

## **BWV 127 Herr Jesu Christ, wahr' Mensch und Gott**

[Information based on NBA KB 8.1-2 pp. 60-75 (Bärenreiter, 1998) report by Christoph Wolff/Karla Neschke]

### **Provenance**

The Sources:

#### **A. The Autograph Score**

Location: *BB* [*Staatsbibliothek Berlin*, shelf #: *Mus. ms. Bach P 872.*]

The first documented owner of this score is a cantor from Oelsnitz, Johann Georg Nacke (1718-1804), who, probably as early as 1760, had presumably obtained from Wilhelm Friedemann Bach this score along with other autograph manuscripts. Nacke's manuscripts were later inherited by his successor as cantor, Johann Gottlob Schuster (1765-1839) in whose manuscript catalogue it appears as #19 on p. 123. Franz Hauser (1794-1870), an important manuscript collector who already owned many Bach manuscripts, purchased the entire Schuster collection in 1833. In 1904 the *BB* [*Staatsbibliothek Berlin*] acquired Hauser's very extensive collection of Bach manuscripts.

[Note: the NBA KB on pp. 60 and 66 has used a number of words like 'wohl', 'wahrscheinlich' to indicate a possible uncertainty about W. F. Bach having inherited this score + doublets. This could very likely apply to many other autograph scores and doublets which he had been conjectured to have inherited. {See Yoshitake Kobayashi, *Zur Teilung des Bachschen Erbes*, in: *Acht kleine Präludien und Studien über BACH*, Festschrift für Georg von Dadelsen zum 70. Geburtstag, (Wiesbaden, 1992) p. 69. On p. 28 of the NBA KB I/28.1, Uwe Wolf summarizes from this as follows: "Until recently it has been assumed that the scores and doublets for the chorale cantatas had been promised to W. F. Bach and that Christian Friedrich Penzel (1737-1801) had obtained them directly from him. Yoshitake Kobayashi has opened the dialogue to include the possibility that one of J. S. Bach's daughters, Elisabeth Juliana Friederica Altnickol, née Bach, (1726-1781) inherited them as an inheritance trustee for Gottfried Heinrich Bach until he would achieve legal adulthood. This might explain how her husband, Johann Christoph Altnickol (1719-1759), was able to continue to make his own copies from the J. S. Bach autograph scores as was the case with BWV 125."}]

On the title page J. S. Bach wrote the following:

*Dominica Esto mihi | Herr Jesu Christ, wahr Mensch u. Gott | á | 4 Voci | 1 Tromba | 2 Flauti | 2 Hautbois | 2 Violini | Viola | e | Continuo | di | J: S: Bach.*

[The *1 Tromba* part which was to be used for the obbligato part in mvt. 4 is missing and nothing is known about what might have happened to it.]

On top of the first page of the actual score Bach wrote:

*J. J. Dô[<sub>min</sub>]ica Esto mihi Herr Jesu Christ wahr Mensch und Gott.*

On the final page he wrote:

*Fine / SDG*

## **B. The Original Set of Parts**

Temporary Location: *Bach-Archiv Leipzig* (no shelf number) 13 parts sans doublets

Permanent Location: *BB* [*Staatsbibliothek Berlin*, shelf #: *Mus. ms. Bach St 393.*] 3 doublets

As was customary in the division of the scores and performance materials among J. S. Bach's heirs, the autograph scores together with any doublets which usually included the 1<sup>st</sup> and 2<sup>nd</sup> violin parts and a continuo part, were separated from the original sets of parts. Some of the latter performance materials inherited by Anna Magdalena Bach were turned over later in 1750 to the *Thomasschule* where they were to remain permanently in its possession.

In the NBA KB listing of parts below, both the *Bach-Archiv* and the *BB* sets have been combined into a single numbering system.

**Johann Andreas Kuhnau** (1703- after 1745), nephew of the *Thomaskantor* Johann Kuhnau for whom he also served as copyist beginning in 1718, stayed in Leipzig and later did copywork for Carl Gotthelf Gerlach (1704-1761), organist at the *Neukirche* in Leipzig. For J. S. Bach he was the most prolific, main copyist from February 7, 1723 until December 30, 1727, thereafter only occasionally circa 1727.

**Wilhelm Friedemann Bach** (1710-1784) an external *Thomaner* from 1723-1729, enrolled at the University of Leipzig beginning in 1729, organist at the *Sophienkirche* in Dresden beginning in 1733, then organist at the *Liebfrauenkirche* in Halle 1746-1764 where he stayed until 1770, then in Braunschweig 1771-1773 and after that in Berlin from 1774-1784. Acted as copyist for his father from circa 1720-1733.

### **Anonymous Copyists:**

Anon. Ip : acted as copyist for Bach from Dec. 27, 1723 until May 10, 1725

Anon. IId : from Aug. 13, 1724 until mid-Dec. 1726 and another date circa 1727

Anon. IIe : from Sep. 24, 1724 until mid-Dec. 1726 and another date circa 1727

Anon. IIIf : from Nov. 19, 1724 until Aug. 25, 1727 and another date circa 1727

Anon. IIg : from Sep. 24, 1724 until May 27, 1725

#### **1. Soprano:**

Mvts. 1, 3 and 5 + tacets for 2 and 4

Mvts. 1-3: Kuhnau

Mvts. 4-5: Anon. Ip

#### **2. Alto:**

Mvts. 1 and 5 + tacets for 2-4

Mvts. 1-4: Kuhnau

Mvt. 5: Anon. Ip

3. *Tenore*:

Mvts. 1, 2 and 5 with tacets for 3 and 4

Mvts. 1 and 2: Kuhnau

Mvts. 3-5: Anon. Ip

4. *Basso*:

Mvts. 1, 4 and 5 with tacets for 2 and 3

Mvts. 1-3 and mvt. 4 up to m 40a: Kuhnau

Mvt. 4 from m 40b to end of mvt.: J. S. Bach

Mvt. 5: Anon. Ip

5. *Flauto 1*:

Mvts. 1, 3 and 5 with tacets for 2 and 4

Mvts. 1-5: Kuhnau

6. *Flauto 2*:

Mvts. 1, 3 and 5 with tacets for 2 and 4

Mvts. 1-3 and 5: Kuhnau

Mvt. 4 [tacet]: Anon. Ip

7. *Hautbois 1<sup>mo</sup>*:

Mvts. 1, 3 and 5 with tacets for 2 and 4

Mvts. 1-3: Kuhnau

Mvt. 4: J. S. Bach

8. *Hautbois 2*:

Mvts. 1 and 5 with tacets for 2-3 and 4

Mvt. 1: Kuhnau

Mvts. 2-4: J. S. Bach

Mvt. 5: Anon. Ip

9. *Violino 1<sup>mo</sup>*:

Mvts. 1, 3-5 and a tacet for 2

Mvts. 1-3 and 4 to m 43: Kuhnau

Mvt. 4 m 44 to end of mvt.: J. S. Bach

Mvt. 5: Wilhelm Friedemann Bach

10. *Violino 1<sup>mo</sup>* [doublet]:

Mvts. 1, 3-5 and a tacet for 2

Mvt. 1 to m 39; mvt. 4 to m 27: Anon. IIe

Mvt. 1 from m 39 to end; mvt. 3; mvt. 4 m 28 to end; mvt. 5: W. F. Bach

11. *Violino 2<sup>do</sup>*:

Mvts. 1, 3-5 and a tacet for 2

Mvts. 1-4: Kuhnau

Mvt. 5: Wilhelm Friedemann Bach

12. *Violino 2<sup>do</sup>* [doublet]:  
Mvts. 1, 3-5 and a tacet for 2  
Mvts. 1-4: Anon. IIf  
Mvt. 5: Wilhelm Friedemann Bach

13. *Viola*:  
Mvts. 1, 3-5 and a tacet for 2  
Mvts. 1-4: Kuhnau  
Mvt. 5: Wilhelm Friedemann Bach

14. *Continuo*:  
Mvts. 1-5  
Mvts. 1-3; mvt. 4 to m 40a: Kuhnau  
Mvt. 4 from m 40b to end: J. S. Bach  
Mvt. 5: Anon. Ip

15. *Continuo*:  
Mvts. 1-5  
Mvts. 1-4: Anon. IIg  
Mvt. 5: Wilhelm Friedemann Bach

16. *Continuo*: [transposed one whole note lower; mvts. 2 and 4 are figured]  
Mvts. 1-5  
Mvt. 1 to m 53: Anon. IID  
Mvt. 1 m 54 to end; mvt. 2: Wilhelm Friedemann Bach  
Mvt. 3 and mvt. 4 to m 31: Anon. IID  
Mvt. 4 from 32 to end; mvt. 5: Wilhelm Friedemann Bach  
All the figures for the figured bass are by J. S. Bach.

The main responsibility for copying the parts from Bach's score lay with Johann Andreas Kuhnau who completed the major portion of this task. He still managed to add the final chorale mvt. 5 to both Flauto parts. At this point Wilhelm Friedemann Bach continued to add the final chorale to the Violin 1 and 2 parts as well as to the Viola and two of the Continuo parts. Anon. Ip did the same for all the vocal parts (SATB), the two Oboe and one of the Continuo parts. The Anonymous copyists began copying the doublets from the previously just completed Violin and Continuo parts as soon as they were completed with Wilhelm Friedemann Bach completing what they had not been able to finish. The entire copy process J. S. Bach employed points to an environment and a situation where time was of the essence in order to complete everything before a rehearsal or performance on the following day.