

BWV 125 Mit Fried und Freud ich fahr dahin

Provenance

[based upon NBA KB I/28.1 pp. 27-66 (Bärenreiter, 1994) Report written by Uwe Wolf.]

### [Q.] **The autograph Score**

Missing/Lost

After Bach's death, the autograph scores were separated from the original set of parts. Any existing doublets in the original parts were placed with the autograph scores. While it is possible to determine from existing evidence, which of Bach's sons inherited a specific portion of J. S. Bach's cantata output, it is not clear how this autograph cantata score, along with others from this cantata cycle including the Sundays from Advent 1 to Septuagesimae came into the possession of Christian Friedrich Penzel (1737-1801). [Formerly it had been thought that Wilhelm Friedemann Bach had inherited this score along with others, but more recently Yoshitake Kobayashi has offered evidence that J. S. Bach's daughter, Elisabeth Juliana Friederica Altnickol, served as inheritance trustee for Gottfried Heinrich Bach. This scenario is made all the more likely, since her husband, Johann Christoph Altnickol, created his own copy of the score [B.] in the early 1750s.] Together with his teacher Johann Georg Nacke (1718-1804), Penzel copied out a new set of parts [D] to be able to perform this cantata sometime during the second half of the 18<sup>th</sup> century. Penzel also had his own copy of the original score. It would appear that Bach's autograph score was no longer in Penzel's collection when Johann Gottlob Schuster (1765-1839), Penzel's nephew and official successor, inherited it. The three original doublets sans autograph score from the estate of the manuscript collector, Franz Hauser (1794-1870) and this new set of parts [Penzel-Schuster] were then acquired by the *BB* [*Staatsbibliothek Berlin*] in 1904.

### [A.] **The Original Set of Parts**

There are 15 original parts, 3 of which, the doublets, are accounted for above and the remaining 12 which most likely came into the possession of the Thomasschule in Leipzig through Anna Magdalena Bach, who gave them to the school after her husband's demise. They are currently located temporarily in the *Stadtarchiv Leipzig* [no shelf number], while the 3 doublets are in the *BB* under Mus. ms. Bach St. 384 together with the new set of parts [D.].

The original cover or folder into which the 12 parts are placed has the following title written by an unknown hand:

*Festo Purificat: Mariæ | Mit Fried und Freud ich fahr dahin | â | 4. Voc: | Travers. | Hautbois=d'Amour | 2. Violini | Viola | con | Continuo | di | J. S. Bach.*

In another unknown handwriting: *NB Corno* has been placed between *4. Voc:* and *Travers.*

An additional part for Continuo [E:] probably completed after 1750 is included as the 13<sup>th</sup> part along with the 12 original parts of the A. M. Bach set.

The original doublets have in its location a cut-out portion of the original cantata folder with the following title written by Johann Andreas Kuhnau:

*Festo Purificat: Mari[æ] | Mit Fried und Freud ich fahr dahin | â | 4. Voc: | Travers. | Hautbois d'Amour | 2. Violini | Viola | con | Continuo | di | Sign: J. S. Bach.*

## **The Individual Parts:**

[The parts are numbered in sequence with the 3 doublets included at the end.]

1. *Soprano*: contains mvts. 1 and 6; tacet 2-5;

Mvt. 1: Johann Andreas Kuhnau

Mvt. 6 and tacets: Christian Gottlob Meißner

2. *Alto*: contains mvts. 1, 2, 5 and 6; crossed-out tacets for mvts. 2-4, valid tacets for mvts. 3 and 4

Mvts. 1 and 2: Kuhnau

Mvt. 5 and the valid tacets for mvts. 3 and 4: J. S. Bach

Mvt. 6 and the crossed-out tacets for 2-4: Meißner

3. *Tenore*: contains mvts. 1, 4 and 6; tacets for mvts. 2, 3, and 5

Mvts. 1-4 (up to m 49): Kuhnau

Mvt. 4 (beginning m 50 to end) + tacet for mvt. 5: J. S. Bach

Mvt. 6: Meißner

4. *Basso*:

Mvts. 1, 3, 4 and 6 + tacets

Mvts. 1-4 (the latter mvt. only through m 49): Kuhnau

Mvt. 4 (beginning at m 50 to end) + tacet for mvt. 5: J. S. Bach

Mvt. 6: Meißner

5. *Corno*:

Mvts. 1 and 6 + tacets

Mvts. 1 and 6 + tacets: Meißner

6. *Traversiere*:

Mvts. 1, 2 and 6 + tacets

Mvts. 1 and 2: Kuhnau

Mvt. 6 + tacets for mvts. 3-6: J. S. Bach

7. *Hautbois l'ordinaire / Hautbois d'Amour*:

Mvt. 1 for *Hautbois l'ordinaire*; Mvts. 2 and 6 for *Hautbois d'Amour*

A note over mvt. 1: *all'Unisono*

Mvts. 1 and 2: Kuhnau

Mvt. 6 + tacets: Meißner

8. *Violino 1mo*:

Mvts. 1, 3, 4 and 6

Mvts. 1, 3 and 4 (up to m 49) + tacet for mvt. 2: Kuhnau

Mvt. 4 (from m 49 to end) + tacet for mvt. 5: J. S. Bach

Mvt. 6: Meißner

9. *Violino 2do*:

Mvts. 1, 3, 4 and 6  
Mvts. 1, 3 and 4 + tacets for 2 and 5: Kuhnau  
Mvt. 6: Meißner

10. *Viola*:

Mvts. 1, 3 and 6 + tacets  
Mvts. 1, 3 + tacets for mvt. 2: Kuhnau  
Mvt. 6 + tacets for mvts. 4, 5: Meißner

11. *Continuo*: [not transposed, no figures]

Mvts. 1-6  
Mvts. 1-4 up to m 49 of mvt. 4: Kuhnau  
Mvts. 4 (m 49 to end) and Mvt. 5: J. S. Bach  
Mvt. 6 Meißner

12. *Organo*: [transposed, figured except mvt. 2]

Mvts. 1-6  
Mvt. 1 to m 44; Mvt. 1 from 65 to end; Mvt. 2 to m 51, m 96 to end; Mvts. 3-6: Anonymous IId  
Mvt. 1 from m 44 to 64, Mvt. 2 from m 52 to 95: Wilhelm Friedemann Bach  
Figures for the figured bass: J. S. Bach

13. *Violino Imo*: [Berlin doublet]

Mvts. 1, 3, 4 and 6 + tacets  
Mvts. 1, 3 and 4 + tacets: Anonymous IIg  
Mvt. 6: Meißner  
Mvt. 4: Correction of 2 measures 8-10 by Wilhelm Friedemann Bach

14. *Violino 2do*: [Berlin doublet]

Mvts. 1, 3, 4 and 6 + tacets  
All the above: Anonymous IIe

15. *Continuo*: [Berlin doublet; untransposed, sans figures]

Mvts. 1-6: Wilhelm Friedemann Bach

The copy procedure used here is not unique. Johann Andreas Kuhnau bore the primary responsibility. Kuhnau obviously began his copy activity before J. S. Bach had finished composing the score. With the exception of the 2<sup>nd</sup> violin part which he finished to the end, Kuhnau completed all the other parts up through the beginning of m 49 of mvt. 4. We can assume this is where Bach had begun a new folio page of the score. Accordingly the 2<sup>nd</sup> violin part was the last to be completed after had finished with the score entirely. Then Bach personally continued the copy process by completing mvt. 4 in parts 3, 4, 8, 9 and 11, added mvt. 5 to parts 2 and 11 and finally entered part 6 (*Traversiere*) at the higher octave in mvt. 6. He then added tacets for the copied parts he was working on. Then Christian Gottlob Meißner added the other missing tacets, completed the *Corno* part and then added the final chorale to parts 1-4, 7-11 and 13. There are some other cantatas by J. S. Bach where it becomes clear that finale chorale setting was composed when all available copyists were absent and Bach needed to add the final chorale to the existing parts by himself.