JOHANN MICHAEL

BACH

In dulci jubilo

Chorale prelude

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Chorale prelude

Edited by

Davon Halim

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Surabaya

PREFACE

This edition contains Johann Michael Bach's short and charming prelude for the organ based on the Christmas carol *In dulci jubilo*. It was once attributed to his cousin, the renowned Johann Sebastian Bach (and thus gained a BWV number, 751). However, due to its very simple and under-developed nature that is unlike the rest of J.S. Bach's works, scholars have been skeptical of its attribution to him from the very beginning. Its actual authorship was only confirmed when the Neumeister Chorales collection was rediscovered in 1984.

The prelude is binary in form - the first part is in G major, the second in the dominant D major. It is predominantly written in the mixolydian mode, whereby the leading note is flattened.

I have consulted two surviving sources for this work in preparation for its publication. The first is D-LEb Peters Ms. 7, Faszikel 7 (Depositum im Bach-Archiv), which was copied by Johann Gottlieb Preller in the early 18th century. The attribution to the composer here is very vague, with the scribe merely mentioning *di Bach*. The second is the aforementioned Neumeister Chorales collection, which was copied by Johann Gottfried Neumeister in the 1790s.

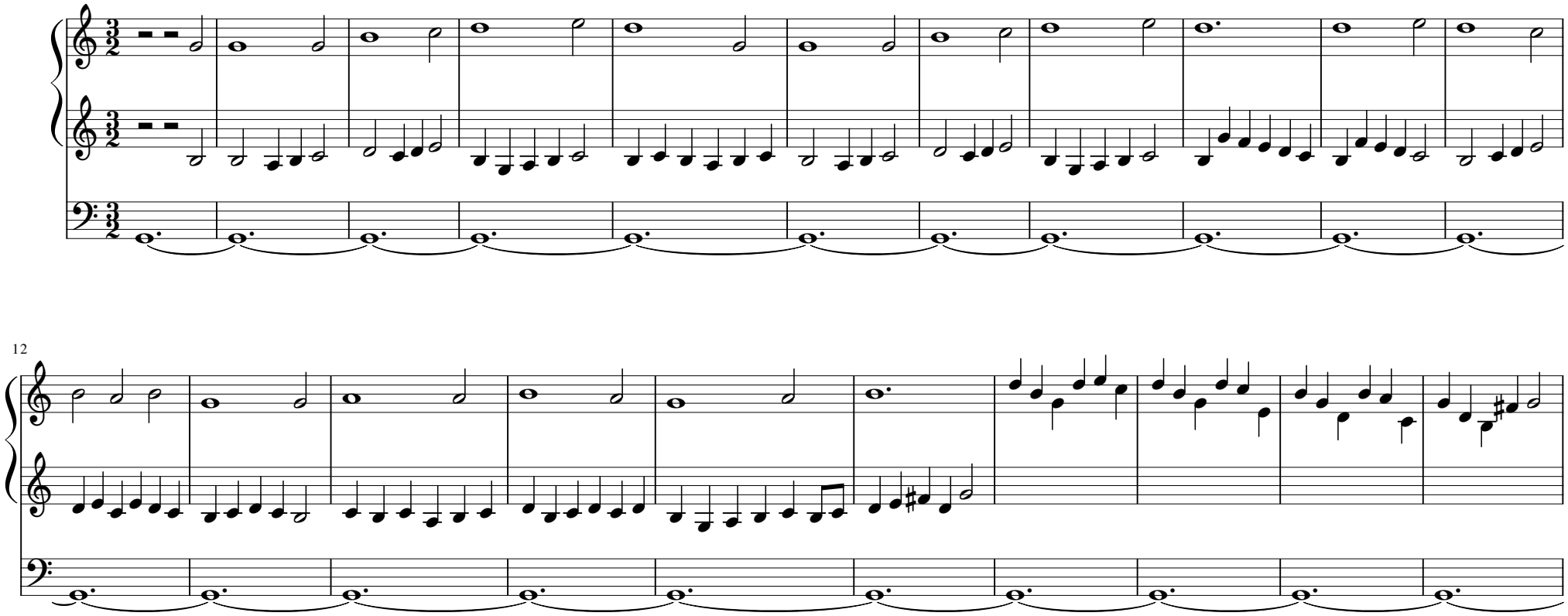
The original text was written on two staves as was the convention of the time. In this edition, this has been expanded to three, providing the pedals a separate stave.

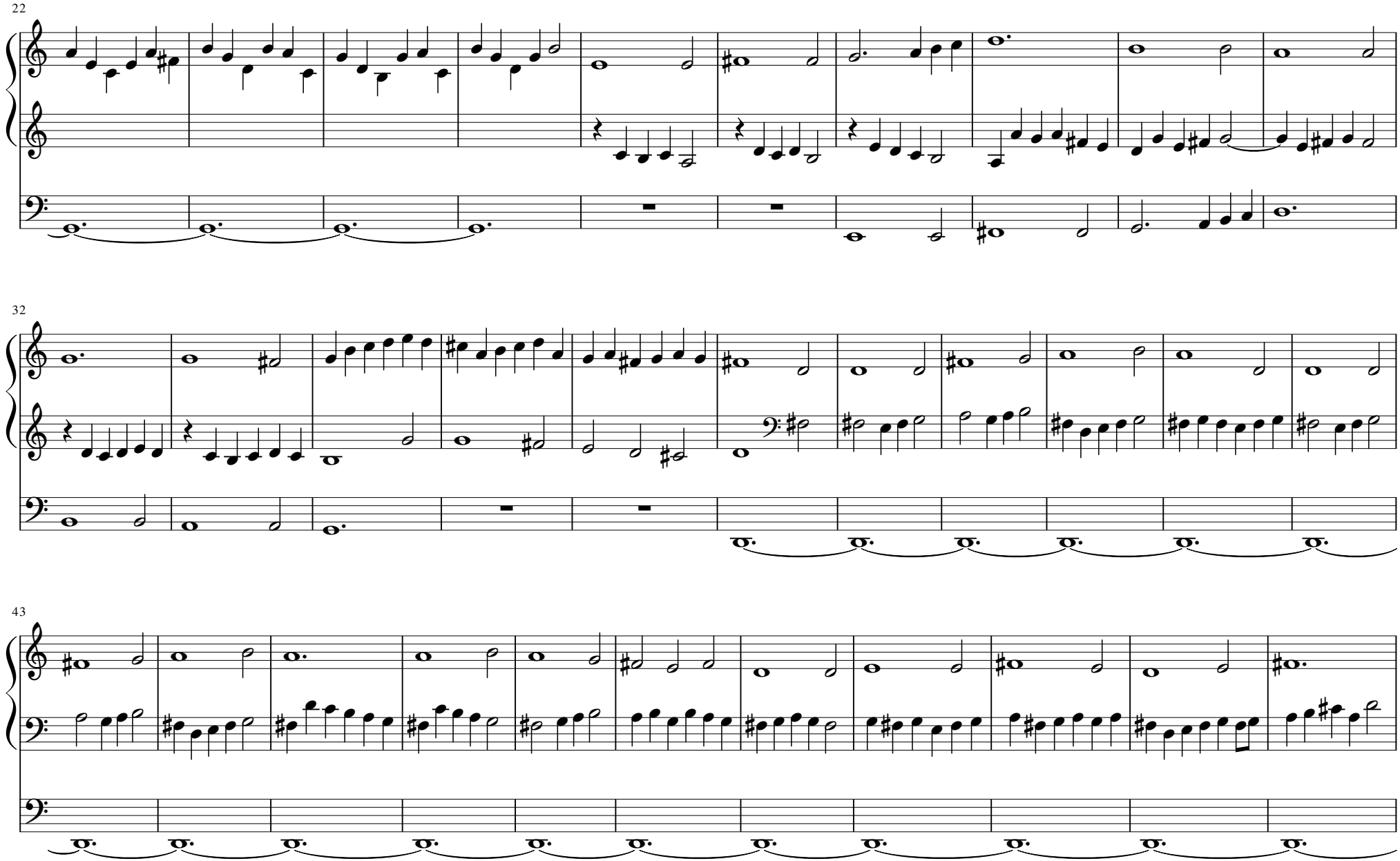
Occasionally, the two consulted sources may disagree with each other. These are described in detail in the Critical Commentary at the back of this edition. At any instance that this occurred I have tried my best to deduce what was the true intention of the composer.

Davon Halim, Surabaya 2017

In dulci jubilo

Johann Michael Bach

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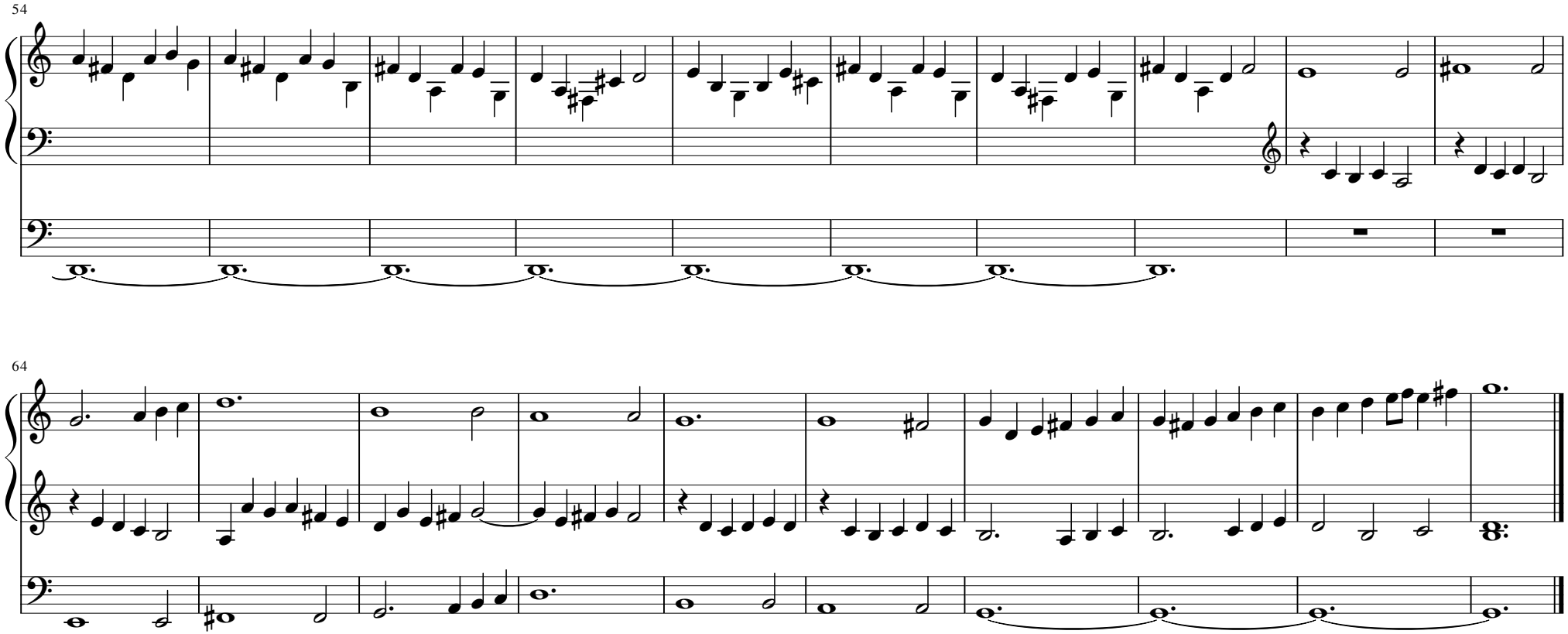
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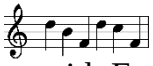
CRITICAL COMMENTARY

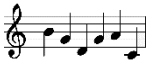
By the editor. Refer to preface for sources.

Bar 15: Omitted mistakenly in Faszikel 7.

Bars 18-25: The beaming of the uppermost stave follows that of Faszikel 7. In Neumeister, the beaming conforms with the standard beaming rules. The same applies to bars 54-61.

Bar 19: In the uppermost stave, Neumeister reads  which is most certainly a mistake in the scribe's part. In the corresponding passage in bar 55, Neumeister agrees with Faszikel 7.

Bar 20: In the uppermost stave, the last note in Faszikel 7 is a C, while Neumeister's is a D. Neumeister is adamant in corresponding passages in bars 56 and 59. Faszikel 7 is not consistent; in bar 56 it has an A instead of a G. However, after observing the melodic line, I believe that Neumeister must have been mistaken (or inherited a mistake from its source). The melodic patterns involved clearly suggest a C in this bar, and accordingly in corresponding passages.

Bars 23-24: Omitted mistakenly in Neumeister, in its place 

Bars 30-31: In the middle stave, Neumeister does not tie the final G in bar 30 and the first one in bar 31, and again in bars 66-67.

Bars 34-35: In the middle stave, a slur/tie mark is found on the last G of bar 34 in Faszikel 7. However, the line does not appear in bar 35. Bar 34 and bar 35 are, in Faszikel 7, on separate pages.

Bar 60: In the uppermost stave, the last note in Faszikel 7 is an A while that in Neumeister is a G. However, Neumeister's reading is justified by both sources following the corresponding passage in bar 24.

Bar 69: In the uppermost stave, the first note in Faszikel 7 is an A. This is a mistake in the scribe's part; Neumeister consistently has a G in this bar and the corresponding passage in bar 33, and Faszikel 7 also has a G in bar 33.

Bar 73: Neumeister has fermatas above the uppermost stave and below the lowest stave.

In both sources, some ties for the held pedal notes are missing. Because they are missing in different parts of the music, we can be sure that they are indeed mistakes in the scribes' parts.

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