

BWV 126 Erhalt uns, Herr, bei deinem Wort

Provenance

[based upon NBA KB I/7 pp. 135ff. (Bärenreiter, 1957) report by Werner Neumann]

1. The Missing Autograph Score

The history of this score seems to be quite similar to that of BWV 125. [See the provenance of that cantata for further background.] The commentary here will complement the remarks made regarding that autograph score. Much revolves around the activities of Christian Friedrich Penzel (1737-1801) whose manuscript collection was inherited by his nephew Cantor Johann Gottlob Schuster (1765-1839) and later acquired in 1833 by Franz Hauser (1794-1870), a manuscript collector, who then sold what was left to the *BB* [*Staatsbibliothek Berlin*] in 1904 where it has the shelf number: *Mus. ms. Bach P 1038*.

After the set of original parts treated below, Penzel's copy of the score is considered to be one of the most important sources for this cantata. The date of this copy can be placed into Penzel's student days as a *Thomaner* in Leipzig. Even before July 9, 1755, the death of J. Gottlob Harrer (1703-1755), J. S. Bach's successor as *Thomaskantor*, Penzel, as a choir prefect, assumed the direction of church music at the *Thomaskirche* on an interim basis during the time of Harrer's long illness and absence in the spa at Carlsbad and until the installation of a new *Thomaskantor*, Johann Friedrich Doles (1715-1797), on January 30, 1756. The earliest date recorded on one of the Bach cantata score copies by Penzel is July 23, 1755. Penzel's copies of Bach's cantatas continued with Doles' permission. These copies are dated and include the following years: 1756, 1759, 1761, 1767, 1768 and 1770. When some of the latest were copied, Penzel was already in charge of the cantorship for the city of Merseburg and no longer in Leipzig. Penzel performed BWV 126 on September 29, 1755. In addition to having the original parts at his disposal, he had later also prepared a personal copy of the score dated May 10, 1756, one which appears to reflect the same type of space-efficient arrangement that Bach himself would use (a good indication that Penzel was working from the original score which was still available to him in Leipzig). [Again, see the provenance of BWV 125 which appears to eliminate Wilhelm Friedemann Bach as the owner of this and other scores from this cantata cycle during the years following directly his father's death.]

2. The Original Set of Parts

There are 13 original parts 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].

The folder that contains the original parts has the following title:

Dominica Sexagesimae | Erhalt uns Herr bey deinem Wort | a. 4 Voc: | 1 Tromba | 2 Hautbois | 2 Violini | Viola | col | Continuo | d. Sig. Joh. S. Bach

The copyists involved are:

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.

Christian Gottlob Meißner (1707-1760) a *Thomaner* from 1719-1729; attended Leipzig University beginning in 1729 while also serving as copyist for Carl Gotthelf Gerlach (1704-1761), organist at the *Neukirche* in Leipzig, then Cantor in Geithain (1731-1760). Very active as J. S. Bach's copyist from February 7, 1723-December 30, 1728; then only occasionally during 1727-1731.

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.

Johann Heinrich Bach (1707-1738), a *Thomaner* from 1724 until probably 1728; Musician and Cantor in Öhringen (Hohenlohe) beginning in 1735. One of J. S. Bach's copyists beginning December 26, 1724 until August 31, 1727, then his main copyist beginning January 1, 1726; another example of his work is from circa 1727.

1. *Soprano*

Mvts. 1 and 6

All mvts.: Johann Andreas Kuhnau

2. *Alto*

Mvts. 1, 3 and 6

Mvts. 1 and 3 + tacet for 2: Kuhnau

Mvt. 6: Meißner

3. *Tenore*

Mvts. 1, 2, 3, 5 and 6

Mvts. 1, 2, 3, 5 + tacet for 4: Kuhnau

Mvt. 6: Meißner

4. *Baßo*

Mvts. 1, 3, 4 and 6

Mvts. 1, 3, 4 and 6 + tacet for 2: Kuhnau

5. *Violino 1^{mo}*

Mvts. 1 and 6

Mvt. 1: Kuhnau

Mvt. 6: Wilhelm Friedemann Bach

6. *Violino 2^{do}*

Mvts. 1 and 6

Mvts. 1 and 6: Kuhnau

7. *Viola*

Mvts. 1 and 6
Mvt. 1: Kuhnau
Mvt. 6: Meißner

8. *Hautbois Primo*

Mvts. 1, 2 and 6
Mvts. 1 and 2: Kuhnau
Mvt. 6: Meißner

9. *Hautbois 2^{do}*

Mvts. 1, 2 and 6
Mvts. 1 and 2: Kuhnau
Mvt. 6: Meißner

10. *Tromba*

Mvts. 1 and 6
Mvt. 1: Kuhnau
Mvt. 6 + tacets for 2-5: Meißner

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

Mvts. 1-6
Mvts. 1-5: Kuhnau
Mvt. 6: Wilhelm Friedemann Bach

12. *Continuo* [transposed one whole tone lower, with figured bass]

Mvts. 1-6
Mvts. 1, 2 mm 1-22, mm 26 to end, Mvts. 3-6: Johann Heinrich Bach
Mvt. 2 mm 22-26: Meißner
At the end: *Fine SDG*

13. *Continuo* [not transposed, no figures]

Mvts. 1-4
This copy was made from #11 (untransposed continuo) by an unknown copyist listed as copyist 5 on p. 137 of the NBA KB I/7 (1957) and still not identified in the NBA IX/3 (Bärenreiter, 2007) *Die Kopisten Johann Sebastian Bachs Katalog und Dokumentation* von Yoskitake Kobayashi und Kirsten Beisswenger.