

Key Source: The *Fuga* in G minor from Sonata 1 for Violin Solo BWV 1001/2 [Autograph, 1720] *Mus. ms. Bach P 967*.

Arrangement for Lute: *Fuga | del Signore Bach* [upper right: G moll] BWV 1000 [transcribed/arranged by Johann Christian Weyrauch (1694-1771) in French lute tablature, probably not before 1720] *Musikbibliothek der Stadt Leipzig*, shelf number: *Sammlung Becker III.11.4* - also available as facsimile: *Johann Sebastian Bach, Drei Leutenkompositionen in zeitgenössischer Tabulatur....* ed. Hans-Joachim Schulze with a foreword (Leipzig 1975). The NBA V/10 has printed the tablature notation above the standard, modern musical notation for direct comparison.

Arrangement for Organ: BWV 539² by two anonymous copyists from the second half of the 18th century and a number of copies made from these (a very complicated stemma is involved). Manuscripts available in the Staatsbibliothek Berlin *Mus. ms. B 4 P 213* and Amalienbibliothek 60 B 105.

Summary of Commentary from the NBA KB V/10 by Hartwig Eichberg and Thomas Kohlhasse (Bärenreiter, 1982): The only truly authentic version is BWV 1001/2, a J. S. Bach final, calligraphic autograph. Between the organ and lute arrangements a slight edge might be given to the Weyrauch arrangement, but even this has been questioned by Hans-Joachim Schulze who believes that Weyrauch cannot be completely excluded as the sole arranger of BWV 1000. The deviations from the original source exist independently in both the organ and lute arrangements. A comparison of the first few measures makes this quite evident. In BWV 539² an extra measure is inserted after ms 5, but BWV 1000 adds 1 1/2 ms after ms 2. In addition there are two variants in ms 70 and 75 (cf. BWV 1001/2 ms 68 and 73). These variants make it evident that BWV 1000 follows BWV 1001/2 [P 267 J. S. Bach autograph] more closely than BWV 539² does; and BWV 539² follows BWV 1001/2 [P 268 copy by Anna Magdalena Bach] more closely than BWV 1000 does. The organ arrangement BWV 539² is considered to be “a mediocre arrangement” compared to the lute arrangement BWV 1000 which has an expansion of a much higher quality than the former. Stylistically the higher quality of the changes in BWV 1000 could point to J. S. Bach as the source, but, based upon the provenance of the Weyrauch tablature alone, many questions still remain unanswered.