

Johann Ludwig
BACH

Suite in G

für 2 Oboen ad libitum
Violine, Viola und Basso continuo
(Violoncello / Kontrabass / Fagott, Cembalo)
herausgegeben von Klaus Hofmann (Herbipol.)

for 2 oboes ad libitum
violin, viola and basso continuo
(violoncello / contrabass / bassoon, cembalo)
edited by Klaus Hofmann (Herbipol.)

Stuttgarter Bach-Ausgaben
Urtext

Partitur / Full score



Carus 30.051

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 30.051), komplettes Orchestermaterial (Carus 30.051/19).

*The following performance material is available for this work:
full score (Carus 30.051), complete orchestral material (Carus 30.051/19).*

Vorwort

Johann Ludwig Bach, der bedeutendste Vertreter der Meininger Linie des Musikergeschlechts, wurde 1677 in Thal in Thüringen geboren, wo sein Vater Jakob Bach, nachmalig Kantor zu Ruhla, damals als Schulmeister und Kirchenmusiker wirkte. Von 1688 bis 1693 besuchte der vielseitig begabte, auch bildnerisch talentierte Kantorensohn das Gymnasium in Gotha, anschließend wandte er sich dem Theologiestudium zu. Seine berufliche Laufbahn begann mit einer Lehrer- und Kantorenstelle in Salzungen. 1699 wechselte er an den Meininger Hof über, wo er 1703 das Amt des Hofkantors und Pagenerziehers übernahm und 1711 zum Hofkapellmeister ernannt wurde. Dieses Amt versah er bis zu seinem Tode im Jahre 1731.

Aus Johann Ludwig Bachs Vokalschaffen haben sich zwölf Motetten und etwa die doppelte Anzahl Kantaten – fast ausnahmslos Kirchenkompositionen – sowie eine großangelegte Trauermusik auf den Tod seines Dienstherrn Herzog Ernst Ludwig von Sachsen-Meiningen (1724) erhalten. Die vorliegende Orchestersuite ist das einzige heute noch vorhandene Instrumentalwerk aus seiner Feder. Sie wurde erstmals 1939 von Wilhelm Friedrich im Verlag der Universal-Edition Wien veröffentlicht.

Quelle der vorliegenden Ausgabe ist die Stimmenhandschrift *Mus. ms. Bach St 300* der Staatsbibliothek Preußischer Kulturbesitz in Berlin (West). Der Umschlag trägt den Titel: „Ouvverture à 4. / en G. h. / del / Joh. Ludwig Baach.“ (Dabei sind die Vornamen Nachtrag von der Hand des Bach-Sammlers Georg Poelchau [1773–1836], in dessen Besitz sich die Handschrift demnach zeitweise befunden hat.) Am Fuße der Titelseite findet sich das Datum: „Mens: Frebr: [sic] 1715.“ Der Stimmensatz umfaßt zwei inhaltsgleiche Stimmen mit dem Titel „Dessus“, je eine Stimme „Hautcontre“ und „Taille“ und zwei Baßstimmen, die eine bezeichnet als „Basson“, die andere als „Basson. Continuo“ (sic). Das zweite *Dessus*-Exemplar zeigt eine vom übrigen abweichende Handschrift und ist offenbar anhand des ersten Exemplars gefertigt. Die beiden Baßstimmen sind beziffert, die *Basson*-Stimme allerdings nur am Anfang bis Takt 40 des 1. Satzes (und in Satz 2 mit einer einzelnen Ziffer bei der 1. Note von Takt 7). Die Bezifferung ist ziemlich fehlerhaft und vermutlich nicht authentisch.

Zweifel ergeben sich auch bei den Solo-Tutti-Vermerken für die beiden Oboen in *Dessus* und *Hautcontre* in den Sätzen 2 und 5. Die Vermerke sind nicht sehr sorgfältig gesetzt und vielleicht überhaupt erst nachträglich eingefügt. Die Soli der 1. Oboe erscheinen in *b e i d e n* *Dessus*-Exemplaren, allerdings fehlen die Vermerke für den Besetzungswechsel im zweiten Exemplar in Satz 2, Takt 13 und 17, und Satz 5, Takt 3 und 4. Die Besetzungsangabe „à 4“ auf dem Titelumschlag läßt eher an eine Streicherbesetzung ohne obligate Blasinstrumente denken. Auch drängt sich bei näherer Betrachtung besonders des 5. Satzes der Verdacht auf, die Oboen könnten erst nachträglich „hineininstrumentiert“ worden sein. Da die Orchesterpraxis des Barock hier ohnehin weiten Spielraum läßt, mag man das Werk, zumal wenn keine Bläser zur Verfügung stehen, auch in reiner Streicherbesetzung aufführen, wobei die Soloabschnitte von Soloviolinen, aber auch vom Tutti ausgeführt werden können.

Herausgeberzusätze sind durch kleineren Stich bzw. Kursivschrift, bei Bögen durch Punktierung gekennzeichnet. Folgende Quellenlesarten wurden nicht übernommen¹:

1. Ouverture

Takt	Stimme	Lesart der Handschrift
5	Va.	3.-6. Note
8	V. I	6. Note ohne #
14	V. II	3.-4. Note
16	V. II Bc.	4. Note mit b statt # Bezifferung nur in der <i>Basson</i> -Stimme
21	Bc.	Bezifferung 1. Note # ; 5. Note 6
23	Bc.	Bezifferung der 1. Note 4
25	Bc.	3. Note mit Bezifferung 6
35	Bc.	2. Note mit Bezifferung 6
40	Bc.	1. Note mit Bezifferung 6 ; 4. und 6. Note ohne # ; 9. Note in der <i>Continuo</i> -Stimme d
62 f.	Bc.	Bezifferung: 2. Note $\frac{6}{4}$; 3. Note $\frac{5}{\#}$ (?) ; 4. Note $\frac{6}{6}$

2. Air

7	Bc.	3. Note mit Bezifferung #
17	Bc.	Bezifferung der 1. Note #

3. Menuet

Taktzeichen nur in der *Basson*-Stimme $\frac{3}{4}$, in den übrigen Stimmen 3. Taktstriche in den Stimmen *Dessus* 1, *Hautcontre*, *Taille* und *Basson* jeweils nach 6 Vierteln; im *Continuo* meist nach 6, vereinzelt aber auch nach 3 Vierteln; im *Dessus* 2 regelmäßig nach 3 Vierteln.

20	V. I	3. Note ohne #
26	V. I	1. Note fis'
	V. II	1. Note ohne #
29	V. II	1. Note h'

4. Gavotte

2	Va.	3. Note d'
12	Bc.	Bezifferung der 6. Note #
15	V. II	6. Note d''
16	V. II	3. Note ohne #
20	Va.	3. Note a

5. Air

16	V. I	3.-4. Note ohne Haltebogen
34	Bc.	Bezifferung der 5. Note #




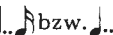
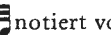



6. Bourrée

1. Note der Va. (Auftaktbeginn) d'.

¹ Unerwähnt bleiben unbedeutende Abweichungen des zweiten *Dessus*-Exemplars, ebenso gelegentliche Bogenauslassungen in der *Basson*-Stimme. Abkürzungen: V. = Violino; Va. = Viola; Bc. = Basso continuo.

Die Generalbaßaussetzung ist als ein bewußt einfach gehalten, nach Belieben improvisatorisch zu modifizierender Herausgebervorschlag zu verstehen.

Für die langsamen Rahmenteile der Ouverture sei empfehlend auf die Praxis der „Überpunktierung“ aufmerksam gemacht, die nach heute vorherrschender, allerdings nicht unbestrittener Auffassung die im Barock übliche war.²

Danach wären im vorliegenden Falle Wendungen wie  und  entsprechend dem rhythmischen Grundmuster  als  bzw.  notiert vorzustellen und in der Ausführung eventuell darüber hinausgehend sämtliche Punktierungen in Richtung auf  bzw.  bzw. 

² Für die neuerdings entbrannte Diskussion sei besonders hingewiesen auf: Frederick Neumann, „The Question of Rhythm in the Two Versions of Bach’s French Overture, BWV 831“, in: *Studies in Renaissance and Baroque Music in Honor of Arthur Mendel*, herausgegeben von Robert L. Marshall, Kassel und New Jersey 1974, S. 183–194; ferner auf die Beiträge von Frederick Neumann in

zu „schärfen“. Die rhythmisch unmodifizierten Achtelpaare in Takt 26 Viola und Takt 27 Violine I sollten dann am besten ebenfalls punktiert gespielt werden.

*

Der Musikabteilung der Staatsbibliothek Preussischer Kulturbesitz, Berlin (West), sei für die Übermittlung von Handschriftenkopien und Faksimile-Reproduktionsvorlagen und für die Erlaubnis zur Veröffentlichung verbindlich gedankt.

Göttingen, 1983

Klaus Hofmann (Herbipol.)

The Musical Quarterly 63 (1977), S. 155–185, und 67 (1981), S. 305–347, *Early Music* 5 (1977), S. 310–324, und 7 (1979), S. 39–45, sowie von David Fuller in *Early Music* 5 (1977), S. 517–543, und Robert Donington ebenda S. 543–544, ferner von John O’Donnell in *Early Music* 7 (1979), S. 190–196 und 336–345.

Preface

Johann Ludwig Bach, the most significant of those members of the music family on the Meiningen side, was born 1677 in Thal, Thuringia, where his father Jakob Bach was at that time employed as a teacher and church musician, later to become cantor in Ruhla. Between 1688 and 1693 the versatile and also artistically talented cantor’s son attended the Grammer school in Gotha, and went on to study theology. His career began with a post as teacher and cantor in Salzungen. In 1699 he moved to the Meiningen court, where 1703 he took up the office of court cantor and tutor to the pages; 1711 he was elected court kapellmeister. He held this post up to his death in 1731.

Twelve motets, about twice as many cantatas – almost all church works – and a large-scale funeral composition on the death of his employer Duke Ernst Ludwig von Sachsen-Meiningen (1724), are the surviving pieces from among Johann Ludwig Bach’s vocal works. The suite for orchestra presented in this edition is the only still extant instrumental work from his pen. It was first published 1939 in the edition by Wilhelm Friedrich, by Universal-Edition Wien.

The manuscript parts *Mus. ms. Bach St 300*, held by the Staatsbibliothek Preussischer Kulturbesitz in West Berlin, were used as the source for this edition. The cover bears the title “Ouverture à 4. / en G. $\frac{3}{4}$ / del / Joh. Ludwig Baach.” (The Christian names were a later addition in the hand of the Bach collector Georg Poelchau [1773–1836], who obviously was in possession of the manuscript at some time.) At the foot of the title page is the date: “Mens: Frebr: [sic] 1715.” The set of parts comprises two parts of identical content entitled “Dessus”, one part each “Hautcontre”

and “Taille,” and two bass parts, one for “Basson” and the other for “Basson. Continuo” (sic). The second *Dessus* copy is written in a hand different to all the other parts and has obviously been drawn up with the first copy as its basis. Both bass parts are figured, though the *Basson* part at the beginning only, up to bar 40 of the 1st movement (and in the second movement with a single figure on the 1st note of bar 7). The figuring contains quite a few mistakes and presumably is not authentic.

Doubt also arises with the solo-tutti designations for both the oboes in *Dessus* and *Hautcontre* in movements 2 and 5. The designations have not been written in very carefully and were perhaps only later additions. The first oboe’s solo parts are present in both *Dessus* copies, though in the second copy the indications for the change of instrumentation are missing from movement 2, bars 13 and 17, and movement 5, bars 3 and 4. The indication for instrumentation “à 4” given on the cover would suggest rather a string ensemble without wind obbligato. Also, on closer examination of the 5th movement in particular, one begins to suspect that the oboes were possibly filled in only at a later date. As orchestral practice of the Baroque period allows a wide berth here, the work may also be performed with strings alone, especially should there be no wind instruments available, in which case the solo sections can be played either by solo violins or tutti.

Editorial additions are distinguishable in smaller print, italics and broken lines in the case of ties and slurs. The following source readings have not been included¹:

¹ Minor discrepancies in the second copy of the *Dessus* part and occasional omissions of slurs in the *Basson* part have not been mentioned. Abbreviations: V = violino; Va = viola; Bc = basso continuo.

1. Overture

Bar	Part	Source reading
5	Va	3rd-6th note
8	V I	6th note without #
14	V II	3rd-4th note
16	V II	4th note with b instead of #
	Bc	Figuring only in the <i>Basson</i> part
21	Bc	Figuring: 1st note # ; 5th note 6
23	Bc	Figuring under 1st note 4
25	Bc	3rd note with figuring 6
35	Bc	2nd note with figuring 6
40	Bc	1st note with figurings 6 ; 4th and 6th note without # ; 9th note in the <i>Continuo</i> part D
62 f.	Bc	Figuring: 2nd note $\frac{6}{4}$; 3rd note $\frac{5}{4}$ (?); 4th note $\frac{6}{8}$

2. Air

7	Bc	3rd note with figuring #
17	Bc	Figuring under 1st note #

3. Menuet

Time signature in the *Basson* part only $\frac{3}{4}$, in the remaining parts 3. Bar lines in the parts *Dessus 1*, *Hautcontre*, *Taille* and *Basson* all come after 6 quarter notes; in the *Continuo* they mostly follow 6 quarter notes, but occasionally also 3; in *Dessus 2* always after 3 quarter notes.

20	V I	3rd note without #
26	V I	1st note F sharp'
	V II	1st note without #
29	V II	1st note B'

4. Gavotte

2	Va	3rd note D'
12	Bc	Figuring of 6th note #
15	V II	6th note D''
16	V II	3rd note without #
20	Va	3rd note A

5. Air

16	V I	3rd-4th note without tie
34	Bc	Figuring of 5th note #

6. Bourrée

1st note of Va (beginning of upbeat) D'.

The realisation of the continuo figuring is to be understood as the editor's suggestion, which he has consciously kept simple, to be modified by improvisation as desired.

For the slow opening and closing parts of the overture we would like to draw attention to and recommend the practice of "over-dotting," which today is predominantly believed — though the opinion is not uncontested — to have been customary in Baroque music.² Accordingly, formulas in this movement such as and , corresponding to the basic pattern , would be pictured as being notated or respectively, and possibly in performance all other dotting should be "sharpened" to formulas such as , or . It would then also be best to dot the rhythmically unmodified eighth-note pairs in bar 26, viola, and bar 27, violin I.

*

Grateful thanks are due to the Staatsbibliothek Preussischer Kulturbesitz, Berlin (West) for supplying us with manuscript copies and photographs for facsimiles, and for granting permission to publish.

Göttingen, 1983

Klaus Hofmann (Herbipol.)

English translation
Linda Booth

²On the discussion which has recently flared up, see in particular: Frederick Neumann, "The Question of Rhythm in the Two Versions of Bach's French Overture, BWV 831," in *Studies in Renaissance and Baroque Music in Honor of Arthur Mendel*, ed. Robert L. Marshall, Kassel and New Jersey 1974, p. 183–194, also the articles by Frederick Neumann in *The Musical Quarterly* 63

(1977), p. 155–185, and 67 (1981), p. 305–347, *Early Music* 5 (1977), p. 310–324, and 7 (1979), p. 39–45, as well as David Fuller in *Early Music* 5 (1977), p. 517–543, and Robert Donington, *ibid.*, p. 543–544, and finally John O'Donnell in *Early Music* 7 (1979), p. 190–196 and 336–345.

Imm. m. Bach St. 300, i (f6)

Ouvert. Deslus.

The musical score consists of 12 staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several trills marked with 'tr.' throughout the piece. The score ends with a double bar line and a repeat sign.

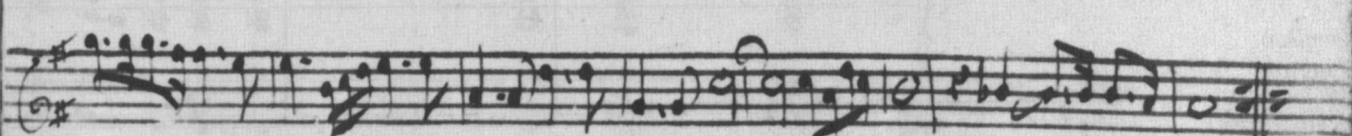
Lentem.

Verte Air.

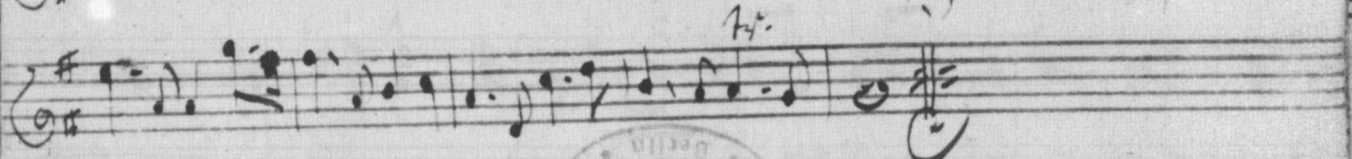
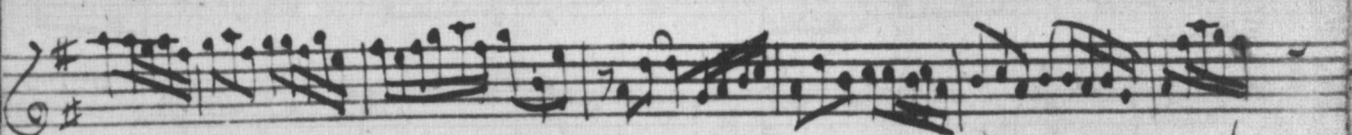
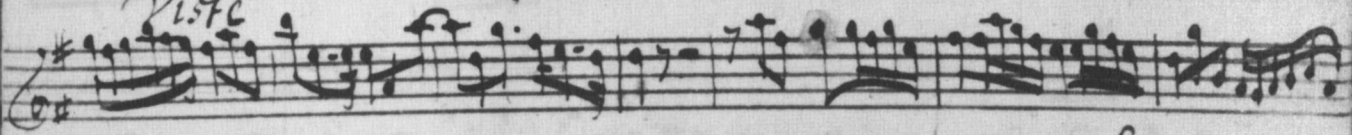
Mms. m., Bach St. 300, 21

Jesus.

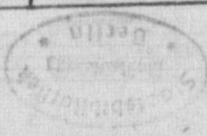
ouvert.



Viste



74.



Suite

Johann Ludwig Bach
1677–1731

I. Ouverture

Lentement

Dessus
Oboe I (ad lib.)
Violino I

Hautcontre
Oboe II (ad lib.)
Violino II

Taille
Viola

Basson
Cembalo
Fagotto
Violoncello
Contrabbasso
Basson. Continuo

4

4+
2

5
3

4
2

6
5

6
5

4 #

Aufführungsdauer/Duration: ca. 12 min.

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Edition und
Generalbassbearbeitung:
Klaus Hofmann (Herbipol.)

14

tr tr tr

6 6 # 6 6

19

7

22

tr

7 4

Musical score for measures 26-30. It consists of two systems of staves. The first system has three staves (treble, treble, and bass clef). The second system has four staves (treble, treble, bass, and bass clef). The music is in G major and 6/8 time. Measure numbers 6 and 5 are written below the staves.

Vite

Musical score for measures 31-35, titled "Vite". It consists of two systems of staves. The first system has three staves (treble, treble, and bass clef). The second system has four staves (treble, treble, bass, and bass clef). The music is in G major and 6/8 time, marked "Vite".

40

Musical score for measures 40-43. The score is written for a piano with treble and bass clefs. The key signature has one sharp (F#). The music features a complex melodic line in the right hand with trills (tr.) and a steady accompaniment in the left hand. Measure 40 starts with a treble clef and a key signature of one sharp. The music continues through measures 41, 42, and 43.

44

Musical score for measures 44-48. The score is written for a piano with treble and bass clefs. The key signature has one sharp (F#). The music features a complex melodic line in the right hand with trills (tr.) and a steady accompaniment in the left hand. Measure 44 starts with a treble clef and a key signature of one sharp. The music continues through measures 45, 46, 47, and 48.

49

Musical score for measures 49-52. The score is written for a piano with treble and bass clefs. The key signature has one sharp (F#). The music features a complex melodic line in the right hand with trills (tr.) and a steady accompaniment in the left hand. Measure 49 starts with a treble clef and a key signature of one sharp. The music continues through measures 50, 51, and 52.

53

Musical score for measures 53-56. The score is written for three systems. The first system consists of three staves: a treble clef staff with a key signature of one sharp (F#), a second treble clef staff, and a bass clef staff. The second system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music features a mix of eighth and sixteenth notes, with some rests and slurs.

57

Musical score for measures 57-64. The score is written for three systems. The first system consists of three staves: a treble clef staff with a key signature of one sharp (F#), a second treble clef staff, and a bass clef staff. The second system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The third system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music continues with similar rhythmic patterns and includes some chromatic alterations. A large, stylized watermark 'CARUS' is overlaid across the middle of the page.

6 5 6 # #
4 4 4 6

65

6

This system contains measures 65 through 68. It features a vocal line with a 7-measure rest at the start, followed by eighth-note patterns. The piano accompaniment includes a steady eighth-note bass line and a treble line with chords and eighth-note figures. A large number '6' is printed below the piano part.

69

This system contains measures 69 through 72. The vocal line includes trills (tr) and eighth-note patterns. The piano accompaniment continues with eighth-note bass lines and chords. A large watermark 'Canis' is overlaid on the score.

73

ement

This system contains measures 73 through 76. The vocal line features trills (tr) and dotted rhythms. The piano accompaniment includes chords and eighth-note patterns. A large watermark 'Canis' is overlaid on the score.

2. Air

The first system of the score consists of three staves. The top two staves are for woodwinds (likely Oboe and Clarinet) and the bottom staff is for piano accompaniment. The music is in 3/4 time and G major. The woodwinds play a rhythmic eighth-note pattern, while the piano provides harmonic support with chords and a bass line.

The second system continues the musical material from the first system. It features the same three-staff arrangement of woodwinds and piano accompaniment, maintaining the rhythmic and harmonic patterns.

The third system begins with a measure rest for the first two staves, marked with a '4' above the staff. The woodwinds then enter with a melodic line marked *tr* (trill). The piano accompaniment continues. The system concludes with a *Tutti* marking.

The fourth system continues the woodwind and piano parts. The woodwinds play a melodic line with trills, and the piano accompaniment provides harmonic support. The system concludes with a *Tutti* marking.

The fifth system features the woodwinds and piano accompaniment. The woodwinds play a melodic line with trills, and the piano accompaniment provides harmonic support. The system concludes with a *Tutti* marking.

The sixth system features the woodwinds and piano accompaniment. The woodwinds play a melodic line with trills, and the piano accompaniment provides harmonic support. The system concludes with a *Tutti* marking.

6 6 6 6 6

11 *Fine* Oboe solo *Tutti*

p *f*

Fine # # # 7 6 # #

14 Oboe solo *tr* Oboe solo

tr Oboe solo

6 6 6 6

tr *ti* *tr*

17 *tr* *Tutti* *tr*

tr *Tutti* *tr*

6 4 5 4 # # 6 4 # 6

Da capo

3. Menuet

The first system of the musical score consists of three staves. The top staff is a single treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle and bottom staves are a grand staff with a treble clef on top and a bass clef on the bottom. The music features a melodic line in the upper voice and a supporting bass line. A trill (tr) is marked above the final note of the first phrase.

6 6 6 6 6

The second system of the musical score consists of three staves. It begins with a measure rest for 9 measures. The notation continues with the same melodic and bass lines as the first system. A trill (tr) is marked above the final note of the first phrase.

The third system of the musical score consists of three staves. It begins with a measure rest for 4 measures. The notation continues with the same melodic and bass lines. A trill (tr) is marked above the final note of the first phrase. A large watermark 'CARUS' is overlaid on the page.

6 4 2 6 6

The fourth system of the musical score consists of three staves. It begins with a double bar line and repeat signs. The notation continues with the same melodic and bass lines. A trill (tr) is marked above the final note of the first phrase.

The fifth system of the musical score consists of three staves. It begins with a double bar line and repeat signs. The notation continues with the same melodic and bass lines. A trill (tr) is marked above the final note of the first phrase.

6 8 6 8 # 6 8 6 #

24

6 # # # # 6 4 6 4 4+ 2 6 6

31

6 6

39

6 4 6 4 4 2 6

4. Gavotte

The first system of music consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music features a rhythmic melody in the upper staves and a supporting bass line in the lower staff.

The second system continues the piece with three staves. It maintains the 2/4 time signature and G major key signature. The melody in the upper staves continues with various rhythmic patterns, while the bass staff provides harmonic support.

The third system begins with a measure number '6' above the first staff. It includes a trill (tr) marking above a note in the first staff. The music continues with three staves in 2/4 time and G major.

The fourth system continues with three staves. It includes a trill (tr) marking above a note in the first staff. The music continues with three staves in 2/4 time and G major.

The fifth system continues with three staves. It includes a trill (tr) marking above a note in the first staff. The music continues with three staves in 2/4 time and G major.

The sixth system continues with three staves. The time signature changes to 6/4, then 4/2, and finally 6/4. The music continues with three staves in G major.

5. Air

11

15

2

Oboe solo Tutti Oboe solo Tutti

25

30

35

6 # 6 # 6 6 4

6 # 6 5 # 6 6

Da capo

6. Bourrée

5

6

4 2 6 6 6 5

tr

POD

QZ

Carus

Die ältere Bach-Familie

Johann Bach (1604–1673)

- Sei nun wieder zufrieden, meine Seele 30.132
- Unser Leben ist ein Schatten 30.131
- Weint nicht um meinen Tod in 1.253

Heinrich Bach (1615–1692)

- Ich danke dir, Gott 30.402
- Kyrie 30.403
- Zwei Sonaten à 5 30.411

Georg Christoph Bach (1642–1697)

- Psalm 133 „Siehe, wie fein und lieblich ist's“ 30.801

Johann Christoph Bach (1642–1703)

- Ach, daß ich Wassers gnug hätte 30.401
- Der Mensch, vom Weibe geboren 30.564
- Die Furcht des Herren 30.502
- Es erhub sich ein Streit 30.567
- Es ist nun aus in 1.253
- Fürchte dich nicht 30.561
- Herr, nun lässest du deinen Diener 30.569
- Herr, wende dich und sei mir gnädig 30.504
- Lieber Herr Gott, wecke uns auf 30.566
- Meine Freundin, du bist schön 30.503
- Merk auf, mein Herz 30.570
- Sei getreu bis in den Tod 30.563
- Unsers Herzens Freude hat ein Ende 30.562
- Wie bist du denn, o Gott 30.501

Johann Michael Bach d. Ä. (1648–1694)

- Ach bleib bei uns, Herr Jesu Christ 30.623
- Ach, wie sehnlich wart ich der Zeit in 30.621
- Auf, laßt uns den Herren loben 30.619
- Das Blut Jesu Christi 30.603
- Dem Menschen ist gesetzt 30.610
- Ehre sei Gott in der Höhe 30.604
- Es ist ein großer Gewinn 30.605
- Fürchtet euch nicht 30.607
- Halt, was du hast 30.608
- Herr, der König freuet sich 30.606
- Herr, du lässest mich erfahren 30.602
- Herr, ich warte auf dein Heil 30.608
- Herr, wenn ich nur dich hab 30.608
- Ich weiß, daß mein Erlös 30.606
- Liebster Jesu, hör mich 30.622
- Nun hab ich überwunden 30.609
- Nun treten wir ein Jahr 30.613
- Sämtlich 30.650
- Sei, Herr, unser Helfer in 30.604
- Uns, Herr, behütet sie 30.601

Die jüngere Bach-Familie

J. S. Bachs

- Wilhelm Friedemann Bach (1710–1747)**
- Them.-system. Werkverzeichnis (BR III.2) 24.202
- Die alte Litanei in D BR-WFB C 13 32.105
- Erzitterung in G Kantate BR-WFB F 9 32.103
- Lobet Gott, ihr Heiligen (Chor) BR-WFB F 24 / Fk 78b 32.101
- Wohl dem, der sich nicht fürchtet. Kantate BR-WFB F 19 32.076
- Concerto per il Cembalo in D BR-WFB C 9 / Fk 41 32.301
- Concerto a due Cembali in Es BR-WFB C 11 / Fk 46 32.311
- Concerto per il Flauto traverso in D BR-WFB C 15 32.315
- Drei Duette BR-WFB B 7–9 / Fk 60–62 / 2 Va 32.203
- Sinfonia in F BR-WFB C 2 / Fk 67 32.302
- Sinfonia in d BR-WFB C 7 / Fk 65 32.303
- Sinfonia in D BR-WFB C 8 / Fk 64 32.304
- Sinfonia in D BR-WFB C-Inc. 16) 32.305
- Trio in D BR-WFB B 13 / Fk 47 / 2 Fl, Bc 32.213
- Trio in D BR-WFB B 14 / Fk 48 / 2 Fl, Bc 32.214
- Trio in a BR-WFB B 15 / Fk 49 / 2 Fl, Bc 32.215
- Trio in B BR-WFB B 16 / Fk 50 / 2 Vl [Fl, Vl], Bc 32.216
- Trio in H BR-WFB B-Inc. 19 / Vl, Cemb obligato 32.219
- Zwei Sonaten in e und F BR-WFB B 17 u. 18 / Fl, Bc 32.317
- Gesamtausgabe in 11 Bänden
- Bd. 1 Claviermusik I (Sonaten) 32.001
- Bd. 3 Kammermusik 32.003
- Bd. 4 Orchestermusik I (Cembalokonzerte) (in Vorb.) 32.004
- Bd. 5 Orchestermusik II (Konzert für 2 Cembali, Flötenkonzert) 32.005
- Bd. 6 Orchestermusik III (Sinfonien) 32.006

Carl Philipp Emanuel Bach (1714–1788)

- Them.-system. Werkverzeichnis (BR III.2, Vokalwerke) 24.203/20
- Concerto doppio in Es für Cemb u. Pfte 33.047
- Concerto per il Cembalo in D 33.301
- Dank-Hymne der Freundschaft BR-CPEB G^s 9 33.504
- Die alte Litanei 1 BR-CPEB H 53.1 33.204/10
- Die Israeliten in der Wüste BR-CPEB D 1 33.238
- Die neue Litanei 2 BR-CPEB H 53.2 33.204/20
- Gellerts geistliche Oden und Lieder BR-CPEB H 1 33.218
- Heilig BR-CPEB F 77 33.217
- Klopstocks Morgengesang am Schöpfungstag BR-CPEB G 1 33.239
- Magnificat BR-CPEB E 4 33.215
- Passionsmusik nach dem Evangelisten Matthäus (1769) BR-CPEB D^p 4.7 33.503
- Sanctus in Es BR-CPEB E 2 33.502
- Sinfonia in e 33.177
- Sonate in C für 2 Claviere 33.451
- Sonate in c / 2 Vl, Bc 33.450
- Triosonate in D / Fl, Vl, Bc 16.003
- Vier Motetten BR-CPEB H^s 52 33.208
- Zwei Psalmen BR-CPEB H 50–51 33.205

Johann Christoph Friedrich Bach (1732–1795)

- Them.-system. Werkverzeichnis (BR IV) 24.204
- Die Pilgrime auf Golgatha. Oratorium BR-JCFB D 1 34.104
- Groß und mächtig. Kantate zu Himmelfahrt BR-JCFB 34.105
- Ich lieg und schlafe. Motette BR-JCFB H 100 34.106
- Miserere in c BR-JCFB E 1 34.107
- Wachtet auf, ruft uns die Stimme. Motette BR-JCFB H 101 34.108
- Concerto grosso in Es für Cemb (Pfte), Orch. BR-JCFB C 43 34.102
- Drei Klaviersonaten BR-JCFB C 25, 27, 28 34.902
- Sechs Klaviersonaten BR-JCFB C 16–21 34.901
- Sinfonia in B BR-JCFB C 24 34.401
- Sonatina in a BR-JCFB A 12 34.202
- Sonate in C (1770) für Pfte 4h BR-JCFB A 41 34.201
- Sonate in B (1770) für Pfte 4h BR-JCFB B 4 / Pfte 4h, Bc 34.301

Johann Christian Bach (1734–1782)

- Credo breve 38.110
- Gloria in G 38.109
- Introitus und Kyrie „In aeternam“ 38.103
- Magnificat in C 38.101
- Magnificat in G (1766) 38.102
- Orgelkonzert in B op. 13,4/1 38.502
- Orgelkonzert in Es op. 14,6/1 38.503
- Orgelkonzert in F op. 13,3/2 38.501
- Quintett in B / 2 Vl, Va, Vc, Cb 38.401
- Regem, cui omnia vivunt 46.007
- Trio in C / 2 Fl, Vc 38.403
- Trios in C op. 15/1, in A op. 15/2 / Vl, Vc, Pfte 38.402

Die Zeitgenossen J. S. Bachs

Johann Nikolaus Bach (1669–1753)

- Missa brevis „Allein Gott in der Höh sei Ehr“ BWV Anh. 166 (s. Johann Ludwig Bach) 30.701

Johann Bernhard Bach (1676–1749)

- Orchestersuite Nr. 1 in g 40.527
- Orchestersuite Nr. 2 in G 40.528
- Orchestersuite Nr. 3 in e 40.529
- Orchestersuite Nr. 4 in D 40.530

Johann Ludwig Bach (1677–1731)

- Die Motetten. Gesamtausgabe (Uwe Wolf) 30.000
- Lieferbar auch als Einzelausgaben
- Die mit Tränen säen 30.001
- Ja, mir hast du Arbeit gemacht 30.003
- Mache dich auf, werde licht 30.006
- Missa brevis „Allein Gott in der Höh sei Ehr“ 30.701
- Suite in G 30.051

„Signor“ Bach

- Sonate in c / Ob (Fl), Bc 35.101

Die jüngere Bach-Familie

Johann Ernst Bach (1722–1777)

- Deutsches Magnificat „Meine Seele erhebet“ 30.303
- Die Liebe Gottes ist ausgegossen 30.301

Wilhelm Friedrich Ernst Bach (1759–1845)

- Vater unser 30.901