

Chapter one

An early version of the first movement of the *Italian Concerto* BWV 971 from the Scholz collection?

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In 1969, the Johann-Sebastian-Bach-Institut in Göttingen acquired a collection containing approximately ninety manuscripts from the music dealer Hans Schneider in Tutzing. This group of manuscripts, originally in private hands in the vicinity of Nuremberg, contains exclusively instrumental works, mostly by Johann Sebastian and Carl Philipp Emanuel Bach. The manuscripts are mostly from the second half of the eighteenth century, a few from the middle of the century. Their principal copyist is the Nuremberg native Leonhard Scholz, who was baptized on May 28, 1720 at the St. Sebald church in that city, son of Georg Scholz, a craftsman. At the time of his marriage on May 30, 1747 to Barbara Popp, Leonhard Scholz was listed as a spice dealer, an occupation he pursued until his death. In 1769–70, Scholz was an adjunct organist at the St. Ägidius church under Lorenz Sichart, and in 1771 – perhaps even by the end of 1770 – became Sichart’s successor there. From 1772 to 1781, Scholz was organist at the St. Lorenz church, and from 1781 until his death (he was buried on October 23, 1798) organist at the church in which he was baptized.¹

As one might expect from his biography, most of the compositions in Scholz’s collection are for organ and clavier, notated on single bifolia or individual leaves in various formats.² There are only a few title pages with designations of titles and composers; most of the copies simply have a title at their heads, in a few cases with the name of the composer added.

1 On Scholz’s biography, see NBA IV/5 and 6 KB, Teilband 1, 159 (Dietrich Kilian).

2 A few of the manuscripts bear original dates: BWV 684 (1768), the *Well-Tempered Clavier* I BWV 846–69 (1771), and the *Two- and Three-Part Inventions* BWV 772–801 (1782).



Figure 1.1 J. S. Bach, *Italian Concerto* BWV 971, 1st mvt. in the hand of Leonhard Scholz. Göttingen, Johann-Sebastian-Bach-Institut

The *Italian Concerto* BWV 971, which first appeared in print in 1735 in the second part of Bach's *Clavier-Übung*,³ shows up twice in incomplete form in the collection. One copy consists of a bifolium containing the first and third movements, the first on the outer pages with the heading "Concerto," the third on the inner pages, headed "Presto." In this copy, both movements are transmitted in the version generally known today.⁴ The inner pages of another

³ The print was so full of errors that a corrected edition soon appeared, probably in 1736.

⁴ Neither print served as Scholz's model, as can be seen particularly from m. 142 in the first movement. In the print, there is a series of sixteenth notes, whereas Scholz's copy has 32nd notes.

First movement of the Italian concerto 3

bifolium contain a second copy of the opening movement, without an attribution but with the heading “All^o moderato.”⁵ (See Figure 1.1.) As is usual for Scholz, this is a fair copy; the few corrections stem from simple copying errors immediately caught and repaired. This second copy transmits the first movement of the *Italian Concerto* with variants that deserve investigation.

The variants in Scholz’s version compared to the printed text involve both thematic and accompanimental material. The theme itself is different, as are many of the sequences. In the sequences, the melodic right hand often dominates, whereas the left hand is relegated to a simple, often chordal accompanimental role. Motivic details such as 32nd-note passing tones are absent in many places. In two places, the cadential and connecting passages are

5 The outer pages, both ruled, were originally blank. The first page later acquired the entry “N. 64” in ink and later, in pencil, “Clavierübung II: Concerto | B. W. 3, 139 = BWV 971/1.”

one measure longer. (The variants are summarized in Appendix 1; those in mm. 1–30 are discussed in detail below.)

Most of the variants are in mm. 1–103; those in mm. 104–61 are mostly in small details, for example, the accompanimental motive in mm. 135 and 137. Particularly noteworthy are the registral shifts that avoid all notes above a". In general, the affected passages are placed an octave lower, for example, in the right hand in mm. 110–11, 152–3, and 156–7. In two places the top note above a" is lowered: in the theme, m. 5 (c''' lowered to g") and in m. 103 (b" lowered to f').

The differences between the two versions are significant. But where did the variants in Scholz's version come from? Two answers are conceivable: first, that the variants stem from Bach's own early version of the work; second, that the variants represent a corrupt version. The second possibility is particularly plausible because several works by Bach are transmitted in the Scholz collection in arranged versions, as will be investigated below.

The possibility that this could be an early version of the first movement is supported by the existence of a copy of the *Italian Concerto* now in the Boston Public Library, dating from before 1762, in the hand of the Bernburg organist Johann Christoph Oley (1738–1789).⁶ Although Oley was not Bach's student, he had close connections to the middle-German Bach tradition.⁷ Unlike Scholz's, Oley's version is close to the printed one; the theme, sequences, and accompanimental motives are mostly the familiar readings. Nonetheless, his copy of the concerto contains numerous corrections, many of whose readings *ante correcturam* differ from those in the 1735 print and the second edition that appeared shortly thereafter. For example, in several places characteristic 32nd-note passages are absent (e.g., mm. 37–9), and in several places Oley's original beaming diverges from that in the prints. There are also several measures in this version whose melody is slightly different from that in the prints.⁸

In the opinion of Walter Emery, editor of the *Italian Concerto* for the NBA, this kind of variant did not arise from simple copying errors. It also seemed unlikely to him that Oley, copying from a source transmitting the printed version, would have incorporated readings not found in his model, only to go back and systematically replace them with the readings from the print. It seems more likely to Emery that the corrected readings represent an early version of the work.⁹

6 Shelf number M 200.12. The manuscript passed from Franz Hauser and Ignaz Moscheles; see Yoshitake Kobayashi, "Franz Hauser und seine Bach-Handschriftensammlung" (Ph.D. diss., Göttingen, 1973), 143. For details on this source and its dating, see NBA V/2 KB, 39–47 (Walter Emery).

7 See NBA VIII/8 KB (Christoph Wolff), 111.

8 A detailed list of all variants is found in NBA V/2 KB, 40–7.

9 NBA V/2 KB, 39f.

A number of readings *ante correcturam* in Oley's version agree with Scholz's copy; these are listed in Appendix 2. Some of these shared readings are found in no other copies of the *Italian Concerto*, suggesting that the two sources may stem from the same parent source. The readings they share link them. Provisionally, this suggests the following hypothesis: that Scholz's copy represents an early version of the work, and that Oley's copy, closer to the print, represents an intermediate stage between Scholz's version and the printed edition. Despite the variants in Oley's copy, the middle stage it represents comes close to the work's final form; Scholz's copy, though, presents the concerto movement "under construction."

The transmission of the variant version in Leonhard Scholz's copy makes it essential to examine the possibility that it represents a later reworking of the piece, because several of Bach's works are indeed transmitted in the Scholz collection in doubtful variant forms. It is characteristic of the collection that many works are represented in two or more copies. Many of the duplicated works are transmitted in multiple versions: in the well-known readings and in an otherwise unknown reworking, often shortened or simplified. As mentioned above, the *Italian Concerto*, too, is represented twice in the Scholz collection, once essentially in the printed version and once in a reworking. To evaluate the variants in the first movement of this work against the background of the variant versions of other works in the collection, we must turn to an overview of techniques of reworking represented in the collection as a whole. This seems particularly necessary because scholars have tended to neglect the copies in the Scholz collection.

The reworkings fall into two categories: abbreviations and simplifications. Typical examples of the group of shortened works include the *Pièce d'Orgue* in G major BWV 572 (only the first section, *Très vite*, mm. 1–28; see Example 1.1) and the Trio super "Herr Jesu Christ, dich zu uns wend" BWV 655. In the *Pièce d'Orgue*, several measures are missing (mm. 4, 8–9, 12, 14–15); these represent the suppression of identical or similar measures.¹⁰ The Trio BWV 655, in contrast, is greatly abridged (see Example 1.2). The piece jumps from m. 8 to m. 52, with a newly inserted one-measure transition connecting them. The pedal part in mm. 5–8 is also transposed down an octave to accommodate this change.¹¹

10 Scholz's model for this abbreviated version was another copy in his hand transmitting the first section in full, New Haven, Yale University LM4842h; see NBA IV/7 KB, 202 (Dietrich Kilian).

11 Scholz began m. 8 in the proper octave. It is thus conceivable that he copied the work from the original version and made the change as he copied.

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6 KIRSTEN BEIßWENGER

Example 1.1 J. S. Bach, *Pièce d'Orgue* BWV 572, mm. 1–16. The canceled measures are missing in Leonhard Scholz's copy

Très vite

The musical score is presented in six systems, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 12/8. The tempo is marked 'Très vite'. The score shows measures 1 through 16. Measures 3, 4, 7, 8, 9, 10, 13, and 14 are crossed out with large 'X' marks, indicating they are canceled. The music consists of a continuous eighth-note pattern in the treble clef and a bass clef accompaniment.

First movement of the Italian concerto 7

The simplified versions often result from the combination of voices or the absorption of the pedal part into the left hand. A typical example of such simplification of instrumental technique appears in the chorale setting “Christ unser Herr zum Jordan kam” BWV 684 (in D minor in the Scholz collection; see Example 1.3).¹² The soprano and alto voices in the upper staff are combined into a continuous series of eighth and sixteenth notes. In the first and third movements of Bach’s organ arrangement of Antonio Vivaldi’s Concerto for Two Violins in A minor BWV 593, the left hand and pedal part are combined in one system (see Example 1.4).¹³ This meant that one of the two middle voices – sometimes even the pedal part – had to be eliminated. The pedal part and the left hand in the third movement, m. 85ff. were combined in a different way: all the chord tones, originally divided among three voices, were integrated into a line that moves in sixteenth notes (see Example 1.5).

Both kinds of reworkings – abbreviation and simplification – are to be found in the Passacaglia in C minor BWV 582, another work transmitted in the Scholz collection in two copies.¹⁴ In the simplified version, all the variations

12 In addition to these technical simplifications, the passages between the chorale phrases are sharply reduced to one measure each. BWV 684 appears in a partial copy in the collection as well, containing only the first section of the work. The simplified version was the model for yet another reworking of the chorale setting, this one using the cantus firmus “Jesu, meine Freude.” The non-cantus firmus sections (the opening passage and pedal point concluding passage) are identical with those in Scholz’s simplified version of BWV 684; the cantus firmus sections are newly composed in Scholz’s style. The passages between chorale phrases are also reduced to one measure each here.

13 Scholz’s copy is in unknown private hands; photocopy in the Johann-Sebastian-Bach-Institut, Göttingen.

14 See NBA IV/7 KB, 137f.

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8 KIRSTEN BEIßWENGER

Example 1.2 J. S. Bach, Trio super “Herr Jesu Christ, dich zu uns wend” BWV 655 in the version copied by Leonhard Scholz, mm. 1–10 (m. 10 = m. 52 of the original)

The musical score is presented in four systems, each with three staves (right hand, left hand, and bass). The key signature is one sharp (F#) and the time signature is 3/4. Measure numbers 1, 4, 7, and 10 are indicated at the beginning of their respective systems. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The bass line is consistently active, often providing a steady accompaniment of eighth notes.

First movement of the Italian concerto 9

Example 1.3 J. S. Bach, “Christ unser Herr zum Jordan kam” BWV 684 in the version copied by Leonhard Scholz, mm. 1–6

in more than four voices were omitted. Among the other variations, those that were not originally conceived for manuals only were rescored so that they generally could be played without pedals. A typical example of this reduction in the number of voices is mm. 129–32 (see Example 1.6), in which the right hand proceeds monophonically without the acciaccatura-like figure and the following chord, and the left hand presents the pedal part.

In Scholz's versions the variants represent technical simplifications, through which Bach's characteristic thick polyphony is reduced in favor of a fewer-voiced texture (two or three parts). Often the voices are so combined that the piece may be performed *manualiter*. Despite adjustments in partwriting, the thematic material of the works remains substantially untouched. Variants that have no connection to their model are found only when new connecting passages are necessitated by the elimination of measures. Additionally, some works are accommodated to the musical style of the period after Bach (for example, by the use of Alberti bass figuration).

The arranger of these works is probably the principal copyist of the collection, Leonhard Scholz himself, about whose abilities as an organist we

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10 KIRSTEN BEIßWENGER

Example 1.4 Antonio Vivaldi, Concerto for Two Violins in A minor, arr. J. S. Bach (BWV 593), 1st mvmt., mm. 1–8 in the original version and the version copied by Leonhard Scholz

Original version

L. Scholz's copy