

Bach B Minor Mass

PREFACE

History and origins of the work

Although Bach was a Lutheran composer, employed to write Church Cantatas in the vernacular tongue for the principal churches in Leipzig, the contemporary practice in liturgical matters in the city, as revealed in the pages of the *Leipziger Kirchen-Andachten* (1694) and *Leipziger Kirchen-Staat* (1710), allowed portions of the Latin Ordinary to be performed at select times of the year. The Kyrie & Gloria could be performed polyphonically, and, during the periods of the year when a Cantata was not performed, the Credo could be chanted in Latin. The Sanctus was either sung monophonically, complete with Osanna and Benedictus, or polyphonically without the latter two texts.^a A performance of the Latin Magnificat was also allowed on certain Feast Days. Apart from the Mass in B minor Bach's extant Latin works include four short Masses (consisting of the Kyrie and Gloria) BWV 233-6, five settings of the Sanctus BWV 237-41, two settings of the Magnificat BWV 243 & 243a and the Latin-texted cantata BWV 191. Thus the Credo, Osanna, Benedictus and Agnus Dei in the Mass in B minor are the only known settings by Bach of these portions of the Latin Mass, and could have never been performed as part of the Lutheran liturgy during his tenure as Kantor at the Thomaskirche.

Scholars have debated endlessly over Bach's reasons for compiling the Mass in B minor, some claiming that it was prepared for a Catholic patron, such as Graf Sporck (who had previously borrowed the *Sanctus* parts), or even for the Royal Court in fulfilment of his 1733 pledge to offer the Elector further "...composition of Musique for Church as well as for Orchestre..." Others have remarked on the independent usefulness of each of its four principal sections - Missa, Symbolum Nicenum, Sanctus and Osanna/Benedictus/Agnus Dei - suggesting that, even though they could not have been performed together, they could have been performed separately during the liturgy of either the Catholic or the Lutheran rite^b. Others have talked of Bach sanctifying his earlier music by adapting it to the timeless text of the Mass. Certainly there is something very reverential in the writings of early Bach scholars, such as J.A.P. Spitta who saw the Mass as "...the ideal and 'concentrated presentiment' of the development of Christianity from Sin (Kyrie), through Atonement with Christ (Gloria), to the Church proceeding from him (Credo) and the memorial supper - the culmination of the doctrine (Sanctus to the end)"^c.

Christoph Wolff^d makes the interesting observation that work on the completion of the *Missa Tota* probably interrupted Bach's revision of the *St. John Passion*, which was thus left unrevised from no.11 onwards. It was at this period that Bach began to spend his time not on normal compositional duties but on speculative projects which held a fascination for him, such as *The Art of Fugue*, and the *Clavier-Übung Part III* in which

he endeavoured to define the *summa* of his art as an organist with an “anthology of music derived from the liturgy, covering all available historical styles, and having no practical function as a single work”^a. Could it be that the Mass was compiled as a similar *summa* of his art as a Church composer? Christoph Wolff is probably not alone in seeing it as a kind of specimen book of his finest compositions in every kind of style, from the *stile antico* of Palestrina in the “*Credo*” and “*Confiteor*” and the expressively free writing of the “*Crucifixus*” and “*Agnus Dei*”, to the supreme counterpoint of the opening *Kyrie* as well as so many other choruses, right up to the most modern style in *galant* solos like “*Christe eleison*” and “*Domine Deus*”. After a hearing of the Mass and a study of its score his conclusions are ones with which it is easy for music-lovers to identify : “The Mass in B minor is the *summa* not only of Bach’s vocal music, but of all his sacred music. Thus the text, of all sacred texts, is the one that could not date, that had the paramount claim to universal validity, overriding all confessional and linguistic boundaries”^d.

TEXT

Bach’s text for the Mass in B minor is the customary text from the Latin Ordinary, with two exceptions. The first exception is the additional word “*altissime*” in the duet “*Domine Deus*” which is not found in the Latin Missal, and must therefore reflect the Lutheran practice of Bach’s age^e. This is a curious anomaly, occurring as it does within the portion of the work (the *Missa*) which was presented to the Catholic Elector of Saxony in July 1733, and - according to several commentators - thus rendering it unperformable at the Catholic Court Chapel in Dresden^{d f}. The second exception is similar, but occurs in the *Sanctus* which was not part of the work presented to the Catholic Elector. In this case the variant text “*Pleni sunt coeli et terra gloria eius*” (His) rather than the Catholic form “*tua*” (thy) certainly reflects contemporary Lutheran usage, since it is known that this movement was performed liturgically on several occasions commencing with Christmas Day 1724.

THE AUTOGRAPH MANUSCRIPT SOURCES

FULL SCORE

This remarkable document, in the Berlin Staatsbibliothek, is an assembly of four discrete (self-contained) sections, which was most likely put together by the composer at the very end of his life. The earliest section to be composed was the *Sanctus*, re-numbered as section 3, which had been originally composed for Christmas Day 1724. Its original division of vocal forces into an SSSATB choir was rewritten here for SSAATB. The next section to be composed, in 1733, was the *Missa*, numbered 1, comprising the *Kyrie and Gloria*, which was the work Bach planned to present to the new Elector of Saxony in the hope of obtaining the post of Hofcompositeur at the Court Chapel. Towards the end of his life, and probably in 1748-9^g, Bach returned to these two sections and planned a way of turning them into a *Missa Tota* by the addition of the *Symbolum Nicenum* (*Credo*), numbered 2, and *Osanna, Benedictus, Agnus Dei et Dona Nobis*, numbered 4. The autograph manuscript is the only source for these portions of the work, and reveals, in a most illuminating way, Bach’s compositional process. His handwriting is noticeably older and more erratic - often exceptionally messy - showing the laborious process of the

work's gestation even in those sections that are parodies of other extant works.

One of the last alterations that he made to the *Symbolum Nicenum*, and which can be deduced very clearly from the manuscript, concerns the duet “*Et in unum Dominum*”. Its text originally included the line “*Et incarnatus est de Spiritu sancto ex Maria virgine et homo factus est*” - see Appendix page 202 bb. 64-76. In the original process of composition Bach included a descriptive descending figure for the violins at “*descendit*” bb. 59-60 and at “*incarnatus*” bb. 73-4. When he later decided to use this sentence for a separate chorus he rearranged the remaining text to fill out all the bars, and in the process deprived the first descending figure of its pictorial association (see 2nd version pages 110-1). The rewrite of the voice parts (headed *Duo voces articuli 2* and variously translated as “Two voices express 2”^a or “the two vocal parts of Article 2 [of the Creed]”^t) is found on two spare pages at the end of the section. The new chorus “*Et incarnatus est*” is written on both sides of a single sheet of paper inserted into the “*Crucifixus*”, with an explanatory footnote showing where it belongs. In this present edition, as in the previous Novello edition, Bach's revision of “*Et in unum Dominum*” is printed as the preferred version, with the 1st version contained in an Appendix on p. 200.

The final section (4) was principally assembled from existing compositions: the “*Osanna*” being taken from the same secular Cantata in praise of the House of Saxony - *Preise dein Glücke, gesegnetes Sachsen (BWV 215)* - which supplied one of the parody arias in the *Christmas Oratorio*. Since the “*Agnus Dei*” is a parody of an aria from the *Ascension Oratorio (BWV 11)* and the “*Dona Nobis*” is virtually identical to the earlier chorus “*Gratias agimus tibi*” it is likely, therefore, that the “*Benedictus*” is one of Bach's very last compositions^h.

It appears that Bach used this period to revise portions of the *Missa* (Kyrie and Gloria). A comparison with the (unused) Dresden parts shows by how much: since Bach was unable to retrieve and amend these, having once presented them to the Elector, they retain his first thoughts, which are still sometimes evident beneath later changes in the Full Score.

This document passed into the hands of Bach's second son on his death, which seems supremely apt in the light of evidence that he was one of his father's amanuenses when the parts were prepared from it for presentation to the Elector in 1733. C.P.E. Bach also appears to have been very much influenced by the work in his own composition of the *Magnificat*ⁱ (finished on 25 August 1749 and possibly performed in Leipzig before his father's death in 1750) which contains clear allusions to some of the figurative patterns in later portions of the Mass. Subsequently C.P.E. Bach not only allowed scholars and copyists access to the manuscript (there are two surviving copies from this period), but he also used it in preparing the performance of the *Symbolum Nicenum* which he gave in Hamburg in 1786. From this period date the many annotations, presumably in his own hand, which both assist the editor (by elucidating some of the most confusing and messy bars - particularly at the chromatically complex end of the “*Confiteor*” bb. 138-40) - and confuse him too, by adding a significant number of extra slurs and phrase-marks, particularly in the “*Et in Spiritum Sanctum Dominum*”. In the catalogue of C.P.E. Bach's effects (*Nachlaß*) made in 1790 after his death comes the first-ever reference to the complete Mass: “die große catholische Messe”.

The manuscript was purchased in 1805 by the Zurich collector and publisher Hans Georg Nägeli which he proposed publishing, as he told the world in an “Advertisement for the greatest musical artwork of all times and all peoples” (*Ankündigung des größten musikalischen Kunstwerks aller Zeiten und Völker*). This came out slowly, in two sections, owing to an apparent lack of interest: the *Kyrie and Gloria* in 1833 and the remainder (published by Simrock) in 1845, by which time Nägeli was dead. It was this edition which first gave the work the title “Hohe Messe”. In 1850 the Bach-Gesellschaft was formed to celebrate the centenary of Bach’s death. The first aim of this society was to produce an accurate edition of the Mass in B minor, but the editors were thwarted by Nägeli’s son denying them access to the autograph manuscript. After further complications, and a stop-gap BG edition using the Dresden Parts (see below) and secondary sources (1856), the manuscript was eventually purchased from the debt-ridden younger Nägeli by an intermediary, allowing the complete revised edition to be reissued in 1857.

DRESDEN PARTS

The set of handsomely copied parts which Bach presented to the new Elector of Saxony, Friedrich August II, on 27 July 1733 in the hope of obtaining the prestigious but honorary post of Hofcompositeur at the Court Chapel, was probably prepared in Dresden by Bach and his immediate family (including his second son C.P.E. Bach and probably W.F. Bach, the eldest, who had recently been appointed organist at the Sophienkirche in Dresden) on the evidence of the unusual paper on which they are written¹. The 21 parts contain the music of the *Missa* (Kyrie and Gloria) only. There is no full score, which Bach retained (see above). Instead, the continuo part is marked with cues for vocal entries, suggesting that a conductor would have had to direct from this. All the evidence points to these parts lying unused in the Elector’s private library until they were consulted by scholars in the 19th century, beginning with Mendelssohn who, in 1846, compared them with his Nägeli edition of 1833¹. They were used in the preparation of the 1856 Bach-Gesellschaft edition, which as a result “contained many readings which portrayed Bach’s intentions more accurately than the revised (1857) edition, since much was taken directly from the detailed Dresden parts of the *Missa*”^a.

EDITORIAL PROCEDURE

MUSIC

The musical text of this *performing* edition is derived from the available sources. I have consulted the autograph m/s Full Score in the excellent facsimile edition edited by Alfred Dürr (Bärenreiter 1983) and the autograph m/s Dresden Parts in the equally fine facsimile edition edited by Hans-Joachim Schulze (Leipzig 1983). (Both these autograph Parts and the autograph Full Score can be consulted on the web at www.bachdigital.org).

I have consulted the *Bach Gesellschaft* edition of 1857 and the *Neuen Bach-Ausgabe* edited by Friedrich Smend (1954) and compared these with the *Eulenburg* edition edited by Fritz Volbach (1912) and the *Peters* edition (1997) edited by Christoph Wolff. In one particular instance all four are at variance with the 2 autograph mss by giving the continuo note at bar 90 1st quaver in “*Domine Deus*” a minor third higher as a

D: both the full score and Dresden continuo and cello parts show this as a B. The BG was a user-friendly edition in that the editors sorted out many anomalies in the instrumental slurring and phrasing. Both mss are inconsistent in these matters: even the Dresden Parts, which were prepared expressly for use in performance, do not give all the help that a string player (particularly) would require. By collating both mss together, I have produced suggested slurrings (indicated with a cut-slur) for those passages - particularly in the "*Cum sancto spiritu*" - where, as the editors of the BG recognised, Bach's mss present a plethora of variant versions for the slurring of an identical bar. The NBA, by presenting what Bach appears to have put in the Full Score (and removing what C.P.E. Bach may have added to it) and by ignoring the information in the Dresden Parts, makes life very difficult for the instrumentalist who is obliged to spend valuable rehearsal time sorting these matters out.

I have also taken note of the musical text of the original versions of such Arias and Choruses as are parodied (see list below). This has occasionally cleared up a notational discrepancy in the manuscript, such as, for example, the question of whether the note in the *Tenor & Viola* halfway through b. 31 of the "*Gratias agimus*" and "*Dona nobis*" should be an A or a B: In the Full Score (and Dresden parts) "*Gratias*" has an A for the Tenor and B for the viola, whereas "*Dona nobis*" (Full Score only) has a B for both. In all current editions the viola is corrected to an A in the "*Gratias*"; but comparison with BWV 29 shows that Bach meant to write a B in both parts. Other useful comparisons have revealed that the Flute 1 in "*Qui tollis*" b. 42 should play a D natural rather than the sharp given in all previous editions. The note is shown as an F natural in BWV 29 (where the movement is a minor third higher), and in the Dresden Parts there is a clear natural sign beside the D corroborating this.

To a singer the differences between the *Bach Gesellschaft* edition of 1857 and the *Neuen Bach-Ausgabe* of 1954 will often be most evident in the Arias, particularly "*Qui sedes*" and "*Quoniam tu solus sanctus*". One of the reasons for this is that the BG often favours readings from the Dresden parts whereas the NBA claims that the later revisions shown in the Full Score should be considered to supplant them. The editor, Friedrich Smend, has been the subject of much criticism following the publication of this edition and its critical commentary, beginning in 1959 with Georg von Dadelsen who was the first to outline some of its weaknesses^k. Relevant to the present edition is Dadelsen's view that Smend underestimated the importance of the Dresden parts and was inconsistent in his use of information provided by them, generally ignoring the detail and refinement they offered. Accordingly this new edition presents both versions of some of the most crucial melodic differences, leaving the performer to choose which version to use (see for example pp. 70 & 75-6). In other places - for example where there is a discrepancy in the textual underlay - a footnote gives explanations.

In two places in the *Missa* and two places in the *Symbolum Nicenum* there are indications (given in footnotes) to assist performers on those occasions when solo voices are chosen to sing portions of the choruses. This is a practice which first arose in the 1980s when it was discovered how small Bach's original vocal forces were. Obviously it only works if there are five (SSATB) soloists rather than the customary four. For most of the 20th century it was believed that Bach was able to field a team of 12 singers for his Church Cantatas, and that the composer's *Entwurf* of 1730 appeared to be suggesting

that 16 would be a more practical number. Since Joshua Rifkin first mooted the idea in 1981^j that existing copies of the cantatas suggest that his forces, if twelve in number, were more likely to have consisted of four or five principal singers (i.e. one to a part) supplemented by the same number of ripienists filling in at the loud moments, with the remainder seconded to instrumental duties in order to fill up missing places in the orchestra, there has been a move towards trying to recreate Bach's sound-world. Rifkin's radical ideas have taken a long time to take root, and, as Andrew Parrott has noted, a hybrid choir, roughly based on the size of a Cathedral or 'Oxbridge' choir, has become the expected norm for 'period' performances. "What we have inadvertently created is a hybrid, a veritable hippogriff in which a plausibly Bachian orchestral body is grafted on to an alien, perhaps Handelian, vocal group"^m. Since it is not in any large choir's interest to follow Rifkin's suggestion and perform the work, as he does on his *Nonesuch* recording, with single voices, it may appeal to some however to follow the ideas promulgated by various distinguished 'period' conductors and ensembles by introducing solo voices at those points indicated in this edition where they will be a distinct advantage to the texture of the music.

PARODY MOVEMENTS

For those interested in Bach's compositional process in producing *parody* movements I include a chart showing his self-borrowings. Many more movements may have been similar adaptations of earlier works which are no longer extant. Joshua Rifkinⁿ, Christoph Wolff^o, Arnold Schering^p, Friedrich Smend^q^r, and Alfred Dürr^s, are just some of the scholars who have attempted to define the origins of such sections. For those wishing to know more they can consult John Butt's highly informative volume *Bach Mass in B Minor*^a or George Stauffer's *Bach: The Mass in B minor*^t.

In the composition of the *Mass in B Minor* some of the following movements were taken over completely unchanged, save for the new text, whilst others were transposed, had their instrumentation changed or were otherwise modified:

<u>Mass in B Minor BWV 232</u>	<u>Source</u>	
1. 7 Gratias agimus tibi	= BWV 29, 2	<i>Wir danken Gott</i>
1. 9 Qui tollis peccata mundi	= BWV 46, 1	<i>Schauet doch und sehet</i>
2. 2 Patrem omnipotentem	= BWV 171, 1	<i>Gott, wie dein Name</i>
2. 5 Crucifixus	= BWV 12, 2	<i>Weinen, Klagen, Sorgen, Zagen</i>
2. 9 Et exspecto resurrectionem	= BWV 120, 2	<i>Jauchzet, ihr erfreuten Stimmen</i>
3. Sanctus	= BWV 232	<i>Ist Version, for Christmas Day 1724</i>
4. 1 Osanna	= BWV 215, 1	<i>Preise dein Glücke, gesegnetes Sachsen</i>
4. 4. Agnus Dei	= BWV 11, 4	<i>Ach bleibe doch, mein liebstes Leben</i>

After the composition of the *Missa* (1733) several movements were parodied for a unique Cantata (BWV 191) which is the only one Bach is known to have set in Latin. It is headed "*Festo Nativitatis Christi*", and recent scholarship has suggested that it was first performed on Christmas Day 1745 at a special service held in Leipzig to celebrate the Peace of Dresden^u (concluding the second Silesian War).

<u>Mass in B Minor BWV 232</u>		<u>BWV 191</u>	
I. 4 Gloria in excelsis Deo	=	BWV 191, 1a	<i>Gloria in excelsis Deo</i>
I. 5 Et in terra pax	=	BWV 191, 1b	<i>Et in terra pax</i>
I. 8 Domine Deus	=	BWV 191, 2	<i>Gloria Patri et Filio et Spiritui Sancto</i>
I. 12 Cum Sancto Spiritu	=	BWV 191, 3	<i>Sicut erat in principio</i>

Since Cantata 191 contains some additions to the *Missa* instrumentation (particularly the lightly scored section bb. 41-67 of the “*Sicut erat in principio*”) these have been included as optional extras in the instrumental parts, especially in the light of sentiments expressed by John Butt in the book mentioned above: “... one might consider as authentic parts of the Mass those variants and ‘improvements’ offered in BWV 191 which appear in neither of the actual *Missa* autographs”^a.

THE REHEARSAL PIANO ACCOMPANIMENT

This edition is provided with a new rehearsal accompaniment in which the material based on instrumental parts is in normal-size type and editorial realisation of the figured bass is in cue-size. It endeavours to embrace all of the orchestration, although it has not been possible to preserve every part at the correct pitch: but in this I am consistent with every other edition currently available.

THE ORCHESTRAL SCORE & PARTS

The score and parts, available on hire, have been completely newly set and correspond exactly with this vocal score. All movement numbers and bar-numbers agree with each other. Thus there will be no problem in rehearsal for every performer to identify a given passage. The orchestral parts may be used for both ‘period’ instrument and ‘modern’ instrument performances.

Trumpets and Timpani Trumpets 1 & 2 require virtuoso players. Trumpet 3 is less demanding, but the player often assists Trumpets 1 & 2. The timpani are tuned to A and D.

Horn Designated *Corno da caccia* this is only required in *Quoniam tu solus sanctus*.

Flutes There are two parts throughout except for the *Sanctus*, where, in this edition, Oboe 3 is shown in the part as an option for those occasions when no 3rd oboe is available. Although not so described in the autograph Full Score, the obbligato instrument in the *Benedictus* is usually apportioned these days, following the suggestion in the NBA, to a solo flute. The BG had previously opted for a solo violin on the strength of certain stylistic features, such as the easy string-crossing implied, for example, by the opening bars. Whereas the editor of the NBA remarked that the entire obbligato never used the violin’s G string^r the present editor feels that this does not necessarily rule the violin out as an obbligato instrument since other Bach obbligati, such as BWV 4 versus 3, also only use the upper three strings. In several other works (the *Easter Oratorio* BWV 249 & *Cantata 101*) Bach allowed for the option of either Flute or Violin obbligato^t.

Oboes Bach's requirements are for 2 oboes and 2 oboi d’amore, except for the *Sanctus* which requires a 3rd oboe.

Bassoon 2 bassoons are required for *Quoniam tu solus sanctus*. At least 1 is required throughout, since the Dresden parts have a separate Bassoon copy containing music for movements 1, 3, 4, 7, 11 & 12 of the *Missa*, suggesting, by analogy, that it should play in

all further choruses.

Strings 2 first violins at least are required for the *Laudamus te*. Indeed the Dresden parts contain a solo violin part and a further ripieno (full section) copy. The string parts contain text cues in Arias where it will be helpful. Slurring has been regularised in places (see above) and is derived from both autograph mss. Care has been taken over the positioning of page-turns.

Cello / Double Bass (Violone) A single part is provided for both instruments. It will be left to the individual performer or conductor to decide in which movements the Bass (Violone) will play. In arias where it is decided to include them in the Ritornelli only, clear indications are given as to where they should play and where they should be *tacet*.

Keyboard Continuo This is the part from which the continuo should be played. The vocal score is no adequate substitute as it is a piano reduction for rehearsal purposes only. The *Keyboard Continuo* part contains the figured bass throughout, and a new realisation which will be of enormous assistance to those not used to improvising from the figured bass.

EDITORIAL MARKINGS

All editorial markings are shown in brackets, with the exception of editorial slurs, which have a line through them (cut-slurs). Differences between the present edition and the previous Novello edition NOV 070034 are included in footnotes to allow the two editions to be used side by side.

DYNAMICS

Bach used dynamics sparingly in the *B Minor Mass*. Although they can mean what we expect them to mean - as in *Osanna* bars 104 - 114 where they indicate a sudden change of dynamic to *piano* followed by a resounding *forte*, and *Crucifixus* at bars 49 to the end where a special soft dynamic is specifically required - in the Arias they can indicate the difference between an orchestral ritornello and an accompanying passage - viz. *Laudamus te* bars 3, 4, 13, 17 and elsewhere throughout. Editorial dynamics have been included in square brackets where they will be of assistance. For example: in choruses such as the opening *Kyrie eleison* and *Cum sancto spiritu* they assist the contrapuntal vocal entries, and in *Confiteor unum baptisma* they help to bring out the entries of the plainchant *Cantus Firmus*.

No dynamics have been included in some of the *stile antico* choruses, such as the *Gratias* and *Dona nobis*. As there are none in the autograph mss performers are left to find their individual way of performing these movements. The editor of the previous Novello edition, Sir Arthur Sullivan, expressed matters quite excellently in his Editorial Note of 1886 when he said, of the dynamics he had inserted into the edition, "I have employed them very sparingly, so that the breadth and grandeur of the work might not be impaired."

APPOGGIATURAS

Where editorial appoggiaturas appear in the vocal parts they have usually been introduced to make that line conform to an identical musical phrase, as in *Quoniam tu solus sanctus* bar 19/96. In such cases the note is in cue-size, within brackets.

ACKNOWLEDGEMENTS

I am very grateful to various Bach scholars who have been able to assist me in the preparation of this new edition. They include John Butt, who has given advice over the instrumental phrasing and slurring, and whose book on the subject *Bach Interpretation: Articulation Marks in Primary Sources of J. S. Bach*^v has proved invaluable. Andrew Parrott has been able to offer assistance over various practical matters, and has shown how current scholarship can help performers to get a clearer understanding of what Bach expected from his choruses. His research, contained in *The Essential Bach Choir*^m is thorough, meticulous and thought-provoking. My thanks are also due to Martin Ennis for his help with the figured bass in those movements where it is missing from the mss, and to Hywel Davies for his help in seeing this, and the companion Bach editions that I have produced, through to publication.

As with the *St Matthew* and the *St John Passions*, the *Christmas Oratorio* and the *Magnificat*, the emphasis of this edition is on providing a score that will assist singers in rehearsal and performance as much as the previous Novello editions have done.

The present edition of the Mass in B minor follows the layout and pagination of NOV 070034 to allow the two editions to be used side by side. The numbering of the individual movements is, however, based on that used in the NBA.

Neil Jenkins
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- a** J. Butt: *Bach, Mass in B minor*, Cambridge Music Handbooks (Cambridge 1991)
- b** R.A. Leaver: "The mature vocal works and their theological and liturgical context" Cambridge Companion to Bach ed. Butt (Cambridge 1997)
- c** J.A.P. Spitta: "Johann Sebastian Bach" (Leipzig 1873-80) quoted in **a**
- d** C. Wolff: "The Kantor, the Kapellmeister and the Musical Scholar: Remarks on the History and Performance of Bach's Mass in B minor" (Polydor, Hamburg, 1985)
- e** W. Blankenburg: "Einführung in Bachs h-moll-Messe" (Kassel 1974, rev. 1986)
- f** H-J. Schulze: "The B minor Mass: Perpetual touchstone for Bach research" *Bach, Handel, Scarlatti: Tercentenary essays* (Cambridge 1985)
- g** Y. Kobayashi: "Zur Chronologie der Spätwerk Johann Sebastian Bachs" *Bach-Jahrbuch* 74 (1988)
- h** Y. Kobayashi: "Die Universalität in Bachs h-moll-Messe" *Musik und Kirche* 57 (1987)
- i** J. Butt: "Mass in B minor" *Oxford Composer Companions* (Oxford 1999)
and "Bach's Mass in B minor: Considerations of its Early Performance and Use" *Journal of Musicology* 9 (1991)
- j** H-J. Schulze: *Faksimile nach dem Original-stimmensatz* (Leipzig 1983)
- k** G. von Dadelsen: "Friedrich Smends Ausgabe der h-moll-Messe" *Die Musik-forschung* 12 (1959)
- j** J. Rifkin: "Bach's chorus" *American Musicological Society* (Boston, 1981) printed as Appendix 6 in **m**.
- m** A. Parrott: *The Essential Bach Choir* (Boydell, Woodbridge 2000)
- n** J. Rifkin: *Notes to Bach's Mass in B minor*, Nonesuch 79036 (New York 1982)
- o** C. Wolff: *Festschrift Bruno Stäblein*, ed. M. Ruhnke (Kassel 1967)
- p** A. Schering: "Die hohe Messe in h-moll" *Bach-Jahrbuch* 33 (1936)
- q** F. Smend: "Bachs h-moll-Messe: Entstehung, Überlieferung, Bedeutung" *Bach-Jahrbuch* 34 (1937)
- r** F. Smend: *NBA Kritischer Bericht* (Kassel/Basel 1956)
- s** A. Dürr: "Zur Parodiefrage in Bachs H-Moll Messe: ein Bestandsaufnahme" *Die Musikforschung* 45 (1992)

- t G. Stauffer: “Bach: The Mass in B minor” (New York, 1997)
 u G. Butler: “Johann Sebastian Bachs Gloria in excelsis Deo BWV 191: Musik für ein Leipziger Dankfest” Bach-Jahrbuch 78 (1992)
 v J. Butt: “Bach Interpretation: Articulation Marks in Primary Sources of J. S. Bach” (Cambridge 1990)

NOTE ON PERFORMANCE HISTORY

The first movement to be composed was the *Sanctus*, which was first performed on Christmas Day 1724. The *Missa*, comprising the *Kyrie* and *Gloria*, was presented to the Elector of Saxony, Friedrich August II, on 27th July 1733 and filed away, unperformed, in his Library in Dresden. Bach’s application for the honorary title of “Hofcompositeur” which accompanied this gift was eventually granted, after a further petition, on 19 November 1736. Bach subsequently completed the work as a *Missa Tota* sometime between 1748 and 1749 by adding the *Symbolum Nicenum* and the *Osanna, Benedictus, Agnus Dei & Dona Nobis Pacem*. There are no recorded performances of the complete work during his lifetime. The manuscript was inherited by his second son, C.P.E. Bach, who performed the *Symbolum Nicenum* at a charity concert in Hamburg in the spring of 1786. It is referred to in the Inventory of his effects (Nachlaß) in 1790 as “die große catholische Messe”. There is no evidence of a complete performance before that of the *Riedel-Verein* in Leipzig in 1859. It was not until the publication of the complete work as volume 6 of the Bach-Gesellschaft edition in 1856 (revised 1857) that it began to enter the standard choral repertory. The Bach Choir of London gave the first complete performance in England on April 26 1876 under the direction of Otto Goldschmidt.

INSTRUMENTATION

Solo voices : Soprano 1 & 2, Alto, Tenor, Bass
 SSATB Chorus (SSAATB in *Sanctus*, SSAATTBB in *Osanna*)

2 Flutes, 3 Oboes (Oboe 3 in *Sanctus* only), 2 Oboes d’amore,
 2 Bassoons, Corno da Caccia, 3 Trumpets, Timpani,
 Violin 1 & 2, Viola, Violoncello, Double Bass, Keyboard Continuo