

Pedal Exercitium, BWV 598.

Attr. J.S. Bach, C.P.E. Bach (?).

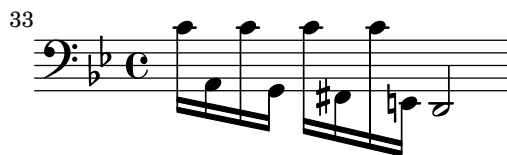
Preface.

Pedal Exercitium, BWV 598, is a solo piece in one voice intended as an exercise for organ pedal alone. The attribution to Johann Sebastian Bach has been contested, and the alternative authorship by his son Carl Philip Emmanuel Bach has been proposed. The piece offers the possibility of performance on a variety of other different instruments, strings, winds and keyboards, for which it represents a useful technical exercise, and an attractive solo piece for performance. The present edition is intended as an *omnibus edition*, catering for players of many different possible instruments. Beginning with the original G minor in bass clef, the piece is also written in several other forms: G minor in bass, alto and treble clefs, C minor in the same three clefs, and D minor in treble clef. This key and clef selection is such, that a multitude of other readings are made possible for convenient transposition. For instance, the original G minor bass clef notation can be read in E minor with an assumed treble clef, together with a corresponding reinterpretation of the accidentals, the C minor alto clef notation can be read similarly in B minor, etc.

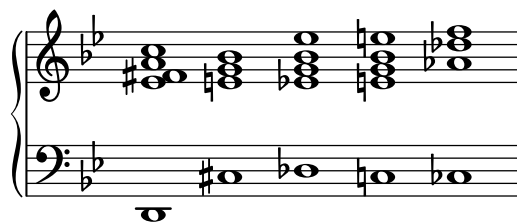
Some editorial issues have been indicated using small notation. The last 16th note in measure 14 might be played with a flat, as indicated, but not appearing in the original manuscript. In measure 17 a group of four 16th notes is probably missing in the original, a suggested reconstruction is given of the *third* group of 16th notes. A conventional alternative, among others possible, is as follows, with a reconstruction of the *second* group of 16th notes:



The final measure 33 appears somewhat garbled in the original manuscript. A possible rendering is as given, obtained by unrolling two groups of eight 16th notes that appear superimposed in measure 33 of the manuscript, while the conventional alternative is as follows, concluding with only one group of eight 16th notes:



The last measures, 34-36, are a suggested final simple arpeggiated cadence to end the piece after the original somewhat inconclusive ending. More florid and elaborated material can be prepared or improvised at that point. The original continues with a two-stave harmonic sketch, also inconclusive, intended perhaps for a longer full manual organ piece. The sketch can be transcribed as follows, from staves with implied soprano and bass clefs, missing in the manuscript:



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[https://imslp.org/wiki/Pedal-Exercitium,_BWV_598_\(Bach,_Johann_Sebastian\)](https://imslp.org/wiki/Pedal-Exercitium,_BWV_598_(Bach,_Johann_Sebastian))
[IMSLP815419-PMLP153703-Bach_Pedal-Exercitium,_BWV_598_Manuscript.pdf](https://imslp.org/wiki/Pedal-Exercitium,_BWV_598_(Bach,_Johann_Sebastian))

Felipe Orduña, Ciudad de México, 2022.

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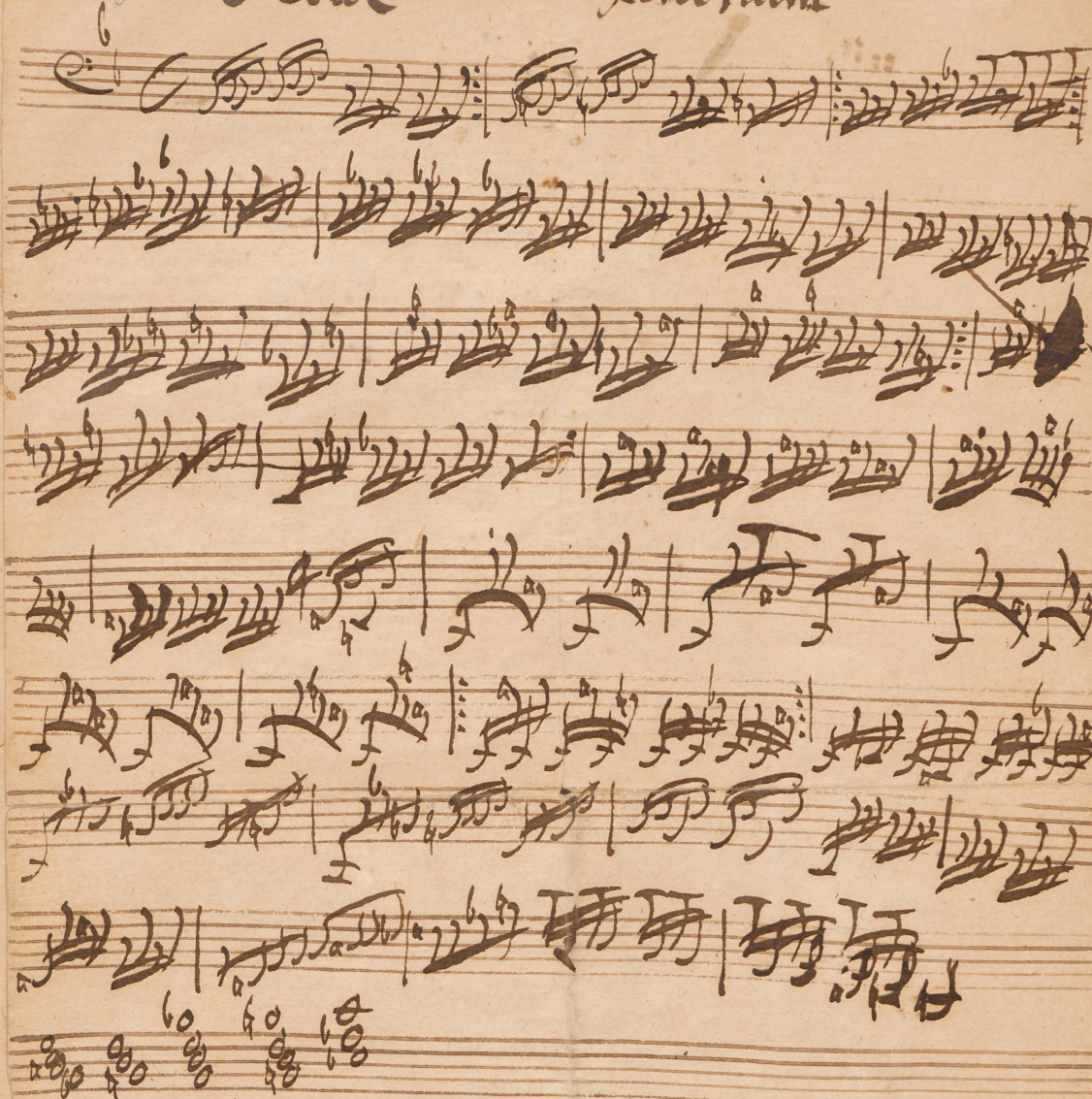
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Exertitium

Bach



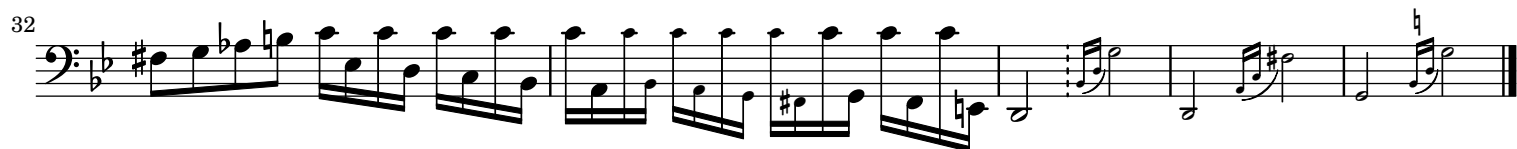
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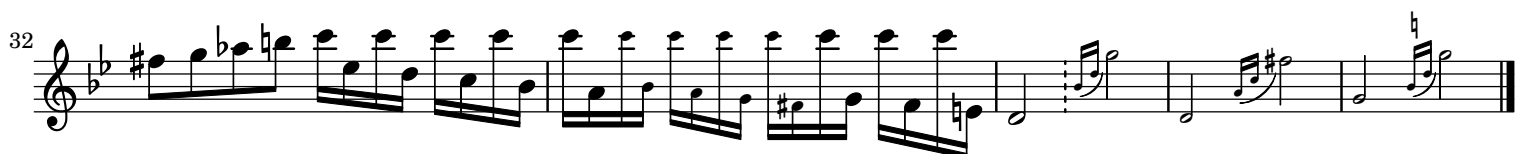
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The image displays a musical score for a piece titled "Pedal Exercitium, BWV 598." The score is written for a single melodic line in a 3/8 time signature, with a key signature of two flats (B-flat and E-flat). The notation is presented in a single system with a grand staff (treble and bass clefs). The score is divided into measures, with measure numbers 4, 7, 10, 13, 16, 19, 23, 26, 29, and 32 indicated at the beginning of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line at measure 32.

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The image displays a musical score for a piece titled "Pedal Exercitium, BWV 598." The score is written for a single melodic line on a treble clef staff, with a key signature of one flat (B-flat) and a common time signature (C). The piece is attributed to J.S. Bach or C.P.E. Bach. The score is divided into measures, with measure numbers 4, 7, 10, 13, 16, 19, 23, 26, 29, and 32 indicated at the beginning of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes various accidentals (sharps, flats, and naturals) and a final double bar line at the end of measure 32.