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Part 1: page 1

Chorales used in Part 1:

Von Himmel Hoch, oder anderes freudiges Lied (1), Aus Tiefer Noth (11)

Part 2: page 13

Chorales used in Part 2:

Wie schön leuchtet der (7), Wer nur den lieben Gott läst (8), Herr Gott dich loben alle wir (9), Von Gott will ich nicht laßen, oder: Zeuch ein zu deinen Thoren (10), Herr ich habe misgehandelt (11), Meinen Jesum laß ich nicht (12)

Part 3: page 32

Chorales used in part 3:

Mein Jesu dem die Seraphinen (3), Gelobet seyst du Jesu Christ (4), Freu dich sehr o meine Seele (5), Menschen Kind merck eben, oder: Gottes Sohn ist kommen (6), Ich weiß mein Gott, daß all' mein Thun (7), Befielst du deine Wege, oder: Wie soll ich dich empfangen (8), Herr wie du wilt, so schicks mit mir (9), Wo soll ich fliehen hin (10), Wenn wir in höchsten Nöthen seyn (11), Herr Jesu Christ, du höchstes Guth (12)

* This is the only prelude which doesn't quote the chorale melody directly.

Editorial notice

This edition is based on manuscripts from Sächsische Landesbibliothek - Staats- und Universitätsbibliothek Dresden (complete, 6 parts) and Kongelige Bibliotek, Kopenhagen (part 2 and 3 only). SLUB Dresden attributes the music to August Siegmund Binder (1761-1815), son of Christlieb Siegmund Binder. All other online sources, however, point to the father as the composer, and this is confirmed by the header of part 6, which reads "C. S. Binder".

Both manuscripts are clearly written by the same hand (the composer's?) and the differences between them are minimal and insignificant. When they occur, they are mentioned in the score.

I'm leaning towards the view that the Kopenhagen version is a partial copy of the Dresden manuscript, due to some very minor differences which mostly consists of ties or notation marks that are present in the Dresden manuscript but that the copyist apparently forgot to add in the Kopenhagen version.

The manuscripts are very clean and almost errorless. They could easily be used for modern performances, if it weren't for the use of the outdated soprano clef in the right hand that complicates reading for most players. In this edition, the soprano clef has been changed into the standard treble clef.

The layout and idiosyncrasies of the score have been retained as much as possible and no attempts have been made to add performance signs by analogy. The sometimes peculiar spelling in the titles of the chorales has been maintained as well.

Regarding performance: there are no indications of dynamics in the manuscript, and registration marks are rare. It's up to the player to decide which preludes to play with full organ or with more intimate registrations. In the pieces which employ the chorale melody in the descant (clearly divided with / marks), various solo registrations can be used.

The conservative use of pedal (mostly in octaves with the left hand or to reinforce the chorale in the bass) makes that the music can be played on other keyboard instruments too, as indicated by the composer ("vor die Orgel oder Cembalo").