

JOHANN SEBASTIAN
BACH

DAS WOHLTEMPERIERTE KLAVIER
(THE WELL TEMPERED CLAVIER)

48 PRELUDES AND FUGUES

Vol. I

Edited by

HANS BISCHOFF

Translation by

ALEXANDER LIPSKY

EDWIN F. KALMUS
PUBLISHER OF MUSIC
NEW YORK, N. Y.

KALMUS PIANO SERIES

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1. *moderato* at *moderate tempo* *gradual* *not sudden*
PRAELUDIUM I. 1)

(Moderato. ♩ = 112)

1) The form in which we issue this prelude is authenticated by 'A' and many good manuscripts. However, there do exist two other undoubtedly genuine sketches of this prelude. The earliest one was published by Forkel under the erroneous assumption that he reproduced the author's true intention. His harmonic succession, with the retention of the same pianistic figuration as our text offers, is as follows:

In Friedemann's "Klavierbüchlein" this piece seems to undergo further development. The first eleven measures appear just as the

composer had written them down in 'A'. Thence he digresses as follows:

At ♪ he makes a transition into the Forkel version, and ends from x onward as follows:

The Gerber copy, dating from the year 1725, offers the same text as Bach retained in the completed version of 'A' in 1732. The same is also

attested, with the exception of an error in script, by Anna Magdalena's "Klavierbüchlein" (1725).

2) The Schwenke manuscript inserts a measure here, which has become generally accepted despite its non-authenticity.

3) This tie from C to C is very logical; yet we must admit the uncertainty of its having been handed down from the manuscripts; even the tie in the previous measure is omitted in some of them.

FUGA I.

(Andante. ♩ = 63)

a 4.

m. s. espressivo e molto legato

1) Originally the theme was thus:



Most of the manuscripts, except 'C', offer the above version.

It is noteworthy that Marpurge quotes the theme similarly in Book I of his work on the fugue in 'Tab. X', (1753). The altered rhythm of the third quarter, as it appeared in the corrected 'A' version, has been retained by us throughout the text of the entire fugue. Many manuscripts have adopted this altered version, some through the use of foot-notes, others through additional insertions of dots and the missing 32nd note lines. I believe that this correction must be accepted as authentic. A similar example of rhythmic retouching is to be found in the introduction of the French Suite, (see Volume III of this edition).

2) The middle voice, according to '205', is:



3) In 'A' there first appeared the 'C' reading, corresponding to the original sketch of the theme:





Our text gives the corrected version of the 'A' mms., as adopted by Kirnberger, Altnikol and others. Of the other versions of this passage, only the one to be found in '205' has merit:






The version conjectured by Kroll is also worthy of mention.



4) We give the upper voice in its original version. This is also to be found in those manuscripts which did not adopt the alteration discussed in Note 1 above—except in '205'. Just as the above alteration has given rise to many variants, there arose, similarly, in 'A' the possibly authentic but by no means successful correction:  It is doubtful whether its presence in Kirnberger and Altnikol is irrevocable proof of its authenticity. It is also possible that this version owes its existence to its essential forcefulness as well as to an inspirational sensitivity on the part of the composer.

5) The correction in 'A' gives the following substituted rhythm in the bass, appearing both in Kirnberger and '208': 

It is questionable whether this is really a misrepresentation. Kroll does not mention this version. — In the 6th eighth, Nägeli has an *a* in the tenor instead of *g*.

6) The middle voice has a *g* instead of *g#* in Altnikol and Gerber. 7)  Variant by Altnikol. 8) In some good sources the tie is missing. Many print-  ings have the following notation: 9) Schwenke:  10) According to '205', *e* instead of *g*.

Handwritten musical score for piano, featuring multiple systems of staves with notes, rests, and various tempo markings including Presto, Adagio, and Allegro. The score includes extensive handwritten annotations such as "F32", "13285", "Poco a l'oco", "RH.", "LH.", "clean up with 2 slow practice", "vacitative rather free", and "cant FFF etc". The manuscript is dated 13285 and includes a page number 13 in the top right corner.

6) The h before the a in Nägeli is surprising. 7) g instead of f , Hoffmeister.

8) Friedemann's "Klavierbüchlein" agrees with Forkel in the last two measures.

9) *c* instead of *eb* Schwenke.

10) Ties are missing in '208' and Nägeli. In the latter, *d* instead of *c* appears in the second chord.

11) According to Schwenke, the *c* octave appears in the bass.

[illegible]

FUGA II.

(Allegretto. $\text{♩} = 80$)

a 3.


m. s.

grazioso e tranquillo

1) Some printings contain the erroneous *d* instead of *c*; this error is also to be found in '417', and reappears again in the middle voice of measure 15. In Schwenke it seems to have been deleted through erasure.

2) *e* instead of *e*^b, and in the last eighth of the following measure *f*[#] instead of *f* (according to '205'). 3) *b* instead of *b*^b according to '208' and other printings. 4) From the 6th eighth to the end of the following measure the bass is placed an octave higher in 'C' and in Gerber. The lower octave was added later in both manuscripts.

5) Grace note *g* before *f*, according to '205'. 6) According to Hoffmeister, *e* instead of *e*^b.

7) According to '208' and Schwenke:  According to some printings the two *b*'s are tied. 8) The tie is missing in some editions; however, it is confirmed by the script. 9) According to some manuscripts and printings, there is a tie between the two *f*'s.

PRAELUDIUM III.

(Vivace. $\text{♩} = 84$)

1) The first version of the upper voice was:  Friedemann's "Klavierbüchlein" begins this way; similarly 'A'


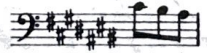
in its original version, and 'C'. The same reading appears in the other two places where the right hand has the same motive. The subsequent correction, which we have incorporated in our text, is confirmed by many good manuscripts. Yet there are many copies which retain the first version.

2) Similarly, the following simpler version:  is represented on good authority

as being the original version of the composer. Our text is based on the corrected version of 'A', as influenced by Kirnberger, Altnikol and others. Neither here, nor in the variant contained in Note 1, is one to assume that a strange pen would have dared to negotiate an alteration of such important scope.

3) According to Altnikol and Friedemann's "Klavierbüchlein", not $f^{\#}$ but f^{\natural} , a possible reading. In 'A' it appears to be $f^{\#}$. Kirnberger has $f^{\#}$.

sempre leggiermente staccato

4)  Altnikol. 5) Our text is confirmed by 'A', 'C', Friedemann's "Klavierbüchlein", and the best of the other authorities. The Schwenke version  is not duplicated elsewhere. It is restored in '205' through the later insertion of the tenor clef.

6) From this point Forkel reaches the end of the prelude in six measures. These are similar to the six closing measures of our text. The "Klavierbüchlein" does not acknowledge this abbreviated form.

7) According to 'C', Schwenke, Altnikol and 'A', *g#* instead of *f#*. In many manuscripts even the following measure begins with *g#* instead of *e#*. Our text is based on 'A' and Kirnberger, as well as '205'.

8) Altnikol repeats this, as well as the following measure.

9) This *g#* is missing in Friedemann's "Klavierbüchlein". In Kirnberger this *g#* is missing, as well as the one appearing two measures earlier. Both notes are inserted in 'C'. The other manuscripts likewise include them.

FUGA III.

(Allegro. $\text{♩} = 100$)
a 3.
con grazia


1) At the five places designated with number 1, we give the text exactly according to 'A'. Since most of the other manuscripts realize approximately the same result, we must simply accept on faith the differences in the parallel places. All these deviations are possible, although it is difficult to give a logical explanation for them. With regard to the orthography of the signs of transposition in the altos, we cannot make changes in the text, since each note without the accidental \sharp or \flat is read strictly according to the key-signature. To be sure, even here inconsistencies of hand-writing are not lacking.

2) In Forkel the last quarter is: . Several parallel places have been altered analogously.

3) This grace note was inserted in 'A' and has reappeared in many scripts.


4) It seems that in '205' f was subsequently written in instead of $f\sharp$. This is entirely possible in view of measure 46— see note 15 below.

5) In Forkel: . Corresponding change in measure 16, etc.

6) In Forkel: . The given examples of arbitrary alterations in the Forkel manuscript are sufficient. A complete citation of all the variants would be futile.

7) In many printings: $G\sharp$


8) Variants:  . One also finds f^* instead of f^\sharp

9) Forkel's Var.  . The f^\sharp is given as f^* in many printings. I cite this variant of the unreliable script only because it has found its way into the Hoffmeister Edition, like the example given under No. 2 above.

10) In the bass b^\sharp instead of d^\sharp , in Schwenke and '205'


11) In the unautographed part of 'B':  In both of the following measures there are similar mis-

takes and several other distortions. 12) $a\sharp$ instead of $g\sharp$ is frequently found in the manuscripts.

13) Instead of  a simple trill is occasionally found. It is possible that the latter is also intended in 'A'.

14) $b\sharp$ according to the sources, not $c\sharp$, as many printings suggest curiously enough--- even Kröll.

15) Compare note 4. In 'C' the $f\sharp$ has been subsequently raised.

16)  Forkel--Hoffmeister. 17) Altnikol: $f\sharp$.

PRAELUDIUM IV.

(Andante. ♩ = 92.)

con espressione e molto legato

1) I do not consider as absolutely genuine the ornaments in small print and the bracketed grace notes contained in Kroll. They are given as supplementary insertions in 'A', and their presence in the copies of Kirnberger, Altnikol and others is not necessarily proof of their authenticity. Hitherto, in my careful study of Bach's autographs, I have never found ornaments in such prodigious quantity. Even though each individual ornament were stylistically correct, as Kroll maintains--nevertheless, their mere overabundance would offer sufficient ground for doubt as to their authenticity. Where I did see large quantities of ornaments in the original manuscript, it was clear that alien hands had tampered with the text. I wish to refer to the notes to the Inventions and Symphonies in Book 1 of this edition. Friedemann's "Klavierbüchlein" does not contain these ornaments. Still, there is a possibility that they are based on Bach's own sketches, so that their complete deletion may not be advisable. It is also important to emphasize the freedom of interpretation granted to the individual performer in those days.

2) According to several printings $\delta\sharp$ instead of δ , -- traceable to Schwenke.

3) In some manuscripts there is a tie between the two a sharps, in others also another tie between the two c sharps. According to Kroll, neither of the two ties were originally given in 'A'; moreover, the ties now to be found between the two a sharps have been inserted in much more recent times.

4) Variant according to Hoffmeister:

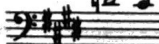
5) $c\sharp$ instead of $a\sharp$, Schwenke. Compare '205'.

6) According to Forkel thus:

then continuing from Φ , after omitting two measures of our text. This prelude is also unabbreviated in Friedemann's "Klavierbüchlein."

7) Here the note e , though missing in 'A', 'C', and Friedemann's "Klavierbüchlein", is found in many good manuscripts, sometimes written as a grace note, sometimes as an eighth note.

8) Czerny offers, at this point, four measures in which a striking variant is attained through the extensive ornamentation of new voices---which I dismiss as unauthentic. 9) In Friedemann's "Klavierbüchlein" the sharp before δ has been overlooked.


10) ϵ instead of $\sharp\epsilon$, Altnikol. 11) Middle voice in Nägeli:  12) The sharp before α is missing in Hoffmeister.

13) In the same edition,  similarly in the following measure:  14) $\delta\sharp$ instead of δ in '205' and several printings.

15) According to Hoffmeister, $\delta\sharp$ instead of δ . In '205' perhaps the sharps before δ and α were added later. The passing cross-relation in the bass is true to the Bach style. It is not as harsh as, for example, the progression of the upper voice in the tenth measure of the second movement of the Italian Concerto.

16) Ties between the two ϵ sharps, Schwenke. 17) From this point Forkel proceeds to the closing measure.

18) Variants in some printings, unworthy of credibility: 

19) In '205' a sharp subsequently inserted before δ . 20) $\delta\sharp$ instead of δ , Schwenke. 21)  Kirnberger.

NB: Whoever wishes to play the highly questionable ornaments must interpret this line as an acciaccatura in the arpeggio. The latter therefore consists of the notes $\delta\sharp$ $\epsilon\sharp$ $\alpha\sharp$ $f\sharp$, the $\epsilon\sharp$ being released immediately.

FUGA IV.


(Molto moderato. ♩ = 100.)

a 5.

Suslamer

m. d.

largo e maestoso

- 1) Tie between the two c sharps, Altnikol. 2) $f\sharp$ instead of $g\sharp$, Schwenke, 'B' (not autographic.) 3) Instead of the half note $e\sharp$, there is a δ in Kirnberger; similarly in No. 49 of the "Amalienbibliothek" and, through subsequent correction, in '417'.
- 4) In the upper staff we give the crossing of the inner voices with authoritative accuracy. It is not so in Kroll.
- 5)  in Nägeli and other printings. 6) In 'B' (here not as yet autographic) and in '205' the note is $e\sharp$ instead of e , possibly a subsequent correction---scarcely authentic; similar reading in Schwenke.
- 7) $a\sharp$ in Kirnberger, a quite isolated version.
- 8) According to Altnikol, instead of the whole note on $e\sharp$, there are two half-notes; similarly in Hoffmeister.

9) The upper voice in 'A' was originally:



continue.



10) The manuscripts have no sharp before *a*; still I prefer the *a*♯.

11) *a*♯ instead of *a*, Schwenke, '208'.

The reading is similar in 'B' (not yet autographic), C, '205' and others. Our text contains the version corrected by Kirnberger, Altnikol and others from the 'A' version. Kroll is correct in preferring this version as richer sounding than the first. However, when Nägeli and Czerny further

this is to be deemed definitely inadvisable, since this version is not justified by the manuscript, nor is there any real necessity for any alteration in the passage.

12) Var. '205'.



13) Ties between the two *f* sharps, Hoffmeister, — even in the repetition of the theme.

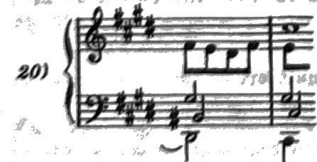
14) From here on 'B' is autographic.

15) In Nägeli double-sharp before *a*. Also compare Fugue VIII, note 12.

16) *b* instead of *ff* in Simrock, Schwenke, '204'. 17) In Hoffmeister *b* instead of *b*♯, similarly in '417'.

18) The ties are missing in Kirnberger and in No. 49 of the "Amalienbibliothek". 19) *e*♯ instead of *e*, Nägeli.


20) Hoffmeister.



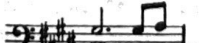
21)  Schwenke.

22) According to Schwenke, the whole note in the third voice is a *c*♯. 23) For the sake of clear voice progression we have filled in the missing rests in the bass, according to Kirnberger, '205', and others. 24) The tying of the two *b*'s in '205' is false.

25) In the autographs the *f*♯ is indicated as a whole note. We write it as a half-note, thereby preserving the five voice movement. One must picture the two highest voices as follows:

26) Instead of the quarter note on *b*♯, Hoffmeister has *d*♯. 27)  '205', erroneous.

28) Instead of the tied quarter note on *e*, some editions have a rest; similarly in Kroll. 29) In Hoffmeister:

30) The tie between the two *d* sharps is missing in 'B', '205'. 31) The tie between the two *g* sharps is missing in Kirnberger, Altnikol and others. 32)  Hoffmeister. 33) Middle voice in 'B'.

PRAELUDIUM V.

(Vivace. $\text{♩} = 132$.)*leggero*

The musical score for Praeludium V. is written for piano in common time. It features a lively tempo of 132 beats per minute. The piece is in E major, C major, and A minor. The notation includes various musical symbols such as treble and bass clefs, key signatures, and dynamic markings. The score is divided into six systems, each with two staves. The first system is marked 'leggero'. The second system has a first ending bracket. The third system has a first ending bracket and a second ending bracket. The fourth system has a first ending bracket and a second ending bracket. The fifth system has a first ending bracket and a second ending bracket. The sixth system has a first ending bracket and a second ending bracket. The key signature changes from E major to C major in the second system and back to E major in the third system. The time signature is common time (C).

1) e instead of *es* in Friedemann's "Klavierbüchlein".2) d instead of *es* Nägeli.3) d instead of *es* in Friedemann's "Klavierbüchlein" and Hoffmeister.4) e instead of *es* in Friedemann's "Klavierbüchlein".

5)

11)

5) In Friedemann's "Klavierbüchlein", this measure contains *g*[#] and *c* in place of *g*[#] and *c*. The following measure thereupon begins as follows:

5) 6)

At this point the manuscript breaks off. Accordingly, one can almost assume that the shortened "Förkel" version was intended here. From this measure on the abbreviated version gives rise to the following closing passage:

13)

(see Hoffmeister)

6) *a* instead of *e*, Nägeli. 7) *f* instead of *f*[#], Schwenke, Nägeli. 8) *f* instead of *f*[#], Schwenke, Nägeli and others. 9) According to Schwenke, the *a* is tied until this point. 10) Instead of the sixteenth note *d*, 'C' has a *g*. The tie between the two *d*'s is missing in Altnikol. 11) Most printings give *b* instead of *a* as the root; similarly in Kirnberger, Schwenke and others. In 'C' the note is scarcely distinguishable. 12) One frequently finds *f* instead of *f*[#] in the printings. The manuscripts give *f*[#]. 13) Nägeli.

13)

