JOH. SEB. BACH

KLAVIERWERKE

OEUVRES POUR PIANO / PIANO WORKS

DAS WOHLTEMPERIERTE KLAVIER

LE CLAVECIN BIEN TEMPÉRÉ / THE WELL TEMPERED CLAVICHORD

II. TEIL

Révision par / Revision von / Revision by

JULIUS RÖNTGEN

Die Revision ist Eigentum des Verlages

UNIVERSAL EDITION

Printed in Hungary

Dem Notentext liegt im wesentlichen die Ausgabe der Bachgesellschaft (Band XIV) zugrunde, doch sind neuere Forschungen benutzt worden. Die Bearbeitung erstreckt sich auf folgende Zusätze:

1. Fingersatz.
   Dafür gelten folgende Regeln:
   Die Ziffern ü b e r den Noten beider Systeme gelten für die r e c h t e Hand, die u n t e r den Noten für die l i n k e .
   Wo keine Ziffer angegeben ist, wird der bereitliegende Finger genommen.
2. Phrasierung:
   Legatovortrag gilt überall da, wo keine andere Bezeichnung angegeben ist.
3. Tempoangabe, Metronomisierung, dynamische und andere Vortragszeichen.
4. Ausführung der Verzierungen. *Julius Röntgen*

The edition of the Bach Society (vol. XIV) forms, in all essential points, the groundwork of this edition. More modern researches have however been utilized as well. The editor has made the following additions:

(1) Fingering
   to which these rules apply:
   The figures a b o v e the notes of both systems are intended for the r i g h t hand; those b e l o w the notes for the l e f t one.
   Where no figure is given the nearest finger may be used.

(2) Phrasing.
   Where no other indication is given a legato rendering is intended in every case.

(3) Indications for time, dynamic and other execution marks.

(4) Execution of grace notes. *Julius Röntgen*

Les commentaires sont basés essentiellement sur l'édition de la „Société Bach" (volume XIV). Cependant on a utilisé des recherches, plus récentes. L'éditeur a fait les adjonctions suivantes:

1° Doigté.
   Il y a lieu d'appliquer les règles suivantes:
   Les chiffres qui sont a u - d e s s u s des notes s'appliquent à la main d r o i t e et ceux a u - d e s s o u s à la main g a u c h e .
   Lorsqu'il n'y a pas de doigter on utilise celui le plus près et le plus commode.

2° Le phrasé.
   Le style „legato" est applicable partout où il n'y a pas d'autre indication.

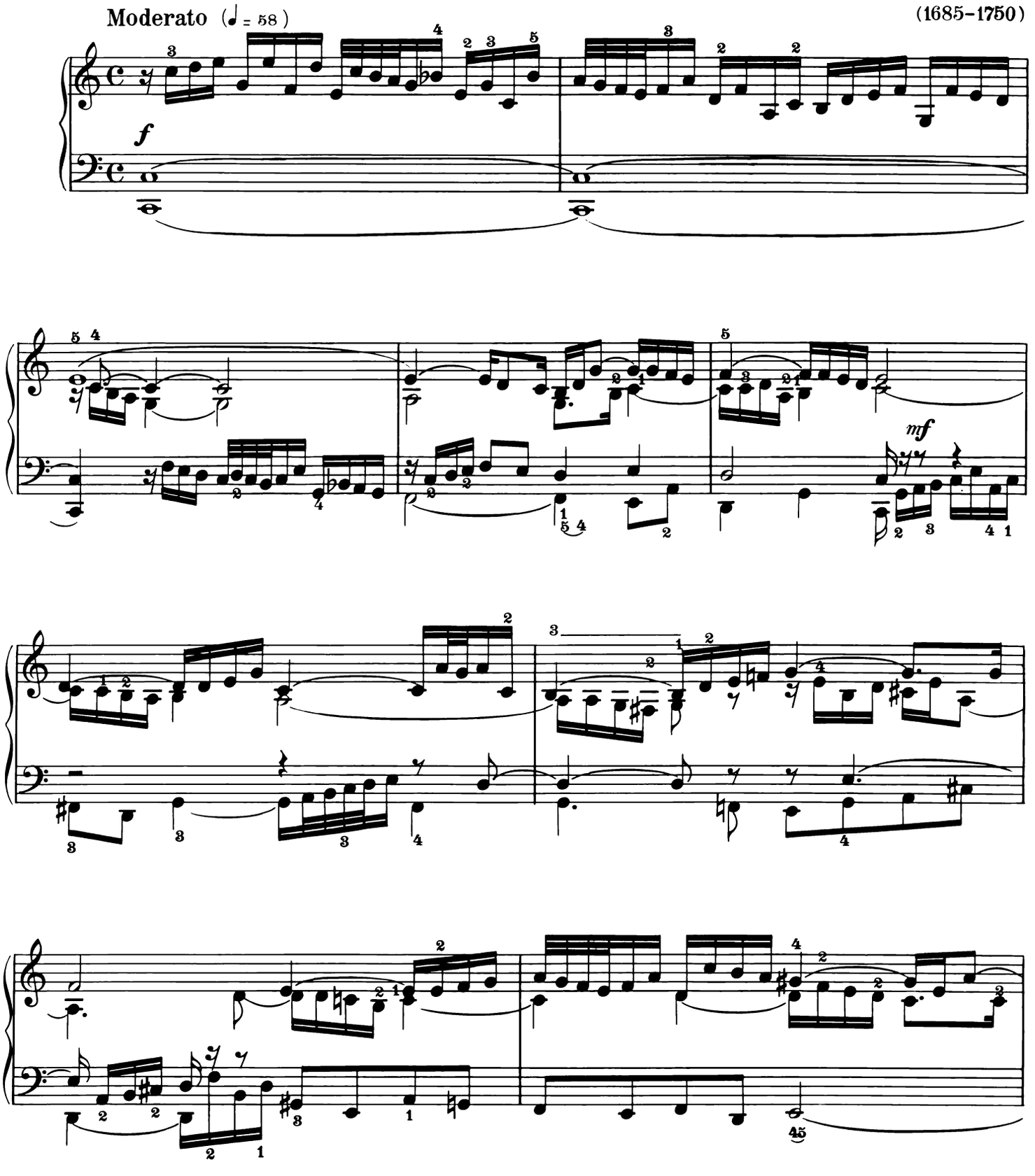
3° Indications des mouvements, du métronome et des signes dynamiques.

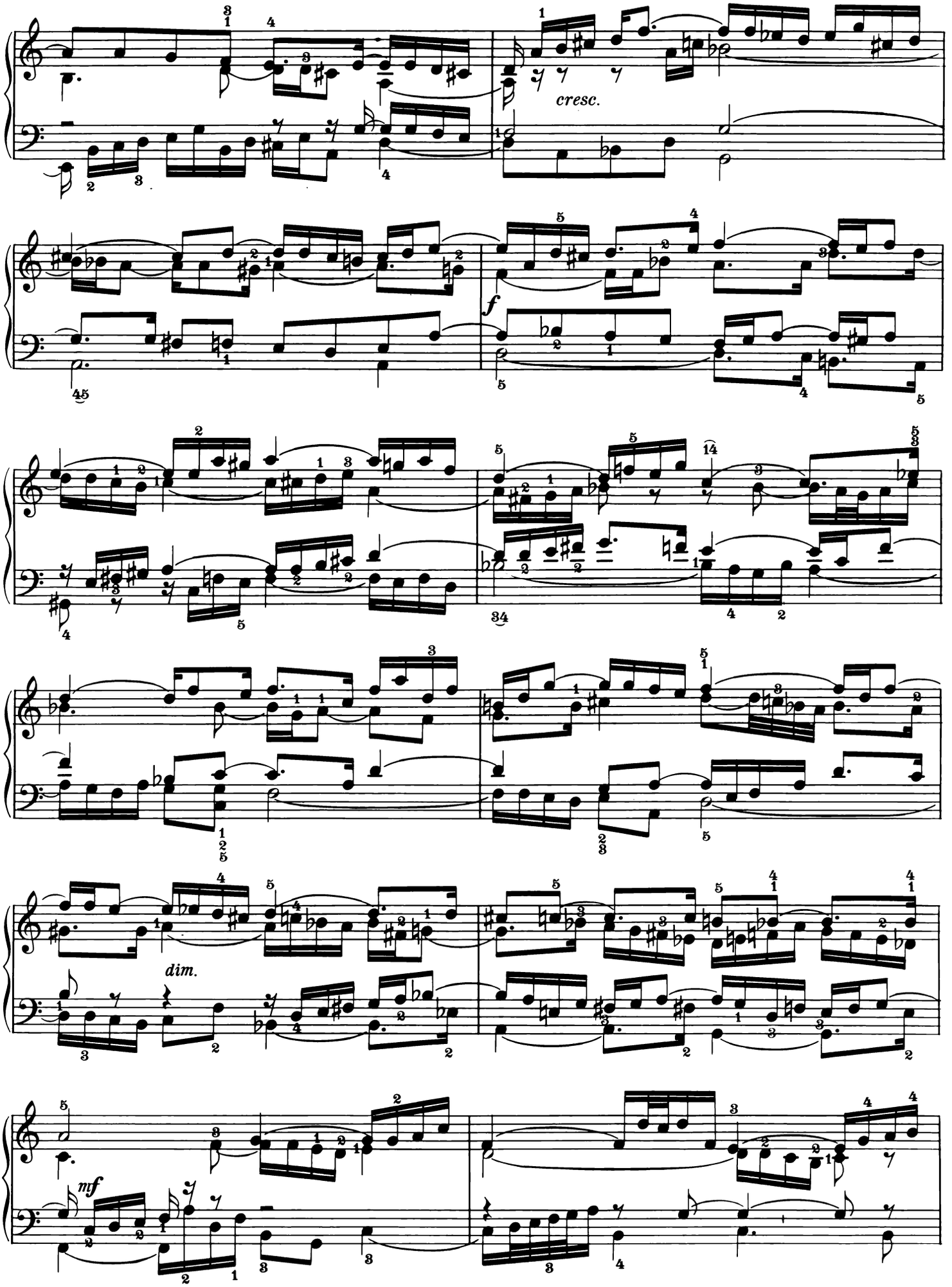
4° Exécution des ornements. *Julius Röntgen*

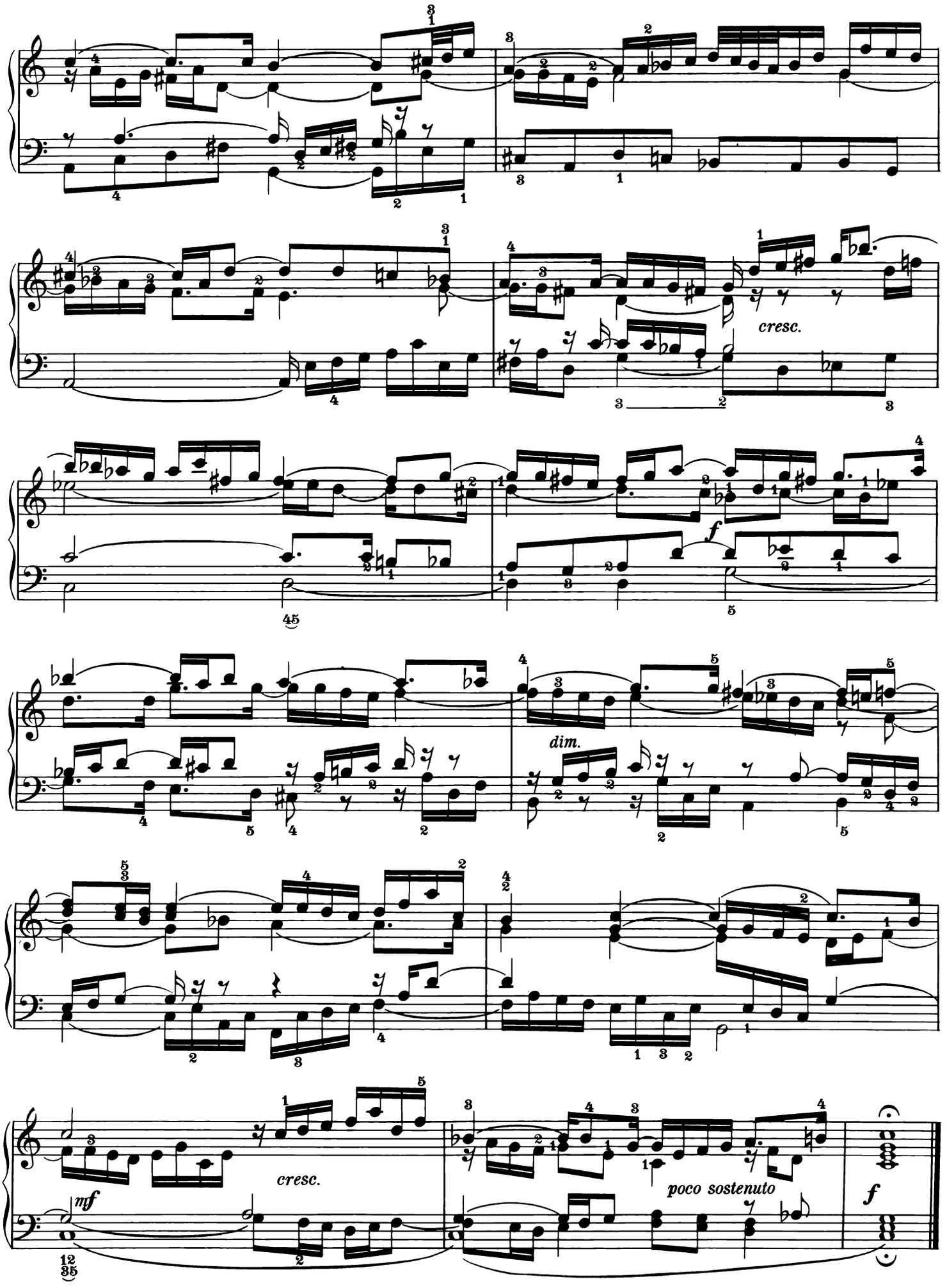
PRAELUDIUM I.

J. S. Bach
(1685–1750)

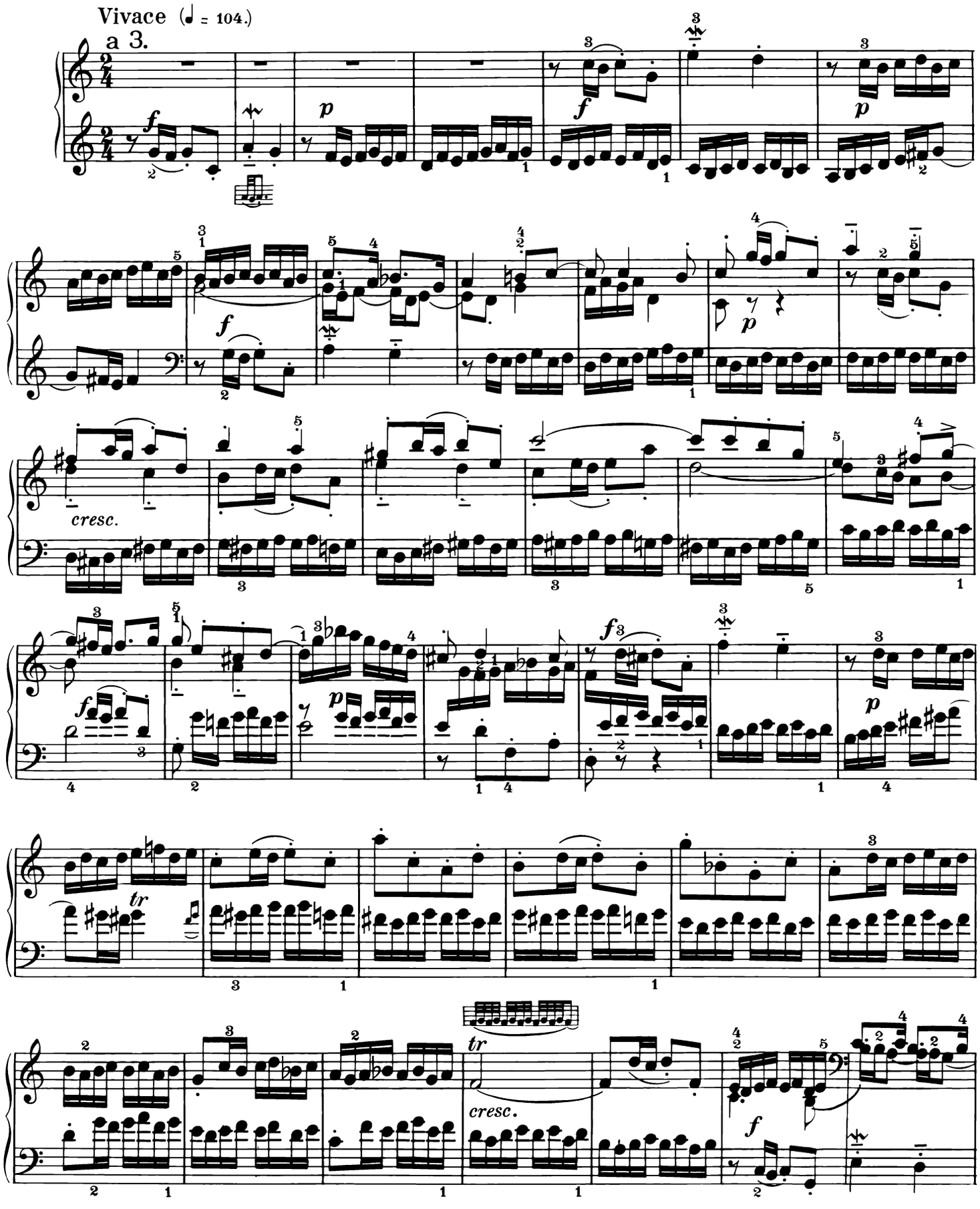
Moderato (♩ = 58)

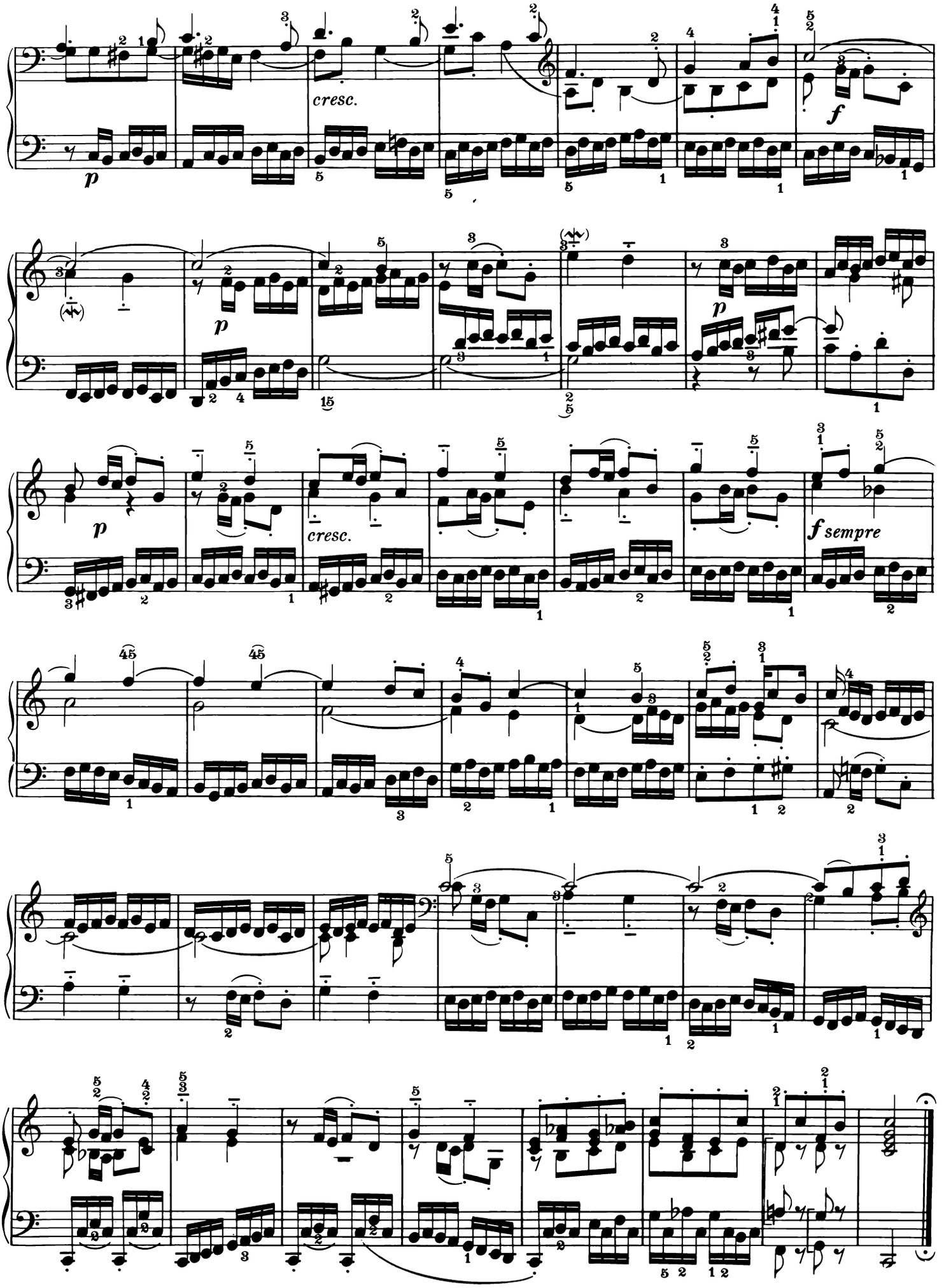



cresc.
f
dim.
mf

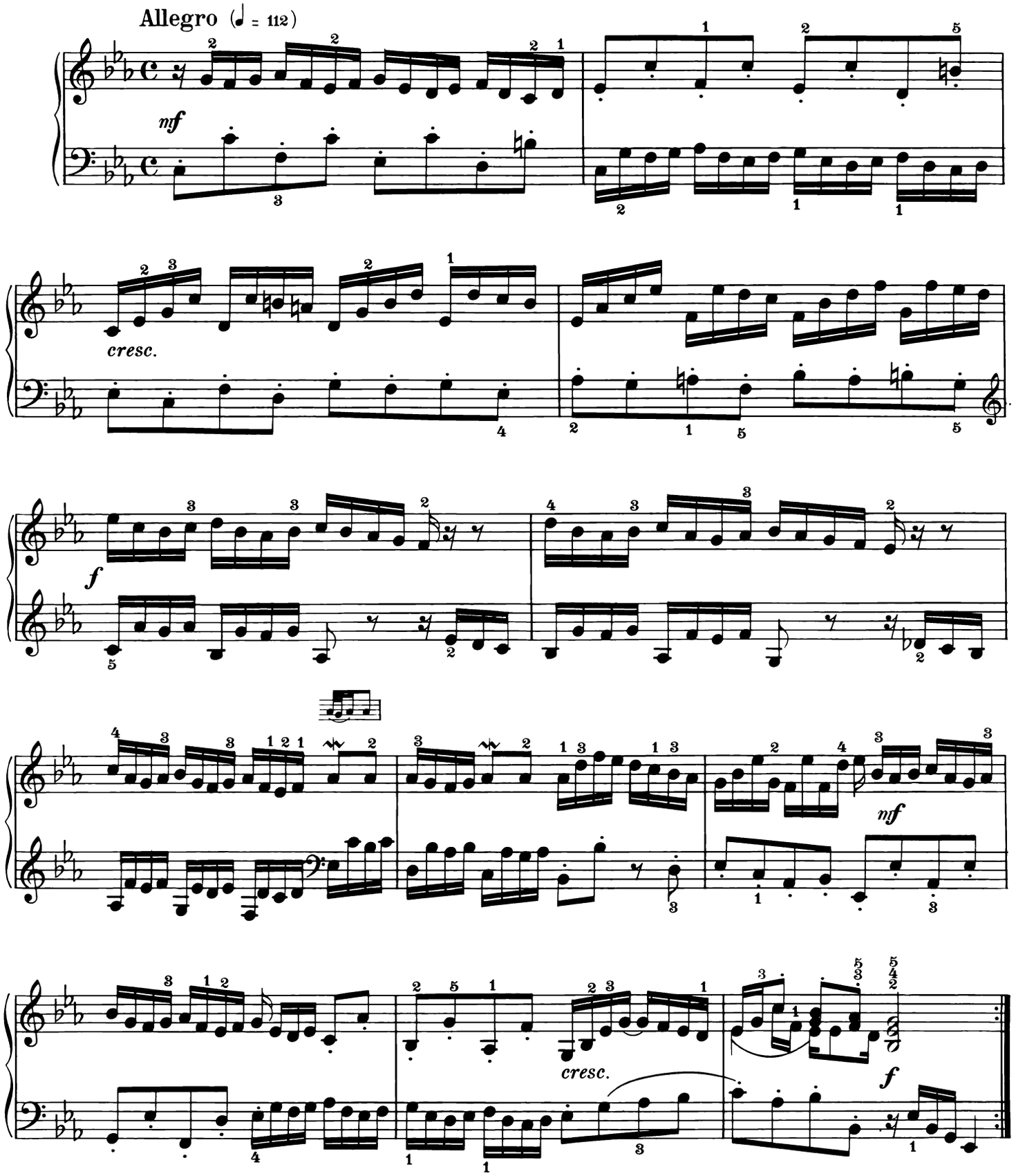

cresc.
f
dim.
cresc.
mf
poco sostenuto
f

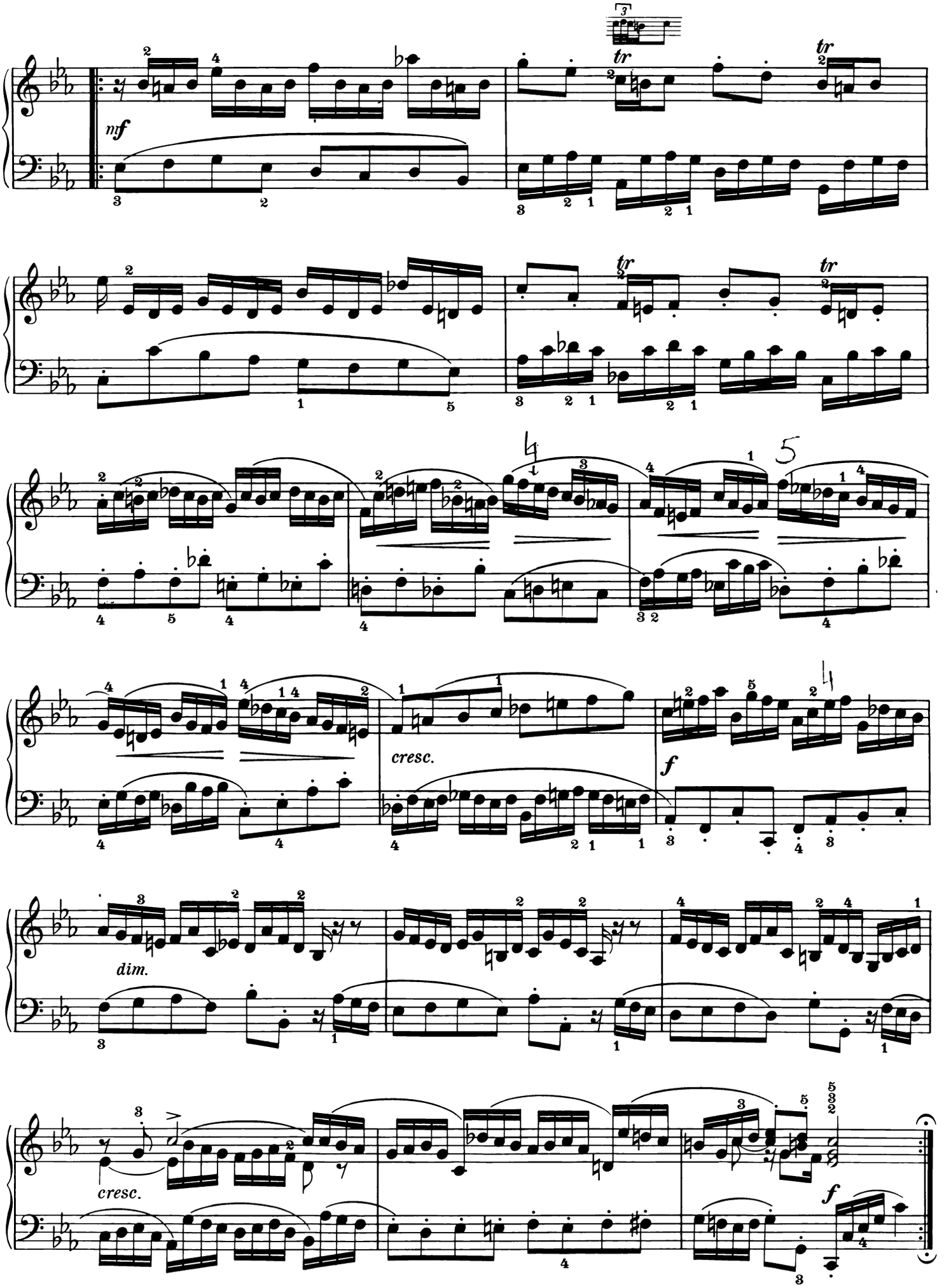
FUGA I.



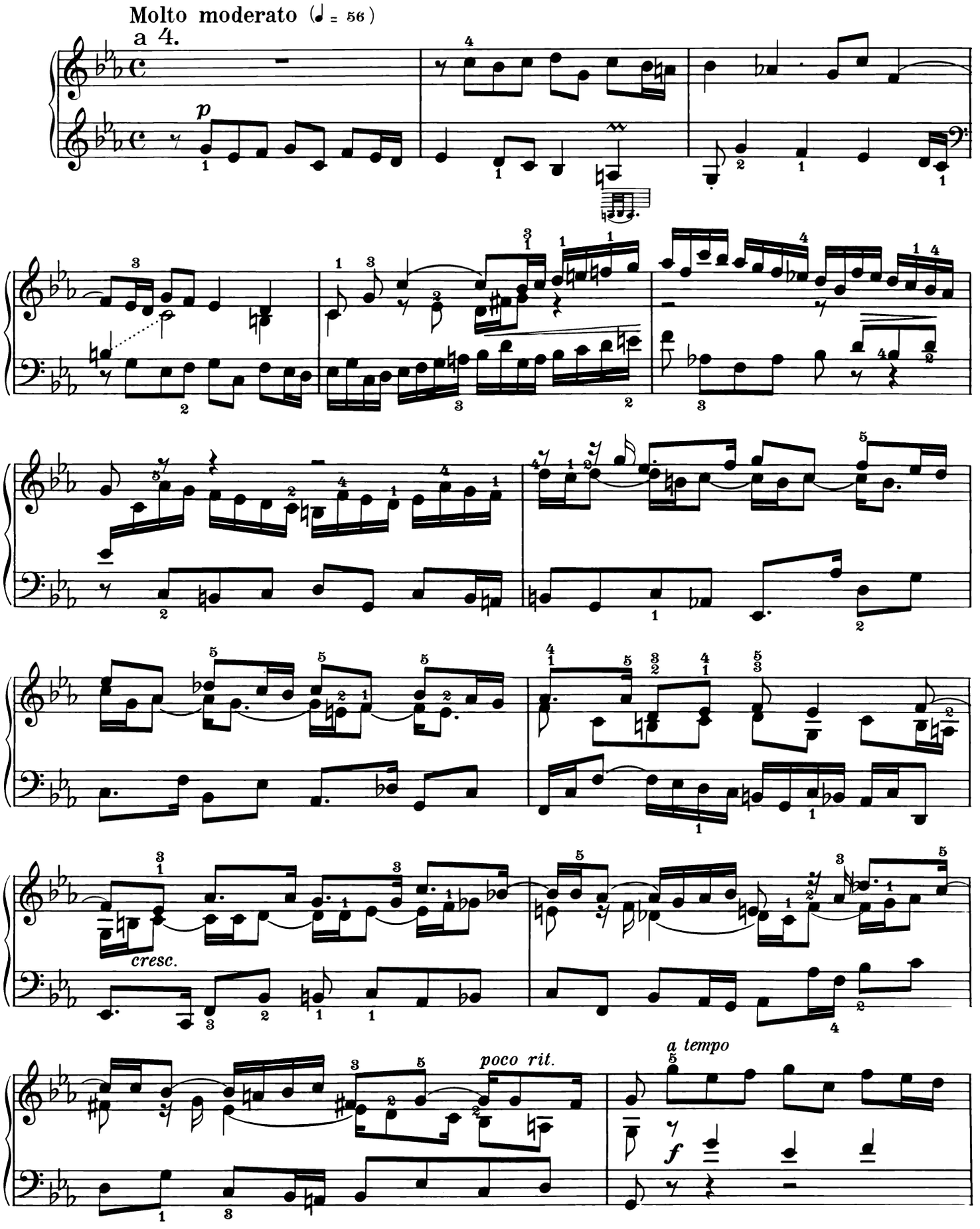

p
cresc.
f
p
p
cresc.
f sempre

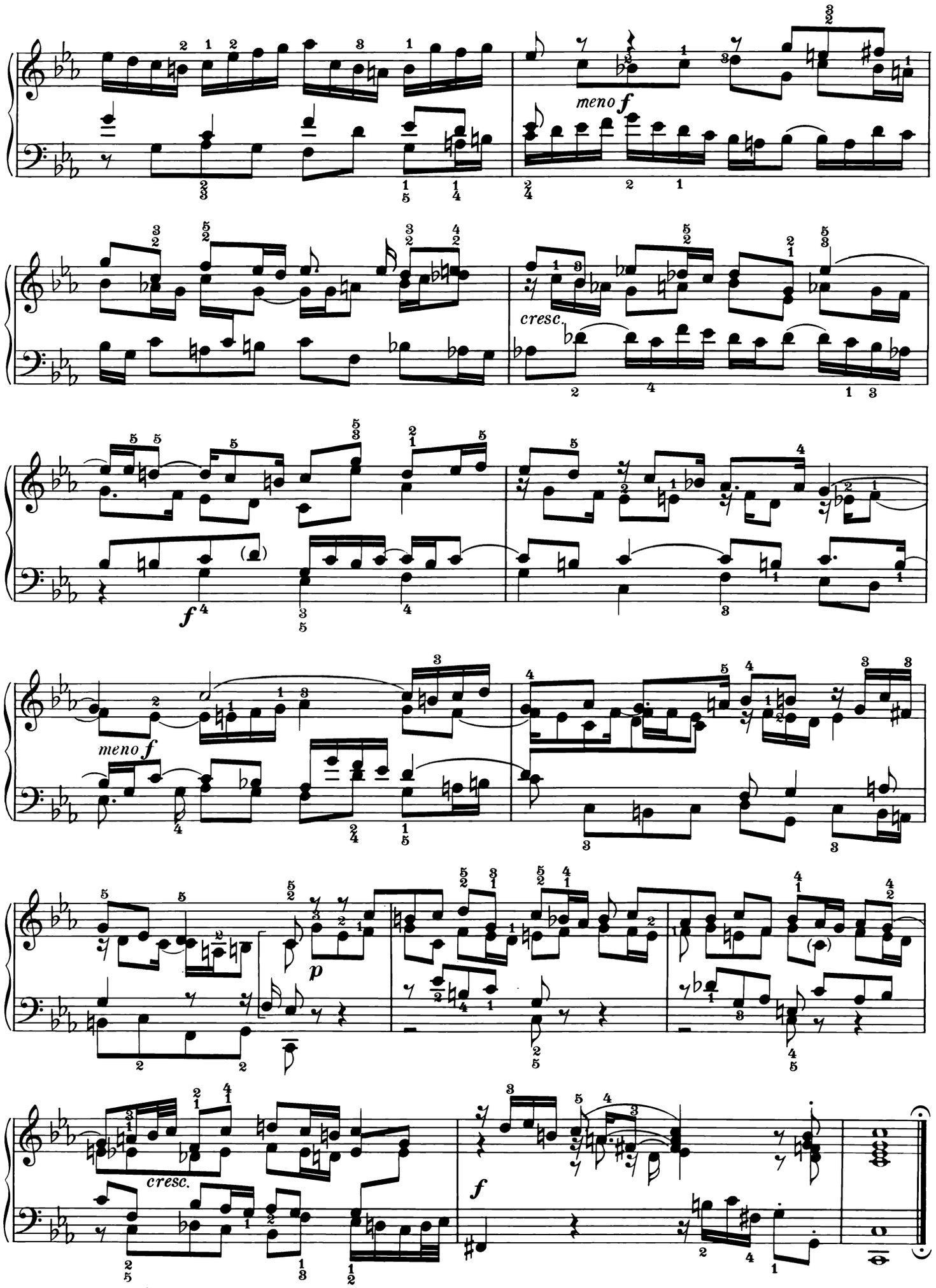
PRAELUDIUM II.



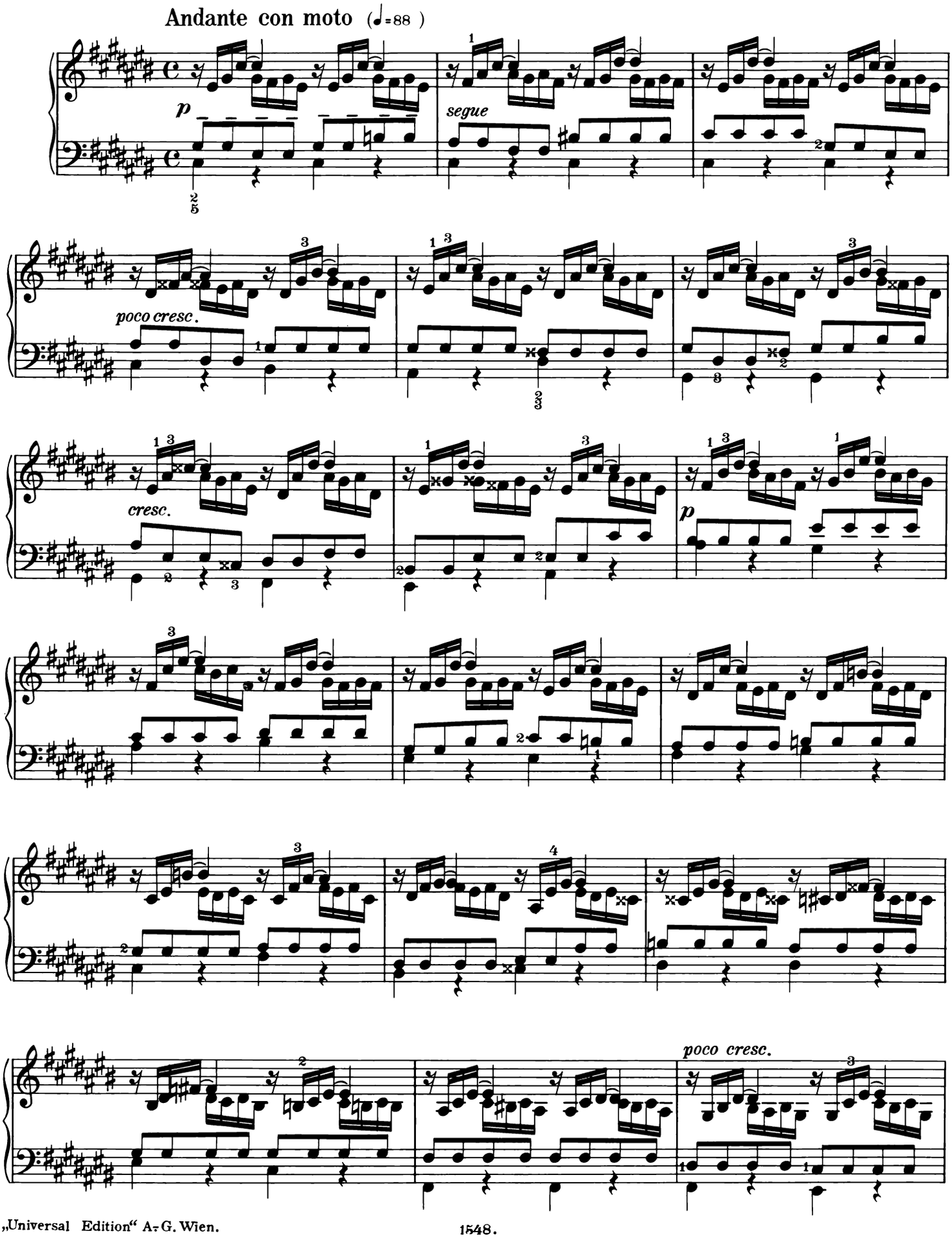

nf
tr
tr
tr
tr
cresc.
f
dim.
cresc.
f

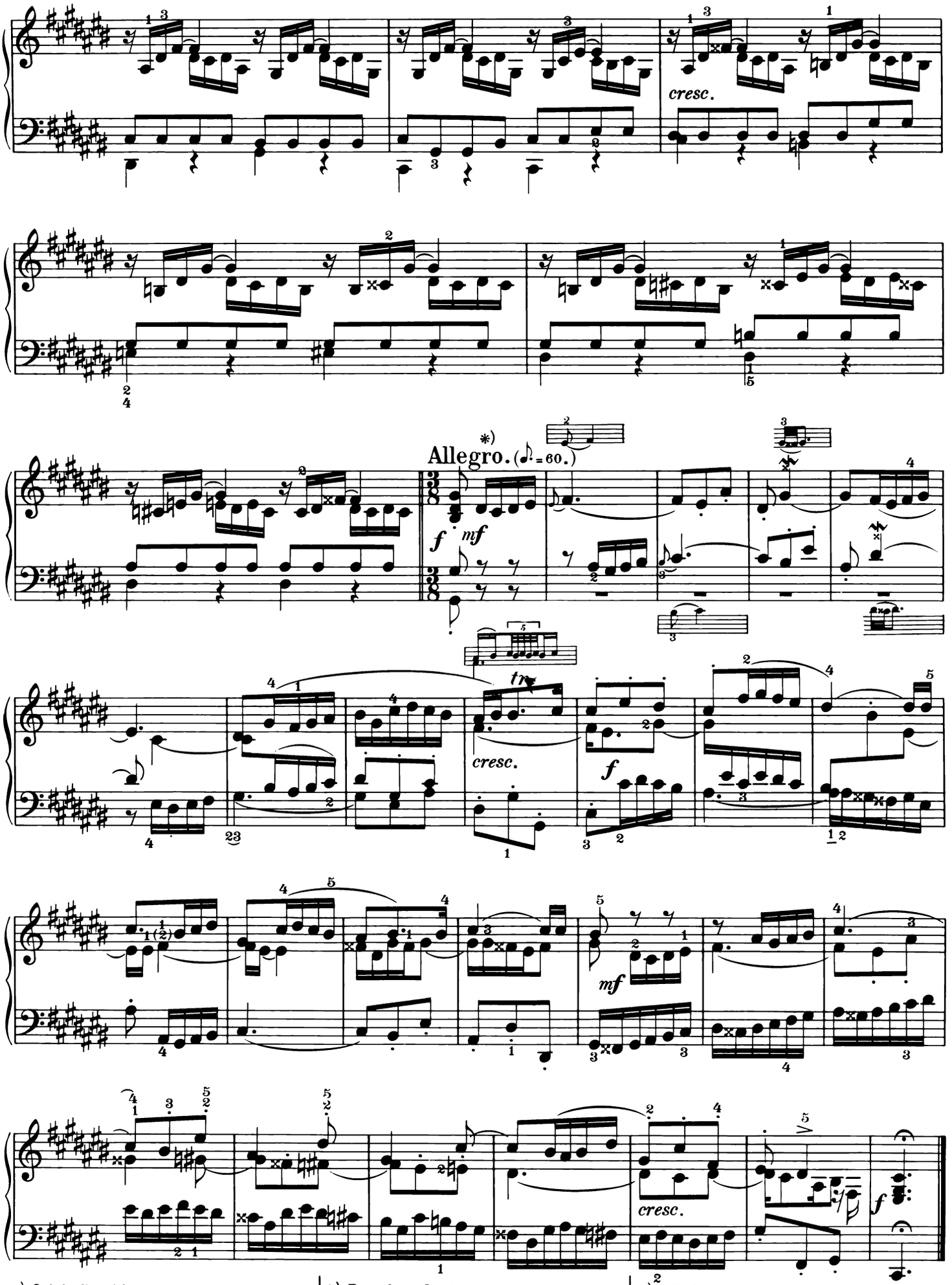
FUGA II.




meno f
cresc.
f
meno f
p
cresc.
f

PRAELUDIUM III.





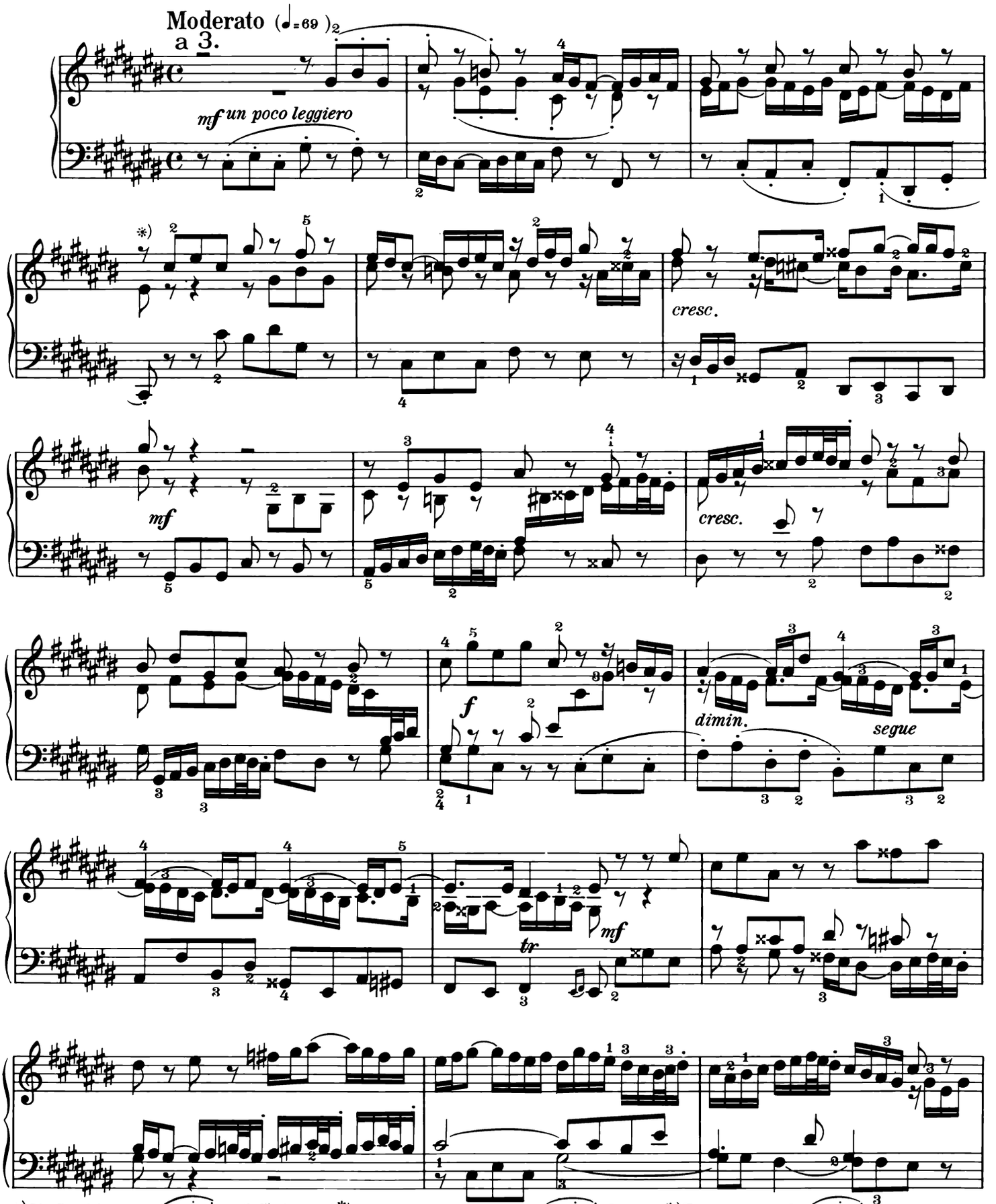
*) Originalbezeichnung.

„Universal Edition" A.-G. Wien.

*) *Dans les indications primitives.*

*) All the original marks.

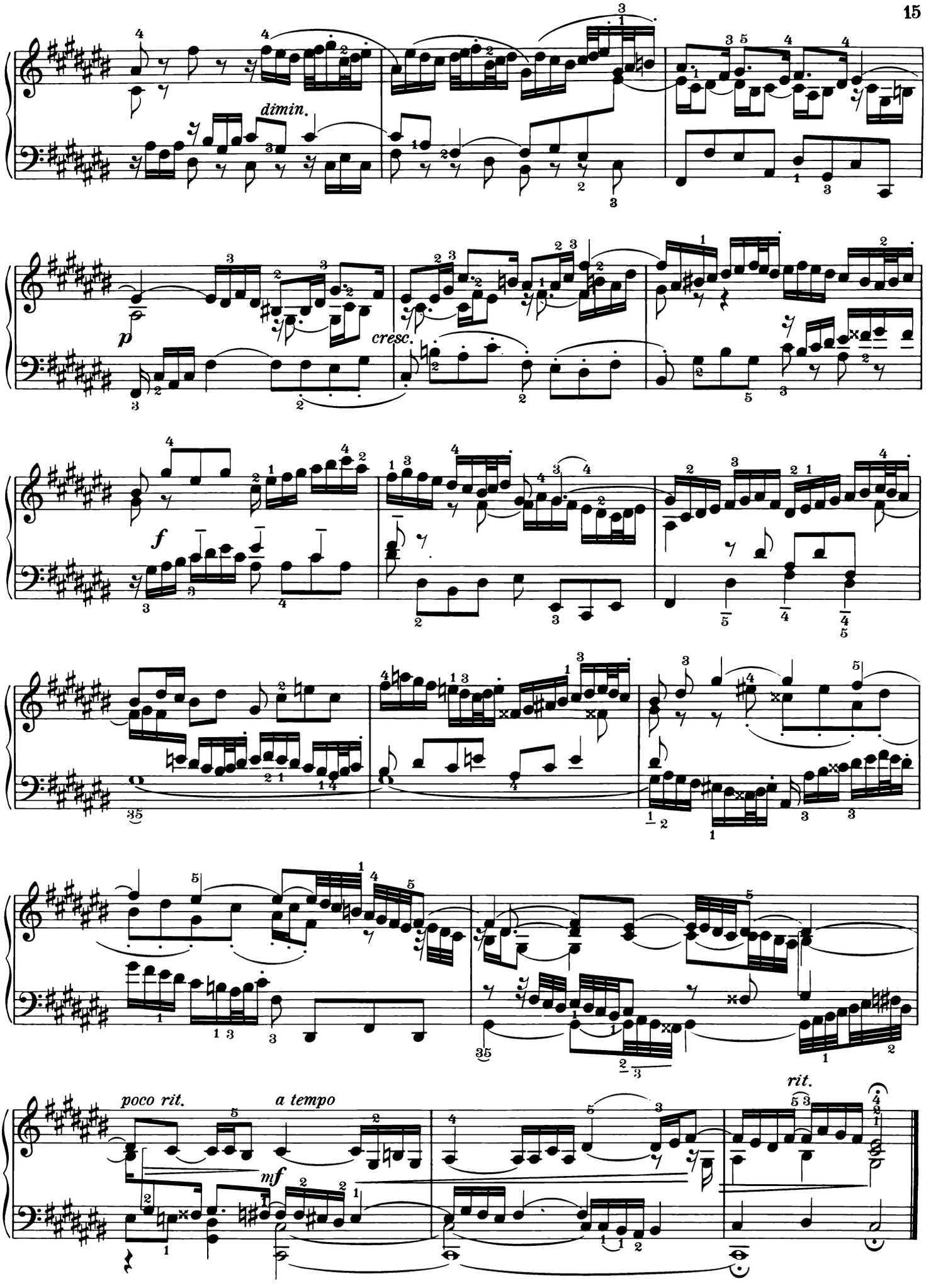
FUGA III.



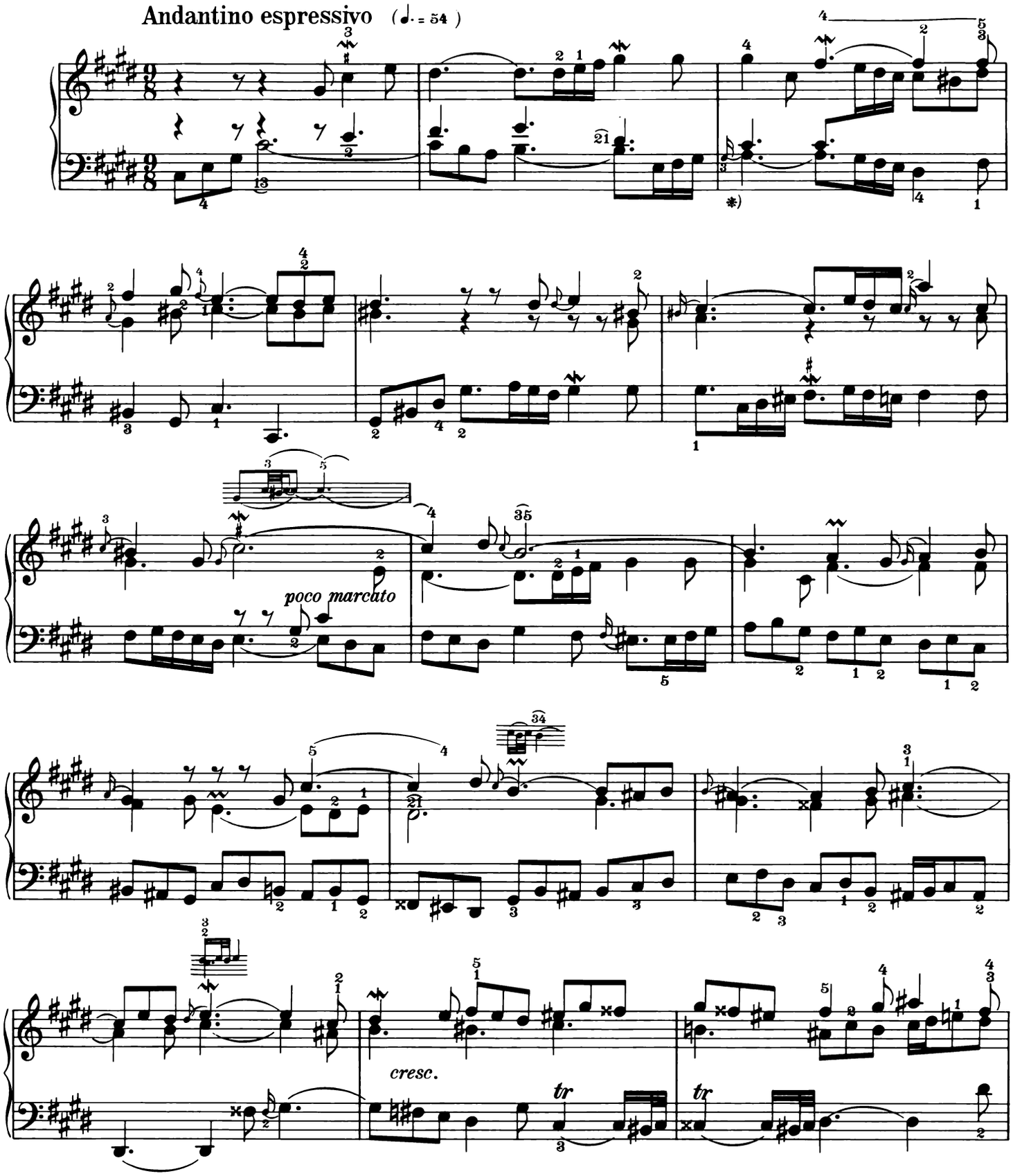
*) Die Bezeichnung gilt für das ganze Stück, auch für die Verkürzung des Themas

*) *Les indications suivantes sont valables pour tout le morceau même lorsque le thème apparaît „diminué“*

*) The marking is applicable to the whole piece also as regards the Theme in diminution


dimin.
p
cresc.
f
poco rit.
a tempo
mf
rit.

PRAELUDIUM IV.



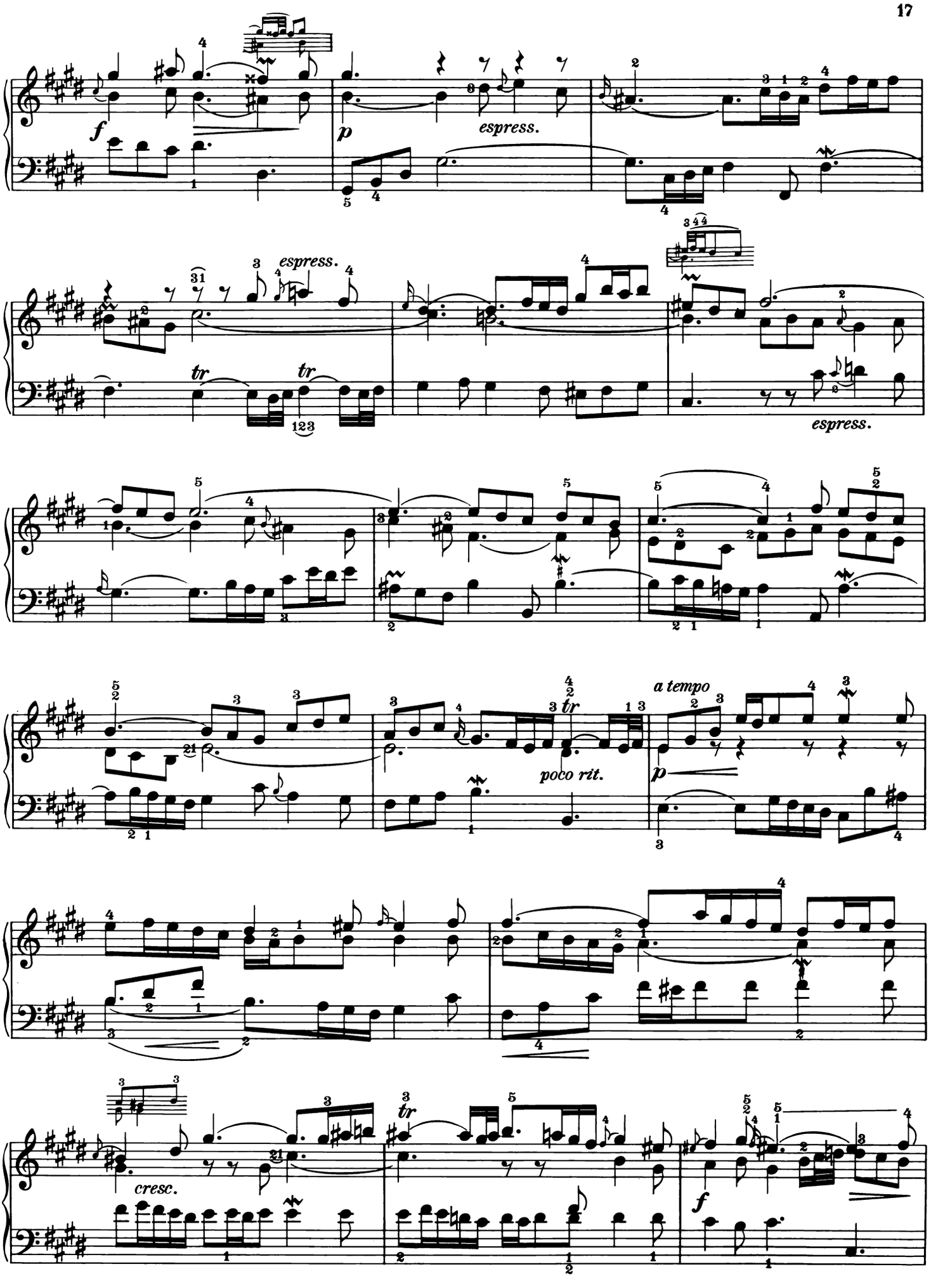
*) Die langen Vorschläge 𝅘𝅥𝅯 sind als rhythmische Achtel zu spielen. An einigen Stellen sind dieselben in 𝅘𝅥𝅯 verändert worden und werden dann als rhythmische Sechzehntel gespielt.

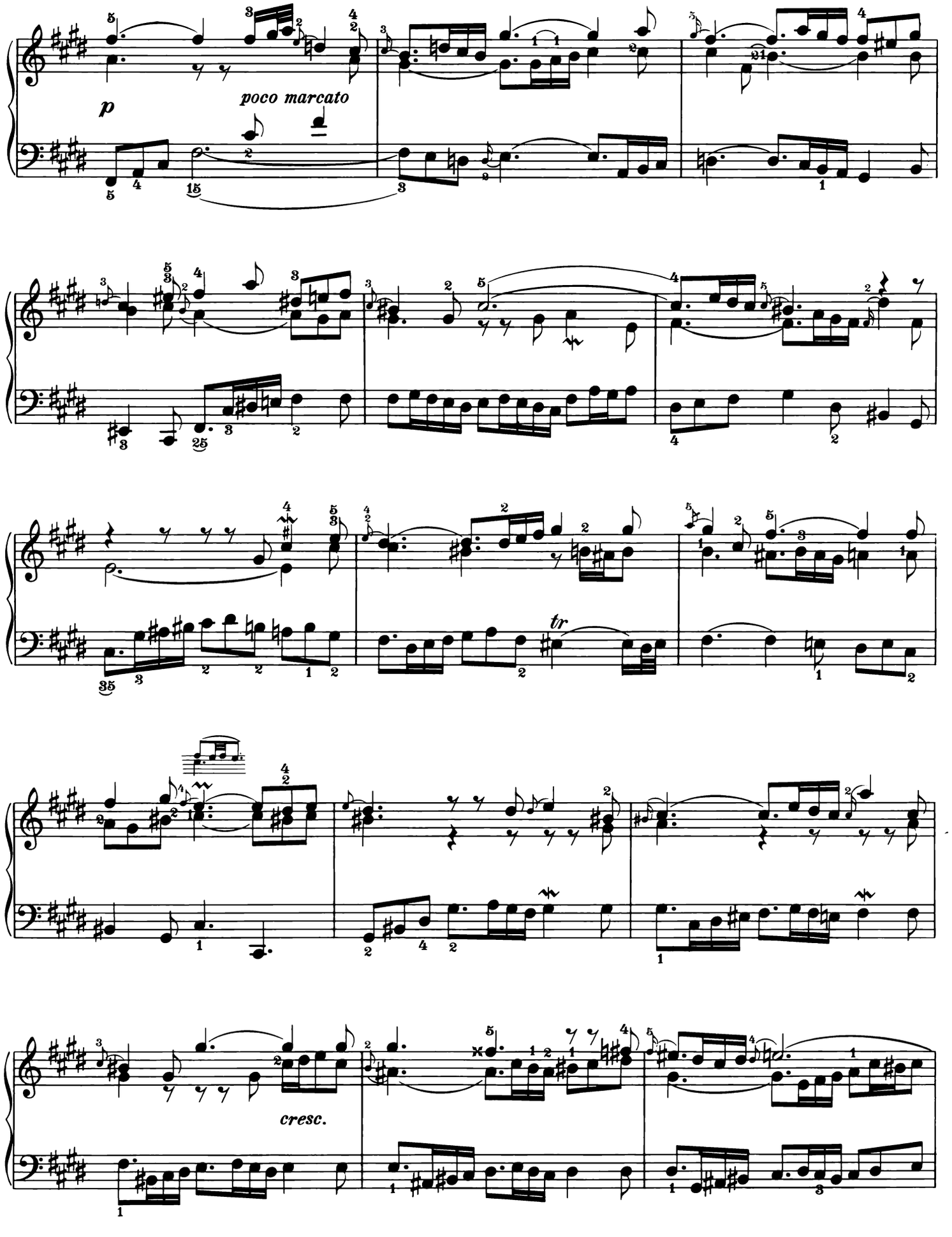
*) *Les appogiatures longues 𝅘𝅥𝅯 doivent être exécutés comme des croches rhythmiques. Transformées parfoi, dans la notation en 𝅘𝅥𝅯, elles seront alors exécutés comme des doubles croches rhythmiques.*

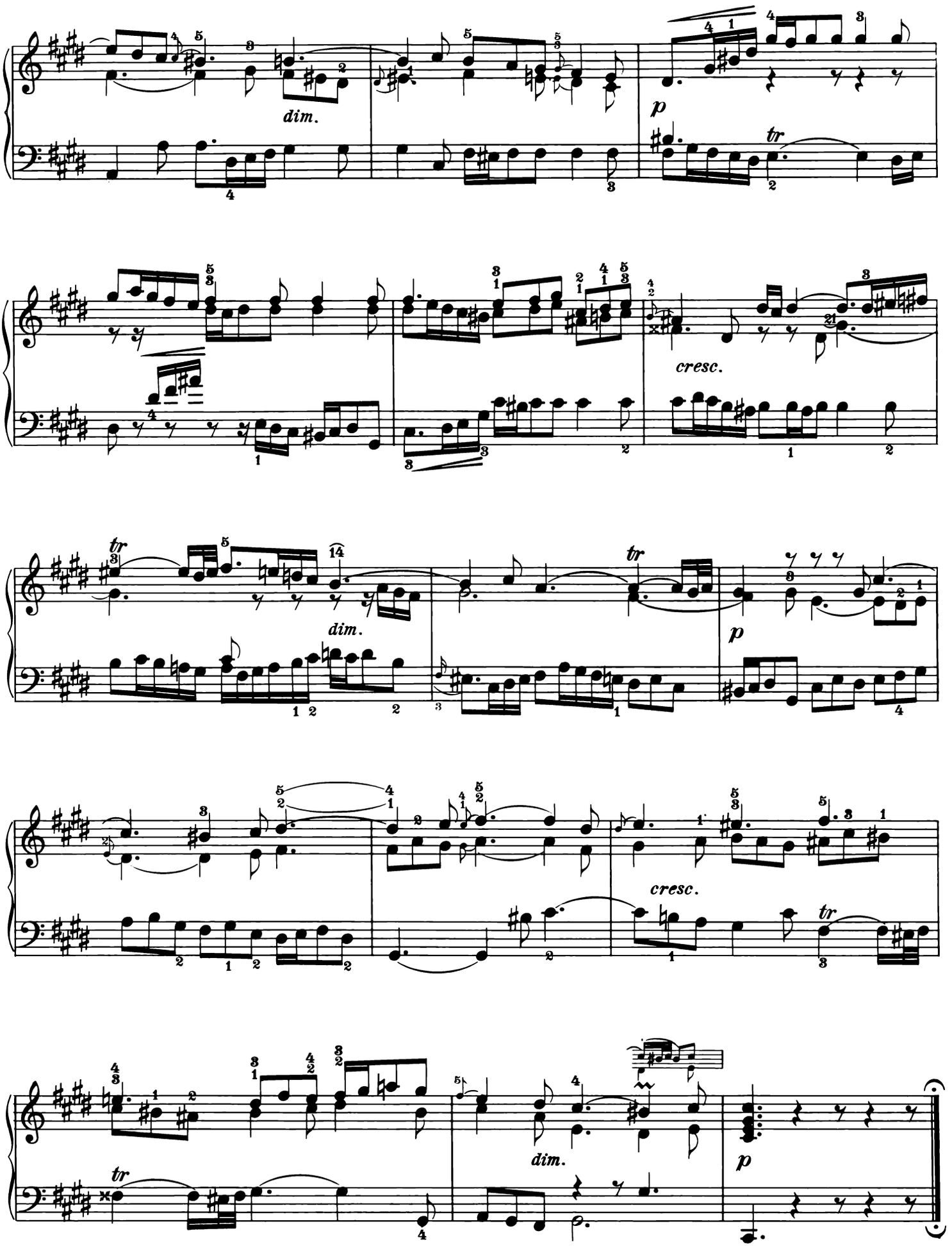
*) The long Appogiatura 𝅘𝅥𝅯 should be played as rythmic quavers. In some places they have been altered in 𝅘𝅥𝅯 and should in these cases be played as rythmic semiquavers.

„Universal Edition" A.-G. Wien.

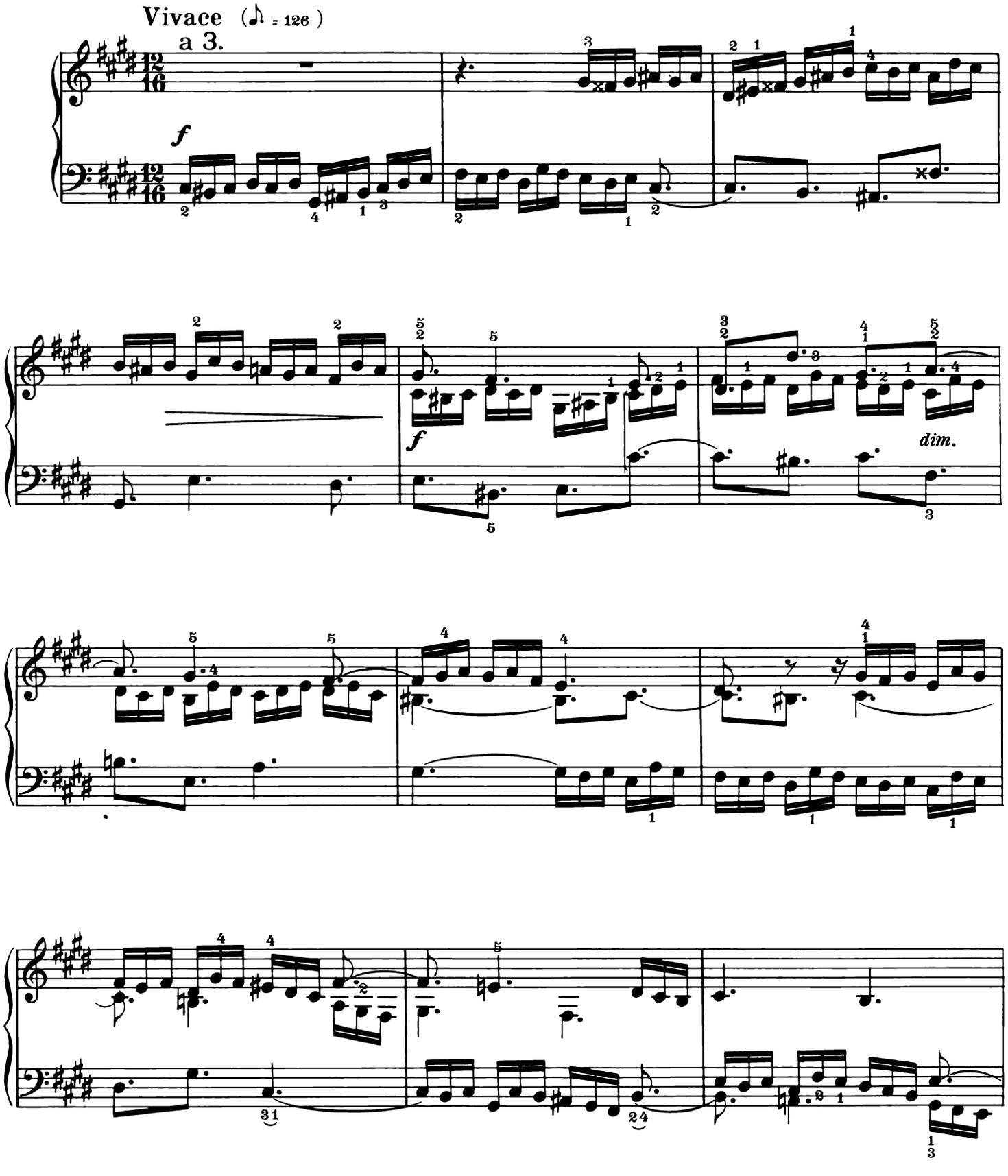
1548.

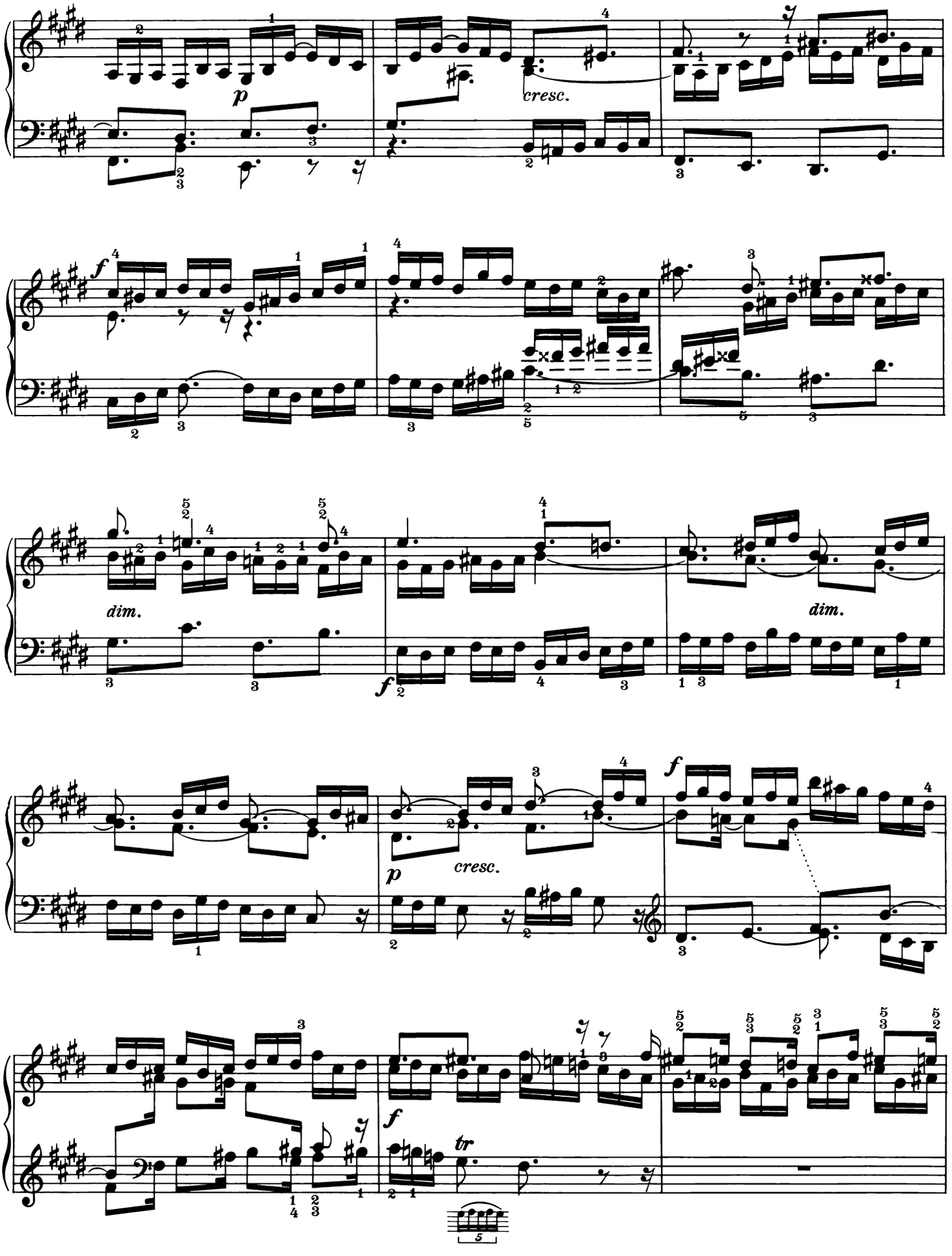

f
p
espress.
espress.
tr
tr
espress.
poco rit.
a tempo
p
cresc.
f

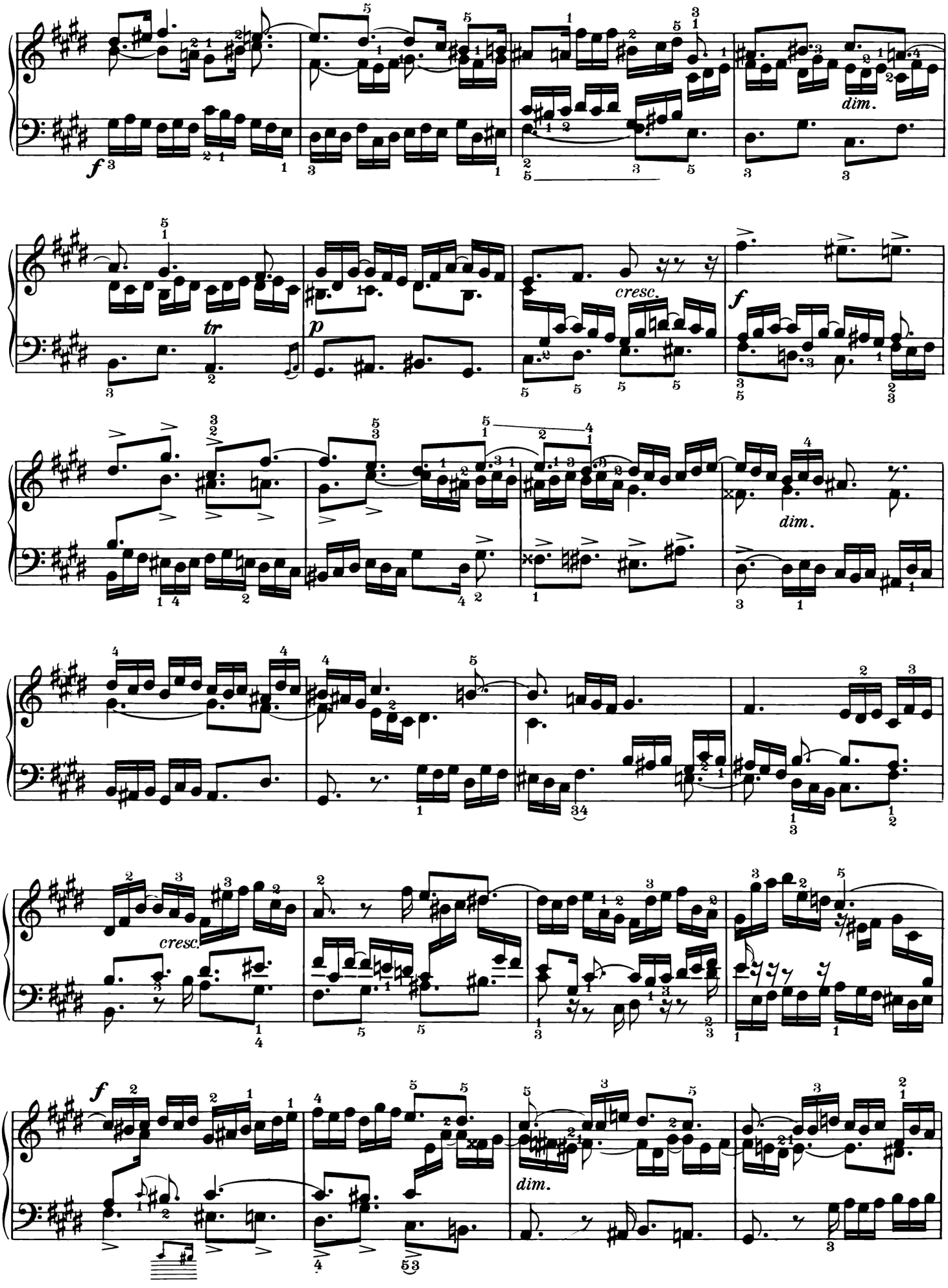

p
poco marcato
tr
cresc.

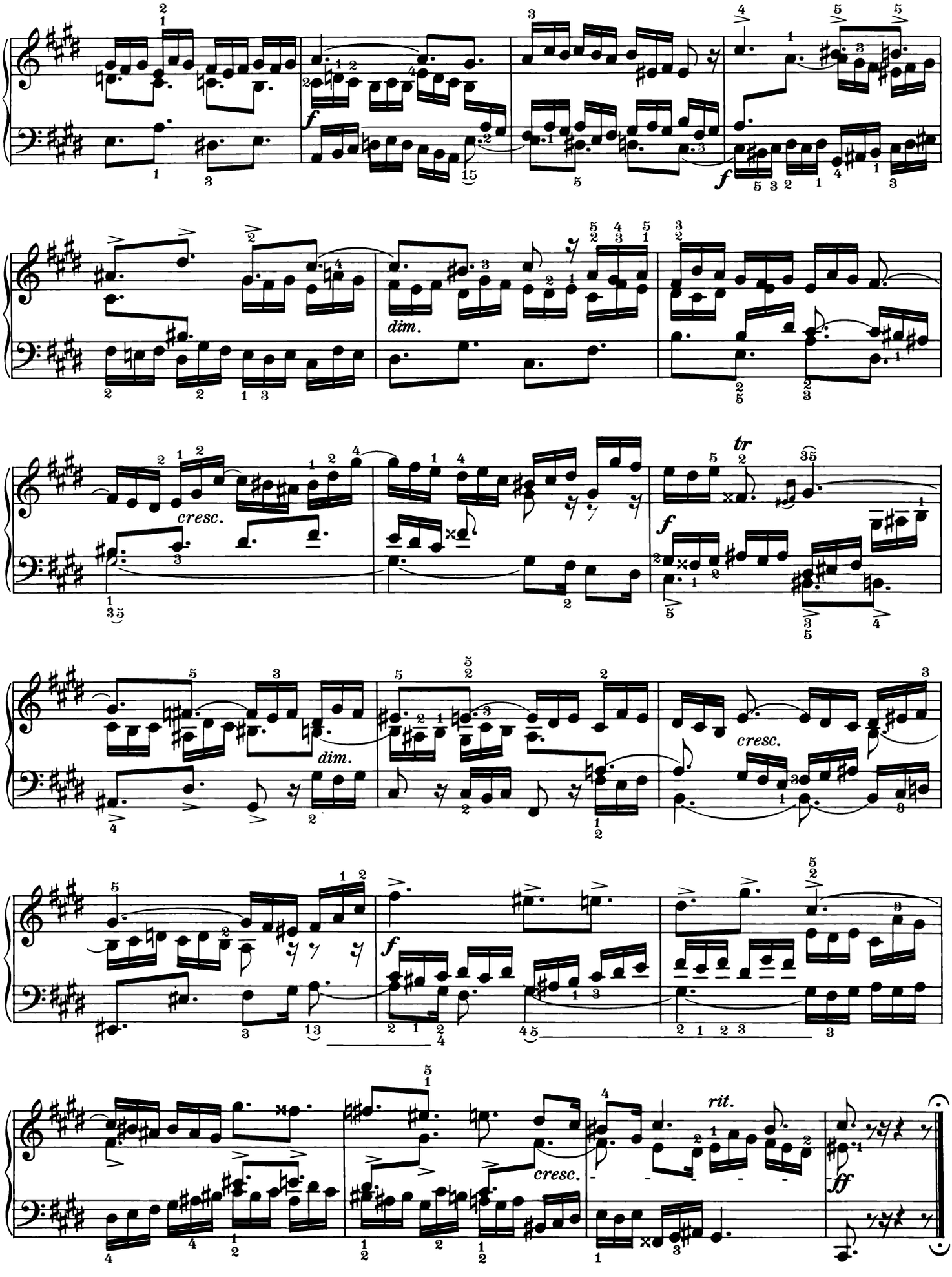

dim.
p
tr
cresc.
tr
dim.
p
tr
cresc.
tr
dim.
p

FUGA IV.

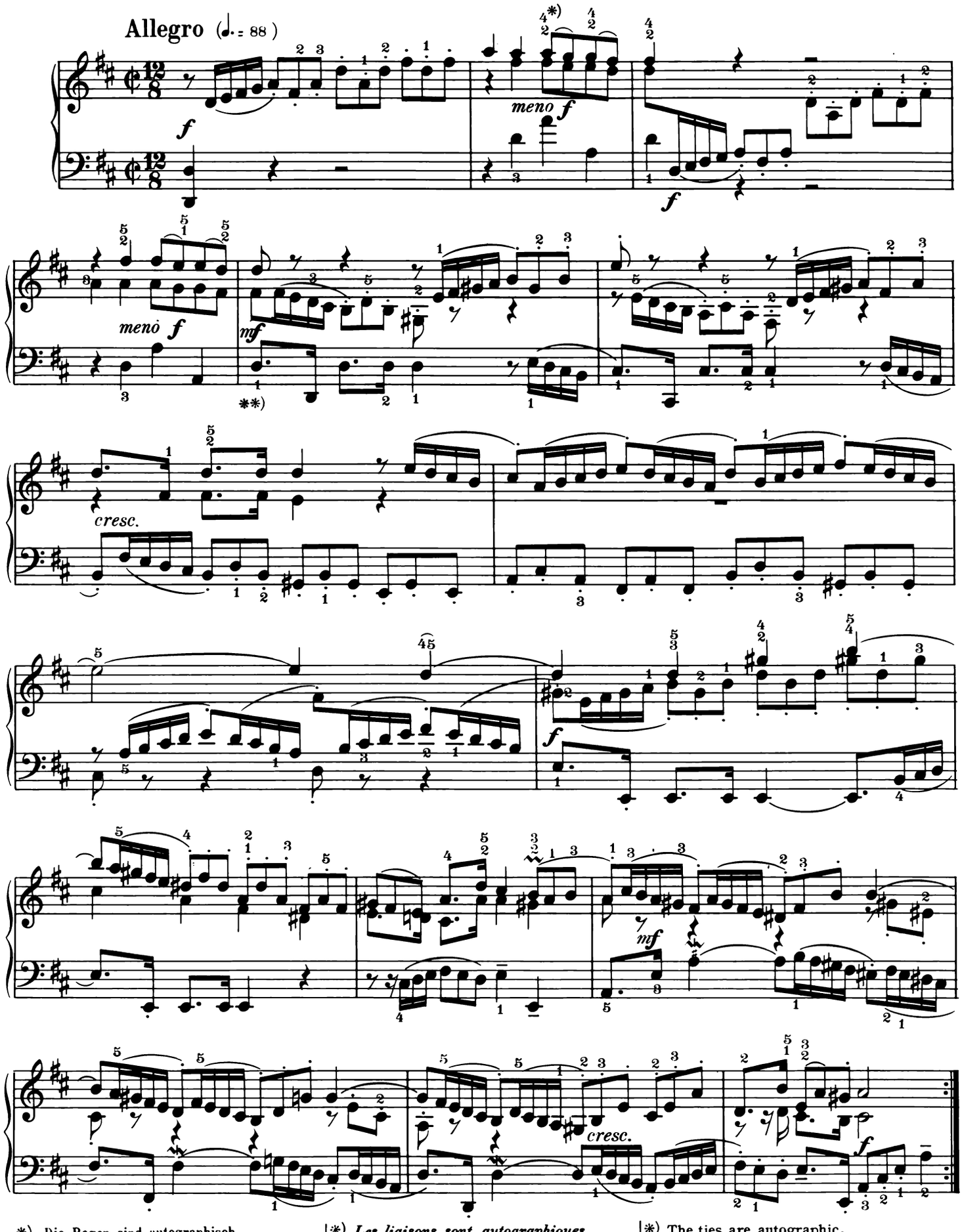



p
cresc.
f
dim.
dim.
f
p
cresc.
f
f
tr


f
dim.
tr
p
cresc.
f
dim.
cresc.
f
dim.


f
f
dim.
cresc.
tr
f
dim.
cresc.
f
cresc.
rit.
ff

PRAELUDIUM V.



*) Die Bogen sind autographisch.

**) ♩.♩ = ♩ ♪

*) *Les liaisons sont autographiques.*

*) The ties are autographic.

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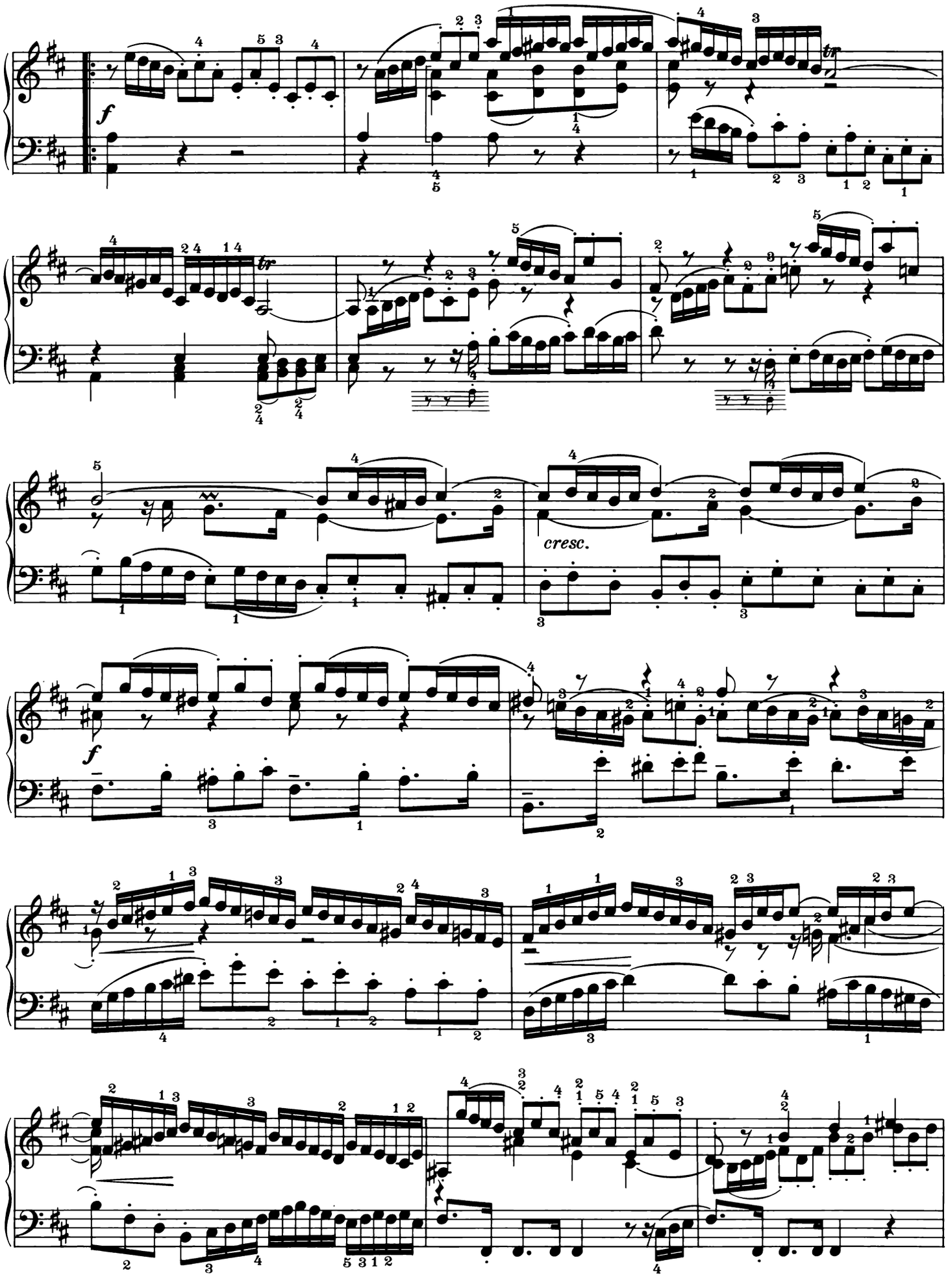
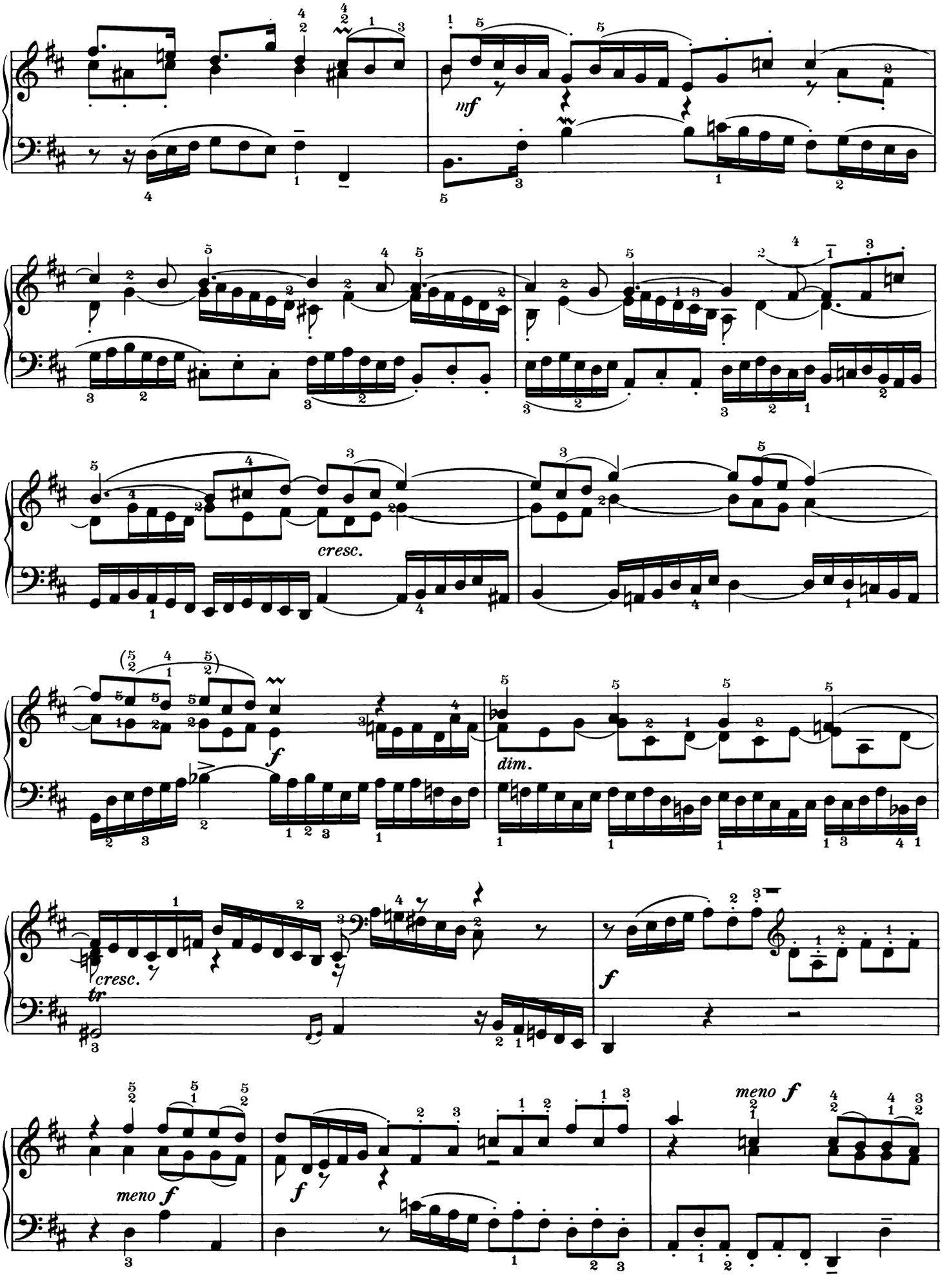
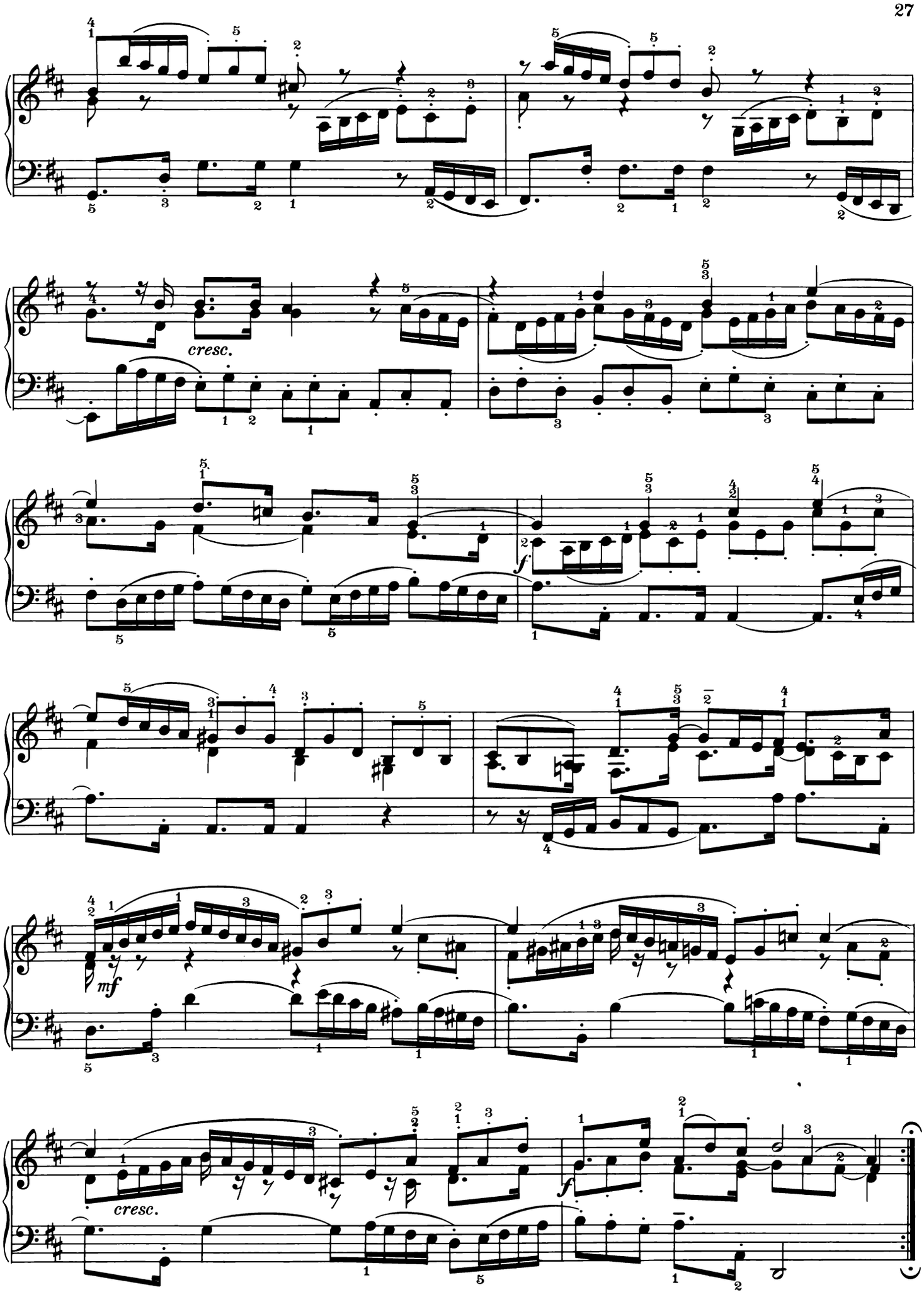

f
cresc.
f

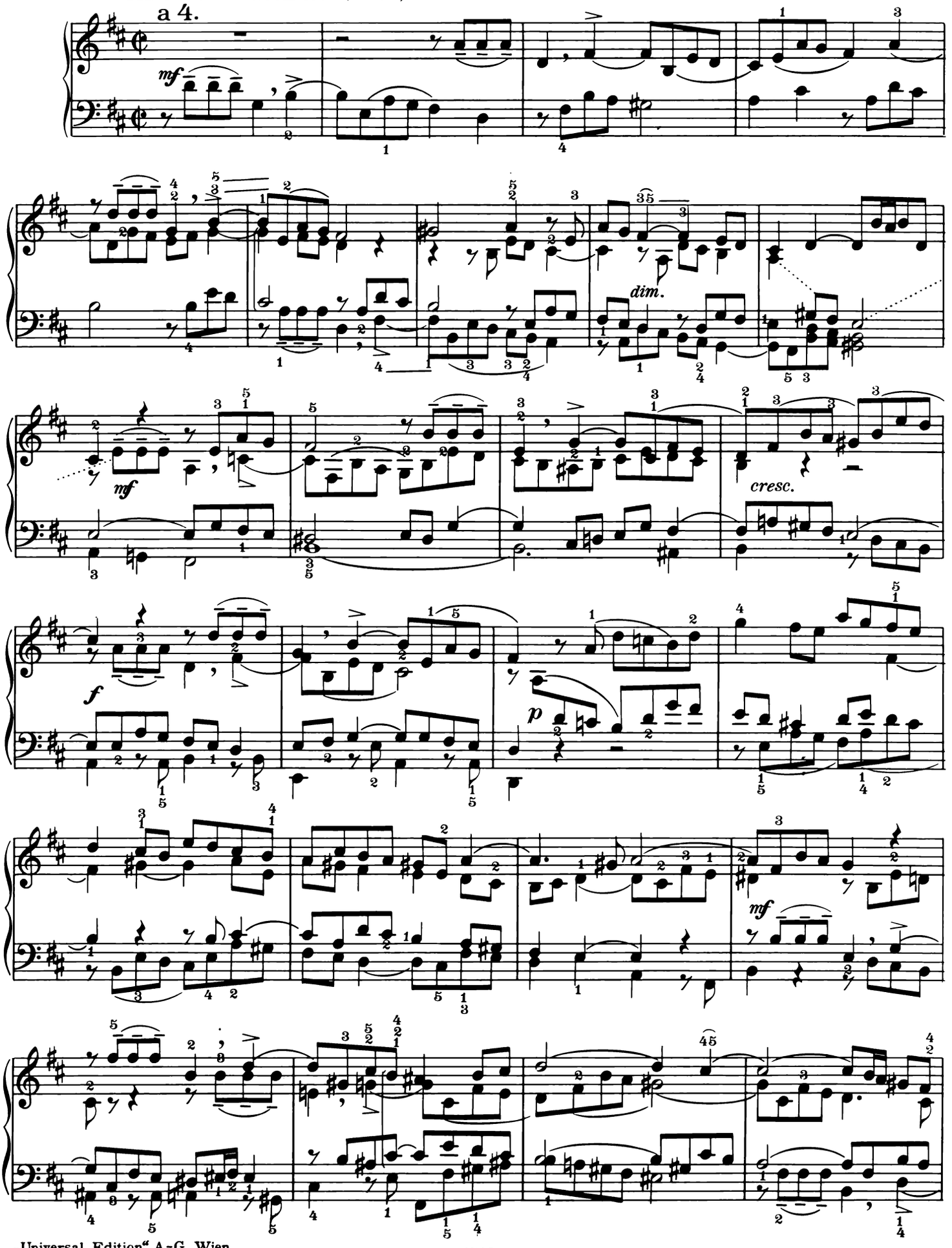

mf
cresc.
f
dim.
cresc.
tr
f
meno f
f
meno f

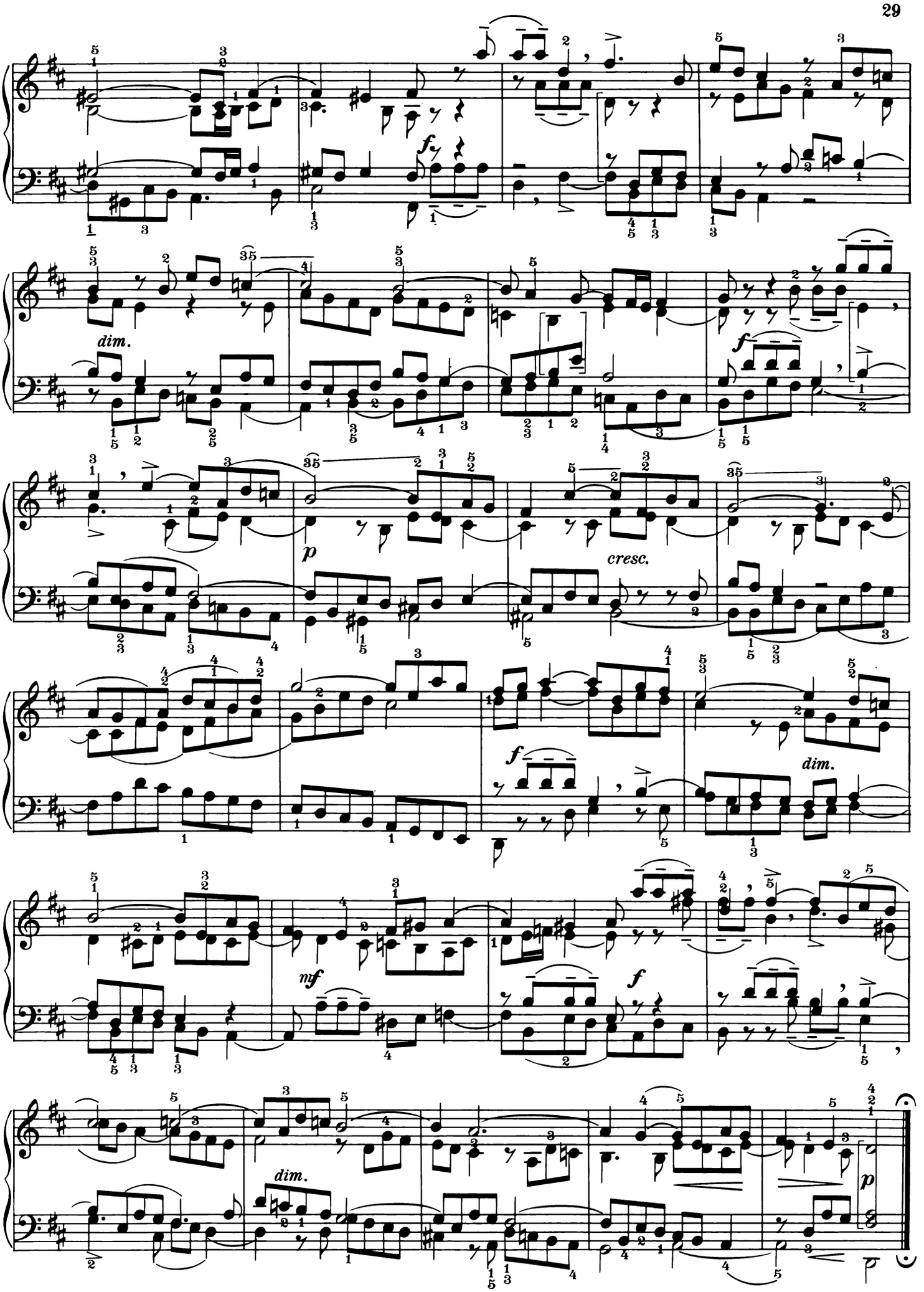

cresc.
f
mf
cresc.
f

FUGA V.

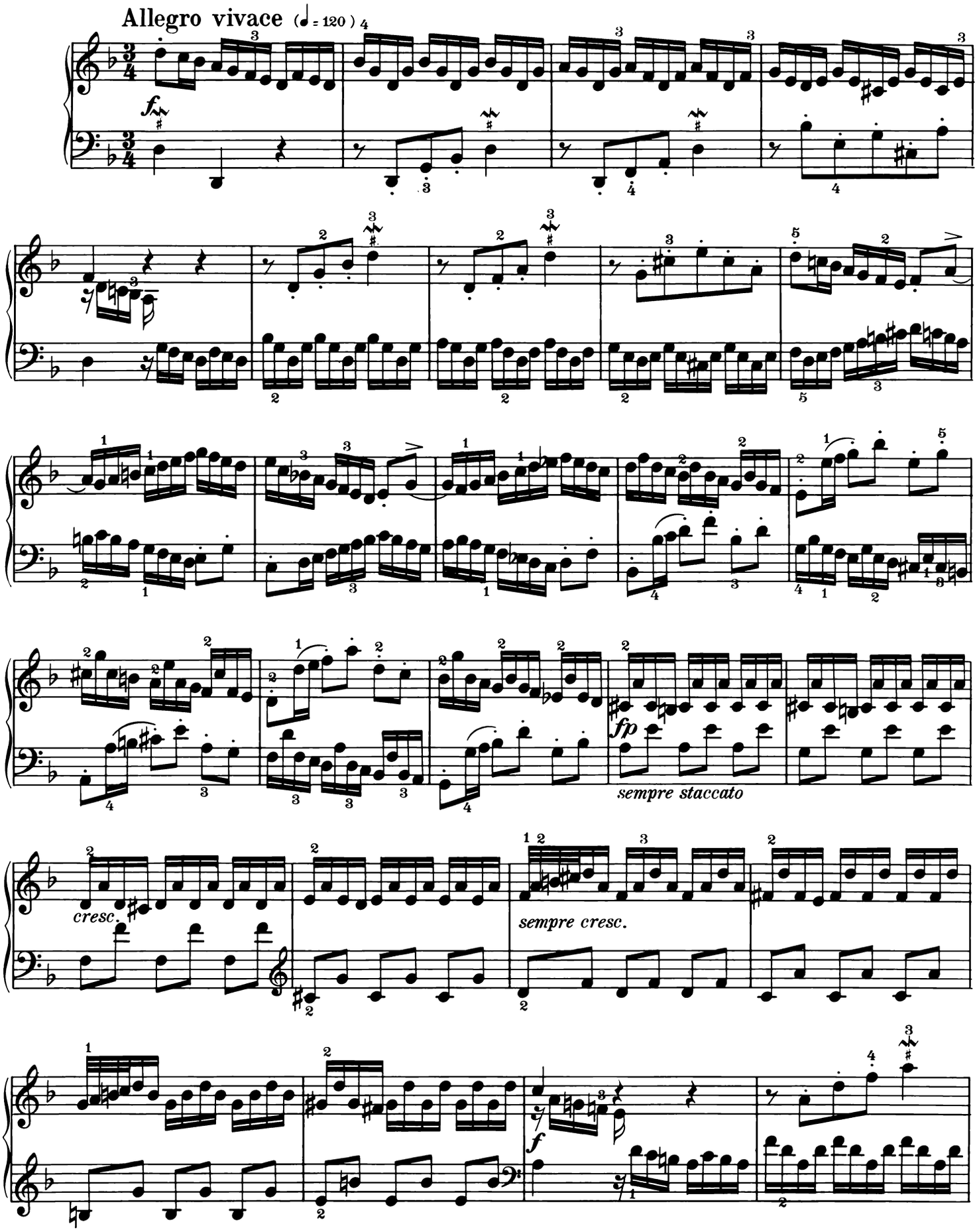
Andante sostenuto (♩ = 66)

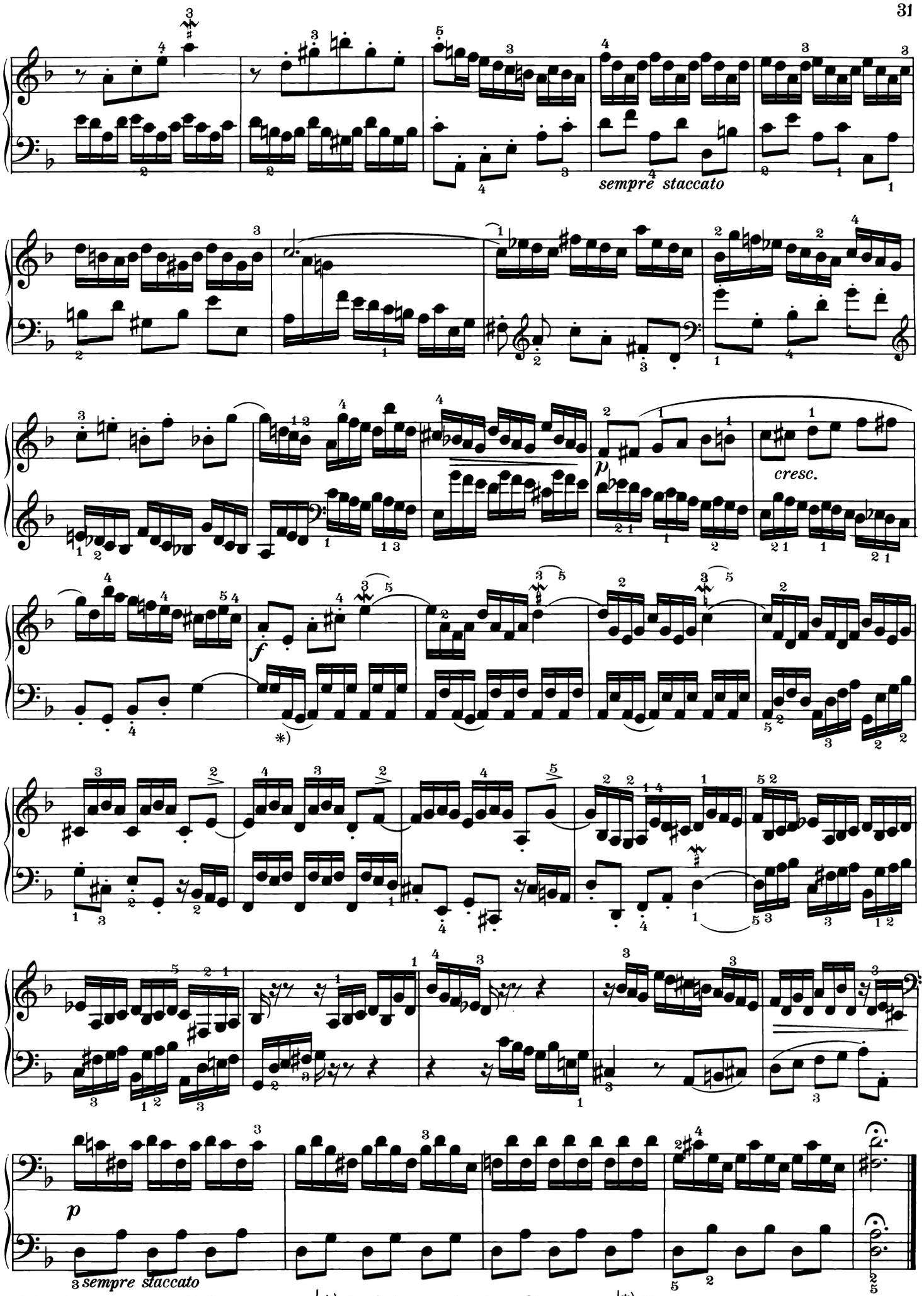
a 4.




f
dim.
f
p
cresc.
f
dim.
mf
f
dim.
p

PRAELUDIUM VI.



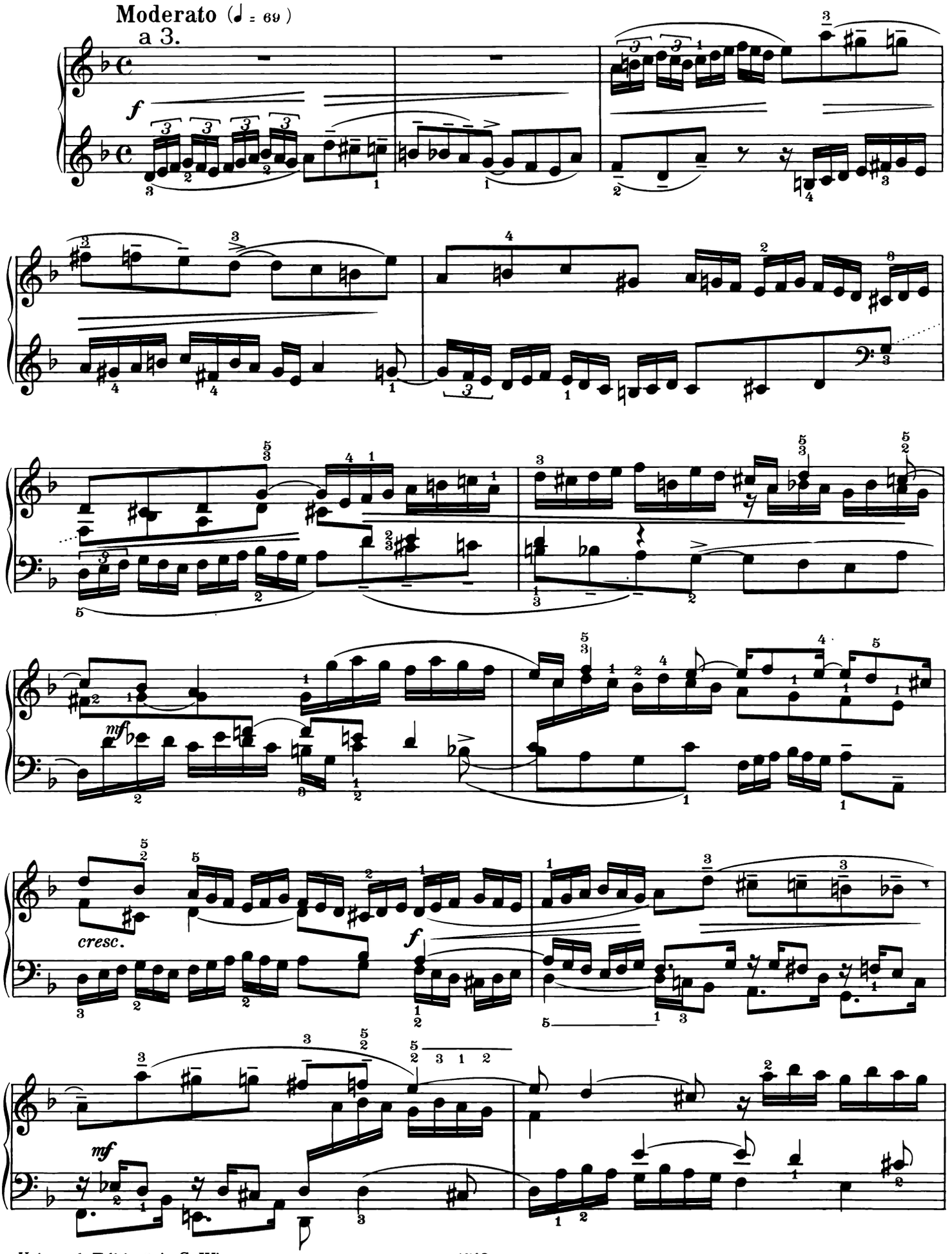


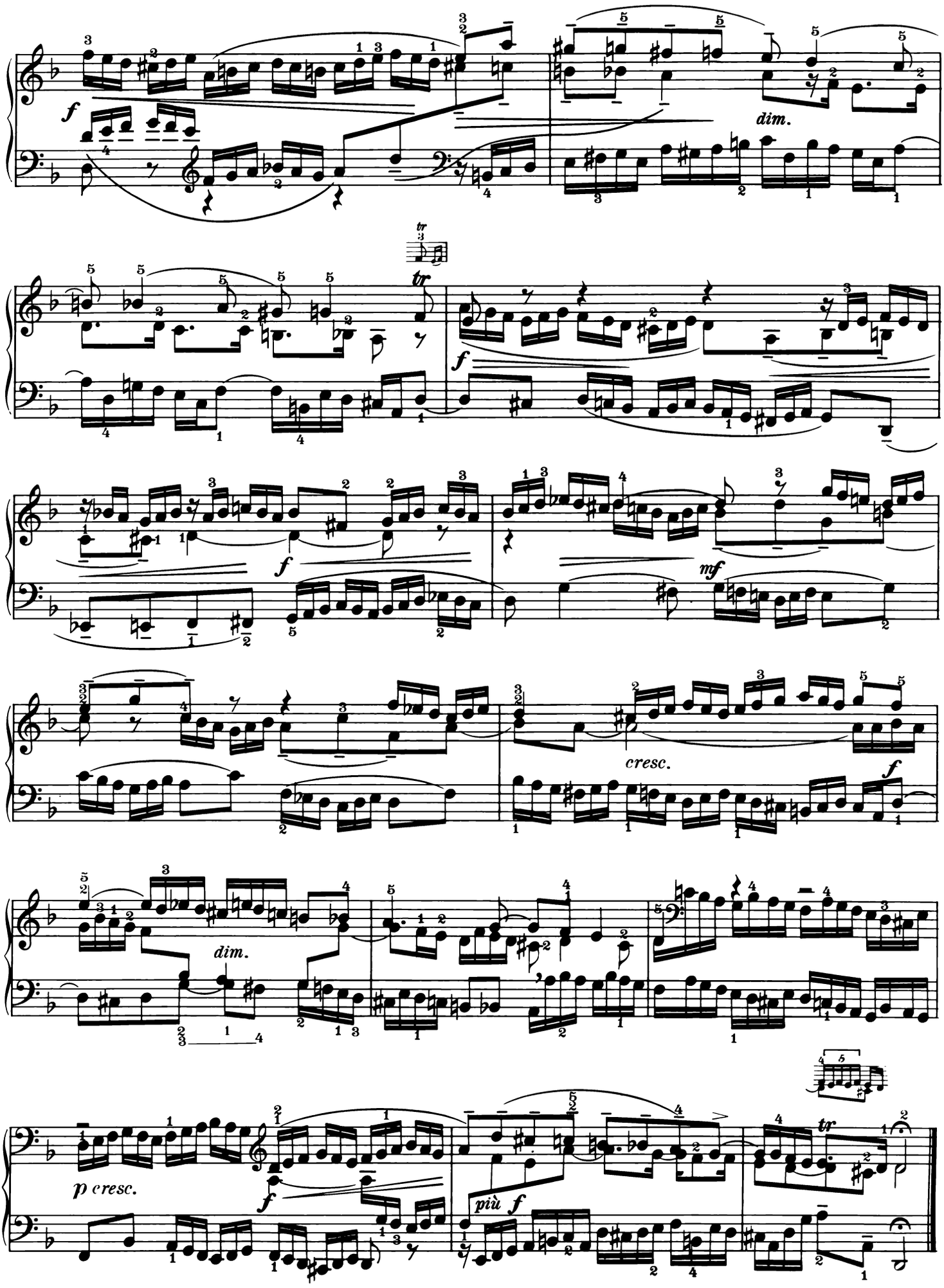
*) Die Bogen sind autographisch.
„Universal Edition" A.-G. Wien.

*) *Les liaisons sont autographiques.*
1548.

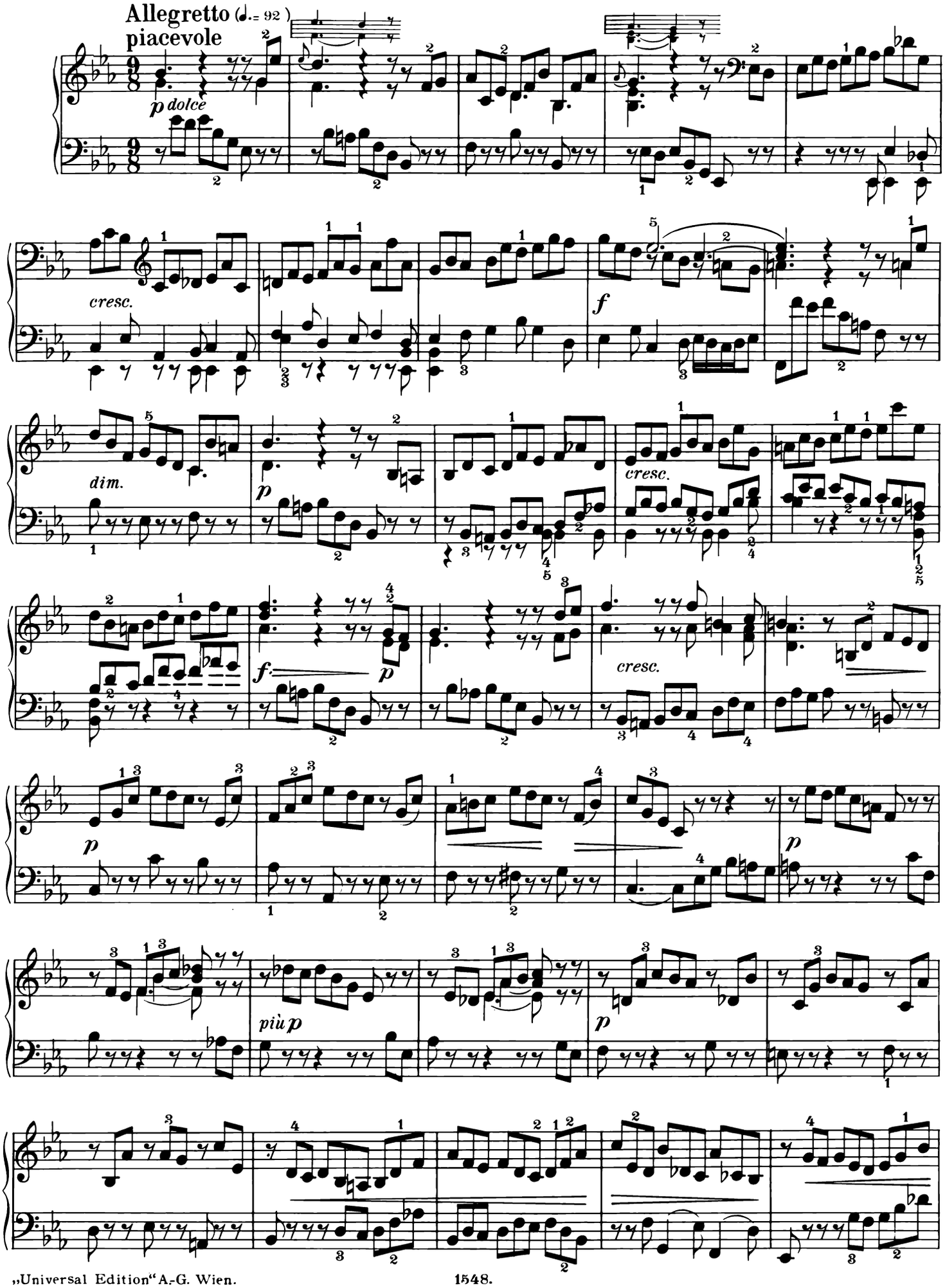
*) The ties are autographic.

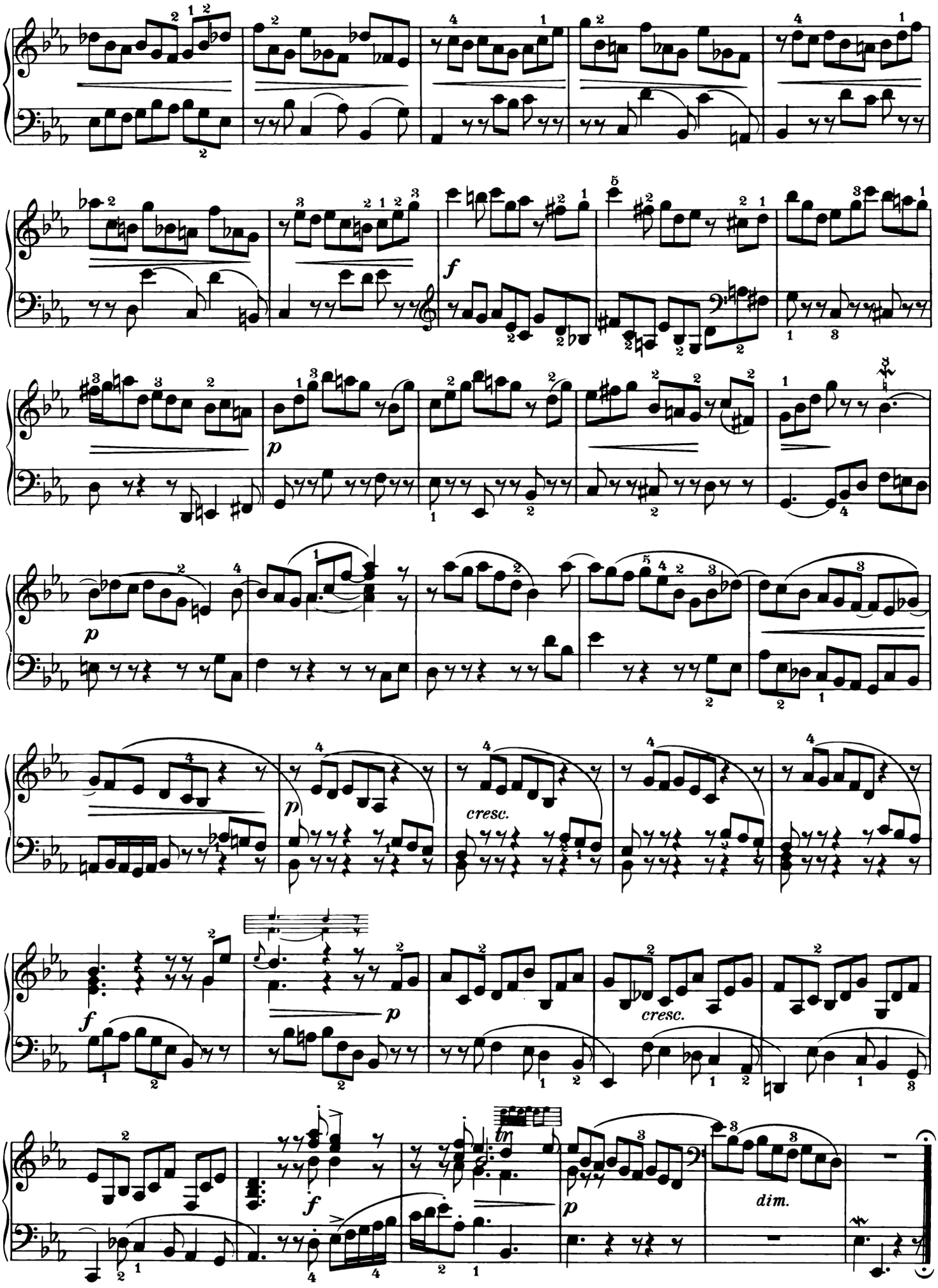
FUGA VI.



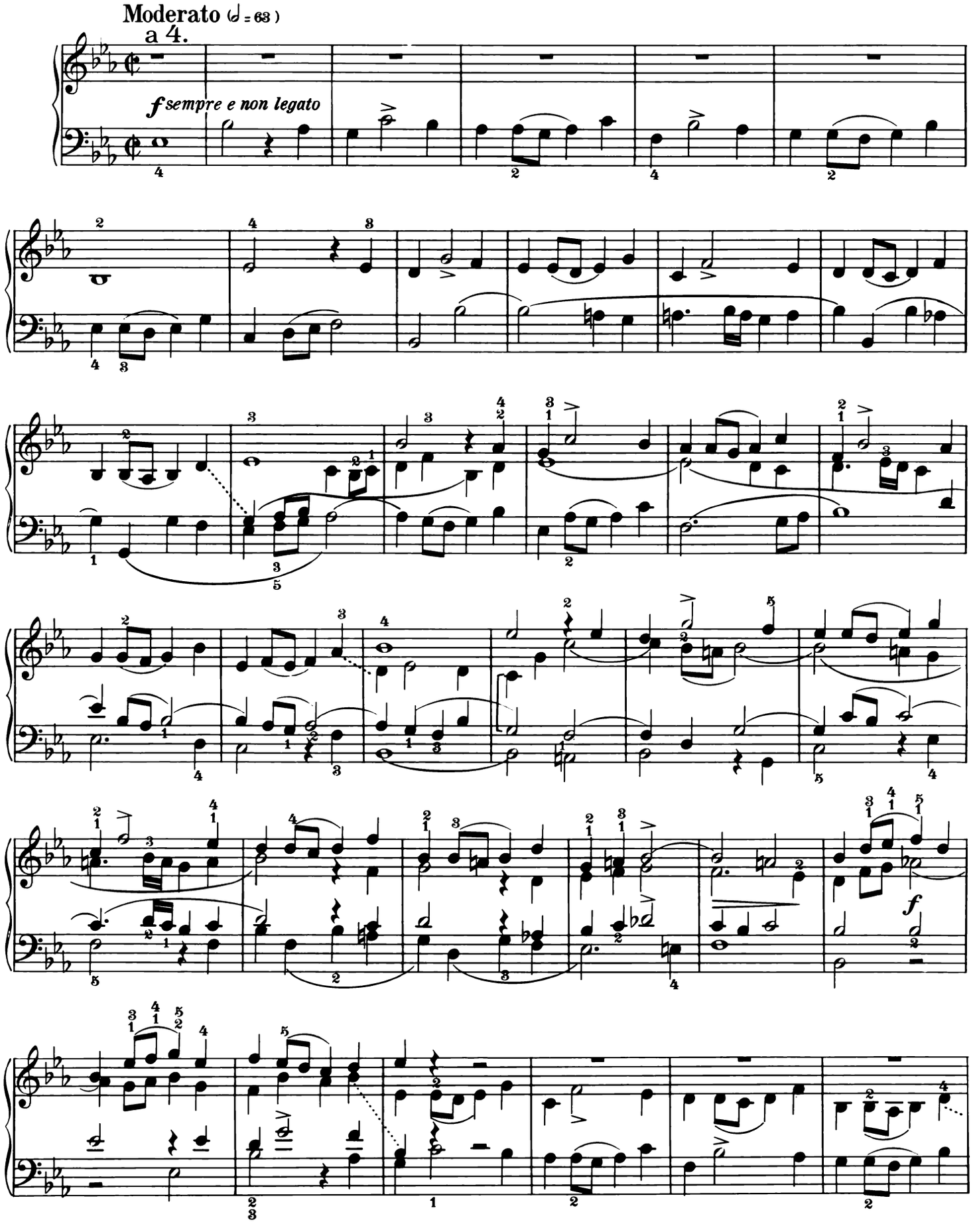

f
dim.
tr
f
f
mf
cresc.
f
dim.
p cresc.
f
più f
tr

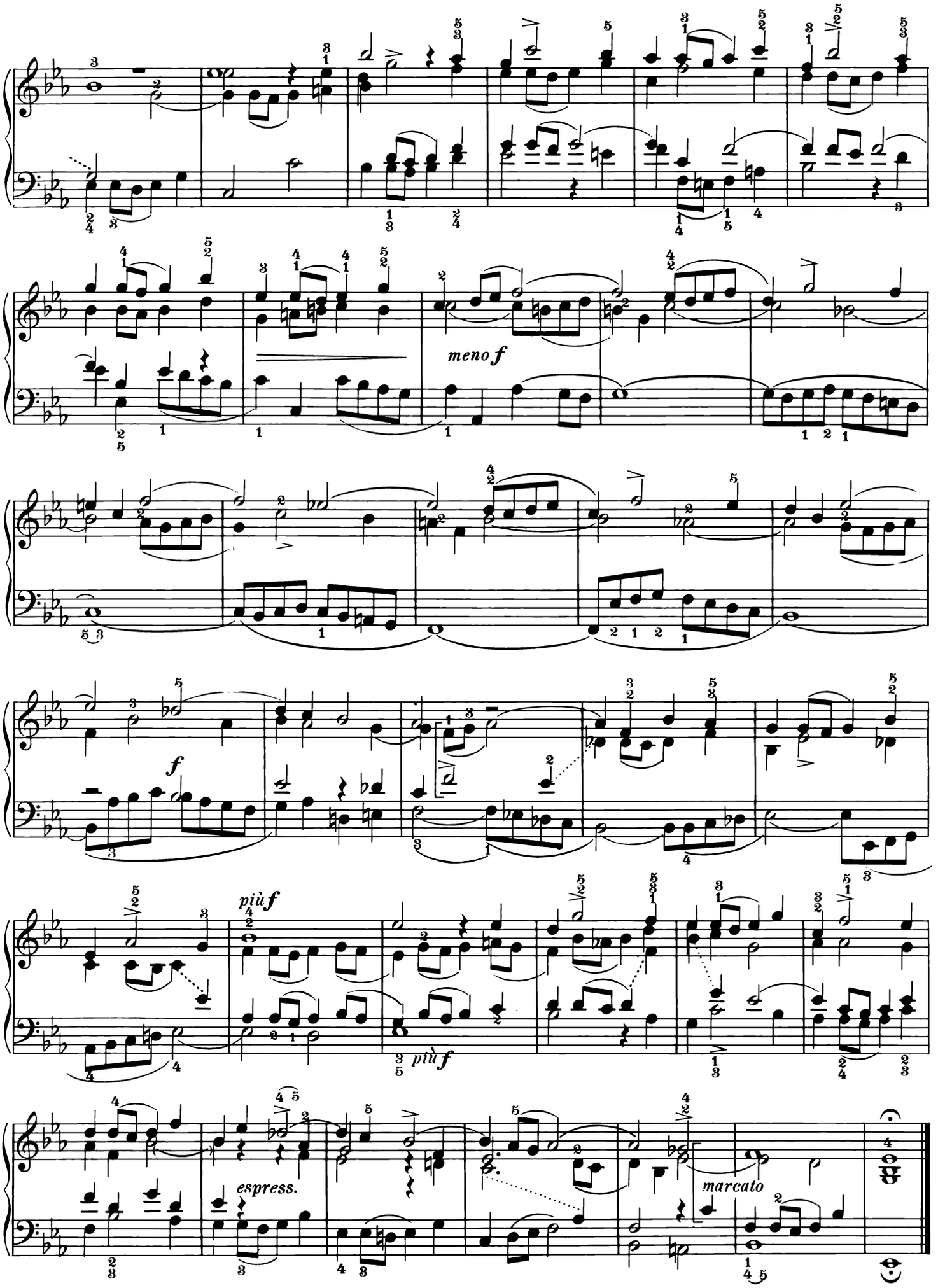
PRAELUDIUM VII.



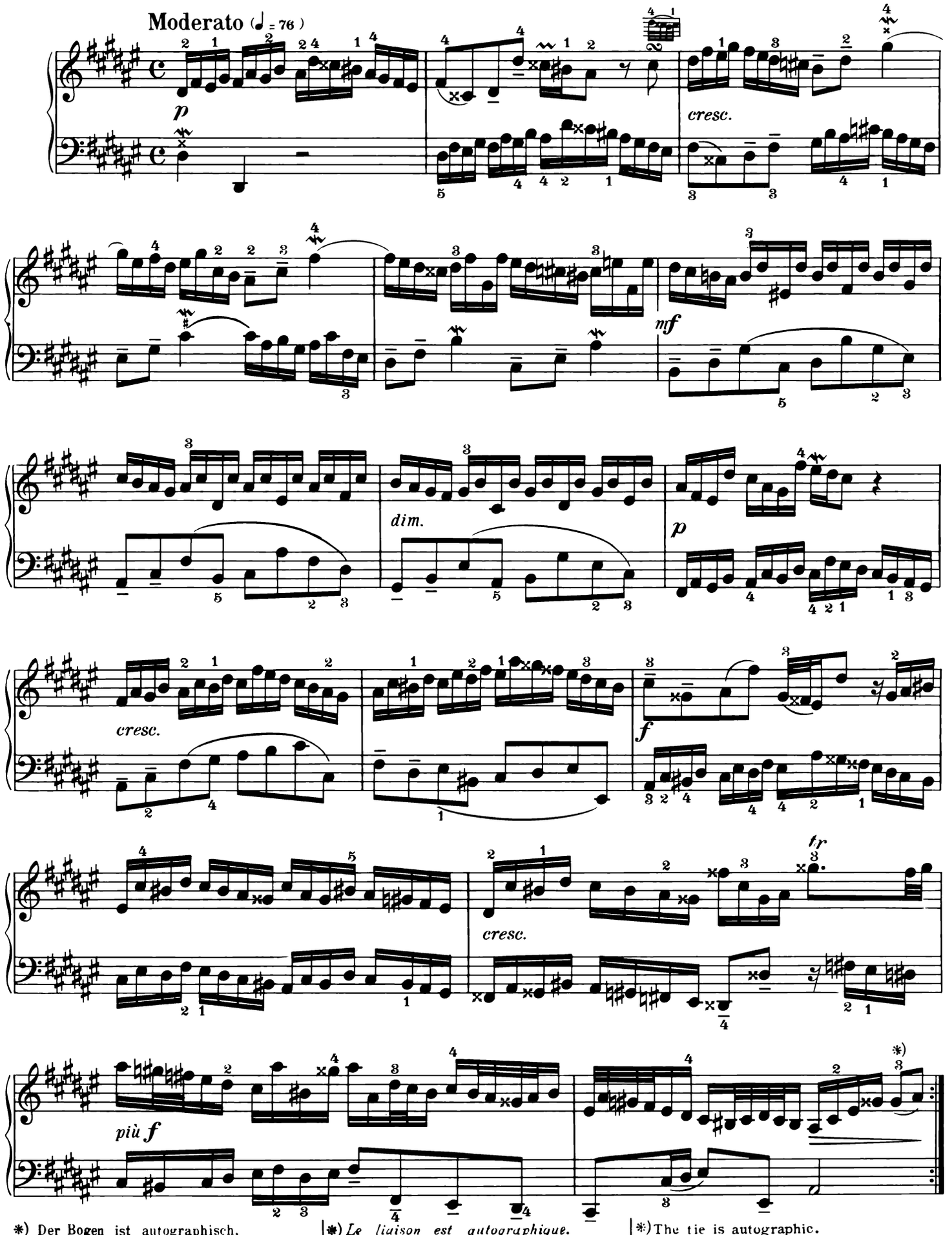

f
p
p
cresc.
f
p
cresc.
f
tr
p
dim.

FUGA VII.




meno f
f
più f
più f
espress.
marcato

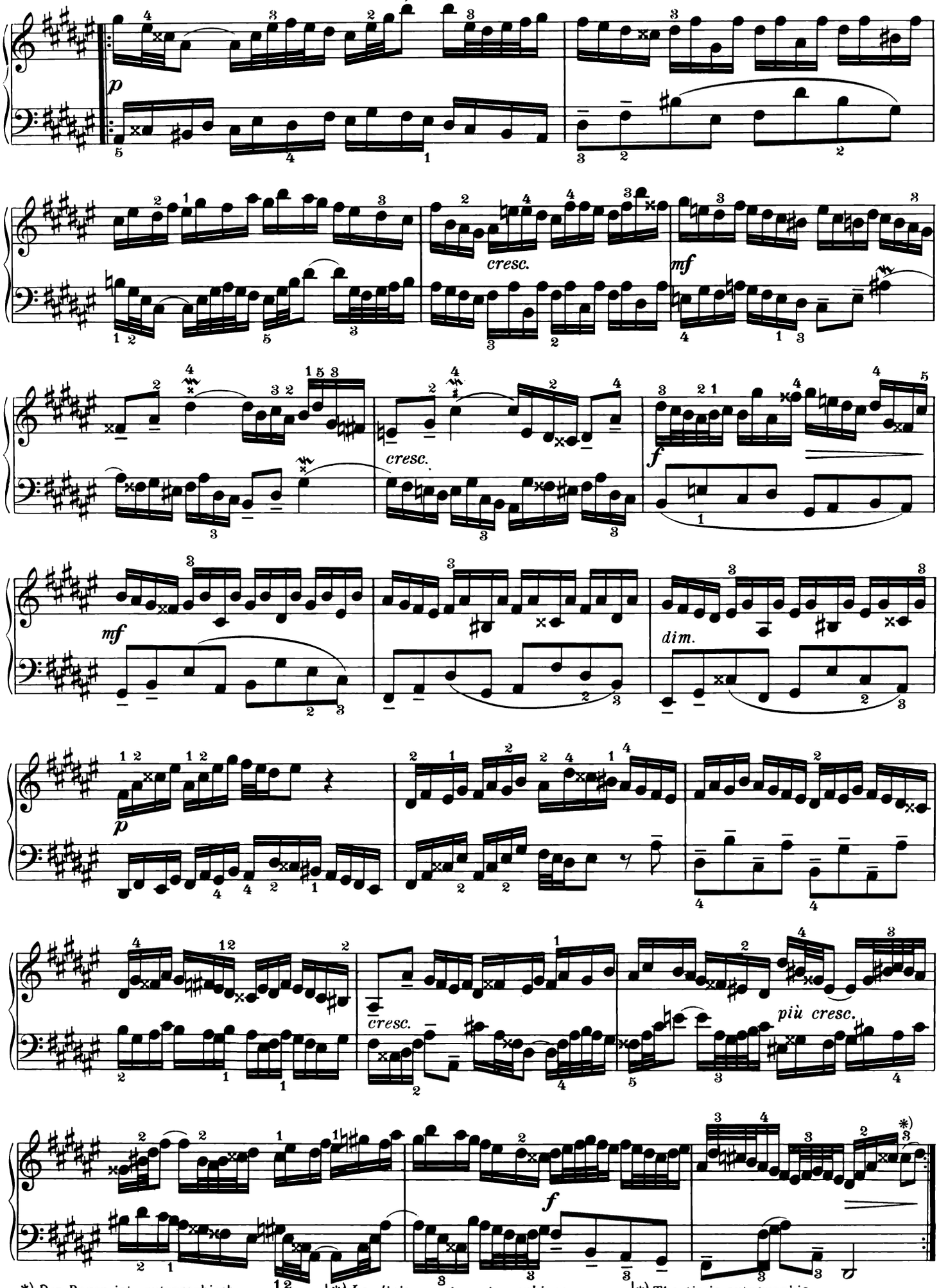
PRAELUDIUM VIII.



*) Der Bogen ist autographisch.
„Universal Edition" A.-G. Wien.

*) *Le liaison est autographique.*

*) The tie is autographic.



*) Der Bogen ist autographisch.
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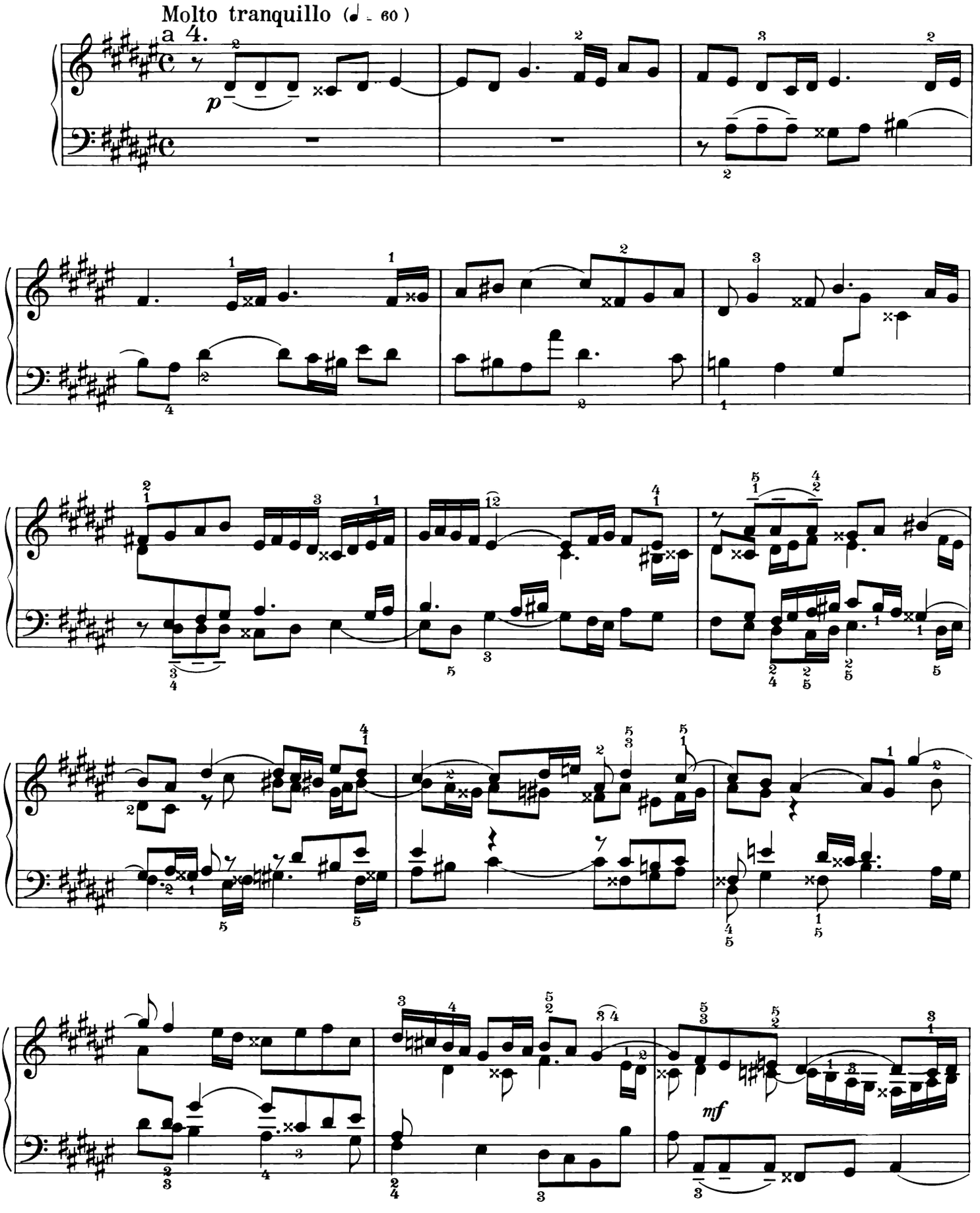
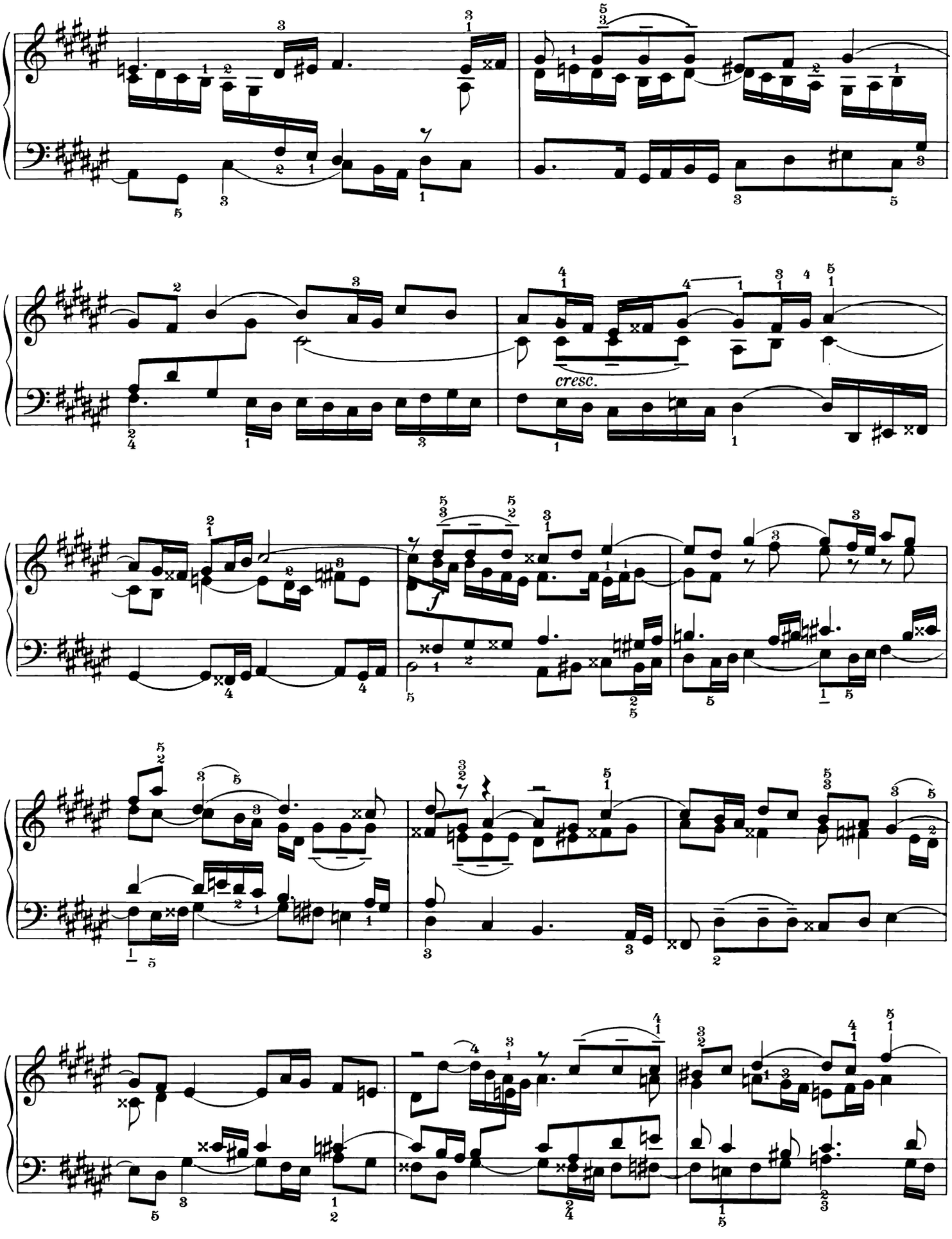
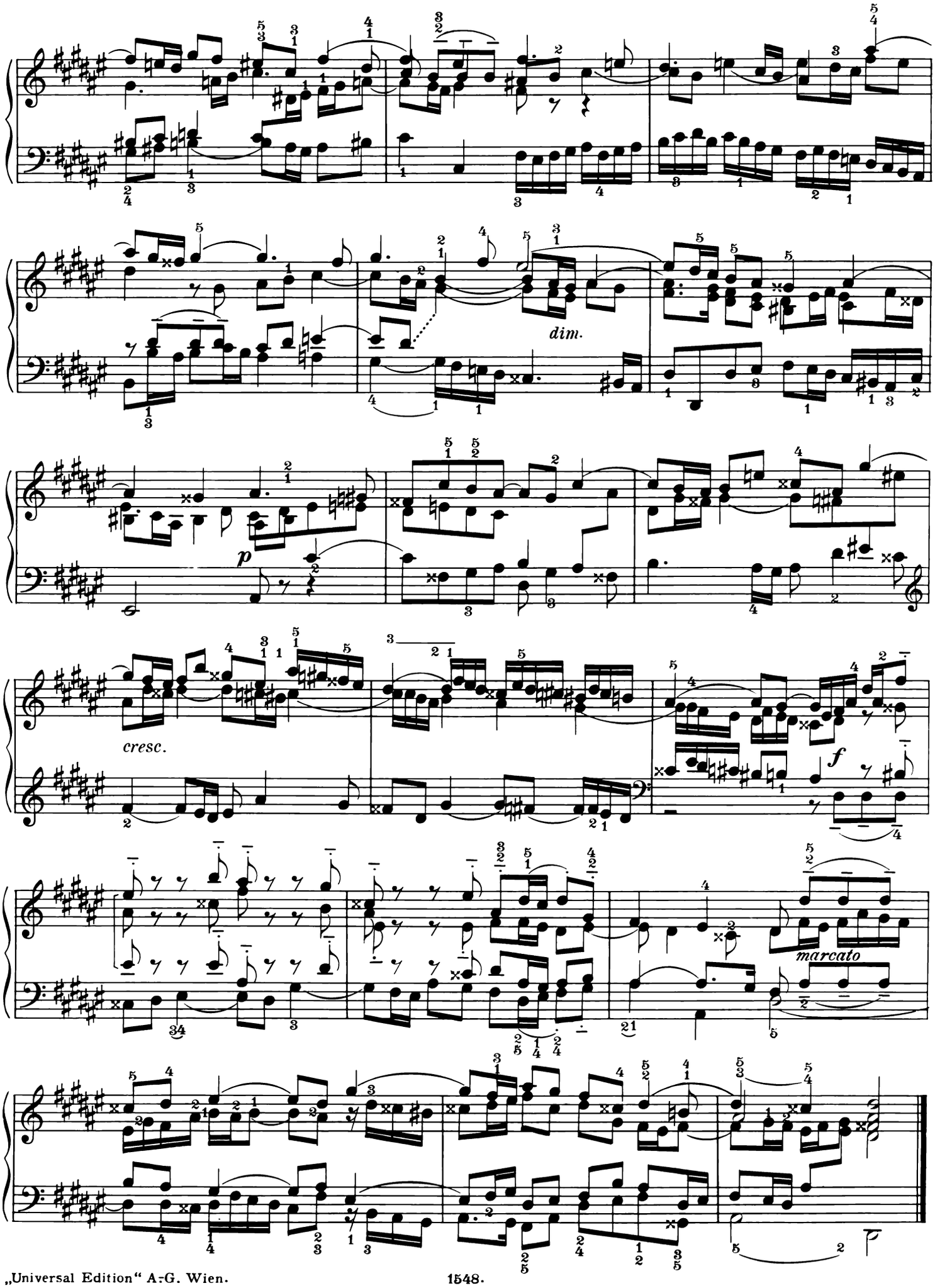
*) *Le liaison est autographique.*

*) The tie is autographic.

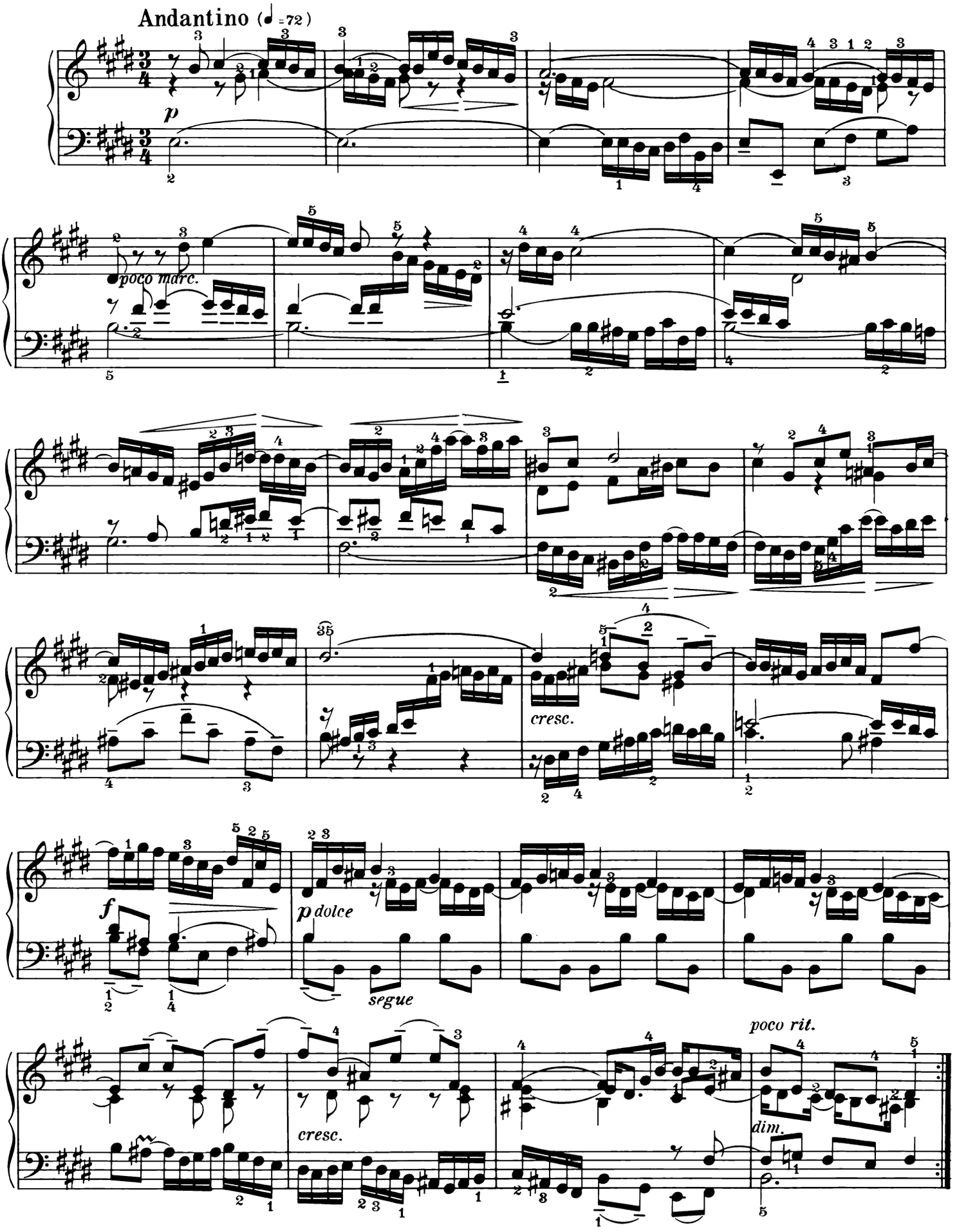
FUGA VIII.

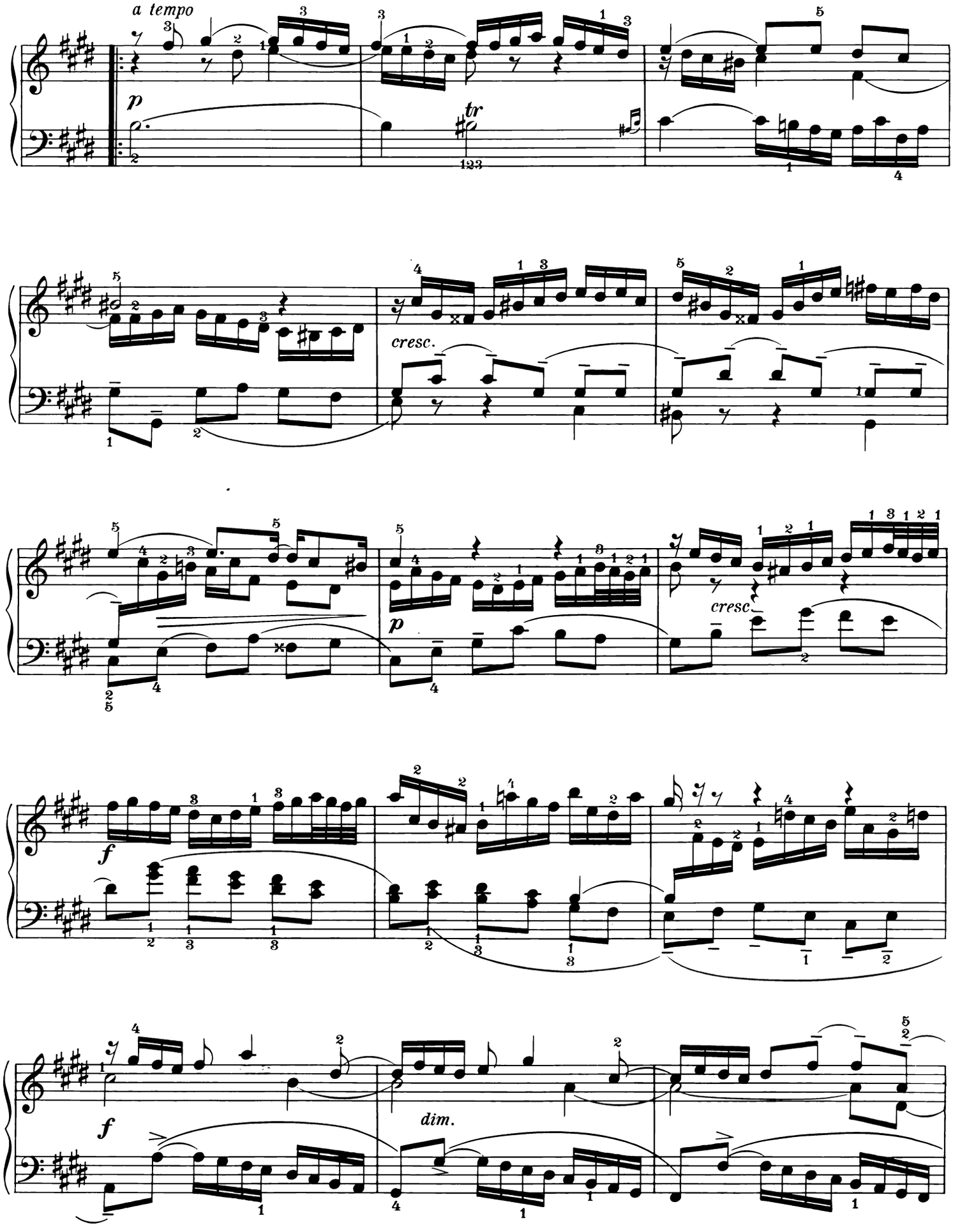


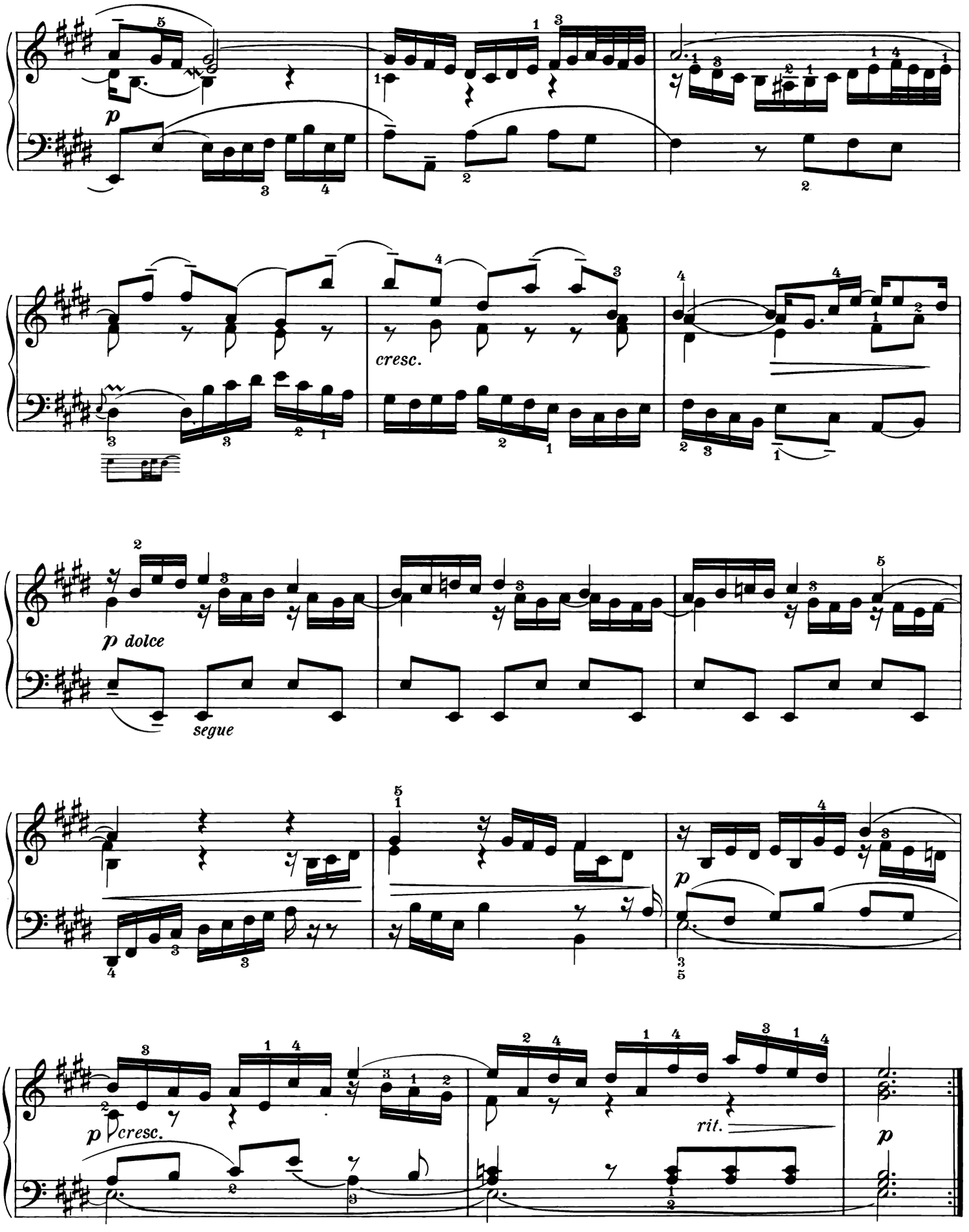

cresc.


dim.
p
cresc.
f
marcato

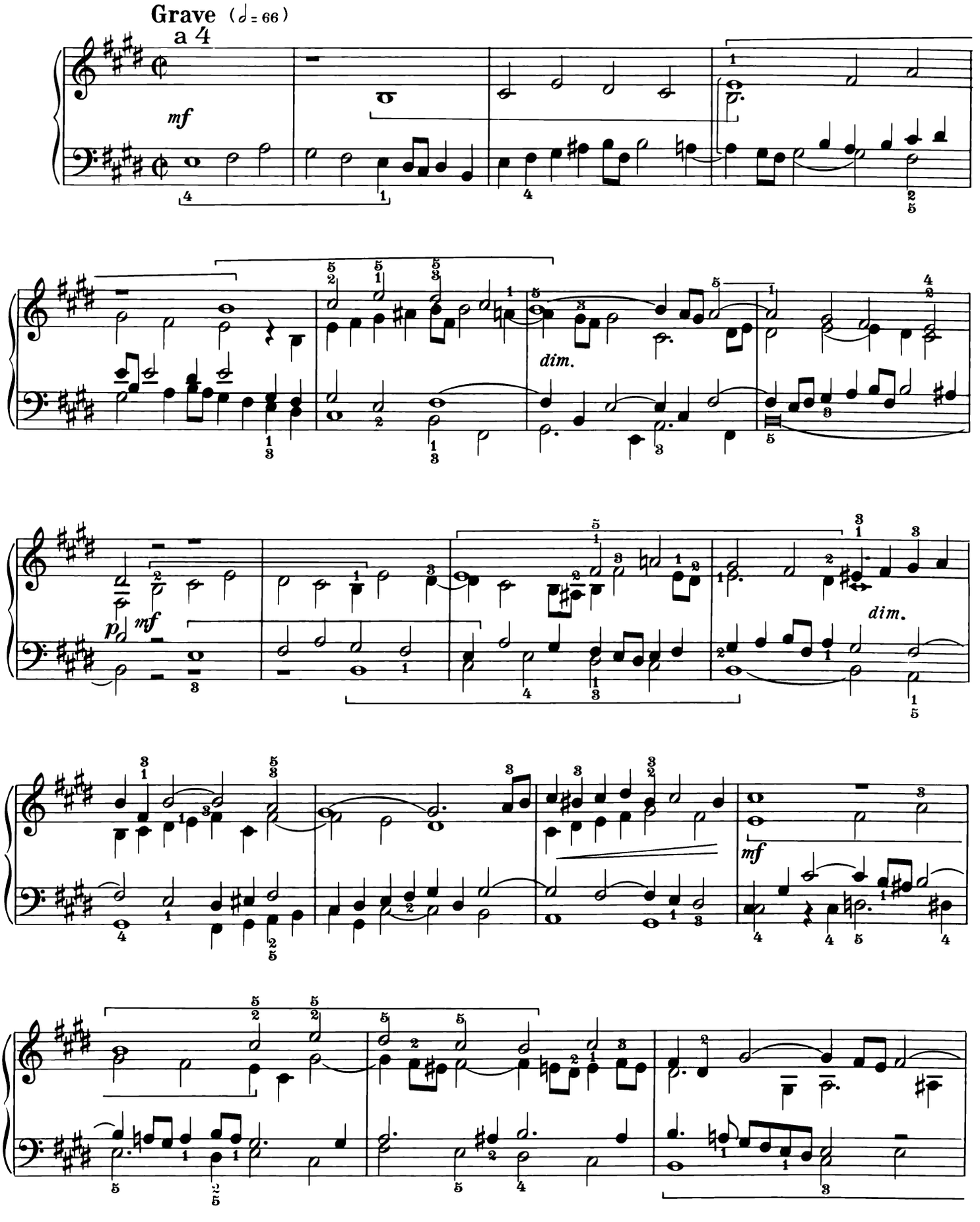
PRAELUDIUM IX.

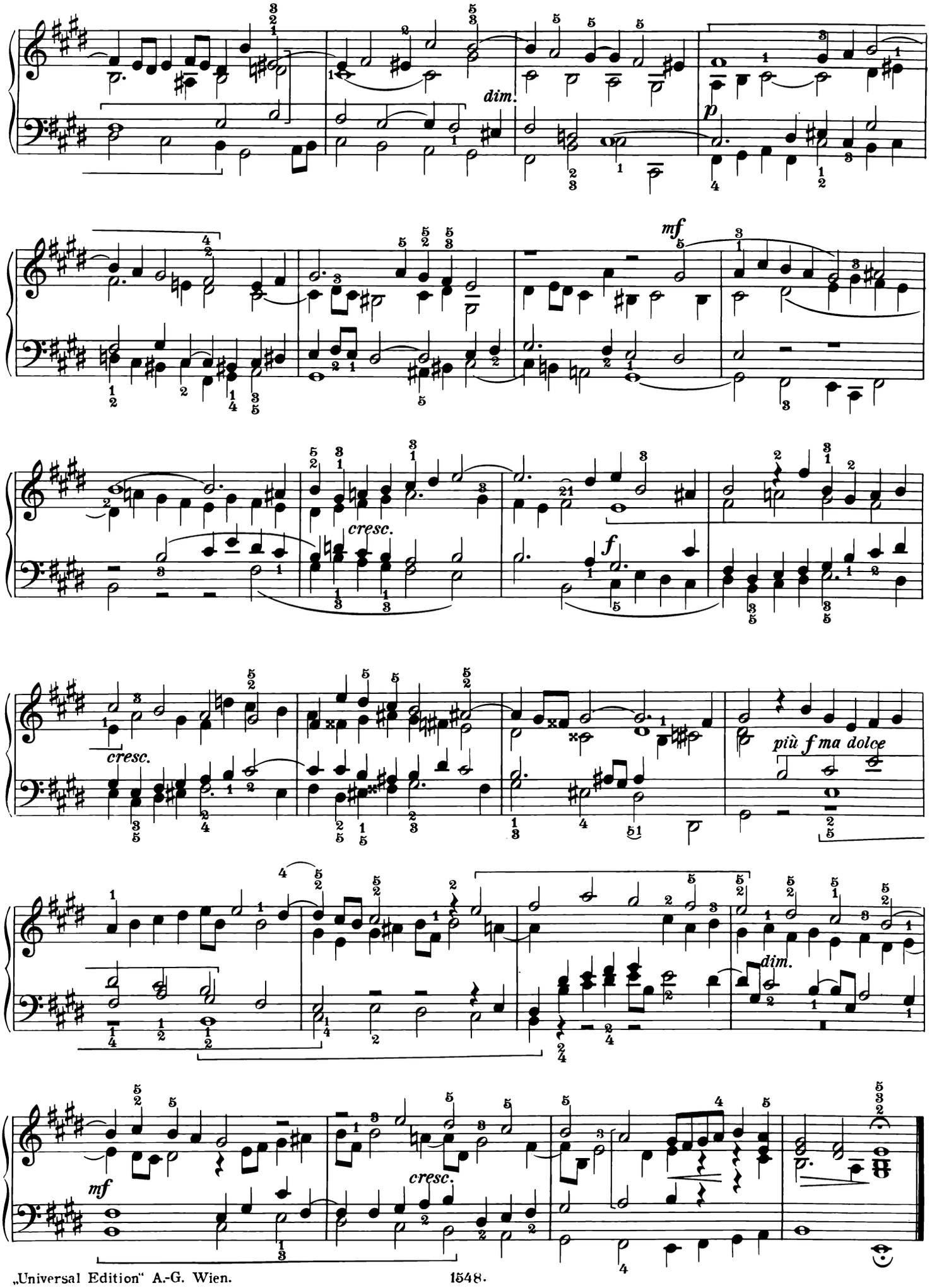



a tempo
p
tr
cresc.
p
cresc
f
dim.

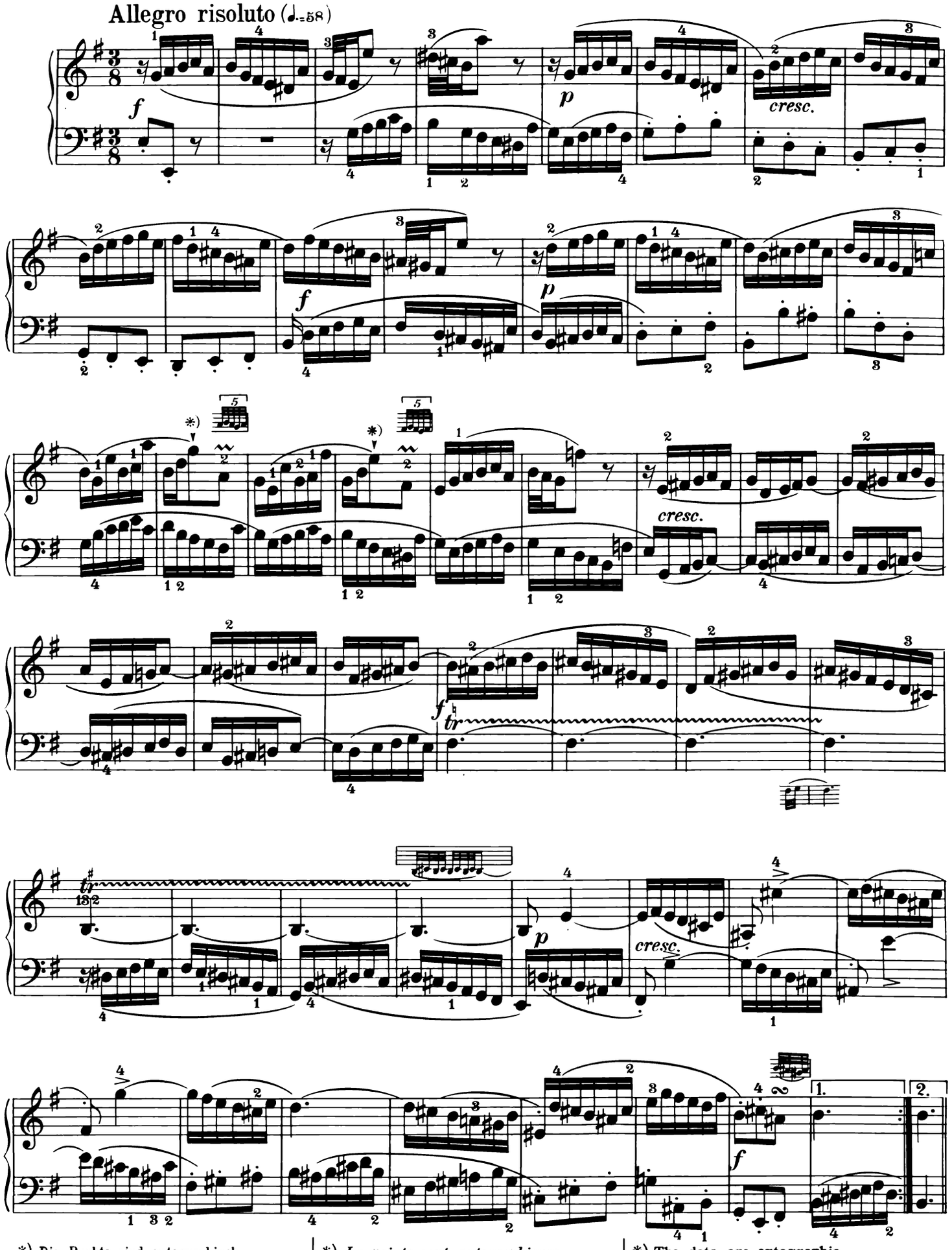

p
cresc.
p dolce
segue
p
p cresc.
rit.
p

FUGA IX.




dim.
p
mf
cresc.
f
cresc.
più f ma dolce
dim.
mf
cresc.

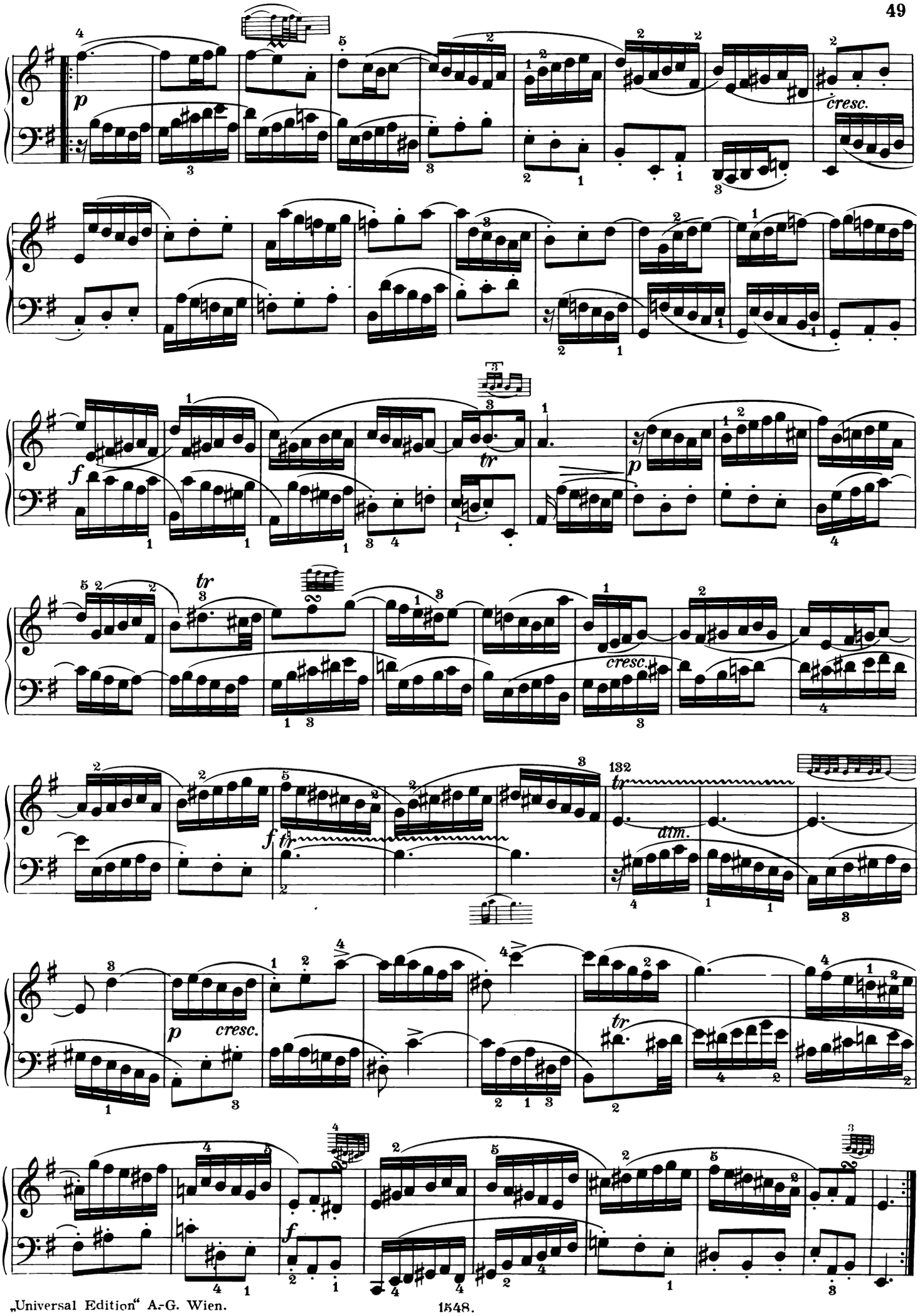
PRAELUDIUM X.



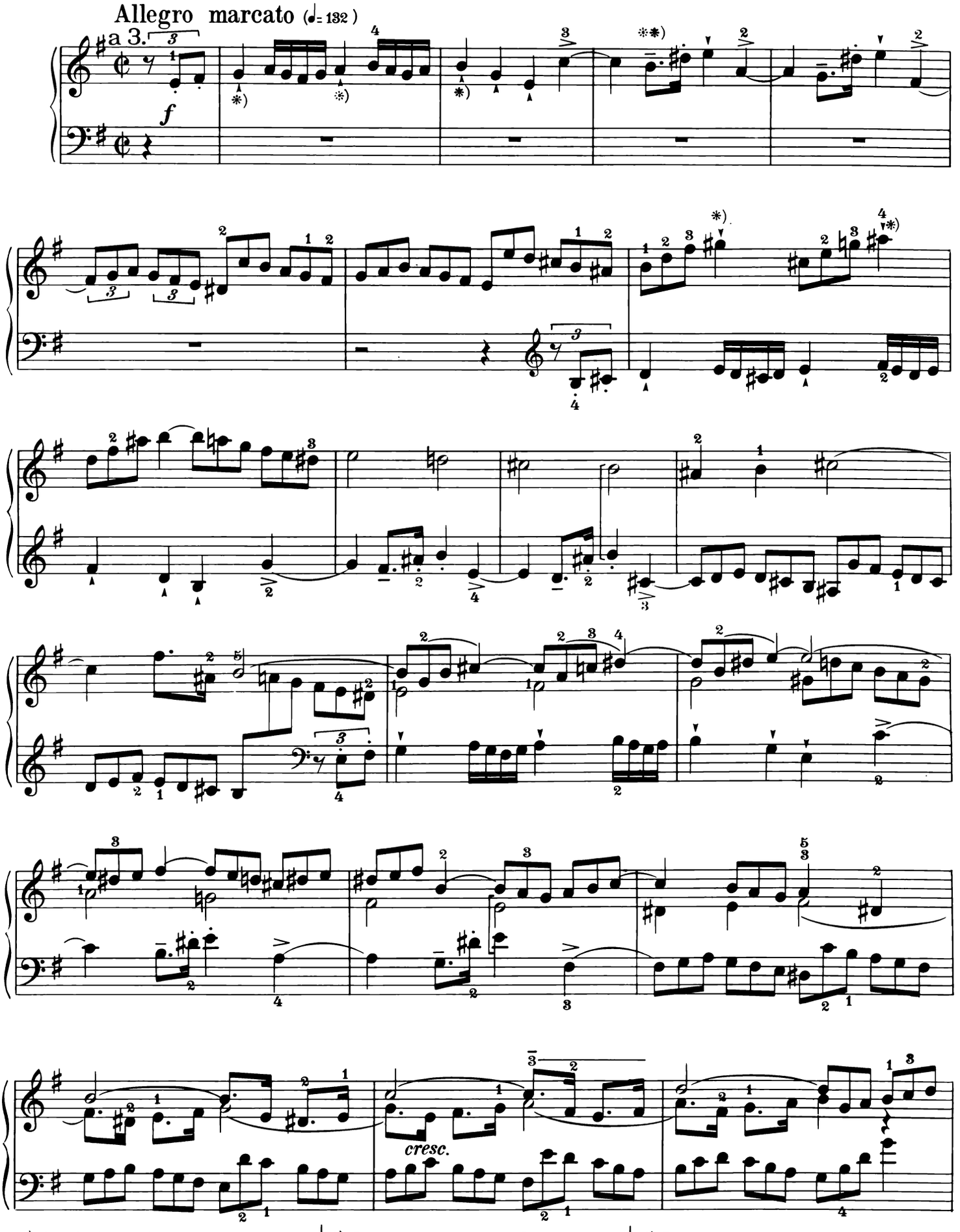
*) Die Punkte sind autographisch.

*) *Le points sont autographiques.*

*) The dots are autographic.


p
cresc.
f
tr
p
tr
cresc.
f
tr
132
tr
dim.
p
cresc.
tr
f

FUGA X.

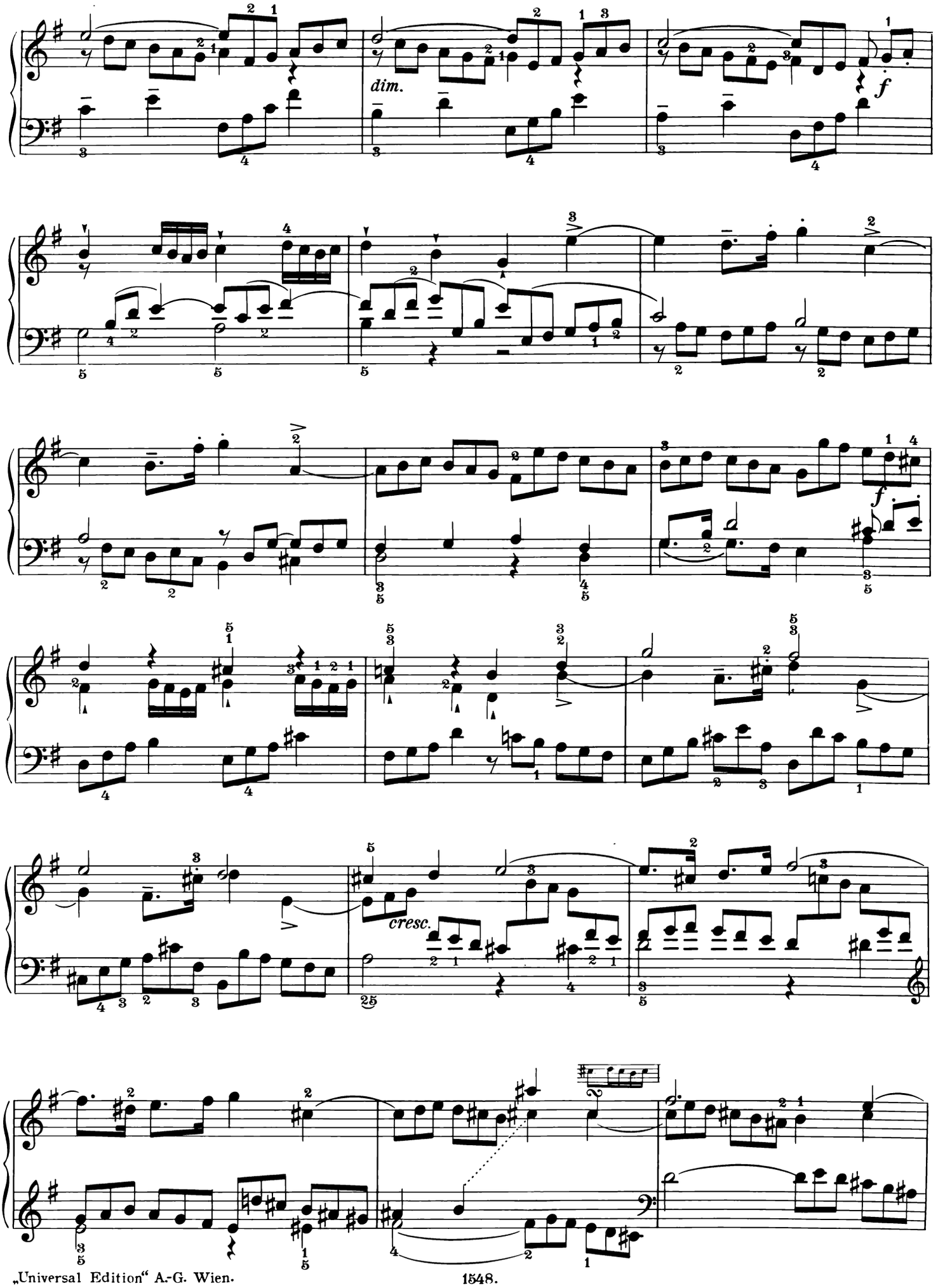


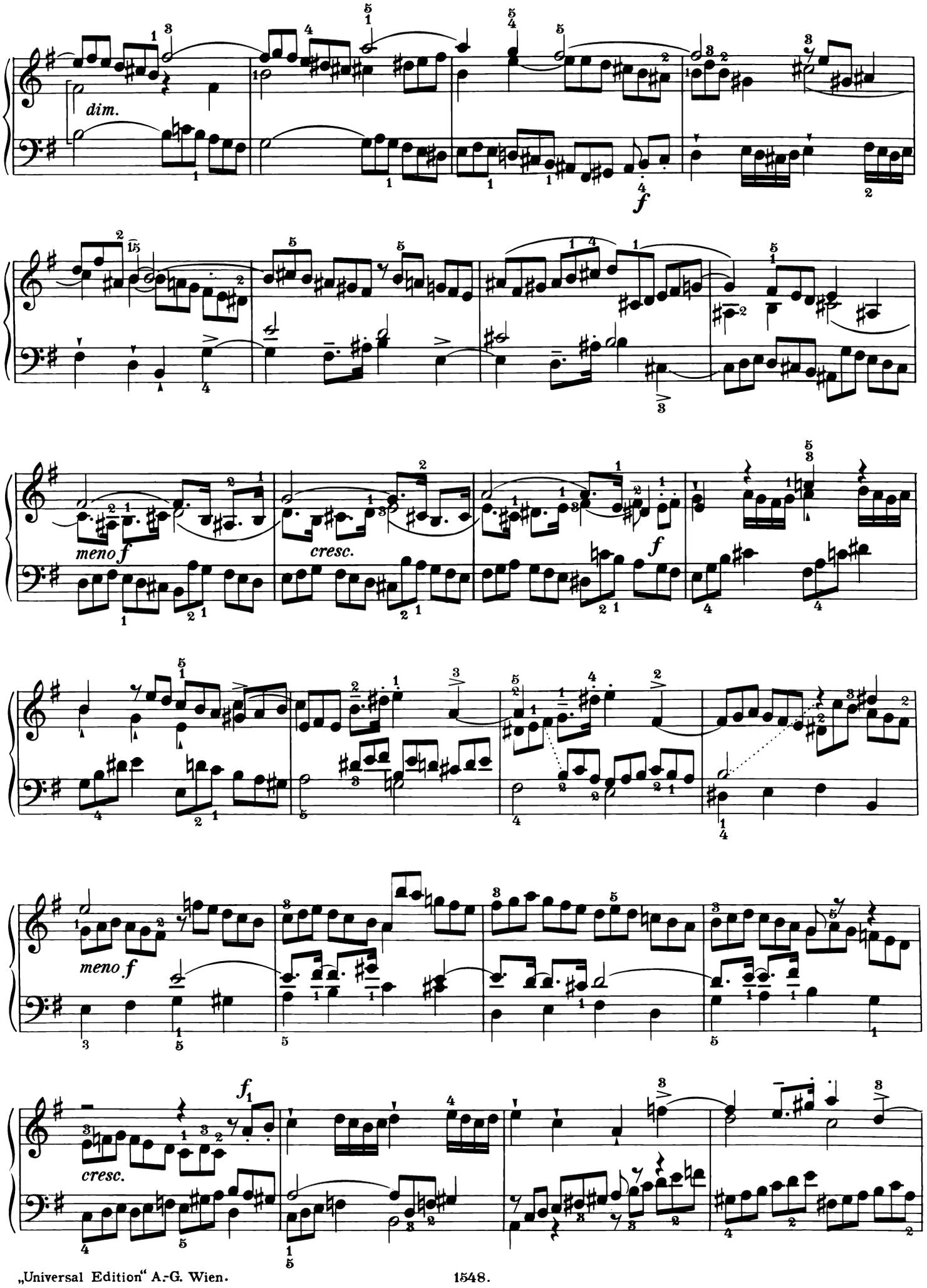
*) Die Punkte sind autographisch.

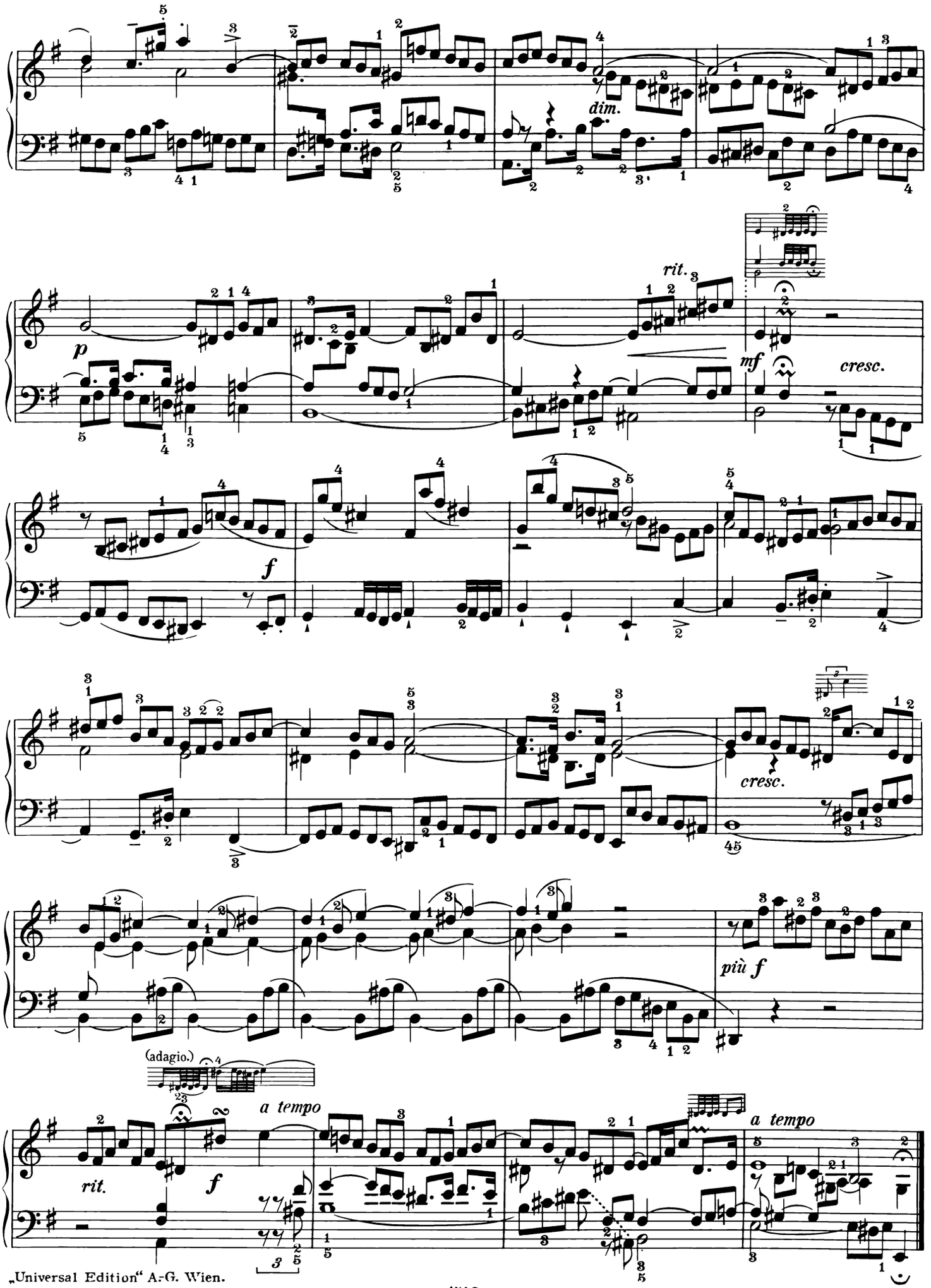
**) ♪. ♪ = ♪ ♪

*) *Le points sont autographiques.*

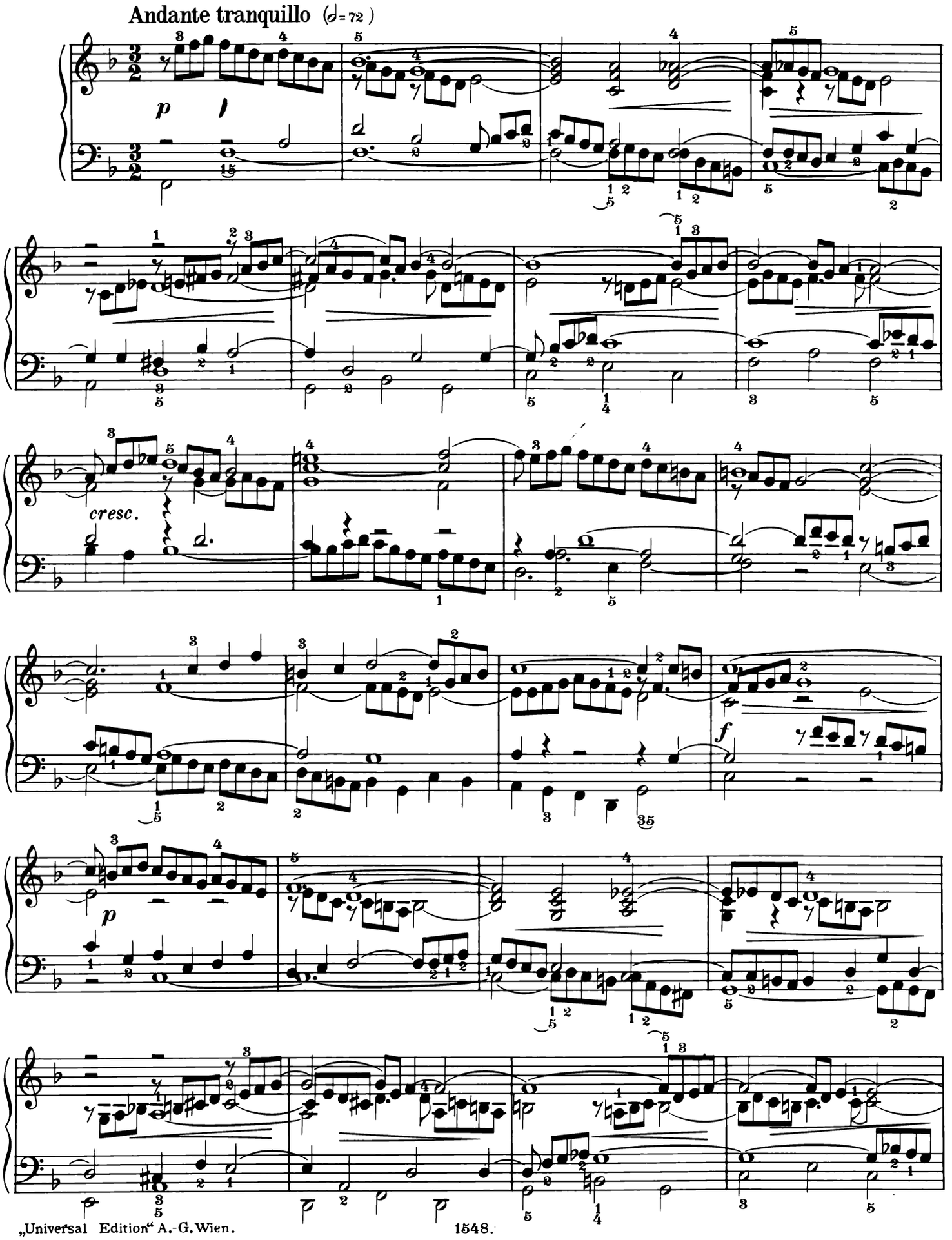
*) The dots are autographic.

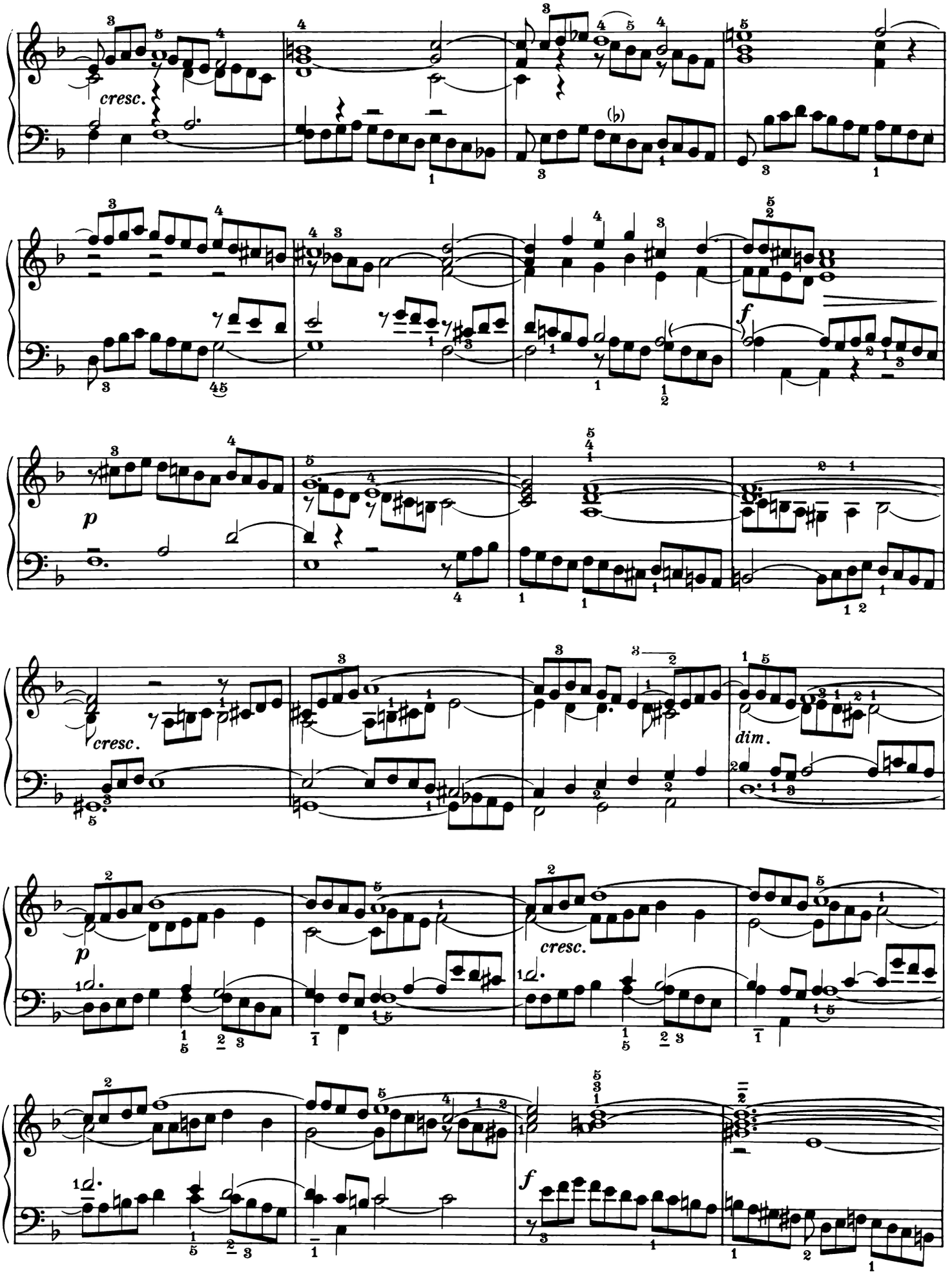

dim.
f
f
cresc.

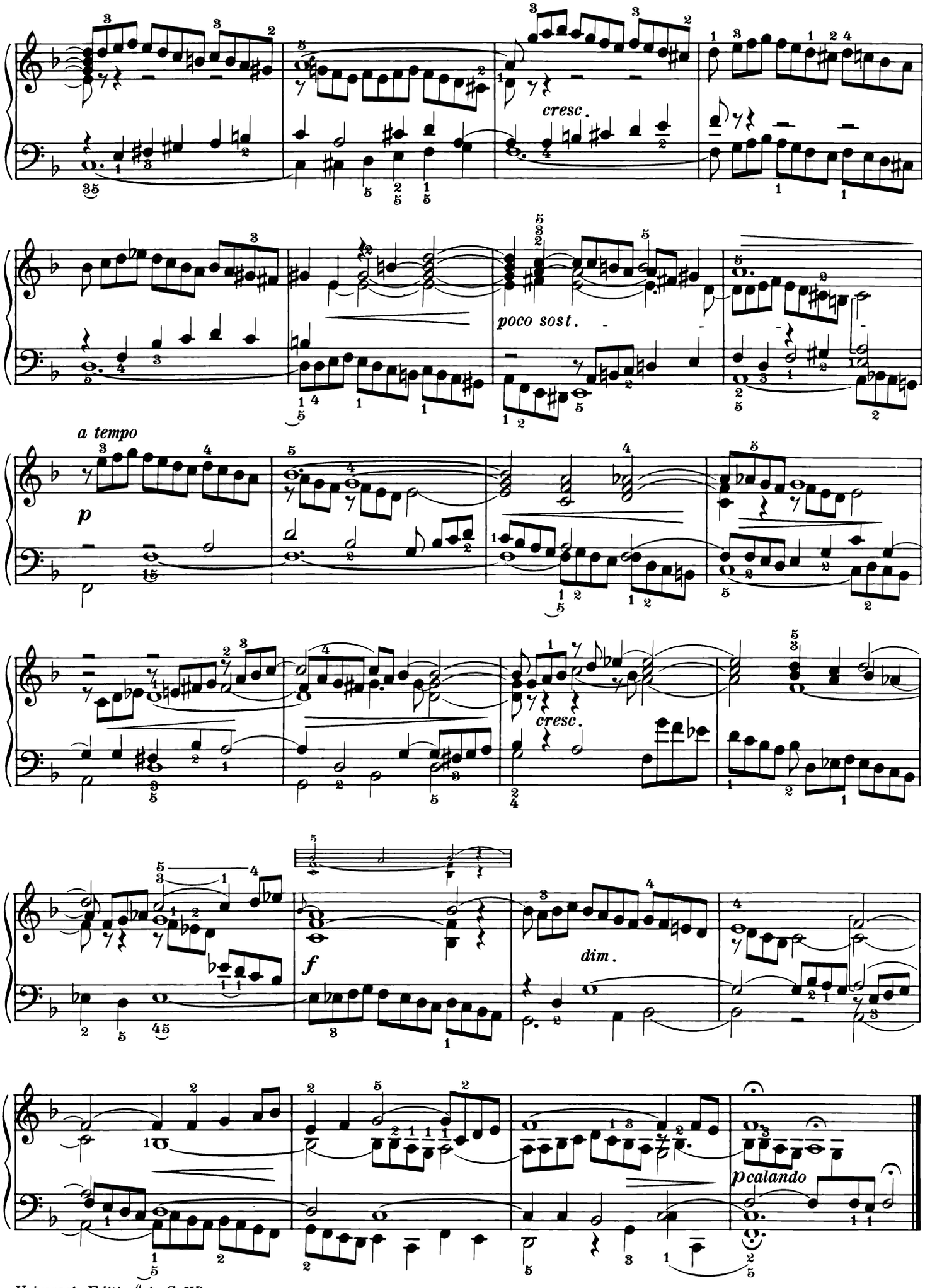

dim.
f
meno f
cresc.
f
meno f
f1
cresc.


dim.
rit.
p
mf
cresc.
f
cresc.
più f
(adagio.)
a tempo
rit.
f
a tempo

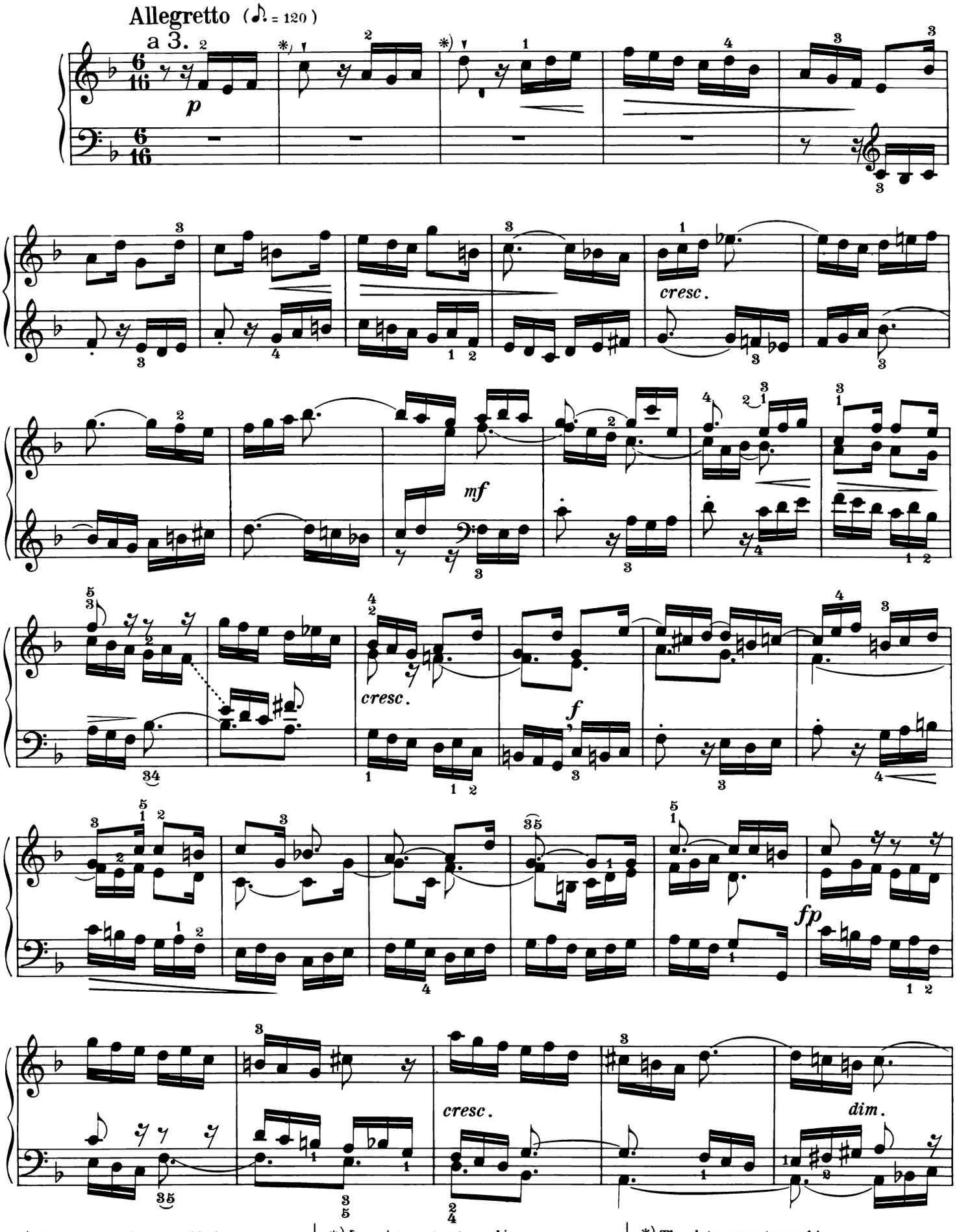
PRAELUDIUM XI.




cresc.
f
p
cresc.
dim.
p
cresc.
f


cresc.
poco sost.
a tempo
p
cresc.
f
dim.
pcalando

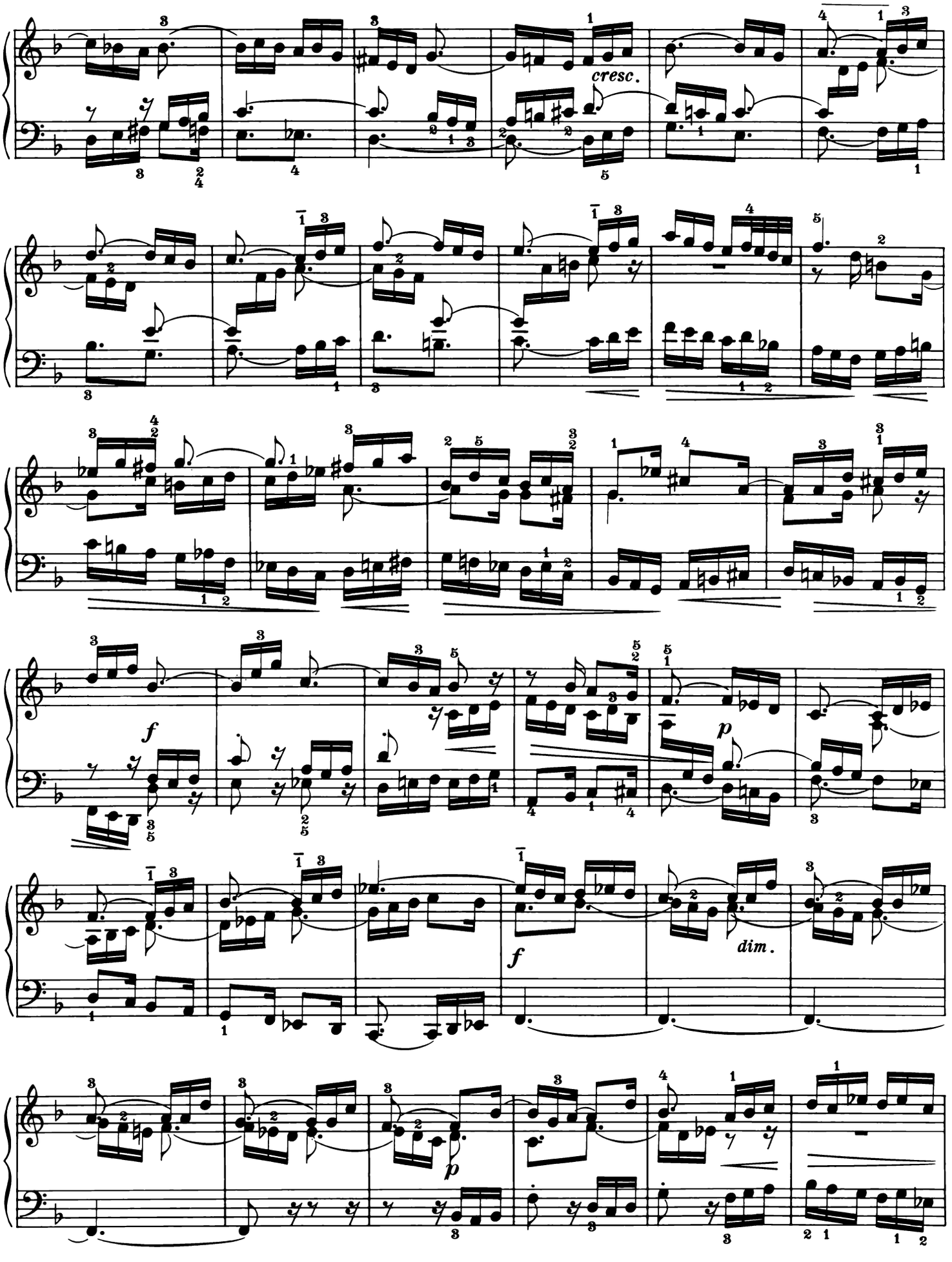
FUGA XI.

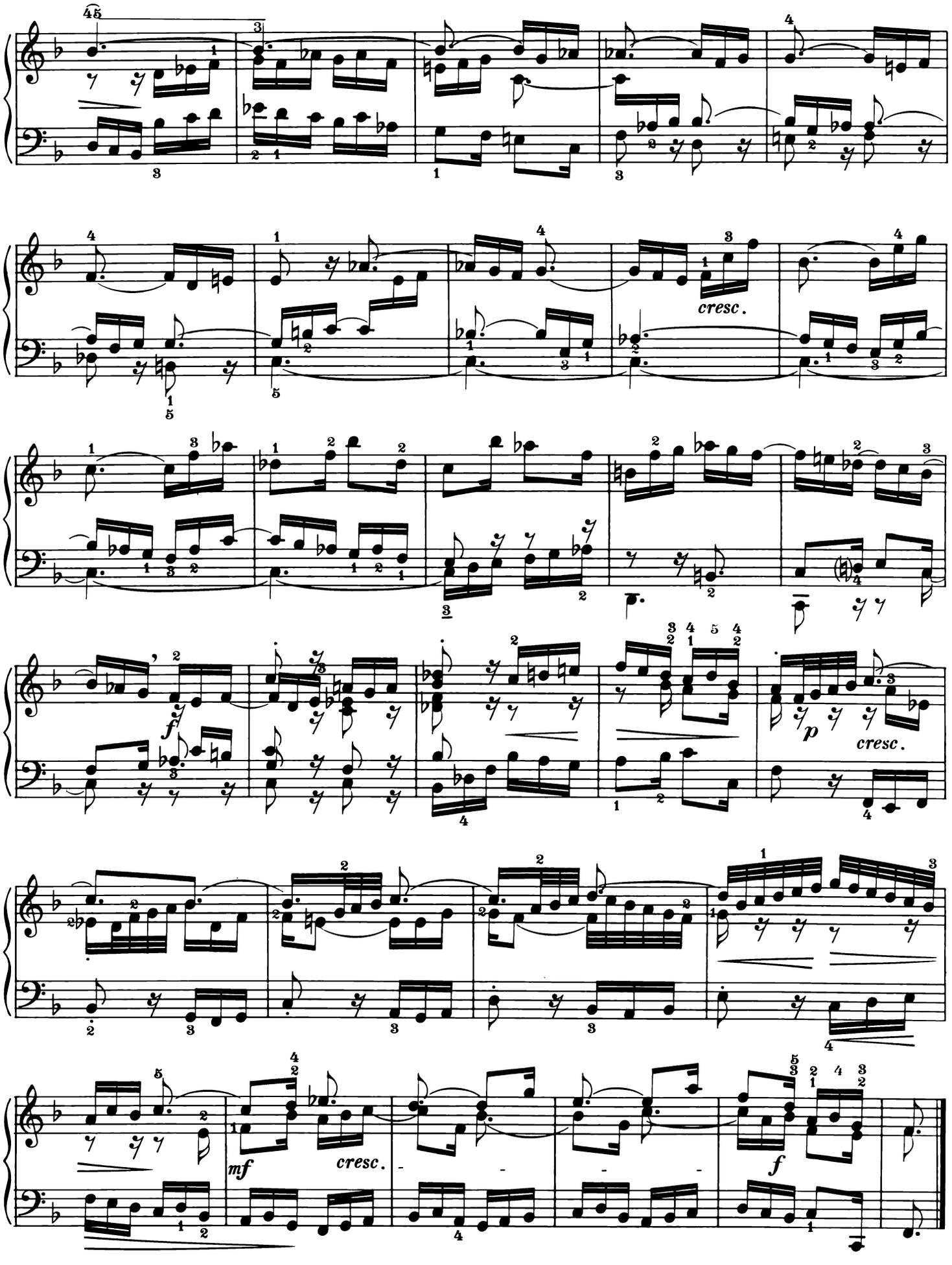


*) Die Punkte sind autographisch.
„Universal Edition" A.-G. Wien.

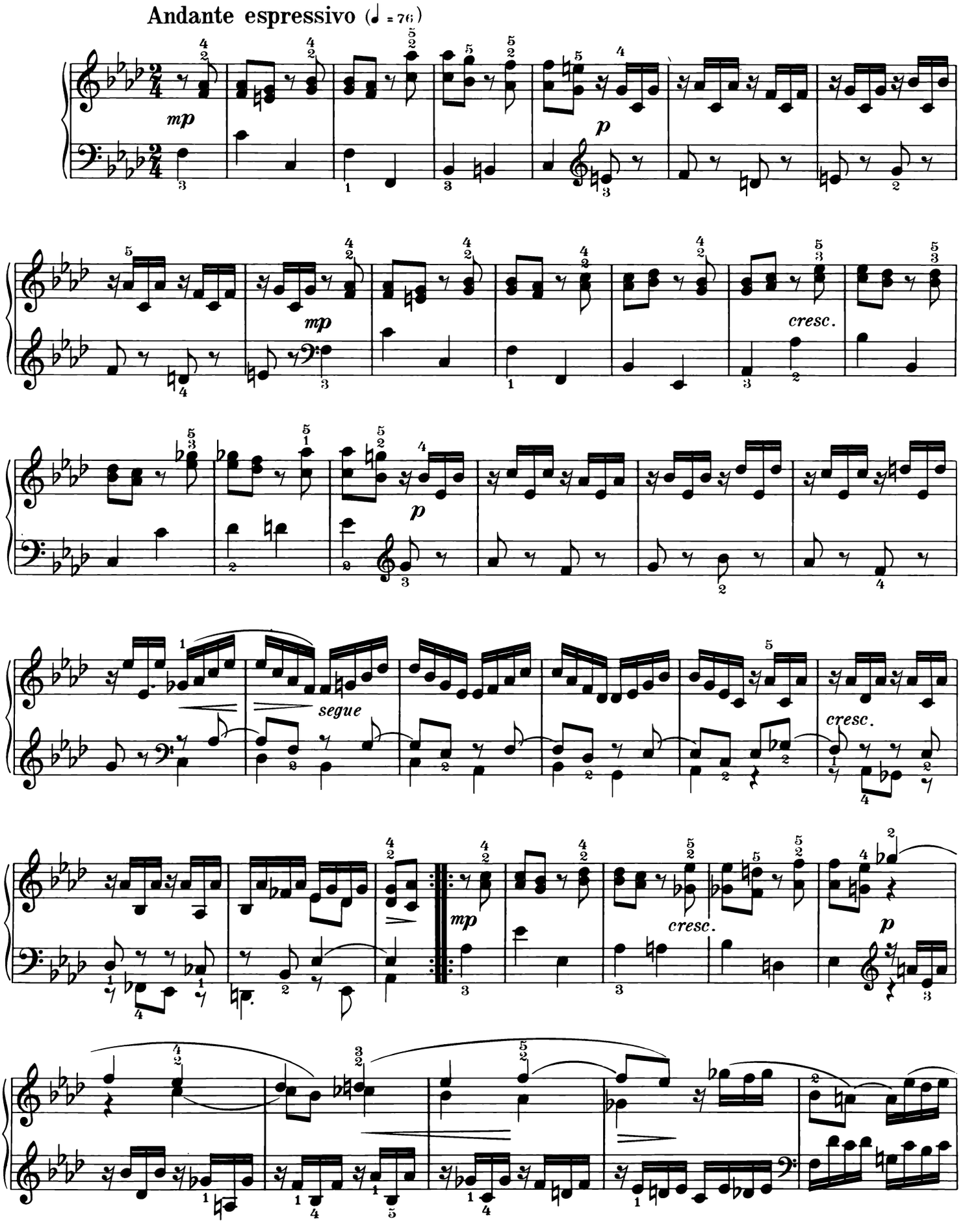
*) *Les points sont autographiques.*

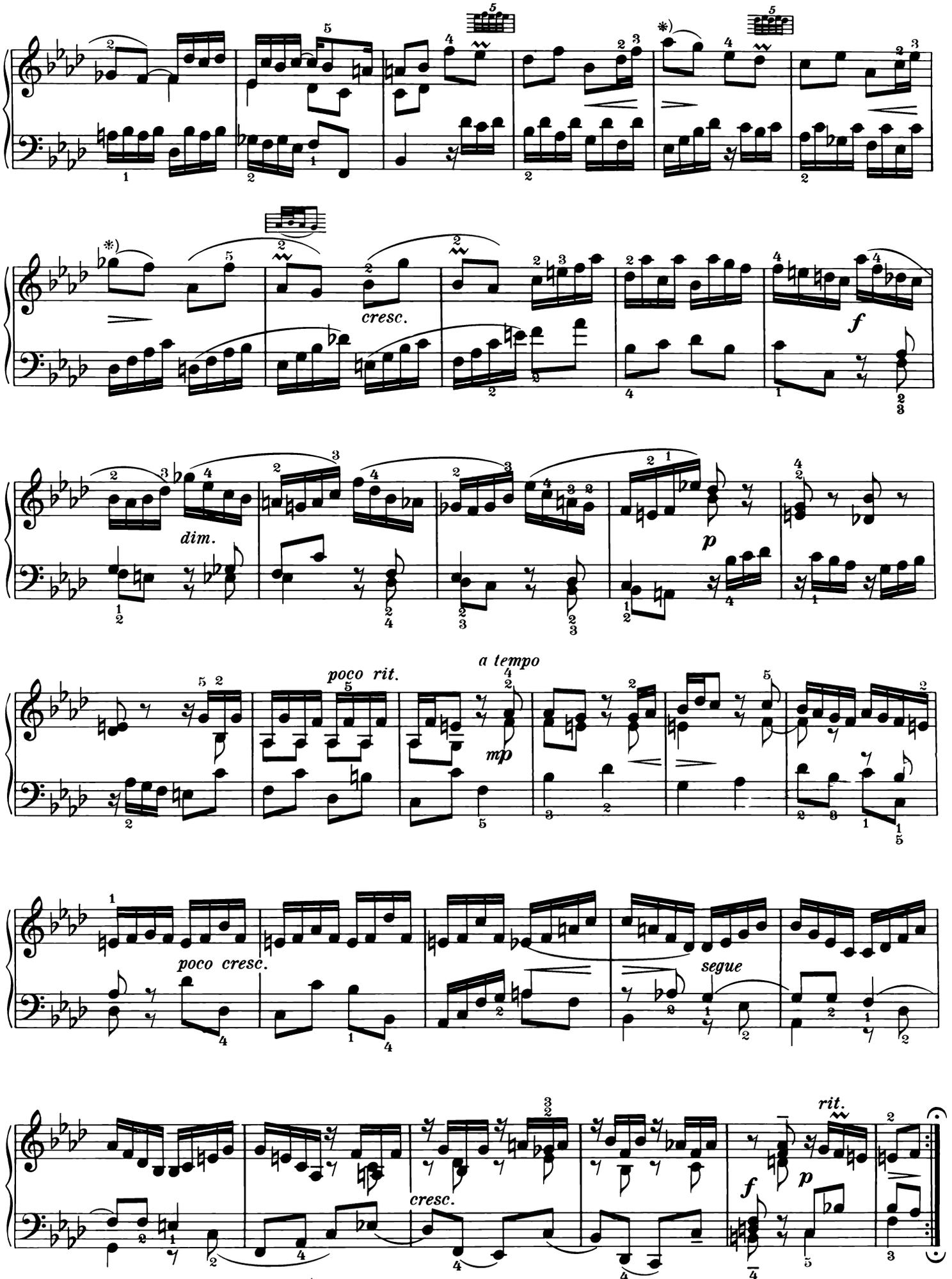
*) The dots are autographic.


cresc.
f
p
f
dim.
p


cresc.
f
p
cresc.
mf
cresc.
f

PRAELUDIUM XII.





*) Der Bogen ist autographisch.

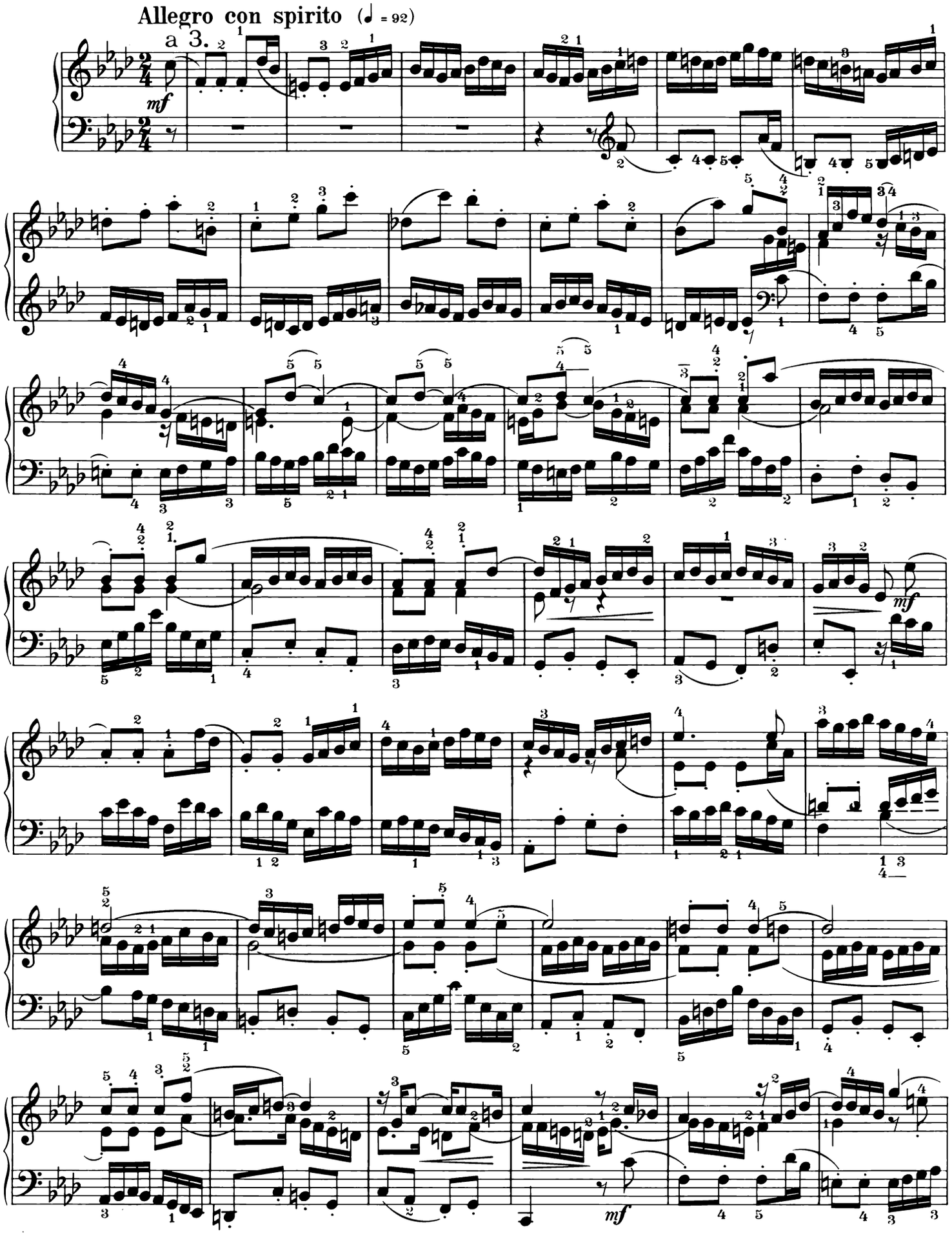
*) *La liaison est autographique.*

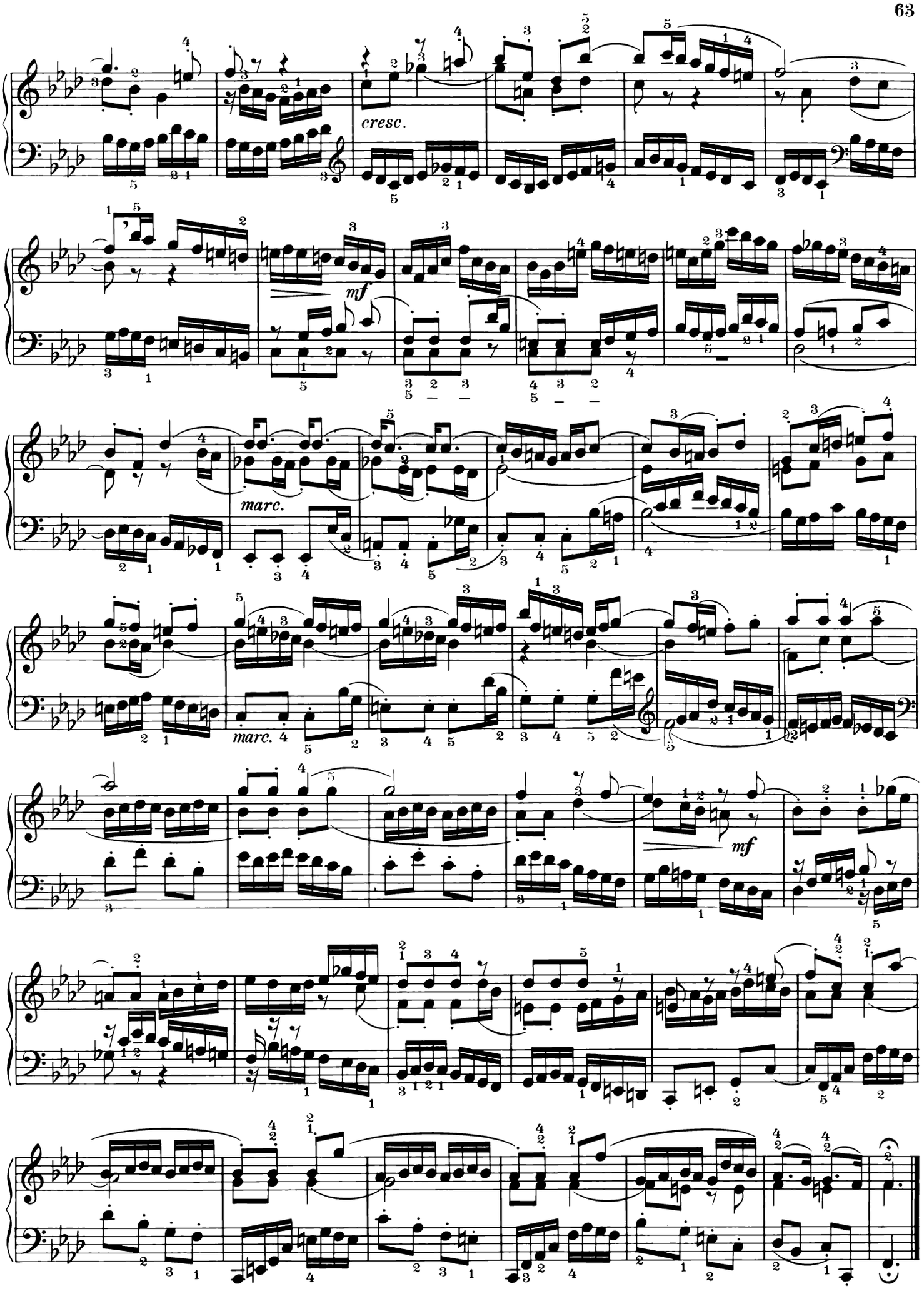
*) The tie is autographic.

„Universal Edition" A.-G. Wien.

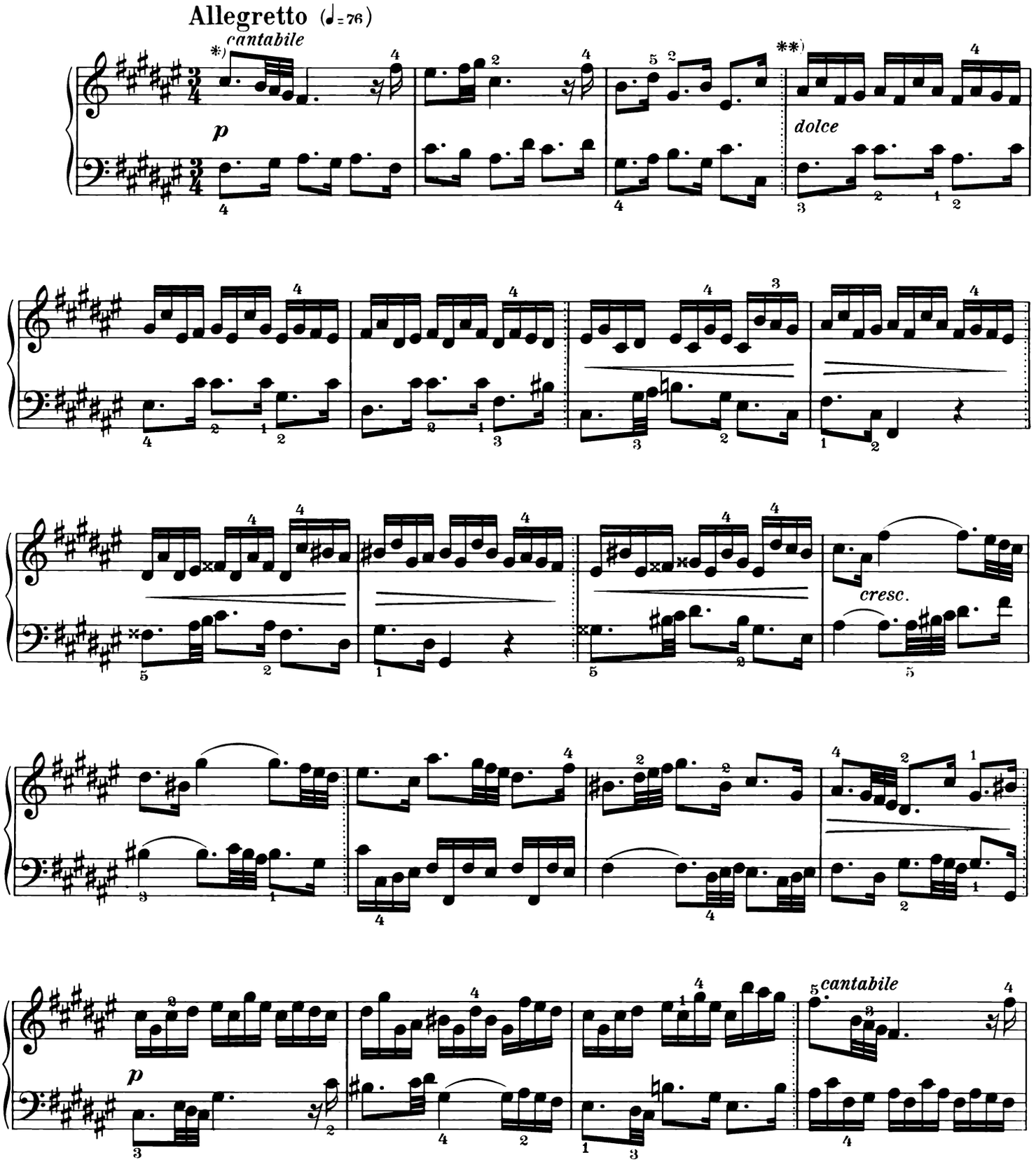
1548.

FUGA XII.




cresc.
mf
marc.
marc.
mf

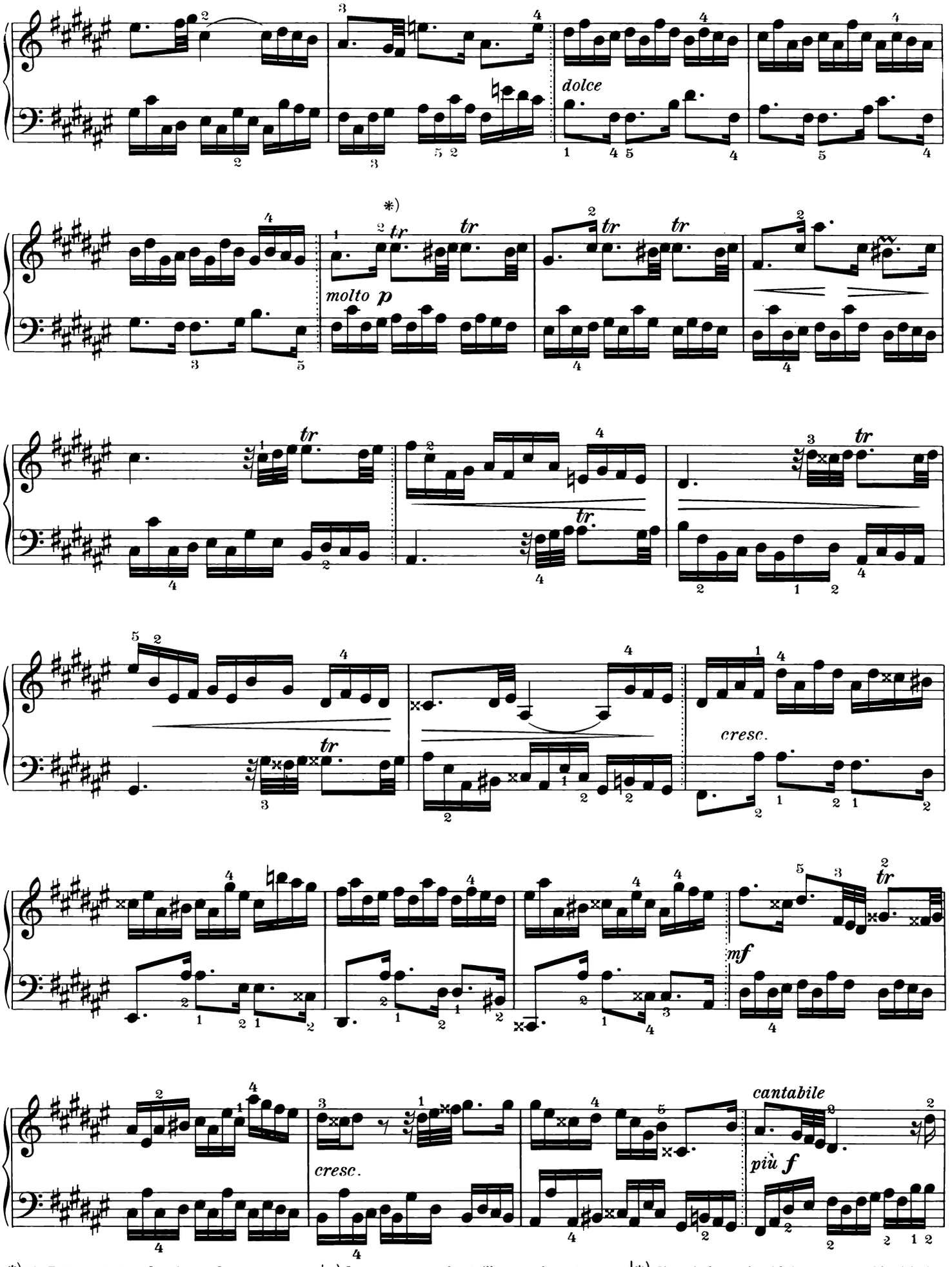
PRAELUDIUM XIII.



*) 𝅗𝅥.𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 überall = 𝅗𝅥𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯
**) Die doppelten Taktstriche (𝄁) deuten den Periodenbau an.

*) 𝅗𝅥.𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 *partout* = 𝅗𝅥𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯
**) *Les barres de mesure doubles* (𝄁) *indiquent la structure des périodes.*

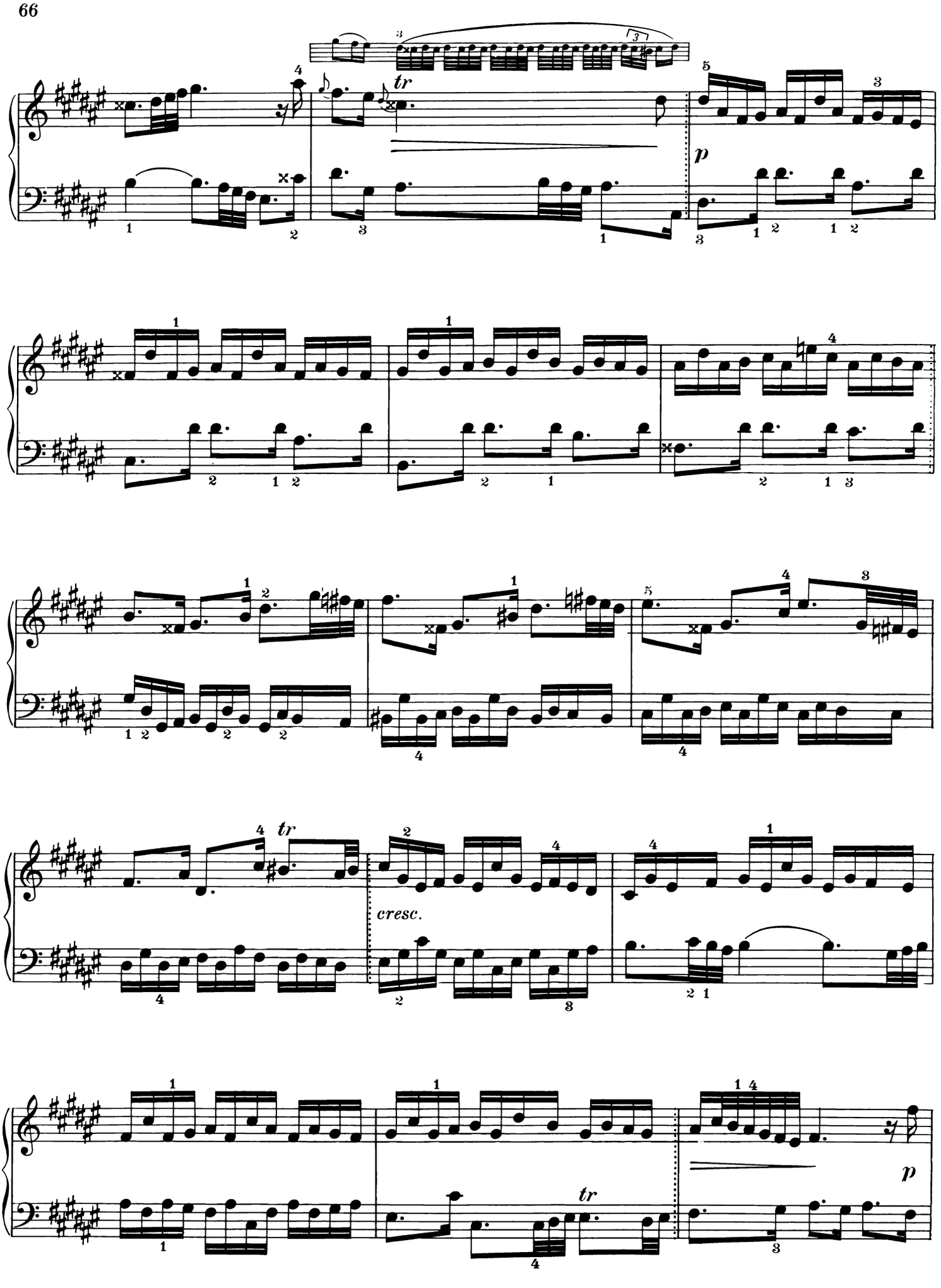
*) 𝅗𝅥.𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 always = 𝅗𝅥𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯
**) The double bar marks (𝄁) are mecent to indicate the build of the musical periods.

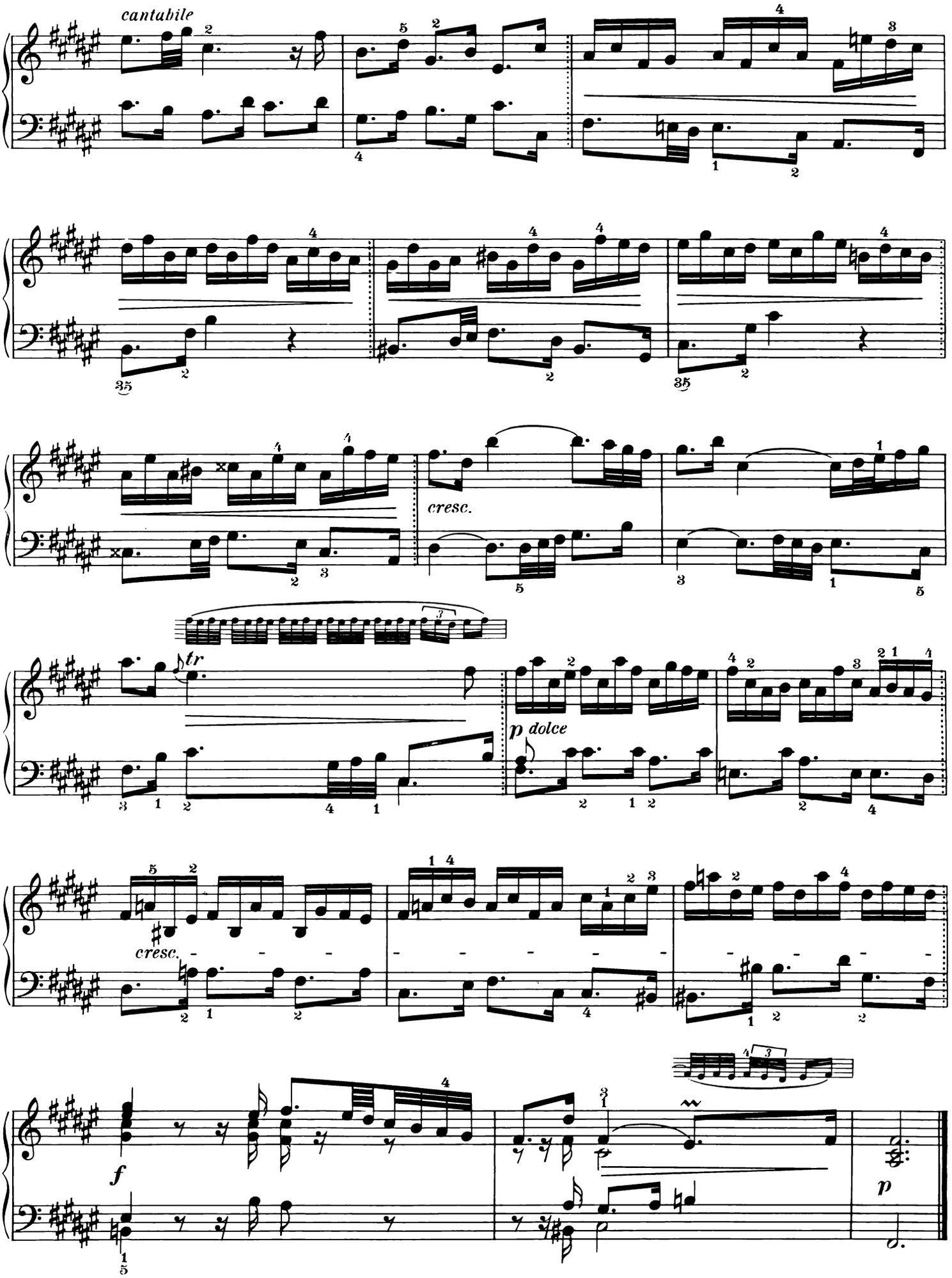


*) Die Triller mit dem Oberton anfangen.
„Universal Edition" A.-G. Wien.

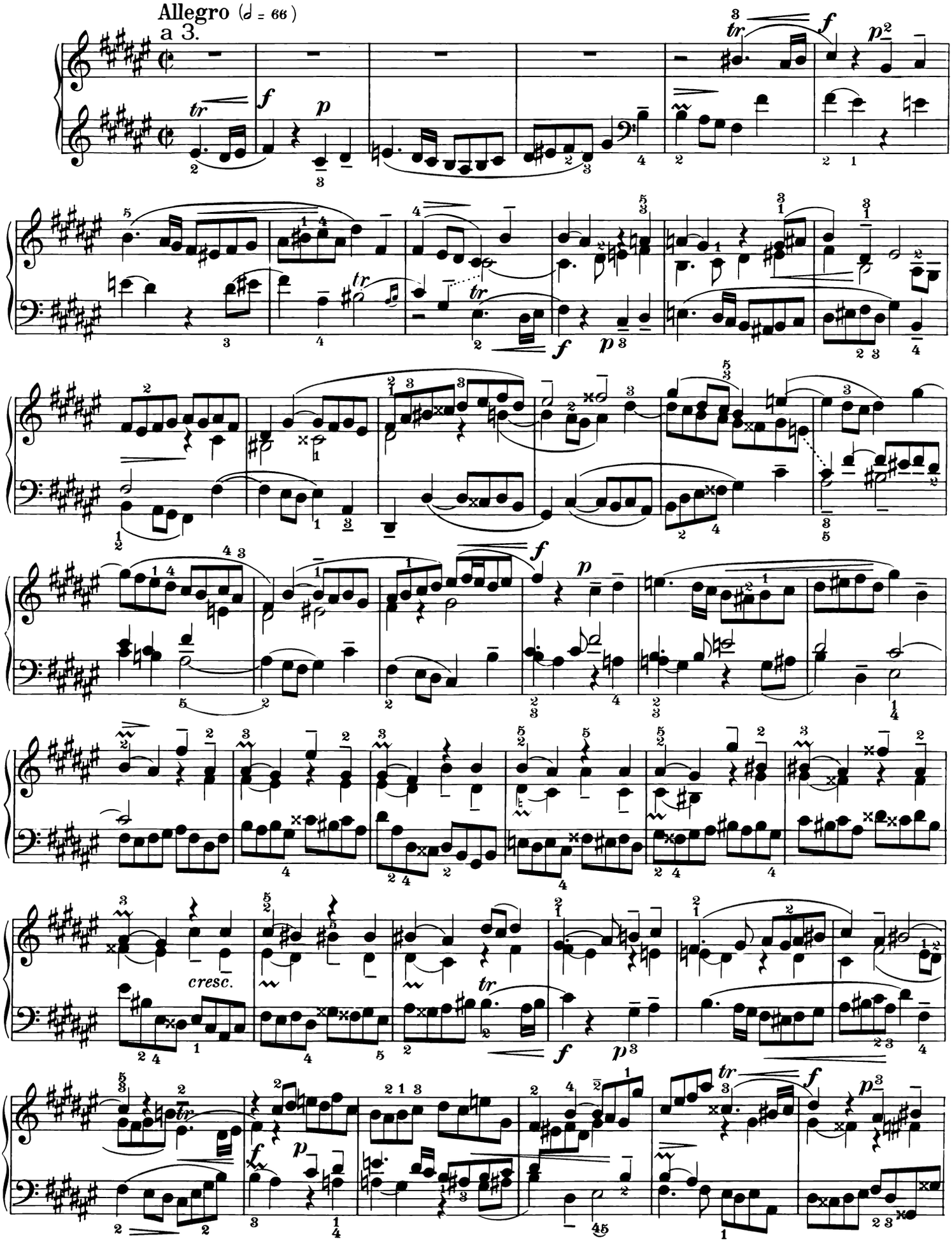
*) *On commencera les trilles par la note supérieure.* 1548.

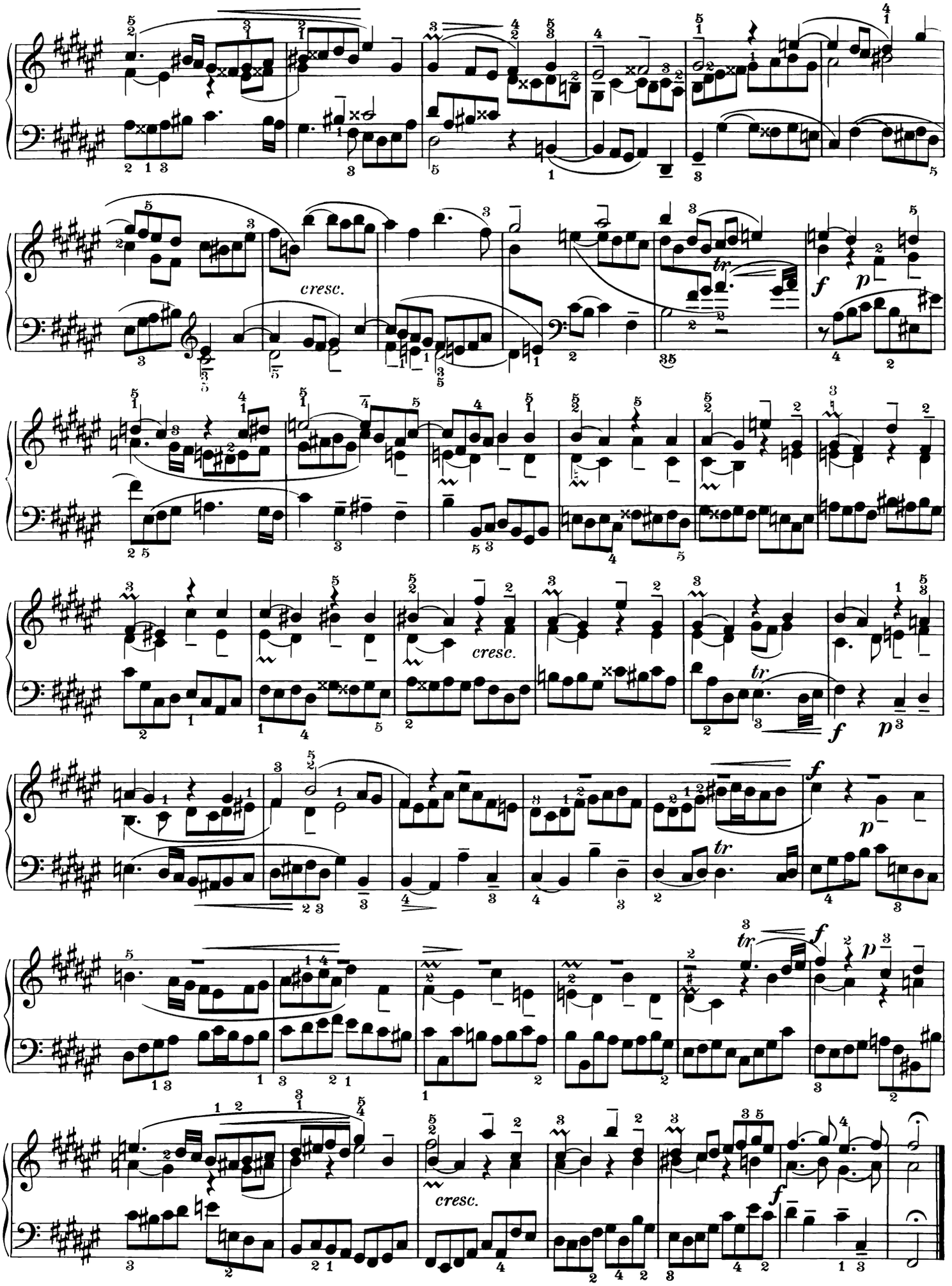
*) The shakes should be commencid with the higher note.


tr
p
cresc.
tr
p

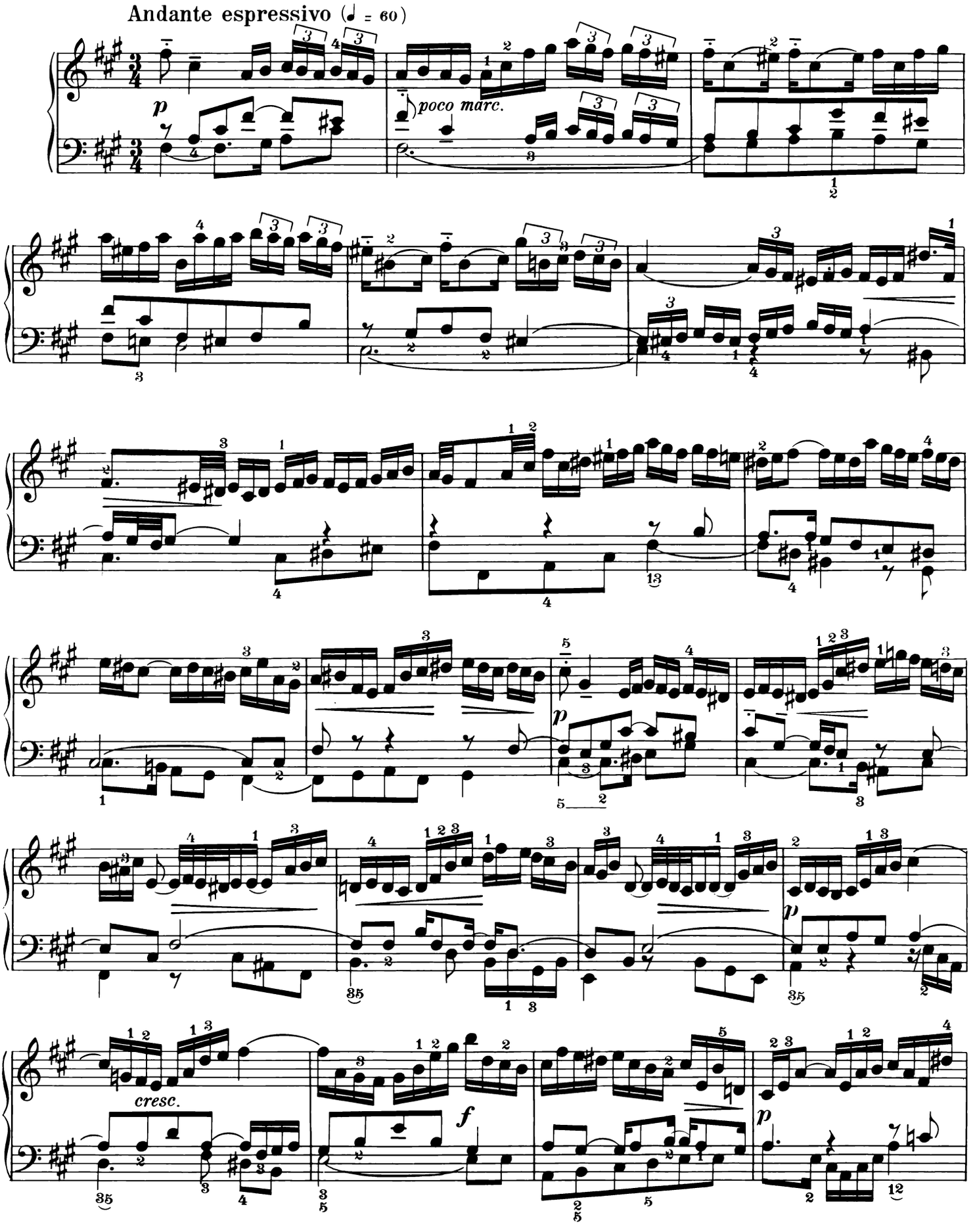

cantabile
cresc.
tr
p dolce
cresc.
f
p

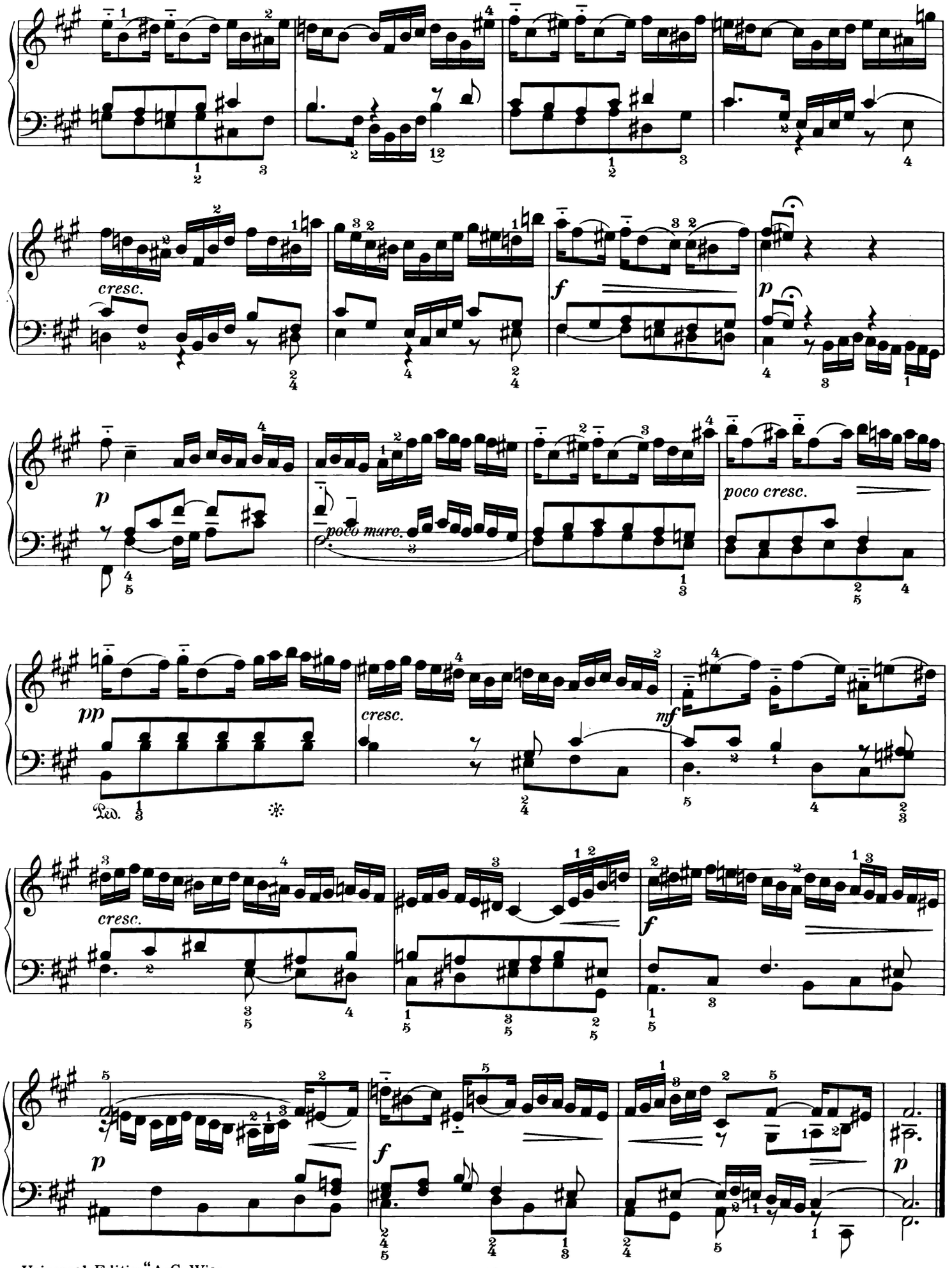
FUGA XIII.



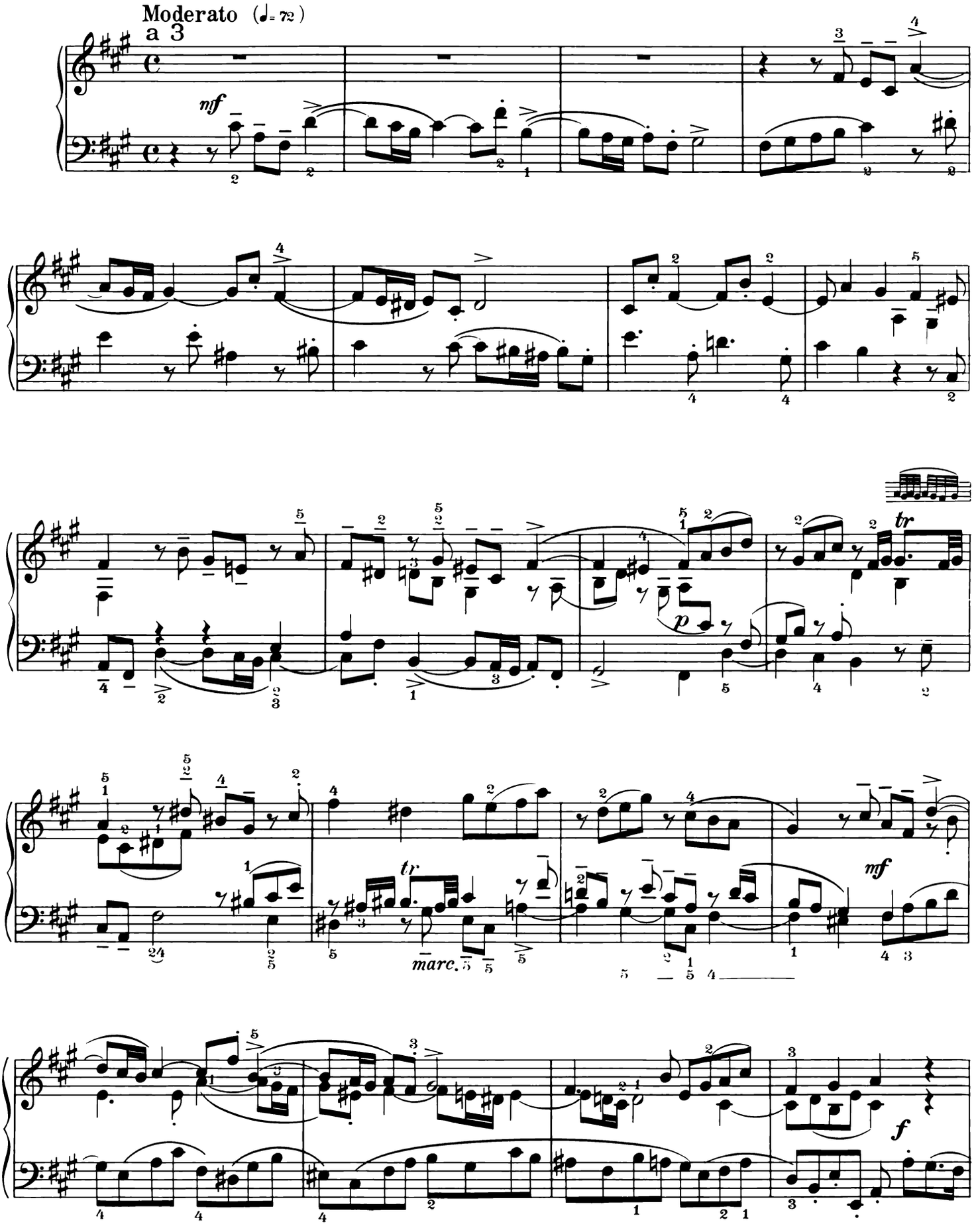

cresc.
tr
f
p
cresc.
tr
f
p
tr
f
p
cresc.
f

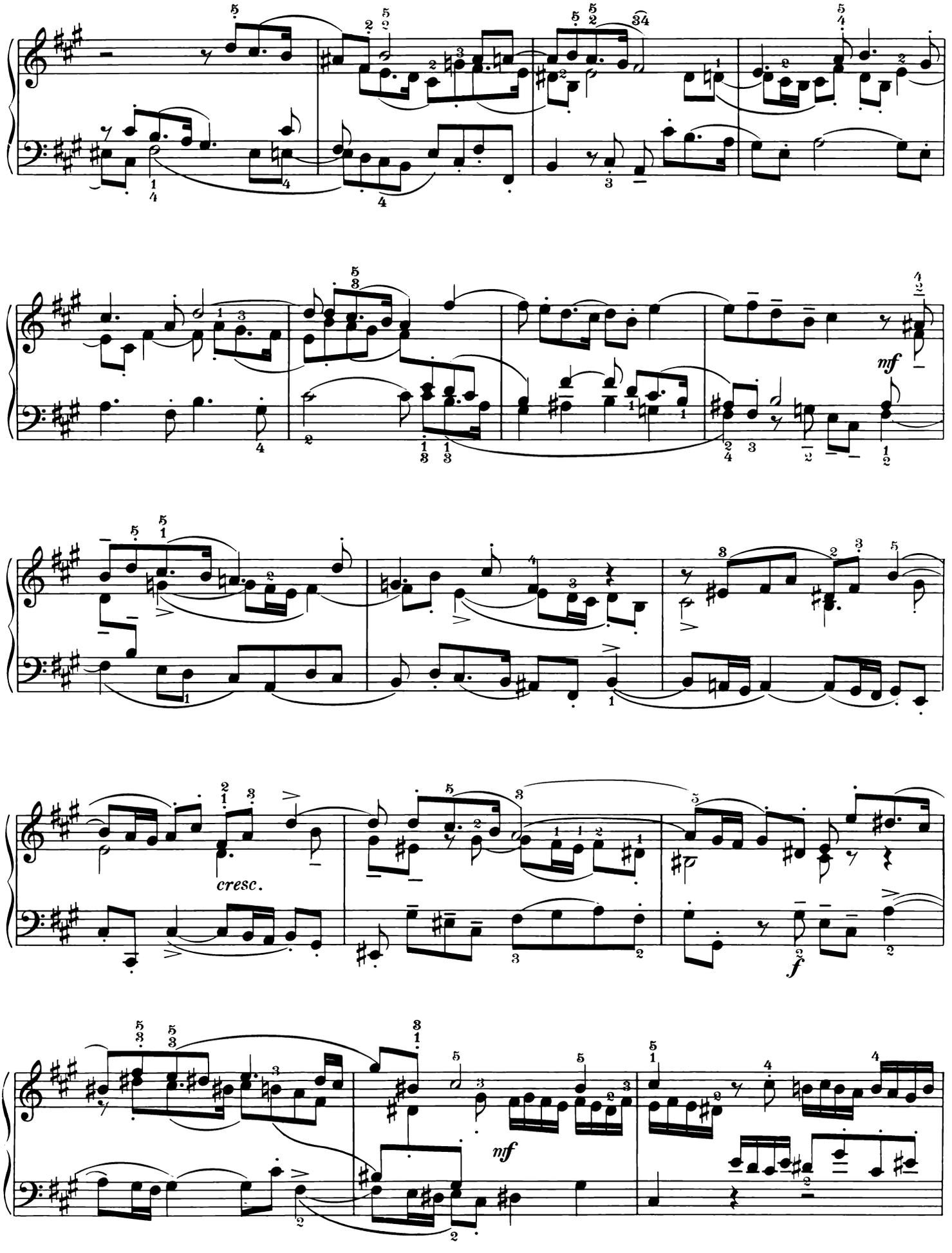
PRAELUDIUM XIV.

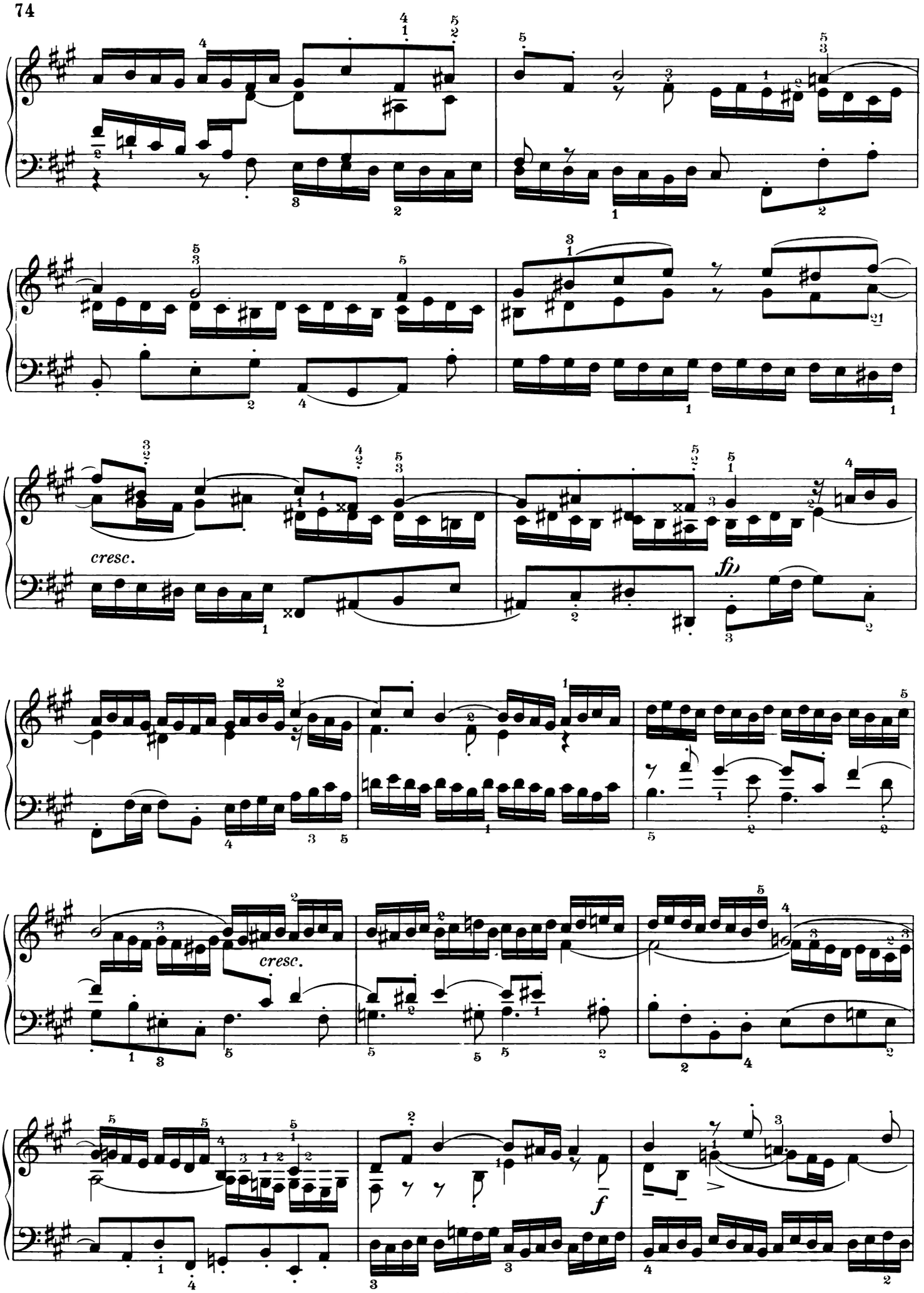


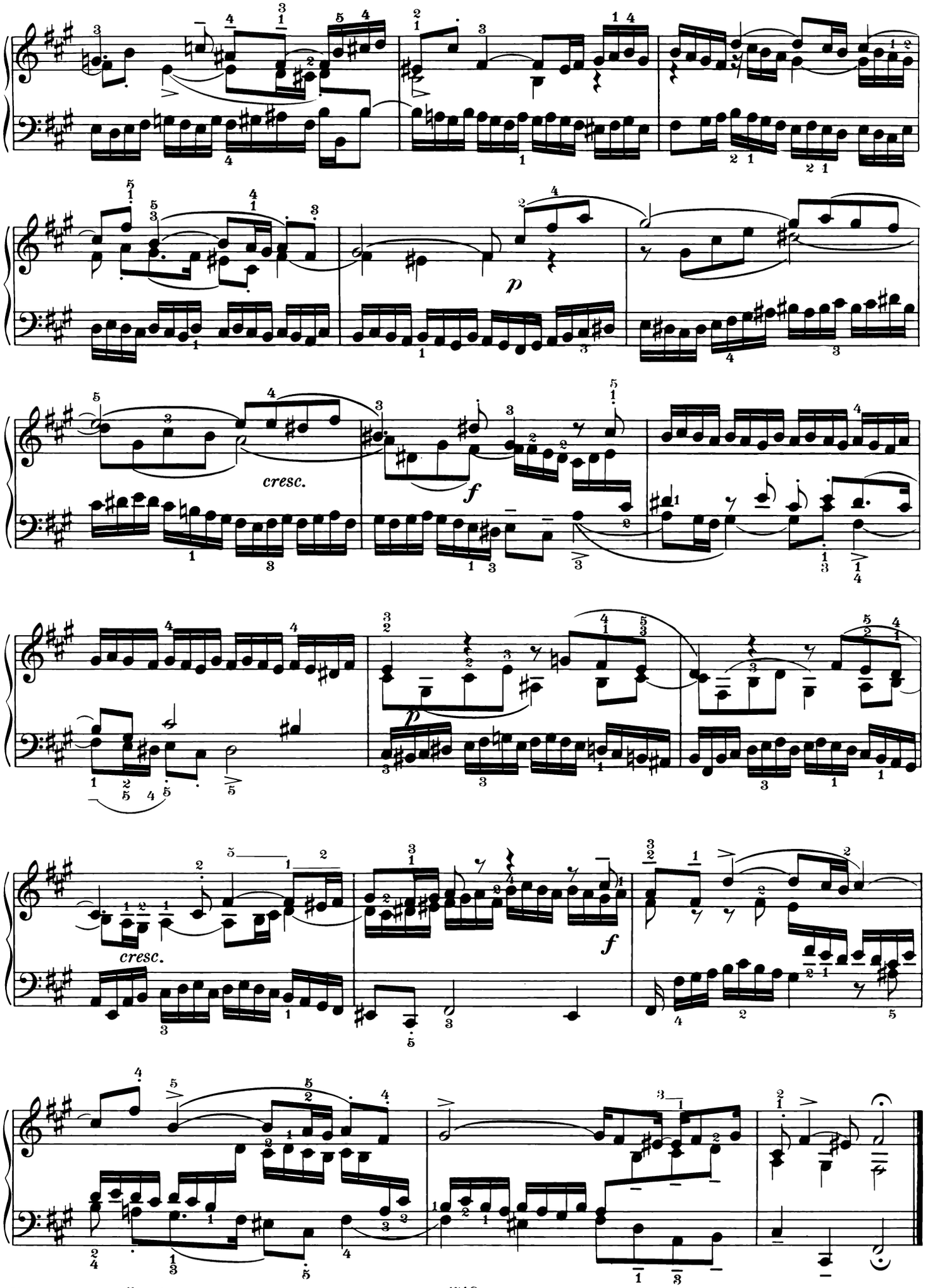

cresc.
f
p
p
poco marc.
poco cresc.
pp
cresc.
mf
Ped.
cresc.
f
p
f
p

FUGA XIV.

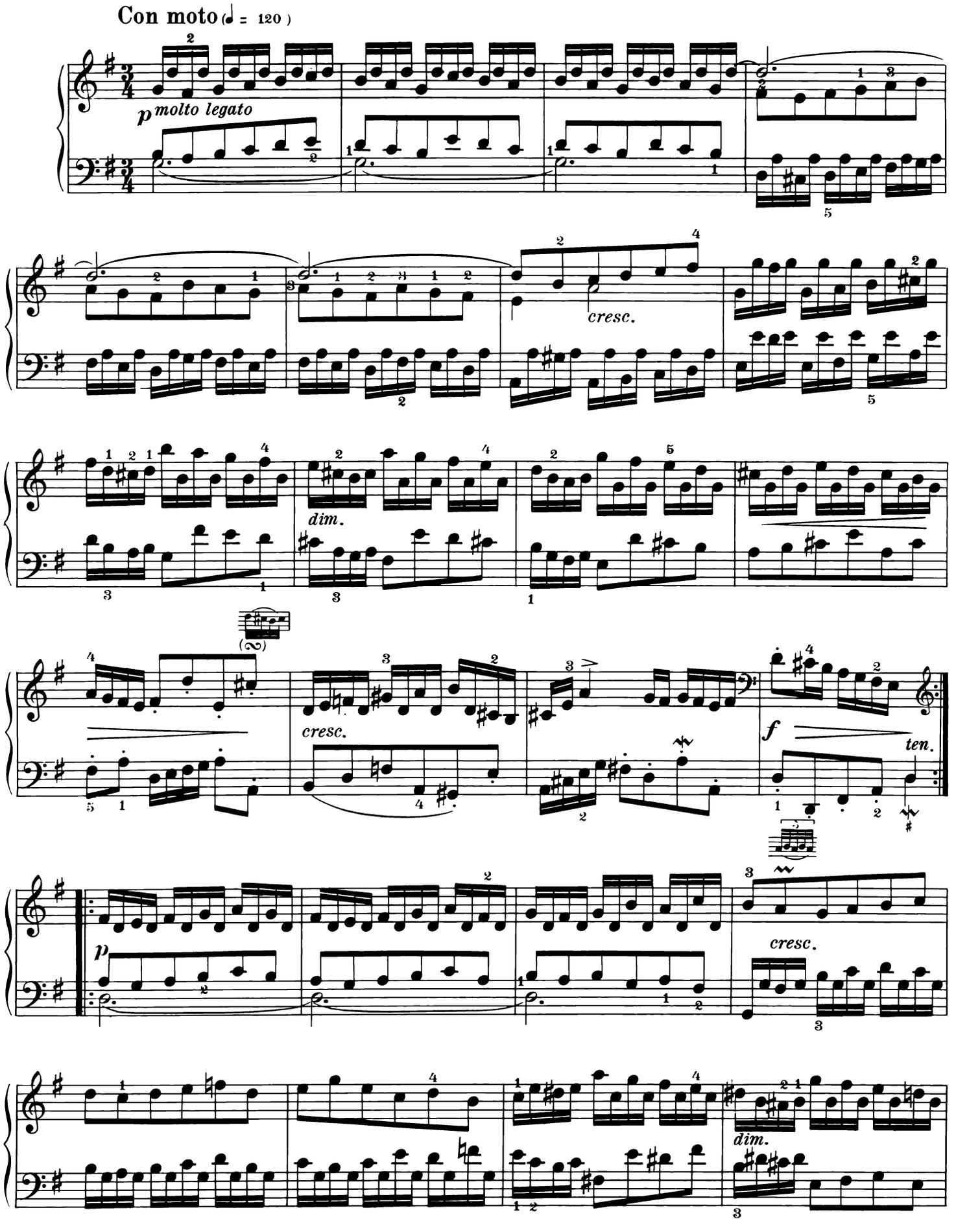


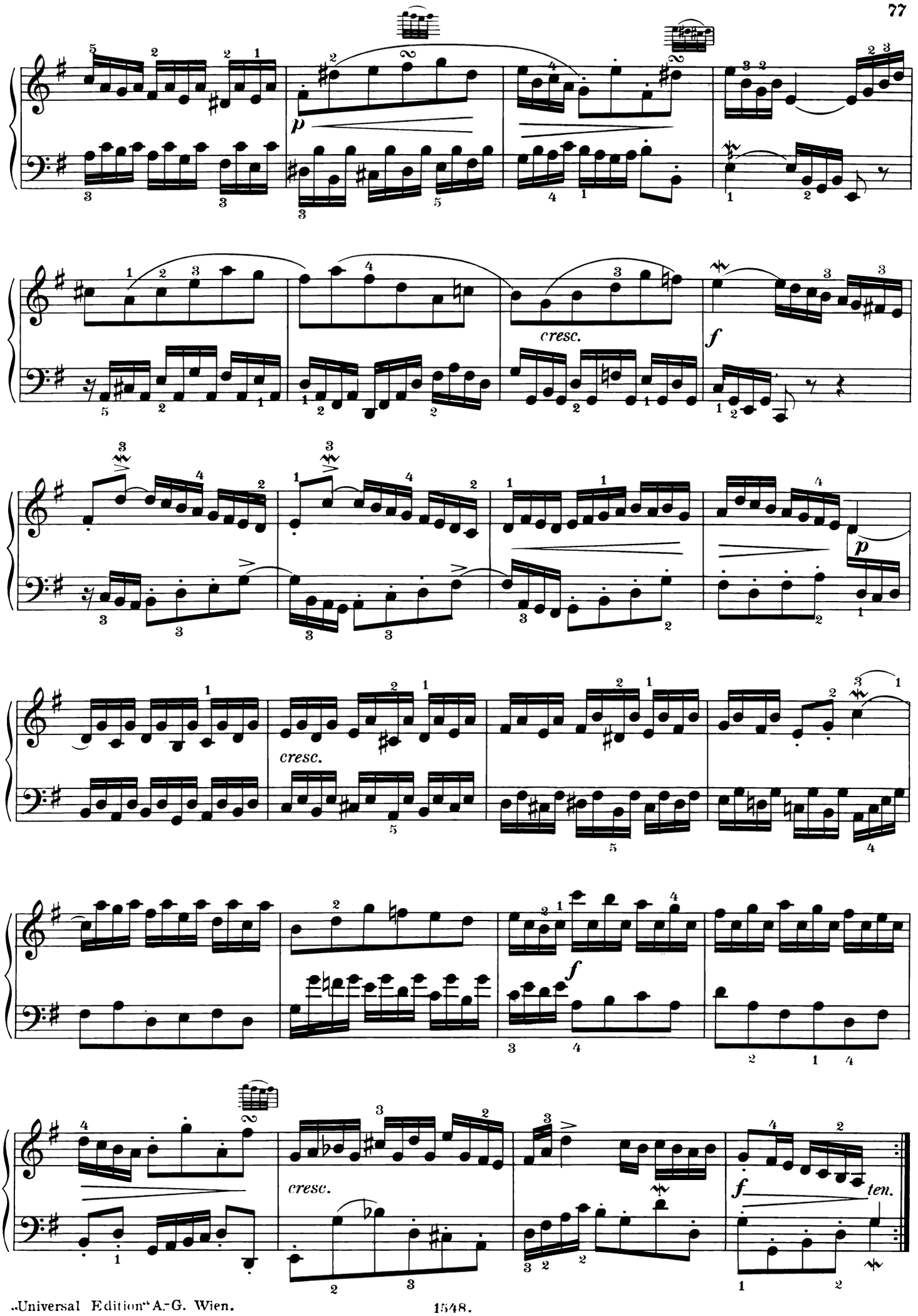

mf
cresc.
f
mf


cresc.
fp
cresc.
f

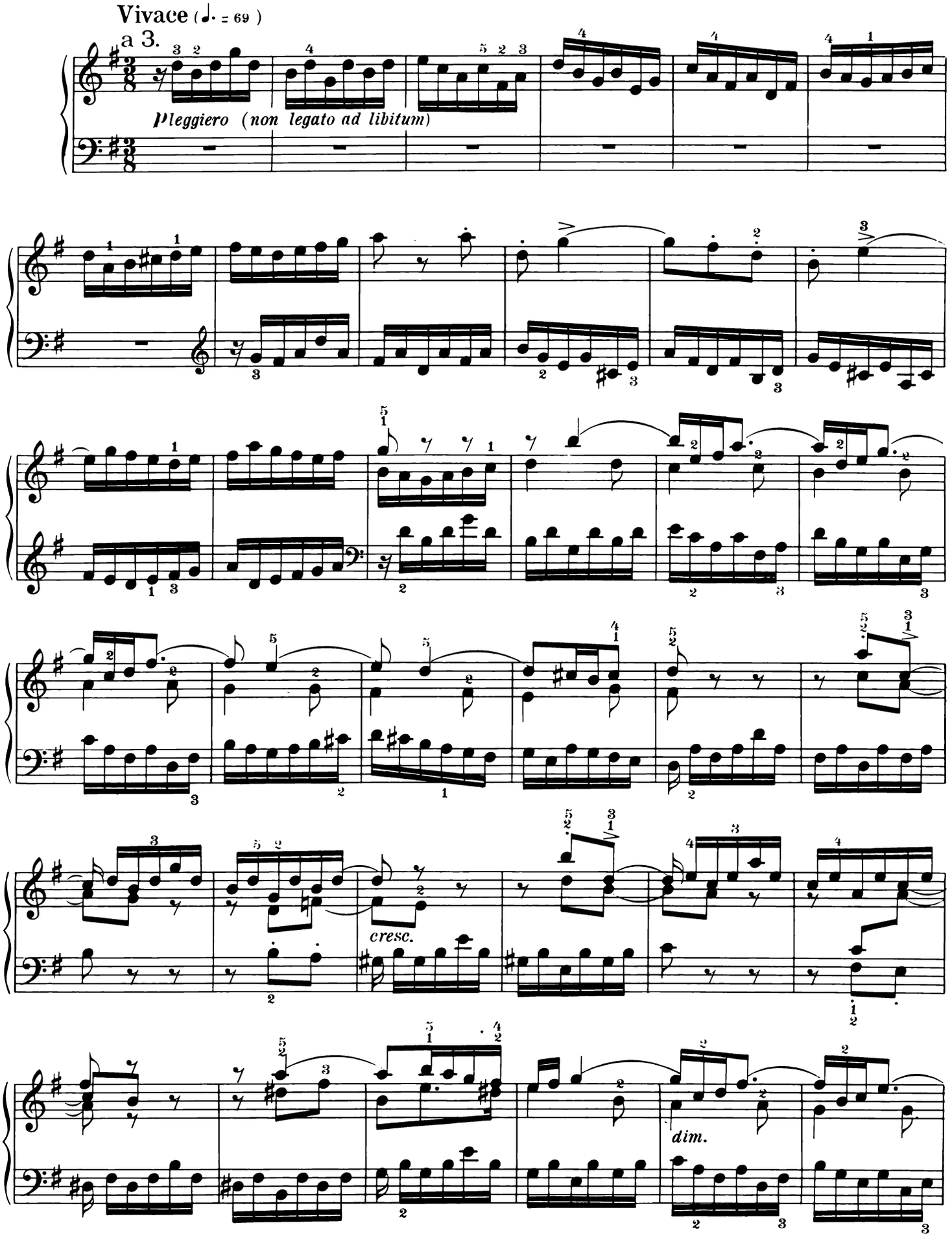

cresc.
p
f
cresc.
f

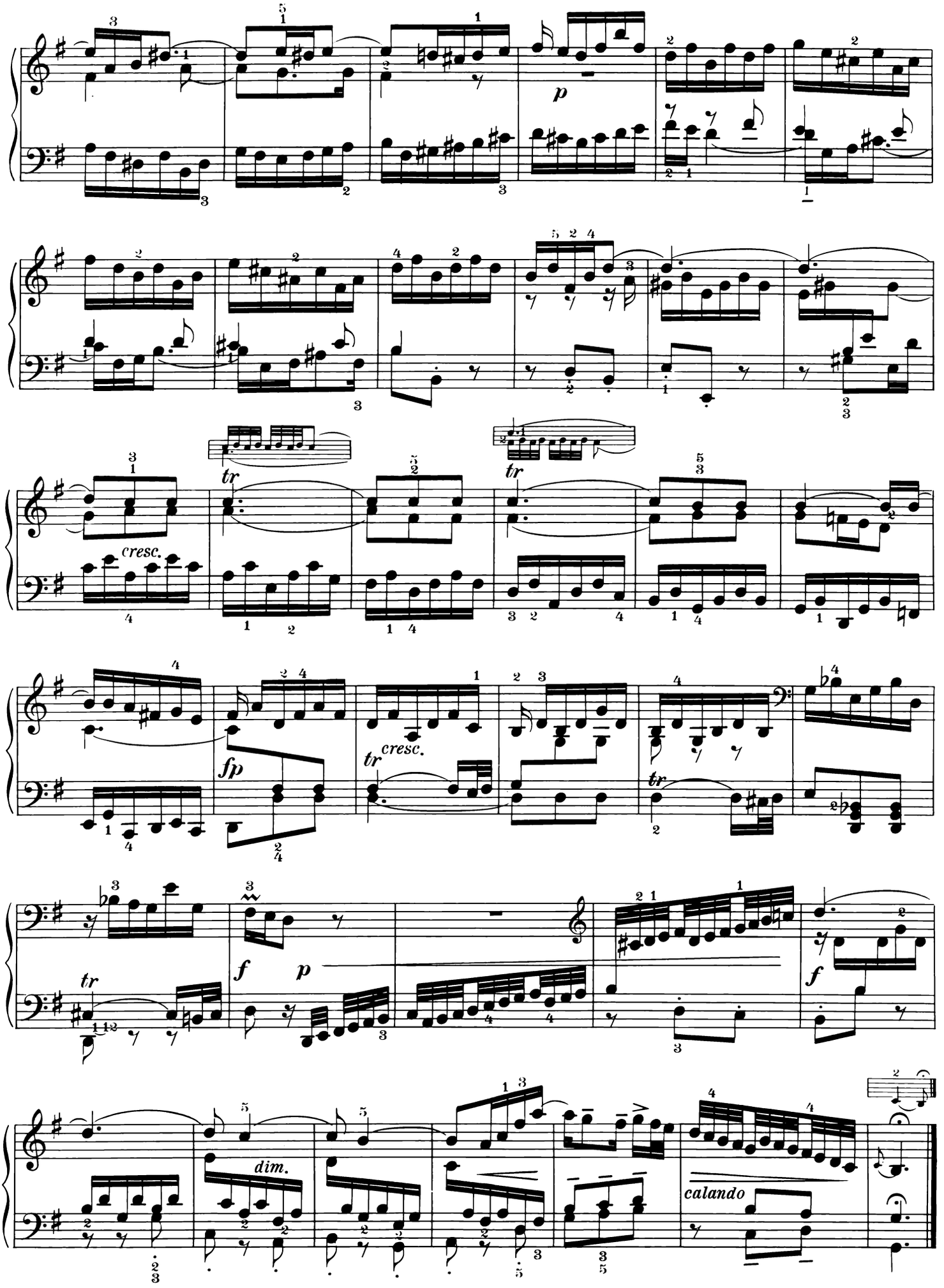
PRAELUDIUM XV.



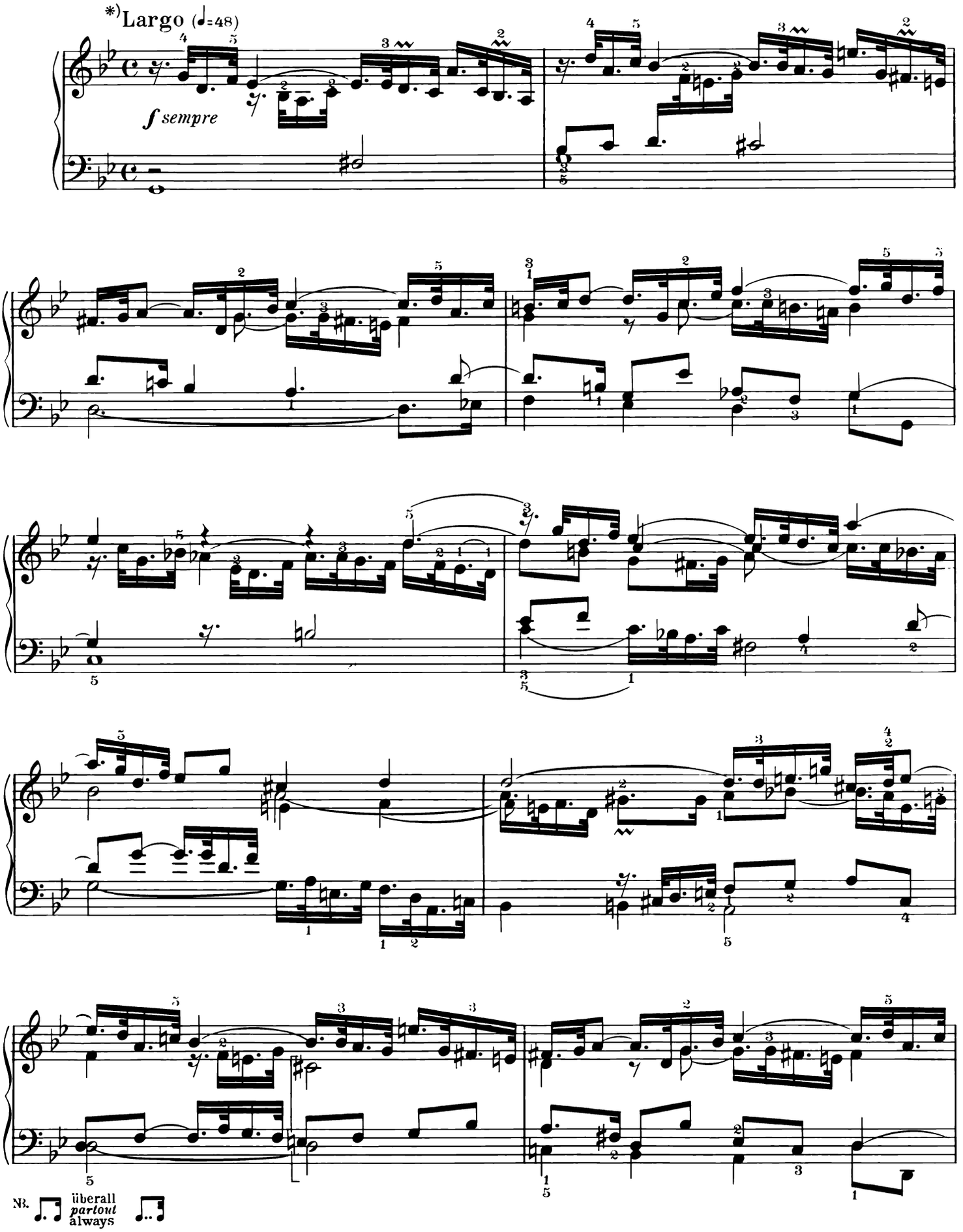

p
cresc.
f
cresc.
cresc.
f
ten.

FUGA XV.




p
tr
cresc.
tr
fp
tr
cresc.
tr
f
p
f
dim.
calando

PRAELUDIUM XVI.

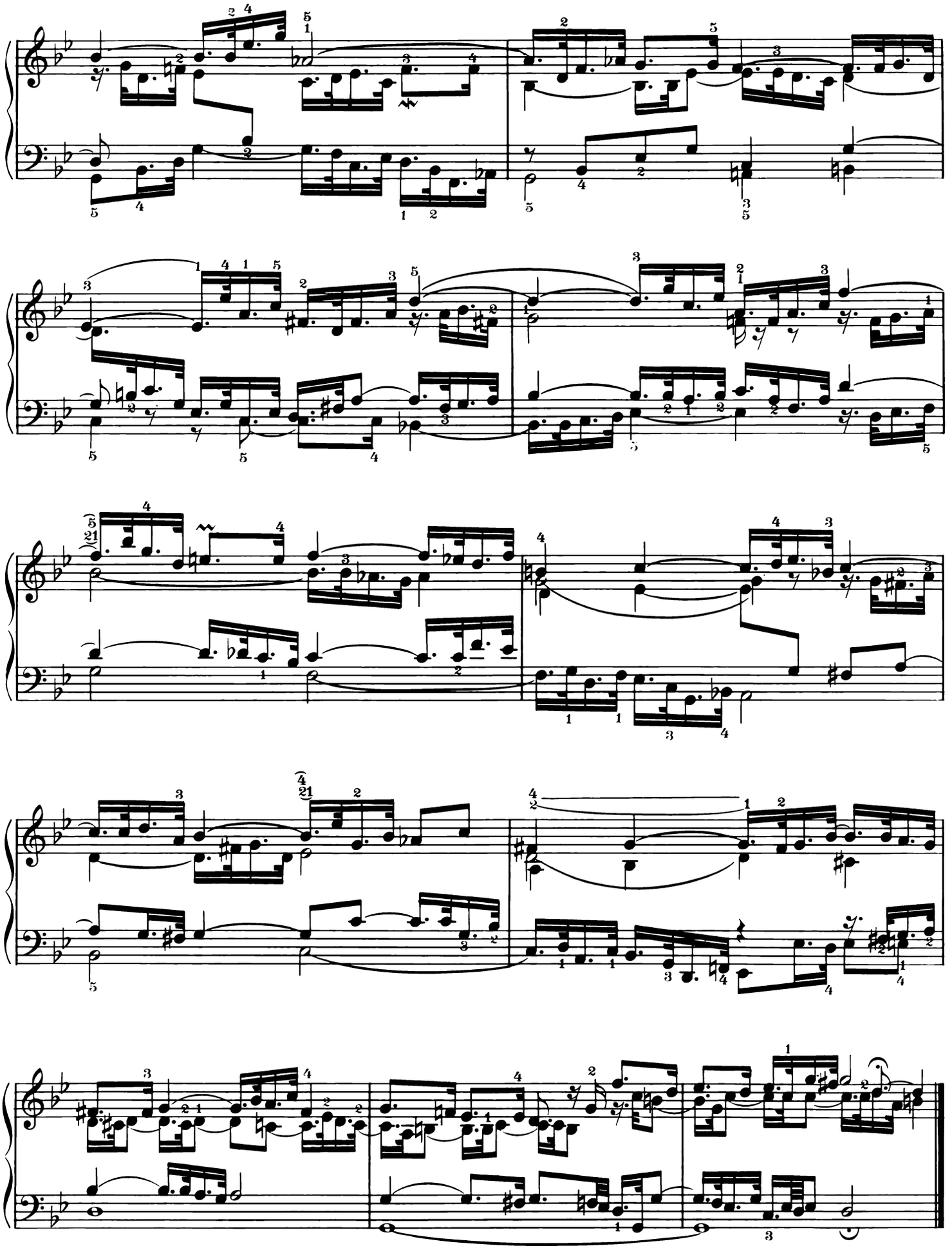


NB. überall *partout* always

*) Largo ist Originalbezeichnung.

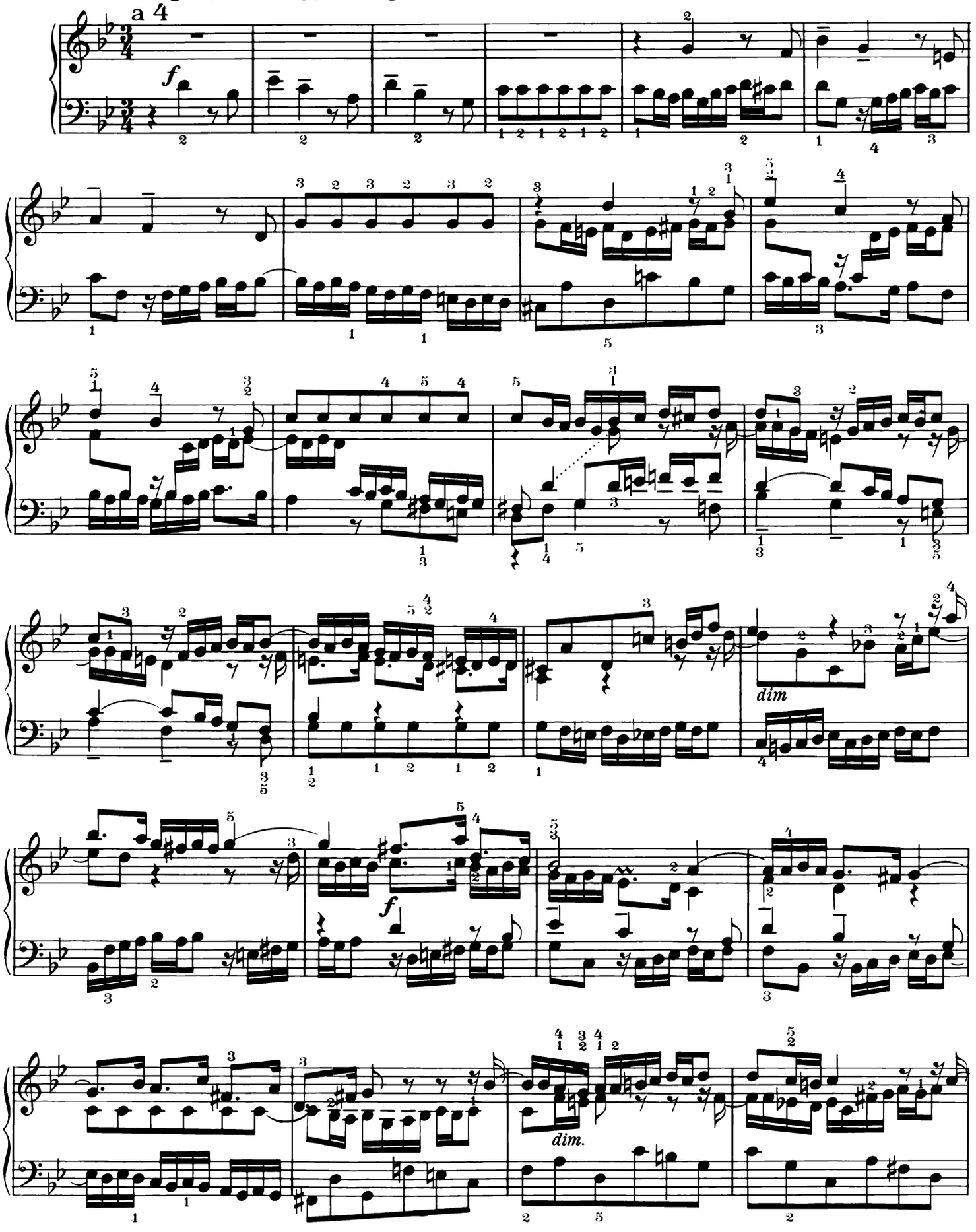
*) *Largo est Indication primitive.*

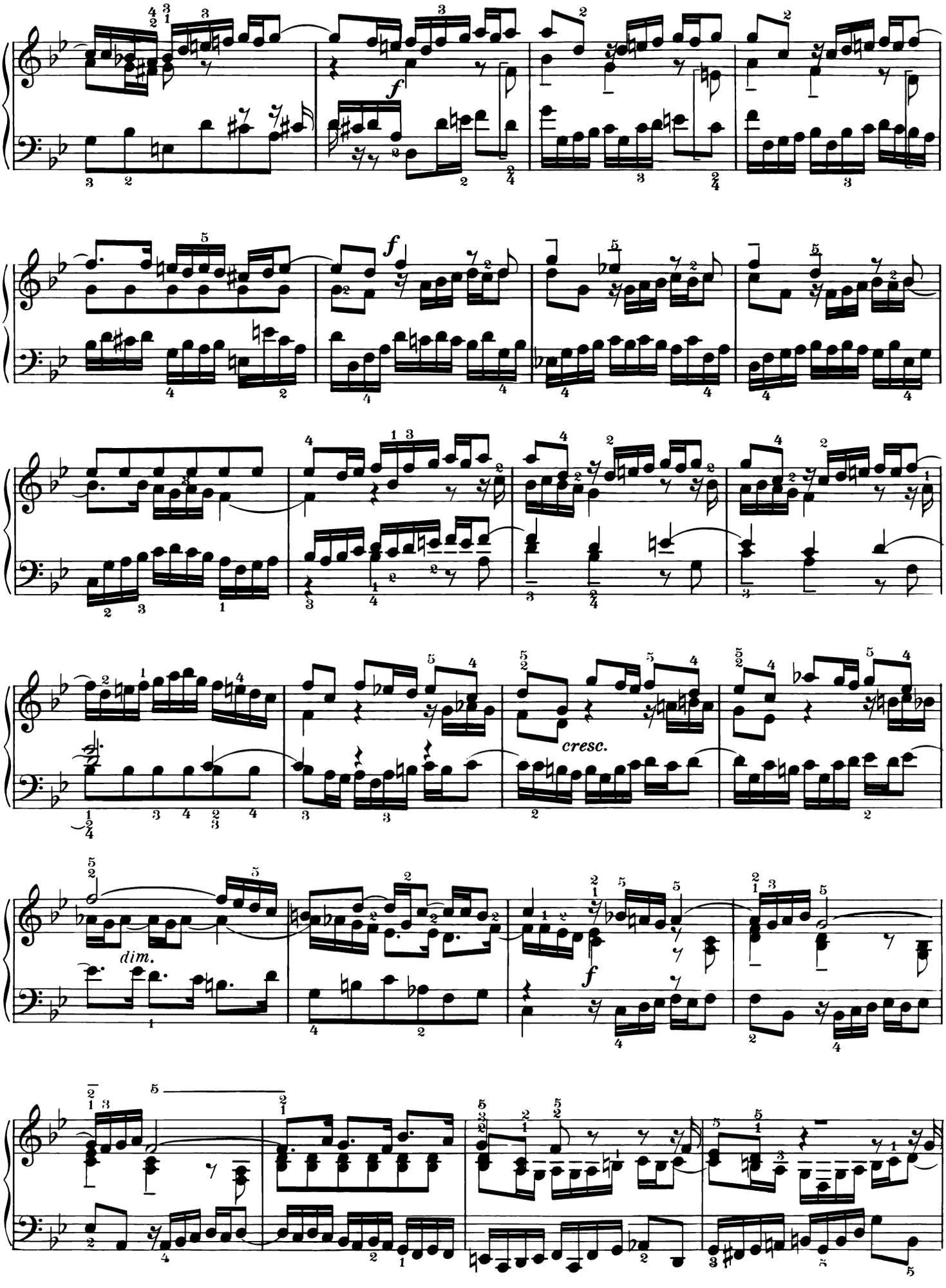
*) Largo is Original mark.

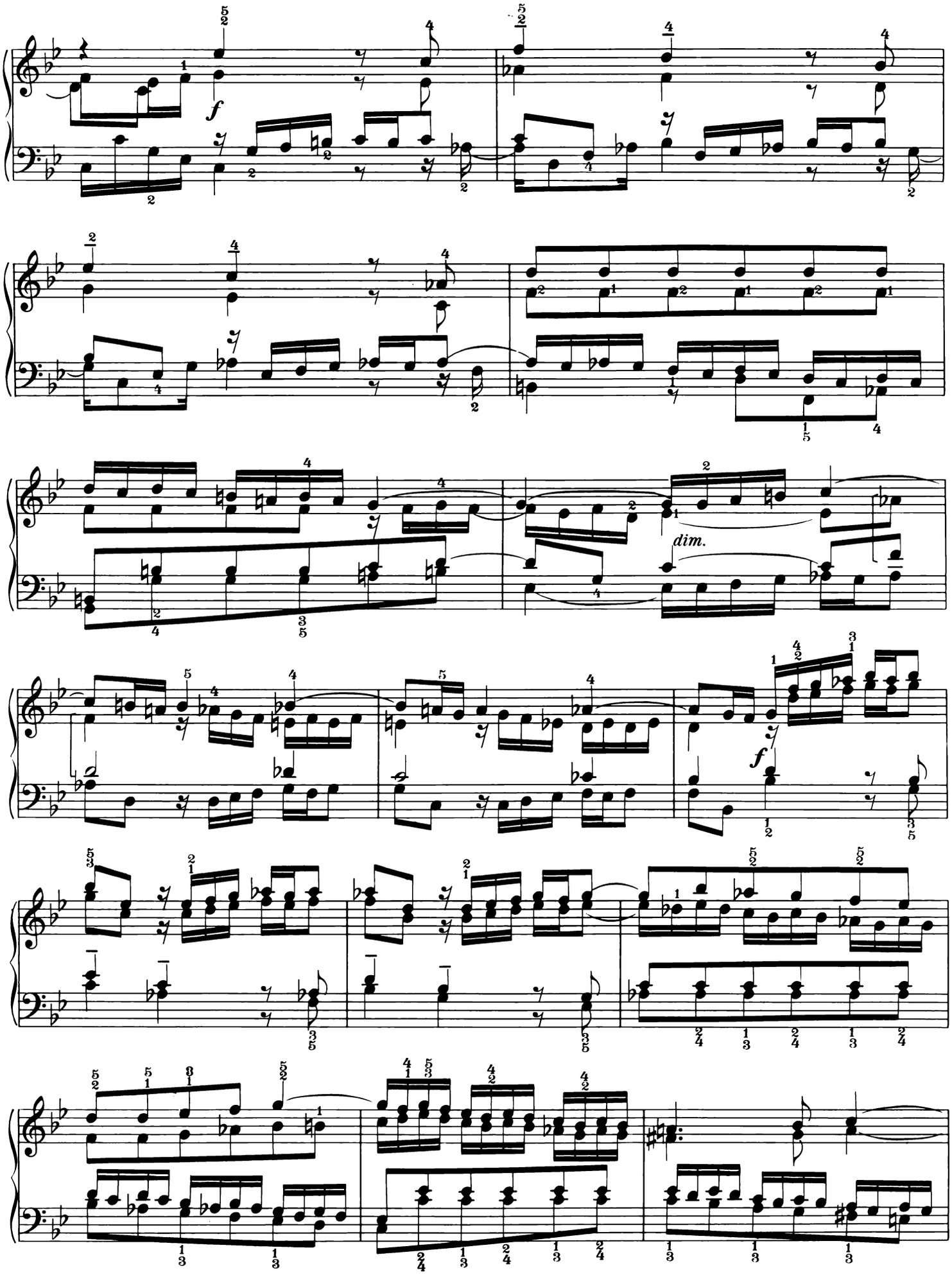


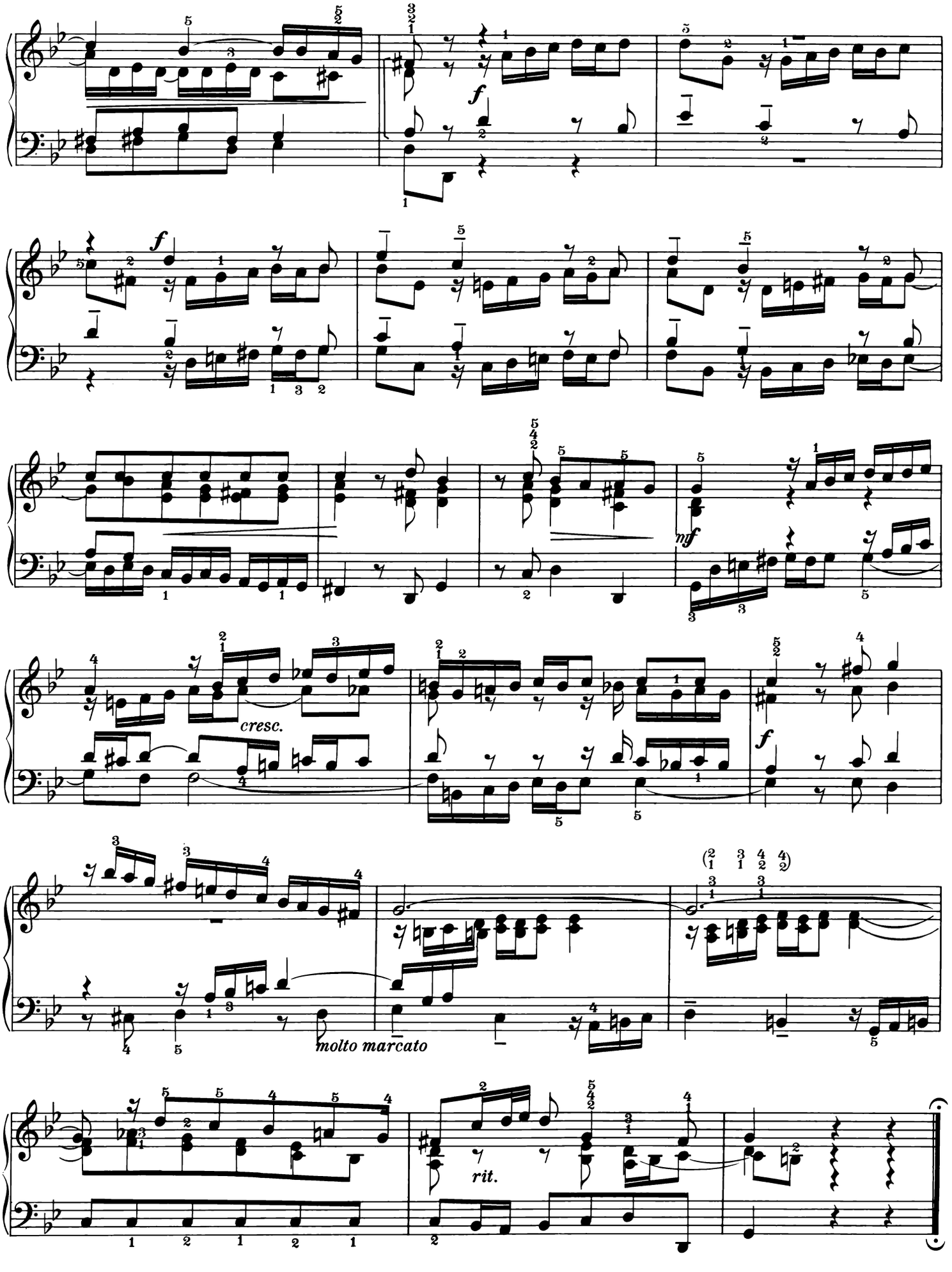
FUGA XVI.

Energico, non troppo allegro (♩ = 76)

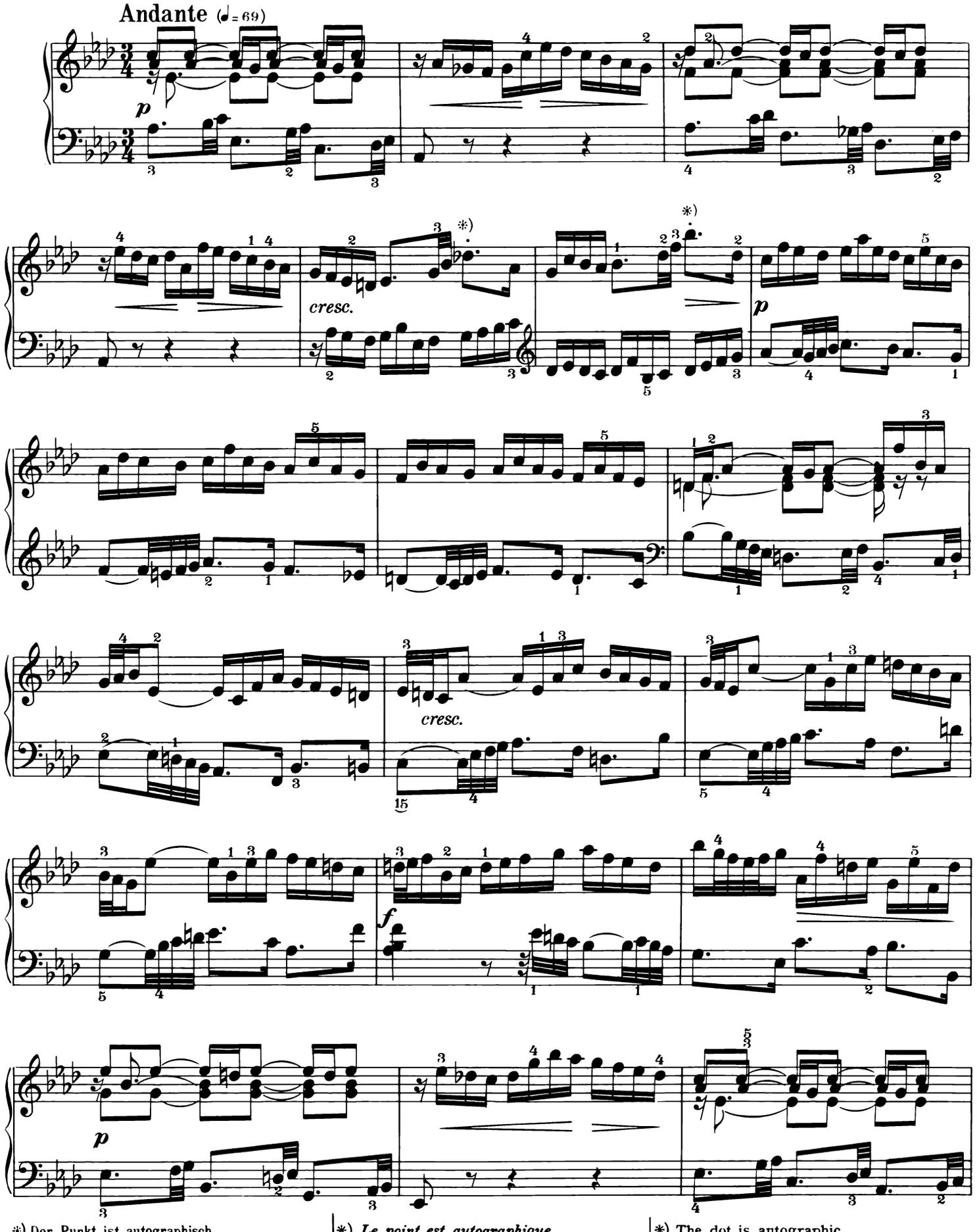



f
f
cresc.
dim.
f


f
dim.
f


f
f
mf
cresc.
molto marcato
rit.

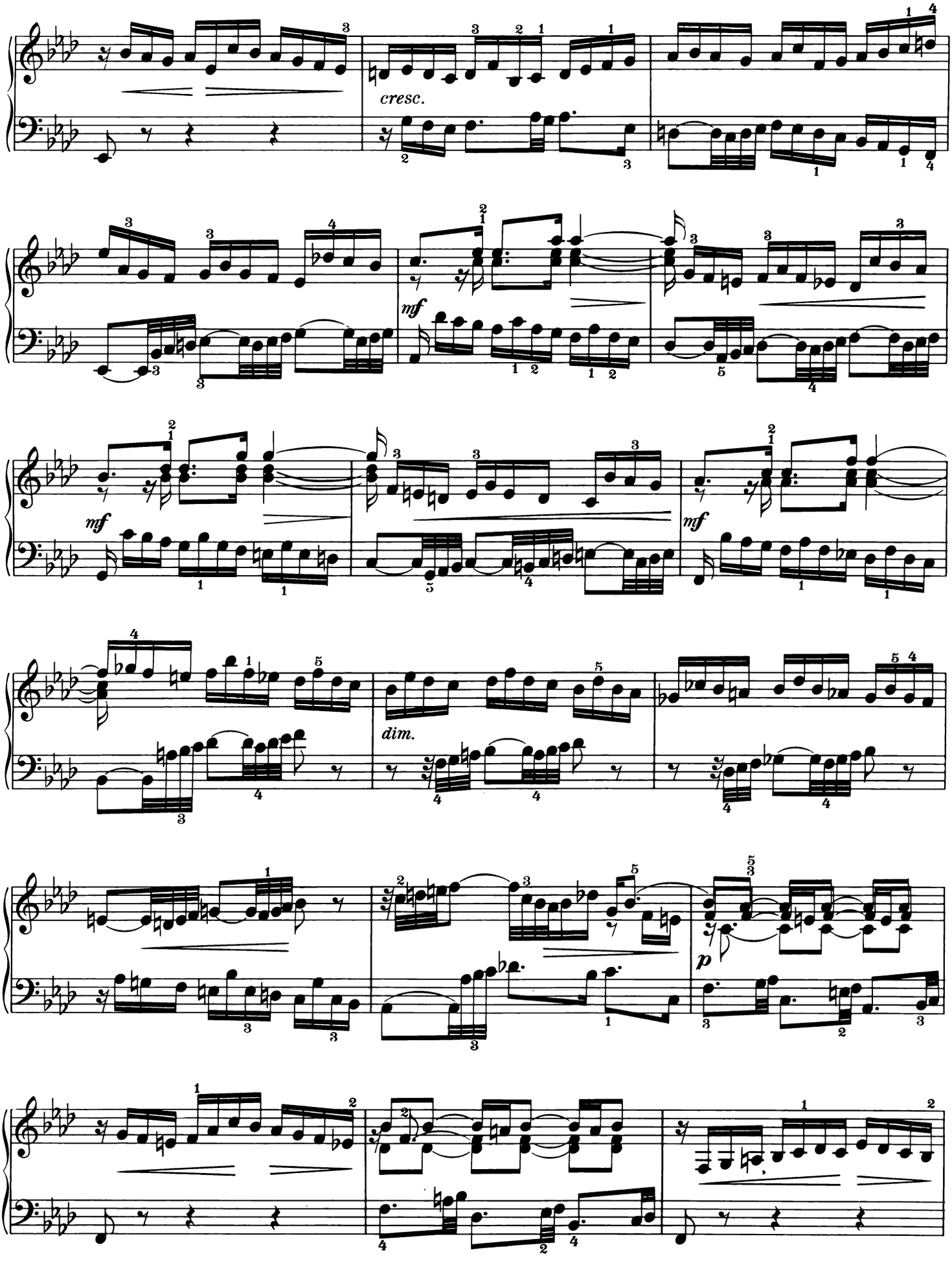
PRAELUDIUM XVII.

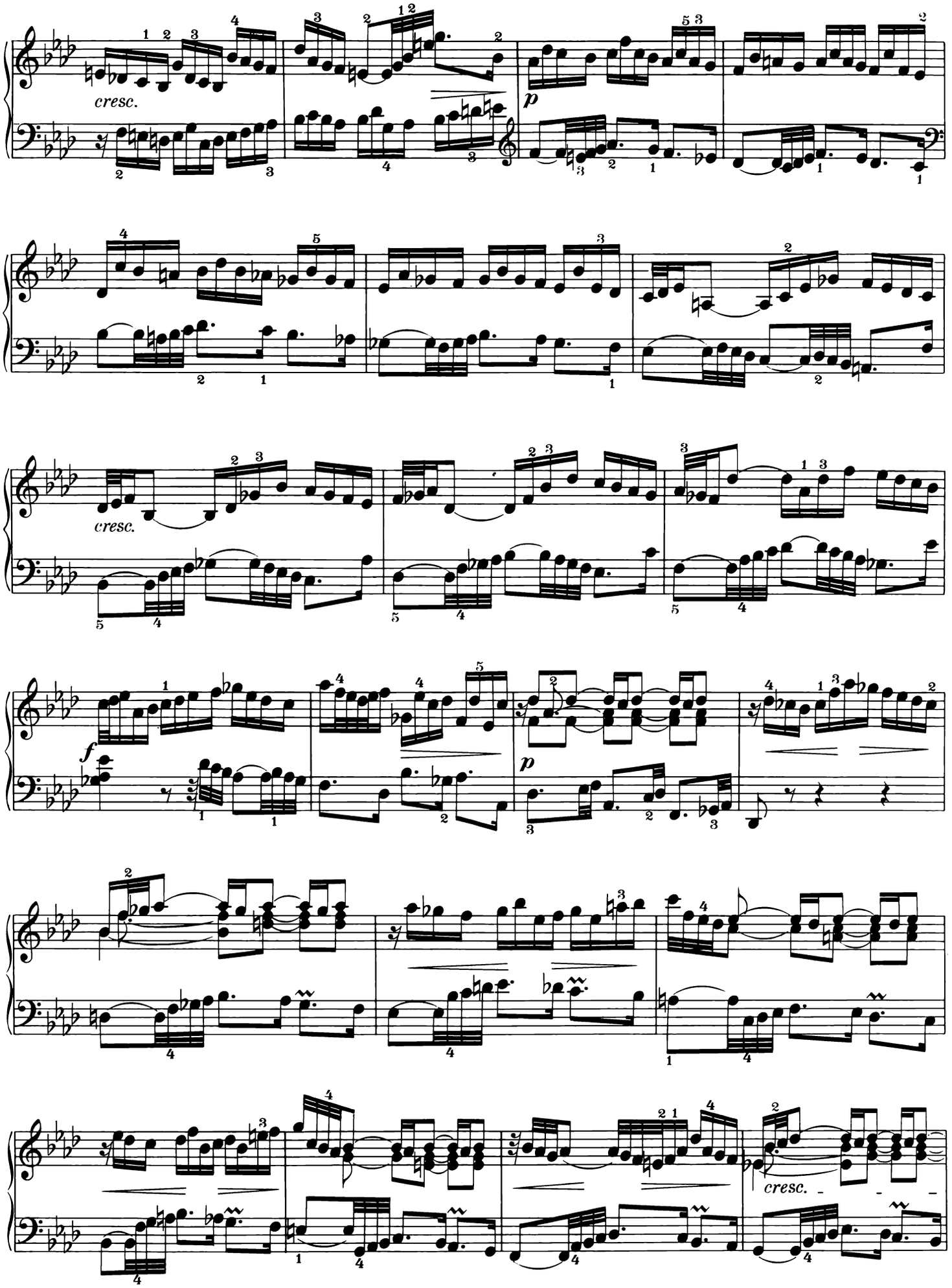


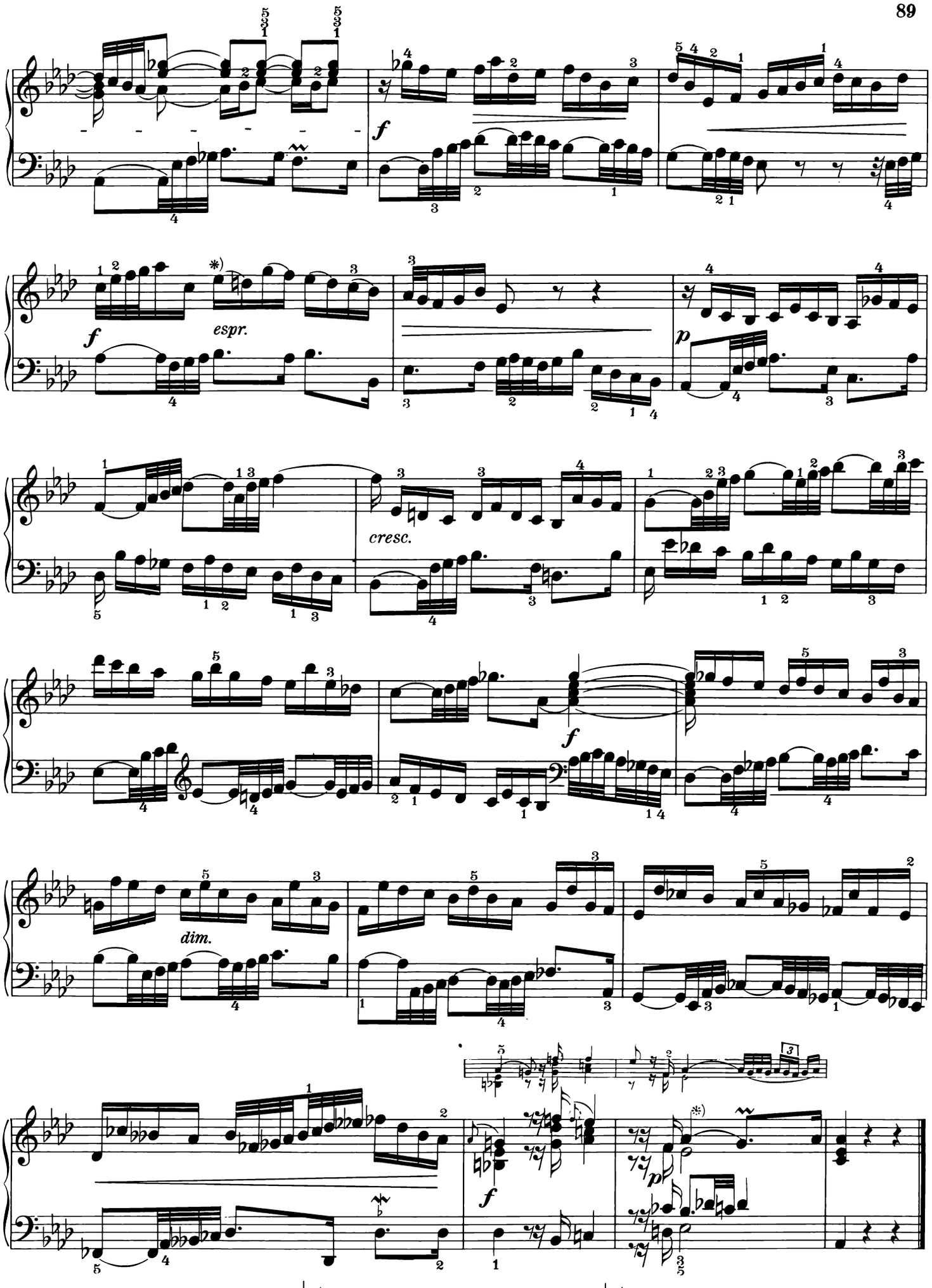
*) Der Punkt ist autographisch.

*) *Le point est autographique.*

*) The dot is autographic.


cresc.
mf
mf
mf
dim.
p


cresc.
p
cresc.
f
p
cresc.



*) Die Bogen sind autographisch.

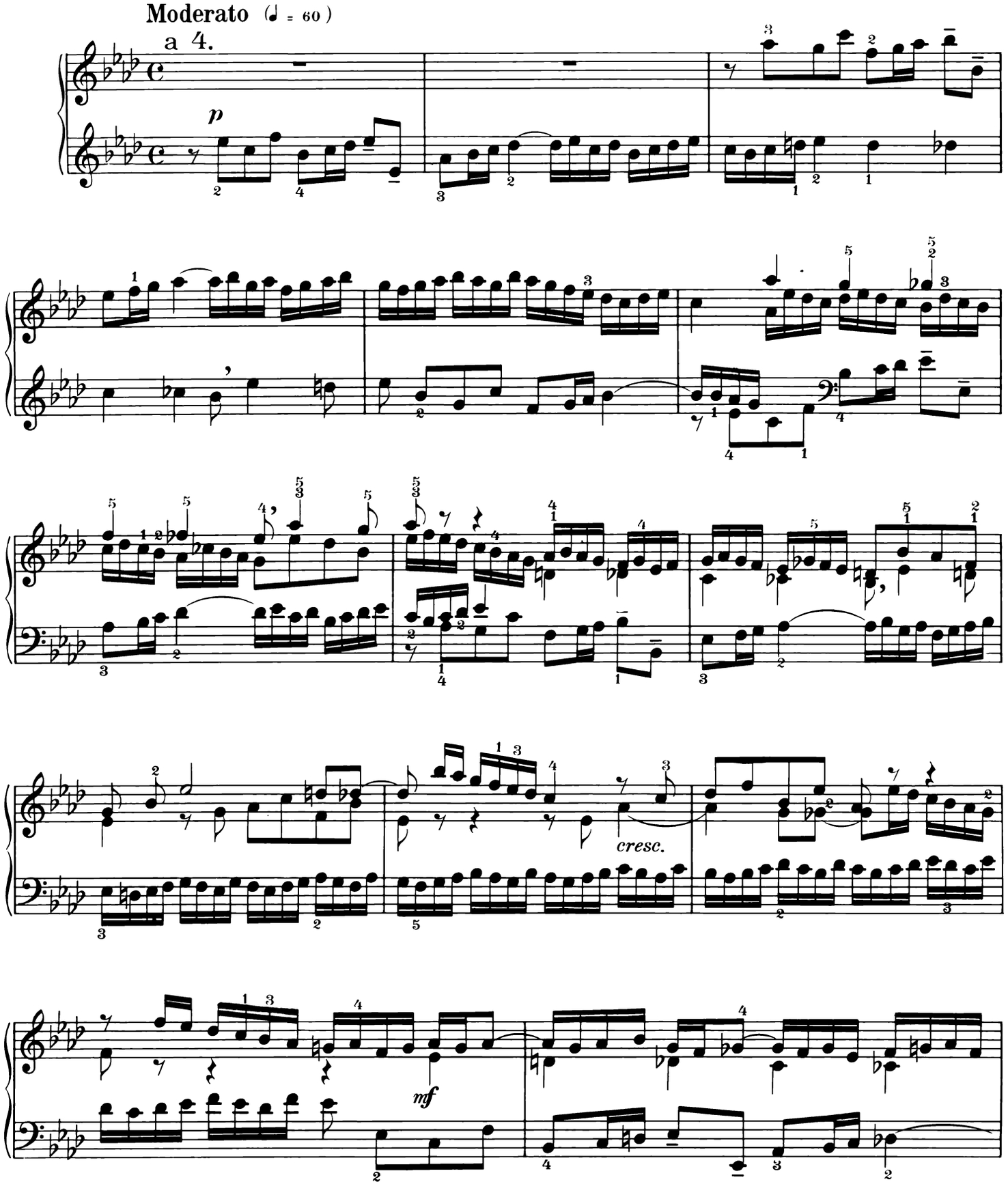
*) *Les liaisons sont autographiques.*

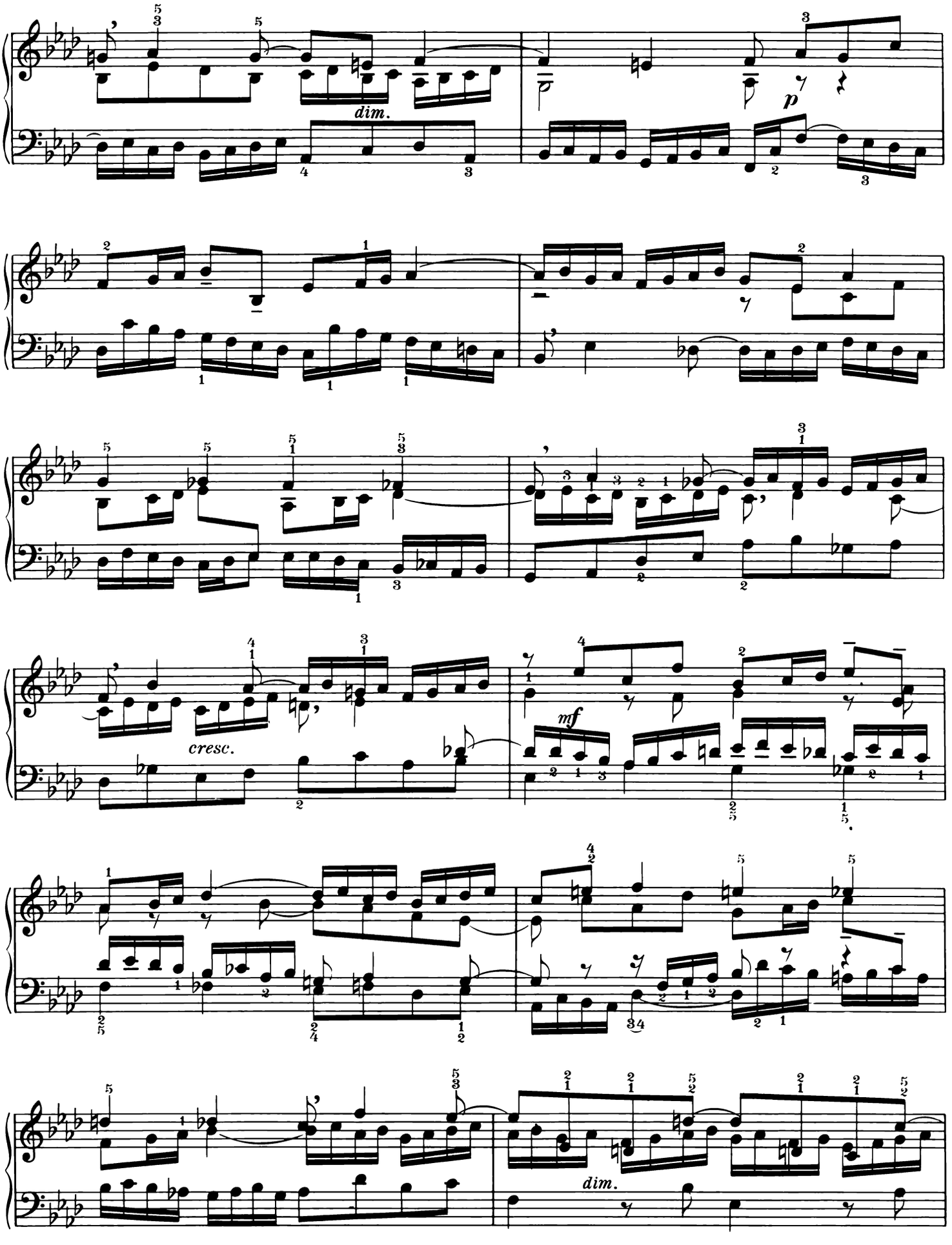
*) The ties are autographie.

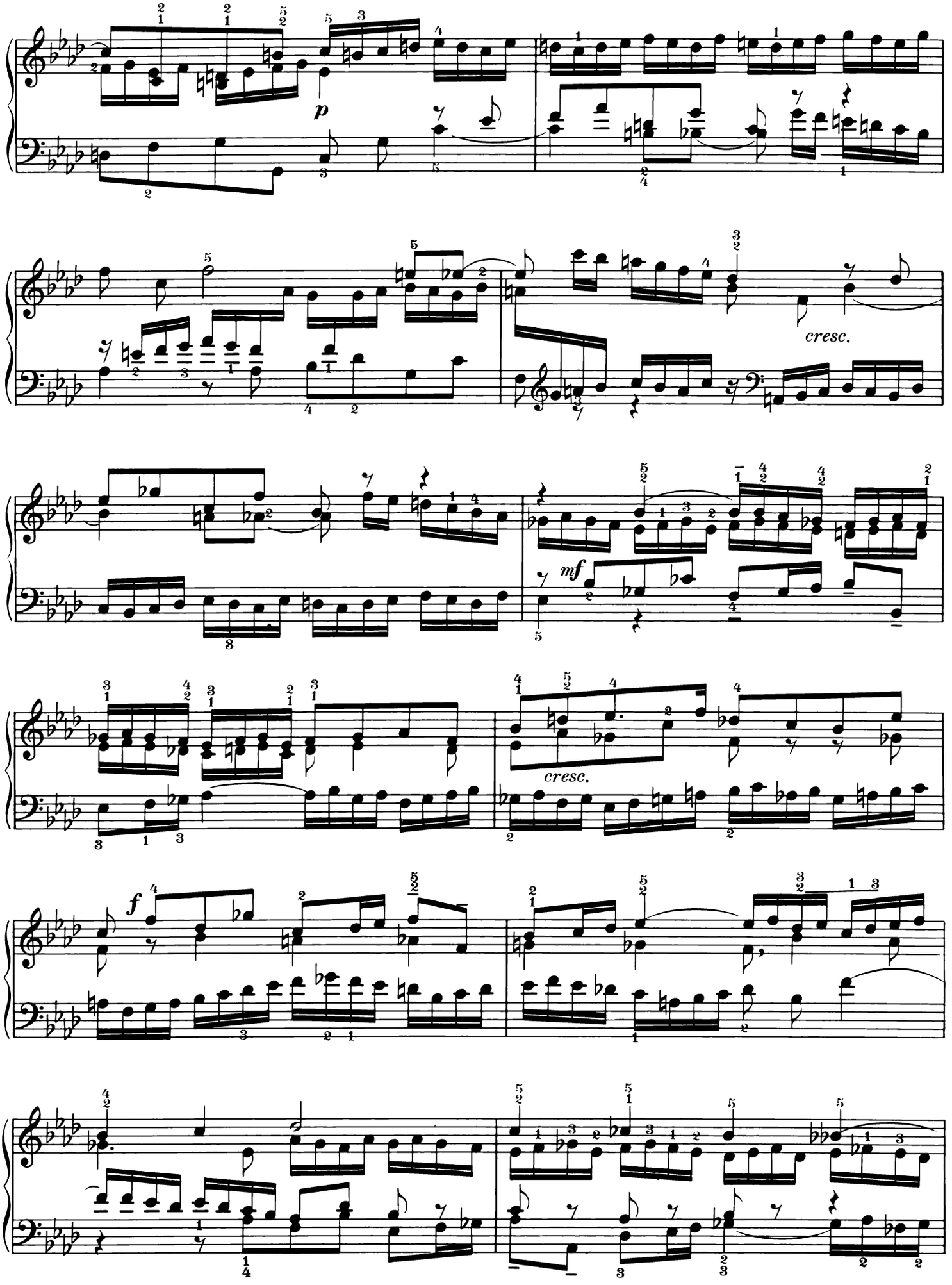
„Universal Edition" A.-G. Wien.

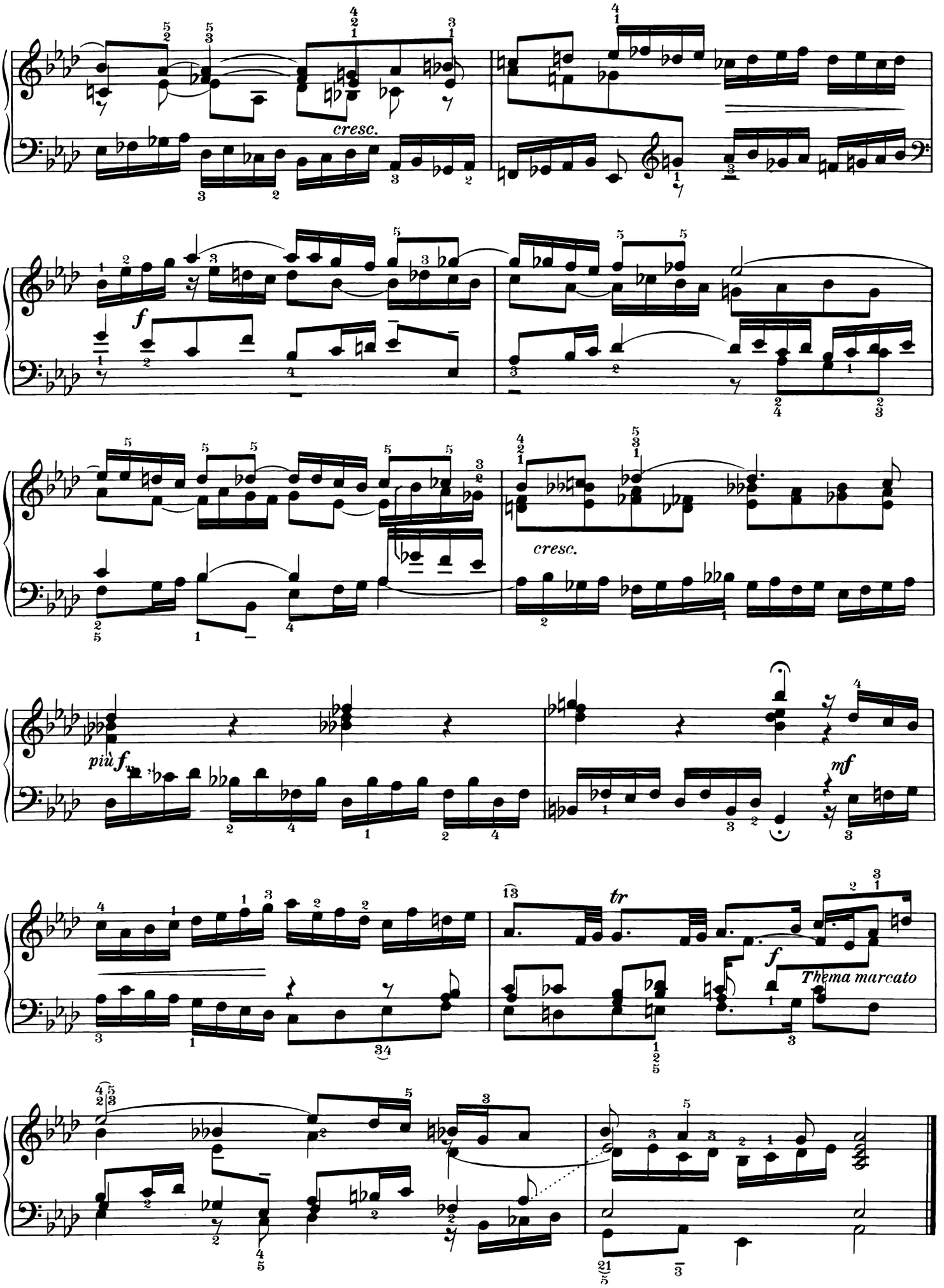
1548.

FUGA XVII.

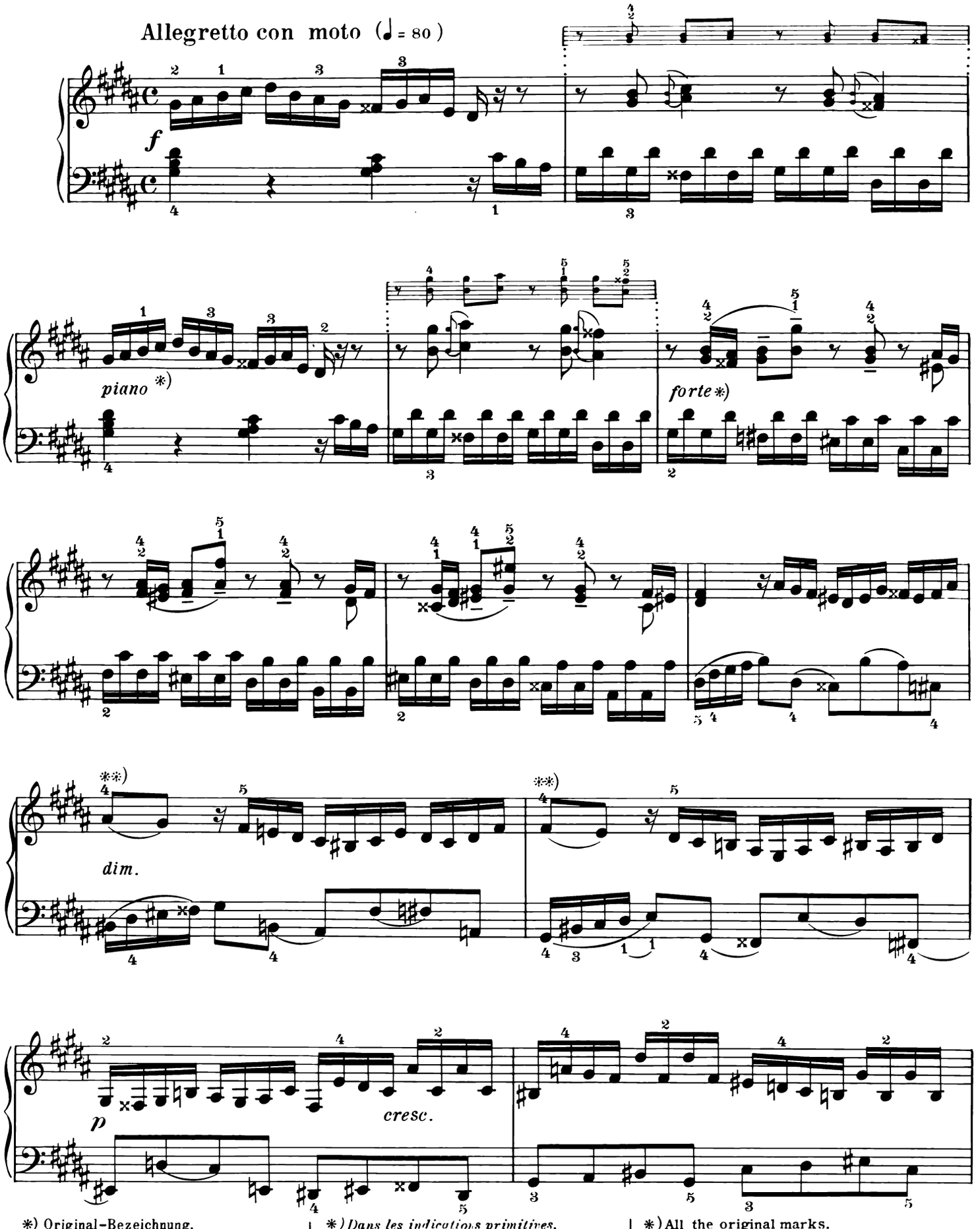



dim.
p
cresc.
mf
dim.


p
cresc.
mf
cresc.
f


cresc.
f
cresc.
più f
mf
tr
f
Thema marcato

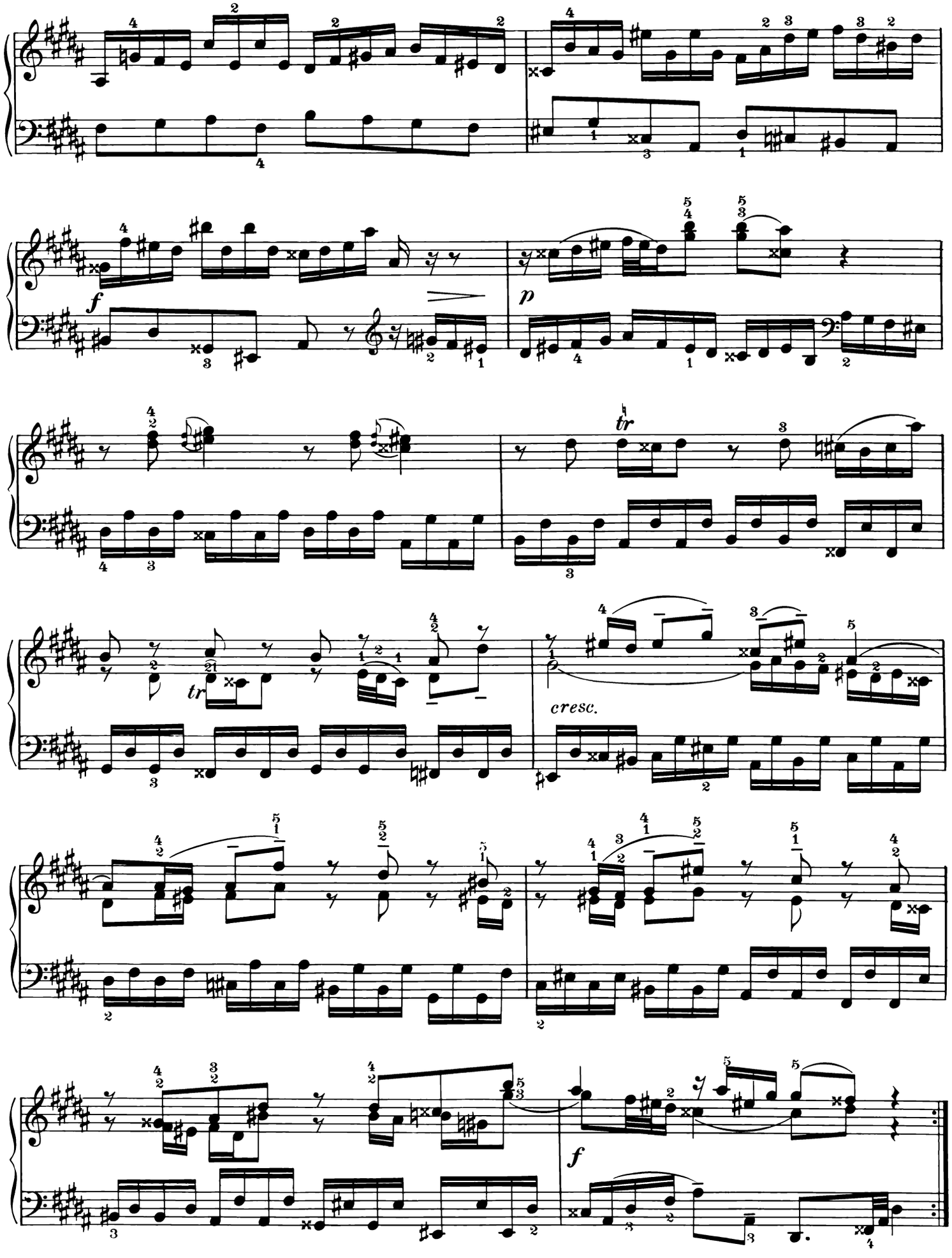
PRAELUDIUM XVIII.

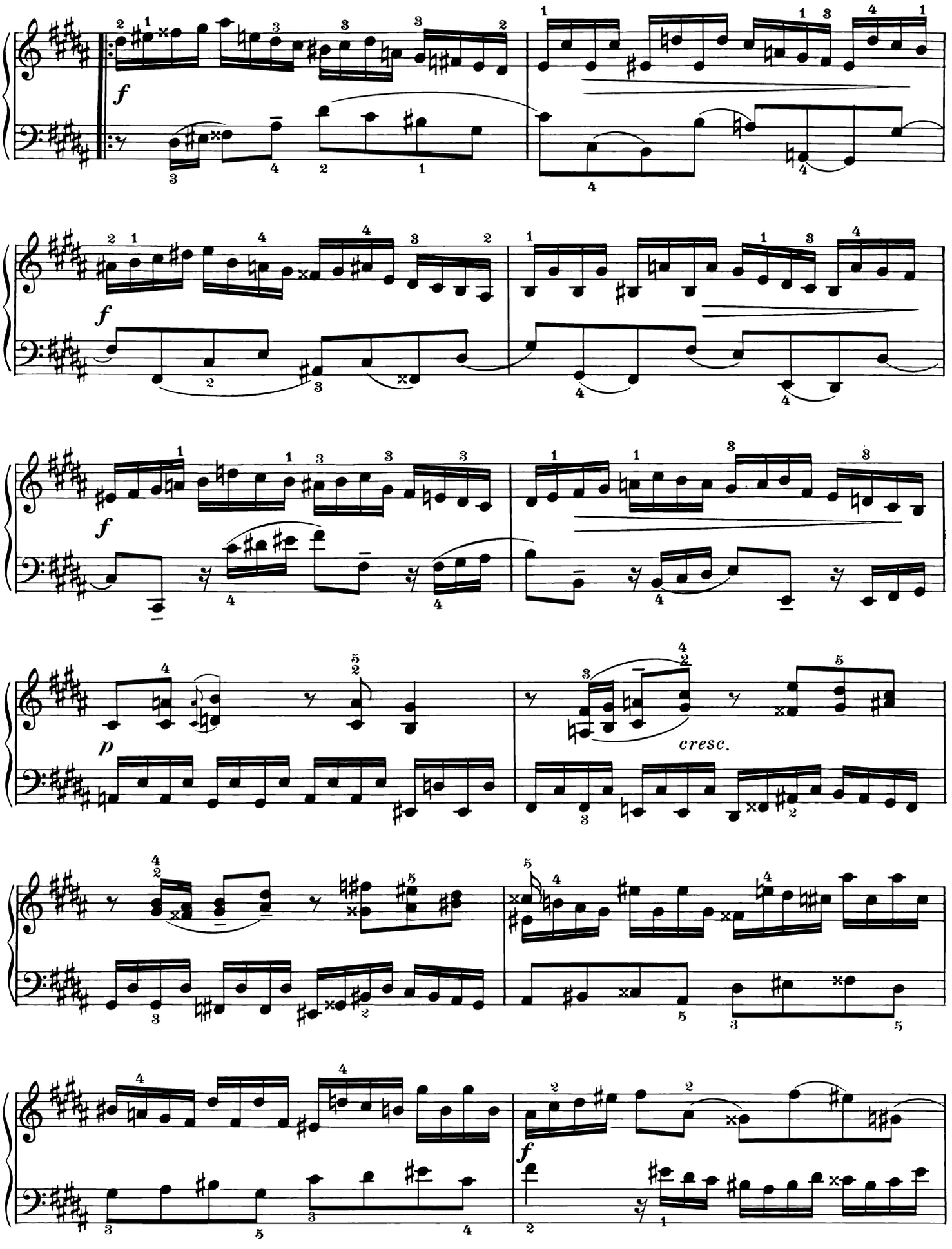


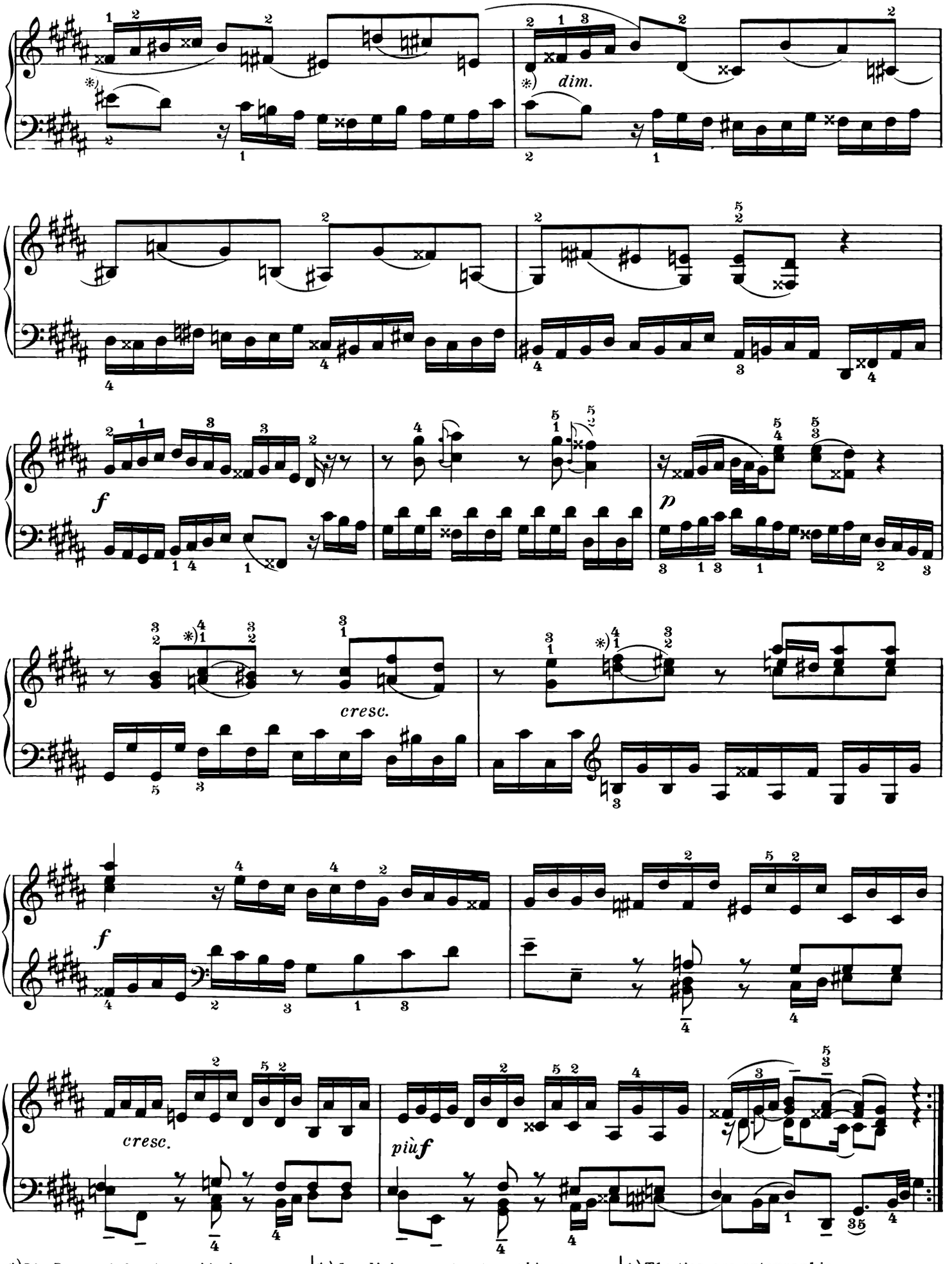
*) Original-Bezeichnung.
**) Der Bogen ist autographisch.

*) *Dans les indications primitives.*
**) *La liaison est autographique.*

*) All the original marks.
**) The tie is autographic.


f
p
tr
tr
cresc.
f


f
f
f
p
cresc.
f



*) Die Bogen sind autographisch.
„Universal Edition" A.-G. Wien.

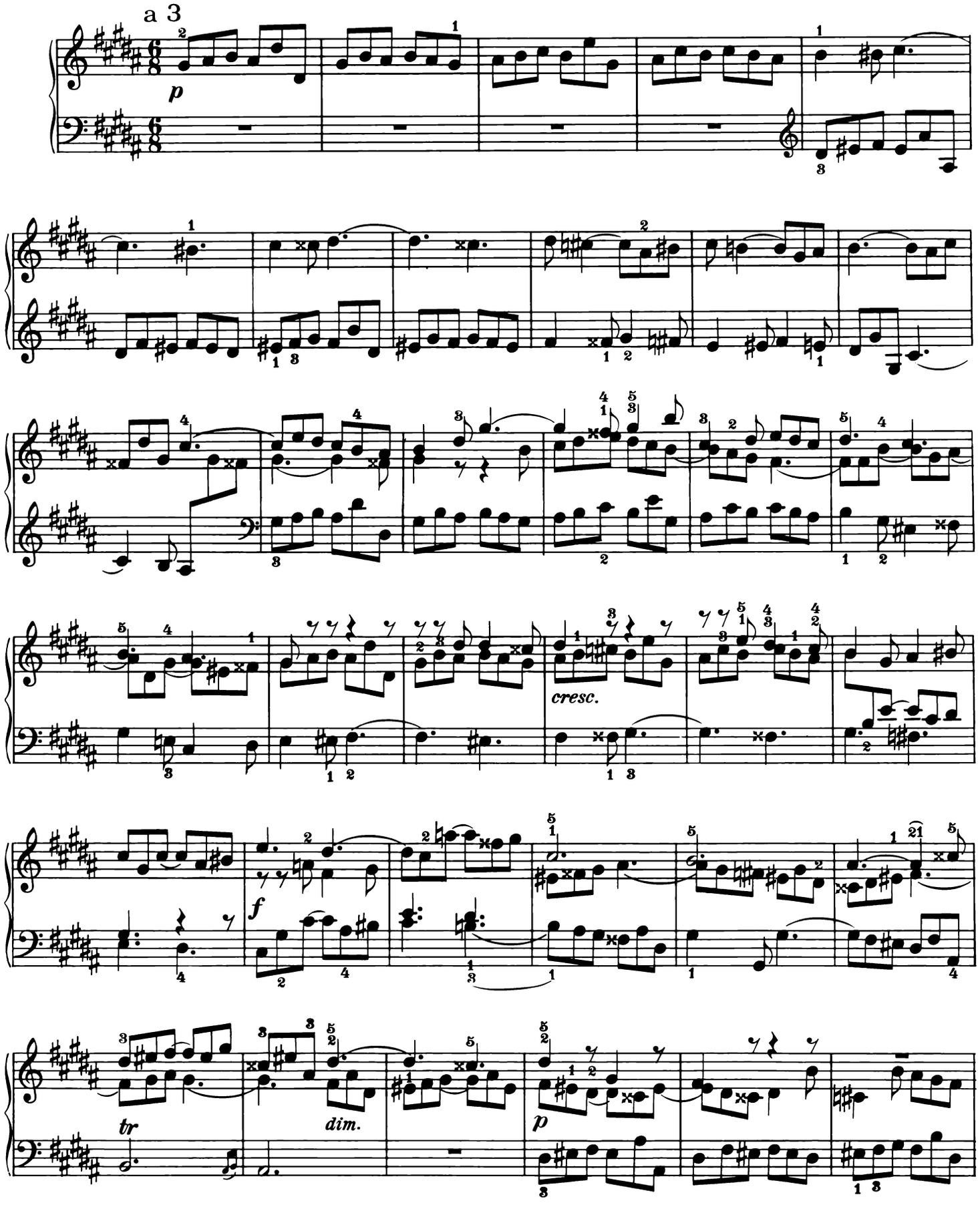
*) *Les liaisons sont autographiques.*

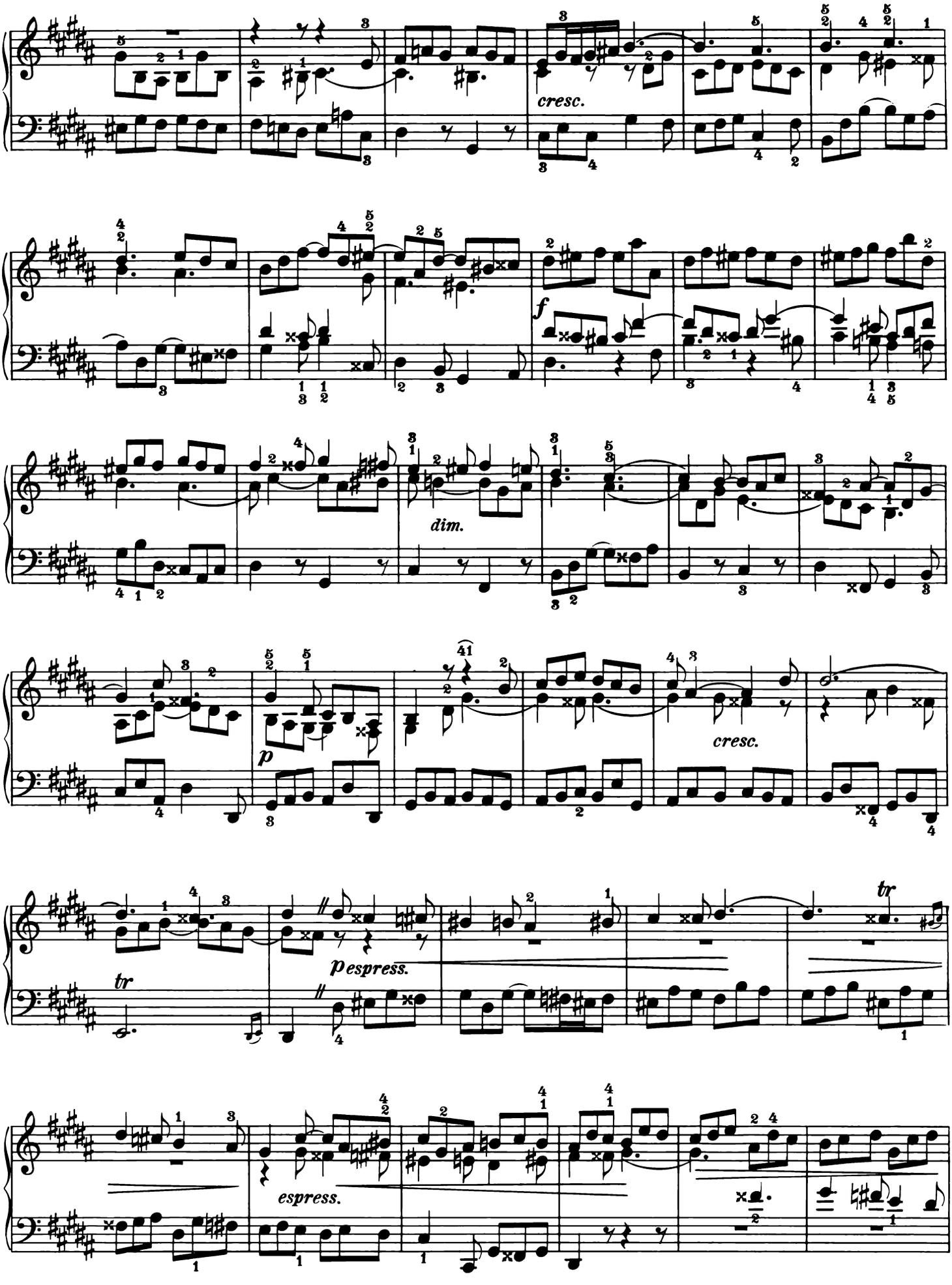
*) The ties are autographic.

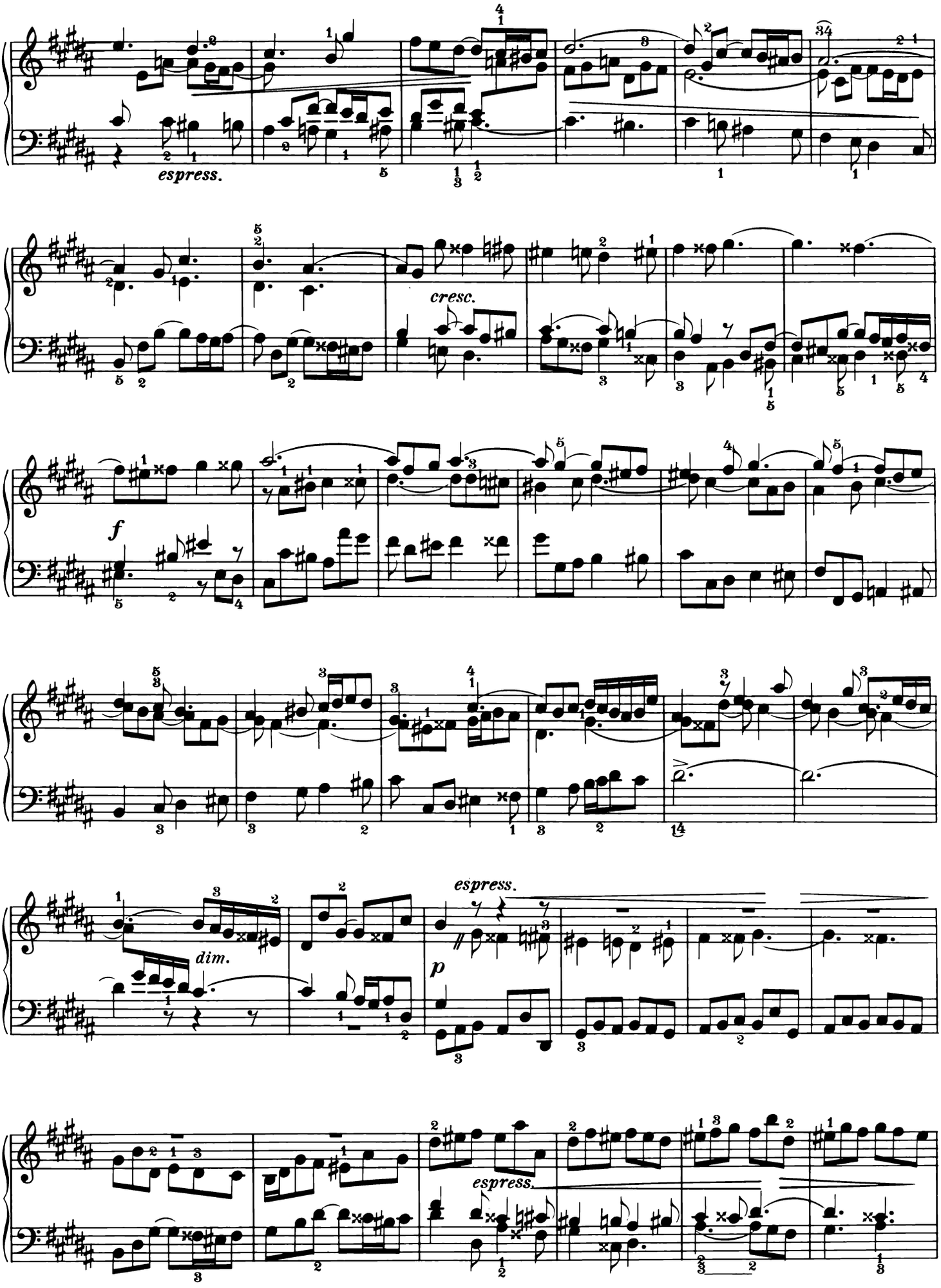
FUGA XVIII.

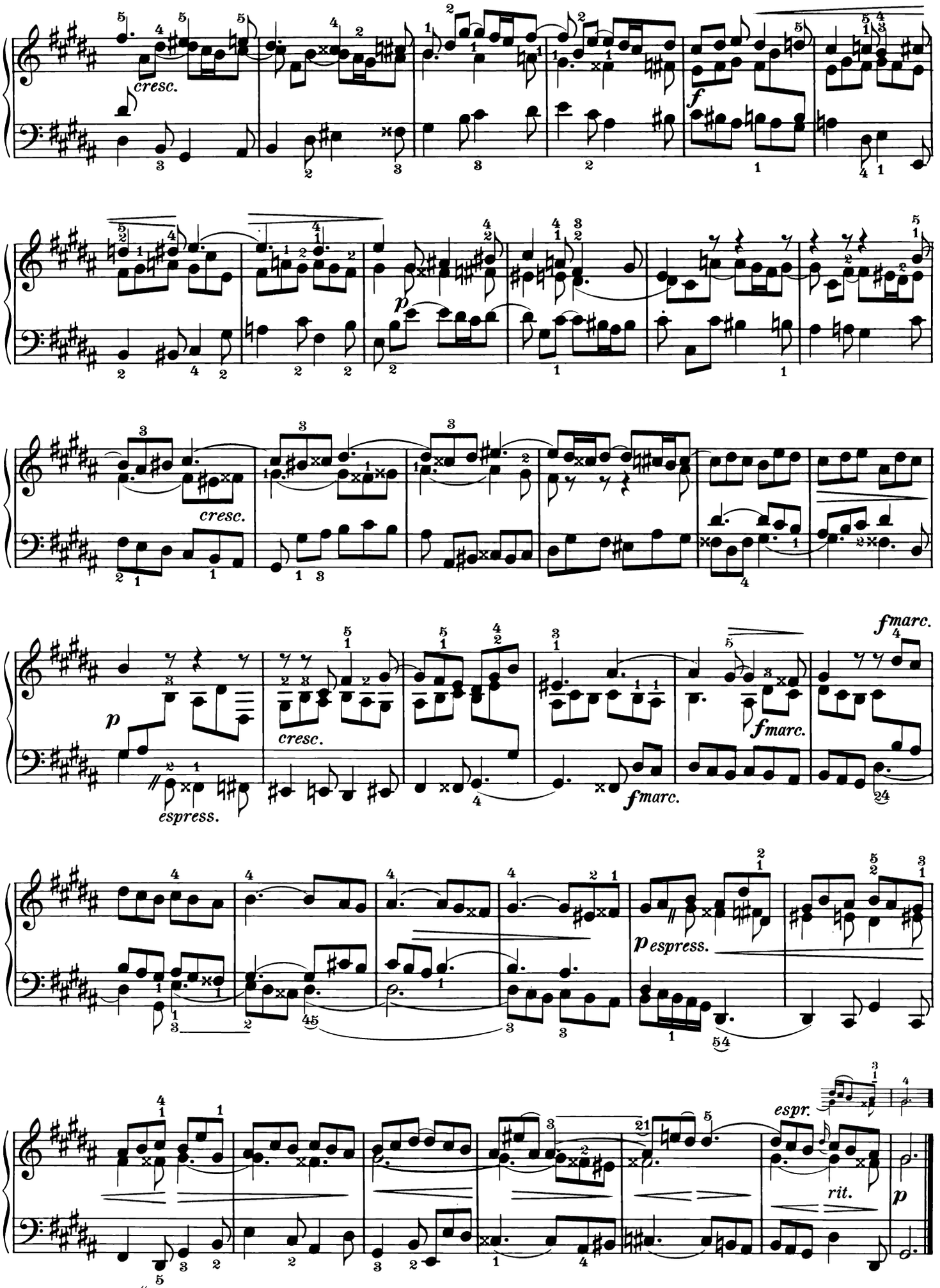
Moderato con moto (♩. 80)

a 3

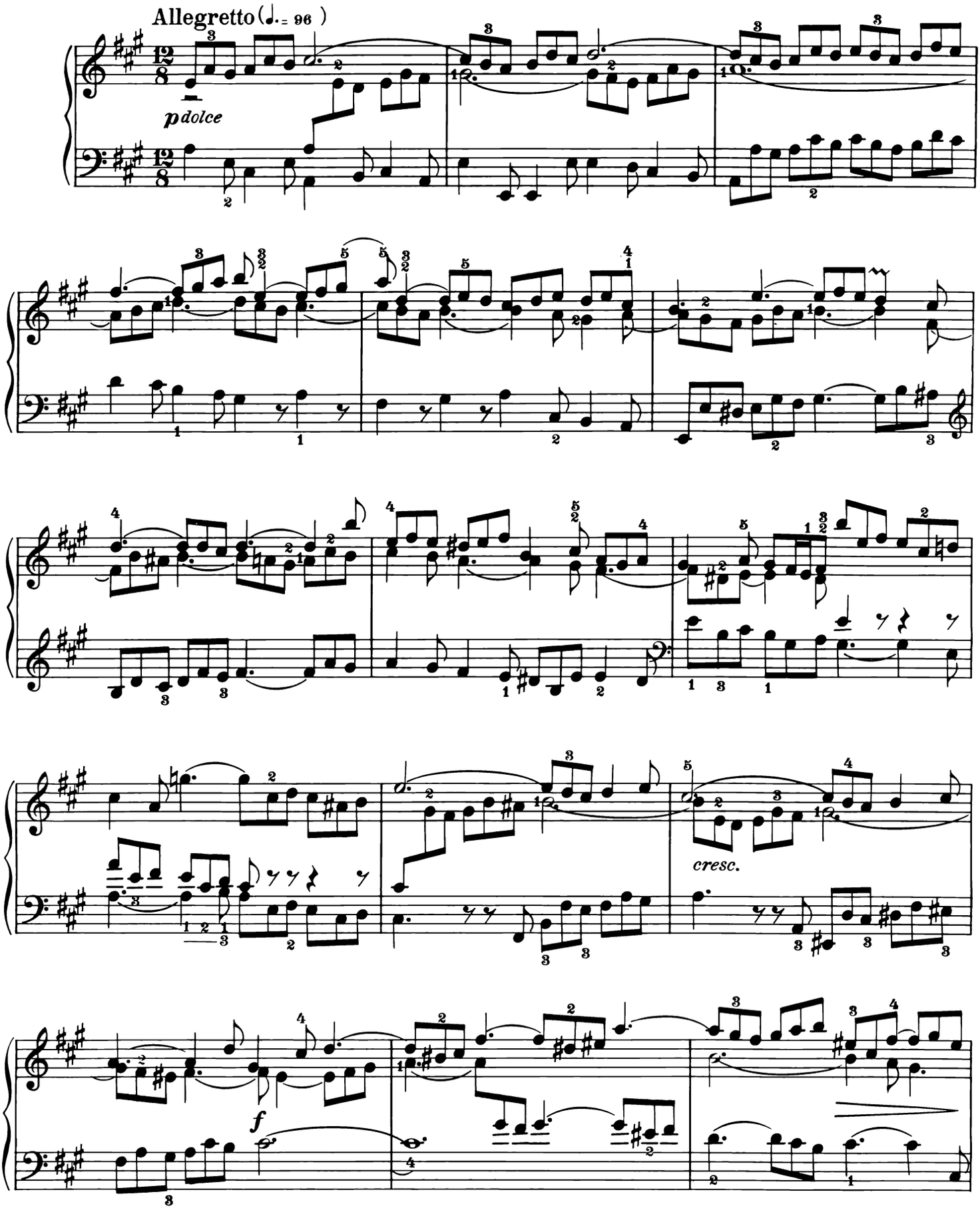


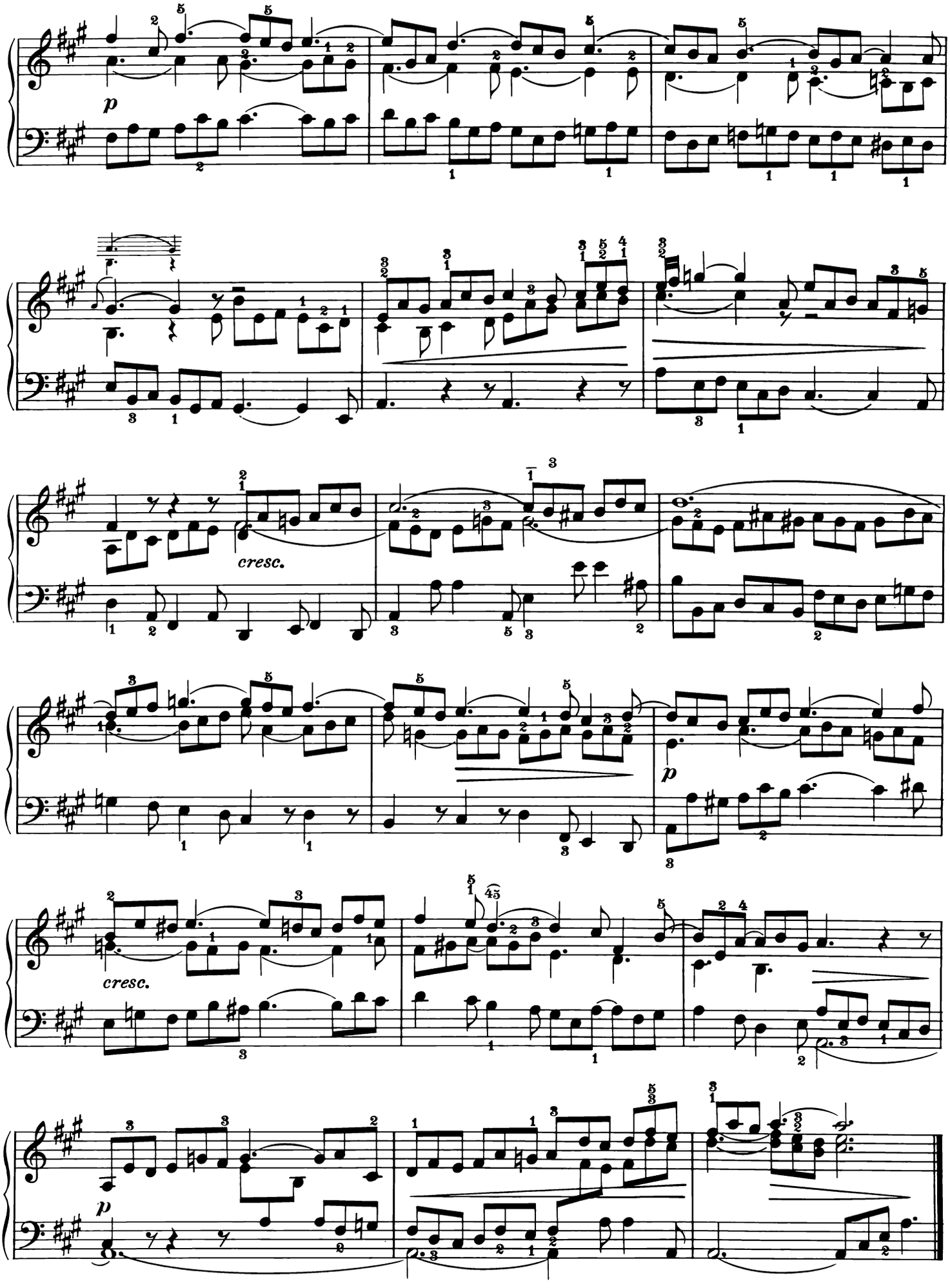

cresc.
f
dim.
p
cresc.
tr
p espress.
tr
espress.


espress.
cresc.
f
dim.
p
espress.
espress.


cresc.
f
p
cresc.
p
cresc.
espress.
fmarc.
fmarc.
fmarc.
p espress.
espr.
rit.
p

PRAELUDIUM XIX.

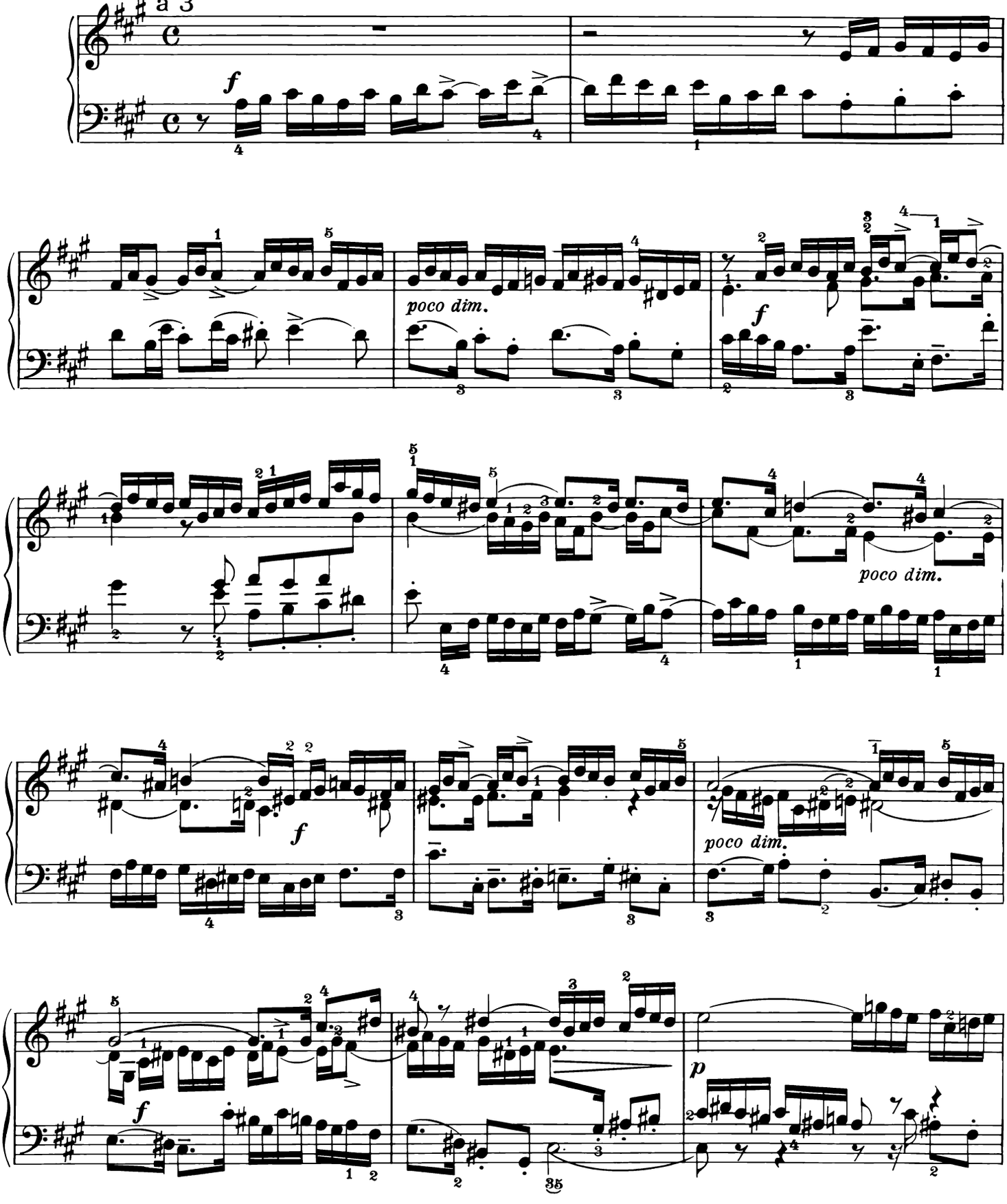


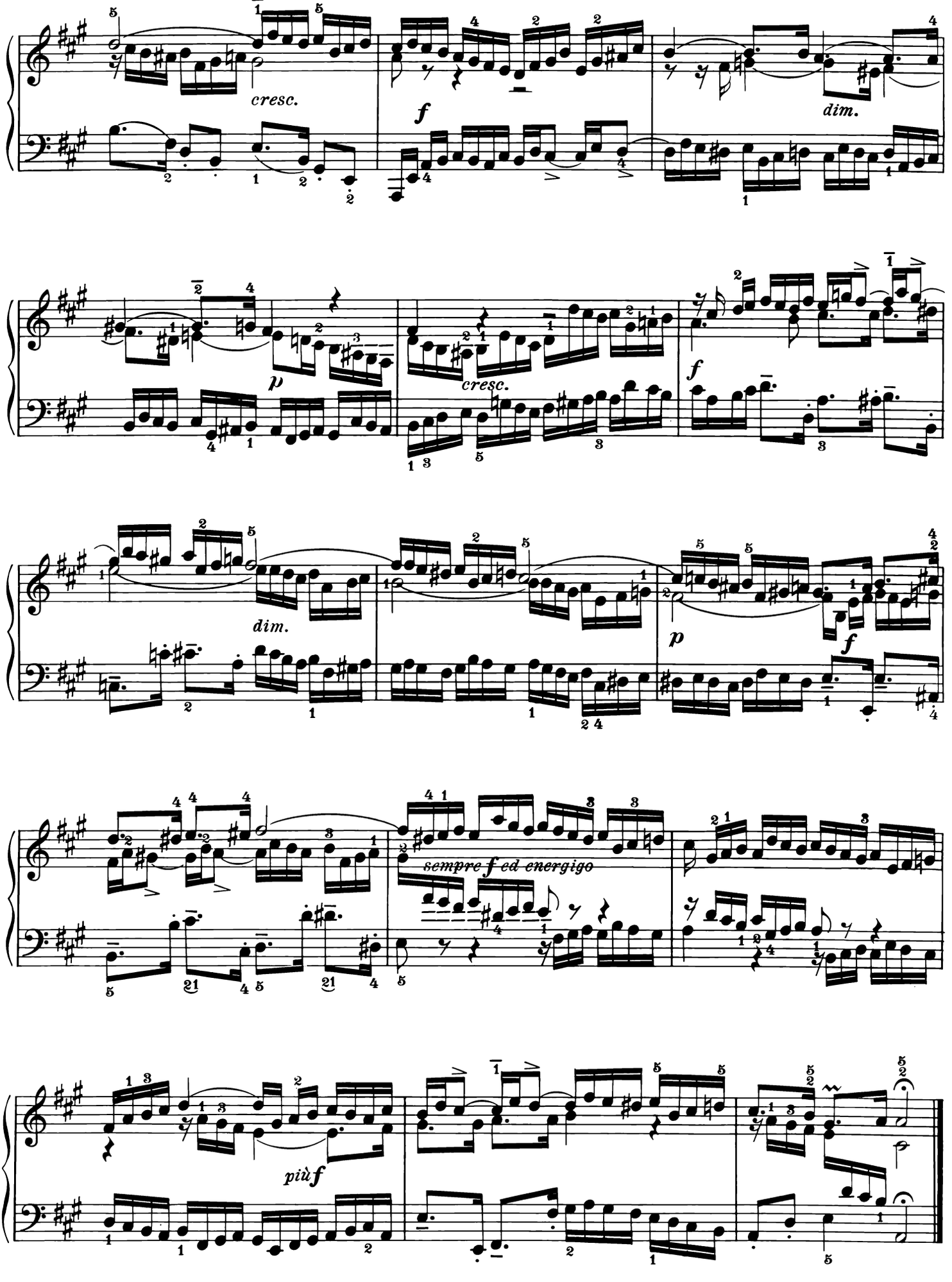

p
cresc.
cresc.
p

FUGA XIX.

Allegretto non troppo (♩ = 84)

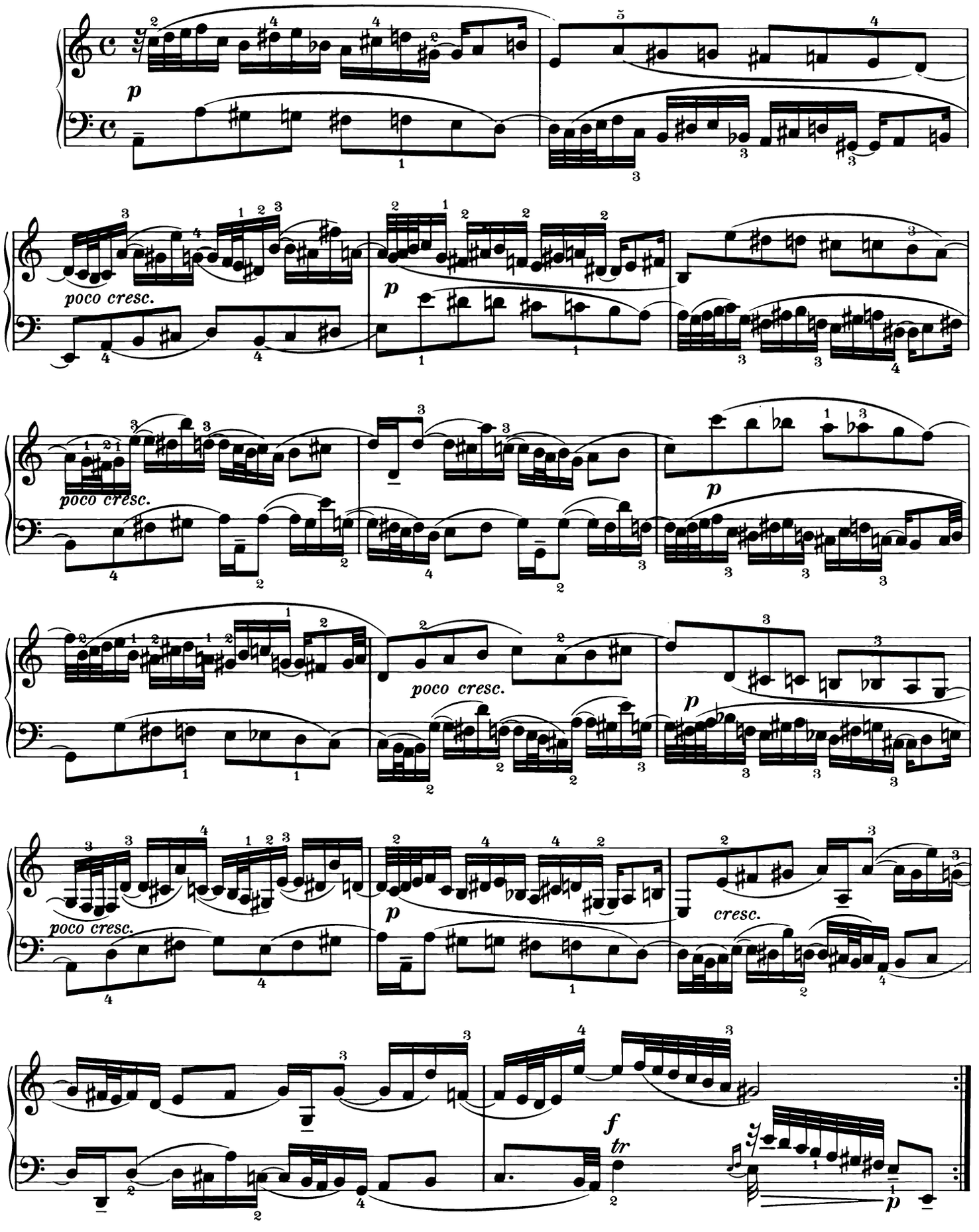
a 3

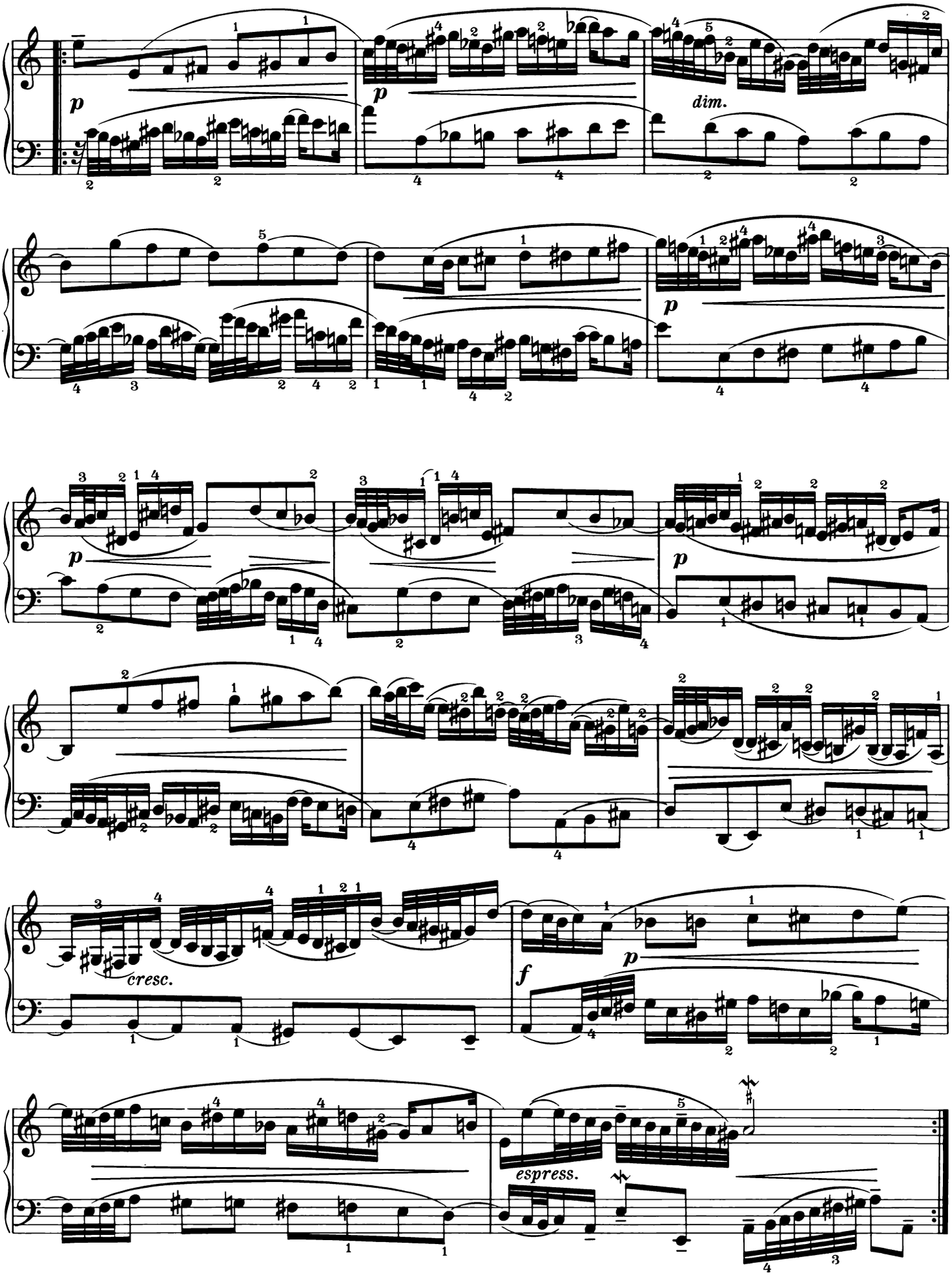



cresc.
f
dim.
p
cresc.
f
dim.
p
f
sempre f ed energigo
più f

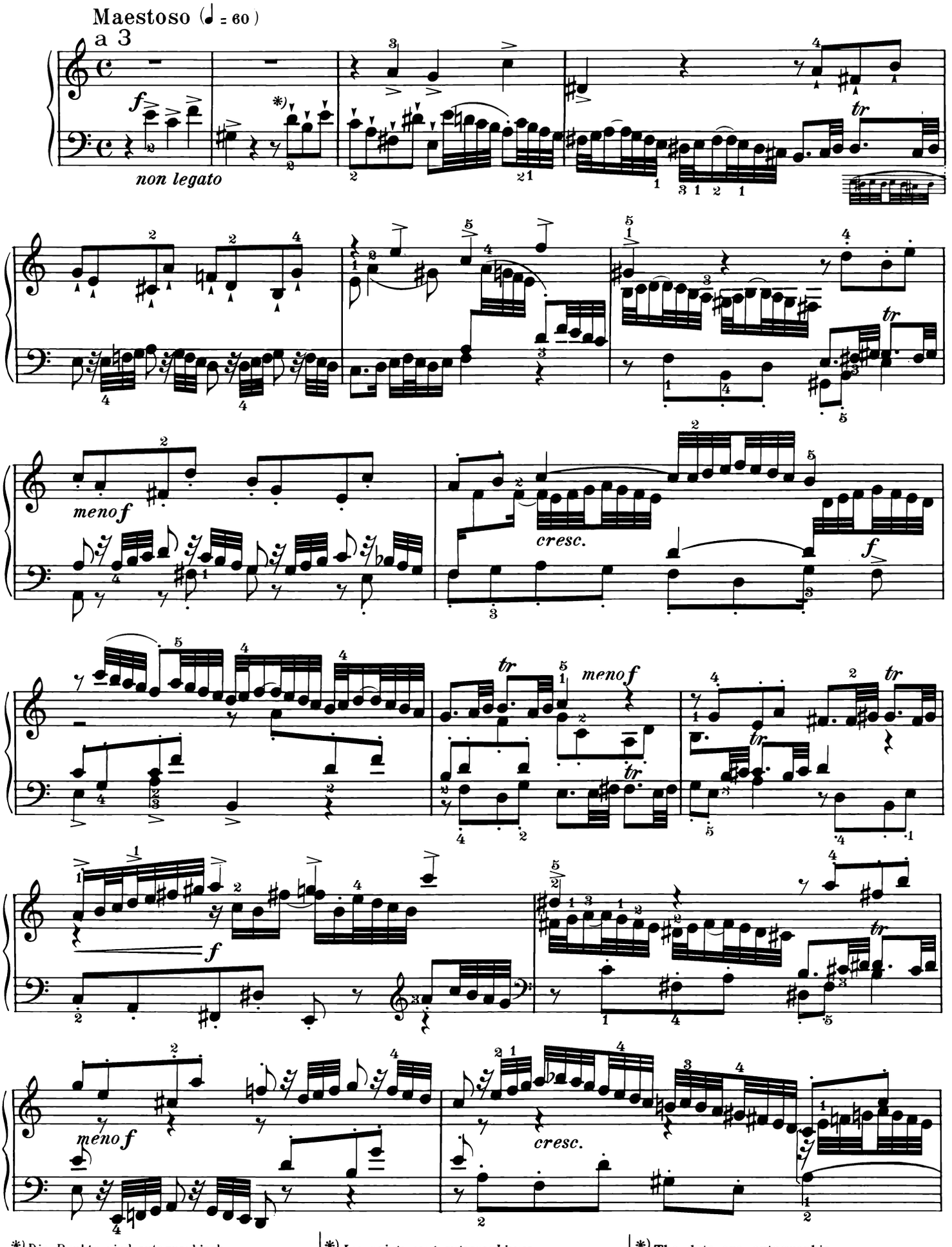
PRAELUDIUM XX.

Molto moderato ed espressivo (♩=60)




p
dim.
p
p
p
p
cresc.
f
p
espress.

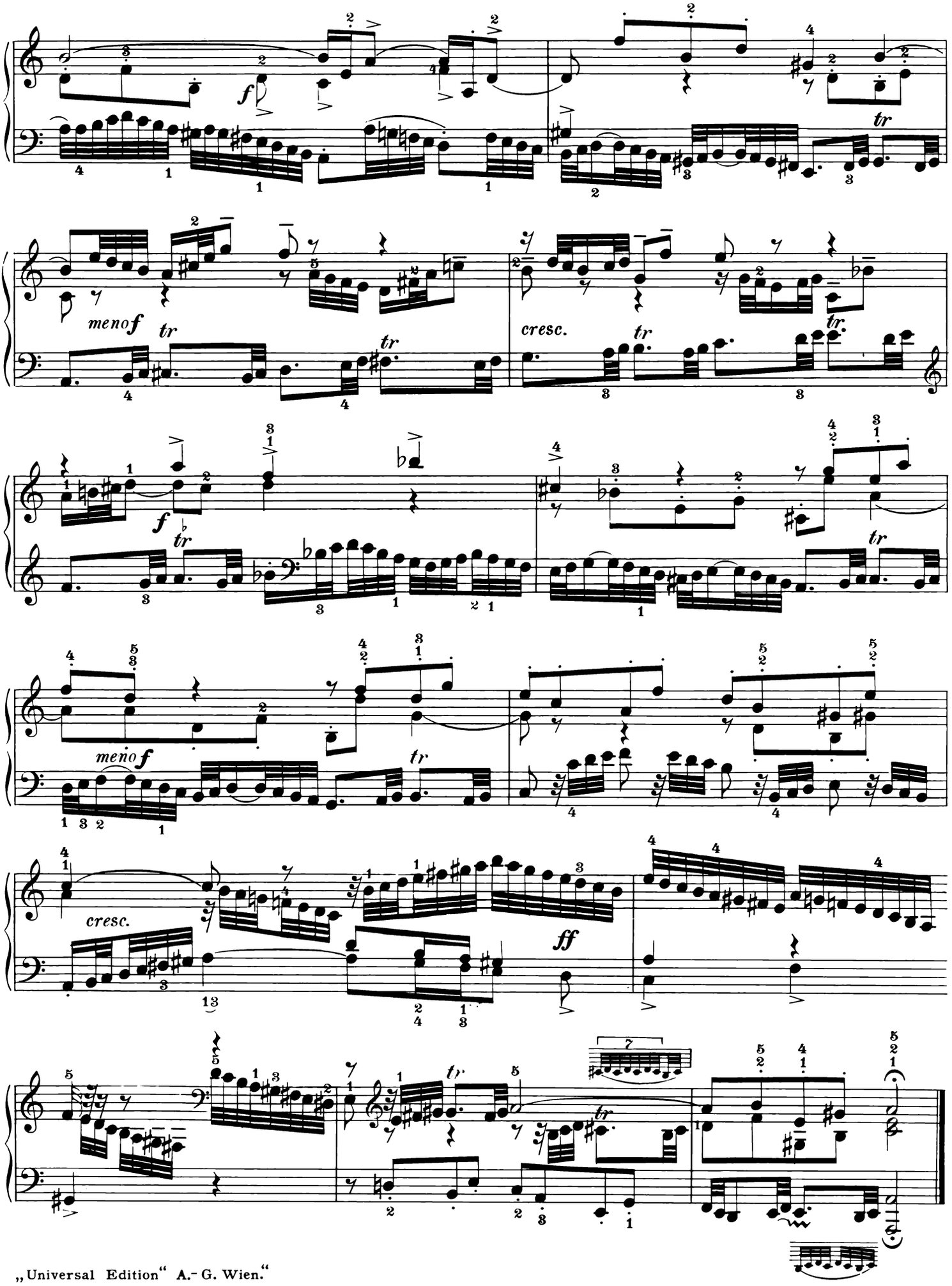
FUGA XX.



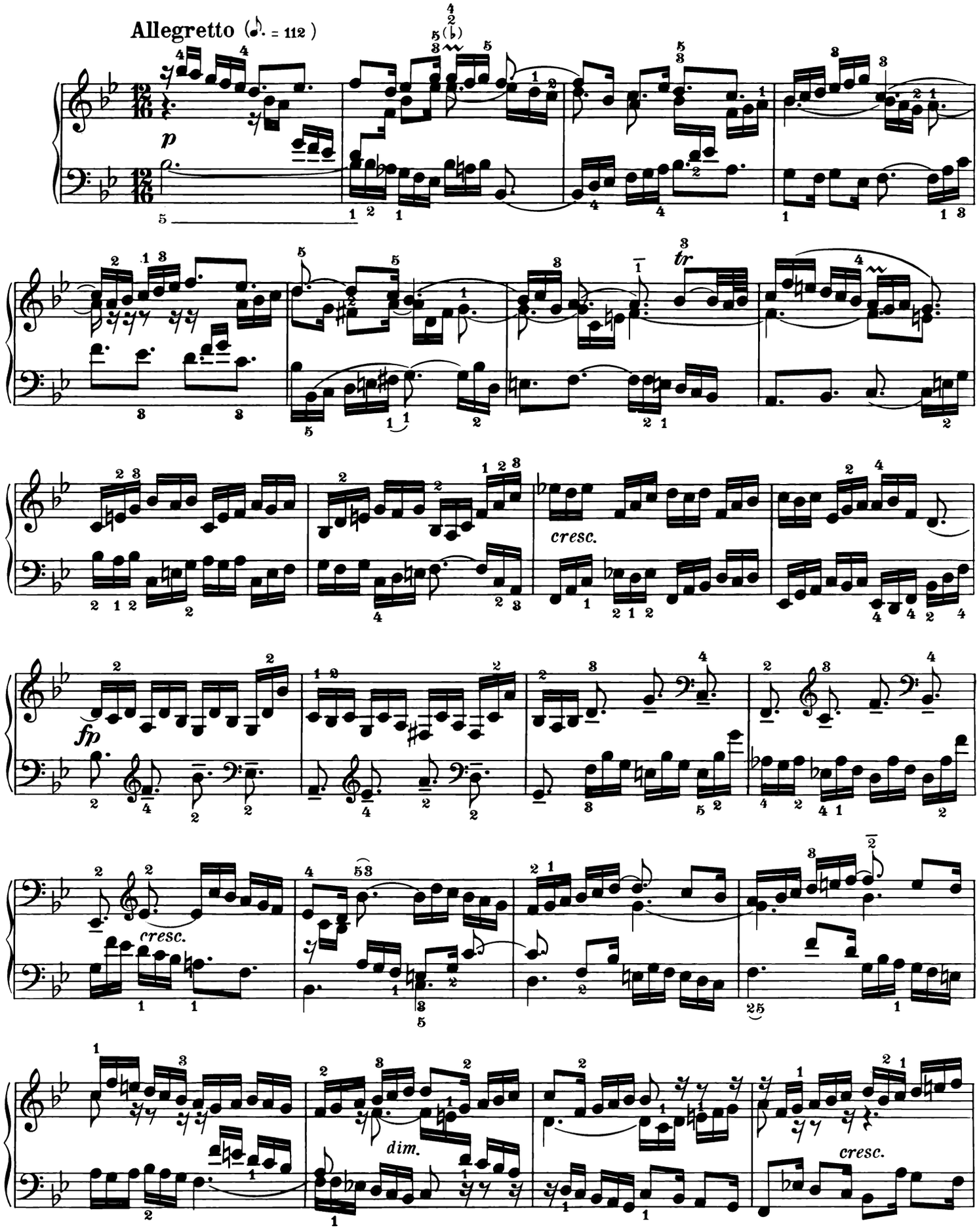
*) Die Punkte sind autographisch.
„Universal Edition" A.-G. Wien.

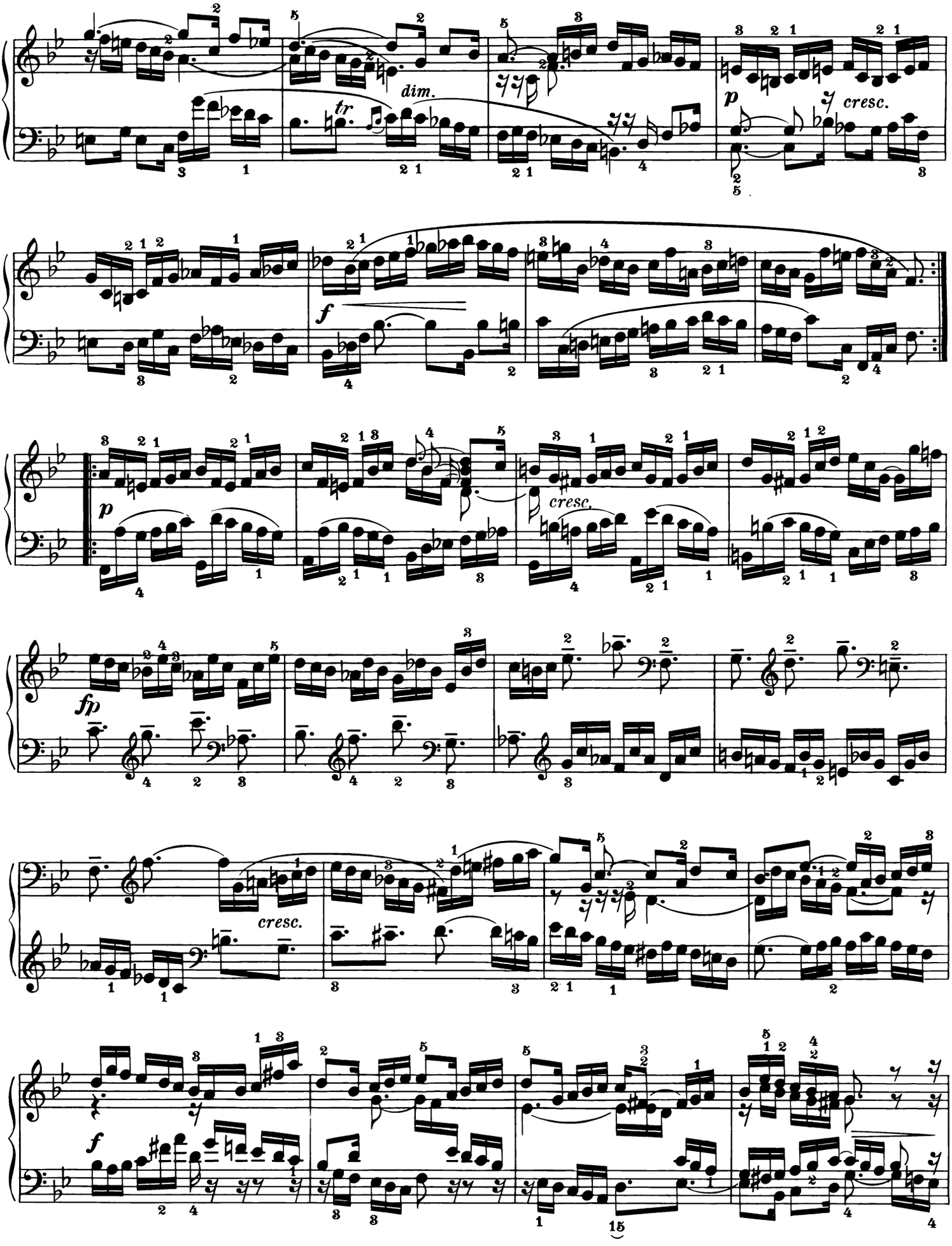
*) *Les points sont autographiques.*

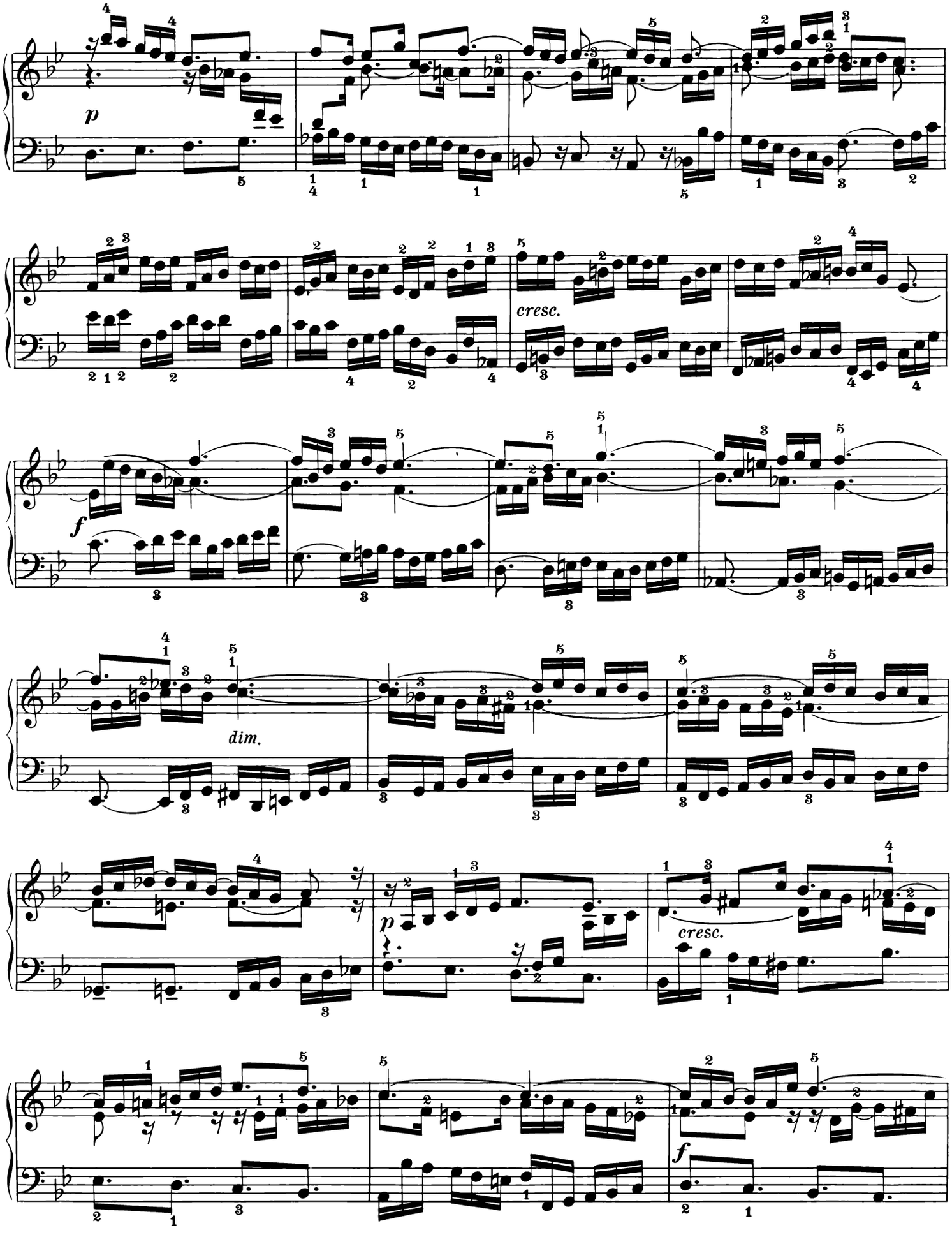
*) The dots are autographic.

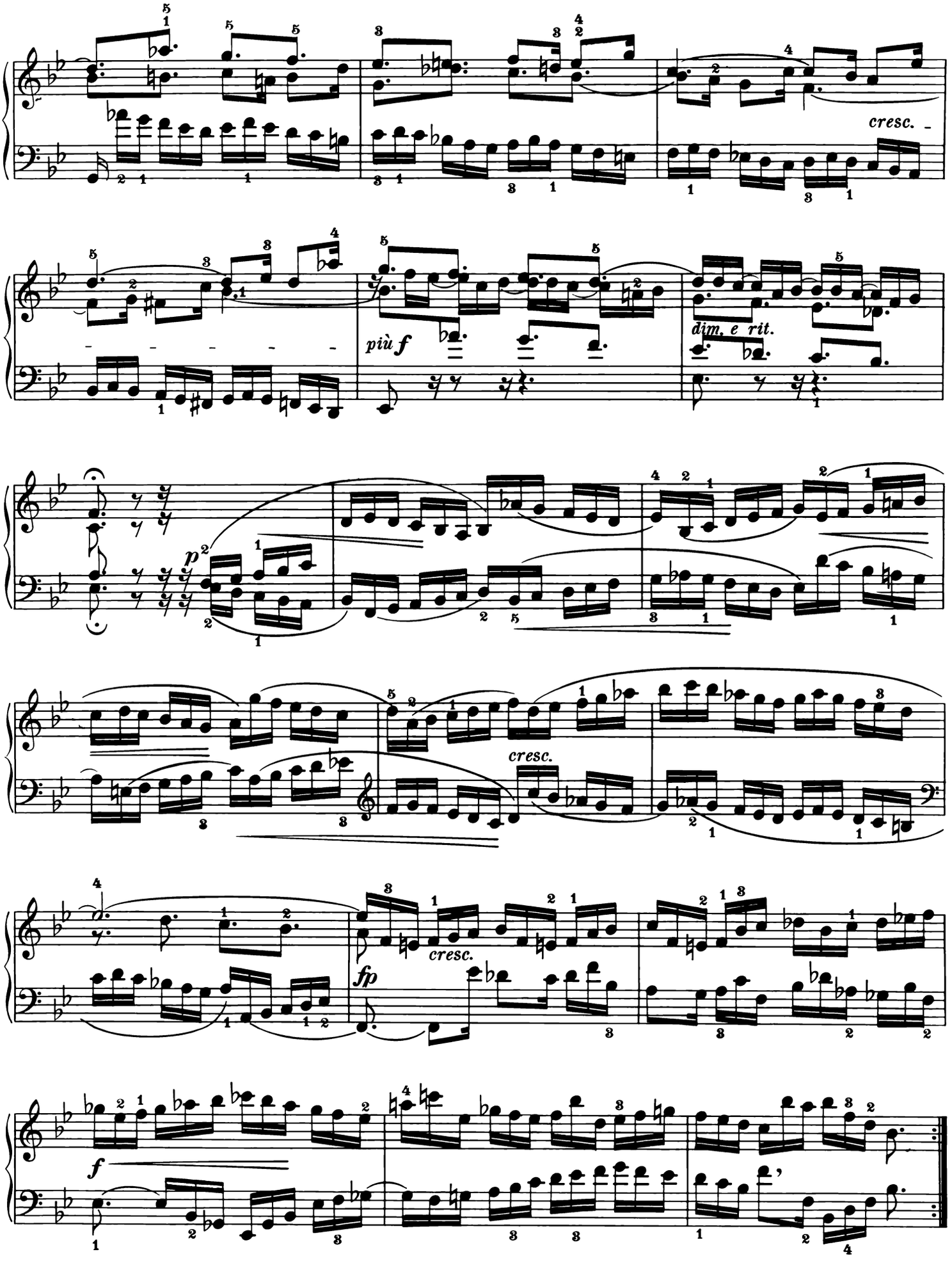

f
tr
meno f
tr
tr
cresc.
tr
f
tr
tr
meno f
tr
cresc.
ff

PRAELUDIUM XXI.

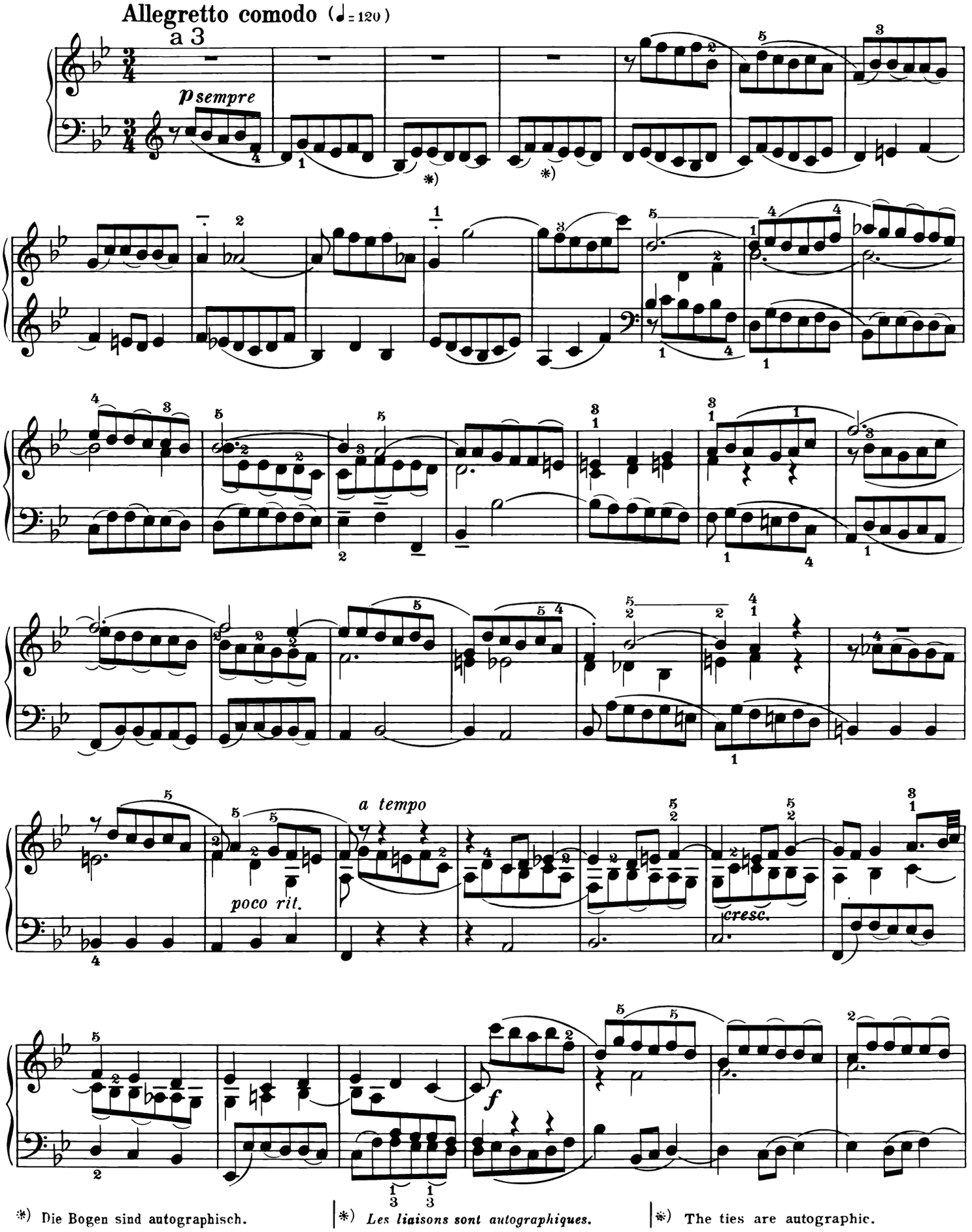



dim.
tr
p
cresc.
f
p
cresc.
fp
cresc.
f


p
cresc.
f
dim.
p
cresc.
f


cresc.
più f
dim. e rit.
p
cresc.
fp
cresc.
f

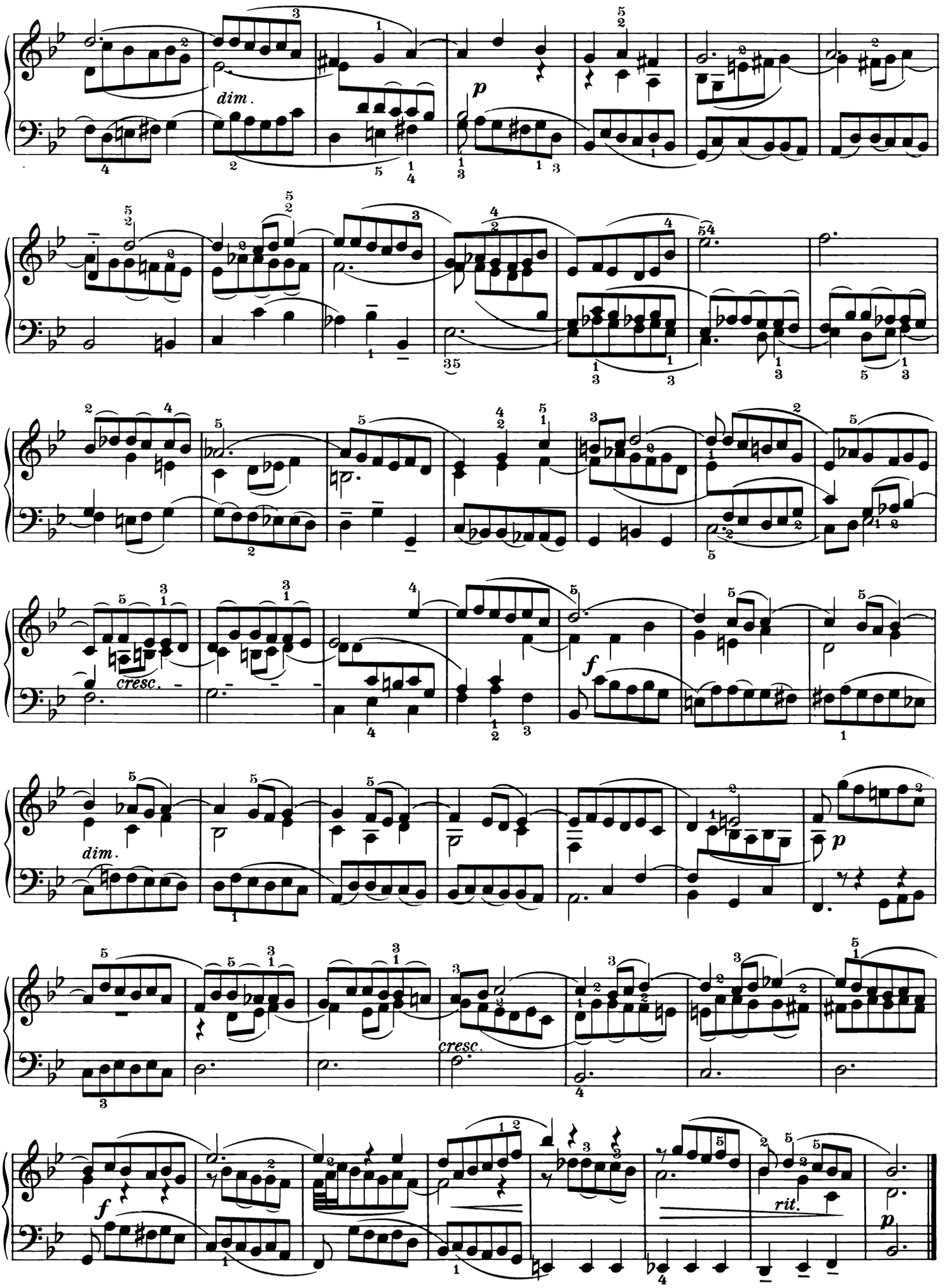
FUGA XXI.



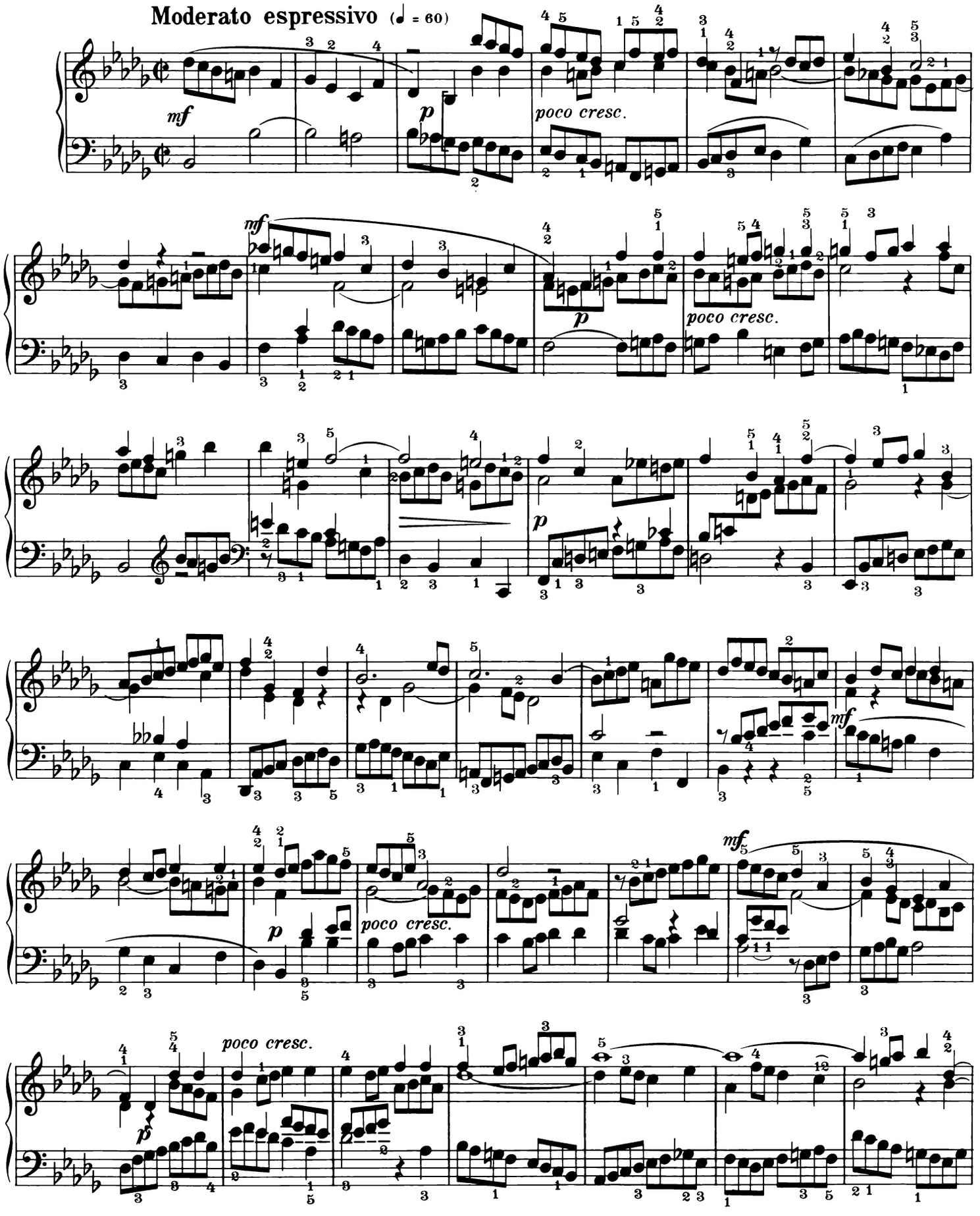
*) Die Bogen sind autographisch.

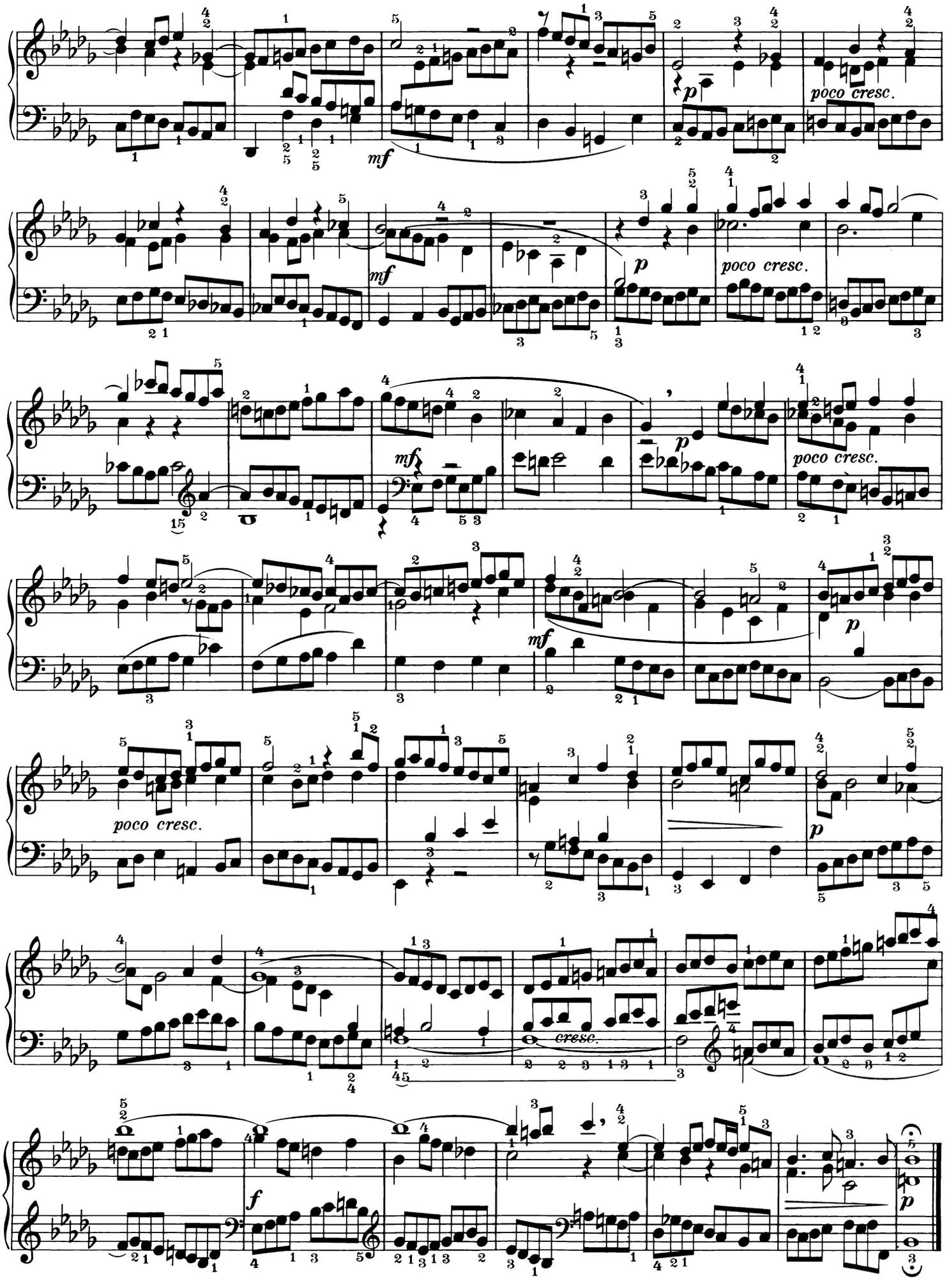
*) *Les liaisons sont autographiques.*

*) The ties are autographic.


dim.
p
cresc.
f
dim.
p
cresc.
f
rit.
p

PRAELUDIUM XXII.

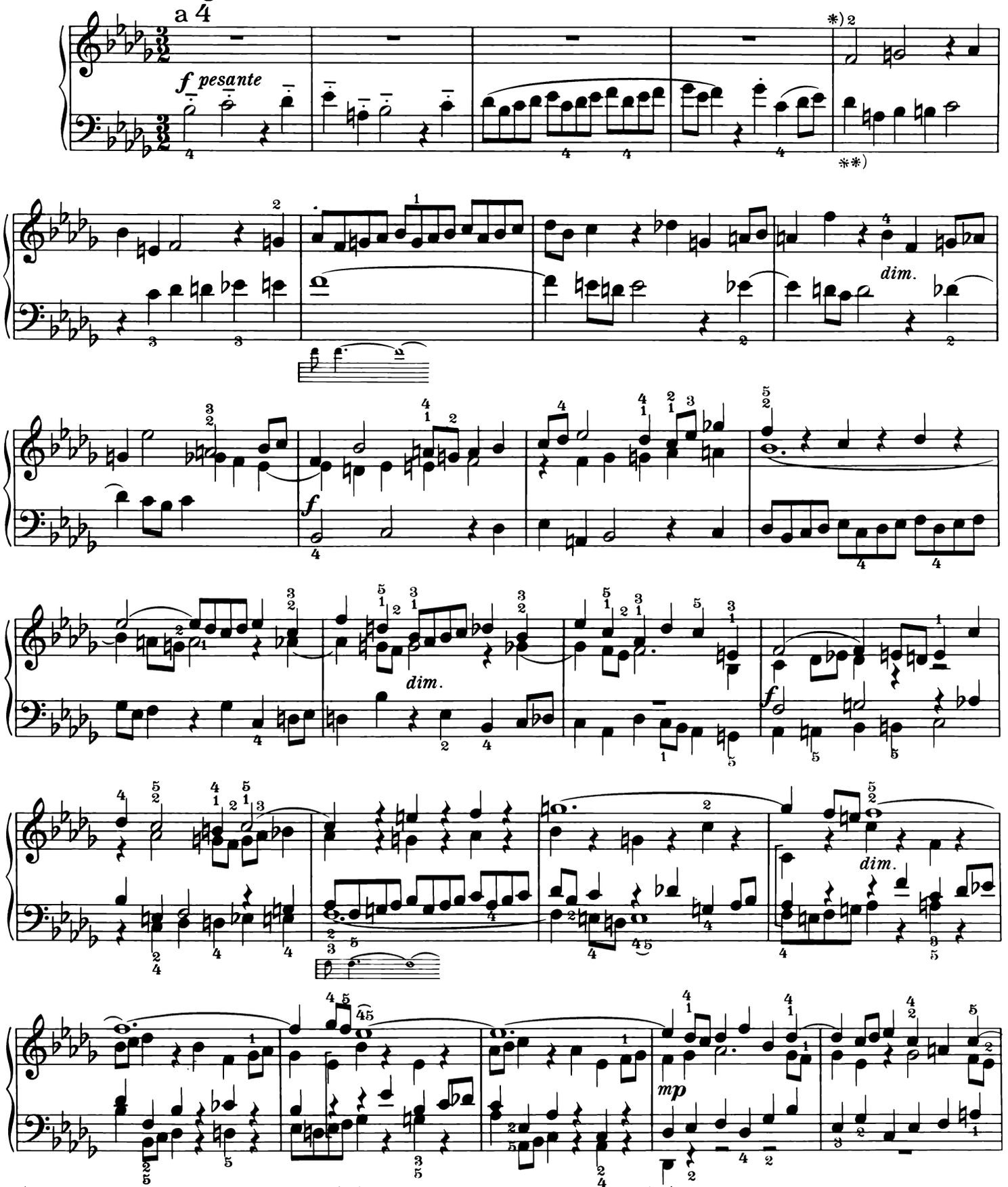



mf
p
poco cresc.
mf
p
poco cresc.
mf
p
poco cresc.
mf
p
poco cresc.
p
cresc.
f
p

FUGA XXII.

Allegro moderato (♩= 72)

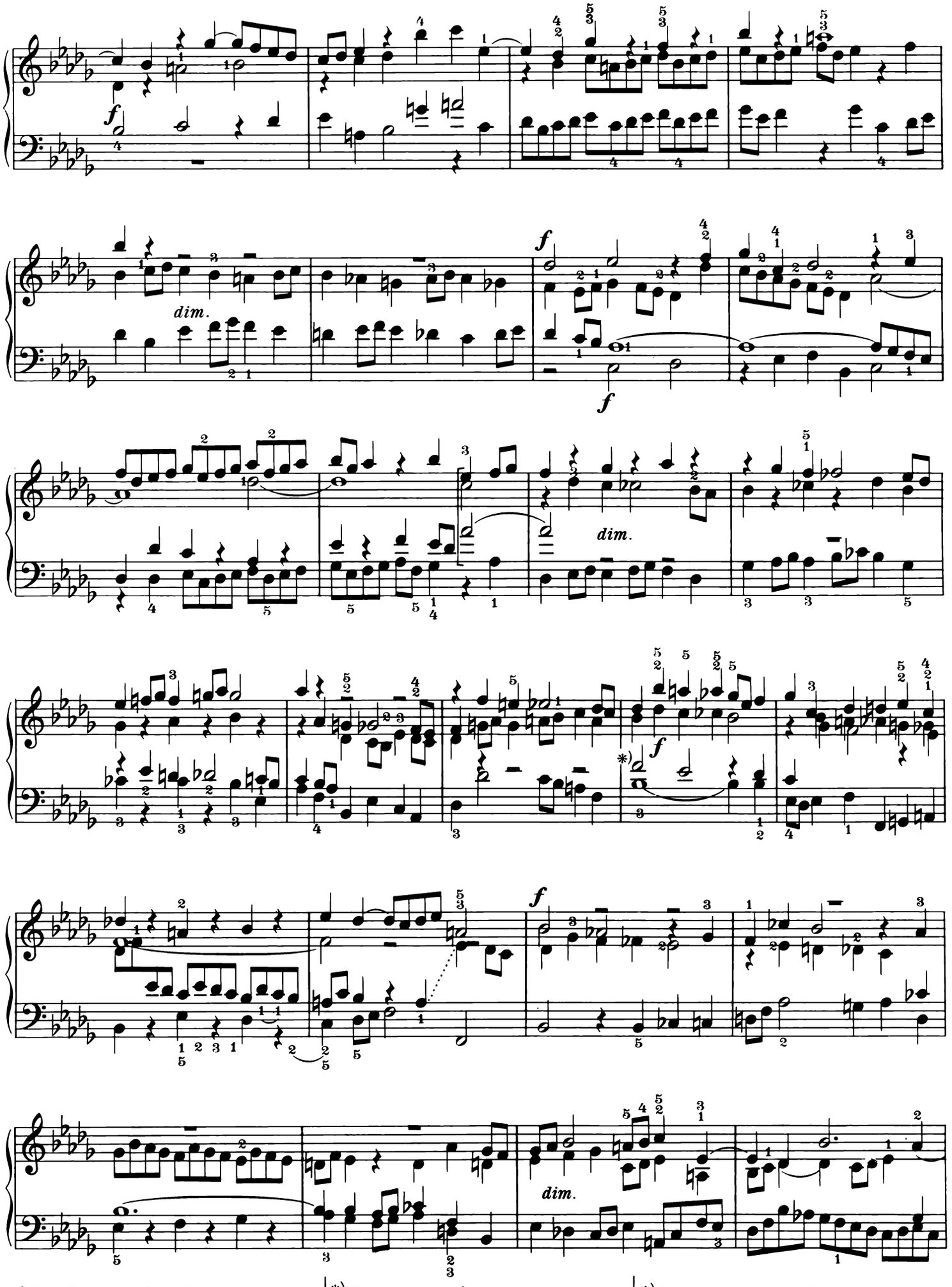
a 4



*) Das Thema überall wie beim ersten Eintritt phrasiert.
**) Die Viertel überall non legato.

*) *Le thème doit être phrasé partout comme lors de sa première apparition.*
**) *Les noires seront toutes jouées „non legato!“*

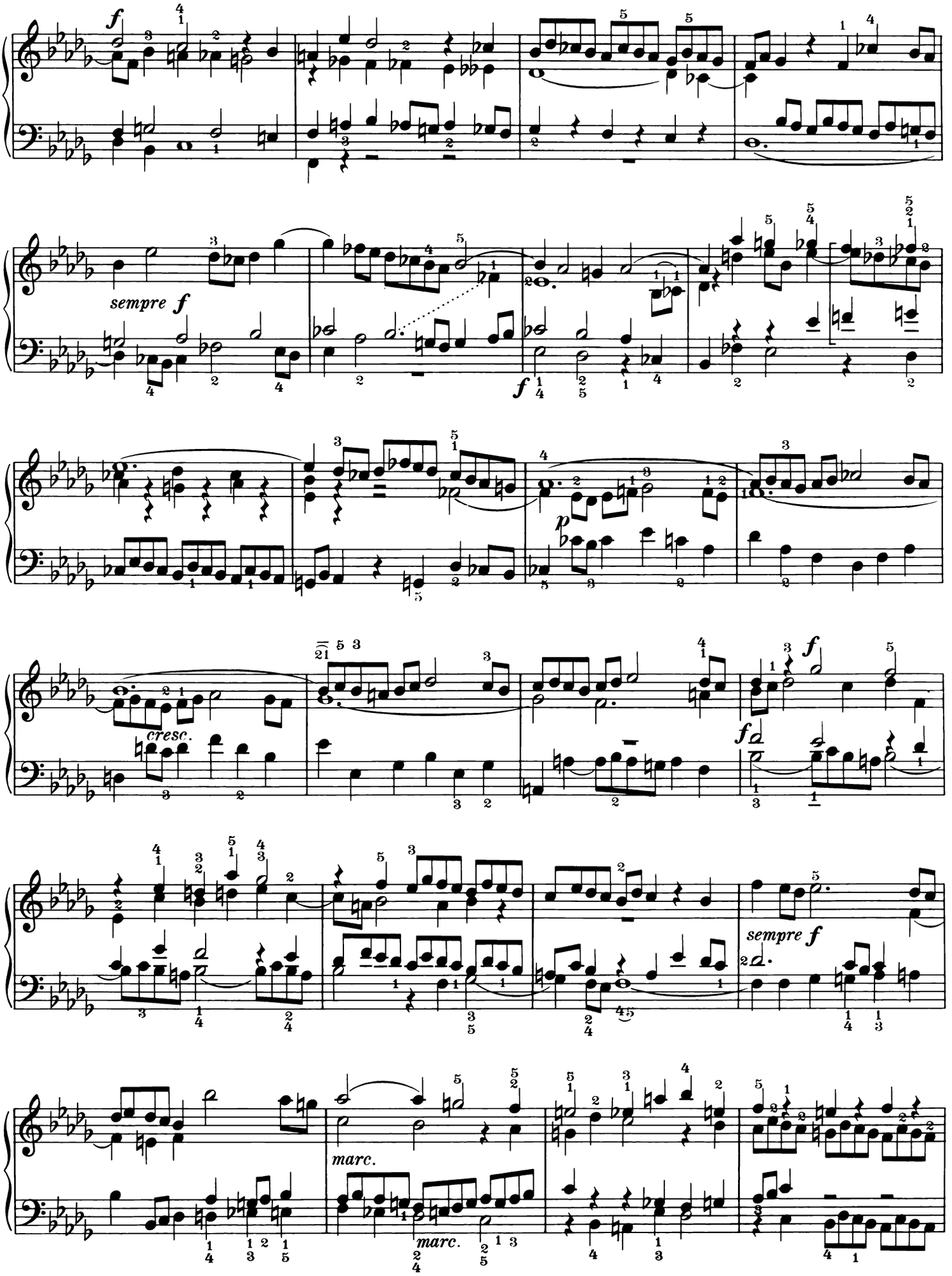
*) The theme should be phrased every where as at its first entry.
**) The crochets always non legato.

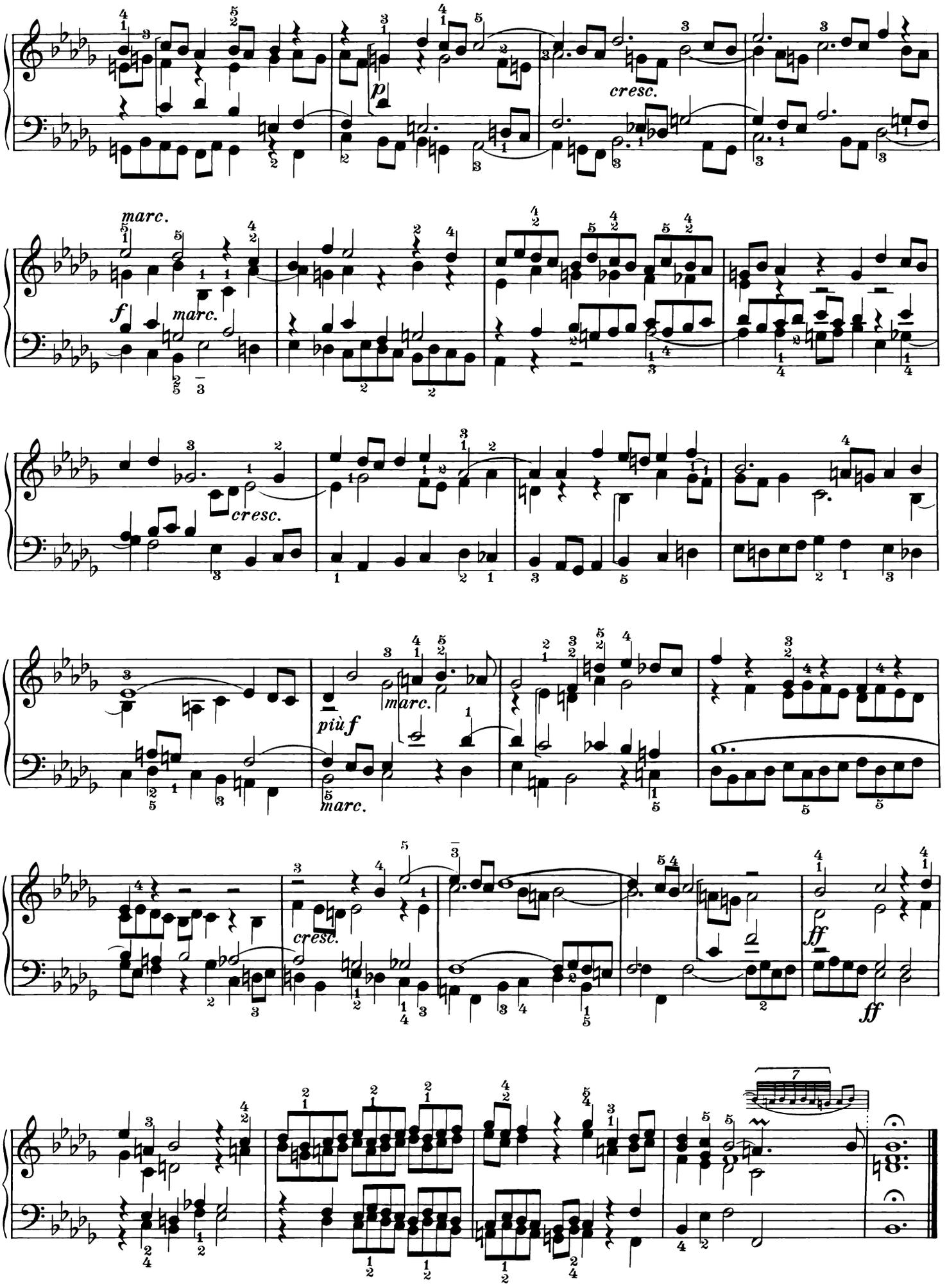


*) Siehe Bemerkung Pag. 118.

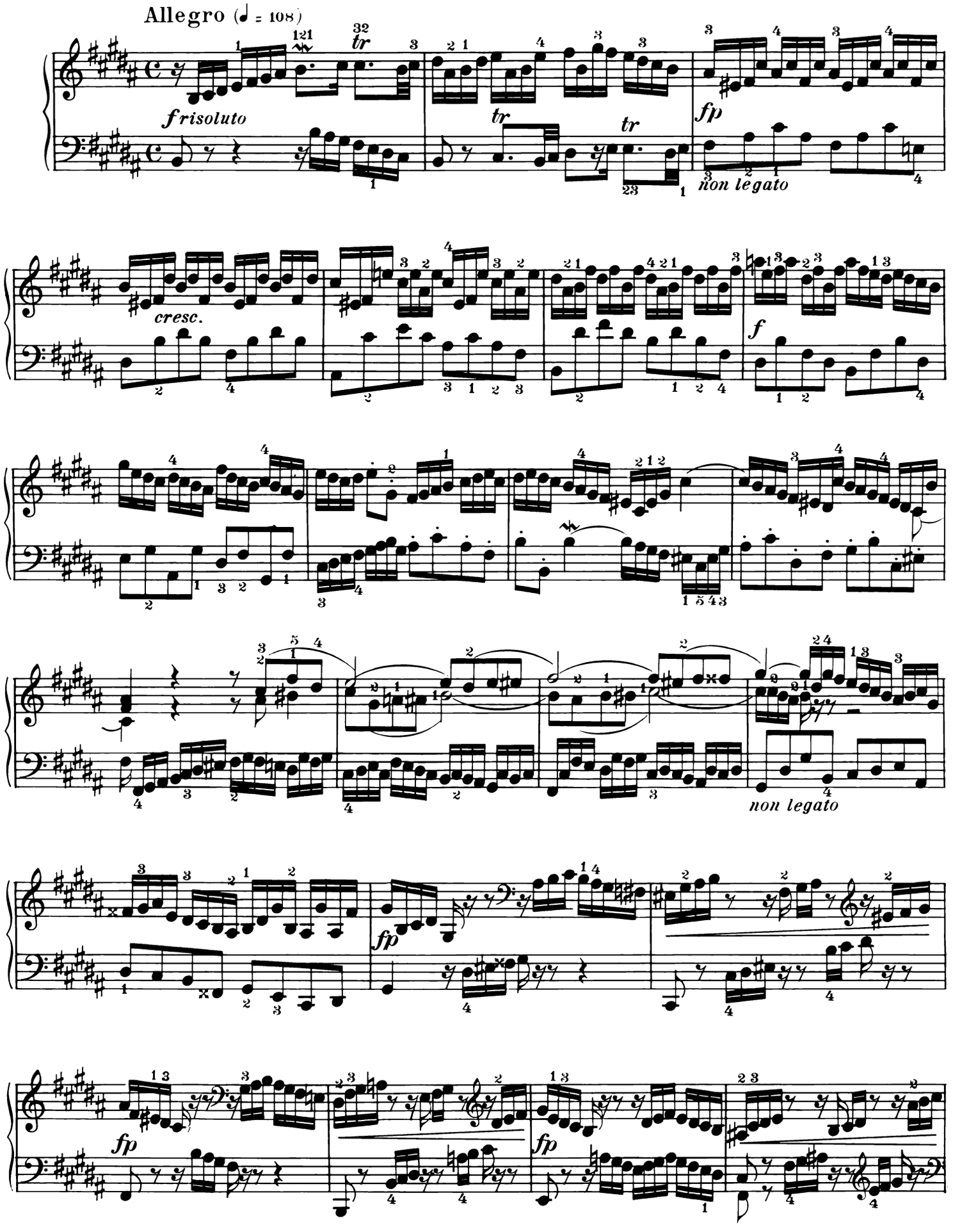
*) *Voir la remarque à la page 118.*

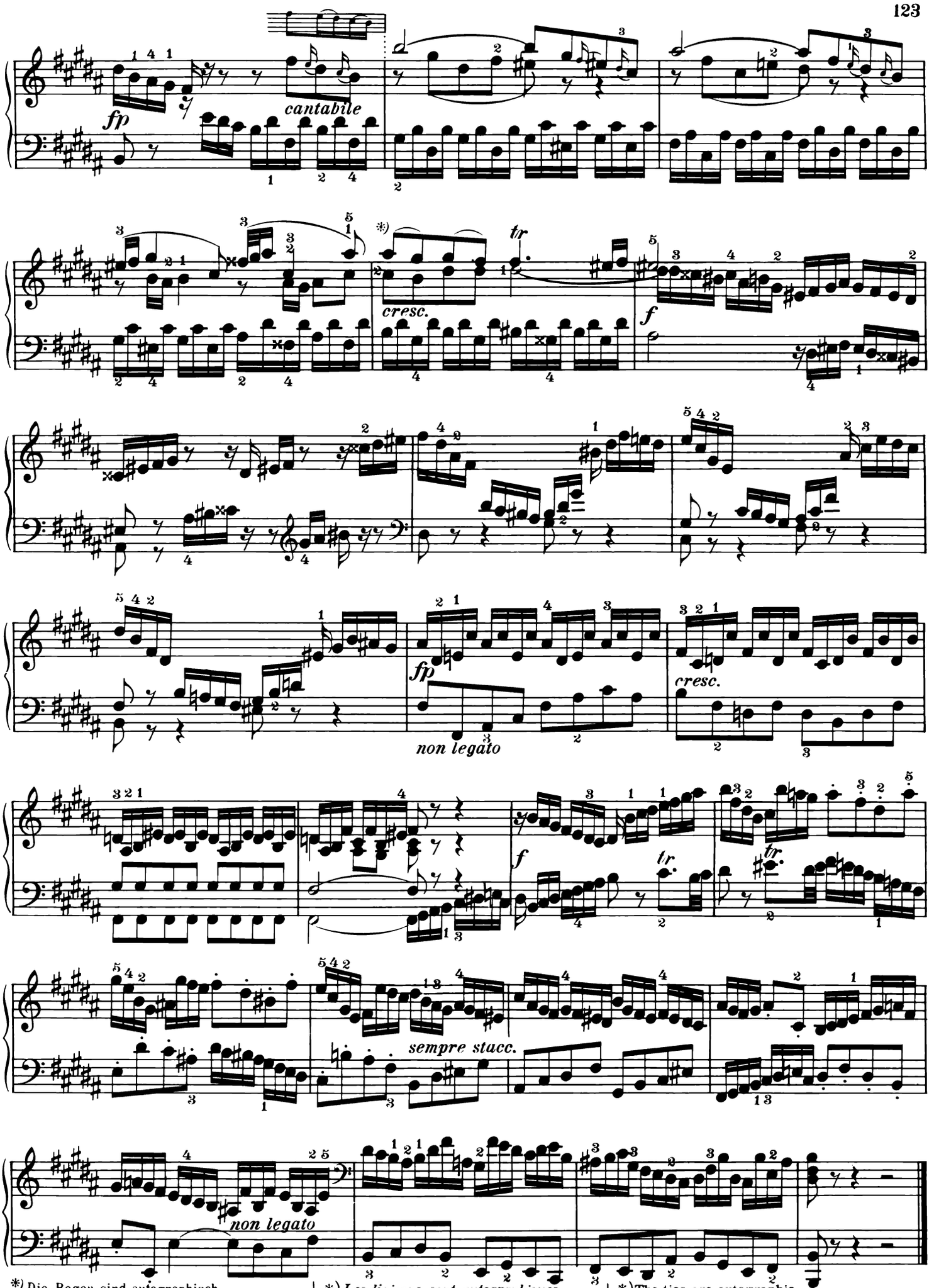
*) See remarks page 118.


f
sempre f
f
p
cresc.
f
f
sempre f
marc.
marc.


p
cresc.
marc.
f
marc.
cresc.
più f
marc.
marc.
cresc.
ff
ff

PRAELUDIUM XXIII.





*) Die Bogen sind autographisch.
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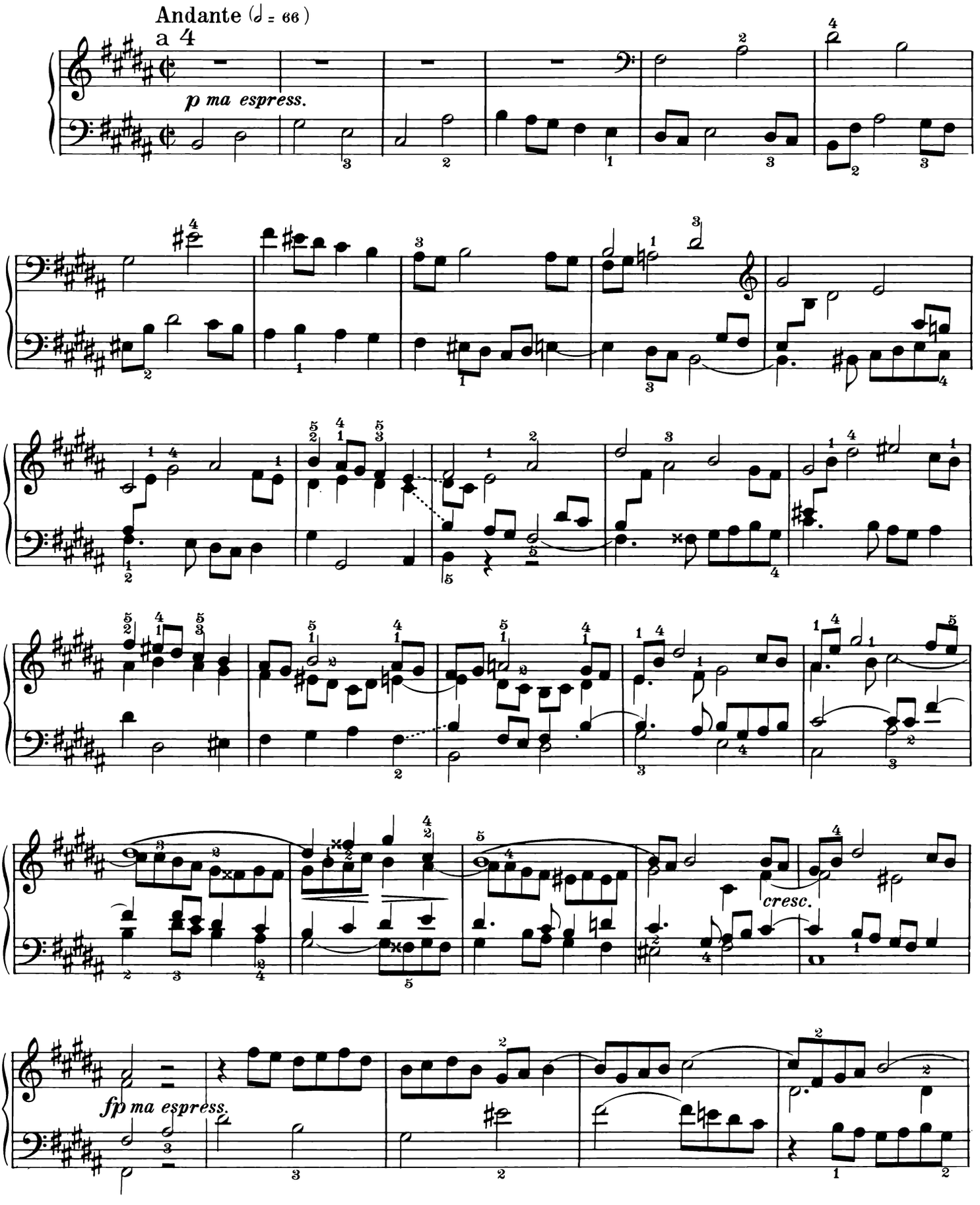
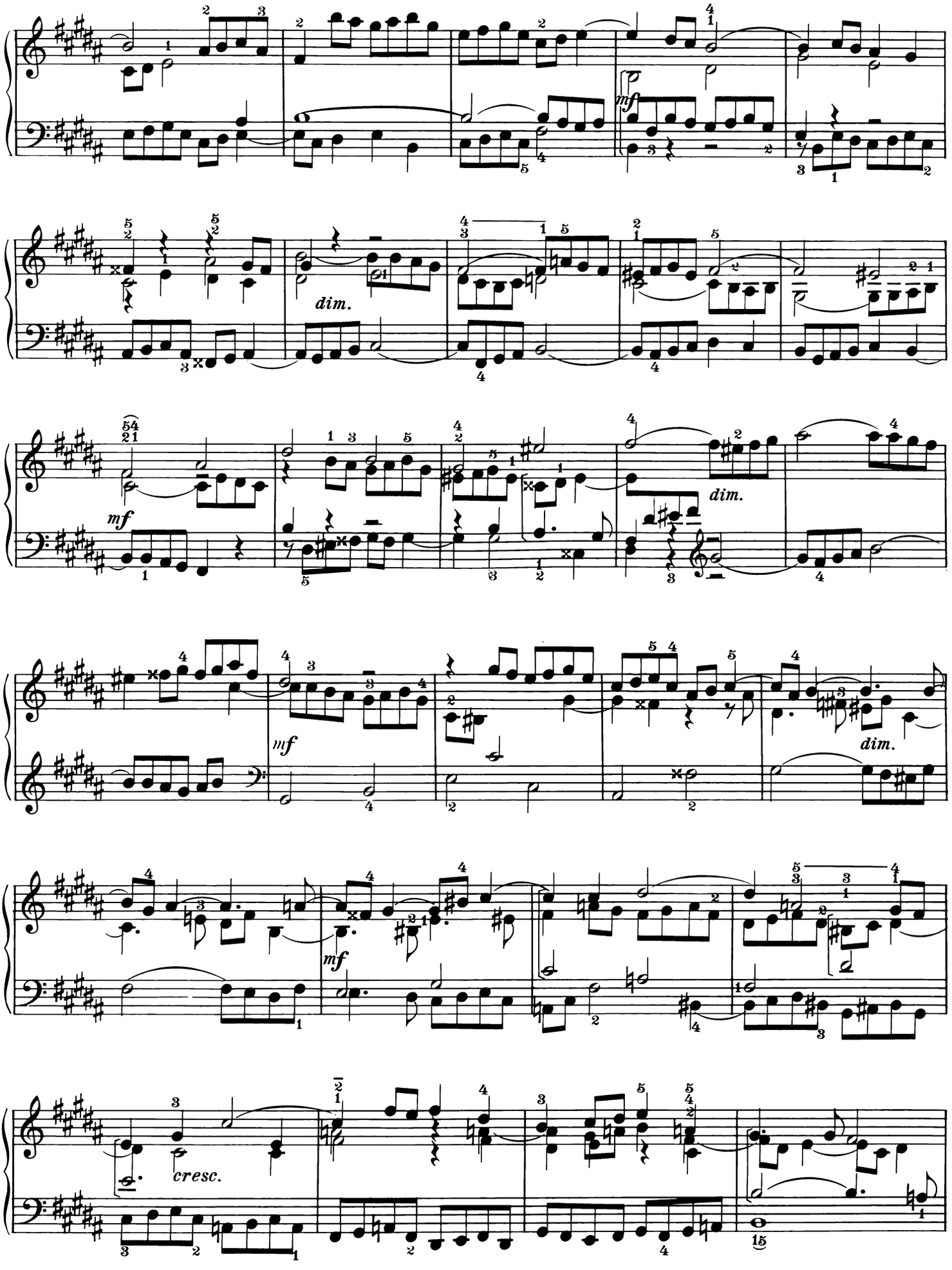
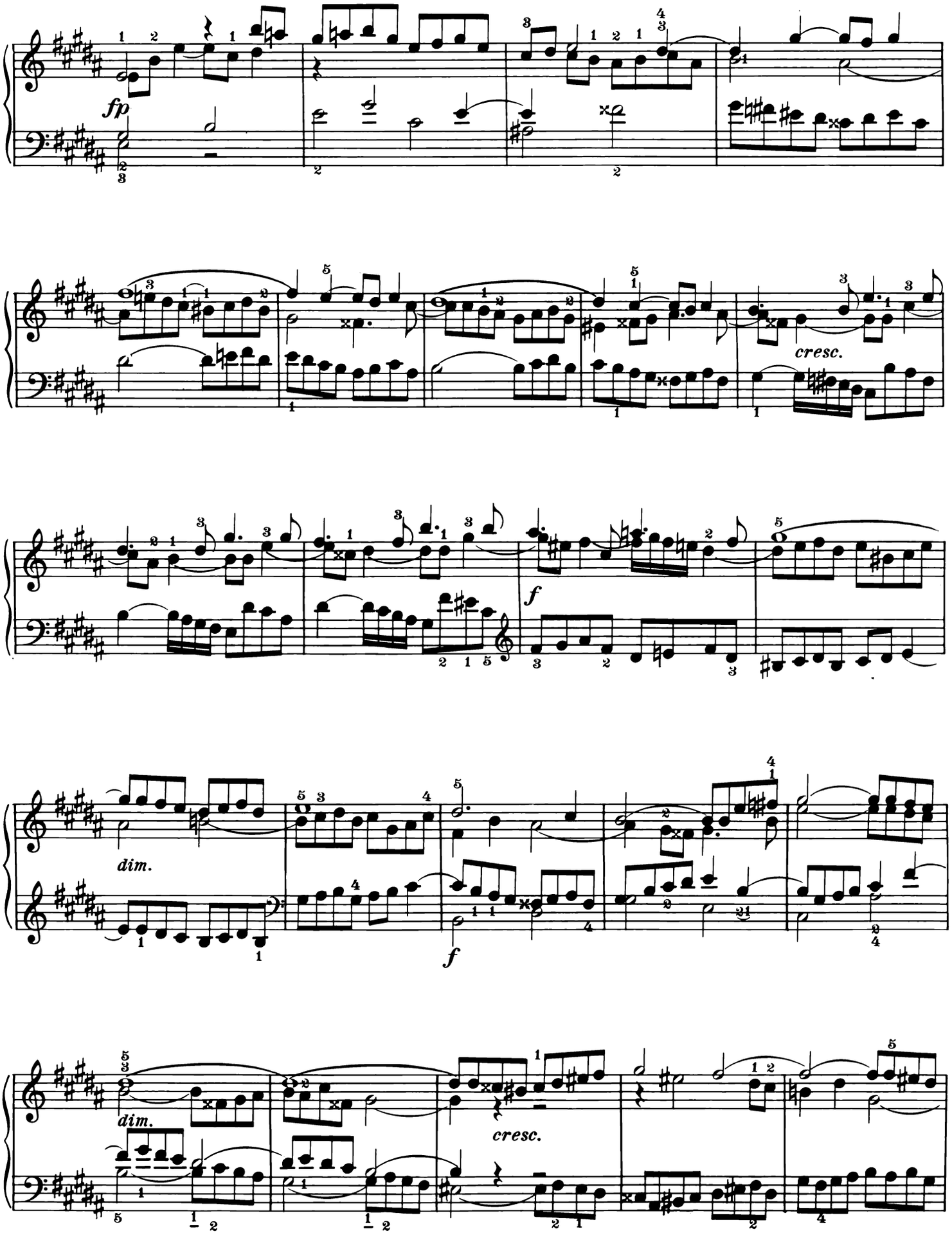
*) *Les liaisons sont autographiques.*

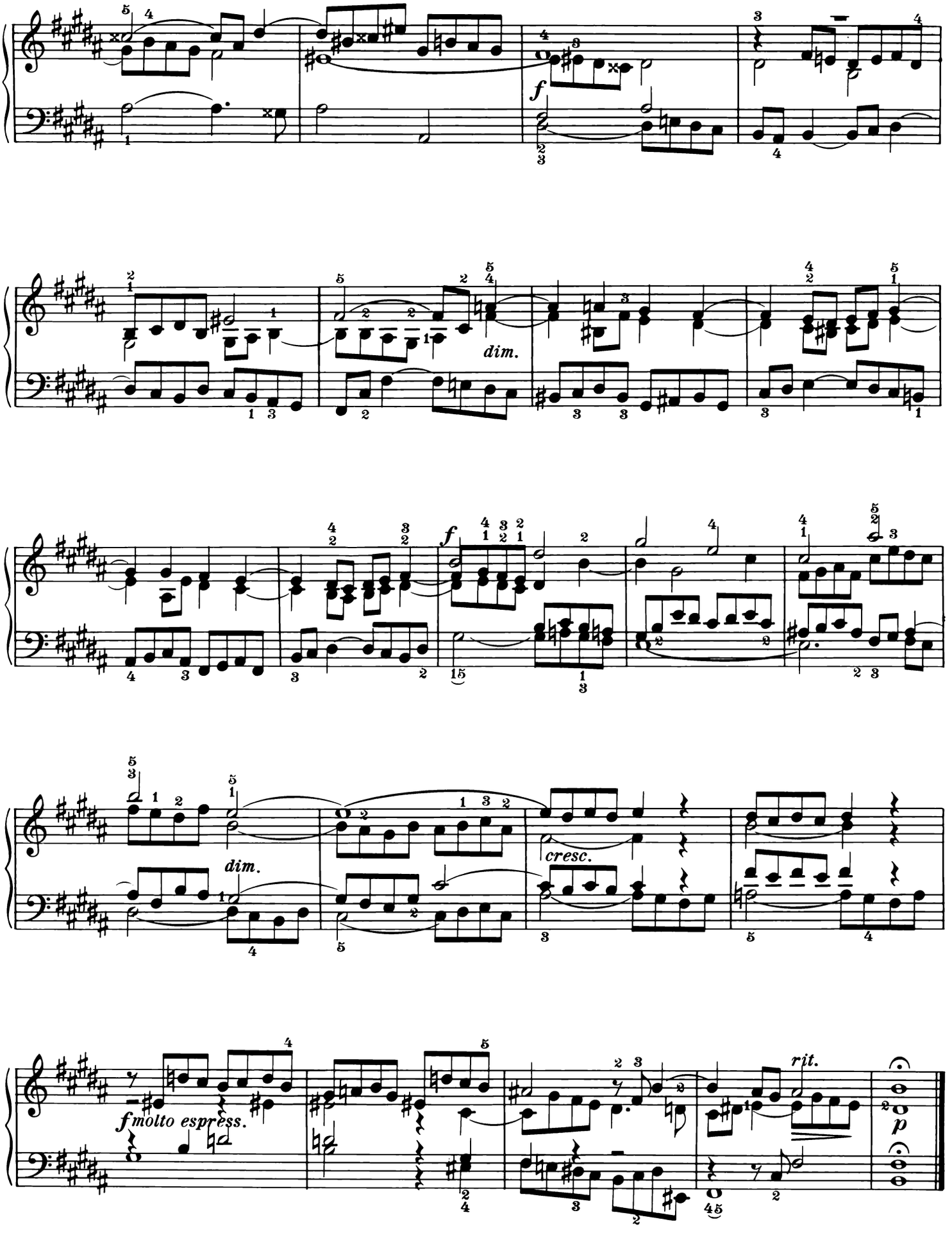
*) The ties are autographic.

FUGA XXIII.

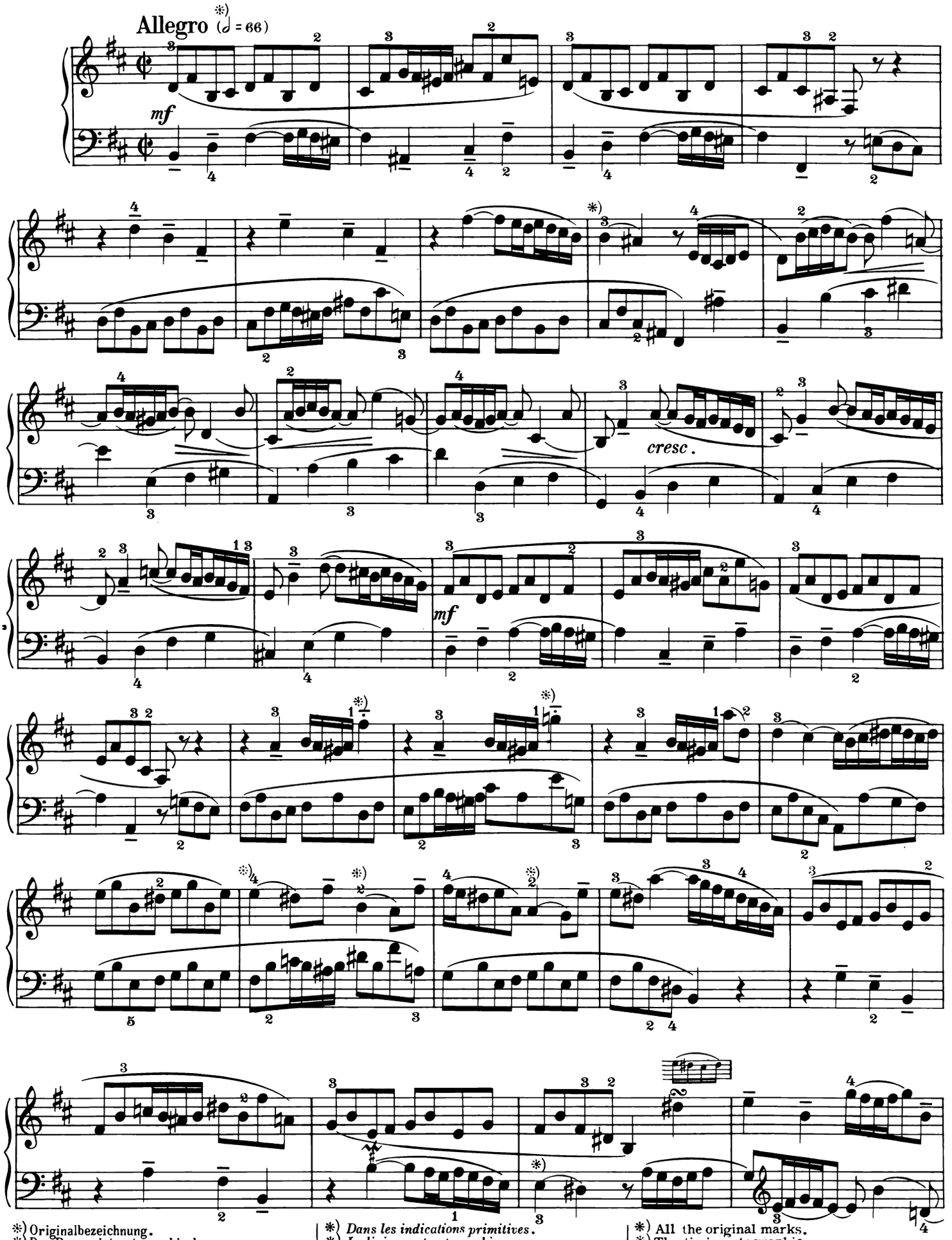



mf
dim.
mf
dim.
mf
dim.
mf
cresc.


fp
cresc.
f
dim.
f
dim.
cresc.


f
dim.
f
dim.
cresc.
fmolto espress.
rit.
p

PRAELUDIUM XXIV.



*) Originalbezeichnung.
*) Der Bogen ist autographisch.
*) Die Punkte sind autographisch.

*) *Dans les indications primitives.*
*) *La liaison est autographique.*
*) *Les points sont autographiques.*

*) All the original marks.
*) The tie is autographic.
*) The dots are autographic.

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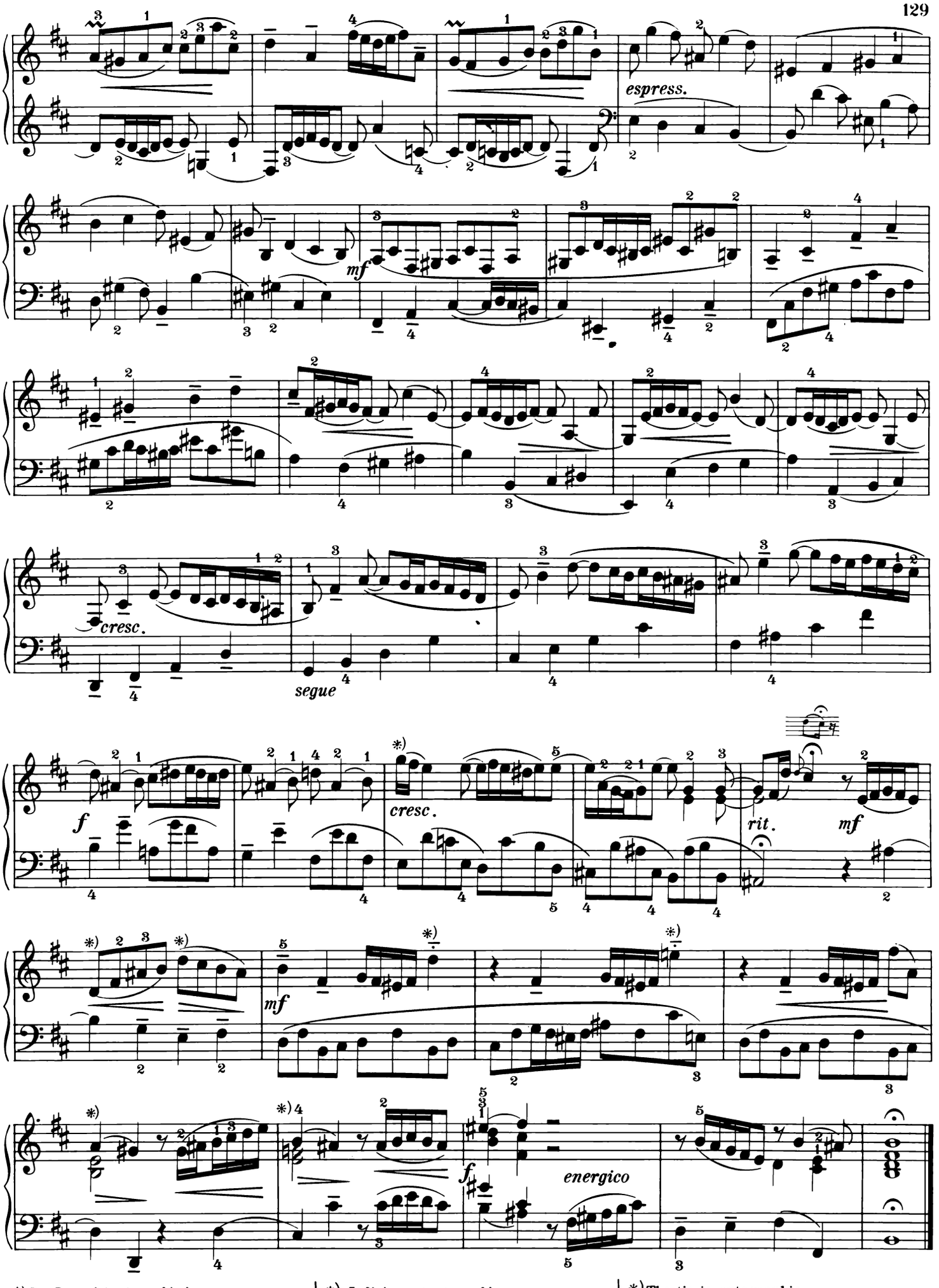
1548.



*) Der Bogen ist autographisch.
*) Die Punkte sind autographisch.
„Universal Edition" A.-G. Wien.

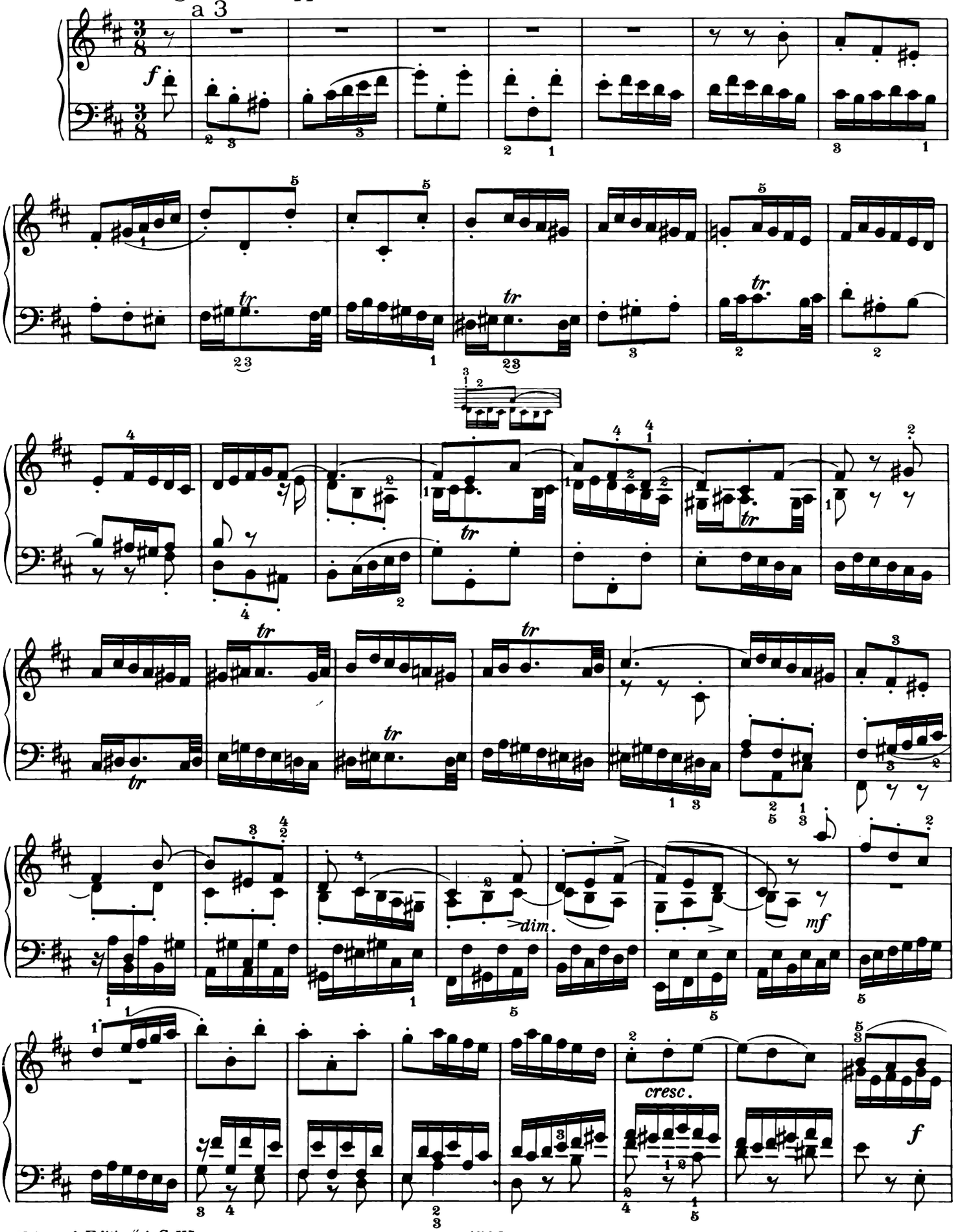
*) *La liaison est autographique.*
*) *Les points sont autographiques.*

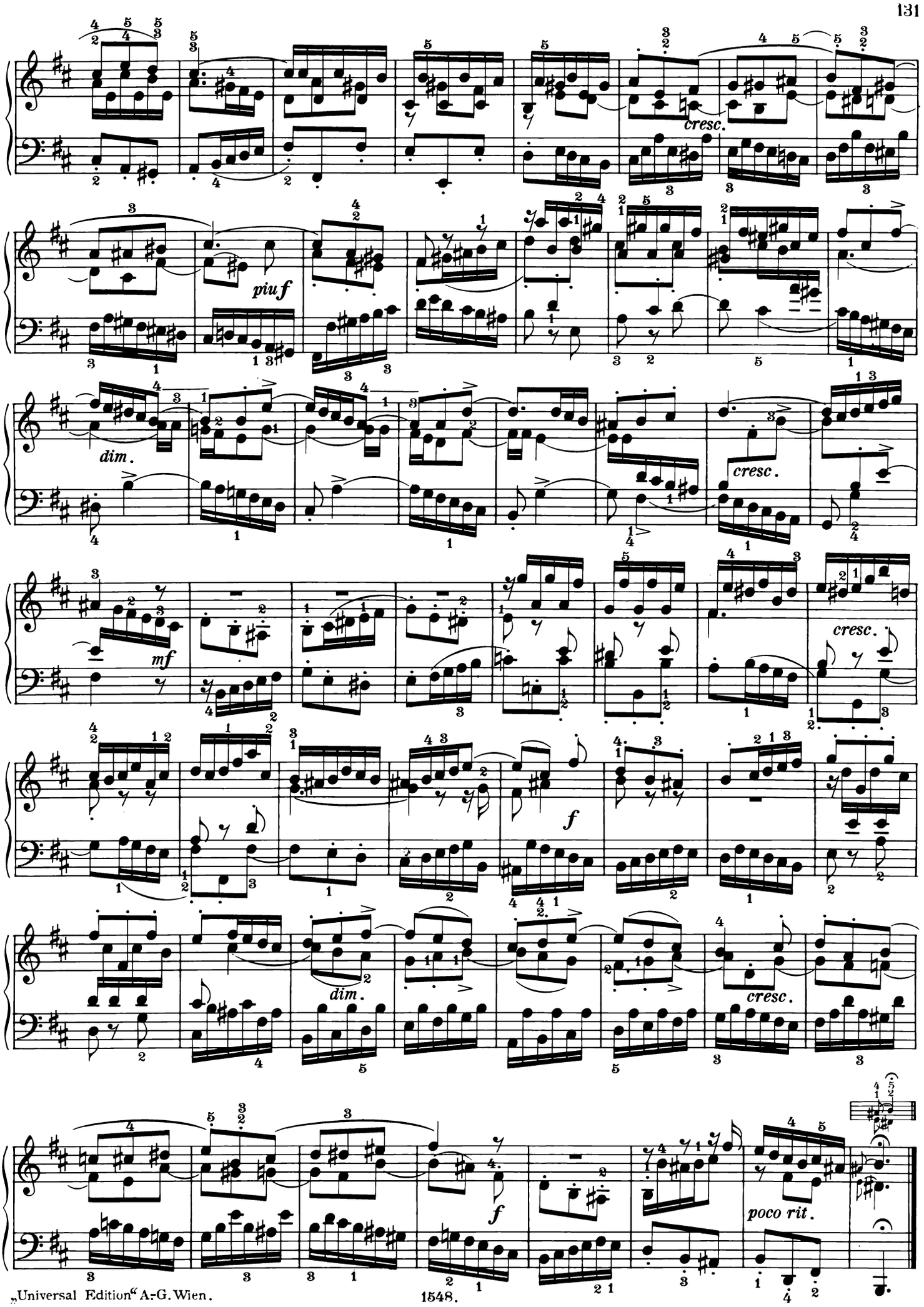
*) The tie is autographic.
*) The dots are autographic.

FUGA XXIV.

Allegro non troppo (♩. = 60)

a 3




cresc.
piuf
dim.
cresc.
mf
cresc.
f
dim.
cresc.
f
poco rit.

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Drei Intermezzi Op. 117 *(Müller, Eschenbach)* UT 50023

Sonate für Klavier und Violoncello e-Moll Op. 38 *(Boettcher, Kraus)* UT 50039

Sonate für Klavier und Violoncello F-Dur Op. 99 *(Boettcher, Kraus)* UT 50040

Klavierstücke Op. 118 *(Fellinger, Kraus)* UT 50044

Klavierstücke Op. 119 *(Fellinger, Kraus)* UT 50045

Walzer Op. 39. Erleichterte Fassung *(Höpfel)* UT 50046

CHOPIN

24 Préludes Op. 28 *(Hansen, Demus)* UT 50005

Etudes Op. 10 *(Badura-Skoda)* UT 50030

Etudes Op. 25 *(Badura-Skoda)* UT 50031

HAYDN

Sämtliche Klaviersonaten, vier Bände, Bd Ia, b, II, III *(Chr. Landon, Jonas)* UT 50026/27/28/29

MOZART

Variationen für Klavier, zwei Bände *(Müller, Seema[illegible])* UT 50008/9

Sonaten für Klavier und Violine, drei Bände *(Marguerre, Oistrach)* UT 50032/33/34

Sonaten für Klavier, zwei Bände *(Scholz, Füssl)* UT 50035/36

Klavierstücke *(Müller, Kann)* UT 50037

SCHUBERT

Impromptus, Moments musicaux, Drei Klavierstücke *(Badura-Skoda)* UT 50001

Sonaten für Klavier und Violine *(Holl, Oistrach, Kann)* UT 50004

Fantasie C-Dur („Wanderer-Fantasie"), *(Badura-Skoda)* UT 50010

Sämtliche Tänze, zwei Bände *(Weinmann, Kann)* UT 50021/22

Moments musicaux *(Badura-Skoda)* UT 50043

Impromptus D 899 (Op. 90) *(Badura-Skoda)* UT 50055

Impromptus D 935 (Op. post. 142) *(Badura-Skoda)* UT 50056

SCHUMANN

Kinderszenen Op. 15 *(Goebels)* UT 50006

Papillons Op. 2 *(Müller, Puchelt)* UT 50014

Fantasiestücke Op. 12 *(Müller, Puchelt)* UT 50038

Die Reihe wird fortgesetzt
This series will be continued