

A Kalmus Classic Edition

Johann Sebastian

BACH

**VARIOUS SHORT
PRELUDES AND FUGUES**

Edited by
DR. HANS BISCHOFF

FOR PIANO

K 03104



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Various Short Preludes and Fugues

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TABLE OF EMBELLISHMENTS



For the uninitiated performer the following indications will suffice—in reference to this volume.

1) Grace notes, like all other embellishments, enter ON the beat—not before it. Unless indicated otherwise, they should be executed quickly.



2) The trill (tr or ) generally begins on the auxiliary note. There is usually an after-beat, unless this is replaced by one or more indicated notes. The after-beat is unnecessary before a descending second. The symbol for the trill with an up-

beat is  or . The trill starting on the lower note  and the one starting on the upper note 

usually both end with an after-beat. The following symbols may also be used to indicate the same:  and . The

short trill  is usually tied to the upper second preceding. Its symbol frequently takes the place of 

and tr.

3) The mordent  or  often takes the tone a minor second lower as the auxiliary note, although the neighboring note is sometimes a major second lower. (Compare Türk, Ch. IV p. 61.)

4) The turn  placed over a note is executed , placed between two notes it is played 

In dotted rhythm, the turn proper ends on the dot 

5) The slurred note  is played 

6) Other embellishments are explained in the annotations.

DR. HANS BISCHOFF.

Twelve Little Preludes, or Studies for Beginners

Some of the preludes comprising this little collection are to be found in the "Little Piano Book" ("Clavierbüchlein") of Friedemann Bach (1720), i.e. numbers 1, 4, 5, 8, 9, 10, 11. Unfortunately, years have passed since my cursory perusal of this manuscript. The other preludes appear in a manuscript of Kellner with which I am not familiar. I am, therefore, basing this edition on the carefully corrected text contained in the Peters Edition. Moreover, I have compared this with a copy of the "Clavierbüchlein" belonging to the Joachimsthal High School; the latter is certainly inaccurate in its notation of ornaments. The auto-

graph also contains a Prelude in C major



which would be admirably suited for this collection; its omission is presumably due

to its close similarity to the opening prelude of the set.

It is interesting to note that some of the pieces in the "Clavierbüchlein" are entitled Praeambulum instead of Praeludium.

Moderato. (♩ = 96.)

1.

1) A instead of B in the copy belonging to the Amalien-library.

2) The ties connecting the low G's are missing in Peters.

3) F sharp instead of F natural in the Amalien-library copy.

4) The Amalien-library copy contains the following final chord:



A simpler trill is adequate for less proficient performers.