Das Wohltemperirte Klavier

von

Joh. Seb. Bach

revidirt und mit Fingersatz versehen

von

CARL CZERNY

und

F. A. ROITZSCH.

Eigenthum des Verlegers.

LEIPZIG
C. F. PETERS.

Vorwort.

Bei dieser neuen Ausgabe von J. S. Bach's wohltemperirtem Clavier hat man vor Allem gestrebt, durch Vergleichung aller frühern Ausgaben so wie einiger ältern Handschriften, die möglichste Correctheit und Vollständigkeit zu erlangen. In der Angabe des Fingersatzes, wodurch dieses Werk eine weit grössere Gemeinnützlichkeit erhält, wurde stets der zweifache Gesichtspunkt beachtet:

Erstens, die Hände, auch in den verwickeltesten Fällen möglichst ruhig zu halten;

Zweitens, jede einzelne Stimme von den Andern unabhängig, streng gebunden und folgerecht ausführen zu können.

Der Spieler wird die daran zu verwendende Mühe, sowohl auf dem Pianoforte wie auf der Orgel, durch die gehaltreiche Wirkung belohnt finden, die mit einem vollstimmigen und fliessenden Spiele hervorgebracht wird.

Das Zeitmaass und den Vortrag habe ich

Erstens, nach dem unzweifelhaften Character eines jeden Satzes;

Zweitens, nach der wohlbewahrten Erinnerung wie ich eine grosse Anzahl dieser Fugen einst von Beethoven vortragen hörte;

Drittens endlich nach den Ideen aufzuzeichnen und zu bewahren gesucht, welche ich selbst durch ein mehr als dreissigjähriges Studium dieses Werkes in mir festsetzte.

Wo ein bedeutend schnelles Zeitmaass vorgeschrieben wurde, ist es natürlicher Weise nur für das Pianoforte berechnet. Wollte man jedoch die so bezeichneten Sätze auch auf der Orgel vortragen, dann müsste allerdings das Tempo bedeutend langsamer genommen werden.

Für diejenigen, denen kein Maelzel'scher Metronom zu Gebote steht, wird noch erinnert, dass das Allegro bei diesen ältern Compositionen in der Regel viel ruhiger und langsamer zu nehmen ist, als bei modernen Tonstücken.

Preface.

En faisant paraître le Clavecin bien tempéré de J. S. Bach, notre principal but a été de présenter cet ouvrage dans toute son intégrité; à cet effet, nous avons compulsé les éditions existantes et les avons comparées scrupuleusement aux manuscrits de l'auteur. Le doigté, l'un des meilleurs titres de recommandation de cette édition, offrira à l'exécutant deux avantages sérieux:

1º *D'apprendre a tenir les mains bien tranquilles même pendant les passages les plus compliqués;*

2º *De pouvoir faire entendre chaque partie indépendante des autres et d'obtenir un jeu lié et pondéré.*

L'exécutant se verra récompensé de sa persévérance par l'effet solide qu'il tirera tant au piano qu'à l'Orgue d'une exécution sérieuse de morceaux à plusieurs parties.

Pour déterminer le temps et l'expression de chaque morceau je me suis basé:

1º *Sur le vrai caractère de chaque composition;*

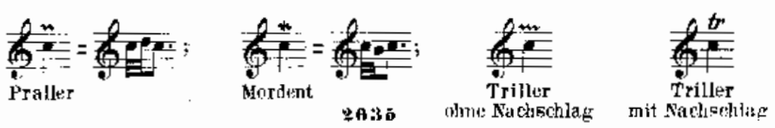
2º *Sur la manière encore bien présente a ma mémoire, dont Beethoven jouait ces fugues;*

3º *Sur l'expérience que pendant 30 années de professorat j'ai acquise à l'égard de cet ouvrage, sur lequel j'ai fait les recherches les plus zelées.*

Il va sans dire que les morceaux d'un tempo rapide n'ont été écrits qu'en vue du piano. Si l'on veut toutefois les exécuter à l'orgue, le tempo devra être beaucoup plus lent.

Enfin nous ferons observer à ceux qui n'ont pas de métronome à leur disposition, que l'allegro était beaucoup plus lent à l'époque de Bach que de nos jours.

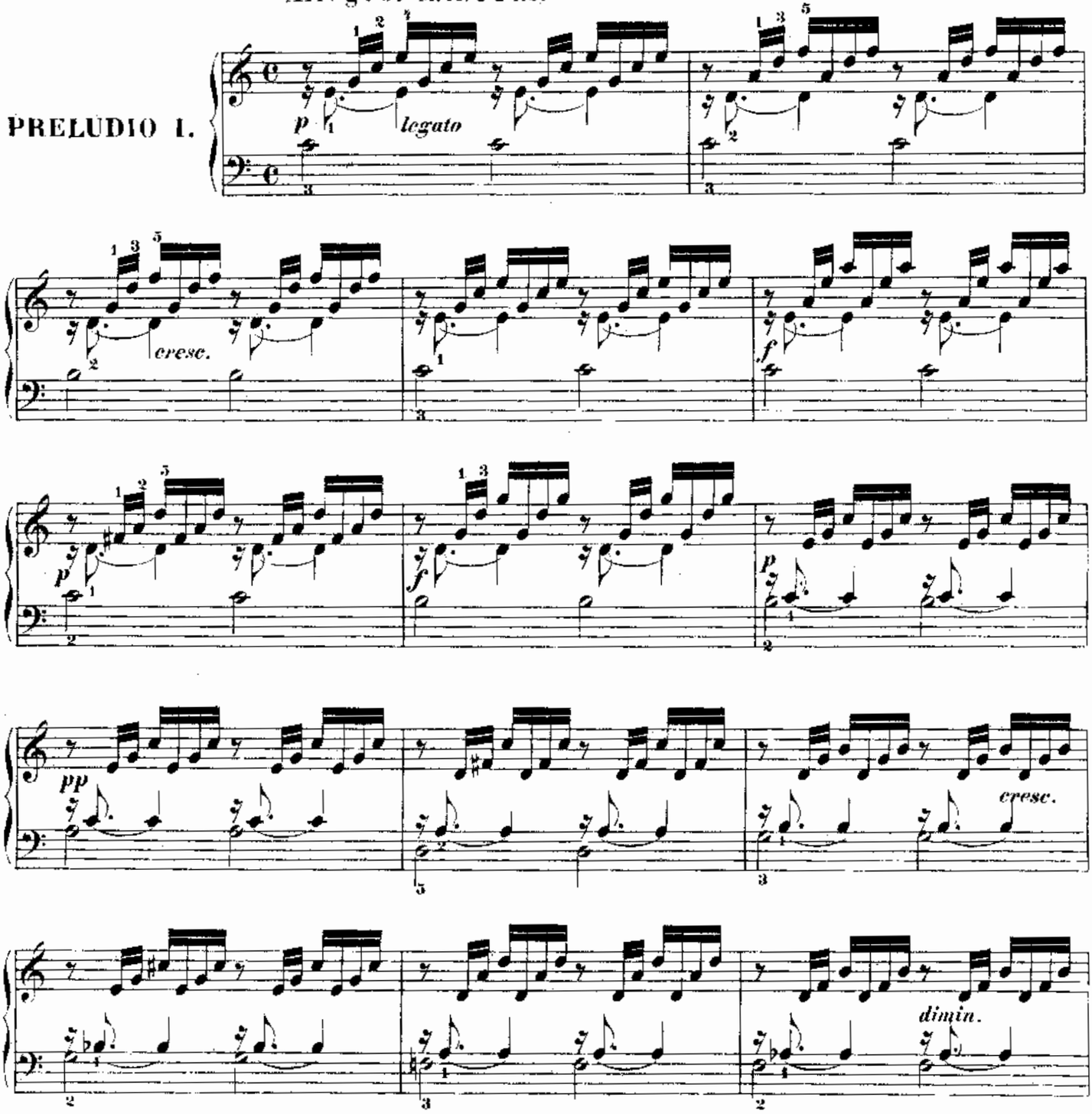
CARL CZERNY.



ERSTER THEIL.

Allegro. M. M. ♩ = 112. J. S. Bach.

PRELUDIO I.



Anmerkung.

Alle Fingersatz-Zahlen, welche über den Noten stehen, gelten (auch in den Mittelstimmen) stets der rechten Hand. Dagegen sind die unter den Noten stehenden Zahlen immer für die linke Hand bestimmt. Dieses reicht hin, um in zweifelhaften Fällen anzuzeigen, von welcher Hand jede Note in den Mittelstimmen gegriffen werden muss.

Observation.

Tous les nombres du doigter qui se trouvent au-dessus des notes, se rapportent aux voix extérieures et intérieures pour la main droite. Mais les nombres placés au-dessous des notes se réfèrent à la main gauche. On verra donc facilement dans des cas douteux, par quelle main doit être jouée chaque note des voix intérieures.

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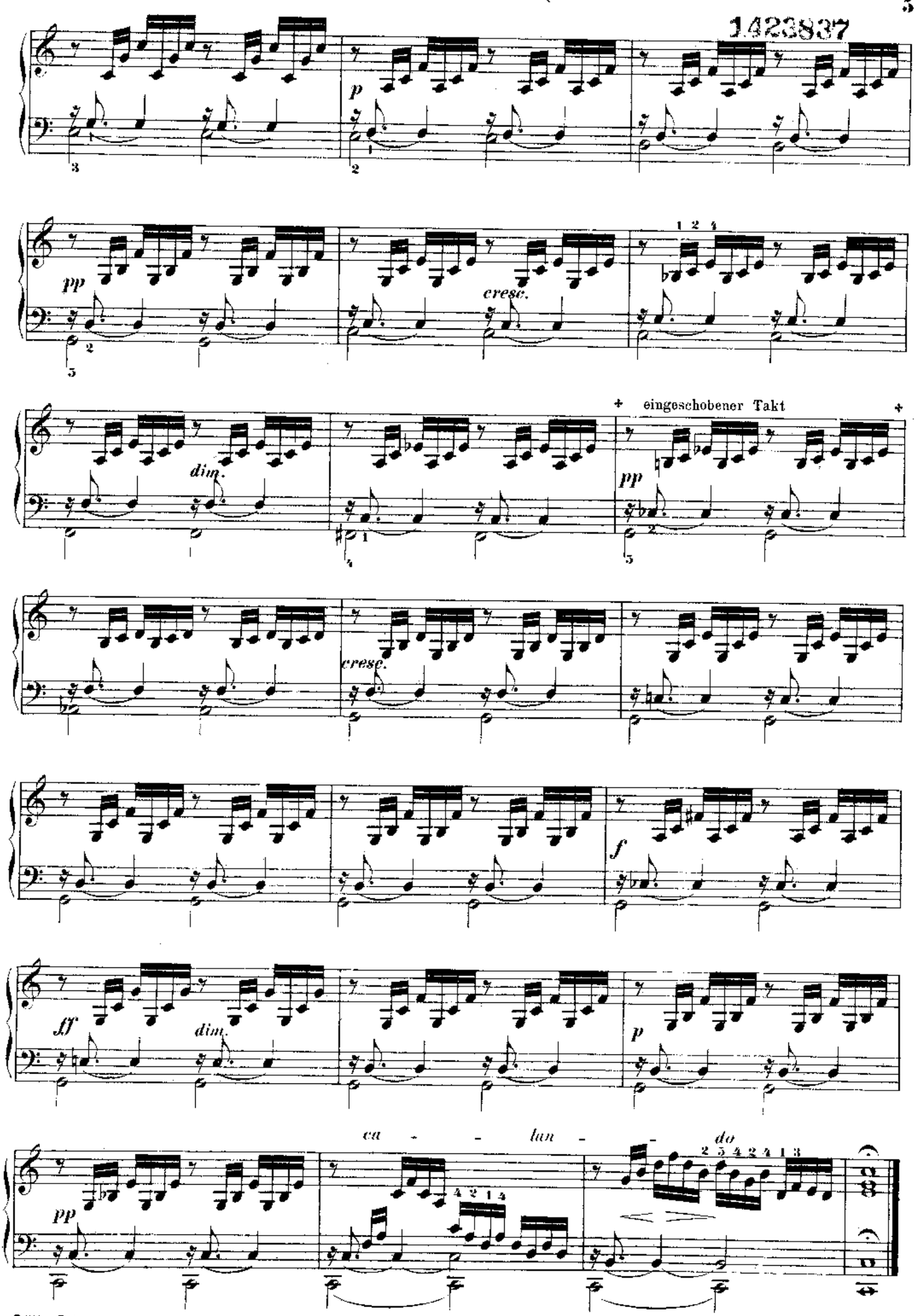
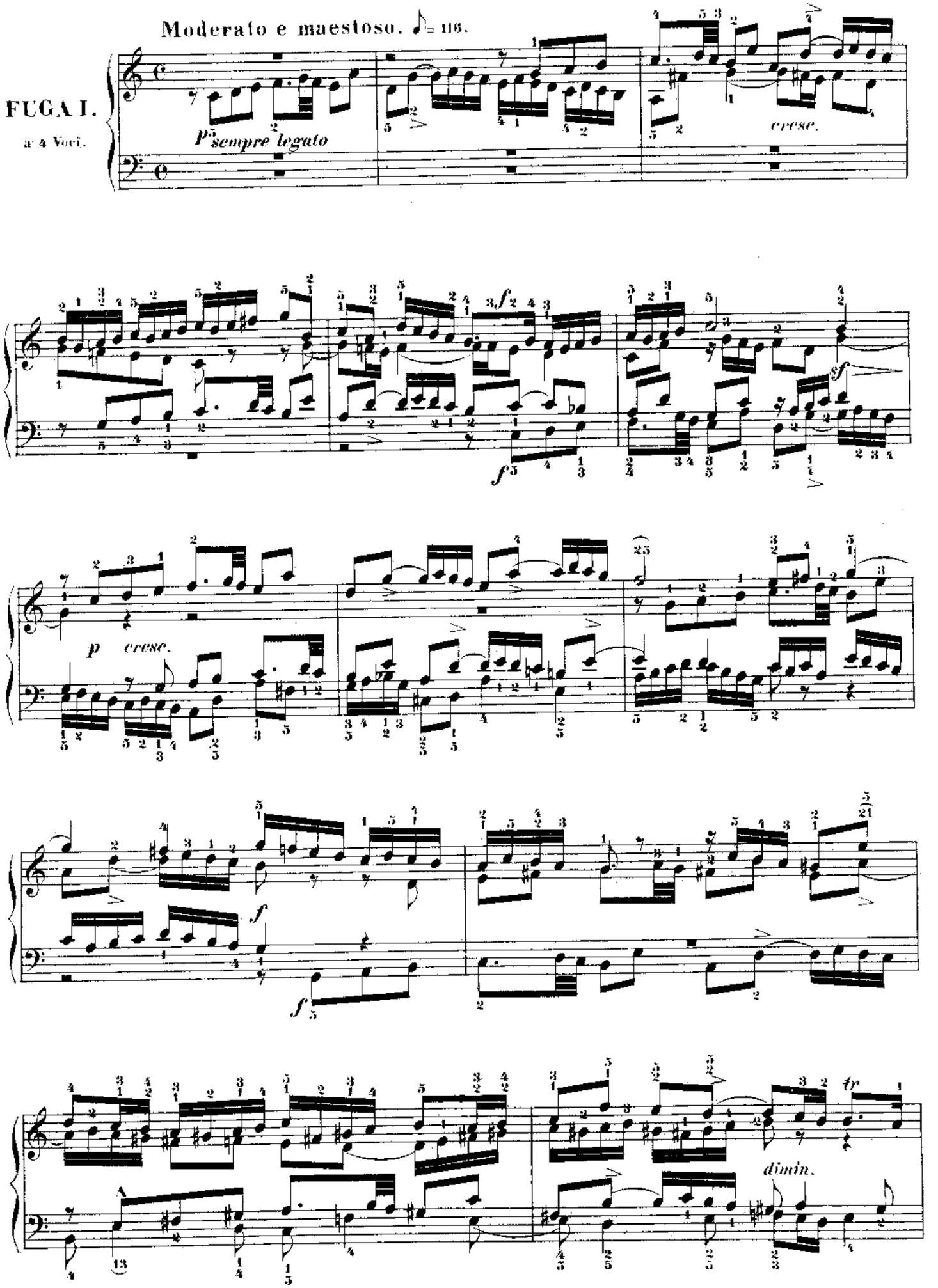
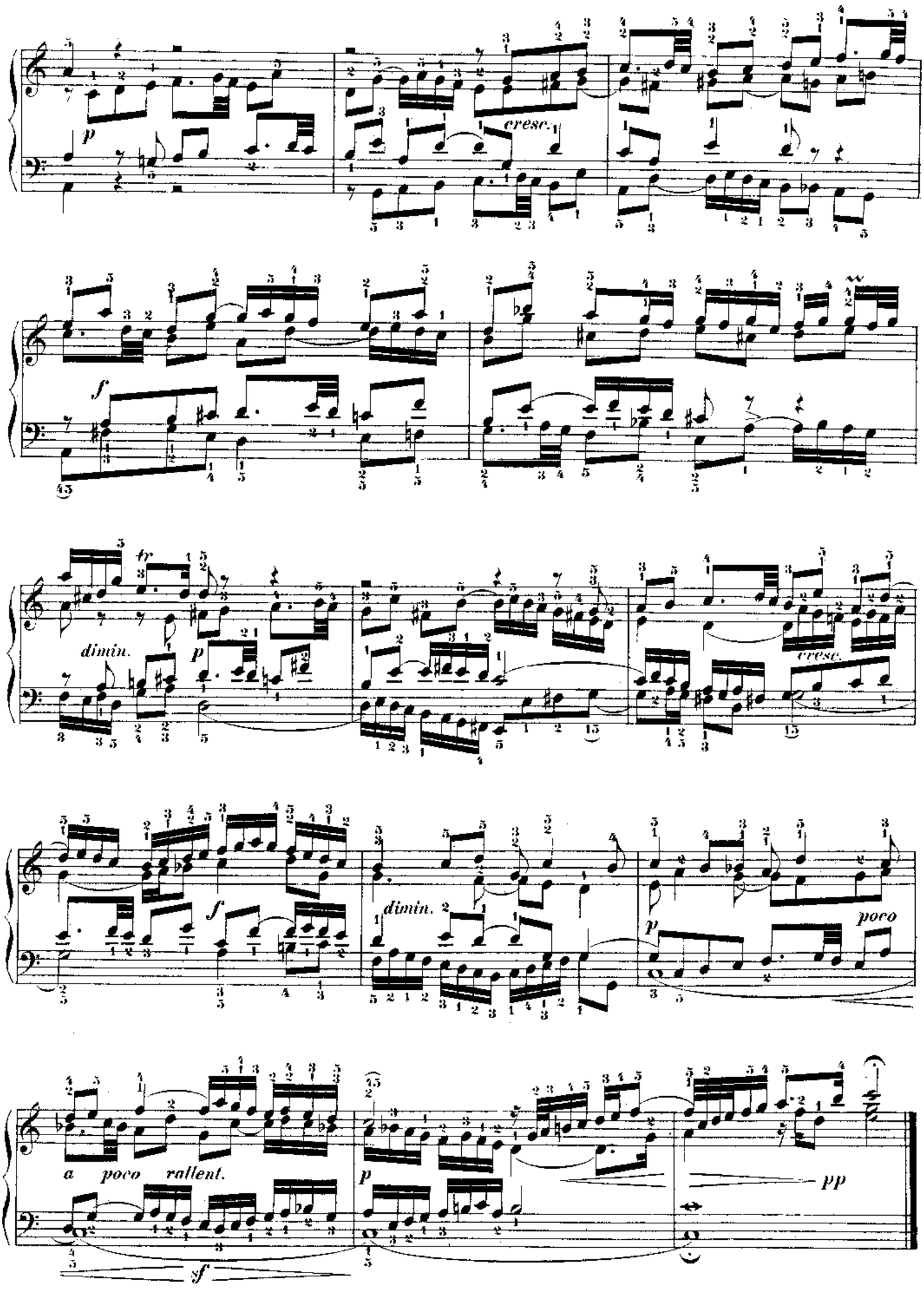
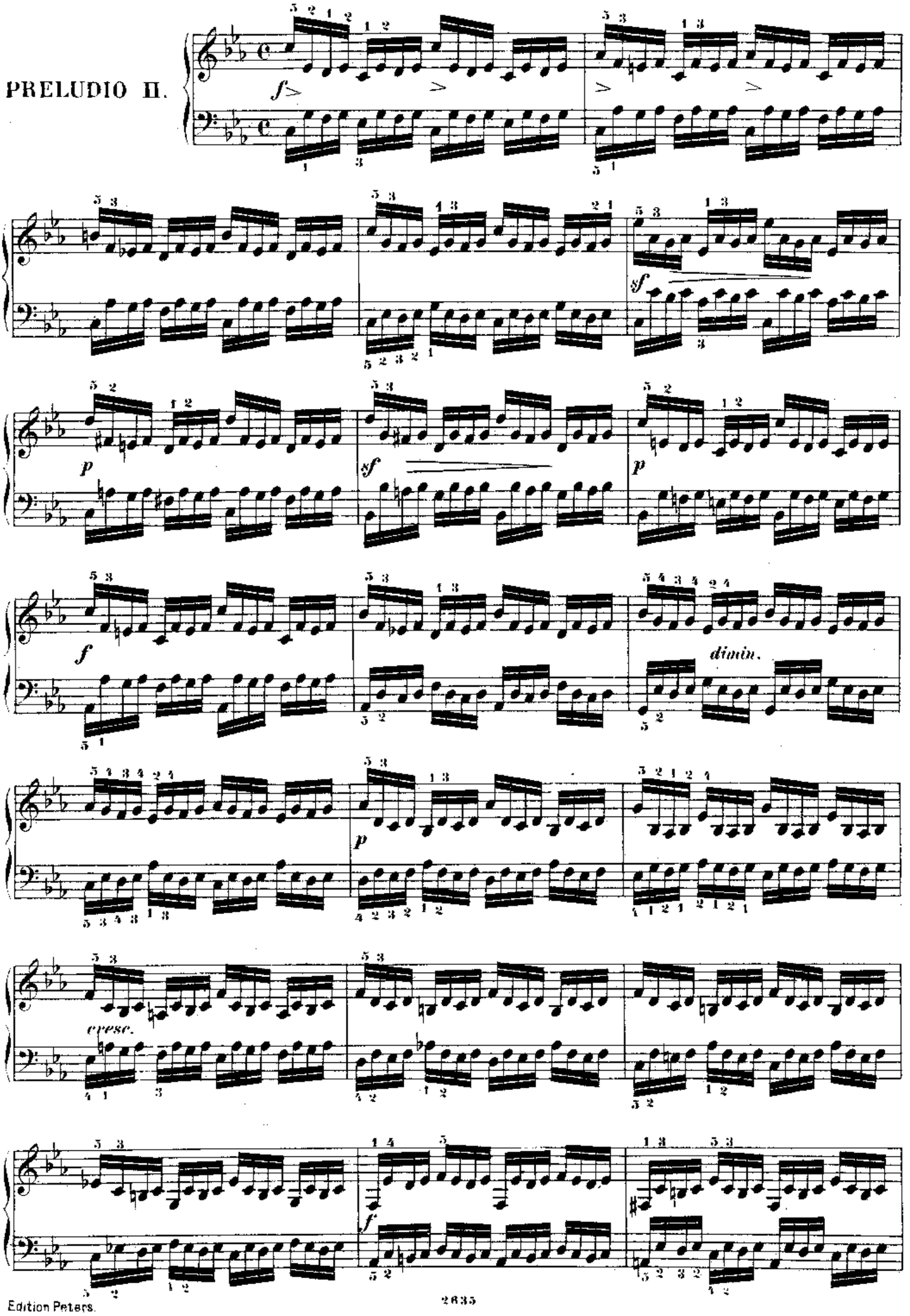

p
pp
cresc.
dim.
+ eingeschobener Takt +
pp
cresc.
f
ff
dim.
p
ca - - lan - - do
pp

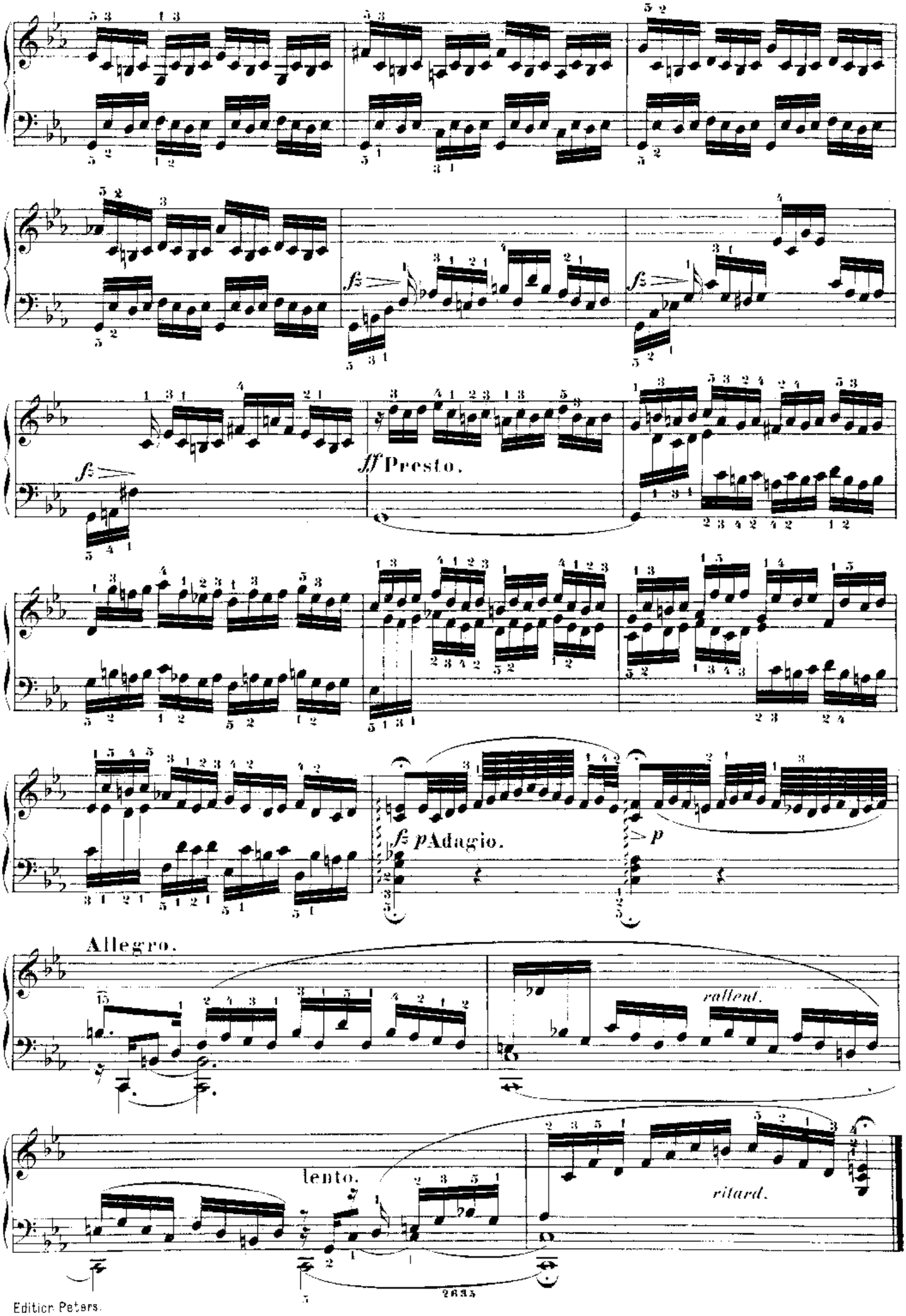

Moderato e maestoso. ♪= 116.
FUGA I.
a 4 Voci.
p sempre legato
cresc.
f
sf
p
cresc.
f
f
dimin.


p
cresc.
f
fr
dimin.
p
cresc.
f
dimin.
p
poco
a poco rallent.
p
pp
sf

Allegro vivace. ♩= 144.

PRELUDIO II.




ff Presto.
fz p Adagio.
p
Allegro.
rallent.
lento.
ritard.

Allegretto moderato. ♩= 80.

FUGA II.

a 3 Voci.

PP staccato

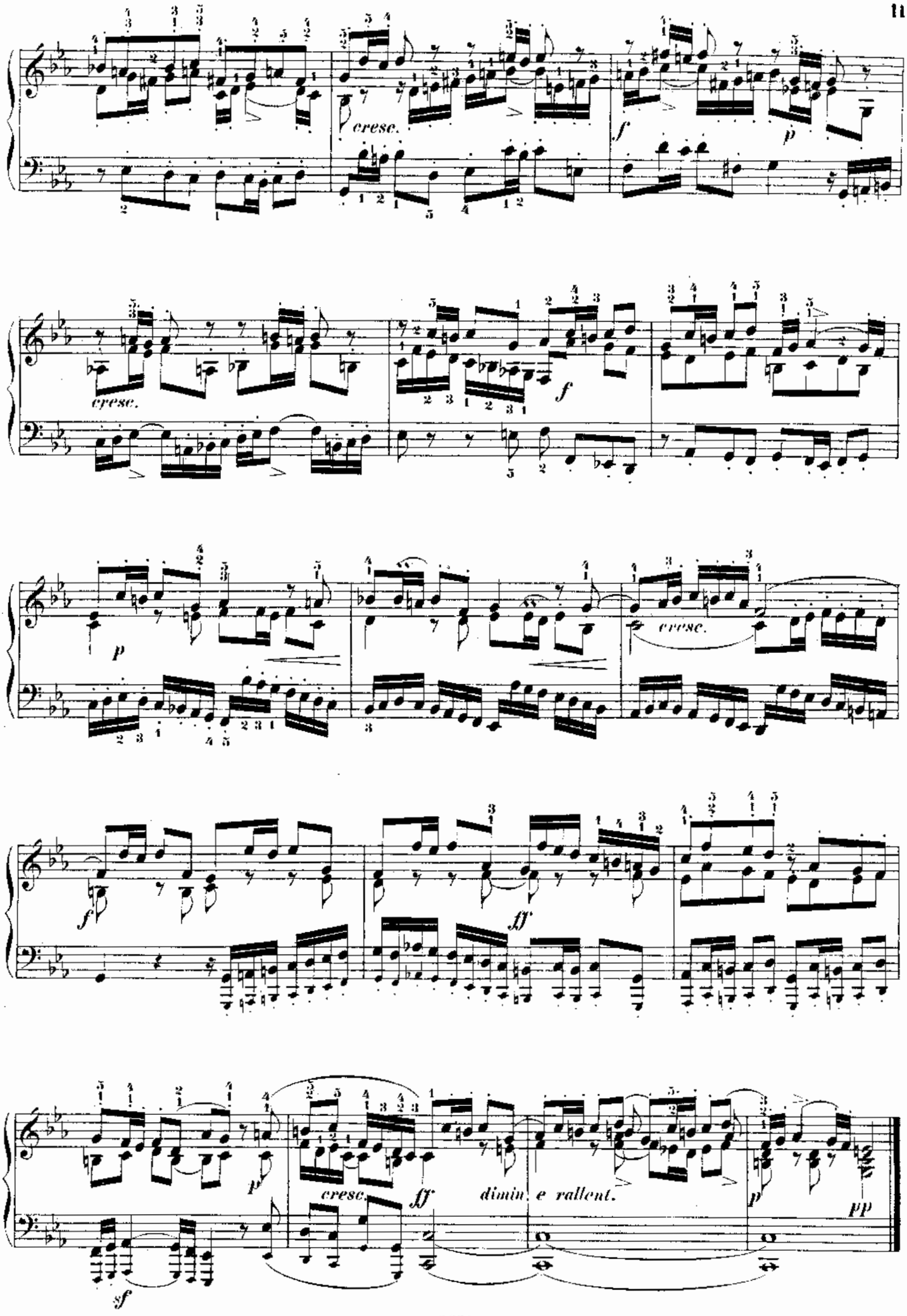
poco cresc.

p

p

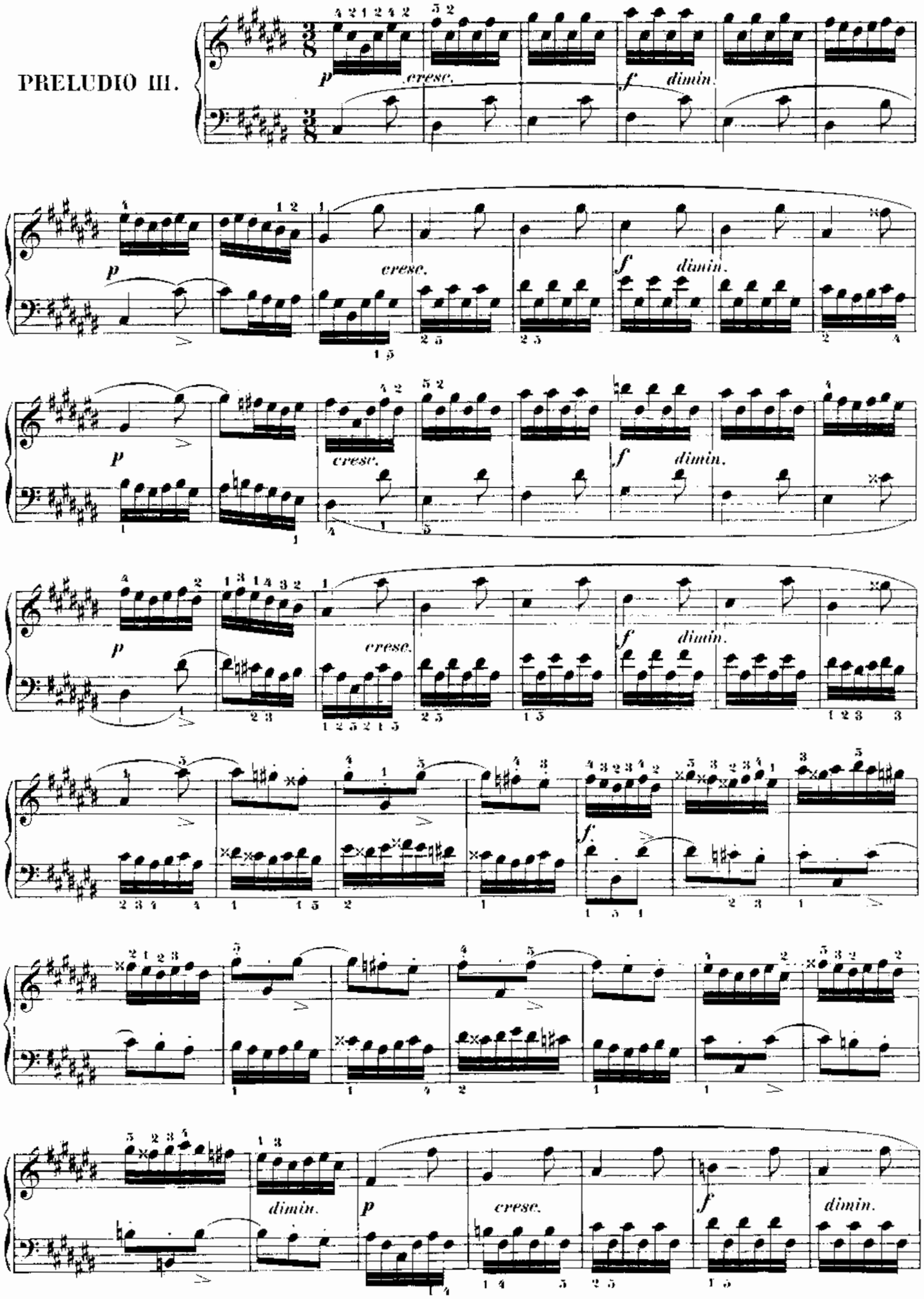
cresc. *f* *p*

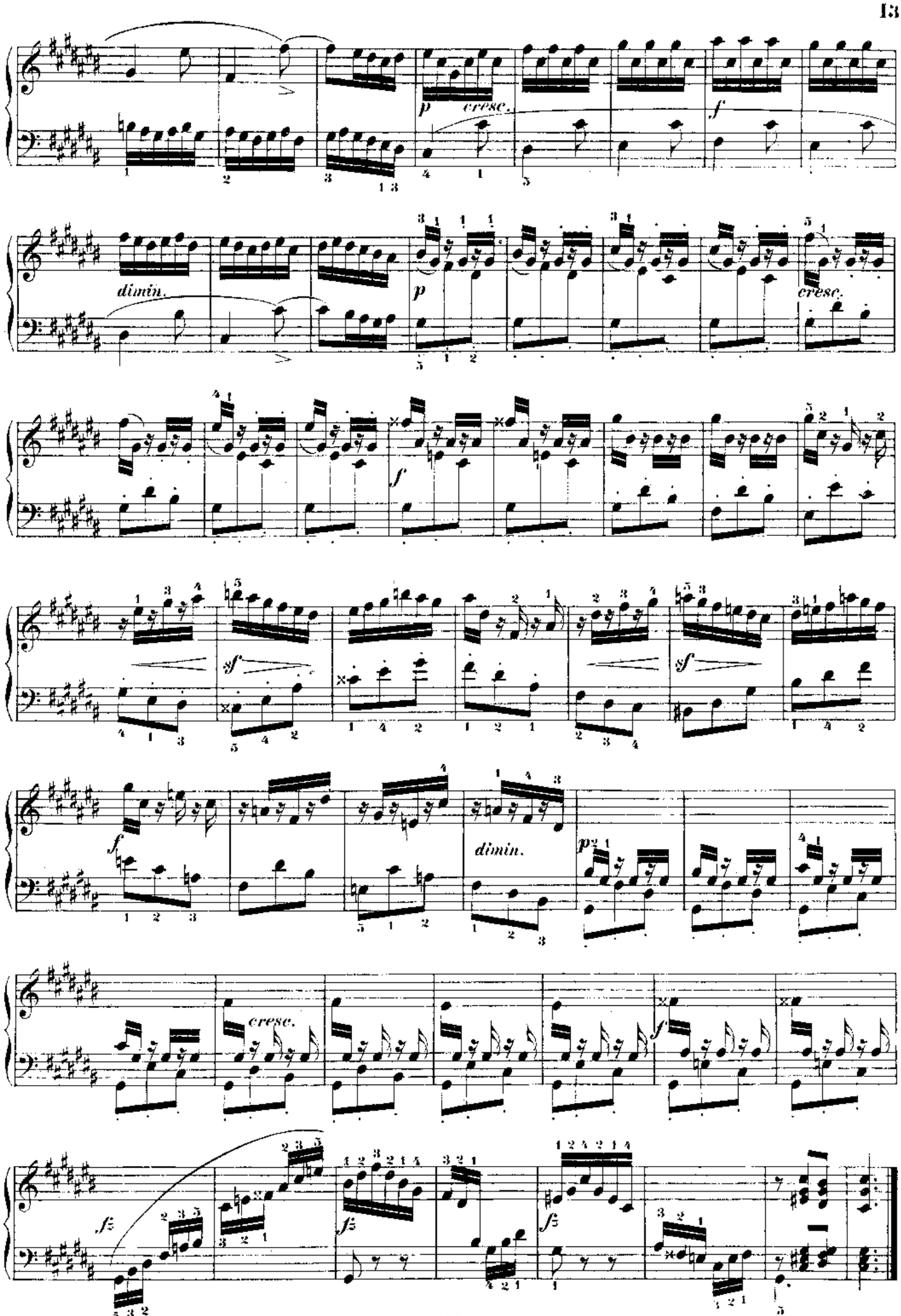
dimin. *p*


cresc.
f
p
cresc.
f
p
cresc.
f
ff
f
p
cresc.
ff
dimin. e rallent.
p
pp
sf

Vivace. ♩. = 92.

PRELUDIO III.

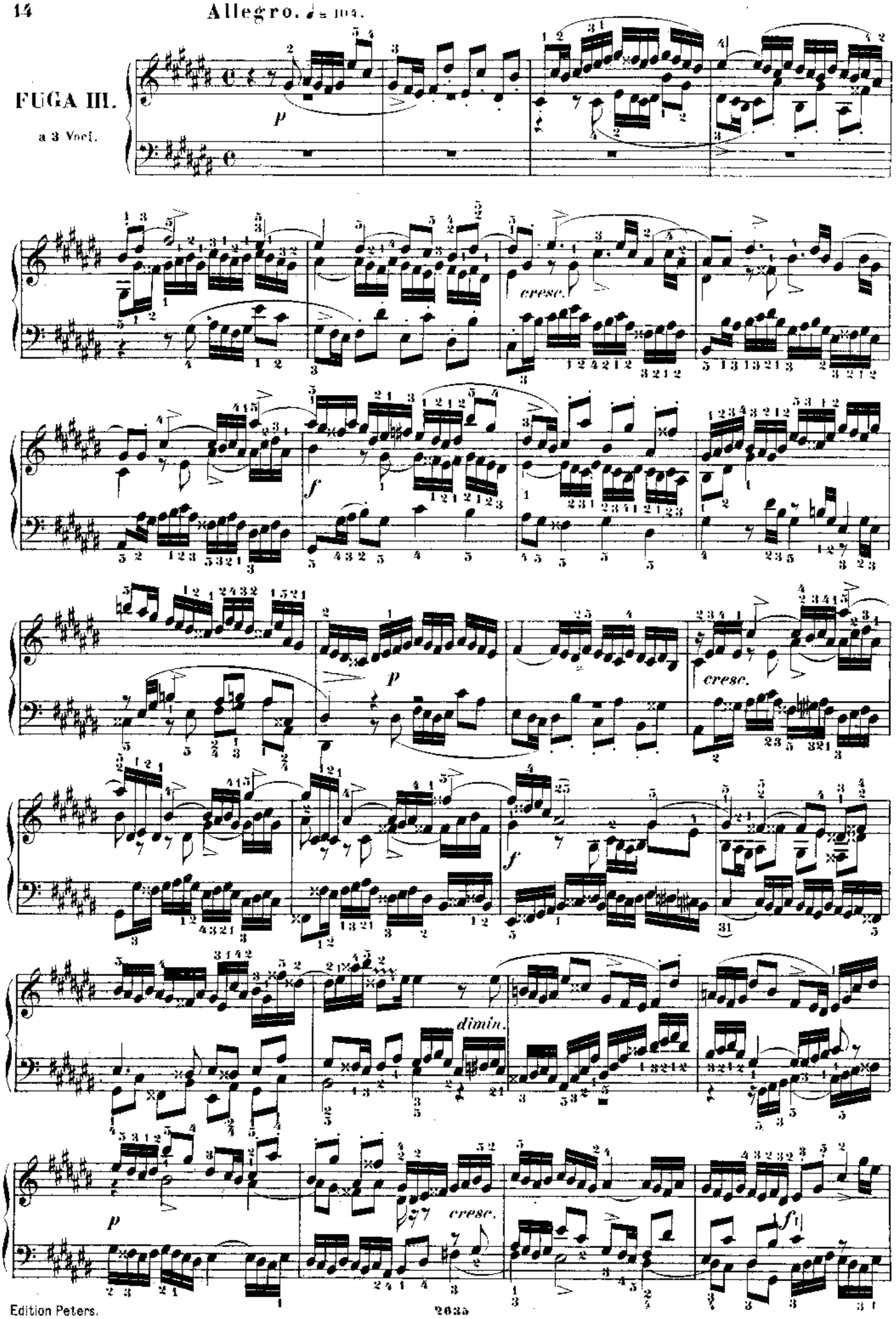


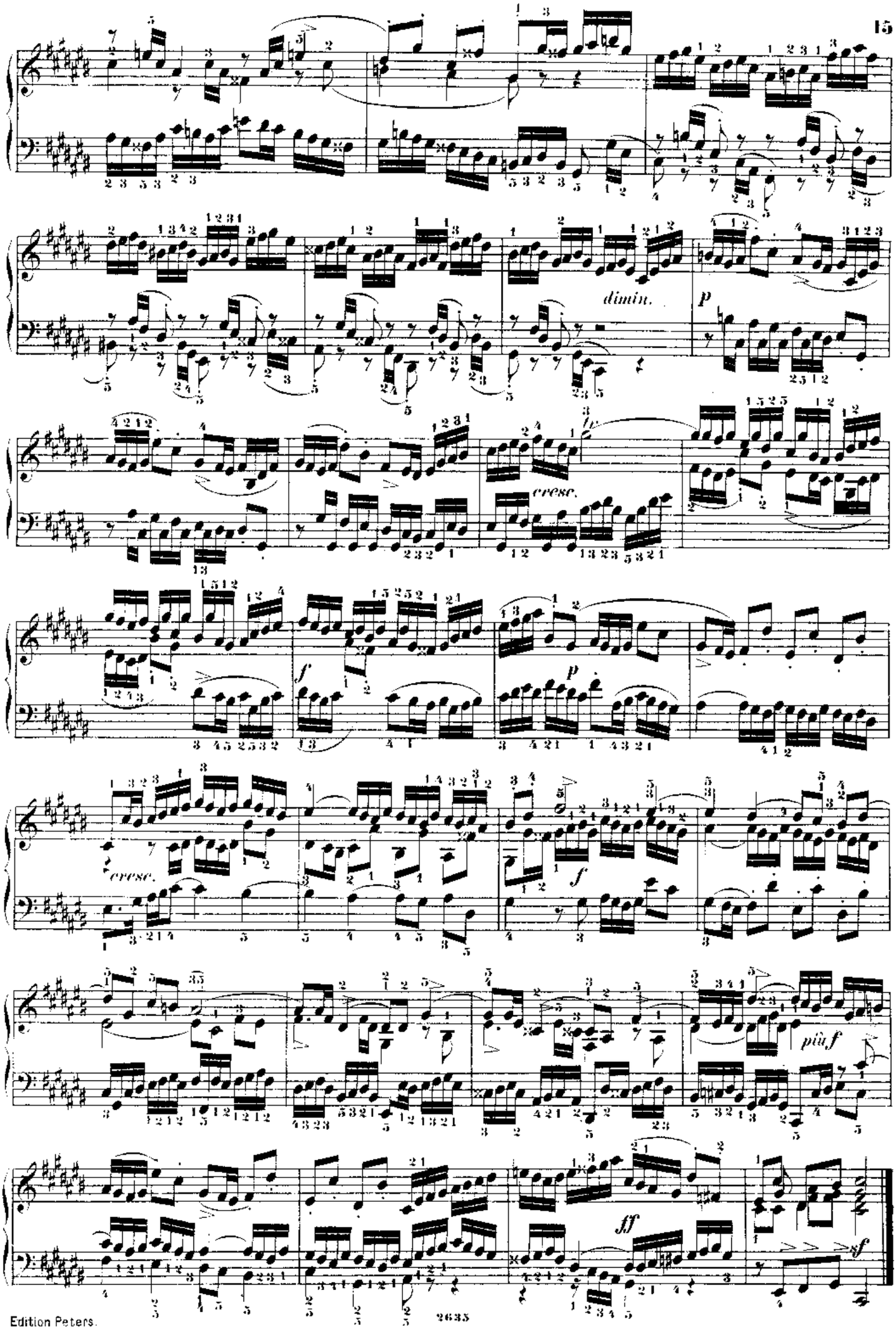

p cresc.
f
dimin.
p
cresc.
f
sf
sf
f
dimin.
p
cresc.
f
fz
fz
fz

Allegro. ♩= 104.

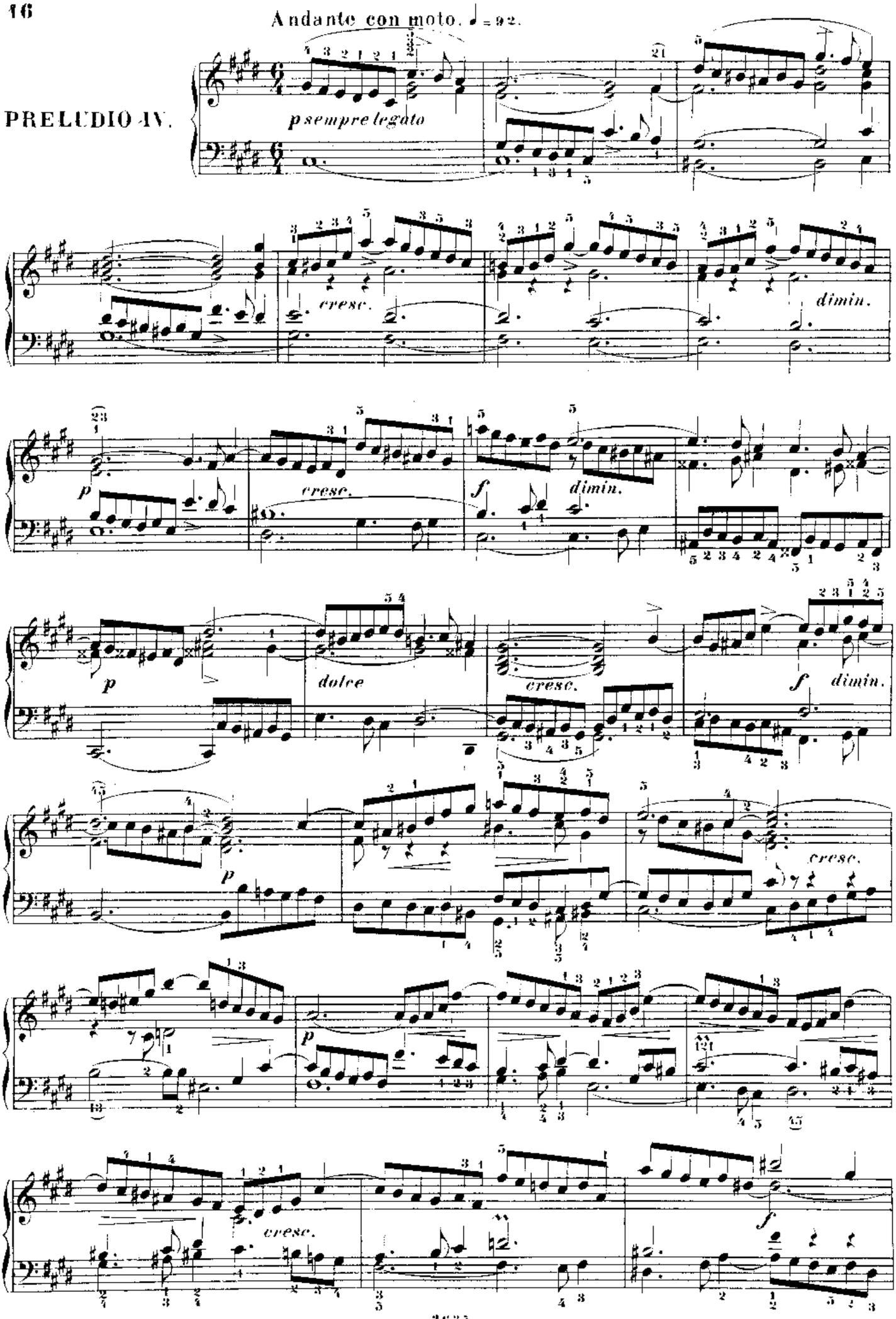
FUGA III.

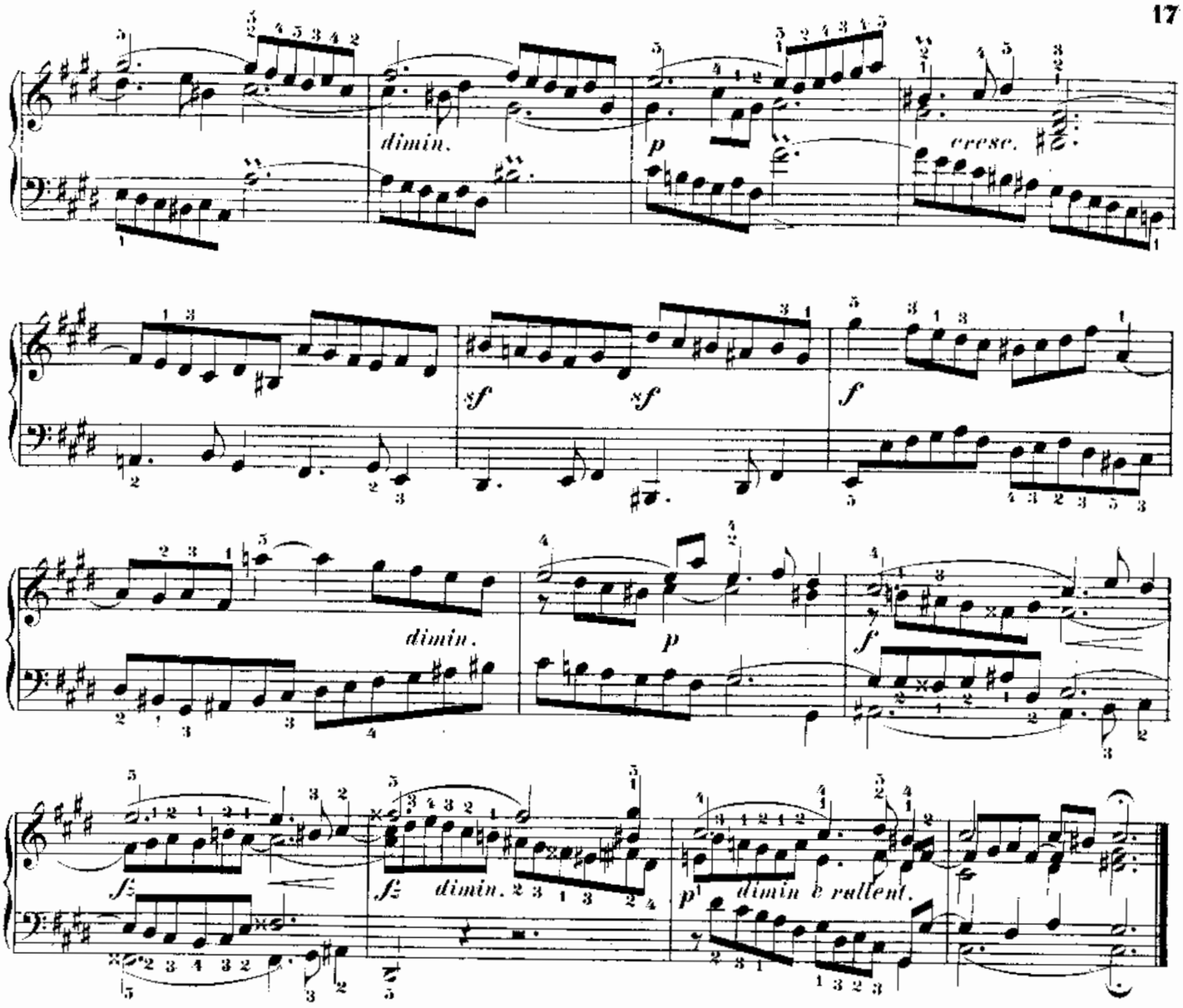
a 3 Voci.




dimin.
p
cresc.
f
p
cresc.
f
più f
ff
sf

PRELUDIO IV.

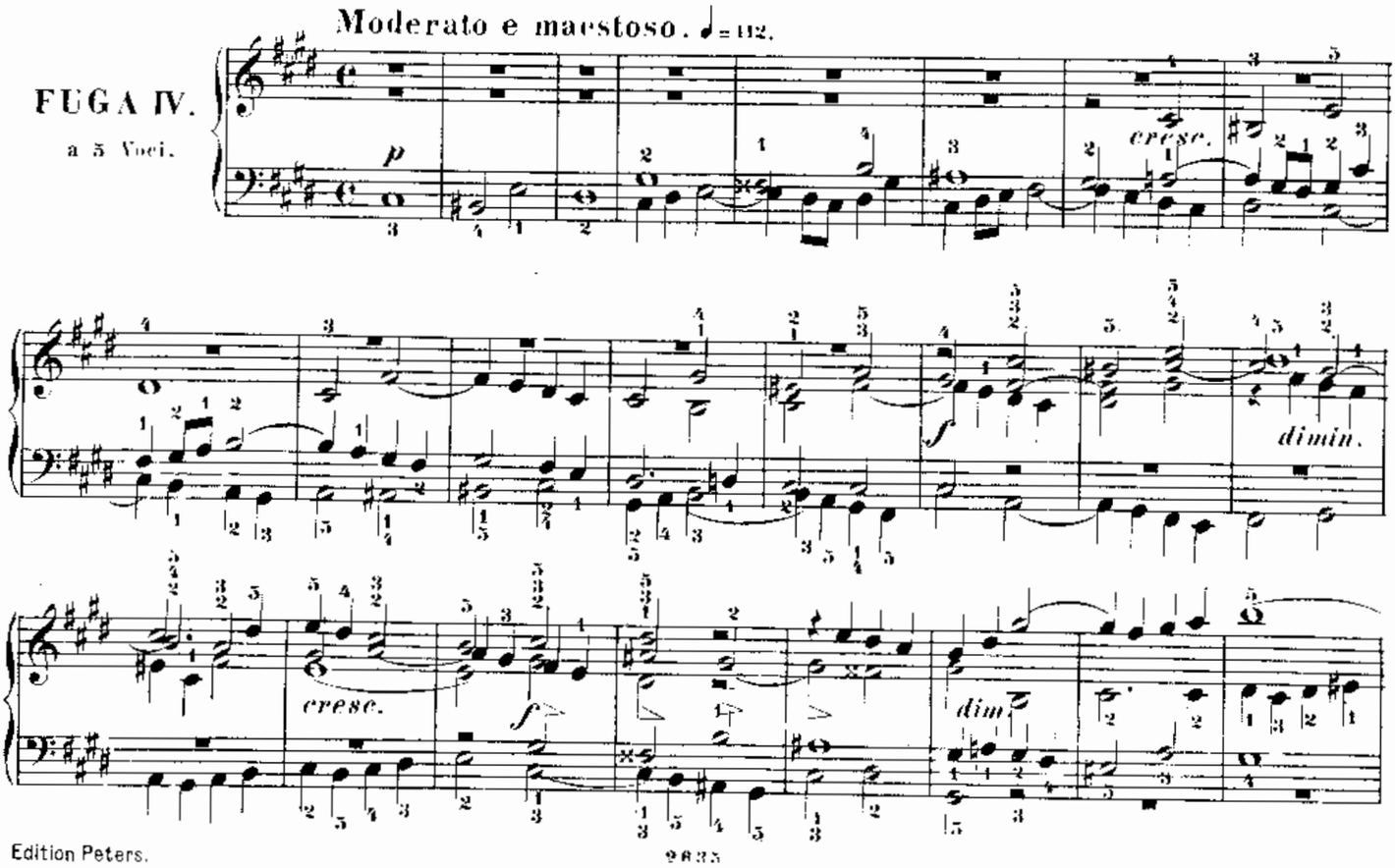

Andante con moto. ♩ = 92.
p sempre legato
cresc.
dimin.
p
cresc.
f
dimin.
p
dolce
cresc.
f
dimin.
p
cresc.
p
cresc.
f

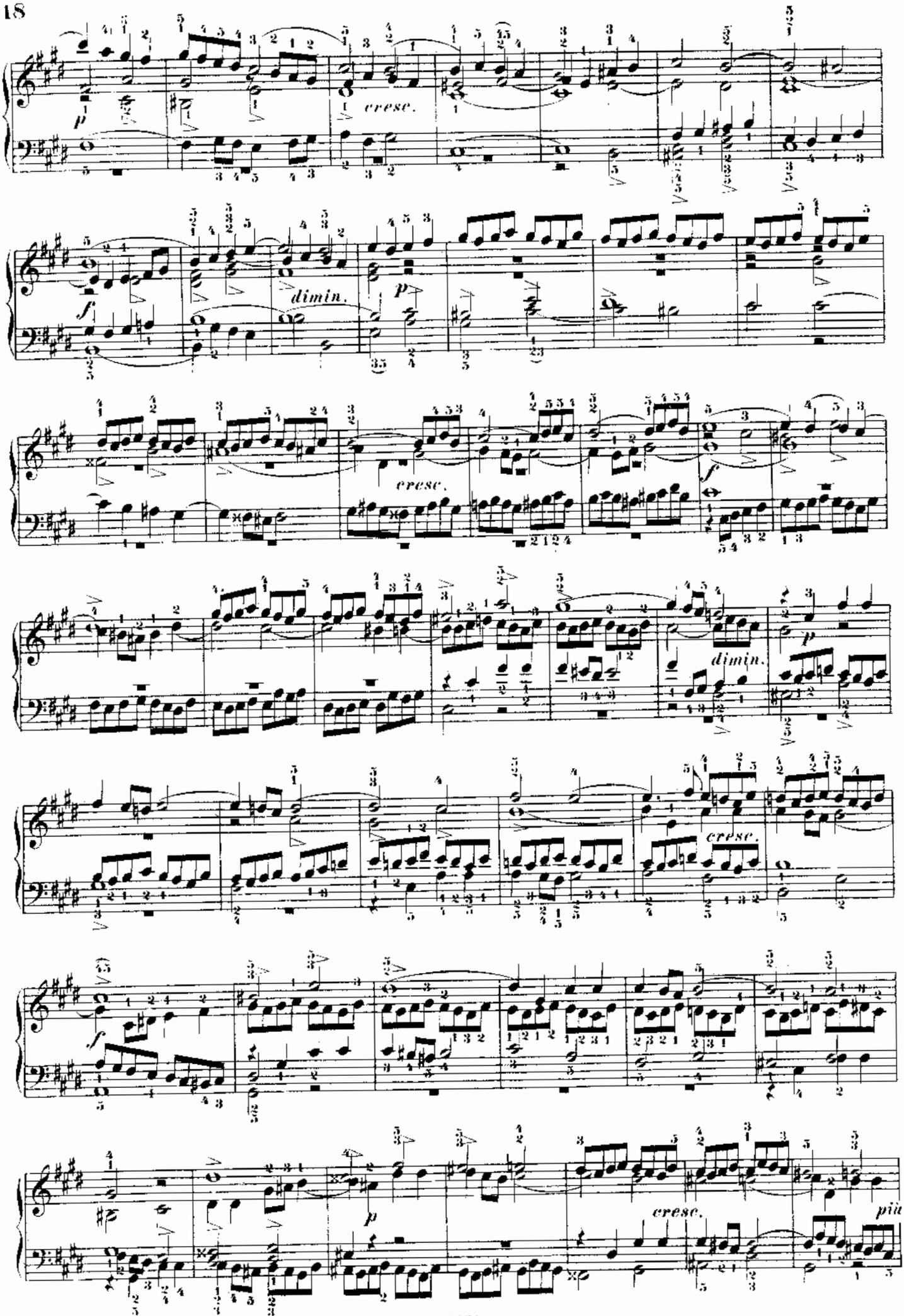


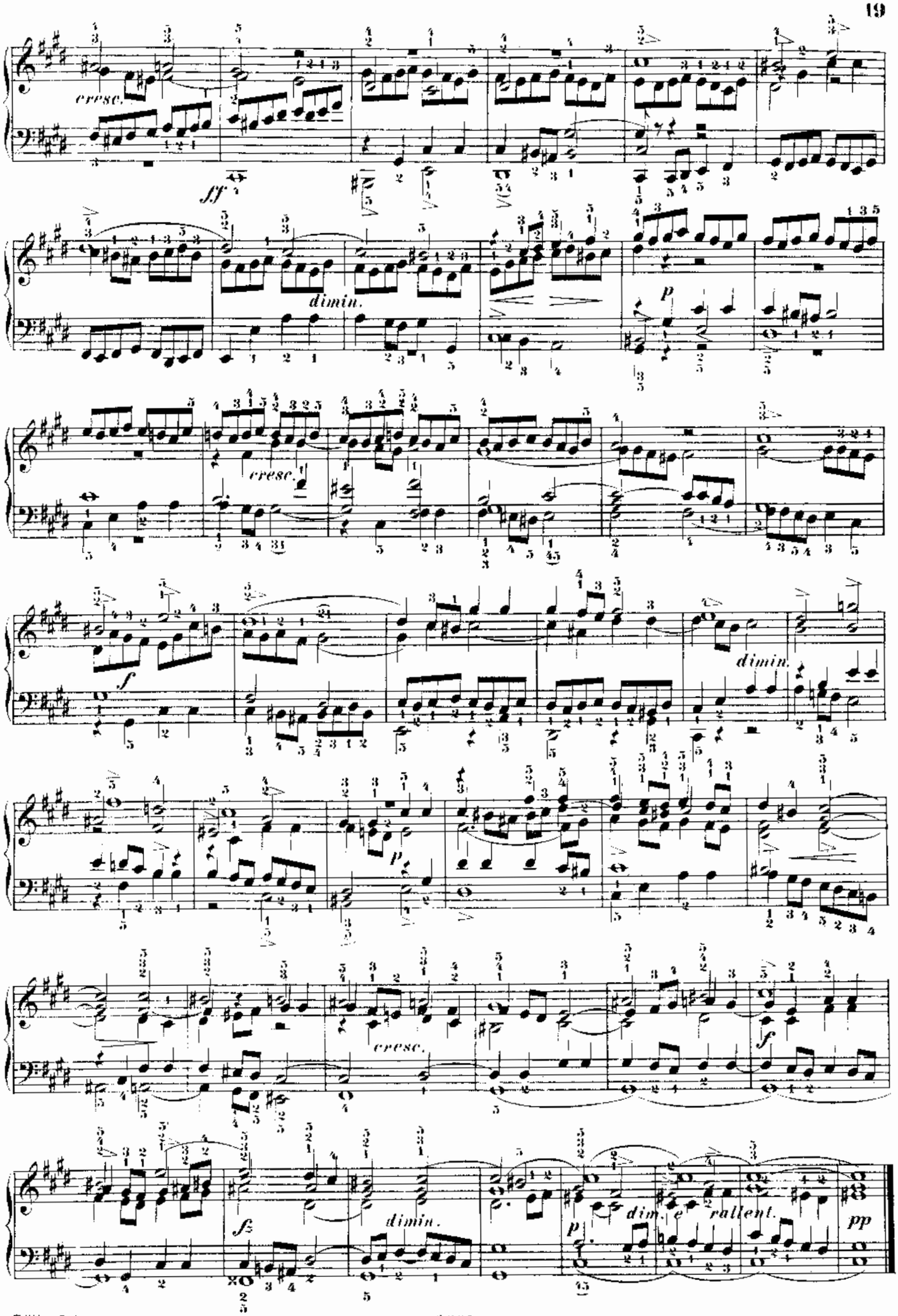
Moderato e maestoso. ♩= 112.

FUGA IV.

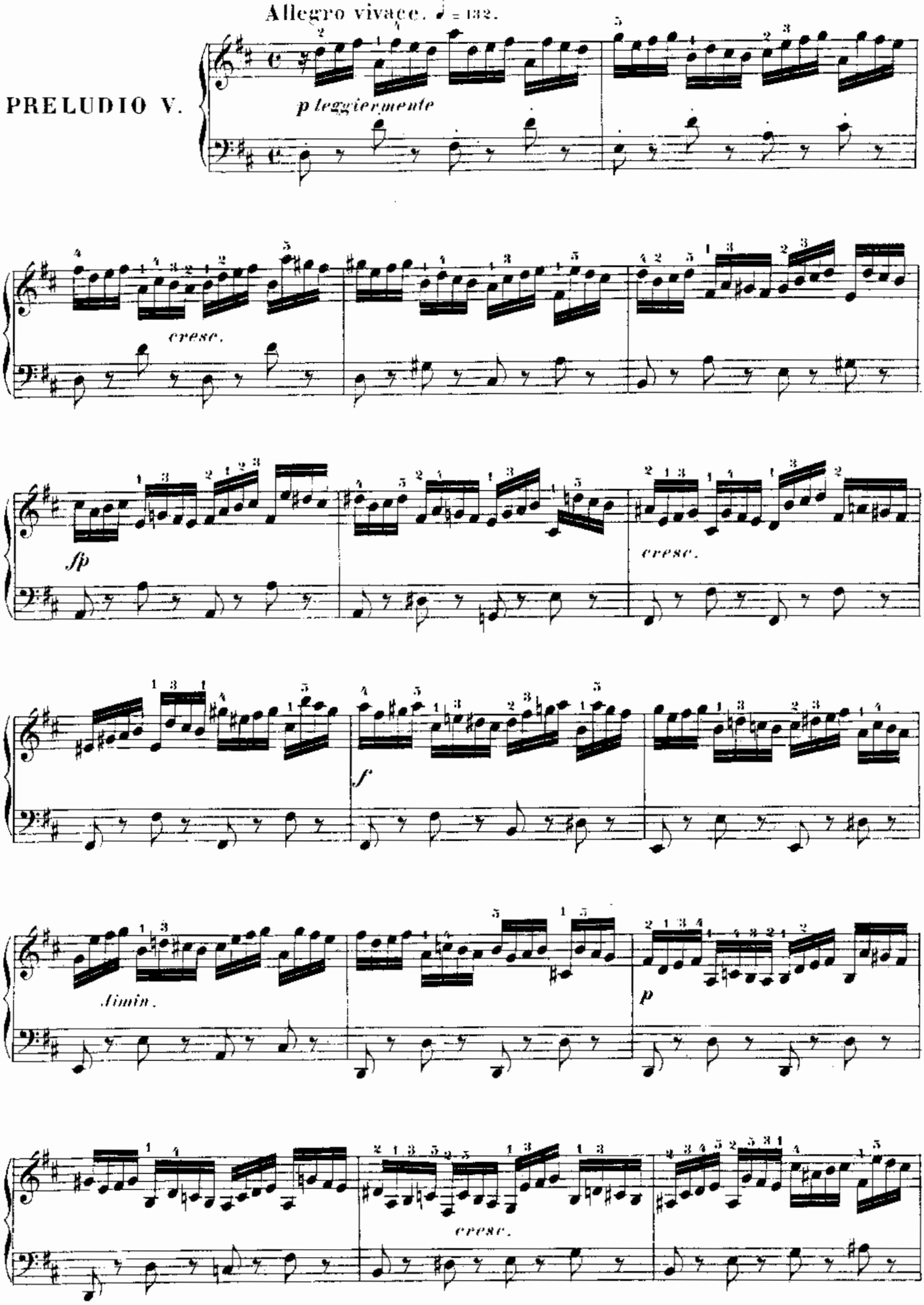
a 5 Voci.

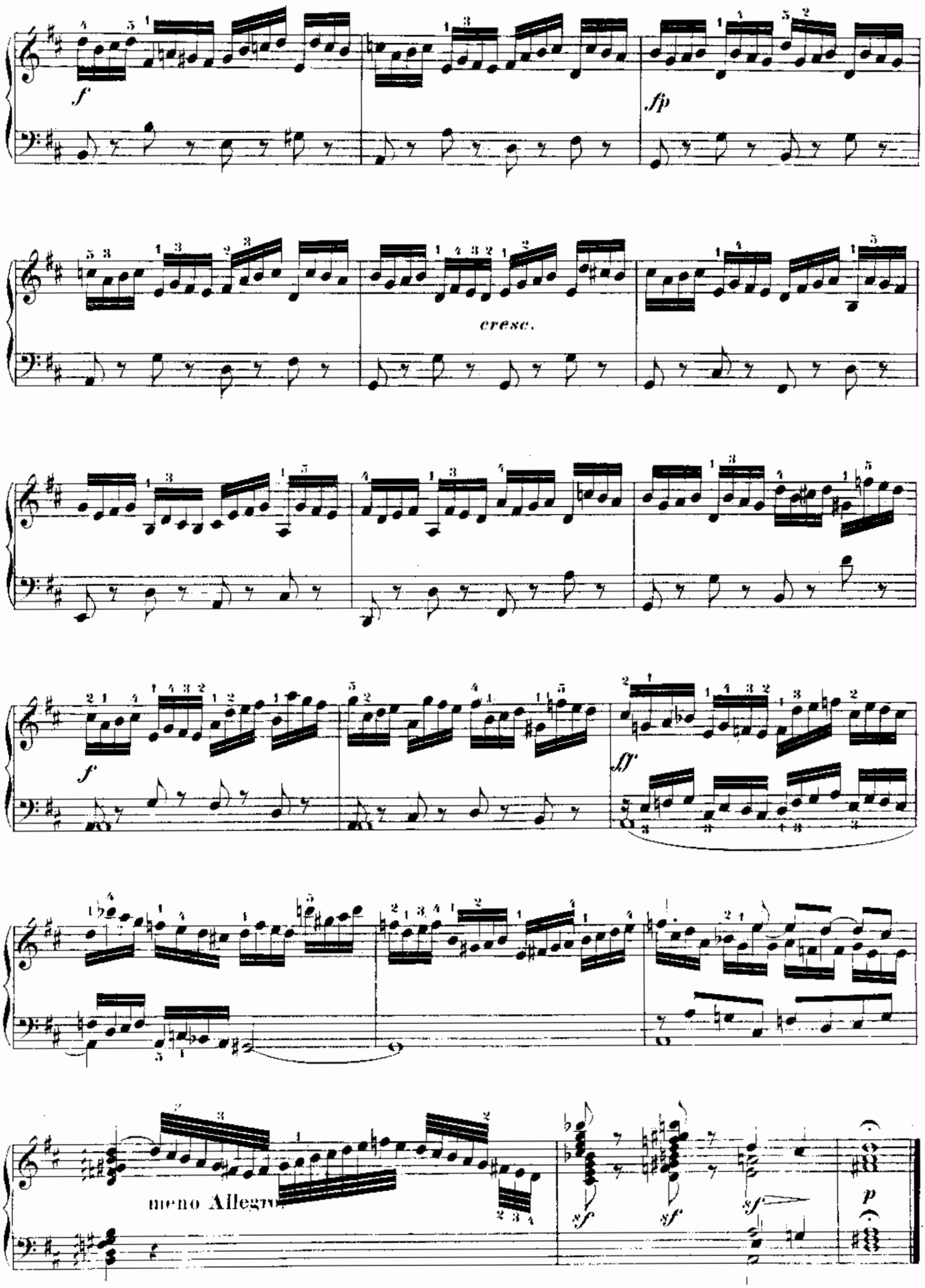



p
cresc.
f
dimin.
p
cresc.
f
dimin.
p
cresc.
f
p
cresc.
più


cresc.
sff
dimin.
p
cresc.
f
dimin.
p
cresc.
f
fs
dimin.
p
dim. e rallent.
pp

PRELUDIO V.

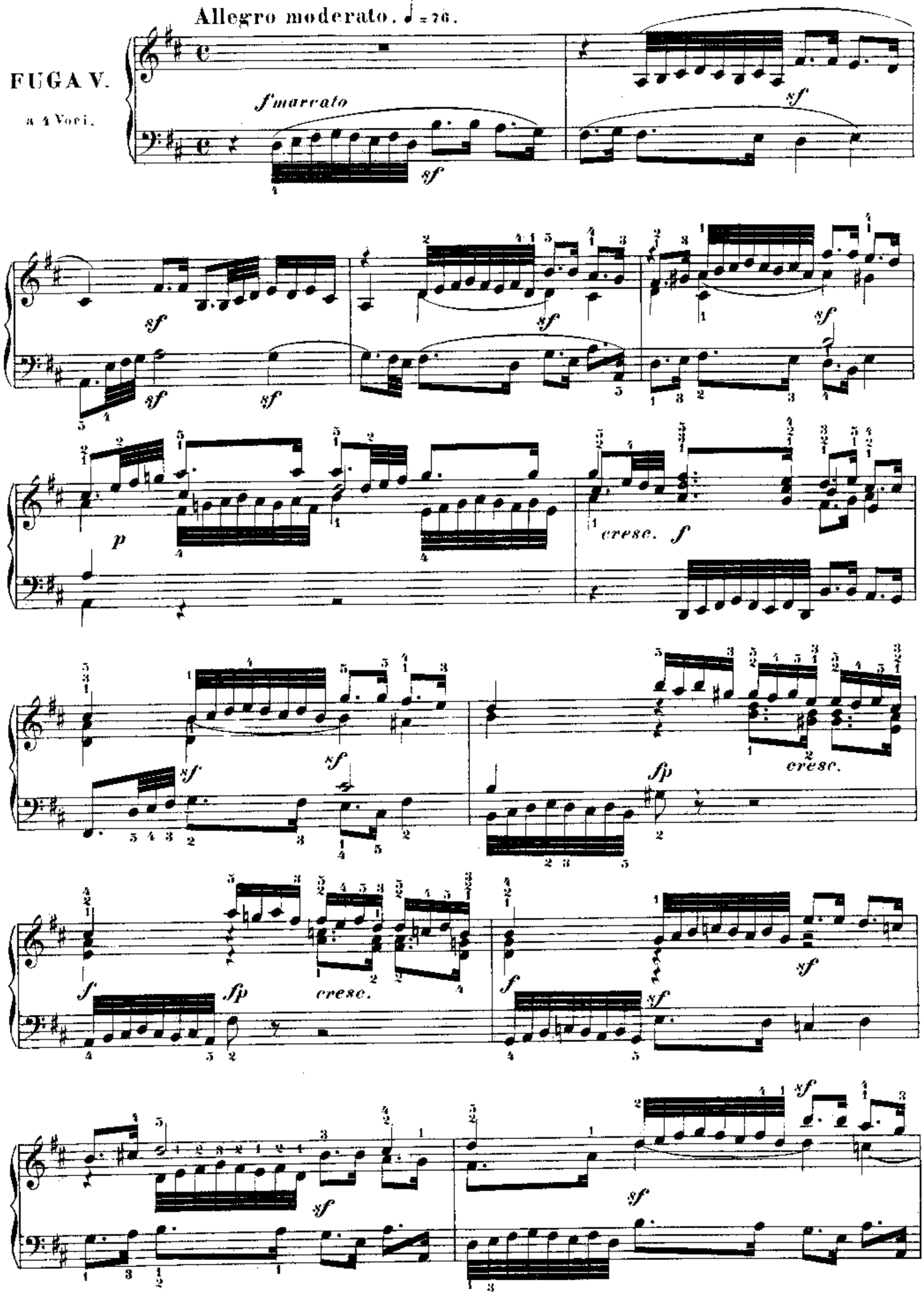

Allegro vivace. ♩ = 132.
p leggiermente
cresc.
fp
cresc.
f
dimin.
p
cresc.


f
fp
cresc.
f
ff
meno Allegro
sf
sf
sf
p

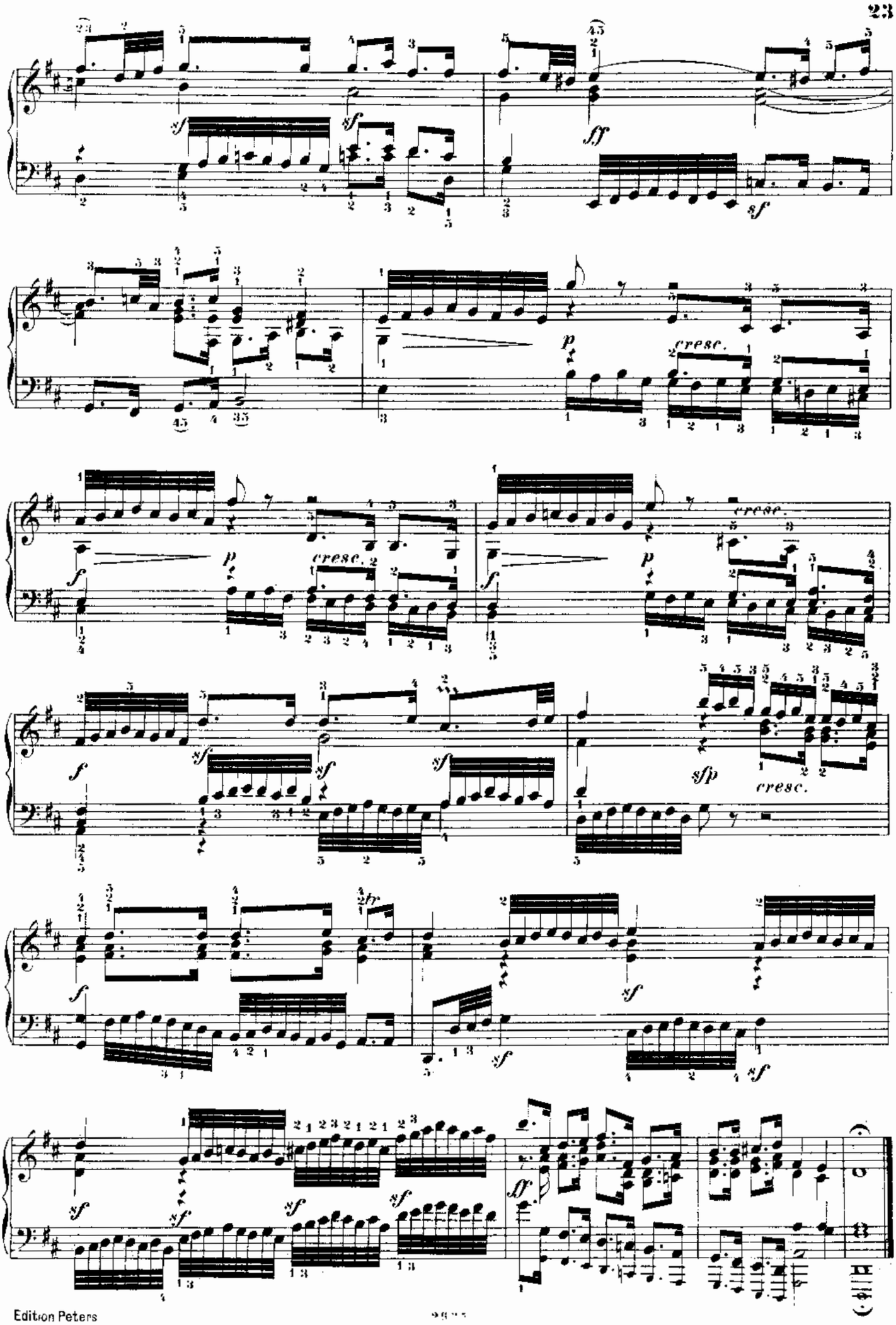
Allegro moderato. ♩ = 76.

FUGA V.

a 4 Voci.

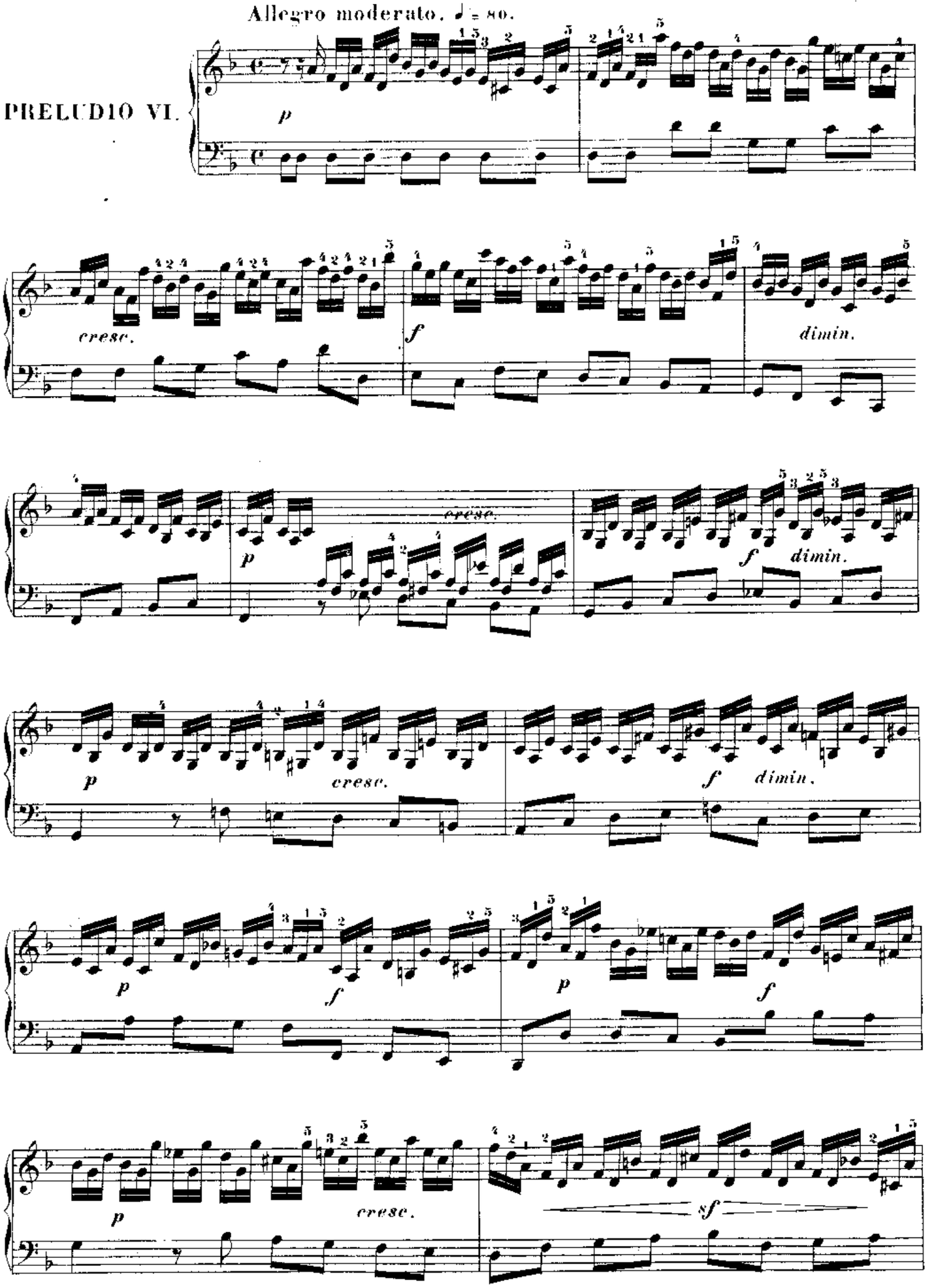


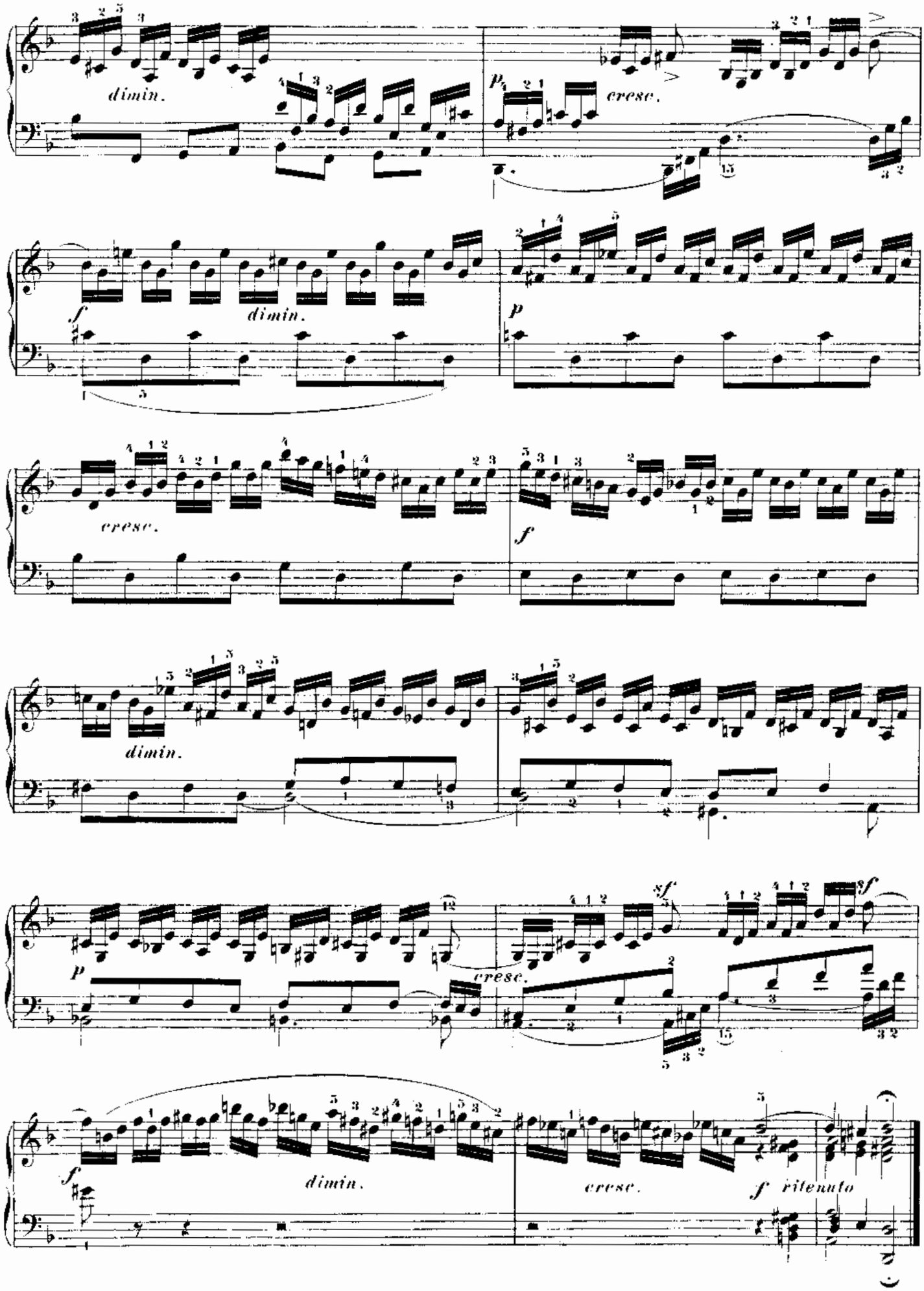
Edition Peters.

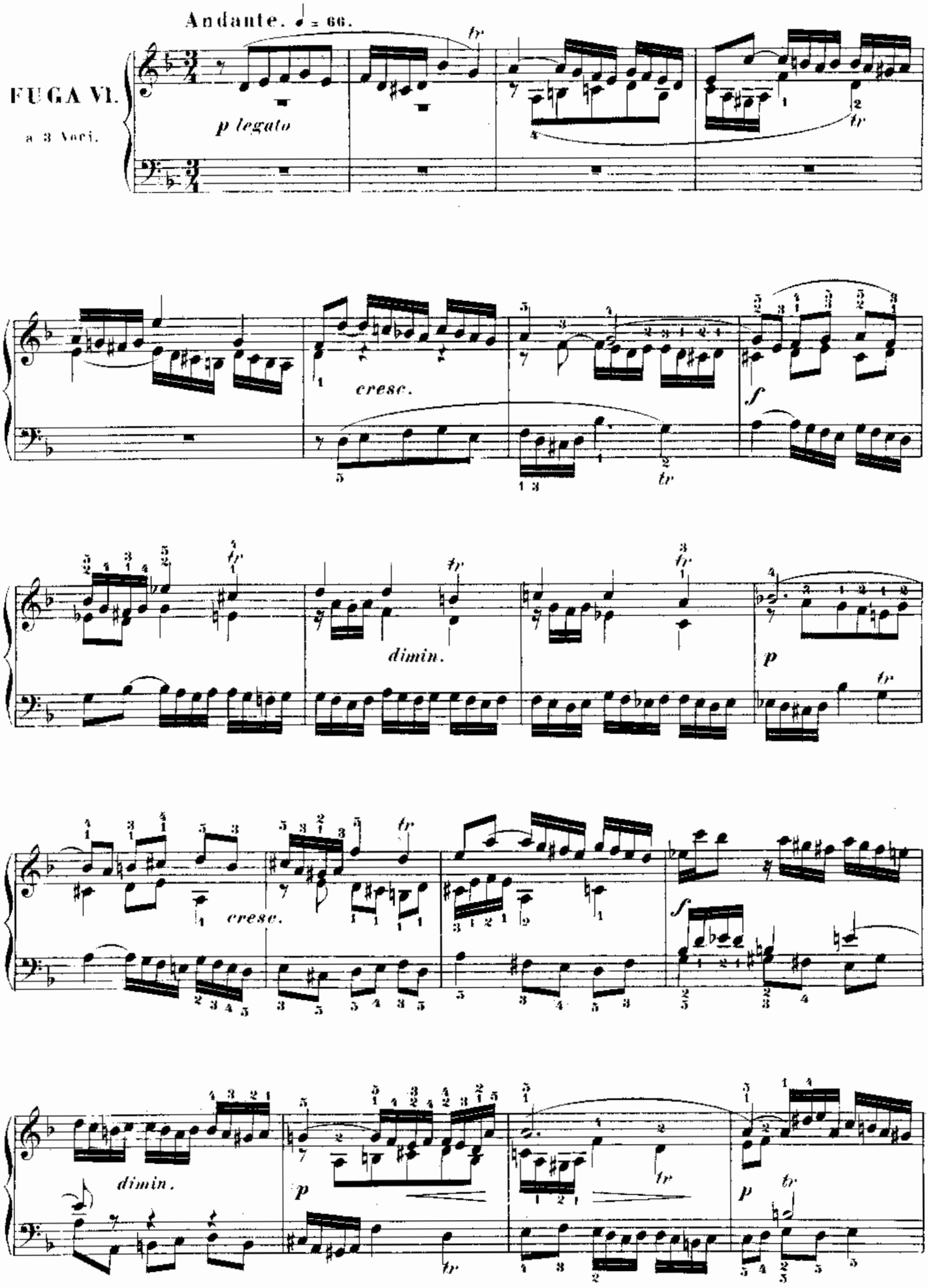

sf
ff
p
cresc.
f
sfp
tr

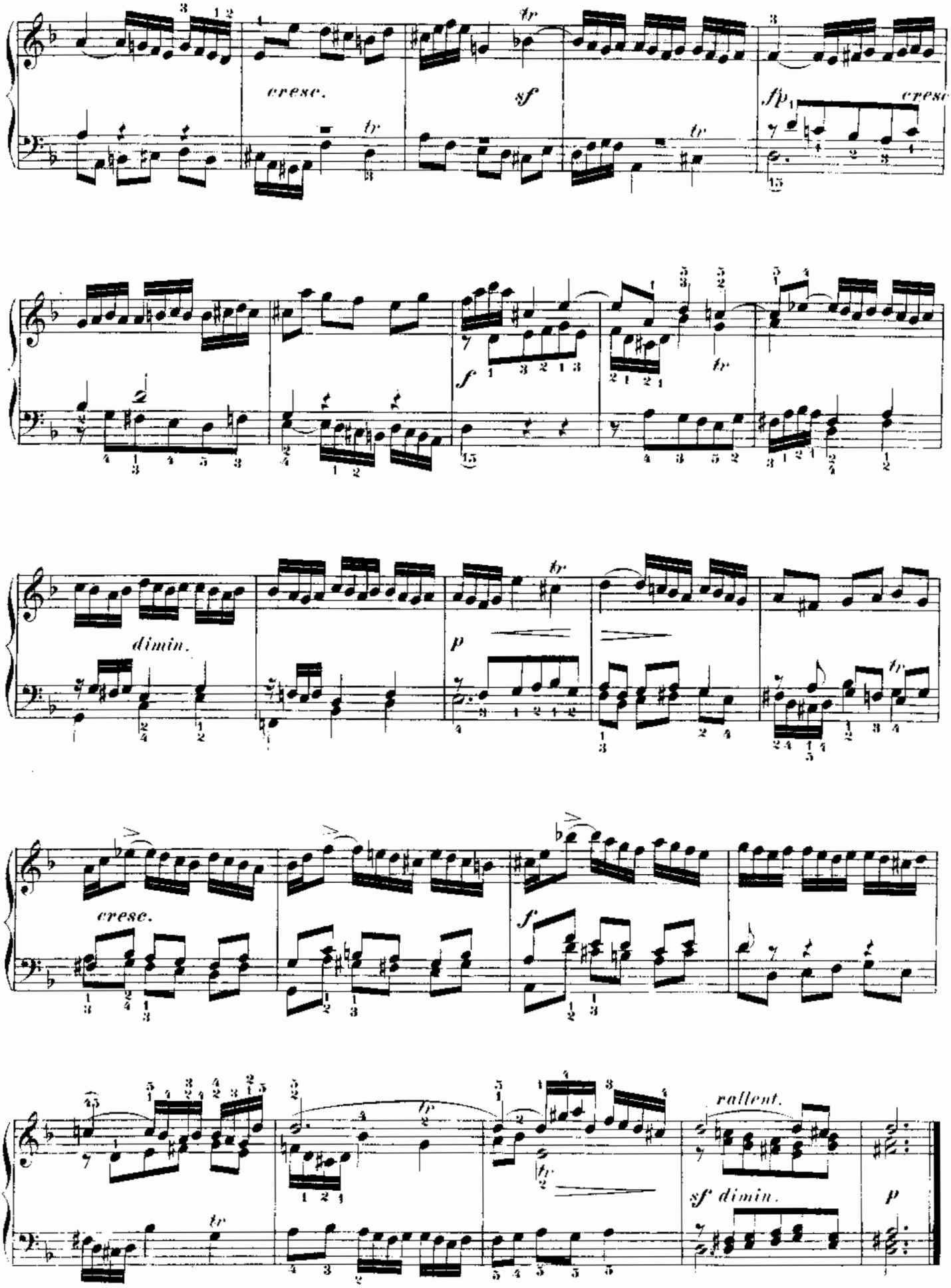
PRELUDIO VI.

Allegro moderato. ♩ = 80.



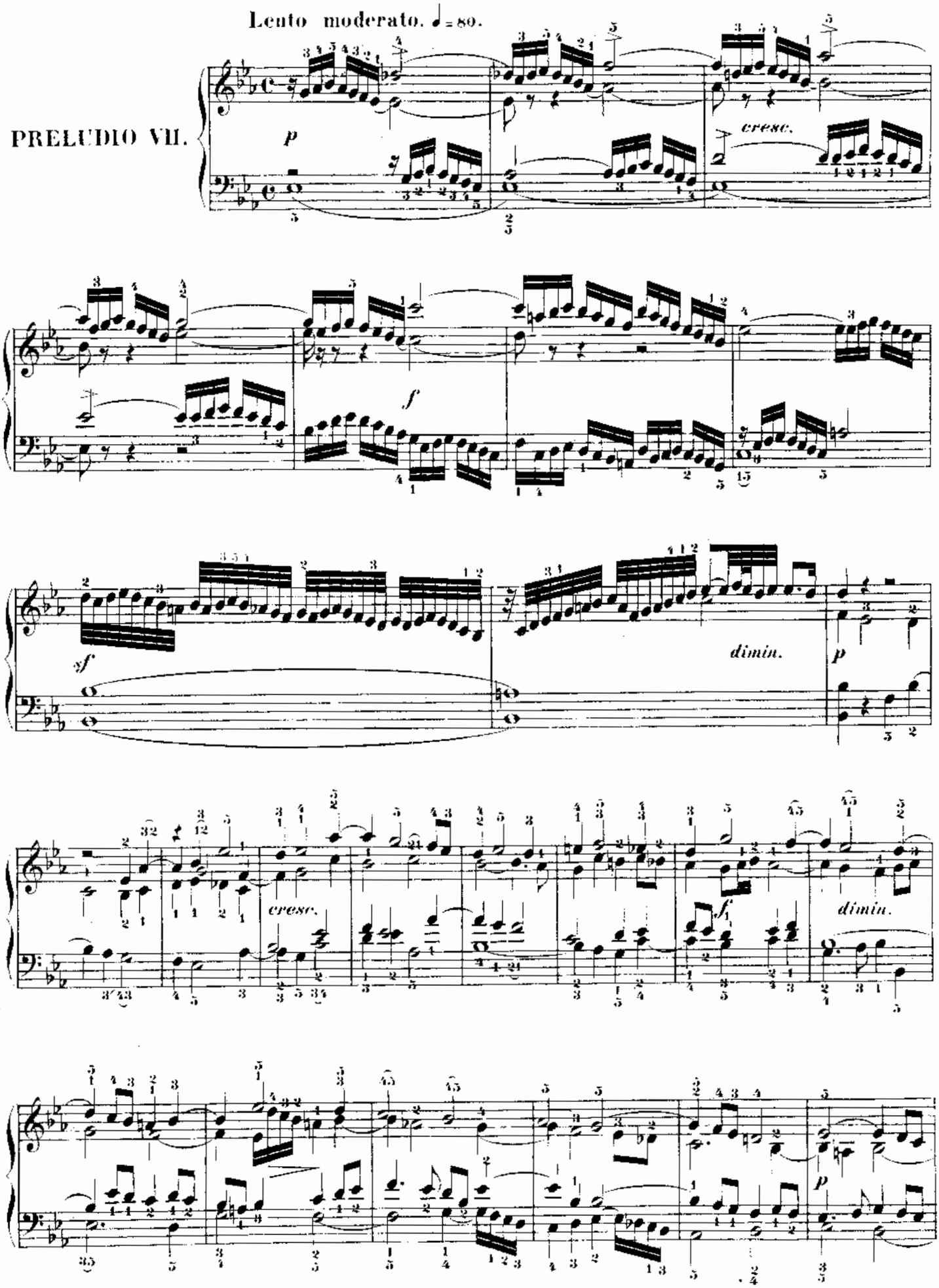

dimin.
p
cresc.
f
dimin.
p
cresc.
f
dimin.
p
cresc.
sf
sf
f
dimin.
cresc.
f ritenuto

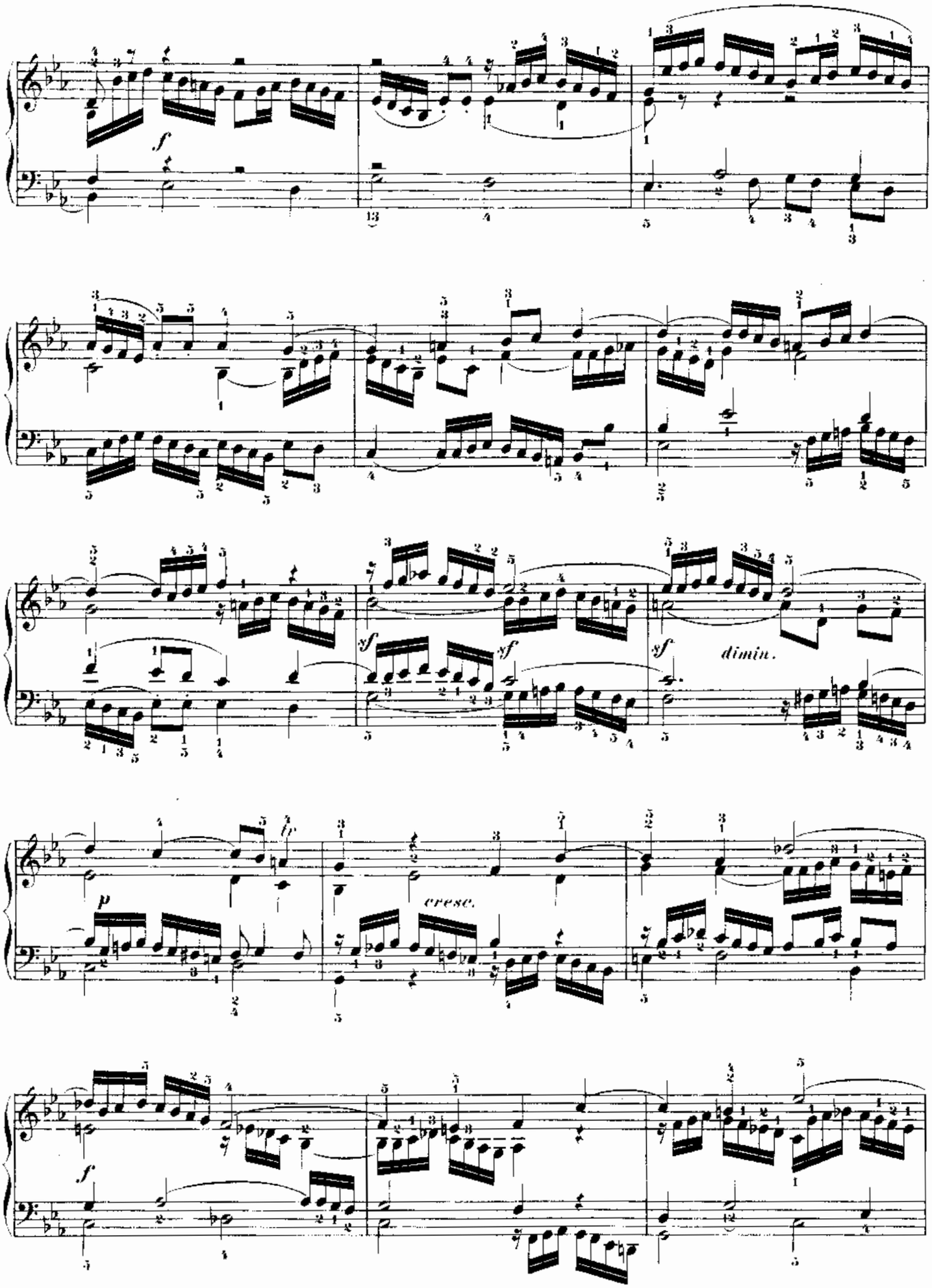

Andante. ♩ = 66.
FUGA VI.
a 3 Voci.
p legato
cresc.
f
dimin.
p
cresc.
f
dimin.
p
p

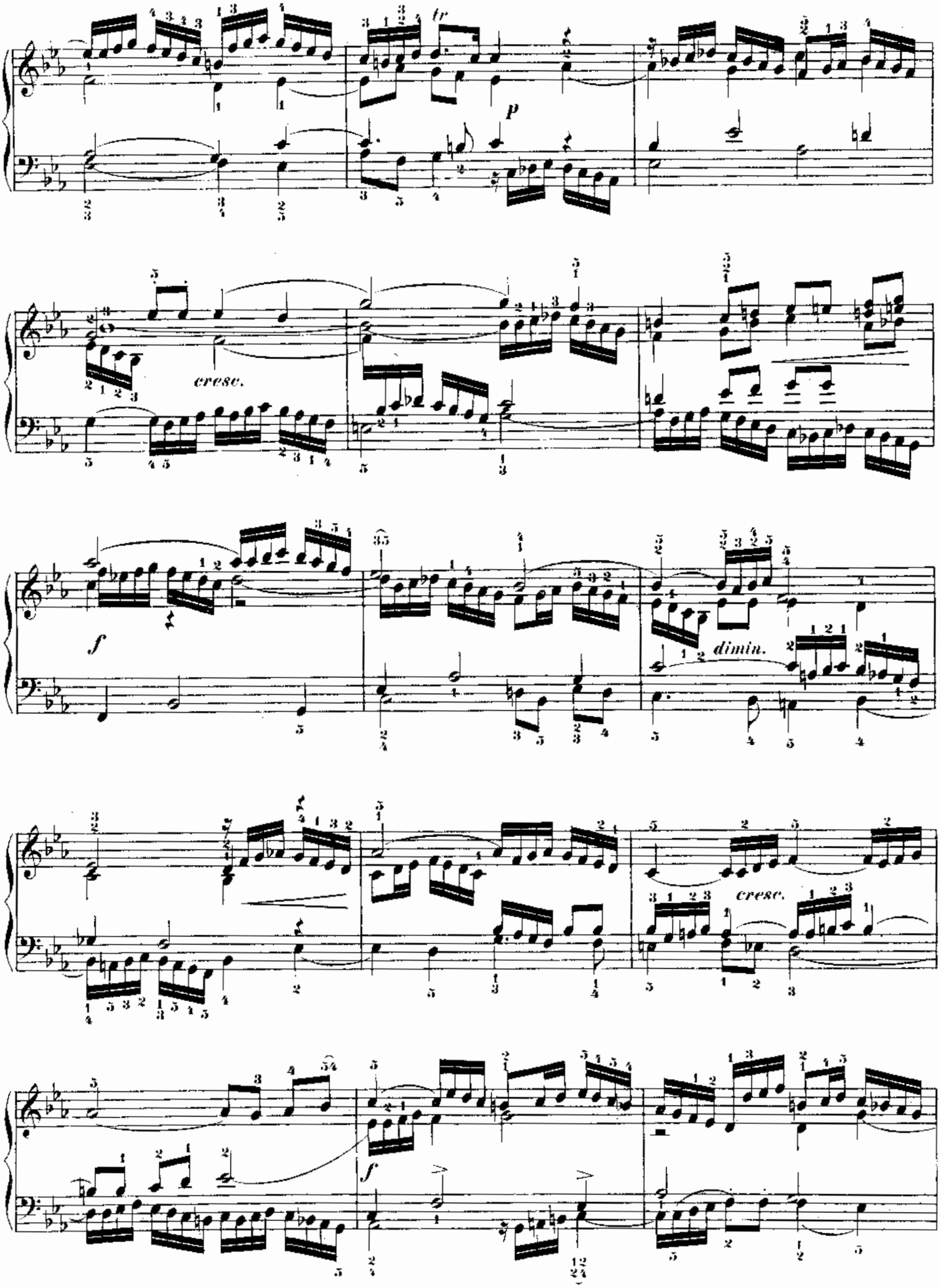

cresc.
sf
fp
cresc
f
dimin.
p
cresc.
f
rallent.
sf dimin.
p

PRELUDIO VII.

Lento moderato. ♩ = 80.




f
sf
sf
sf
dimin.
p
cresc.
f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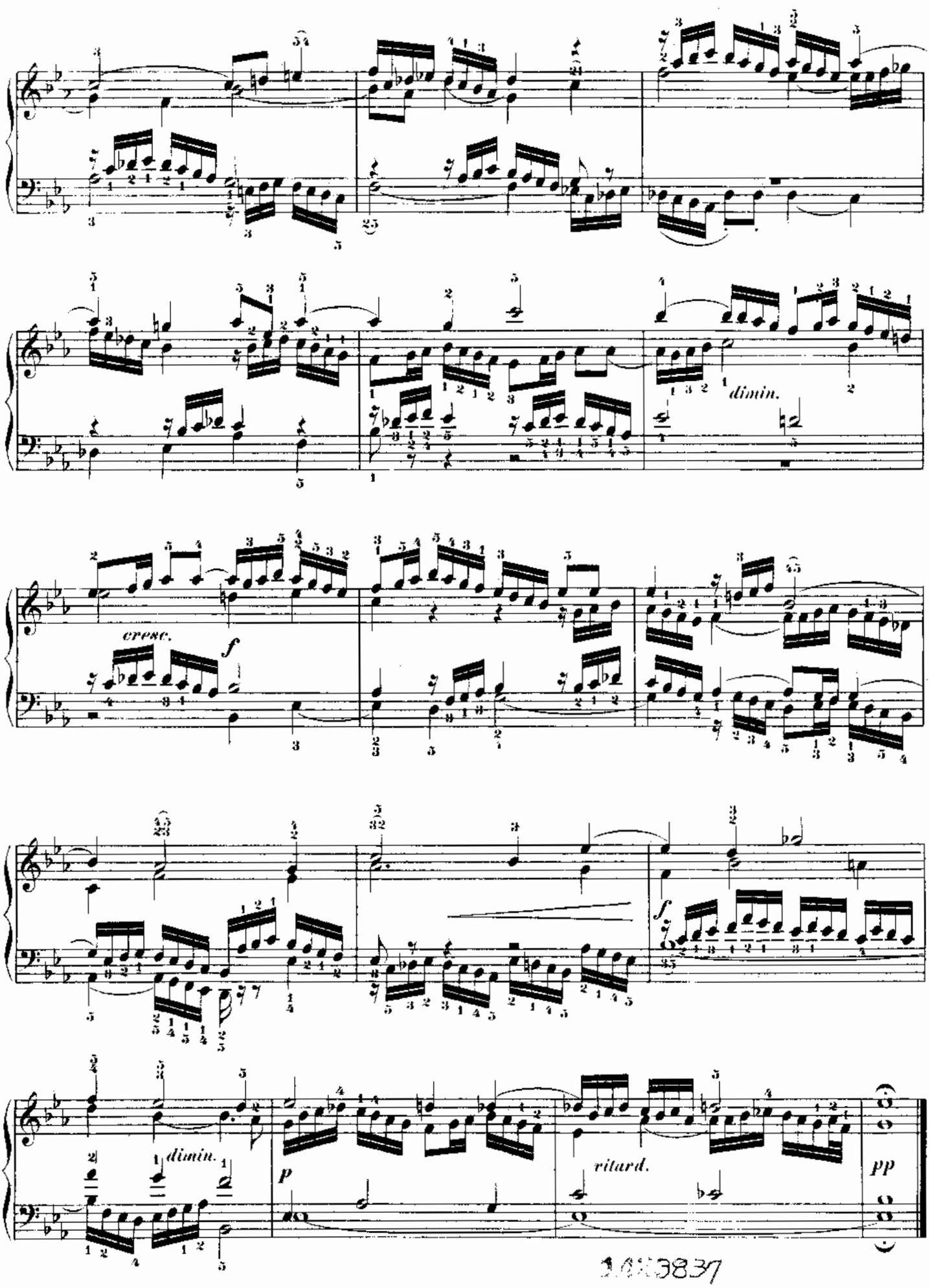
p
cresc.
f
dimin.
cresc.
f

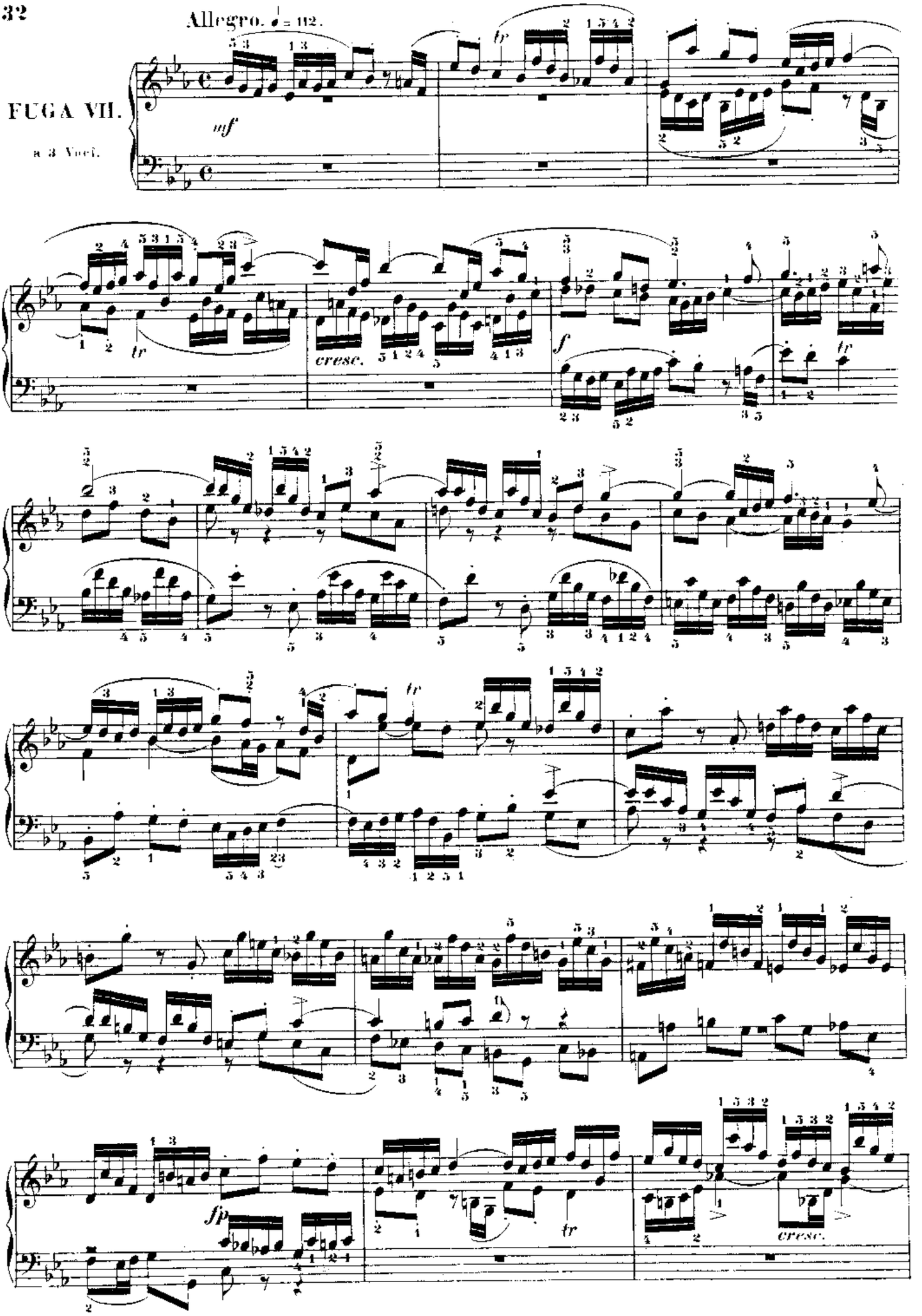


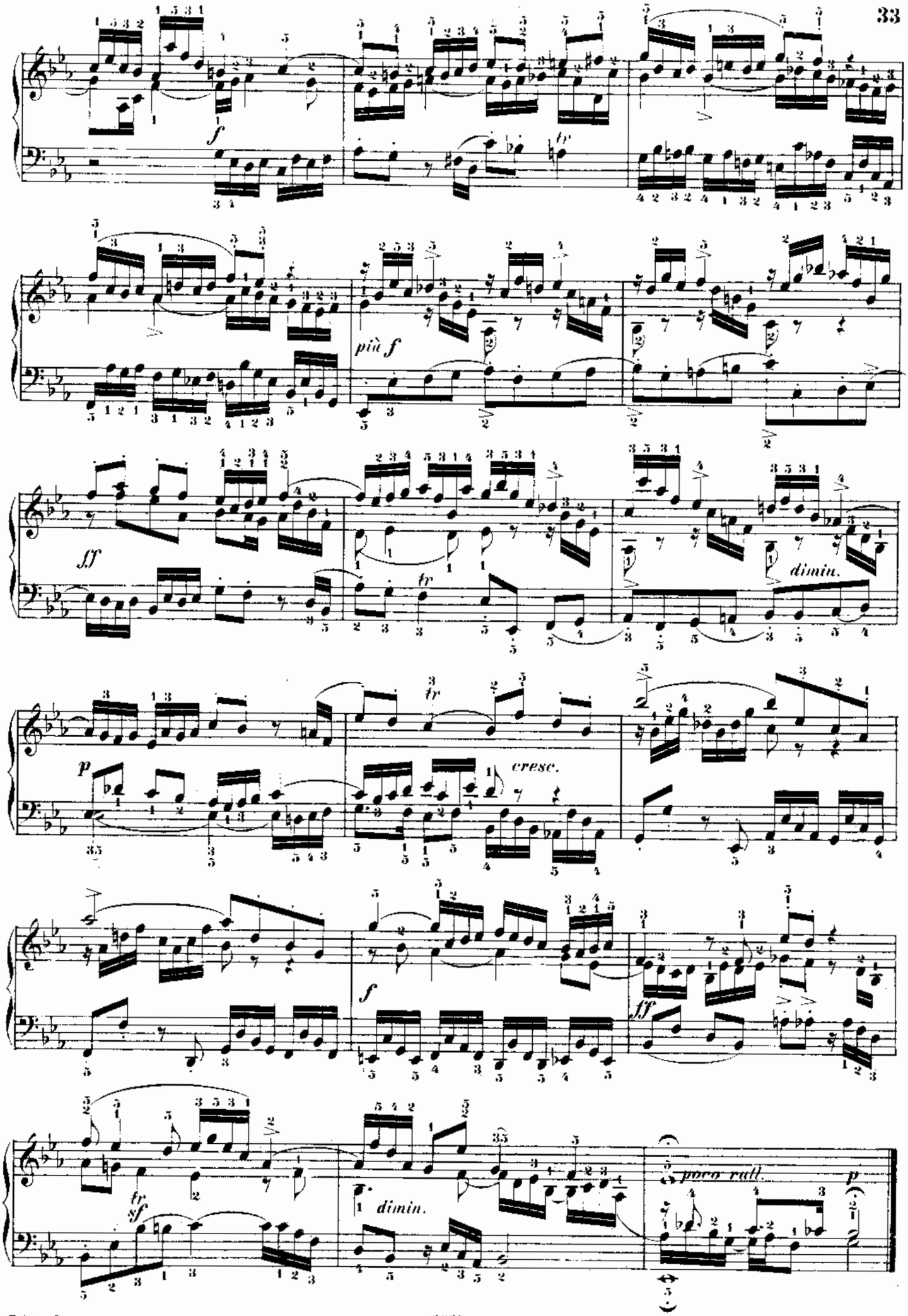
1013837

Allegro. ♩ = 112.

FUGA VII.

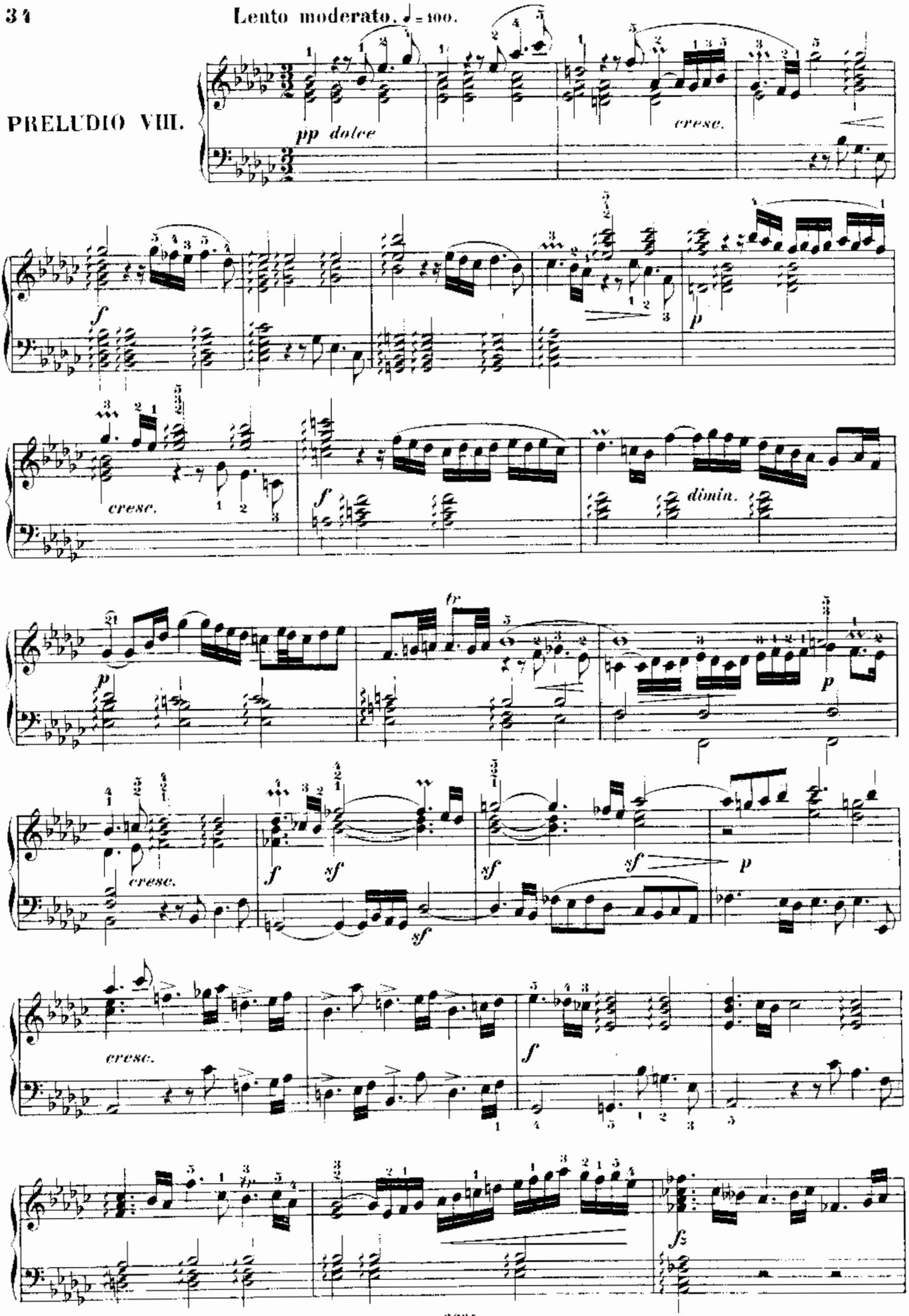
a 3 Voci.

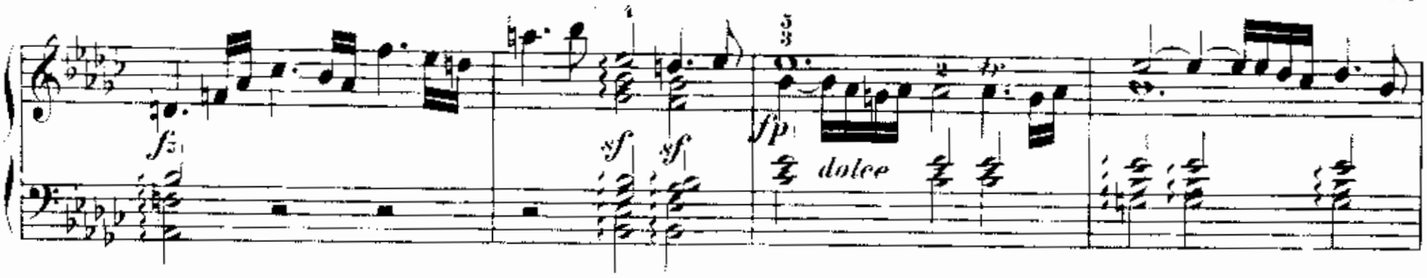


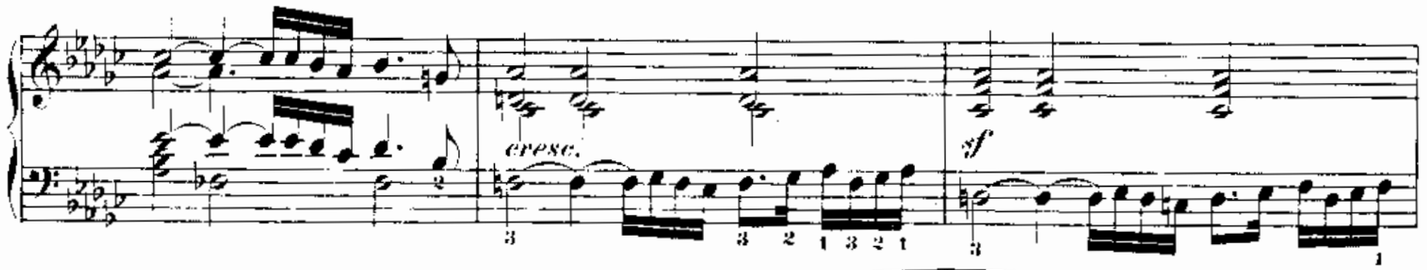

f
più f
ff
dimin.
p
cresc.
f
ff
fp
sf
dimin.
poco rall.
p

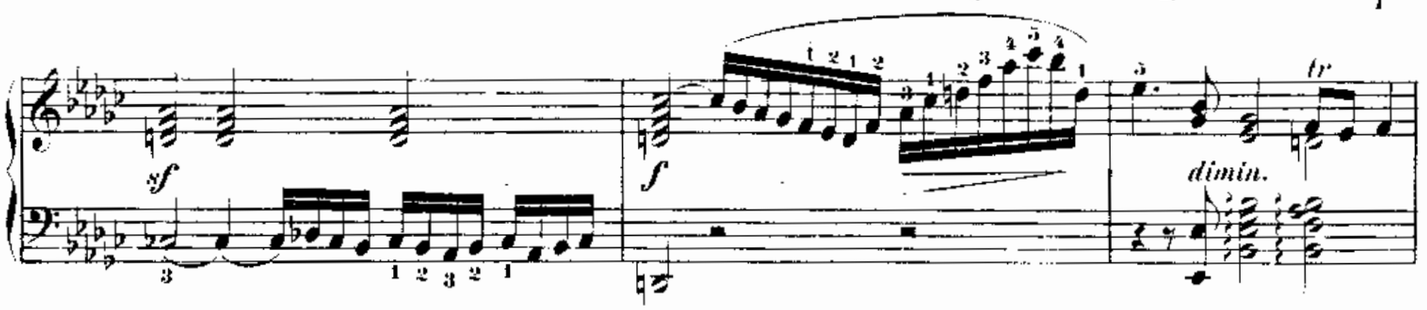
PRELUDIO VIII.

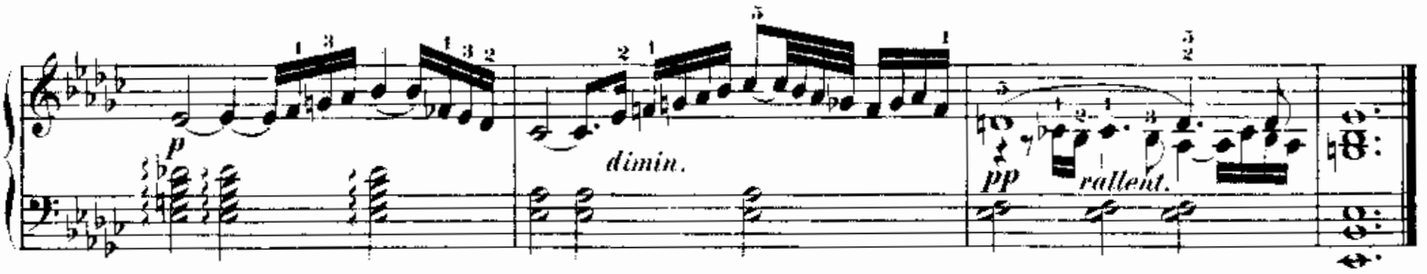
Lento moderato. ♩ = 100.







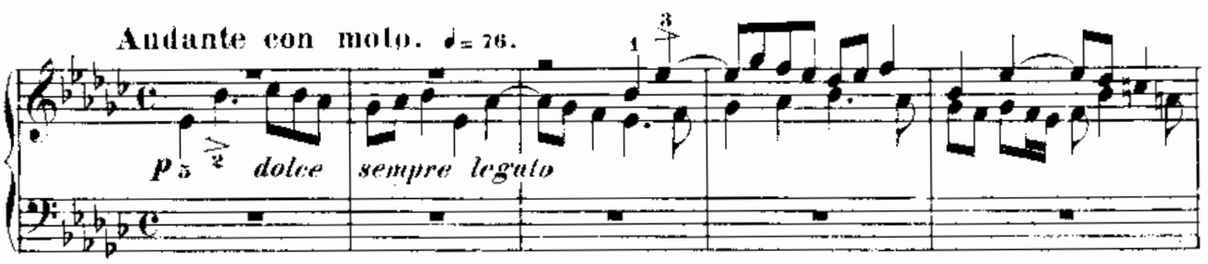


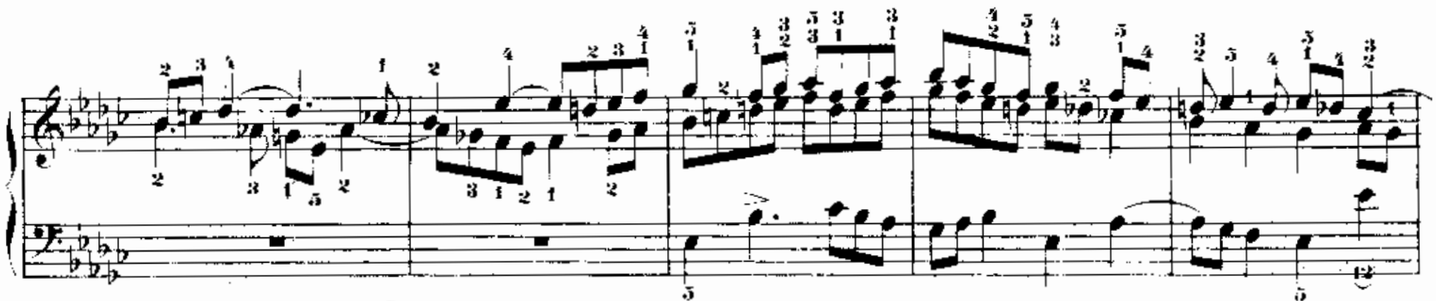


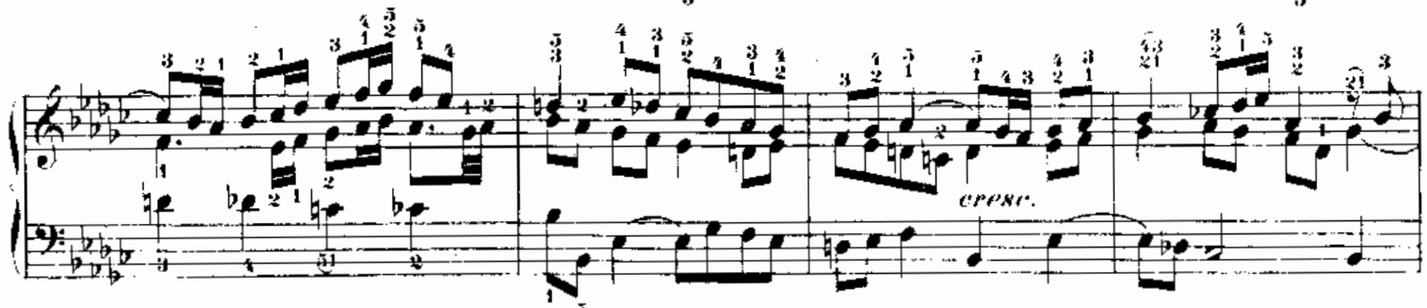
Andante con moto. ♩= 76.

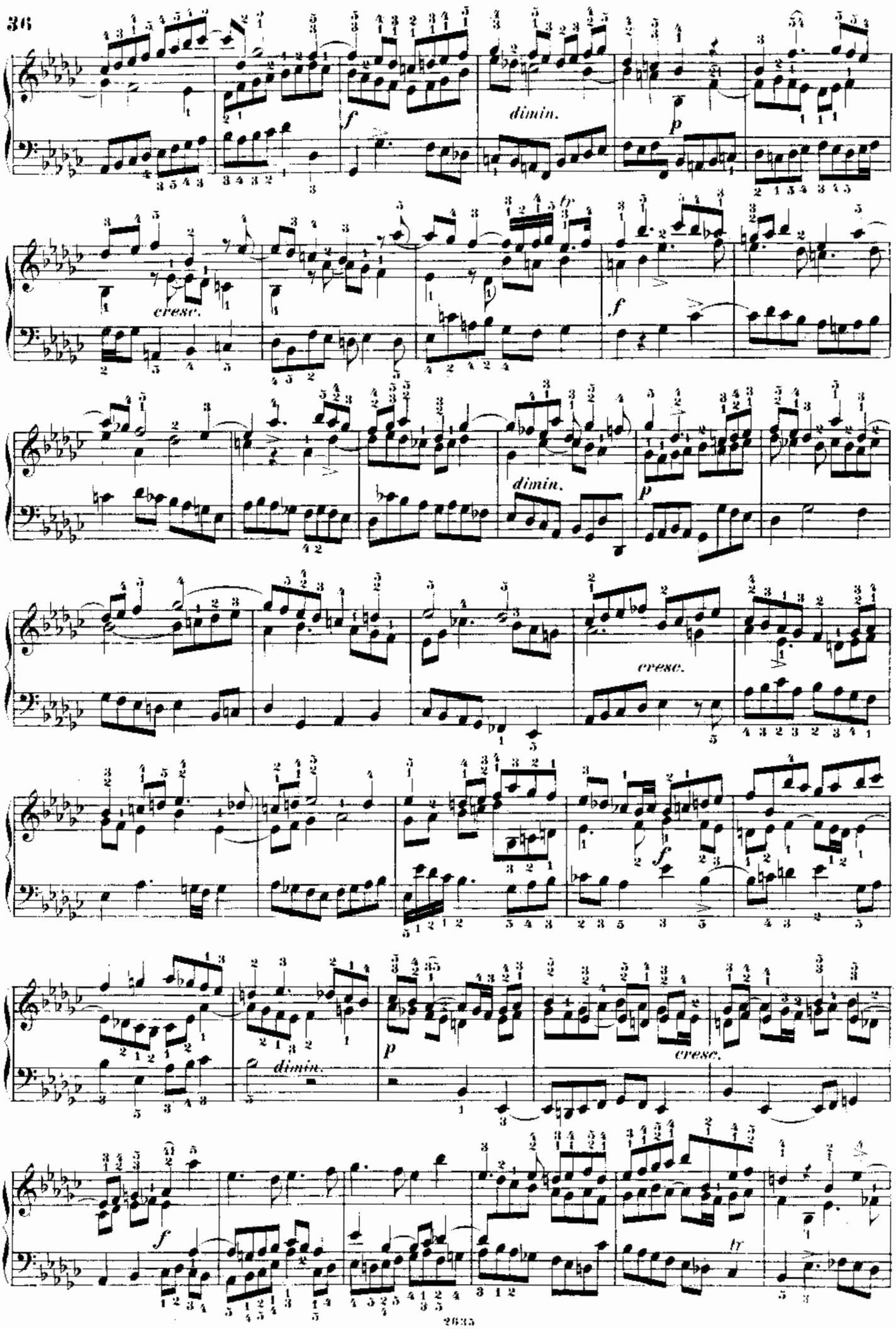
FUGA VIII.

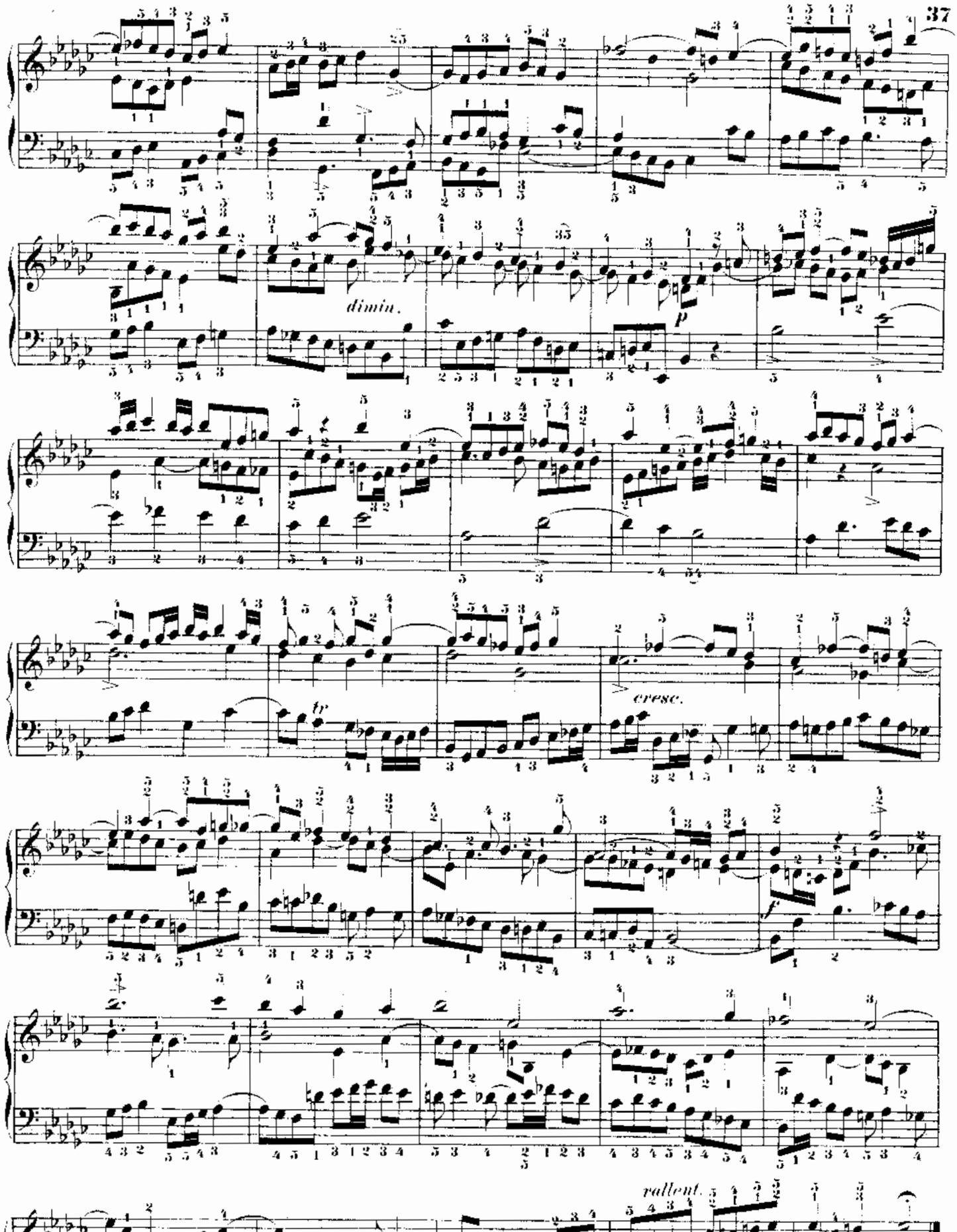
a 3 Voci.





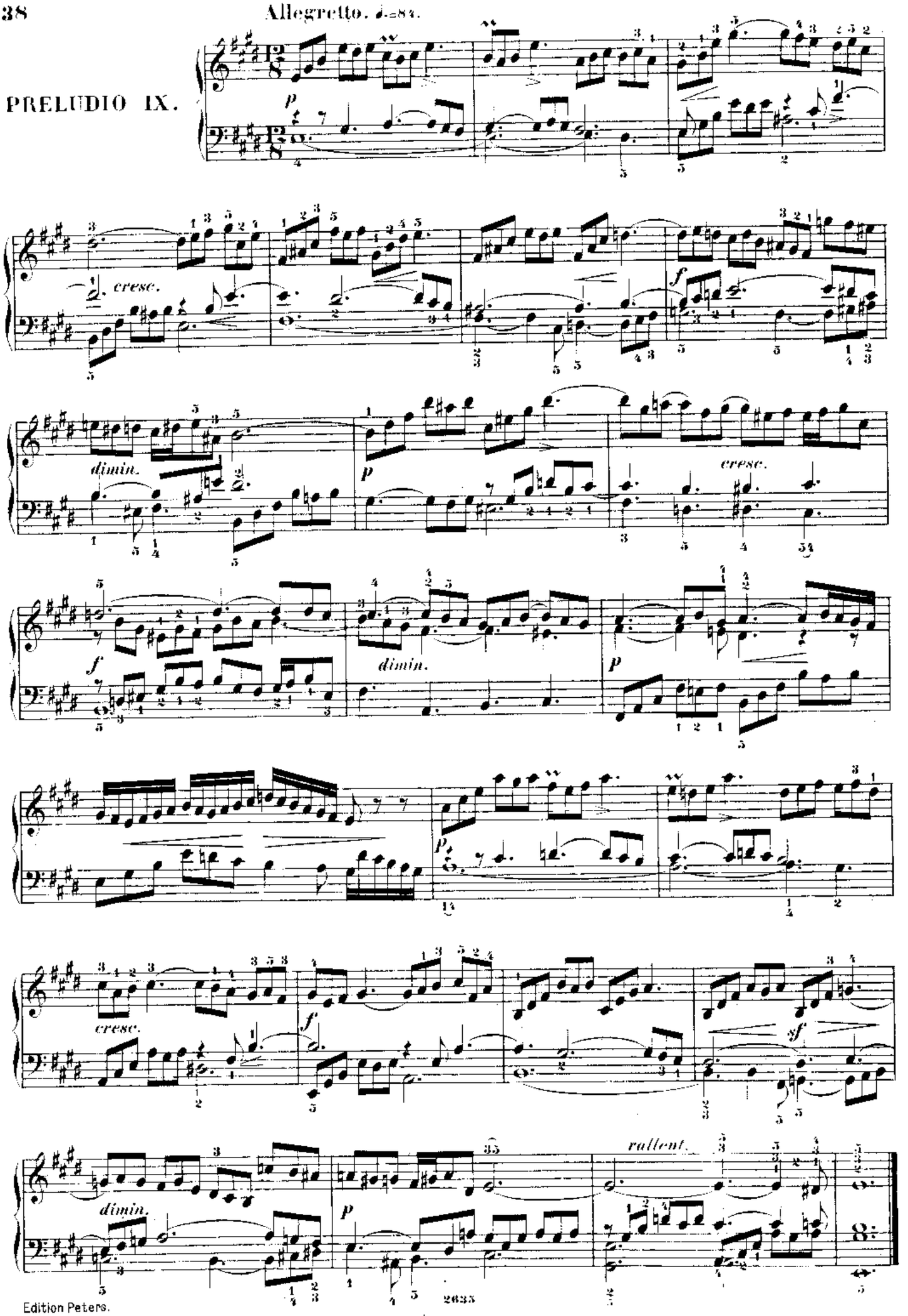



f
dimin.
p
cresc.
fp
f
dimin.
p
cresc.
f
dimin.
p
cresc.
f
tr


dimin.
p
tr
cresc.
f
rallent.
dimin.
cresc.
dimin.
p

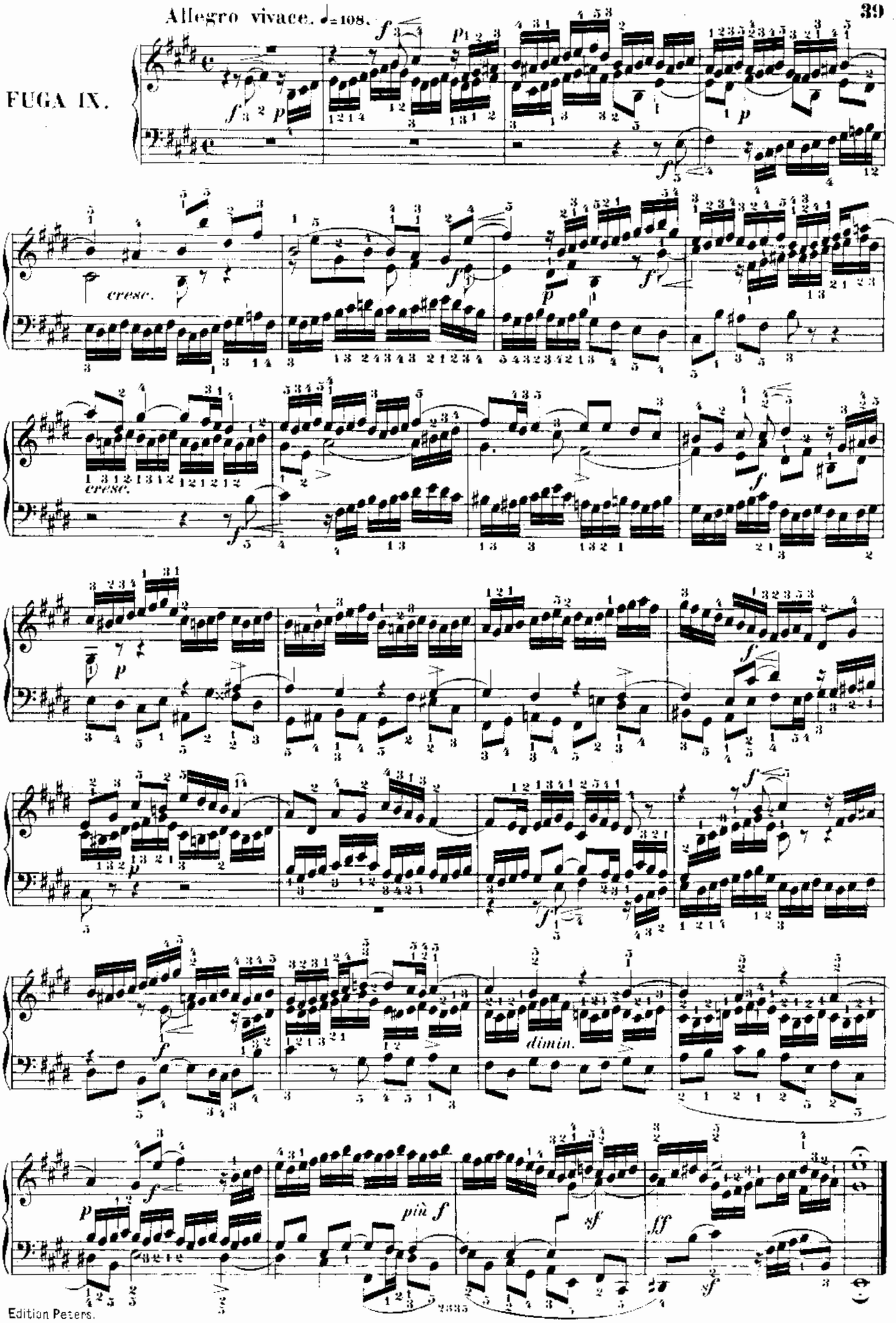
Allegretto. ♩=84.

PRELUDIO IX.



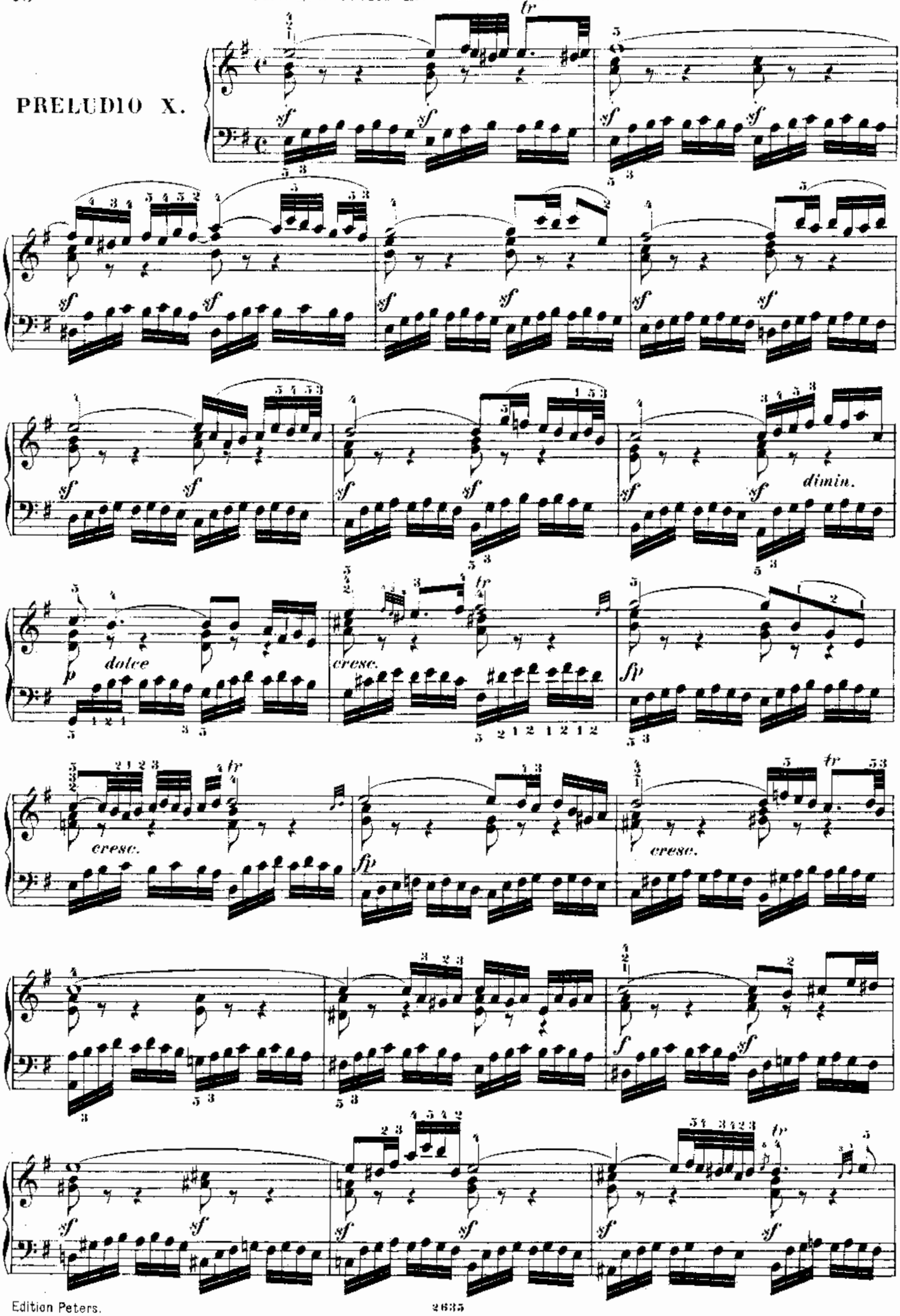
FUGA IX.

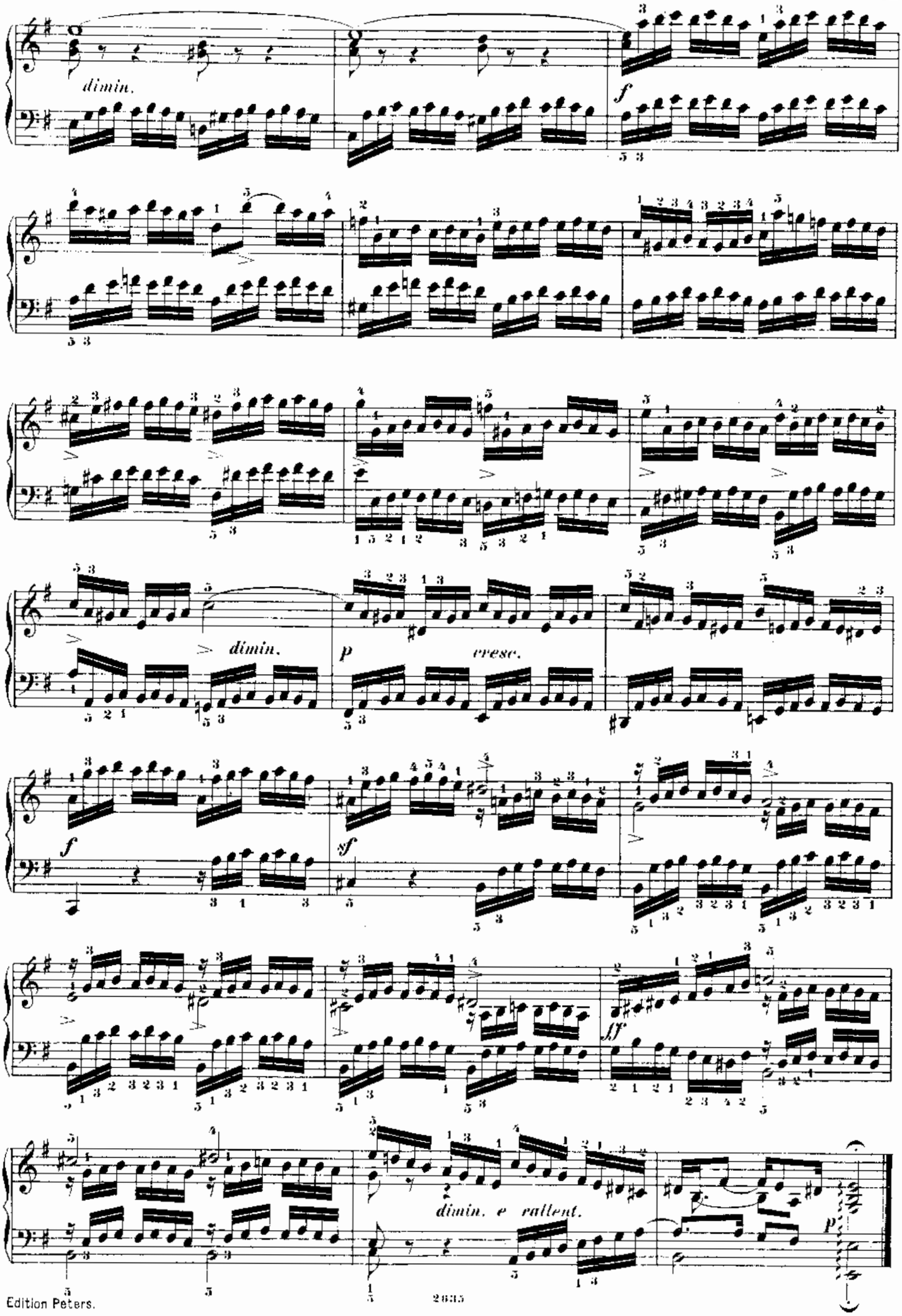
Allegro vivace. ♩=108.



Allegro molto moderato. ♩=84.

PRELUDIO X.

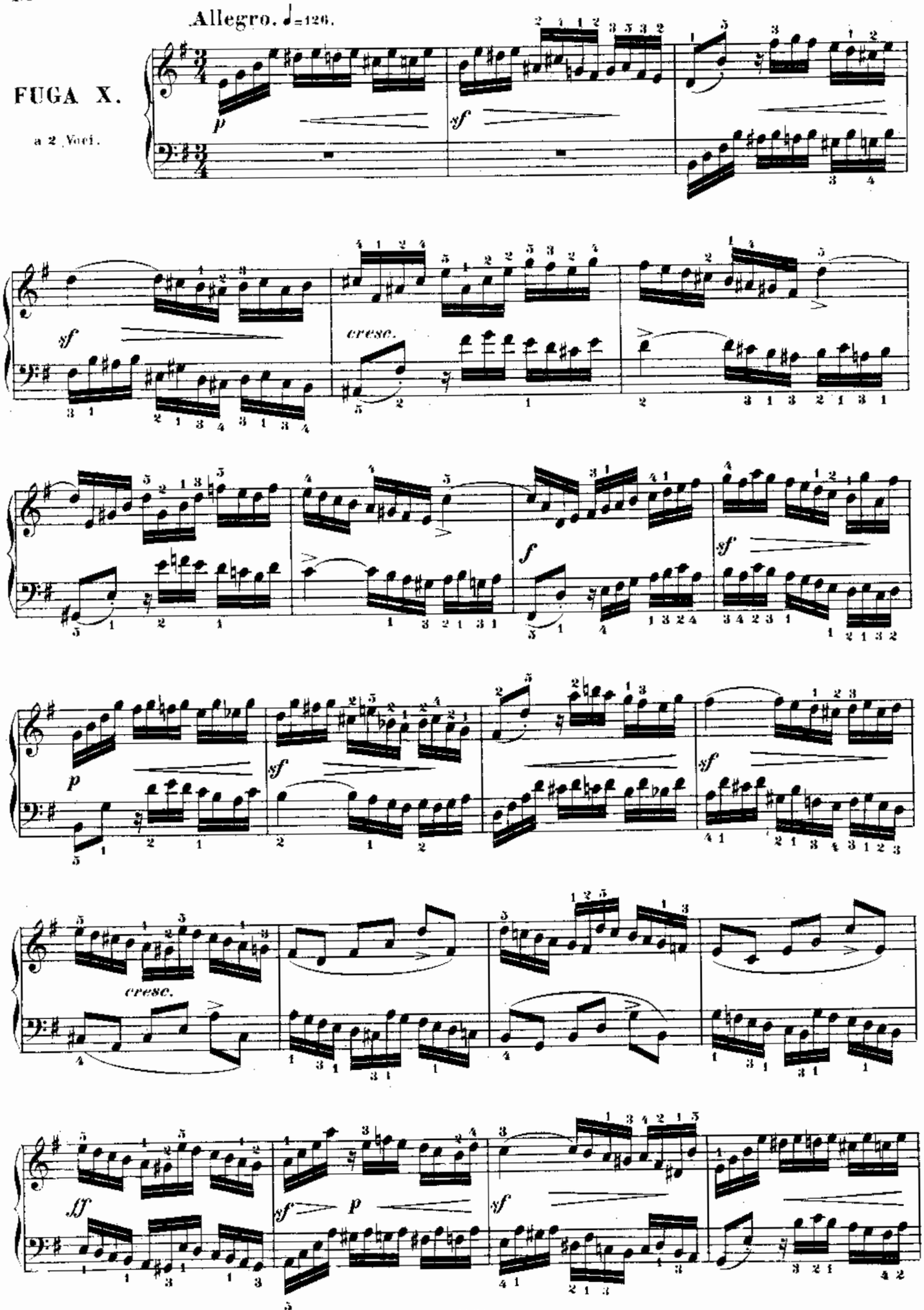


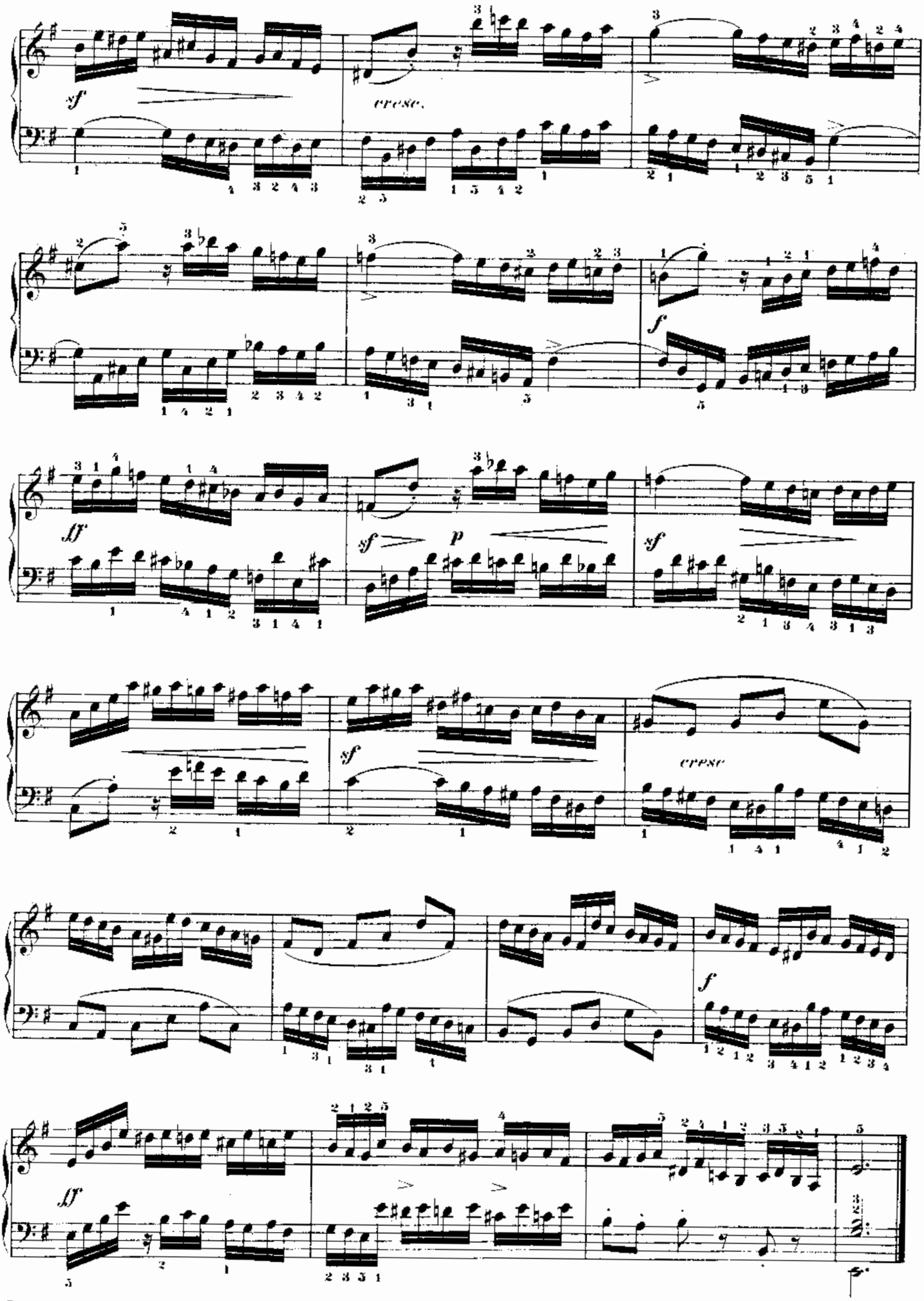

dimin.
f
dimin.
p
cresc.
f
sf
ff
dimin. e rallent.
p

Allegro. ♩=126.

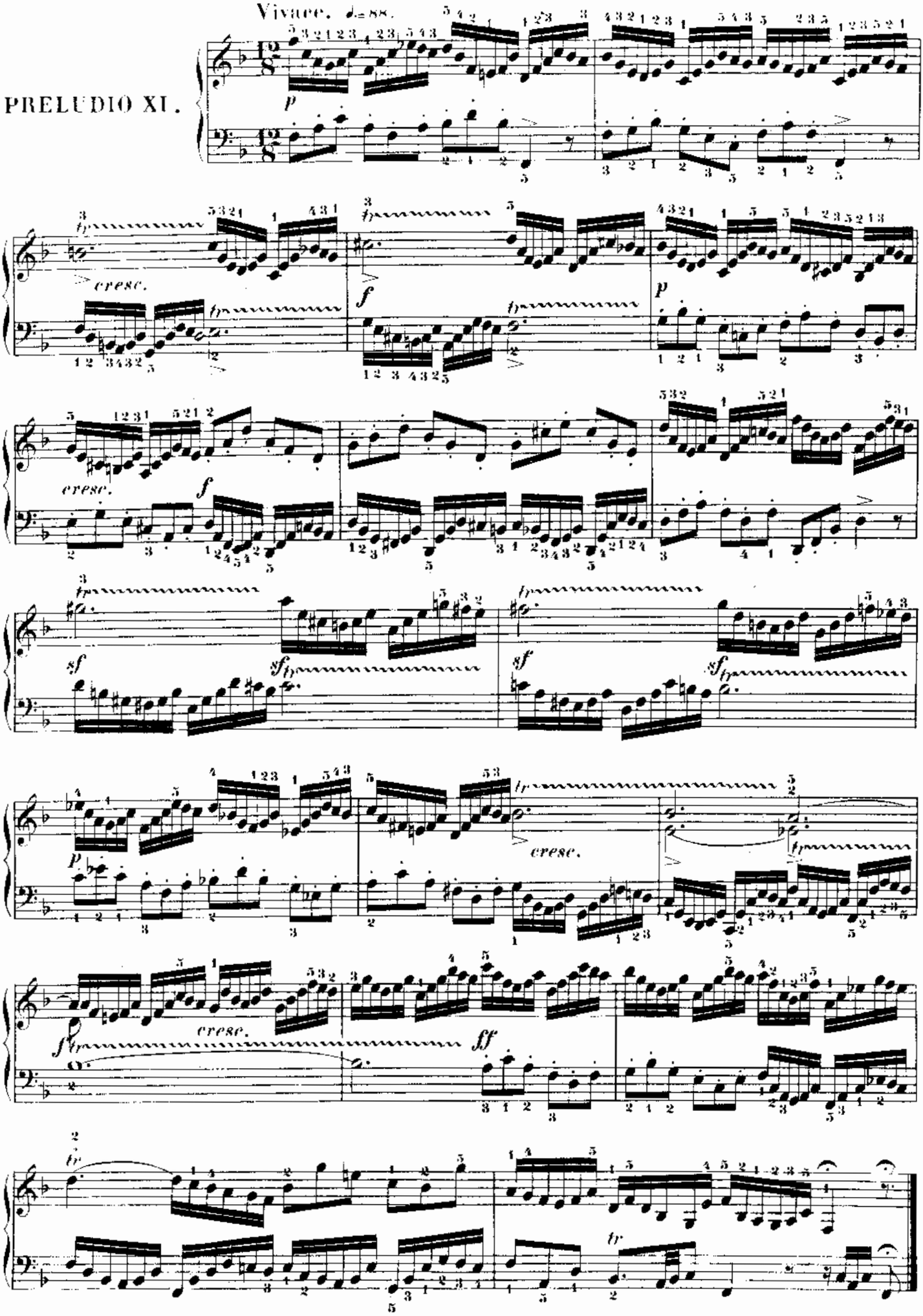
FUGA X.

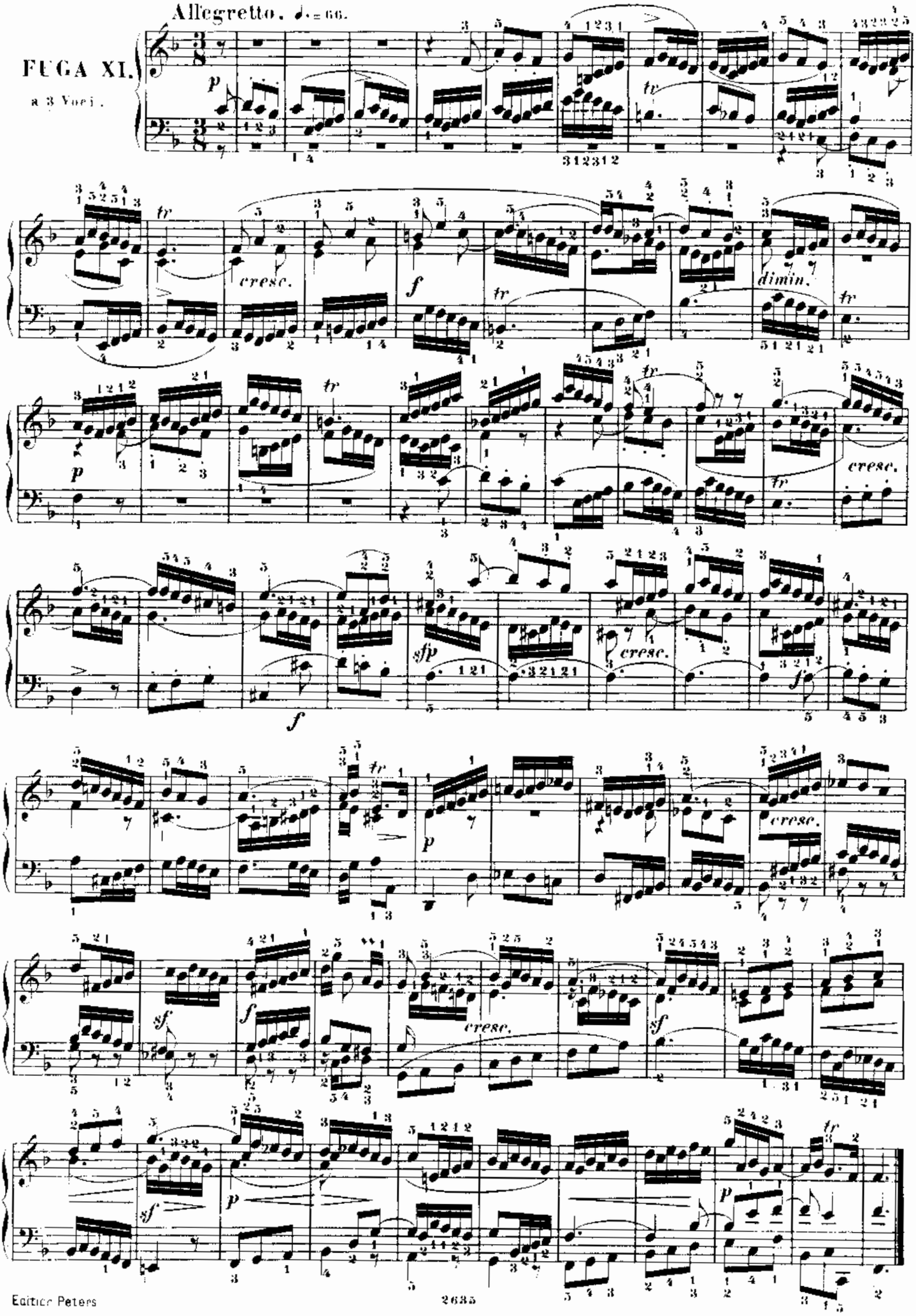
a 2 Voci.




sf
cresc.
f
ff
sf
p
sf
cresc
f
ff

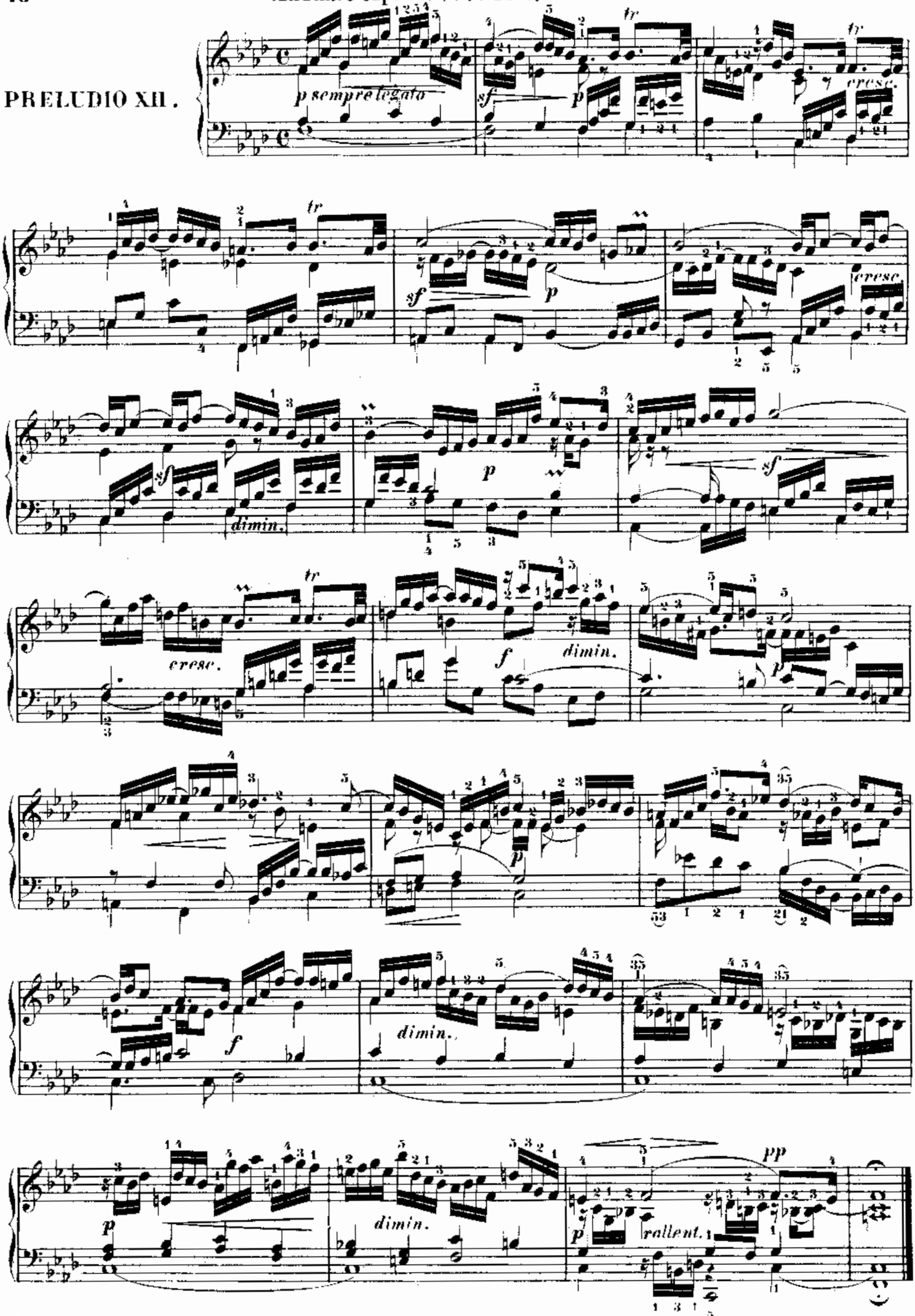
PRELUDIO XI.




Allegretto. ♩.= 66.
FUGA XI.
a 3 Voci.
cresc.
dimin.
sfp
sf
p
tr

PRELUDIO XII.

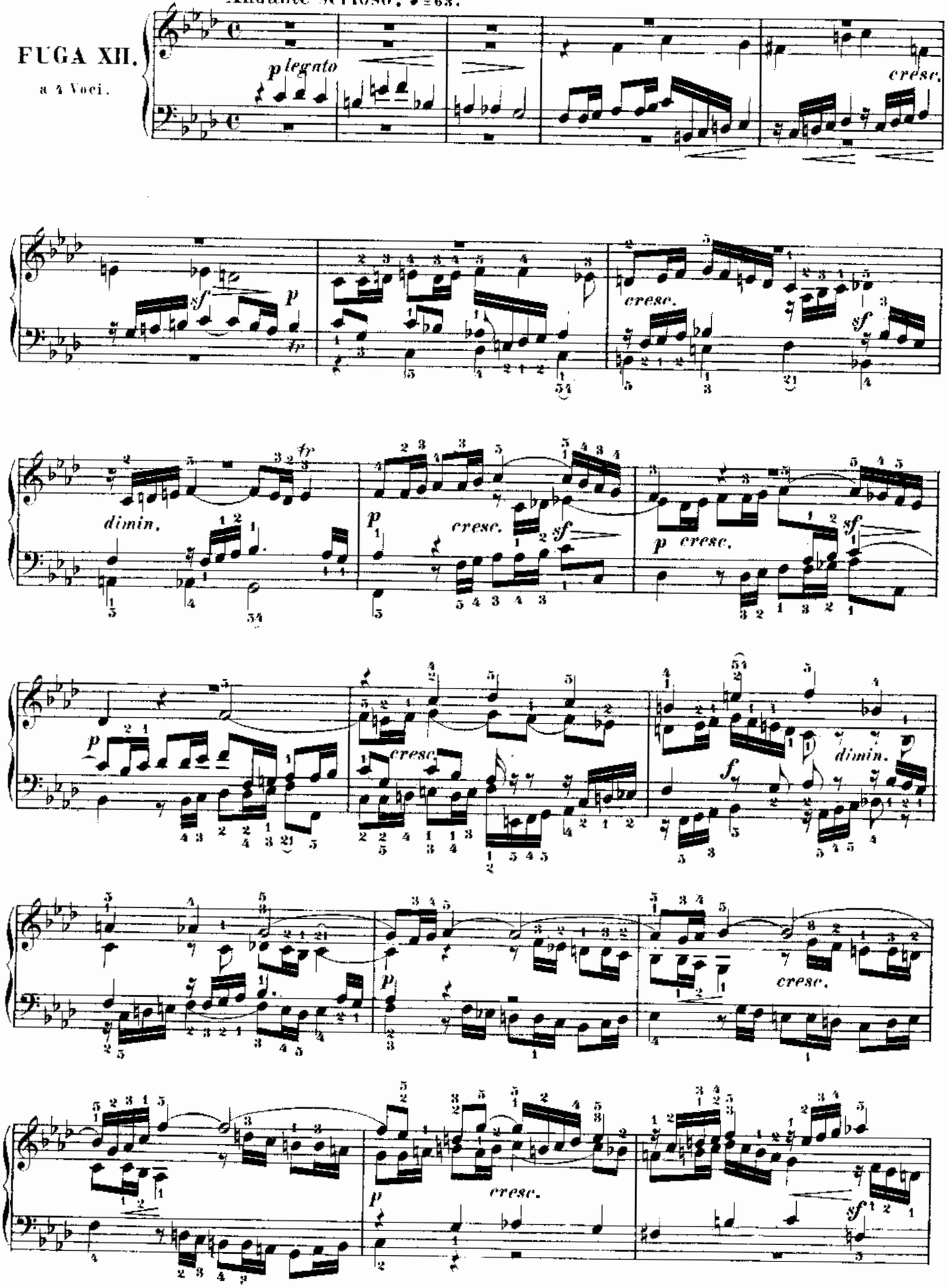
Andante espressivo. ♪ = 104.

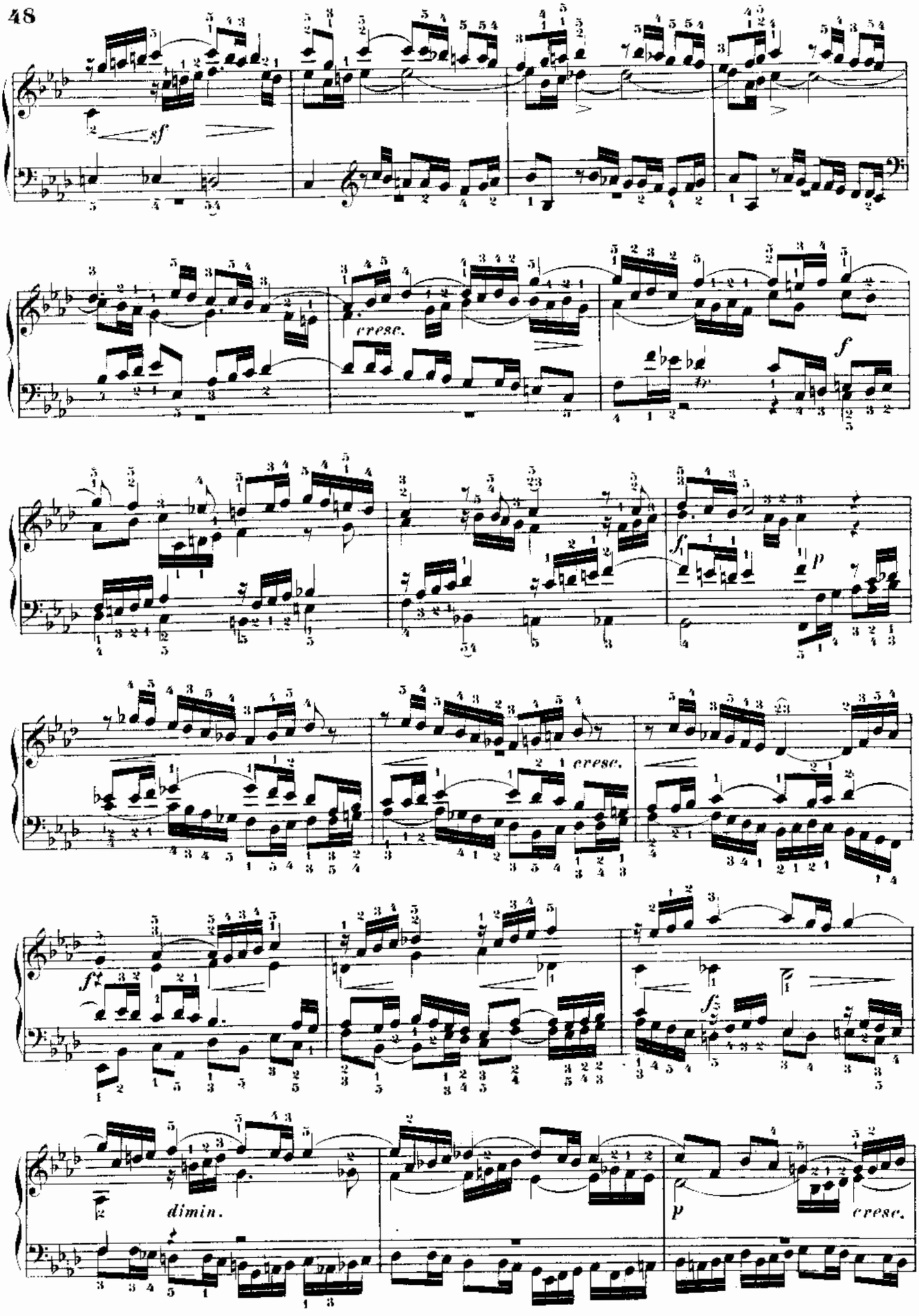


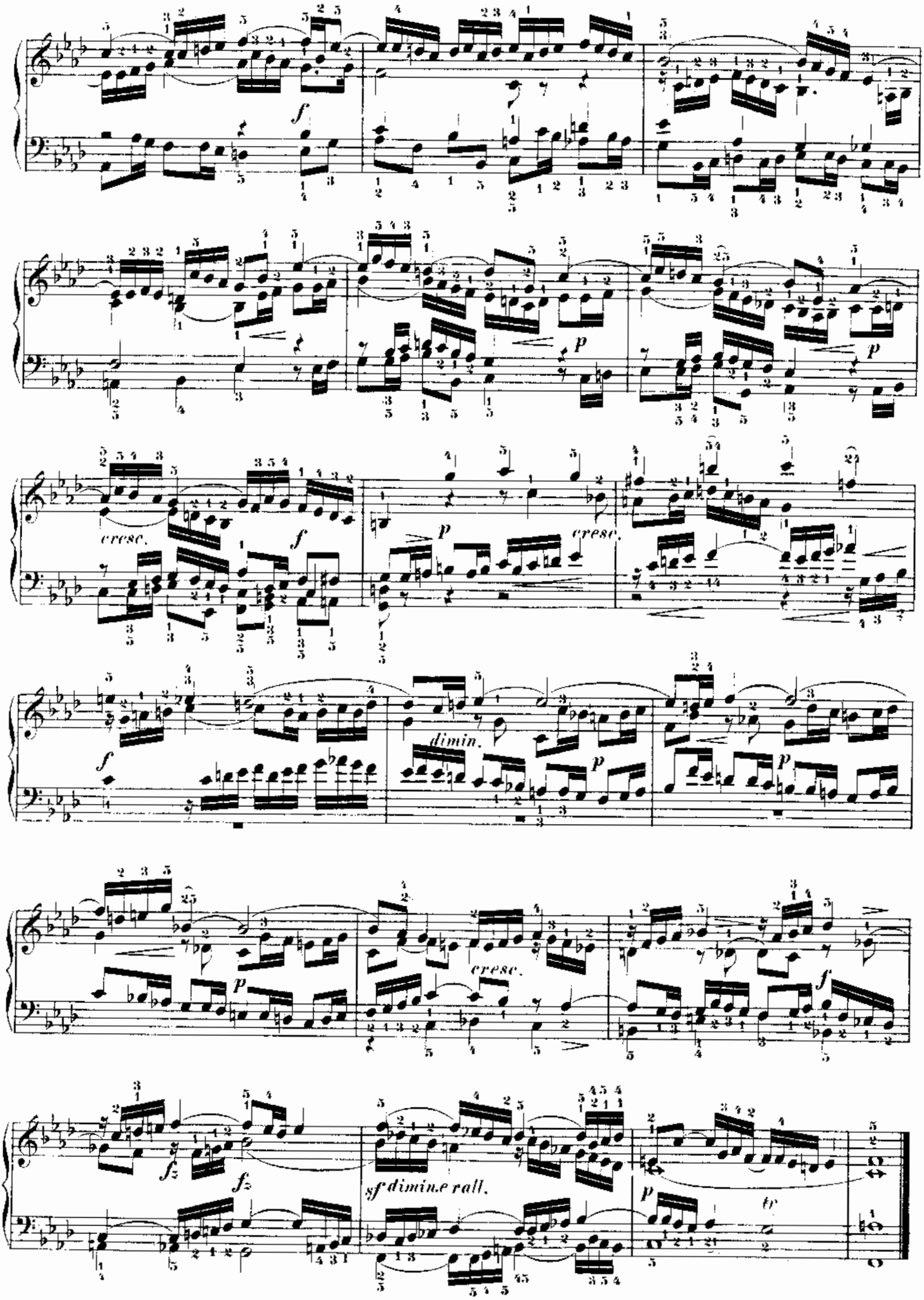
Andante serioso, ♩= 63.

FUGA XII.

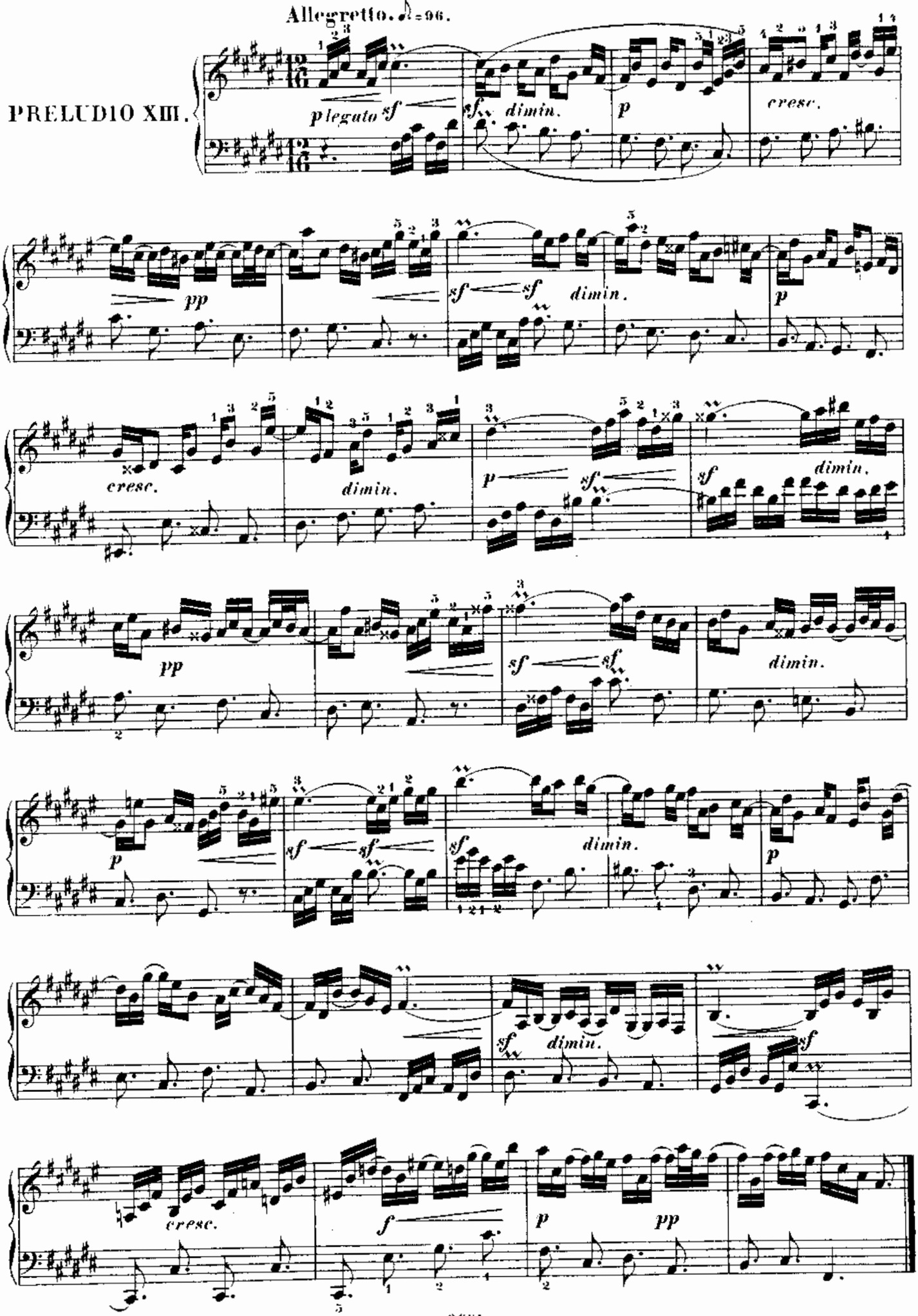
a 4 Voci.




sf
cresc.
f
f
p
cresc.
ff
f
dimin.
p
cresc.


f
p
cresc.
f
p
cresc.
f
dimin.
p
p
cresc.
p
f
fz
fz
sf dimine rall.
p
tr

PRELUDIO XIII.

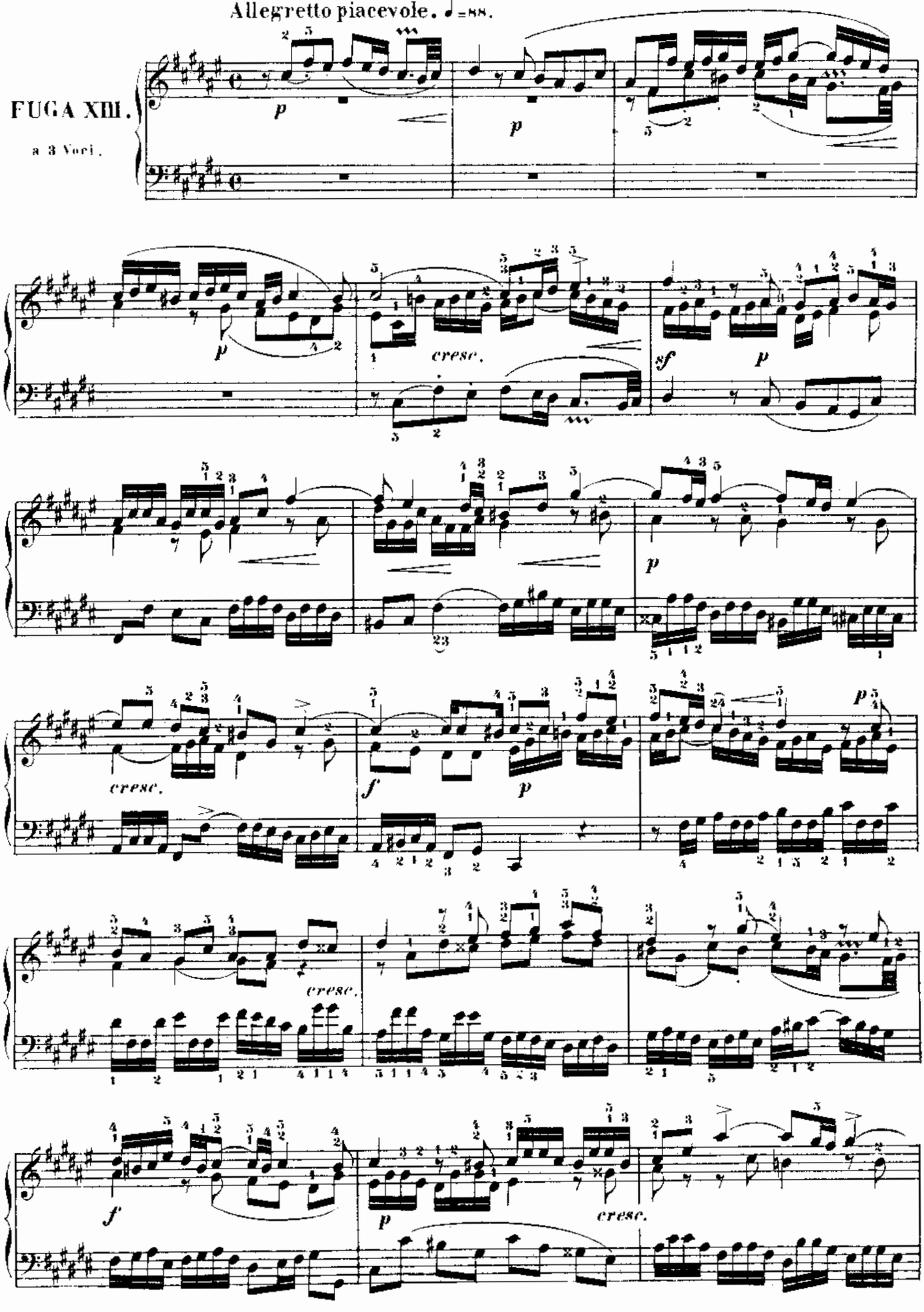


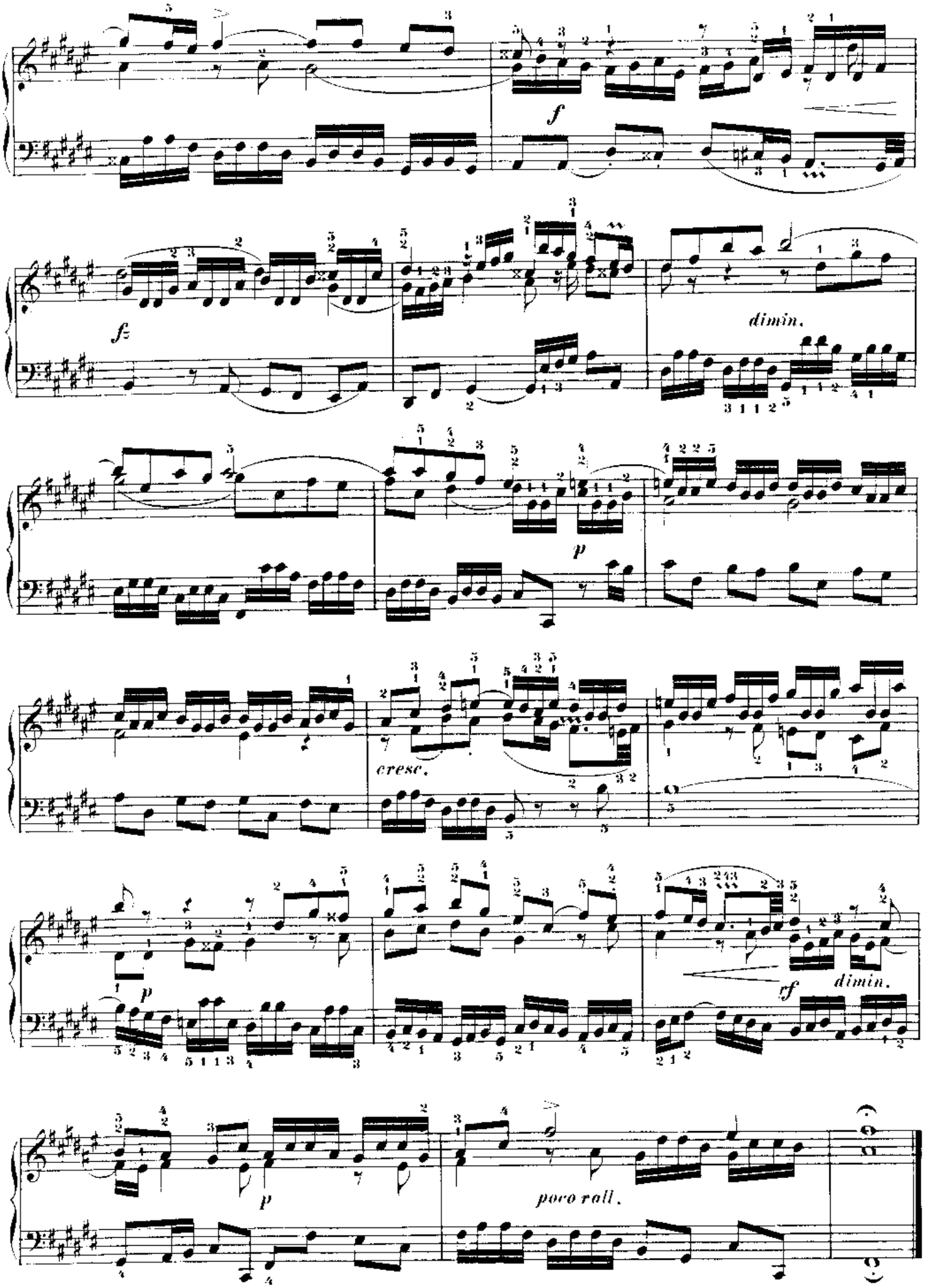
Edition Peters.

Allegretto piacevole. ♩=88.

FUGA XIII.

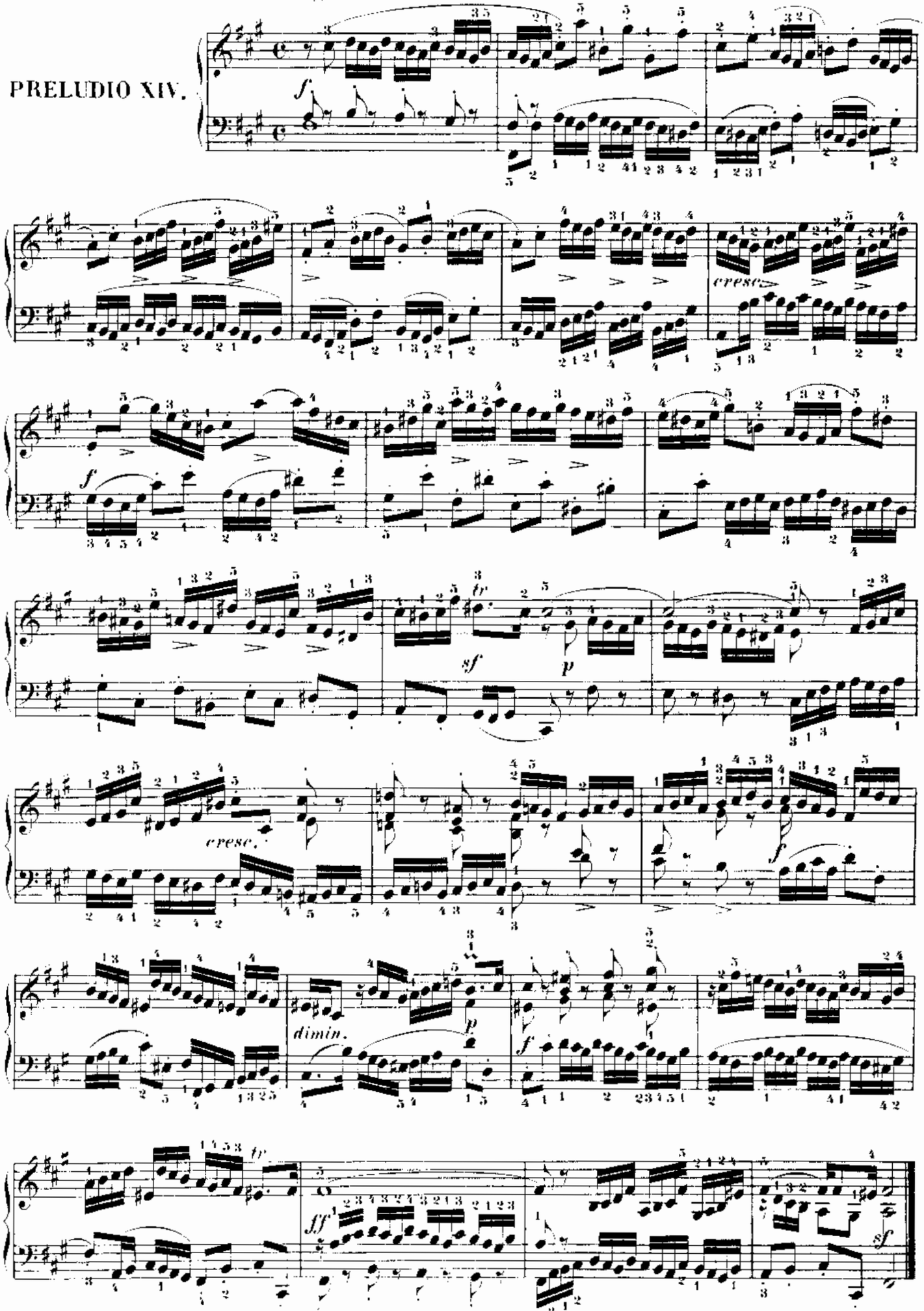
a 3 Voci.




f
fz
dimin.
p
cresc.
p
cf
dimin.
p
poco rall.

Allegro moderato. ♩ = 100.

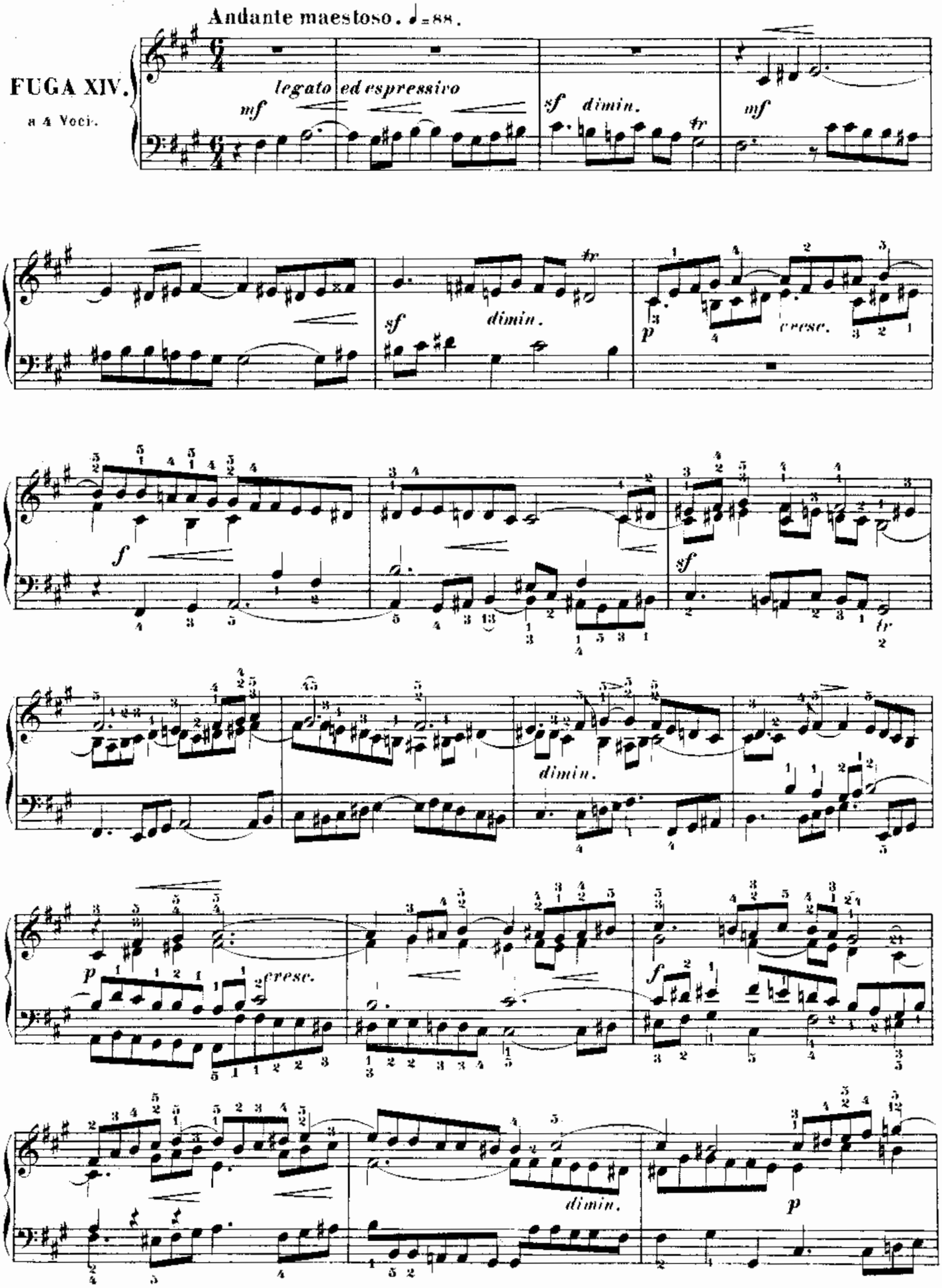
PRELUDIO XIV.

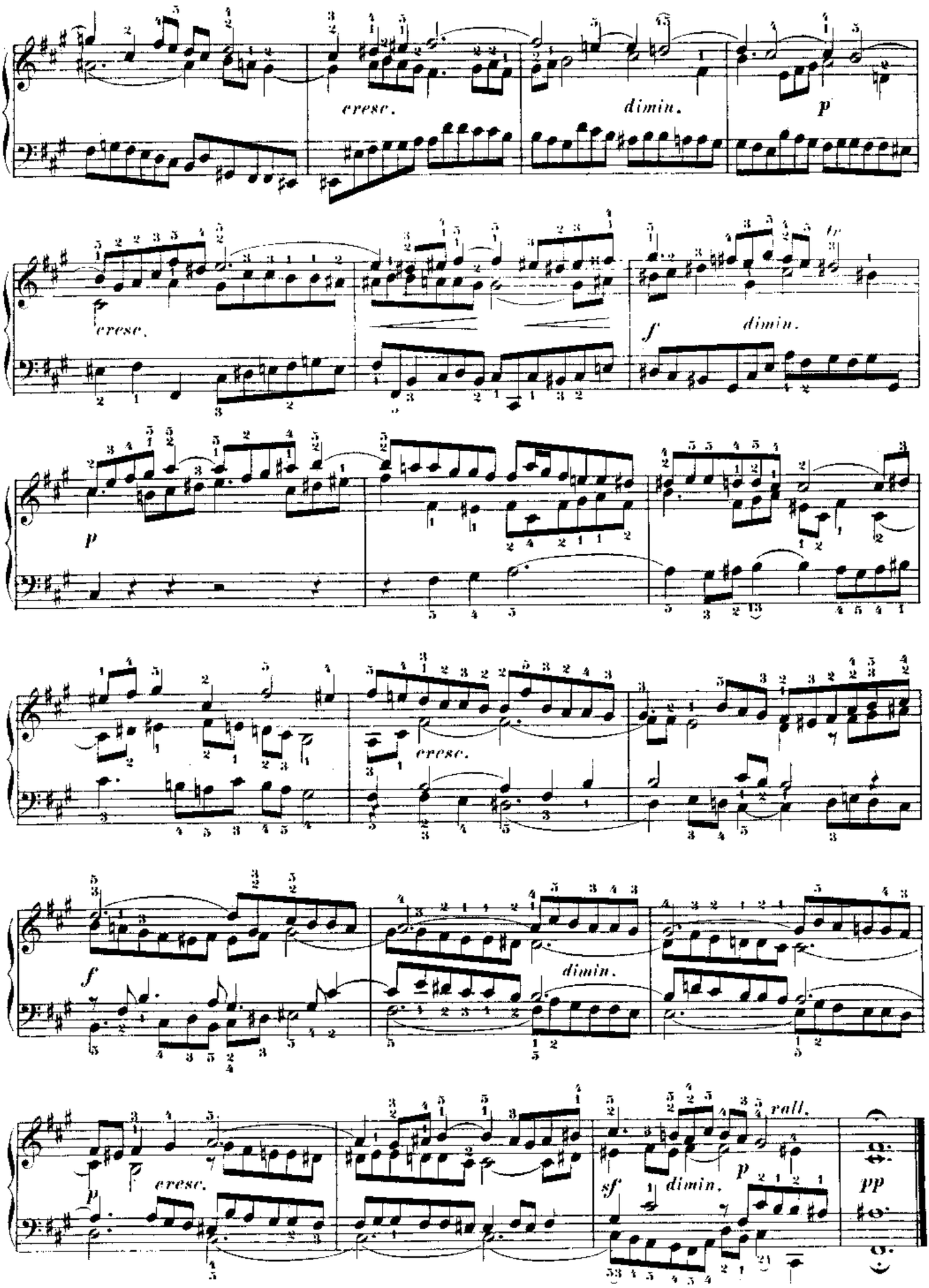


Andante maestoso. ♩=88.

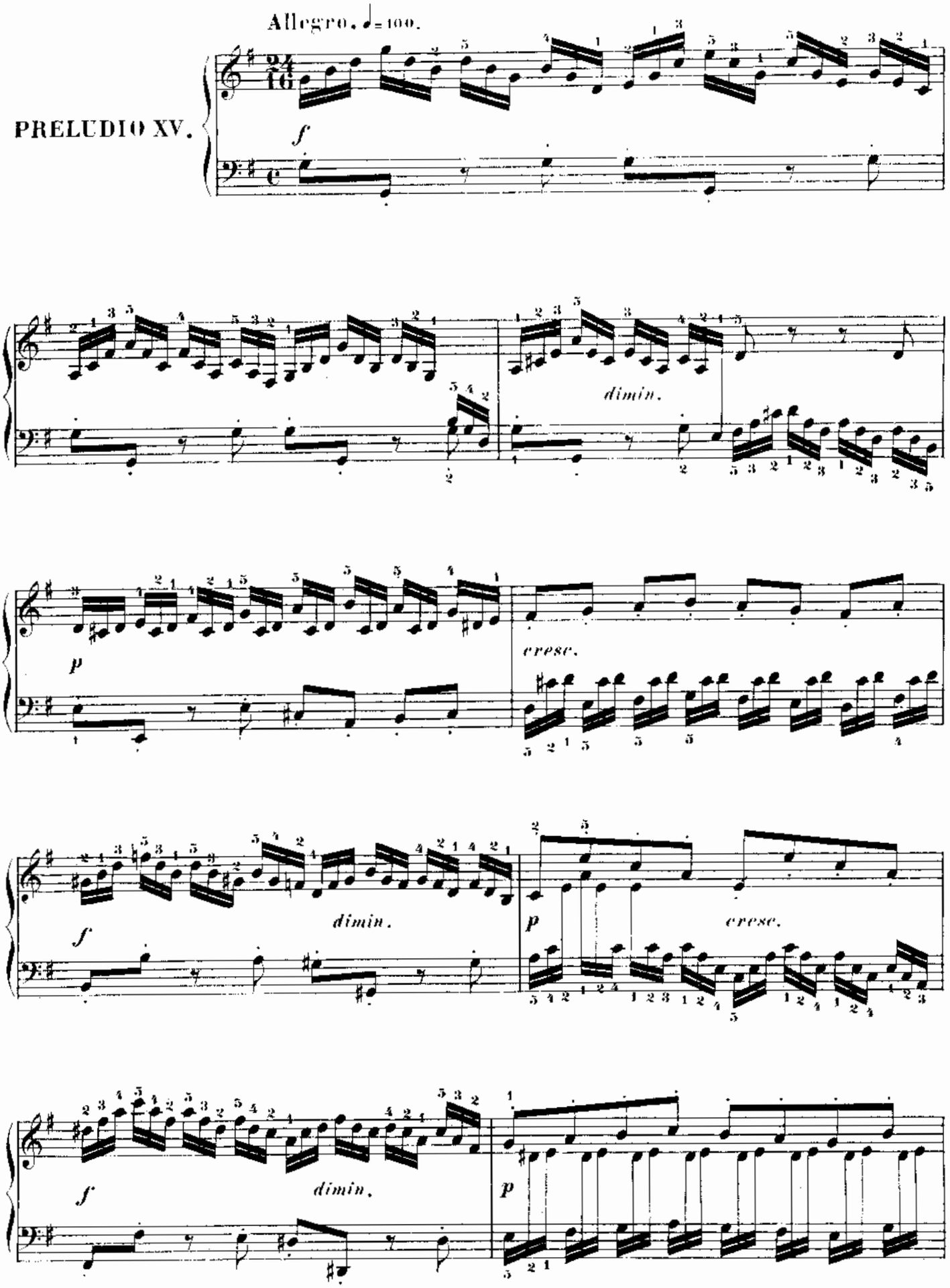
FUGA XIV.

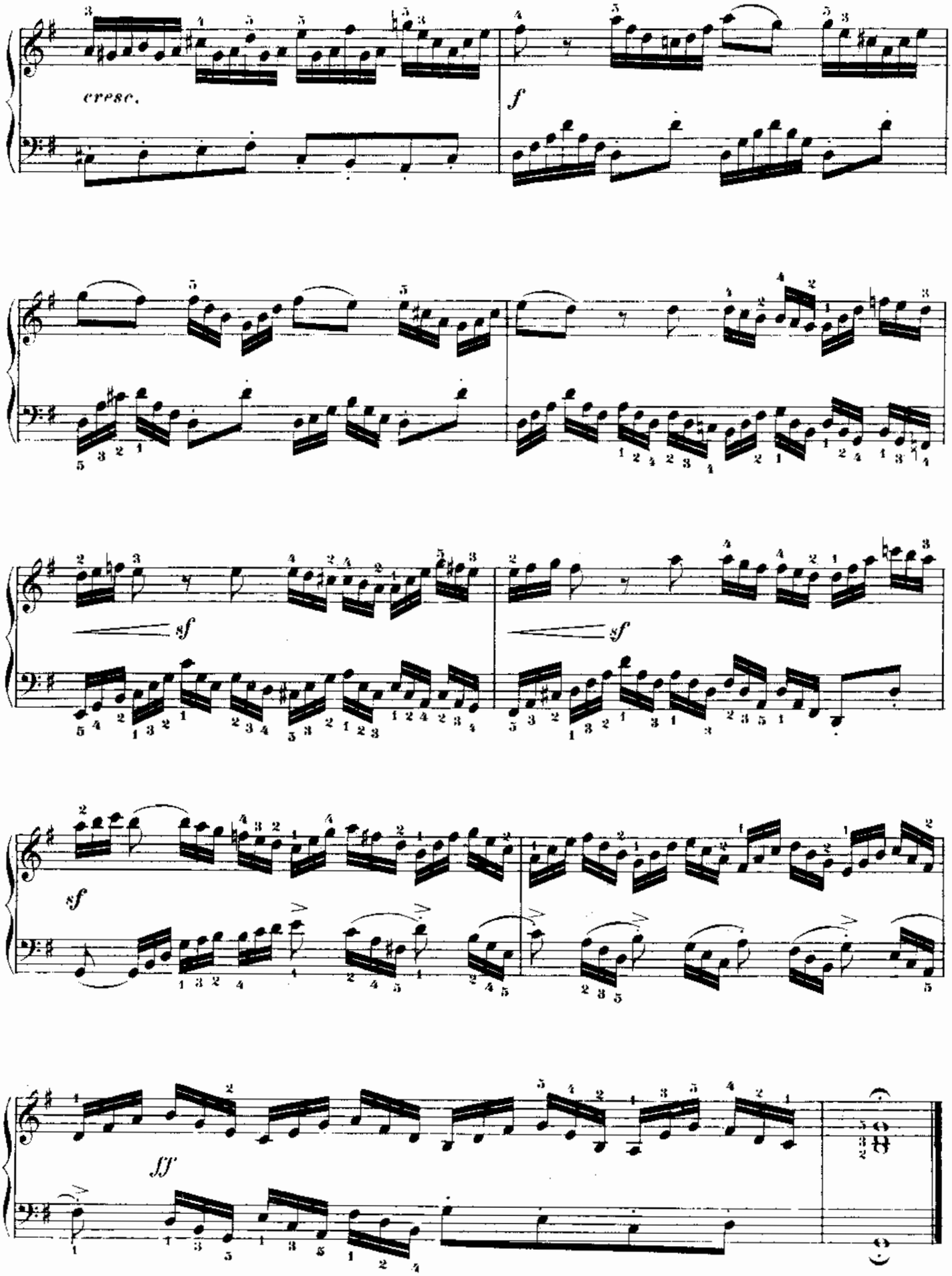
a 4 Voci.




cresc.
dimin.
p
cresc.
f
dimin.
p
cresc.
f
dimin.
p
cresc.
sf
dimin.
p
rall.
pp

PRELUDIO XV.

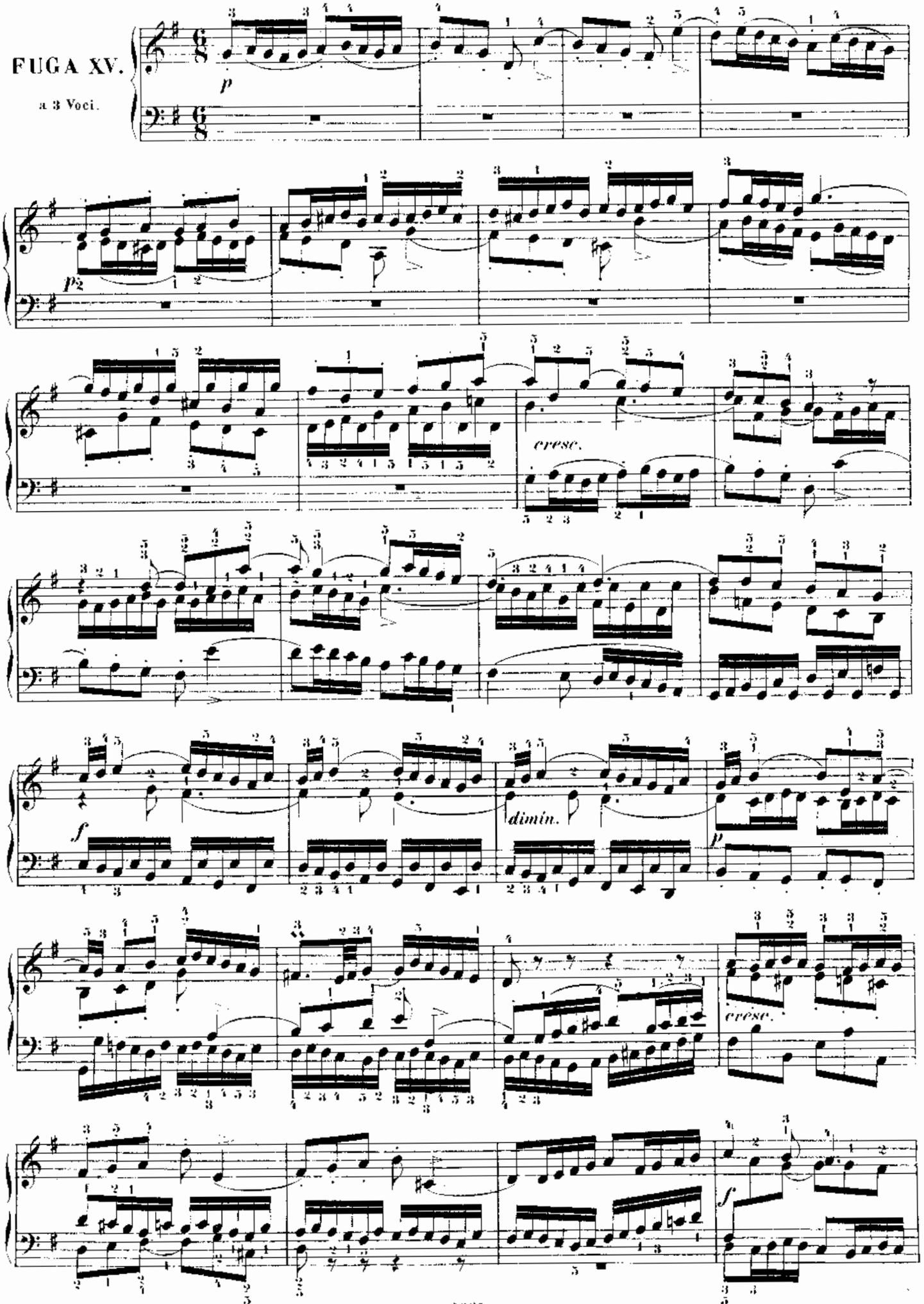


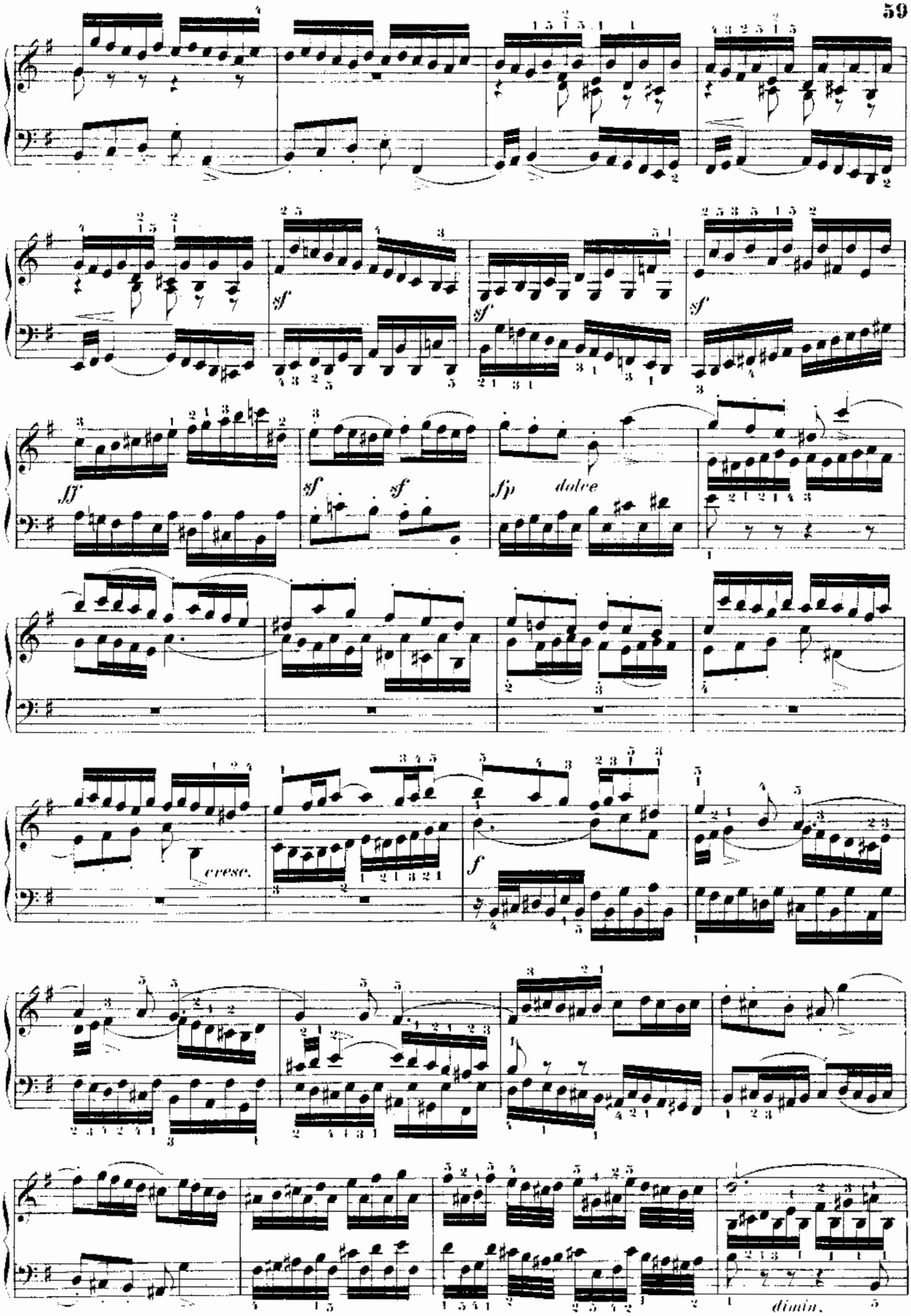

cresc.
f
sf
sf
sf
sf
ff

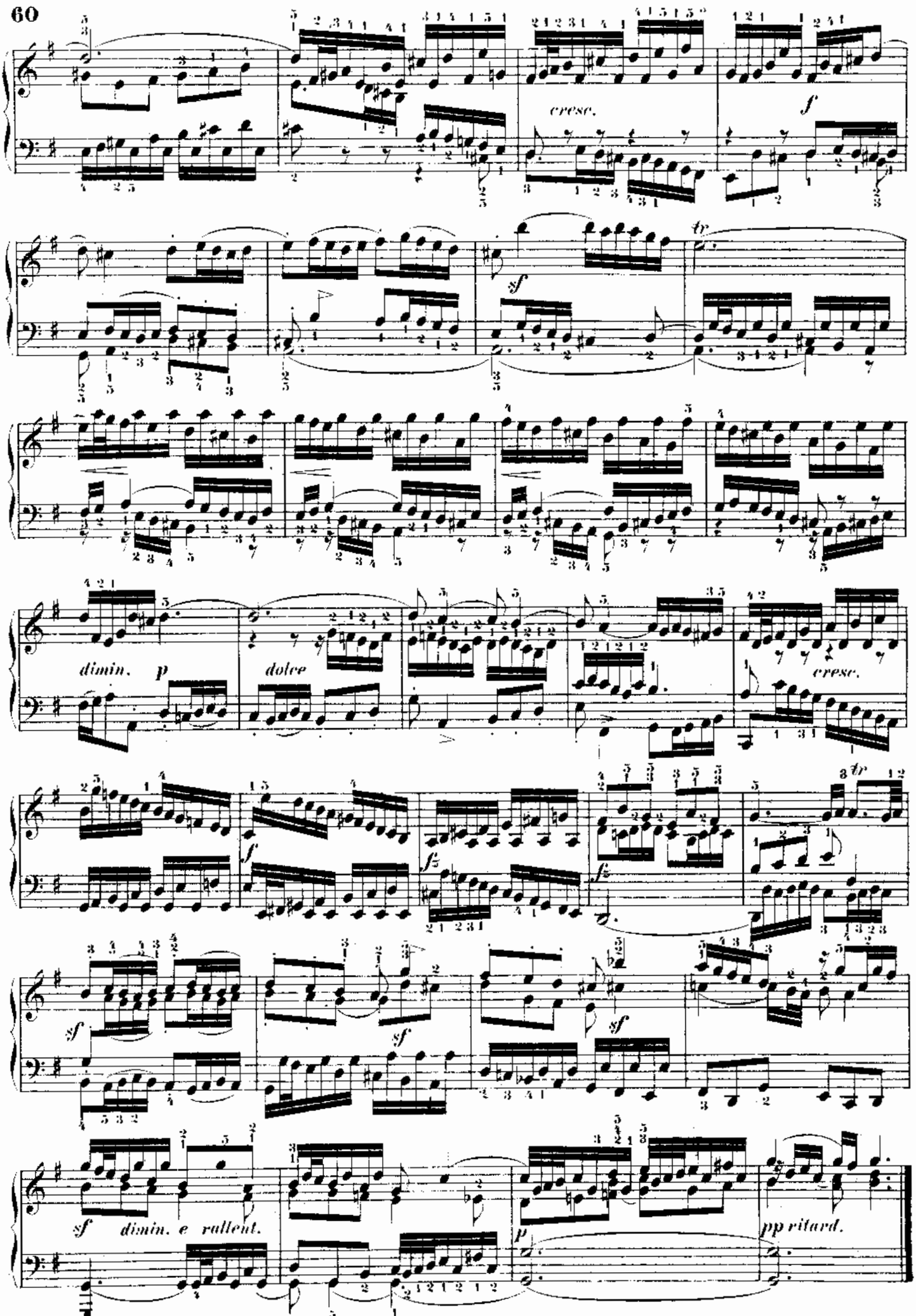
Allegretto vivace. ♩. = 80

FUGA XV.

a 3 Voci.

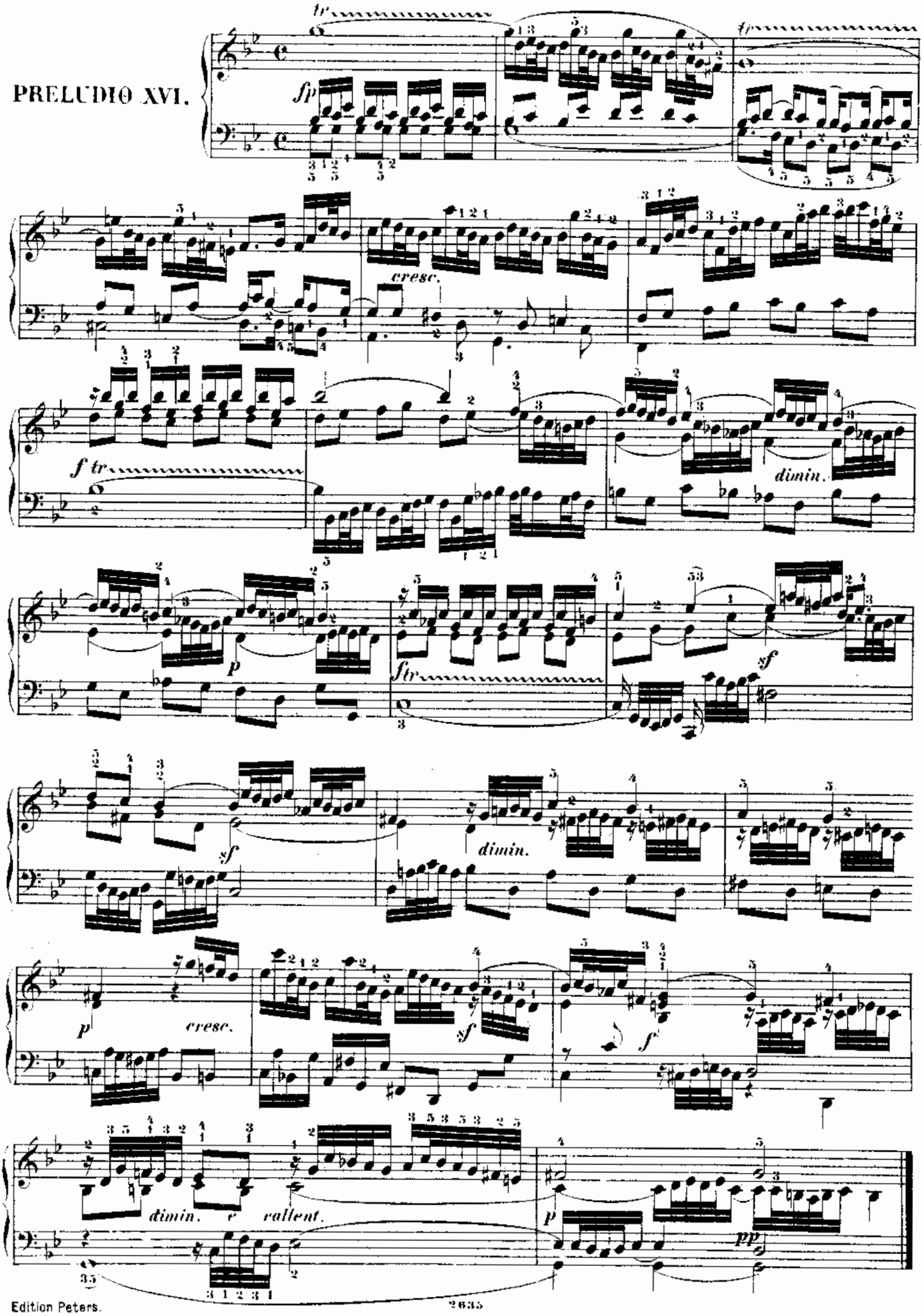



sf
sf
sf
fff
sf
sf
fp
dolce
cresc.
f
dimin.


cresc.
f
sf
tr
dimin. p
dolce
cresc.
f
fz
fz
tr
sf
sf
sf
sf dimin. e rallent.
p
pp ritard.

Lento moderato. ♩ = 69.

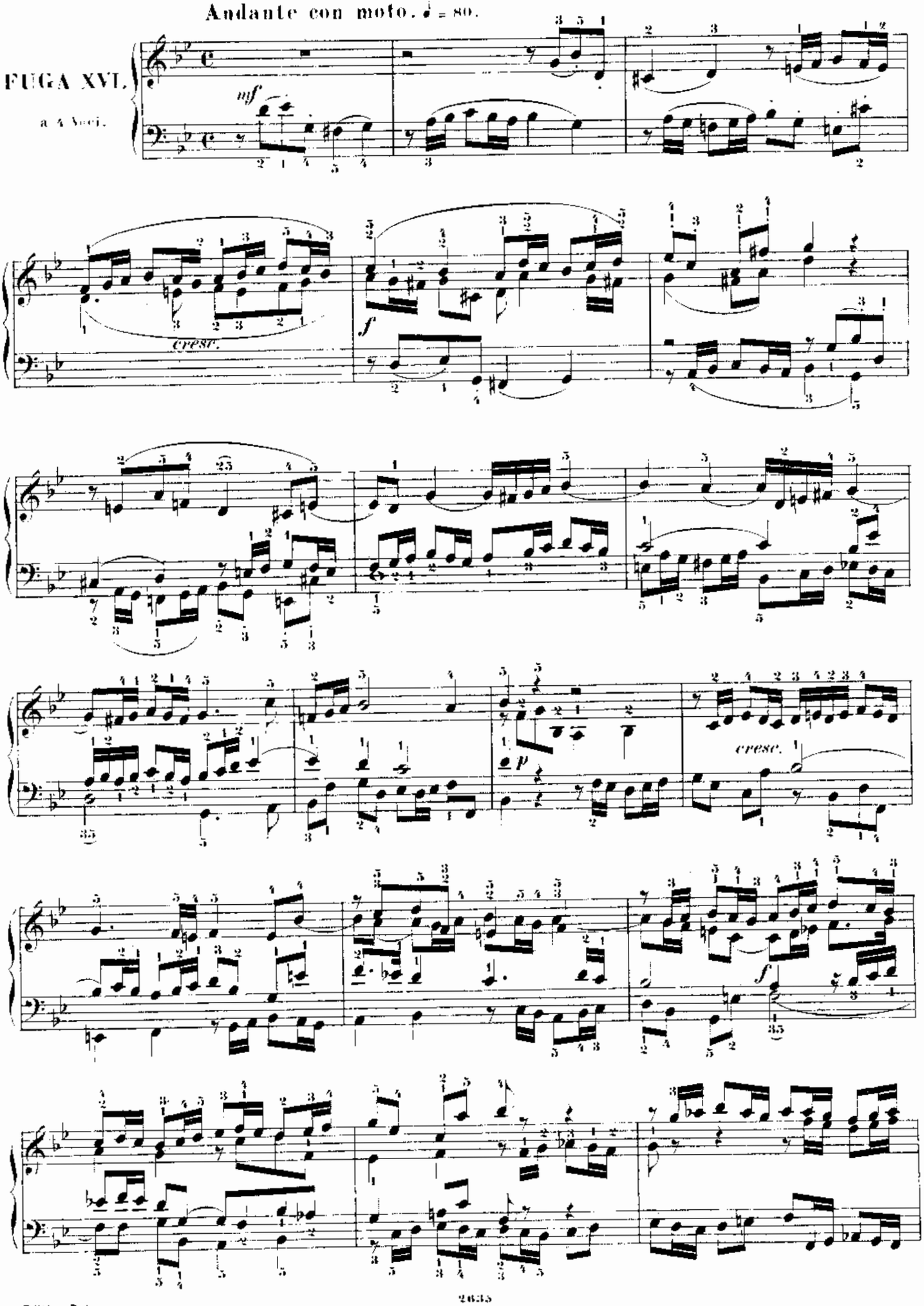
PRELUDIO XVI.



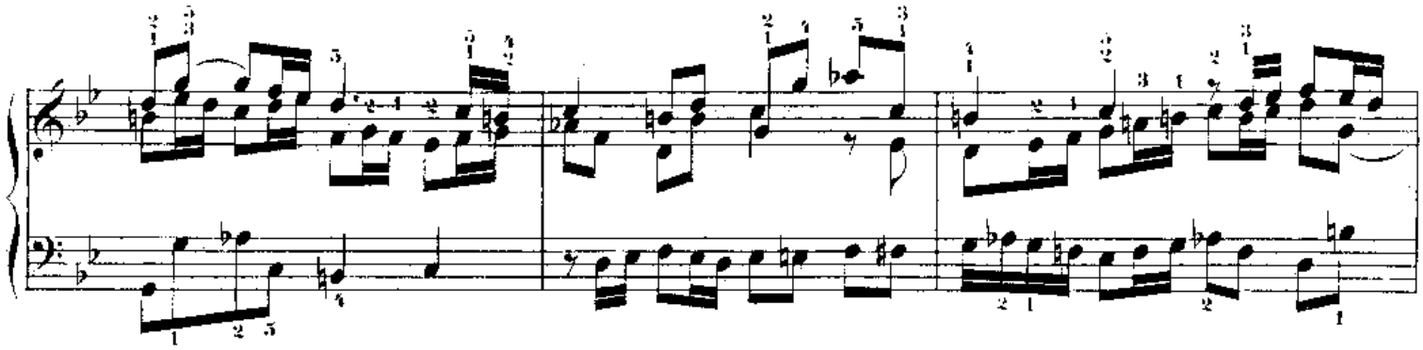
Andante con moto. ♩ = 80.

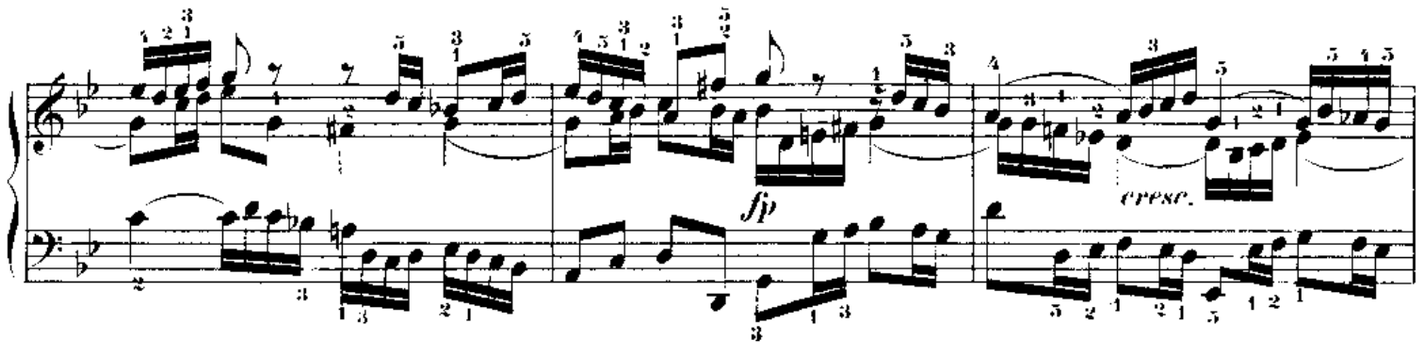
FUGA XVI.

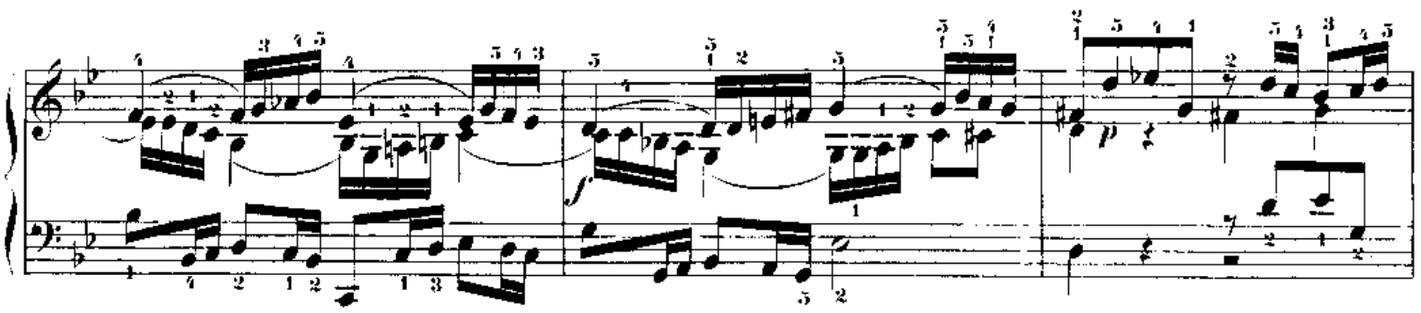
a 4 Voci.

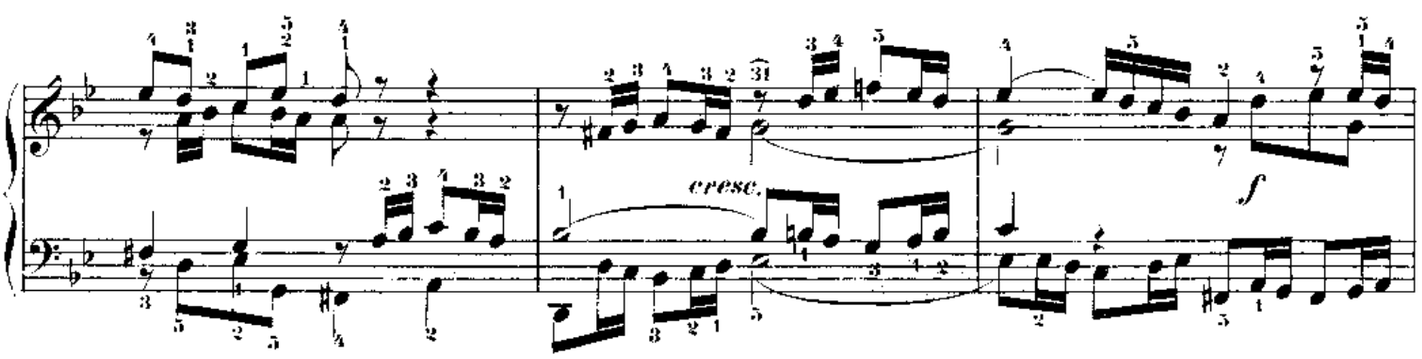


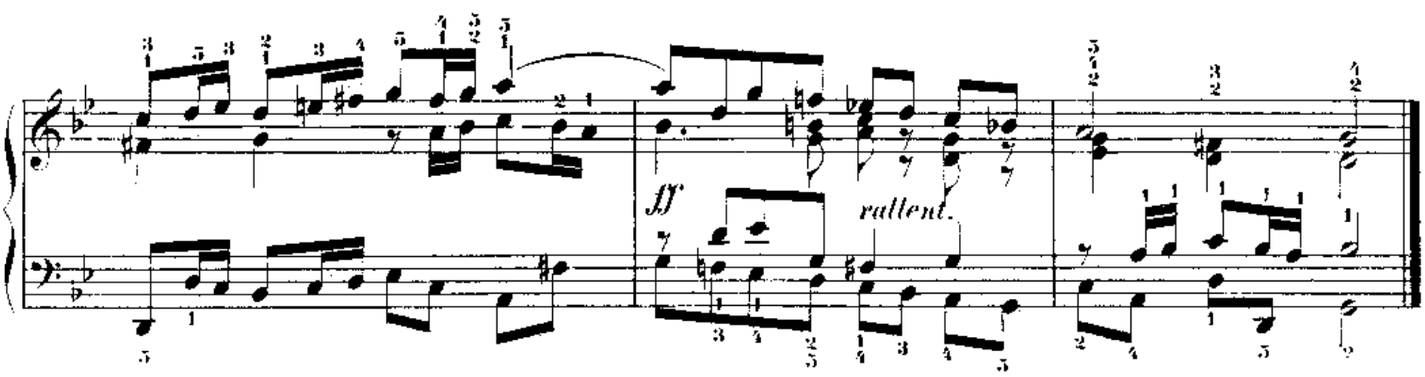
Edition Peters.




fp
cresc.

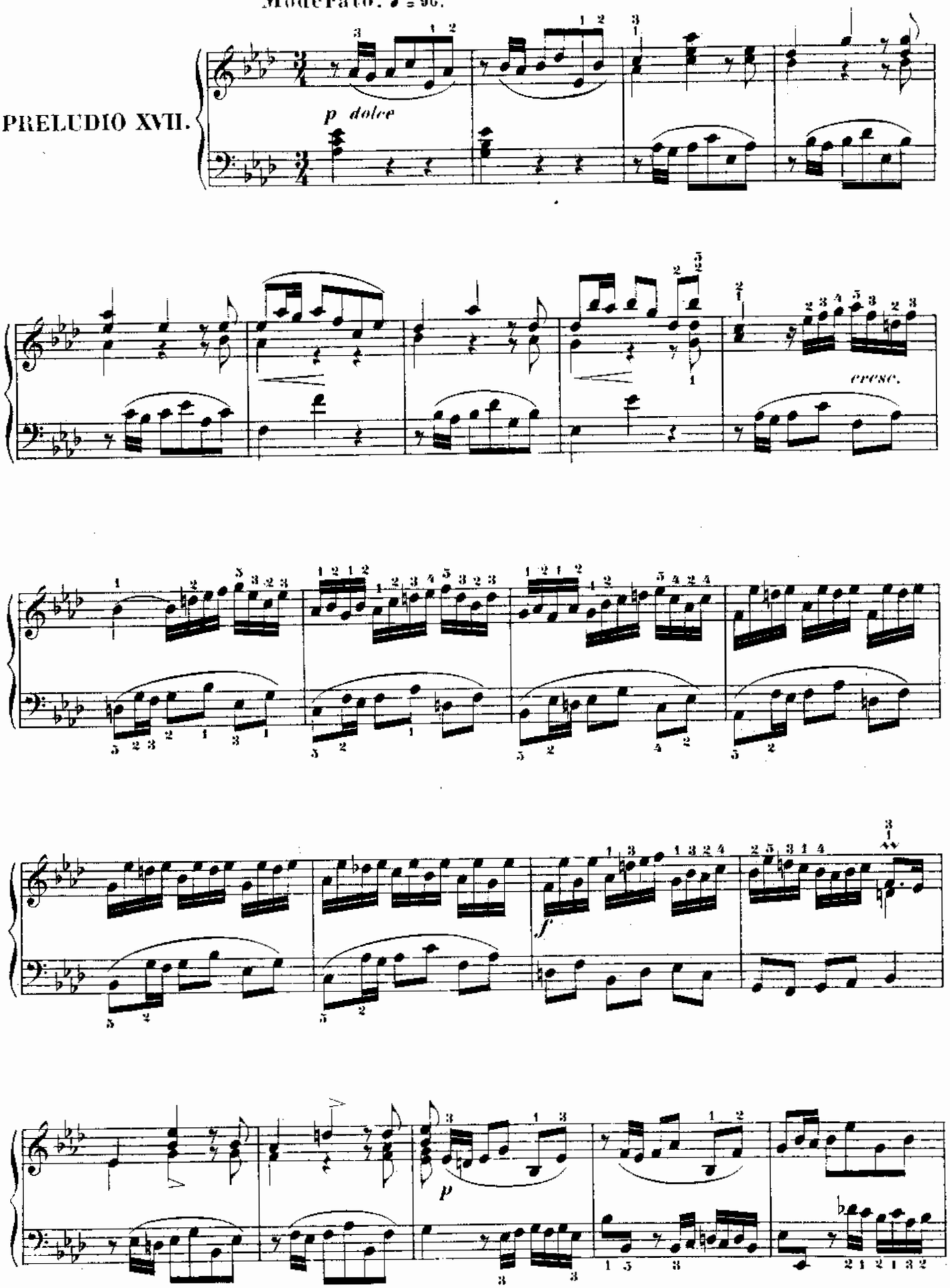

f
p

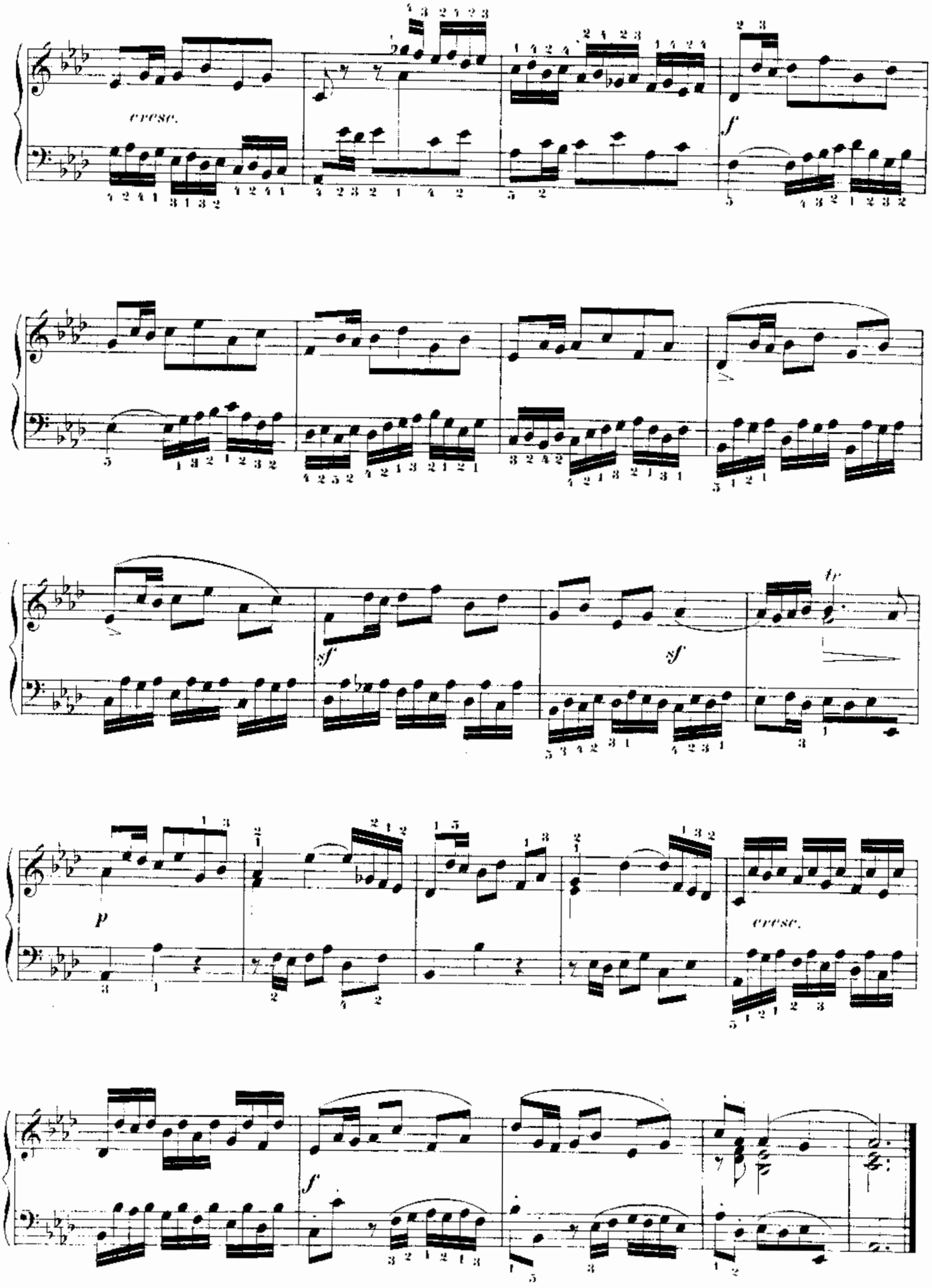

cresc.
f


ff
rallent.

PRELUDIO XVII.

Moderato. ♩ = 96.




cresc.
f
sf
sf
tr
p
cresc.
f

Andante. ♩ = 60.

FUGA XVII.

a 4 Voci.

p sempre legato e pesante

cresc.

f

dimin.

p

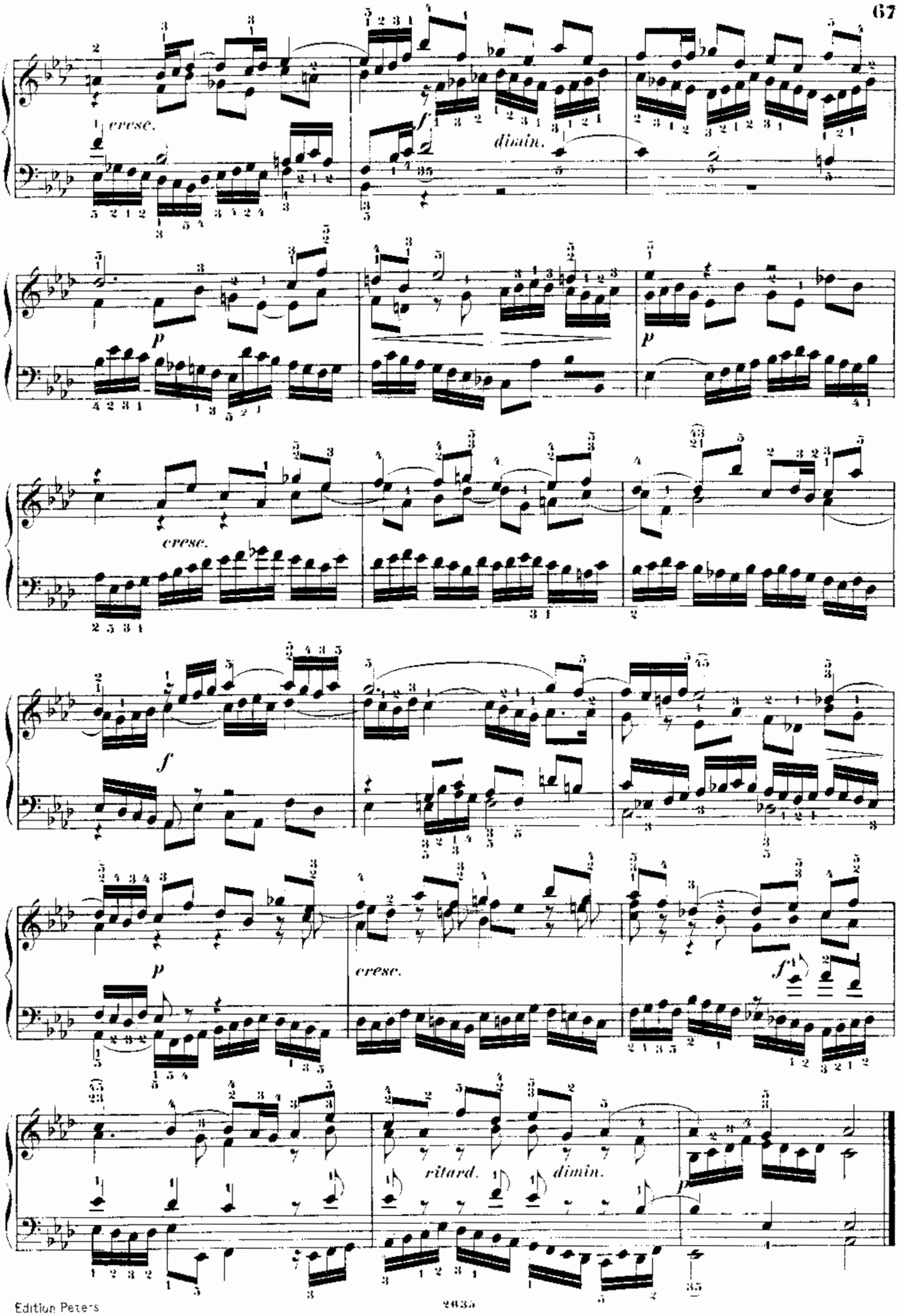
cresc.

f

f

dimin.

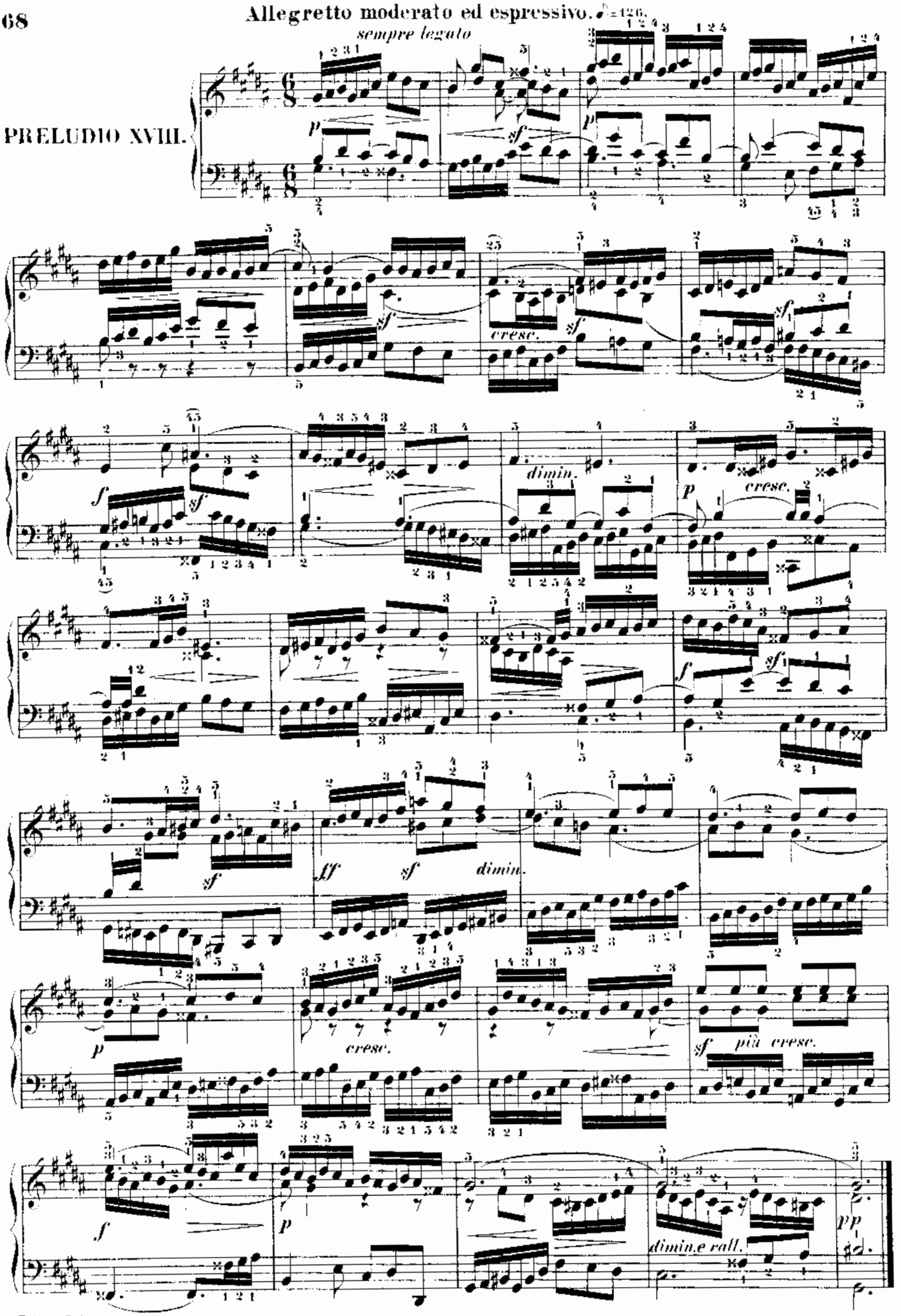
p


cresc.
f
dimin.
p
cresc.
f
p
cresc.
f
ritard.
dimin.
p

PRELUDIO XVIII.

Allegretto moderato ed espressivo. ♩=126.

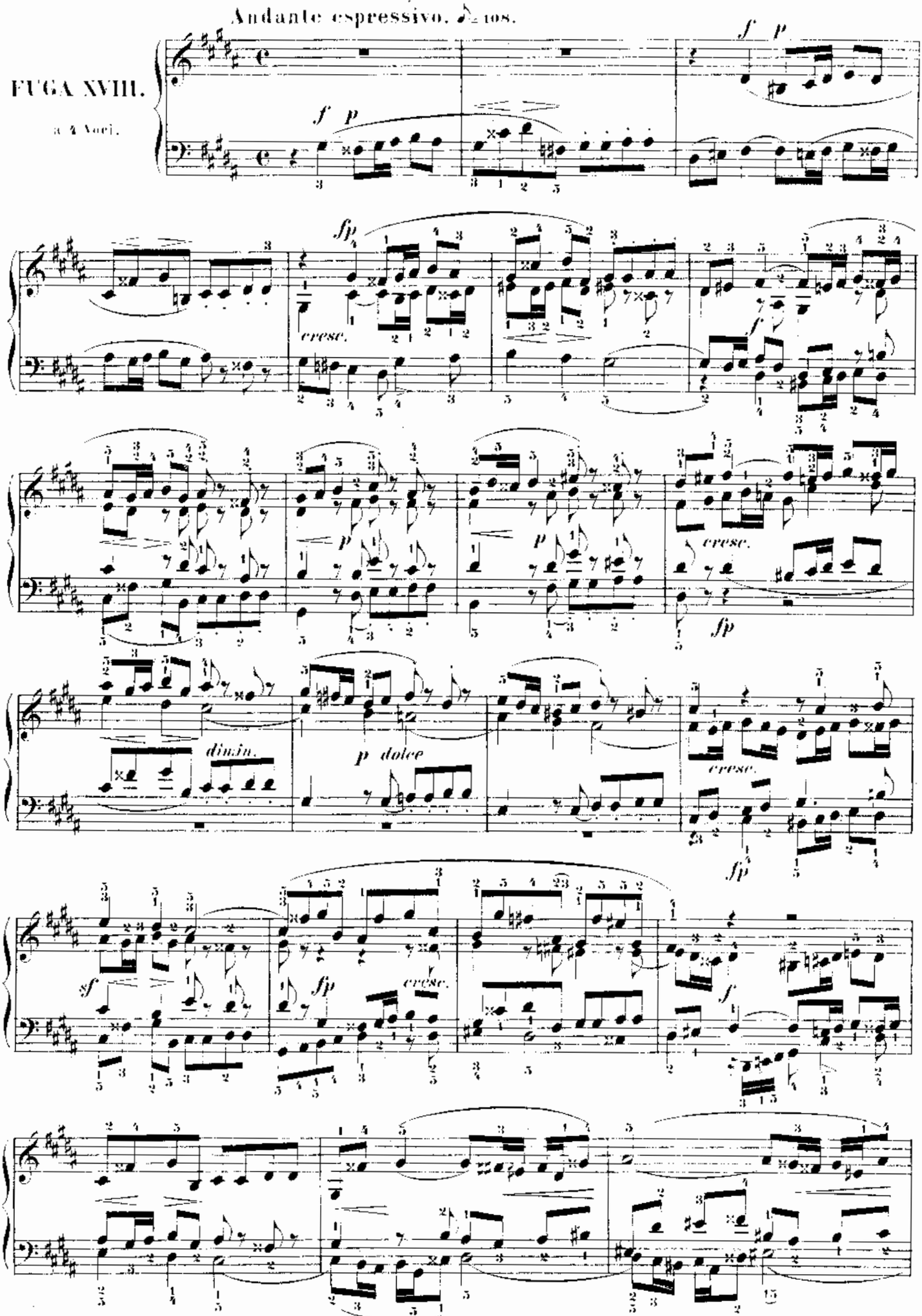
sempre legato

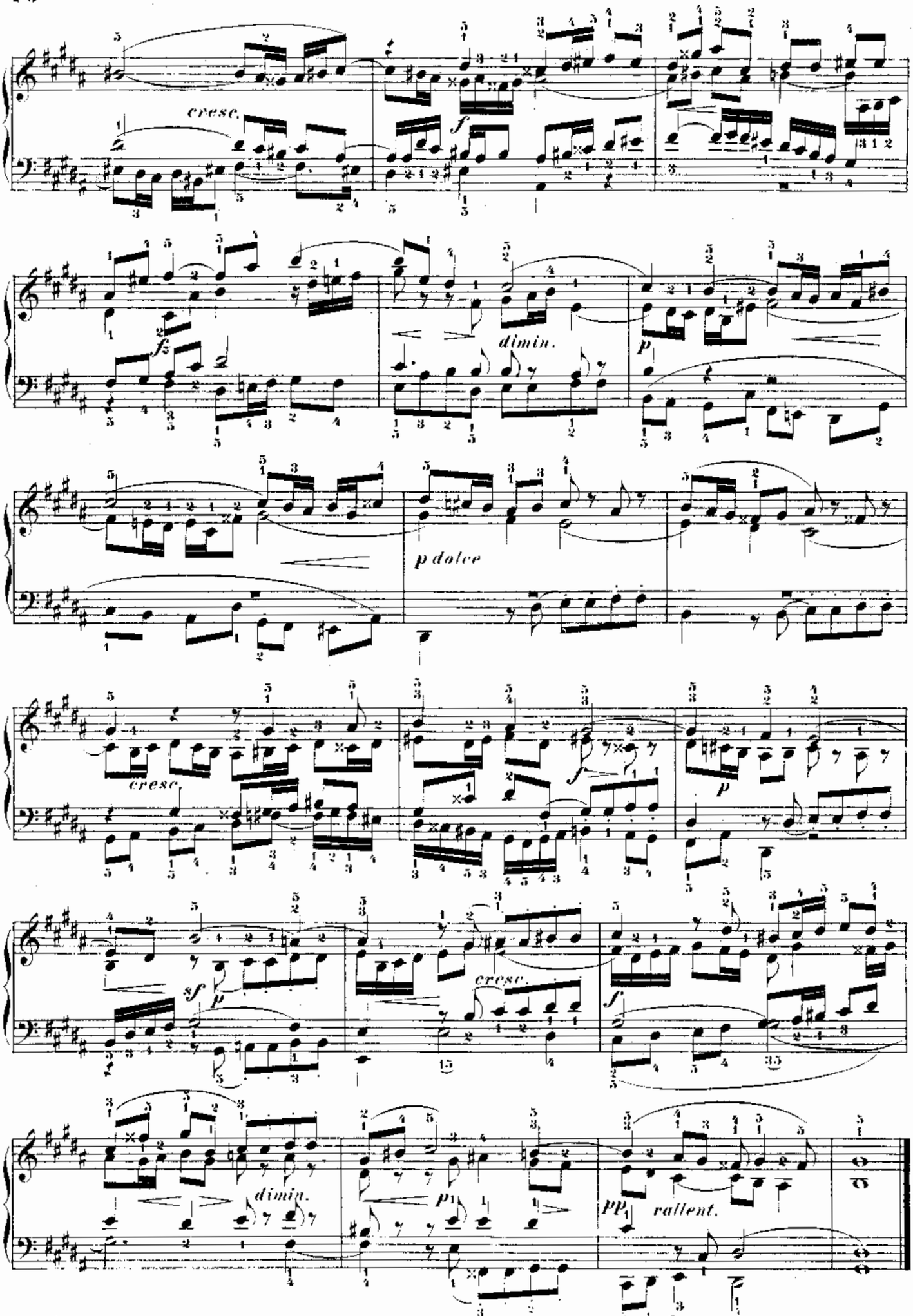


Andante espressivo. ♩= 108.

FUGA XVIII.

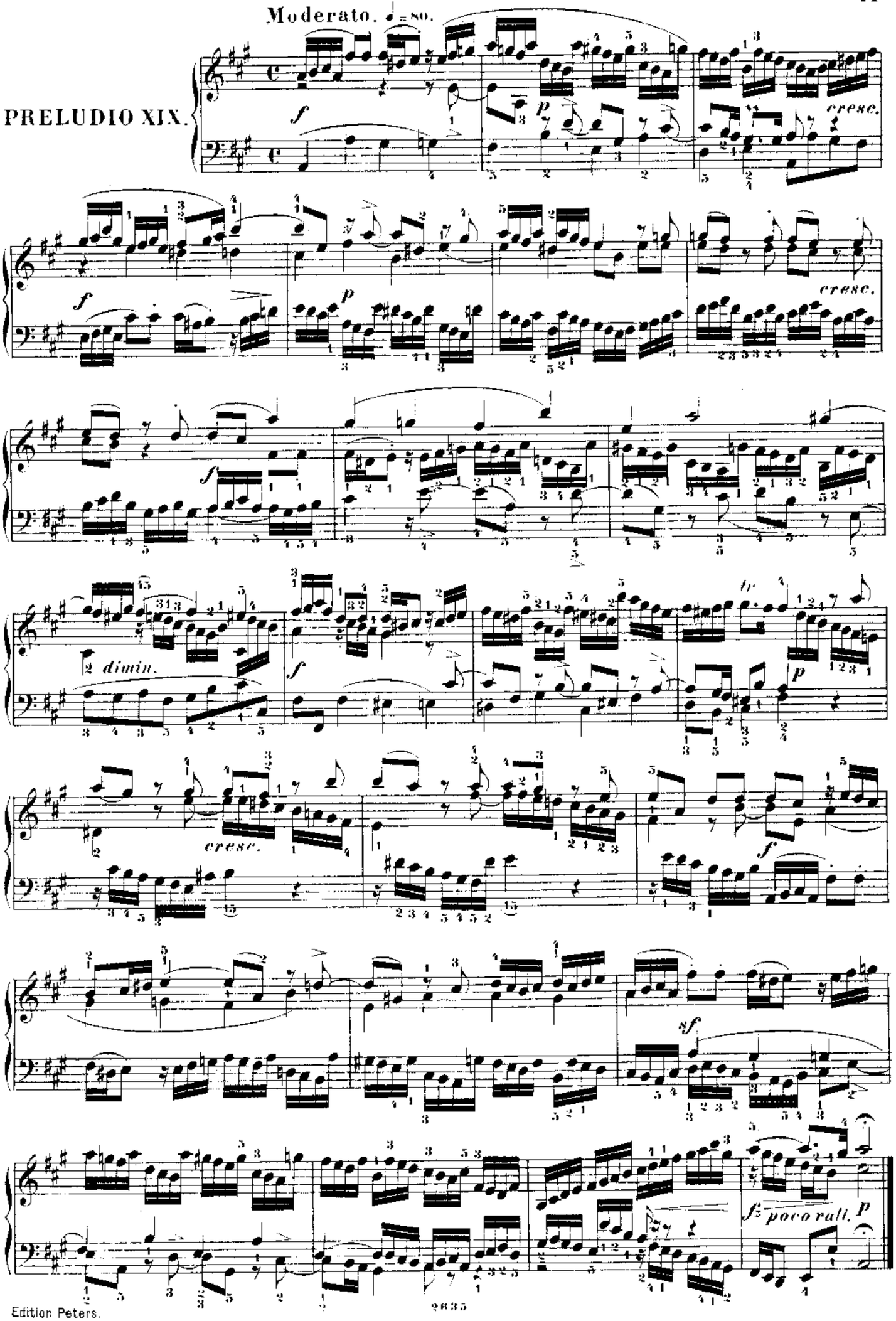
a 4 Voci.




cresc.
f
f
dimin.
p
p dolce
cresc.
f
p
sf
p
cresc.
f
dimin.
p
pp
rallent.

PRELUDIO XIX.

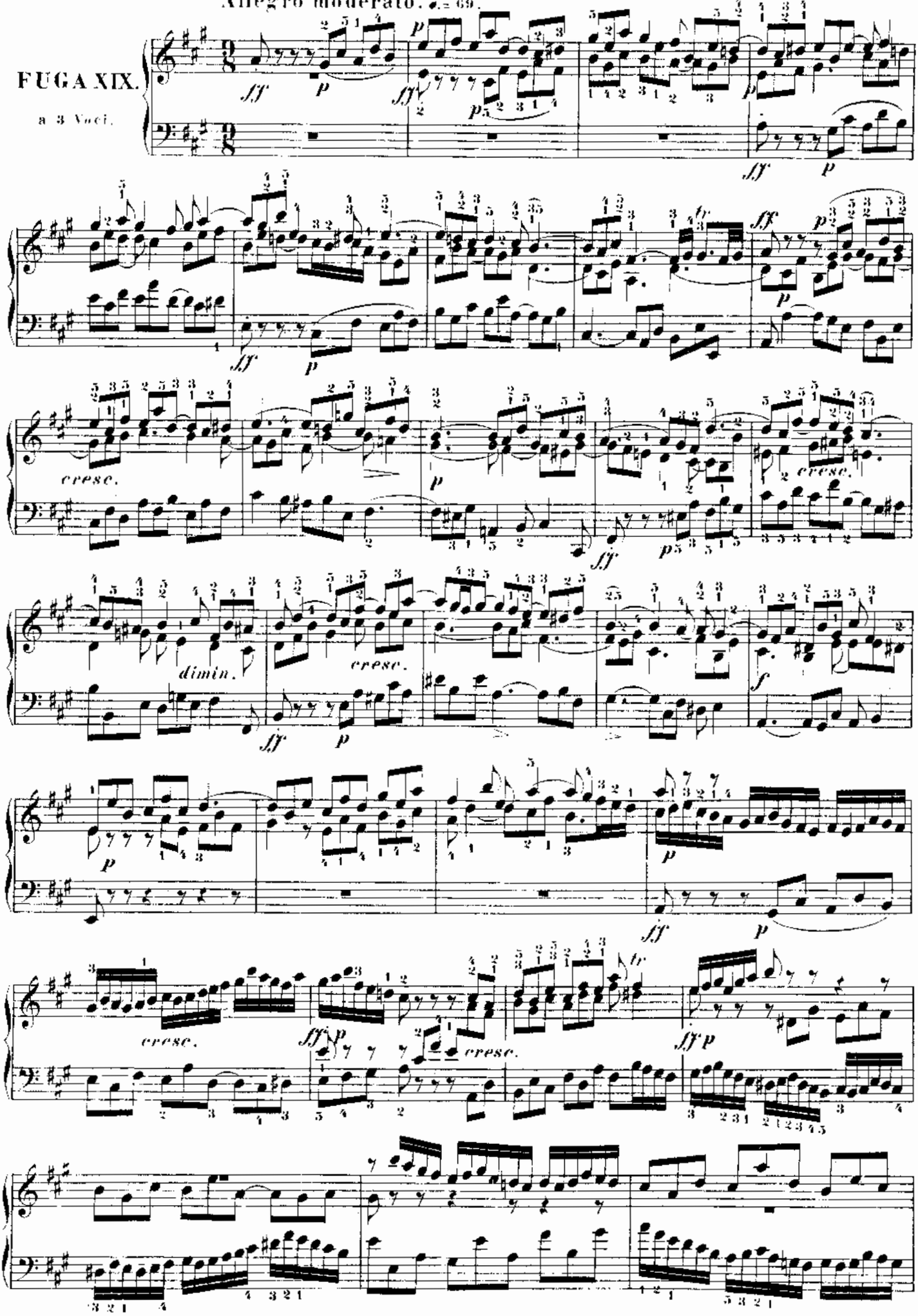
Moderato. ♩ = 80.

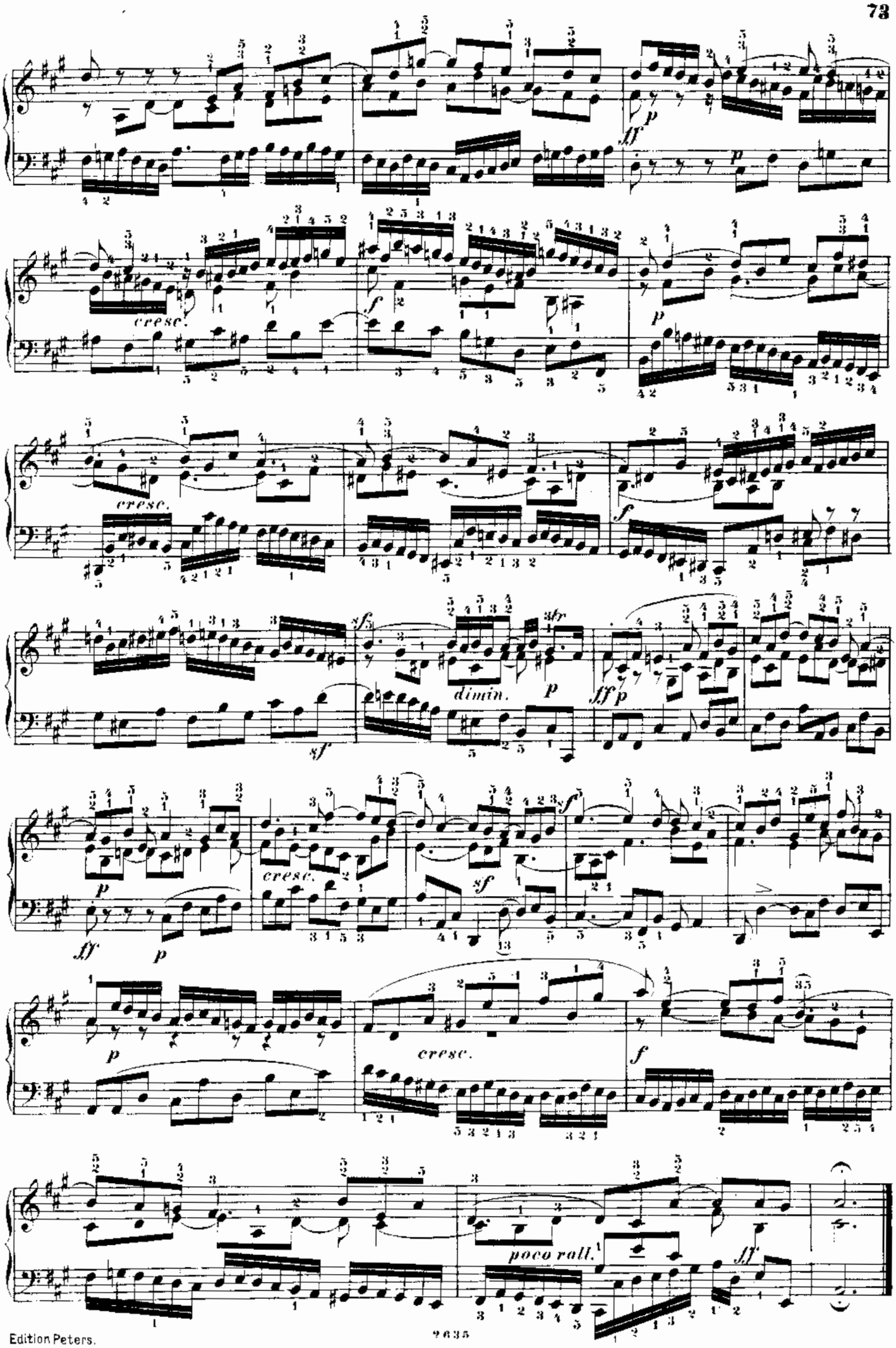


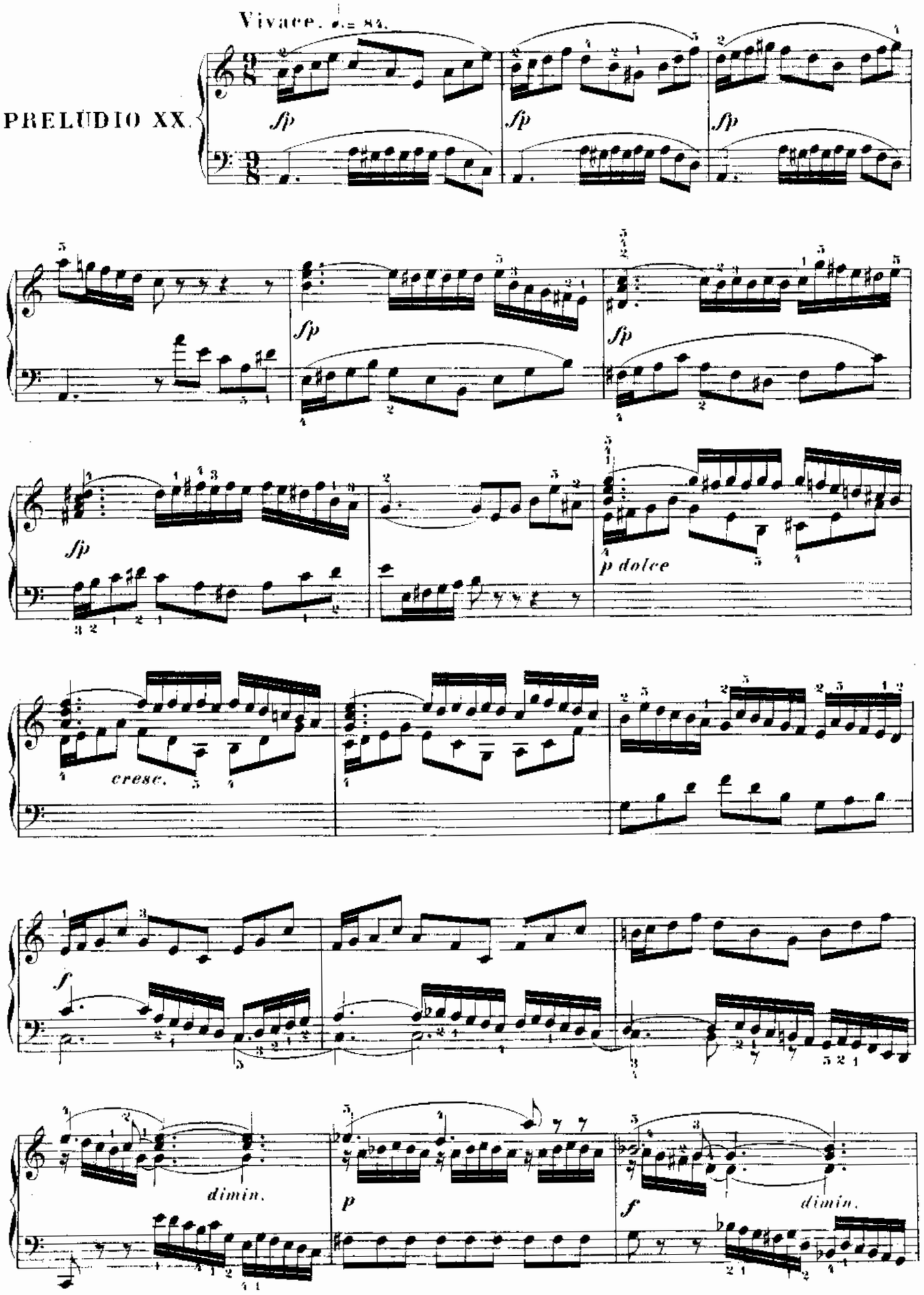
Allegro moderato. ♩. = 69.

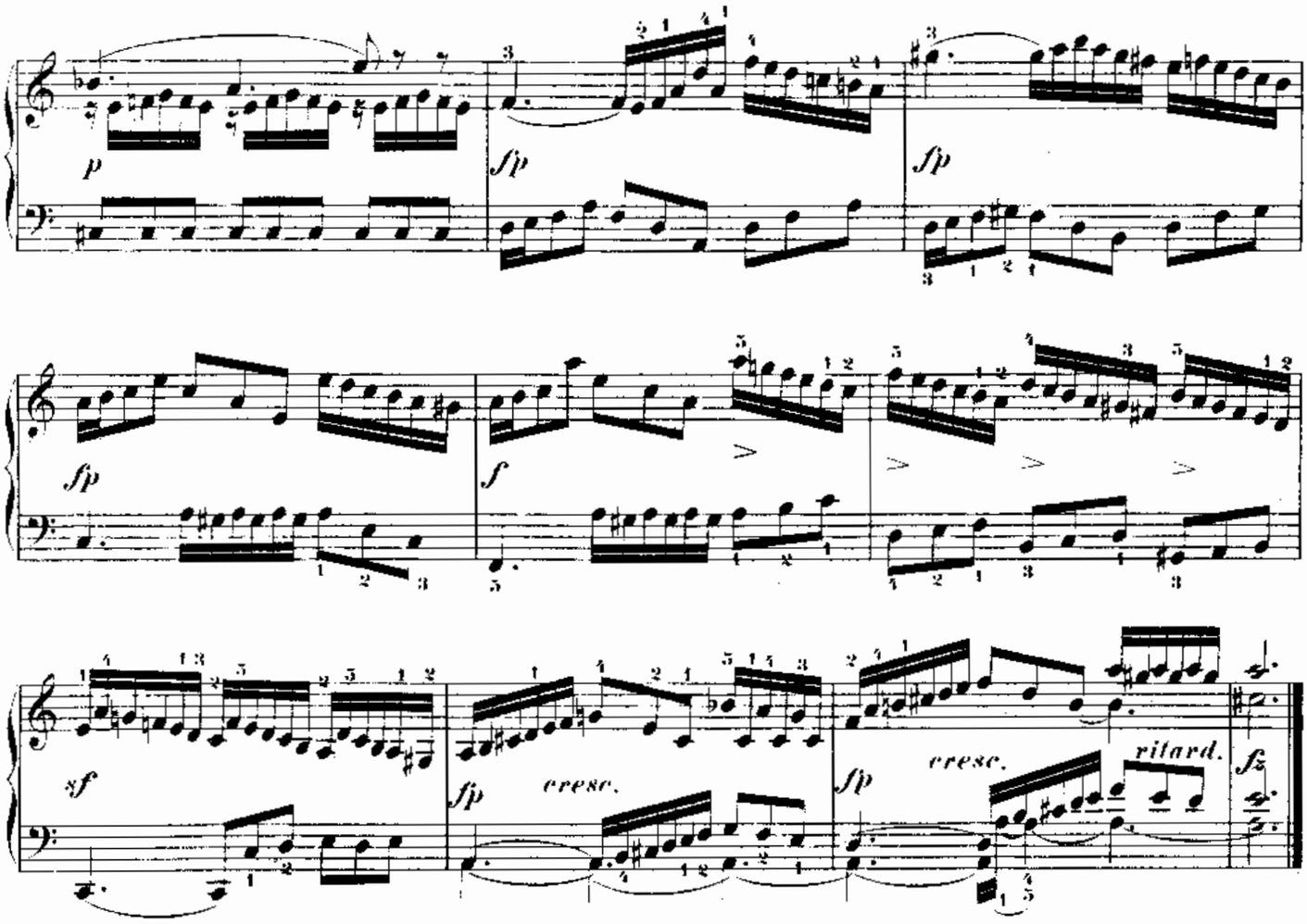
FUGA XIX.

a 3 Voci.




cresc.
cresc.
dimin.
cresc.
cresc.
poco rall.

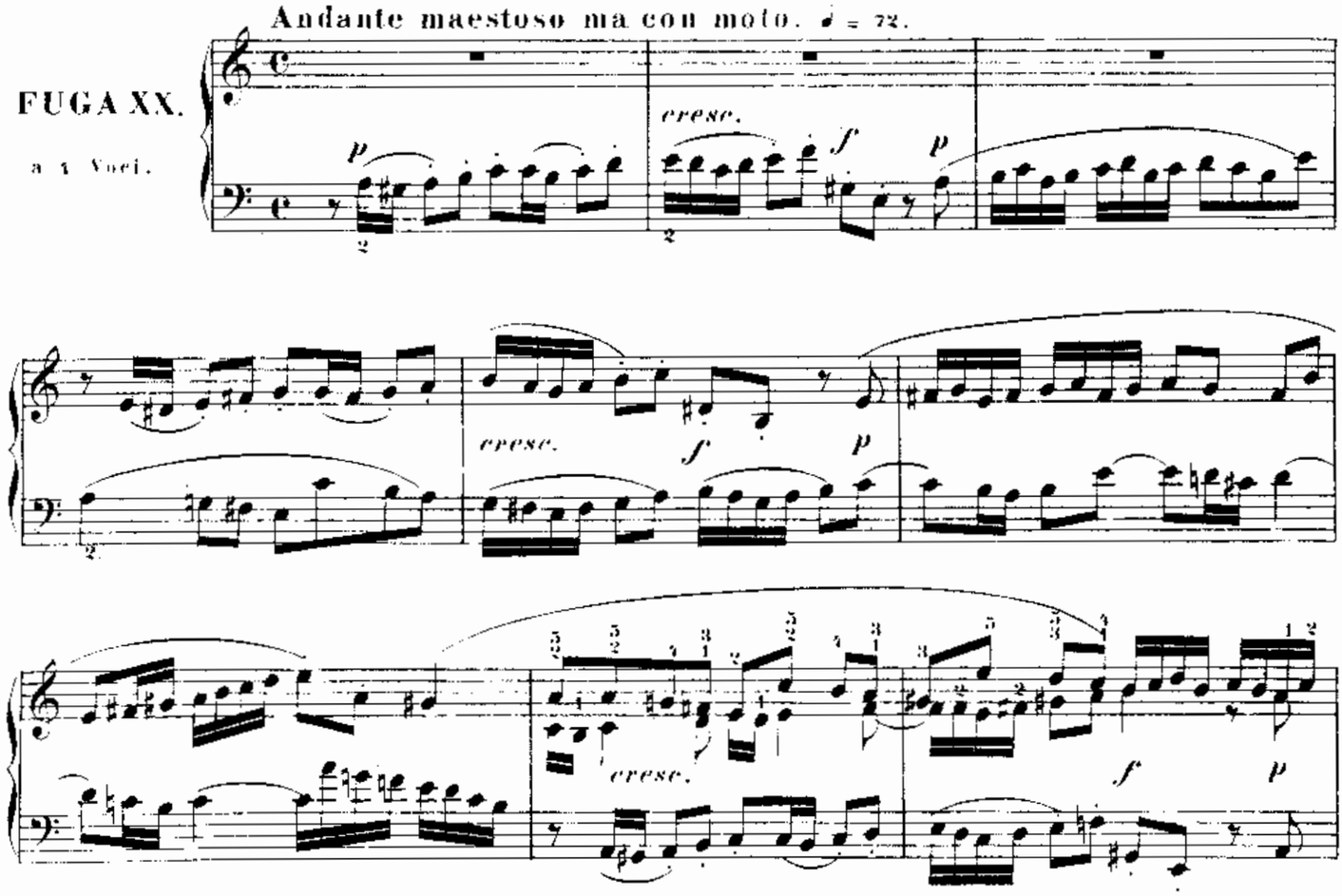

PRELUDIO XX.
Vivace. ♩.= 84.
sfp
sfp
sfp
sfp
sfp
sfp
p dolce
cresc.
f
dimin.
p
f
dimin.

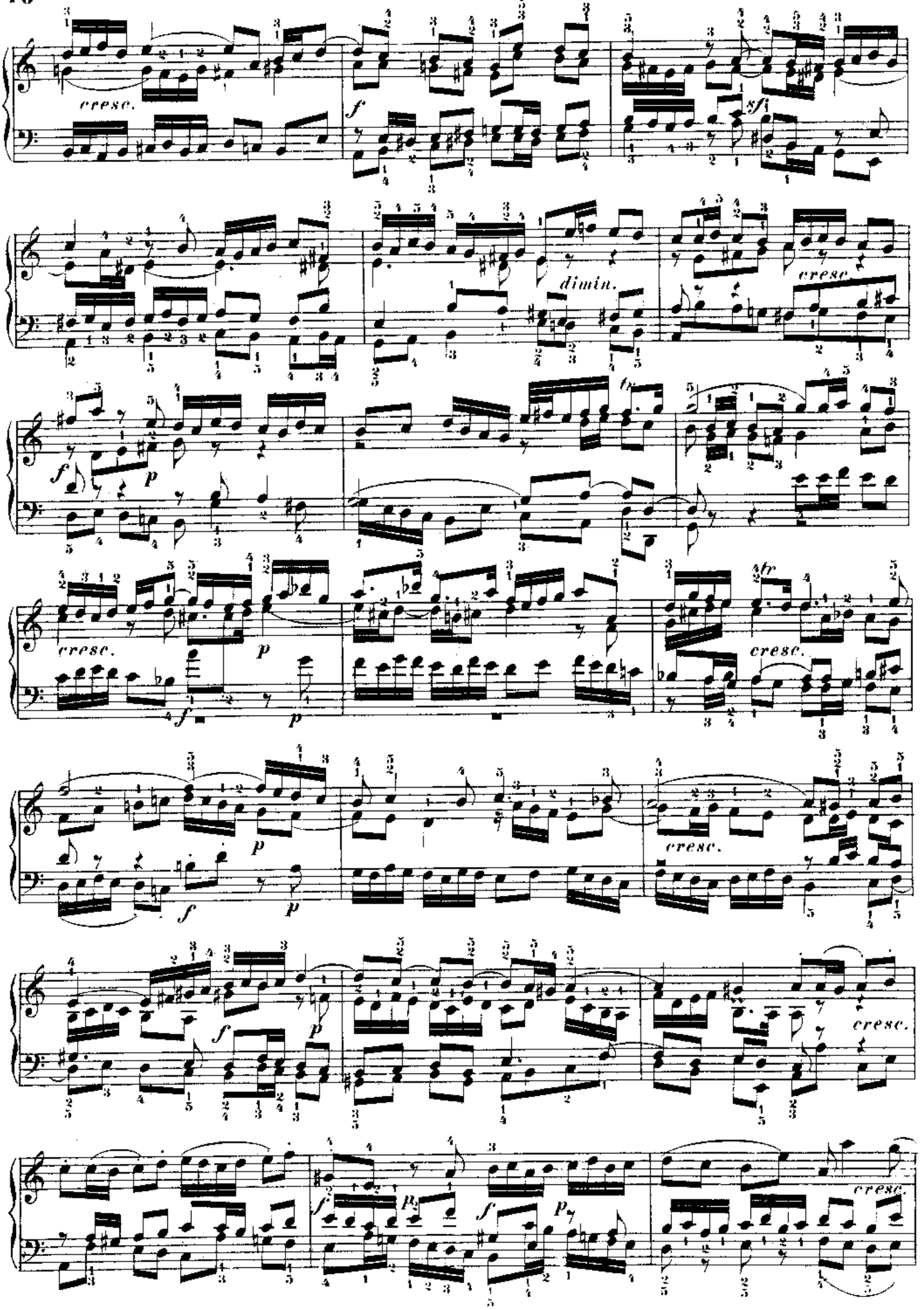


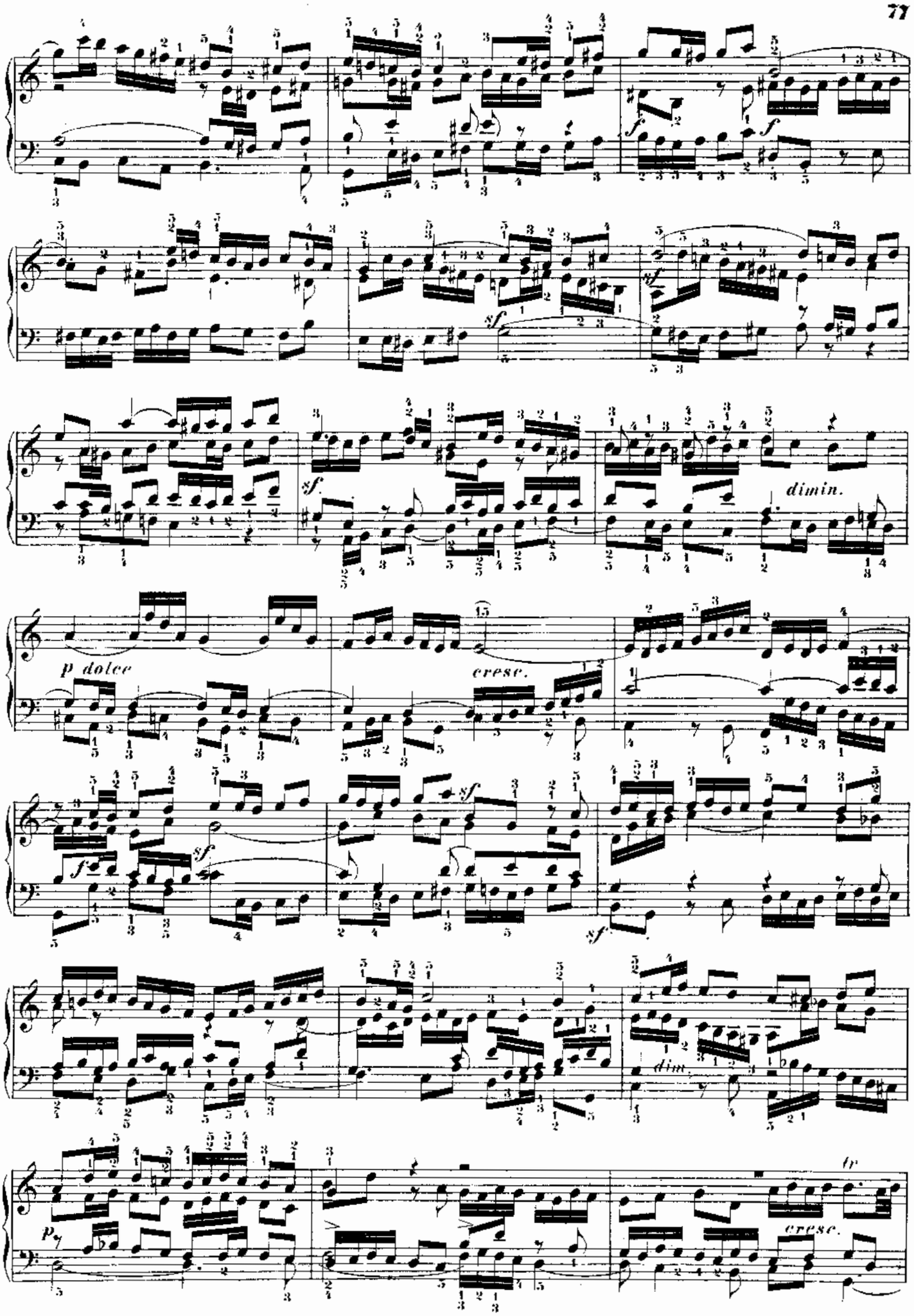
Andante maestoso ma con moto. ♩ = 72.

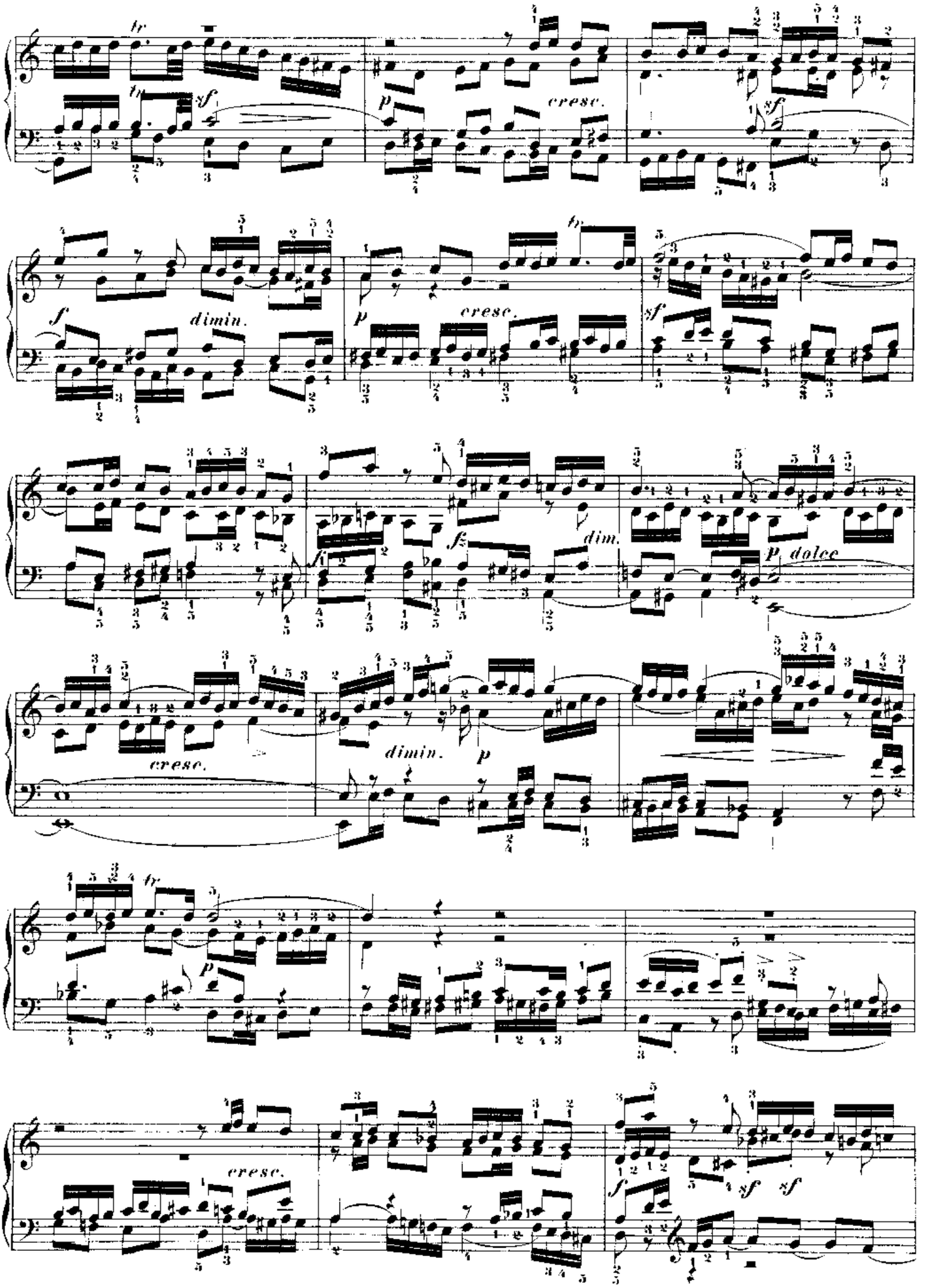
FUGA XX.

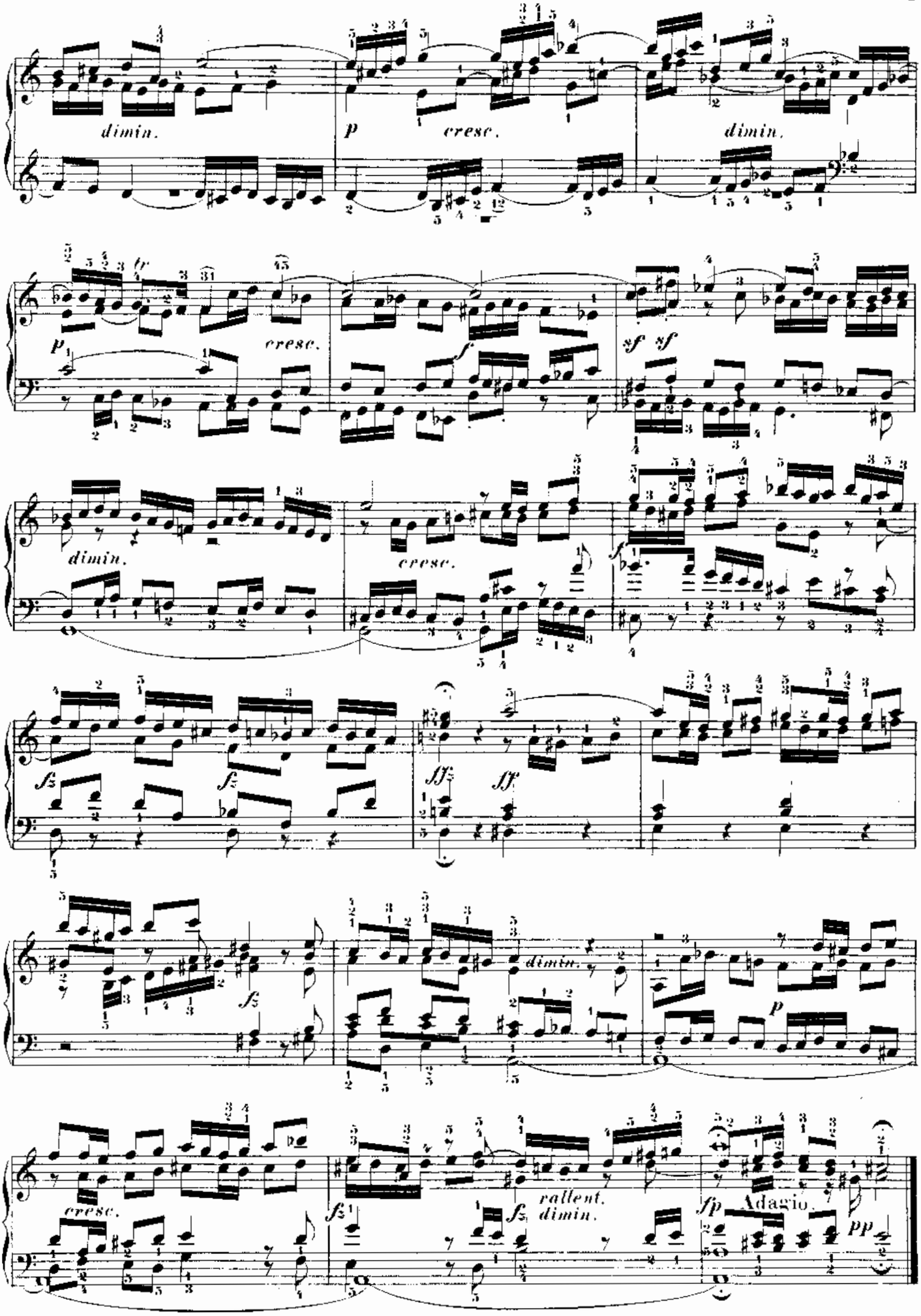
a 4 Voci.




cresc.
f
sf
dimin.
cresc.
f
p
tr
cresc.
p
f
p
tr
cresc.
p
f
p
cresc.
f
p
cresc.
f
p
f
p
cresc.

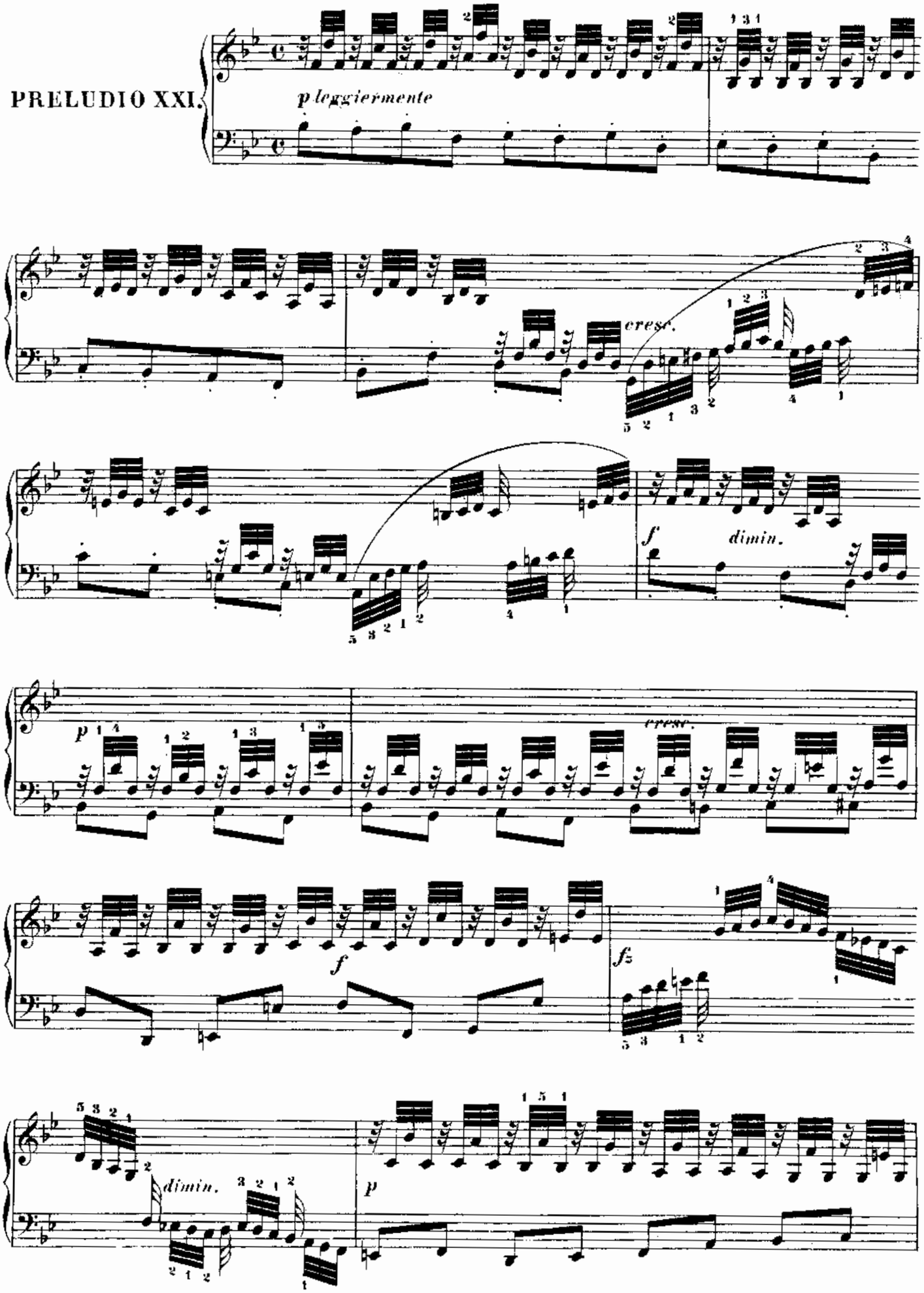

p dolce
cresc.
dimin.
dim.
cresc.

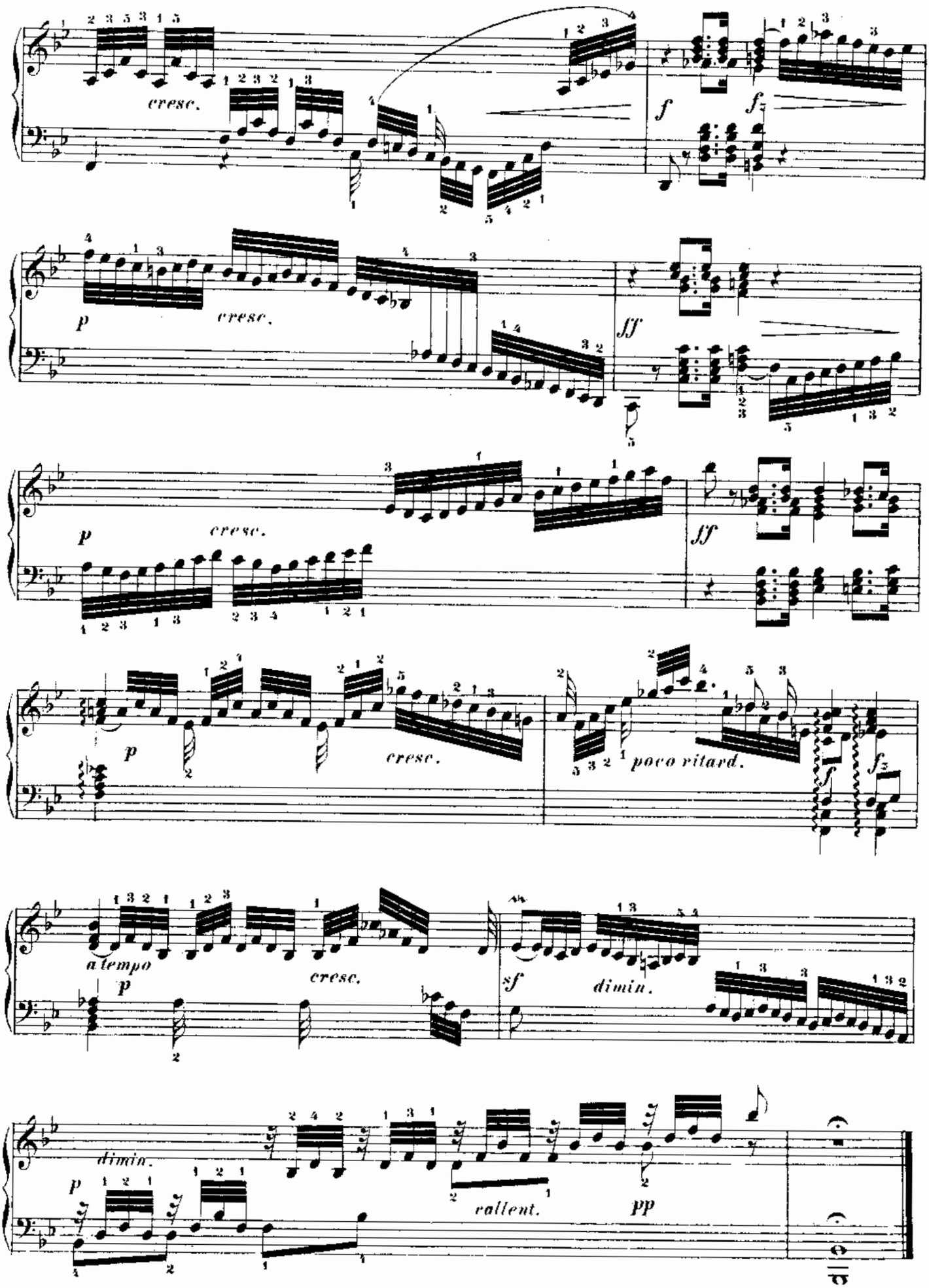

tr
sf
p
cresc.
sf
f
dimin.
p
cresc.
tr
sf
fz
dim.
p
dolce
cresc.
dimin.
p
tr
p
cresc.
f
sf
sf


dimin.
p
cresc.
dimin.
p
cresc.
f
sf sf
dimin.
cresc.
f
fz
fz
ffz
ff
fz
dimin.
p
cresc.
fz
fz
rallent.
dimin.
fp
Adagio.
pp

Vivace ♩= 84.

PRELUDIO XXI.




cresc.
f
fz
p
cresc.
fff
p
cresc.
fff
p
cresc.
poco ritard.
fz
a tempo
p
cresc.
sf
dimin.
dimin.
p
rallent.
pp

Allegro vivace. ♩= 116.

FUGA XXI.

a 3 Voci.

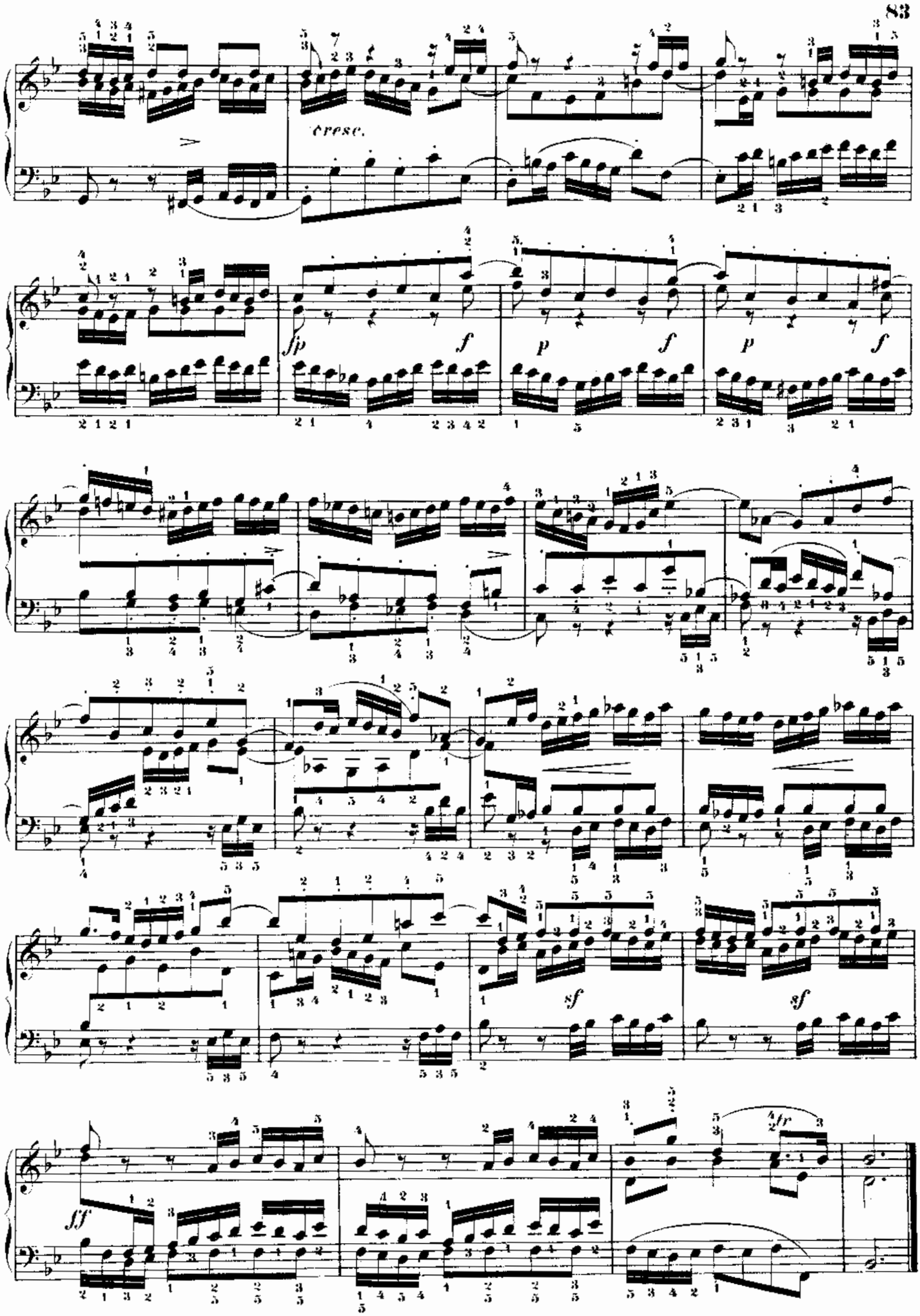
p scherzando

cresc.

f

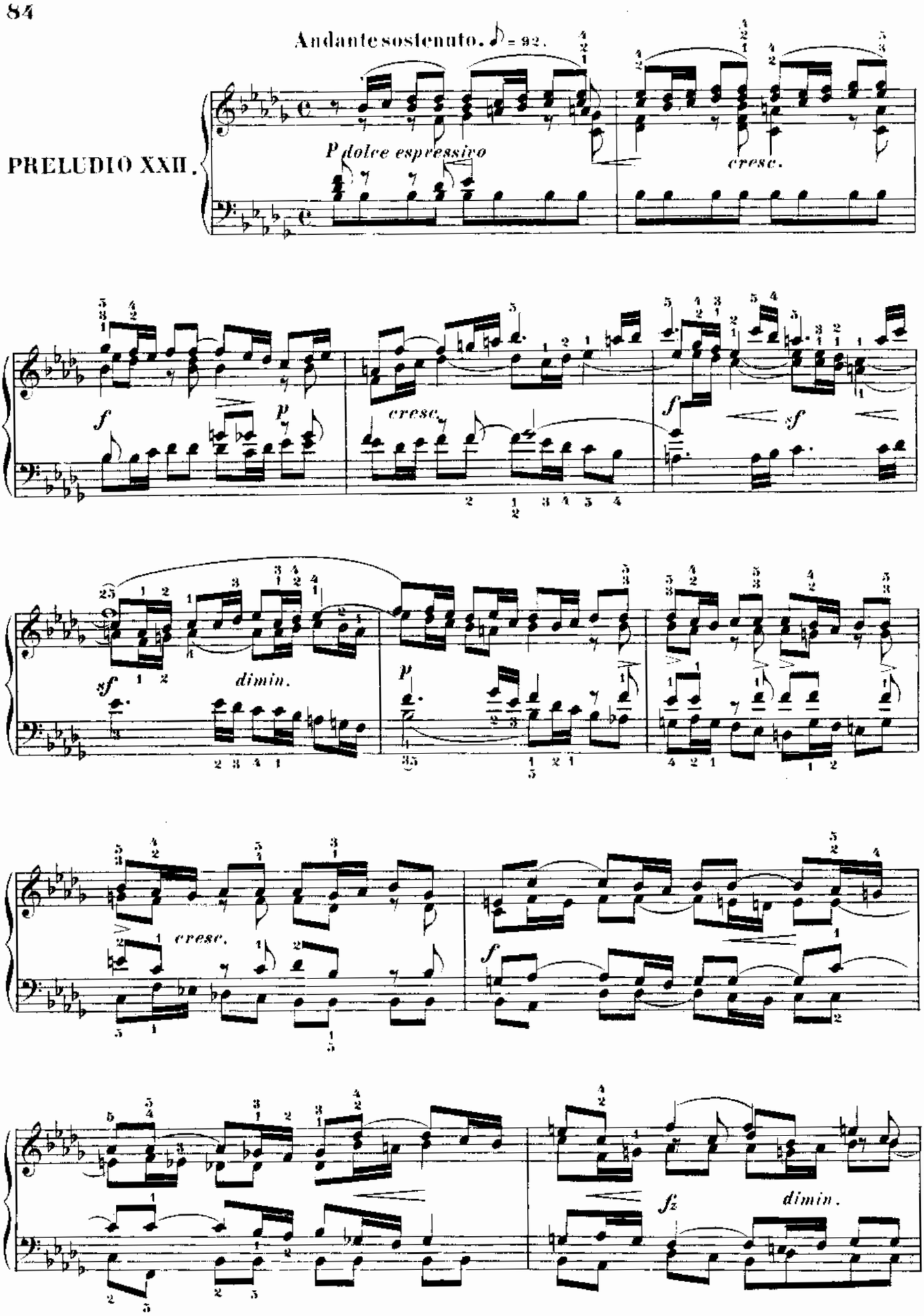
sf *sf* *dimin.*

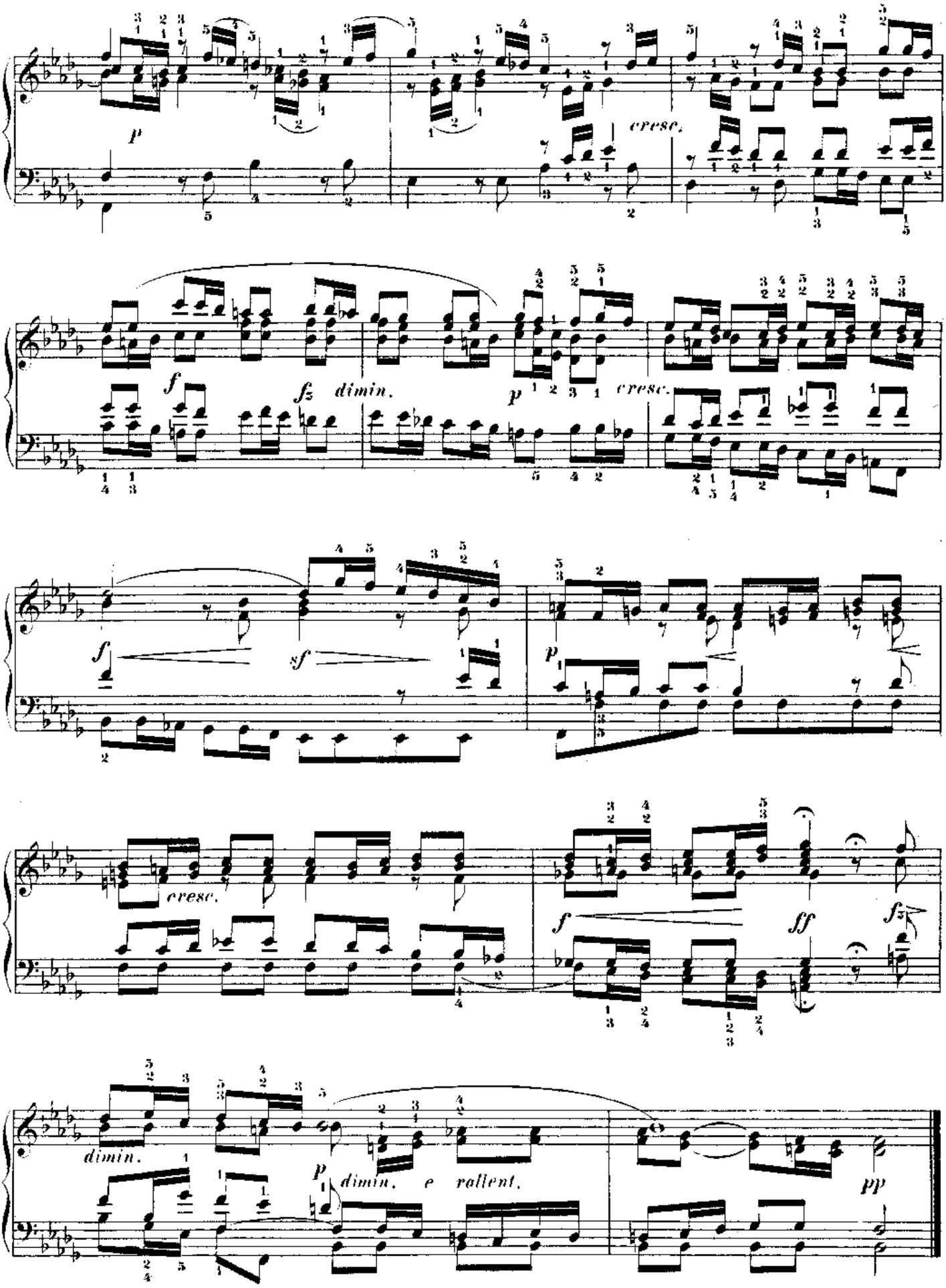
p



Edition Peters

PRELUDIO XXII.

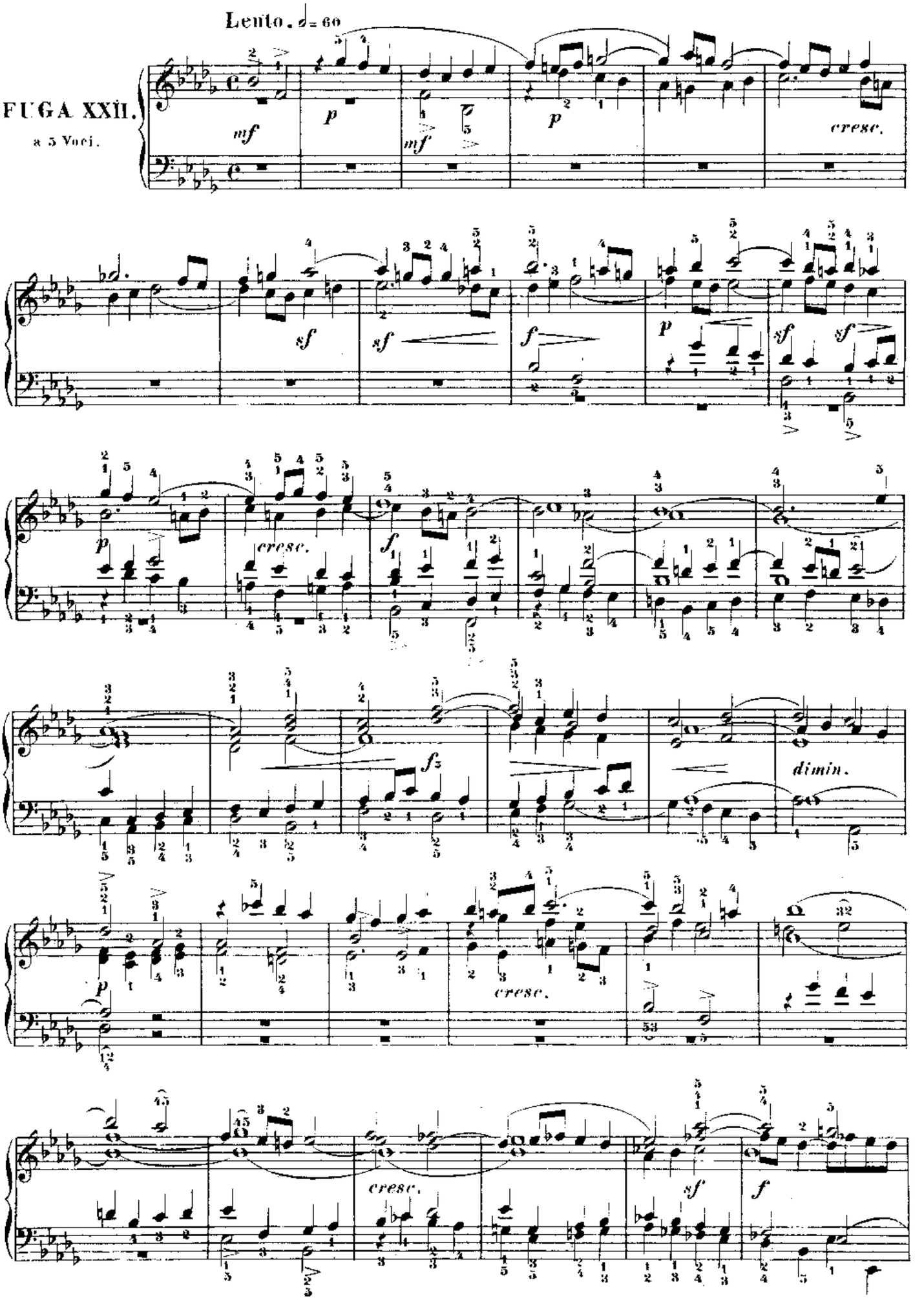


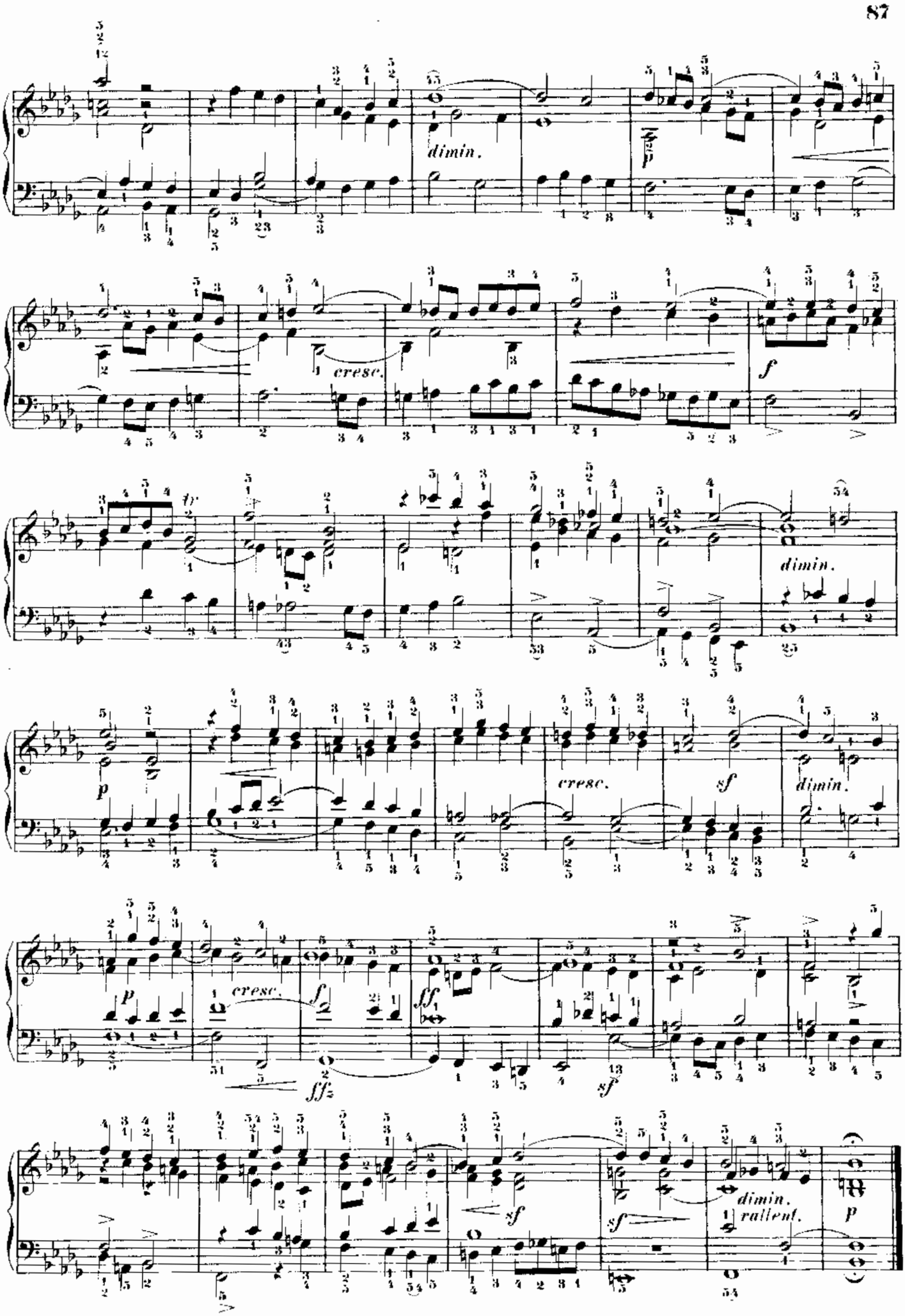

p
cresc.
f
fz dimin.
p cresc.
f
sf
p
cresc.
f
ff
fz
dimin.
p dimin. e rallent.
pp

Lento. ♩= 60

FUGA XXII.

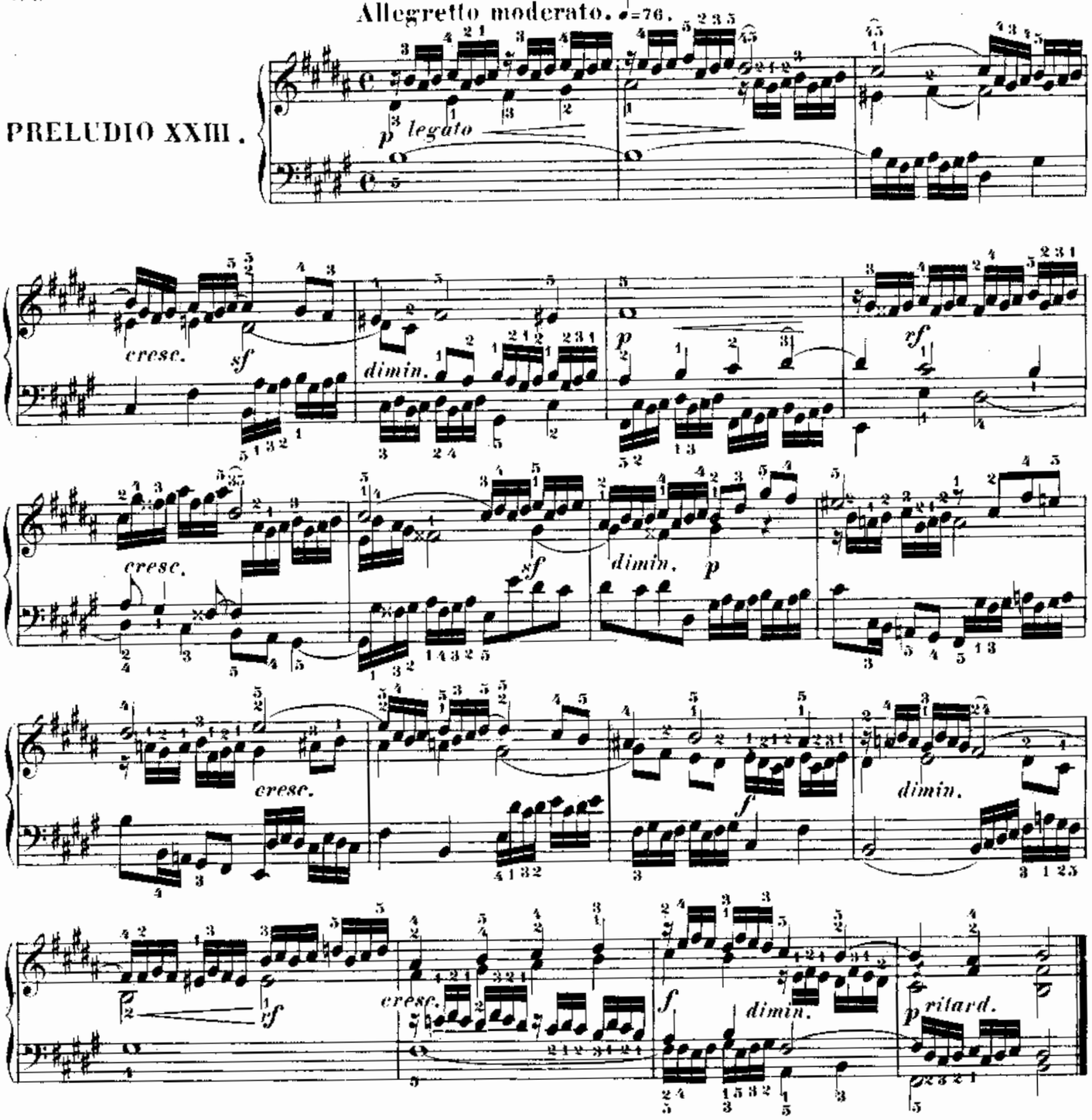
a 5 Voci.




dimin.
cresc.
f
tr
dimin.
p
cresc.
sf
dimin.
p
cresc.
sf
ff
fff
sf
sf
dimin.
rallent.
p

PRELUDIO XXIII.

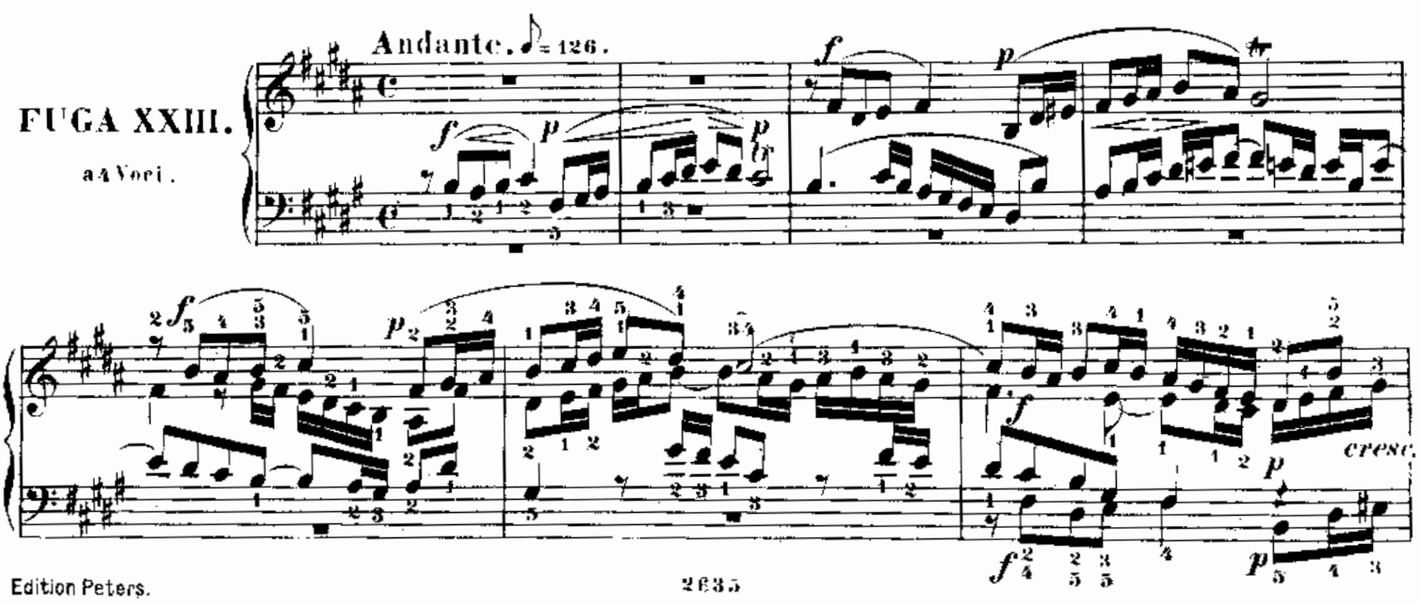
Allegretto moderato. ♩=76.

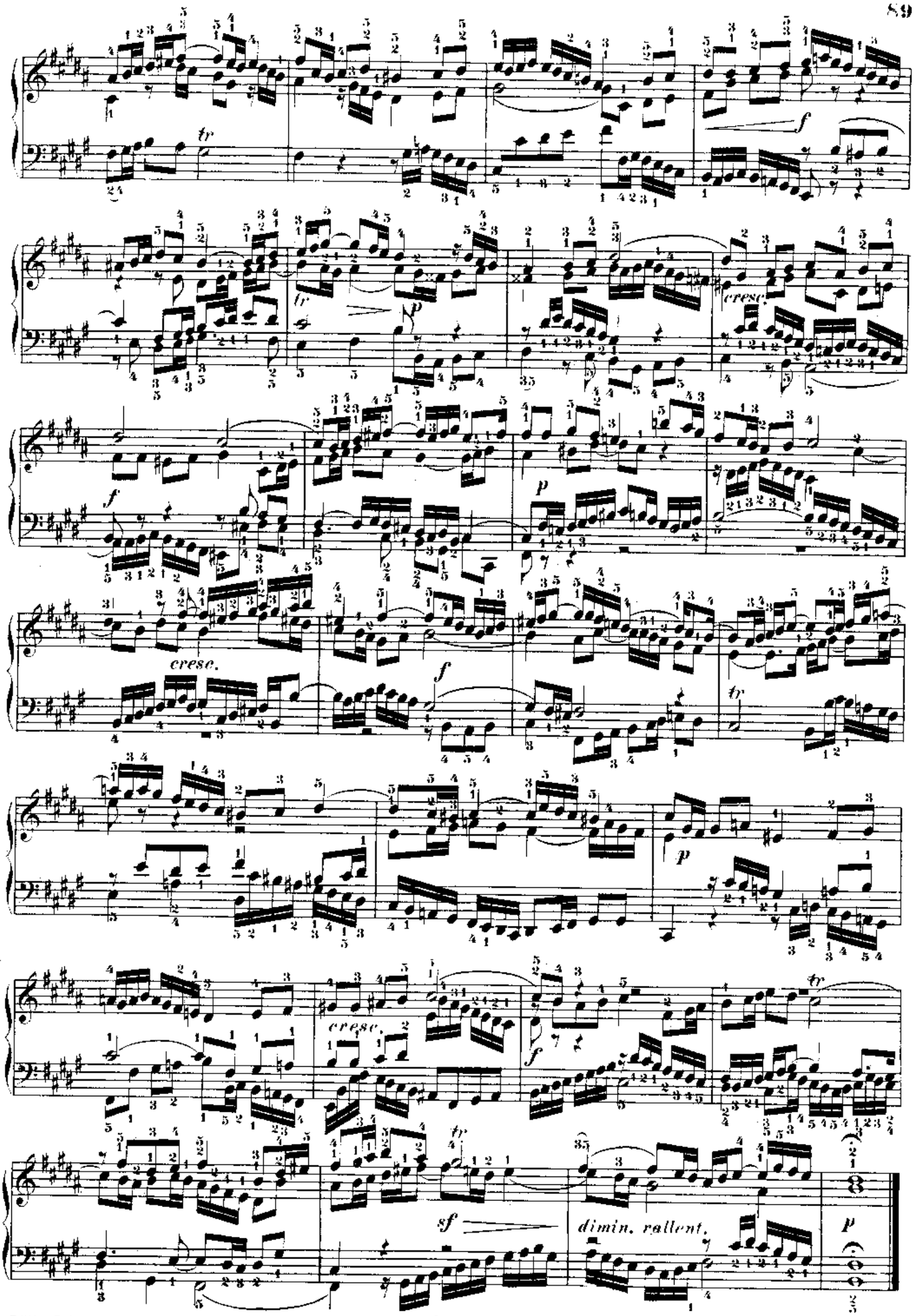


FUGA XXIII.

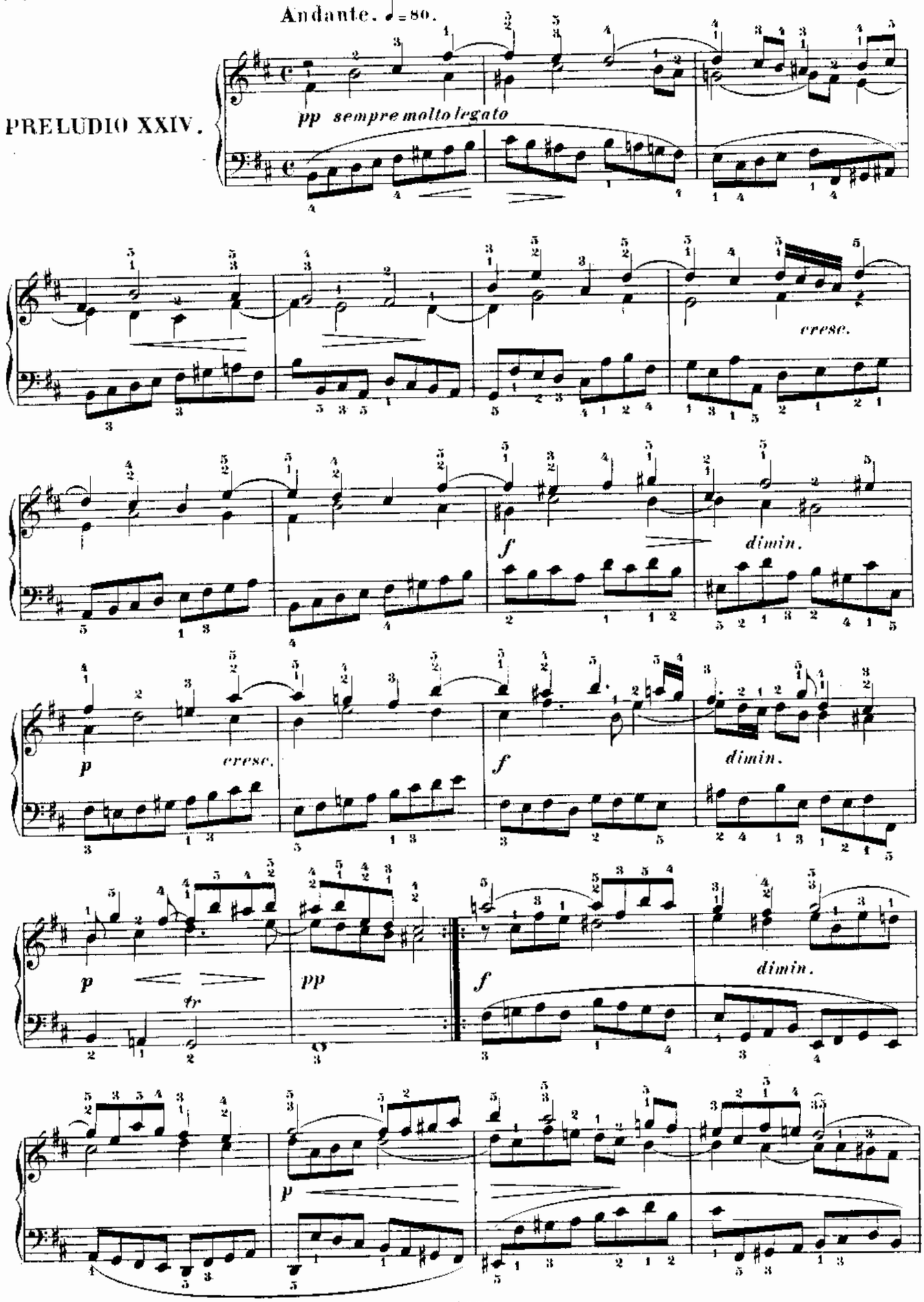
a 4 Voci.

Andante. ♩=126.

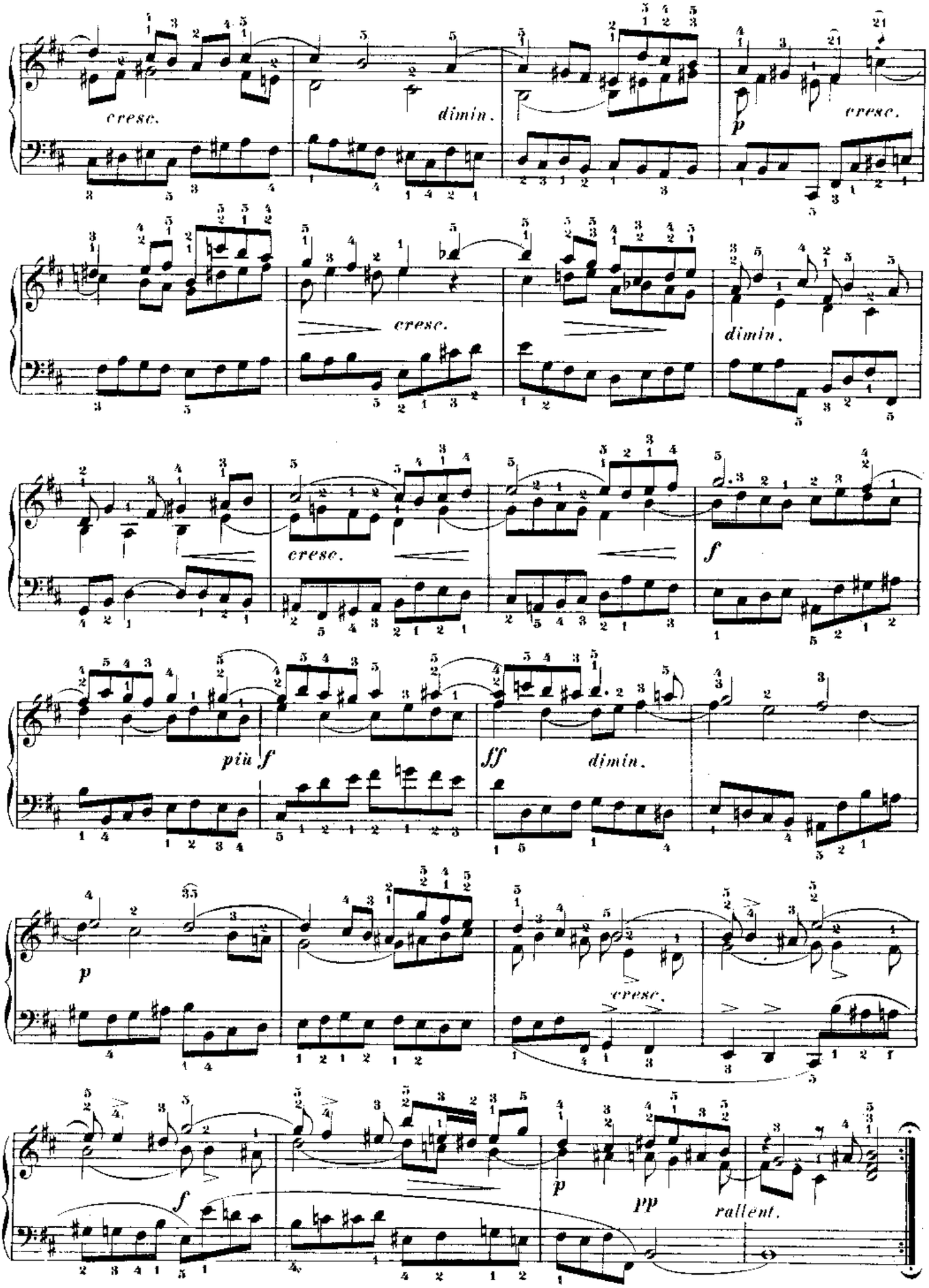



tr
f
tr
p
cresc.
f
p
cresc.
f
tr
p
cresc.
f
tr
sf
dimin. rallent.
p

PRELUDIO XXIV.



Edition Peters.


cresc.
dimin.
p
cresc.
cresc.
dimin.
cresc.
f
più f
ff
dimin.
p
cresc.
f
p
pp
rallent.

Largo. ♩= 92.

FUGA XXIV.

a 4 Voci.

p molto espressivo

cresc.

f

p

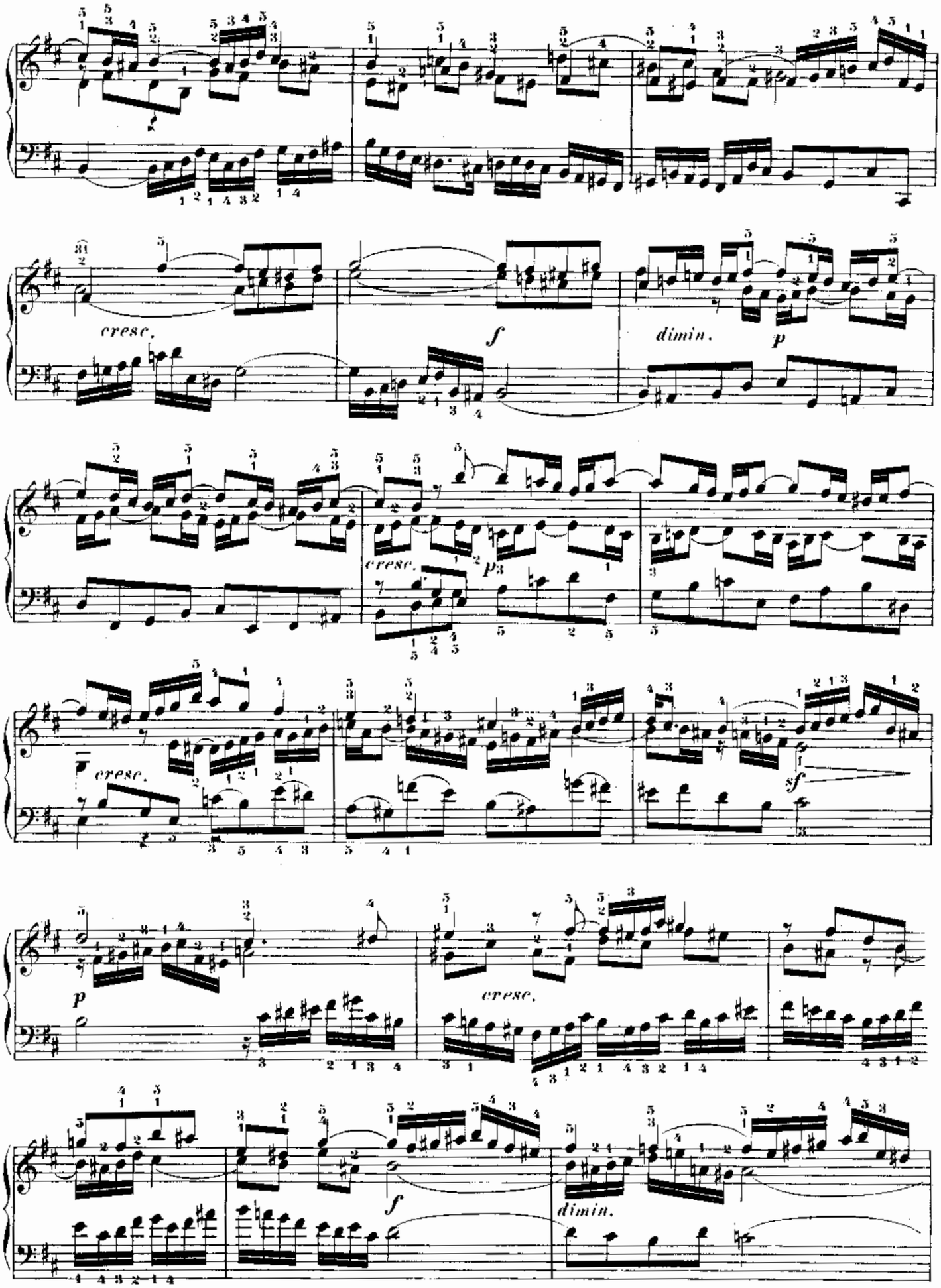
cresc.

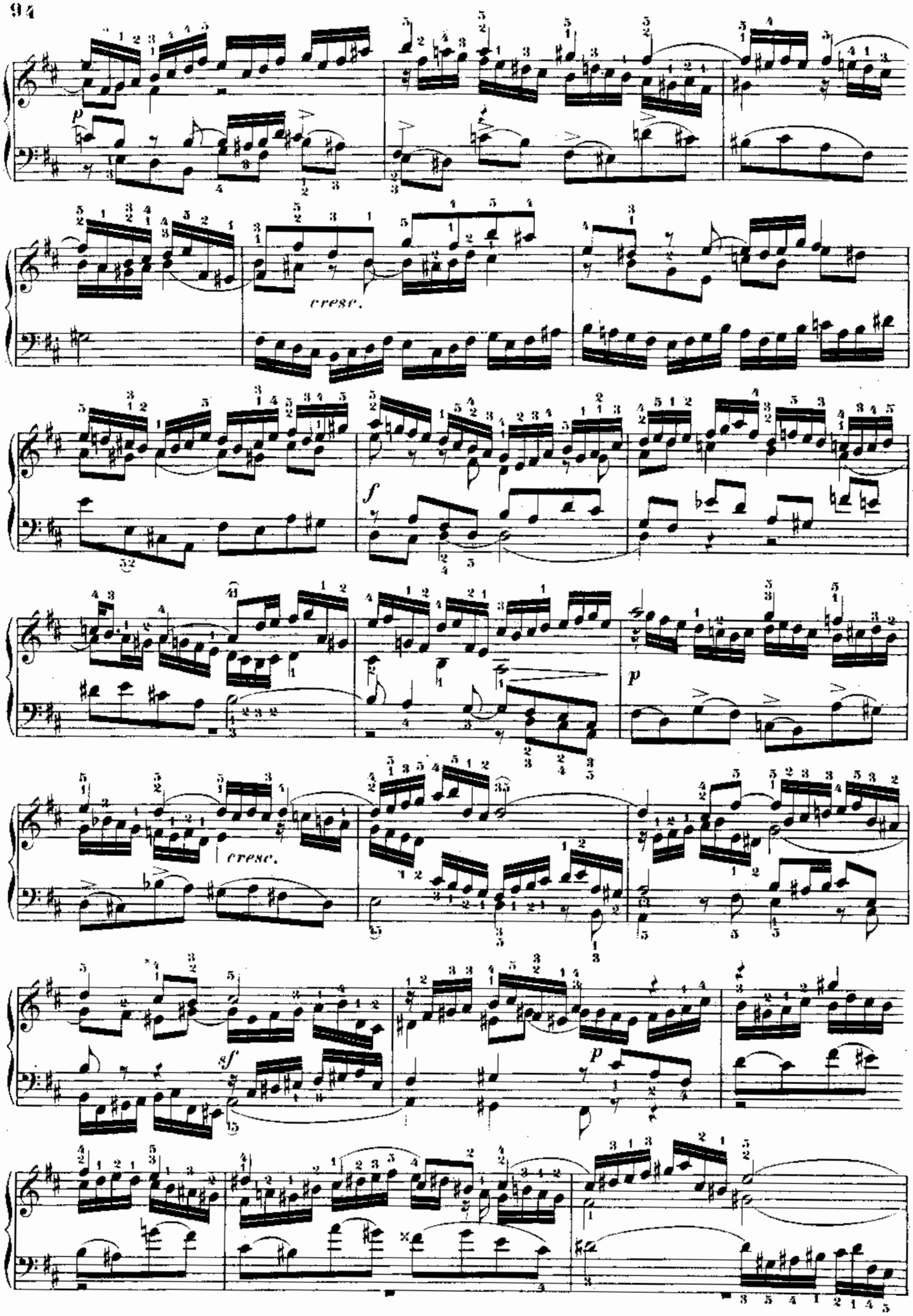
f *sf*

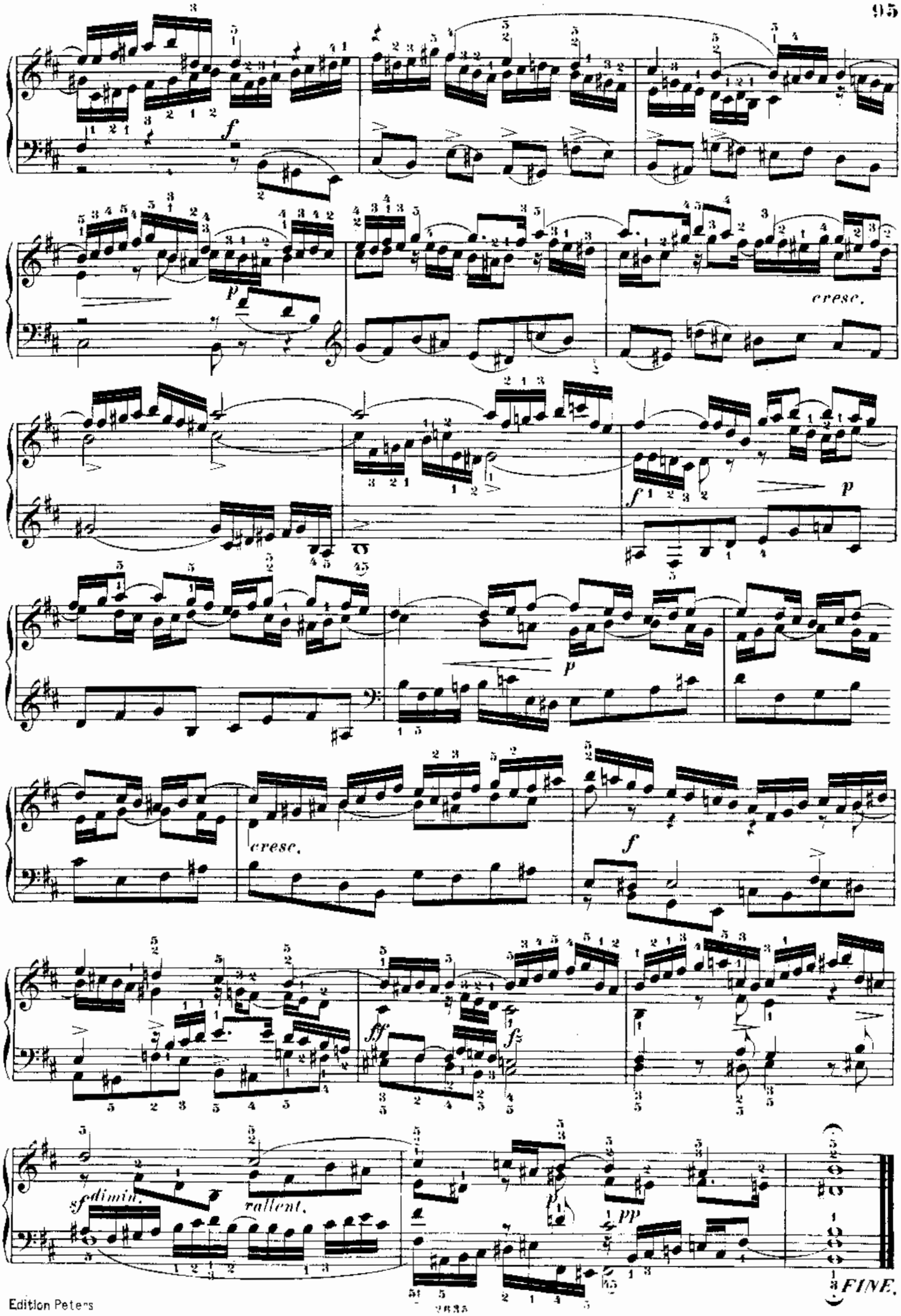
dimin. *p*

cresc.

f *p*


cresc.
f
dimin.
p
cresc.
p
cresc.
sf
p
cresc.
f
dimin.


cresc.
f
p
cresc.
sf
p


f
p
cresc.
f
p
p
cresc.
f
ff
fz
sf dimin.
rallent.
pp
FINE.