Johann Sebastian Bach

Das Wohltemperirte Clavier Teil II

Bearbeitung für zwei bis vier Instrumente

(2 Violinen, Viola, Violoncello)

von Hartwig Albrecht

Inhaltsverzeichnis / Table of Contents

Nr	BWV	*Tonart* *key*[1]	***Partitur*** ***score***	***I***	***II***	***III***	***IV***	***I*** ***Cl***	***II*** ***Cl***	***III*** ***Cl***	***IV*** ***Cl***
I	870	*C*	1	1	1	1	1	1	1	1	1
			5					4		4	4
II	871	*c*	9					8			8
			11					10	4	8	10
III	872	*Cis=Des* *enharm. Verw.*[2]	15					12	6	10	12
			19					15		12	14
		transp.[3] nach *D*	23					18	8	16	16
			27					20		18	18
IV	873	*cis*	31					23		21	21
			36					26		24	24
V	874	*D*	41					30		28	28
			47					34	10	32	32
VI	875	*d*	51					36			34
			55					40		34	38
VII	876	*Es*	59					42		36	40
			63					46	12	40	44
VIII	877	*dis=es* *enharm. Verw.*[2]	67					48			46
			71					52	14	42	50
		transp. nach *d* [3]	77					55			54
			81					59	17	45	58
IX	878	*E*	87					62		48	62
			91					66	20	52	66
X	879	*e*	95					68			68
			99					72		54	72
XI	880	*F*	107					78	22	60	78

[1] German denotation of keys: upper case characters = major mode; lower case = minor mode; Dis = D sharp; Des = D flat.

[2] Enharmonische Verwechslung = enharmonic exchange.
Die Vorzeichensetzung *Cis-dur* hat etwas Wichtigtuerisches an sich – viel besser wäre das weniger exotische *Des-dur*, und das ist nichts als eine enharmonische Verwechslung.

[3] Transposition in eine angenehmere Tonart (s.u.) / transposition into a more convenient key (see below).

			115					82		64	82
XII	881	*f*	121					86		68	86
			125					90		70	88
XIII	882	*Fis*	131					94			92
			135					98		74	96
		transp. nach *G* [3]	141					102			100
			145					106		78	104
XIV	883	*fis*	151					110		82	108
			155					114		86	112
XV	884	*G*	161					118			117
			165					122		90	120
XVI	885	*g*	169					124	26	92	122
			172					126	28	94	124
XVII	886	*As*	179					130	32	98	128
			189					135	36	103	134
XVIII	887	*gis*	195					138		106	138
			201					142		110	142
		transp. nach *a* [3]	209					148		116	148
			215					152		120	152
XIX	888	*A*	223					158		126	158
			225					160		128	160
XX	889	*a*	229					162			162
			233					166		130	166
XXI	890	*B*	237					168		132	168
			245					173		137	173
XXII	891	*b*	249					176		140	176
			255					180	40	144	180
		transp. nach *h* [3]	263					184		148	184
			269					188	44	152	188
XXIII	892	*H*	277					192			192
			281					196	48	156	196
		transp. nach *C* [3]	289					200			200
			293					204	52	160	204
XXIV	893	*h*	301							164	208
			304					208		167	211

Über Bearbeitungen

Nachdem J.S. Bachs **Suiten für Cello solo** auf der Blockflöte (natürlich Barockblockflöte!) und Vivaldis **Quattro Stagioni** mit Sopranstimme (natürlich Barocksopran!) eingespielt worden sind, bedarf keinerlei Art von Bearbeitung mehr der Rechtfertigung. Trotzdem: einige Anmerkungen eines Bearbeiters seien hier angeführt:

- Beim Bearbeiten[4] erfasst der Bearbeiter das jeweilige Werk fast so gut wie beim Spielen, manchmal wohl sogar besser. So ist der ursprüngliche Grund für die vorliegende Bearbeitung, dass der Bearbeiter, der Klavier nicht zu schlagen, wohl aber die Violine zu streichen weiß, das **Wohltemperierte Clavier** von Grund auf kennen lernen wollte.

[4] Die Umsetzung von berühmten Streichquartetten für Streichorchester, derer sich mancher Komponist des 20. Jahrhunderts rühmt, sollte allerdings nicht als Bearbeitung, sondern als als reine Kopistenarbeit bezeichnet werden – das allerdings soll den fundamentalen Beitrag zur Musikgeschichte, der von den Kopisten früherer Jahrhunderte geleistet wurde, keineswegs mindern.

Quellen

- **musicalion.com** im Web. Offensichtlich dem Urtext nahe stehend und in einem von Computern verdaubaren Format[5] erstellt, aber: nicht immer zuverlässig, und der Notensetzer stand mit dem benutzten Computerprogramm auf Kriegsfuß; daher:
- **Urtext**, herausgegeben von Tamás Zászkalicky, Könemann K 102, Budapest o.J. Hierauf basiert der vorliegende, korrigierte Notentext.

Transpositionen

Zu Bachs Zeiten waren Werke mit mehr als vier Vorzeichen bei Streichern ausgesprochen unbeliebt, weit mehr noch als bei Klavierspielern. Aus diesem Grund erscheinen hier alle Stücke mit fünf oder mehr Vorzeichen sowohl in ihrer Originaltonart als auch in einer Halbtonrückung in eine behaglichere Tonart.[6]

Ligaturen

Bindebögen spielen bei Streich- und Blasinstrumenten eine weit wichtigere Rolle als bei Klavieren. Dementsprechend sind sie im Urtext des **Wohltemperierten Klaviers** selten anzutreffen; in einer Bearbeitung für Streicher oder für andere Instrumente jedoch sollten sie mancherorts eingefügt werden. Für die vorliegende Ausgabe gilt:

- Die wenigen im Urtext auftretenden Ligaturen werden in den Einzelstimmen explizit durch eine Fußnote gekennzeichnet: „authentische Ligatur“; (Pr IV; Pr V;)
- als gleichermaßen authentisch anzusehen sind die Bindungen zwischen Vorschlagnoten und der dazugehörigen Hauptnote;
- alle anderen Ligaturen seien als Vorschläge des Herausgebers betrachtet werden;
- insbesondere: Bogenstrichempfehlungen für Streichinstrumente werden durch Tenutostriche (‾) in Verbindung mit Bindebögen angezeigt und zeigen eine auf dem gleichen Bogenstrich (Auf- oder Abstrich) zu spielende, abgesetzte Note an. Derartige Strichempfehlungen hat sind als Beweis für die Spielbarkeit der Bearbeitung erdacht; sie sollen keineswegs als Bevormundung des Spielers empfunden werden.

Verzierungen und Artikulationszeichen

- Alle Staccatozeichen (□) sind original.
- Tenutostriche (‾) sind immer Hinzufügungen des Herausgebers (s.o.: Ligaturen: Bogenstriche).
- Triller (seinerzeit durch Symbole wie ***tr*** oder + angezeigt) treten nur selten auf (z.B Fuga IV, Takt 26), dafür trifft man recht häufig auf Pralltriller (𝆖) und Mordente (𝆗), manchmal mit Vorschlägen versehen (durch senkrechte Striche angezeigt, die in der vorliegende Ausgabe durch

---

[5] Es handelt sich um das Noteneditionsprogram **Capella**™.

[6] Solche Transpositionen um einen Halbton waren täglich Brot bei J.S. Bach und seinen Zeitgenossen, z.B. bei Bachs Magnificat, erst in *Es-dur* (BWV 243a; 1723) aufgeführt, dann in *D-dur* (BWV 243; 1728 – 1731). Das mag daran gelegen haben, dass man damals zwischen dem **Kammerton** a^1, der im Jahr 1885 auf 435 Hz festgelegt wurde (heute 440 Hz, an die sich aber kaum einer hält), und dem **Chorton** a^1 unterschied, der einen Halbton höher lag als der Kammerton. Allerdings: früher pflegte allein der Kammerton a^1 zwischen 415 Hz (Gottfried Silbermanns Orgel an der Hofkirche in Dresden) und 494 Hz (Arp Schnitgers Orgel zu St. Jakobi in Hamburg) zu schwanken – das ist schon ein Unterschied von gut einer kleinen Terz.

ausgeschriebene Vorschläge notiert werden). Pralltriller können *al gusto* durch wahrhaftige Triller, ggf. mit Vor- und Nachschlag, ersetzt werden.

Dynamik

Dynamische Vortragsbezeichnungen treten ein einziges Mal auf: im Praeludium XVIII *gis-moll*. Ansonsten gibt es keinerlei Hinweis darauf, dass die auf den damaligen Clavieren (und das heißt hier: Cembali) möglichen Dynamikunterschiede, z.B. durch Registerkopplungen oder Lautenzug, eine Rolle spielen. Stattdessen setzt Bach ausgeprägte Unterschiede in der Dichte des Satzes ein, sehr ausgeprägt im Praeludium .
Das Wohltemperierte Klavier kommt also weitgehend ohne die seit Urzeiten jedem mit einem Hörsinn ausgestatteten Lebewesen bekannte, bewusst wahrgenommene und fürs Überleben wichtige Unterscheidung zwischen *laut* und *leise* aus.

Layout

Doppelseitiger Druck [7] wird empfohlen, und darauf basiert das vorliegende Seitenlayout, das ein Notenumblättern innerhalb eines jeden Satzes auf ein Minimum reduziert. Um ein Vor- und Rückblättern innerhalb zu wiederholender Partien zu vermeiden, wurden sogar leere Seiten eingefügt.

[7] Auch auf einseitigen Druckern kann doppelseitiger Druck erreicht werden:
1. Drucke nur Seiten mit ungerader Seitenzahl (eine derartige Auswahl ist auf fast allen modernen Druckertreibern vorgesehen);
2. wende den ganzen Papierstapel mit den einseitig bedruckten Seiten um und lege ihn wieder in den Papiereinzug;
3. drucke nun die Seiten mit gerader Seitenzahl auf die Rückseite des vorher bedruckten Papiers. Da der ganze Papierstapel umgedreht worden ist, muss die Reihenfolge der Seiten umgekehrt werden, was meist schon automatisch vorgesehen ist.

Empfehlenswert: Diese Prozedur erst mal mit wenigen Seiten ausprobieren, es gibt da gar mancherlei Fallen!

Johann Sebastian Bach

Das Wohltemperirte Clavier

Teil II BWV 870 - 893

Bearbeitung für zwei bis vier Stimmen

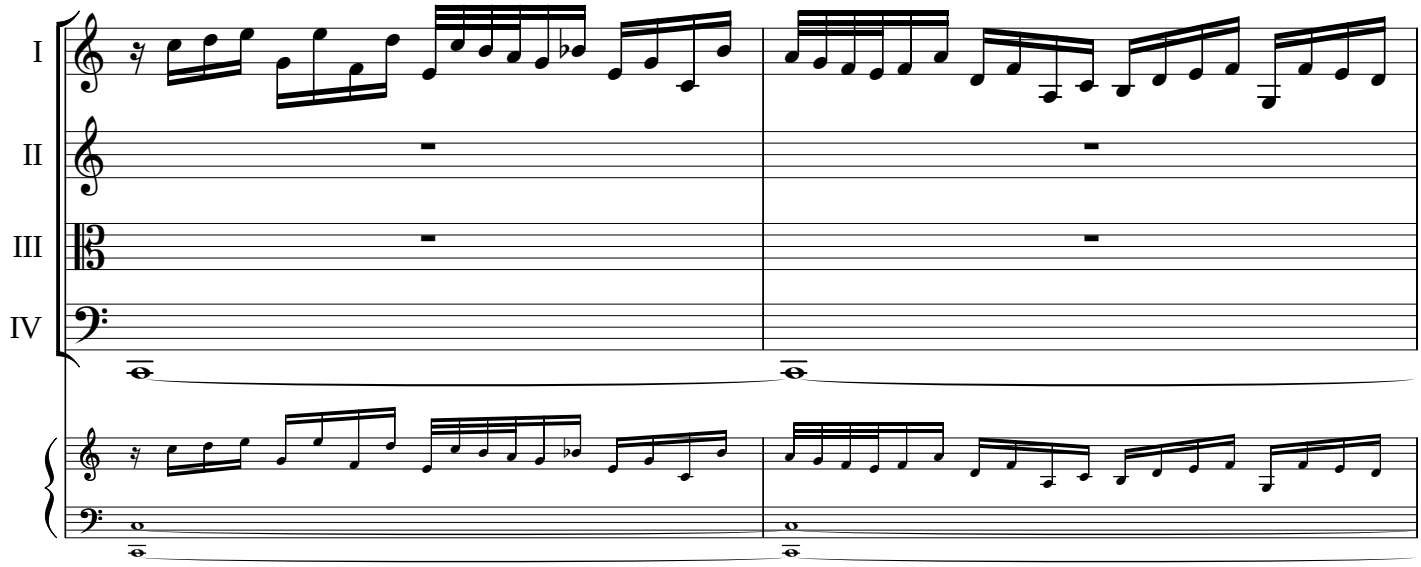
(zwei Violinen, Viola, Violoncello)

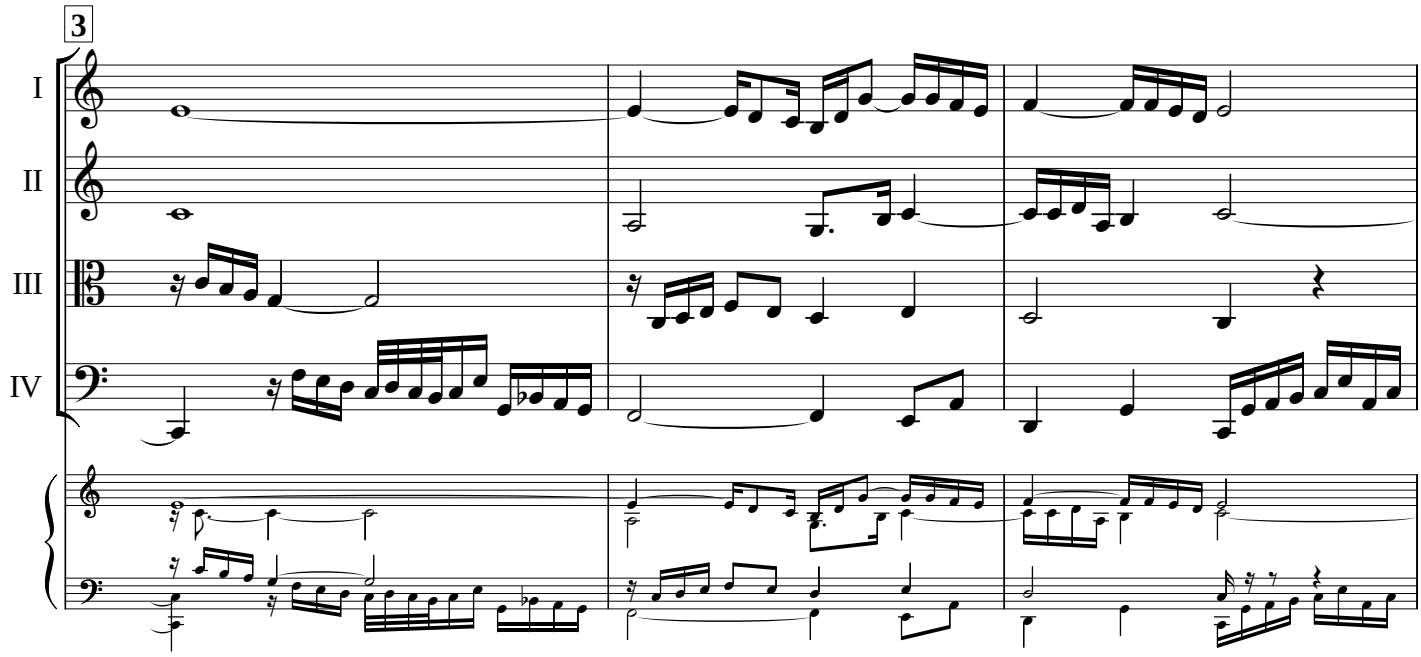
von Hartwig Albrecht

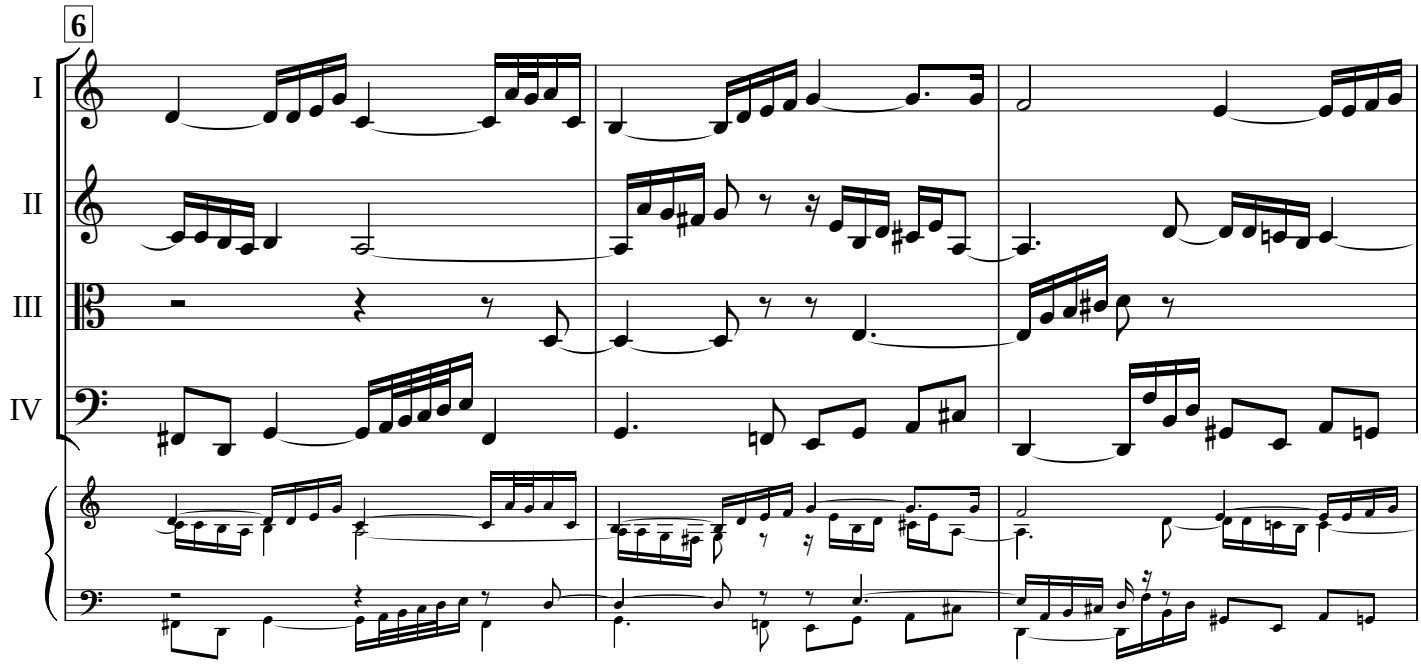
Partitur, Clavier

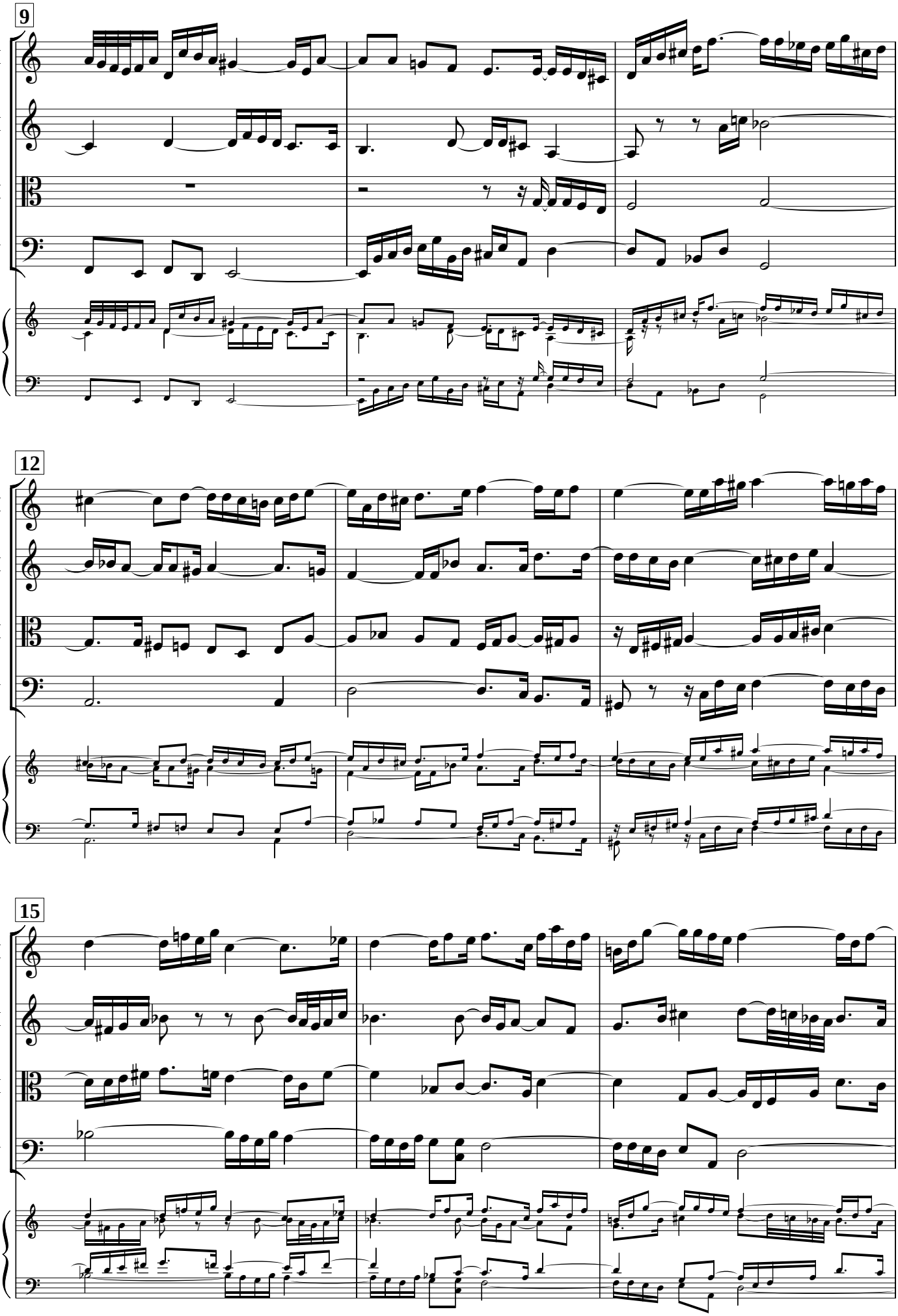
Partitur

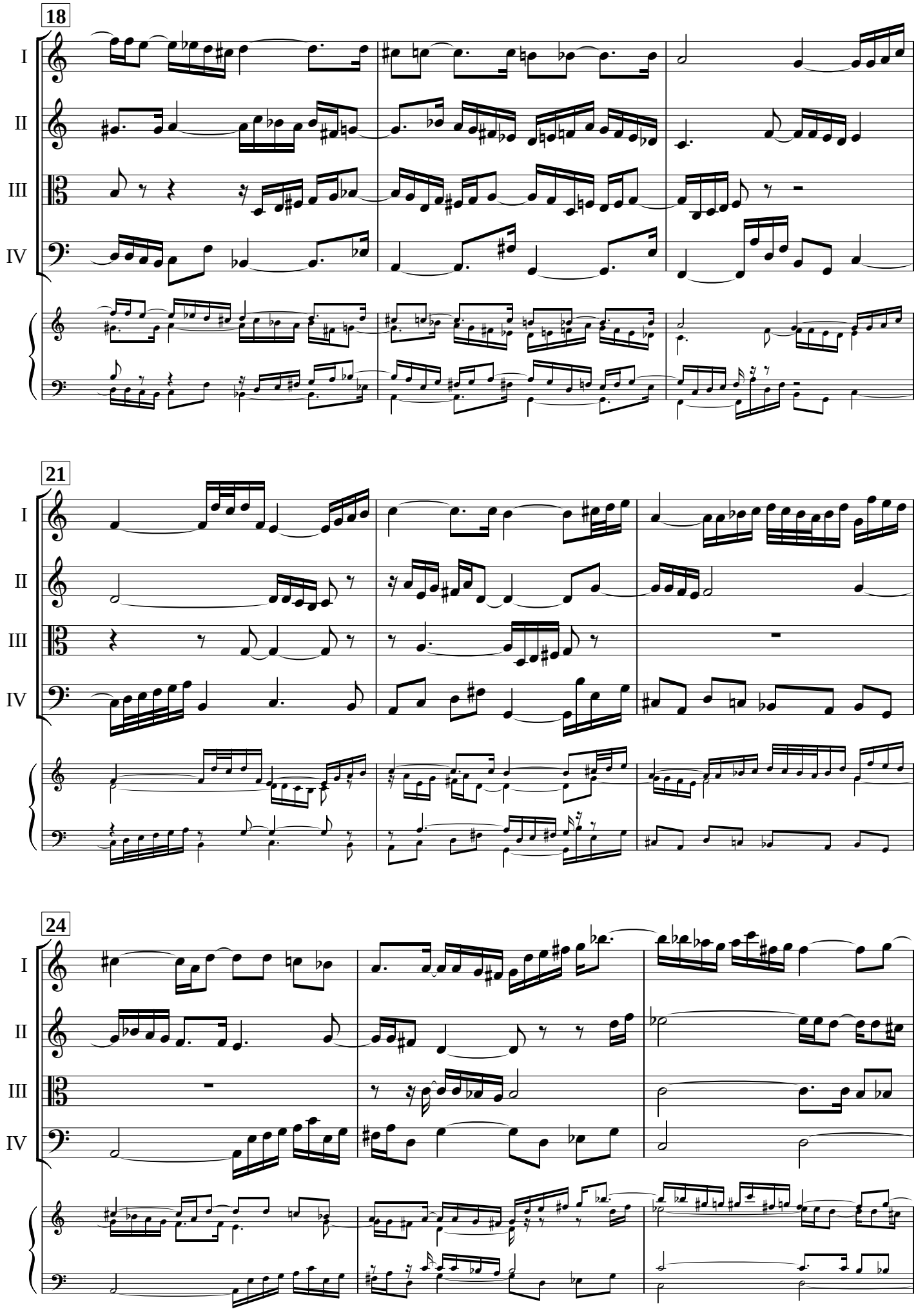
Praeludium I C-dur

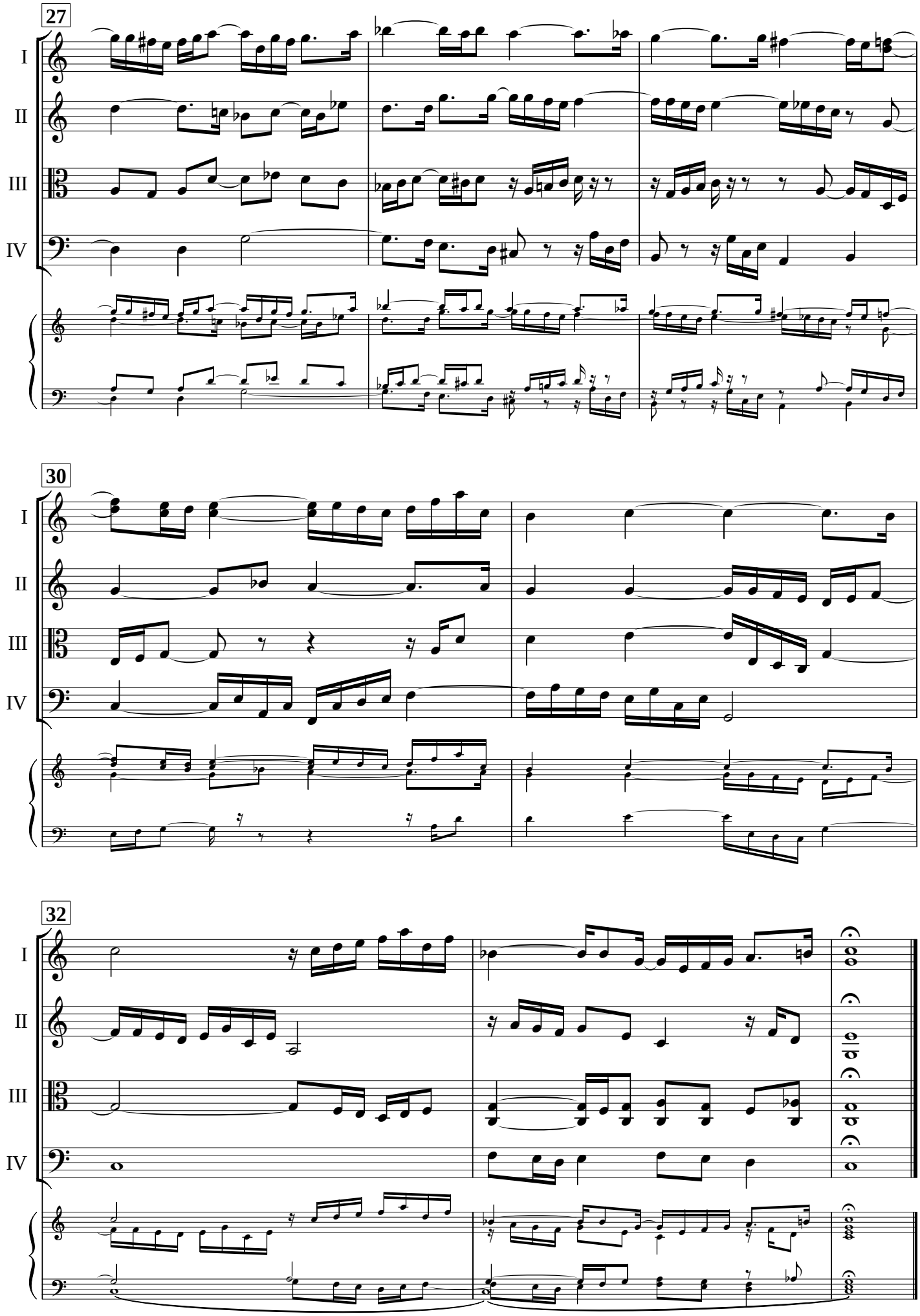


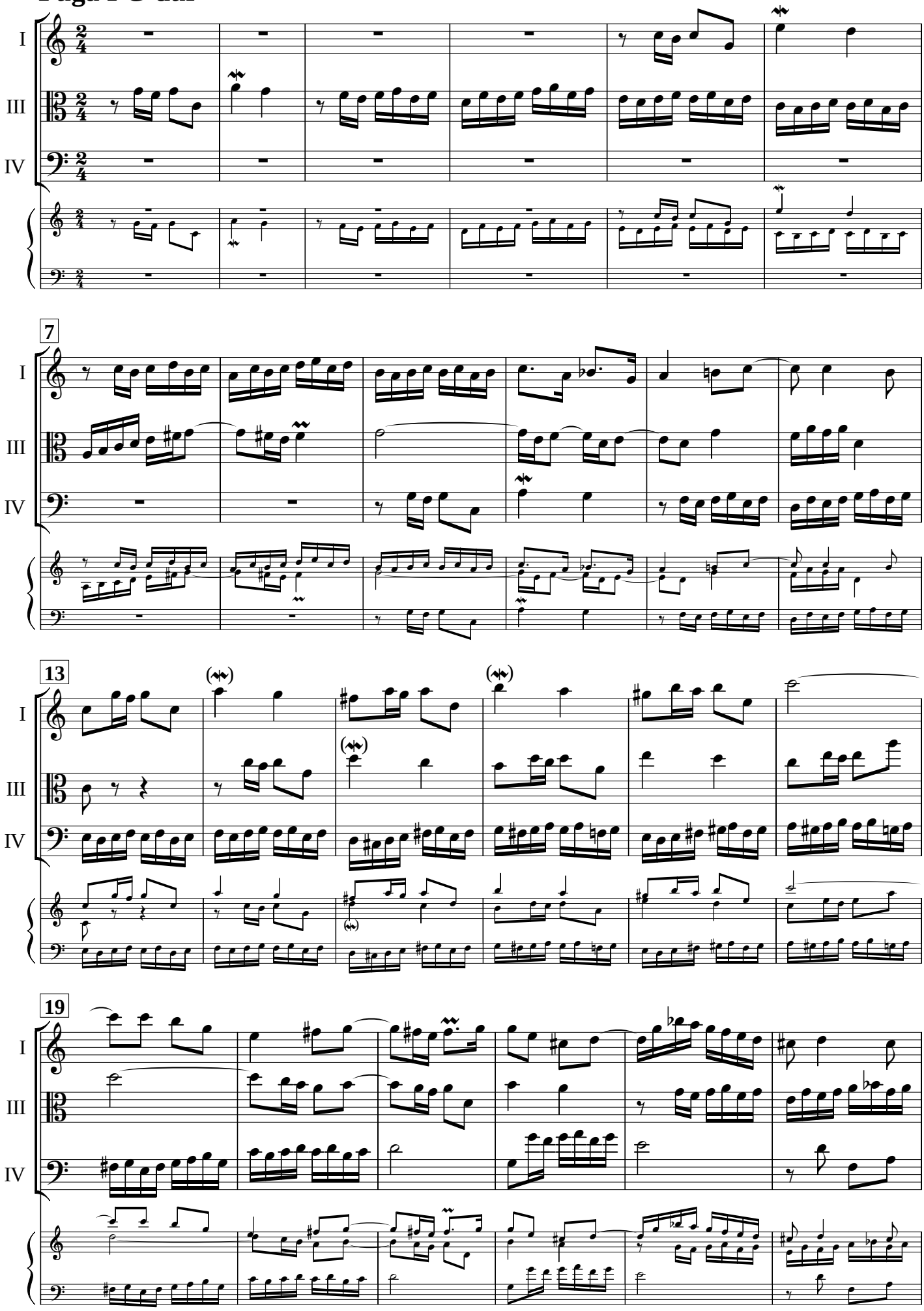


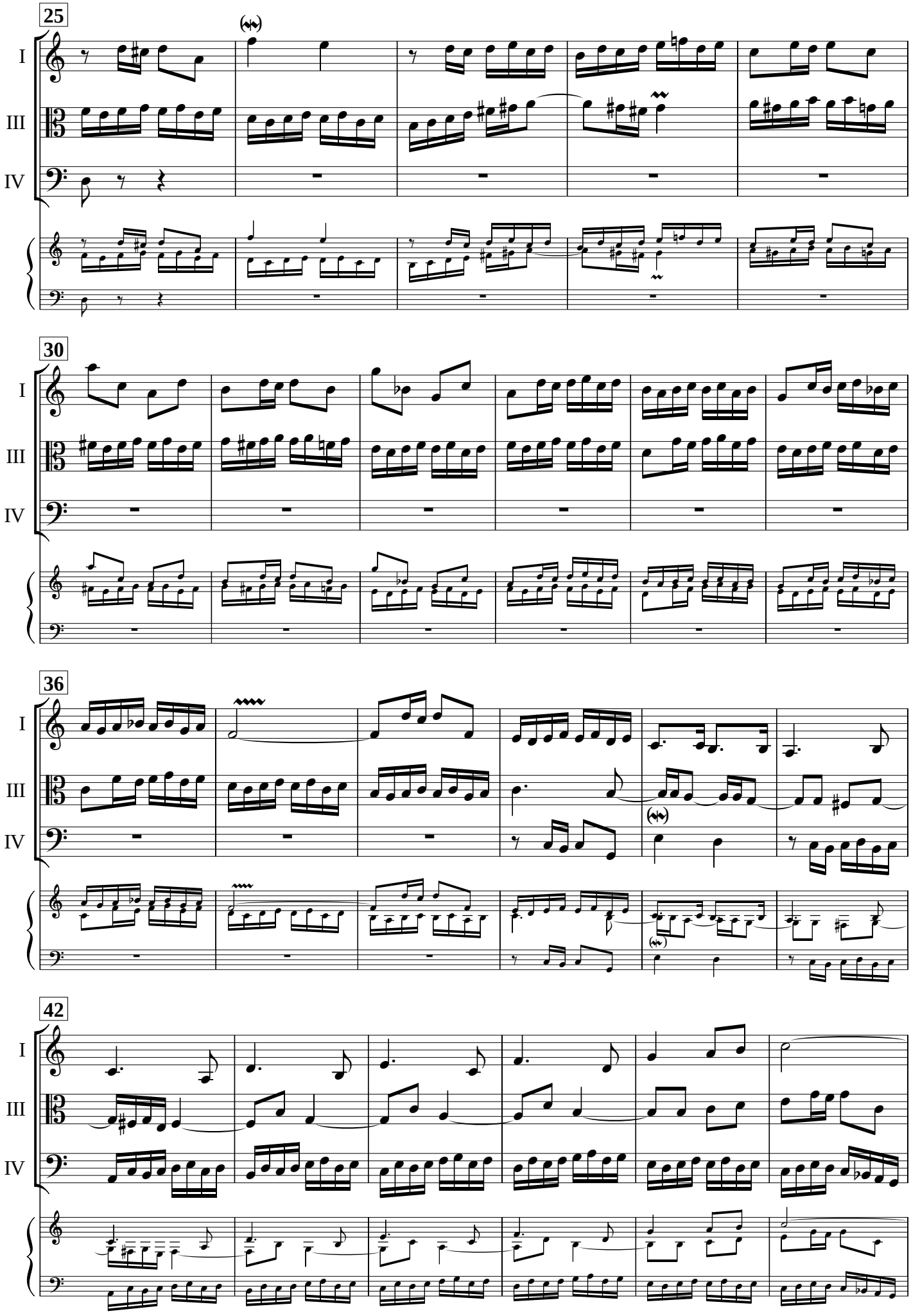


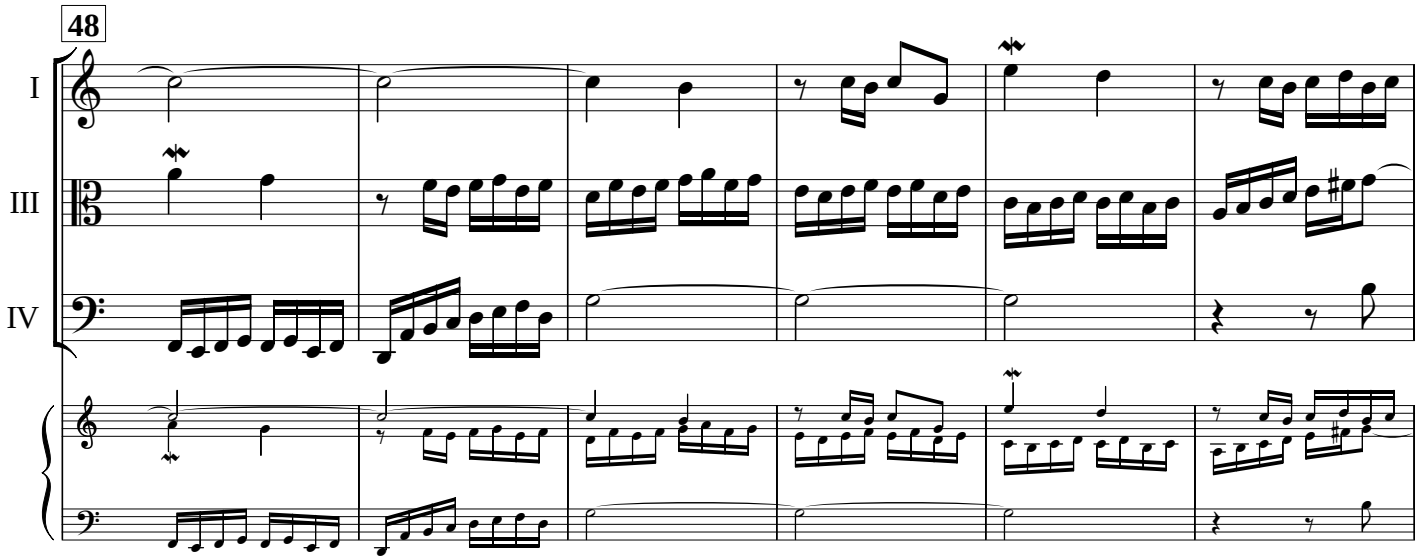

9
I
II
III
IV
12
I
II
III
IV
15
I
II
III
IV

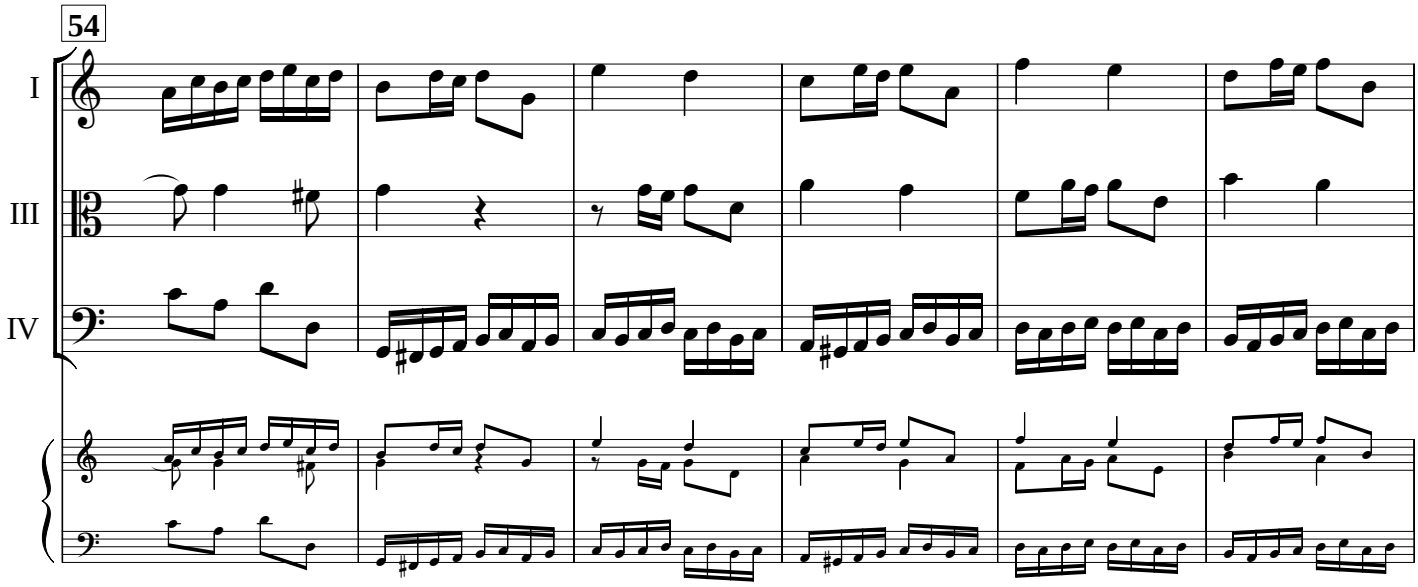

18
I
II
III
IV
21
I
II
III
IV
24
I
II
III
IV

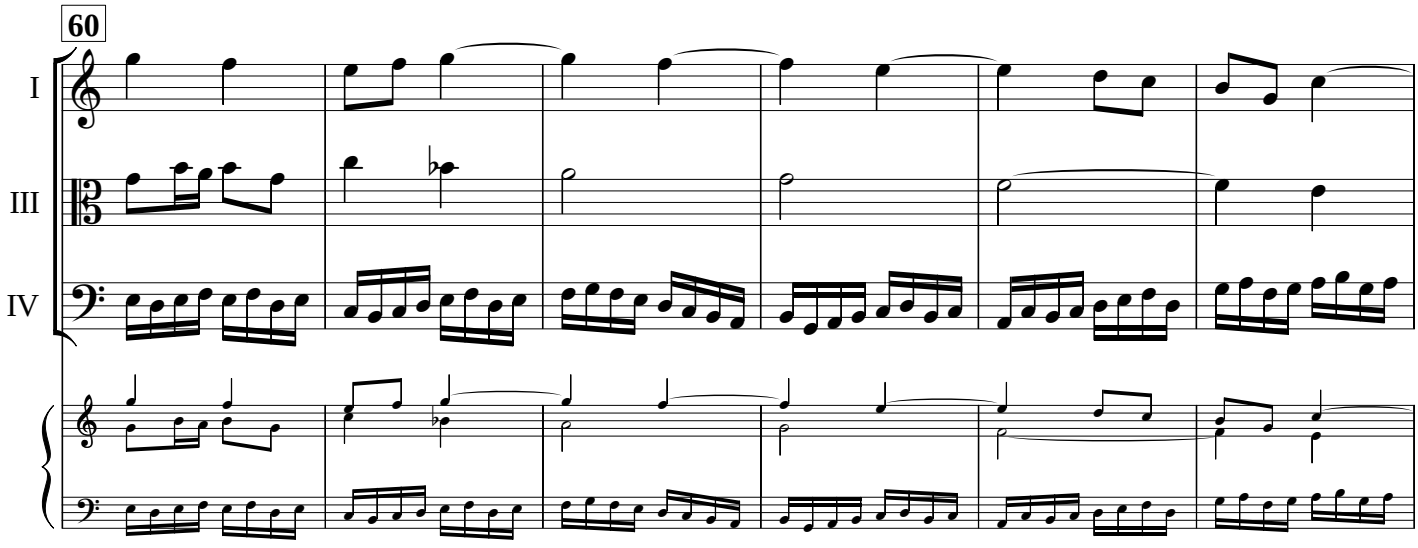

27
I
II
III
IV
30
I
II
III
IV
32
I
II
III
IV

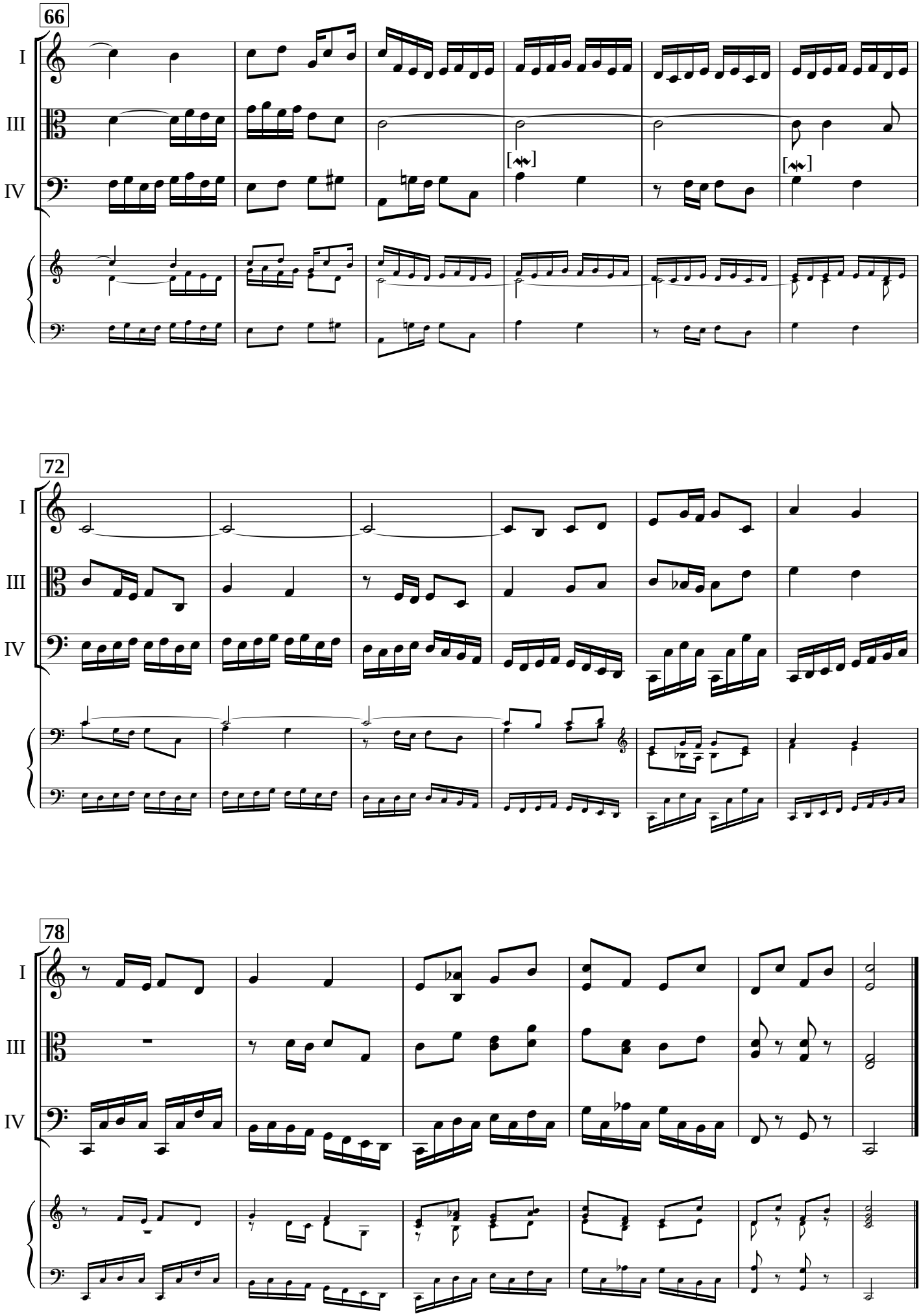

I
III
IV
7
13
19


25
I
III
IV
30
I
III
IV
36
I
III
IV
42
I
III
IV

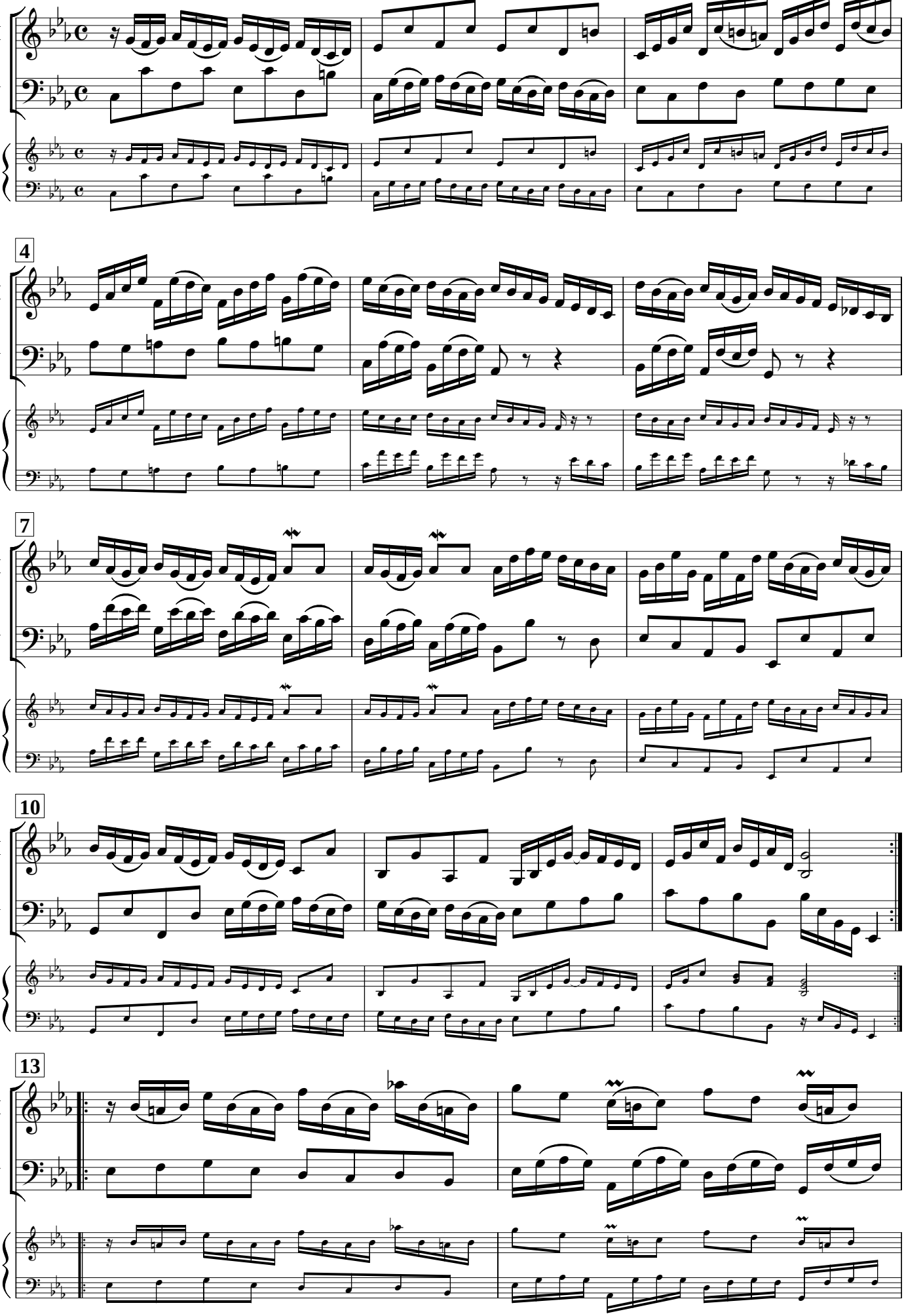

48
I
III
IV

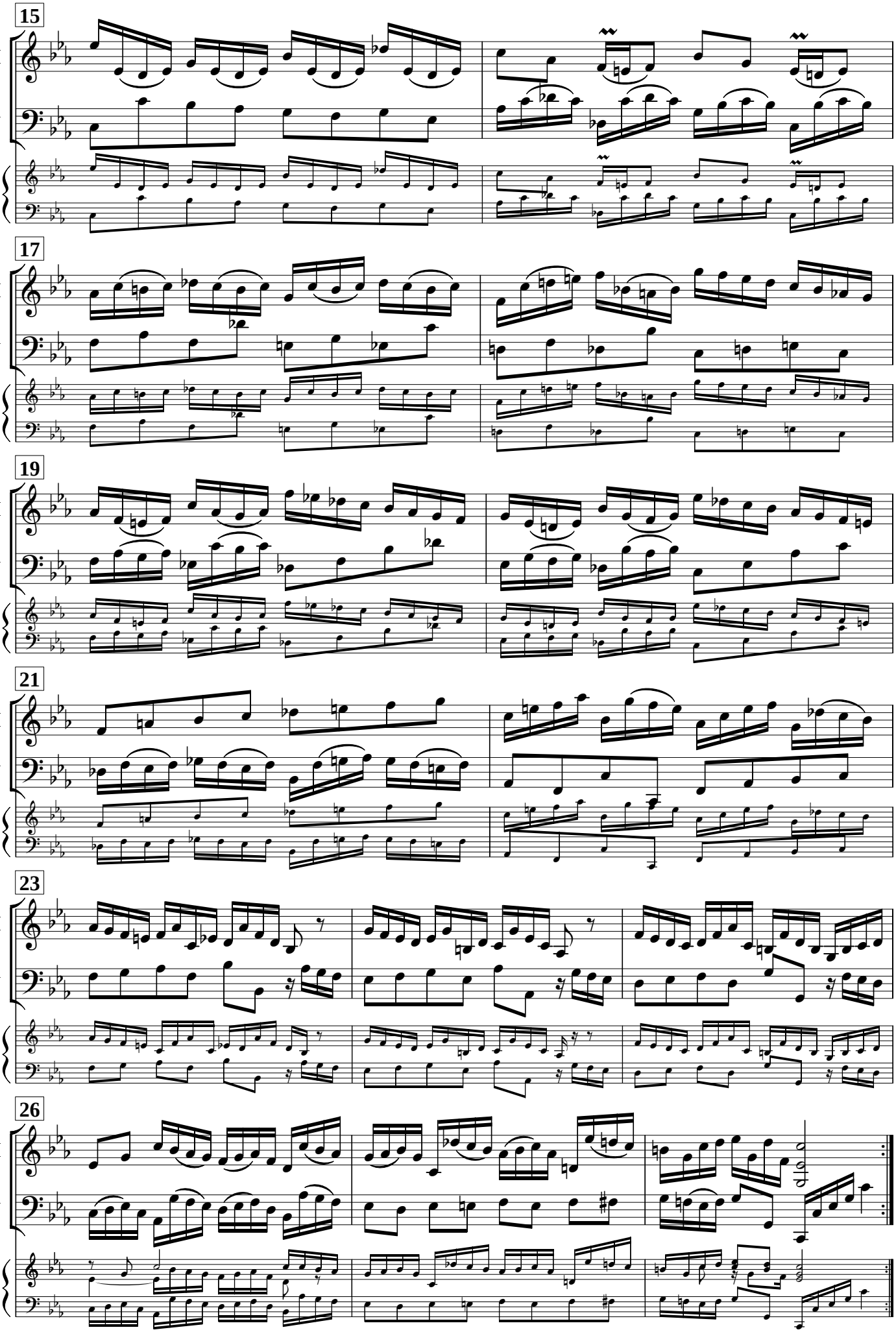

54
I
III
IV

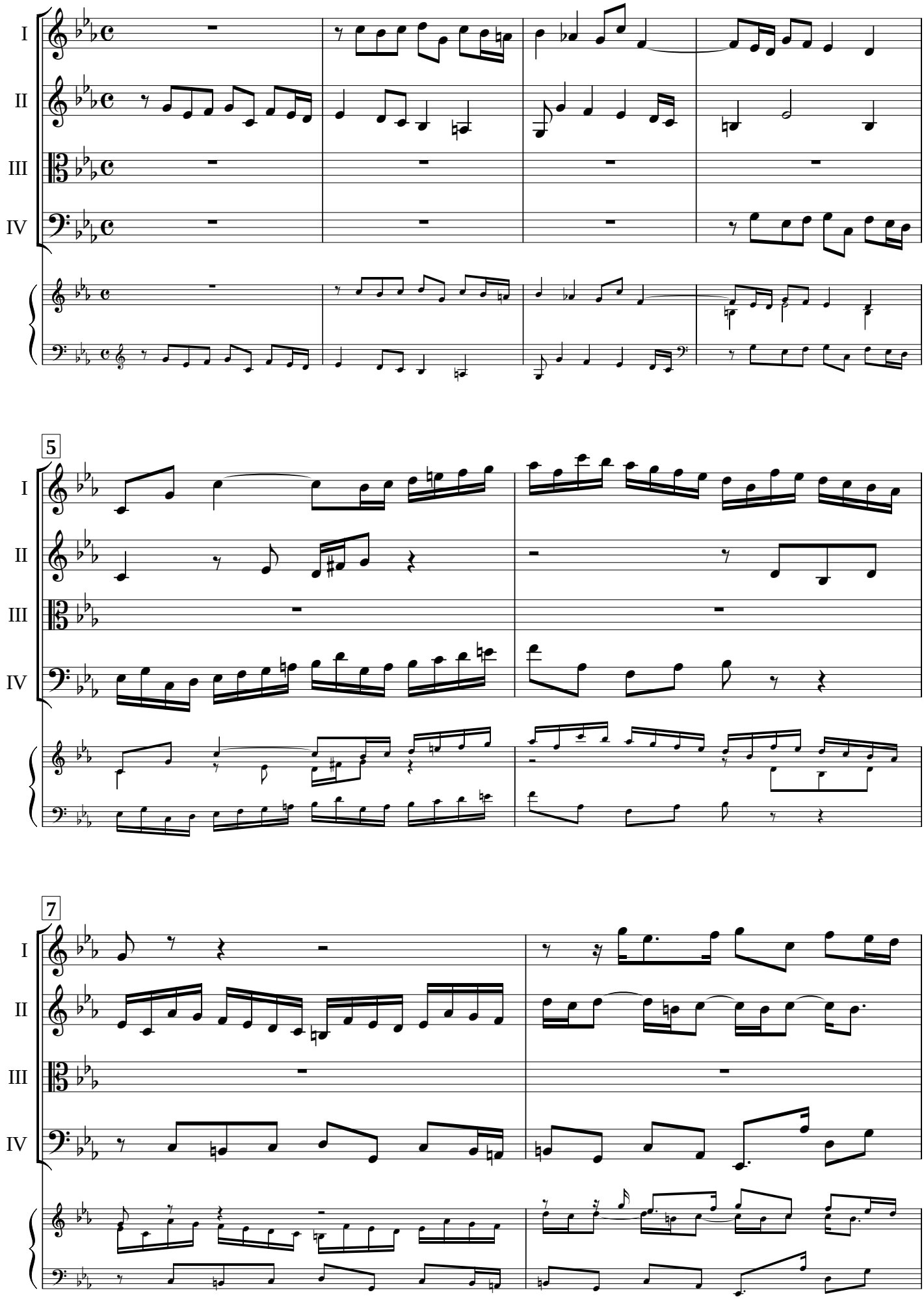

60
I
III
IV

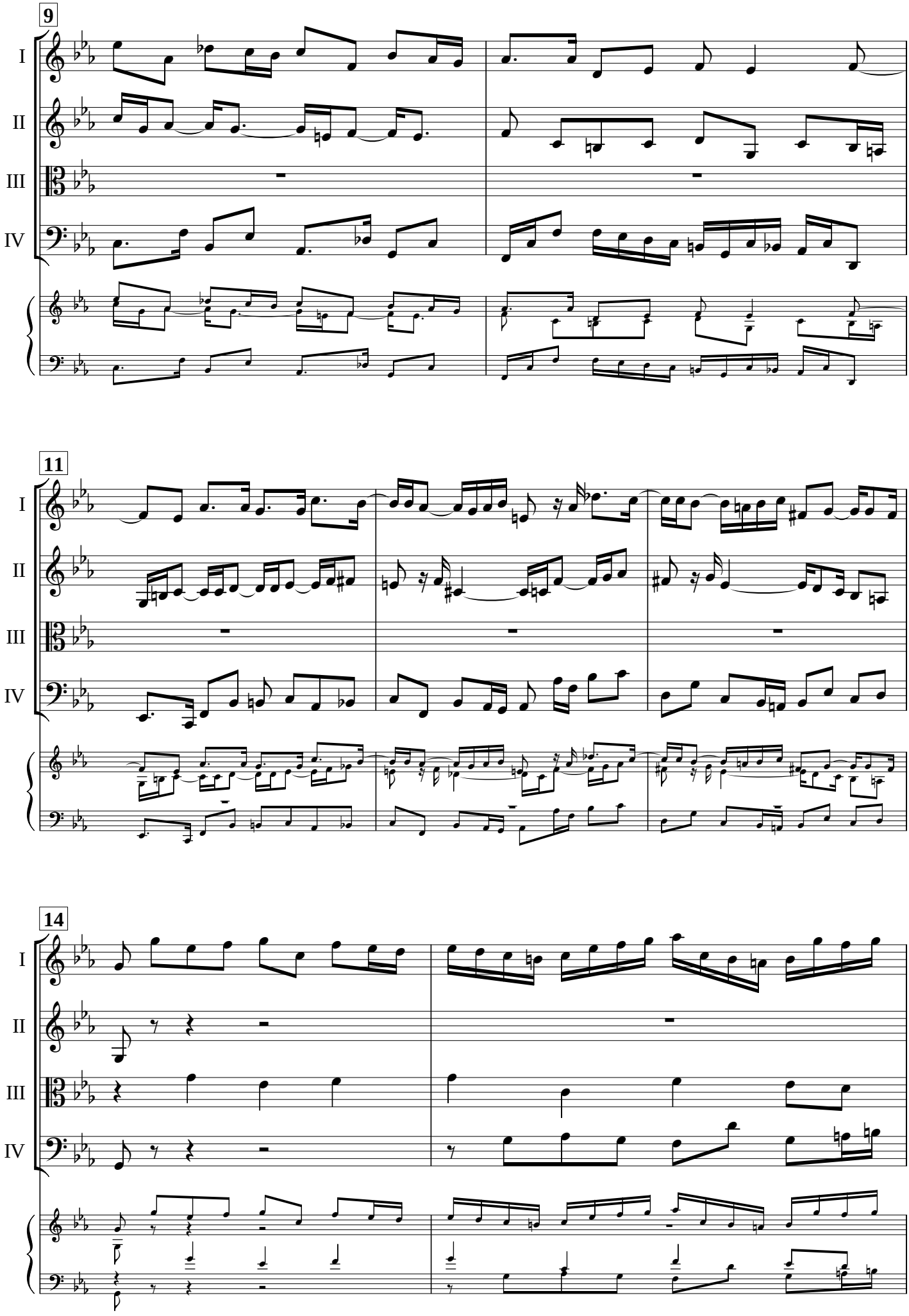

66
I
III
IV
72
I
III
IV
78
I
III
IV

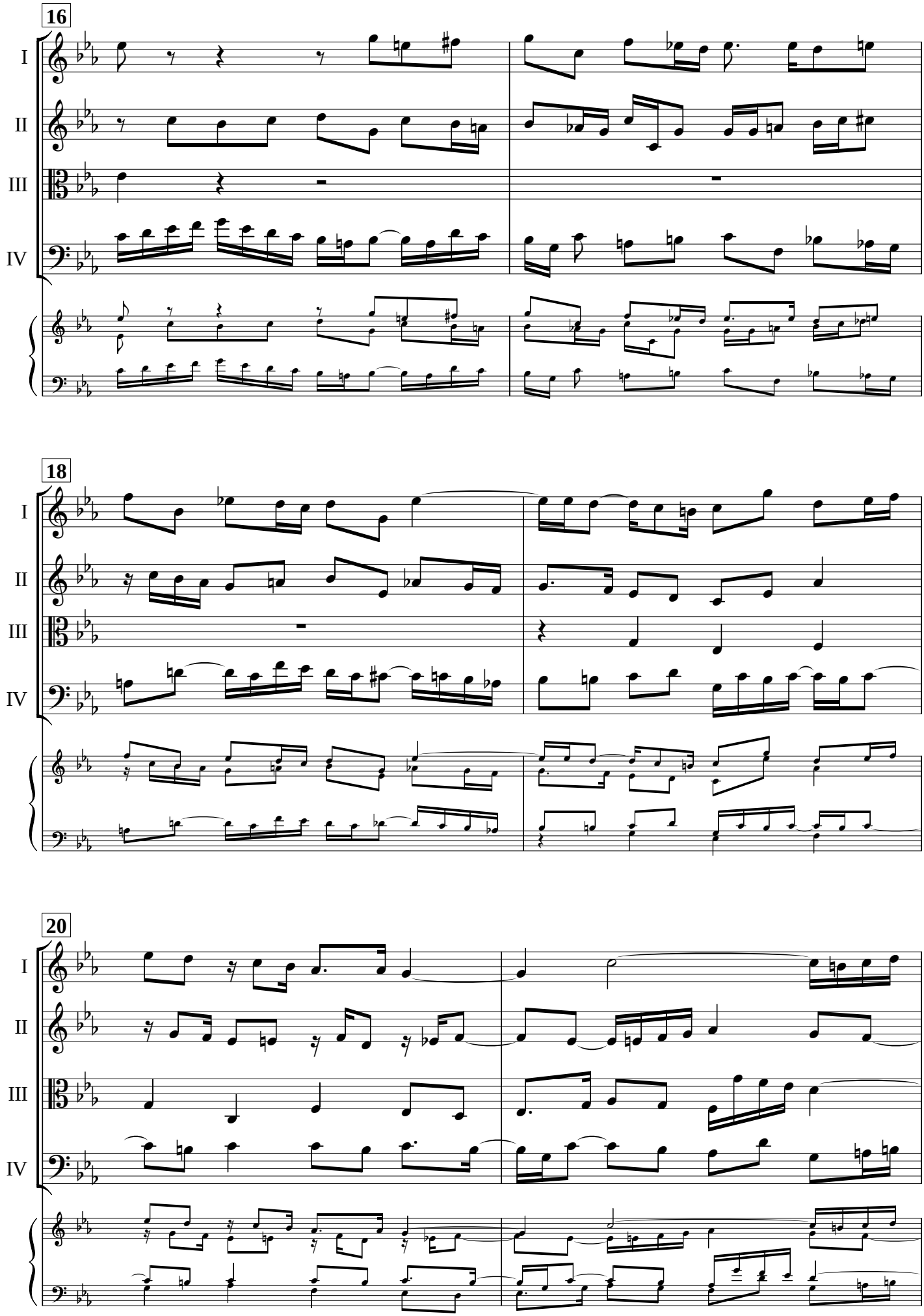
Präludium II c-moll

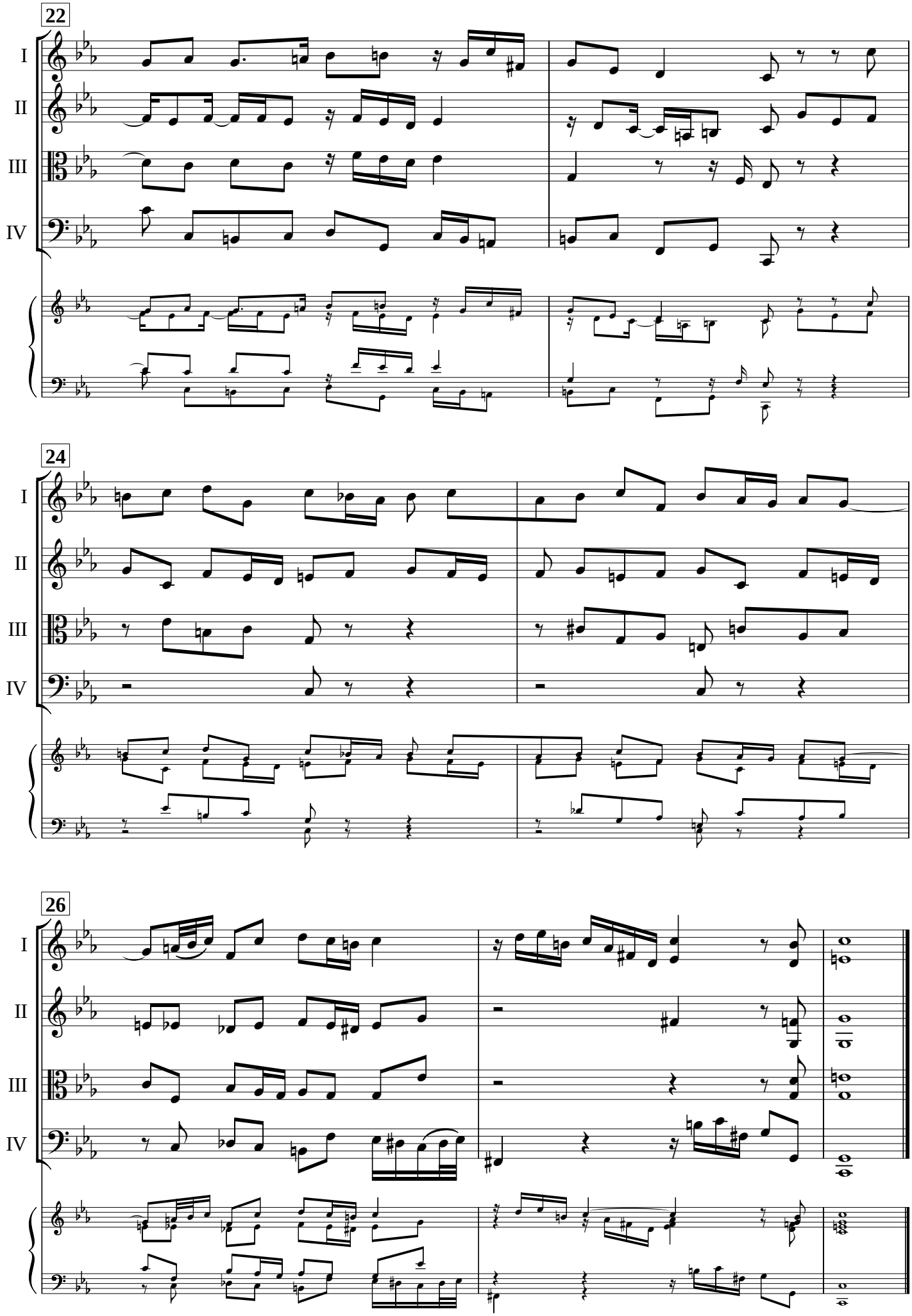



15
I
IV
17
I
IV
19
I
IV
21
I
IV
23
I
IV
26
I
IV

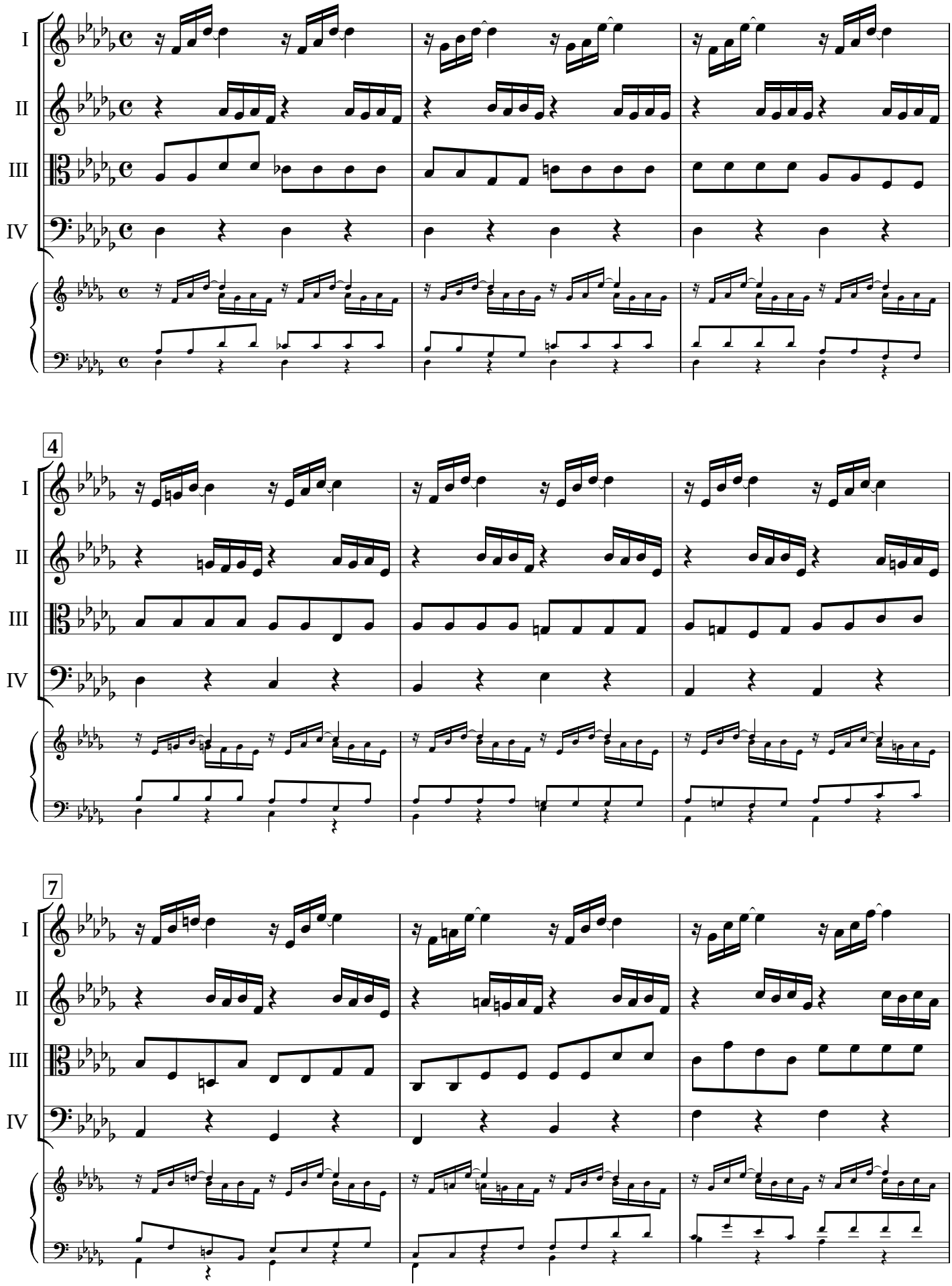

I
II
III
IV
5
I
II
III
IV
7
I
II
III
IV

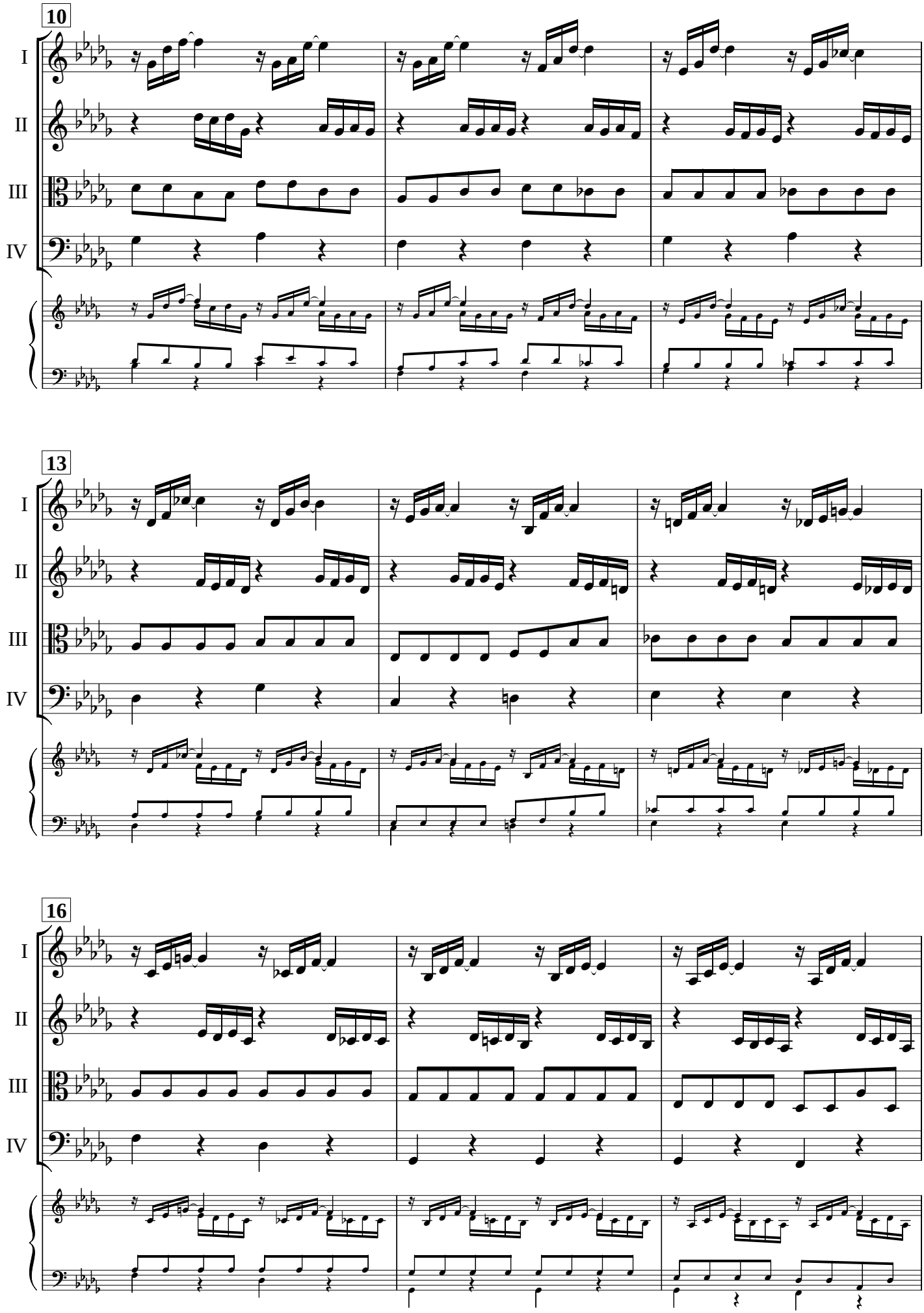

9
I
II
III
IV
11
I
II
III
IV
14
I
II
III
IV

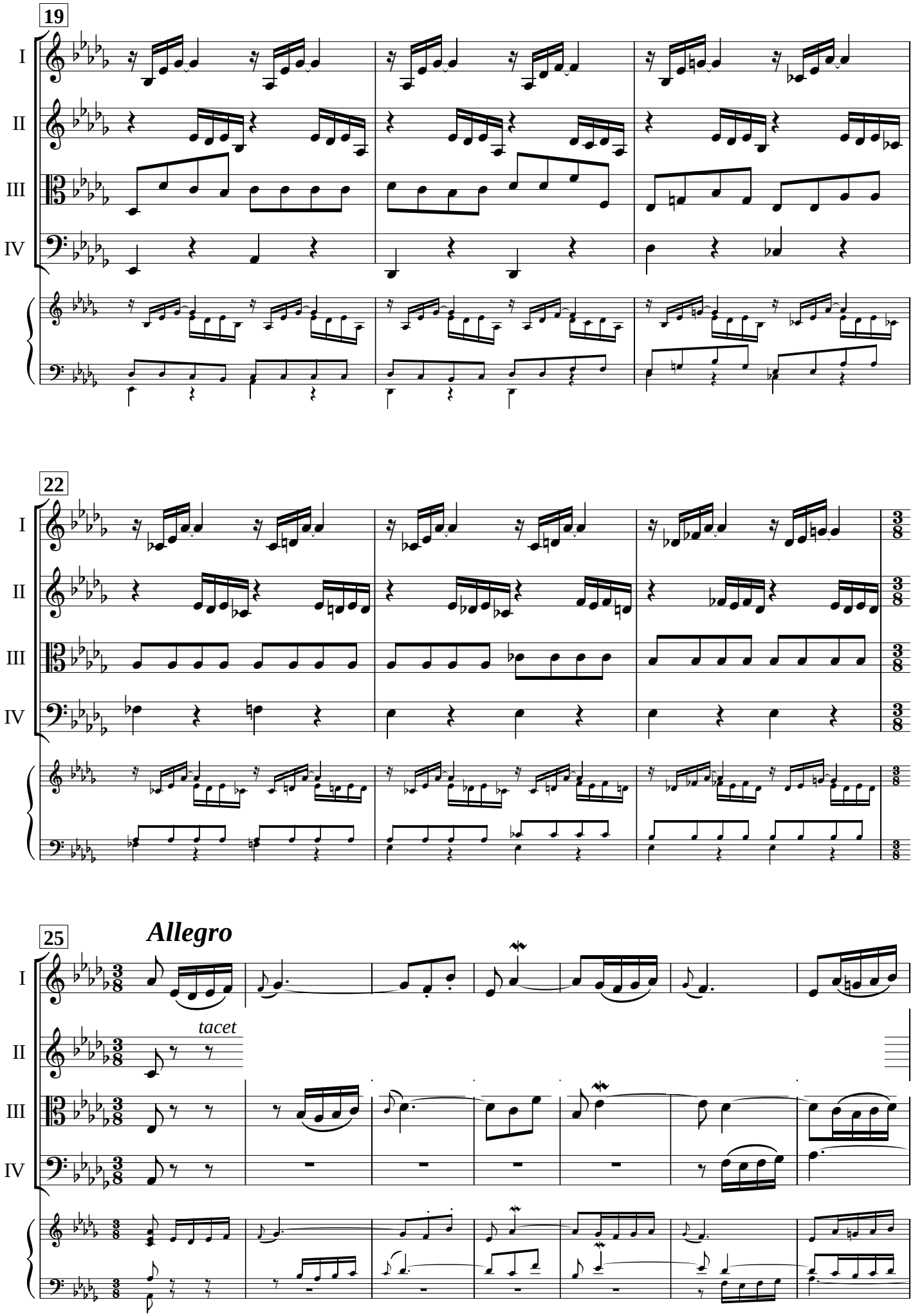

16
I
II
III
IV
18
I
II
III
IV
20
I
II
III
IV

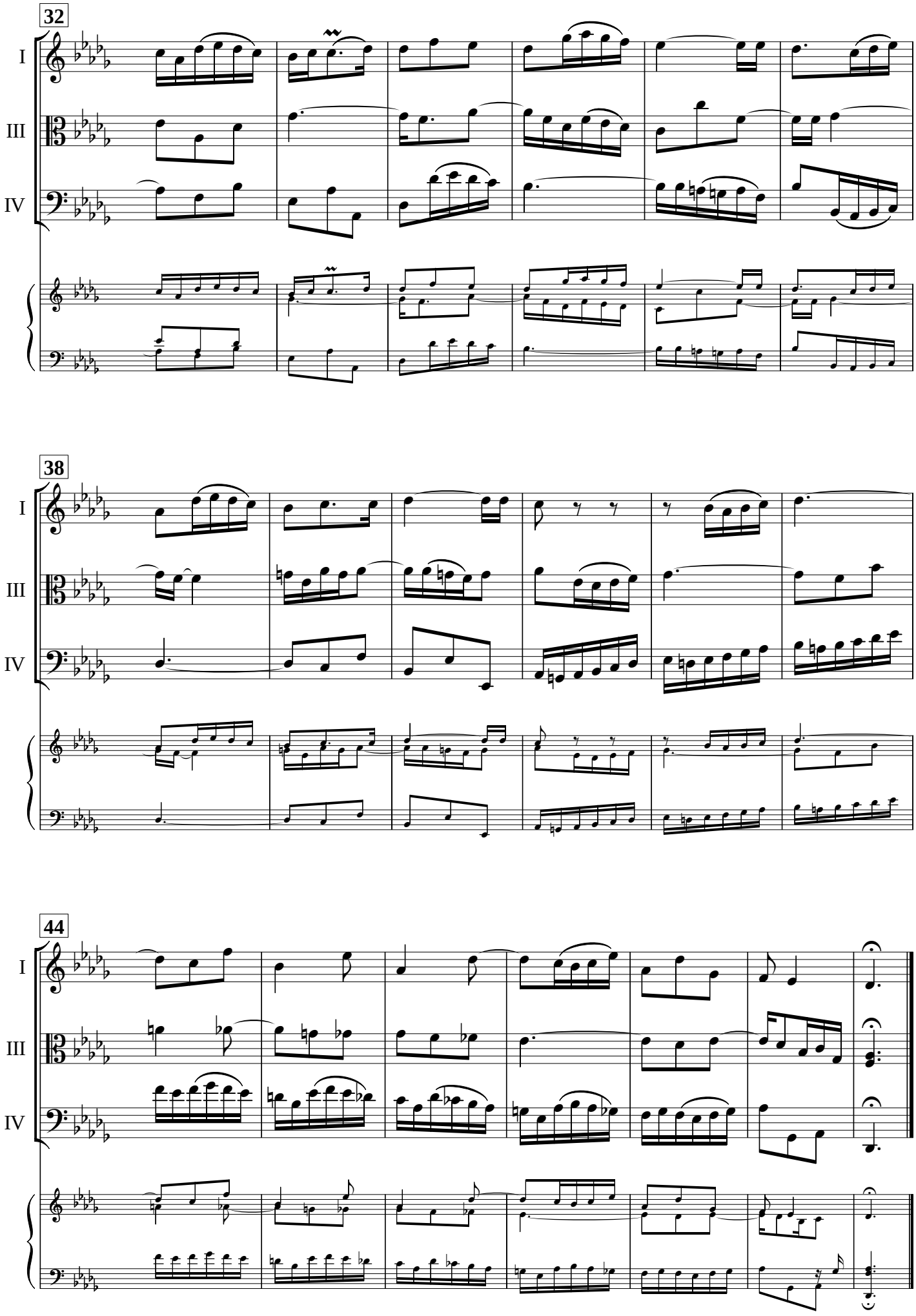

22
I
II
III
IV
24
I
II
III
IV
26
I
II
III
IV

Praeludium III Cis-dur (enharm. Verwechslung nach Des-dur) - Transposition nach D-dur auf S. 23

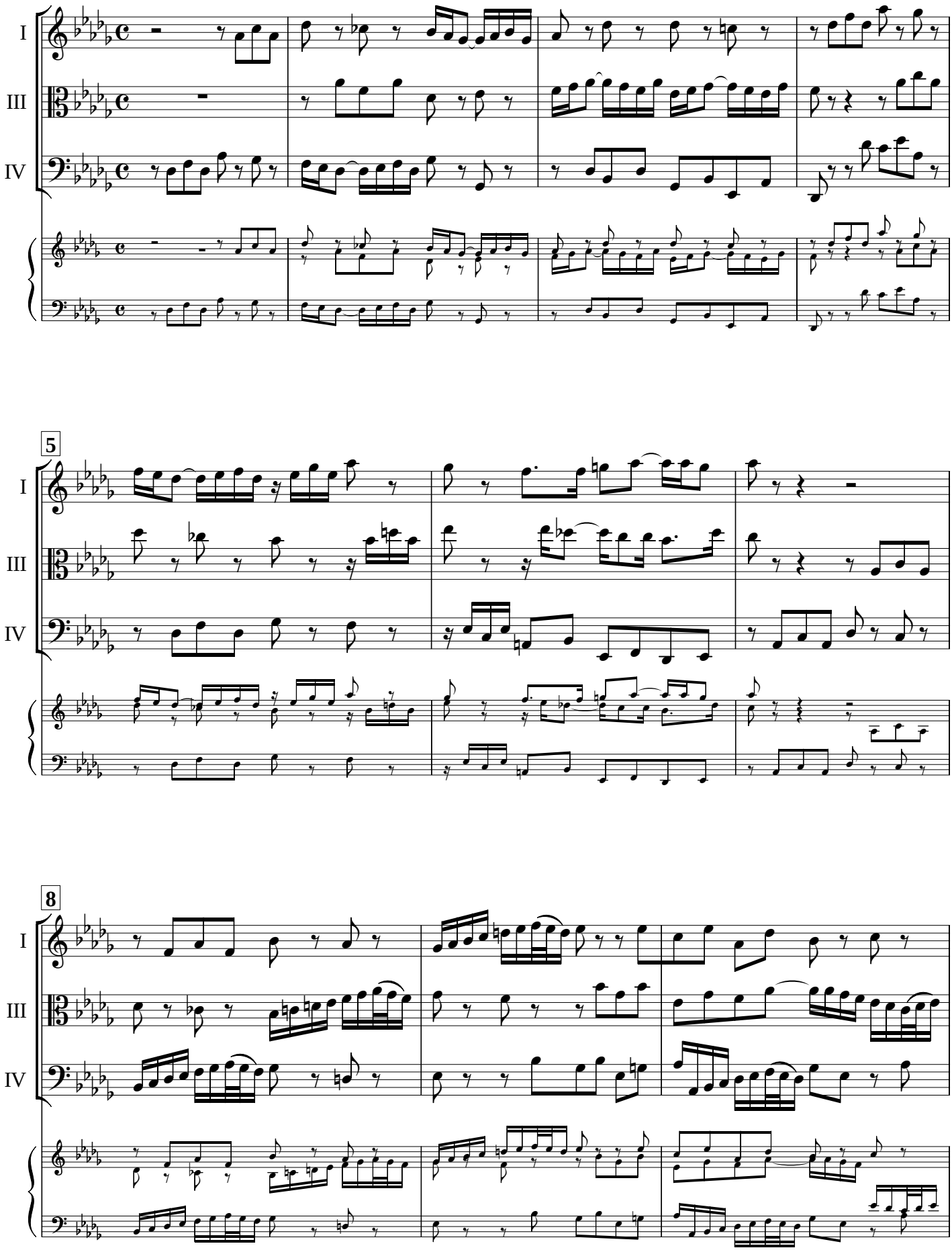


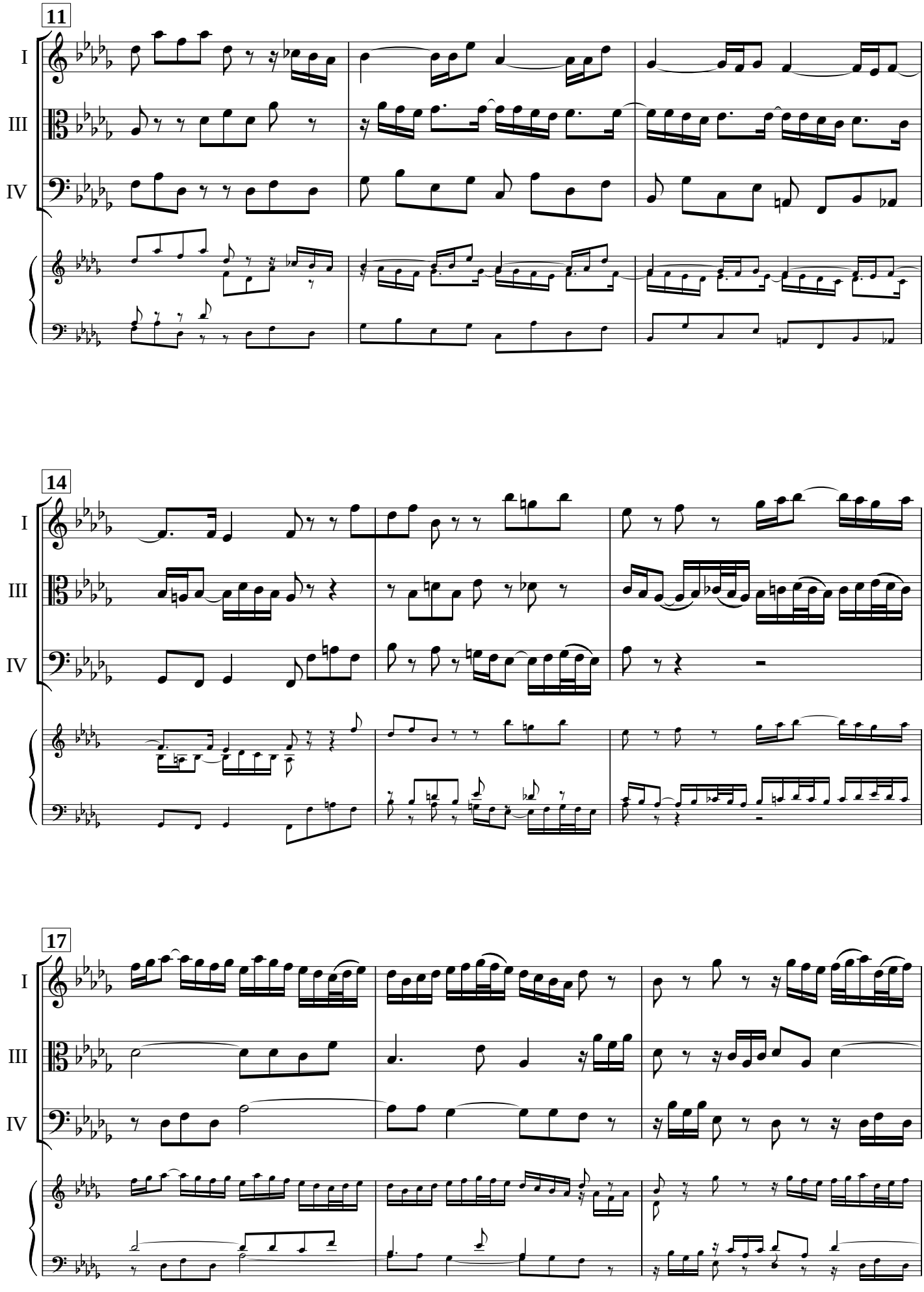

10
I
II
III
IV
13
I
II
III
IV
16
I
II
III
IV

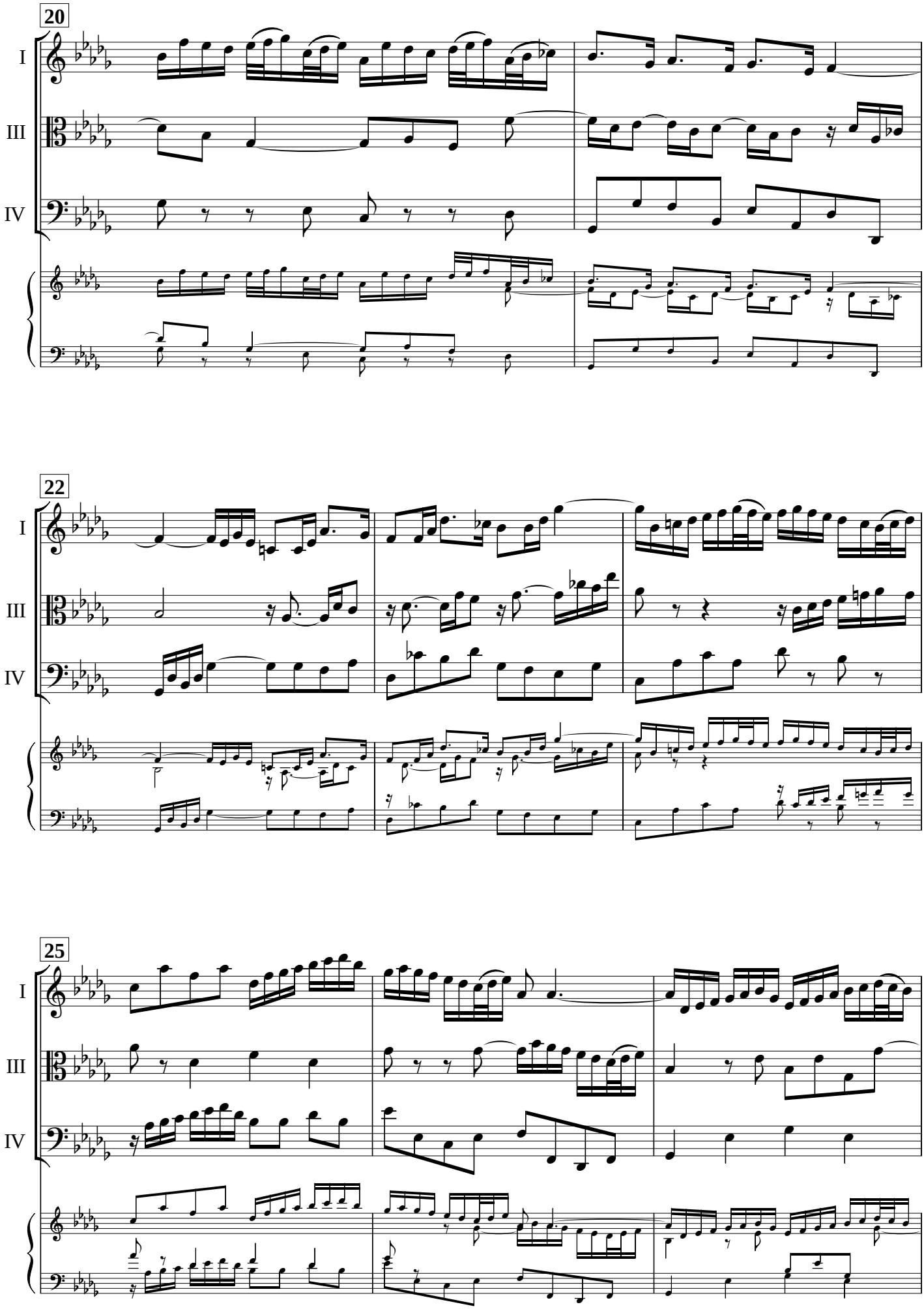

19
I
II
III
IV
22
I
II
III
IV
25
Allegro
I
II
tacet
III
IV

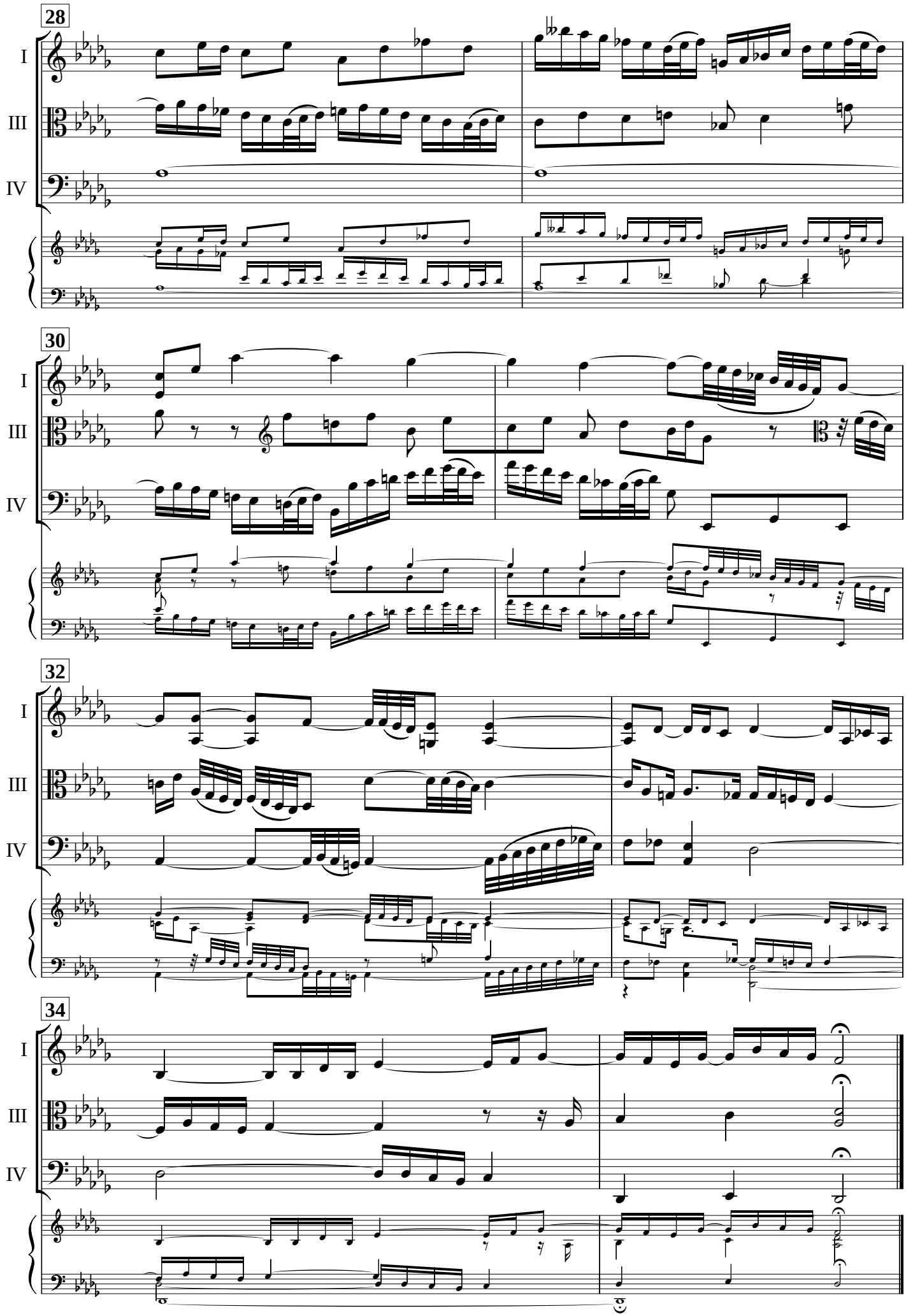

32
I
III
IV
38
I
III
IV
44
I
III
IV

Fuga III Cis-dur (enharm. Verwechslung nach Des-dur) - Transposition nach D-dur auf S. 27

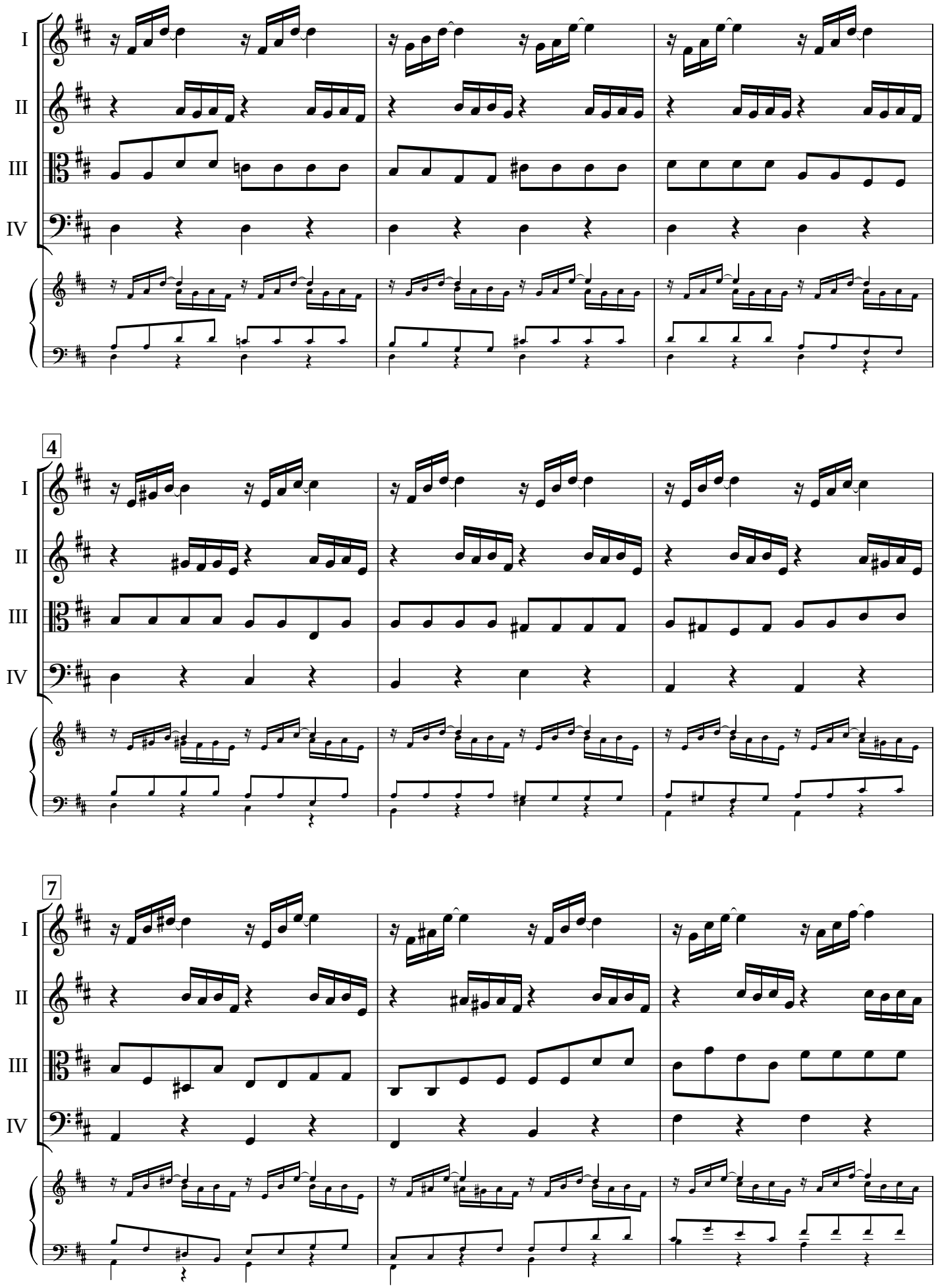


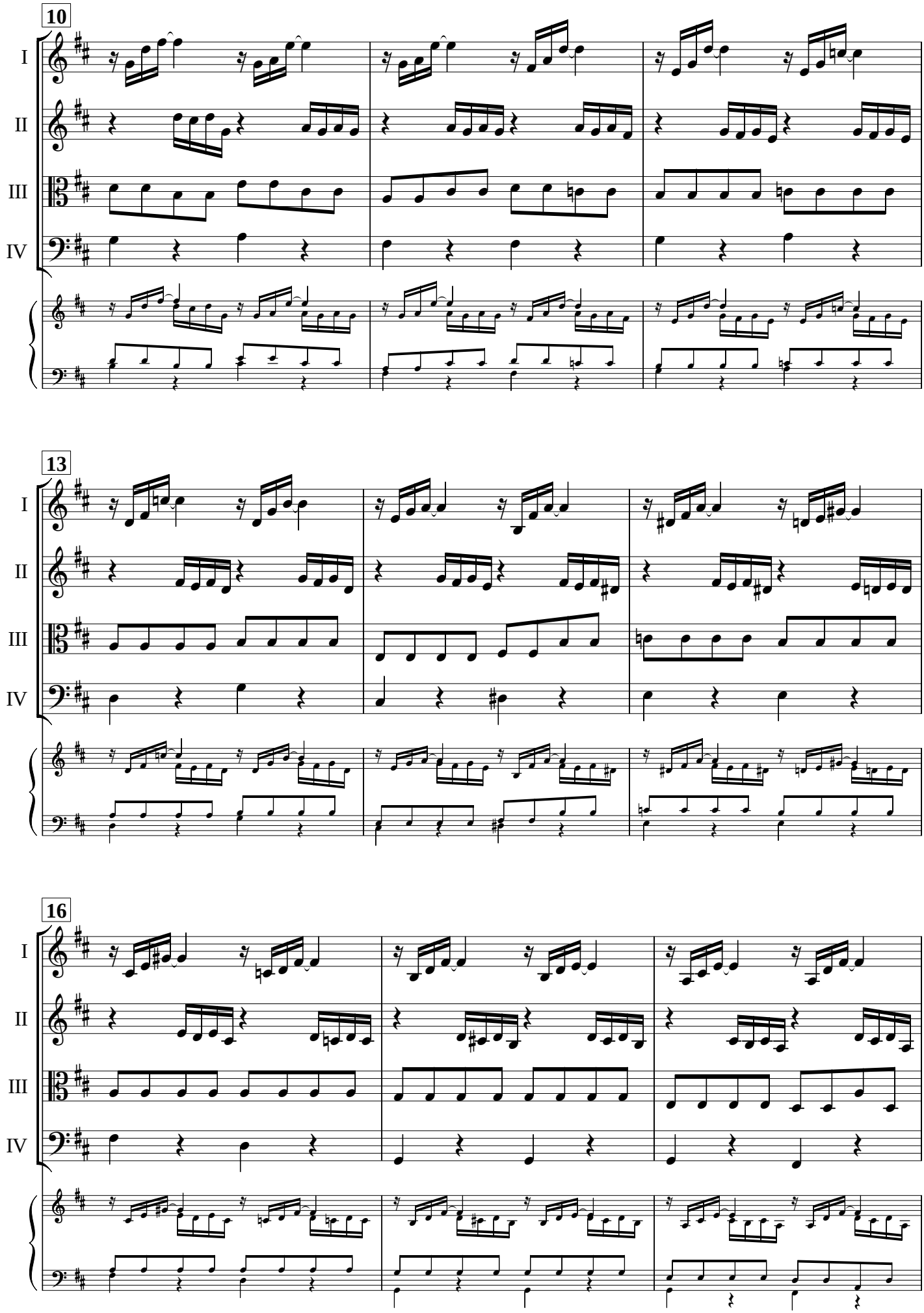

11
I
III
IV
14
I
III
IV
17
I
III
IV

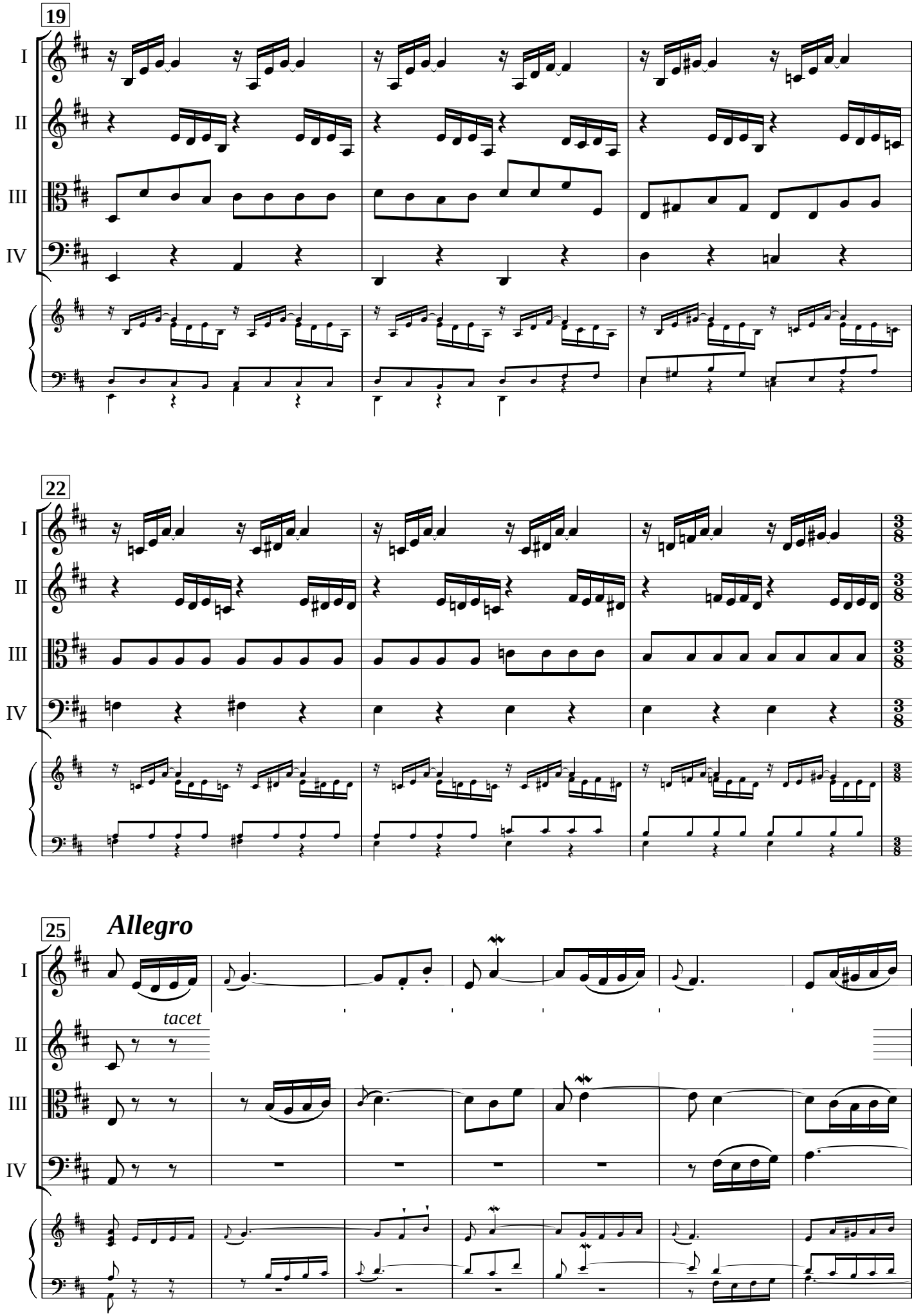

20
I
III
IV
22
I
III
IV
25
I
III
IV

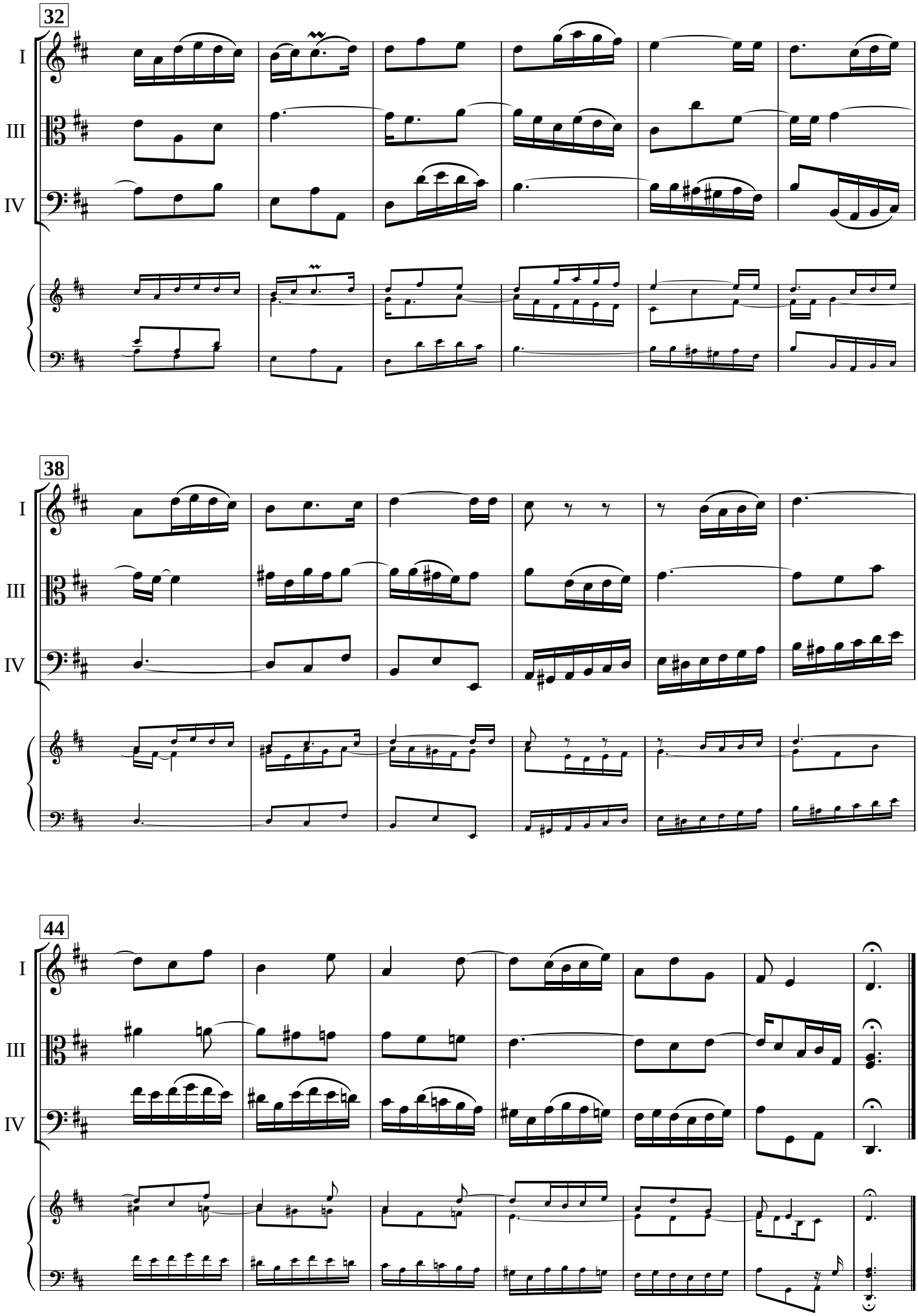

28
I
III
IV
30
I
III
IV
32
I
III
IV
34
I
III
IV

Praeludium III Cis-dur (S. 15) - Transposition nach D-dur

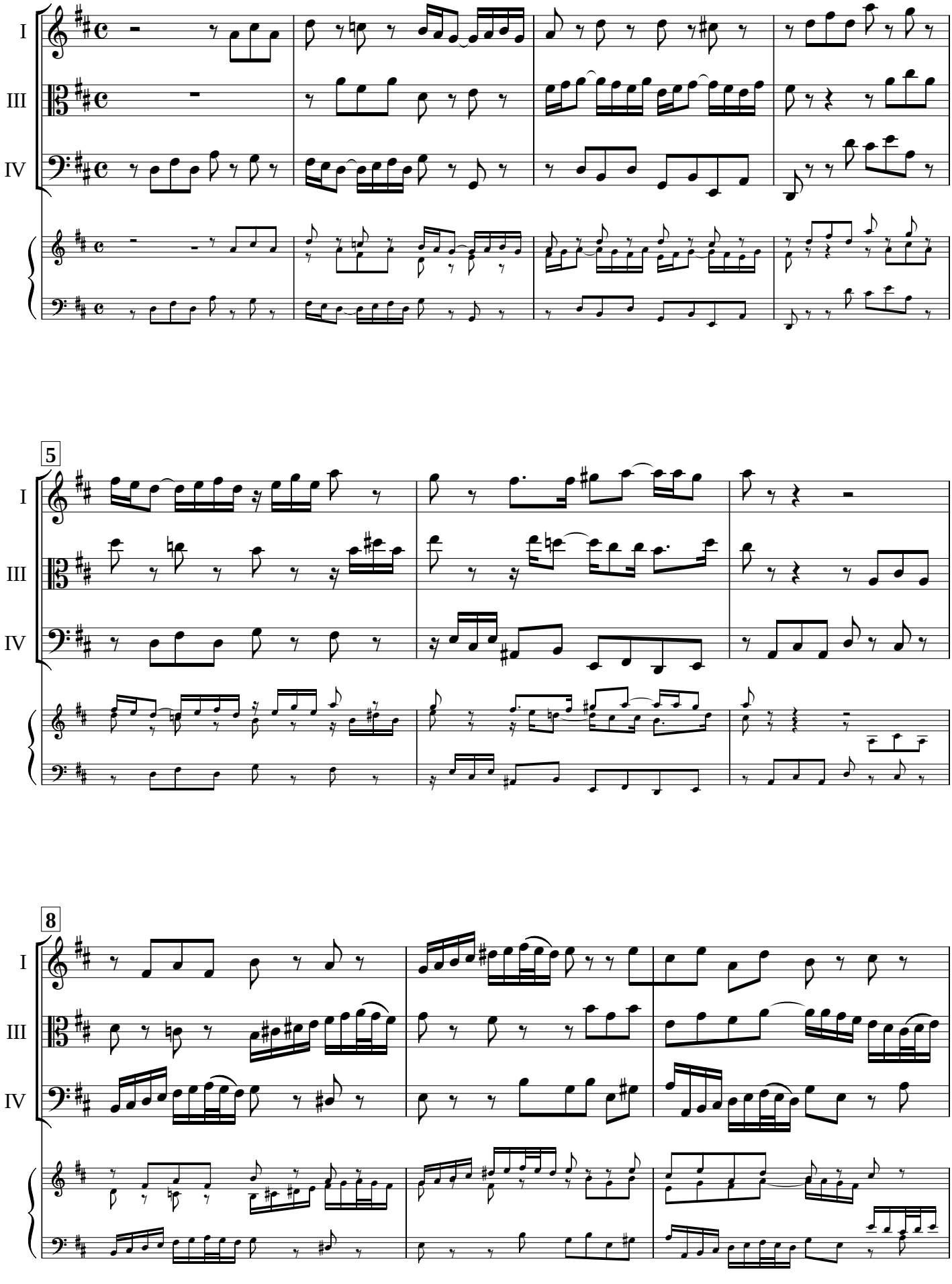


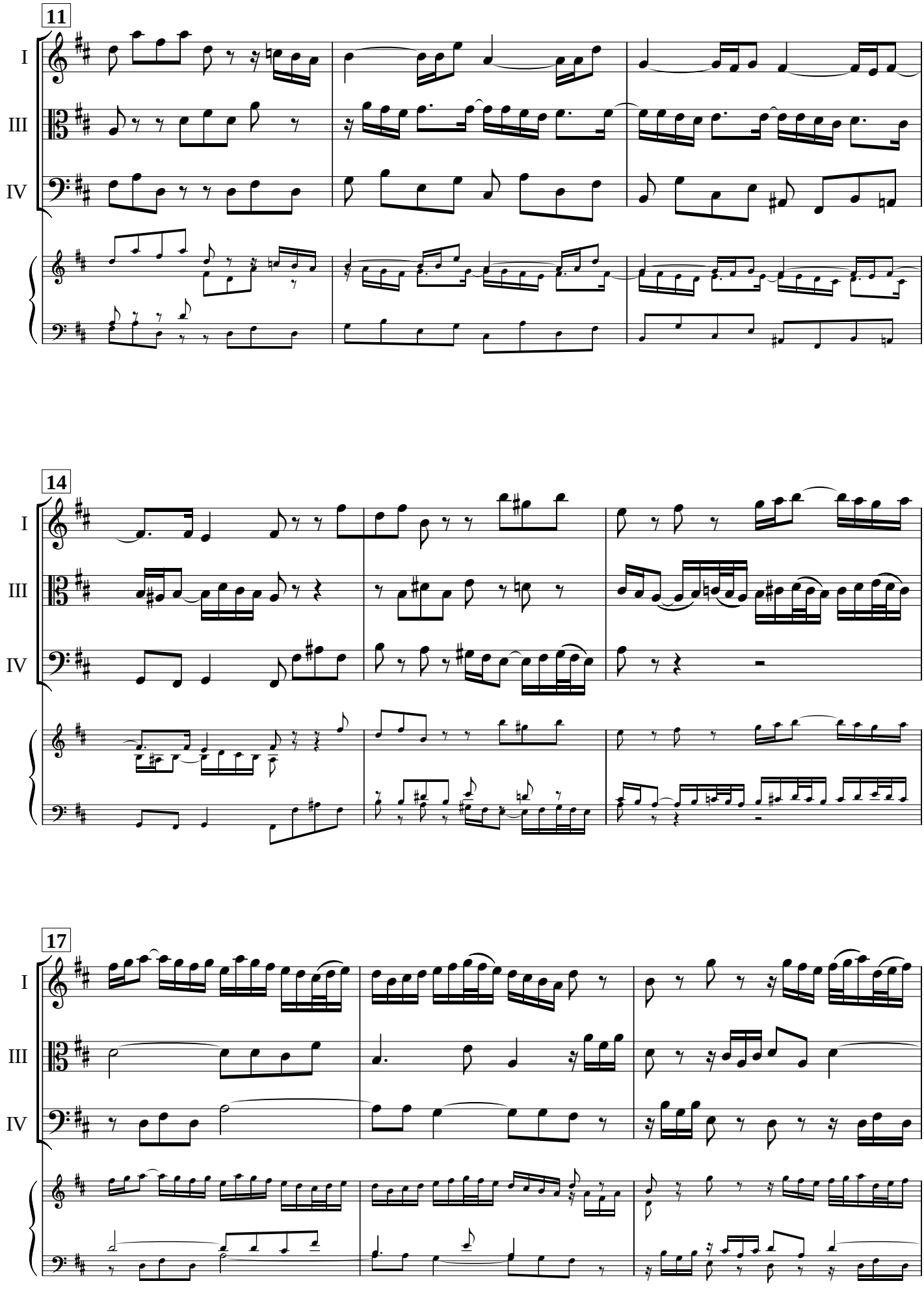

10
I
II
III
IV
13
I
II
III
IV
16
I
II
III
IV

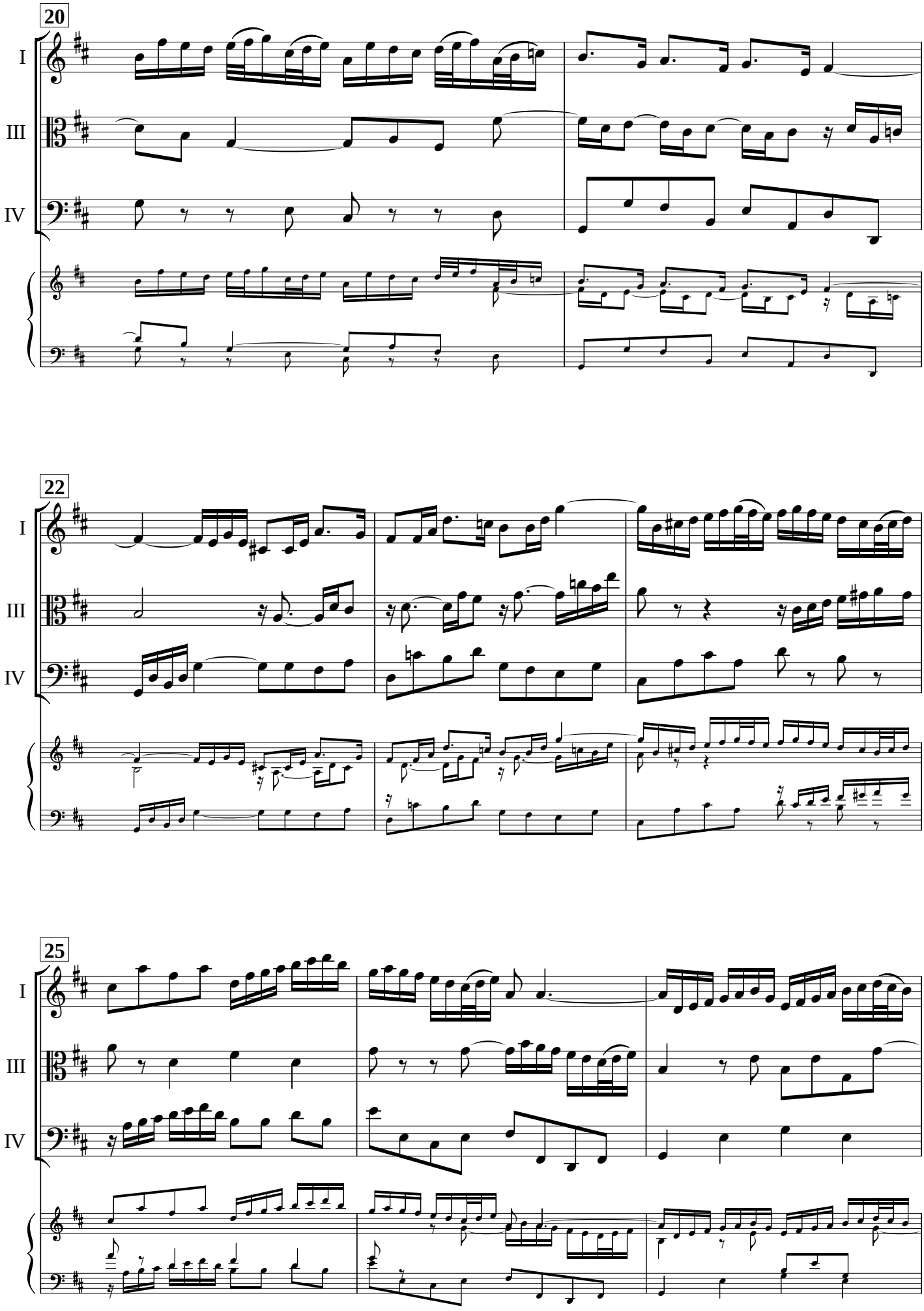

19
I
II
III
IV
22
I
II
III
IV
25
Allegro
I
tacet
II
III
IV

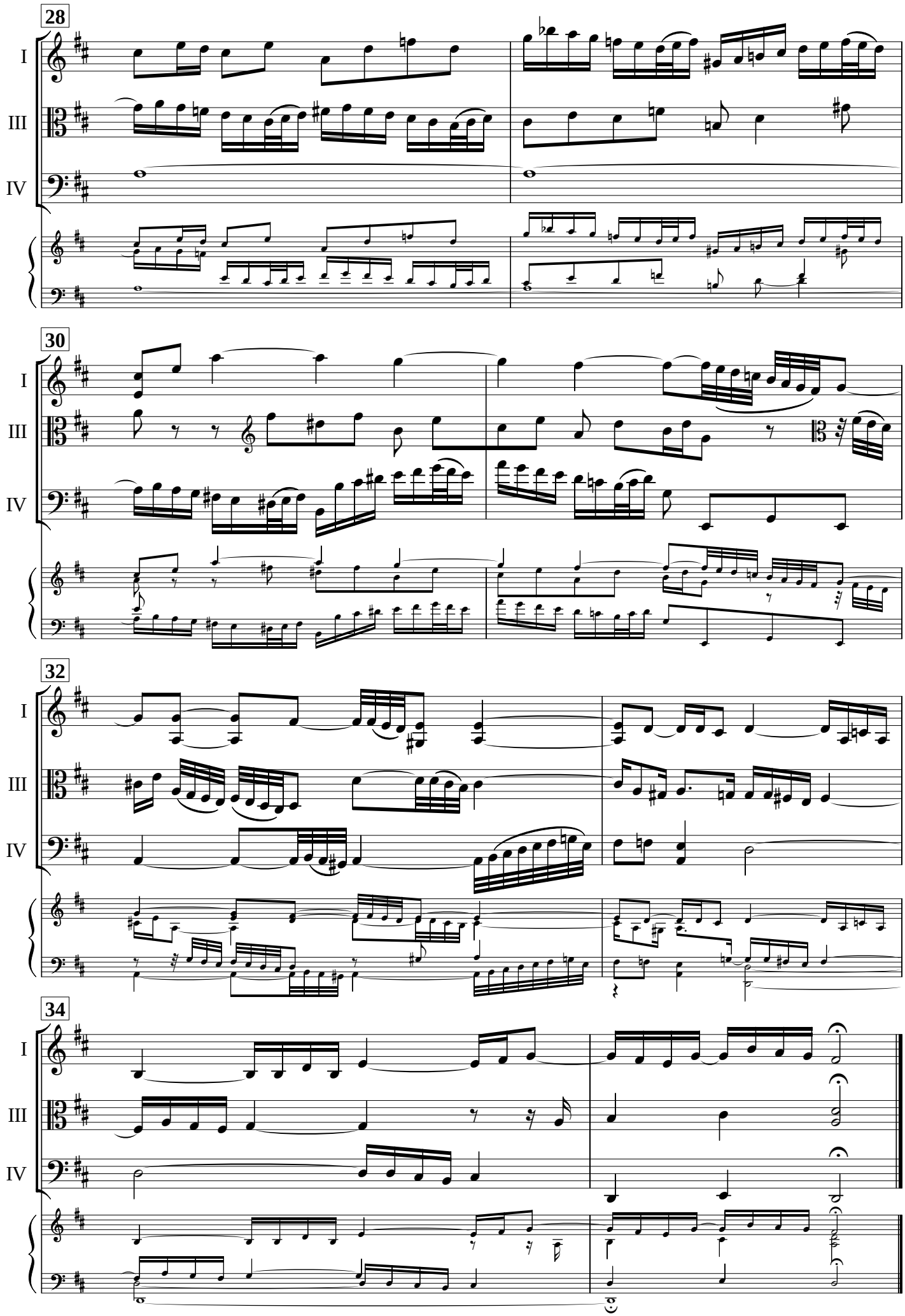

32
I
III
IV
38
I
III
IV
44
I
III
IV

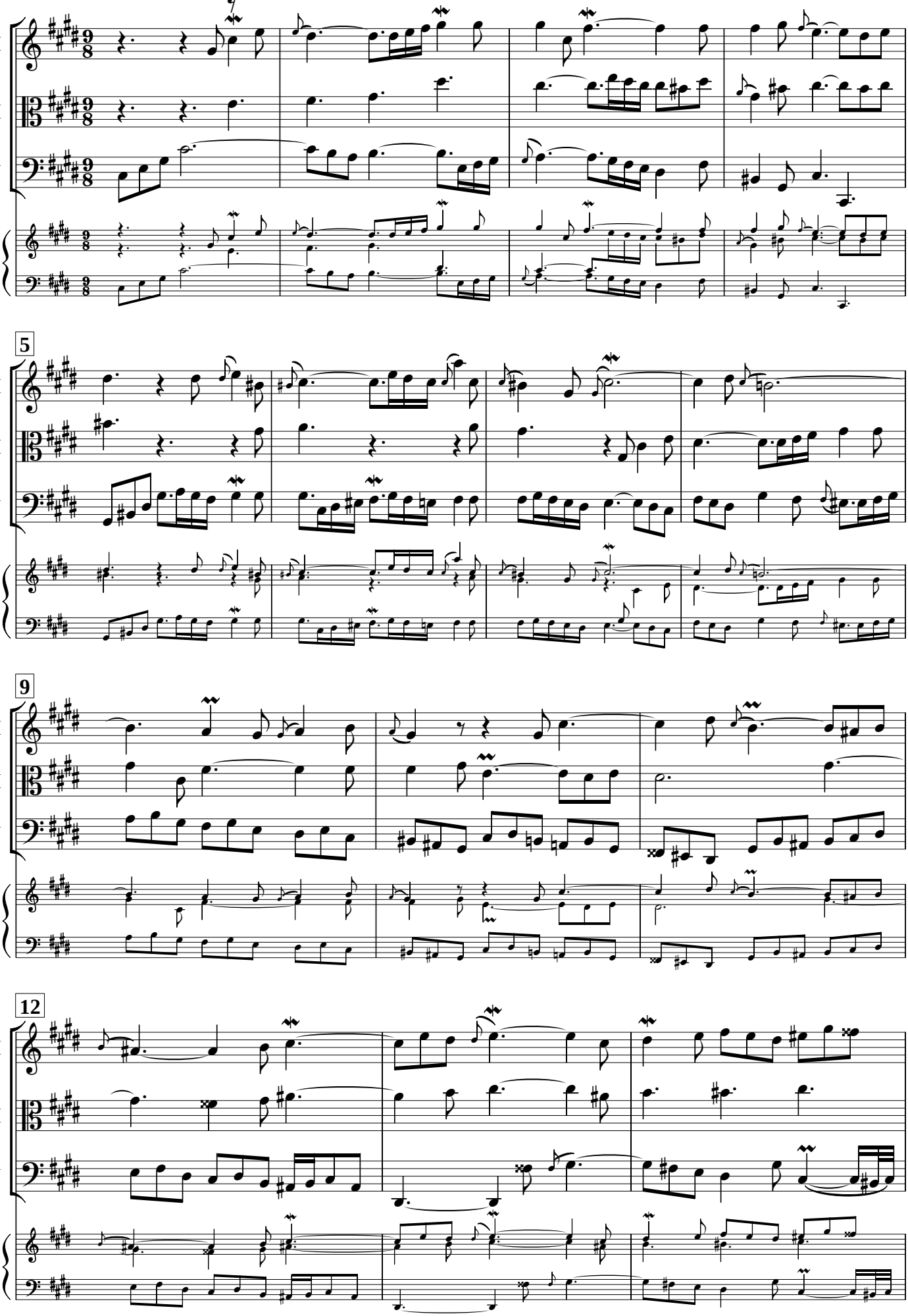
Fuga III Cis-dur (S. 19) - Transposition nach D-dur

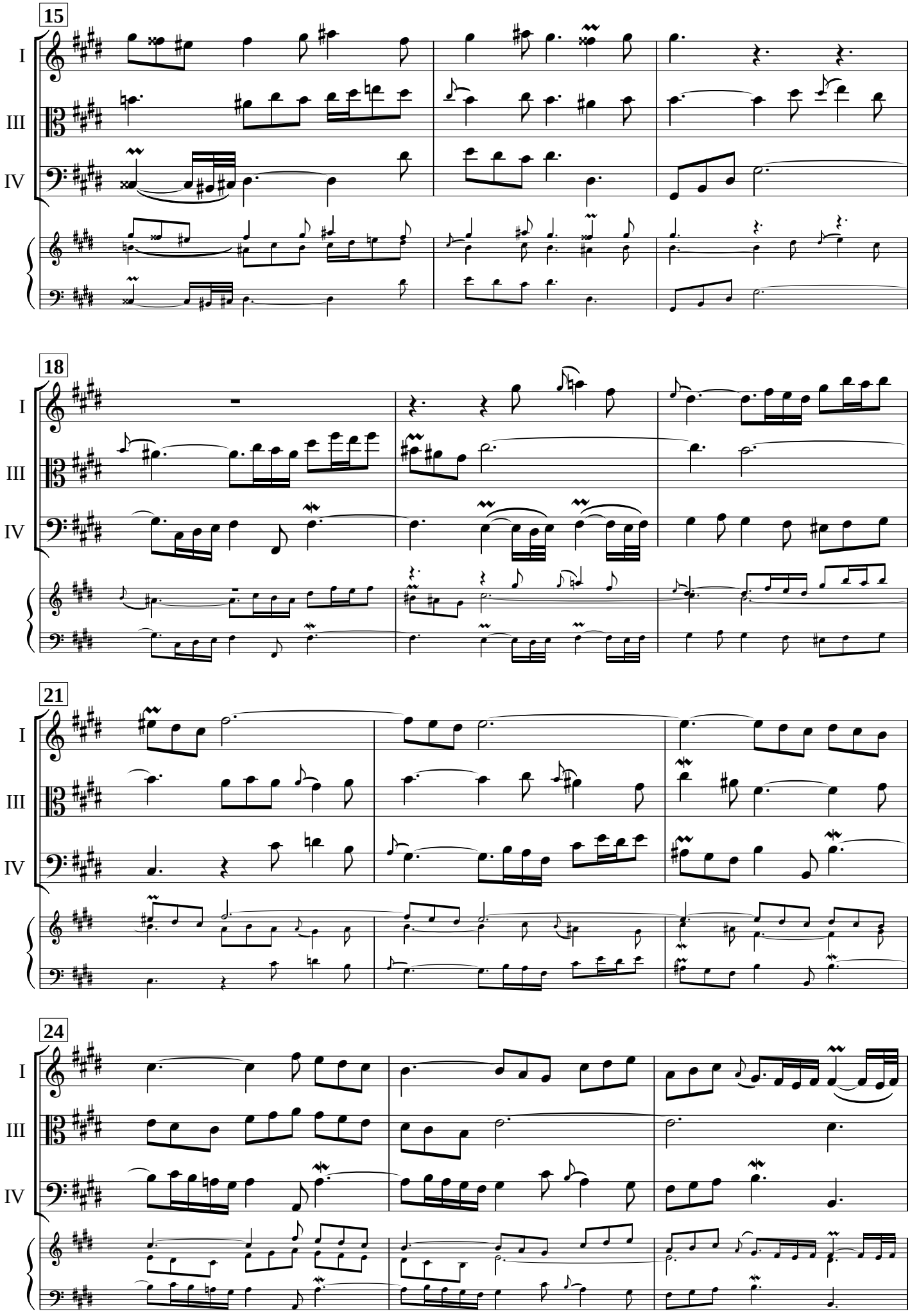


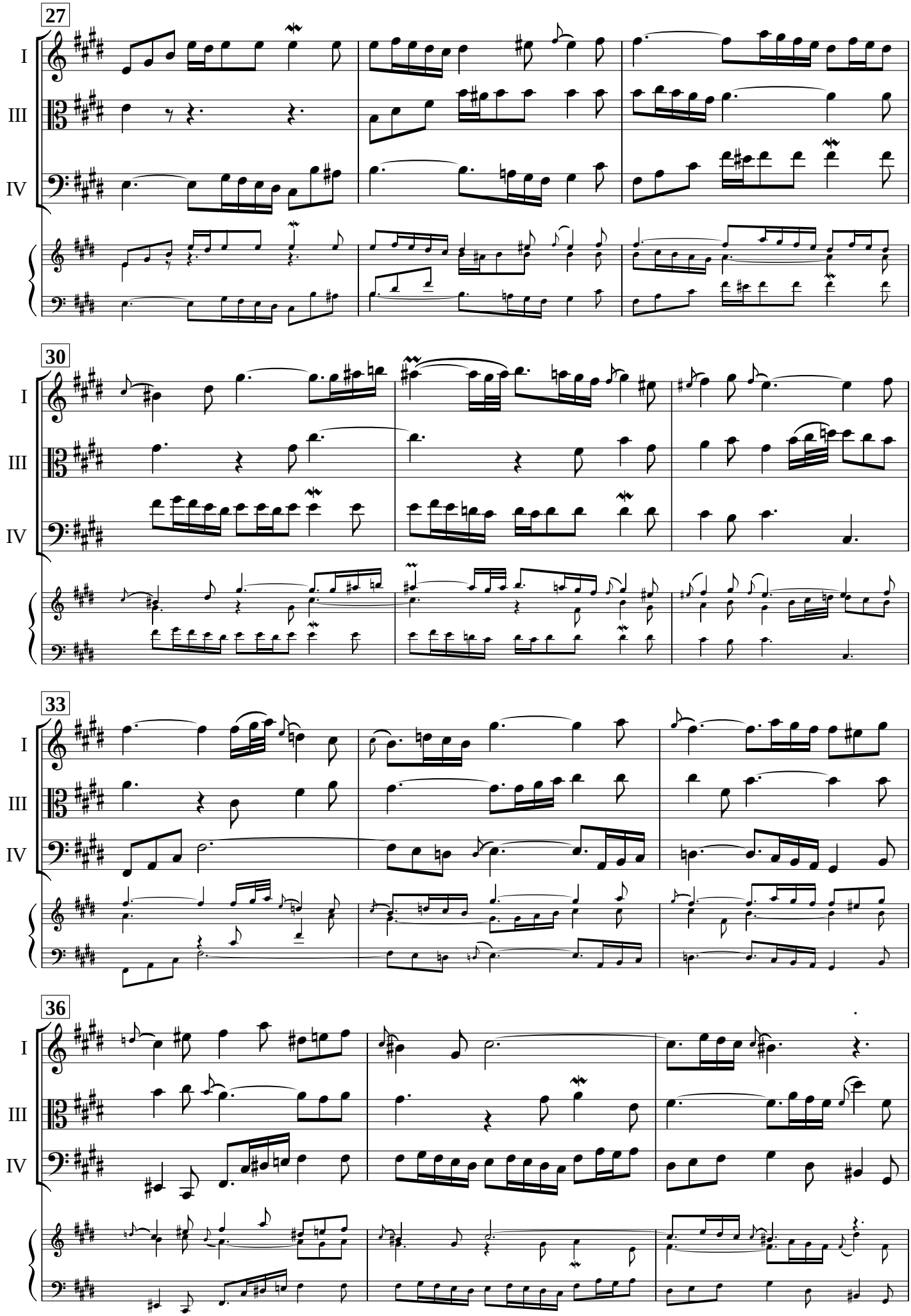

11
I
III
IV
14
I
III
IV
17
I
III
IV

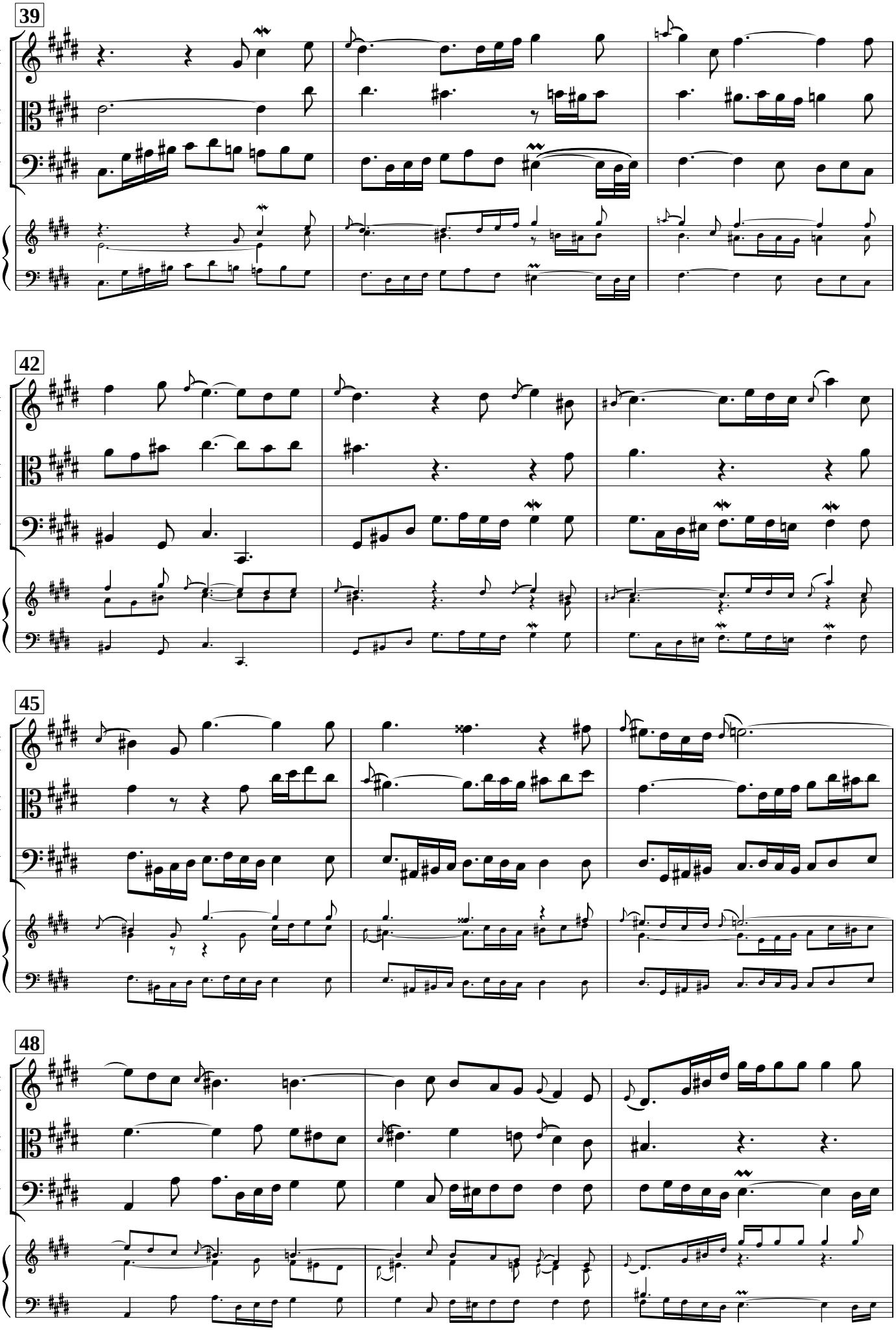

20
I
III
IV
22
I
III
IV
25
I
III
IV

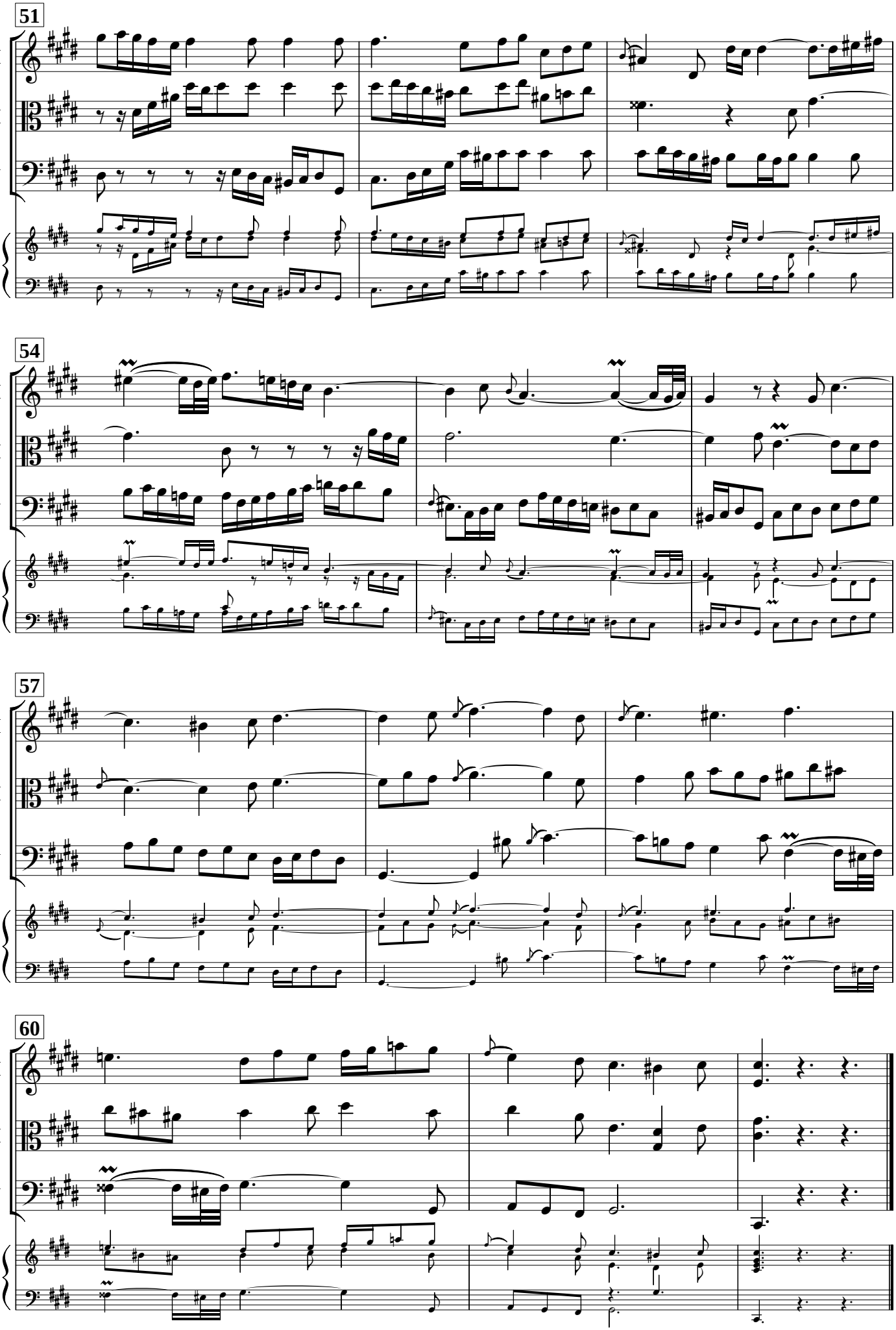

28
I
III
IV
30
I
III
IV
32
I
III
IV
34
I
III
IV

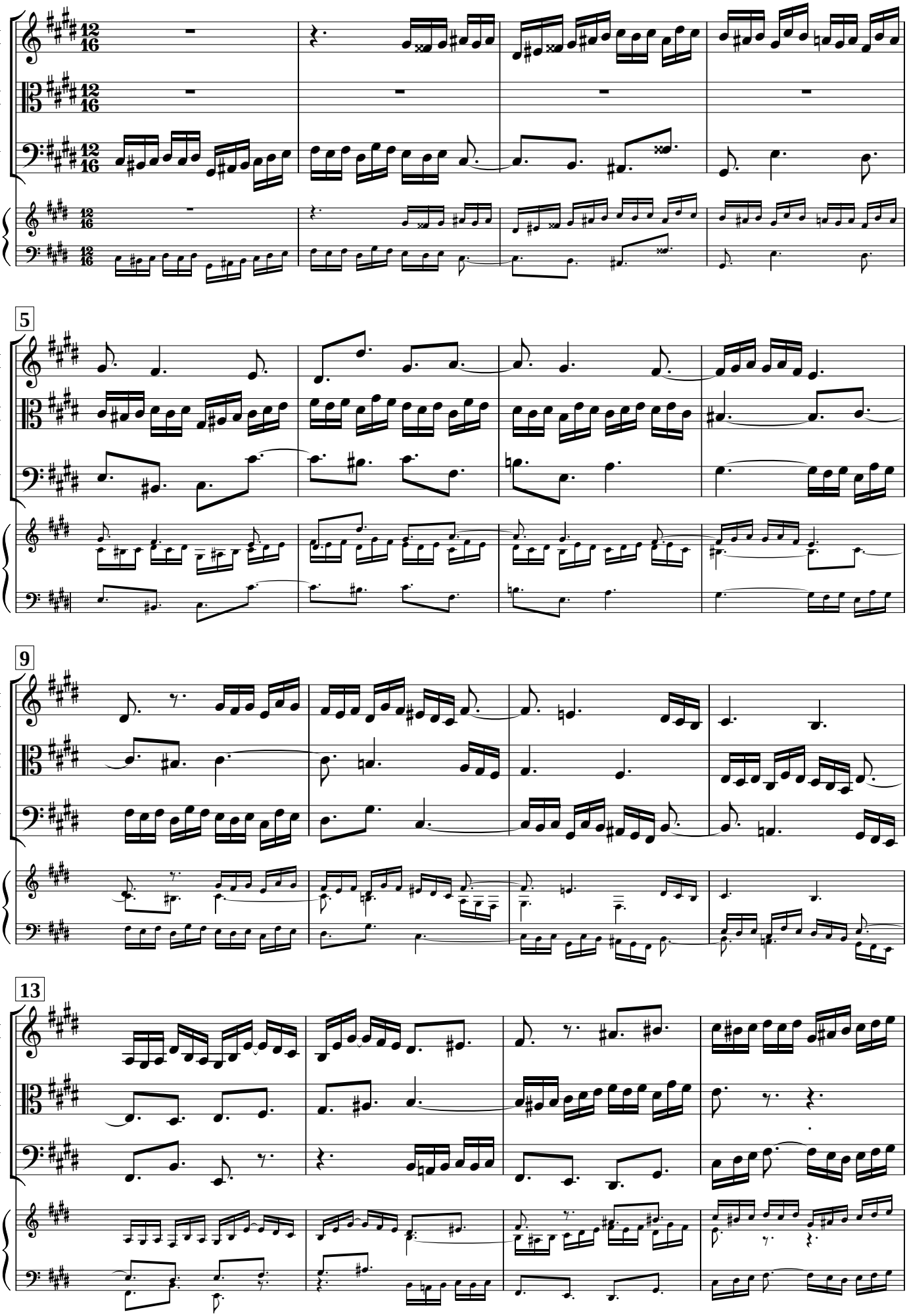

I
III
IV
5
I
III
IV
9
I
III
IV
12
I
III
IV

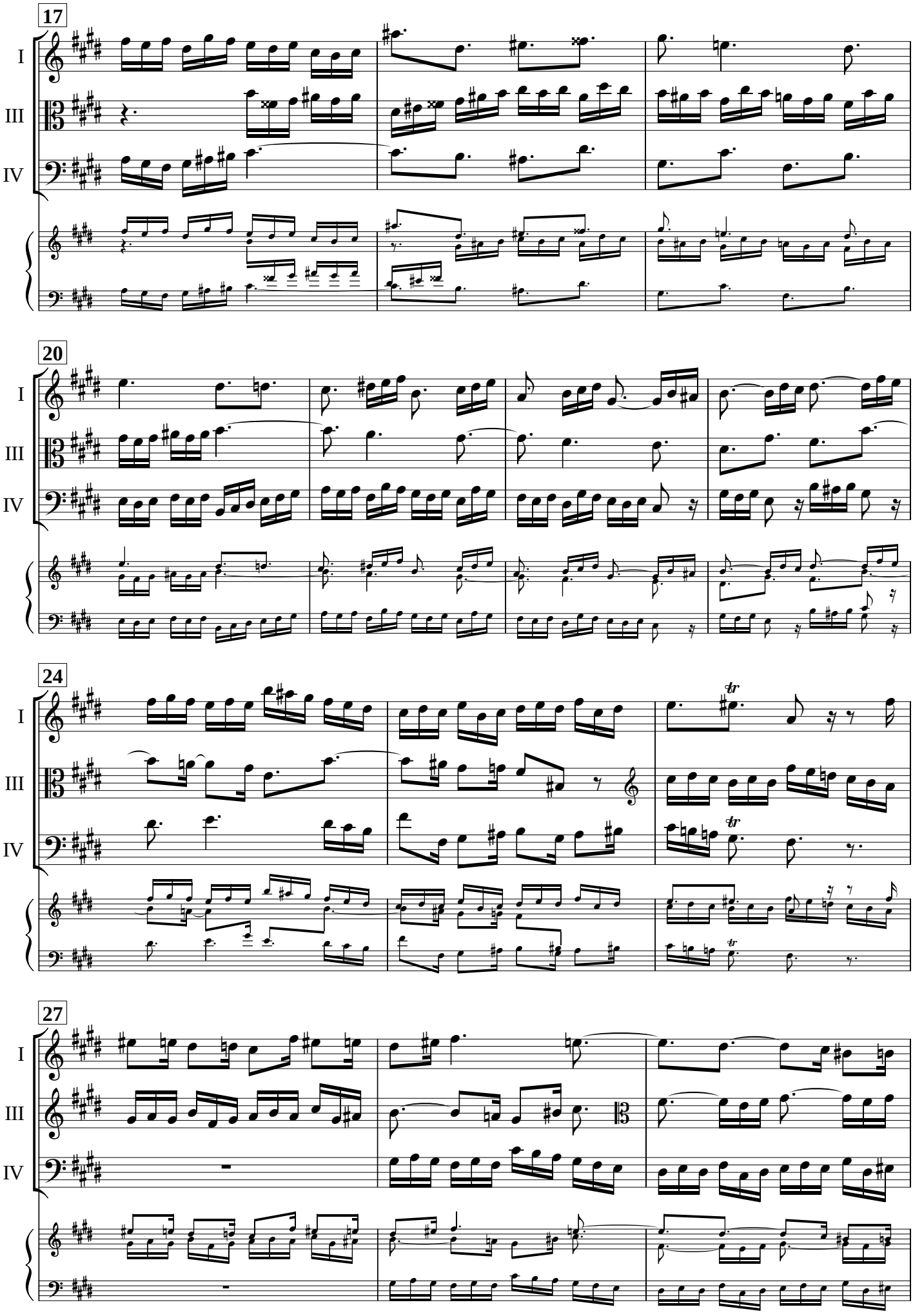

15
I
III
IV
18
I
III
IV
21
I
III
IV
24
I
III
IV

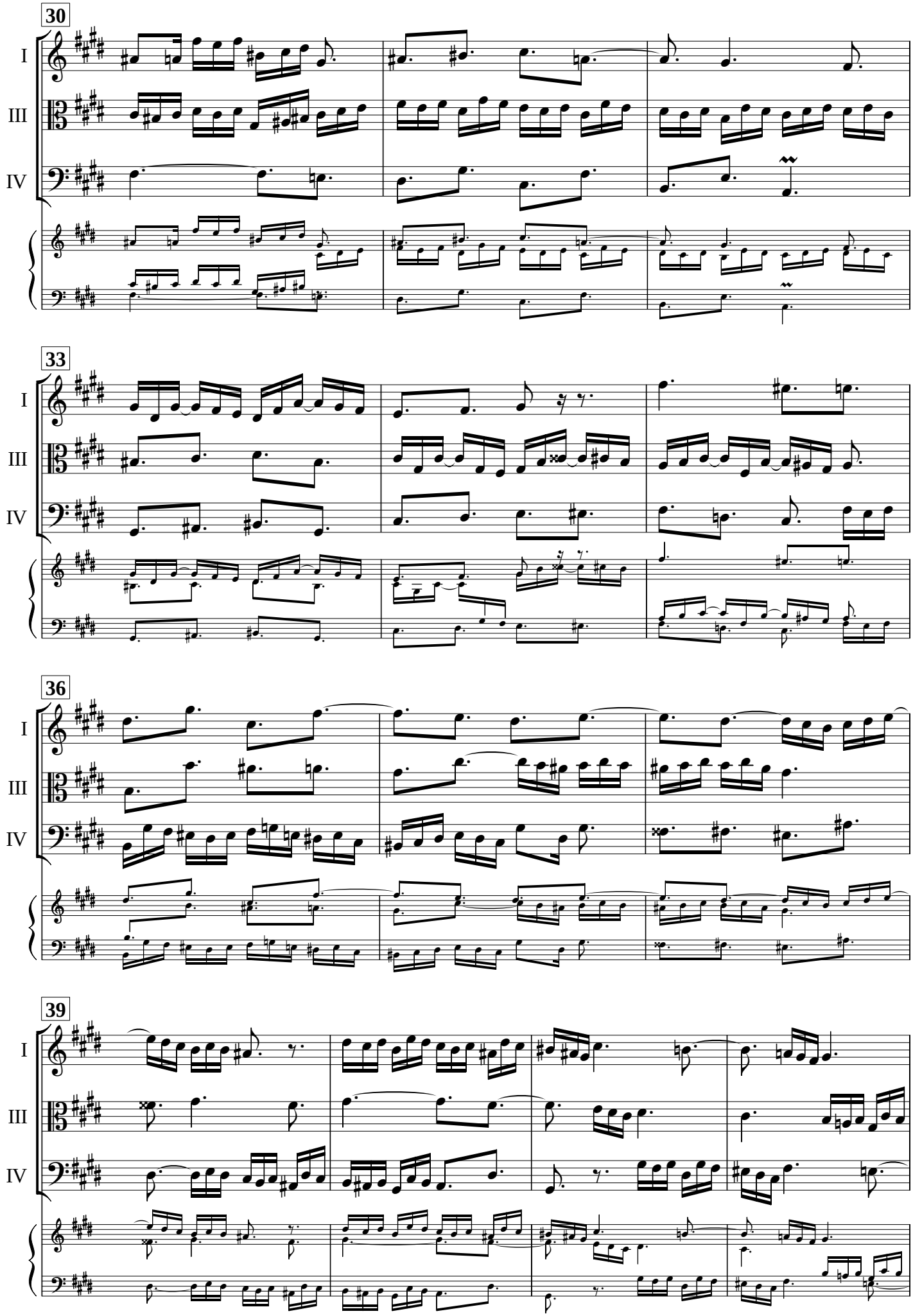

27
I
III
IV
30
I
III
IV
33
I
III
IV
36
I
III
IV

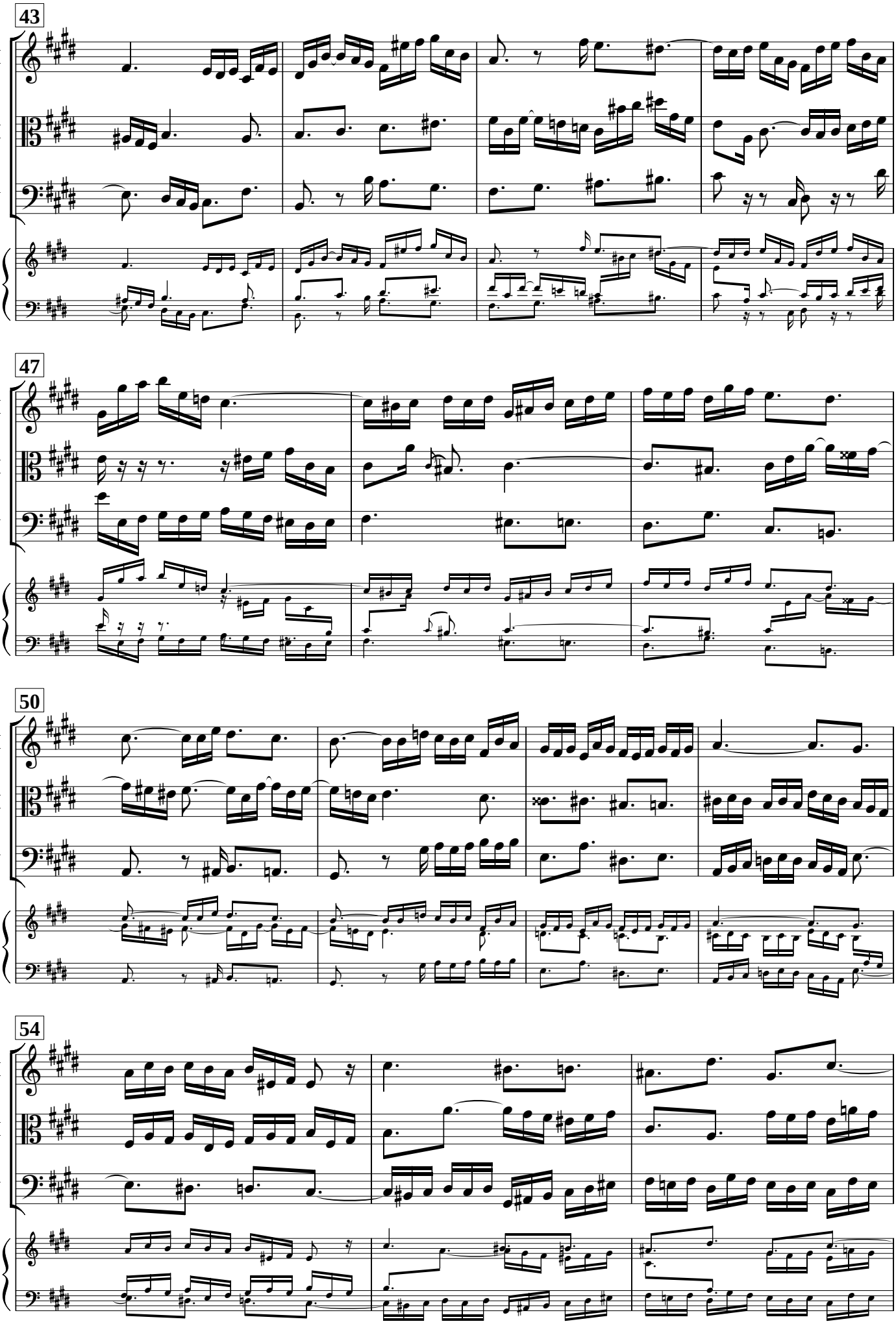

39
I
III
IV
42
I
III
IV
45
I
III
IV
48
I
III
IV

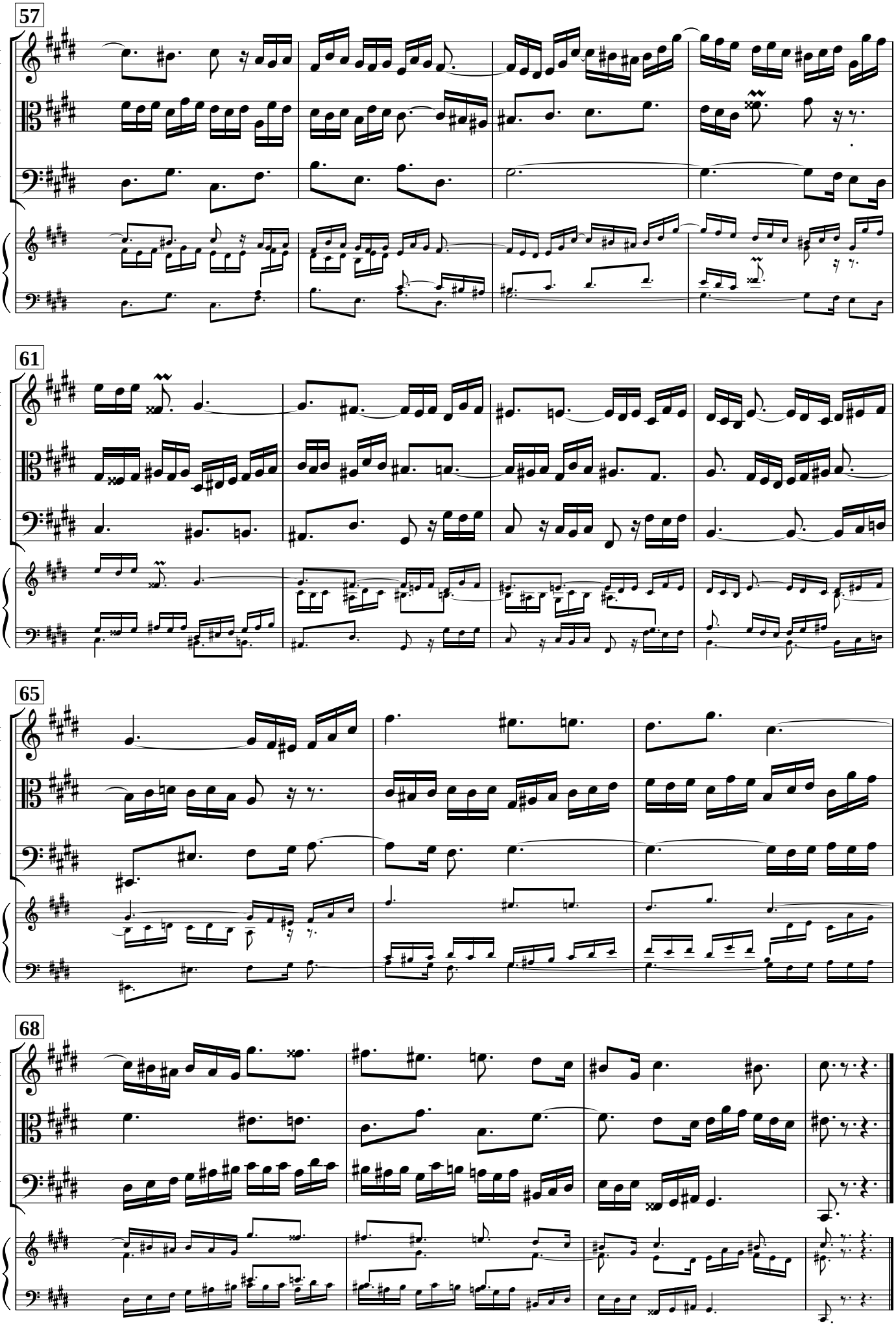

51
I
III
IV
54
I
III
IV
57
I
III
IV
60
I
III
IV

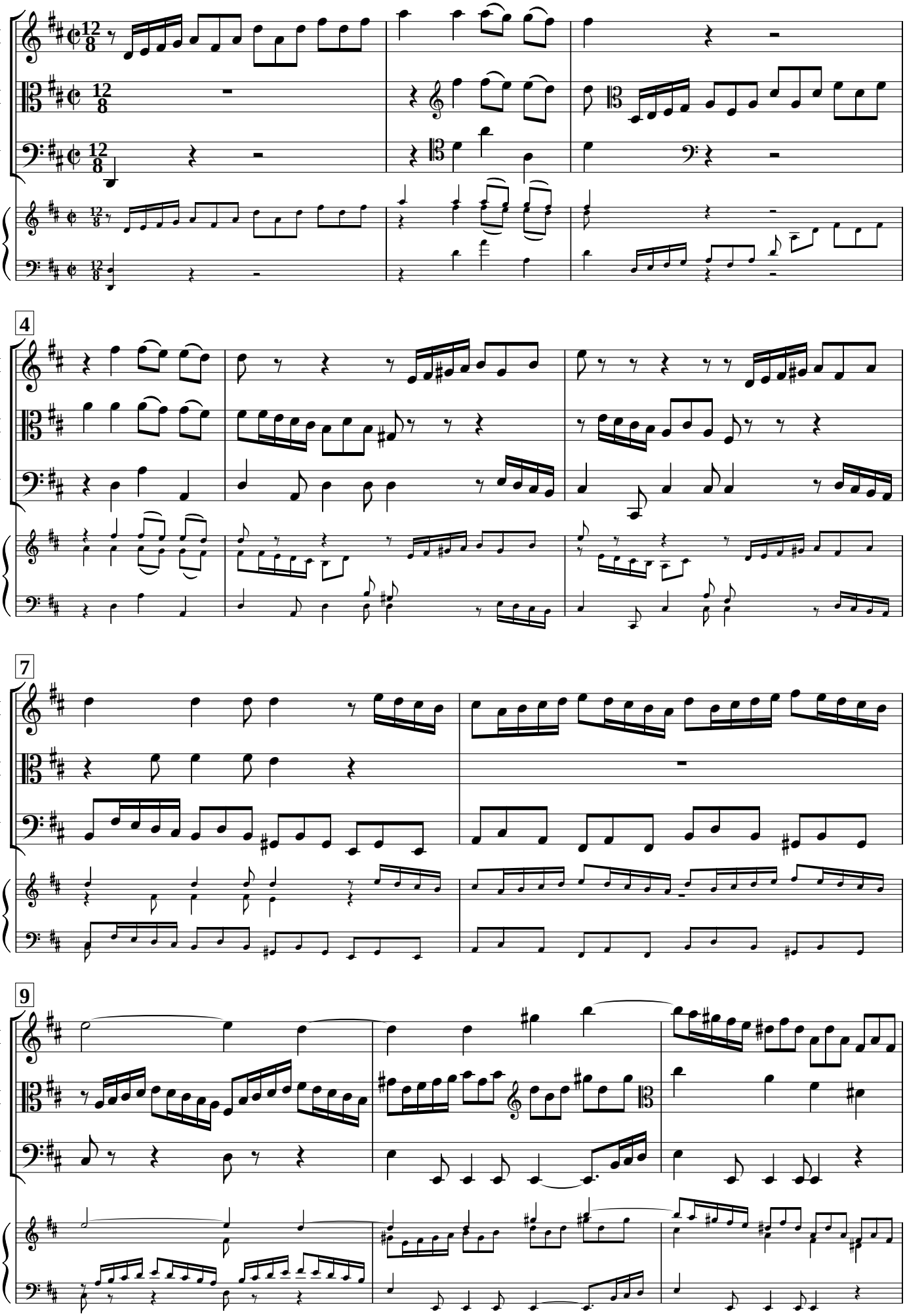

I
III
IV
5
9
13

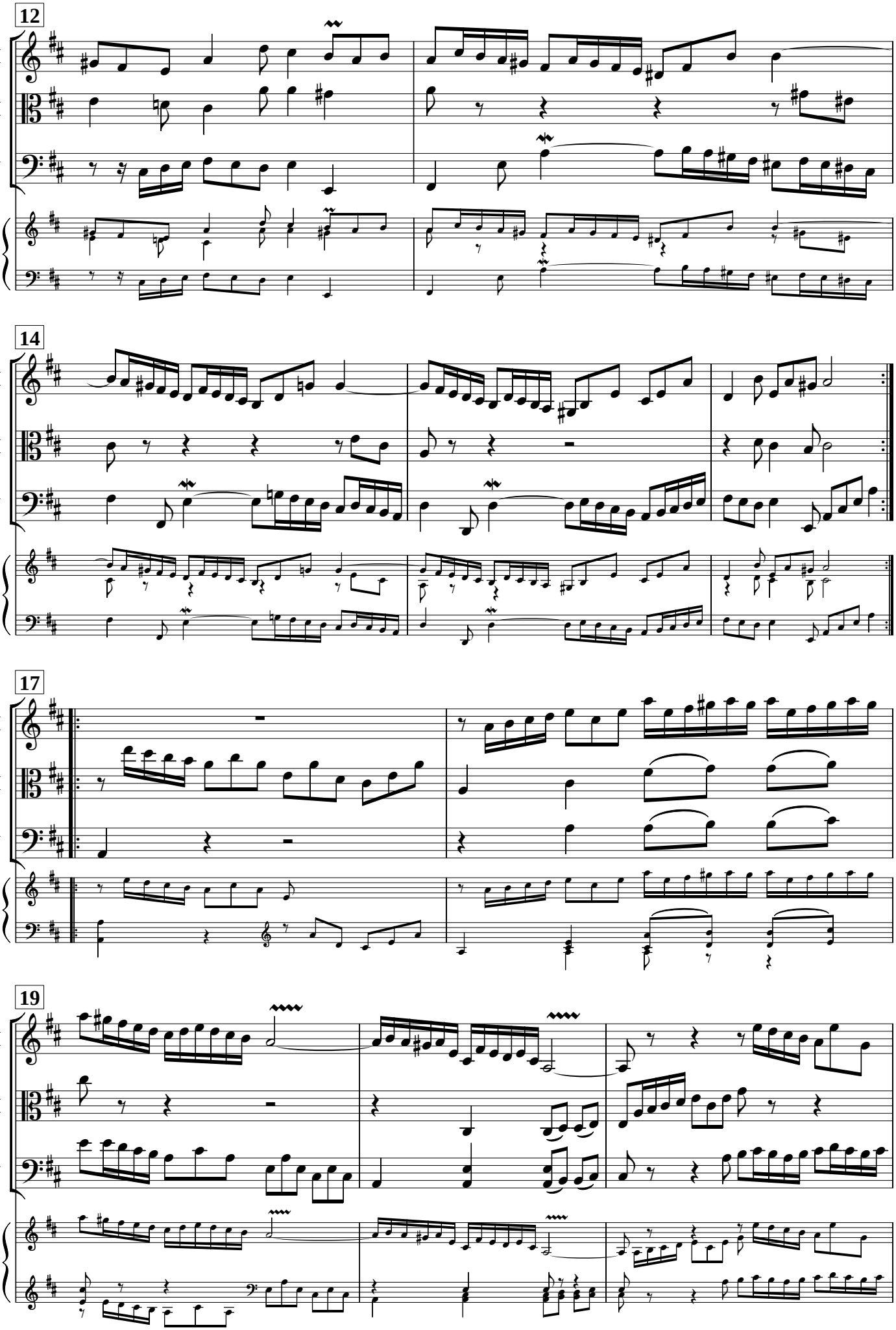

17
I
III
IV
20
I
III
IV
24
I
III
IV
27
I
III
IV

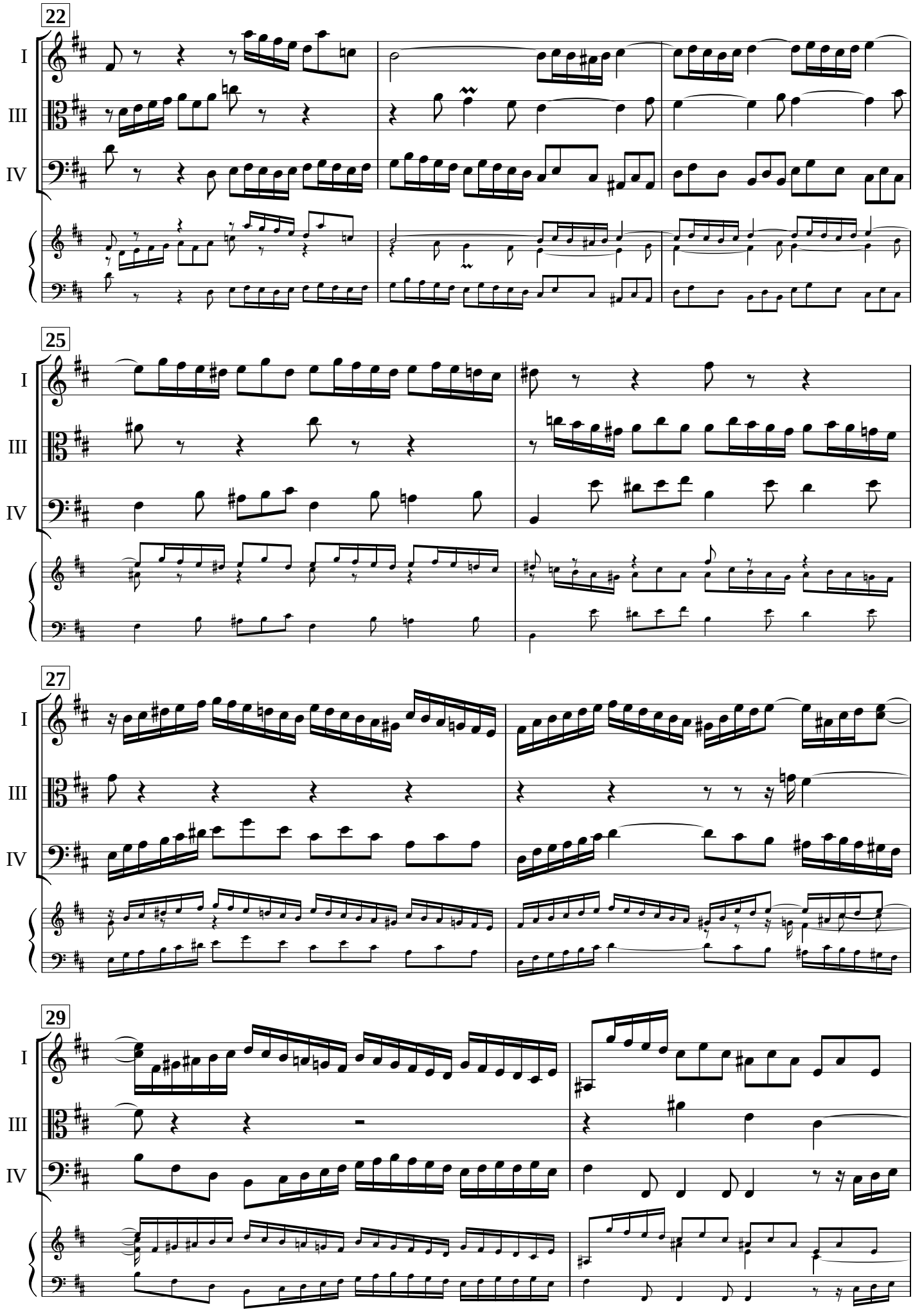

30
I
III
IV
33
I
III
IV
36
I
III
IV
39
I
III
IV

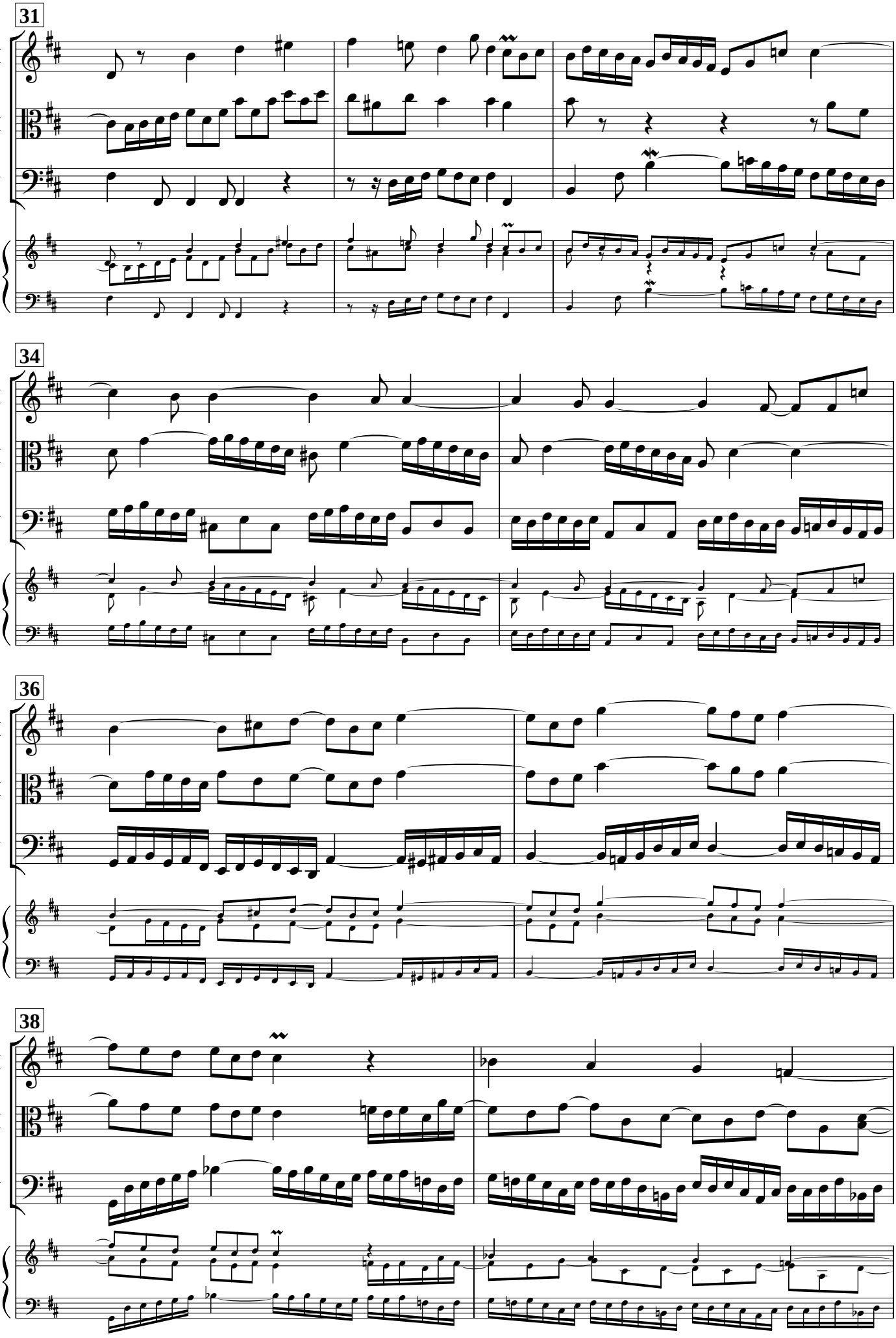

43
I
III
IV
47
I
III
IV
50
I
III
IV
54
I
III
IV

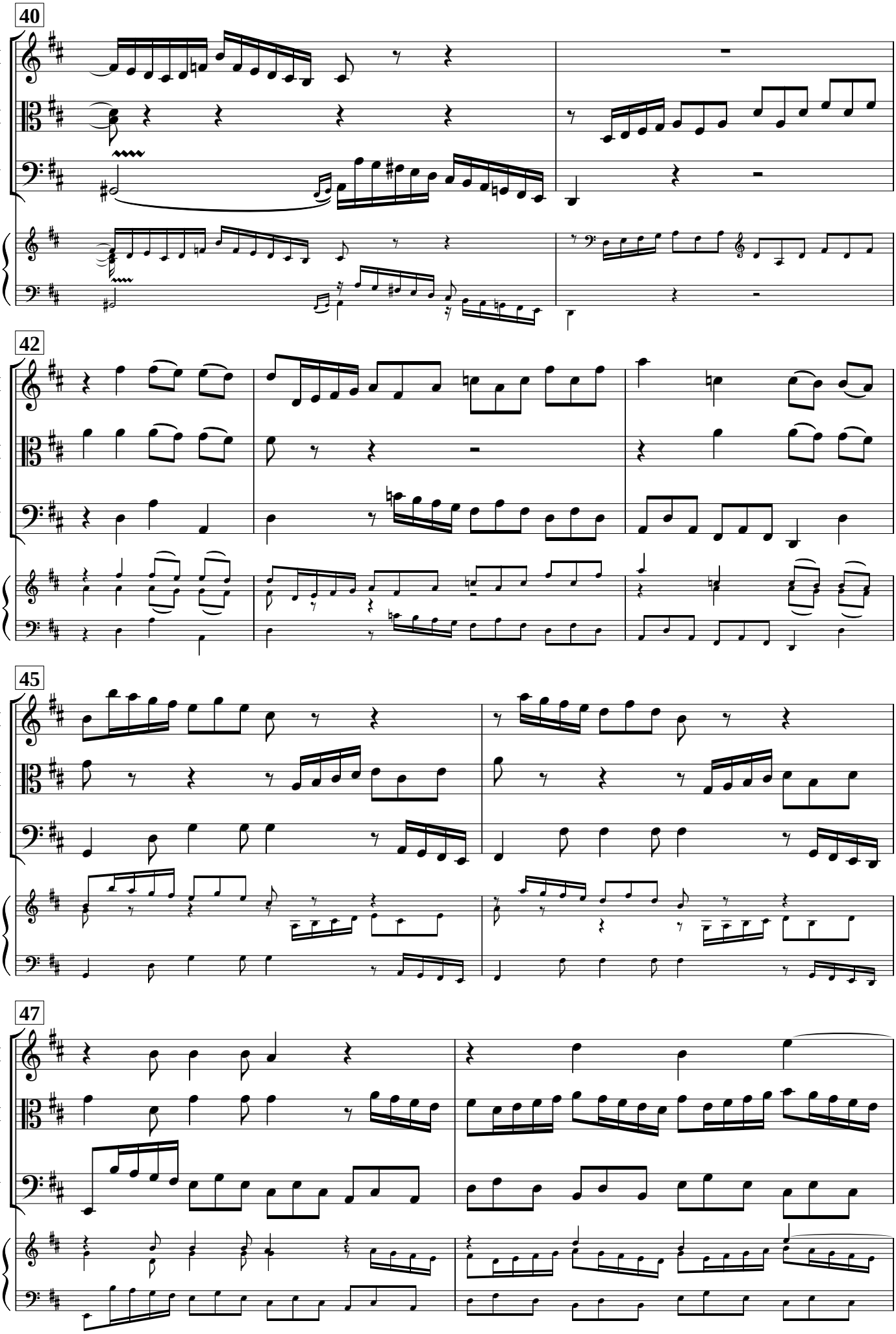

57
I
III
IV
61
I
III
IV
65
I
III
IV
68
I
III
IV

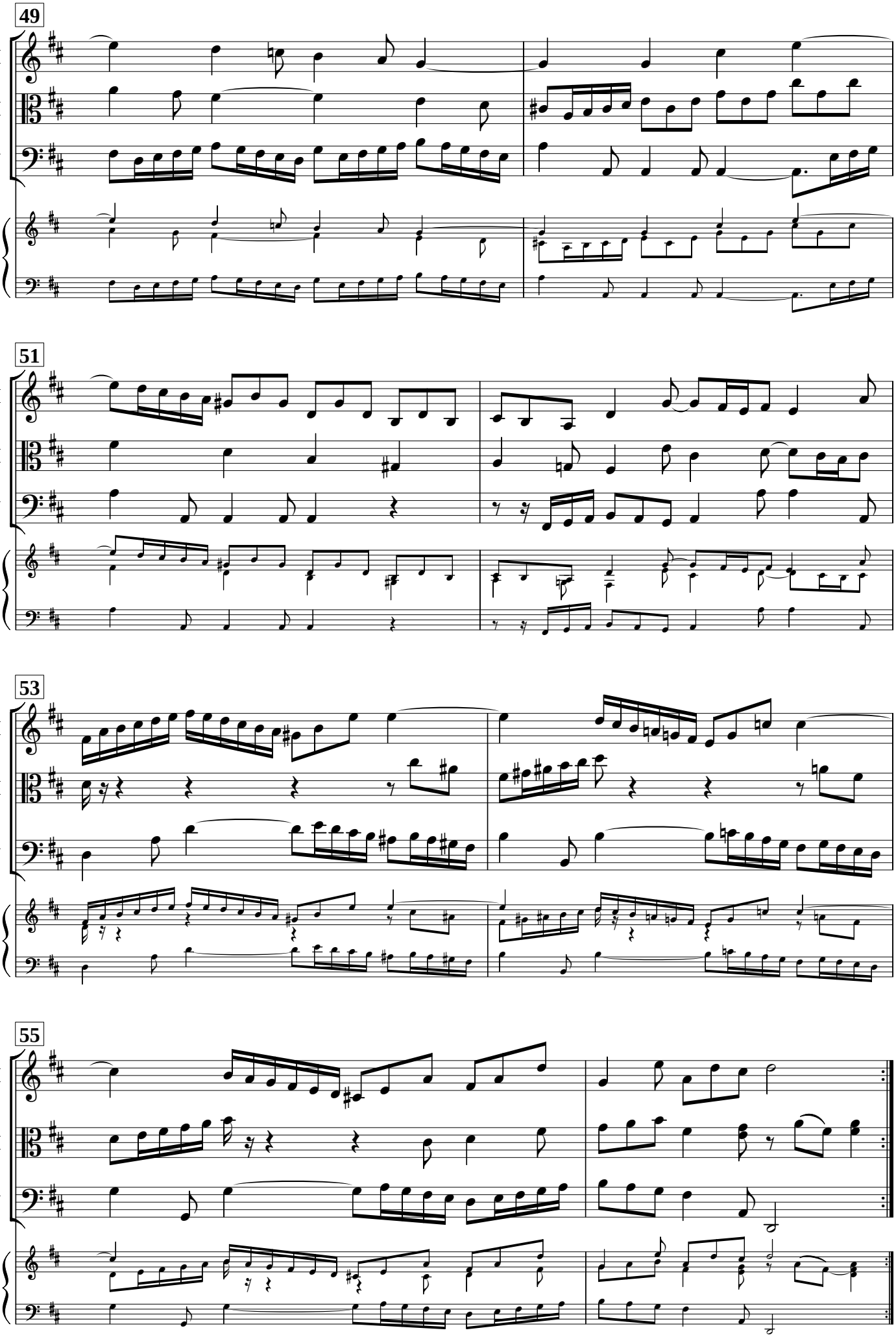

I
III
IV
4
7
9

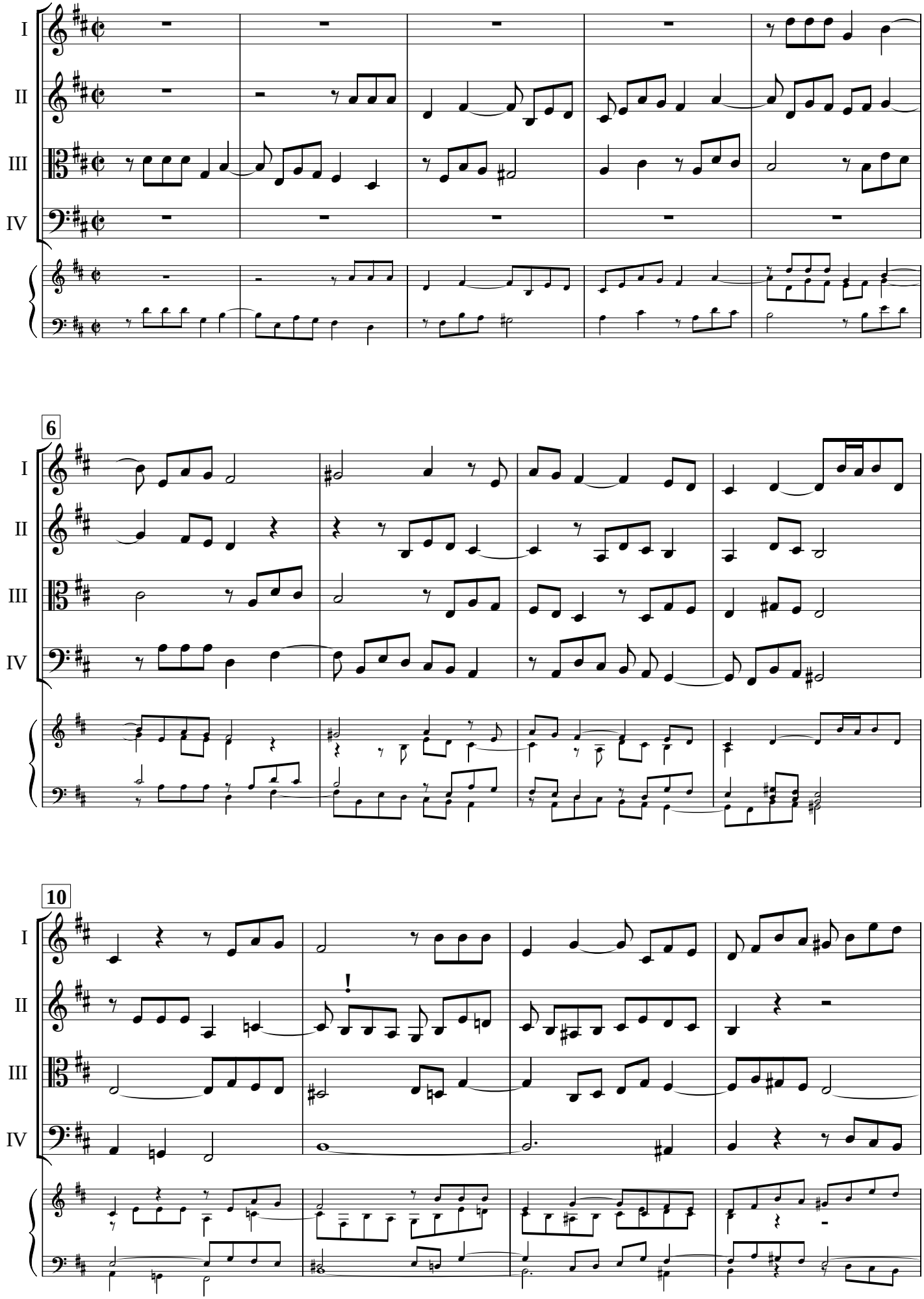

12
I
III
IV
14
I
III
IV
17
I
III
IV
19
I
III
IV

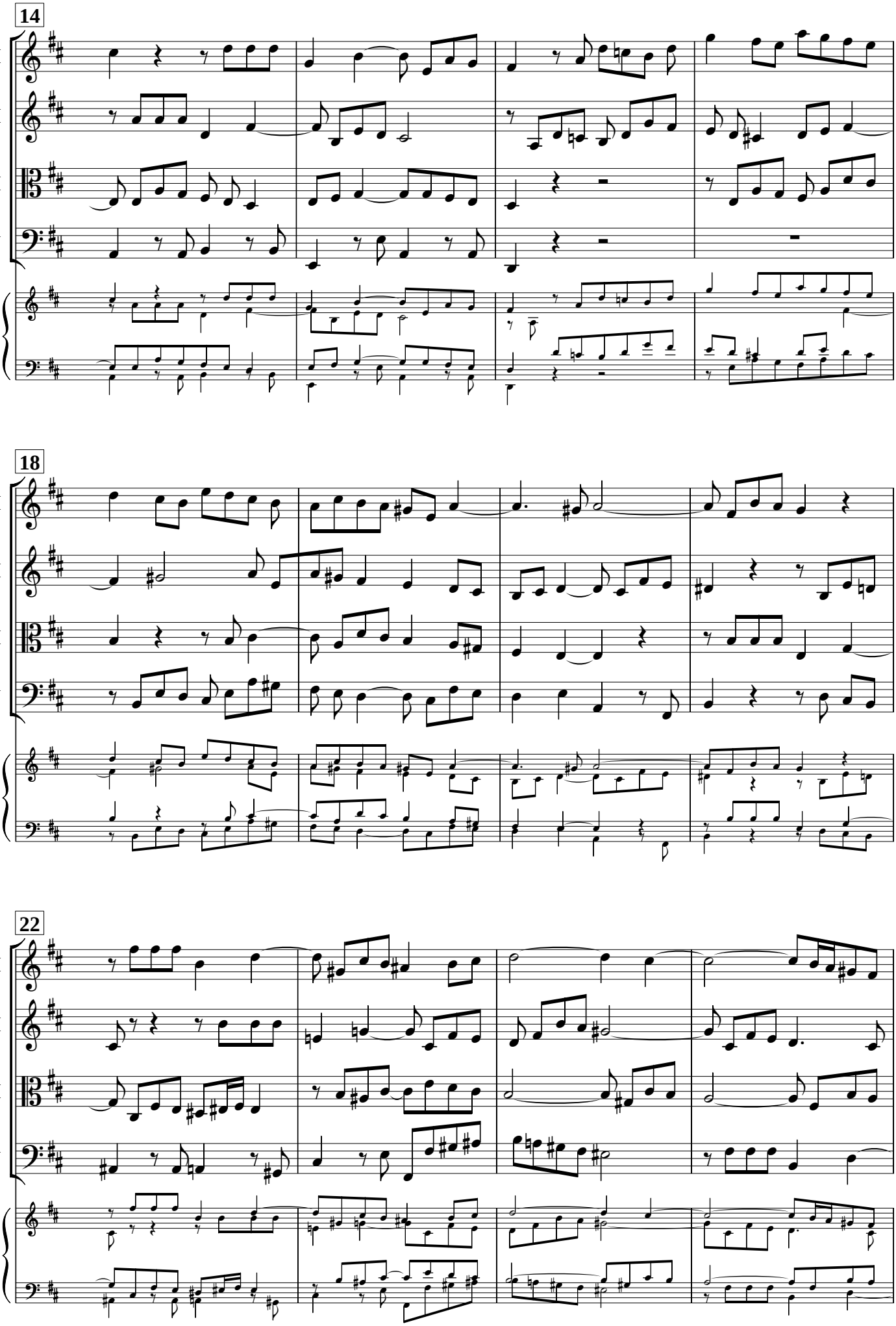

22
I
III
IV
25
I
III
IV
27
I
III
IV
29
I
III
IV

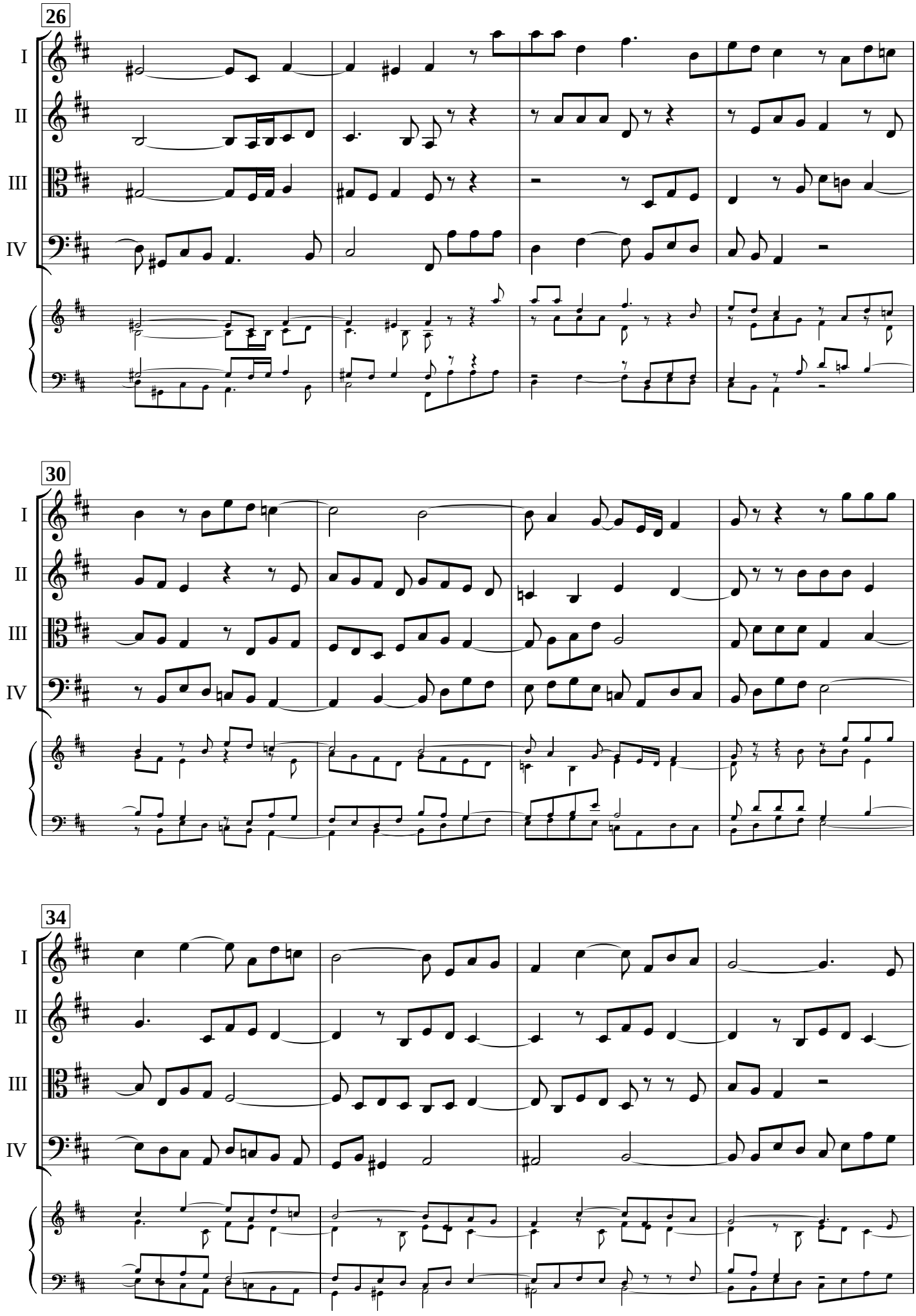

31
I
III
IV
34
I
III
IV
36
I
III
IV
38
I
III
IV

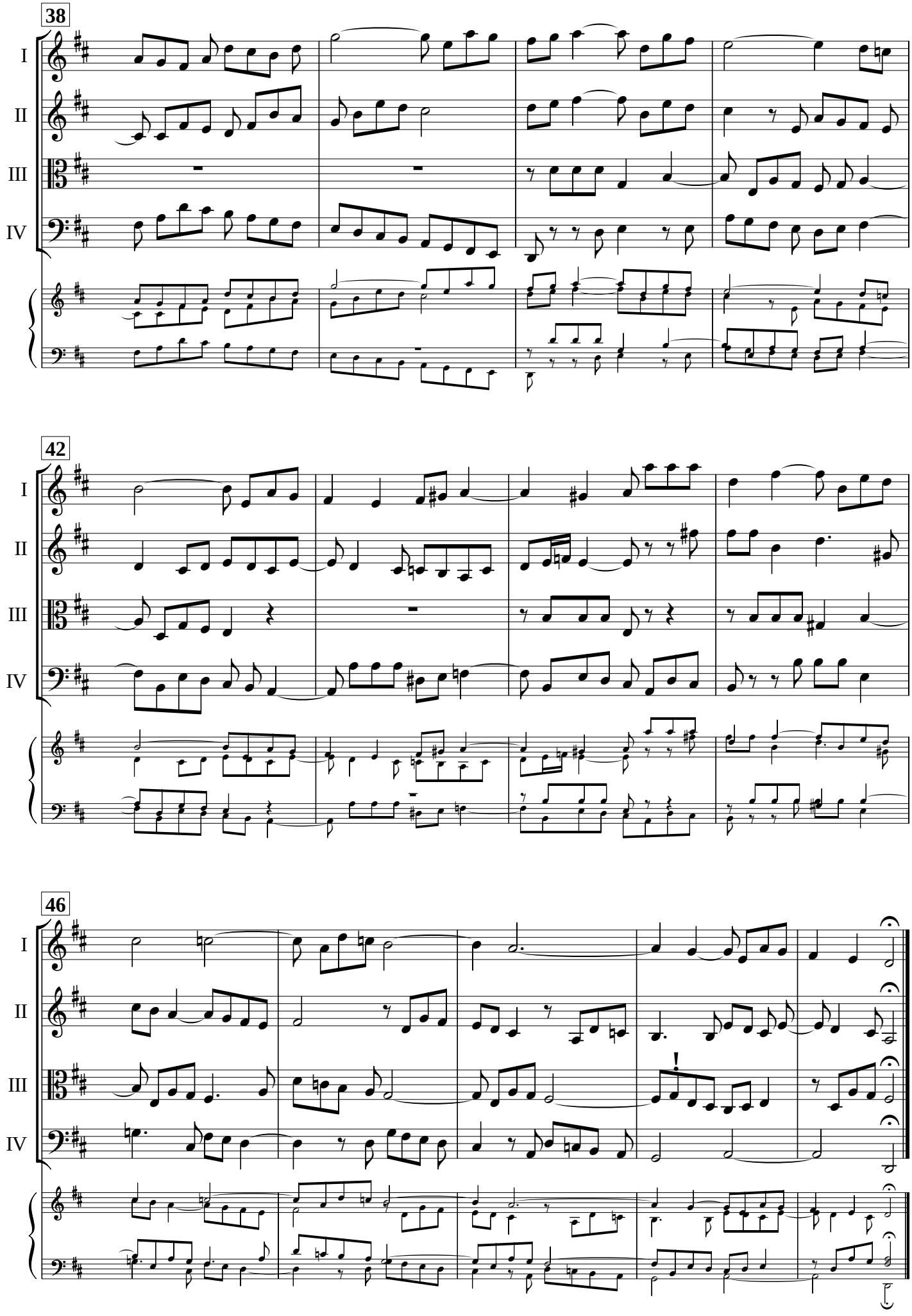

40
I
III
IV
42
I
III
IV
45
I
III
IV
47
I
III
IV


49
I
III
IV
51
I
III
IV
53
I
III
IV
55
I
III
IV

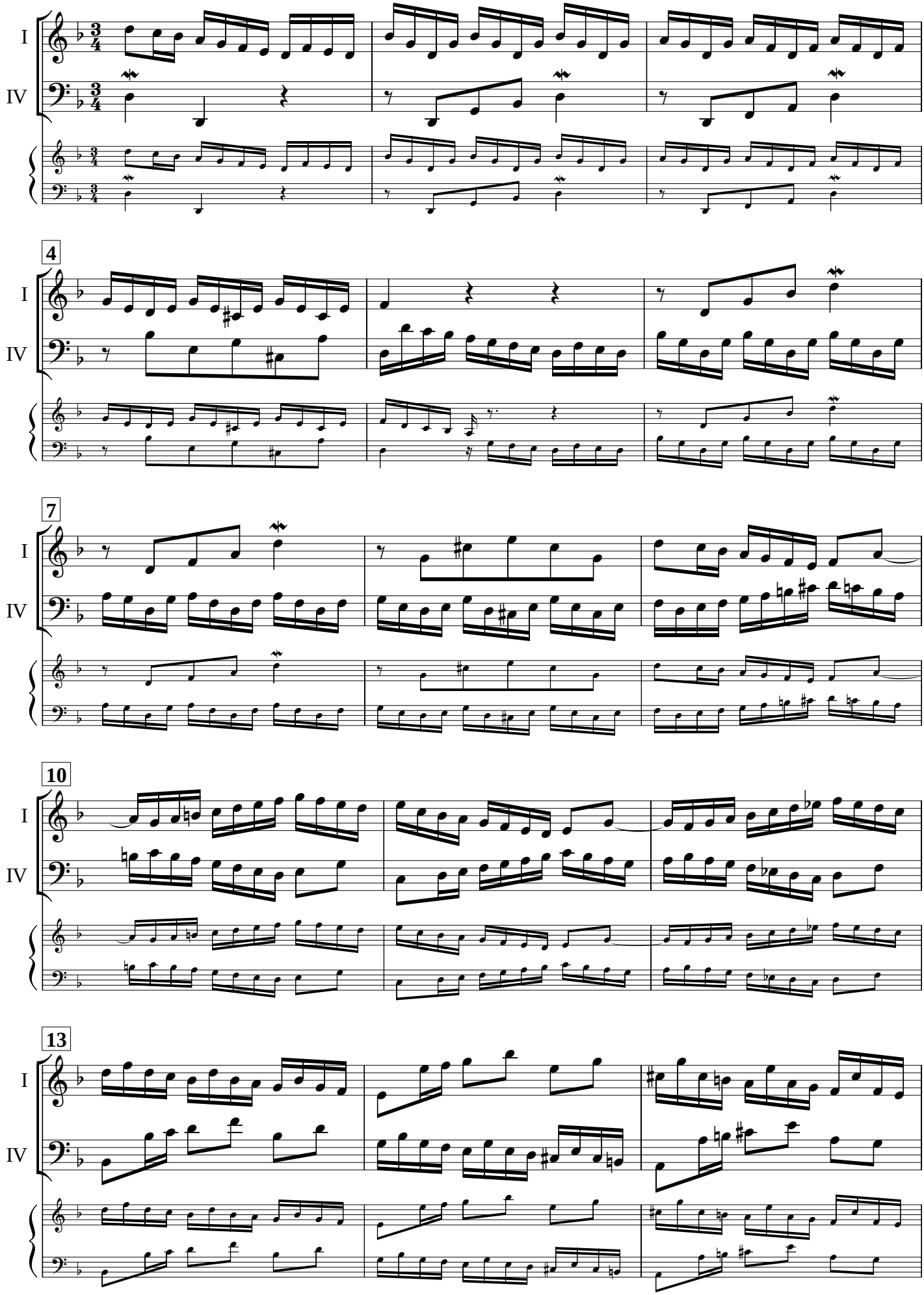

I
II
III
IV
6
10

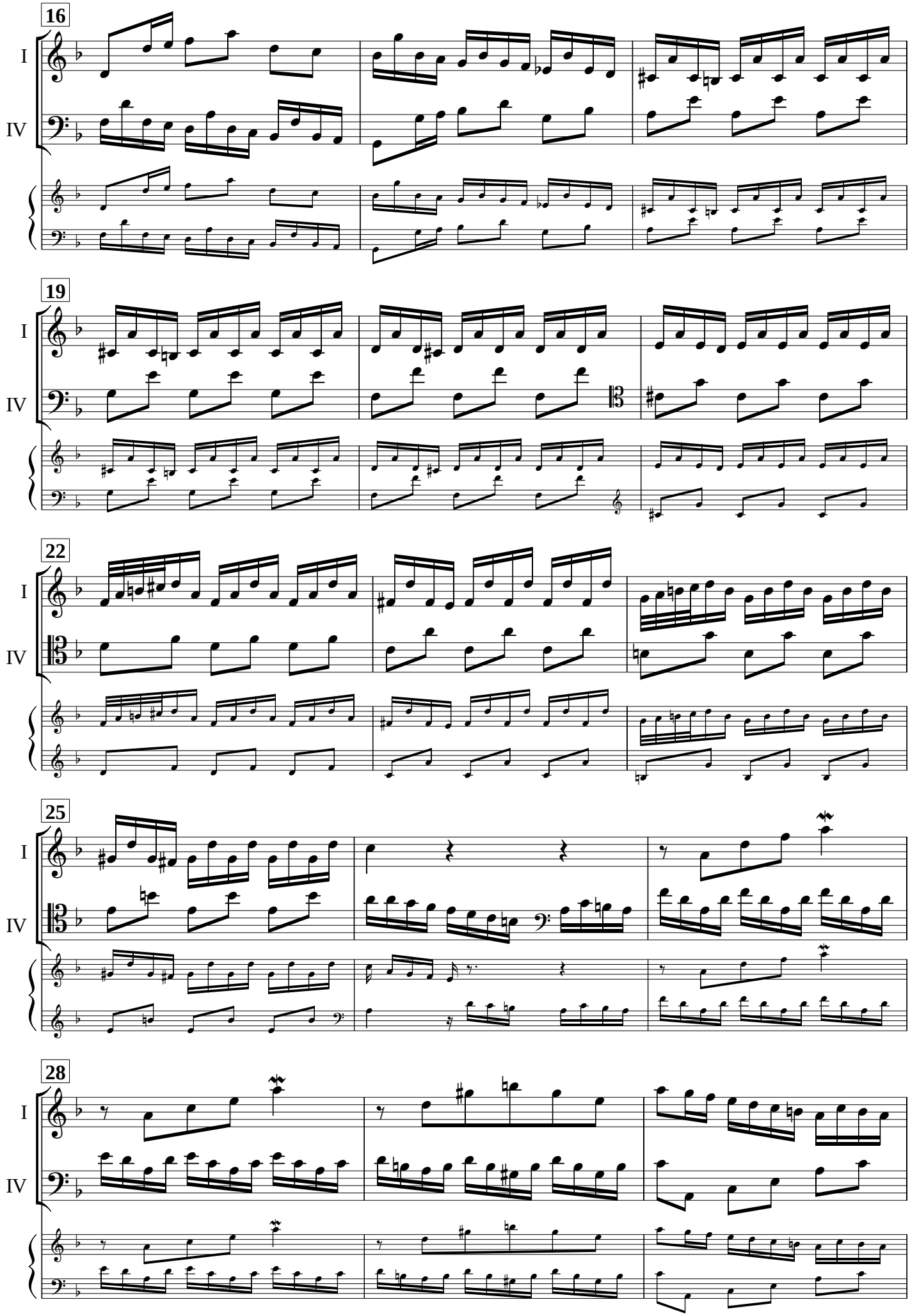

14
I
II
III
IV
18
I
II
III
IV
22
I
II
III
IV

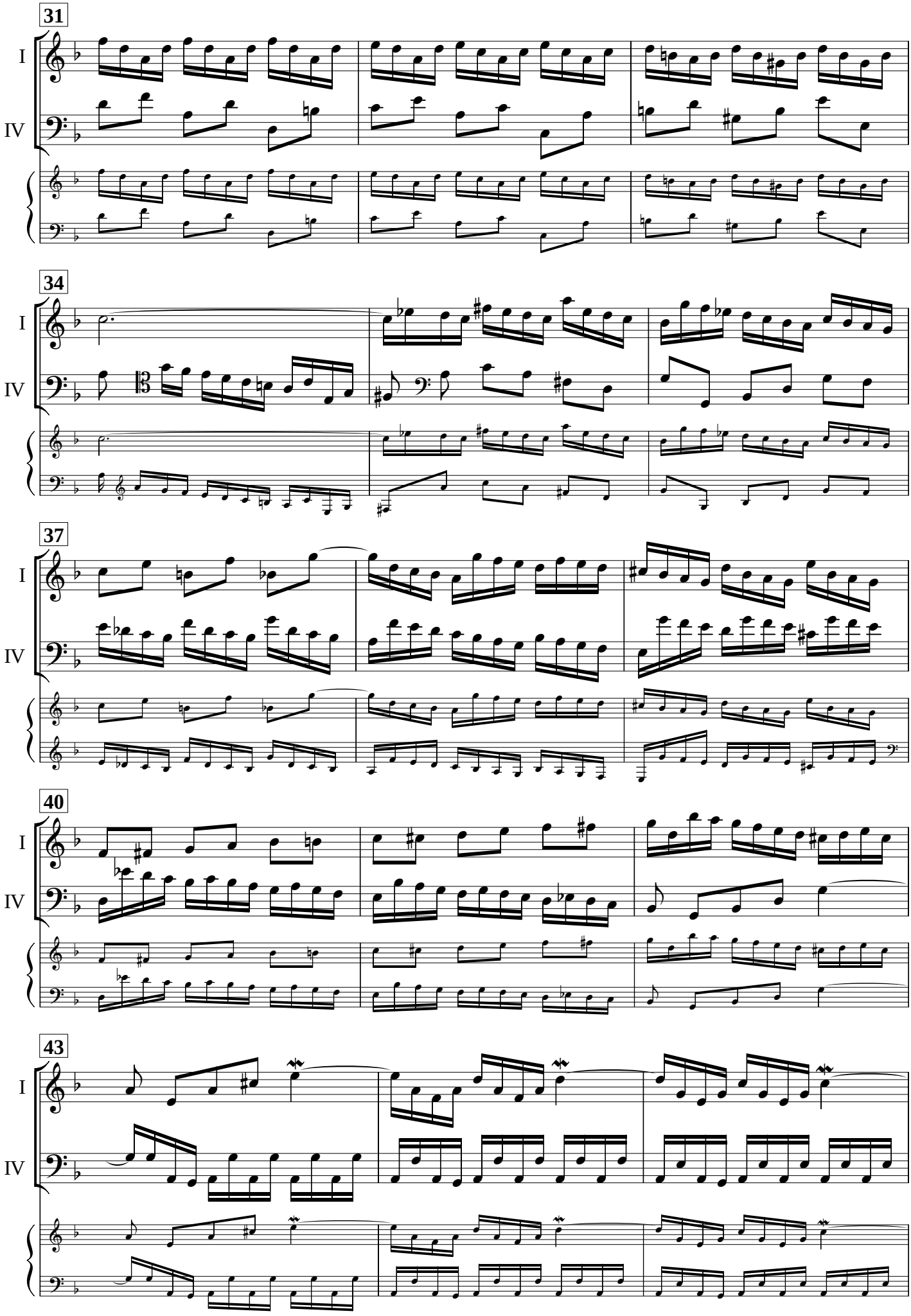

26
I
II
III
IV
30
I
II
III
IV
34
I
II
III
IV

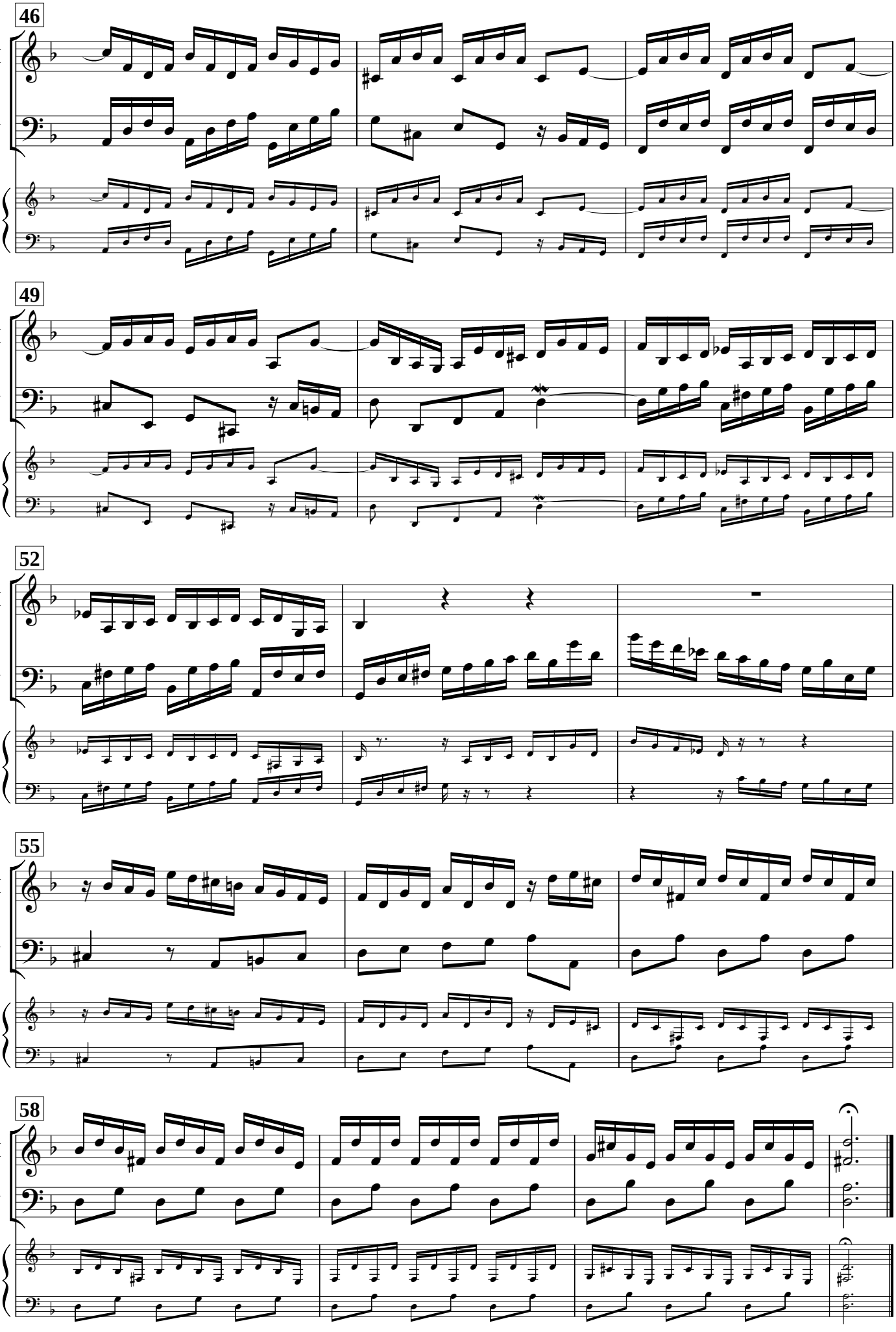

38
I
II
III
IV
42
I
II
III
IV
46
I
II
III
IV

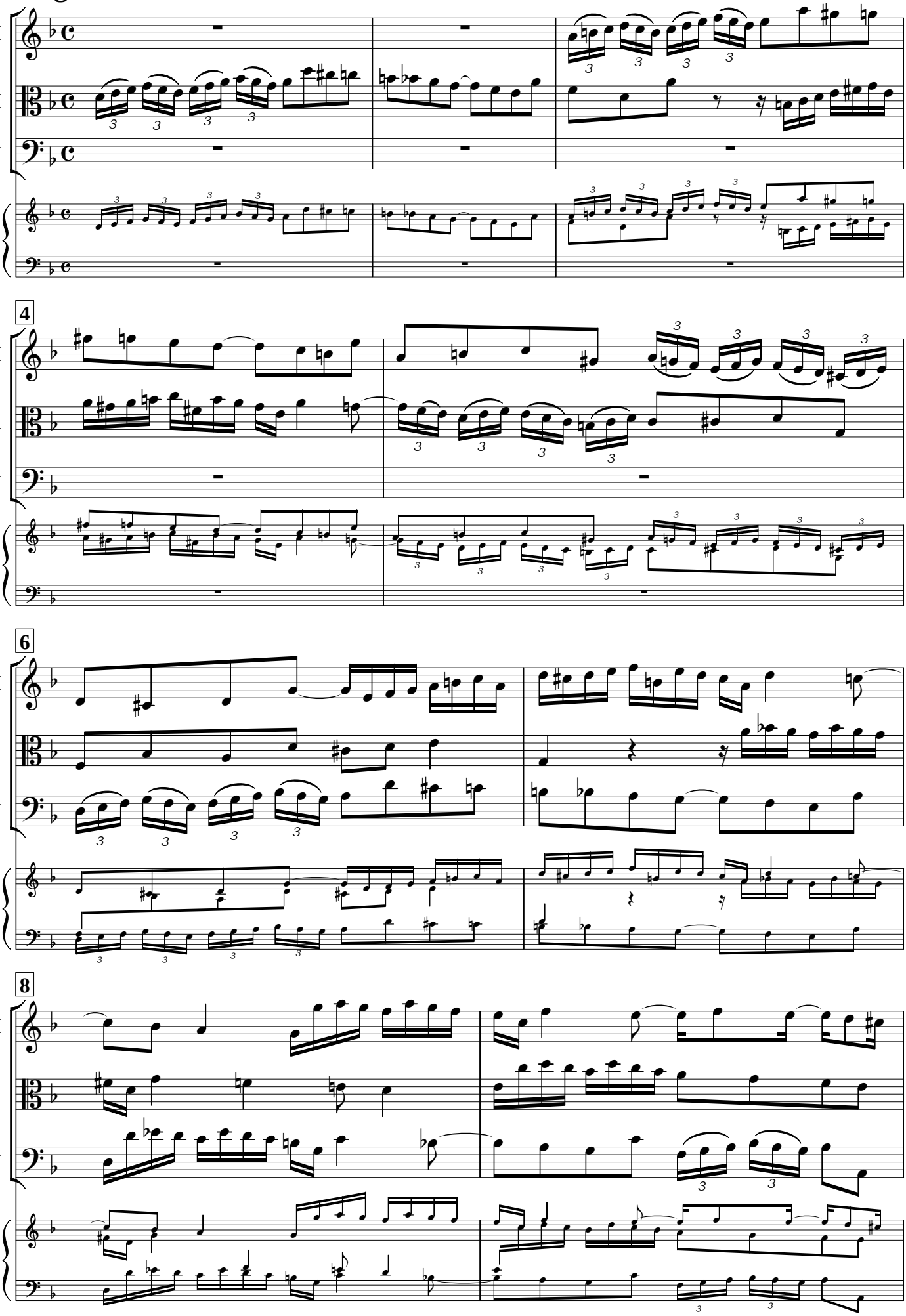
Praeludium VI d-moll

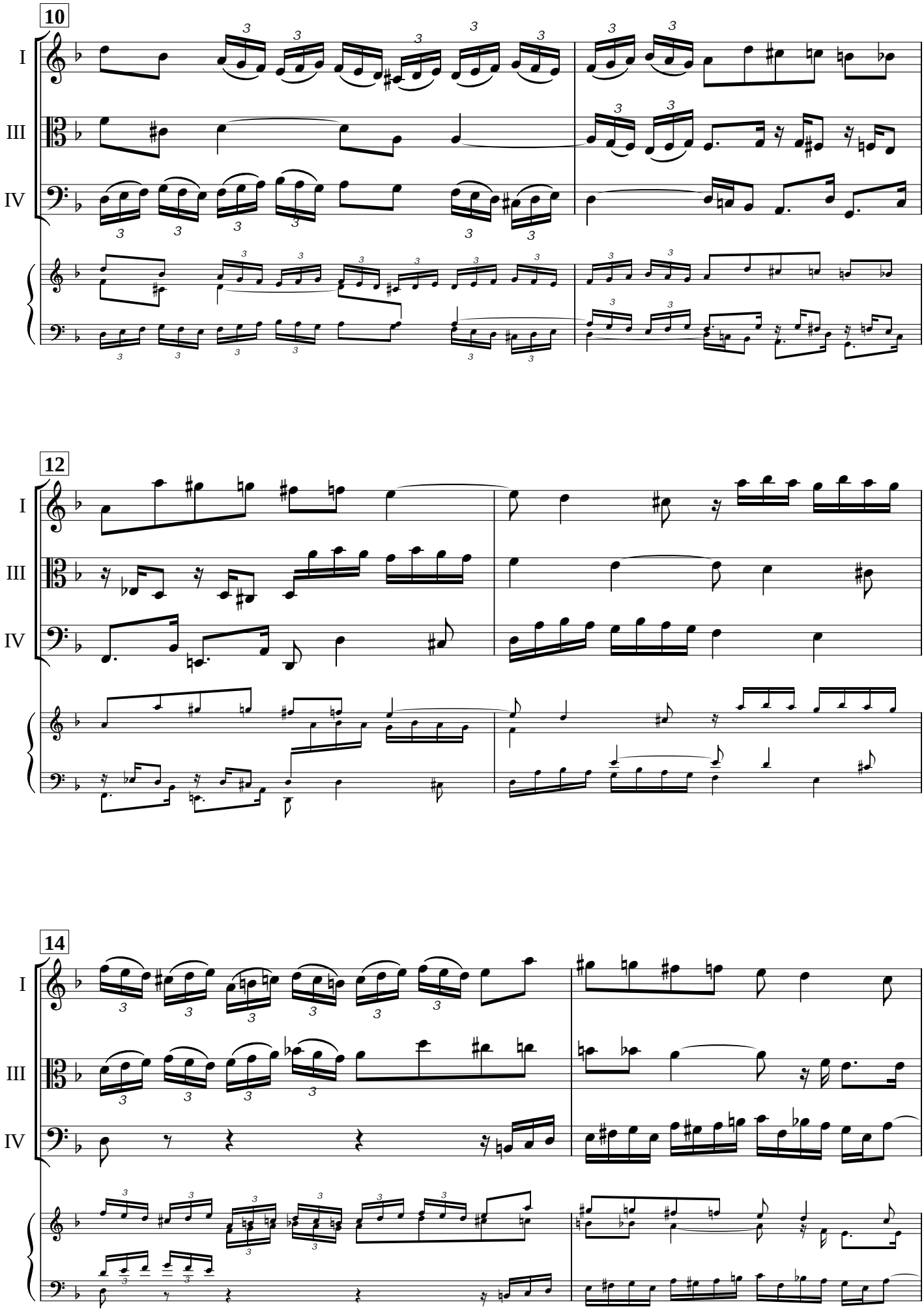


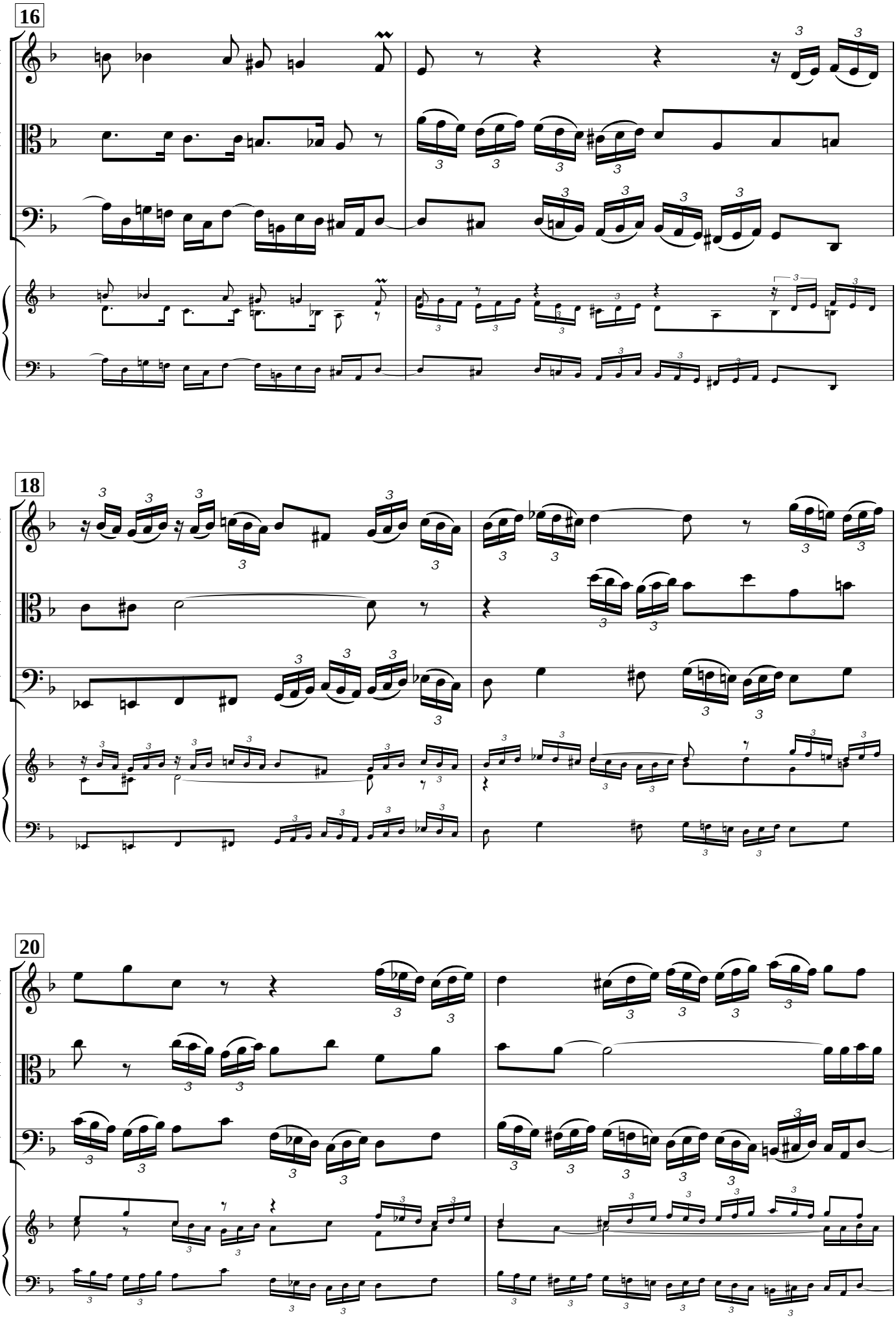

16
I
IV
19
I
IV
22
I
IV
25
I
IV
28
I
IV

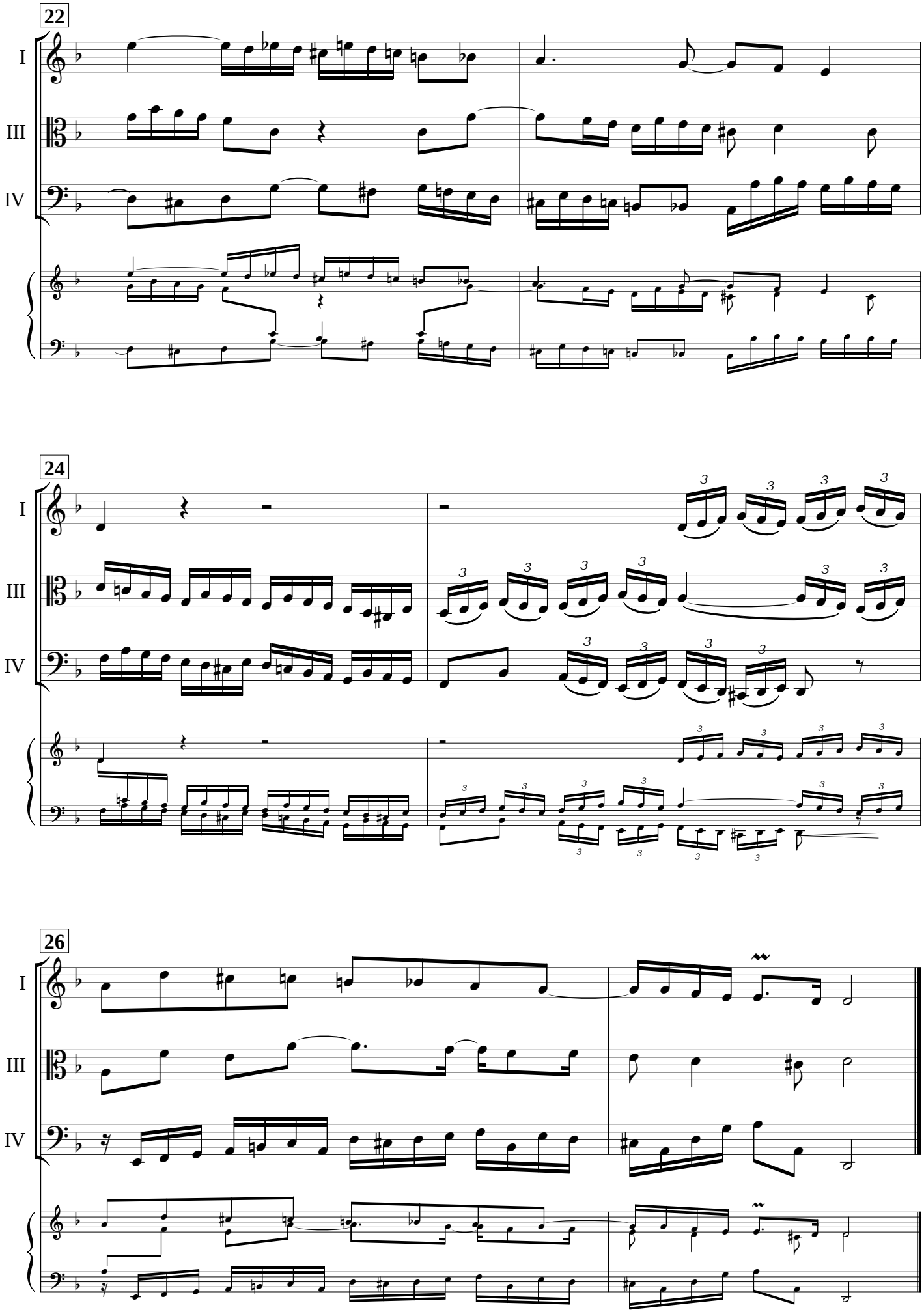

31
I
IV
34
I
IV
37
I
IV
40
I
IV
43
I
IV


46
I
IV
49
I
IV
52
I
IV
55
I
IV
58
I
IV

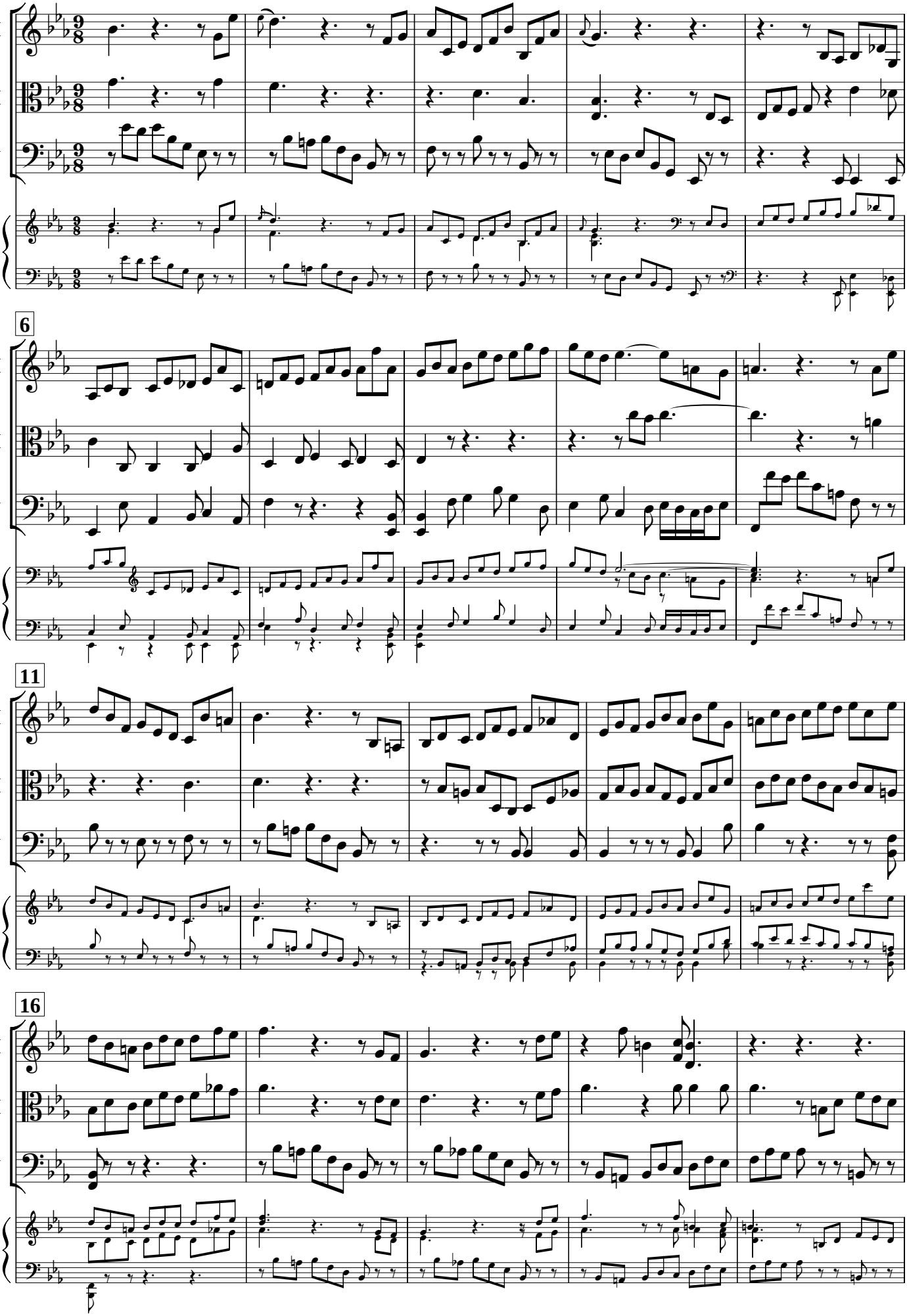

I
III
IV
4
6
8

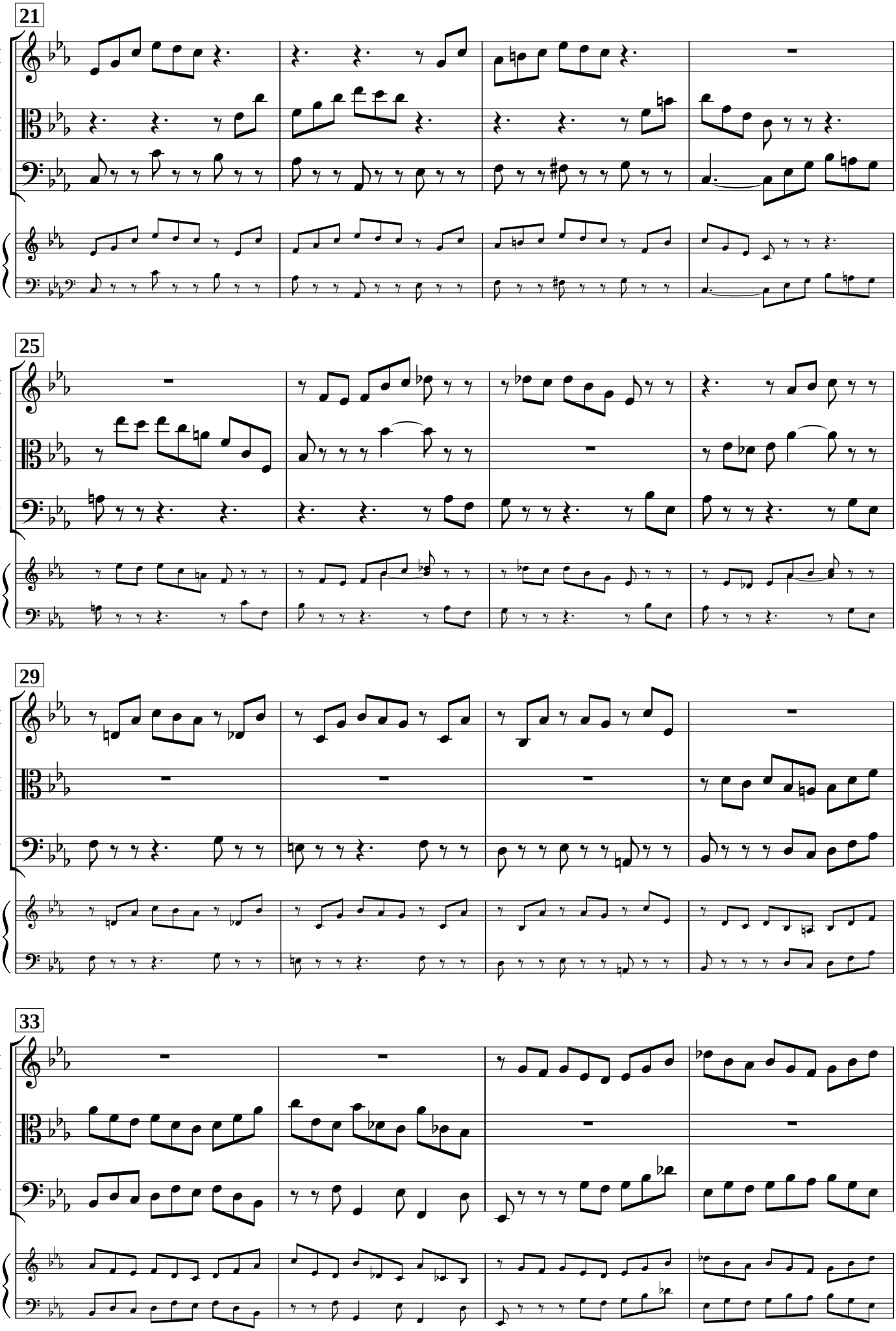

10
I
III
IV
12
I
III
IV
14
I
III
IV

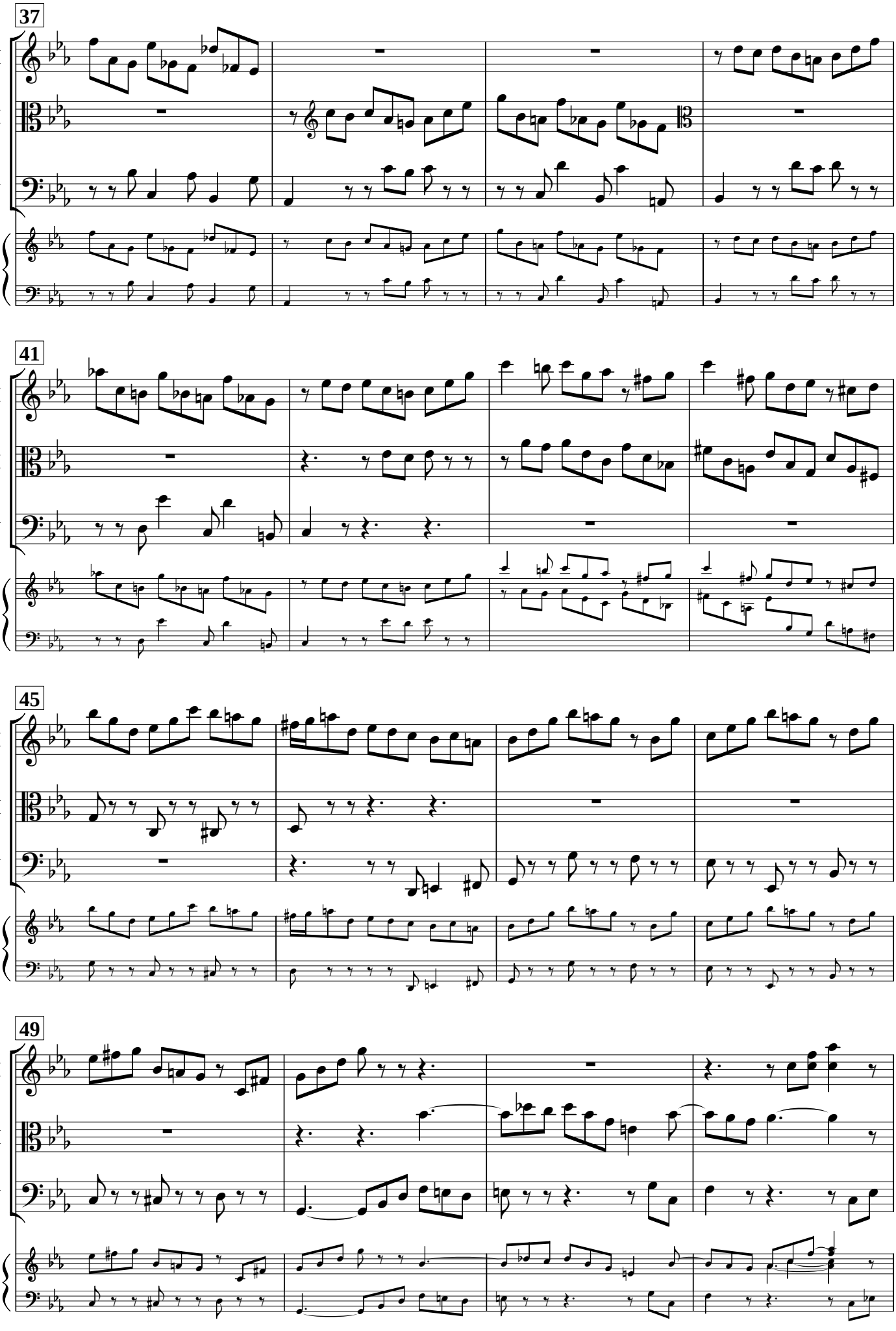

16
I
III
IV
18
I
III
IV
20
I
III
IV

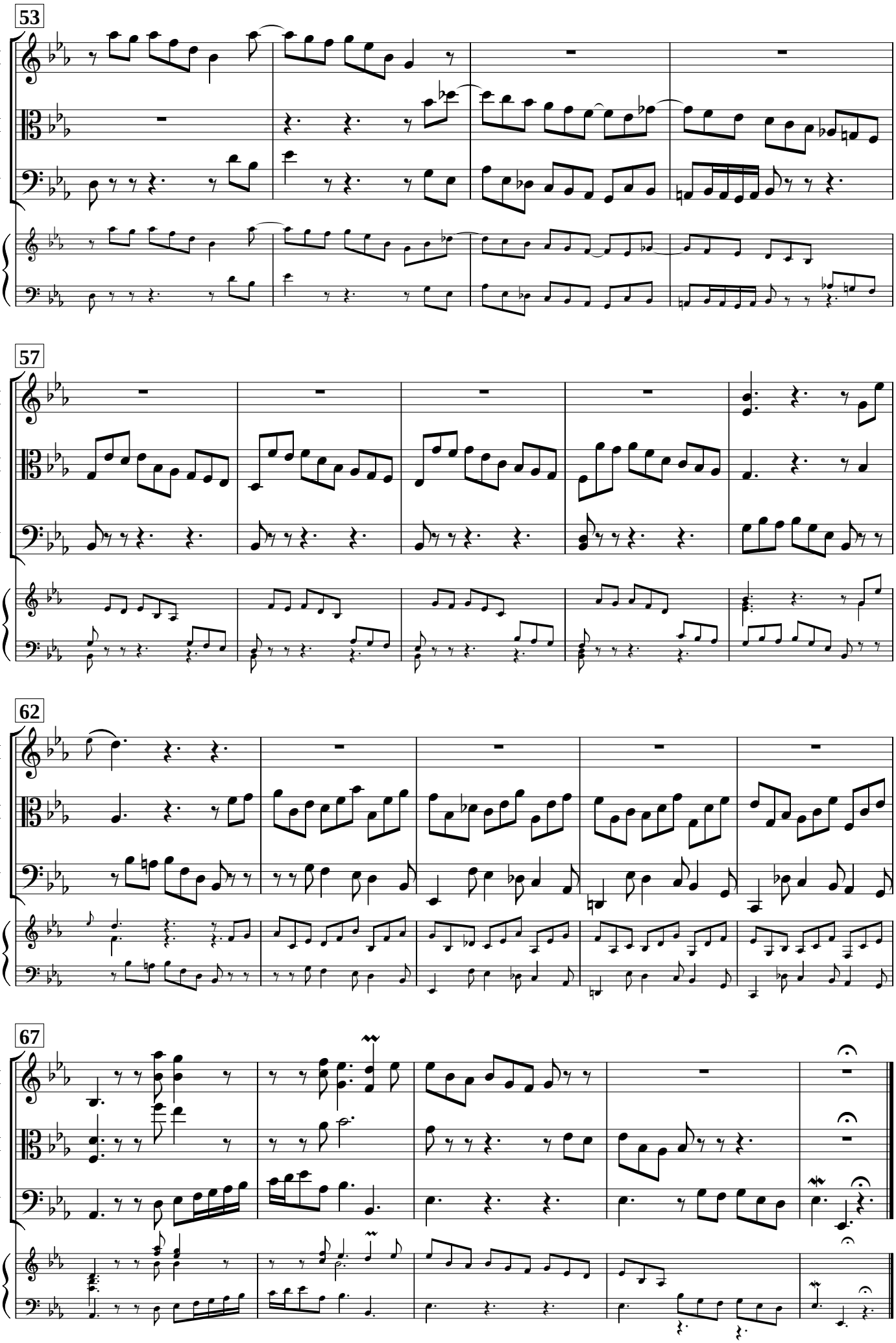

22
I
III
IV
24
I
III
IV
26
I
III
IV

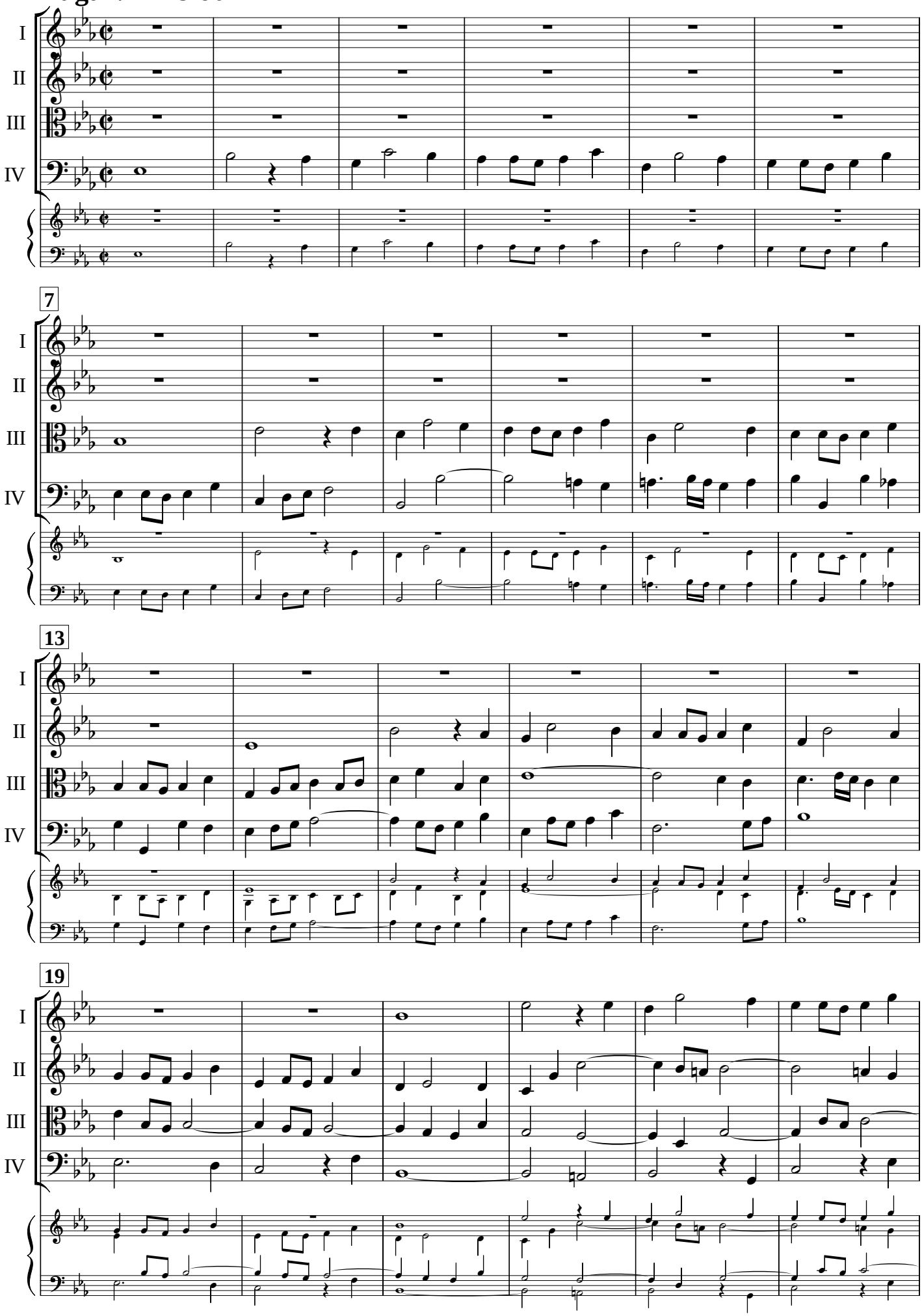
Praeludium VII Es-dur

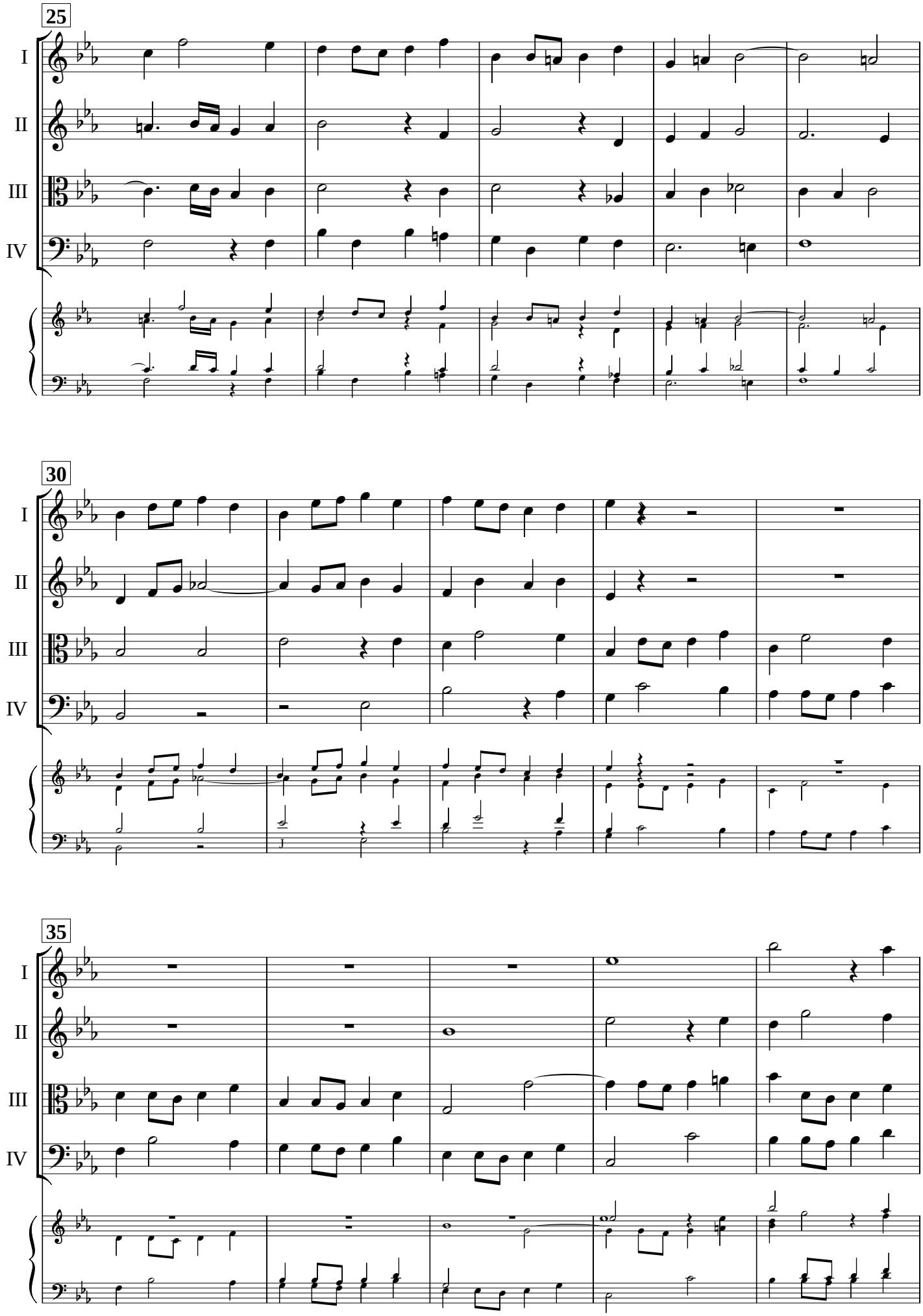


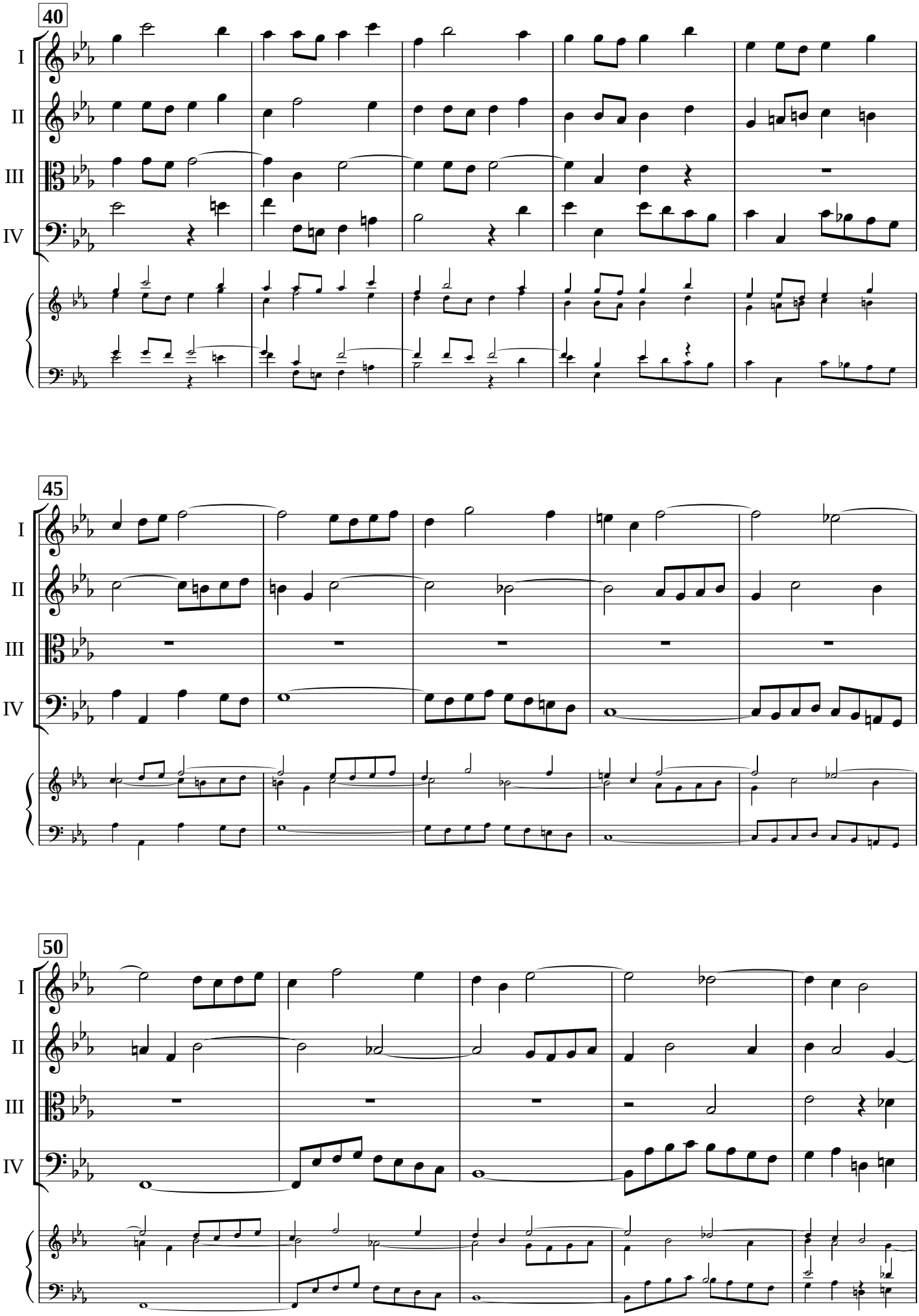

21
I
III
IV
25
I
III
IV
29
I
III
IV
33
I
III
IV

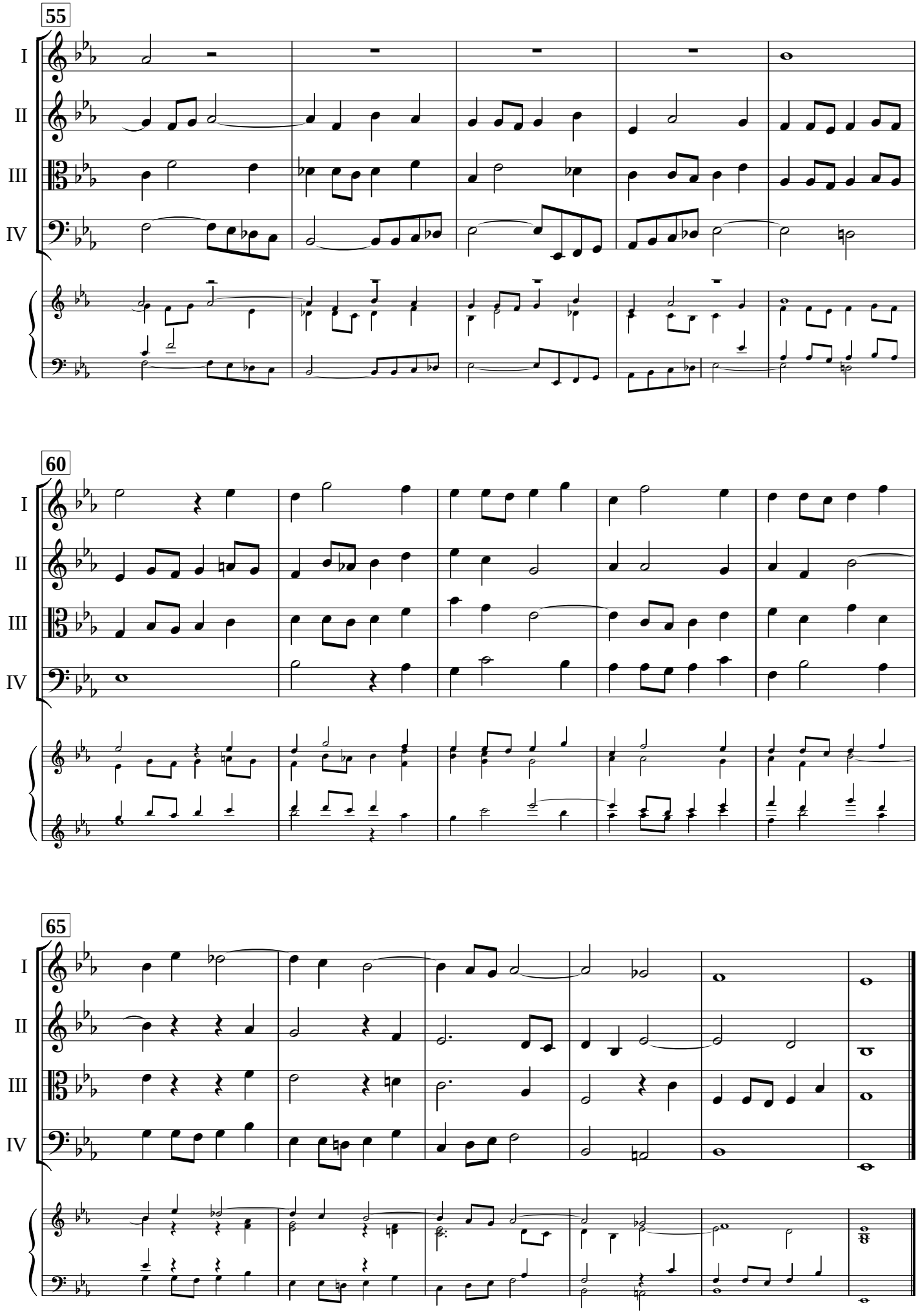

37
I
III
IV
41
I
III
IV
45
I
III
IV
49
I
III
IV


53
I
III
IV
57
I
III
IV
62
I
III
IV
67
I
III
IV

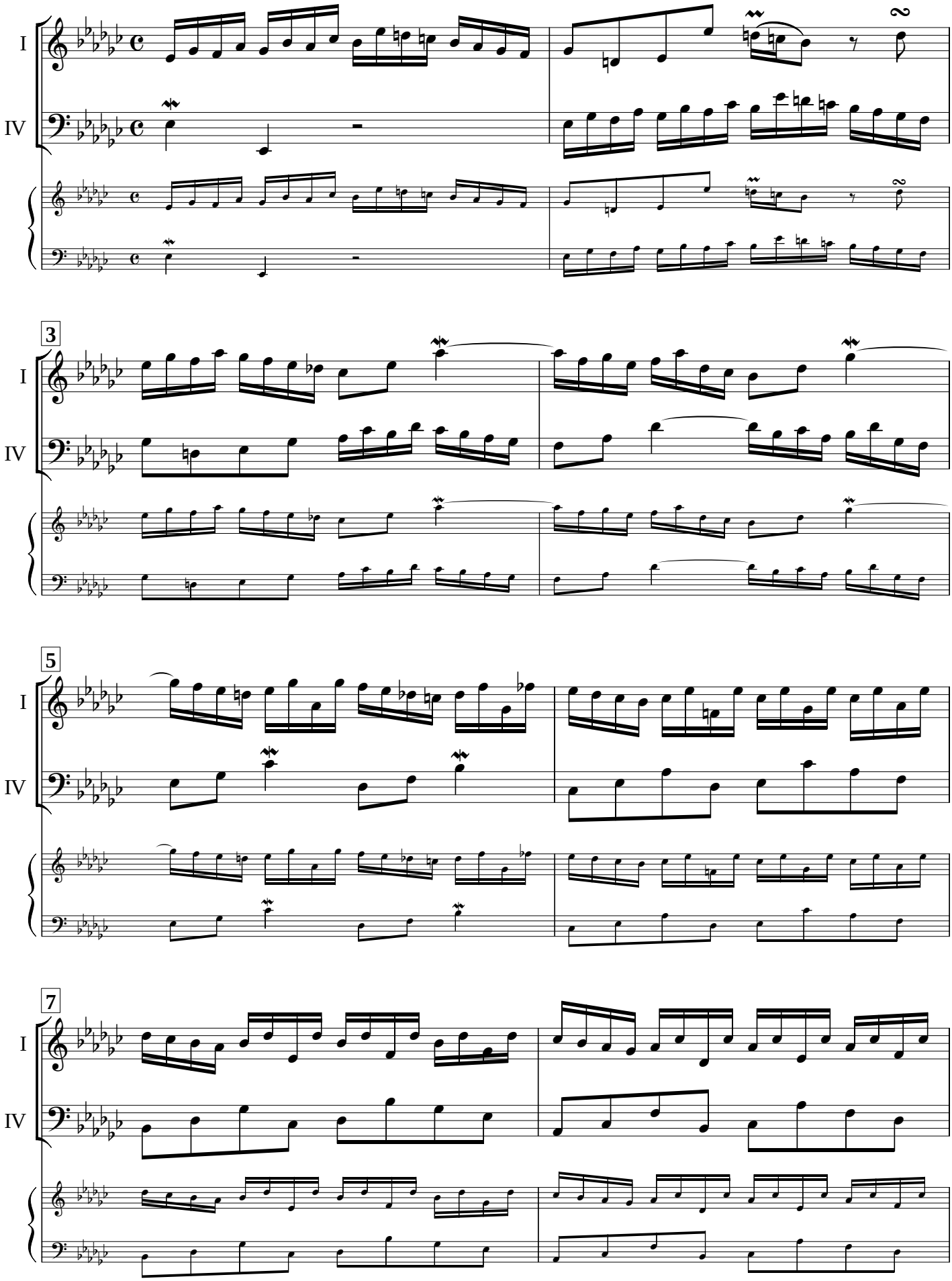

I
II
III
IV
7
13
19

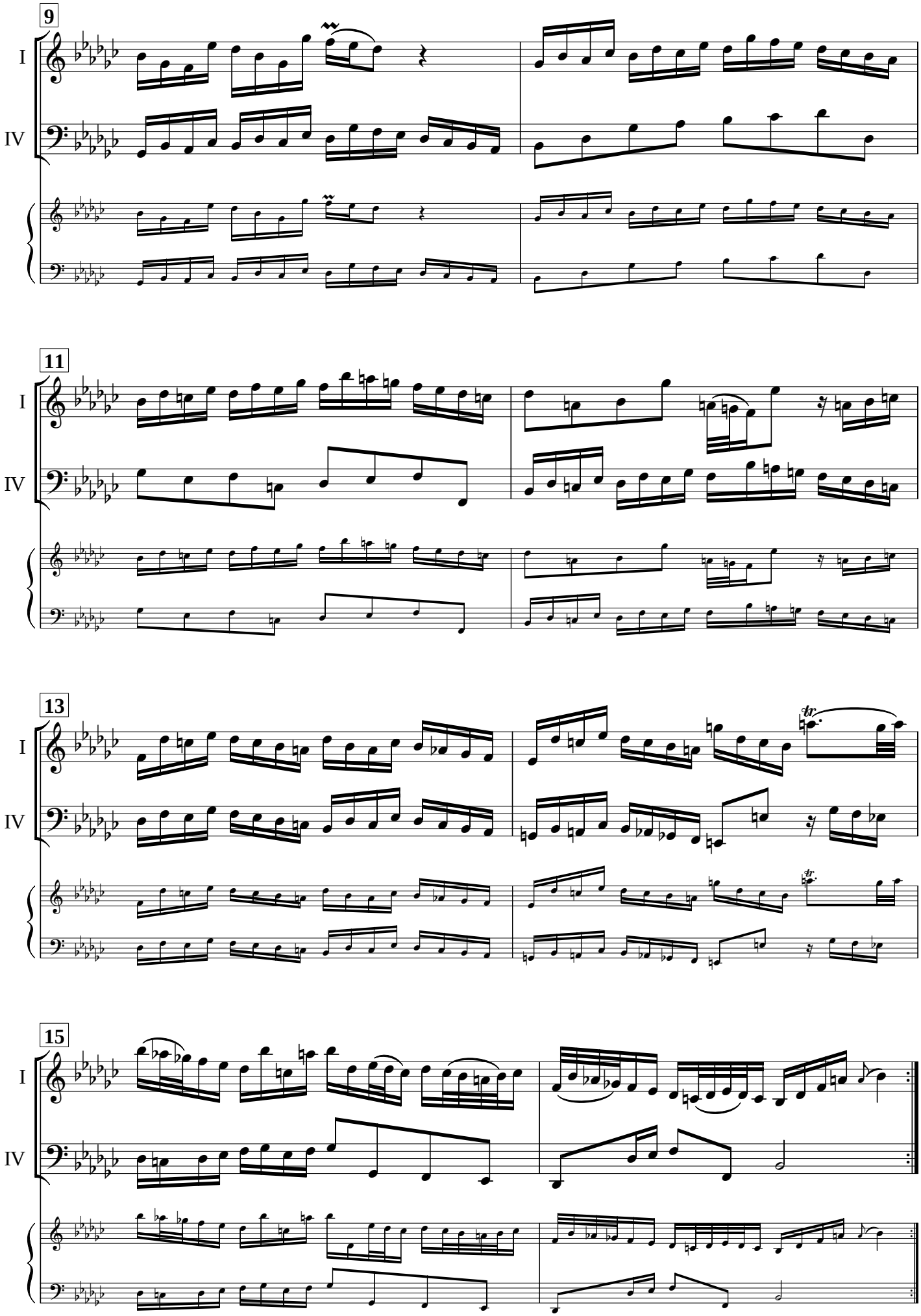

25
I
II
III
IV
30
I
II
III
IV
35
I
II
III
IV

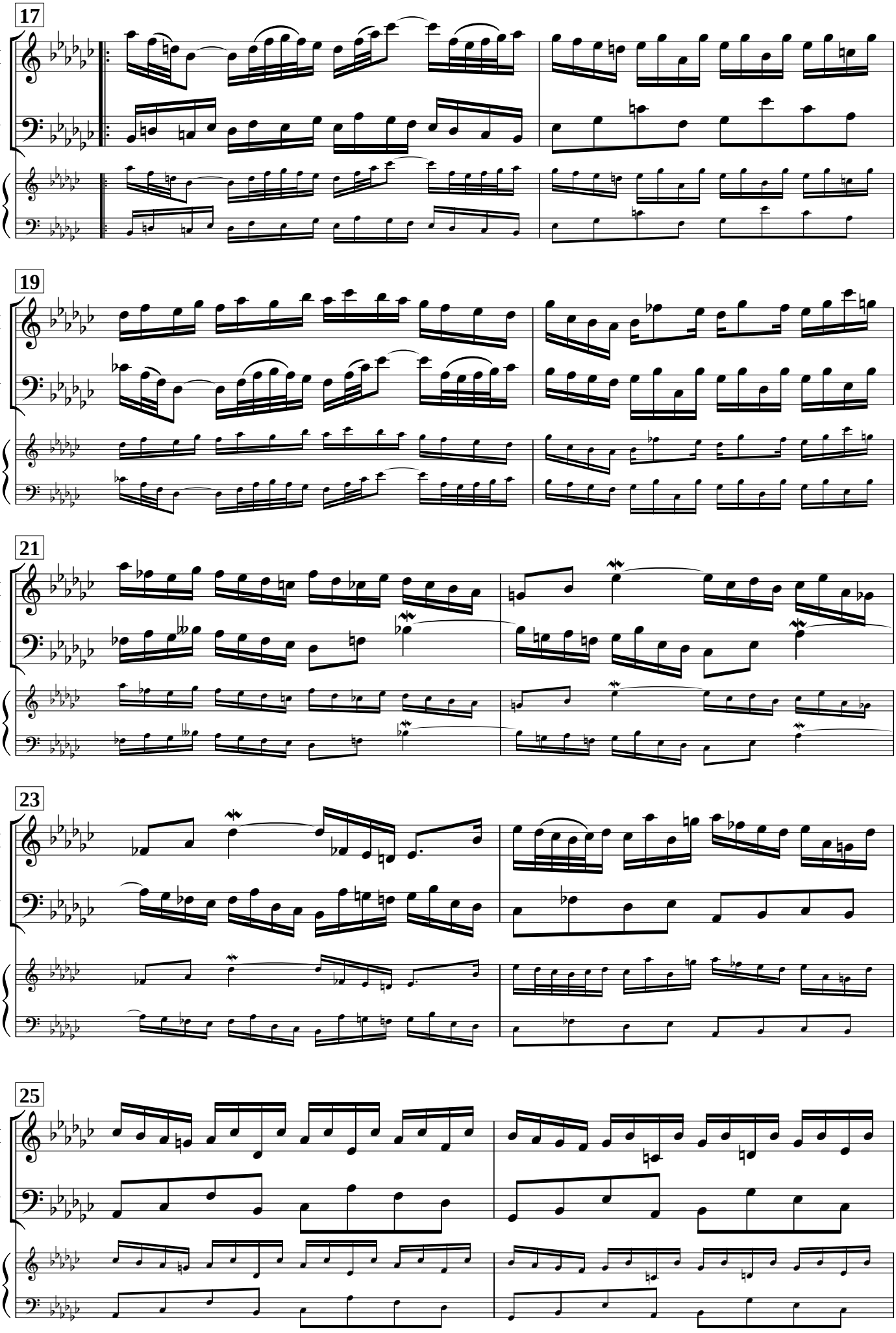

40
I
II
III
IV
45
I
II
III
IV
50
I
II
III
IV

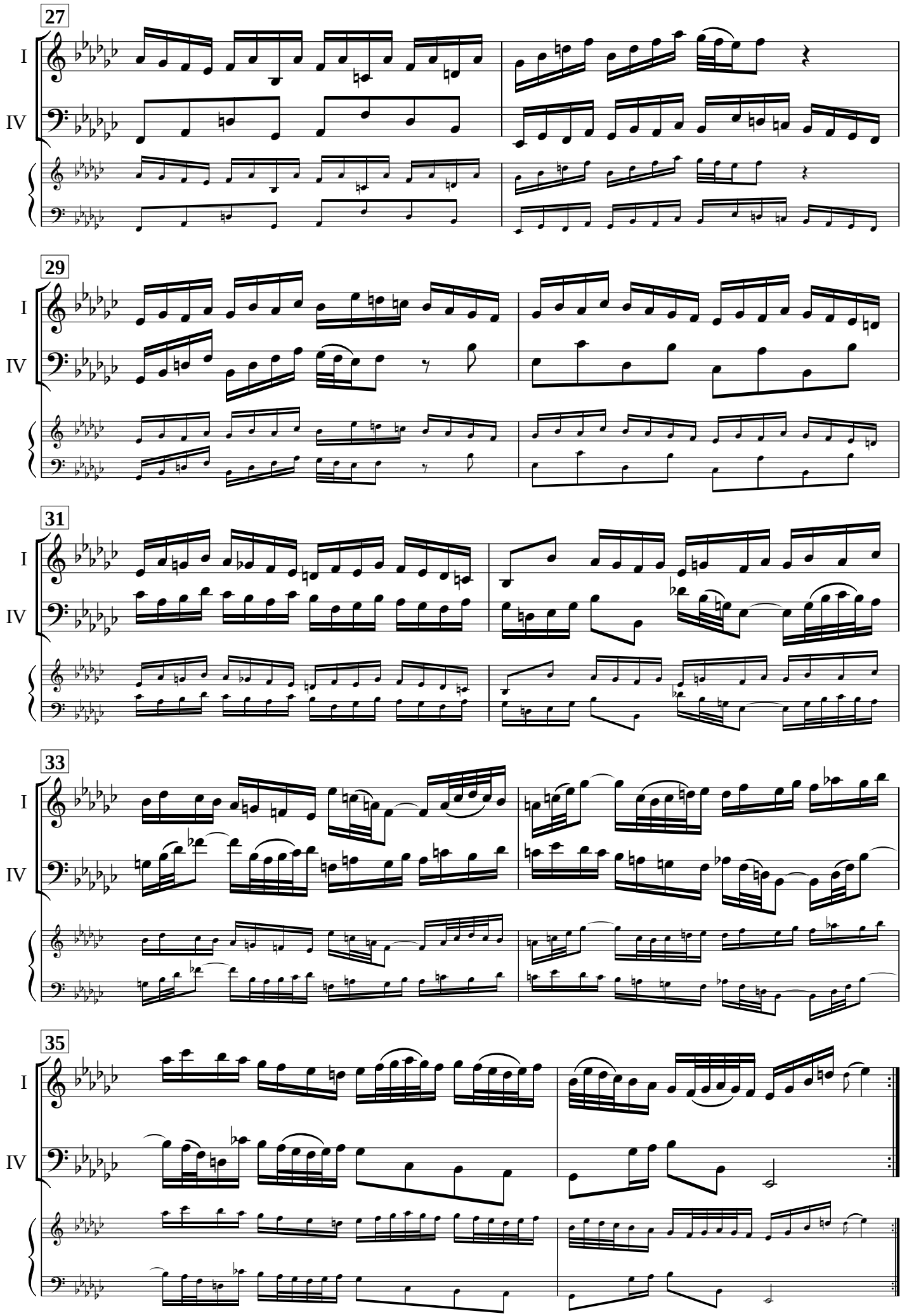

55
I
II
III
IV
60
I
II
III
IV
65
I
II
III
IV

Präludium VIII dis-moll; enharm. Verwechslung nach es-moll; Transposition nach d-moll auf S. 77

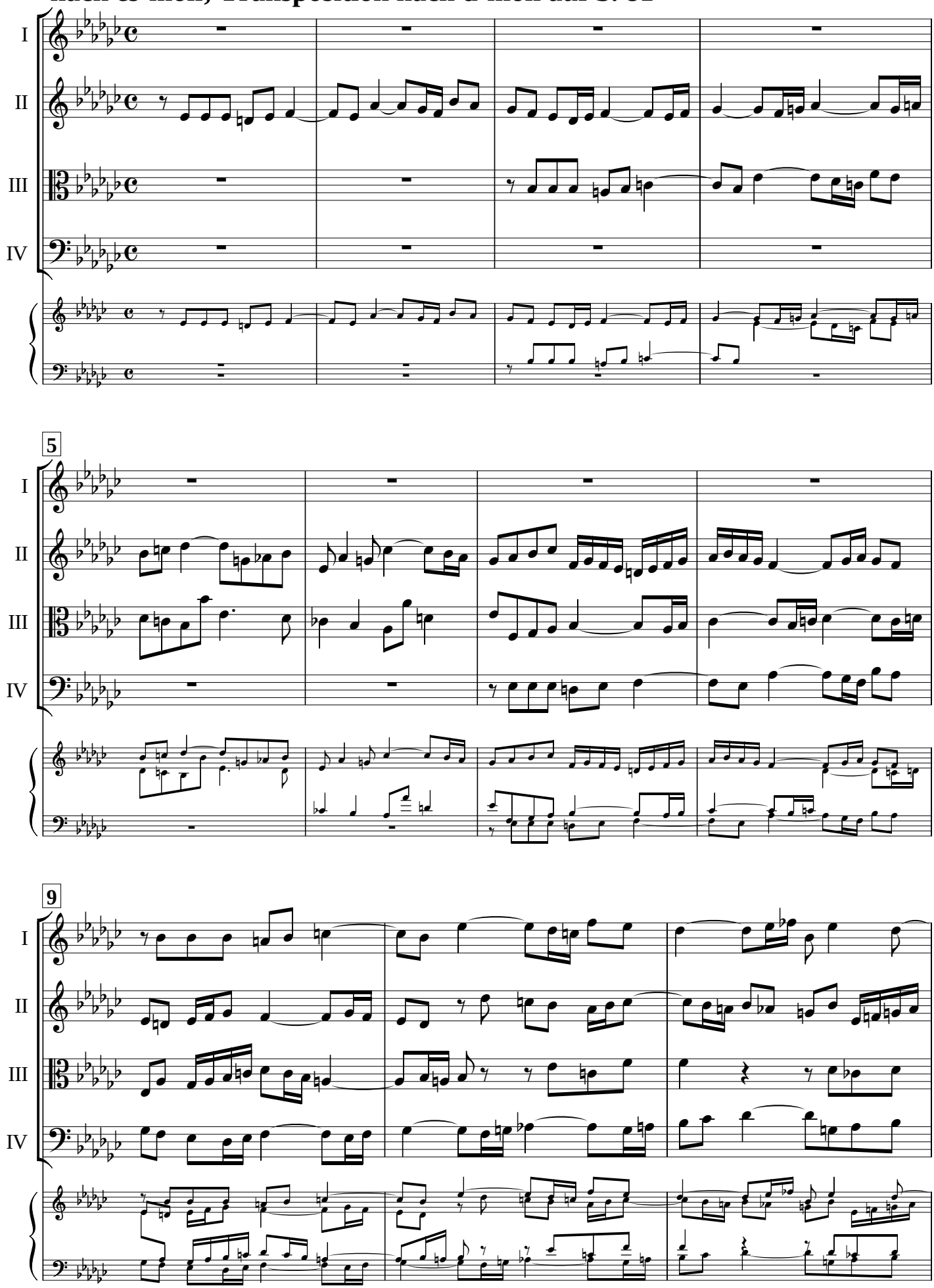


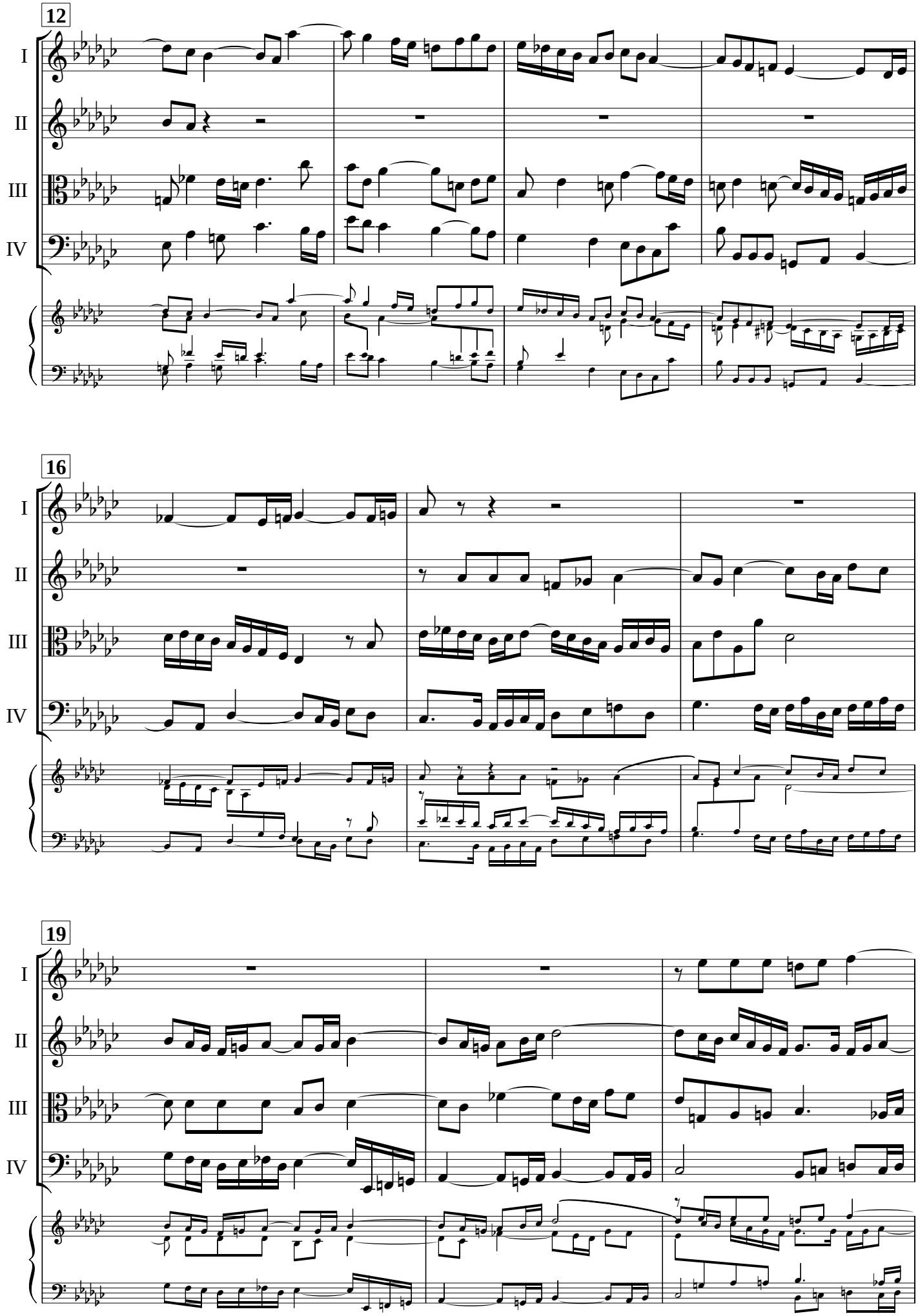

9
I
IV
11
I
IV
13
I
IV
15
I
IV

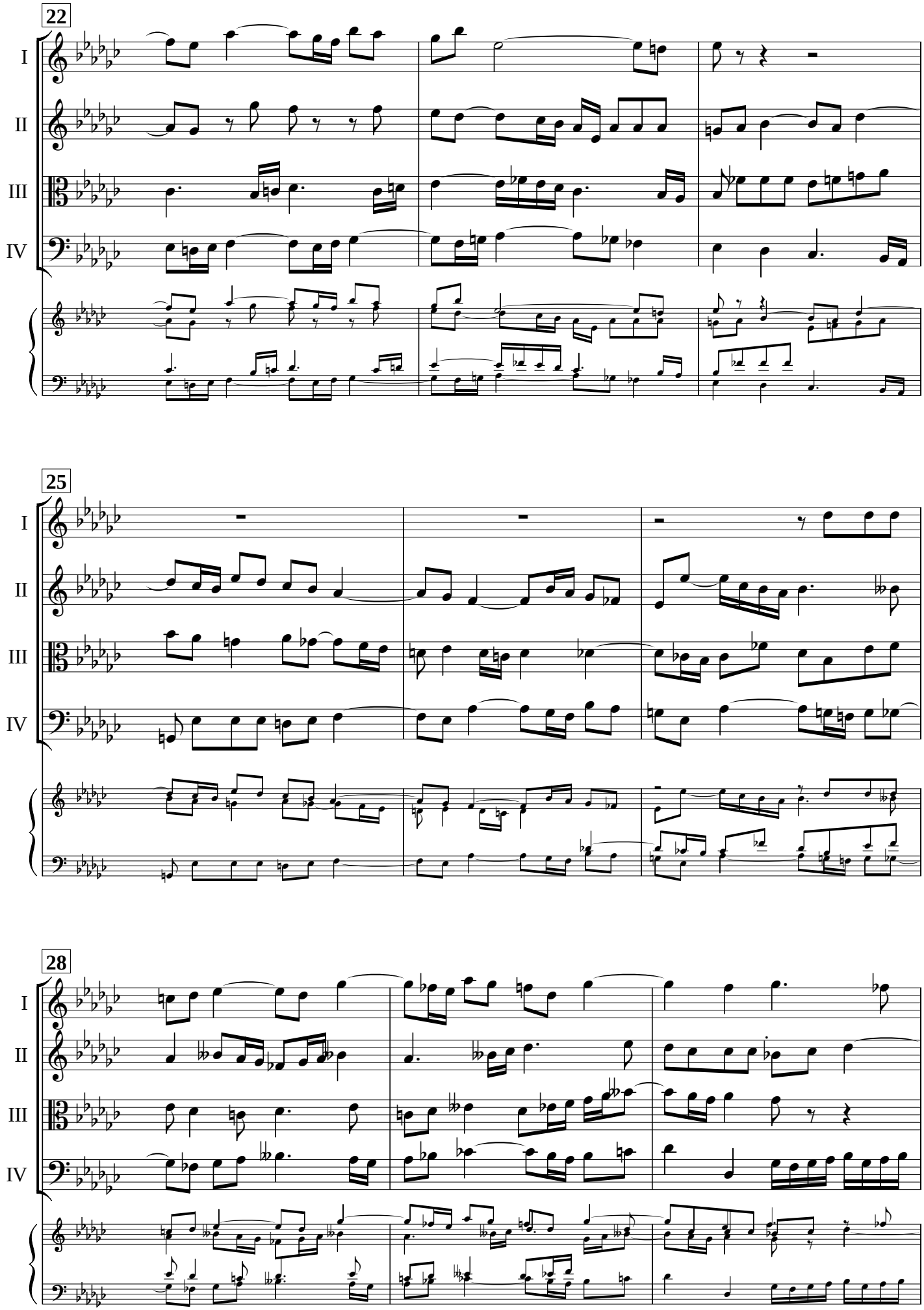

17
I
IV
19
I
IV
21
I
IV
23
I
IV
25
I
IV

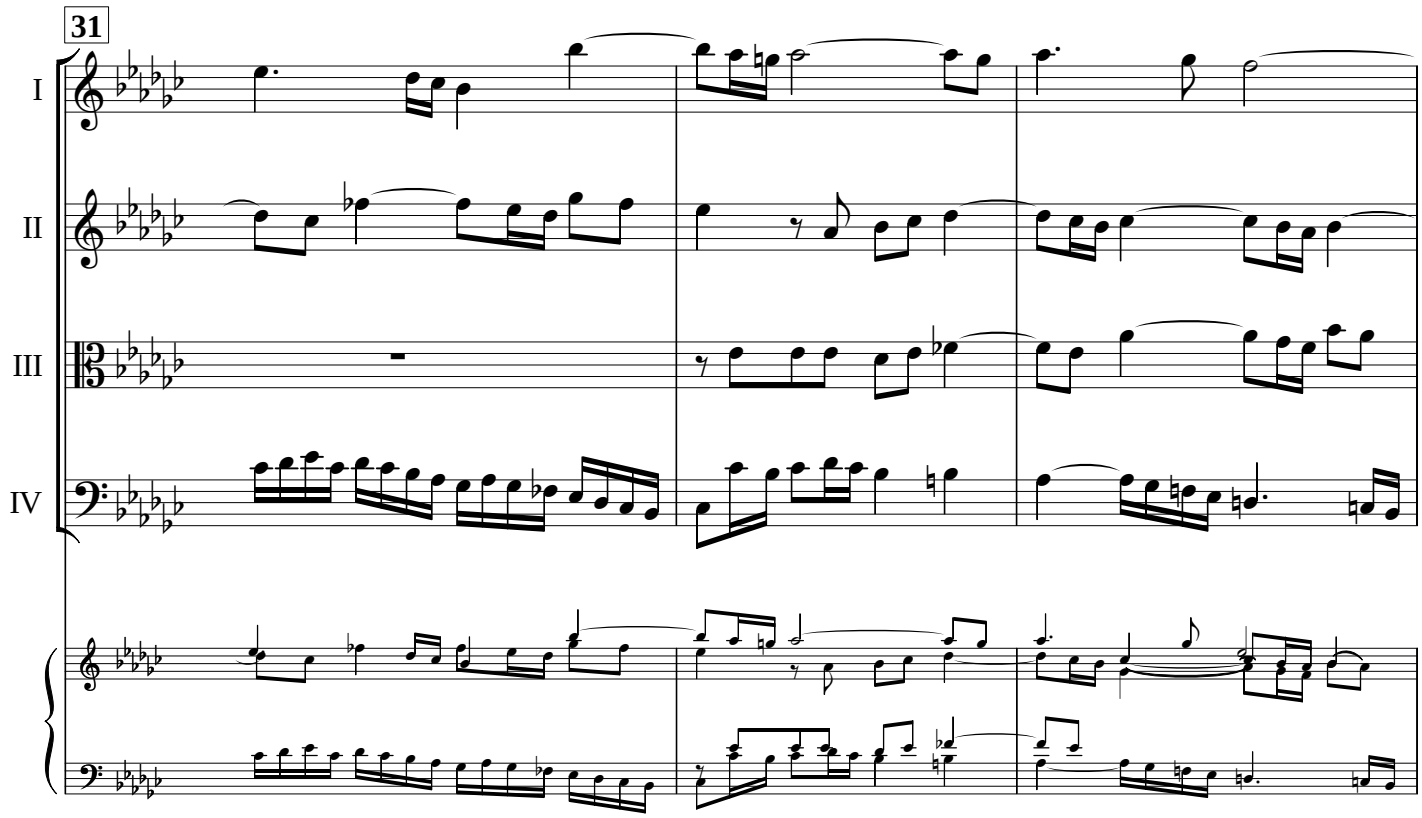

27
I
IV
29
I
IV
31
I
IV
33
I
IV
35
I
IV

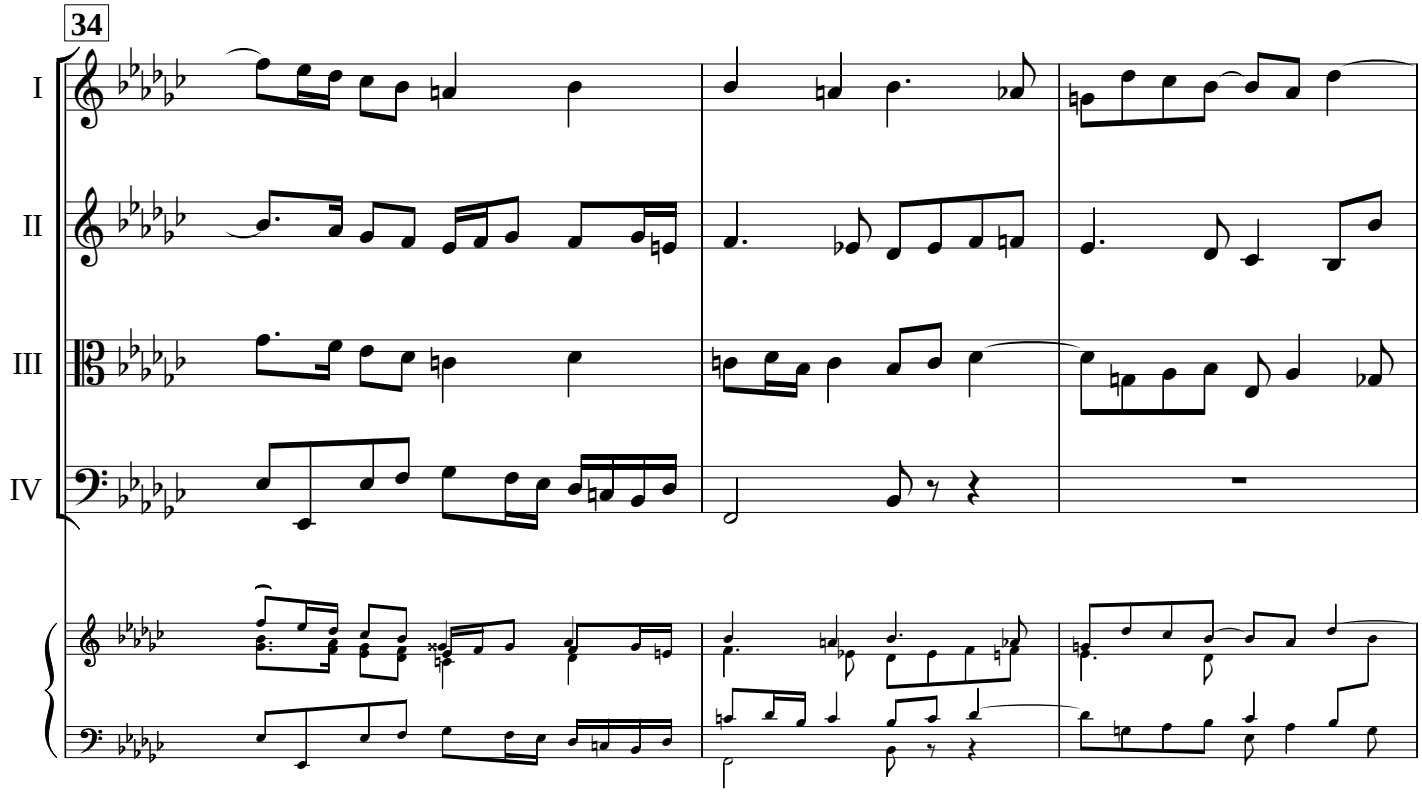
Fuga VIII dis-moll; enharm. Verwechslung nach es-moll; Transposition nach d-moll auf S. 81

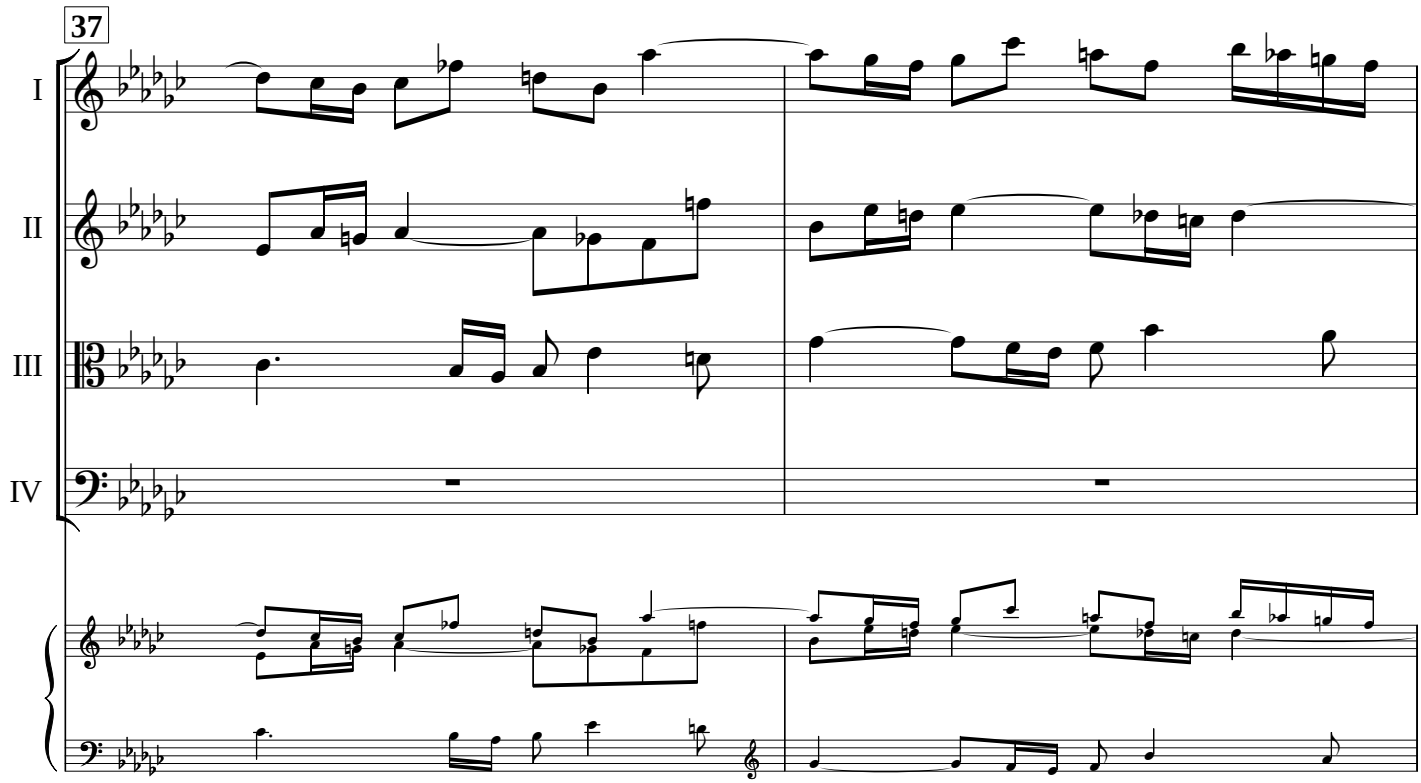


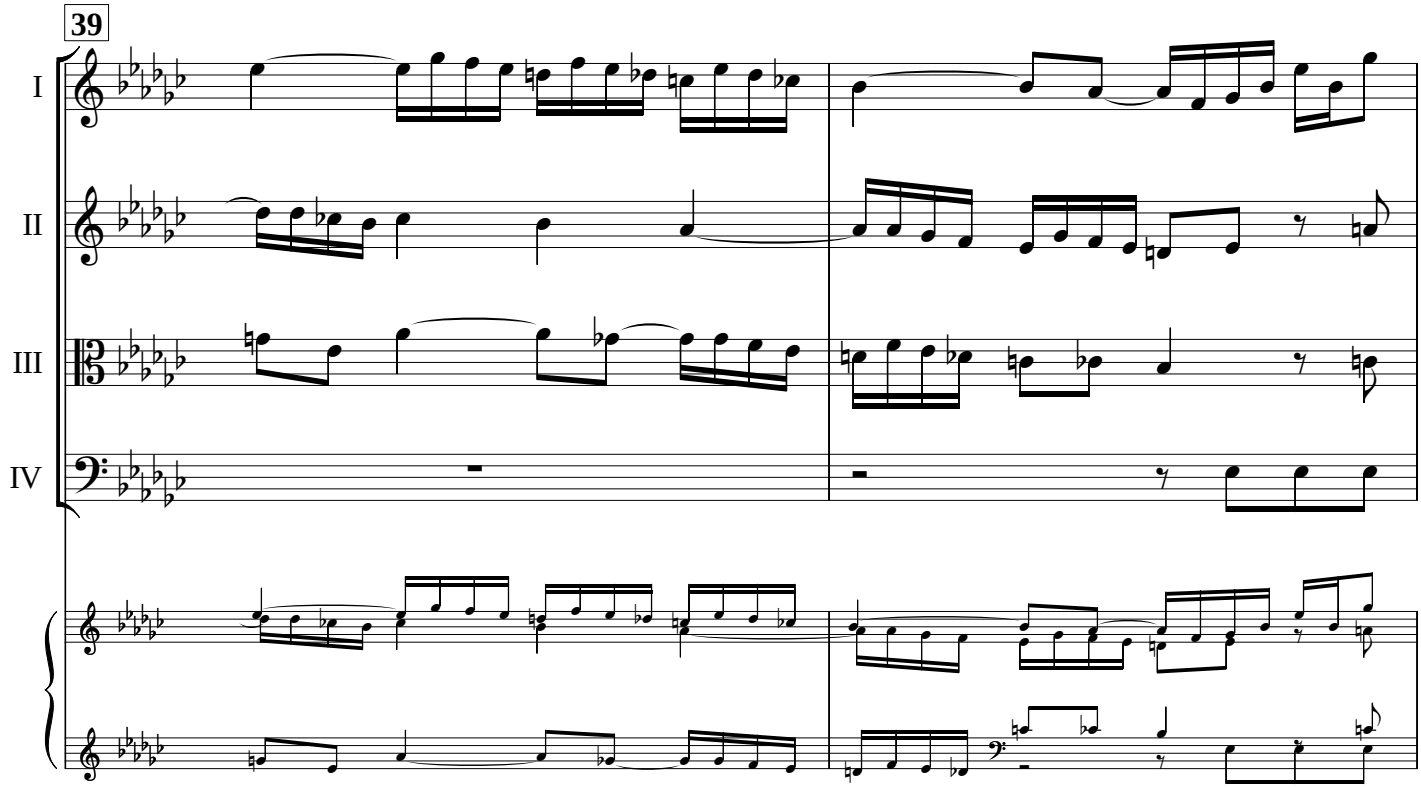

12
I
II
III
IV
16
I
II
III
IV
19
I
II
III
IV

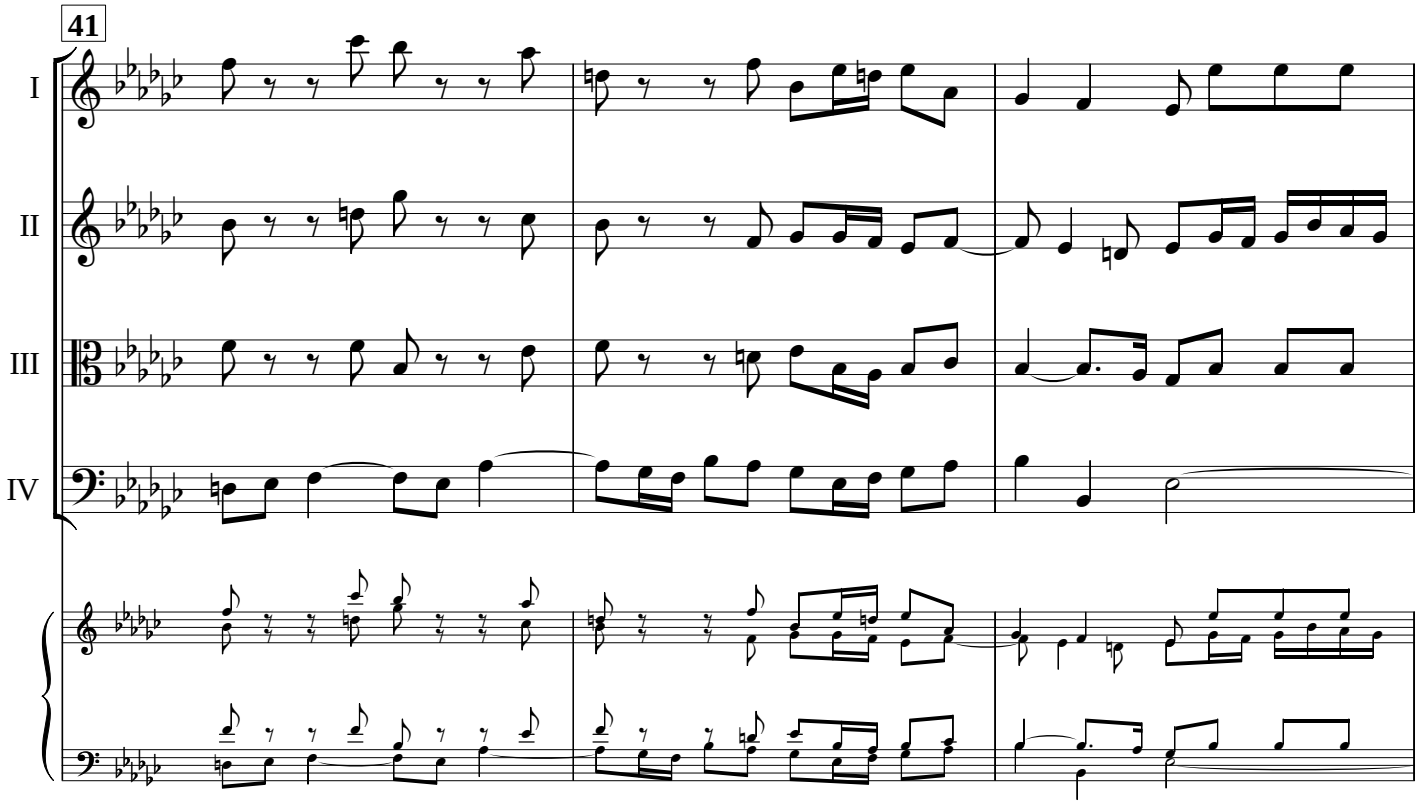

22
I
II
III
IV
25
I
II
III
IV
28
I
II
III
IV

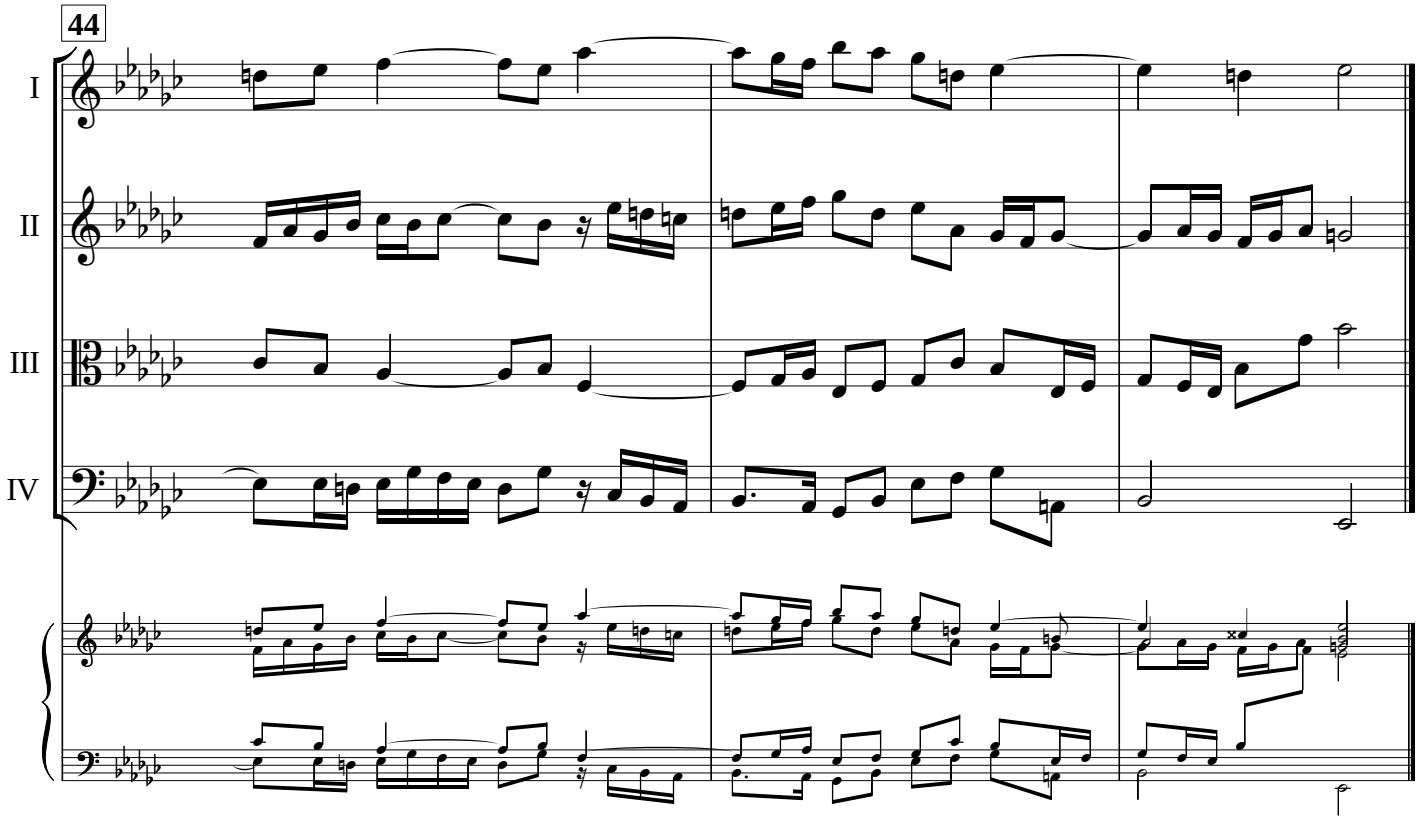

31
I
II
III
IV


34
I
II
III
IV

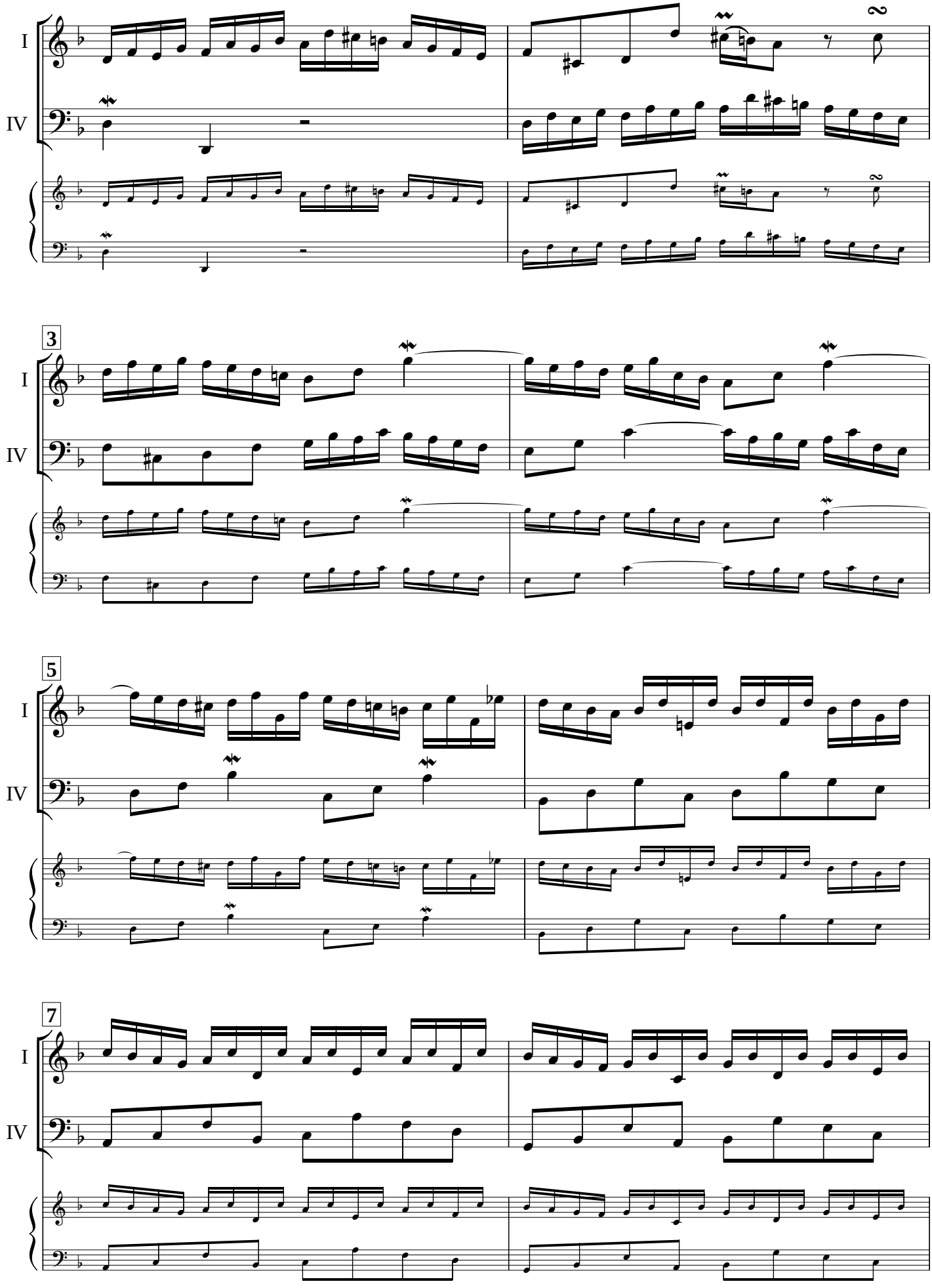

37
I
II
III
IV

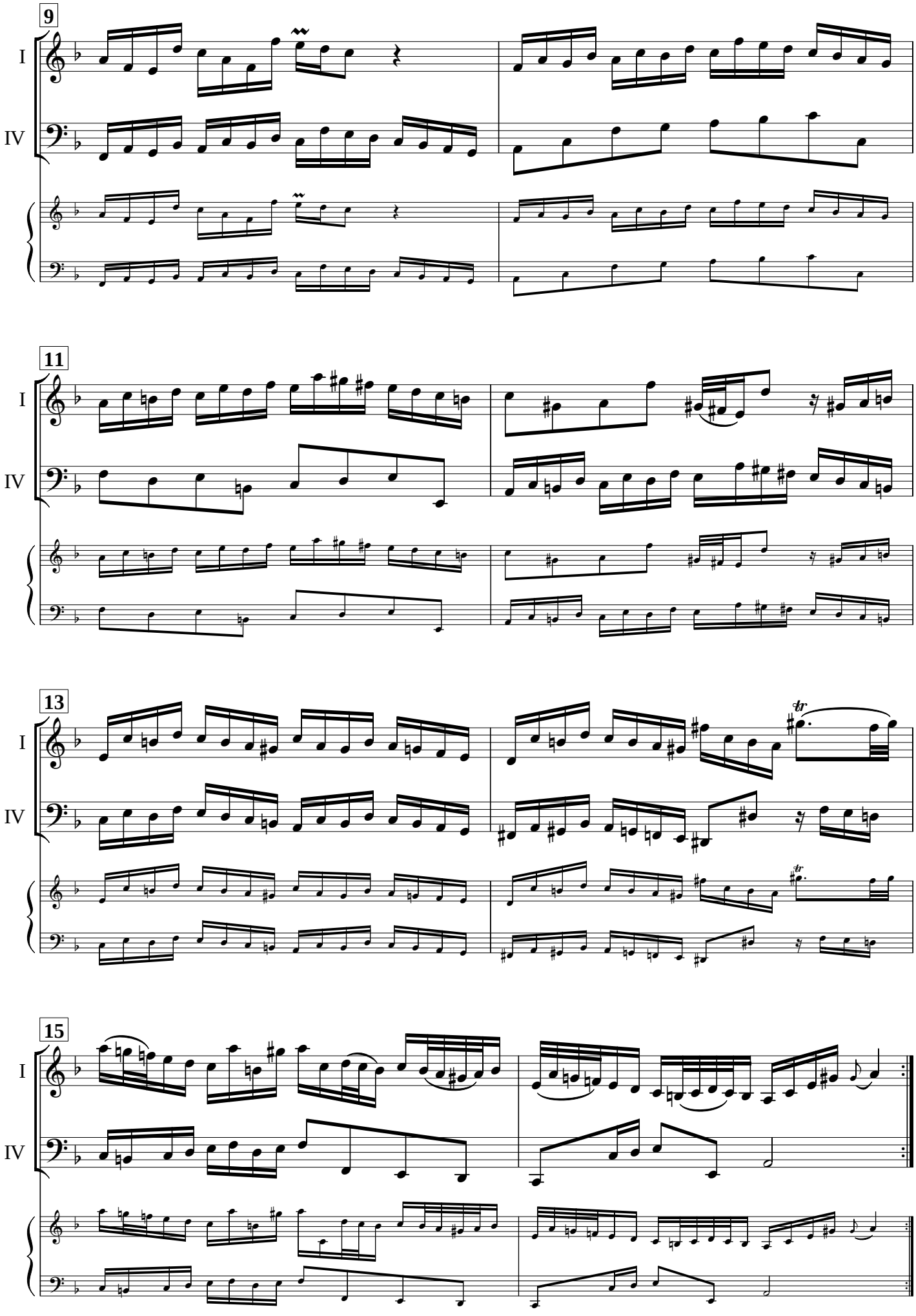

39
I
II
III
IV

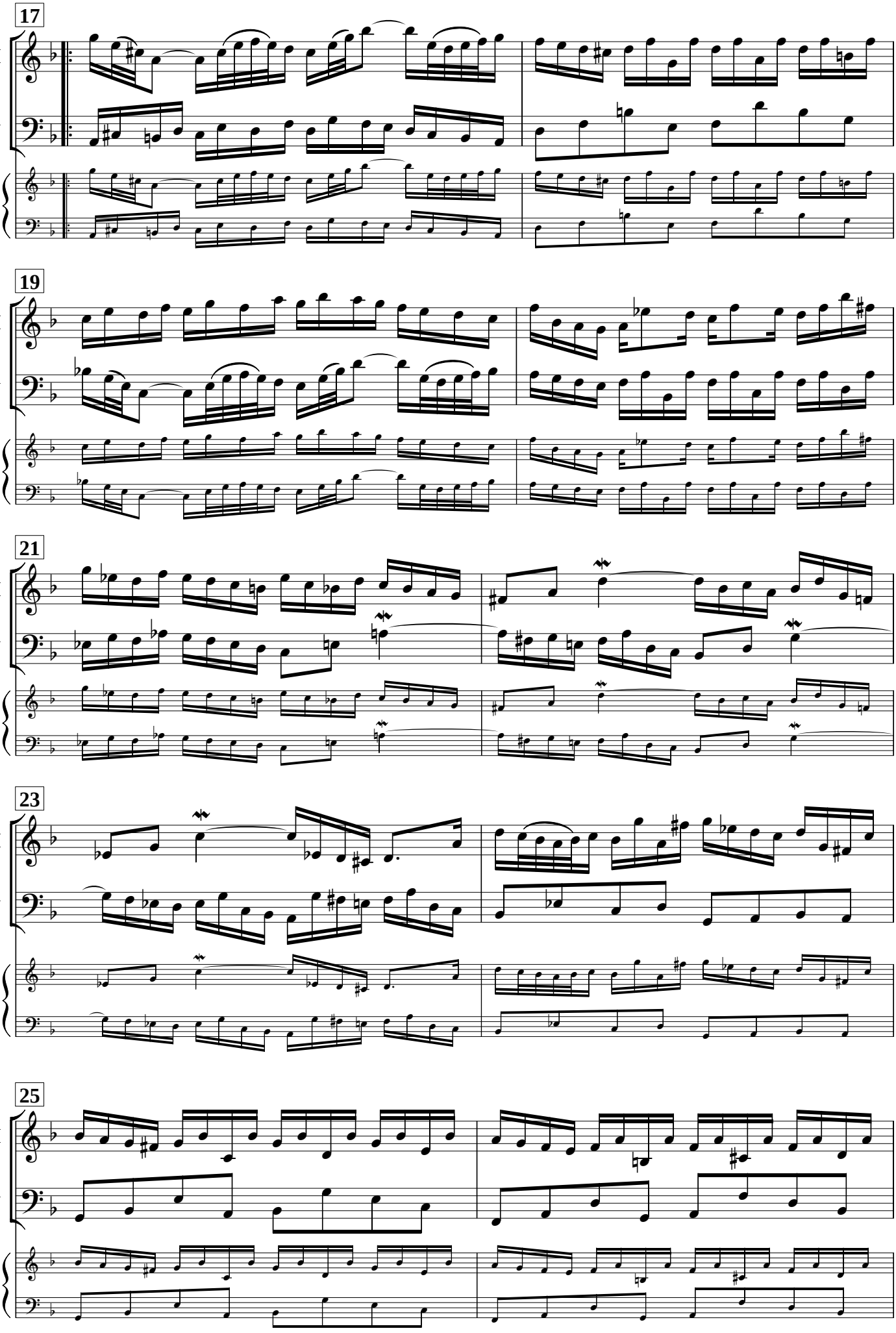

41
I
II
III
IV

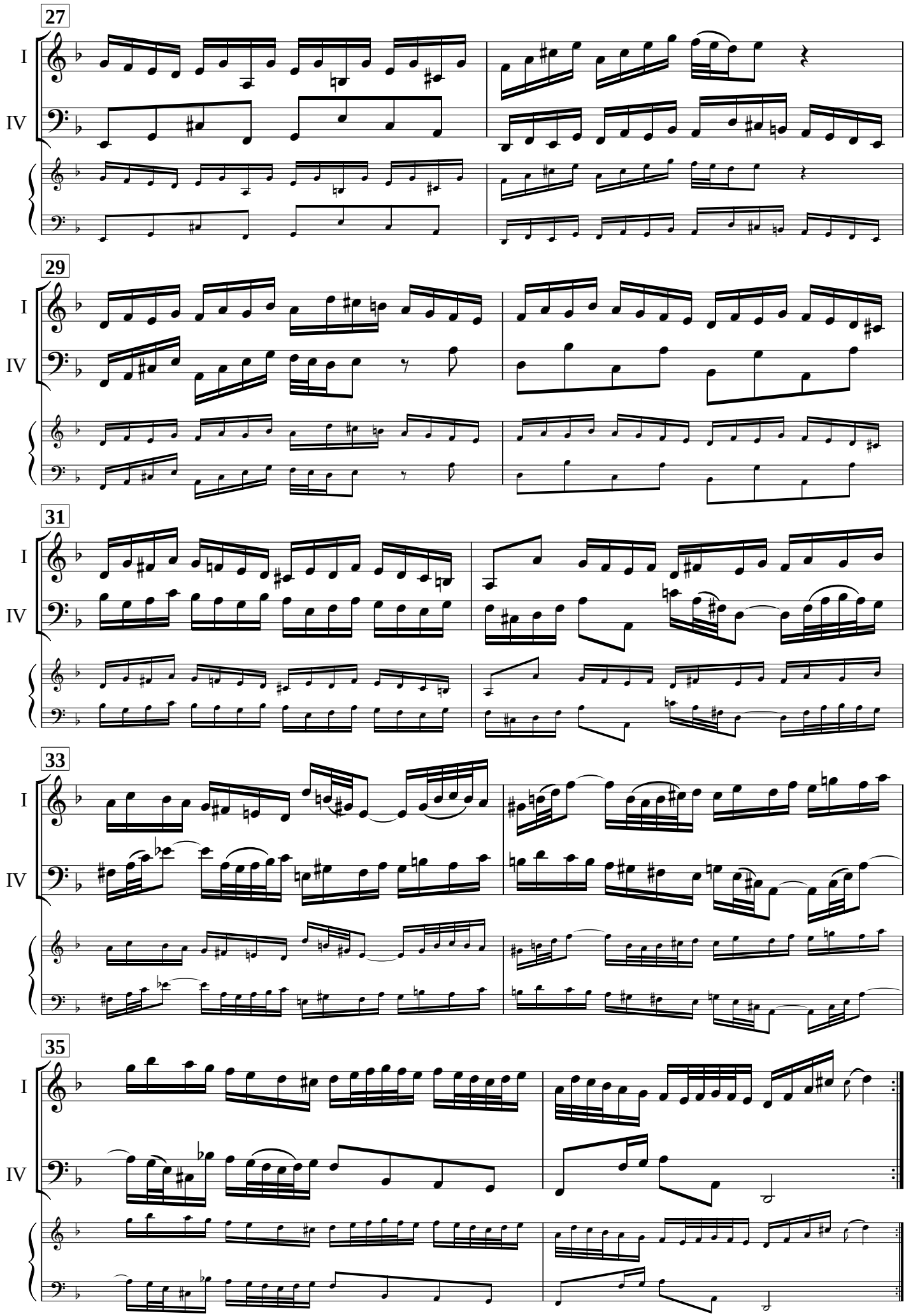

44
I
II
III
IV

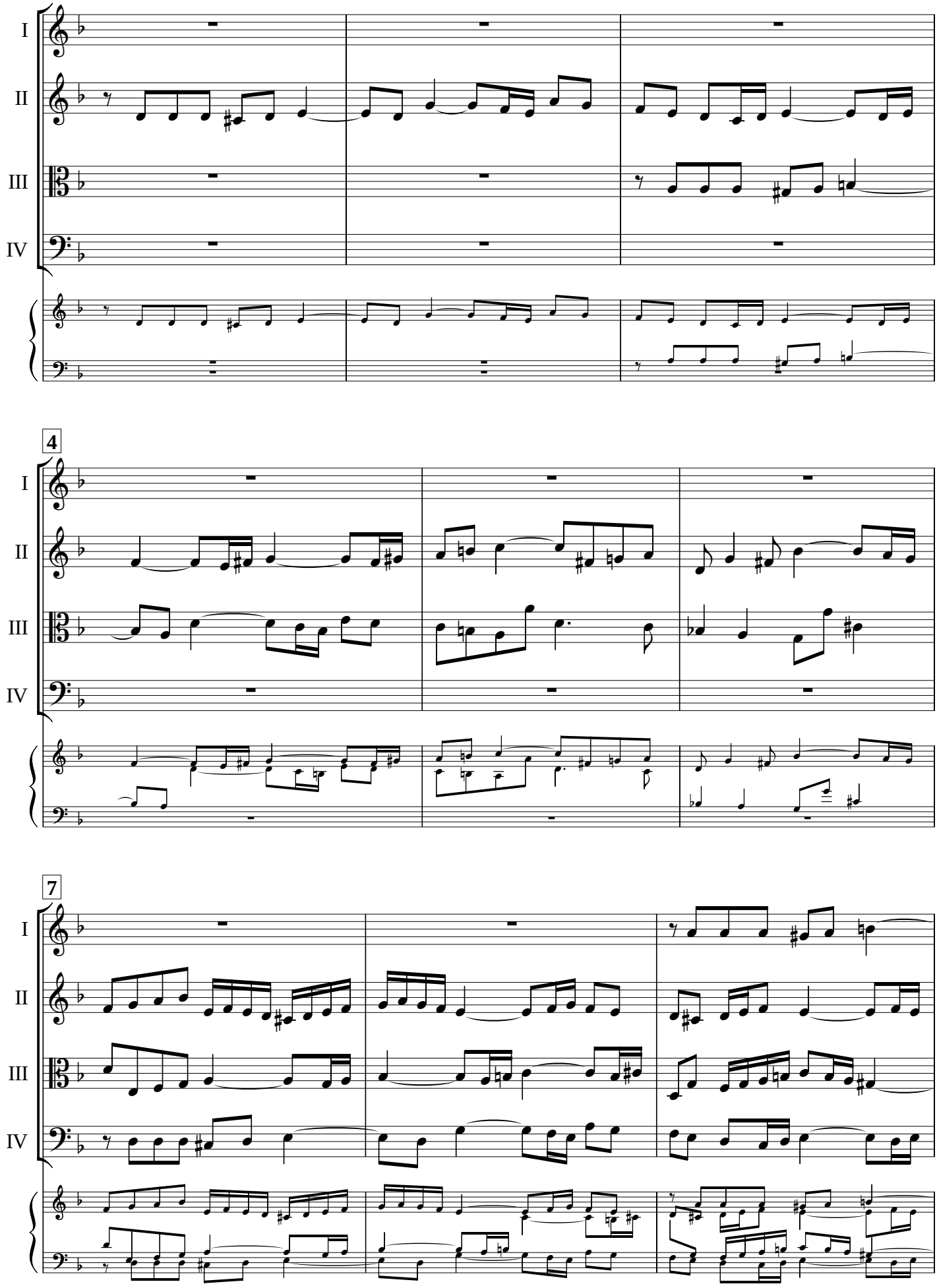
Praeludiun VIII dis-moll (S. 67) - Transposition nach d-moll

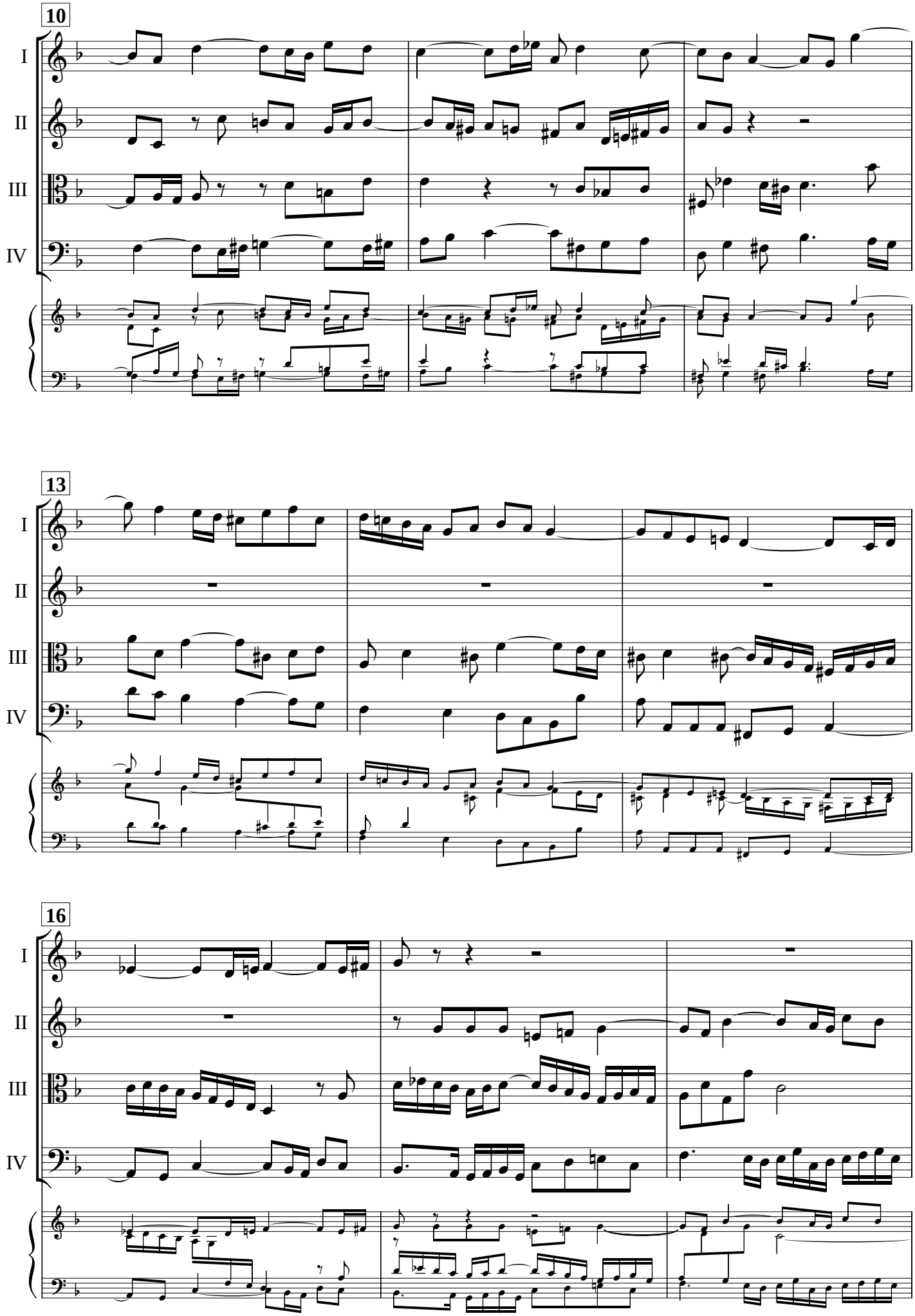


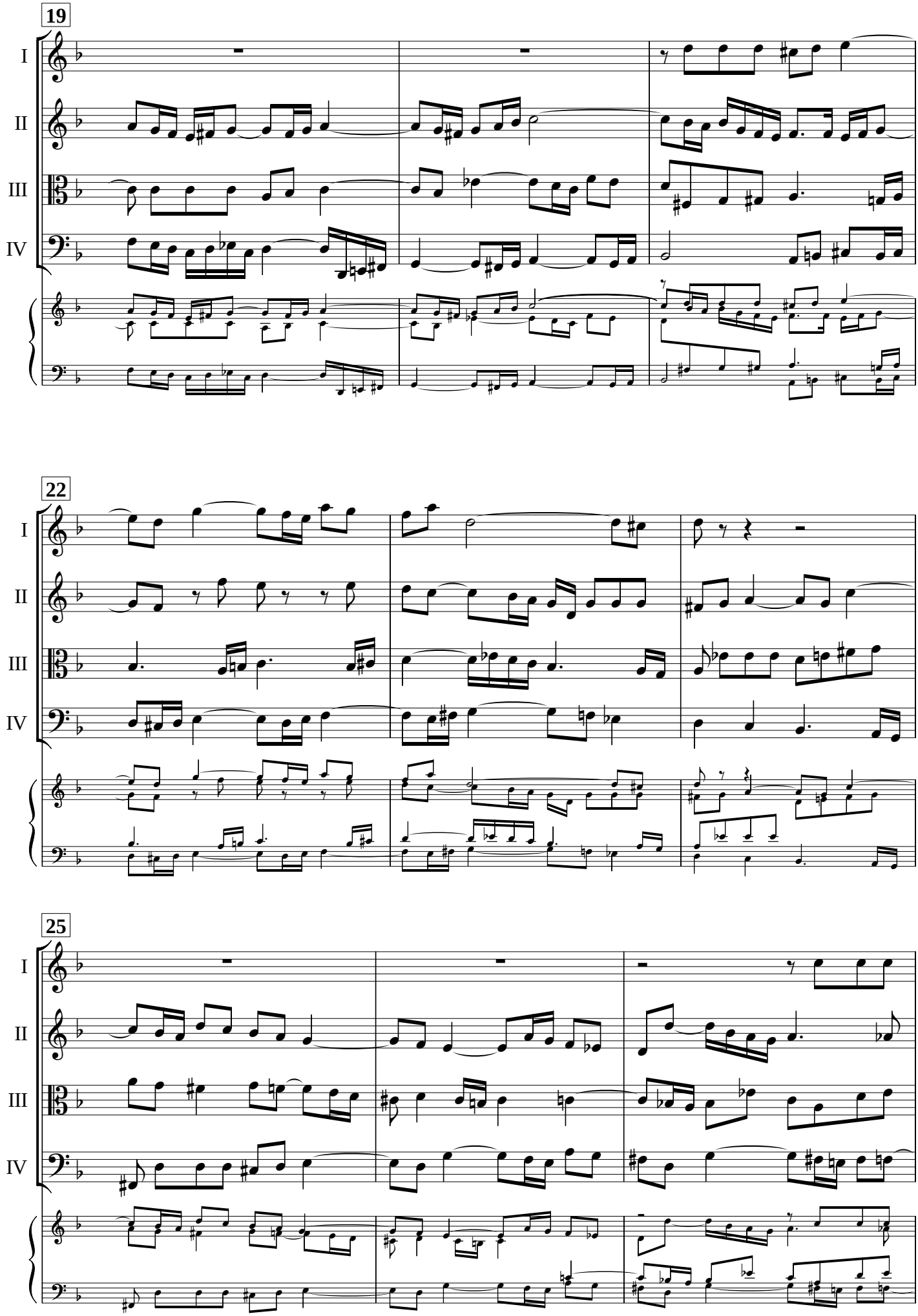

9
I
IV
11
I
IV
13
I
IV
15
I
IV

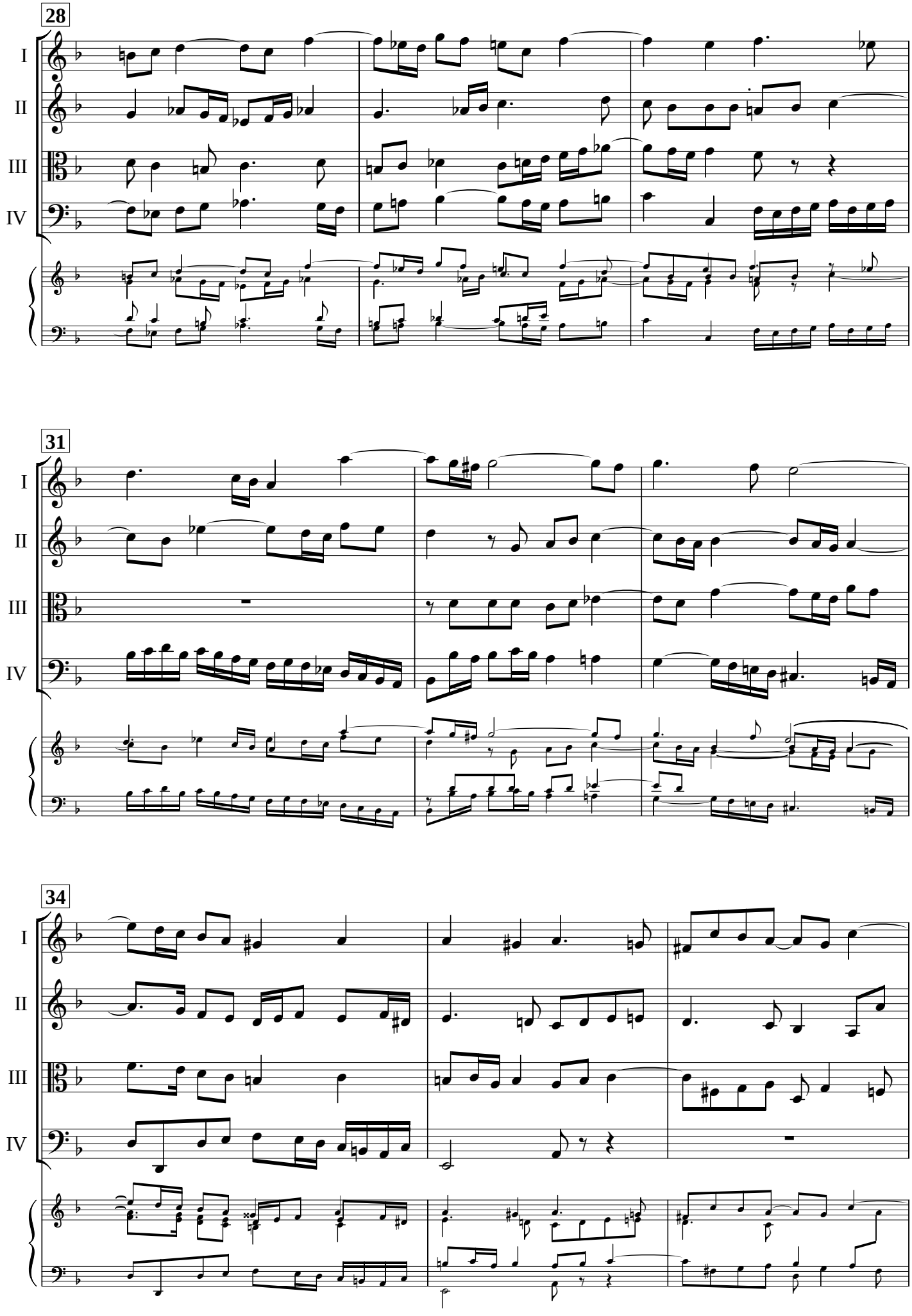

17
I
IV
19
I
IV
21
I
IV
23
I
IV
25
I
IV

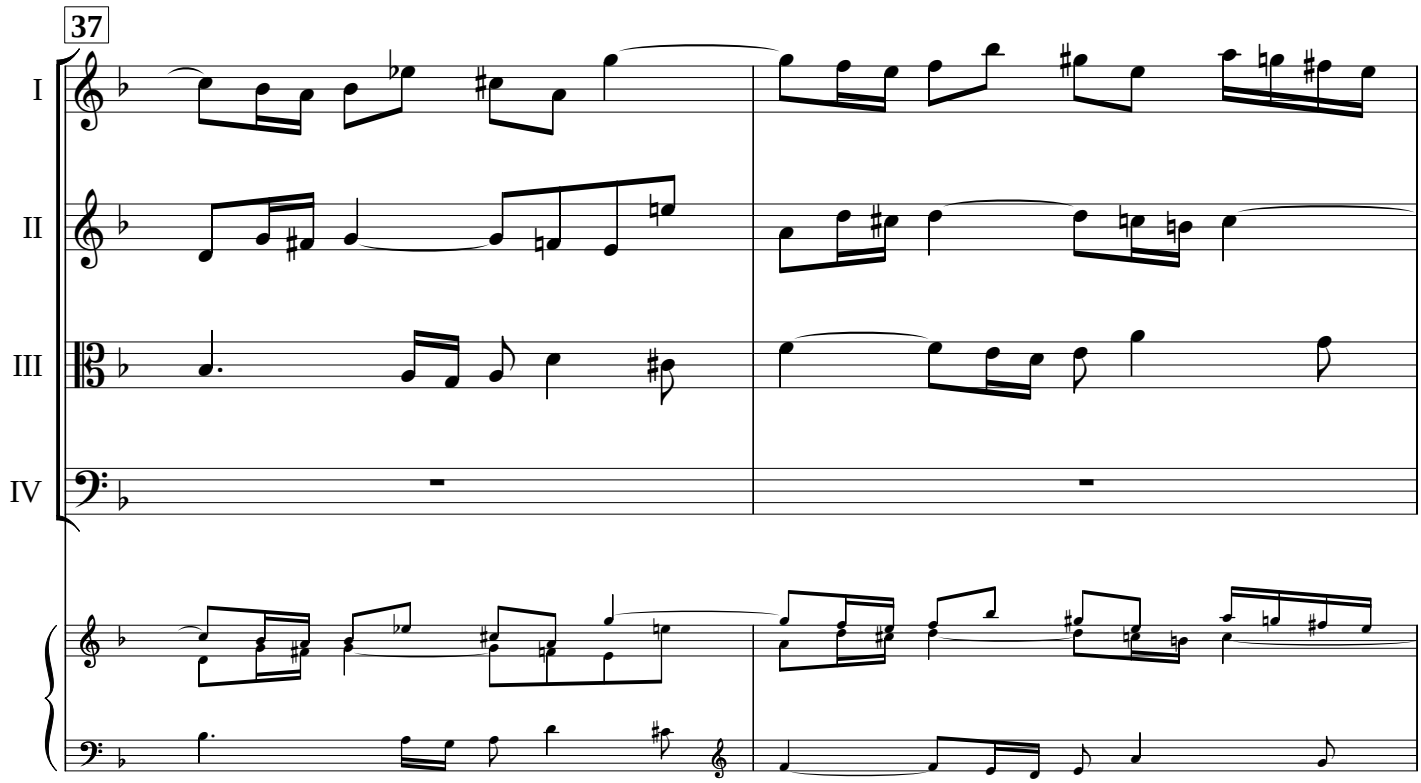

27
I
IV
29
I
IV
31
I
IV
33
I
IV
35
I
IV

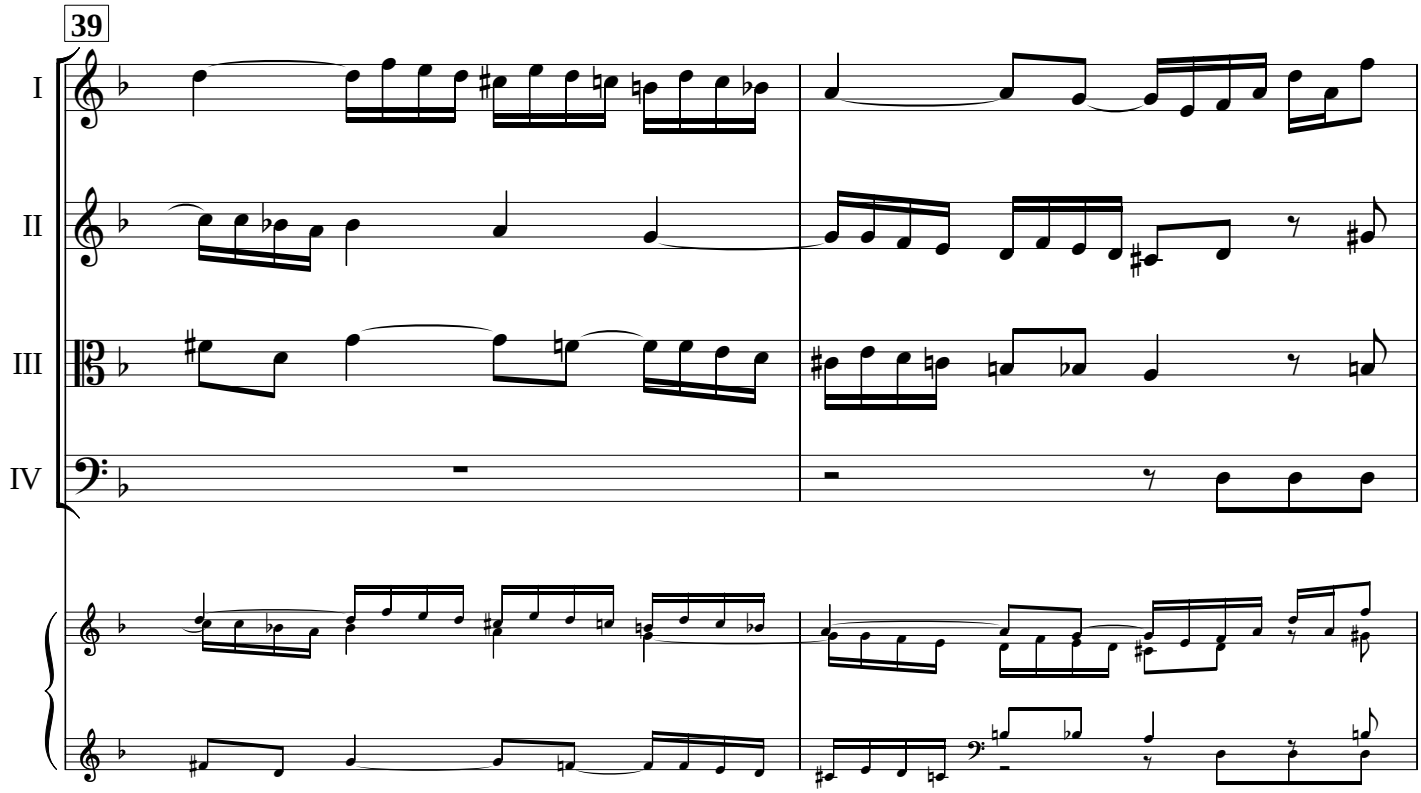

I
II
III
IV
4
I
II
III
IV
7
I
II
III
IV

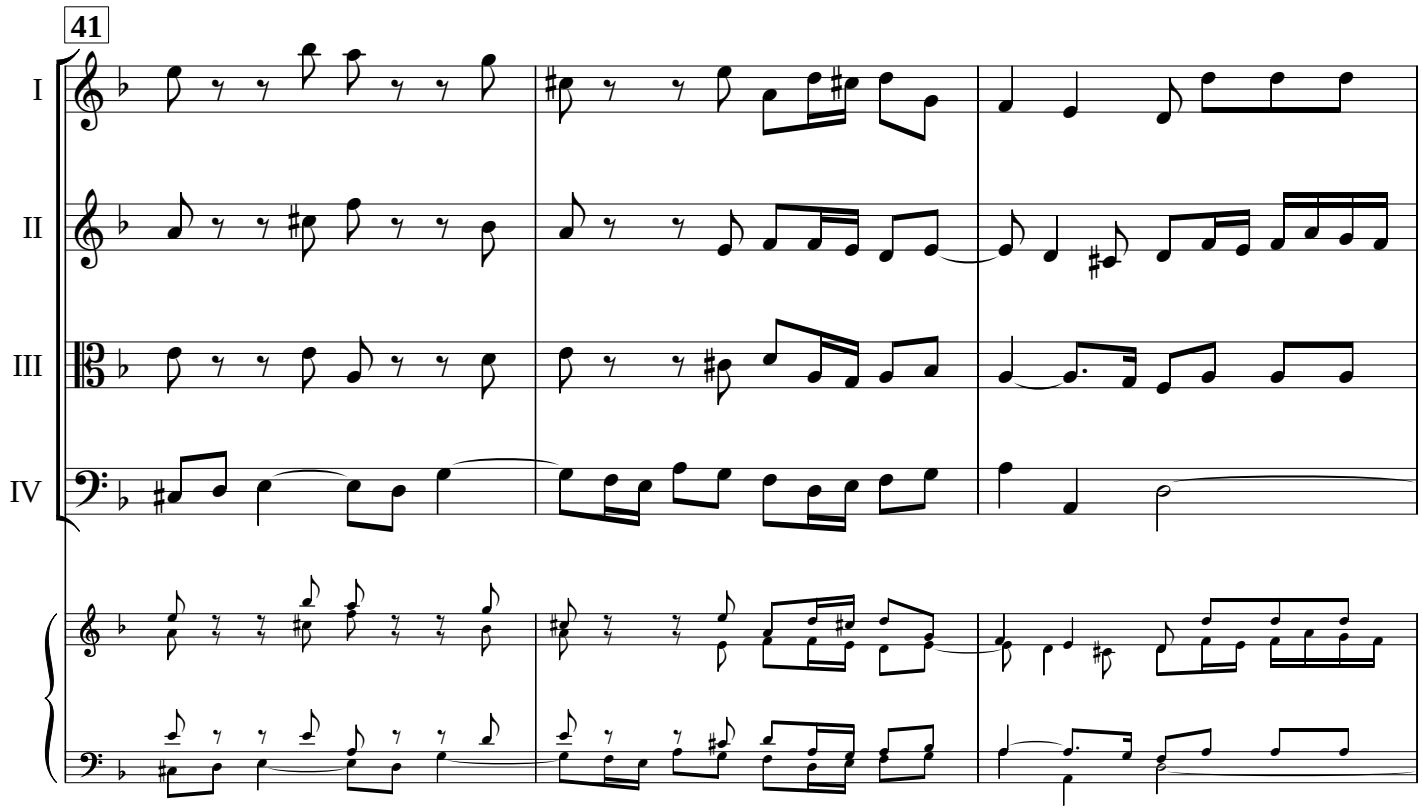

10
I
II
III
IV
13
I
II
III
IV
16
I
II
III
IV

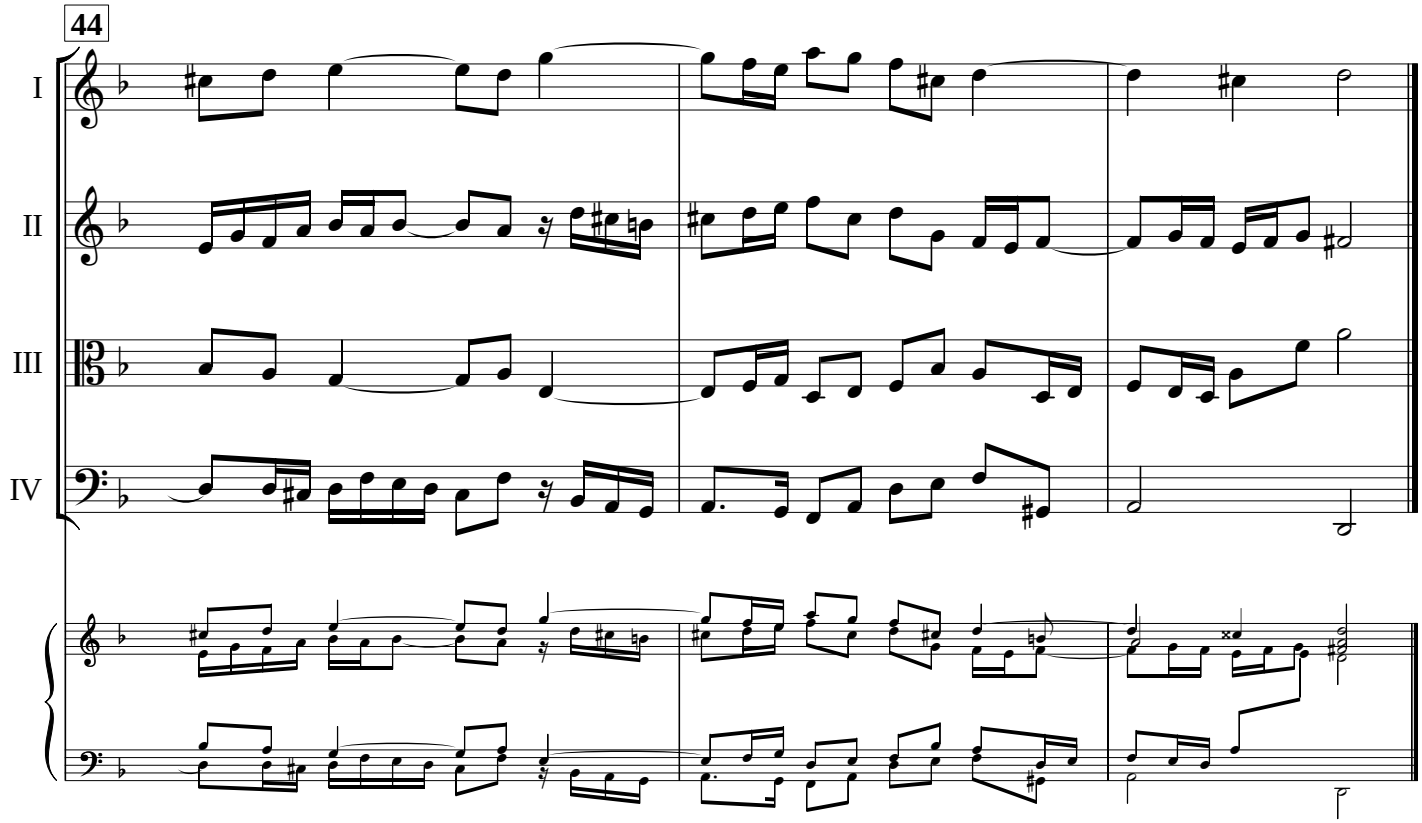

19
I
II
III
IV
22
I
II
III
IV
25
I
II
III
IV

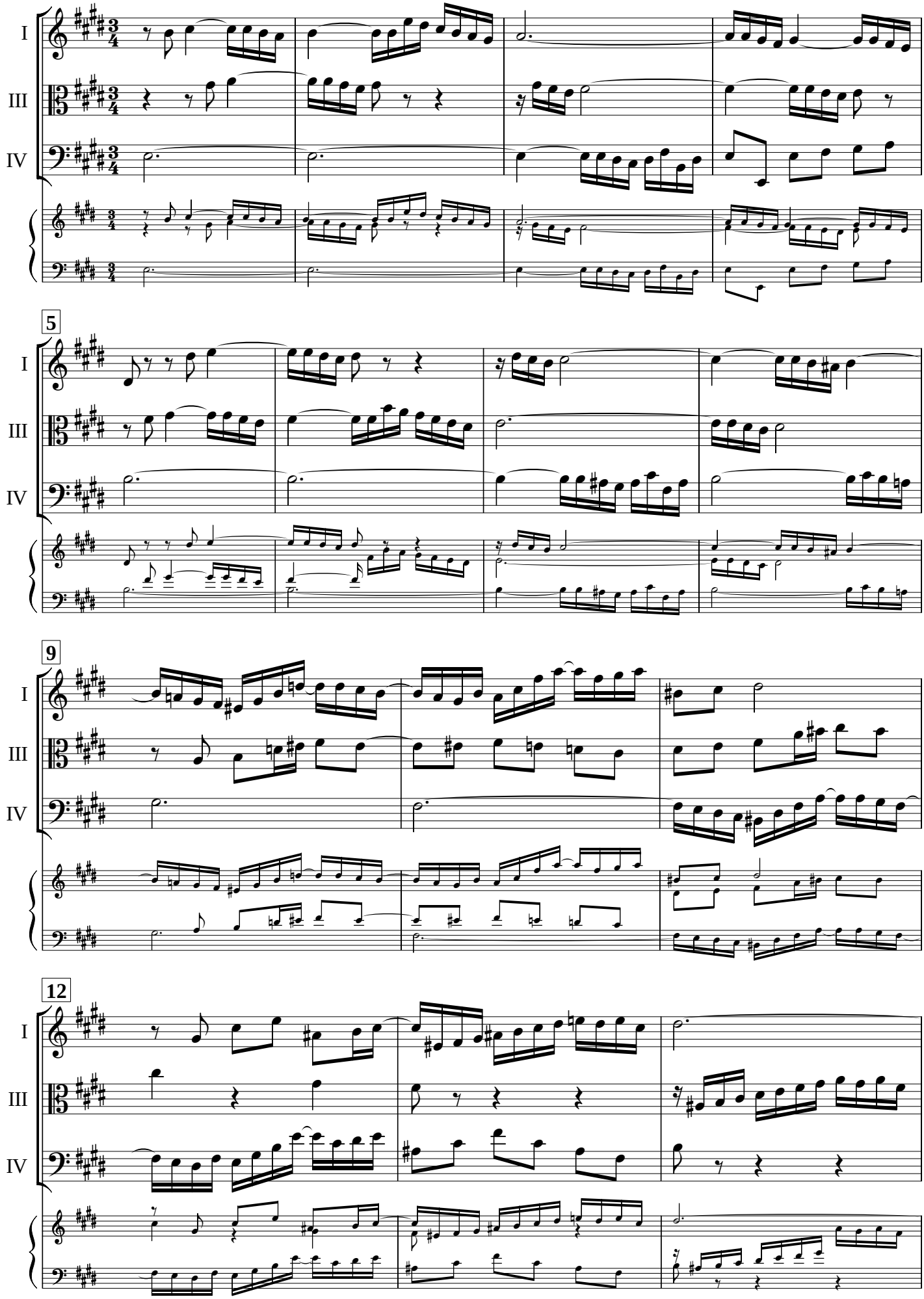

28
I
II
III
IV
31
I
II
III
IV
34
I
II
III
IV

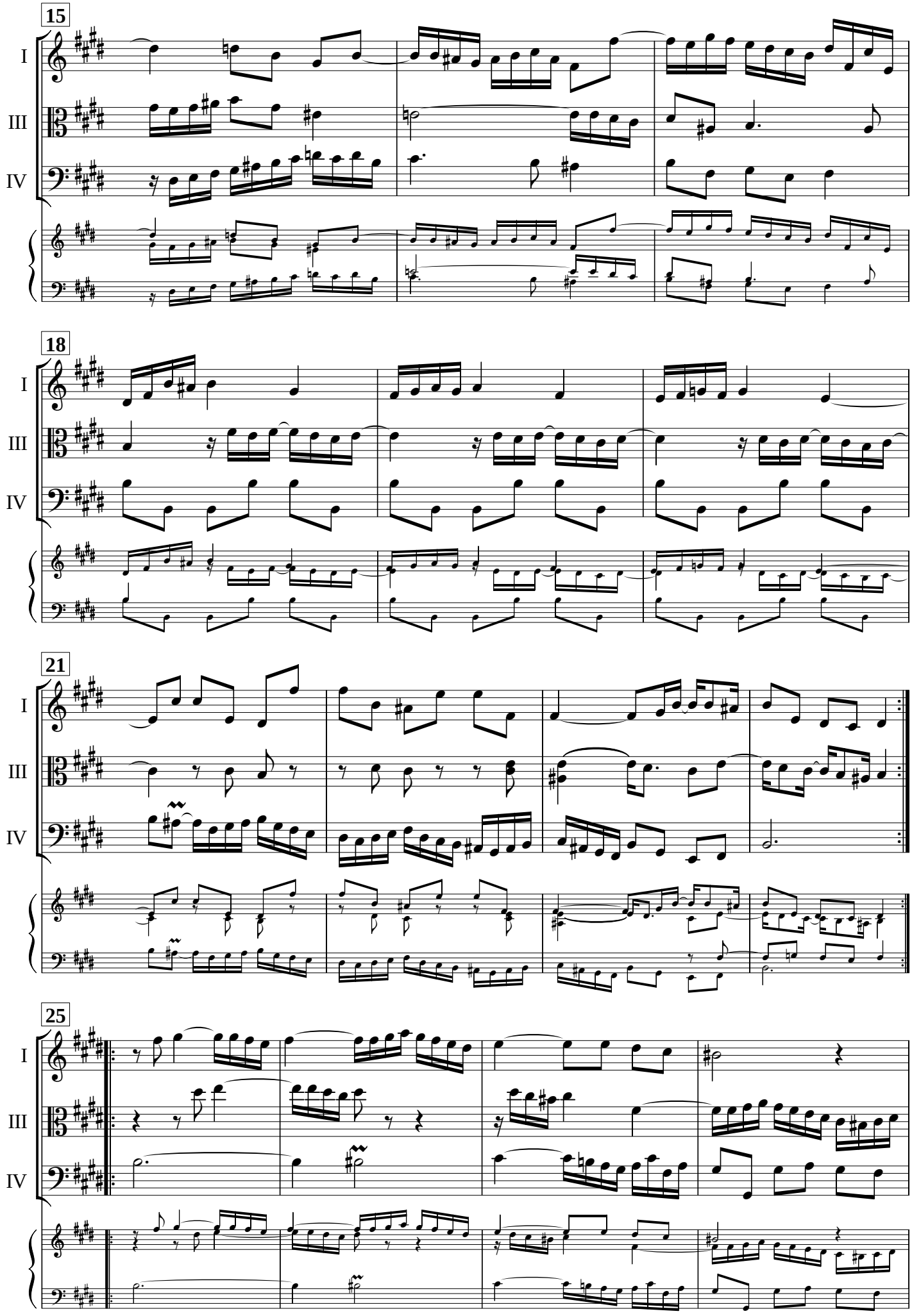

37
I
II
III
IV

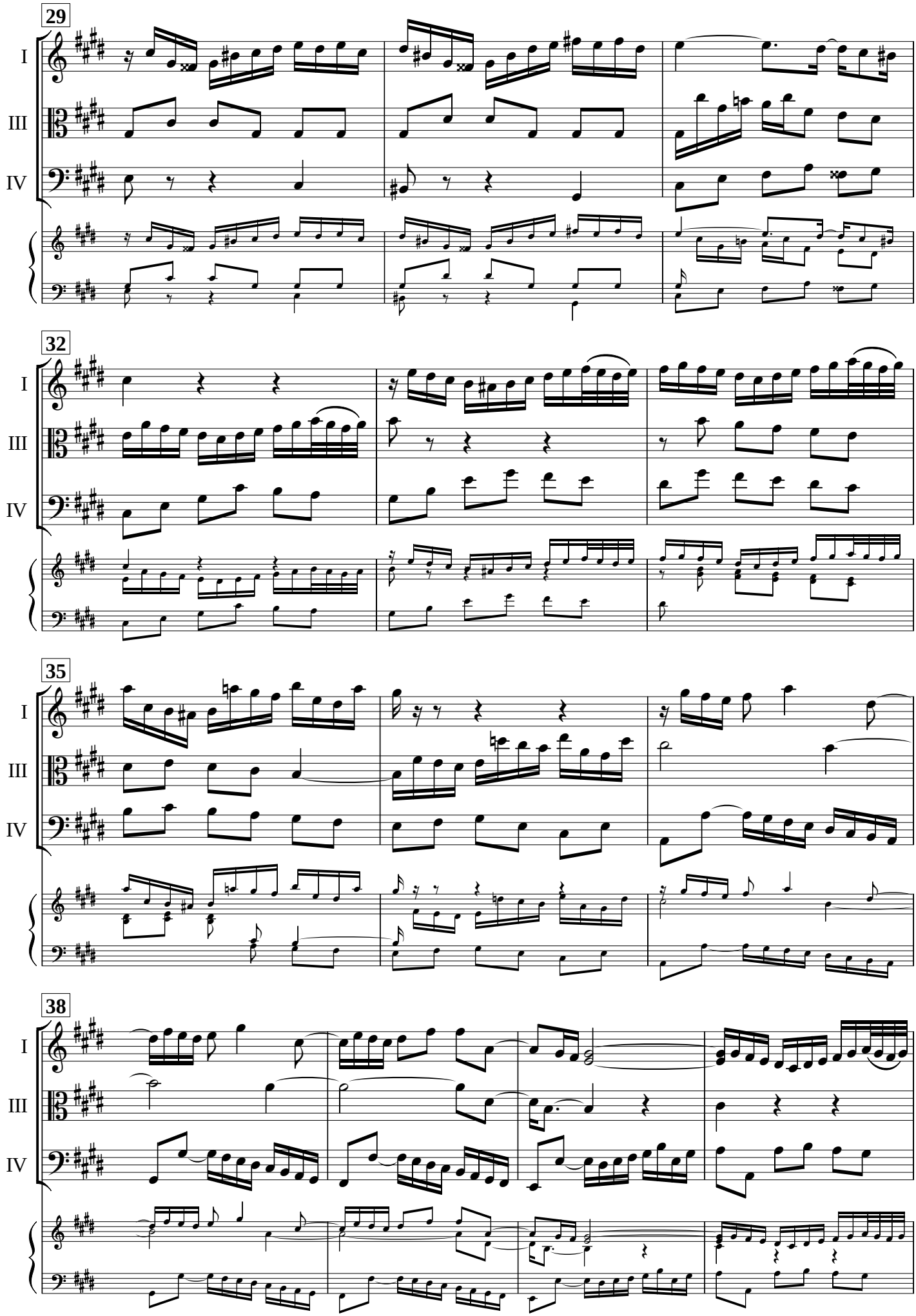

39
I
II
III
IV

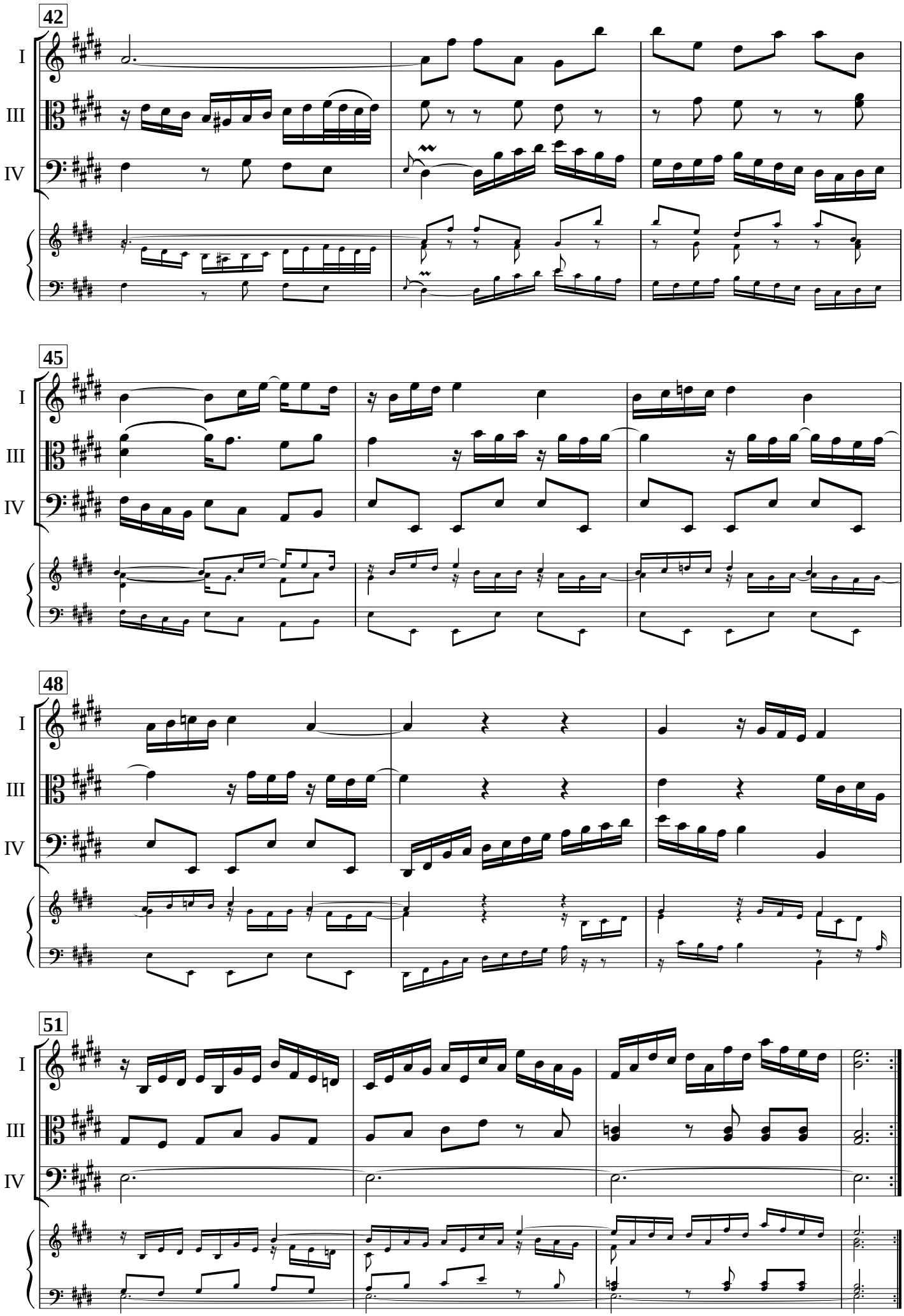

41
I
II
III
IV


44
I
II
III
IV

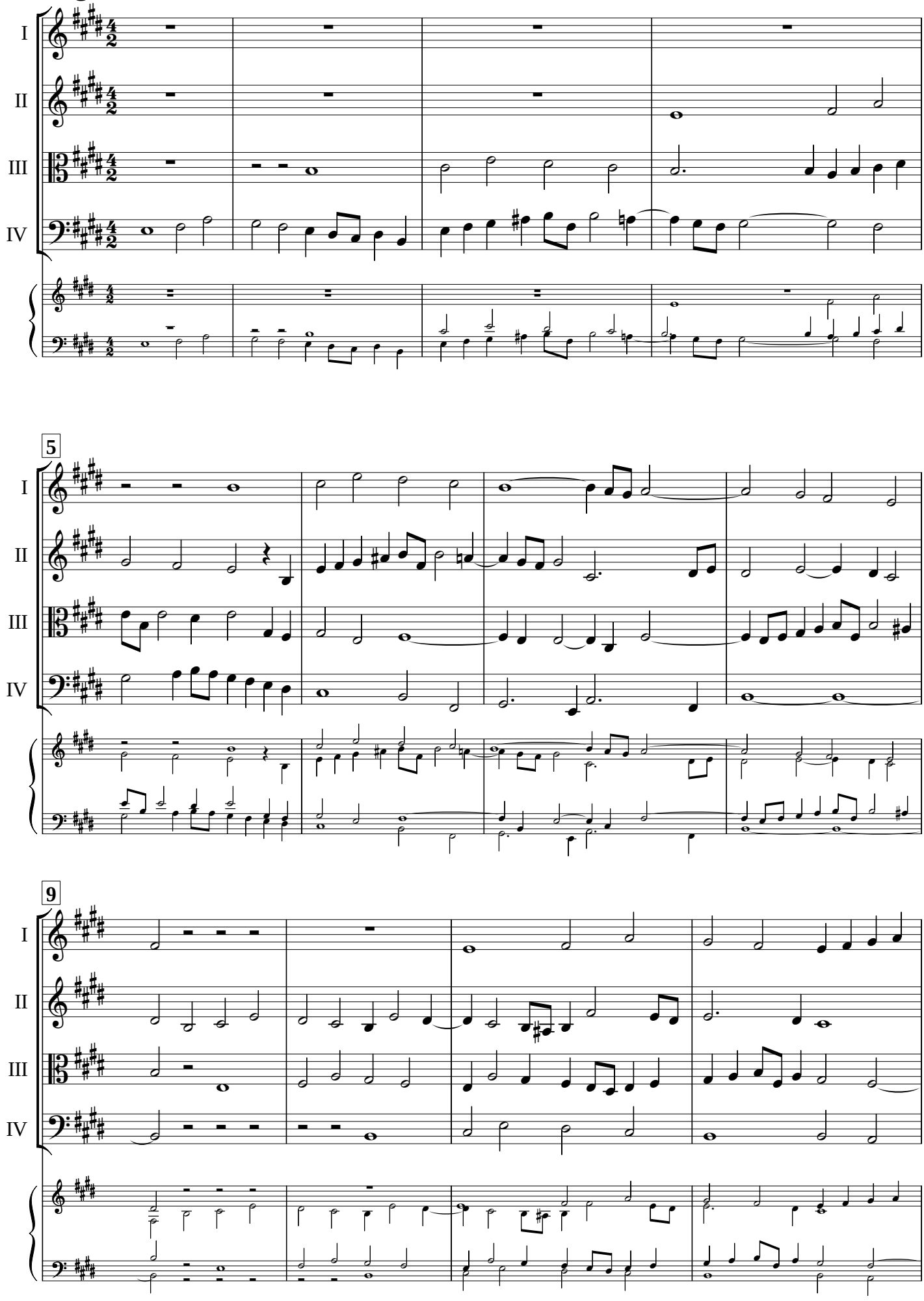

I
III
IV
5
I
III
IV
9
I
III
IV
12
I
III
IV

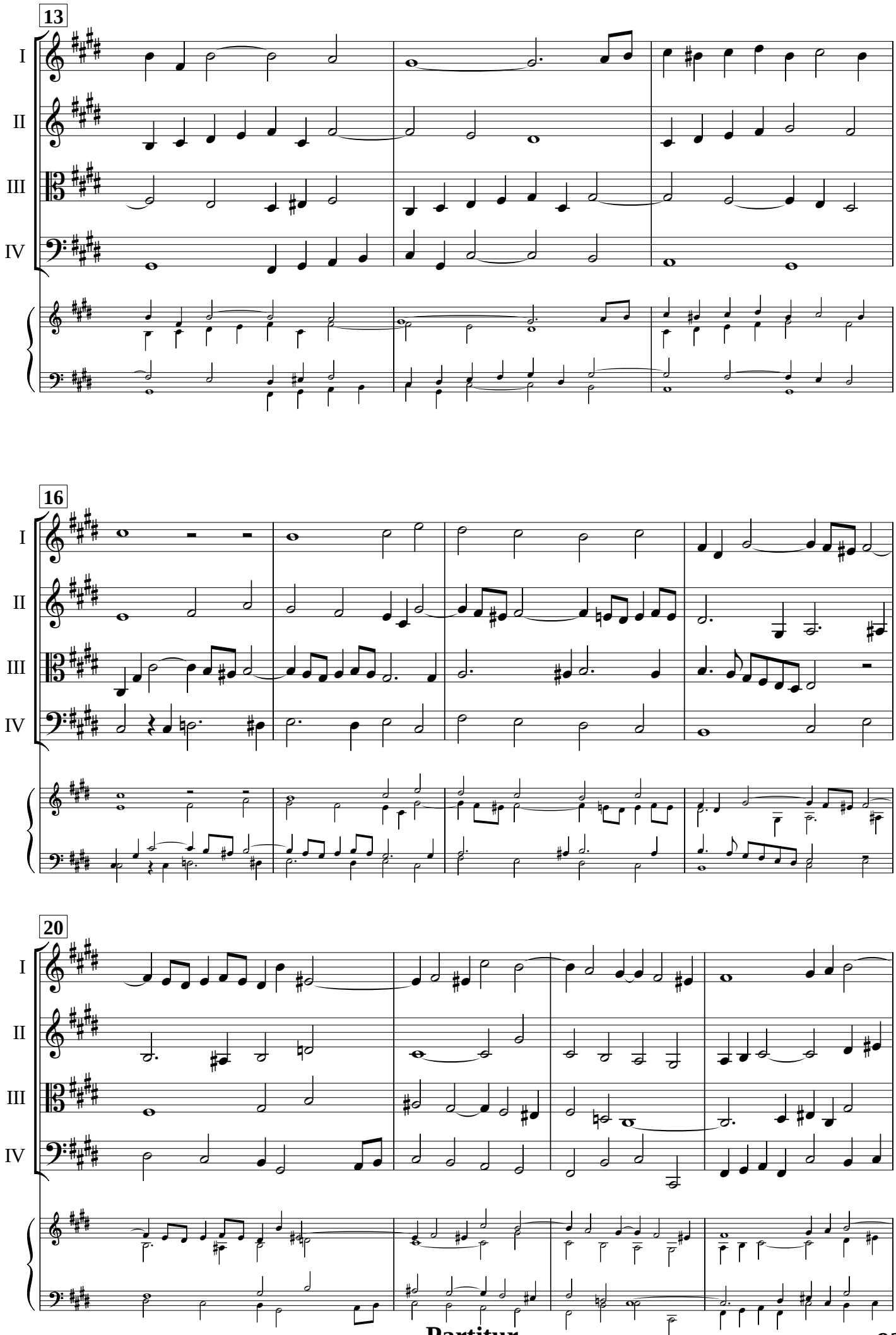

15
I
III
IV
18
I
III
IV
21
I
III
IV
25
I
III
IV

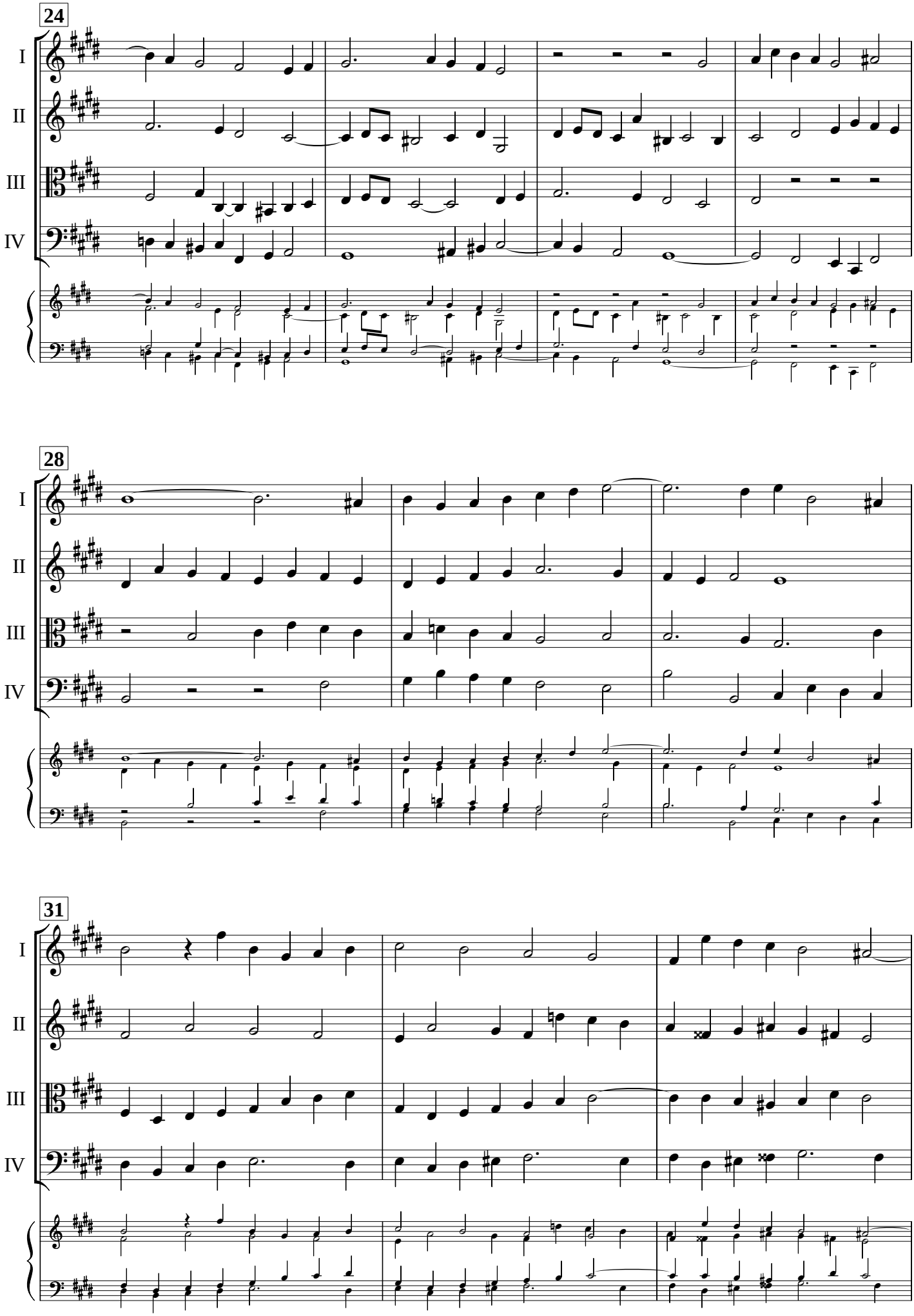

29
I
III
IV
32
I
III
IV
35
I
III
IV
38
I
III
IV

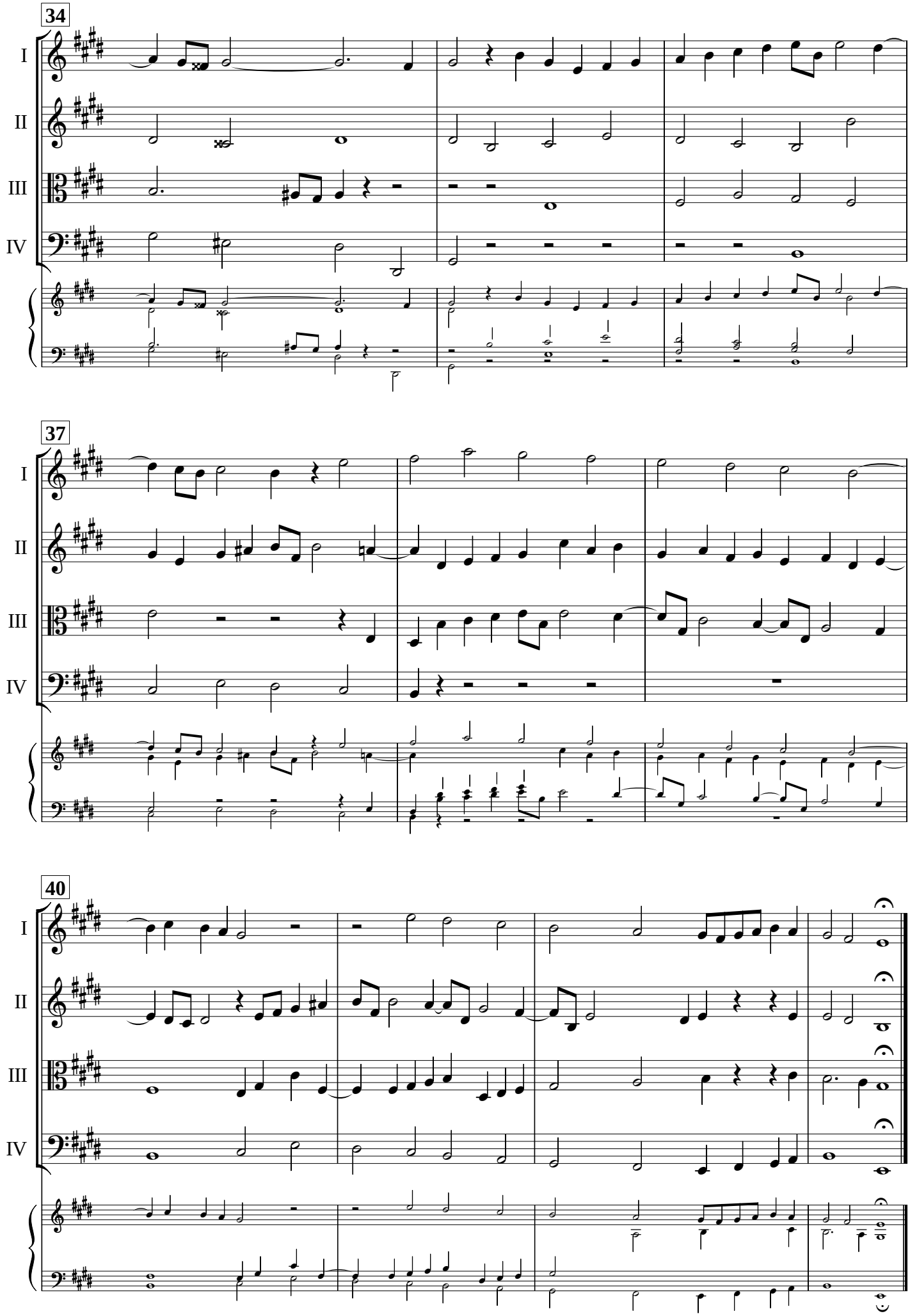

42
I
III
IV
45
I
III
IV
48
I
III
IV
51
I
III
IV

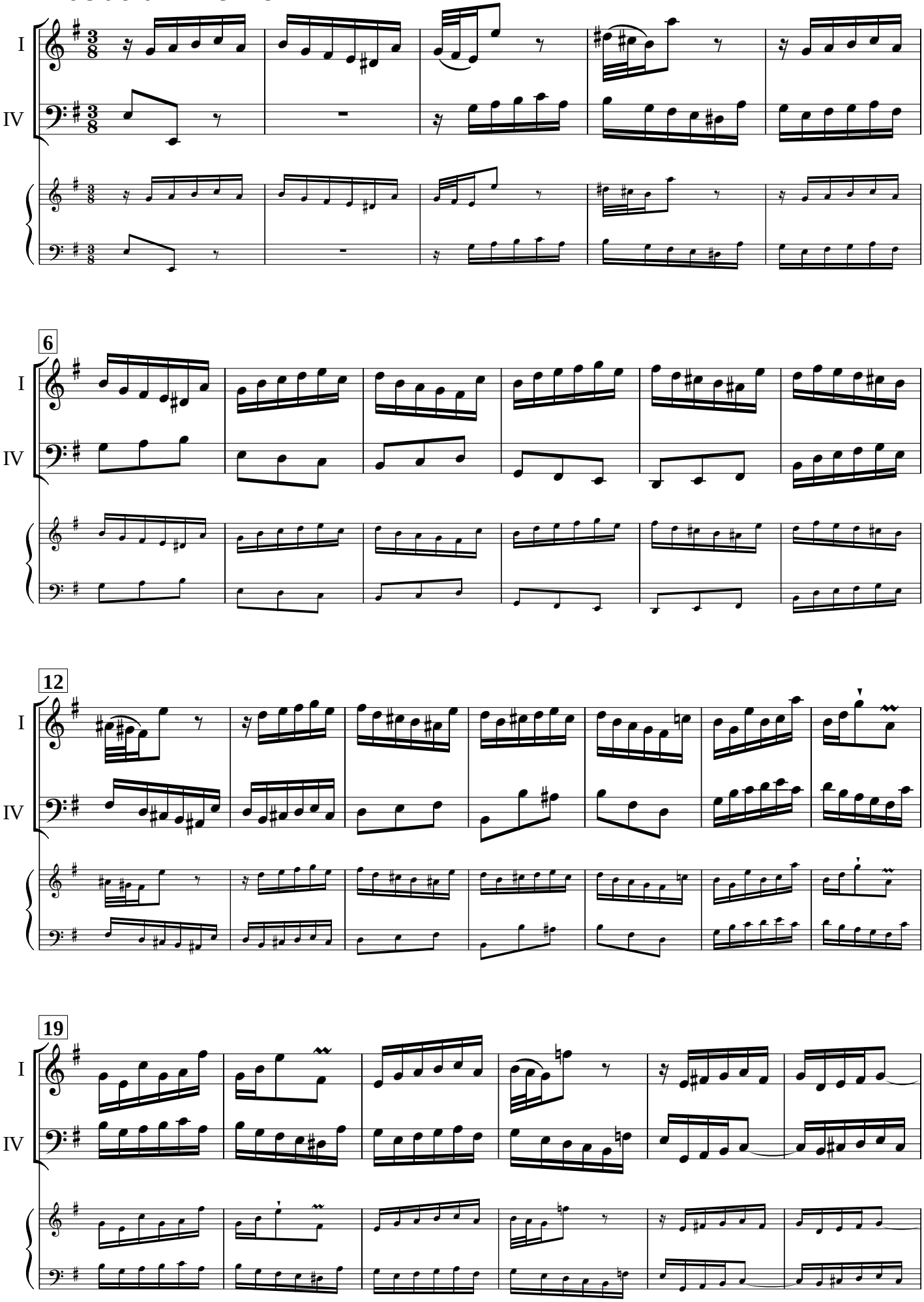
Fuga IX E-dur

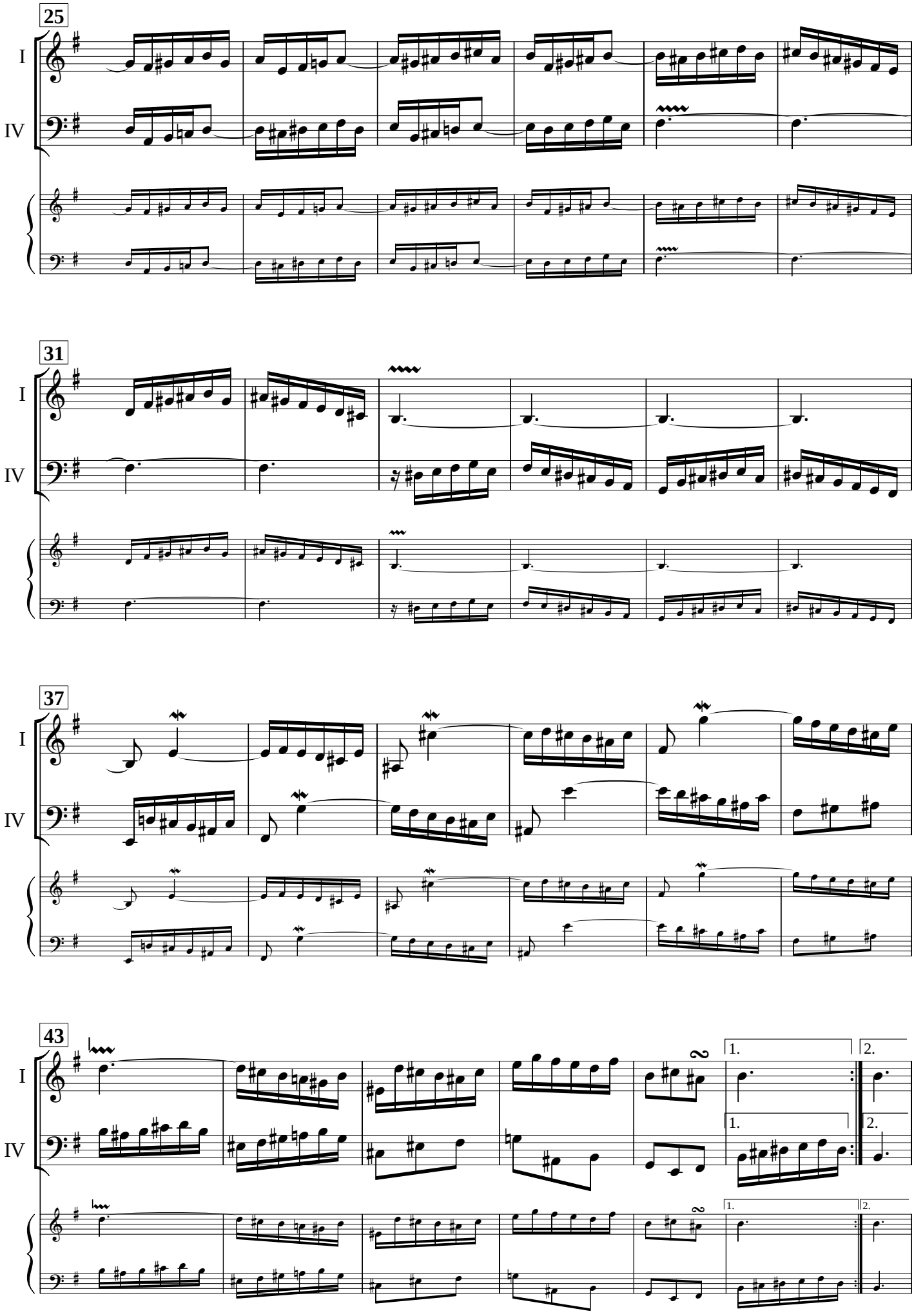


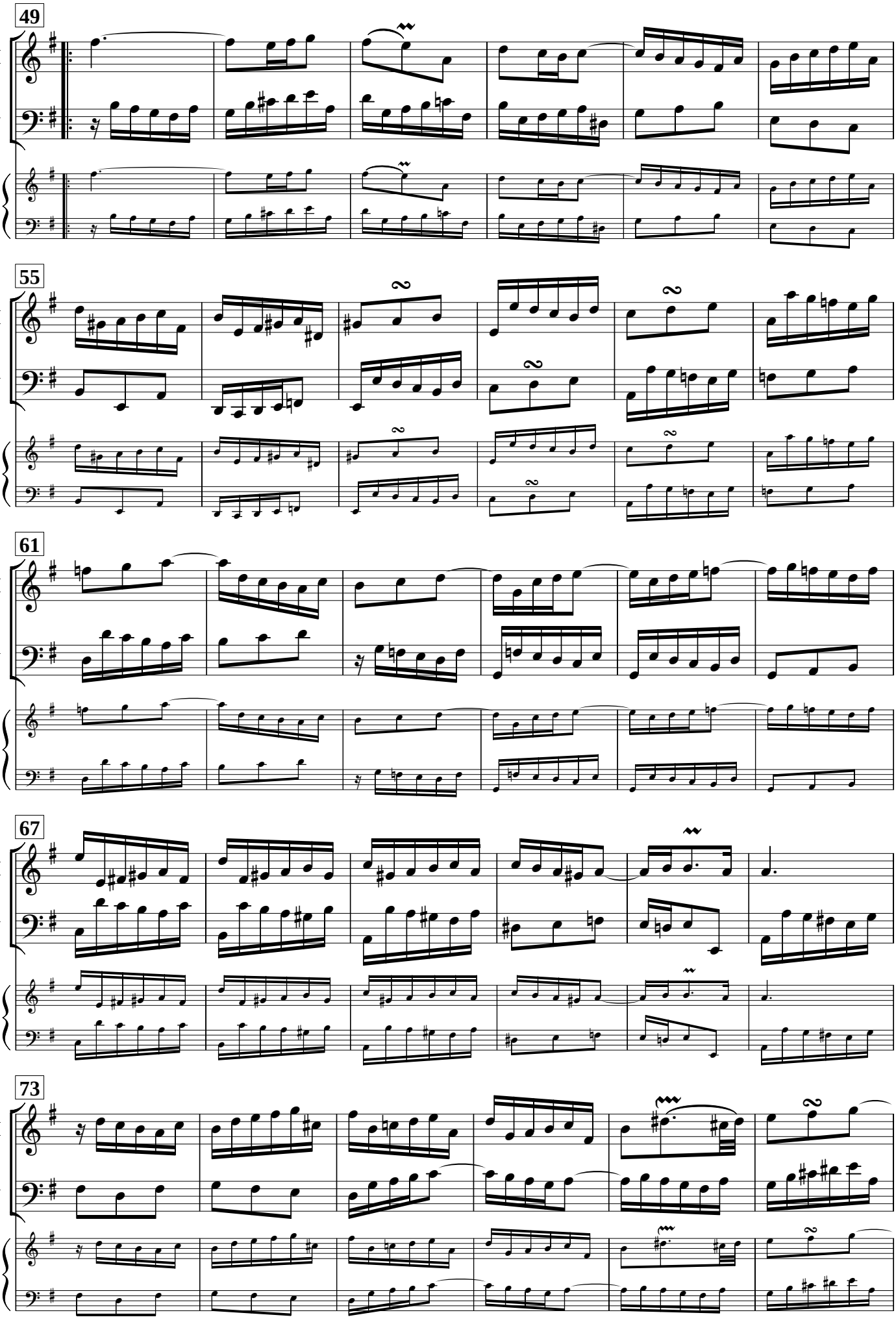

13
I
II
III
IV
16
I
II
III
IV
20
I
II
III
IV

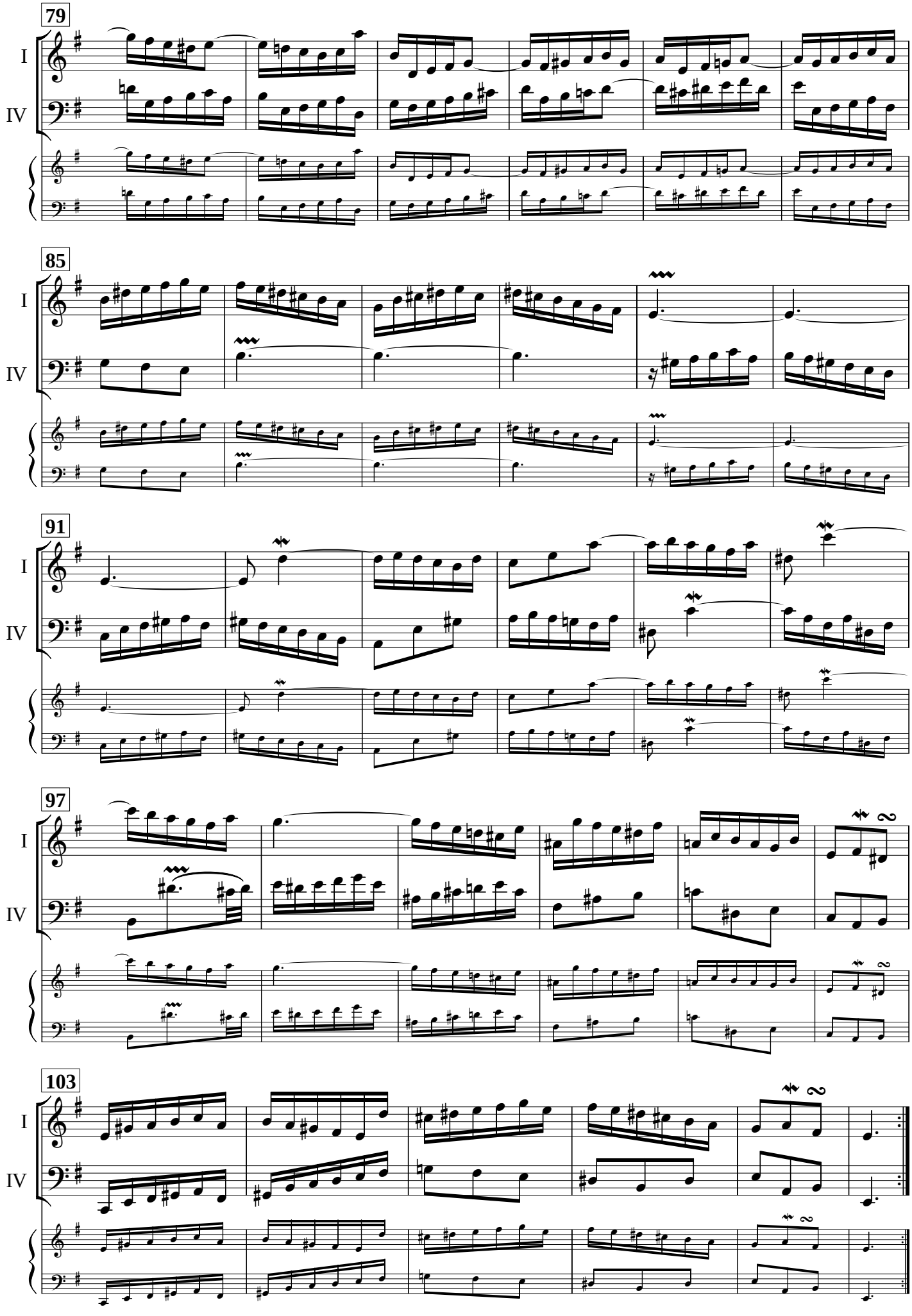

24
I
II
III
IV
28
I
II
III
IV
31
I
II
III
IV


34
I
II
III
IV
37
I
II
III
IV
40
I
II
III
IV

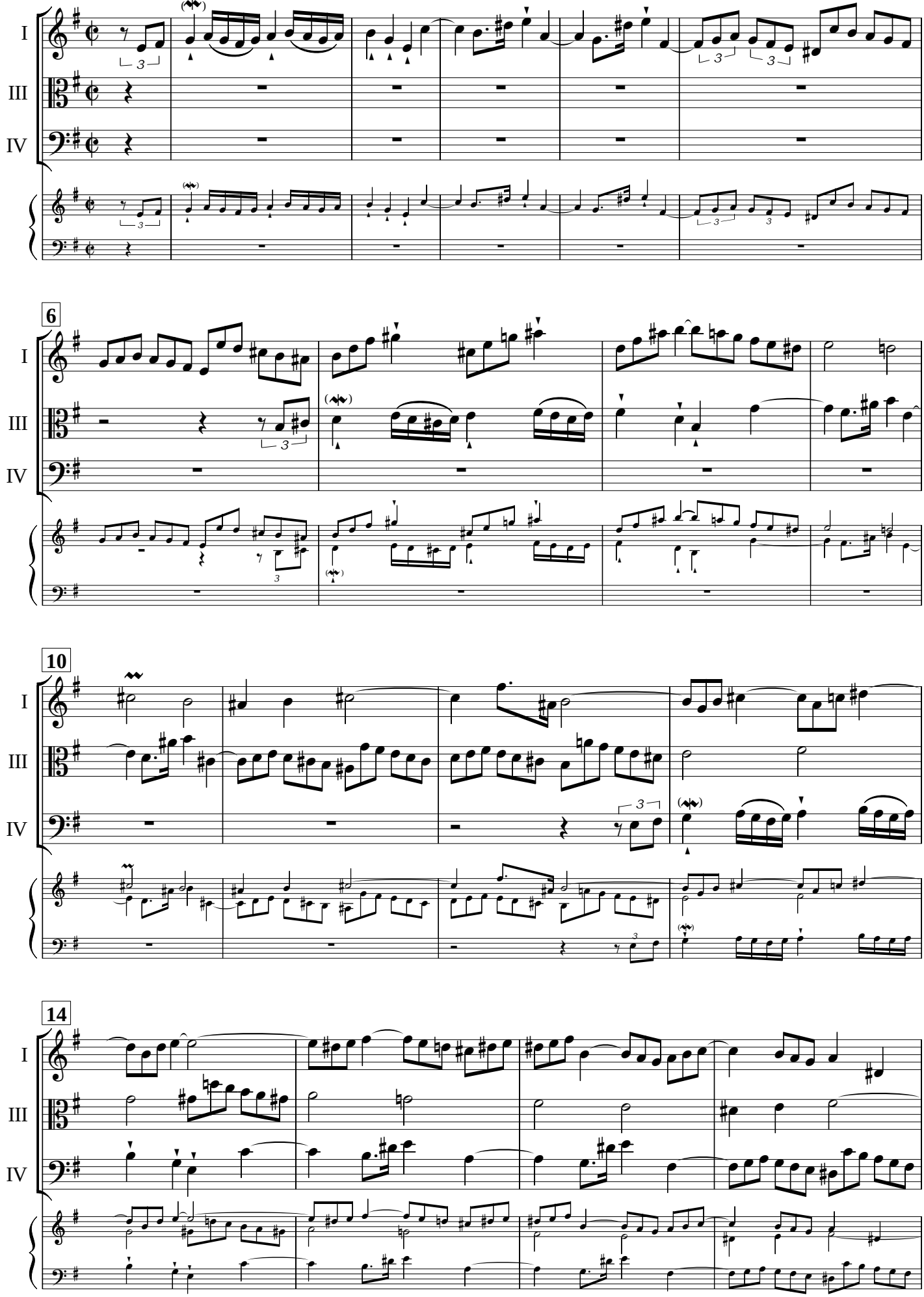

I
IV
6
I
IV
12
I
IV
19
I
IV

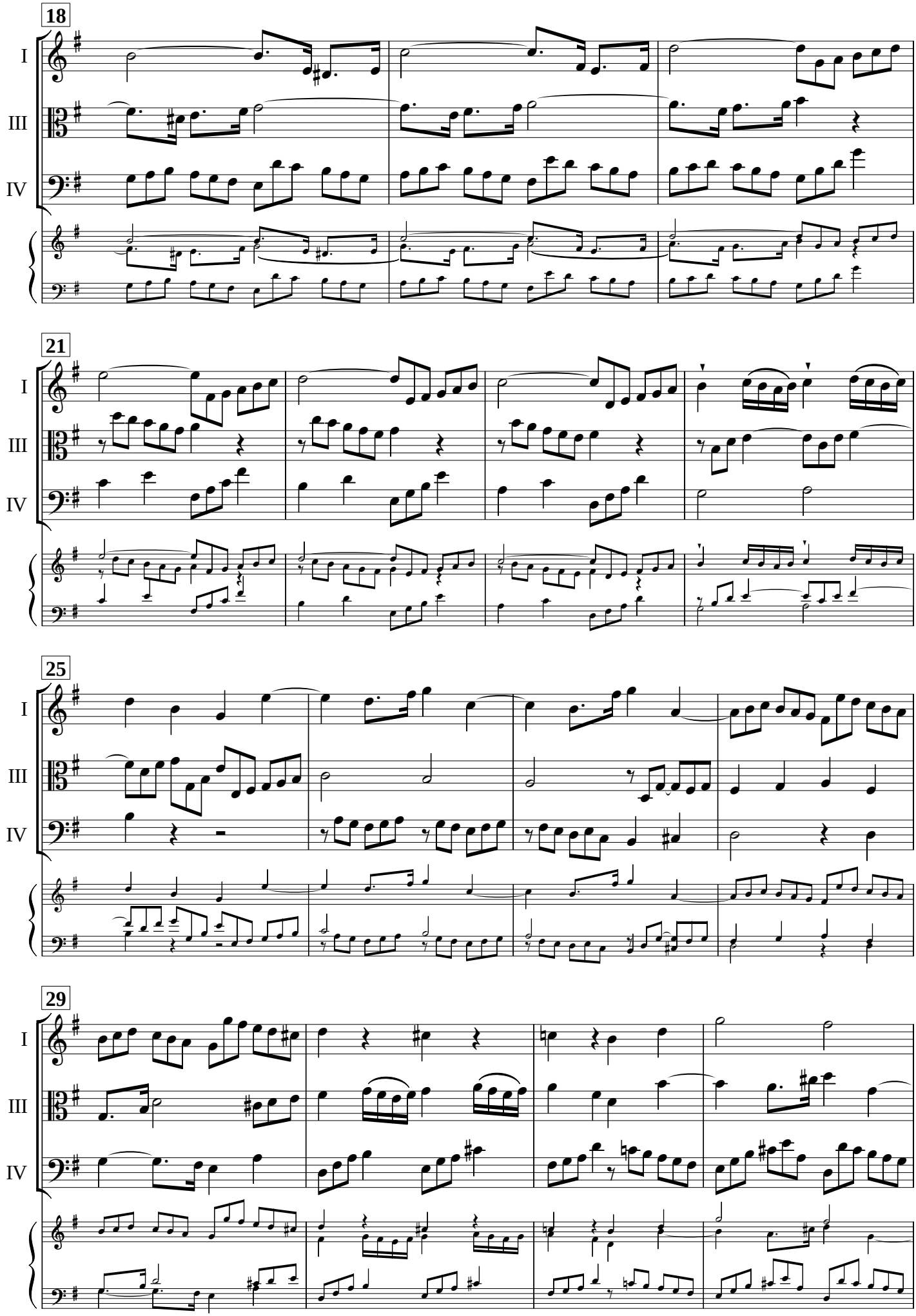

25
I
IV
31
I
IV
37
I
IV
43
I
IV
1.
2.
1.
2.

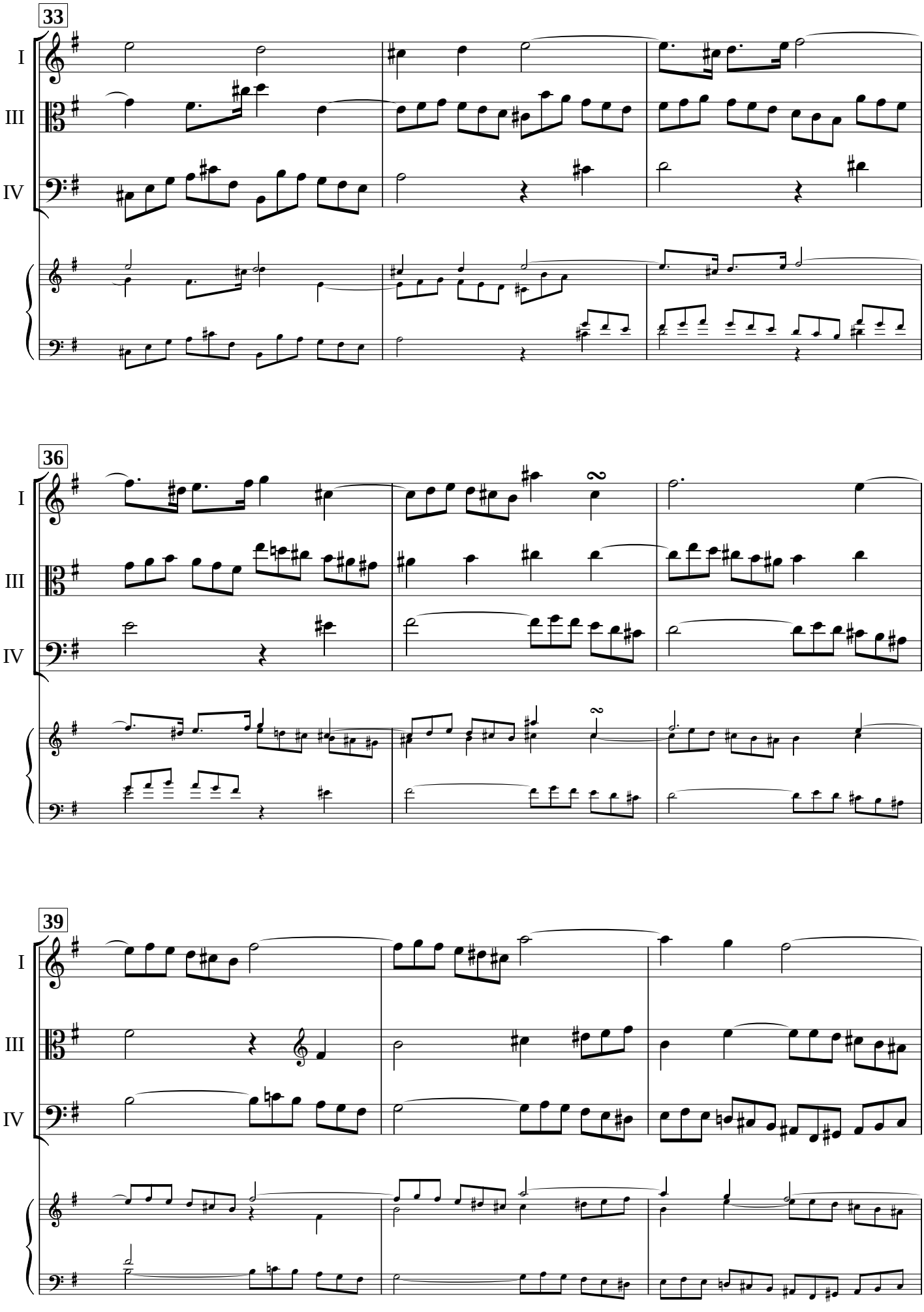

49
I
IV
55
I
IV
61
I
IV
67
I
IV
73
I
IV

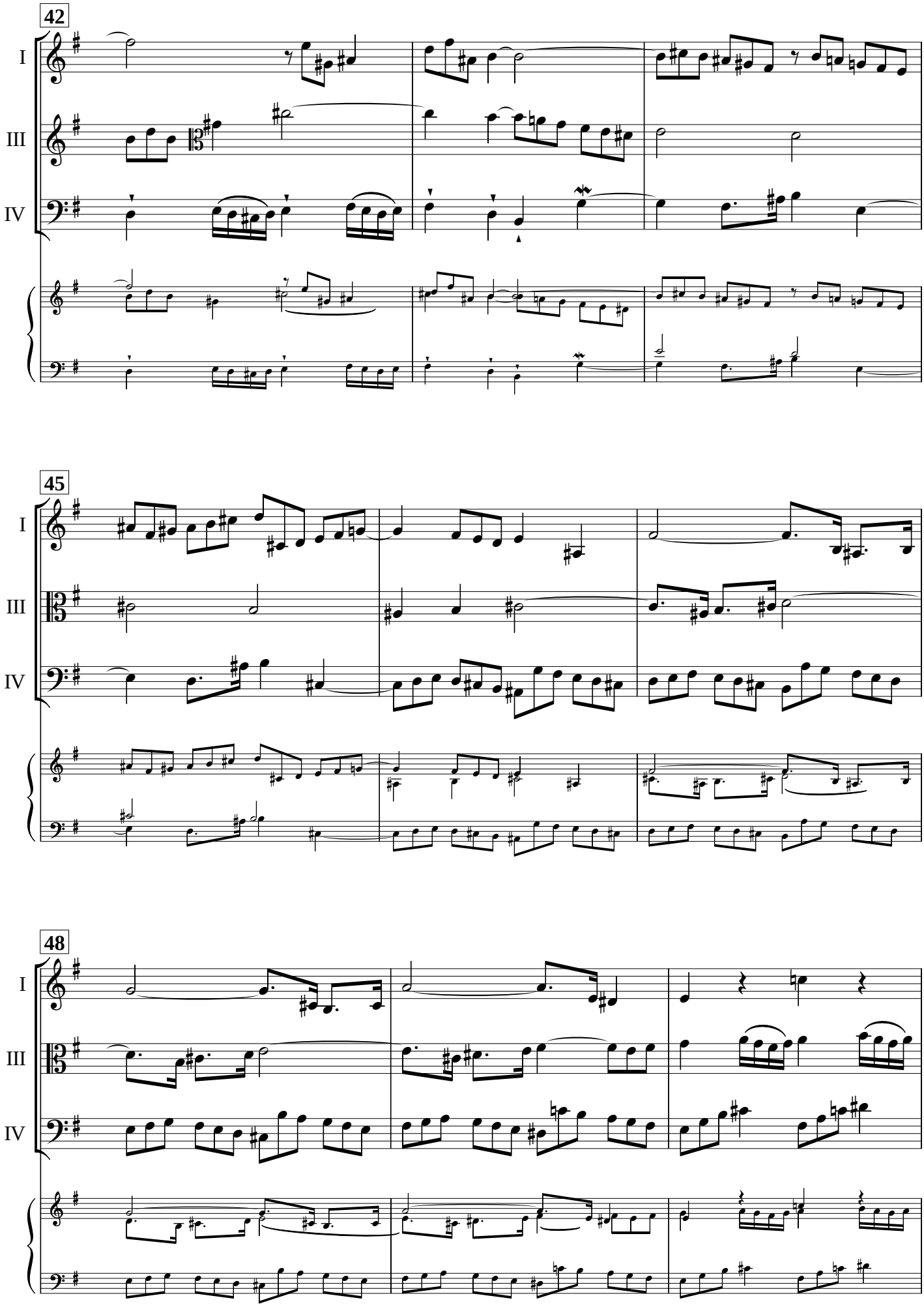

79
I
IV
85
I
IV
91
I
IV
97
I
IV
103
I
IV

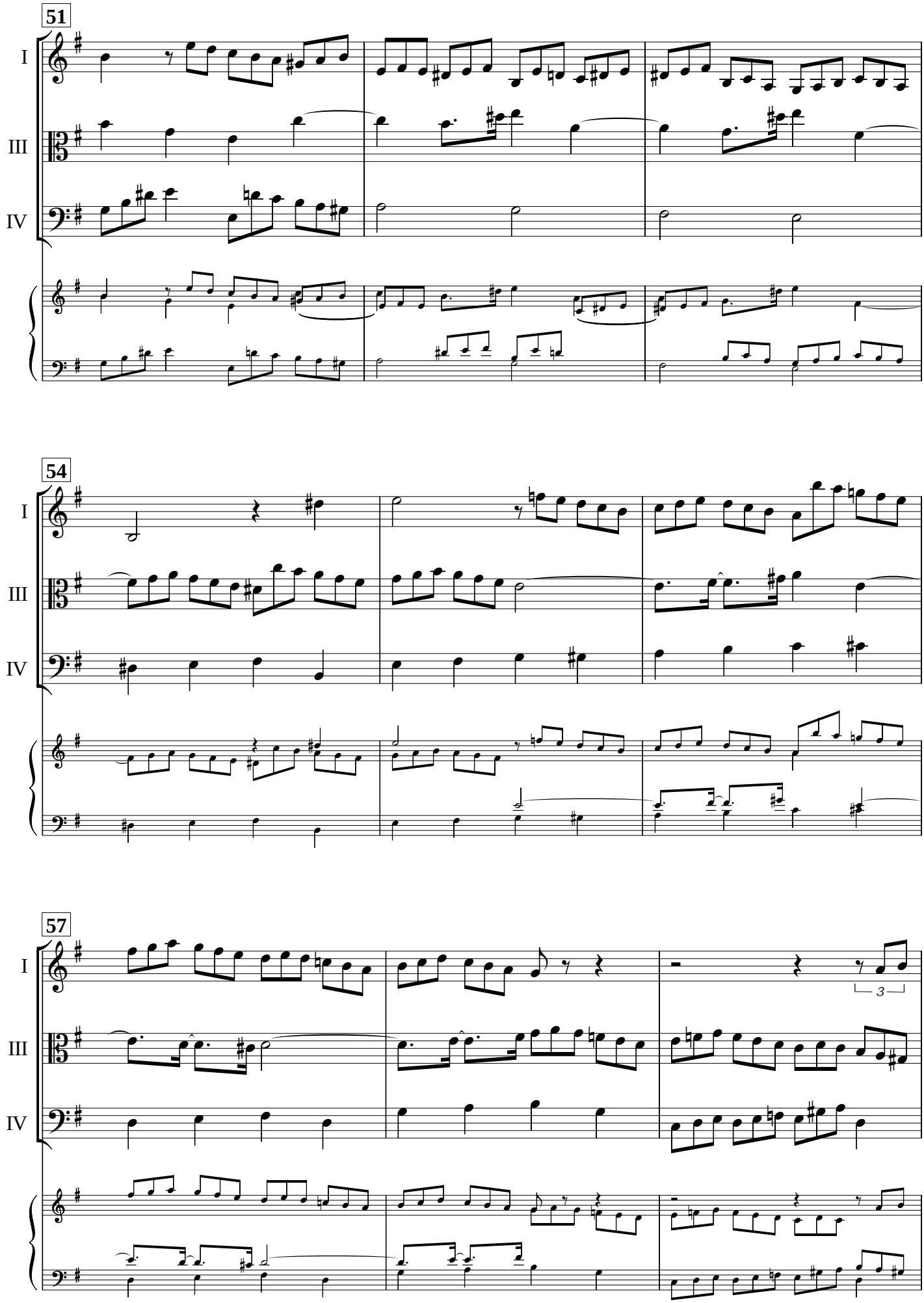
Fuga X e-moll

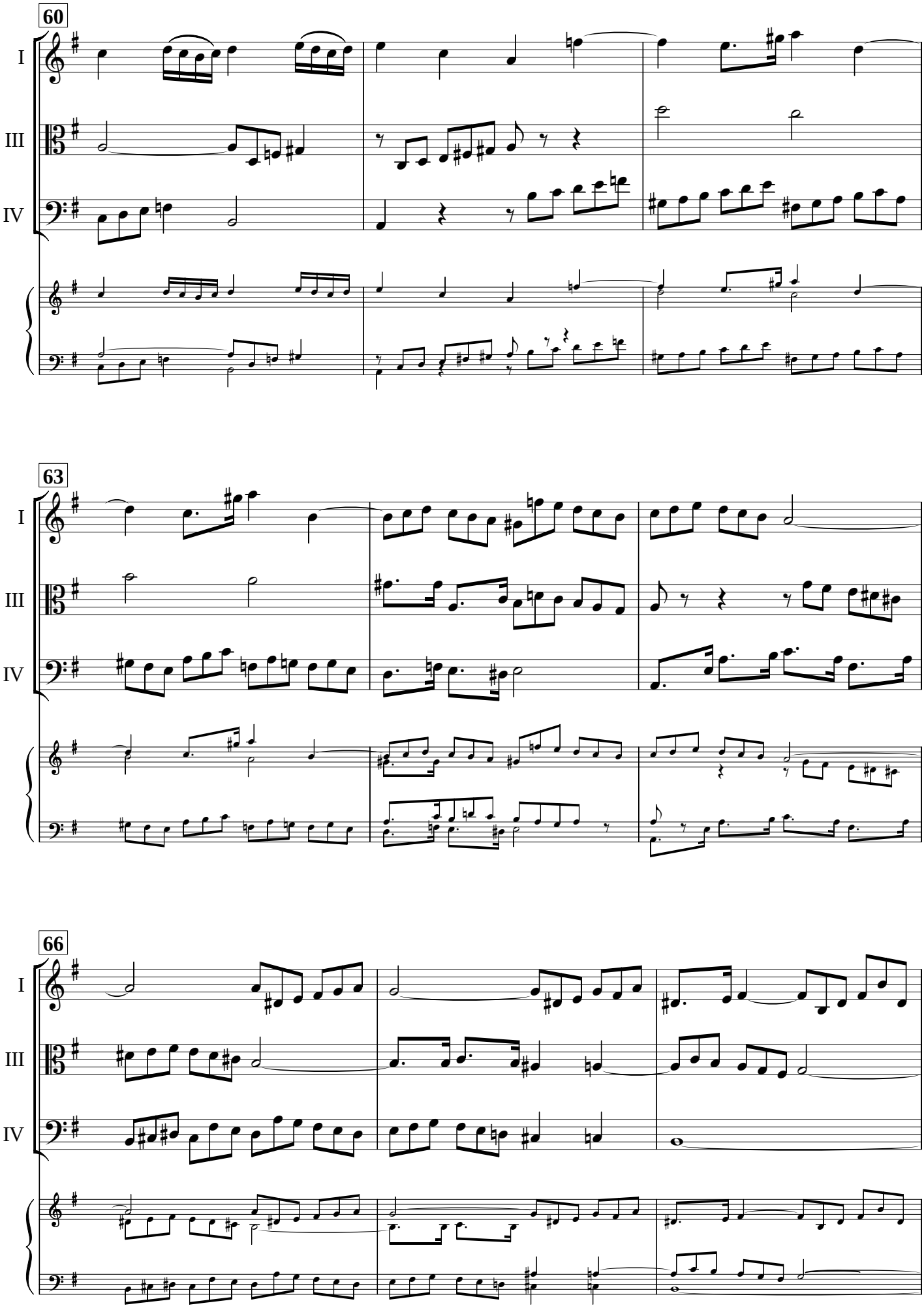


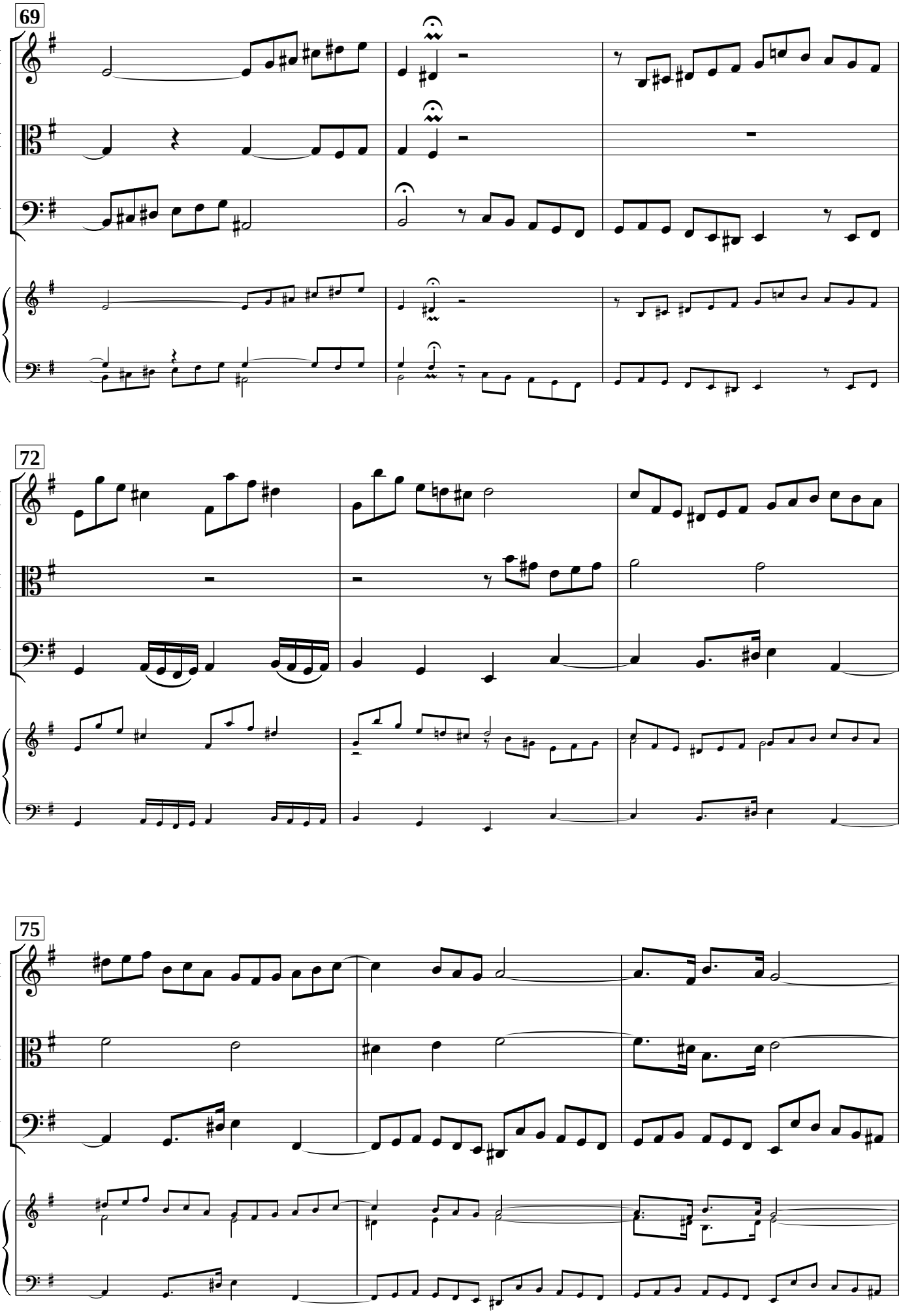

18
I
III
IV
21
I
III
IV
25
I
III
IV
29
I
III
IV

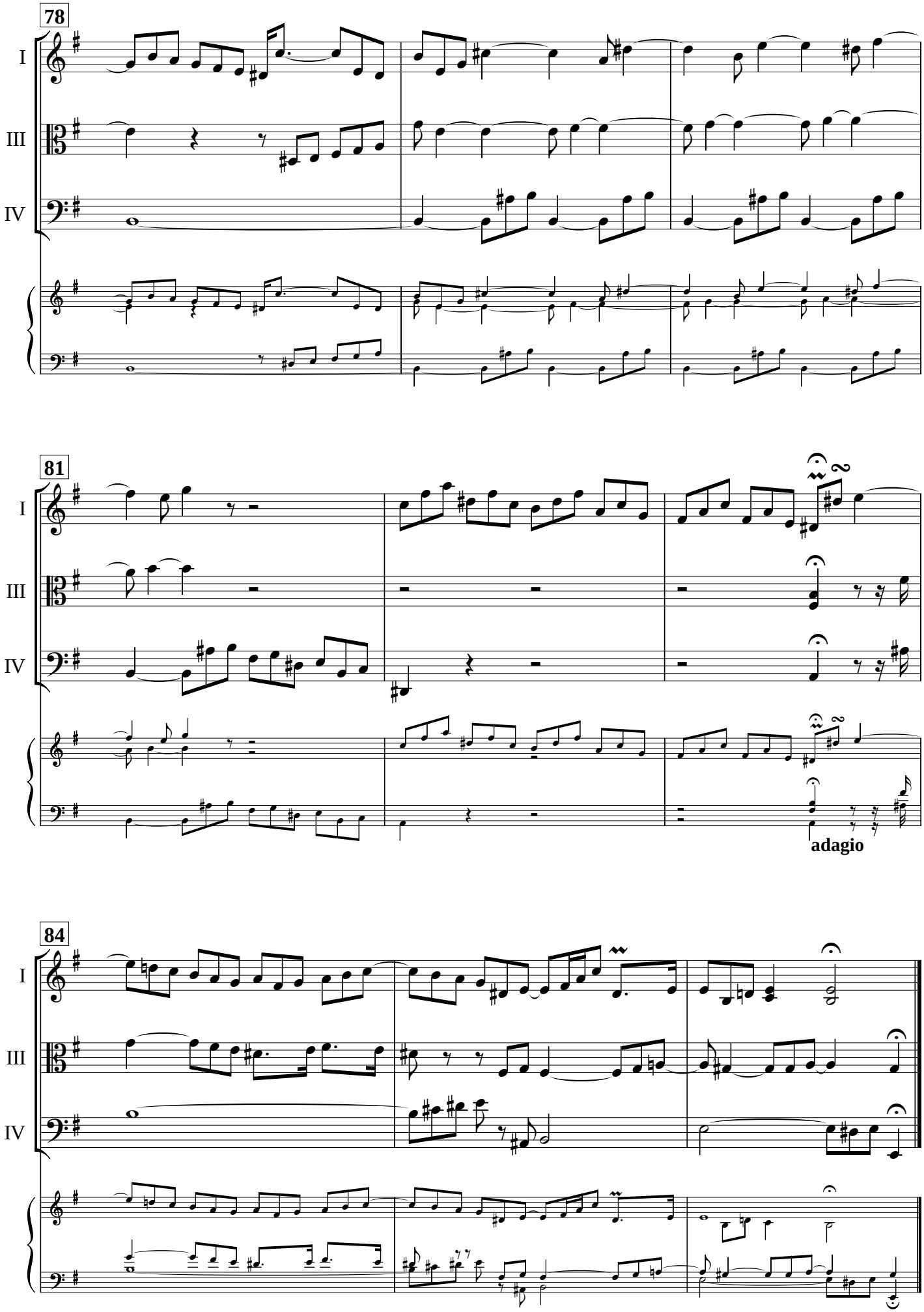

33
I
III
IV
36
I
III
IV
39
I
III
IV

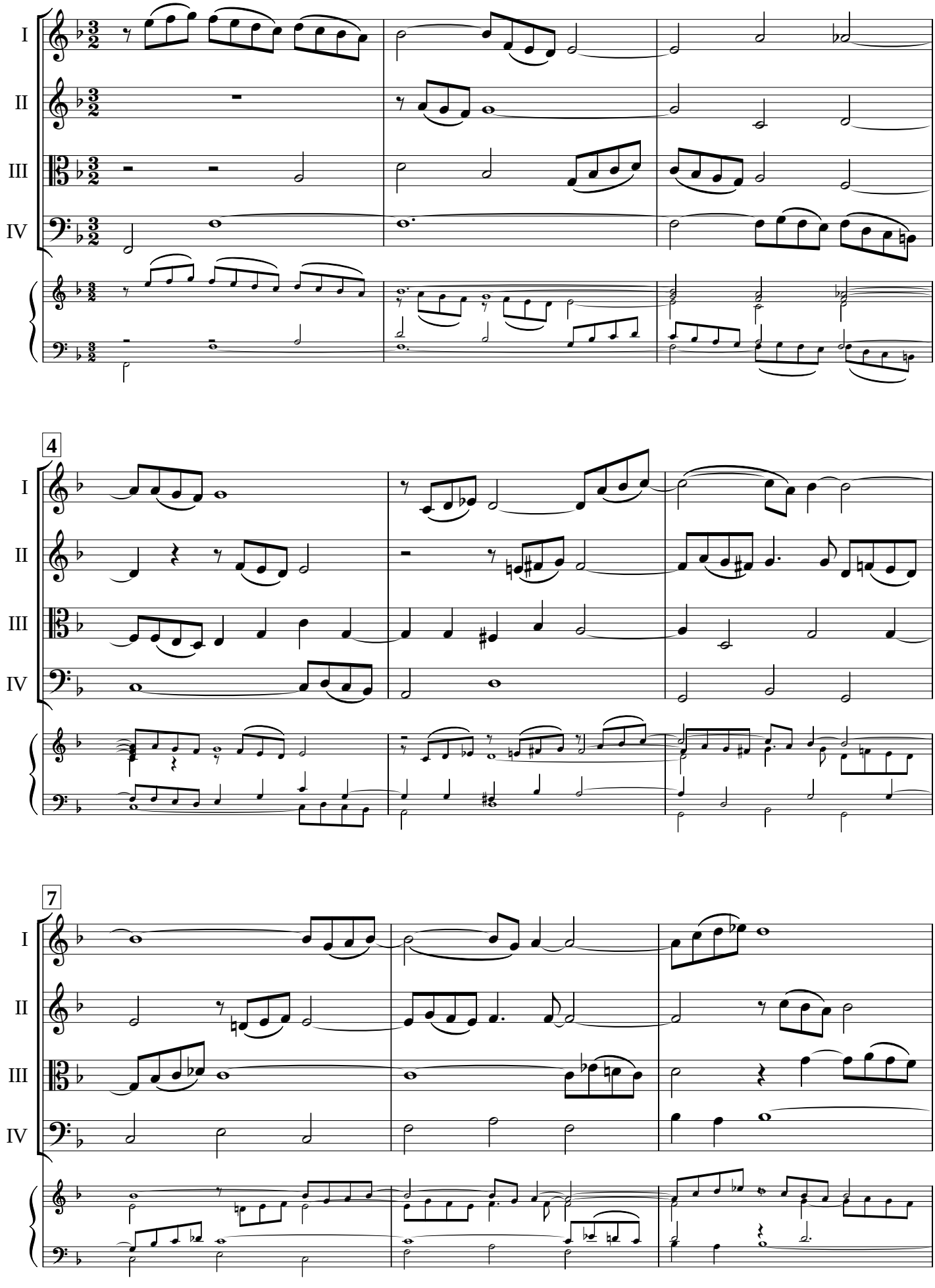

42
I
III
IV
45
I
III
IV
48
I
III
IV

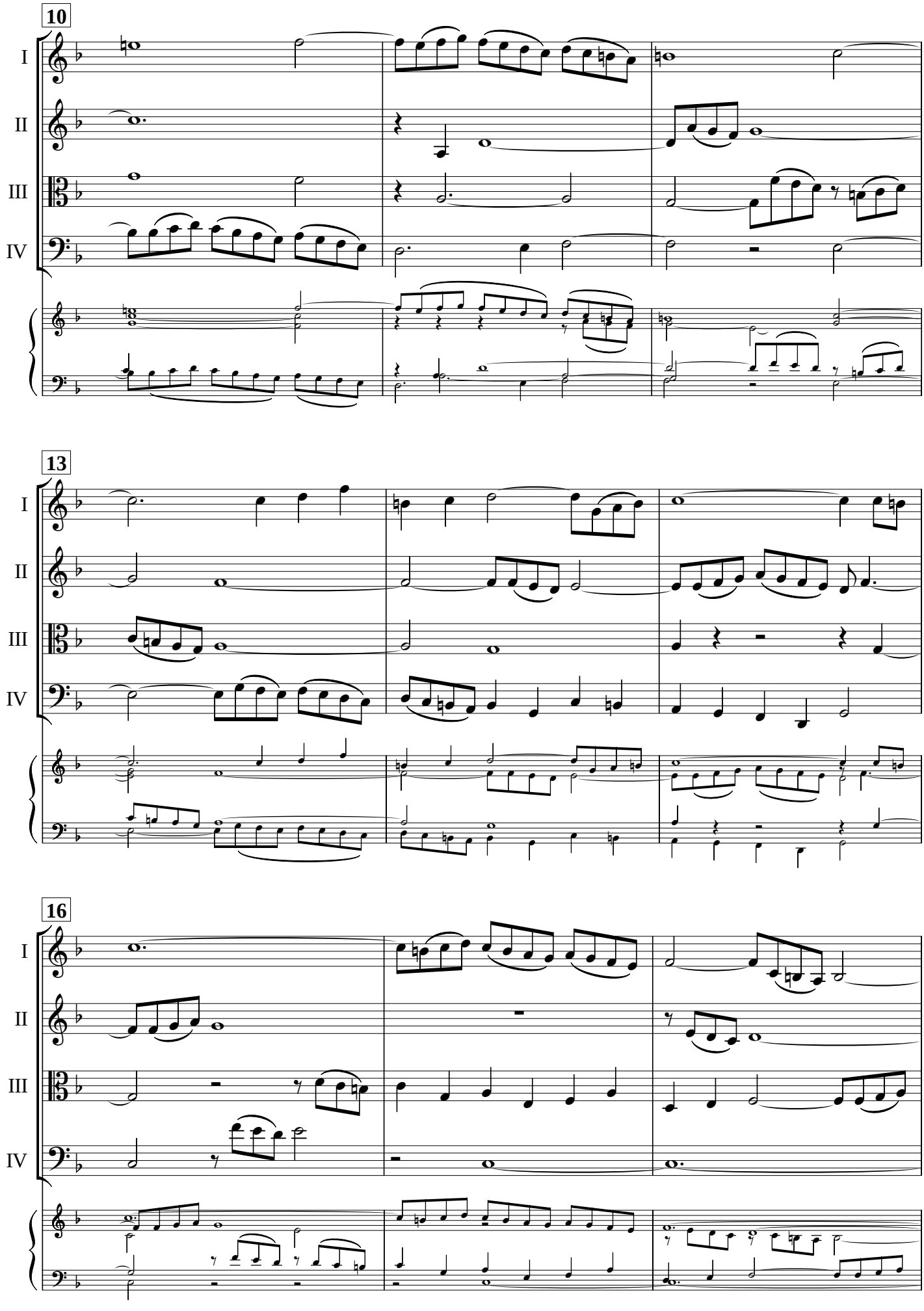

51
I
III
IV
54
I
III
IV
57
I
III
IV
3

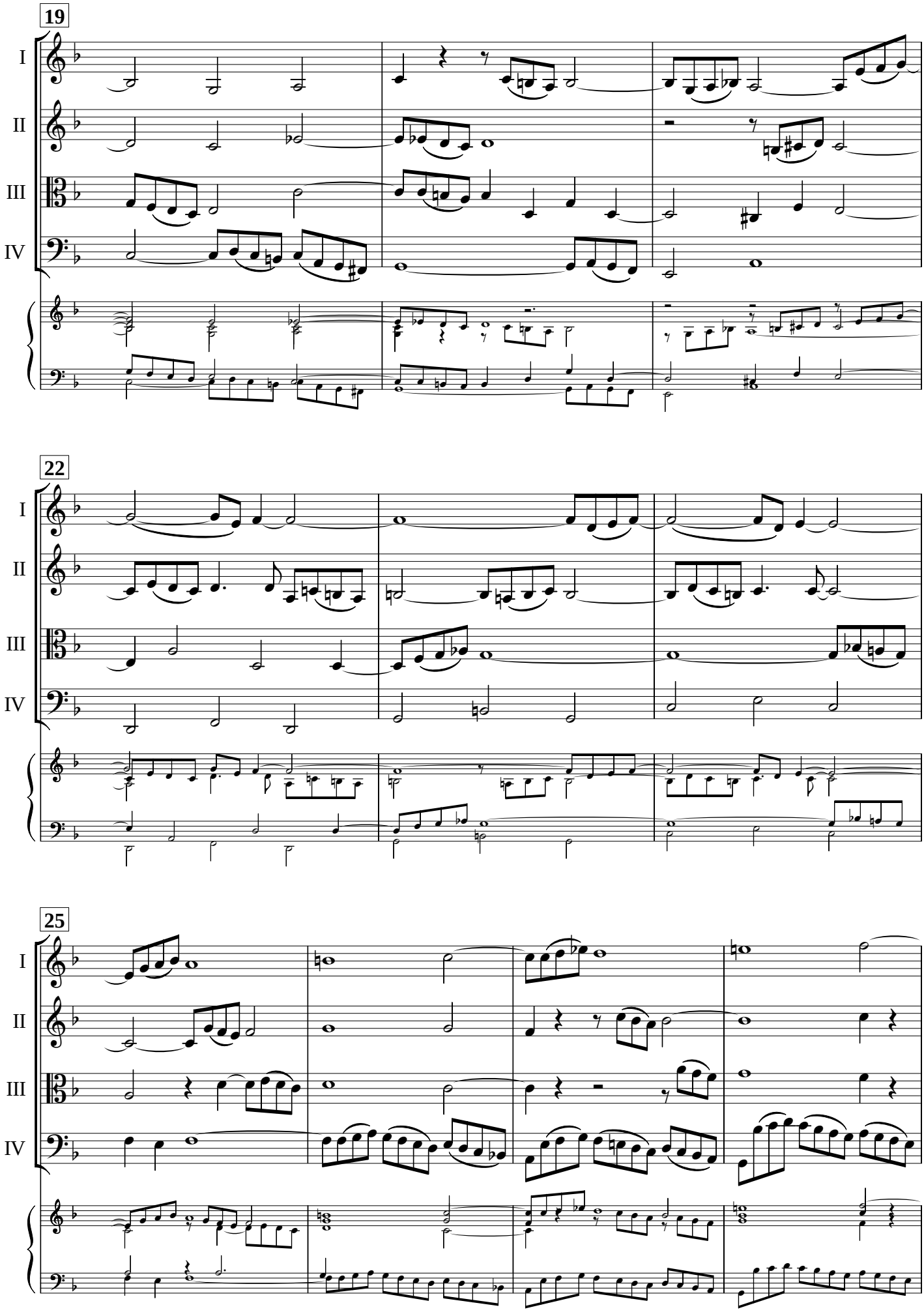

60
I
III
IV
63
I
III
IV
66
I
III
IV

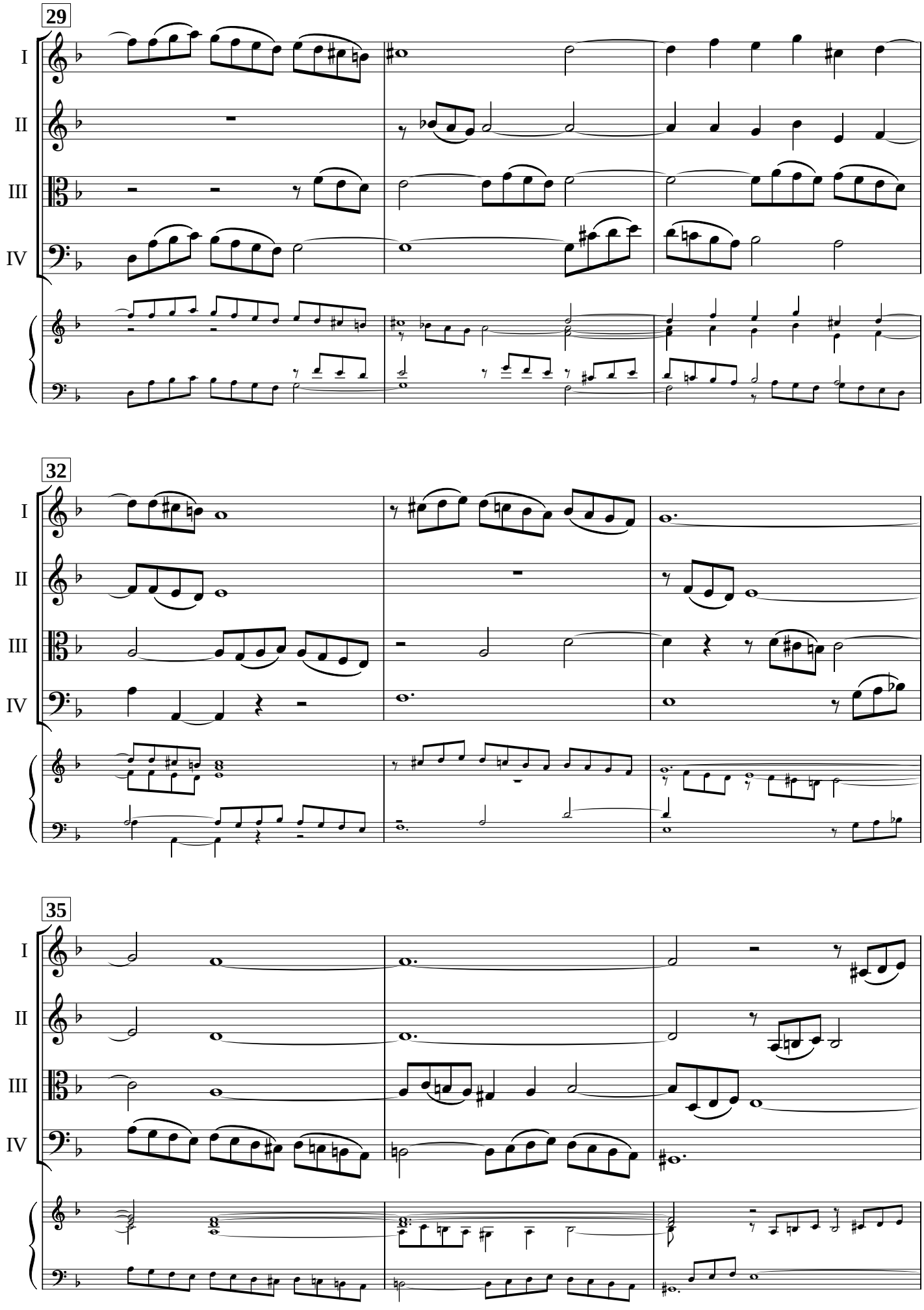

69
I
III
IV
72
I
III
IV
75
I
III
IV

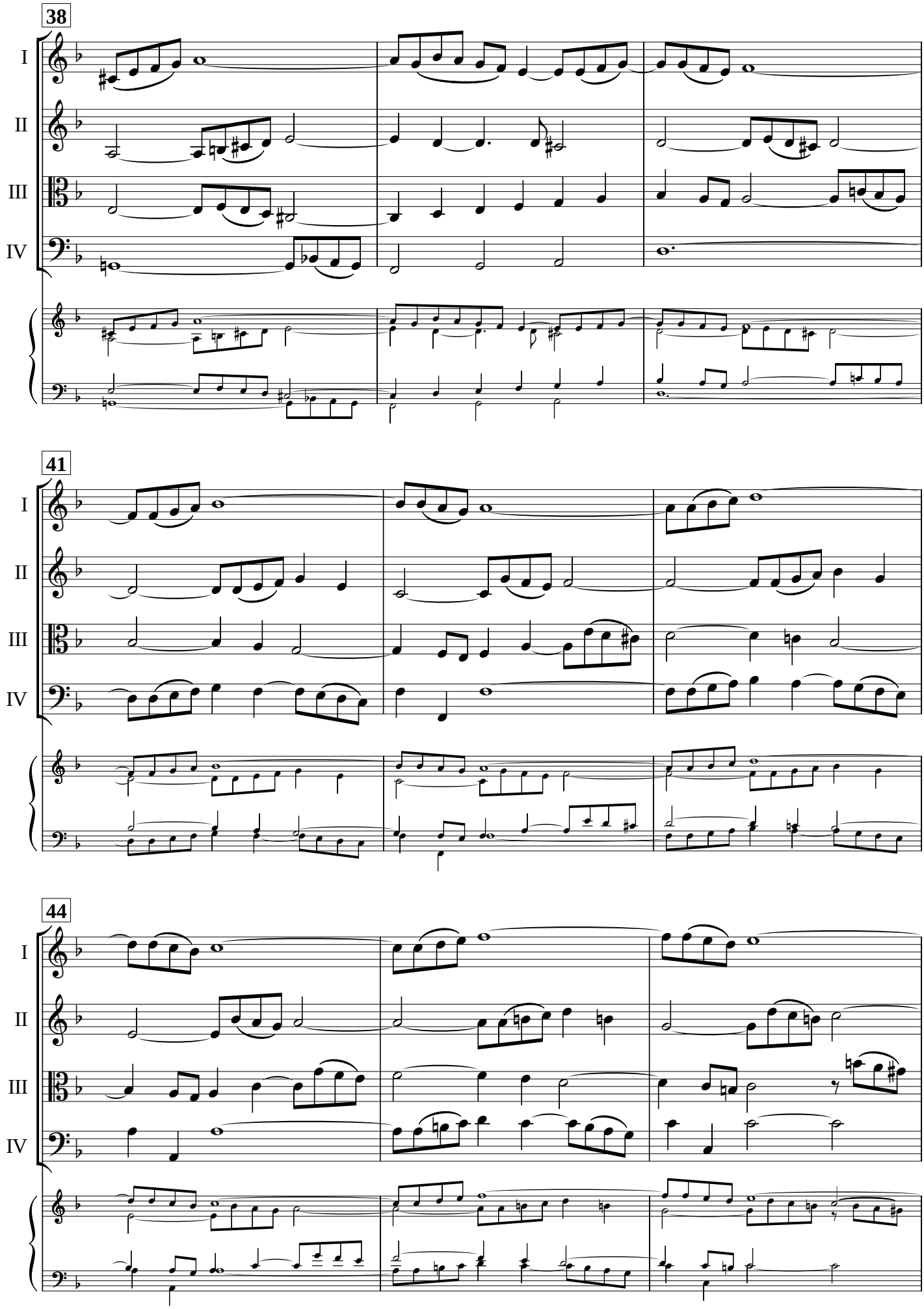

78
I
III
IV
81
I
III
IV
adagio
84
I
III
IV

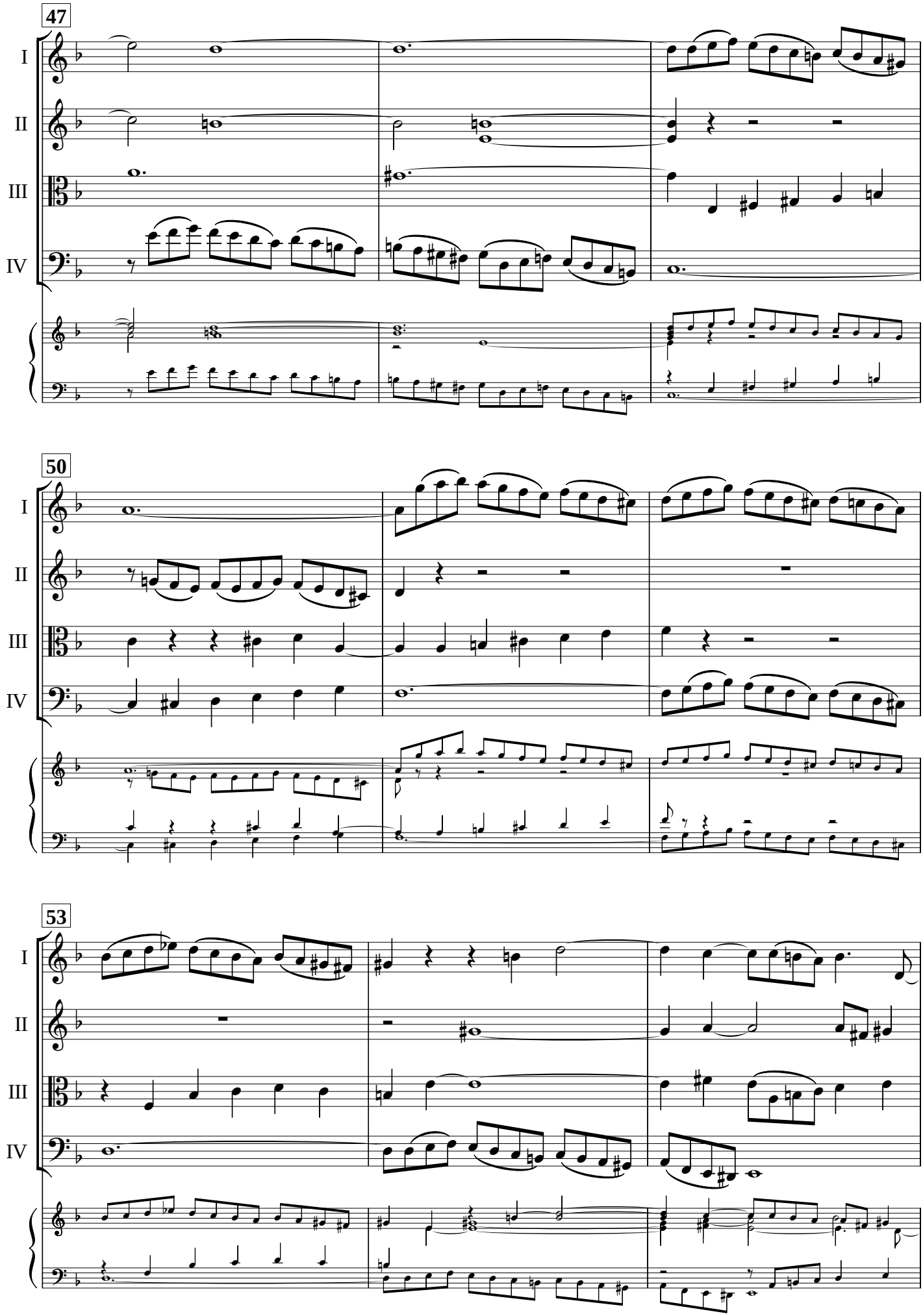

I
II
III
IV
4
I
II
III
IV
7
I
II
III
IV

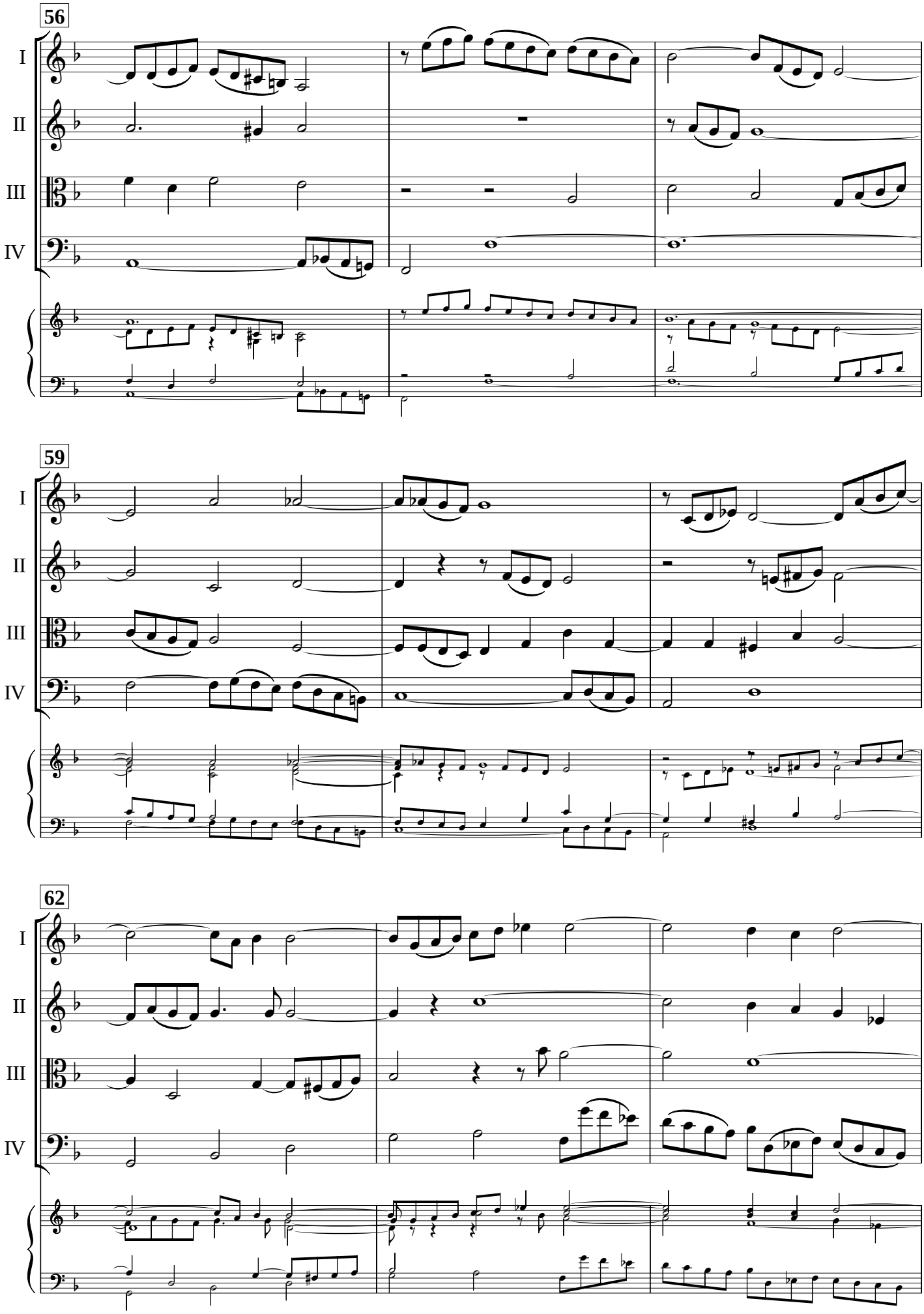

10
I
II
III
IV
13
I
II
III
IV
16
I
II
III
IV

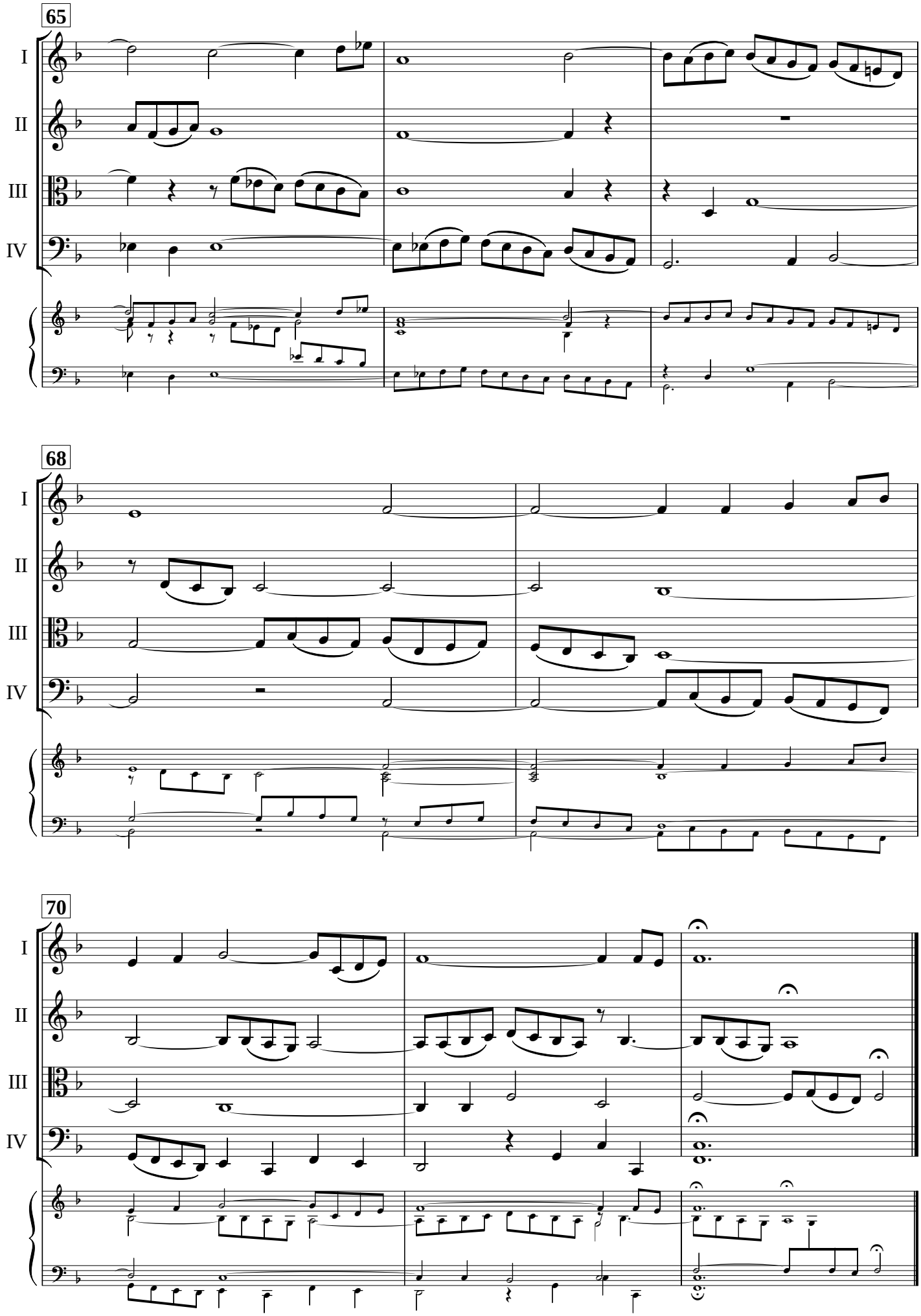

19
I
II
III
IV
22
I
II
III
IV
25
I
II
III
IV

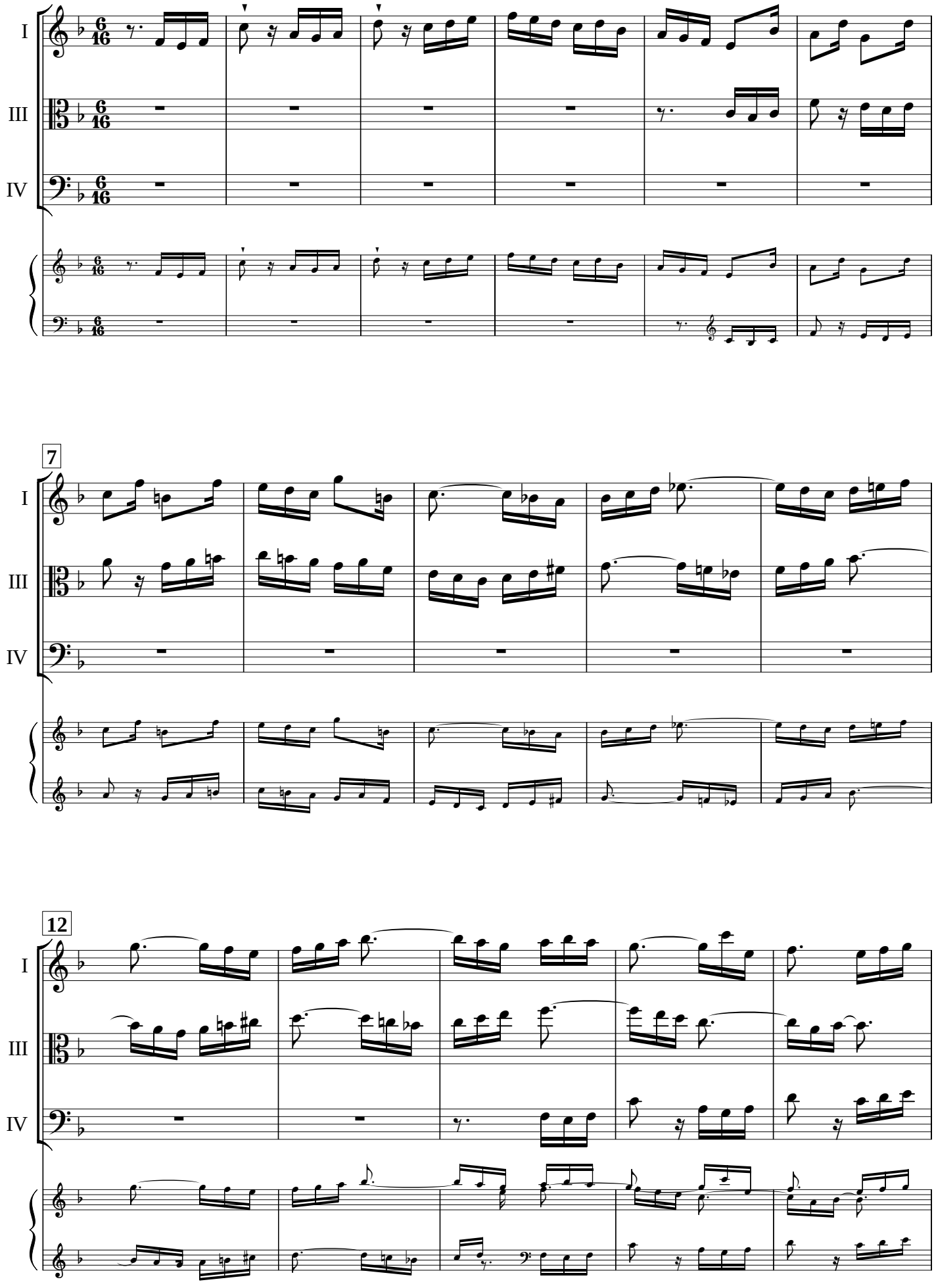

29
I
II
III
IV
32
I
II
III
IV
35
I
II
III
IV

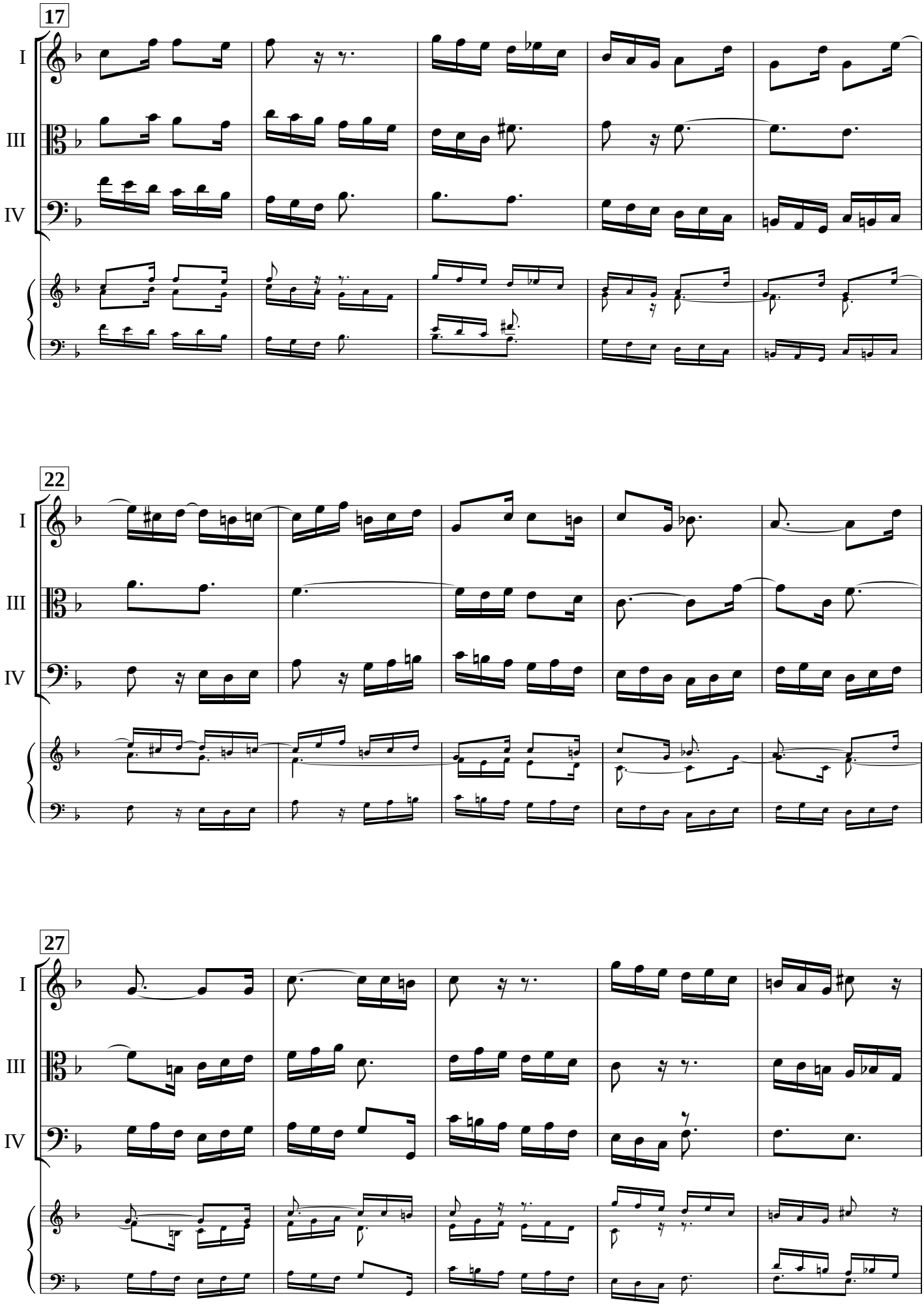

38
I
II
III
IV
41
I
II
III
IV
44
I
II
III
IV

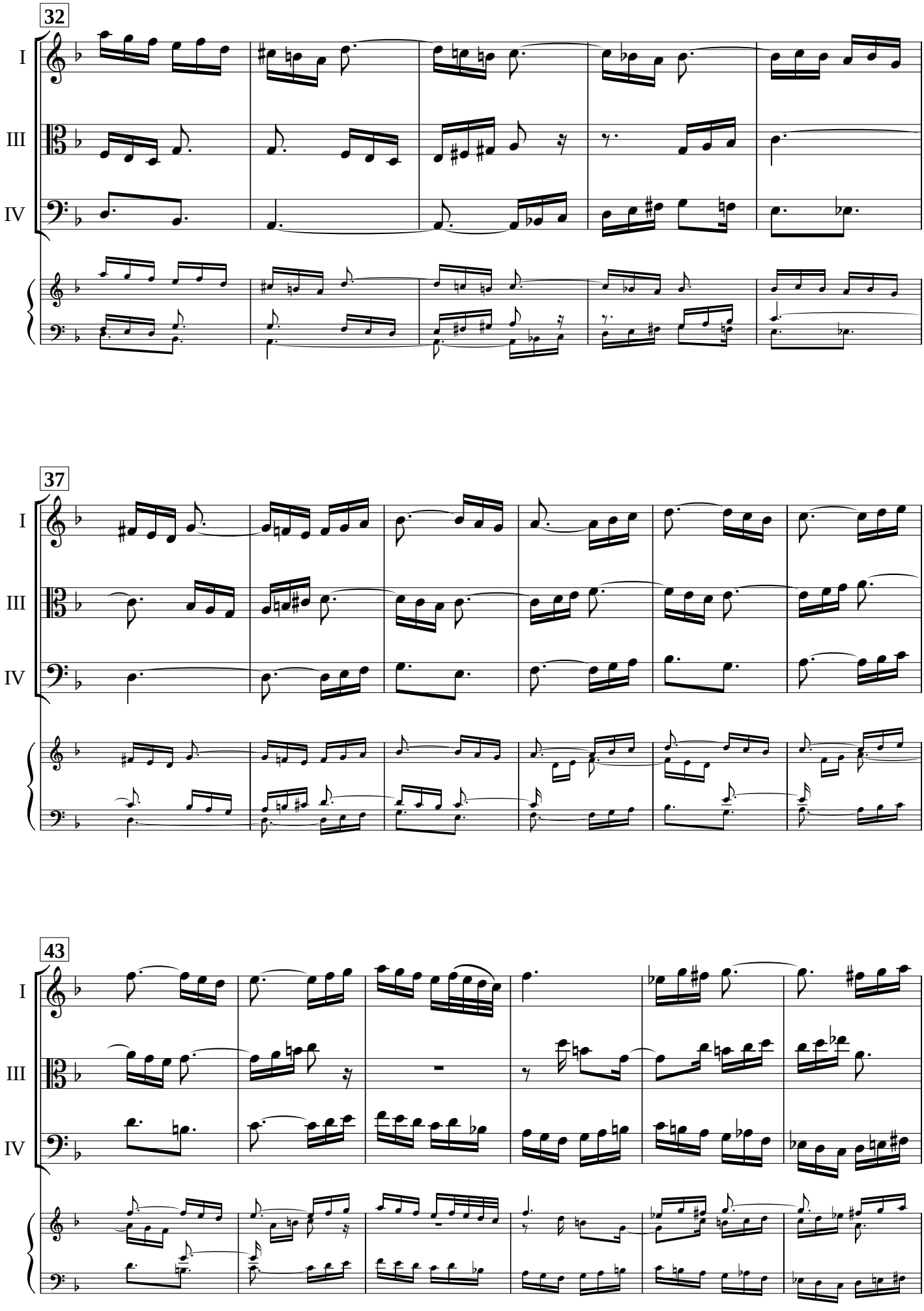

47
I
II
III
IV
50
I
II
III
IV
53
I
II
III
IV

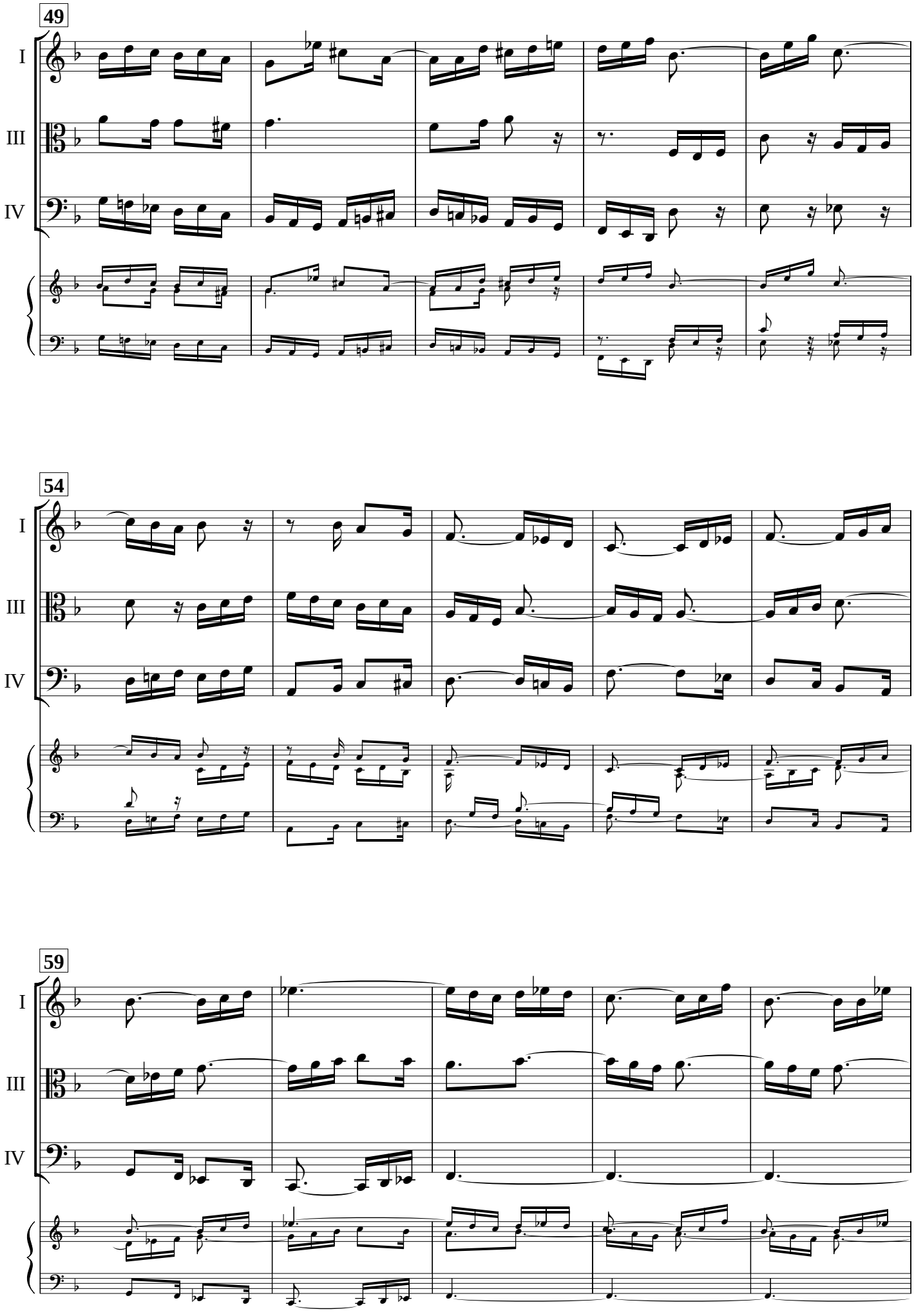

56
I
II
III
IV
59
I
II
III
IV
62
I
II
III
IV

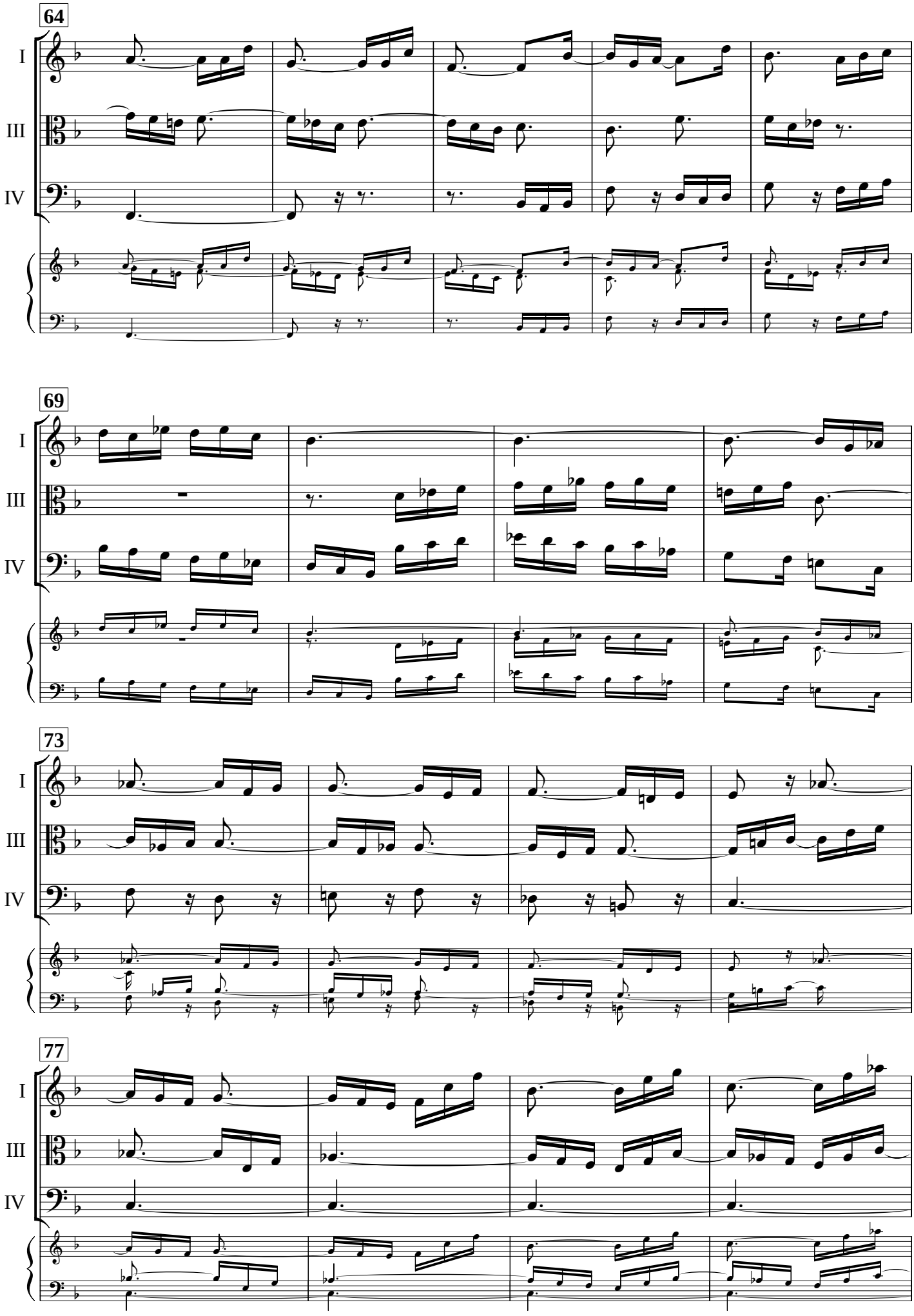

65
I
II
III
IV
68
I
II
III
IV
70
I
II
III
IV

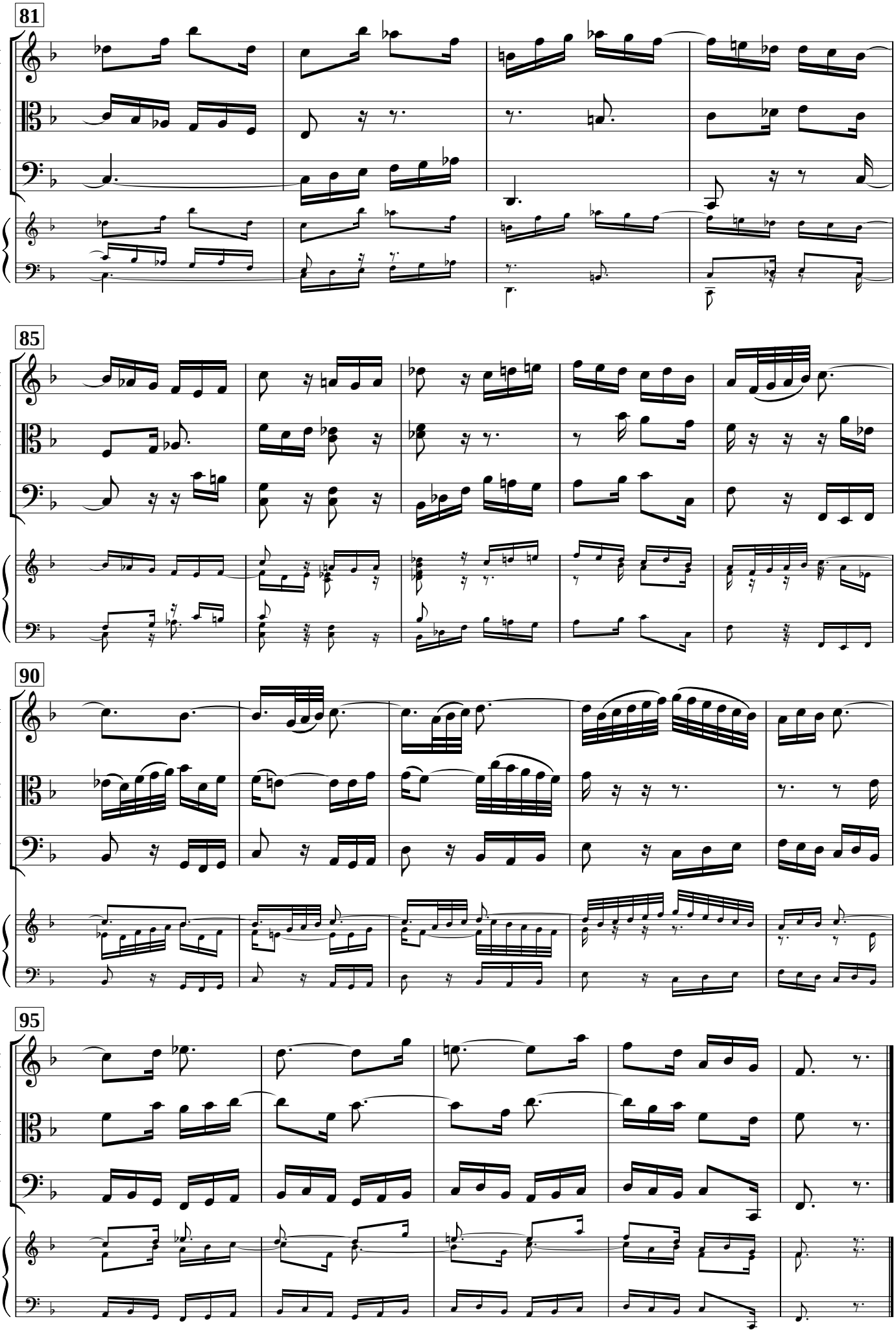

I
III
IV
7
I
III
IV
12
I
III
IV

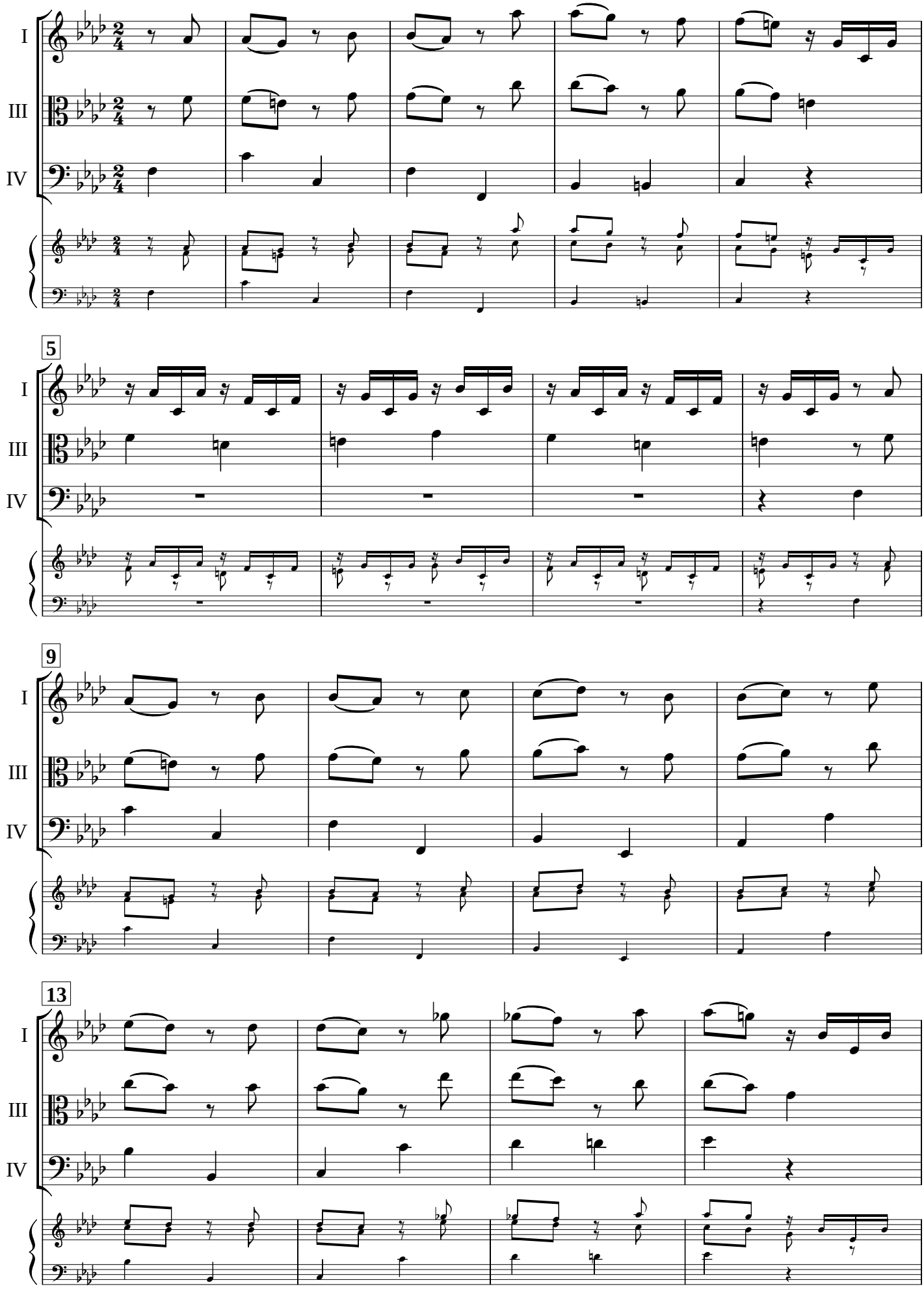

17
I
III
IV
22
I
III
IV
27
I
III
IV

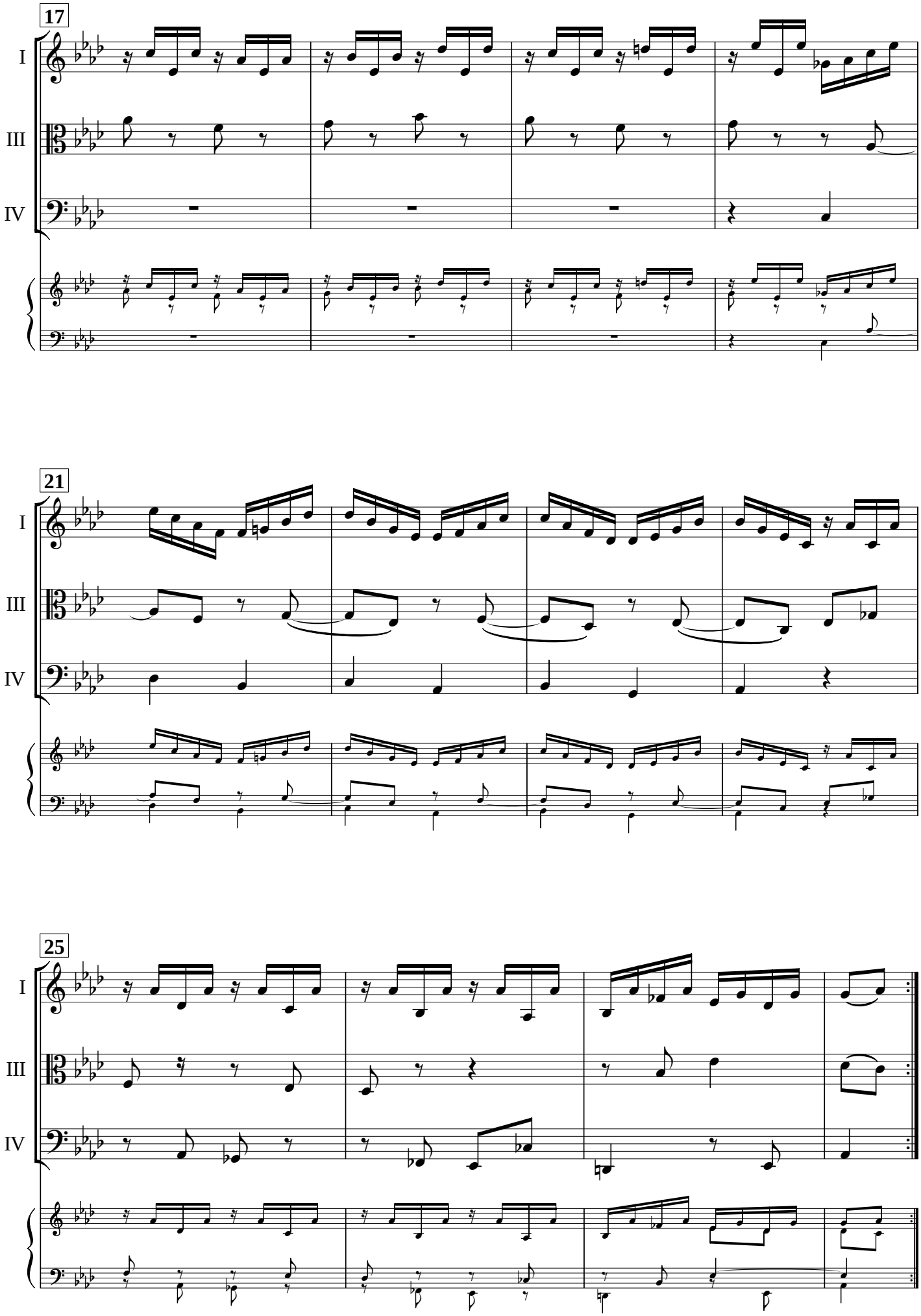

32
I
III
IV
37
I
III
IV
43
I
III
IV

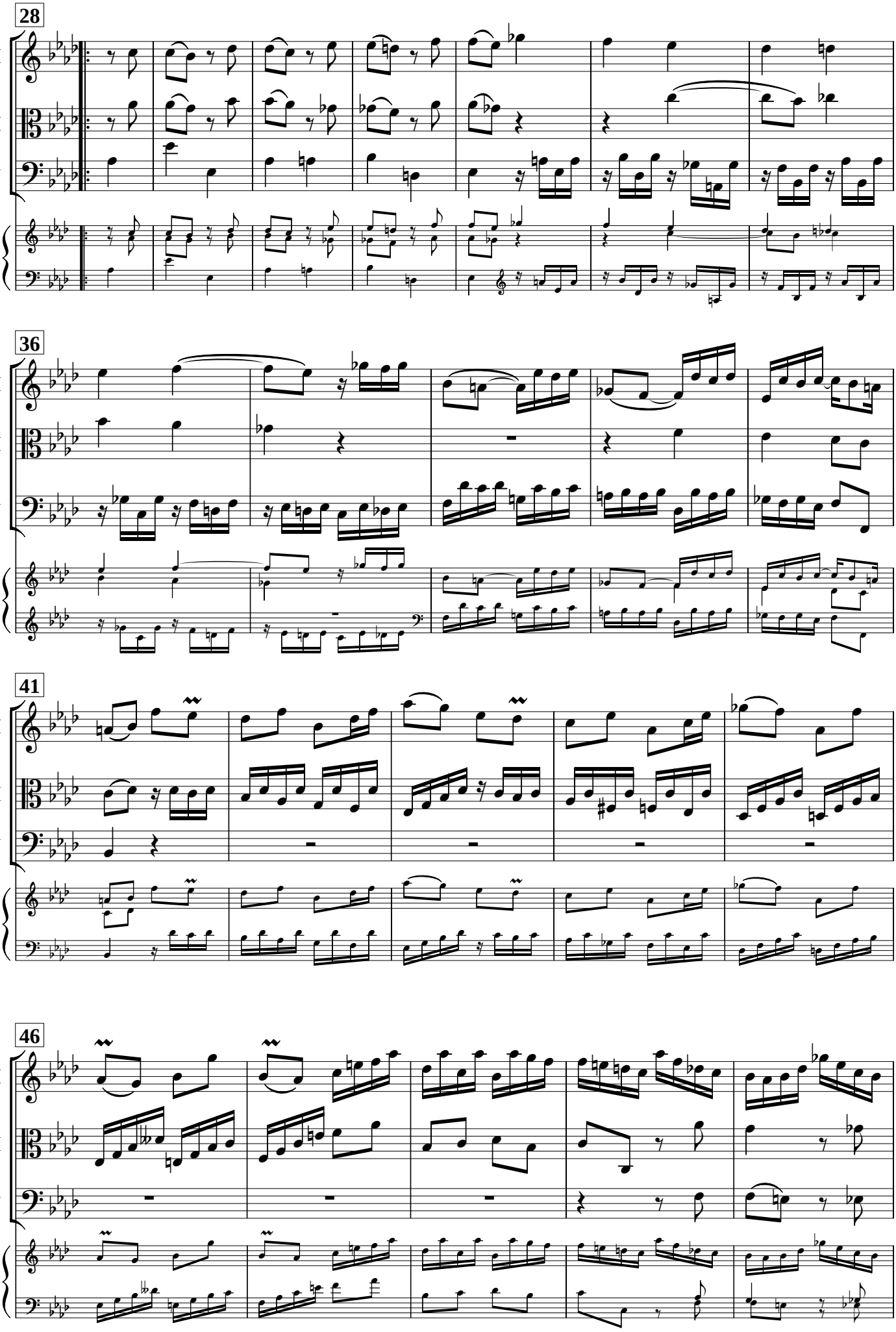

49
I
III
IV
54
I
III
IV
59
I
III
IV

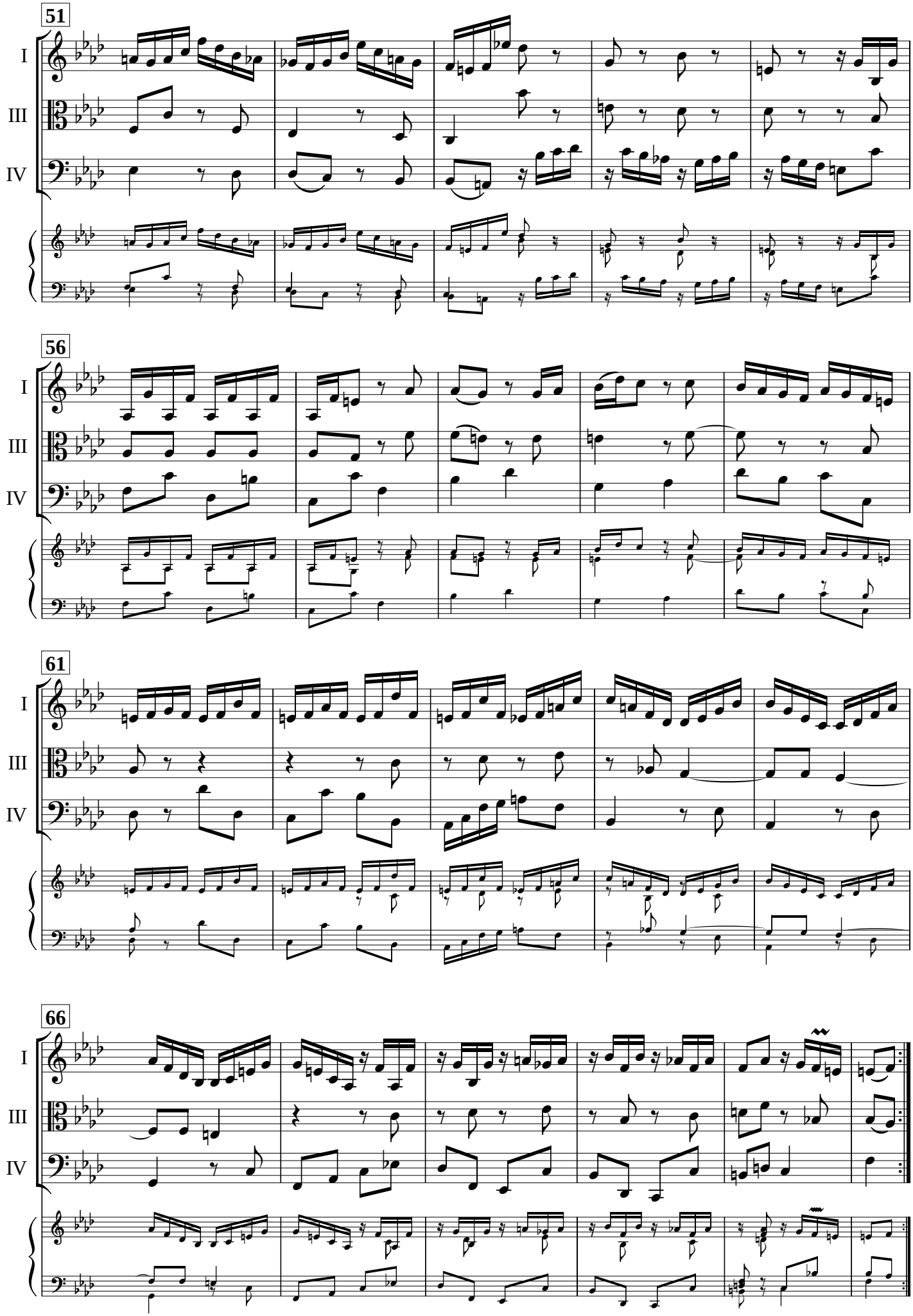

64
I
III
IV
69
I
III
IV
73
I
III
IV
77
I
III
IV

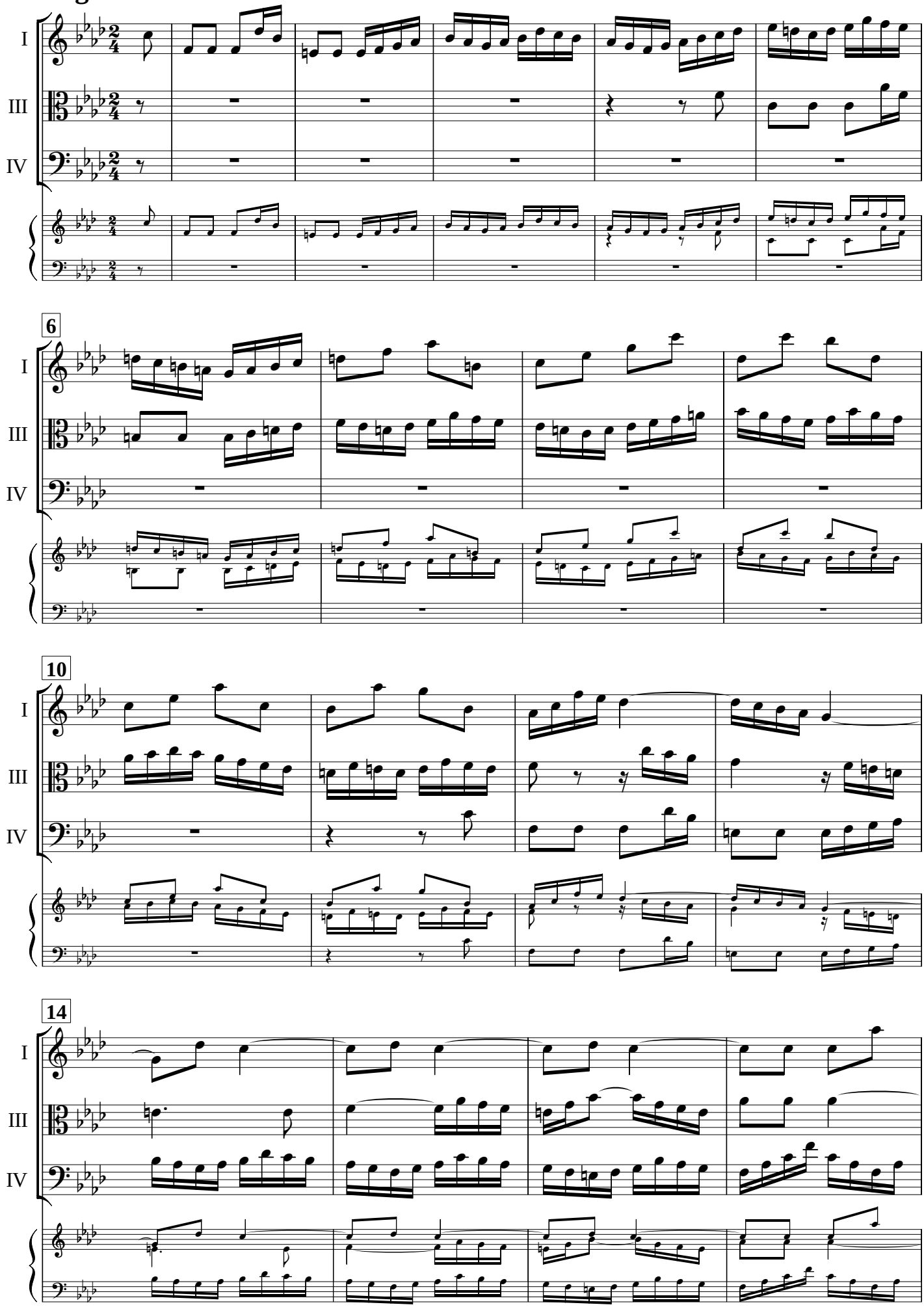

81
I
III
IV
85
I
III
IV
90
I
III
IV
95
I
III
IV

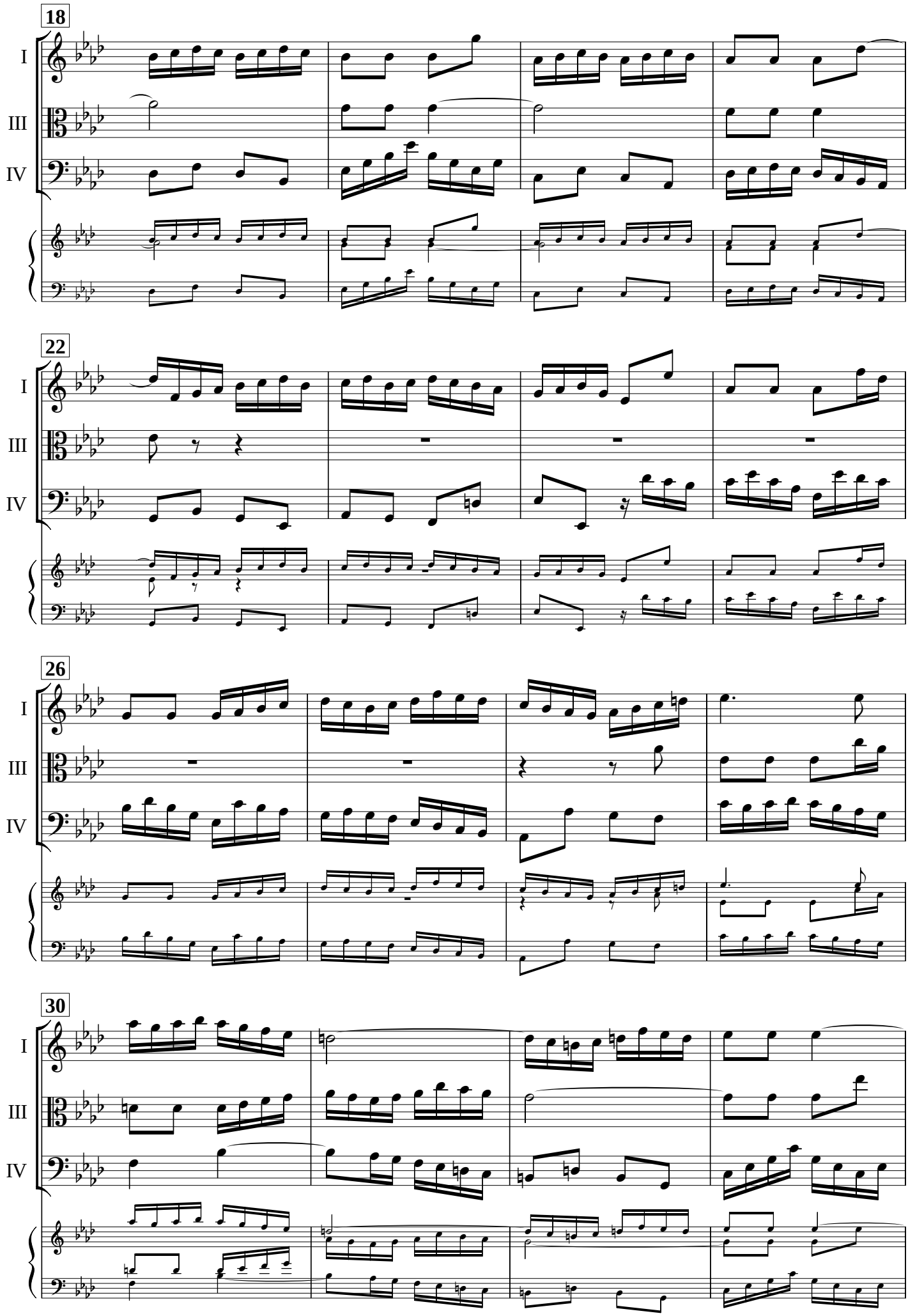

I
III
IV
5
I
III
IV
9
I
III
IV
13
I
III
IV

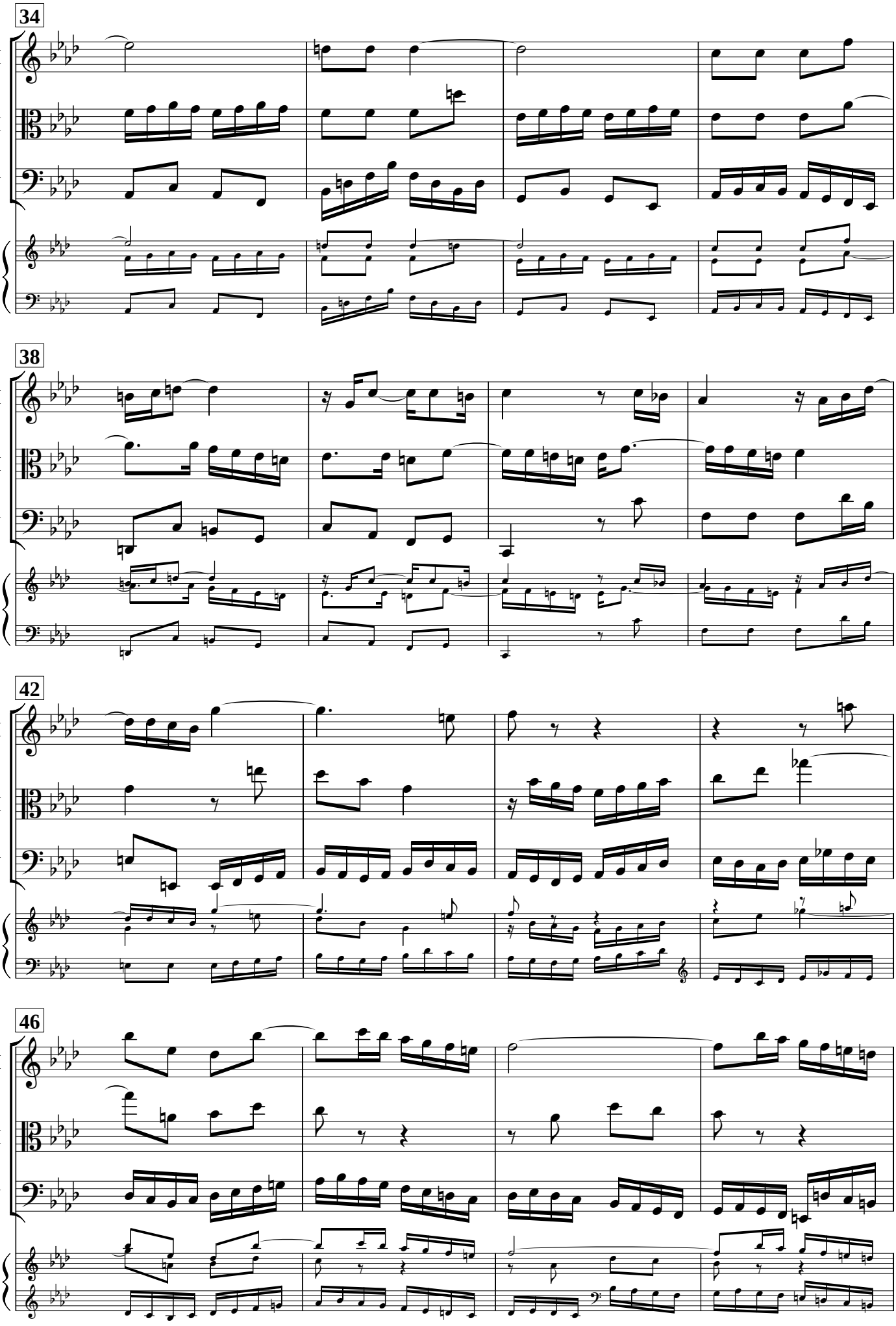

17
I
III
IV
21
I
III
IV
25
I
III
IV

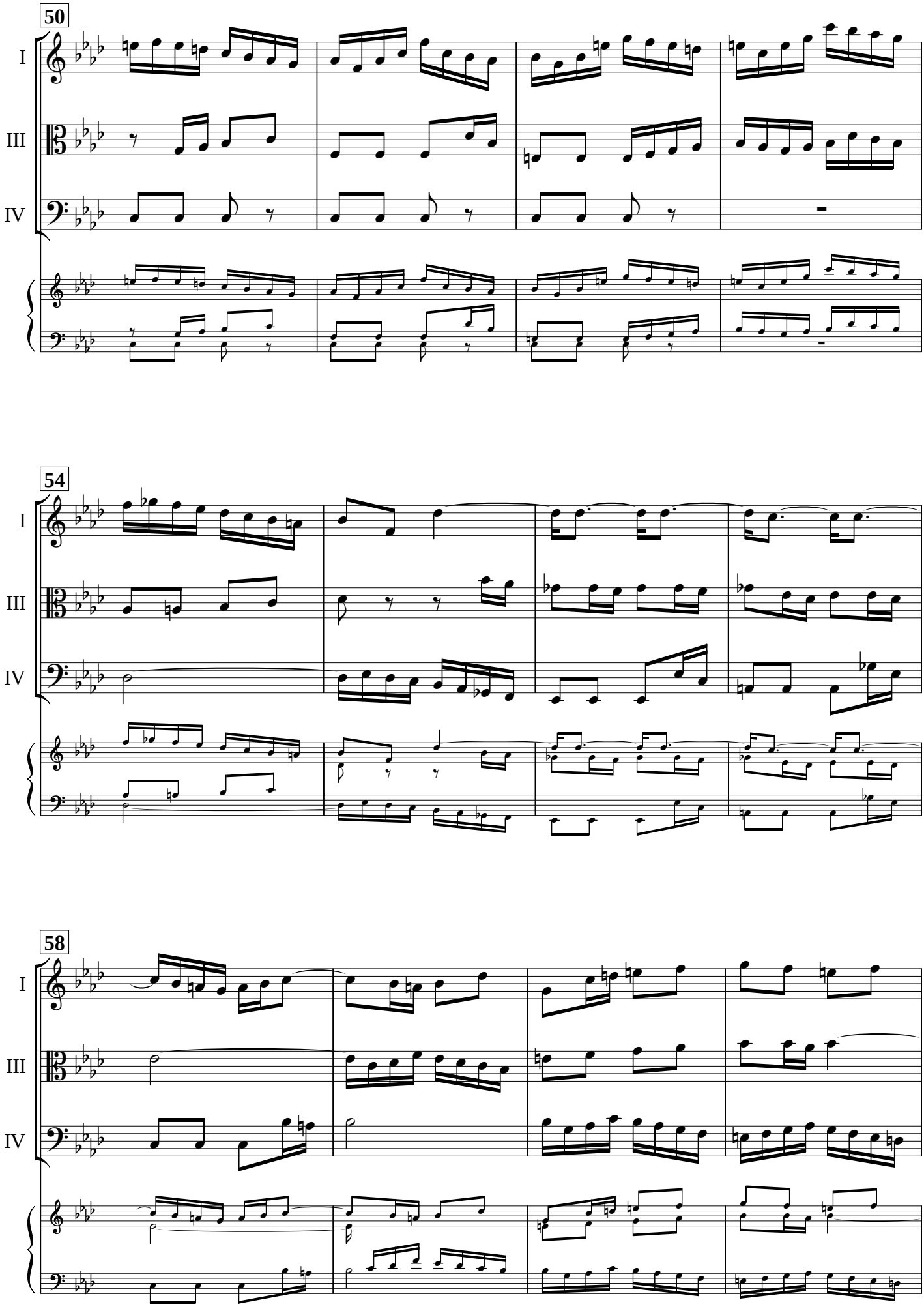

28
I
III
IV
36
I
III
IV
41
I
III
IV
46
I
III
IV

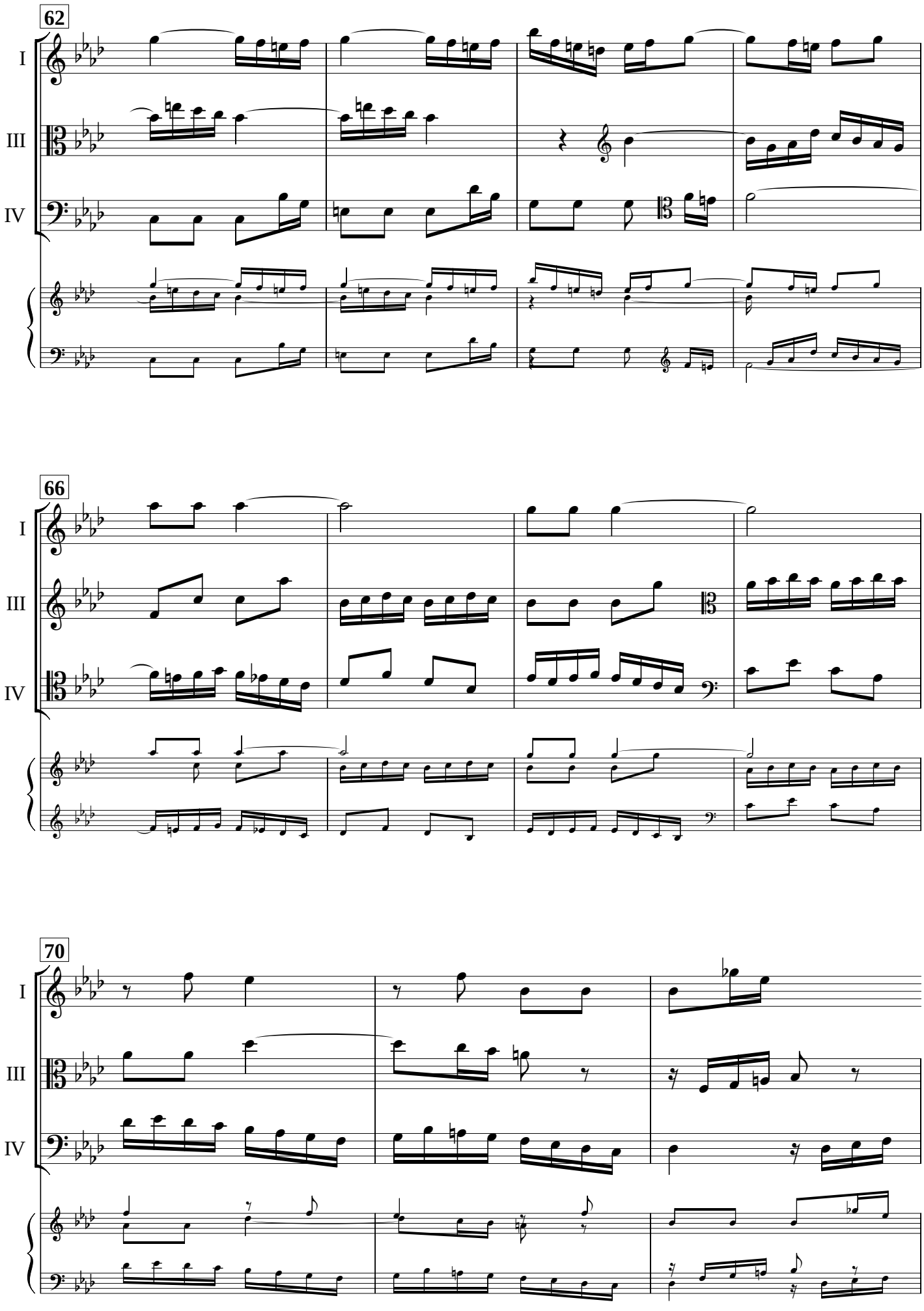

51
I
III
IV
56
I
III
IV
61
I
III
IV
66
I
III
IV

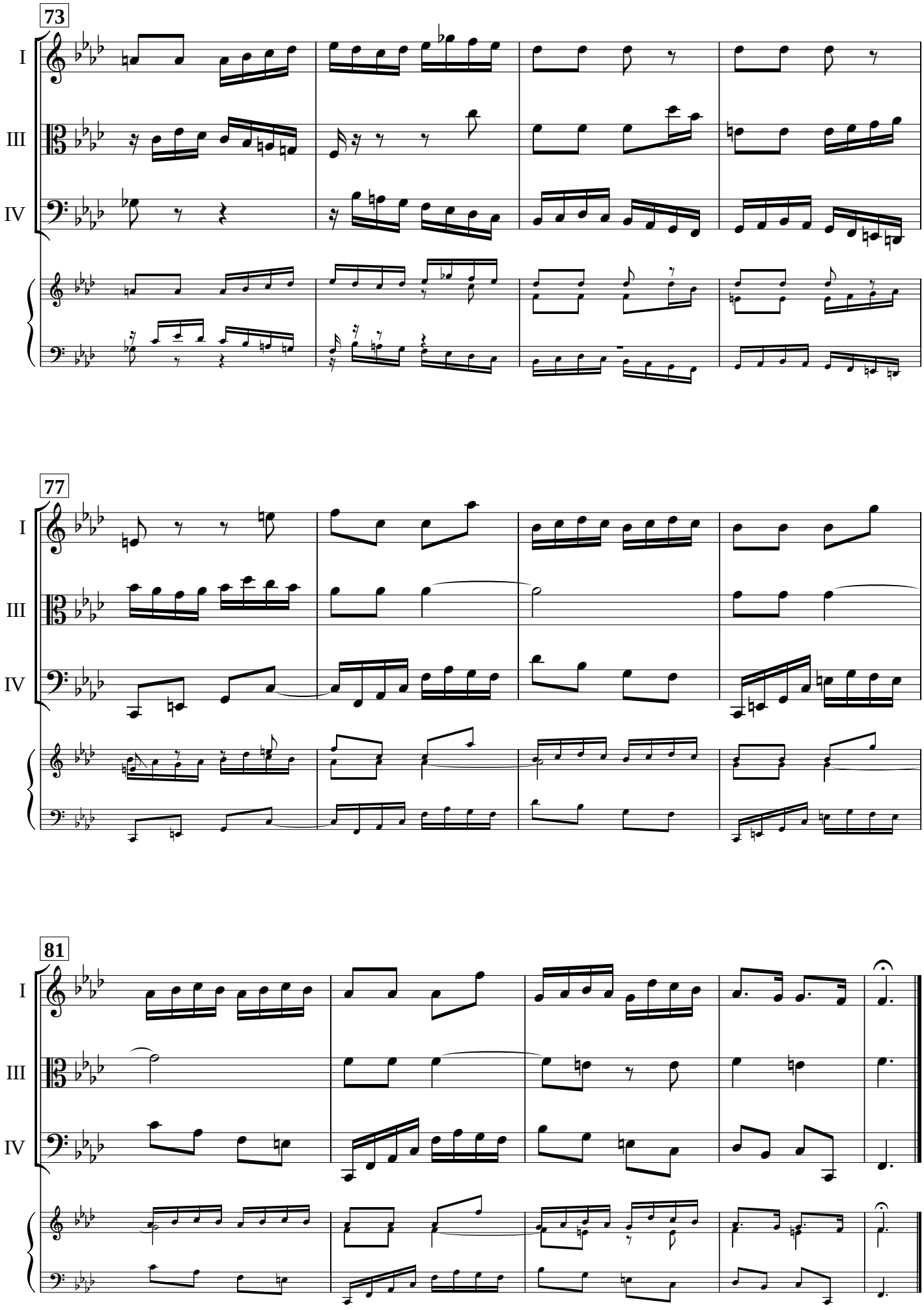

I
III
IV
6
10
14


18
I
III
IV
22
I
III
IV
26
I
III
IV
30
I
III
IV

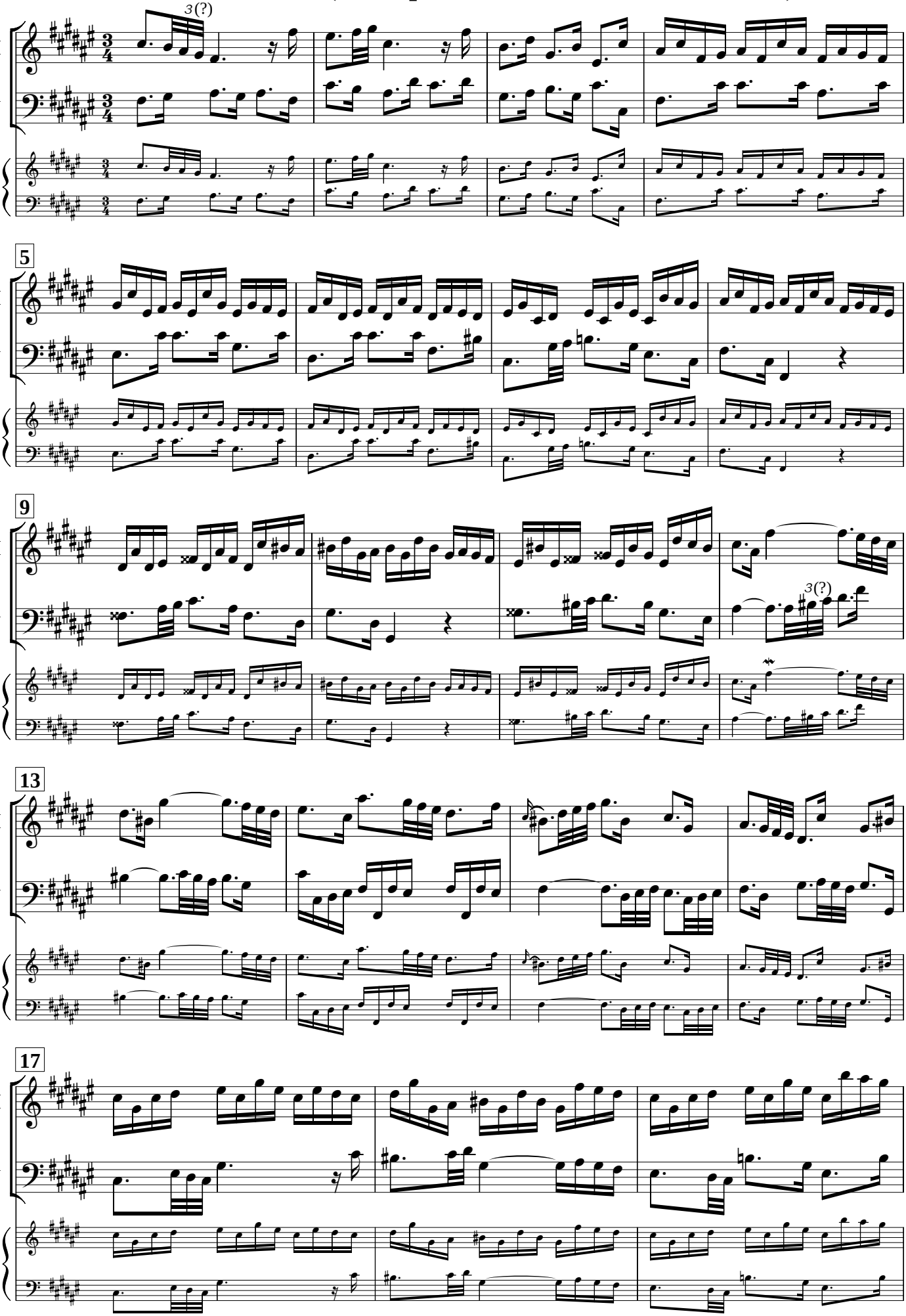

34
I
III
IV
38
I
III
IV
42
I
III
IV
46
I
III
IV

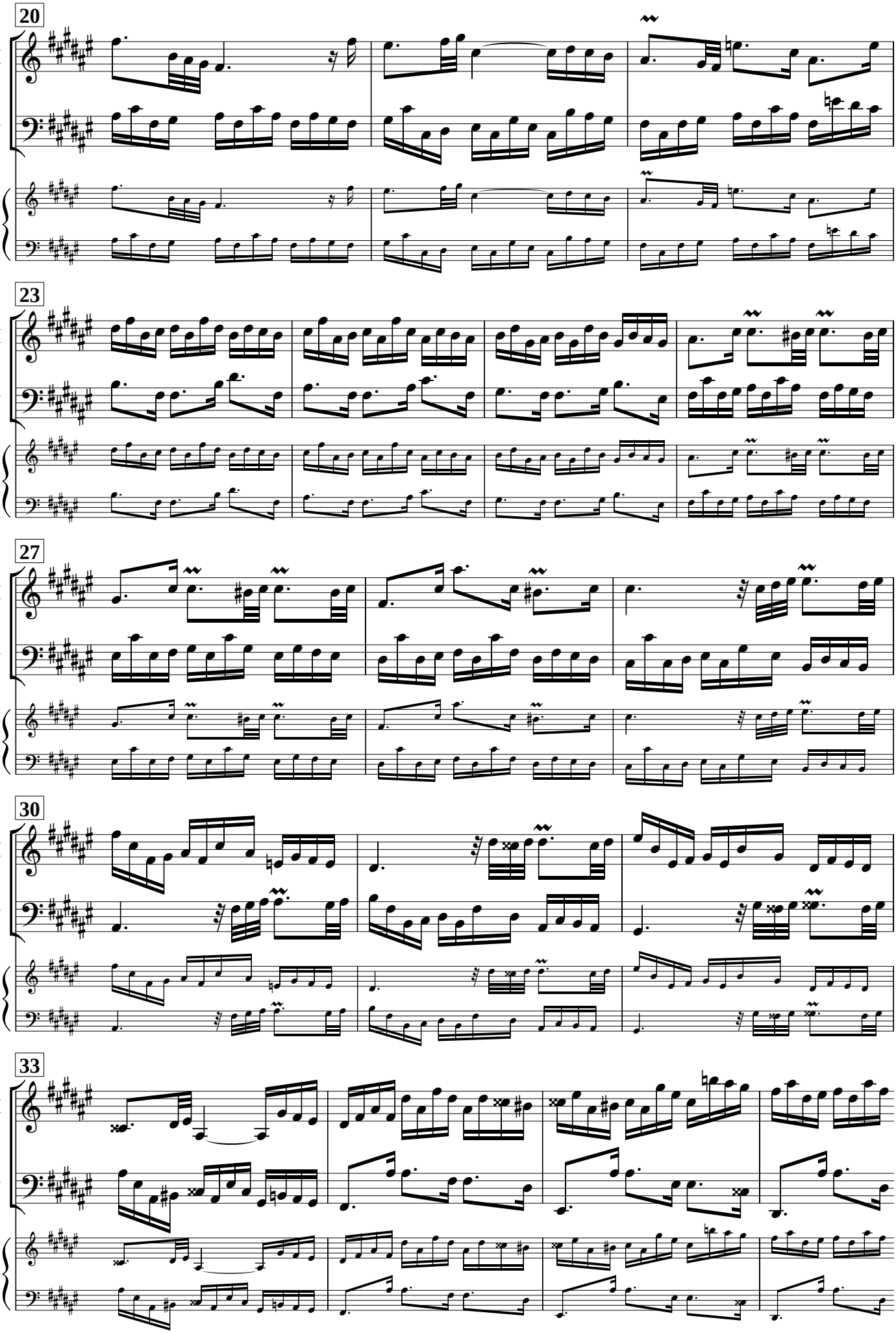

50
I
III
IV
54
I
III
IV
58
I
III
IV

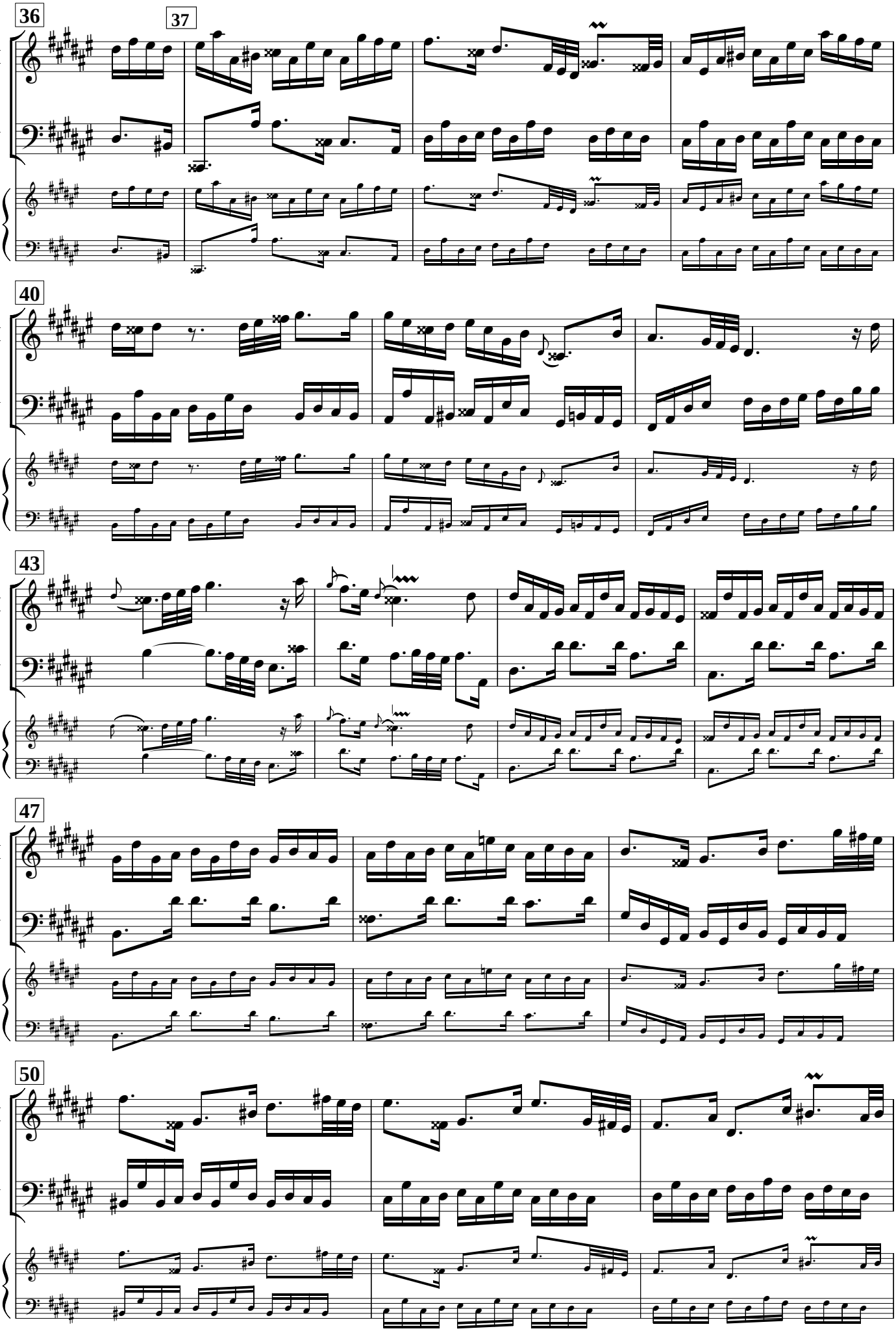

62
I
III
IV
66
I
III
IV
70
I
III
IV

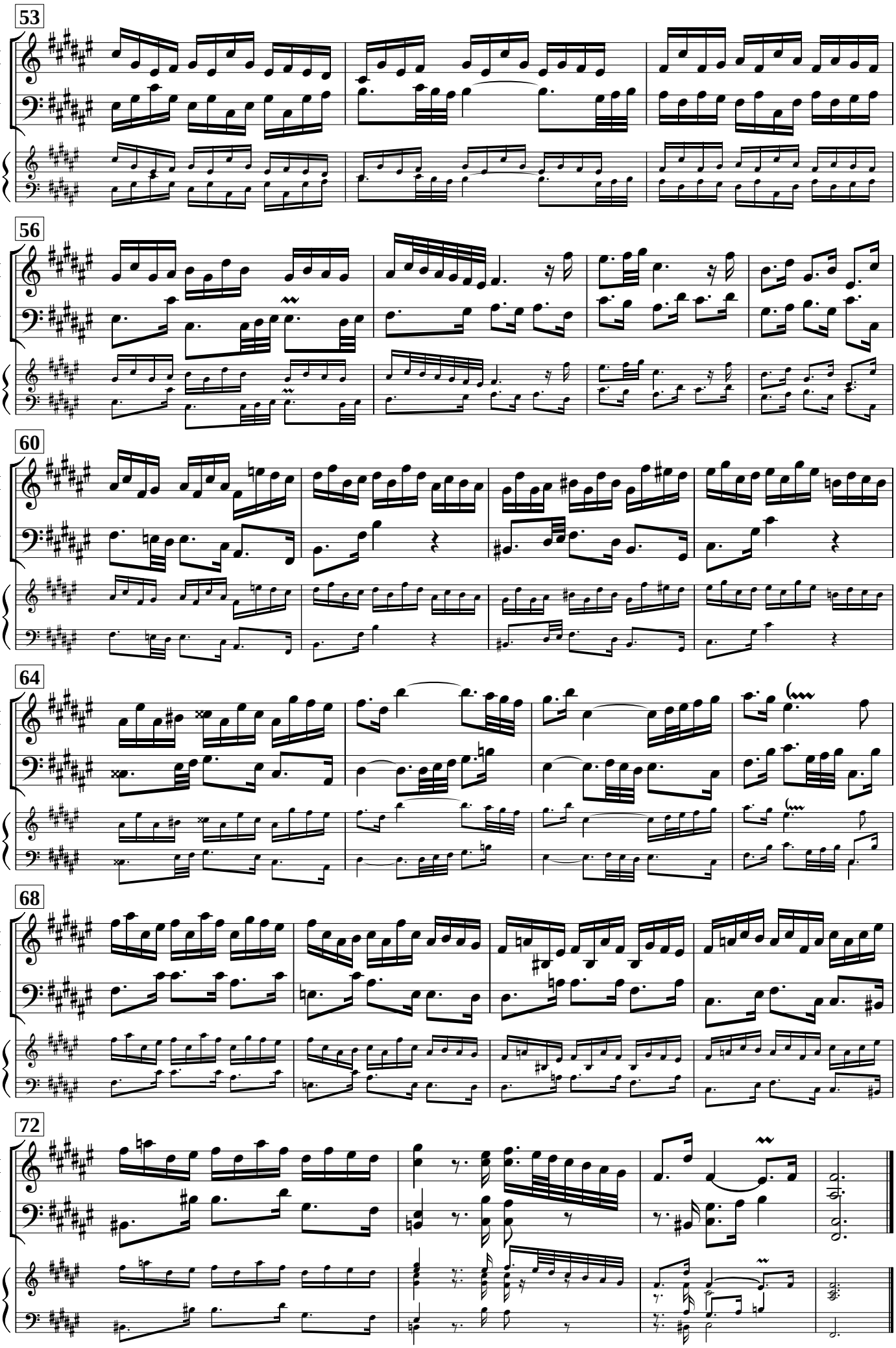

73
I
III
IV
77
I
III
IV
81
I
III
IV

Praeludium XIII Fis-dur (Transposition nach G-Dur auf S. 141)

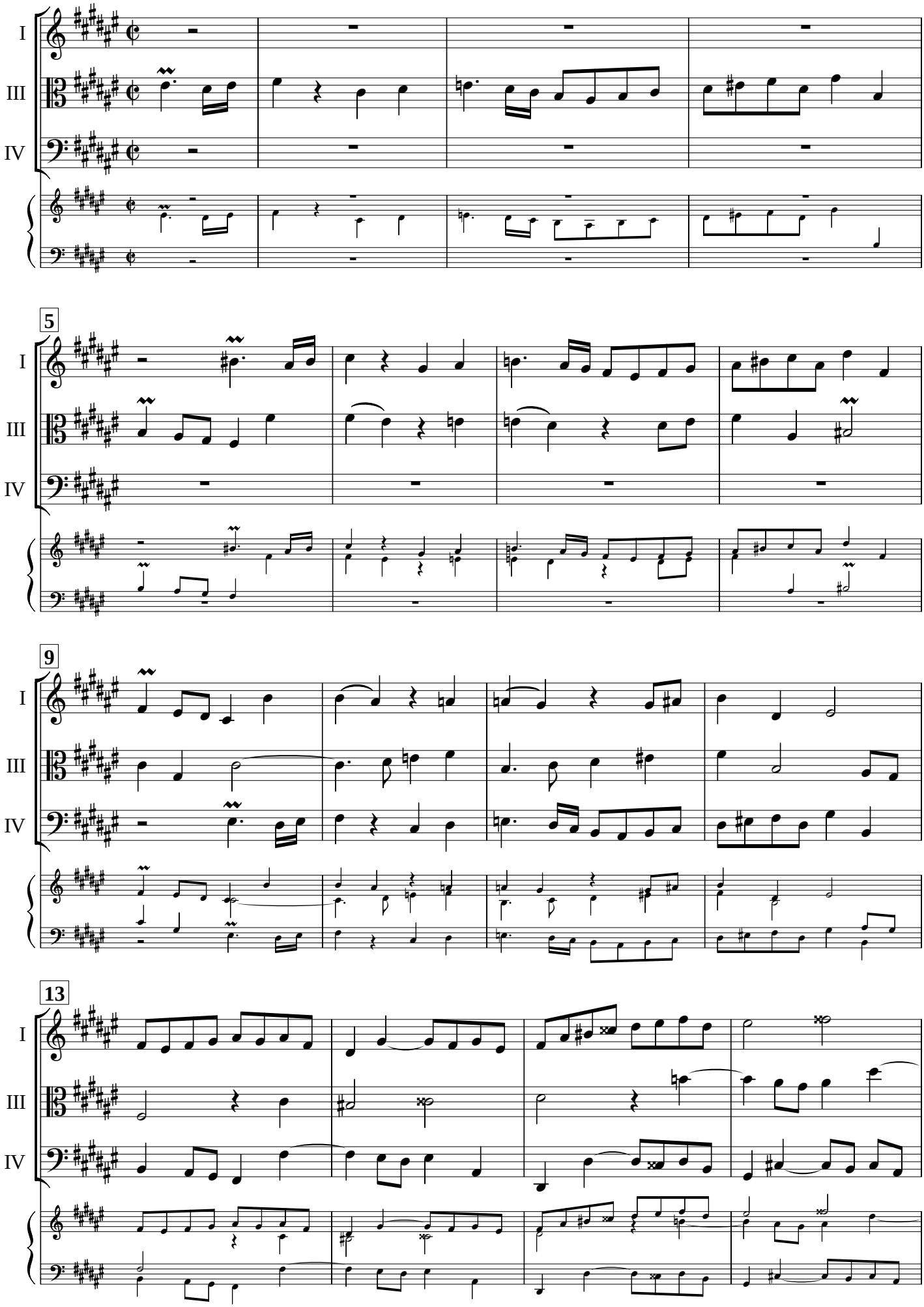


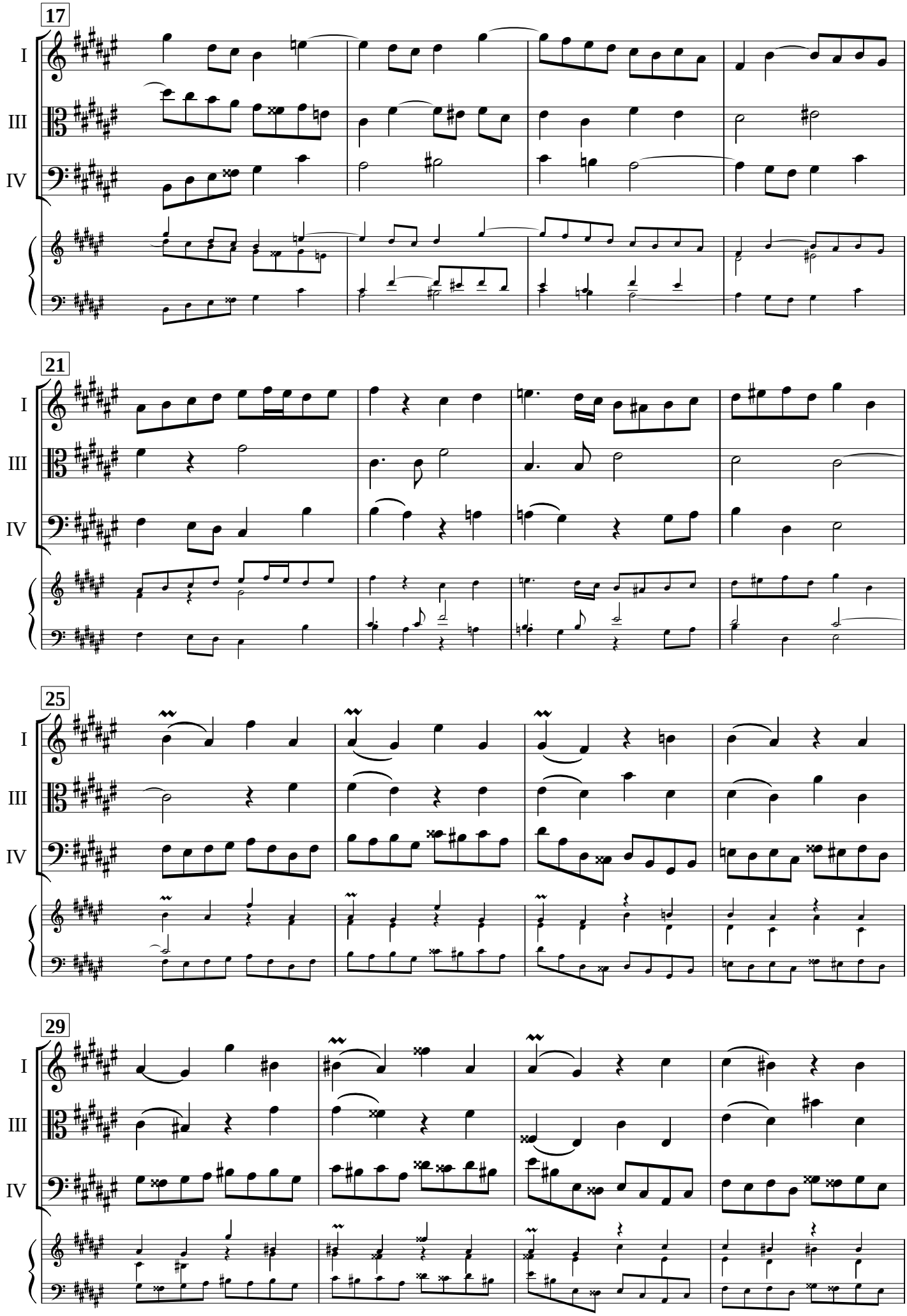

20
I
IV
23
I
IV
27
I
IV
30
I
IV
33
I
IV

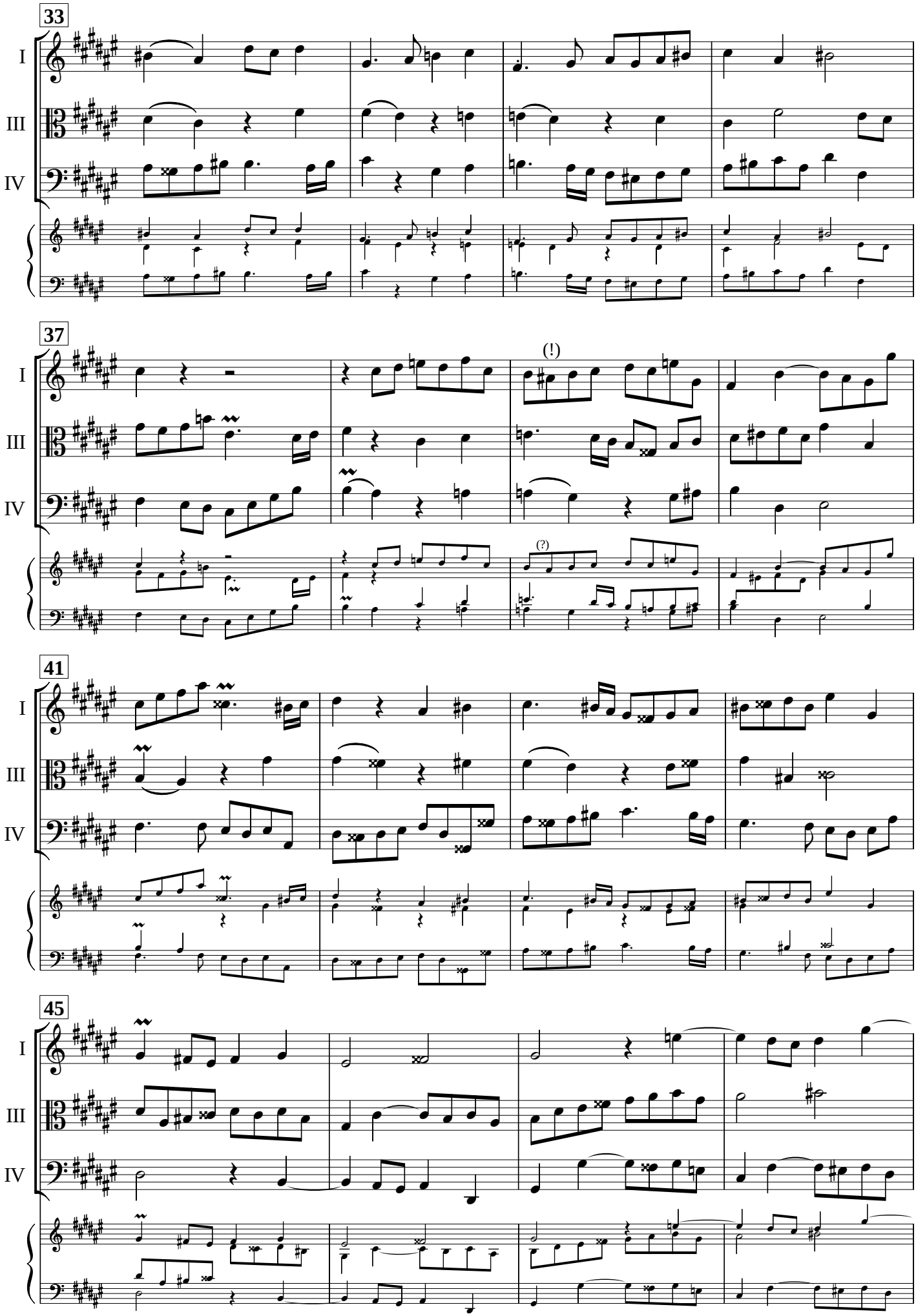

36
37
I
IV
40
43
47
50

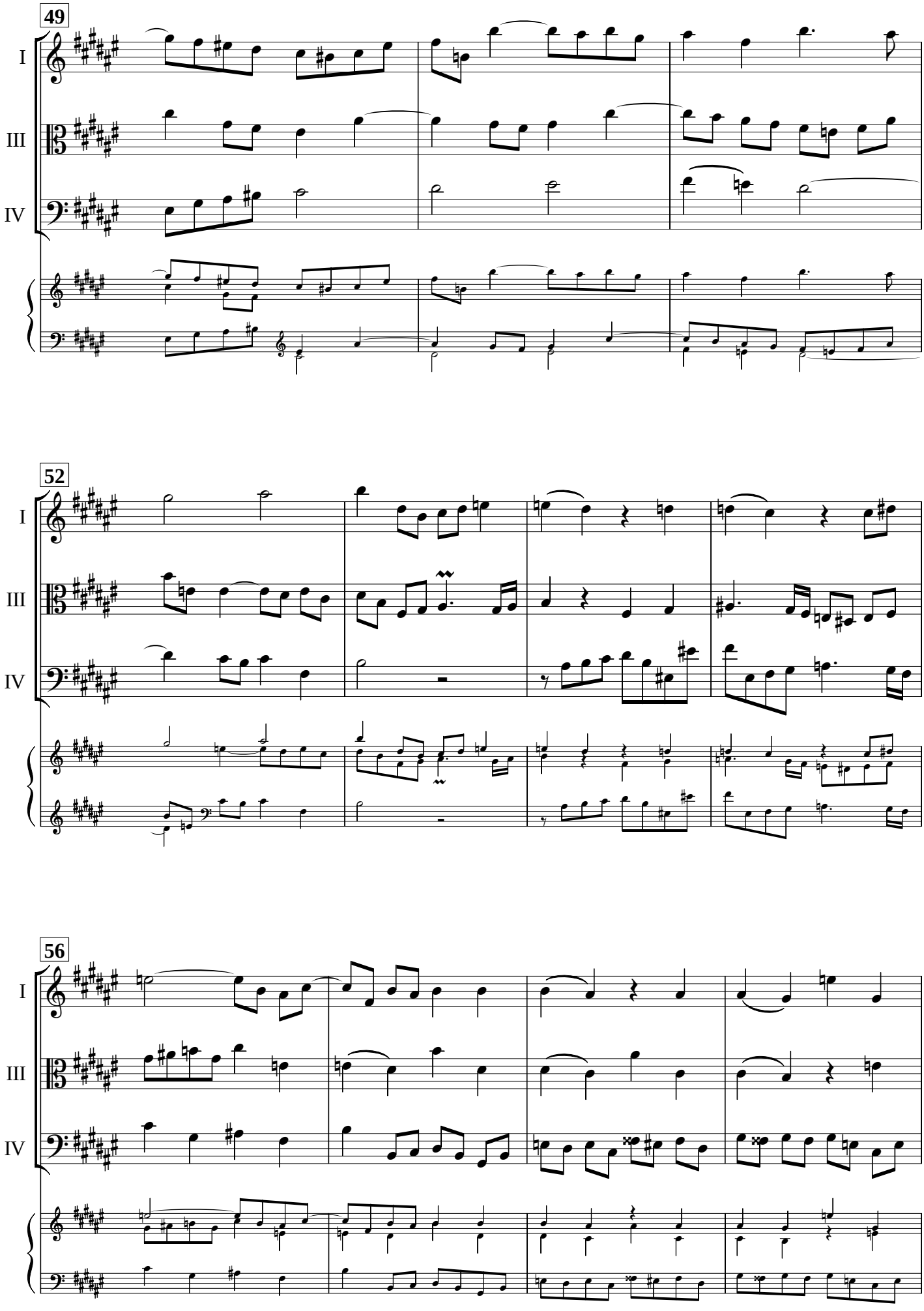

53
I
IV
56
I
IV
60
I
IV
64
I
IV
68
I
IV
72
I
IV

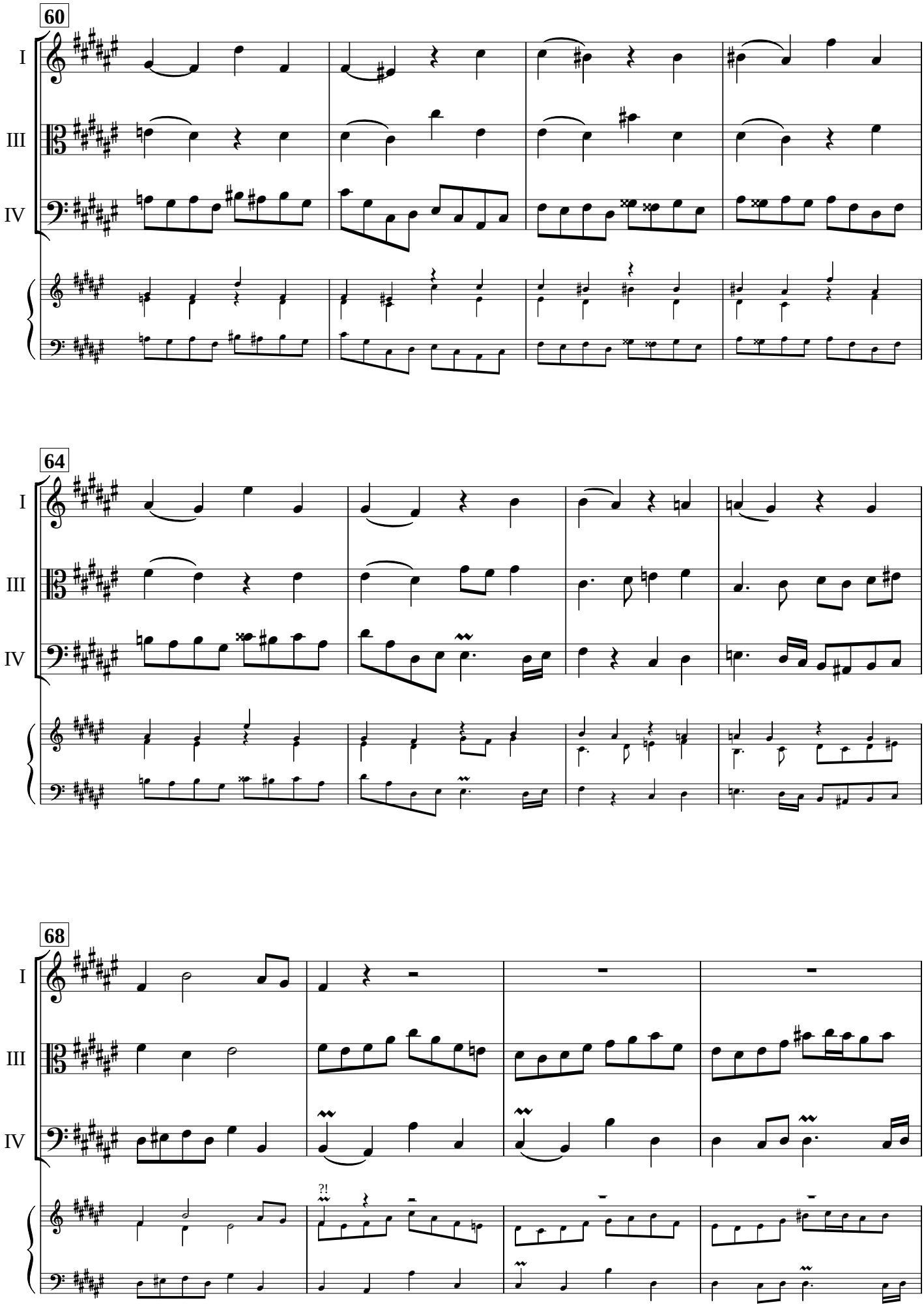
Fuga XIII Fis-dur (Transposition nach G-dur auf S. 145)

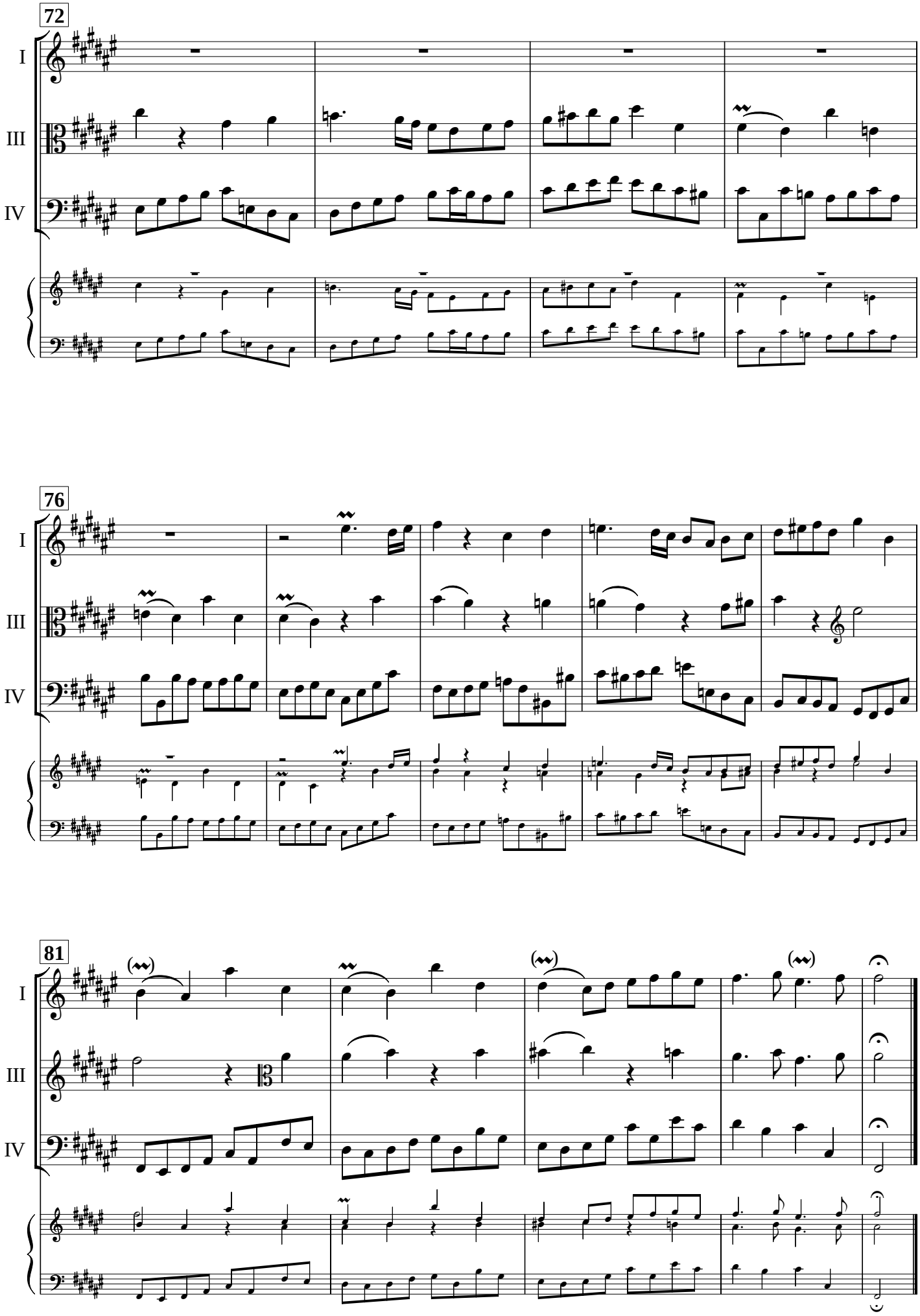



17
I
III
IV
21
I
III
IV
25
I
III
IV
29
I
III
IV

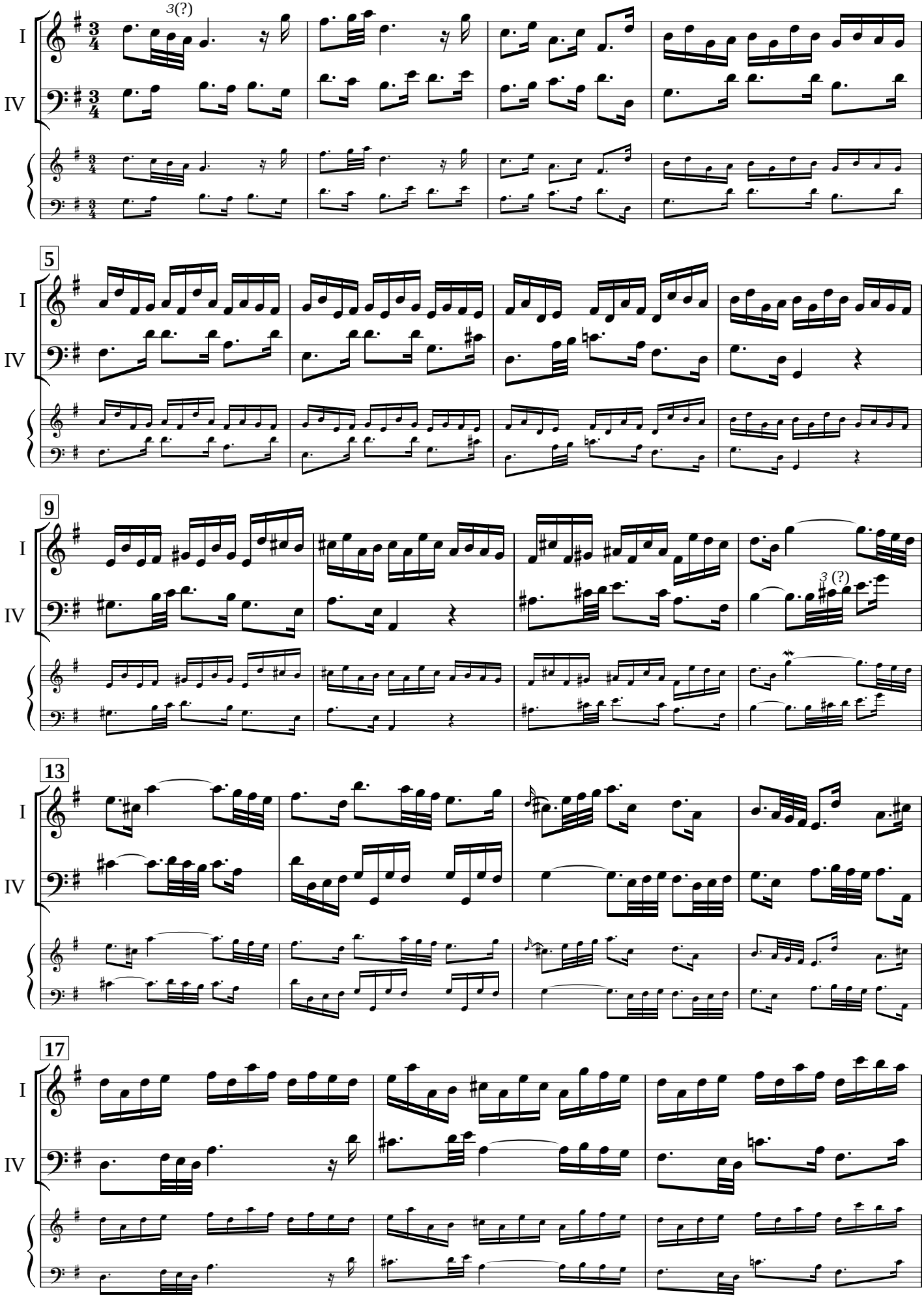

33
I
III
IV
37
(!)
(?)
41
45

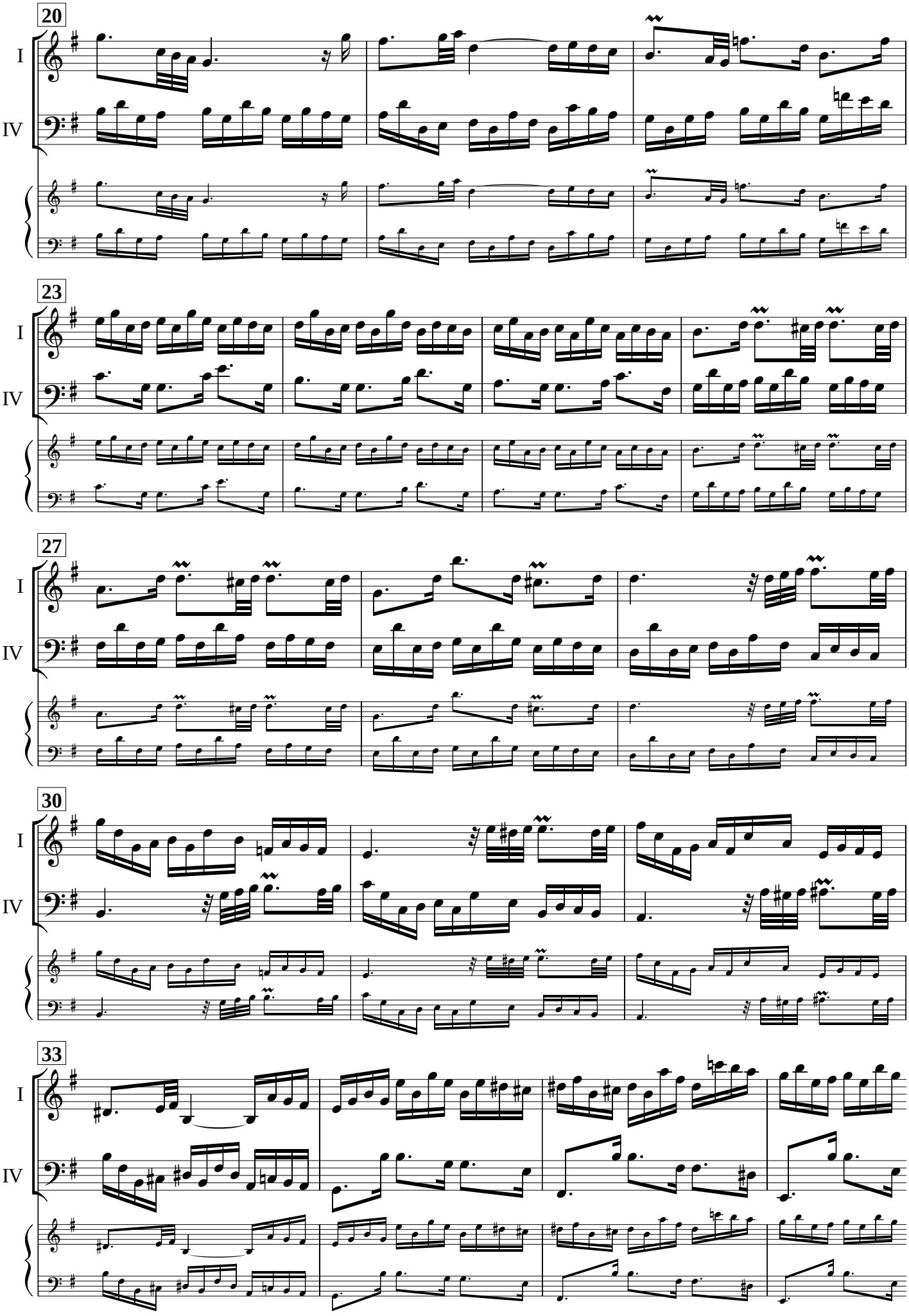

49
I
III
IV
52
I
III
IV
56
I
III
IV

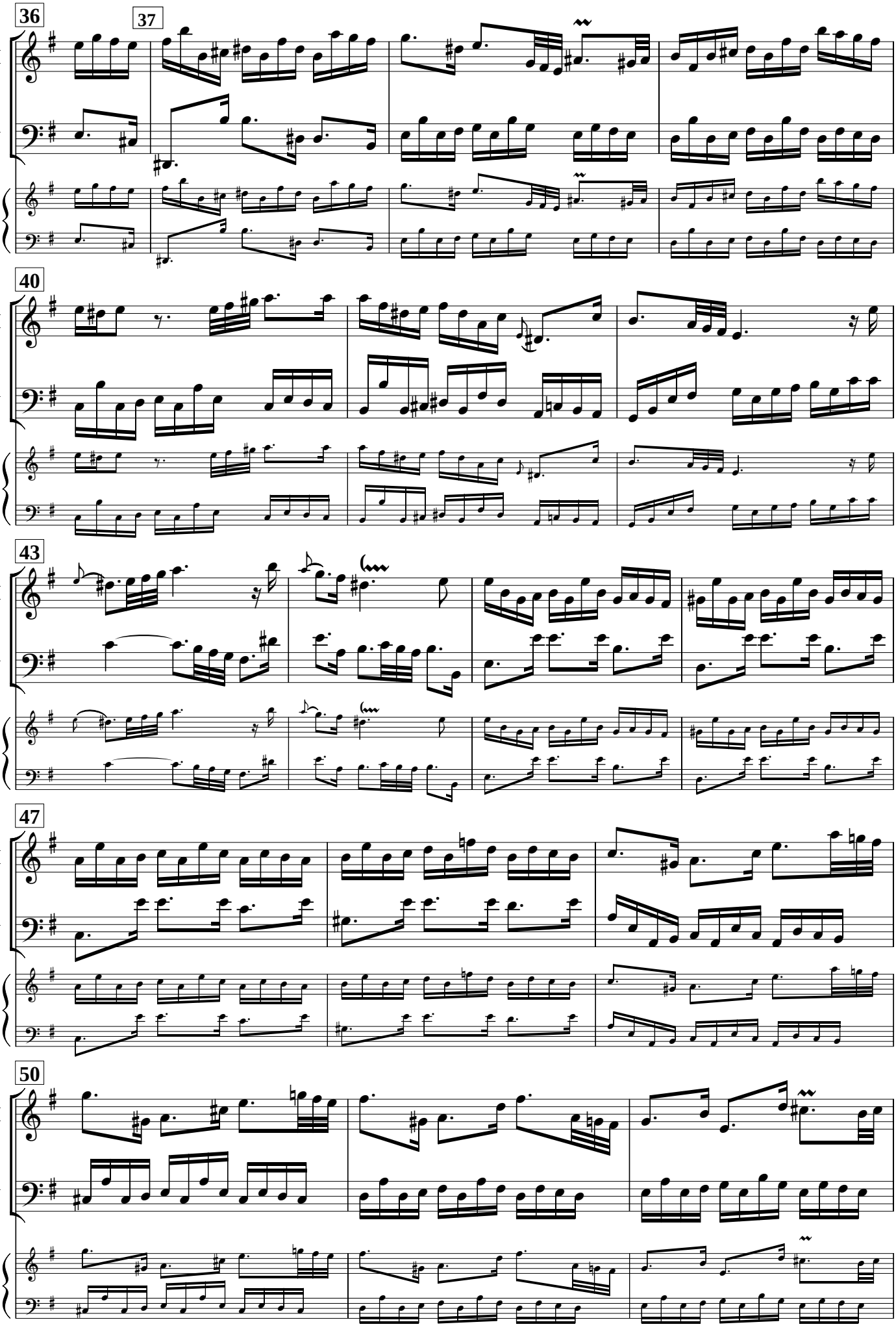

60
I
III
IV
64
I
III
IV
68
I
III
IV
?!

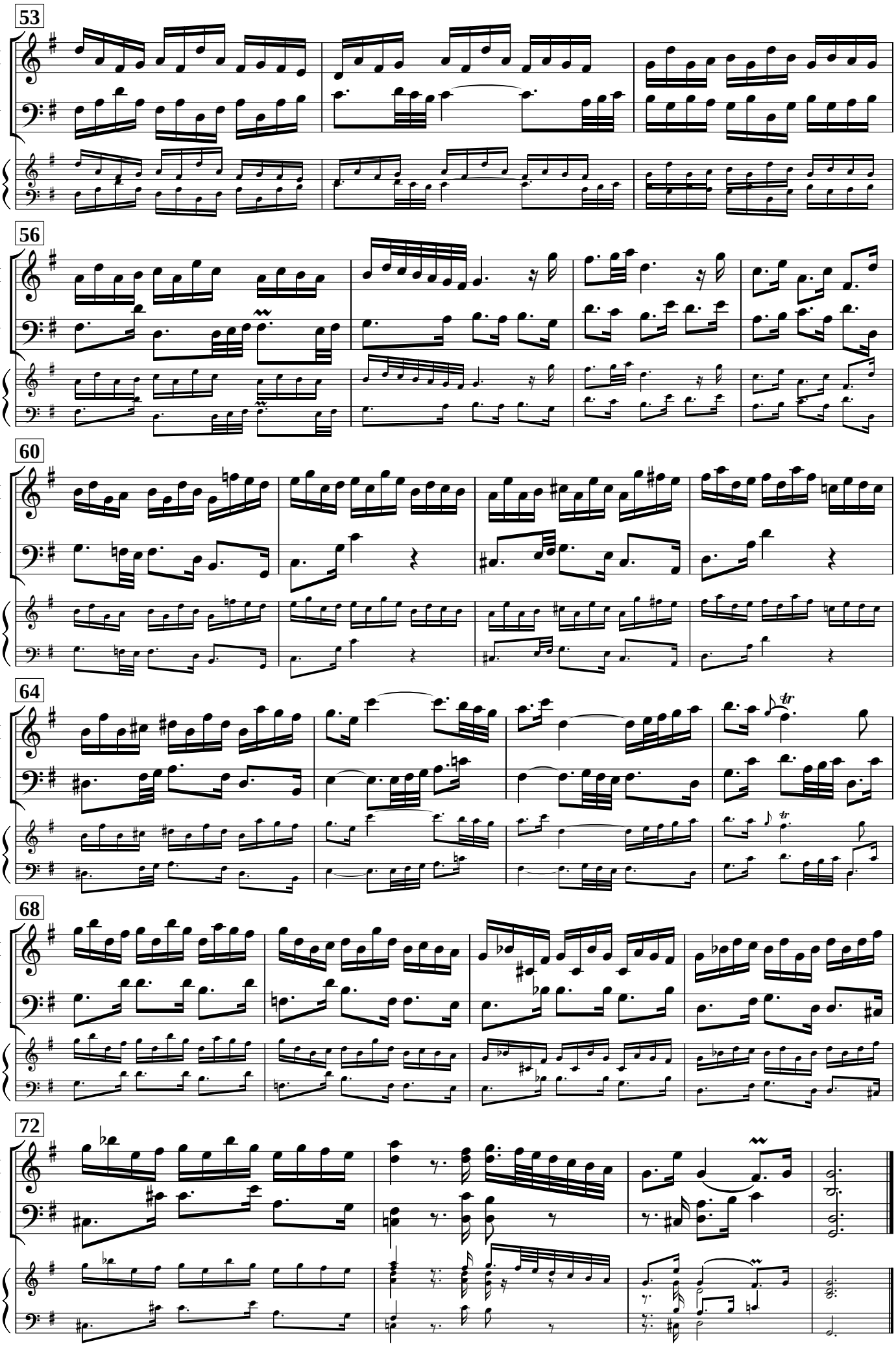

72
I
III
IV
76
I
III
IV
81
I
III
IV

Praeludium XIII Fis-dur (s. S. 131, transponiert nach G-dur)

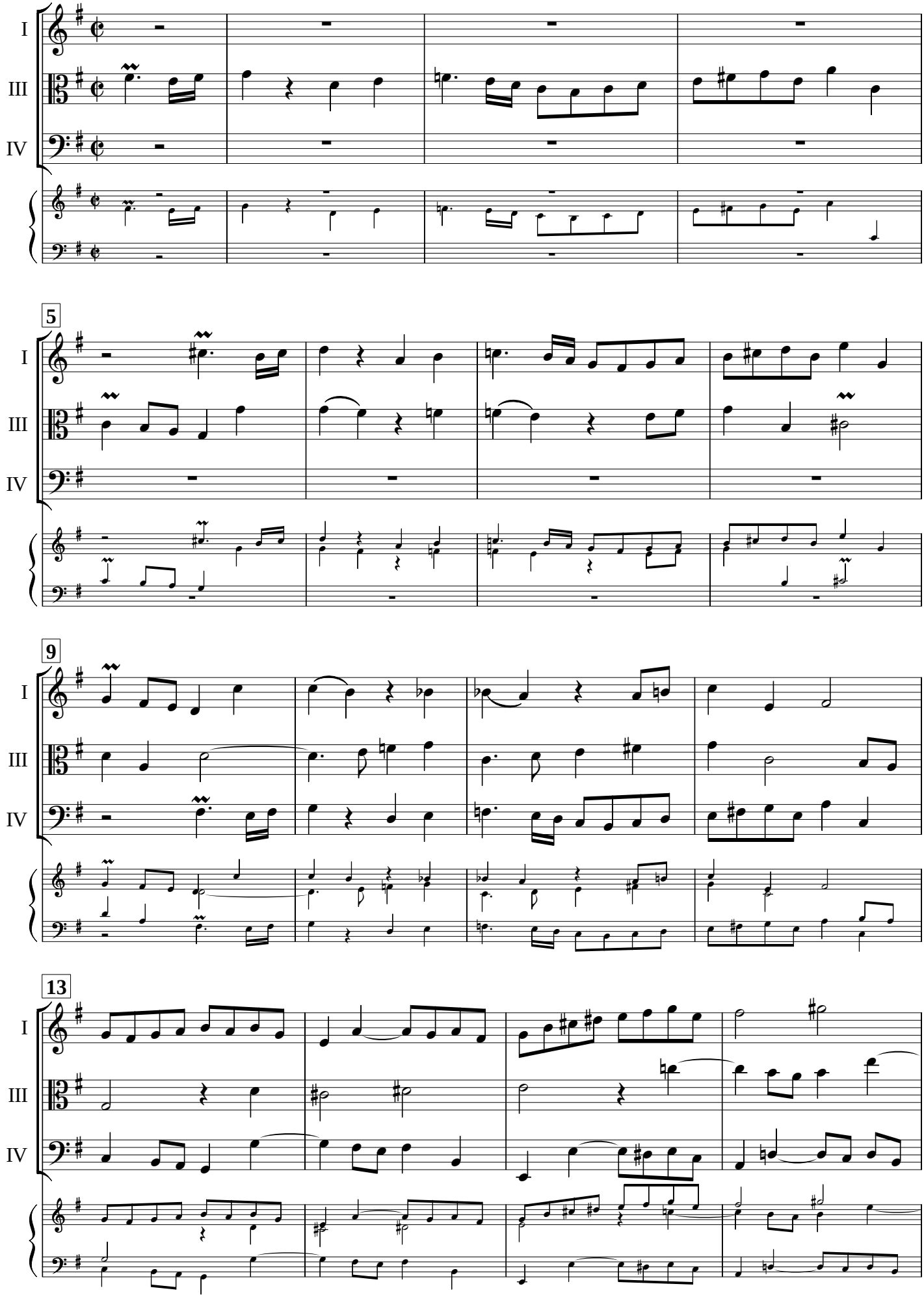


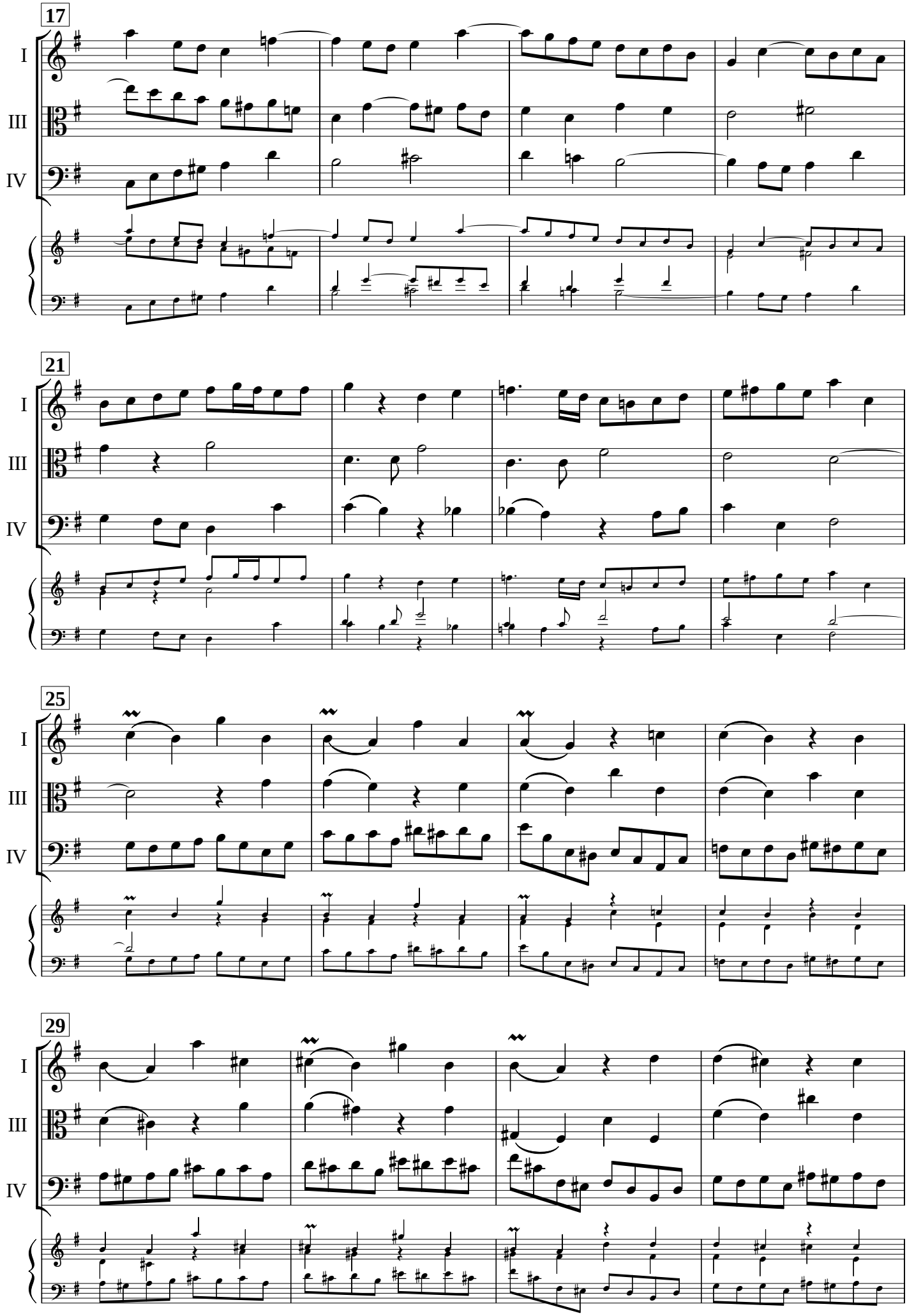

20
I
IV
23
I
IV
27
I
IV
30
I
IV
33
I
IV

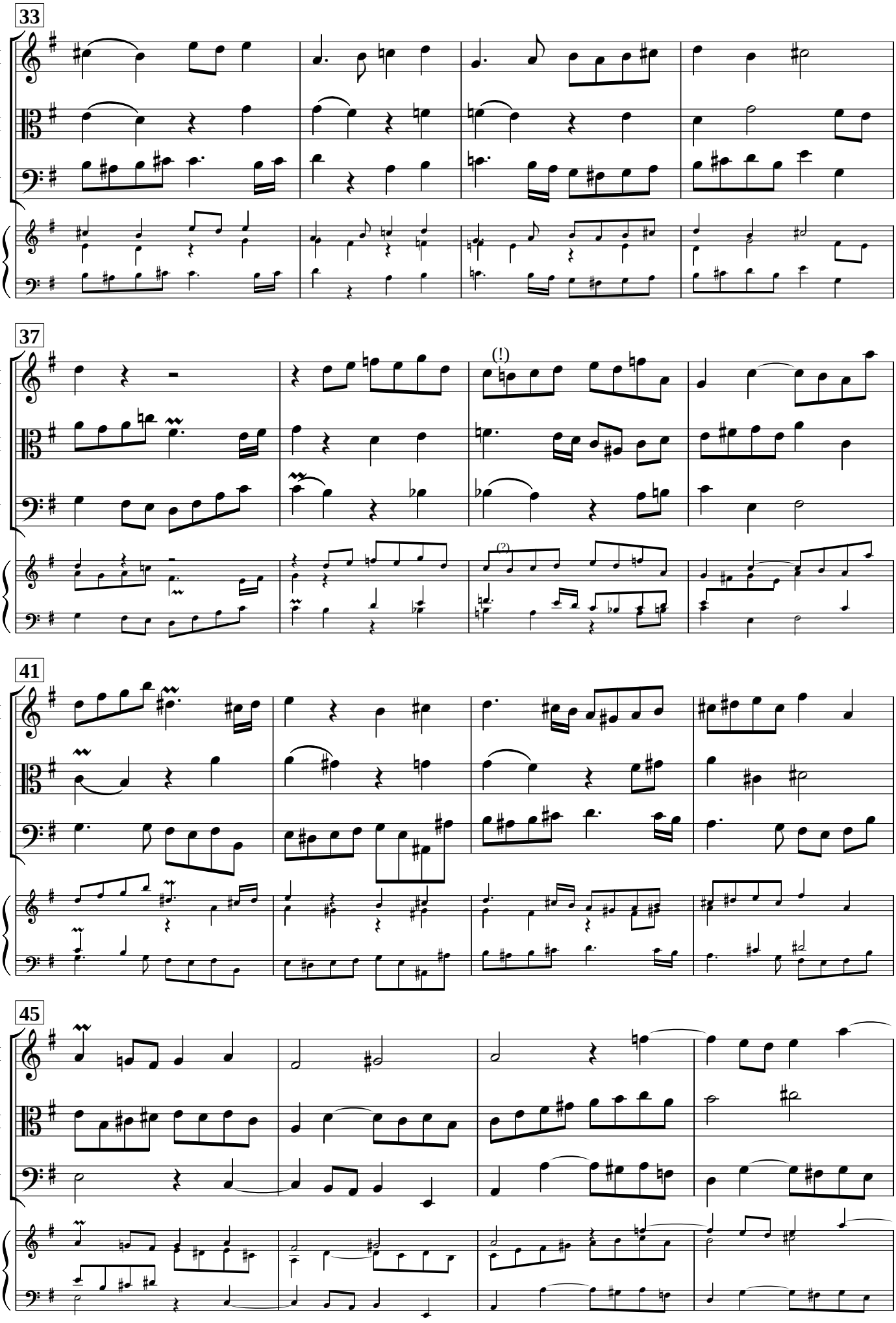

36
37
I
IV
40
43
47
50

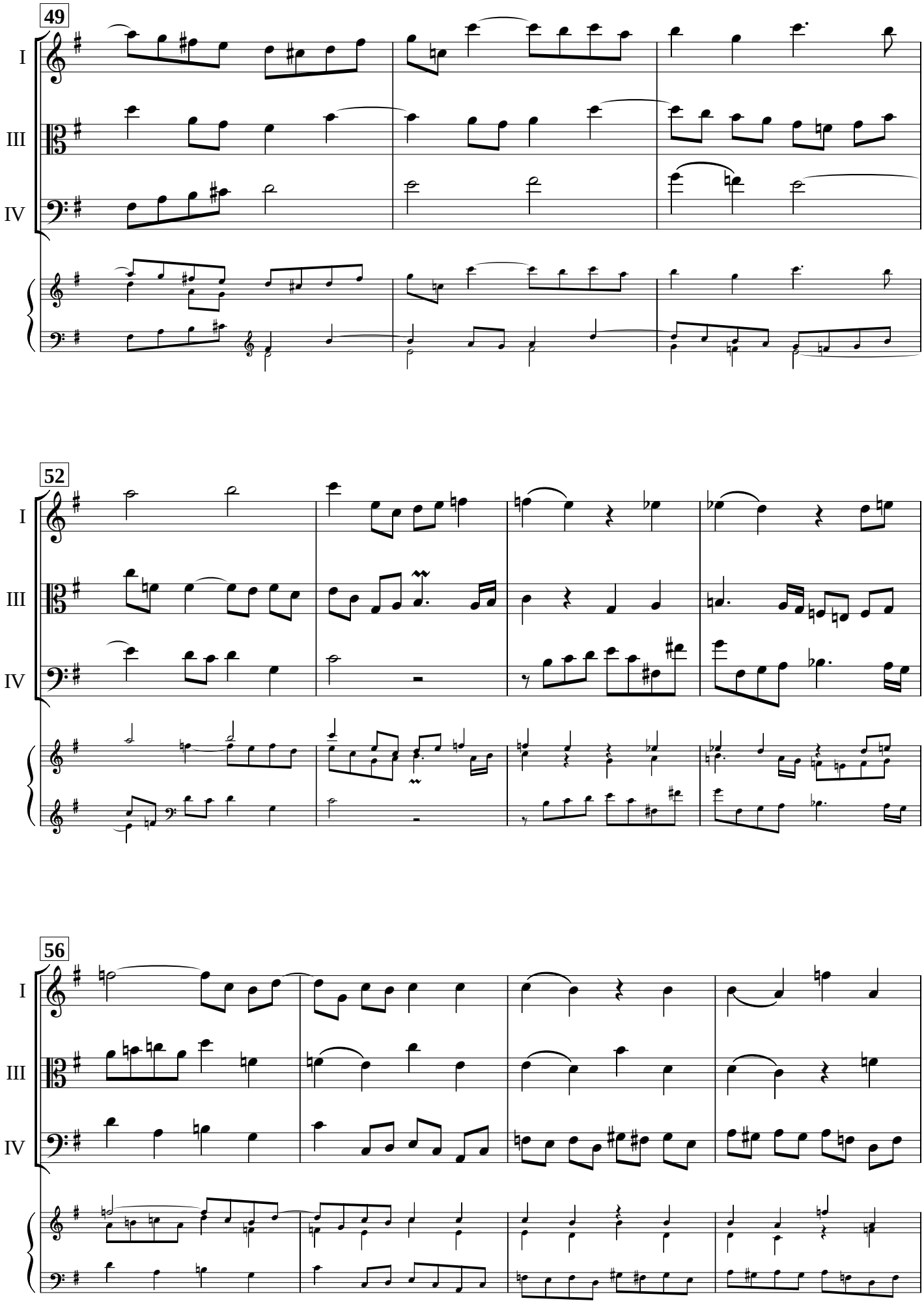

53
I
IV
56
I
IV
60
I
IV
64
I
IV
68
I
IV
72
I
IV

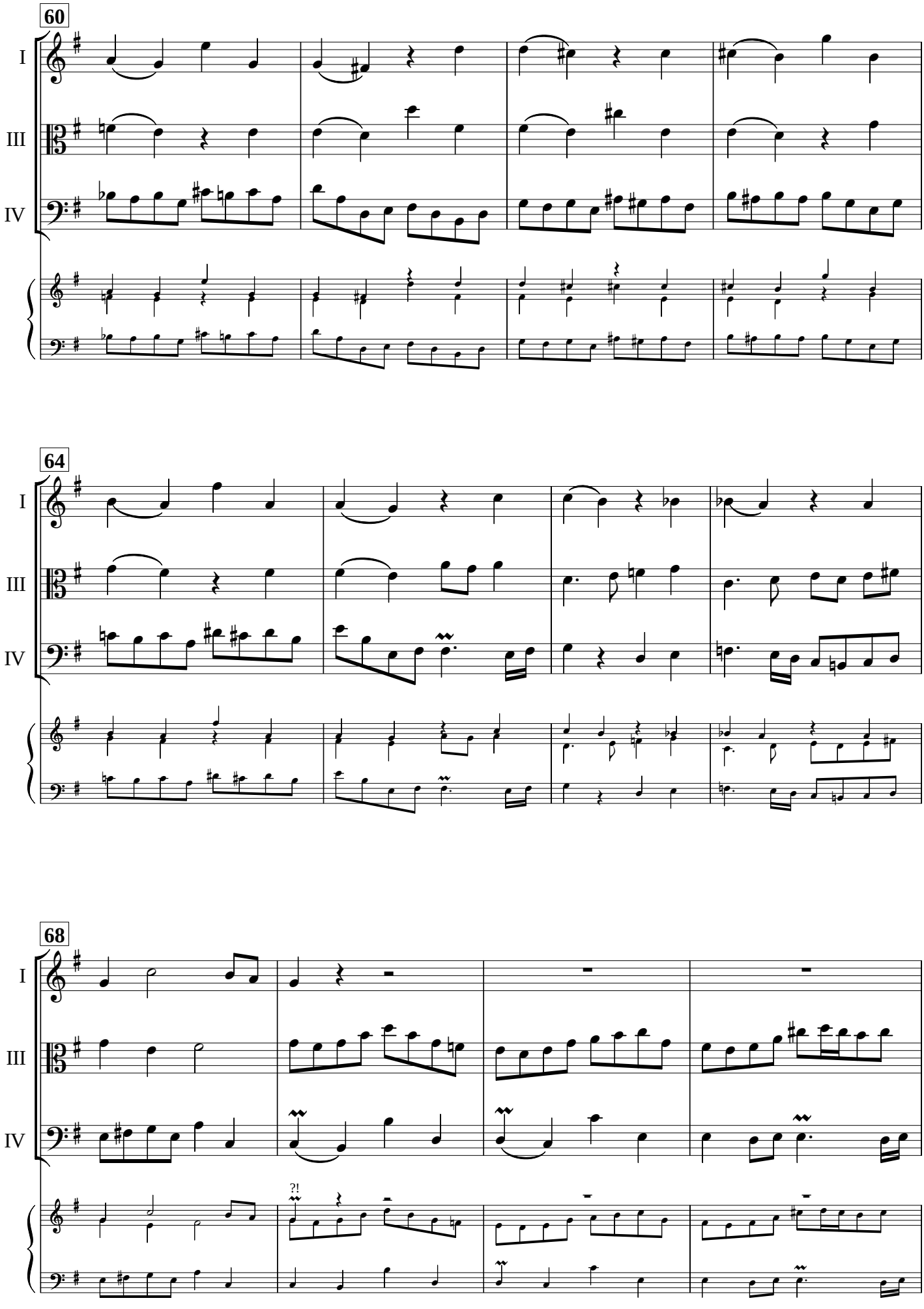
Fuga XIII Fis-dur (s. S. 135, transponiert nach G-dur)

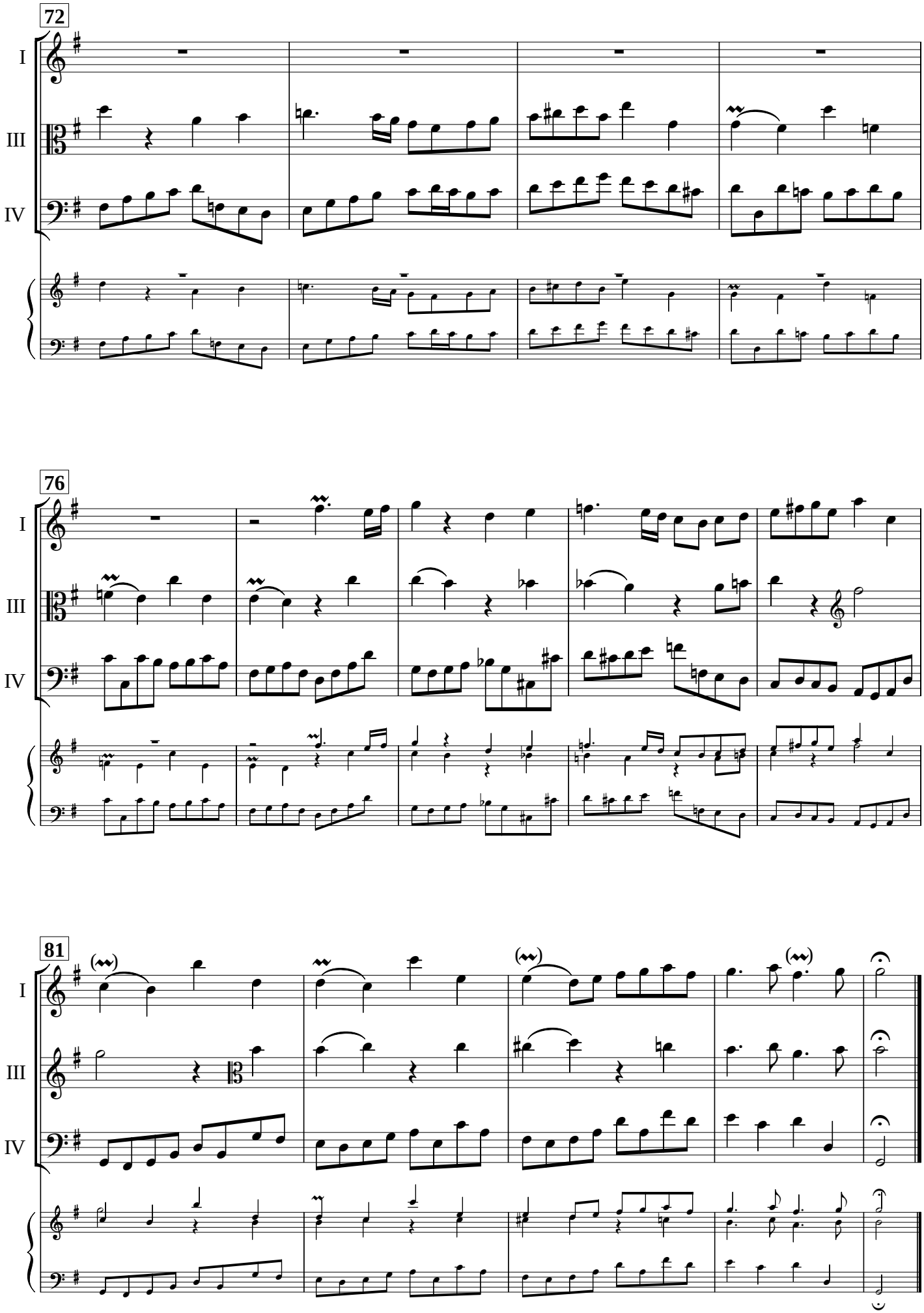



17
I
III
IV
21
I
III
IV
25
I
III
IV
29
I
III
IV

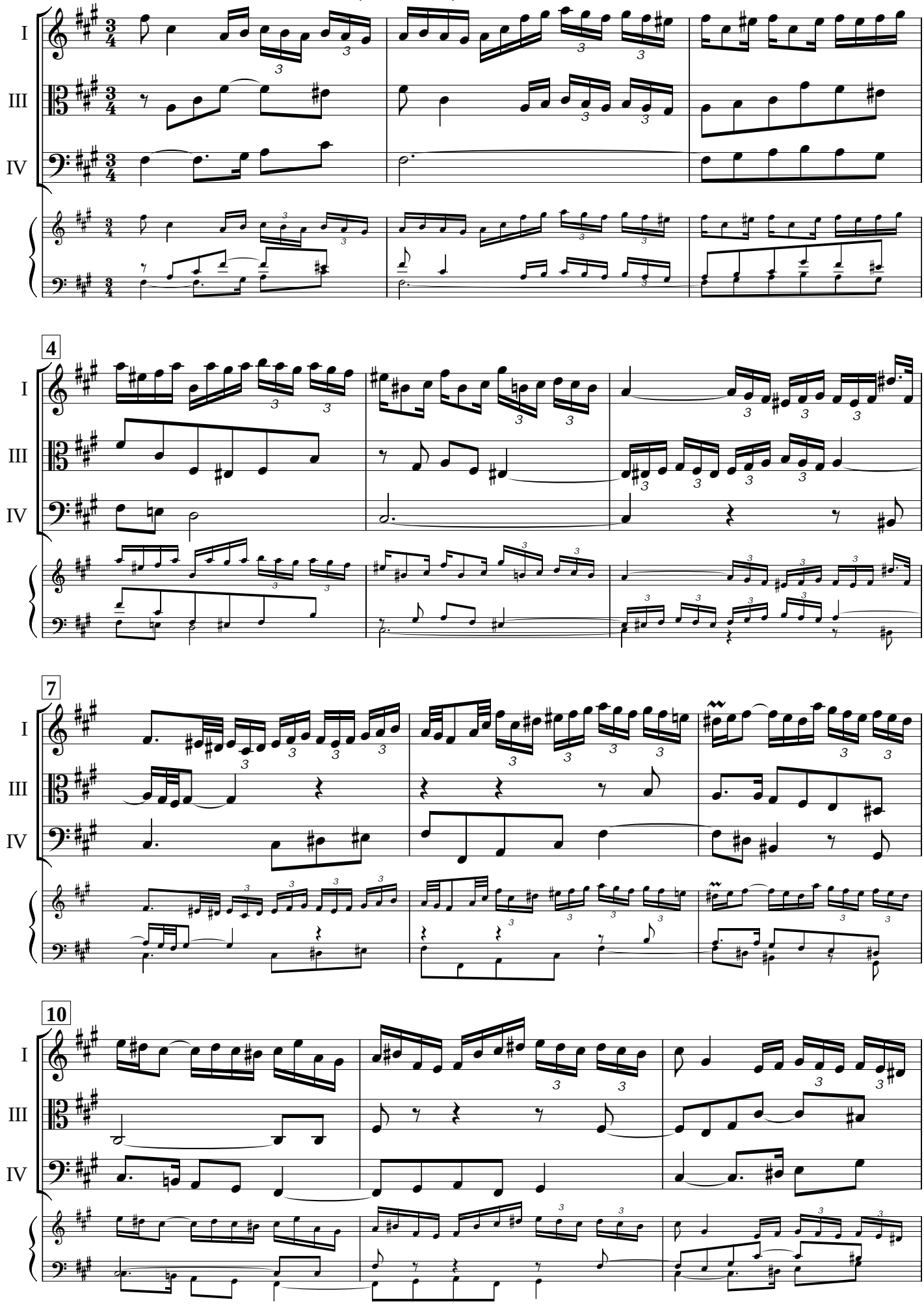

33
I
III
IV
37
(!)
(?)
41
45

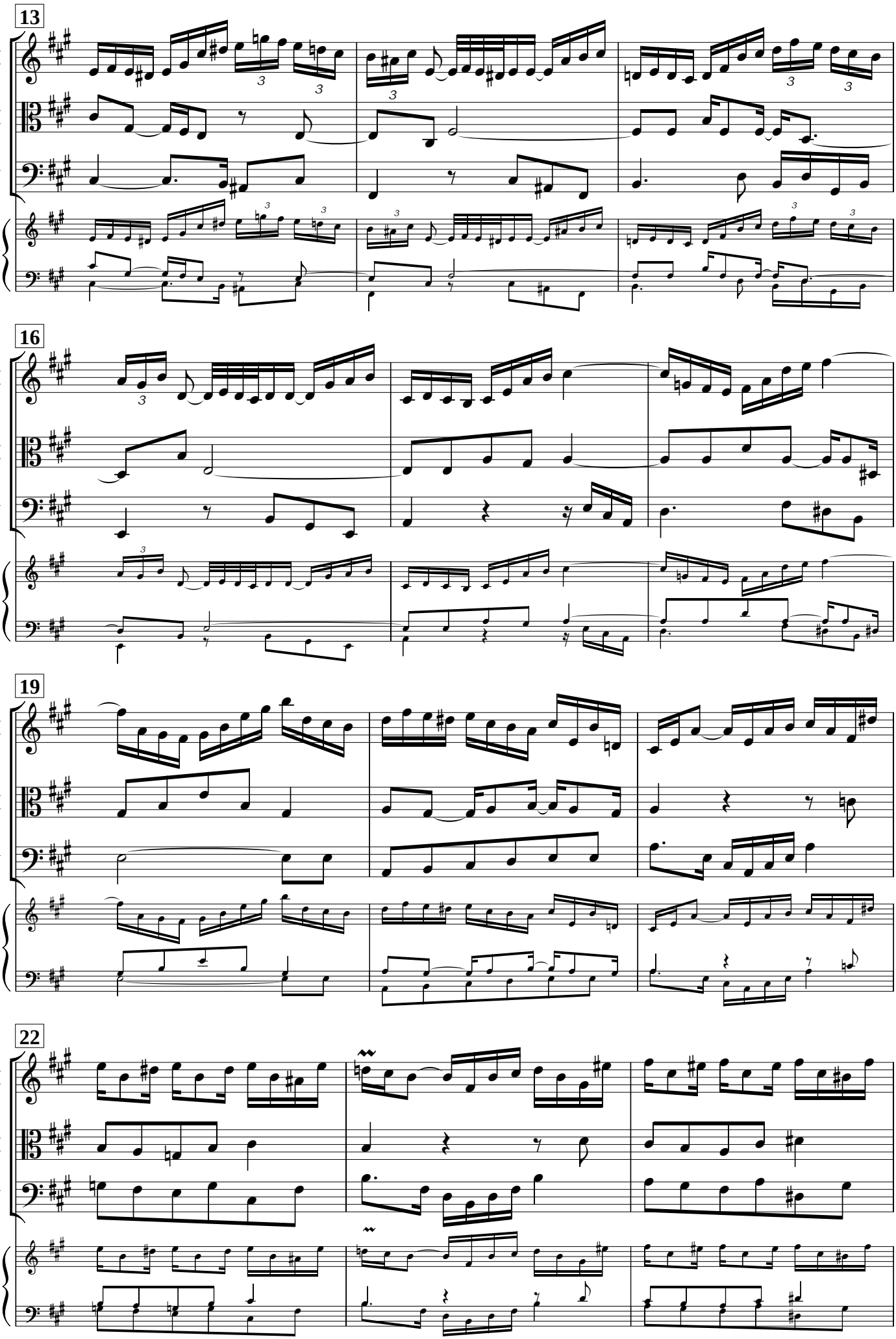

49
I
III
IV
52
I
III
IV
56
I
III
IV

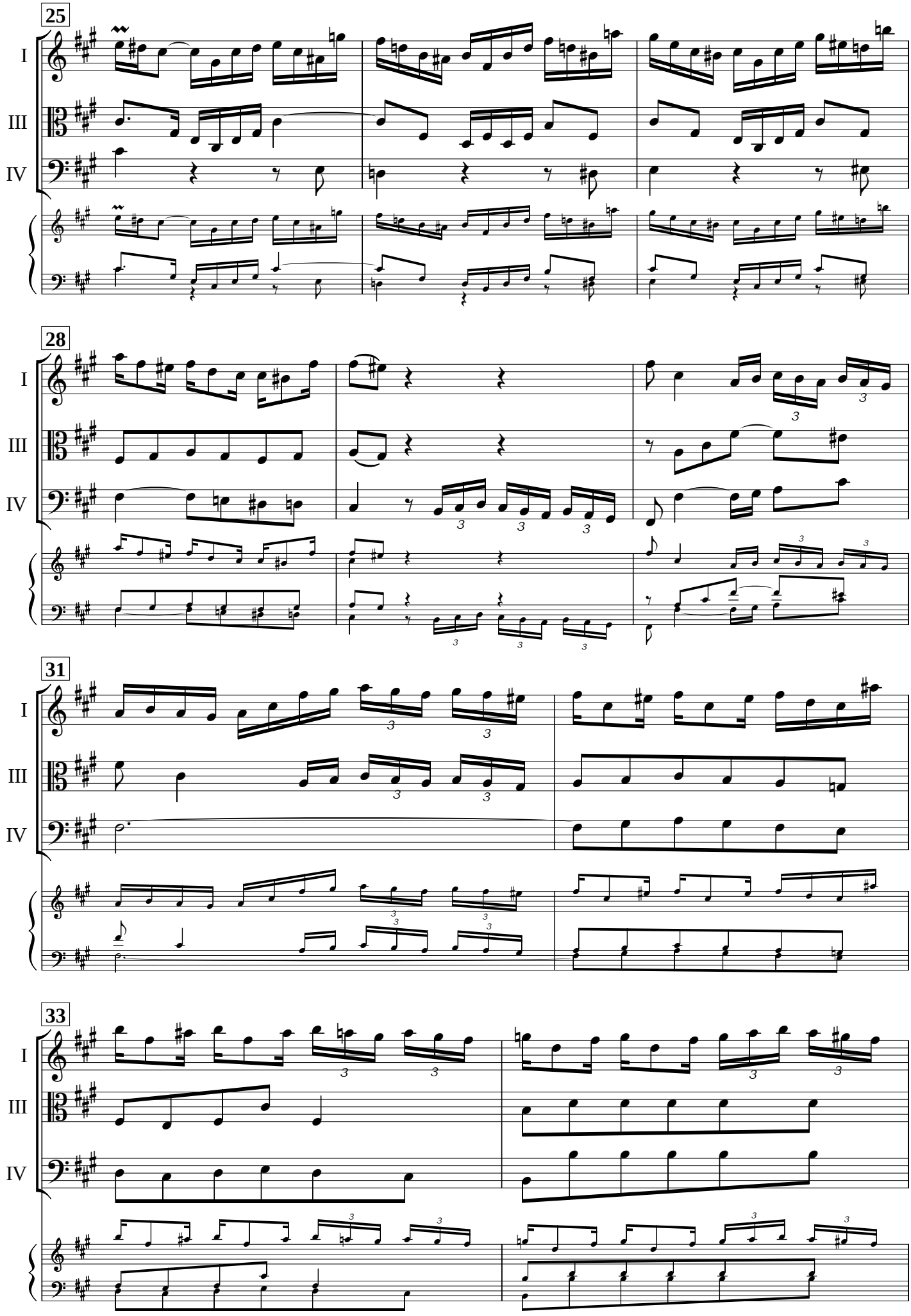

60
I
III
IV
64
I
III
IV
68
I
III
IV
?!

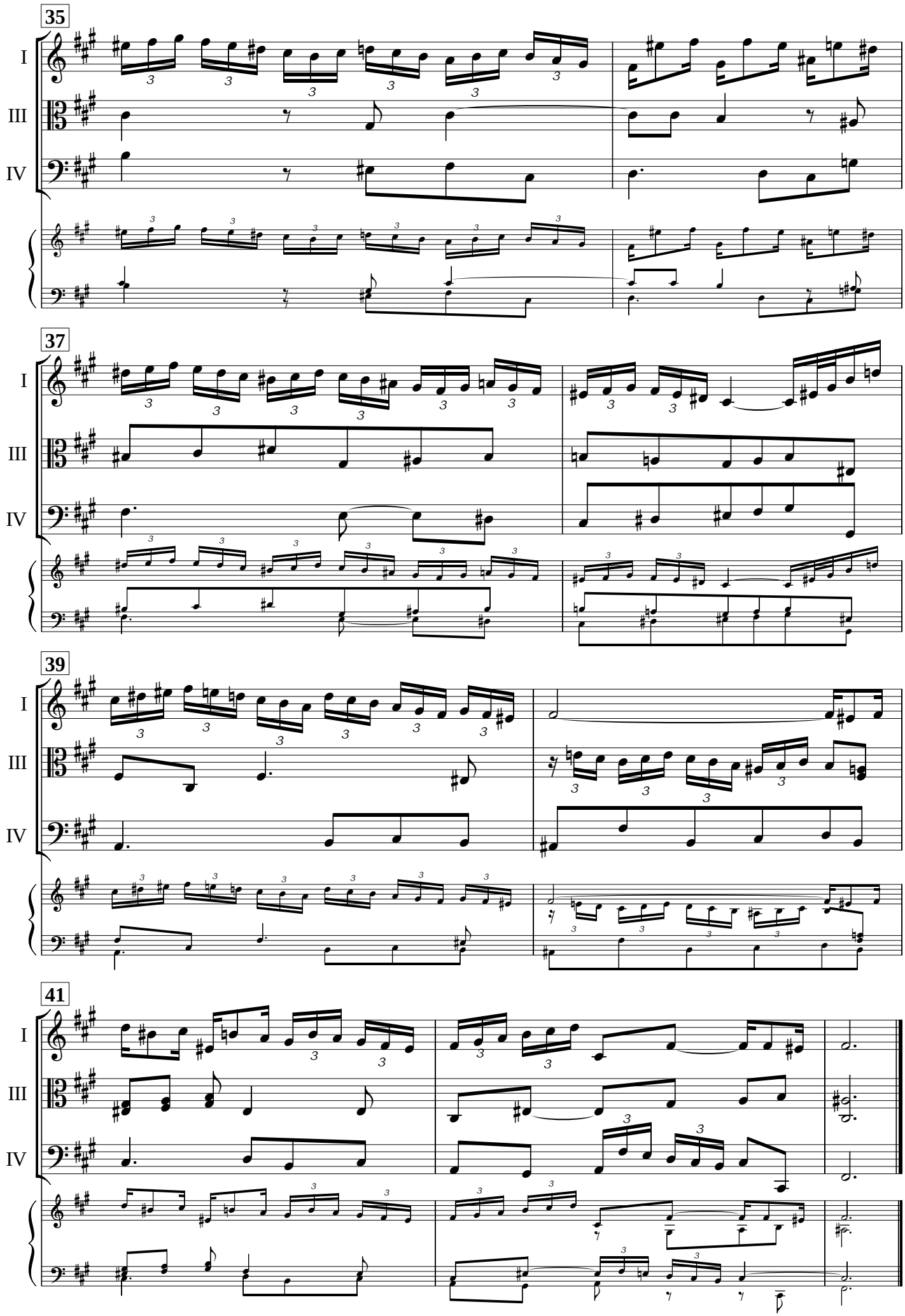

72
I
III
IV
76
I
III
IV
81
I
III
IV

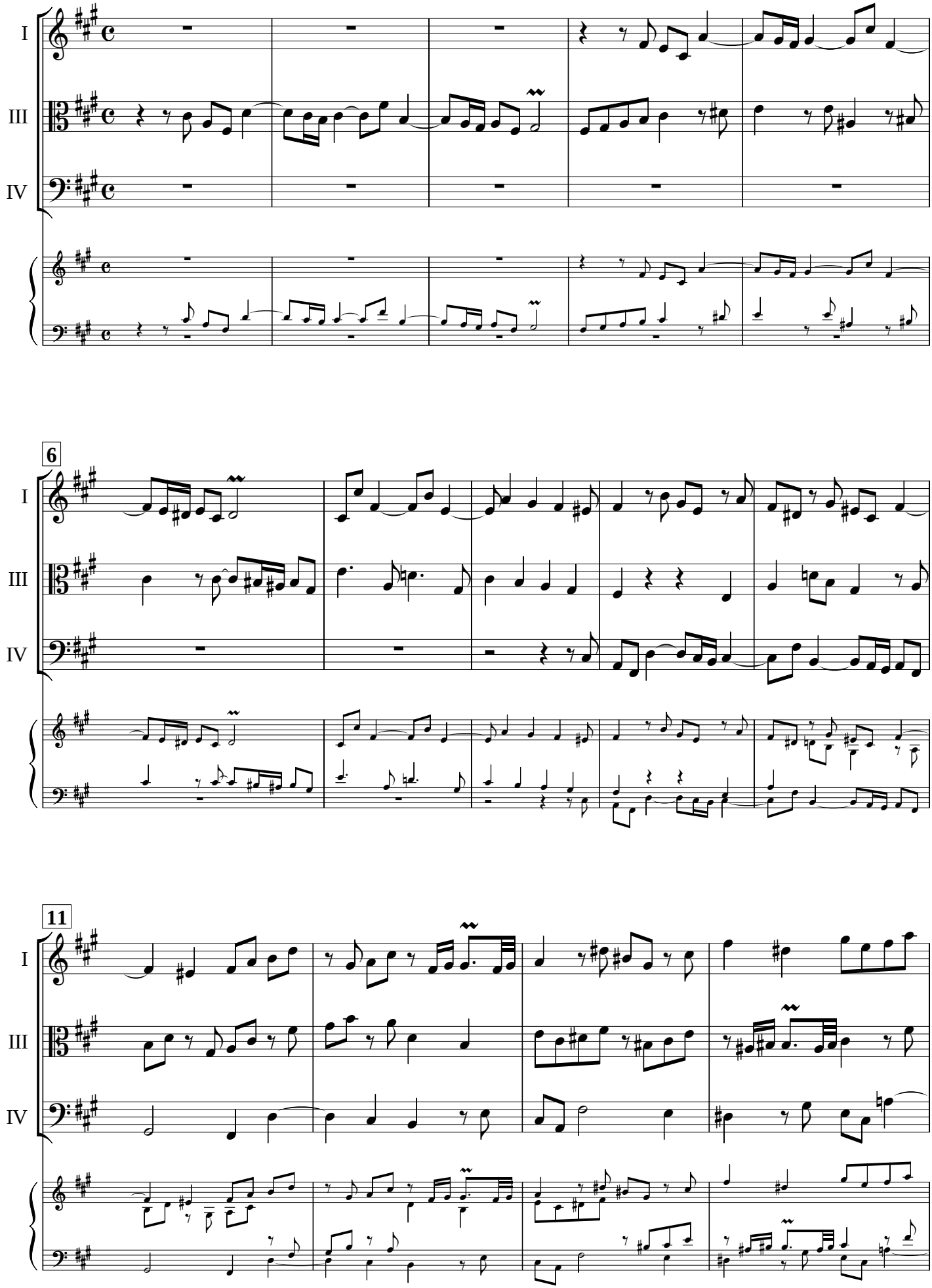
Praeludium XIV fis-moll (I III IV)

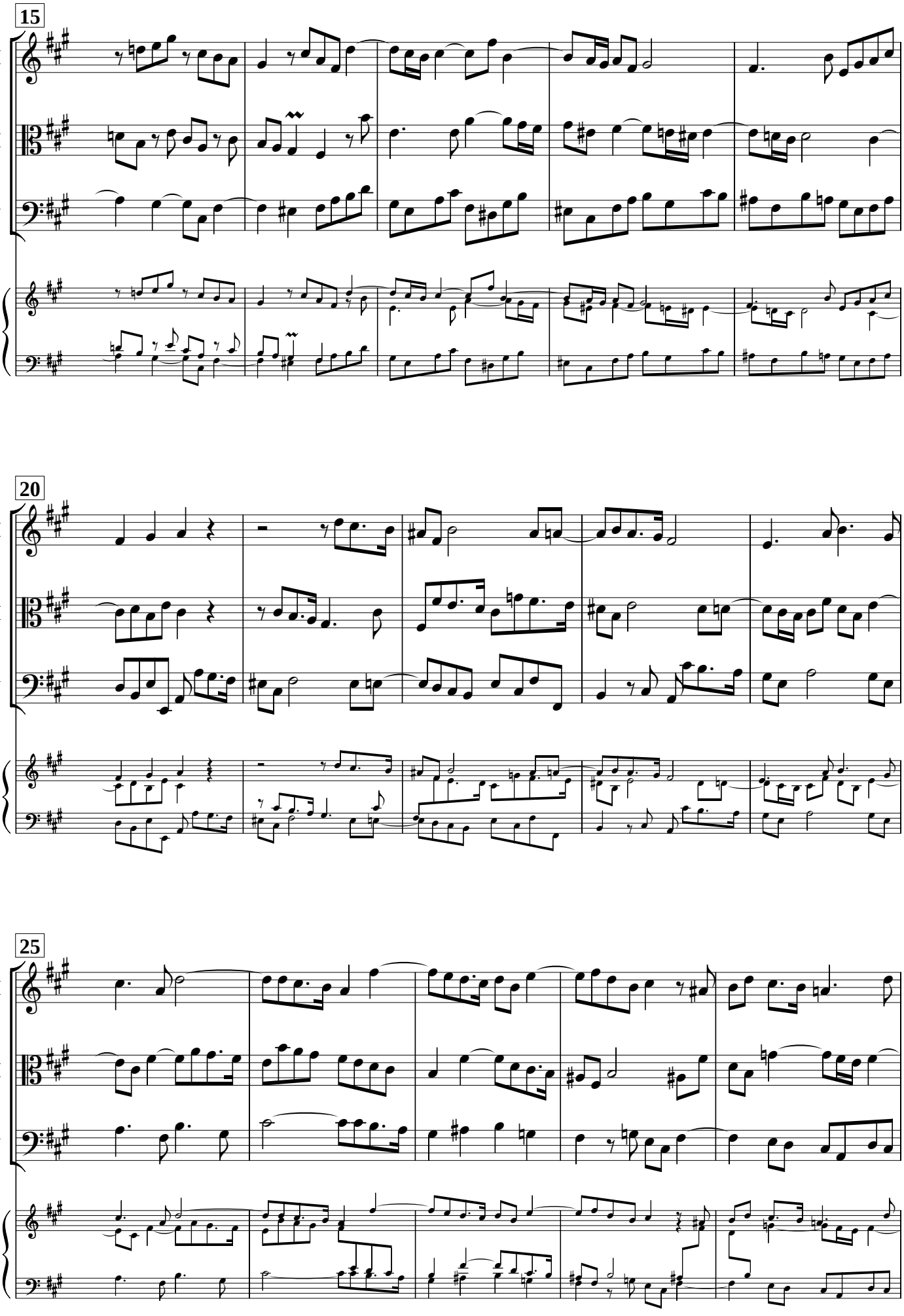


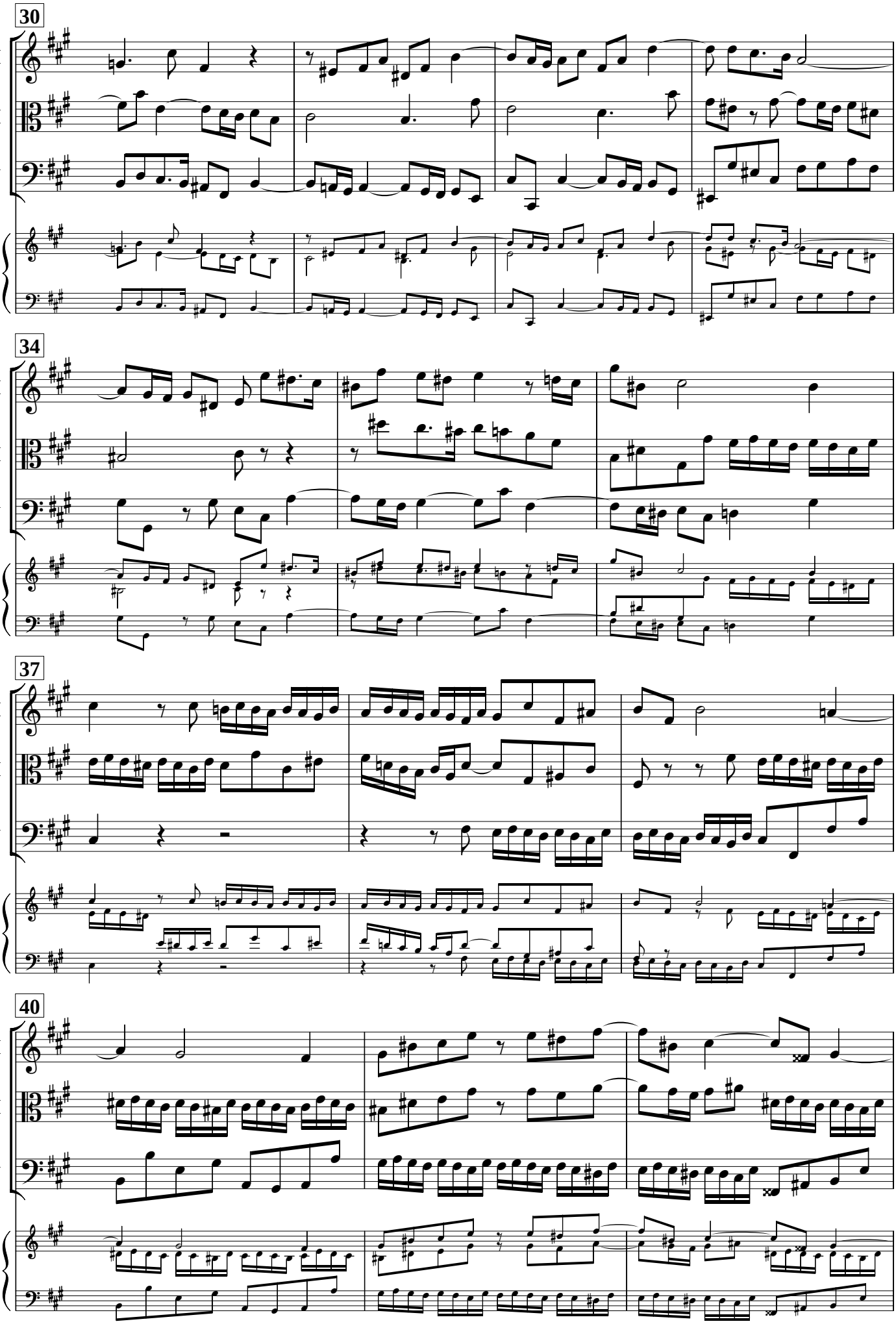

13
I
III
IV
16
I
III
IV
19
I
III
IV
22
I
III
IV

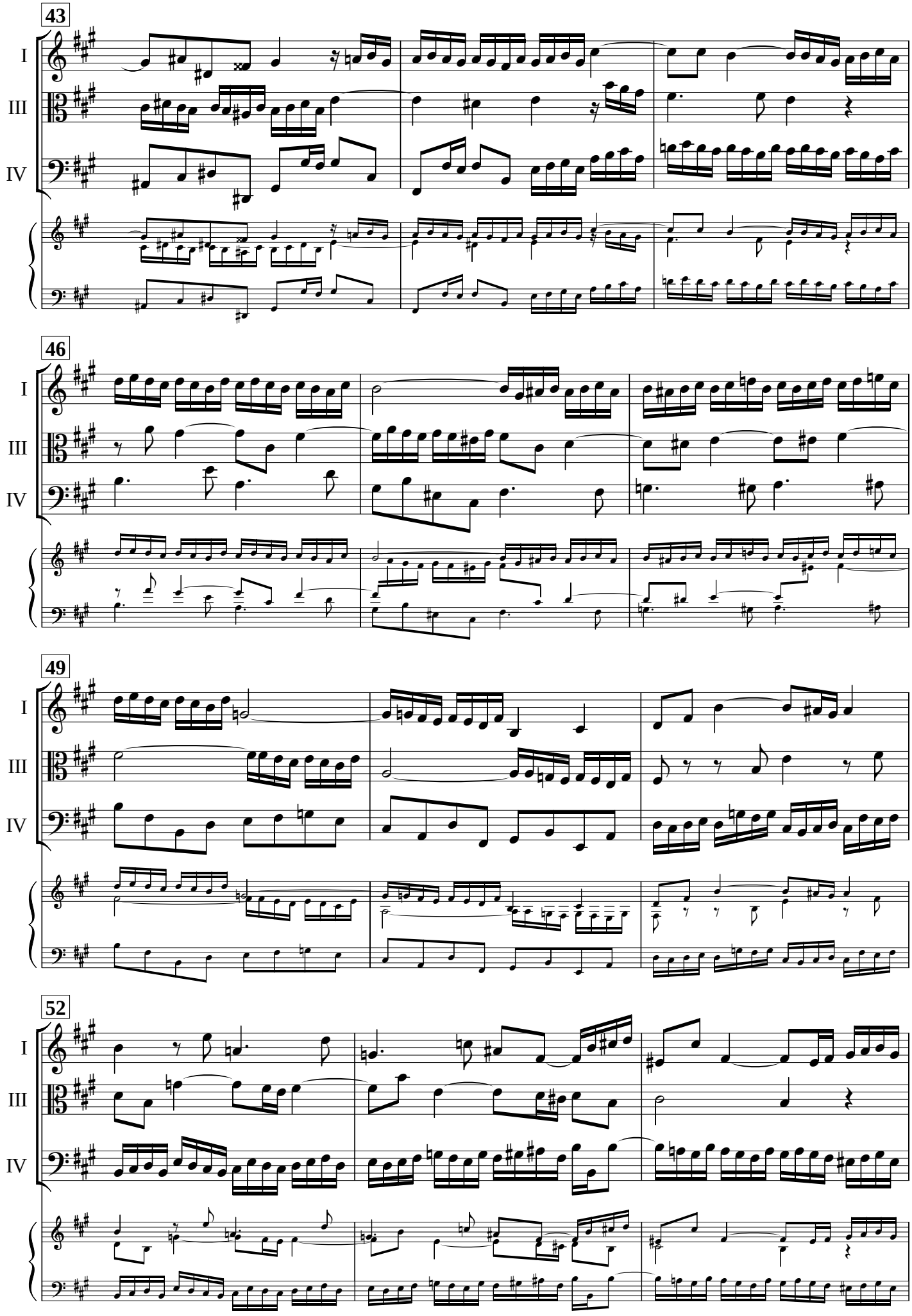

25
I
III
IV
28
I
III
IV
31
I
III
IV
33
I
III
IV

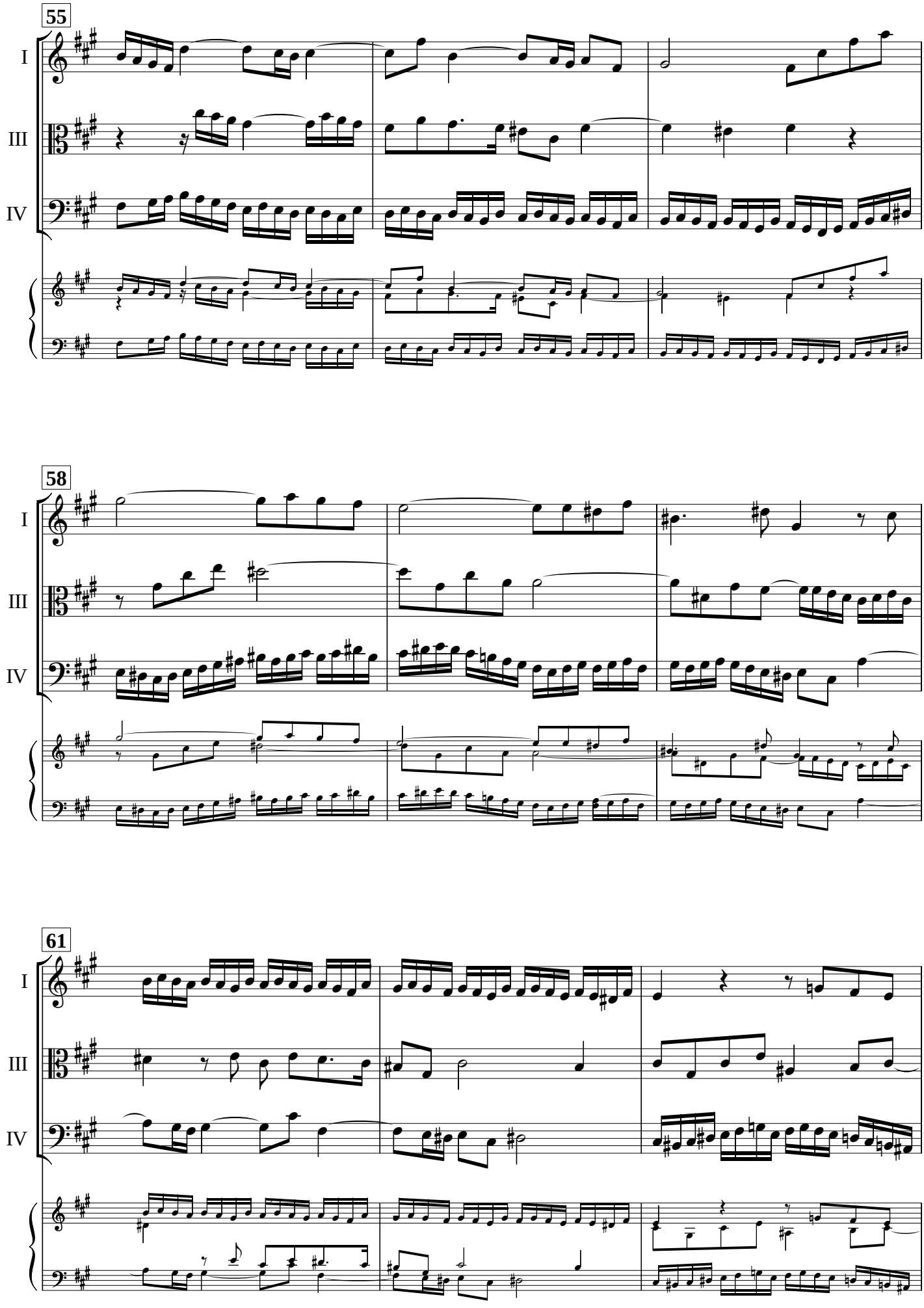

35
I
III
IV
37
I
III
IV
39
I
III
IV
41
I
III
IV

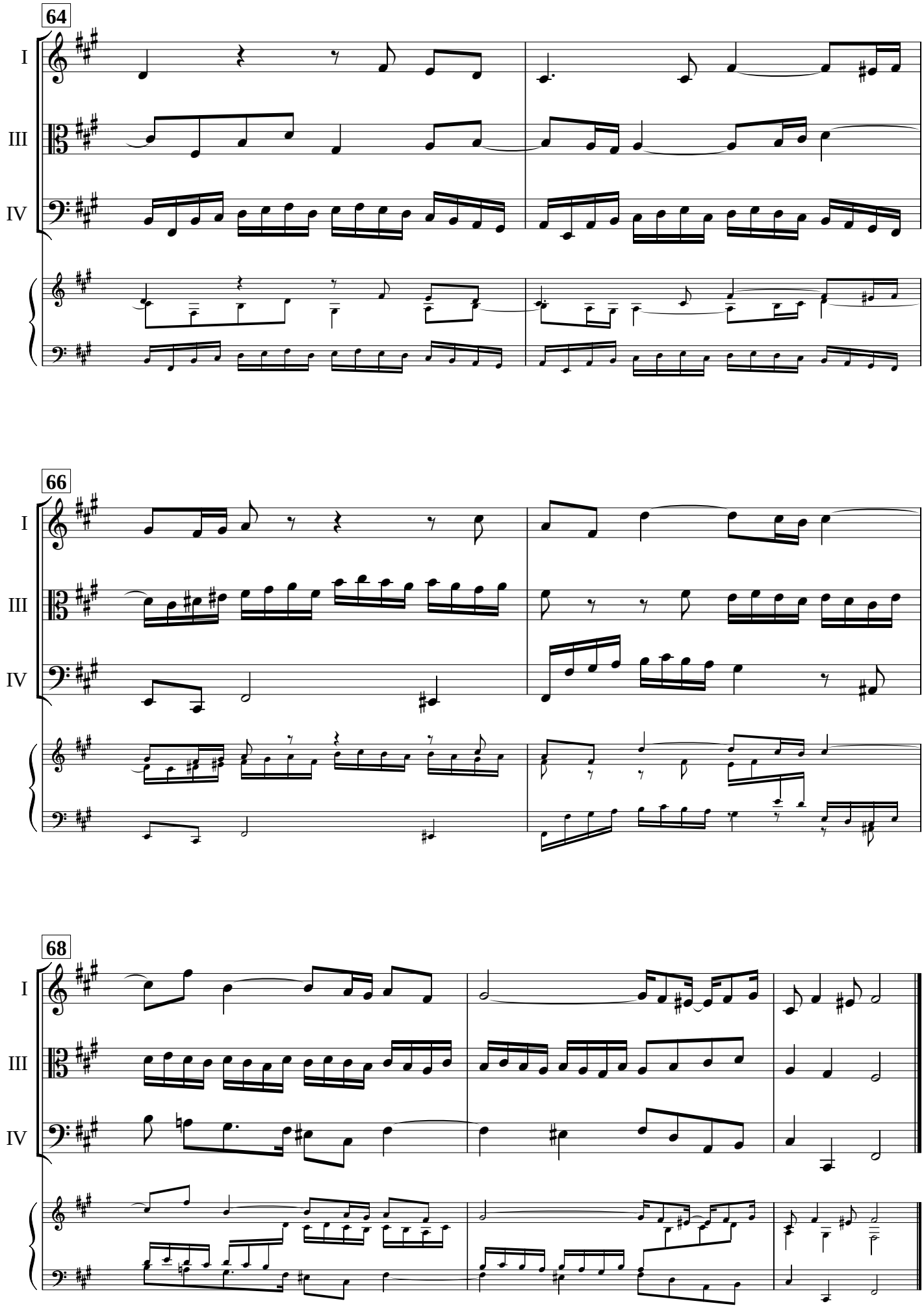

I
III
IV
6
I
III
IV
11
I
III
IV


15
I
III
IV
20
I
III
IV
25
I
III
IV

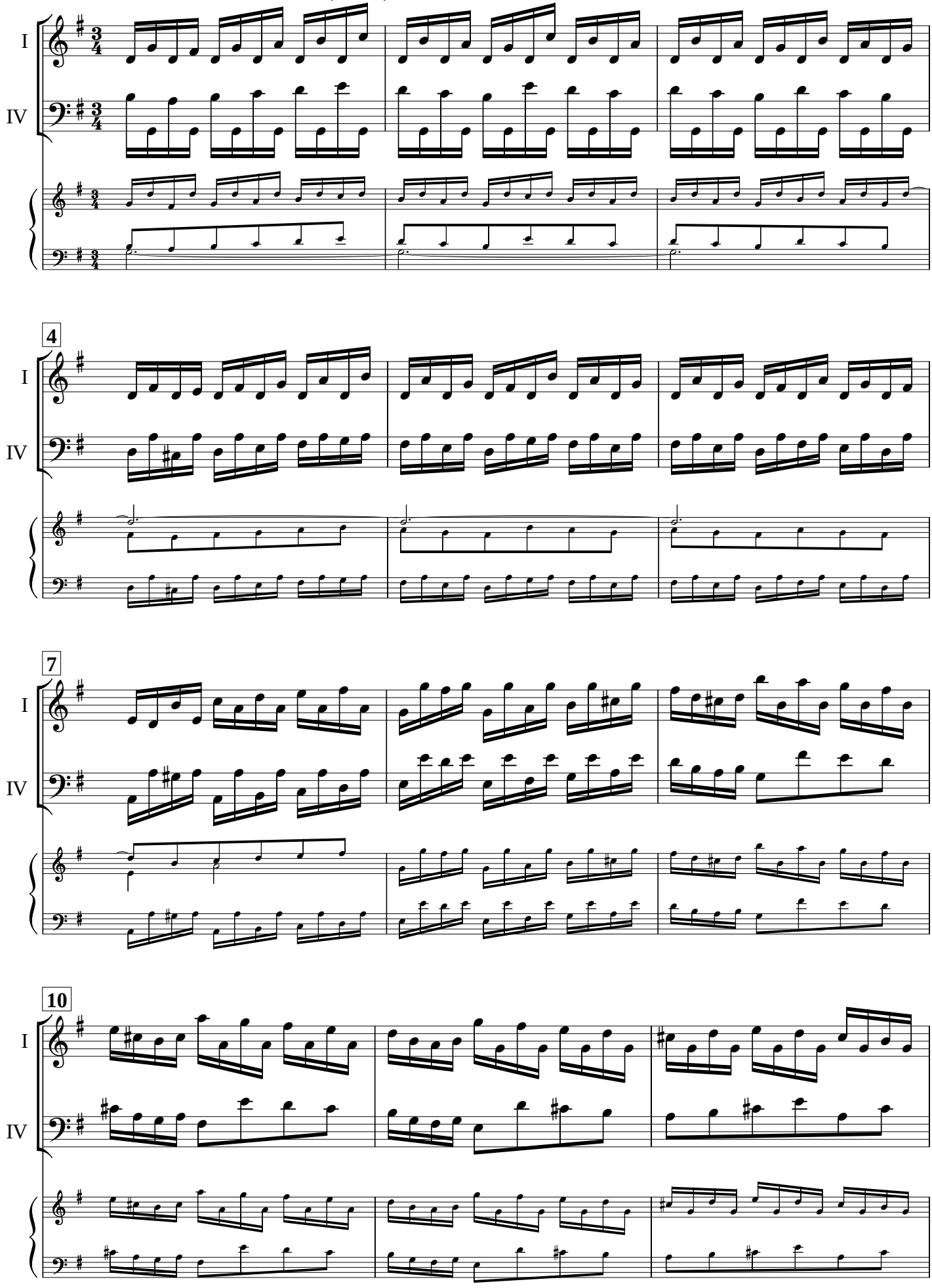

30
I
III
IV
34
I
III
IV
37
I
III
IV
40
I
III
IV

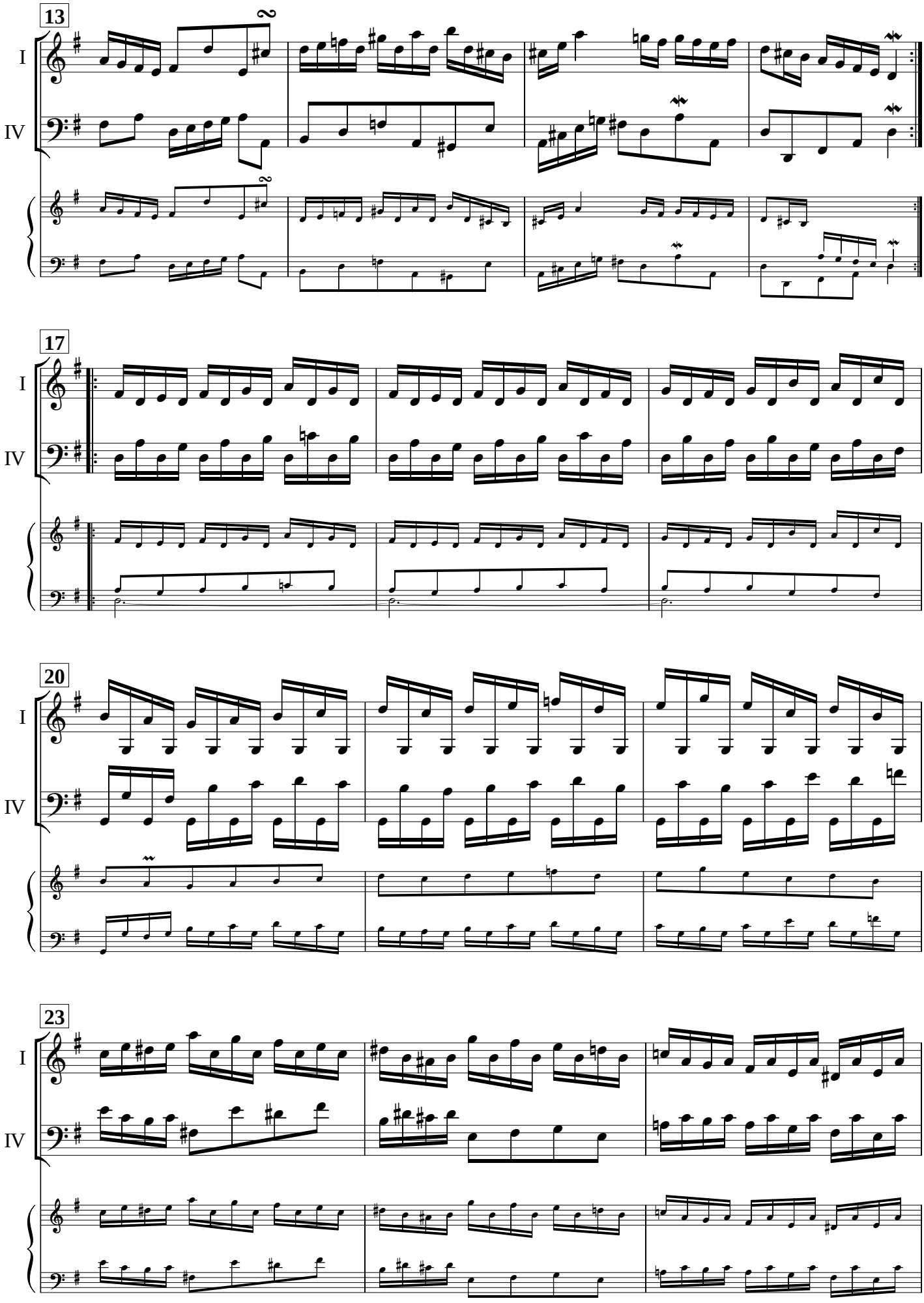

43
I
III
IV
46
I
III
IV
49
I
III
IV
52
I
III
IV

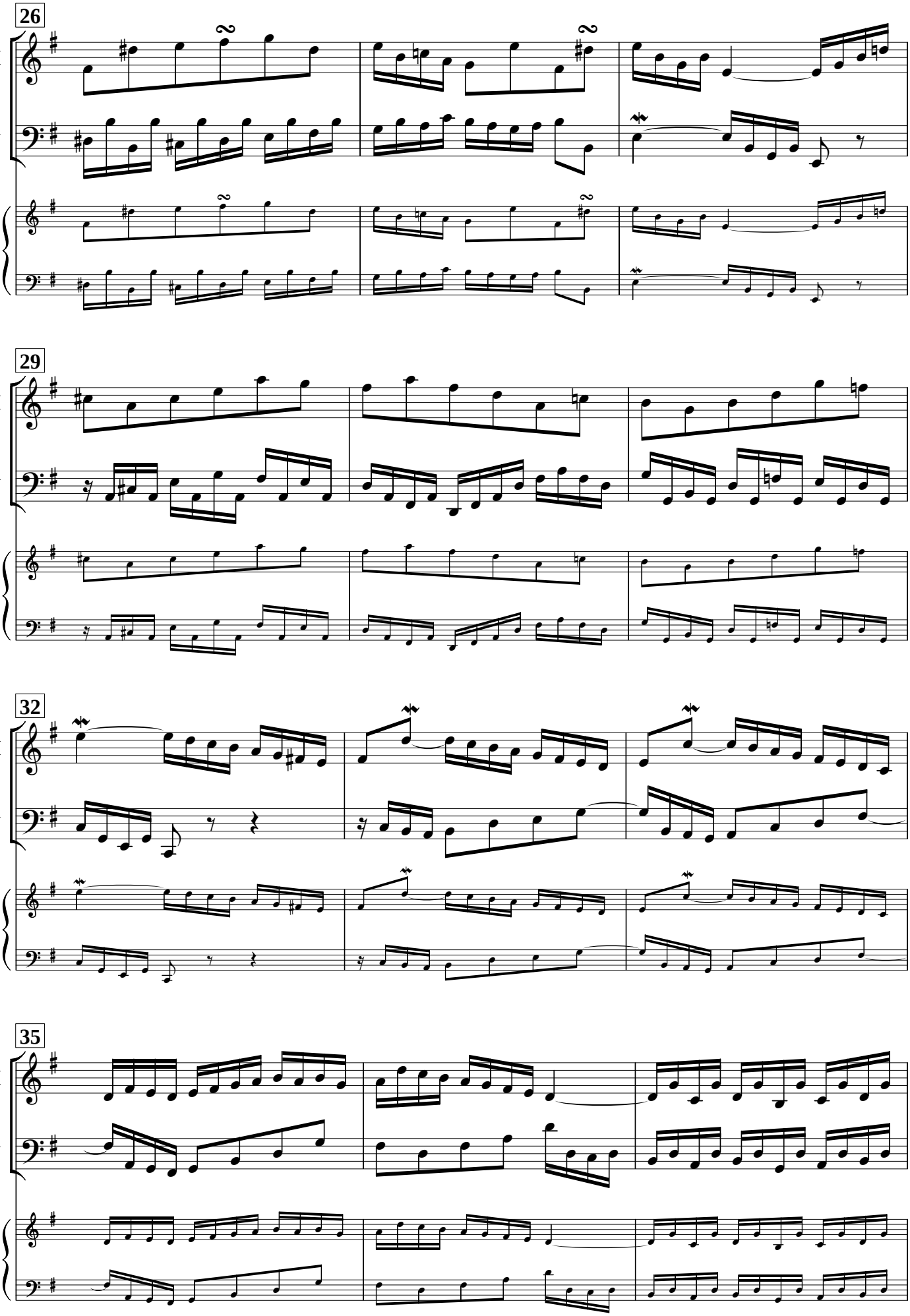

55
I
III
IV
58
I
III
IV
61
I
III
IV

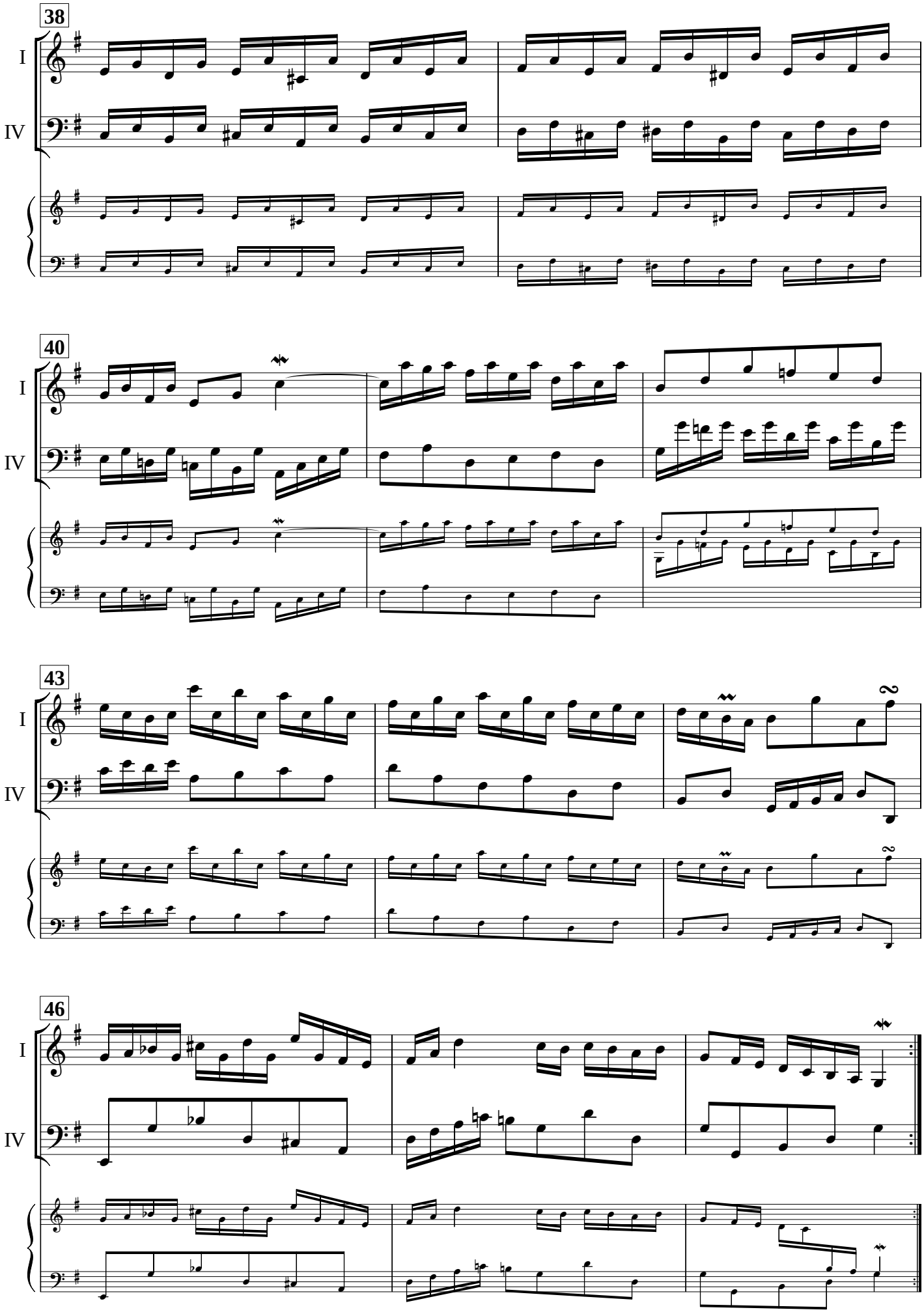

64
I
III
IV
66
I
III
IV
68
I
III
IV

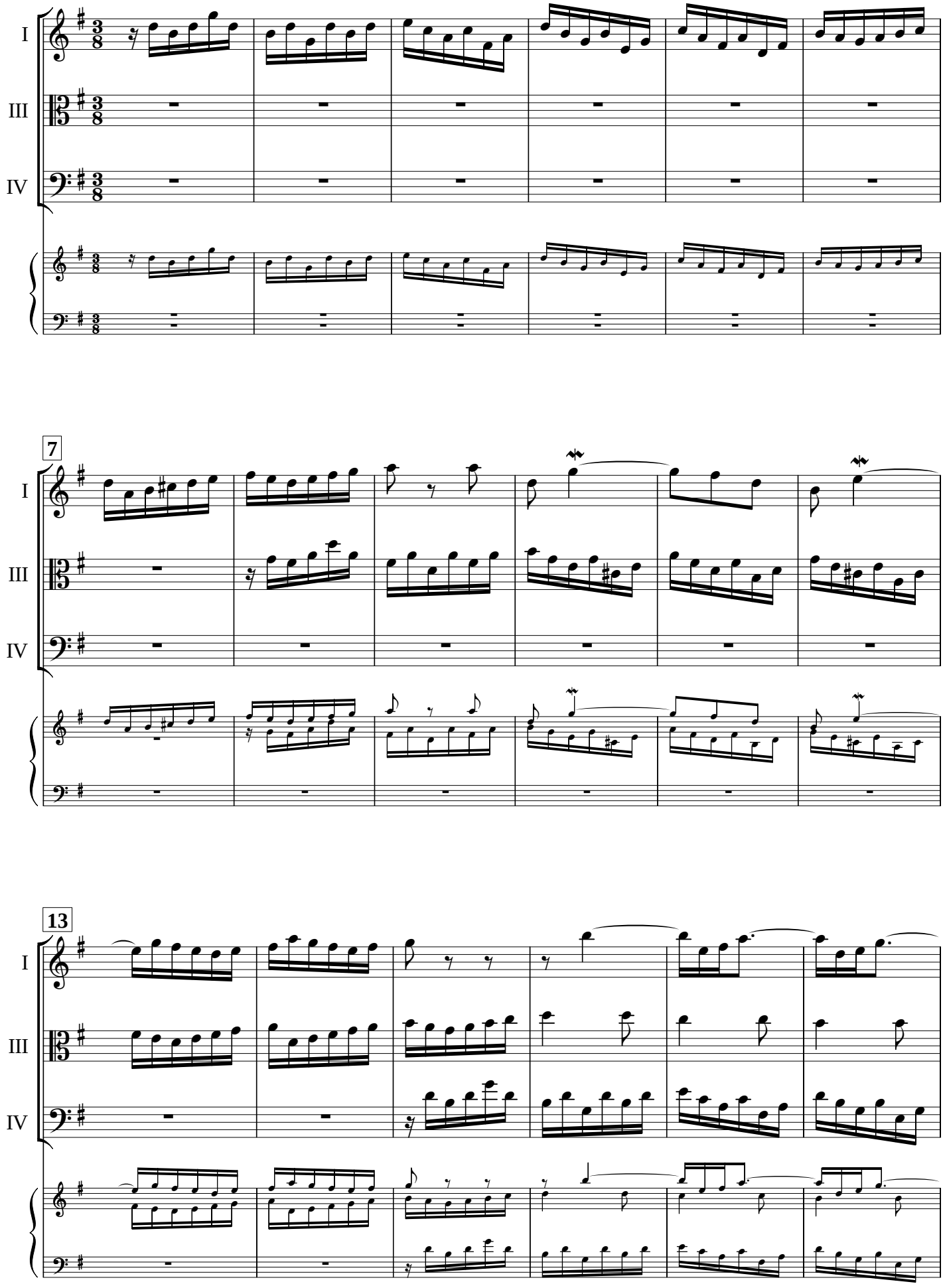
Praeludium XV G-dur (I IV)

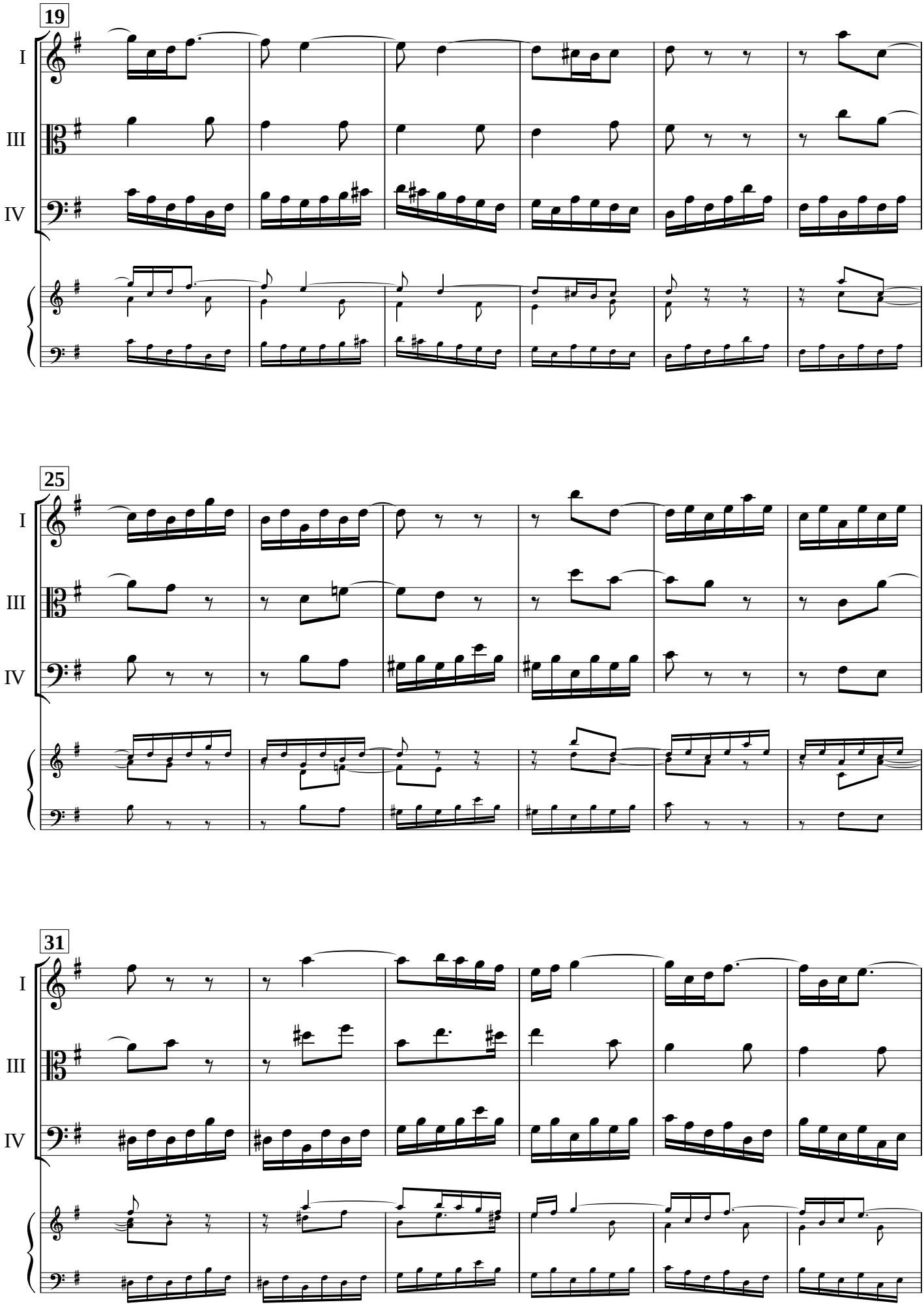


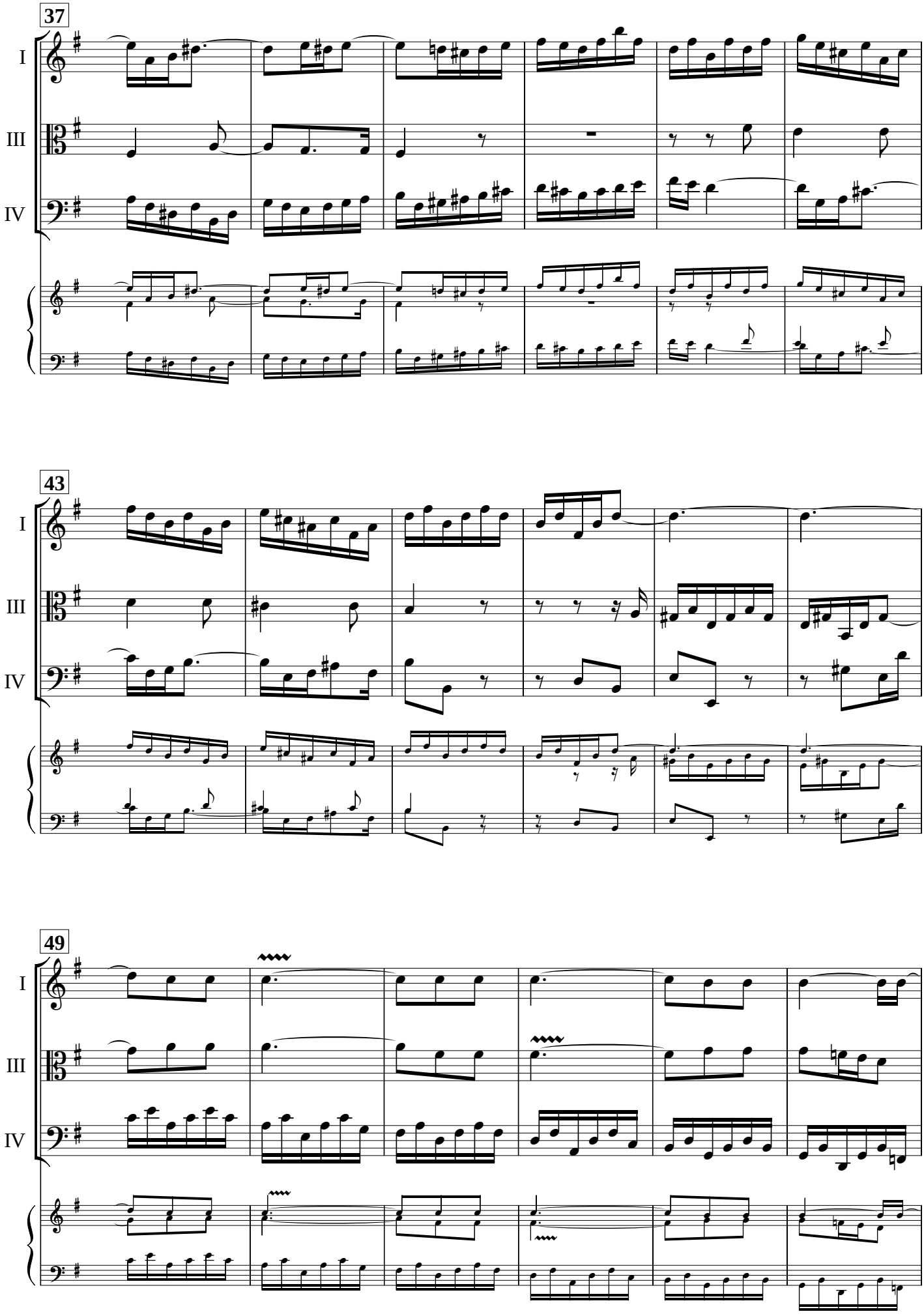

13
I
IV
17
I
IV
20
I
IV
23
I
IV

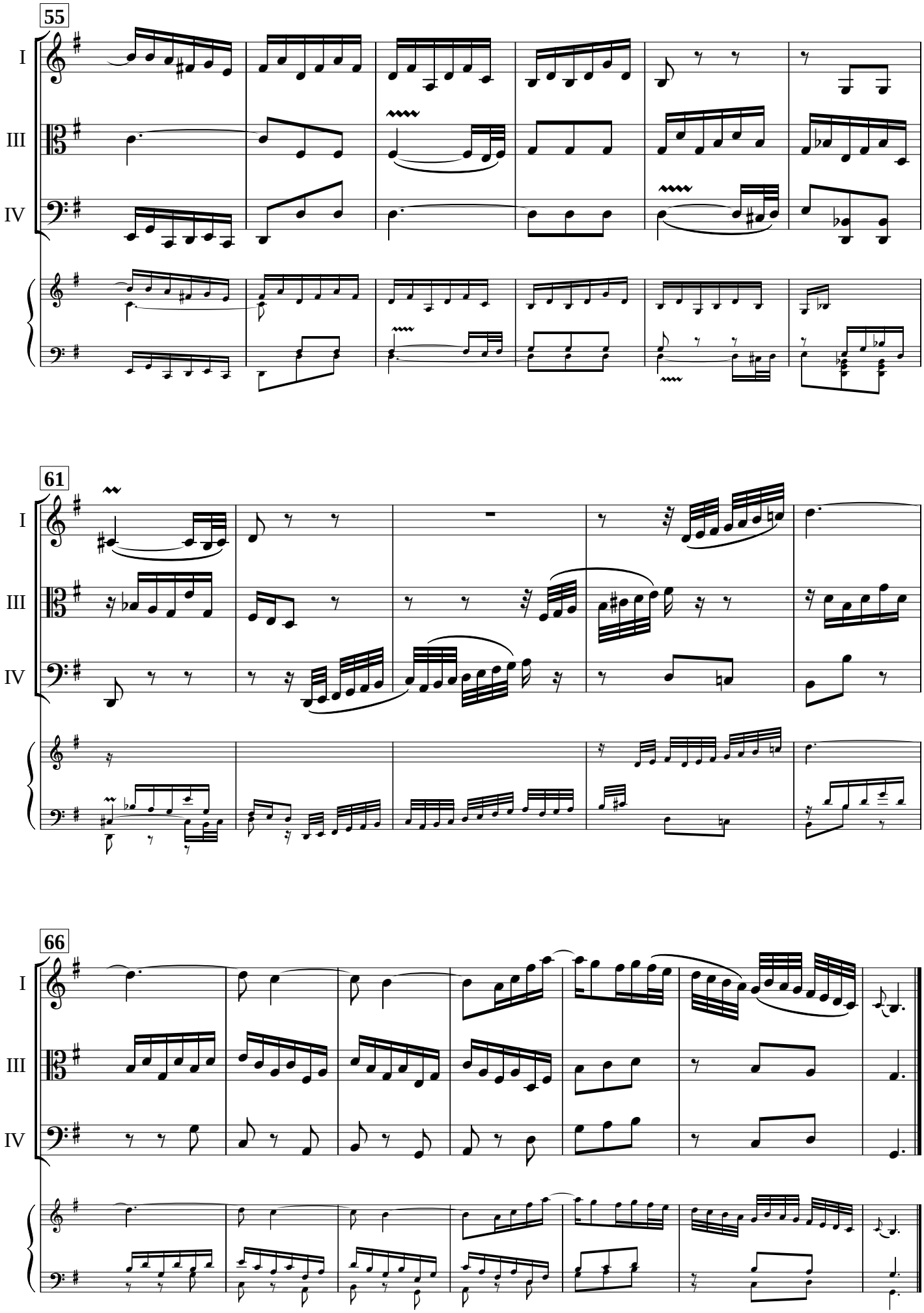

26
I
IV
29
I
IV
32
I
IV
35
I
IV

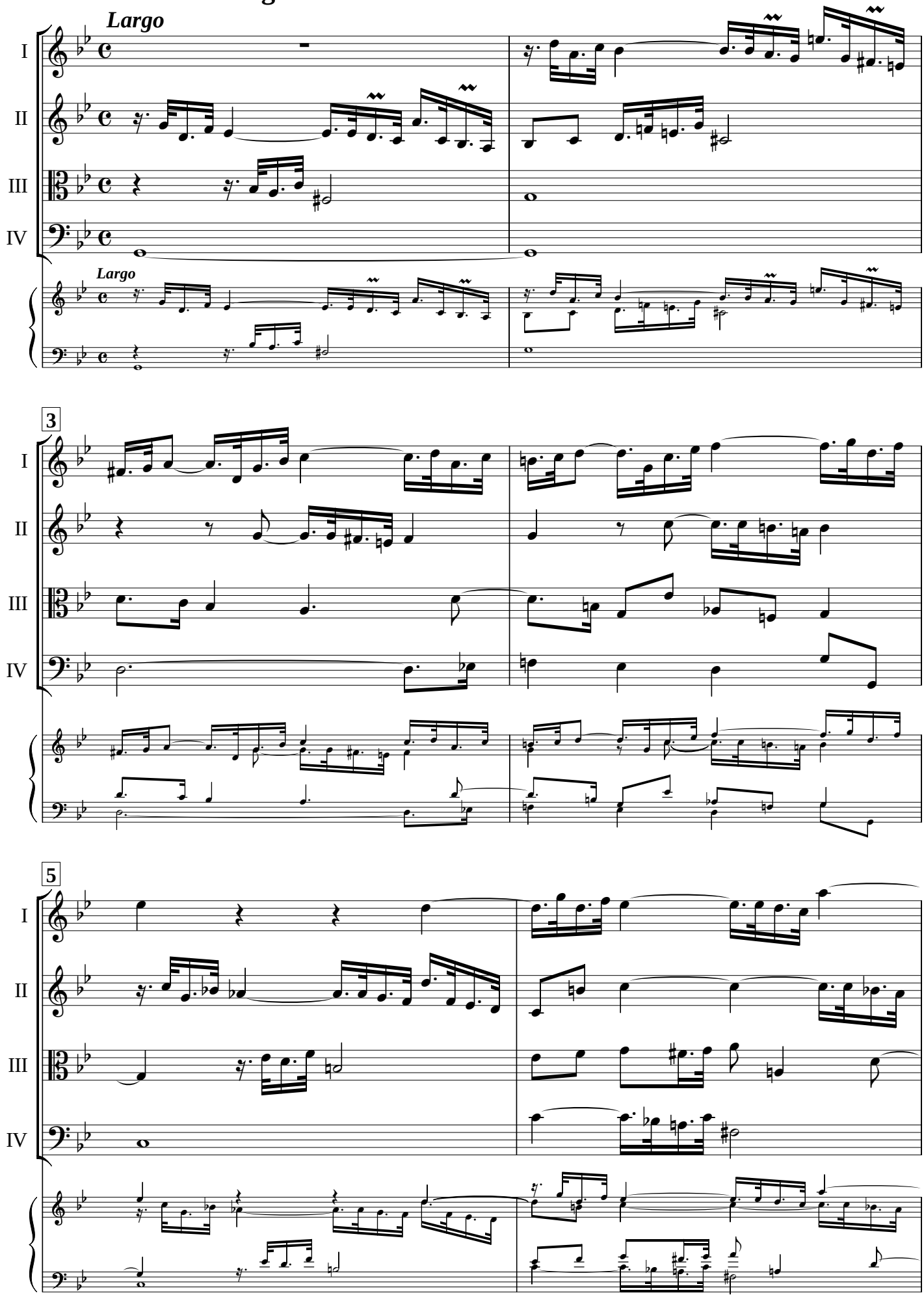

38
I
IV
40
I
IV
43
I
IV
46
I
IV

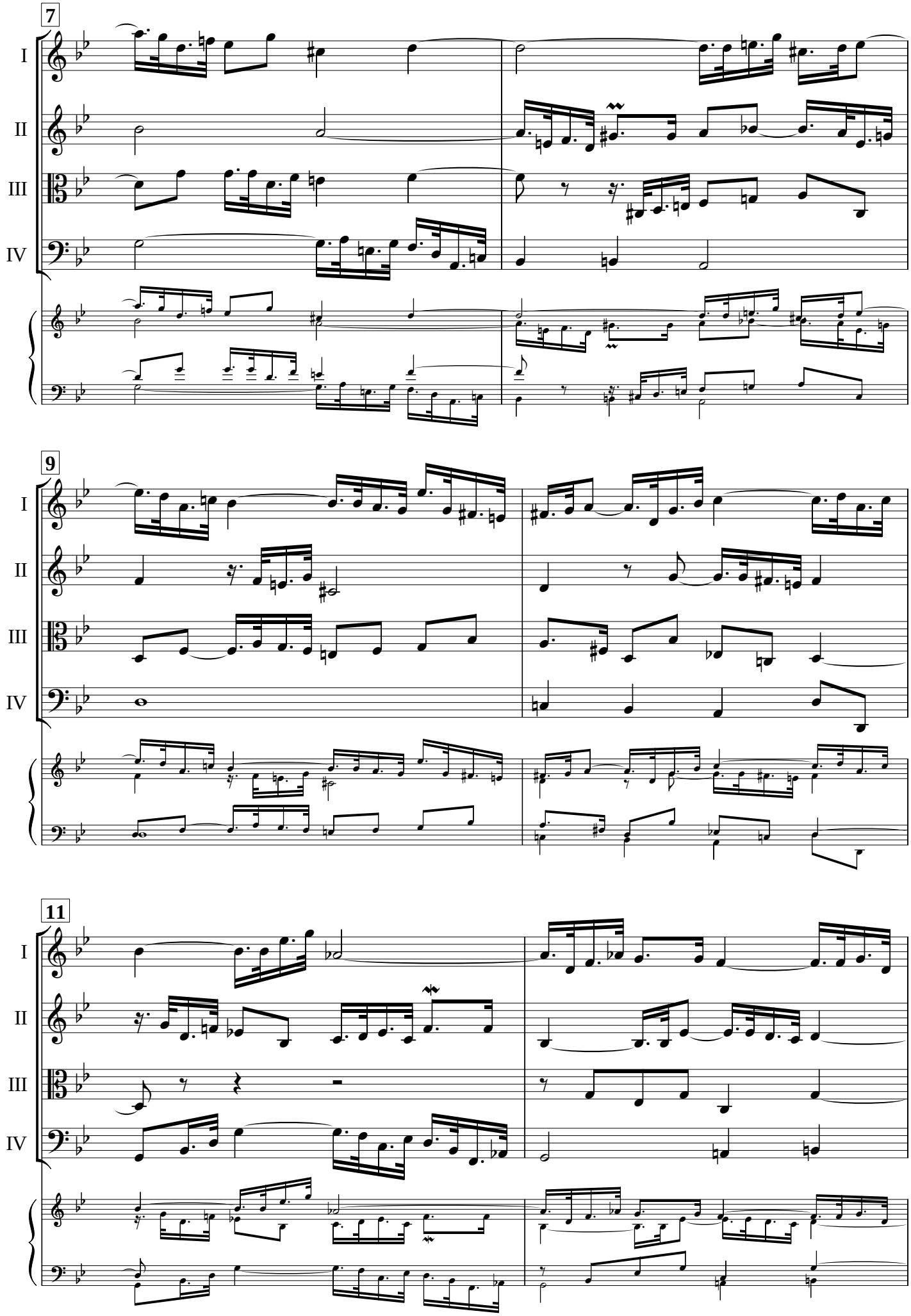

I
III
IV
7
I
III
IV
13
I
III
IV

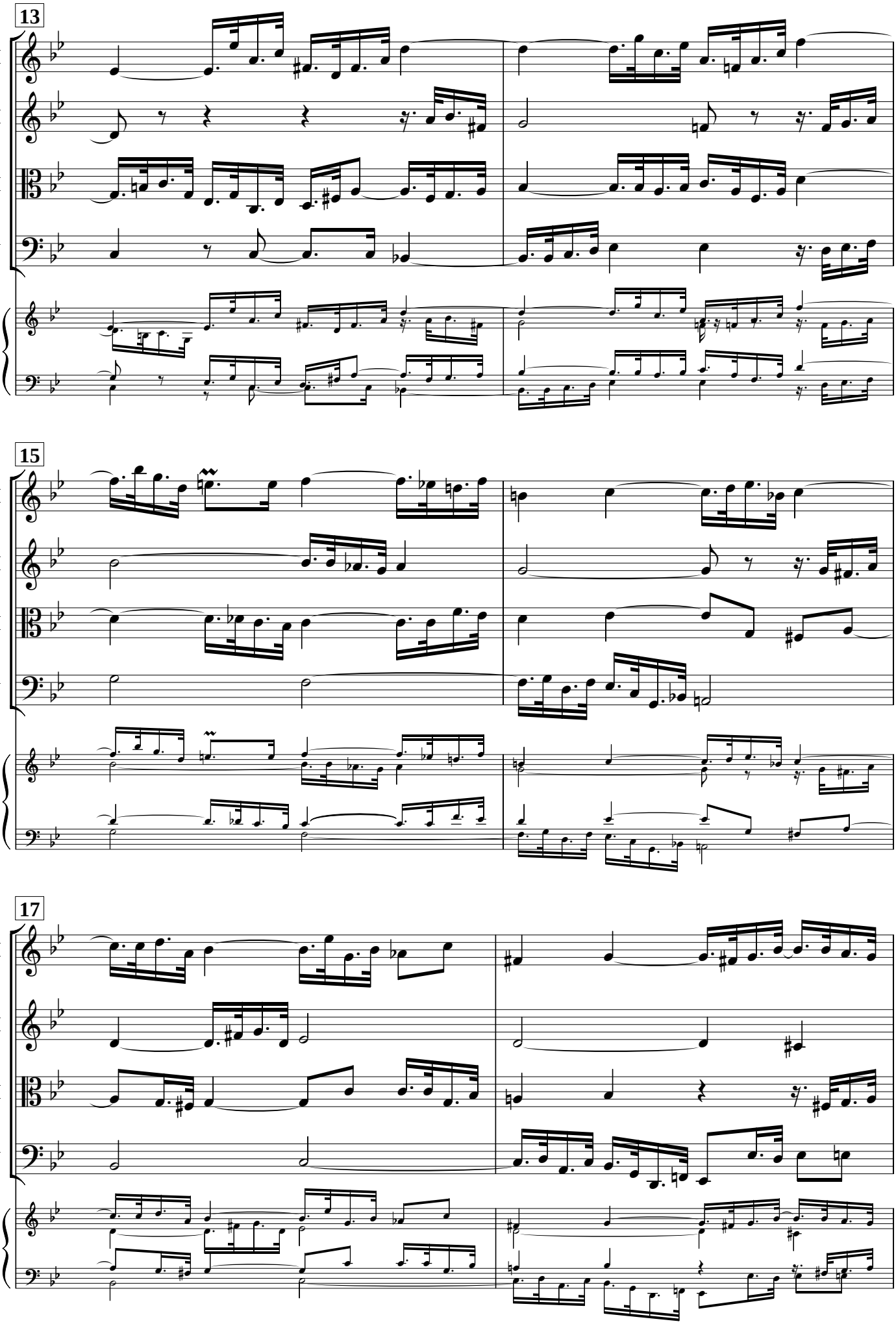

19
I
III
IV
25
I
III
IV
31
I
III
IV

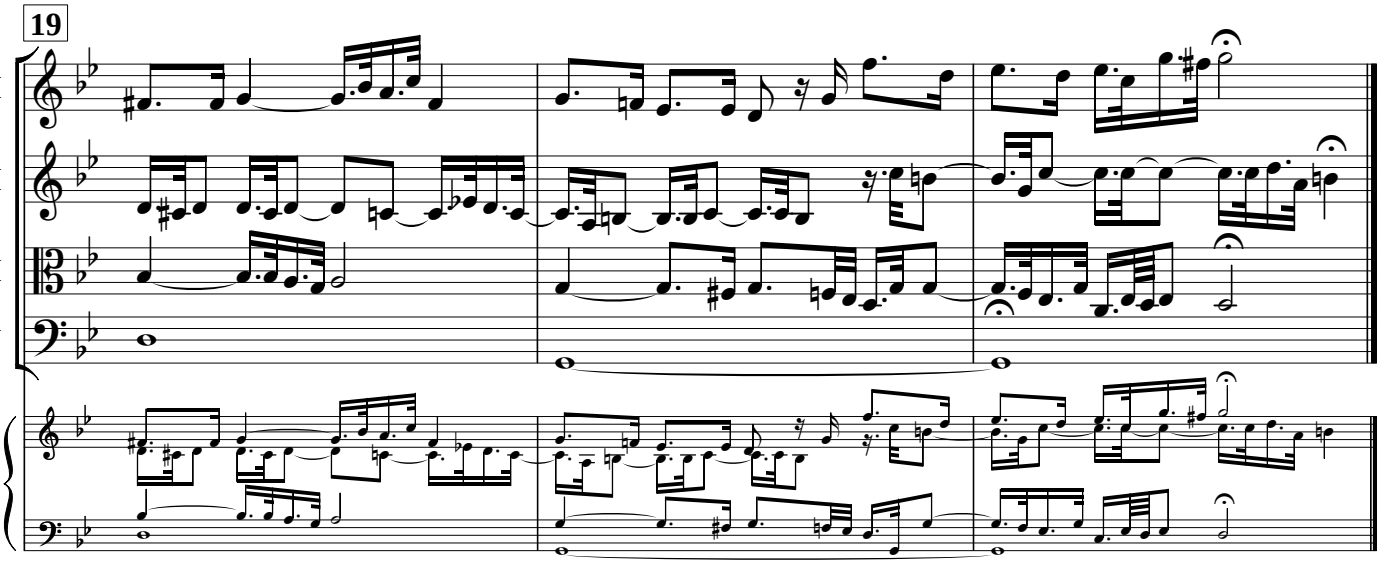

37
I
III
IV
43
I
III
IV
49
I
III
IV


55
I
III
IV
61
I
III
IV
66
I
III
IV

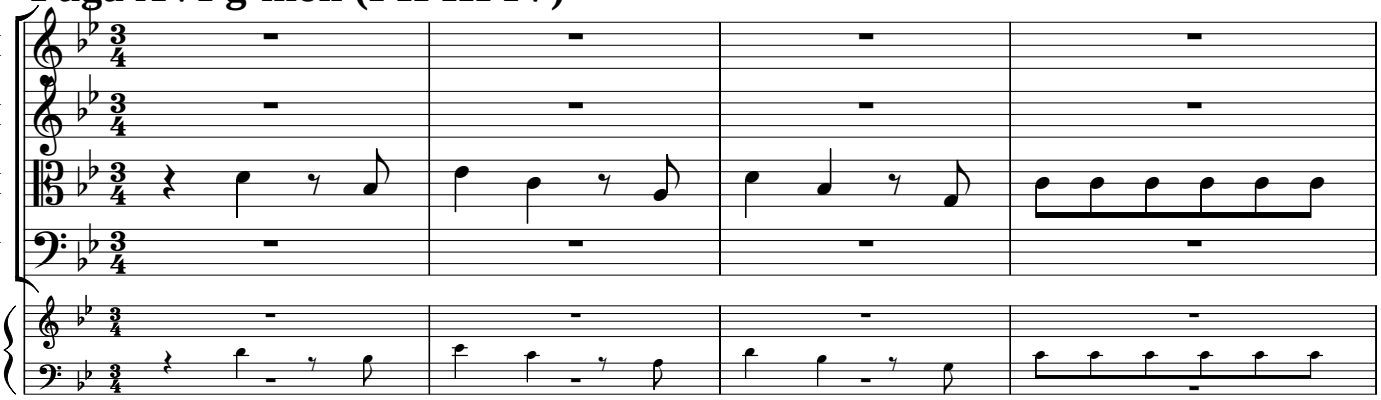

Largo
I
II
III
IV
Largo
3
5

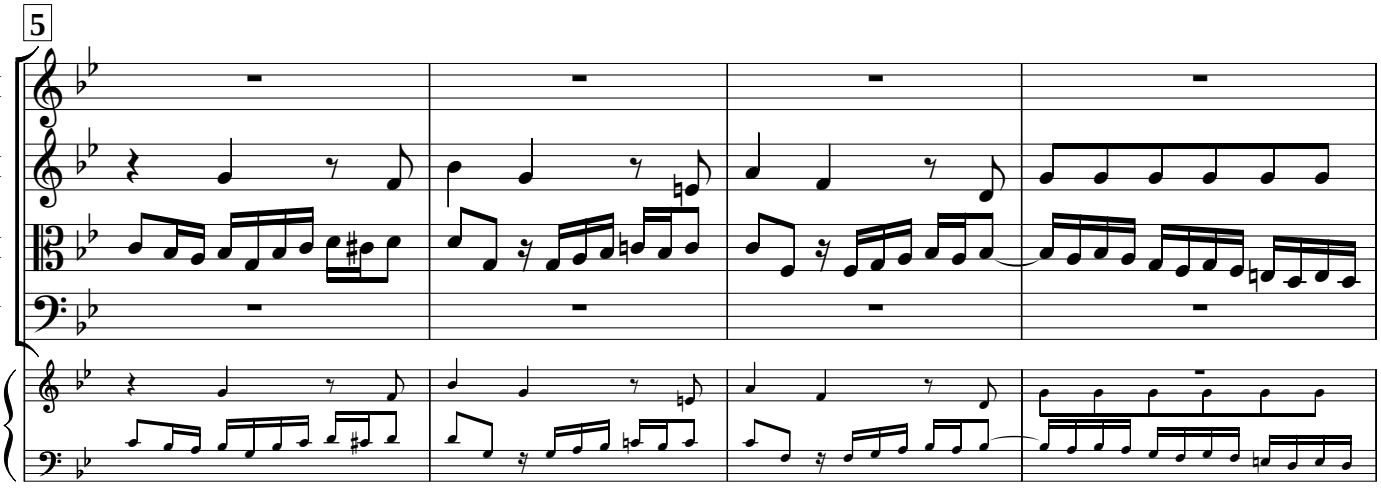

7
I
II
III
IV
9
I
II
III
IV
11
I
II
III
IV

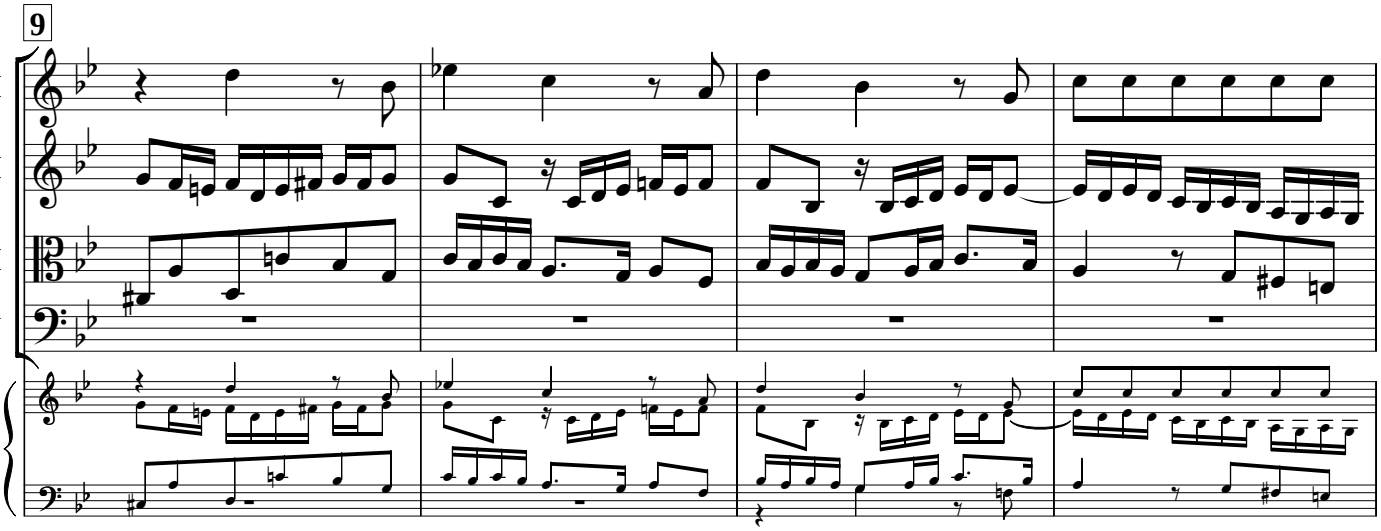

13
I
II
III
IV
15
I
II
III
IV
17
I
II
III
IV

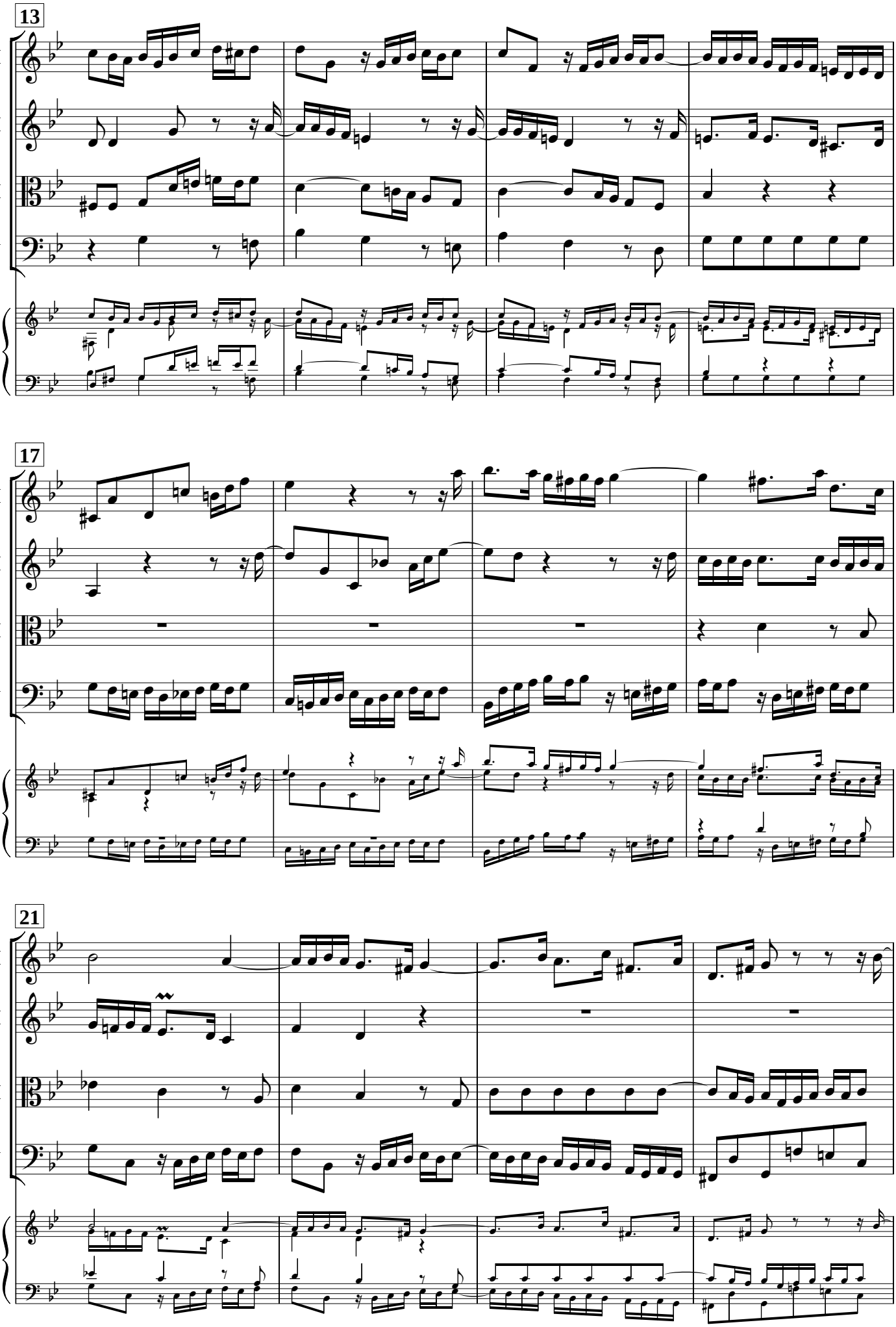


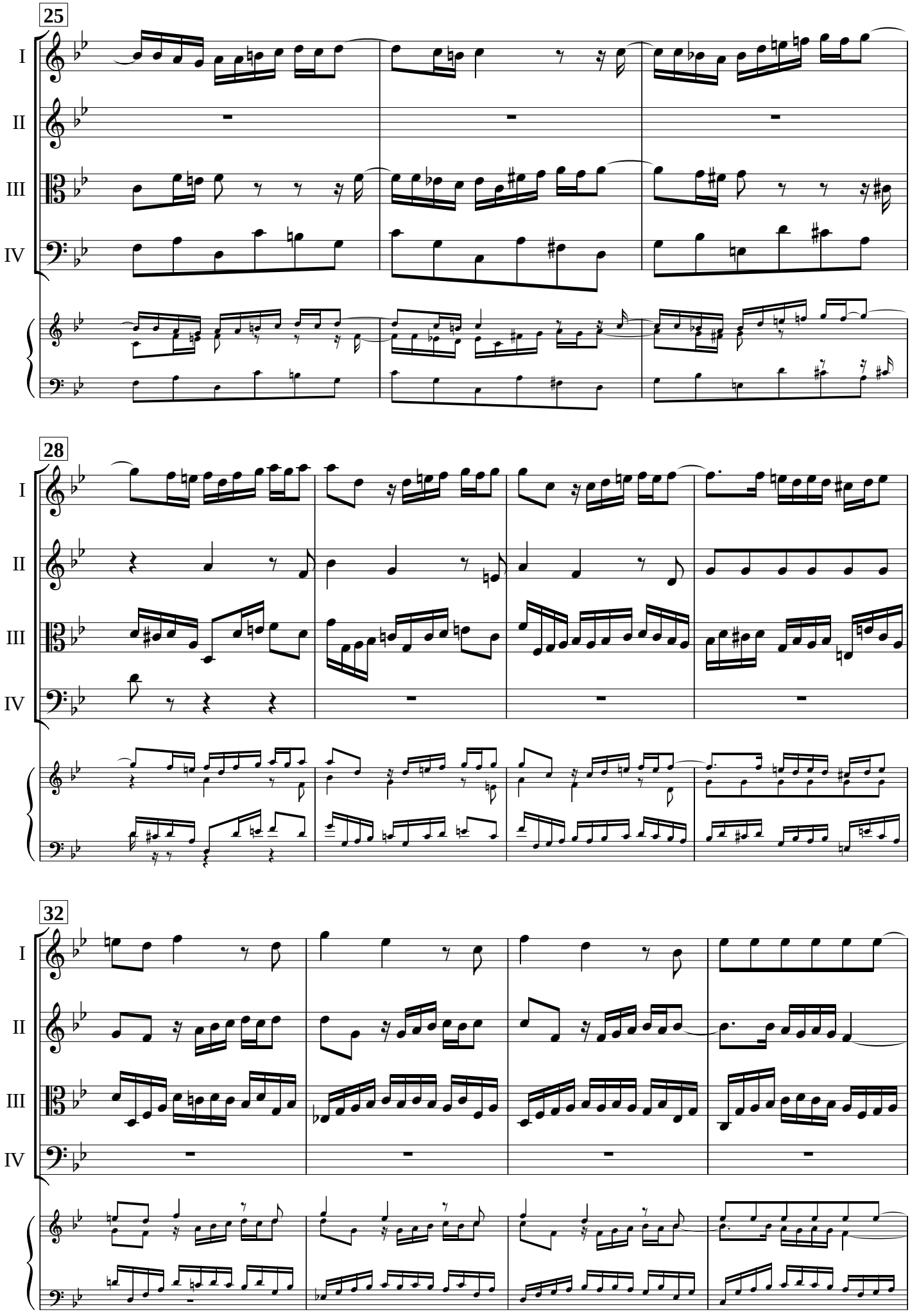
Fuga XVI g-moll (I II III IV)

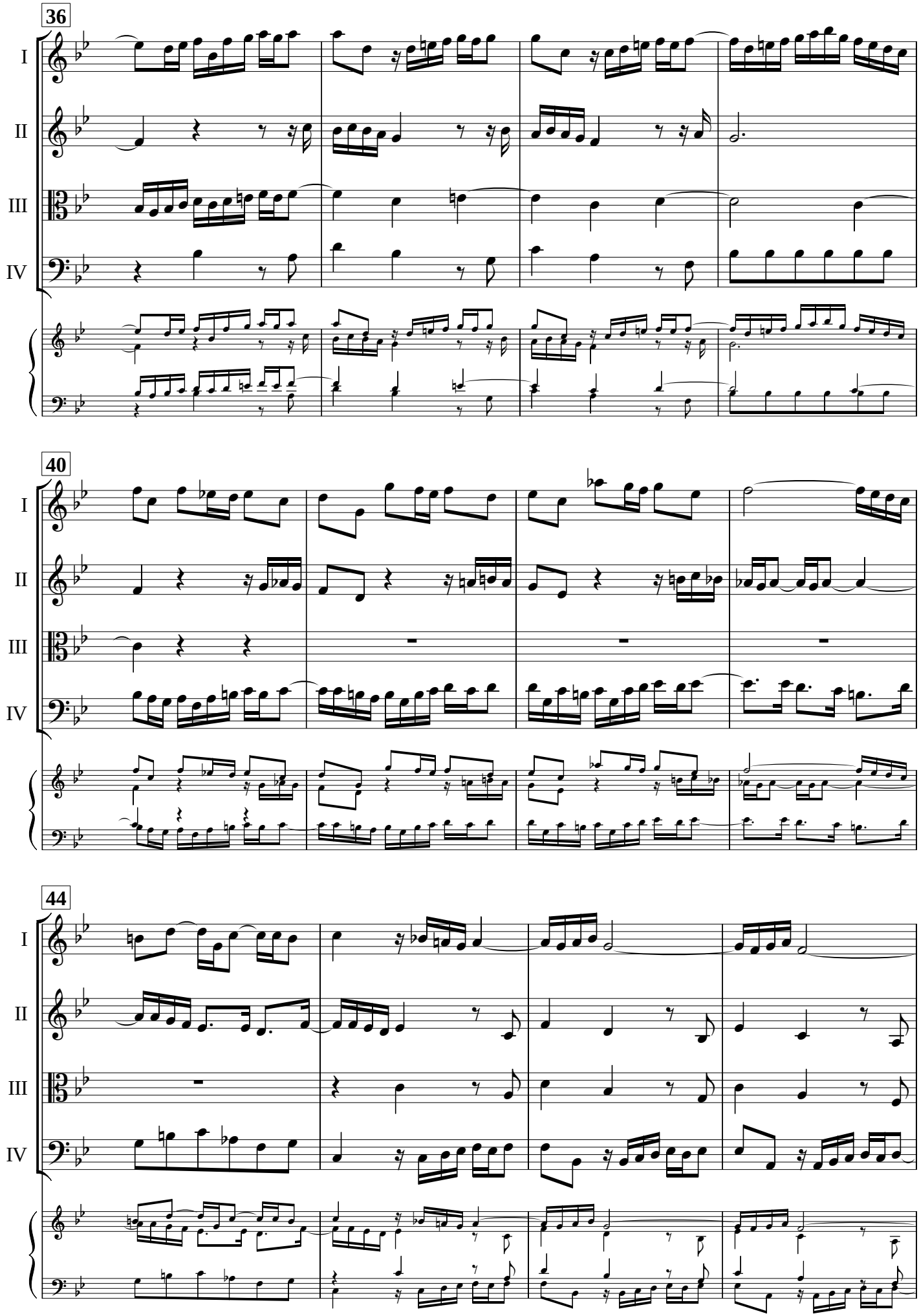


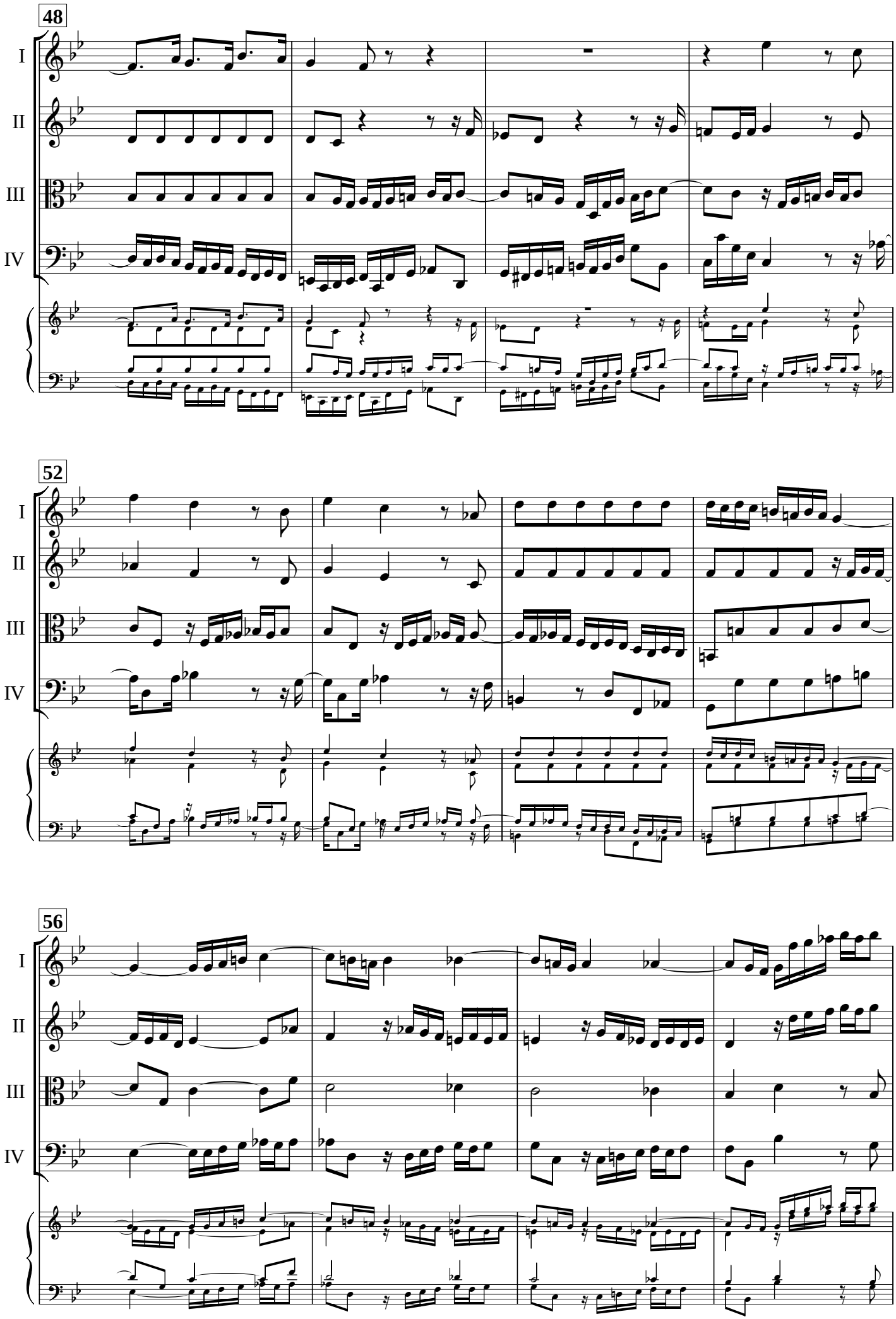


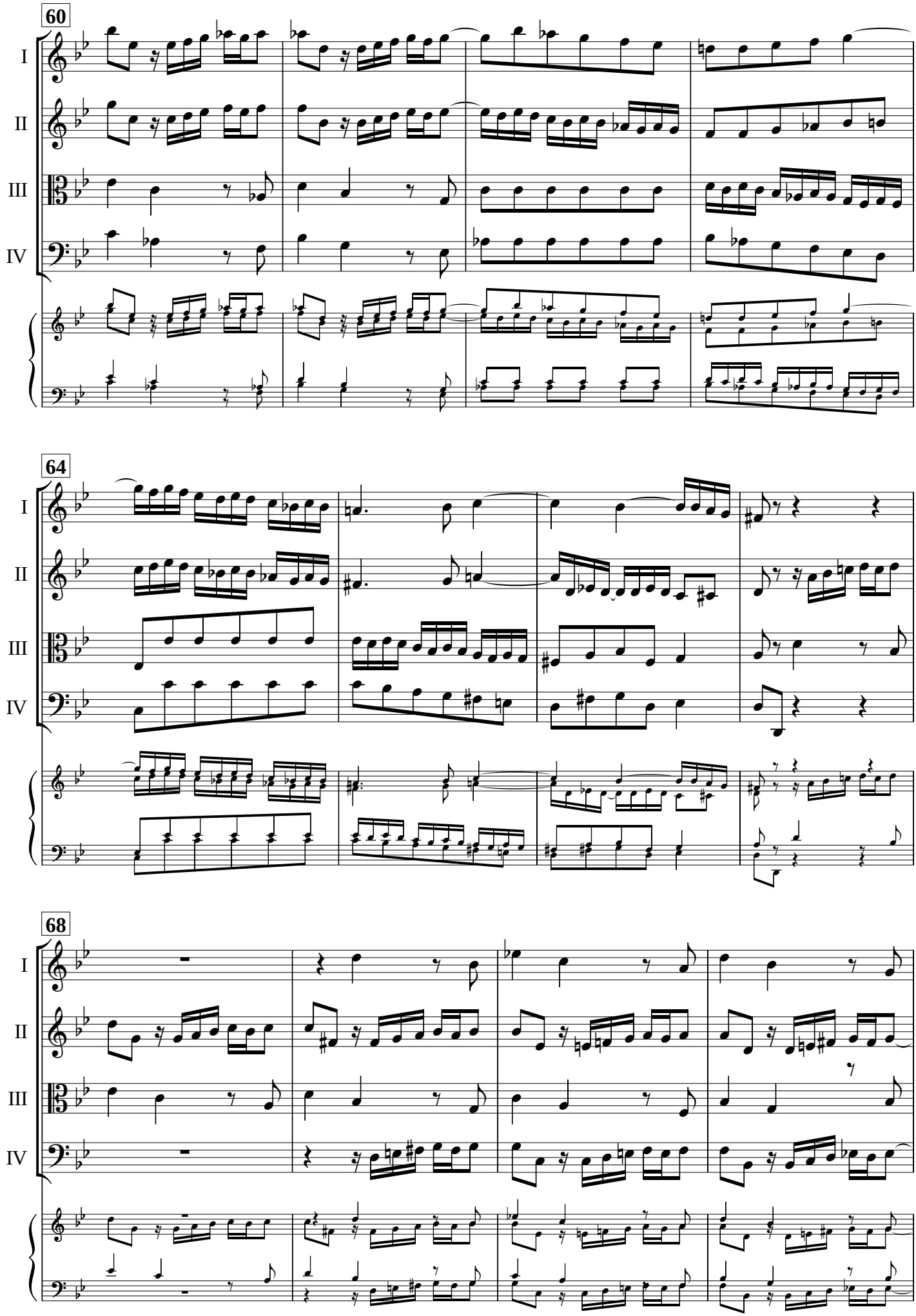


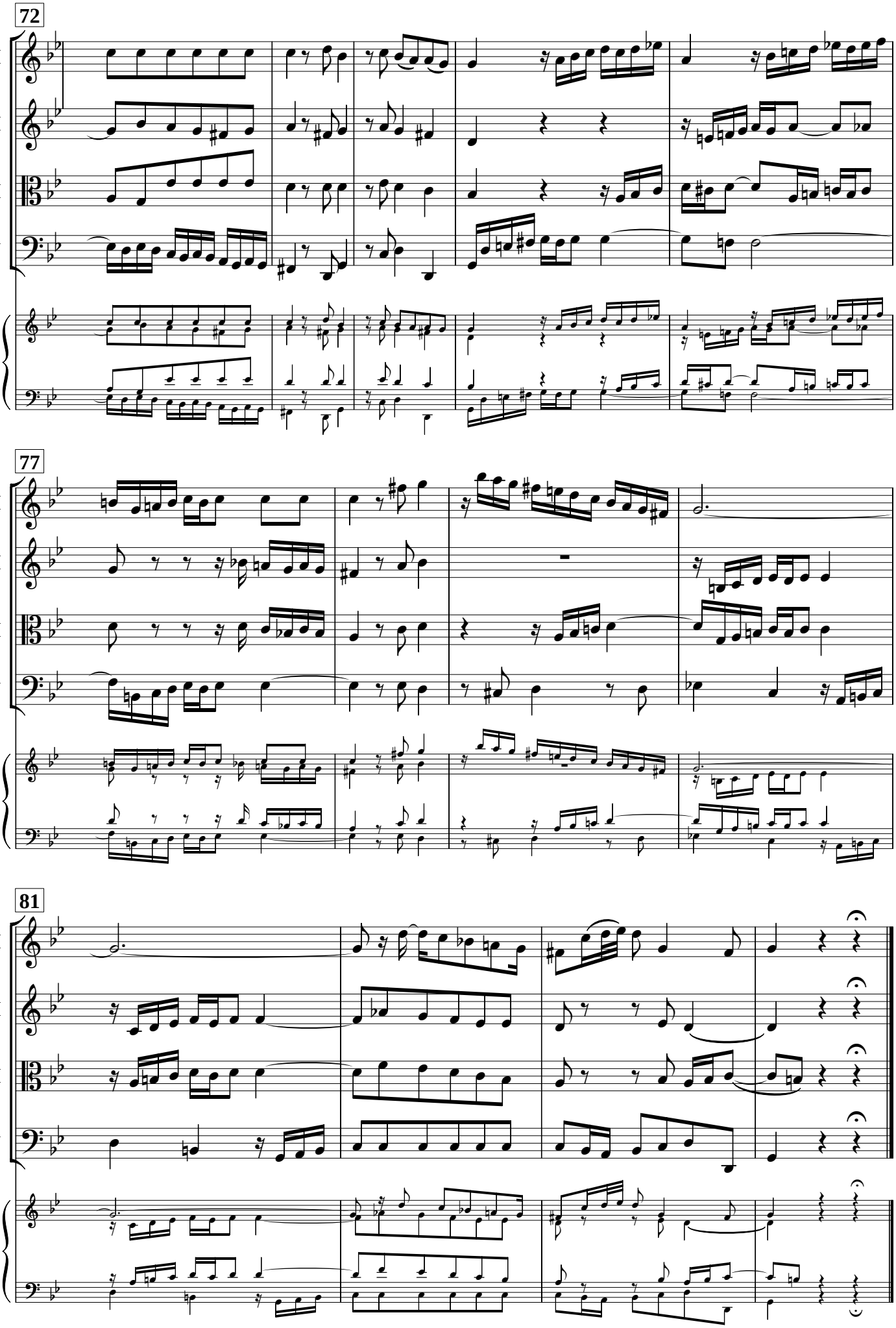

13
I
II
III
IV
17
I
II
III
IV
21
I
II
III
IV

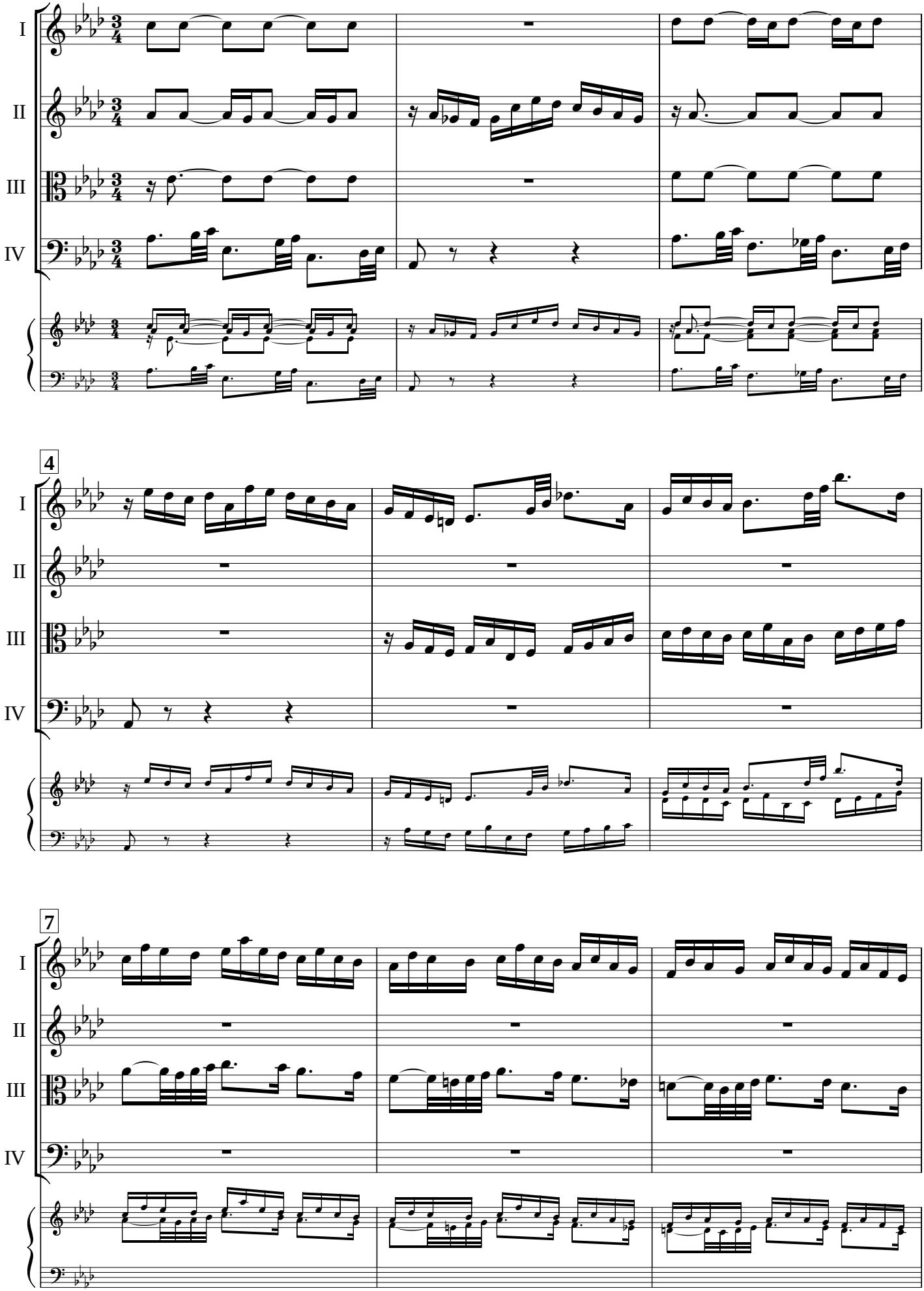

25
I
II
III
IV
28
I
II
III
IV
32
I
II
III
IV

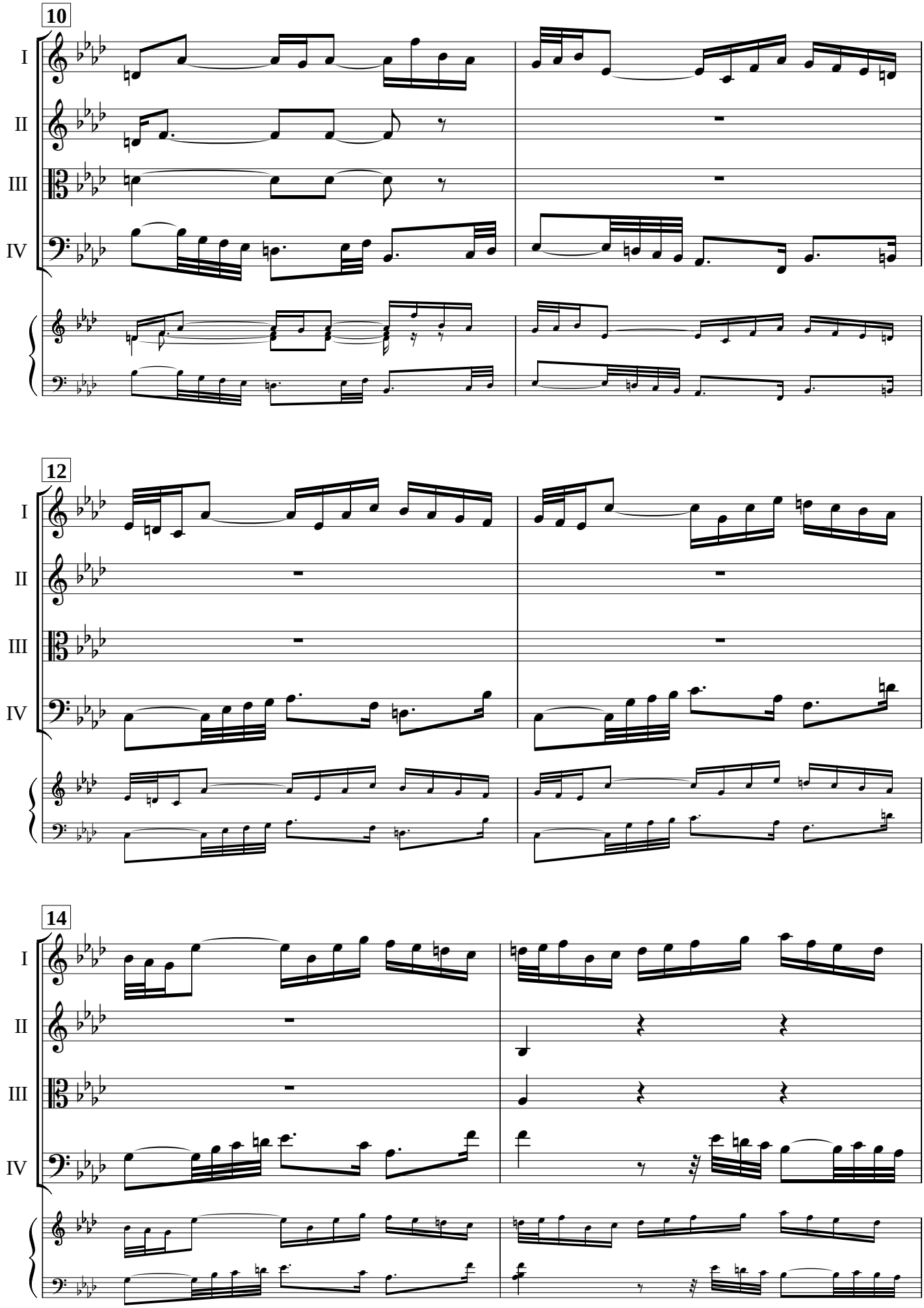

36
I
II
III
IV
40
I
II
III
IV
44
I
II
III
IV

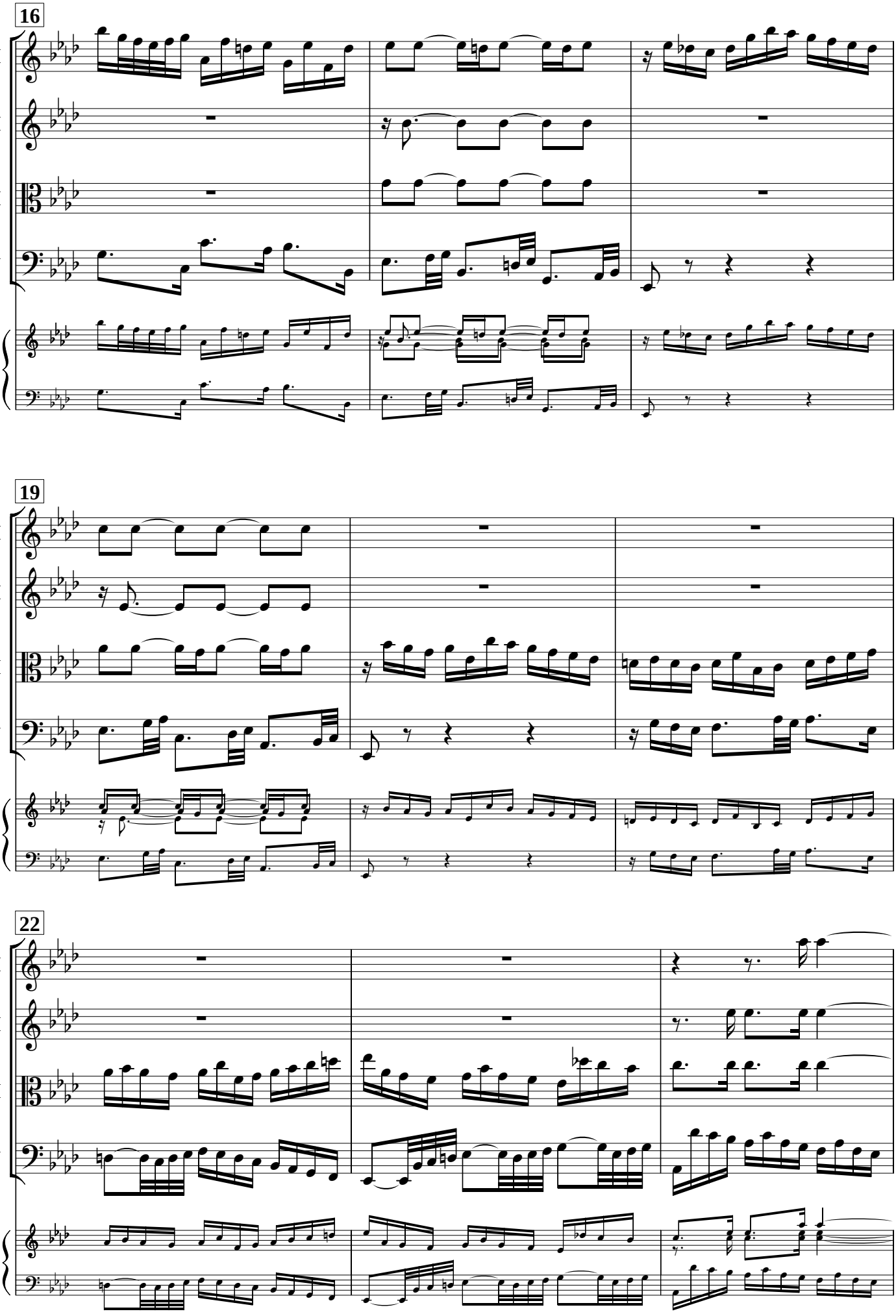

48
I
II
III
IV
52
I
II
III
IV
56
I
II
III
IV

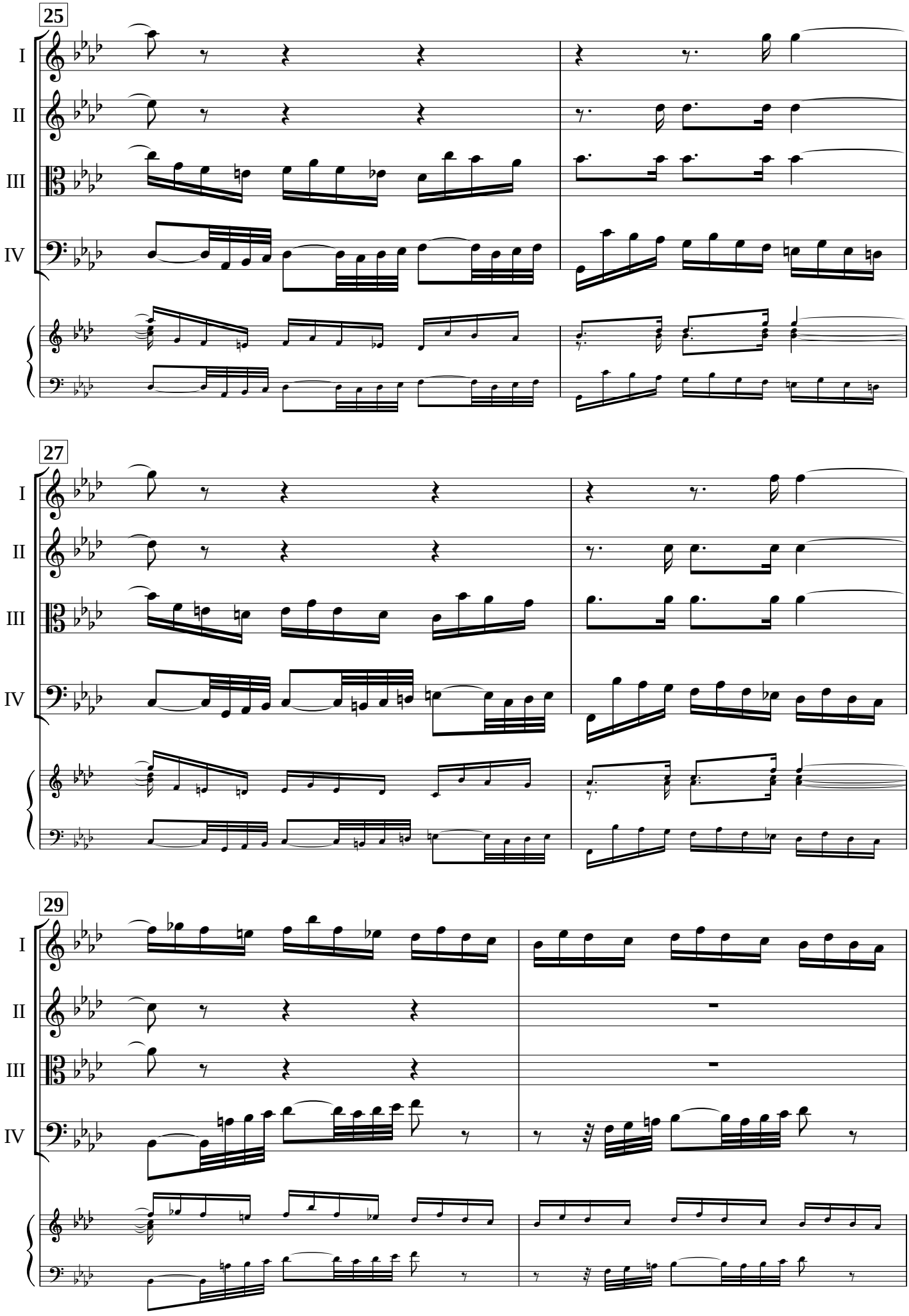

60
I
II
III
IV
64
I
II
III
IV
68
I
II
III
IV

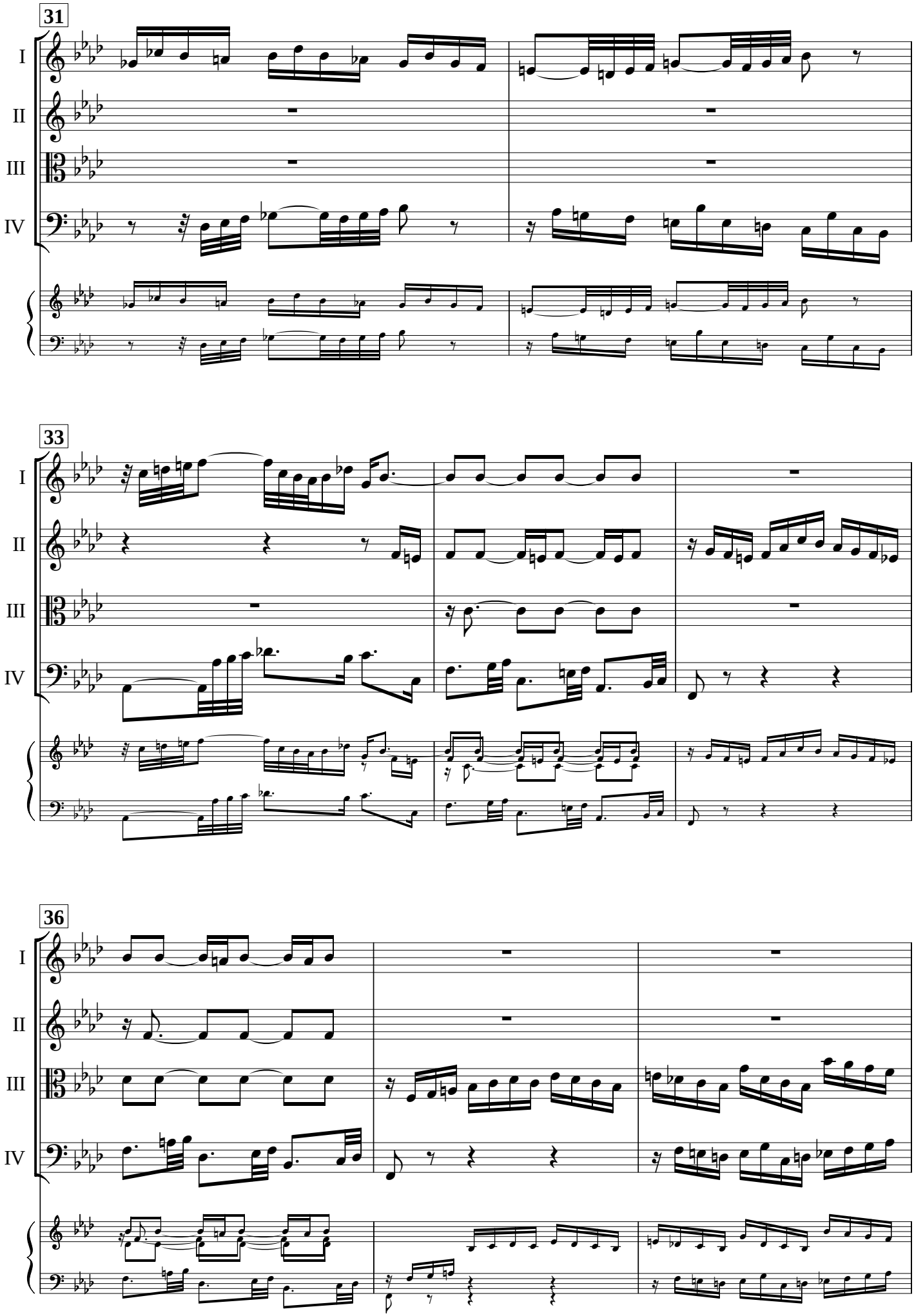

72
I
II
III
IV
77
I
II
III
IV
81
I
II
III
IV

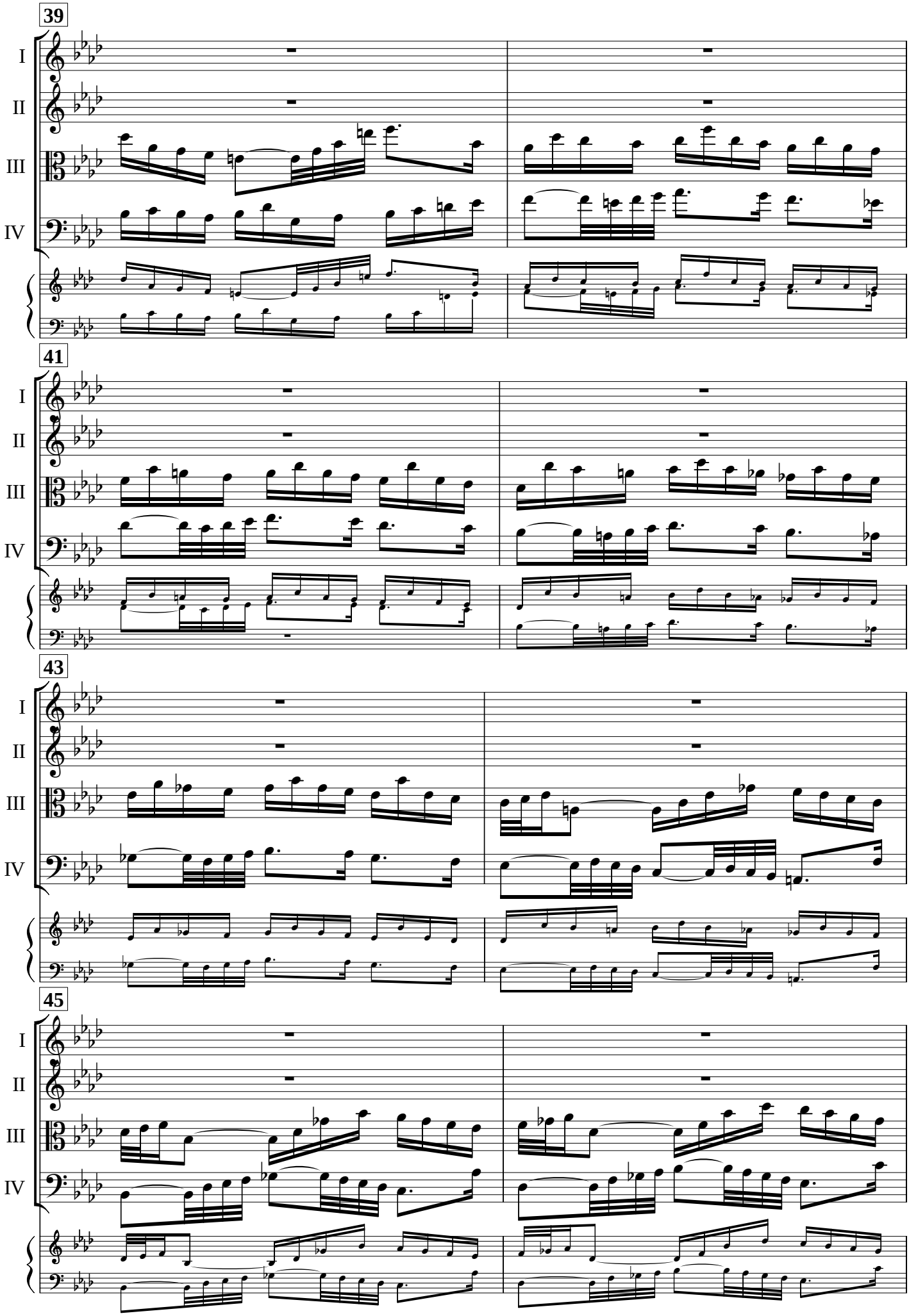

I
II
III
IV
4
7

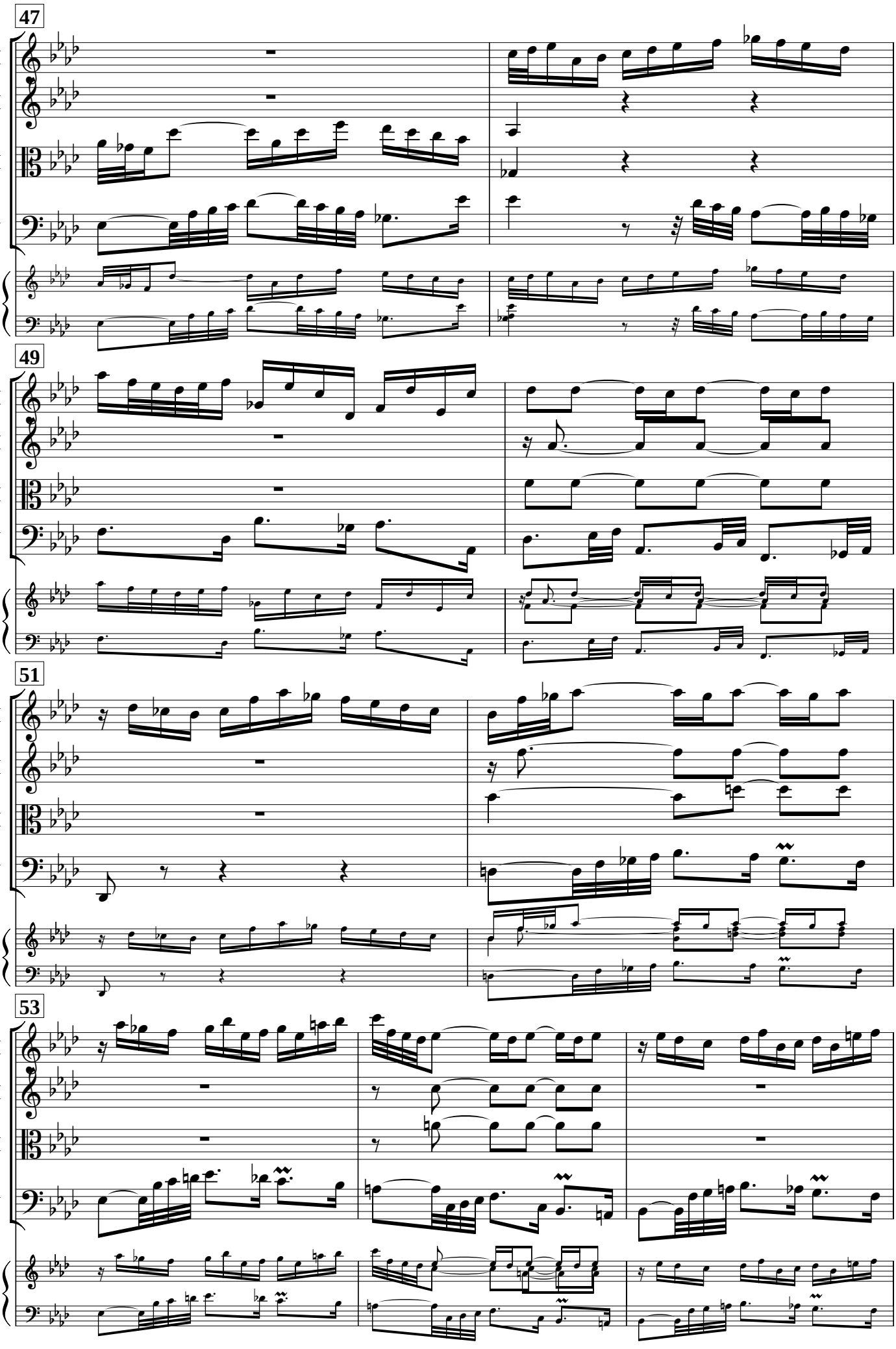

10
I
II
III
IV
12
I
II
III
IV
14
I
II
III
IV

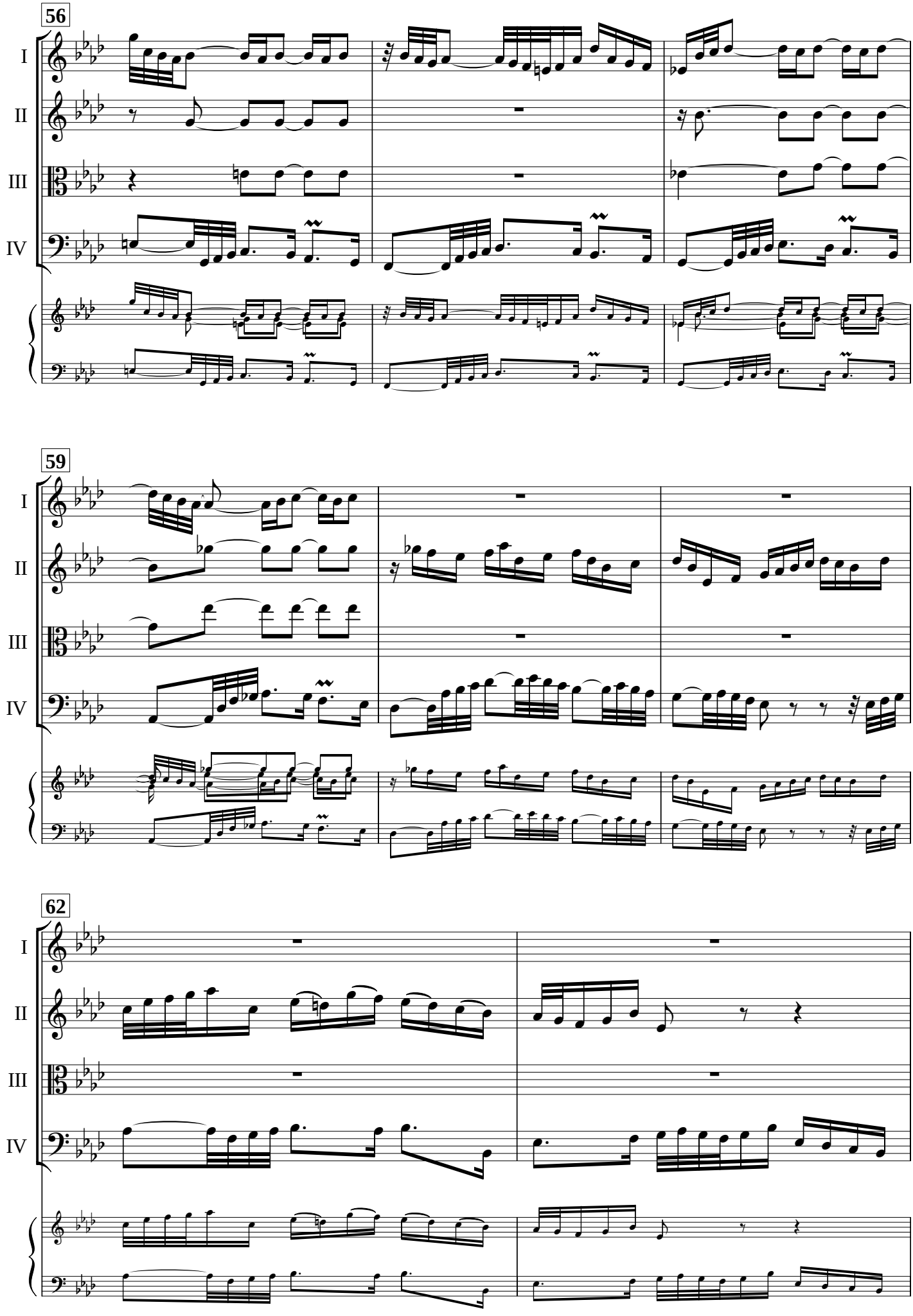

16
I
II
III
IV
19
I
II
III
IV
22
I
II
III
IV

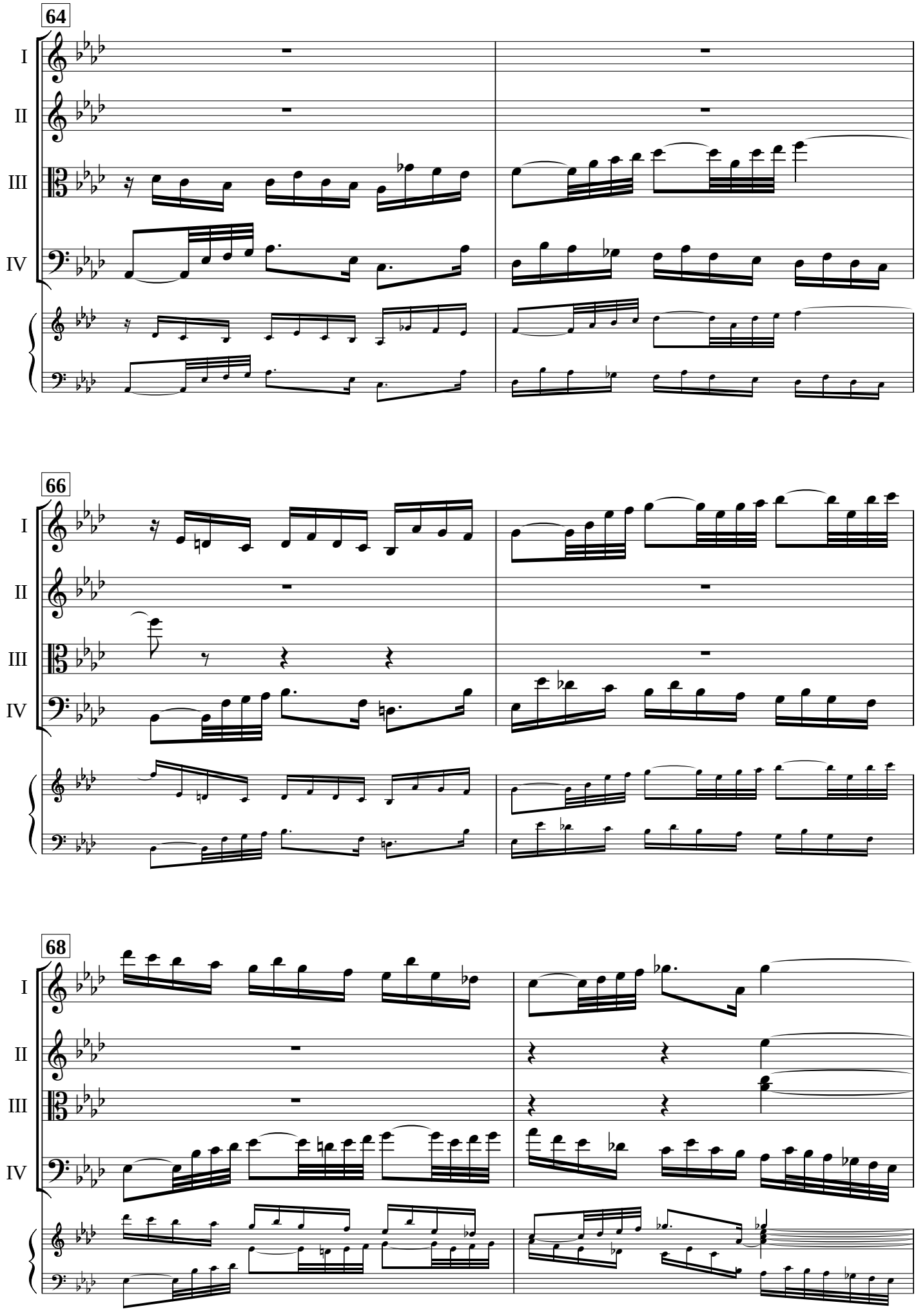

25
I
II
III
IV
27
I
II
III
IV
29
I
II
III
IV

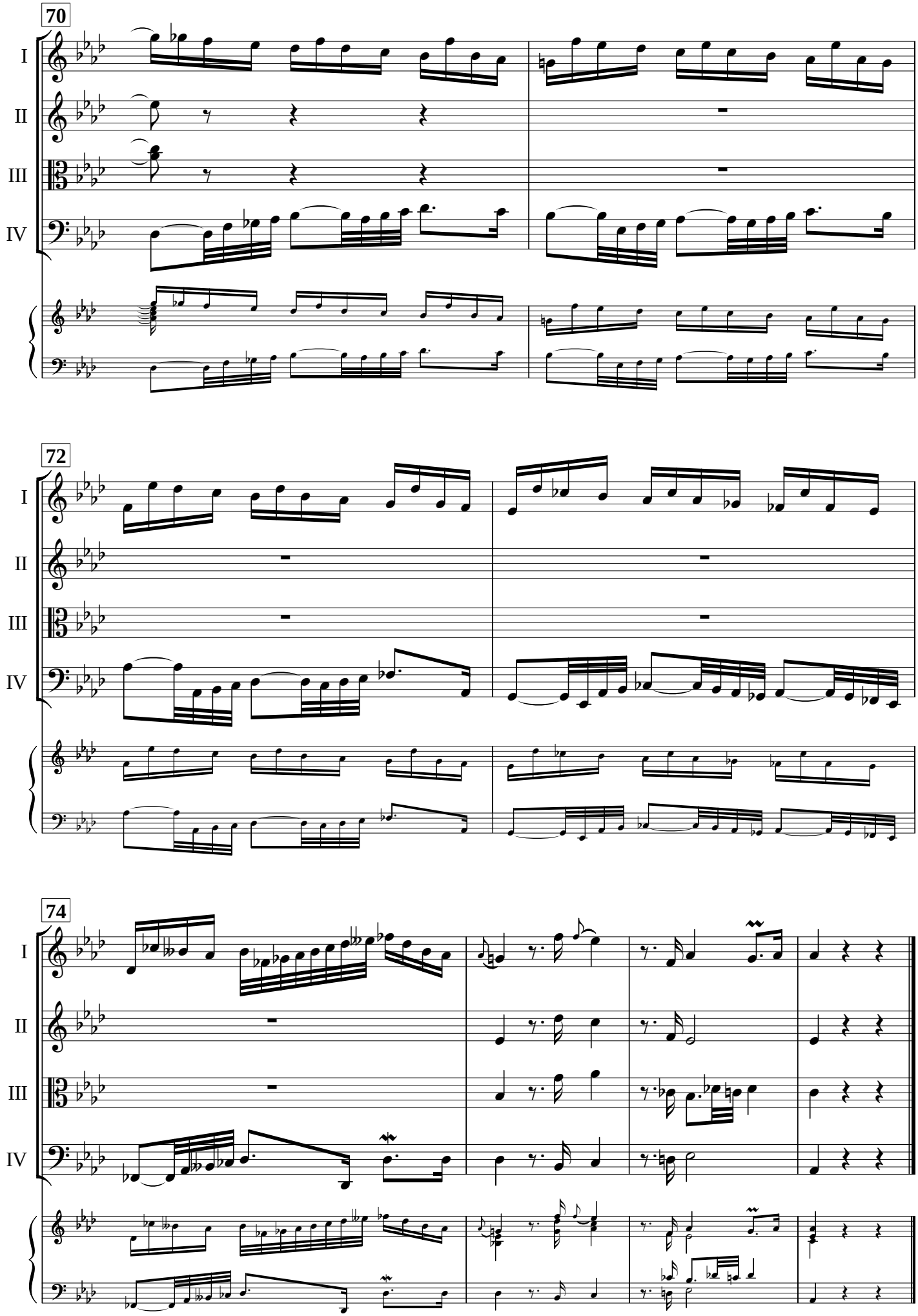

31
I
II
III
IV
33
I
II
III
IV
36
I
II
III
IV

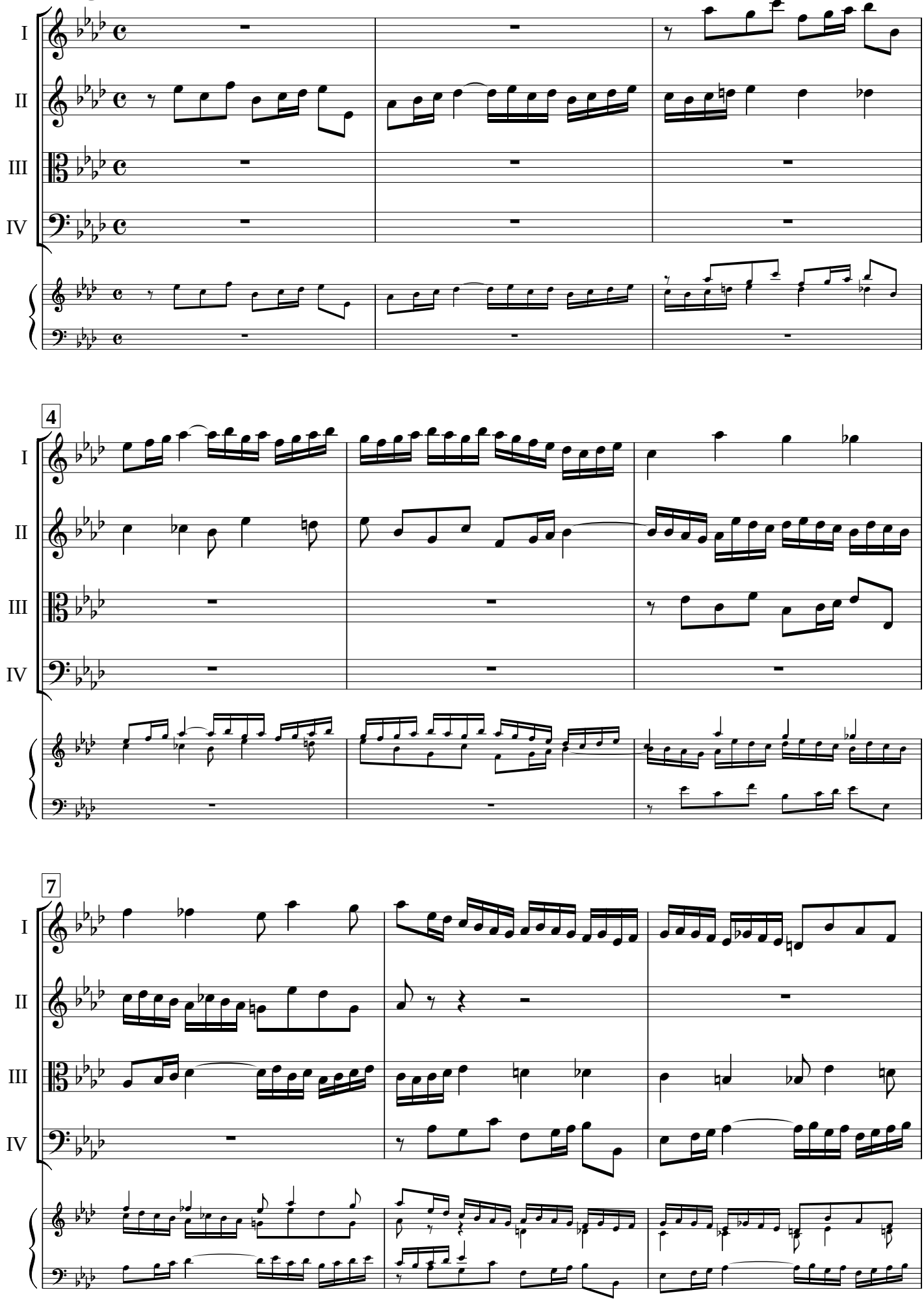

39
I
II
III
IV
41
I
II
III
IV
43
I
II
III
IV
45
I
II
III
IV

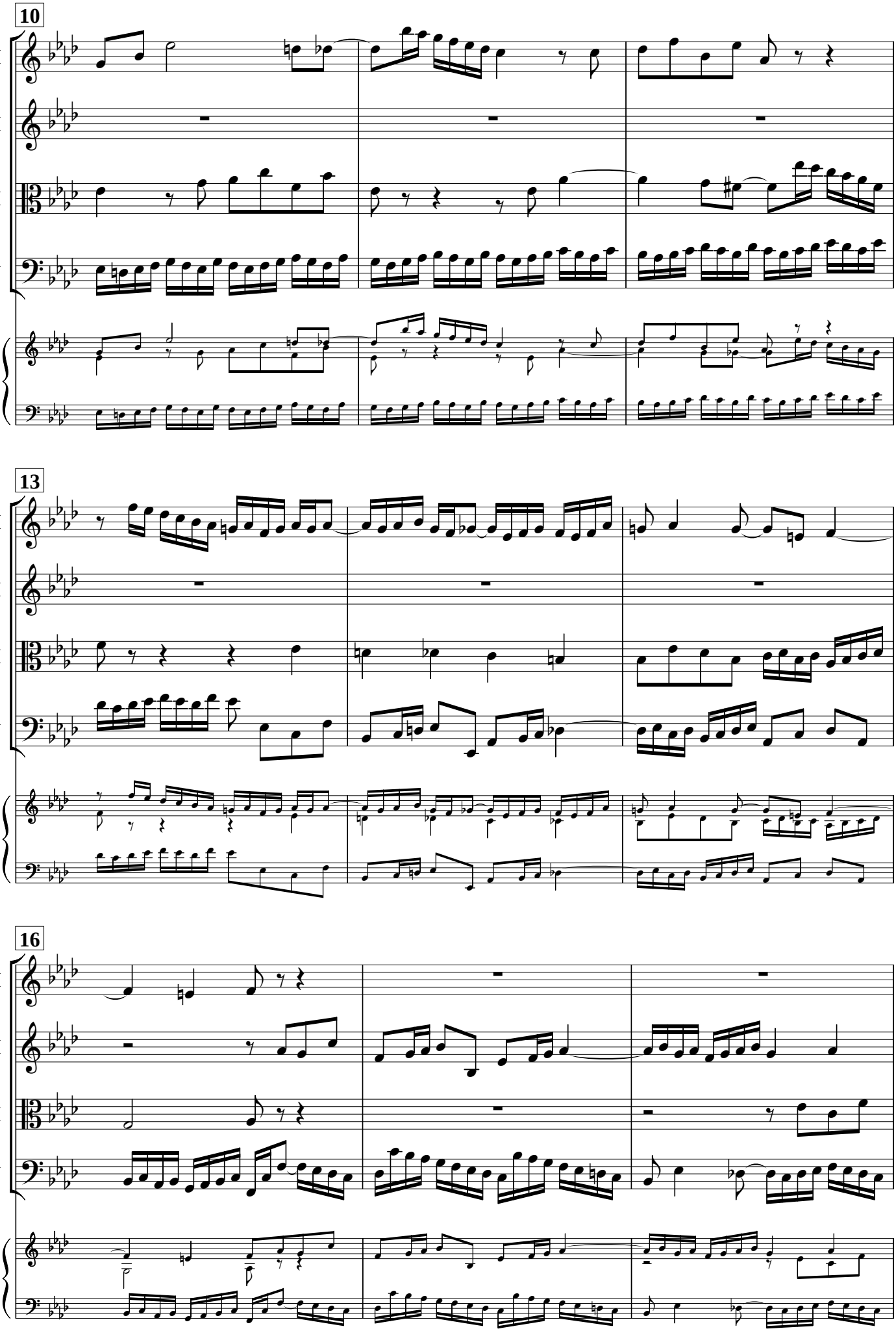

47
I
II
III
IV
49
I
II
III
IV
51
I
II
III
IV
53
I
II
III
IV

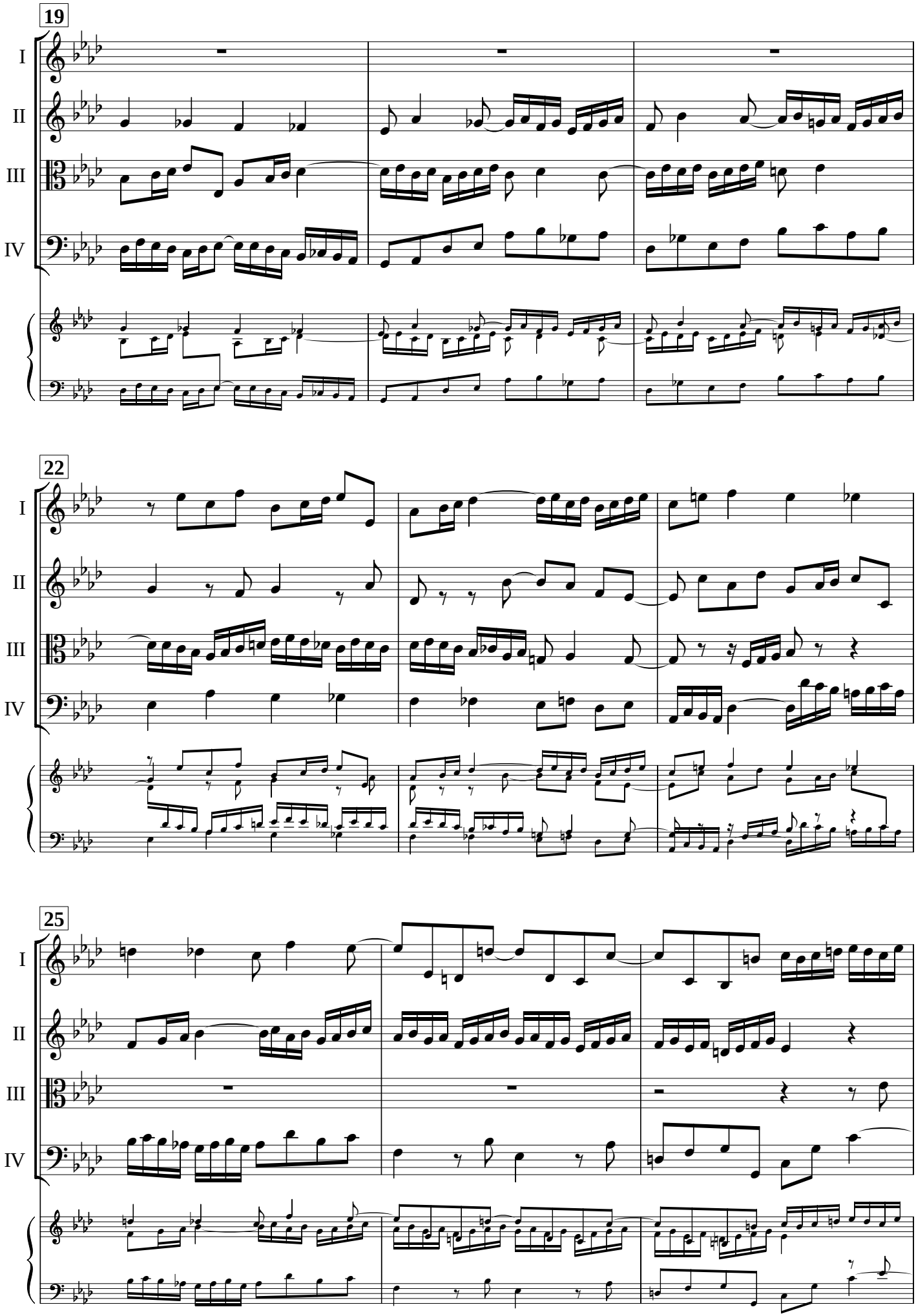

56
I
II
III
IV
59
I
II
III
IV
62
I
II
III
IV

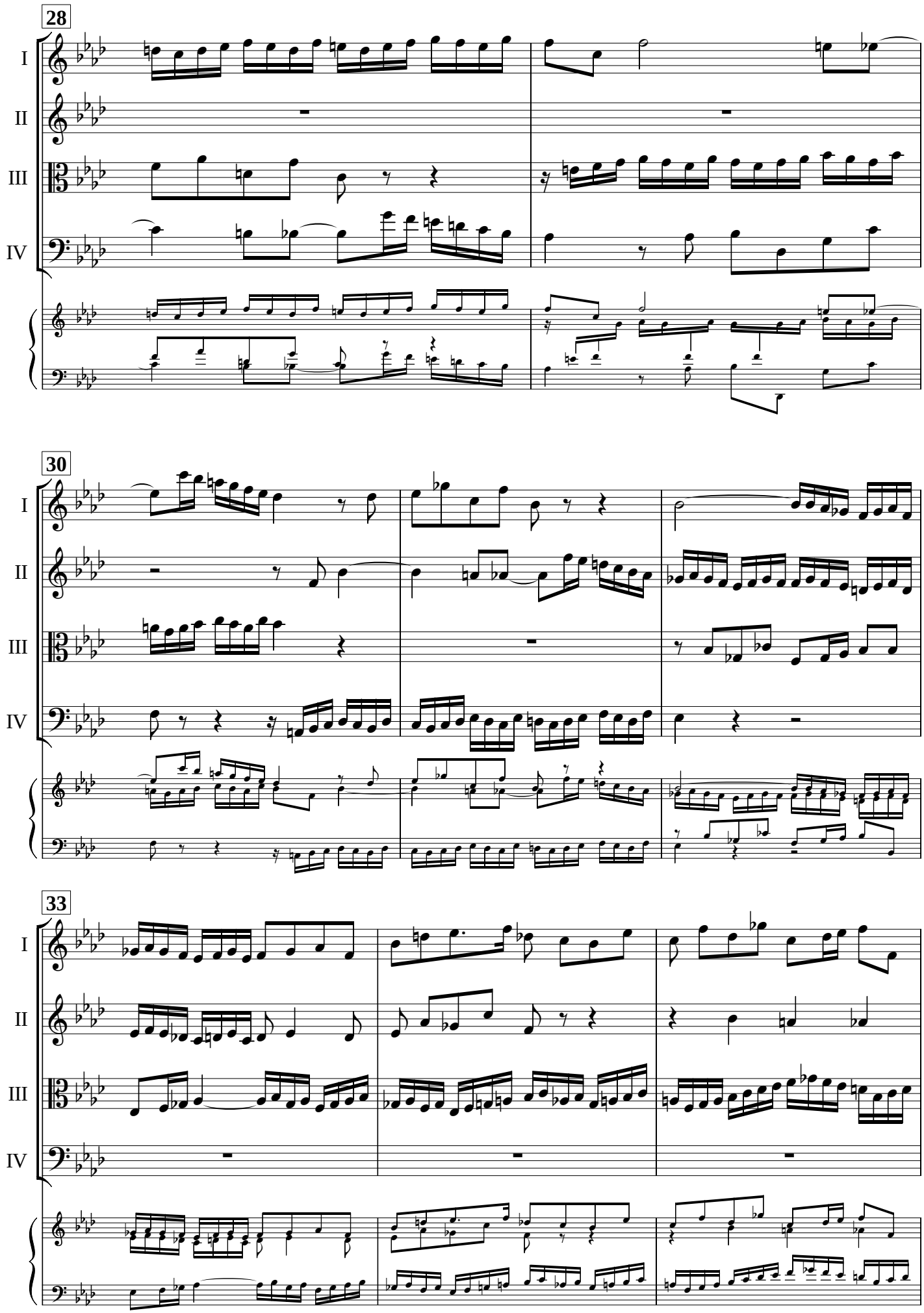

64
I
II
III
IV
66
I
II
III
IV
68
I
II
III
IV

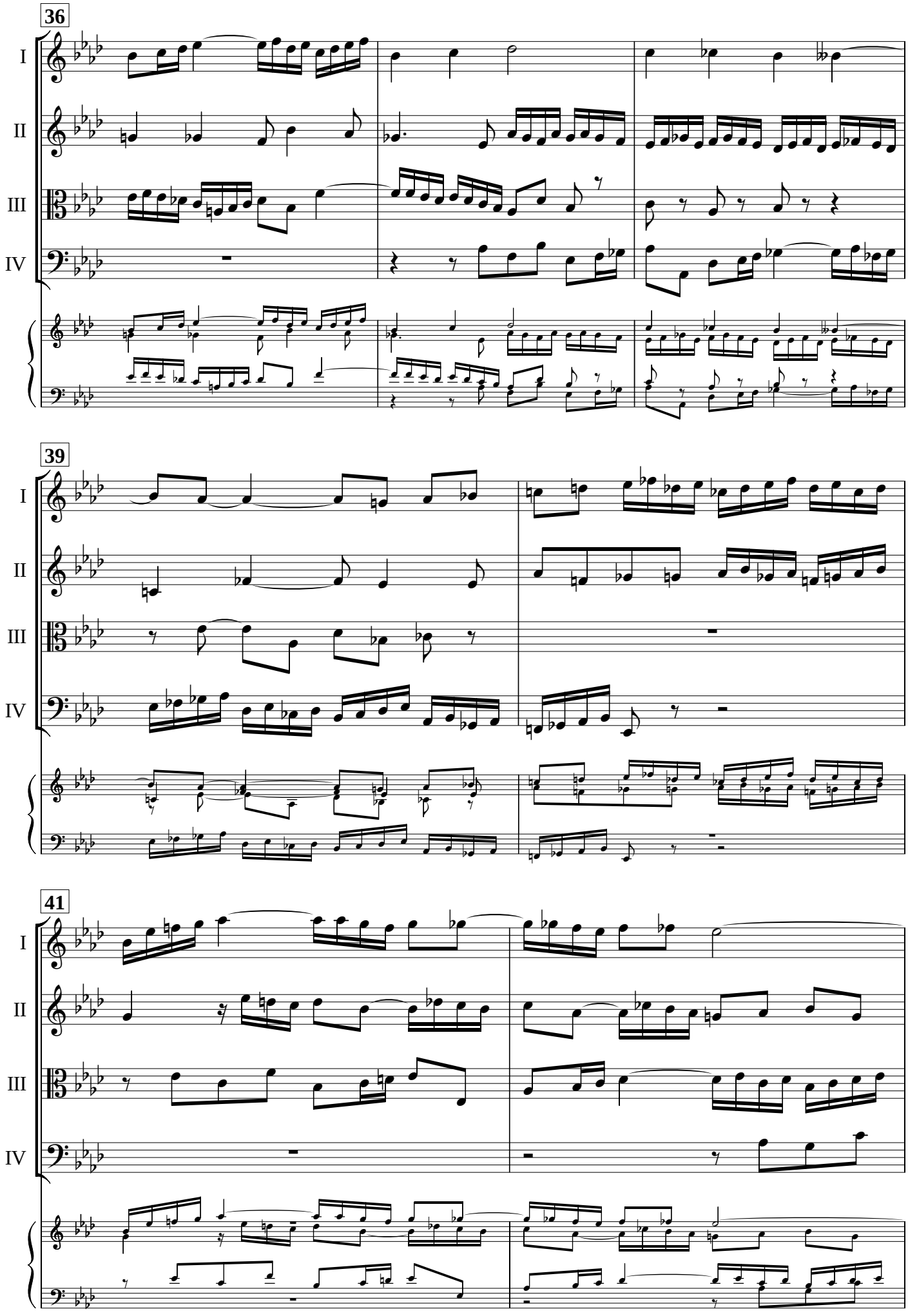

70
I
II
III
IV
72
I
II
III
IV
74
I
II
III
IV

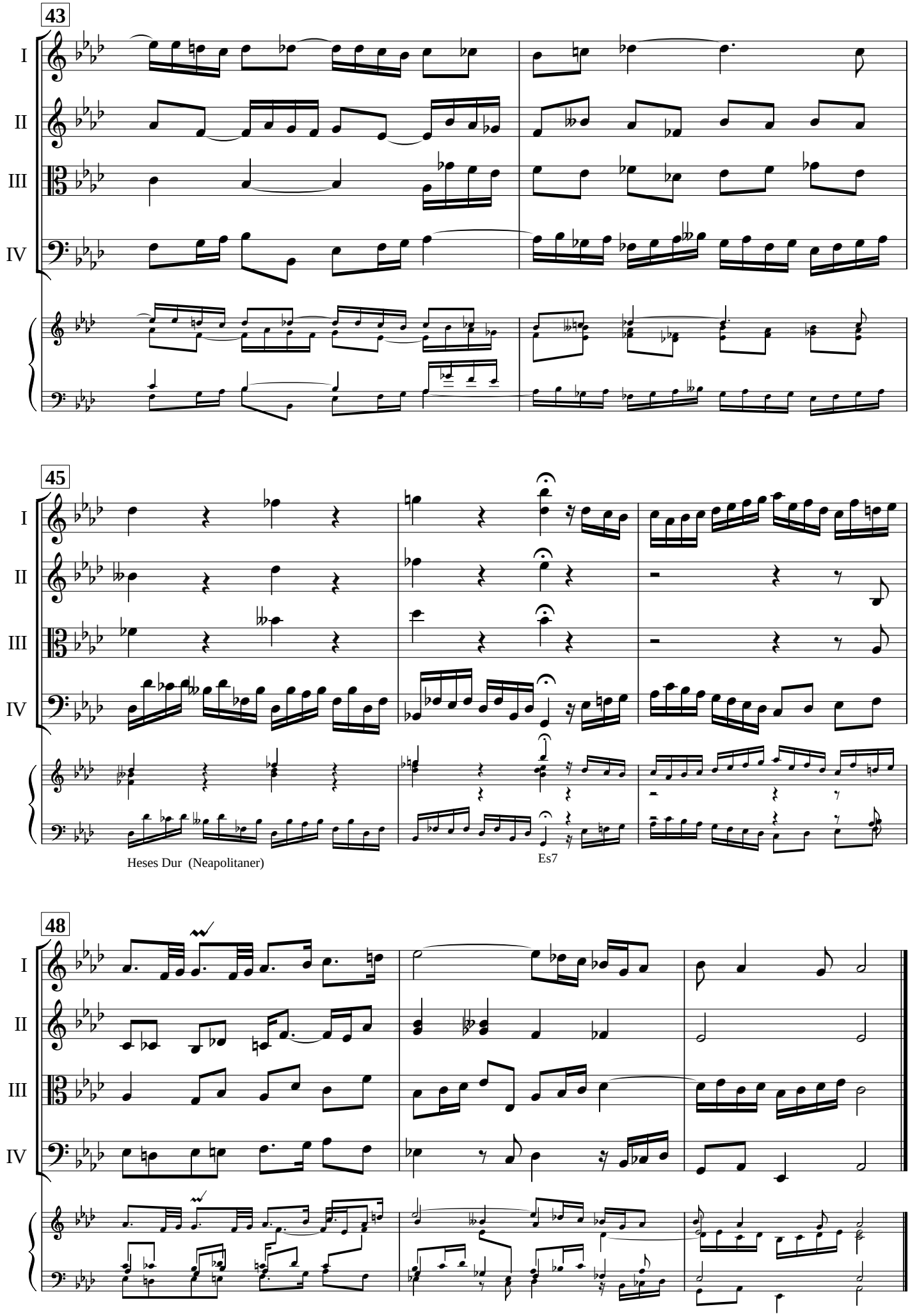

I
II
III
IV
4
I
II
III
IV
7
I
II
III
IV

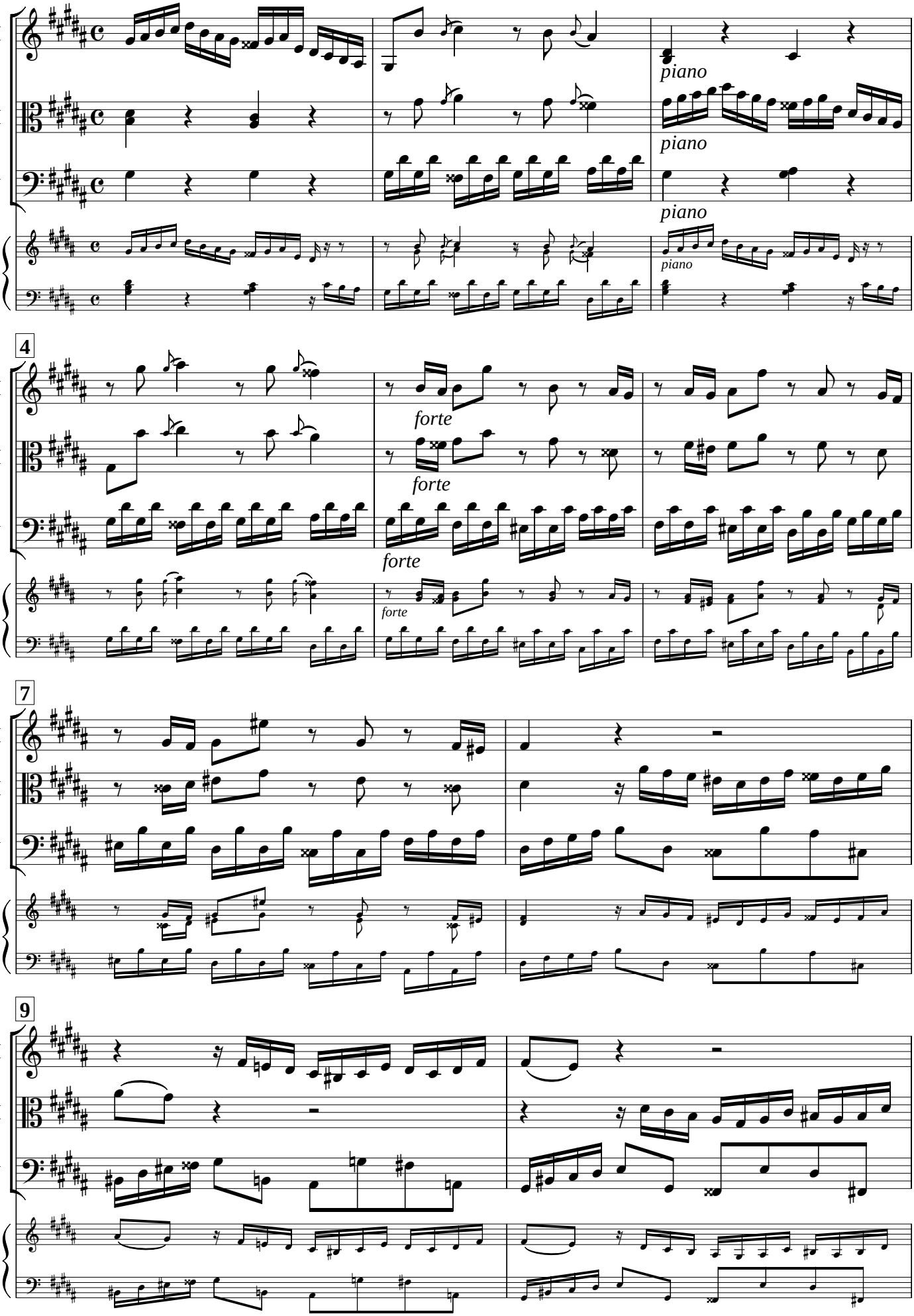

10
I
II
III
IV
13
I
II
III
IV
16
I
II
III
IV

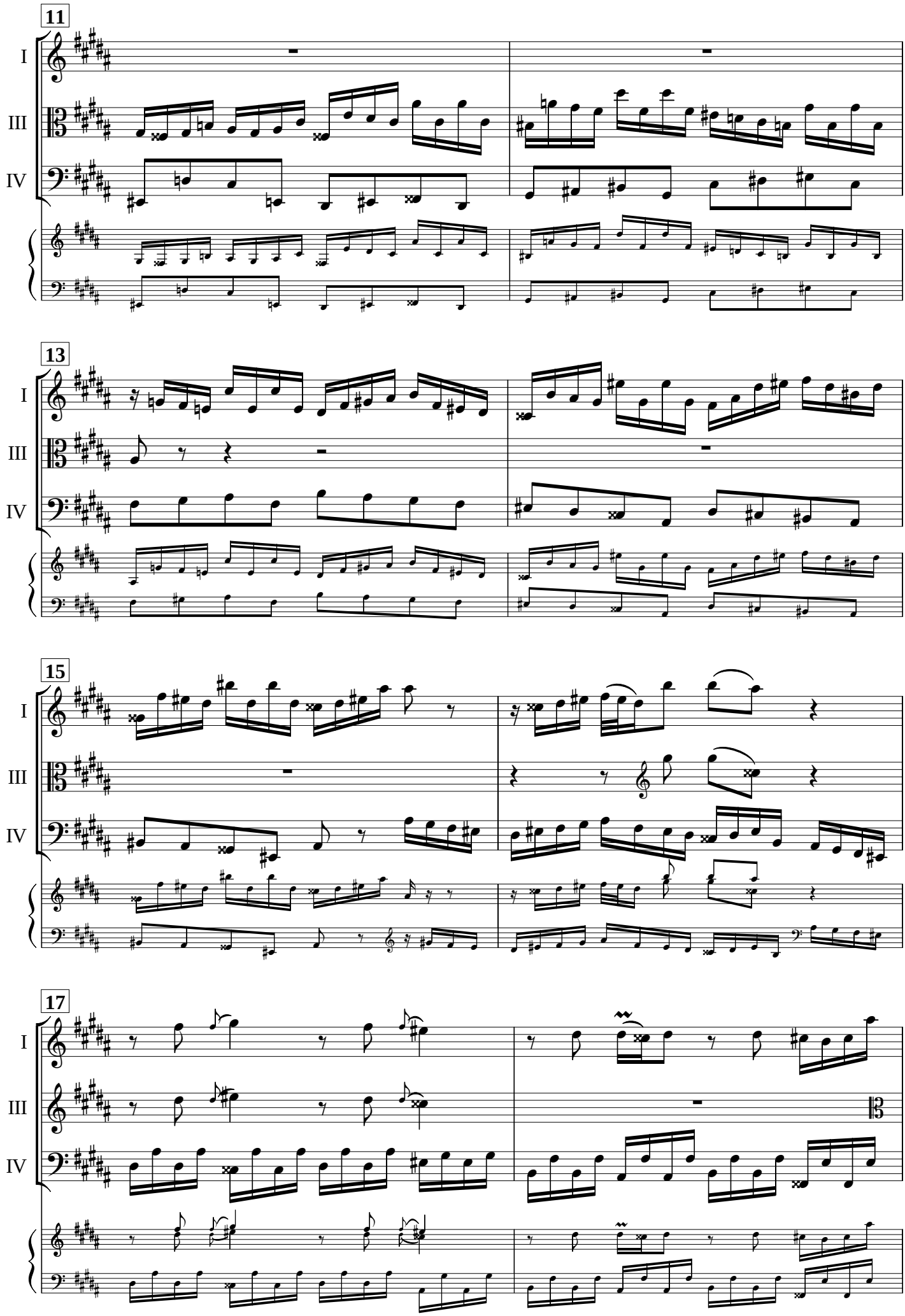

19
I
II
III
IV
22
I
II
III
IV
25
I
II
III
IV

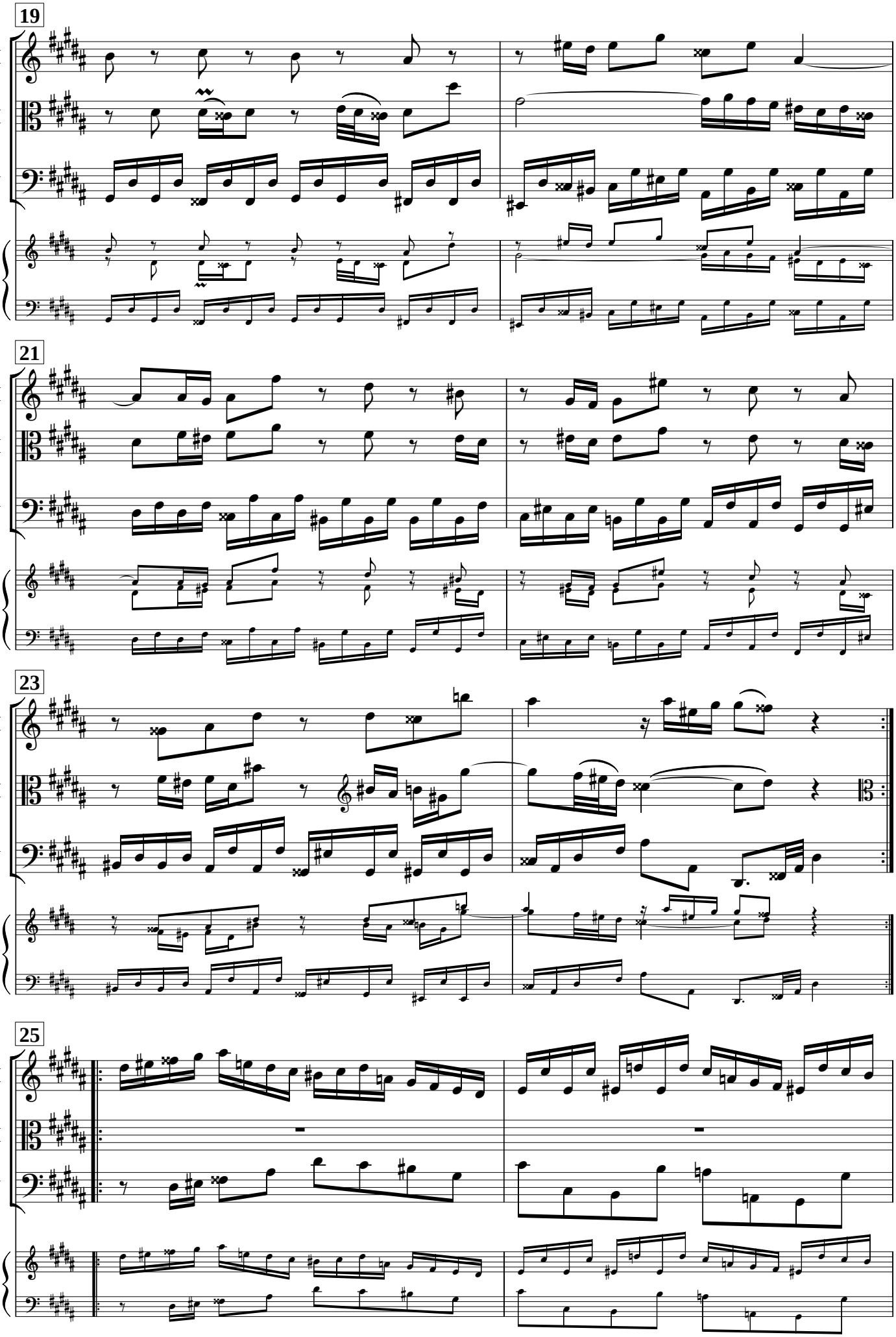

28
I
II
III
IV
30
I
II
III
IV
33
I
II
III
IV

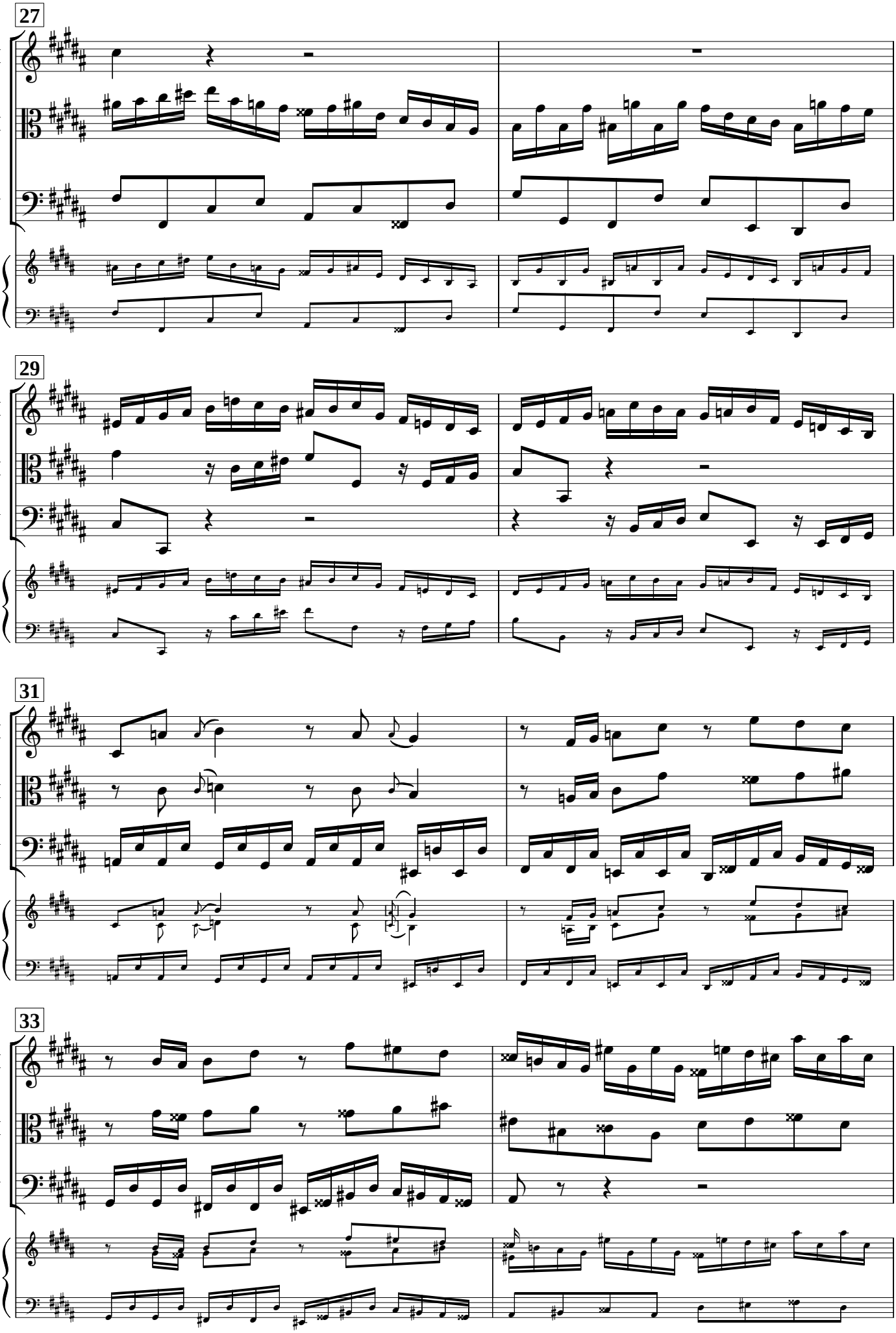

36
I
II
III
IV
39
I
II
III
IV
41
I
II
III
IV

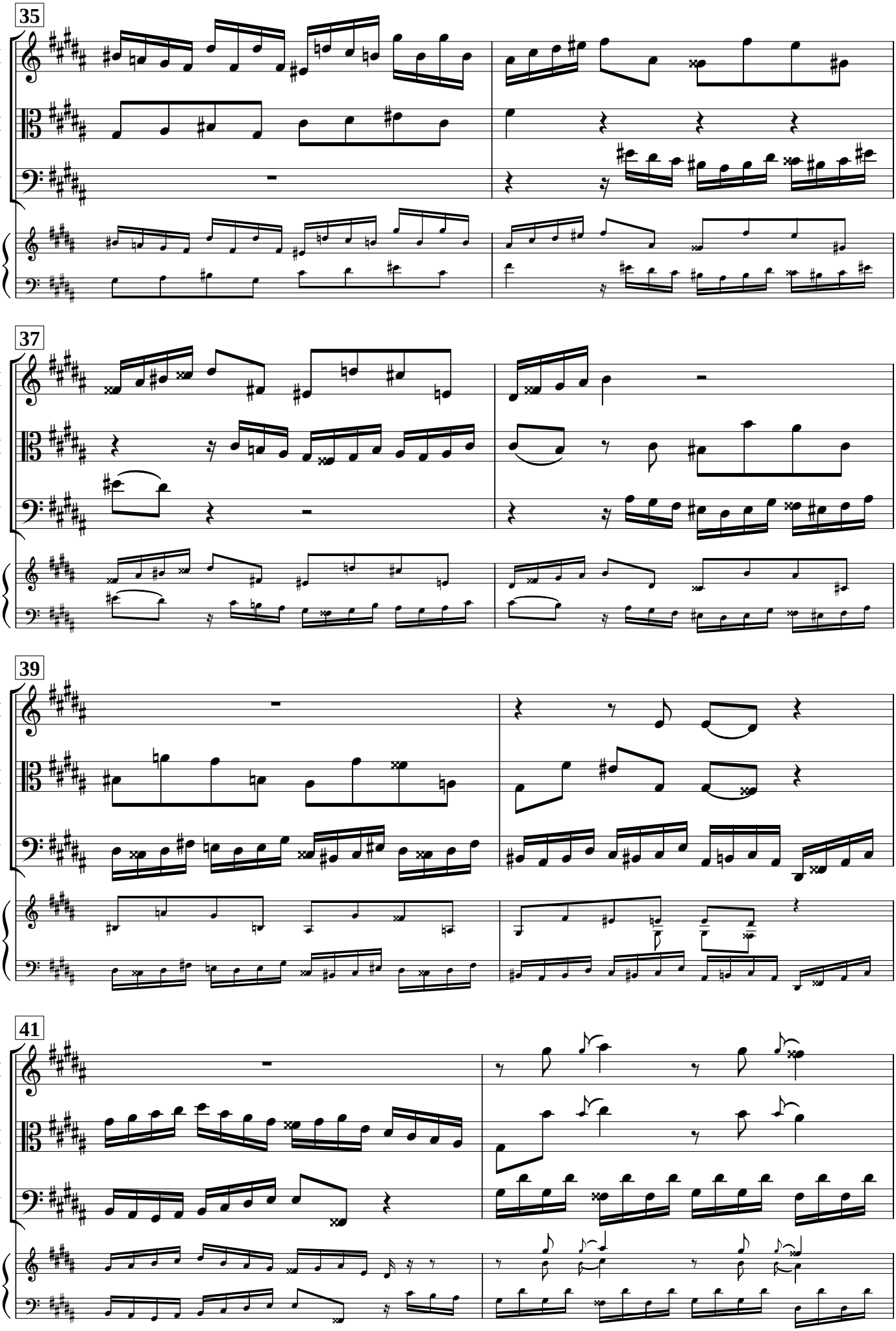

43
I
II
III
IV
45
I
II
III
IV
Heses Dur (Neapolitaner)
Es7
48
I
II
III
IV

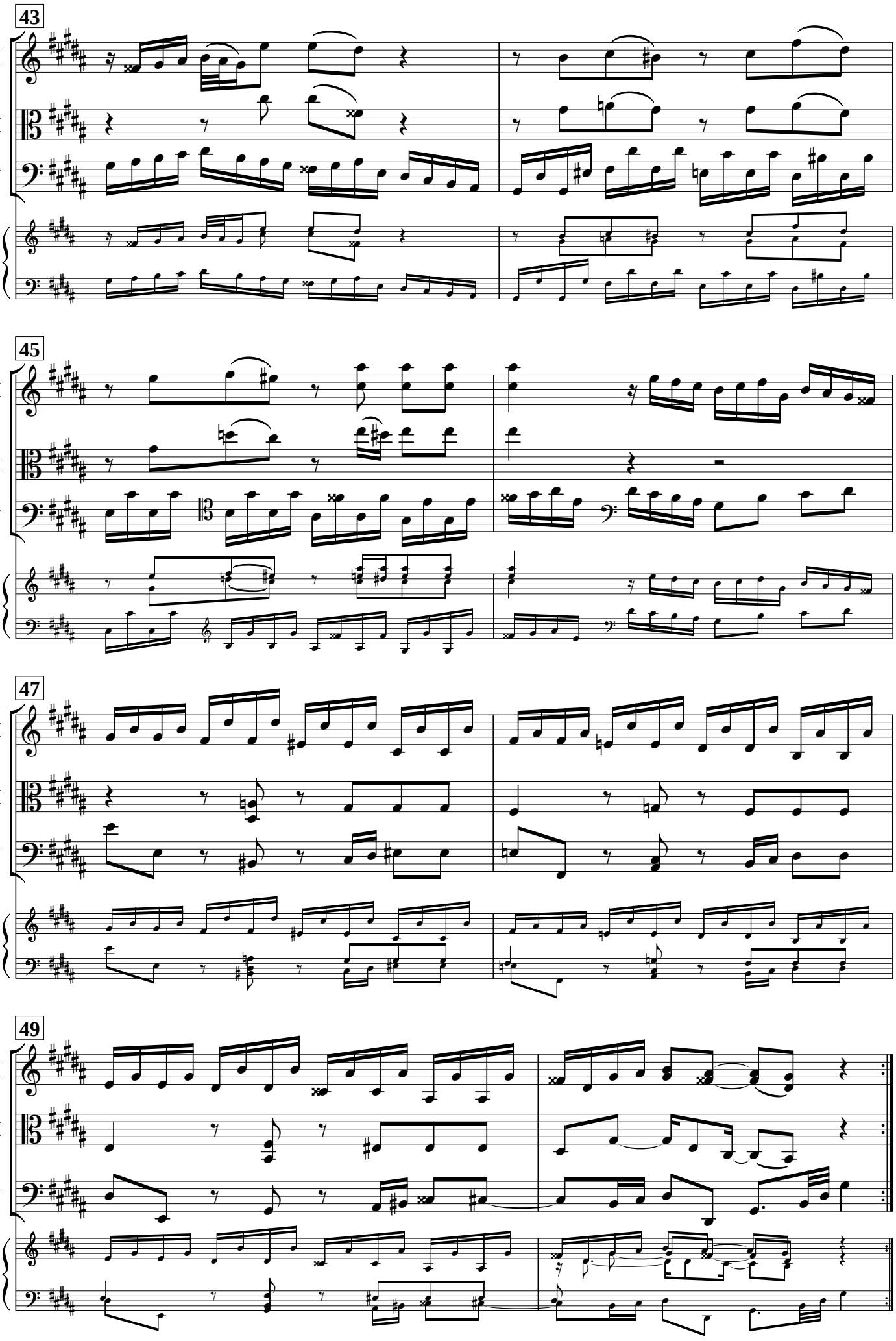

I
III
IV
piano
piano
piano
piano
4
forte
forte
forte
forte
7
9


11
I
III
IV
13
I
III
IV
15
I
III
IV
17
I
III
IV

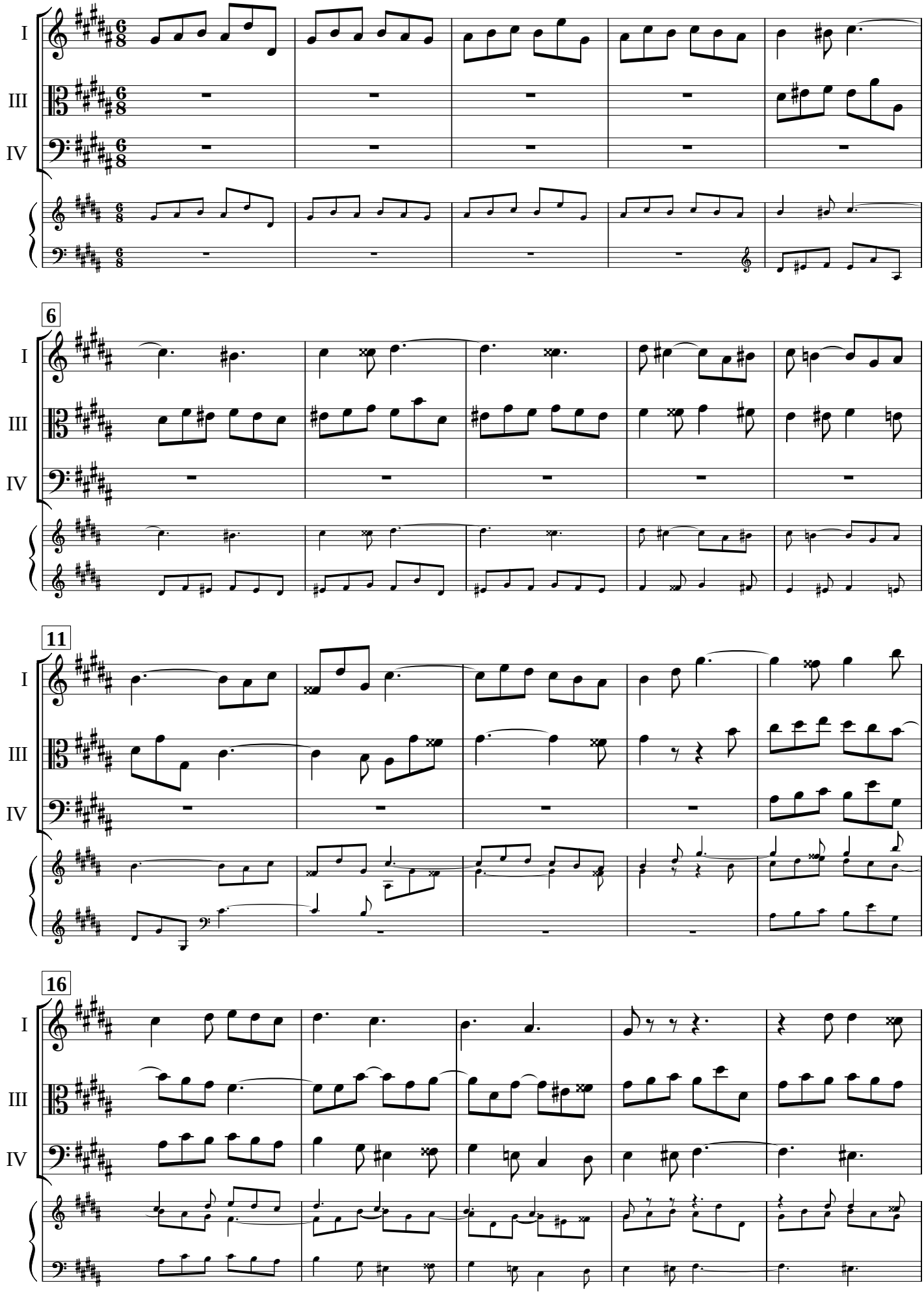

19
I
III
IV
21
I
III
IV
23
I
III
IV
25
I
III
IV

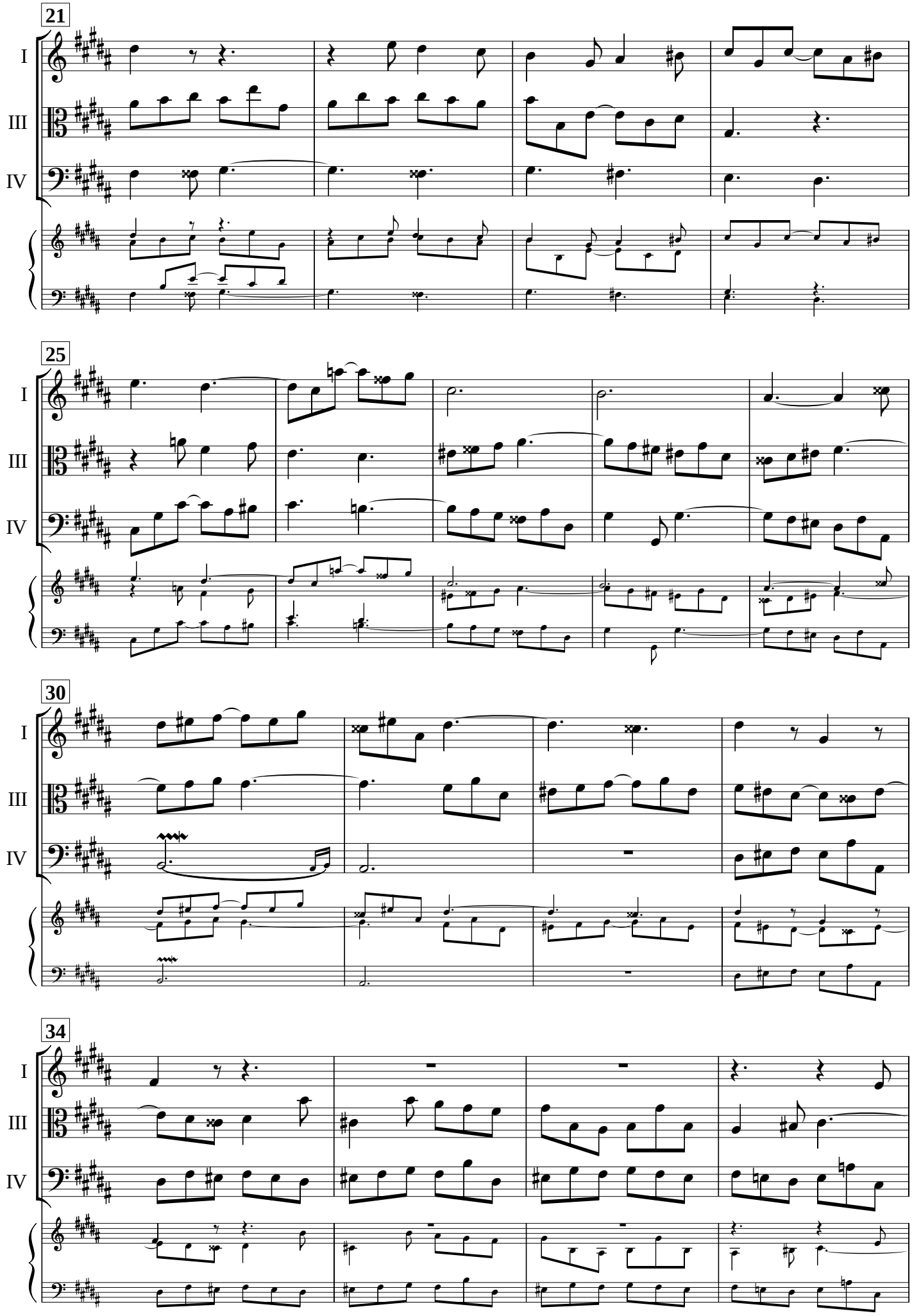

27
I
III
IV
29
I
III
IV
31
I
III
IV
33
I
III
IV

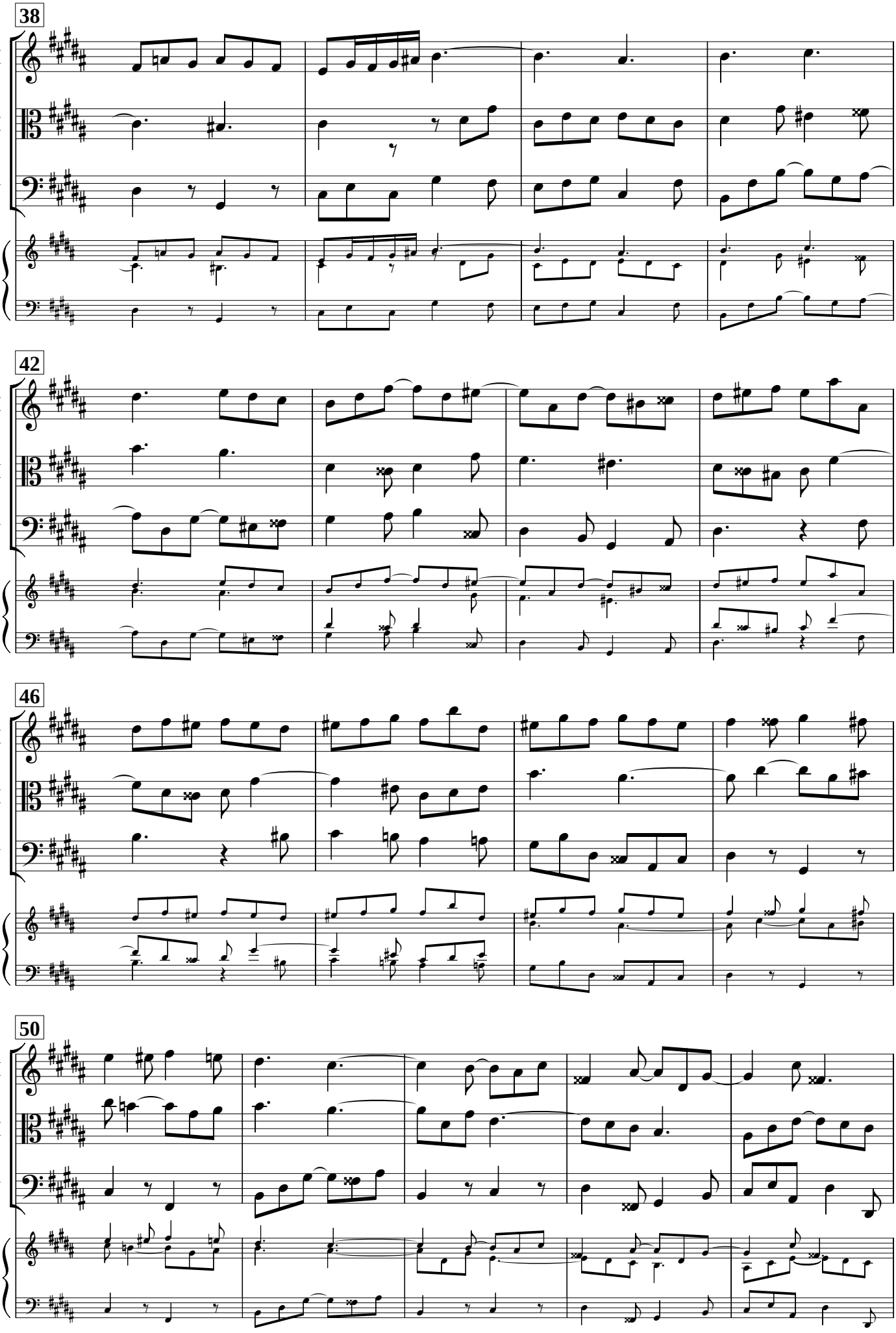

35
I
III
IV
37
I
III
IV
39
I
III
IV
41
I
III
IV

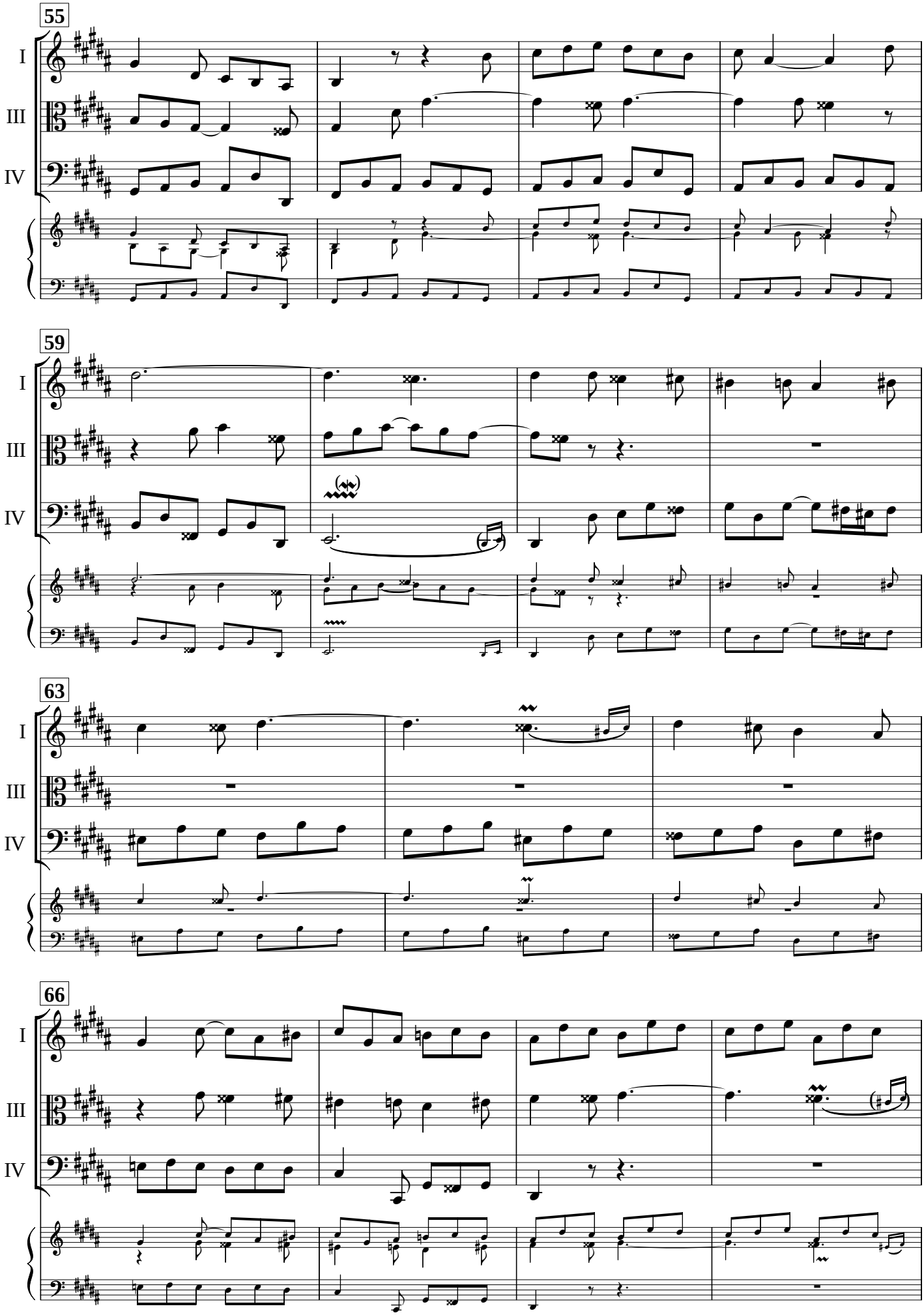

43
I
III
IV
45
I
III
IV
47
I
III
IV
49
I
III
IV

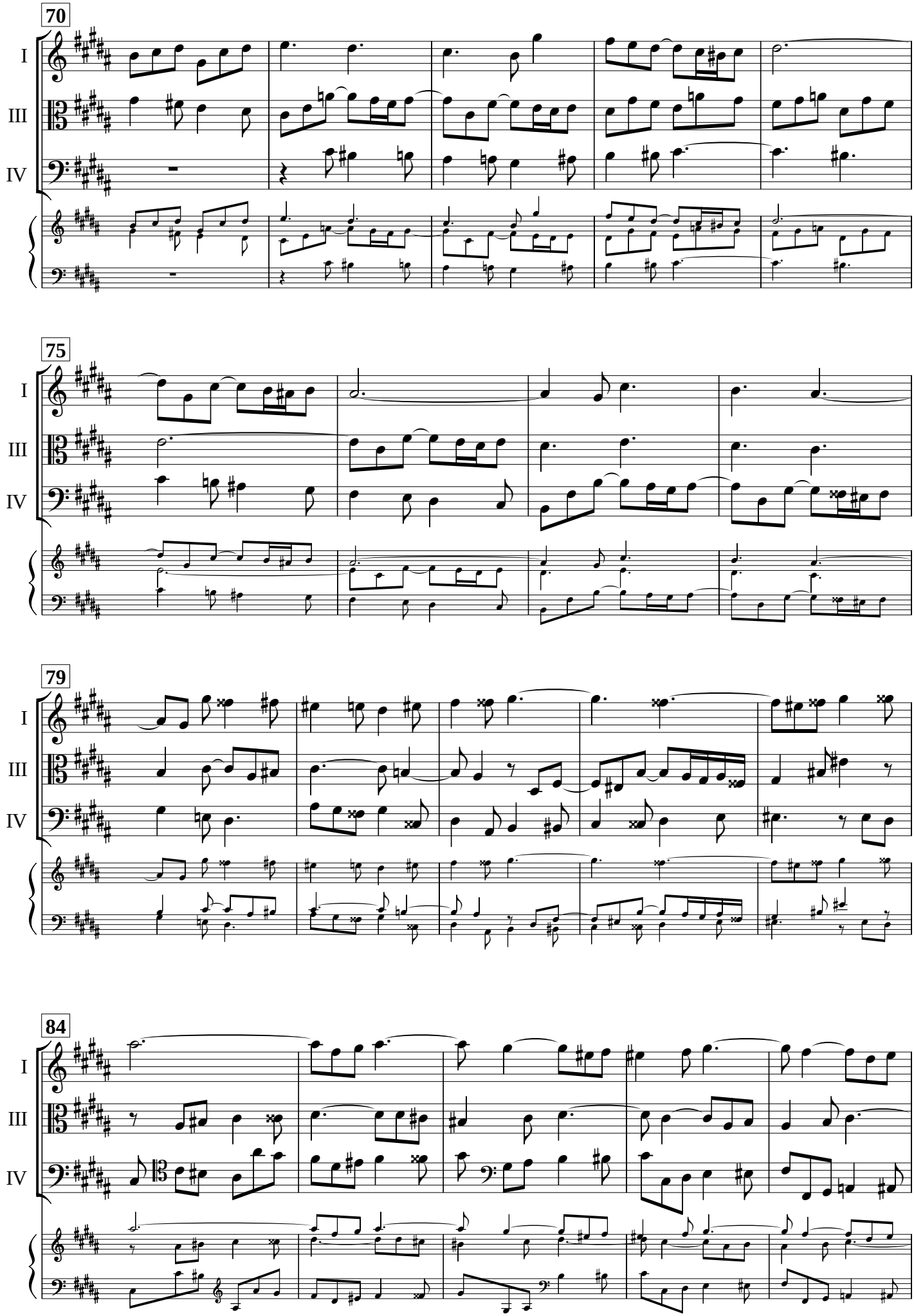
Fuga XVIII gis-moll (I III IV; Transposition nach a-moll auf S. 215)

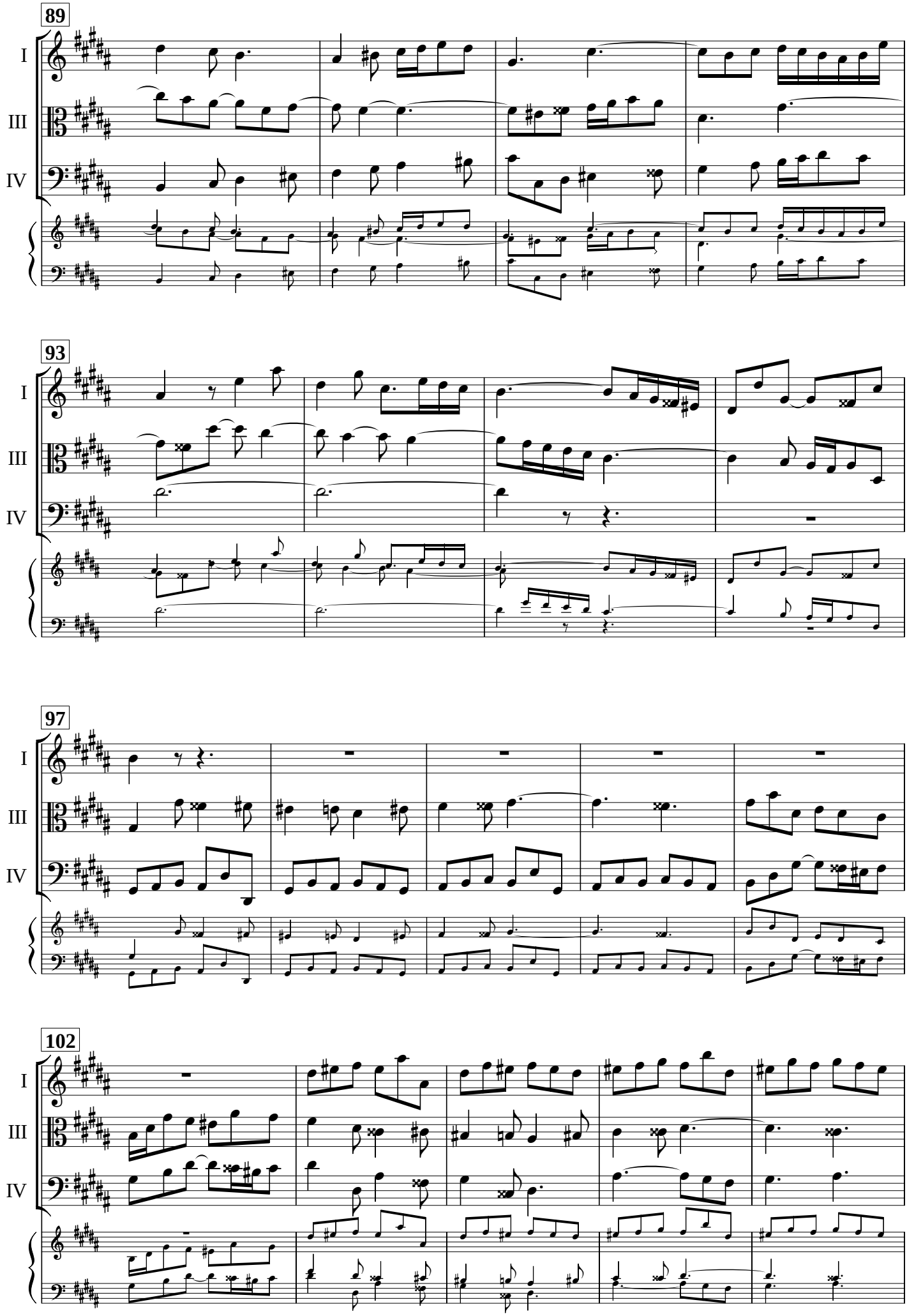


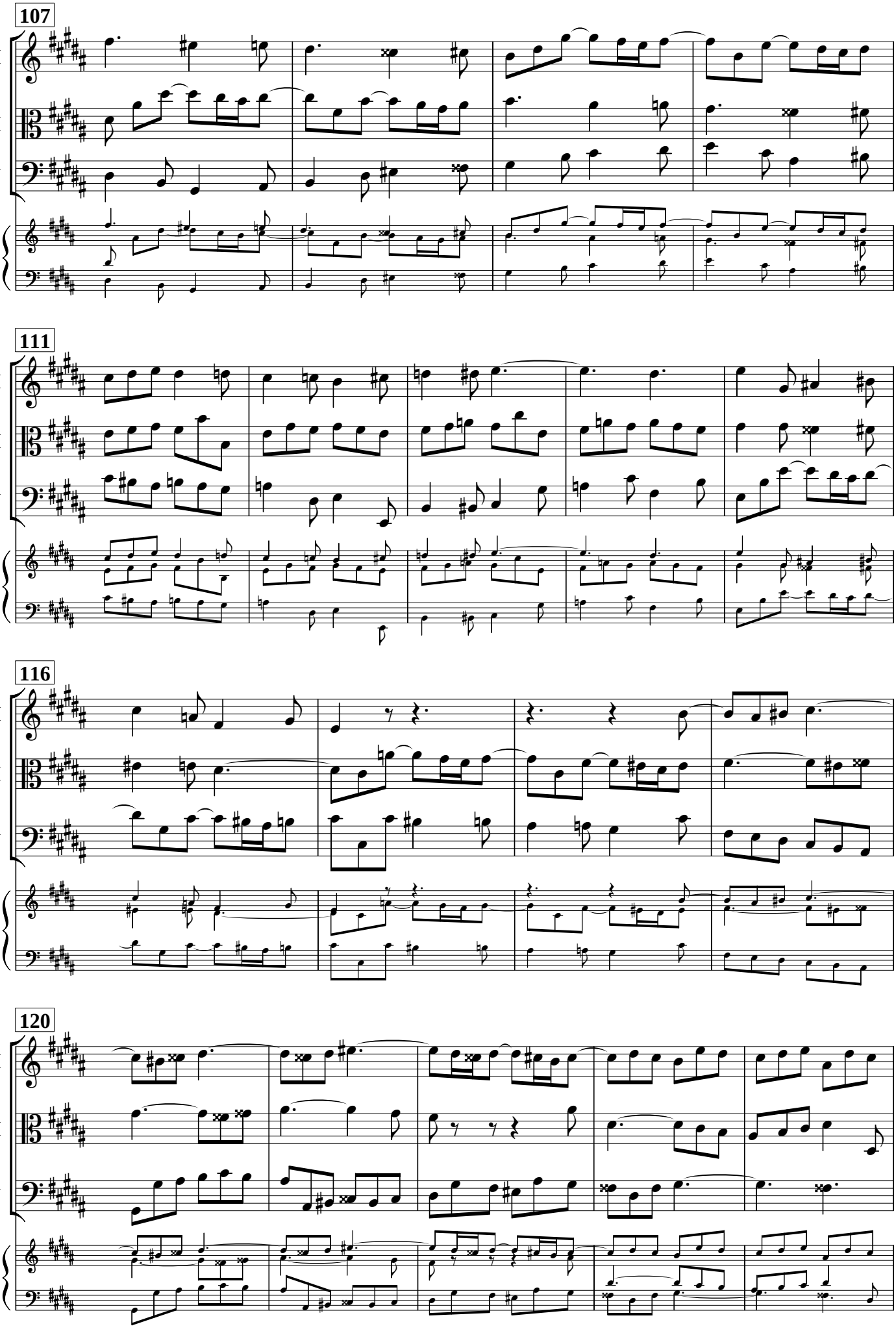

21
I
III
IV
25
I
III
IV
30
I
III
IV
34
I
III
IV

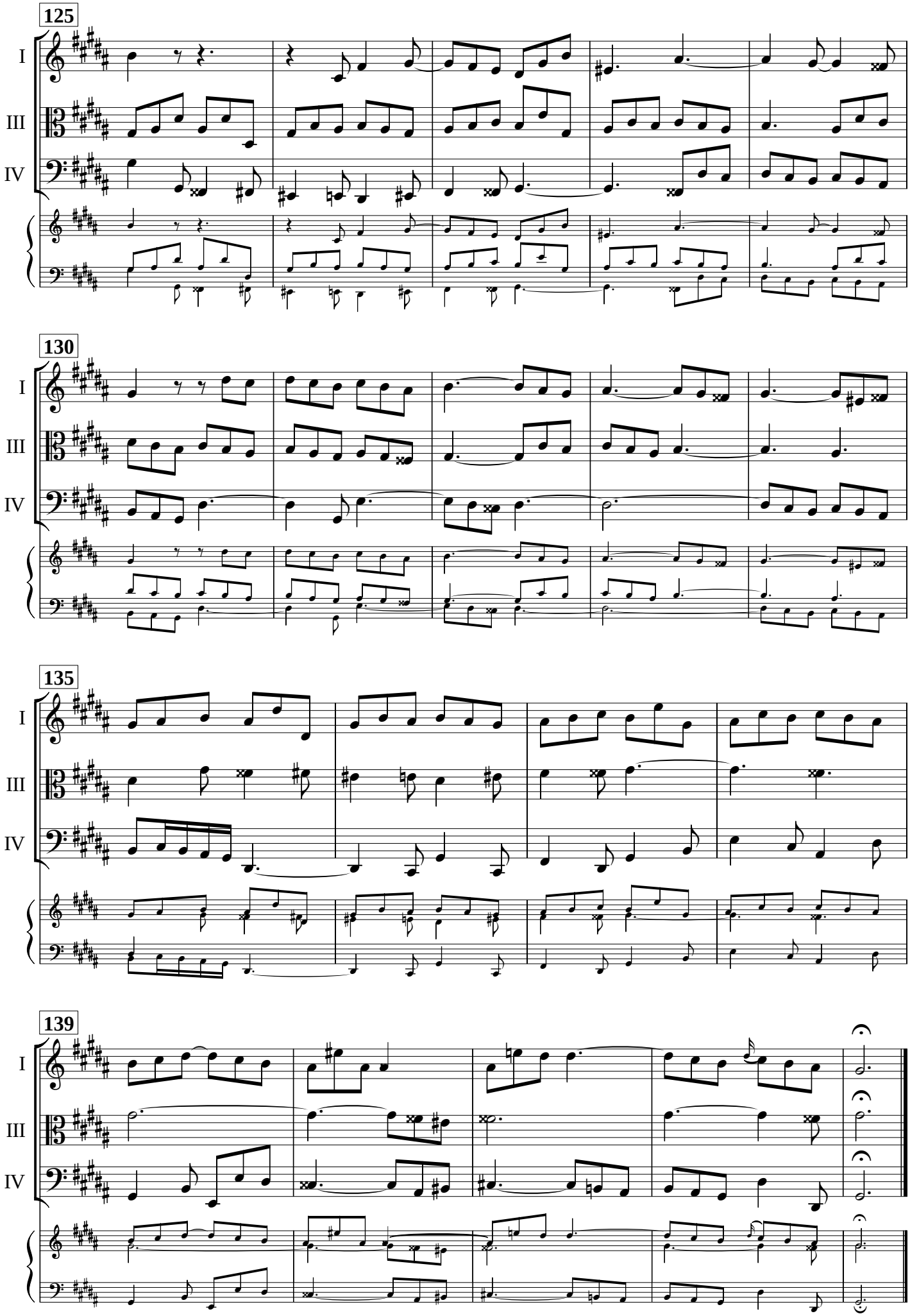

38
I
III
IV
42
I
III
IV
46
I
III
IV
50
I
III
IV

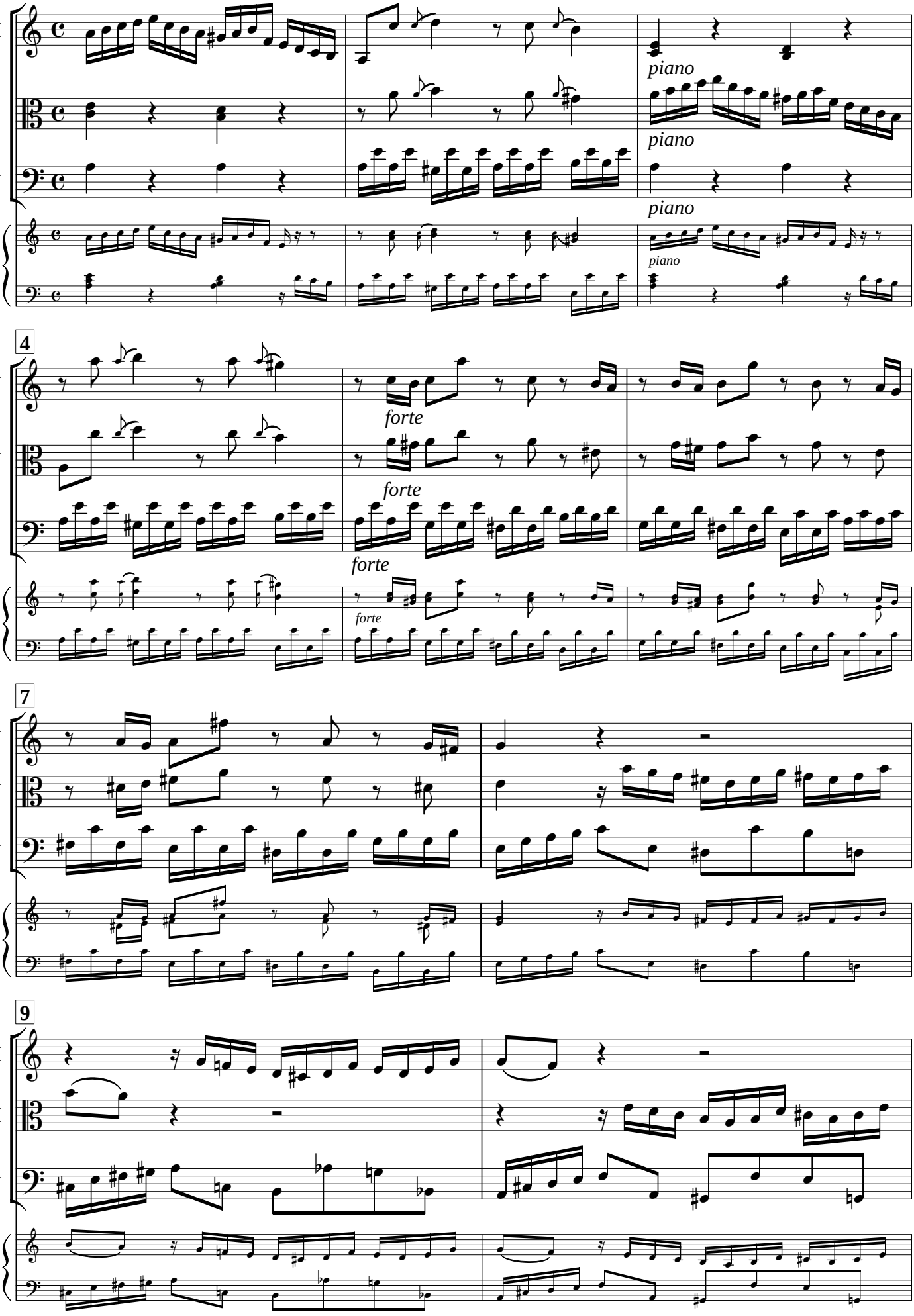

55
I
III
IV
59
I
III
IV
63
I
III
IV
66
I
III
IV

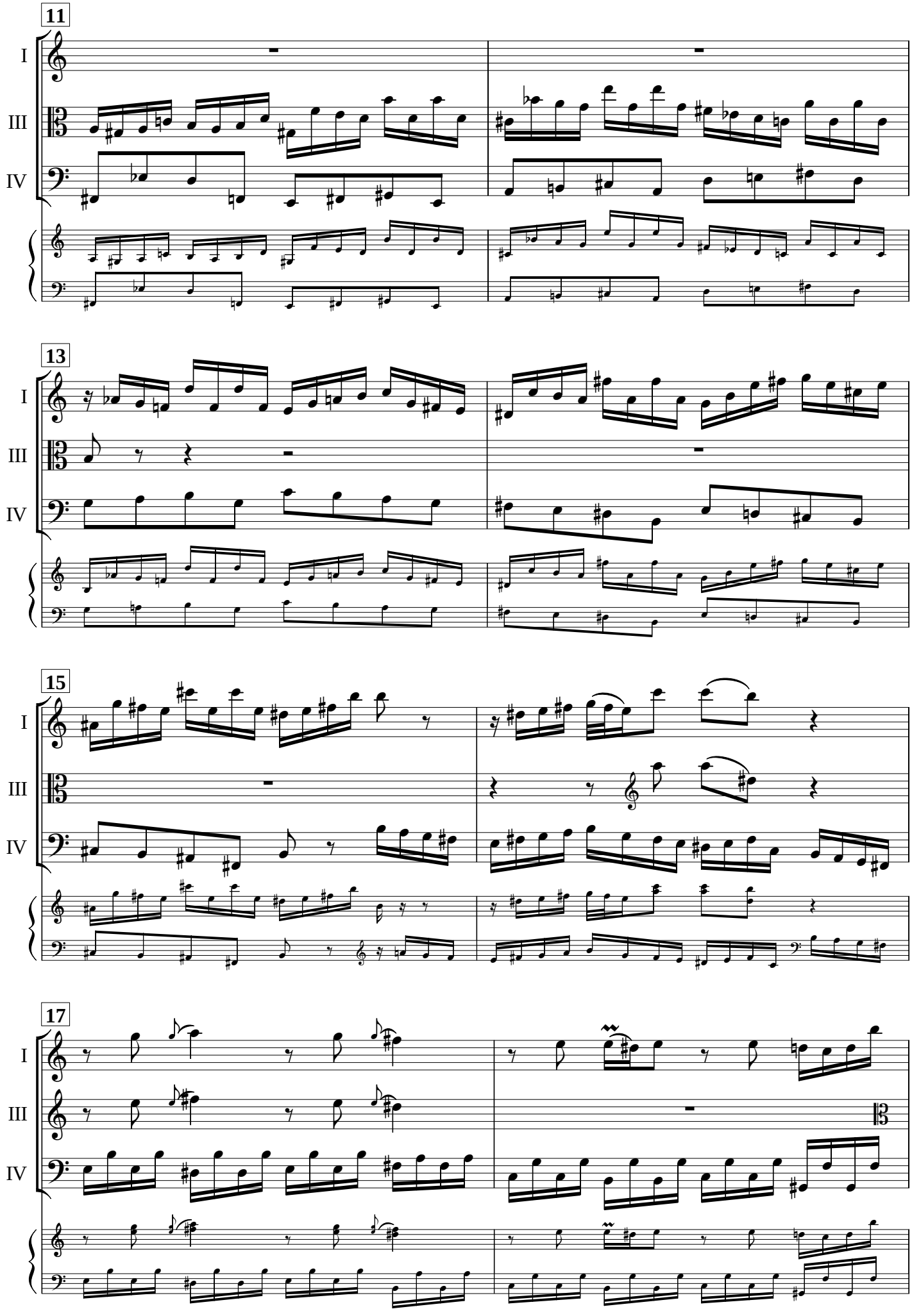

70
I
III
IV
75
I
III
IV
79
I
III
IV
84
I
III
IV

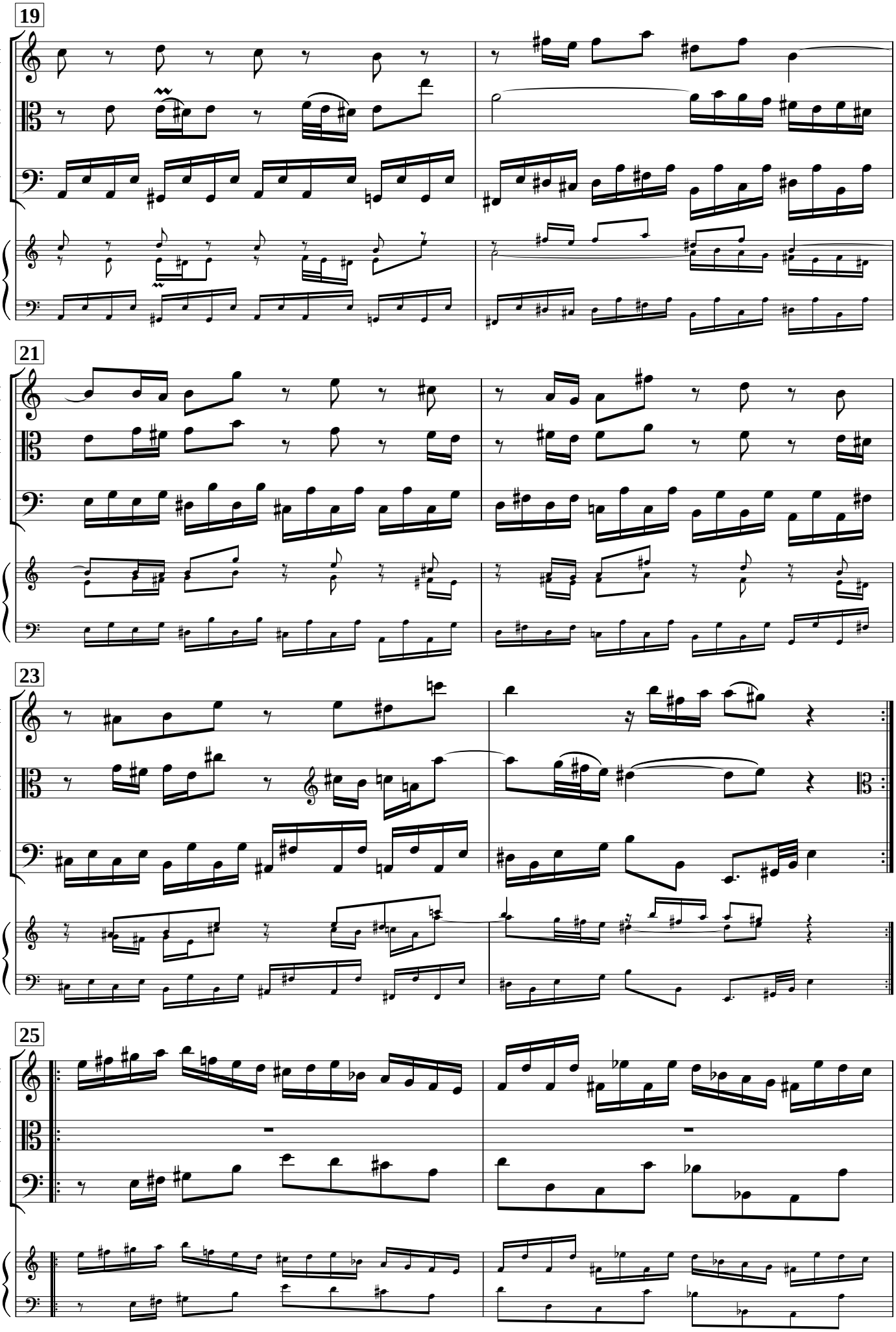

89
I
III
IV
93
I
III
IV
97
I
III
IV
102
I
III
IV

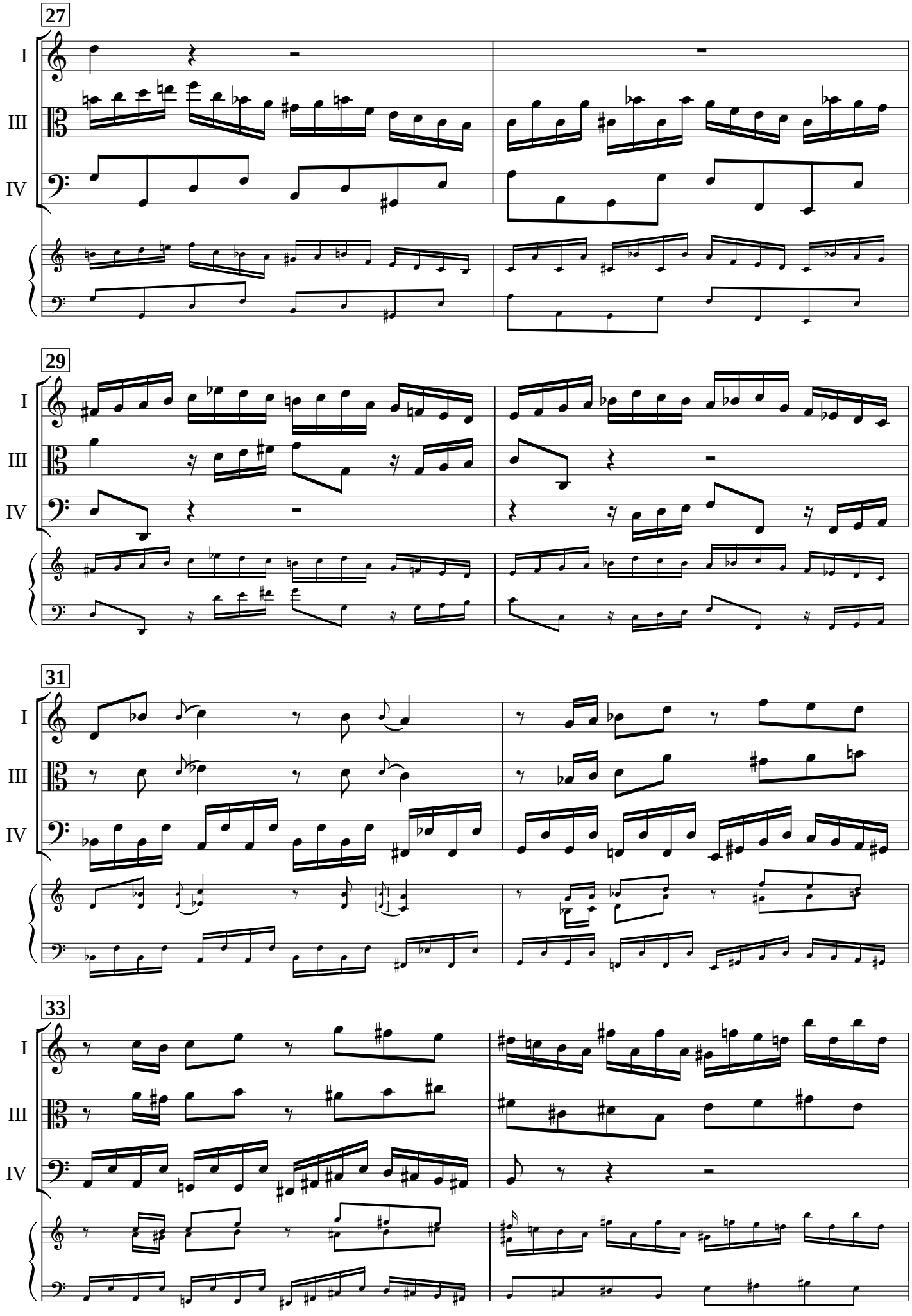

107
I
III
IV
111
I
III
IV
116
I
III
IV
120
I
III
IV

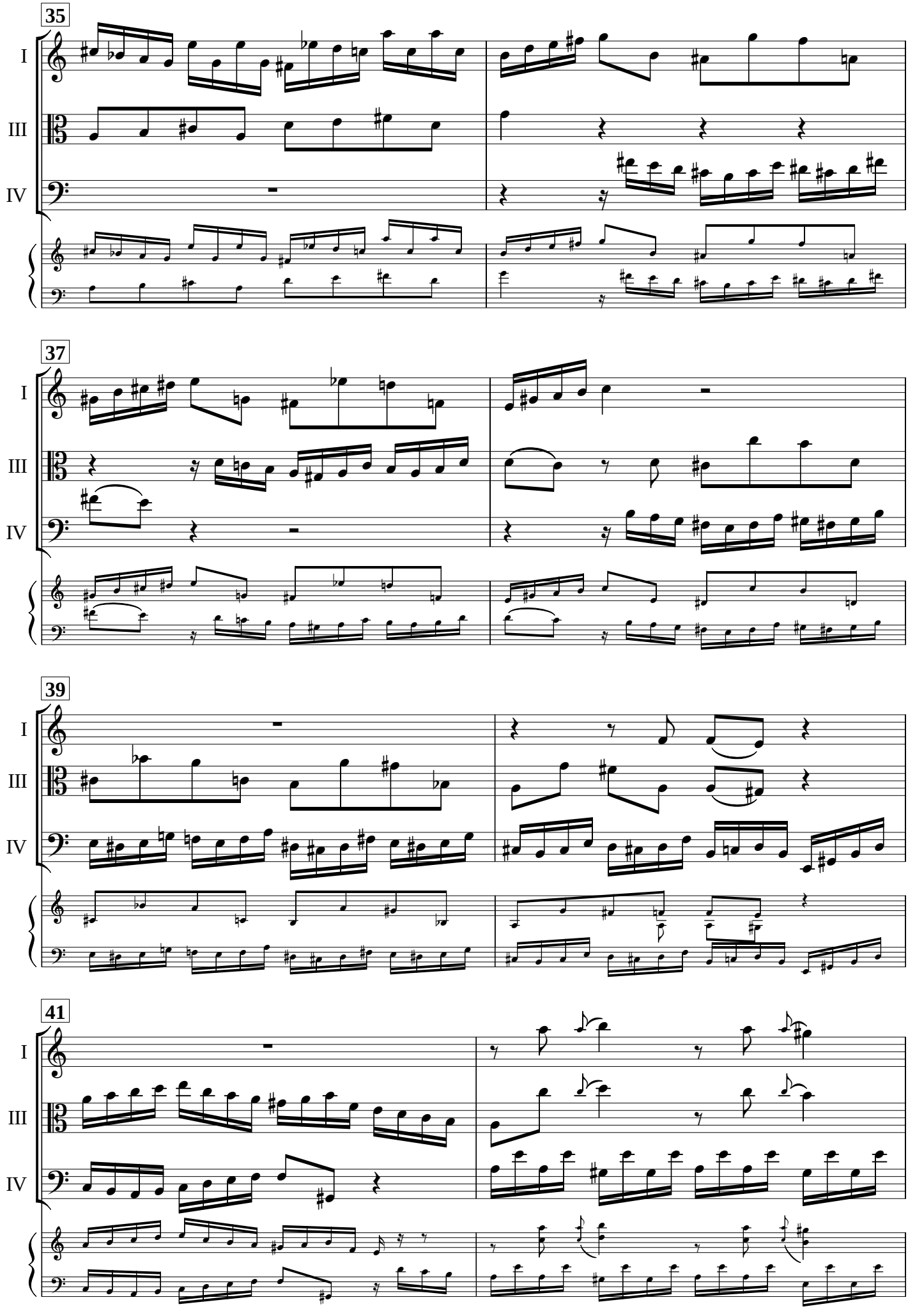

125
I
III
IV
130
I
III
IV
135
I
III
IV
139
I
III
IV

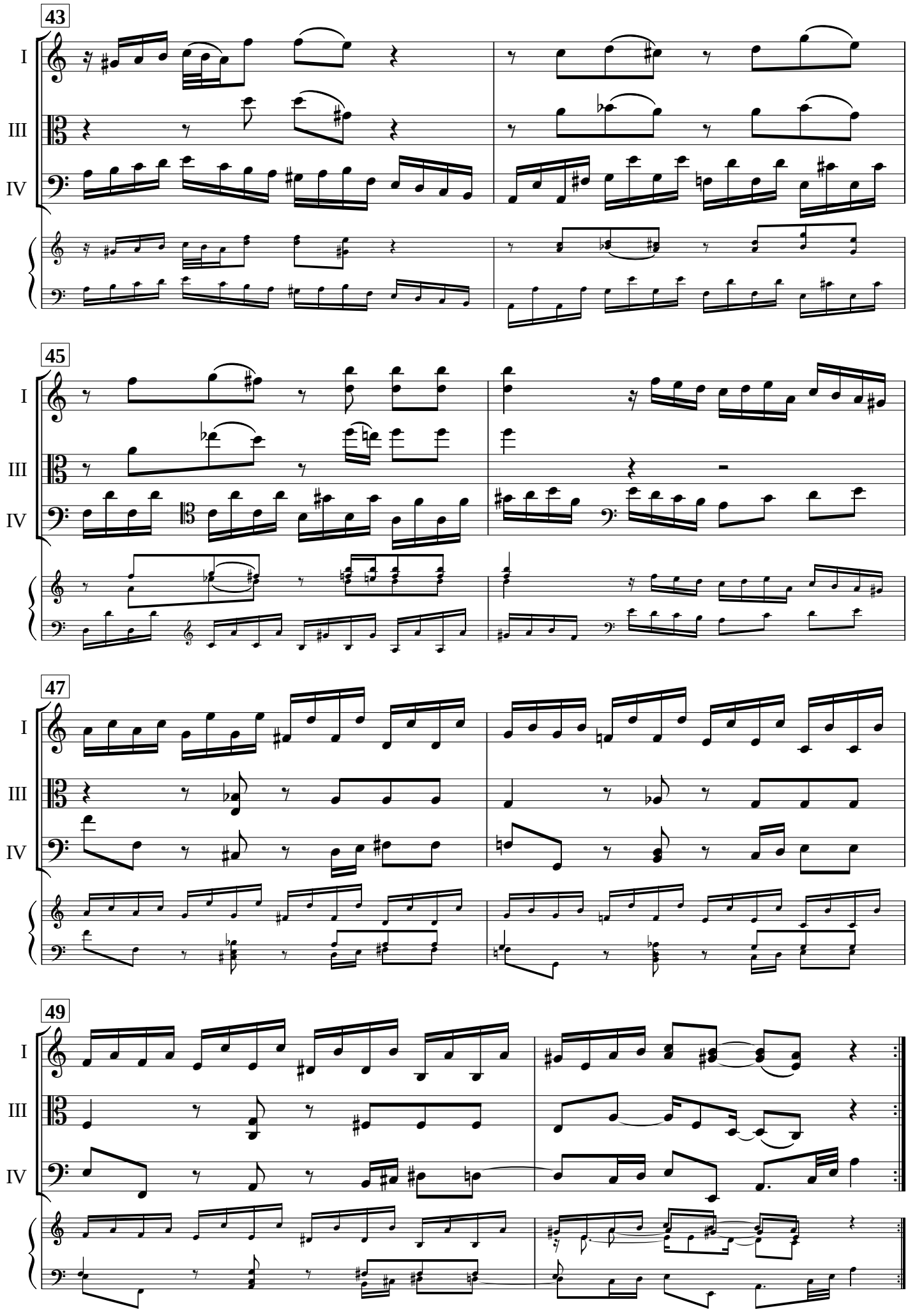

I
III
IV
piano
piano
piano
piano
4
forte
forte
forte
forte
7
9


11
I
III
IV
13
I
III
IV
15
I
III
IV
17
I
III
IV

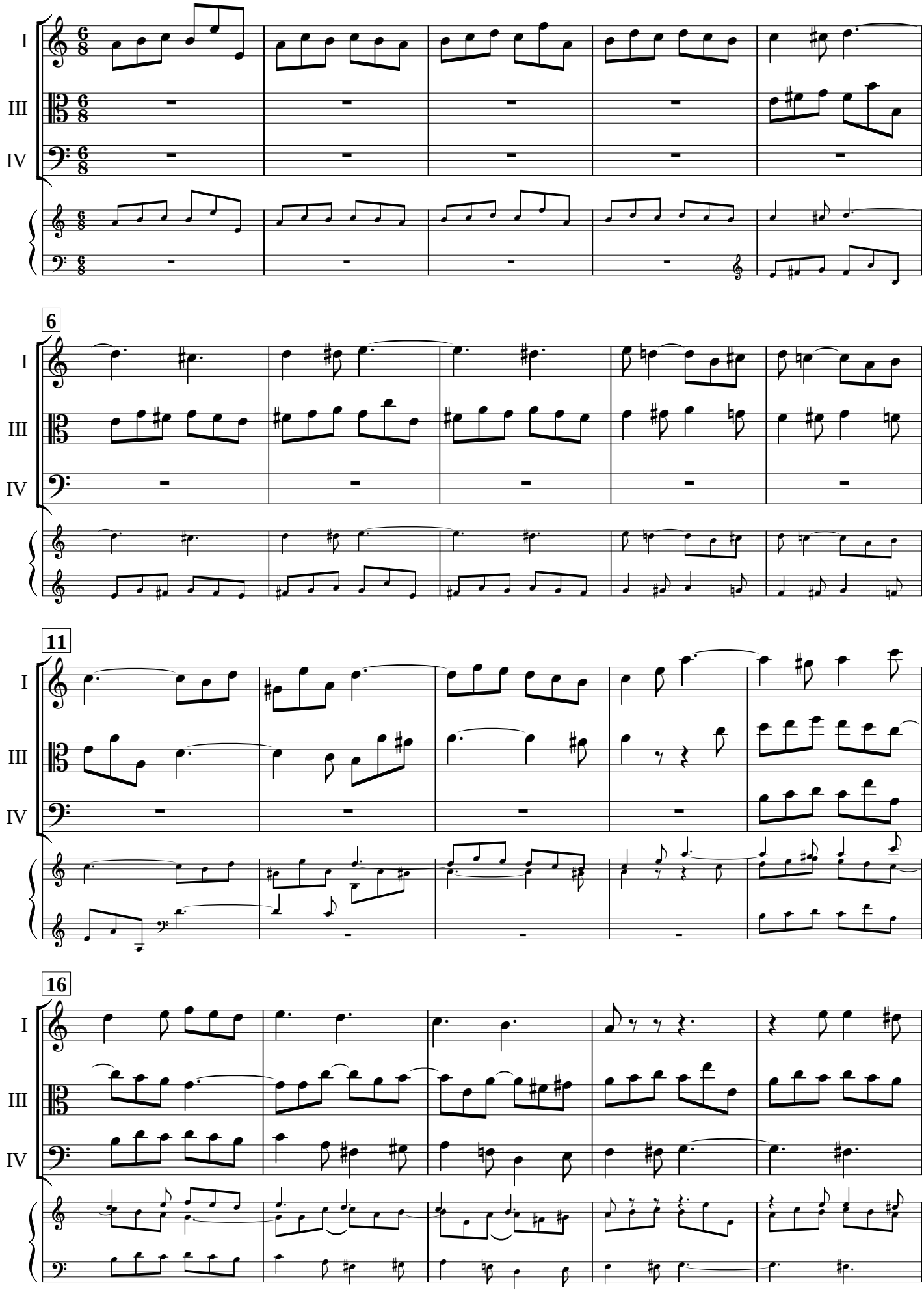

19
I
III
IV
21
I
III
IV
23
I
III
IV
25
I
III
IV

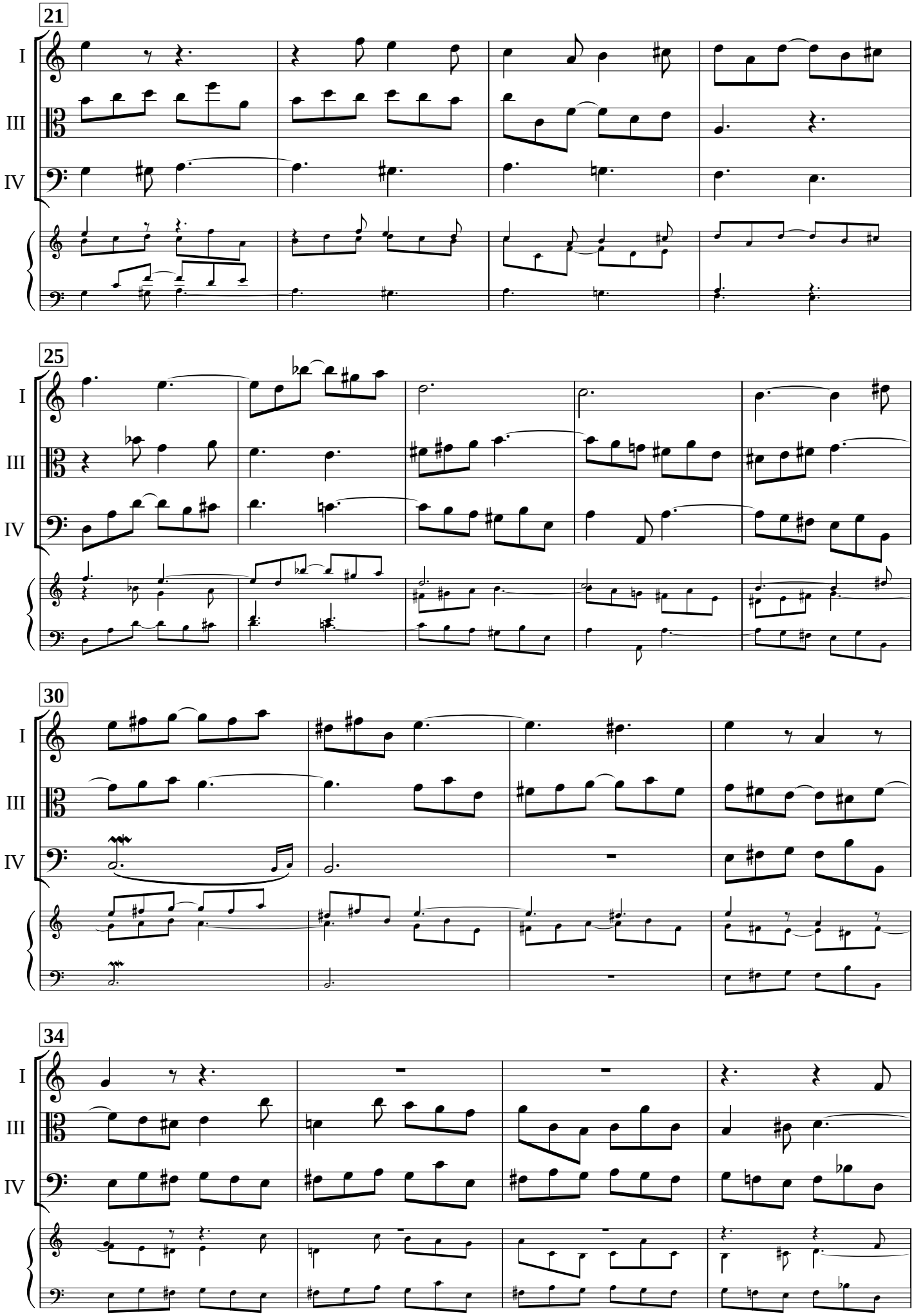

27
I
III
IV
29
I
III
IV
31
I
III
IV
33
I
III
IV

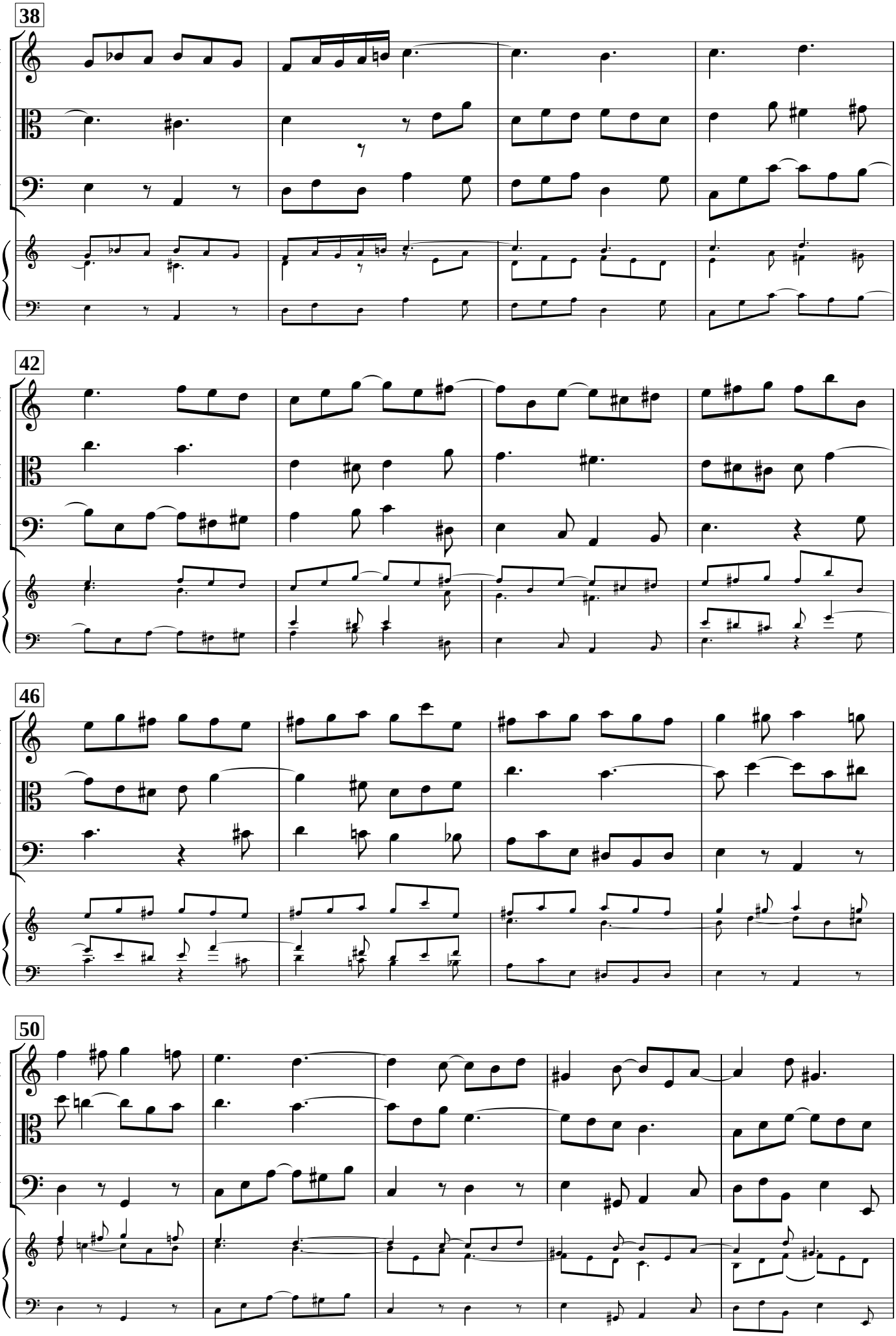

35
I
III
IV
37
I
III
IV
39
I
III
IV
41
I
III
IV

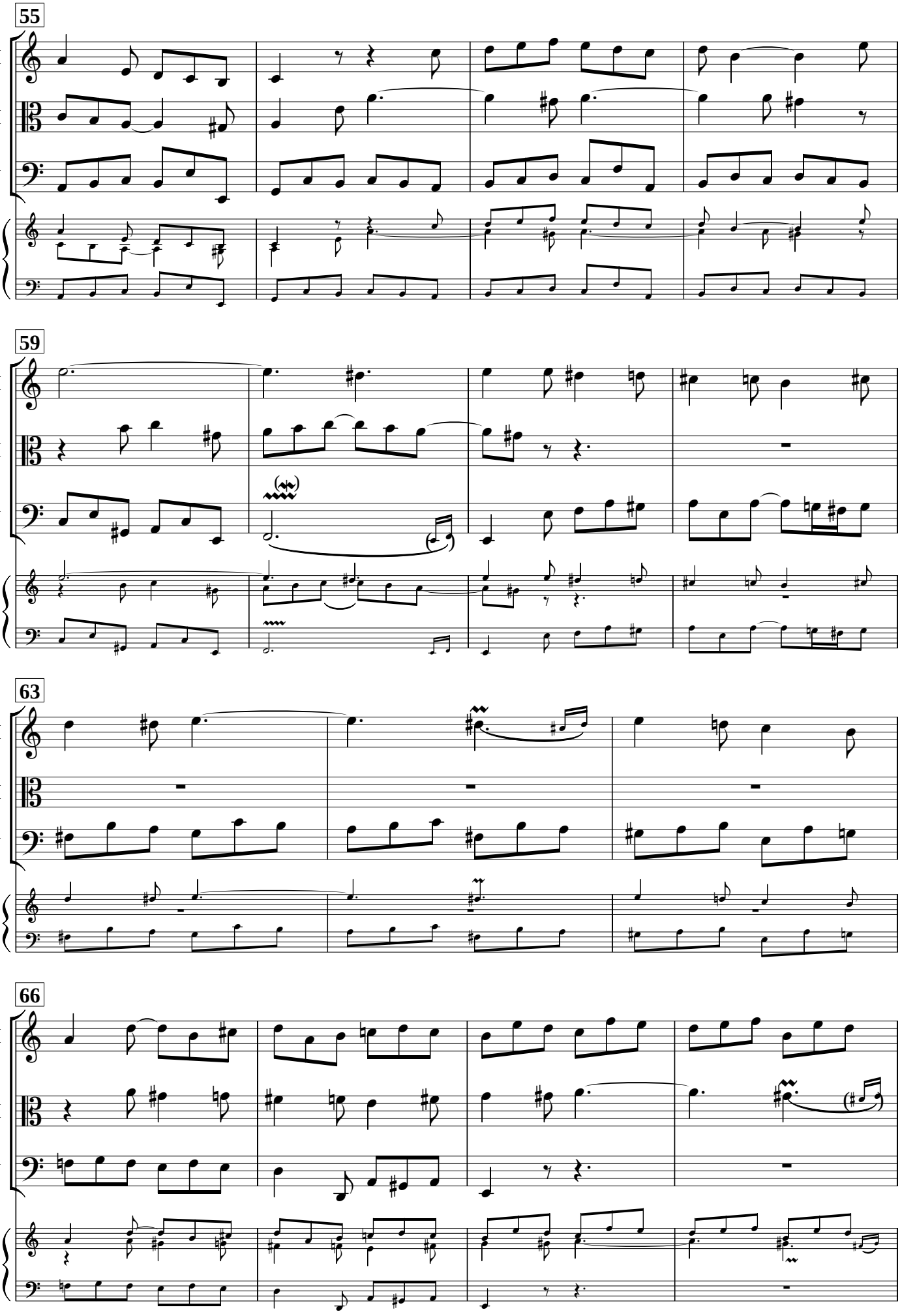

43
I
III
IV
45
I
III
IV
47
I
III
IV
49
I
III
IV

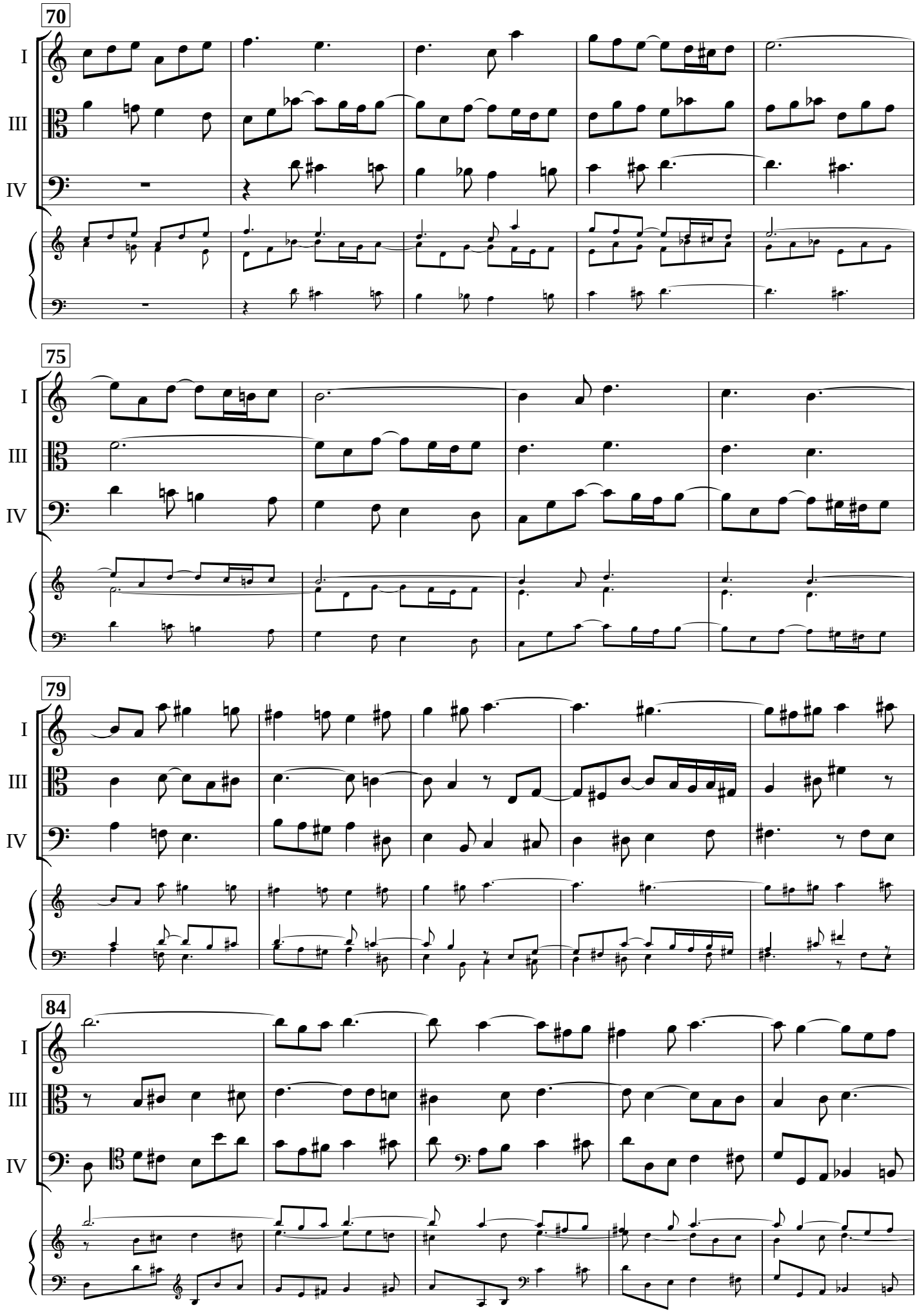
Fuga XVIII gis-moll (s. S. 201; transponiert nach a-moll)

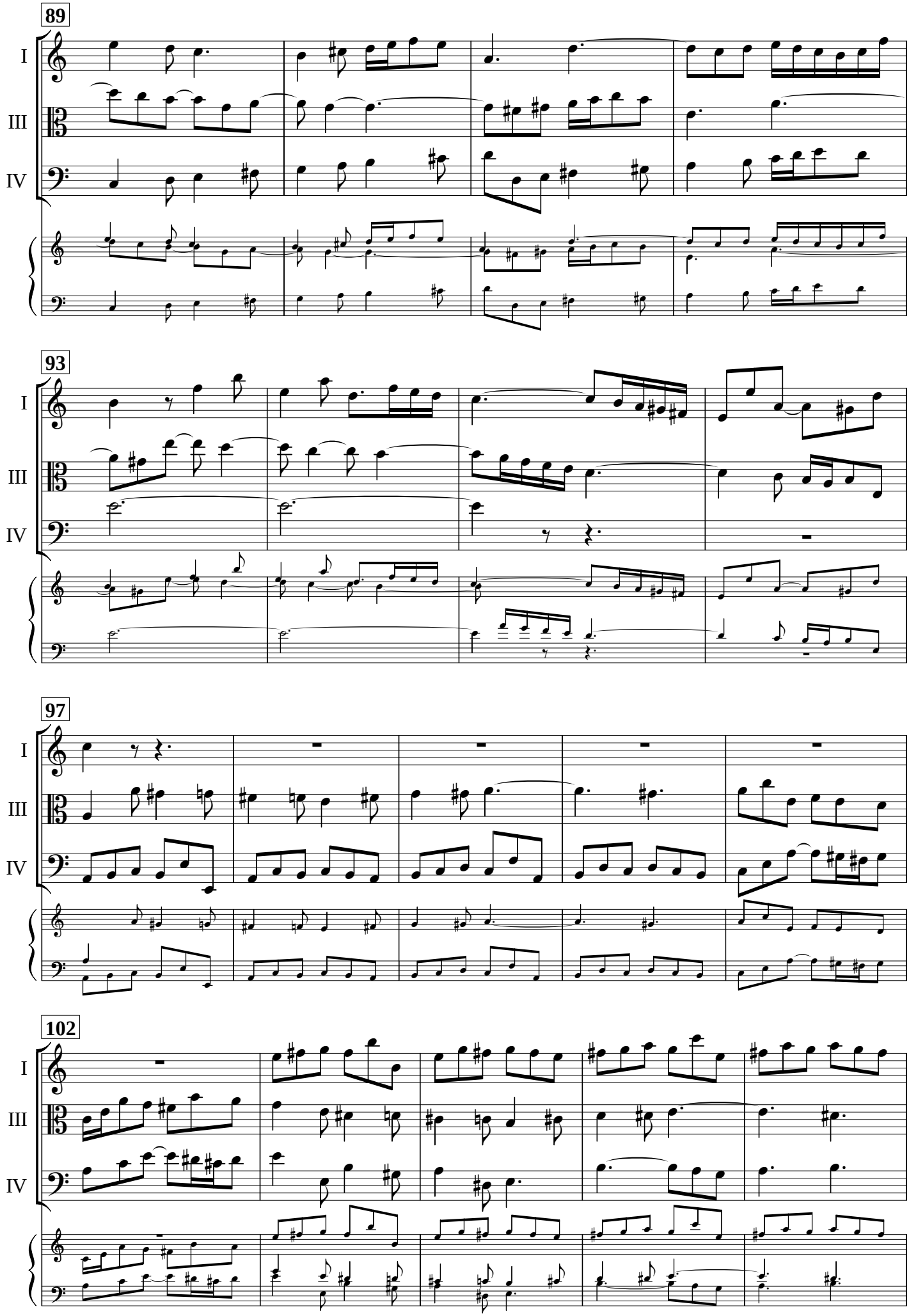


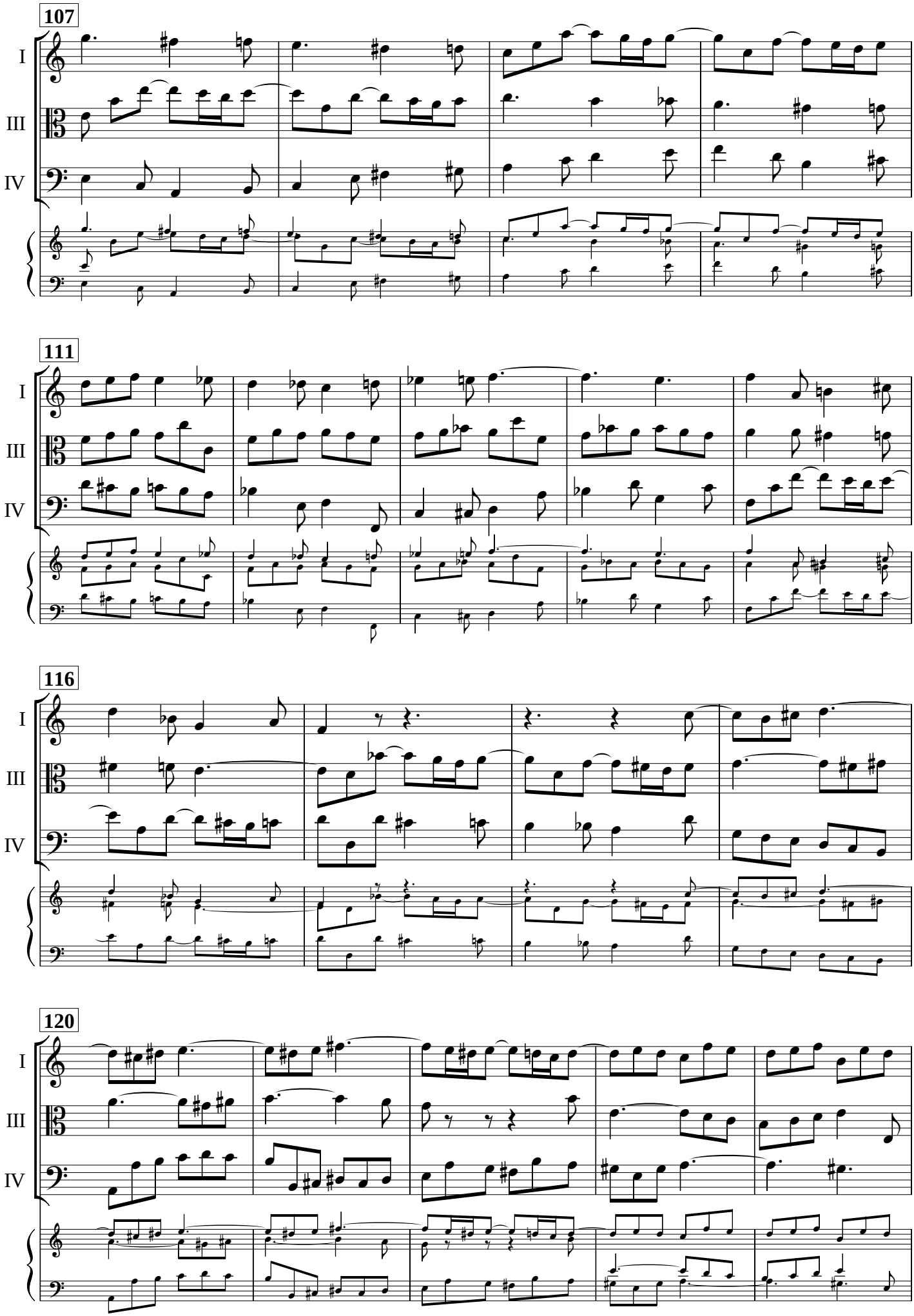

21
I
III
IV
25
I
III
IV
30
I
III
IV
34
I
III
IV

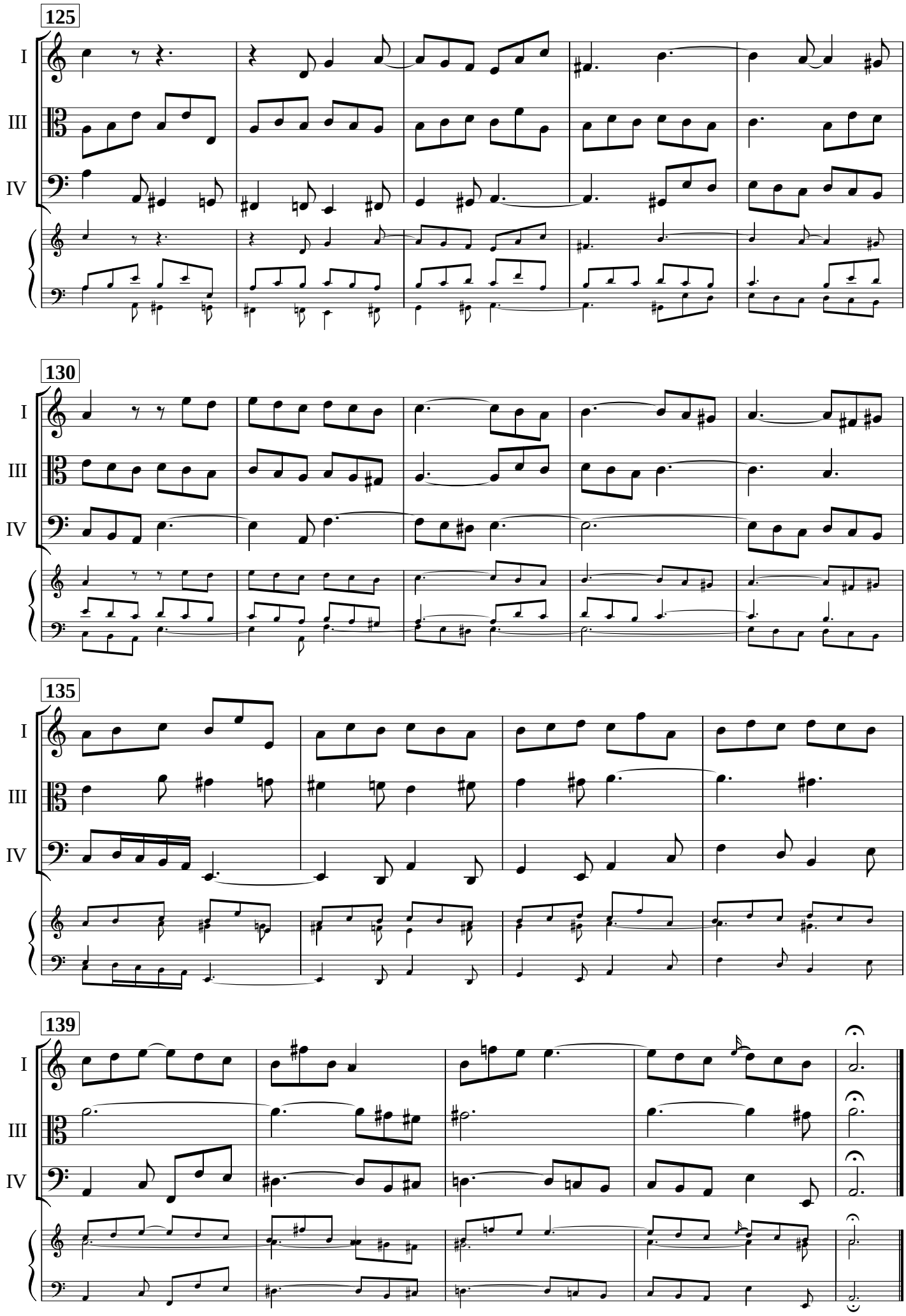

38
I
III
IV
42
I
III
IV
46
I
III
IV
50
I
III
IV


55
I
III
IV
59
I
III
IV
63
I
III
IV
66
I
III
IV

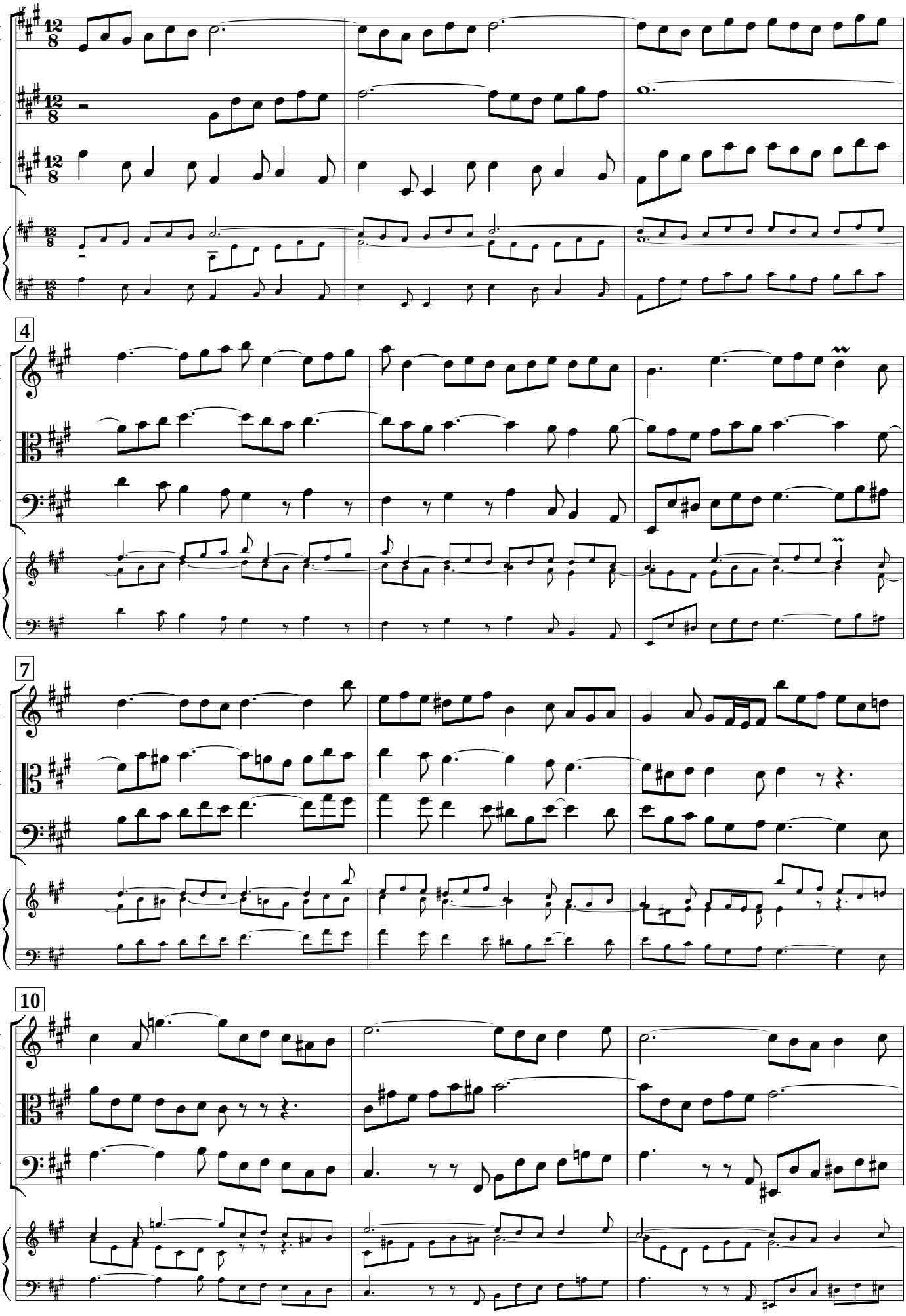

70
I
III
IV
75
I
III
IV
79
I
III
IV
84
I
III
IV

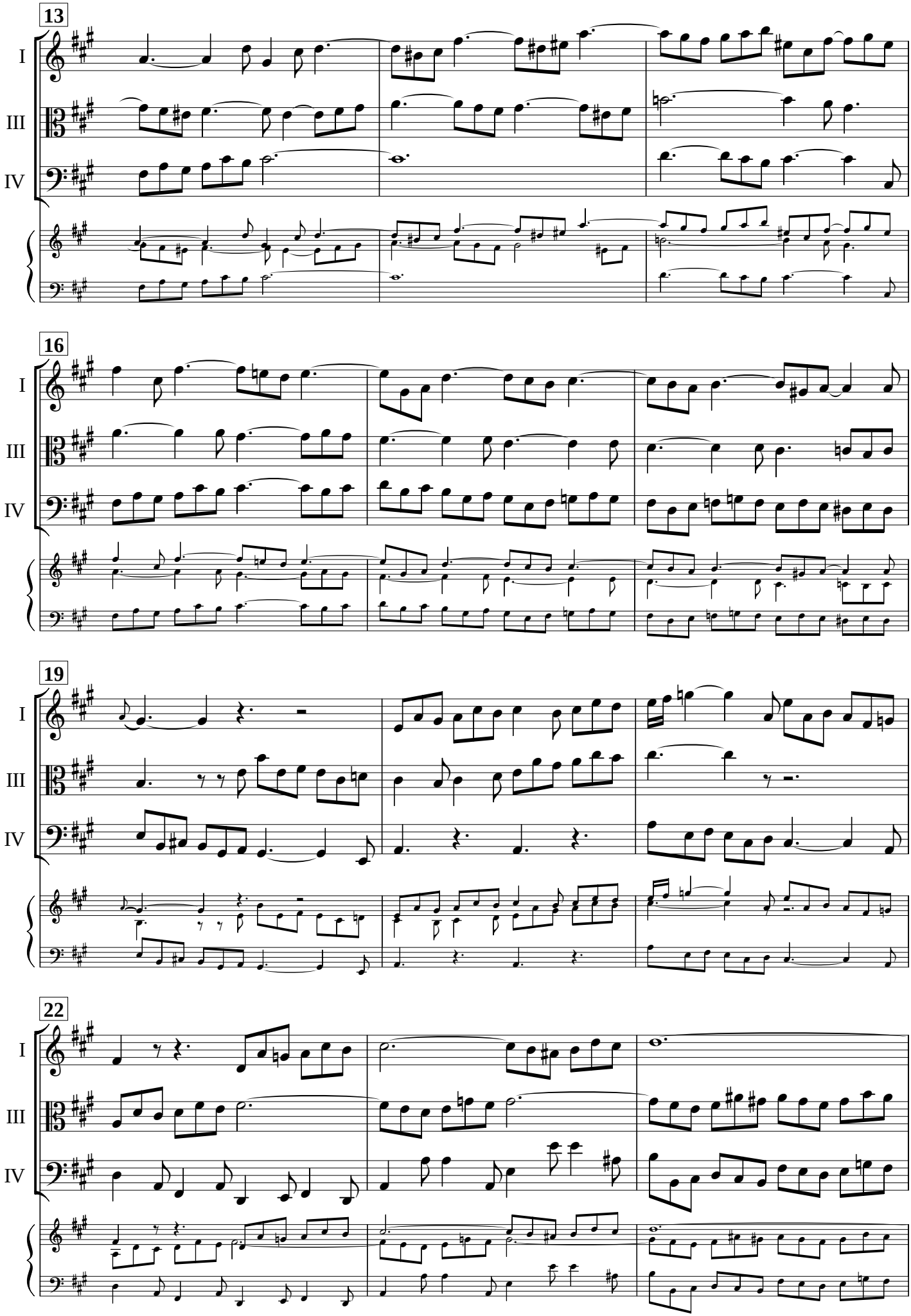

89
I
III
IV
93
I
III
IV
97
I
III
IV
102
I
III
IV

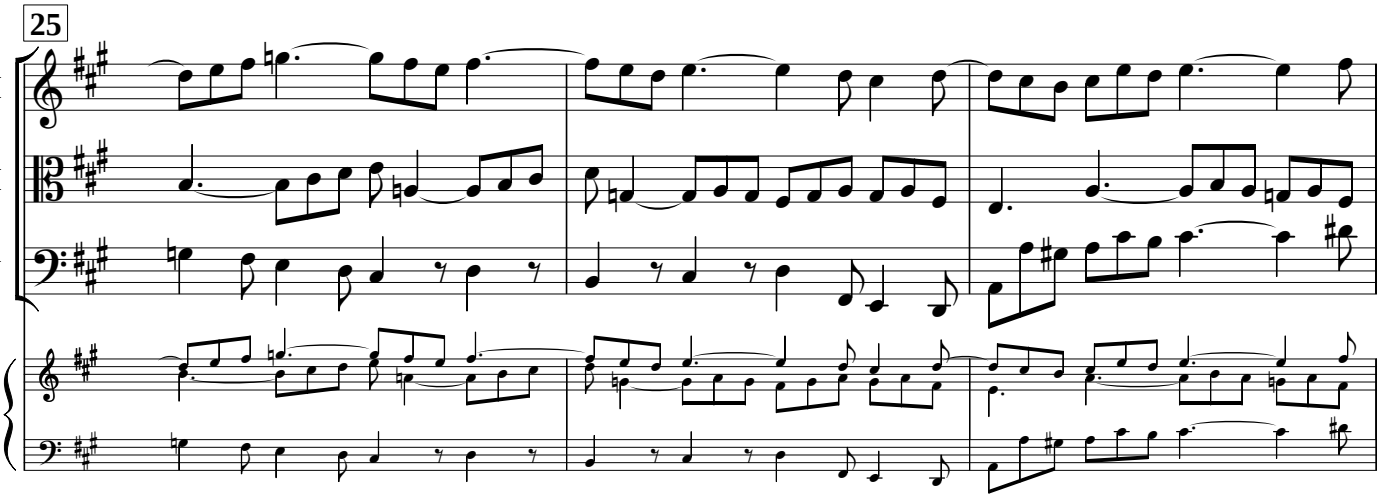

107
I
III
IV
111
I
III
IV
116
I
III
IV
120
I
III
IV

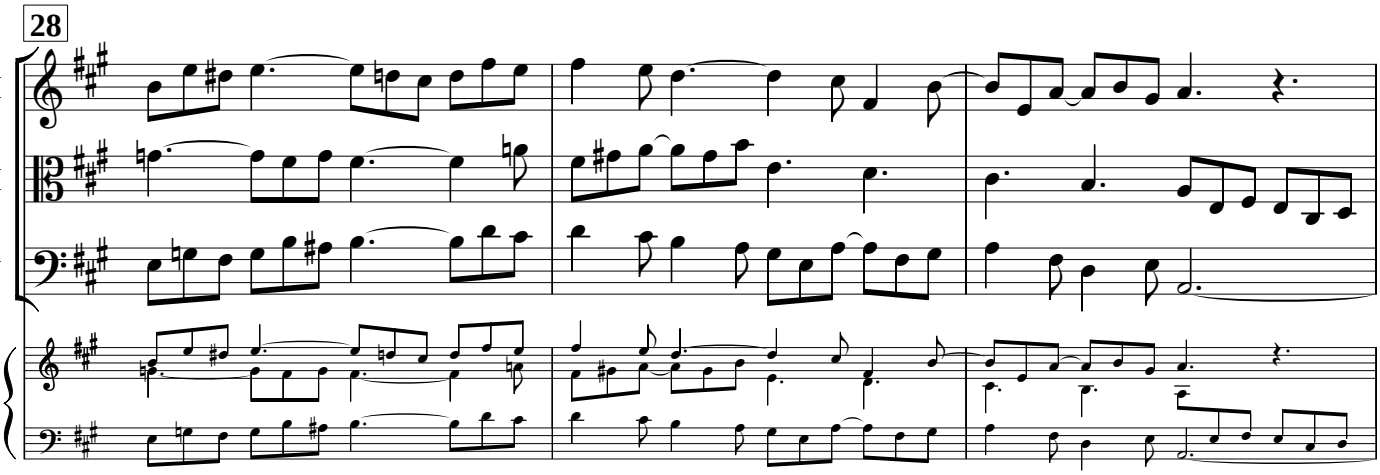

125
I
III
IV
130
I
III
IV
135
I
III
IV
139
I
III
IV

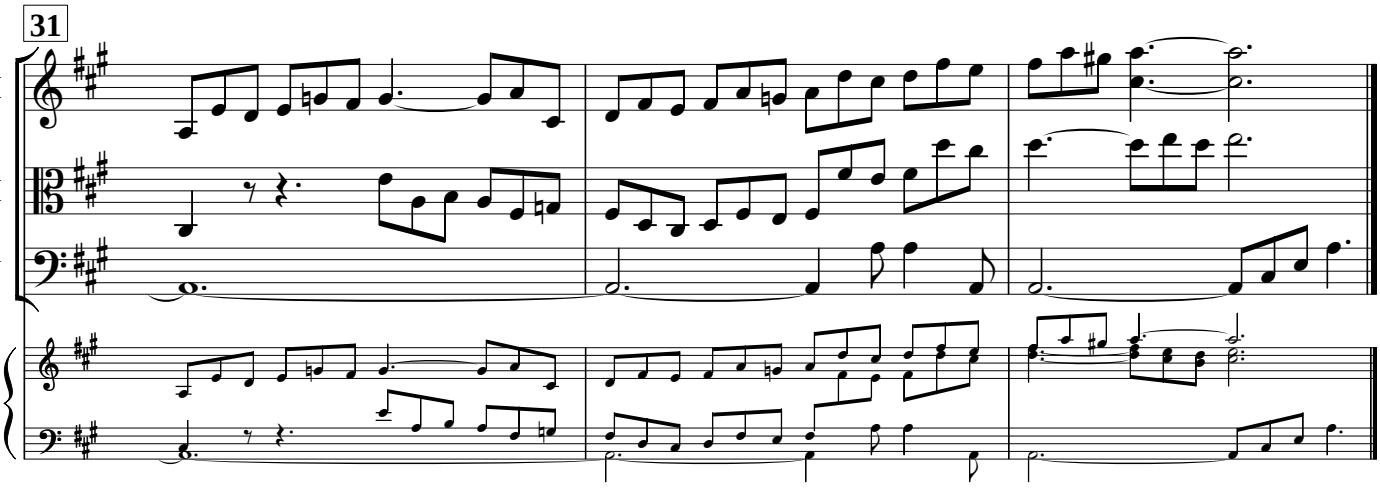
Praeludium XIX A-dur



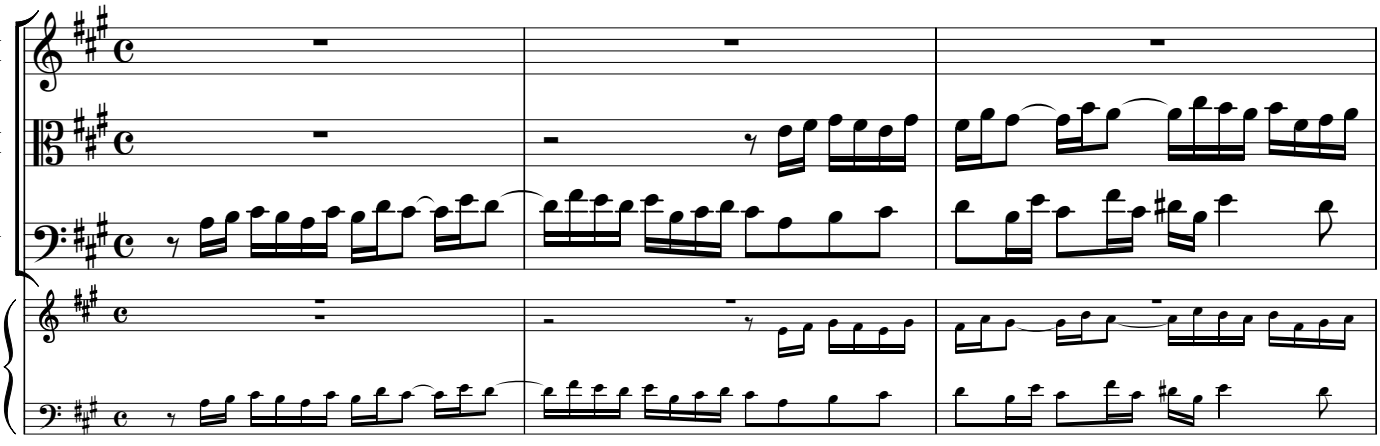

13
I
III
IV
16
I
III
IV
19
I
III
IV
22
I
III
IV

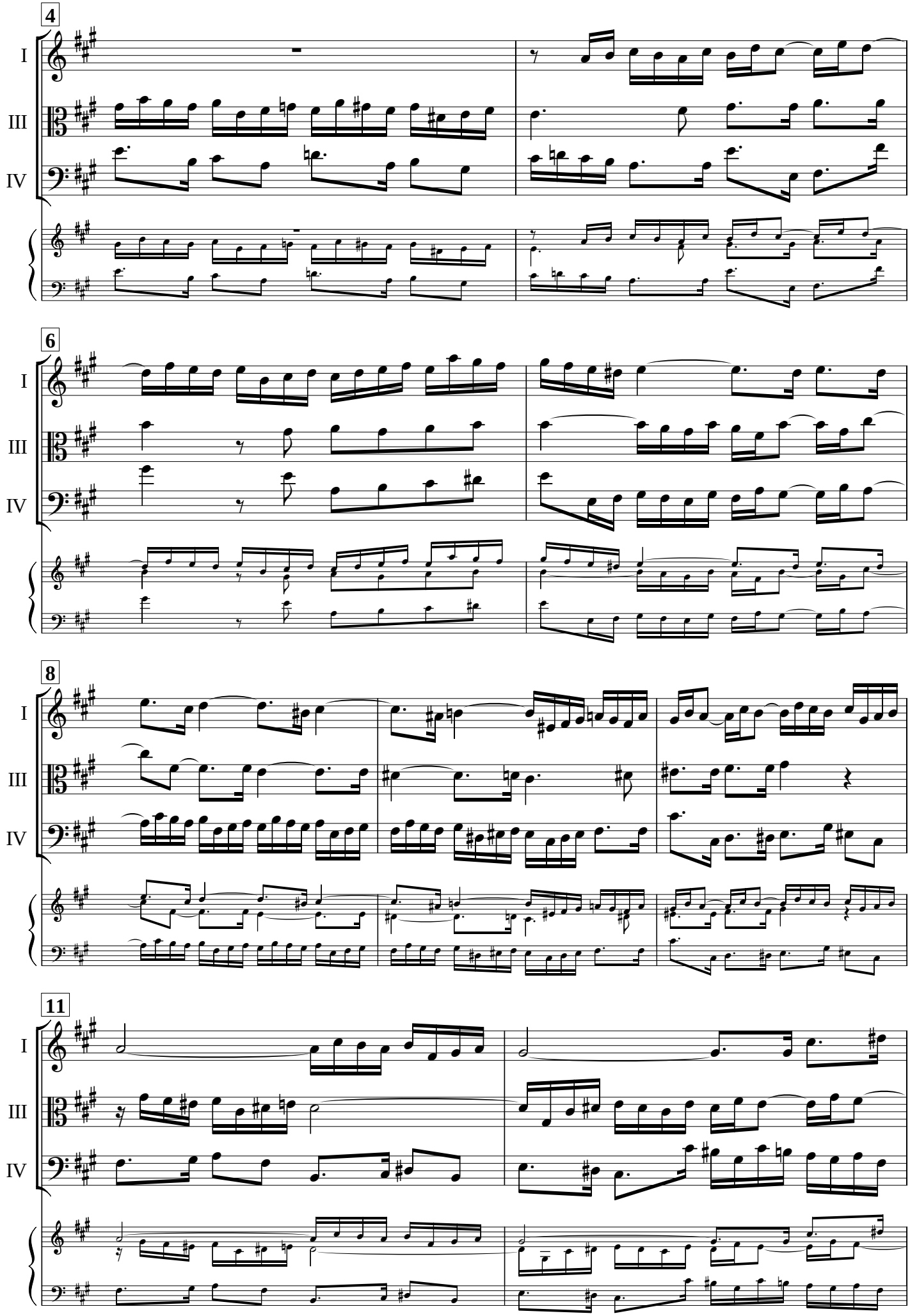


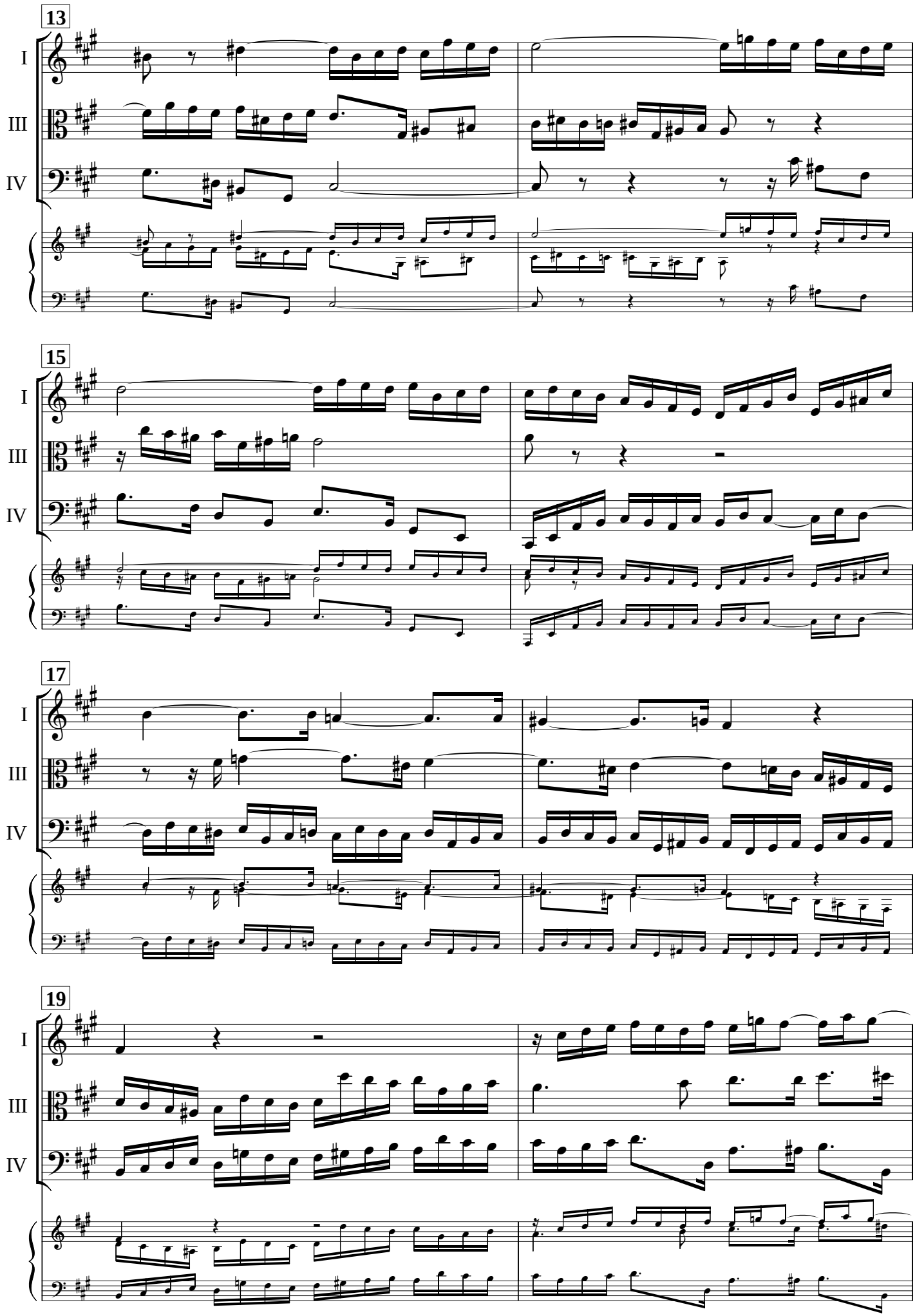


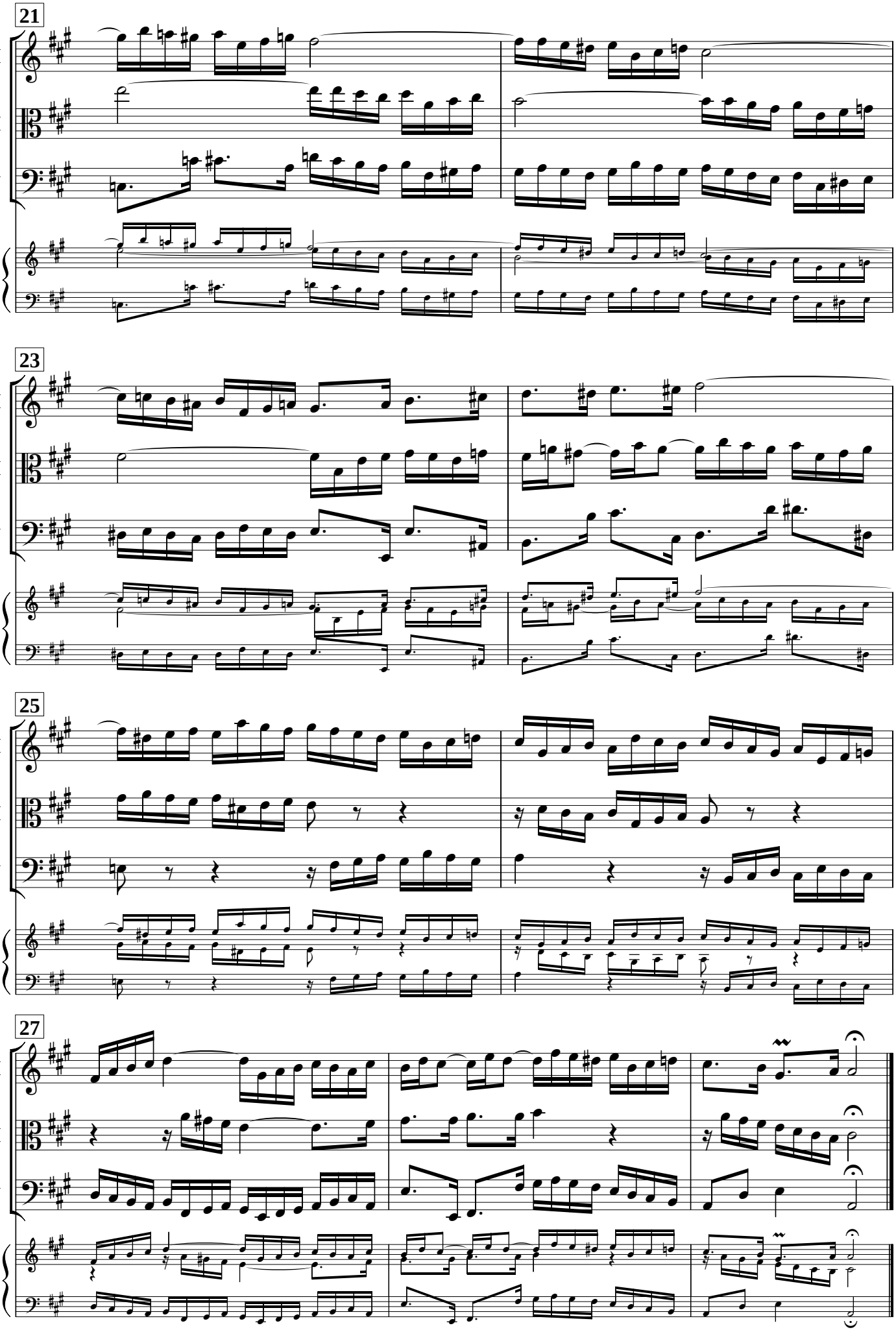


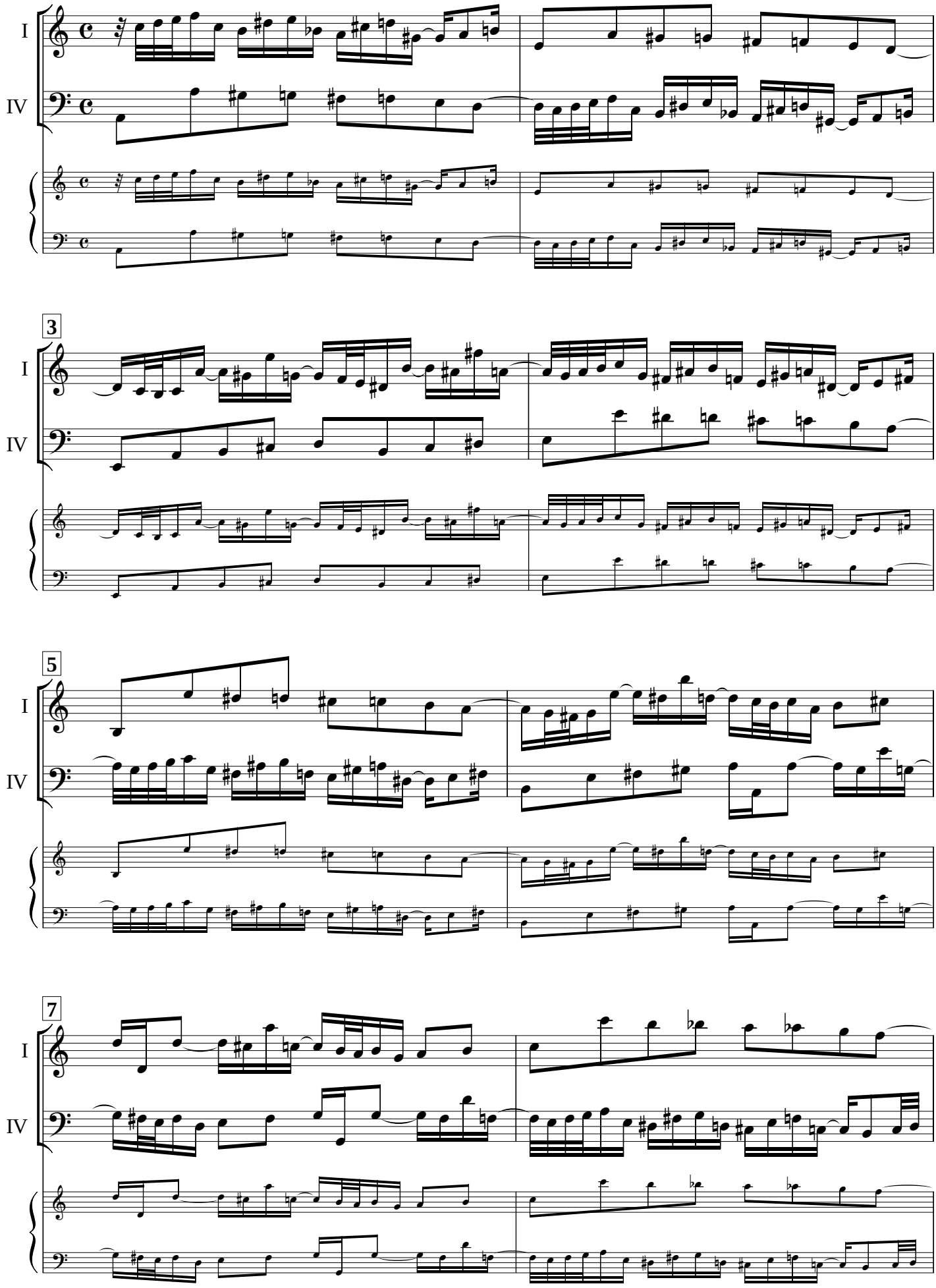
Fuga XIX A-dur

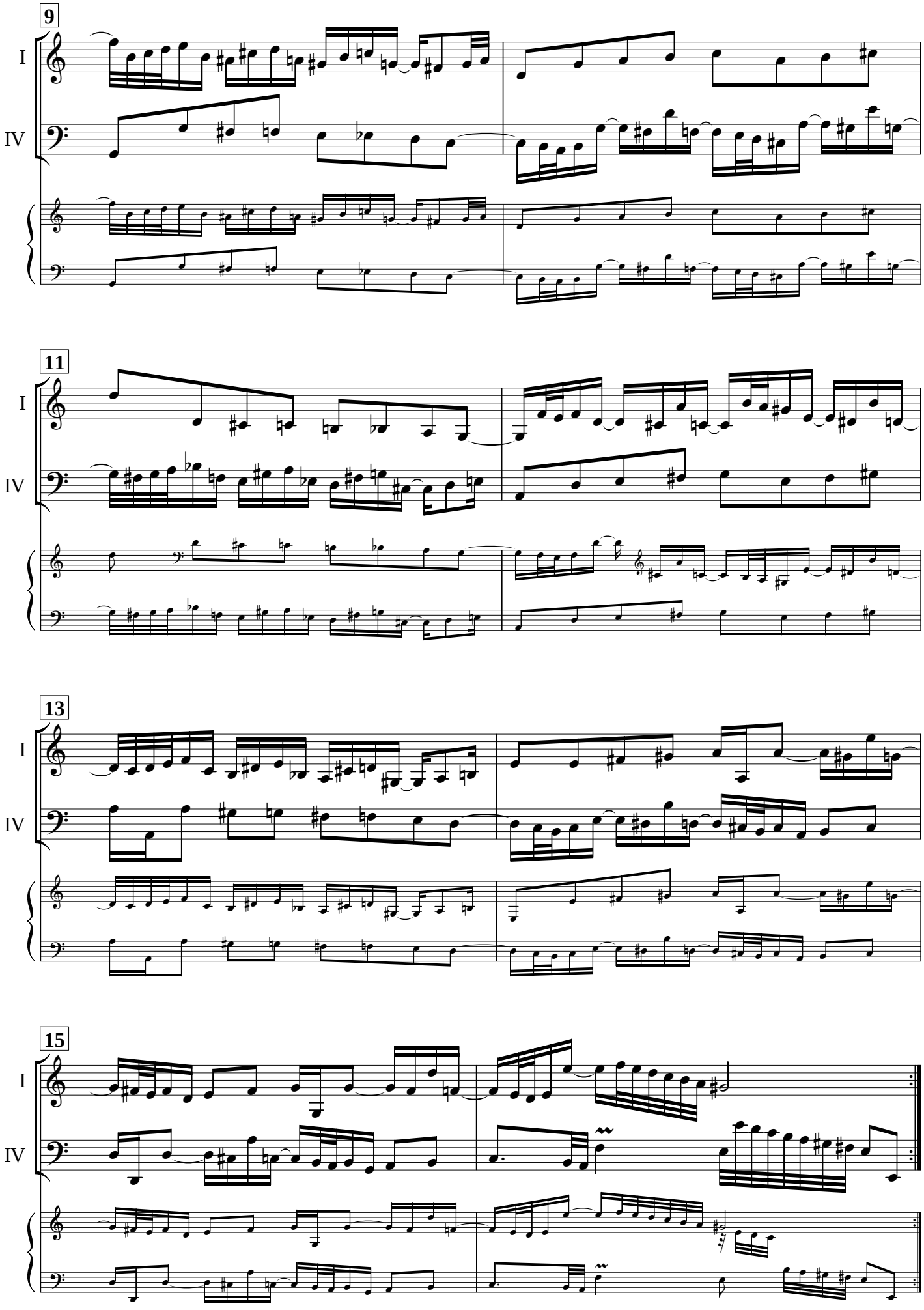


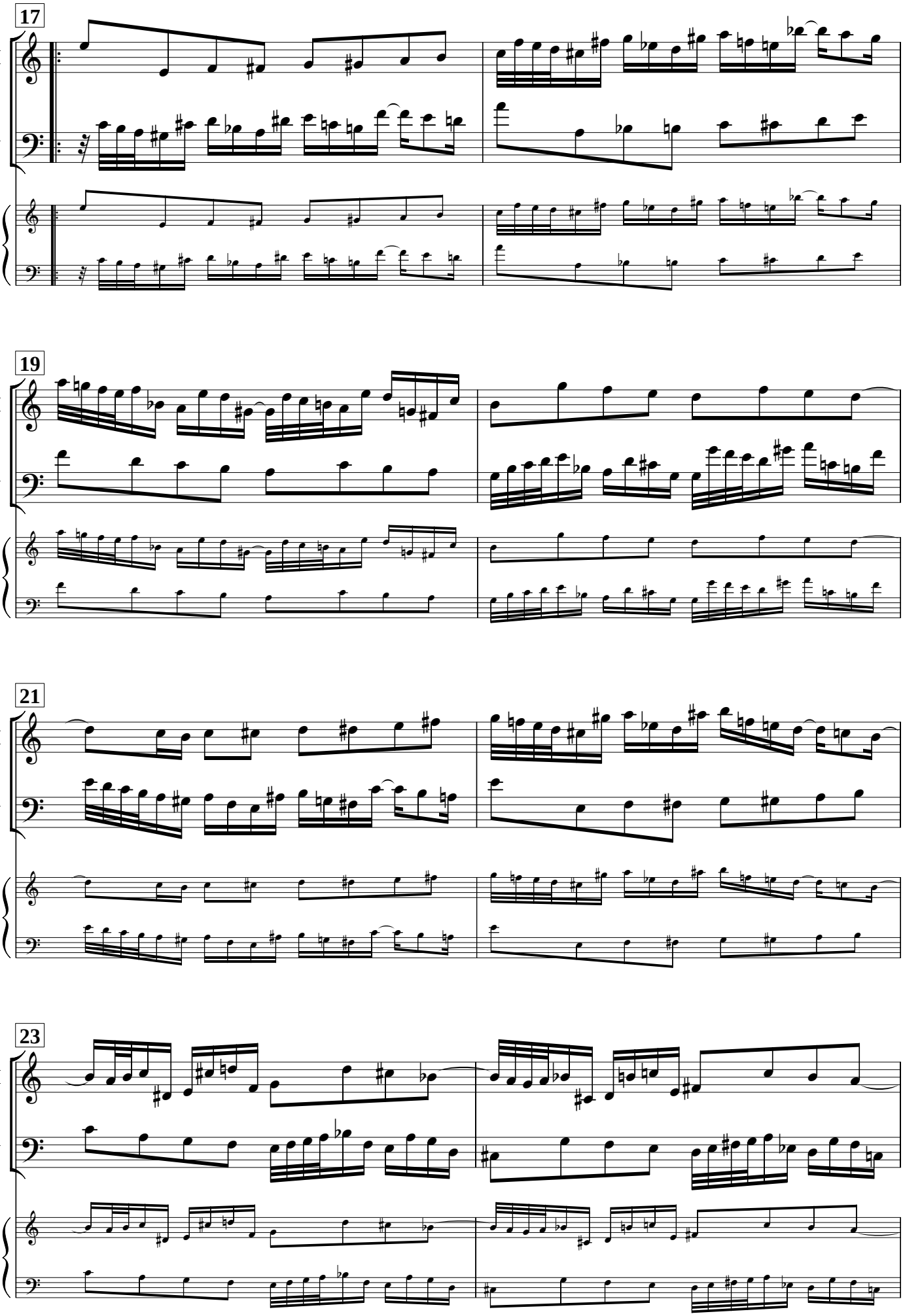

4
I
III
IV
6
I
III
IV
8
I
III
IV
11
I
III
IV

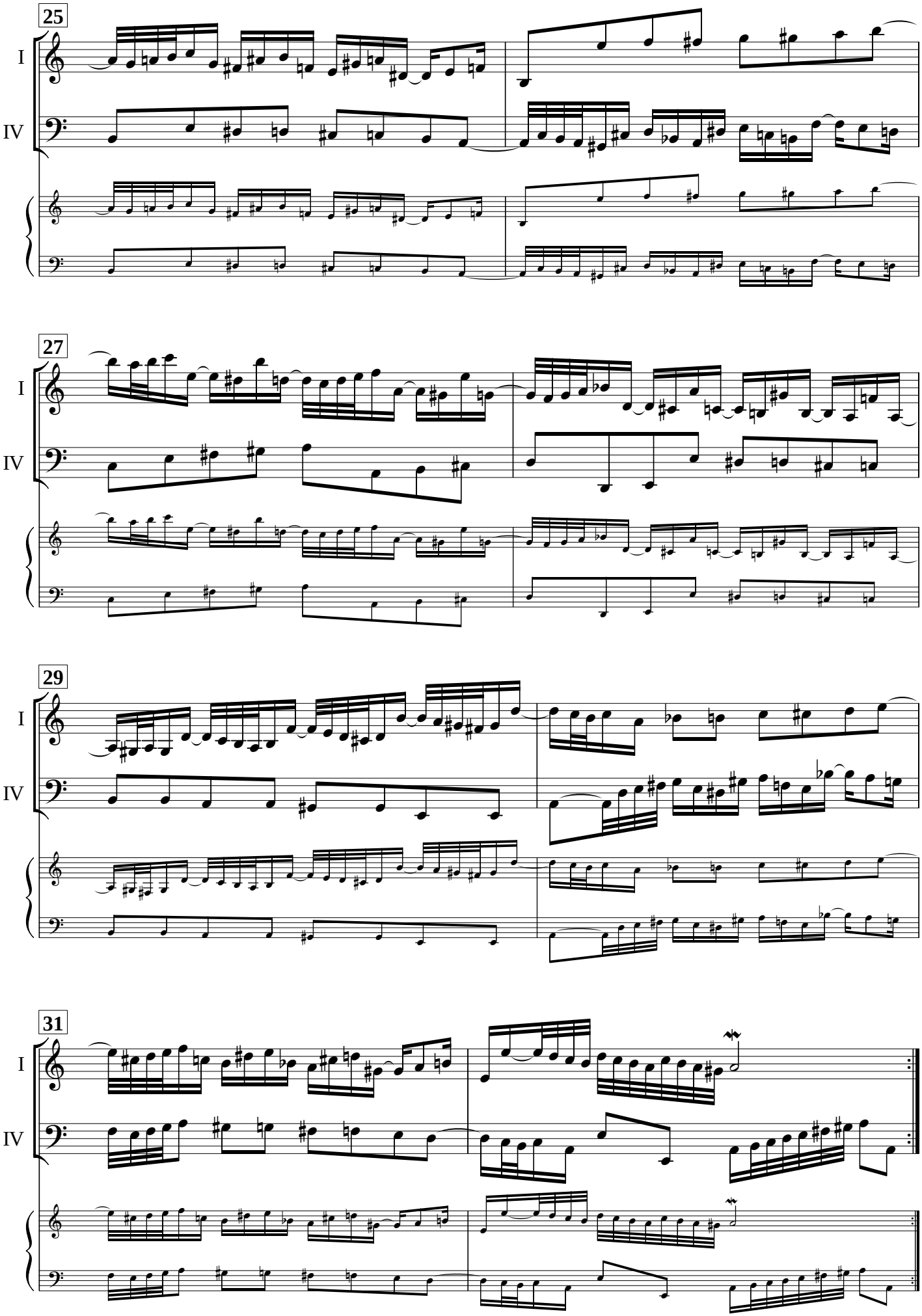

13
I
III
IV
15
I
III
IV
17
I
III
IV
19
I
III
IV


21
I
III
IV
23
I
III
IV
25
I
III
IV
27
I
III
IV

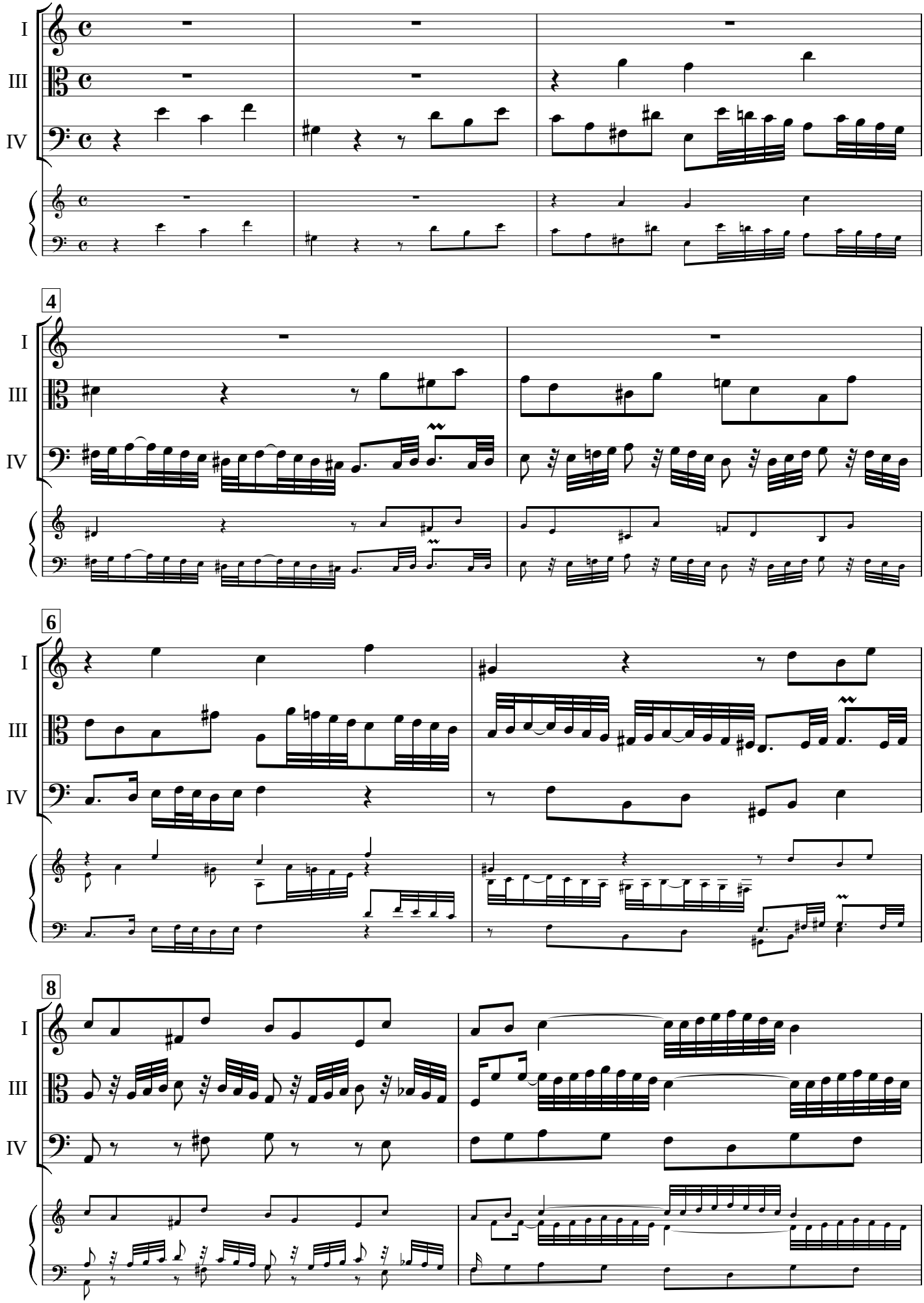

I
IV
3
I
IV
5
I
IV
7
I
IV

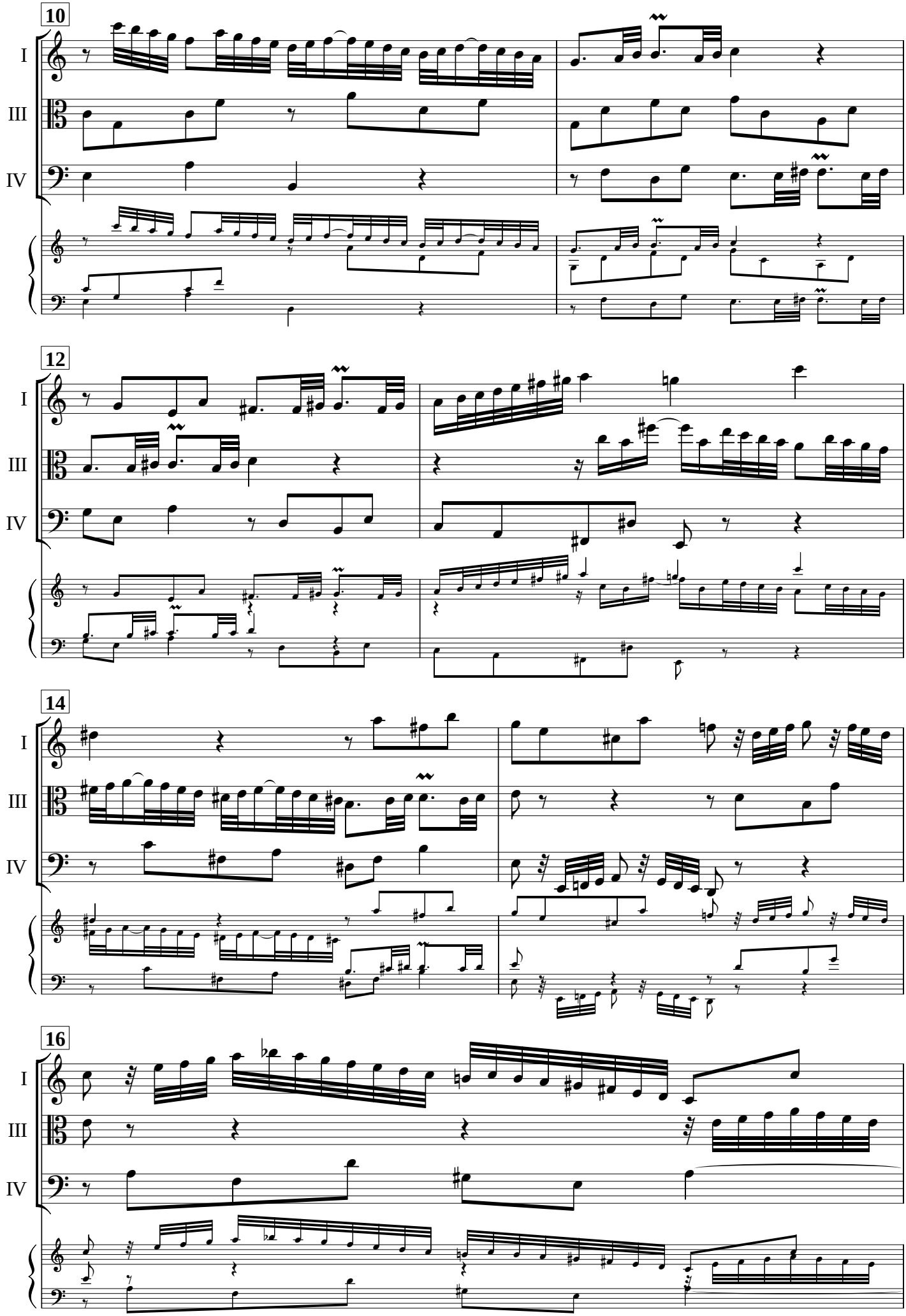

9
I
IV
11
I
IV
13
I
IV
15
I
IV

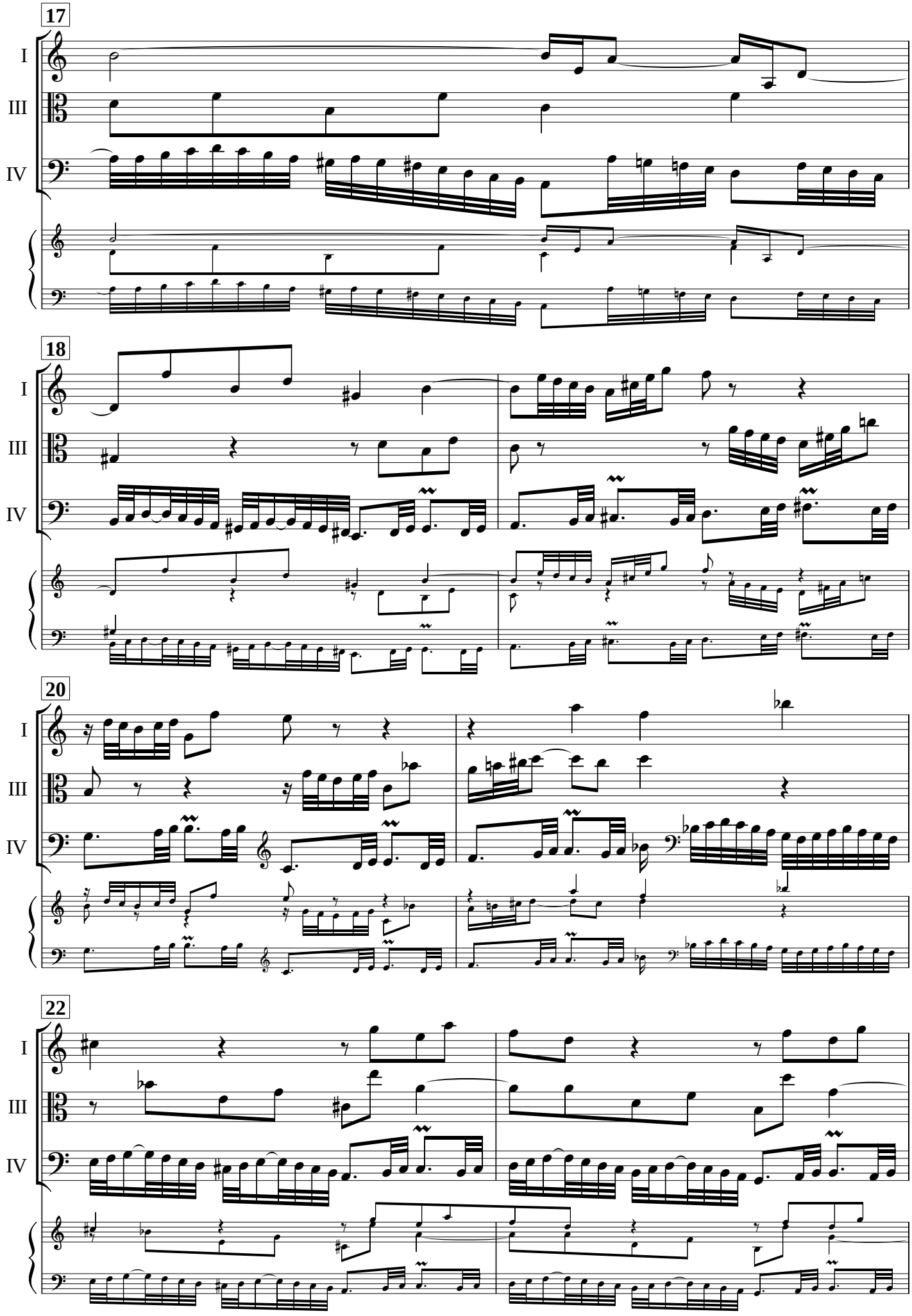

17
I
IV
19
I
IV
21
I
IV
23
I
IV

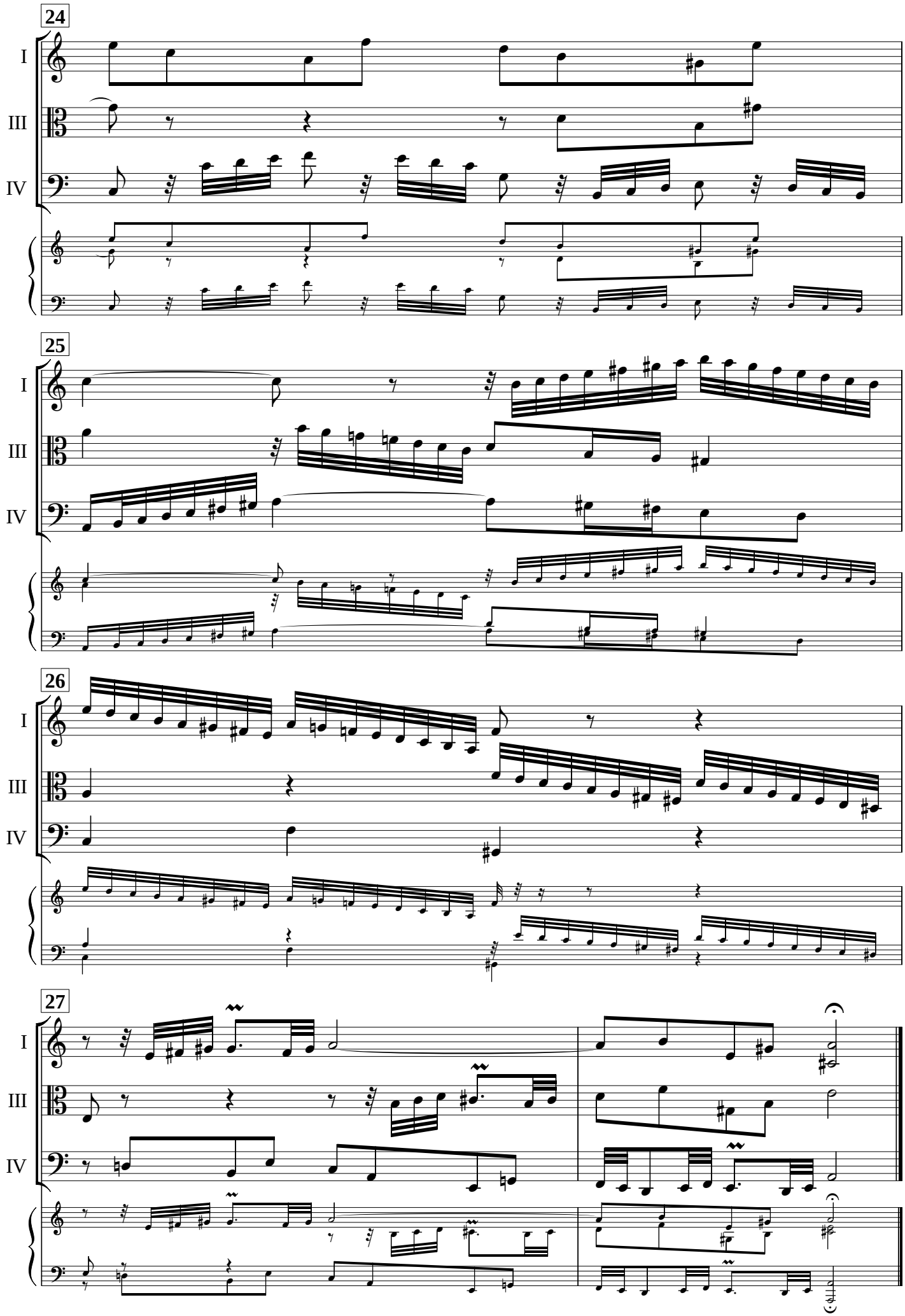

25
I
IV
27
I
IV
29
I
IV
31
I
IV

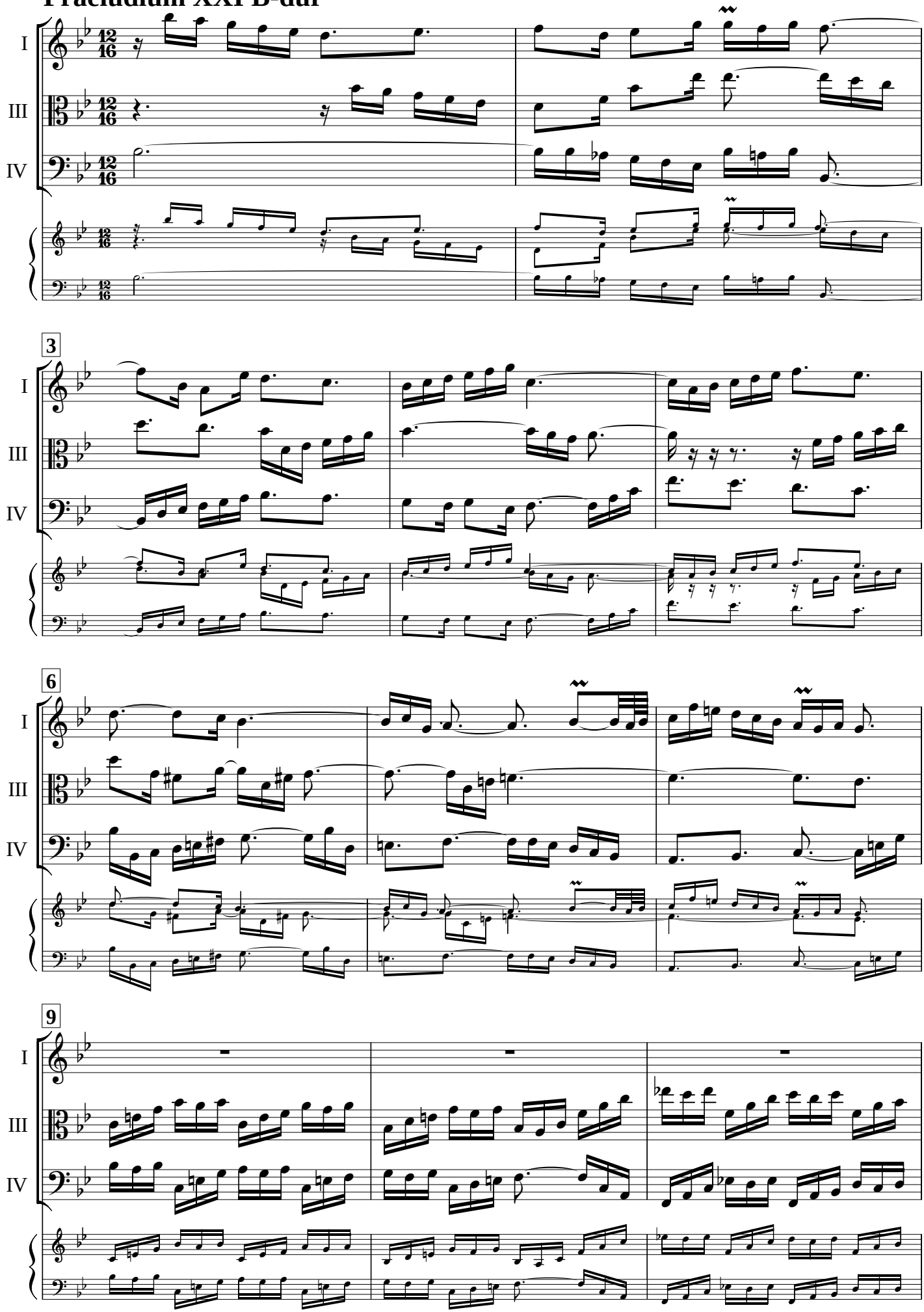
Fuga XX a-moll

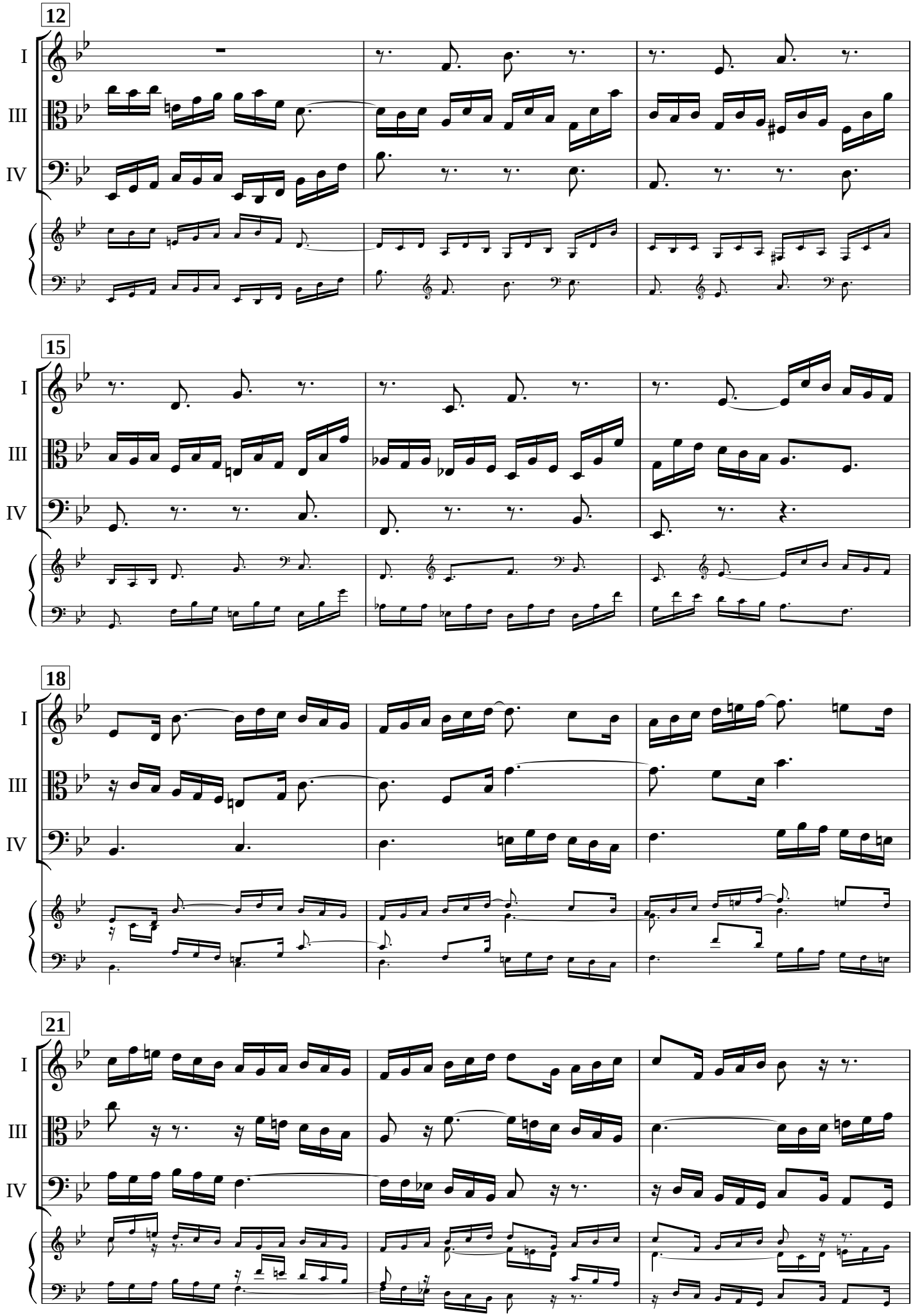


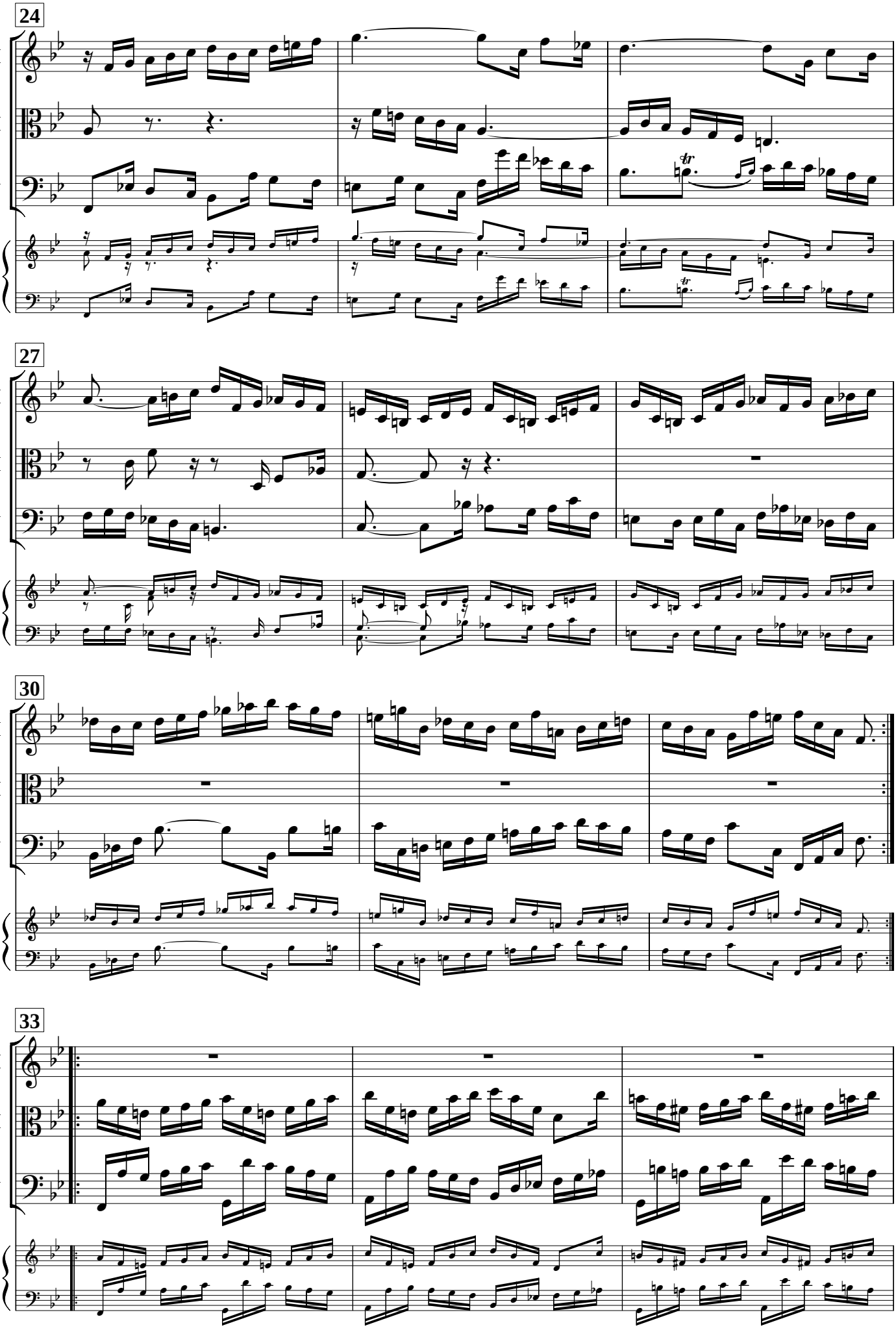

10
I
III
IV
12
I
III
IV
14
I
III
IV
16
I
III
IV

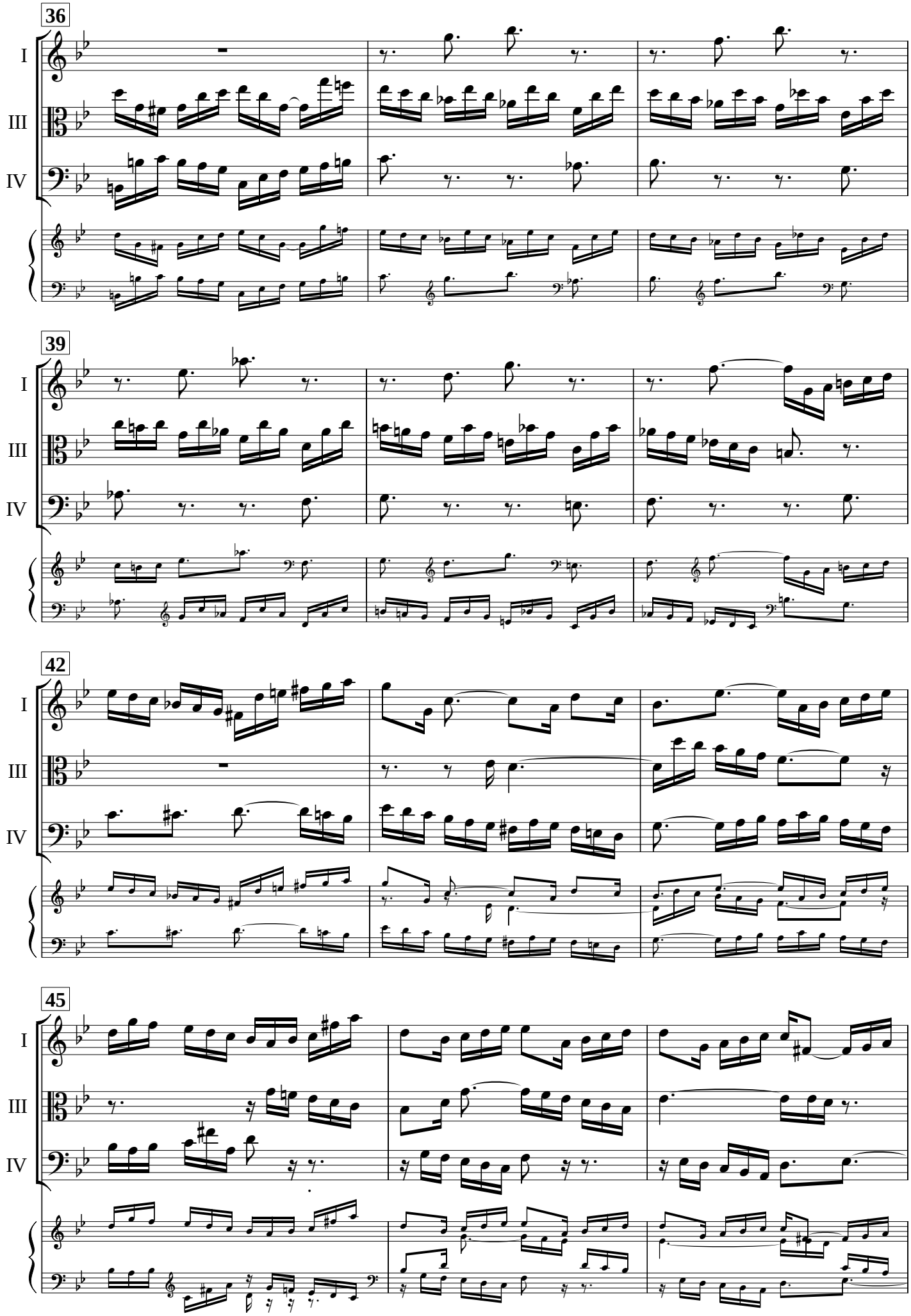

17
I
III
IV
18
I
III
IV
20
I
III
IV
22
I
III
IV

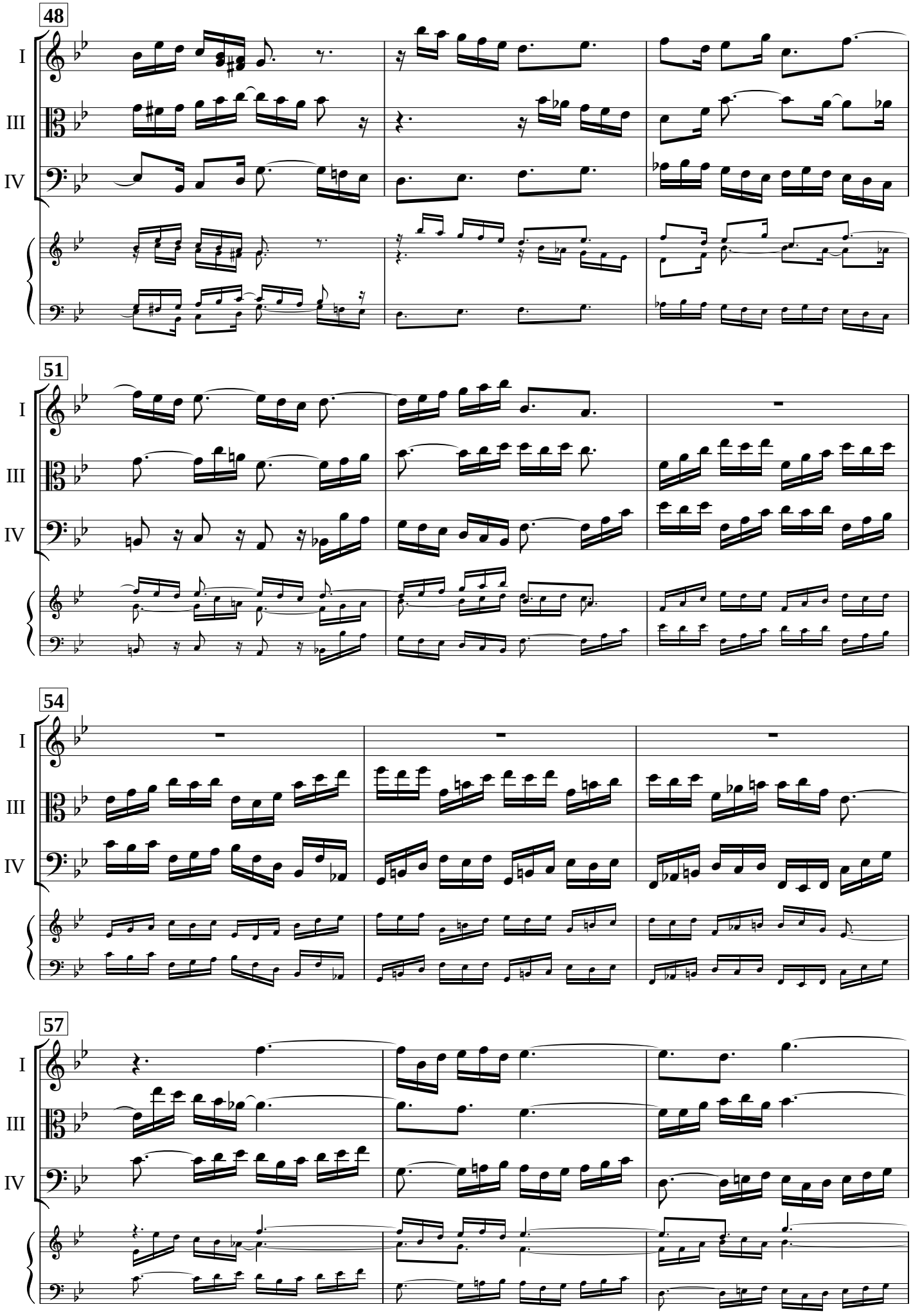

24
I
III
IV
25
I
III
IV
26
I
III
IV
27
I
III
IV

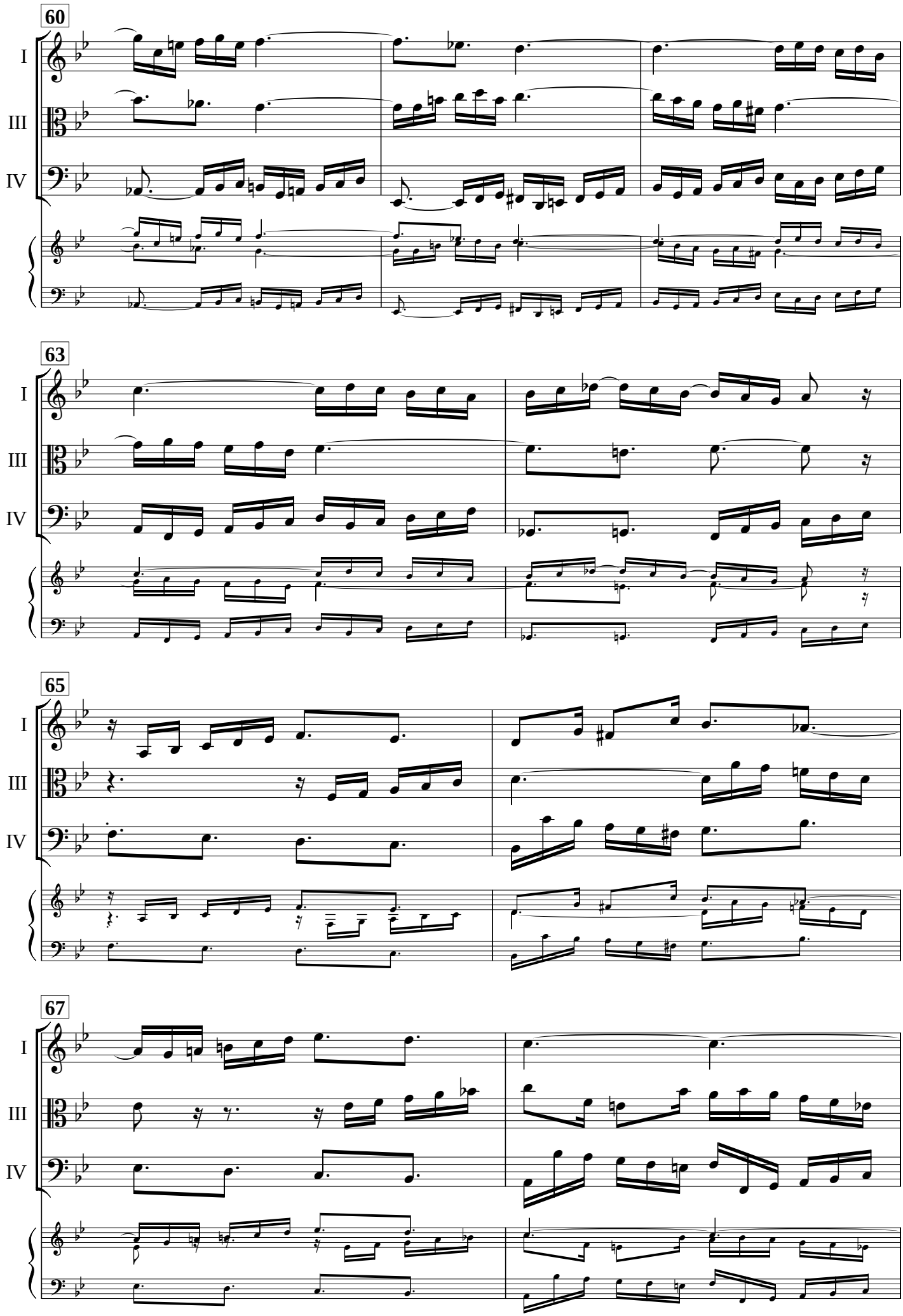

I
III
IV
3
6
9

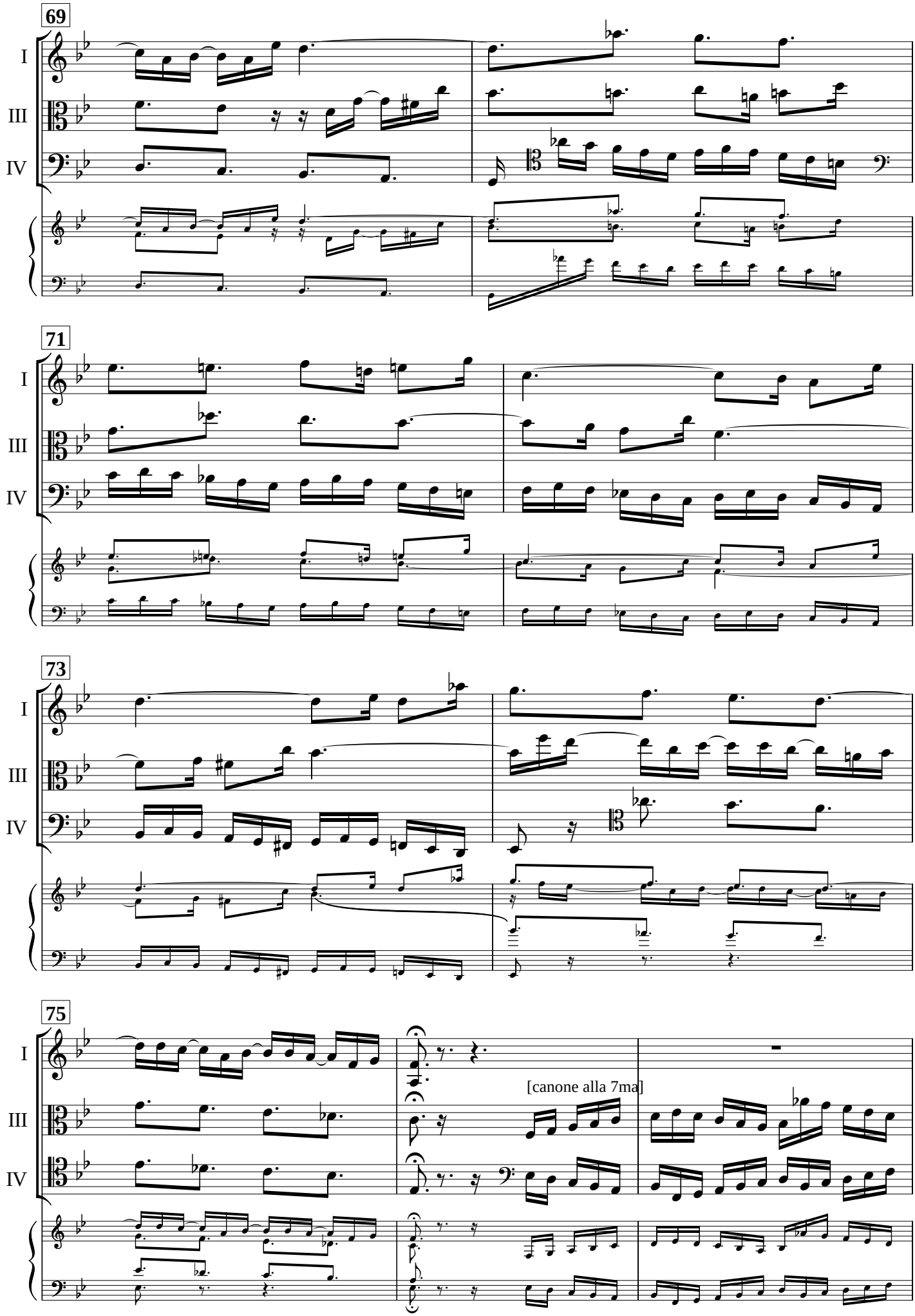

12
I
III
IV
15
I
III
IV
18
I
III
IV
21
I
III
IV

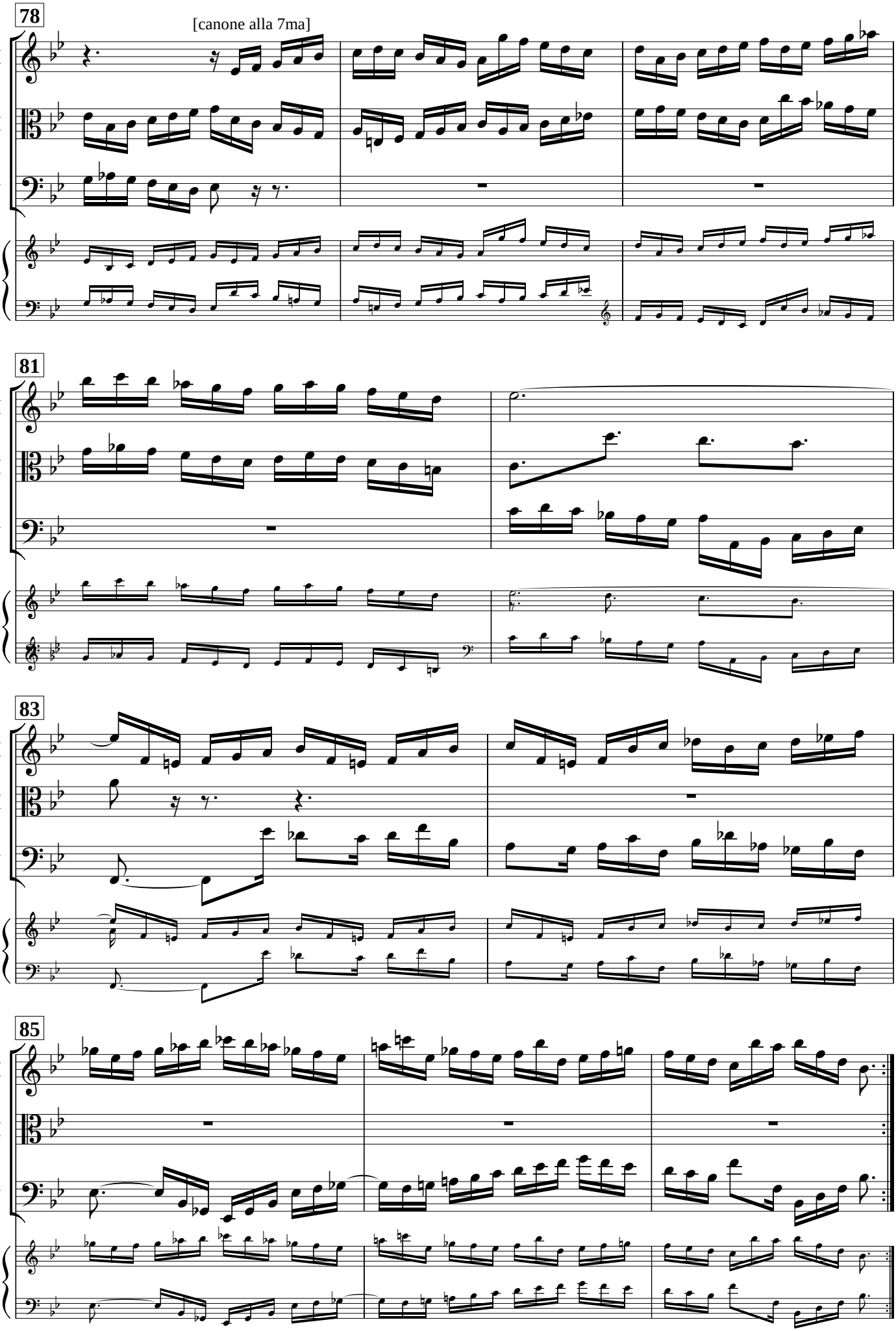

24
I
III
IV
27
I
III
IV
30
I
III
IV
33
I
III
IV


36
I
III
IV
39
I
III
IV
42
I
III
IV
45
I
III
IV

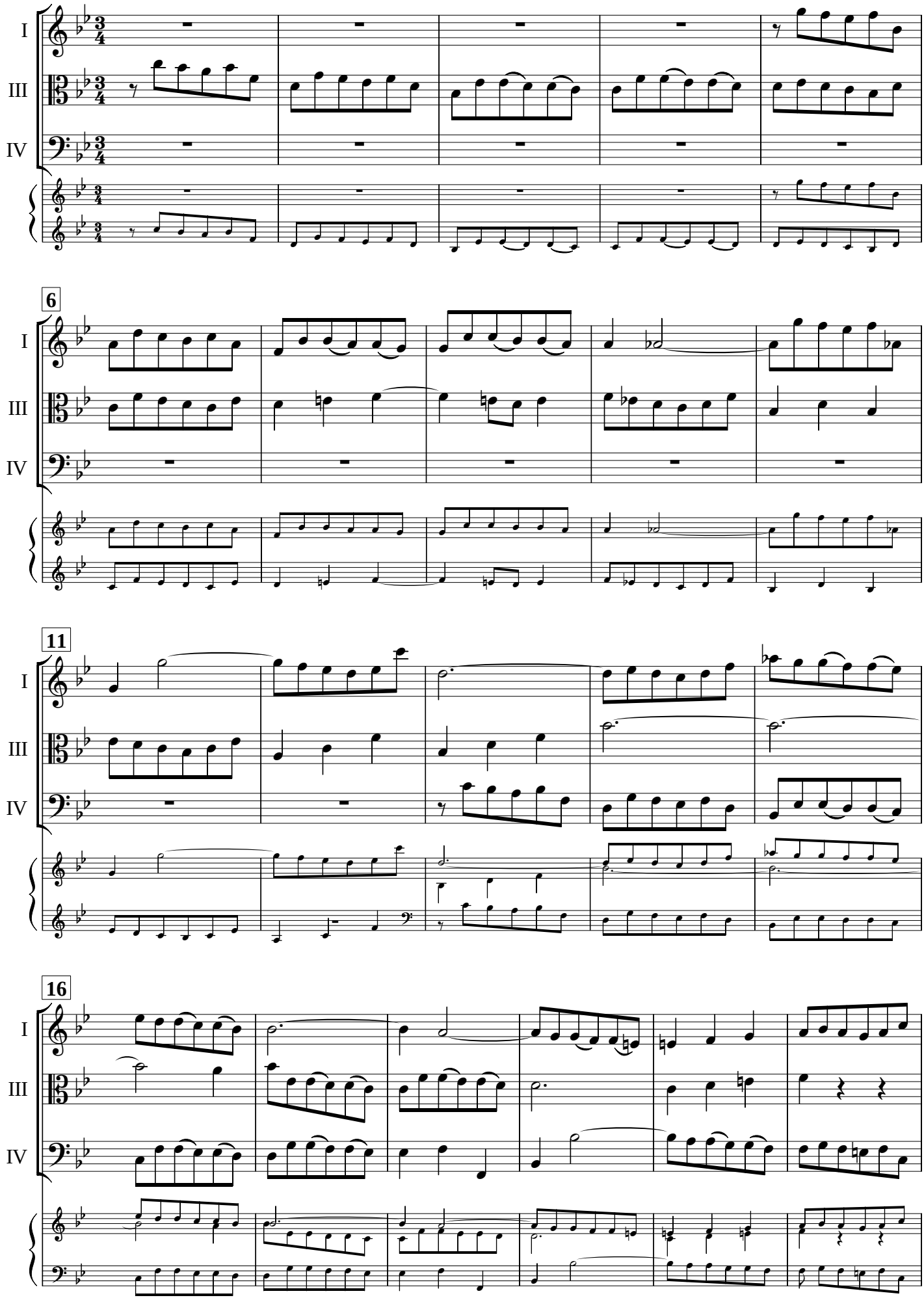

48
I
III
IV
51
I
III
IV
54
I
III
IV
57
I
III
IV

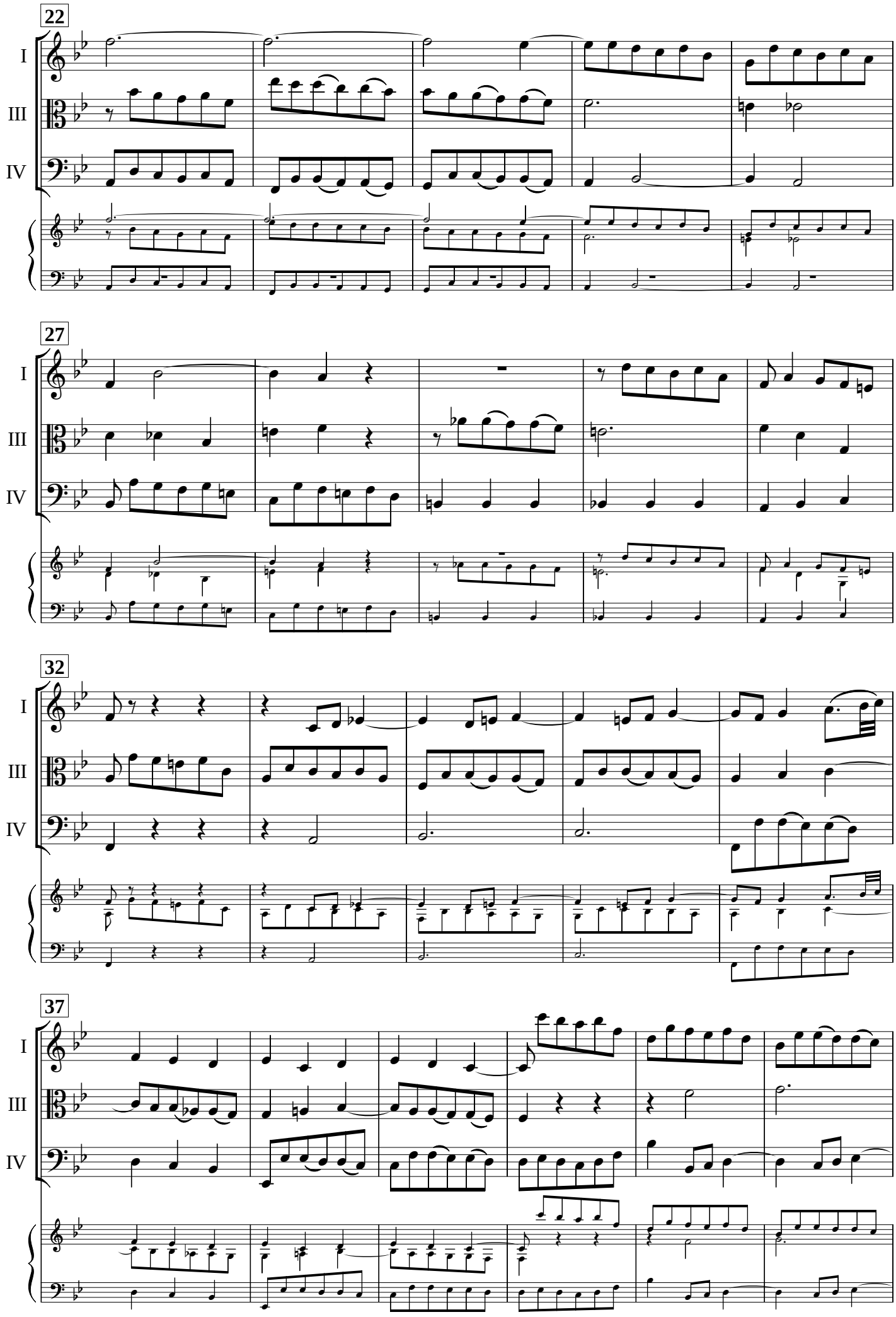

60
I
III
IV
63
I
III
IV
65
I
III
IV
67
I
III
IV

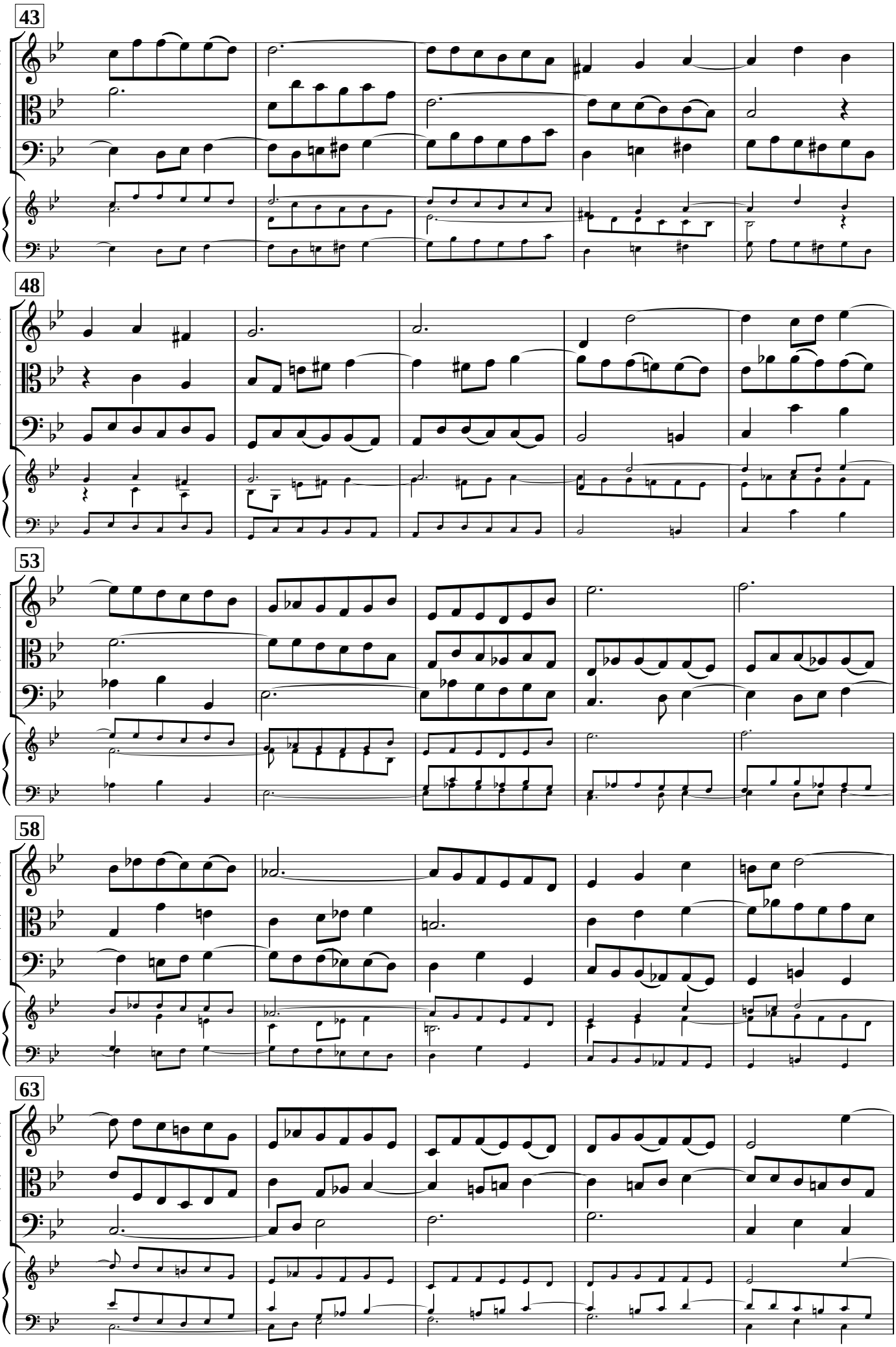

69
I
III
IV
71
I
III
IV
73
I
III
IV
75
I
III
IV
[canone alla 7ma]

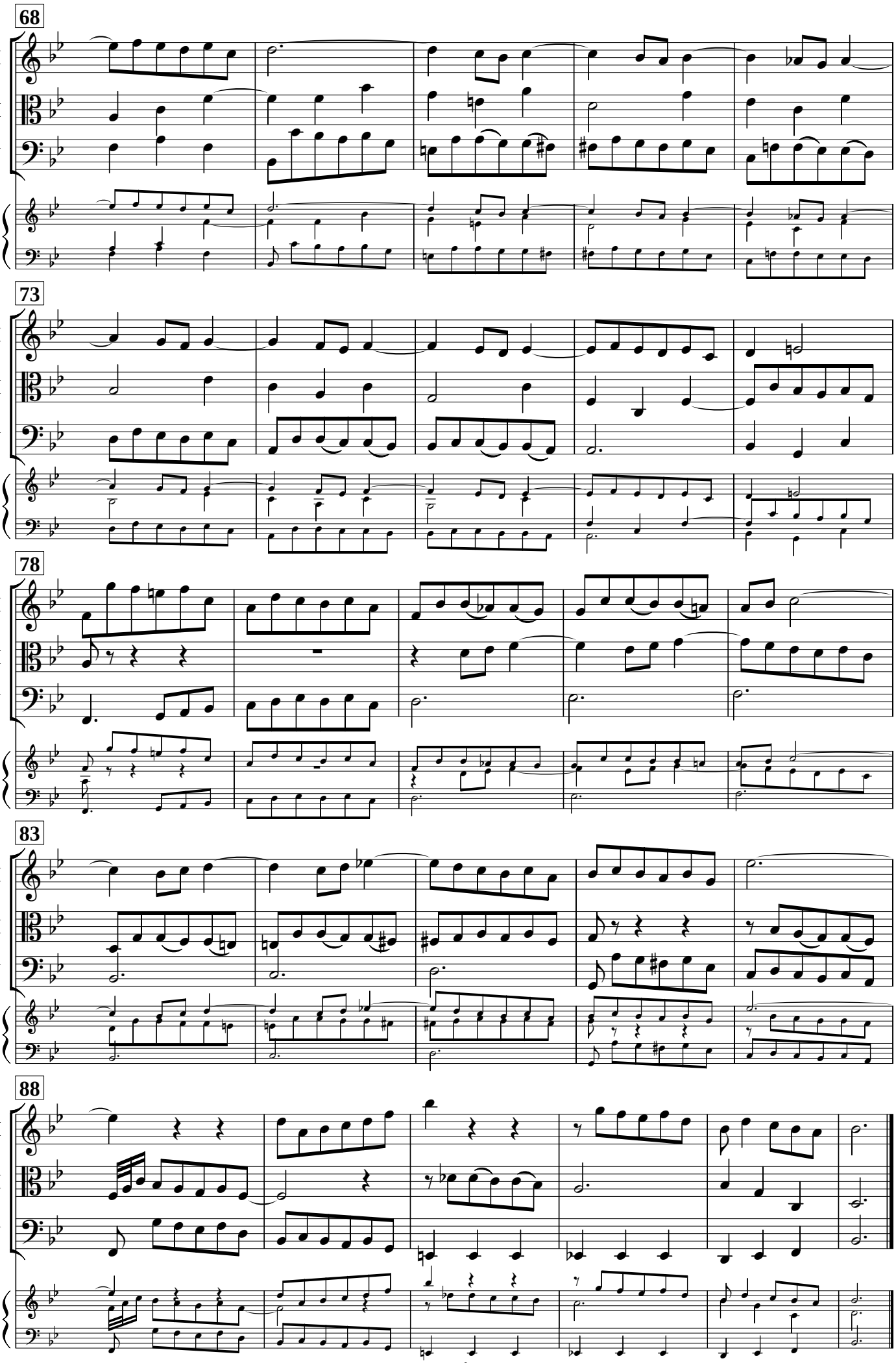

78
[canone alla 7ma]
I
III
IV
81
I
III
IV
83
I
III
IV
85
I
III
IV

Fuga XXI B-dur

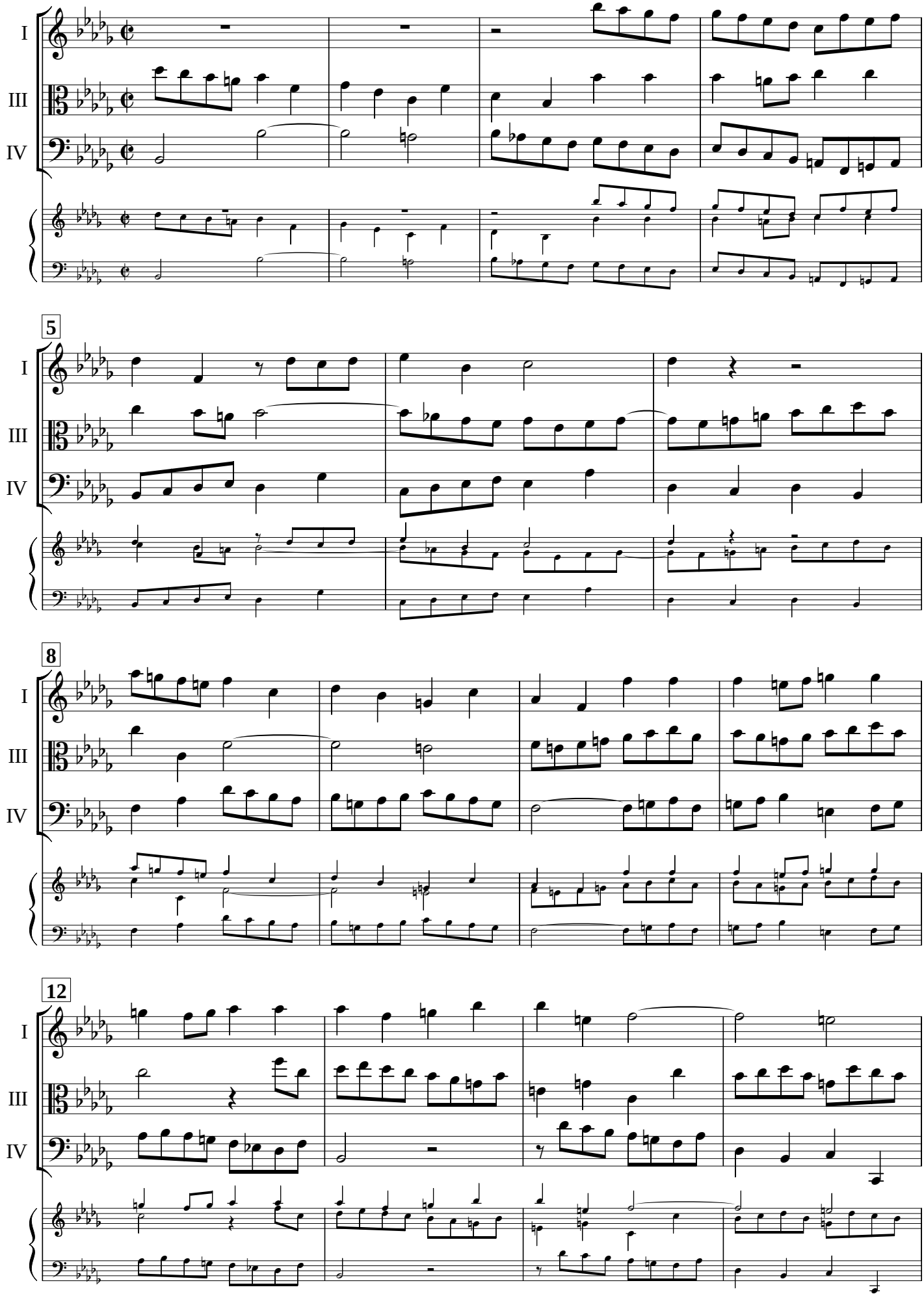


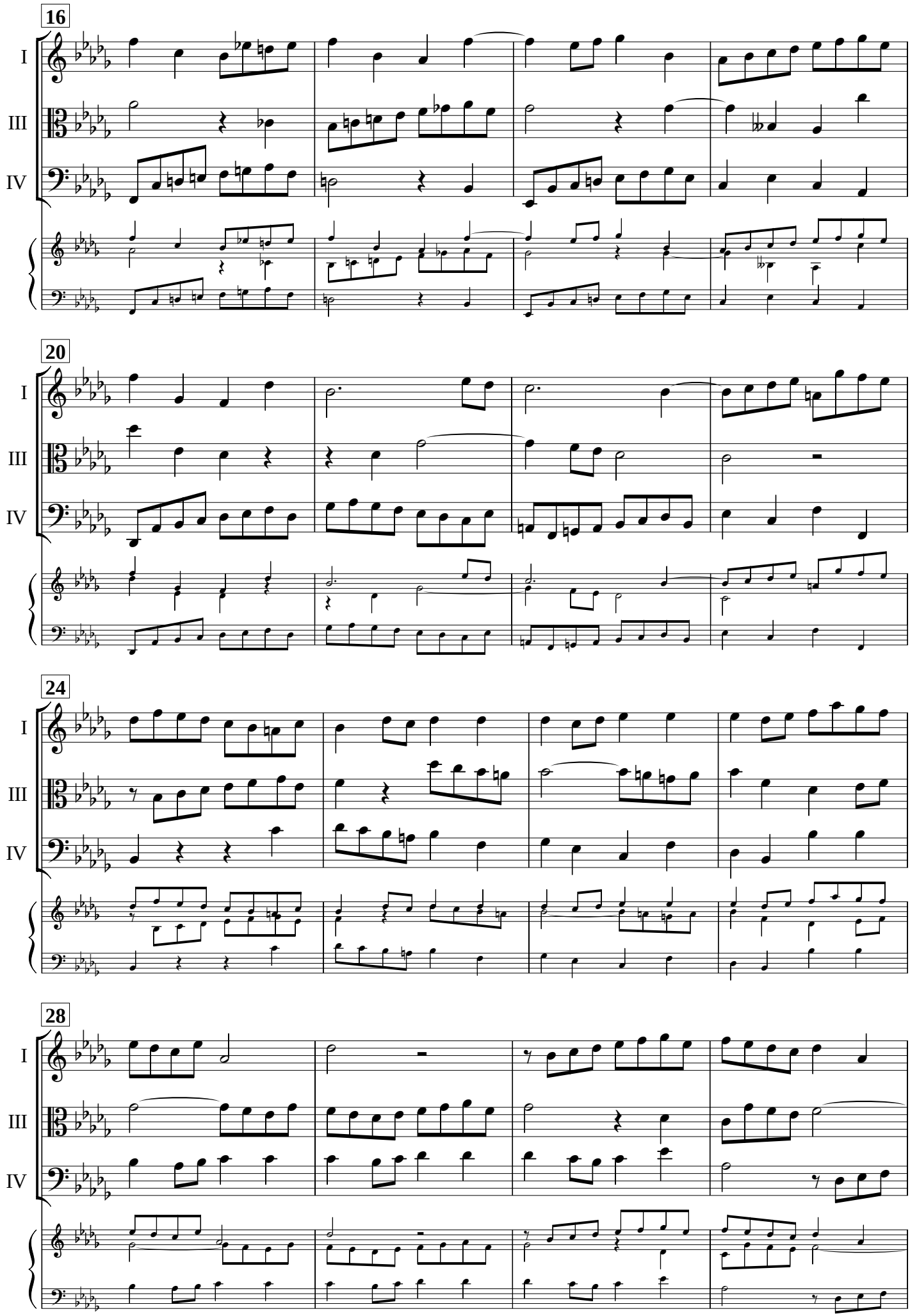

22
I
III
IV
27
I
III
IV
32
I
III
IV
37
I
III
IV

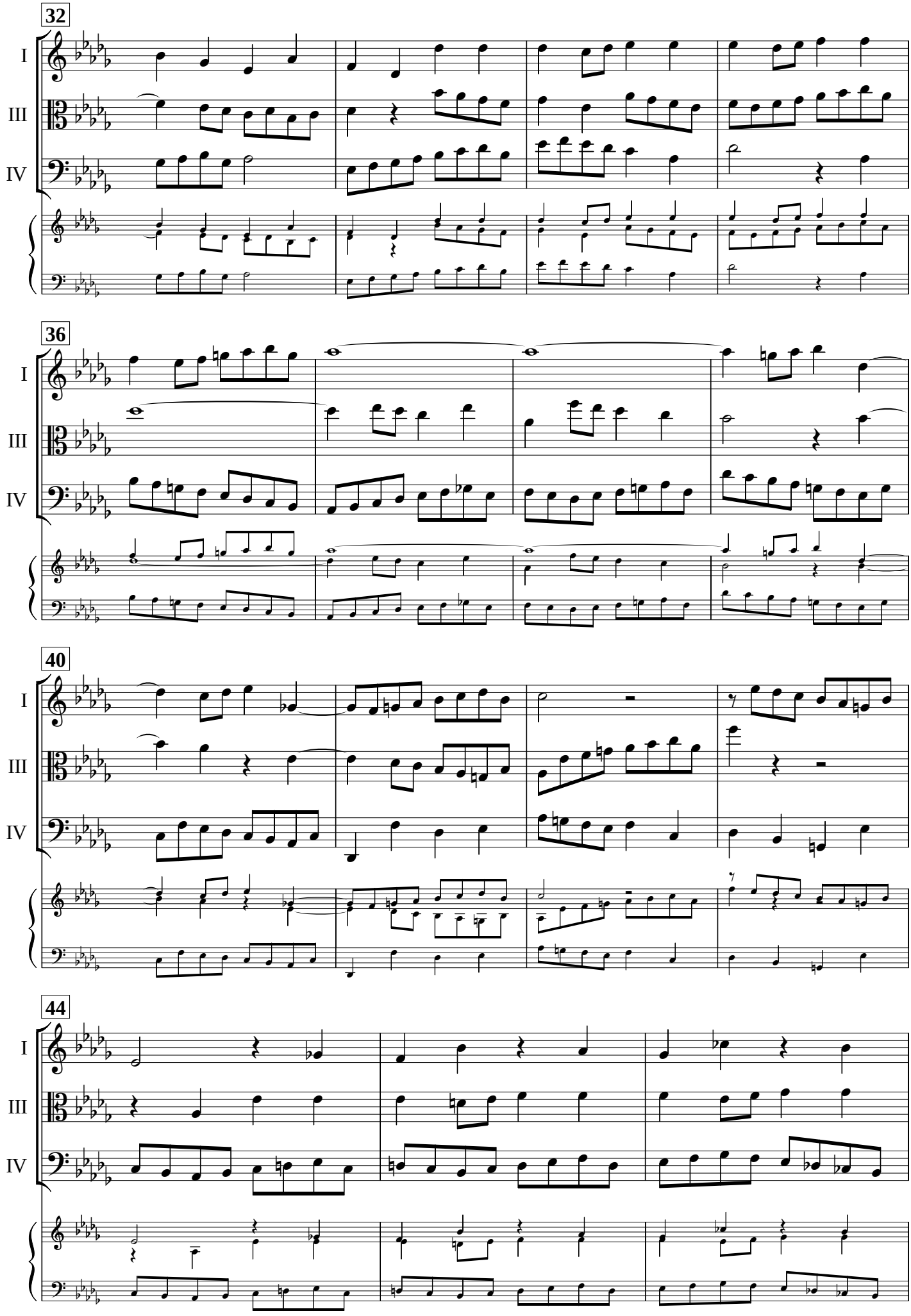

43
I
III
IV
48
I
III
IV
53
I
III
IV
58
I
III
IV
63
I
III
IV

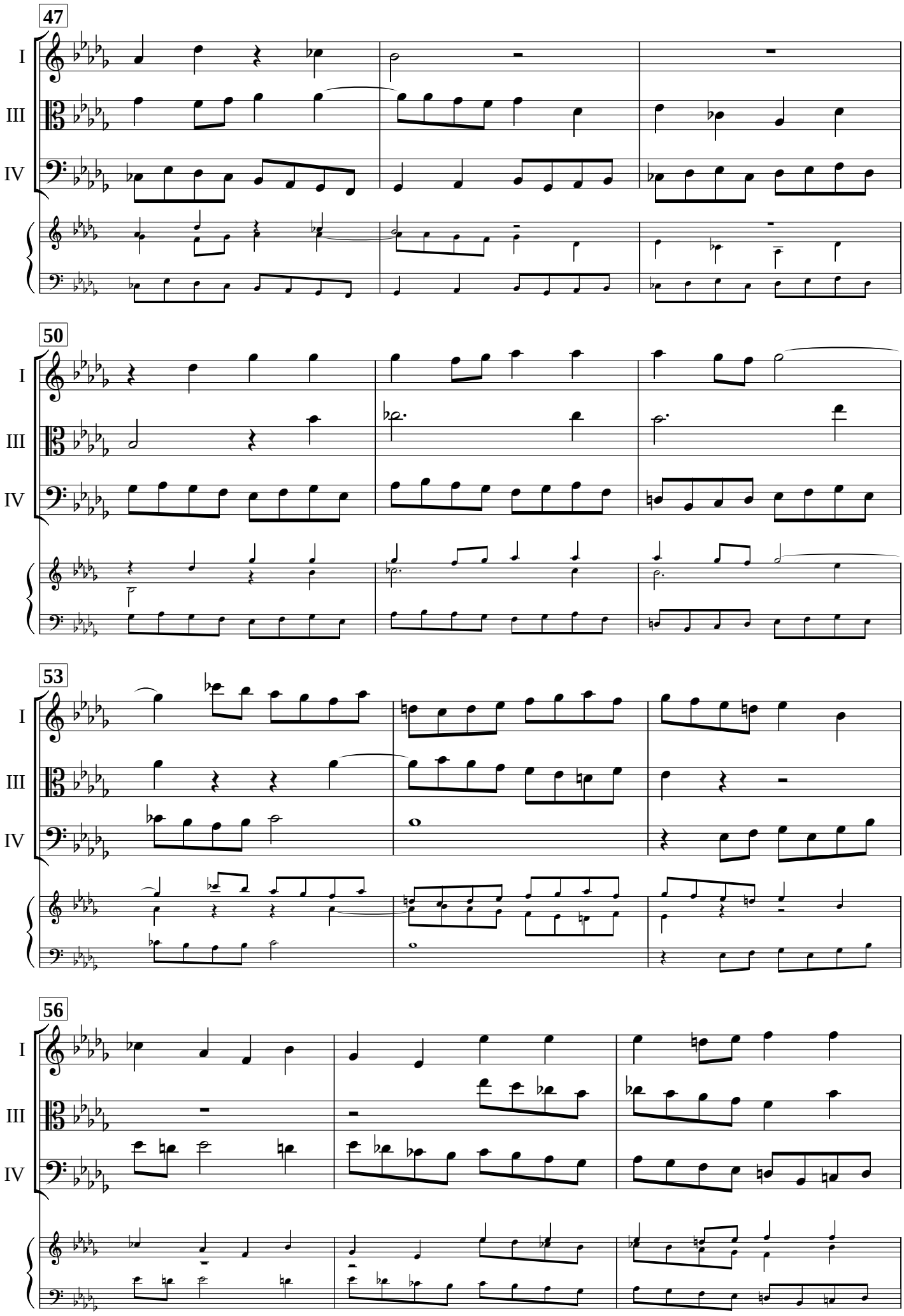

68
I
III
IV
73
78
83
88

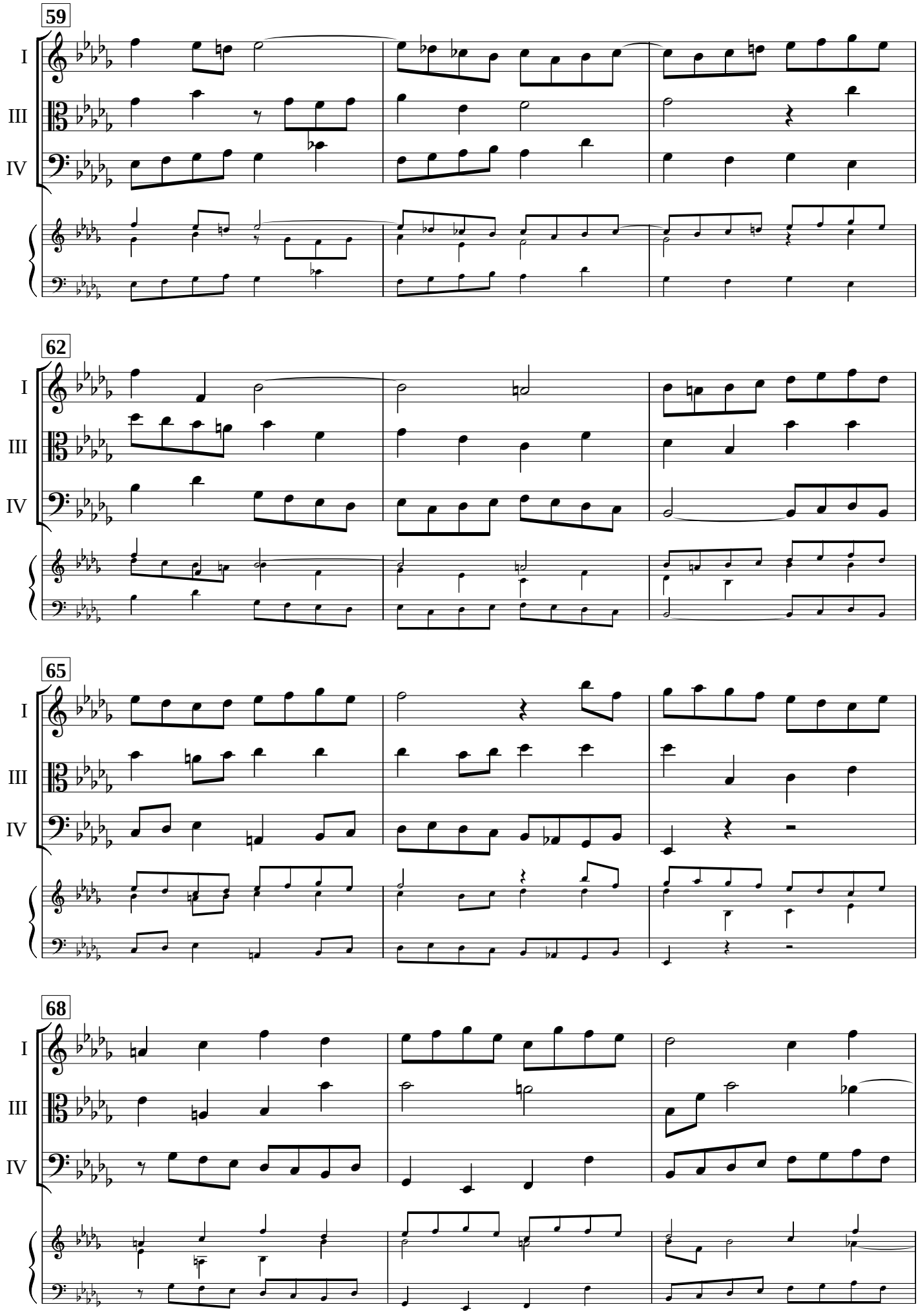
Praeludium XXII b-moll (Transposition nach h-moll auf S. 263)

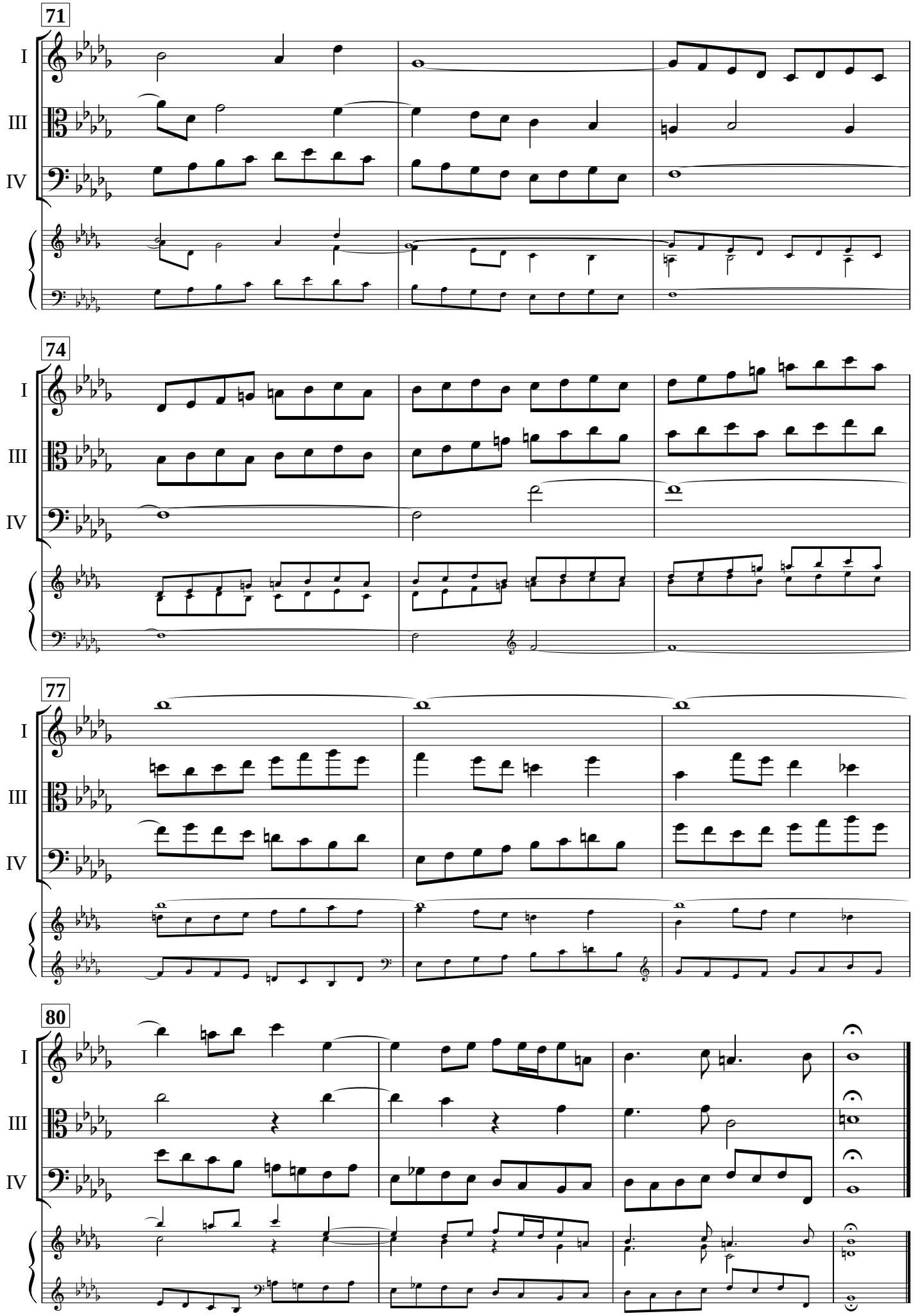



16
I
III
IV
20
I
III
IV
24
I
III
IV
28
I
III
IV

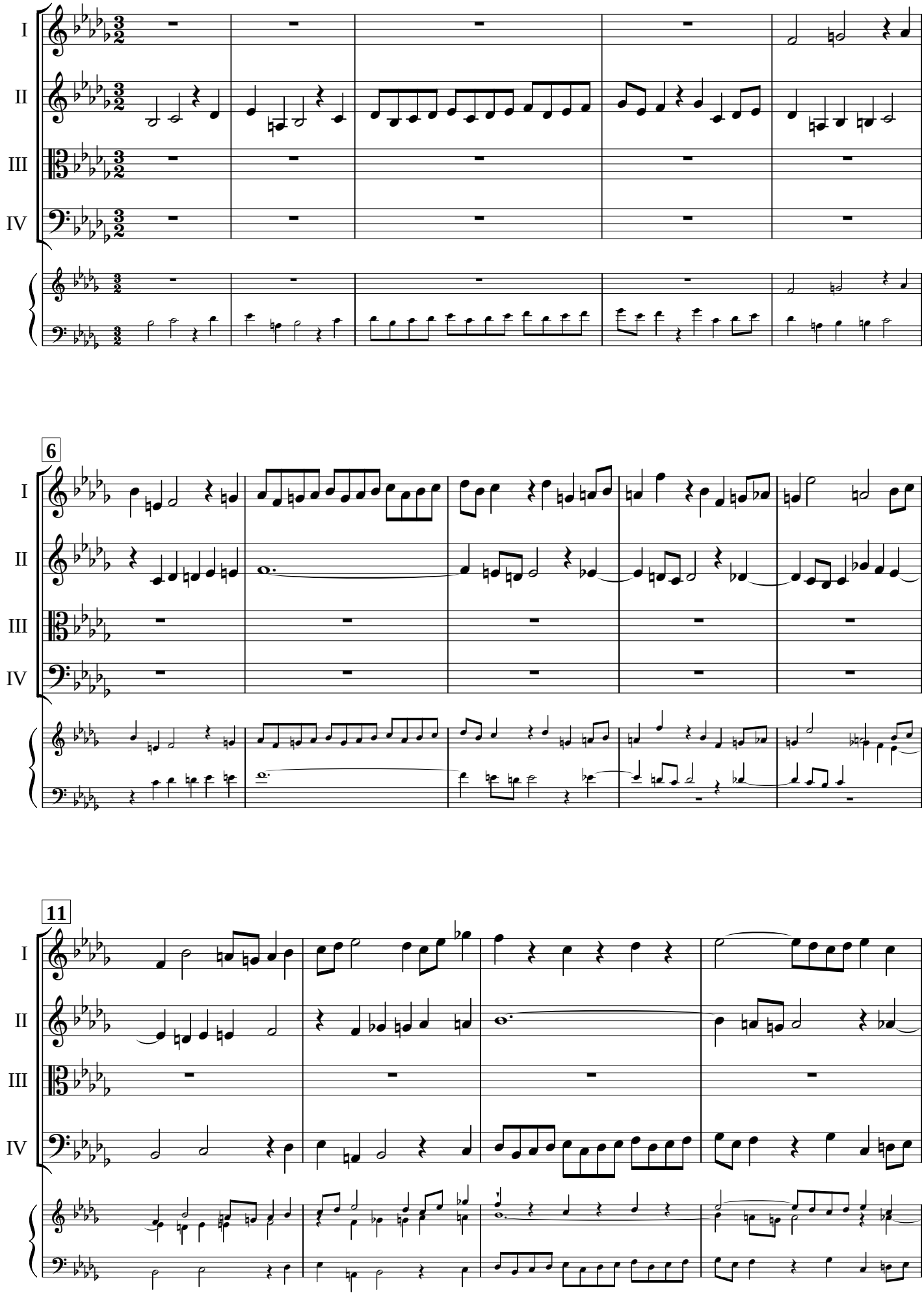

32
I
III
IV
36
I
III
IV
40
I
III
IV
44
I
III
IV

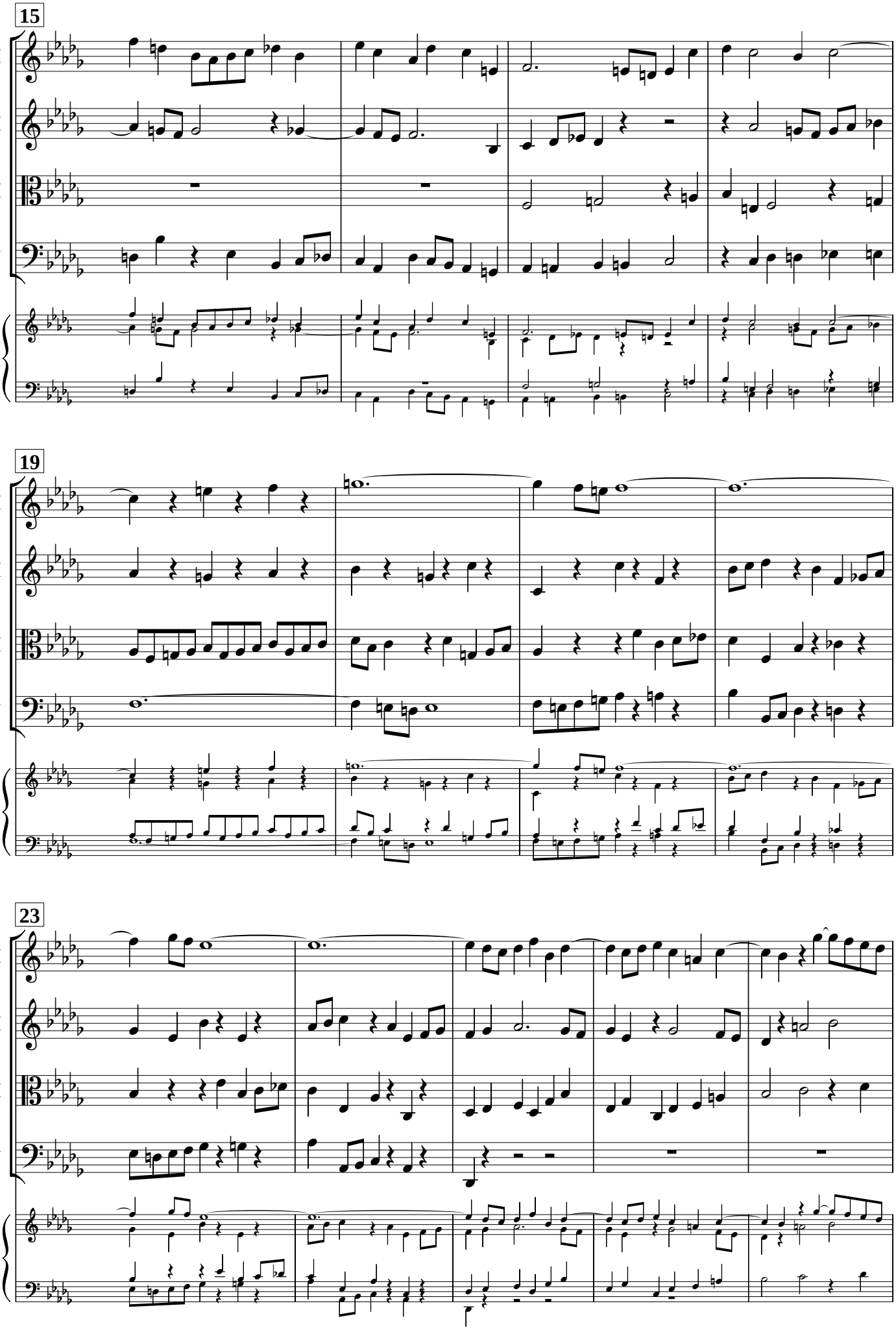

47
I
III
IV
50
I
III
IV
53
I
III
IV
56
I
III
IV

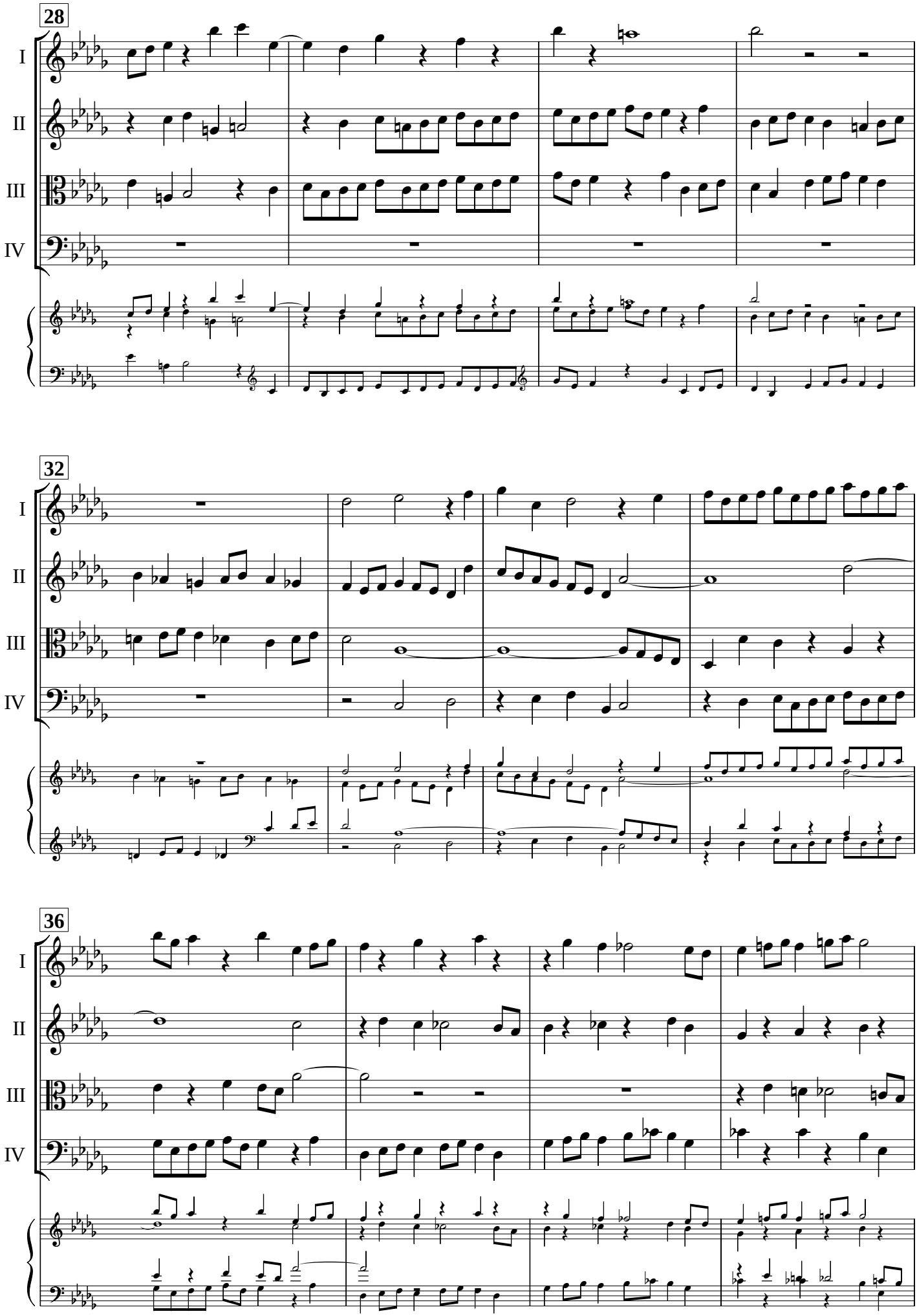

59
I
III
IV
62
I
III
IV
65
I
III
IV
68
I
III
IV

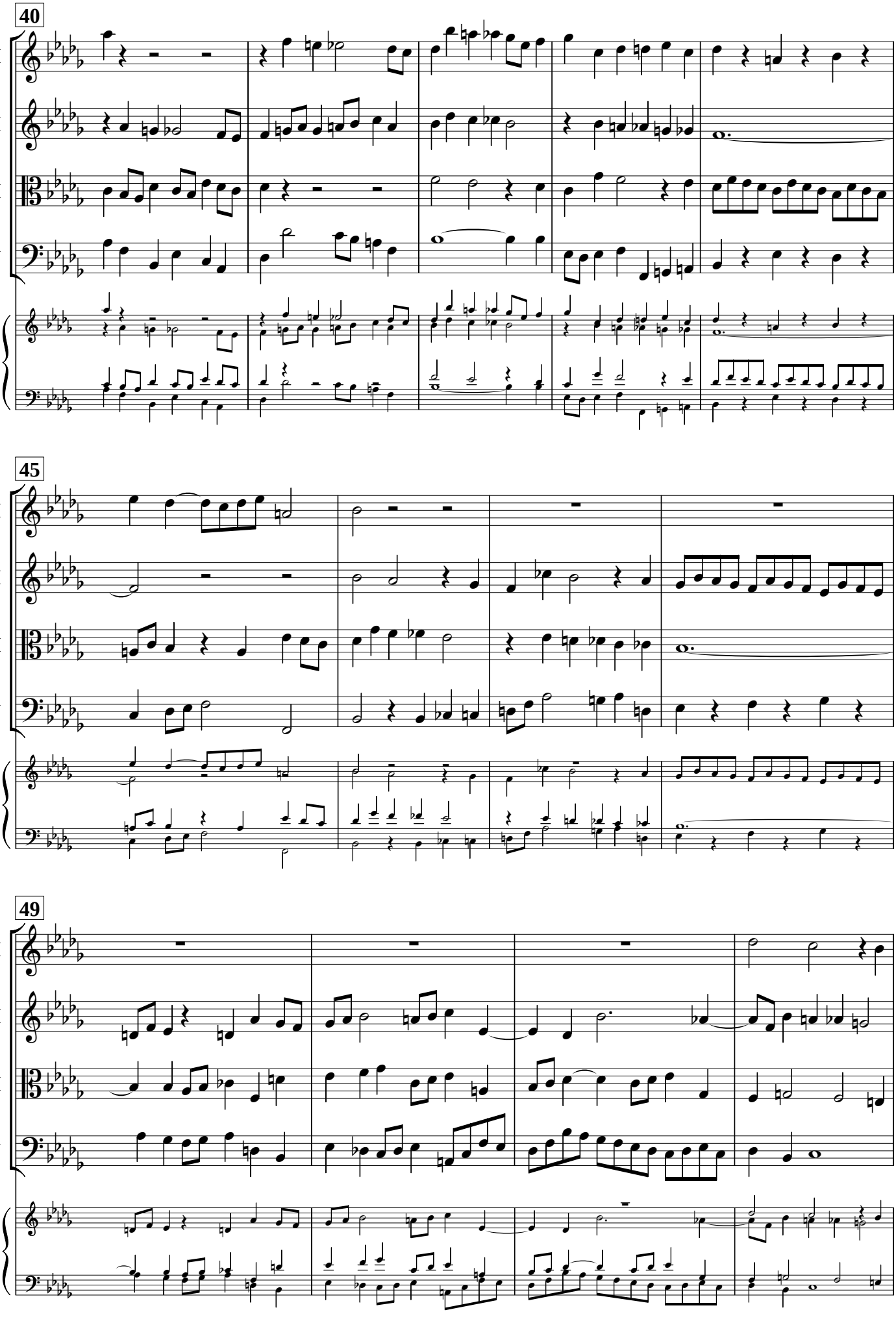

71
I
III
IV
74
I
III
IV
77
I
III
IV
80
I
III
IV

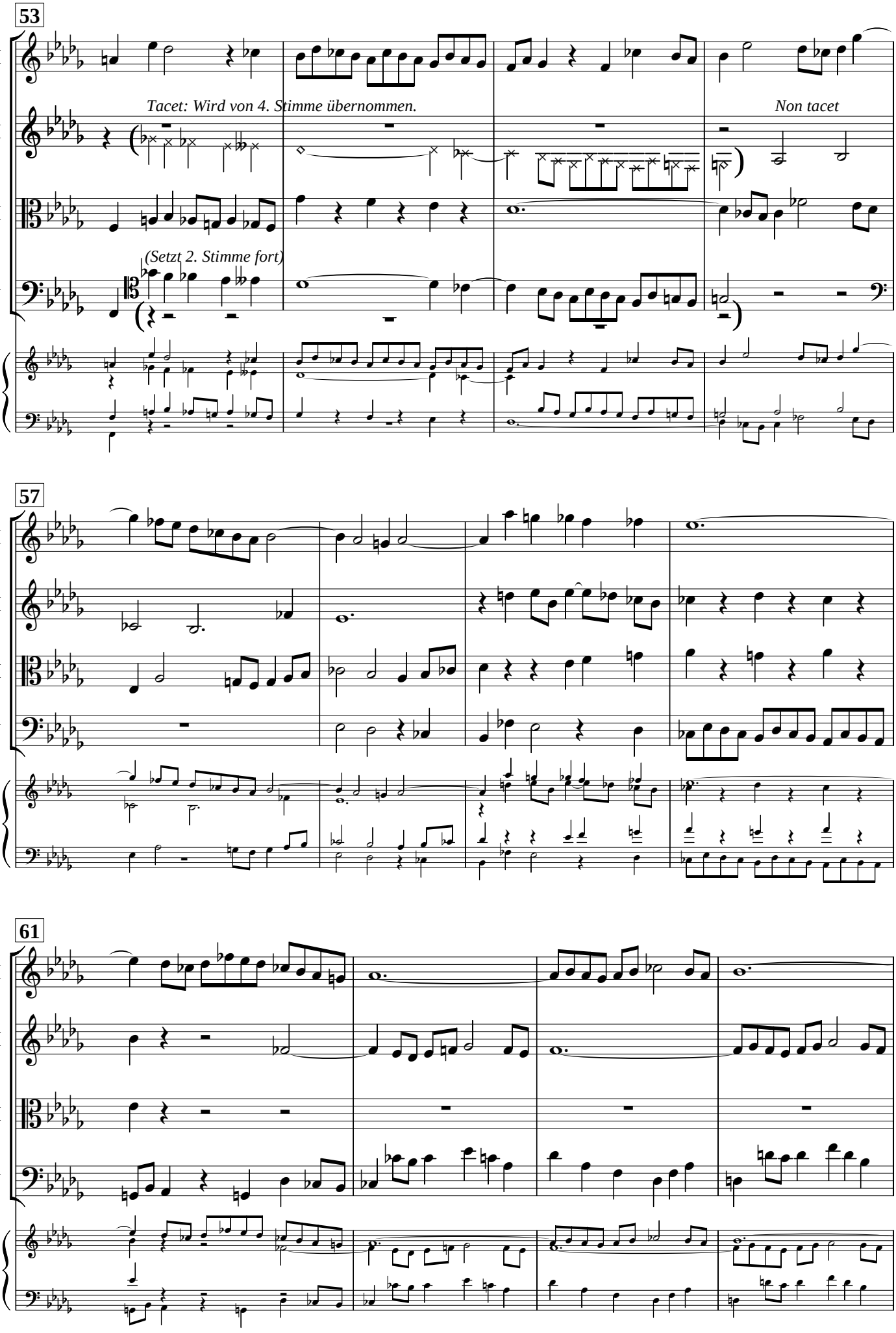
Fuga XXII b-moll (Transposition nach h-moll auf S. 269)

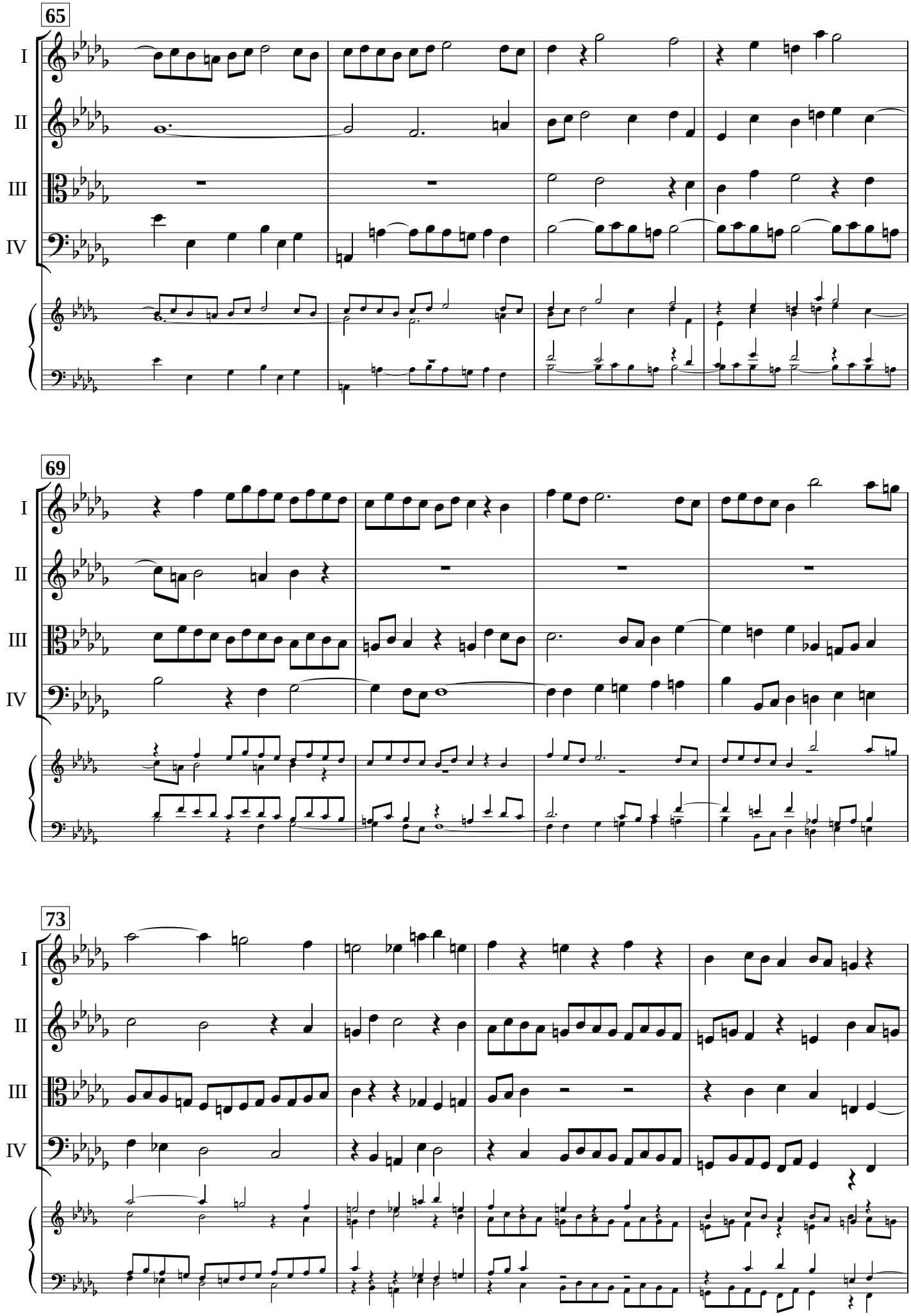


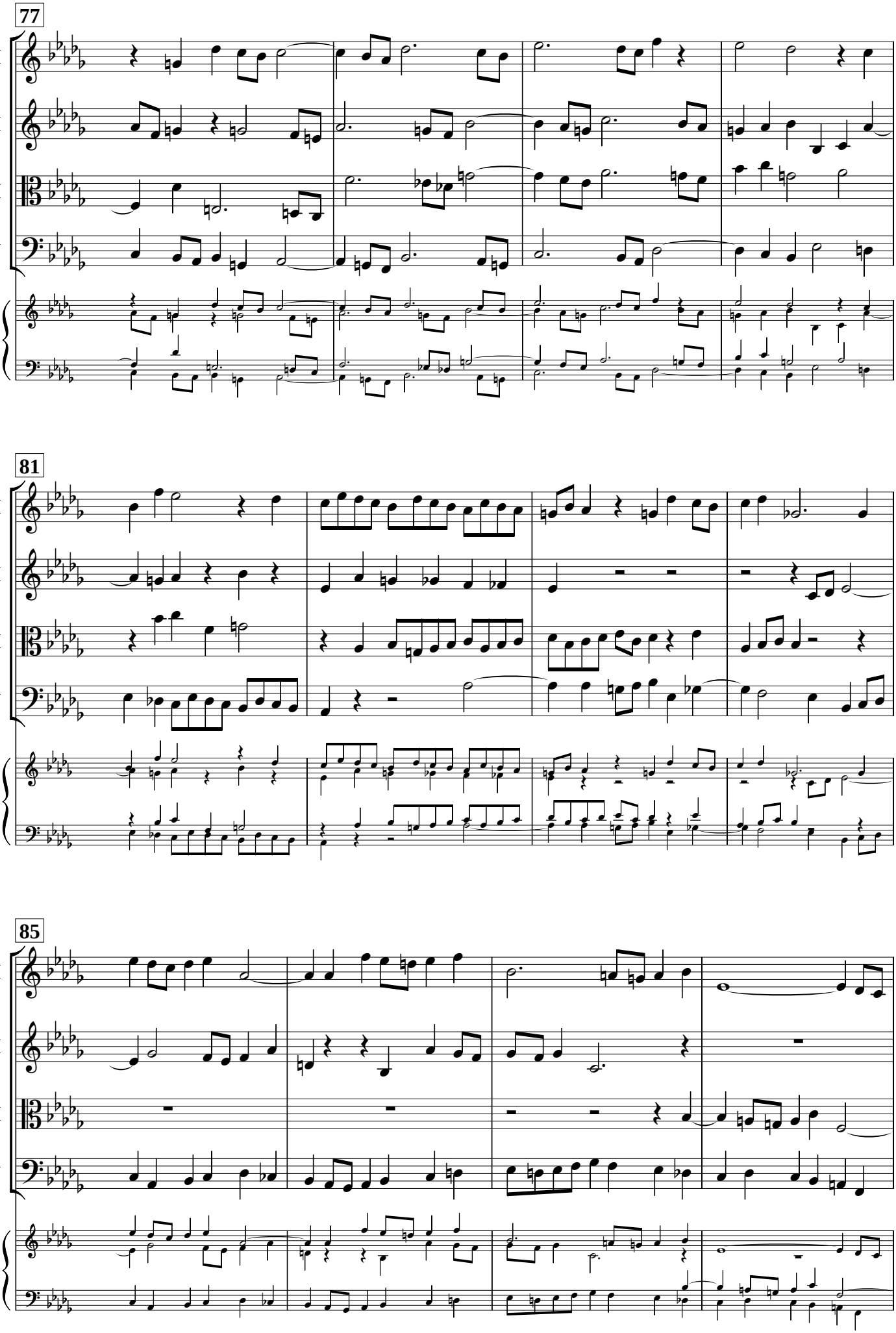

15
I
II
III
IV
19
I
II
III
IV
23
I
II
III
IV

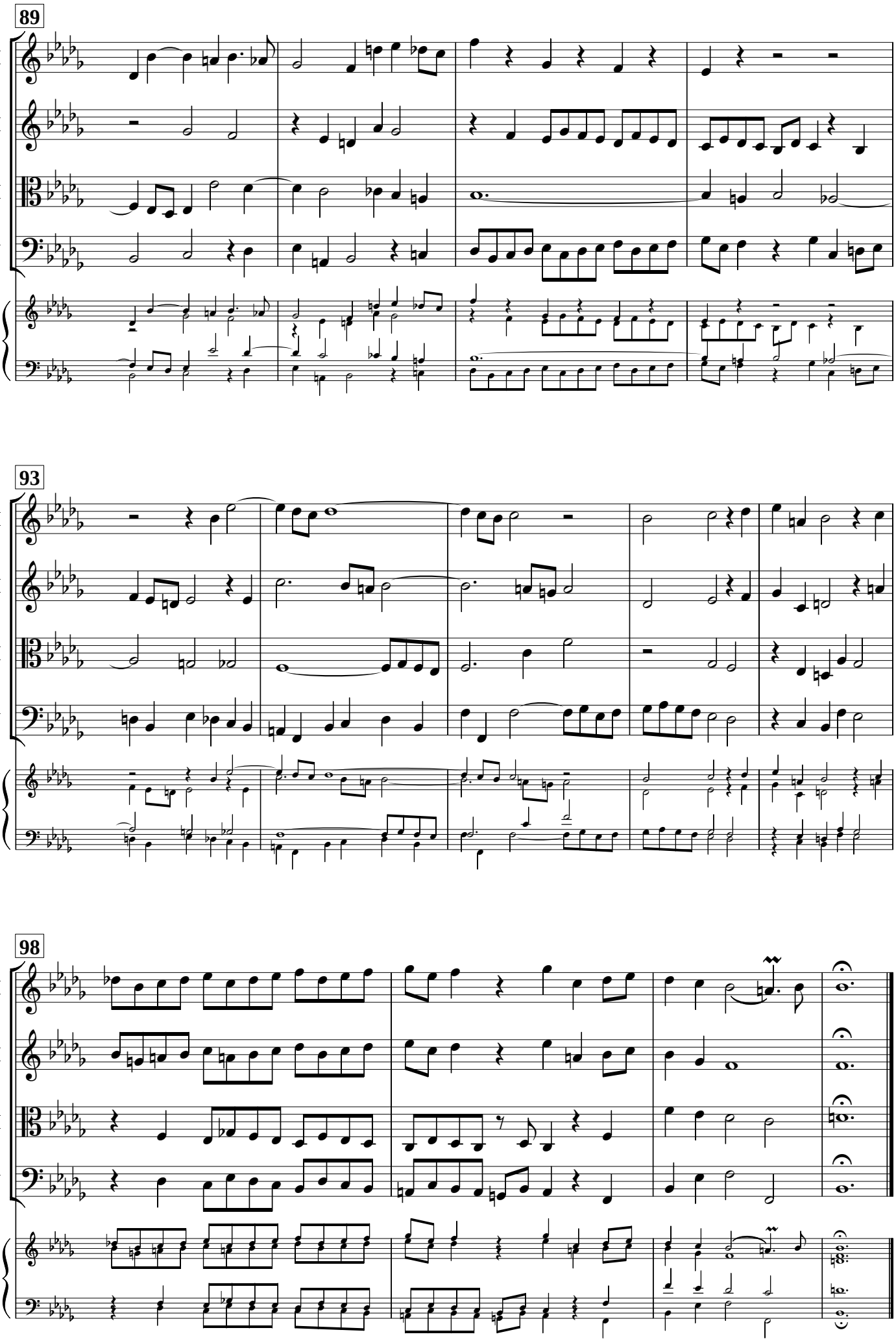

28
I
II
III
IV
32
I
II
III
IV
36
I
II
III
IV

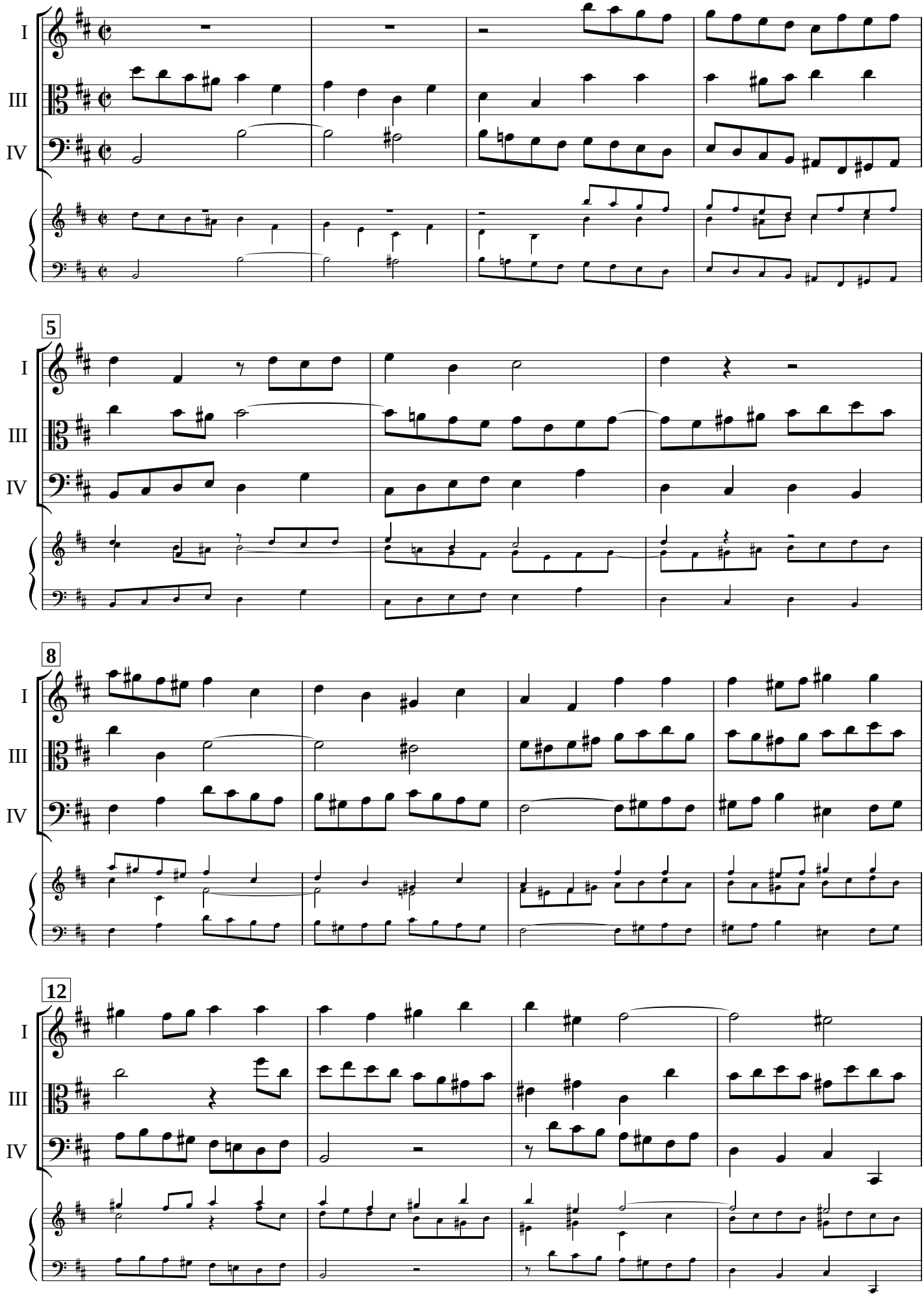

40
I
II
III
IV
45
I
II
III
IV
49
I
II
III
IV

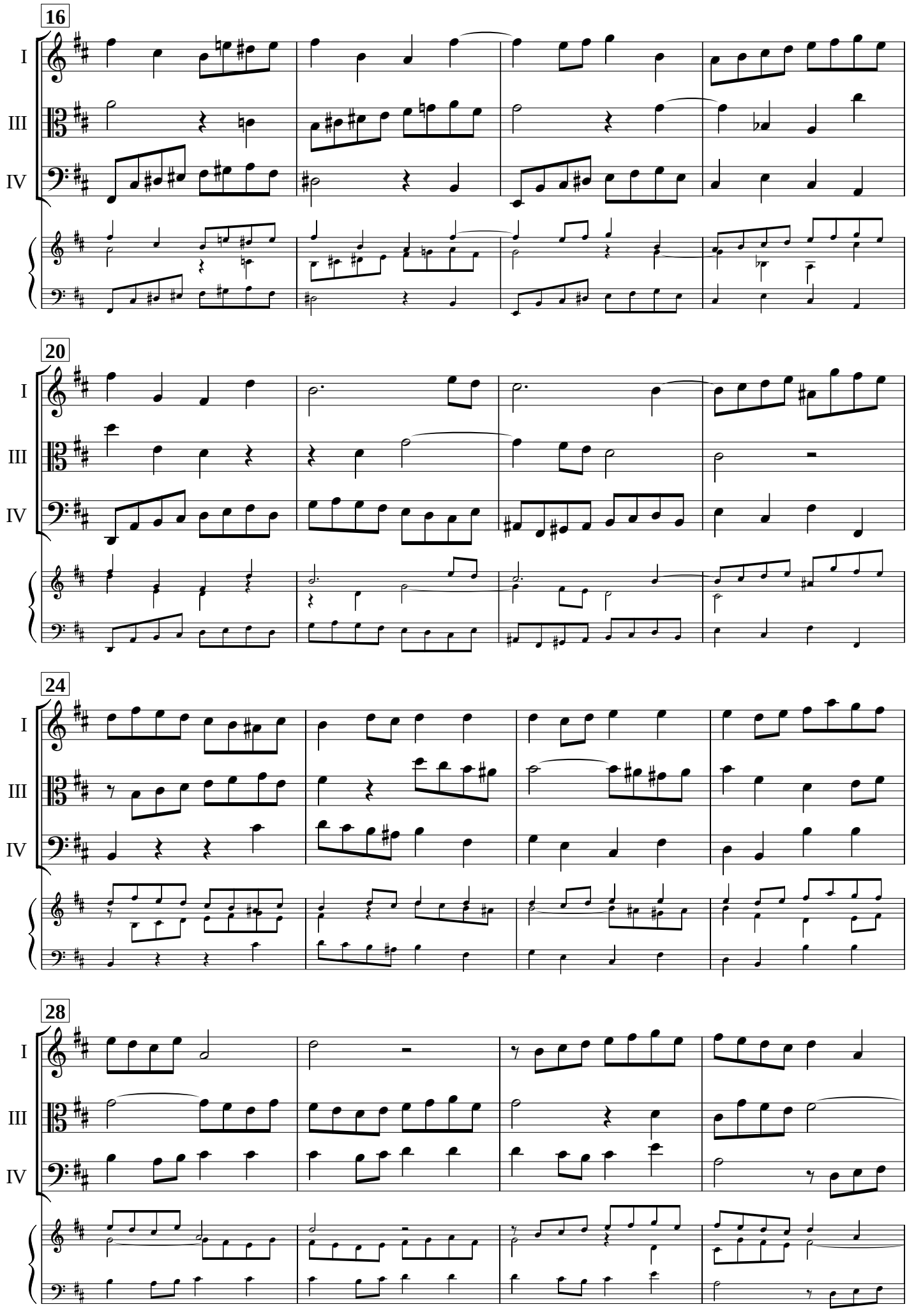

53
I
II
III
IV
Tacet: Wird von 4. Stimme übernommen.
Non tacet
(Setzt 2. Stimme fort)
57
61

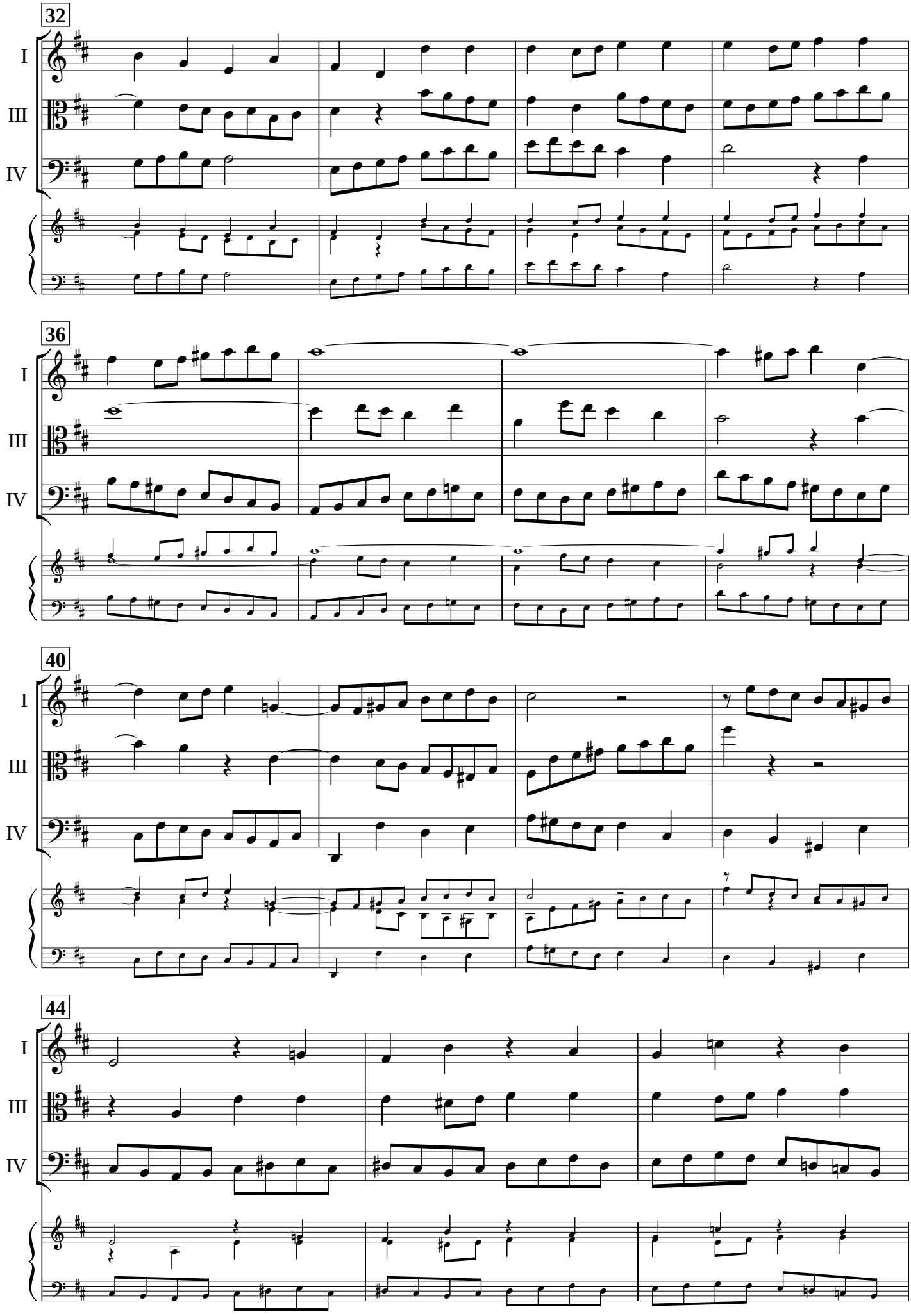

65
I
II
III
IV
69
I
II
III
IV
73
I
II
III
IV

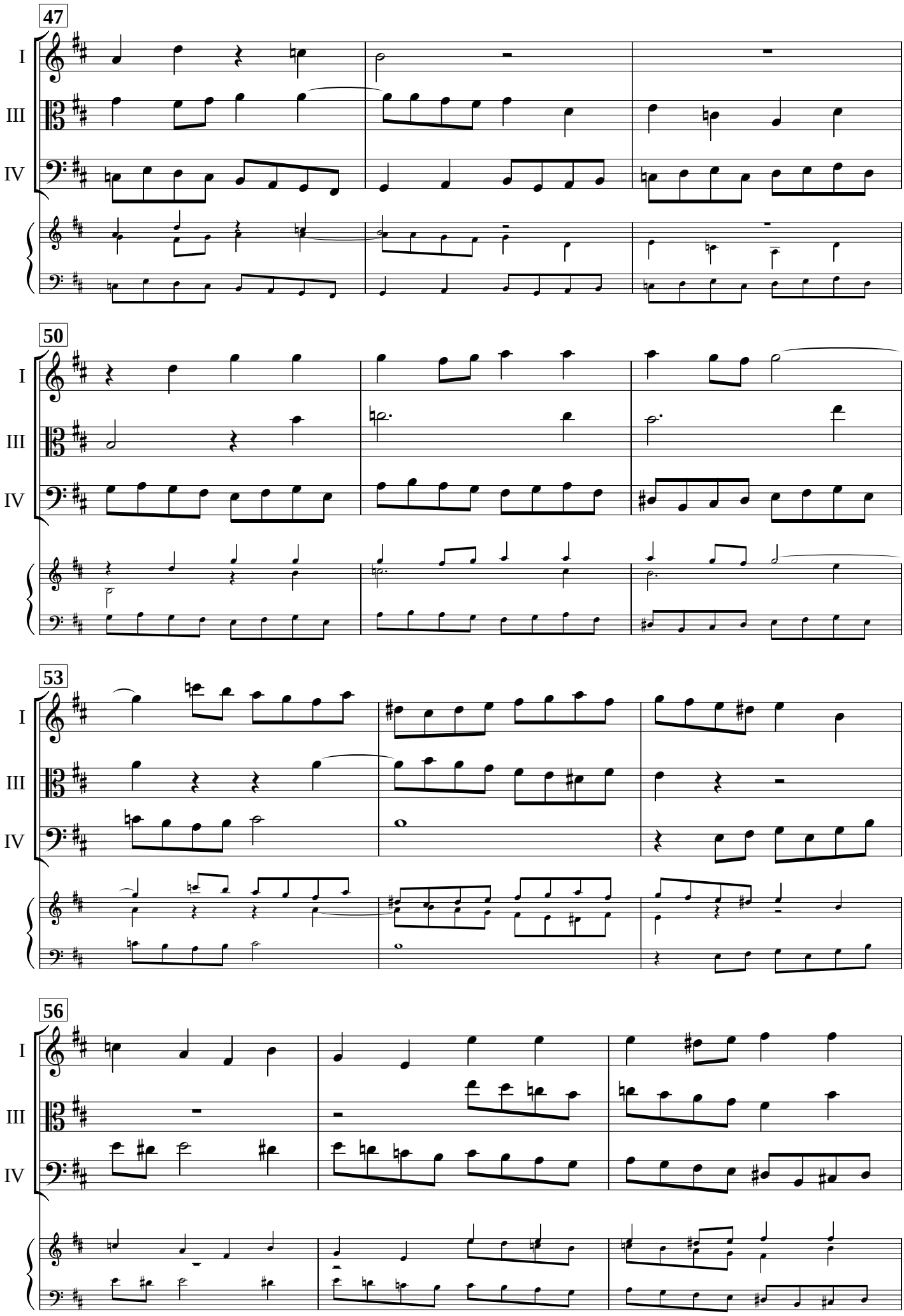

77
I
II
III
IV
81
I
II
III
IV
85
I
II
III
IV

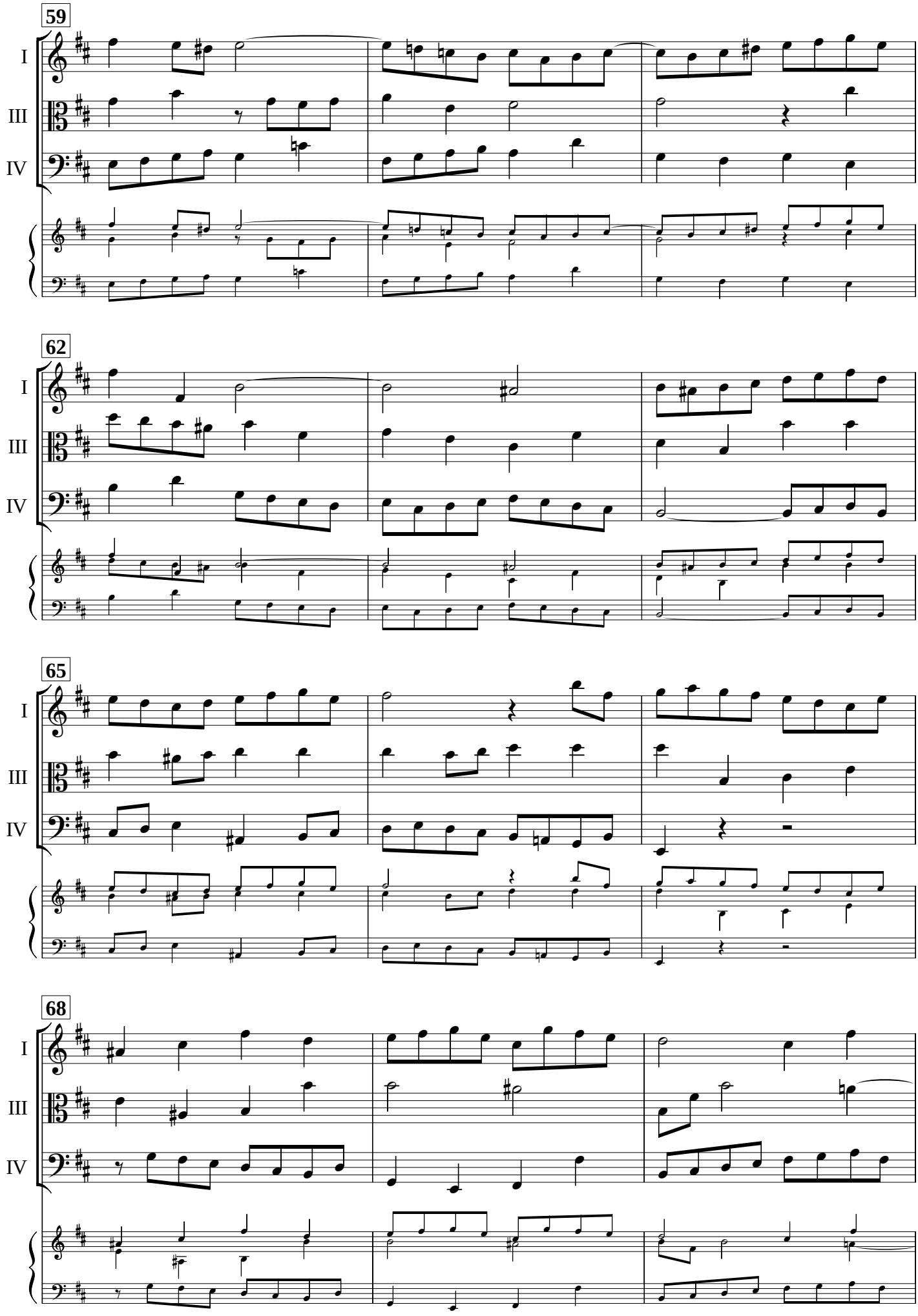

89
I
II
III
IV
93
I
II
III
IV
98
I
II
III
IV

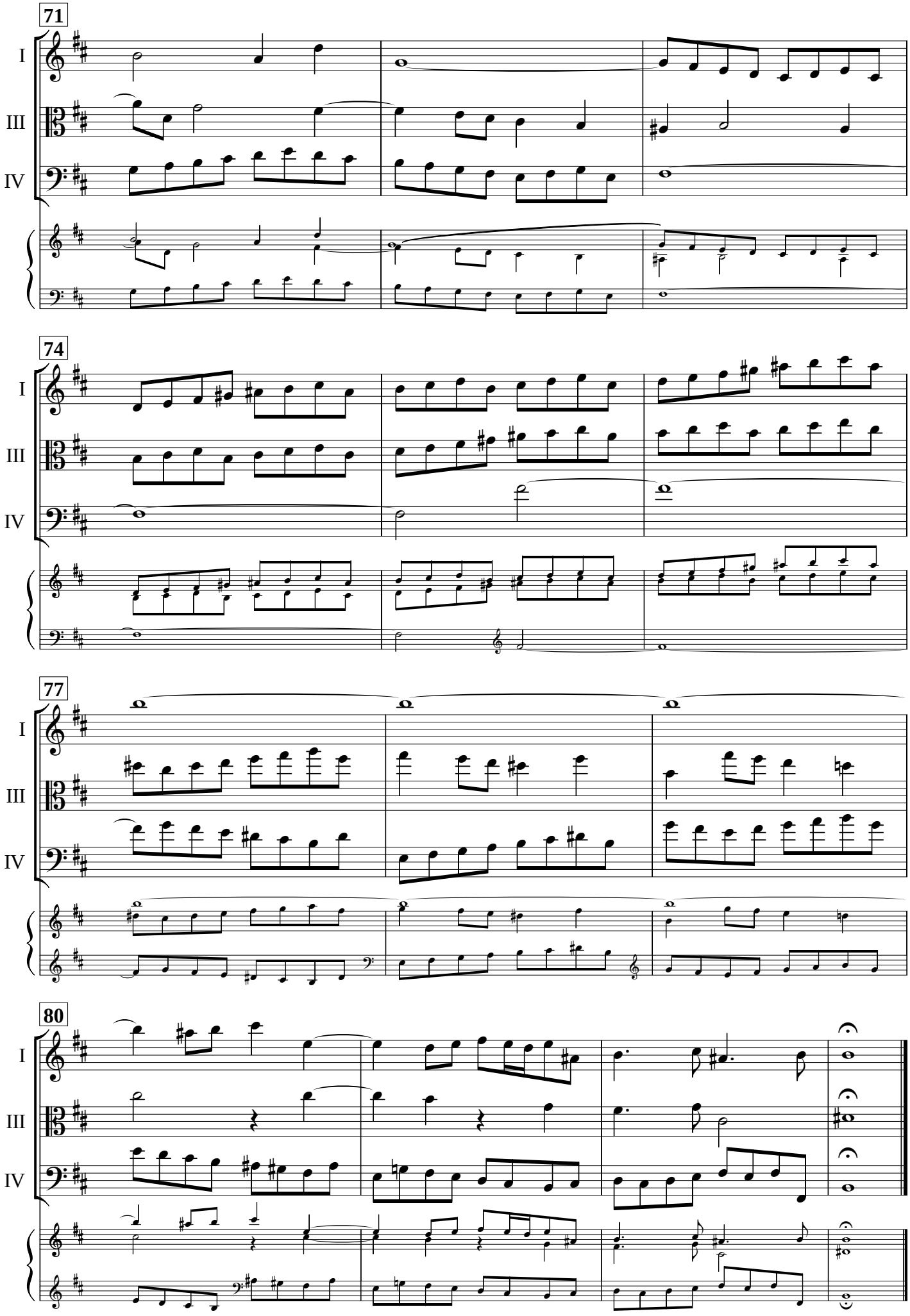

I
III
IV
5
8
12


16
I
III
IV
20
I
III
IV
24
I
III
IV
28
I
III
IV

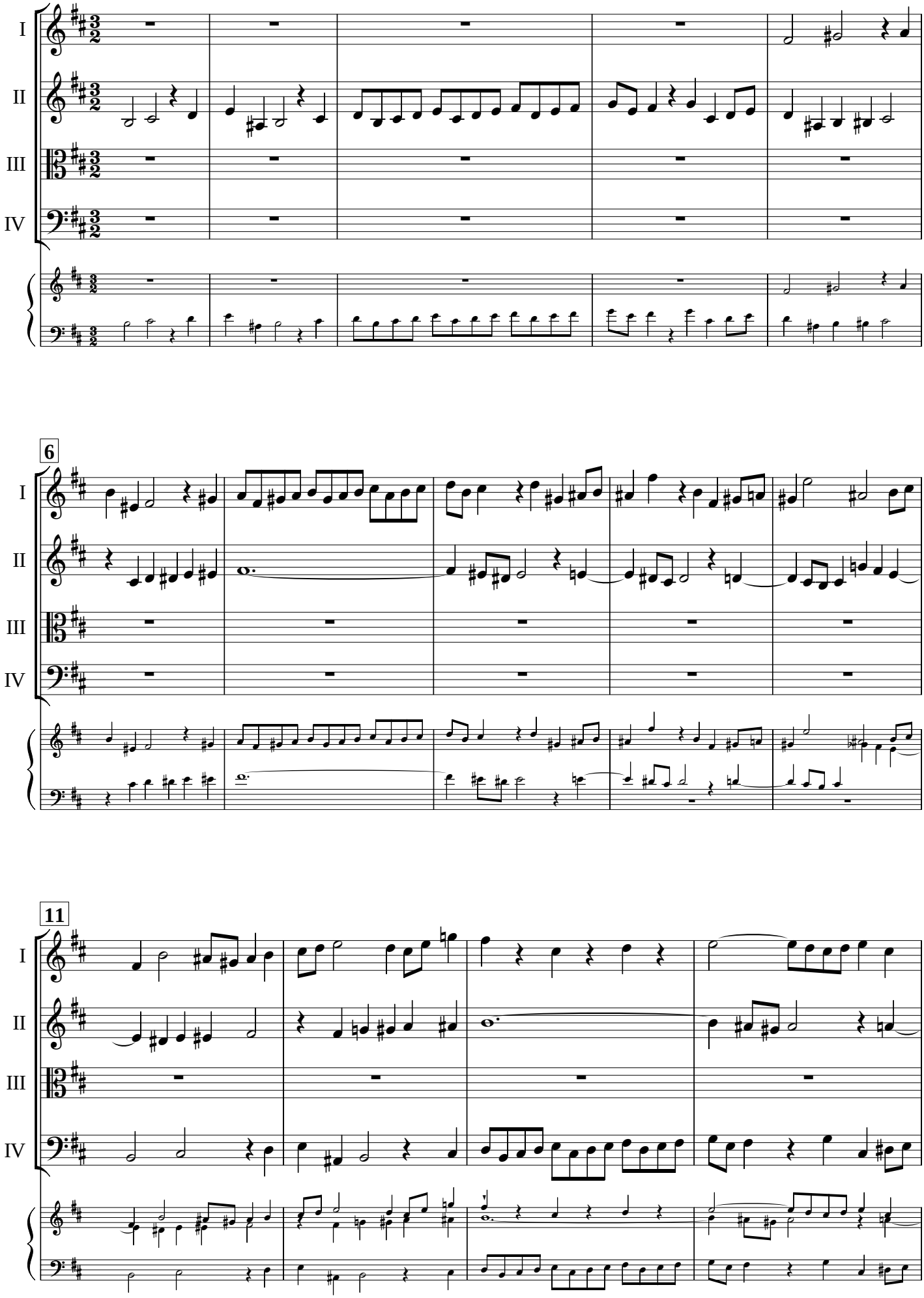

32
I
III
IV
36
I
III
IV
40
I
III
IV
44
I
III
IV

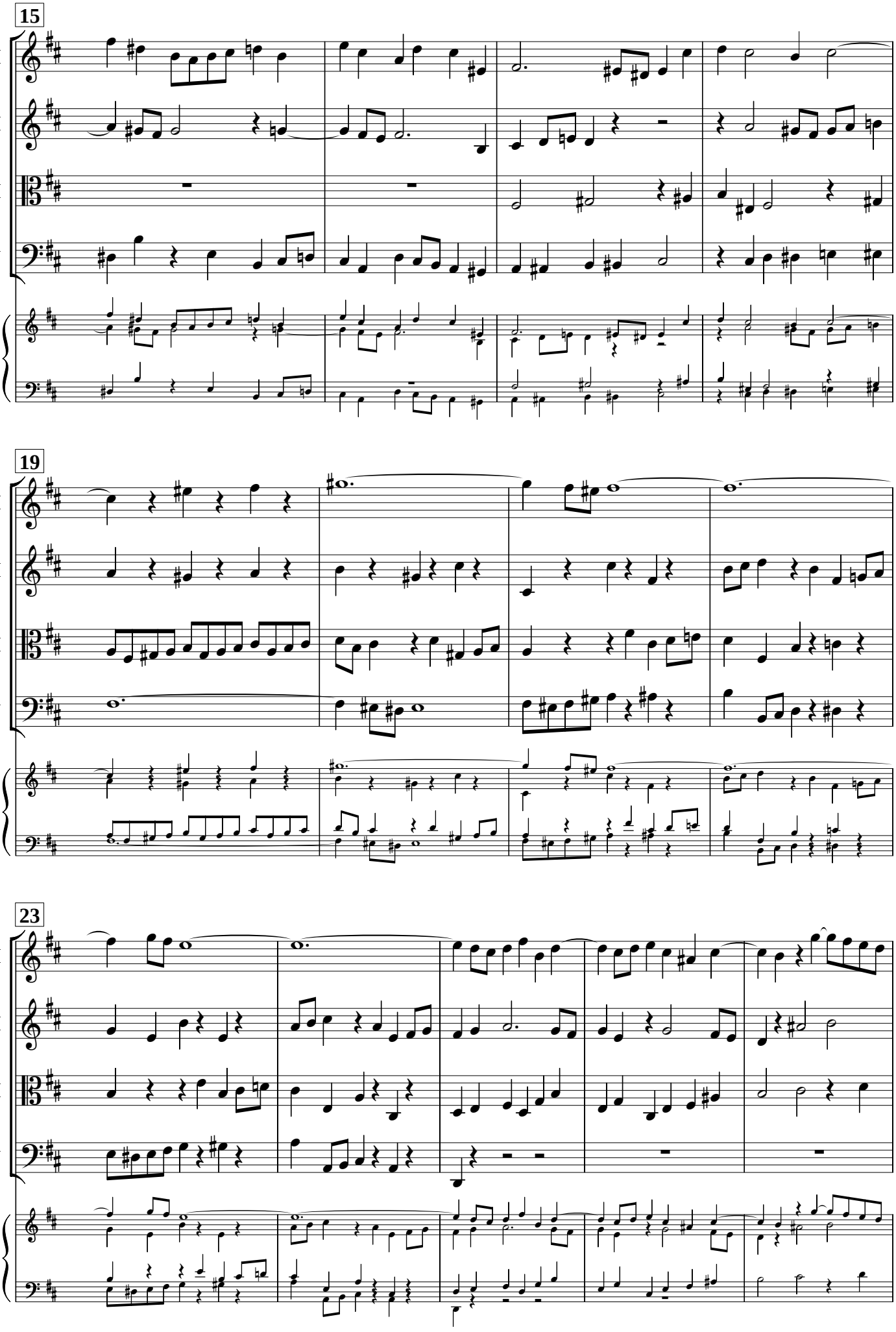

47
I
III
IV
50
I
III
IV
53
I
III
IV
56
I
III
IV

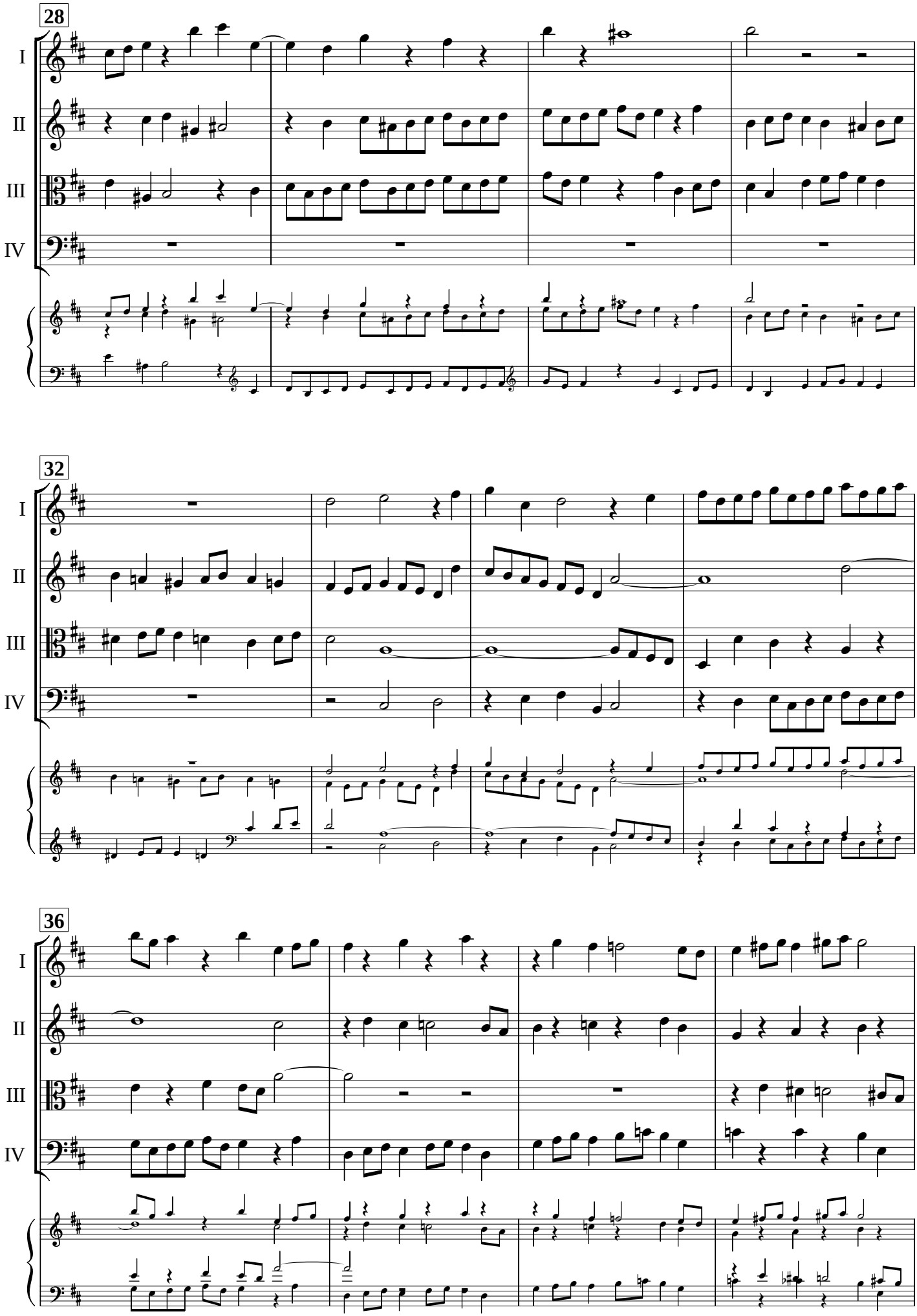

59
I
III
IV
62
I
III
IV
65
I
III
IV
68
I
III
IV

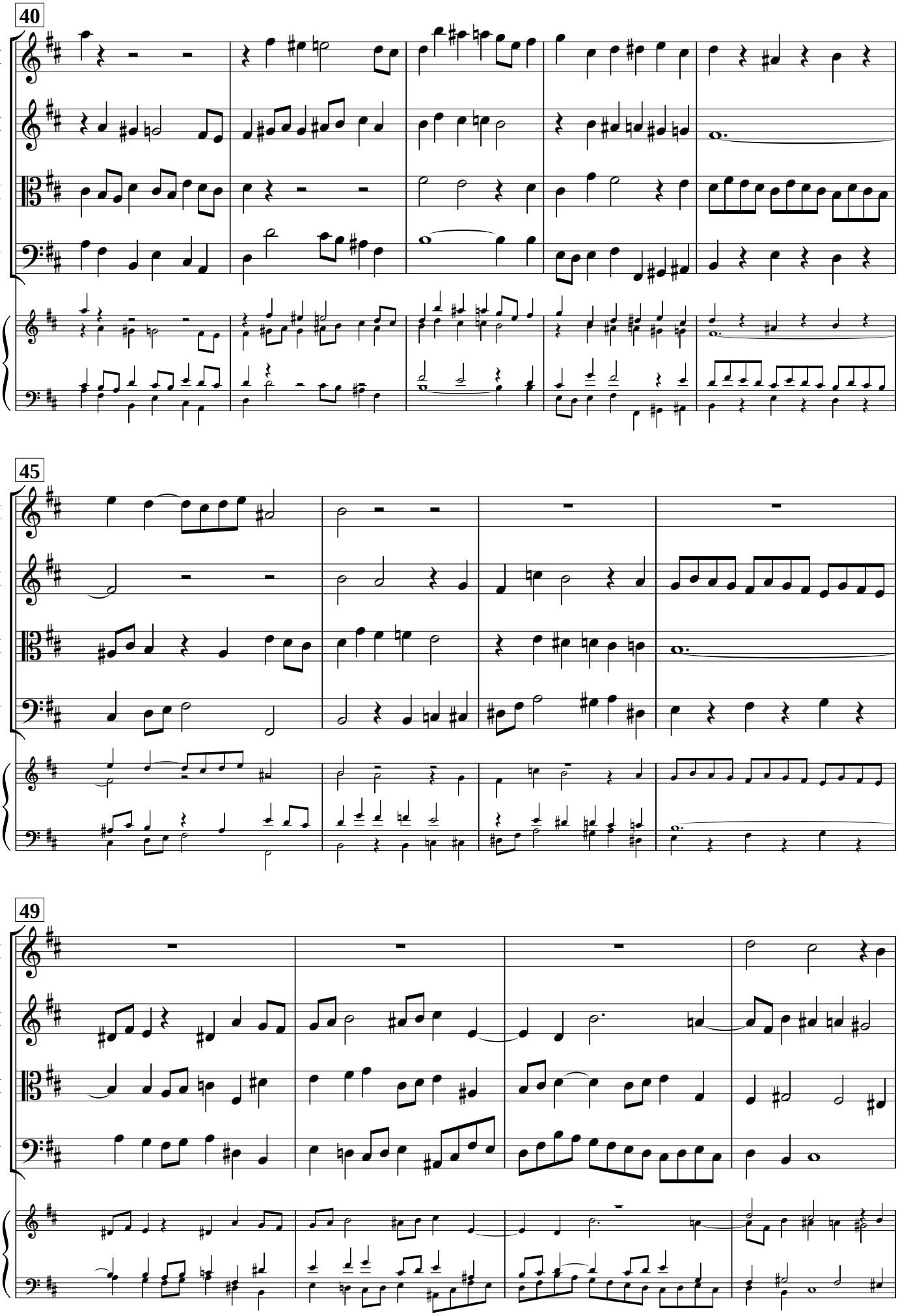

71
I
III
IV
74
I
III
IV
77
I
III
IV
80
I
III
IV

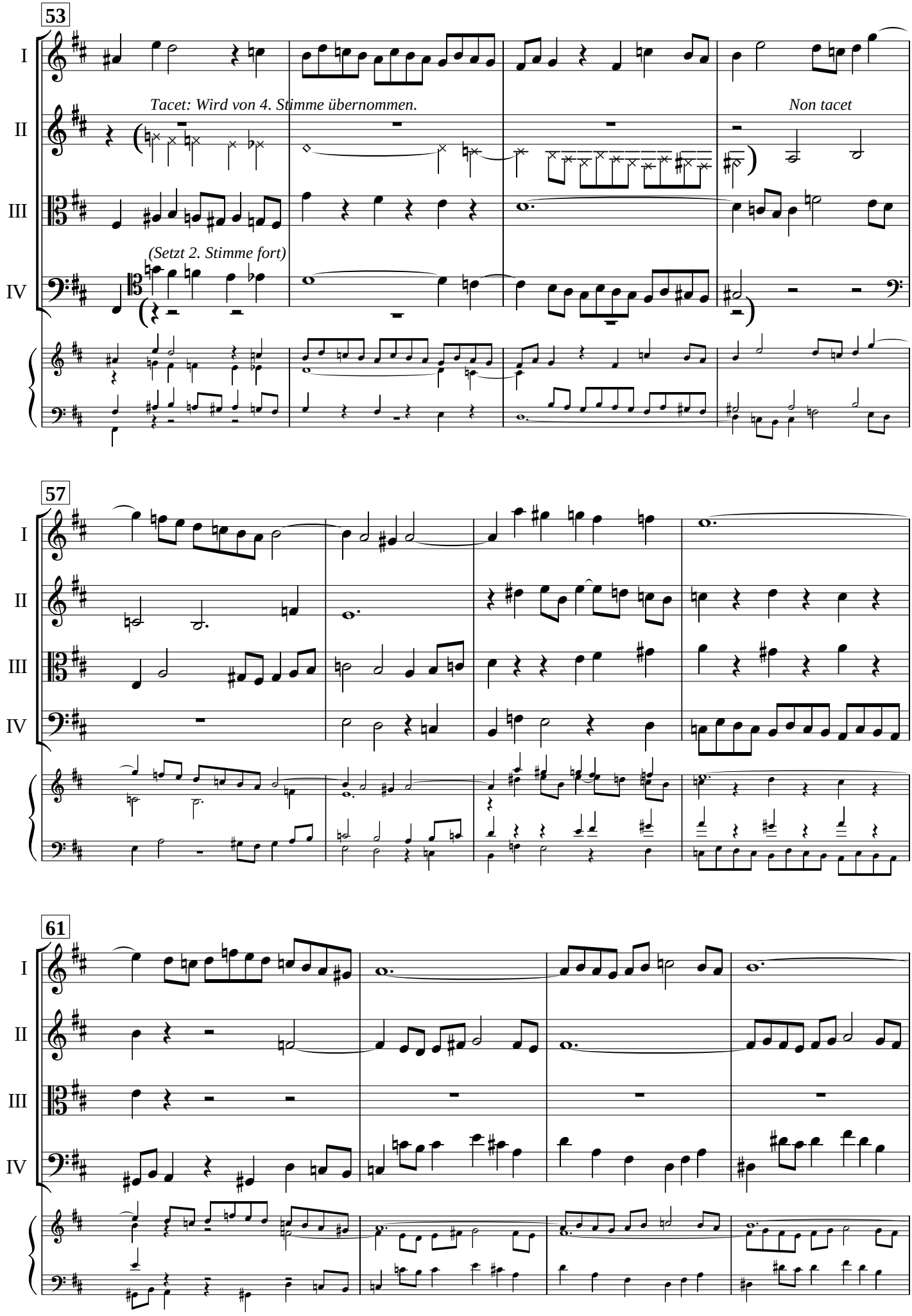
Fuga XXII b-moll (s. S. 255; transponiert nach h-moll)

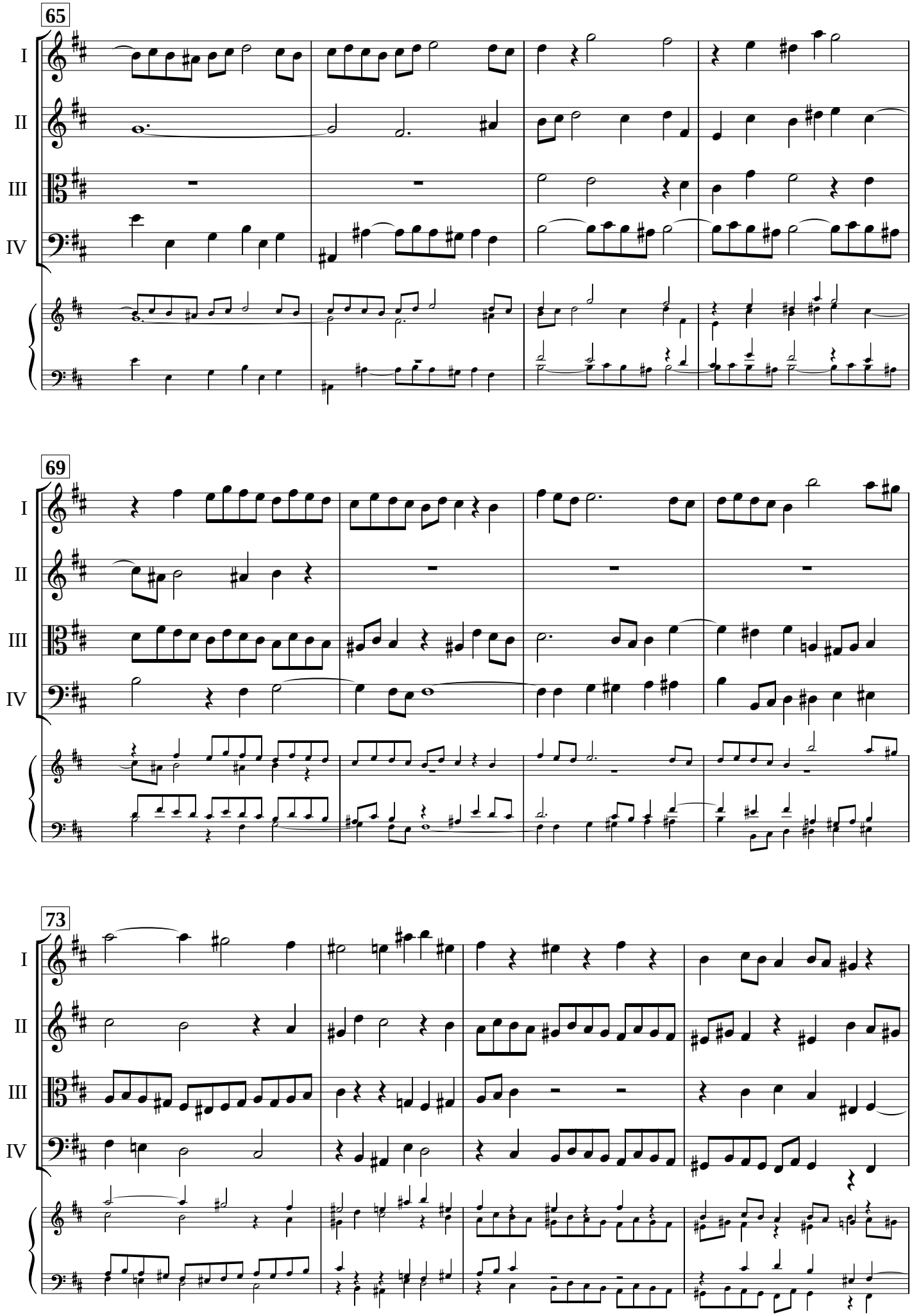


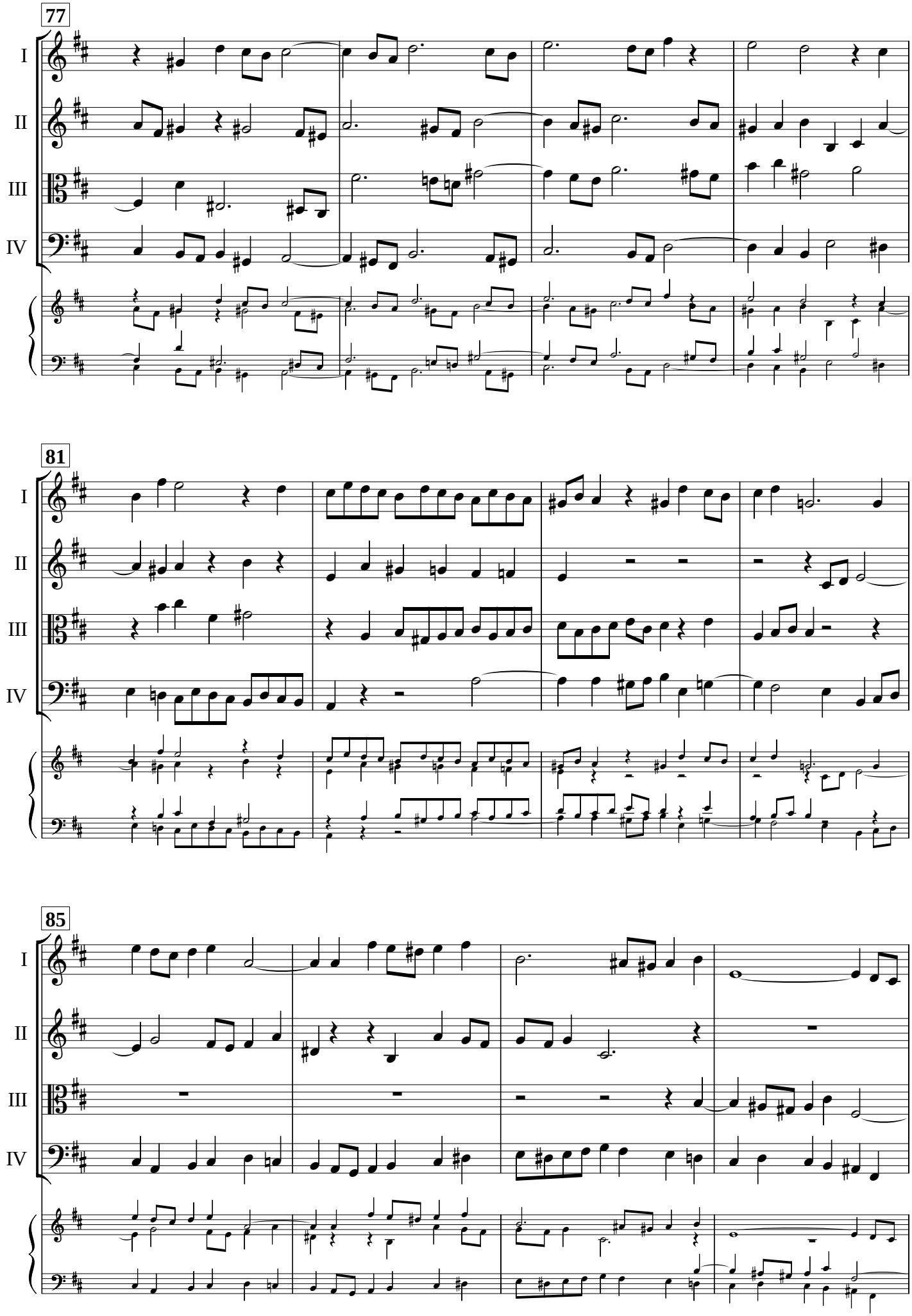

15
I
II
III
IV
19
I
II
III
IV
23
I
II
III
IV

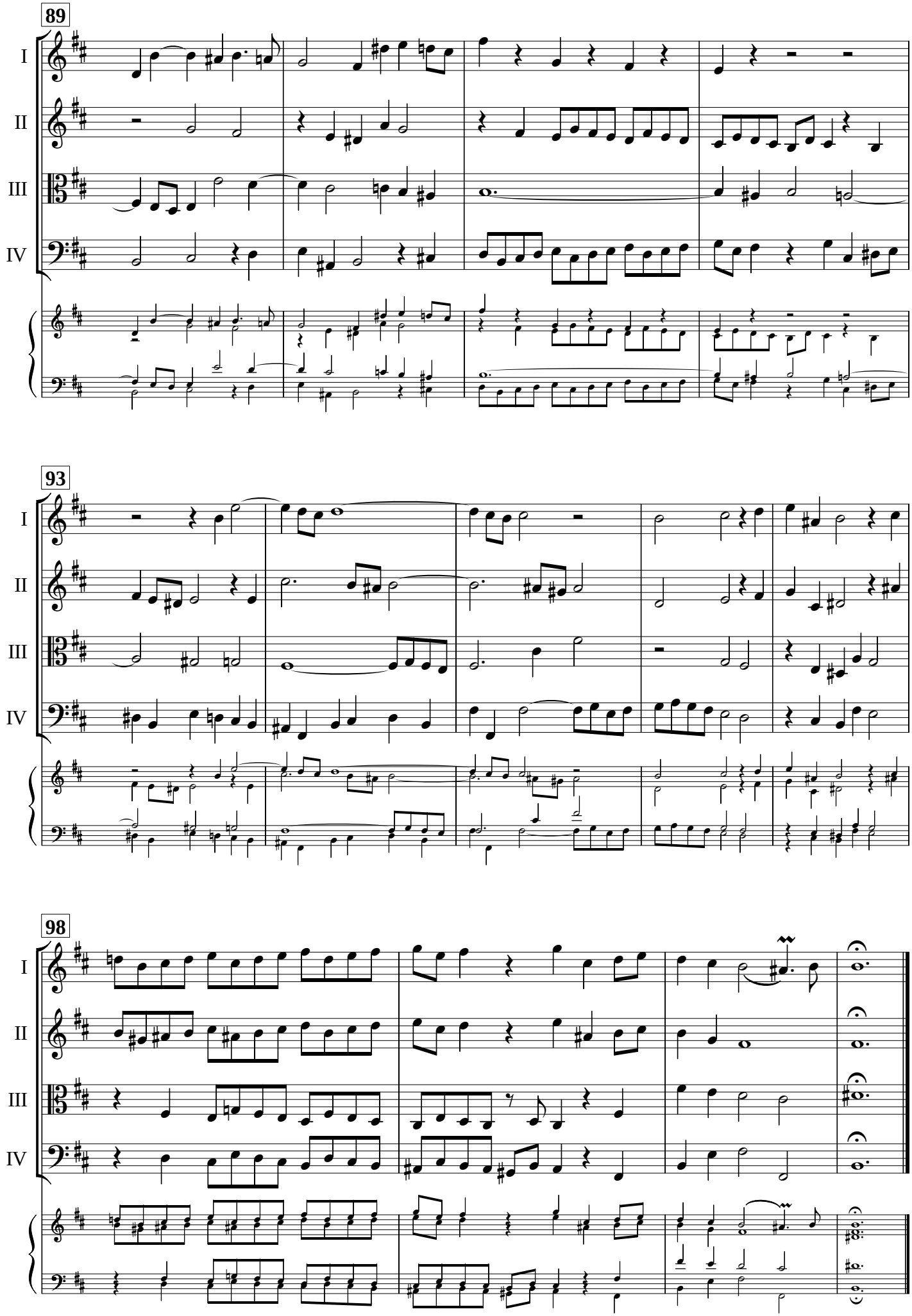

28
I
II
III
IV
32
I
II
III
IV
36
I
II
III
IV


40
I
II
III
IV
45
I
II
III
IV
49
I
II
III
IV

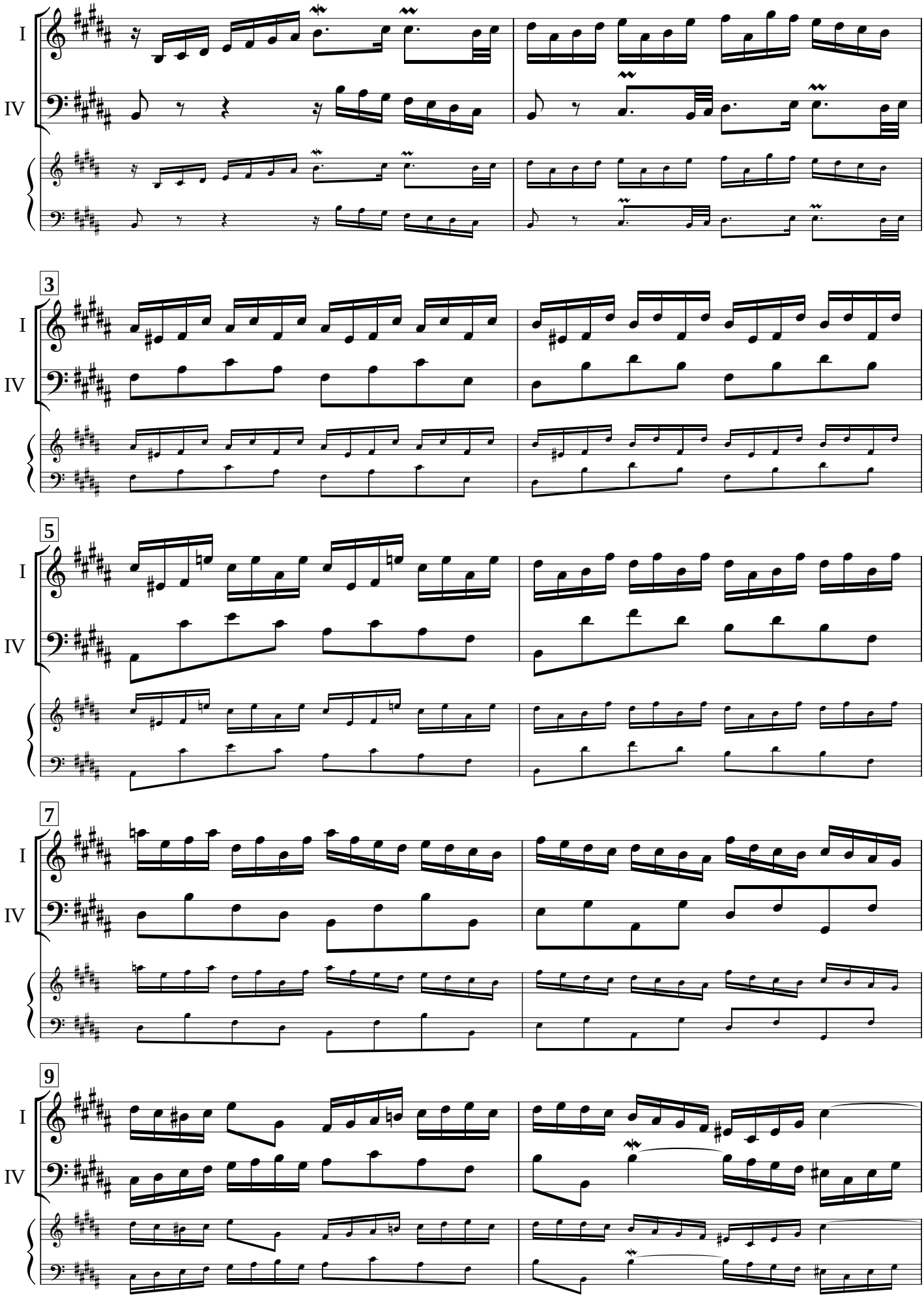

53
I
II
III
IV
Tacet: Wird von 4. Stimme übernommen.
Non tacet
(Setzt 2. Stimme fort)
57
61

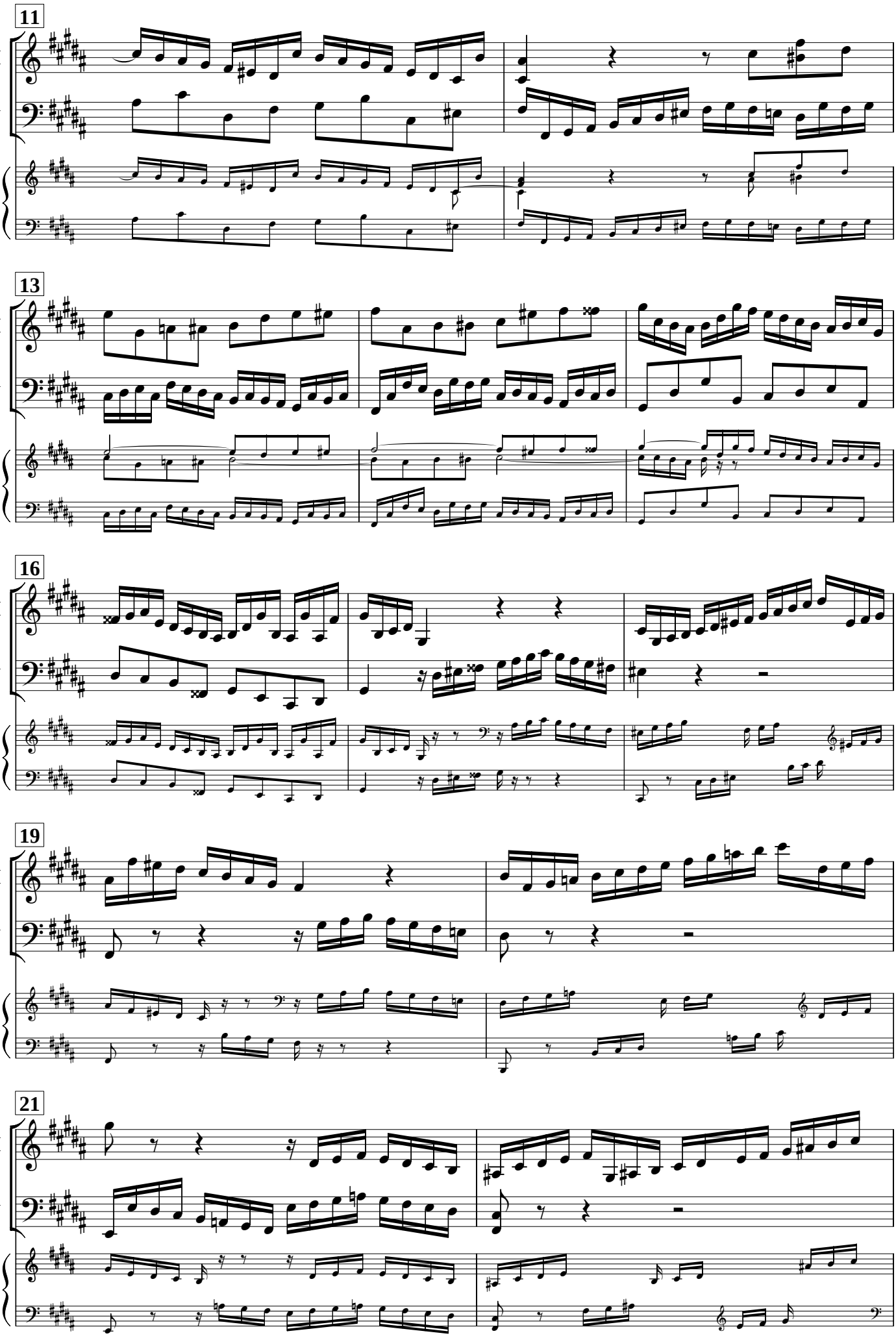

65
I
II
III
IV
69
I
II
III
IV
73
I
II
III
IV

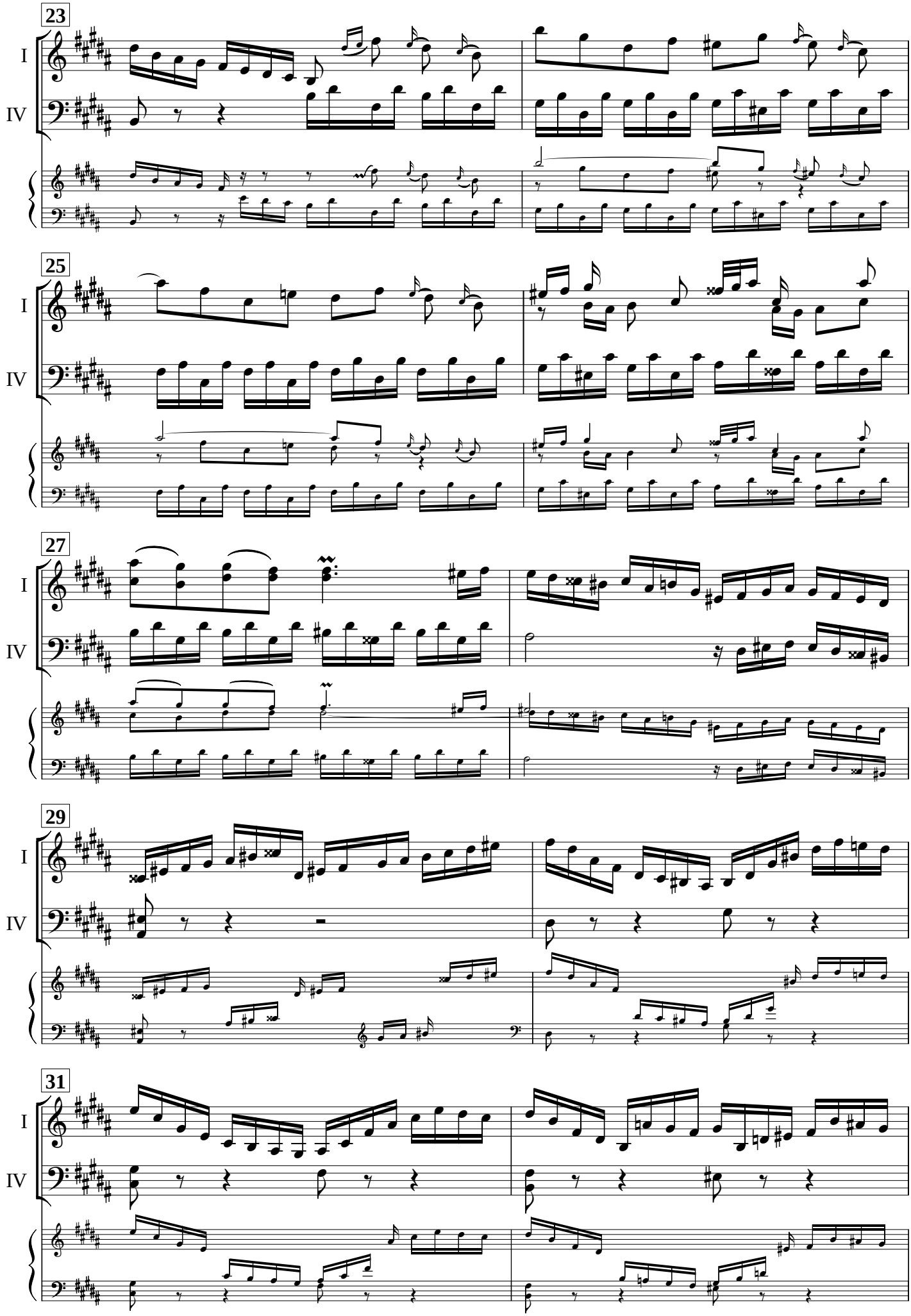

77
I
II
III
IV
81
I
II
III
IV
85
I
II
III
IV

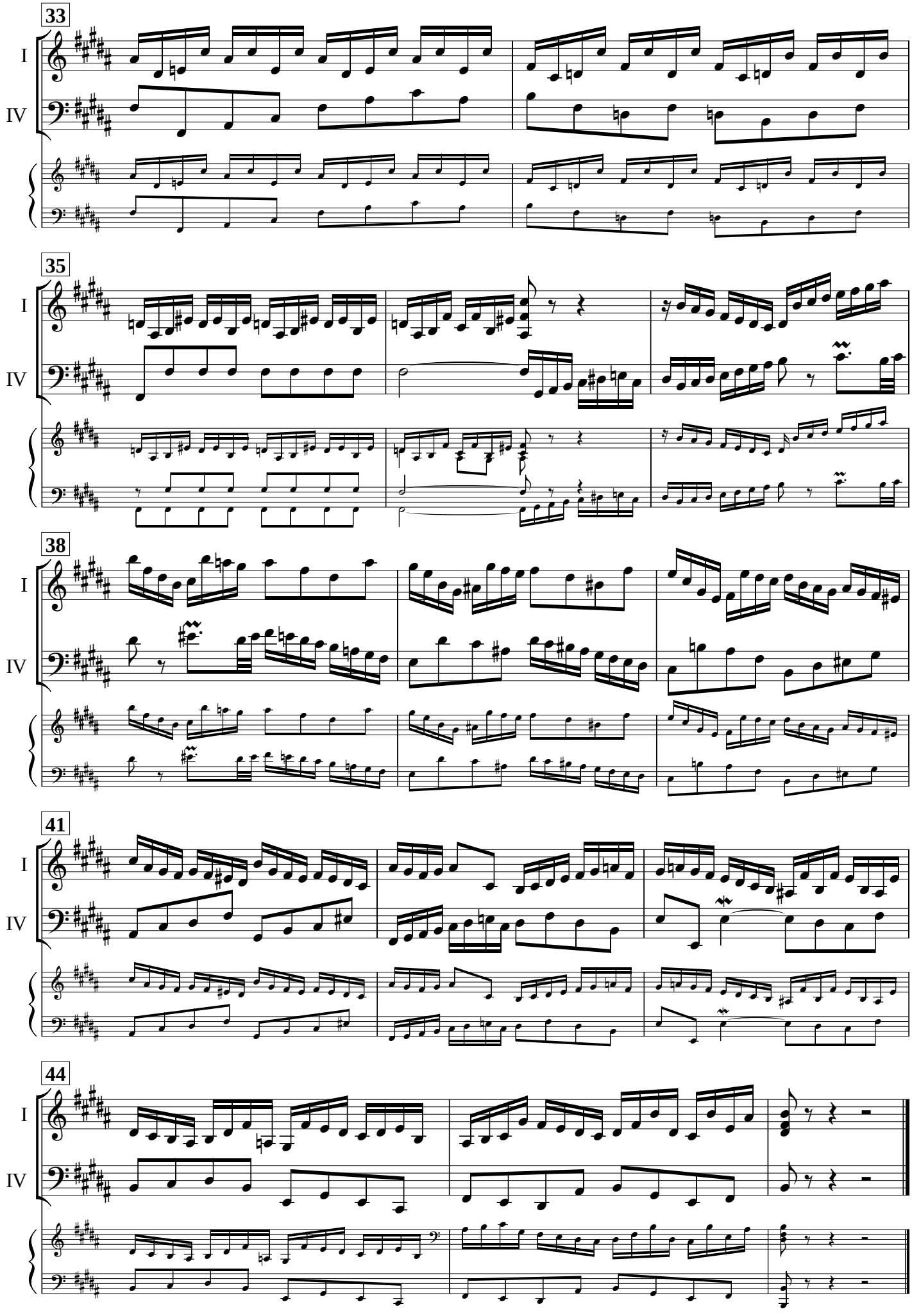

89
I
II
III
IV
93
I
II
III
IV
98
I
II
III
IV

Praeludium XXIII H-dur (Transposition nach C-dur auf S. 289)

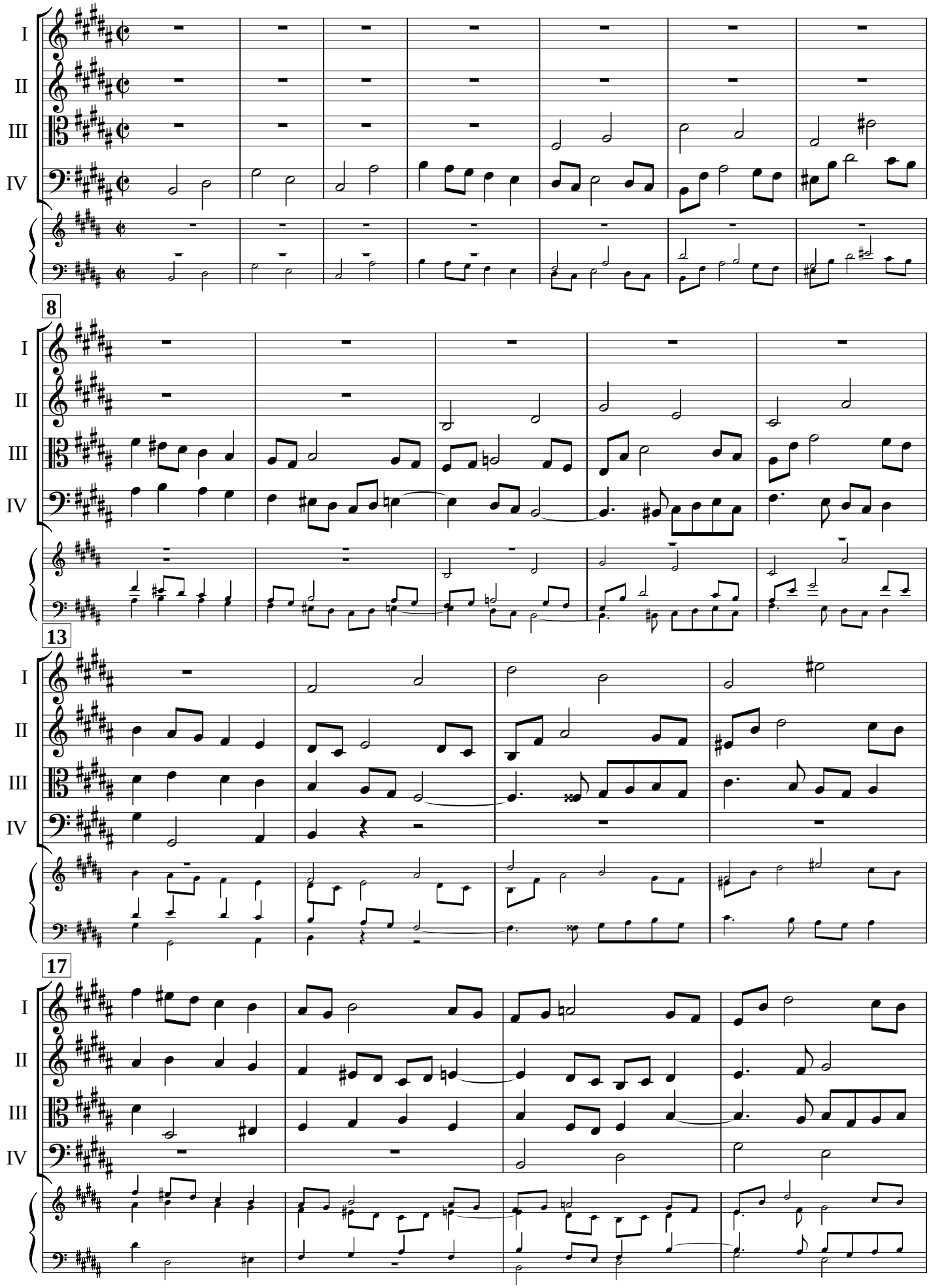


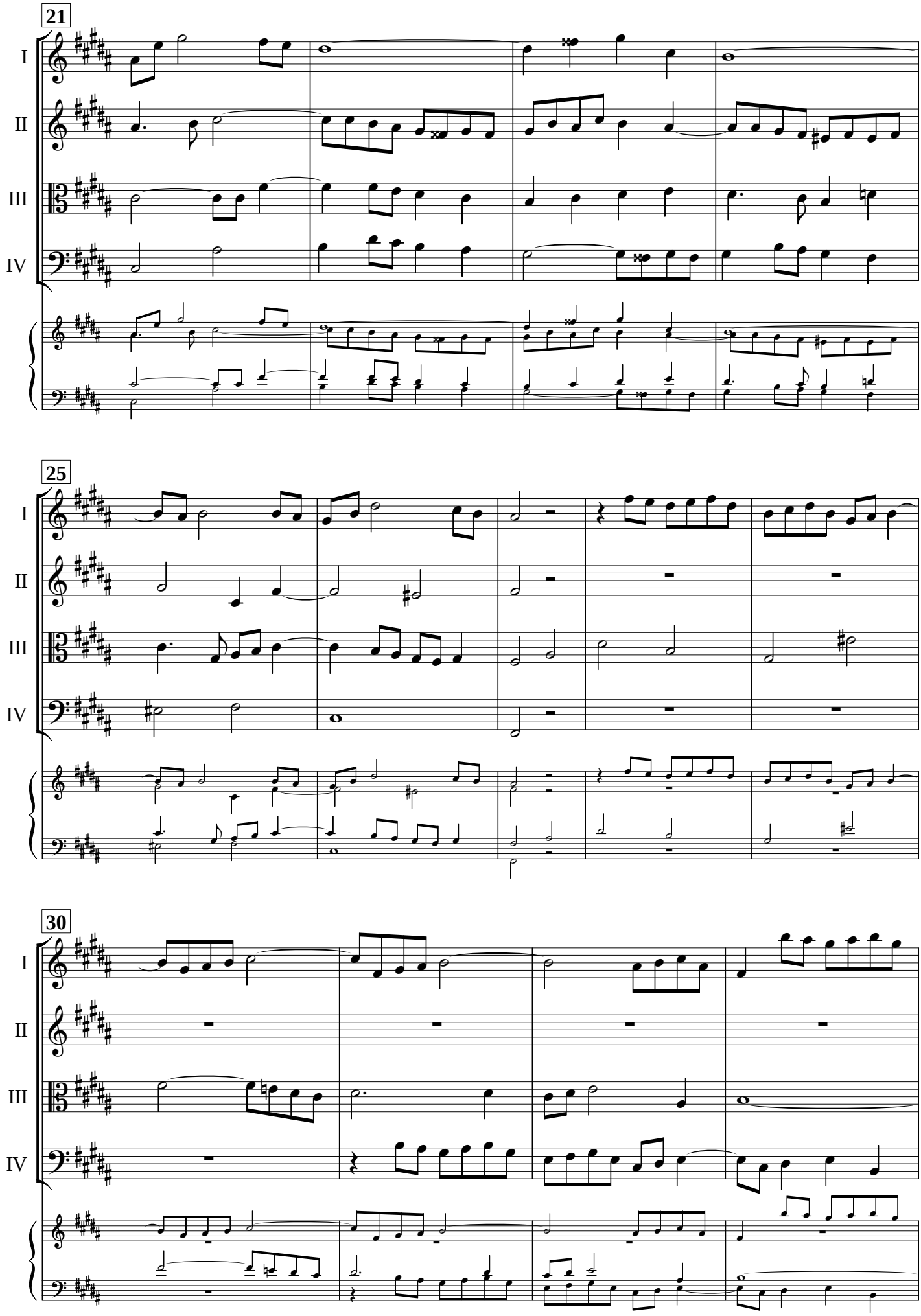

11
I
IV
13
I
IV
16
I
IV
19
I
IV
21
I
IV

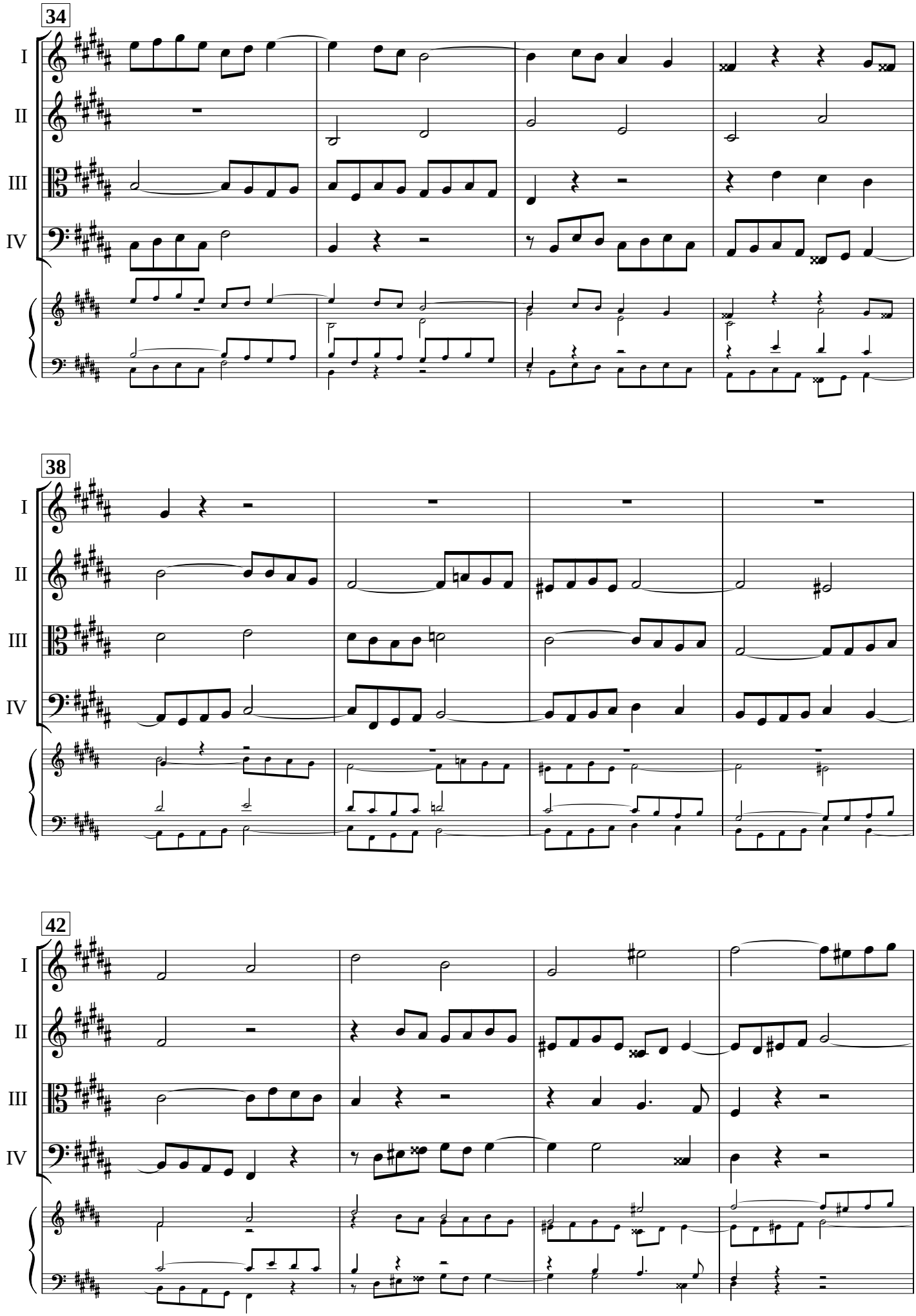

23
I
IV
25
I
IV
27
I
IV
29
I
IV
31
I
IV

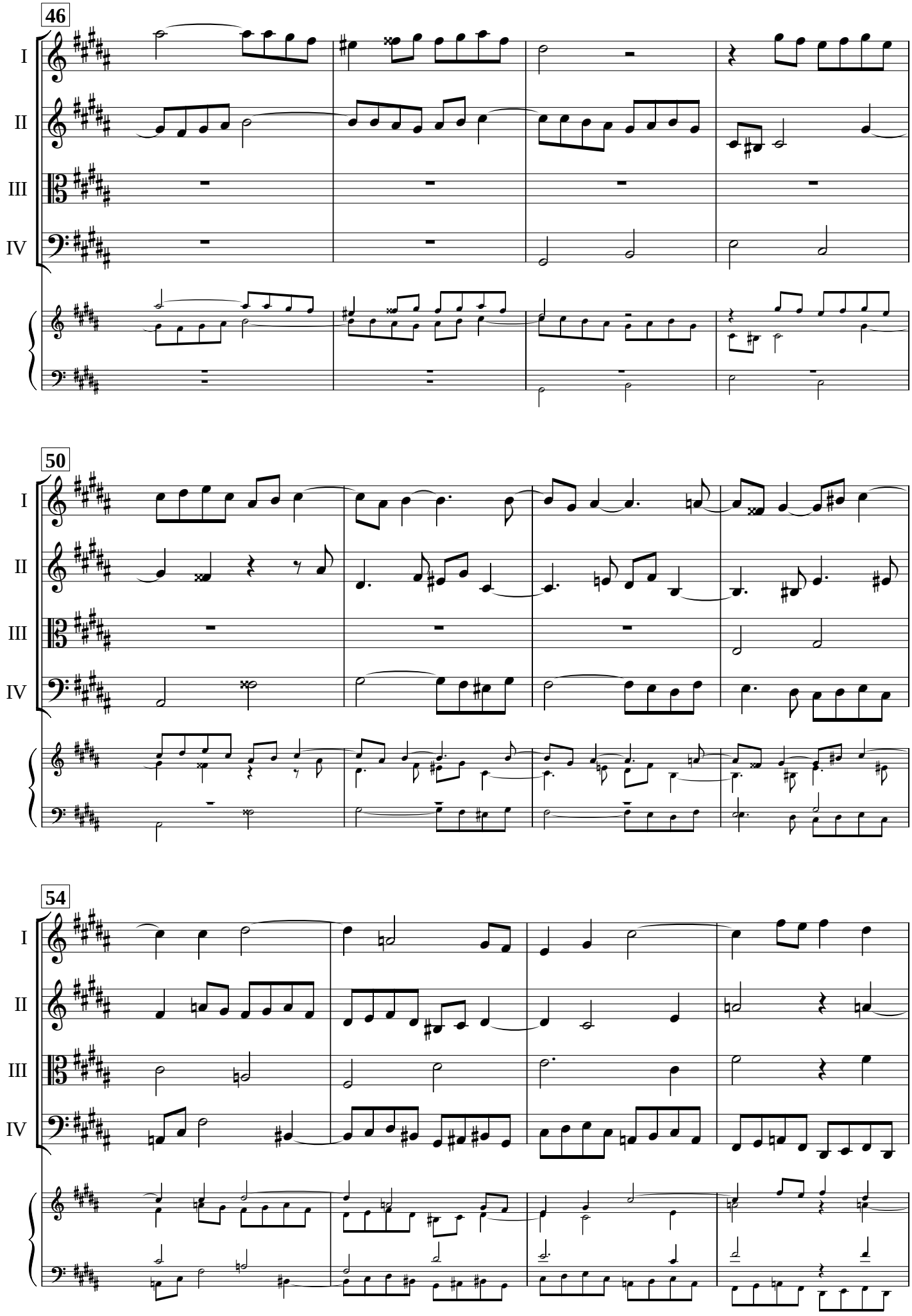

33
I
IV
35
I
IV
38
I
IV
41
I
IV
44
I
IV

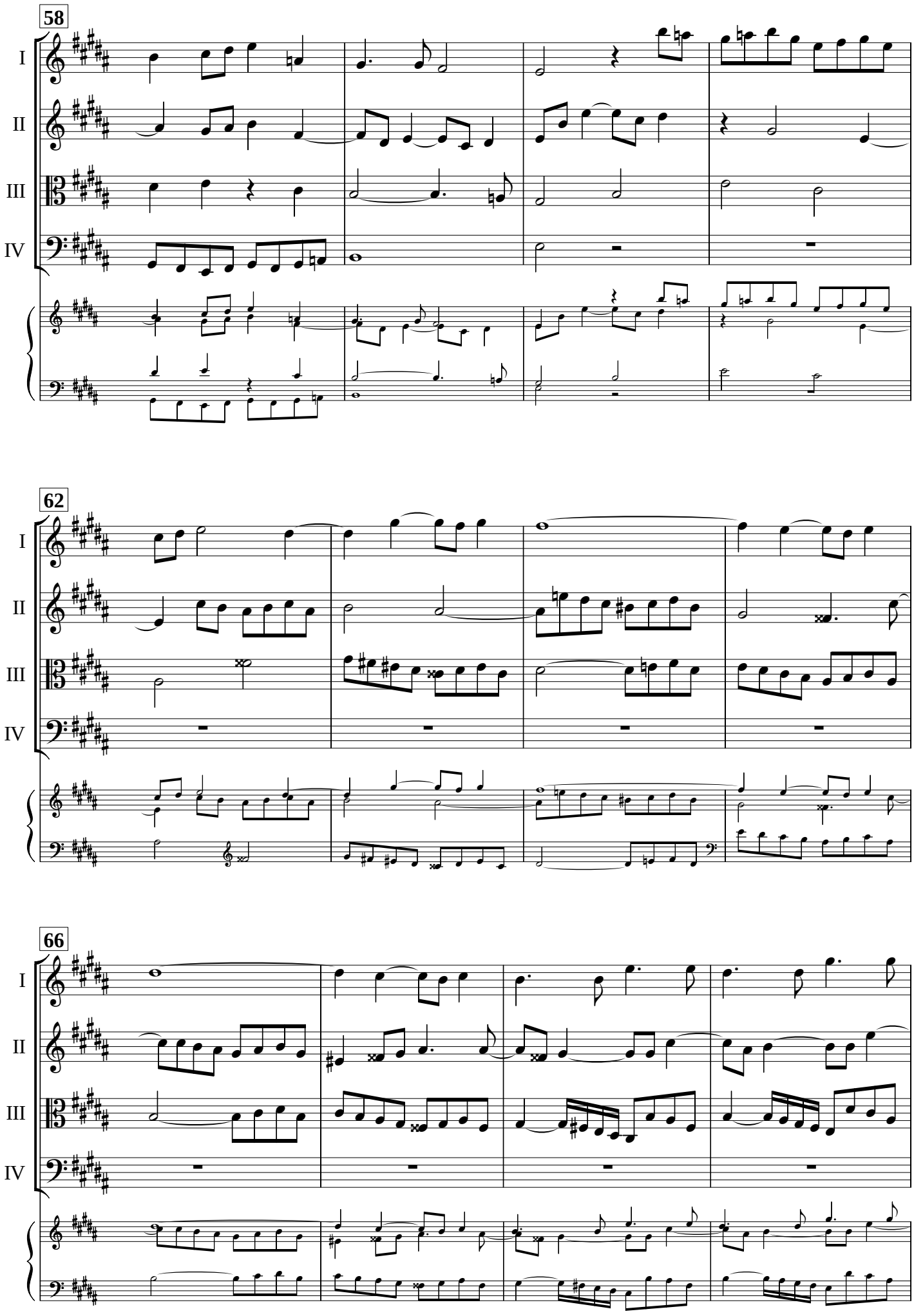
Fuga XXIII H-dur (I II III IV; Transposition nach C-dur auf S. 293)

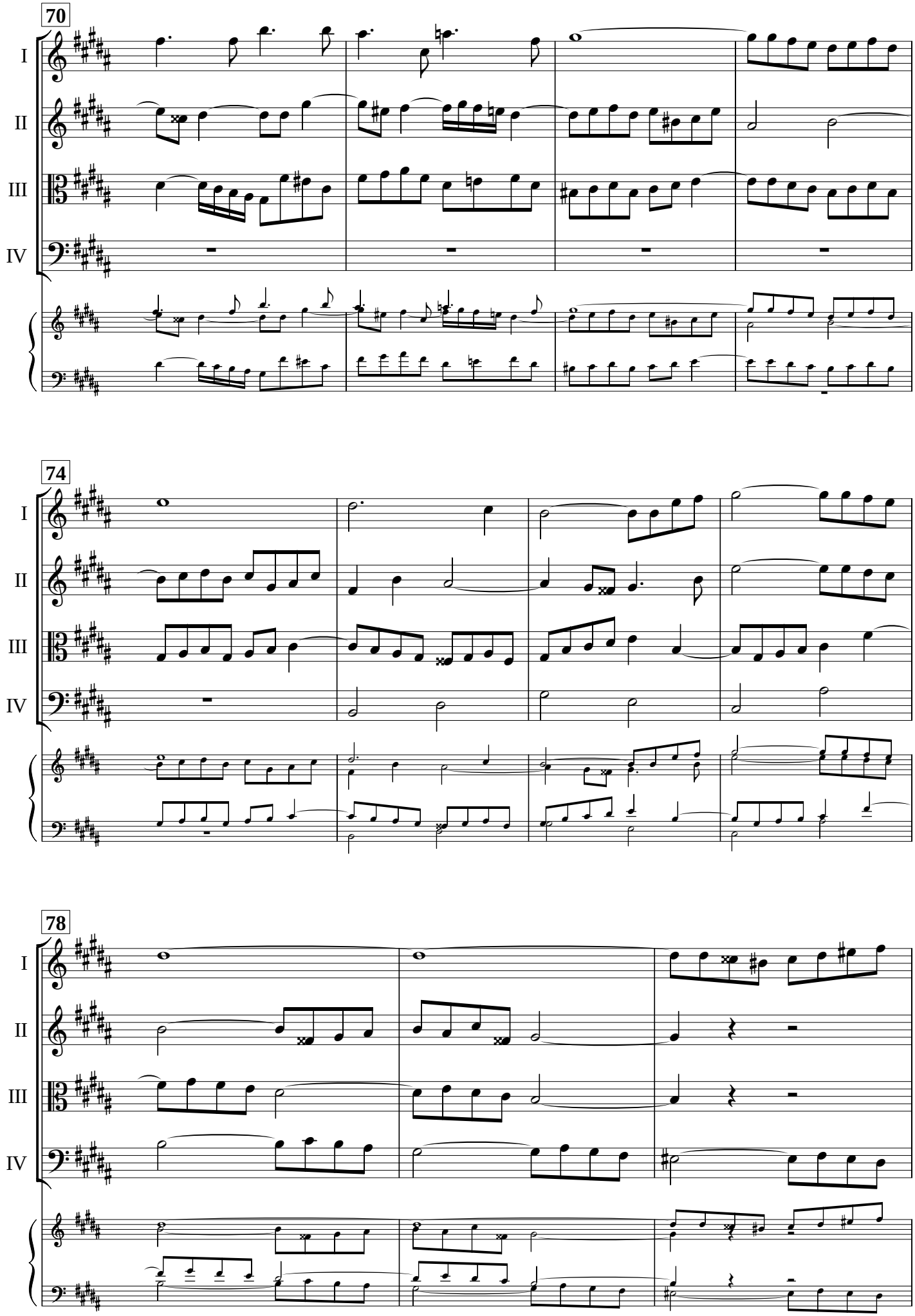


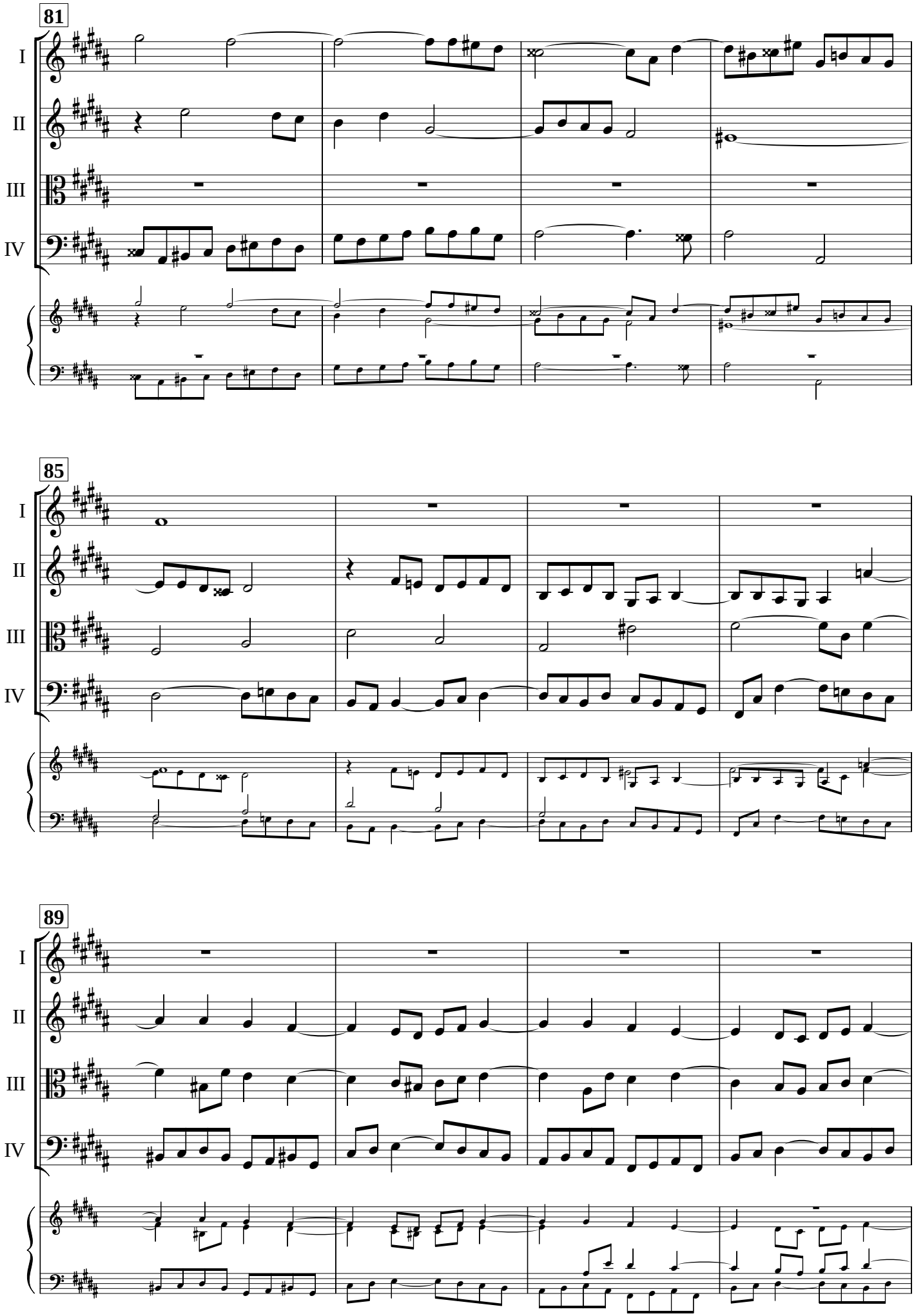

21
I
II
III
IV
25
I
II
III
IV
30
I
II
III
IV

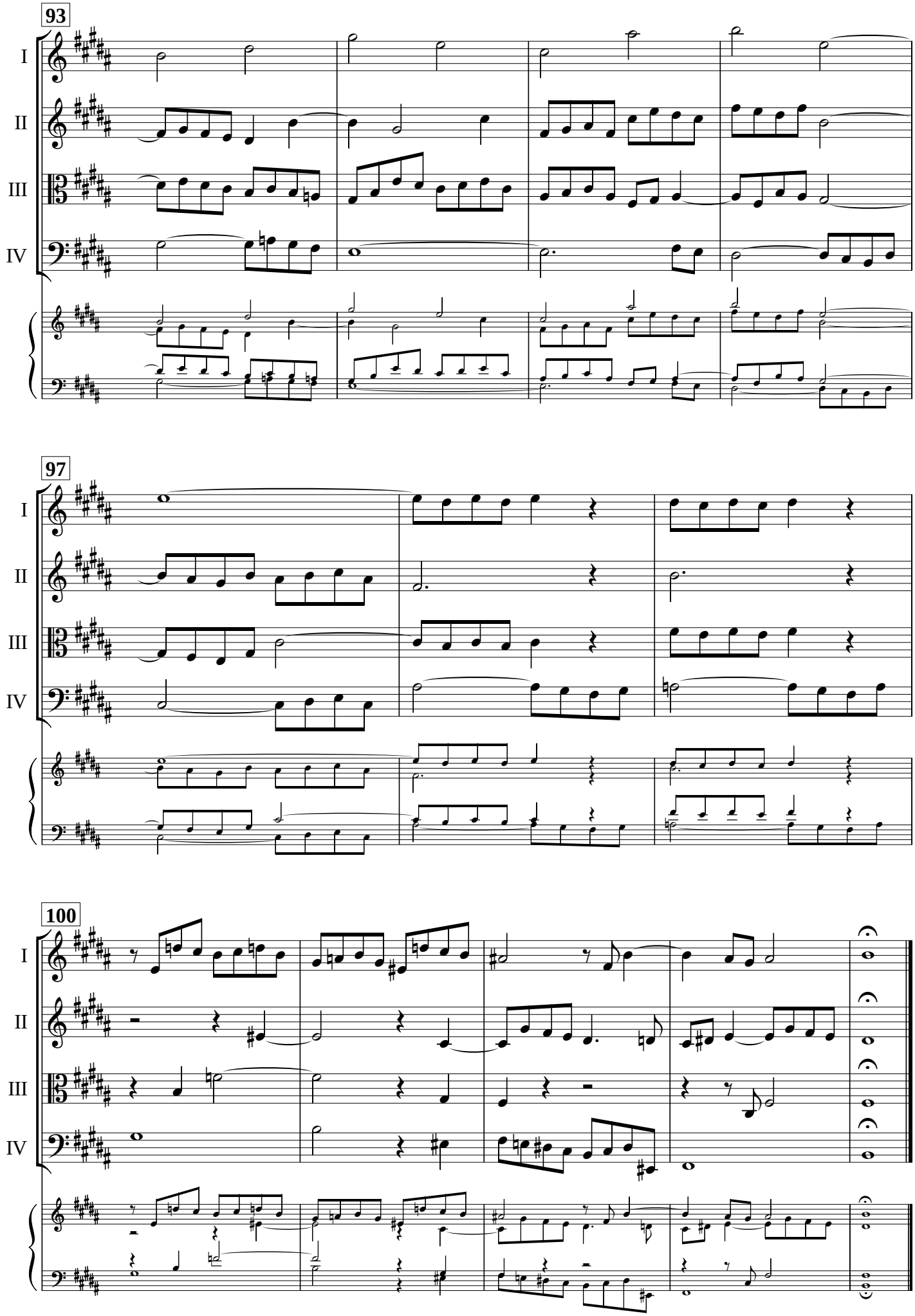

34
I
II
III
IV
38
I
II
III
IV
42
I
II
III
IV


46
I
II
III
IV
50
I
II
III
IV
54
I
II
III
IV

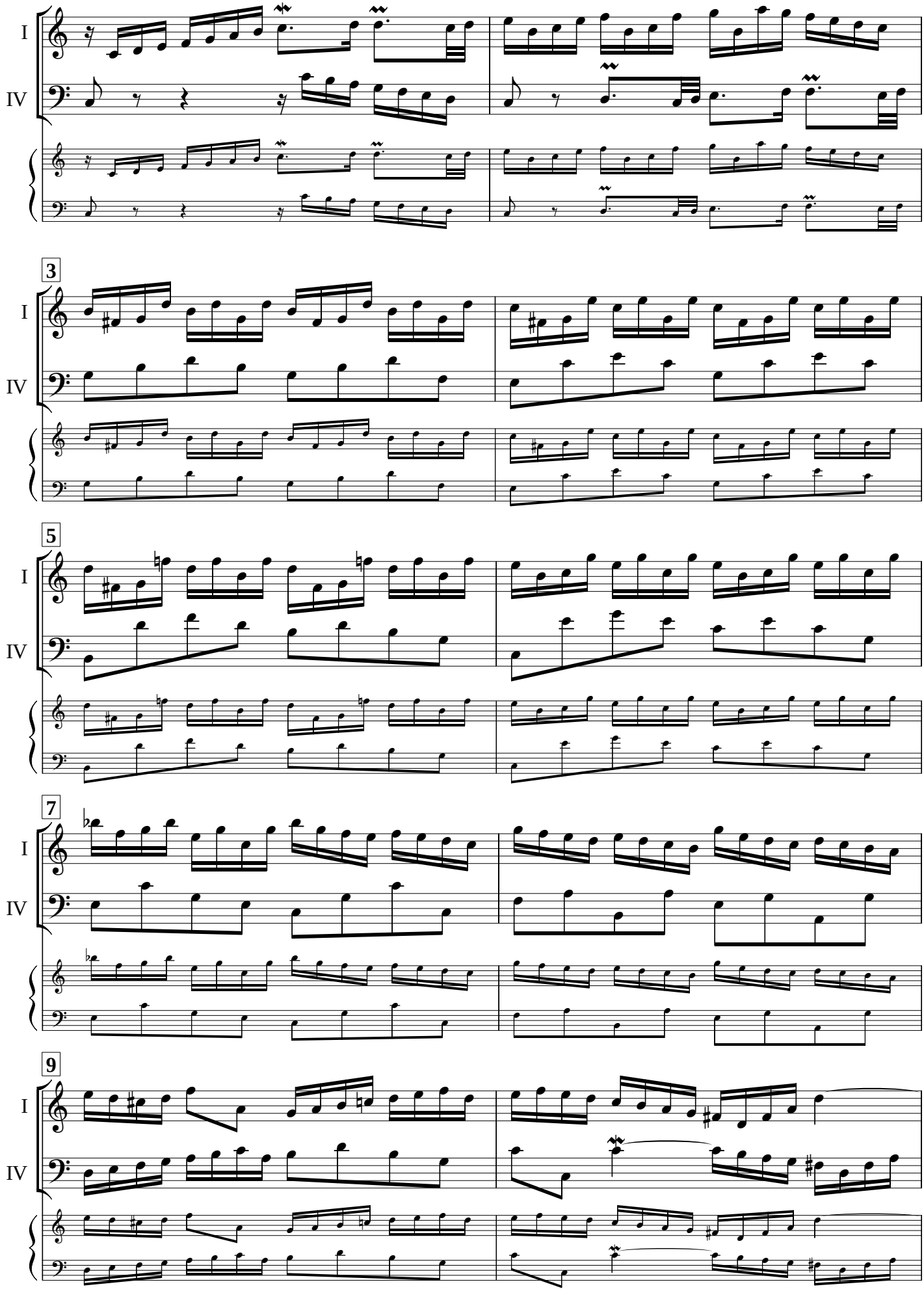

58
I
II
III
IV
62
I
II
III
IV
66
I
II
III
IV

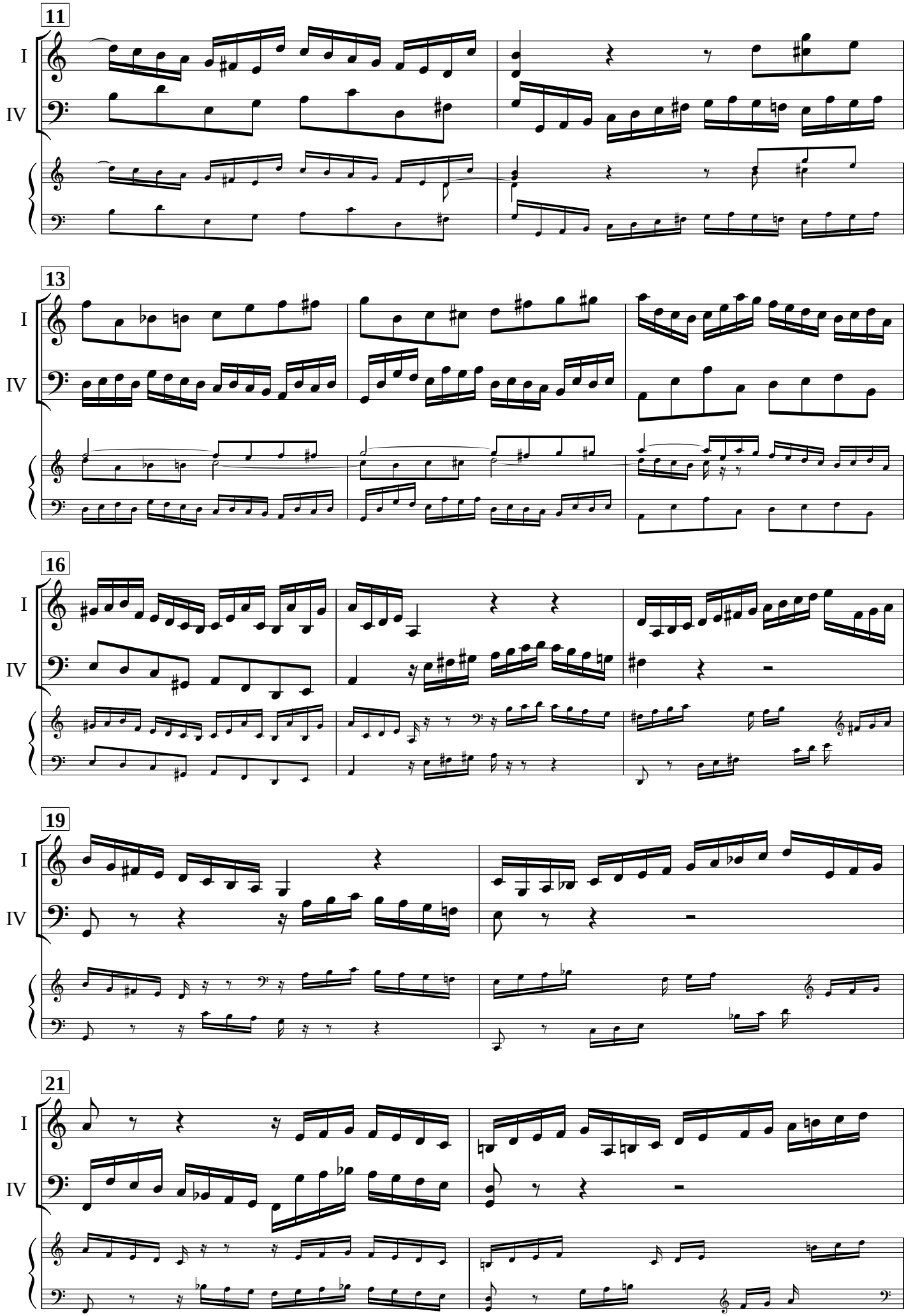

70
I
II
III
IV
74
I
II
III
IV
78
I
II
III
IV

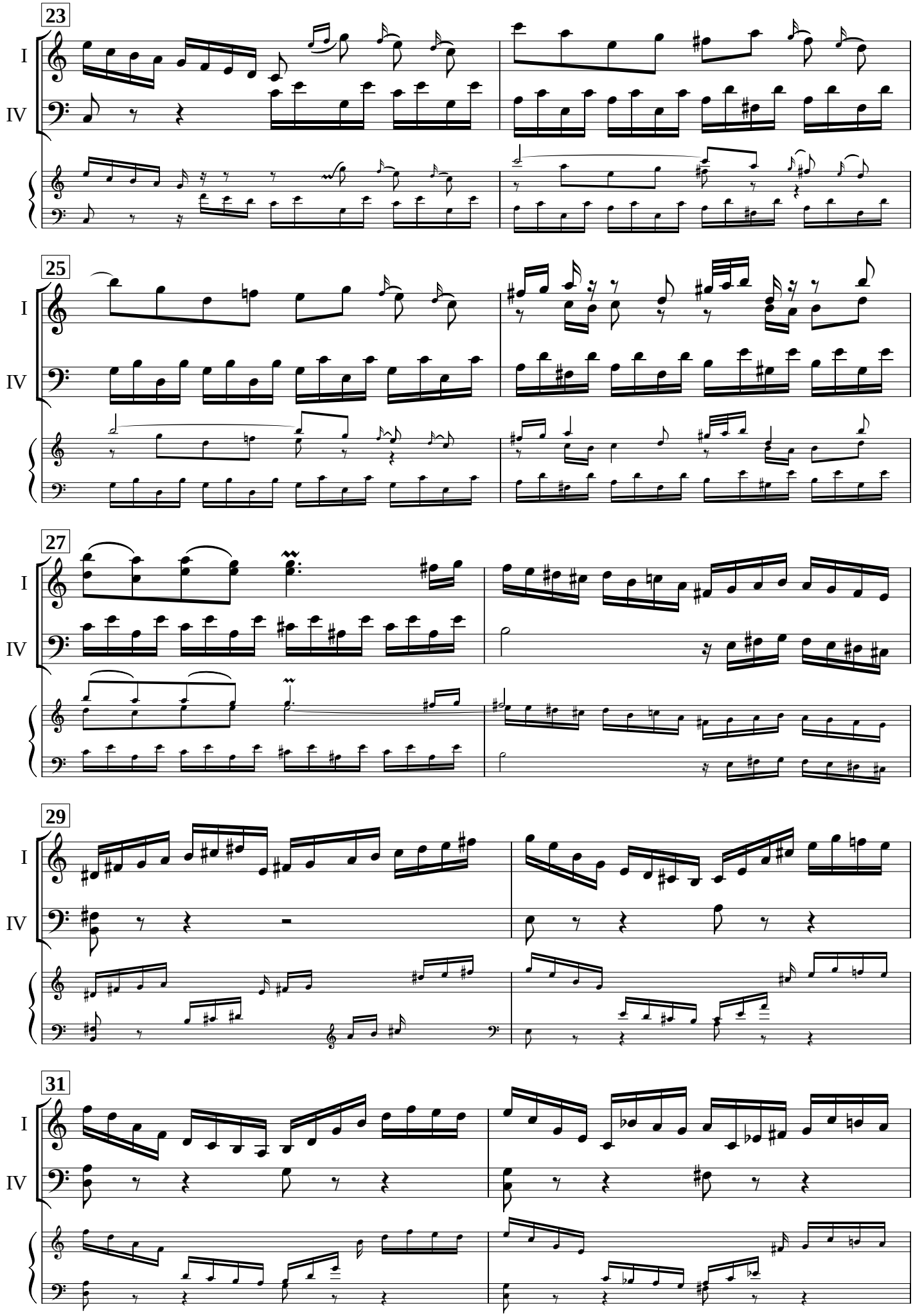

81
I
II
III
IV
85
I
II
III
IV
89
I
II
III
IV

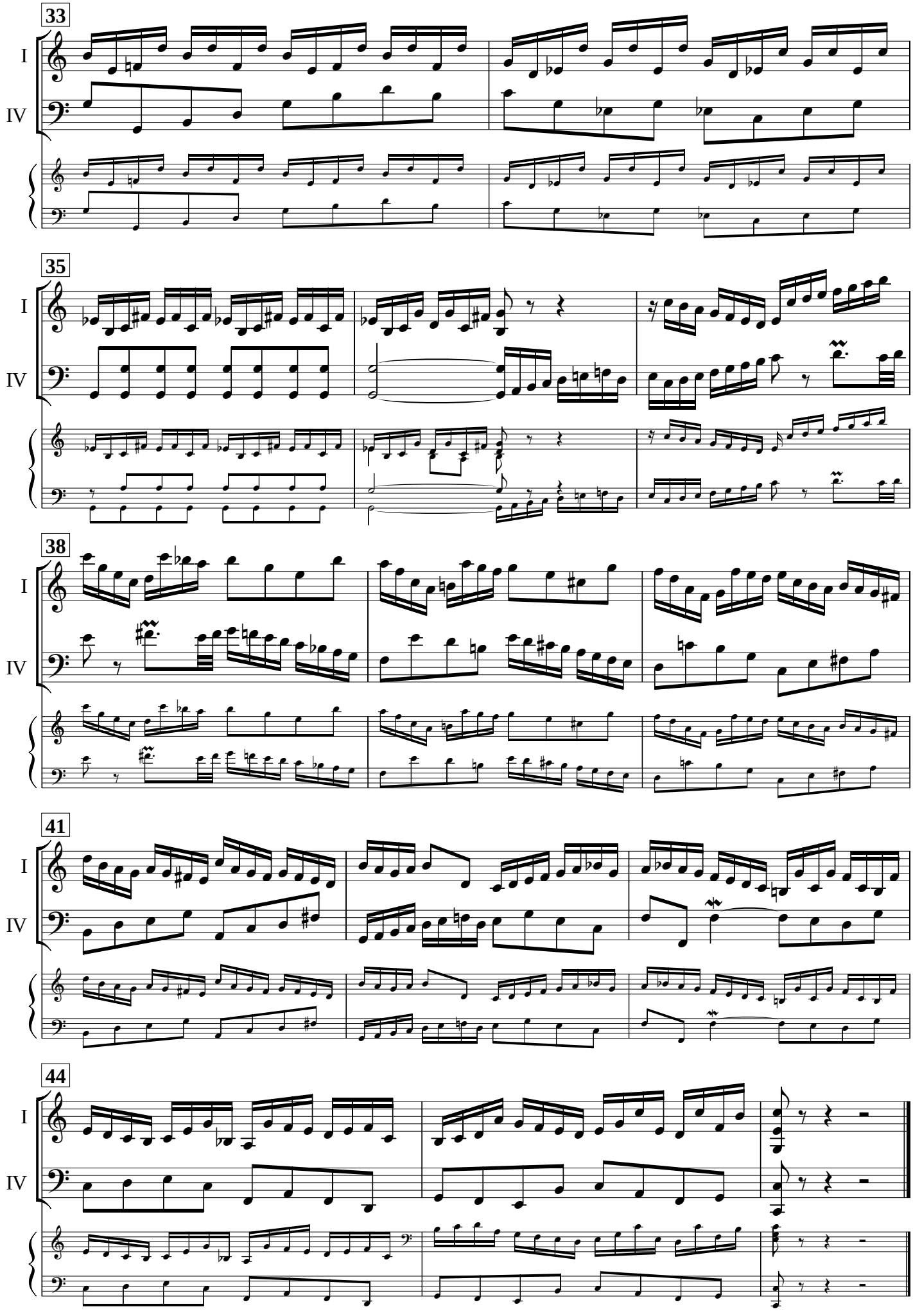

93
I
II
III
IV
97
I
II
III
IV
100
I
II
III
IV

Praeludium XXIII H-dur (s. S. 277; transponiert nach C-dur)

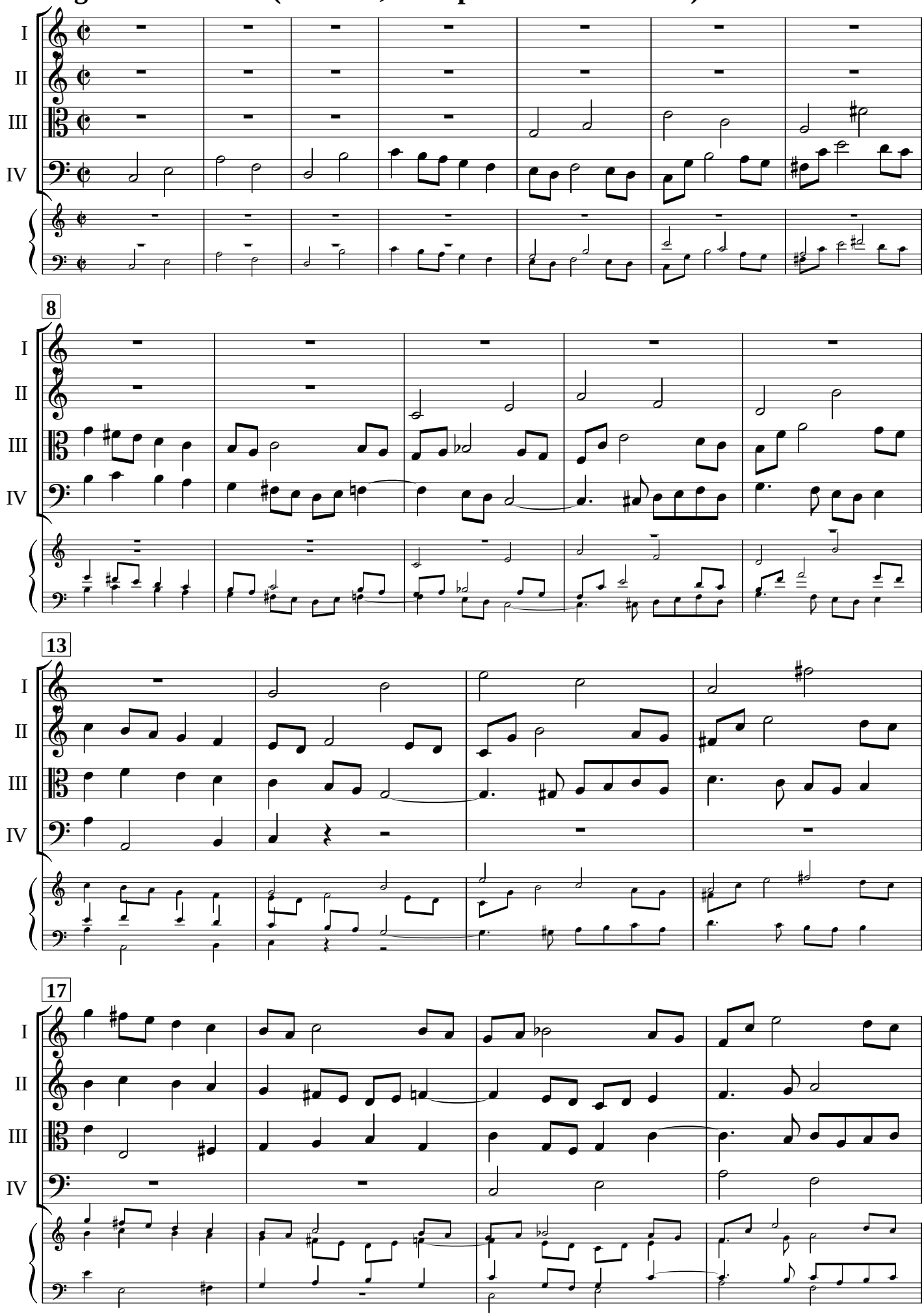


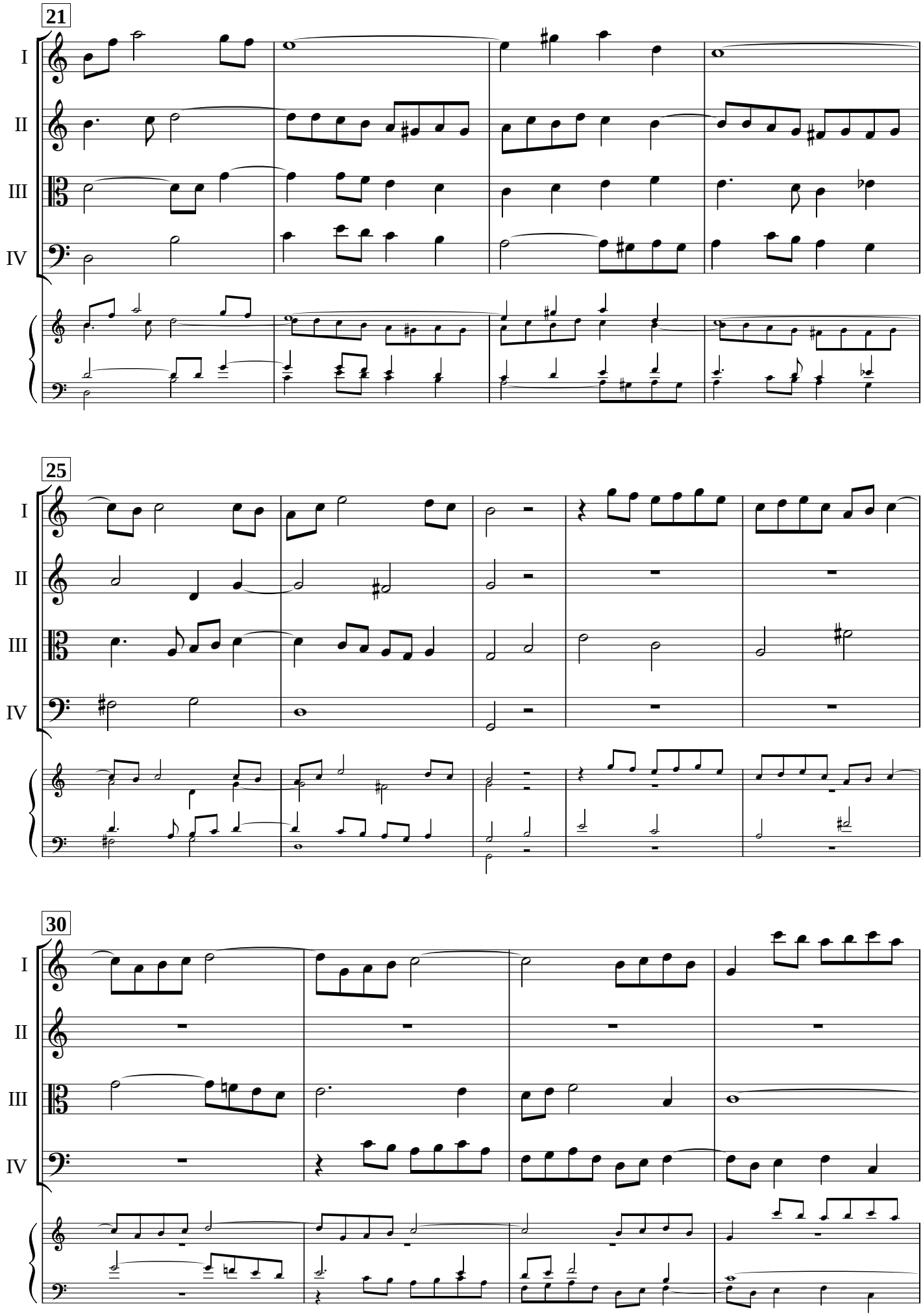

11
I
IV
13
I
IV
16
I
IV
19
I
IV
21
I
IV

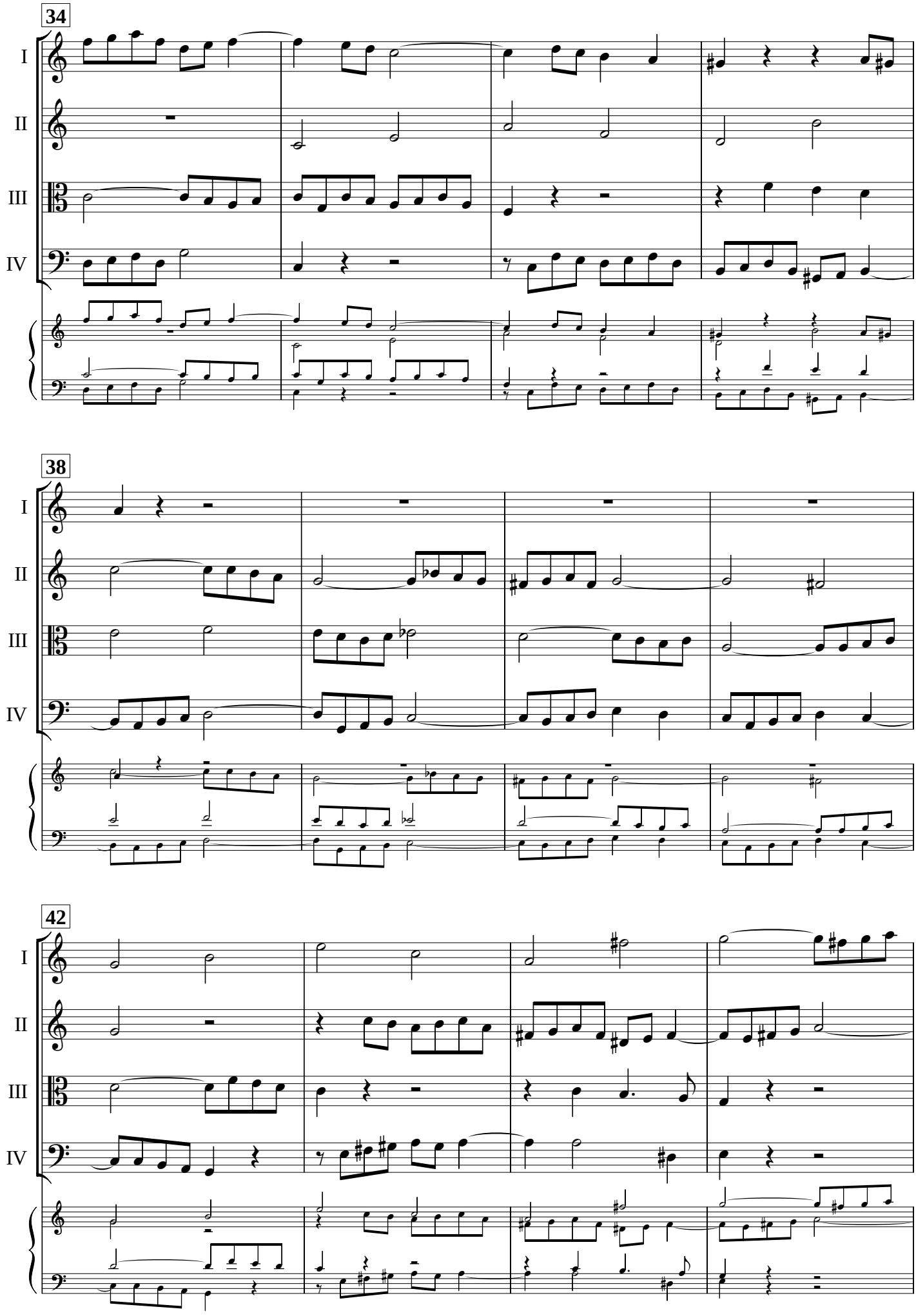

23
I
IV
25
I
IV
27
I
IV
29
I
IV
31
I
IV

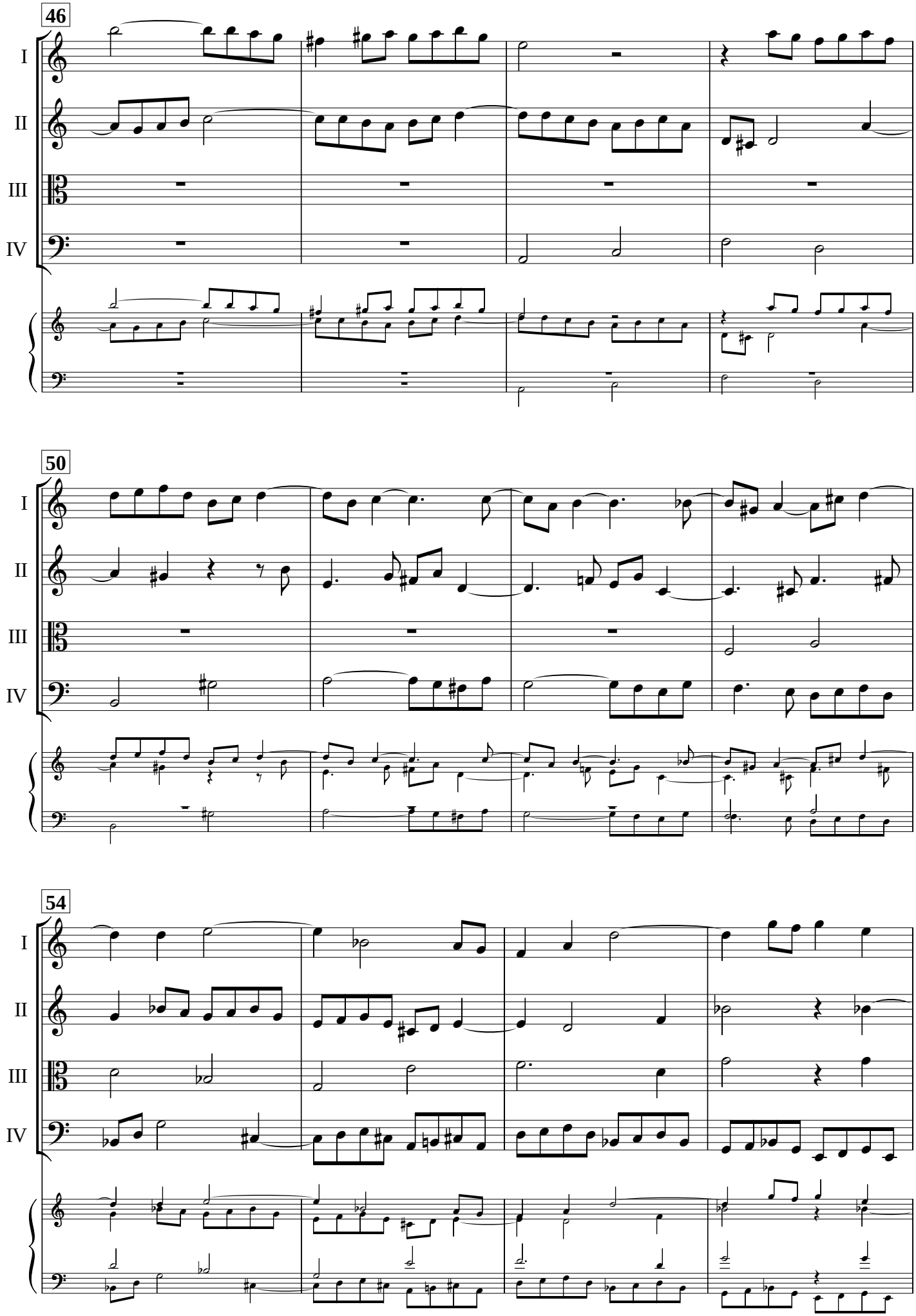

33
I
IV
35
I
IV
38
I
IV
41
I
IV
44
I
IV

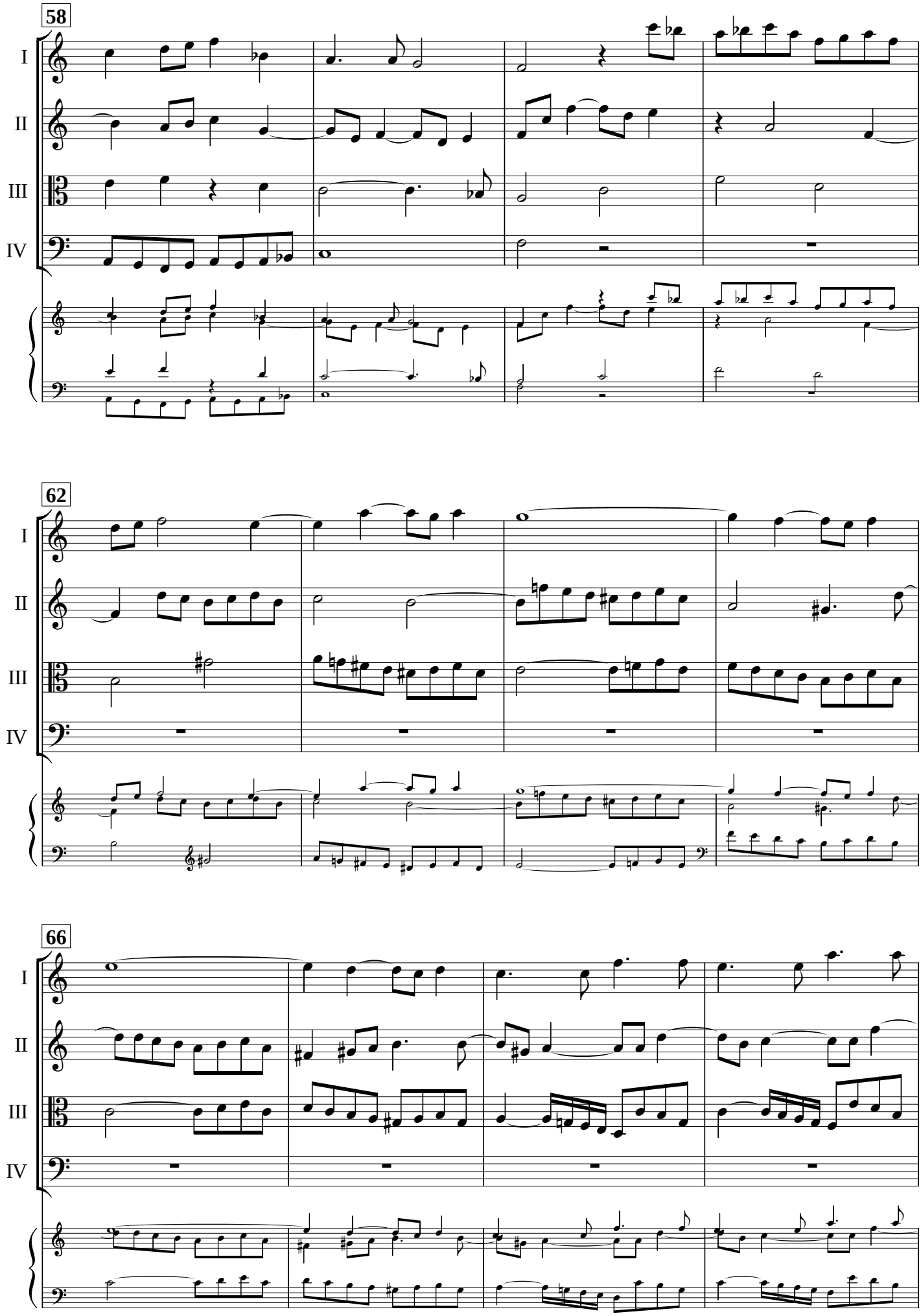
Fuga XXIII H-dur (s. S. 281; transponiert nach C-dur)

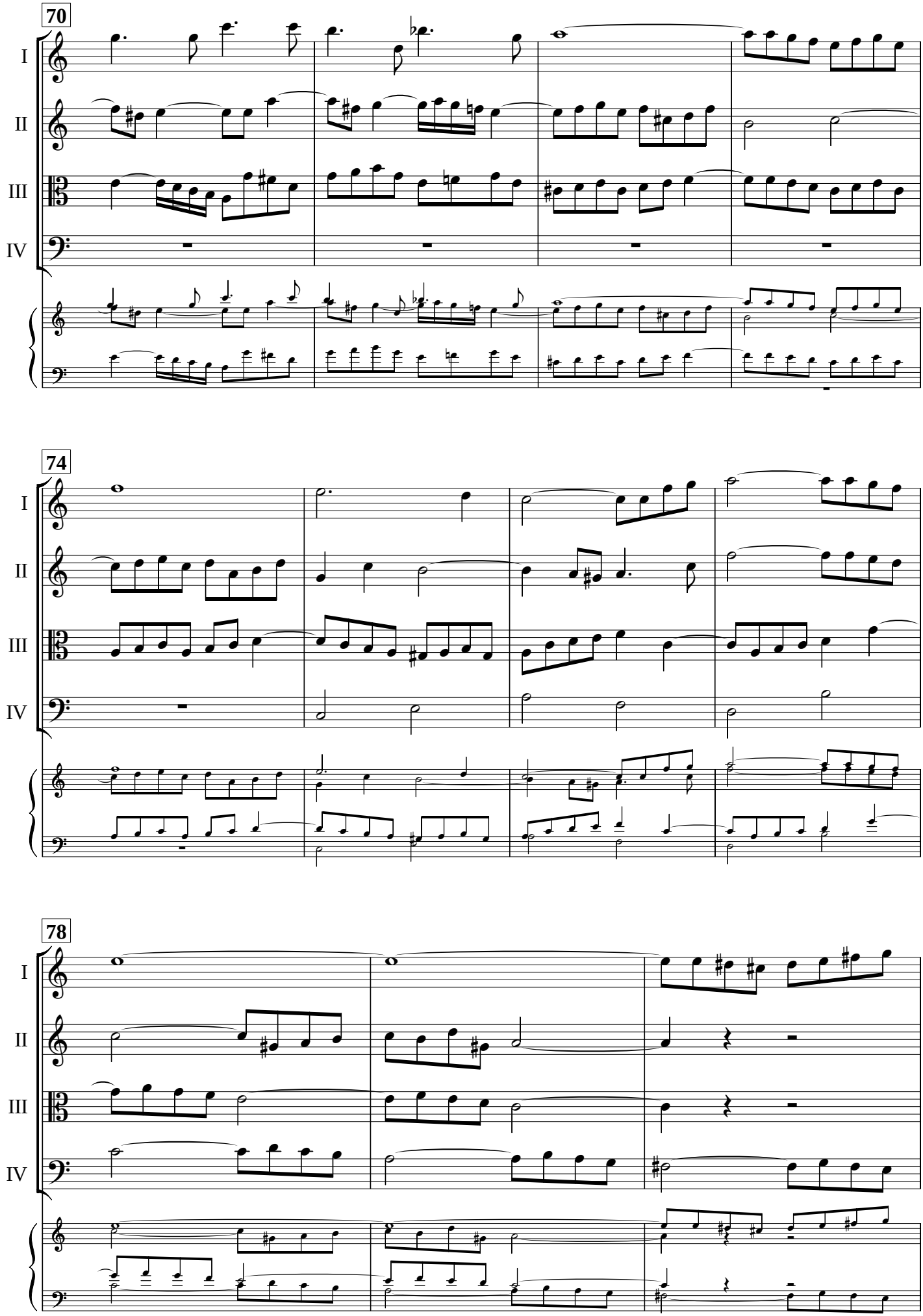


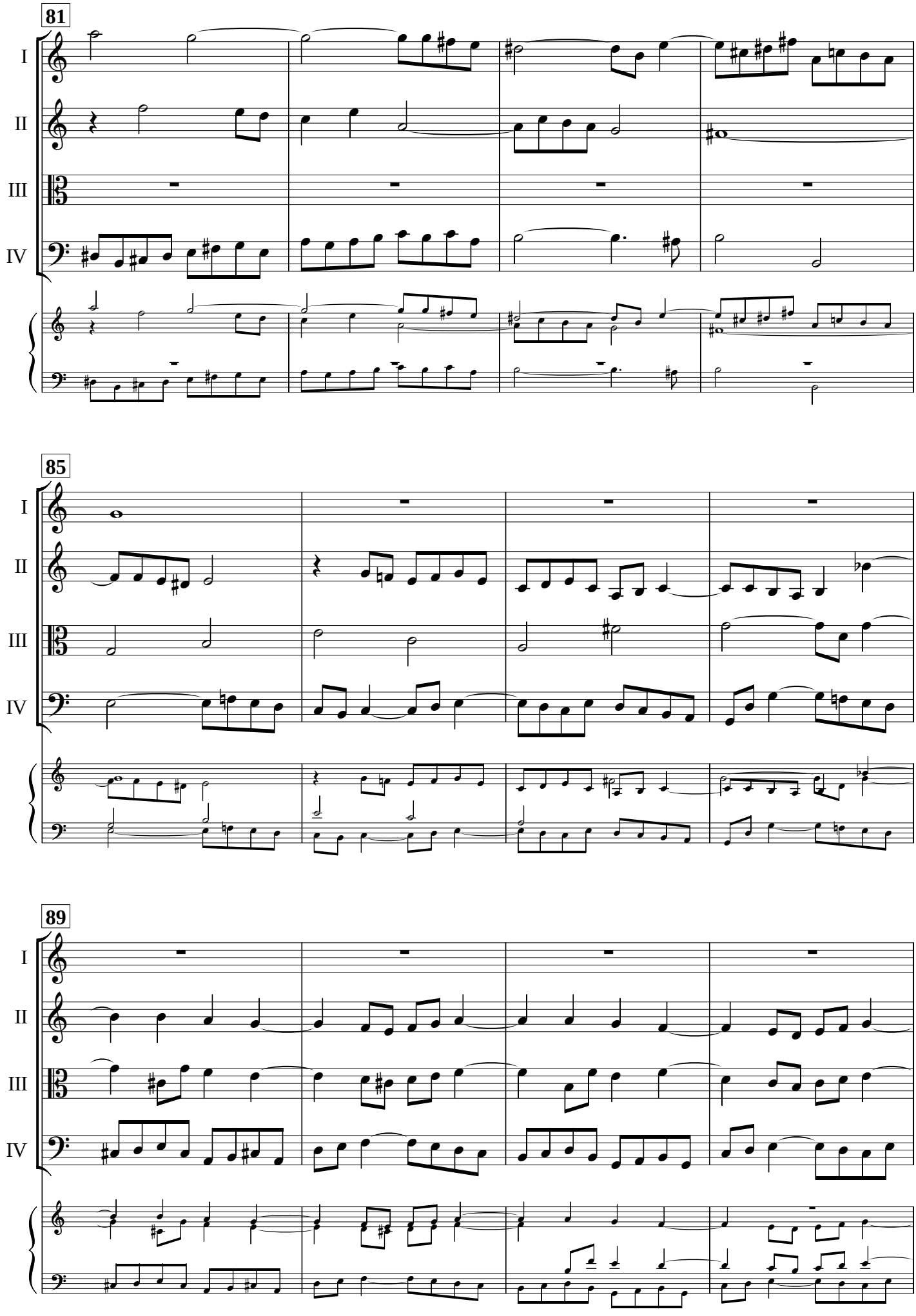

21
I
II
III
IV
25
I
II
III
IV
30
I
II
III
IV

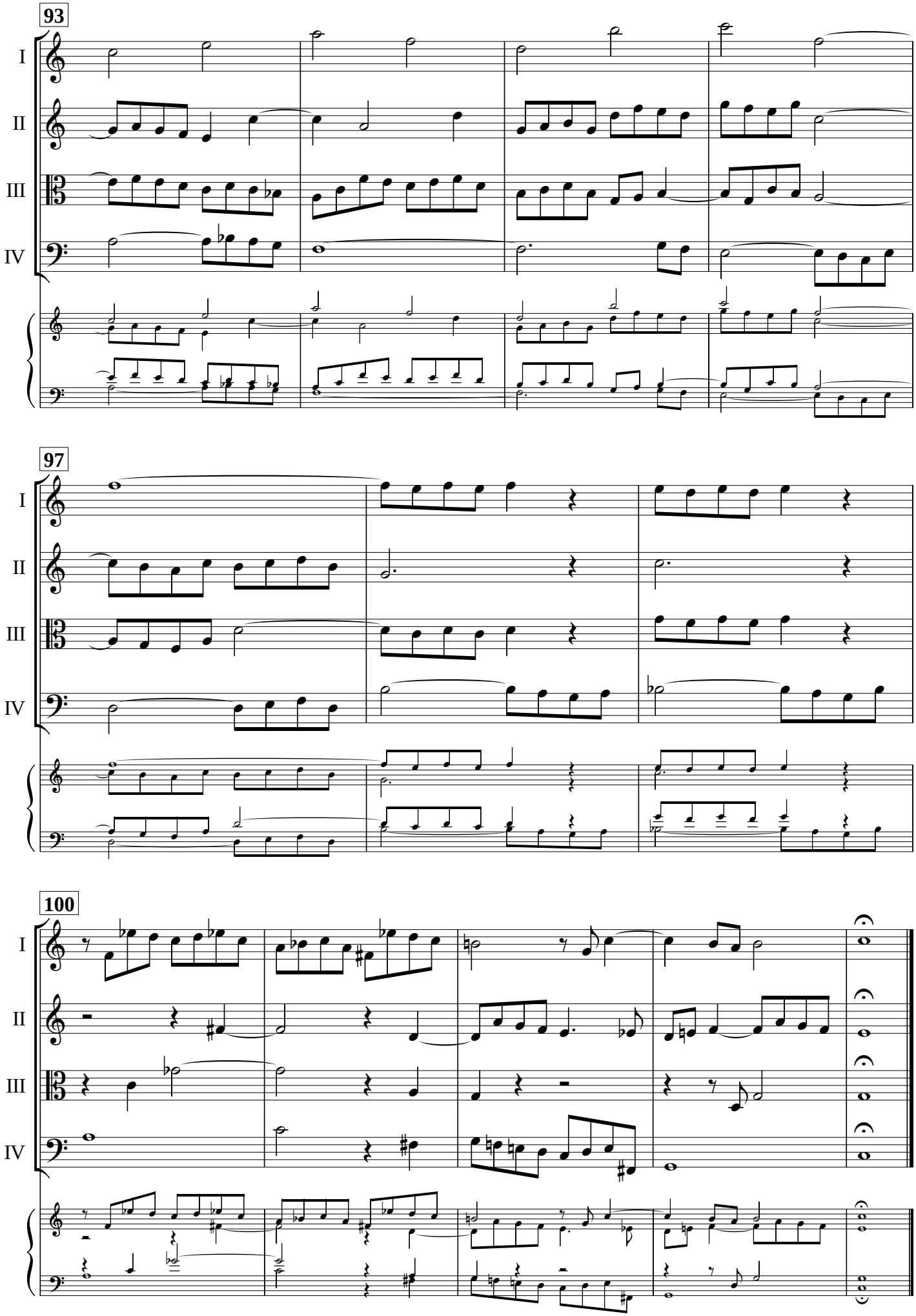

34
I
II
III
IV
38
I
II
III
IV
42
I
II
III
IV


46
I
II
III
IV
50
I
II
III
IV
54
I
II
III
IV

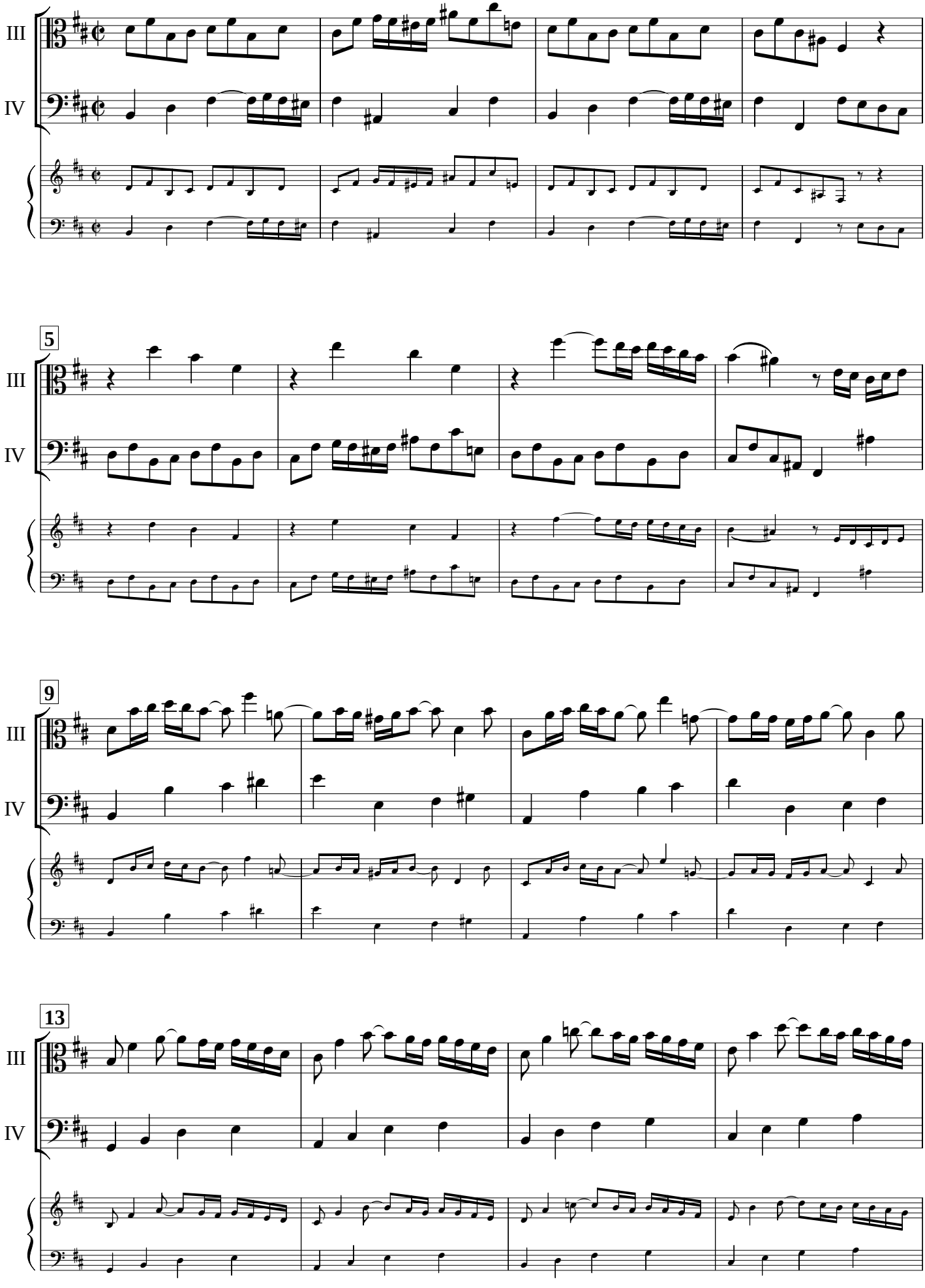

58
I
II
III
IV
62
I
II
III
IV
66
I
II
III
IV

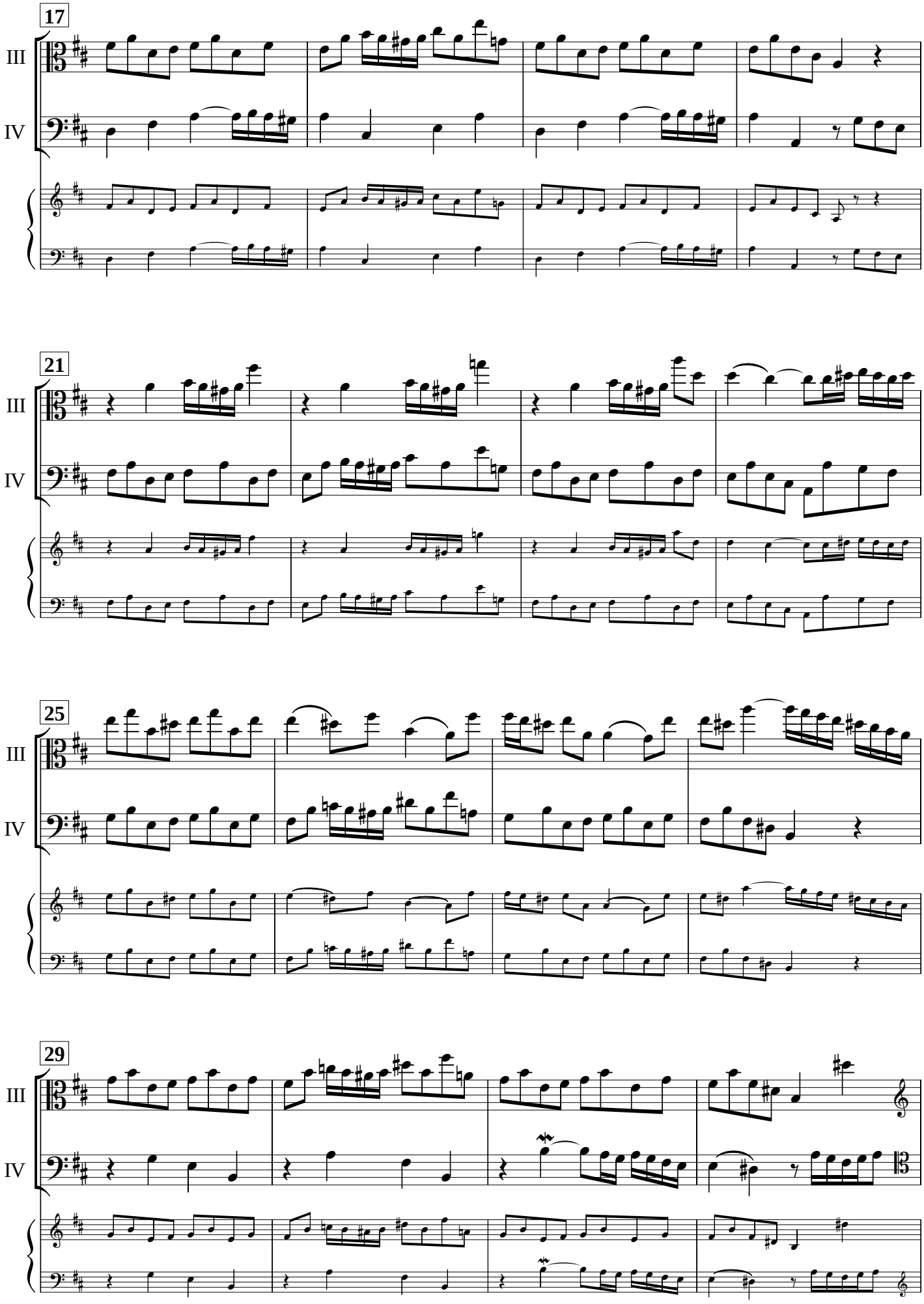

70
I
II
III
IV
74
I
II
III
IV
78
I
II
III
IV

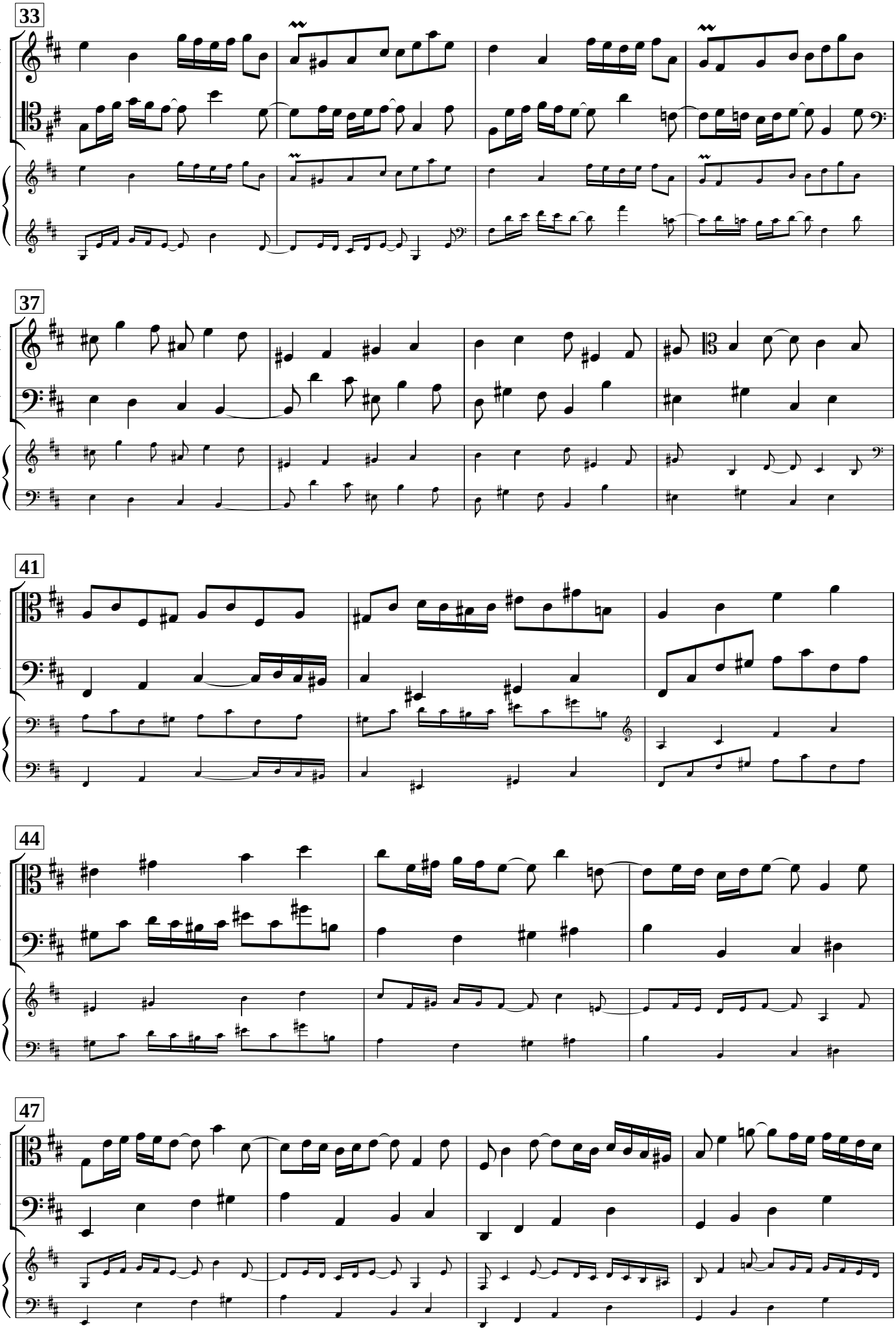

81
I
II
III
IV
85
I
II
III
IV
89
I
II
III
IV

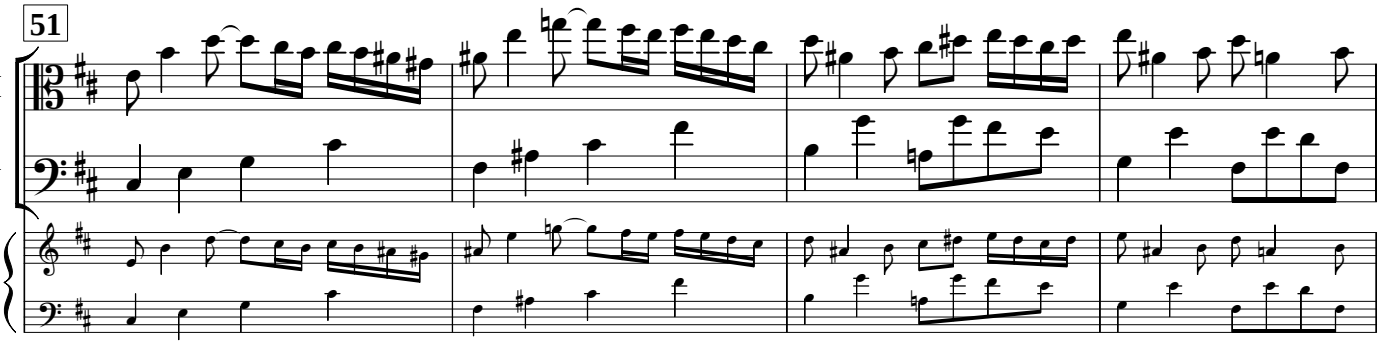

93
I
II
III
IV
97
I
II
III
IV
100
I
II
III
IV

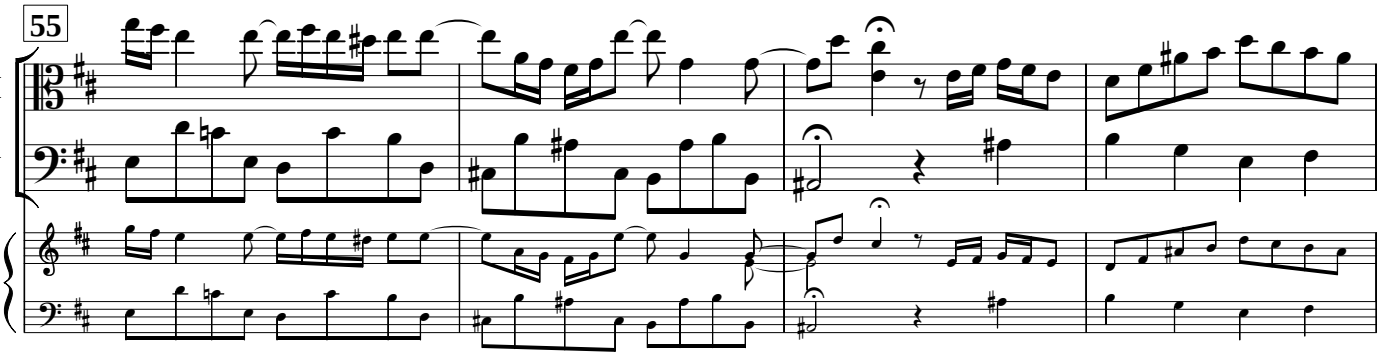
Praeludium XXIV h-moll

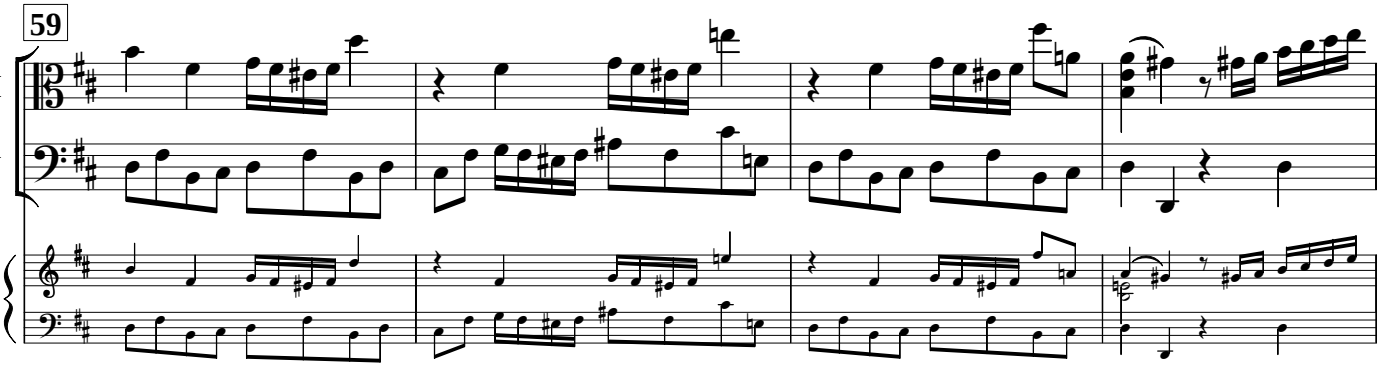


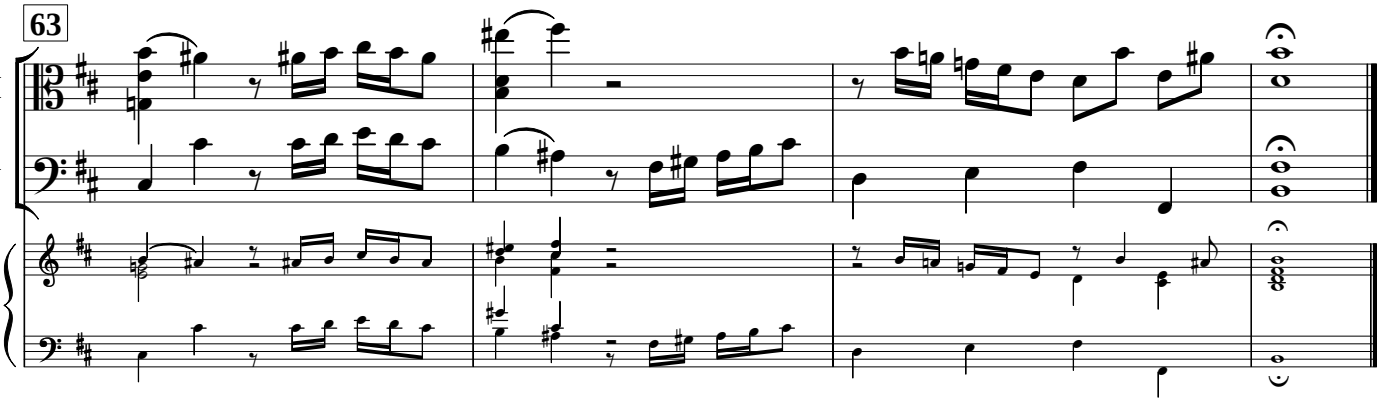

17
III
IV
21
III
IV
25
III
IV
29
III
IV


33
III
IV
37
III
IV
41
III
IV
44
III
IV
47
III
IV

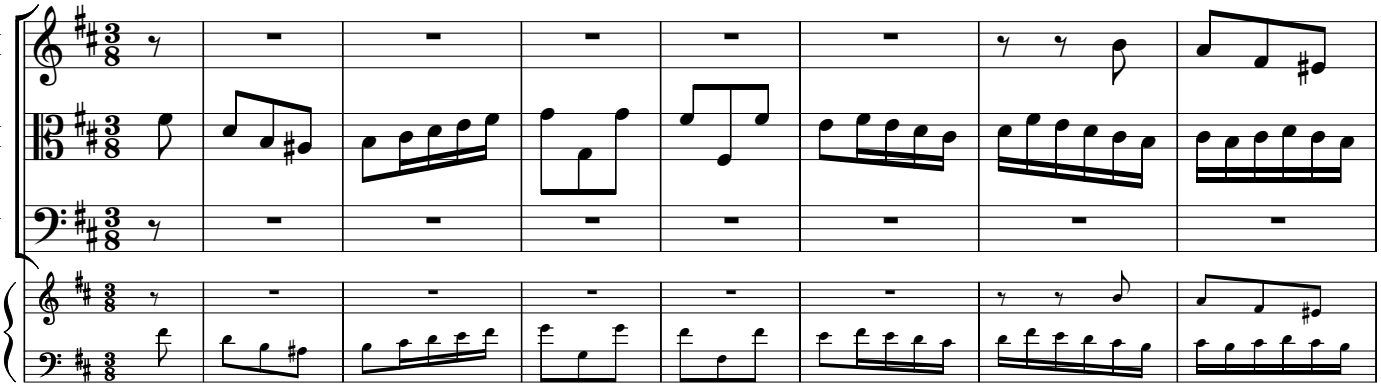


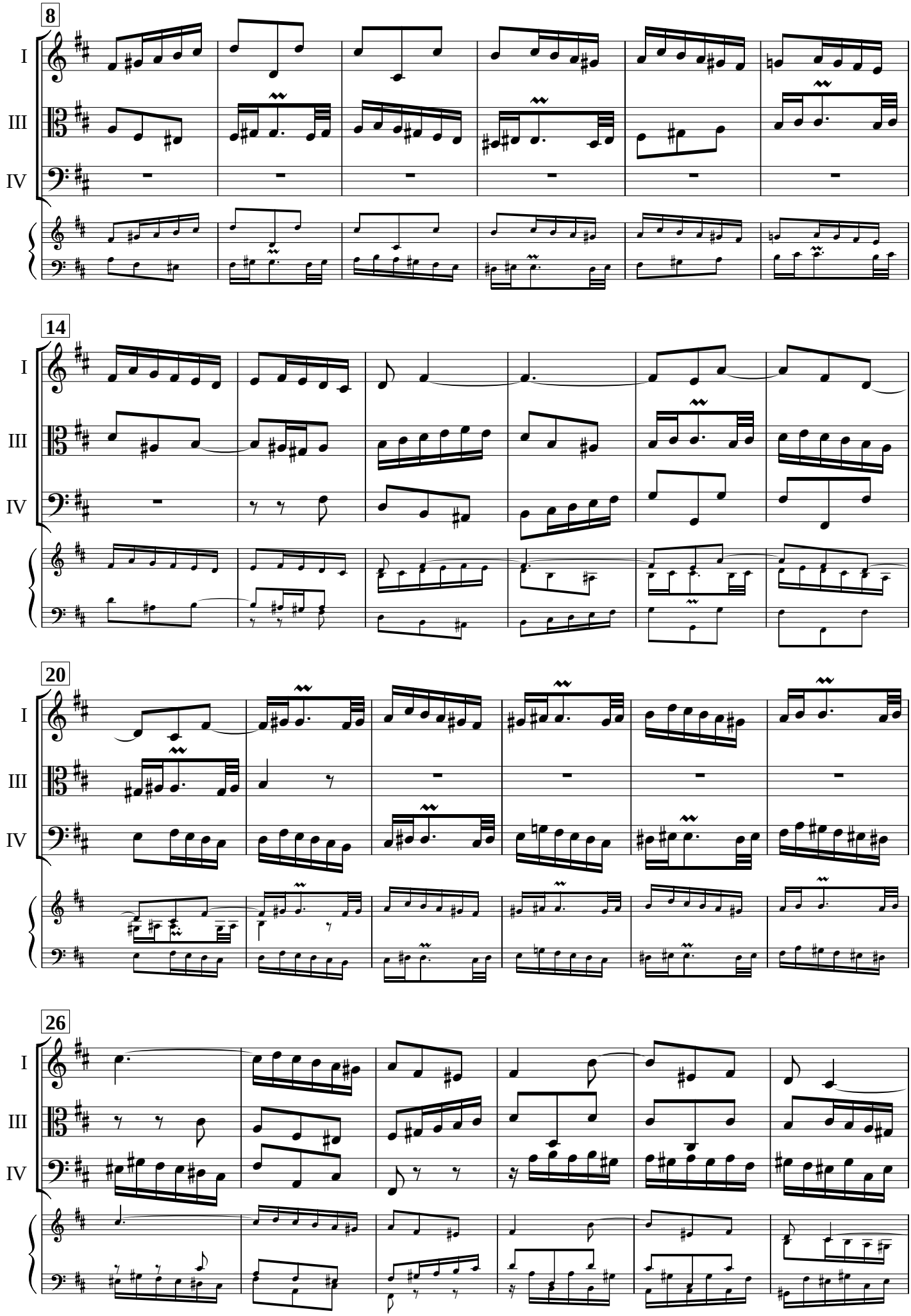


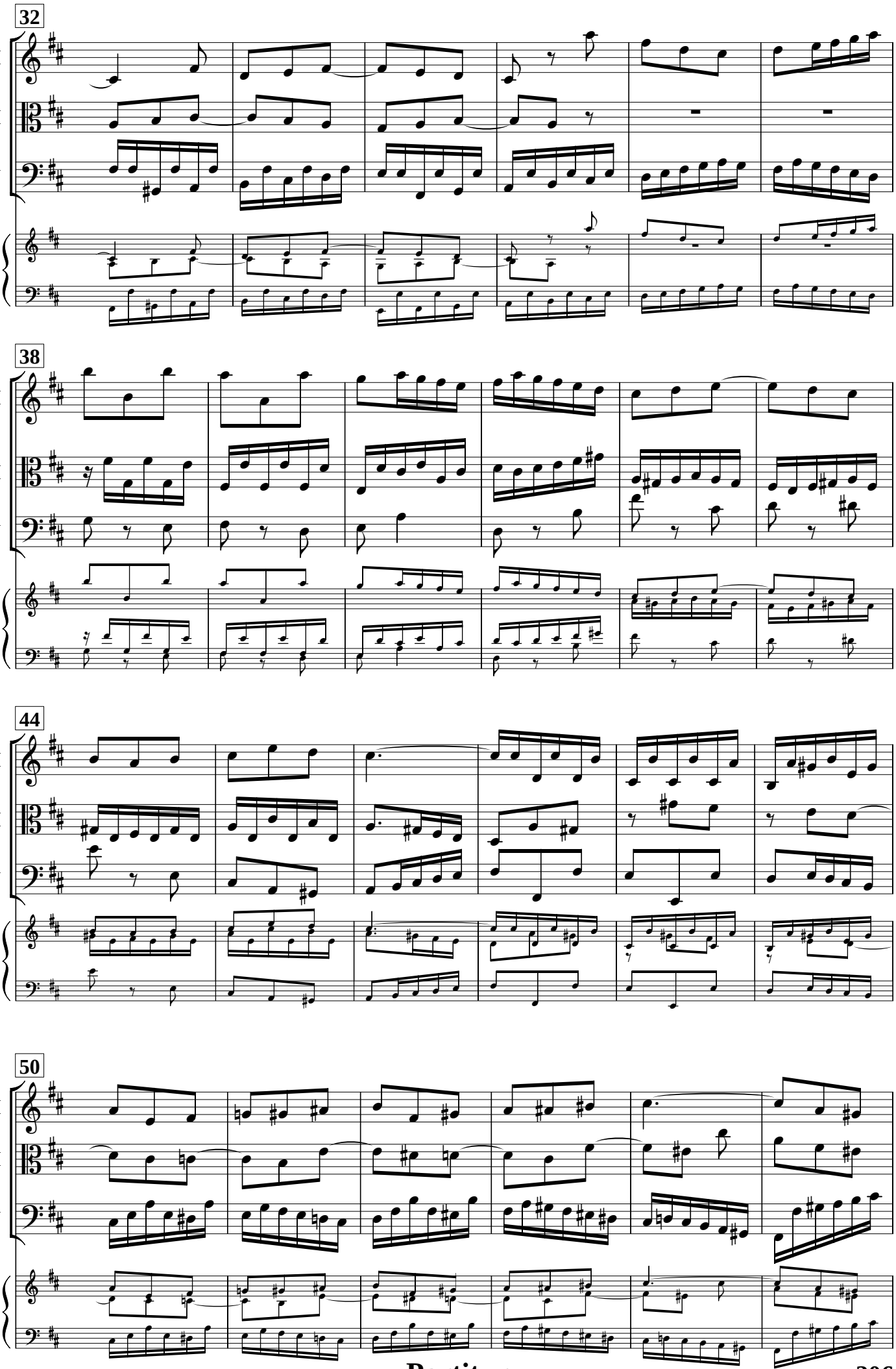


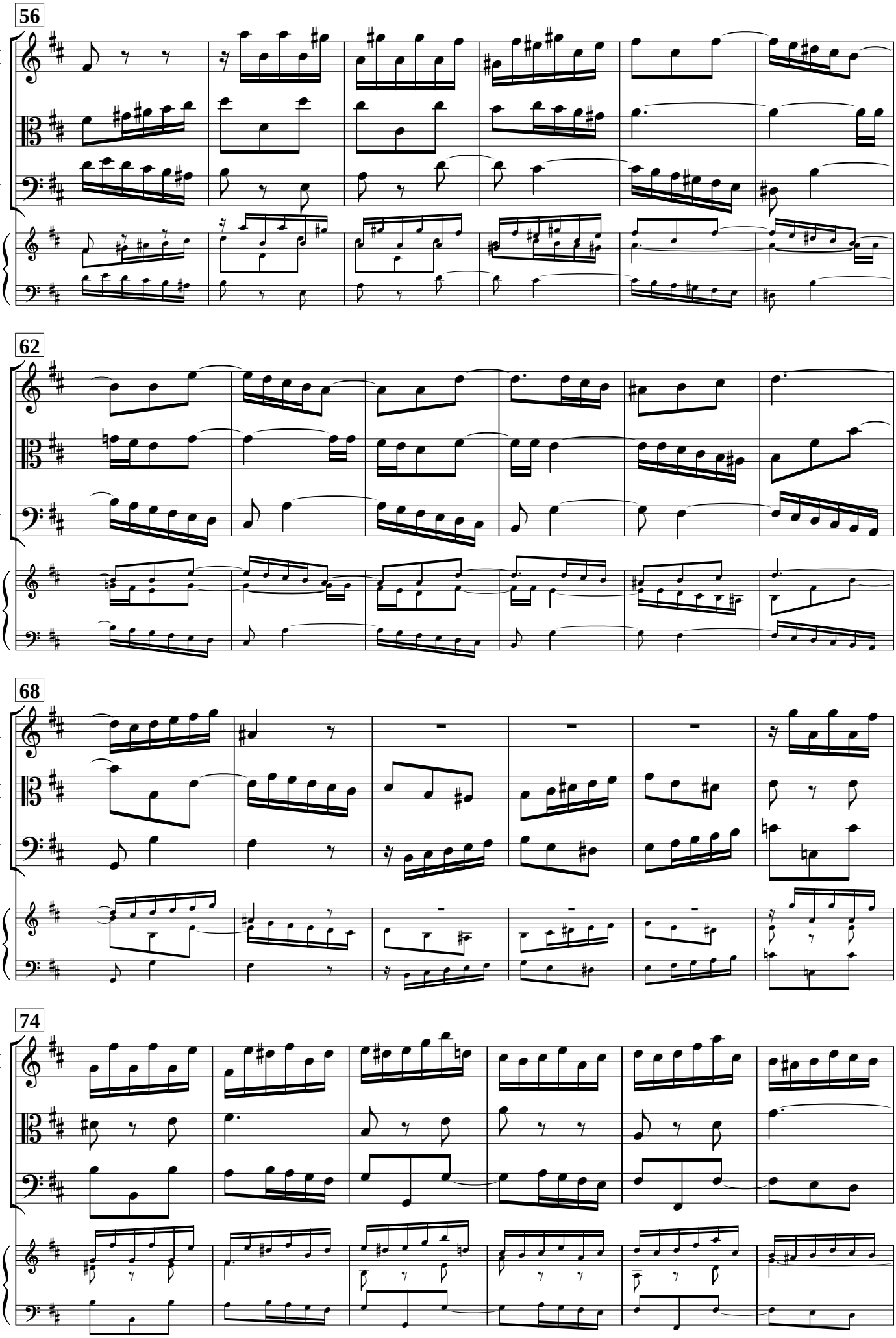


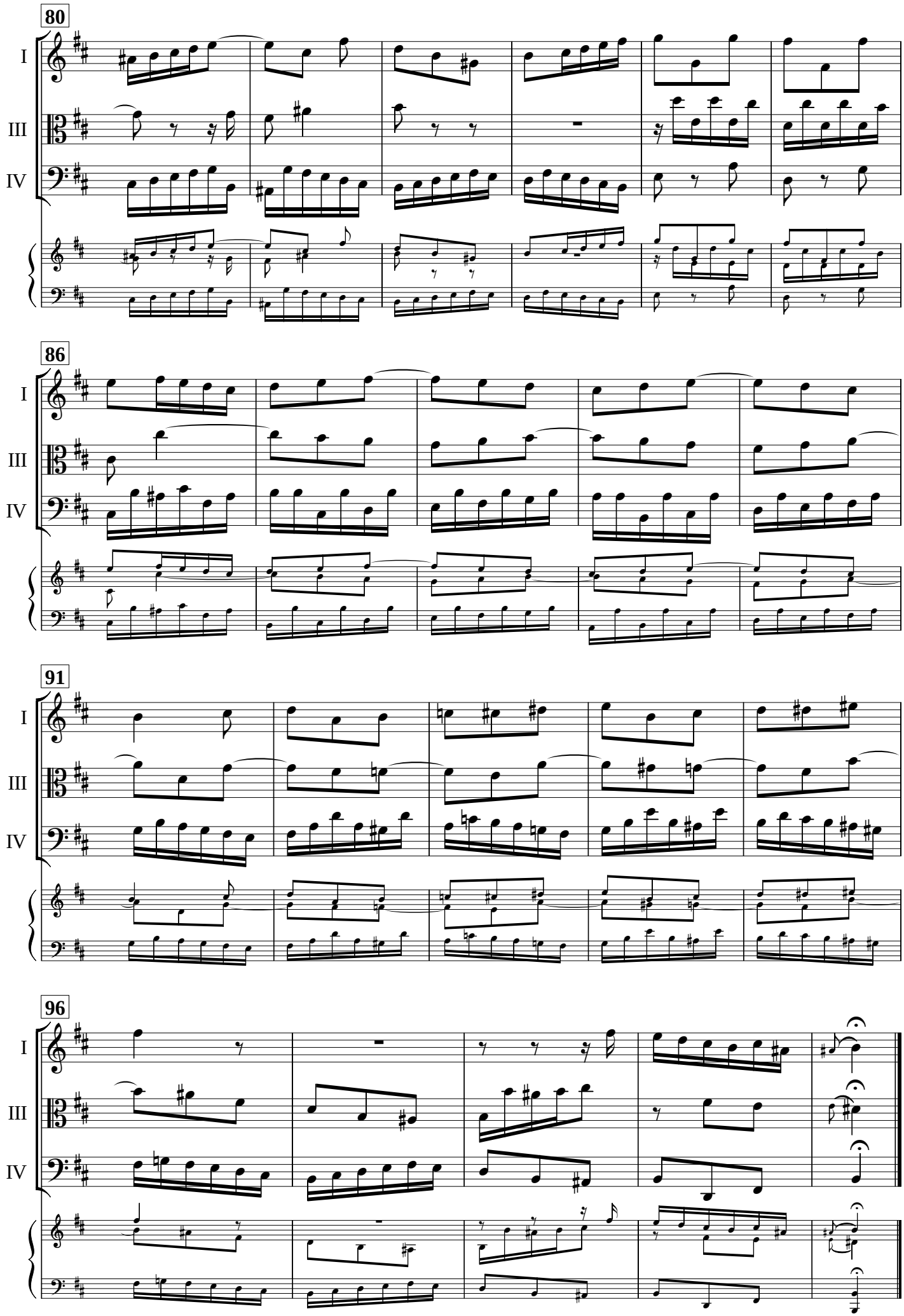
Fuga XXIV h-moll




8
I
III
IV
14
I
III
IV
20
I
III
IV
26
I
III
IV


32
I
III
IV
38
I
III
IV
44
I
III
IV
50
I
III
IV


56
I
III
IV
62
I
III
IV
68
I
III
IV
74
I
III
IV


80
I
III
IV
86
I
III
IV
91
I
III
IV
96
I
III
IV