

BACH EDITIONS: A COMPARATIVE STUDY

by
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TABLE OF CONTENTS

Chapter	Page
INTRODUCTION	1
I. HISTORICAL BACKGROUND	2
II. ORNAMENTATION	7
Cadence or Turn	
Trill	
Appoggiatura	
III. COMPILATION OF DIFFERENCES IN ORNAMENTATION AND NOTATION	20
Book I	
IV. COMPILATION OF DIFFERENCES IN ORNAMENTATION AND NOTATION	41
Book II	
V. CONCLUSION	60
BIBLIOGRAPHY	62

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INTRODUCTION

Because of the technical and contrapuntal characteristics displayed in the compositions of Johann Sebastian Bach, piano teachers everywhere have regarded the study of his works as a solid foundation for any piano student and performer. The genius in his works has been recognized for two hundred years, and it was Schumann who advised musicians to "make Bach your daily bread."¹

Many different editions of his works have been used with many diverse opinions as to what ornaments and sometimes as to what notes should be used. This is particularly true of the Well-tempered Clavichord, which is included in the curriculum of all advanced piano students.

Since the work was not printed until the year 1799, and the editors have used many different manuscripts for the basis of their opinions, it is not known just what the text in its entirety would be as written by Bach himself.

It is with this in mind that the writer has compared four widely used editions of the Well-tempered Clavichord with the Bachgesellschaft edition which we accept today as most authentic, in order to determine which of these four editions most nearly resembles the Bachgesellschaft. The writer has used the editions of Kroll, Tovey, Czerny, and Bischoff.

¹Charles W. Wilkinson, How to Play Bach's Forty-eight Preludes and Fugues (New York: Charles Scribner's Sons, 1939), p.2.

CHAPTER I

HISTORICAL BACKGROUND

Johann Sebastian Bach (1685-1750) did not create anything new; he merely developed all that had gone before to the highest degree of perfection. Among his many works are the forty-eight preludes and fugues of the Well-tempered Clavichord.

Every single work Bach intended for publication was a collection of compositions that might be performed singly. His indomitable desire to create unity in whatever he produced found ways to tie together even the separate and independent parts of a collection. When the major and minor modes were recognized, the tonics used in a series of works were arranged in a rational order. Out of this desire for order came the Well-tempered Clavichord, which offered a prelude and fugue in every major and minor key.² It is evident that these works, which are said to have been inspired by the Ariadne Musica of Johann Caspar Ferdinand Fischer,³ were fully intended for the use of the student by the inscription on the title page of the first part of the work.

The Well-tempered Clavier, or preludes and fugues in all tones and semitones, both with the

²Hans David and Arthur Mendel, The Bach Reader (New York: W. W. Norton and Company, 1945), p.41.

³Ibid., p.28.

tertiam majorem, or Ut, Re, Mi, and the tertiam minorem, or Re, Mi, Fa. For the profit and use of young musicians desirous of knowledge, as also of those who are already skilled in this studio, especially by way of pastime; set out and composed by Johann Sebastian Bach, Kapellmeister to the Grand Duke of Anhalt-Goethen and Director of his chamber music. Anno 1722.⁴

Bach wrote the work in two parts, the first part, including twenty-four preludes and fugues, being completed in 1722, with the remainder being completed twenty-two years later.⁵ Bach himself made two autographs of the work for each of his two elder sons. The work was then copied by many others, and it has been found that many copyists even felt it their duty to simplify or "improve" on the work of Bach.⁶ Of the first part only three autographs are known to exist, and of the second part there is no known complete autograph.⁷

The Bach Society, which brought about the publication of Bach's complete works in forty-six volumes, was founded in the year of 1850 (the centenary of Bach's death). The idea of publishing the complete works was born many years before. Hoffmeister and Kuehnell (afterwards known as Peters) first hoped to accomplish this momentous task, but their hopes were never realized. Two other publishers,

⁴Albert Schweitzer, J. S. Bach (New York: The MacMillan Company, 1908) I, 337.

⁵George Grove, A Dictionary of Music and Musicians (New York: The MacMillan Company, 1944) V, 746.

⁶Schweitzer, op. cit., p.336.

⁷Grove, op. cit., V, p.746.

Simrock and Naegeli, had similar plans but could only bring out such compositions for which there was a market, i.e., pianoforte and instrumental. Thenceforward it was realized that if it were left to the publishers alone, the complete Bach would never appear unless the work were taken in hand by the lovers of Bach themselves.⁸

In 1837 Schumann, who did much for Bach with his pen, inquired whether "it would not be an opportune and useful thing if the German nation were to resolve upon the publication of the complete works of Bach."⁹ Six years later when the formation of the English Handel Society was announced, Schumann remarked in his journal, the Neue Zeitschrift für Musik, that the time was not distant "when the plan of a complete Bach edition might be laid before the public."¹⁰

The Bachgesellschaft came into being in July 1850 with Moritz Hauptmann, Otto Jahn, Karl Ferdinand Becker and Schumann at its head, and with Breitkopf and Haertel in charge of printing and financial arrangements. From the beginning the undertaking was confronted with the greatest difficulties. There should have been a great deal of preparation for the task in order to sift the material and formulate a clear plan for the work. It was feared that the interest of the public would slacken if a great deal of time elapsed, so the

⁸Schweitzer, op. cit., p.251.

⁹Schweitzer, op. cit., p.251.

¹⁰Loc. cit.

work was begun immediately on such material as was ready at the time. Consequently an element of disorder crept into the work that was never afterwards mastered. Throughout the work the financial situation was always so bad that the question of continuance of the society was raised time after time. Only a few artists realized the magnitude of the undertaking. Among them was Brahms, who said that the two greatest events in his lifetime were the founding of the German empire and the completion of the Bach edition.

From the ninth until the twenty-eighth year the work was under the supervision of Wilhelm Rush (1822-1892). According to Schweitzer his prefaces were sometimes masterly, dealing not only with critical and historical matters, but with practical questions relating to the manner of performing Bach's music. The task exceeded the powers of one man, so when Rust resigned in 1882, Doerffel, Count Waldersee, Naumann, and Wuellner gave such vitality to the work that it was completed on the twenty-seventh of January 1900. When the completed work was presented to the committee, not one of the original founders of the Bachgesellschaft was represented.

When the last volume was issued in 1900, the society dissolved, but at the same time a Neue Bachgesellschaft was founded to carry on the work of completing the original edition by publishing corrected revisions and practical scores. Since 1904 this society has issued an annual

Bach-Jahrbuch containing articles on Bach and related subjects.¹¹

¹¹Grove, op. cit., I, p.187.

CHAPTER II

ORNAMENTATION

The freshness of Bach's music can in part be attributed to the embellishments. They do a great deal toward making music pleasing, as well as connecting and enlivening tones and imparting stress and accent. There are good ornaments and bad ornaments, and the good must be distinguished from the bad. Most important of all is that the good ones must be performed correctly.

In order that the differences, chiefly ornamental, in the various editions might be more easily comprehended, it is of paramount importance to study the ornaments found in the Well-tempered Clavichord and the proper manner of their execution.

The comparatively few scores which were published during the time of Bach were destined for the use of musicians who were familiar not only with the technique of improvisation and composition, but also the more or less stereotyped music formulas which constituted the practice of the time. Considering the labor and expense of copying and publishing, it is no wonder that a mere hint or abbreviation was used to show what was intended. It is these labor-saving devices which present interpretational problems to present day musicians and editors. In reality they are not so difficult as they appear on first sight.

The art of ornamentation was primarily an art of improvisation and demanded that the performer be aware of the underlying harmonies and be familiar with the stylistic procedure of the period. It can be said that the ornaments were based on emphasis upon the dissonance and melodic accentuation of the penultimate strong beat of a phrase.

Between 1650 and 1750 the practice of writing ornaments in notes was frowned upon as detrimental to the visual clarity of the melodic lines. Regardless of this feeling Bach did write out many of the ornaments because his music left much room for florid interpretation, and he did not trust others to play it as he wished. An excellent example of the ornaments written out in full can be found in the second movement of the Italian Concerto. Bach was severely criticized for this on the ground that

he writes down in actual notes the ornaments and embellishments that performers are accustomed to supply instinctively, a habit which not only sacrifices the harmonic beauty of his music but also makes the melody totally indistinct.¹²

At the time that he was being criticized, Bach was also being commended. His genius was being recognized by his contemporaries. Johann Abraham Birnbaum in a letter to Bach in 1738 commented on the beauty and value of ornamentation. He stated:

¹²Willi Apel, Harvard Dictionary of Music (Cambridge: Harvard University Press, 1947), 545.

. . . . the true amenity of music consists in the connection and alternation of consonances and dissonances without hurt to the harmony - the nature of music demands this Indeed the well-founded opinion of a musical ear that does not follow the vulgar taste values such alternation, and rejects on the other hand the insipid little ditties¹³ that consist of nothing by consonances

Johann Adolph Scheibe in writing of ornamentation in 1739 also praised Bach.

It is a new and ornamental alternation of a short melodic idea in order to render it more emphatic or even more lofty, without hurt to the harmony If I were to leaf through the works of a Hasse but above all of a Bach, who is particularly a great master in this respect.¹⁴

Bach himself gives the explanation of the ornaments on the third page of Friedemann's Klavierbuechlein (1720) under the heading Explanation of divers signs, showing how to play certain ornaments neatly.¹⁵ Most authors and students of Bach agree that the explanations can only be regarded as general rules for the average case. The symbols were never completely stereotyped and the tables must be understood to be schematic rather than literal. The pitch of the notes was invariable, but the quantity and rhythmic interpretation of these notes were always left to the discretion of the performer. Thus, it can be readily seen why these ornaments, without previous study and preparation,


¹³David and Mendel, op. cit., p.243.

¹⁴Ibid., p.235.

¹⁵Schweitzer, op. cit., p.345.

would seem difficult to the modern musician.

Cadence or Turn

The turn in Bach's music is denoted thus , and must as a rule be played in four equal notes, in accordance with the note in Friedemann's book.¹⁶

Example 1



A longer duration may, however, be given to the principal note if the tempo is not too quick to allow this.¹⁷

Example 2



In most works the turn is placed slightly to the right of the written note instead of directly above it, showing that the main note should be sounded first. In Bach's works this occurs only when another ornament (generally a trill) is to be played immediately afterward, as in a double cadence.¹⁸ See examples 4a and 4b.

Besides the plain cadence, or turn, there may be found examples of combinations of the cadence with another ornament. See examples 3, 4, and 5.

¹⁶Ibid., p.348.

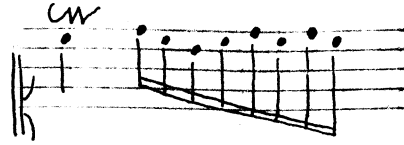
¹⁷Ibid., p.348.

¹⁸Apel, op. cit., pp.774 f.

Example 3a

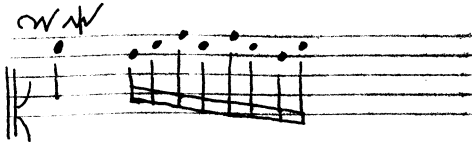


3b

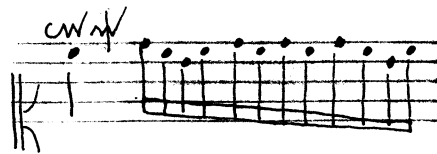


Double Cadence

Example 4a



4b



Double Cadence and Mordent

Example 5



Trill and Mordent

One can readily see the similarities in the execution of these ornaments even though the symbols are different.

The cadence further developed into the cadence trill. The following characteristics are common to the cadence trill:

1. The trill begins on the penultimate strong beat of the phrase, with a dissonant note (suspension or appoggiatura);
2. It consists chiefly in the alternation of that dissonant note with its resolution;
3. The dissonant note receives the accent throughout, since it coincides with the accented subdivision of the beat; and
4. The note below the resolution may be introduced, either near the beginning or near the end of the trill.¹⁹

¹⁹Ibid., p.760.

In the music of the seventeenth and eighteenth centuries the trill, instead of being written out in full or being left to the improvisation of the performer, was indicated by the symbols tr, t, or "w".²⁰

Trill

In the study of the trill it will be seen that there are many conflicting theories. When there seems to be no rule to cover the situation we are forced to rely on our natural sense of euphony as the last authority in order to decide which manner of execution to use.

According to Schweitzer, the main rules to be observed are the following:

1. Bach indicates the trill simply by the signs t, tr, "w", and "w", without specifying every time the particular manner or duration of it. As a rule it occupies the whole of the greater part of the note value.
2. The trill begins, as a rule, with the upper accessory note (see example 6), and only in exceptional cases with the principal note. In long trills it is desirable first of all to linger a moment on the principal note, and then to begin the trill with the adjoining note, especially where a movement or a theme, e.g., the F sharp major Fugue in the second part of the Well-tempered Clavichord commences with a trill, or when the upper note has just been struck.

Example 6

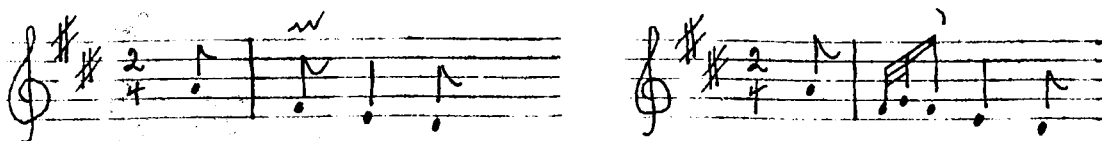


²⁰Ibid., p.761.

3. The Bach trill is further distinguished from the modern trill by the fact that it must be played much more slowly. It is spoiled by being taken quickly. We must bear in mind that the sign over a quaver signifies nothing more than it must be decomposed into two pairs of easy demi-semiquavers; in the same way a crotchet, if the tempo be somewhat fast, will be simply split up into two pairs of semiquavers. The ornament is best realized when played with almost exaggerated deliberation.

4. If the succeeding note is a descending second, then the sign "w", as a rule, indicates not an ordinary trill but a Pralltriller.²¹ See example 7.

Example 7



The Pralltriller is a broken trill and must be played much faster than the ordinary trill. The final note of it must, to use the expression of Carl Phillip Emanuel Bach, be "filliped," by which he meant that the key must be struck quickly, and then jerked up again by an equally rapid drawing inwards of the point of the finger, which gives the note a very marked accent. In the case of the practised player it is recommended that the Pralltriller be prolonged by one or two extra notes.²²

Many writers take exception to this rule stating that the "inverted mordent" which starts on the main note was

²¹Schweitzer, op. cit., pp.346 f.

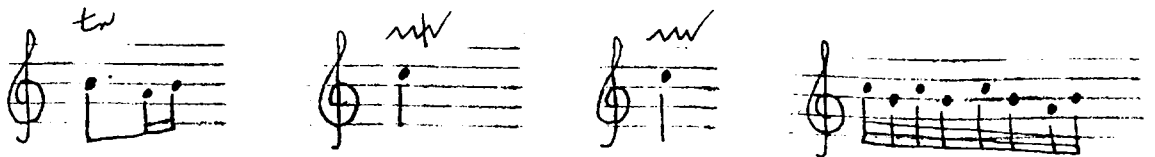
²²Ibid., p.347.

not introduced until after Bach's death and that there are no exceptions in Bach's music to the rule that the trill begins on the note above the written note. The Schneller was not one of the French Agrements, having been introduced after 1750 by K. P. E. Bach, who always indicated it by means of two small grace notes.²³

Bach generally writes the trill with a Nachschlag (after-beat) thus conceiving it as a trill with a mordent. See example 5. The downward and upward Vorschlaege (preliminary grace notes) are denoted by crooks of a similar kind but reverse direction, thus "ow" and "ow."²⁴ As will be seen in examples 4a and 4b, trills with both vorschlag and nachschlag have both signs and may be regarded as a double cadence and mordent. See example 4.

In the time of Bach the use of the simple sign t or tr left the performer free to choose the interpretation. If the composer especially desired an execution he used the following signs:

Example 7a



²³Apel, op. cit., p.665.

²⁴Schweitzer, op. cit., p.347.

Example 7b



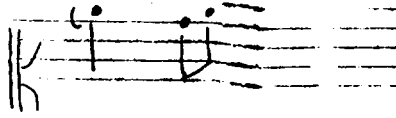
Trills with termination (nachschlag) are preferable when the note following the trill is identical with the upper auxiliary as in Example 7b. In this way the danger of a listener mistaking a trill on "b" for a mordent on "c" is avoided. There are instances when the termination should be omitted. According to Carl Phillip Emanuel Bach, long trills must always be concluded with the nachschlag, or suffix, but it is dispensed with when several trills follow each other and in a descending succession.²⁵ As to the speed of the trill it is always a safe rule to play the trill in notes whose time value is half that of the most rapid accompanying voice.

Appoggiatura

This ornament is found in many of the works of the Well-tempered Clavichord and is known by various names, such as the accent, vorschlag, and nachschlag. It is not part of the harmony; it is a dissonance and for that reason is entitled to receive the tonic accent. The various accents and their manner of execution will be seen in the following examples:

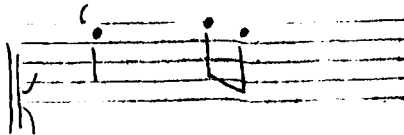
²⁵Carl Phillip Emanuel Bach, Essay on the True Art of Playing Keyboard Instruments, trans. William Mitchell (New York: W. W. Norton and Company, Inc., 1949), 103.

Example 8a



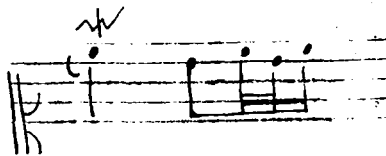
Accent Ascending

Example 8b



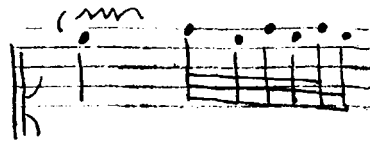
Accent Descending

Example 8c



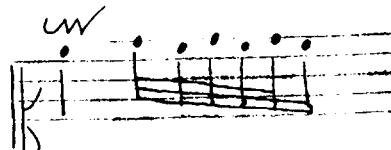
Accent and Mordent

Example 8d



Accent and Trill

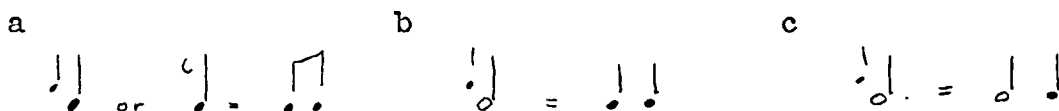
Example 8e



Accent and Trill

The vorschlag (accent) indicated by a slur, or small notes, is sometimes long, sometimes short. In each case, however, the accent falls on it, not on the principal note. If it is long, it takes half the value of the following note if equal division is possible; if not, two-thirds falls to the vorschlag. See example 9.

Example 9



This rule should not be vigorously adhered to, but must be interpreted with reasonable regard to the requirements of the rhythm at the moment. The vorschlag before a long note is generally long, and that before a short note will generally be found to be short. Here again everything is dependent on the significance and position of the note. According to C. P. E. Bach, a vorschlag that takes the interval of a third is always short even before a long note.²⁶

If the main note is followed by a rest, the appoggiatura takes the whole value of the main note, the latter is played in the time of the rest, and the rest ceases to exist.²⁷

²⁶Schweitzer, op. cit., p.349.

²⁷Apel, op. cit., p.42.

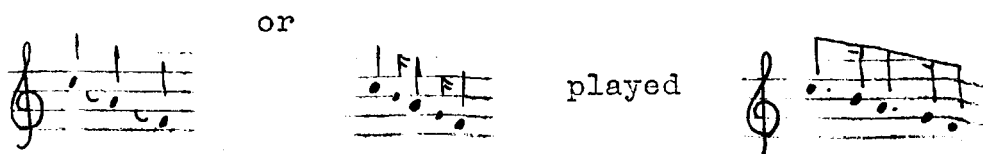
See example 10.

Example 10



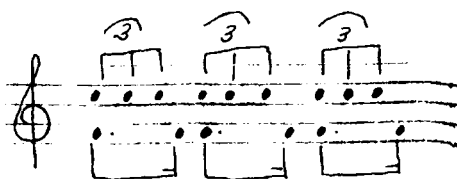
The nachschlag indicated by a crook appended to the note or by small notes is always short and must emerge into the note that follows.²⁸

Example 11



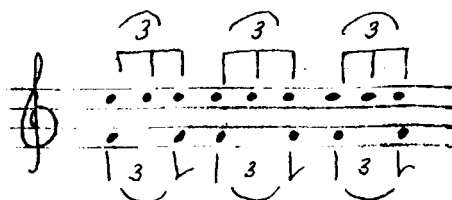
When, as in the courante of the first partita, Bach writes--

Example 12



this is merely the old, inexact method of notation for the following.²⁹

Example 13



²⁸Schweitzer, op. cit., p.350.

²⁹Loc. cit.

Bearing the preceding ornamental explanations in mind the writer has compared the editions of Czerny, Tovey, Kroll, and Bischoff with the Gesellschaft edition, note against note and ornament against ornament, in order to find those differences which might be presented to the piano student. The following differences will be found upon examination of the above-mentioned editions.

CHAPTER III

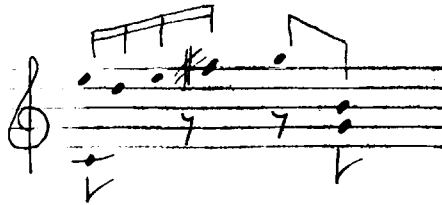
COMPILATION OF DIFFERENCES IN ORNAMENTATION
AND NOTATION

Book I

Fugue I

Measure 4: Tovey fills in the alto voice with notes which are not found in any of the other editions.

Example 1



Gesellschaft



Tovey

Measure 9: A difference in rhythm will be found herein of which there are two formulae found in the Gesellschaft edition.

Example 2a



2b



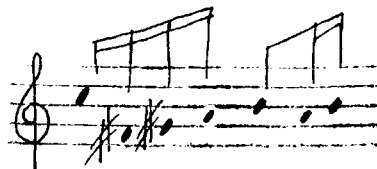
Czerny, Tovey, and Kroll use the alternate version (Example 2b) of the Gesellschaft, whereas Bischoff uses the primary version (Example 2a).

Measure 12: Here again are two versions of which Czerny, Tovey, and Kroll take the alternate version (Example 3b) and Bischoff again takes the primary version.

Example 3a



3b



Measure 13: Czerny, contrary to the others, places a trill on the fourth beat of the top voice.

Measure 19: Here again is a trill in the Czerny edition on the second beat of the top voice. The edition of Bischoff suggests that this trill can be used but its authenticity is doubtful.

Prelude II

Measure 34: Czerny omits the mordent found on the second beat of the top voice in the Gesellschaft.

Measure 38: Czerny arrives at the cadence by using the second inversion of the C major chord in the right hand whereas the other editions merely denote "e¹" which is the third of the chord.

Fugue II

Measure 23: Czerny places the sign "w" on both the second half of the first beat top voice and the second half of the third beat middle voice. If this is authentic it could be played as an "inverted mordent" according to Schweitzer's rule of the descending second but as a short trill considering the argument of Aldrich in the Harvard

Dictionary concerning the existence of the ornament in the time of Bach.

Prelude III

Measure 62: Here can be found a distinct difference in notation in the bass.

Example 4



Gesellschafft



Czerny

Fugue III

Measure 5: Both Czerny and Tovey omit the appoggiatura which is found in the Gesellschafft.

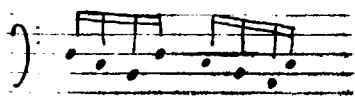
Measure 13: Czerny again omits an appoggiatura found in the other editions.

Measure 19: The double sharps in the bass are cancelled on the third beat in the Gesellschafft edition, whereas the cancellation is delayed until the fourth beat in the Czerny edition.

Measure 21: The "f²" in the fourth beat is designated as a double sharp in the Czerny edition, but as a single sharp in the Gesellschafft.

Measure 26: Upon close examination, a difference in note sequence will be found in the Czerny and Gesellschafft Edition.

Example 5



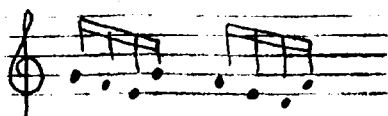
Gesellschaft



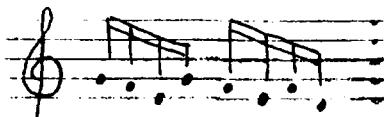
Czerny

Measure 28: Here again will be found a difference in note sequence.

Example 6



Gesellschaft



Czerny

Measure 55: A difference in the manner of execution will be found in this measure.

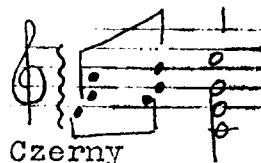
Example 7



Gesellschaft



Tovey

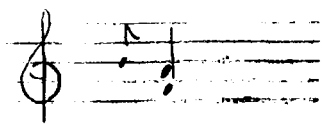


Czerny

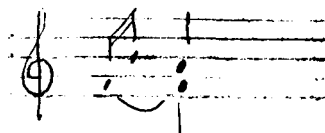
Prelude IV

Upon checking the Tovey edition it was noted that this editor writes out all the ornaments in full, and throughout the prelude the appoggiaturas are designated in the following manner:

Example 8



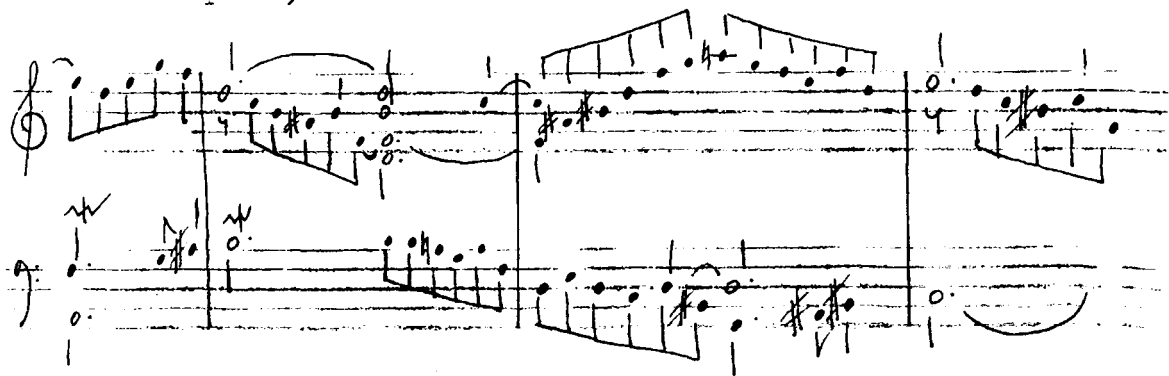
Gesellschaft



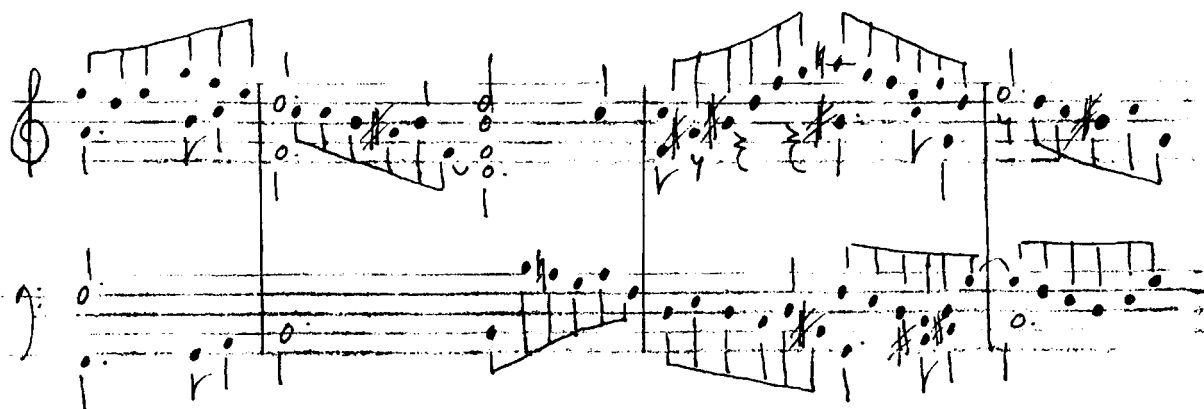
Tovey

Measures 15-18: The notation in the Czerny edition will again be found to be quite different.

Example 9



Gesellschaft

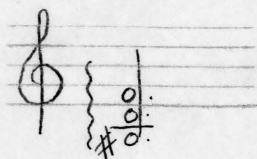


Czerny

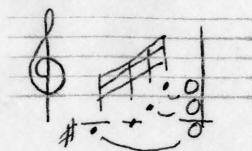
Measures 22, 24, 26, and 27: In these measures Czerny advises the use of the trill instead of the mordent found in the Gesellschaft.

Measure 30: Two versions of the second beat in this measure were found.

Example 10



Gesellschaft



Tovey

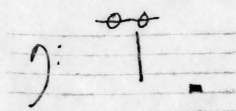
Upon further examination of the various editions it was found that Kroll omits all the ornaments in this prelude except the turn in measure 13.

Fugue IV

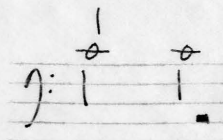
All the editions agree with the Gesellschaft except that of Czerny which differs slightly in notation.

Measure 38:

Example 11



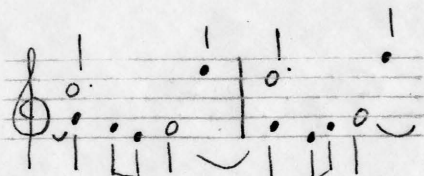
Gesellschaft



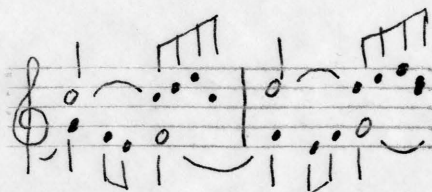
Czerny

Measures 42 and 43:

Example 12



Gesellschaft



Czerny

Measure 66:

Example 13



Gesellschafft



Czerny

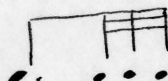
Prelude V

Measure 28: The "f²" in the fourth beat is a natural in the Czerny edition whereas it remains a sharp in the Gesellschafft.

Fugue V

There is a slight difference in the method of notating the rhythm in some of the editions. As it is in the Gesellschafft edition it cannot be taken for its face value. See example 14.

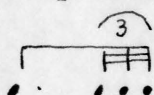
Example 14



Gesellschafft

Czerny and Tovey give the following methods of execution.

Example 15



Czerny



Tovey

Tovey again treats the appoggiaturas in this fugue as he treated them in Prelude IV. See example 8.

Measure 10: Czerny again omits the appoggiatura found in the other editions.

Fugue VI

The turns in measure 9, 10, and 11 are omitted in both the Tovey and Kroll editions. Again there are the following differences in notation in the Czerny edition in measures 35 and 43 as shown in examples 16a and 16b respectively.

Example 16a



Gesellschafft

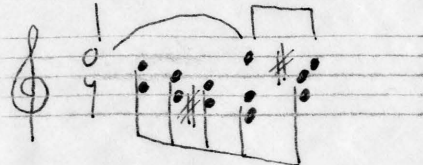


Czerny

Example 16b



Gesellschafft



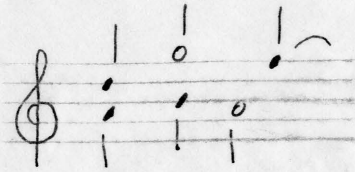
Czerny

Prelude VII

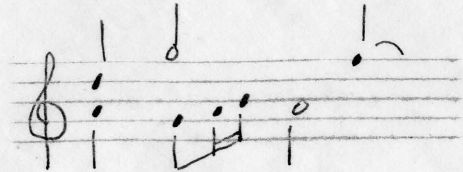
Measure 9: The trill on the fourth beat of the top voice is made optional in the Tovey edition.

Measure 17: Again there is a note difference found in the Czerny edition.

Example 17



Gesellschafft



Czerny

Measure 34: Czerny indicates a trill on the fourth beat of the top voice which is not indicated in the Gesellschafft edition. Czerny, Tovey, Kroll, and Bischoff all use the alternate version suggested in the Gesellschafft edition.

Example 18



Gesellschafft

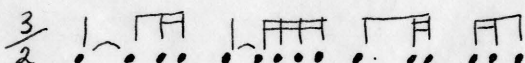
Gesellschafft
alternate

Measure 41: The trill on the second beat of the top voice is again made optional in the Tovey and Bischoff editions.

Fugue VII

Czerny is again found to be the edition most different in that many of the chords are filled out, many of the ornaments differ, and finally the rhythm in measure 13 is different.

Example 19



Gesellschafft



Czerny

Measure 28: Tovey uses a trill on the third beat of this measure but the trill is not found in the other editions.

Fugue VIII

Tovey places optional trills in measures 3, 5, 10, 11, 23, 40, and 51 as does Bischoff except in measures 40 and 51. These trills are not found in the Gesellschaft edition.

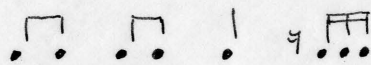
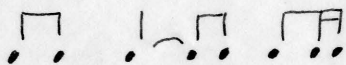
Prelude IX

Czerny omits the trill with the downward prefix in measure 4 and both Czerny and Kroll omit the trill in measure 7.

Fugue IX

Measure 12: The note values used by Czerny in this measure differ from the Bachgesellschaft.

Example 20



Gesellschaft

Czerny

Measure 24: Tovey and Bischoff differ slightly in notation from the Gesellschaft.

Example 21

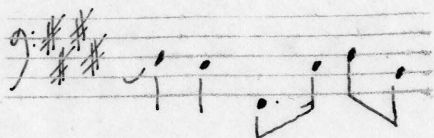


Gesellschaft

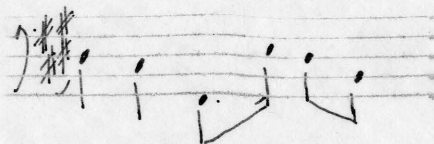
Tovey and Bischoff

Measure 26: There are two versions of this measure of which Tovey, Kroll, and Bischoff all use the alternate version.

Example 22



Gesellschaft



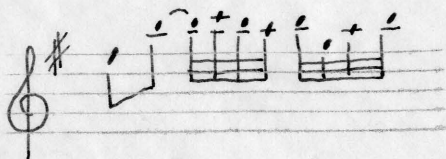
Gesellschaft
alternate

Prelude X

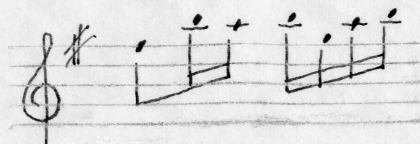
Bischoff gives simplified versions of measures 5, 7, 9, and 11 but suggests the alternate use of that which is found in the Gesellschaft. Tovey uses that which is found in the Gesellschaft but suggests the simplified measures for alternate use.

Example 23

Measure 5

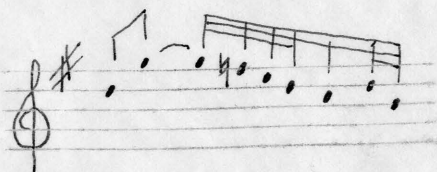


Gesellschaft

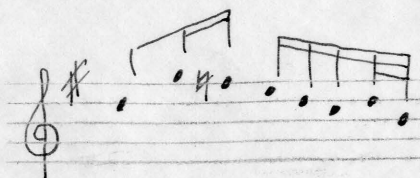


Bischoff

Measure 7



Gesellschaft



Bischoff

Measure 9



Gesellschaft



Bischoff

Measure 11



Gesellschaft

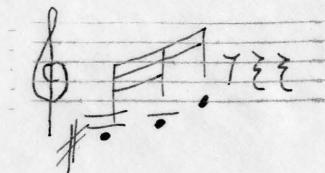


Bischoff

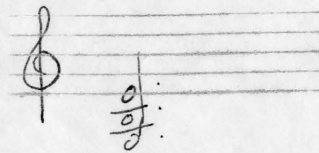
Fugue X

Measure 42: Again the notation in Czerny is found to be different.

Example 24




Gesellschaft



Czerny

Prelude XI

The differences in this work are chiefly ornamental. Both Tovey and Kroll use a trill with a downward vorschlag (prefix) whereas the Gesellschaft indicates the plain trill, thus ", " in measure 13. Czerny, throughout the work, indicates the plain trill with the sign tr. Actually there

is a difference in the trills in that they are prefixed with either the downward or upward vorschlag in the Gesellschaft and Czerny gives no indication as to which trill should be used.

Fugue XI

Measure 42: Bischoff makes a rhythmic and note change in this measure but gives the Gesellschaft notation for alternate use.

Example 25



Gesellschaft



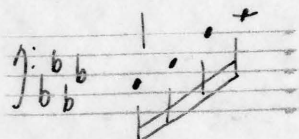
Bischoff

Prelude XII

The differences in this prelude are entirely differences in notation.

Example 26

Measure 7

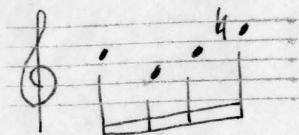


Gesellschaft

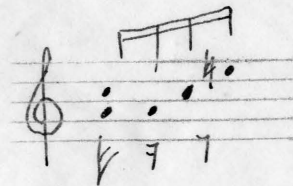


Bischoff, Kroll, and Gesellschaft
alternate

Measure 9

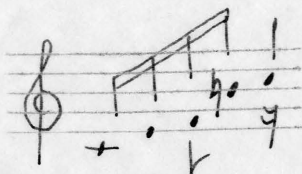


Gesellschafft

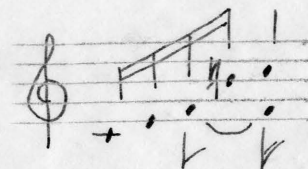


Czerny

Measure 14

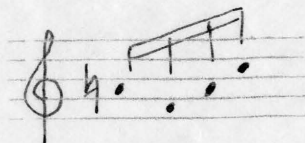


Gesellschafft

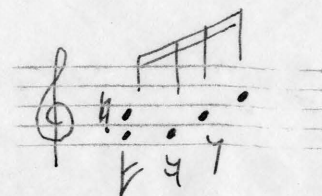


Czerny

Measure 15

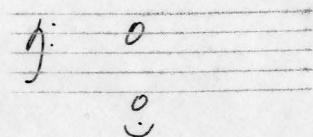


Gesellschafft

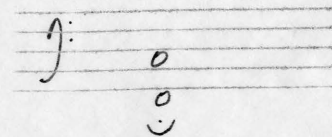


Czerny

Measure 22



Gesellschafft



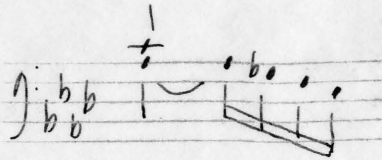
Czerny

Fugue XII

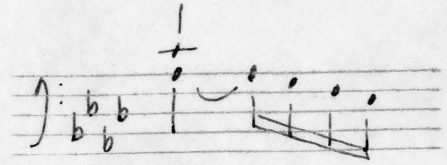
Measure 9: Czerny places a trill on the fourth beat of the top voice but the Gesellschafft has no ornament in the measure at all.

Measure 32:

Example 27

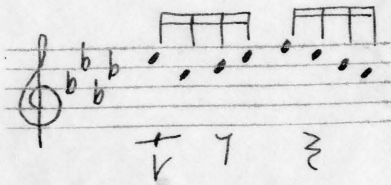


Gesellschafft

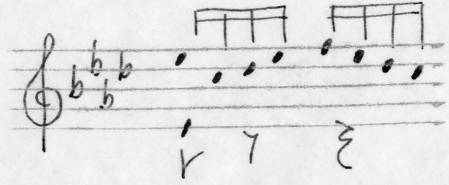
Kroll and Gesellschafft
alternate

Measure 41:

Example 28



Gesellschafft

Kroll and Gesellschafft
alternate

Prelude XIII

All the editions agree with the Gesellschafft except the Czerny edition which places trills in measure 1, 2, 10, 16, 20, 24, and 26. These trills are not found in the Gesellschafft edition.

Prelude XIV

Measure 21: Both Tovey and Czerny indicate a trill in this measure although the trill is not in the Bachgesellschaft.

Fugue XIV

Measure 36: Bischoff advises the use of a sharp on the "d¹" as opposed to the use of the natural indicated

in the Gesellschaft but does not suggest that the natural could be used.

Fugue XV

Measures 25 and 26: The Gesellschaft places a trill on the last note of the top voice in each measure while Czerny uses no ornament at all.

Prelude XIV

Measure 21: Both Tovey and Czerny indicate a trill in this measure although the trill is not in the Gesellschaft.

Fugue XIV

Measure 36: Bischoff advises the use of a sharp on the "d¹" as opposed to the natural indicated in the Gesellschaft but does suggest that the natural could be used.

Fugue XV

Measures 25 and 26: The Gesellschaft places a trill on the last note of the top voice in each measure while Czerny uses no ornament at all.

Measure 67: The Gesellschaft starts the bottom voice in the first half of the measure on a "c" natural whereas Bischoff uses a "c" sharp thus making the "c" in the top voice a sharp also in the first half of the measure.

Measure 78:

Example 29



Gesellschaft



Bischoff

In this measure Bischoff uses the Gesellschaft version as an alternate version.

Prelude XVII

Measure 17: Both Czerny and Tovey advocate the use of a trill on the third beat of the top voice instead of no ornament at all.

Measures 41 and 42: Czerny uses no ornament at all in these measures whereas the Gesellschaft does use a trill on the second half of the first beat in the upper voice in each measure.

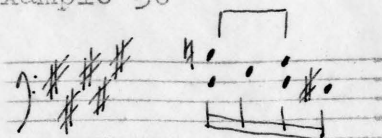
Prelude XVIII

Measure 13: Czerny omits the trill which is used in the top voice in the last half of the measure.

Fugue XVIII

Measure 32:

Example 30



Gesellschaft



Kroll and Gesellschaft alternate

Prelude XIX

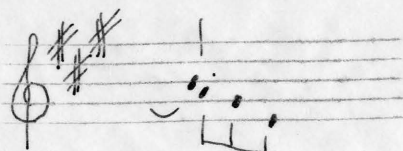
Measure 14: Both Czerny and Tovey indicate the use of a trill on the second beat of the topmost voice instead of no ornament at all as in the Gesellschaft.

Fugue XIX

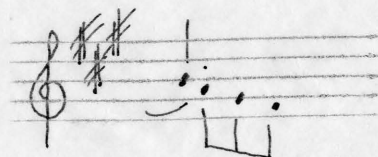
Measure 41: A trill is used by Czerny in this measure which is not found in the other editions.

Measure 51:

Example 31



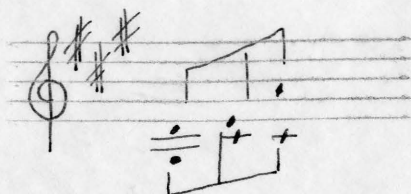
Gesellschaft



Kroll and Gesellschaft alternate

Measure 53:

Example 32



Gesellschaft



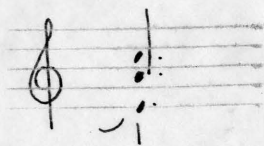
Kroll and Gesellschaft alternate

Prelude XX

The only differences in this work are found in the Czerny edition with all the differences being in notation.

Measure 6:

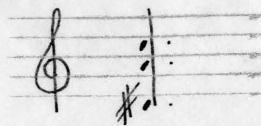
Example 33



Gesellschafft

Measure 14:

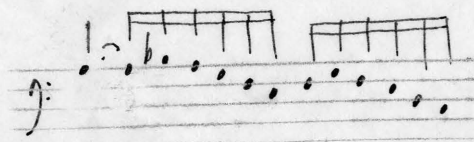
Example 34



Czerny



Gesellschafft



Czerny

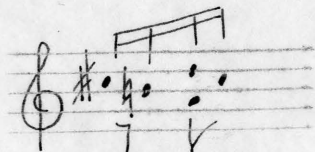
Measure 28: In this final measure Czerny omits the fifth of the chord.

Fugue XX

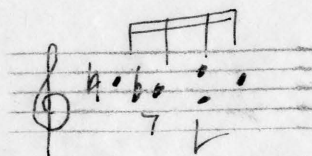
Czerny uses ornaments in measures 17, 21, 27, 64, and 73 which are not found in the Gesellschafft. Tovey uses an optional trill in all these measures except measure 73.

Measure 69:

Example 35



Gesellschafft



Kroll

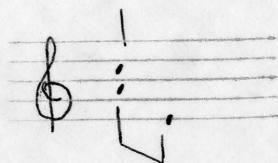
Measure 3: On the first beat of the measure Czerny uses "B^b" instead of the "b^b" found in the other editions.

Measure 19: Kroll uses a trill in this measure instead of a mordent.

Fugue XXI

Measure 47:

Example 36



Gesellschaft



Czerny

Prelude XXII

Measure 1: Czerny omits the "e^{bl}" in the last half of the fourth beat of this measure.

Prelude XXIII

All the editions check with the Gesellschaft except the Czerny edition in measures 11 and 12. In these measures, without changing the letter names of the notes, the octave positions of the first two beats in each measure are reversed, thus dividing the notes into two octaves instead of writing the whole pattern within the range of one octave.

Fugue XXIII

This fugue presents the problem of the trill in the

fugal subject. The trill does come at the end of the subject and can be regarded as a cadence trill. The other voices furnish enough dissonance at the entries of the subject in measures 13, 30, and 32 to warrant the omission of the trill; whereas there is very little or no dissonance in measures 4, 8, and 23, and the trill could be used to good effect. Czerny places the trill in all the above mentioned measures; Tovey suggests the optional use of the trill in measures 4 and 23, thus being very inconsistent; Kroll makes the trill optional in measures 4, 8, 13, and 23.

Prelude XXIV

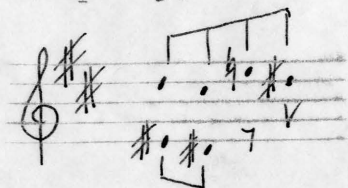
Measure 17: Czerny omits the trill in the top voice of the third beat.

Fugue XXIV

This fugue also presents the problem of the cadence trill at the end of a fugal subject. There seems to be enough dissonance in the other voices to warrant its omission in measures 6, 11, 32, 40, and 60, although Czerny only omits it in measures 32, 40, and 60 with the other editions omitting it entirely except in the first entrance of the subject.

Measure 13:

Example 37



Gesellschaft and Tovey
alternate



Tovey

CHAPTER IV

COMPILATION OF DIFFERENCES IN ORNAMENTATION AND NOTATION

Book II

Prelude I

Measure 31: Tovey places a descending accent on the first beat of the measure which is not found in the other editions.

Fugue I

Czerny places trills in measures 2 and 10 instead of mordents and advises the use of a trill in measures 25, 39, 47, 51, 68, 70, 72, and 76 where there should be no ornaments.

Tovey places optional trills in measures 8 and 21 which are not in the Bachgesellschaft, whereas the optional trill of measure 28 is used. The mordents in measures 48 and 52 are not found in the Gesellschaft.

Kroll places the optional mordent in measure 40, as does Tovey in measures 48 and 52, which is not in keeping with the Gesellschaft edition.

Prelude II

Measures 7 and 8: Czerny uses trills in these measures instead of mordents found in the other editions.

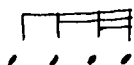
Fugue II

Measure 2: Both Czerny and Kroll omit the trill in this measure.

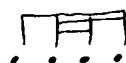
Measure 18: Czerny uses the alternate version prescribed in the Bachgesellschaft.

Measure 26: Kroll uses the alternate rhythmic pattern found in the Gesellschaft.

Example 38



Gesellschaft



Kroll and Gesellschaft
alternate

Prelude III


There are a great many differences in notation in this work. Czerny, Tovey, and Bischoff all use the alternate notation found in the Gesellschaft for measures 1, $\frac{1}{4}$, 6, 7, 9, 10, 16, 18, 19, 20, 21, and $3\frac{1}{4}$. In each instance, except measure 16, Bischoff gives the primary notation of the Gesellschaft as optional. Kroll agrees with the Gesellschaft throughout except in measure $3\frac{1}{4}$ which is the alternate notation of the Bachgesellschaft.

Fugue III

As in the prelude many differences in notation are found in the fugue. Tovey and Bischoff use the alternate versions in measures 15, 16, 19, 20, 26, 27, and 28, although Bischoff again gives the Gesellschaft primary notation as optional. Czerny agrees with the Gesellschaft except in

measure 26 where the alternate version is used.

Prelude IV

Czerny uses the trill sign, ", " where the Gesellschaft indicates a mordent throughout the prelude.

Measure 2: The turn found in the Kroll edition is not found in the Gesellschaft.

The alternate ornaments and notes found in the Gesellschaft in measures 4, 20, 21, 28, 36, 37, 49, and 61 are used by Kroll.

Measure 46: Tovey inserts a trill on the second beat of the middle voice which is not used in the Bachgesellschaft.

Fugue IV

Measure 26: Both Kroll and Czerny use the alternate notation found in the Gesellschaft edition.

Measure 48: An appoggiatura on the second beat of the middle voice is omitted in the Czerny edition.

Measure 54: Tovey and Kroll both use the Gesellschaft optional version of this measure.

Prelude V

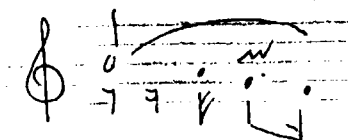
Measure 12: Both Kroll and Tovey use the alternate version of the Gesellschaft for this measure.

Measures 13, 14, 15, and 33: Czerny uses trills where mordents are suggested in the Gesellschaft.

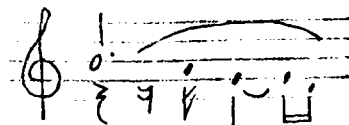
Measure 23: The notation of Czerny differs slightly

from that of the Bachgesellschaft. See example 39.

Example 39



Gesellschaft



Czerny

Measure 36: Tovey and Kroll again use the alternate notation of the Gesellschaft although Kroll gives the Gesellschaft primary notation for optional use.

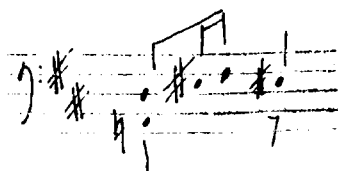
Measure 38: Czerny omits the trill on the third beat of the top voice.

Fugue V

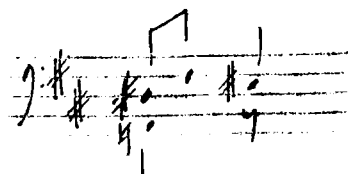
Measure 11: The Kroll edition places a sharp before the "d" instead of a natural although the natural is found in the alternate notation of the Gesellschaft for this measure.

Measure 22: The following note differences are found in the Kroll edition:

Example 40



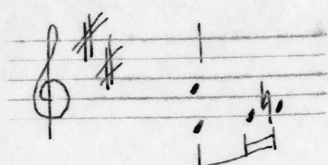
Gesellschaft



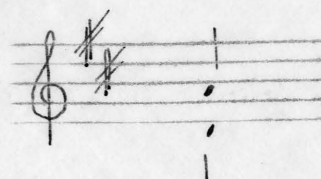
Kroll

Measure 44: Again the following difference is noted:

Example 4.1



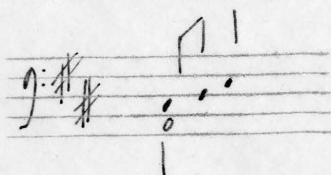
Gesellschafft



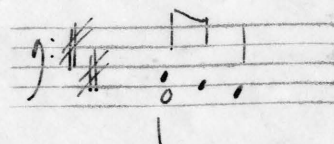
Kroll

Measure 49: Czerny, Tovey, and Kroll all use the optional notation of the Bachgesellschaft for this measure.

Example 4.2



Gesellschafft



Gesellschafft alternate

The Bischoff edition is the same as the Gesellschafft but gives all the above mentioned variations as alternates.

Prelude VI

All four of the editions differ from the Gesellschafft. Bischoff and Kroll place mordents in measures 2, 3, 6, 7, 27, 28, 43, 44, 45, and 50 which are not found in the Gesellschafft. Czerny places the sign "w" in all these measures. Kroll differs more in that it also has note differences. In measures 18 through 25 the lower neighbor which is encountered during the first beat of each measure is omitted in each instance. Again in measures 22 and 24, the passing tones encountered during the first beat of each measure are omitted thus simplifying these two measures, although the unsimplified version is given as optional in


each case.

Fugue VI

Measure 8: Tovey uses the alternate version for this measure.

Measure 13 and 14: All four editions use the Gesellschaft alternate for these measures.


Prelude VII

Measure 50: A mordent is suggested in this measure by Tovey, Kroll, and Bischoff although Bischoff inserts it optionally. Tovey also suggests that the lower note of the mordent be a flat whereas Kroll suggests a natural. Czerny suggests the use of a trill or inverted mordent by the sign "  ."

Fugue VII

Measure 69: There is a slight difference in notation in the Czerny edition. Czerny uses an "a flat" instead of a "b flat" on the fourth beat of the tenor voice.

Prelude VIII

Czerny again uses the trill sign "  " instead of mordents except in measure 2 where the mordent is used. Tovey uses mordents which are not in the Gesellschaft in measures 21, 22, and 23 as does Kroll, although Kroll uses them optionally. Czerny uses the trill sign again in mea-

sure 23. Bischoff varies slightly in rhythm and notation from the Gesellschaft in measures 5, 9, 14, and 23, but he gives the Gesellschaft primary notation as optional in each case.

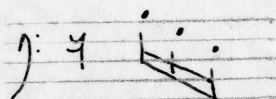
Fugue VIII

Kroll and Tovey use the alternate version of the Bachgesellschaft in measures 14, 33, and 36 as does Czerny in measure 36. These differences are note differences only. The Bischoff edition is the same as the Gesellschaft, but the above variations are given as optional.

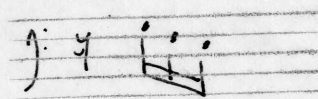
Prelude IX

Czerny omits the ornaments found in measures 21, 26, 40, and 43. In measure 40 Tovey uses an appoggiatura instead of the mordent found in the Gesellschaft. The notation of measure 50 in Tovey also differs from the Gesellschaft as will be seen in the following example:

Example 43



Gesellschaft



Tovey

Both Kroll and Tovey suggest the use of a mordent in measure 54 but this ornament is not evident in the Bachgesellschaft.

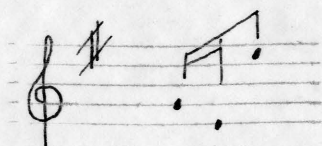
Fugue IX

The only difference found in this work is of notation in measure 19. The third beat of the top voice contains an "e sharp" which is a natural in the other editions. Bischoff explains this difference by saying that the natural actually sounds better but that the sharp is found in most of the manuscripts.

Prelude X

There are a great many differences found here which are both in notation and ornamentation. There seems to be a case of some copyist trying his hand in simplifying this work in measures 3, 4, 12, and 22. An example of measure 3 will be given to show what has been changed.

Example 44



Gesellschaft

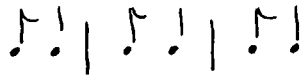


Kroll

Bischoff mentions this simplification but only as an alternate version.

Measures 29-32: Instead of the trill which is found in the Gesellschaft, Czerny omits the trill and simply alternates between the initial note and the octave below creating the following rhythm:

Example 45



This change is also noted in measures 33 through 36 and measures 86 through 88.

Measures 37-41: Czerny ornaments these measures with the trill or "inverted mordent" sign whereas Kroll uses an optional mordent; neither ornament is found in the Gesellschaft.


Measures 57-63: Instead of no ornamentation, Czerny ornaments these measures with turns.

Measures 50 and 83: The alternate version of the Bachgesellschaft suggests a sharp instead of a natural on "d¹". Kroll uses the alternate in each case.

Czerny also ornaments measures 95, 96, and 98, which are not ornamented in the Gesellschaft edition. Both Kroll and Bischoff give optional ornaments in measures 92, 95, 96, 102, and 107, but here again there are no ornaments in the Bachgesellschaft.

Fugue X

Measure 10: Both Bischoff and Tovey suggest the optional use of a trill or "inverted mordent," as the case may be.

Measure 70: The sign " " is again used by Bischoff and Kroll in this measure. Again the sign is not found in the Gesellschaft.

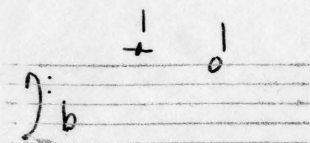
Measure 83: Both Tovey and Bischoff use the alternate notation found in the Gesellschaft for the third beat.

Czerny uses the optional notation for measures 30 and 51 and omits the trill (cadence) found in measure 85.

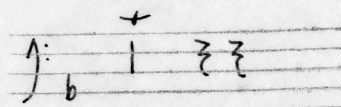
Prelude XI

Only one difference was found in this prelude, that being in measure 50.

Example 46



Gesellschaft and Kroll
alternate



Kroll

Prelude XII

Czerny alone places the sign "w" in measures 1, 2, 9, 10, 13, and 14 where there are no ornaments in the Gesellschaft.

Measures 45 and 46: Czerny uses turns in these measures instead of the "inverted mordent."

Fugue XII

Measure 53: Kroll uses the alternate version found in the Gesellschaft.

Measure 84: Czerny ornaments this measure with a trill instead of no ornament at all.

Prelude XIII

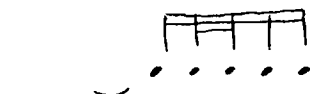
Measure 1 and 43: Czerny omits the appoggiatura.

Measure 9, 19, and 22: Both Czerny and Kroll use the Gesellschaft alternate notation, and in measure 22 Tovey uses a trill which is not found in the other editions.

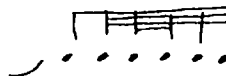
Measure 40: The sign "w" as used by Czerny is not found in the Gesellschaft.

Measure 66: A rhythmic difference is noted on the third beat of the top voice in the Kroll edition.

Example 47



Gesellschaft and Kroll
alternate



Kroll

Measure 67: The appoggiatura on the second beat of the upper voice is omitted in the Czerny edition.

Fugue XIII

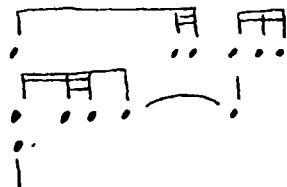
Measures 29 and 30: The trill sign "w" in Tovey is not found in the Gesellschaft. The same is true of measures 63 through 70 and measure 80 in Czerny, and of measure 68 in the Kroll edition.

Measure 37: The sign "w" found in the Bachgesellschaft is omitted in the Czerny edition.

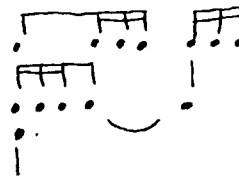
Prelude XIV

Measure 7: The rhythmic pattern of the first beat in the Czerny edition differs a great deal from that of the Gesellschaft edition.

Example 48



Gesellschaft



Czerny

Measures 18, 27, and 33: Both Czerny and Kroll use the alternate versions found in the Gesellschaft.

Measure 25: The "inverted mordent" found in the Tovey edition is not in the Gesellschaft.

Fugue XIV

Both Tovey and Czerny place trills in measures 3, 6, 11, and 16. These trills are not found in any of the above-mentioned measures of the Gesellschaft edition. The "inverted mordent" is again encountered in measures 21, 23, 25, 26, 27, 30, 33, 34, 35, and 61 in Czerny although there is no indication of this ornament at all in the Gesellschaft. In measure 57 of the Czerny edition a trill foreign to the Bachgesellschaft is found.

Prelude XV

Measure 13: Czerny, Kroll, and Tovey all place ornaments here which are not found in the Gesellschaft.

Measure 15: Czerny omits the mordent on the third beat of the lower voice.

Measures 16, 28, 32, 33, 34, 40, and 48: Czerny "inverts" the mordents which are used in the Gesellschaft edition.

Measure 20: Czerny omits the ornament found in the Gesellschaft on the second half of the first beat of the upper voice.

Measure 45: Tovey uses the ornament - "w" - which is foreign to the other editions.

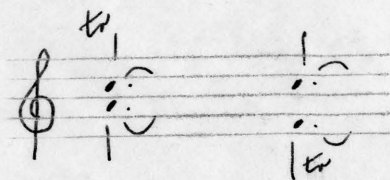
Measure 47: Both Tovey and Kroll use an optional mordent which is not used in the Gesellschaft.

Fugue XV

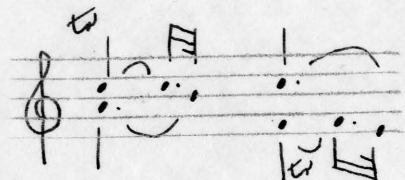
Measures 10 and 12: Tovey uses mordents in these measures but these ornaments are not found in any of the other editions except in the Bischoff edition which uses them optionally.

Measures 50 and 52: Here again Czerny changes the notation somewhat.

Example 49



Gesellschaft



Czerny

Measure 62: The sign "w/" indicated in the majority of the editions is omitted in the Czerny edition.

Prelude XVI

Measure 9: Both Kroll and Tovey use the alternate notation found in the Gesellschaft.

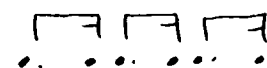
Czerny omits the ornaments found in measures 1, 11, and 15.

Fugue XVI

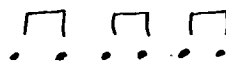
Measure 21: Here again Czerny omits the sign "w/."

Measure 48: A difference in rhythm is noted between the Czerny and Gesellschaft editions in the top voice.

Example 50 :



Gesellschaft



Czerny

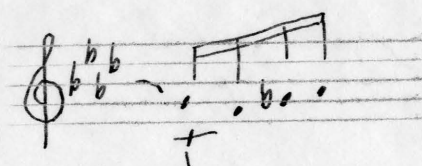
Prelude XVII

Measure 74: Kroll omits the mordent which is used in the other editions.

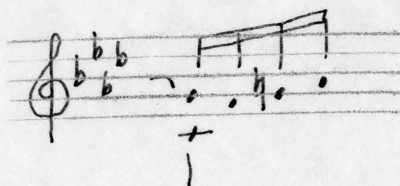
Fugue XVII

Measure 14: The notation used by Tovey on the third beat of this measure differs slightly from the other editions.

Example 51



Gesellschafft



Tovey

Both Kroll and Czerny use the alternate versions of measures 6, 14, 19, 32, and 34; otherwise the editions are in agreement with the Gesellschafft.

Prelude XVIII

The only differences found in this work are the uses of the alternate versions found in the Bachgesellschaft. Kroll uses the alternate notation in measures 20, 22, 29, and 40. Tovey uses the alternate of the treble in measure 20, but he uses the original bass. He also uses the alternate version of measures 22 and 29, and Czerny uses the alternate of measure 40.

Fugue XVIII

Measure 69: The trill on the second beat of the lower voice in the Tovey edition is not found in the other editions.

Measures 74, 100, 106, and 114: The optional trills suggested by Tovey are not in keeping with the Gesellschafft.

Prelude XIX

Measure 16: Kroll omits the first two sixteenth notes

found in the bass but advises them for optional use.

Prelude XX

Measure 24: Both Bischoff and Czerny use the alternate notation suggested in the Gesellschaft for this measure.

Measure 32: Tovey and Bischoff both ornament the upper voice with a mordent which is not common to the other editions. Czerny uses the "inverted mordent" but omits the mordent on the second beat of the lower voice as does Bischoff.

Fugue XX

Measure 15: Kroll writes the first and second beats of the bottom voice an octave higher than the Gesellschaft although the lower octave found in the Gesellschaft is optional.

Prelude XXI

Measure 2: Czerny omits the "inverted mordent" found on the third beat of the top voice.

Measure 28: Tovey ornaments this measure with a mordent which is not found in the Bachgesellschaft.

Measure 36: Both Bischoff and Tovey use the alternate version of this measure.

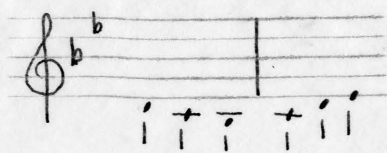
Measure 67: Kroll uses the alternate version suggested

in the Gesellschaft.

Fugue XXI

Measures 5 and 6: The notation of these measures is found to be slightly different in the Kroll edition.

Example 52



Gesellschaft.



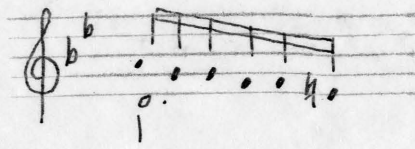
Kroll

Measure 19: Kroll changes the notation of this measure slightly but gives the notation found in the Gesellschaft as an alternate version.

Example 53



Gesellschaft



Kroll

Tovey uses the alternate notations for measures 36, 38, and 78. Kroll also uses the alternate version of measure 78. Bischoff agrees with the Kroll edition in measures 5, 6, 19, and 38, and with Tovey in measure 38.

Prelude XXII

The differences noted here are again those of the use of the alternate notations given in the Gesellschaft. Bis-

choff and Kroll use the alternate of measure 16 whereas Kroll and Tovey use the alternate version of measure 81.

Fugue XXII

Measure 33: Kroll uses the alternate notation found in the Bachgesellschaft for this measure.

Prelude XXIII

Measure 23: Both Tovey and Kroll use the alternate notation suggested here.

Measure 35: Kroll omits the first half of the first beat of the middle voice and replaces it with an eight rest instead of starting the measure on the "g sharp." Czerny also uses the rest instead of the note on the first beat.

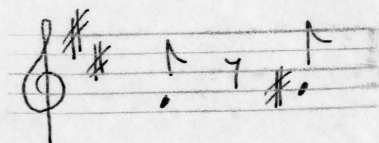
The mordents in measures 1 and 10 are omitted by Czerny.

Prelude XXIV

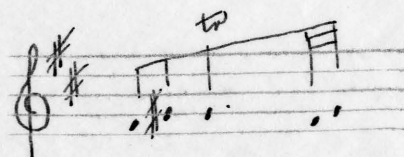
The following differences in notation are found in this work.

Example 54

Measure 21:

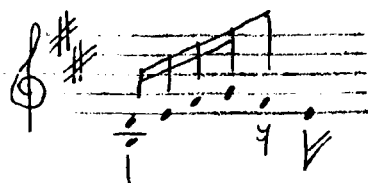


Gesellschaft



Kroll and Czerny

Measure 16:

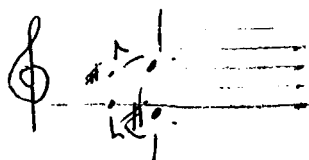


Gesellschaft

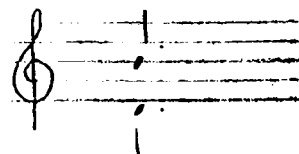


Kroll

Measure 100:



Gesellschaft



Czerny

Measure 20: Czerny omits the trill on the second beat of the middle voice.

CHAPTER V

CONCLUSION

Upon close examination of the foregoing differences it will be noted that there are many interpretations as to notation, ornamentation and rhythm. It can be easily understood why there are such great divergences in the performances of these works. It should be the desire of every piano teacher to make a study of these dissimilarities in order to have a more complete understanding of what Bach wrote.

The differences cited have been tabulated to show how each edition compares with the Bachgesellschaft. In some instances the differences are greater than as indicated in the following chart. For example, the differences in the Czerny edition of the seventh fugue in the first book (see page 28) were too numerous to compile each minute variation, so only one difference was tabulated against the edition.

<i>Differences</i>	<i>Editions</i>			
	<i>Czerny</i>	<i>Tovey</i>	<i>Kroll</i>	<i>Bischoff</i>
<i>Notation</i>	35	7	27	14
<i>Ornaments</i>	161	65	40	27
<i>Rhythm</i>	6	2	2	5
<i>Alternate versions</i>	36	48	53	34
<i>Total</i>	238	122	122	80

Then, again, although the editions might have used a different version, in many cases the primary version found in the Gesellschaft edition was given as an alternate; e.g., preludes three and eight and fugues eight and nine of the Bischoff edition of the second book (see pages 42, 46, and 47).

In comparing these Bach editions the writer has tabulated the differences in notation, ornaments, rhythm, and the number of alternate versions used. It can be seen at a glance that the Czerny edition is the greatest offender in all respects, whereas Bischoff most nearly resembles the Bachgesellschaft in each case except in notation and rhythm. Here again, though, it will be found that Bischoff usually gives a reason for his choice, as in the case of the ninth fugue of the second book (see page 48).

In conclusion, it is the writer's opinion that teachers should unhesitatingly use the Bischoff edition of the Well-tempered Clavichord in order to present more nearly the works of Bach to students as he originally intended.

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