

Prelude VIII.

J. S. Bach.

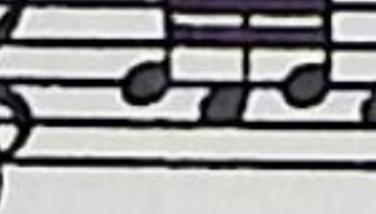
Edited by Orlando Morgan.

(Lento. $d = 48.$)

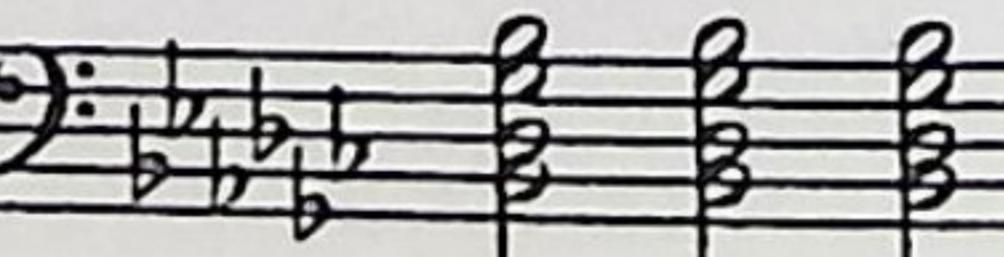
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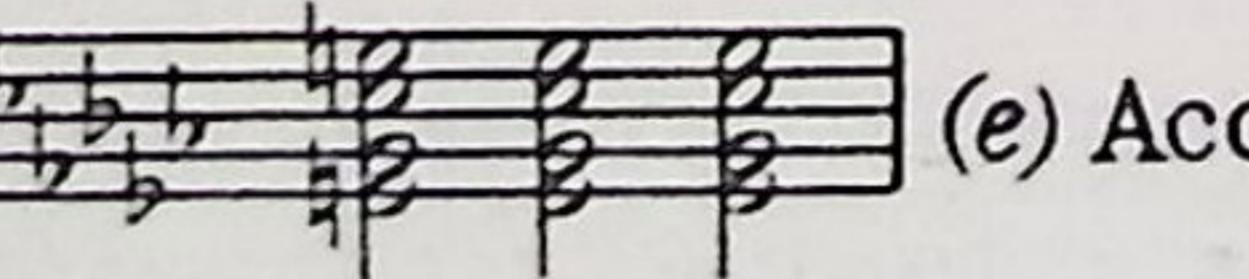
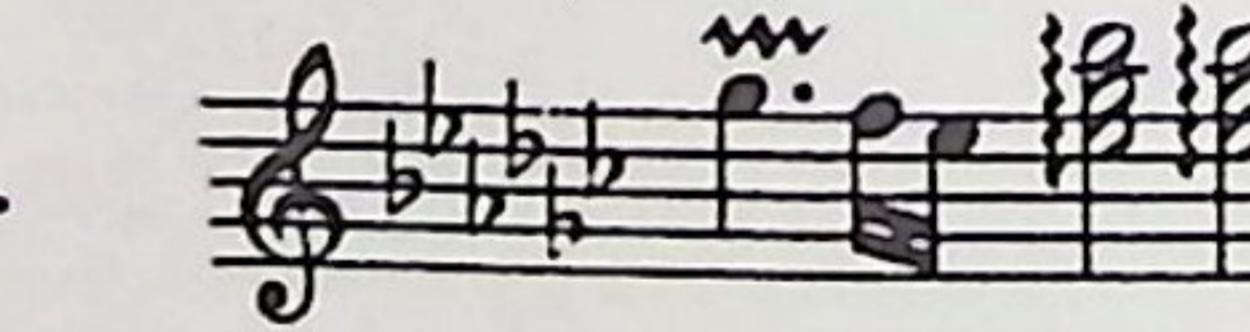
(Lento. $d = 48.$)

The sheet music consists of five systems of piano music. The first system starts with a dynamic of pp . Fingerings include $1\ 2$, $2\ 3$, $3\ 4$, and $1\ 3\ 4$. The second system includes fingerings $1\ 3$, $2\ 1$, and $1\ 3\ 2$. The third system includes fingerings $1\ 2\ 3$ and $1\ 2$. The fourth system includes fingerings $1\ 2\ 3$ and $1\ 2$. The fifth system includes fingerings $1\ 2\ 3$ and $1\ 2$. The sixth system includes fingerings $1\ 2\ 3$ and $1\ 2$. The seventh system includes fingerings $1\ 2\ 3$ and $1\ 2$. The eighth system includes fingerings $1\ 2\ 3$ and $1\ 2$. The ninth system includes fingerings $1\ 2\ 3$ and $1\ 2$. The tenth system includes fingerings $1\ 2\ 3$ and $1\ 2$. The eleventh system includes fingerings $1\ 2\ 3$ and $1\ 2$. The twelfth system includes fingerings $1\ 2\ 3$ and $1\ 2$.

- (a) Kroll (Peters edition) gives the following interpretation of this *mordent*:— 

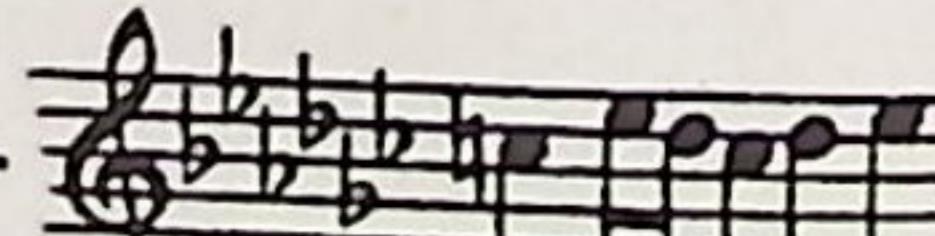
(b) Care must be taken to give these two semiquavers their exact value each time they occur. They are often incorrectly played as demisemiquavers.

(c) Czerny, following Forkel and Hoffmeister, gives the Bass as follows:— 

(d) Czerny gives:—  (e) According to Czerny the Treble is:— 

(f) One autograph omits Eb.

(g) Czerny omits Db and Bb in the treble.

(h) This is the generally accepted reading of the treble, but Nägeli and Czerny give:— 

15.

16.

(a)

18.

(b)

20.

24.

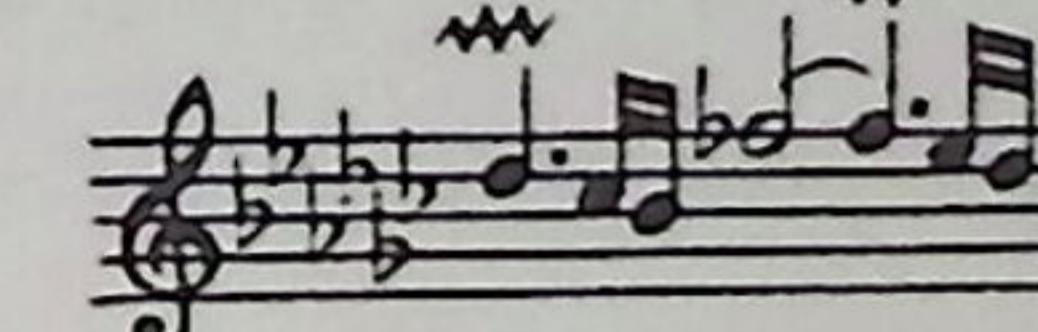
f

p

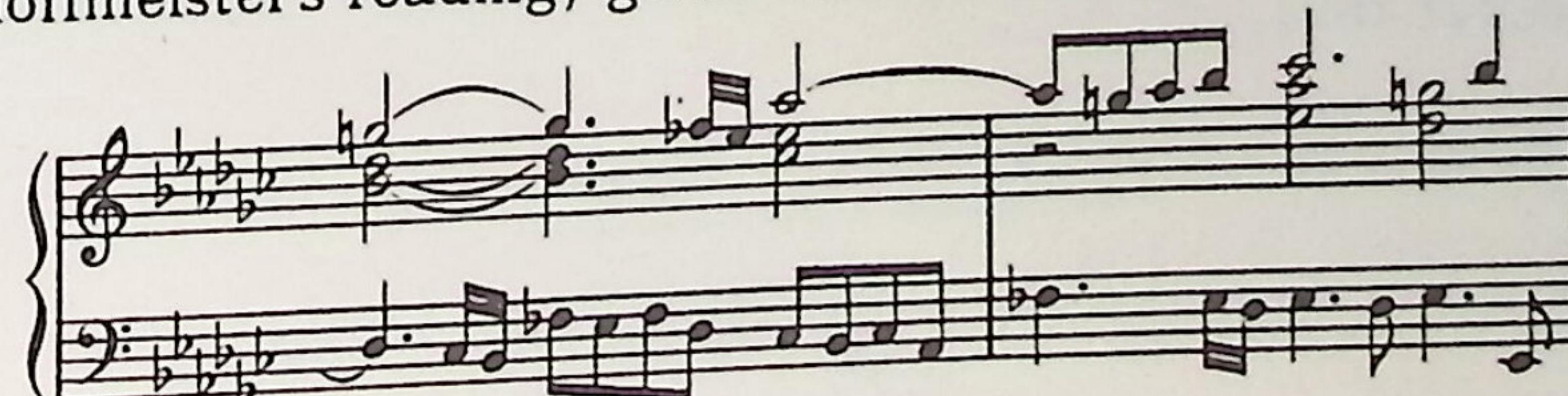
f non legato

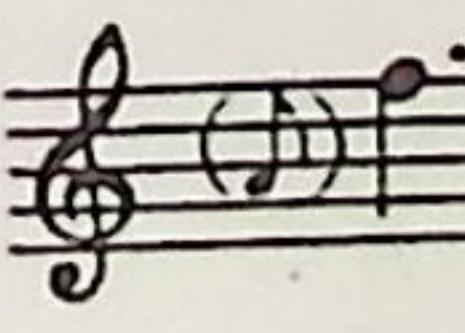
p

(a) We cannot find any authority for the following ornaments given by Czerny:-



(b) Czerny, adopting Hoffmeister's reading, gives bars 18 and 19 as follows:-



(c) Some editions insert an appoggiatura before F,  but its origin is doubtful.

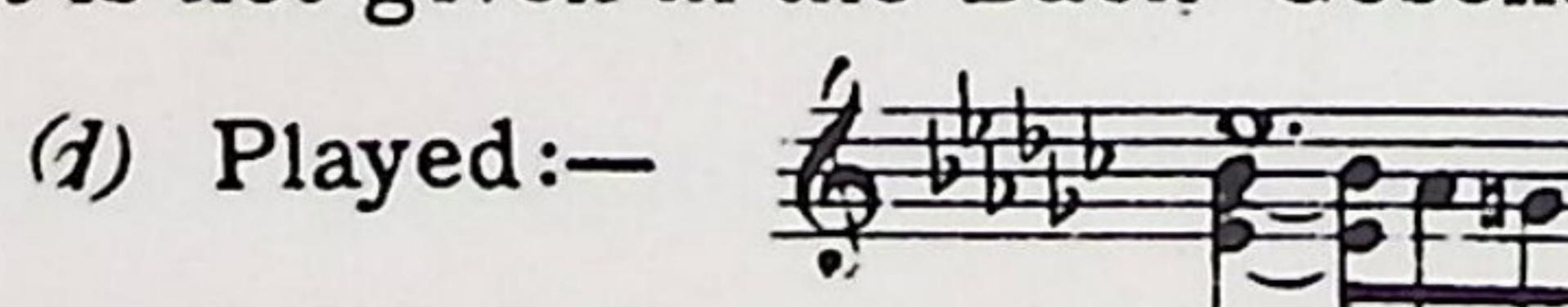
The musical score shows four staves of music. Staff 1 (Treble) starts with a dynamic of *poco rit.*. Measure 27 has fingerings (a), (b), (c), and (d). Staff 2 (Bass) has a dynamic of *p*. Measure 30 has fingerings (1-5) and dynamics *pp*. Staff 1 (Treble) has a dynamic of *f* and a tempo marking *allargando*. Measure 34 has fingerings (e) and (f). Staff 2 (Bass) has a dynamic of *pp*. Measure 37 has fingerings (g) and (h). The score concludes with a dynamic of *poco rit.*

(a) From this point Forkel's version concludes in five bars, as follows:—

In quoting the above Bischoff gives the last quaver in the treble in bar 3 as B \flat , the mistake probably arising through the transposition from the Soprano clef, in which it was written by Forkel, to the G clef.

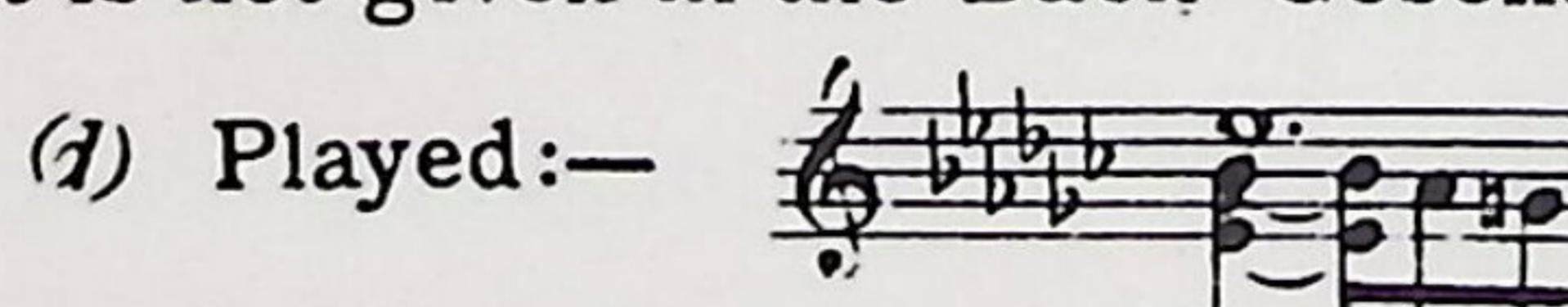
(b) Several editions place a shake over D \sharp , but it is not given in the Bach-Gesellschaft edition.

(c) Nägeli and Czerny give:—

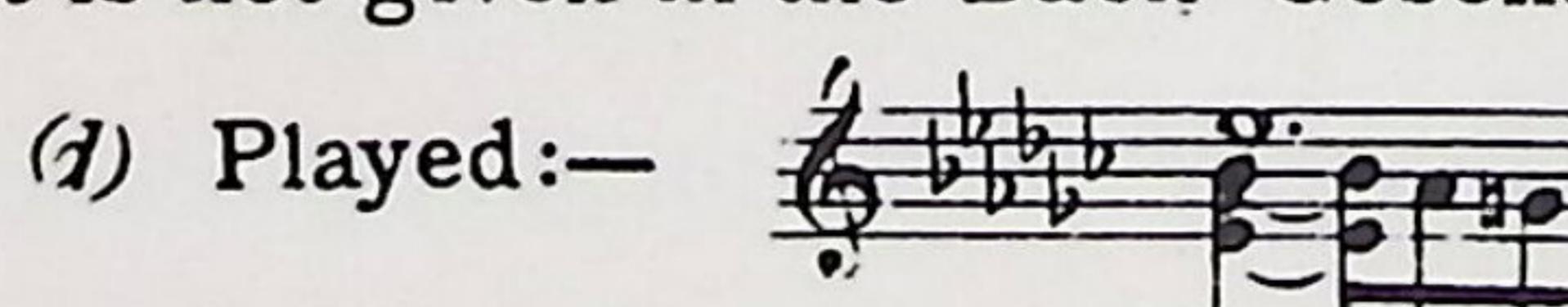


(d) Played:—

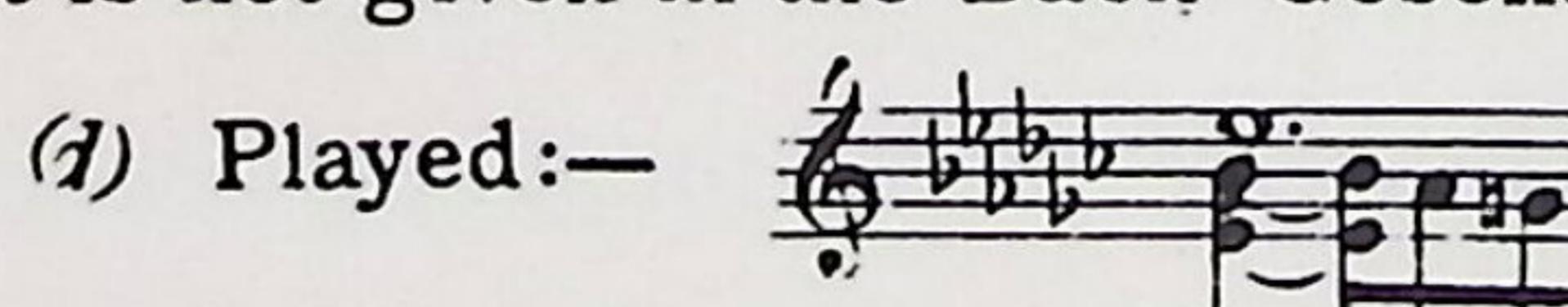
(e) Kroll gives:—



(f) According to the Zürich autograph:—



(g) The Zürich autograph gives the following:—



(h) Czerny gives this bar as follows:—

The musical score shows a single staff of music for measure 37. It features a dynamic of 32 and a tempo marking of 32. The notes are played with a specific rhythmic pattern, differing from the standard interpretation shown in the main score.

Fugue VIII.

(three voices)

(Andante. $\text{d} = 72$)

5.

8.

Other phrasings of the Subject:—

We give this fugue in its original key, but most editions print it in E♭ minor.

- (a) Some editions place tr over this note and also over B♯, bar 5, G♯, fourth beat in the middle voice, bar 11, and D♯, in the treble, bar 23. The trills are not given by Kroll, and there is considerable doubt about their origin.
- (b) Nägeli gives the Alto thus:—

(a) Czerny gives:-

(b) All the reliable modern editions give B‡, and this is generally accepted as being correct, though one of the autographs gives B§.

(c) Several MSS. give G \sharp in place of A \sharp .

(d) At this point (Bass) there is an important difference of opinion among the various authorities. Kroll, Czerny, Busoni, Mugellini, and Wouters adopt Altnikol's version, as follows:-



Our text is based on the authority of two of Bach's autographs.

(e) In the Bach-Gesellschaft edition this note appears as a crotchet on the fourth beat.

65

22.

25.

28.

31.

34.

37.

(a)

(a) Some MSS give E^x in place of E[#].

(E. A. 34524)

66

40.

(a)

43.

marcato

46.

(b)

poco allargando

49.

52.

a tempo

(a) Our text gives the reading of the autographs. In the Bach-Gesellschaft edition the Bass (third beat) is given thus:- At the time Kroll edited the latter edition (1866) the Zürich autograph was not available. It was first examined by Dr. Spitta, in 1869.

(b) In place of D[#] Kroll gives:-

55.

 58.

sempre cresc.

 61.

molto marcato

 64.

 67.

 70.

68

73. (a)

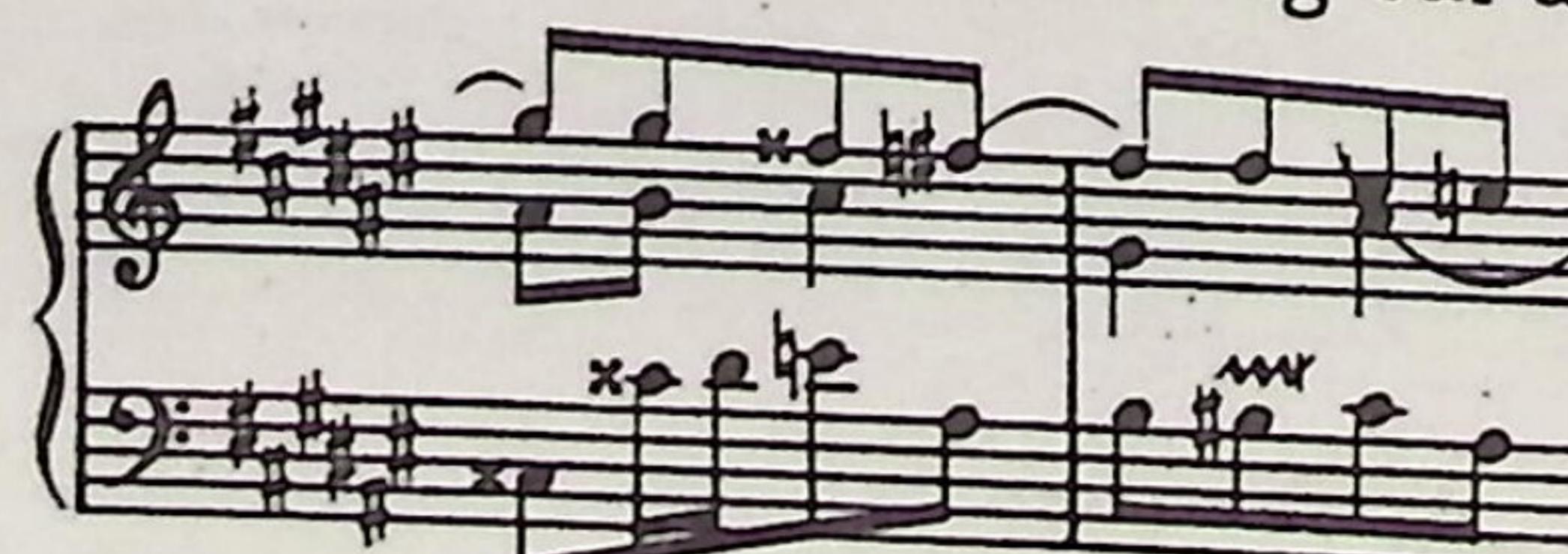
76.

79.

82.

85. cresc.
ff(b)
allargando

(a) The second half of this bar and the first half of the following bar are frequently played as follows:—



but the autographs give the text as we print it.

(b) Czerny gives a Minor triad here.