# J. S. BACH SIX PARTITAS BWV 825-830 FOR THE KEYBOARD

#### EDITED BY HANS BISCHOFF

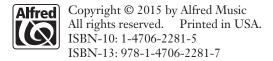
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#### ABOUT HANS BISCHOFF AND THIS EDITION

Hans Bischoff (1852–1889) was a German concert pianist, chamber musician, and music educator. He studied piano with Theodor Kullak (1818–1882) and later taught piano performance and music theory at Kullak's school, Neue Akademie der Tonkunst, in Berlin. Bischoff became a well-regarded music editor, respected for his thorough research, attention to detail, and careful consideration of source materials. His critical editions for the Steingräber publishing house include seven volumes of the keyboard works by J. S. Bach and 11 volumes of the keyboard works by Robert Schumann, as well as editions of works by Clementi, Handel, Mozart, Schubert, and Weber.

Bischoff's footnotes and prefatory commentary have been preserved in this edition, as well as his editorial markings—suggested dynamics, metronome marks, fingering, articulations, and pedaling. Measure numbers and BWV numbers have been added. Square brackets have been used to indicate suspected missing elements from earlier Bischoff editions.



Cover art: Vanitas Still Life (1662)
By Edwaert Collier (Dutch, ca. 1642–1708)
Oil on canvas

# SIX PARTITAS Partita No. 1 in B-flat Major



1) In B, the  $\longrightarrow$  are erroneously indicated  $\rightsquigarrow$ ; in general, the embellishments in this manuscript are highly inaccurate.

### Partita No. 4 in D Major



- 1) This generally authentic mordent appears only in A; at that, it is almost illegible.
- 2) These embellishments are misplaced in the sources.
- **NB. 1** The grace note is equivalent to a quarter or an eighth.
- NB. 2 The grace note is equivalent to an eighth.

## Partita No. 5 in G Major



- 1) B-flat instead of B in B.
- 2) I surmise that the natural sign has been omitted in A, B and C. A sharp sign is not specifically indicated. Still an F-sharp is not impossible.