

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.



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SIX PARTITAS

Partita No. 1 in B-flat Major

PRAELUDIUM

Andante (♩ = 66)

Johann Sebastian Bach (1685–1750)

BWV 825

1) 2) 1) 2) 1) 1) 1) 1) 1) 1)

p

3

4

2

1

2-3

5

2

1

4-5

3

1

4

2

1

5

7

cresc. *f*

1

4

2

1

5

2

2

5

1

3

1

1

2

1

9

4

1

3

3



5

3

5

5

m.s.

1) In *B*, the  are erroneously indicated ; in general, the embellishments in this manuscript are highly inaccurate.

Partita No. 5 in G Major

BWV 829

PRAEAMBULUM

Vivace (♩ = 132)

The musical score for the Preambulum of Partita No. 5 in G Major, BWV 829, is presented in five systems. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Vivace' with a quarter note equal to 132 beats per minute. The score begins with a dynamic of *mf* and a *p* dynamic. It features several slurs and fingerings (1-5). Dynamics include *mf*, *p*, *sf*, and *f*. Performance instructions include *m.d.* (more dolce) and *m.s.* (more sostenuto). The score concludes with a *f* dynamic.

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.