

A Kalmus Classic Edition

Johann Sebastian

BACH

**CHROMATIC FANTASY
AND FUGUE**

Edited by
DR. HANS BISCHOFF

Translation by
ALEXANDER LIPSKY

FOR PIANO

K 02141



CHROMATIC FANTASY and FUGUE in D MINOR

The publication of this work was based on a manuscript belonging to the Berlin Royal Library and bearing the date — Dec. 6, 1730. A description of this is given by Spitta in his biography of Bach (vol. 11, page 842). I have compared the other important manuscripts in the Berlin Library mentioned by Spitta, also a manuscript from the Dresden Library, one from the estate of Princess Amalie bearing Kirnberger's signature and containing corrections and fingerings, finally the old Rust manuscript dated 1757, which has been reprinted by Peters (S. 1, C. 4).

After considering the above documents there can remain no doubt as to the necessity of the essential changes in our text. In considering variants of equal importance I have given preference to the oldest manuscript, i.e. the one mentioned first in our listing of sources. The manifold errors contained in this copy have, of course, been corrected. The interpretive indications in the Fantasy are based in part on the familiar Forkel tradition.

INTRODUCTORY NOTES





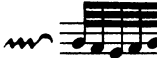




For The Practical Use Of This Volume



All the ornaments indicated in this text are authentic, but only those printed in large type represent Bach's irrevocable intentions. The latter must be played. On the other hand, the execution of the ornaments in smaller type may be left to the discretion of the performer.





TABLE OF EMBELLISHMENTS



For the uninitiated performed the following indications will suffice — in reference to this volume.

1) Grace notes, like all other embellishments, enter ON the beat — not before it. Unless indicated otherwise, they should be executed quickly.

2) The trill (tr or ) generally begins on the auxiliary note. There is usually an after-beat, unless this is replaced by one or more indicated notes. The after-beat is unnecessary before a descending second. The symbol for the trill with an up-beat is  or . The trill starting on the lower note  and the one starting on the upper note  usually both end with an after-beat. The following symbols may also be used to indicate the same:  and . The short trill  is usually tied to the upper second preceding. Its symbol frequently takes the place of  and tr.

3) The mordent  or  often takes the tone a minor second lower as the auxiliary note, although the neighboring note is sometimes a major second lower. (Compare Turk, Ch. IV p. 61.)

4) The turn  placed over a note is executed,  placed between two notes it is played . In dotted rhythm, the turn proper ends on the dot. 

5) The slurred note  is played. 

6) Other embellishments are explained in the annotations.

Chromatic Fantasy and Fugue

for piano solo

Fantasy

Johann Sebastian Bach

Allegro molto

f

p

mf

cresc.

mf

♩ = 96

1) Bulow has *e* instead of *e flat* and *b* instead of *b flat*; however, this is not authentic.