

"The Well-tempered Clavichord"

by

JOHANN SEBASTIAN BACH.

Revised, annotated, and provided with parallel exercises and accompanying directions for the study of modern pianoforte-technic

by

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Prelude I.

Moderato.

Part I.

p *egualmente*
ben tenuto
(Ped. * (Ped. *)

(*simile*) 2)

1) The flowing and even movement in sixteenths must be kept up between the 8th and 9th notes in each measure, and between the successive measures; do not play: or thus (!):

2) The Editor recommends abstention from the use of the pedal up to the 5th measure of the 3d section, and the strict holding-down of the left-hand notes instead, which very nearly gives the effect of the pedal.

3) Tausig's conception of this prelude, requiring a pianissimo execution throughout, is likewise deserving of notice, and forms an entirely new study.

NB. I. For the attainment of a perfect legato, practice the figure first in andantino tempo, with a somewhat firm touch, and in such a way that each tone in the right hand is successively held down through the true duration of the next, thus assuming the time-value of an eighth-note:

II. Then try to obtain the effect of the original notation by playing the figure thus:

Allegro, leggierramente.

right hand.
left hand. etc.

p subito

poco rinf.

p

mp

p

mp

poco

III. This Prelude is also adapted for the practice of an energetic staccato in the following arrangement. In practicing this staccato, care must be taken to render the interchanging of the hands perfectly smooth and even.

Allegro moderato.

IV. Finally, this Prelude may also be usefully employed for the study of the lightest staccato (in close imitation of the "springing bow" on the violin). The following arrangement will serve as a preparation for the 4th number of the Liszt-Paganini études.

Allegro vivace, leggierissimo.

tenuto, quasi effetto di pedale.

(ossia: *fs sempre forte* - - - - -)

(ossia: *ff* - - - - - *molto largamente ed armonioso* - - - - - *allarg.* - - - - - *ff*)

4) The Editor desires to caution against an over-valuation, or possible under-valuation, of this piece. To quote from Riemann, it is simply a "portal" to the entire work; forming, however, in its euphony and structural finish, a highly satisfactory musical introduction.