

J. S. BACH

SIX PARTITAS BWV 825–830 FOR THE KEYBOARD

EDITED BY HANS BISCHOFF

Contents

About Hans Bischoff and This Edition	1
Foreword	2
Table of Embellishments	3
SIX PARTITAS	
Partita No. 1 in B-flat Major, BWV 825	4
Partita No. 2 in C Minor, BWV 826	18
Partita No. 3 in A Minor, BWV 827	36
Partita No. 4 in D Major, BWV 828	54
Partita No. 5 in G Major, BWV 829	80
Partita No. 6 in E Minor, BWV 830	100

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 Steingraber 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

The musical score is presented in two systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 3/4. The tempo is Andante, with a quarter note equal to 66 beats per minute. The piece is marked with a piano (*p*) dynamic at the beginning and a crescendo (*cresc.*) leading to a forte (*f*) dynamic in measure 7. The score includes various musical notations such as notes, rests, ornaments (indicated by wavy lines), and fingerings (numbers 1-5). Measure numbers 1, 3, 5, 7, and 9 are indicated in boxes at the start of their respective systems. The piece concludes with a repeat sign in measure 10.

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

Partita No. 4 in G Major

OUVERTURE

BWV 828

Grave (♩ = 60)

f pomposo

1) 3 1

3

NB. 1

1 2 1

1 4 3

1 3

3 1 2 5 3 2

NB. 2

1-5 1 1 1 3

5 1 3 3 2) 2) 3 4

1-5 4 3 1 3

2)

2 2 1 1 1 2

1 1 1

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

BWV 829

PRAEAMBULUM

Vivace (♩ = 132)

5

9

13

17

mf *p* *f*

p *sf* *sf* *m.s.* *f* *p* *p* *f*

m.d. *m.d.* *m.d.* *m.d.*

crescendo

1) 2) 1)

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.