Vorrede des Herausgebers.

Da die Grenze unmöglich festzustellen ist, bis zu welcher man mit der Vorschrift subjektiver Tempi und Vortragszeichen bei Werken der vorliegenden Gattung gehen soll, hat der Herausgeber es vorgezogen, die ursprüngliche Notierung der Lisztschen Übertragung dieser 6 Präludien und Fugen von Seb. Bach unangetastet zu lassen, genau wie es Liszt gegenüber der Originalgestalt getan hat. Auch bestimmte ihn dazu die Erwägung, daß Musiker und genügend vorgebildete Dilettanten sich lieber unbeeinflußt in das Studium solcher Tonschöpfungen vertiefen.

Notice by the Publisher.

As it is impossible to fix a limit to which the player may go with the prescription of subjective times and musical terms in works of this kind, the publisher preferred not to alter the original notation of Liszt's transposition of these 6 preludes and fugues by Seb. Bach and thus to imitate Liszt who acted similarly with regard to the original form. He was further determined to do so by the idea that musicians and sufficiently prepared amateurs prefer plunging into the study of such compositions without having undergone any previous influence.

Préface de l'éditeur.

Comme il est impossible de fixer la limite jusqu'à laquelle on doit aller suivant la prescription des tempis subjectifs et des diverses nuances d'exécution dans les oeuvres de ce genre, l'éditeur a préféré n'y rien changer à la notation originale de ces 6 préludes et fugues par J. S. Bach transcrites par Liszt. Il a ainsi suivi l'exemple de Liszt, qui a observé le même principe à l'égard de la forme originale. Aussi l'éditeur fut-il guidé par la pensée, que la plupart des musiciens et des amateurs suffisamment préparés préfèrent s'approfondir dans des chefs d'oeuvres de ce genre sans avoir subi aucune influence préalable.

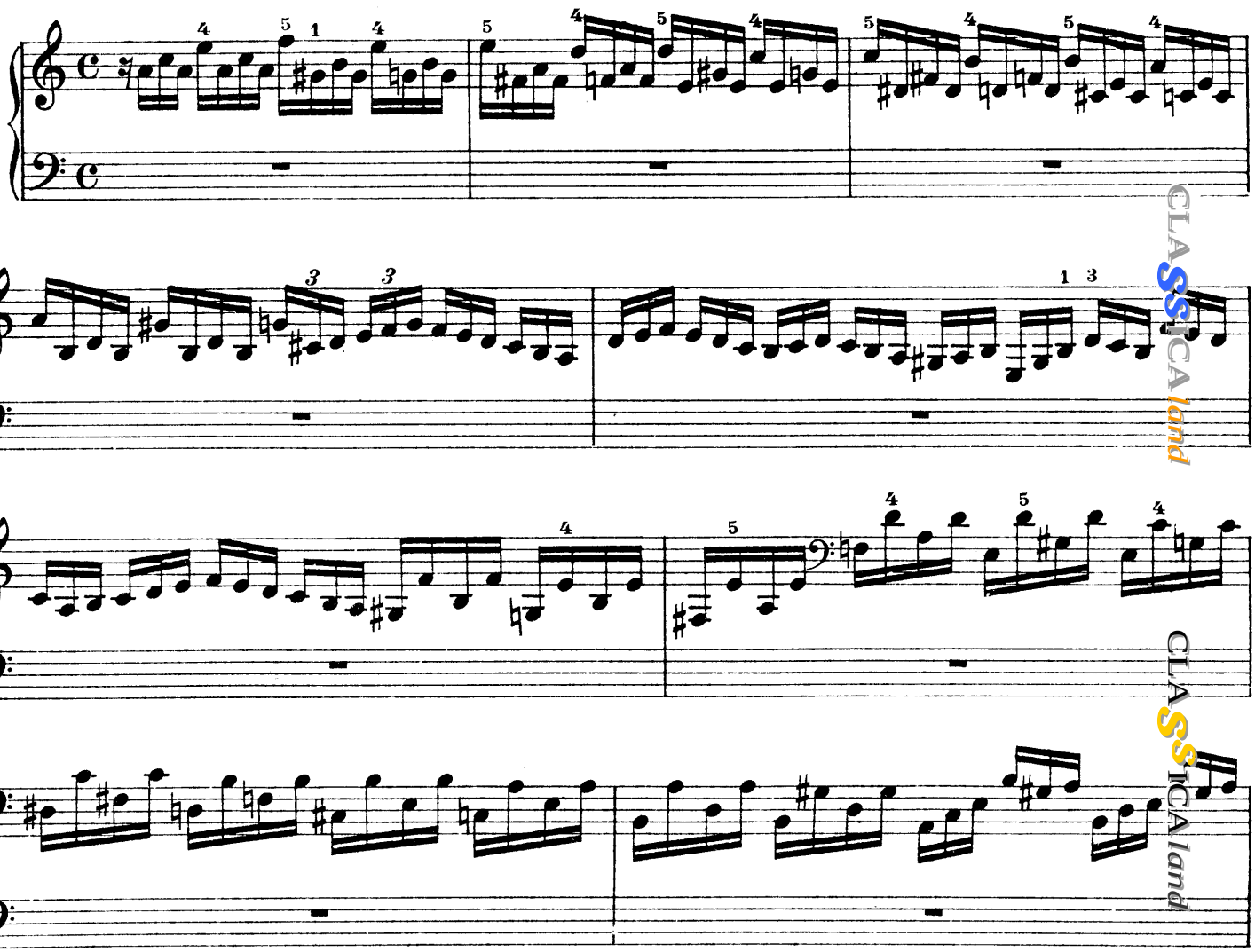
Sechs Präludien und Fugen

für Orgel von

Joh. Seb. Bach.

I.

Präludium.



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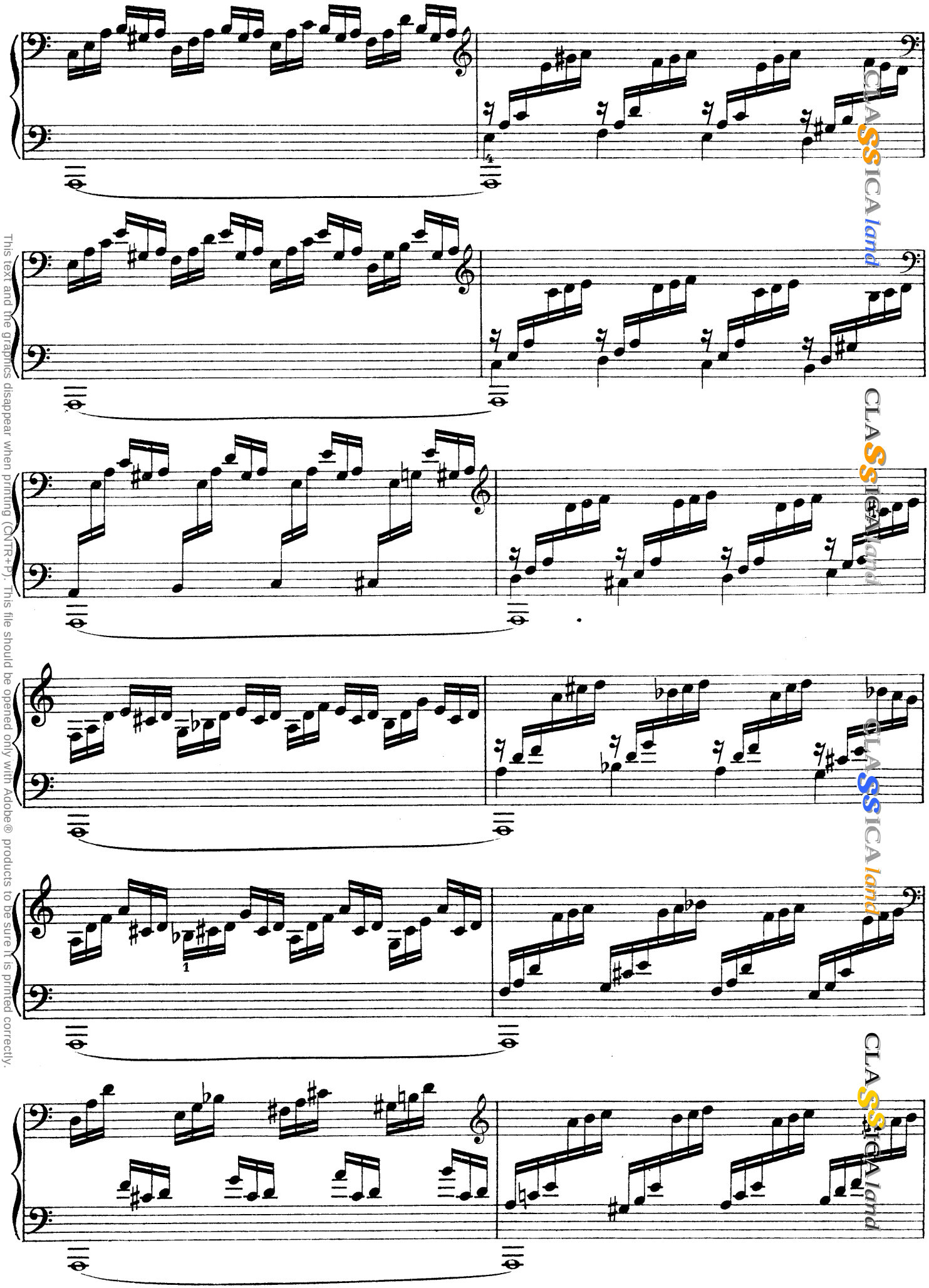

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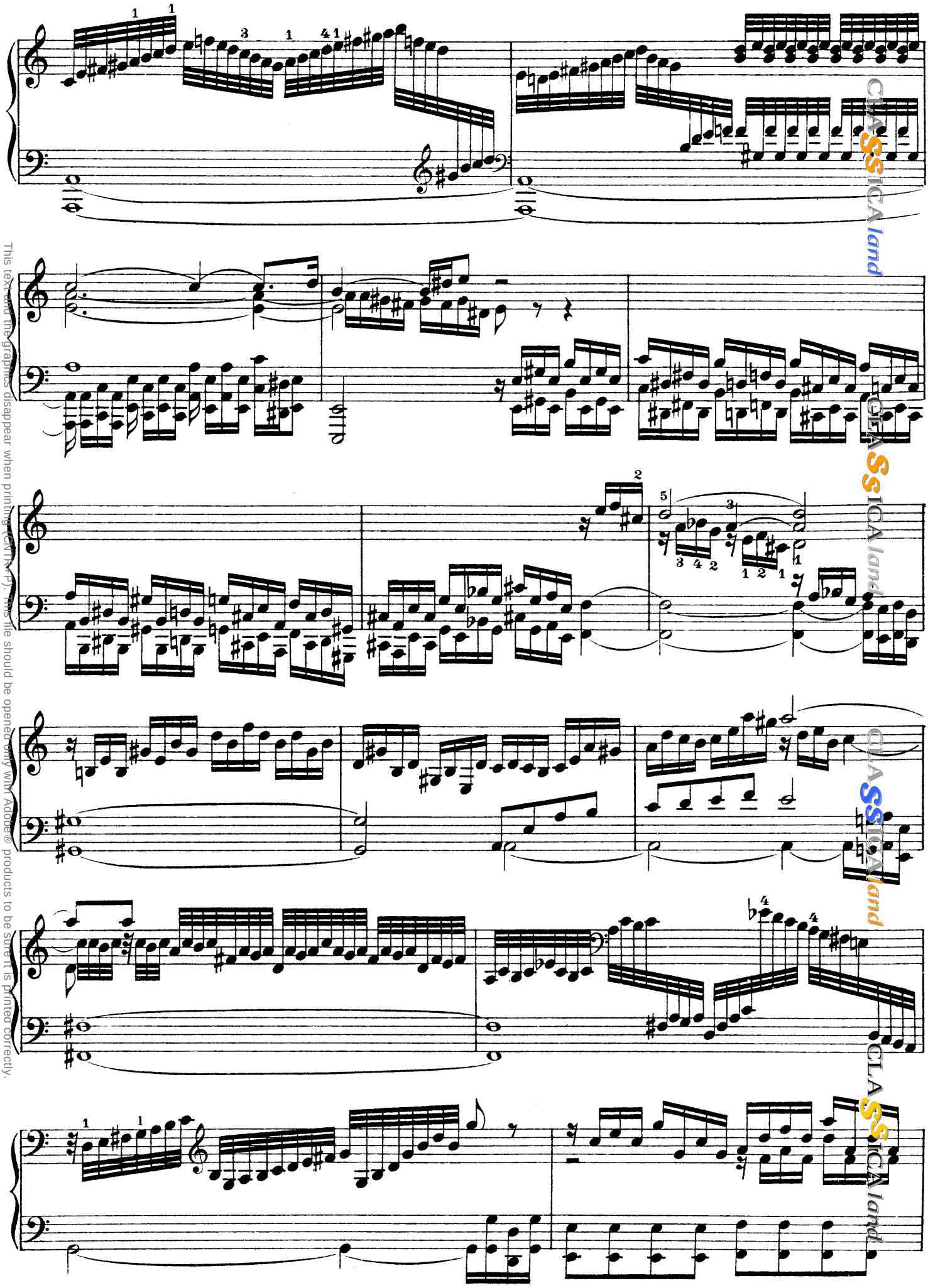

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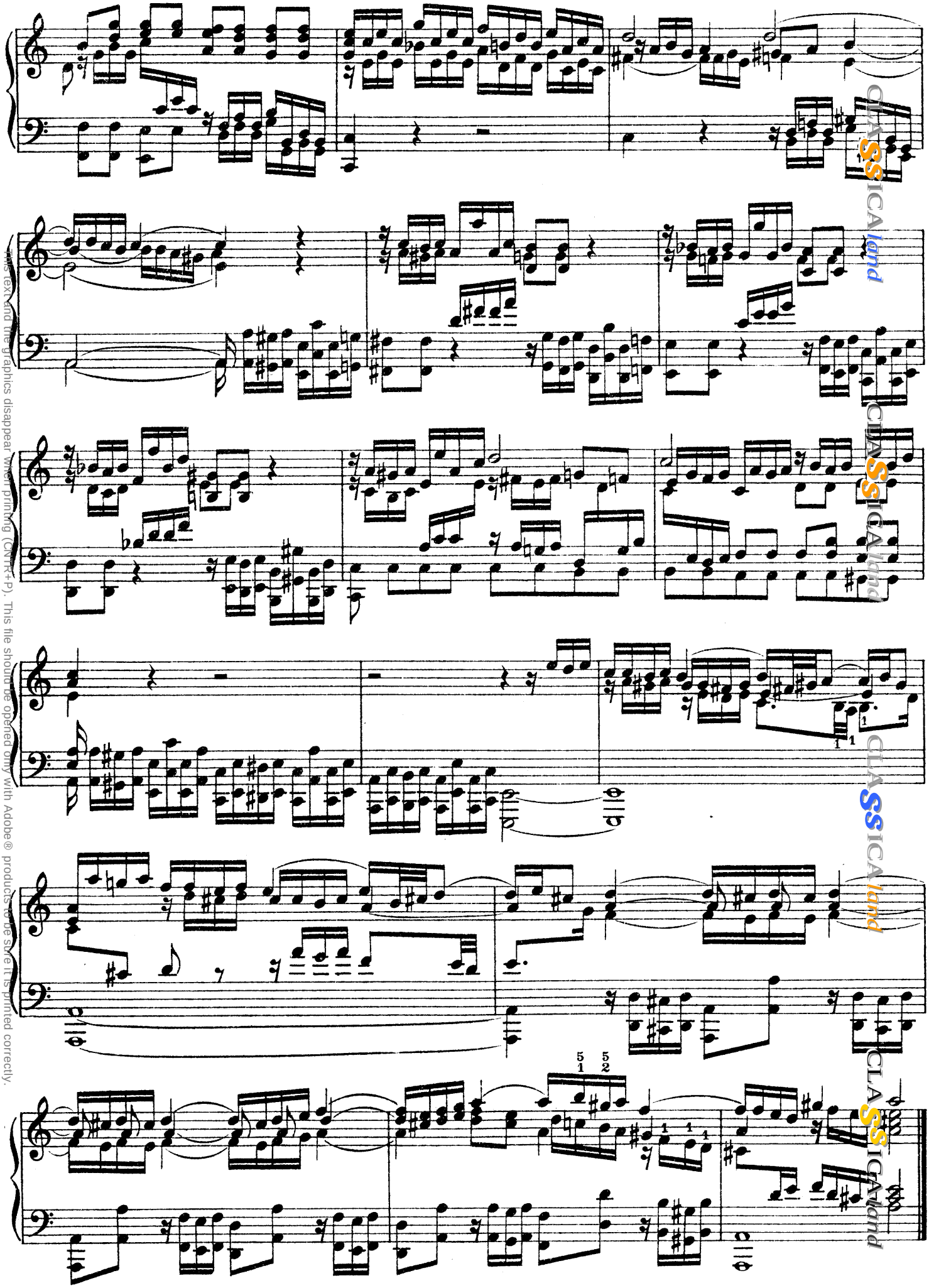

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