

## 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 temps subjectifs et des diverses nuances d'exécution dans les œuvres de ce genre, l'éditeur a préféré rien changer à la notation originale de ces 6 préludes et fugues par J. S. Bach transcris 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'œuvre de ce genre sans avoir subi aucune influence préalable.

# Sechs Präludien und Fugen

für Orgel von  
Joh. Seb. Bach.  
I.  
Präludium.

The musical score consists of four staves of organ music. The top staff is in common time (C) and has a treble clef. The second staff is also in common time (C) and has a bass clef. The third staff is in common time (C) and has a treble clef. The bottom staff is in common time (C) and has a bass clef. The music features various note heads and stems, with some having numerical markings (e.g., 4, 5, 3, 1) above them. The score is divided into measures by vertical bar lines.

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The sheet music contains six staves of musical notation for piano. The staves are arranged in two columns of three. The top staff in each column is in bass clef, and the bottom staff is in treble clef. The music consists primarily of eighth-note patterns and sixteenth-note chords. The right side of the page features a vertical watermark reading "CLASSICAL land" in blue and yellow.

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This sheet music page contains six staves of musical notation for piano. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). The music consists of six measures per staff. Various musical markings are present, including dynamic signs (e.g., forte, piano), articulation marks (e.g., accents, slurs), and measure numbers (e.g., 51, 52). The page is watermarked with "CLASSICAL land" in blue and orange.

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