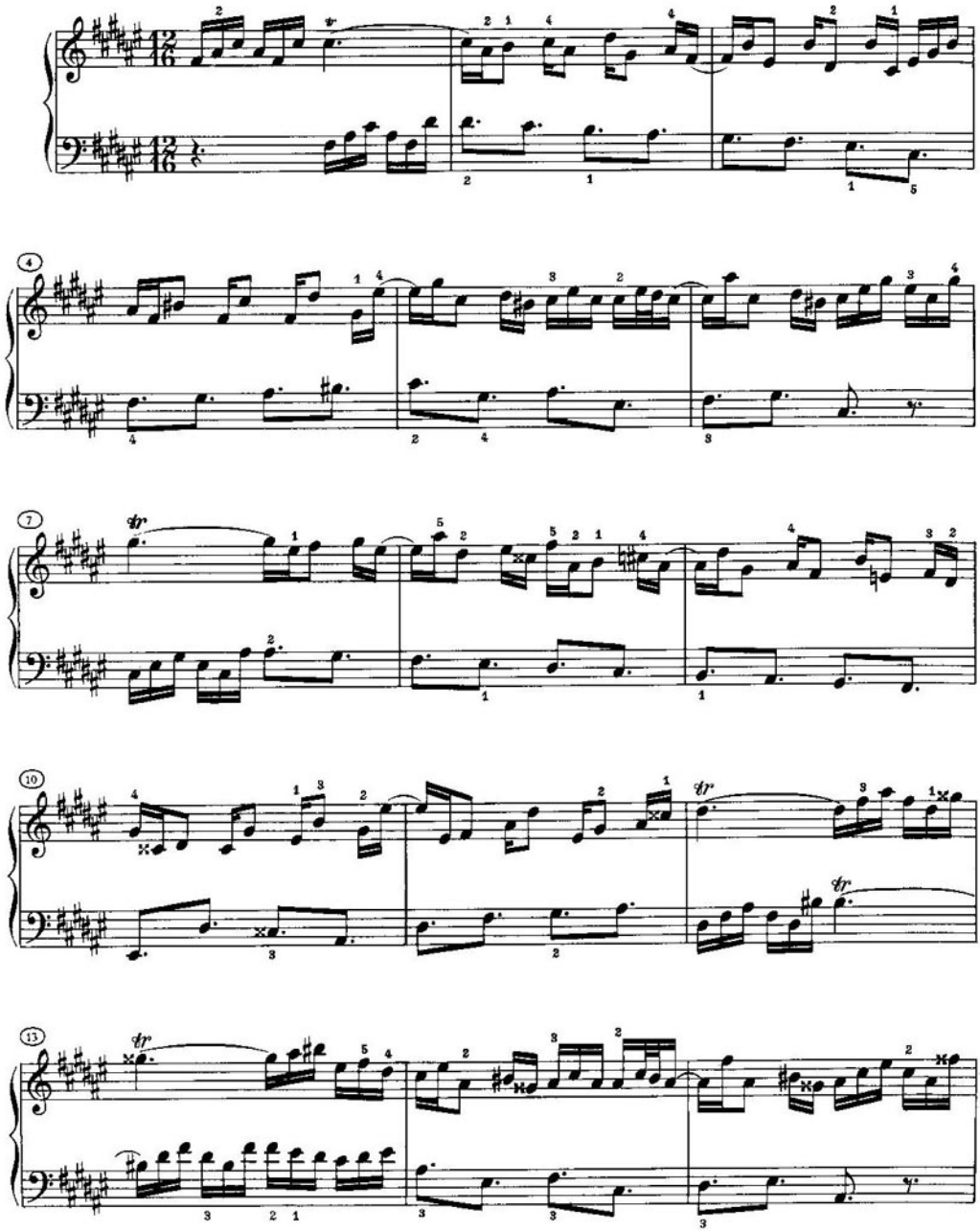
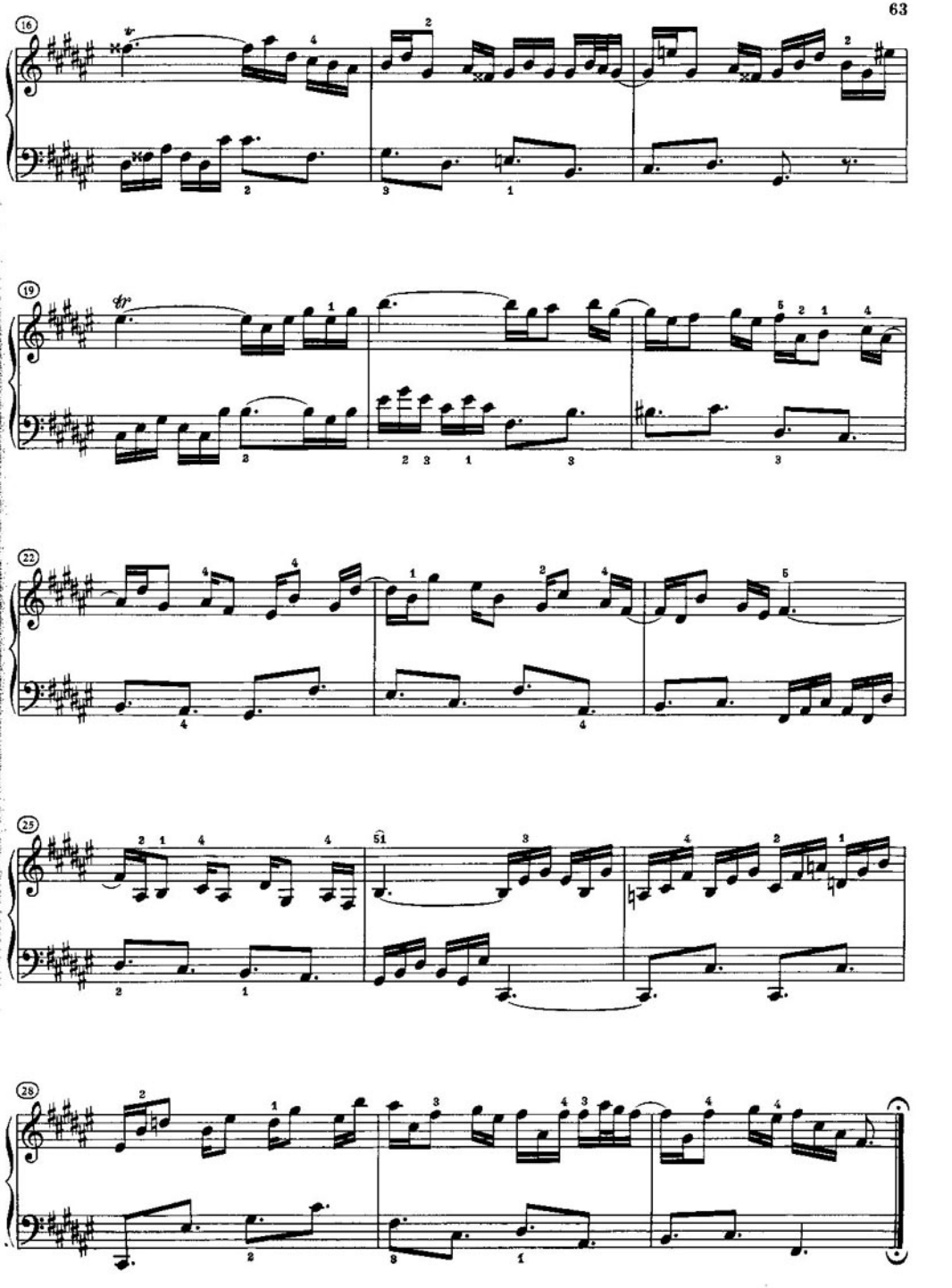
PRAELUDIUM XIII

BWV 858

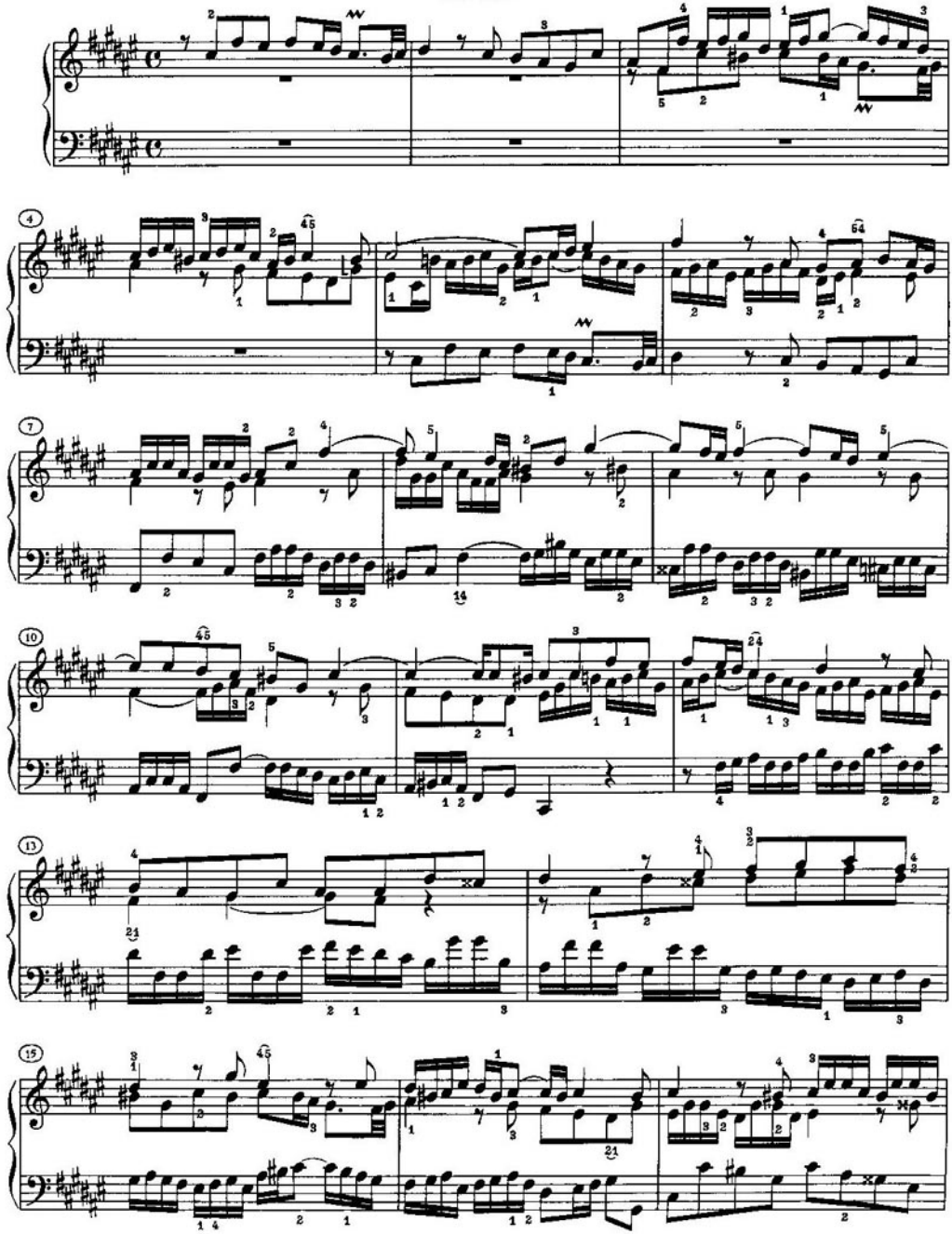


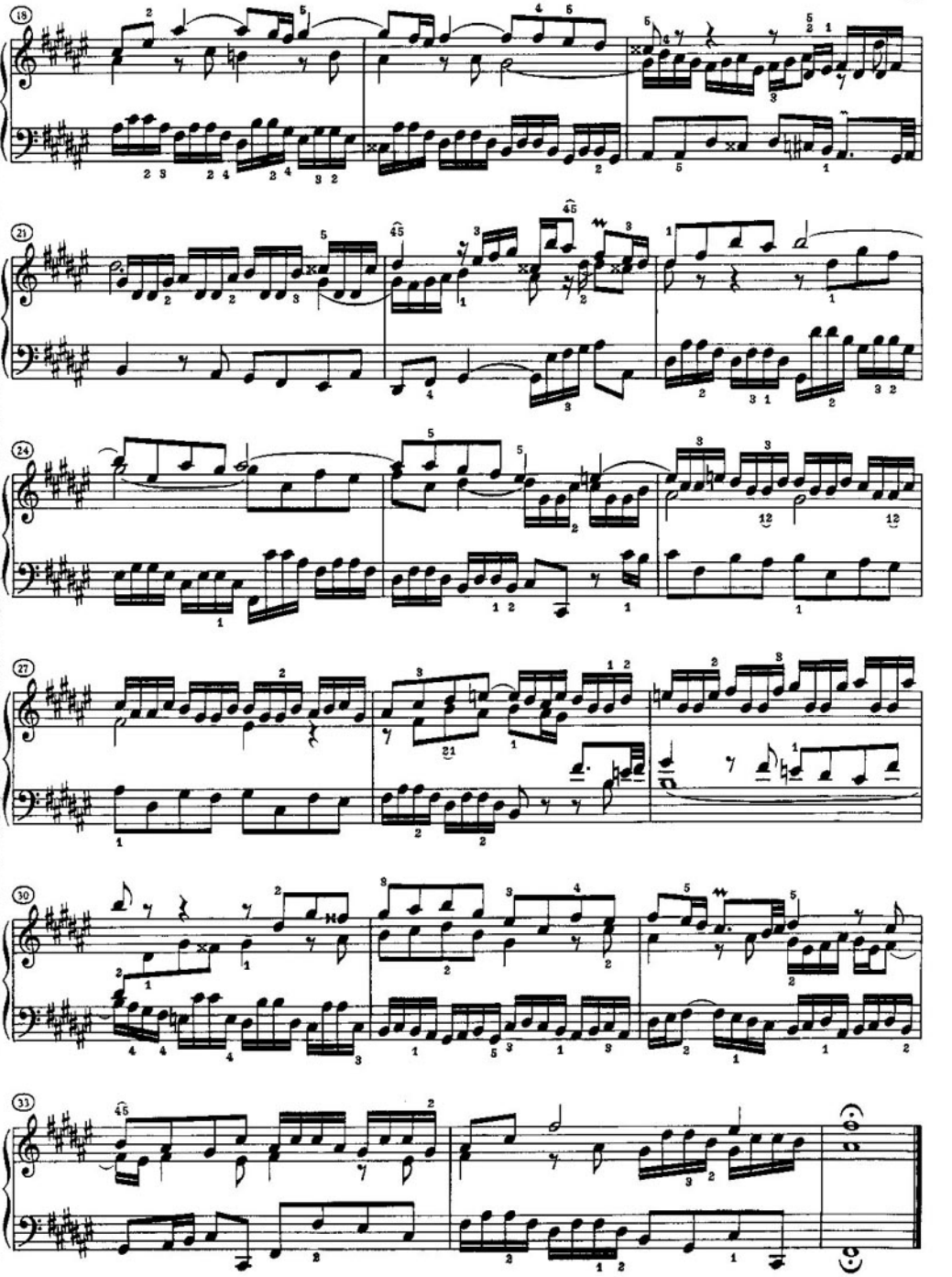


FUGA XIII

A 3 VOCI

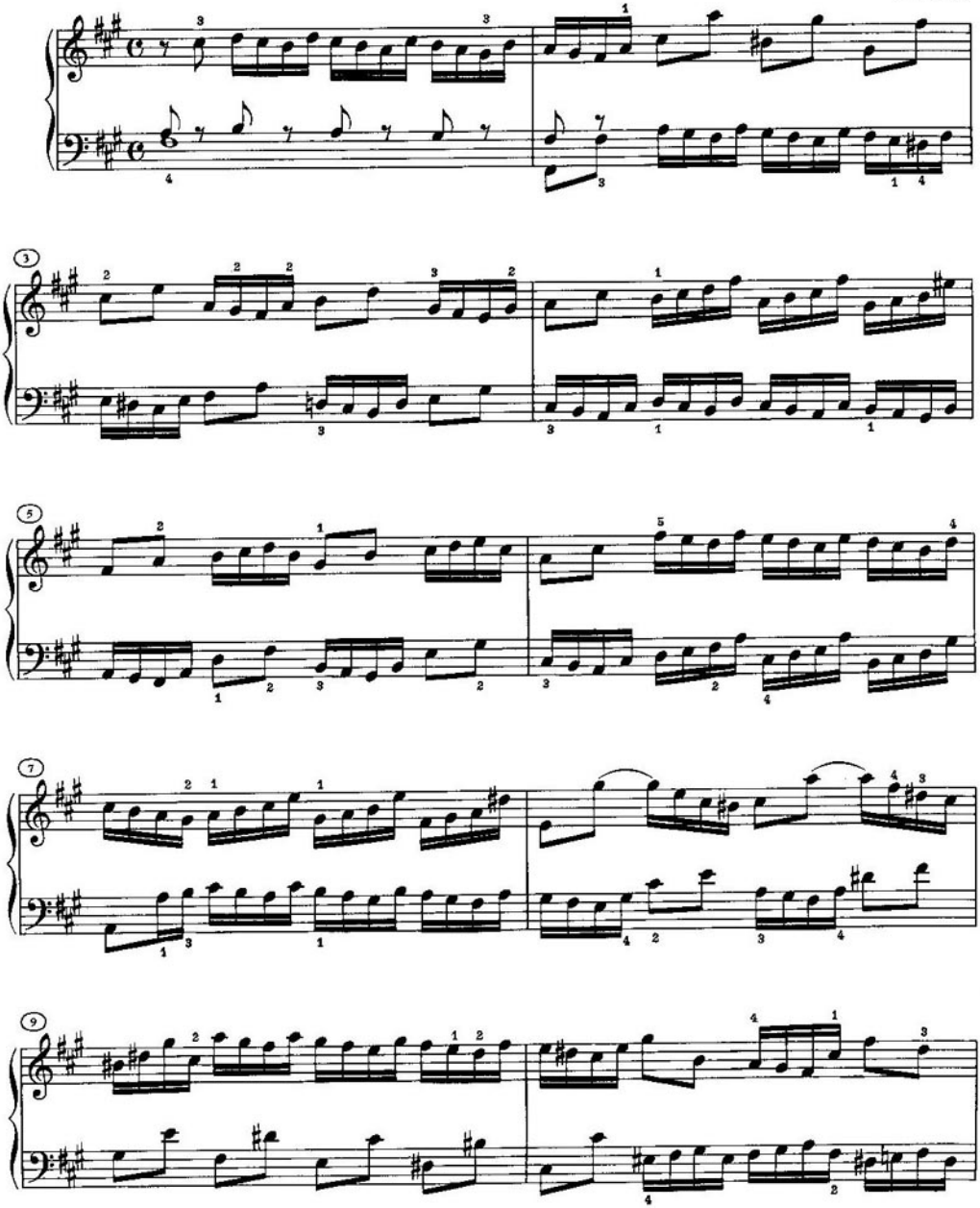
BWV 858

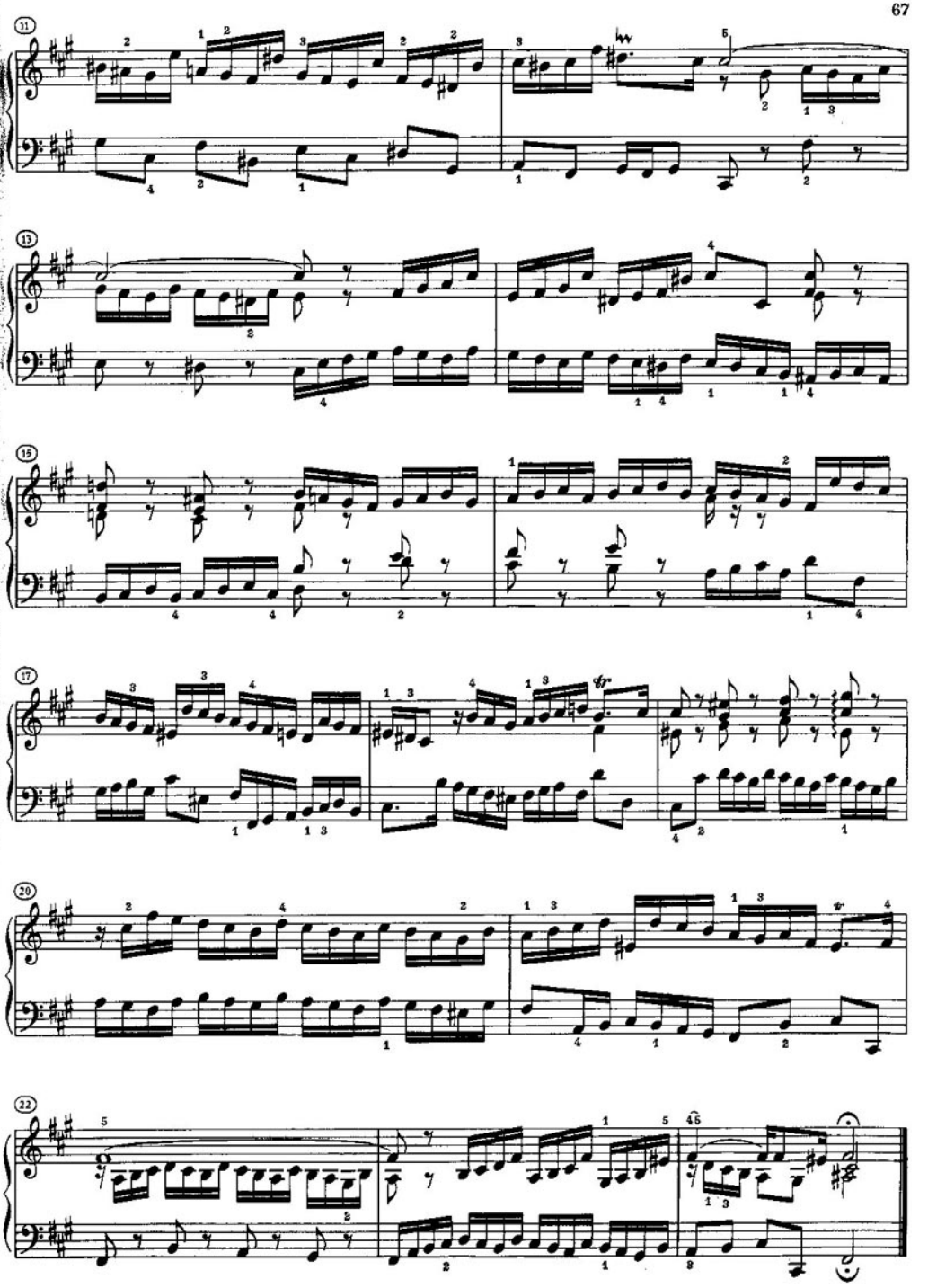




PRAELUDIUM XIV

BWV 859

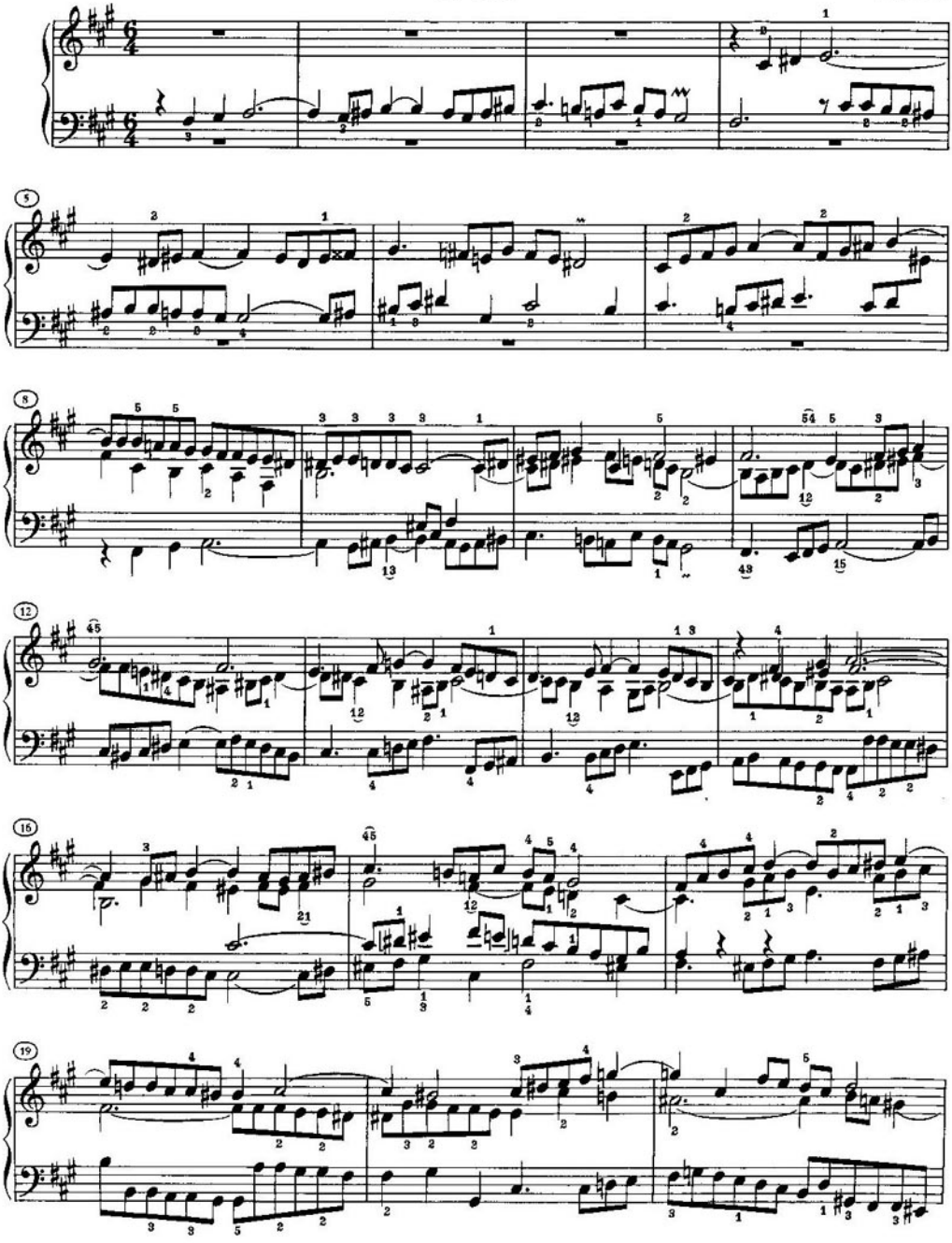


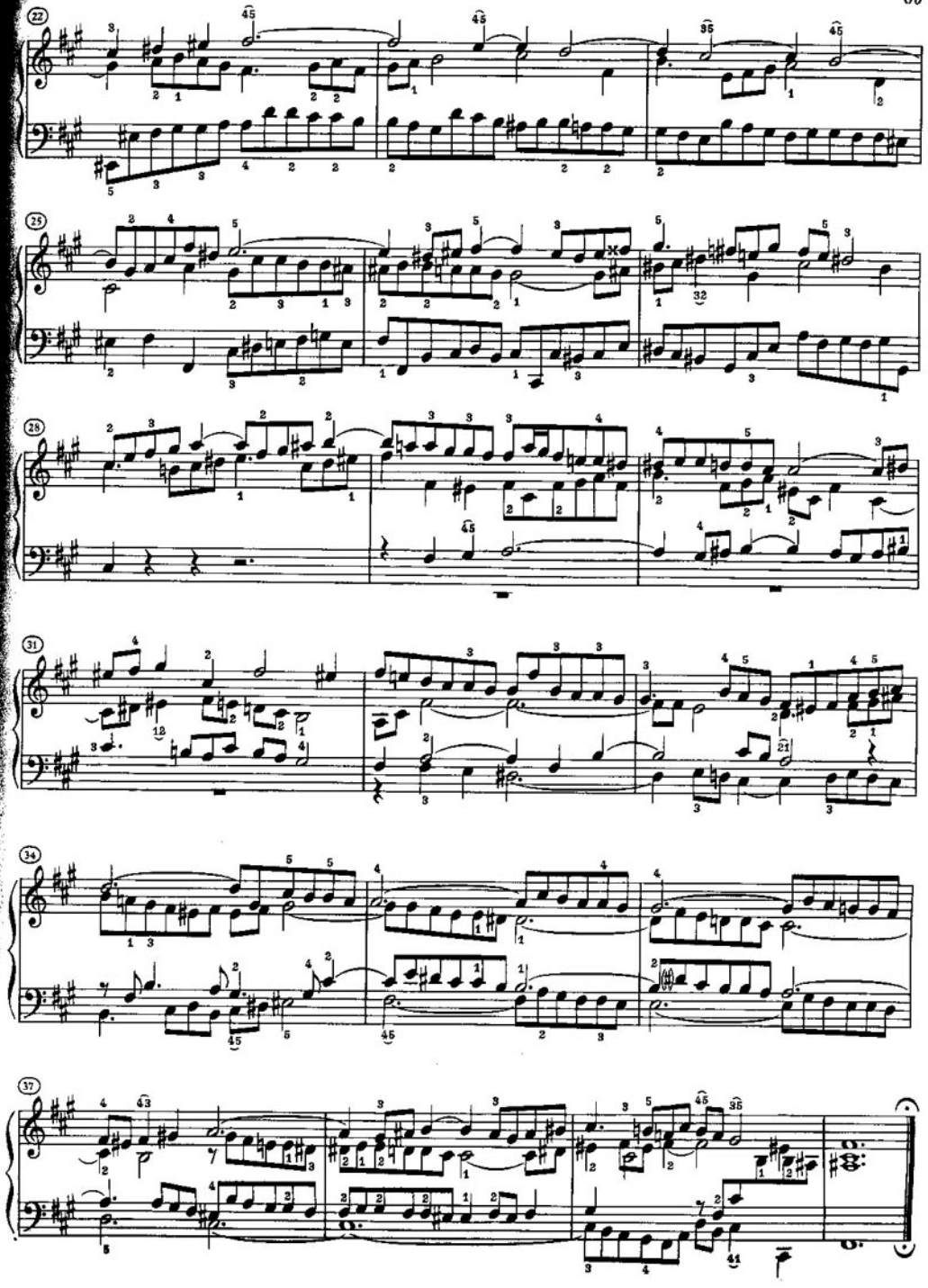


FUGA XIV

A 4 VOCI

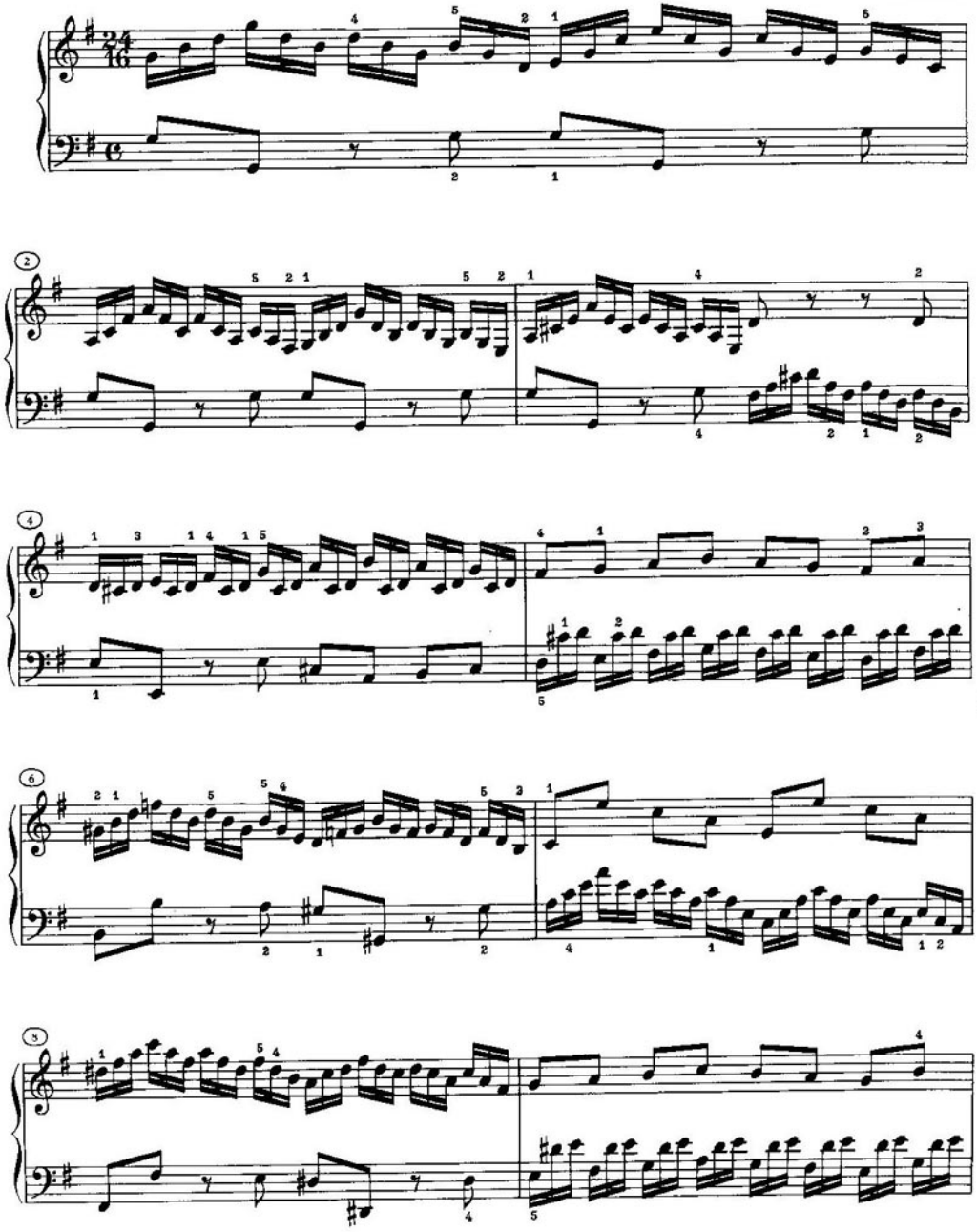
BWV 859

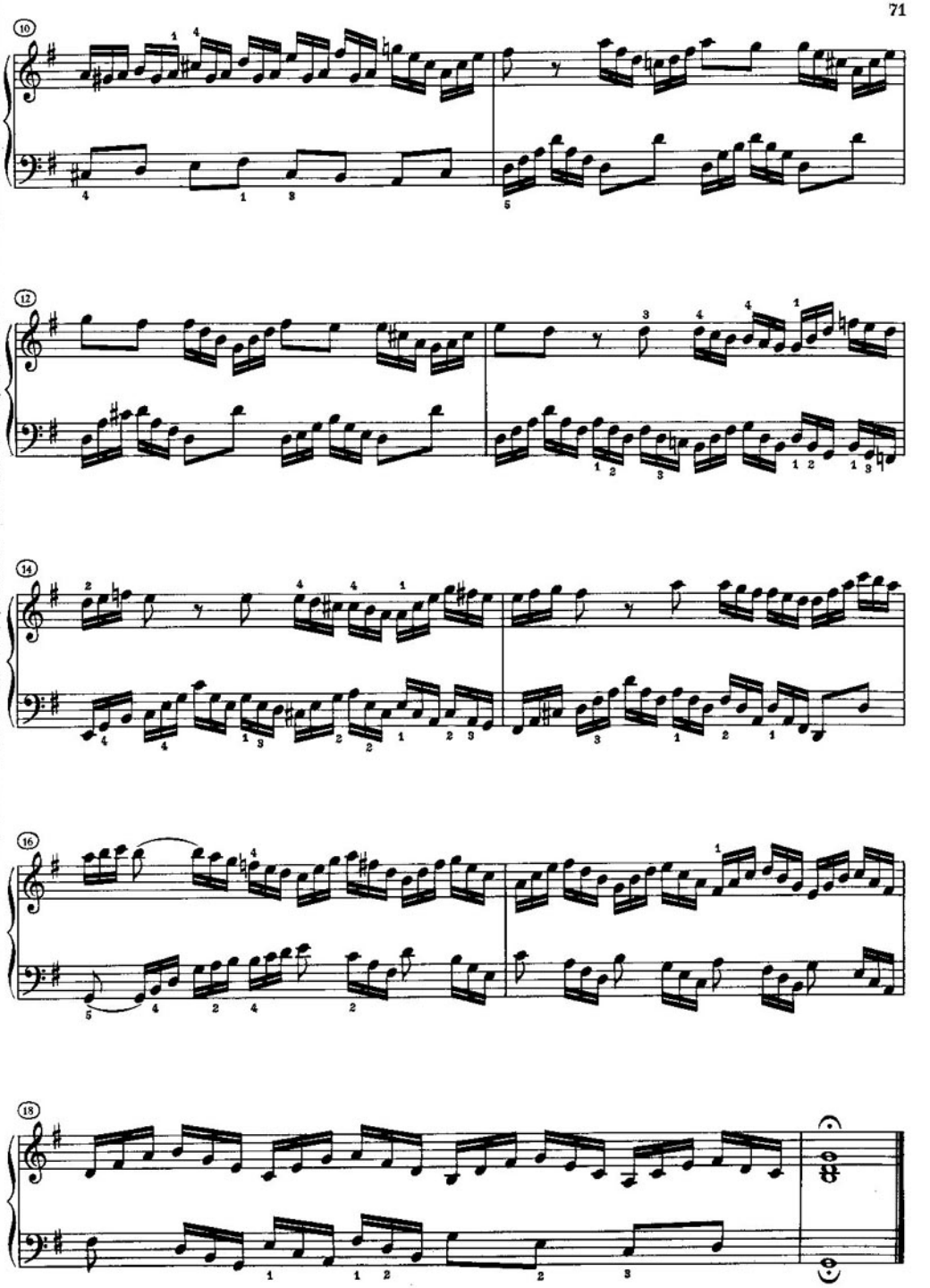




PRAELUDIUM XV

BWV 860

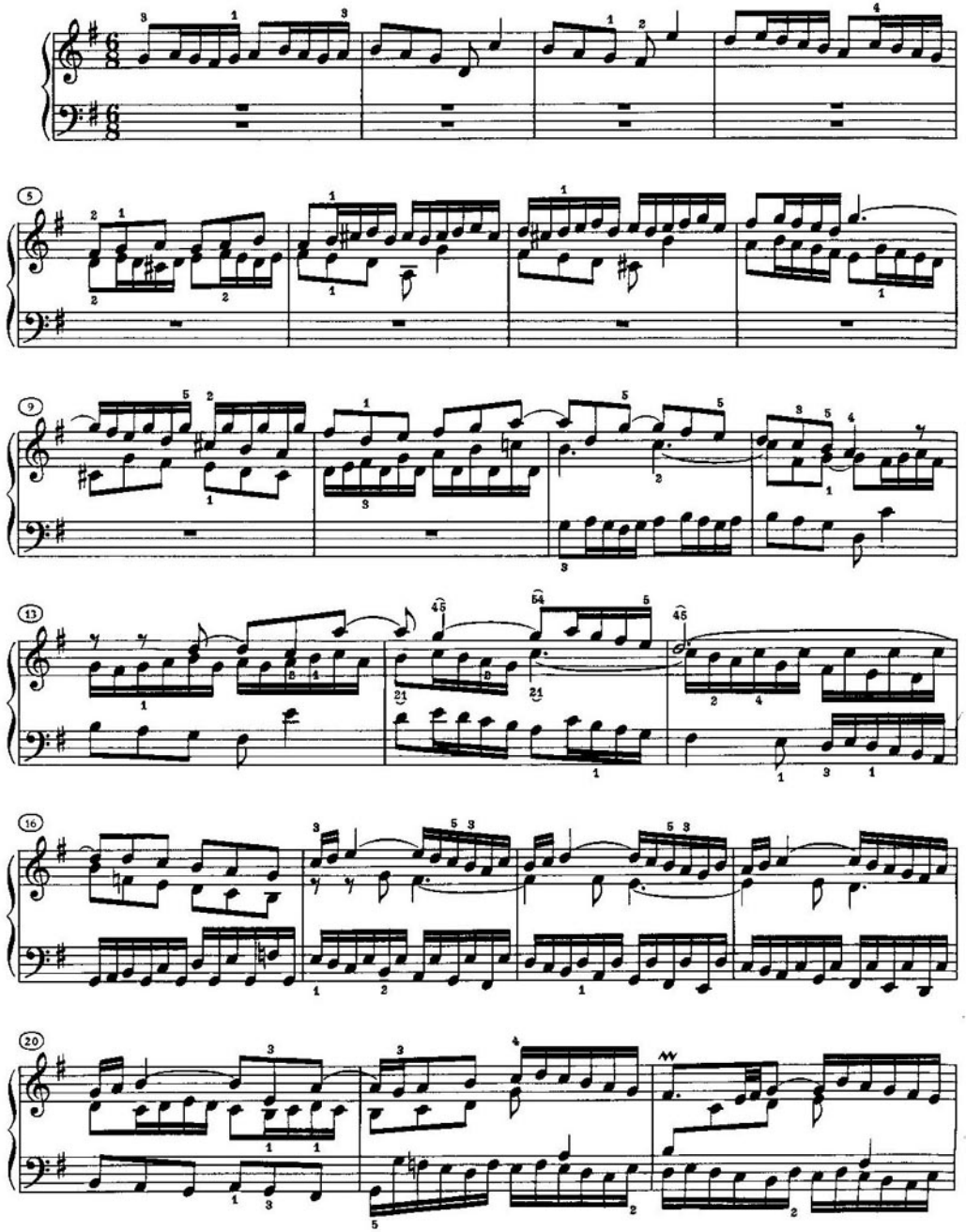


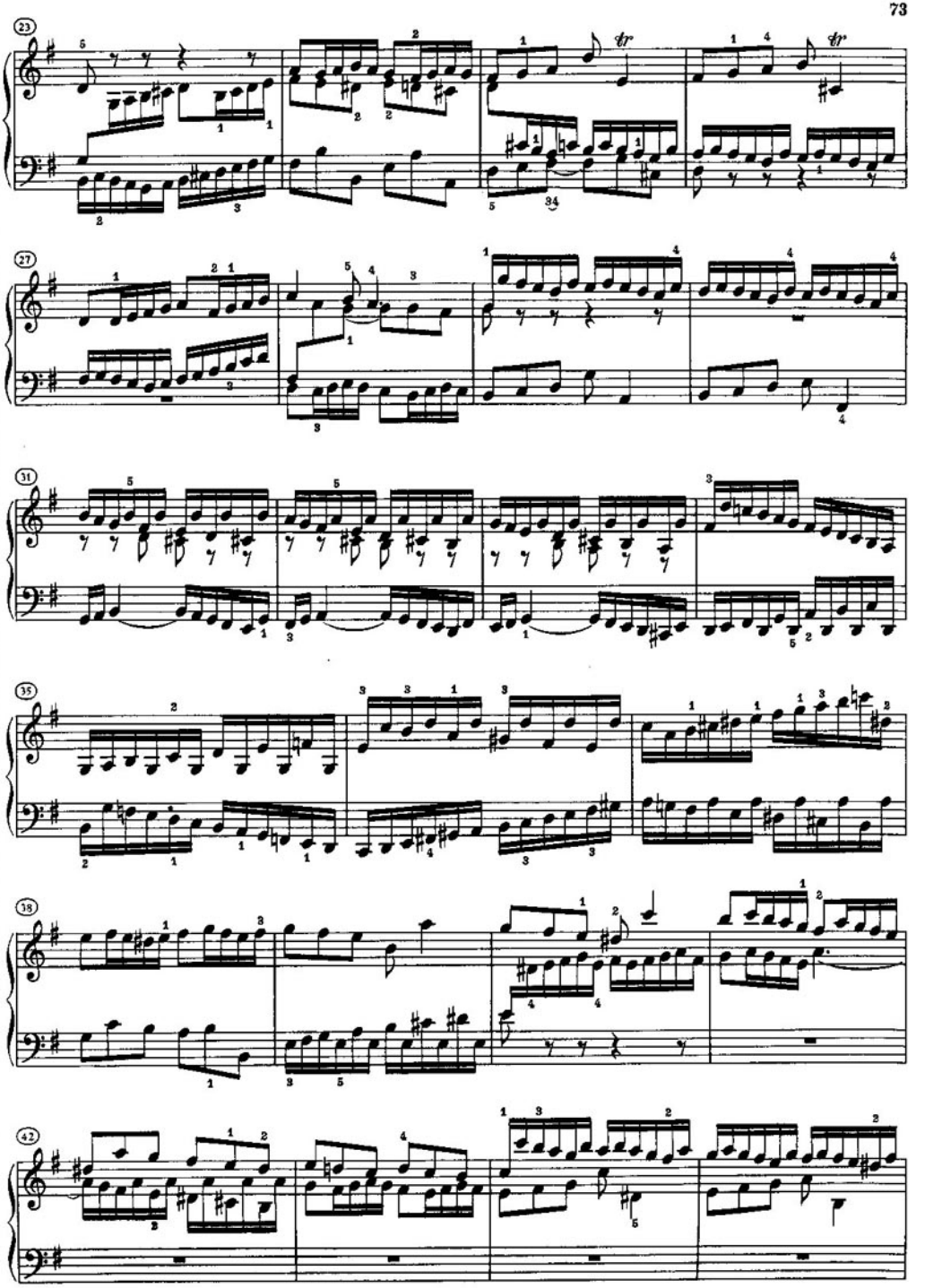


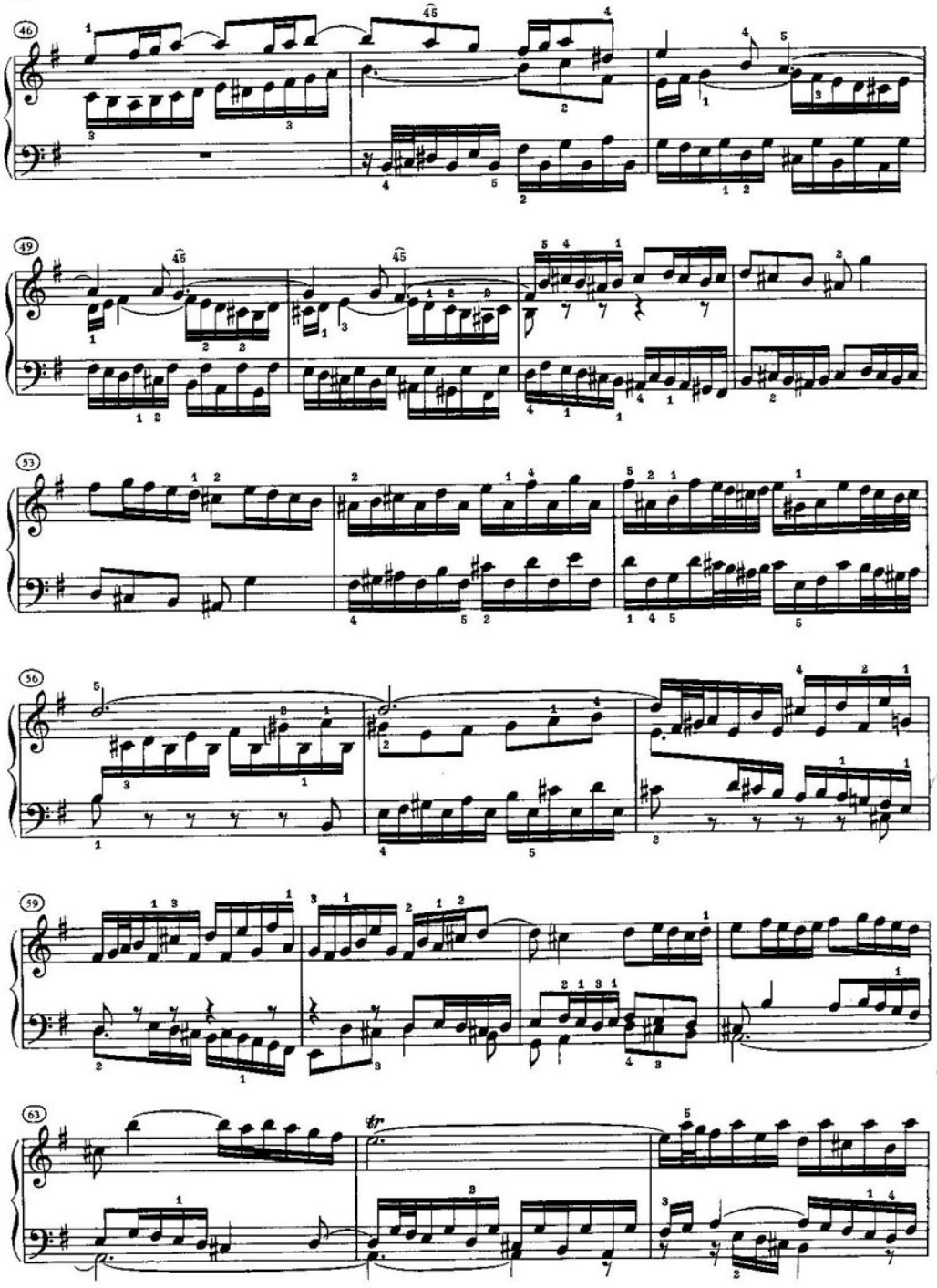
FUGA XV

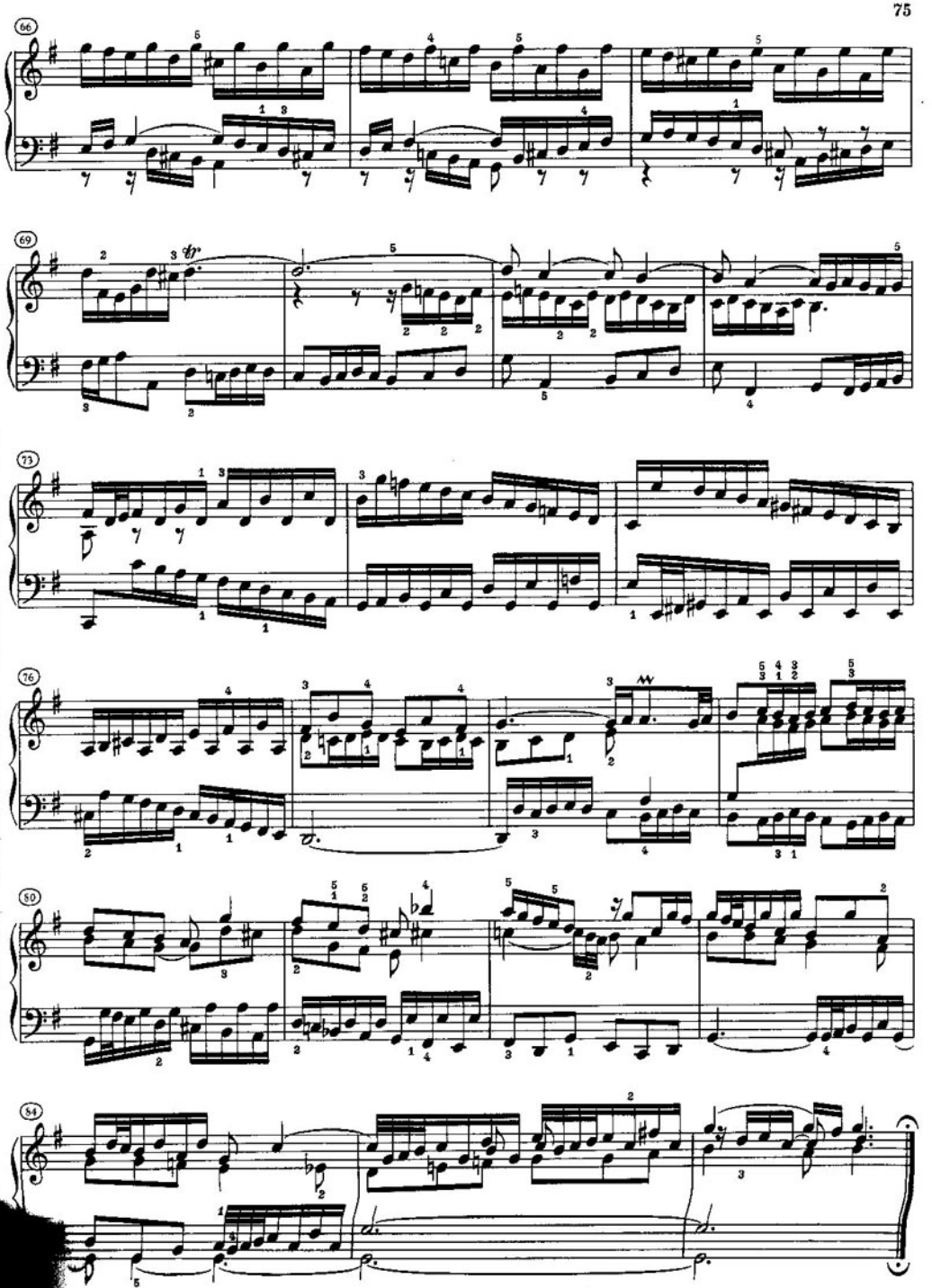
A 3 VOCI

BWV 860



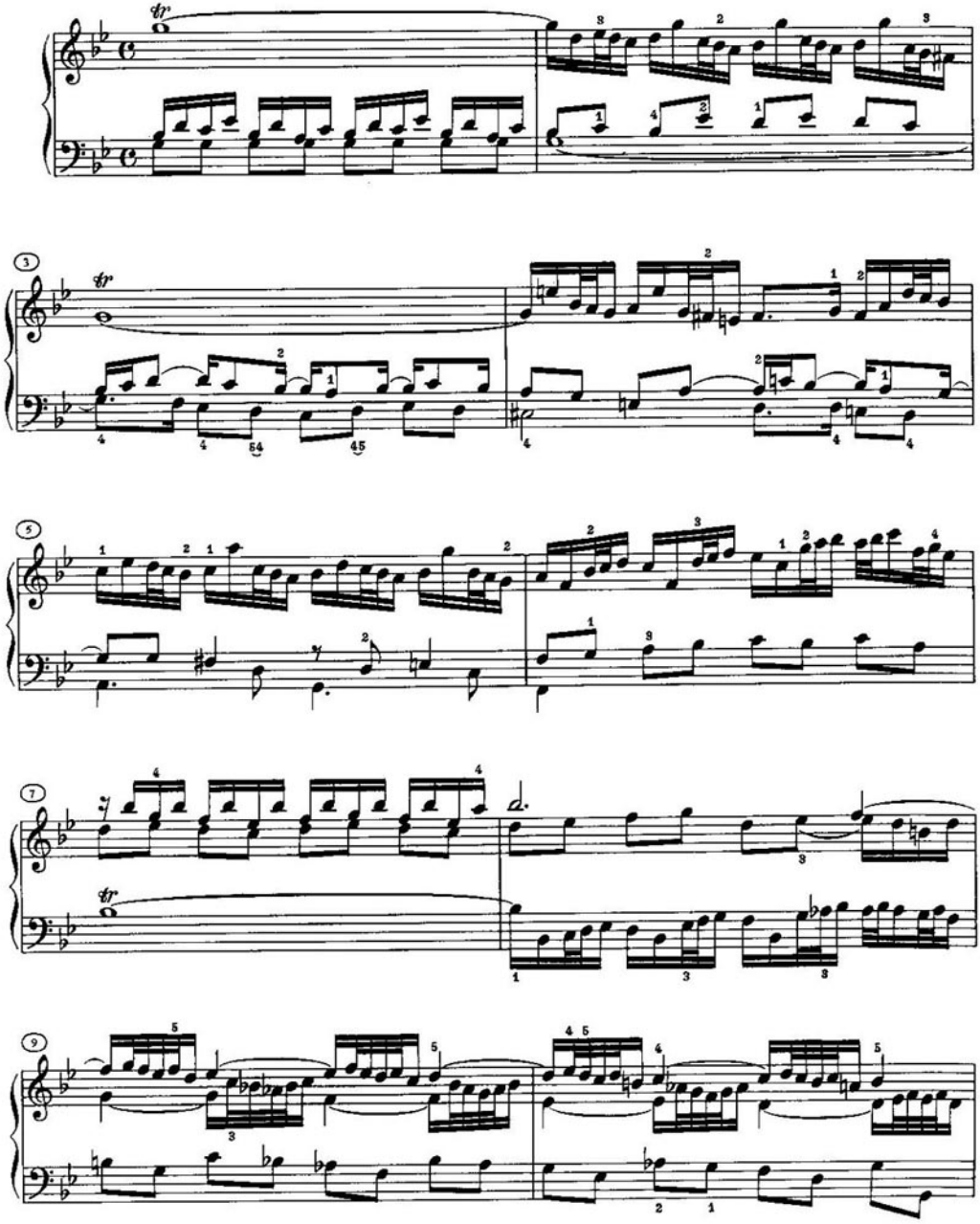


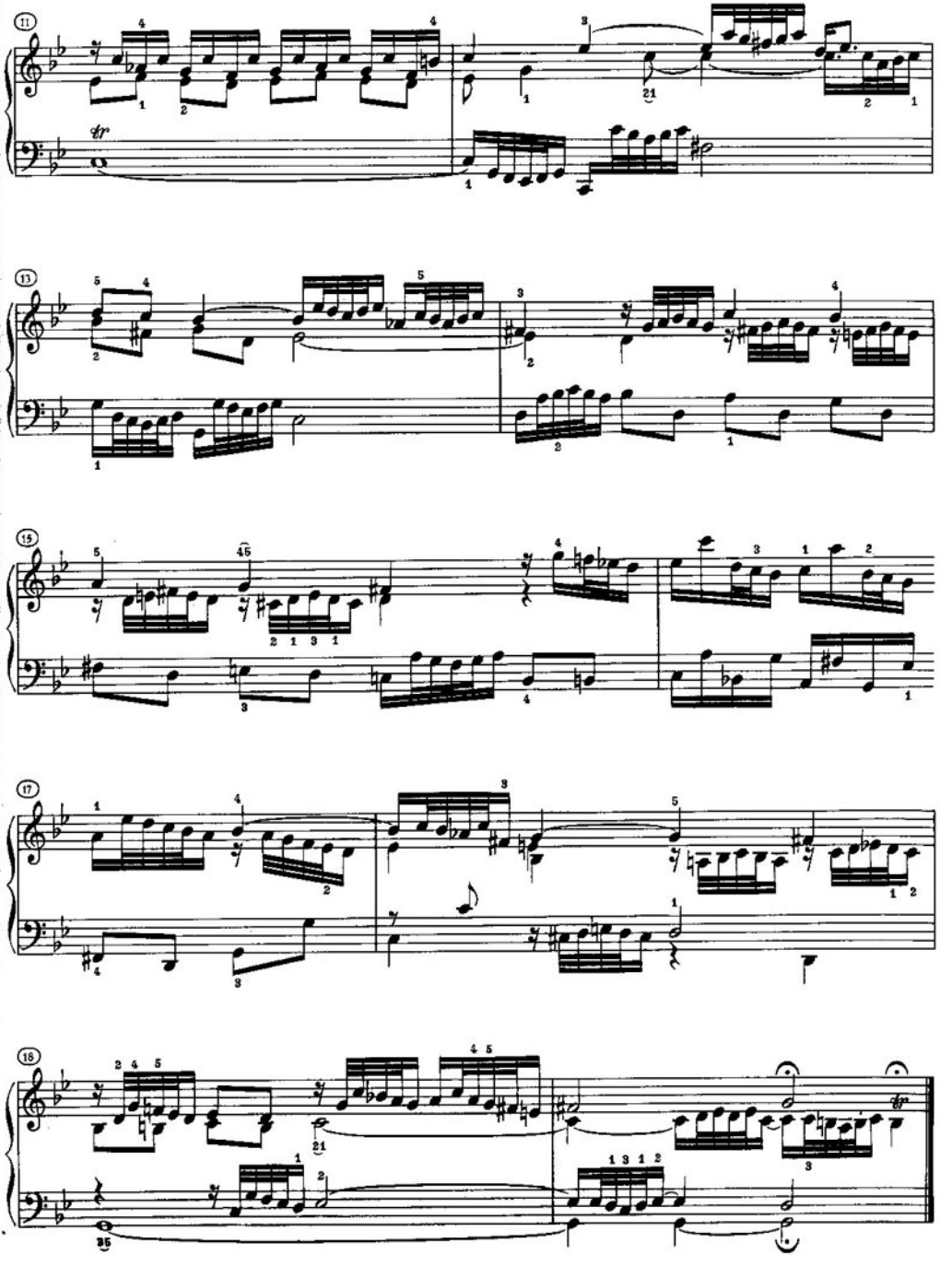




PRAELUDIUM XVI

BWV 861

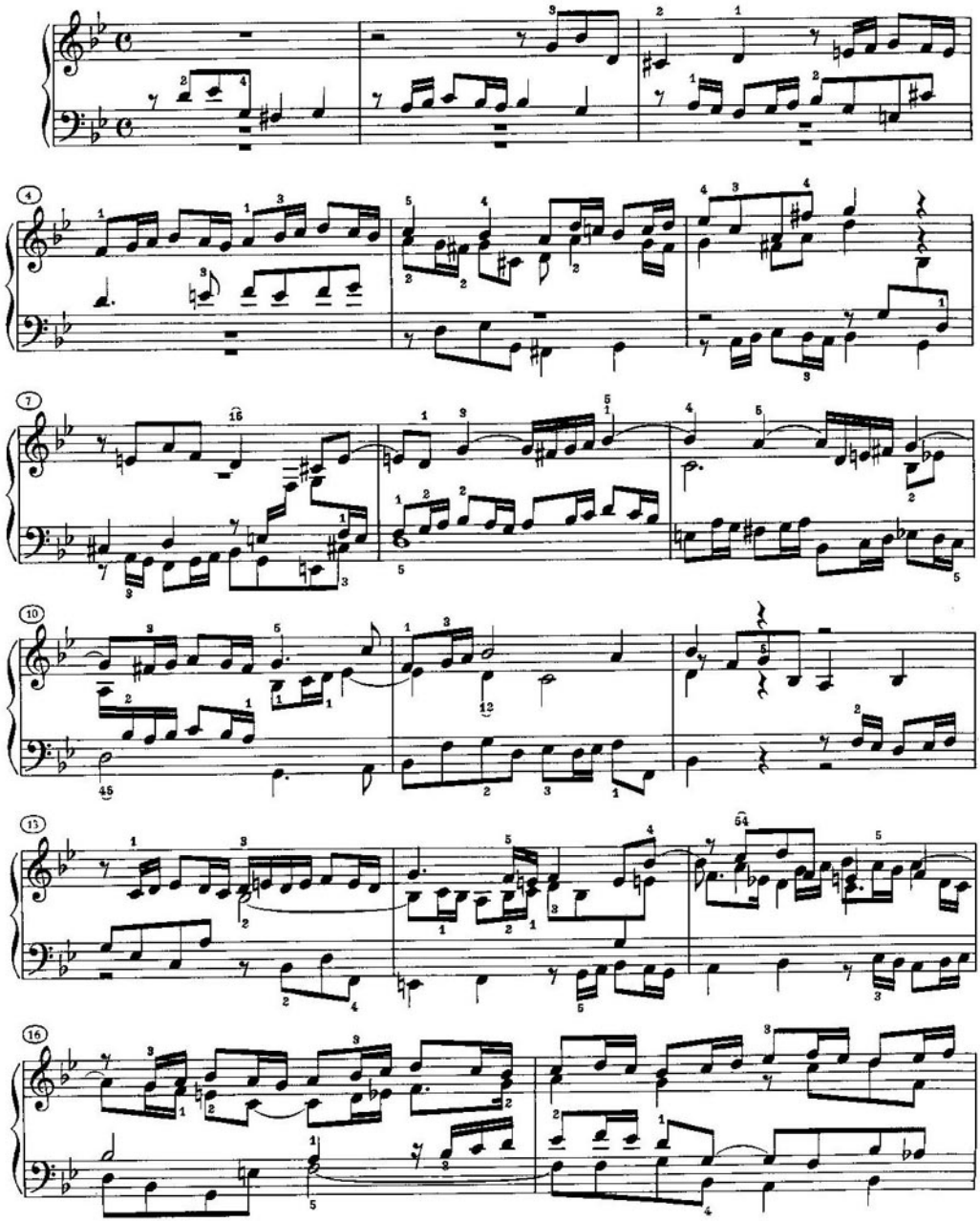


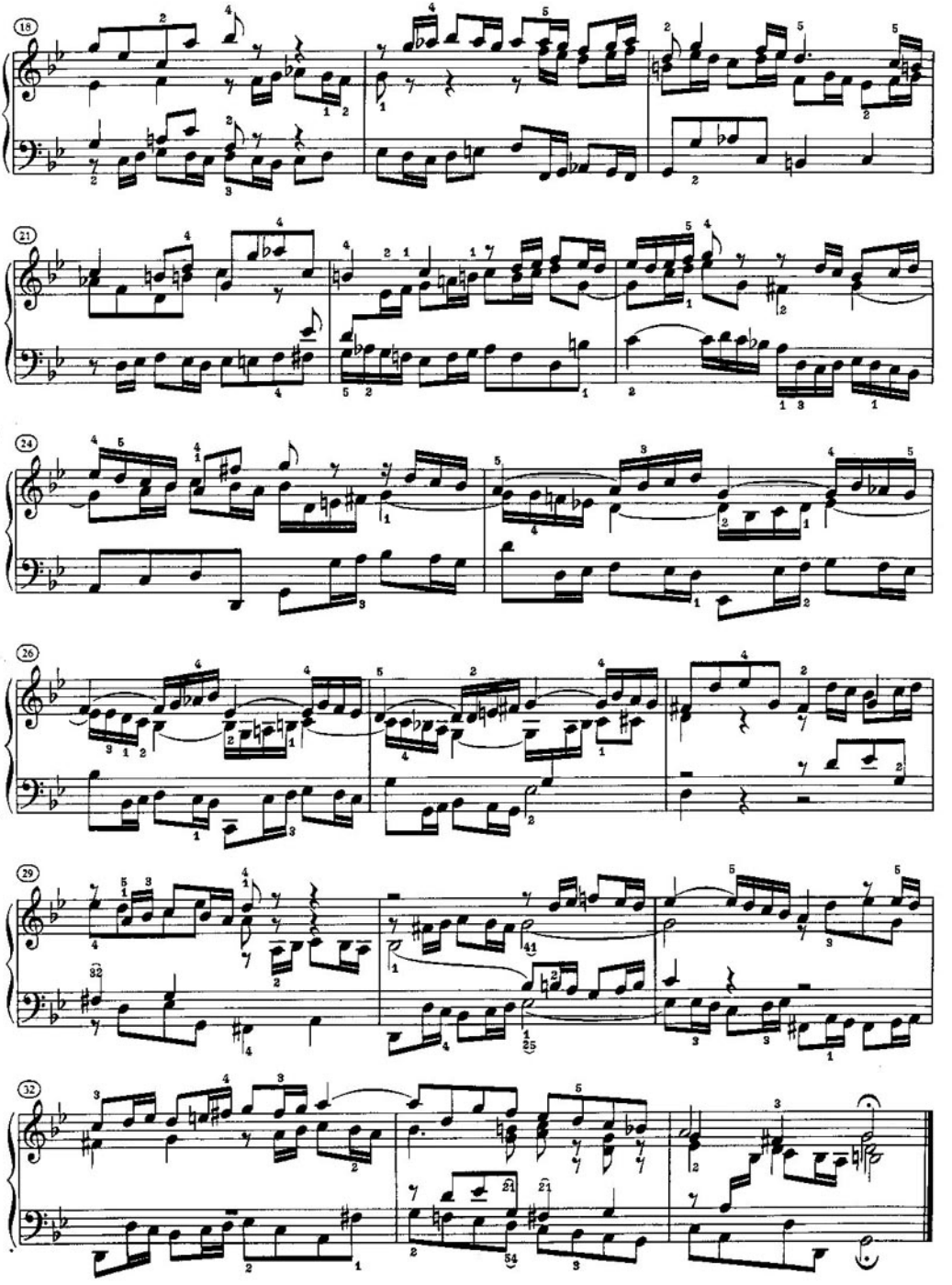


FUGA XVI

A 4 VOCI

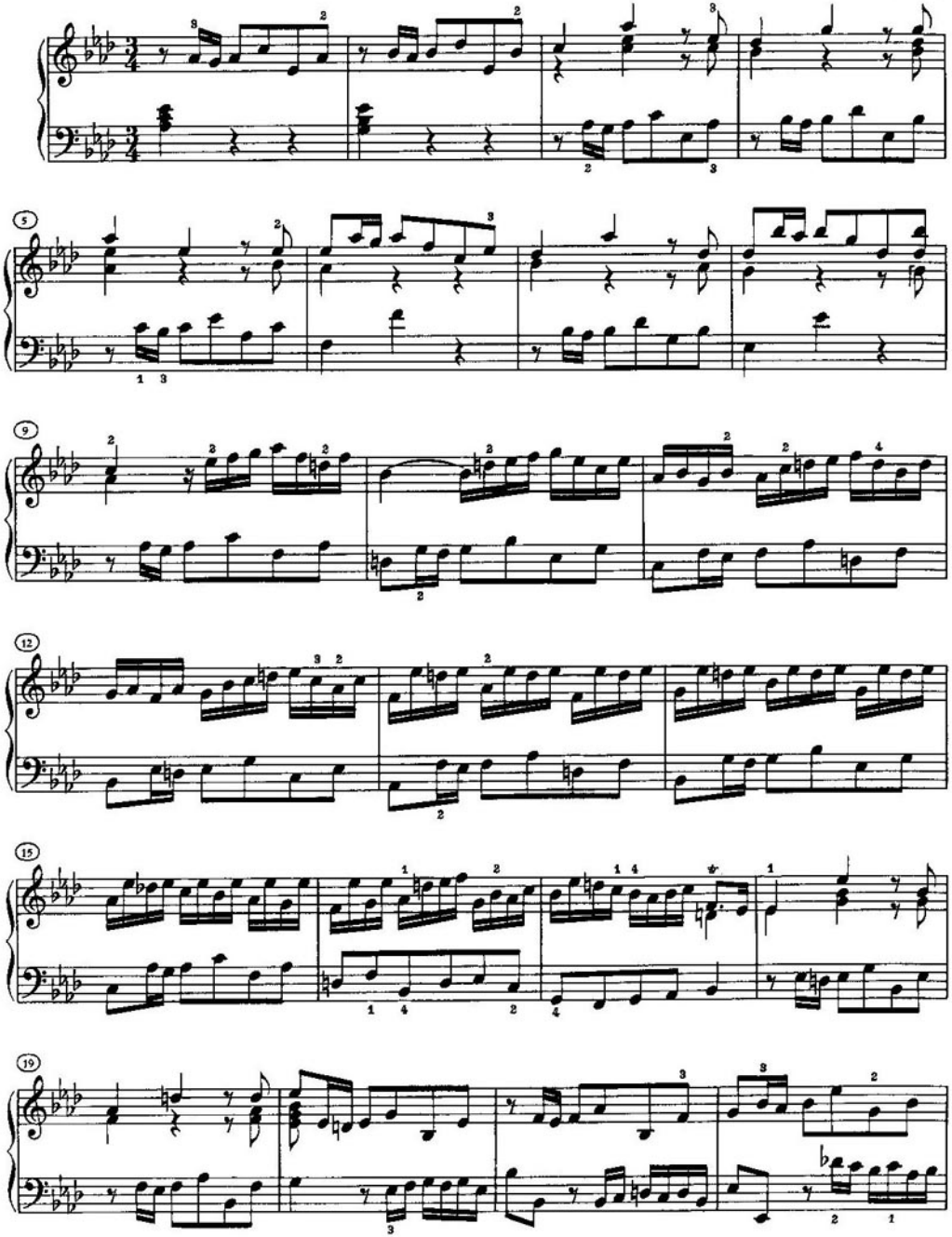
BWV 861

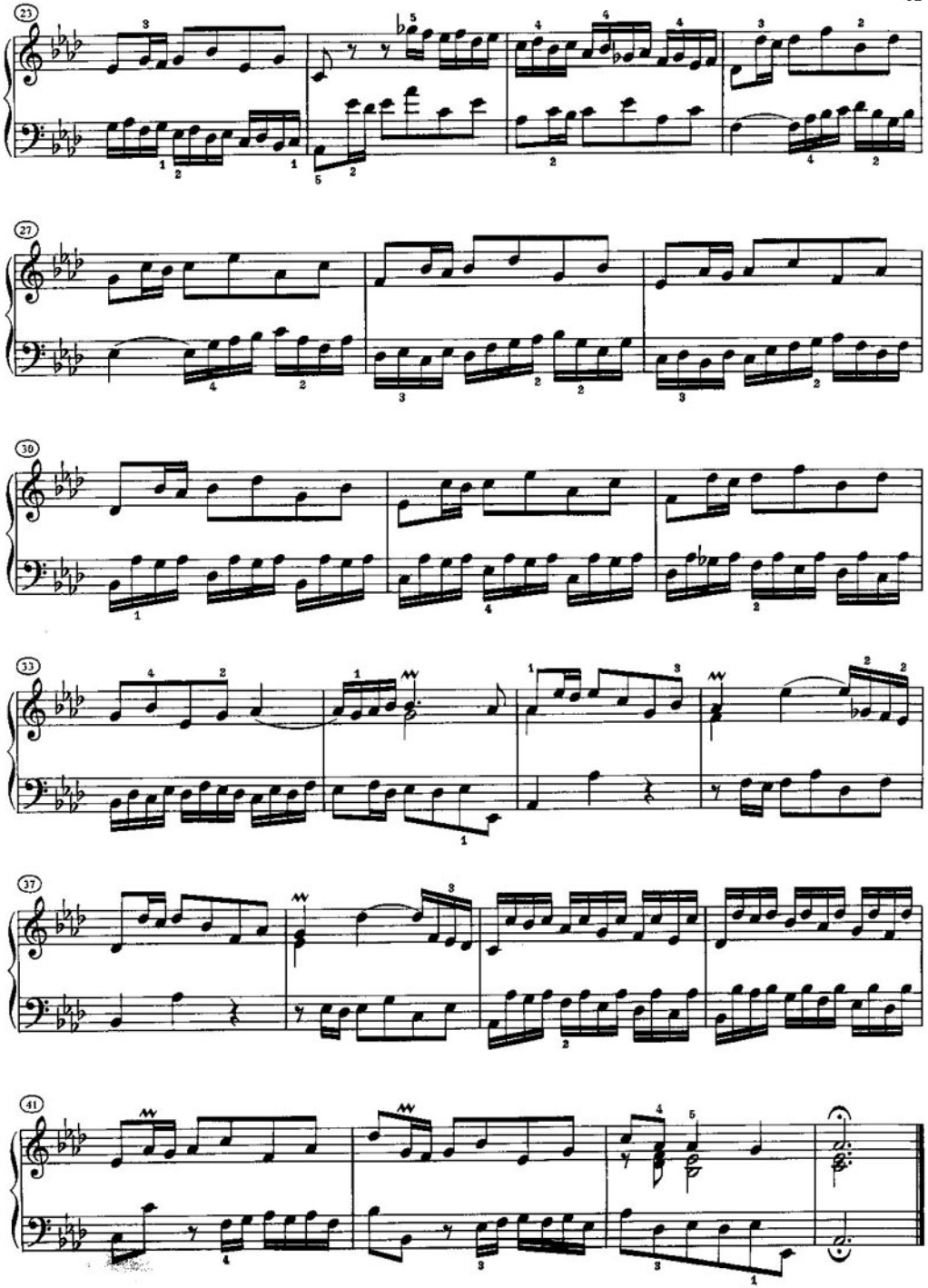




PRAELUDIUM XVII

BWV 862

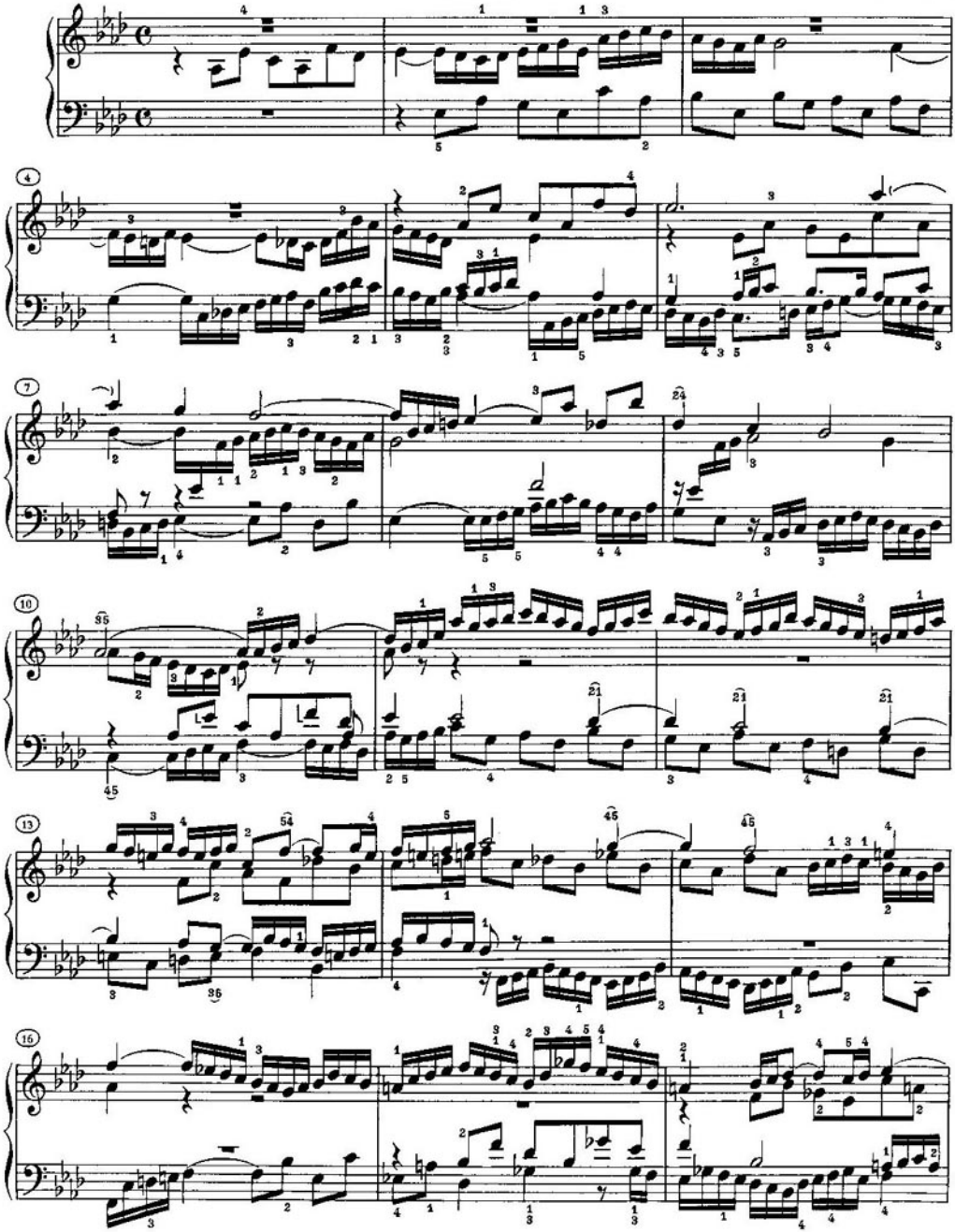


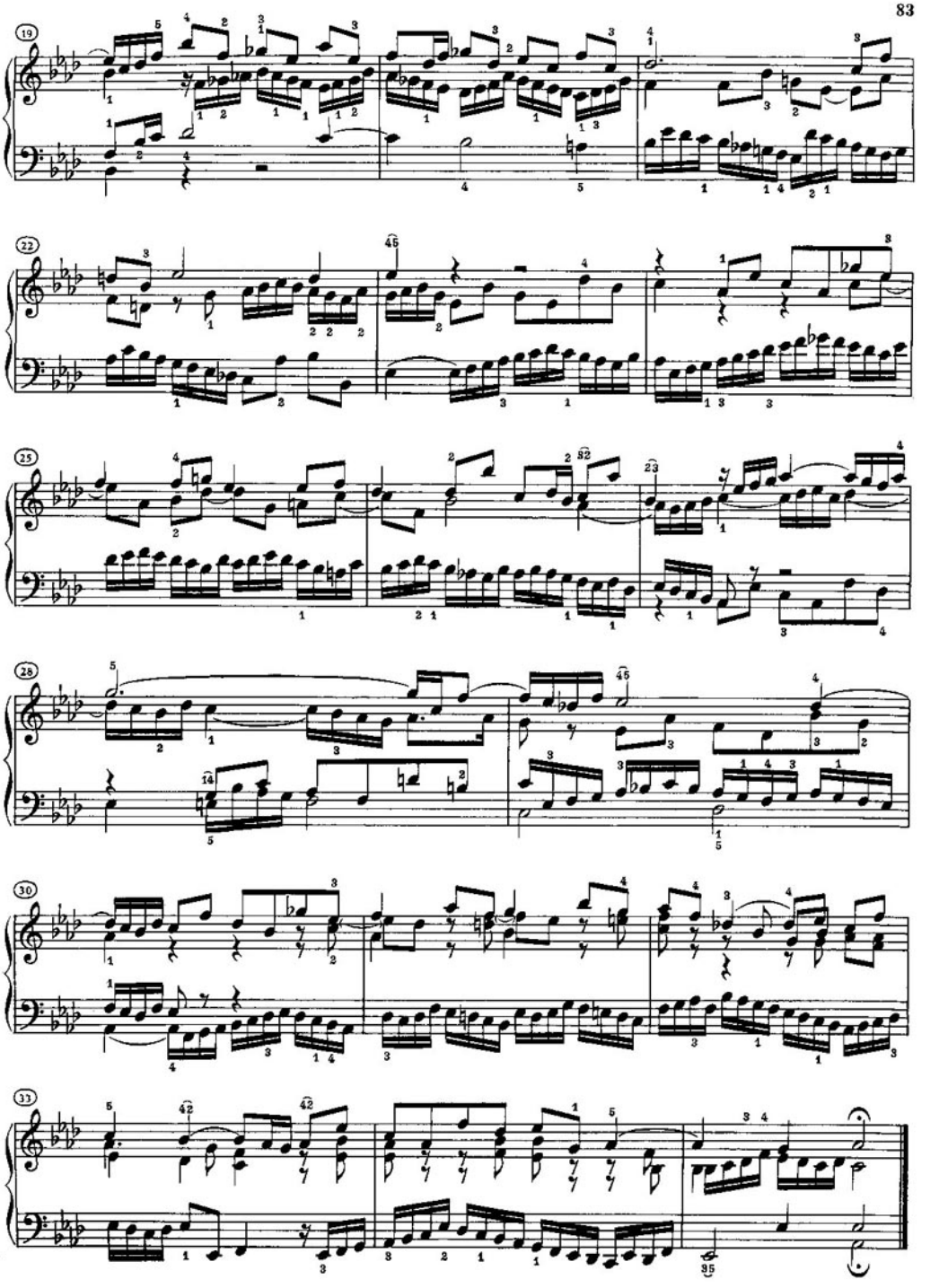


FUGA XVII

A 4 VOCI

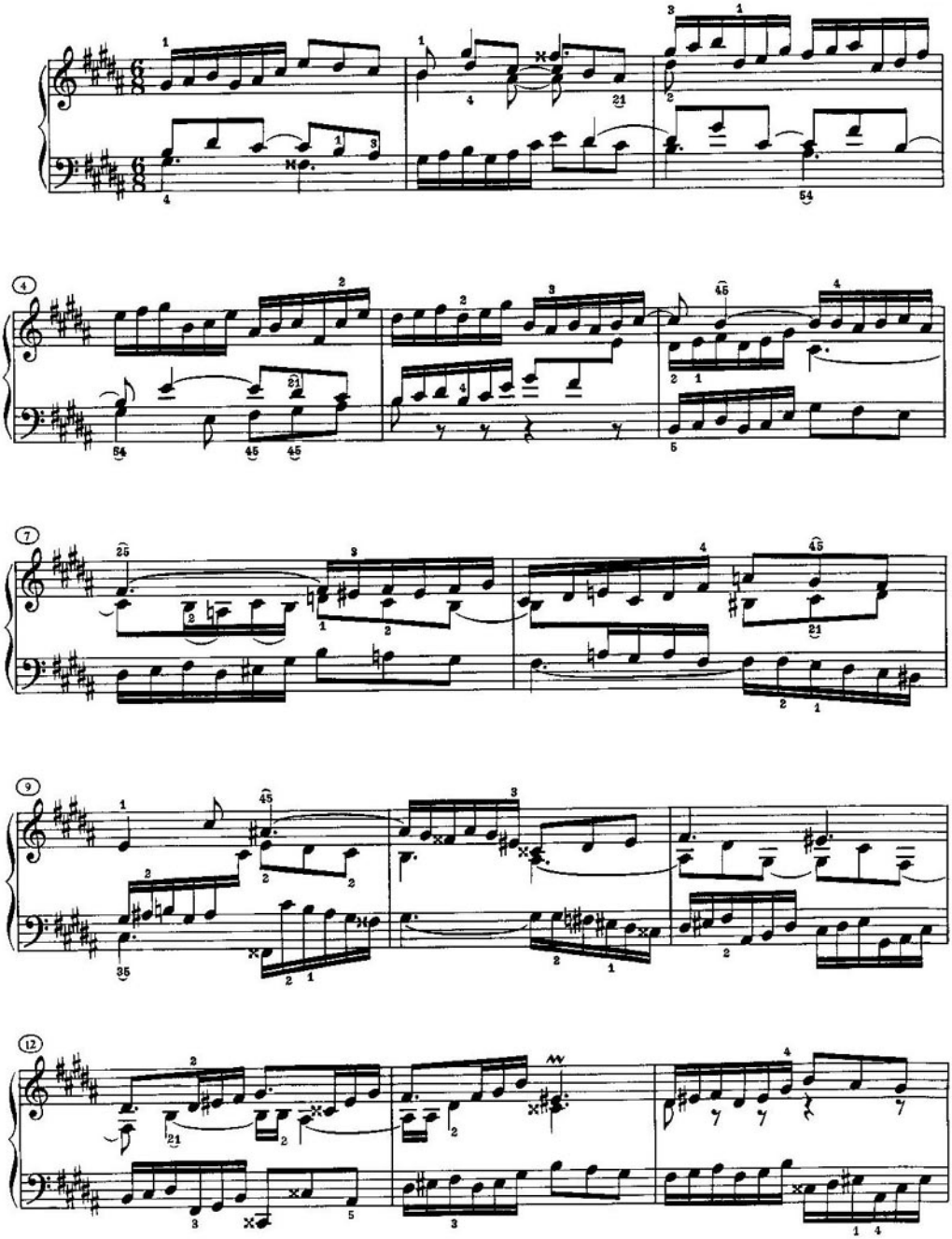
BWV 862

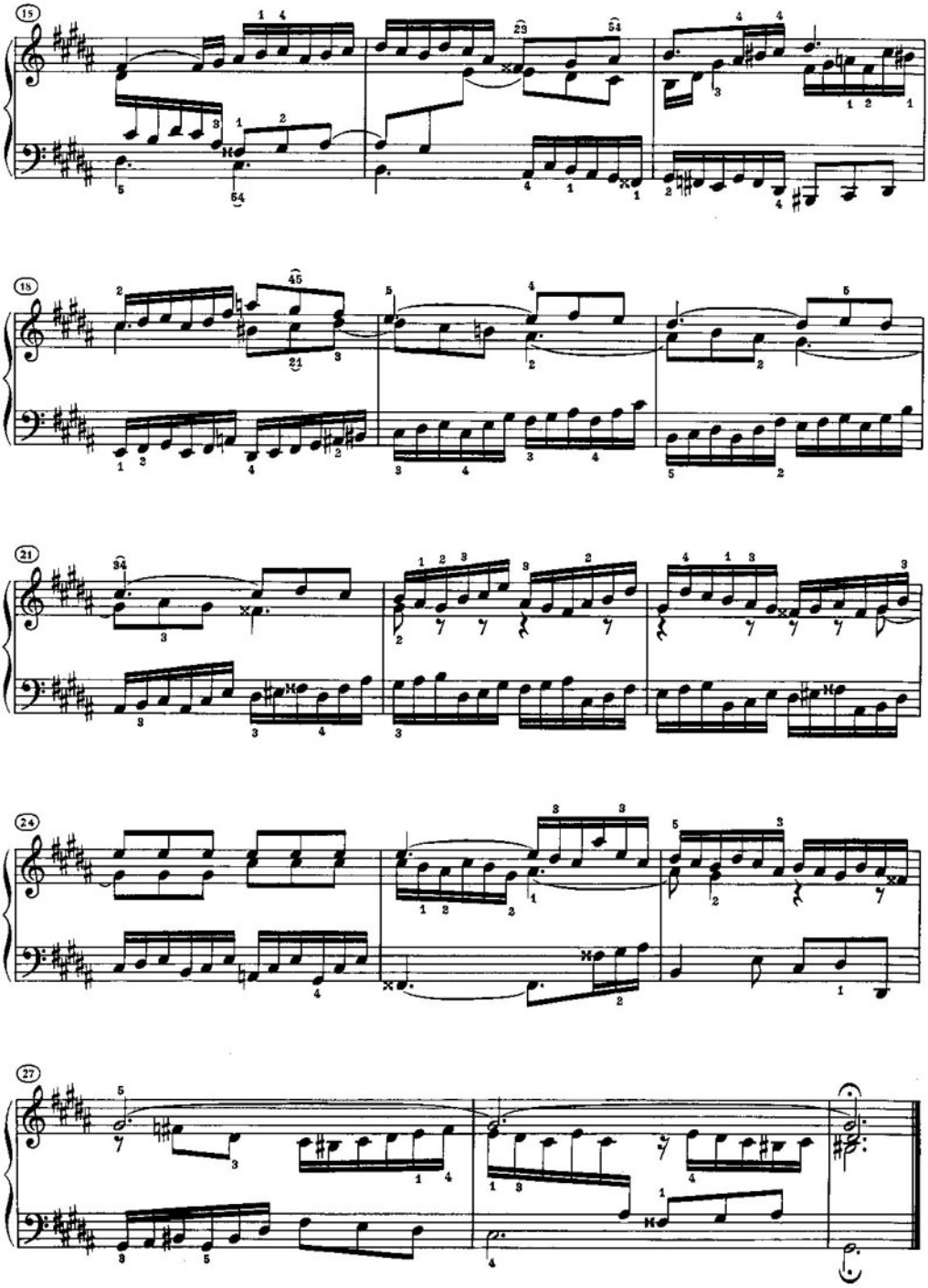




PRAELUDIUM XVIII

BWV 863

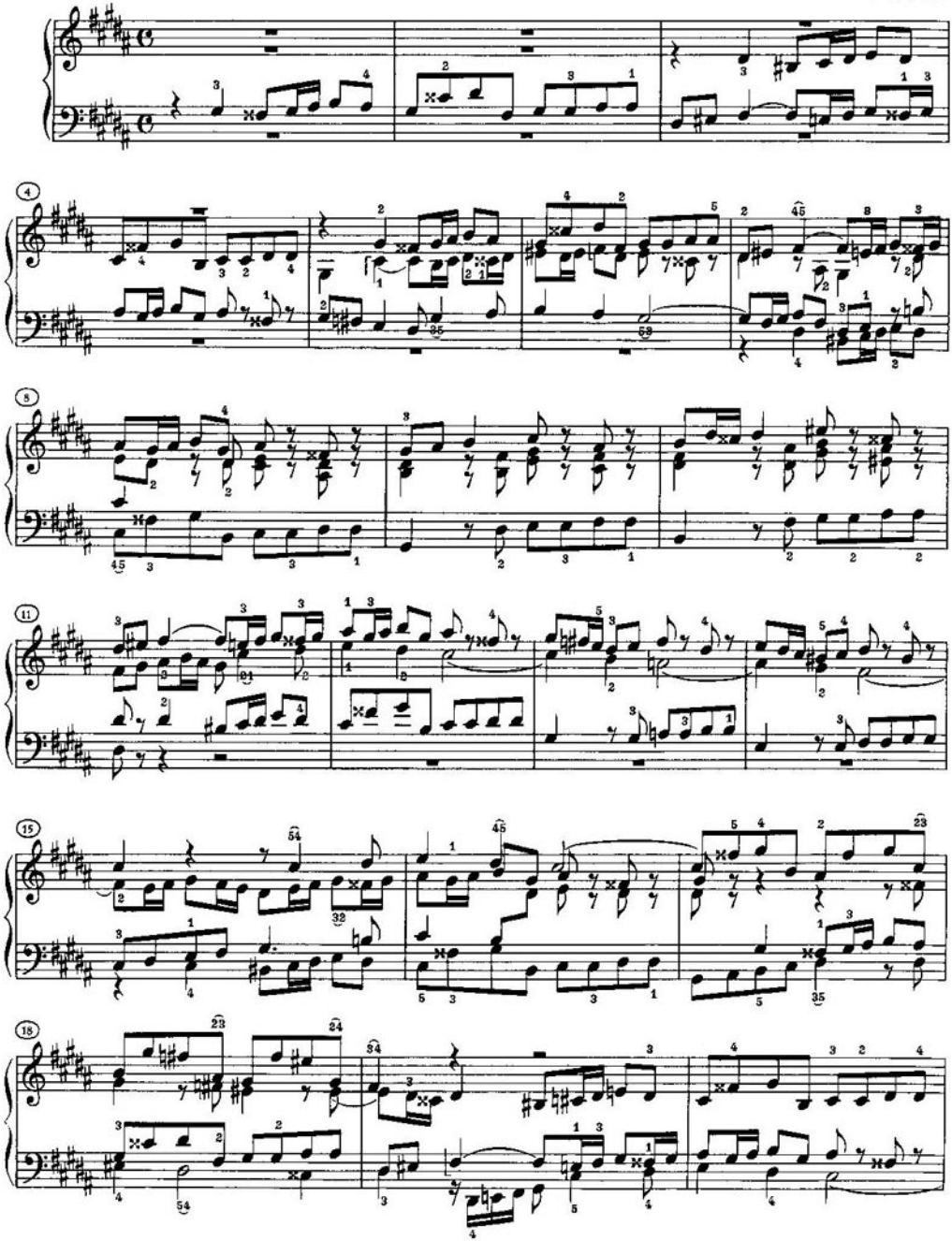


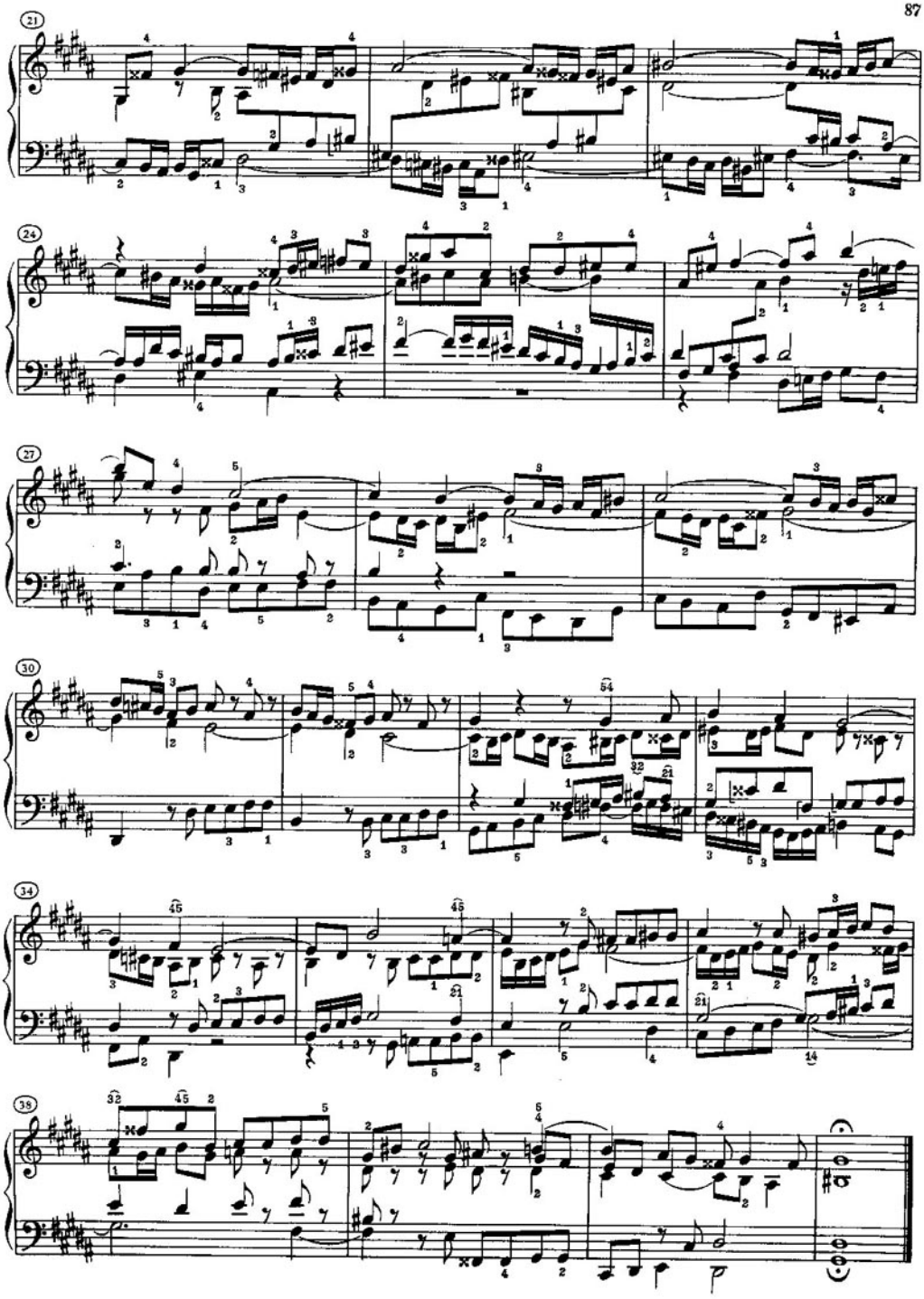


FUGA XVIII

A 4 VOCI

BWV 863

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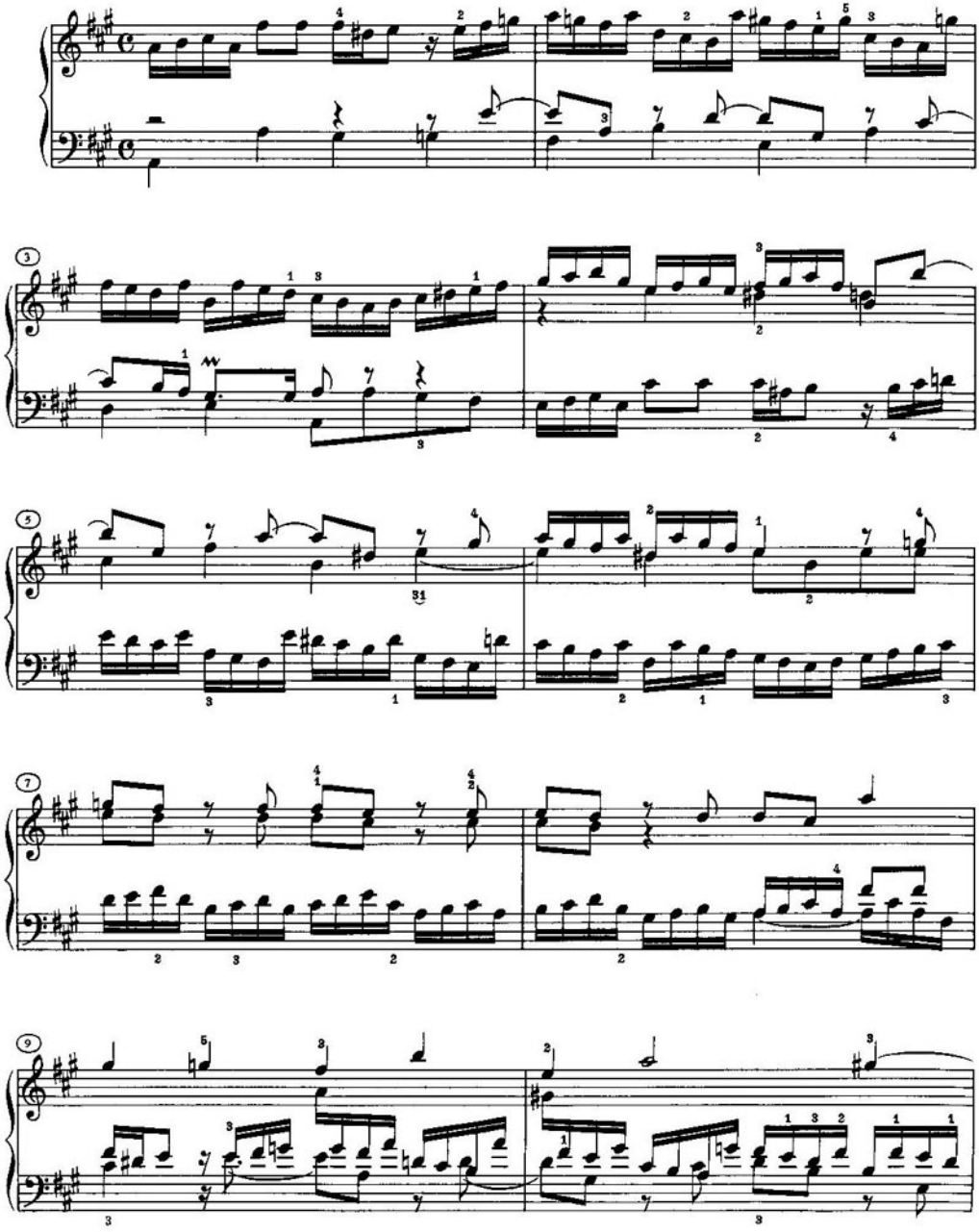
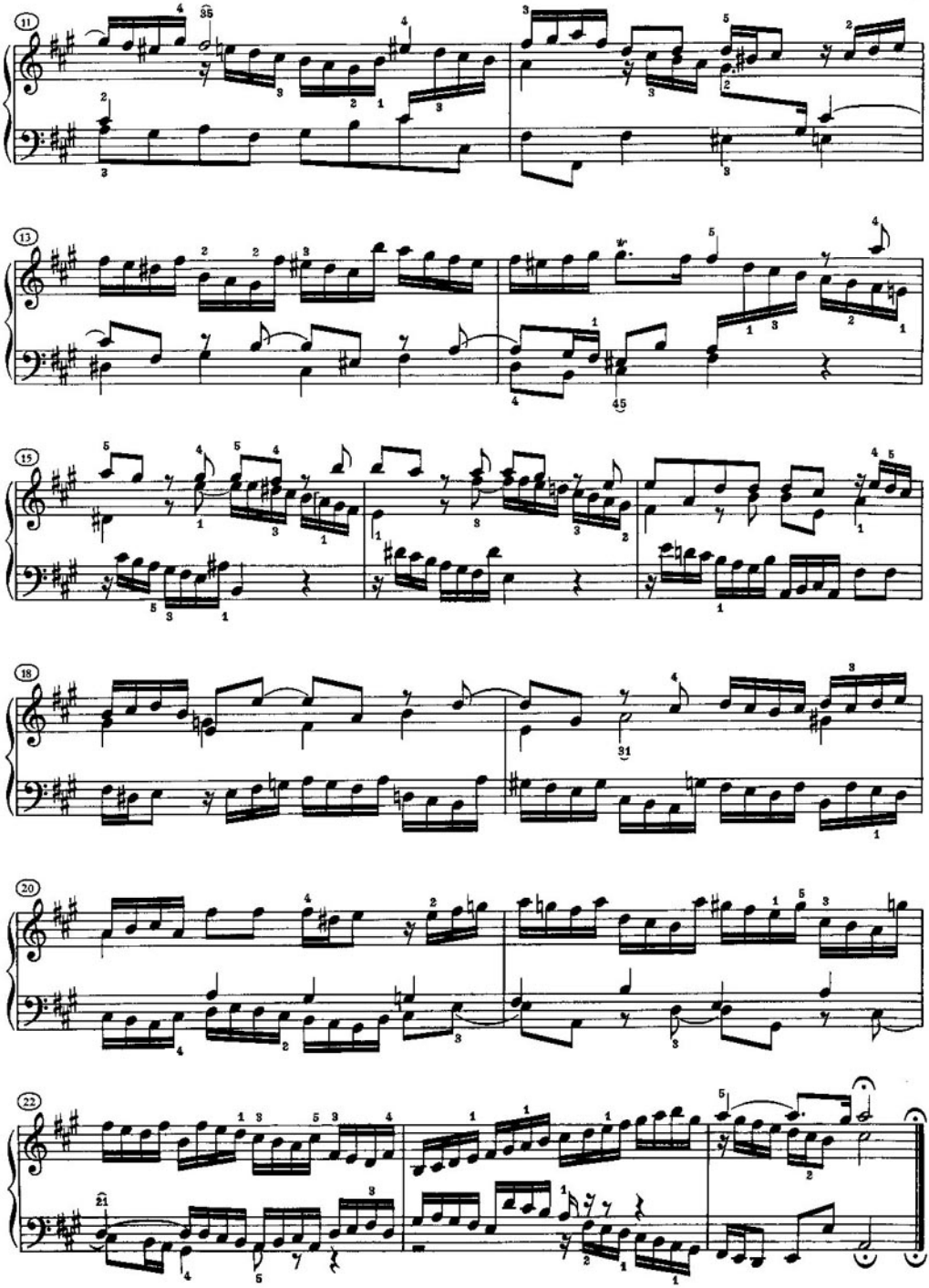
PRAELUDIUM XIX

BWV 864

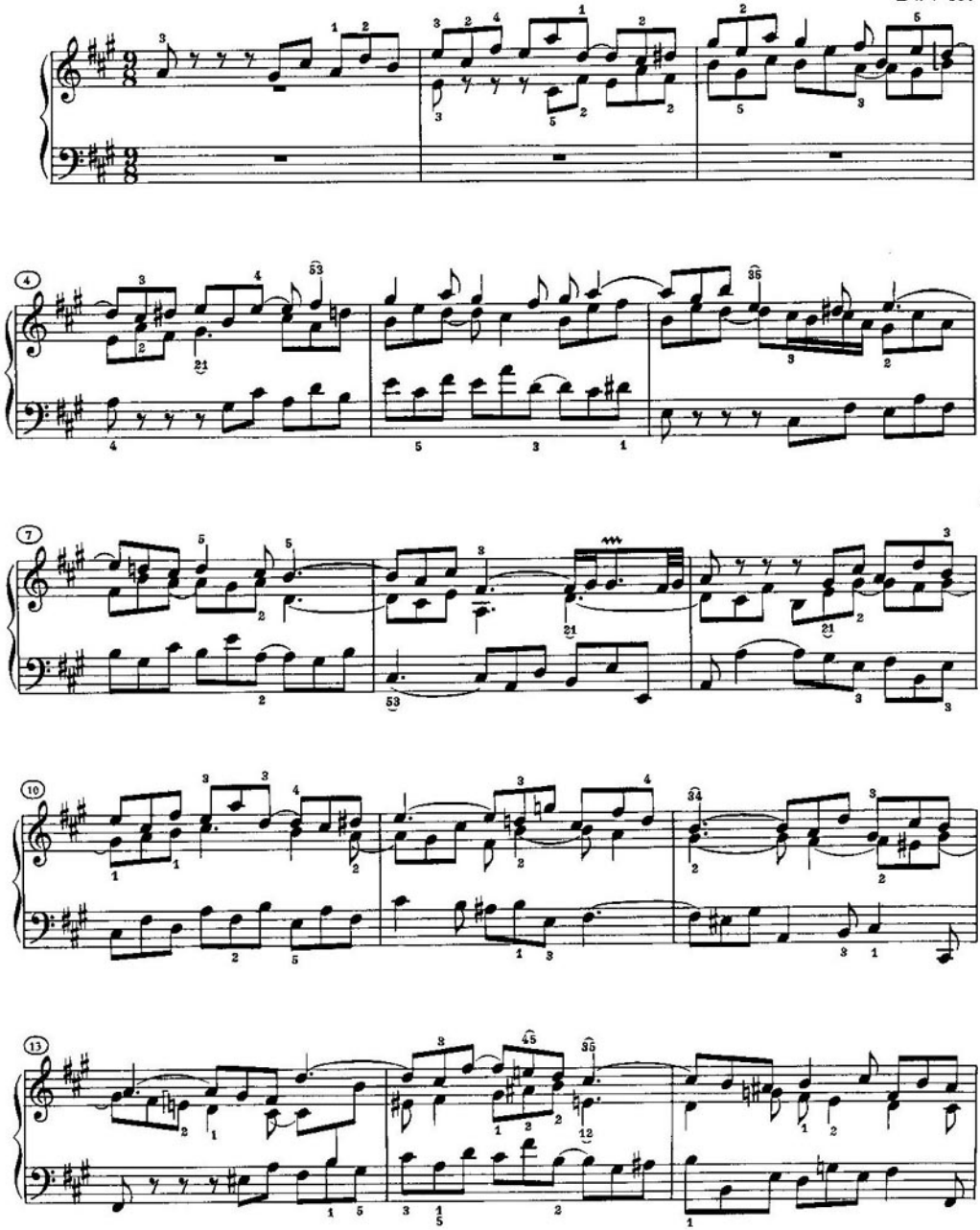


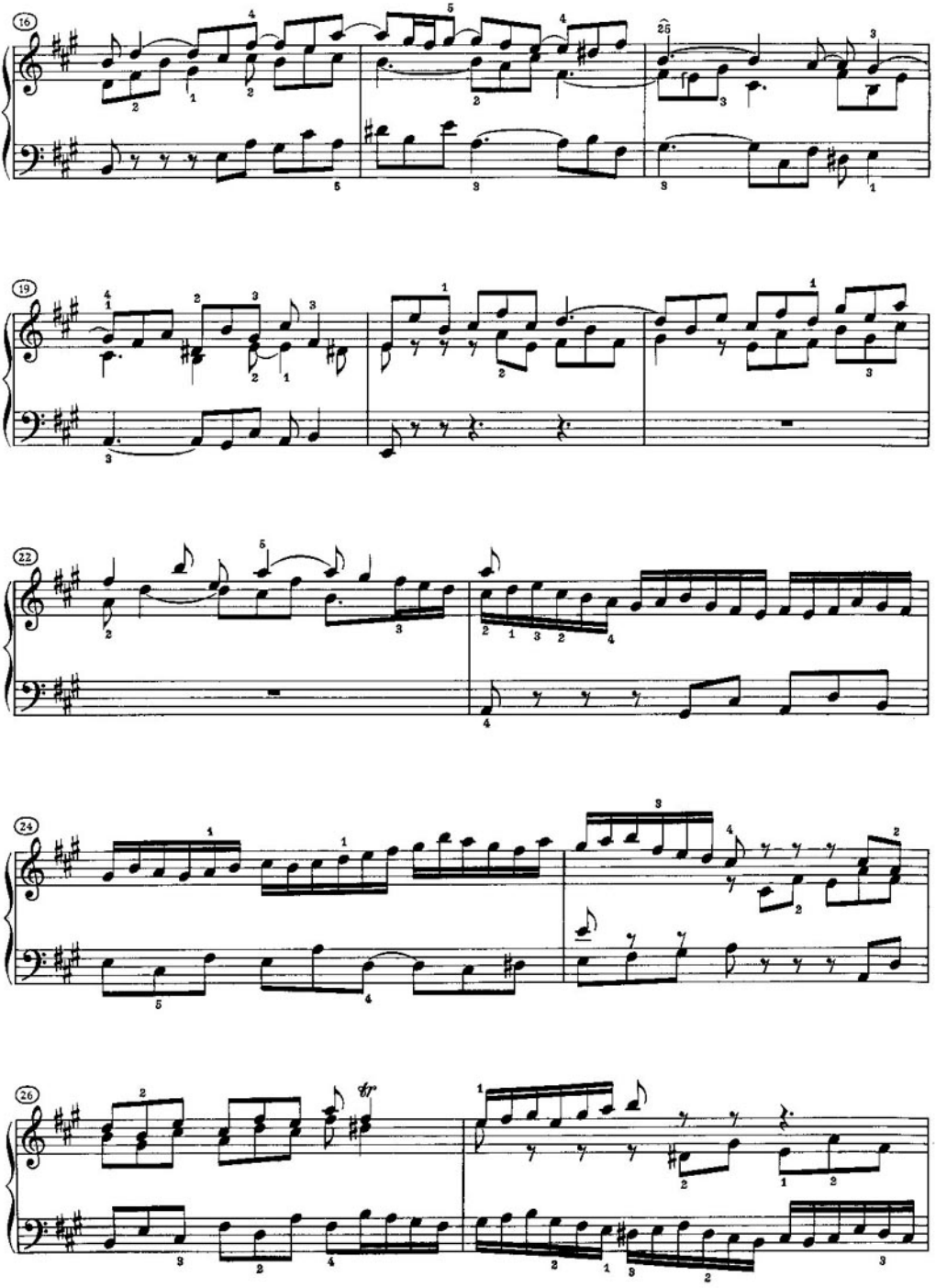


FUGA XIX

A 3 VOCI

BWV 864

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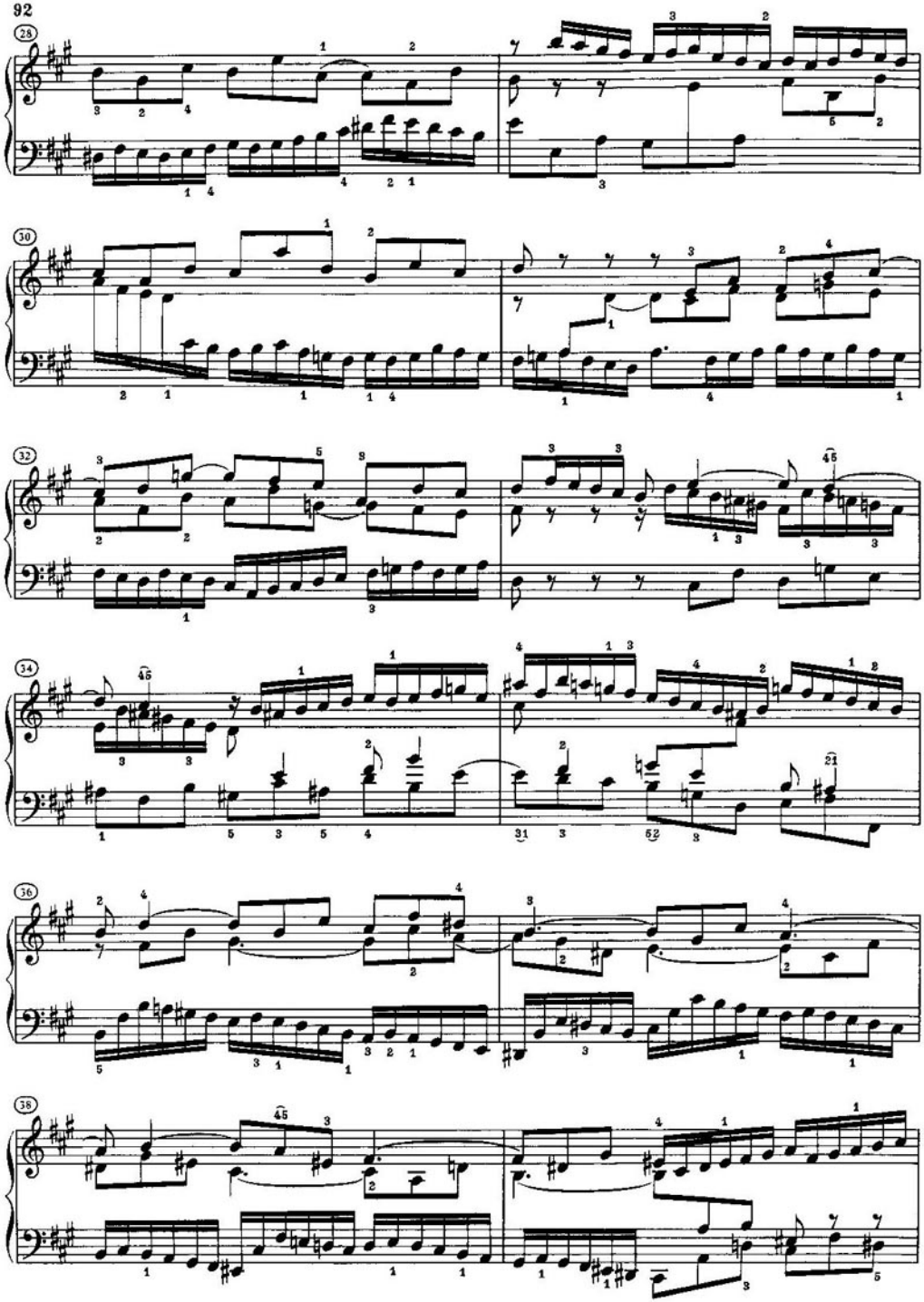
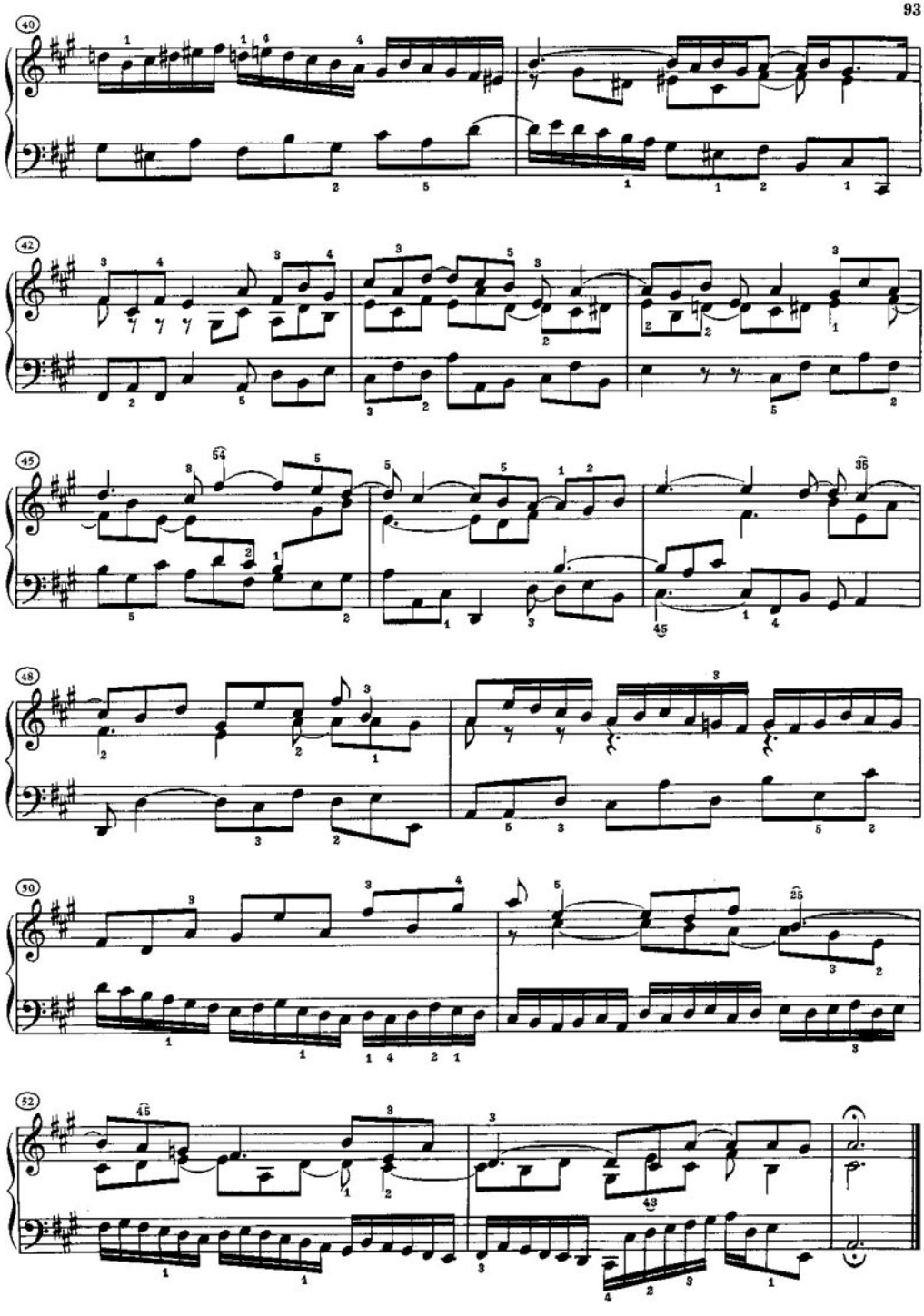
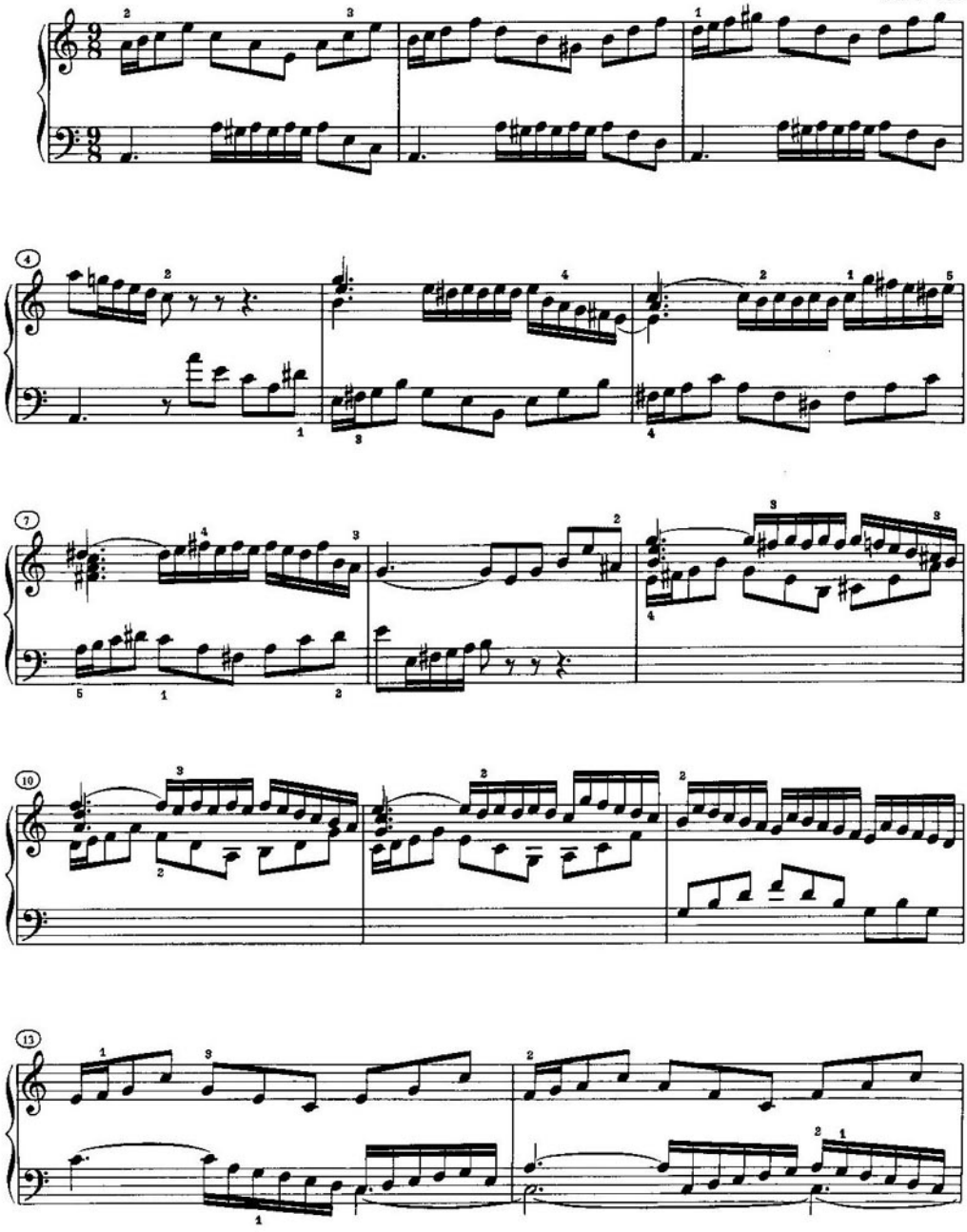
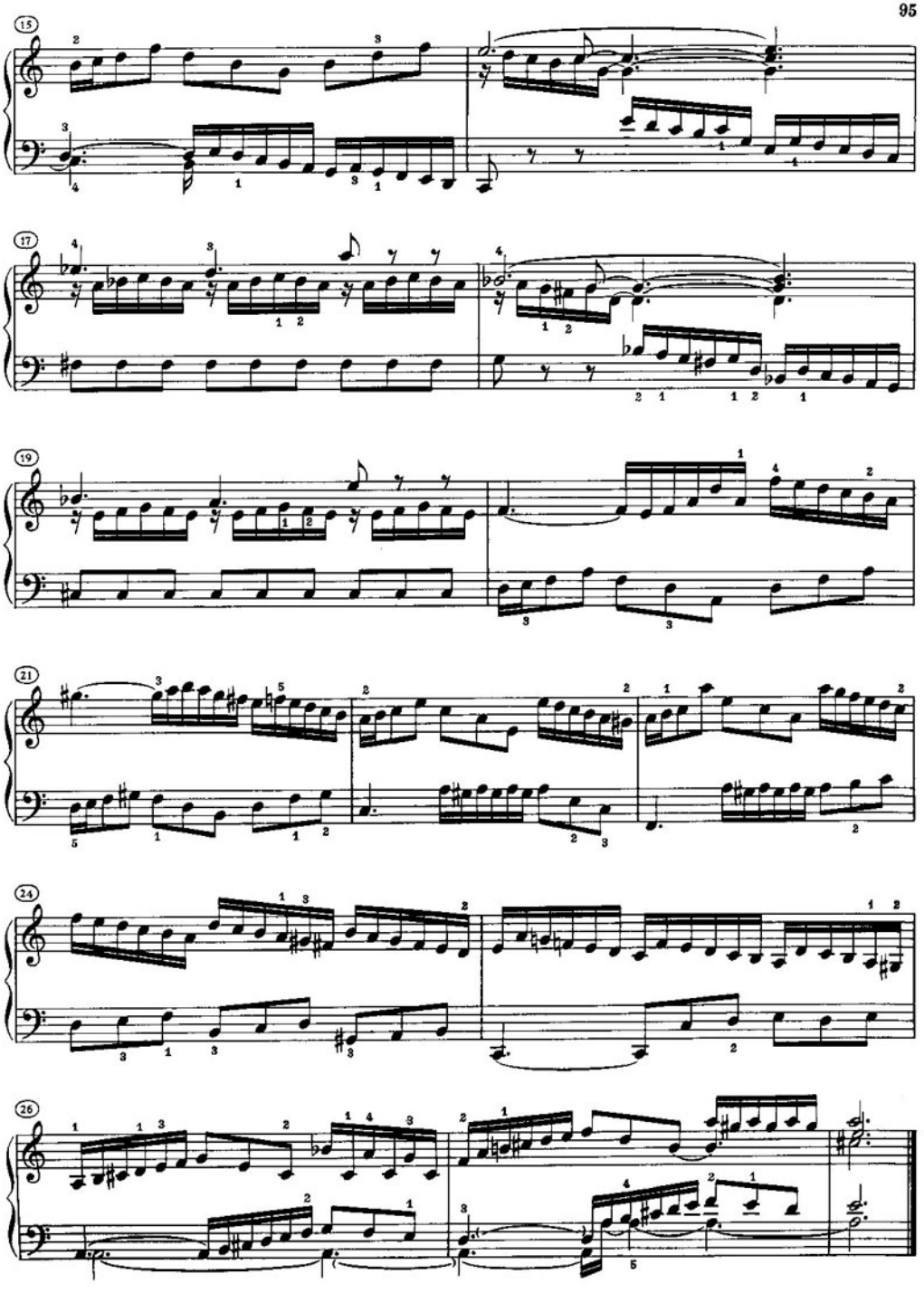




PRAELUDIUM XX

BWV 865

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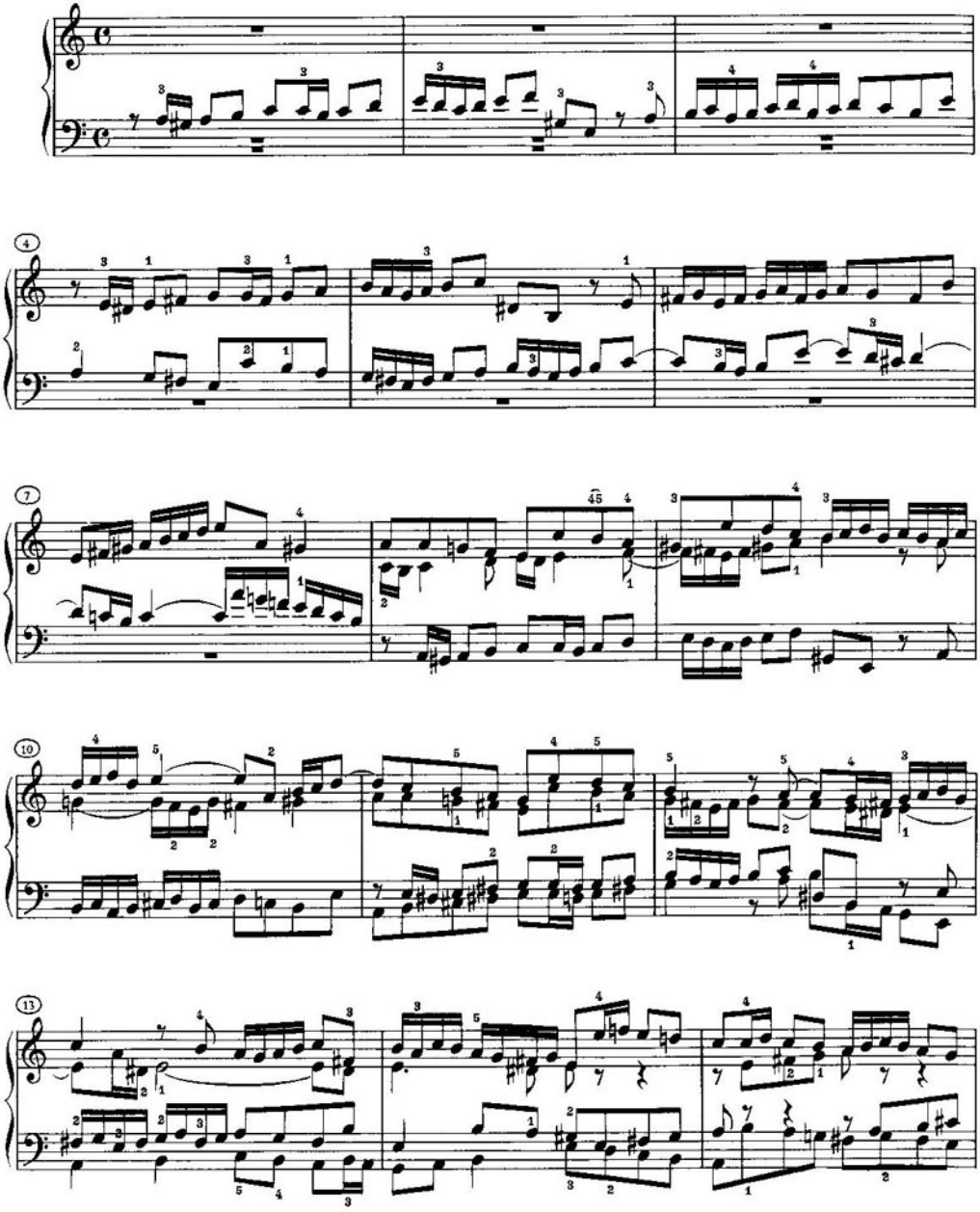
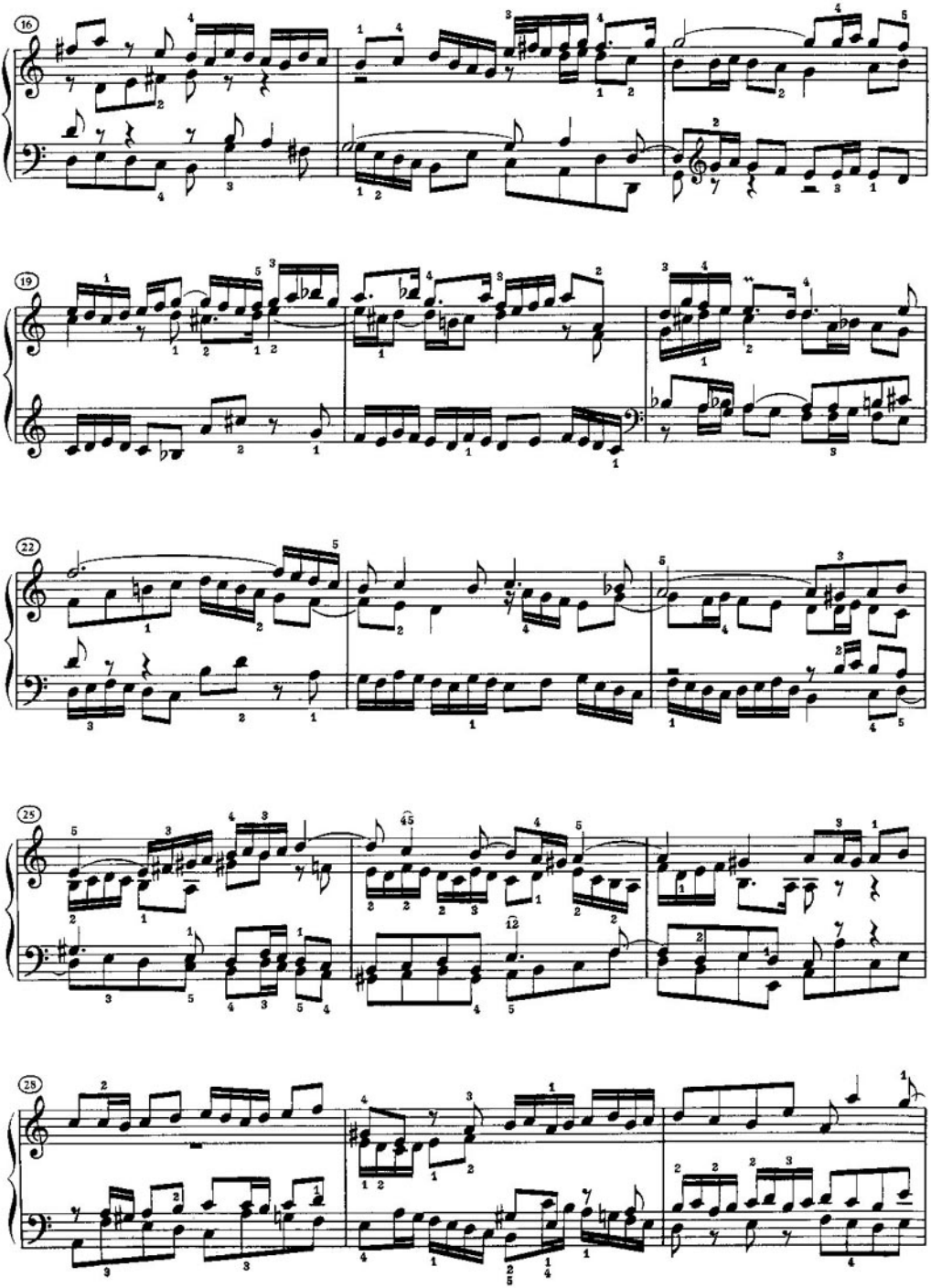
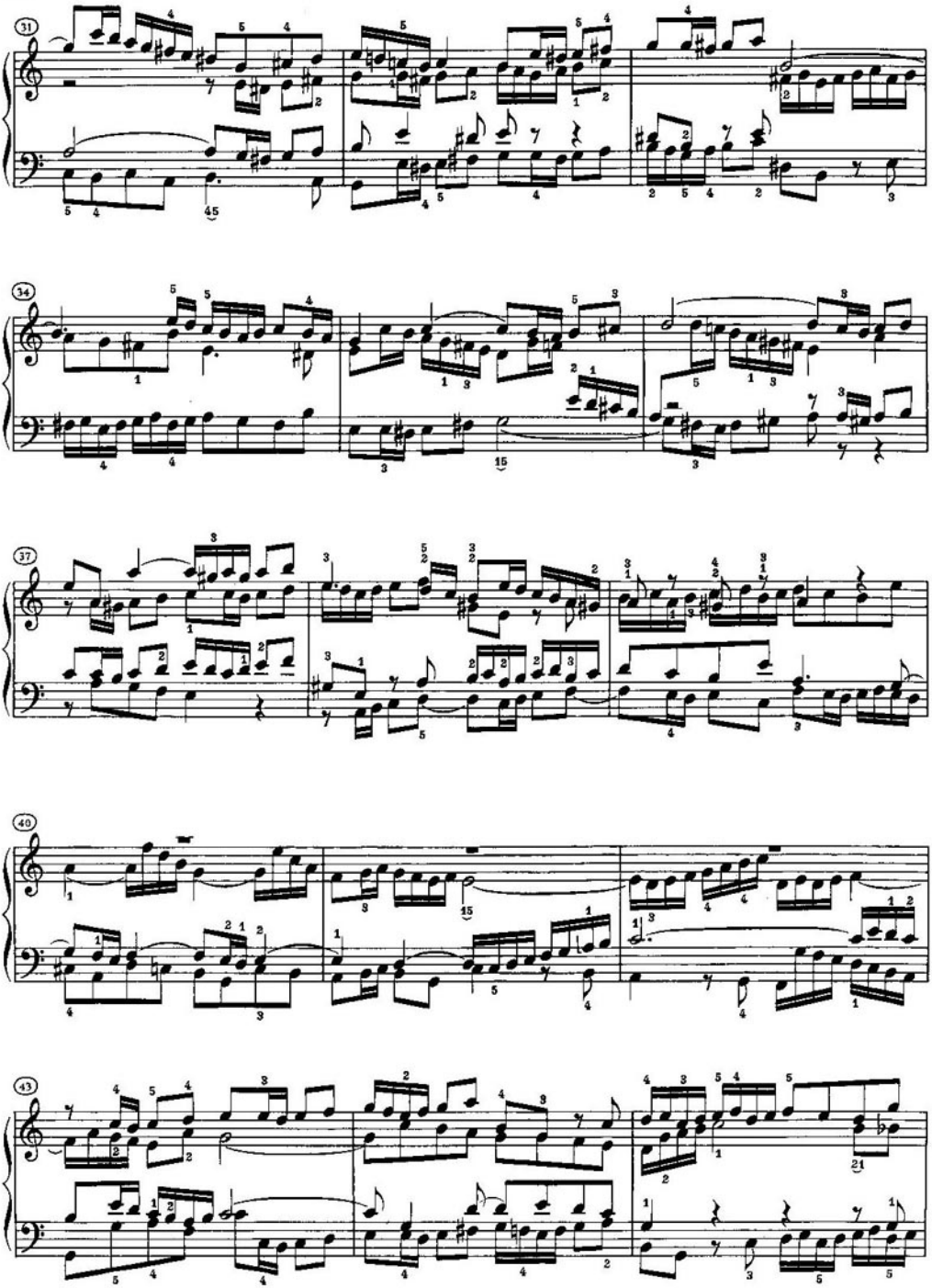
FUGA XX

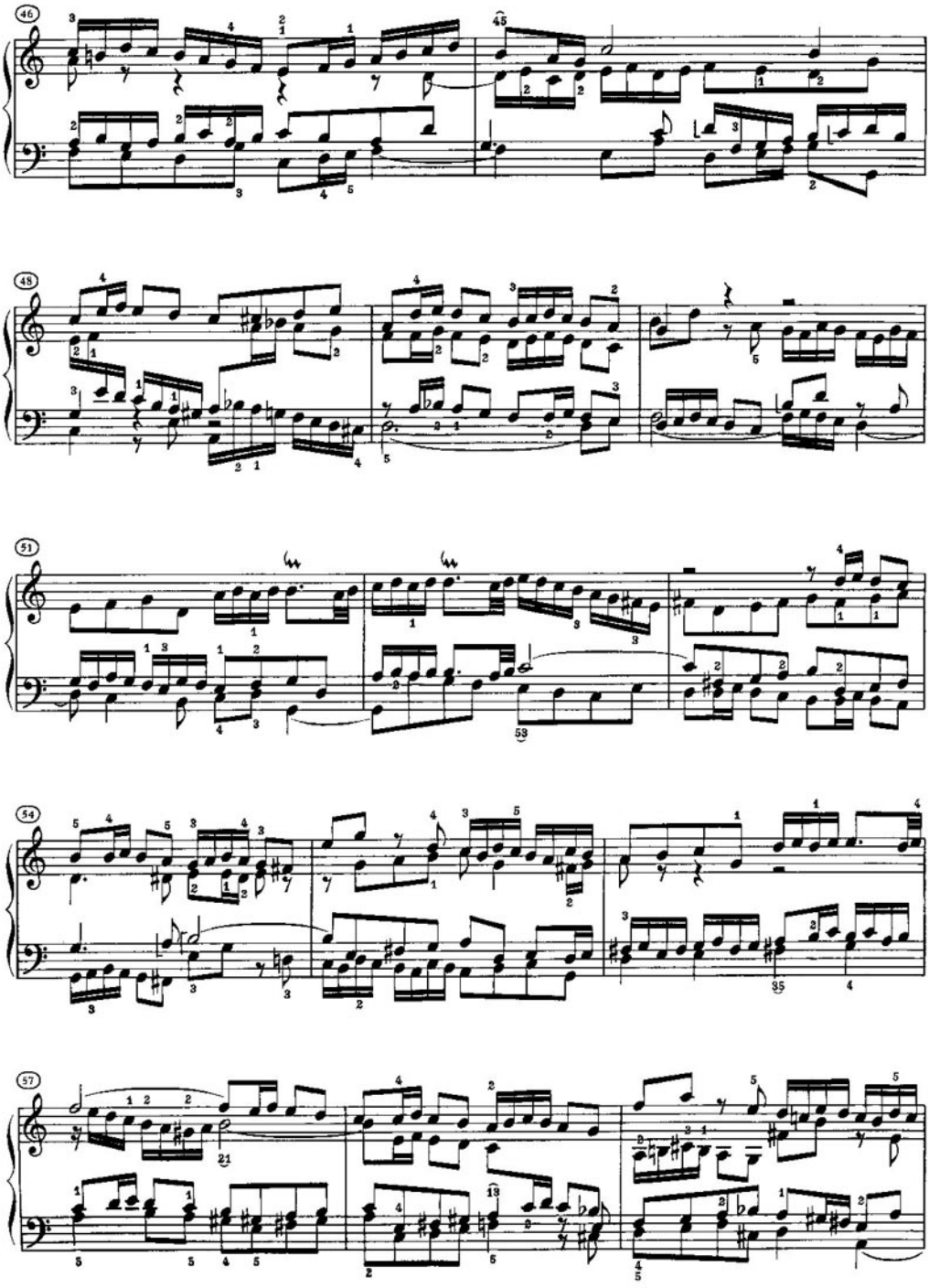
A 4 VOCI

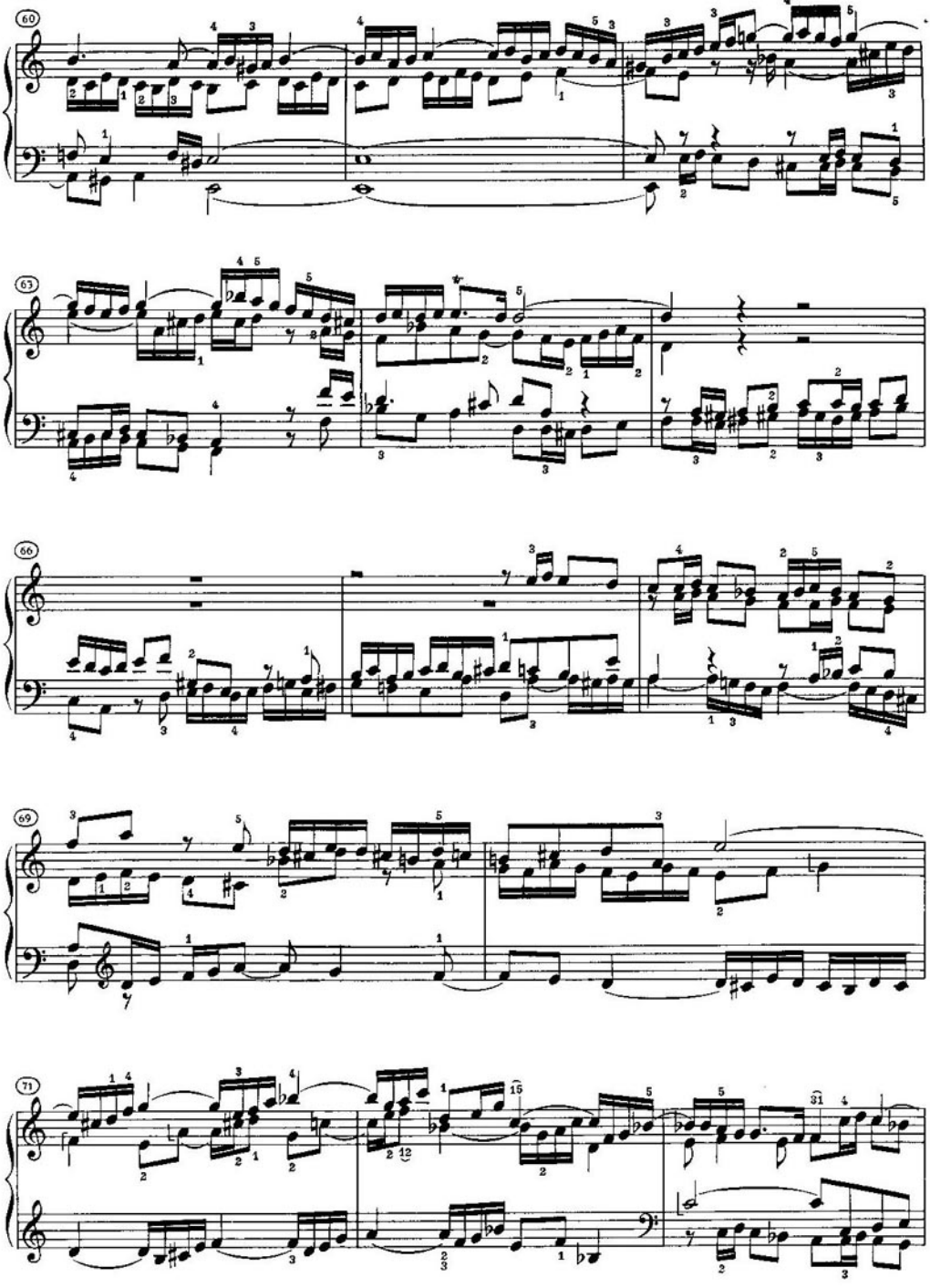
BWV 865







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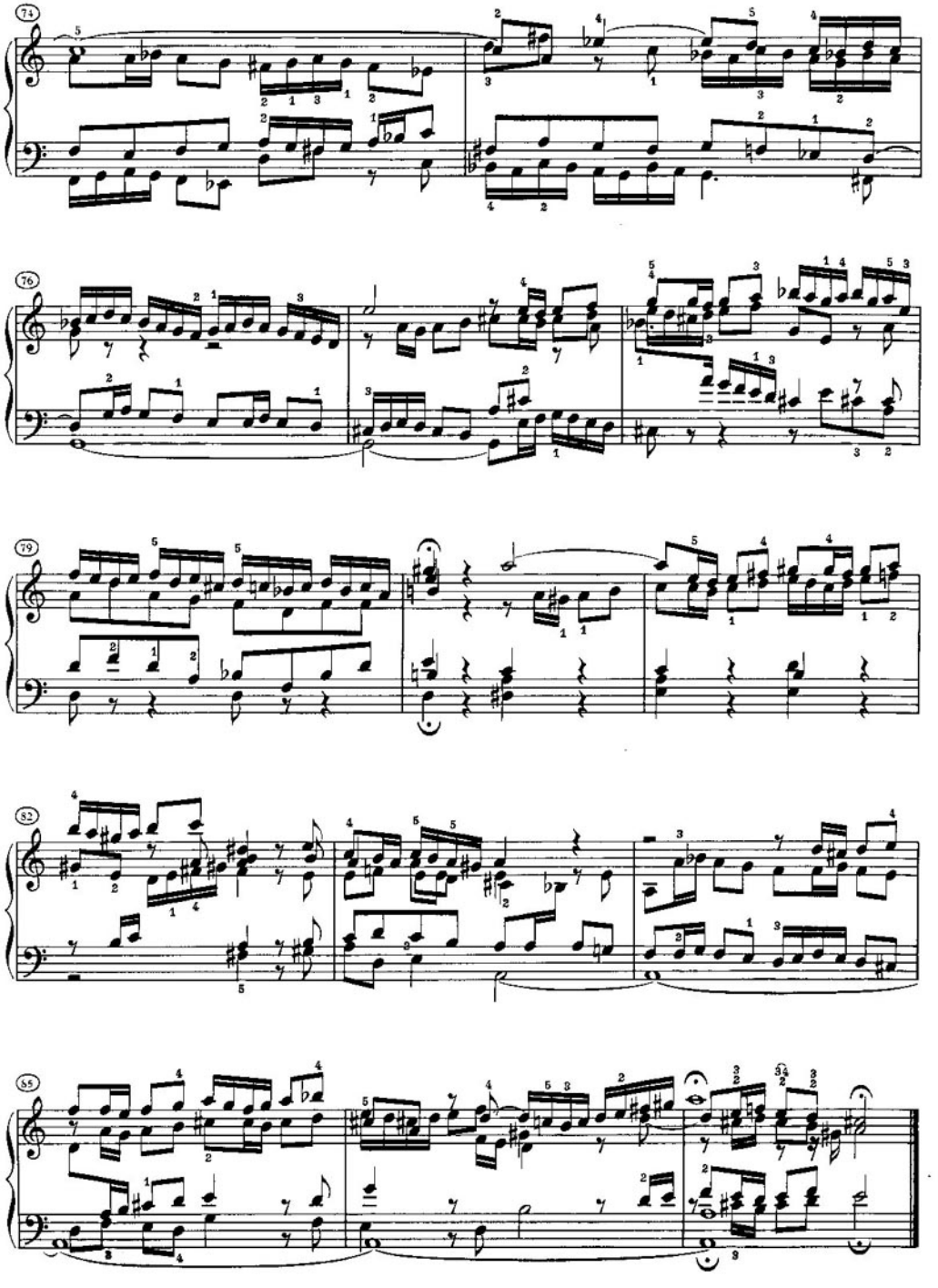
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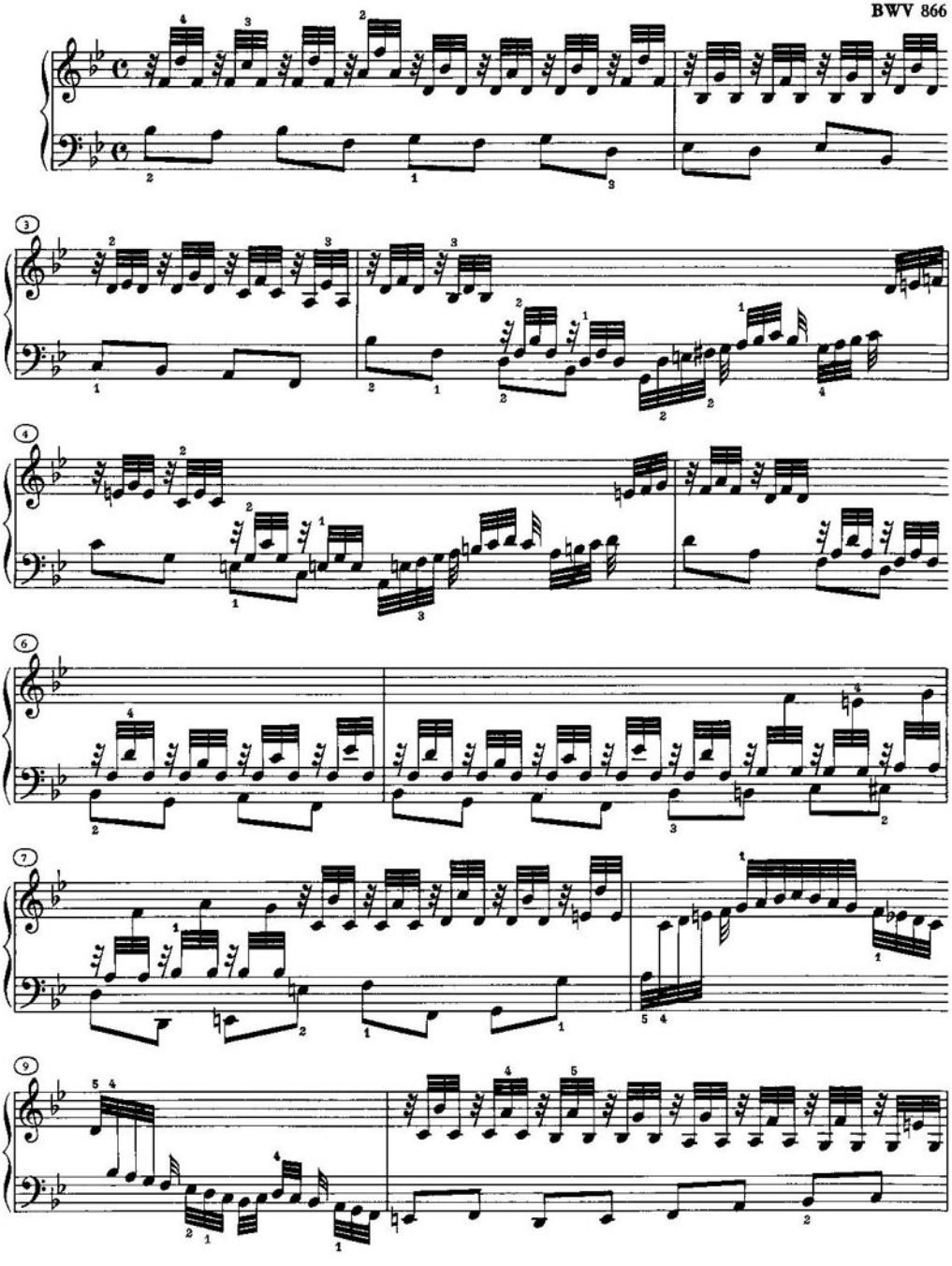
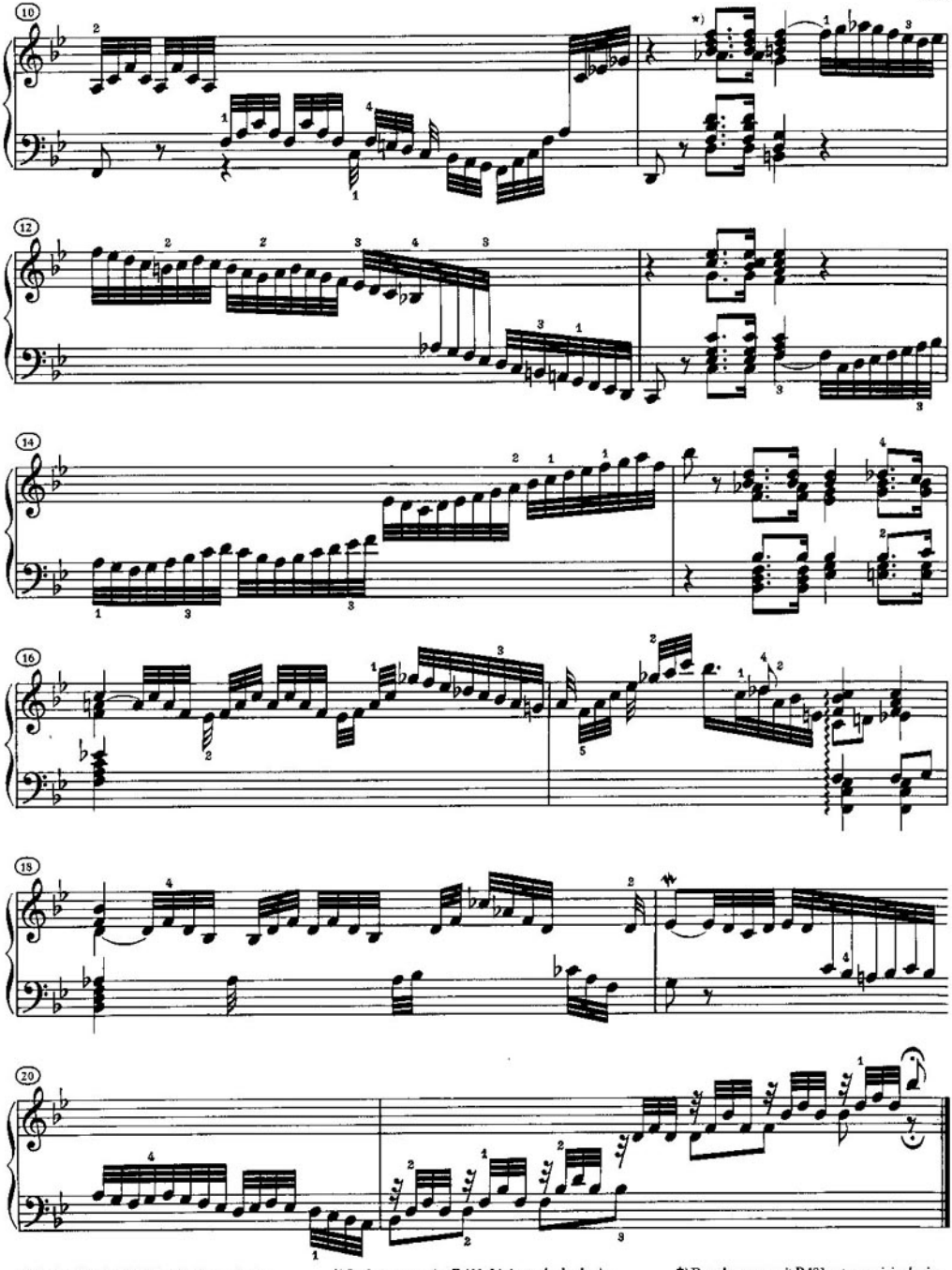
PRAELUDIUM XXI

BWV 866





*) In der Abschrift P 401 steht hier *adagio*.

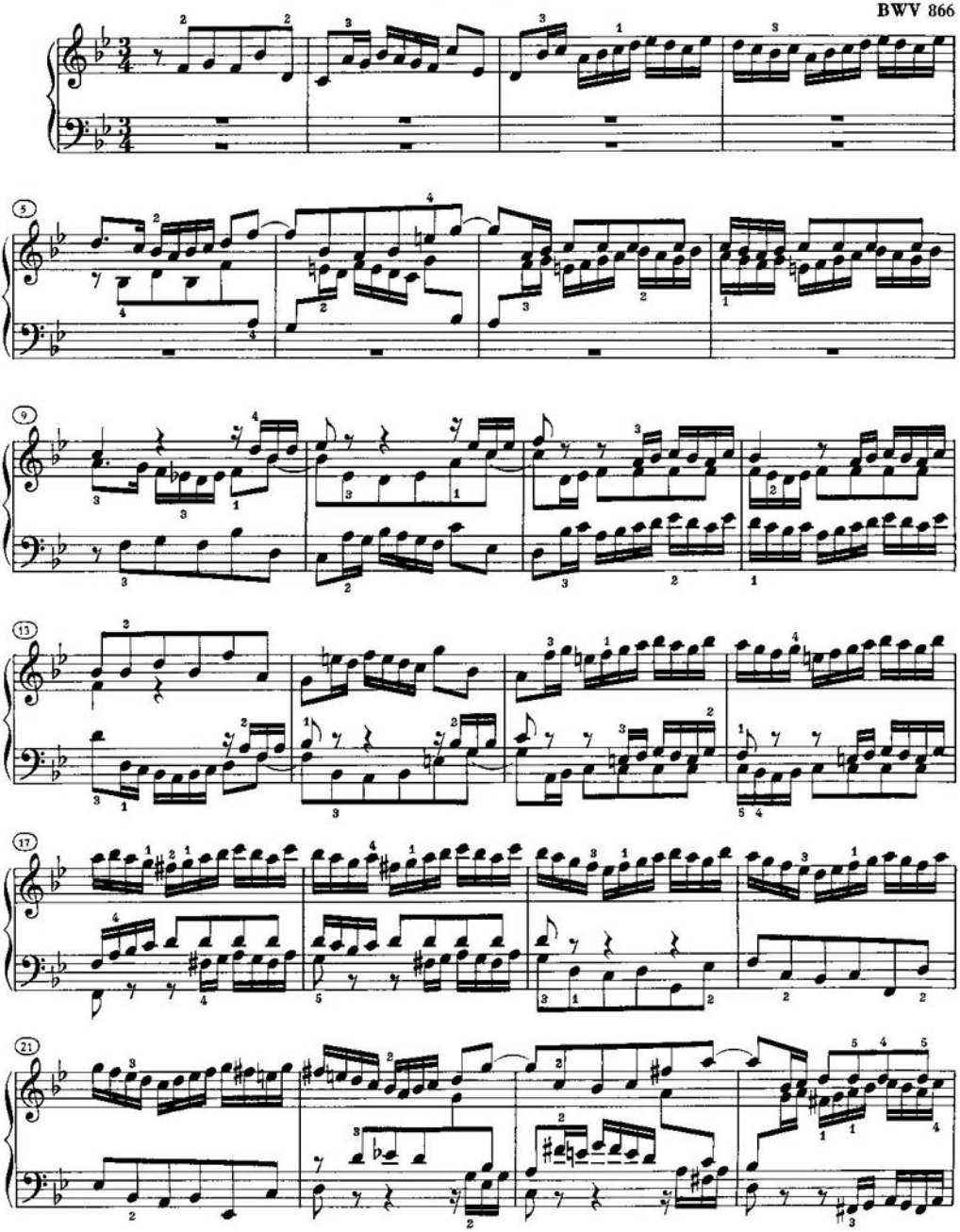
*) In the manuscript P 401 this is marked *adagio*.

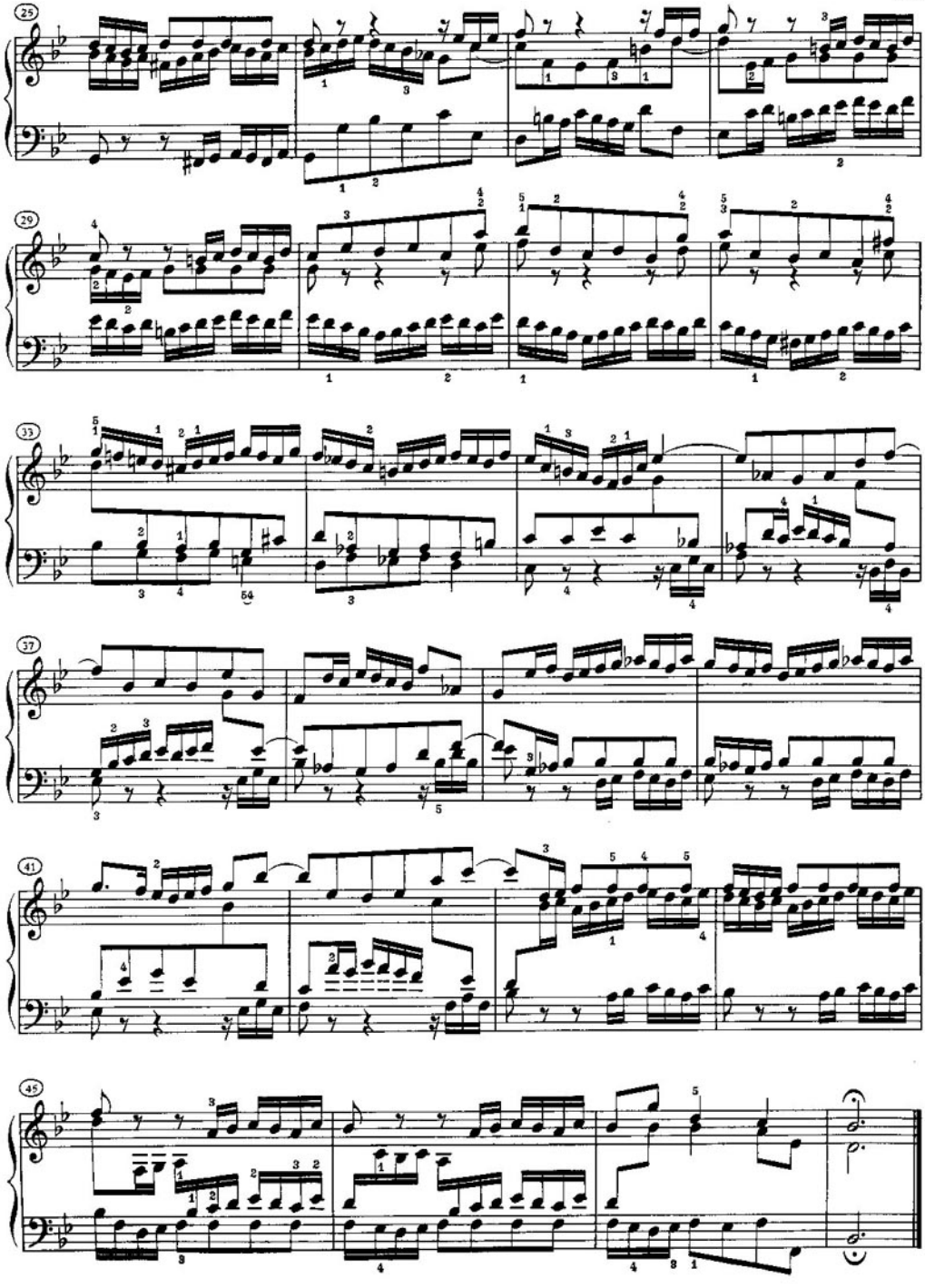
*) Dans le manuscrit P 401 se trouve ici *adagio*.

FUGA XXI

A 3 VOCI

BWV 866

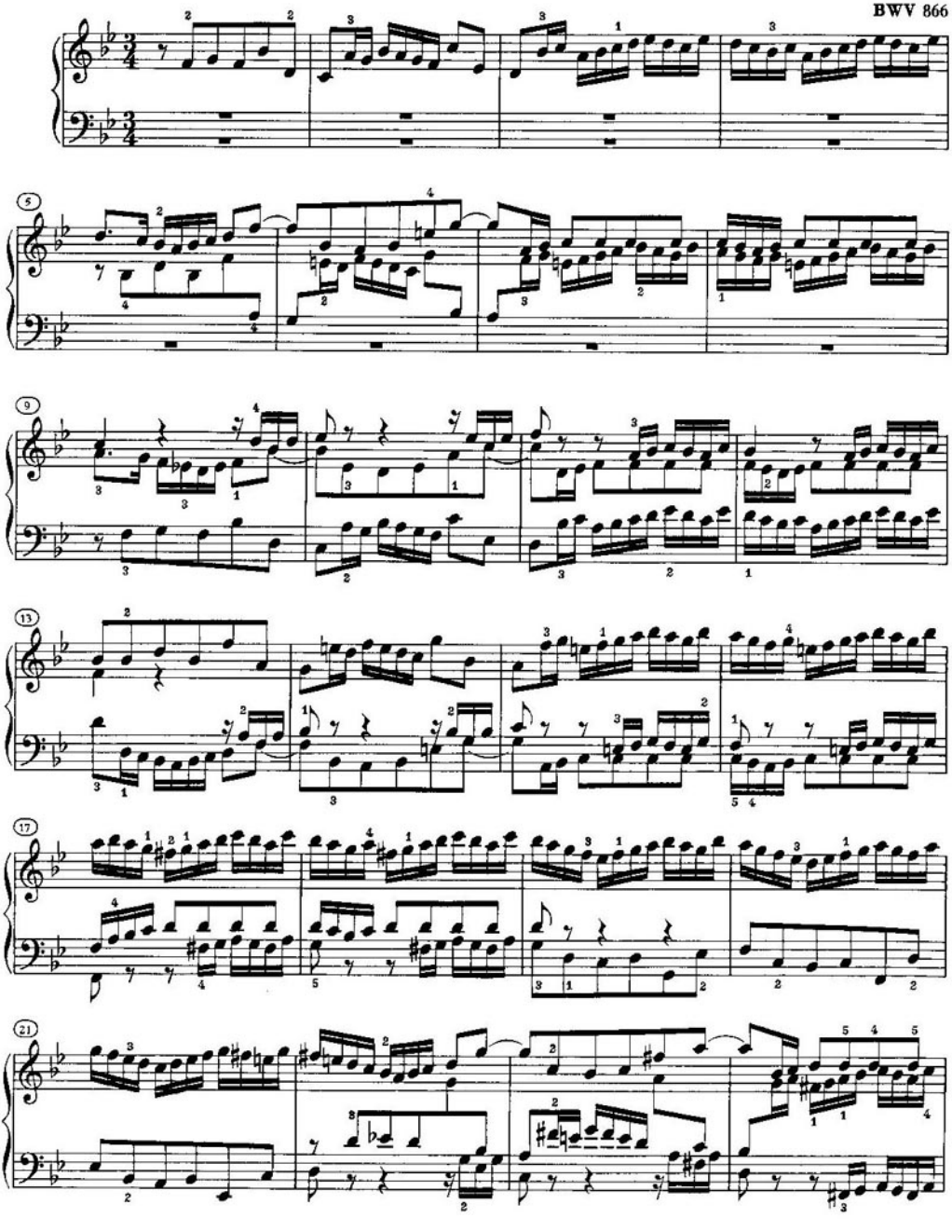


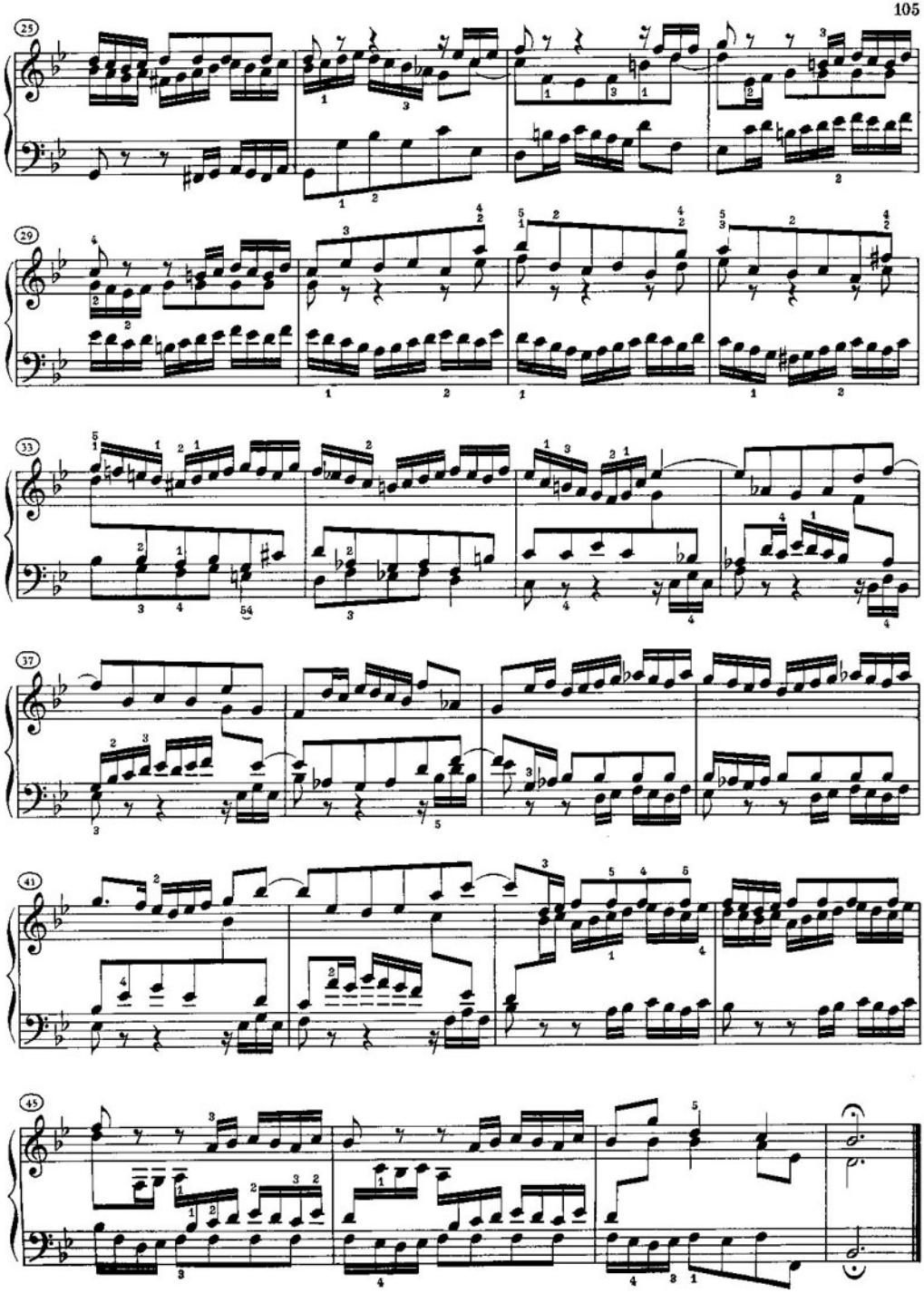


FUGA XXI

A 3 VOCI

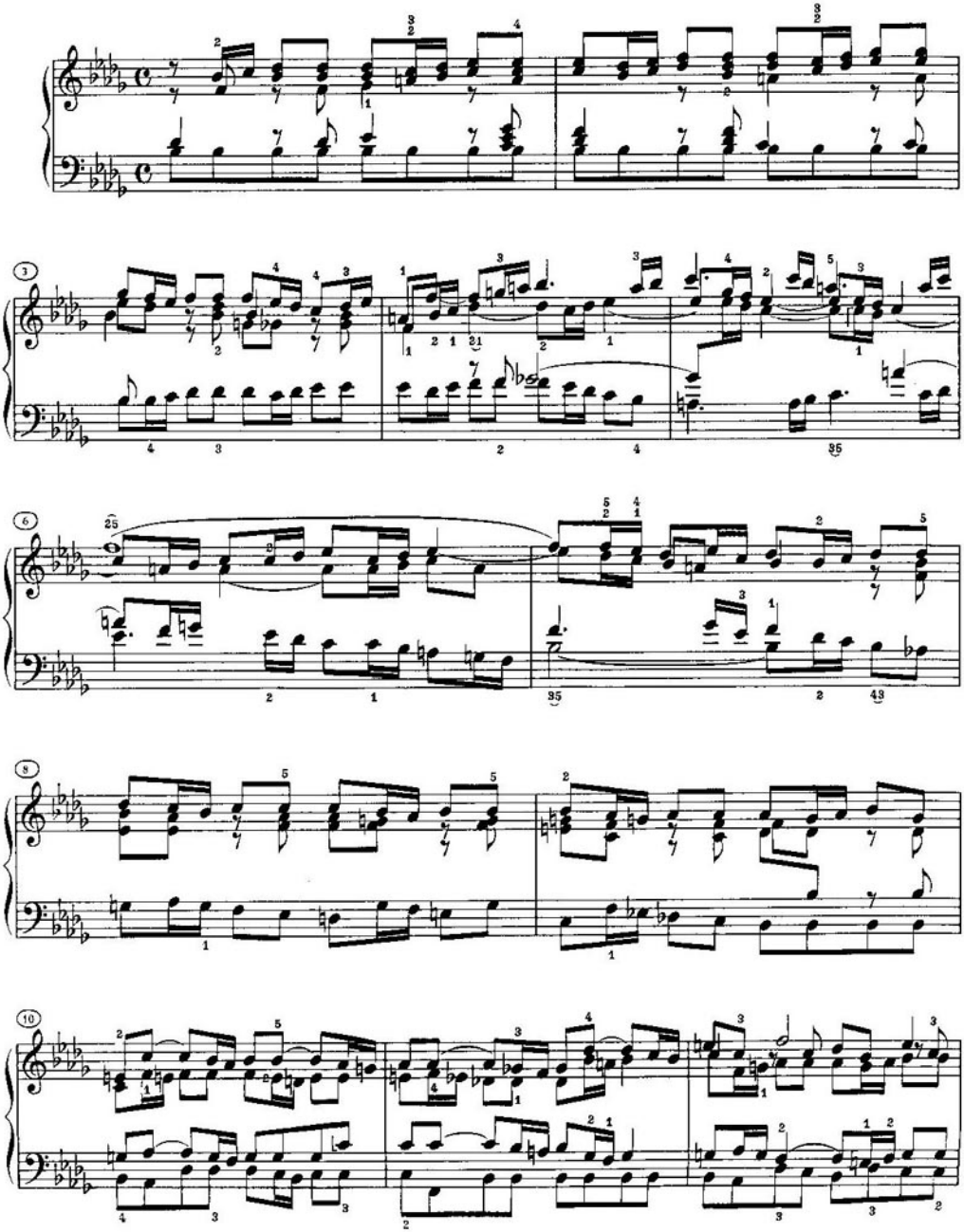
BWV 866

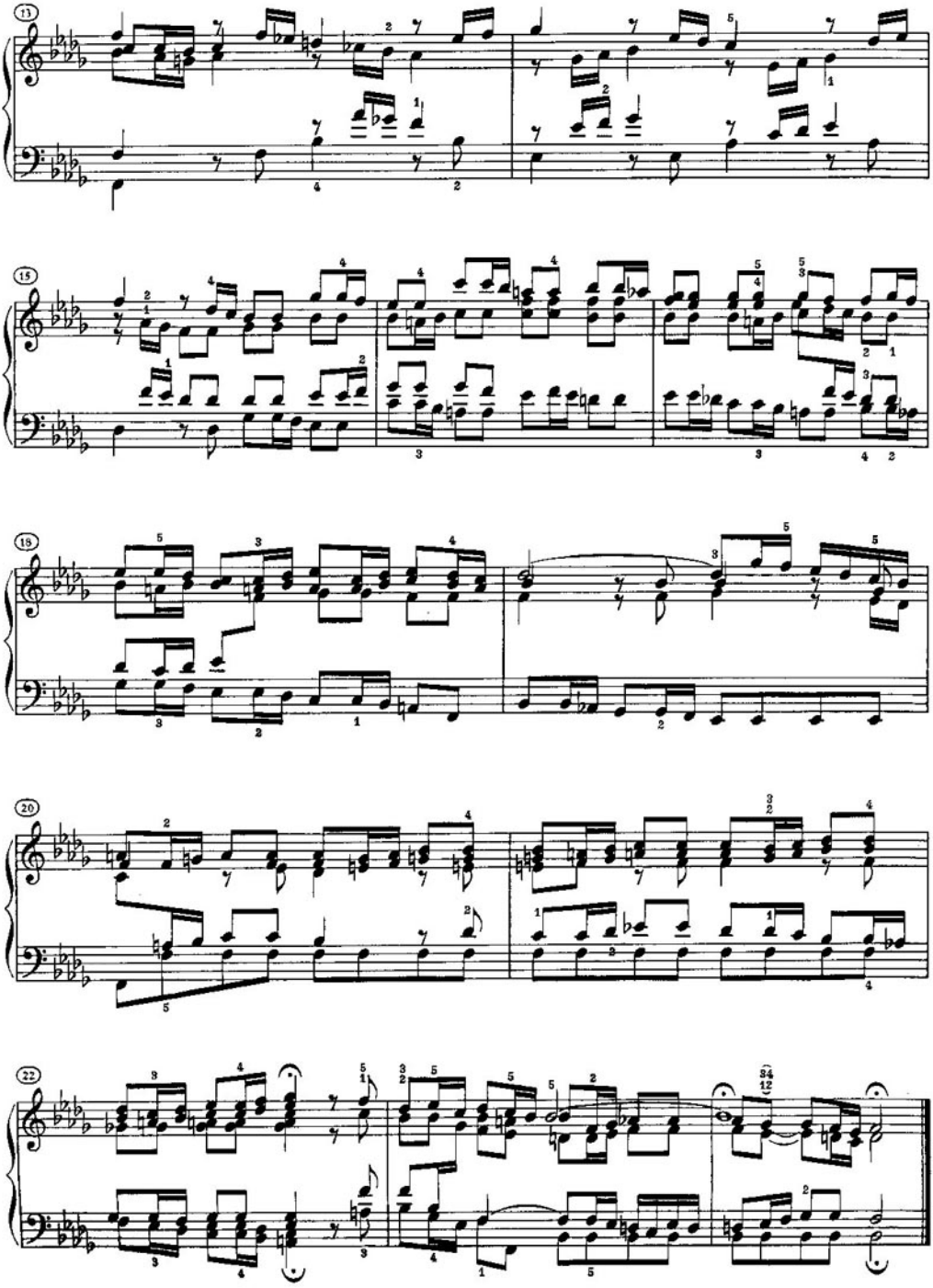




PRAELUDIUM XXII

BWV 867

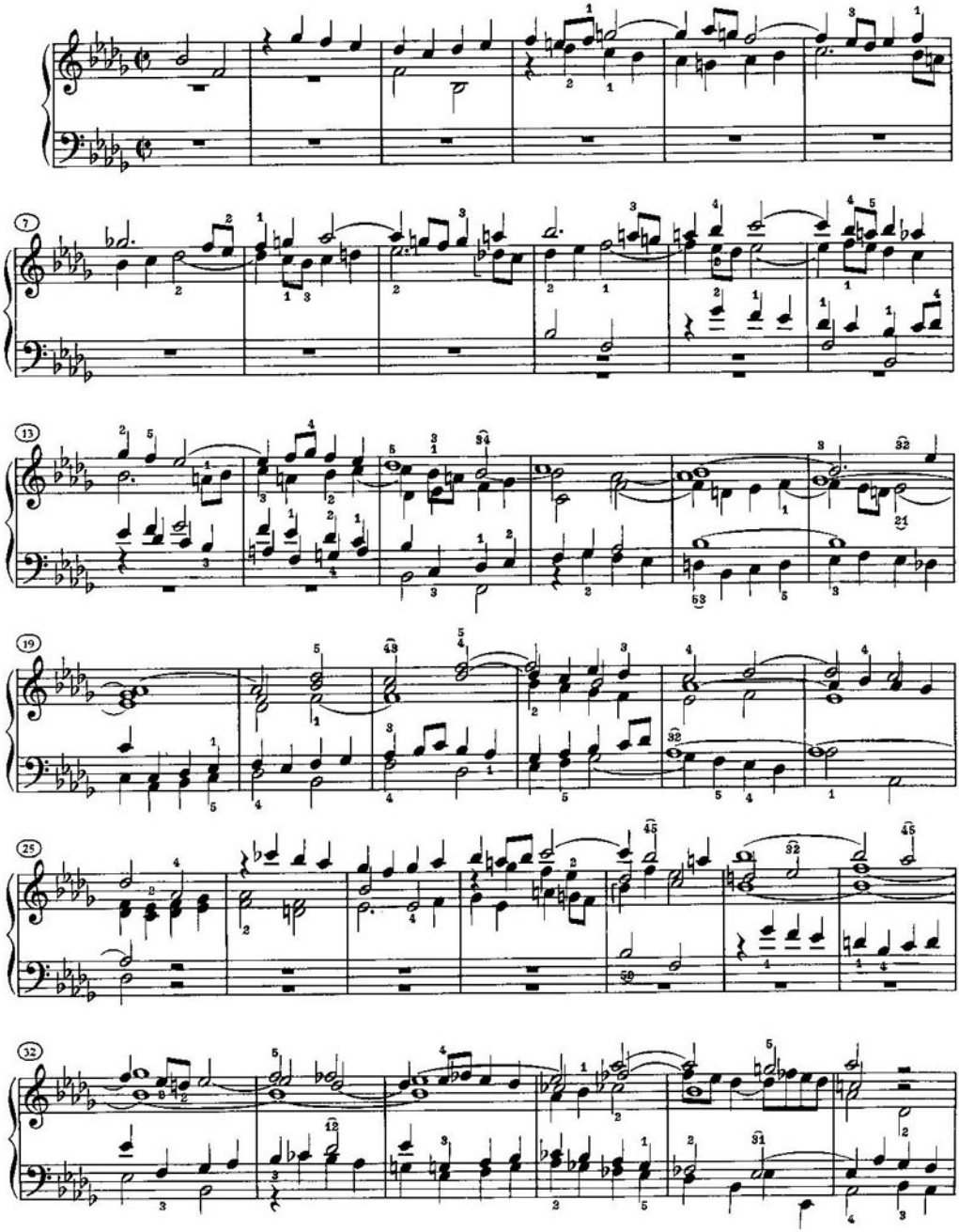


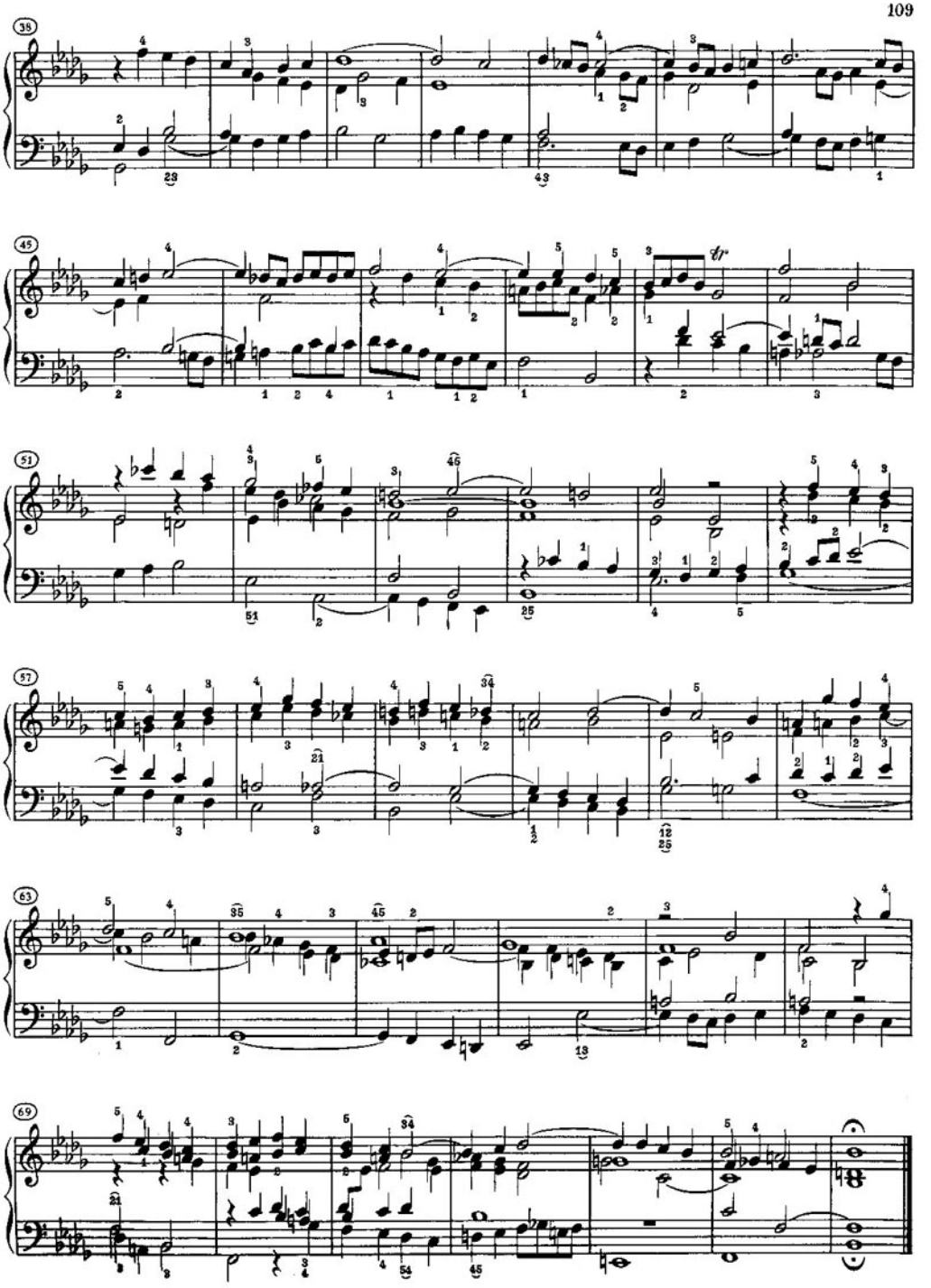


FUGA XXII

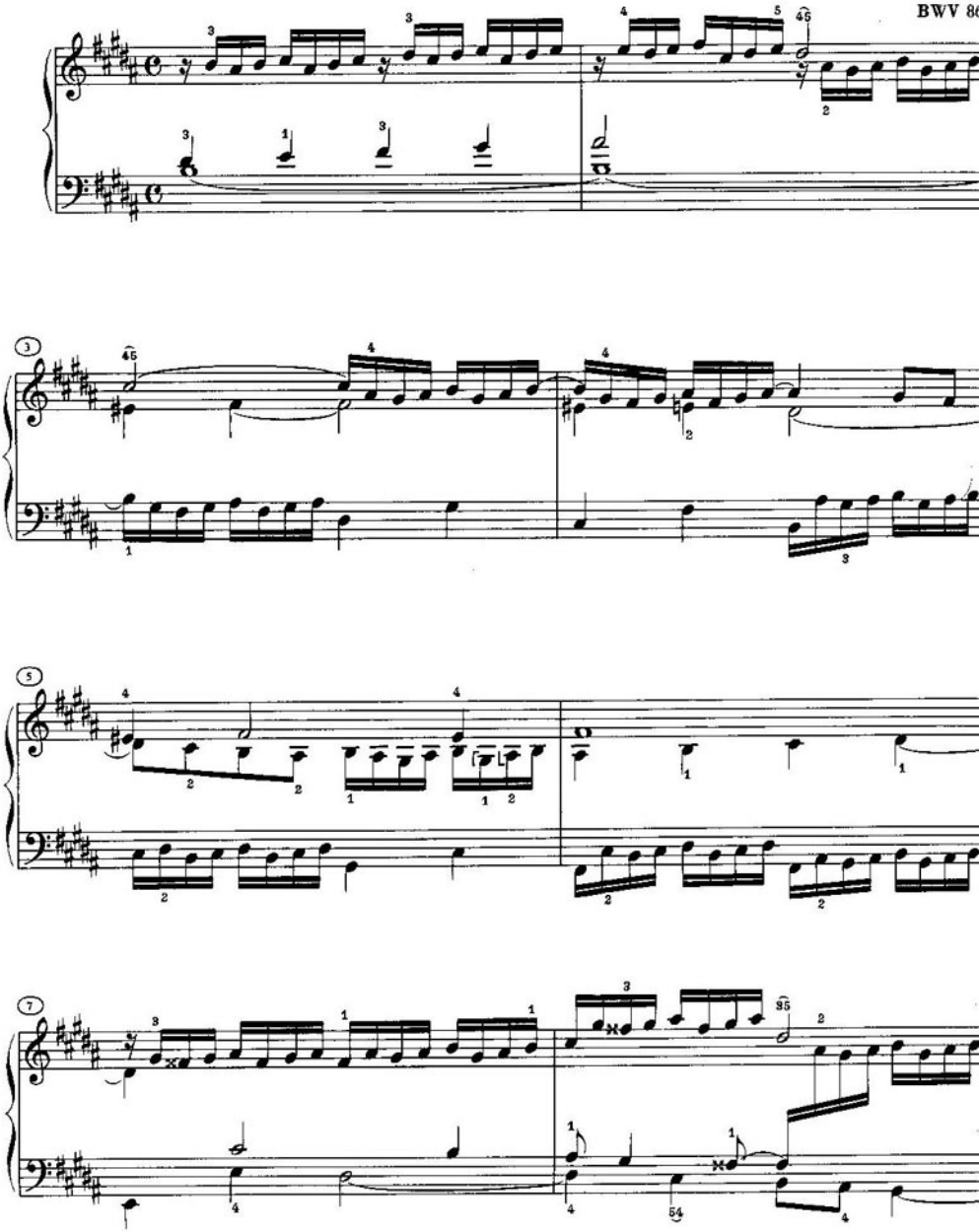
A 5 VOCI

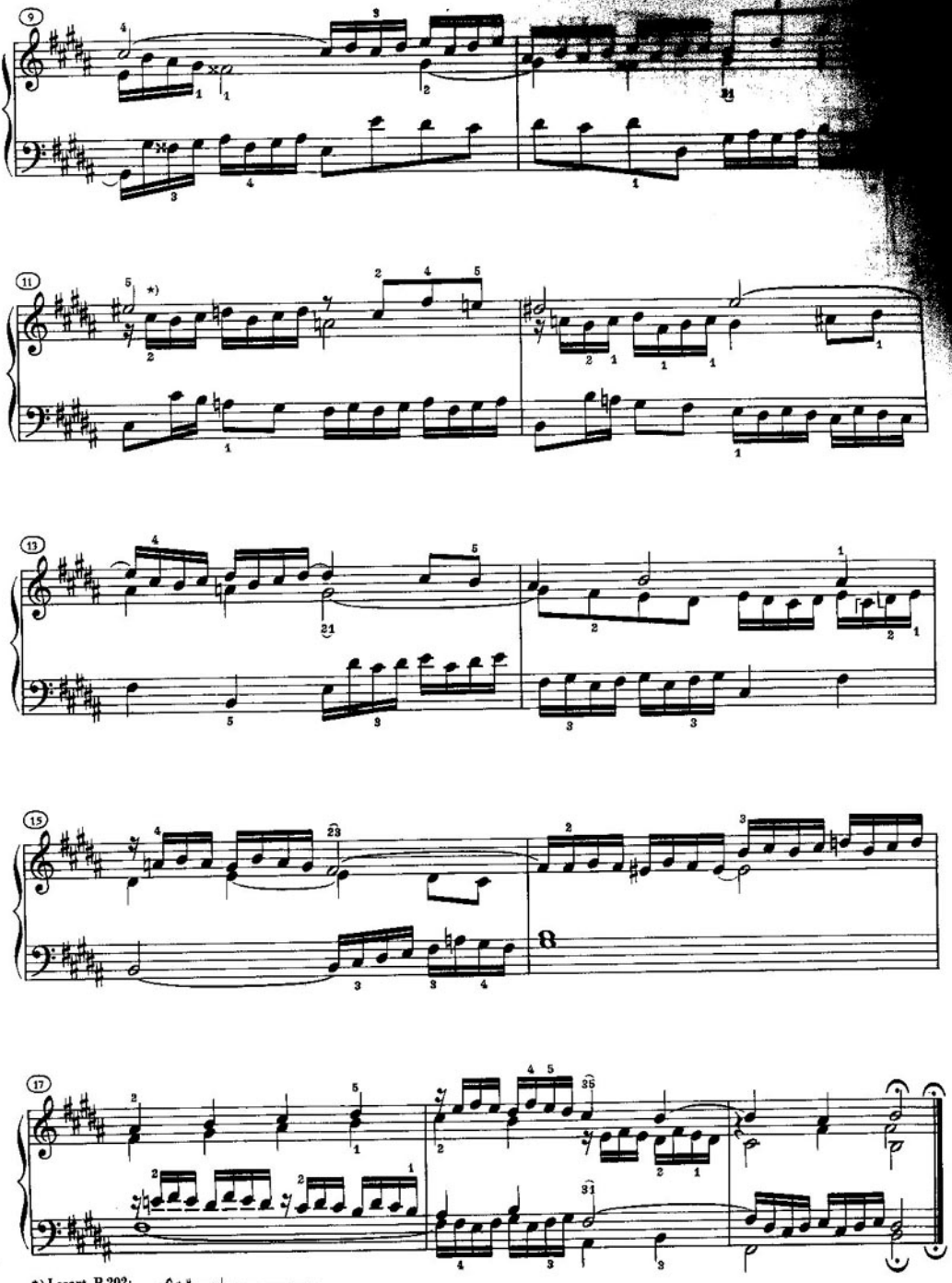
BWV 867





PRAELUDIUM XXIII

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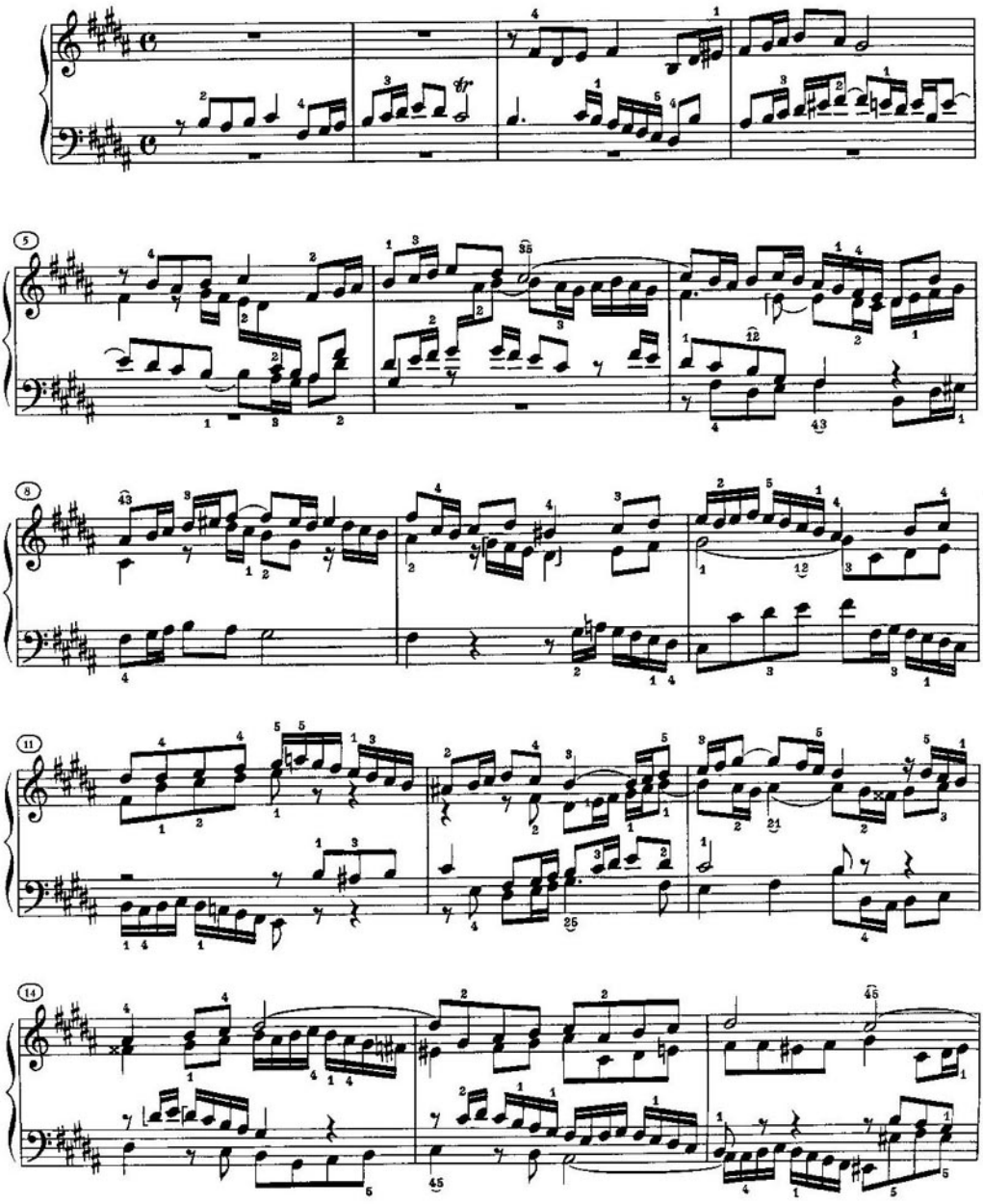
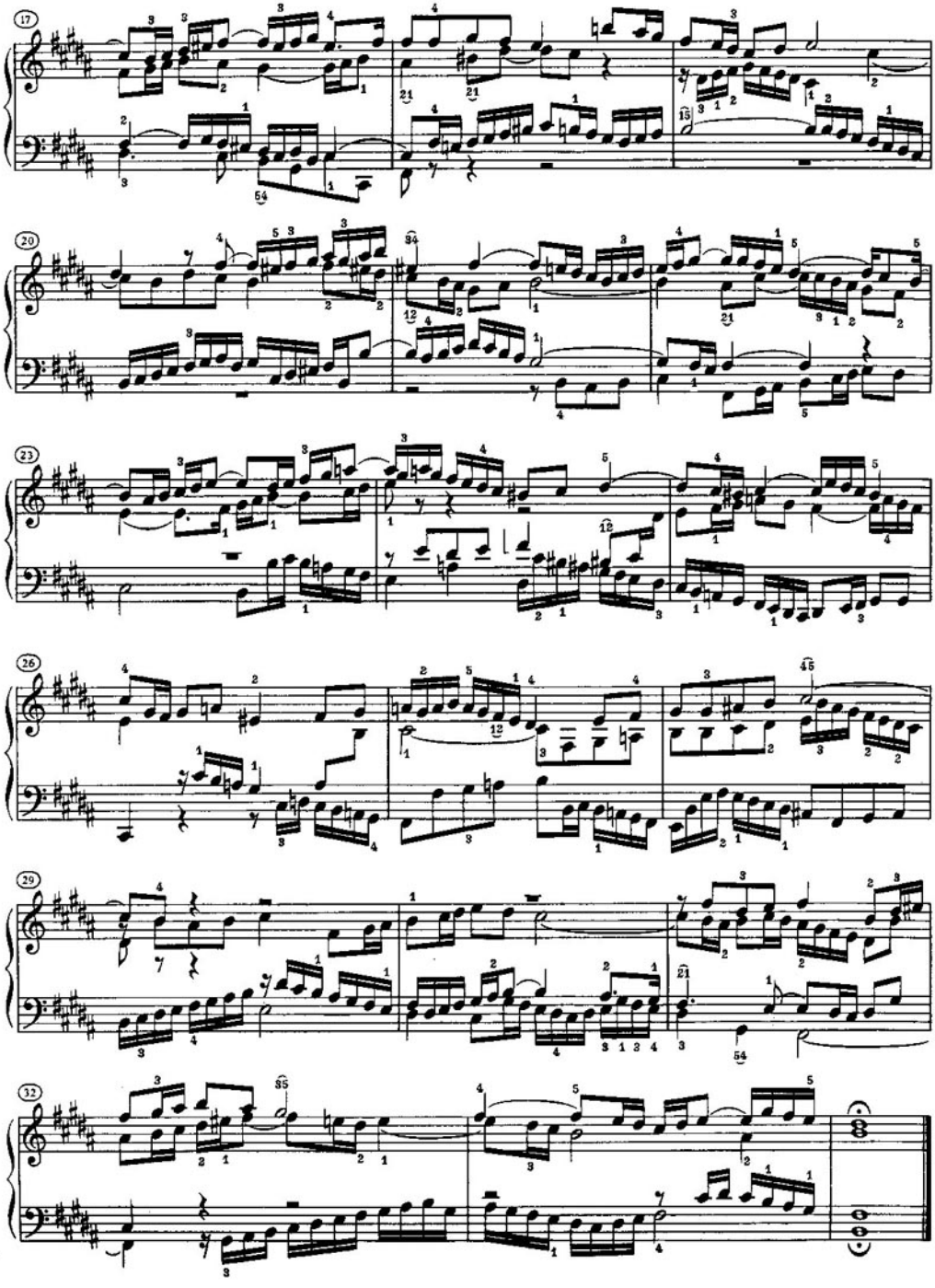
Reading P 202:
Notation P 202:

FUGA XXIII

A 4 VOCI

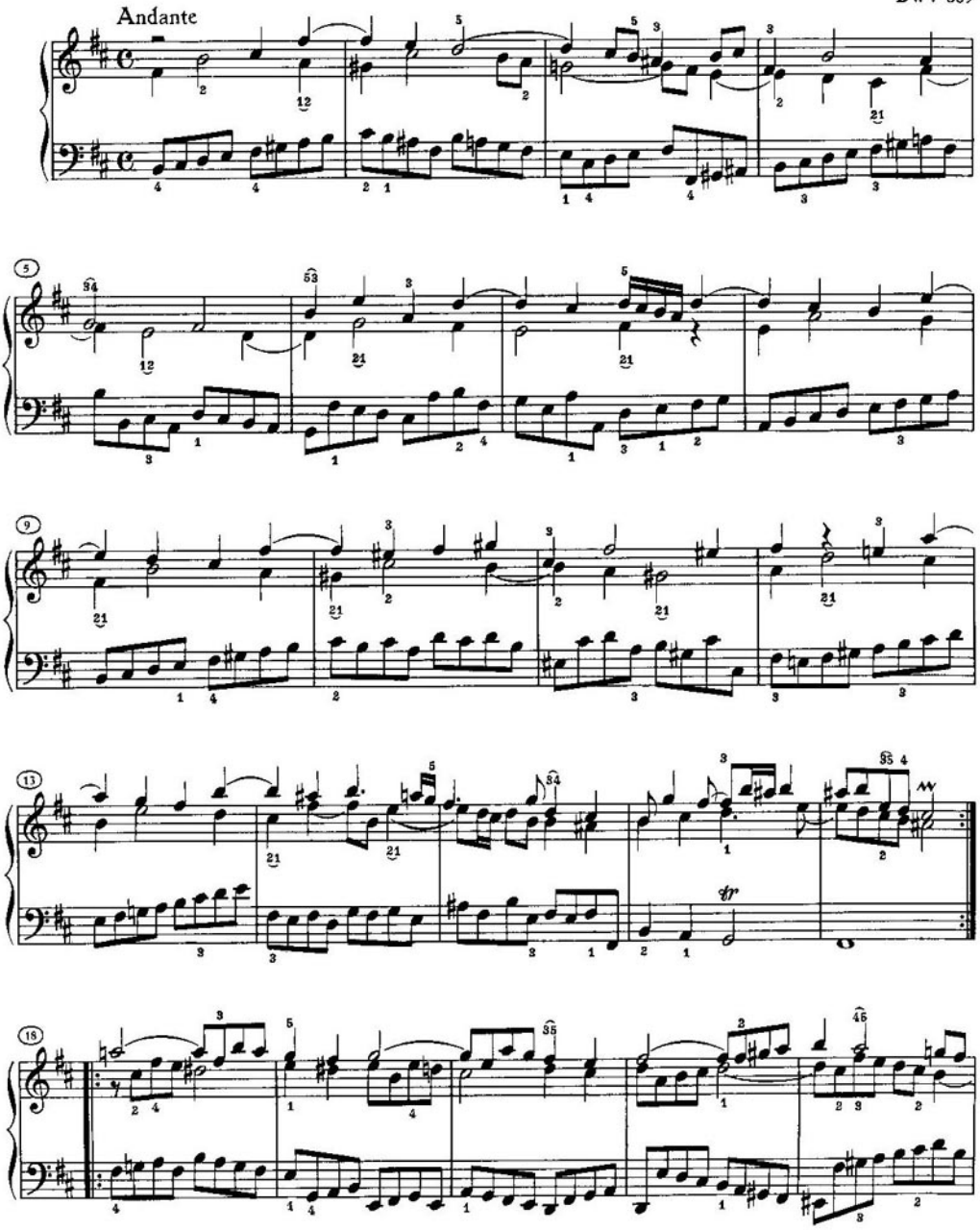
BWV 868

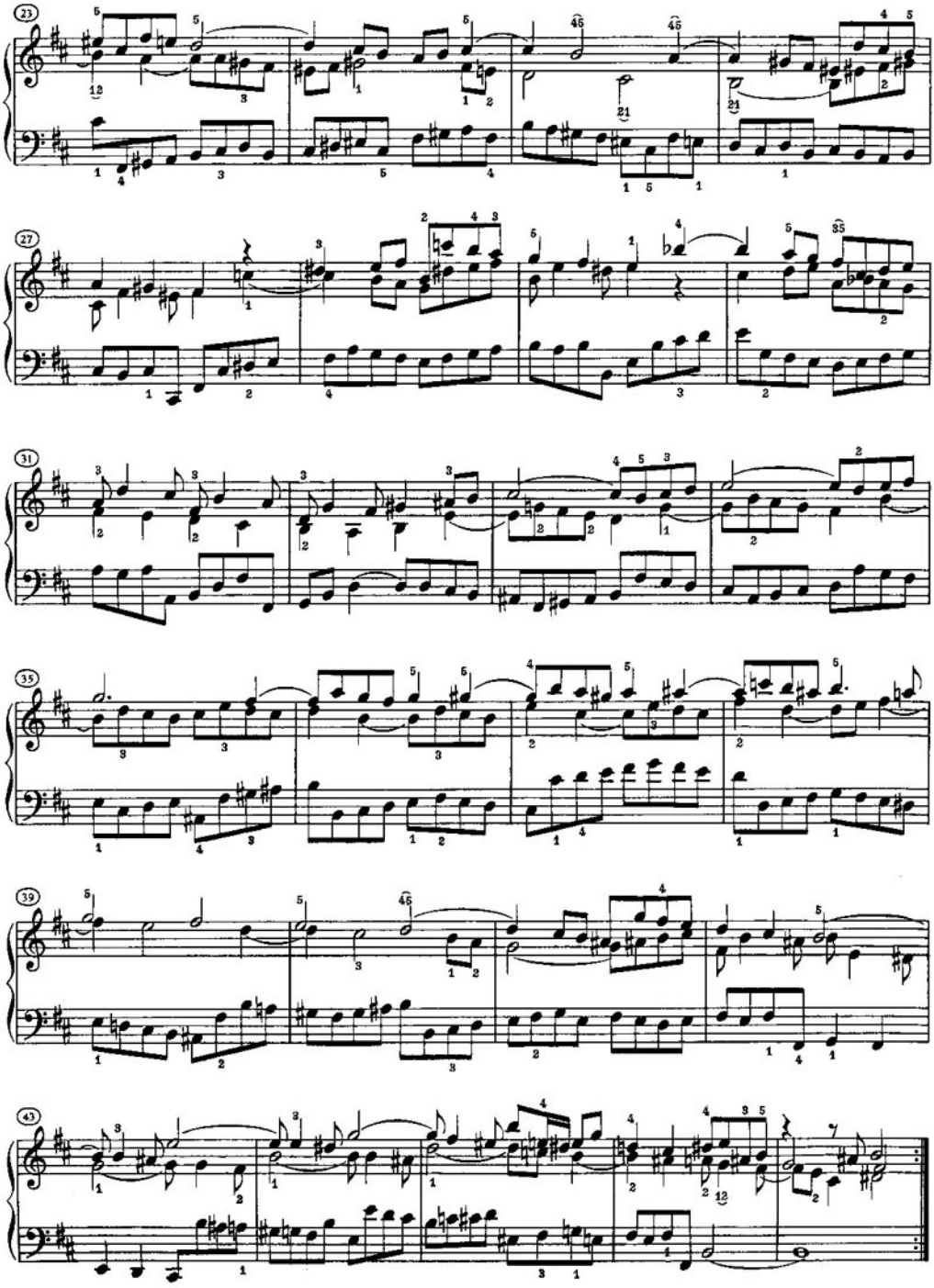




PRAELUDIUM XXIV

BWV 869

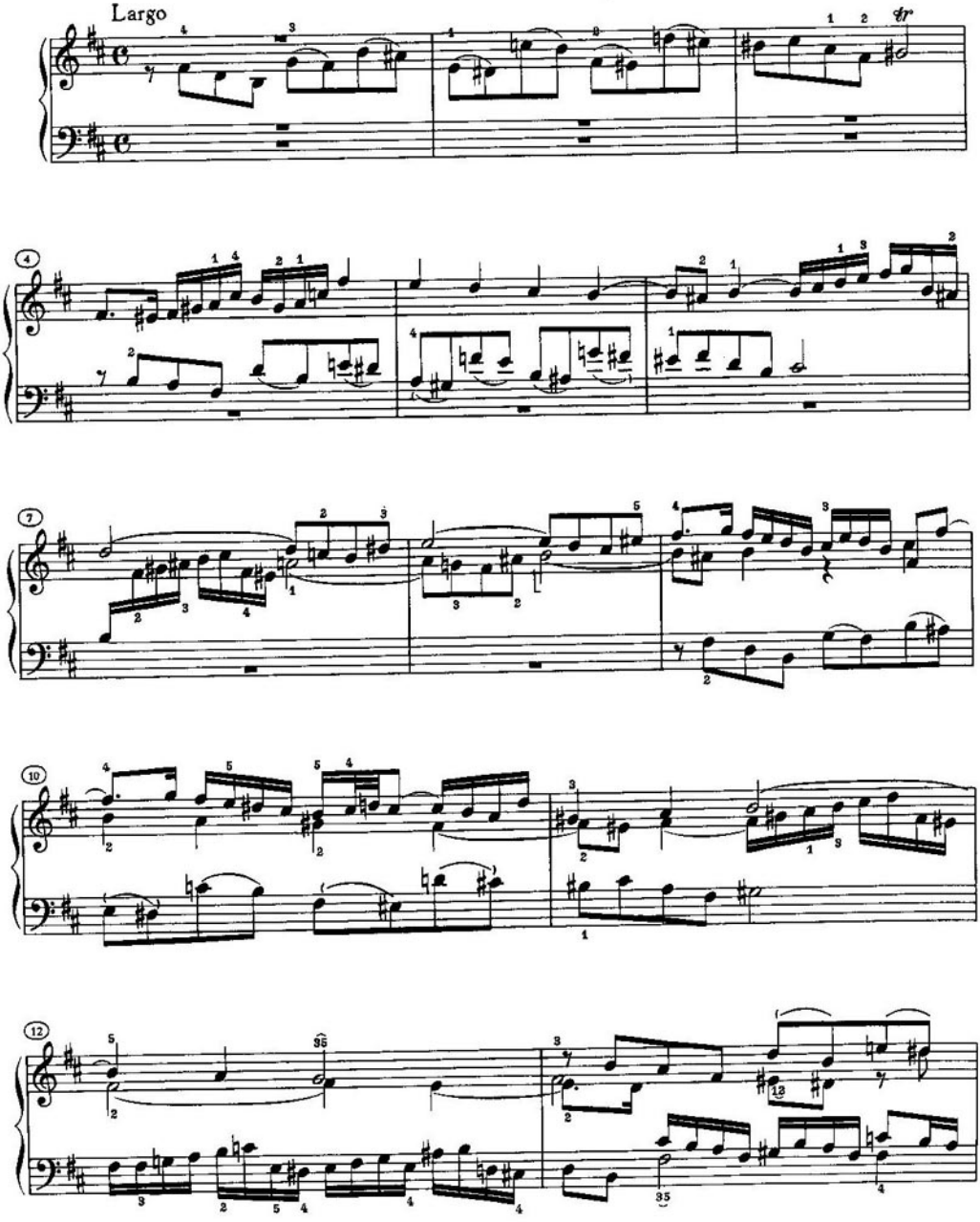


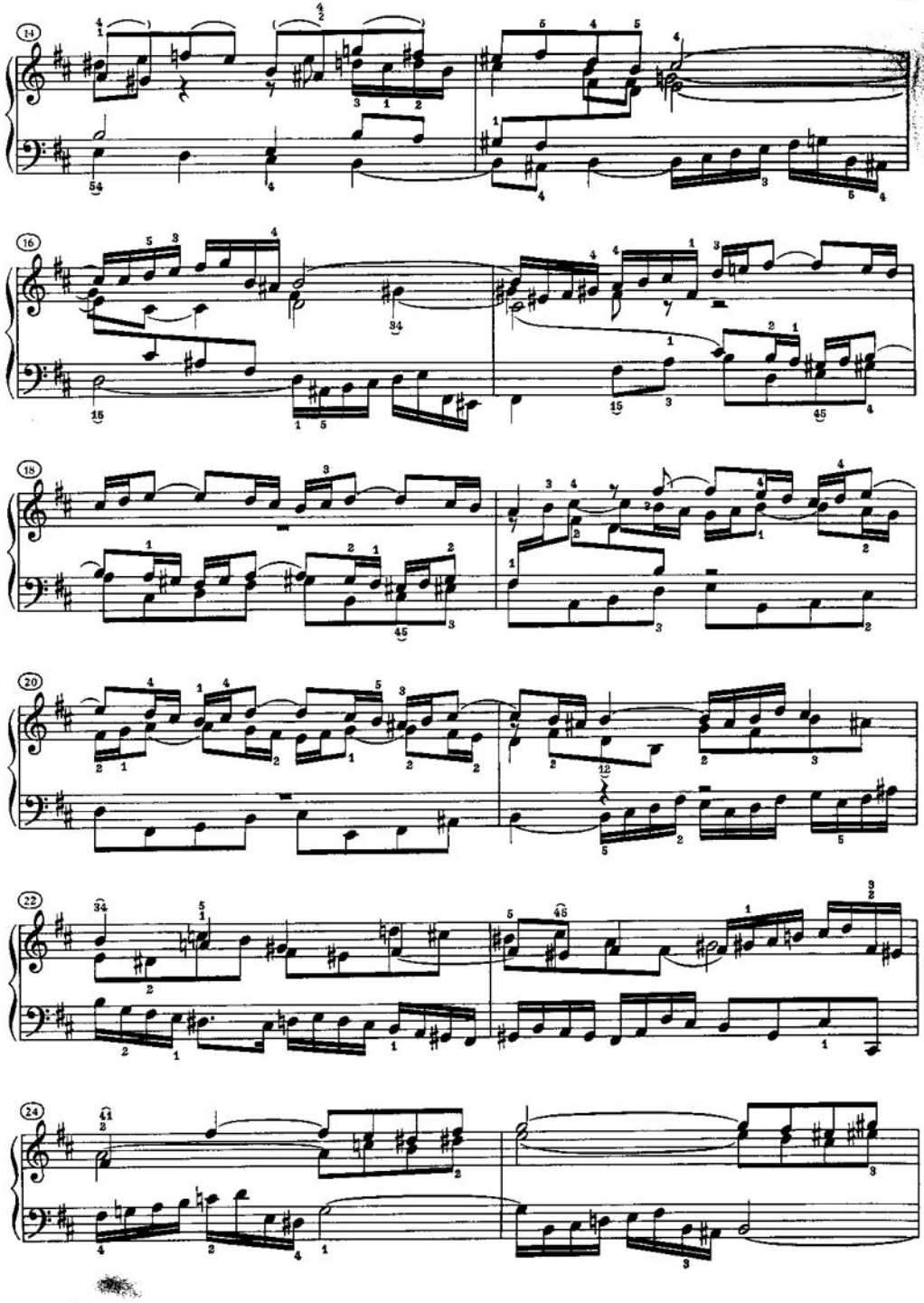


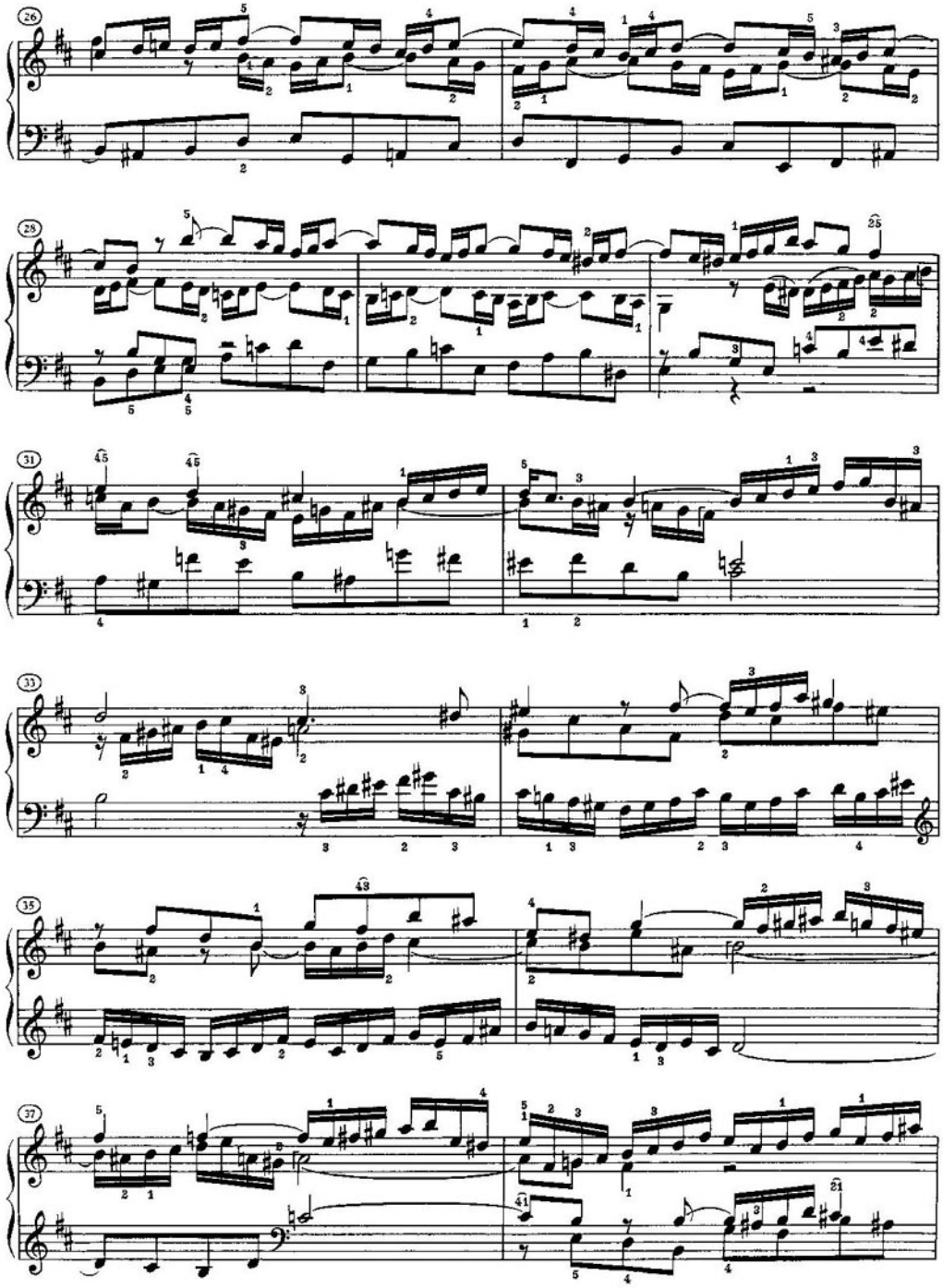
FUGA XXIV

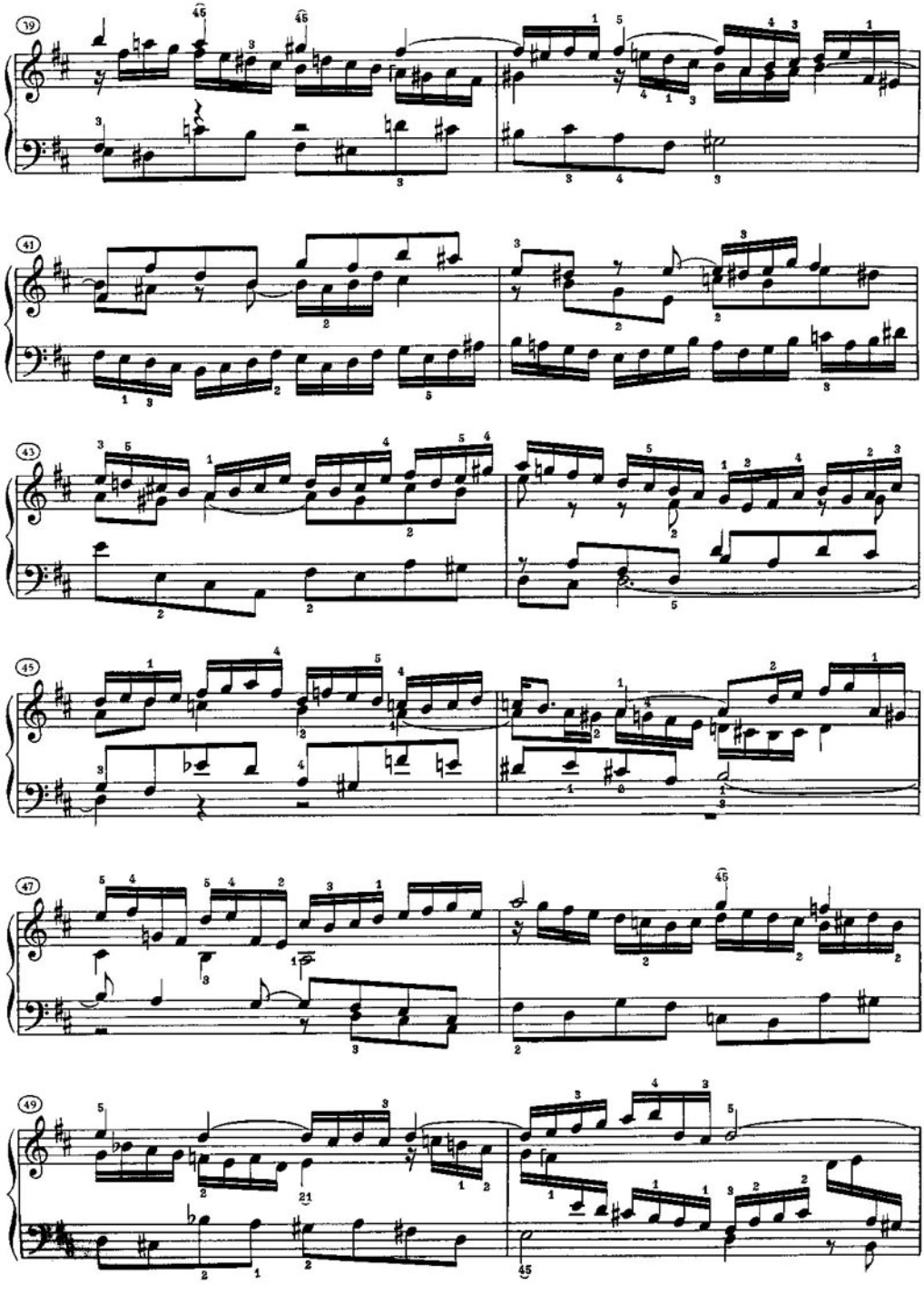
A 4 VOCI

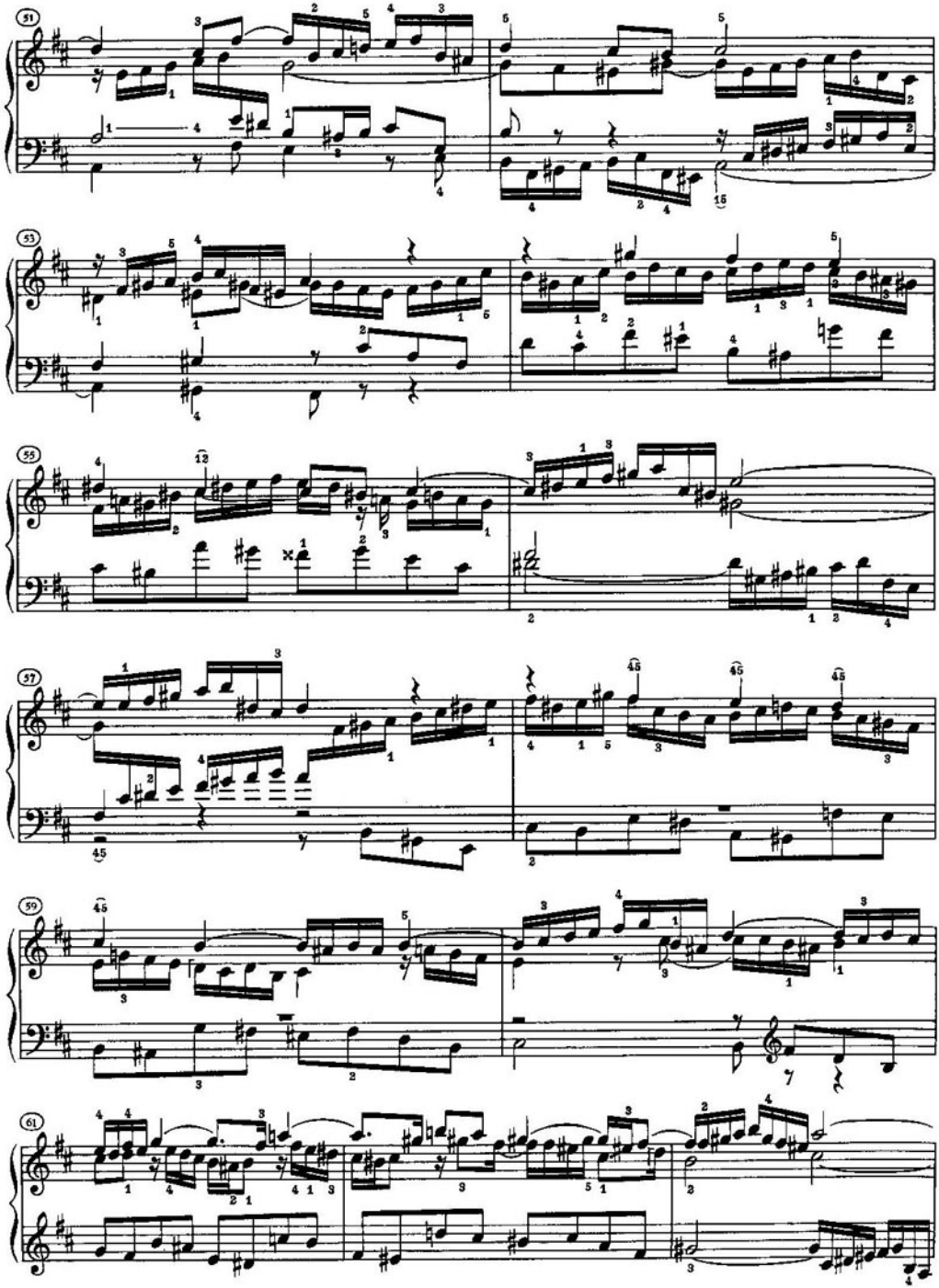
BWV 869

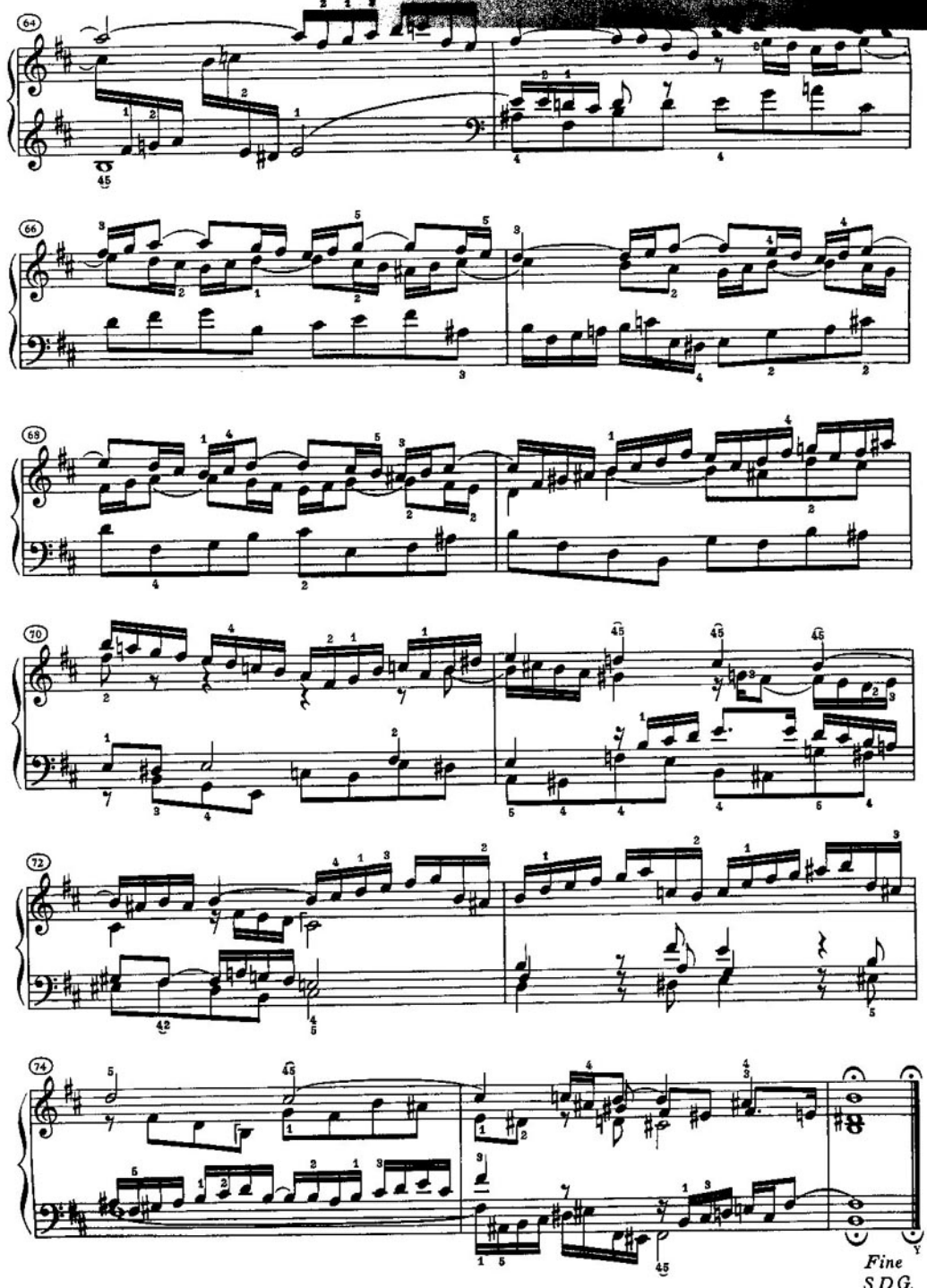






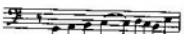




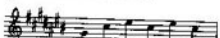

64
66
68
70
72
74
Fine
S.D.G.

Bemerkungen

o = Klavier, oberes System; u = Klavier, unteres System; T = Takt; A = Autograph; AB = Abschrift

Fuga I C-dur
Ursprüngliche Lesarten in A:
Bach notierte die dritte Zählzeit des Themas in der rhythmischen Form . Später änderte er konsequent in (Stadium 3). In T 9 lautete der Sopran ursprünglich (dritte Zählzeit) $e^2 - fis^2$ (Achtelnoten), der Tenor $c^1 - h - c^1 - d^1$. In T 12 lautete der Sopran ursprünglich (dritte Zählzeit) $c^2 - fis^1 - gis^1 - a^1$.
Zur Edition:
15 u: Bach änderte das Thema im Stadium 4 nur hier zu  .
Wir greifen auf die Fassung des Stadiums 3 zurück, die Bach an allen anderen Stellen, an denen das Thema auftritt, auch beibehalten hat.

Praeludium III Cis-dur
Ursprüngliche Lesarten in A:

T 1 

T 8

T 16

T 17

T 24

T 54

T 55

Bach korrigierte T 1, 17 und 55 im Stadium 2, T 8, 16, 24 und 54 im Stadium 4.

Praeludium IV cis-moll
Zur Edition:
11 o: Haltebogen von ais^1 zu ais^1 T 12 möglicherweise in A von fremder Hand. Er findet sich aber auch in Abschriften.

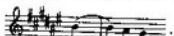
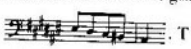
Fuga IV cis-moll
Ursprüngliche Lesart in A:
Der Sopran in T 41 lautete ursprünglich ; in Stadium 4 korrigiert.
Zur Edition:
41 u: ♮ vor 6. Note fehlt in A. Nach den Regeln der Zeit – das Versetzungszeichen gilt nur für die Note, vor der es steht, nicht für den gesamten Takt – ist damit *a* und nicht *ais* gemeint. Unterstellt man eine gewisse Freizügigkeit in Richtung moderner Vorzeichensetzung – keine Wiederholung des Zeichens innerhalb des Taktes – könnte Bach auch *ais* beabsichtigt haben. Die Stelle hat in den Abschriften und demzufolge in modernen Ausgaben zur Verwirrung geführt; manche notieren *ais*. Wir plädieren für *a*, weil Bach im Wohltemperierten Klavier unseres Erachtens ganz im Sinne der alten Regeln notiert.
96 o: A notiert fis^2 wohl irrtümlich als Ganzenote.

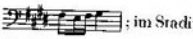
Fuga VI d-moll
Ursprüngliche Lesarten in A:
Bach schrieb in T 26 im Sopran als letzte Note h^1; er änderte im Stadium 4 (eventuelle Korrektur eines eigenen Schreibversehens). Der Bass in T 35, Zählzeit zwei und drei, lautete zunächst $b - g$ (Viertelnoten); Bach änderte im Stadium 2.

Praeludium VII Es-dur
Ursprüngliche Lesart in A:
Bach notierte in T 34 im Tenor als 8. Sechzehntel ♮e; er änderte im Stadium 4.

Fuga VII Es-dur
Zur Edition:
25 o: AB Anna Magdalena hat ♮ vor dem ersten es^2 (nachträgliche Korrektur von unbekannter Hand); diese Korrektur entspräche dem d^2 in T 24.

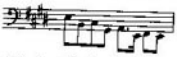
Praeludium VIII es-moll
Zur Edition:
13: Erstes Arpeggio in A nur für linke Hand; siehe aber die abschriftliche Überlieferung wie auch T 25 in A.

Fuga VIII dis-moll
Ursprüngliche Lesarten in A:
Vor Änderung in Stadium 2 notierte Bach in T 9 f. in der Mittelstimme  . In T 20 f. lautete der Bass, der in Stadium 4 geändert wurde,  . T 41, Bass, dritte Zählzeit, lautete Viertelnote dis^1; im Stadium 4 geändert. In T 48, Bass, schrieb Bach statt der beiden Sechzehntel (Stadium 4) zuerst die Achtelnote *dis*. T 73 f., in Stadium 4 geändert, lautete .
Zur Edition:
13 o: In A ♮ statt ♯ vor *his*. Die Fuge wurde von Bach von d-moll zu dis-moll transponiert. Dabei vergaß er, den für d-moll korrekten Auflöser zu ändern.
16 o: Erste Achtelnote h^2 gemäß A; in AB Walther cis^3. Bach berücksichtigt den Tonumfang des Tasteninstruments seiner Zeit; dieses endet in der Regel bei c^3.

Fuga IX E-dur
Ursprüngliche Lesarten in A:
In T 16, Bass, notierte Bach  ; im Stadium 4 geändert.
Die 2. Note in T 23 (Bass) lautete *dis*; in Stadium 3 geändert. Der Bass in T 27 wurde dreimal geändert: ursprünglich

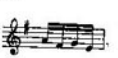
Stadium 1 ,

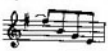
Stadium 2 ,

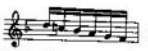
Stadium 3  .

In Stadium 4 ändert Bach wiederum.

Praeludium X e-moll
Ursprüngliche Lesarten in A:
In T 5, Sopran, hat Bach zweimal geändert: ursprünglich , in Stadium 2 wurde c^3 zu a^2 geändert, in Stadium 4 änderte Bach eingreifend. Der Sopran in T 7, 9, 11 lautete:

,  ,

 . Bach änderte in Stadium 4.

Fuga XI F-dur
Ursprüngliche Lesart in A:
In T 42, Sopran, schrieb Bach  und änderte im Stadium 4.

Praeludium XII f-moll
Ursprüngliche Lesart in A:

T 14 f. u: . Bach änderte im Stadium 4.

Fuga XIII Fis-dur
Zur Edition:
In A fehlt jenes Blatt, das die Fuga XIII und die ersten sieben Takte (T 7 bricht nach der dritten Zählzeit ab) von Praeludium XIV enthält. Wir folgen AB Anna Magdalena. Die Ornamente im Normalstich sind dieser Abschrift entnommen, solche im Kleinstich stammen aus den anderen Abschriften.

Praeludium XIV fis-moll
Zur Edition:
A beginnt erst ab der vierten Zählzeit des siebten Taktes, weil ein Blatt fehlt (siehe Bemerkung zu Fuga XIII). Wir folgen in diesen Takten AB Anna Magdalena.
10 o: 10. Note cis^2 gemäß A; in einigen Abschriften wohl irrtümlich a^1.

Fuga XV G-dur
Ursprüngliche Lesarten in A:
Bach notierte in T 67 *cis* und cis^2; im Stadium 4 änderte er von ♯ zu ♮. Das ♭ in T 81, Bass, fügte Bach erst in Stadium 4 hinzu. Die Mittelstimme in T 82 lautete : Bach korrigierte in Stadium 3.
Zur Edition:
25 u: Kein ♮ vor 4. und 6. Sechzehntelnote. Nach den Regeln der Zeit ist also c^1 und nicht cis^1 gemeint. Die Abschriften folgen meist dem Autograph, setzen also kein Akzidens. Einige setzen ♮, wenige ♯; zur Problematik siehe Bemerkung zu Fuga IV, T 41 u.

Fuga XVII As-dur
Zur Edition:
6 o: In A fehlender Haltebogen gemäß AB Walther.

Fuga XIX A-dur
Zur Edition:
8 o: Ornament in A möglicherweise nicht von Bachs Hand.

Fuga XX a-moll
Zur Edition:
11 u: In A kein ♮ vor *d*; gemäß Regel meint **Bach** also *d*. Manche Abschriften setzen ♯; zur Problematik siehe Bemerkung zu Fuga IV, T 41 u.

Praeludium XXI B-dur
Zur Edition:
11 o: AB Anonymus 5 schreibt *adagio* vor. Die Anweisung dürfte auf Bach zurückgehen. Der Bachschüler Anonymus 5 gilt als zuverlässig.

Praeludium XXII b-moll
Ursprüngliche Lesart in A:
a in T 11, Tenor, ohne ♮; in Stadium 4 hinzugekommen.

Fuga XXII b-moll
Ursprüngliche Lesarten in A:
Keine Vorzeichen vor ces^2 bzw. c^2 in T 58 f., Alt; in T 58 ergänzte Bach im Stadium 4 ein ♭ vor ces^2. Vor d^2 T 59, Alt, stand ursprünglich ein ♭, das in Stadium 3 zu ♮ geändert wurde.

Fuga XXIV h-moll
Ursprüngliche Lesarten in A:
In T 4, Tenor, 5. Note, änderte Bach bereits bei der Niederschrift von cis^1 zu *h*. Die vorletzte Note im Alt erhielt gleichzeitig ♮. In T 14, Sopran, wurde in sehr frühem Stadium ♮ vor f^2 nachgetragen und ♯ vor e^2 getilgt. In T 36 o wollte Bach offenbar im Blick auf den begrenzten Umfang der Klaviatur bei drittletzter Note cis^3 vermeiden und schrieb dafür g^2; siehe Bemerkung zu Fuga VIII, T 16 o.
Zur Edition:
63 o: Bach notierte gis^2 statt cis^3; siehe Bemerkung zu T 36 o.
76 u: *S.D.G.* = Soli Deo Gloria (von Bachs Hand). Außerdem trägt er, wohl nach Abschluss des Korrekturstadiums 2, die Jahreszahl 1732 im Autograph nach.

Remarks

u = upper staff; l = lower staff; M = measure; A = autograph; MS = copyist's manuscript

Fugue I C-major
Initial readings in A:
Bach notated the rhythm of beat 3 of the subject as . Later he consistently changed it to (stage 3). In M 9, beat 3 of the soprano originally read $e^2 - f\sharp^2$ in eighth notes while the tenor read $c^1 - b - c^1 - d^1$. In M 12, beat 3 of the soprano originally read $c^2 - f\sharp^1 - g\sharp^1 - a^1$.
Editorial note:
15 l: At stage 4 Bach changed the subject to in this bar only. We return to the version of stage 3, which Bach retained in all other passages where this subject occurs.

Prelude III C♯ major
Initial readings in A:

M 1

M 8

M 16

M 17

M 24

M 54

M 55

Bach revised M 1, 17 and 55 at stage 2, and M 8, 16, 24 and 54 at stage 4.

Prelude IV c♯ minor
Editorial note:
11 u: Tie from $a\sharp^1 - a\sharp^1$ possibly non-autograph in A, but also found in manuscript copies.

Fugue IV c♯ minor
Initial reading in A:
In M 41 the soprano originally read but was revised at stage 4.
Editorial notes:
14 l: The ♮ on note 6 is lacking in A. At that time it was general usage that naturals applied only to the next note rather than to the entire bar, in which case *a* is intended here rather than $a\sharp$. However, granting a certain modern license in the handling of accidentals (i.e. no repetition within the bar), Bach may also have intended $a\sharp$. This passage caused confusion in the MS copies, and thus also in modern editions, many of which give $a\sharp$. We prefer

a, feeling that when Bach wrote out the Well-Tempered Clavier he adhered entirely to the established rules of notation.
96 u: A gives $f\sharp^2$ as a whole note, probably by mistake.

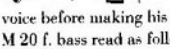
Fugue VI d minor
Initial readings in A:
In M 26 Bach wrote b^1 for the final note of the soprano, but changed it at stage 4, perhaps correcting his own slip of the pen.
The bass on beats 2 and 3 of M 35 originally read $b\flat - g$ in quarternotes, but was changed by Bach at stage 2.

Prelude VII E♭ major
Initial reading in A:
In M 34 Bach wrote ♮*e* for the eighth 16th-note in the tenor, but changed it at stage 4.

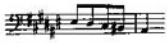
Fugue VII E♭ major
Editorial note:
In M 25 u Anna Magdalena MS has ♮ in front of first $e\flat^2$, a later correction in unknown hand for the sake of consistency with the d^2 in M 24.

Prelude VIII e♭ minor
Editorial note:
In M 13 of A the first arpeggio covers the left hand only; however, see the MSS readings as well as M 25 of A.

Fugue VIII d♯ minor
Initial readings in A:
In M 9 f. Bach originally had



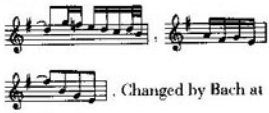
in the middle voice before making his stage 2 revisions. M 20 f. bass read as follows before being changed at stage 4:



. M 41, bass, beat 3 was originally a quarter-note $d\sharp^1$ before being changed at stage 4. In M 48, Bach first wrote an eighth-note $d\sharp$ in the bass instead of the two sixteenths, which were added at stage 4. M 73 f.: Before stage 4 this bar read:

Editorial notes:
13 u: A has ♮ instead of ♯ in front of $b\sharp$.
When transposing this fugue from *d* minor to $d\sharp$ minor Bach forgot to change the natural sign, which is correct for *d* minor.
16 u: First eighth-note b^2 taken from A; Walther MS has $c\sharp^3$. Here Bach had to observe the range of contemporary keyboards, which generally ended at c^3.

Fugue IX E major
Initial readings in A:
In M 16 Bach wrote in the bass, changing it at stage 4. In M 23 the second note in the bass read $d\sharp$, but was changed at stage 3. In M 27 the bass was changed three times: at stage 1 it originally read ,
at stage 2 .
at stage 3 .
Bach again changed it at stage 4.

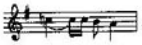
Prelude X e minor
Initial readings in A:
In M 5 Bach altered the soprano twice:
originally it read , at stage 2 c^3 was changed to a^2, and at stage 4 Bach revised it thoroughly. The soprano in M 7, 9 and 11 read:

. Changed by Bach at stage 4.

Fugue XI F major
Initial reading in A:
In M 42 Bach wrote in the soprano, changing it at stage 4.

Prelude XII f minor
Initial reading in A:
M 14 f. l . Changed by Bach at stage 4.

Fugue XIII F♯ major
Editorial note:
A lacks the leaf containing Fugue XIII and the first seven bars of Prelude XIV (M 7 stops at beat 3). We follow the Anna Magdalena MS. Ornaments in normal print have been taken from this MS, those in small print from the other MSS.

Prelude XIV f♯ minor
Editorial notes:
Due to a missing leaf (see comment on Fugue XIII), A does not start until beat 4 of M 7. We have taken the missing bars from the Anna Magdalena MS.
10 u: $c\sharp^2$ for note 10 derives from A; some MSS gave a^1, probably by mistake.

Fugue XV G major
Initial readings in A:
Bach wrote $c\sharp$ and $c\sharp^2$ in M 67, but changed ♯ to ♮ at stage 4. The ♭ in the bass of M 81 was note added until stage 4. The middle voice of M 82 read:
 ; corrected by Bach at stage 3.
Editorial notes:
25 l: Sixteenth-notes 4 and 6 lack ♮. Thus, according to contemporary usage, c^1 is intended rather than $c\sharp^1$. The MSS generally follow the autograph and omit the accidental. Some have ♮, a few give ♯. For further information on this problem see the comment on Fugue IV, M 41 l.

Fugue XVII A♭ major
Editorial note:
6 u: The tie lacking in A has been taken from the Walther MS.

Fugue XIX A major
Editorial note:
8 u: The ornament in A may not be in Bach's hand.

Fugue XX a minor
Editorial notes:
11 l: A lacks ♮ on *d*; according to contemporary usage, Bach thus intended *d*. Many MSS have ♯. For further information on this problem see the comment on Fugue IV, M 41 l.

Prelude XXI B♭ major
Editorial note:
11 u: Anonymous 5 MS specifies *adagio*. This instruction probably stems from Bach. Anonymous 5 was a Bach pupil and is generally considered reliable.

Prelude XXII b♭ minor
Initial reading in A:
In M 11, tenor give *a* without ♮, which was added at stage 4.

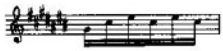
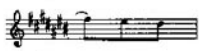
Fugue XXII bb minor
Initial readings in A:
M 58 f. have no accidentals on $c\flat^2$ or c^2 in alto; Bach added ♭ to $c\flat^2$ in M 58 at stage 4. In M 59 the d^2 in the alto was originally preceded by a ♭, which was then changed to ♮ at stage 3.

Fugue XXIV b minor
Initial readings in A:
In M 4, Bach already changed note 5 of the tenor from $c\sharp^1$ to *b* while writing out his manuscript, at the same timing adding ♮ to the penultimate note in the alto. In M 14, a ♮ was placed in front of the f^1 in the soprano at a very early stage and the ♯ was deleted from e^2. For the antepenultimate note in M 36 u. Bach apparently wanted to avoid $c\sharp^3$ in view of the limited range of his keyboard and therefore wrote g^2; see comment on M 16 u of Fugue VIII.
Editorial notes:
63 u: Bach wrote $g\sharp^2$ instead of $c\sharp^3$; see comment on M 36 u.
76 l: Bach wrote the initials *S.D.G.* for "Soli Deo Gloria" and also added the year 1732 to his autograph, probably after completing stage 2 of his revisions.

Remarques

sup = piano, portée supérieure; inf = piano, portée inférieure; M = mesure; A = autographe; C = copie

Fugue I Ut majeur
Notations initiales de A:
Bach note le 3ème temps du thème sous la forme rythmique ♩♬. Il modifie ultérieurement en toute logique en ♩.♫ (stade 3). A M 9, le soprano est noté initialement (3ème temps) $mi^2 - fa\sharp^2$ (croches), le ténor $do^1 - si - do^1 - ré^1$. A M 12, le soprano est noté initialement (3ème temps) $do^2 - fa\sharp^1 - sol\sharp^1 - la^1$.
Édition:
15 inf: Ici seulement. Bach modifie le sujet au stade 4 en .
Nous reprenons la version du stade 3, conservée par Bach partout où le sujet est énoncé.

Prélude III Ut♯ majeur
Notations initiales de A:
M 1 
M 8
M 16
M 17
M 24
M 54 
M 55
Bach corrige M 1, 17, et 55 au stade 2, M 8, 16, 24 et 54 au stade 4.

Prélude IV ut♯ mineur
Édition:
11 sup: Liaison de durée de $la\sharp^1$ au $la\sharp^1$ de M 12 éventuellement tracée dans A par une main étrangère. On la retrouve cependant dans le copies.

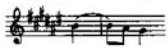
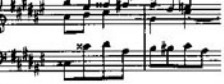
Fugue IV ut♯ mineur
Notation initiale de A:
Soprano noté initialement dans A ; correction au stade 4.
Édition:
41 inf: Le ♮ précédant la 6ème note est absent de A. Selon les règles de notation de l'époque – l'accident ne vaut que pour la note qu'il précède et non pour toute la mesure –, il s'agit donc d'un *la* et non d'un $la\sharp$. Si l'on présuppose toutefois chez le compositeur une certaine liberté de notation, dans le sens de la notation moderne, c'est-à-dire sans répétition de l'accident au sein de la mesure, il est possible que Bach ait en fait voulu un $la\sharp$. Cet endroit a entraîné une certaine confusion au niveau des copies et par suite dans les éditions modernes, dont certaines comportent $la\sharp$. Convaincus que Bach respecte les règles de notation de son temps dans le Clavecin bien tempéré, nous optons pour un *la*.
96 sup: A note le $fa\sharp^2$ sous forme de ronde probablement par erreur.

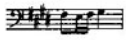
Fugue VI ré mineur
Notations initiales de A:
Bach note pour le soprano à M 26, comme dernière note, un si^1; il corrige au stade 4 (correction éventuelle d'une faute de notation personnelle). La basse de M 35, 2ème et 3ème temps, est notée initialement *si♭–sol* (noires); correction de Bach au stade 2.

Prélude VII Mi♭ majeur
Notation initiale de A:
Bach note à M 34 pour le ténor ♮*mi* comme 8ème double croche; il corrige au stade 4.

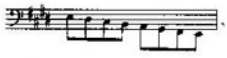
Fugue VII Mi♭ majeur
Édition:
25 sup: C Anna Magdalena comporte un ♮ devant le premier $mi\flat^2$ (correction faite après coup par une main étrangère); cette correction correspondrait au $ré^2$ de M 24.

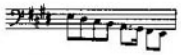
Prélude VIII mi♭ mineur
Édition:
13: Dans A, premier arpège pour la main gauche seulement; cf. cependant la notation des copies ainsi que M 25 dans A.

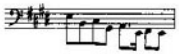
Fugue VIII ré♯ mineur
Notations initiales de A:
Avant la modification du stade 2, Bach note pour la voix moyenne de M 9 et s.  . À M 20 et s., la basse, modifiée ultérieurement au stade 4, est noté . M 41, basse, 3ème temps: $ré\sharp^1$ noire; correction ultérieure au stade 4. À la basse de M 48, Bach note initialement $ré\sharp$ croche au lieu des deux doubles croches (stade 4). M 73 et s., modifiées ultérieurement au stade 4, sont notées  .
Édition:
13 sup: Dans A, ♮ au lieu de ♯ devant $si\sharp$. Bach a transposé cette fugue de *ré* mineur en $ré\sharp$ mineur et oublié ce faisant de modifier le bécarre, correct en soi en *ré* mineur.
16 sup: Première croche, si^2, selon A; C Walther note $do\sharp^3$. Bach tient compte ici de la tessiture de l'instrument à clavier de son époque, laquelle se termine au do^3.

Fugue IX Mi majeur
Notations initiales de A:
À M 16, Bach note à la basse  ; correction ultérieure au

stade 4. La 2ème note de M 23 (basse) est notée *ré*♯; correction au stade 3. La basse de M 27 a été modifiée trois fois. Notation initiale:

stade 1: 

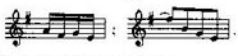
stade 2: 

stade 3: 

Bach effectue une nouvelle correction au stade 4.

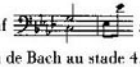
Prélude X mi mineur
Notations initiales de A:
À M 5, Bach a modifié à deux reprises la voix de soprano. Notation initiale:

; au stade 2, Bach remplace *do*^{3} par *la*^{2}. Correction décisive au stade 4. M 7, 9, 11 sont notées comme suit pour le soprano: ;

 .

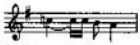
Bach modifie au stade 4.

Fugue XI Fa majeur
Notation initiale de A:
À M 42, Bach note
pour le soprano; modification au stade 4.

Prélude XII fa mineur
Notation initiale de A:
M 14 et s. inf  ;
modification de Bach au stade 4.

Fugue XIII Fa♯ majeur
Édition:
Absence dans A de la page comportant le texte de la fugue XIII et les sept premières mesures (M 7 s'interrompt après le 3ème temps) du prélude XIV. Nous nous conformons à C Anna Magdalena. Les ornements imprimés en caractères normaux proviennent de cette copie, ceux en petits caractères sont issus des autres copies.

Prélude XIV fa♯ mineur
Édition:
A débute seulement au 4ème temps de la 7ème mesure parce qu'il manque une page (cf. remarque relative à la fugue XIII). Nous nous conformons pour ces mesures à C Anna Magdalena.
10 sup: 10ème note, *do*♯^{2}, selon A; certaines copies notent probablement par erreur *la*^{1}.

Fugue XV Sol majeur
Notations initiales de A:
À M 67, Bach note *do*♯ et *do*♯^{2}; il modifie au stade 4 en replaçant le ♯ par un ♮. Le ♭ de M 81 à la basse est un rajout de Bach au stade 4. La voix moyenne est notée  à M 82; correction de Bach au stade 3.
Édition:
25 inf: Pas de ♮ devant les 4ème et 6ème doubles croches. Selon les règles de notation de l'époque, il s'agit donc d'un *do*^{1} et non d'un *do*♯^{1}. Les copies suivent le plus souvent l'autographe et ne notent par conséquent pas d'accident. Quelques-unes notent un ♮, un petit nombre ont un ♯; cf. à ce sujet remarque relative à la fugue IV, M 41 inf.

Fugue XVII La♭ majeur
Édition:
6 sup: Liaison de durée, absent de A, notée conformément à C Walther.

Fugue XIX La majeur
Édition:
8 sup: Ornement de A éventuellement d'une autre main que celle de Bach.

Fugue XX la mineur
Édition:
11 inf: A ne comporte pas de ♮ devant le *ré*; Bach écrit donc, conformément à la règle, un *ré*. Certaines copies notent un ♯; cf. à ce sujet remarque relative à la fugue IV, M 41 inf.

Prélude XXI Si majeur
Édition:
11 sup: C Anonymus 5 indique *adagio*. L'indication remonte probablement à Bach. Anonymus 5, un élève de Bach, peut être considéré comme fiable.

Prélude XXII sib mineur
Notation initiale de A:
la de M 11, au ténor, noté sans ♮; l'altération a été rajoutée au stade 4.

Fugue XXII sib mineur
Notations initiales de A:
À M 58 et s., alto, pas d'altération devant *dob*^{2} et *do*^{2}; Bach rajoute un ♭ devant le *dob*^{2} de M 58 au stade 4. Le *ré*^{2} de M 59 à l'alto est précédé initialement d'un ♭, corrigé en ♮ au stade 3.

Fugue XXIV si mineur
Notations initiales de A:
À M 4, ténor, 5ème note, Bach corrige son *do*♯^{1} en *si* dès sa première mise au propre. L'avant-dernière note de l'alto reçoit en même temps un ♮. À M 14, soprano, rajout d'un ♮ devant *fa*^{2} à un stade précoce et suppression du ♯ devant *mi*^{2}. M 36 sup: Vu la tessiture limitée de l'instrument à clavier, Bach a voulu manifestement éviter le *do*♯^{3} et note un *sol*^{2} à la place; cf. remarque relative à la fugue VIII, M 16 sup.
Édition:
63 sup: Bach note *sol*♯^{2} au lieu de *do*♯^{3}; cf. remarque relative à M 36 sup.
76 inf: *S.D.G.* = Soli Deo Gloria (de la main de Bach). Le compositeur rajoute aussi après coup la date 1732 sur son autographe, probablement après avoir terminé ses corrections du stade 2.