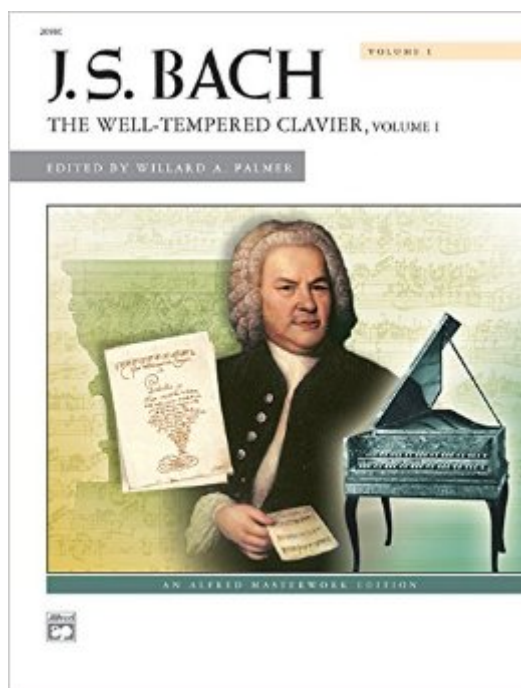


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Bach -- The Well-Tempered Clavier, Vol 1 (Comb Bound Book) (Alfred Masterwork Edition)



Synopsis

A most impressive 220-page edition of the first volume of "The Well-Tempered Clavier," these 24 preludes and 24 fugues were painstakingly researched over a period of 10 years, using the most important original manuscript sources. Baroque scholar Willard A. Palmer's thorough introduction discusses fugal construction, articulation and other aspects of performance interpretation. Volume I of "The Well-Tempered Clavier" has been updated with a new "look" to match Volume II. This essential masterpiece is a "must-have" for all pianists. The comb binding creates a lay-flat book that is perfect for study and performance.

Book Information

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Plastic Comb: 224 pages

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Average Customer Review: 4.4 out of 5 stars [See all reviews](#) (24 customer reviews)

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Customer Reviews

I am extremely happy with the Alfred Masterwork Editions of WTC I & II. Yes, they are more expensive than some other editions you find on , but the quality you get with these volumes, both in terms of the physical materials used and the painstaking effort that has gone into editing them, is fantastic. Both Willard Palmer (editor of WTC I) and Judith Schneider (editor of WTC II) seem to have done their very best to piece together versions of the WTC that are more accurate to the intentions of Bach than any other version I have seen in print. Each volume starts with a 25-30 page introduction explaining various aspects of WTC I & II. These sections are very valuable to beginning and intermediate students of Bach because they briefly explain the background of the WTC, including the historical developments that prompted Bach to write them. Also described are the

surviving manuscripts (some incomplete from Bach, and some complete but contradictory from other sources) and the difficulty any editor would face in piecing together "accurate" volumes of the WTC I & II. Finally, the introductions of each edition have a great section on baroque ornamentation and style that serves as a very handy reference for just about anyone but the most experienced players. Let me just run through a few of the things you may or may not like about these editions to help you figure out if these are the best volumes for you. (1) They have plastic comb bindings. I actually enjoy this kind of binding, but I know some people don't. (2) They have fingering suggestions. I sometimes find fingerings annoying, but I mostly like them in Bach because the fingering can sometimes get pretty complex (particularly in the fugues).

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