

Jean-Sébastien BACH
(1685-1750)



LE CLAVECIN BIEN TEMPÉRÉ

48 PRÉLUDES et FUGUES

transcrits à 4 mains

PAR

Théodore DUBOIS

Membre de l'Institut de France

LIVRE I n° 1	Prix net : 3 fr.
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INTRODUCTION

Tout le monde sait combien est difficile l'exécution du "Clavecin bien tempéré" de J.-S. Bach, si on veut la réaliser avec un style tour à tour et à la fois lié, brillant, grave, expressif, et si l'on veut faire ressortir les thèmes principaux, alors même qu'ils sont au centre de l'admirable polyphonie dont ce Maître génial et inimitable avait le secret.

De là nous est venue la pensée de transcrire ce chef-d'œuvre pour le piano à 4 mains. Il sera mis ainsi à la portée d'un plus grand nombre d'exécutants, l'interprétation en étant rendue sensiblement plus facile. — Les parties saillantes se détacheront de l'ensemble avec une entière indépendance, ce qui permettra d'en suivre la magnifique contexture avec un intérêt toujours en éveil et un plaisir toujours nouveau.

Nous pensons n'avoir pas besoin de dire avec quel respect nous avons fait cette transcription ! La seule liberté que nous nous soyons permise est la doublure à la basse, et à l'octave grave, de quelques rares passages, doublure qui nous a paru compatible avec le style de Bach, en figurant ainsi les 16 pieds de l'orgue.

La répartition des parties, leur alternance combinée dans les quatre mains, d'où doit résulter l'élégance, la clarté, l'intérêt de l'exécution, nous a surtout préoccupé et dirigé dans notre travail.

Afin de pouvoir sans hésitation, même et surtout à la lecture, mettre en lumière comme il convient certaines parties thématiques, nous avons cru devoir les souligner. Elles devront toujours avoir une intensité un peu plus grande que le reste de l'ensemble polyphonique.

Bien que J.-S. Bach n'ait indiqué aucune accentuation, aucun mouvement, aucune nuance, il est néanmoins hors de doute qu'il n'exécutait pas ses œuvres d'une façon uniforme. En raison de cette absence d'indications, une grande liberté est donc laissée à chacun d'interpréter selon son sentiment personnel. — Tant que l'exécutant est seul, il n'y a à cela aucun inconvénient, mais avec un arrangement à 4 mains, il devient indispensable que des précisions soient données, afin qu'aucune disparate, aucune contradiction ne se produisent entre les intentions de l'un et de l'autre exécutant.

Pour atteindre ce but, nous avons pris pour base de notre travail l'édition revue par Ch. Czerny, *publiée par la maison Peters, de Leipzig*. Elle nous a paru exacte et conforme, autant qu'on peut le supposer tout au moins, à la pensée de l'auteur.

Th. DUBOIS,
Membre de l'Institut de France.

REMARQUES

1.-Lorsque des notes seront affectées d'une petite croix placée soit au dessus, soit au dessous d'elles:  cela indiquera que l'exécutant doit lever rapidement la main, pour laisser la place libre à d'autres parties qui ont à se mouvoir immédiatement dans la même région.

2.-Pour la facilité et la clarté de l'exécution, nous avons souvent réparti alternativement dans les deux mains, des traits, des dessins, des passages qui, dans l'original sont joués par une seule main et ne forment qu'une seule et unique partie. En ce cas, afin de laisser à la ligne mélodique, au trait, sa physionomie, son contour, nous avons, chaque fois que nous l'avons cru opportun, omis de remplir par des pauses ou par des silences les mesures ou fragments de mesures vides de notes.

3.-Nous croyons devoir rappeler ce que nous disons dans l'Introduction: à savoir que les passages soulignés doivent être mis en relief, tout en subordonnant l'accentuation et l'intensité à la force générale de la période.

4.-En vue de l'intelligence de l'exécution, nous avons figuré parfois par un petit trait pointillé, la continuité d'un dessin qui passe d'une partie à une autre.

J. S. BACH
(1685 - 1750)

Le Clavecin bien tempéré

1157277

LIVRE I N° 1

Transcrit pour Piano

à 4 mains par

THÉODORE DUBOIS

PRELUDIO I

I Allegro ($\text{♩} = 112$)

II Allegro ($\text{♩} = 112$)

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Musical score for two voices (I and II) across four systems:

- System 1:** Both voices play eighth-note patterns. Voice I starts with a forte dynamic. Voice II has a dynamic marking "dim." at the end of the third measure.
- System 2:** Both voices play eighth-note patterns. Voice II starts with a forte dynamic. Voice I has a dynamic marking "dim." at the end of the third measure.
- System 3:** Both voices play eighth-note patterns. Voice I starts with a dynamic marking "p". Voice II starts with a dynamic marking "p".
- System 4:** Both voices play eighth-note patterns. Voice I starts with a dynamic marking "pp". Voice II starts with a dynamic marking "pp". A dynamic marking "cresc." appears above both voices in the third measure. A dynamic marking "decresc." appears above both voices in the fourth measure.
- System 5:** Both voices play eighth-note patterns. Voice I starts with a dynamic marking "dim.". Voice II starts with a dynamic marking "dim.". A dynamic marking "pp" appears above both voices in the third measure.

Musical score for two voices (I and II) and piano, page 3. The score consists of six systems of music.

System 1: Both voices sing eighth-note patterns. Voice I starts with a piano dynamic, followed by a crescendo. Voice II starts with a piano dynamic, followed by a crescendo.

System 2: Both voices sing eighth-note patterns. Voice I starts with a piano dynamic, followed by a crescendo. Voice II starts with a piano dynamic, followed by a crescendo.

System 3: Both voices sing eighth-note patterns. Voice I starts with a piano dynamic, followed by a forte dynamic. Voice II starts with a piano dynamic, followed by a forte dynamic.

System 4: Both voices sing eighth-note patterns. Voice I starts with a piano dynamic, followed by a forte dynamic. Voice II starts with a piano dynamic, followed by a forte dynamic.

System 5: Both voices sing eighth-note patterns. Voice I starts with a forte dynamic, followed by a piano dynamic. Voice II starts with a forte dynamic, followed by a piano dynamic.

System 6: Both voices sing eighth-note patterns. Voice I starts with a piano dynamic, followed by a forte dynamic. Voice II starts with a piano dynamic, followed by a forte dynamic.

Text: The vocal parts contain lyrics: "ca - lan - do" and "8a bassa".

FUGA I
A 4 VOCI

I Mod^{to} e maestoso ($\text{♩} = 116$)

sempre legato

p

cresc.

II Mod^{to} e maestoso ($\text{♩} = 116$)

mf sempre legato cresc.

The musical score consists of two systems of four staves each. The first system begins with a dynamic of *p*. The second system begins with a dynamic of *mf* and includes a performance instruction *sempre legato cresc.*

I *f*

s>p cresc.

II *f*

sf=p cresc.

The musical score continues with two systems of four staves each. The first system begins with a dynamic of *f*. The second system begins with a dynamic of *f* and includes a performance instruction *sf=p cresc.*

I *f*

II *f*

The musical score concludes with two systems of four staves each. Both staves begin with a dynamic of *f*.

Musical score for two pianos (I and II) across four staves. The score consists of two systems of music.

Staff I:

- Measures 1-4: Dynamics: *dim.*, *p*, *cresc.*, *tr.*
- Measures 5-8: Dynamics: *f*, *dim.*, *p*.
- Measures 9-12: Dynamics: *cresc.*, *f*, *dim.*, *p*.
- Measures 13-16: Dynamics: *poco a poco rallent.*, *p*, *pp*.

Staff II:

- Measures 1-4: Dynamics: *dim.*, *p*, *cresc.*
- Measures 5-8: Dynamics: *f*, *dim.*, *p*.
- Measures 9-12: Dynamics: *cresc.*, *f*, *dim.*
- Measures 13-16: Dynamics: *poco a poco rallent.*, *p*, *pp*.

PRELUDIO II

All' vivace ($\text{♩} = 114$)

The musical score consists of six systems of music, each with two staves labeled I and II. The music is in common time and has a key signature of one flat. The tempo is indicated as "All' vivace ($\text{♩} = 114$)". The dynamics include f , $>$, $>$, $>$, sf , p , sfp , sf , p , and f . The notation features eighth-note patterns and occasional sixteenth-note grace notes.

I

cresc.

I

II

I

II

I

II

I

II

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I II

Presto

ff

Presto

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I

II

Allegro

I

II

Lento

rit.

rall.

rit.

FUGA II
A 3 VOCI

I

All'ito moderato ($\text{♩} = 80$)

II

All'ito moderato ($\text{♩} = 80$)

I

II

poco cresc.

pp poco cresc.

p

p

cresc. *f p*

p

cresc. *f*

dim. *p*

cresc.

dim. *p*

cresc.

I

II

I

II

I

II

I

II

I

II

I

II

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PRELUDIO III

I

Vivace ($\text{♩} = 92$)

II

Vivace ($\text{♩} = 92$)

I

II

I

cresc.

f

dim.

II

cresc.

f

dim.

I

f

II

f

I

dim.

p

II

dim.

p

I

cresc.

f

dim.

II

cresc.

f

dim.

1

II

f

dim.

p

1

cresc.

f

II

cresc.

f

1

sf

II

f

1

f

II

f

1

dim.

p

II

I

II

cresc.

f

FUGA III
A 3 VOCI

Allegro ($\text{d}=104$)

I

p

Allegro ($\text{d}=104$)

II

p

16

I

II

I

II

I

II

I

II

I

II

I

II

dim.

I

II

p

cresc.

f

I

II

cresc.

f

I

II

I

II

I

II

I

II

I

II

dim.

cresc.

tr.

f

p

I

cresc.

II

cresc.

I

II

più f

II

più f

I

ff *allargando*

II

allargando

PRELUDIO IV

I Andante con moto ($\text{♩} = 92$)

II *p* sempre legato

I Andante con moto ($\text{♩} = 92$)

II *p* sempre legato

I cresc.

II cresc.

I dim. *p*

II dim. *p*

I cresc.

II cresc.

I *f* dim. *p*

II *f* dim. *p*

Musical score for two pianos (I and II) in G major (three sharps). The score consists of four staves of music, each with a treble clef and a bass clef. The dynamics and performance instructions are as follows:

- Staff I (Top):** Starts with a dynamic of *dolce*. The first measure ends with a crescendo (wavy line) and a fermata. The second measure begins with a dynamic of *cresc.* The third measure ends with a dynamic of *f* and a fermata. The fourth measure begins with a dynamic of *dim.* The fifth measure ends with a dynamic of *p*.
- Staff II (Second from Top):** The first measure consists of eighth-note patterns. The second measure begins with a dynamic of *cresc.* The third measure begins with a dynamic of *f*. The fourth measure begins with a dynamic of *dim.* The fifth measure ends with a dynamic of *p*.
- Staff I (Third from Top):** The first measure consists of eighth-note patterns. The second measure begins with a dynamic of *cresc.* The third measure ends with a dynamic of *p*.
- Staff II (Bottom):** The first measure consists of eighth-note patterns. The second measure begins with a dynamic of *cresc.* The third measure ends with a dynamic of *p*.
- Staff I (Fourth from Top):** The first measure consists of eighth-note patterns. The second measure ends with a dynamic of *cresc.*
- Staff II (Second from Bottom):** The first measure consists of eighth-note patterns. The second measure ends with a dynamic of *cresc.*
- Staff I (Third from Bottom):** The first measure consists of eighth-note patterns. The second measure begins with a dynamic of *f*. The third measure ends with a dynamic of *dim.*
- Staff II (Bottom):** The first measure consists of eighth-note patterns. The second measure begins with a dynamic of *f*. The third measure ends with a dynamic of *dim.*

Musical score for two staves (I and II) in 2/4 time, major key. The score consists of five systems of music.

Staff I:

- System 1: Dynamics *p*, *cresc.*
- System 2: Dynamics *p*, *cresc.*
- System 3: Dynamics *f*, *dim.*
- System 4: Dynamics *sf*, *f*, *dim.*
- System 5: Dynamics *p*, *f*, *fz*

Staff II:

- System 1: Dynamics *p*, *cresc.*
- System 2: Dynamics *sf*, *f*, *fz*
- System 3: Dynamics *p*, *f*, *fz*
- System 4: Dynamics *fz*
- System 5: Dynamics *fz*, *dim.*

FUGA IV
A 5 VOCI

I Mod^{to} e maestoso ($\text{♩} = 112$)

II Mod^{to} e maestoso ($\text{♩} = 112$)

I

II

I

II

I

II

I

II

I

II

I

II

I

p *dim.*

II *dim.*

I

cresc. *f*

II *cresc.*

I

II

I

p *cresc.* *più cresc.*

II *p* *cresc.* *più cresc.*

Musical score for two pianos (I and II) in G major, 2/4 time. The score consists of six staves of music with various dynamics, articulations, and performance instructions like "cresc.", "dim.", and "ff".

I: Staff 1 (Treble Clef): Dynamics ff, cresc., f, ff. Articulations: accents, slurs, fermatas.

II: Staff 2 (Bass Clef): Dynamics ff, cresc., f, ff. Articulations: accents, slurs, fermatas.

III: Staff 3 (Treble Clef): Dynamics ff, cresc., f, ff. Articulations: accents, slurs, fermatas.

IV: Staff 4 (Bass Clef): Dynamics ff, cresc., f, ff. Articulations: accents, slurs, fermatas.

V: Staff 5 (Treble Clef): Dynamics ff, cresc., f, ff. Articulations: accents, slurs, fermatas.

VI: Staff 6 (Bass Clef): Dynamics ff, cresc., f, ff. Articulations: accents, slurs, fermatas.

I II

I II

I II

I II

I II

I II

PRELUDIO V

All' vivace ($\text{♩} = 132$)

I 

All' vivace ($\text{♩} = 132$)

II 









I

p

cresc.

II

p

cresc.

I

f

fp

II

f

fp

I

cresc.

II

cresc.

I

f

II

f

meno allegro

FUGA V
A 4 VOCI

All^o moderato ($\text{d} = 76$)

All^o moderato ($\text{d} = 76$)

Musical score for two pianos (I and II) in G major (two sharps). The score consists of four staves, each with two systems of six measures. Measure 11 begins on the first system of the second staff.

Piano I (Top Staff):

- Measure 11: Dynamics: *sf*, *p*. Measures 1-6: Dynamics: *sf*, *p*.
- Measure 12: Dynamics: *cresc.*, *sf*, *fp*, *cresc.*. Measures 7-12: Dynamics: *cresc.*, *sf*, *fp*.
- Measure 13: Dynamics: *f*, *fp*, *cresc.*, *sf*, *f*, *sf*. Measures 14-19: Dynamics: *f*, *sf*, *f*, *sf*.
- Measure 20: Dynamics: *sf*, *ff*. Measures 21-26: Dynamics: *sf*, *ff*, *sff*.

Piano II (Bottom Staff):

- Measure 11: Dynamics: *sf*, *p*. Measures 1-6: Dynamics: *sf*, *p*.
- Measure 12: Dynamics: *cresc.*, *sf*, *fp*. Measures 7-12: Dynamics: *cresc.*, *sf*, *fp*.
- Measure 13: Dynamics: *f*, *fp*, *cresc.*, *sf*, *f*, *sf*. Measures 14-19: Dynamics: *f*, *sf*, *f*, *sf*.
- Measure 20: Dynamics: *sf*, *ff*. Measures 21-26: Dynamics: *sf*, *ff*, *sff*.

1

II

I

II

I

II

I

II

PRELUDIO VI

All^o moderato (♩ = 80)

All^o moderato (♩ = 80)

I

II

I

cresc. *simili*

II

cresc. simili

I

dim.

II

dim.

I

p *cresc.*

II

p

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Musical score for two bassoon parts (I and II) in G minor, featuring six staves of music. The score consists of two systems of measures.

Measure 1:

- Part I:** Measures 1-2: Sixteenth-note patterns. Dynamics: *f*, *dim.*; *p*, *cresc.*
- Part II:** Measures 1-2: Slurs and rests. Dynamics: *f*, *dim.*; *p*.

Measure 2:

- Part I:** Measures 3-4: Sixteenth-note patterns. Dynamics: *f*, *dim.*; *p*, *f*.
- Part II:** Measures 3-4: Slurs and rests. Dynamics: *f dim.*, *f*.

Measure 3:

- Part I:** Measures 5-6: Sixteenth-note patterns. Dynamics: *p*, *f*; *p*, *cresc.*
- Part II:** Measures 5-6: Slurs and rests. Dynamics: *p*, *f*.

Measure 4:

- Part I:** Measures 7-8: Sixteenth-note patterns. Dynamics: *sforzando*, *dim.*
- Part II:** Measures 7-8: Slurs and rests. Dynamics: *dim.*

I II

cresc. *f* *dim.*

cresc. *f* *dim.*

cresc.

simili

cresc.

f *dim.* *legato*

f *dim.*

p

f

p

f

I

cresc. *sf* *dim.*

II

cresc. *f*

I

cresc. *f* *rit.*

II

cresc. *f* *rit.*

FUGA VI
A 3 VOCI

Andante ($\text{♩} = 66$)

I

p legato *tr* *sempre legato*

II

Andante ($\text{♩} = 66$)

I

cresc.

f

tr

dim.

p *peresc.*

f sempre legato

dim.

I

tr

p

cresc.

tr

cresc.

I

f

dim.

p

tr

f

dim.

p

tr

I

p

tr

cresc.

sf

p

tr

cresc.

tr

I II

I II

PRELUDIO VII

I

Lento moderato ($\text{♩} = 80$)

p legato

II

Lento moderato ($\text{♩} = 80$)

p legato

cresc.

I

f

II

f

I

f

dim.

II

dim.

p

I

II

I

II

I

II

I

II

I

II

I

II

Musical score for two pianos (I and II) in B-flat major, featuring four staves of music. The score includes dynamic markings such as *sf*, *dim.*, *p*, *tr*, *cresc.*, and *f*. The music consists of six measures per staff, with measures 1-3 shown in the first section and measures 4-6 shown in the second section. The notation includes various note heads, stems, and bar lines, typical of classical piano music notation.

I

dim.

II

cresc.

cresc.

I

f

II

f

I

II

I

II

I

II

I

II

I

II

FUGA VII
A 5 VOCI

I Allegro ($\text{♩} = 112$)

II Allegro ($\text{♩} = 112$)

I

cresc.

legato

II

f

I

simili

II

simili

The musical score consists of three systems of music. System 1 (Measures 1-4) shows voice I with a melodic line in C minor, while voice II is silent. Voice I uses dynamics *mf* and *tr*. System 2 (Measures 5-8) shows both voices silent. System 3 (Measures 9-12) shows voice I with a melodic line in C minor, starting with *legato* and *cresc.*, followed by *f*. Voice II is silent. In the final system (Measures 13-16), both voices play eighth-note patterns in C minor, with voice I labeled *simili* and voice II also labeled *simili*.

I

II

I

II

I

II

I

II

I II

I II

I II

I II

I II

I II

PRELUDIO VIII

I Lento moderato ($\text{♩} = 100$)
pp dolce

II Lento moderato ($\text{♩} = 100$)
mf

I *f*

II *f*

I *p* *cresc.* *f* *dim.*

II *f* *dim.*

I II

I II

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I

II

I

II

I

II

I

II

FUGA VIII

I Andante con moto (♩ = 76) *p dolce, sempre legato*

II Andante con moto (♩ = 76)

I

II *p sempre legato*

I

II

I *cresc.*

II *cresc.*

I *f dim. p*

II *f dim. p*

I II

I II

I II

I II

The musical score consists of six staves, divided into two sections by a vertical bar line. The top section contains staves I and II. Staff I starts with eighth-note pairs followed by sixteenth-note patterns, with a dynamic marking "cresc." above the staff. Staff II begins with a dynamic "p" and a "cresc." marking. The bottom section contains staves I and II. Staff I features continuous sixteenth-note patterns. Staff II shows eighth-note pairs followed by sixteenth-note patterns, with a dynamic marking "tr" above the staff. The score concludes with a dynamic marking "dim." above both staves. The music is set in 2/4 time, with various dynamics and performance instructions like crescendo and trill.

I

II

I

cresc.

II

cresc.

I

f

II

I

dim.

cresc.

rall.

dim. p

II

PRELUDIO IX

I Allegretto ($\text{d} = 84$)

II Allegretto ($\text{d} = 84$)

I

cresc.

II

cresc.

I

f

dim.

p

II

f

dim.

p

I

cresc.

f

dim.

II

cresc.

f

dim.

I

p

II

p

I

cresc.

f

II

cresc.

f

I

sf

dim.

p

rall.

II

sf

dim.

p

rall.

FUGA IX
A 3 VOCI

I All' vivace ($\text{d}=108$)

II All' vivace ($\text{d}=108$)

I

II

I

II

I

II

I II

I II

I II

I II

I II

I II

PRELUDIO X

All' molto moderato ($\text{♩} = 84$)

All' molto moderato ($\text{♩} = 84$)

I

II

I

II

I

II

sf *sf dim.* *p dolce* *cresc.* *fp*

sf *dim.* *p dolce* *cresc.* *fp*

I II

I II

I II

Presto ($d=80$)

Presto ($d=80$)

Musical score for two pianos (I and II) showing six staves of music. The score consists of two systems of three staves each.

Staff I (Top): Playing eighth-note patterns.

Staff II (Second from Top): Playing eighth-note patterns.

Staff III (Third from Top): Playing eighth-note patterns. Dynamics: *dim.*, *p*, *cresc.*

Staff IV (Fourth from Top): Playing eighth-note patterns. Dynamics: *dim.*, *p*, *cresc.*, *f*.

Staff V (Fifth from Top): Playing eighth-note patterns. Dynamics: *f*, *sf*.

Staff VI (Bottom): Playing eighth-note patterns. Dynamics: *ff*, *dim. e rall.*

FUGA X
A 2 VOCI

Allegro ($\text{d}=126$)

I

II

Allegro ($\text{d}=126$)

I

II

I

II

Musical score for two staves (I and II) in G major, 2/4 time.

Staff I:

- Measure 1: Dynamics: *sf*, *cresc.*
- Measure 2: Dynamics: *f*
- Measure 3: Dynamics: *f*
- Measure 4: Dynamics: *cresc.*

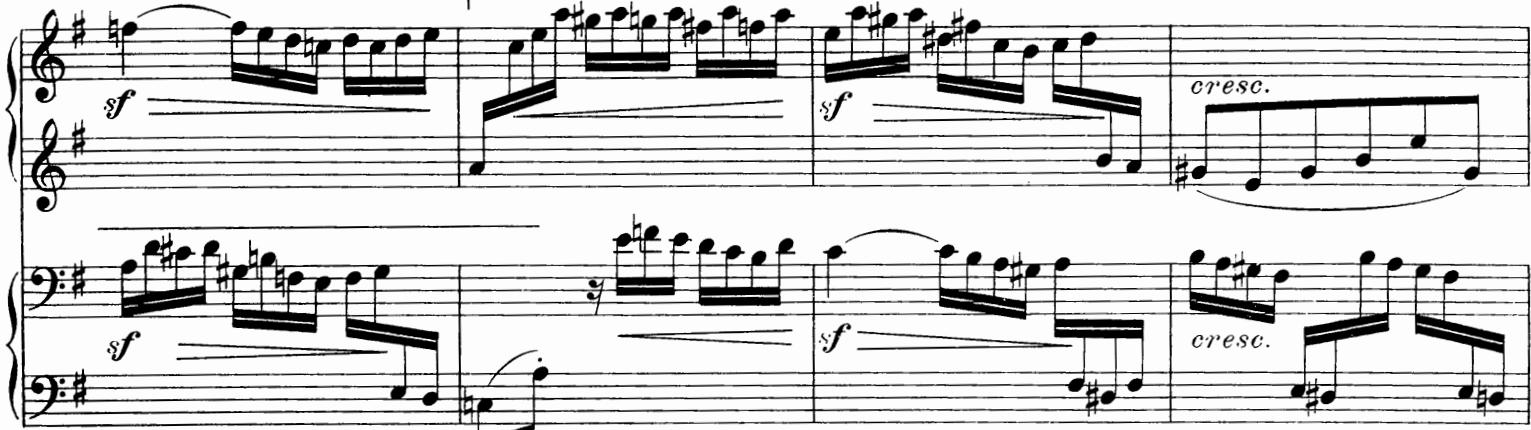
Staff II:

- Measure 1: Dynamics: *sf*
- Measure 2: Dynamics: *ff*
- Measure 3: Dynamics: *ff*
- Measure 4: Dynamics: *p*

The score consists of four systems of music, each with two measures per system. Measures 1-2 show sixteenth-note patterns. Measures 3-4 show eighth-note patterns.

I 

II 

I 

II 

I 

II 

I 

II 

PRELUDIO XI

I *Vivace (♩.=88)*

II *Vivace (♩.=88)*

I *cresc.* *tr.* *f*

II *cresc.* *tr.* *f* *tr.*

I *p* *cresc.* *f*

II *p* *cresc.* *f*

Musical score for two staves, I and II, showing measures 1-4. Staff I (treble clef) has eighth-note patterns. Staff II (bass clef) has sixteenth-note patterns.

Musical score for two staves, I and II, showing measures 5-8. Dynamics include *tr.*, *p.*, *sf*, and *tr.* Measures 7 and 8 feature sixteenth-note patterns with grace notes.

Musical score for two staves, I and II, showing measures 9-12. Dynamics include *p*, *b*, *tr.*, *cresc.*, *p*, *b*, *tr.*, *cresc.*, and *p*. Measures 11 and 12 show sixteenth-note patterns.

Musical score for two staves, I and II, showing measures 13-16. Dynamics include *p*, *b*, *tr.*, *f*, *cresc.*, *p*, *b*, *tr.*, *f*, and *cresc.* Measures 14 and 16 feature sixteenth-note patterns.

I

II

tr.

ff

allarg.

tr

allarg.

FUGA XI
A 3 VOCI

Allegretto ($\text{d} = 66$)

I

II

Allegretto ($\text{d} = 66$)

I

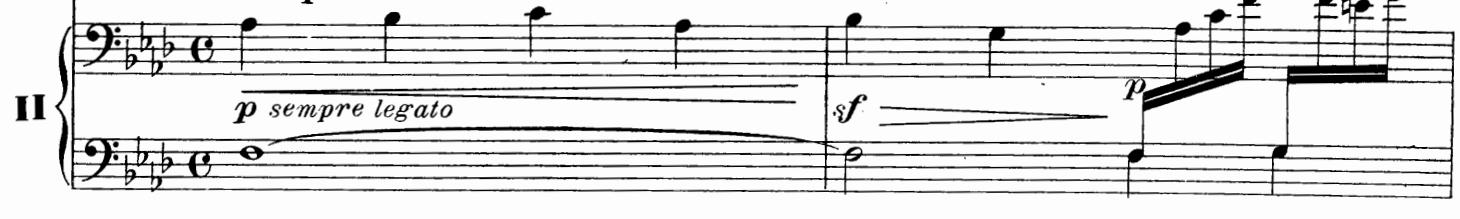
II

PRELUDIO XII

Andante espressivo ($\text{♩} = 104$)

I { 
 II { 

Andante espressivo ($\text{♩} = 104$)

I { 
 II {

I { 
 II { 

I { 
 II { 

Musical score for two pianos (I and II) in B-flat major, featuring six staves of music. The score includes dynamic markings such as *sf*, *cresc.*, *tr.*, *f*, *dim.*, *p*, *cresc.*, *f*, *dim.*, *rall.*, and *pp*. The music consists of six measures per staff, with the first and second staves being identical in most measures.

I

II

I

II

I

II

I

II

I

II

FUGA XII
A 4 VOCI

I Andante serioso ($\text{d}=63$)

II Andante serioso ($\text{d}=63$)

I

II

I

II

I

II

I

II

I

II

I

dim. *p* cresc. *sf* *f* = *fz*

II

dim. *p* cresc. *f*

I

pdolce

II

pdolce

I

cresc. *f*

II

cresc. *tr* *f*

I

fz *p*

II

fz *p*

I

II

I

II

I

II

I

II

I

II

I

II

I II

M. S. & Cie 3437