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KLAVIERWERKE

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herausgegeben von

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XIV

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Herausgegeben von Ferruccio Busoni



VEB BREITKOPF & HÄRTEL MUSIKVERLAG LEIPZIG

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CHROMATISCHE FANTASIE UND FUGE

Es galt bei diesem Stücke, den ursprünglichen Sinn zu rekonstruieren, es von den „Manieren“ und „Manierismen“, welche die Zeit, die mannigfältigen Abschriften, der Schlendrian der „Klavierklassen“ und die in Konzertsälen heimische Eitelkeit gehäuft hatten, zu reinigen. In der Auffassung war der Herausgeber bemüht, eine größere Einheitlichkeit herzustellen, die vielen kleinen Abschnitte auf wenige große zu reduzieren und so den breiten, tragischen Zug der Fantasie wirken zu lassen. Die vier Abteilungen, welche diese Auffassung ergibt, könnten sich überschreiben lassen: Toccata, Choral (Arpeggio), Rezitativ und Coda. Das Rezitativ, auch wo es in Passagenspiel ausartet, wo es aus der engeren Lage einer Singstimme tritt und über den ganzen Umfang der Klaviatur sich ausbreitet, ist durchaus einstimmig — nämlich als einer und derselben Stimme zugewiesen gedacht; danach müssen sich Ton und Vortrag richten, eine mögliche Einheit wahren und sich gegen das dazwischengreifende „Orchester“ oder „Cembalo“ abheben. Die Entstellungen aller früheren Texte sind berichtigt; die angebrachten Modifikationen erstreben überall einen bequemen Spielplatz und stellenweise eine größere Klangfülle.

In this piece, the important point was to reconstruct its original meaning, to cleanse it of those “Manners and Mannerisms” which time, the manifold transcripts, the accustomed routine of “Piano-classes”, and the vanity indigenous to the concert-room had accumulated for it. In his interpretation, the editor has endeavoured to restore a greater uniformity, to reduce the many small sections to a few large ones, and thus to allow the broad, tragic line of the Fantasy to take effect. The four divisions resulting from this conception of the work might be superscribed: Toccata, Choral (Arpeggio), Recitativo and Coda. The Recitativo is entirely one-voiced, that is to say, assigned to one and the same voice throughout, even where it deteriorates into mere passage-playing, and leaves the more restricted position of a vocal part to spread over the whole range of the keyboard. Tone and execution must be rendered accordingly, preserving unity as far as possible, and standing out in bold relief against the intervening “Orchestra” or “Cembalo”. The misrepresentations of all former texts have been rectified; the amendments introduced endeavour to obtain everywhere convenience for the player, and here and there, a greater volume of sound.

In questa composizione era duopo ristabilire il senso originale; ed a questo scopo bisognava purificarla di tutti quei „manierismi“ che vi erano stati accumulati dal tempo, dalle varie copie, dalle negligenza di tanti maestri di pianoforte e dalla tradizionale vanità che troneggia nelle sale dei concerti. — Per quanto concerne l'interpretazione, l'editore ha tentato d'arrivare ad una più completa unità della Fantasia, di ridurre a poche e grandi divisioni le numerose piccole parti, e di renderne in questo modo l'effetto tragico e grandioso. Le quattro parti ottenute con questa interpretazione potrebbero essere intitolate: Toccata, Corale (Arpeggio), Recitativo e Coda. Il Recitativo è sempre immaginato come eseguito da una sola voce, anche in quei periodi dove esso degenera in passaggi sortendo dagli stretti limiti della voce umana ed abbracciando tutta l'estensione del pianoforte; in questo senso il pianista deve modificare il tocco e l'interpretazione, serbando la massima unità possibile e facendo bene spiccare il Recitativo medesimo dall'„Orchestra“ o dal ‚Cembalo‘. Le difformazioni che si trovano in tutte le altre edizioni sono qui rettificate; le modificazioni introdotte mirano dovunque ad una maggior facilità dell'esecuzione, e in certi punti ad una più ricca sonorità.

Pour cette pièce, il s'agissait de reconstituer le sens original, de la débarasser des «manières» et du «maniérisme» qu'elle devait au temps, aux diverses copies, au laisser-aller des «classes de piano», comme aussi aux prétentions qui sévissaient dans nos salles de concert. Ma conception me porte vers une plus grande homogénéité, vers la réduction en quelques grandes subdivisions des trop nombreuses petites périodes, afin de mettre bien en relief le grand souffle tragique de cette «Fantaisie». Les quatre grandes périodes qui procèdent de cette conception pourraient recevoir les sous-titres: Toccata, Choral (Arpeggio), Récitatif, Coda. Là même, où le récitatif dégénère en simple jeu de passage, où il excède l'étendue d'une voix chantante pour mettre à contribution tout le clavier, il est toujours homophone, c'est-à-dire imaginé pour une seule et même voix; il convient donc d'exécuter ce passage conformément à ce qui vient d'être dit, de conserver l'unité et faire contraste avec «l'orchestre» ou «Cembalo» qui attaque ici. Les défigurations, imputables aux anciens textes, ont été réctifiées; les modifications apportées ont pour conséquence une exécution plus aisée et, par moment, une bien plus ample sonorité.

Chromatische Fantasie
und Fuge
Chromatic Fantasia
and Fugue

Fantasia cromatica
e Fuga
Fantaisie chromatique
et Fugue

N
22
B118
1923
v. 14

Fantasia

rasch, kernig
animato, con vigore

Joh. Seb. Bach, BWV 903
Herausgegeben von Ferruccio Busoni

(Allegro deciso.)

Pa.

*

*) Die höchste Note -analog dem ersten Takte- auf dem zweiten Viertel; (nicht, wie alle Ausgaben außer Steingräber bringen, auf dem vierten Sechzehntel).

*) The highest note on the second crotchet, analogous to the first bar. (not. as in all the editions except Steingräbers, on the fourth semiquaver).

Edition Breitkopf Nr. 4314.

*) La nota più acuta, corrispondente a quella della prima misura, deve entrare sulla seconda semiminima (non sulla quarta biscroma, come l'indicano tutte le altre edizioni, meno quella di Steingräber).

*) La note la plus haute -en analogie avec la première mesure- sur le 2^{me} temps (et non comme dans toutes les éditions, celle de Steingräber exceptée, sur la quatrième double-croche)

2

Musical score page 2, measures 6-7. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). Measure 6 starts with a sixteenth-note pattern in the treble staff, followed by eighth notes in the bass staff. Measure 7 continues with sixteenth-note patterns in both staves. Measure 7 concludes with a bass note in the bass staff.

6b

5b

Musical score page 2, measures 8-9. The top staff shows a sixteenth-note pattern starting with a flat sign. The bottom staff shows a bass note followed by a sixteenth-note pattern. Measure 9 concludes with a bass note in the bass staff.

(b)

(b)

10

Musical score page 2, measures 10-11. The top staff shows a sixteenth-note pattern starting with a flat sign. The bottom staff shows a bass note followed by a sixteenth-note pattern. Measure 11 concludes with a bass note in the bass staff.

Musical score page 2, measures 12-13. The top staff shows a sixteenth-note pattern starting with a flat sign. The bottom staff shows a bass note followed by a sixteenth-note pattern. Measure 13 concludes with a bass note in the bass staff.

C minor, relative D major

Musical score page 2, measures 14-15. The top staff shows a sixteenth-note pattern starting with a sharp sign. The bottom staff shows a bass note followed by a sixteenth-note pattern. Measure 15 concludes with a bass note in the bass staff.

(cresc.)

Ad. G.

* (F) tenuto #p. ♫ p

b44
b

27160

Musical score page 3, measures 1-5. The score consists of two staves. The top staff is in treble clef, G major, and 2/4 time. It features eighth-note patterns with dynamic markings *mf* and *p*. The bottom staff is in bass clef, C major, and 2/4 time. Measure 1 starts with a bass note followed by eighth-note pairs. Measures 2-4 show eighth-note patterns with slurs. Measure 5 begins with a bass note followed by eighth-note pairs.

Musical score page 3, measures 6-10. The top staff is in treble clef, G major, and 2/4 time. It shows eighth-note patterns with dynamic markings *(geschwungen)* and *vibrato*. The bottom staff is in bass clef, C major, and 2/4 time. Measures 6-8 show eighth-note patterns. Measure 9 begins with a bass note followed by eighth-note pairs.

Musical score page 3, measures 11-15. The top staff is in treble clef, G major, and 2/4 time. It shows eighth-note patterns with dynamic markings *(cresc.)*. The bottom staff is in bass clef, C major, and 2/4 time. Measures 11-13 show eighth-note patterns. Measure 14 begins with a bass note followed by eighth-note pairs. Measure 15 concludes with a bass note followed by eighth-note pairs.

Musical score page 3, measures 16-20. The top staff is in treble clef, G major, and 2/4 time. It shows eighth-note patterns with dynamic markings *1*, *2*, and *3*. The bottom staff is in bass clef, C major, and 2/4 time. Measures 16-18 show eighth-note patterns. Measure 19 begins with a bass note followed by eighth-note pairs. Measure 20 concludes with a bass note followed by eighth-note pairs.

Musical score page 3, measures 21-25. The top staff is in treble clef, G major, and 2/4 time. It shows eighth-note patterns with dynamic markings *8*, *9*, *8*, *2*, and *3*. The bottom staff is in bass clef, C major, and 2/4 time. Measures 21-23 show eighth-note patterns. Measure 24 begins with a bass note followed by eighth-note pairs. Measure 25 concludes with a bass note followed by eighth-note pairs.

4

(sopra)

1 2 3 4 5 6 1 4

2 3 5 1

4 1 3

1 3 4 2 1 3

1 3 5

1 2 3 1 4 5 2 3

2 5 r. H.

3 1 2 8 5 1

8

2 3 5 1

4

This image shows five staves of musical notation for piano, divided into soprano and bass parts. The soprano part is in treble clef and the bass part is in bass clef. The music consists of six measures. Measure 1: Soprano has eighth-note patterns with fingerings 1, 2, 3, 4; 5, 6, 1, 4. Bass has eighth-note patterns with fingerings 4, 1, 2, 3. Measure 2: Soprano has eighth-note patterns with fingerings 2, 3, 5, 1. Bass has eighth-note patterns with fingerings 1, 3. Measure 3: Soprano has eighth-note patterns with fingerings 4, 1, 3. Bass has eighth-note patterns with fingerings 5, 8, 2, 1, 2. Measure 4: Soprano has eighth-note patterns with fingerings 1, 3, 4, 2, 1, 3. Bass has eighth-note patterns with fingerings 1, 3, 5. Measure 5: Soprano has eighth-note patterns with fingerings 1, 2, 3, 1, 4, 5, 2, 3. Bass has eighth-note patterns with fingerings 2, 5, followed by a dynamic instruction 'r. H.' Measure 6: Soprano has eighth-note patterns with fingerings 2, 3, 5, 1. Bass has eighth-note patterns with fingerings 8, 5, 1. Measure 7: Soprano has eighth-note patterns with fingerings 4. Bass has eighth-note patterns with fingerings 2, 3, 5, 1. Measure 8: Soprano has eighth-note patterns with fingerings 4. Bass has eighth-note patterns with fingerings 2, 3, 5, 1.

1
(sempre in tempo)

continuando

4 2 4

1 3 5 l. H.

ped. *ped.*

più

30
(quasi in tempo)

ff 1 3 2 l. H.

ped. (stumm) (muto)

sciolto

riten. l. H. r. H.

ped. (stumm) (insensibile)

* Man halte sich auf der Grundnote D nicht auf, sondern lege die rhythmische Spitze auf die jeweilige höchste Note des Akkordes (linke Hand).

* There should be no pause on the fundamental note D, the rhythmical point should fall on the highest note of each chord (left hand).
Edition Breitkopf

* Non si faccia nessuna sosta sul Ré fondamentale; si metta piuttosto il culmine ritmico sulla nota più acuta di ogni accordo, eseguendola colla mano sinistra.

* On ne persistera pas sur la fondamentale ré, mais on mettra tout l'accent rythmique sur la note supérieure de chaque accord: (main gauche).

(weich gedämpft)
(*dolce velato*)
(*quasi Organo*)

(etwas feierlich)
(*un poco solenne*)

* *Rit.*

* *Rit.*

*

dolce
(*quasi*
Arpa)

Musical score page 8, measures 1-2. The score consists of two systems of four staves each. The top system starts with a treble clef, a key signature of three sharps, and common time. It contains two measures of music. The first measure features a sustained note on the first staff, while the other staves show various rhythmic patterns. The second measure continues this pattern. The bottom system also starts with a treble clef, a key signature of three sharps, and common time. It contains two measures of music, continuing the rhythmic patterns established in the top system. Measures 1 and 2 are separated by a vertical bar line.

Musical score page 8, measures 3-4. The score consists of two systems of four staves each. The top system starts with a treble clef, a key signature of one sharp, and common time. It contains two measures of music. The first measure shows a sustained note on the first staff, while the other staves show various rhythmic patterns. The second measure continues this pattern. The bottom system also starts with a treble clef, a key signature of one sharp, and common time. It contains two measures of music, continuing the rhythmic patterns established in the top system. Measures 3 and 4 are separated by a vertical bar line.

Musical score page 7, measures 1-3. The score consists of three staves. The top staff uses a treble clef, the middle staff an bass clef, and the bottom staff a bass clef. Measure 1: The top staff has a bass note (C) with a fermata. The middle staff has a bass note (B) with a fermata. The bottom staff has a bass note (A). Measure 2: The top staff has a bass note (D) with a fermata. The middle staff has a bass note (E) with a fermata. The bottom staff has a bass note (F#). Measure 3: The top staff has a bass note (G) with a fermata. The middle staff has a bass note (A) with a fermata. The bottom staff has a bass note (B).

Musical score page 7, measures 4-6. The score consists of three staves. The top staff uses a treble clef, the middle staff an bass clef, and the bottom staff a bass clef. Measure 4: The top staff has a bass note (C) with a fermata. The middle staff has a bass note (B) with a fermata. The bottom staff has a bass note (A). Measure 5: The top staff has a bass note (D) with a fermata. The middle staff has a bass note (E) with a fermata. The bottom staff has a bass note (F#). Measure 6: The top staff has a bass note (G) with a fermata. The middle staff has a bass note (A) with a fermata. The bottom staff has a bass note (B).

Musical score page 7, measures 7-9. The score consists of three staves. The top staff uses a treble clef, the middle staff an bass clef, and the bottom staff a bass clef. Measure 7: The top staff has a bass note (C) with a fermata. The middle staff has a bass note (B) with a fermata. The bottom staff has a bass note (A). Measure 8: The top staff has a bass note (D) with a fermata. The middle staff has a bass note (E) with a fermata. The bottom staff has a bass note (F#). Measure 9: The top staff has a bass note (G) with a fermata. The middle staff has a bass note (A) with a fermata. The bottom staff has a bass note (B).

ur

(weich) (dolce)

(gleichmäßig und ruhig)
(calmo e eguale)

2a

*

5

4

AC

B

C

D

(etwas lauter und entschlossener)
(un poco più forte e deciso)

(quasi forte)

(dimin.)

(mehr anzuschlagen)
sehr leise si muot
(#)

(stumm)
(insensible)

2. 8 1

Recitativo tr

Voce Recitante

(immer stark und breit mit großer Energie der Empfindung)
(sempre forte e largo, con grande energia di sentimento)

(anfangs ungefähr: $\text{d} = 72$ nach M. M.)
(nel principio presso a poco: $\text{d} = 72$ secondo M. M.)

**) „Selon le caractère d'un récitatif, mais in tempo“ - im Charakter eines Recitativs, aber im Takt - sagt Beethoven in der IX. Symphonie; diese Vorschrift findet hier Anwendung. Man vergleiche das Diesbezügliche im Vorwort.*

**) “In the style of a Recitative, but in strict time”, as Beethoven puts it in the 9th Symphony; this instruction is applicable here. Compare the preface concerning this point.*

Edition Breitkopf

**) „Nel carattere d'un recitativo, ma in tempo“ dice Beethoven nella nona Sinfonia; questa prescrizione si deve impiegare pure qui. Si riguarda quello che è stato detto a questo riguardo nella prefazione.*

**) „Dans le caractère d'un récitatif, mais en mesure“ dit Beethoven, dans la 9ème Symphonie. Cette prescription s'applique ici. Qu'on veuille bien comparer avec ce qui est dit à ce sujet dans la préface.*

10

ten. (l. H.) *tr*
ebenso (nello stesso modo)

(dimin.) *f* *ten.* * *p*

menof 60 *l. H.* *r. H.* *tr*

11

tr

(*largamente*)

ossia:

f (teatrale)

(accelerato ma sempre recitando)

tr

(*nicht eilen, aber ohne Steifheit*)
(*non affrettato ma senso eccessivo rigore di tempo*)

d

(sopra)

(ben ritmato)

(un poco più
veloce)
(quasi di
bravura)

1 3 4 3 2

4

4

(a tempo)

tr *tr* *tr*

ten.

fz p

fz p

(recitando)

70

70

(l.H.)

ritenendo

(risolvendo)

ten.

(mit Ergriffenheit)
(con commosione)

dim.

ten.

(sehr ruhig)
(molto tranquillo)

con sord.
Verzöglung
(weich und tief)

Ded.

con sord.
Versch.

Ded.

con sord.
Versch.

Ded.

ten.

p

Ded.

Ded.

13

*) Eine sehr verfeinerte Behandlung des Pedals kann die Wirkung des fortklingenden Orgelpunktes - D, bei vollkommener Trennung der wechselnden Akkorde, zu Gehör bringen.

*) By very careful treatment of the pedal, the effect of the sustained organ-point-D can be obtained, while keeping the changing chords completely separated from one another.

Edition Breitkopf

*) Un trattamento assai raffinato del pedale può dare il giusto effetto al pedale di Re che si deve sempre sentire attraverso alla successione dei varj accordi.

*) Un emploi très raffiné de la pédales peu prolonger la sonorité de ce point d'orgue sur ré. tout en tenant séparés les accords successifs superposés.

Fuga *

The score consists of five staves of handwritten musical notation. The first staff starts with a treble clef, a key signature of one flat, and a common time signature (4). It includes a dynamic marking '(dolcissimo)'. The second staff begins with a bass clef and a key signature of one flat. The third staff starts with a treble clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The fifth staff starts with a treble clef and a key signature of one flat. Various performance markings are present, such as '3/4 - 2/4 - 1/2', 'mister', and dynamics like 'p' (piano), 'f' (forte), and 'tr' (trill).

*) Obwohl das Thema einige kontrapunktische Möglichkeiten geboten hätte, hält sich die Fuge, dessen ungeachtet, von polyphonen Künsten frei. Auch die „Chromatik“ tritt in den Hintergrund und taucht in der Figuration völlig unter.

Damit die Fuge wenigstens den Schein einer inneren Beziehung zu der ihr sehr überlegenen „Fantasie“ bewahren könne, sollte sie durchaus nicht auf „Brillanz“ hin gespielt werden.

*) Although the theme presents several contrapuntal possibilities, the fugue nevertheless keeps clear of all polyphonic artifices. The chromatic element too, retires into the background, and disappears entirely in the figuration.

In order to preserve for the fugue at least the appearance of a certain inward relationship with the fantasy, which is by far its superior, it should on no account be played with a view to brilliancy of effect.

*) Sebbene il tema avesse offerto alcune possibilità contrappuntistiche, la fuga si mantiene libera d'ogni polifonia artificiosa. Anche l'elemento cromatico è di poca importanza e viene completamente sommerso dalle onde della figurazione.

La fantasia è assai superiore alla fuga; questa però, affinché possa serbare almeno l'apparenza d'essere unita con quella da un legame spirituale, non dovrebbe secondo noi eseguirsi in una maniera esclusivamente brillante.

*) Quoique le thème admettait des combinaisons contrapointiques, cette fugue se tient à l'écart des artifices polyphoniques. De même l'élément „chromatique“ s'efface pour disparaître totalement dans la figuration.

Pour conserver à la fugue une apparence de relation avec la „Fantaisie“ qui lui est de beaucoup supérieure, on ne doit nullement lui donner une exécution brillante.

The musical score consists of five staves of piano music. The first staff begins with a dynamic of ff . The second staff starts with p . The third staff features a tempo marking of $3/0$ and dynamics $d.$ and *dolce con grazia*. The fourth staff includes dynamics *(tranquillo)*, *tr (a piacere)*, and *(a tempo)*. The fifth staff ends with a dynamic of $4/0$ and includes markings *più severo:* and *più severo:* with a sharp symbol. The music is written in common time, with various clefs (G-clef, F-clef) and key signatures.

*) Hier setzt, organistisch zu sprechen, ein neues, etwas verstärktes Register ein; jedoch nur für die Stimme des Themas.

*) Speaking as an organist, a new register with somewhat increased tone-volume, begins here, but only for the voice in which the theme appears.

*) Qui entra, per usare la terminologia degli organisti, un nuovo registro alquanto rafforzato; esso vale però solamente per la voce del tema.

*) Ici apparaît une sorte de nouveau jeu d'orgue plus fort, mais seulement en ce qui concerne la voix thématique.

16

(m. d.) (tr)

Ausführung:
Esecuzione:
Execution:
Exécution:

50

(melodioso) (↔) (↔)

60 (quasi f)

tr

27460



23

30
mf

p 100
e marr.

(poco a poco cresc.)

forte e dolce

* Hier könnte das Thema, durch Überkreuzen, von der linken Hand gespielt, der Bass durch das Pedal fortgehalten werden.

* The theme might be taken here in the left hand (by crossing the hands), and the bass held by the pedal.

* Qui il tema potrebbe essere eseguito dalla mano sinistra incrociandosi colla destra, mentre il basso verrebbe tenuto dal pedale.

* Ici, le thème pourrait être repris par la main gauche (croisement de main), tandis que la basse serait maintenue par la pédale.

19

(espressivo)

(espressivo ma forte)

118 Segnale

(più f)

(2 4 3 1) 5 2 1 5 4 8

(2) 5 4 5 2 1 5 2 3

125

(Tempo giusto)

3 | Reciprocamente

Konzert-Version des Herausgebers:

Nel concerto l'editore si serve della seguente versione:

The editors concert version:

Version de concert de l'arrangeur:

tenutissime, marcate

(molto tenute pesanti)

(sempre più aumentando)

ff (con molta importanza)

tempo 112-120
ritenuta! (rit.)

55

55

allarg.

(con slancio)

rit.

(fortissimo)

Anhang

**Die chromatische Fantasie
in der Original-Darstellung**

Original

Abweichung
nach der
Rustschen
Handschrift

A musical score for piano, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes throughout the piece, indicated by various sharps and flats. The time signature is mostly common time. The music features complex rhythmic patterns, including sixteenth-note figures and sustained notes. The score is divided into measures by vertical bar lines.

Musical score page 24, featuring six staves of music for two voices (Soprano and Alto) and basso continuo. The music is in common time, with various key signatures (G major, A major, D major, E major, F# minor, G major). The vocal parts consist of eighth and sixteenth note patterns, while the basso continuo part features sustained notes and bassoon entries. Measure 24 concludes with a forte dynamic (f).

A musical score for piano, consisting of five staves of music. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom two staves use a treble clef. The key signature changes throughout the piece, indicated by various sharps and flats. Measure 1 starts with a treble clef, a key signature of one sharp, and a dynamic of *p*. Measure 2 begins with a bass clef and a key signature of one sharp. Measure 3 starts with a treble clef and a key signature of one sharp. Measure 4 begins with a bass clef and a key signature of one sharp. Measure 5 starts with a treble clef and a key signature of one sharp. Measure 6 begins with a bass clef and a key signature of one sharp. Measure 7 starts with a treble clef and a key signature of one sharp. Measure 8 begins with a bass clef and a key signature of one sharp. Measure 9 starts with a treble clef and a key signature of one sharp. Measure 10 begins with a bass clef and a key signature of one sharp. Measure 11 starts with a treble clef and a key signature of one sharp. Measure 12 begins with a bass clef and a key signature of one sharp. Measure 13 starts with a treble clef and a key signature of one sharp. Measure 14 begins with a bass clef and a key signature of one sharp. Measure 15 starts with a treble clef and a key signature of one sharp. Measure 16 begins with a bass clef and a key signature of one sharp. Measure 17 starts with a treble clef and a key signature of one sharp. Measure 18 begins with a bass clef and a key signature of one sharp. Measure 19 starts with a treble clef and a key signature of one sharp. Measure 20 begins with a bass clef and a key signature of one sharp.

A musical score for piano, page 26, featuring five staves of music. The score consists of two systems of measures. The first system begins with a treble clef, a key signature of one flat, and a common time signature. The second system begins with a bass clef, a key signature of one flat, and a common time signature. The music includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like *arpeggio*, *f p*, and *f*. Measure 1 starts with a treble clef, a key signature of one flat, and a common time signature. Measure 2 starts with a bass clef, a key signature of one flat, and a common time signature. Measure 3 starts with a treble clef, a key signature of one flat, and a common time signature. Measure 4 starts with a treble clef, a key signature of one flat, and a common time signature. Measure 5 starts with a treble clef, a key signature of one flat, and a common time signature.

Musical score page 27, first system. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. The music features a series of chords and arpeggiated patterns. The word "arpeggio" is written above the top staff.

Musical score page 27, second system. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to one flat. The music includes a melodic line with eighth-note patterns and harmonic support from the bass staff.

Musical score page 27, third system. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to one sharp. The music features a melodic line with eighth-note patterns and harmonic support from the bass staff. The word "arpeggio" is written above the top staff.

Musical score page 27, fourth system. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to one flat. The music includes a melodic line with eighth-note patterns and harmonic support from the bass staff. The dynamic "Recitativo" is indicated above the top staff.

Musical score page 27, fifth system. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to one flat. The music features a melodic line with eighth-note patterns and harmonic support from the bass staff. Dynamics include "f", "p", "tr", and "tr".

The image displays a musical score for piano, consisting of five staves of music. The score is written in common time and uses a treble clef for the top three staves and a bass clef for the bottom two staves. The key signature changes throughout the piece, with sections in B-flat major, A major, G major, F major, and E major. The music features various dynamics, including *p* (piano), *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *tr* (trill). Performance instructions such as *sfz* (staccato) and *rit* (ritardando) are also present. The score includes measures of sixteenth-note patterns, eighth-note chords, and sustained notes.



A musical score for piano, consisting of five staves of music. The music is in common time and uses a key signature of one flat. The score includes dynamic markings such as *f* (fortissimo), *p* (pianissimo), and *tr* (trill). The first staff shows a melodic line with grace notes and a trill. The second staff features a bass line with eighth-note patterns. The third staff continues the melodic line with grace notes and a trill. The fourth staff shows a bass line with eighth-note patterns. The fifth staff concludes the section with a bass line and a final dynamic marking.

Capriccio

über die Abreise des vielgeliebten Bruders

Capriccio

on the departure of a beloved brother

Capriccio

sopra la lontananza del suo fratello diletissimo

Caprice

sur le départ de son frère bien-aimé

Arioso

*Adagio**) Ist eine Schmeichelung der Freunde, um denselben von seiner Reise abzuhalten

*Adagio**) È una lusinga degli amici, per trattenerlo dal partire

*Adagio**) Is a coaxing by his friends, to induce him to give up his journey

*L'Adagio**) est comme une aimable intervention des amis pour retenir le voyageur

BWV 992

* „Andante lusingando“ dürfte zutreffender sein.

* „Andante lusingando“ would probably be more correct.

* „Andante lusingando“ sarebbe forse un' indicazione più caratteristica.

* „Andante lusingando“ (Andante gracieusement séduisant) serait plus juste.



The image shows four staves of musical notation for a piano. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

(Fugato)

Ist eine Vorstellung unterschiedlicher casuum, die ihm in der Fremde könnten vorkommen
 È una rappresentazione delle diverse vicende, a cui potrebbe incorrere nel paese straniero
 Is a representation of various eventualities, which might overtake him in foreign lands
 Est comme une peinture des dangers et éventualités que le voyageur rencontrera à l'étranger

(Andante)^{*)}

The musical score consists of three staves of music for two voices (Soprano and Alto) and basso continuo. The first staff (Soprano) starts with a 'dolce' dynamic. The second staff (Alto) begins with a basso continuo part. The third staff (Bass) provides harmonic support. The music is in common time, with various key changes indicated by sharps and flats. Fingerings such as 1, 2, 3, 4, 5, and 12 are shown above the notes. Articulation marks like 'm' and 'w' are also present.

*) Bei Bach lautet die Ausschmückung des Themas wie folgt:

*) Bach gives the ornamentation of the theme as follows:



Die Antwort erfolgt in der Unter-Dominante. Die Form ist insofern kurios, als die Fugen-Exposition, unverändert, zweimal wiederholt erscheint, jedesmal um einen Ton tiefer transponiert. Das Fragment einer weiteren Transposition dient als Beschlüsse. Zwischenglieder, (den halben Takt**) vor dem „Fragment“ abgerechnet, fehlen gänzlich. Im Vortrag dürfte die erste Exposition klang-ruhig gehalten werden; ein Steigen in der zweiten, ein Fallen in der dritten angebracht sein. Das „più grave“ und „più sostenuto“ deuten dahin, wie die Coda zu erfassen ist.

The answer follows in the sub-dominant. The form is curious, inasmuch as the exposition of the fugue is repeated twice, unchanged, except that it is transposed a tone lower each time. The fragment of a further transposition serves as conclusion. Intermediate links (with the exception of the half-bar **) before the "Fragment", are entirely missing. In rendering it, a calm, quiet tone should be maintained throughout the first exposition; the second might bring an increase, the third, a decrease of tone. The "più grave" and "più sostenuto" are indications for the manner of rendering the coda.

*) Presso Bach il tema è ornamentato in questo modo:

*) Chez Bach les ornements du thème sont ainsi:

La risposta procede nella dominante inferiore. La forma è curiosa, in quanto che l'esposizione della fuga si ripete due volte immutata, ogni volta solamente trasposta d'un tono più basso. Il frammento d'un'altra trasposizione serve da conclusione. Dei membri intermedi non ci sono affatto, tranne la mezza battuta ** prima del "frammento". L'interprete dia alla prima esposizione una sonorità tranquilla, nella seconda si raccomanda un certo aumento, nella terza una relativa diminuzione. „Più grave“ e „più sostenuto“ accennano il senso della coda.

La réponse a lieu à la sous-dominante. La forme est en ce sens curieuse, que l'exposition de la fugue est répétée deux fois sans changements, transposée seulement d'un ton chaque fois. Un fragment d'une nouvelle transposition sert de conclusion. Des périodes de liaison manquent totalement (sauf la demi-mesure **) précédant le fragment.) A l'exécution on pourra donner à la première exposition une allure calme, et plus d'intensité à la seconde; une diminution pour la troisième exposition semble tout indiquée. Le „più grave“ (plus grave) et „più sostenuto“ (plus soutenu) indique de quelle façon on devra concevoir la coda.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a '4'). The key signature is B-flat major (two flats). Measures 11 and 12 are shown. Measure 11 begins with a forte dynamic. Measure 12 starts with a piano dynamic. The music consists of eighth-note patterns and rests.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff shows a melodic line with various note values and dynamics, including a dynamic marking of *(più grave)*. The bottom staff provides harmonic support with sustained notes and chords. Measure 11 ends with a fermata over the bass note. Measure 12 begins with a dynamic of *b*.

A musical score for piano and voice. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of $\frac{1}{8}$. The piano part consists of two staves: a treble staff with a basso continuo line and a bass staff. The vocal part is in the bass clef. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic, followed by a repeat sign and a section labeled "più sosten.". The piano part features sustained notes and chords. The vocal part has a melodic line with eighth-note patterns. Measure 13 starts with a piano dynamic, followed by a repeat sign and a section labeled "attacca:".

Adagissimo

Ist ein allgemeines Lamento der Freunde
È un generale lamento degli amici
 Is a general lament of his friends
Lamentation générale des amis

Der Einfluß des Adagissimo (dem Superlative sollte das Zeitmaß kaum folgen dürfen) auf Liszts Variationen „Weinen, Klagen“ ist unverkennbar.

The influence of the Adagissimo (the tempo can hardly keep strictly to the superlative) on Liszt's Variations "Weinen, Klagen", is unmistakable.

Edition Breitkopf

3*

È incontestabile l'influenza dell'Adagissimo (al superlativo difficilmente potrà corrispondere il tempo dell'esecuzione) sulle Variazioni su „Pianti, Lamenti“ di Liszt.

L'influence qu'exerça l'Adagissimo (il n'est guère possible de soutenir le mouvement au superlatif) sur les variations de Liszt: „Weinen, Klagen“ est indéniable.

Studie

Die Ziffernbässe Bachs fordern eine harmonische Ausfüllung; das heutige Empfinden gestattet indessen eine breitere Freiheit der Ausschmückung, wie sie der Herausgeber, in der niedergeschriebenen Fassung, versucht.

Study

Bach's figured basses require filling up with the harmonies intended; our modern ideas, however, allow us greater freedom in ornamenting and embellishing, a licence of which the Editor has made use in the version here given.

Studio

I bassi numerati del Bach richiedono il supplemento delle armonie; il senso moderno però consente una libertà più larga di decorazione, quale l'editore l'ha provata nella forma presente.

Etude

Les basses chiffrées de Bach demandent un remplissage harmonique; mais le sentiment moderne admet une plus grande liberté dans les ornements, dans le sens peut-être que nous avons essayé d'indiquer ici.

Andante sostenuto, alla Passacaglia *sotto voce*

(Alla Marcia)

Allhier kommen die Freunde, weil sie doch sehen, daß es anders nicht sein kann, und nehmen Abschied
Qui arrivano gli amici, che rassegnati a non vederlo cangiar risoluzione, prendono congedo da lui
 The friends gather to take leave of him since they see that it cannot be otherwise, and bid him farewell!
Les amis, constatant l'inutilité de leurs efforts pour retenir le voyageur, approchent pour prendre congé

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of two systems of music. The top system is for the orchestra, featuring two staves: one for strings (Violins I & II, Violas, Cellos) and one for woodwinds (Oboes, Bassoon). The bottom system is for the piano, with two staves: one for the right hand (treble clef) and one for the left hand (bass clef). The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The first measure of the top system begins with a forte dynamic (F) and includes a dynamic instruction: 'sehr getragen molto esostenuto'. The second measure continues the melodic line in the strings and woodwinds, while the piano provides harmonic support with sustained notes and chords. Measure 11 concludes with a fermata over the piano's bass line. Measure 12 begins with a forte dynamic (F) in the piano's bass line, followed by eighth-note patterns in both hands. The strings play eighth-note chords, and the woodwinds provide harmonic support.

Aria di Postiglione

Adagio poco *)

Musical score for piano, Adagio poco*, 5/4 time. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of *Adagio poco*. It includes dynamic markings *quasi stacc.* and *tr.* The bottom staff shows a bass clef, a key signature of one flat, and a tempo marking of *Adagio poco*. The score features various musical elements such as eighth and sixteenth-note patterns, grace notes, and rests. The piece concludes with an *ossia:* section indicated by a bracket and a different set of measures.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a half note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a half note in the bass, followed by eighth-note pairs in the treble. Various dynamics and performance instructions like 'tr' (trill) and '3)' are present.

* das heißt: nicht langsam

^{*)} that is, not slowly

^{*)} cio voul dire „non lento“

| *) c'est à dire: pas lentement

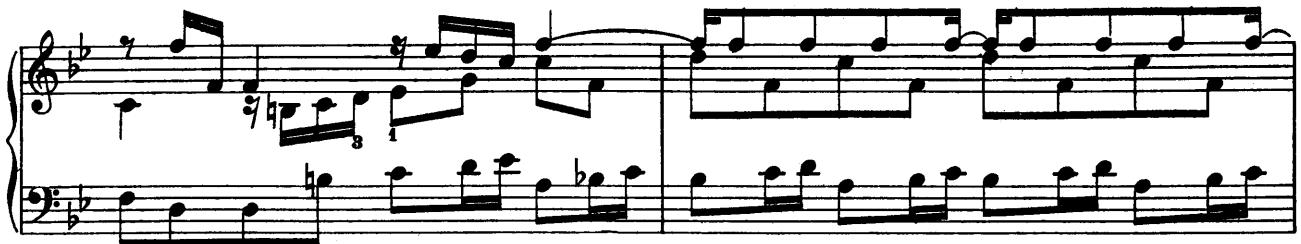
1) klingender:
più sonoro:
 fuller in tone:
plus sonore:

A musical staff with a 5/4 time signature. The first measure contains five eighth notes. The second measure starts with a 2/4 time signature, indicated by a '2' above the staff, and contains two eighth notes.

Fuga all' imitazione della cornetta di postiglione
 (Allegro ritenuto)

The musical score is a fugue in G minor, Allegro ritenuto. It consists of six staves of music for two voices (Soprano and Bass) and piano. The Soprano and Bass staves are in G minor (two sharps), while the Piano staff is in E major (one sharp). The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and includes dynamic markings like 'f' (fortissimo) and 'ff' (fississimo). Measure numbers 1 through 12 are indicated above the staves.

A musical score for piano, featuring five staves of music. The top three staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2/4'). The key signature is one flat. The music consists of various note patterns, including eighth and sixteenth notes, with some grace notes and slurs. Measure numbers 3, 4, and 5 are visible above the top staff. Measure numbers 2, 3, and 4 are visible above the second staff. Measure numbers 5, 5, and 4 are visible above the third staff. Measure numbers 1, 2, and 1 are visible above the bottom staff. The score is divided into measures by vertical bar lines.



Ausführung für den Konzertgebrauch:

Da suonare nei concerti:

For concert performance:

Pour l'exécution au Concert:



Musical score for two voices and piano, page 41. The score consists of three staves. The top staff is for the soprano voice (G clef), the middle staff for the alto voice (C clef), and the bottom staff for the piano (F clef). The music is in common time, with a key signature of one flat. The vocal parts feature eighth-note patterns, while the piano part includes sixteenth-note chords and bass notes. Measure 1 starts with piano chords and vocal entries. Measure 2 shows more complex vocal entries. Measure 3 begins with a piano section. Measures 4-5 show a continuation of the vocal and piano parts. Measure 6 features a piano section again. Measures 7-8 show a continuation of the vocal and piano parts. Measure 9 begins with a piano section. Measures 10-11 show a continuation of the vocal and piano parts. Measure 12 begins with a piano section. Measures 13-14 show a continuation of the vocal and piano parts. Measure 15 begins with a piano section. Measures 16-17 show a continuation of the vocal and piano parts. Measure 18 begins with a piano section. Measures 19-20 show a continuation of the vocal and piano parts. Measure 21 begins with a piano section. Measures 22-23 show a continuation of the vocal and piano parts. Measure 24 begins with a piano section. Measures 25-26 show a continuation of the vocal and piano parts. Measure 27 begins with a piano section. Measures 28-29 show a continuation of the vocal and piano parts. Measure 30 begins with a piano section. Measures 31-32 show a continuation of the vocal and piano parts. Measure 33 begins with a piano section. Measures 34-35 show a continuation of the vocal and piano parts. Measure 36 begins with a piano section. Measures 37-38 show a continuation of the vocal and piano parts. Measure 39 begins with a piano section. Measures 40-41 show a continuation of the vocal and piano parts.

The image shows a page of sheet music for a piano, consisting of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music is in common time, indicated by a 'C' at the beginning of each staff. The first two staves show a melodic line with various note values and rests. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a bass clef and a key signature of one sharp. There are several dynamic markings, including 'marcatiss.' and 'ff marcatissimo'. The music includes various note heads, stems, and bar lines, typical of classical piano notation.

^{*)} der hier ausgemerzte Takt (vgl. den Originaltext) hält, wie es den Herausgeber dünkt, den Fluß des zum Schlusse drängenden Laufes auf.

* The Editor considers that the measure, which has been eliminated here, (compare the original text) only impedes the flow in its onward press to conclusion.

^{*)} la battuta qui eliminata (cf. il testo originale) — così pare all' editore — ritarda la corsa dell' animato passaggio che spinge alla fine.

^{*)} Le texte primitif retardait, ce nous semble, l'élan de la course vers la fin.

FANTASIA, ADAGIO E FUGA

Die Stücke, die wir hier zu einer Gruppe zusammenstellten, sind ursprünglich voneinander unabhängig und können einzeln verbleiben — doch bedurfte die Fuge eines einleitenden Satzes, und dazu eignete sich die Fantasia in einer fast prädestinierten Weise —; das eingeschobene Adagio stammt aus einer Bachschen Solo-Geigen-Sonate und ist vom Meister selbst so vollendet auf das Klavier übertragen, daß, um die Übertragung auf den heutigen Flügel auszudehnen, es nur weniger, geringfügiger Federstriche bedurfte.

Wir glauben, dem sehr schönen Musikstücke, das unter verstreuten geringeren Werken wie verloren lag, den ihm gebührenden Platz angewiesen zu haben.

Die Reinschrift der Fuge blieb unvollendet; von der Originalhandschrift, die nicht gefunden ist, wird verbürgt, daß sie die vollständige Fuge enthielt. Wir haben diese nach besten Kräften und nach den gegebenen (leicht deutbaren) Ansätzen zu Ende zu führen unternommen.

In der so gewonnenen Gestalt weist die Fuge den hier in Worten aufgezeichneten Grundriß auf:

PLAN DER FUGE

ERSTER TEIL.

Doppelte Exposition, tokkatenartiger Lauf mit rezitativischem Abschluß in der Grundtonart.

ZWEITER TEIL.

Zweistimmiges Zwischenpiel, anfangs mit neuem Motiv, dann mit einer an das Thema gemahnenden Figuration. Neue Durchführung (von Bach nicht vollendet) mit dem aus dem Zwischenspiel entlehnten Kontrapunkt; symmetrische Wiederholung des »tokkatenartigen Laufes« in der Dominantentonart.

DRITTER TEIL.

Durchführung in der Gegenbewegung, gefolgt von einer Durchführung in der geraden Bewegung mit Variation des ersten Kontrapunktes: Rezitativischer Abschluß in Es moll.

VIERTER TEIL.

Das Zwischenspiel, diesmal dreistimmig, zuerst in der Paralleltonart. Der thematische Kern der Figuration wird zu einer Variation des Themas gesteigert. — Kurzer Schluß.

FANTASIA, ADAGIO E FUGA

The pieces which we have here combined into one group, were originally independent one from the other, and can remain separate; but the Fugue needed an introductory movement, and the qualifications of the Fantasy seemed almost to predestinate it for this purpose; the Adagio, which has been inserted, has its origin in a Bach Sonata for the solo violin, and has been so perfectly transcribed for the piano by the Master himself, that only a few unimportant touches were necessary to make it suitable for the extended demands of the modern instrument.

We believe that we have thus given its rightful place to this beautiful piece, which had lain, as though lost, amongst scattered works of less value.

The fair copy of the fugue remained unnnished, the original manuscript, which has never been found, is guaranteed to contain the entire fugue. We have here undertaken its completion to the best of our ability, according to deductions easily made from the fragments at our disposal.

The outline of the fugue, in the form thus obtained, may be sketched in the following words:

PLAN OF THE FUGUE

FIRST PART.

Twofold exposition, a running passage in the manner of a Toccata, with a conclusion in recitative style in the principal key.

SECOND PART.

A two-voiced Interlude, at first with a new motive, later on with a Figuration, reminding one of the Theme. New development (not completed by Bach) with the counterpoint derived from the Interlude; symmetrical repetition of the "running passage in the manner of a Toccata" in the key of the Dominant.

THIRD PART.

Development in contrary motion, followed by development in parallel motion, with a variation of the first counterpoint. Conclusion in recitative style in $E\flat$ minor.

FOURTH PART.

The Interlude, this time three-voiced, first in the relative key. The thematic essence of the Figuration is developed into a variation of the theme.

A short Coda.

FANTASIA, ADAGIO E FUGA

I pezzi qui da noi riuniti in un gruppo sono, nella forma originale, indipendenti l' uno dell' altro e possono rimanere separati; ma avendo la Fuga bisogno d' un' introduzione, a questo scopo si presta le Fantasy quasi come se vi fosse predestinata. L' Adagio poi che abbiamo collocato tra i due pezzi si trova in una sonata scritta dal Bach per violino solo; lo stesso maestro l' ha trascritto per il pianoforte in un modo talmente perfetto che bastarono pochissimi ed insignificanti tratti di penna per adattare la riduzione al moderno pianoforte a coda.

A questa bellissima composizione, quasi sperduta tra tante opere di minor valore, crediamo avere assegnato il posto che le conviene.

La bella copia della Fuga non fu mai terminata; il manoscritto originale non si è trovato, però si assicura che esso conteneva la Fuga tutt' intera. Noi abbiamo provato con tutte le nostre forze di completarla secondo le indicazioni facilmente riconoscibili che ci sono date dalla costruzione del frammento.

Nella forma così ottenuta la Fuga ci mostra il piano che esponiamo colle seguenti parole:

PIANO DELLA FUGA

PRIMA PARTE.

Doppia esposizione, cadenza quale suole ricorrere nelle Toccate con una conclusione recitativa nella tonalità fondamentale.

SECONDA PARTE.

Intermezzo a due, prima con un motivo nuovo, poi con una figurazione che ricorda il tema. Nuovo sviluppo (non finito dal Bach) col contrappunto preso dall' intermezzo; ripetizione della cadenza toccatesca nella tonalità della dominante.

TERZA PARTE.

Sviluppo nel moto contrario, seguito da uno sviluppo nel moto retto con variazione del primo contrappunto: conclusione recitativa in *mi* ♭ minore.

QUARTA PARTE.

L' intermezzo, questa volta a tre, entra nella tonalità parallela. L' elemento tematico della figurazione viene sviluppato così che diventa una variazione del tema stesso.

Breve conslusione.

FANTAISIE, ADAGIO ET FUGUE

Les pièces que nous groupons ici étaient, à l'origine, autonomes et pourraient le demeurer; cependant, il fallait à la fugue une sorte d'introduction, et la Fantaisie était comme prédestinée à cet office. Quant à l'Adagio intercalé il provient d'une sonate de Bach pour violon seul et fut transcrit par le Maître de telle sorte pour le piano, que quelques légères retouches suffirent à l'approprier au piano moderne.

Nous croyons avoir rendu à cette très belle pièce, égarée parmi des œuvres de valeur contestable, la place qui lui revenait.

La mise au net de la fugue ne fut pas achevée; on affirme cependant qu'elle figurait complète dans le manuscrit original, resté introuvable. Nous avons donc essayé de mener cette fugue à bonne fin, à l'aide des éléments encore à notre disposition et qui facilitèrent d'ailleurs ce travail.

La Fugue ainsi rétablie est expliquée par le plan qui suit:

PLAN DE LA FUGUE

PREMIÈRE PARTIE.

Double exposition, trait d'un caractère de toccata suivi d'une cadence récitative dans la tonalité fondamentale.

DEUXIÈME PARTIE.

Divertissement à 2 voix d'abord, avec un nouveau thème, puis une figuration évoquant le sujet. Nouveau développement (laissez inachevé par Bach) au moyen du contrepoint emprunté au divertissement; répétition symétrique, et dans le ton de la dominante, du trait ayant caractère de toccata.

TROISIÈME PARTIE.

Développement dans le mouvement contraire, en mouvement direct, avec variation du 1^{er} contrepoint; cadence récitative en *mi* ♭ mineur.

QUATRIÈME PARTIE.

Le divertissement, à trois voix cette fois, et dans le ton relatif d'abord. La sève thématique de ce contrepoint s'épanouit en une variation du sujet.

Enfin, cadence limitée.

Fantasie, Adagio und Fuge

Fantasia*)
(Allegro ritenuto)
non legato

Joh. Seb. Bach, BWV 906 u. 968
Für den Konzertvortrag zusammengestellt und ergänzt
von Ferruccio Busoni



*) Man vergleiche den Anhang

Four staves of musical notation for piano, showing melodic lines and harmonic bass. The notation is in common time, with a key signature of one flat. The first staff uses a treble clef, the second a treble clef, the third a bass clef, and the fourth a bass clef.

dolce con Pedale

equalmente

(languendo)

(risvegliato) *f*

48

Sheet music for piano, page 48, featuring six staves of musical notation. The music is in common time and includes the following performance instructions:

- Staff 1:** Dynamics *f*, *tr*, *f*, *tr*, *f*.
- Staff 2:** Dynamics *f*, *tr*.
- Staff 3:** Dynamics *p subito e senza Pedale*.
- Staff 4:** Dynamics *dolce*, with fingerings 1, 2, 4.
- Staff 5:** Dynamics *con Pedale*.
- Staff 6:** Dynamics *più piano*, *sotto*, *egualmente*, with fingerings 1, 1, 1, 5.

con grazia

VIII Rondo

ff

ff

Ossia

meno f

cresc.

ff risoluto

attacca

Adagio

The musical score consists of five staves of piano music. The top staff shows a treble clef, a key signature of one sharp, and a 3/4 time signature. The instruction "Adagio" is at the beginning. The second staff starts with a bass clef and a 3/4 time signature, with the instruction "sotto voce". The third staff continues with a treble clef and a 3/4 time signature. The fourth staff begins with a bass clef and a 3/4 time signature. The fifth staff starts with a treble clef and a 3/4 time signature. The music features various note heads, stems, and bar lines, with some notes having vertical dashes through them.

p più sonoro e sostenuto

tr *p subito*

The image shows a musical score for piano, consisting of five staves of music. The top staff starts with a dynamic of *dolce*. The second staff begins with *quasi senza Pedale*. The third staff features a dynamic of *p*. The fourth staff has a dynamic of *f*. The fifth staff concludes with the instruction *(cantato)*.

Ossia:

dolce

so - ste - non.

ten.

- do largamente

(b)

non forte

morendo

pp

attacca

Fuga

(Allegro sostenuto e espressivo)

p legato sempre

T 2 2 11

T

Musical score for piano, page 54, featuring five staves of music. The score consists of two systems of measures.

Staff 1 (Top): Treble clef, two sharps (F# major). Measures 1-4. The right hand plays eighth-note chords (F#-A-C#-E) with grace notes. The left hand provides harmonic support with eighth-note patterns.

Staff 2 (Second from Top): Treble clef, two sharps. Measures 1-4. The right hand plays eighth-note chords (F#-A-C#-E) with grace notes. The left hand provides harmonic support with eighth-note patterns.

Staff 3 (Third from Top): Treble clef, two sharps. Measures 1-4. The right hand plays eighth-note chords (F#-A-C#-E) with grace notes. The left hand provides harmonic support with eighth-note patterns.

Staff 4 (Fourth from Top): Treble clef, two sharps. Measures 1-4. The right hand plays eighth-note chords (F#-A-C#-E) with grace notes. The left hand provides harmonic support with eighth-note patterns. An "Ossia:" (alternative way) instruction is present above the staff.

Staff 5 (Bottom): Treble clef, two sharps. Measures 1-4. The right hand plays eighth-note chords (F#-A-C#-E) with grace notes. The left hand provides harmonic support with eighth-note patterns.

System 2:

Staff 1 (Top): Treble clef, two sharps. Measures 1-4. The right hand plays eighth-note chords (F#-A-C#-E) with grace notes. The left hand provides harmonic support with eighth-note patterns.

Staff 2 (Second from Top): Treble clef, two sharps. Measures 1-4. The right hand plays eighth-note chords (F#-A-C#-E) with grace notes. The left hand provides harmonic support with eighth-note patterns.

Staff 3 (Third from Top): Treble clef, two sharps. Measures 1-4. The right hand plays eighth-note chords (F#-A-C#-E) with grace notes. The left hand provides harmonic support with eighth-note patterns.

Staff 4 (Fourth from Top): Treble clef, two sharps. Measures 1-4. The right hand plays eighth-note chords (F#-A-C#-E) with grace notes. The left hand provides harmonic support with eighth-note patterns.

Staff 5 (Bottom): Treble clef, two sharps. Measures 1-4. The right hand plays eighth-note chords (F#-A-C#-E) with grace notes. The left hand provides harmonic support with eighth-note patterns.

Text: *un poco dramatico* (indicated above the staff) and *quasi f* (indicated below the staff).

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Measure 1 (top staff): Treble clef, eighth-note pattern with a dynamic 'p' at the beginning. Measure 1 (bottom staff): Bass clef, eighth-note pattern. Measure 2 (top staff): Treble clef, eighth-note pattern. Measure 2 (bottom staff): Bass clef, eighth-note pattern.

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Measure 3 (top staff): Treble clef, eighth-note pattern. Measure 3 (bottom staff): Bass clef, eighth-note pattern. Measure 4 (top staff): Treble clef, eighth-note pattern. Measure 4 (bottom staff): Bass clef, eighth-note pattern.

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Measure 5 (top staff): Treble clef, sixteenth-note pattern with dynamic 'più leggero'. Measure 5 (bottom staff): Bass clef, eighth-note pattern. Measure 6 (top staff): Treble clef, sixteenth-note pattern. Measure 6 (bottom staff): Bass clef, eighth-note pattern.

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Measure 7 (top staff): Treble clef, eighth-note pattern. Measure 7 (bottom staff): Bass clef, eighth-note pattern. Measure 8 (top staff): Treble clef, eighth-note pattern. Measure 8 (bottom staff): Bass clef, eighth-note pattern.

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Measure 9 (top staff): Treble clef, eighth-note pattern. Measure 9 (bottom staff): Bass clef, eighth-note pattern. Measure 10 (top staff): Treble clef, eighth-note pattern. Measure 10 (bottom staff): Bass clef, eighth-note pattern.

più leggero

Hier bricht das
Bachsche Manu-
skript ab.

Ergänzung von F. Busoni:

T

T

A musical score for piano, consisting of five staves. The top four staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The key signature changes frequently, starting in B-flat major, moving through various sharps and flats, and ending in E-flat major. The music features complex melodic lines with many grace notes and slurs. The bottom staff contains bass notes and some treble notes. There are several fermatas and dynamic markings like 'dolce'. A rehearsal mark 'III' is placed above the third staff.

A musical score for piano, consisting of five staves of music. The key signature is two flats, and the time signature varies between common time and 2/4.

Staff 1 (Treble Clef):

- Measures 1-2: The right hand plays eighth-note pairs (eighth-note followed by sixteenth-note), while the left hand provides harmonic support. Measure 2 includes dynamic markings *p* and *cresc.*
- Measure 3: The right hand continues eighth-note pairs, and the left hand plays eighth-note chords.
- Measure 4: The right hand plays eighth-note pairs, and the left hand plays eighth-note chords.
- Measure 5: The right hand plays eighth-note pairs, and the left hand plays eighth-note chords.

Staff 2 (Bass Clef):

- Measures 1-2: The right hand plays eighth-note chords, and the left hand provides harmonic support.
- Measure 3: The right hand plays eighth-note chords, and the left hand plays eighth-note chords.
- Measure 4: The right hand plays eighth-note chords, and the left hand plays eighth-note chords.

Staff 3 (Treble Clef):

- Measures 1-2: The right hand plays eighth-note pairs, and the left hand provides harmonic support.
- Measure 3: The right hand plays eighth-note pairs, and the left hand plays eighth-note chords.
- Measure 4: The right hand plays eighth-note pairs, and the left hand plays eighth-note chords.

Staff 4 (Bass Clef):

- Measures 1-2: The right hand plays eighth-note pairs, and the left hand provides harmonic support.
- Measure 3: The right hand plays eighth-note pairs, and the left hand plays eighth-note chords.
- Measure 4: The right hand plays eighth-note pairs, and the left hand plays eighth-note chords.

Staff 5 (Treble Clef):

- Measures 1-2: The right hand plays eighth-note pairs, and the left hand provides harmonic support.
- Measure 3: The right hand plays eighth-note pairs, and the left hand plays eighth-note chords.
- Measure 4: The right hand plays eighth-note pairs, and the left hand plays eighth-note chords.

The musical score consists of five staves of music for two voices. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one flat. The music features continuous eighth-note patterns. Various dynamics and performance instructions are included, such as a dynamic marking above the first staff and the word "dolce" written below the second staff. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with rests and bar lines.

Musical score for piano, page 60, featuring five staves of music. The score includes dynamic markings such as *marc.*, *cresc.*, *cresc.*, *marc.*, *più cresc.*, and *tenuto assai*. The music consists of two systems of measures, separated by a vertical bar line. The first system ends with a repeat sign and a double bar line, followed by a bass clef change. The second system begins with a bass clef and continues with a treble clef. The score is in common time and includes both treble and bass staves.

Präludium, Fuge und Allegro in Es-Dur

Präludium

(Allegro tranquillo e screno)

Joh. Seb. Bach, BWV 998
Bearbeitung von Ferruccio Busoni.

dolce

quasi senza Pedale

2 1 3 5

4 5 1 8 1 5 2 3 4 2 1

simile
poco più f

4 3 5

dimin.



dolciss.

poco

poco più f

dolce subito

più tranquillo, senza rallentare

poco cresc.

Fuga¹⁾
(Moderato)

sotto voce

legato

5 5/2

Re *

dolce

con abbandono

poco cresc.

mf

p egualmente

p

poco f

poco f

4)

cantabile

rinf. *più dolce* *rinf.*

aumentando poco a poco

più dolce

con 8va bassa, ad libitum

This block contains six staves of musical notation for piano. The top staff begins with a treble clef, a key signature of one flat, and a common time signature. The second staff starts with a bass clef and a key signature of one flat. The third staff starts with a treble clef and a key signature of one flat. The fourth staff starts with a bass clef and a key signature of one flat. The fifth staff starts with a treble clef and a key signature of one flat. The sixth staff starts with a bass clef and a key signature of one flat. Measure 4 is indicated above the first staff. The second staff features a dynamic instruction *cantabile*. The third staff includes dynamic markings *rinf.*, *più dolce*, and *rinf.*. The fourth staff has a dynamic instruction *aumentando poco a poco*. The fifth staff has a dynamic instruction *più dolce*. The sixth staff has a dynamic instruction *con 8va bassa, ad libitum*.

5)

5)

p subito

L.H.

N.B.

A musical score for piano, featuring six staves of music. The top two staves are for the treble clef (G) voice, and the bottom four staves are for the bass clef (F) voice. The music is in G minor, indicated by a key signature of one flat. The notation includes various note values such as eighth and sixteenth notes, and rests. The piano part consists of a melodic line in the upper voices and harmonic support in the lower voices.

Allegro ($\text{d} = 69$)

poco legato

il basso sempre leggiernente staccato

A musical score for piano, featuring six staves of music. The score is in common time and consists of two systems of measures. Measure 1 starts with a treble clef, a bass clef, and a key signature of one flat. It includes dynamic markings *mf*, *p*, and *quasi f*. Measure 2 begins with a treble clef and a key signature of one flat. The music concludes with a dynamic marking *dim.*

A musical score for piano, featuring six staves of music. The top staff is treble clef, B-flat key signature, and 2/4 time. It includes dynamic markings "più f" and "p". The second staff is bass clef, B-flat key signature, and 2/4 time. The third staff is treble clef, B-flat key signature, and 2/4 time. The fourth staff is bass clef, B-flat key signature, and 2/4 time. The fifth staff is treble clef, B-flat key signature, and 2/4 time, with fingerings 4-5 and 2 indicated above the notes. The sixth staff is bass clef, B-flat key signature, and 2/4 time, with dynamic "dim..." and fingerings 1-5-2 and 4-5 indicated above the notes. The bottom staff is bass clef, B-flat key signature, and 2/4 time, with dynamic "cresc." and dynamic "f" at the end.

Präludium

Die periodische Rhythmis des Präludiums ist eines besonderen Aufmerksamens wert: sie besteht aus zweitaktigen und dreitaktigen Gruppen; das Präludium selbst aus 3 Teilen, die hier durch doppelte Taktstriche abgesteckt wurden. Die Takte 38 - 41 könnten in ihrem periodischen Bau zweifach gedeutet werden. Wenn man die Fermate als Cäsur auffaßt, so ergibt sich die folgende Struktur:

Betrachtet man hingegen die Fermate als Inzident, als Variante der gleichmäßigen Achtelfiguration, dann ist der Satz so auszulegen:

Die Fermate soll, auch im letzten Takte, auf die lange Vorschlagsnote fallen.

Der Baß kann, durch das ganze Präludium, mit der unteren Oktave angeschlagen werden.

N.B. Der Übergang zur Fuge könnte, durch Zusammenziehung der beiden Grenztakte, sich also gestalten:

Fuge und Allegro

Der erste Kontrapunkt ist eine Variation des Themas in der Augmentation

Das Thema in der Umkehrung und in der Diminution geht 2.mal als Kontrapunkt

Das Thema in der Vergrößerung paßt auf den figurierten Mittelsatz.



Läßt sich kanonisch verwerten:

Endlich ist es nicht unzulässig, das *Allegro* als Variation aufzufassen, als eine weitere Steigerung der Sechzehntelfiguration aus der Fuge zweitem Teile: insofern als auch dieses Stück (wie auch das Präludium) das Hauptthema, unausgesprochen, in sich enthält.

Anmerkungen zum Notenteil

- a) Das Anfangstempo ist so zu nehmen, daß die spätere Sechszehtelbewegung noch sehr ruhig ausfalle.
 b) Von hier ab nimmt die Fuge Form und Gang eines Bachschen Choral-Vorspiels an.

c) In der Fuge

Im Allegro



d) Der Herausgeber spielt:



e) Der Herausgeber spielt:



- f) Diese beiden Takte bedeuten für den Alt den Beginn des dritten Teiles, für den Baß den Schluß des zweiten.

Bearbeitung

Die genaue Wiederholung des gesamten ersten Teiles der Fuge am Ende derselben will dem Herausgeber nicht künstlerisch-befriedigend erscheinen. Er selbst nimmt sich die Freiheit, das Allegro unmittelbar an den Schluß von der Fuge zweitem, bewegtem Teile anschließen und den Rest der Fuge wiederum auf das Allegro folgen zu lassen, wodurch das Ganze abgerundeter erscheint und das bewirkt, daß die Grundstimmung des Werkes einheitlich austönt. Der Herausgeber spielt, von den 6 letzten Takten des Durchführungssteiles angefangen, wie folgt:

Es folgt das ganze Allegro, ohne die Wiederholungen, worauf der Rest der Fuge derart anknüpft, daß die beiden letzten Takte des Allegros an Stelle der beiden ersten Viertel der wieder aufgenommenen Fuge treten. Die Fuge selbst, in Klang und Charakter gesteigert, stellt sich dann in dieser Form dar:

(Allegro)

sempre più piano

dolce

aumentando sino al Fine

allargando

Fine

Reihenfolge dieser Fassung:
 Präludium, Fuge I. Teil- Durchführung- Allegro- Fuge I.
Ruhiger Satz Bewegter Satz Ruhiger Satz.

Praeludium (Prelude)

The periodic rhythmic arrangement of the prelude is worthy of special attention: it consists of two-bar, and three-bar groups; the prelude itself of three parts, which are here indicated by double bar-lines. The periodic structure of bars 38 to 41 may be interpreted in two manners. If the pause \sim is regarded as a break, the following arrangement results:

3 bars—3 misure—de 3 mesures.



If on the other hand, the pause \sim be considered as incidental, as a variation of the regular quaver figuration, then the structure may be explained as follows:

2 bars—2 misure—de 2 mesures.



In each case, including the last bar, the pause must be on the long appoggiatura note.

Throughout the prelude, the bass may be played with the lower octave.

N.B. By an elliptical treatment of the two contiguous bars (last of the prelude, first of the fugue), the transition to the fugue might be rendered thus:



Fugue and Allegro

The first counterpoint is a variation of the theme in augmentation



The theme in the inversion, and in diminution can be superponed twice as counterpoint



La corona deve mettersi sulla nota tenuta dell'appoggiatura, anche nell'ultima misura.

Durante l'intero Preludio il basso può essere rafforzato con l'ottava inferiore.

N.B. Il passaggio alla Fuga potrebbe, riunendo le due misure di confine, prendere il seguente aspetto:

Dans la dernière mesure également, le point d'orgue doit avoir lieu sur la longue appoggiaturé.

Durant tout le Prélude, on peut renforcer la basse par son octave inférieure.

N.B. La soudure avec la fugue pourrait se faire en liant les deux mesures limitrophes:

Fuga ed Allegro

Il primo contrappunto è una variazione del tema nell'aumentazione

Fugue et Allegro

Le premier contrepoint est une variation du thème en augmentation



Il tema nell'inversione e nella diminuzione può esser sovrapposto due volte come contrappunto

Le thème figure deux fois comme contrepoint, à l'état de renversement et en diminution



Preludio

Il ritmo del Preludio coi suoi vari periodi merita un'attenzione particolare. Esso consiste in gruppi di due e di tre misure; il Preludio stesso si divide in tre parti che qui sono indicate mediante linee doppie. Le misure 38—41 possono, nella loro struttura periodica, interpretarsi in due modi. Riguardando la corona come una cesura, si ottiene la seguente struttura:

2 bars—2 misure—de 2 mesures.

Prélude

La rythmique périodique, ici, mérite une attention spéciale: elle se compose de groupes de deux et trois mesures; le prélude est composé de trois parties, délimitées ici par de doubles barres de mesure. Quant aux mesures 38—41, on peut interpréter leur structure rythmique de deux façons différentes. Si l'on considère le point d'orgue comme cesure, il en résulte la figure suivante:

The theme in augmentation is contained in the figured middle section.

Il tema nella forma dell' augmentatione si combina bene colla parte centrale figurata.

Le thème en augmentation est issu de la période intermédiaire figurée.



May be employed canonically:

Esso può essere elaborato in forma di canone:

Pourrait être utilisé canoniquement:



Finally, it is not inadmissible, to interpret the allegro as a variation, as a further intensification of the semi-quaver figuration in the second part of the fugue: inasmuch as this piece (like the prelude), contains the principal theme, unarticulated, in itself.

Finalmente non è inammissibile l'interpretazione dell'Allegro come d'una variazione, cioè d'un ulteriore ampliamento della figurazione in semicrome apparsa nella seconda parte della Fuga, imprecocchè anche questo pezzo (come pure il Preludio) contiene in sè il tema principale, senza però farlo sentire apertamente.

Finalement, il serait admissible d'envisager l'Allegro comme une sorte de variation, comme une nouvelle gradation de la figure en double-croches, de la deuxième partie de la fugue: d'autant plus que cette pièce (comme aussi le prélude) contient également le thème principal à l'état latent.



Remarks on the musical text

1) The tempo at the beginning should be so taken that the semiquaver movement, later on, may be very quiet and tranquil.

2) From here on, the fugue takes the form and movement of a Bach Choral prelude.

3) In the fugue:

Annotazioni alla parte musicale

1) Il tempo nel principio va preso in tal modo che anche il movimento di bis-crome che entra più tardi sia sempre molto tranquillo.

2) Qui la Fuga assume la forma e l'andamento dei Preludi Corali del Bach.

3) Nella Fuga:

Remarques sur la musique

1) Au début, la mesure est à prendre de telle façon que le mouvement ultérieur en double-croches demeure encore très calme.

2) A partir d'ici la fugue revêt la forme et l'allure d'un prélude de choral de Bach.

3) Dans la fugue:

In the Allegro:—Nell' Allegro:—Dans l'Allegro.



4) The editor plays:

4) L'autore della presente edizione suona così:

4) L'arrangeur joue:



5) The editor plays:

5) L'autore della presente edizione suona così:

5) L'arrangeur joue:



6) These two bars signify for the alto, the beginning of the third part, for the bass, the end of the second.

Adaptation

The exact repetition of the whole of the first part of the fugue at its end, is, in the editor's opinion not artistically satisfactory. For his own part, he takes the liberty of playing the Allegro immediately after the close of the second, quick part of the fugue, and follows up the Allegro with the remainder of the fugue, thus giving the whole an impression of roundness, which brings the work to a conclusion imbued with a feeling of unity of general character. Beginning with the 6 last bars of the development, the editor plays as follows:

6) Queste due misure significano, per contralto, il principio della terza parte; per basso, il fine della seconda.

Nuova edizione

L'esatta ripetizione dell' intera prima parte della Fuga alla fine della medesima non soddisfa, dal punto di vista artistico, l'autore della presente edizione. Quindi egli si permette la licenza d'attaccare l'Allegro immediatamente alla fine della parte seconda, più animata, della Fuga e di fare poi seguire, dopo l'Allegro, il resto della Fuga; così la composizione nel suo insieme apparirà più perfetta come forma, ed il sentimento che la ispira sarà perciò reso con maggiore fedeltà e unità. A cominciare dalle ultime 6 misure della parte detta 'sviluppo', l'autore di questa edizione suona così:

6) Ces deux mesures sont, pour la voix d'alto, le début de la 3^e partie en même temps que fin de la 2^e partie pour la basse.

Arrangement

La répétition de toute la première partie de la fugue, à la fin de celle-ci, ne donne pas satisfaction esthétique à l'arrangeur. Il prend la liberté d'exécuter l'Allegro à la fin de cette deuxième partie mouvementée de la fugue, et de faire suivre alors le reste de la fugue, ce qui donne à l'ensemble un caractère plus achevé, puis a pour résultat de terminer l'œuvre dans son caractère fondamental. L'arrangeur, à partir des 6 dernières mesures, joue ainsi:

Handwritten musical notation for the piano, starting with a piano-roll style representation followed by handwritten musical notation for the piano. The notation includes dynamic markings such as *poco cresc.*, *allargando*, *dim.*, *poco legato*, and *u. s. w.*

The entire Allegro then follows, without the repetitions, whereupon the remainder of the fugue is dovetailed to it in such a manner, that the two last bars of the Allegro take the place of the two first crotchets of the fugue, now taken up again. The fugue itself, intensified in tone and character, appears then in the following form:

Segue tutto l'Allegro, senza i ritor-
nelli; poi il resto della Fuga s'attacca
in tal maniera che le due ultime misure
dell'Allegro prendono il posto delle due
prime semiminime della Fuga ripresa.
Allora la Fuga stessa, ingrandita come
sonorità e come carattere, si presenta
nella seguente forma:

Vient tout l'Allegro sans les répéti-
tions, et auquel succède le reste de la
Fugue, de façon à ce que les deux
dernières mesures de l'Allegro rempla-
cent les deux premières noires de la
reprise de la Fugue. La fugue, plus
prononcée comme sonorité et caractère,
prend dès lors la forme suivante

(Allegro)

sempre più piano pp dolce

dolce

aumentando sino al Fine

allargando

Fine

The order of this Version: Prelude, Fugue, first part — Development-Allegro — Fugue I
Quiet movement. Quick movement. Quiet movement.

Disposizione: Preludio, Fuga, parte I — Sviluppo-Allegro — Fuga I
tempo tranquillo. tempo mosso. tempo tranquillo.

Ordre de cet arrangement: Prélude, Fugue 1^{re} partie — Developpement-Allegro — Fugue I
période calme. période mouvementée. période calme.

Die c-Moll-Fantasie in der Originalfassung

The image shows a single page of sheet music for a c-Minor Fantasy. The music is written for two staves: treble clef on top and bass clef on bottom. The key signature is one flat (B-flat). The time signature varies throughout the piece. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like crescendo (>) and decrescendo (<). There are several measure repeat signs with 'x' underneath them, indicating that certain measures are to be repeated. The music consists of eight staves of music, with the first four staves being the most prominent.

80

Edition Breitkopf

27460

A page from a musical score, numbered 81 in the top right corner. The score consists of ten staves, each representing a different voice or part. The voices are arranged in two groups: a top group of five staves and a bottom group of five staves. The music is written for two pianos or four hands, as indicated by the multiple staves per system. The notation includes various note values, rests, and dynamic markings such as crescendos and decrescendos. The key signature changes frequently, reflecting the complex harmonic structure of the piece. The page is filled with dense musical notation, with some sections featuring more active and rhythmic patterns than others.

VEB Breitkopf & Härtel Musikverlag Leipzig · 1973

Lizenznummer 472-155/C 680/73

Printed in the German Democratic Republic

Druck und Einband: Interdruck · Grafischer Großbetrieb · Leipzig

III/18/97

EB 4314