JOHANN SEBASTIAN BACH

KLAVIERWERKE

Unter Mitwirkung von Egon Petri und Bruno Mugellini
herausgegeben von
FERRUCCIO BUSONI

XIX

Präludien und Fugen

Präludium und Fuge Es-Dur (Joh. Christoph Bach) . . 1
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Präludium und Fuge h-Moll, BWV 923
über ein Thema von Albinoni 33

Herausgegeben von Ferruccio Busoni

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Präludium und Fuge Es-Dur

Prelude and Fugue E♭ major

Preludio e Fuga Mi♭ maggiore

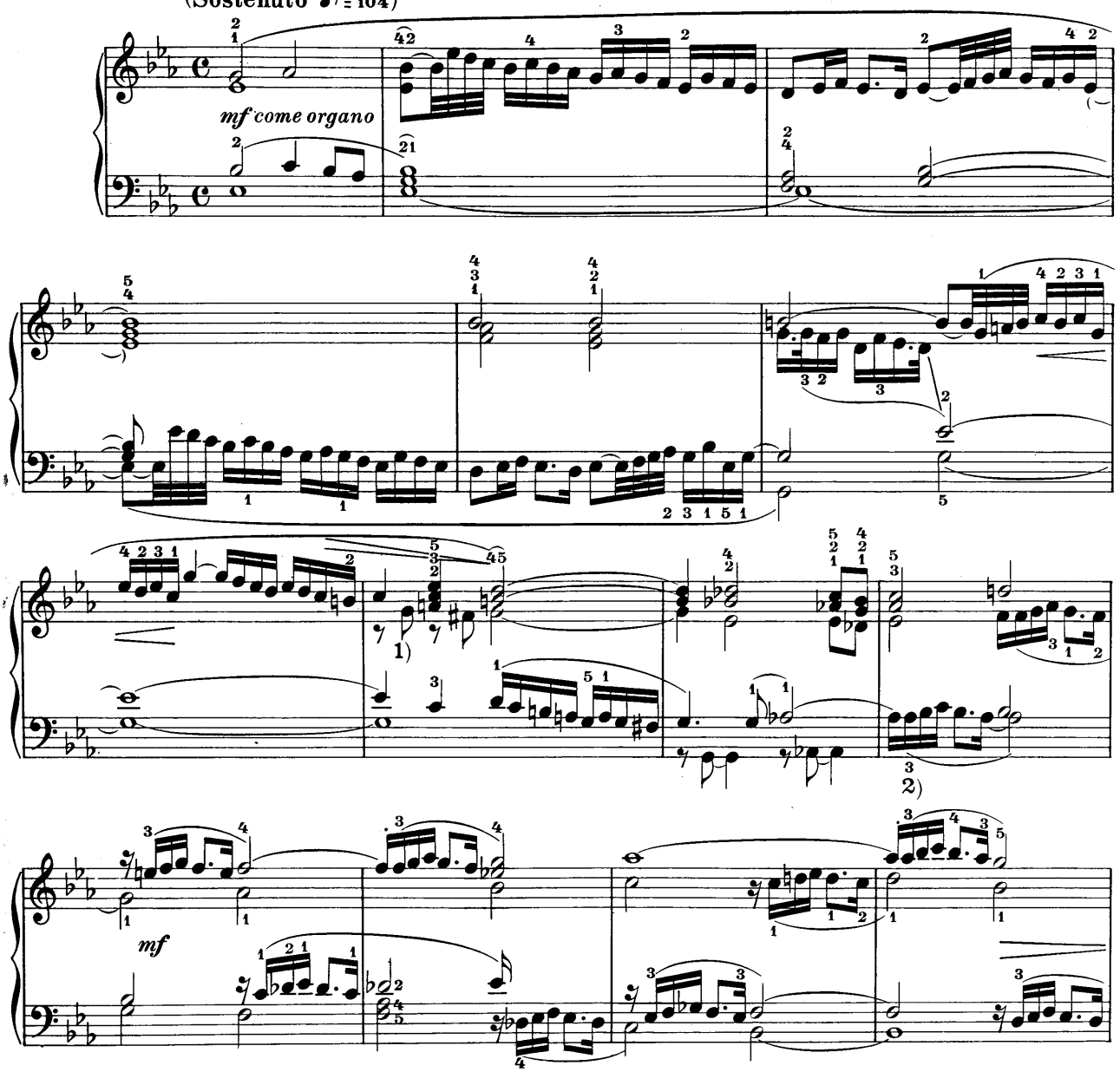
Prélude et Fugue Mi♭ majeur.

M 22 .B12 1923 v. 19

(Eine alte Handschrift der Leipziger Stadtbibliothek nennt den Eisenacher Joh. Christoph Bach als Komponisten.)

Präludium (BWV Anh. 177)

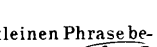
(Sostenuto ♪ = 104)



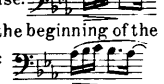
1) Das g und fis müssen viel weniger hervortretend als die Oberstimme ausgeführt werden.

1) The g and f♯ must be brought out much less prominently than the upper part.

2) In den verschiedenen Wiederholungen dieser kleinen Phrase betone man den Anfang der Bindung in folgender Weise:



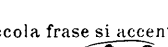
2) In the various repetitions of this small phrase, the beginning of the slur should be accentuated in the following manner:



1) Il sol ed il fa♯ debbono eseguirsi molto più leggeri della parte acuta.

1) Le sol et le fa dièse seront beaucoup moins accentués que la partie supérieure.

2) Nelle varie ripetizioni di questa piccola frase si accenti il principio della legatura nel modo seguente:



2) A chacune des différentes reprises de cette petite phrase on accentuera le commencement de la liaison de la manière suivante:

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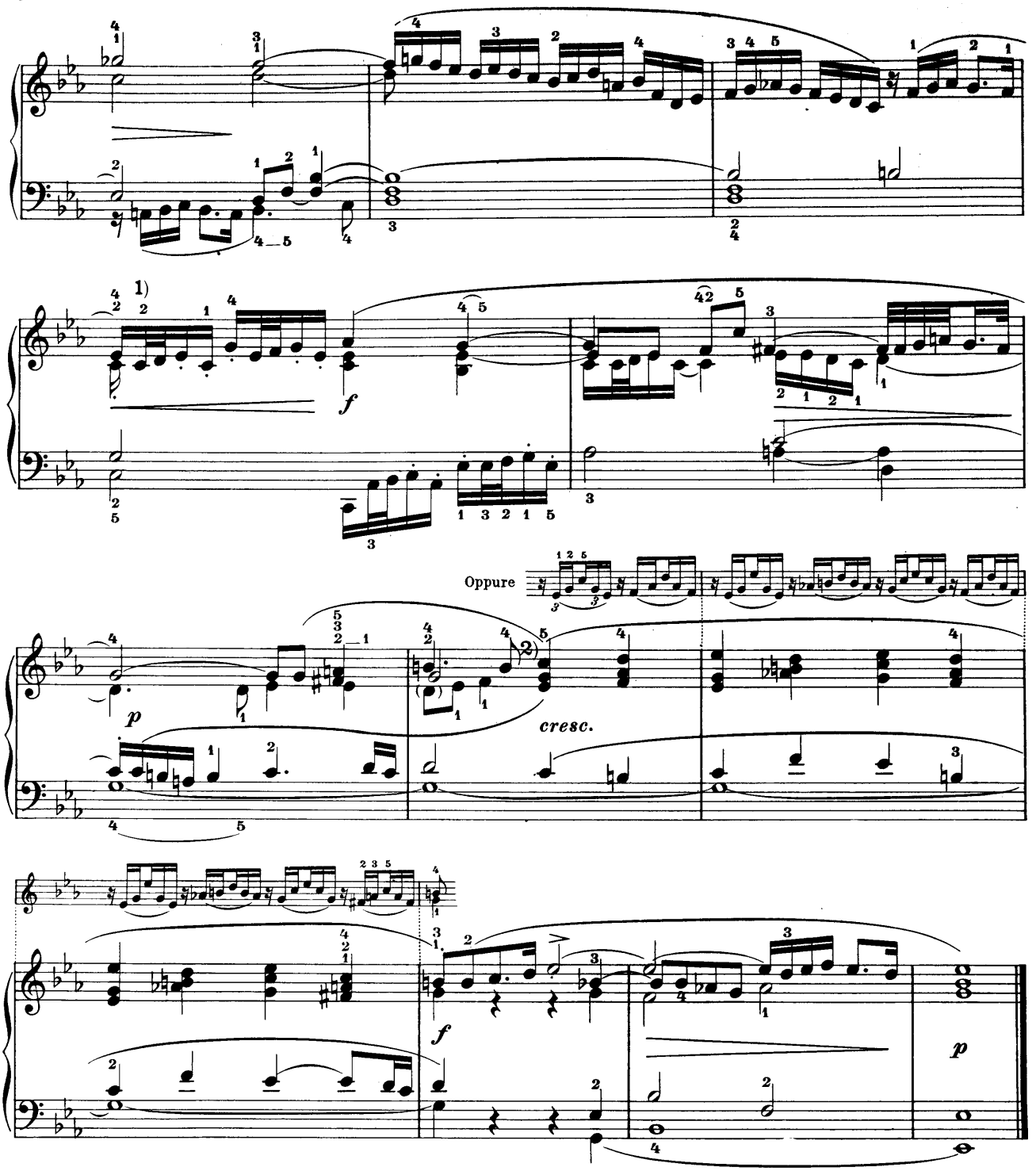


1) Man vermeide die Zweiunddreißigstel zu überstürzen.

1) Avoid hurrying the demisemiquavers.

2) Wahrscheinlich wurden zur Zeit Bachs die Akkorde der rechten Hand im Arpeggio ausgeführt. Jedoch fehlt in den Manuskripten die darauf bezügliche Anweisung.

2) Probably the chords for the right hand were executed in the arpeggio style in Bach's time. But in the manuscripts the direction referring to this is wanting.

1) Si raccomanda di non sfuggire i trentaduesimi.

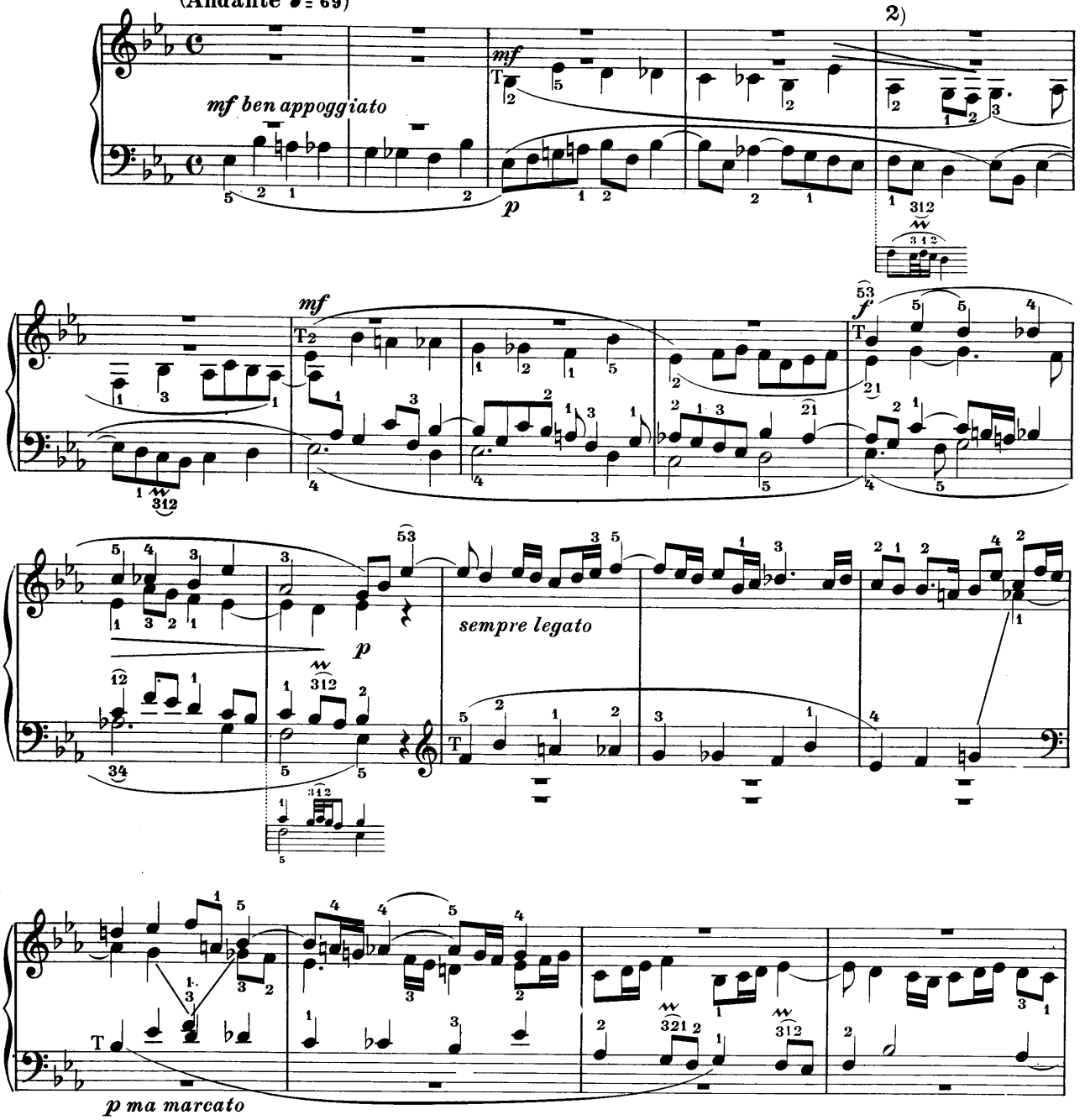
1) On se gardera bien d'accélérer le mouvement des triples croches.

2) Probabilmente, all'epoca di Bach, gli accordi della mano destra erano eseguiti in forma d'arpeggio. Nei manoscritti, però, manca l'indicazione relativa.

2) Il est probable que du temps de Bach les accords de la main droite étaient exécutés en manière d'arpèges. Toutefois les manuscrits ne portent aucune indication relative à ce mode d'exécution.

Fuga [1]

(Andante ♩ = 69)



[1]) Die fast beständige Wiederholung des Themas wird von keinem Nebenmotiv von irgend welcher Bedeutung unterbrochen. Der Schluß des Stückes ist in Form einer freien Kadenz geschrieben.

[1]) The almost constantly recurring repetition of the theme is not interrupted by any episode of any importance. The conclusion of the piece is written in the form of a free cadenza.

[1]) La ripetizione del Tema è presso che continua e non viene inframezzata da Episodi di qualche entità. La chiusa del pezzo è scritta in forma di libera cadenza.

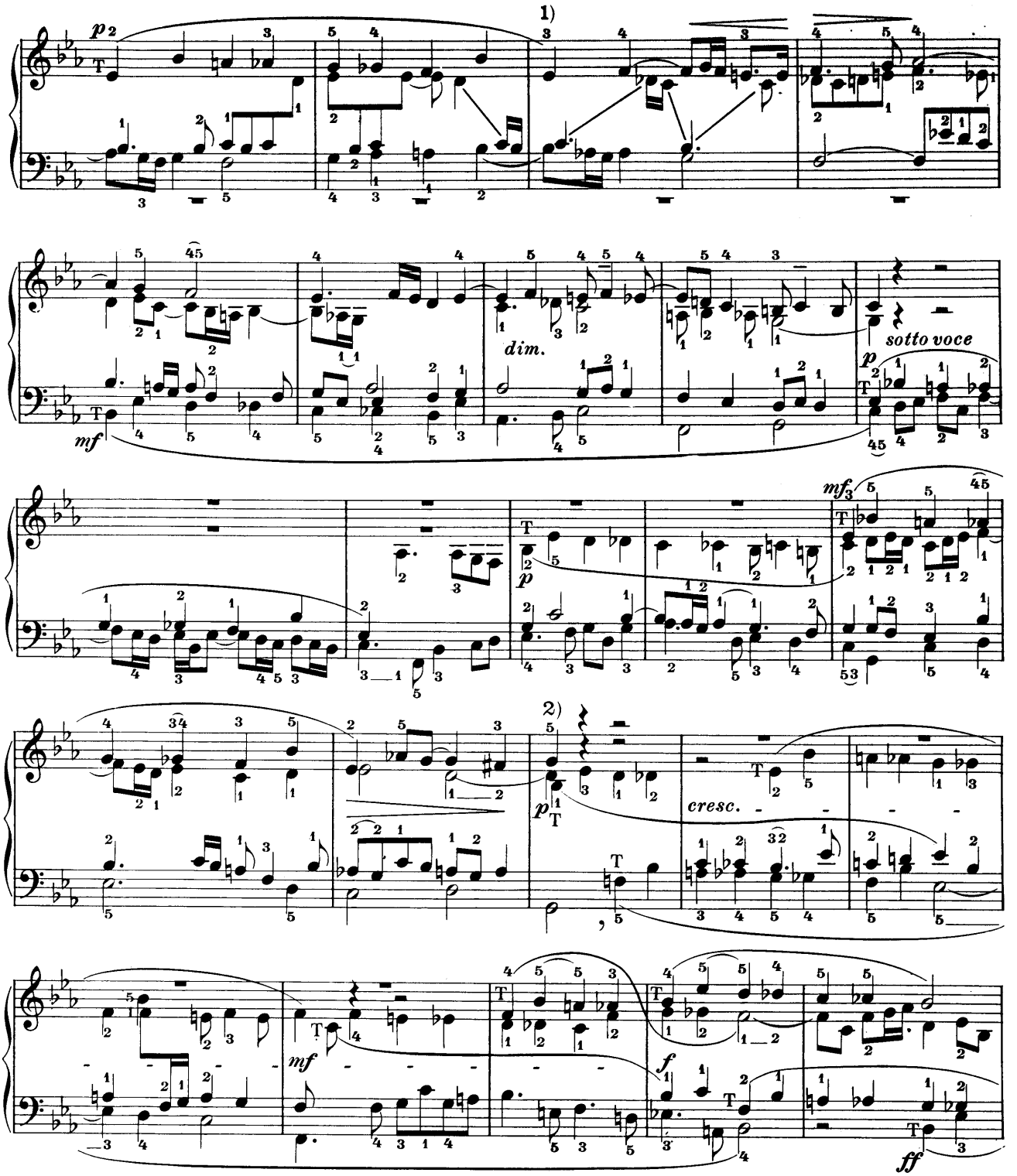
[1]) La répétition presque constante du sujet n'est interrompue par aucun épisode de réelle importance. La fin du morceau est écrite en forme de cadence libre.

[2]) Übergangs-Periode.

[2]) Transition phrase.

[2]) Periodo di transizione.

[2]) Période de transition.



1) Kurzes Nebenmotiv.

1) Short episode.

2) Stretto. Alle Eintritte des Themas sind gut hervorzuheben.

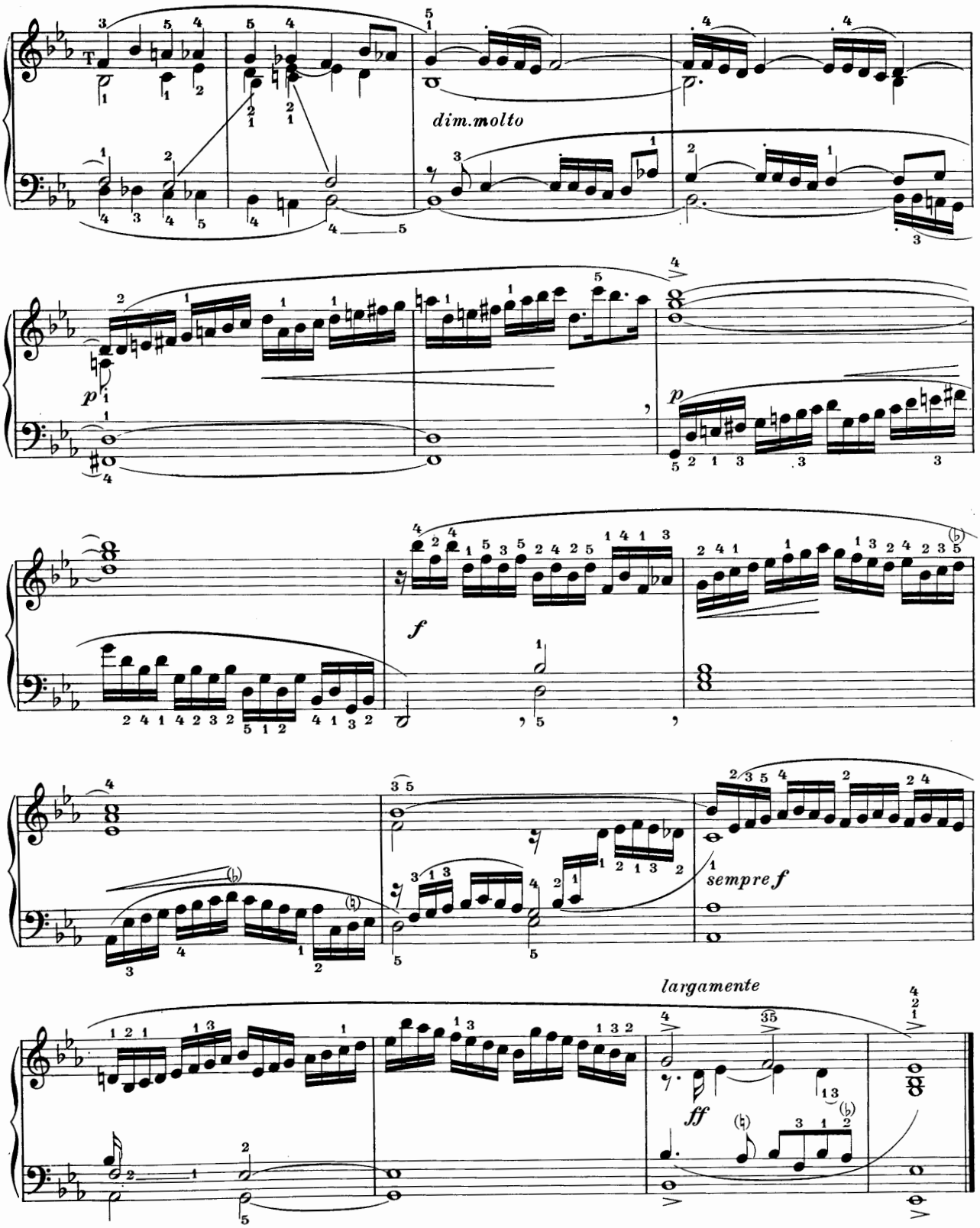
2) Stretto. All the entries of the theme well marked.

1) Breve Episodio.

1) Bref épisode.

2) Stretto. Ben marcato tutte le entrate del Tema.

2) Strette. Toutes les entrées du sujet et de la réponse bien marquées.

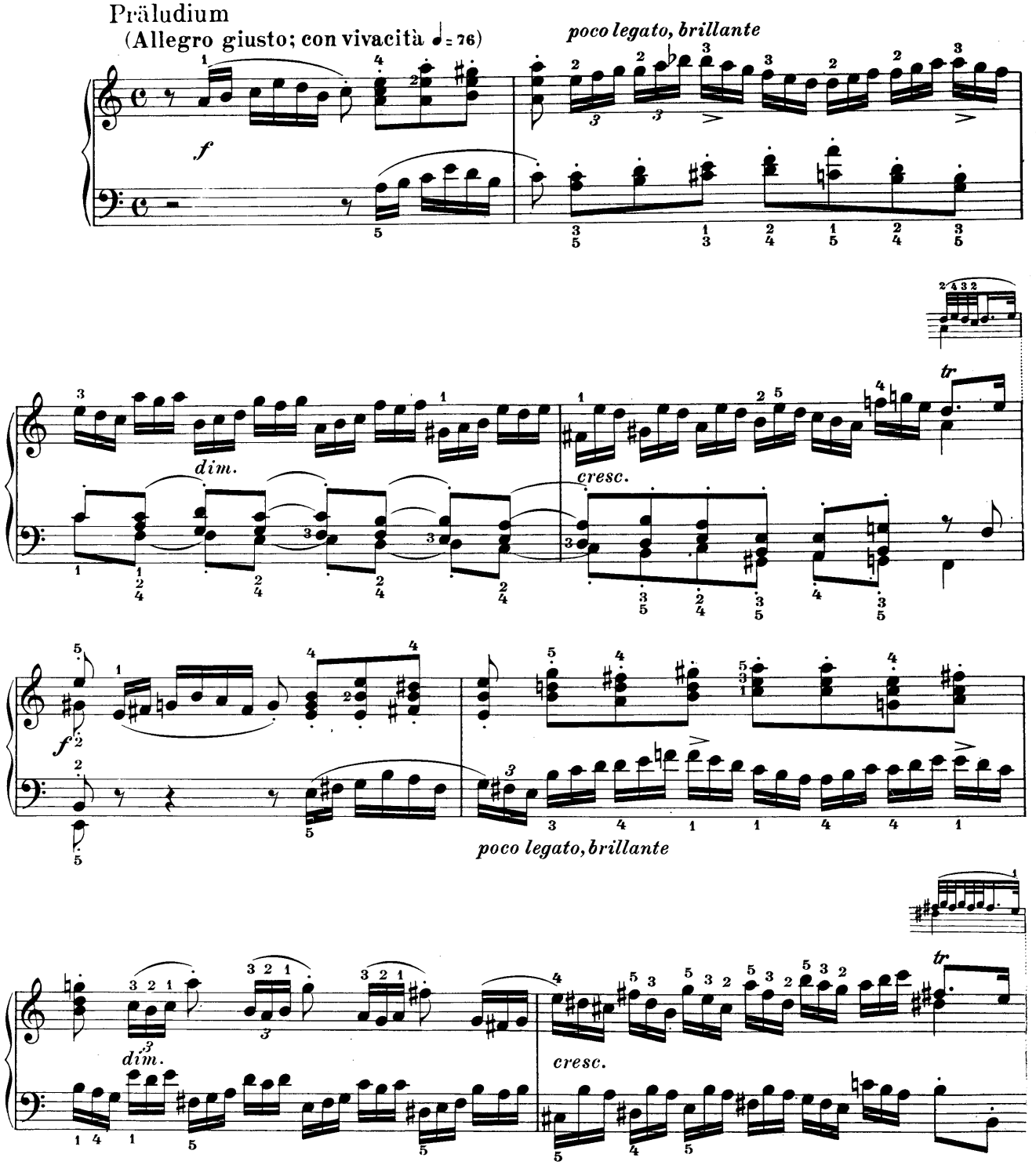

dim.molto
p
p
f
sempre f
largamente
ff

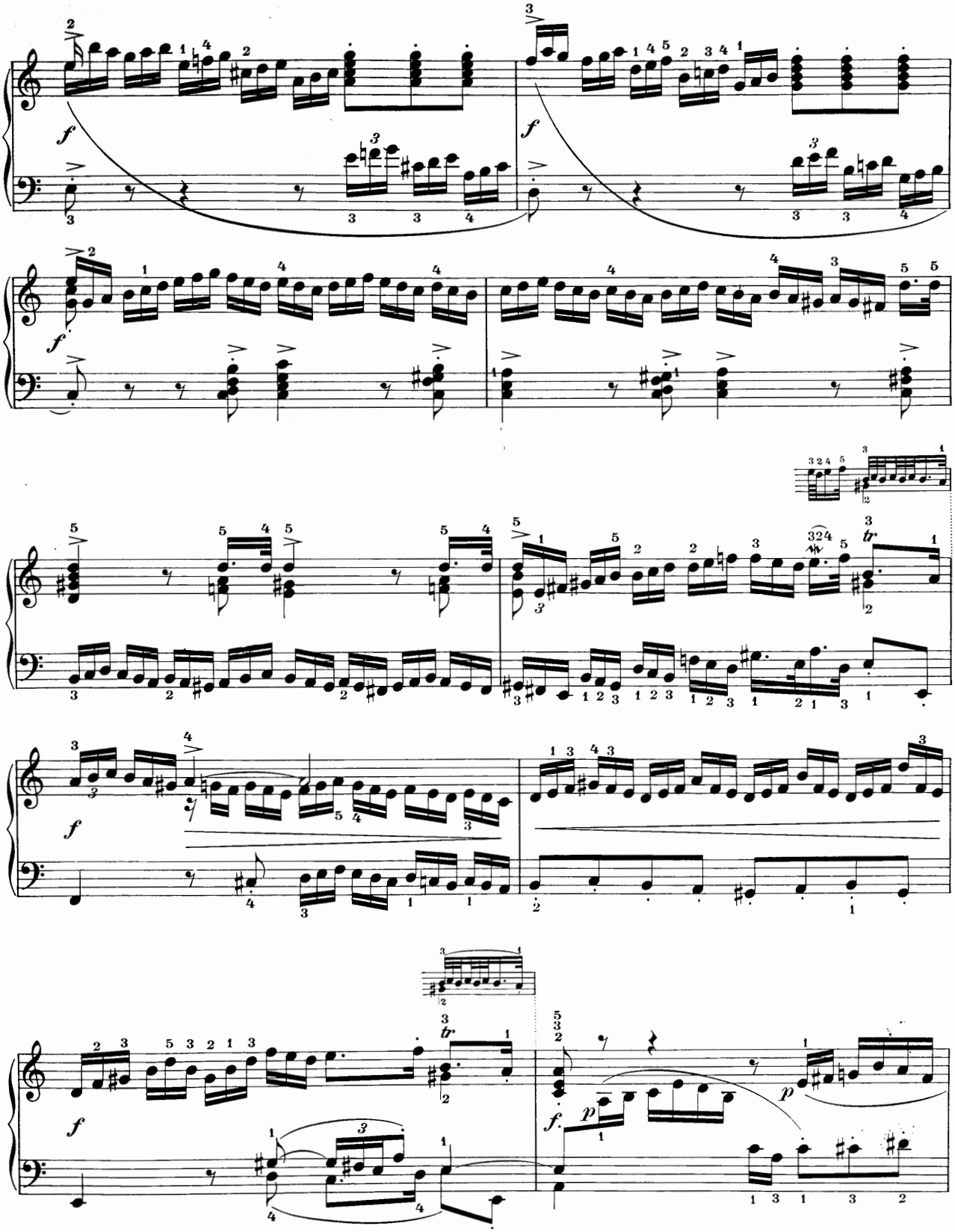
Präludium und Fuge a-Moll
Prelude and Fugue A minor

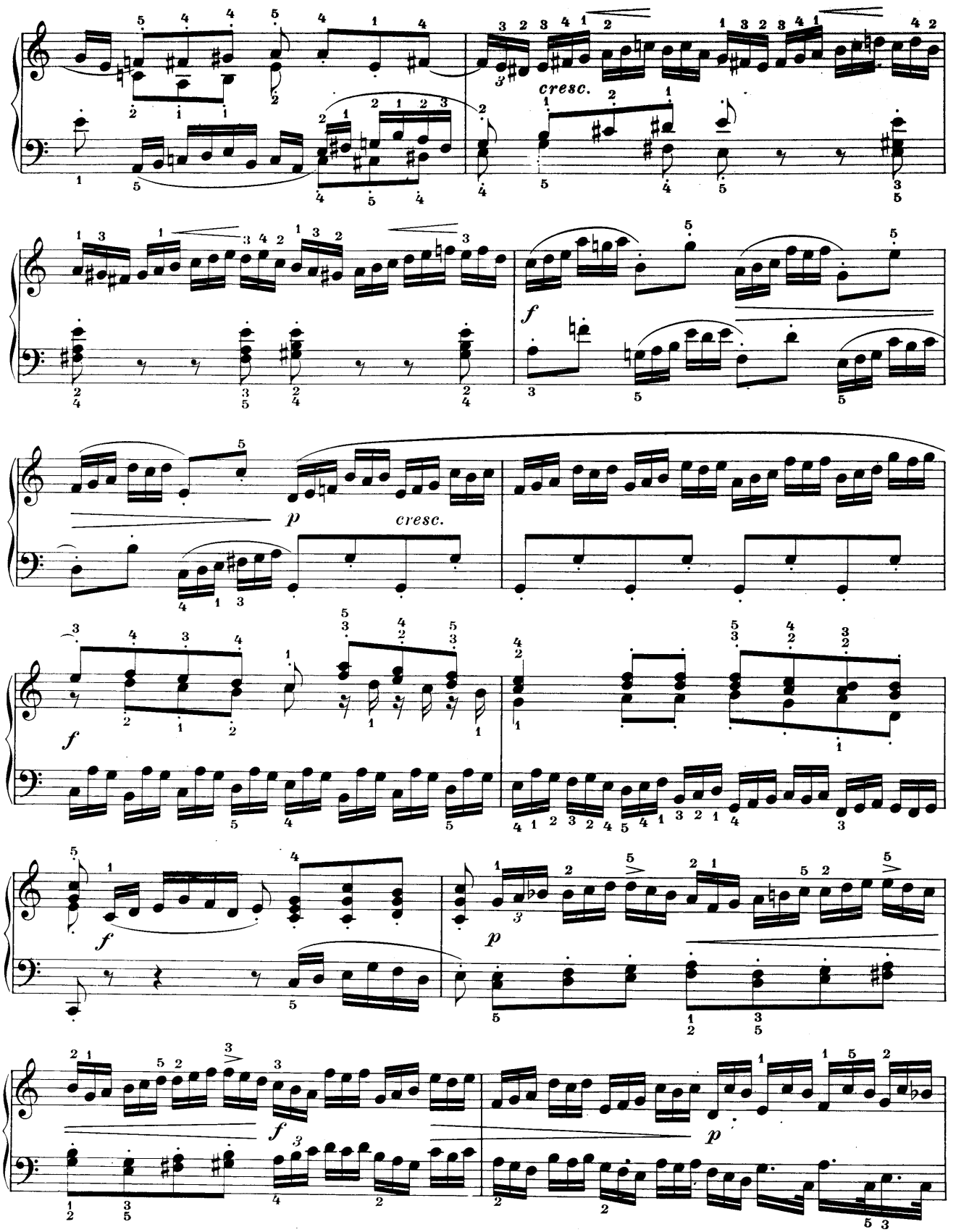
Preludio e Fuga La minore
Prélude et Fugue La mineur

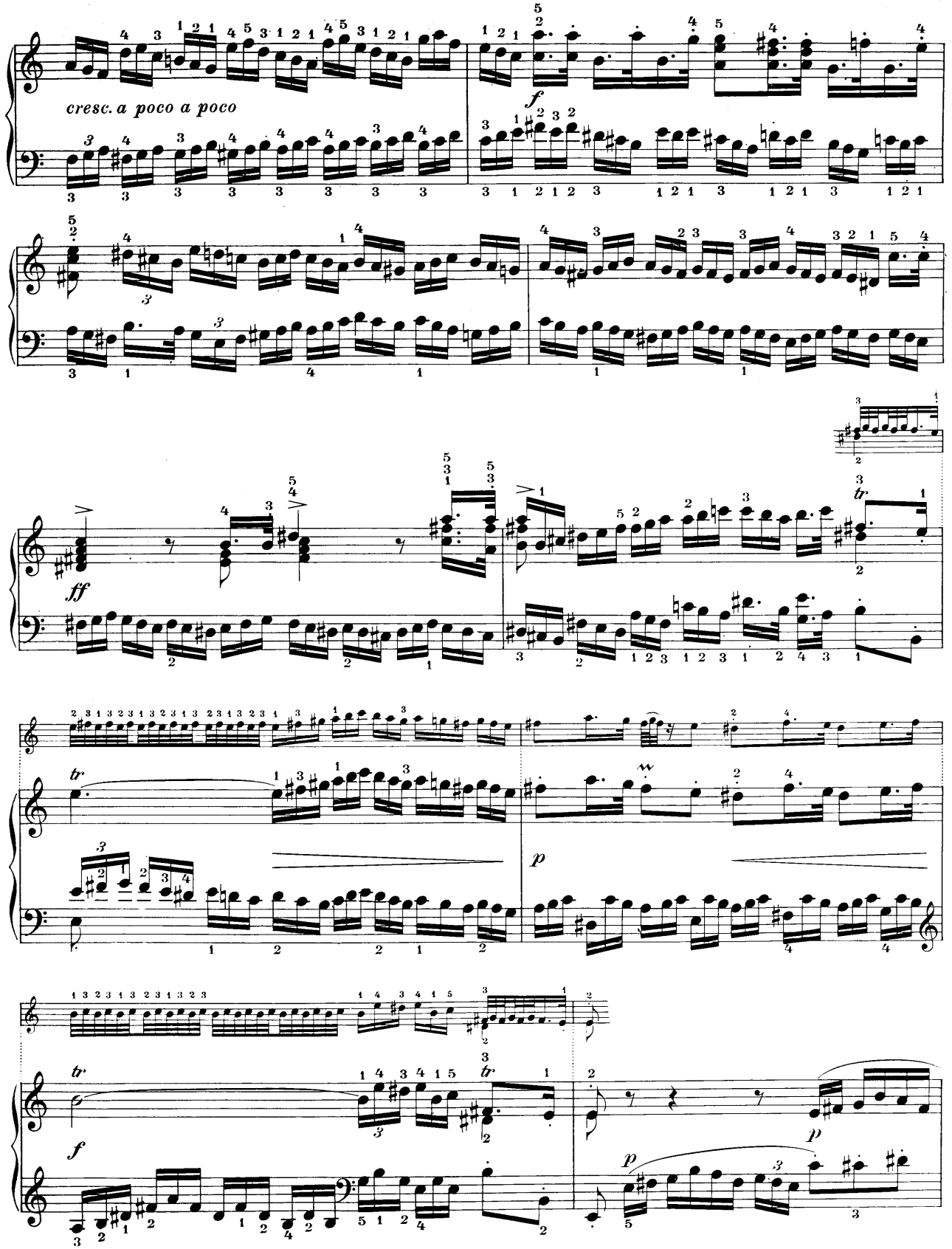
(BWV 894)

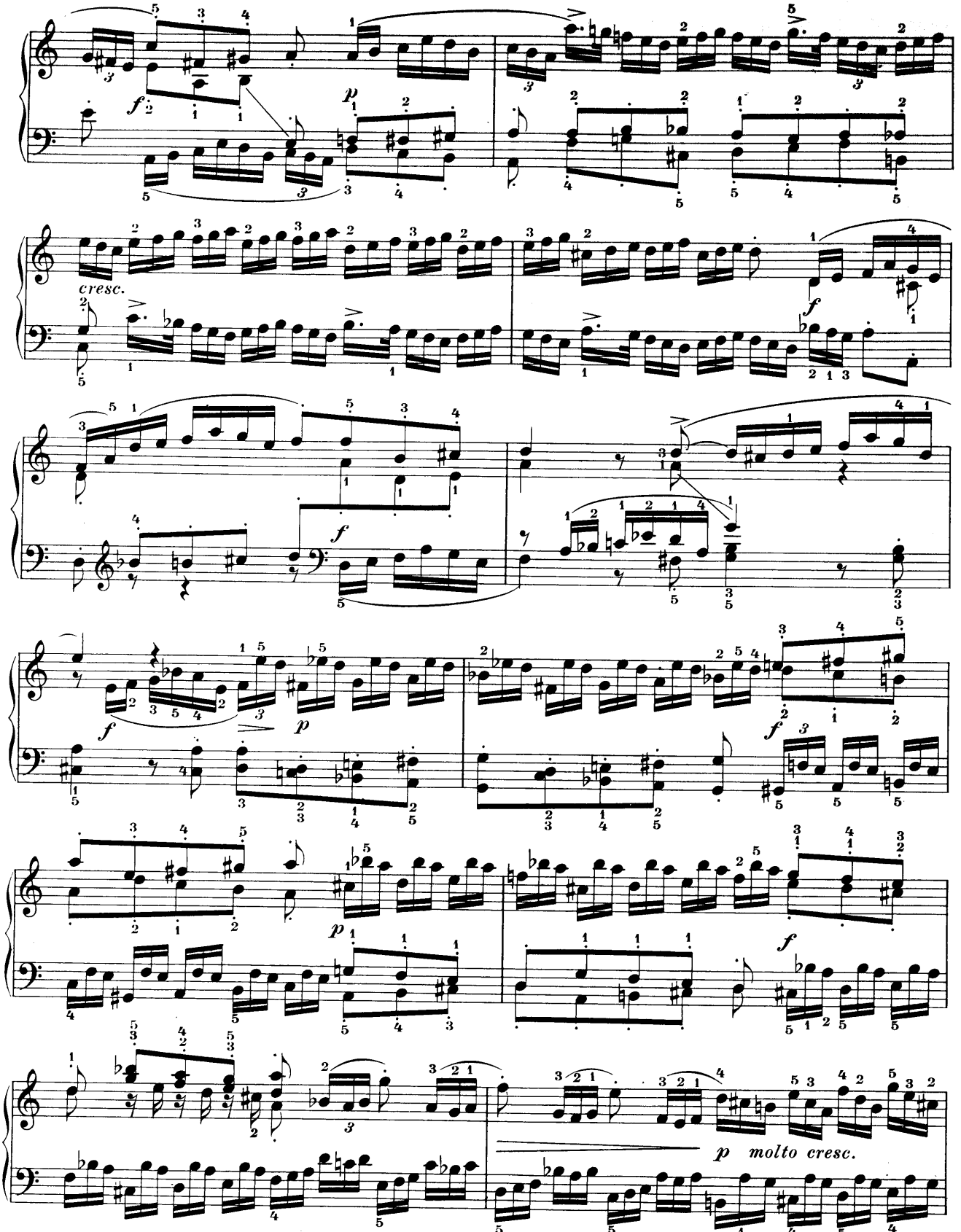
Präludium
(Allegro giusto; con vivacità ♩= 76)

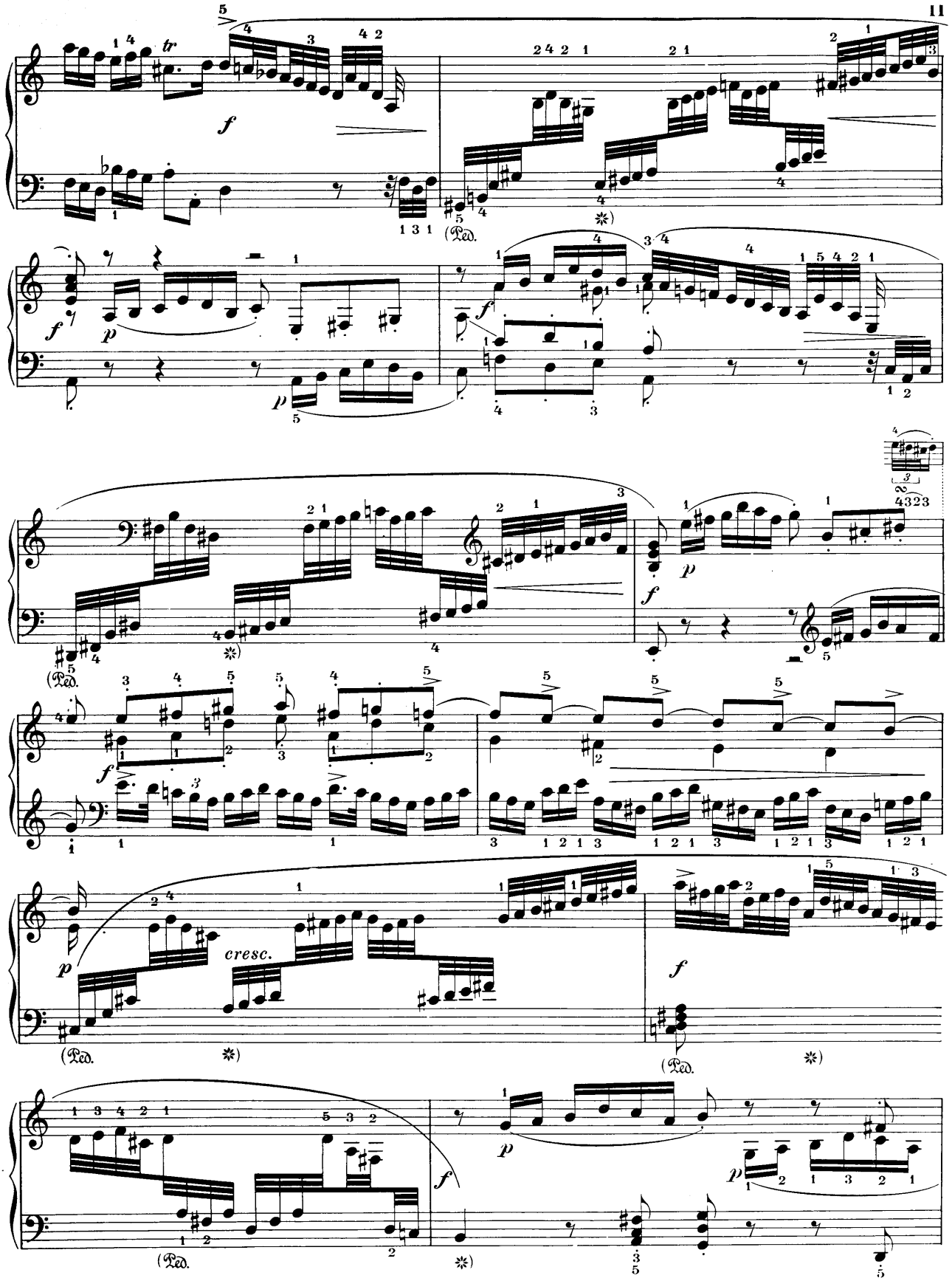


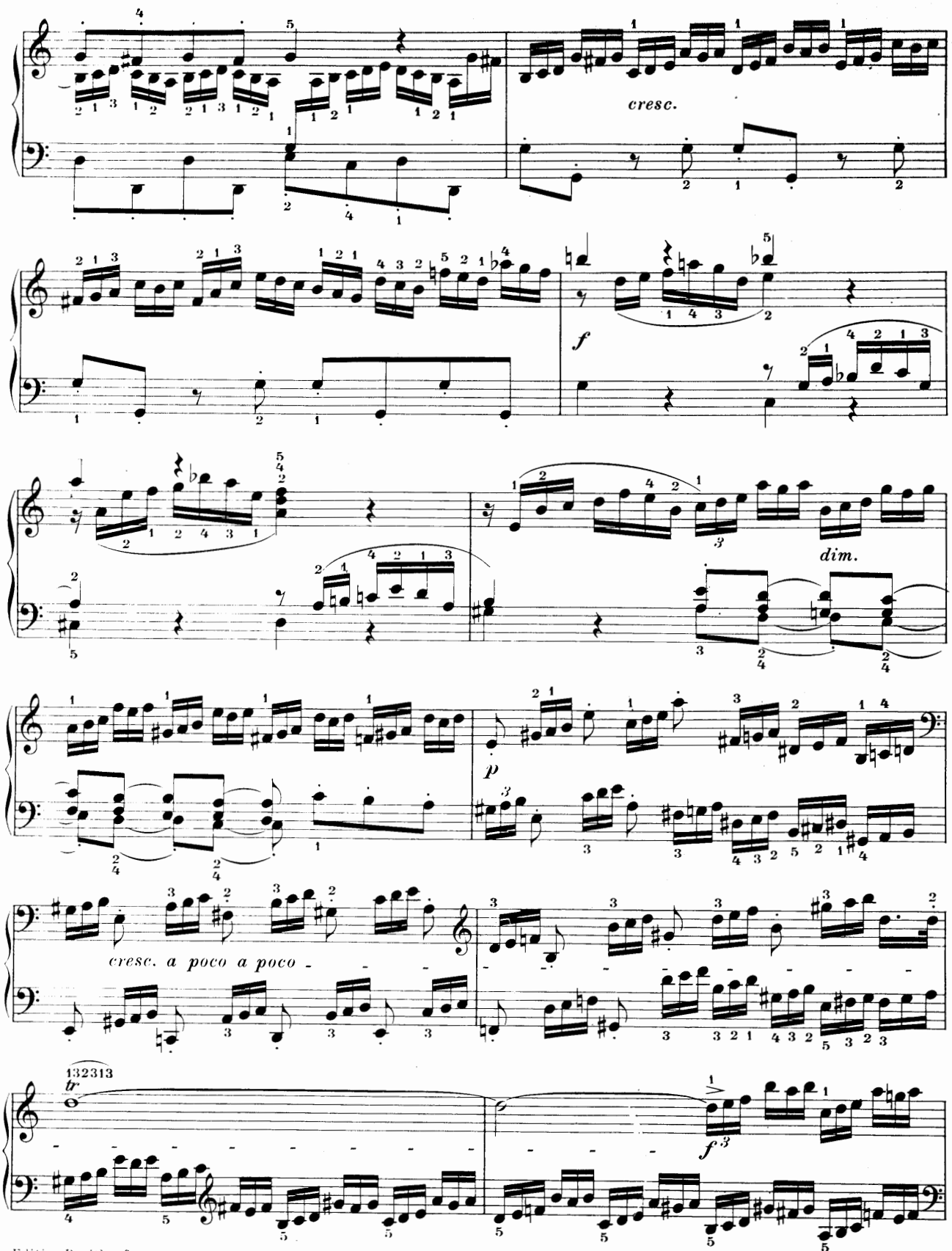


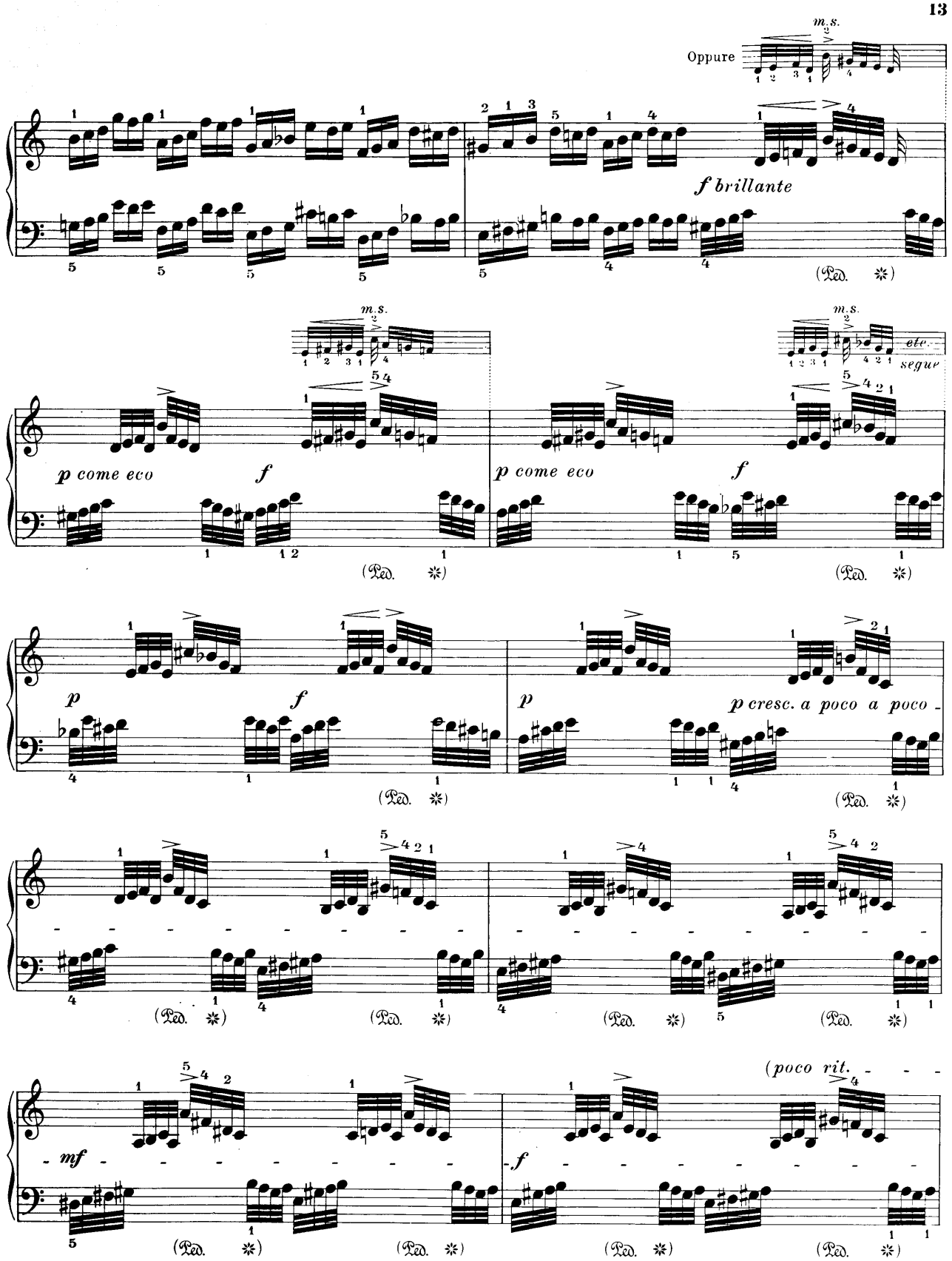

cresc.
f
p
cresc.
f
f
p
f
p

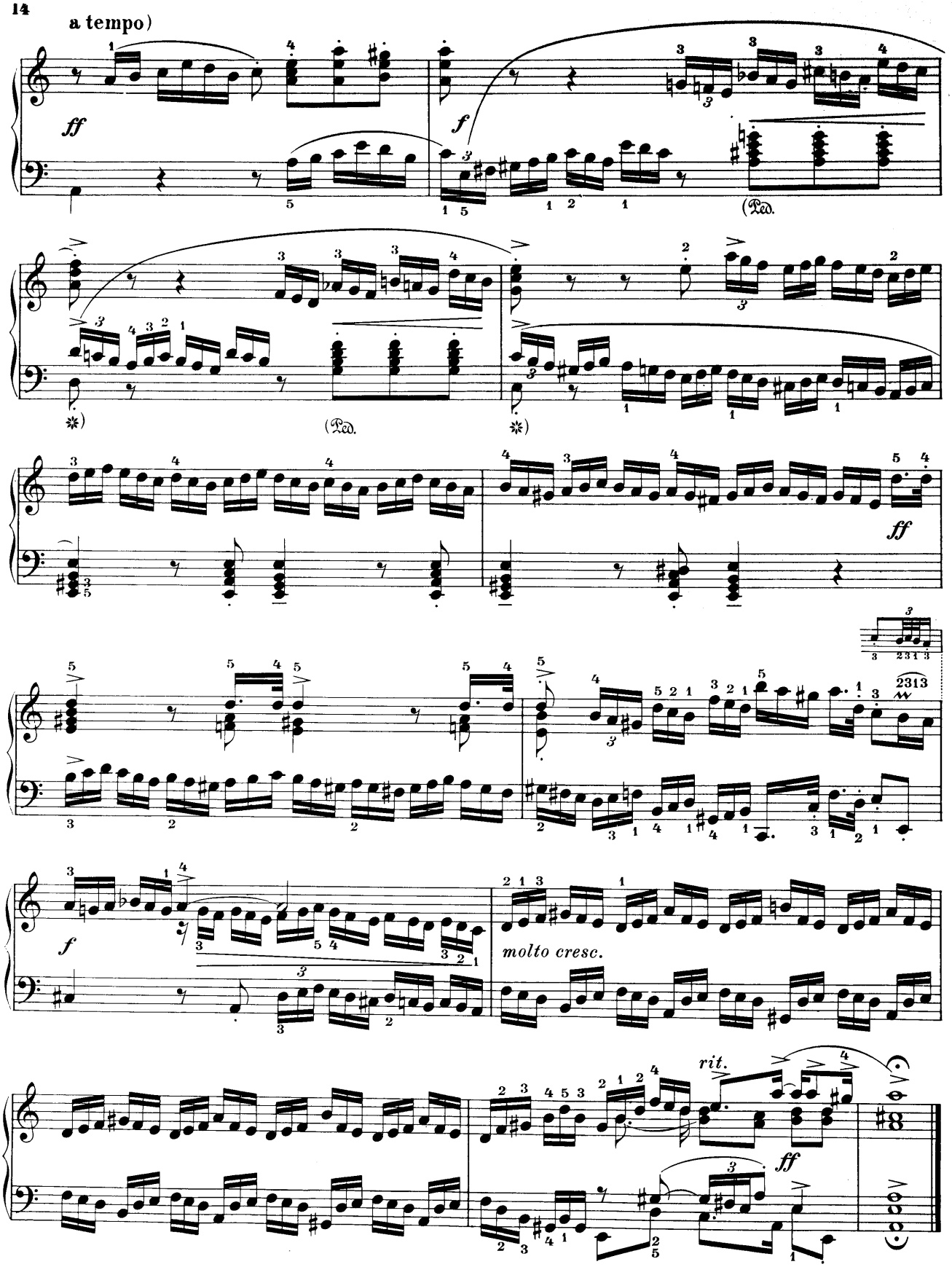

cresc. a poco a poco
f
ff
tr
p
tr
f
p
p


cresc.
molto cresc.

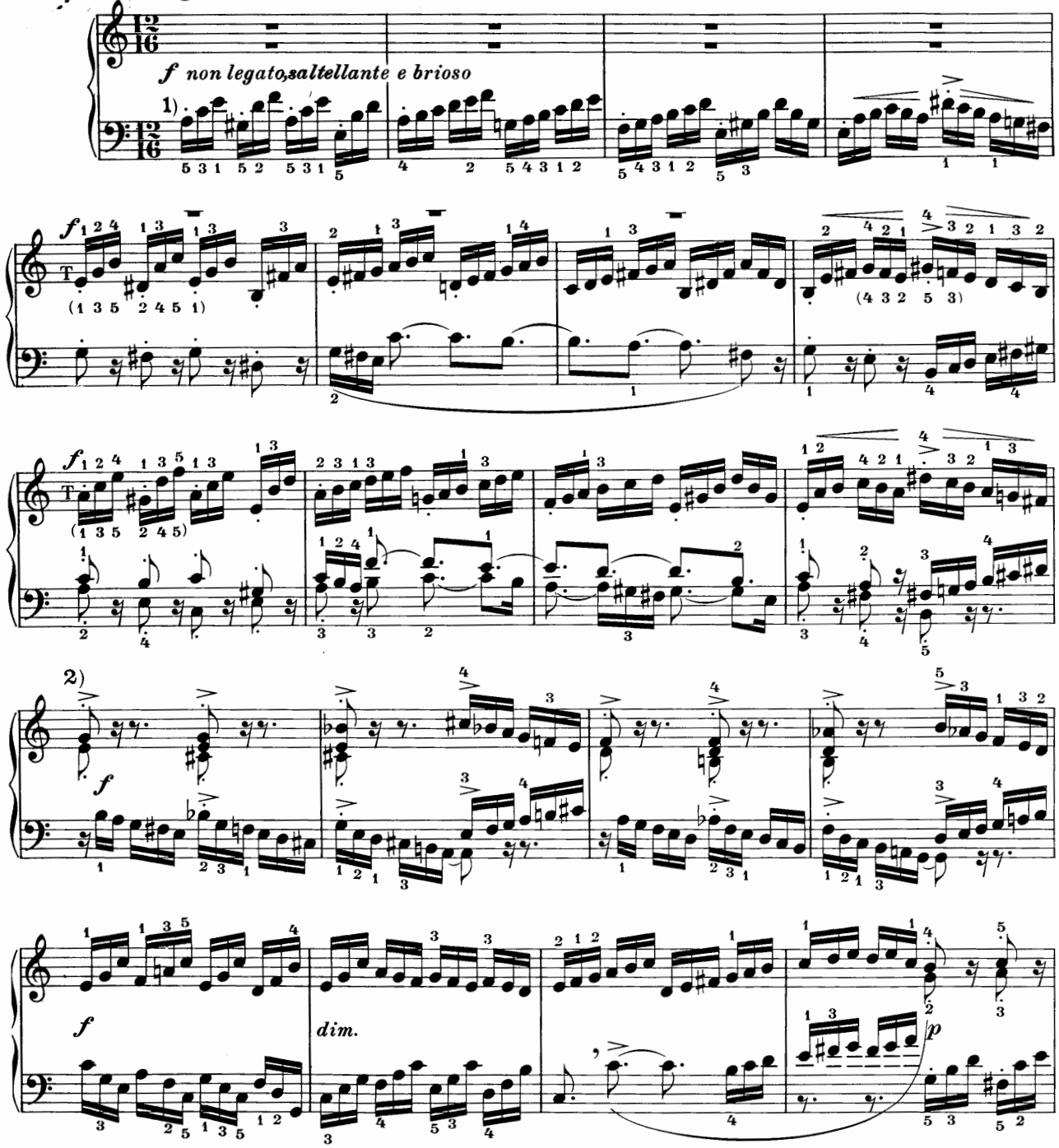

tr
f
(Ped.)
p
cresc.


cresc.
f
dim.
p
cresc. a poco a poco
tr
f


Oppure
m.s.
f brillante
(Ped. ✻)
p come eco
f
etc.
segue
p
p cresc. a poco a poco
(poco rit.
mf


a tempo)
ff
f
(Ped.
molto cresc.
rit.
ff

Fuga
(Allegro molto e brioso ♪. = 160)



1) Die Punkte sind als ein leichter Akzent auszulegen, der nur vom Finger ausgeführt wird, ohne daß die Hand auch nur im geringsten von den Tasten empor gehoben wird.

1) The dots are to be interpreted as slight accents produced by the finger only, the hand not being lifted from the keyboard in the slightest degree.

2) 1stes Nebenmotiv.

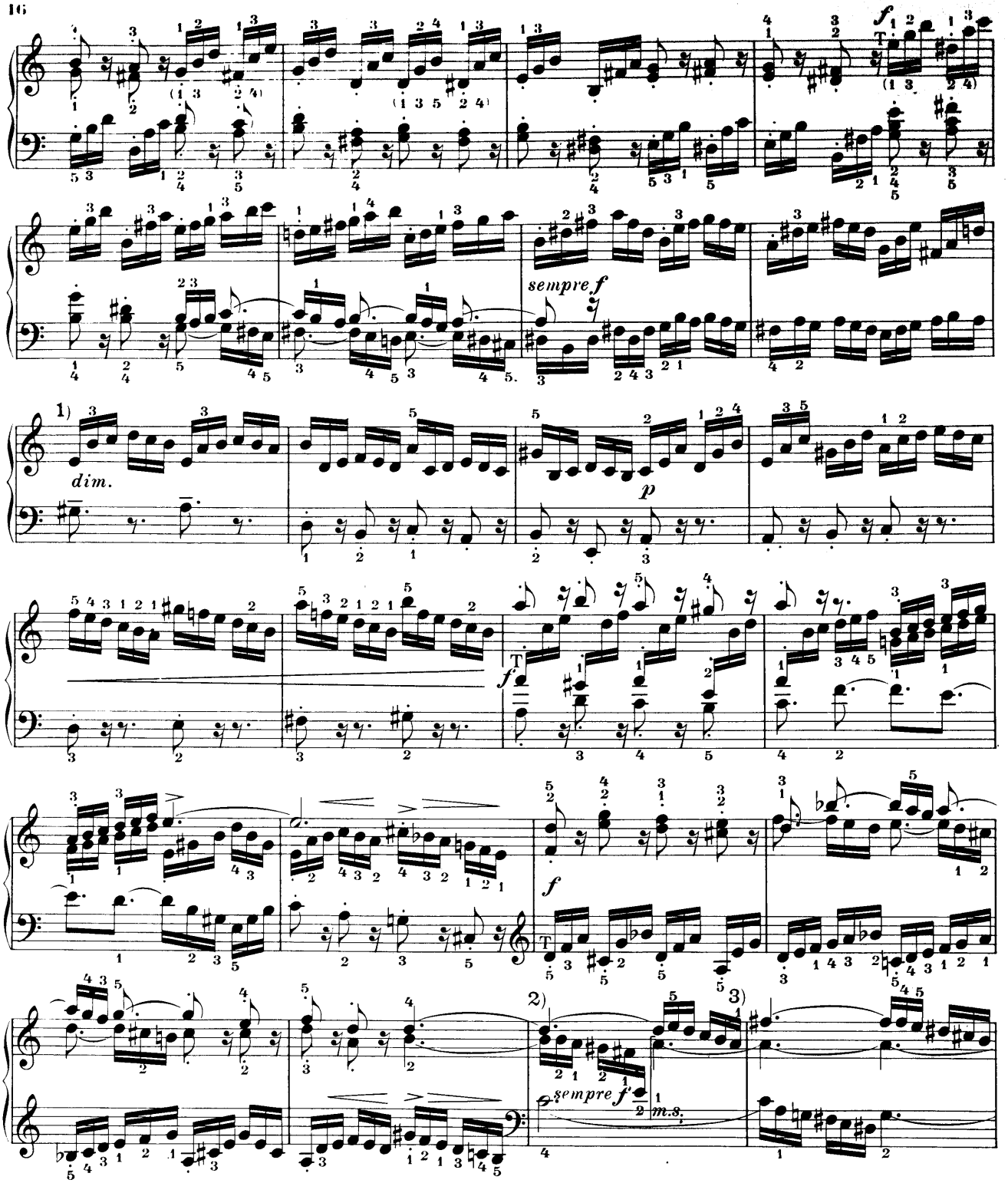
2) 1st episode.

1) I punti debbono interpretarsi come un leggero accento prodotto soltanto dal dito senza che la mano debba sollevarsi minimamente dalla tastiera.

1) Les points indiquent simplement ici de légers accents du doigt, sans que la main ne quitte, si peu que ce soit, le clavier.

2) 1mo Episodio.

2) 1er épisode.



1) 2tes Nebenmotiv.

1) 2nd episode.

2) 3tes Nebenmotiv.

2) 3rd episode.

3) Bei der Ausführung dieses a nimmt der Daumen der rechten Hand die Stelle des Daumens der linken Hand ein.

3) In playing this "a" the thumb of the right hand takes the position of the thumb of the left hand.

1) 2do Episodio.

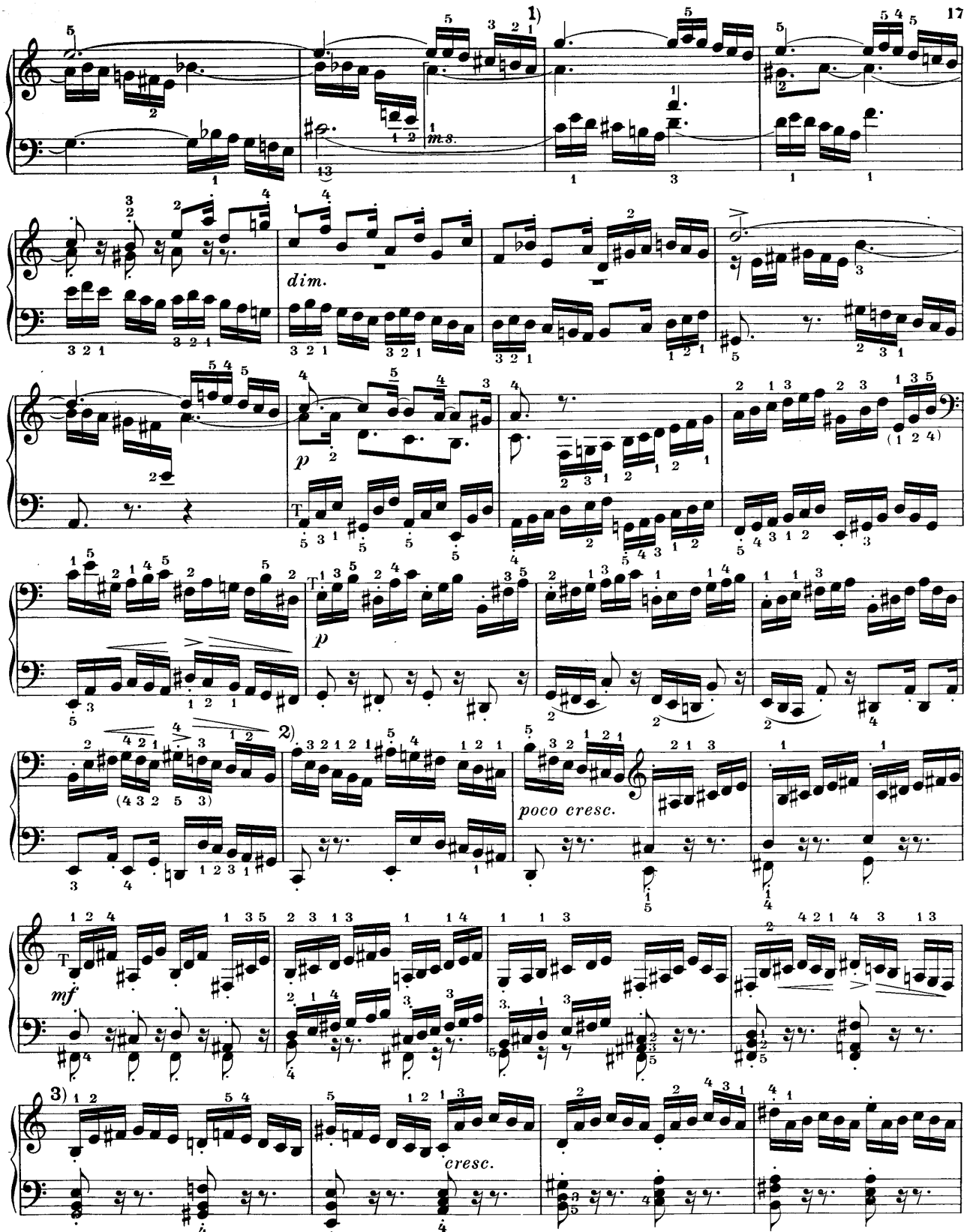
1) 2me épisode.

2) 3zo Episodio.

2) 3me épisode.

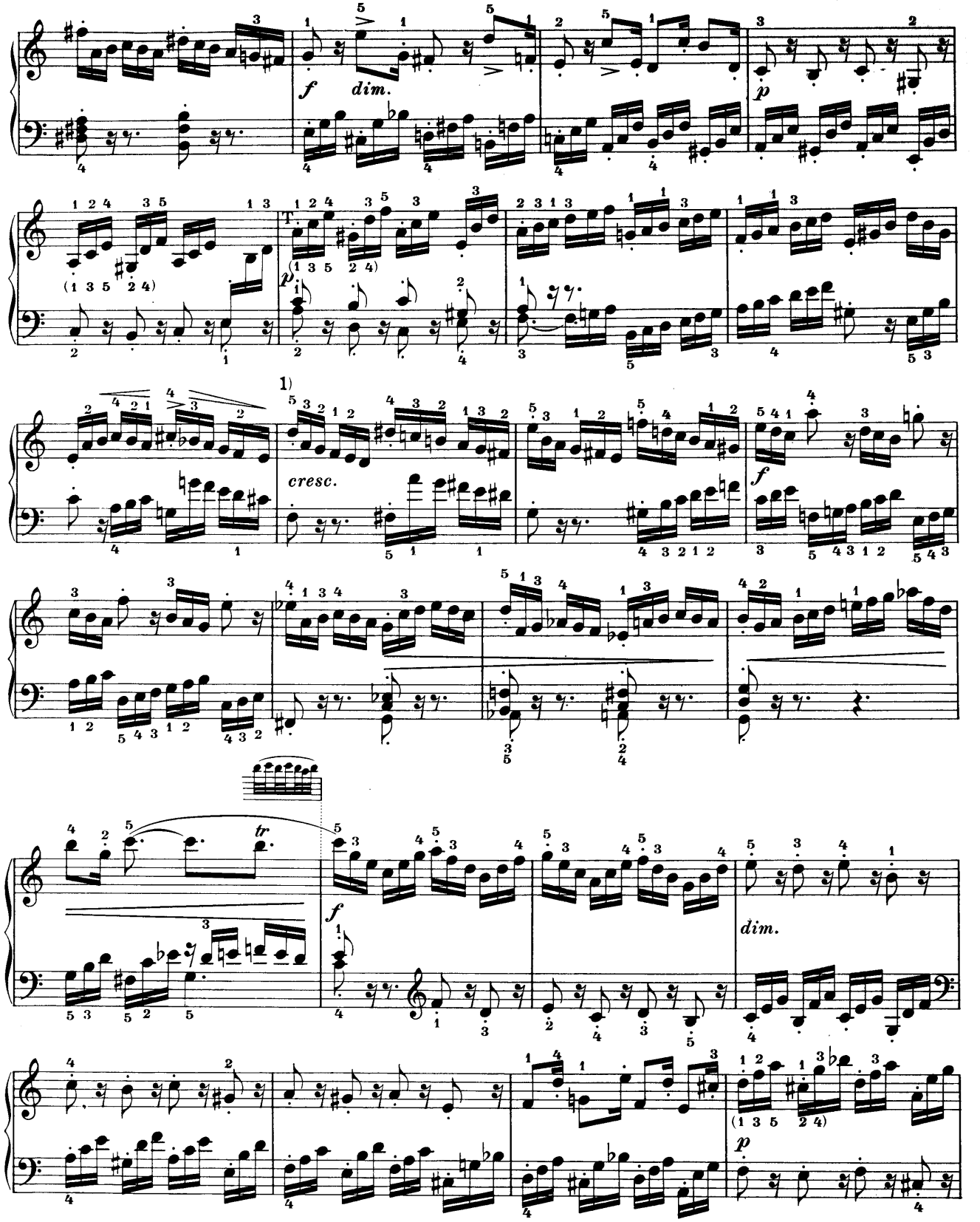
3) Nell' eseguire questo la il pollice della mano destra prende il posto del pollice della mano sinistra.

3) Sur ce la le pouce de la main droite prend la place du pouce de la main gauche.



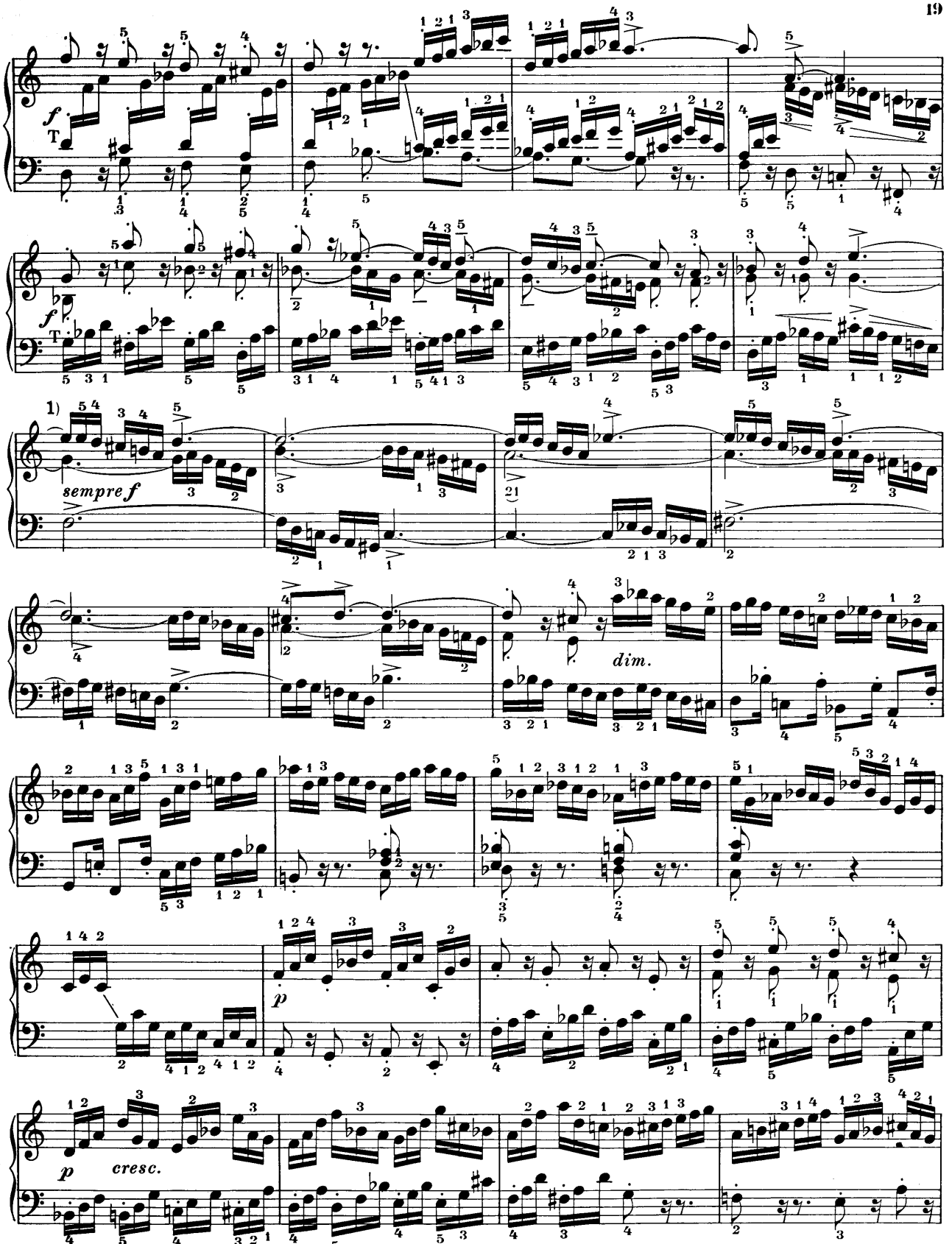
1) Siehe die Anmerkung 3) auf der vorhergehenden Seite.
1) See note 3) on the preceding page.
2) 4tes Nebenmotiv. 2) 4th episode.
3) 5tes Nebenmotiv. 3) 5th episode.

1) Vedi osservazione 3), pagina 16.
1) Voir la remarque 3), page 16.
2) 4to Episodio. 2) 4me épisode.
2) 5to Episodio. 3) 5me épisode.



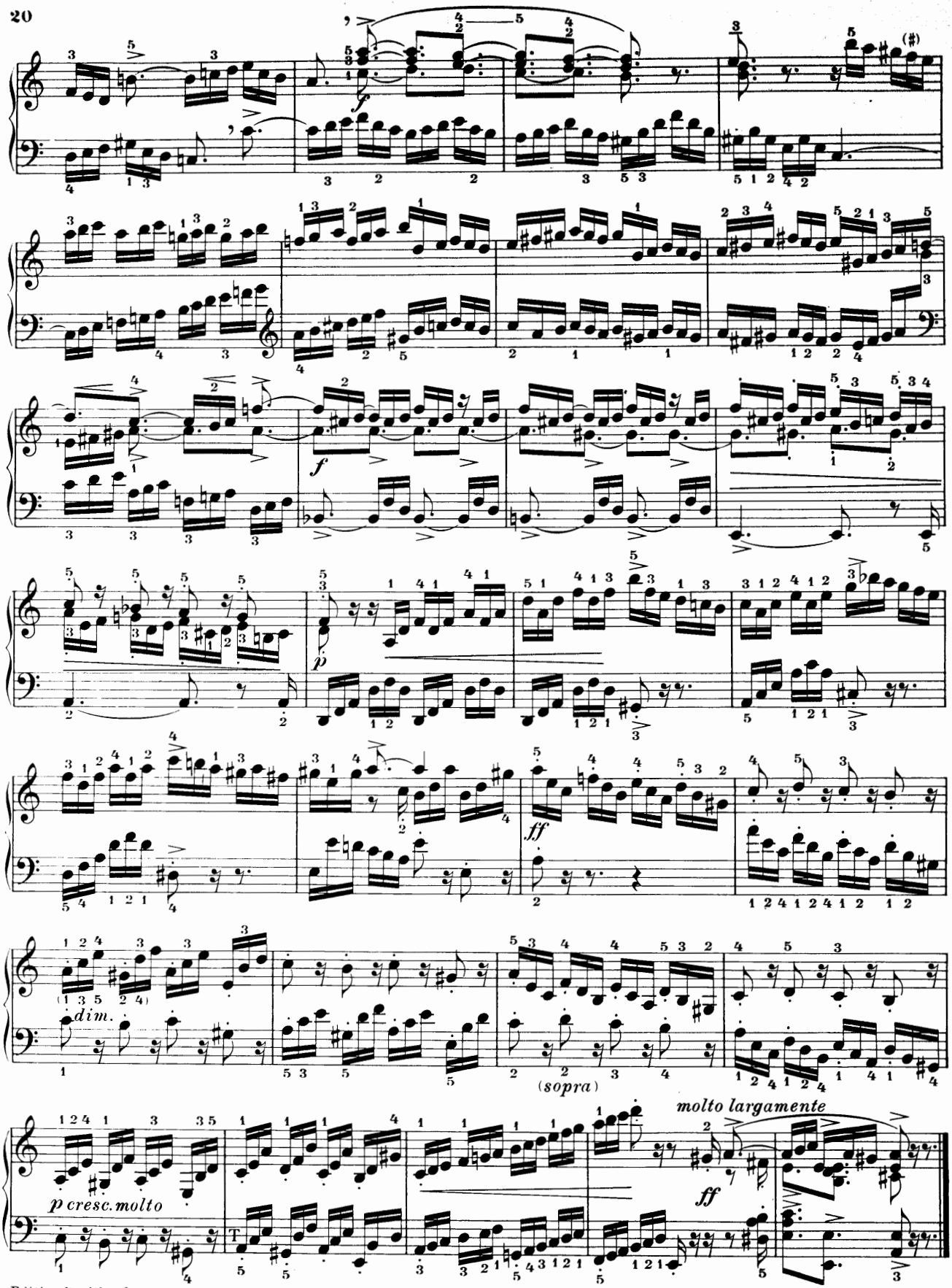
1) 6tes Nebenmotiv.
1) 6th episode.

1) 6sto Episodio.
1) 6me épisode.



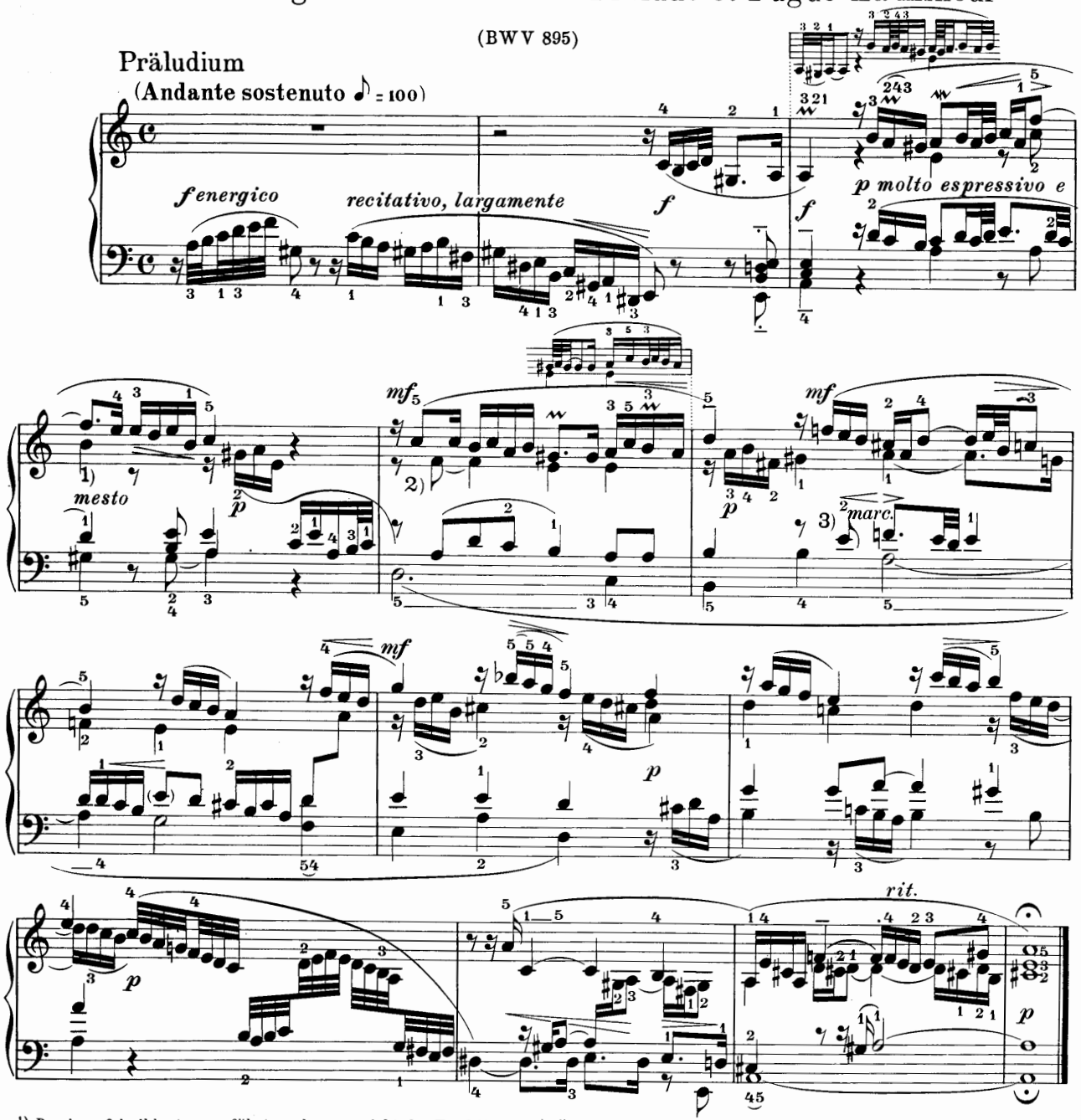
1) 7tes Nebenmotiv.
1) 7th episode.

1) 7mo Episodio.
1) 7me épisode.


f
f
p
ff
dim.
(sopra)
molto largamente
p cresc. molto
ff

Präludium und Fuge a-Moll | Preludio e Fuga La minore
Prelude and Fugue A minor | Prélude et Fugue La mineur

(BWV 895)



1) Das h muß halblaut ausgeführt werden, um nicht das Fortklingen des f im Sopran zu übertönen.

1) The "b" should be played softly, so as not to interfere with the continued vibration of the "f" in the soprano.

2) Auch hier spiele man das f leise, da man sonst folgende Wirkung erzielen würde:

2) Here also the "f" should be executed softly, as otherwise the following effect would be produced:

3) Die Tenorstimme gut hervorheben, die Altstimme dagegen nur halblaut.

3) The tenor part should be brought out well, whilst the alto part should be played sotto voce.

1) Il si deve eseguirsi sottovoce per non danneggiare la continua vibrazione del fa eseguito dal Soprano.

1) Le si sera très atténué, afin qu'il ne trouble pas la sonorité continue du fa de la partie supérieure.

2) Anche qui si suoni piano il fa, diversamente si produrrà il seguente effetto:

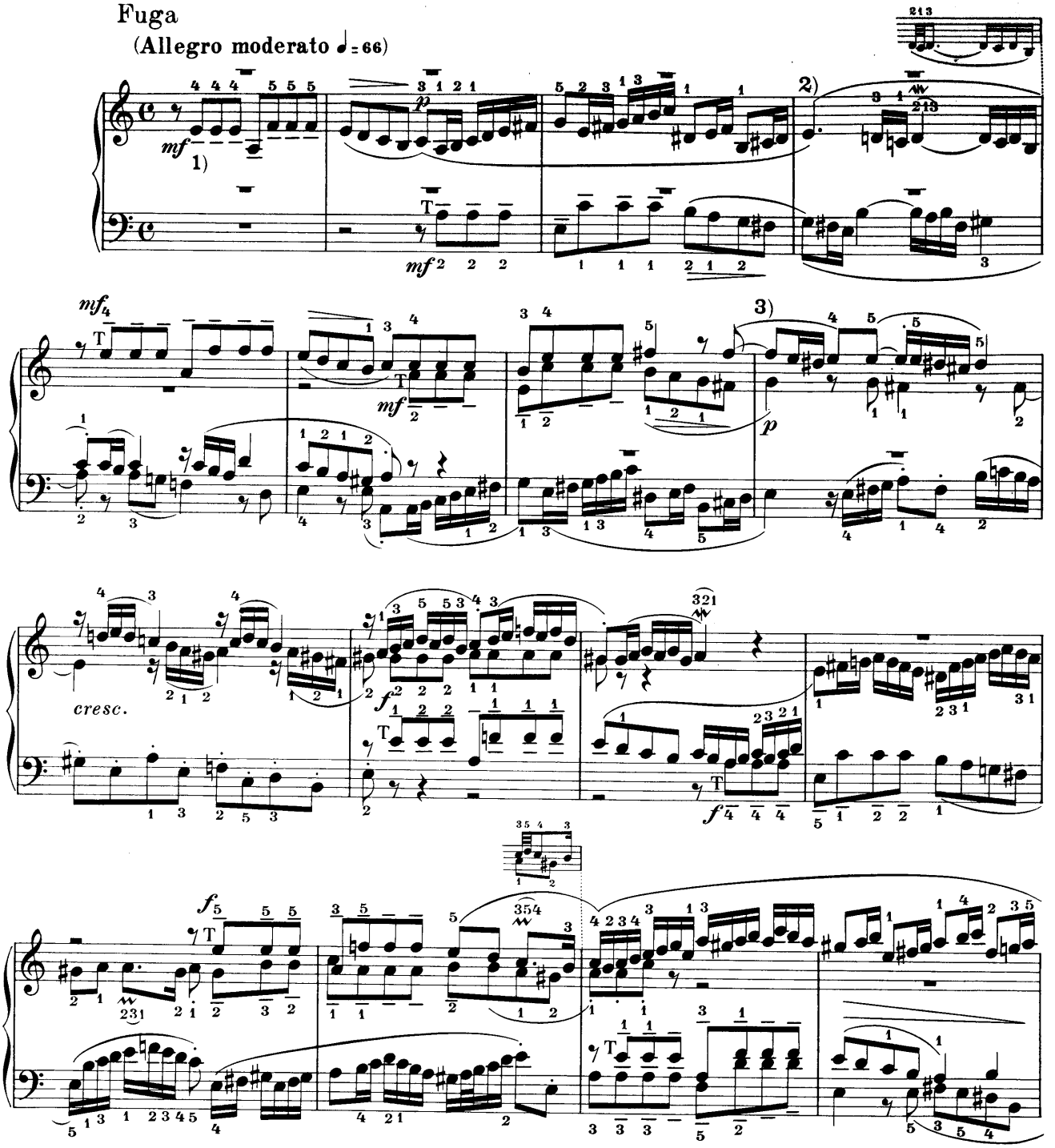
2) Ici encore on jouera le fa piano, pour éviter l'effet sonore suivant:

3) Ben rilevata la parte del Tenore e sottovoce la parte del Contralto.

3) La partie de ténor bien en dehors et celle d'alto à mi-voix.

Fuga

(Allegro moderato ♩ = 66)



1) Gehalten, aber nicht gebunden; alle Noten müssen dieselbe Tonstärke haben. Zu diesem Zweck vermeide man den Fingerwechsel.

1) Sustained, but not slurred; all the notes should have the same force of sound. For that purpose avoid changing fingers.

2) Übergangs-Periode.

2) Transition phrase.

3) 1stes Nebenmotiv.

3) 1st episode.

1) Tenuto, ma non legato, e tutte le note debbono avere la stessa intensità di suono. A questo scopo si evitò il cambiamento delle dita.

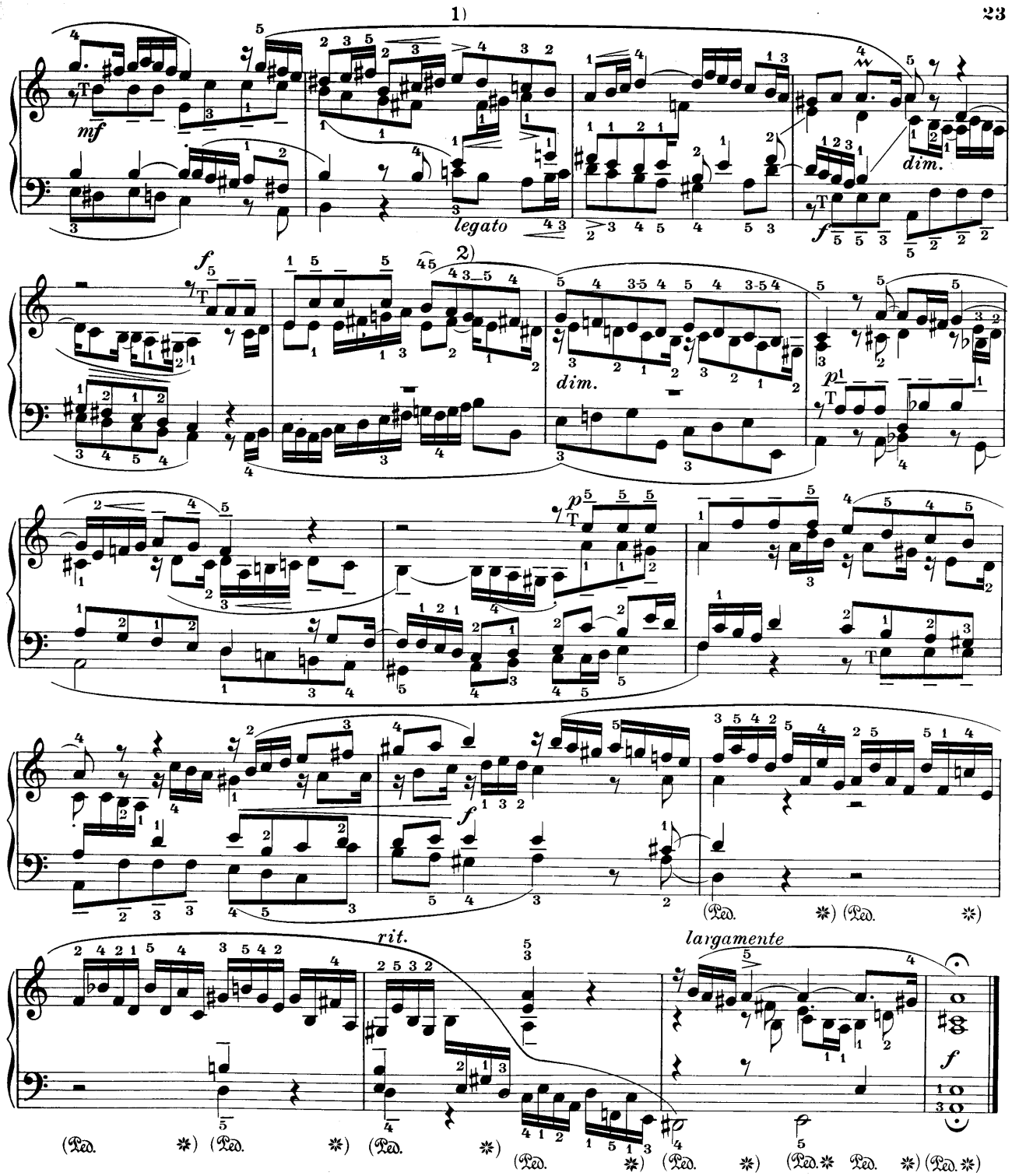
1) Très soutenu, mais non pas legato. Toutes les notes doivent avoir la même intensité sonore, en sorte que l'on évitera les changements de doigts.

2) Periodo di transizione.

2) Période de transition.

3) 1mo Episodio.

3) 1er épisode



1) 2tes Nebenmotiv. Man lasse die Imitationen der verschiedenen Stimmen recht zur Geltung kommen; man beachte darum genau die Zeichen des Kolorits.

1) 2nd episode. The imitations in the various parts should be brought out well; for that purpose, care should be taken to observe exactly the signs of expression.

2) Die obere Stimme mehr hervorgehoben als die untere.

2) The upper part more marked than the lower.

1) 2do Episodio. Si facciano risaltare le imitazioni fra le voci; a questo fine si ponga cura ad seguire giustamente i segni del colorito.

1) 2me épisode. On fera bien ressortir les imitations des différentes voix et l'on aura soin, pour cela, de suivre exactement les indications de nuances.

2) La parte superiore più marcata di quella inferiore.

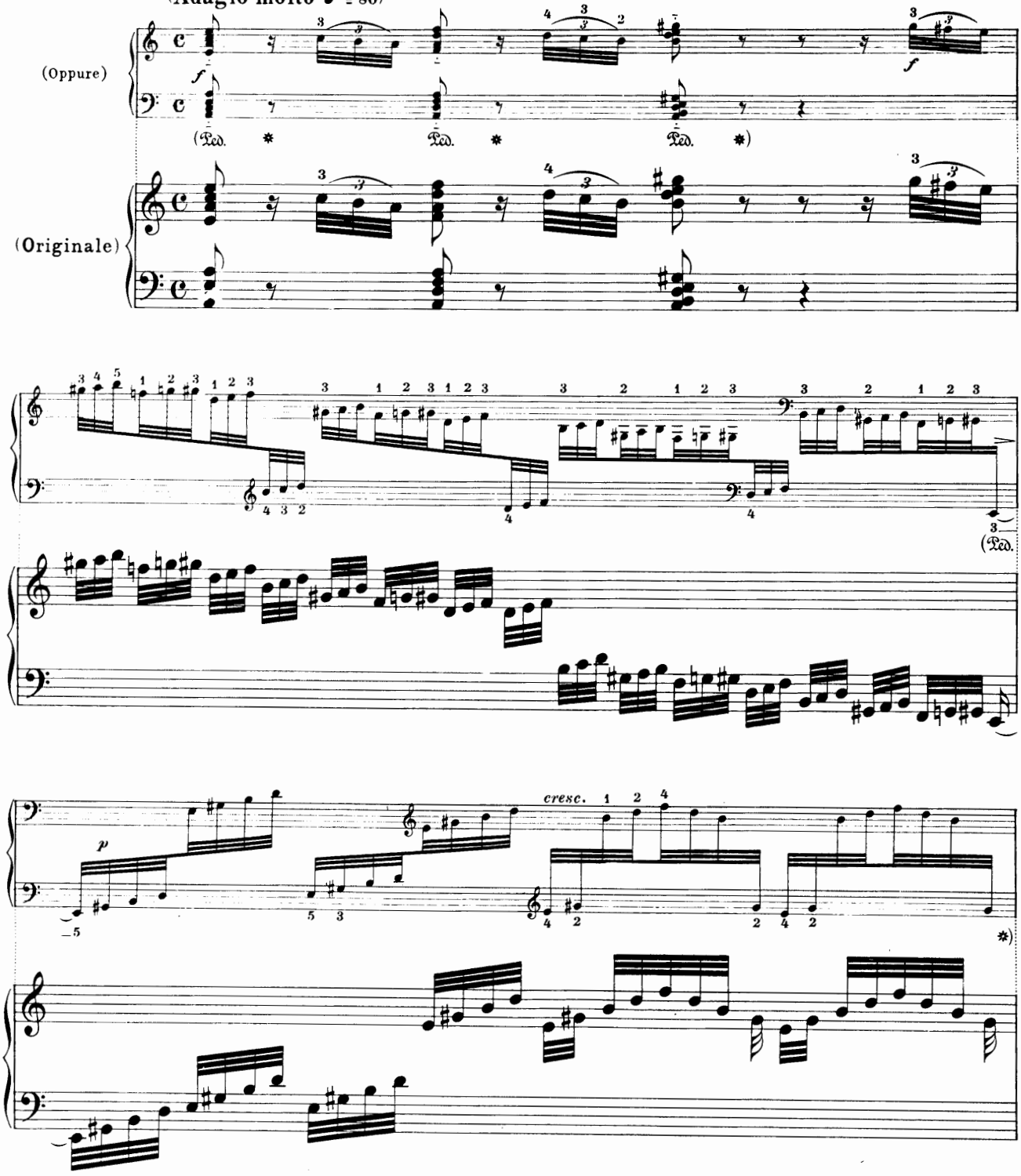
2) La partie supérieure plus marquée que la partie inférieure.

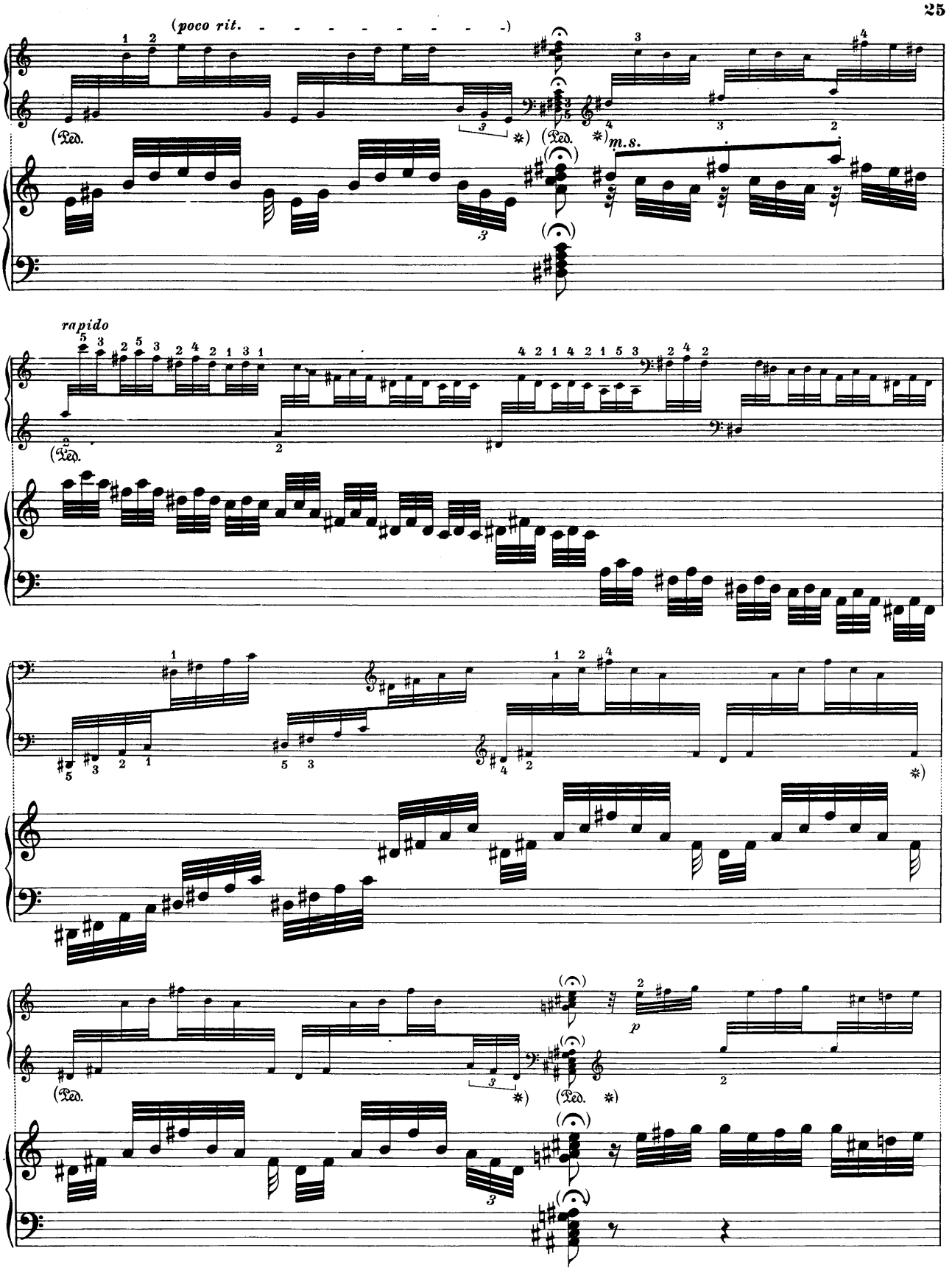
Präludium und Fuge a-Moll | Preludio e Fuga La minore

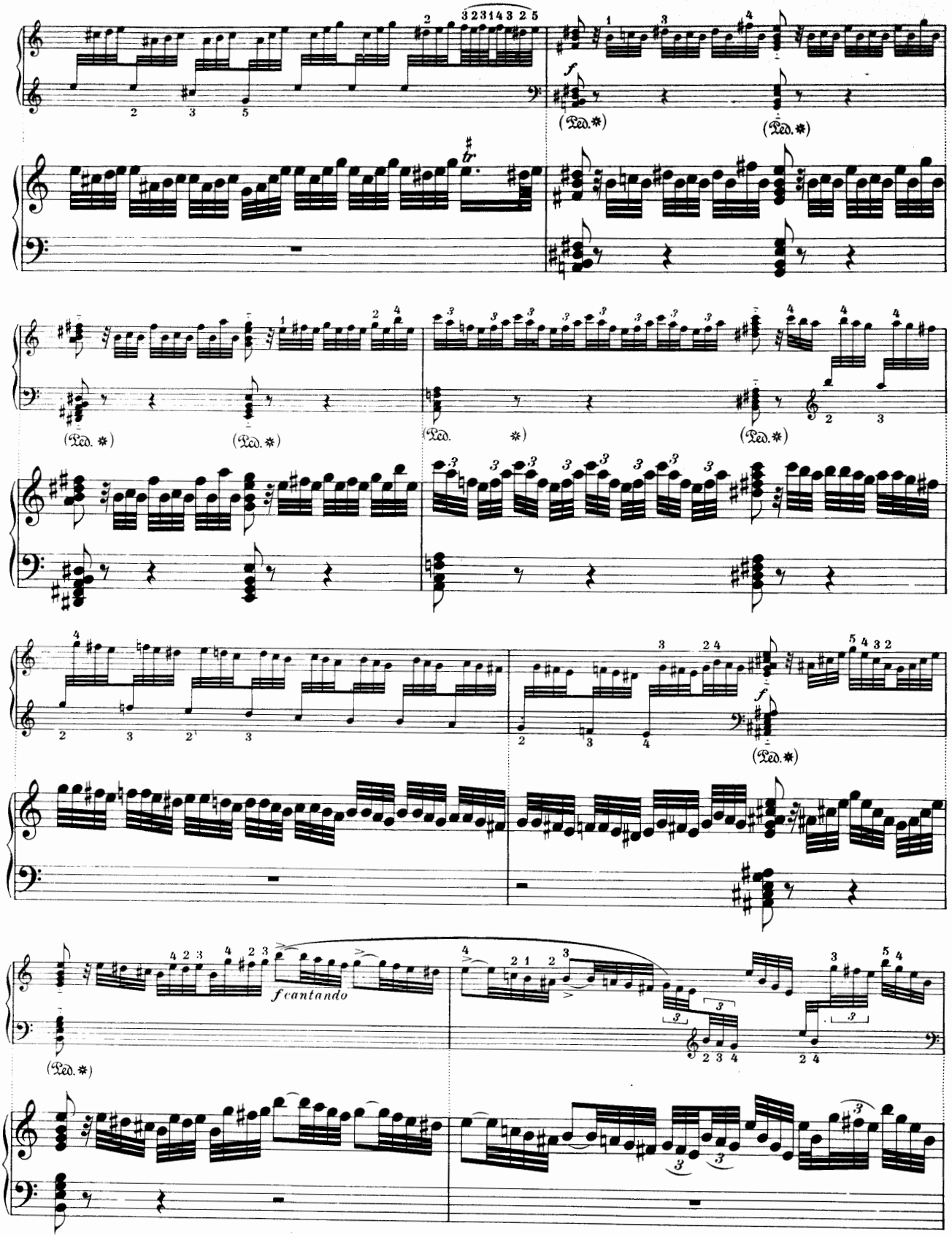
Prelude and Fugue A minor | Prélude et Fugue La mineur

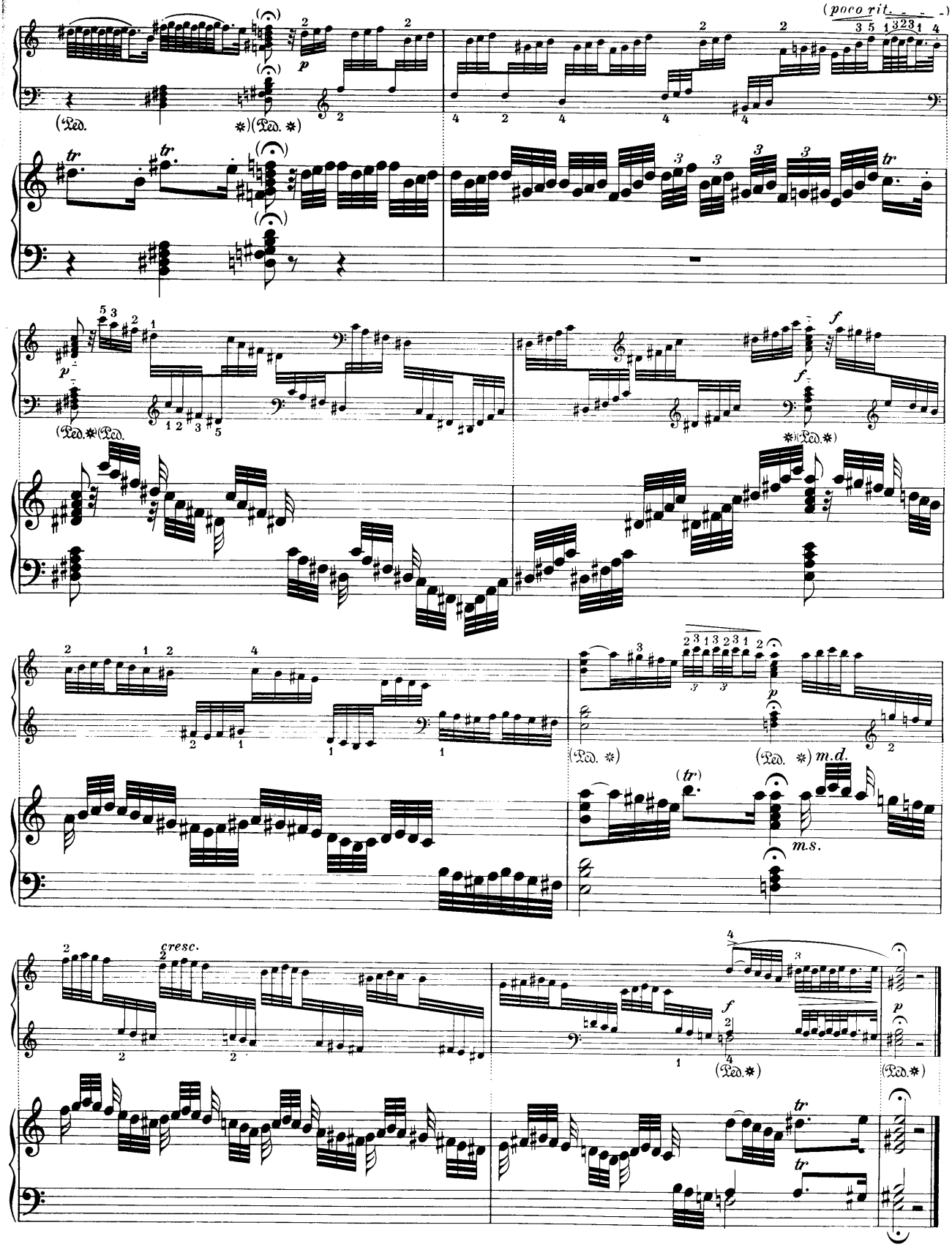
Präludium (BWV 897)

(Adagio molto ♪ = 80)



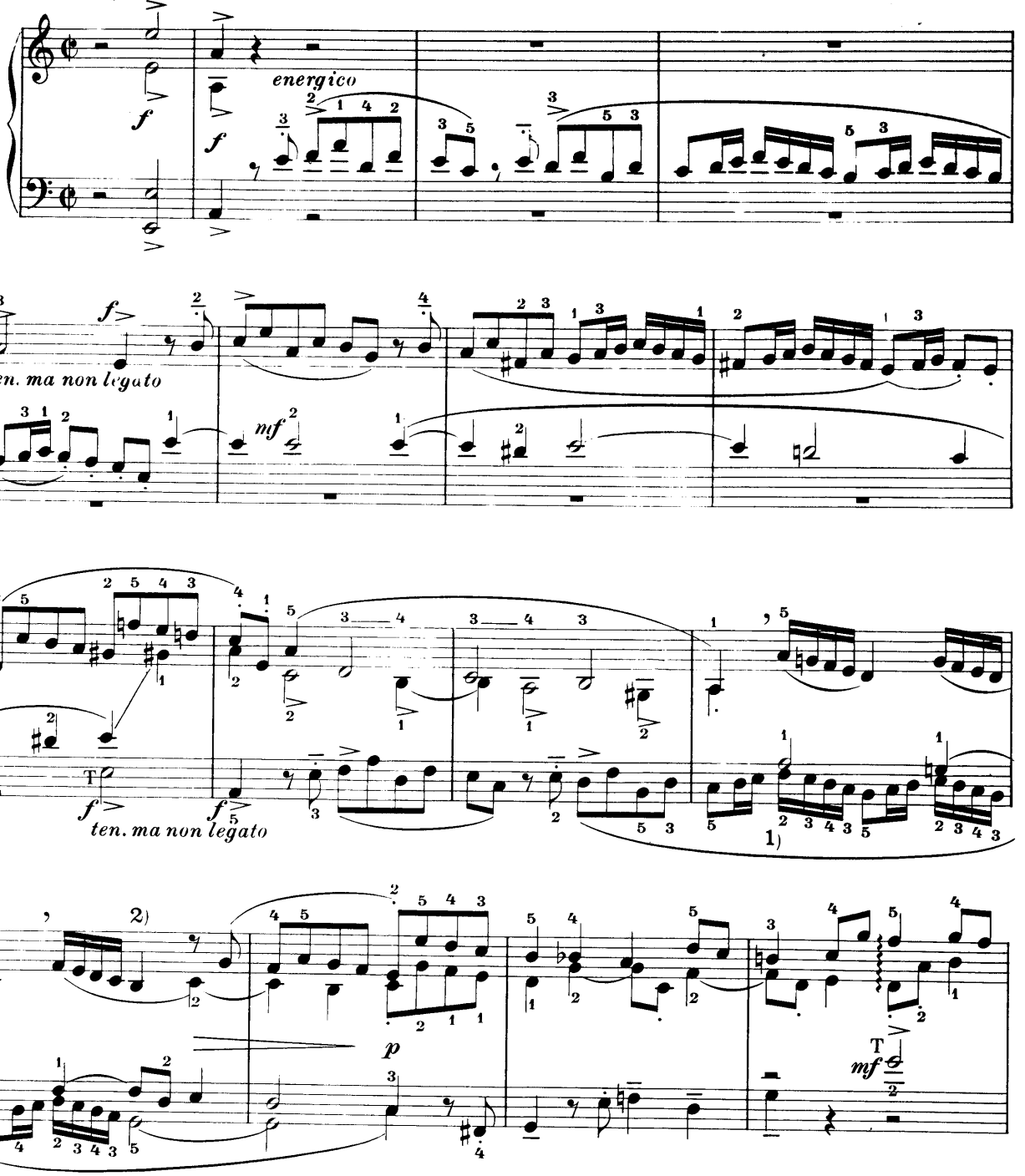

(poco rit.
m.s.
rapido
p


f
(Ped. *)
(Ped. *)
(Ped. *)
(Ped. *)
(Ped. *)
(Ped. *)
f
(Ped. *)
f cantando
(Ped. *)


(poco rit.)
(Ped.
*)(Ped. *)
tr
p
f
(Ped. *)(Ped.
*)(Ped. *)
(Ped. *)
(Ped. *) m.d.
m.s.
cresc.
(Ped. *)
(Ped. *)

Fuga

(Allegro ♩= 60)

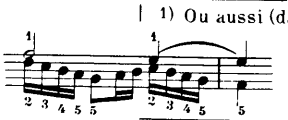


1) Oder (in diesem und ähnlichen Fällen):

1) Or (in this and similar cases):

1) Oppure (in questo e nei casi simili):

1) Ou aussi (dans ce cas et dans les passages analogues):

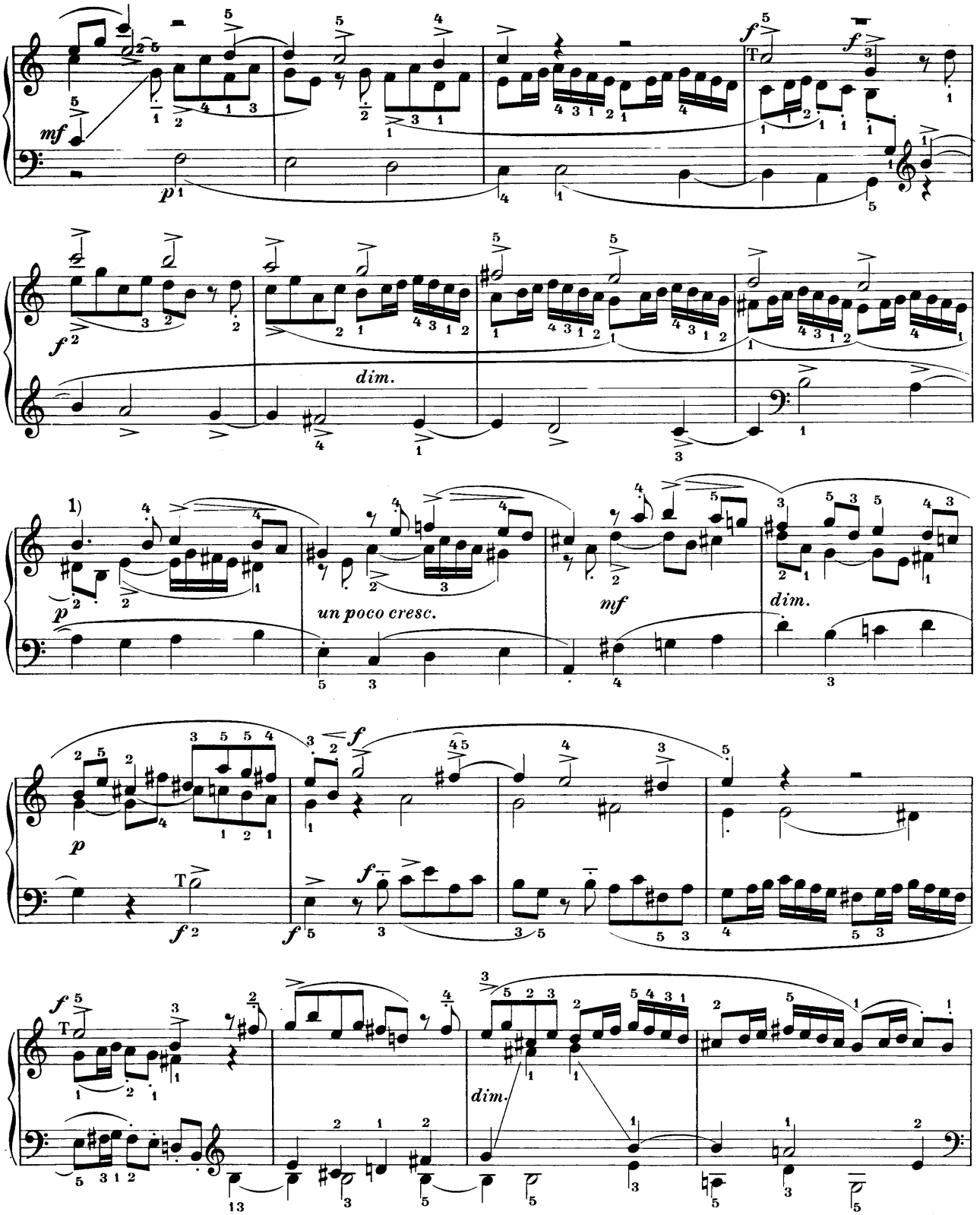


2) 1stes Nebenmotiv.

2) 1st episode.

2) 1mo Episodio.

2) 1er épisode

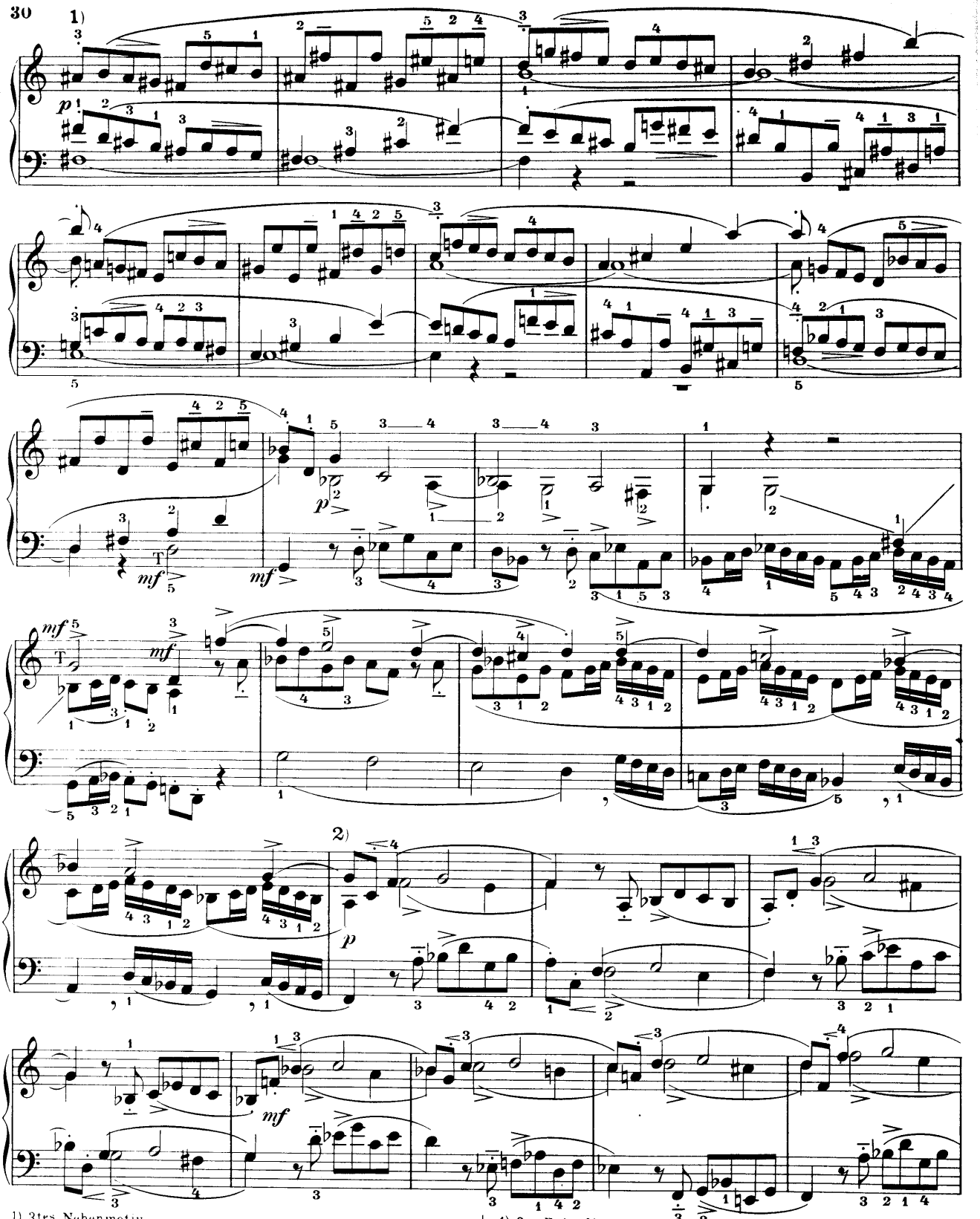


1) 2tes Nebenmotiv.

1) 2nd episode.

1) 2do Episodio.

1) 2me épisode.



1) 3tes Nebenmotiv.
1) 3rd episode.

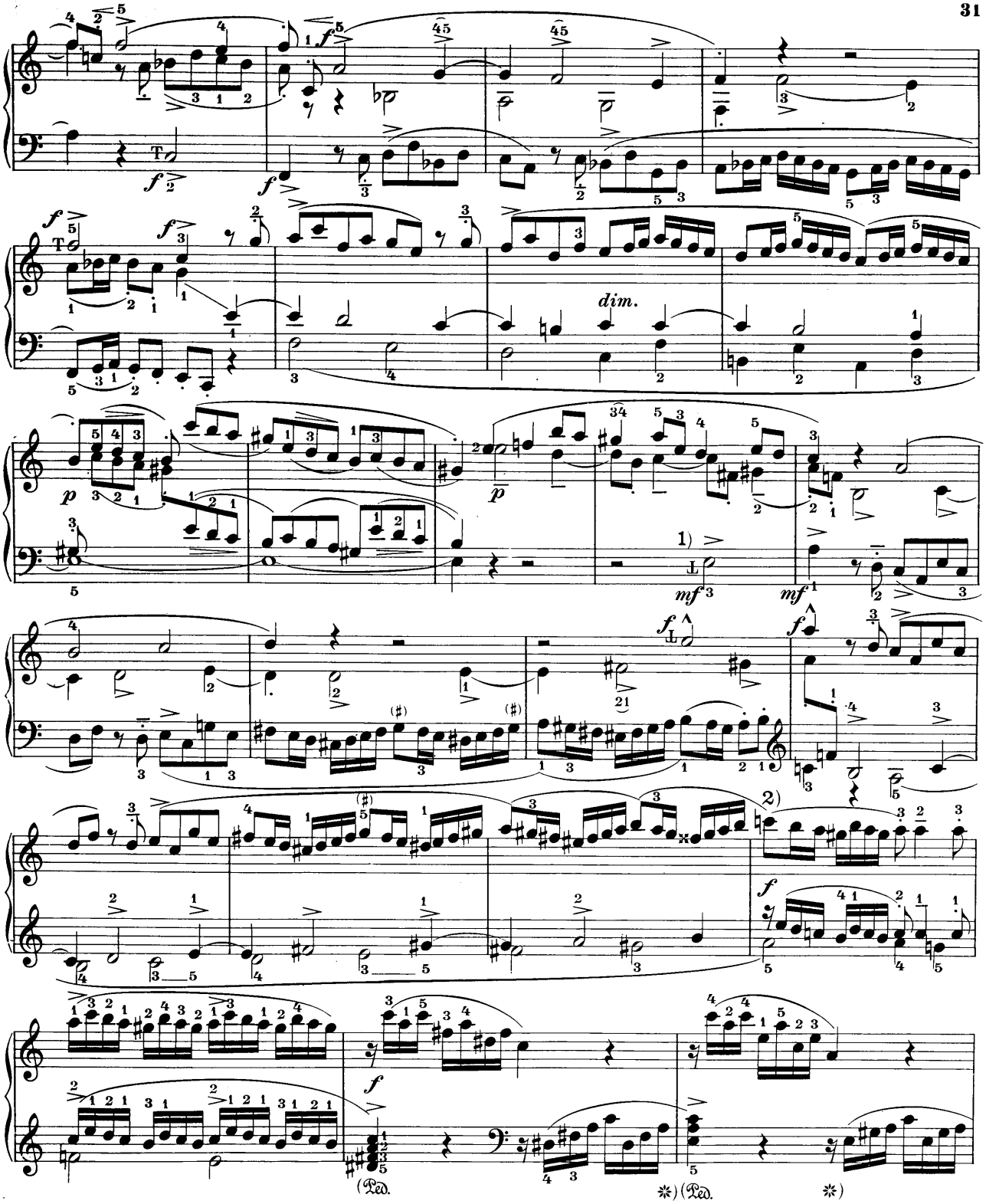
2) 4tes Nebenmotiv.
2) 4th episode.

1) 3zo Episodio.
1) 3me épisode.

2) 4to Episodio.
2) 4me épisode.

Edition Breitkopf

27465



1) Das Thema in Gegenbewegung.

1) Theme in contrary motion.

2) 5tes Nebenmotiv und Kadenz.

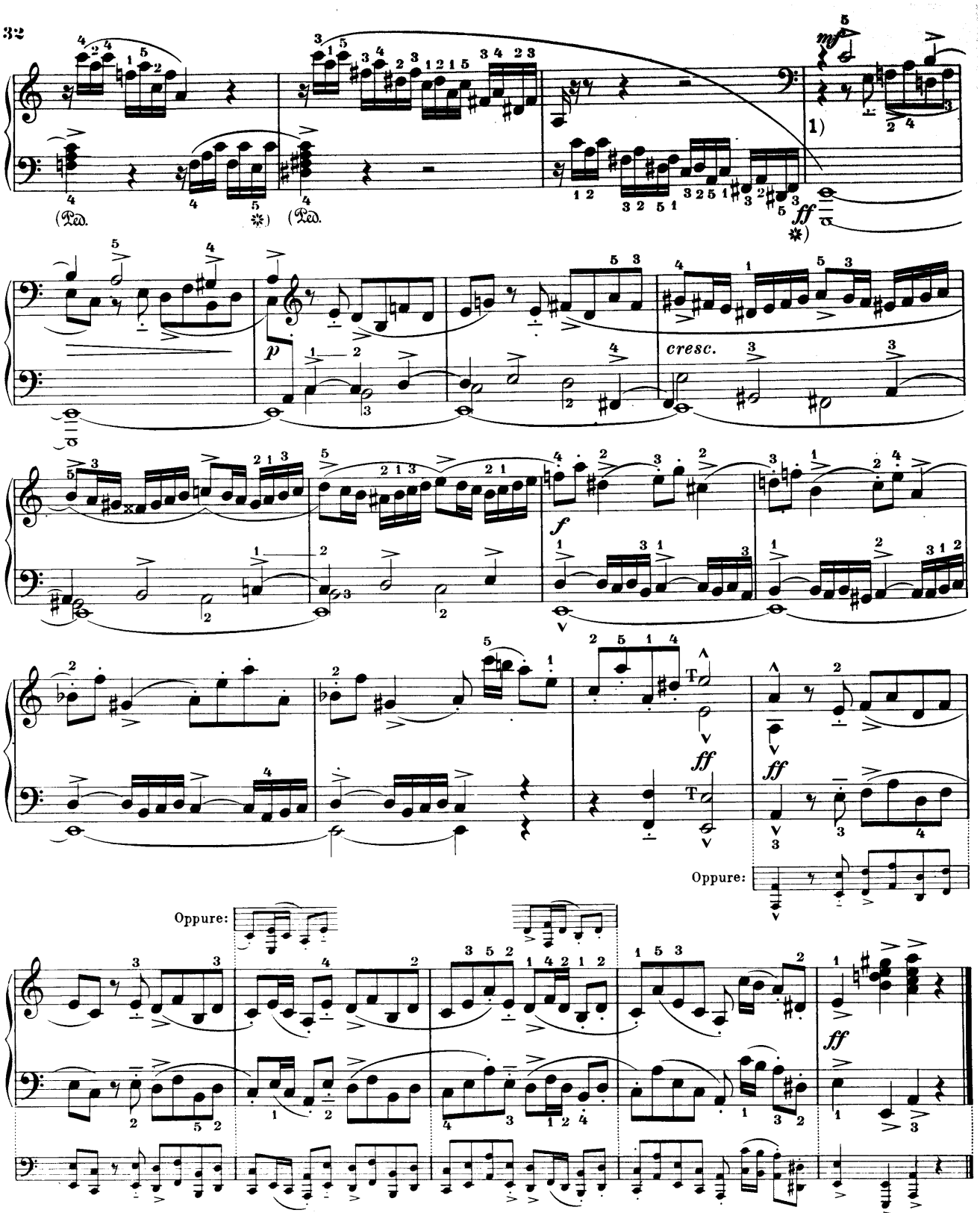
2) 5th episode and cadence.

1) Tema per moto contrario.

1) Sujet en inversion.

2) 5to Episodio e Cadenza.

2) 5me épisode et cadence.



1) Orgelpunkt auf der Dominante.

1) Pedal point on the dominant.

1) Pedale sulla Dominante.

1) Pédale sur la dominante.

Präludium und Fuge h-Moll

über ein Thema von Albinoni

Preludio e Fuga Si minore

sopra un tema di Albinoni

Prelude and Fugue B minor

on a theme by Albinoni

Prélude et Fugue Si mineur

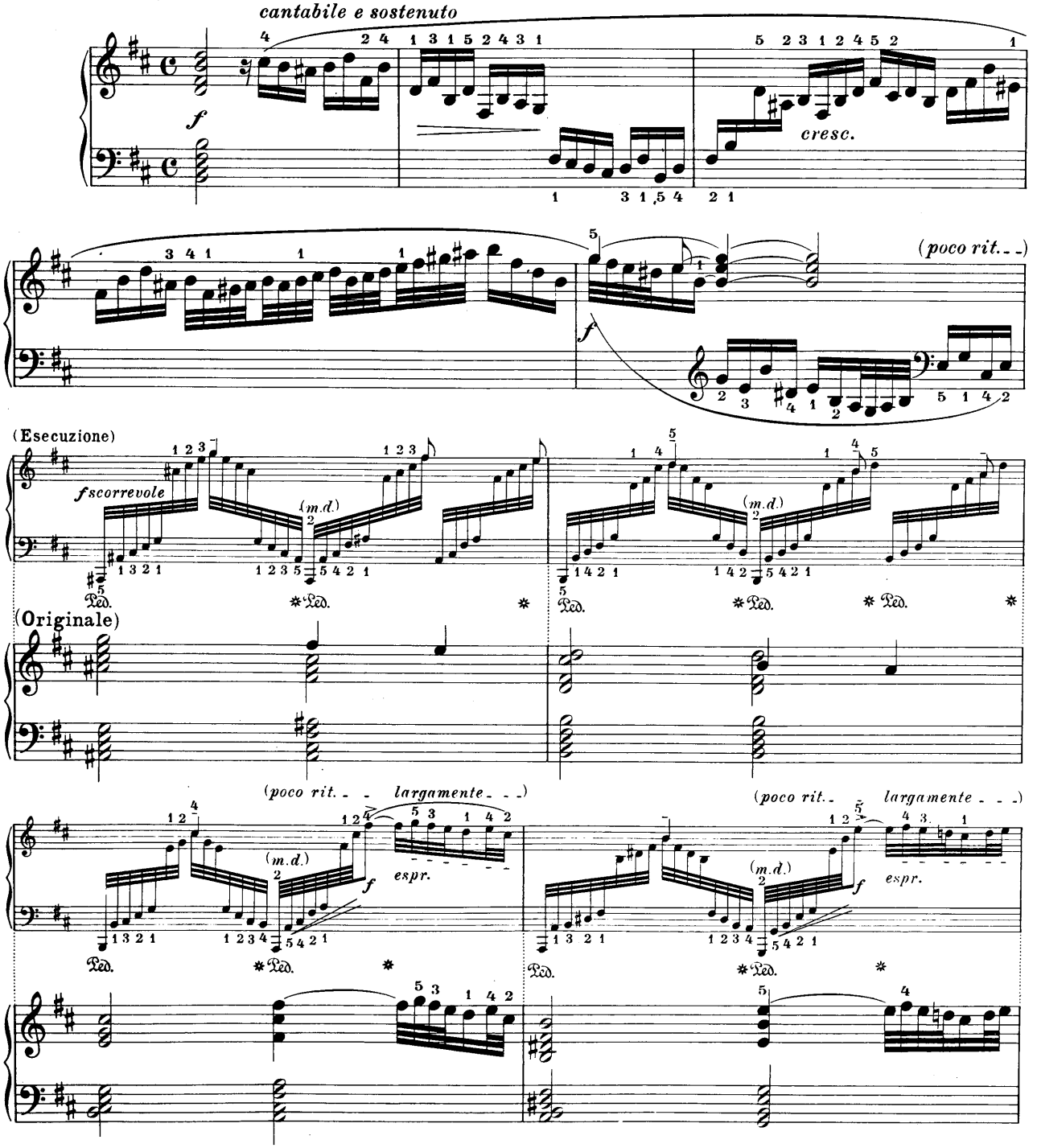
sur un thème d'Albinoni

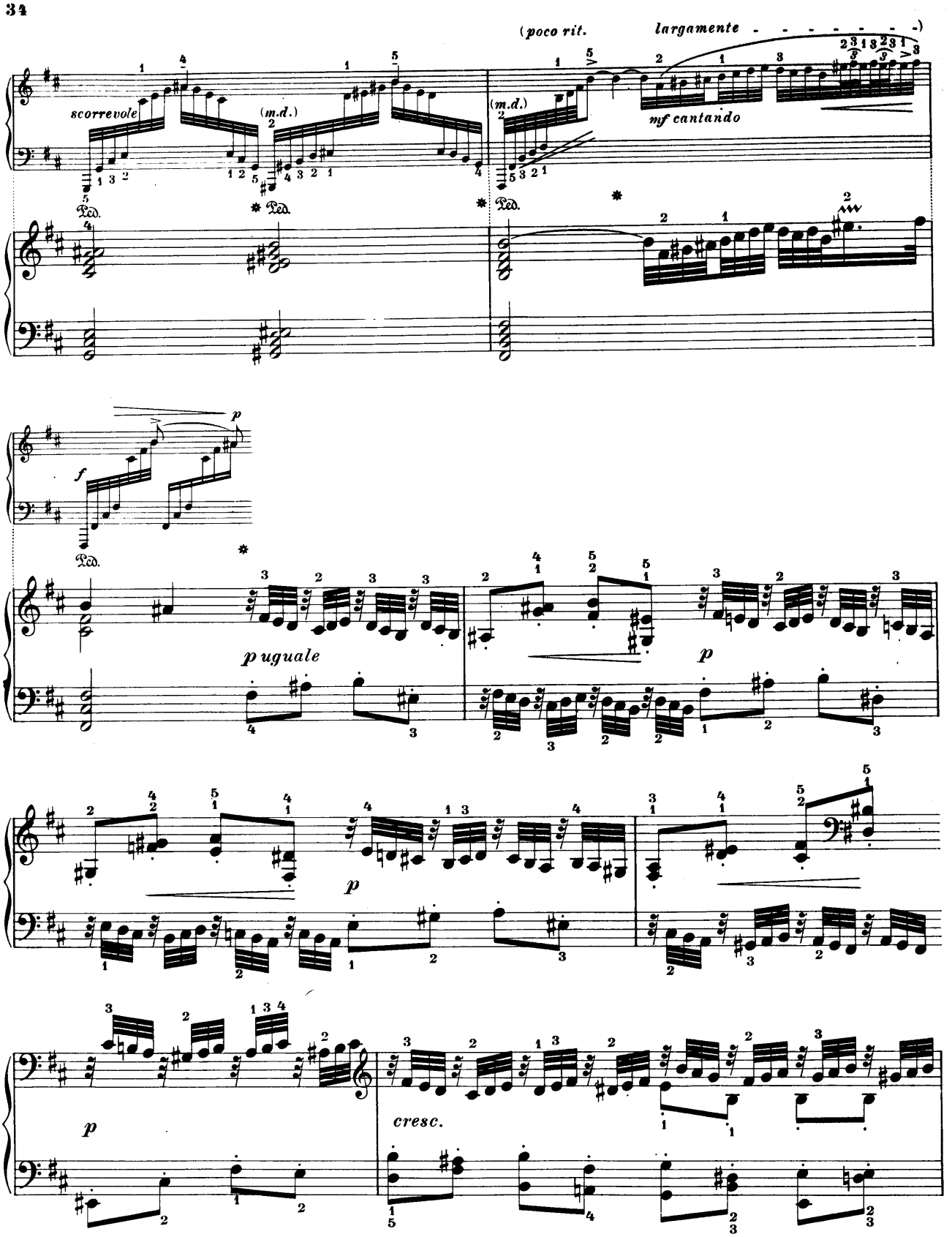
(BWV 923)

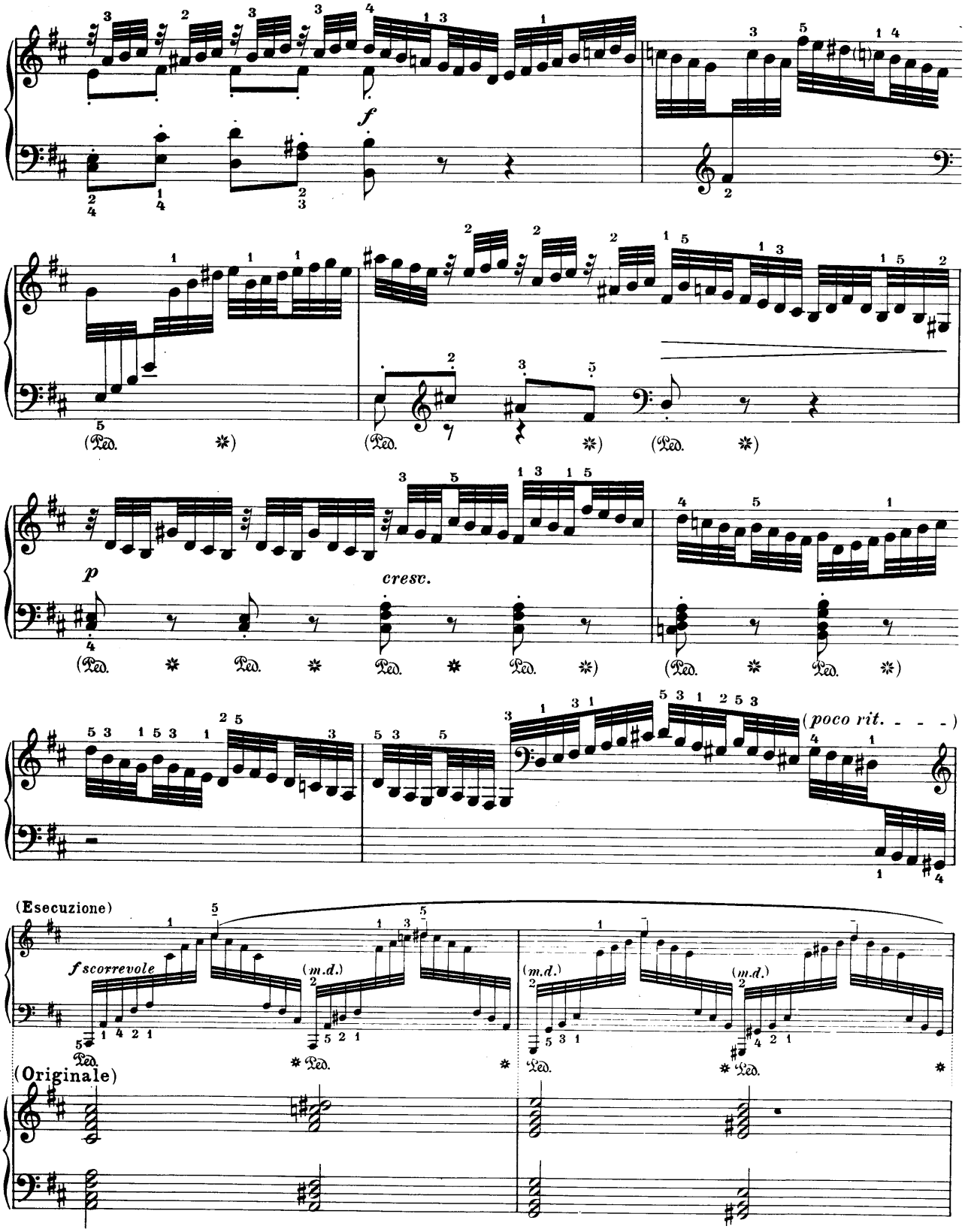
Präludium

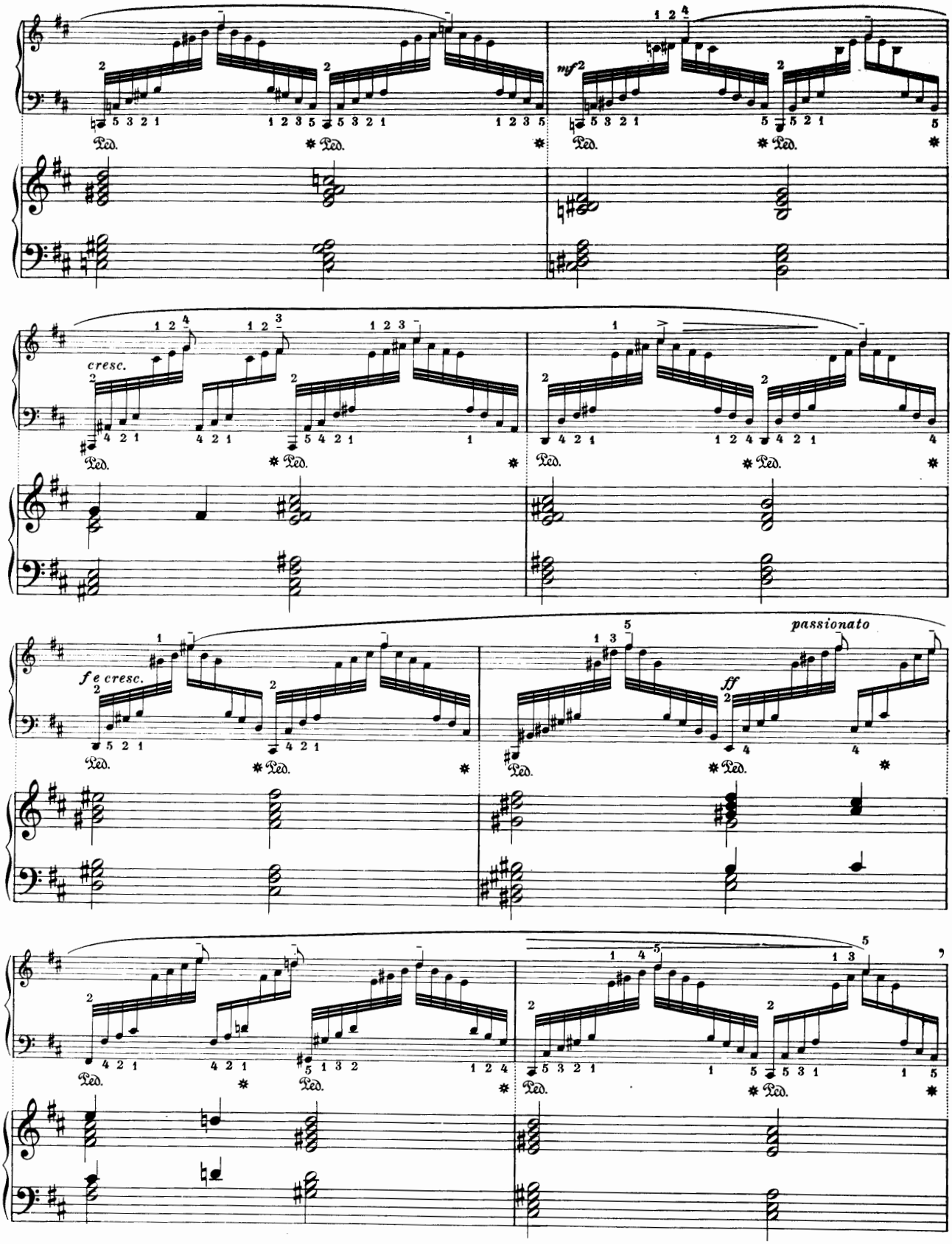
(Maestoso ♩ = 76)

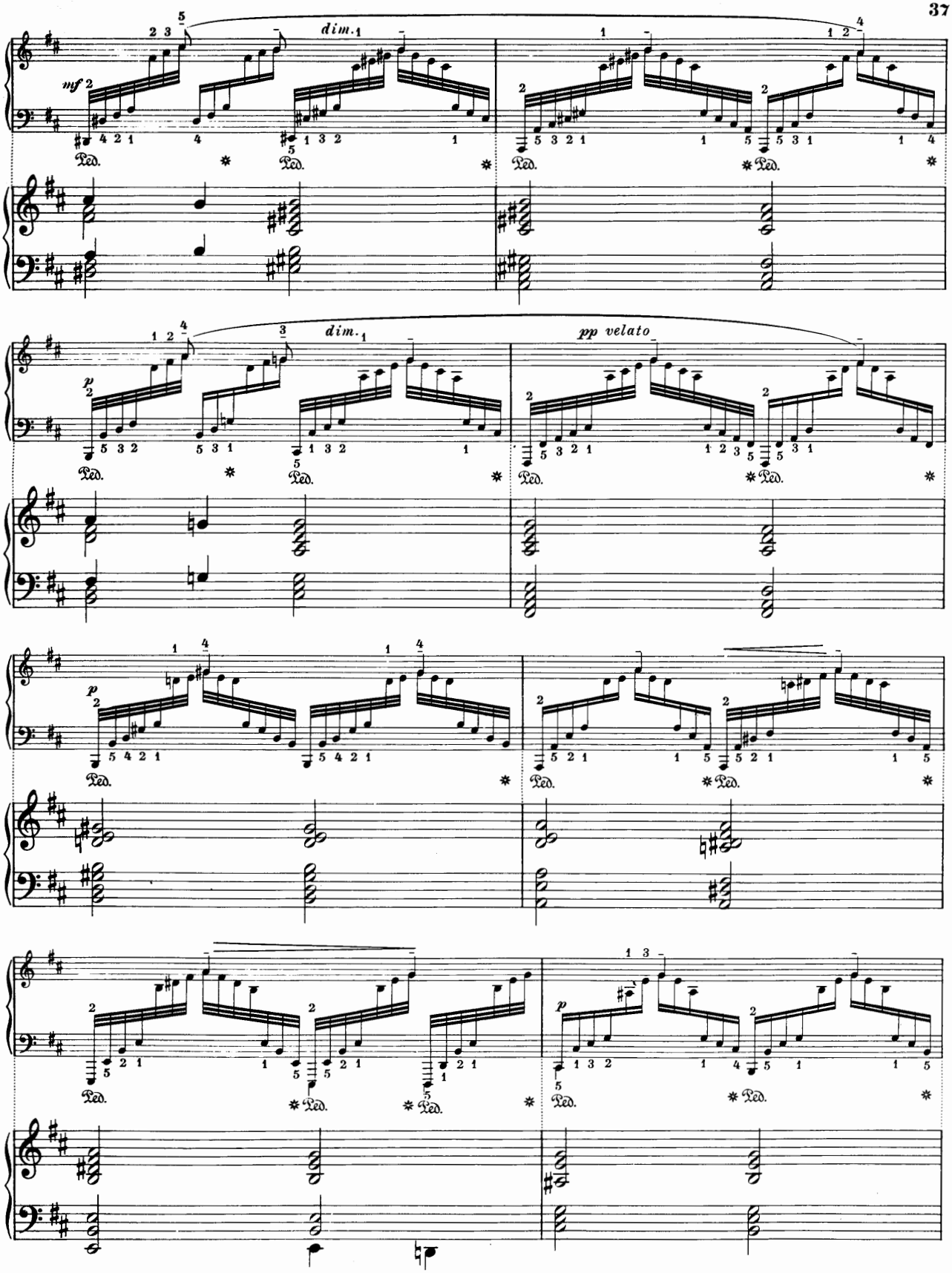
cantabile e sostenuto

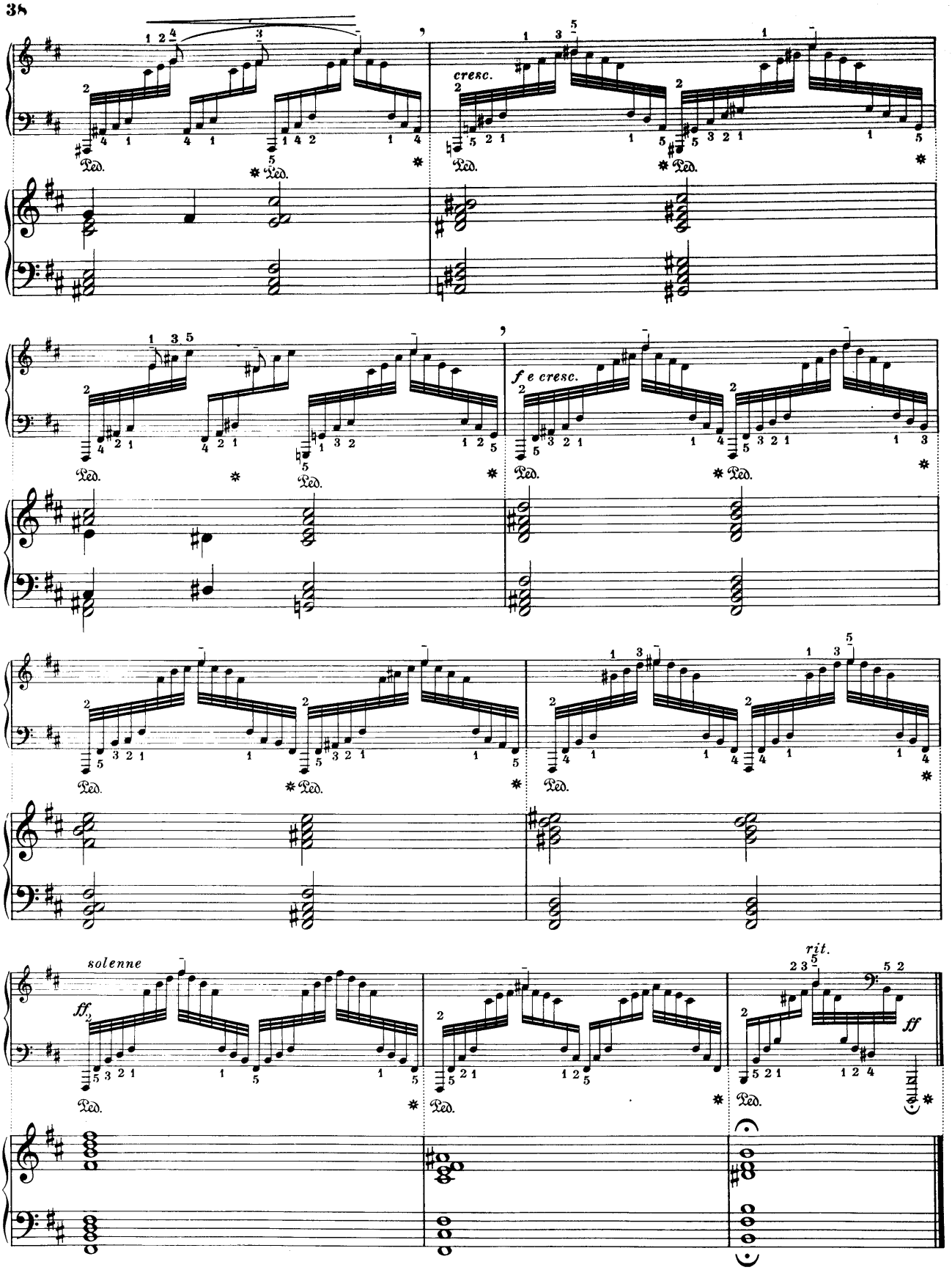



(poco rit.
largamente
scorrevole
(m.d.)
mf cantando
Ped.
f
p
p uguale
cresc.


f
(Ped. *)
p
cresc.
(poco rit. - - - -)
(Esecuzione)
f scorrevole
(m.d.)
(Originale)

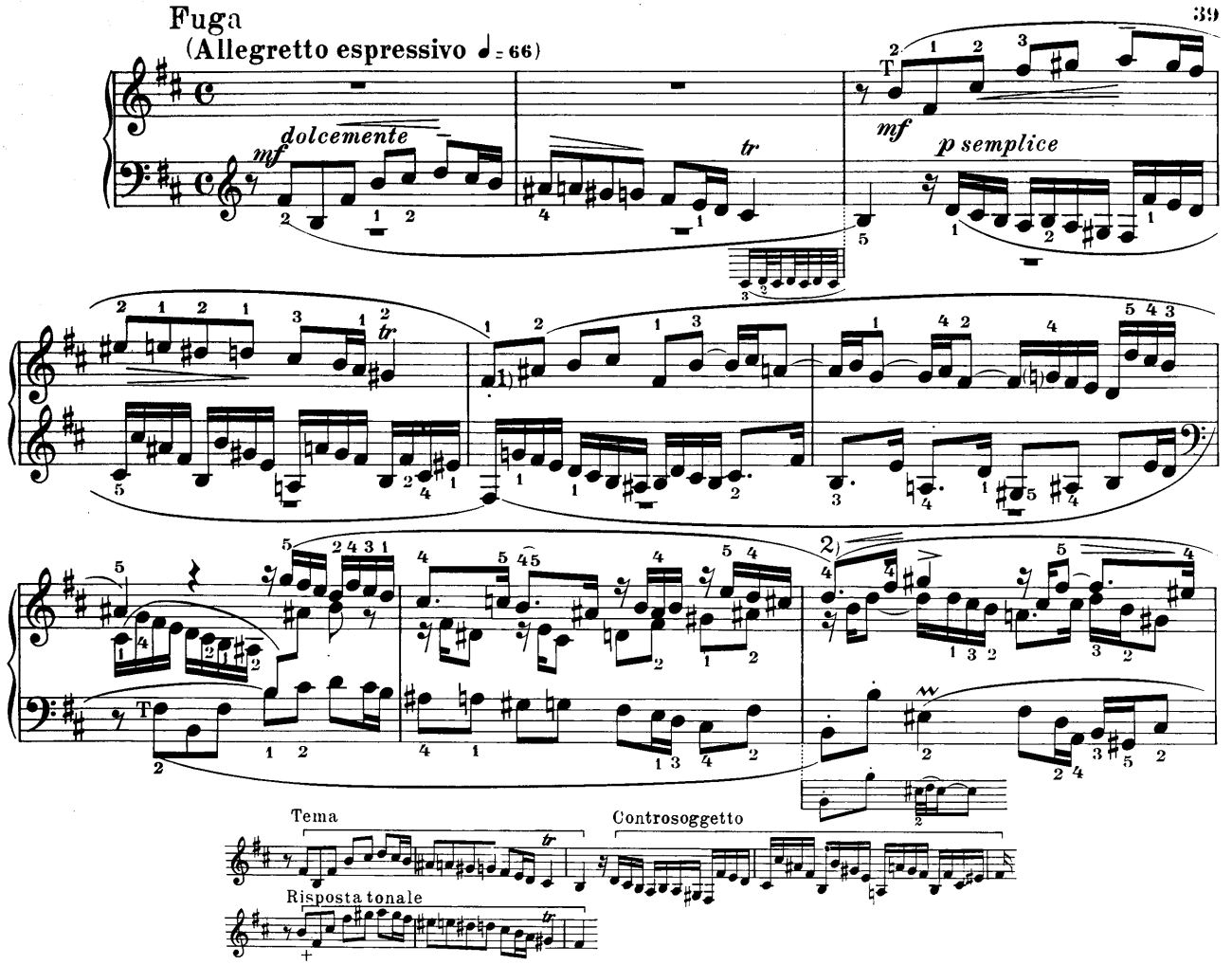

mf
cresc.
f e cresc.
ff
passionato
Ped.


dim.
mf
Ped.
dim.
pp velato
p
Ped.
p
Ped.
p
Ped.

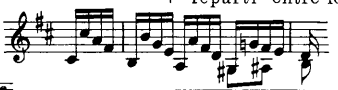

cresc.
f e cresc.
solenne
ff
rit.
ff
Ped.

Fuga

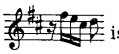
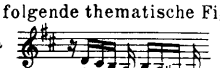
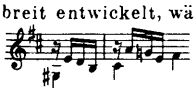
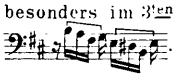
(Allegretto espressivo ♩ = 66)



1) Überleitungs-Periode zwischen der zweiten und dritten Wiederholung des Themas. Sie ist zum Teil vom Gegenthema gebildet, das zwischen den beiden Stimmen verteilt ist; zum Beispiel:



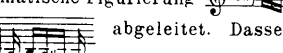
2) 1stes Nebenmotiv.

Die folgende thematische Figurierung  ist vom Gegenthema  abgeleitet. Dasselbe Motiv wird breit entwickelt, während der Fuge und auch besonders im 3ten  und im 9ten Nebenmotiv  .

Diese prächtige Komposition ist nicht immer im strengen Fugenstil ausgeführt; sie entwickelt sich zum Teil in freier Form, dabei jedoch während des ganzen Stückes eine strenge innere Einheit bewahrend, wie in dem 5ten und 10ten und mehr noch in den letzten Nebenmotiven.

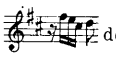
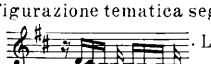
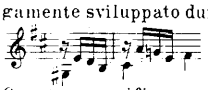
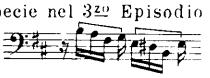
1) Period of transition between the second and third repetition of the subject. It is partly formed from the countersubject, which is divided between the two parts; e.g.,

2) 1st episode.

The following thematic figuration is derived from the countersubject  . The same motive is developed in a broad style in the course of the fugue, and more especially in the third and ninth episodes.

This splendid composition is not treated throughout in the strict fugue style; it develops in parts in a free form, retaining however during the whole piece a strict inner unity, as in the 5th and 10th, and still more in the last episodes.

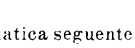
1) Periodo di transizione fra la seconda e la terza replica del Tema. È formato, in parte, dal Controsoggetto diviso qui fra le due voci. Esempio:

2) 1mo Episodio. La figurazione tematica seguente  deriva dal Controsoggetto  . Lo stesso motivo viene largamente sviluppato durante la Fuga ed in ispecie nel 3zo Episodio  e nel 9no Episodio  .

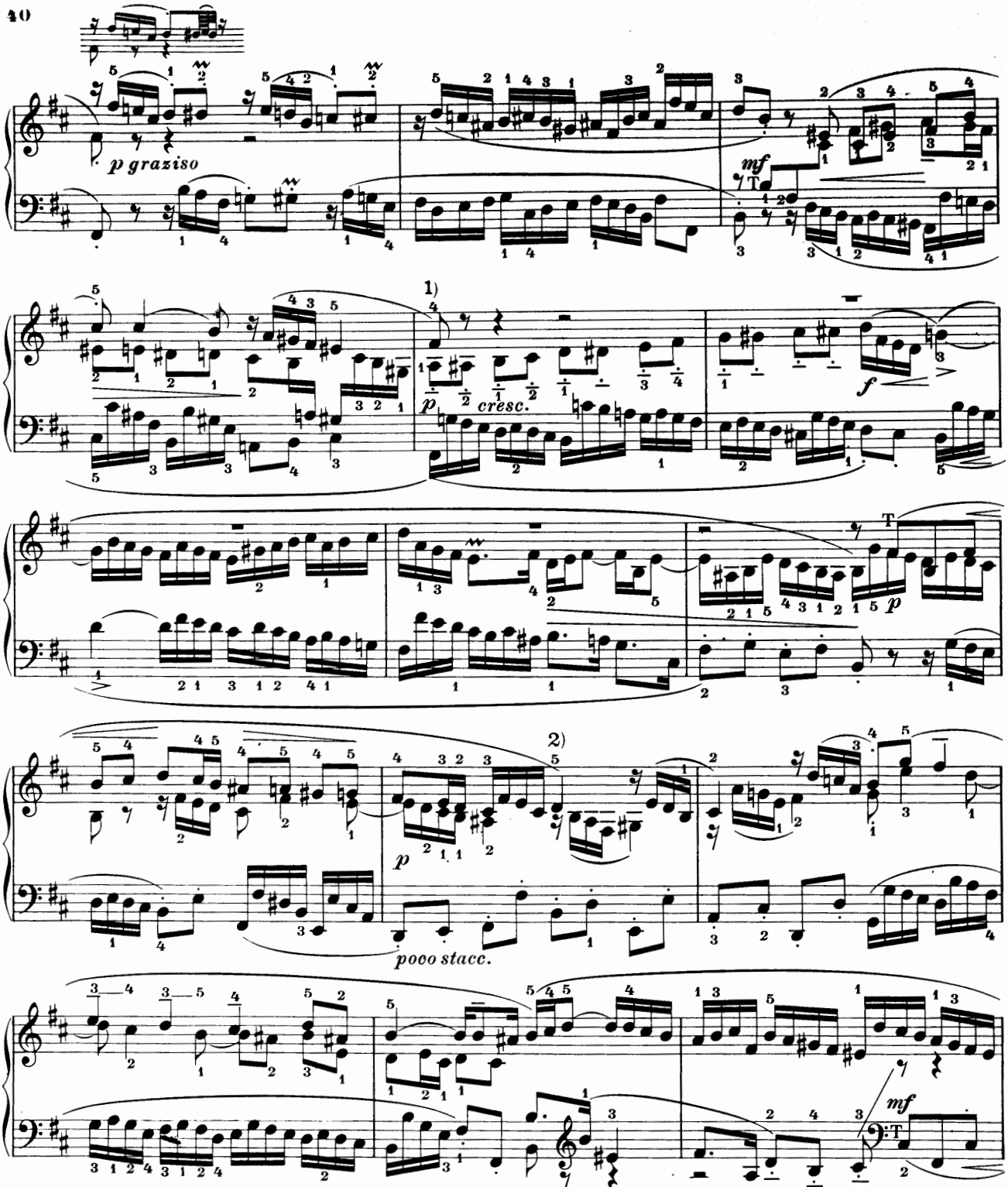
Questa magnifica composizione non è sempre trattata nello stile rigoroso della Fuga, ma talvolta assurge a libero svolgimento, pur mantenendo uno stretto legame in tutto il pezzo, come negli episodi 5to e 10mo e più ancora negli episodi ultimi.

1) Période de transition entre la deuxième et troisième répétition du sujet. Cette période est formée en partie du contre-sujet qui est réparti entre les deux voix. Soit:

2) 1er épisode.

La figuration thématique qui suit  est un dérivé du contre-sujet . Ce même motif est largement développé pendant la fugue et, plus spécialement, dans le 3ème et le 9ème épisodes .

Cette œuvre superbe n'est pas traitée constamment en manière de fugue stricte; elle se développe parfois librement, tout en conservant d'ailleurs une homogénéité parfaite, ainsi que le démontrent les épisodes 5 et 10, ou mieux encore les derniers.



1) 2tes Nebenmotiv. Der Baß hat seinen Ursprung aus dem Gegenthema; die Mittelstimme wiederholt in aufsteigender Bewegung die chromatische Figur des Themas.

1) 2nd episode. The bass has its origin in the countersubject, and the middle part repeats, in ascending motion, the chromatic figure of the subject.

2) 3tes Nebenmotiv. Siehe die Anmerkung 2) auf Seite 39.

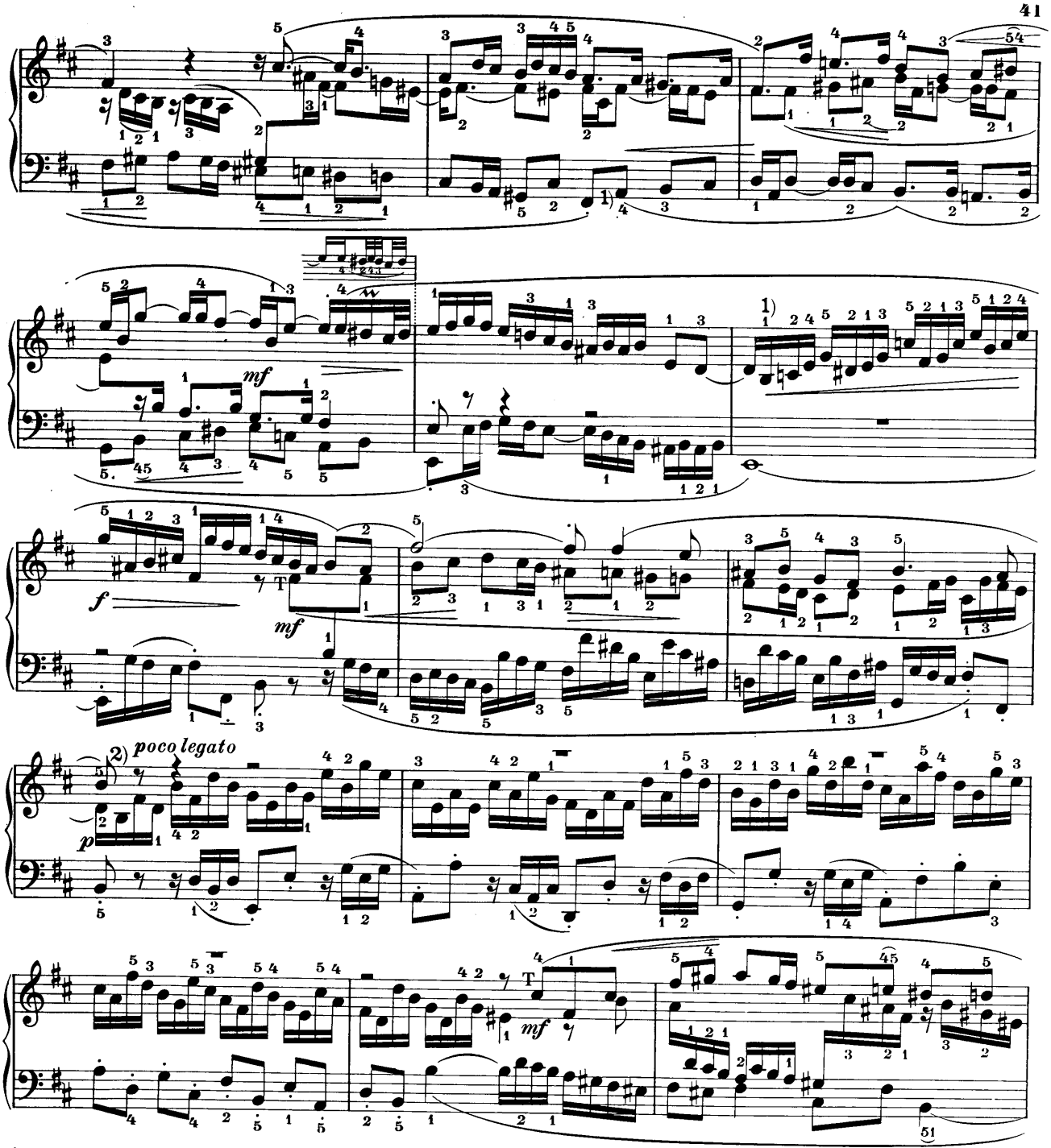
2) 3rd episode. See note 2) on page 39.

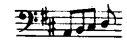
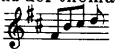
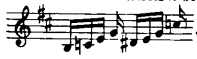
1) 2do Episodio. Il Basso ha origine dal Controsoggetto, e la voce media ripete, ascendendo, il disegno cromatico del Tema.

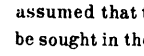
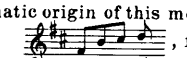
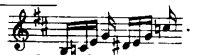
1) 2me épisode. La basse est un dérivé du contre-sujet; la partie intermédiaire reprend par mouvement ascendant la figure chromatique du sujet.

2) 3zo Episodio. Vedi osservazione 2) pagina 39.

2) 3me épisode. Voir la remarque 2), page 39.



1) Die Bindebogen bezeichnen eine Nachahmung zwischen den Stimmen. Man kann annehmen, daß der thematische Ursprung dieses Motivs  im Thema  zu suchen ist, von dem auch wohl die folgende Figur hergeleitet werden kann  .

1) The slurs denote an imitation between the parts. It may be assumed that the thematic origin of this motive  is to be sought in the subject  , from which the figure following it may also be derived  .

2) 5tes Nebenmotiv. Siehe die Anmerkung 2) auf Seite 39.

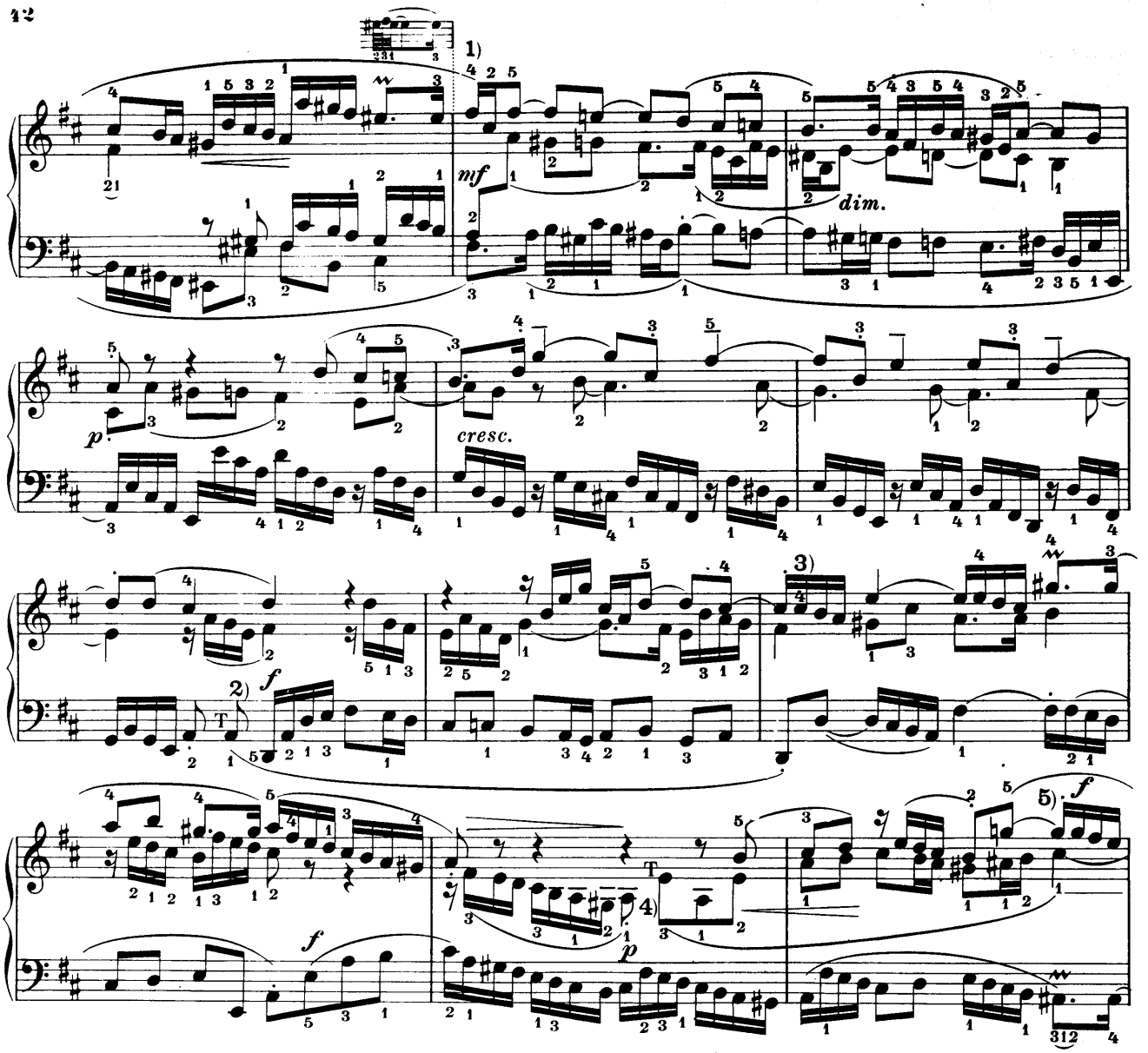
2) 5th episode. See note 2) on page 39.

1) Gli archi delle legature accennano ad una imitazione fra le voci. Si può supporre che l'origine tematica di questo motivo sia nel Tema dal quale pure è da considerarsi originato il passo seguente .

1) Les «liés» indiquent les passages que les différentes voix reprennent en imitation. On pourrait trouver dans le sujet l'origine thématique de ce motif , de même que celle de la figure qui suit .

2) 5to Episodio. Vedi osservazione 2), pagina 39.

2) 5me épisode. Voir la remarque sous 2), page 39.



1) 6tes Nebenmotiv. Es finden sich hier zwei thematische Motive: ein chromatisches abwärts steigendes, vom Thema herstammend, das andere aber von dem Gang des Basses im neunten Takt hergeleitet [bass figure]. Im dritten Takt dieses Nebenmotivs wiederholt der Baß eine Figur des Gegenthemas.

1) 6th episode. There are two thematic motives: a chromatic descending one, taken from the subject, and another derived from the movement of the bass in the ninth bar [bass figure]. In the third bar of this episode the bass repeats a figure of the countersubject.

2) Thema in D-Dur

2) Subject in D major.

3) 7tes Nebenmotiv. Von diesem und dem folgenden Nebenmotiv ist der thematische Ursprung im Anfang des Gegenthemas zu suchen. Siehe die Anmerkung 1) auf Seite 40.

3) 7th episode. The thematic origin of this and the following episode is to be found at the beginning of the countersubject. See note 1) on page 40.

4) Thema in A-Dur

4) Subject in A major.

5) 8tes Nebenmotiv.

5) 8th episode.

1) 6sto Episodio. I motivi tematici sono due: uno cromatico discendente tratto dal Tema, l'altro derivante dall' andamento del Basso alla nona battuta [bass figure]. Nella terza battuta di questo Episodio il Basso ripete un disegno del Controsoggetto.

1) 6me épisode. Il y a ici deux motifs thématiques: l'un, passage chromatique descendant, dérive du sujet; l'autre imité du passage de la basse à la mesure 9 [bass figure]. A la troisième mesure de cet épisode, la basse reprend un dessin du contre-sujet.

2) Tema in Re maggiore.

2) Sujet en ré majeur.

3) 7mo Episodio. In questo e nel seguente Episodio l'origine tematica è nel principio del Controsoggetto. Vedi osservazione 1), pagina 40.

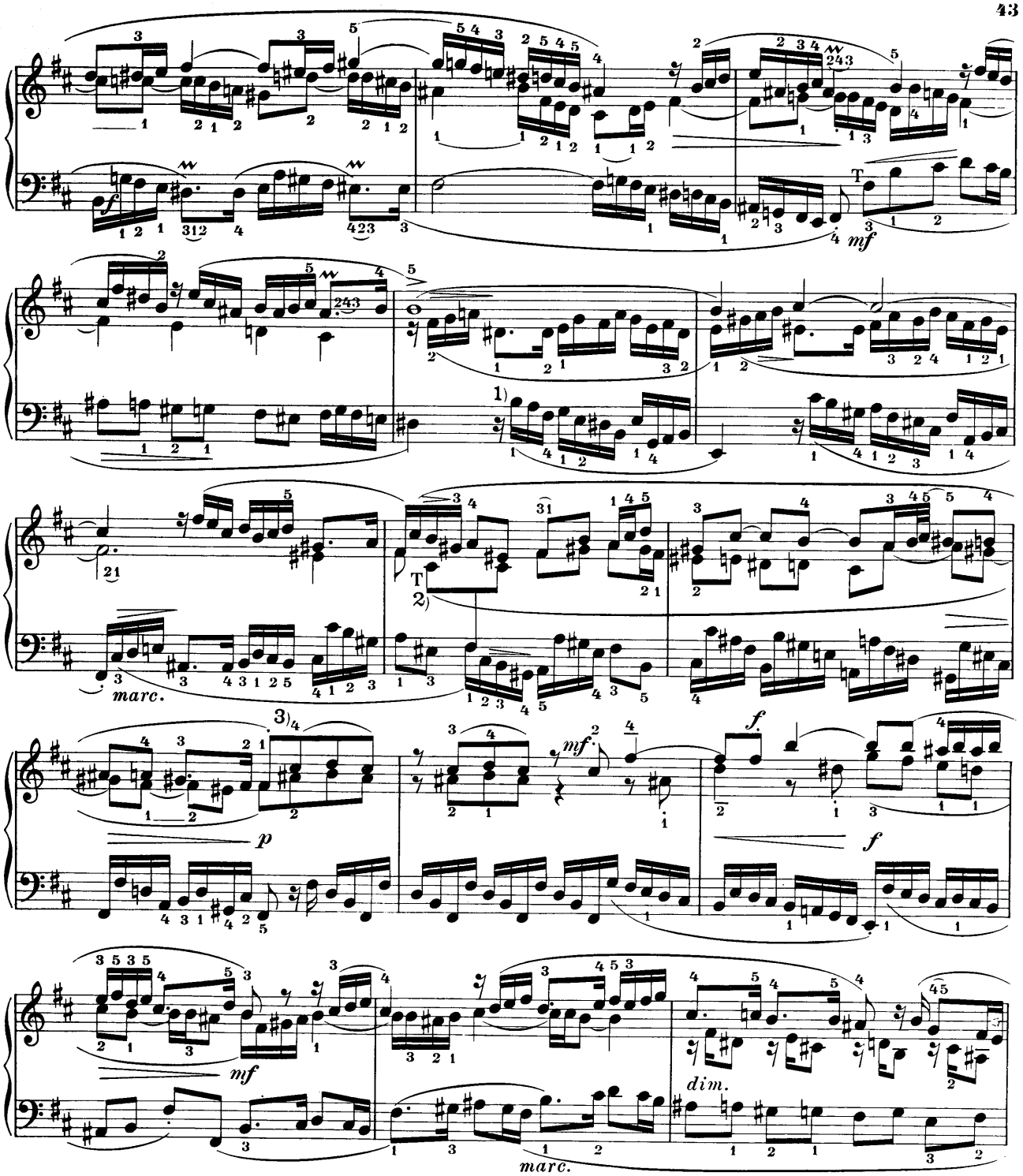
3) 7me épisode. L'origine thématique de cet épisode et du suivant remonte au début du contre-sujet. Voir la remarque 1), page 40.

4) Tema in La maggiore.

4) Sujet en la majeur.

5) 8vo Episodio.

5) 8me épisode.



1) 9tes Nebenmotiv. Siehe Anmerkung 2) auf Seite 39.

1) 9th episode. See note 2) on page 39.

2) Thema in der Dominante.

2) Subject in the dominant.

3) 10tes Nebenmotiv.

3) 10th episode.

1) 9no Episodio. Vedi osservazione 2), pagina 39.

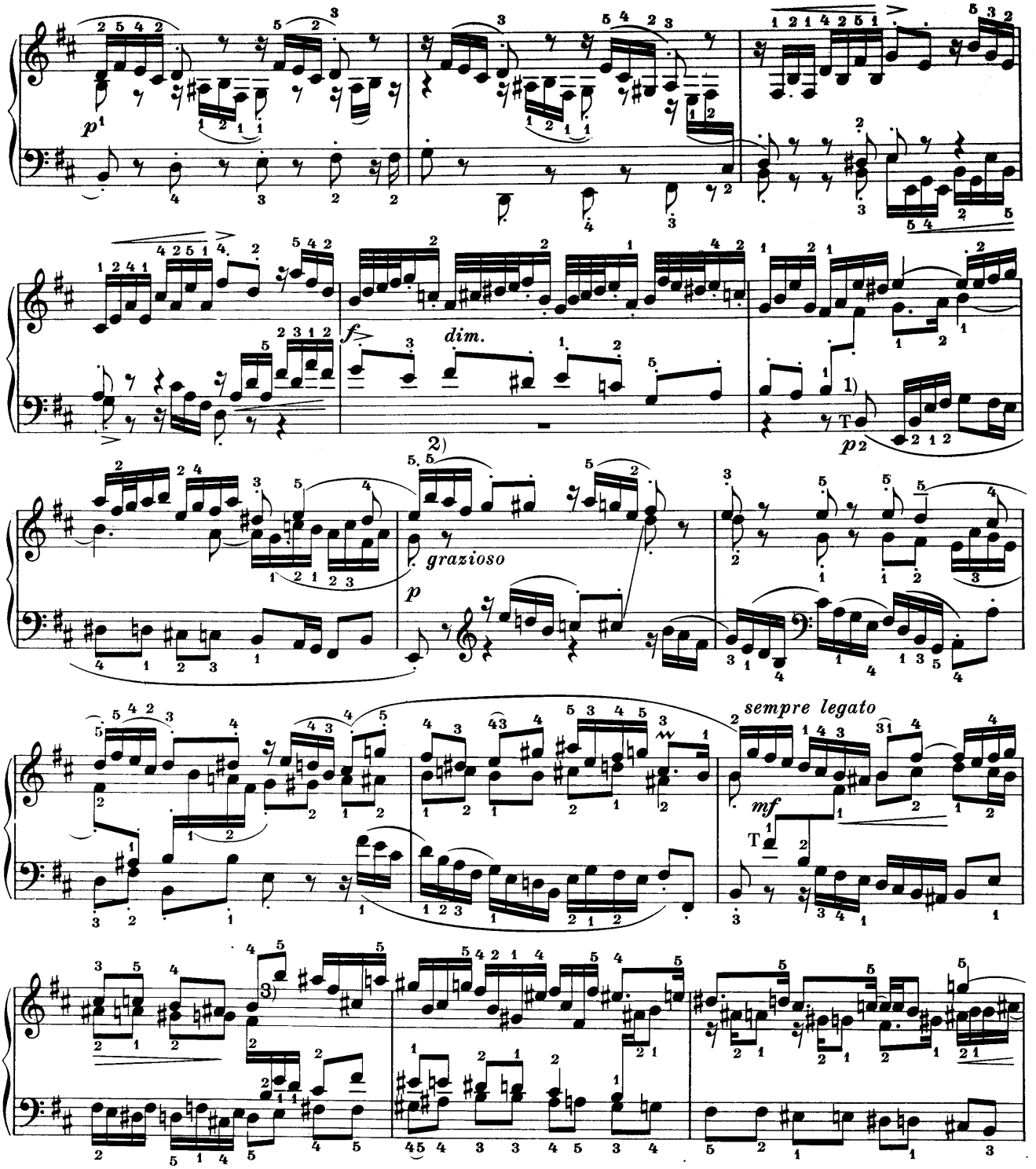
1) 9me épisode. Voir la remarque 2), page 39.

2) Tema alla Dominante.

2) Sujet à la dominante.

3) 10mo Episodio.

3) 10me épisode.



1) Thema in e-Moll.
1) Subject in E minor.

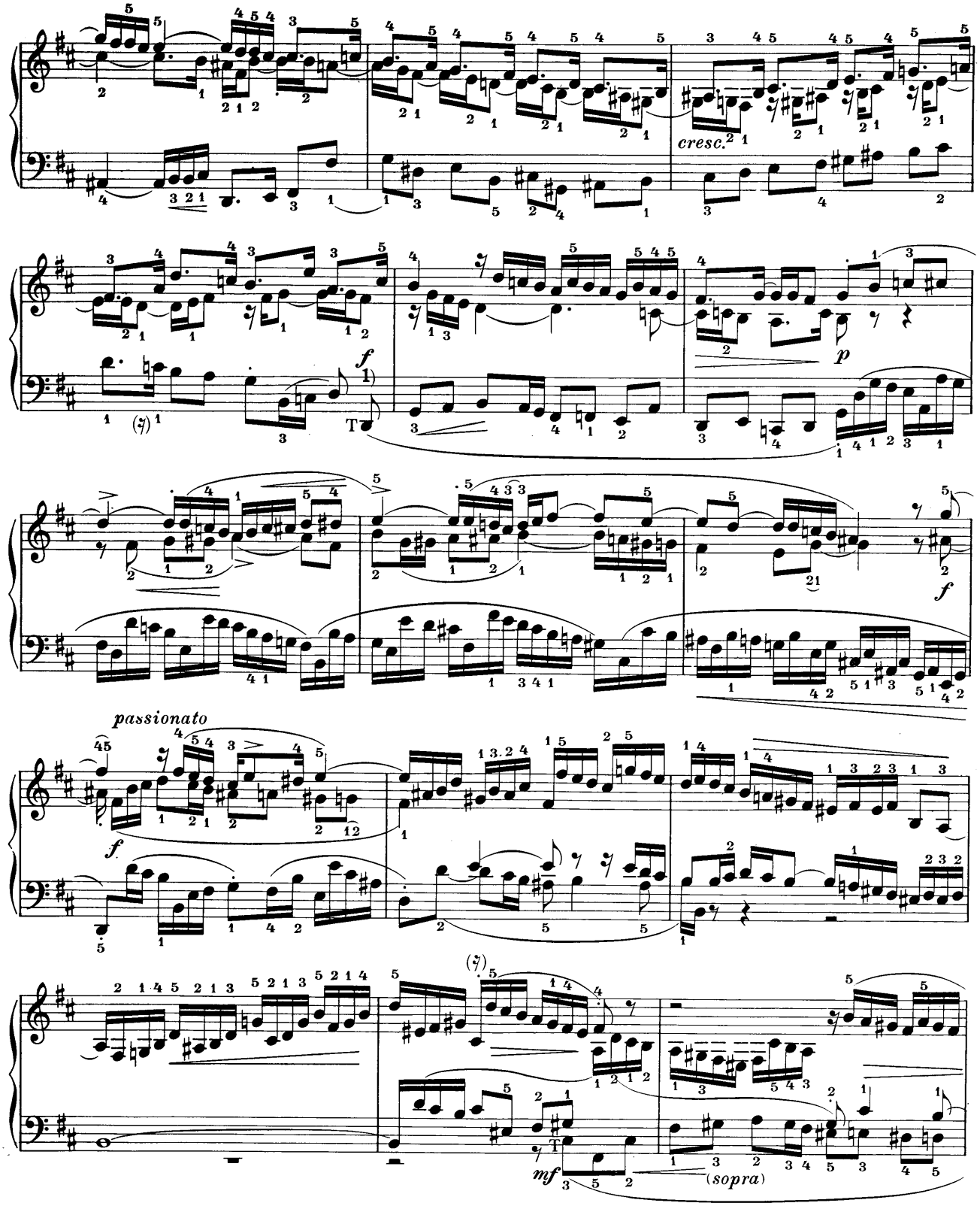
2) 11tes Nebenmotiv.
2) 11th episode.

3) 12tes Nebenmotiv.
3) 12th episode.

1) Tema in Mi minore.
1) Sujet en mi mineur.

2) 11mo Episodio.
2) 11me épisode.

3) 12mo Episodio.
3) 12me épisode.

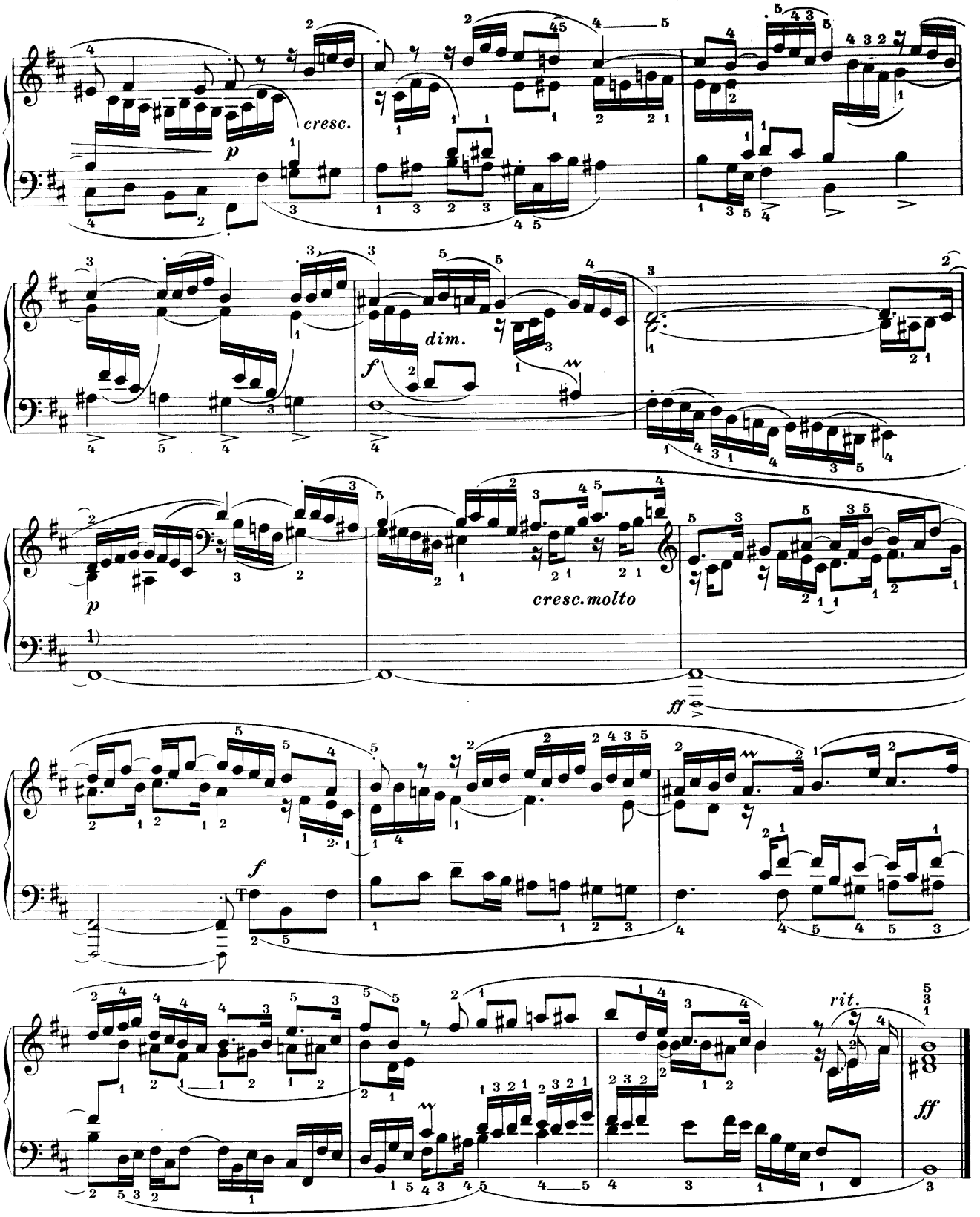


1) Thema in G-Dur

1) Subject in G major.

1) Tema in Sol maggiore.

1) Sujet en sol majeur.



1) Orgelpunkt auf der Dominante.

1) Pedal on the dominant.

1) Pedale sulla Dominante.

1) Pédale sur la dominante.