

JOHANN SEBASTIAN BACH

KLAVIERWERKE

Unter Mitwirkung von Egon Petri und Bruno Mugellini

herausgegeben von

FERRUCCIO BUSONI

XX

Präludien, Fughetten, Fugen

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Herausgegeben von Ferruccio Busoni



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Präludium und Fughetta d-Moll

Prelude and Fughetta D minor

Preludio e Fughetta Re minöre

Prélude et Fughetta Ré mineur

Präludium 1)

(Andante sostenuto ♩ = 100)

Joh. Seb. Bach (BWV 899)

Herausgegeben von Bruno Mugellini

1) Bei der Ausführung dieses Präludiums bemühe man sich, alle Wiederholungen der Phrase , die das Thema des Stücks bildet, recht hervorzuheben.

1) In executing this prelude, care should be taken that all repetitions of the phrase , which is the theme of the piece, stand in prominent relief.

2) Das d des Basses muß stark gespielt werden, um lange fortzuklingen.

2) The "d" of the bass must be played forte, so as to sound for a long time.

1) Si avrà cura, durante l'esecuzione di questo Preludio, di porre in evidenza tutte le ripetizioni della frase , che forma il tema del pezzo.

1) On aura soin de mettre constamment en évidence les répétitions du motif , qui constitue la base thématique de tout ce prélude.

2) Il re del basso dev'essere suonato forte perchè le sua durata sia lunga.

2) Le ré de la basse forte, pour que la sonorité en soit assez prolongée.

The musical score is written for piano and consists of five systems of staves. Each system typically has a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'marc.', 'cresc.', 'f', 'p', and 'mf'. Fingerings are indicated by numbers 1-5. The key signature has one flat (B-flat). The piece concludes with a double bar line and a final dynamic marking 'p'.

1) Die Oberstimme gut hervorzuheben.

1) The upper part in prominent relief.

2) Das g muß, über den anderen Stimmen, bis zum Eintritt des f deutlich hörbar bleiben.

2) The "g" should be heard clearly above the other parts, up to the "f".

1) La parte acuta ben rilevata.

1) La partie supérieure bien en dehors.

2) La sonorità del sol deve sentirsi chiaramente (al disopra delle altre voci) sino al fa.

2) Le sol doit être clairement perceptible, par dessus les autres voix, jusqu'au fa.

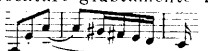
Fughetta (Andante ♩ = 132)

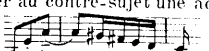
1) Man bemühe sich, das Gegen Thema deutlich hervorzuhoben. Die beiden letzten Takte desselben  wiederholen sich hier, dreimal aufeinander folgend, in den drei Stimmen und müssen gut hervortreten. Dasselbe geschieht in den Takten 20-24.

1) Great care should be taken to accentuate the countersubject properly. Its last two bars  are here repeated in the three parts three times in succession, and must be brought out prominently. The same is the case in bars 20-24.

2) 1^{tes} Nebenmotiv.

2) 1st episode.

1) Si ponga gran cura nell'accentare giustamente il controsoggetto. Le due ultime battute d'esso  si ripetono qui per tre volte consecutive dalle tre voci e debbono ben porsi in evidenza. La stessa cosa avviene nelle battute 20-24.

1) On prendra grand soin de donner au contre-sujet une accentuation juste. Les deux dernières mesures  en sont reprises trois fois de suite à travers trois voix et doivent être mises bien en évidence. Voir encore le retour du même procédé, aux mes. 20-24.

2) 1^{mo} episodio.

2) 1^{er} épisode.

Präludium und Fughetta e-Moll

Prelude and Fughetta E minor

Preludio e Fughetta Mi minore

Prélude et Fughetta Mi mineur

Präludium

(Andante espressivo $\text{♩} = 108$)

(BWV 900)

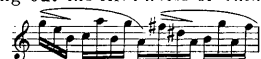
The musical score for the Prelude in E minor, BWV 900, is presented in two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The right hand (treble clef) plays a melody with various slurs and fingerings, while the left hand (bass clef) provides a harmonic accompaniment. The score includes dynamic markings such as *mf*, *f*, and *p*, as well as articulation instructions like *cresc.*, *p più stacc.*, and *marc.*. The tempo is indicated as Andante espressivo with a metronome marking of 108 beats per minute.

1) Die Wiederholung der Phrasen, die durch die Bindebögen eingeschlossen sind, muß gut bemerkbar werden, indem man die ersten Noten jeder Phrase etwas stärker hervorhebt.

Beispiel:



1) The repetition of the phrases enclosed in the slurs must be rendered sufficiently prominent by bringing out the first notes of each phrase a little more strongly. Example:



2) Sehr geringes Staccato. Die Finger müssen fast immer an den Tasten haftend bleiben.

2) A very slight staccato. The fingers should almost always remain on the keys.

1) Il ripetersi delle frasi, racchiuse negli archi delle legature, deve rendersi evidente dando un poco più di suono alle prime note d'ogni frase. Esempio:



1) Les répétitions des phrases limitées par une liaison doivent être rendues sensibles par une légère accentuation de la première note de chacune d'elles. Soit:



2) Assai poco staccato. Le dita debbono rimanere pressochè sempre aderenti al tasto.

2) Le staccato très peu prononcé. Les doigts resteront en contact presque constant avec les touches.

The sheet music consists of five systems of grand staves. The first system begins with a forte (*f*) dynamic and a *dim.* marking. The second system features a piano (*p*) dynamic. The third system returns to a forte (*f*) dynamic. The fourth system is marked piano (*p*). The fifth system is marked forte (*f*) and includes a *rit.* (ritardando) marking, followed by a *pesante* (heavy) marking. The music concludes with a final cadence.

1) Man vermeide folgende Wirkung hervorzubringen:



1) Avoid producing the following effect:

2) Es ist ratsam, dies e nur mit der linken Hand zu spielen.
2) It is advisable to play this "e" only with the left hand.

1) Si eviti di produrre l'effetto seguente:



1) On évitera de produire l'effet suivant:

2) Si consiglia di suonare questo mi soltanto con la mano sinistra.
2) Nous conseillons de jouer ce mi seulement avec la main gauche.

Fughetta

(Allegro moderato ♩ = 104)

The musical score for 'Fughetta' is written for piano and bass. It begins with a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro moderato' with a metronome marking of ♩ = 104. The score is divided into five systems. The first system starts with a piano (p) dynamic and a first fingering (1). The second system includes a 'dim.' (diminuendo) marking and a 'poco stacc.' (poco staccato) marking. The third system features a 'mf' (mezzo-forte) dynamic and a 'poco stacc.' marking. The fourth system includes a 'p' (piano) dynamic and a 'poco stacc.' marking. The fifth system ends with a 'p' dynamic and a 'poco stacc.' marking. The score includes various musical notations such as slurs, ties, and fingerings (1, 2, 3, 4, 5) to guide the performer.

1) Man halte das g genau ein Viertel aus.

1) Sustain the "g" exactly for the time of a crotchet.

2) 1^{stes} Nebenmotiv.

2) 1st episode.

3) Dieser Eintritt des Themas muß gut hervorgehoben werden, damit es nicht mit den beiden thematischen Bruchstücken, die vom Baß in den vorhergehenden Takten wiederholt werden, verwechselt werde.

3) This entry of the theme must be marked strongly, so that it may not be confounded with the two thematic fragments which are repeated by the bass in the preceding bars.

1) Si tenga il sol esattamente per un quarto.

1) Le sol doit avoir exactement la durée d'une noire.

2) 1^{mo} episodio.

2) 1^{er} épisode.

3) Questa entrata del tema dev'essere ben marcata perche non debba confondersi coi due frammenti tematici ripetuti dal Basso nelle battute precedenti.

3) Cette entrée du sujet doit être bien marquée, pour éviter toute confusion avec les deux fragments thématiques présentés par la basse dans les mesures précédentes.

1) Dies g darf nicht zu stark angeschlagen werden, da man sonst das e des Soprans nicht mehr hören würde.

1) This "g" must not be struck too loudly, as otherwise the "e" of the soprano would not be heard any more.

2) 2tes Nebenmotiv.

2) 2nd episode.

3) Obwohl das Thema in den beiden Händen verteilt ist, achte man darauf, daß die Achtel im Klange und in der Dauer sogleichmäßig seien, als wären sie nur von einer Hand ausgeführt.

3) Though the theme is here divided between the two hands, care should be taken that the quavers have the same equality in duration and sound, as if they were executed by one hand only.

1) Questo sol non deve suonarsi troppo forte, diversamente non si udrebbe più il mi del Soprano.

1) Ce sol pas trop fort, de peur qu'il n'empêche de percevoir nettement le mi du soprano.

2) 2do episodio.

2) 2me épisode.

3) Sebbene il tema sia qui diviso fra le due mani si abbia cura che le crome sieno uguali di suono e di durata in modo da sembrare eseguiti da una sola mano.

3) Bien que le sujet soit réparti entre les deux mains, on aura soin d'exécuter les séries de croches avec une égalité de son et de durée aussi parfaite qu'il si elles étaient exécutées par une seule main.

The musical score consists of five systems, each with a treble and bass staff. The notation includes various musical elements:

- System 1:** Treble staff has a melodic line with fingerings 5, 3, 4, 4, 3, 2, 1, 2, 1. Bass staff has a simple accompaniment with fingerings 3, 1, 2, 1, 5, 2.
- System 2:** Treble staff continues the melody with fingerings 3, 1, 3, 4, 2, 3, 1, 3, 1. Bass staff has a more active accompaniment with fingerings 3, 2, 4, 1, 3, 2, 1, 3, 2.
- System 3:** Treble staff has a melodic line with fingerings 4, 3, 2, 4, 3, 2, 1, 2, 4. Bass staff has a simple accompaniment with fingerings 3, 1, 3, 5, 2, 2, 1, 3, 1.
- System 4:** Treble staff has a melodic line with fingerings 3, 1, 2, 4, 4, 1, 2, 1, 4, 3, 1, 2, 5. Bass staff has a simple accompaniment with fingerings 2, 1, 2, 1, 4, 1, 1, 2, 1, 1.
- System 5:** Treble staff has a melodic line with fingerings 1, 3, 2, 1, 4, 2. Bass staff has a simple accompaniment with fingerings 4, 2, 3, 1, 3, 1, 4, 2.

Dynamics and articulations include *p*, *mf*, *dim.*, *cresc.*, and *poco stacc.*

1) 3^{tes} Nebenmotiv.

1) 3rd episode.

1) 3^{zo} episodio.

1) 3^{me} épisode.

The musical score consists of five systems of staves. The first system begins with a *mf* dynamic and a 3-measure rest. The second system includes a *dim.* marking and a 2-measure rest. The third system features a *poco legato* instruction and a *cresc. a poco a poco* marking. The fourth system has a *mf* dynamic. The fifth system ends with a *f marc.* marking. Fingerings are indicated by numbers 1-5 throughout the piece.

1) Man bemühe sich, den Unterschied zwischen dem Legato und dem Staccato in der linken Hand gut bemerkbar zu machen, damit die Teilung der beiden unteren Stimmen gut verständlich werde.

1) Endeavour to make the difference between the legato and the staccato of the left hand very noticeable, so that the division of the two lower parts be properly understood.

2) 4^{tes} Nebenmotiv.

2) 4th episode.

1) Si ponga gran cura a rendere in modo evidente la differenza fra il legato e lo staccato della mano sinistra, allo scopo di far giustamente comprendere la divisione delle due voci inferiori.

1) Il importe de différencier très nettement le legato du staccato, à la main gauche, afin que l'on distingue clairement les deux voix inférieures.

2) 4^{to} episodio.

2) 4^{me} épisode.

The musical score consists of five systems of staves. The first system includes a treble and bass staff with a 4/4 time signature and a key signature of one sharp (F#). It features a melody in the treble staff with triplets and a bass line with eighth notes. The second system continues the melody and bass line, with a 'dim.' (diminuendo) marking in the bass. The third system introduces a 'p' (piano) dynamic and a 'cresc.' (crescendo) marking. The fourth system features a 'marc.' (marcato) marking and a '1)' annotation. The fifth system concludes with a 'largamente' (largely) marking and a 'ff' (fortissimo) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'poco stacc.', 'dim.', 'p', 'cresc.', 'marc.', 'largamente', and 'ff'. Fingering numbers (1-5) are placed above or below notes. The key signature has one sharp (F#) and the time signature is 4/4. The piece concludes with a double bar line.

1) In diesem und in den folgenden Takten ist das Thema verändert; in der neuen Sechzehntelfigur ist leicht die ursprüngliche Gestalt zu erkennen:  etc.

1) In this bar and in those following, the theme is varied; it is easy to recognize in the new figure, consisting of semi-quavers, the original design:  etc.

1) In questa battuta e nelle seguenti il tema è variato; nella nuova figurazione di 16^{mi} è facile riconoscere il disegno primitivo:  etc.

1) Dans cette mesure et dans les suivantes le sujet est varié; on reconnaîtra facilement dans la figuration nouvelle, en doubles croches, le dessin primitif:  etc.

Präludium und Fughetta F-Dur | Preludio e Fughetta Fa maggiore

Prelude and Fughetta F major | Prélude et Fughetta Fa majeur

Präludium

(Andante con moto ♩. = 63)

(BWV 901)

The musical score for the Prelude and Fughetta in F major, BWV 901, is presented in two systems. The first system begins with a forte (f) dynamic and a mezzo-forte (mf) section. The second system includes a decrescendo (dim.) section, a piano (p) section with staccato poco markings, and a crescendo (cresc.) section leading to a forte (f) section. The score is heavily annotated with fingerings, slurs, and articulation marks.

First system of musical notation, measures 1-4. The treble clef staff contains a complex melodic line with many slurs and fingerings (e.g., 3 5 3 1 2 1, 3 5 3 1 2 1 3, 1 2 1 3 5 3 2, 4 2 1 4 2 1, 5 4 3 1 2 1 2 5 4 2 1 3). The bass clef staff provides a harmonic accompaniment with fingerings (2, 2, 4, 5, 3, 1, 5, 4). Dynamics include *cresc.* and *f*.

Second system of musical notation, measures 5-8. The treble clef staff continues the melodic development with slurs and fingerings (2 1 3, 5 1 2 1 2, 1 2 3, 5, 4 5, 1 2 3 1). The bass clef staff features a more active accompaniment with slurs and fingerings (2 3 1, 4 2 3 4 1 3, 4 2 1 2, 1 2 3 1, 3 2 3 1, 4 1 3). Dynamics include *f*.

Third system of musical notation, measures 9-12. The treble clef staff shows a melodic line with slurs and fingerings (1, 2, 4, 5, 5, 2). The bass clef staff has a simpler accompaniment with slurs and fingerings (5, 3, 2, 1, 1, 3, 2, 4, 3). Dynamics include *f*.

Fourth system of musical notation, measures 13-16. The treble clef staff features a melodic line with slurs and fingerings (5, 3, 5, 4, 1, 4, 1, 2, 2, 1, 1, 2). The bass clef staff has a simple accompaniment with slurs and fingerings (2, 3, 1, 4, 2, 5, 1, 3, 2). Dynamics include *dim.*, *poco rit.*, and *p*. The system concludes with a final chord in the treble clef.

Fughetta 1) (Tranquillamente e cantando ♩ = 69)

p dolce e legatissimo

dolce e legatissimo

mf

f

1) Diese kleine Fuge war vom Komponisten, mit wenigen Zusätzen, in den zweiten Teil des Wohltemperierten Klaviers aufgenommen worden (N. XVII).

1) This short fugue was included by the composer with few additions in the second part of the Wohltemperierte Klavier (No. XVII).

2) Zur Bezeichnung des Tempos dieser Fughetta hat sich Bach des Zeichens C bedient. Da aber in diesem Stück weder das alla breve ($\frac{2}{2}$) noch ein sehr schnelles Tempo angewandt werden kann, so halten wir die schon von Dr. Rust ausgesprochene Ansicht für richtig: nämlich, daß Bach die das Taktzeichen C senkrecht durchstreichende Linie nur als eine kalligraphische Zierde betrachtete, die man, ihr keinerlei Bedeutung belegend, nach Gefallen beibehalten oder beseitigen könne.

2) Bach used the sign C to indicate the tempo of this short fugue. But as neither the alla breve ($\frac{2}{2}$) nor a very quick tempo is applicable to this piece, we think the opinion already expressed by Dr. Rust is the correct one; viz., that Bach considered the perpendicular line drawn through the time signature C to be merely a calligraphic ornament which, having no kind of signification, could be used or omitted at pleasure.

3) Übergangs-Periode.

3) Transition phrase.

1) Questa Fughetta, con poche aggiunte, fu inclusa dall'autore nella seconda parte del Clavicembalo ben temperato (N. XVII).

1) L'auteur lui-même a fait passer cette petite fugue, avec quelques adjonctions, dans la II^{ème} partie du „Clavecin bien tempéré“ (N. XVII).

2) Per indicare il movimento di questa Fughetta, Bach si è servito del segno C . Siccome a questo pezzo non può adattarsi una divisione in $\frac{2}{2}$ nè un movimento rapido, pensiamo che l'opinione già espressa dal Dott. Rust sia giusta; cioè, che Bach considerava la linea perpendicolare a traverso il segno C come un semplice ornamento calligrafico che a piacere era da lasciare o da sopprimere, non annettendo ad essa verun significato.

2) Bach utilise le C comme indication du mouvement de cette fugue. Toutefois il ne saurait être question pour ce morceau ni de l'allabreve ($\frac{2}{2}$), ni d'une allure particulièrement rapide. Nous partageons donc entièrement l'opinion du Dr. Rust, lorsqu'il dit que Bach n'a sans doute considéré le trait vertical traversant le C que comme un ornement graphique sans signification spéciale et qu'il serait tout à fait indifférent de maintenir ou de supprimer.

3) Periodo di transizione.

3) Période de transition.

1)

cresc.

mf

p

2)

cresc.

1) Erstes Nebenmotiv. Die durch eine kleine Linie bezeichneten Noten müssen leicht betont werden.

1) First episode. The notes marked with a little line must be slightly accentuated.

2) 2tes Nebenmotiv.

2) 2nd episode.

1) 1^{mo} episodio. Le note segnate con una piccola linea debbono leggermente accentarsi.

1) 1^{er} épisode. On accentuera légèrement les notes marquées d'un petit trait horizontal.

2) 2^{do} episodio.

2) 2^{me} épisode.

Präludium und Fughetta G-Dur | Preludio e Fughetta Sol maggiore

Prelude and Fughetta G major

Prélude et Fughetta Sol majeur

Präludium

(Andante sostenuto ♩ = 72)

(BWV 902)

1) Der Alt ist gut hervorzuheben, und im folgenden Takt der Tenor.

1) The alto should stand in prominent relief and, in the following bar, the tenor.

1) Si metta in rilievo il contralto e nella battuta seguente il tenore.

1) L'alto en dehors, puis, dans la mesure suivante, le ténor.

1) Man stelle sich vor, die Ausführung dieses Motivs wäre zwei Fagotten übertragen.

1) S'immagini affidata a due fagotti l'esecuzione di questo motivo.

1) Imagine the execution of this motive to be given to two bassoons.

1) Qu'on se représente ce motif exécuté par deux bassons.

The musical score consists of six systems of staves. Each system typically has a treble and bass staff. The key signature is one sharp (F#). The piece includes various musical markings: *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte). The notation features complex rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-5 above or below notes. The piece is marked *non legato* in the final system.

1) Die Zweiunddreißigstel müssen nicht gebunden und ohne Eile, in strengem Zeitmaß ausgeführt werden, die abgestoßene Note nicht zu scharf.

1) The demisiquavers must not be slurred nor hurried, and must be played in strict time; the staccato note not too sharply detached.

1) Le bisicrome sieno eseguite non legate e senza fretta, con ritmo esatissimo; e la nota staccata non sia troppo secca.

1) Les triples croches non legato, sans hâte et très exactement dans le mouvement. On veillera également à ce que la note détachée ne le soit pas trop sèchement.

The musical score is written for piano and consists of six systems of staves. The key signature is one sharp (F#) and the time signature is 3/8. The notation includes various musical elements such as dynamics, articulations, and fingerings.

- System 1:** The right hand begins with a triplet marked *marc.* (marcato). The left hand starts with a piano (*p*) dynamic and a triplet. The system concludes with a triplet in the right hand.
- System 2:** The right hand features a series of eighth-note patterns with fingerings (1, 2, 3, 4, 5). The left hand provides a steady accompaniment with eighth notes and rests.
- System 3:** The right hand continues with eighth-note patterns, marked *cresc. poco* (crescendo poco). The left hand has a descending line. The system ends with a *mf* (mezzo-forte) dynamic and a *dim.* (diminuendo) instruction.
- System 4:** The right hand has a triplet marked *p* (piano). The left hand continues with eighth-note accompaniment.
- System 5:** The right hand features a triplet marked *p* (piano). The left hand has a descending line. The system ends with a *cresc.* (crescendo) instruction and the phrase *più stacc.* (più staccato).
- System 6:** The right hand begins with a triplet marked *f* (forte). The left hand has a descending line. The system ends with a *poco allargando* (poco allargando) instruction.

1) 2^{tes} Nebenmotiv.

1) 2nd episode.

1) 2^{do} episodio.

1) 2^{me} épisode.

Fuge A-Dur

über ein Thema von Albinoni

Fugue A major

on a theme by Albinoni

Fuga La maggiore

sopra un tema di Albinoni

Fugue La majeur

sur un thème de Albinoni

(Allegro; ben misurato ♩=96) (BWV 950)

(a 3 voci)

1) Gegen Thema; während der Fuge wird es nicht beibehalten.

1) Countersubject; during the fugue it is not maintained.

2) Übergangs-Periode zwischen dem zweiten und dritten Eintritt des Themas.

2) Period of transition between the second and third entry of the subject.

3) Der Bass wiederholt zwei kleine thematische Figuren aus der Übergangs Periode.

3) The bass repeats two little thematic figures from the period of transition.

4) Thema in der Dominante.

4) Subject in the dominant.

1) Controsoggetto; durante la Fuga non è mantenuto.

1) Contre-sujet, — non maintenu pendant le cours de la fugue.

2) Periodo di transizione fra la seconda e la terza entrata del tema.

2) Période de transition entre la réponse et la première réplique du sujet.

3) Episodio. Il basso ripete due piccoli disegni tematici del periodo di transizione:

3) La basse reprend deux petits dessins thématiques de la période de transition.

4) Tema alla dominante.

4) Sujet à la dominante.

1) Nebenmotiv in der Dominante.

1) Episode in the dominant.

2) Die abwärts schreitende Bewegung in diesem Nebenmotiv ist aus dem Schluß des Themas gebildet.

2) The descending progression in this episode is formed from the conclusion of the subject.

3) Die aus dem Thema hergeleitete Figur  wird in diesem Nebenmotiv in Form einer Fortschreitung wiederholt, zuerst in der Alto und dann im Baß. Die andern Nebenmotive in den Takten 32, 39, 50, 59, 64, 70, 80 und 84 sind meist aus denselben schon analysierten thematischen Motiven gebildet.

3) The figure derived from the subject  is repeated, in this episode, in the shape of a progression, first in the alto, then in the bass. The other episodes in the bars 32, 39, 50, 59, 64, 70, 80 and 84 are mostly formed from the same thematic motives already analyzed.

1) Episodio alla dominante.

1) Episode a la dominante.

2) In questo episodio la progressione discendente è formata dalla fine del tema.

2) Le mouvement descendant de cet épisode est un dérivé de la fin du sujet.

3) Il disegno tratto dal tema  è ripetuto in questo episodio in forma di progressione, dapprima nel contr., poi nel basso. Gli altri episodi che seguono alle battute 32, 39, 50, 59, 64, 70, 80 ed 84, sono costituiti presso a poco dai motivi tematici già analizzati.

3) Le dessin emprunté au sujet  est répété dans cet épisode sous forme de progression, d'abord à l'alto puis à la basse. Les épisodes qui suivent, aux mesures 32, 39, 50, 59, 64, 70, 80 et 84 sont empruntés pour la plupart aux motifs thématiques déjà analysés.

32

The musical score is written for piano, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The piece is marked with various dynamics and articulations, including *f* (forte), *dim.* (diminuendo), *p* (piano), and *cresc.* (crescendo). The notation includes numerous slurs, ties, and fingerings, indicating a technically demanding piece. The page is numbered 32 in the center.

50

dim.

cresc.

tr

1) Thema in Moll in der Sexte (cis-Moll).

1) Subject in the minor key, in the sixth (c sharp minor).

2) Thema im entsprechenden Moll (fis-Moll).

2) Subject in the relative minor key (F sharp minor).

Edition Breitkopf

1) Tema, in minore, alla sesta (do # min.).

1) Sujet en mineur, à la sixte (ut dièse mineur).

2) Tema al relativo minore (fa # min.).

2) Sujet dans le ton relatif mineur (fa dièse mineur).

26

70
quasi staccato

p

fp

mf

1) *p* *cresc.*

f

ff *mf* *rit.* *(più lento e liberamente)*

f *mf*

mf *cresc.* *ff* *f*

rit. *a tempo* *rit.* *lento*

1) Freie Weiterführung und Abschluß.
 1) Free development and conclusion.

1) Libero svolgimento e conclusione.
 1) Développement libre et conclusion.

Fuge B-Dur

nach einem Sonatensatze von J.A.Reinken

Fugue B $\flat$ major

after a sonata by J.A.Reinken

Fuga Si $\flat$ maggiore

secondo una sonata di J.A.Reinken-

Fugue Si $\flat$ majeur

selon une sonate de J.A.Reinken

(BWV 954)

Allegro ($\text{♩} = 96$) *poco legato*

(a 3 voci) *mf*

1) *mf* *poco legato*

2) *mf* *dim.*

- 1) Gegenthema.
- 1) Countersubject.
- 2) Nebenmotiv.
- 2) Episode.

- 1) Controsoggetto.
- 1) Contre-sujet.
- 2) Episodio.
- 2) Episode.

1) *p* (4 3 2) (4 3 2) 3 4 4 1 5 3 2 1 4 4 5

2) *p* (2 1 2) (2 1 2) 3 3 2 3 3 2 3 5 1 2 3 5 1 2

3) *poco cresc.* *mf* 1 2 2 2 T 1 2 1 2 1 2 1 3 1

4) *cresc.* 3 5 1 4 2 3 4 5 5 4 5 3 2 1 3 2 1 1 2 1

5) *f* 1 2 1 1 2 1 1 1 1 1 2 1 1 2 1 1 2 1 1 2 1

6) 1 2 1 2 1 2 1 3 2 1 2 1 3 5 1 3 5 2 1 3 1 1

1) Zweite Einführung.

1) Second exposition.

2) Nebenmotiv.

2) Episode.

3) Thema in der Terz, in Moll (d-Moll).

3) Subject in the third, in minor (D minor).

1) Seconda esposizione.

1) Seconde exposition.

2) Episodio.

2) Episode.

3) Tema alla terza, in minore (Re min.).

3) Sujet à la tierce en mineur (ré mineur).

1) Aus d-Moll nach g-Moll modulierendes Nebenmotiv. Die thematische Figur ist vom letzten Takt des Themas abgeleitet.

1) Episode modulating from D minor to G minor. The thematic figure departs from the last bar of the subject.

2) Thema in der Sexte, in Moll (g-Moll).

2) Subject in the sixth, in minor (G minor).

3) Nebenmotiv, thematisch gleich dem vorhergehenden. Es moduliert aus dem g-Moll nach dem Es-Dur (Quarte der Haupttonart).

3) Episode, thematically like the preceding one. It modulates from G minor to E-flat major (fourth of the principal key).

4) Thema in der Quarte.

4) Subject in the fourth.

1) Episodio modulante dal Re min. al Sol min. Il disegno tematico deriva dall'ultima misura del tema.

1) Episode modulante, de ré mineur à sol mineur. Le dessin thématique dérive de la dernière mesure du sujet.

2) Tema alla sesta, in minore (Sol min.).

2) Sujet à la sixtè, en mineur (sol mineur).

3) Episodio tematicamente uguale al precedente. Modula dal tono di Sol min. al tono di Mi-b magg. (4^a del tono principale).

3) Episode thématiquement équivalent au précédent. Modulation de sol mineur à mi bémol majeur (quarte de la tonalité principale).

4) Tema alla quarta.

4) Sujet à la quarte.

sempre f

1)

2)

3)

f energico

dim.

p

1) Nebenmotiv.

1) Episode.

2) Thema im verwandten Moll der Quarte (c moll).

2) Subject in the relative minor of the fourth (C minor).

3) Nebenmotiv.

3) Episode.

1) Episodio.

1) Episode.

2) Tema al relativo minore della quarta (Do min.).

2) Sujet dans le ton relatif mineur de la quarte (ut mineur).

3) Episodio.

3) Episode.

1) In diesem letzten Stück des Nebenmotivs wird der erste Takt des Themas von den verschiedenen Stimmen in Gegenbewegung wiederholt.

1) In this last portion of the episode the first bar of the subject is repeated, in contrary motion, by the various parts.

2) Thema in der Haupttonart.

2) Subject in the principal key.

3) Nebenmotiv.

3) Episode.

1) In quest'ultima parte dell' episodio, la prima misura del tema vien ripetuta dalle varie voci per moto contrario.

1) Dans cette dernière partie de l'épisode, la première mesure du sujet, renversée, est reprise par les différentes voix dans le mouvement contraire.

2) Tema nel tono principale.

2) Sujet dans le ton principal.

3) Episodio.

3) Épisode.

1) Einführung.

1) Stretto.

1) Stretto.

1) Stretto.

Fuge B-Dur

nach einer Fuge von J. C. Erselius

Fugue B $\flat$ major

after a Fugue by J. C. Erselius

Fuga Sib maggiore

secondo una Fuga di J. C. Erselius

Fugue Sib majeur

d'après une Fugue de J. C. Erselius

(BWV 955)

Allegro ($\text{♩} = 80$)

(a 4 voci)

1) Gegen Thema.

1) Countersubject.

2) Überleitungsperiode.

2) Period of transition.

3) 1^{tes} Nebenmotiv.

3) 1st episode.

1) Controsoggetto.

1) Contre-sujet.

2) Periodo di transizione.

2) Période de transition.

3) 1^{mo} Episodio.

3) 1^{er} épisode.

The musical score consists of six systems of staves. Each system typically has a treble and a bass staff. The notation includes various musical symbols such as notes, rests, and accidentals. Dynamic markings like *mf*, *mp*, *p*, and *dim.* are used throughout. Fingerings are indicated by numbers 1 through 5. The piece is written in a key with two flats (B-flat and E-flat). The notation is complex, with many slurs and ties, indicating a technically demanding piece.

1) 2^{tes} Nebenmotiv.

1) 2nd episode.

2) Von hier ab erscheint das Gegenthema verändert.

2) From here onwards the countersubject appears in a modified form.

3) 3^{tes} Nebenmotiv.

3) 3rd episode.

1) 2^{do} episodio.

1) 2^{me} épisode.

2) Da qui il Controsoggetto è modificato.

2) A partir d'ici le contre-sujet est modifié.

3) 3^{zo} episodio.

3) 3^{me} épisode.

The musical score consists of five systems of staves. The first system includes a trill (tr) and dynamic markings *mp* and *p*. The second system features a trill (tr) and dynamic marking *mf*. The third system includes a trill (tr) and dynamic marking *mf*. The fourth system includes a trill (tr) and dynamic marking *mf*. The fifth system includes a trill (tr) and dynamic marking *mf*. The notation is complex, with many slurs and fingerings.

1) 4^{tes} Nebenmotiv.

1) 4th episode.

2) 5^{tes} Nebenmotiv.

2) 5th episode.

1) 4^{to} episodio.

1) 4^{me} épisode.

2) 5^{to} episodio.

2) 5^{me} épisode.

1) Man setze den 3^{ten} Finger über den 4^{ten}, um das es genau mit dem d binden zu können.

1) Pass the third finger over the fourth so as to be able to slur the e flat exactly to the d.

2) 7^{tes} Nebenmotiv.

2) 7th episode.

3) 8^{tes} Nebenmotiv.

3) 8th episode.

1) Si abbia cura di far passare il 3^{zo} dito sopra al 4^{to} legando esattamente mi al re.

1) On aura soin de passer le 3^{ème} doigt sur le 4^{ème}, afin de lier exactement le mi bémol au ré.

2) 7^{mo} episodio.

2) 7^{me} épisode.

3) 8^{vo} episodio.

3) 8^{me} épisode.

The musical score consists of five systems of staves. The first system begins with a treble and bass staff, featuring a melody in the treble and accompaniment in the bass. Dynamic markings include *p* and *mf*. The second system continues the melody and accompaniment, with a *cresc.* marking. The third system includes a *f* marking and a *ten.* (tension) marking. The fourth system features a *p* marking and a *cresc.* marking. The fifth system concludes with a *largamente* marking and a final cadence. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *mf*, *f*, and *cresc.* Fingerings are indicated by numbers 1-5. The piece concludes with a 'largamente' section and a final cadence marked with a double bar line and repeat signs.

1) 9^{tes} Nebenmotiv und freier Schluß.

1) 9th episode and free conclusion.

1) 9^{no} episodio e chiusa libera.

1) 9^{me} épisode et conclusion libre.