

JOHANN SEBASTIAN BACH

KLAVIERWERKE

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

XXV

Drei Sonaten, Concerto c-Moll u. a.

Herausgegeben von Egon Petri



VEB BREITKOPF & HÄRTEL MUSIKVERLAG LEIPZIG

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SONATA

a-Moll - A minor - La minore - La mineur
Nach der Sonata I in J. A. Reinkens „Hortus musicus“

Joh. Seb. Bach, BWV 965

Adagio

(♩ = 88-92)

molto cantabile
quasi f

espr

sost. - - - meno adagio

sost.

più allegro (quasi cadenza)
meno legato, brillante

riten.

a tempo (Adagio)

f sempre

pesante

usw. etc.

più f

allargando

tempo

meno f

molto espressivo sempre

tutto legatissimo

dim. e rall. poco a poco

più adagio non troppo piano

Verschiebung una corda

Fuga

(Allegro, ♩ = 112)

forte, ma leggero

The musical score for 'Fuga' (BWV 577) is presented in a single system with 13 measures. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro' with a metronome marking of 112. The dynamics are 'forte, ma leggero'. The score is written for a single melodic line, likely for a violin or flute. It features a complex fugue with multiple voices and intricate fingering. The score includes various musical notations such as slurs, ties, and fingerings.

Measure 13 is marked with a circled '13' and the word 'più' below it. The score ends with a double bar line and a repeat sign.

20

f

ten.

ten.

cresc.

marc.

marc.

marc.

usw. etc.

più misurato

p.

mit Verschbg.
senza Ped. una corda

cresc.

ohne Verschbg.
tre corde

dimin. - - - - - *p*₄

mf marc. (non dim.)

più

Idee: Idea: etc.

fp

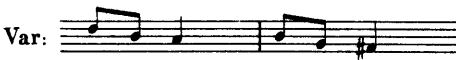
marc.

cresc.

sotto

sopra

The musical score consists of six systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece is in a key with one sharp (F#) and a common time signature. The dynamics range from *mf* (mezzo-forte) to *fp* (fortissimo) and *p* (piano). The tempo/mood markings include *marc.* (marcato) and *cresc.* (crescendo). The piece concludes with a *sotto* (below) and *sopra* (above) marking.

Var: 

Zw.-Sp. 

meno forte *più* *f. sim.* *f, leggiero* *sim.* *cresc.*

*) Bei Bach , da die damaligen Klaviere nur bis zum C reichten.

*) Bach wrote , the three-lined c (c̃) being the highest tone on the instruments of that time.

*) Il Bach scrive così , perchè le tastiere in quell'epoca arrivavano soltanto fino al Do.

*) Chez Bach , étant donné l'étendue du clavier qui, alors, ne dépassait pas l'ut.

Idee:
Idea:

71

cresc.

ten.

f

largamente

con forza

riten.

ff

27471

[illegible]

Allemande

(Moderato, ♩ = 72)

p *mf* *p dolce* (*più p*) *tranquillo*

Verschbg. una corda

sost. *poco più espr.* *sost.*

ohne Verschbg. tre corde

poco f *più dolce* *espr.*

dim. *sost.* *liberamente* *molto calmo*

Verschbg. una corda

1. *p* *amabile* 2. *p* *amabile* *ten.*

(non accel.)

sim. ohne Verschbg. tre corde

molto espr.

poco f

sost.

p, dolce

Verschbg. una corda

espr.

ten. più p

augmentando di

ohne Verschbg. tre corde

nuovo

poco f

dim.

1.

sost.

p, amabile

Verschbg. una corda

2.

p, amabile

Verschbg. una corda

Courante

(Allegretto, ♩ = 132)

non troppo p *piacevole* *tranquillo*

più espr.

poco f *più dolce*

Verschbg. una corda - *sim.*

sost. *espr.* *p*

dolce *p* *tenuti* *sim.*

Verschbg. una corda

molto espr.

aumentando *poco f* *sim.*

sost. *p, dolce* *Verschbg. una corda*

sim. *aumentando di nuovo* *ohne Verschbg. tre corde*

poco f

dim. *p²* *Verschbg. una corda* *(tenuti)*

Sarabande

(Andante sostenuto, $\text{♩} = 80$)

p cantabile

Verschbg. una corda

mf

ohne Verschbg. tre corde

p, dolce

Verschbg. una corda

Gigue

(Vivace, $\text{♩} = 104-112$)

mf sempre staccato leggiero, saltando

più p

sim. sempre

quasi f

sim.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature has one sharp (F#), and the time signature is 3/4. The piece includes various musical notations such as notes, rests, and ornaments, along with detailed fingerings indicated by numbers 1-5. Dynamics include *più p*, *mf*, *sim.*, *cresc.*, *ten.*, *ben in tempo*, and *ff*. The piece concludes with a repeat sign and a double bar line.

System 1: Right hand features a melodic line with trills and grace notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *più p*.

System 2: The right hand continues with a melodic line, and the left hand plays a steady eighth-note accompaniment. Dynamics include *mf* and *sim.*.

System 3: The right hand features a melodic line with trills and grace notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *più p* and *sim.*.

System 4: The right hand features a melodic line with trills and grace notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *cresc.* and *ten.*.

System 5: The right hand features a melodic line with trills and grace notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *ten.* and *sim.*.

System 6: The right hand features a melodic line with trills and grace notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *ben in tempo* and *ff*.

[illegible]

5 3 3 5 3 1

p *più f*

2 2 (1) 1 5 5 5 5 5 5 5

sim.

Musical score for "L'Espresso" by Debussy, measures 1-3. The score is in 4/5 time and features a piano (p) and mezzo-forte (mf) dynamic range. The melody is in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and fingerings.

Für kleine Hände.
 For small hands.
 Pour petites mains.
 PELLE MANI PICCOLE.

improvvisando

NB

legatissimo, sostenuto

meno f

2 non legg.

risvegliando

quasi una cadenza più allegro

energicamente

sost.

od.

*) Der Vorschlag kann auch, trotz der bei *NB* entstehenden Quinten, als Sechzehntel ausgeführt werden.

*) The appoggiatura may also be played as a semiquaver, notwithstanding the consecutive fifths at *NB*.

*) L'appoggiatura può essere eseguita anche da biseterima, sebbene presso il segno *NB* vi si facciano delle quinte parallele.

*) Malgré la quinte qui se produit à *NB*, on peut exécuter l'appoggiatura comme double-croche.

7

besser:
meglio:

sfz

più legg.

f, ma non troppo

Zw. Sp.

fp

ten. possibile

marc.

23

The musical score consists of six systems of staves. The first system shows a complex melodic line in the right hand with many sixteenth notes and triplets, while the left hand provides a steady accompaniment. The second system introduces the instruction *p, tranquillo* and *Verschbg. una corda*. The third system continues the melodic development. The fourth system includes the instruction *ohne Verschbg. tre corde* and *marcato, un poco umoristico*. The fifth system features a *sost.* (sostenuto) marking and a tempo change to *Zw. Sp. tempo*, along with a *fp* (fortissimo) dynamic. The final system concludes the piece.

sost. *p, marc.* *poco* *più legato ed espr.* *dolente.* *sotto voce* *Zw. Sp.* *più leggero e corrente* *cresc., incalzando*

The musical score consists of six systems of staves. The first system begins with a *sost.* (sostenuto) marking, followed by *p, marc.* (piano, marcato). The second system includes *poco* and *più legato ed espr.* (more legato and expressive). The third system features *dolente.* (dolent) and *sotto voce* (softly). The fourth system has *Zw. Sp.* (Zwischenraum, or 'in between'). The fifth system is marked *più leggero e corrente* (more light and flowing). The sixth system concludes with *cresc., incalzando* (crescendo, accelerating). The notation is highly detailed, with numerous slurs, ties, and fingerings throughout.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation is highly technical, featuring numerous slurs, ties, and complex fingerings indicated by numbers 1-5. Dynamics include *sfz* (sforzando) and *fz* (forzando). A section marked *Zw. Sp.* (Zwischenspiel) begins in the fifth system, with the instruction *2 sempre forte* below the bass staff. The piece concludes with a final system of staves.

This page contains six systems of musical notation for a piano piece. The notation includes treble and bass staves with various musical symbols, dynamics, and performance instructions.

System 1: Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *fp* and *cresc.*. The tempo is marked *giocoso*.

System 2: Continues the melodic and rhythmic development. Dynamics include *molto* and *fz*.

System 3: Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *sfz*.

System 4: Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *ff*, *polternd*, *romoreggiando*, and *sfz*.

System 5: Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *p*, *cresc.*, and *fz*.

System 6: Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *molto*, *riten.*, *tempo*, and *rit.*.

Adagio

(♩ = 72)

dolce, cantando

p *m.d.*

sost.

più

egualmente

quasi f

Allegro

(♩ = 112)

non dim.

riten.

mf non troppo legato

cre - scen - do

animandosi

sin - ten. al - ten. fine

ff

Allemande

(Allegretto, $\text{♩} = 76$)

p amabile
gebunden und fließend
legato e scorrevole

ten.

dolce

aumentando

raddolcendo

con grazia tranquillo

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5. Performance instructions are written in Italian.

The first system begins with a piano (*p*) dynamic marking. The second system includes a circled number 15, indicating a measure repeat or a specific measure number. The third system features the instruction *aumentando* (crescendo) and *con espressione* (with expression). The fourth system includes *sosten.* (sustained), *dolce a tempo* (sweet at tempo), and *ten.* (tenuto). The fifth system includes *sosten.*, *improvvisando* (improvising), *raddolcendo* (softening), and *grazioso tranquillo* (gracefully tranquil).

SONATA

a-Moll - A minor - La minore - La mineur

(Allegro misurato, ♩ = 112)

Joh. Seb. Bach, BWV 967

f *staccato sempre* *ten.* *ten.* *ten.*

f *p* *ben in tempo, non cresc.*

f *p* *non leg., legg.* (1 3)

(p) *mf* *più p* *sost.*

The score is written for a single melodic line on a grand staff (treble and bass clef). It includes various musical notations such as slurs, ties, and fingerings. The tempo is marked as 'Allegro misurato' with a quarter note equal to 112 beats per minute. The key signature is one flat (A minor). The score is divided into sections marked '(Tutti)' and '(Solo)'. Dynamics range from *f* (forte) to *p* (piano). Articulations include staccato and tenuto. The score concludes with a *sost.* (sostenuto) marking.

(Tutti)
f animato
 Jusw. etc.)

(Solo)
p più legato, tranquillo
 più legg.
 2^{ten.}

(Tutti)
mf
f animato
 Jusw. etc.)

(Solo)
p ben misurato
schierzando più p
 marcato, ma p

353 *f poco sost.* *a tempo* *p*

(Tutti) *f animato*

46 *a tempo* (Solo) *fp*

(Tutti) *f* *piu f*

(Solo) *fp*

5 5 2 1 2 1 *più p* 1 2 2 3 5

8 5 4 3 1 2 1 3 1 1 1 2 3 5

con slancio 2 1 2 1 1 3 8 3

non legato

(Tutti) 2 4 3 4 5 5 3 1 2

f fermamente

martellato 3

più f 3 1 3 2 1

3 3 4 2 3 5

più f *m.s. brillante, non legato sempre forte*

(Meno allegro) *sim.* *fz*

Concerto e Fuga

c-Moll - C minor - Do minore - Ut mineur

Joh. Seb. Bach, BWV 909

Concerto

Andante (♩ = 63)

(*etwas fließender*, ♩ = 69)
un poco più mosso

an poco più mosso
 più dolce, egualmente
 Verschiebung -
 una corda
 (♩ = 63)
 p più p
 ten. - - -
 halb mezzo

Verschiebung -
una corda

(- 63)

più p

tēn.

halb *mezzo*

Verschiebung
una corda

più espr.

Verschiebung
una corda

ten. - - - - *halb mezzo*

tēn

halb *mezzo*

Allegro (♩ = 108)

stacc. legg.

non legg

1 *sim.*

più legg.

più melodico

p, legg.

The image displays a musical score for the piece 'The Swan' (Le Cygne) by Camille Saint-Saëns. The score is written for a piano and a violin. The piano part is in the lower system, and the violin part is in the upper system. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into two systems. The first system shows the piano playing a series of chords and the violin playing a melodic line with triplets and a crescendo. The second system continues the piano's accompaniment and the violin's melodic line, which includes a 'cresc.' marking and a 'sim.' (simile) marking. The piano part features a series of chords and a 'sim.' marking. The violin part features a melodic line with triplets and a 'cresc.' marking.

The image shows a page from a musical score for a piece titled "Andante". The score is written for piano and features two systems of music. The first system includes a treble and bass staff. The treble staff has a tempo marking "Andante" and a dynamic marking "rit." (ritardando). The bass staff has a dynamic marking "fp" (fortissimo) and a pedal instruction "Ped. come sopra". The second system also includes a treble and bass staff. The treble staff has a tempo marking "rit." and a dynamic marking "non legg." (non leggiero). The bass staff has a dynamic marking "fp". The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The musical score for 'The Rose Tree' is presented in two systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is B-flat major (two flats). The first system shows the vocal melody with lyrics 'The Rose Tree' and the piano accompaniment. The second system continues the melody with lyrics 'The Rose Tree' and the piano accompaniment. The score includes various musical notations such as notes, rests, and fingerings.

First system of music, measures 1-4. The score includes a piano accompaniment with intricate sixteenth and thirty-second note patterns, and a treble staff with a melodic line. Fingerings are indicated by numbers 1-5 above and below notes.

Second system of music, measures 5-8. The piano accompaniment continues with 'espr.' (espressivo) markings in measures 6 and 7. The treble staff has 'sost.' (sostenuto) markings in measures 7 and 8. An 'Ossia' section is indicated at the beginning of measure 8.

Third system of music, measures 9-12. The section is titled 'Allegro stacc. legg.'. The piano part is marked 'f' (forte) and 'non legg.' (non leggiero). The treble staff has a melodic line with slurs and accents. Fingerings are indicated by numbers 1-5 above and below notes.

The musical score is written for piano and consists of three systems of staves. The first system includes the instruction *più legg.* (more light) and features complex chordal textures with arpeggiated figures in the bass. The second system includes the instruction *più melodico* (more melodic) and *p, legg.* (piano, light), showing a shift towards more linear melodic lines. The third system includes the instruction *più cresc.* (more crescendo) and features a *sost.* (sostenuto) section followed by a *molto cresc.* (much crescendo) section, with increasing dynamic intensity and more complex rhythmic patterns.

più legg.

più melodico

p, legg.

cresc.

più cresc.

sost.

molto cresc.

rapidamente, brillante

animato

ff *sf* *f, legg.*

Ped. zu jedem Harpedale ad ogni nuova

rapidamente, brillante

ff *sf* *ff martellato*

animato

m. d.
(5/2)

sim.

moniewechsel
armonia

sim.

più tranquillo

cresc. *mf* *legg.*

cresc. *distintamente* *m. s.*

p, subito

sim.

cresc.

con slancio

f

m. s.

f, largamente

con slancio

riten.
f

riten.
f, pesante

sost.
ff
sf

sost.
ff
sf

animato
f, legg.
sim.

Ped. zu jedem Harmoniewechsel
Pedale ad ogni nuova armonia

ff
m.s.
sim.

2

4

cresc. molto.

*più tranquillo
legg.*

cresc.

mf

sim.

più tranquillo

distintamente

m.s.

p subito

m.s.

m.s.

cresc.

m.s. $\frac{2}{\sharp}$

cresc. e ritenendo

m.s. $\frac{2}{\sharp}$

m.s. $\frac{2}{\sharp}$

m.s. $\frac{2}{\sharp}$

(Meno mosso)
legg.

sost.

p

a tempo tranquillo, legato

espr., dolente

*Verschbg.
una corda*

sim.

m.s. $\frac{3}{\flat}$

m.d. $\frac{5}{\flat}$

cresc.

più espr.
ohne Verschbg.
tre corde

più espr.
ohne Verschbg.
tre corde

sempre cresc.

m.d.
ancora più

The musical score is written for piano and consists of five systems of staves. The key signature is B-flat major (two flats). The time signature is 4/4.

The first system shows a complex rhythmic pattern in the right hand, with the left hand providing harmonic support. The second system includes the instruction *cresc. e sostenendo* (crescendo and sostenendo). The third system features a *sost.* (sostenuto) marking and a *f* (forte) dynamic. The fourth system includes a *sim.* (simile) marking and a *m.d.* (moderato) marking. The fifth system includes a *riten.* (ritardando) marking and a *f* (forte) dynamic. The final system includes a *riten.* (ritardando) marking and a *f, pesante* (forte, pesante) marking.

The score is published by Edition Breitkopf, with the number 27471.

(Andante)

f, non troppo

sost.

*wie zu Anfang
come nel principio*

f, non troppo

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is written for a vocal soloist and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/4. The score consists of two systems of music. The first system has three measures, and the second system has four measures. The vocal line is written in a single staff, and the piano accompaniment is written in two staves (treble and bass clef). The piano part features a prominent arpeggiated figure in the right hand and a more rhythmic bass line in the left hand. The vocal line enters in the second measure of the first system and continues through the end of the second system. The score is marked with a tempo of "Allegretto" and a dynamic of "f" (forte). The lyrics "The Rose Tree" are written below the vocal line in the first system, and "The Rose Tree" is written below the vocal line in the second system. The score is a page from a larger manuscript, as indicated by the page number "1" in the bottom right corner.

Adagio

f, tenuti

Ped. jeden halben Takt
Pedale ad ogni mezza battuta

(Listesso tempo, più largamente)

mf, aumetando

allarg.

sf

sf

ff

Adagio

sf

ff

Ped. jeden halben Takt
Pedale ad ogni mezza battuta

Fuga

(Allegro moderato, ♩ = 96)

f, dolce

espr.

f, dolce

espr.

espr.

espr.

più p

tranquillo, espr.

Ossia: *m.d.*

più p

tranquillo, espr.

The musical score is organized into six systems, each consisting of a grand staff (treble and bass clef). The notation includes various musical symbols such as notes, rests, slurs, and fingerings.

System 1: Features a *sost.* (sostenuto) marking. The right hand has a melodic line with slurs and fingerings (e.g., 2, 5, 1, 4, 2). The left hand has a bass line with slurs and fingerings (e.g., 4, 5, 1, 2). Dynamics include *f, dolce*.

System 2: Continues the *sost.* marking. The right hand has a melodic line with slurs and fingerings (e.g., 3, 4, 1, 3, 2, 4). The left hand has a bass line with slurs and fingerings (e.g., 3, 4, 1, 3, 2, 4). Dynamics include *f, dolce*.

System 3: Features an *espr.* (espressivo) marking. The right hand has a melodic line with slurs and fingerings (e.g., 2, 4, 5, 3, 4, 5). The left hand has a bass line with slurs and fingerings (e.g., 1, 5, 1, 4, 2, 5). Dynamics include *dim.* (diminuendo) and *p* (piano).

System 4: Features an *espr.* marking. The right hand has a melodic line with slurs and fingerings (e.g., 2, 4, 5, 4, 5, 4, 5). The left hand has a bass line with slurs and fingerings (e.g., 2, 1, 2, 1, 2, 1). Dynamics include *dim.* and *p, dolce*. A performance instruction *Verschbg. una corde* (bowed on one string) is present.

System 5: Features a *dolce, marc.* (dolce, marcato) marking. The right hand has a melodic line with slurs and fingerings (e.g., 1, 4, 2, 3, 1, 2, 2, 4). The left hand has a bass line with slurs and fingerings (e.g., 1, 4, 2, 3, 1, 2, 2, 4). Dynamics include *espr.* and *sim.* (sforzando).

System 6: Features a *dolce, marc.* marking. The right hand has a melodic line with slurs and fingerings (e.g., 4, 5, 2, 1, 2, 2, 5, 2). The left hand has a bass line with slurs and fingerings (e.g., 1, 4, 2, 3, 1, 2, 2, 4). Dynamics include *espr.* and *sim.*. A performance instruction *ohne Verschbg. tre corde* (without bowing, three strings) is present.

p, lusingando

jedes Viertel
ad ogni semiminima

mf

p subito

sost.

dolce, marcato

Verschbg.
una corda

cresc. subito

espr.

cresc. subito

espr.
ohne Verschbg.
tre corde

animato

sf

non legg.

animato

fz p

fz p

The musical score is written for piano and consists of four systems of music. The notation includes various rhythmic values, fingerings, and dynamic markings.

System 1: The first system begins with a treble clef and a key signature of two flats. It features a series of eighth and sixteenth notes with fingerings (3, 1, 5, 4, 3, 5, 3, 1, 4, 3). A forte (*sf*) dynamic marking is present. The bass clef part continues with similar rhythmic patterns and fingerings (4, 5, 3, 5, 3, 5, 3, 1, 4, 3).

System 2: The second system continues the melodic and harmonic development. It includes a *fz* (forzando) dynamic marking. The tempo and mood are indicated by the instruction *largamente, cresc.* (largely, crescendo). The notation includes a *pesante* (heavy) marking and a *cresc. e ritenendo* (crescendo and ritenuto) instruction.

System 3: The third system features a *ten.* (tension) marking and a *espr.* (espressivo) marking. The notation includes a *ten.* marking and a *espr.* marking. The tempo and mood are indicated by the instruction *largamente, cresc.* (largely, crescendo).

System 4: The fourth system concludes the page with a *espr.* (espressivo) marking. The notation includes a *espr.* marking and a *espr.* marking. The tempo and mood are indicated by the instruction *largamente, cresc.* (largely, crescendo).

System 5: The fifth system features a *espr.* (espressivo) marking. The notation includes a *espr.* marking and a *espr.* marking. The tempo and mood are indicated by the instruction *largamente, cresc.* (largely, crescendo).

System 6: The sixth system concludes the page with a *espr.* (espressivo) marking. The notation includes a *espr.* marking and a *espr.* marking. The tempo and mood are indicated by the instruction *largamente, cresc.* (largely, crescendo).

sostenendo - - - a tpo.

dim. molto *p* *cresc.* *f*

sostenendo - - - a tpo.

dim. molto *p* *cresc.* *f*

più f *espr.*

cresc. *rit.* *ff* *espr.*

ff, largamente

cresc. allarg. *sf*

5 rit. *sf* *rit.* *ff* *a tempo largamente* *non leg.*

non legg.
 jeden halben Takt
 ad ogni mezza battuta

sim.

sempre più largamente

Ped. jedes Viertel
 Pedale ogni semiminima

sempre ff

Adagio

ten.

ff

allarg.

CAPRICCIO

E-Dur - E major - Mi maggiore - Mi majeur

Joh. Seb. Bach, BWV 993

(Allegro con brio, $\text{♩} = 116$)*non legg.**f, giojoso*Oder auch:
oppure
*m.d.**Q.w.**m.d.**m.d.**m.s.**m.d.**meno f**non legg.**f**m.s.**meno f*

rf, stacc.

melodioso *

marc.

più f

*) Durch Verlängerung um einen Takt gewinnt die Linie an Breite und Rundung:

*) Allungata per una misura la linea melodica diventa più larga e più completa:

*) By the addition of one bar the melodie line will gain in breadth and roundness:

*) En s'allongeant d'une mesure, la ligne de la mélodie gagne de largeur et de complément:

vi=

fp

cresc.

fp

(p, cresc.)

f

f

(8va)

f

f

piu f

dim. p, dol.

= de (bis) 3 1 (bis) 1 2 4 2 4 3

lusingando

Vschbg. una corda (*)

= de (bis) sim. (bis) sim.

cresc.

Vschbg weg. tre corde

f

*) Rhythmus einer anderen Handschrift

*) Rhythm of another manuscript

Edition Breitkopf

*) Questo ritmo si trova in un altro manoscritto.

*) Rhythme d'un autre manuscrit

[illegible]

Vschbg weg. tre corde

energico

dim. subito

dim. subito

sost. *p, espr. trang.* *cresc.* *sim.* *dim.* *più f* *dim. subito* *5 3 dim.* *vi=*

Für den Sprung bei Benutzung des Originals:
 For the skip when the original version is used:
 Attendendosi all'originale, si salta:
 Pour le raccord si l'on se sert de l'original:

p *cresc.* *f* *dim.* *vi=*

*) Auch hier wirkt der Übergang befriedigender, wenn man einen Takt einschaltet:

*) Anche qui il passaggio è d'un migliore effetto, se si aggiunge una misura:

m.s.
 2 1 2 1

*) Here also the transition becomes more satisfactory by the insertion of one bar:

*) Encore ici, la transition se fait mieux, si l'on intercale une mesure:

The image displays a page of musical notation for a piano piece, consisting of three systems of staves. The notation is written for a grand piano, with a treble and bass staff for each system. The key signature is three sharps (F#, C#, G#).

System 1: The first system begins with a treble staff featuring a melodic line with a triplet of eighth notes (3, 2, 1) and a bass staff with a supporting line. Dynamics include *f* (forte) and *subito* (suddenly). Fingerings are indicated by numbers 1-5.

System 2: The second system continues the melodic and harmonic development. It includes a *p* (piano) dynamic and a *p, legg.* (piano, leggiero) marking. The notation features complex fingerings and slurs.

System 3: The third system includes a *cresc.* (crescendo) marking and a *sost.* (sostenuto) marking. The notation shows a continuation of the melodic and harmonic themes with intricate fingerings.

The page is a high-quality scan of a printed musical score, showing clear notation and dynamic markings.

mf

mf, ben ritmato

p

marc.

cresc.

cresc.

*) Durch vollständige Beantwortung der vorhergehenden $1\frac{1}{2}$ taktigen Periode würde die Proportion besser gewahrt. Man füge hier einen halben Takt ein:

*) By a complete answer to the preceding period of $1\frac{1}{2}$ bars a better proportion would be gained. Insert here one half-bar:

der dann bei **) durch ein weiteres halbtaktiges Einschüßel seine Ergänzung findet:
which then at **) by the insertion of another half-bar finds its complement:

Edition Breitkopf

*) La proportion è migliore, se si risponde giustamente al precedente periodo di $1\frac{1}{2}$ misura. Quindi si aggiunga qui una mezza misura:

*) La proportion se présenterait mieux par une ample réponse à la période précédente de $1\frac{1}{2}$ mesures. Intercalez ici une demi-mesure:

che poi, presso il **) trova il suo supplemento per l'aggiunta di un'altra mezza misura:

qui, plus tard, à **) trouve son complément par un autre intercalement d'une demi-mesure:

sost. -
231

più f

p, cresc.

p, cresc. ed animando

con slancio

mare.

ten.

molto f

rit.

ff

sost.

sost.

*) Eintaktige Erweiterung zur Bekräftigung der Unterdominante:

*) Extension by one bar for the accentuation of the subdominant:

sost.

sost.

*) Per rafforzare la dominante inferiore, aggiungiamo quest' unica misura:

*) Extension d'une mesure pour l'accentuation de la dominante inférieure:

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The music is characterized by intricate fingerings, often indicated by numbers 1-5 above or below notes, and various dynamic markings such as *f*, *dim.*, *p*, *tranc.*, *espr.*, *marc. non forte*, *p, cresc.*, *con slancio*, and *sost.*. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests and slurs. The piece concludes with a final measure marked *sost.* and a tempo indication of 132.

= de

f

m.d.

= de

ff

ritenendo

ff

mf

ff, non legg.

Pedal

mf

rit.

ff, non legg.

(Meno allegro, $\text{♩} = 92$)

(Più allegro, $\text{♩} = 80$)

[illegible]

Drei Menuette

Three Minuets — Tre Minuetti — Trois Menuets

Joh. Seb. Bach, BWV 841-843

(Allegro, $\text{♩} = 138$)

1. *p, dolce, semplice*

Ped. (ossia sempre)

p, dolce, semplice

mit Vschbg. una corda

poco più

espr.

poco più

espr.

ohne Vschbg. tre corde

amabile

più p

amabile

più p

Vschbg. una corda

(L'istesso tempo)

2.

*mf, con espressione*ohne Vschbg.
tre corde

First system of the musical score. It consists of two staves. The right staff has a treble clef and a key signature of one flat (B-flat). The left staff has a bass clef and the same key signature. The time signature is 3/4. The system contains several measures with complex fingering (1, 2, 3, 4, 5) and articulation marks. A first ending bracket is present. The text *più espr.* appears in the right staff.

Second system of the musical score. It continues the piece with similar fingering and articulation. A first ending bracket is present. The text *(rit. - - - a tpo)* and *p* appear in the right staff.

Third system of the musical score. It features a change in tempo and mood. The right staff has a treble clef and a key signature of one sharp (F-sharp). The left staff has a bass clef and the same key signature. The time signature is 3/4. The text *♩, marc. dolce* appears in the right staff. A first ending bracket is present. The text *Vschbg. una corda* appears in the left staff.

Fourth system of the musical score. It continues the piece with similar fingering and articulation. The text *più* and *espr.* appear in the right staff.

Fifth system of the musical score. It concludes the piece with similar fingering and articulation. The text *meno p* and *più p* appear in the right staff.

(Un poco più tranquillo)

3.

mf, cantabile

ohne Vschbg. tre corde

*m.d.**m.s.*(oder wie Takt 4)
(o come misura 4)*più**sost.**sost.*

sonoro

(248)

sost.

(Tempo I)

dim.

pp, eguale

Vschbg. una corda

poco più

espr.

dolciss.

rit. 5 -

semplice

Ossia:

più p

p

più p

attacca

Anhang

Appendix — Appendice

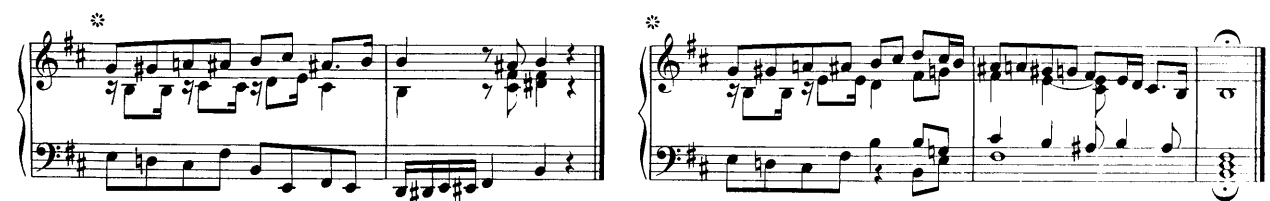
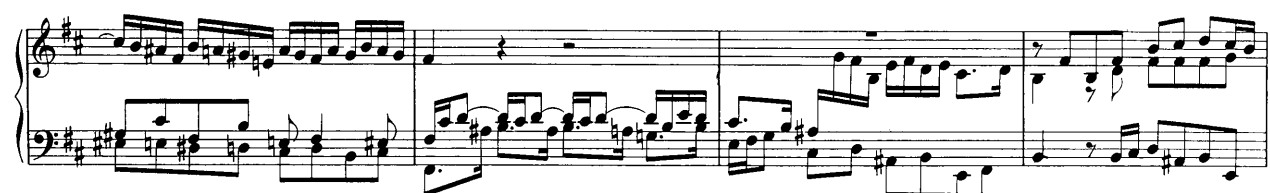
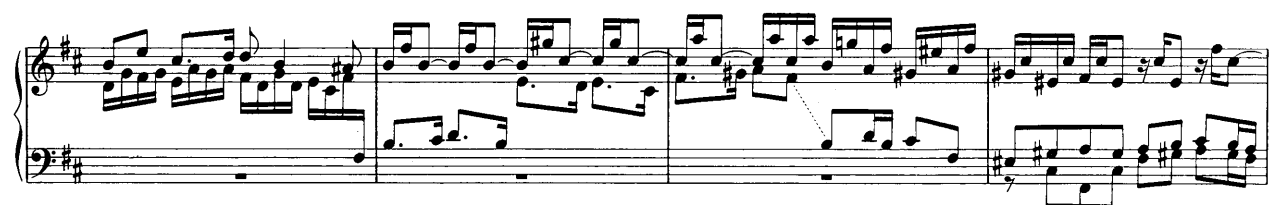
Die Fuge über ein Thema
von Albinoni (h-Moll) in ihrer früheren Gestalt
The fugue on a theme
by Albinoni (B minor) in its earlier version

La fuga sopra un tema
di Albinoni (Si minore) nella sua prima forma
La fugue sur un thème
d'Albinoni (Si mineur) dans sa version primitive

Joh. Seb. Bach, BWV 951a

This page contains six systems of musical notation for piano. The key signature is D major (two sharps) and the time signature is 3/4. The notation includes treble and bass staves for each system.

- System 1:** Measures 34-37. Measure 34 is circled. The music features a complex melodic line in the treble and a more rhythmic accompaniment in the bass.
- System 2:** Measures 38-41. Continues the melodic and harmonic development.
- System 3:** Measures 42-45. Includes a trill in measure 44, marked with 'tr'.
- System 4:** Measures 46-49. Measure 47 is circled. This system introduces triplets in the treble staff.
- System 5:** Measures 50-53. Continues the triplet pattern in the treble.
- System 6:** Measures 54-57. Includes another trill in measure 55, marked with 'tr'.



Man sieht, wie bedeutend abwechslungsreicher die Anlage der Bearbeitung ist. Statt drei haben wir vier Stimmen; die Eintritte sind jedesmal anders geordnet und zwar so, daß jede der vier Gruppen von einer anderen Stimme eingeleitet wird; außerdem sind sie durch kurze Zwischenglieder getrennt, die zugleich in das einförmige Amoll Abwechslung bringen. Der glückliche Einfall, den Gegensatz chromatisch zu gestalten, stammt ebenfalls von Bach. Besonders zu beachten ist noch der Umstand, daß der 1. Teil sich von oben nach unten, der 2. dagegen von unten nach oben entwickelt, so daß auch im Aufbau eine Inversion des 2. Teiles stattfindet.

Die übrigen Sätze sind, abgesehen von der Ausschmückung der Cantilene, ziemlich wörtlich wiedergegeben. Im Original wird das Adagio und Presto, nachdem es von der Violine zu Gehör gebracht worden war, von der Viola eine Oktave tiefer wiederholt. Auf dem Klavier hätte das natürlich keinen Sinn gehabt.

Die Courante ist eine genau durchgeführte Variation der Allemande. (Über dieses bei den damaligen Suitenkomponisten beliebte Verfahren vgl. die Anmerkungen zur Bdur-Suite, Bd. 23.) Am häufigsten entsprechen zwei Takte der Courante einem der Allemande, manchmal ist 1 Takt durch einen, zweimal 1 Takt durch 3 wiedergegeben. Takt 5—8 der Courante (= Takt 3, 4 der Allemande) sind wiederum als eine Variation der Takte 8—9 des Präludiums aufzufassen. Diese stufenweis unter einem feststehenden Dreiklang dahinschreitenden Bässe sind eine in den Werken jener Zeit stereotyp wiederkehrende Formel, bei der das Ungewöhnliche ist, daß eine Kadenz ohne Dominante stattfindet:



(Dieselbe Manier findet sich am Schluß des Presto in der nächsten Sonate.)

Auch die Sarabande ist den beiden vorhergehenden Stücken nah verwandt. Außer am Anfang, der aus der Grundidee der Allemande hervorgegangen ist, tritt dies am deutlichsten zutage in Takt 13. (Vgl. Takt 13 des 2. Teiles der Courante.)

Das Thema der Gigue kann man sich ebenfalls aus der Allemande entstanden denken:



Als Typus einer Melodiebildung und eines einfachen harmonischen Aufbaus ist die Sarabande lehrreich: vier viertaktige Teile, von denen sich der 1. und 4., der 2. und 3. entsprechen:



Der Schüler versuche selbst derartige Analysen und Reduktionen anzustellen, um sich an einen klaren und durchdachten Vortrag zu gewöhnen. Nur so ist es möglich, ein Stück mit einem Blick zu überschauen.

2. Sonate Cdur

Der harmonische Verlauf des Präludiums läßt sich auf die nachstehende einfache Formel bringen, die ein äußerst befriedigendes Verhältnis aufweist:

Tonarten:	C	G	F	G	C
Takte:	5	3	4	3	2
	8		9		
Teile:	I		II		

Die Betonung der Unterdominante, die dem Satz erst die richtige Proportion verleiht, findet sich nicht im Original. Dieses wurde mit abgedruckt, um dem Studierenden einen Begriff zu geben, wie Bach bei seinen Bearbeitungen zuwege ging. Unter anderem ist das Auflösen der steifen und monotonen Bässe (Takt 13—15) ein von ihm oft angewendetes Mittel, um seine Vorbilder zu beleben.

In der Fuge beginnt die verbessernde Hand des Umarbeiters schon bei dem Kontrasubjekt, welches frei erfunden ist. Von Takt 7 an bleibt es, nun zweistimmig, dem Thema bis zum Schluß getreu, obgleich es öfters Veränderungen erleidet.

Eine der häufigsten davon ist die Zerlegung des Auftakt-Achtels in  Takt 23—24 wird es im Baß in eine Stimme zusammengezogen.

Die Zwischenspiele sind sämtlich aus den dem Schlusse des Themas entnommenen Motiven a und b gebildet:



(b kann als schon nicht mehr zum Thema gehörig angesehen werden, da es im Verlauf oft weggelassen wird.)

Besonders tritt ein auf der zweiten Hälfte von b aufgebautes selbständiges Zwischenspiel hervor, welches viermal wiederkehrt und die Fuge in fünf ungefähr gleiche Teile zerlegt.

Die Figur a wird als Material für die Coda benutzt; in den Takten 52—54, welche ausschließlich aus dem Motiv  und seiner Umkehrung entwickelt werden, haben wir es ebenfalls mit ihren Anfangsnoten zu tun.

Sehr schön ist die Versetzung des Themas nach Moll, wodurch es, sonst diatonisch ansteigend, ein chromatisches Aussehen annimmt.

Abweichend von der vorigen Sonate ist die Dreistimmigkeit hier streng durchgeführt. Die Stimmen bringen jede das Thema viermal, die Reihenfolge der Eintritte ist das erste und vierte, das zweite und dritte Mal dieselbe. Hier der Plan (A = Alt usw., die großen Buchstaben bezeichnen Dur-, die kleinen Molltonarten; die »selbständigen« Zwischenspiele sind durch Doppelstriche gekennzeichnet):

Thema:	$\overline{A \ S \ B \ S} \parallel \overline{A \ B} \parallel \overline{S \ A} \parallel \overline{B \ A} \parallel \overline{S \ B}$		
(Stimmeneintritte):	C G e a d F C		
Tonarten:			
Teile:	I	II	III
Takte:	22	48	31

Ganz anders der Plan der Reinkenschen Fuge; sie besteht nur aus einer dreimal wiederholten Exposition, in der jede Stimme einmal den Dux, dann den Comes bringt:

$\overbrace{S \ A \ B}$	$\overbrace{S \ A \ B}$	} dreimal wiederholt, 47 Takte.
Dux Comes Dux	Comes Dux Comes	
15½ Takte.		

Die drei Wiederholungen gleichen sich, trotz einiger abweichenden Harmonisierungen, fast völlig; andere Tonarten als C und G werden nicht berührt: Zwischenspiele und Coda fehlen gänzlich. Da auch, wie erwähnt, der Gegensatz von Bach neugebildet ist, so bleibt vom Original eigentlich weiter nichts übrig als — das Thema.

Für den Vortrag ist die Erkenntnis wichtig, daß die Takt 46 beginnende, aus a und seiner Umkehrung sich zusammensetzende Episode einen Ruhepunkt in der Mitte der Fuge darstellt und dementsprechend etwas gemäßigter und gesanglicher behandelt werden muß. Bis hierher war die Stimmung heiter und vorwärtstreibend: mit dem nächsten Zwischenspiel beginnt neues Aufleben und stetige Steigerung bis zum Schlusse hin. Es ist nötig, diesen Gedanken der Dreiteiligkeit (die mit der Dreiteiligkeit der Fuge als Form nichts zu tun hat — hier handelt es sich um Kolorit, nicht um Struktur) sich beständig vor Augen zu halten, um nicht in zielloses Herunterspielen zu verfallen.

Nebenbei bemerkt, lasse sich der Schüler hier und bei ähnlichen Sätzen nicht durch den Respekt vor dem »Altmeister« und dem Namen »Fuge« in eine didaktische und sogenannte »klassische« Wiedergabe hineinschrecken: die Fuge ist äußerst lustig und verlangt sprudelndes Leben und springende Freudigkeit im Spiel. —

In der Allemande ist es auffallend, daß drei Takte in der Mitte des 1. Teiles (Takt 6—8) im 2. Teil variiert werden (Takt 15—17), was sonst nirgends vorkommt. Das Original enthält noch: Courante, Sarabande und Gigue, nach demselben Schema wie in der vorigen Sonate. Jedenfalls hat Bach die Bearbeitung zu Ende geführt und nur die Handschrift ist unvollständig (ein Autograph gibt es nicht). So wie das Werk jetzt vorliegt, würde vielleicht die Anordnung: Präludium — Allemande — Adagio, Allegro — Fuge — als wirksamer anzuraten sein.

3. Sonate Amoll

Diese »Sonate« ist wahrscheinlich die Übertragung einer Komposition für ein Solo-Instrument mit Cembalo-Begleitung: dafür sprechen der zum Teil bezifferte Baß und der augenfällige Wechsel von »Tutti« und »Solo«. Die Form ist die eines ersten Konzertsatzes: genau so wie in der Gdur-Tokkata, in der sich sogar dieselben diatonisch abwärtsschreitenden Sextakkorde finden.

Wenn das Stück wirklich von Bach ist (seine Autorschaft ist nicht zweifellos erwiesen) so muß seine Entstehung in eine sehr frühe Zeit verlegt werden, schon wegen der sich im engsten Kreise bewegenden Modulation. (Man vgl. die Anm. 57 zur Dmoll-Tokkata Bd. 17.) Bis über die Hälfte des Satzes ist der Kreis Amoll — Emoll noch nicht verlassen worden; erst in den letzten drei Takten wird die Parallel-Tonart berührt. Und nach der kurzen Abweichung in Takt 46 nach Fdur und Dmoll, führen der 6. und 7. Takt wieder nach Amoll! Dagegen wird die Entwicklung nach dem Schlusse zu immer freier und schwungvoller, so daß es auch möglich wäre, wir hätten eine von Bach bearbeitete fremde Komposition vor uns, in der er im weiteren Verlauf mehr und mehr geändert und Eigenes gegeben hätte.

Was den Charakter des Stückes anlangt, so erscheint eine bei aller Prägnanz des Rhythmus nicht zu ernsthafte, ja stellenweise leise humoristische Ausführung am geeignetsten, die ihm unleugbar anhaftende Steifheit in einen Reiz zu verwandeln.

Merkwürdig ist, daß das harmonische Gerüst mit ganz geringen Ausnahmen überall das gleiche geblieben ist, wobei man die Anmerkung 78, Band X nachlesen möge.

Von Takt 66 an komponiert Bach ganz frei und unbekümmert um die frühere Arbeit weiter; es ist als ob der Strom der Erfindung in dem engen Bette der älteren Form keinen Platz mehr fände und sich ein neues, breiteres suchen müßte (45 Takte statt 22) — nur die Schlußakte ähneln sich wieder.

Der Schüler vergleiche die beiden Versionen Takt für Takt, und er wird sehen, daß in der späteren auch nicht eine einzige Note zu entdecken ist, die nicht eine Verbesserung und Verschönerung bedeutete. Der Unterschied ist gewaltig: wir staunen und bewundern: die ganze Fuge ist wie durch Zauberkraft herrlich aufgeblüht, üppig entfaltet, saftig, farbig und duftig geworden. Dabei läßt die reifere Form die primitivere ebenso weit hinter sich wie diese das Albinonische Original (es ist für drei Streichinstrumente mit Continuo geschrieben und als Beilage zum ersten Band bei Spitta abgedruckt). Was die Gegenüberstellung der Bachschen Cdur-Fuge mit der Reinkenschen ergab, wiederholt sich hier: als Gemeinsames bleibt schließlich nur das Thema übrig.

Jedenfalls darf uns die Tatsache, daß Bach frühere Kompositionen überhaupt umarbeitete, als Beweis dienen, daß er solche Umarbeitungen im Prinzip für durchführbar und notwendig hielt. Seine Methode können wir uns zunutze machen, wenn sich auch niemand zumuten wird, das Genial-Schöpferische, wie es in dieser Fuge so unnachahmlich überzeugend in Erscheinung tritt, jemals zu erreichen.

Zakopane, Juli 1919

Egon Petri

Explanatory Remarks on Volume 25

1. Sonata in A minor

This and the following Sonata are adaptations of two Suites for stringed instruments, taken from Johann Adam Reinken's "Hortus musicus". It seems natural to suppose that with such transcriptions, Bach's intention was to make the originals suitable for playing on the piano; but then it would remain inexplicable why he almost always altered them, and in many cases so completely, that they are scarcely recognizable. When, however, we learn that his custom (like César Franck's, later on) was to stimulate himself to improvisation by playing through the compositions of others at sight, it seems probable that the cause of origin of these adaptations may be found in this same need for an external incentive; occupation with the thoughts of another acted as a stimulus to the desire of invention, and set the creative imagination vibrating, so that what was another's became finally transformed into his own.

In this Sonata, the Fugue and the Gigue differ the most from their originals. Already the countersubject of the Fugue-theme (which, except for the notes of the beginning found in brackets, and the part marked *a* which undergoes various modifications, is retained entirely) is, with Bach, much more pliant and characteristic than Reinken's stiff and dull counterpoint treatment:

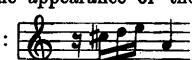
Reinken: 

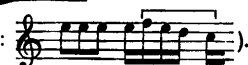
Bach: 

If, strictly speaking, the Fugue is 3-part, just as in the original, it may nevertheless be said that Bach has given it a four-part appearance. As early as Bar 13, (in which, with Reinken, the subject again appears in the soprano) we have the impression that the bass is added as a fourth part to the three already there; and again, in Bar 20 the soprano, and in Bar 71 the bass are treated as fourth parts newly entering. The four-part treatment, however, is but of short duration, (except in the last 11 bars, where it predominates almost uninterruptedly).

But it is chiefly the formal arrangement of the whole in which Bach has far surpassed his model. The plan of Reinken's fugue is as follows: (S = Soprano, and so on):

$\begin{array}{c} S \quad A \quad B \\ \text{Dux Comes Dux} \end{array}$	$\begin{array}{c} S \quad A \quad B \\ \text{Comes Dux Comes} \end{array}$	$\left \begin{array}{c} S \quad A \quad B \\ \text{Comes Dux Comes} \end{array} \right \left \begin{array}{c} \text{Repetition of} \\ \text{the first 24 bars,} \\ \text{with insignificant} \\ \text{variations.} \end{array} \right \left \begin{array}{c} S \quad A \quad B \\ \text{Comes Dux Comes} \end{array} \right $
Bars: 4 4 4	4 4 4	$\frac{1}{2}$ $\frac{1}{2}$

Bach has broken away from this rather paltry design, and has expanded it by adding episodes, (indicated in the diagram by the numbers of bars in brackets) by the appearance of the subject once in D minor (x), and by appending a conclusion full of fire and enthusiasm. (The motive:  from which the last three bars are formed, may be regarded as

an inversion of the following portion of the subject: .

The form of our fugue may be illustrated thus:

$S \quad A \quad T \quad B \quad (3\frac{1}{2}) \quad S \quad (6\frac{1}{2}) \quad \quad T \quad (3) \quad B \quad S \quad (7) \quad A \quad \quad (13) \quad B \quad S \quad \text{Coda} \quad (7)$
Bars: $\frac{30}{\text{I}} \quad \frac{27}{\text{II}} \quad \frac{28}{\text{III}}$

Nevertheless, the fugue does not produce such a satisfactory effect as that of the following Sonata, and this on account of the lack of modulation (of eleven entries of parts, ten are in A minor!). This monotony is probably attributable to the fact that here Bach has still kept comparatively closely to the original, which never leaves the Tonic and the Dominant keys at all.

The Gigue has been improved and enriched in the same way. Here are the two plans:

Reinken: (the theme comprises 3 bars)

1st Section: $\parallel: S \quad A \quad B \quad | \quad S \quad A \quad B \quad | \quad 1 \text{ bar of conclusion} : \parallel$
 $\text{Dux Comes Dux} \quad \text{Comes Dux Comes}$

2nd Section: $\parallel: \text{The same, with the theme in inversion} : \parallel$

Bach: (the figures in brackets indicate the bars of the episodes)

1st Section: $\parallel: S \quad A \quad (1) \quad T \quad B \quad (2) \quad T \quad (1\frac{1}{2}) \quad A \quad (1) \quad S \quad (1\frac{1}{2}) \quad B \quad : \parallel$

2nd Section: $\parallel: B \quad T \quad (1) \quad A \quad S \quad (2) \quad A \quad (1\frac{1}{2}) \quad T \quad (1) \quad B \quad (1\frac{1}{2}) \quad S \quad : \parallel$

It will be seen how much more variety there is in the plan of the adaptation. Instead of three, we have four parts the entries are differently arranged each time, and in such a manner that each of the four groups is introduced by a different part; besides this, they are separated by short intermediary passages, which at the same time afford a welcome change from the monotonous A minor. The happy idea of treating the counter-subject chromatically is also Bach's own. A feature worthy of special note is that the 1st Section develops from above in a descending line, the 2nd on the contrary, from below in an ascending line, so that in the structure also, there is an inversion of the 2nd Section.

The remaining movements, apart from the ornamentation of the Cantilene, are fairly literally reproduced. In the original, the Adagio and Presto, after being played by the violin, are repeated an octave lower by the viola; on the piano, naturally, this would have had no purpose.

The Courante is an accurately worked-out Variation of the Allemande. (Concerning this method of procedure, popular with the old Suite-composers, compare the remarks on the Suite in B $\flat$ major, Vol. 23.) Most often, two bars of the Courante correspond to one of the Allemande, occasionally for one bar we find one, and on two occasions, one bar is reproduced by three bars. Bars 5—8 of the Courante (= Bars 3, 4, of the Allemande) should be considered as yet another variation of Bars 8—9 of the Prelude. These basses, progressing stepwise below a fixed triad, are a stereotype formula, constantly recurring in the compositions of that time, the unusual feature of which is that a cadence without the dominant occurs:



(The same thing is found at the end of the Presto in the following Sonata.)

The Sarabande also bears a close relationship to the two preceding pieces. Except for the beginning, which is developed from the fundamental idea of the Allemande, this is most clearly seen in Bar 13. (Compare Bar 13 of the 2nd part of the Courante.)

The theme of the Gigue might also be considered as derived from the Allemande:



The Sarabande is instructive as a type of melodic formation, and of simple harmonic structure: four 4-bar periods, of which the 1st and 4th, the 2nd and 3rd correspond:



The student should endeavour to make such analyses and simplifications for himself, so as to accustom himself to a lucid and thoughtful rendering — only in this way is it possible to form a general idea of a piece at one glance.

2. Sonata in Cmajor

The harmonic development of the Prelude may be reduced to the following simple formula, which shows an extremely satisfactory balance of proportions:

Keys:	C	G	F	G	C
Bars:	5	3	4	3	2
	8		9		
Parts:	I		II		

The emphasis of the sub-dominant, which is what really gives the movement the right balance, is not found in the original. The latter is given here as well, so that the student may form some idea of how Bach went to work on his adaptations. Amongst other means of enduing his models with fresh life, one that he frequently employs is the breaking up of the stiff and monotonous basses. (Bars 13—15.)

In the Fugue, the improving hand of the adapter makes itself apparent as early as in the counter-subject, which is a free invention. From Bar 7 on, now two-part, it remains true to the principal subject until the end, although it often

undergoes modifications. One of those most frequently recurring is the dividing of the 'up-beat' quaver into . In Bars 23—24, the two parts merge into one, in the bass.

The episodes are all formed from the motives a and b, which are drawn from the conclusion of the subject:



(b may be regarded as not properly belonging to the subject, because in the course of development it is frequently omitted).

An independent episode, built up on the second half of b, acquires especial prominence, recurring four times, and dividing the Fugue into five fairly equal parts.

The figure a is used as material for the Coda; in Bars 52—54, which are developed solely from the motive  and its inversion, it is again the first notes of a which are employed

The transposition of the subject to minor is very fine; by its means, the subject, otherwise diatonically ascending, assumes a chromatic aspect.

Differing from the previous Sonata, the three-part treatment is here strictly carried out. Each of the three parts brings the subject four times, the order of the entries being so arranged that the first and fourth, and the second and third, are the same. The plan is as follows: (A = alto, etc., the capital letters indicate major, the small letters minor keys; the "independent" episodes are marked by double lines):

Subject:	$\overbrace{A \ S \ B} \parallel \overbrace{S \ A \ B} \parallel \overbrace{S \ A \ B} \parallel \overbrace{A \ S \ B}$		
(Entries of the parts):			
Keys:	$\underbrace{C \quad G \quad e \quad a \quad d \quad F \quad C}$		
Sections:	I	II	III
Bars:	22	48	31

The plan of Reinken's Fugue is quite different; it consists only of an exposition repeated three times, in which each voice brings the Dux once, and then the Comes:

$\overbrace{S \ A \ B} \parallel \overbrace{S \ A \ B}$	thrice
$\underbrace{Dux \ Comes \ Dux \ Comes \ Dux \ Comes}$	repeated,
15½ bars.	47 bars.

In spite of some few divergences in the harmonic treatment, the repetitions are almost exactly alike; no other keys but C and G are employed; episodes and coda are entirely missing. Since the counter-subject, as already mentioned, is also formed anew by Bach, there is really nothing left over of the original, except — the subject.

For the execution of this piece, it is important to recognize the fact that the episode beginning at Bar 46, evolved from the figure a and its inversion, forms a place of rest in the middle of the Fugue, and must accordingly be played somewhat slower and in a more singing manner. Up to this point, the mood prevailing was gay, always pressing forward; with the next episode energy revives, and works up with increasing intensity until the end. It is necessary to keep this idea of three parts (which has nothing to do with the ternary form of the Fugue, — we speak here of colour, not of structure) constantly in the mind's eye, to avoid falling into a casual, aimless way of playing it off.

Incidentally, it may be remarked that both here and in similar movements, the student should not let himself be frightened by his respect for the "Maestro", and the name "Fugue", into a didactic and so-called "classical" rendering; the Fugue is extremely gay and merry, and must sound as though bubbling over with life and high spirits.

In the Allemande a striking point is that three bars in the middle of the 1st part (Bars 6—8) are varied in the 2nd part, (Bars 15—17) an occurrence found nowhere else. The original comprises further: Courante, Sarabande and Gigue, after the same plan as that of the preceding Sonata. Bach undoubtedly did complete the adaptation of all the pieces, and it is only the manuscript copy which is incomplete (there is no autograph). As the work is found now, it would perhaps be advisable to arrange the order of the pieces, as being more effective for execution, as follows: Prelude — Allemande — Adagio, Allegro — Fugue.

3. Sonata in A minor

This "Sonata" is probably the transcription of a composition for a solo-instrument with Cembalo accompaniment; the bass, which in parts is figured, and the conspicuous interchange of "Tutti" and "Solo" argue in favour of this supposition. The form is that of the first movement of a concerto; just as in the Toccata in G major, in which even the same diatonically descending chords of the sixth are found.

If the piece is really by Bach, (the authorship is not indubitably proved) then it must have originated in a very early period, as indicated by the very limited circle of modulation. (Compare Remark 57, in the Toccata in D minor, Vol. 17). As far as beyond the first half of the movement, the circle A minor — E minor has not been left; not until the last three bars is the relative key touched. And after the slight deviation in Bar 46 to F major and D minor, the 6th and 7th bars bring us back again to A minor! On the other hand, towards the conclusion, the development becomes freer and more and more spirited, so that it is possible that this is the work of another composer, adapted by Bach, in the course of which he has made increased changes, giving more and more of his own.

As for the character of the piece, notwithstanding the weightiness of the rhythm, a not too serious, even in parts quietly humorous rendering seems to be the one best suited to transform the stiffness, which is undeniably an attribute of the composition, into an especial charm.

4. Concerto and Fugue in C minor

This remarkable composition is a youthful work, in which pleasure in unrestrained modulation, and joy in newly-acquired virtuosity, play themselves out impetuously, while polyphony and a sense of proportion of the whole, as of the single lines, are as yet but little developed. Concerning the endless repetition of one thematic idea (in this case merely a harmonic progression) compare Vol. 22, *Fantasia in A minor*.

It seems more than doubtful whether the work, as it stands, is capable of making any lasting impression on a present-day listener. On the other hand, it cannot be treated as merely historically interesting, for it contains too much of charm and beauty; although it is true, owing to the incapacity and awkwardness of youth, these have not found their right form of expression. (Bach would probably be exceedingly astonished if he knew that such beginner's attempts of his were being published in our times.) The only thing to do is to learn from the mature Bach, and employing the harmonic and polyphonic freedom which he acquired later, to try to re-construct such works on the same canvas, as it were, having due regard to suiting them to our present-day instrument, and its orchestral treatment.

Of course these will never be more than individual attempts, and must be estimated as such.

For this reason, the Editor has always left the original untouched, and has even provided it with exact marks of expression etc., so that anyone can play it as it originally was, and form his own opinion.

The subject of the Fugue is suggestive of a sketch for the theme of the well-known organ Toccata in D minor. (Compare too the Fugue in A minor, Vol. 22 No. 7).

5. Capriccio in E major

Again this Capriccio ("in honour of Johann Christoph Bach of Ohrdruf", Sebastian's brother) belongs to a very early period; that it is the work of a beginner shows itself, as always, in the helpless modulation, which is, so to speak, glued to the principal key; then in the awkward and jerky progression of parts, in the unnecessarily broad and planless design, and the want of sculptural outline arising from this. It is far inferior to the other Capriccio; (in B $\flat$ major, "on the departure" etc.) the "Post-horn" theme, although similar in rhythm, has much more life and character.

Our version tries to make the lines fuller and rounder, and more flowing, to make the harmonic progressions more logical, to avoid useless repetitions by cuts, to give more light and shade by a fuller setting, and to summarize and unify the conclusion.

The plan of the Fugue (the "Capriccio" is nothing else) now presents the following appearance: (S = Soprano etc.; figures enclosed in brackets = Bars of the episodes).

Subject:	S A T B S (9) B (5) T S (4½) (A) (S) (17) A (6) $\overline{S A}$ B (20)									
Keys:	E C $\sharp$ mi. Bmaj. C $\sharp$ mi. G $\sharp$ mi. Bmaj. Emaj. F $\sharp$ mi. Bmi. F $\sharp$ mi. Amaj. Emaj.									
Bars:	24		62						23	
	Exposition								Stretto over the Pedal-point	
									B	

For the rest, all the remarks made on No. 4, apply to this adaptation.

6. Three Minuets

The three Minuets are taken from the "Klavierbüchlein für Wilhelm Friedemann Bach" (Little Piano-book for W. F. B.) where they figure as material for instruction.

The Editor's adaptation is not in any way intended as an improvement, of which these exceedingly mature little pieces, perfect in form, stand in no kind of need; it originated solely in the wish to combine the three separate numbers into one whole, which, in this form, and rather more "grown up" in sound, might be suitable for concert execution.

7. The Fugue on a theme by Albinoni (in B minor) in its earlier form

B. Mugellini did not include this older version of the Fugue, as a supplement to the ultimate one, in the 19th Volume, which would have been its proper position, but it can find a place with equal justification here, amongst this collection of nothing but "adaptations", where it may serve as an example and illustration of such.

On no account should it be missing in this edition, the absolute completeness of which is one of its chief considerations, particularly as there is hardly a more beautiful or more instructive example of the methods employed by Bach in his ripest years to accomplish the re-modelling and re-construction of a work of an earlier period.

From an external point of view, the changes consist in:

1. Eliminating the check in the movement by means of an uninterrupted flow of semiquavers.
2. Polishing and rounding the melodic lines, which have all become softer, and more "speaking", and in connection with this, a more pronounced characterization of the different voices.

3. Enlarging the number of bars, chiefly in the episodes. (From Bar 34 on, the second version contains four instead of three bars, and from Bar 47 on, seven instead of six.)

4. Eliminating the stereotype cadence , and consequently a smoother and less noticeable entry of the subject in the places where it follows.

It is remarkable that the harmonic framework, with but very few exceptions, has remained the same everywhere, in connection with which it would be well to re-read Remark 78, Vol. 10.

From Bar 66 on, Bach continues the composition quite freely, and unconcerned with the earlier work; it is as though the stream of invention could no longer find room in the narrow bed of the old form, and was obliged to seek a new and broader channel, (45 bars instead of 22) — only the concluding bars are again alike.

The student should compare the two versions, bar for bar, and he will see that, in the later version, not even a single note can be discovered, which does not signify an improvement, and an addition to its beauty. The difference is tremendous; we are astonished, and filled with admiration. It is as though the whole Fugue had magically come into splendid bloom, luxuriantly developed, full of vitality, colour, and fragrance. At the same time, the maturer form leaves the more primitive one just as far behind, as the latter does Albinoni's original. (It is written for three stringed instruments with a Basso Continuo, and published as a supplement to the first volume in Spitta's edition.) The result of the comparison made between Bach's Fugue in C major and Reinken's, repeats itself here: there remains finally as common to both, only the subject.

At all events, the fact that Bach made adaptations at all of earlier works, may serve us as a proof that he was in favour of such adaptations, and considered them both feasible and necessary. We can profit by his method, although no one will have the temerity to imagine that he can ever attain the element of creative genius, which is so inimitably and convincingly evidenced in this Fugue.

Zakopane, July 1919

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