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KLAVIERWERKE

NEUE AUSGABE
VON
FERRUCCIO BUSONI
EGON PETRI UND BRUNO MUGELLINI

BAND XXII

Fantasien und Fugen

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Erläuterungen zum 22. Bande

Von den in diesem Bande enthaltenen Stücken sind nur Nr. 1, 3 und 5 unzweifelhaft beglaubigt. Die übrigen hat man, als höchstwahrscheinlich von Bach stammend, in die Gesamt-Ausgabe der Bach-Gesellschaft aufgenommen. Nr. 4 wird von Spitta für echt gehalten, von Bischoff dagegen, ebenso wie Nr. 2 und 9, angezweifelt. Nach des Herausgebers Ansicht liegen keine inneren Gründe vor, irgend eine der acht Kompositionen als nicht von Bach herrührend zu erklären. Doch vergleiche man Band 23, Schlußbemerkung zur Bdur-Suite.

1. Fantasie C moll

Den Namen Fantasie wendet Bach für die verschiedensten Formen an (siehe Nr. 3 und 5). Die dreistimmigen Inventionen hießen früher Fantasien; Nr. 4 und 5 werden in einigen Handschriften als Präludium, in anderen als Fantasie bezeichnet; auch die Ddur-Tokkata kommt unter diesem Titel vor.

Im vorliegenden Falle handelt es sich eigentlich um eine zweistimmige Invention; nur daß bei diesen meistens ein einziger thematischer Gedanke das Ganze beherrscht, während hier drei Motive zu erkennen sind, die nur insofern untereinander zusammenhängen, als ihnen die gleichmäßige, diatonisch fortschreitende Sechzehntelbewegung gemeinsam ist. Hier der Plan:

Teile:	I	II	III
Motive:	a	a b	c a
Takte:	5½	5 3½	8 3
Tonarten:	Cm.	Gm. Cm. Esdur	Bdur Fm Cm.

Die Phrasierungsbezeichnung ist bei solchen ununterbrochen fließenden Linien sehr schwer und kann nur den Zweck haben, dem Schüler die innerlich zu führende Zusammengehörigkeit der Gruppen klarzumachen; ein äußerlich wahrnehmbares Absetzen soll nicht stattfinden. (Vgl. Bd. 10 Anm. 17.) Man spiele das ganze Stück möglichst glatt und einfach, mit biegsamem Anschlag, ohne größeres An- und Abschwellen.

2. Fantasie über ein Rondo C moll

Unter den Klavierwerken steht diese Fantasie als einziges Beispiel da; die Art, wie die drei viertaktigen Perioden des Themas verarbeitet werden, erinnert an die Behandlung der Choralzeilen in denjenigen Orgelchoralvorspielen, in welchen Bach den von seinem Vorgänger Pachelbel ausgebildeten Typus angewendet hat. Die Durchführung besteht aus drei Teilen, in denen der Reihe nach die drei Perioden zuerst als Bruchstücke, dann je einmal vollständig gebracht werden (nur im 3. Teile tritt umgekehrt die 3. Periode zuerst als Ganzes, dann in ihren einzelnen Bestandteilen auf). Der 1. Teil enthält nur die 1. Periode, der 2. die 2. und 1., der 3. die 3., 2. und 1. Außerdem werden gewisse Abschnitte (A, B usw.) mit Transposition und Stimm-Umkehrung wiederholt. Die schematische Darstellung des Baues ergibt folgendes Bild:

	I	II	III
Thema	A B	C A D E D B	C E E
Takte:	12	24 40	44
Perioden:	1.	1. 2.	1. 2. 3.

Die Konstruktion dieses »Duetts« ist so eigenartig und sinnreich, daß eine genaue Analyse nicht unwillkommen sein wird (die eingeklammerten Zahlen bedeuten Takte):

(12) Thema

(8) A. Kanon, entwickelt aus dem Motiv a der 3. Periode und dem Rhythmus der 1. Periode (2. Takt). Die linke Hand folgt der rechten in der Oktave nach; im 5. Takte wird die Nachahmung aufgegeben, im 6. wiederum, diesmal in der Quinte aufgenommen.

(8) B. In der linken Hand zuerst der Anfang des Themas (2mal), dann ein Stück der Fortsetzung in Sequenzen.

(4) Die vollständige 1. Periode in der rechten Hand.

(4) Modulation; a in Imitationen.

(8) C. Anfang der 2. Periode.

(8) A. Transponiert und umgekehrt (hier und anderswo, wie nicht anders zu erwarten, mit kleinen Modifikationen).

(4) D. Der Synkopenrhythmus der 2. Periode (2. Takt). Durch die gebrochenen Akkorde der linken Hand wirkt dieser Abschnitt kontrastierend und ausruhend.

(4) E. Die Oberstimme kann als Variation der vorhergehenden Takte aufgefaßt werden. Im 4. Takte tritt die 2. Periode bis auf den fehlenden Anfang vollständig ein (im 5. Takte Quinten- anstatt Terzen-Sprung), dadurch

- (2) Erweiterung.
- (4) D. Transponiert und umgekehrt.
- (2) Der Synkopenrhythmus.
- (8) B. Transponiert und umgekehrt.
- (12) Zuerst die 3. Periode vollständig (man beachte den Sprung des Themas im 4. Takte vom Baß in die Oberstimme), darauf die 1. Periode ebenfalls vollständig, nur nicht hintereinander, sondern in drei Teile zerlegt, deren jeder von der anderen Stimme imitiert wird.
- (8) C. Umgekehrt, aber nicht transponiert.
- (4) Anfang der 1. Periode.
- (4) E. Variiert.
- (8) Durchführung der 3. Periode ohne den Anfang, in zwei Teilen. Hier könnte das Stück schließen; was folgt, ist als Coda zu betrachten.
- (4) E. Transponiert und mit anderer Oberstimme.
- (4) Freie Zurückleitung zum
- (13) Thema.

3. Fantasie Gmoll

Eigentlich eine primitive, sich im engsten Modulationskreis bewegende Tripelfuge (Fuge mit drei Themen), deren Stil mehr auf die Orgel als auf das Klavier deutet. Der Text weist bei der Bach-Gesellschaft verschiedene Konjekturen auf, denen der Herausgeber in den meisten Fällen gefolgt ist. Die von ihm vorgeschlagene notengetreue Beantwortung des abwärts schreitenden Themas ist logisch und klanglich befriedigender als die fugal korrekte; denn durch die Beantwortung der Tonika mit der Dominante verliert der Gedanke seine charakteristische chromatische Gestalt. Freilich gehen dabei rein kontrapunktische Unterscheidungen verloren; z. B. ist es der Comes in Dmoll, der im 37. Takte auftritt, da er als Anfangsnote *a* hat; begünne das Thema mit *g*, so hätte man den Dux in Gmoll vor sich. Doch das sind nur Verstandes-Spitzfindigkeiten; das Ohr hört nichts davon.

In dem ähnlichen Thema der Fuge in der Fismoll-Tokkata hat Bach selbst die Regel der musikalischen Schönheit zuliebe durchbrochen; zwar wird das erste *fis* mit *cis* beantwortet, aber der Comes schließt mit *gis* statt mit *fis*:

Dux:  Comes nicht:  sondern: 

In Takt 29 wird der Abschluß der Kadenz auf der Tonika drei Takte hindurch verzögert, genau so wie in der Cmoll-Tokkata, Bd. 17, Seite 27, Takt 10 und 11. Takt 30 fehlt bei Bischoff.

Die tokkatenartigen Läufe der ersten beiden Takte sind, um einer rhythmisch-unbestimmten Wiedergabe vorzubeugen, zuerst streng im Tempo zu spielen, wobei Achtel gezählt werden mögen. Dasselbe gilt z. B. für den Anfang der chromatischen Fantasie

4. Fantasie (Präludium) Cmoll

Nach Ph. E. Bachs Vorschrift sollten mit »arpeggio« bezeichnete Akkorde ein- oder zweimal herauf und herunter gebrochen werden. Doch hat Bach in einigen Werken die Brechung in verschiedenartiger Weise ausgeschrieben, womit bewiesen wird, daß er bei solchen Akkorden nicht immer nach einer bestimmten starren Manier verfuhr. Man sehe Wohltemperiertes Klavier Teil I, die Präludien in Cdur, Cmoll, Dmoll, Teil II, Präludium Cisdur, das Präludium »pour le Luth« Cmoll u. a. Die Figur des $\frac{6}{8}$ -Taktes ist auch nichts anderes als ein ausgeschriebenes Arpeggiando, zu dem die Ausführung der ersten Takte unbedingt einen Kontrast bilden muß. (Vgl. auch Busonis Anm. im 18. Bande, Seite 23.)

Takt 71 hat das letzte Viertel in der Bach-Gesellschaft folgendes nicht sehr überzeugendes Aussehen:

 (das d× ist Konjektur)

Das erst zum Schluß eintretende Pedal deutet auf eine frühe Entstehung; doch ist es bei dem Charakter des Werkes zweifellos, daß es für Clavicembalo, nicht für die Orgel bestimmt war.

Das »Prestissimo« bezieht sich augenscheinlich weniger auf die Taktschläge, als auf die Schnelligkeit der Noten; das geht daraus hervor, daß z. B. die acht vorhergehenden Takte im »Prestissimo« unerträglich langsam sein würden.

5. Fantasie (Präludium) Amoll

Der Anfang der Fantasie ist sicherlich auf den Wechsel zwischen zwei Manualen berechnet. Wie forte und piano zu verteilen sind, ist Ansichtssache; der Herausgeber hat zwei Möglichkeiten angegeben, die jedoch keineswegs die einzigen sind. Nur daß Takt 8 als Echo von Takt 7 gemeint ist, scheint unbestreitbar.

Die Pause in Takt 11 wirkt zu lang; es dürfte besser sein, hier, wie in kleinen Noten angegeben, einen halben Takt auszulassen. Was die Passagen anlangt, so gilt das am Schluß von Nr. 3 Gesagte.

Das »Sostenuto« (ausgeschriebenes Arpeggiando, siehe Nr. 4) hat große Ähnlichkeit mit dem Schluß des Adagio in der Emoll-Tokkata (Bd. 18, Seite 5). Auch diese Stelle wurde wahrscheinlich auf zwei Manualen gespielt, vielleicht das 1. Viertel forte, das zweite piano usf., was auf dem Clavicymbel gut klingen mochte, auf unserem Instrument aber einen gewaltsamen und zerrissenen Eindruck machen würde. Das große crescendo bis zum Schluß ist zwar, historisch genommen, unbachisch, doch liegt es im Sinne der Musik und dürfte für einen modernen Spieler kaum zu umgehen sein.

Der junge Bach liebt es, ein Motiv aus reiner Lust am Improvisieren und Modulieren nach entfernten Tonarten — welches die Einführung der gleichschwebenden Temperatur zum ersten Male ermöglicht hatte — endlos zu wiederholen, gleichgültig gegen Architektur und Proportion, worauf er in späteren Jahren so großen Wert legte. Beispiele dafür finden sich in der Fismoll-Tokkata (Bd. 17, Seite 10) und im Cmoll-Konzert (Bd. 25, Seite 38 ff.). So wird im Adagio eine auch am Schlusse der Orgeltokkata Dmoll verarbeitete Figur 92 mal(!) hintereinander, nur von kurzen Kadenzen unterbrochen, durch alle Tonarten geführt. Die kadenzierenden Schlüsse leiten zu den Tonarten Amoll, Hmoll, Cdur, Dmoll, Edur, Fismoll und Gmoll; aus dieser Zusammenstellung ist ersichtlich, daß der ganze Modulationskreis systematisch durchschritten werden sollte. Diesen Satz so zu spielen, daß er eine »Linie« bekommt und nicht langweilig wird, ist eine schwierige und vielleicht unmögliche Aufgabe. Der vorgeschlagene Sprung (oder Sprünge, wenn man den eingeklammerten ebenfalls benutzt) und die vollere Setzung bringen eine größere Kompaktheit und Plastik in das Ganze. Es wird wohl niemand zögern, die rein theoretische Vollständigkeit der durchwanderten Tonarten und einzelne schöne Stellen dem künstlerischen Gesamteindruck zu opfern. Anstatt des angegebenen ersten Sprunges kann man auch nach den ersten $3\frac{1}{2}$ Takten sofort auf Seite 22, letzter Takt, übergehen, was vielleicht noch mehr anzuraten ist, da der dann beginnende Abschnitt Wertvolleres enthält als der Anfang.

Nach dem »Echo«-Schluß wird wieder die Figur des »Sostenuto« aufgegriffen (dem Vorbilde dieser Stelle folgend wurde dort statt der hastigen 32stel ein 16tel gesetzt). Eine kurze Presto-Passage wirbelt vorüber; das nun anhebende Rezitativ ist einer der schönsten Einfälle unter den frühen Werken Bachs; hier liegt schon der Keim zu dem ganz in sich selbst versunkenen Schlußgesang der chromatischen Fantasie, freilich noch ganz unentwickelt und nicht, wie dort, organisch mit dem Übrigen verwachsen.

6. Fantasie Gmoll

Die Herausgabe dieser Fantasie bot verschiedene Schwierigkeiten. Zuerst die Feststellung der Tempi. Es sind z. B. im Text Unterschiede zwischen 32steln und 16teln gemacht, die nur für das Auge, nicht für das Ohr sind; wenigstens scheint es zweifellos, daß die 16tel am Schluß genau so schnell genommen werden müssen wie die 32stel des Anfangs. Welches Bewegungsmaß die 16tel im Adagio verlangen, ist nicht leicht zu sagen; der Herausgeber hat sie in das gemeinsame Grundtempo mit einbezogen: dies ist namentlich für den Schüler ein besseres Verfahren als die allgemein gehaltene Angabe von Adagio und Presto. Einen zweiten heiklen Punkt bildeten die leere und steife Stimmführung des Allegro im $\frac{3}{4}$ -Takt sowie die ungeschickten und unschönen Kontrapunkte der 1. und besonders der 2. Fuge. Die Unbeholfenheit (oder Sorglosigkeit?) geht sogar so weit, daß sich an zwei Stellen parallele Oktaven finden:

Seite 33, Takt 6
zwischen
Sopran und Tenor:



Seite 33, Takt 8
zwischen
Alt und Tenor:



Beide Male wäre der Fehler leicht zu vermeiden gewesen:



Der Herausgeber hat sich erlaubt, verschiedene Änderungen (in kleinen Noten) und einige unbedeutende Sprünge vorzuschlagen.

Die beiden schwierigsten Probleme jedoch bestanden in der Auflösung der Arpeggien und der Vermeidung von Einförmigkeit und Zerrissenheit im ganzen. Von den mannigfachen Möglichkeiten der Brechung war schon bei Nr. 4 die Rede. Hier wurden, um Monotonie zu vermeiden, die verschiedensten Formen der Auslegung angewendet. Die einzelnen Teile der Komposition kontrastieren allzuwenig miteinander und der Eindruck eines architektonischen Aufbaues, der dem Werke, als einheitliches Ganzes betrachtet, fehlt, konnte nur auf künstlichem Wege durch Verdoppelungen und Hinzufügungen erreicht werden. Ob das gelungen ist, wird die Wirkung entscheiden müssen.

Von beinahe Beethovenschem Schwung und Feuer sind die letzten fünf Takte. Wenn man sich die beiden charakteristischen Moll-Akkorde hinzudenkt:



so hat man das genaue Abbild des Schlusses der Appassionata oder der Mondschein-Sonate.

7. Fuga Amoll

Die drei ersten Noten des Themas, welches dem der Orgeltokkata Dmoll nahe verwandt und in den Anfangsnoten fast gleich ist, sind im Original mit einem Bogen versehen, dessen Bedeutung nicht recht einzusehen ist; es müßte denn damit das Legato der ganzen Phrase gemeint sein. Man beachte, daß die Sequenz als Schlußnote (1. Note des 3. Taktes) *e* und nicht, wie erwartet, *gis* bringt. Die drei Achtelnoten sind nicht schwellend und »gefühlvoll«, doch mit breitem Ton und sprechendem Ausdruck vorzutragen.

In Takt 11 muß die Mittelstimme gut gehalten werden; man übe so:



Die Fuge verrät sich als frühe Arbeit unter anderem dadurch, daß alle Stimmeneintritte in Amoll stattfinden, dann durch eine gewisse Gestaltlosigkeit der (jedesmal verschiedenen) Kontrasubjekte. Auch das zeitweise Stocken in der Bewegung ist bei späteren Werken Bachs nicht anzutreffen. Doch war der gleichmäßige Sechzehntelfuß durch einige geringfügige (in kleinen Noten gestochene) Änderungen leicht zu erhalten.

Der Schüler bemühe sich, dieses liebenswürdige Werkchen möglichst glatt und sanft dahingleitend vorzutragen, ohne jede Steigerung und mit weichem, satten Anschlag.

8. Fuga Emoll

Das Thema leidet entschieden an Steifheit und rhythmischer Einförmigkeit, doch bald tritt in den schönen Zwischenspielen ein biegsameres Wesen zu Tage und gegen den Schluß hin entwickelt sich die Fuge mit den zunehmenden Sechzehnteln kraftvoll und lebendig. Einige Takte rät der Herausgeber, wie aus dem Text zu ersehen, auszulassen oder zu konzentrieren, da sie sich nichtssagend im Kreise drehen und so die Fortbewegung hemmen.

9. Fuga Amoll

Alles bei der vorigen Fuge Angemerkte gilt auch für diese, bei der die harmonische Unbehilflichkeit noch auffallender ist. Die Verwandlung der steifen Bässe (Takt 21) in melodische Achtel, die Auslassung einiger Takte, die vollere Setzung und Erweiterung des Schlusses werden dem Stück zu besserer Wirkung verhelfen.

Merkwürdig ist die Übereinstimmung mit dem Thema der Emoll-Fuge von Händel.

10. Fuga Gdur

»Fughetta« oder »Fugato« wäre eine bessere Bezeichnung. Das Thema wird in der Oktave(!) beantwortet; darauf folgt zweimal der (ziemlich regellose) Comes, und damit ist eigentlich das »fugenhafte« erschöpft, da das Thema später nur noch bruchstückweise erscheint. Die harmonischen Wendungen sind sehr unfrei und gezwungen: man hat den Eindruck, daß die Modulation versucht, sich zu entwickeln, aber sich nicht aus dem Gdur herausfindet. Das trotz alledem überaus anziehende, wie ein Schmetterling leichtbeschwingt vorbeiflatternde Stück hat den Herausgeber zu einer Umarbeitung gereizt, in der er sich die Aufgabe gestellt hat, durch Beantwortung des Themas in der Quinte, strengere Durchführung desselben mit Berührung fremder Tonarten, stärkere Betonung der Dreistimmigkeit, Einführung von Zwischenspielen, Benutzung des Orgelpunktes usw. eine regelrechte kleine Fuge zu entwerfen, die fast das ganze Material des Originals und vor allem seinen graziösen und anmutigen Charakter beibehalten sollte.

11. Fugato Emoll

Ein nicht gerade bedeutendes oder wirksames Stück, aber doch sehr rein und glatt gearbeitet und deshalb zur Erlernung eines sauberen dreistimmigen Legato-Spiels als Unterrichtswerk gut zu gebrauchen.

Egon Petri.

Explanatory Remarks on Volume 22

Of the pieces contained in this volume, only Nos 1, 3, and 5 are indubitably attested. The remainder have been included in the Edition of the complete works, issued by the Bach-Gesellschaft, as most probably deriving from Bach. No. 4 is considered by Spitta to be authentic, Bischoff on the other hand questions the genuineness both of it, and of Nos 2 and 9. In the Editor's opinion there is no internal evidence to prove that any one of the eight compositions should not be by Bach. But compare Vol. 23, the final Remark in the Suite in B^b major.

1. Fantasia in C minor

Bach employs the name "Fantasie" for the most heterogeneous forms (see Nos 3 and 5). The three-part Inventions were formerly called "Fantasias"; Nos 4 and 5 are described in some manuscripts as Prelude, in others as Fantasia; the Toccata in D major is also met with under this title.

In the present case we are dealing, properly speaking, with a two-part Invention; only that usually with these, one single thematic idea dominates the whole, whereas here, three motives are recognizable, the only inner connection of which is the even flow of semiquavers in diatonic progression, common to all three. The following is the plan:

Parts:	I	II	III
Motives:	a	a b	c a
Bars:	5½	5 3½	8 3
Keys:	C mi.	G mi. C mi. E ^b maj.	B ^b maj. F mi. C mi.

The indication for phrasing is very difficult in the case of such uninterrupted flowing lines, and can only serve the purpose of making clear to the pupil, and of helping him to feel inwardly, the way in which the groups belong to one another; an outwardly perceptible break in the continuity should not be made. (Compare Vol. 10, Remark 17.) The whole piece should be played as smoothly and simply as possible, with pliant touch, and without crescendos or diminuendos of importance.

2. Fantasia on a Rondo in C minor

Amongst the pianoforte works, this Fantasia is the sole example of its kind; the way in which the three 4-bar periods of the theme are worked out, recalls the treatment of the lines of the Chorale in those Chorale-preludes for Organ, in which Bach has employed the type cultivated by his predecessor Pachelbel. The development consists of three parts, in which the three periods appear in turn, first as fragments, and then once each completely (only, conversely, in the 3rd part, the 3rd period appears first as a whole, and then in its several constituent parts). The 1st part contains only the 1st period, the 2nd, the 2nd and 1st, the 3rd, the 3rd, 2nd, and 1st. In addition, certain sections (A, B, etc.) are repeated with transposition and inversion of the parts. The following diagram gives a representation of the structure in outline.

	I	II	III
Theme	A B	C A D E D B	C E E
Bars:	12 24	40	44
Periods:	1.	1. 2.	1. 2. 3.

The construction of this "Duet" is so peculiar and ingenious, that a close analysis will not be unwelcome (the numbers in brackets indicate bars):

(12) Theme

- (8) A. Canon, developed from the motive a of the 3rd period, and from the rhythm of the 1st period (bar 2). The left hand imitates the right at the octave; in the 5th bar the imitation is dropped, and taken up again in the 6th, this time at the fifth.
- (8) B. In the left hand, first the beginning of the Theme (twice), then a portion of the continuation in sequences.
- (4) The entire 1st period in the right hand.
- (4) Modulation; a in imitations.
- (8) C. Beginning of the 2nd period.
- (8) A. Transposed and inverted (here and elsewhere, as only to be expected, with slight modifications).
- (4) D. The syncopated rhythm of the 2nd period (bar 2). The broken chords in the left hand give this section the effect of contrast and repose.
- (4) E. The upper part may be interpreted as a variation of the preceding bars. In the 4th bar, entry of the 2nd period, complete but for the beginning, which is wanting (in the 5th bar, leap of a fifth, instead of a third), thereby

- (2) Extension.
- (4) D. Transposed and inverted.
- (2) The syncopated rhythm.
- (8) B. Transposed and inverted.
- (12) Firstly, the entire 3rd period (in the 4th bar, note the jump of the theme from the bass to the upper part), then the 1st period, also complete, only not together, but divided into three parts, each of which is imitated by the other voice.
- (8) C. Inverted, but not transposed.
- (4) Beginning of the 1st period.
- (4) E. Varied.
- (8) Development of the 3rd period without the beginning, in two parts. The piece might conclude here, what follows is to be regarded as a Coda.
- (4) E. Transposed, and with a different upper part.
- (4) Free Transition back to the
- (13) Theme.

3. Fantasia in G minor

Rightly speaking, this is a primitive Triple Fugue (a Fugue with three subjects), confined to the narrowest circle of modulation, the style of which indicates the organ rather than the pianoforte. In the Edition of the Bach-Gesellschaft the text shows various conjectures, to which in most cases the Editor has conformed. The exact copy of the notes as Answer to the descending Subject, suggested by him, is logical, and sounds more satisfactory than the correct fugued Answer; because the idea loses its characteristic chromatic form if the Tonic is answered by the Dominant. Certainly, it entails the loss of purely contrapuntal distinctions; for instance, it is the Comes in D minor which occurs in Bar 37, as it has *a* for its first note; if the subject began with *g*, it would be the Dux in G minor. But these are merely intellectual sophistries; the ear hears nothing of them.

In the very similar subject of the Fugue in the Toccata in F[♯] minor, Bach has himself broken through the rules for the sake of musical beauty; true, the first F[♯] is answered by C[♯], but the Comes closes with G[♯] instead of F[♯]:

Dux:  Comes not:  but: 

In Bar 29 the close of the Cadence on the Tonic is protracted throughout three bars, exactly as in the Toccata in C minor. (Vol. 17, page 27, bars 10 and 11.) Bar 30 is missing in Bischoff's Edition.

In order to prevent a rhythmically indistinct rendering, the Toccata-like runs in the first two bars should at first be played in strict tempo, counting quavers. The same applies, for instance, to the beginning of the Chromatic Fantasia.

4. Fantasia (Preludio) in C minor

According to Ph. E. Bach's rule, chords marked "arpeggio" should be played so that the notes are sounded rapidly once or twice both in upward and downward succession. But in some works Bach has written out the arpeggio in various ways, thus proving that with such chords he did not always adopt a definite fixed manner. See the "48 Preludes and Fugues" Part I, the Preludes in C major, C minor, D minor, and Part II, Prelude in C[♯] major, the Prelude "pour le Luth", C minor, and others. The figure of the Bar in $\frac{6}{8}$ time is also nothing more than an arpeggiando written out, to which it is indispensable that the rendering of the first bars should form a contrast. (Compare also Busoni's Remark in Vol. 18, page 23.)

In bar 71, the last crotchet in the Edition of the Bach-Gesellschaft presents the following, not very convincing appearance:

 (the *d*x is conjecture)

The fact that the pedal does not occur until the end, points to an early origin; but the character of the work makes it certain that it was intended for the clavicembalo and not for the organ.

The "Prestissimo" evidently applies less to the beats of the bar, than to the quickness of the notes; this is inferable, for example, from the fact that the eight preceding bars would be intolerably slow in the "Prestissimo".

5. Fantasia (Preludio) in A minor

The beginning of the Fantasia is certainly calculated for the interchange of two manuals. How to distribute forte and piano is a matter of opinion; the Editor has suggested two possibilities, which, however, are by no means the only ones. That Bar 8 is intended as an Echo of Bar 7 seems, at any rate, indisputable.

The rest in Bar 11 seems to be too long; it would probably be better here, as indicated in small type, to omit half a bar. As far as the scale passages are concerned, the Remark at the end of N° 3 applies here also.

The "Sostenuto" (for the written-out arpeggiando, see N° 4) has great similarity with the conclusion of the Adagio in the E minor Toccata (Vol. 18, page 5). This passage too was probably played on two manuals, possibly the first crotchet forte, the second piano, and so on, which might sound well on the clavicembalo, but on our present-day instrument would make a forced and disjointed impression. The great crescendo to the end is, certainly, taken historically, "un-Bachian", but it is implied in the music, and for a modern performer, hardly possible to avoid.

The youthful Bach is fond of repeating a motive *ad infinitum*, from sheer pleasure in Improvisation and Modulation to keys not nearly related, — a proceeding which for the first time had been rendered possible by the introduction of equal temperament, — regardless of architecture or proportion, on which in later years he placed so much value. Examples of this may be found in the Toccata in F $\sharp$ minor (Vol. 17, page 10) and in the Concerto in C minor (Vol. 25, page 38). Thus in the Adagio, a figure, which has also been employed at the conclusion of the Organ-Toccata in D minor, is brought 92 times (!) consecutively, wandering through all the keys, only interrupted by short cadences.

The closing cadences lead to the keys of A minor, B minor, C major, D minor, E major, F $\sharp$ minor, and G minor; from this grouping it is evident that the entire circle of keys was to be gone through systematically. It is a difficult, and perhaps impossible task so to play this movement that it acquires "structural outline", and does not become wearisome. The cut, (or cuts, if the one in brackets be also employed) proposed, and the fuller setting give more compactness and contour to the whole. It is hardly likely that anyone will hesitate to sacrifice the purely theoretical completeness of the keys wandered through, and a few beautiful passages to the artistic good of the total impression. Instead of the first cut indicated, it would be possible to proceed immediately after the first 3½ bars to Page 22, last Bar, and this is perhaps even more advisable, as the section commencing there contains matter of more value than the beginning.

After the "Echo"-conclusion, the figure of the "Sostenuto" is taken up again. (Taking this passage as model, the hurried demi-semiquaver there has been replaced by a semiquaver). A short Presto passage whirls by; the Recitative which now begins is one of the finest conceptions amongst Bach's early works; here, already, lies the germ of that concluding song, so lost in reverie, of the Chromatic Fantasia, although still quite undeveloped, and not as there, grown into the rest as an organic part of the whole.

6. Fantasia in G minor

The editing of this Fantasia presented various difficulties. In the first place, the determination of the Tempi. In the text, for instance, distinctions between demi-semiquavers and semiquavers have been made, which are only patent to the eye, not to the ear; it appears certain, however, that the semiquavers at the conclusion must be played quite as quickly as the demi-semiquavers at the beginning. It is difficult to say what speed the semiquavers in the Adagio should have; the Editor has treated them as part of the fundamental tempo common to the whole; for the pupil, particularly, this is a better method than an indication in the general terms of Adagio and Presto. The empty and formal progression of parts in the Allegro in ¾ time constituted a second ticklish point, as well as the clumsy and by no means beautiful counterpoints in the 1st and especially in the 2nd Fugue.

The awkwardness (or indifference?) even goes so far, that in two places we find consecutive octaves:

Page 33, Bar 6
between
Soprano and Tenor:



Page 33, Bar 8
between
Alto and Tenor:



On both occasions the fault might easily have been avoided:



The Editor has ventured to suggest several alterations (in small type) and a few unimportant cuts.

The two most difficult problems, however, were the breaking up of the arpeggios, and the avoidance of monotony and of want of unity in general.

Allusion has already been made to the multifarious ways of breaking up the chords, in the Remarks on N^o 4. Here, to avoid sameness, the most varied forms of interpretation have been employed. The individual parts of the composition have far too little contrast, and an impression of architectural structure, which, looking at the work as a whole, is lacking, could only be achieved by resorting to artificial methods, such as Doublings and Additions. Whether this has proved successful or not, the effect it produces must decide.

The last five bars are almost Beethovenish in their fire and enthusiasm. If we imagine the two characteristic minor chords added:



we have an exact counterpart of the conclusion of the Appassionata or Moonlight Sonata.

BAND XXII

Fantasien und Fugen

Fantasie C moll.

Fantasia C minor.

Fantasia Do minore.

Fantaisie Ut mineur.

(BWV 919)

Joh. Seb. Bach.
Herausgegeben von Egon Petri.

1. (Allegretto piacevole, $\text{♩} = 96$)

p, dolce, eguale

espr.

espr.

dolce

espr.

dolce

(Vschbg.) *una corda*

tr.

b sempre cantabile

ohne Vschbg.
tre corde

espr. e sost. - - - tempo

tr

p

espr.

ossia

ossia

espr.

cantabile

più espr.

sim.

sostenendo - - -

imitierend: imitando

sotto voce

ritard. - - -

Vschbg. una corda

Fantasie über ein Rondo.

C moll.

Fantasia on a Rondo.

C minor.

Fantasia sopra un Rondò.

Do minöre.

Fantaisie sur un Rondo.

Ut mineur.

(Allegro commodo, $\text{♩} = 108$)*non troppo piano, semplice*

(BWV 918)

2.

Red.

(poco)

tr

meno p

(I)

besser: meglio:

espr.

III

più p

a

sost.

A

a (Inversion)

p, sotto voce

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The notation includes various musical elements:

- System 1:** Features a first ending bracket labeled (I) spanning the first two measures. Fingerings are indicated by numbers 1-5. Dynamics include *mf* and *p*.
- System 2:** Includes a first ending bracket labeled (I) and a section labeled **B**. Dynamics include *mf* and *p*.
- System 3:** Starts with a *p* dynamic. Includes a first ending bracket labeled (I) and a section labeled **I**. Dynamics include *mf* and *p*.
- System 4:** Includes a first ending bracket labeled (I) and a section labeled **I**. Dynamics include *mf* and *p*.
- System 5:** Includes a first ending bracket labeled (I) and a section labeled **I**. Dynamics include *p*, *eguale*, and *tr*.

The notation is highly detailed, with many slurs, ties, and specific fingering instructions throughout the piece.

First system of the musical score. It consists of a treble and a bass staff. The treble staff begins with a half rest, followed by a series of eighth and sixteenth notes with fingerings 2, 1, 1, 1, 3, 4, and 1. The bass staff has a half rest, followed by eighth and sixteenth notes with fingerings 1, 1, 5, 3, 5, 4, and 3. The system is divided into three measures by vertical bar lines.

Second system of the musical score, labeled 'C' at the beginning. The treble staff starts with a half note (fingering 1), followed by eighth notes (fingerings 3, 2, 1, 4, 4), and then a half note (fingering 3). The bass staff starts with a half note (fingering 3), followed by eighth notes (fingerings 1, 3, 2, 1, 1), and then a half note (fingering 6). Dynamics include *p* (piano) and *mf* (mezzo-forte). A Roman numeral 'II' is placed below the first measure of the bass staff.

Third system of the musical score. The treble staff begins with a half note (fingering 3), followed by eighth notes (fingerings 4, 3, 5), and then a half note (fingering 3). The bass staff begins with a half note (fingering 3), followed by eighth notes (fingerings 2, 3, 2), and then a half note (fingering 3). Dynamics include *p* and *mf*.

Fourth system of the musical score, labeled 'A' at the beginning. The treble staff starts with a half note (fingering 3), followed by eighth notes (fingerings 2, 5, 2, 3, 5, 4, 2), and then a half note (fingering 3). The bass staff starts with a half note (fingering 4), followed by eighth notes (fingerings 1, 1, 1, 2, 3, 5, 4, 2), and then a half note (fingering 2). Dynamics include *p* and *p, sotto voce* (piano, sotto voce). A Roman numeral 'II' is placed below the first measure of the bass staff.

Fifth system of the musical score. The treble staff begins with a half note (fingering 2), followed by eighth notes (fingerings 3, 5, 4, 2), and then a half note (fingering 2). The bass staff begins with a half note (fingering 5), followed by eighth notes (fingerings 2, 1, 2, 1, 2, 3, 5, 4, 2), and then a half note (fingering 2). Dynamics include *p*.

D (II)

p più *p*, tranquillo

espr.

Vschbg.
una corda

E

statt:
invece di: etc.

cantabile

ohne Vschbg.
tre corde

sost. - - - - **D**

espr.

p più *p*, tranquillo

(II) Vschbg.
una corda

sost. - - - - **D**

espr.

p più *p*, tranquillo

(II) Vschbg.
una corda

espr.

ohne Vschbg.
tre corde

B I

mf

p

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music features complex fingerings indicated by numbers 1-5 above or below notes. A first ending bracket labeled 'I' spans the first two measures. The bass line includes a triplet of eighth notes in the first measure.

Second system of the musical score. It continues the piece with dynamic markings *p* (piano) and *mf* (mezzo-forte). The treble staff has a first ending bracket labeled 'I'. The bass staff has a section labeled 'III' under a first ending bracket. The music includes various fingerings and a triplet in the bass line.

eigentlich:
l'originale sarebbe:
more exact would be:
l'original serait:

Third system of the musical score. It features a first ending bracket labeled 'I' in the treble staff. The music is marked *mf*. The bass line has a triplet of eighth notes. The system concludes with a first ending bracket labeled 'I'.

Fourth system of the musical score. It includes a first ending bracket labeled 'I' in the treble staff. The music is marked *mf*. The bass line has a triplet of eighth notes. The system concludes with a first ending bracket labeled 'I'.

kanonische Idee:
idea canonica:
canonic idea:
idée de canon:

Fifth system of the musical score, labeled 'C II' at the beginning. It features a first ending bracket labeled 'I' in the treble staff. The music is marked *mf*. The bass line has a triplet of eighth notes. The system concludes with a first ending bracket labeled 'I'.

mf *p* *mf*

p, dolce, ma marcato *p* *Vschbg.* *una corda* *p, dolce, marcato* I

E *tranquillo, melodioso*

più espr. e largam. III *ohne Vschbg.* III *tre corde*

III *cresc.* III III (Bass) statt: invece di:

statt: *invece di:* etc.

E

p, subito

cantabile

(frei) *sostenendo* - - - *riprendendo il tempo*

aumentando *molto espr.*

(Takt 1-12)

come da principio

Ped. come prima

più p *sost.* *p, semplice*

Fantasie G moll.

Fantasia G minor.

Fantasia Sol minore.

Fantaisie Sol mineur.

(BWV 917)

(Allegro, $\text{♩} = 76$)

3. *f, con slancio* *non leg.* *più f*

Ped.

(Un poco maestoso, $\text{♩} = 76$)

f, non troppo, decisamente *mf, melodioso* *non legato*

non legato *mf* *non le. coll' 8^{va}*

meno f *gato ad lib.*

cantabile

(29) *poco sost.* -

marc.

p, aumentando

dolce

(37)

f

più f (*m.s.*)

cre - - - scen - - - do

ff

cre - - - scen - - - do

ff

riten. (sotto) (Adagio.)

riten. Adagio ($\text{♩} = d$) *allarg.*

Fantasie (Präludium).

C moll.

Fantasia (Prelude).

C minor.

Fantasia (Preludio).

Do minore.

Fantaisie (Prélude).

Ut mineur.

(BWV 921)

4. (Lento)

p arpeggiando

Maestoso ♩ = 66

p

(tief, schwer und voll)
profondamente, con grave sonorità

sim.

Pedal jeden halben Takt
Pedale ad ogni mezza battuta

rit.

più forte e largamente

allarg.

25

(Molto Allegro, ♩ = 88)
(leggero e scorrevole)

p *sim.*
sim.)

(poco cresc.)

besser:
meglio: *sost.*
(dim.)

(Vivace, alla Marcia, ♩ = 132)

mf *sim.*
staccato, secco
senza Ped.

First system of musical notation. Treble and bass staves. Treble staff has a slur over the first four measures with the marking *più p*. Bass staff has a slur over the last four measures with the marking *p*.

Second system of musical notation. Treble and bass staves. Treble staff has a slur over the first four measures with the marking *(lusingando, un poco umoristico)*. Bass staff has a slur over the last four measures.

Third system of musical notation. Treble and bass staves. Treble staff has a slur over the first four measures with the marking *non leg.*. Bass staff has a slur over the last four measures.

Fourth system of musical notation. Treble and bass staves. Treble staff has a slur over the first four measures. Bass staff has a slur over the last four measures.

Fifth system of musical notation. Treble and bass staves. Treble staff has a slur over the first four measures with the marking *più f*. Bass staff has a slur over the last four measures with the marking *legato, espr.*

Sixth system of musical notation. Treble and bass staves. Treble staff has a slur over the first four measures with the marking *più*. Bass staff has a slur over the last four measures. A circled number 71 is present in the bass staff.

(Lento)

cresc. *e* *sostenuto* *arpeggio*

Maestoso, come prima.
(die ♩ wie vorher die ♩) (una ♩ come prima una ♩)

Prestissimo.

ff non legg. (Pedal)(Pedale)

Più mosso.

allarg. *ff brillante martellato* *rff*

sim. *rff* *sempre più*

non dim. *allargando* *sfz*

Fantasie (Präludium).

A moll.

Fantasia (Prelude).

A minor.

(Allegro brillante, ♩ = 88)

non leg.

Fantasia (Preludio).

La minore.

Fantaisie (Prélude).

La mineur.

(BWV 922)

[illegible]

*più misurato
energicamente*

f *più f*

ff

(Sostenuto, ♩ = 69)

f *p*

sim. sempre

f, pesante *p, sotto voce*

mit Verschbg.
una corda

*ossia
più f* *p*

cre - - - - - *scen* - - - - -

(In der R.H. immer $\frac{1}{16}$ statt $\frac{1}{32}$)
 (In the right hand always a semiquaver in place of a demisemiquaver)
 (nella mano destra sempre una $\frac{1}{16}$ in vece d'una $\frac{1}{32}$)
 (À la main droite toujours une double-croche au lieu d'une triple-croche)

do - - - - - *f*

First system of the musical score. It features a grand staff with three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The music includes various rhythmic patterns and dynamic markings. The first staff has a *p* marking. The second staff has a *p* marking and a *più cresc.* marking. The third staff has a *p* marking and a *riten.* marking. The system ends with a *m.d.* marking and a 3/4 time signature.

Second system of the musical score. It features a grand staff with three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The music includes various rhythmic patterns and dynamic markings. The first staff has a *rapido* marking and a *non leg.* marking. The second staff has a *ff* marking and a *f, legato largamente* marking. The third staff has a *rit.* marking. The system ends with a *m.d.* marking and a 4/4 time signature.

Third system of the musical score. It features a grand staff with three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The music includes various rhythmic patterns and dynamic markings. The first staff has a *(Adagio, ♩ = 52)* marking and a *(come da lontano)* marking. The second staff has a *pp* marking. The third staff has a *mit Vschbg. una corda* marking and a *sim.* marking. The system ends with a *sim.* marking and a 4/4 time signature.

Fourth system of the musical score. It features a grand staff with three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The music includes various rhythmic patterns and dynamic markings. The first staff has a *poco più* marking. The second staff has a *sim.* marking. The third staff has a *espr.* marking. The system ends with a *etc.* marking and a 4/4 time signature.

Fifth system of the musical score. It features a grand staff with three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The music includes various rhythmic patterns and dynamic markings. The first staff has a *dolente* marking. The second staff has a *sost.* marking and a *più espr.* marking. The third staff has a *dim.* marking. The system ends with a *ohne Vschbg. tre corde* marking and a 4/4 time signature.

etc.

dim.

sost. [rit.]

pp, tranquillo

mit Vschbg.
una corda

m.d.

sost.

pp

più espr.

dolciss. tranq.

sopra

molto espr.

dim.

ohne Vschbg.
tre corde

sost.

vi=

pp, misterioso

sopra

sotto voce
Vschbg. una corda
m.d.

m.d.

meno p *espr.*

ohne Vschbg.
tre corde

espr. *dim.*

fiebile *sost.* *pp subito*

Vschbg.
una corda

più

sost. *pp* *espr.* *chiamando* *=de* *quasi f*

ohne Vschbg.
tre corde

(vi=)

aumentando

f, dolce

dim.

f, subito

(quasi eco)

dim.

pp, sost.

dim. e riten.

Vschbg.
una corda

5 2
2 1

improvvisando, tranquillamente

sim.

poco a poco

sim.

improvvisando, tranquillamente

poco a poco

aumentando e ritenendo

aumentando e ritenendo

rit.

f (ma dolce)

f, brillante non leg.

fz

Presto, ♩ = 144

rit.

f (ma dolce)

brillante

fz (lunga)

(Sostenuto, $\text{♩} = 76$)

p, pensieroso, con intimo sentimento

sim.

aumentando e ritenendo

f, dolce

f, largamente

allarg.

allarg.

Fantasie G moll.

Fantasia G minor.

Fantasia Sol minore.

Fantaisie Sol mineur.

(Allegro moderato, ♩ = 84)
f, non legato, brillante

(BWV 920)

6.

(Arpeggio)

(m.d.)

fp

(Un poco più tranq.)

Pedal zu jedem Harmo-
niewechsel.
Pedale ad ogni nuova ar-
monia.

This page of musical notation consists of five systems of staves. The first system shows a piano introduction with arpeggiated chords in the right hand and a more active bass line. The second system continues this texture, with the right hand playing sustained chords and the left hand moving in eighth-note patterns. The third system introduces a more complex texture with multiple voices in both hands, including a prominent arpeggiated line in the right hand. The fourth system features a large, sustained chord in the right hand, with the left hand continuing its arpeggiated motion. The fifth system concludes with a final arpeggiated figure in the right hand and a more active bass line.

Key markings and dynamics include:

- acceler.* (accelerando) in the third system.
- cresc.* (crescendo) in the third system.
- molto* in the third system.
- f* (forte) in the fourth system.
- (Arpeggio)* in the fifth system.
- non legato* in the fifth system.

15 16 17 18

ritard.

(Misurato, ♩ = 72)

f, ma non troppo non legato

19 20 21 22 23

tr

24 25 26 27 28

ossia:

313

29 30 31 32

First system of the musical score. It consists of a grand staff (treble and bass clefs) and a separate bass staff below. The grand staff features rapid sixteenth-note passages with fingerings such as 1 4 3, 1 4 3, 1 3 2, and 1 2 3. A trill (tr) is marked above a note in the second measure. The dynamic marking *meno f* is present. The separate bass staff continues the melodic line with fingerings like 3, 1, 2, 4, and 3.

Second system of the musical score. The grand staff continues with sixteenth-note patterns and fingerings like 5 3 5 2 and 1 3 1 2 4 3. A dynamic marking of *f* is shown. The separate bass staff includes a section marked *espr.* (espressivo) with a slur over two measures and fingerings 1 and 2.

Third system of the musical score. The grand staff features sixteenth-note passages with fingerings like 1 4 3 and 1 3 2. A trill (tr) is marked. The dynamic marking *meno f, cantabile e legato* is present. The separate bass staff continues with fingerings like 2, 3, 2, 1, 2, 4, 3, and 5.

Fourth system of the musical score. The grand staff features sixteenth-note passages with fingerings like 1, 5 3 5 2, 2 4 2, and 5 3 5 2. A dynamic marking of *f, leggiero* is present. The separate bass staff continues with fingerings like 2, 3, 2, 1, 3, and 2.

First system of musical notation, measures 1-4. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has one flat (B-flat). Measure 1: Treble has a half note G4, bass has a half note F3. Measure 2: Treble has a half note A4, bass has a half note G3. Measure 3: Treble has a half note B4, bass has a half note A3. Measure 4: Treble has a half note C5, bass has a half note B3. Fingering numbers (1-5) are present above and below notes. A trill (tr) is marked above the final note in measure 4.

Second system of musical notation, measures 5-8. The system consists of three staves. Above the first staff, the instruction *(sehr spitz) (staccatissimo)* is written. Above the second staff, the instruction *legg.* is written. Above the third staff, the instruction *f* is written. Measure 5: Treble has a half note D5, bass has a half note C4. Measure 6: Treble has a half note E5, bass has a half note D4. Measure 7: Treble has a half note F5, bass has a half note E4. Measure 8: Treble has a half note G5, bass has a half note F4. Fingering numbers (1-5) are present above and below notes.

Third system of musical notation, measures 9-12. The system consists of three staves. Measure 9: Treble has a half note A5, bass has a half note G4. Measure 10: Treble has a half note B5, bass has a half note A4. Measure 11: Treble has a half note C6, bass has a half note B4. Measure 12: Treble has a half note D6, bass has a half note C5. Fingering numbers (1-5) are present above and below notes. A trill (tr) is marked above the final note in measure 12.

Fourth system of musical notation, measures 13-16. The system consists of three staves. Above the second staff, the instruction *più f* is written. Measure 13: Treble has a half note E6, bass has a half note D5. Measure 14: Treble has a half note F6, bass has a half note E5. Measure 15: Treble has a half note G6, bass has a half note F5. Measure 16: Treble has a half note A6, bass has a half note G5. Fingering numbers (1-5) are present above and below notes.

Musical score for piano, featuring multiple systems of staves with complex rhythmic patterns, fingerings, and dynamic markings.

The score includes the following markings and instructions:

- brillante non legato*
- cresc.*
- più f*
- sim.*
- (più allegro, ♩ = 84)*
- sempre f, brillante*

The score is written for piano, with multiple systems of staves. The notation includes various rhythmic values, fingerings, and dynamic markings. The key signature is one flat (B-flat).

cresc.

Adagio.

fz

(Quasi l'istesso tempo, $\text{♩} = 84$)

brillante

The musical score is written for piano and consists of five systems of staves. The first system shows a piano introduction with a *cresc.* marking. The second system begins with **Adagio.** and *fz*, featuring a sustained chord in the left hand and a melodic line in the right. The third system is marked (Quasi l'istesso tempo, $\text{♩} = 84$) and *brillante*, with a more active texture. The fourth and fifth systems continue the piece with complex rhythmic patterns and dynamic markings like *fz* and *brillante*. The score includes various musical notations such as treble and bass clefs, key signatures (one flat), time signatures (4/4 and 3/4), and performance instructions.

*) (Arpeggio)

Quasi Adagio, ♩ = 58)

solenne
dolcissimo *m.s.* *m.s.* *sim.*

Pedal zu jedem Harmoniewechsel.
Pedale ad ogni nuova armonia.
Mit Vschbg. una corda

*) Die Fantasie rollt sich fast ausschließlich in gleichmäßig-schnellen Noten ab. Durch die folgende, sich an das Schluß-Recitativ der vorhergehenden Komposition anlehrende freie Interpretation der Arpeggio-Akkorde dürfte der vermifste Ruhepunkt und gleichzeitig ein wirksamer klanglicher Kontrast am besten gewonnen werden.

*) The fantasia develops almost exclusively in notes of uniform rapidity. By the following free interpretation of the arpeggio chords derived from the final recitative of the preceding composition the missing point of repose and an effective sonorous contrast may perhaps be gained simultaneously and most easily.

*) La fantasia si muove quasi tutta in valori d'uguale velocità. Pella seguente libera interpretazione degli accordi arpeggiati, basata sull' ultimo recitativo della composizione precedente, si ottiene facilmente il desiderato punto di riposo ed in pari tempo un contrasto acustico di grande effetto.

*) Cette fantasia se présente presque toujours en notes d'une rapidité uniforme. C'est par l'interprétation libre des accords arpeggés, s'appuyant au récitatif final de la composition précédente, qu'on obtiendra le plus facilement le point de repos désiré, en même temps qu'un contraste de sonorité efficace.

(Adagio, ♩ = 58)

cantando liberamente legato *p* *sim.* *sost.* *poco più mosso* *tranquillo, eguale* *Ped. ten.* *rit.* *molto espr.* *attacca il Allegro*

First system (measures 1-4): Treble clef, key of B-flat major. Treble staff has a melodic line with fingerings 2, 5, 4, 5, 4, 2, 5, 3. Bass staff has a sustained chord. Dynamics: *p, tranq.* (piano, tranquil). Marking: *rit.* (ritardando).

Second system (measures 5-8): Treble clef, key of B-flat major. Treble staff has a melodic line with fingerings 5, 4, 3. Bass staff has a melodic line with fingerings 5, 2. Dynamics: *p, tranq.* (piano, tranquil). Marking: *rit.* (ritardando). Voice entry: *sopra* (soprano).

Third system (measures 9-12): Treble clef, key of B-flat major. Treble staff has a sustained chord. Bass staff has a sustained chord. Marking: *(Arpeggio)* (Arpeggio).

Fourth system (measures 13-16): Treble clef, key of B-flat major. Treble staff has a melodic line with fingerings 5, 2. Bass staff has a melodic line with fingerings 5, 2. Dynamics: *dolciss.* (dolcissimo).

Fifth system (measures 17-20): Treble clef, key of B-flat major. Treble staff has a sustained chord. Bass staff has a sustained chord. Time signature change: 3/4.

Sixth system (measures 21-24): Treble clef, key of B-flat major. Treble staff has a melodic line with fingerings 5, 2. Bass staff has a melodic line with fingerings 5, 2. Dynamics: *dim.* (diminuendo).

(Allegro con brio, $\text{♩} = 126$)*non legato**f, subito (ma non troppo)*

ohne Vschbg. tre corde

The musical score consists of four systems of piano music. The first system (measures 1-4) includes the tempo and dynamics markings. The second system (measures 5-8) continues the melodic and harmonic development. The third system (measures 9-12) shows a change in texture with more complex right-hand figures. The fourth system (measures 13-16) concludes with a more energetic feel, marked by the *energico* instruction. The score includes various musical notations such as slurs, ties, and fingerings to guide the performer.

4 3 5 3

1 3 2

3 1 2

3 1 3 2

3 1 2

espr.

2 2

1 4 3 2

5

4

3

2

5 4 3 2 1 3 5 3 2 4 5

tr

2 3 1 2

2

2 3 1

(più presto, ♩ = 144)

4

non leg.
con slancio

2 1

3

f

m.d.

5 4

3 2

5 5

(m.s.)

allarg. (Allegro ritenuto, ♩ = 108)

fz f, martellato

allarg.

meno f, più legato

f

meno f, cantabile

This page of musical notation consists of four systems of staves, each containing a grand staff (treble and bass clef) and a single bass staff. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings.

The first system shows a complex melodic line in the treble staff with many beamed notes and triplets, and a more rhythmic bass line. The second system introduces the dynamic marking *meno f* (piano) and features a triplet in the bass staff. The third system continues the melodic development in the treble and includes a triplet in the bass staff. The fourth system features a *cresc.* (crescendo) marking and an *accel.* (accelerando) marking, with more complex rhythmic patterns in the treble staff.

rit. - *ff* *sost. -*

m.d. *m.s.*

Oder noch wirksamer:
o ancora di più efficace:

rit. - *ff* *sost. -*

m.s.

(Presto, $\text{♩} = 84$)

sempre ff sin' al fine

Presto.

sempre ff, brillante

grandioso

(Arpeggio)

sost. -

(Arpeggio)

(vi=)

con slancio

ff, con fuoco

de)

ffz

**)*

*) Um dem Schluß das Abrupte zu nehmen, könnte man folgen-
de 4 Akkorde hinzufügen:

*) Per rendere la fine meno violenta, si potrebbe aggiungere
questo gruppo di 4 accordi:

*) In order to remove the abruptness of the close one might
add the following 4 chords:

*) Pour atténuer ce brusque final, on pourrait lui ajouter ces
4 accords:

FUGA.

A moll. A minor. La minore. La mineur.

(Poco Allegro, con tranquillità, $\text{♩} = 88$)

(BWV 959)

7.

p, dolce

Red.

p, dolce

tranquillo

p sempre

Vschbg. una corda

p sempre

Vschbg. una corda

*meno dolce
risvegliando*

legato

sost., raddolcendo -

sopra

Vschbg. una corda.....

melodioso

espr.

(più p)

The musical score is written for piano and includes the following markings and instructions:

- Top system:** Features a treble and bass staff. The treble staff has a melodic line with fingering (5, 4, 3, 2, 1, 2, 3, 4, 5) and a trill (*tr*) in the bass staff. The tempo/mood is marked *espr.* (espressivo).
- Second system:** Continues the melodic and harmonic development. The tempo is marked *poco aumentando* (slightly increasing).
- Third system:** Includes a section marked *pesante* (heavy) in the bass staff, with a *8va* (octave) marking below it.
- Fourth system:** Features a *dim.* (diminuendo) marking in the bass staff. The tempo/mood is marked *quasi il tema* (quasi the theme).
- Fifth system:** Includes a *p subito, più tranquillo* (piano subito, more tranquil) instruction. The bass staff has a *p* (piano) marking. A *Vschbg. una corda* (Vschbg. una corda) marking is present below the staff.
- Sixth system:** Continues the piece with various fingering and articulation marks.

FUGA.

E moll. E minor. Mi minore. Mi mineur.

(BWV 956)

(Allegro con brio, ♩ = 116)

8. *poco forte, dolce*

espr.

f, dolce

sost.

dim.

espr.

p, dolce tranquillo

Vschbg.
una corda
(oder Ped. jedes Viertel) (o Ped. ad ogni semiminima)

espr. *sost.*

ohne Vschbg. tre corde

a tpo *espr.*

p. *sotto voce* *sim. sempre*

Vschbg. una corda

p, dolce tranquillo

(accel.)

cre - *- scen*

ohne Vschbg. tre corde

(a tpo)

do *f, non troppo*

First system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4, then a measure rest, then a measure with a slur over measures 6-7. Bass staff has a slur over measures 1-4, then a measure rest, then a measure with a slur over measures 6-7. Dynamics: *sost.* (measures 5-6), *espr.* (measure 7). Tempo: *p, tranquillo* (measure 7).

Second system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4, then a measure rest, then a measure with a slur over measures 6-7. Bass staff has a slur over measures 1-4, then a measure rest, then a measure with a slur over measures 6-7. Dynamics: *sim. sempre* (measure 5).

Third system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4, then a measure rest, then a measure with a slur over measures 6-7. Bass staff has a slur over measures 1-4, then a measure rest, then a measure with a slur over measures 6-7. Dynamics: *espr.* (measure 5), *(m.d.)* (measure 6), *erc* (measure 7). Tempo: *(coll' 8^{va} bassa ad lib.* (measure 5).

Fourth system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4, then a measure rest, then a measure with a slur over measures 6-7. Bass staff has a slur over measures 1-4, then a measure rest, then a measure with a slur over measures 6-7. Dynamics: *vi=* (measure 5), *=de* (measure 6), *-scen* (measure 7), *do* (measure 8), *f* (measure 9).

Fifth system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4, then a measure rest, then a measure with a slur over measures 6-7. Bass staff has a slur over measures 1-4, then a measure rest, then a measure with a slur over measures 6-7. Dynamics: *vi=* (measure 5), *=de* (measure 6), *f* (measure 9).

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a tempo marking of *meno f con fuoco*. The first system shows a complex melodic line in the right hand with many beamed sixteenth and thirty-second notes, and a more rhythmic bass line. The second system continues this pattern, with a *cresc.* marking. The third system features a *sempre* marking and a more active bass line. The fourth system includes a *più f* marking and a *pesante ritenuto* section, with a *sim.* marking at the end. The fifth system concludes with an *allargando* marking and a *sf* (sforzando) marking. The notation is dense and detailed, with many fingerings and articulations indicated.

FUGA.

A moll. A minor. La minore. La mineur.

(BWV 958)

(Allegro energico, un poco ritenuto, $\text{♩} = 112$)

9.

f *non leg.* *ossia:* *f* *meno f* *f* *meno f più legato* *p, cresc.*

First system of the musical score. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a supporting line with eighth notes and rests. Fingering numbers (1-5) are present below the bass staff. The dynamic marking *f, non troppo* is written above the bass staff.

Second system of the musical score. It begins with a measure marked with a circled '21'. The treble staff has a melodic line with eighth notes. The bass staff has a supporting line with eighth notes and rests. Fingering numbers are present. The dynamic marking *p, cresc.* is written above the bass staff.

Third system of the musical score. The treble staff features a melodic line with eighth notes and a trill marked *tr*. The bass staff has a supporting line with eighth notes and rests. Fingering numbers are present. The dynamic marking *sost.* is written above the bass staff. A measure in the bass staff is marked with a circled '34'.

Fourth system of the musical score. The treble staff has a melodic line with eighth notes. The bass staff has a supporting line with eighth notes and rests. Fingering numbers are present. The dynamic marking *f* is written above the bass staff.

First system of musical notation, measures 1-4. The key signature has one sharp (F#). The music is in 4/4 time. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand provides a harmonic accompaniment with slurs and fingerings (1, 2, 3, 4, 5). The tempo/mood marking *cantabile* is written above the right hand in measure 4, and *fp tranquillo* is written below the right hand in measure 4.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with slurs and fingerings. The left hand continues the accompaniment with slurs and fingerings. The tempo/mood marking *sim.* is written below the right hand in measure 6.

Third system of musical notation, measures 9-12. The right hand features a melodic line with slurs and fingerings. The left hand continues the accompaniment with slurs and fingerings. The tempo/mood marking *p marcato* is written above the right hand in measure 10.

Fourth system of musical notation, measures 13-16. The right hand continues the melodic line with slurs and fingerings. The left hand continues the accompaniment with slurs and fingerings. The tempo/mood marking *senza* is written below the right hand in measure 14.

Fifth system of musical notation, measures 17-20. The right hand continues the melodic line with slurs and fingerings. The left hand continues the accompaniment with slurs and fingerings. The tempo/mood marking *ossia stacc.* is written below the right hand in measure 18. The system ends with a double bar line and the marking *vi.* in the right margin.

=de tranquillo

p

espr.

(vi=)

cresc. ed accel.

=de)

Musical score for piano, measures 1-15. The score is in G major and 4/4 time. It features complex fingerings and articulations. Measure 1 starts with a forte (*f*) dynamic. Measure 10 includes a crescendo (*cresc.*) and a *più f* instruction. Measure 15 is marked *allargando*.

*) Voller gesetzter und erweiterter Schluß.
 Close with fuller chords and extension.
 Conclusione più larga e più piena.
 Finale plus réalisé et plus développé.

Musical score for piano, measures 16-25. The score continues with complex fingerings and articulations. Measure 16 starts with a *più f* instruction. Measure 20 is marked *rit.* (ritardando).

FUGA.

G dur. G major. Sol maggiore. Sol majeur.

(Allegro scorrevole, ♩ = 132)

(BWV 957)

10. *p, leggiero*

poco espr.

più p *sost.* *come prima*

sost. - - - *vivamente, ma p*

(senza cresc.)

dolce

poco rit. - - -

Original:
originale:

Freie Bearbeitung des Herausgebers.

(siehe die Erläuterungen.)

Free arrangement of the editor.

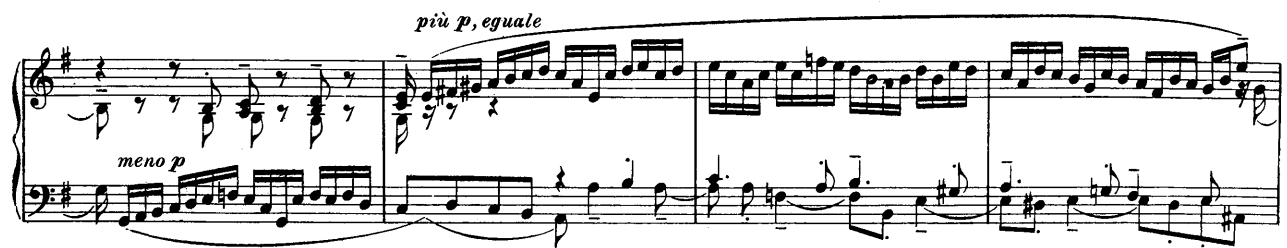
(see the annotations)

Libera trascrizione presentata dall'editore.

(vedi le spiegazioni)

Version libre de l'arrangeur.

(voir les explications)



First system of musical notation. The treble staff features a melodic line with a slur and an *espr.* (espressivo) marking. The bass staff has a continuous eighth-note accompaniment. A *sotto voce* marking is placed below the final measure of the treble staff.

Second system of musical notation. The treble staff continues the melodic line with a slur. The bass staff has a continuous eighth-note accompaniment. Markings include *meno p* (piano) in the first measure, *sotto voce* in the second measure, and *meno p* in the third measure. The system concludes with a *risvegliato, ma p* (awakened, but piano) marking above the final measure.

Third system of musical notation. The treble staff features a melodic line with a slur. The bass staff has a continuous eighth-note accompaniment.

Fourth system of musical notation. The treble staff features a melodic line with a slur. The bass staff has a continuous eighth-note accompaniment. A *poco cresc.* (poco crescendo) marking is placed below the third measure.

Fifth system of musical notation. The treble staff features a melodic line with a slur. The bass staff has a continuous eighth-note accompaniment. Markings include *poco meno p decisamente* (poco meno piano decisamente) in the first measure and *poco rit.* (poco ritardando) in the third measure. The system concludes with a *dim.* (diminuendo) marking below the final measure.

FUGATO.

E moll. E minor. Mi minore. Mi mineur.

(BWV 962)

(Allegro, $\text{♩} = 112$)*Sempre legato e cantabile*

11.

p, espr. *Ped.* *espr.* *(più p)*

dolce *(più p)* *espr.* *(tranq.)* *dolce*

p più espr. *p* *espr.* *p*

p, tranquillo *mf* *mit Vschbg. una corda*

espr.

espr.

cresc.

sost. - - - eguale, dolce

dim.

p

tranq.

mit Vschbg. - una corda

espr.

p

eguale, dolce mit Vschbg. - una corda

molto cantabile

espr.

espr.

cresc.

largamente, quasi f

espr.

espr.

sost.

riten.

più p

8... meno f

(coll' 8^{va})

(coll' 8^{va})