

JOH. SEB. BACH

KLAVIERWERKE

NEUE AUSGABE
VON
FERRUCCIO BUSONI
EGON PETRI UND BRUNO MUGELLINI

BAND III

KLEINE PRÄLUDIEN FUGHETTA, DUETTE

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(FERRUCCIO BUSONI)

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VORWORT

Nachdem der Schüler den Text (Noten, Fingersatz, Mechanik) in seinen sicheren Besitz gebracht, richte er seine zweite Aufmerksamkeit auf den seelischen Gehalt und schreite weiterhin zur Freiheit des Vortrages. Dem Fortgeschrittenen wird das Erkennen des Gehaltes jedoch zur ersten Aufgabe, die eine diesem Erkennen angepaßte Entzifferung und Zurechtlegung des Textes als Folge hat. Denn Bach ist groß als Erzieher des Gemütes. In seinen Werken spiegelt sich das Innenleben ihres Schöpfers ab, wenn auch — wie es der Spiegelung Gesetz ist — in verdoppeltem Abstände, weggerückter Distanz.

Man vermeide demnach ebenso die Verschleppung wie die Überhastung, die Nervosität wie die Gemächlichkeit, die allesamt dem Monumentalen entgegenwirken, und bemühe sich zugleich, lebendig zu gestalten. Wenn das Monumentale auch nicht immer in den Klavierwerken Bachs zum Ausdruck kommt, so sind wir dennoch sittlich angehalten, es — dem Wesen des Meisters entsprechend — überall nach Möglichkeit zu betonen. In den 18 kleinen Präludien habe ich durch einige eingeklammerte (oder kleingestochene) Zusätze den Schüler auf die Struktur und den Sinn hinzuweisen versucht: sie bedeuten ebensowenig ein Verbessernwollen des Textes, als wie z. B. die hinzugefügten doppelten Taktstriche. Ich erachte diese Form der Erläuterung für anschaulicher, als jene ausgiebigen »Fußnoten«, die ich selber früher reichlich angewandt.

Besonders galt es mir, die »thematische Idee« darzustellen, die das Gerüst Bachscher Konstruktion bedeutet. Womit meine kleine Lehrarbeit ebenso sehr um das Kompositorische als um das Klavierspielerische sich bemüht.

F. B.

PREFACE

After having fully mastered the text, (notes, fingering, technical difficulties) the student should, as his second task, turn his attention to the spiritual contents of the music, thence proceeding to freedom of interpretation. The advanced player will, however, make this realisation of the inner meaning his first duty, and will decipher and interpret the text according to the realisation which he has obtained. For Bach is a great educator of the soul. In his works, one may see, reflected, the inward life of their creator; at a distance, it is true, according to the law of reflection.

Dragging should therefore be avoided as carefully as undue haste, flurry no less than slowness — all of which moods are inconsistent with the Monumental, — and the student should endeavour to give vitality to his renderings.

And even if this monumental character is not always apparent in Bach's Pianoforte works, our artistic moral conscience should, none the less, oblige us to emphasize it, wherever possible, as being characteristic of the Master's nature. In the 18 small Preludes I have tried to draw the attention of the student to the structure and meaning, by various additions in brackets, (or in small type). They are not to be regarded as would-be corrections of the text, anymore than, for example, the double bar-lines, which I have added. I consider this form of explanation clearer than a profusion of the foot-notes, which I formerly employed so largely.

It was my especial endeavour to indicate the "thematic idea", which forms, as it were, the frame-work of Bach's construction — whereby it may be seen that my little didactic work deals as much with the compositions themselves, as with their pianistic interpretations.

F. B.

Zwölf kleine Präludien.

Dodici piccoli Preludi.

Twelve small Preludes.

Douze petits Préludes.

Joh. Seb. Bach.

Herausgegeben von Ferruccio Busoni.

Einfach und ruhig bewegt.

Semplice tranquillo.

1.

(dolce)

First system of musical notation for the first prelude. It consists of a treble staff and a bass staff. The treble staff contains a series of eighth-note chords with fingerings 1, 3, 5, 3, 4, 2, 3, 5. The bass staff contains a simple accompaniment. The dynamic marking is *(dolce)*.

Second system of musical notation for the first prelude. It consists of a treble staff and a bass staff. The treble staff continues the eighth-note chords with fingerings 5, 4, 5, 4. The bass staff continues the accompaniment with some slurs. The dynamic marking is *(un poco espressivo)*.

(un poco espressivo)

Third system of musical notation for the first prelude. It consists of a treble staff and a bass staff. The treble staff has slurs over the eighth-note chords. The bass staff continues the accompaniment. The dynamic marking is *(un poco espressivo)*.

Fourth system of musical notation for the first prelude. It consists of a treble staff and a bass staff. The treble staff has slurs and fingerings 2, 5, 2, 4, 1, 3, 5, 1, 2, 4, 1, 2. The bass staff continues the accompaniment. The dynamic marking is *(un poco espressivo)*.

Fifth system of musical notation for the first prelude. It consists of a treble staff and a bass staff. The treble staff has slurs and fingerings 2, 2, 1. The bass staff continues the accompaniment. The dynamic marking is *cresc.* and *forte dolce*.

(più melodico)

Sostenuto.
forte e legato

2*)

(kräftig)
robustamente

*) Der gesamte Cyklus der 18 Präludien könnte mit dem 2. beginnen und mit dem 1. enden.

*) Il ciclo totale dei 18 Preludi potrebbe cominciare col 2° e finire col 1°.

*) In playing this complete cycle of 18 preludes it might be advisable to begin with the second, and to conclude with the first.

*) Le cycle entier des 18 Préludes pourrait débiter par le 2^{me} prélude pour finir par la première pièce de cette collection.

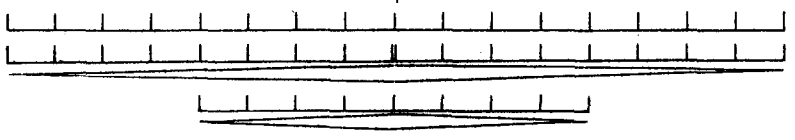
Zur Laute.
Leicht bewegt.
Leggermente.

3. *(p)* *simile*

(con ottava bassa ad libitum, sempre, fino al fine) *simile*

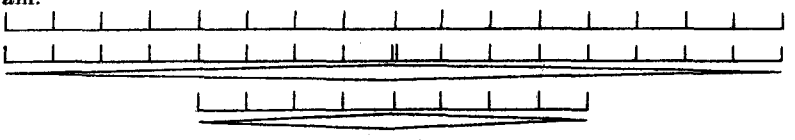
(p crescendo)

Die sehr schöne Architektur dieses unscheinbaren Vorspiels, (welches mit wenigen Akkorden und mit Hilfe nur zweier Tonarten einen langatmigen harmonischen Kettenring bildet) die prächtige Symmetrie des Ruhens, Steigens, und Fallens— sie sind aus der folgenden graphischen Figur erkenntlich:



(Die senkrechten Striche bedeuten Taktstriche.)

This unpretentious prelude is very beautifully constructed. With the help of a few chords and only two keys it proceeds in a series of long-drawn harmonic phrases passing in order like the links of a chain. The perfect symmetry of its repose, rise and fall is clearly indicated in the appended diagram.



(The vertical lines signify bar-lines.)
Edition Breitkopf

La bellissima architettura di questo esiguo preludio (il quale con pochi accordi e mediante due sole tonalità forma un anello armonico di vasta estensione), la magnifica simmetria fra il riposo, la salita e la discesa si possono osservare nella seguente figura grafica:

(Le linee verticali separano le misure.)

La très belle architecture de ce simple prélude (lequel constitue à l'aide de peu d'accords et de deux tonalités seulement, une longue chaîne harmonique), la splendide symétrie du repos, de l'ascension, puis de la chute, ressort de la figure graphique suivante:

(Les lignes verticales signifient des barres de mesure.)

Übungen*
Esercizj* Exercises*

1.

2.

3.

4.

5.

6.

*) Diese Übungen, die ein Seitenstück in Moll zu den Studien über das erste Präludium aus dem Wohltemperierten Klaviere bilden, sollten in verschiedenen Transpositionen gespielt werden.

*) These exercises, which form a counterpart to others (based upon the first prelude of the well-tempered clavichord) should be practised in various tonalities.

*) Questi esercizj che si accoppiano ad altri studj, derivati dal primo preludio del Clavicembalo ben temperato, dovrebbero esser ripetuti in differenti tonalita.

*) Ces exercices en mineur, qui ont une relation avec des autres, en majeur, derivés du premier prélude du „Clavecin bien tempere“, devraient etre jonés en différentes tonalités.

Invenzione. Tempo giusto.

Tema

4.

mf

ten.

a) 1 3 2 1 3 1 5

b)

thematisch strenger:
più tematico
according to theme
plus thématique

thematisch:
tematico:
 thematically:
thématique:

Korrekttere Ausführung.
Forma più corretta.
 Stricter form of part writing.
Conduite plus correcte des voix.

*) Ausführung.
Esecuzione.
 Execution.
Exécution.

Wir haben die offenbare, (aber nicht durchgeführte), Vierstimmigkeit dieses Satzes durch Pausen (und am Schluß durch kleine Noten) vervollständigt.

Wherever the obvious four-part scheme of this movement has not been fully carried out, we have supplemented it by adding the necessary rests, and (at the close) also notes (in small type).
 Edition Breitkopf

Questo pezzo è senza dubbio ideato a quattro parti, ma non è sempre scritto così; quindi l'abbiamo completato con alcune pause e alla fine con note piccole.

Nous avons complété par des pauses, et, à la fin, par des petites notes, le caractère manifestement à 4 voix de cette période.

Poco vivace.
(non legato)

5. *(mp)*

*) Dieser und der folgende Bogen sind Original.

| *) Questo arco ed il seguente sono originali.

*) This phrasing-bow as well as the one that follows are original. | *) Le lié que voici ainsi que le lié suivant sont confirmes à l'original.

(rapido)

(ritenuto)

(a tempo)

6.

Etwas breit.
Un poco largamente.

(tutto tenuto)

**)

*) Die eingeklammerte Note B fehlt bei Bach.

*) The B.flat in brackets (Bb) does not appear in Bach's Ms.

***) Man beachte dieses Nebenmotiv, das der Herausgeber jeweilig mit einem Bogen kenntlich machte, u. das 6 mal auftritt.

***) We would call attention to this secondary motive, which the editor has rendered conspicuous by a phrasing-slur every time it occurs.

*) La nota messa tra parentesi manca nel testo del Bach.

*) La note entre parenthèse fait défaut chez Bach.

***) Si osservi bene a questo motivo secondario, notato ogni volta con un arco dall' editore. Esso figura sei volte.

***) On voudra bien considérer ce motif secondaire que nous signalons de cas en cas par un arc. Il apparaît six fois.

Anmutig, fließend. (*grazioso e scorrevole*)

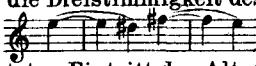
7.

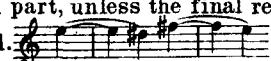
*) Streng-thematische Darstellung des zweiten Teiles:

*) Strictly thematic rendering of the second part:


*) Concetto puramente tematico della seconda parte:

*) Figuration sévèrement thématique de la seconde partie:

NB. Nur in den letzten 4 Takten stellt Bach die Dreistimmigkeit des I. Teiles wieder her. Auch das Gegenmotiv  erscheint im zweiten nicht; will man den letzten Eintritt des Altus nicht dahin deuten.

NB. The three-part character of the first part is not re-established by Bach until the last 4 bars. Nor does the counter motive appear in the second part, unless the final re-entry of the middle voice is thus interpreted. 

NB. Solo le ultime 4 battute sono scritte dal Bach a tre parti come nella 1ª parte. Nella 2ª parte non apparisce neppure il motivo della risposta,  a meno che non si interpreti così l'entrata del contralto.

NB. Ce n'est que dans les 4 dernières mesures que Bach rétablit l'écriture à 3 voix de la 1^{ère} partie. Le contre-sujet  également n'apparaît que dans la 2^{me} partie, si l'on ne tient pas à considérer pour telle la dernière entrée de la troisième voix.

Allegro.
non legato

8. *(mf)*

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

3 3 3 3 3 5 2

(risoluto)

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

*) Das e der rechten Hand ist unschön, deshalb auszulassen.

*) Il mi della mano destra non è bello, quindi si omette.

*) The e in the right hand is not beautiful, and should therefore be omitted.

*) Le mi de la main droite se présente mal; il est préférable de le supprimer.

Moderato.

9.

*) Die beiden Achtelschläge „Tutti“ artig.

*) The chords are to be stroken like a "Tutti" incident in an orchestral score.

*) Gli accordi in caratteri d'un „Tutti“.

*) Les accords toujours en caractère de «Tutti d'orchestre».

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various intervals and a triplet of eighth notes. The bass clef contains a supporting bass line. Fingering numbers (5, 5, 5, 5) are placed above the treble clef staff.

Second system of musical notation. The treble clef staff includes a triplet of eighth notes and a measure with a fermata. The bass clef staff continues the bass line. The dynamic marking *meno f* is placed between the staves.

Third system of musical notation. The treble clef staff features a melodic line with a fermata and a dynamic marking *f*. The bass clef staff includes a triplet of eighth notes and a dynamic marking *f*. Fingering numbers (1, 1, 1, 2, 3, 3, 4, 4, 5) are placed below the bass clef staff.

einheitlicher:
 più logico:
 more consistent:
 plus homogène:

Fourth system of musical notation, showing a short melodic phrase in the treble clef.

Fifth system of musical notation. The treble clef staff features a melodic line with a dynamic marking *sempre più risoluto*. The bass clef staff continues the bass line.

thematisch:
 tematico:
 thematically:
 thématique:

Sixth system of musical notation, showing a short melodic phrase in the treble clef.

Trio di Minuetto.

Andante molto espressivo.

(*tutto legato*)

sonoro

10.

(*dolce*)

(*dolce*)

(*dolce*)

(*dolce*)

Elegantemente tranquillo.

11.

(dolce)
(legato)

(cresc.)
(dimin.)

(dolce)
(p)

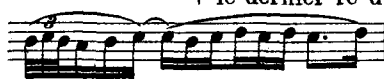
(cresc.)
(quasi f, dim.)

*) Zur Vermeidung der Quintenparallelen beginne man den Triller (von unten) erst nach der Hauptnote, ebenso verzögere man das letzte d um ein $\frac{1}{16}$.

*) To avoid parallel fifths the shake should only commence (from below) after the principal note, and the final d should be correspondingly delayed by $\frac{1}{16}$.

*) Per evitare le quinte parallele si cominci il trillo (di sotto) dopo la nota principale; così pure si ritardi l'ultimo re di un sedicesimo.

*) Afin d'éviter les parallèles de quintes on ne commencera la trille (d'en bas) qu'après la note initiale seulement; on retardera de même le dernier ré d'un quart de temps.



Gigue.
Con spirito.

12.

*) Dieser Takt ist ein seltenes Beispiel von der Auflösung der Dreistimmigkeit in's Unisono.

*) This measure is a rare example of a three part structure, which resolves itself into an unisono.

*) Questa battuta rappresenta un esempio raro d'un periodo a tre voci, che si risolve all' unisono.

*) Cette mesure est un rare exemple d'une periode dont les trois voix se resolvent à l'unisono.

Sechs kleine Präludien. Sei piccoli Preludi.
Six small Preludes. Six petits Préludes.

Mäßig und festlich bewegt.
Moderato e un poco pomposo.

1.

(f)

(più leggero)

ten.

(più legg. e cresc.)

f

(Perpetuum mobile.)

Ziemlich schnell.

2.

(kernig) articolato

f

Zu einem vollkommenen Perpetuum mobile (diese und andere Überschriften sind, als Anregung für den Studierenden, vom Herausgeber erdacht) würde das Stück erst durch die folgende Umstellung der Stimmen bei *) und **)

Questo pezzo diventerebbe un vero "Perpetuum mobile" (titolo inventato, come altri, dall' editore, quale stimolo agli studiosi) semplicemente colla seguente trasposizione delle voci nei punti segnati.

To convert this piece into a perfect Perpetuum mobile (this and other titles have been invented by the editor with a view to stimulating the interest of the student) it would be necessary to invert the parts as follows at *) and **)

Pour obtenir un véritable Perpetuum mobile (ce titre et d'autres ont été imaginés par nous en vue d'une compréhension plus parfaite chez l'élève), il faudrait intervertir les voix à *) et à **)

(Invenzione.)
Moderato.

3.

(piacevole)

*)

3 1 3 2 3 5 3

thematisch:
tematico:
 thematically:
thématique:

1 5

thematisch:
tematico:
 thematically:
thématique:

3 1 5 4 3 1

*) Das Thema (und seine Antwort) sind zu Anfang 2-taktig, die Umkehrung beider aber viertaktig.

*) The Theme (and the answer) are in 2 bars at first, but their inversions are in 4 bars.

*) Il tema, e la sua risposta, in principio sono di due misure, ma le loro inversioni di 4 misure.

*) Le thème (et sa réponse) sont, au début, de deux mesures; mais leur renversement comprend quatre mesures.

(Duettino sopra un basso continuo.)*

Andantino.

4.

dolce

First system of musical notation, consisting of a treble and bass staff. The key signature has two sharps (F# and C#). The music features a melodic line in the treble with various ornaments and a supporting bass line.

Second system of musical notation, featuring a treble staff with numerous fingerings (1, 2, 3, 4, 5) and a bass staff. The treble staff contains complex rhythmic patterns and slurs.

Third system of musical notation, showing a treble staff with a melodic line and a bass staff. The treble staff includes a slur over a series of notes and a fermata.

Fourth system of musical notation, featuring a treble staff with a melodic line and a bass staff. The treble staff has a slur over a phrase of notes.

Fifth system of musical notation, including a treble staff with fingerings (3, 5, 4, 3, 5, 5, 3, 2, 1, 5) and a bass staff. The instruction *p* is written in the bass staff. The system concludes with a double bar line.

*) Dem Herausgeber erscheint dieses liebenswürdige Stückchen als ein Zwiegespräch über einem gleichmäßig bewegten Baß. Die lückenhafte Ausführung läßt aber darauf schließen, daß eine solche Form bewußt nicht geplant war. Zur Übung folgt die Vervollständigung des Angedeuteten und zwar -für Lehrer und Schüler-vierhändig gesetzt.

*) To the editor this charming piece suggests the idea of a dialogue above an evenly moving bass. As this scheme however is only partially carried out, it was probably not consciously planned. For the sake of practice it is given below in a completed form arranged as a duet (for teacher and pupil).

*) Questo grazioso pezzettino fa l'impressione d'un duetto sopra un basso di uguale movimento. Ma dalle lacune che vi hanno luogo, si può concludere che una tale forma non era nelle positive intenzioni dell' autore. Quindi, a scopo d'istruzione, ciò che manca vi è aggiunto, e precisamente, per uso del maestro e dell' allievo, a 4 mani.

*) Cette pièce aimable nous donne l'impression d'un dialogue à deux sur une basse au mouvement égal. Mais la réalisation, où apparaissent des lacunes, oblige à conclure que cette forme n'était pas voulue. En vue de l'instruction le passage est complété à quatre mains (pour le professeur et l'élève).

Primo. *dolce*

Secondo. *sempre p e legato*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a melodic line in the treble with eighth and sixteenth notes, and a more rhythmic accompaniment in the bass with eighth notes and rests.

The second system of musical notation continues the piece. It features a prominent sixteenth-note arpeggiated texture in the treble staff, which is sustained across several measures. The bass staff continues with a steady eighth-note accompaniment.

The third system of musical notation shows a change in texture. The treble staff has a more active melodic line with frequent sixteenth-note patterns. The bass staff maintains its accompaniment role with eighth notes and some rests.

The fourth system of musical notation concludes the page. The treble staff features a melodic line with some grace notes and slurs. The bass staff continues with a consistent eighth-note accompaniment.

Vivace.
legg. ma marcato

5.

1 4 5 4 3 2 1 2

5

Beide Stimmen sind thematisch gleich wichtig. Der Schluß würde, strenger gestaltet, lauten:

Both parts are of equal thematic value. In strict accordance with the form the conclusion should run thus:

Le due voci hanno uguale importanza. La fine, in forma più severa sarebbe questa:

Les deux voix ont une importance thématique égale. En style plus sévère, la fin devrait se présenter ainsi:

Allegro.

6.

Musical notation for the first system, measures 1-4. Treble and bass staves. Includes markings '(robusto)' and '(più cantabile)'. The music features a mix of eighth and sixteenth notes with various articulations.

Musical notation for the second system, measures 5-8. Treble and bass staves. Includes fingerings 3, 2, 3 and 2. The melody continues with eighth notes and slurs.

Musical notation for the third system, measures 9-12. Treble and bass staves. Includes fingerings 3, 4, 3, 1, 2 and 4, 5, 4, 3, 1. The system concludes with first and second endings.

Musical notation for the fourth system, measures 13-16. Treble and bass staves. Includes a repeat sign. The music features a sequence of eighth notes with slurs.

Musical notation for the fifth system, measures 17-20. Treble and bass staves. Includes marking '(non legato)'. The music consists of eighth notes with a relaxed articulation.

Musical notation for the sixth system, measures 21-24. Treble and bass staves. Includes marking '(cantabile)'. The music features a steady eighth-note pattern.

Musical notation for the seventh system, measures 25-28. Treble and bass staves. Includes markings '(deciso)' and '(cantabile)'. The system ends with a repeat sign and first/second endings.

Fughetta.*)

C moll. C minor. Do minore. Ut mineur.

Sostenuto, quasi Andante.

*) Dieser Fughetta könnte, bei einem etwaigen Schüler-Vortrag, das dritte der 12 kleinen Präludien vorausgehen.

*) At a pupils performance this fuguetta might be preceded by the third of the 12 little Preludes.

*) Questa fughetta, suonata da un allievo, potrebbe essere preceduta dal terzo dei 12 piccoli preludi.

*) Dans une audition d'élèves, cette fuguetta pourrait être précédée du 3^{me} des 12 petits Préludes.

1 5 4 1 3 2 1 1

(dim.)

2 1

(mf)

Idee:

(marcato)

(b) *) risoluto

Idee:

*) Folgende Erweiterung, die dem Schluß eine größere Breite verleiht und die vernachlässigte Grundtonart entschiedener betont, dürfte beim öffentlichen Vortrag am Platze sein.

*) The following development which adds breadth to the conclusion and emphasises the neglected original key, might be recommended for platform performance.

*) Per l'esecuzione pubblica si raccomanda il seguente ampliamento, che dà alla fine una maggior larghezza ed accentua più decisamente la tonalità fondamentale, qui negletta.

*) Le développement suivant, et qui donne plus d'ampleur au final en même temps qu'il accentue la tonalité fondamentale quelque peu négligée, aurait sa place toute indiquée dans une audition publique.

più forte (il basso con 8^a bassa ad libitum)

Ossia:

Vier Duette.
Four Duettos.

Quattro Duetti.
Quatre Duos.

Duetto I.*)

Andante serio e melodioso.

**)
egualmente

*) Ihrer Bedeutung nach dürften diese vier Duette vielleicht ans Ende der Klavierwerke zu stellen sein. Sie sind höchste Reife und letzte Kunst und, selbst für Bach, überraschend. Sie verhalten sich zu den 2 stimmigen Inventionen wie Beethovens letzte Bagatellen zu dessen Jugendwerken. Und dies erklärt in erschöpfender Weise ihre bisherige Unpopularität.

*) As regards their significance, these four Duets might suitably find their place at the end of Bach's Pianoforte works. They represent perfect maturity and finality in art, and are astounding even in Bach. They compare with his two-part inventions much as Beethoven's last Bagatelles with his youthful compositions. And this is an all sufficient explanation of their unpopularity hitherto.

**)
In moderne, d.-i. äußerst konsequente Chromatik übertragen, dürfte das Thema so schreiten:

**)
Translated into modern, — i.e. absolutely strict chromatics — the theme might conceivably progress as follows:

*) Per la loro importanza questi 4 Duetti dovrebbero essere collocati alla fine dell'opera pianistica di Bach. Essi sono il più alto grado di maturità, la maggior perfezione d'arte è sorprendente perfino in un Bach. Rispetto alle invenzioni a due parti essi stanno come le ultime Bagatelle del Beethoven di fronte alle opere della sua gioventù. Questo fatto spiega completamente la loro fin' adesso scarsissima popolarità.

*) Etant donné leur importance, ces quatre duetti seraient à placer à la fin peut-être des œuvres pour piano. Ils sont de la plus parfaite maturité, de l'art le plus parfait, et surprenant même chez Bach. Ils sont aux inventions à 2 voix ce que sont pour Beethoven, les dernières Bagatelles à ses œuvres de jeunesse. Et ceci explique suffisamment le peu de popularité qui les caractérise jusqu'à ce jour.

**)
Trasportato nella cromatica moderna (cioè assolutamente logica) il tema procederebbe così:

**)
Transcrit en chromatisme moderne, le thème pourrait se présenter ainsi:

First system of musical notation. Treble clef, key signature of one sharp (F#). The system contains two staves. The right hand has a melodic line with a slur over the first two measures and a triplet of eighth notes in the third measure. The left hand has a bass line with a slur over the first two measures and a triplet of eighth notes in the third measure. Fingering numbers are present: 5 1, 2, 1, 2 5 4, 2 3 1 4, 2 in the left hand; 3, 1 4 3 2 1, 5 4 3 5 2 in the right hand.

Second system of musical notation. Treble clef, key signature of one sharp. The system contains two staves. The right hand has a melodic line with a slur over the first two measures and a quarter note in the third measure. The left hand has a bass line with a slur over the first two measures and a quarter note in the third measure. Fingering numbers are present: 4, 1, 2, 2, 1, 4 in the left hand; 1, 4 in the right hand.

Third system of musical notation. Treble clef, key signature of one sharp. The system contains two staves. The right hand has a melodic line with a slur over the first two measures and a quarter note in the third measure. The left hand has a bass line with a slur over the first two measures and a quarter note in the third measure. Fingering numbers are present: 2 3 5, 3 1 2 5 in the left hand; 2, 3, 1, 2, 5 in the right hand.

Fourth system of musical notation. Treble clef, key signature of one sharp. The system contains two staves. The right hand has a melodic line with a slur over the first two measures and a quarter note in the third measure. The left hand has a bass line with a slur over the first two measures and a quarter note in the third measure. Performance markings include *(più dolce)* above the first measure, *(più dolce)* below the first measure, and *(più espress.)* above the third measure. A fermata is placed over the final note of the right hand in the third measure.

Fifth system of musical notation. Treble clef, key signature of one sharp. The system contains two staves. The right hand has a melodic line with a slur over the first two measures and a quarter note in the third measure. The left hand has a bass line with a slur over the first two measures and a quarter note in the third measure.

Sixth system of musical notation. Treble clef, key signature of one sharp. The system contains two staves. The right hand has a melodic line with a slur over the first two measures and a quarter note in the third measure. The left hand has a bass line with a slur over the first two measures and a quarter note in the third measure.

(poco più marcato la mano sinistra)

(poco più marcato la mano destra)

(più dolce)

(più dolce)

*) Kontrapunktische Umkehrung des gesamten ersten Teiles; anfangs in der Parallel-Tonart, späterhin in der Dominante.

*) Contrapuntal inversion of the entire first part, first in the parallel key, subsequently in the dominant.

*) Inversione contrappuntistica dell'intera prima parte, da principio in tonalità parallela, poi nella dominante.

*) Rversement contrapointique de toute la 1^{ère} partie; dans la tonalité relative d'abord, ensuite à la dominante.

(poco cresc.) *p*

(poco cresc.)

(più sosten.)

(quasi forte la mano destra)

(più sosten.)

(quasi forte la mano sinistra)

(tr)

(al - - lar - - gan - - do)

*) Hier endet die symmetrische Umkehrung des I. Teiles. Es folgen vier Takte modulatorische Überbrückung. — Darauf: zweimal das Thema; beide Male um einen Takt gekürzt, damit die Haupttonart bewahrt bleibe; endlich 3 Takte Schluß Kadenz.

*) End of the symmetrical inversion of the first part. This is followed by 4 bars of modulation. Then the theme is twice repeated, both times shortened by one bar, so that the principal key may be preserved; follows the final cadence in three bars.

*) Qui finisce l'inversione simmetrica della prima parte Seguono 4 misure di collegamento modulatorio: poi: 2 volte il tema, sempre abbreviato d'una misura, per conservare la tonalità principale; dopo ciò, 3 battute di cadenza finale.

*) Ici se termine le renversement symétrique de la 1^{ère} partie. Sui-vent 4 mesures de liaison modulante. Puis: deux fois le thème, diminué à chaque reprise, d'une mesure, afin de maintenir la tonalité fondamentale; finalement trois mesures de cadence finale.

Duetto II. *)

Allegro con spirito.

**) *mf*

1 2 5 1 4 2 5 3 1 5 2 1 5 3
(4 2

2 1 1 2 5
1 2 5)

*) Von ganz eigener Form. Auf eine abgeschlossene Fugette folgt ein kanonisches Alternativ, das auch Motive des Fugettenthemas verarbeitet; darauf die Fugette von vorne.

*) The form of this piece is quite unique. It consists of a complete fuguetta, followed by an alternative in canon, in which motives from the fuguetta-theme are employed, this is followed by a repetition of the fuguetta.

**) Das Thema besteht aus fünf Takten; worüber der verfrühte Einsatz der Antwort täuschen könnte.

**) The anticipated entrance of the answer tends to obscure the fact that the theme is in 5 bars.

*) La forma è del tutto originale. La Fughetta, in se perfetta e compiuta, è seguitata da un' Alternativo in forma di canone, che elabora anche dei motivi del tema della fughetta: poi torna da capo la fughetta.

*) De forme tout spéciale. A la fuguette parfaite succède une période alternative en forme de canon qui emploie aussi des thèmes de la fuguette; puis la fuguette da capo.

**) Il tema consiste in cinque battute; l'anticipo dell' entrata della risposta potrebbe provocare un malinteso.

**) Nous faisons remarquer que le sujet comprend cinq mesures, car l'entrée prématurée de la réponse pourrait induire en erreur.

3 1 2 5 1 3 5

2 5 1 3

5 4

f

tr

Un poco più tranquillo.
 (Canone alla Quarta inferiore)

p

(A) (B)

(Umkehrung des Canons.)
(Inversione del canone.)
(Inversion of the canon.)
(Canon en inversion.)

(Tema primo, al canone, in modo minore)

Strenge canonische Führung.
Condotta severamente canonica.
Strict canon.
Développement rigoureusement canonique.

Strenge und symmetrische canonische Führung.
Canone severo e simmetrico.
Strict and symmetrical canon.
Développement rigoureusement canonique et symétrique.

(Neuer Kontrapunkt)
(Nuovo contrappunto)
(Fresh contrapuntal treatment)
(Nouveau contrepoint)

(*più forte e deciso*)
(I. Thema)

(Umkehrung, Verwandlung in Moll)
(Inversione in tonalità minore)
(Inversion, transposition into the Minor key)
(Inversion, transcription en mode mineur)

(Umstellung des Canons.)
(Altra disposizione del canone.)
(Inversion of canon.)
(Reversement du canon.)

Strenger Canon:
Canone severo:
Strict Canon:
Plus rigoureux Canon:

Musical score system 1, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various rhythmic patterns and articulation marks.

(streng:)
(forma severa):
(strictly):
(rigoureuse:)

Musical score system 2, continuing the piece with similar notation and a double bar line at the end.

Tempo I.

(risoluto e brioso)

Musical score system 3, beginning the 'Tempo I' section with the instruction '(risoluto e brioso)'. The music is more rhythmic and energetic.

Musical score system 4, continuing the 'Tempo I' section with various articulation marks.

Musical score system 5, continuing the 'Tempo I' section with various articulation marks.

Musical score system 6, continuing the 'Tempo I' section with various articulation marks.

Musical score system 7, continuing the 'Tempo I' section with various articulation marks.

Um die äußere Wirkung des Schlußes zuzuspitzen, schlug der Herausgeber diese Setzung der letzten neun Takte vor:

In the editor's opinion further point would be given to the conclusion, if the following setting of the nine closing bars were adopted:

Per accrescere d'intensità l'effetto immediato della fine, l'editore proporrebbe questa distribuzione delle ultime nove battute:

Afin d'intensifier l'effet extérieur de la cadence, nous proposerions l'arrangement suivant pour les neuf dernières mesures:

Grundriß des kanonischen Alternatives:

- I. { Der Sopran voraus:
A (= 4 Takte) B (= 4 Takte) C (Fugetten Thema) (= 7 Takte).
Der Baß voraus: A. B. C. + 1 Takt Übergang.
Fugettenthema mit neuem Kontrapunkt = 5 Takte.
- II. { Dasselbe in der Gegenbewegung und in Moll = 5 Takte.
3 Takte Erweiterung.
- III. { Der Baß voraus: A. B. C.
Der Sopran voraus: A. B. C + 1 Takt Übergang.

Sketch of the alternative in canon:

- I. { Soprano leads:
A (-4 bars) B (-4 bars) C (theme of fuguette) (-7 bars)
Bass leads: A. B. C + 1 bar modulation.
- II. { Thema of Fuguette with new contrapuntal treatment - 5 bars.
The same in contrary motion and in the minor key - 5 bars.
3 bars extension.
- III. { Bass leads: A. B. C.
Soprano leads: A. B. C + 1 bar modulation.

Figura dell' Alternativo canonico:

- I. { Precede il soprano:
A (-4 battute) B (-4 battute) C (tema della fughetta) (-7 battute)
Precede il basso: A. B. C. Una battuta di transizione.
- II. { Tema della fughetta con un nuovo contrappunto. - 5 battute.
Lo stesso in moto contrario ed in minore - 5 battute, poi
3 d'ampliamento.
- III. { Precede il basso: A. B. C.
Precede il soprano: A. B. C più una battuta di transizione.

Plan de l'alternance en canon:

- I. { Soprano d'abord:
A (-4 mesures) B (-4 mesures) C (Thème de la fuguette) (-7 mesu-
res).
La Basse d'abord: A. B. C. 1 mesure de transition.
- II. { Thème de la fuguette avec un nouveau contrepoint - 5 mesures.
Le même dans le mouvement contraire et en mineur - 5 mesu-
res.
3 mesures d'amplification.
- III. { La Basse d'abord: A. B. C.
Soprano d'abord: A. B. C + 1 mesure de transition.

Duetto III.

Allegretto. (Scorrevole.)

mf dolce (Thema)

Antwort
 Risposta
 Answer
 Réponse

(I. Zwischenspiel)
 (Intermezzo I)
 (1st Interlude)
 (1^{er} Divertissement)

(Umstellung der Exposition)
 (Trasposizione dell' esposizione)
 (Inversion of the exposition)
 (Modification de l'exposition)

(II. Erweitertes Zwischenspiel)

(1^{do} intermezzo ampliato)(2nd Extended Interlude)*(2^{me} divertissement développé)*

(Parallel-Tonart)

(Tonalità parallela)

(Parallel key)

(Tonalité relative)

(III. Zwischenspiel.)
 (Intermezzo terzo)
 (3rd Interlude)
 (3^{me} Intermezzo)

(poco cresc.)

(Unter-Dominante)
 (Sotto-dominante)
 (Sub-dominant)
 (Sous-dominante)

più p)

(Rückkehr) (Verzögerung der Antwort)
 (Ritorno) (Ritardo della risposta)
 (Return) (Retardation of the answer)
 (Retour) (Retard de la réponse)

(einheitlicher:)
 (maggiore unità)
 (more concisely)
 (plus homogène:)

(quasi Canone all' ottava)

(Antwort auf die Unter-Dominante)
 (Risposta alla dominante inferiore)
 (Answer to the sub-dominant)
 (réponse à la sous-dominante)

Wodurch die spätere Tiefe des Basses mehr Nachdruck gewinnt.
perciò più tardi la profondità del basso acquista più grande energia.
 Whereby the subsequent low notes in the bass are rendered more telling.
Qui a pour conséquence d'intensifier l'impression produite ultérieurement par la basse.

(einheitlicher.)
 (maggiore unità)
 (more concisely)
 (Plus homogène.)

Duetto IV.

Andante alla breve.

(*espressivo e sostenuto*)
*)
dolce

legato

(*tr*)
più p (*legato sempre*)

(Ritmo di 4 battute.)

(Ritmo di 2 battute.)

*) Das Thema besteht aus 8 + 1 Taktten.

*) The theme consists of 8 + 1 bars.

*) Il tema consiste in 8 + 1 misure.

*) Le thème se compose de 8 + 1 mesures.

Ossia:

(Ritmo di 4 battute.)

(Ritmo di 2 battute.)

*) Wie ein vorausgeworfener Schatten des Themas: des Herausgebers „ossia“ präzisiert die Umrissse.

*) This resembles an anticipated foreshadowing of the theme; the "ossia" by the editor indicates the outline more precisely

**) Hier beginnt die Kontrapunktische Umkehrung des gesamten ersten Teiles, in strengster Symmetrie.

**) Beginning of the strictly symmetrical contrapuntal inversion of the entire first part.

*) Quasi un'ombra del tema, che lo precede - l'ossia - dell' editore ne precisa i lineamenti.

*) Comme l'ombre anticipée du thème: le „ossia“ en précise les contours.

**) Qui comincia l'inversione contrappuntistica di tutta la prima parte, in severissima simmetria.

**) Ici commence le renversement contrapointique de toute la première partie, en observant la plus sévère symétrie.

The musical score consists of five systems of two staves each. The first system shows a melodic line in the right hand and a more rhythmic accompaniment in the left. The second system features a trill in the right hand. The third system has a fermata in the right hand. The fourth system includes the dynamic marking 'più p' and a trill. The fifth system continues the melodic and accompaniment lines.

*) Treuere Wiederholung des ersten Teiles, die sofort mit der Antwort beginnt. Dafür ist der zweite Teil um sechs Takte erweitert worden, die eine kunstreiche Rückkehr zur Haupttonart bewerkstelligen.

*) An almost faithful repetition of the first part, beginning directly with the answer. On the other hand the second part has been extended by 6 bars, whereby an ingenious return to the principal key is effected.

*) Ripetizione quasi fedele della prima parte, cominciando immediatamente colla risposta. Per contro la seconda parte è aumentata di sei misure che agevolano un ingegnoso ritorno alla tonalità principale.

*) Répétition plutôt fidèle de la 1^{ère} partie qui débute de suite par la réponse. A ce propos la seconde partie est augmentée de six mesures qui concourent à opérer un retour plus artistique à la tonalité fondamentale.

*)

**)'

(tr) (conclusio)

*) Symmetrische Wiederholung der sechs Erweiterungs Takte, die den zweiten Teil beschließen.

*) Symmetrical repetition of the six bars forming the extension, which concludes the second part.

**) Symmetrische Wiederholung des „vorausgeworfenen thematischen Schattens“ um den Beginn des zweiten Teiles.

**) Symmetrical repetition of the foreshadowed anticipation at the commencement of the second part.

*) Ripetizione simmetrica delle sei misure aggiunte che chiudono la seconda parte.

*) Répétition symétrique des six mesures d'amplification qui servent de cadence à la seconde partie.

**) Ripetizione simmetrica dell' „ombra precedente il tema“ al principio della seconda parte.

**) Répétition symétrique de l'ombre thématique anticipée au début de la seconde partie.

NB. Die „Duette“ erschienen auch in einer Konzertbearbeitung des Herausgebers.

NB. The „Duettos“ have been published in a Concert Arrangement by the same Editor.

NB. Il duetti furono pure pubblicati in edizione di Concerto dallo stesso editore.

NB. Les Duos ont été publiés en une transcription de Concert par le même éditeur.