

Präludium, Fuge und Allegro

Es-dur

Präludium

(Allegro tranquillo e sereno)

BWV 995

dolce

quasi senza Pedale

4 8 5

This system contains the first four measures of the piece. The right hand features a melodic line with a slur over measures 1-4 and fingering 4, 8, 5. The left hand plays a steady eighth-note accompaniment. The tempo is marked 'Allegro tranquillo e sereno' and the dynamics are 'dolce' and 'quasi senza Pedale'.

2 1 3 5

This system contains measures 5-8. The right hand continues the melodic line with a slur over measures 5-8 and fingering 2, 1, 3, 5. The left hand accompaniment remains consistent.

4 5 1 3 1 5 2 3 4 2 1

This system contains measures 9-12. The right hand has a slur over measures 9-12 with complex fingering: 4, 5, 1, 3, 1, 5, 2, 3, 4, 2, 1. The left hand accompaniment continues.

simile
poco più f

This system contains measures 13-16. The right hand has a slur over measures 13-16. The dynamics change to 'simile' and 'poco più f' (poco più forte).

4 8 5

dimin.

This system contains the final four measures (17-20) of the piece. The right hand has a slur over measures 17-20 with fingering 4, 8, 5. The dynamics are marked 'dimin.' (diminuendo).

più dim.

dolciss.

poco *poco più f*

dolce subito

The first system of music consists of two staves. The treble staff contains a series of eighth and sixteenth notes, with some beamed together. The bass staff has fewer notes, including some dotted rhythms. There are some fingerings indicated, such as '2' and '1' above notes in the treble staff.

più tranquillo, senza rallentare

The second system continues the musical piece. It features a long slur over the treble staff. Below the bass staff, the instruction *poco cresc.* is written. A dynamic marking *p* (piano) is placed below the bass staff. The system ends with a double bar line.

Fuga¹
(Moderato)

legato

sotto voce

The third system is the beginning of a section titled 'Fuga 1 (Moderato)'. It is marked *sotto voce* and *legato*. The notation shows a complex interplay between the two staves, with many beamed notes and slurs.

The fourth system continues the fugue. It features intricate rhythmic patterns and a mix of note values. A fingering '5 2' is visible above a note in the treble staff.

The fifth system continues the fugue. It shows a continuation of the complex rhythmic and melodic lines. A fingering '5 2' is visible above a note in the treble staff.

*And **

The sixth system continues the fugue. It features a mix of eighth and sixteenth notes, with some slurs and dynamic markings. The system ends with a double bar line.

dolce

7 7 7 7 7 7 7

con abbandono

poco cresc.

mf

p *egualmente*

2)

Ped. *

5 1 1 5 4 3 3 2 5 3)

poco f

4)

cantabile

rinf. *più dolce* *rinf.*

aumentando poco a poco

più dolce

con 8^{va} bassa, ad libitum

5)

System 1, measures 1-4. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is present in the second measure.

System 2, measures 5-8. The right hand continues with eighth-note patterns. A dynamic marking of *p subito* (piano subito) is placed in the first measure of this system. The left hand accompaniment remains consistent.

System 3, measures 9-12. The melodic line in the right hand continues with eighth-note figures. The left hand accompaniment consists of eighth notes.

System 4, measures 13-16. The right hand has a more active melodic line. A marking *L.H.* (Left Hand) is placed in the third measure of this system, indicating a change in the left hand's accompaniment.

System 5, measures 17-20. The right hand continues with eighth-note patterns. The left hand accompaniment is a steady eighth-note line.

6)

NB.

System 6, measures 21-24. The right hand features a melodic line with eighth-note patterns. The left hand accompaniment is a steady eighth-note line.

First system of musical notation, consisting of a treble and bass staff. The key signature has two flats (B-flat and E-flat). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff features more complex rhythmic patterns, including some sixteenth-note runs. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff has a more active melodic line with frequent eighth notes. The bass staff shows a progression of chords, with some notes being held across measures.

Fourth system of musical notation. The treble staff continues with a melodic line that includes some grace notes. The bass staff has a more active accompaniment with eighth-note patterns.

Fifth system of musical notation. The treble staff has a melodic line with some rests. The bass staff continues with a rhythmic accompaniment.

Sixth system of musical notation, the final system on the page. The treble staff concludes with a melodic phrase. The bass staff ends with a final chord and a fermata over the last note.

Allegro (♩ = 69)

p
poco
legato

il basso sempre leggermente staccato

Musical notation system 1, featuring treble and bass staves. The treble staff contains a melodic line with fingerings 3, 4, 1, 4, 5, and 8. The bass staff provides a harmonic accompaniment. Dynamics include *mf* and *p*.

Musical notation system 2, featuring treble and bass staves. The treble staff includes fingerings 4, 2, 1, 2, 4, 1, 3, and 2. The bass staff continues the accompaniment. Dynamics include *quasi f*.

Musical notation system 3, featuring treble and bass staves. The bass staff has a melodic line with fingerings *b* and *e*. The treble staff has a harmonic accompaniment. Dynamics include *p*.

Musical notation system 4, featuring treble and bass staves. The treble staff has a melodic line with a slur. The bass staff has a harmonic accompaniment.

Musical notation system 5, featuring treble and bass staves. The treble staff has a melodic line with a slur and a fermata. The bass staff has a harmonic accompaniment. Dynamics include *mf*.

Musical notation system 6, featuring treble and bass staves. The treble staff has a melodic line with a slur. The bass staff has a harmonic accompaniment. Dynamics include *dim.*

First system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. The key signature has two flats. The first measure is marked *più f*. The fifth measure is marked *p*. The system contains five measures of music.

Second system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. The key signature has two flats. The system contains five measures of music.

Third system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. The key signature has two flats. The system contains five measures of music.

Fourth system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. The key signature has two flats. The system contains five measures of music. Fingerings are indicated: 4, 6 in the first measure of the treble staff; 4, 2, 1 in the fifth measure of the treble staff.

Fifth system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. The key signature has two flats. The first measure is marked *dim.*. The system contains five measures of music. Fingerings are indicated: 1 in the first measure of the treble staff; 1, 5, 2 in the third measure of the treble staff; 4, 5 in the fourth measure of the treble staff.

Sixth system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. The key signature has two flats. The first measure is marked *cresc.*. The fifth measure is marked *f*. The system contains five measures of music.

Praeludium (Prelude)

The periodic rhythmic arrangement of the prelude is worthy of special attention: it consists of two-bar, and three-bar groups; the prelude itself of three parts, which are here indicated by double bar-lines. The periodic structure of bars 38 to 41 may be interpreted in two manners. If the pause \sim is regarded as a break, the following arrangement results:

3 bars—3 misure—de 3 mesures.



If on the other hand, the pause \sim be considered as incidental, as a variation of the regular quaver figuration, then the structure may be explained as follows:

2 bars—2 misure—de 2 mesures.



In each case, including the last bar, the pause must be on the long appoggiatura note.

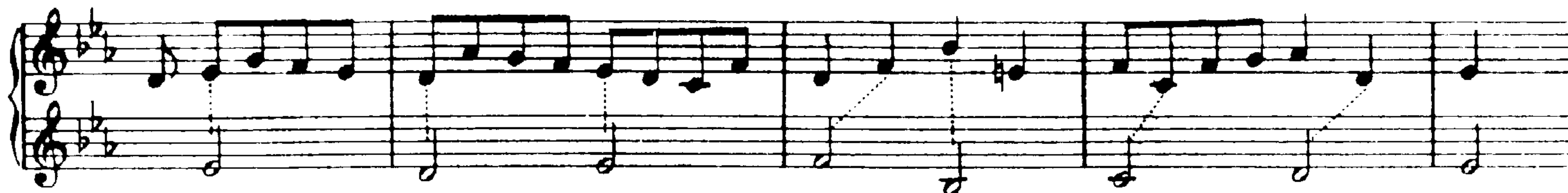
Throughout the prelude, the bass may be played with the lower octave.

NB. By an elliptical treatment of the two contiguous bars (last of the prelude, first of the fugue), the transition to the fugue might be rendered thus:



Fugue and Allegro

The first counterpoint is a variation of the theme in augmentation



The theme in the inversion, and in diminution can be superposed twice as counterpoint



Preludio

Il ritmo del Preludio coi suoi vari periodi merita un'attenzione particolare. Esso consiste in gruppi di due e di tre misure; il Preludio stesso si divide in tre parti che qui sono indicate mediante linee doppie. Le misure 38—41 possono, nella loro struttura periodica, interpretarsi in due modi. Riguardando la corona come una cesura, si ottiene la seguente struttura:

2 bars—2 misure—de 2 mesures.

Prendendo invece la corona come un incidente, quale variante della figurazione formata da crome continue, si deve interpretare il motivo così:

2 bars—2 misure—de 2 mesures.

La corona deve mettersi sulla nota tenuta dell'appoggiatura, anche nell'ultima misura.

Durante l'intero Preludio il basso può essere rafforzato con l'ottava inferiore.

NB. Il passaggio alla Fuga potrebbe, riunendo le due misure di confine, prendere il seguente aspetto:

Prélude

La rythmique périodique, ici, mérite une attention spéciale: elle se compose de groupes de deux et trois mesures. le prélude est composé de trois parties, délimitées ici par de doubles barres de mesure. Quant aux mesures 38—41, on peut interpréter leur structure rythmique de deux façons différentes. Si l'on considère le point d'orgue comme césure, il en résulte la figure suivante:

Mais si l'on considère le point d'orgue comme incident seulement, comme variante de la figure en croches, le motif est à interpréter comme suit:

Dans la dernière mesure également, le point d'orgue doit avoir lieu sur la longue appoggiaturé.

Durant tout le Prélude, on peut renforcer la basse par son octave inférieure.

NB. La soudure avec la fugue pourrait se faire en liant les deux mesures limitrophes:

Fuga ed Allegro

Il primo contrappunto è una variazione del tema nell'aumentazione

Il tema nell'inversione e nella diminuzione può esser sovrapposto due volte come contrappunto

Fugue et Allegro

Le premier contrepoint est une variation du thème en augmentation

Le thème figure deux fois comme contrepoint, à l'état de renversement et en diminution



The theme in augmentation is contained in the figured middle section.

Il tema nella forma dell'augmentatione si combina bene colla parte centrale figurata.

Le thème en augmentation est issu de la période intermédiaire figurée.

May be employed canonically:

Esso può essere elaborato in forma di canone:

Pourrait être utilisé canoniquement:

Finally, it is not inadmissible, to interpret the allegro as a variation, as a further intensification of the semiquaver figuration in the second part of the fugue: inasmuch as this piece (like the prelude), contains the principal theme, unarticulated, in itself.

Finalmente non è inammissibile l'interpretazione dell' Allegro come d'una variazione, cioè d'un ulteriore ampliamento della figurazione in semicrome apparsa nella seconda parte della Fuga, imperocchè anche questo pezzo (come pure il Preludio) contiene in sè il tema principale, senza però farlo sentire apertamente.

Finalment, il serait admissible d'envisager l'Allegro comme une sorte de variation, comme une nouvelle gradation de la figure en double-croches, de la deuxième partie de la fugue: d'autant plus que cette pièce (comme aussi le prélude) contient également le thème principal à l'état latent.

Remarks on the musical text

- 1) The tempo at the beginning should be so taken that the semiquaver movement, later on, may be very quiet and tranquil.
- 2) From here on, the fugue takes the form and movement of a Bach Choral prelude.
- 3) In the fugue:

Annotazioni alla parte musicale

- 1) Il tempo nel principio va preso in tal modo che anche il movimento di bis-crome che entra più tardi sia sempre molto tranquillo.
- 2) Qui la Fuga assume la forma e l'andamento dei Preludi Corali del Bach.
- 3) Nella Fuga:

Remarques sur la musique

- 1) Au début, la mesure est à prendre de telle façon que le mouvement ultérieur en double-croches demeure encore très calme.
- 2) A partir d'ici la fugue revêt la forme et l'allure d'un prélude de choral de Bach.
- 3) Dans la fugue:

In the Allegro:—Nell' Allegro:—Dans l'Allegro.



4) The editor plays:

4) L'autore della presente edizione suona così:

4) L'arrangeur joue:



5) The editor plays:

5) L'autore della presente edizione suona così:

5) L'arrangeur joue:



6) These two bars signify for the alto, the beginning of the third part, for the bass, the end of the second.

6) Queste due misure significano, pel contralto, il principio della terza parte; pel basso, il fine della seconda.

6) Ces deux mesures sont, pour la voix d'alto, le début de la 3^{me} partie en même temps que fin de la 2^{me} partie pour la basse.

Adaptation

The exact repetition of the whole of the first part of the fugue at its end, is, in the editor's opinion not artistically satisfactory. For his own part, he takes the liberty of playing the Allegro immediately after the close of the second, quick part of the fugue, and follows up the Allegro with the remainder of the fugue, thus giving the whole an impression of roundness, which brings the work to a conclusion imbued with a feeling of unity of general character. Beginning with the 6 last bars of the development, the editor plays as follows:

Nuova edizione

L'esatta ripetizione dell'intera prima parte della Fuga alla fine della medesima non soddisfa, dal punto di vista artistico, l'autore della presente edizione. Quindi egli si permette la licenza d'attaccare l'Allegro immediatamente alla fine della parte seconda, più animata, della Fuga e di fare poi seguire, dopo l'Allegro, il resto della Fuga; così la composizione nel suo insieme apparirà più perfetta come forma, ed il sentimento che la ispira sarà perciò reso con maggiore fedeltà e unità. A cominciare dalle ultime 6 misure della parte detta 'sviluppo', l'autore di questa edizione suona così:

Arrangement

La répétition de toute la première partie de la fugue, à la fin de celle-ci, ne donne pas satisfaction esthétique à l'arrangeur. Il prend la liberté d'exécuter l'Allegro à la fin de cette deuxième partie mouvementée de la fugue, et de faire suivre alors le reste de la fugue, ce qui donne à l'ensemble un caractère plus achevé, puis a pour résultat de terminer l'œuvre dans son caractère fondamental. L'arrangeur, à partir des 6 dernières mesures, joue ainsi:



U. S. W.

The entire Allegro then follows, without the repetitions, whereupon the remainder of the fugue is dovetailed to it in such a manner, that the two last bars of the Allegro take the place of the two first crotchets of the fugue, now taken up again. The fugue itself, intensified in tone and character, appears then in the following form:

Segue tutto l'Allegro, senza i ritornelli; poi il resto della Fuga s'attacca in tal maniera che le due ultime misure dell'Allegro prendono il posto delle due prime semiminime della Fuga ripresa. Allora la Fuga stessa, ingrandita come sonorità e come carattere, si presenta nella seguente forma:

Vient tout l'Allegro sans les répétitions, et auquel succède le reste de la Fugue, de façon à ce que les deux dernières mesures de l'Allegro remplacent les deux premières noires de la reprise de la Fugue. La fugue, plus prononcée comme sonore et caractère, prend dès lors la forme suivante

(Allegro)

The musical score is written for piano and consists of five systems of two staves each. The first system is marked '(Allegro)' and 'sempre piu piano'. The second system is marked 'pp dolce'. The third system is marked 'legato'. The fourth system is marked 'aumentando sino al Fine'. The fifth system is marked 'allargando' and ends with 'Fine'.

The order of this Version:	Prelude,	<u>Fugue, first part</u>	—	<u>Development-Allegro</u>	—	<u>Fugue I</u>
		Quiet movement.		Quick movement.		Quiet movement.
Disposizione:	Preludio,	<u>Fuga, parte I</u>	—	<u>Sviluppo-Allegro</u>	—	<u>Fuga I</u>
		tempo tranquillo.		tempo mosso.		tempo tranquillo.
Ordre de cet arrangement:	Prélude,	<u>Fugue 1^{re} partie</u>	—	<u>Developpement-Allegro</u>	—	<u>Fugue I</u>
		période calme.		période mouvementée.		période calme.