

Fantasia, Fuge, Andante und Scherzo¹⁾

1. Fantasie und Fuge

d-moll

BWV 905

Andante

dolce, ma cantando

pp

legato, sotto voce

1) Die Fantasie und Fuge, das Andante und das Scherzo sind ursprünglich von einander unabhängige Kompositionen, die wir hier zwanglos zu einer Reihe zusammenstellen: in einer Form, die man heutigen Tages etwa als Sonatine bezeichnen würde. Der Herausgeber empfindet zwischen ihnen einen Zusammenhang, der nicht allein durch die gemeinsamen und nah- verwandten Tonarten, sondern vielleicht infolge dieser entstanden, sich kundgibt. In dieser Verknüpfung erscheinen die drei Werkchen (vier Stücke) als eine anregende kleinere Konzertnummer (namentlich bei Schüler-Vorträgen), die eine recht mannigfaltige Skala von technischen und seelischen Aufgaben— en miniature— enthält.

1) The Fantasia and the Fugue, the Andante and the Scherzo are compositions originally independent of each other which we here place loosely together in a series which would to-day be called a Sonatina. The editor feels that there is a connection between them, as a result both of the common and of the related keys. The three little works (four pieces) appear in this connection as a suggestive small concert-number (especially at pupils' concerts) which contains a various scale of technical and mental problems in miniature.

1) La Fantaisie et fugue, l'Andante et le Scherzo sont primitivement des compositions indépendantes l'une de l'autre. Nous les réunissons ici tout à fait librement, en une forme que l'on parerait peut-être de nos jours du titre de Sonatine. L'auteur de l'édition présente perçoit entre elles un lien qui sans provenir uniquement de l'identité ou de la parenté des tonalités, s'explique par suite de ces qualités communes. Les trois œuvrettes (quatre pièces) constituent, dans cet enchaînement, un petit morceau de concert des plus agréables (principalement à l'occasion d'auditions d'élèves). Elles présentent en outre une gamme des plus variées de problèmes techniques et psychiques en miniature.

1) La Fantasia e Fuga, l'Andante e lo Scherzo sono composizioni originamente indipendenti l'una dell'altra, che noi qui combiniamo in una serie; oggidì questa forma verrebbe chiamata Sonatina. L'editore sente come un legame che le unisce, manifestato dalle tonalità comuni ed affini che forse lo fecero nascere. In questo nesso i tre opuscoli costituiscono un simpatico piccolo numero per i concerti, specialmente per le udizioni di scolari, con una scala abbastanza varia di problemi tecnici e psichici in miniature.

Fuga
(Allegro)

*) Das Kontrasubjekt erscheint wie ein Fragment einer naheliegenden kanonischen Führung, die unausgenutzt blieb:

*) The counter-subject appears as a fragment of an obvious canonical leading which has not been developed:

*) Le contre-sujet apparaît ici comme un fragment canonique dont le développement semble s'imposer mais dont on n'a pas tiré parti:

*) Il controsoggetto sembra qui quasi un frammento d'una ben naturale condotta canonico, di cui l'autore poi non tira nessun profitto:



First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with similar rhythmic patterns.

Second system of musical notation. The treble staff includes a trill (tr) and a fermata. The bass staff continues the accompaniment. Fingering numbers 1, 2, 3, and 5 are visible at the end of the system.

Third system of musical notation, featuring extensive fingering numbers above the notes in both staves. The treble staff has a complex melodic line with many sixteenth notes, and the bass staff has a more rhythmic accompaniment.

Fourth system of musical notation. The treble staff begins with a descending scale-like pattern (1 2 5 4 3). The bass staff features a steady accompaniment with eighth notes.

Fifth system of musical notation. The treble staff continues with a melodic line, and the bass staff provides a consistent accompaniment with eighth notes and rests.

First system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with various notes, including some with slurs and fingerings (4, 43, 5). The bass staff contains a more complex accompaniment with many beamed notes and rests. There are some markings like '3 1 1 2' above the first few notes of the bass staff.

Second system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff is labeled "L.H. m. 8." at the beginning. It contains a melodic line with various notes and slurs. The bass staff contains a rhythmic accompaniment with many rests and notes. There is a small musical staff with a few notes below the main system.

Third system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with many beamed notes and slurs. The bass staff contains a rhythmic accompaniment with many rests and notes. The word "Ideo:" is written above the treble staff in the middle of the system.

Fourth system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Both staves contain complex musical notation with many beamed notes and slurs, indicating a fast or intricate passage.

Fifth system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Both staves contain complex musical notation with many beamed notes and slurs, continuing the intricate passage from the previous system.

First system of musical notation, consisting of a treble and bass staff. The treble staff begins with a trill (tr) over a dotted quarter note. The bass staff features a steady eighth-note accompaniment. The key signature has one flat, and the time signature is 4/4.

Second system of musical notation. The treble staff continues with a trill (tr) and includes a grace note (y) over a quarter note. The bass staff continues with eighth-note accompaniment. The key signature has one flat, and the time signature is 4/4.

Third system of musical notation. Both the treble and bass staves feature notes with accents (>). The treble staff has a dotted quarter note with an accent. The bass staff has a dotted quarter note with an accent. The key signature has one flat, and the time signature is 4/4.

Fourth system of musical notation. The treble staff includes a trill (tr) over a dotted quarter note. The bass staff continues with eighth-note accompaniment. The key signature has one flat, and the time signature is 4/4.

Fifth system of musical notation, featuring complex fingerings. The treble staff has fingerings: 2 5 1, 4, 3 4 5, 4 2 1, 2 3, 5 3. The bass staff has fingerings: 1 2 1 2, 1 4, 5. The system concludes with a double bar line. The key signature has one flat, and the time signature is 4/4.

2. Andante

g-moll

BWV 969

Andante

espress.

sotto voce

con 8^{va}

sost.

più dolce

con 8

2) Vorschlag zur Ausführung:
Suggestion for the execution:
Proposition pour l'exécution:

(Die Variante der rechten Hand in den beiden ersten Vierteln will die parallele Führung sämtlicher Stimmen an dieser Stelle vermeiden.)

(The variation of the right hand in the two first crotchets of a bar is to avoid the parallel leading of all the voices in this place.)

(La variante de la main droite, pour les deux premiers temps, tend à éviter ici la marche parallèle de toutes les voix.)

(La variante delle due prime semiminime nella mano destra vuole qui evitare la condotta parallela di tutte le parti.)

3. Scherzo

d-moll

BWV 844

(Allegretto)

mp

p

dolce

1. 2.

mf

(Ritmo di 3 battute)

(2 battute)

3) Bei der Wiederholung des 2. Teiles schlagen wir von hier an die folgende Erweiterung vor (die dem 1. Teile nachgebildet ist); die hinzugefügten Schlußakte gelten nur für den zyklischen Vortrag der vier Stückchen.

3) We suggest the following amplification at the repetition of the second part (which is composed in the Form of the first part); the bars which have been added at the end are only to be used at the performance of the whole cycle of the four pieces.

3) Nous proposons à partir d'ici, pour la reprise de la 2^e partie, l'extension suivante (imitée de la 1^{re} partie); les mesures finales que nous avons ajoutées ne sont calculées qu'en vue d'une exécution intégrale de l'œuvre.

3) Pella ripetizione della 2^a parte noi proponiamo qui la seguente amplificazione, formata secondo la 1^{ma} parte; le misure aggiunte al fine valgono soltanto nell'esecuzione ciclica dei quattro pezzetti.

Ebenso dürfte die Reprise (vor dem halben doppelten Taktstriche) eine Ausdehnung vertragen; zumal wenn der Flügel die gehaltenen (liegenden) Noten des verminderten Akkordes zu ausgiebiger Klanggeltung zu bringen vermag:

In the same way one can prolong the repetition (before the half double bar), especially if the piano is able to produce the ample tone for the sustained notes of the diminished chord.

De même la reprise (avant la double barre) pourrait subir une extension, surtout si le piano peut donner aux notes tenues de l'accord diminué une sonorité suffisante:

Anche la ripresa (prima della mezza linea doppia che divide le misure) pare che ammetta una certa estensione, specialmente se il pianoforte moderno può dare alle note tenute dell'accordo diminuito una copiosa sonorità:

Das Stück ist, nach des Herausgebers Ansicht, in verhaltenem Tone, in matter Färbung, zu halten, wie sie der halb-dämonische Humor des bereits die Romantik verkündenden Scherzos fordert.

According to the editor's opinion the piece is to be played in a restrained tone and with faint colouring, in the manner which is exacted by the half demonic humour of the Scherzo which already announces the character of romantic.

Il nous semble que des sonorités discrètes, un timbre voilé conviendraient particulièrement bien au caractère de ce Scherzo, dont l'humour à demi démoniaque annonce déjà l'époque des romantiques.

Secondo l'editore questo pezzo deve eseguirsi con voce velata in un colorito piuttosto morbido, come l'esige l'umore quasi demonico dello scherzo indicante già l'idea romantica.