The 19th Century
Das 19. Jahrhundert
Le 19e Siècle

Antonín Rejcha

36 Fugen für Klavier · 36 Fugues for the Piano
36 Fugues pour piano
op. 36

Heft 1 · Vol. 1: Nos. I-XIII

Herausgegeben von · Edited by · Editées par Václav Jan Sýkora

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Vorwort

Antonín Rejcha*, geboren am 26. Februar 1770 in Prag, entstammte einer tschechischen Familie. Sein Vater war Stadtpfeifer der Altstädter Posaunisten- und Pfeiferkapelle. Nach dessen frühen Tod fand der Knabe zunächst Unterkunft bei seinem Großvater in Klatov. Danach schickte man ihn zur Erziehung zu seinem Oheim Josef Rejcha (1746 bis 1795), der als Komponist und Musiker in der fürstlichen Kapelle zu Wallerstein in Bayern wirkte. Später übersiedelten beide nach Bonn, wo der junge Rejcha bei Christian Gottlob Neefe Musik studierte. Im Jahre 1789 wurde er Flötist der kurfürstlichen Kapelle, in der auch sein Onkel wirkte. Außerdem studierte der junge Rejcha an der Bonner Universität Mathematik, Physik und Philosophie. In Bonn wurde er auch mit dem jungen Beethoven bekannt.

Als die französische Revolutionsarmee Bonn besetzte, zog Rejcha nach Hamburg (1794—1799). In den Jahren 1800 bis 1802 weilte er erstmals in Paris. Erhebliche Bedeutung hatte für ihn der nachfolgende Aufenthalt in Wien (1802 bis 1808), wo er freundschaftliche Beziehungen zu dem von ihm vor allen Komponisten am meisten geschätzten Joseph Haydn anknüpfte, den er durch Vermittlung seines Oheims schon früher in Bonn kennengelernt hatte. Das vornehmste Dokument dieser neuangeknüpften und vertieften Beziehungen ist Rejchas Dedikation seiner 36 *Fugen für Klavier* op. 36 an Joseph Haydn. Das Werk erschien erstmals um 1805 in Wien. Seine erste Schrift aus der Reihe seiner theoretischen Werke — *Neues System der Fuge* — stellt eine theoretische Begründung dieses Fugenwerkes dar.

Seit 1808 lebte Rejcha dauernd in Paris, wo er 1829 die französische Staatsbürgerschaft annahm. Die wesentlichen Schwerpunkte seines Schaffens bilden die Kammermusik (hauptsächlich für Bläserensembles) und die pädagogischen und musiktheoretischen Arbeiten. Seit 1818 lehrte er am Pariser Konservatorium. César Franck und Charles Gounod gehörten dort zu seinen Schülern. Rejchas revolutionierende und unkonventionelle theoretische Schriften hatten auf viele Komponisten des 19. Jahrhunderts beträchtlichen Einfluß. Es waren dies die Werke *Traité de mélodie* (1814), *Cours de composition musicale* (1818), *Traité d'harmonie* (1819/24), *Traité de haute composition musicale* (1824/26) und das Hauptwerk *L'Art du Compositeur Dramatique* (1833). — Rejcha wurden gegen Ende seines Lebens als einem der bedeutendsten Repräsentanten des französischen Kulturlebens die höchsten Ehren zuteil: 1831 erhielt er den Orden der Ehrenlegion, 1835 die Mitgliedschaft in der Akademie. Er starb am 28. Mai 1836 in Paris.

Rejchas 36 *Fugen für Klavier* können als eine Art „Wohltemperiertes Klavier der neuen Epoche" gelten. Indem Rejcha die Form der Fuge auf völlig neue Grundlagen stellt, überwindet er mit diesem Werk die damals noch allgemein gültige traditionelle barocke Fugenkonzeption. So exponiert er beispielsweise den Comes auf jedem beliebigen Intervall, ohne dabei die alte Regel des Maximalumfangs bis zur None noch die des regelmäßigen Themenbaus zu respektieren. Die Kühnheiten, die er in einigen Fugen erreicht, wurden nicht einmal von den Neuromantikern — Rejchas Schülern Berlioz und Liszt — übertroffen. Ungewöhnliche Taktarten ($\frac{5}{8}$, $\frac{3}{8}$, $\frac{7}{8}$ oder kombinierter Takt) begründet Rejcha mit dem Hinweis auf die Folklore; damit nimmt er die schöpferische Haltung Béla Bartóks vorweg. Rejcha zielt mit seinen Experimenten überhaupt viel weiter in die Zukunft als die Mehrzahl der bekannten Meister, und seine Fugen scheinen bis auf Hindemiths Fugensammlung *Ludus tonalis* vorauszuweisen.

Als Vorlagen für diese Neuausgabe dienten zwei Originaldrucke: Der erste erschien um 1805 in Rejchas Eigenverlag *Au Magasin de l'Imprimerie chymique imper. roy. prv.*; er ist mit einem künstlerisch wertvollen Frontispiz ausgestattet, enthält ein Widmungsgedicht an Joseph Haydn und einen erläuternden Text zu rhythmischen und harmonischen Besonderheiten einiger Fugen. Der zweite Druck erschien um 1828 bei Tobias Haslinger in Wien. Das Notenbild beider Editionen ist identisch, jedoch fehlt in der Haslinger-Ausgabe der erläuternde Text.

Ziel dieser Edition ist es u. a., das komplizierte und oftmals unübersichtliche Bild der Originaldrucke in eine übersichtliche, moderne Notenschrift zu überführen. Rejchas Originalanweisungen in Dynamik, Artikulation und Phrasierung wurden — soweit sie sich nicht als unlogisch erwiesen — respektiert und im Geiste der Originalvorschriften ergänzt. Einige höchst komplizierte Polyphonien (z. B. in Nr. 15) wurden so wiedergegeben, daß sich der Interpret die Dynamik nach eigenem Geschmack einrichten kann. In Kompositionen dieser Art kommt es vor allem auf eine klare Interpretation aller Stimmen an, und die Frage der Dynamik kann auf verschiedene Weise gelöst werden.

Fingersätze wurden nicht mitgeteilt, Vorschläge zur Verteilung der Stimmen oder einzelner Töne auf die beiden Spielhände schienen indes in einigen Fällen angebracht. Rejchas Fugen stellen höchste Ansprüche an die Klavierinterpretation und setzen einen Künstler voraus, der die Probleme der Applikatur selbständig lösen kann. Bei der Fuge Nr. 15 (Heft 2) wurde absichtlich die Alternativfassung auf sechs Systemen ausgelassen, da sie eher für das theoretische Studium oder für ein Instrumentalarrangement Bedeutung hat.

Die vorliegende Ausgabe soll der Praxis dienen; Rejcha ist in erster Linie Komponist und erst in zweiter Theoretiker — seine Fugen wollen wirklich gespielt sein. Deshalb war es für den Herausgeber selbstverständlich, bei dieser Edition gründliches theoretisches Studium mit praktischer, interpretierender Erprobung des ganzen Werkes zu verbinden.

Václav Jan Sýkora

(Übersetzt aus dem Tschechischen: Ilsa Turnovská)

Preface

Antonín Rejcha** was born in Prague of Czech descent on 26 February 1770. His father was a town wait in the sackbut and fife band of the old town. After his premature death, the boy was supported by his grandfather in Klatov. He was then sent to be brought up by his uncle Josef Reicha (1746—95) who was composer and musician in the prince's

* Vgl. auch den Artikel *Reicha* von Jaroslav Bužga in: *Die Musik in Geschichte und Gegenwart*, XI, Kassel etc. 1963.

** See also the article *Reicha* by Jaroslav Bužga in: *Die Musik in Geschichte und Gegenwart* XI, Kassel etc. 1963.

chapel at Wallerstein in Bavaria. Later, they both moved to Bonn, where the young Reicha studied music with Christian Gottlob Neefe. In 1789 he became flautist of the electoral chapel in which his uncle was also employed. The young Reicha also studied mathematics, physics and philosophy at Bonn university. In Bonn he also came to know the young Beethoven.

When the French revolutionary army occupied Bonn, Reicha moved to Hamburg (1794—99). In 1800—1802 he visited Paris for the first time. The ensuing period in Vienna (1802—1808) was of considerable importance for him, for it was here that he established friendship with Joseph Haydn, whom he rated above all other composers and had already come to know in Bonn through his uncle. The most distinguished testimony to this friendship is Reicha's dedication of his 36 *fugues for the piano* to Haydn, a work first published in Vienna c. 1805. The first of his theoretical works, *Neues System der Fuge (A New Fugal Method)* sets out the theoretical basis of these fugues.

Reicha settled in Paris from 1808 onwards, and took French nationality in 1829. At the heart of his productivity lies his chamber music (chiefly for wind ensembles) and didactic and theoretical works. He taught at the Paris conservatoire from 1818, where César Franck and Charles Gounod were among his pupils. Reicha's revolutionary and unconventional theoretical writings exercised considerable influence on many 19th-century composers: *Traité de mélodie* (1814), *Cours de composition musicale* (1818), *Traité d'harmonie* (1819/24), *Traité de haute composition musicale* (1824/26) and his chief work *L'Art du Compositeur Dramatique* (1833). Towards the end of his life, Reicha was awarded the highest honours given to leading figures in French cultural life. In 1831 he was admitted to the Order of the Legion of Honour, and was made a member of the Academy in 1835. He died in Paris on 28 May 1836.

Reicha's 36 *fugues for the piano* may be seen as a kind of latter-day "Well-tempered clavier". By setting up a completely new basis for fugal form in this work, Reicha overcame the traditional baroque approach which was still generally valid at the time. Thus, for example, he states the *comes* at any interval he pleases, with no regard for the old rule of the maximum range of a ninth, nor that of regular thematic construction. The boldness he achieves in some fugues was not even surpassed by the new romantic composers, Reicha's pupils Berlioz and Liszt. Reicha derives his unusual time-signatures ($\frac{5}{8}$, $\frac{3}{8}$, $\frac{7}{8}$ or composite signatures) from the example of folk music, thus anticipating the creative approach of Béla Bartók. Reicha's experiments reach much further into the future than those of most well-known composers, and his fugues seem to point the way towards Hindemith's collection of fugues *Ludus tonalis*.

This new editions draws upon two original printed sources. The first appeared c. 1805 from Reicha's own press *Au Magasin de l'Imprimerie chymique Imper. Roy. priv.*; it is provided with a fine frontispiece, includes a dedicatory poem to Joseph Haydn and an explanatory commentary on the rhythmic and harmonic specialities of some of the fugues. The second source was published c. 1828 by Tobias Haslinger in Vienna. The musical text of both editions is identical, though the explanatory text is not present in the Haslinger edition.

One aim of the present edition is to render the complex and often obscure appearance of the original notation in a clear, modern form. Reicha's original dynamics, articulation and phrasing marks—insofar as they are not illogical— are observed, and completed in the spirit of the original. Some of the most complicated polyphonic writing (e.g. in no. 15) has been presented in such a way that the interpreter can apply dynamics according to his own taste. In compositions of this kind, it is above all a question of a clear reading of all voices, and the question of dynamics can be solved in a variety of ways.

Fingering is not indicated, though suggestions for the division of parts or single notes between the two hands seemed appropriate in some cases. Reicha's fugues make very high demands on the pianist's interpretative powers, and require an artist who can solve his own fingering problems. In fugue no. 15 (vol. 2) the alternative version on six staves is purposely omitted, since it is more relevant to theoretical study or to an instrumental arrangement.

This is a practical edition. Reicha is first and foremost a composer, secondly a theorist: his fugues are meant to be played. It followed automatically for the present editor that theoretical study should be combined with the test of practical interpretation of the entire work.

Václav Jan Sýkora
(translated by Margaret Bent)

Préface

Antonín Rejcha*, né le 26 février 1770 à Prague, provenait d'une famille tchèque. Son père était musicien de ville de la bande de fifres et de trombones de la Vieille Ville. Après la mort prématurée de celui-ci, le jeune garçon trouva tout d'abord refuge chez son grand-père à Klatov. Ensuite on l'envoya pour son éducation chez son oncle Josef Rejcha (1746—1795), qui était compositeur et musicien de la chapelle princière de Wallerstein en Bavière. Plus tard ils allèrent tous deux s'établir à Bonn, où le jeune Rejcha étudia la musique avec Christian Gottlob Neefe. En l'année 1789 il devint flûtiste de l'orchestre du prince électeur, dans lequel son oncle exerçait aussi. En outre le jeune Rejcha étudia à l'université de Bonn les mathématiques, la physique et la philosophie. A Bonn il fit également la connaissance du jeune Beethoven.

Quand l'armée française révolutionnaire occupa Bonn, Rejcha s'en alla à Hambourg (1794—1799). Dans les années 1800—1802, il séjourna pour la première fois à Paris. Une signification considérable eut pour lui le séjour qu'il fit ensuite à Vienne (1802—1808), où il noua des relations amicales avec celui des compositeurs qu'il appréciait le plus, Joseph Haydn, dont il avait déjà fait autrefois la connaissance à Bonn par l'intermédiaire de son oncle. De ces relations nouvellement nouées et approfondies, le document qui se distingue le plus est la dédicace des 36 *Fugen für Klavier*, op. 36, par Rejcha à Haydn. L'ouvrage parut pour la première fois v. 1805, à Vienne. Le premier écrit de la suite de ses œuvres théoriques — *Neues System der*

* Voir aussi l'article *Reicha* de Jaroslav Bužga dans: *Die Musik in Geschichte und Gegenwart* XI, Kassel etc. 1963.

Fuge (Nouveau système de la fugue) — représente une justification théorique de cet ouvrage de fugues.

A partir de 1808, Rejcha vécut de façon permanente à Paris, où il prit la nationalité française en 1829. Les points essentiels de son œuvre sont la musique de chambre (principalement pour ensembles à vent) et les travaux pédagogiques et de théorie musicale. A partir de 1818 il enseigna au Conservatoire de Paris. César Franck et Charles Gounod y firent partie de ses élèves. Les traités théoriques révolutionnaires et non-conventionnels de Rejcha eurent une influence considérable sur beaucoup de compositeurs du 19e s. Ces ouvrages furent les suivants: *Traité de mélodie* (1814), *Cours de composition musicale* (1818), *Traité d'harmonie* (1819/24), *Traité de haute composition musicale* (1824/1926) et l'ouvrage principal: *L'Art du Compositeur Dramatique* (1833). A Rejcha furent décernées, vers la fin de sa vie, comme à un des représentants les plus notables de la vie culturelle française, les plus hautes marques d'honneur: en 1831 il reçut l'ordre de la Légion d'honneur, en 1835 il fut élu membre de l'Académie. Il mourut le 28 mai 1836 à Paris.

Les 36 fugues pour piano, de Rejcha, peuvent être regardées comme une sorte de «piano bien tempéré de la nouvelle époque». En faisant reposer la forme de la fugue sur des bases absolument nouvelles, Rejcha triomphe avec cette œuvre de la conception baroque traditionnelle de la fugue, qui avait encore alors généralement cours. Ainsi il expose, par exemple, le comes sur n'importe quel intervalle, sans respecter ce faisant la vieille règle de l'étendue maximale jusqu'à la neuvième, ni celle de la construction régulière du thème. Les hardiesses auxquelles il atteint dans quelques fugues ne furent jamais dépassées même par les néoromantiques — Berlioz et Liszt, les élèves de Rejcha. Il motive des genres de mesures inhabituels ($\frac{5}{8}$, $\frac{9}{8}$, $\frac{7}{8}$ ou bien mesure combinée) par un renvoi au folklore; par là il anticipe l'attitude créatrice de Béla Bartók. D'ailleurs, Rejcha vise, avec ses expérimentations, beaucoup plus loin dans l'avenir que la plupart des maîtres connus, et ses fugues semblent nous renvoyer déjà au recueil de fugues d'Hindemith, le *Ludus tonalis*.

Deux publications originales ont servi de base à cette nouvelle édition. La première, pour laquelle Rejcha signait lui-même comme éditeur, parut v. 1805 *Au Magasin de L'imprimerie chymique imper. roy. prv.*; elle est dotée d'un frontispice artistique précieux, contient une dédicace en vers à Joseph Haydn et un texte explicatif au sujet des particularités rythmiques et harmoniques de quelques fugues. La seconde impression parut v. 1828 chez Tobias Haslinger, à Vienne. Le texte musical est identique dans les deux éditions, cependant le texte explicatif manque dans l'édition de Haslinger.

Le but de la présente édition est, entre autres, de transformer l'image compliquée et souvent embrouillée de l'impression originale en une notation bien disposée et moderne. Les indications originales de Rejcha concernant la dynamique, l'articulation et le phrasé ont été respectées — dans la mesure où elles n'apparaissaient pas comme illogiques — et complétées dans l'esprit des instructions originales. Quelques polyphonies particulièrement compliquées (par ex. dans le n° 15) ont été reproduites de façons telle que l'interprète peut régler la dynamique d'après son propre goût. Dans des compositions de cette espèce l'essentiel est une interprétation claire de toutes les parties, et la question de la dynamique peut être résolue de façon différentes. Le doigté n'a pas été indiqué; des propositions pour la répartition des parties ou de tons particuliers sur les deux mains semblaient cependant justifiées dans quelques cas. Les fugues de Rejcha exigent la plus grande hauteur d'interprétation et présupposent un artiste qui puisse résoudre par lui-même les problèmes du doigté. Dans la fugue n° 15 (cahier 2), la version alternative sur six systèmes a été omise volontairement, car elle a plutôt une signification pour l'étude théorique ou pour un arrangement instrumental.

La présente édition doit servir à la pratique; Rejcha est en première ligne un compositeur et seulement en second lieu un théoricien — ses fugues demandent vraiment à être jouées. C'est pourquoi il allait de soi pour l'éditeur, de lier dans cette édition une étude théorique approfondie avec un essai d'interprétation pratique de l'œuvre entière.

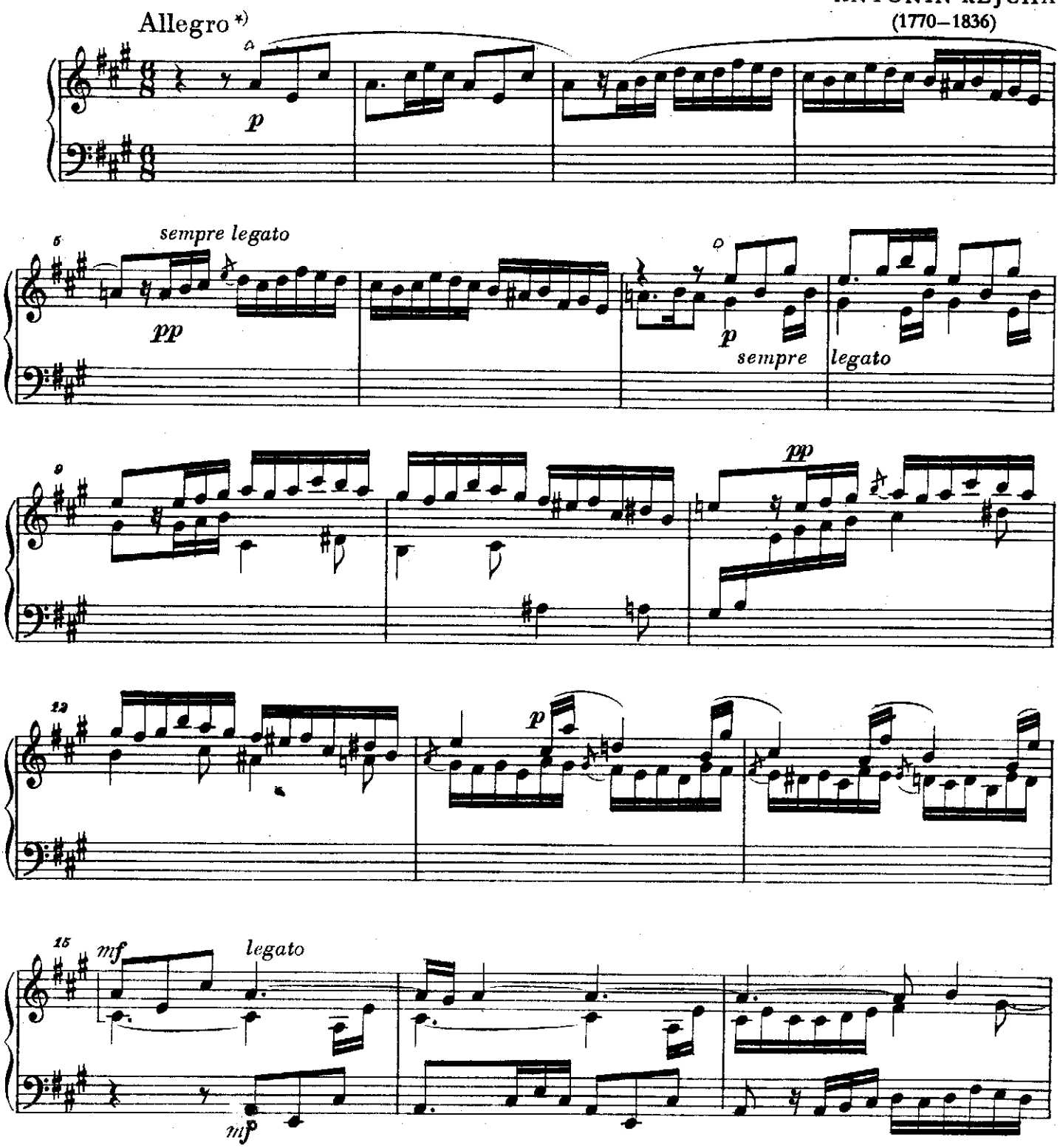
Václav Jan Sýkora
(traduit par Günter Birkner)

ART AND MUSIC DIVISION

TRENTE SIX FUGUES POUR LE PIANOFORTE

1.

ANTONÍN REJCHA
(1770–1836)



*) Dem Charakter der Komposition würde eher die Bezeichnung Allegretto vivo entsprechen
The indication Allegretto vivo would be more in character with the composition
L'indication Allegretto vivo correspondrait mieux au caractère de la composition

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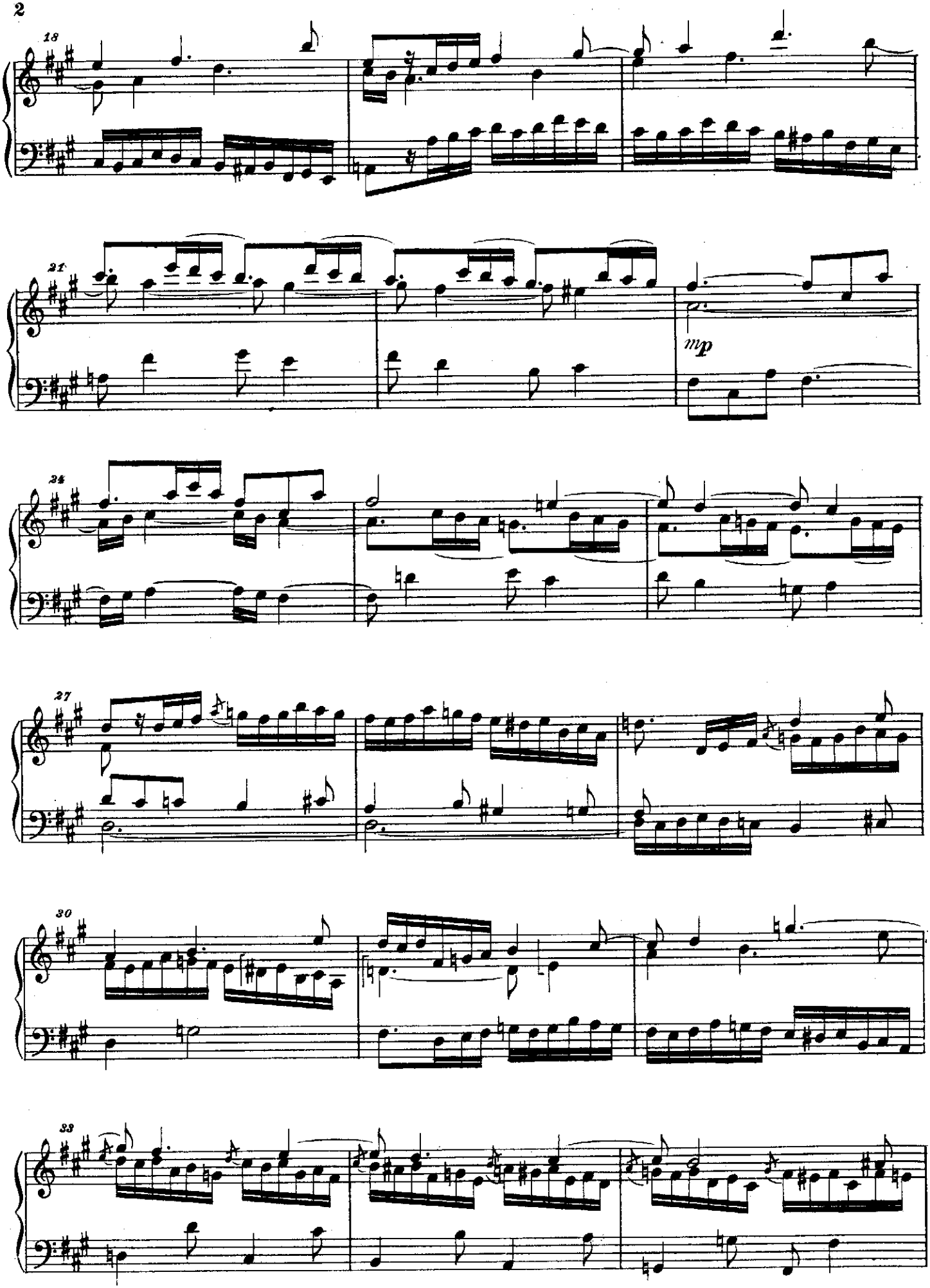
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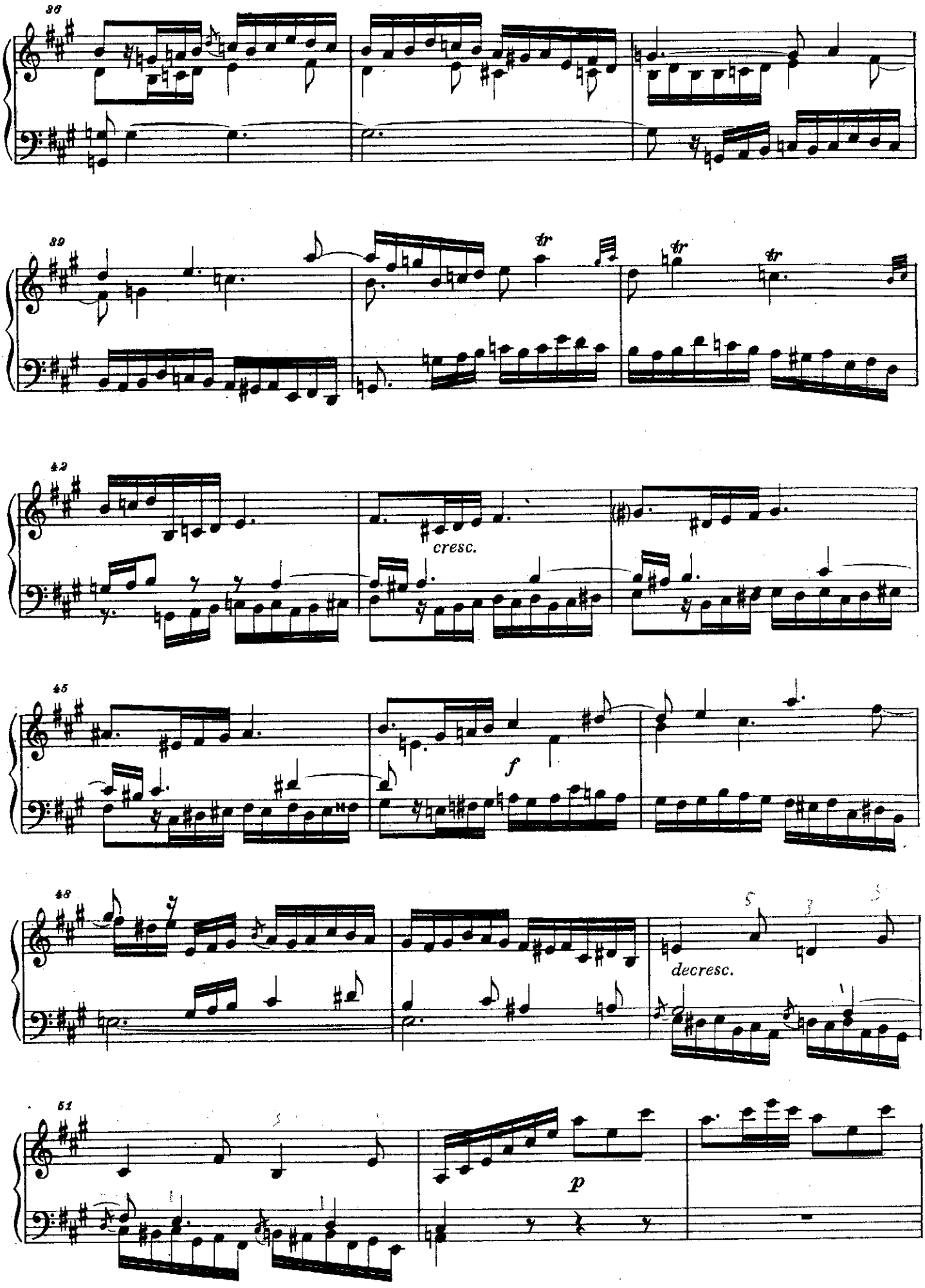

36
39
tr
tr
tr
42
cresc.
45
f
48
decresc.
51
p

54

57

cresc. poco a poco

f

60

tr *tr* *tr* *tr*

63

66

f

69

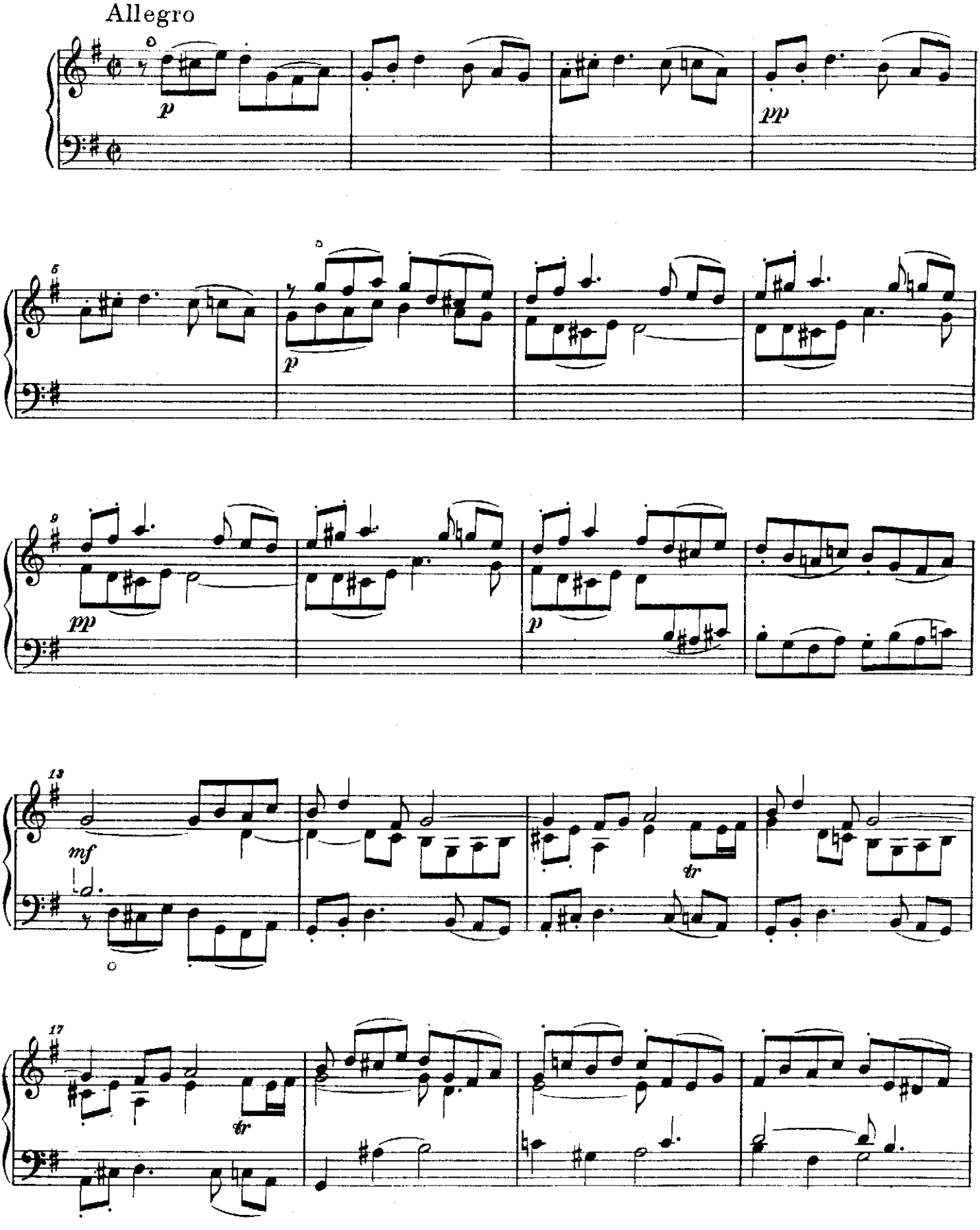
allargando

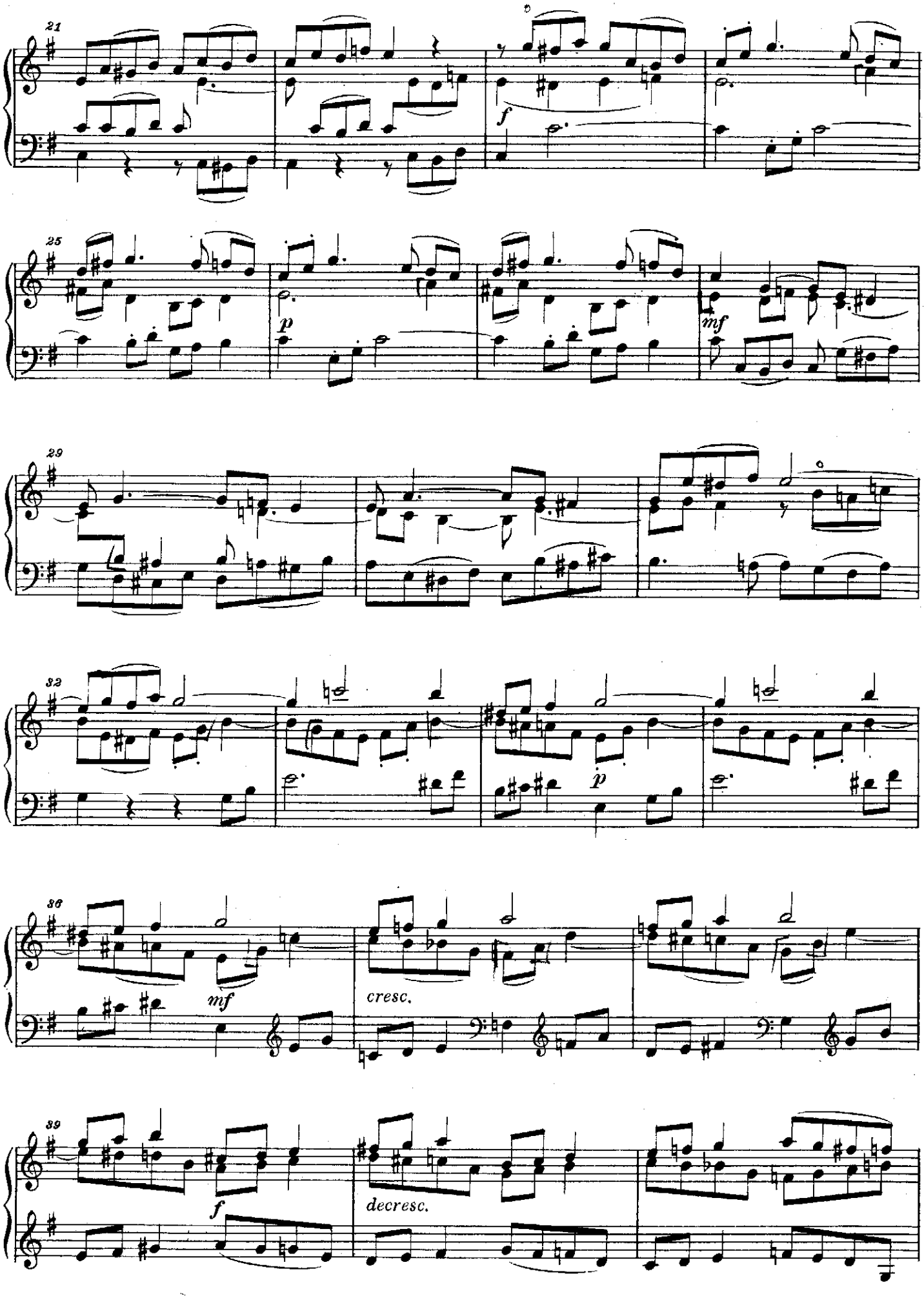
ff

Adagio

pp

2.

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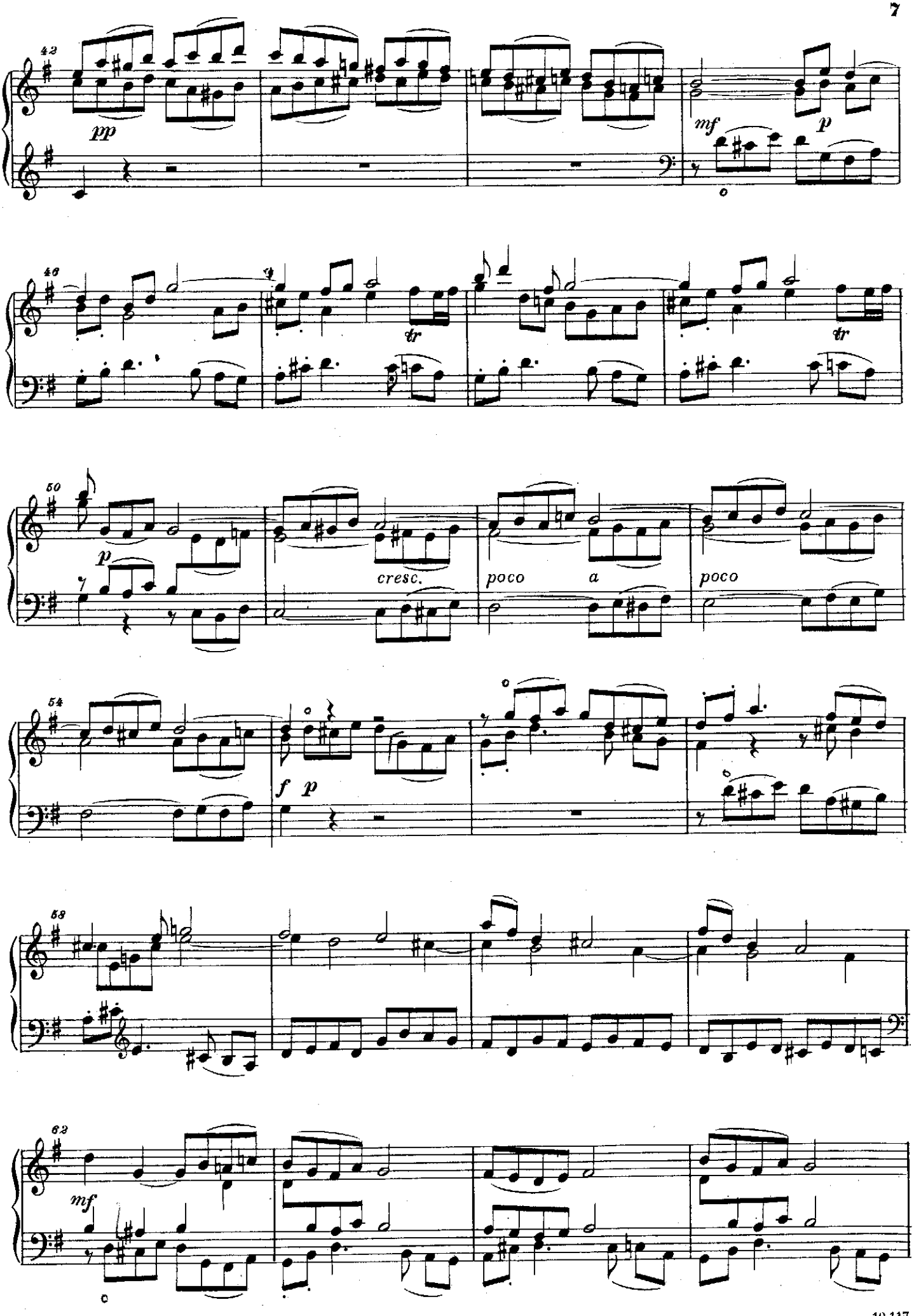
42
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mf
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cresc.
poco
a
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54
f
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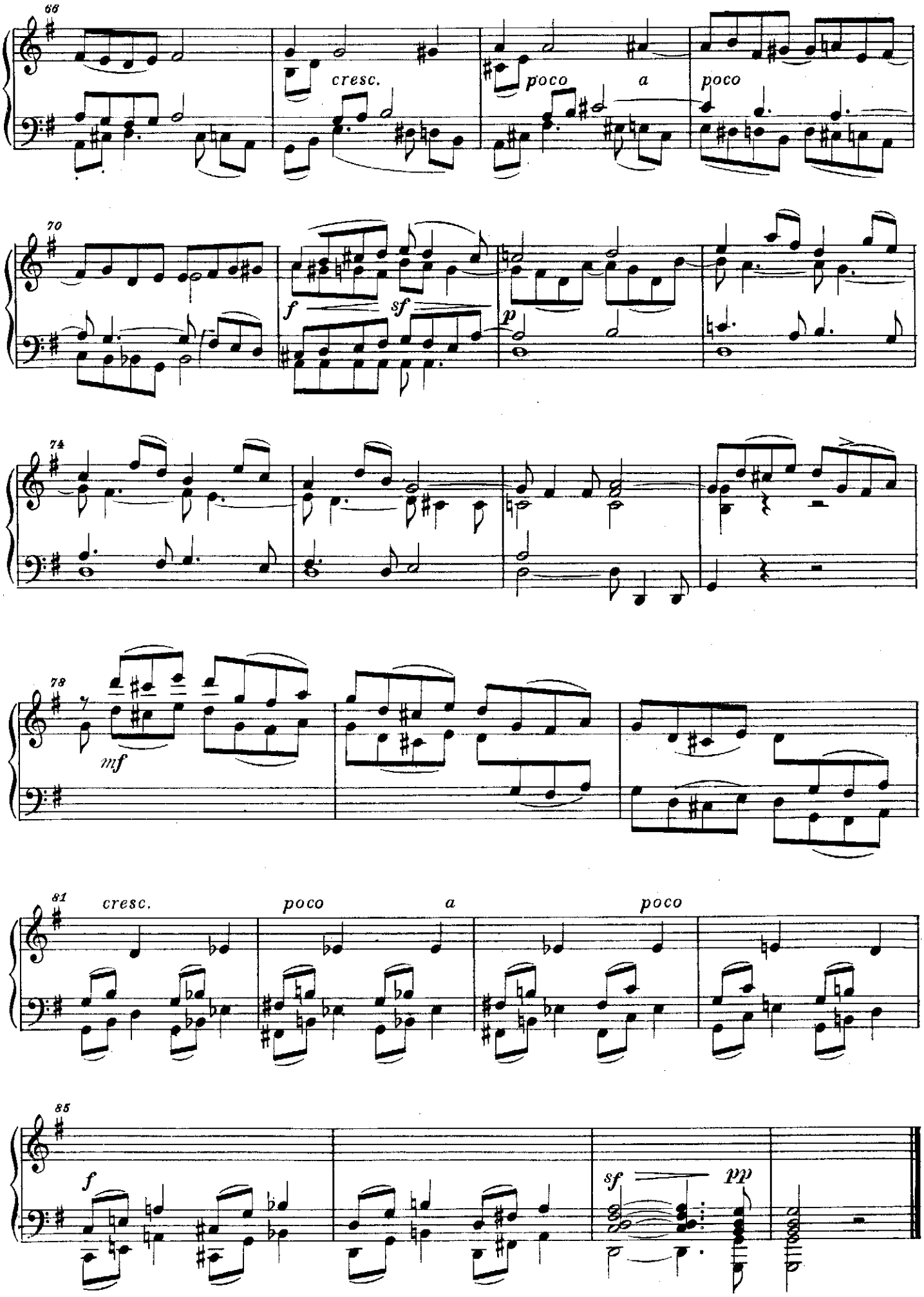
58
62
mf


66
cresc.
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a
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70
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74
78
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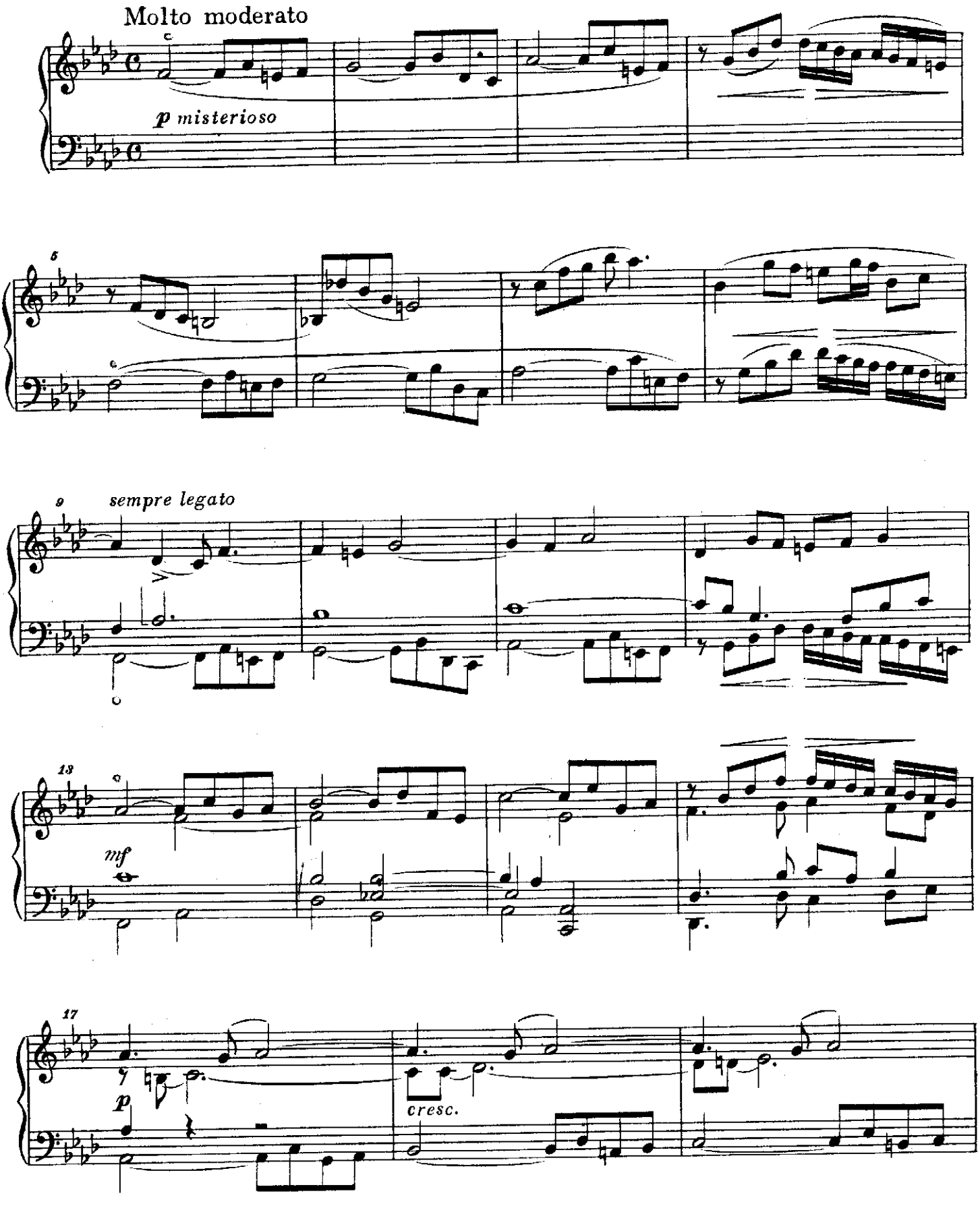
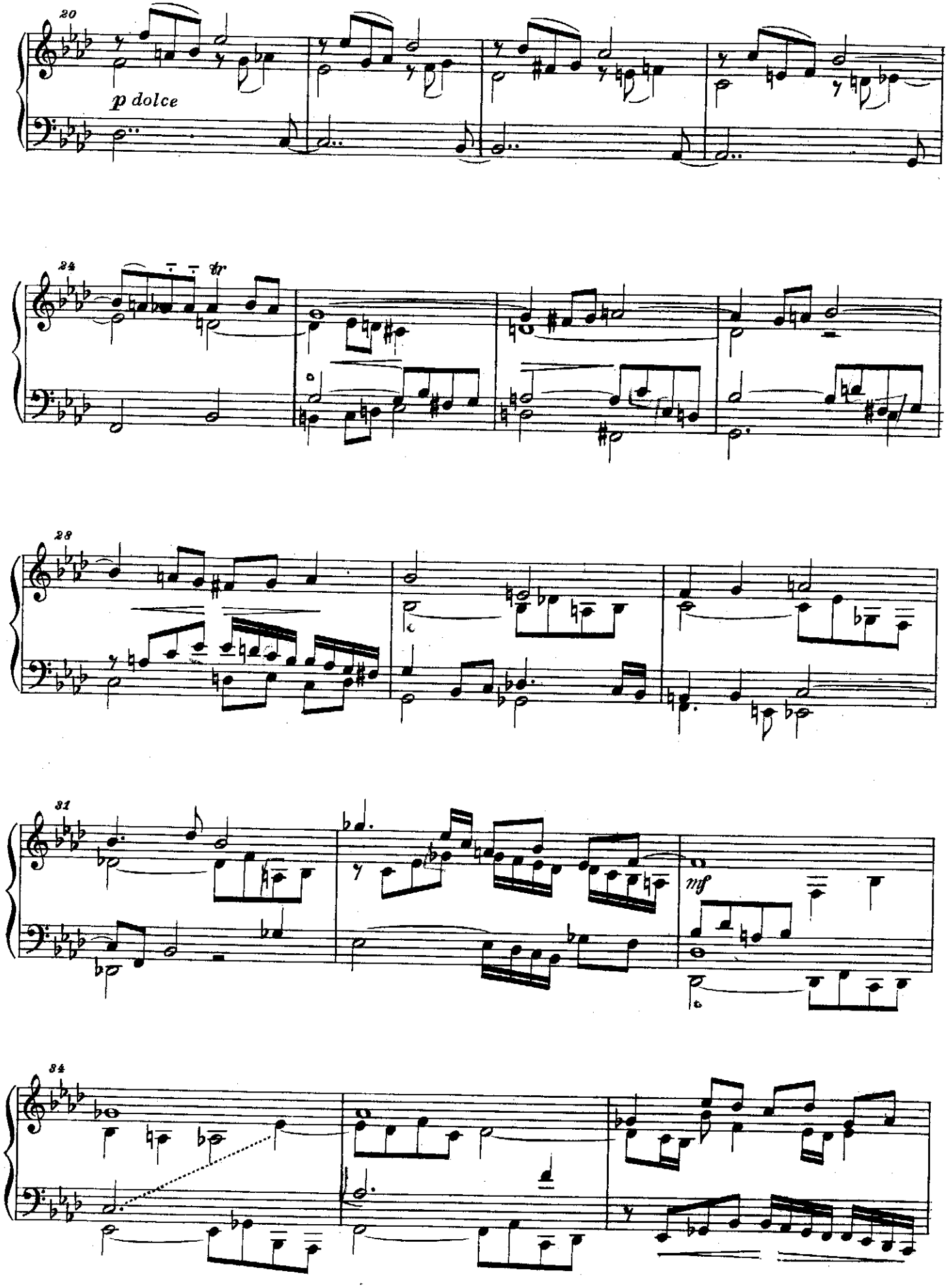
85
f
sf
pp

3.

Thème de J. Haydn

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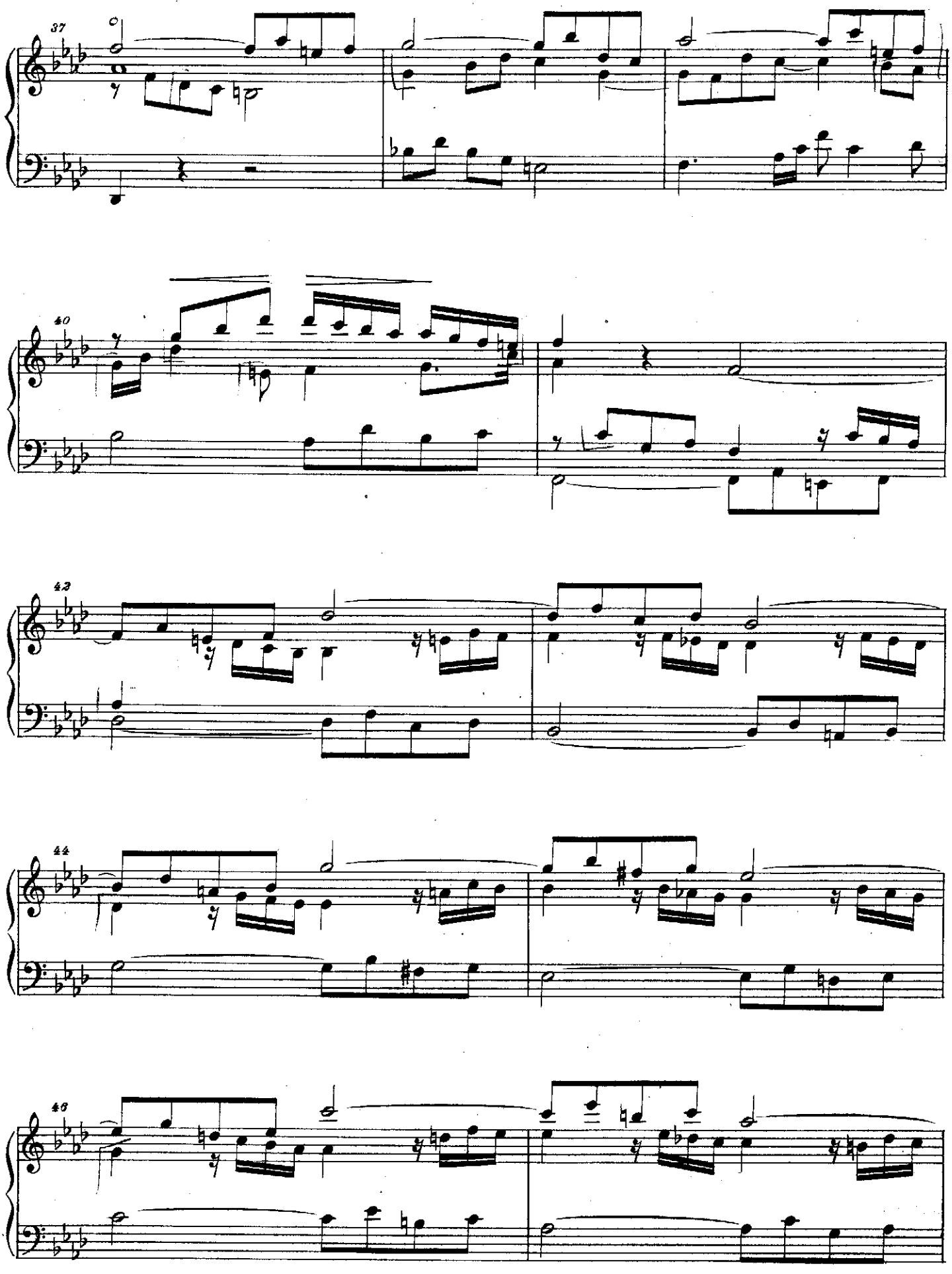
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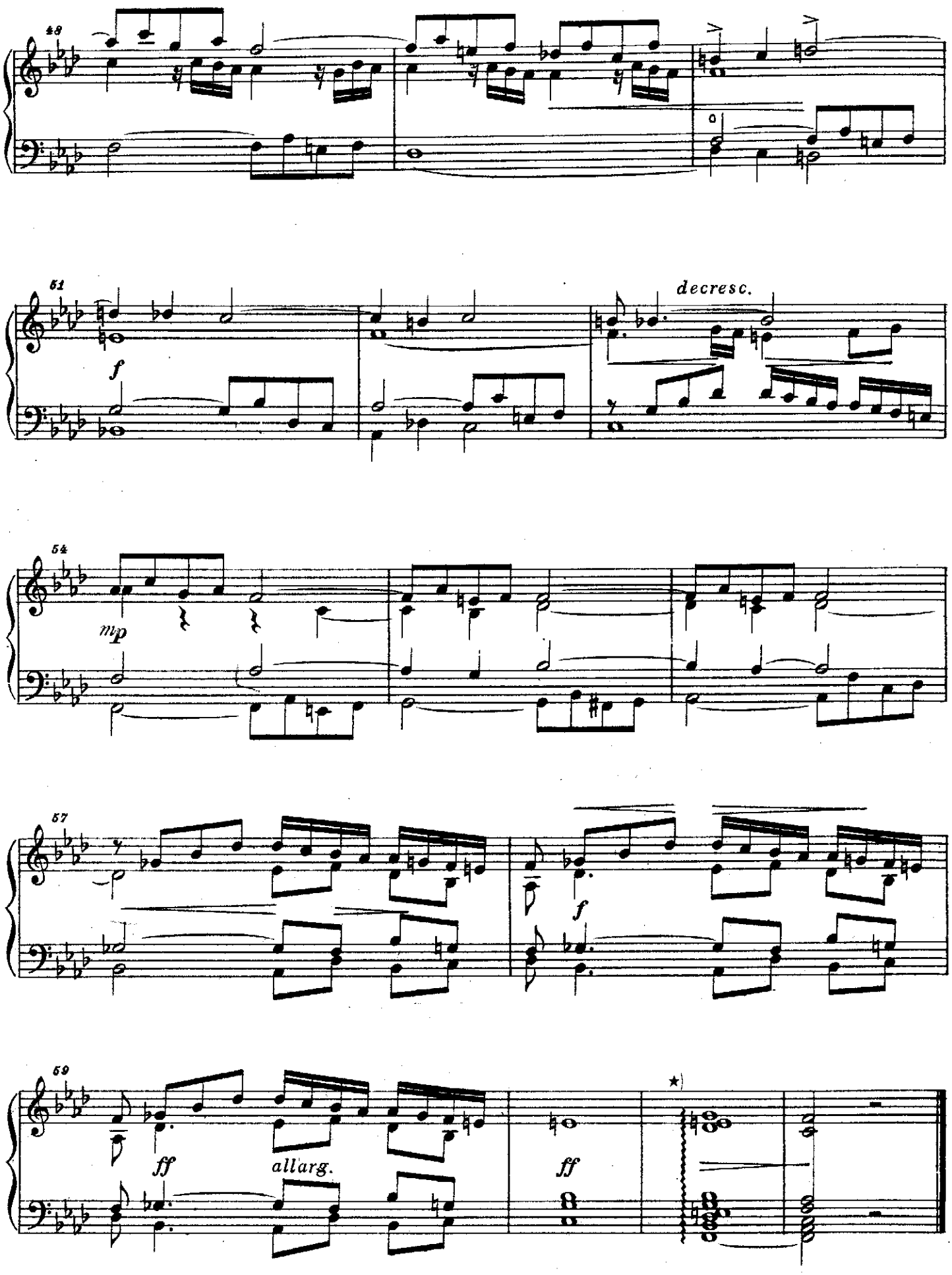


*) Original senza arpeggio.

4.

À deux Sujets

Allegro moderato

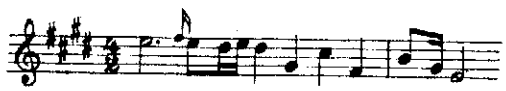
*) *energico e risoluto*
mf - f sempre

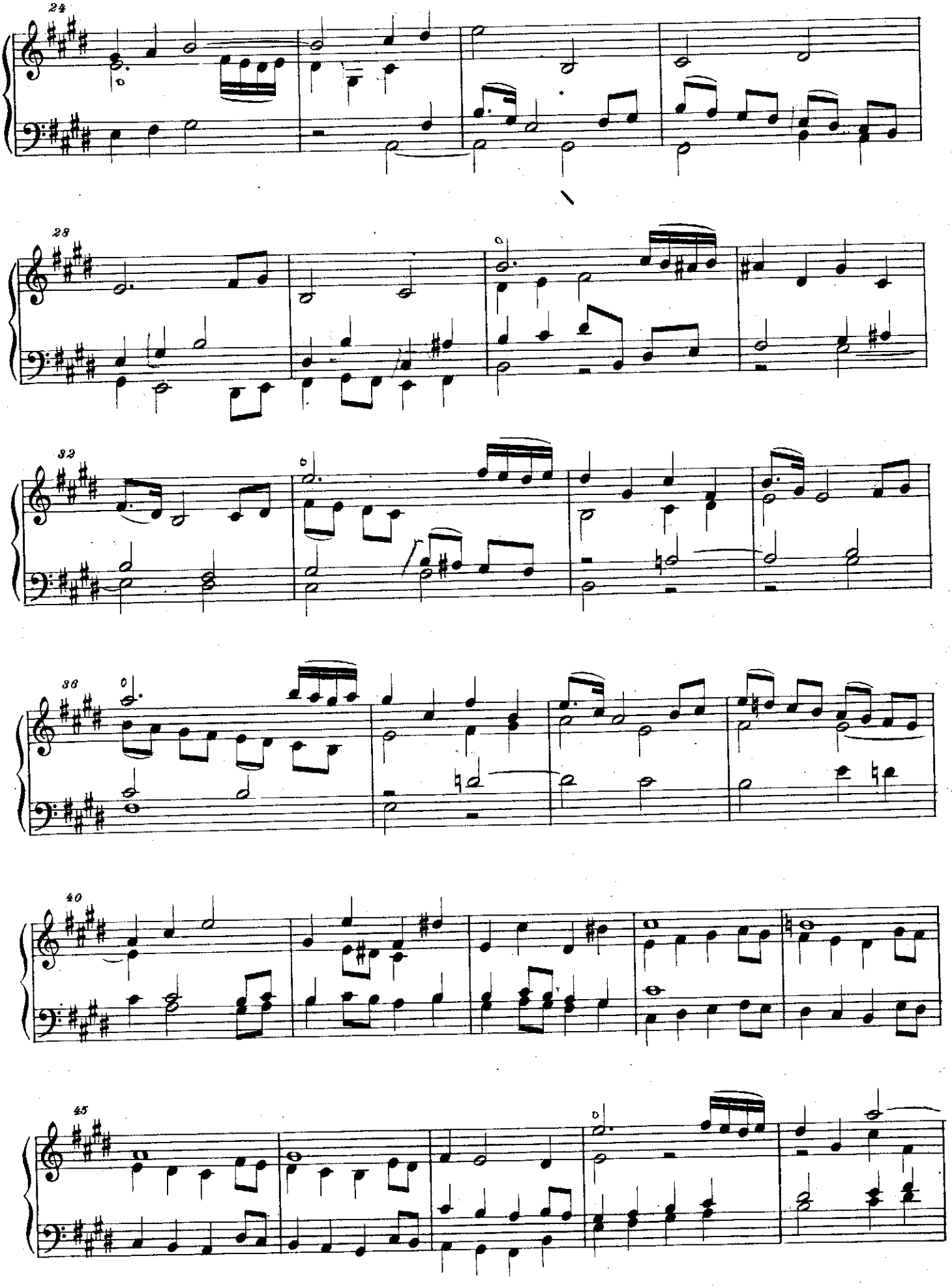
5

10

14

19

*) Orig.:  *etc.*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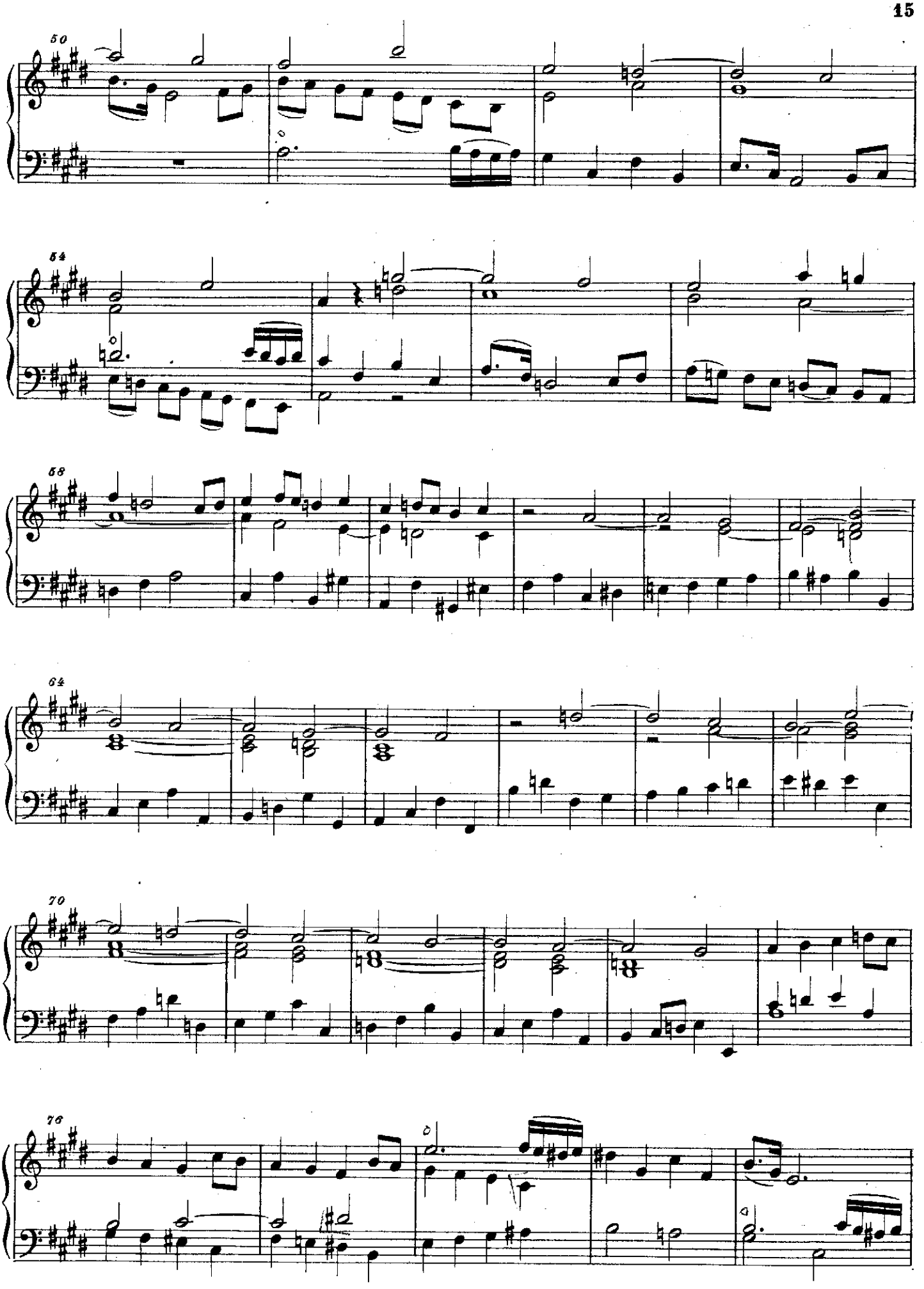

50
54
58
64
70
76

81

86

91

96

cresc.

ff

101

5.

Thème de J. S. Bach

Allegretto

p

p

tr

mf

cresc.

f

16

p

cresc.

19

tr

f

p

22

25

p

f

28

p

mf

31

tr

34

37

f *p* *f*

40

p *f* *p*

43

f *decresc.*

46

p

49

mf *f*

86

89

92

cresc.

ff

96

p

mf

99

cresc.

f

cresc.

ff

103

p

106

mf

f

109

ff

112

p

cresc.

f

122

ff

p

poco cresc.

123

p

f

6.

Allegro moderato

*) In orig.: $\frac{4}{2}$ **)

27

f

32

decresc.

p

38

pp

f

tr

tr

p

45

mf

50

p

mf

0

65

60

64

p

mf

68

cresc.

f

cresc.

73

ff

p

(Ped.)

f

78

tenuto

83

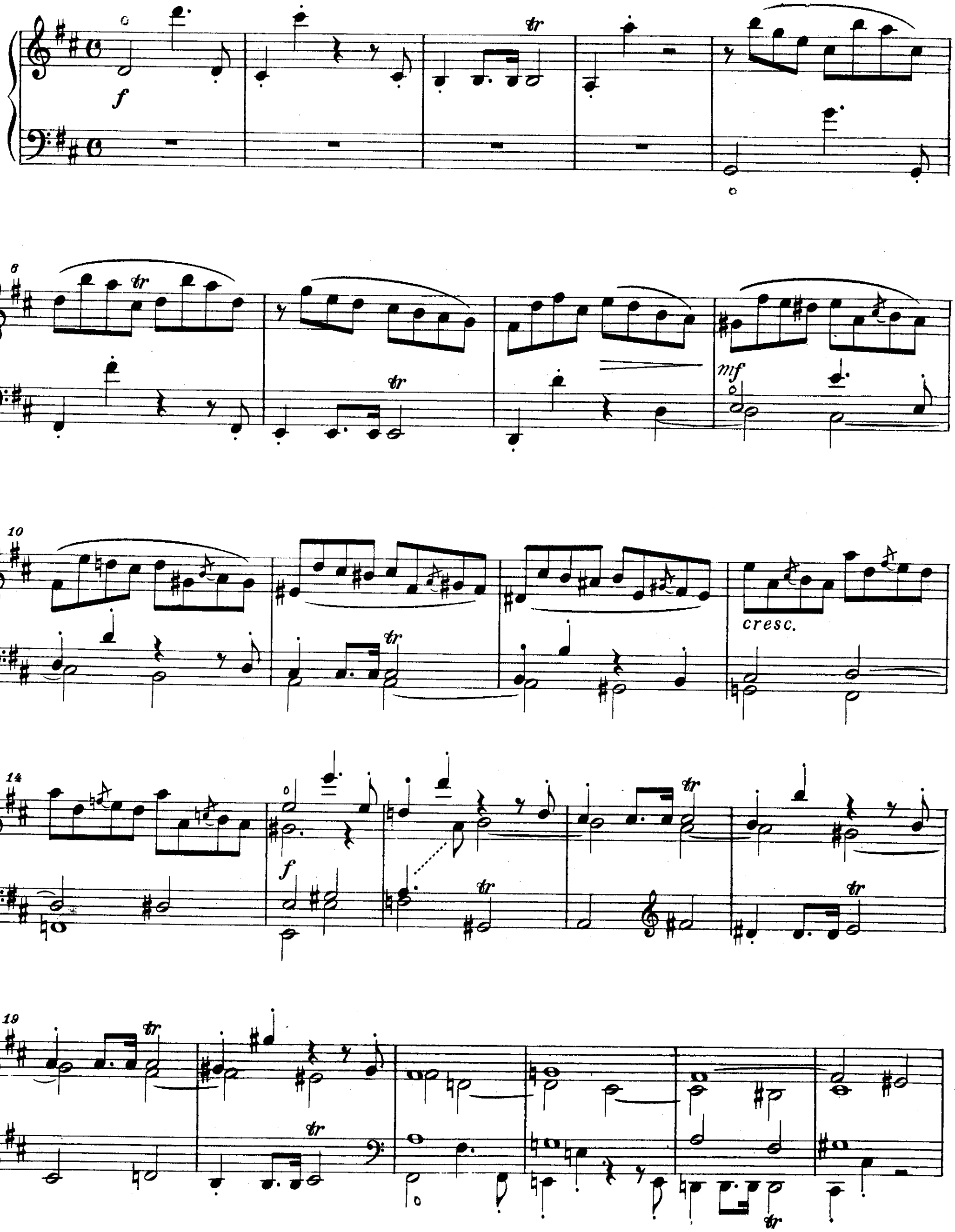
cresc.

ff

7.

Thème de W. A. Mozart

Allegro



25

mf

tr

cresc.

31

tr

f

tr

tr

37

tr

tr

tr

43

tr

decresc

tr

p

tr

49

mf

tr

tr

55

cresc.

tr

f

mf

tr

tr

61

decresc. *tr* *tr* *p* *tr*

67

tr *cresc. poco* *a poco* *tr* *tr*

73

f *tr* *tr* *tr*

79

mf *tr* *tr*

84

tr *tr* *tr* *f*

90

tr *ff* *tr*

8.

Cercle harmonique

Allegretto

mp - mf sempre

5

legato

8

11

vif

14

tr

17

tr

20

23

26

28

30

33

36

39

41

43

46

48

sempre legato

50

p

52

cresc.

54

mf

f legato p

58

58

9.

Thème de Domenico Scarlatti

Allegro moderato

mf

sempre legato

marc.

legato

18

21

24

27

30

mf

33

p

34

39

cresc.

42

energico f

45

mf

48

51

tr

54

ossia

57

f

p

62

legato

cresc.

f

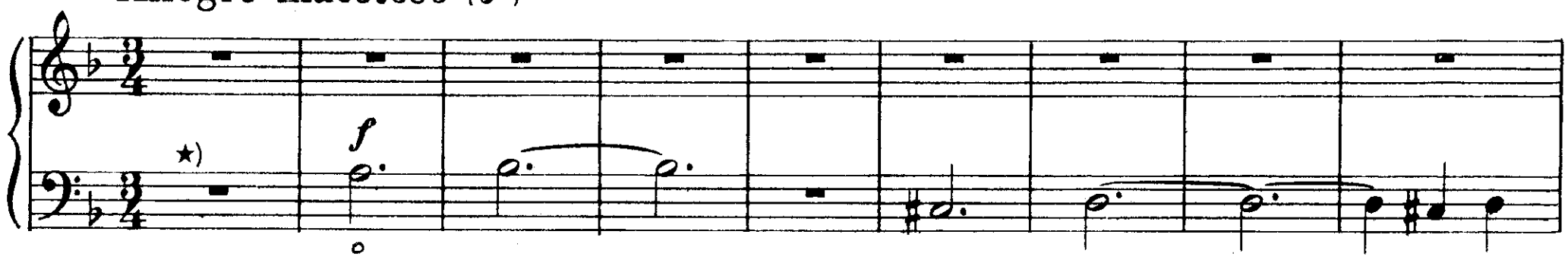
67

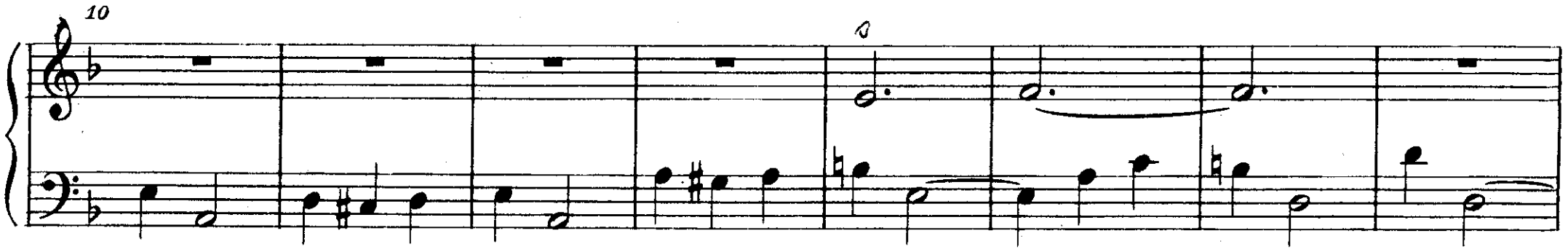
p

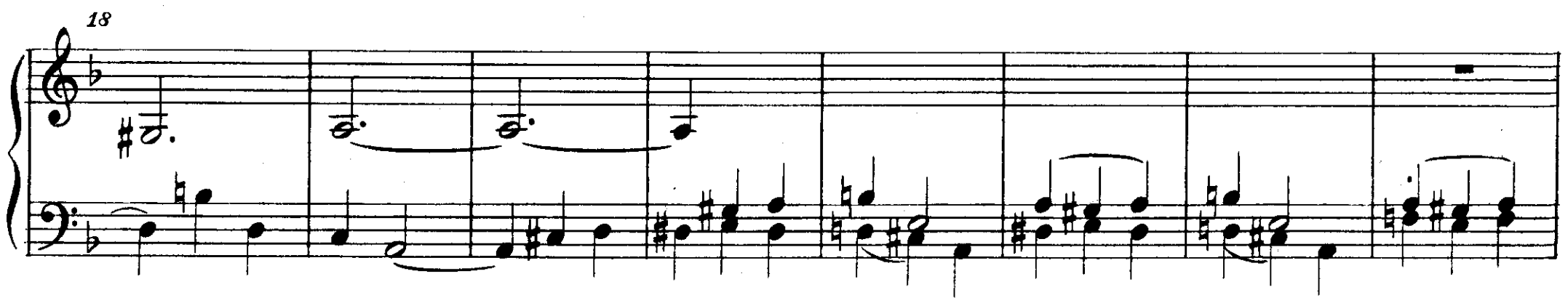
pp

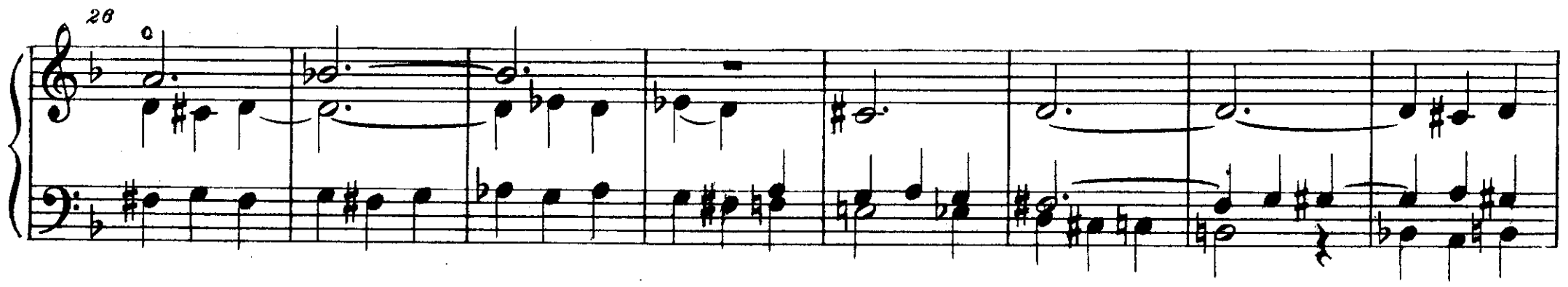
10.

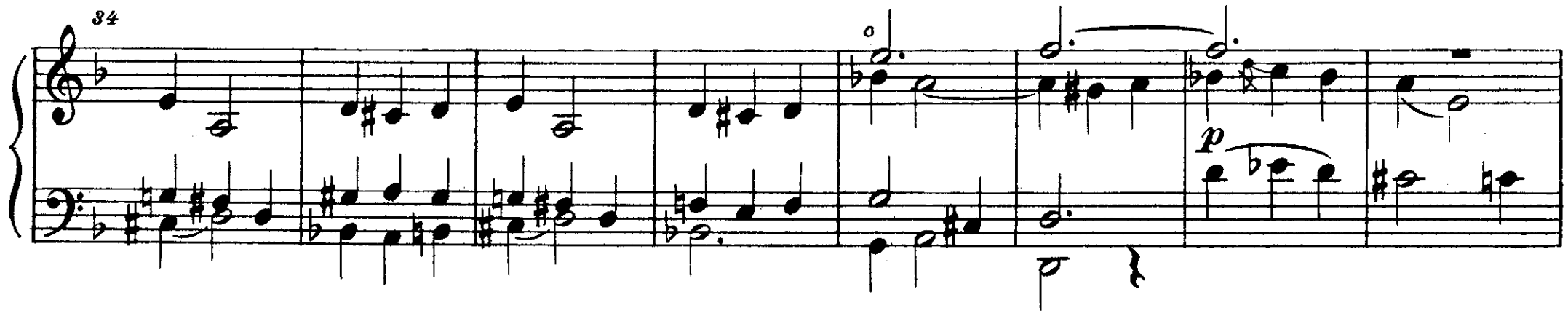
Allegro maestoso (𝅗𝅥.)



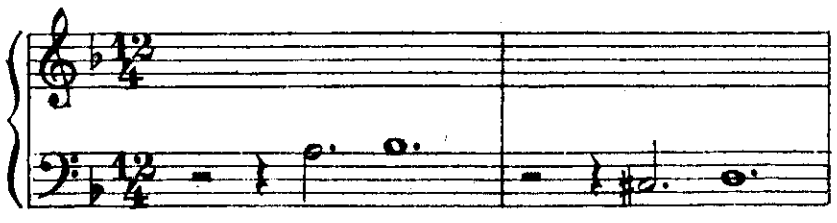








Das Originalmetrum 12/4 ist ganz unübersichtlich:
The original sign 12/4 is very cumbersome:
Le mètre original 12/4 est particulièrement peu clair :



etc.

Rejcha empfiehlt, sich in diesem Fall den Takt als $^3/_4$ vorzustellen (tempo di una battuta):
Rejcha recommends that the player imagine this as $^3/_4$ time (tempo di una battuta):
Rejcha recommande de se représenter dans ce cas la mesure comme 3/4 (tempo di una battuta):
„Divisez la Mésure de ce No en 4 mesures de $^3/_4$ et exécutez la de la manière suivante."

42

mf

50

legato sempre

58

p

cresc.

66

mf

mf

74

82

90

cresc.

97

f

p

104

111

cresc.

f

118

rinforzando

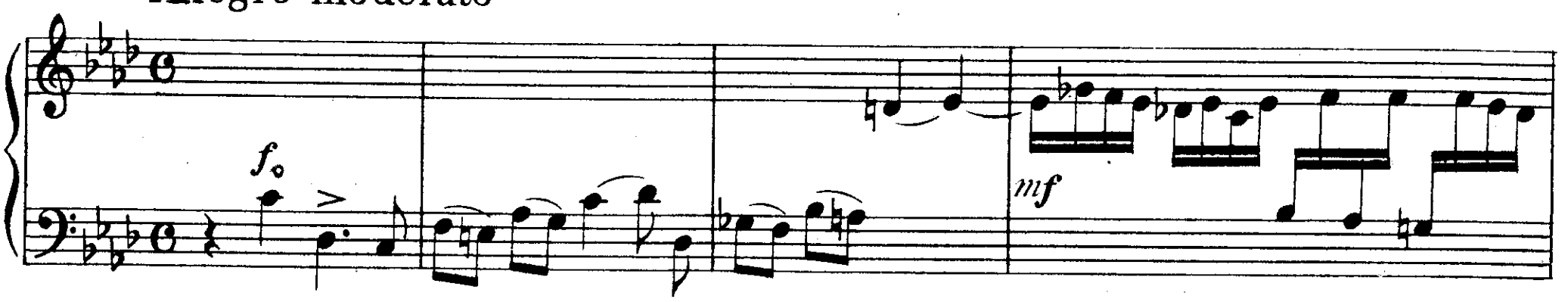
125

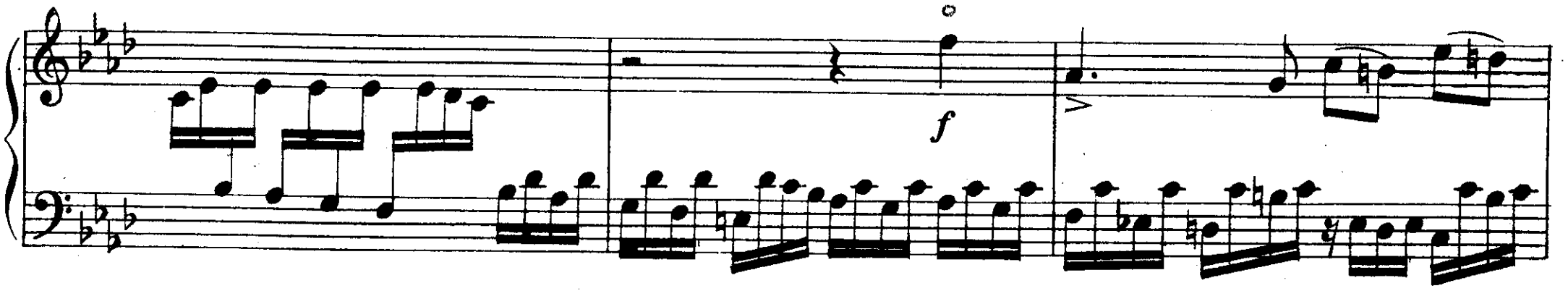
sf

p

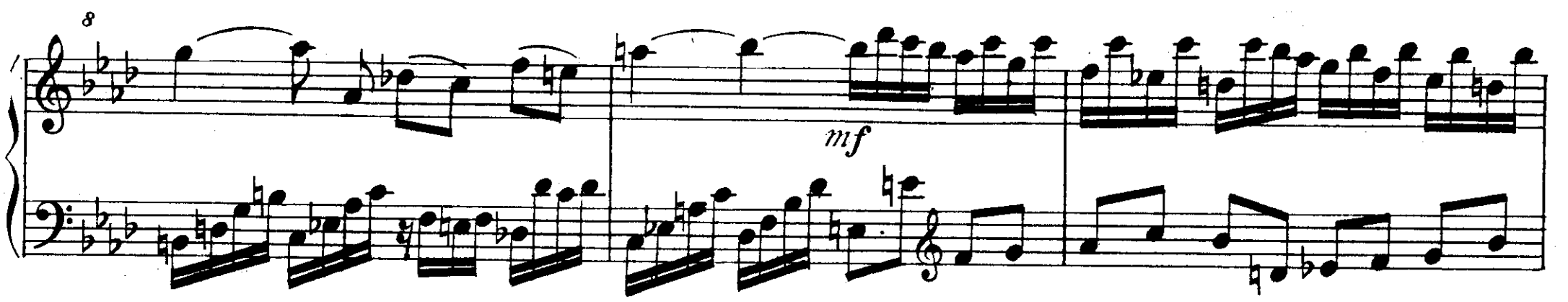
11.

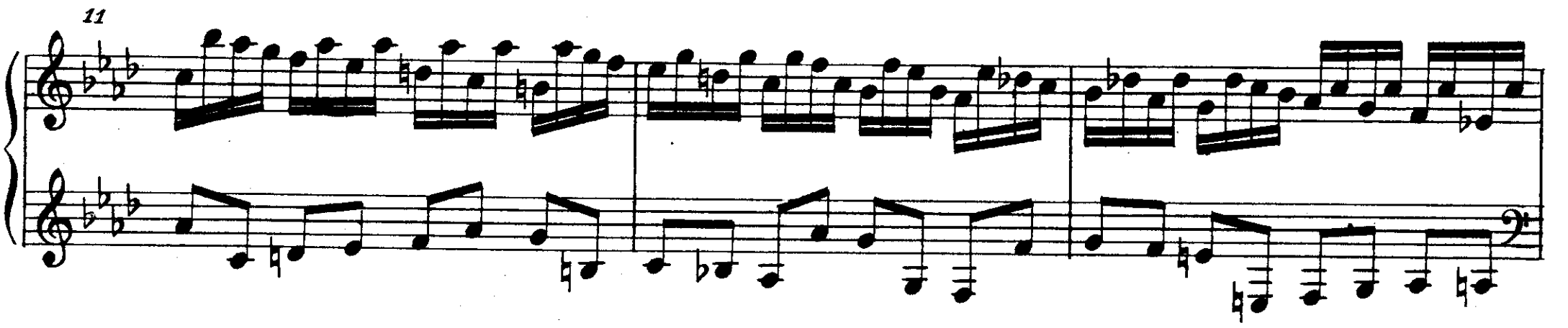
Allegro moderato



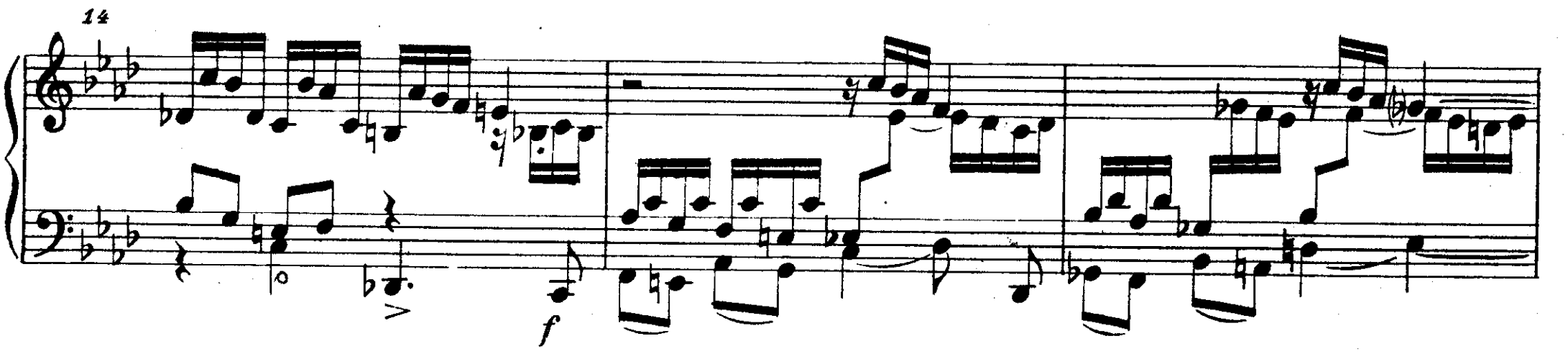


8





14



17

mf

19

21

23

25

27

poco f

31

35

cresc.

f

38

p

40

mf

f

42

44

mf

46

48

cresc.

f

sf

51

sf

sf

sf

54

57

60

marc.

63

mf

66

68

70

72

74

p

76

cresc.

mf

f

78

80

f

82

84

Adagio

sf

p

12.

Allegretto (♩)

p

12

23

mf

34

f *p*

46

p *f* *p* *f* *p* *f*

58

3

72

f 3 *p* *cresc.* *f* 3

86

f 3 *p* *cresc.* *f* 3 *p*

100

mf

111

p

122

f *p*

134

cresc. *ff*

13.*)

À deux Sujets

Allegro moderato

f

giocoso e ben accentuato, non troppo legato

3

6

9

mf

12

*) Diese Fuge ist in Rejchas „Neuem harmonischen System“ komponiert
This fugue was composed according to Rejcha's „new harmonic system“
Cette fugue est composée dans le „nouveau système harmonique“ de Rejcha

15

p

mf

17

19

21

f

23

25

mf

27

29

cresc.

31

f

33

PROPERTY OF CITY OF NEW YORK

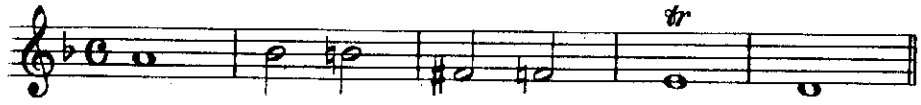
TRENTE SIX FUGUES POUR LE PIANOFORTE

14.

Fuga – Fantasia

ANTONÍN REJCHA
(1770—1836)

Thema: Girolamo Frescobaldi



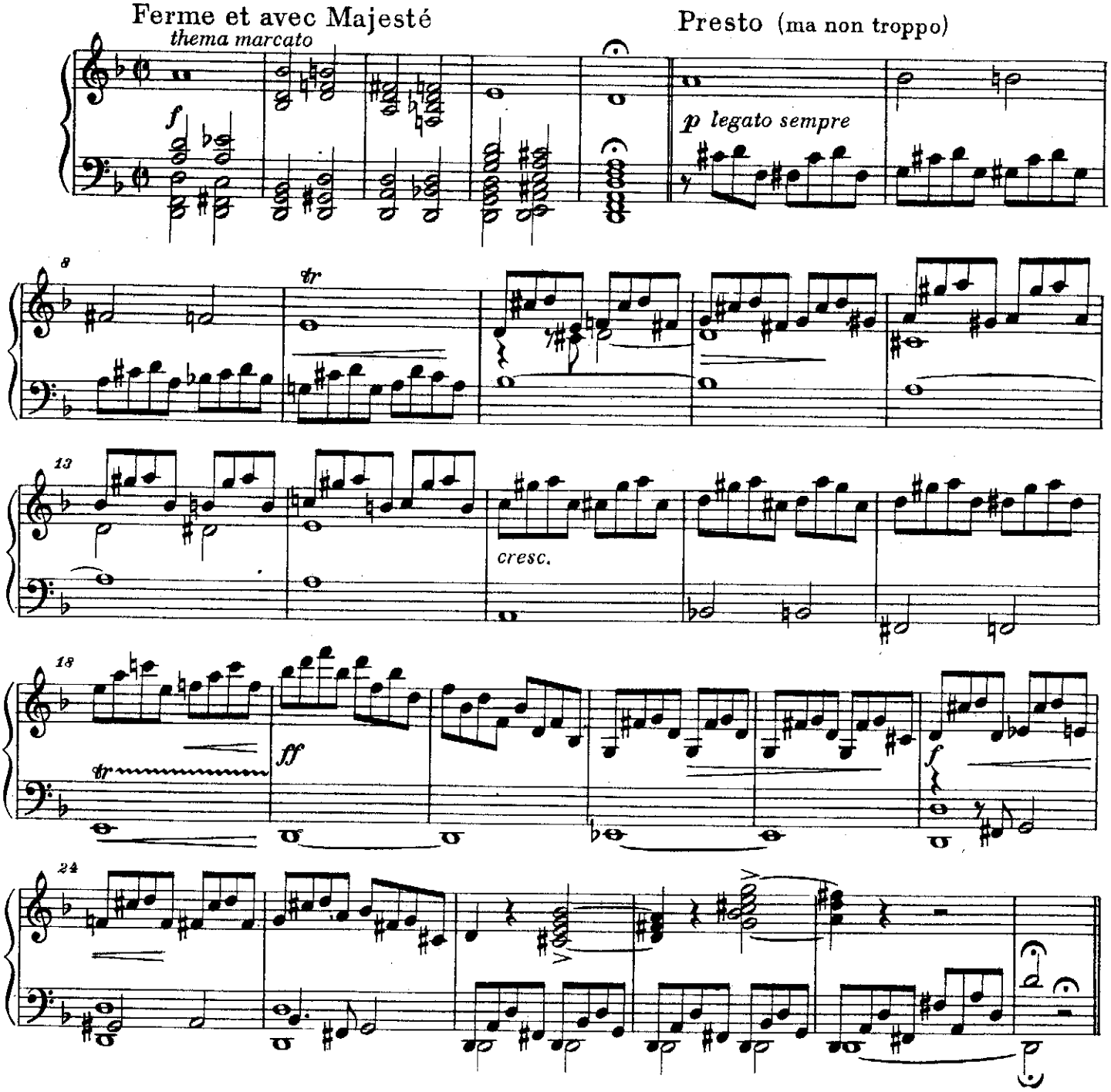
Ferme et avec Majesté

thema marcato

f

Presto (ma non troppo)

p legato sempre



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und Bärenreiter-Verlag, Kassel 1973

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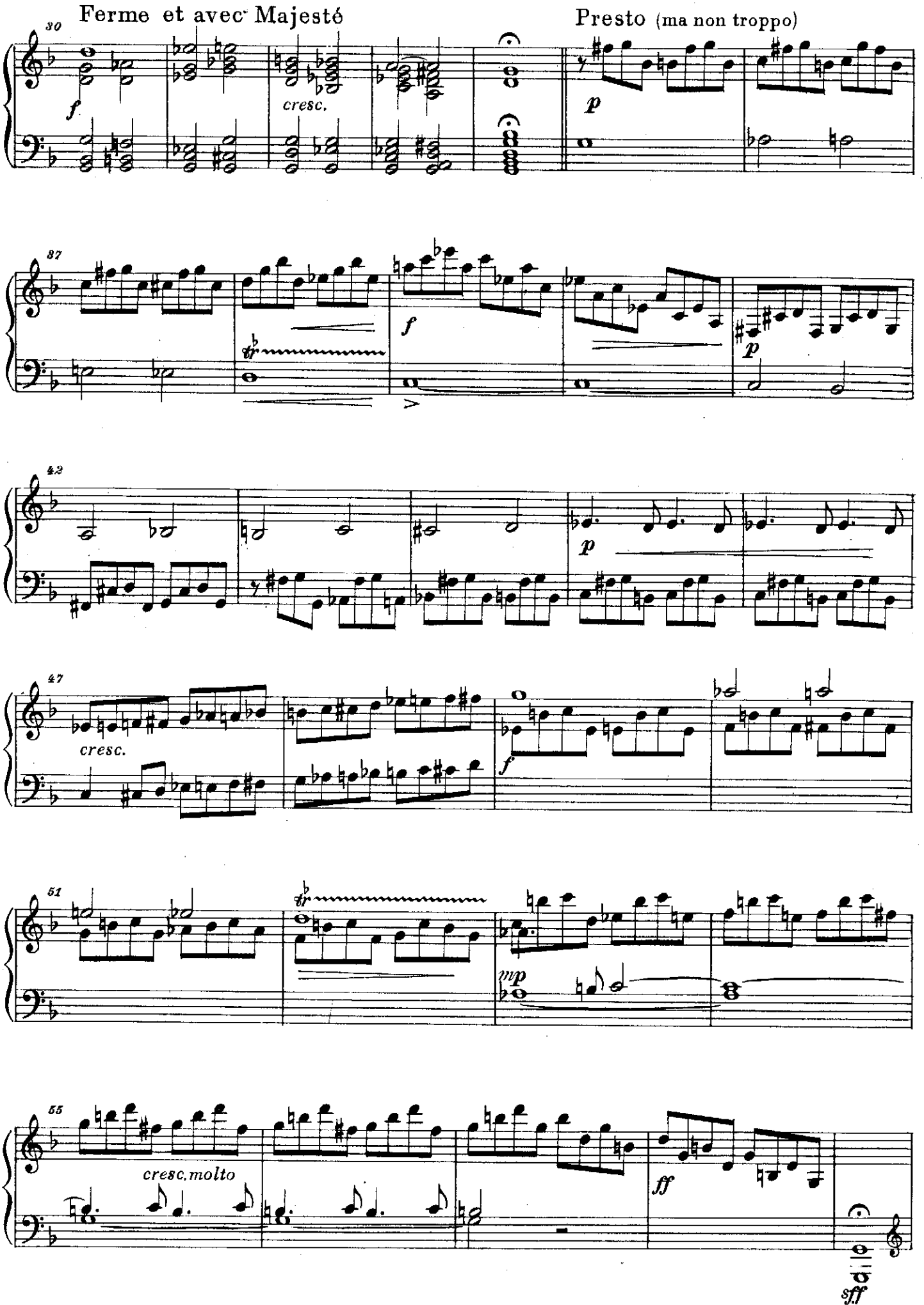
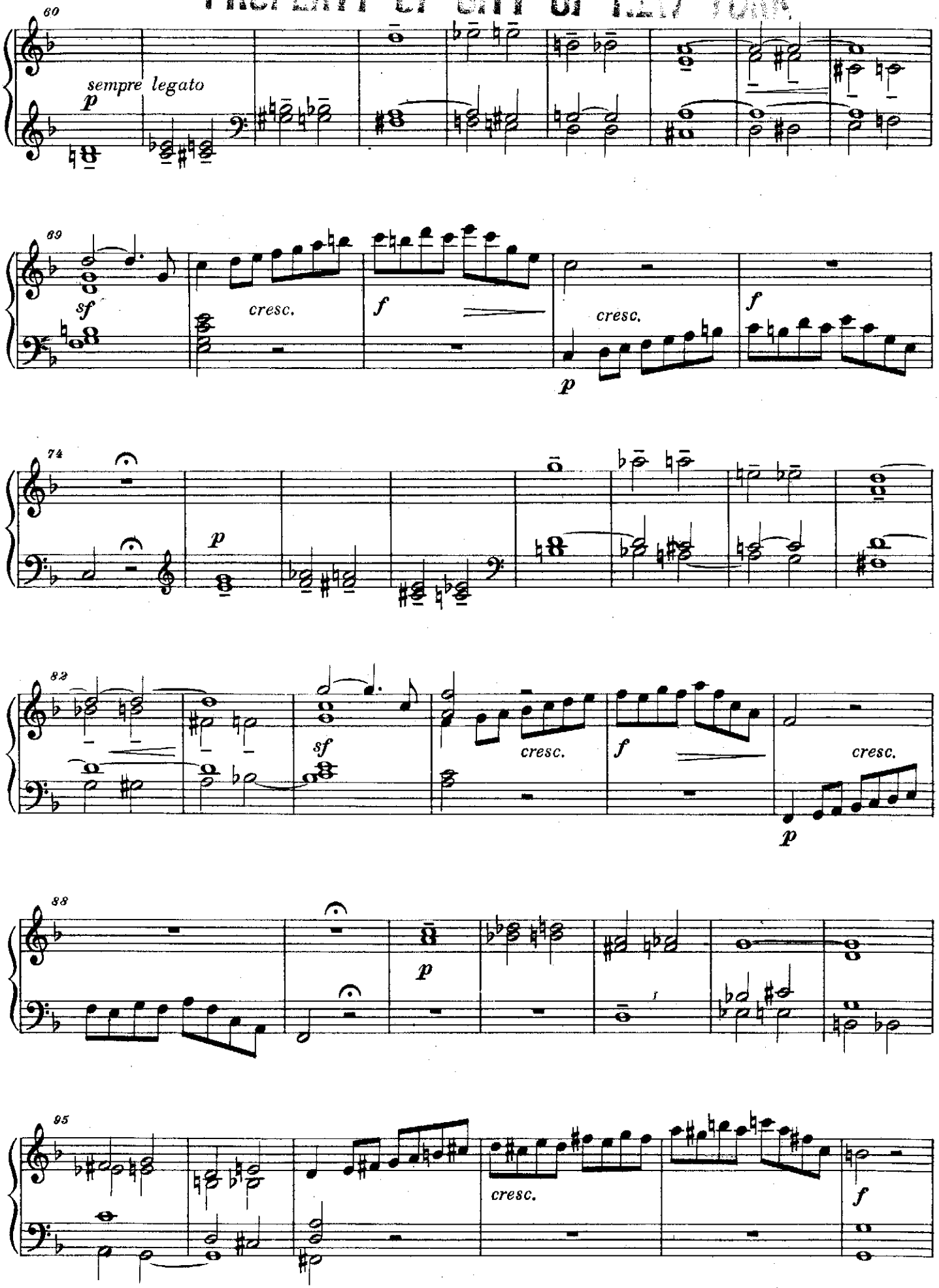
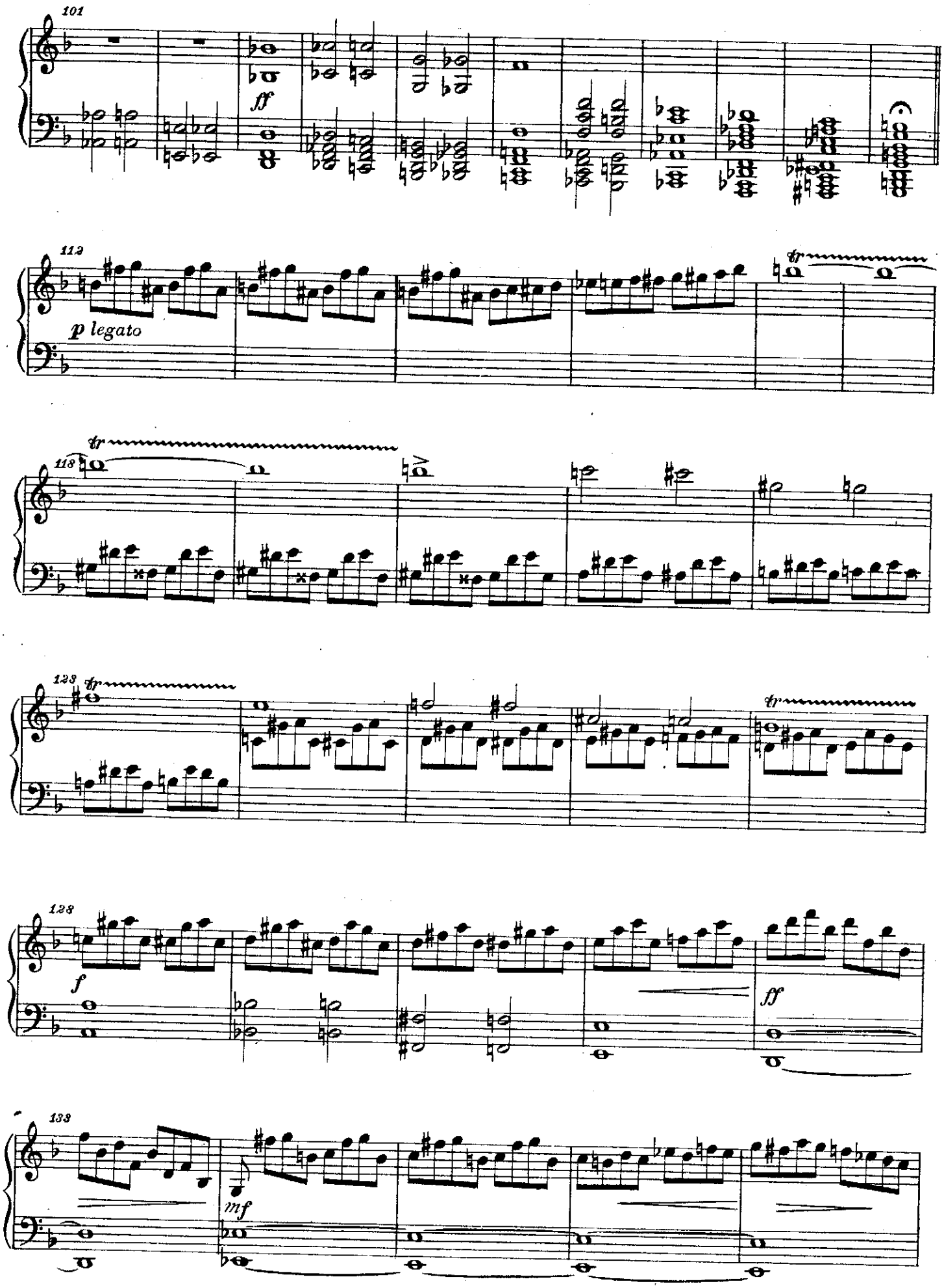
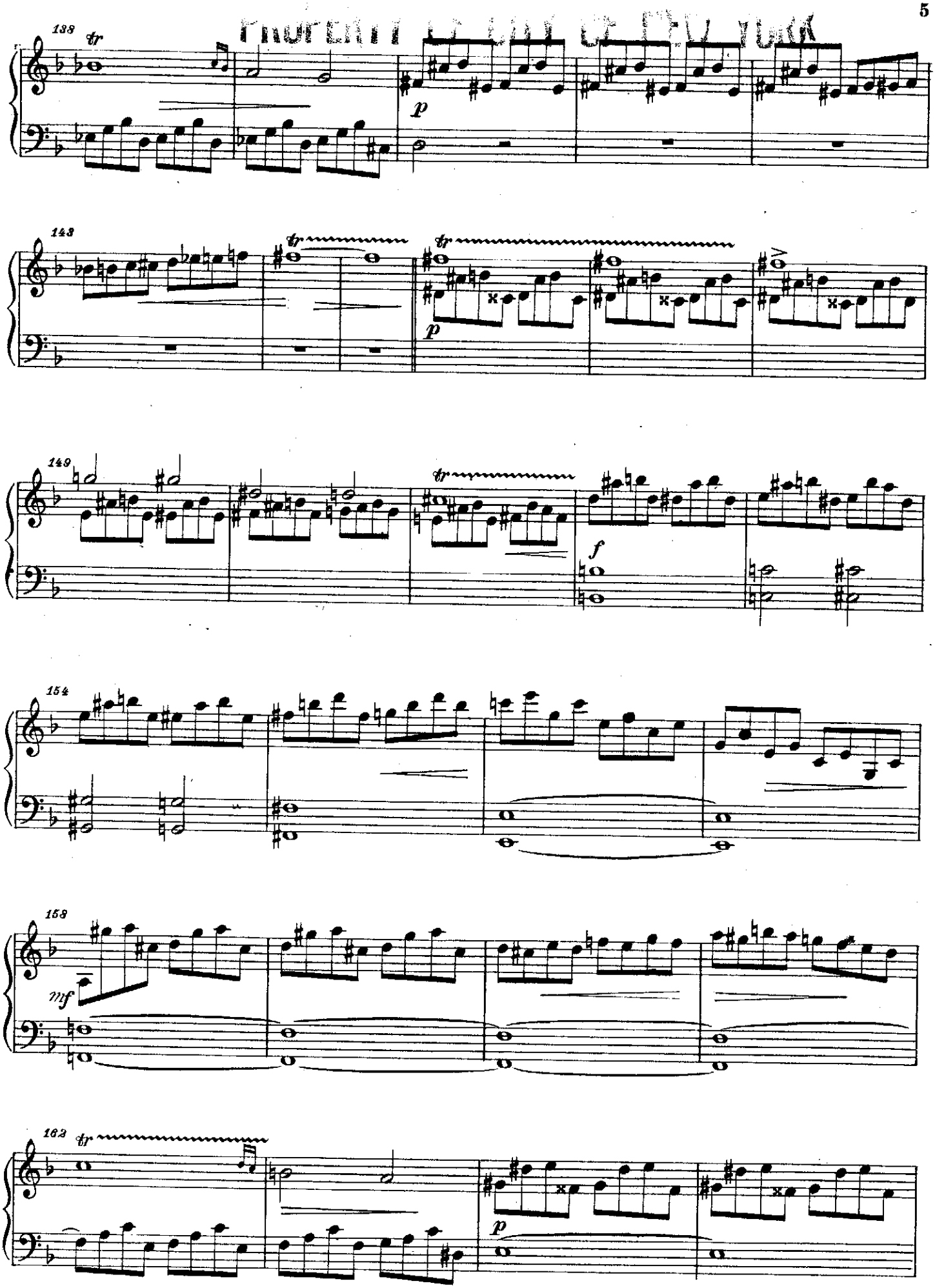
19 118

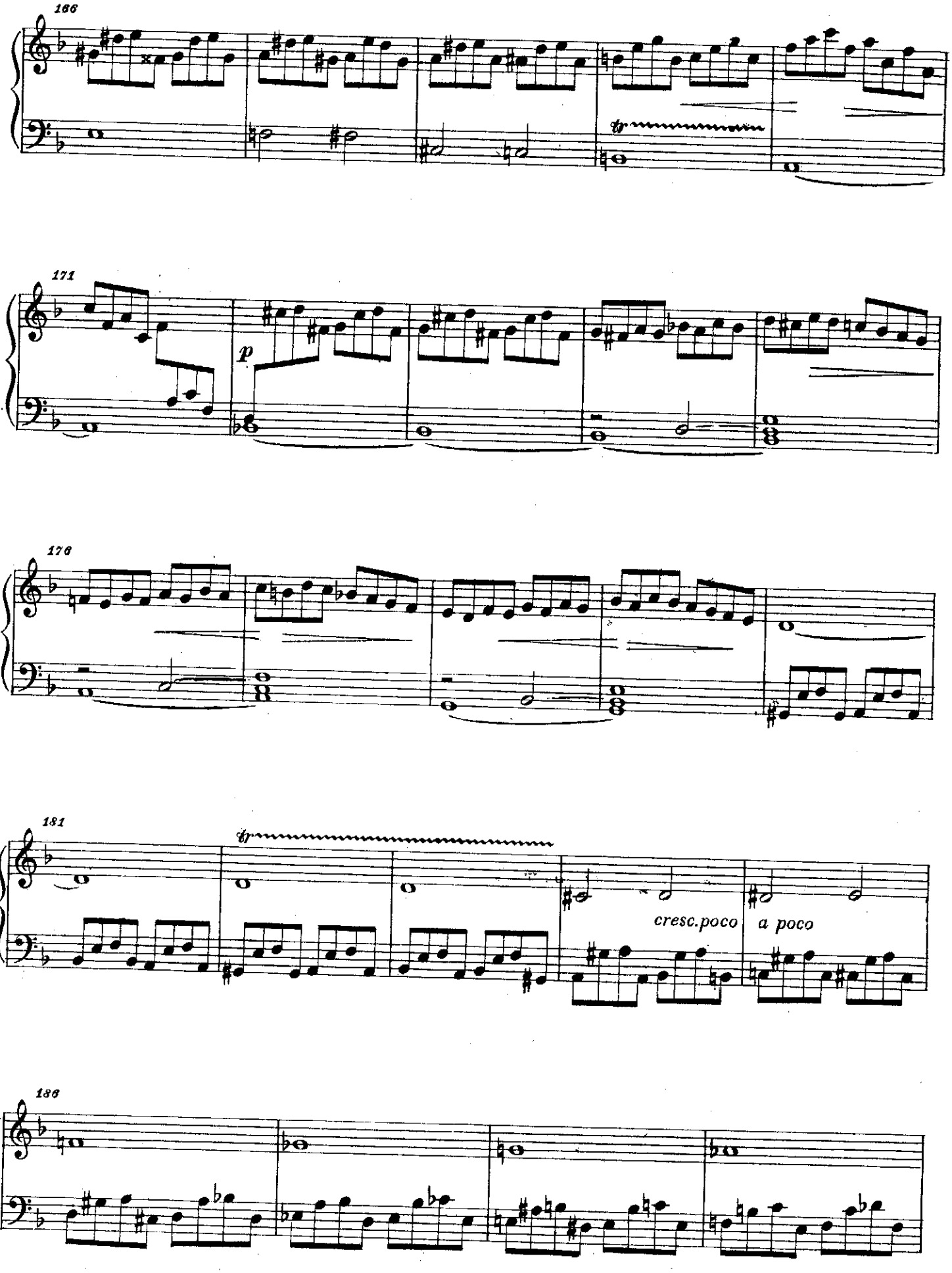

Ferme et avec Majesté
Presto (ma non troppo)
30
f
cresc.
p
37
f
p
42
p
47
cresc.
f
51
mp
55
cresc. molto
ff
sff

PROPERTY OF CITY OF NEW YORK

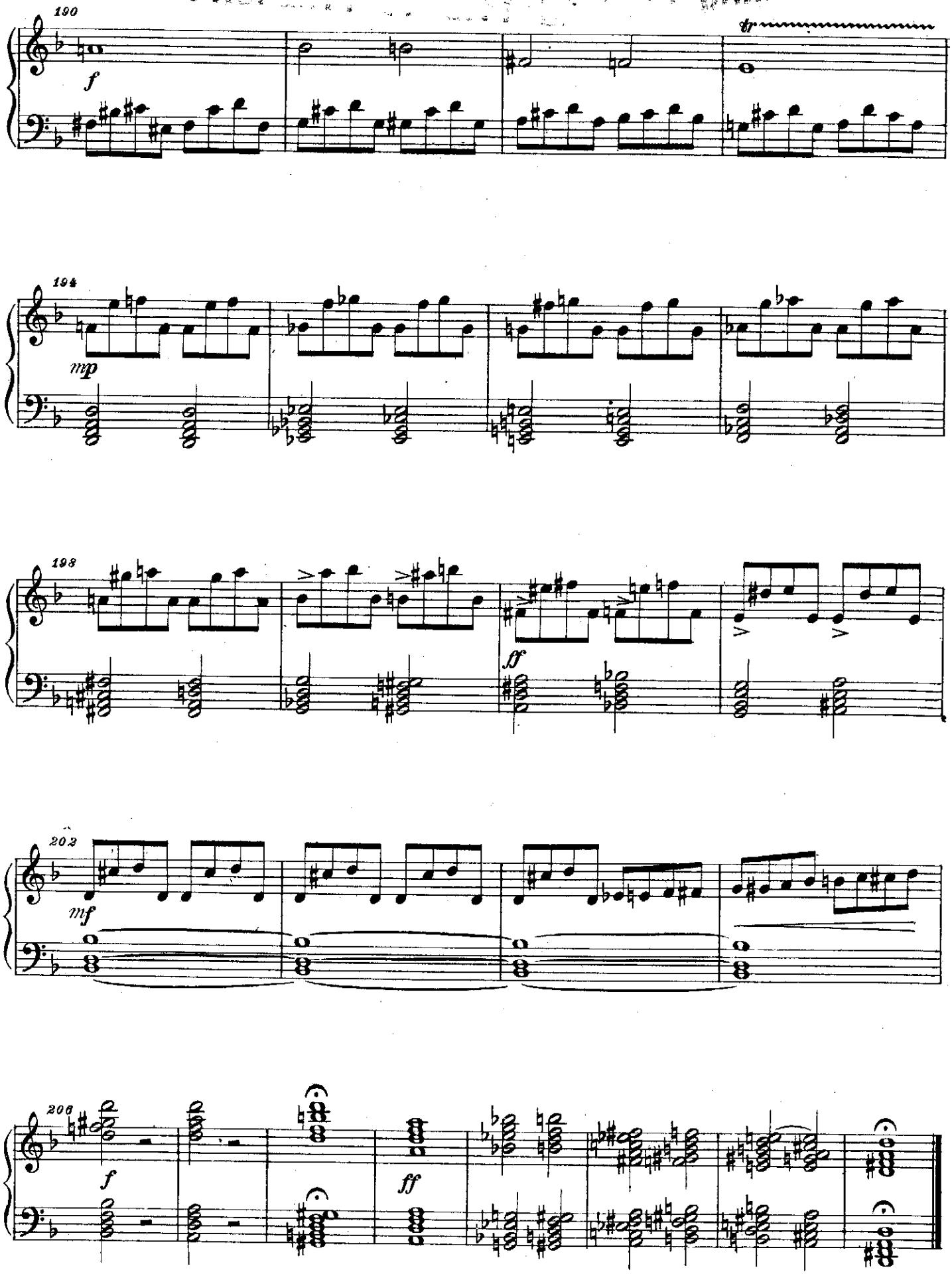



101
ff
112
p legato
tr
118
tr
123
tr
tr
128
f
ff
133
mf


138
tr
p
143
tr
tr
p
149
tr
f
154
158
mf
162
tr
p

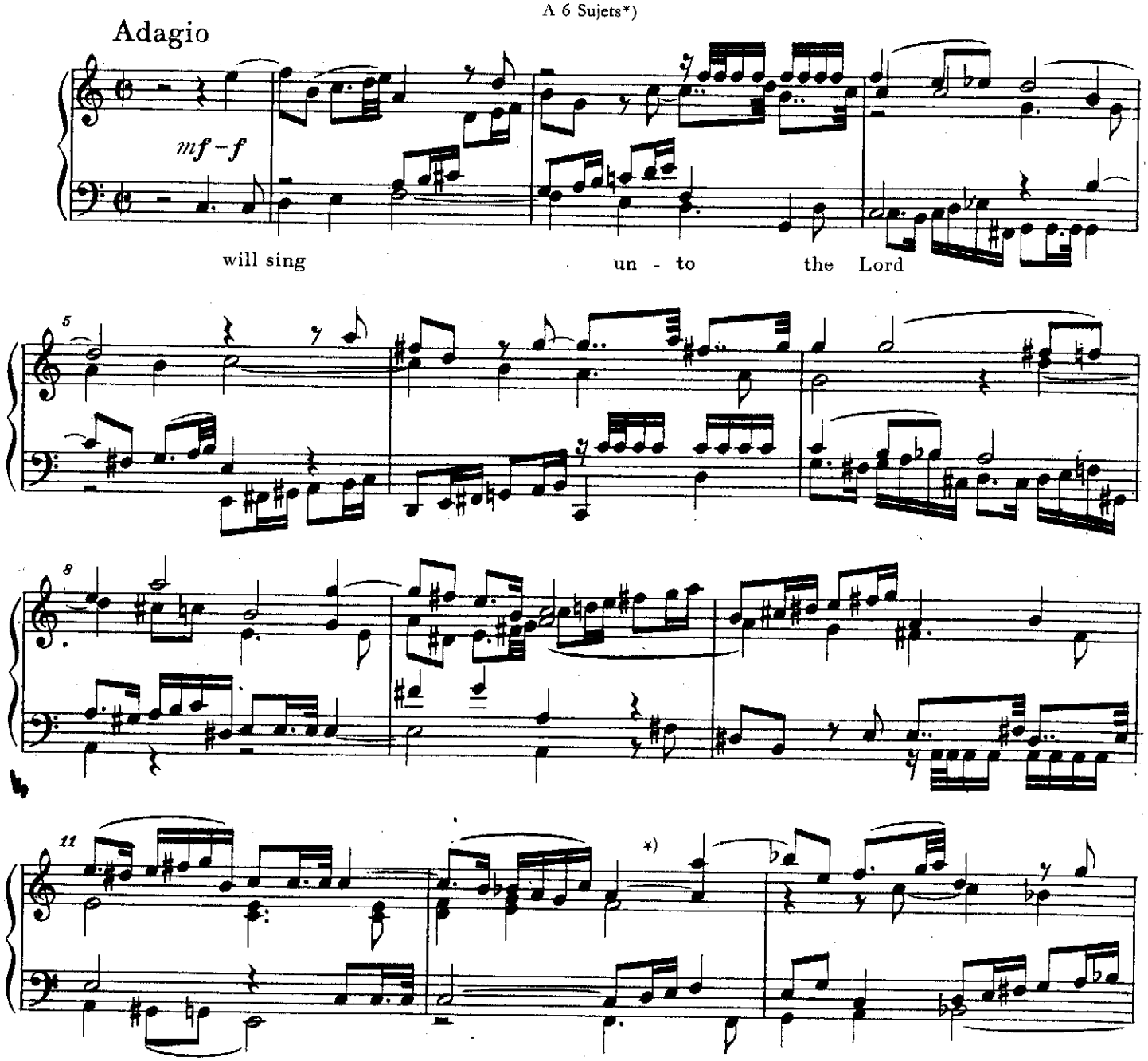

166
171
p
176
181
tr
cresc.poco
a poco
186

PROPERTY OF CITY OF NEW YORK

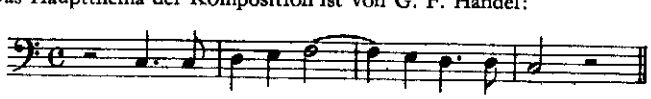


15.

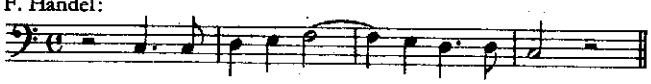
A 6 Sujets*)



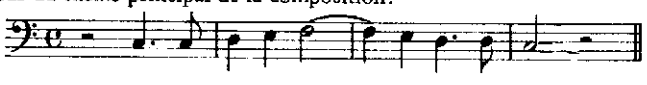
*) In der Originalausgabe geht dieser sechsstimmigen Fuge eine Notierung derselben Komposition in 6 Systemen als „A 6 Sujets et à 6 Parties" voran. Das sehr komplizierte polyphone Stimmengewebe erlaubt verschiedene Auffassungen der Dynamik und Phrasierung. Ihre Ausarbeitung überläßt der Editor dem individuellen Geschmack und der Auffassung der einzelnen Interpreten. Vereinzelte Ausführungsvorschläge wurden aus dem Originaldruck übernommen. Das Hauptthema der Komposition ist von G. F. Händel:

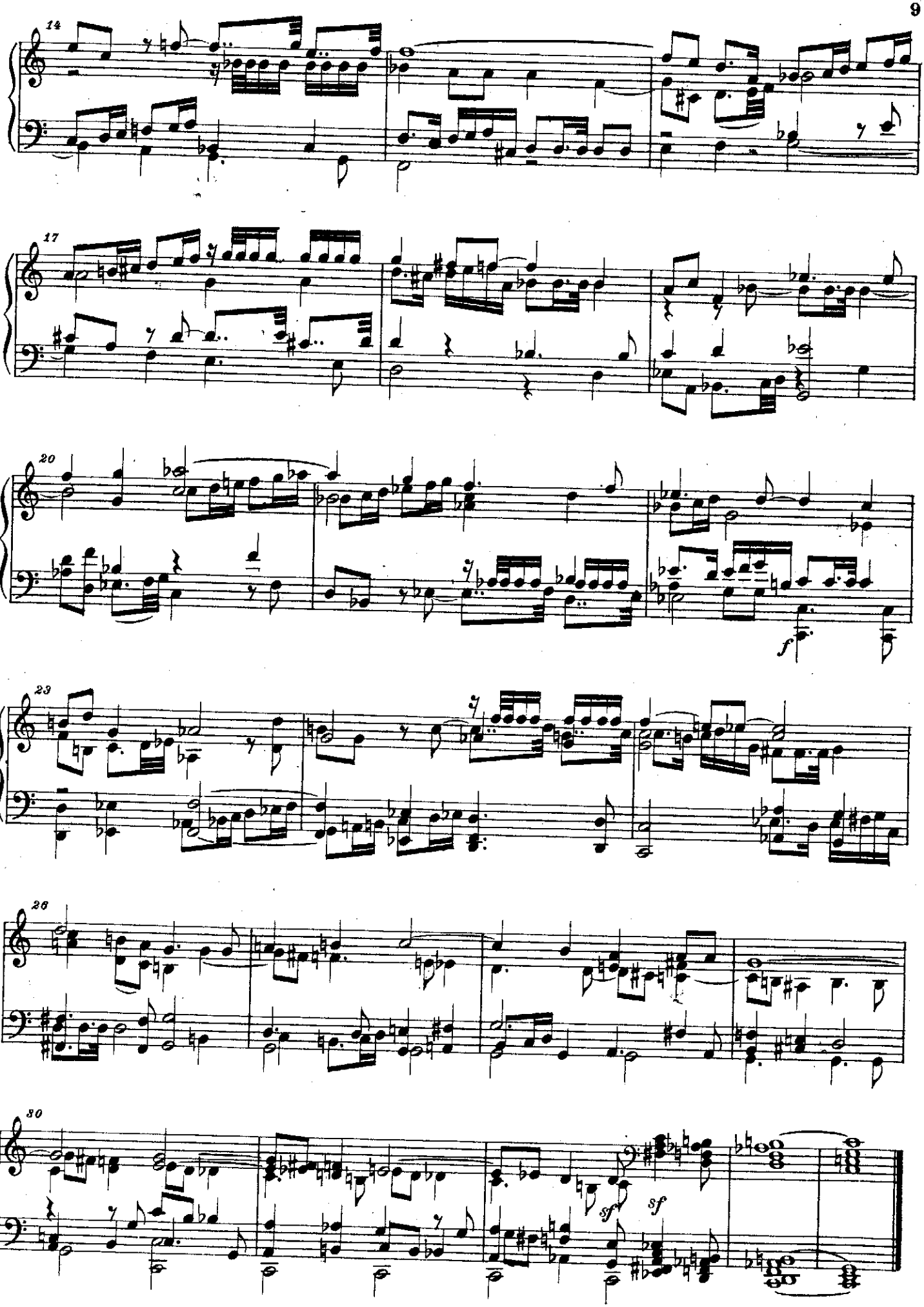


*) The original edition this six-voice fugue is preceded by notation of the same composition on six staves and entitled "A 6 Sujets et á 6 Parties". The very complex polyphonic weaving of the voices allows for various dynamic and phrasing concepts. The editor leaves the interpretation to individual taste and the concepts of the different interpreters. The few performance suggestions have been taken from the original print. The main theme of this composition is by G. F. Händel:



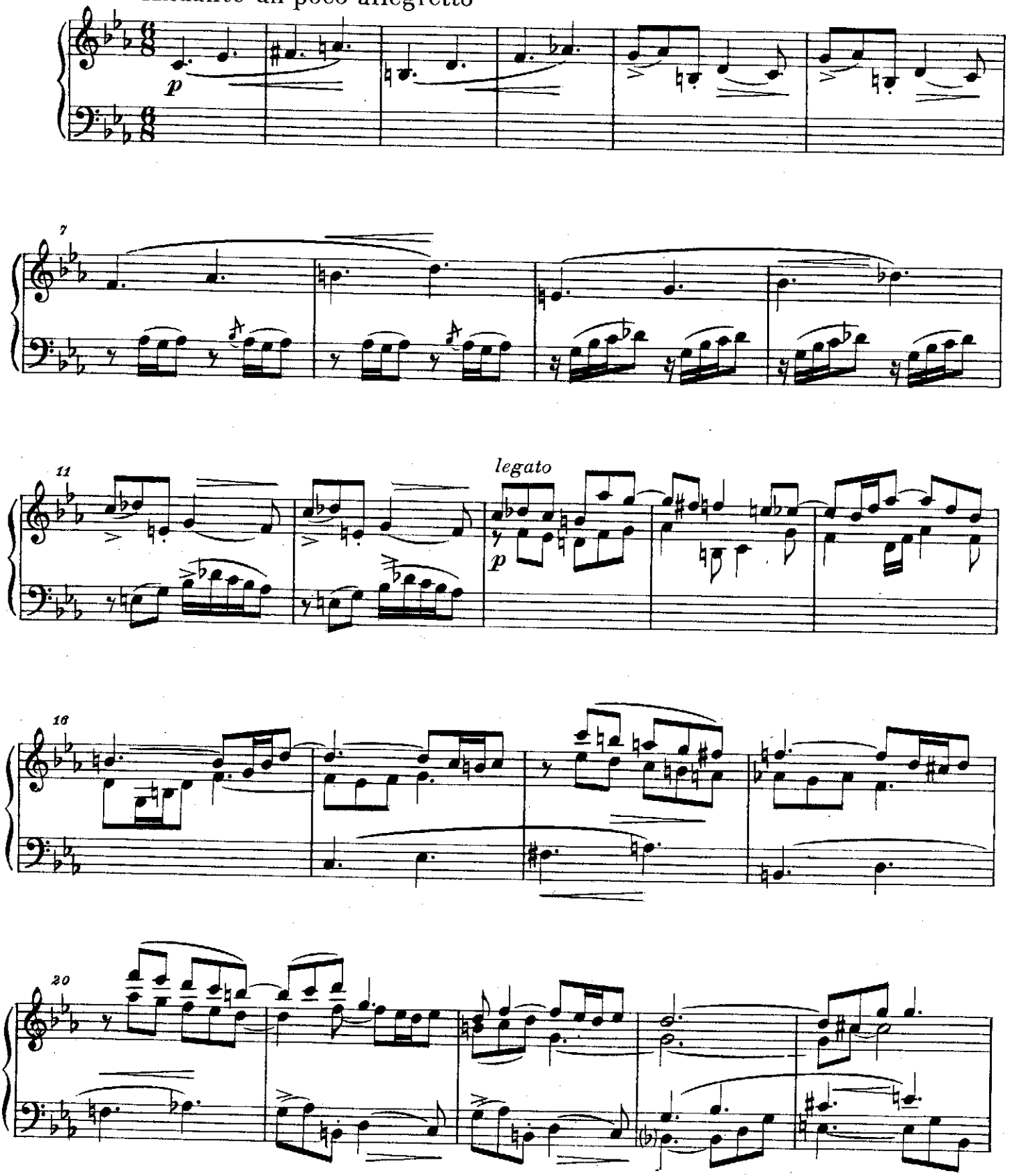
*) Dans l'édition originale cette fugue à 6 voix est précédée par une notation de la même composition en 6 portées, intitulée "A 6 Sujets et à 6 Parties". La trame polyphonique très compliquée des voix permet différentes interprétations de la dynamique et du phrasé. L'editeur s'en remet de leur exécution au goût individuel et à la conception de chaque interprète. Des suggestions isolées d'execution ont été empruntées à l'édition originale. G. F. Händel est le compositeur du thème principal de la composition:

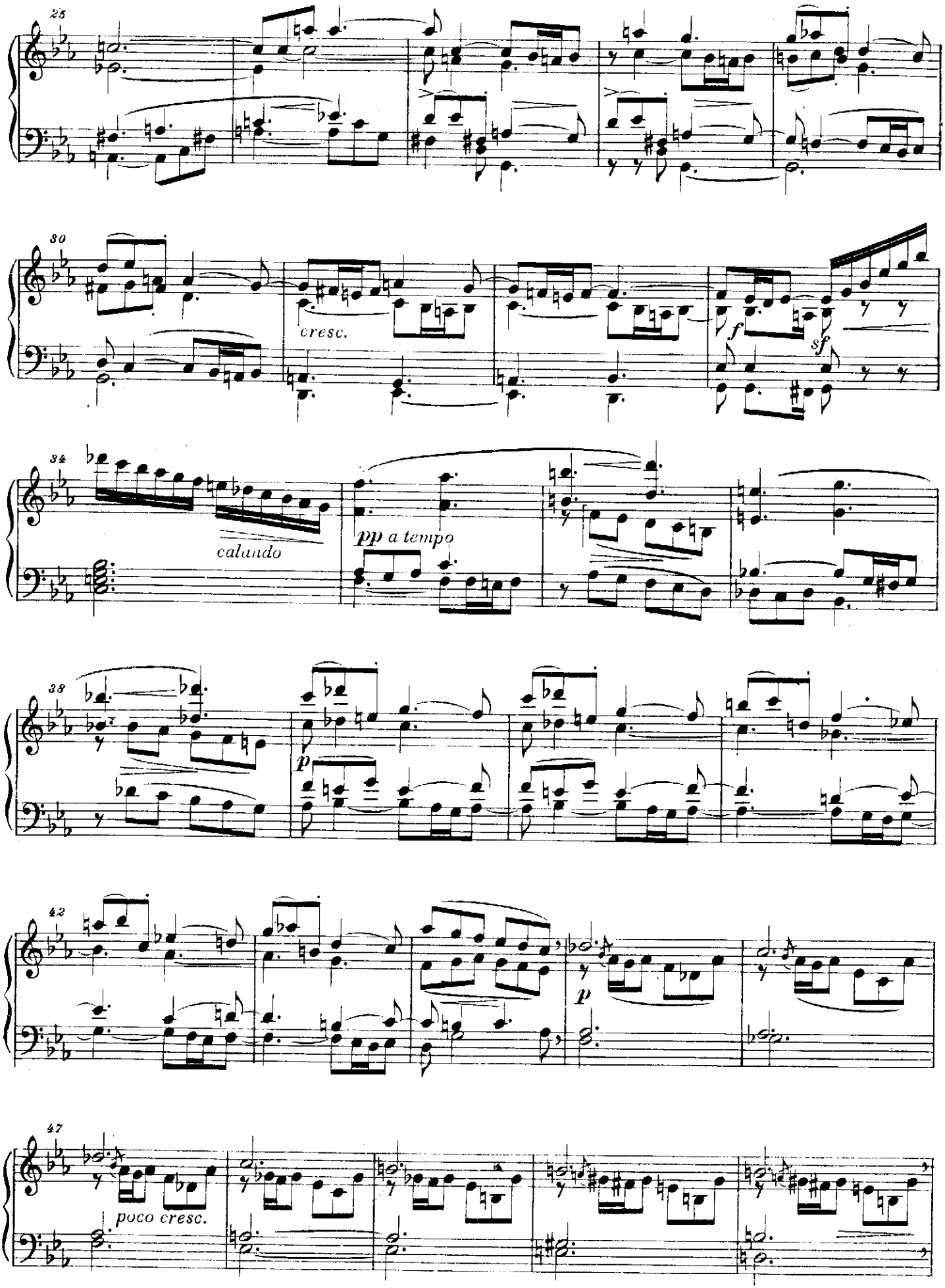


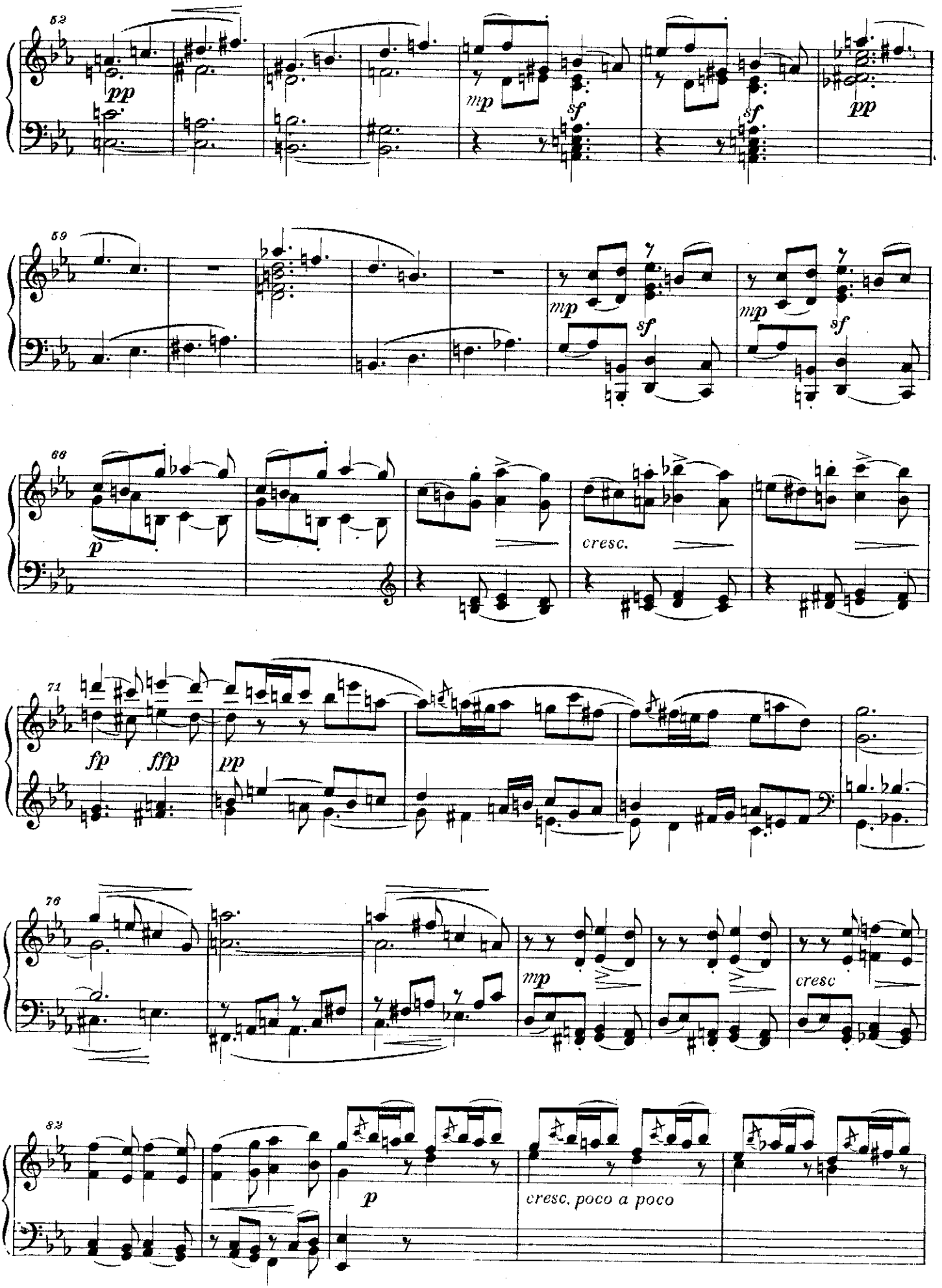

14
17
20
f
23
26
30
sf
sf

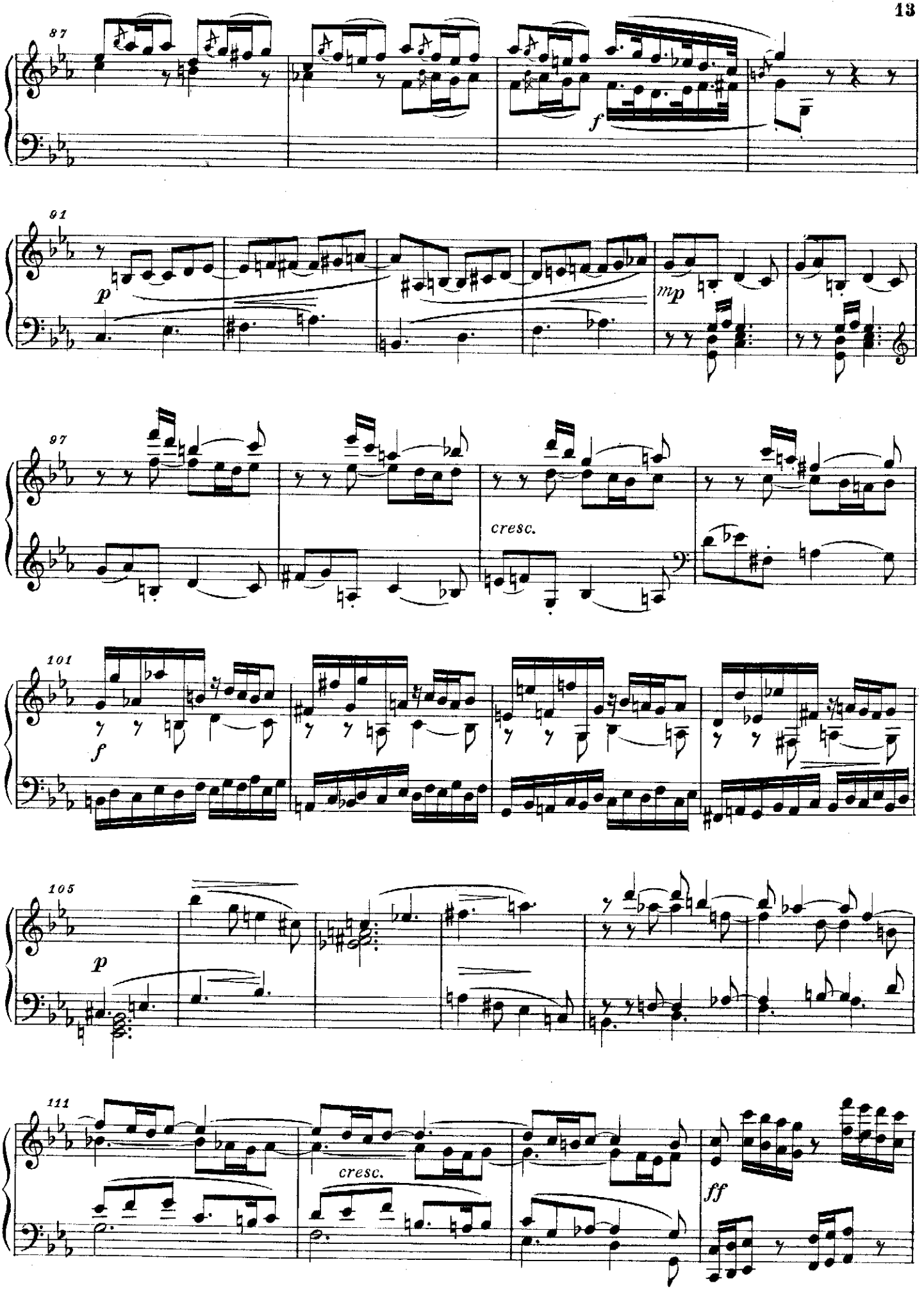
16.

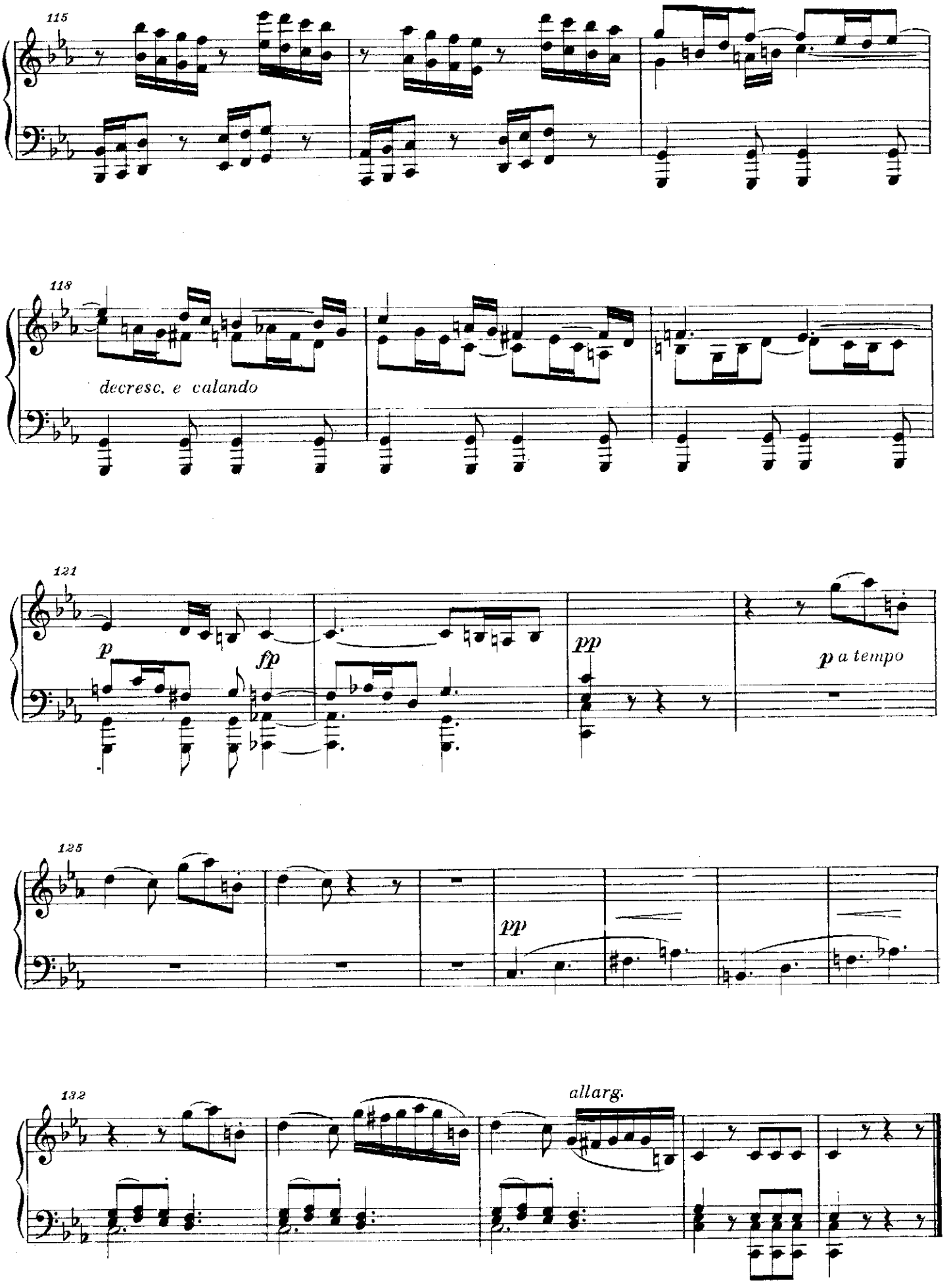
Andante un poco allegretto



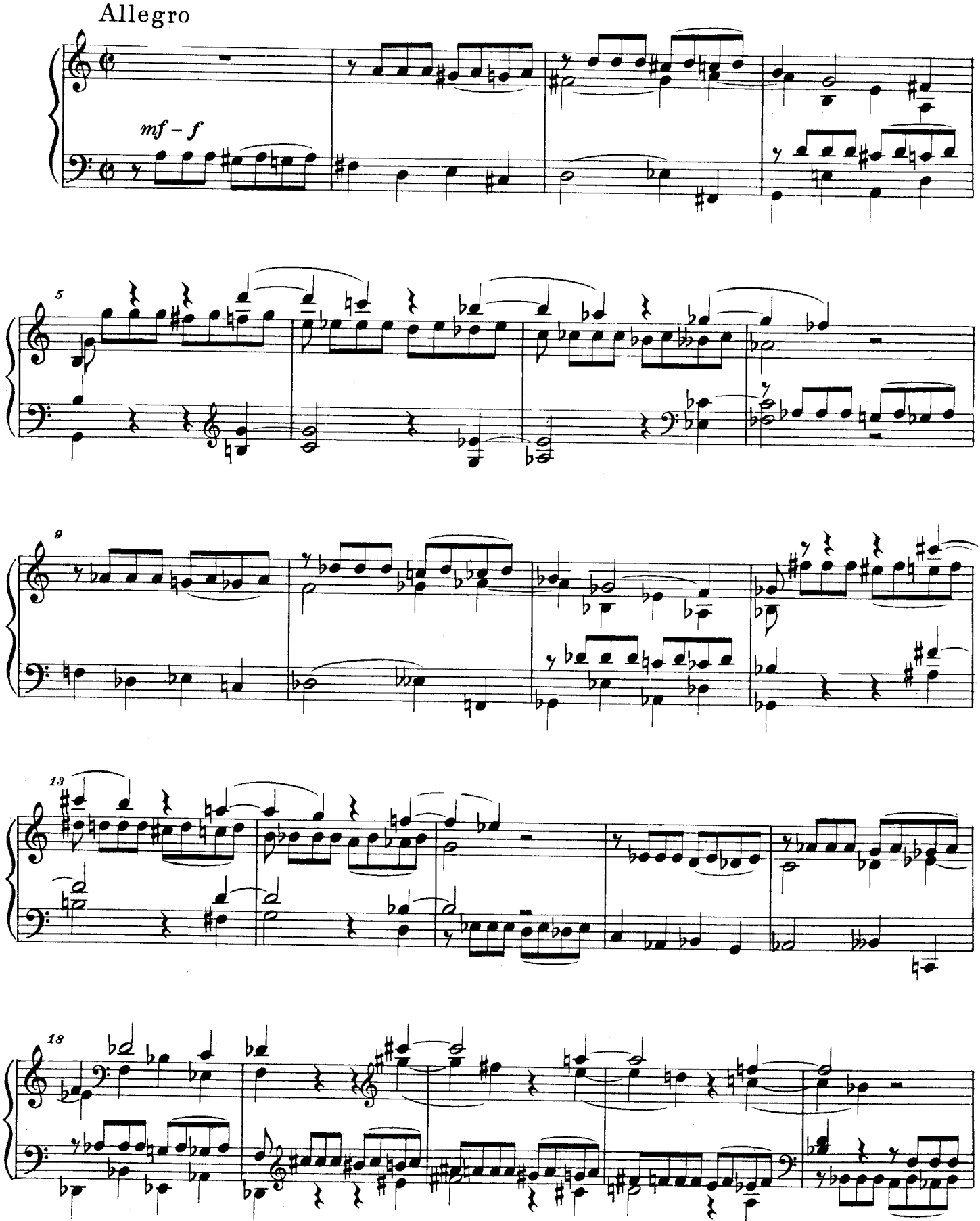

25
30
cresc.
f
sf
34
calando
pp a tempo
38
p
42
p
47
poco cresc.

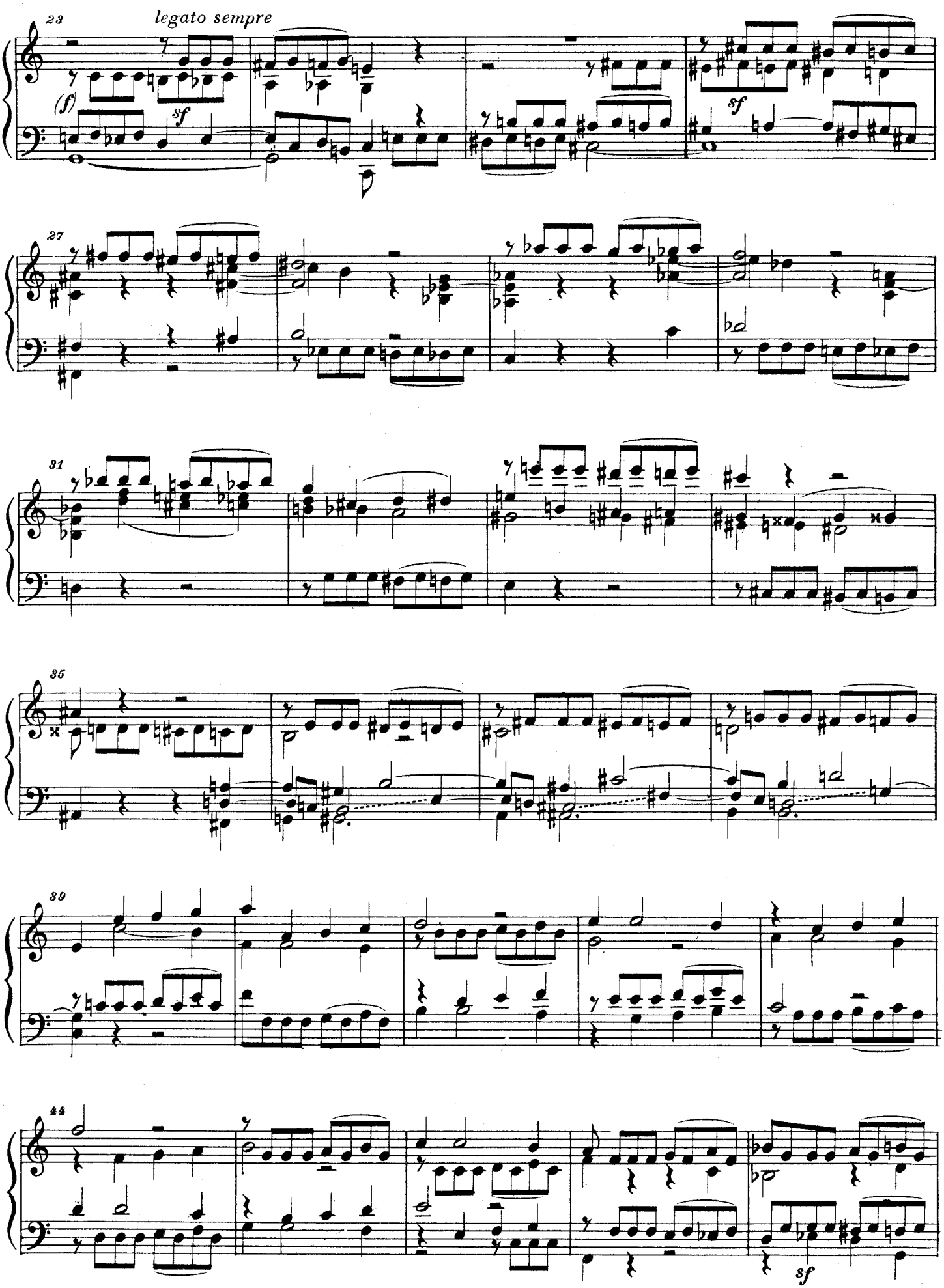

52
pp
mp
sf
sf
pp
59
mp
sf
mp
sf
66
p
cresc.
71
fp
ffp
pp
76
mp
cresc
82
p
cresc. poco a poco

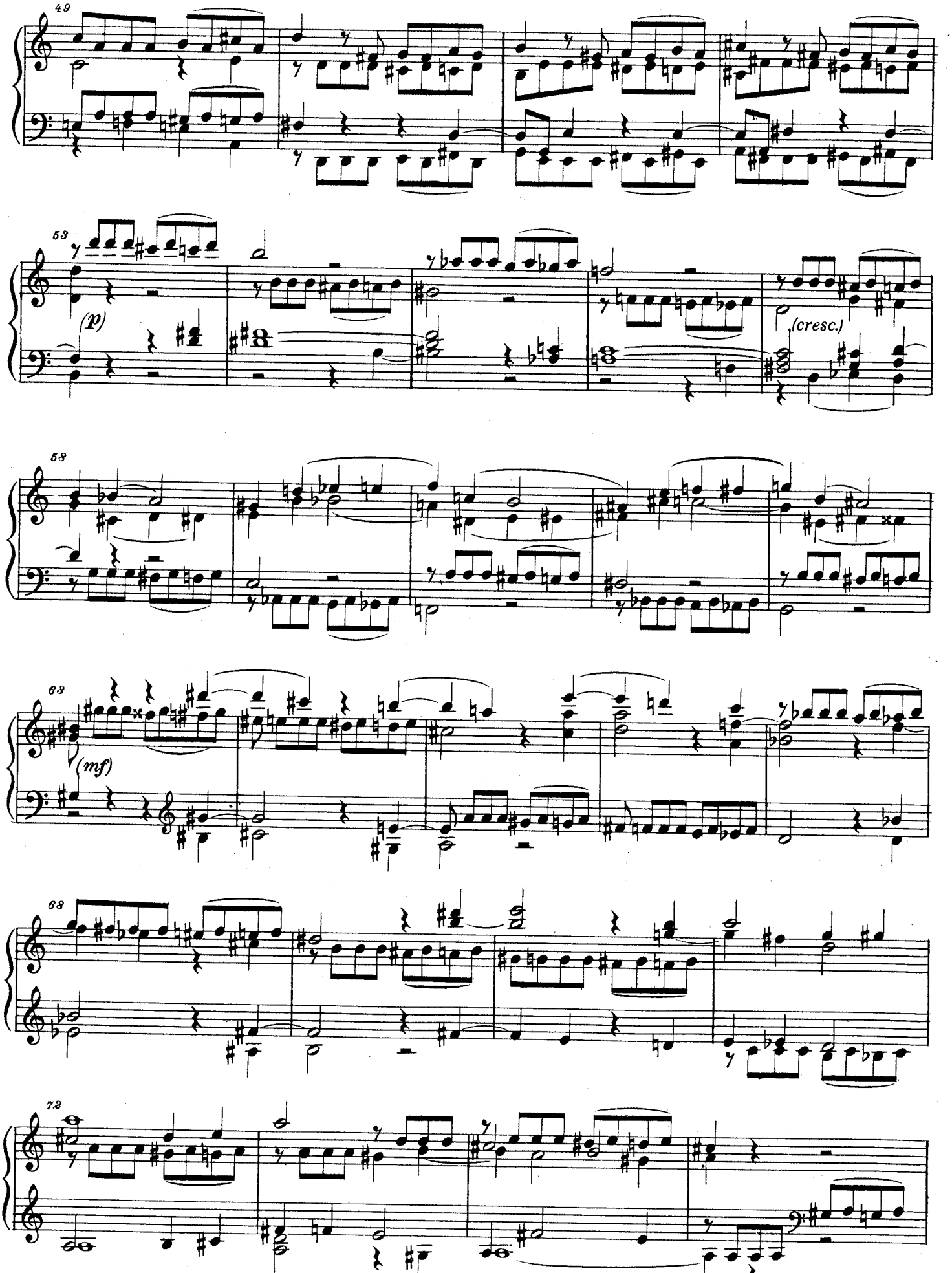

87
f
91
p
mp
97
cresc.
101
f
105
p
111
cresc.
ff

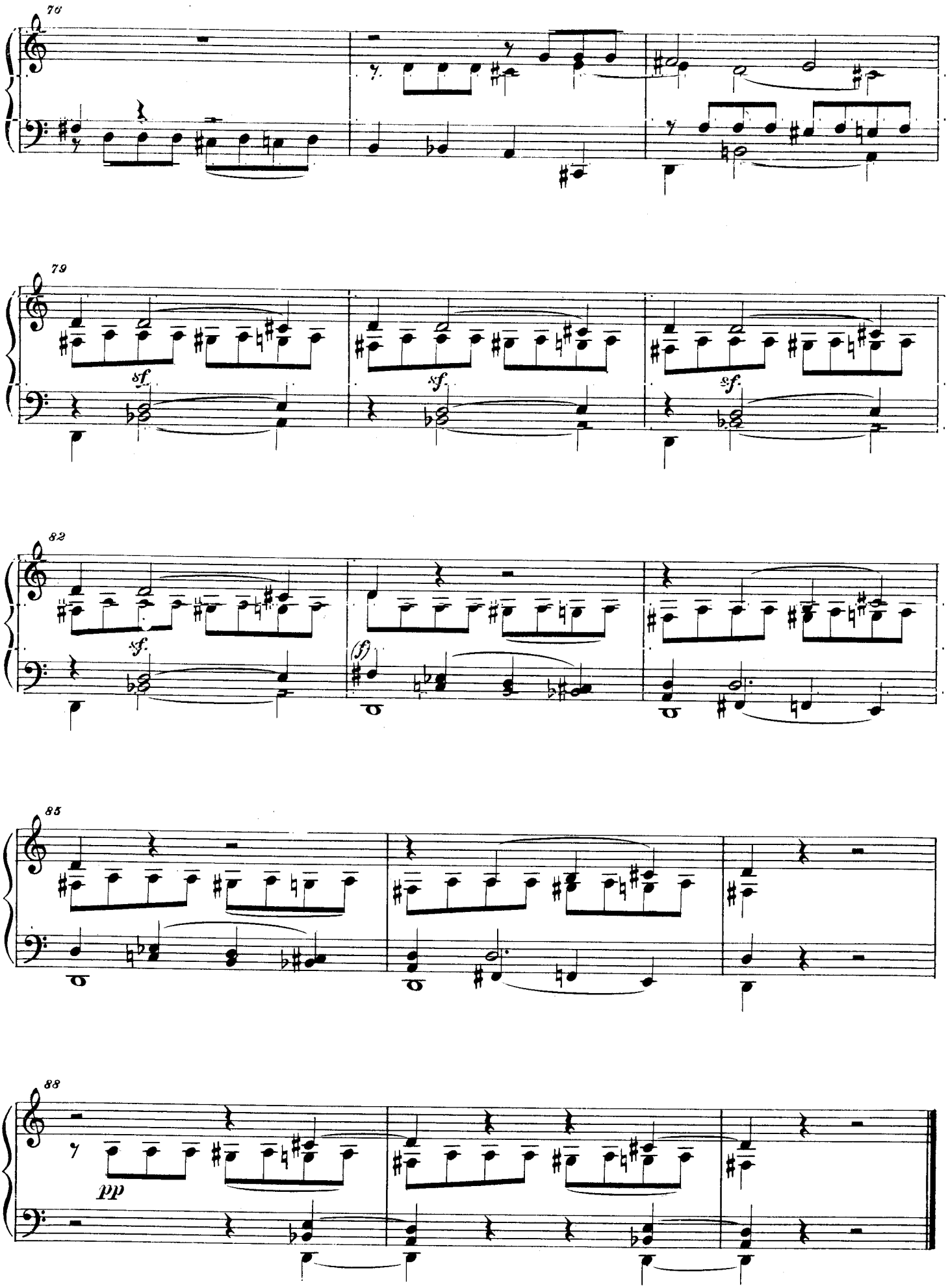

115
118
decresc. e calando
121
p
fp
pp
p a tempo
125
pp
132
allarg.

17.



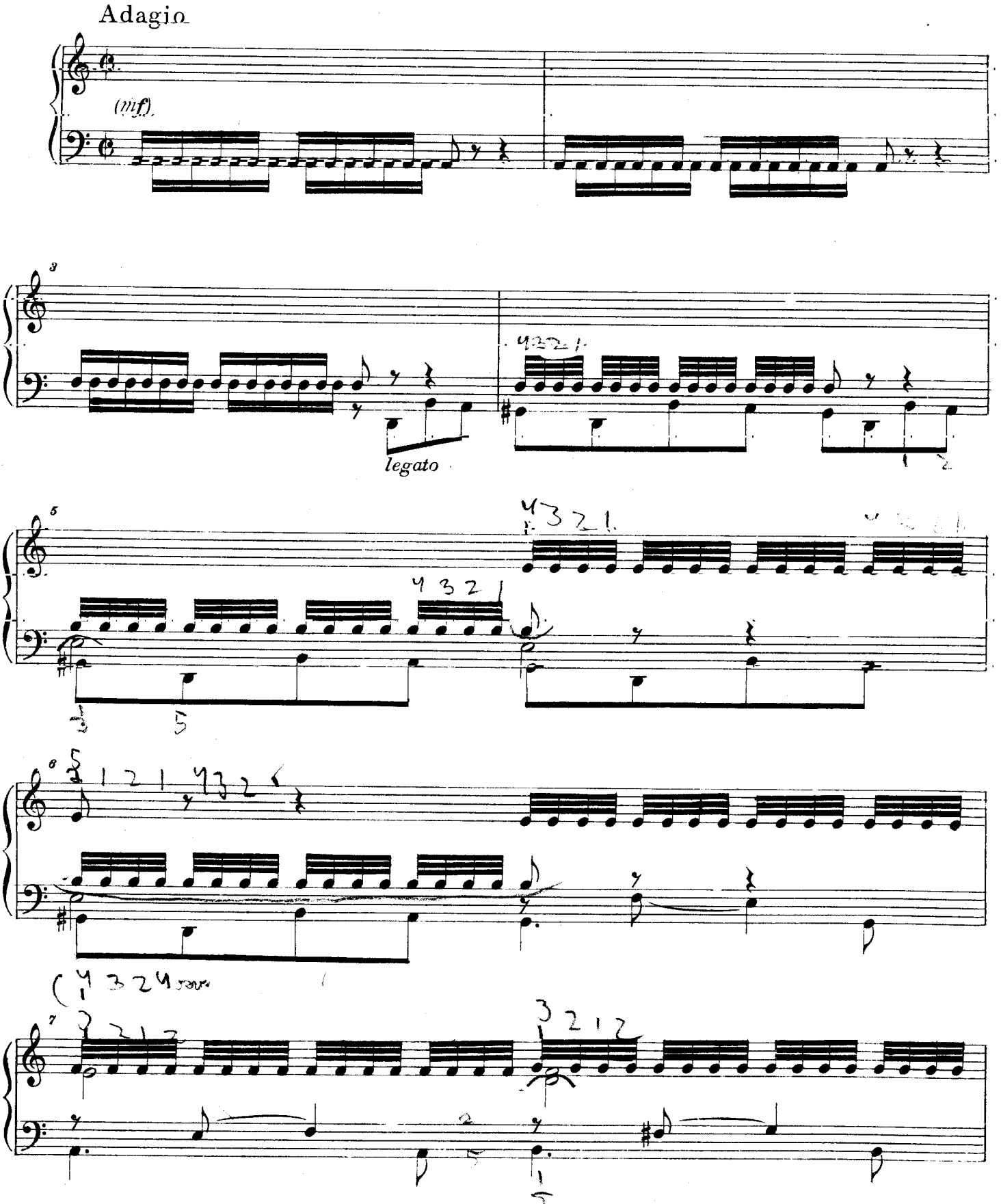

23
legato sempre
(f)
sf
sf
27
31
35
39
44
sf

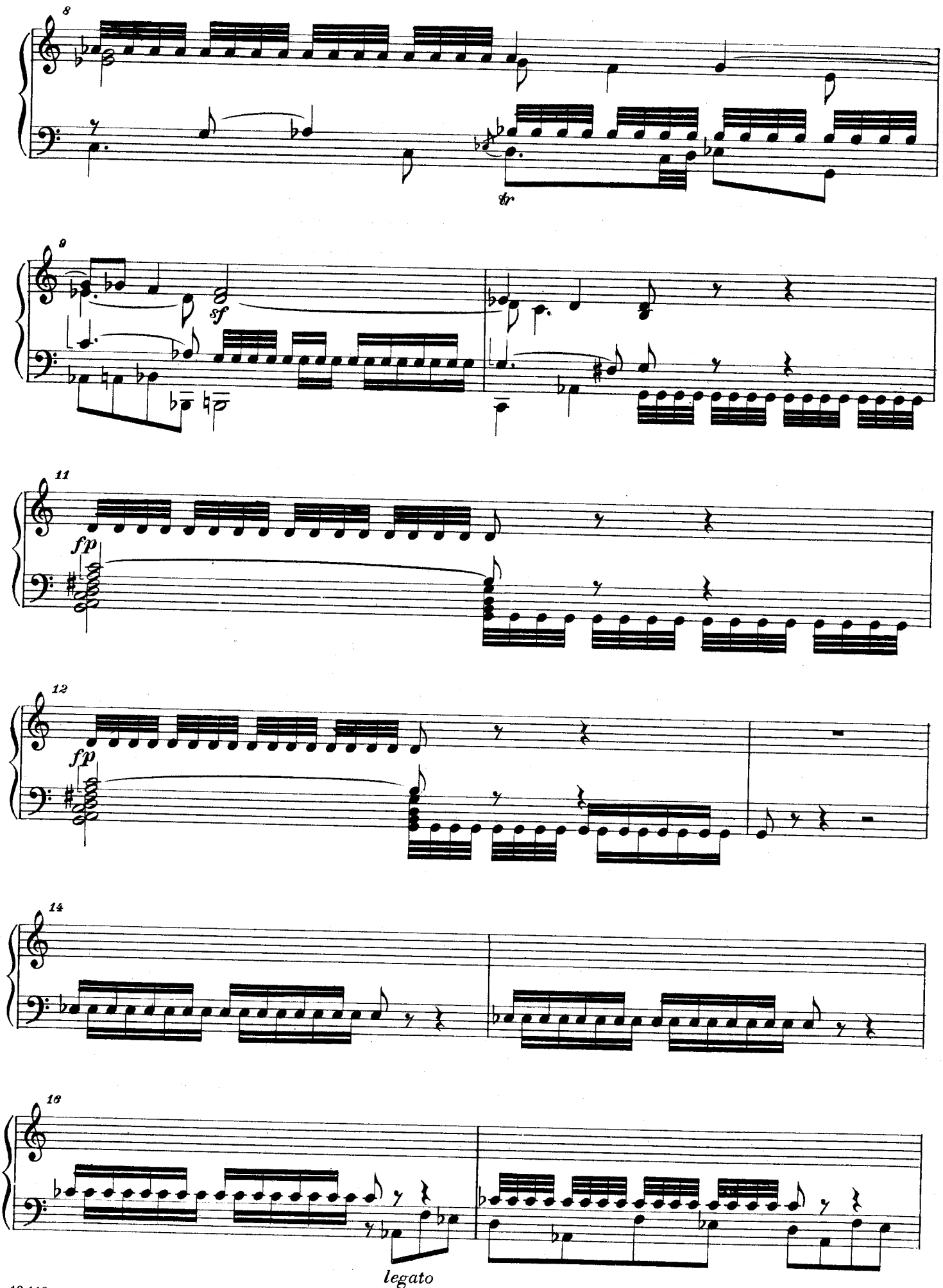

49
53
(p)
(cresc.)
58
63
(mf)
68
72

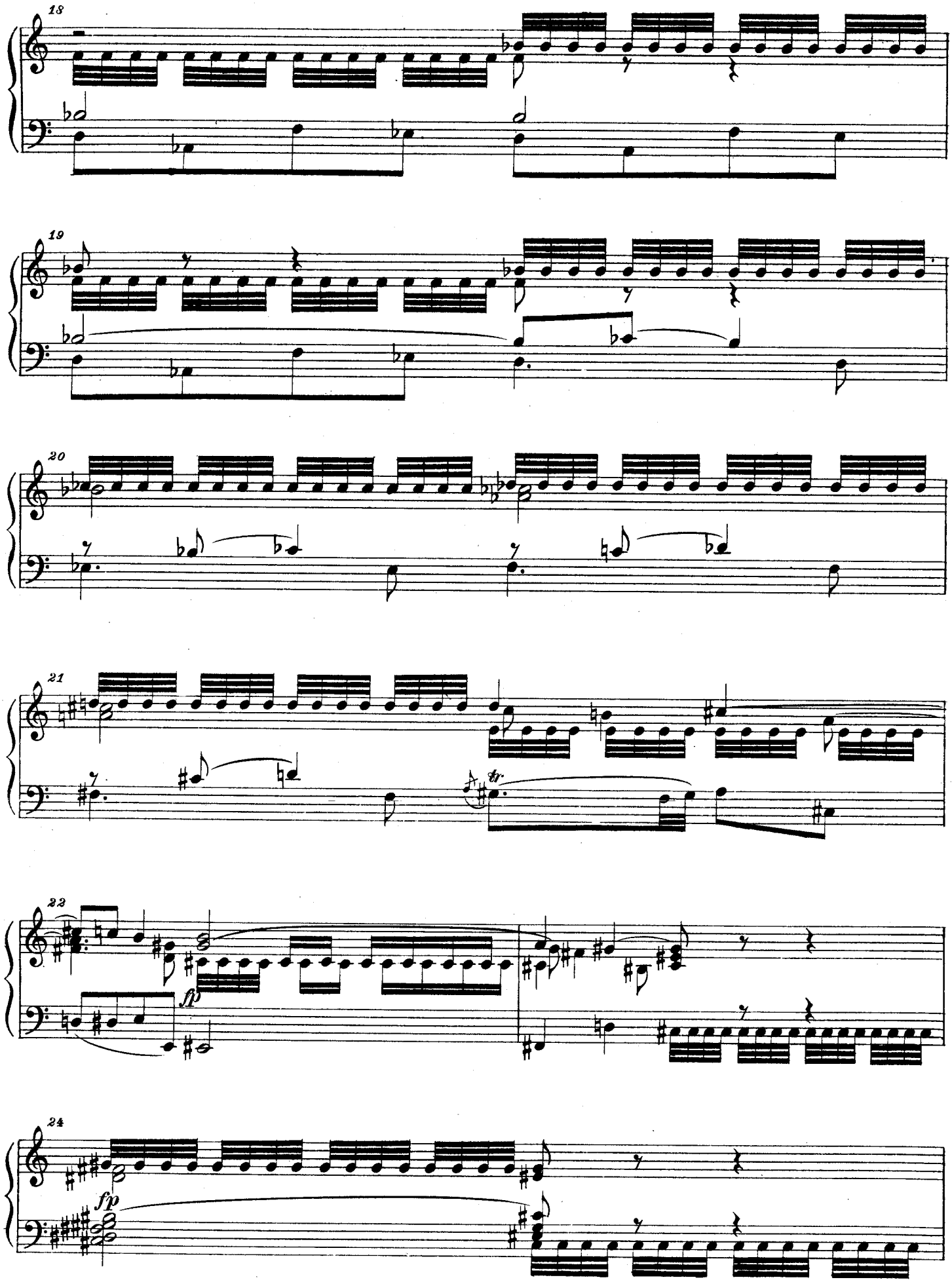

76
79
sf.
sf.
sf.
82
sf.
(f)
85
88
pp

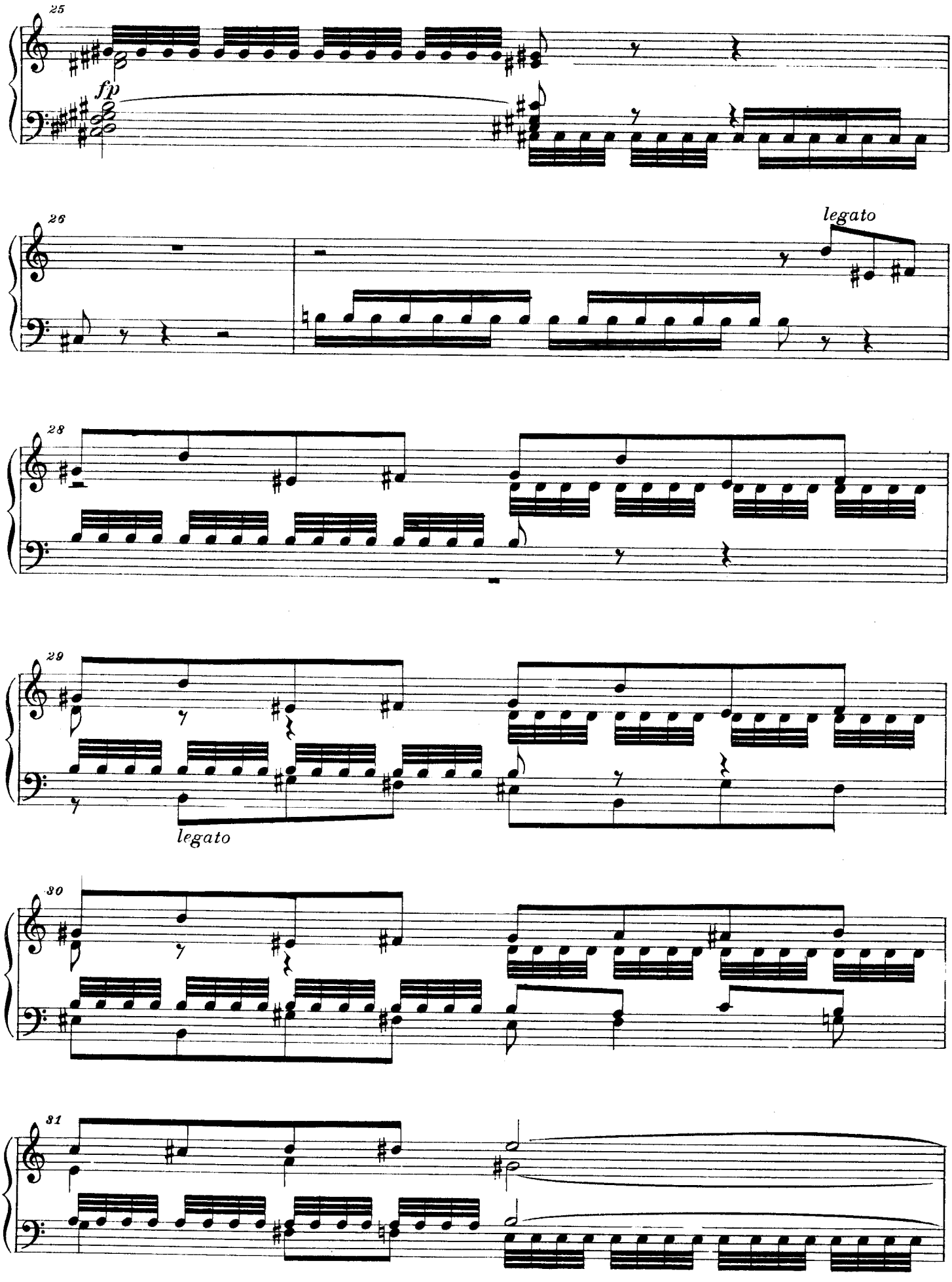
18.

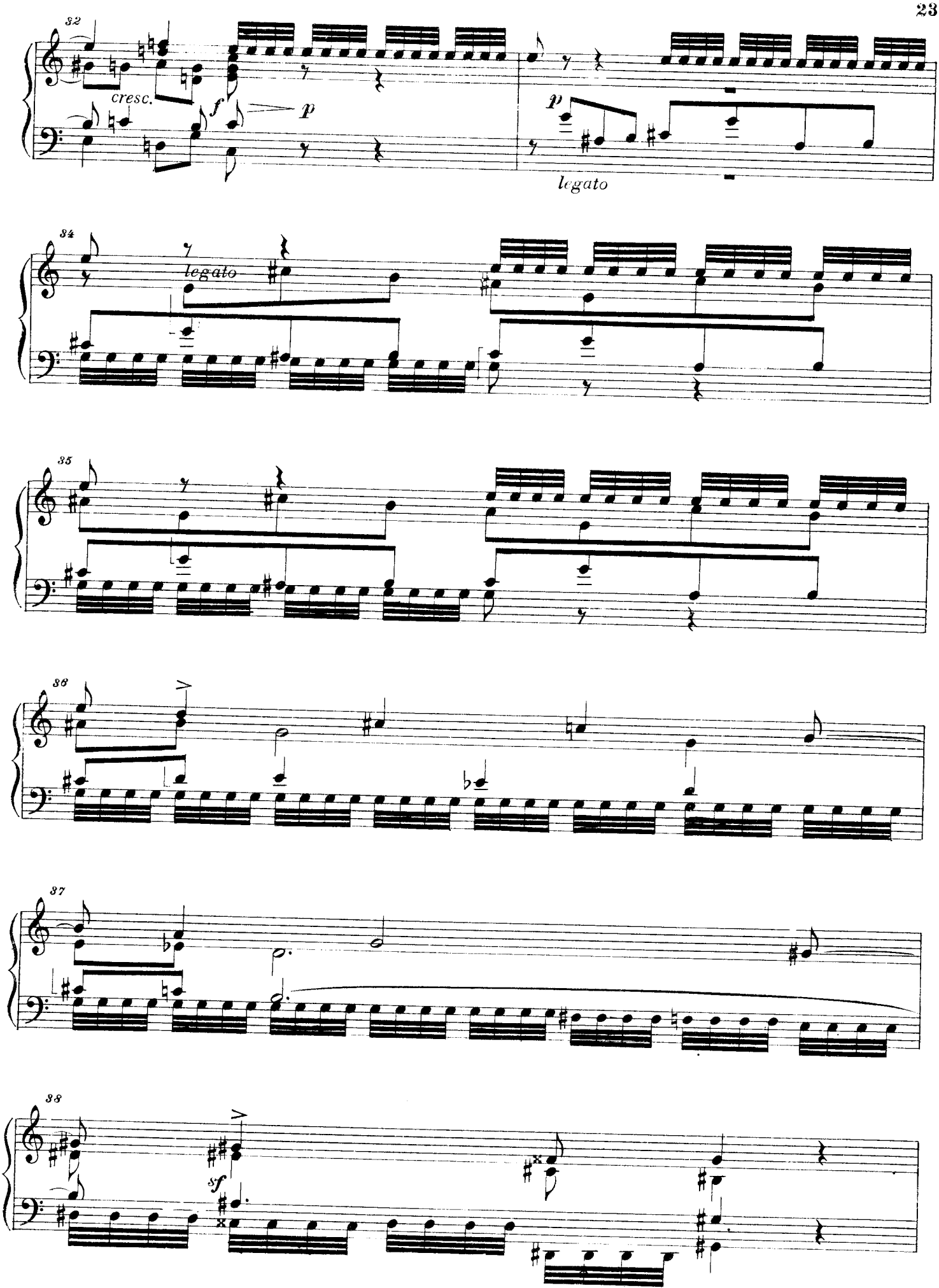
A deux Sujets




8
tr
9
sf
11
fp
12
fp
14
16
legato


18
19
20
21
tr.
22
fp
24
fp


25
fp
26
legato
28
29
legato
30
31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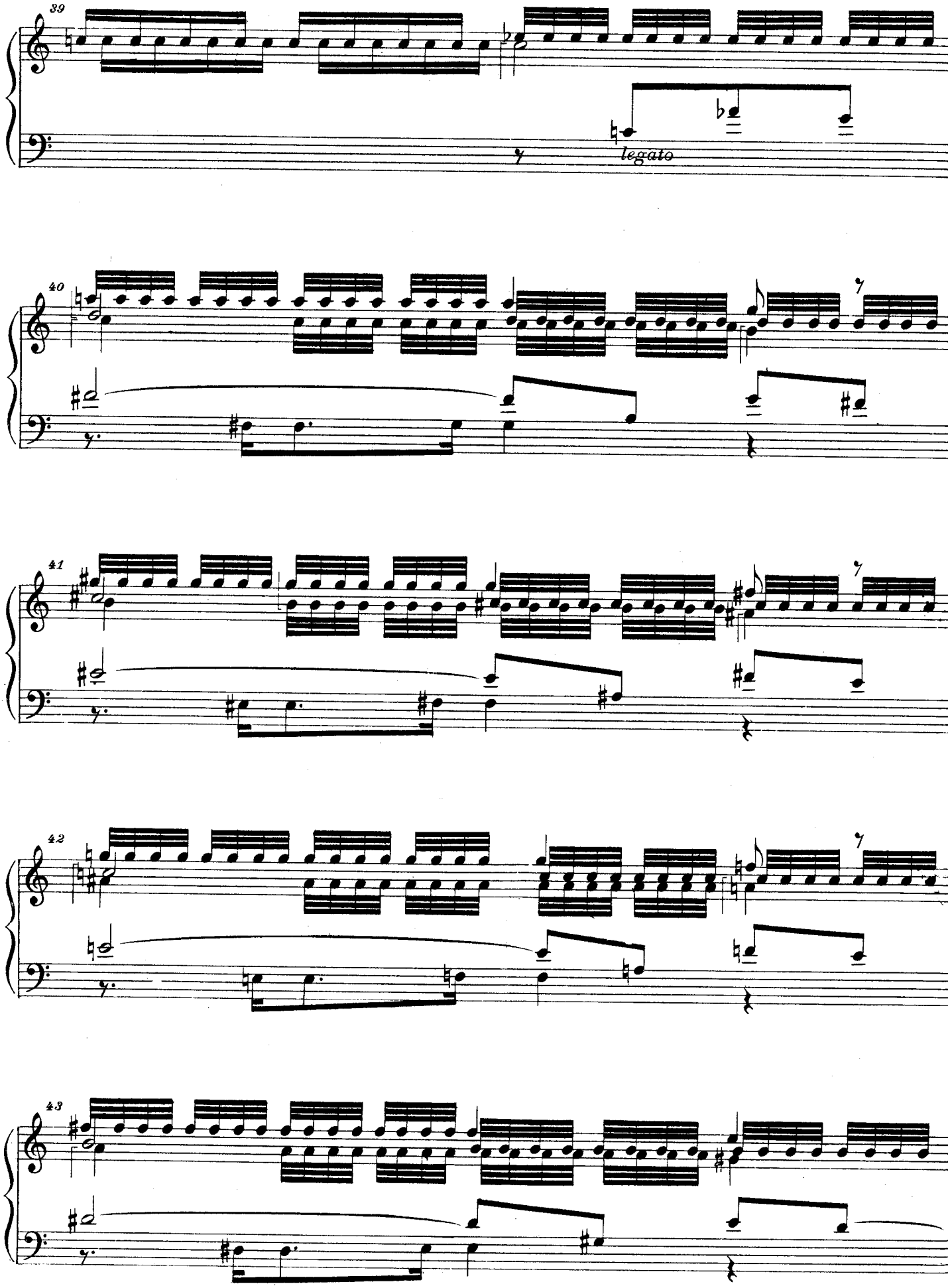
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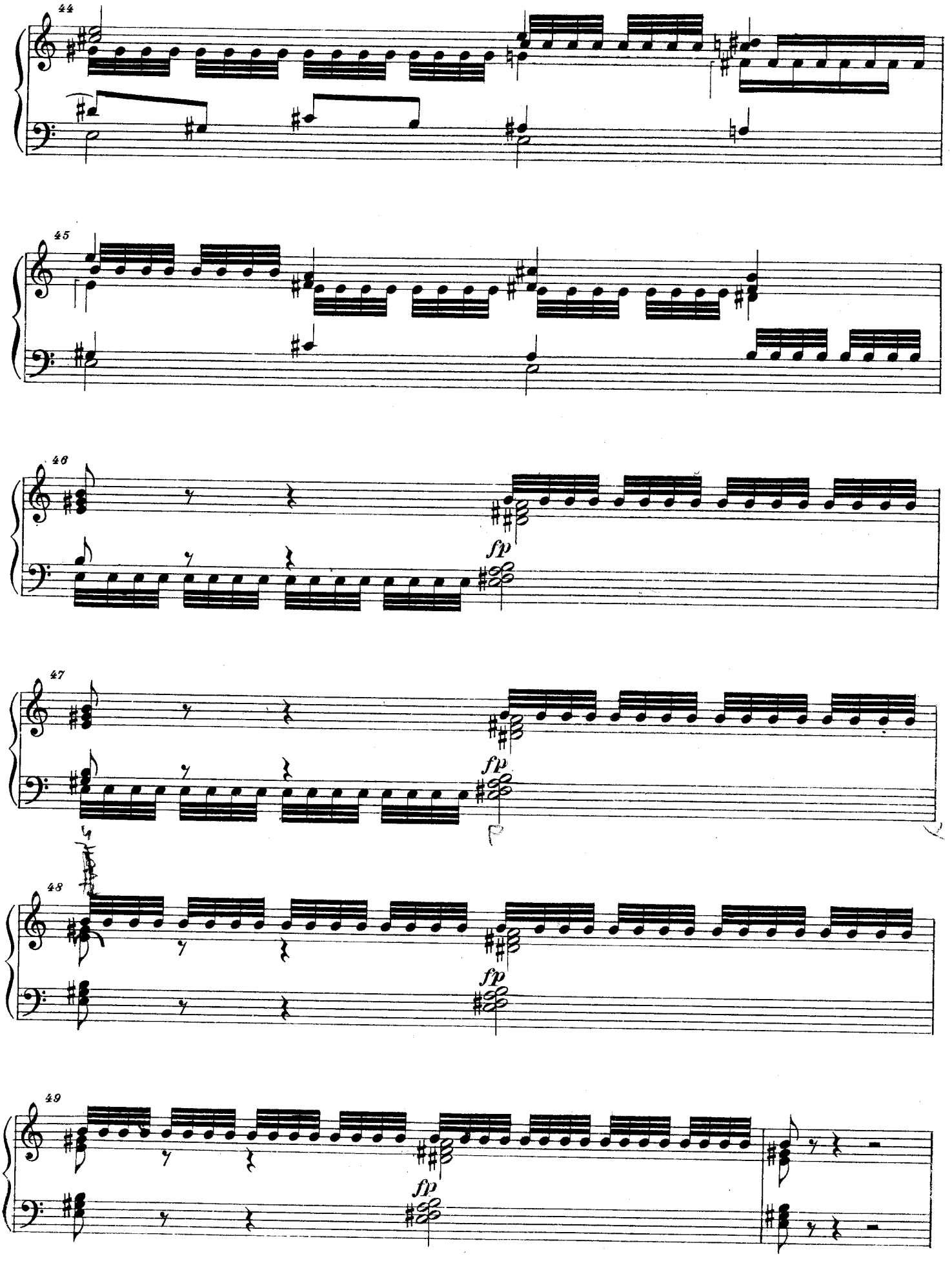
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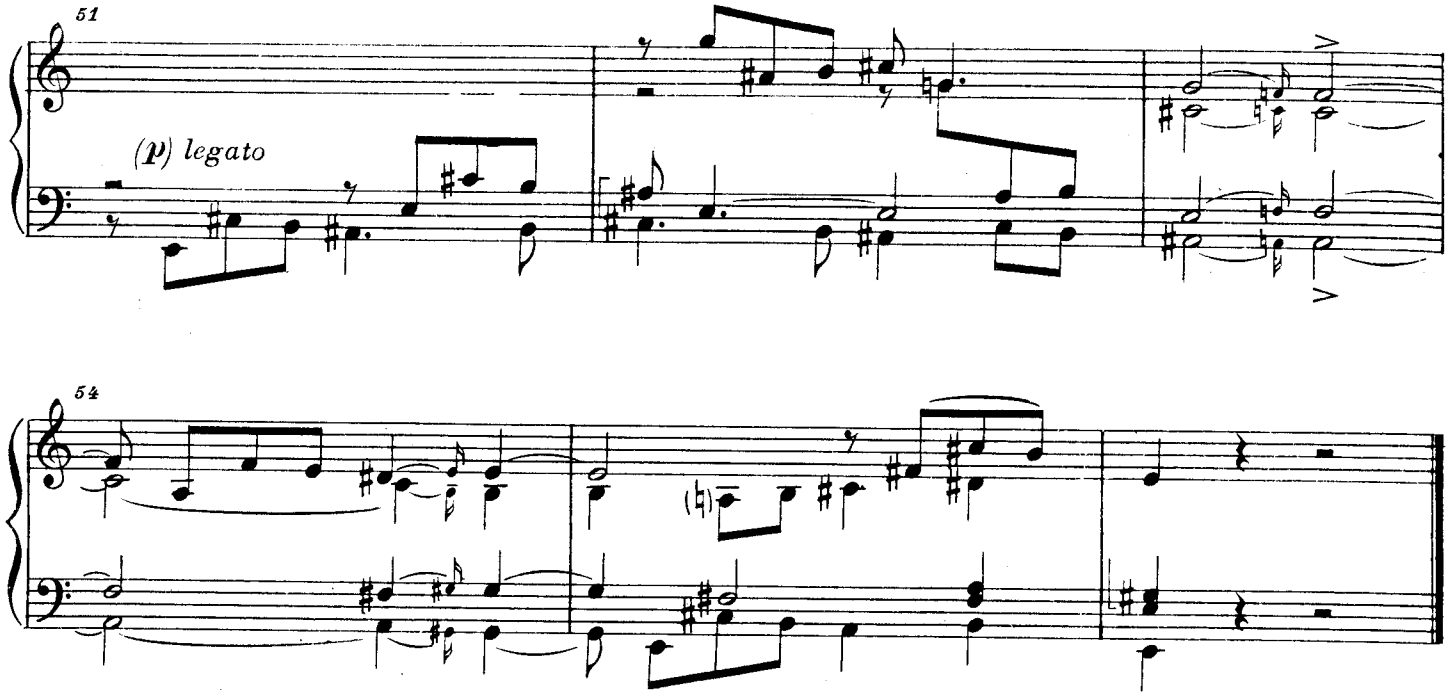

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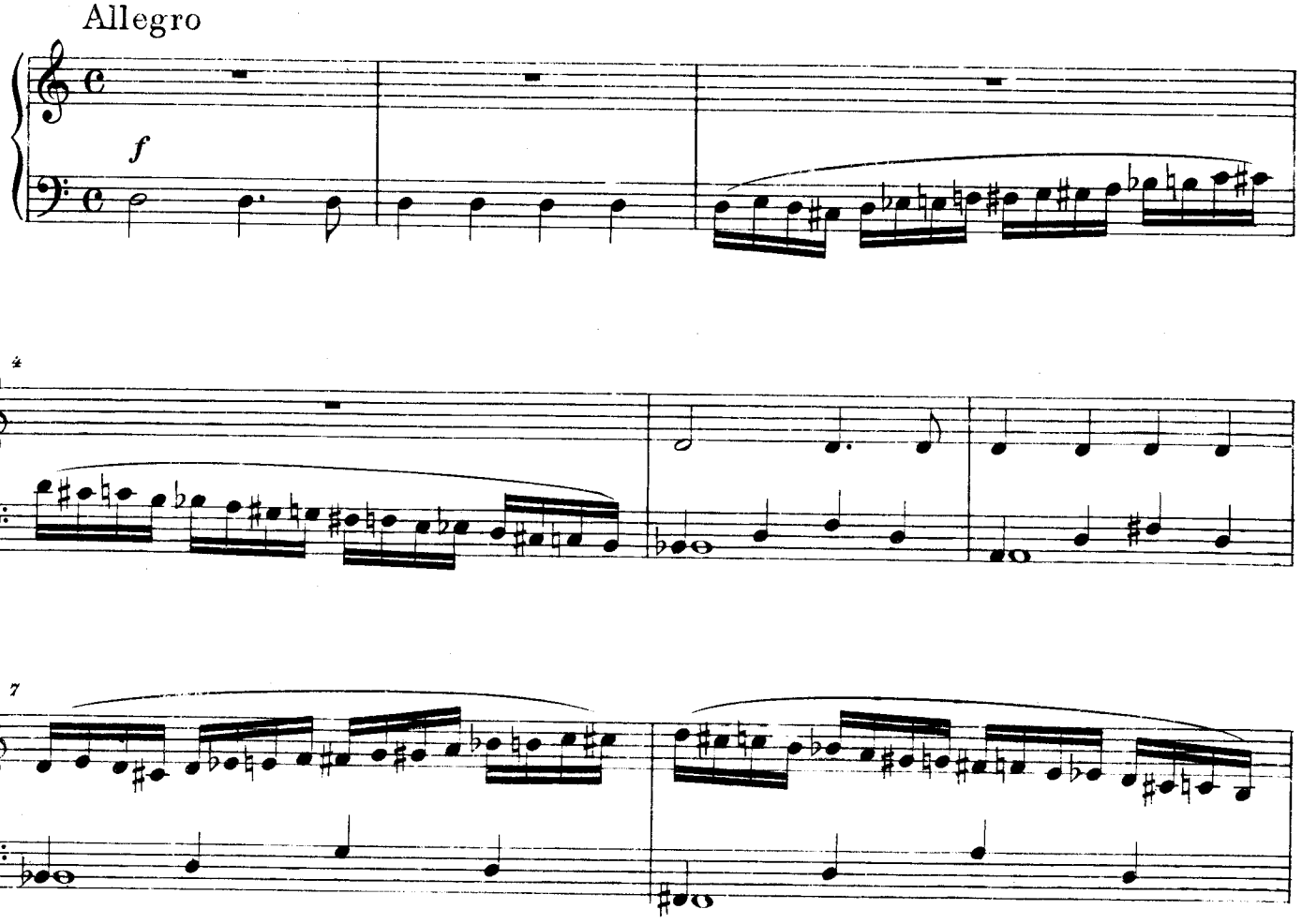

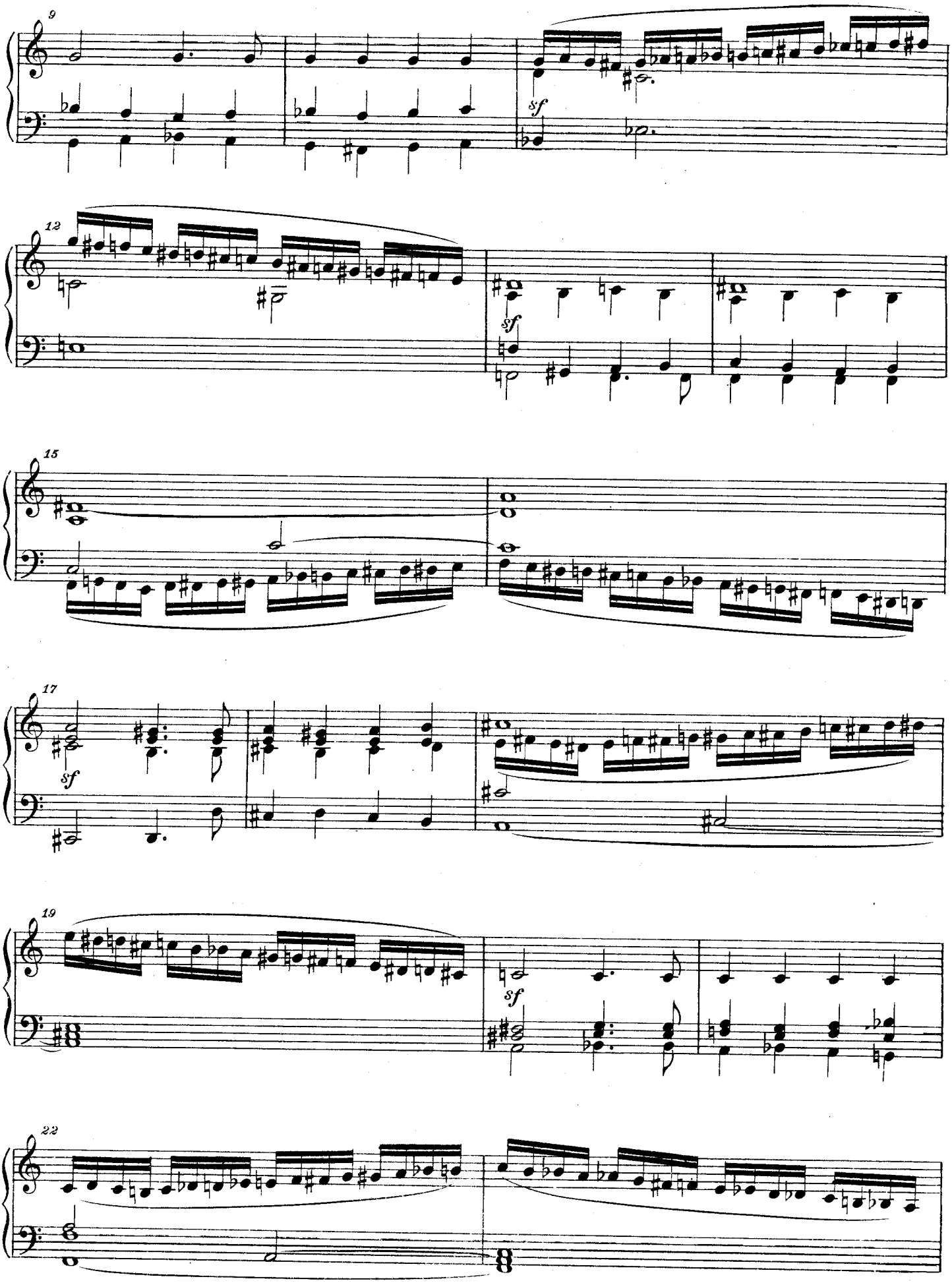
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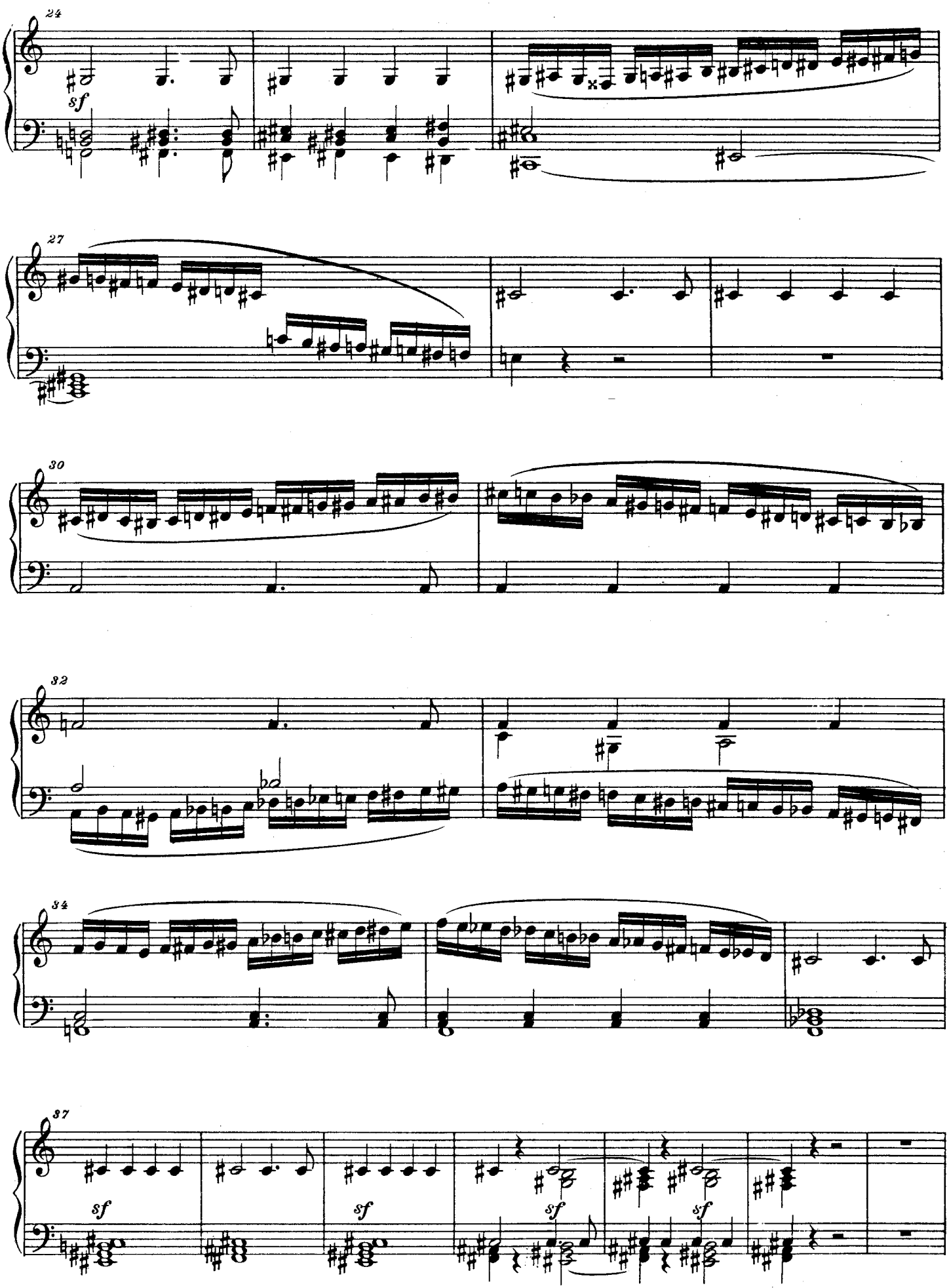
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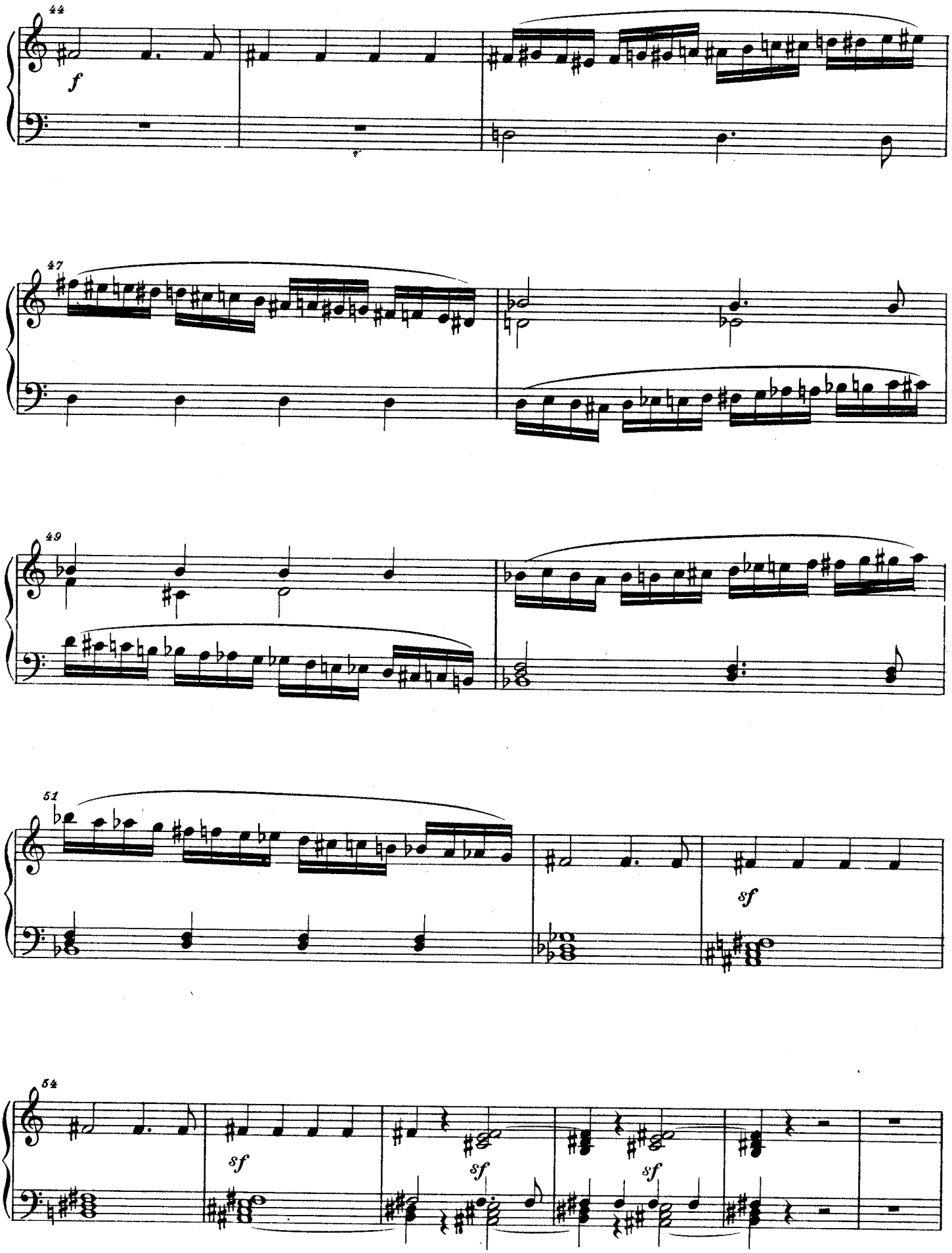
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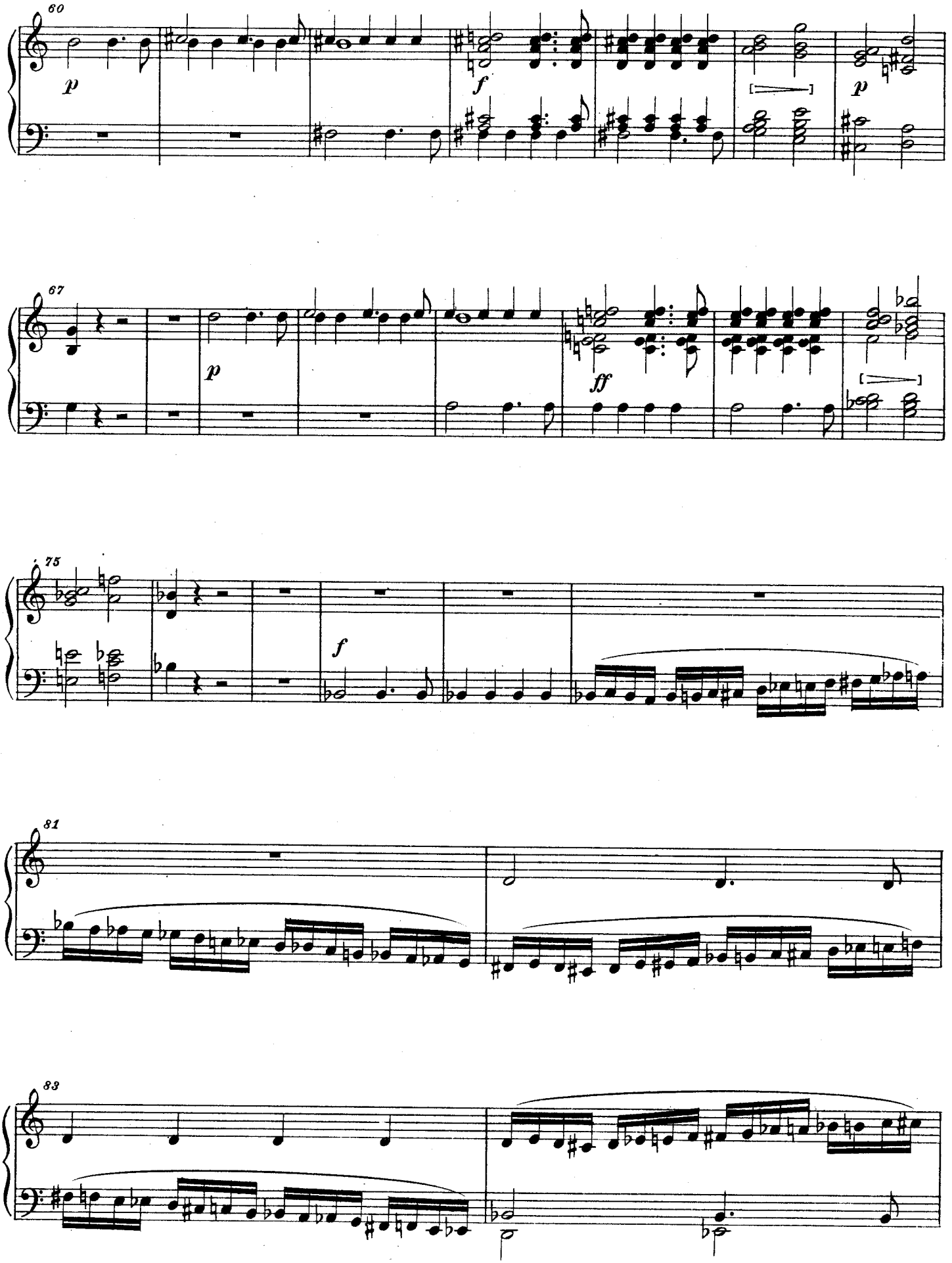
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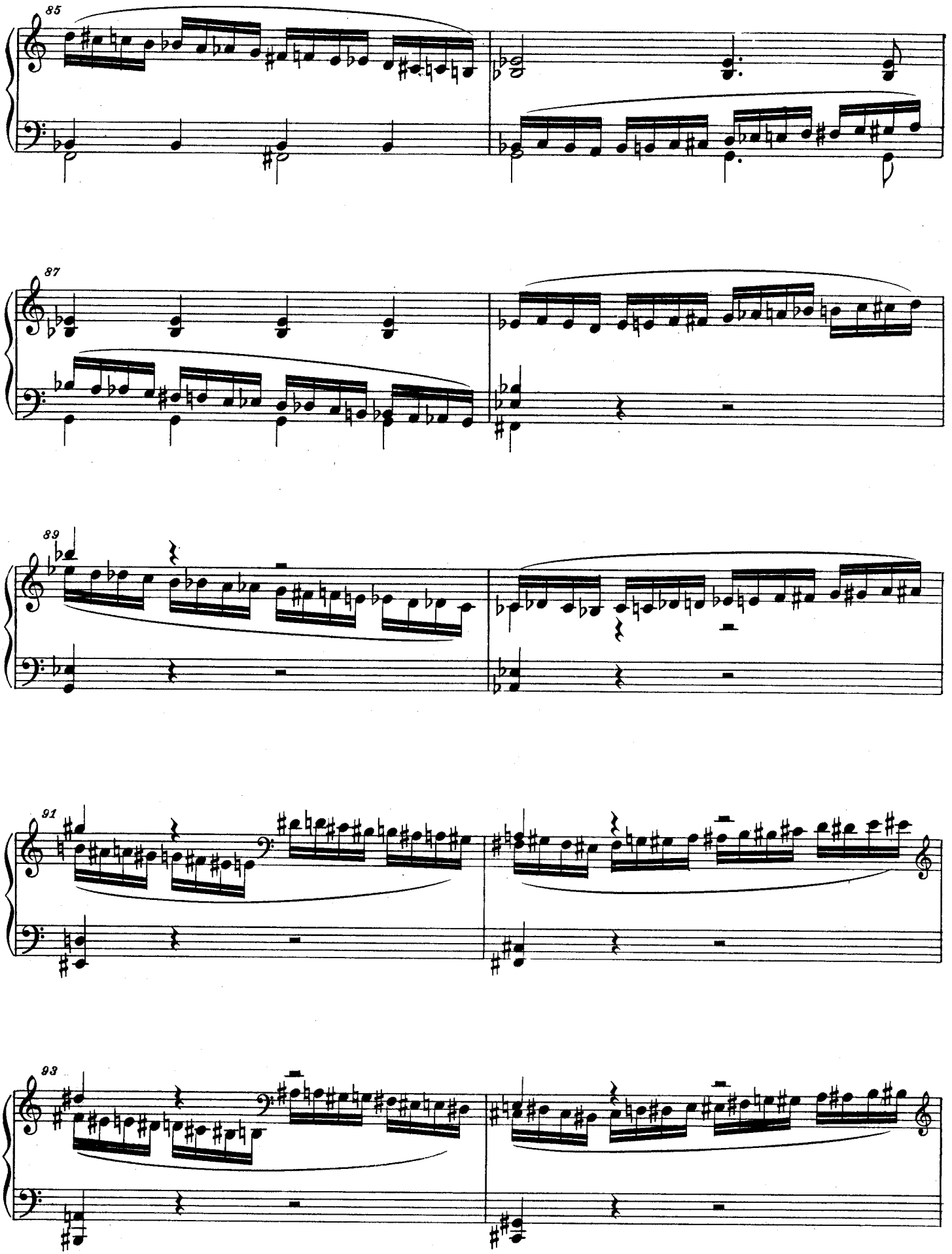
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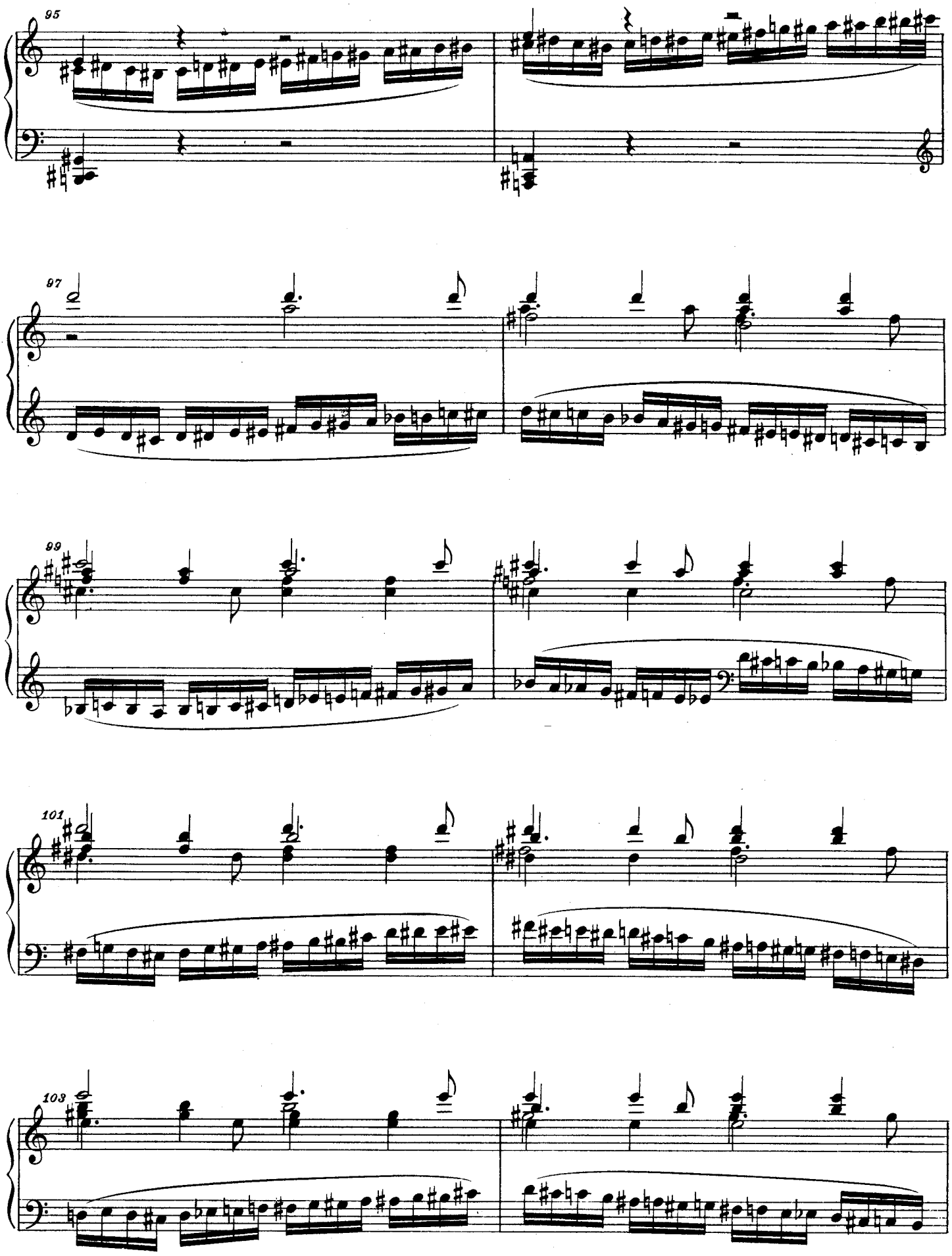
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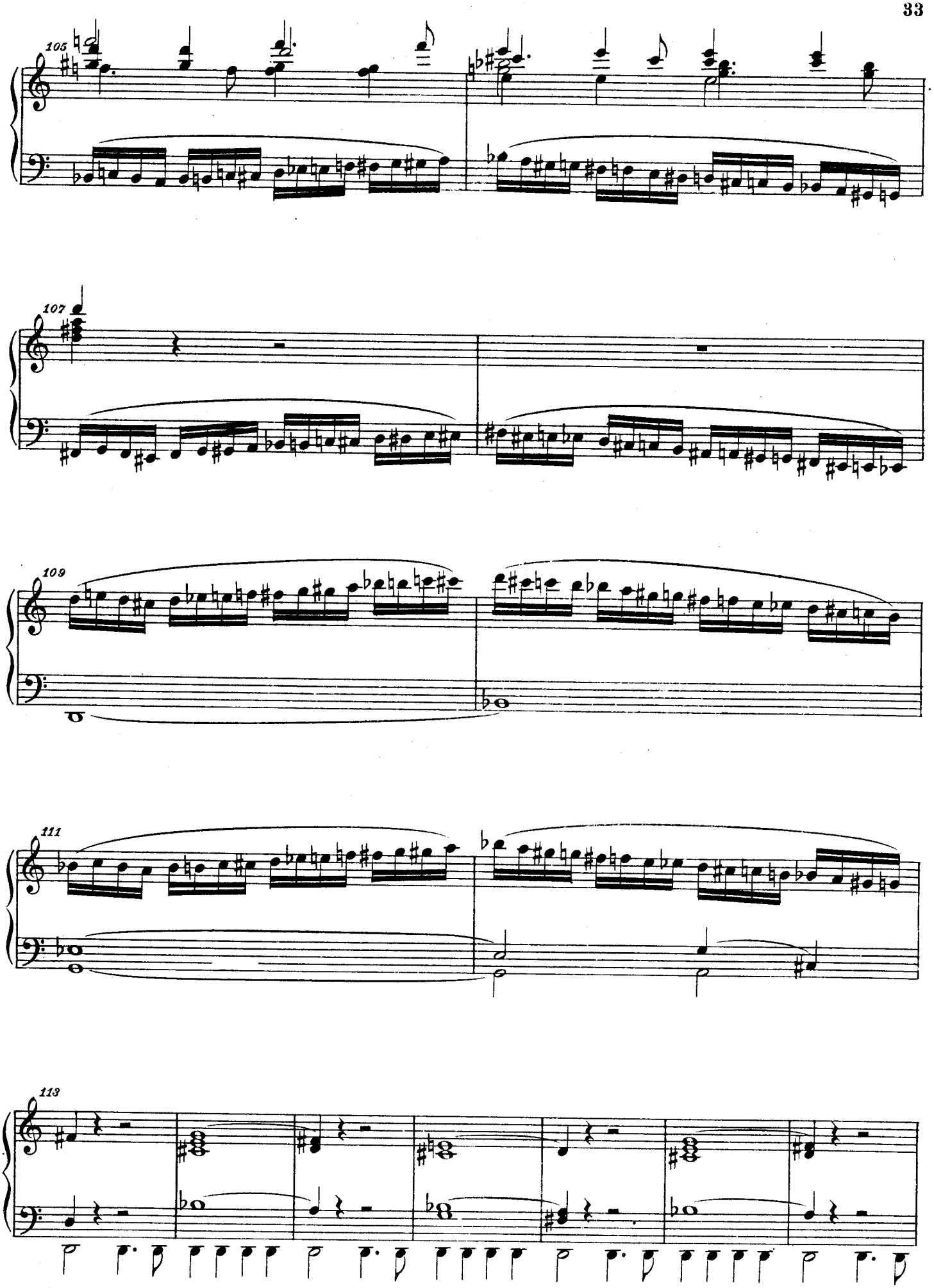
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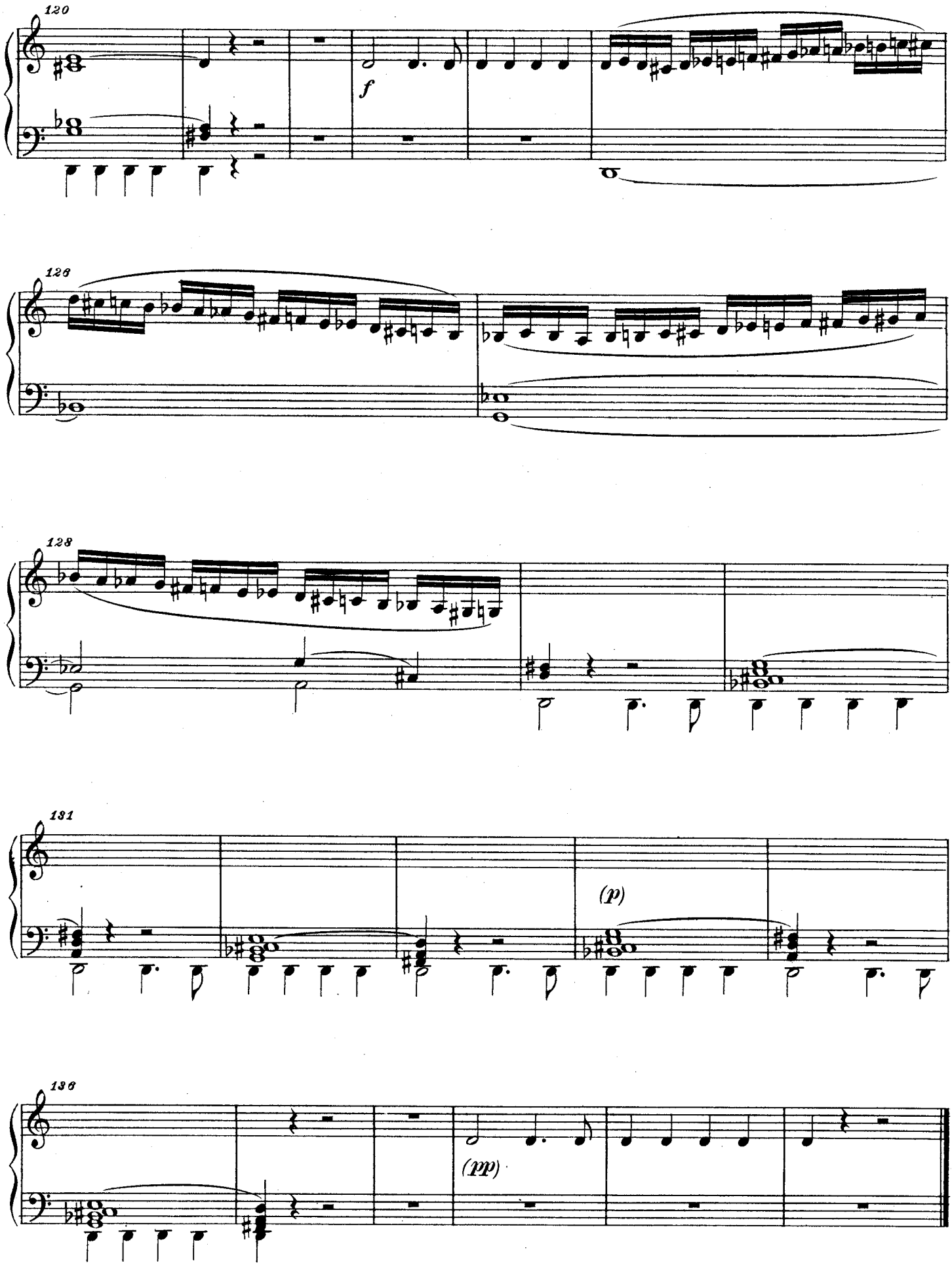
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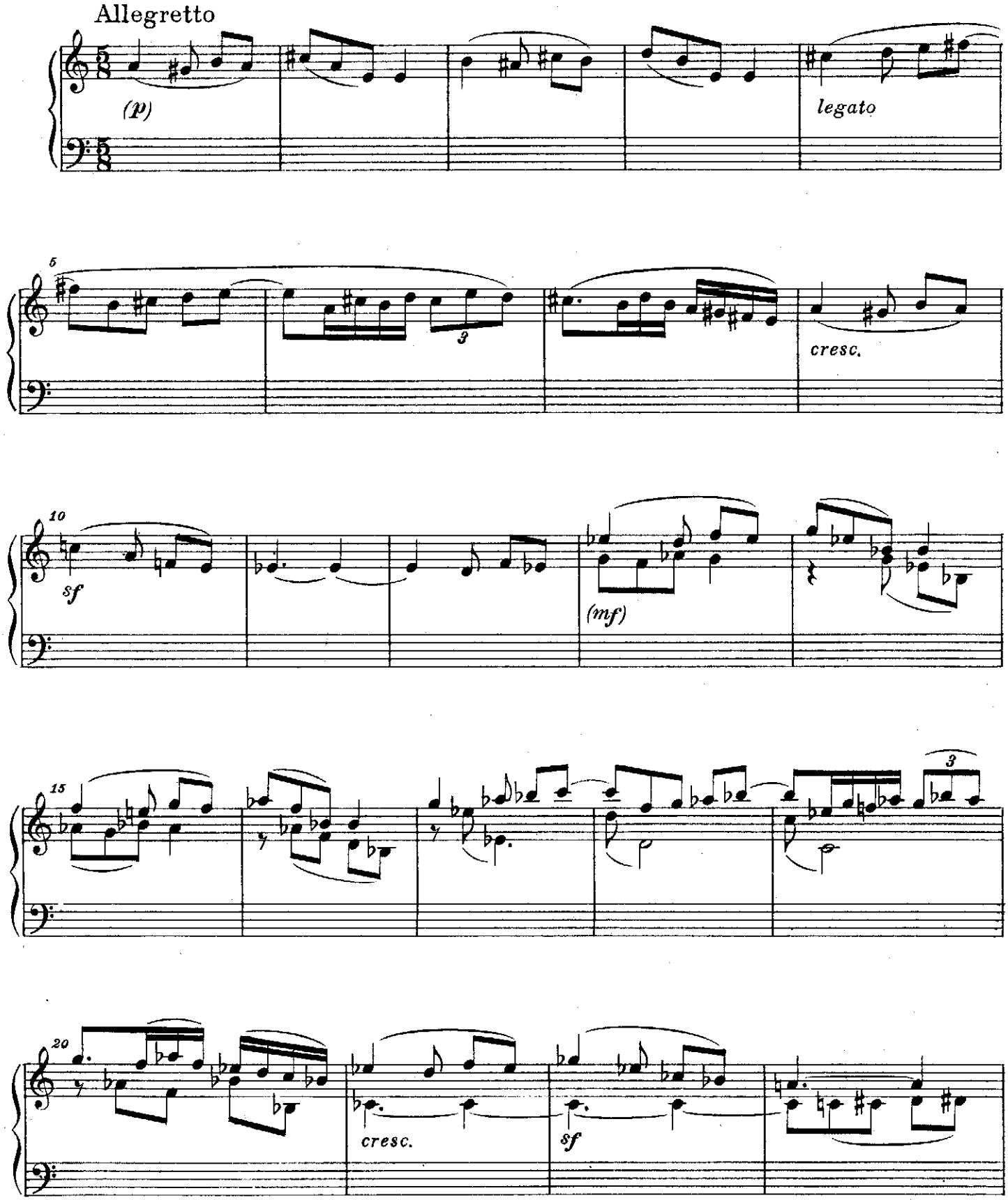

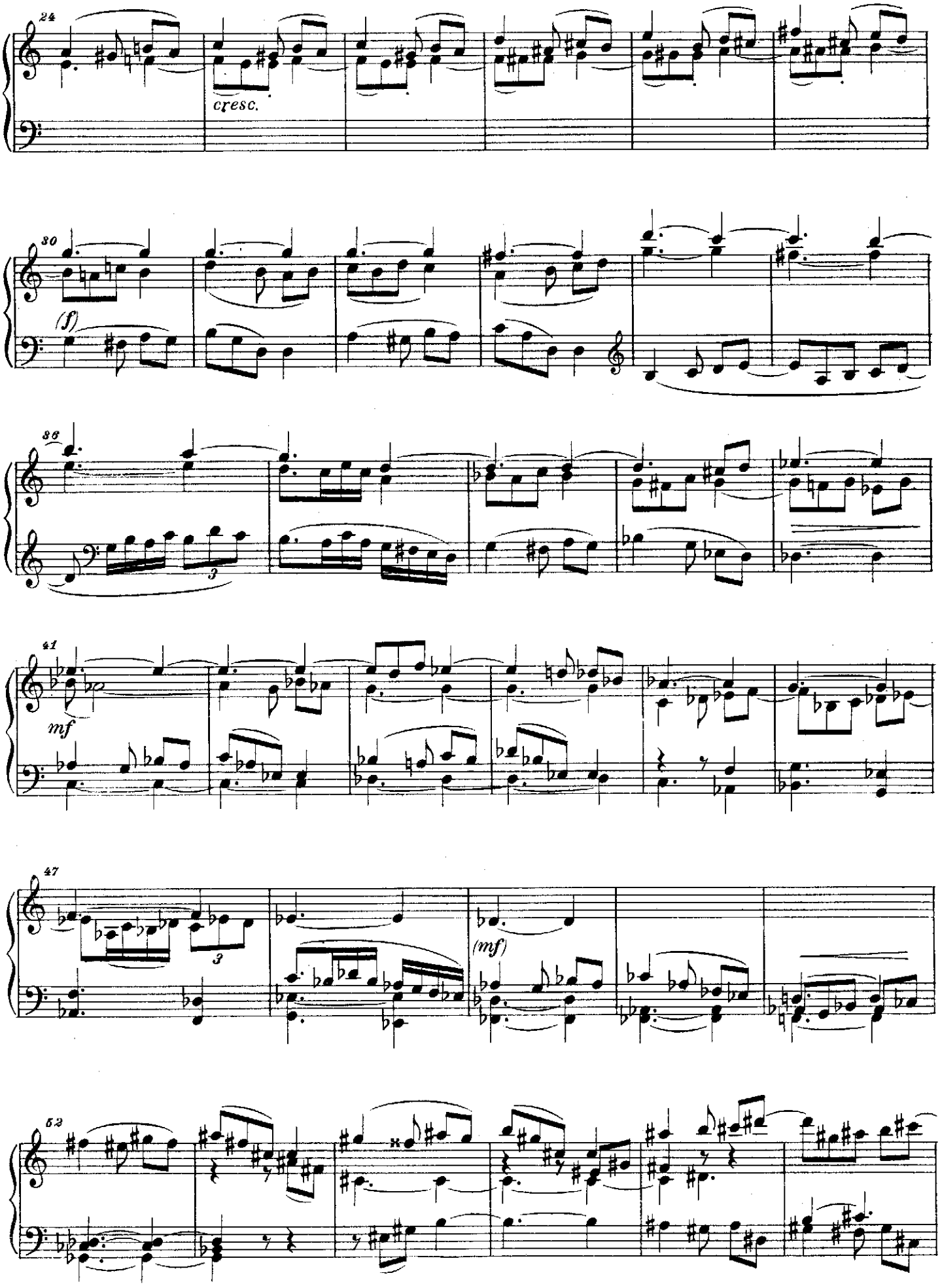
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mf
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3
(mf)
52

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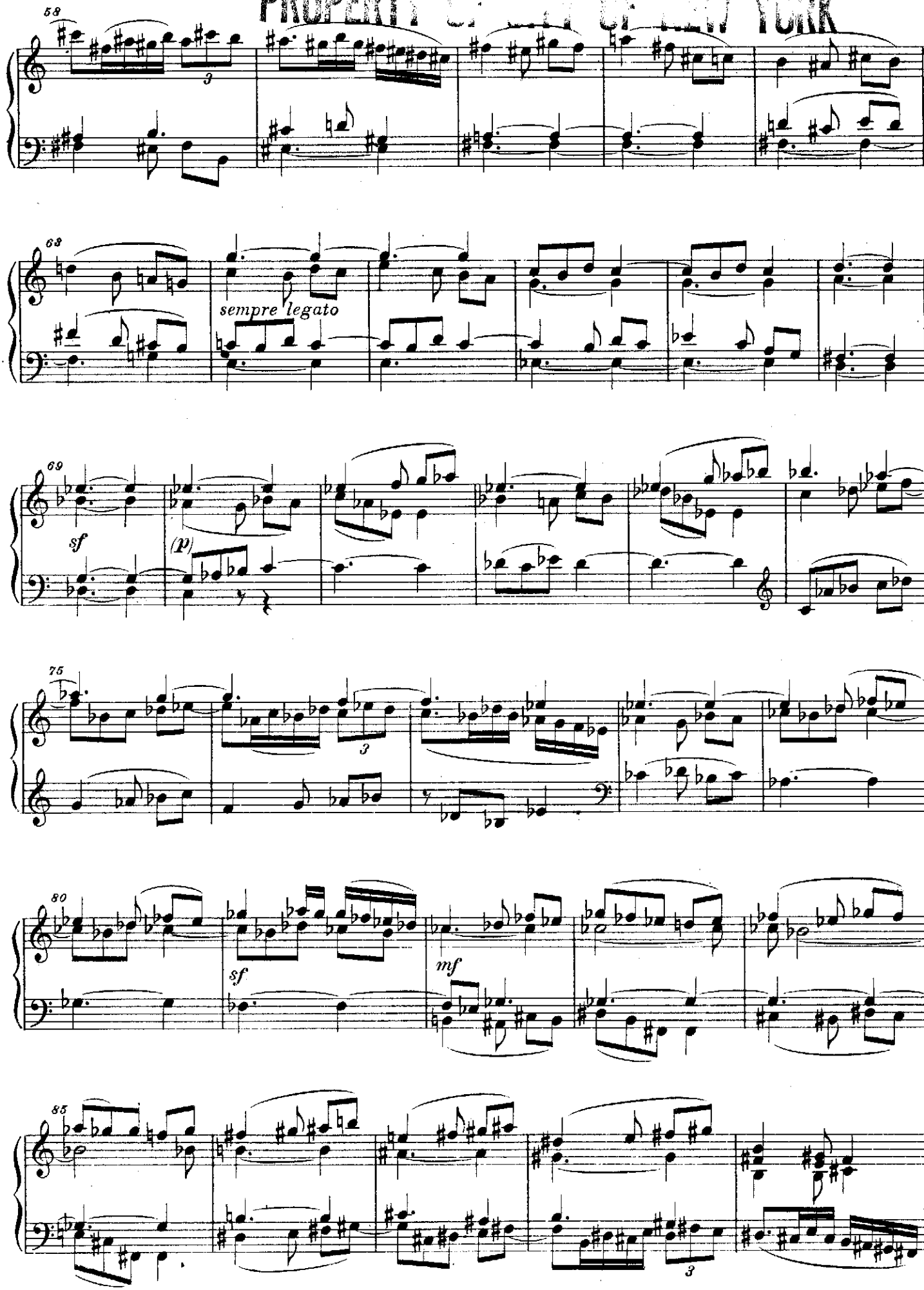

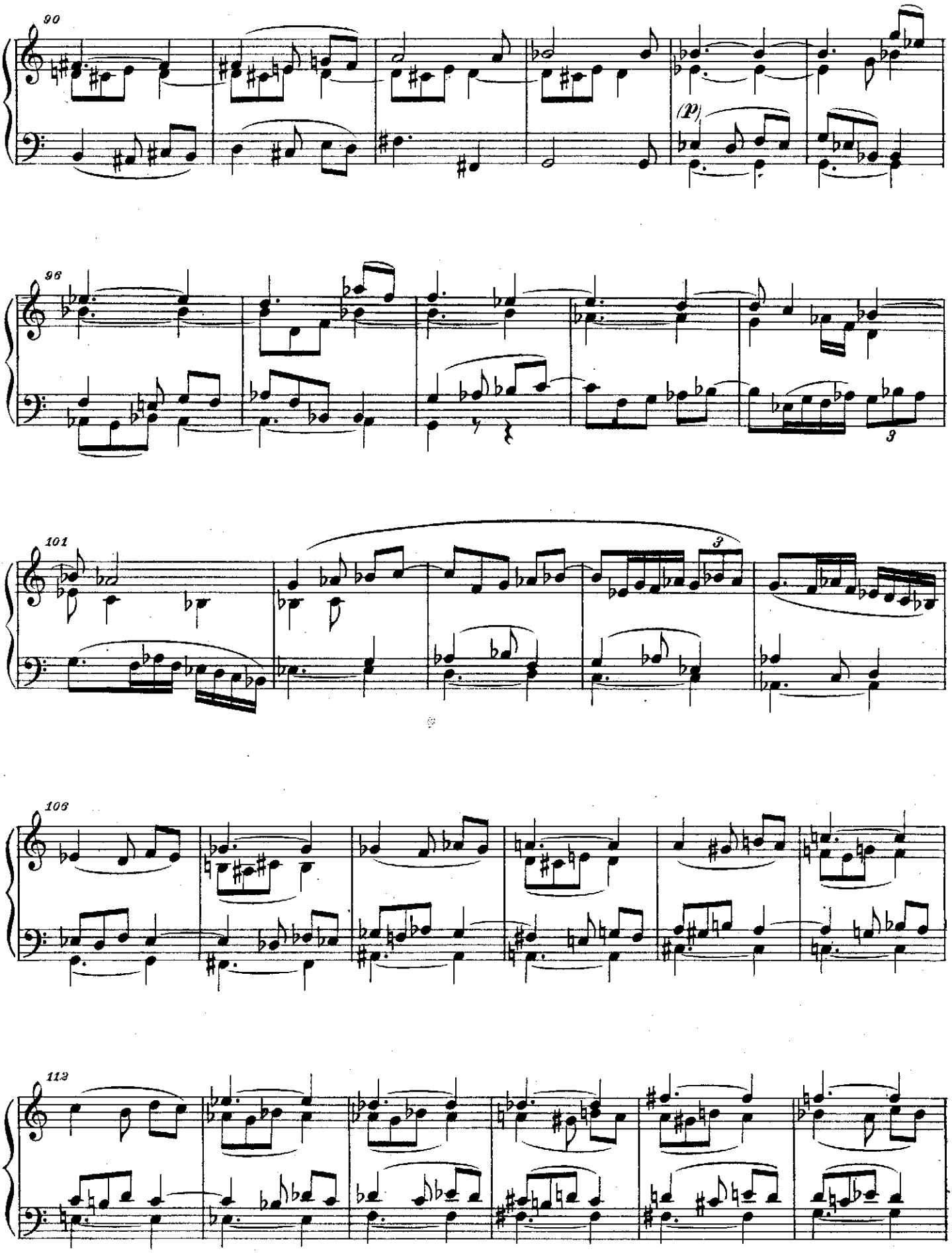
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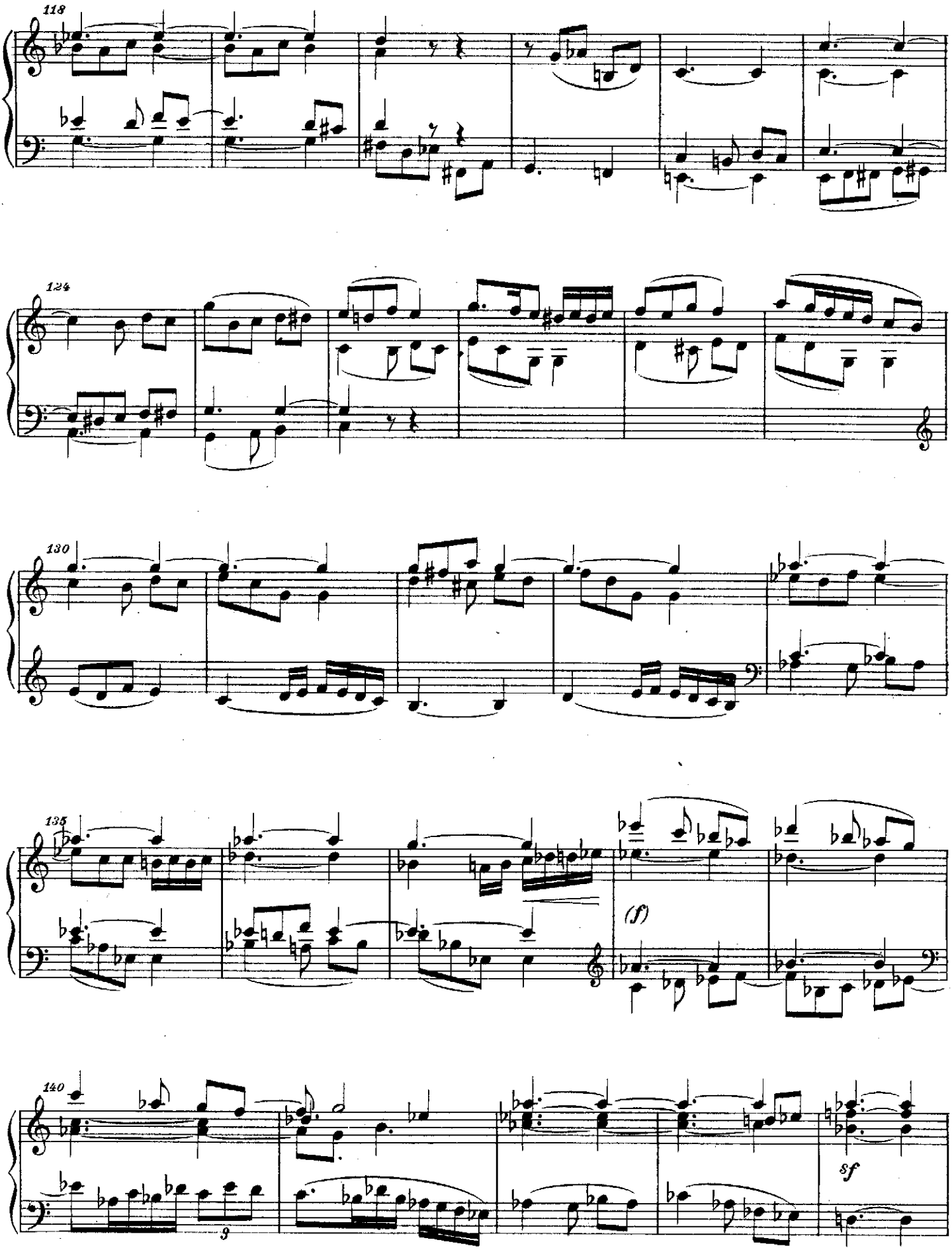
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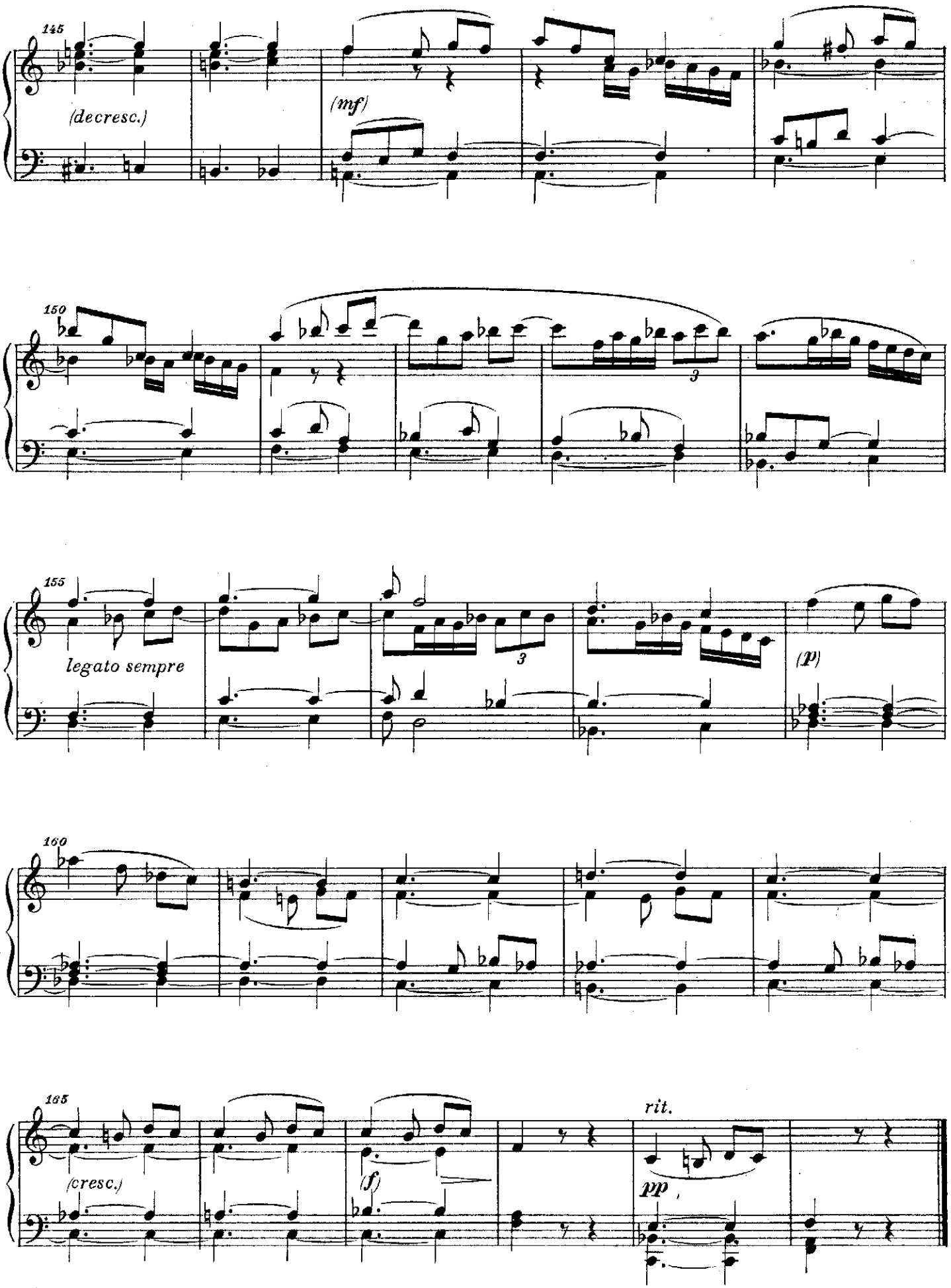
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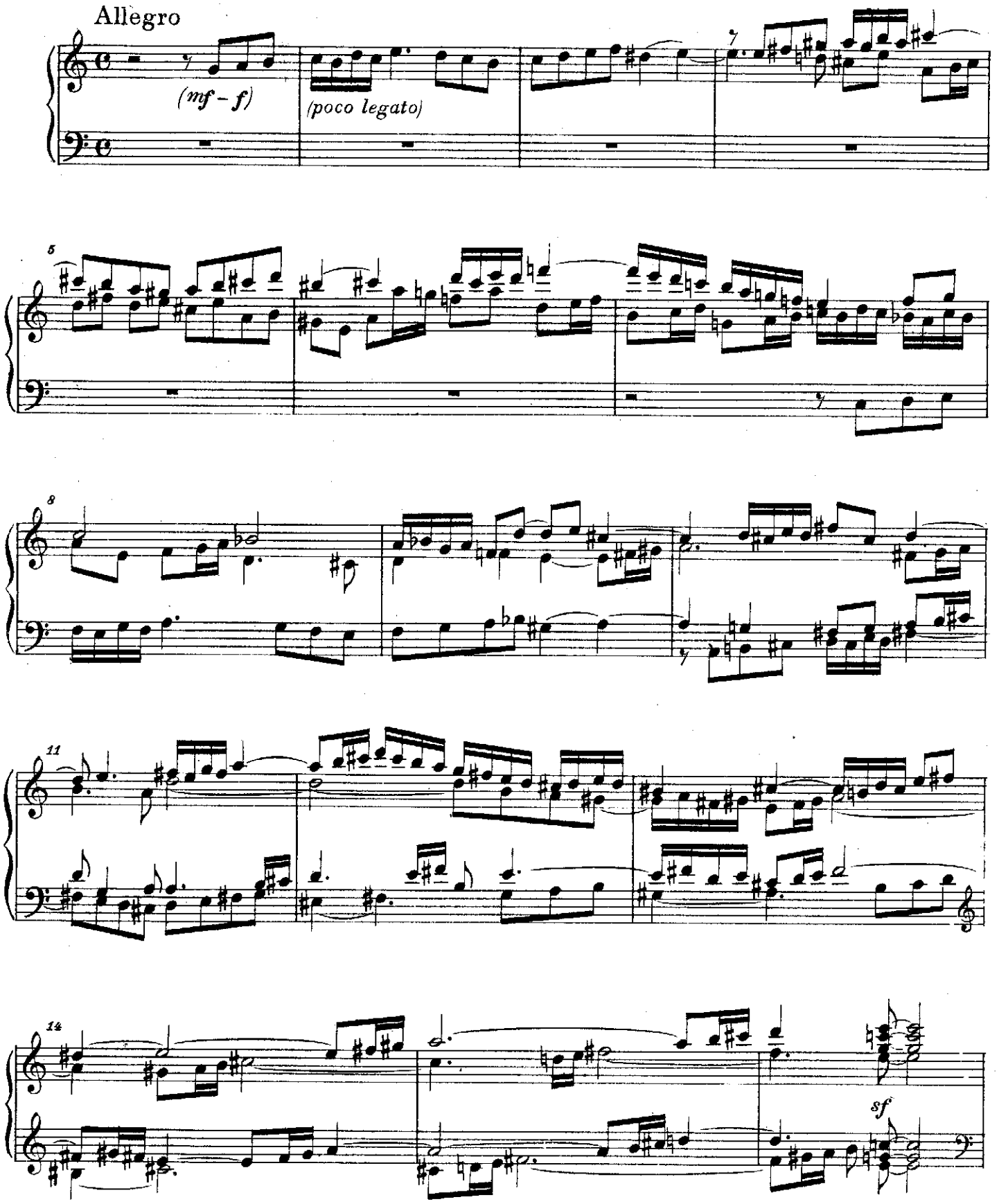

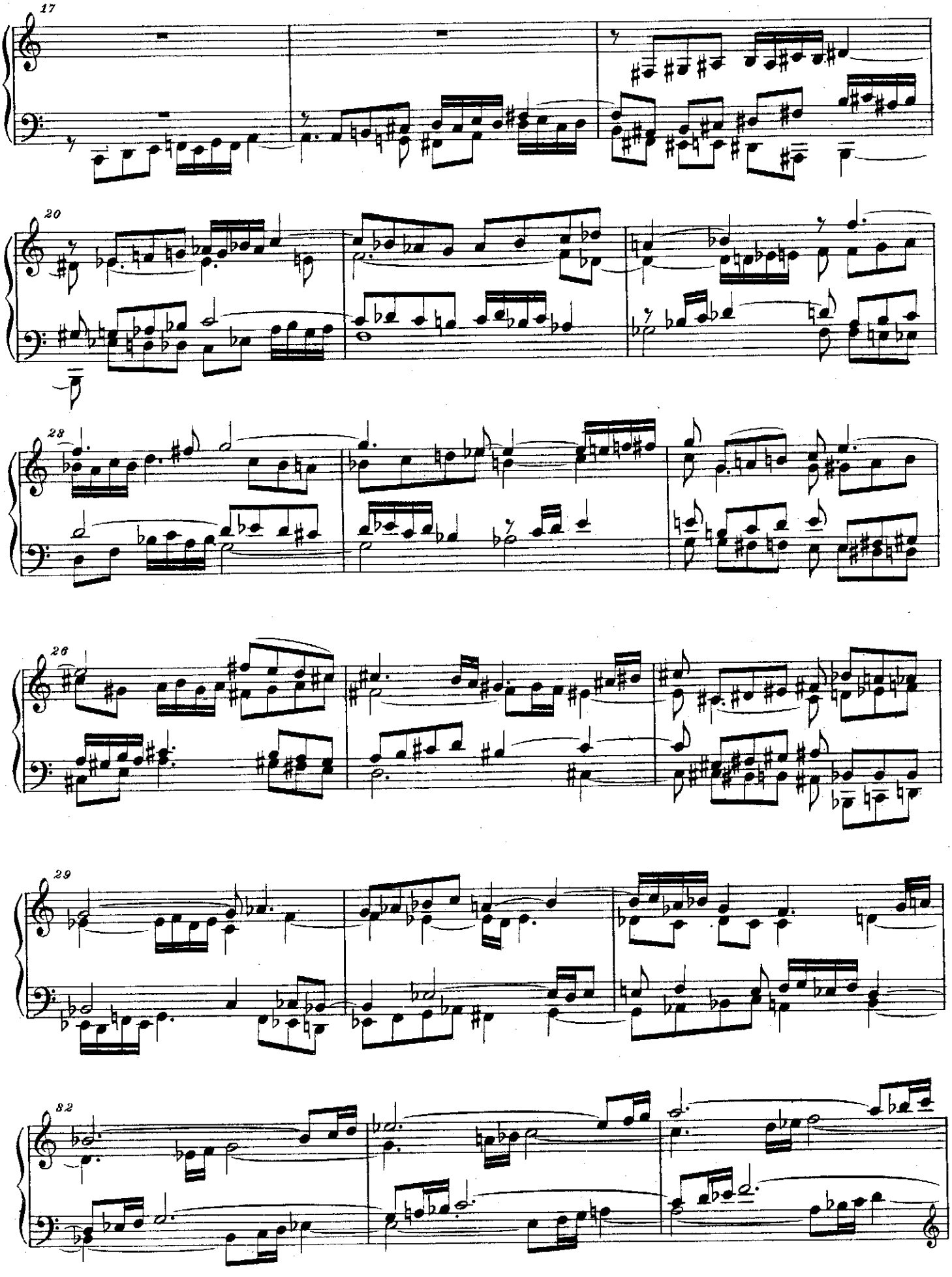
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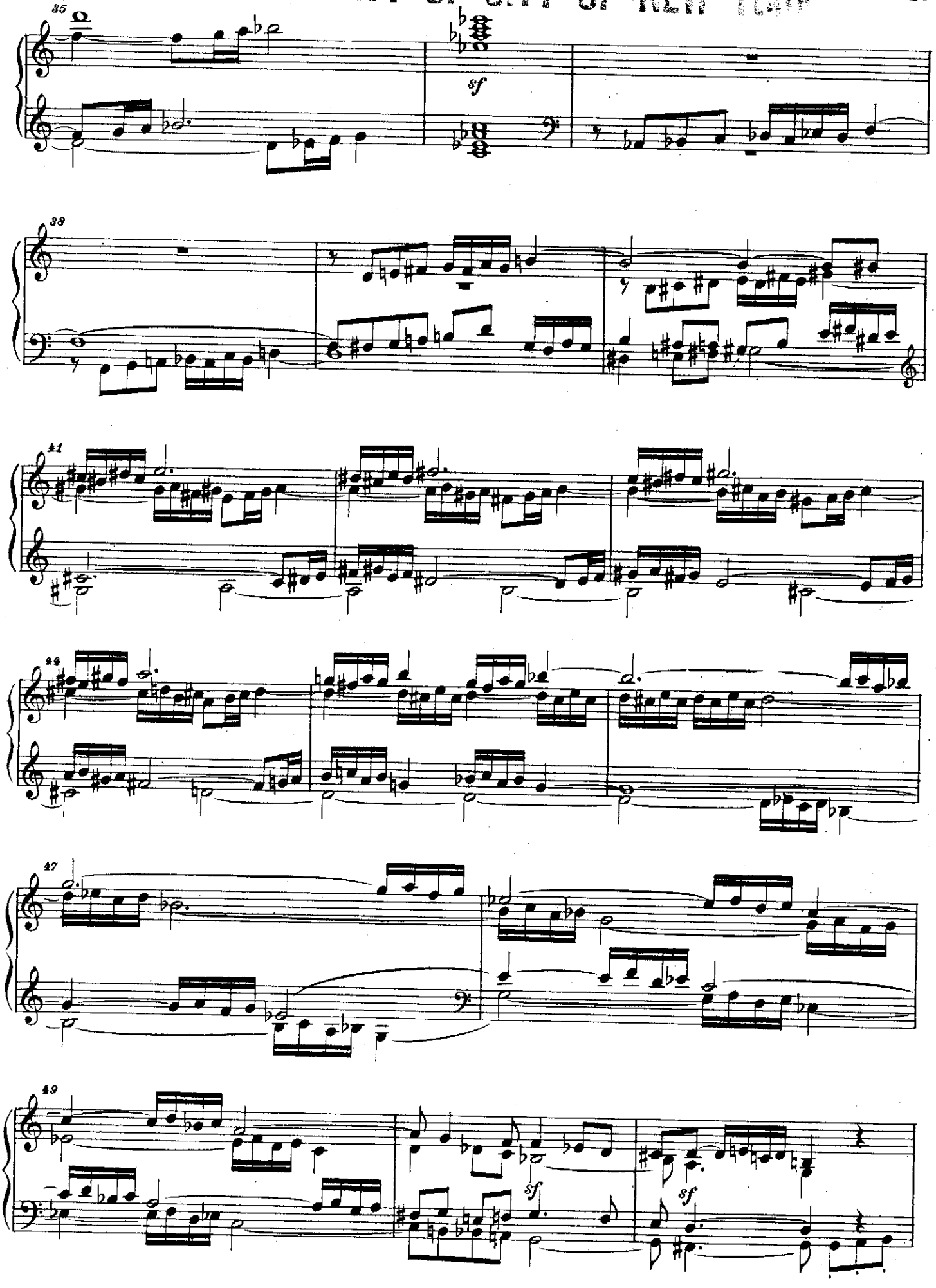

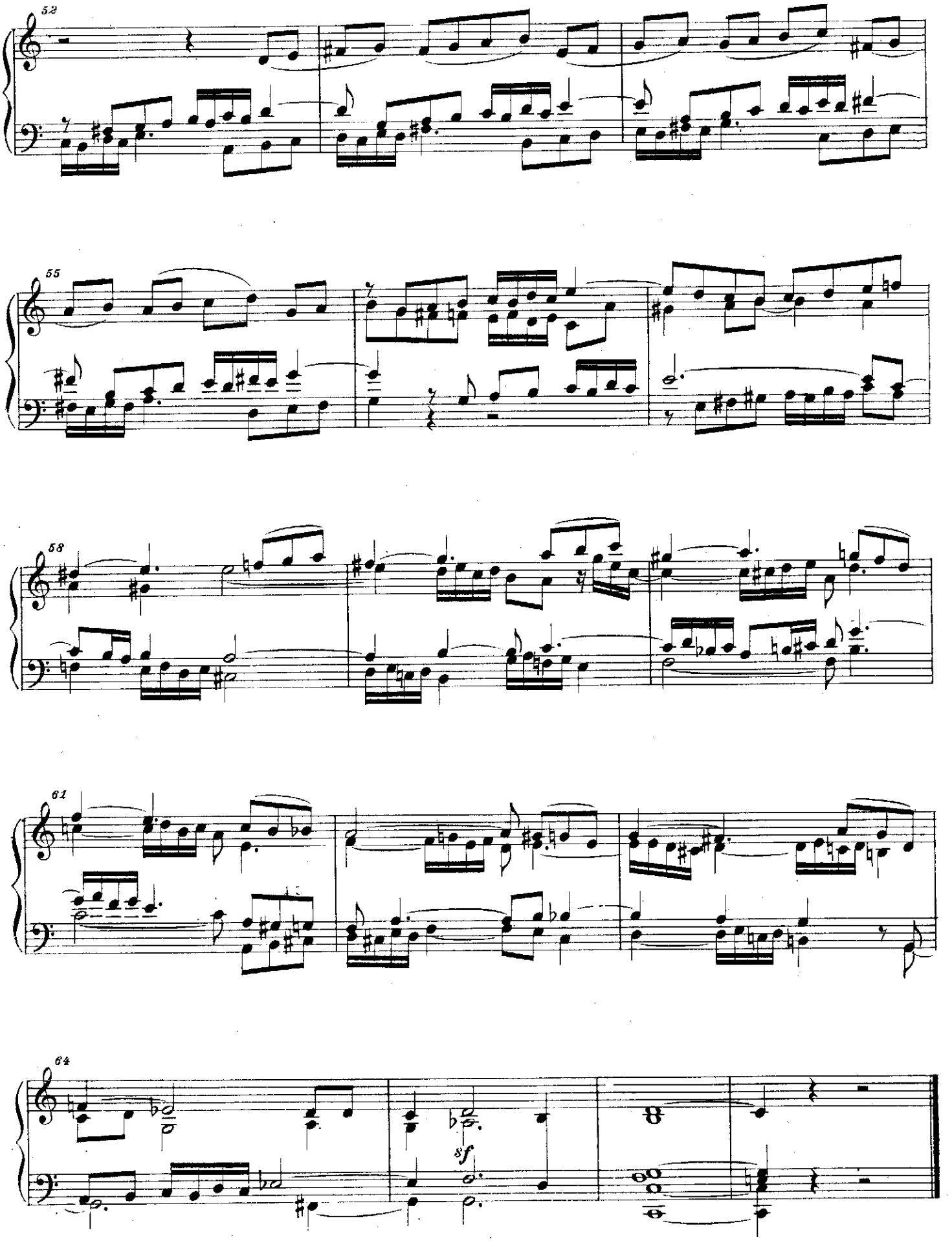
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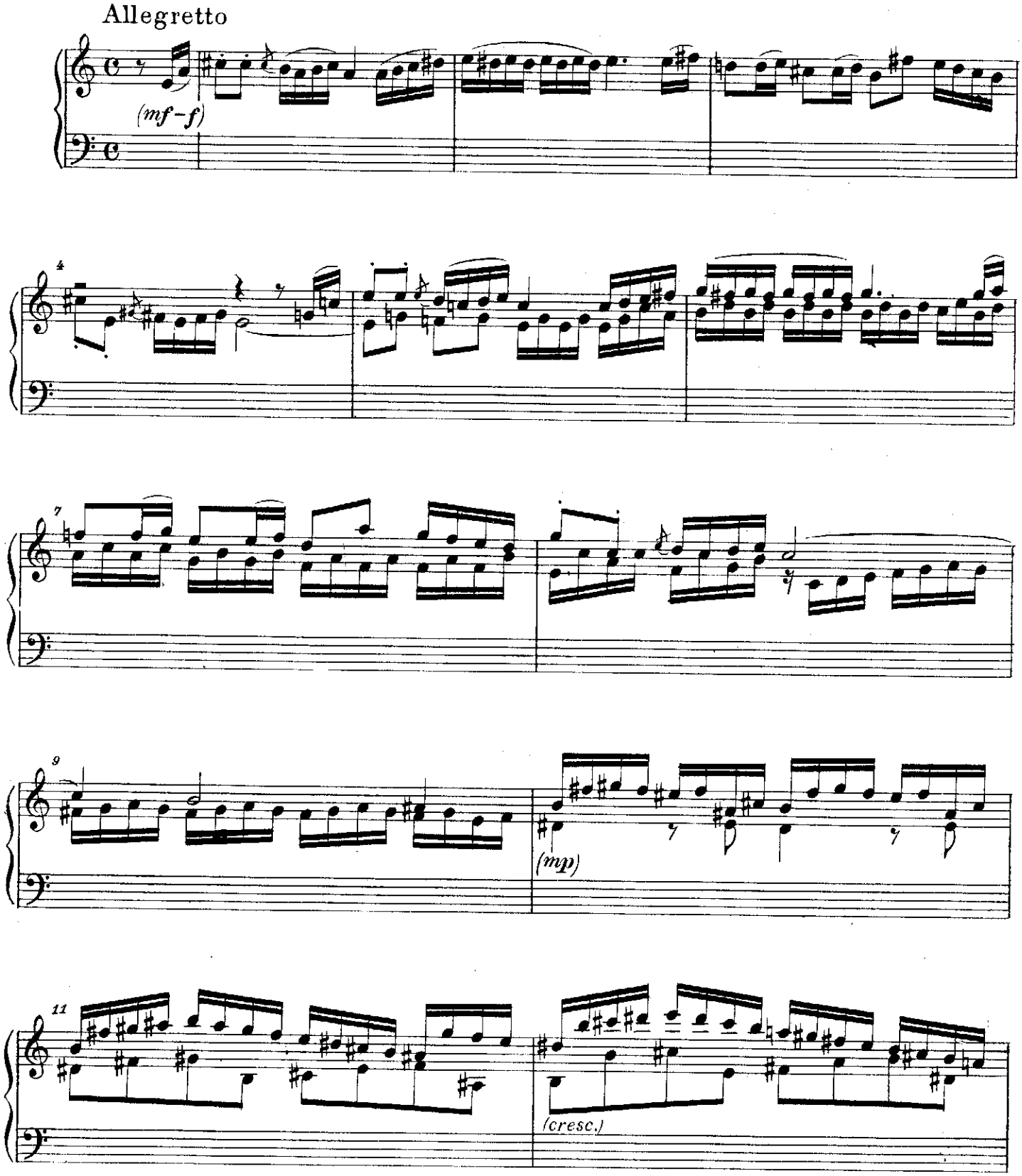

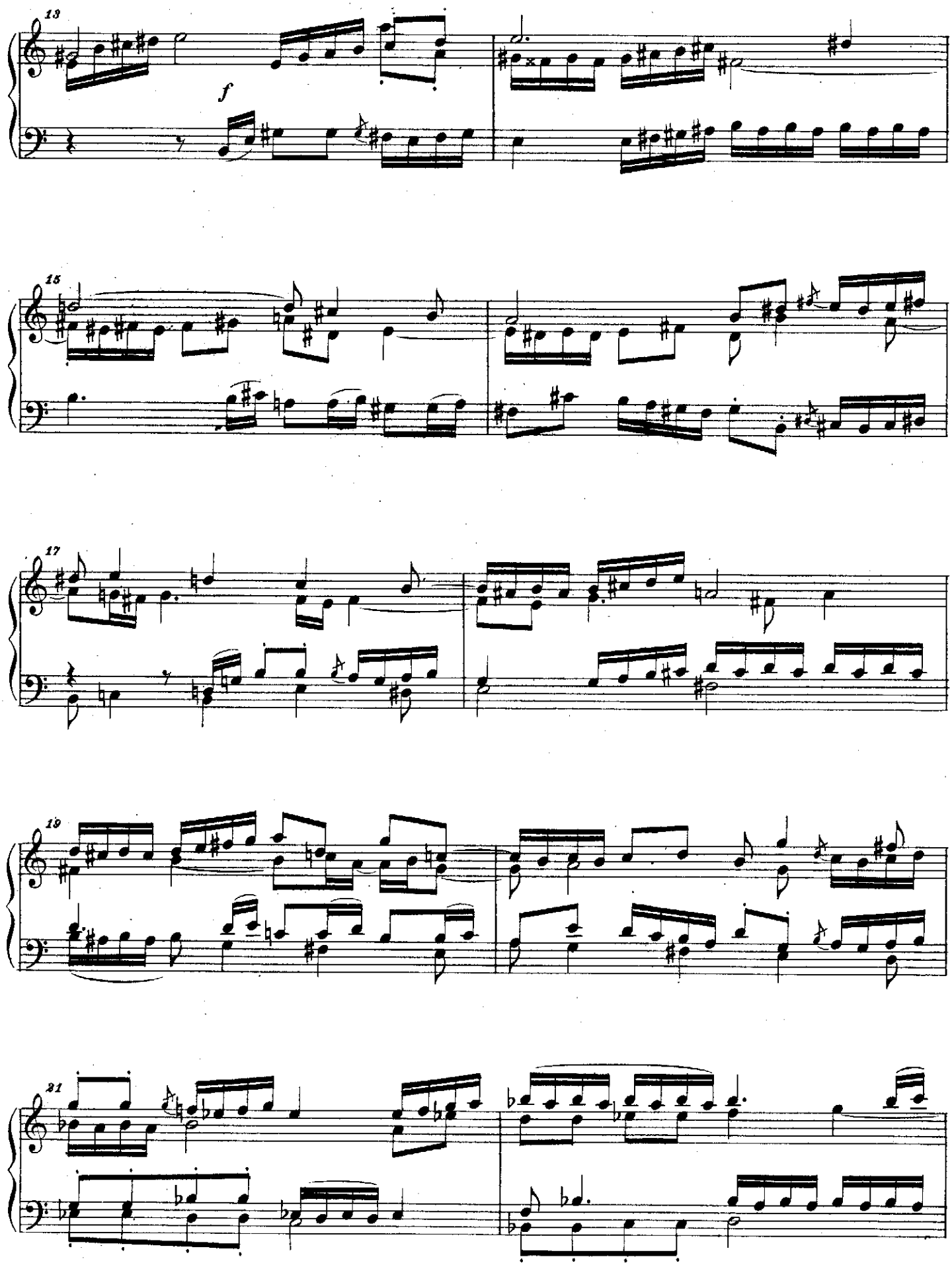
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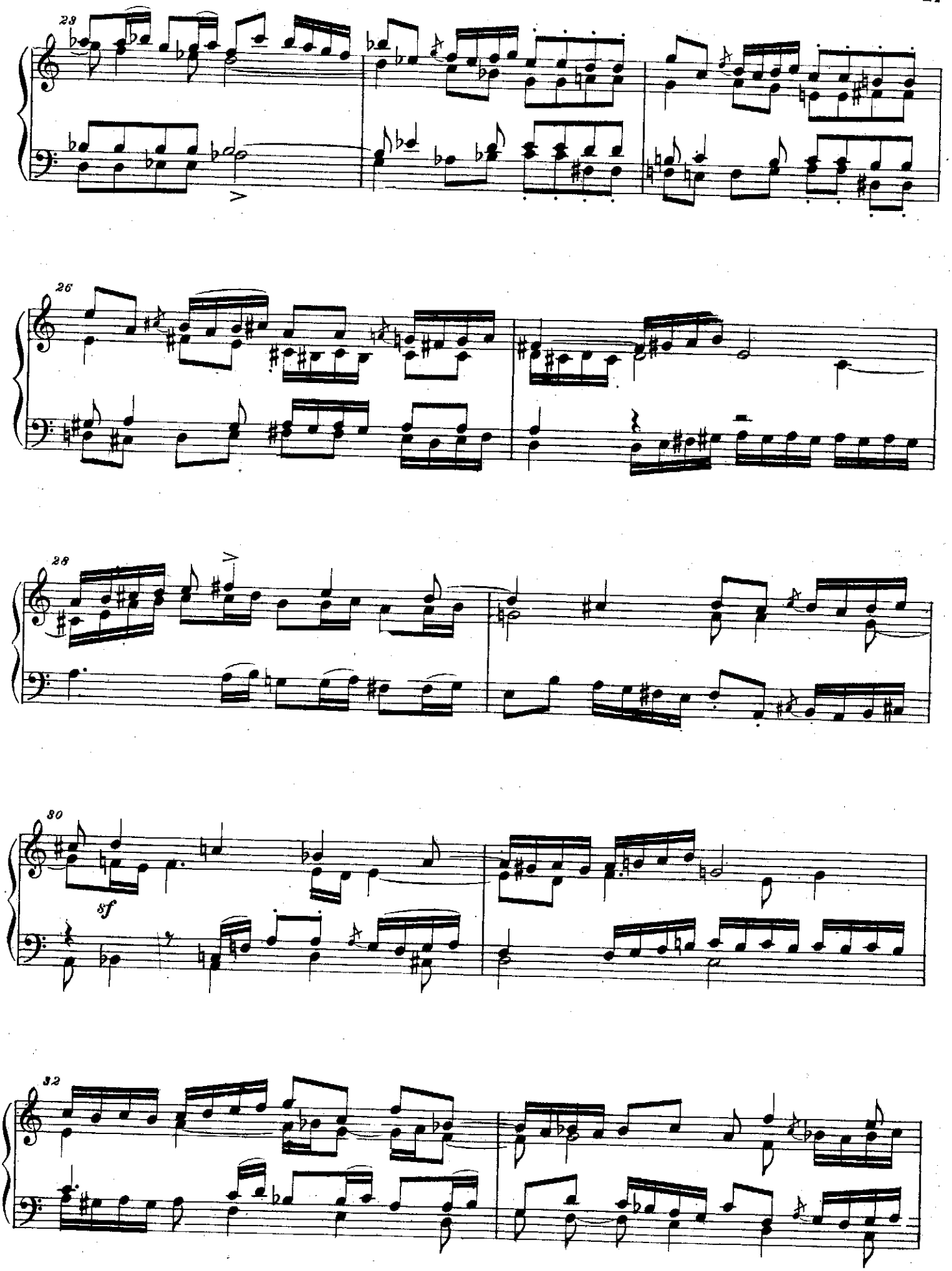
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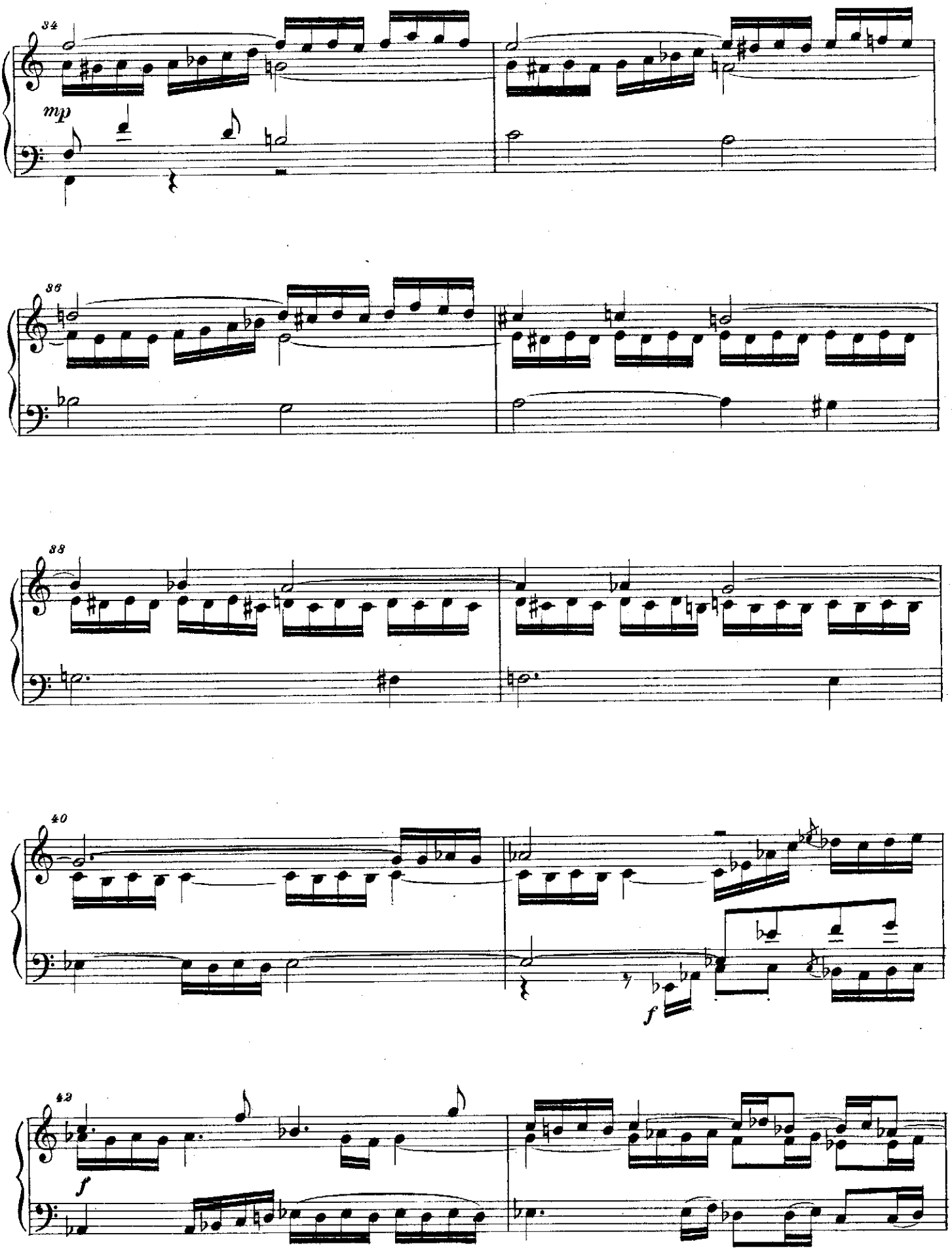
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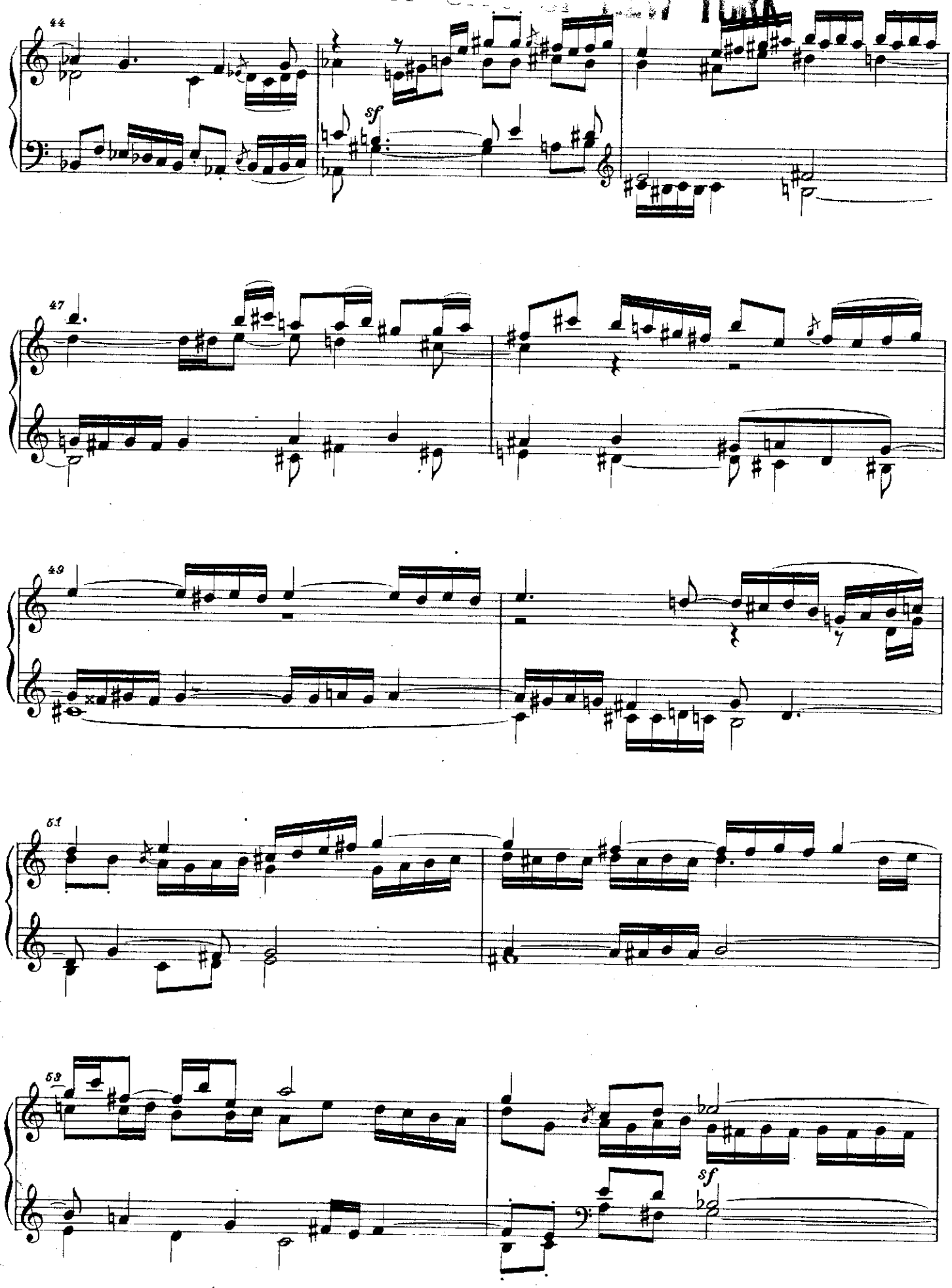

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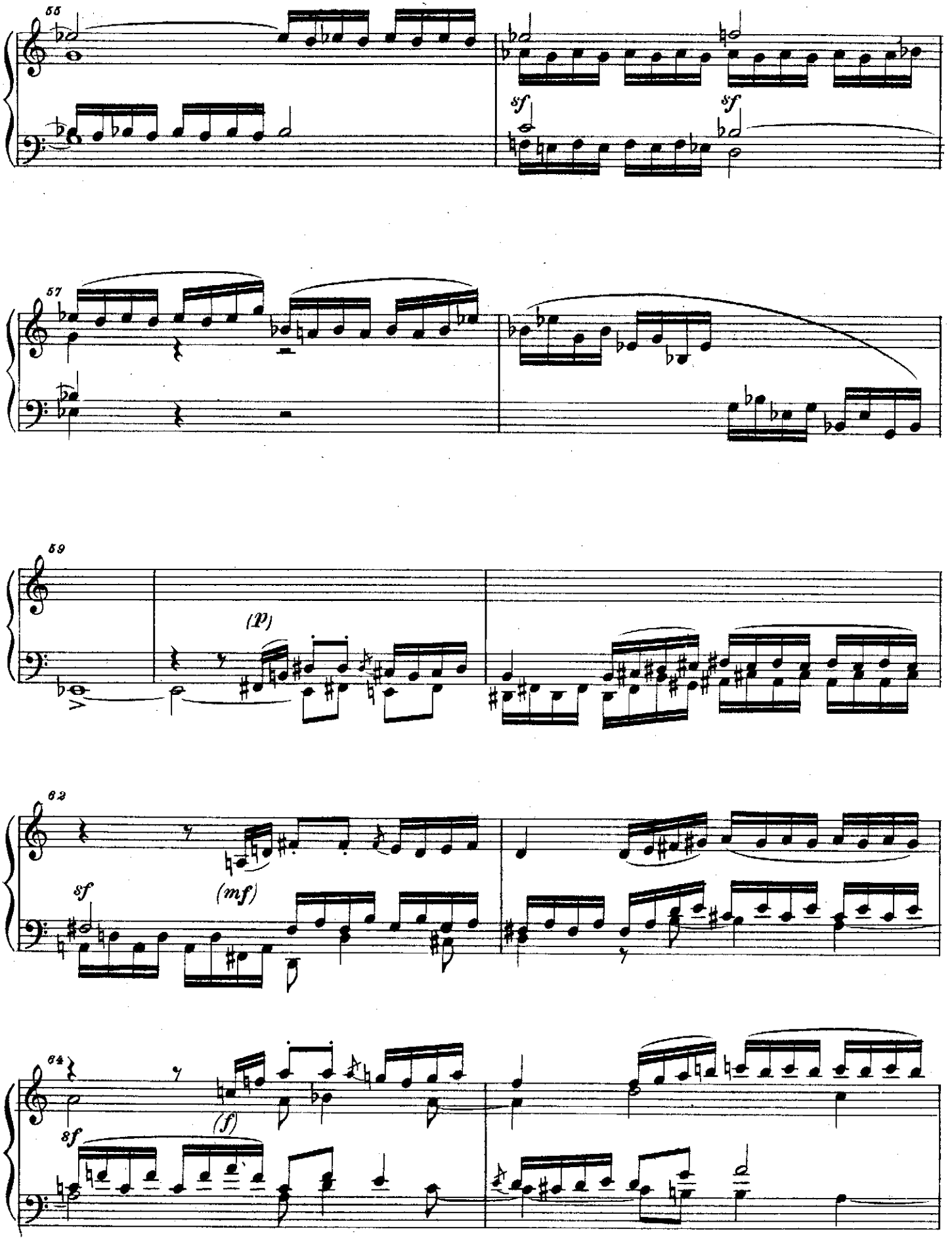
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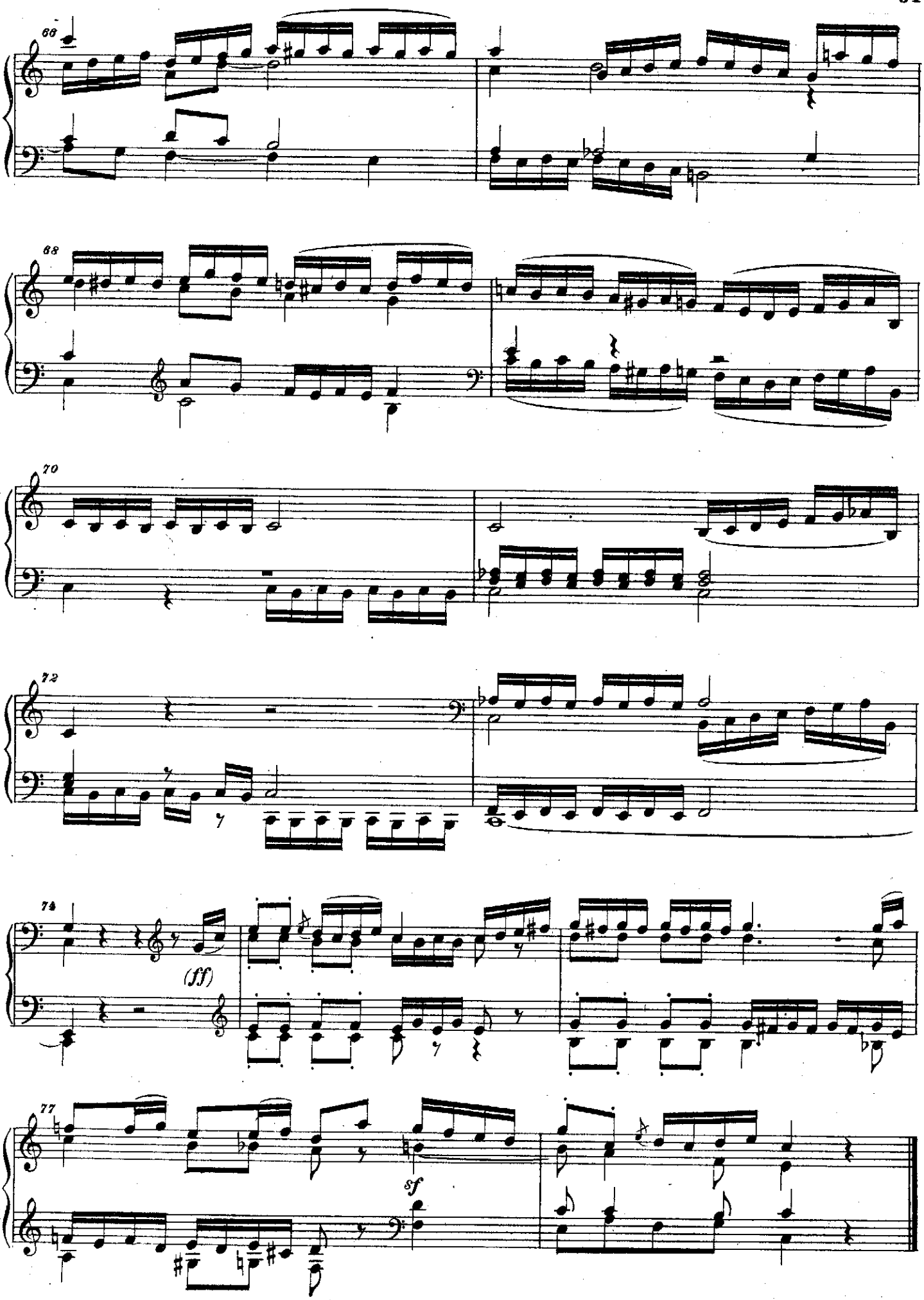
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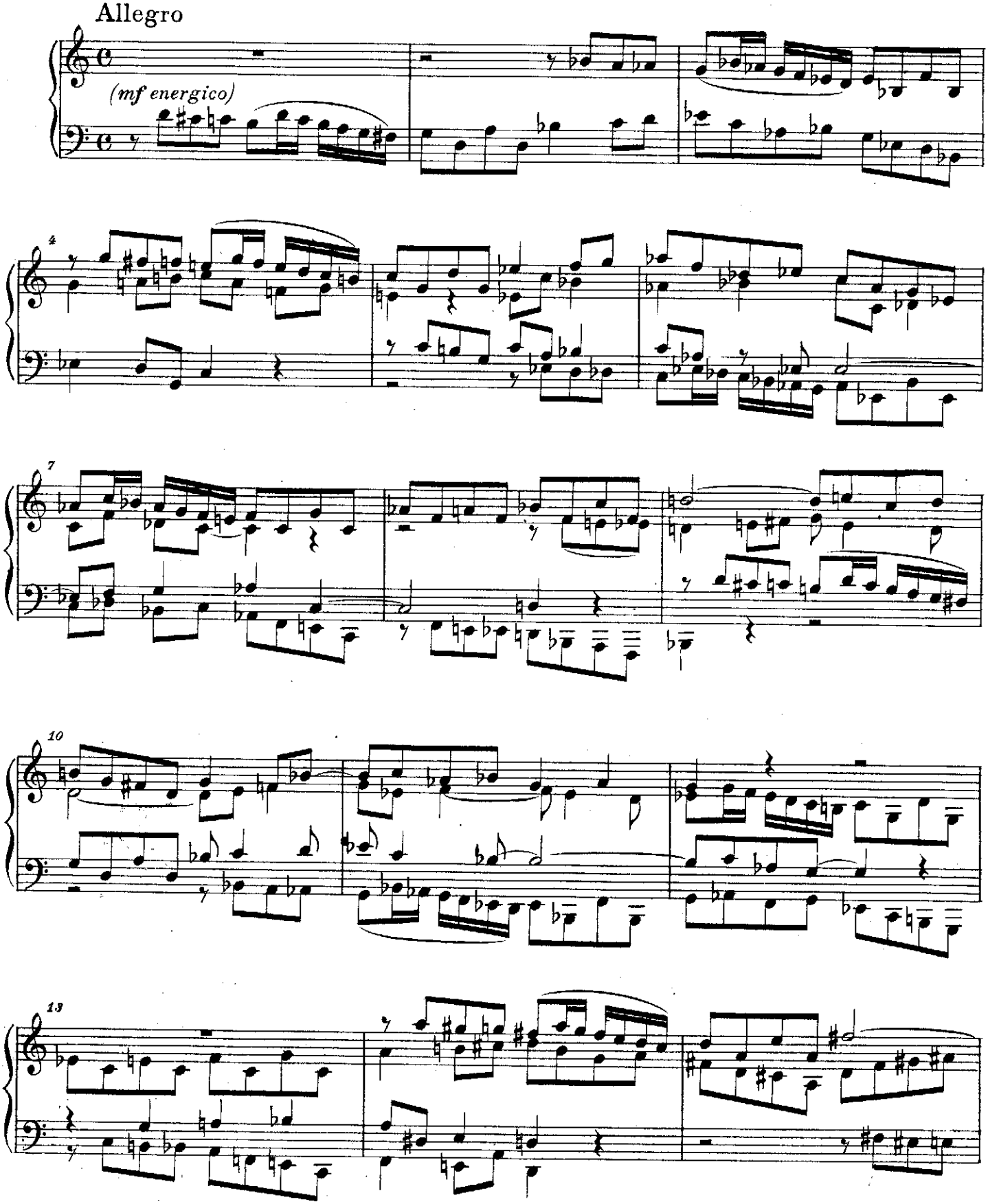

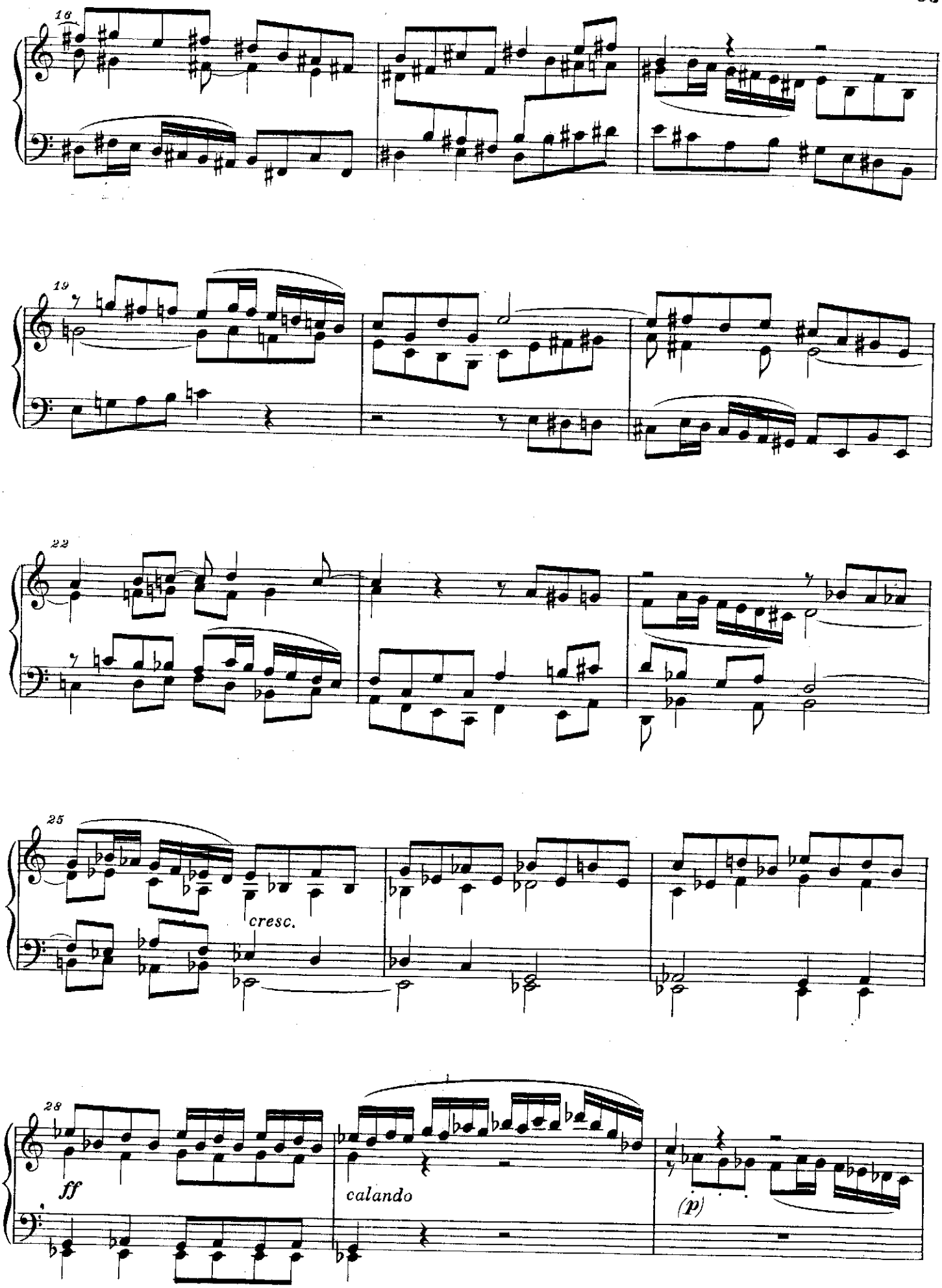
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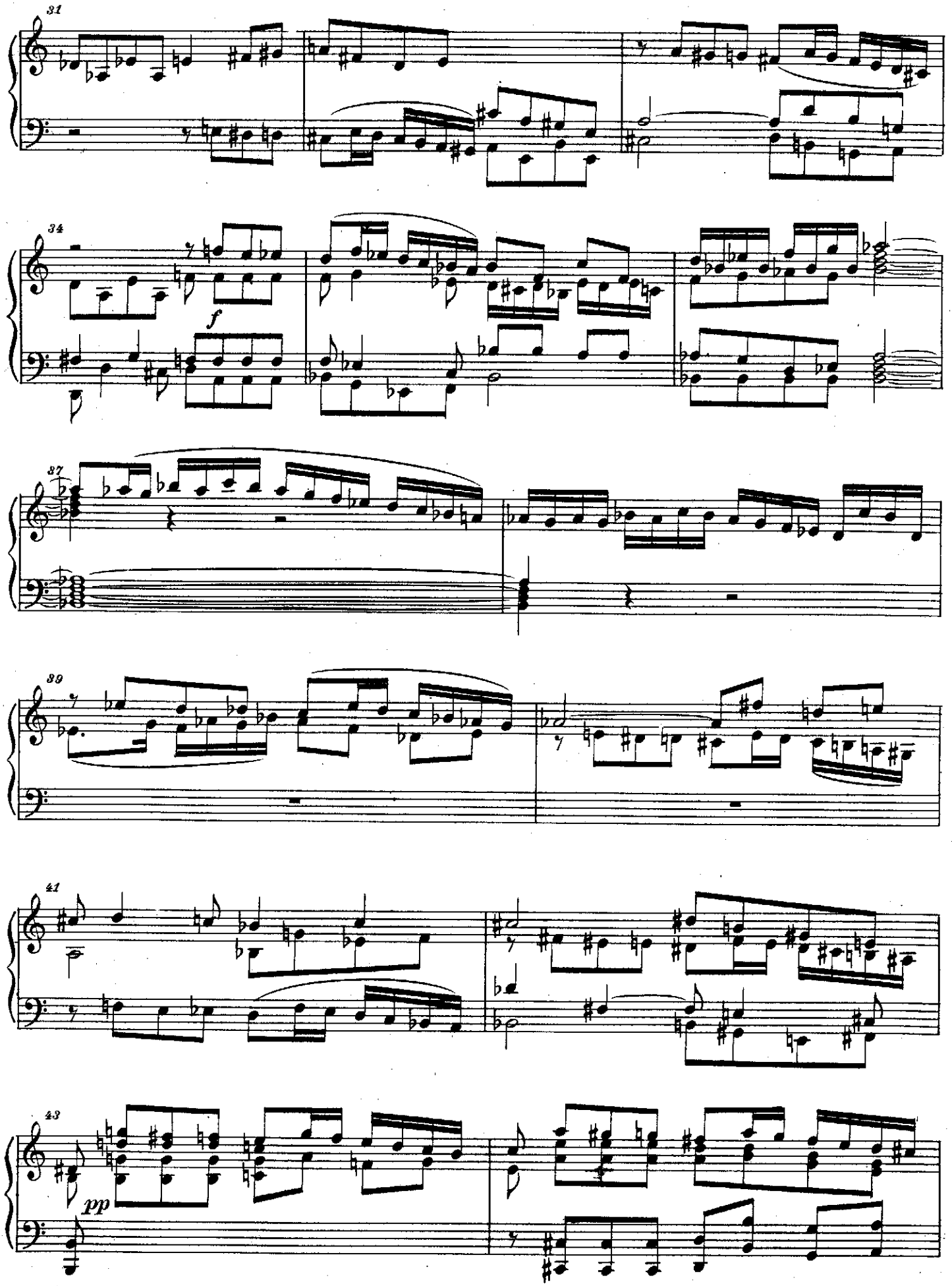
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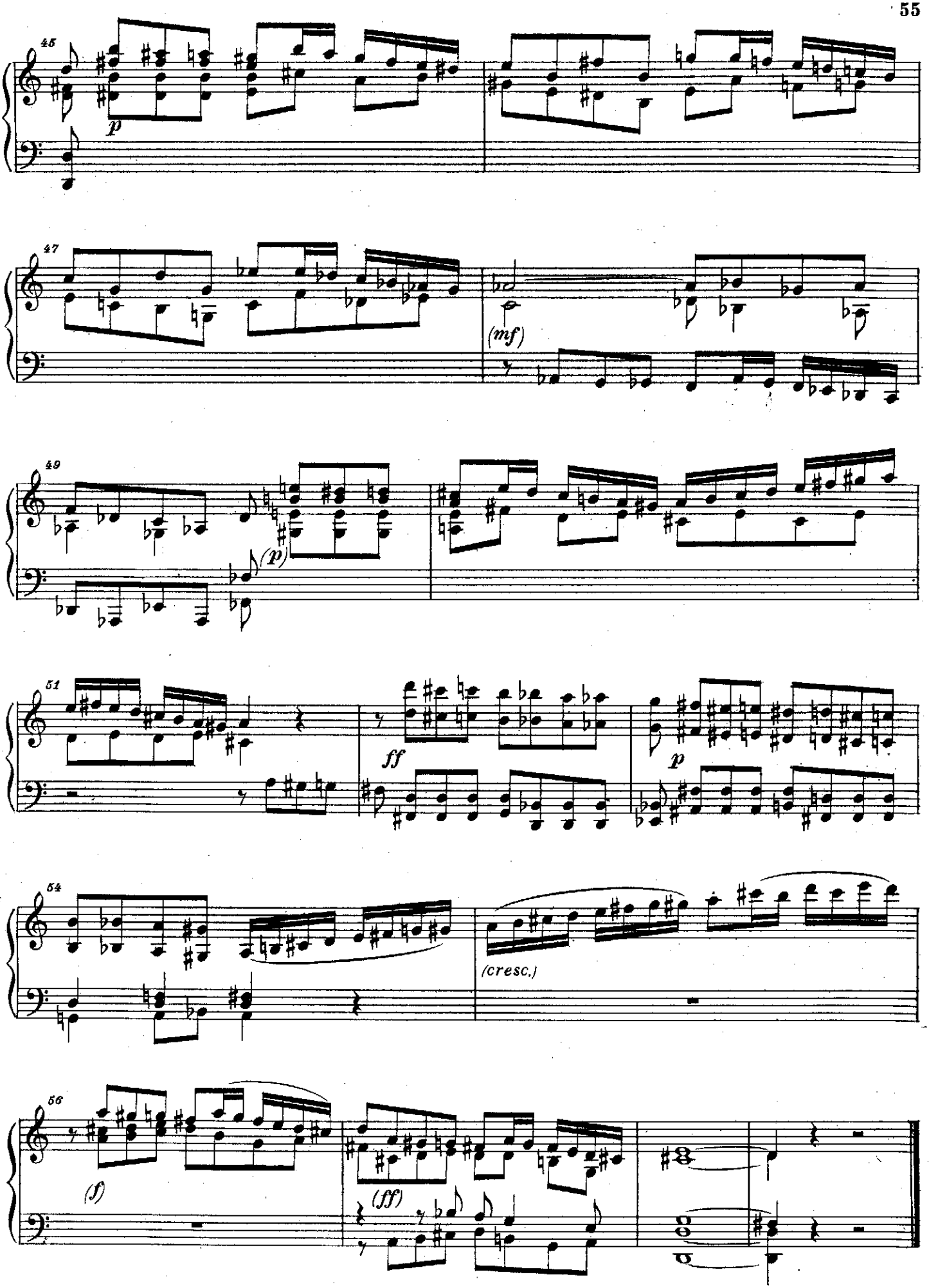
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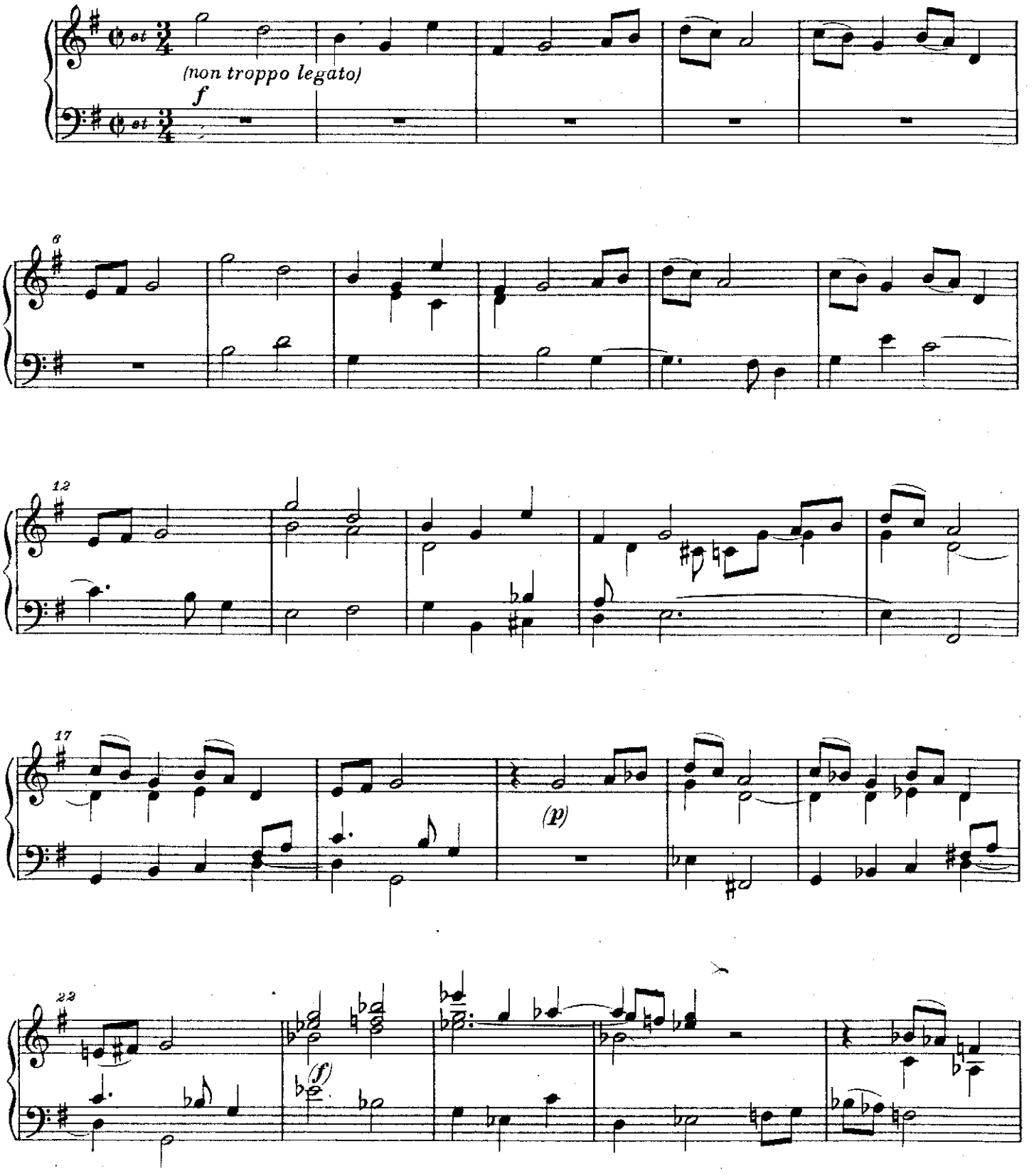
(f)
(ff)

24.

Deuxième mesure composée

Allegro moderato



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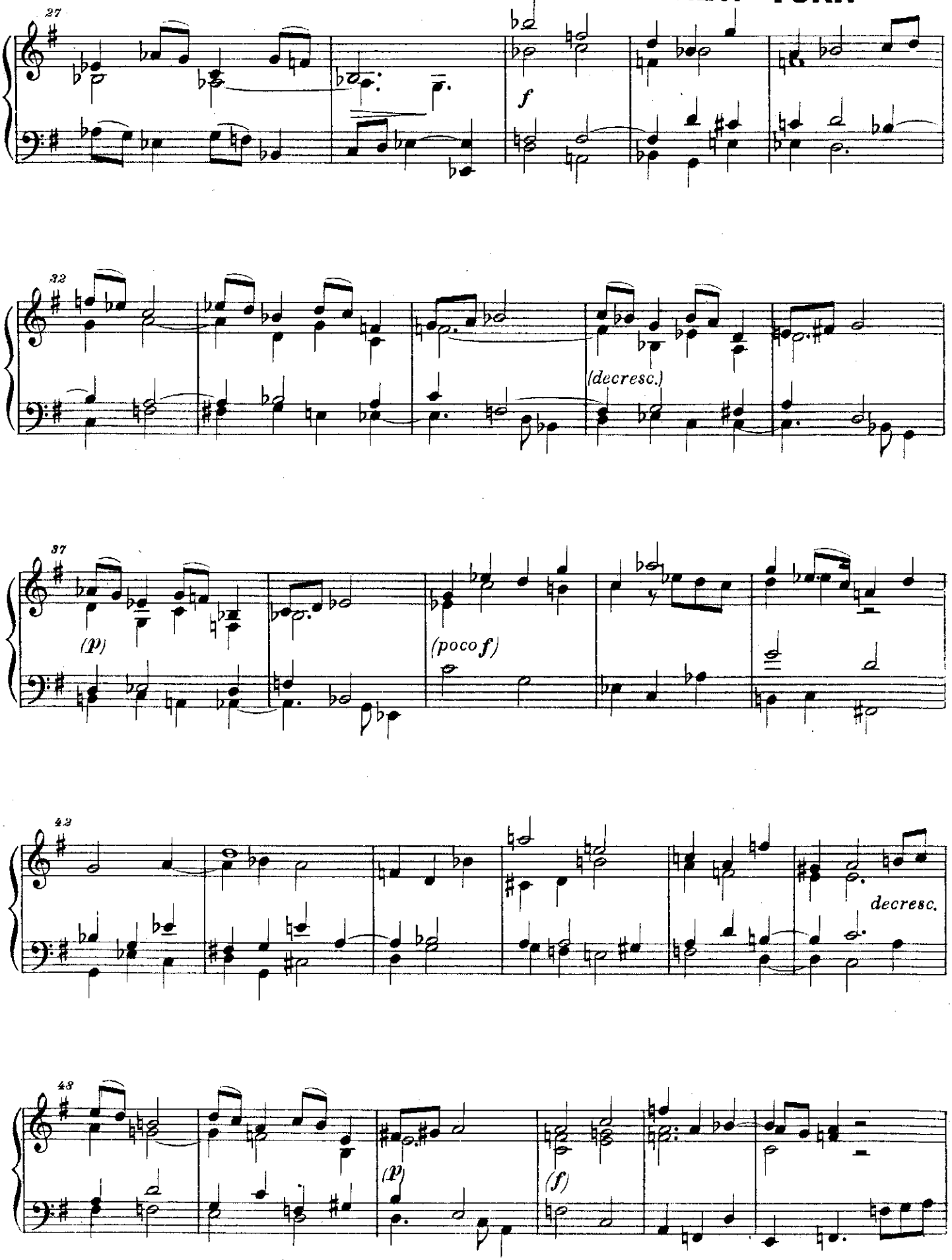

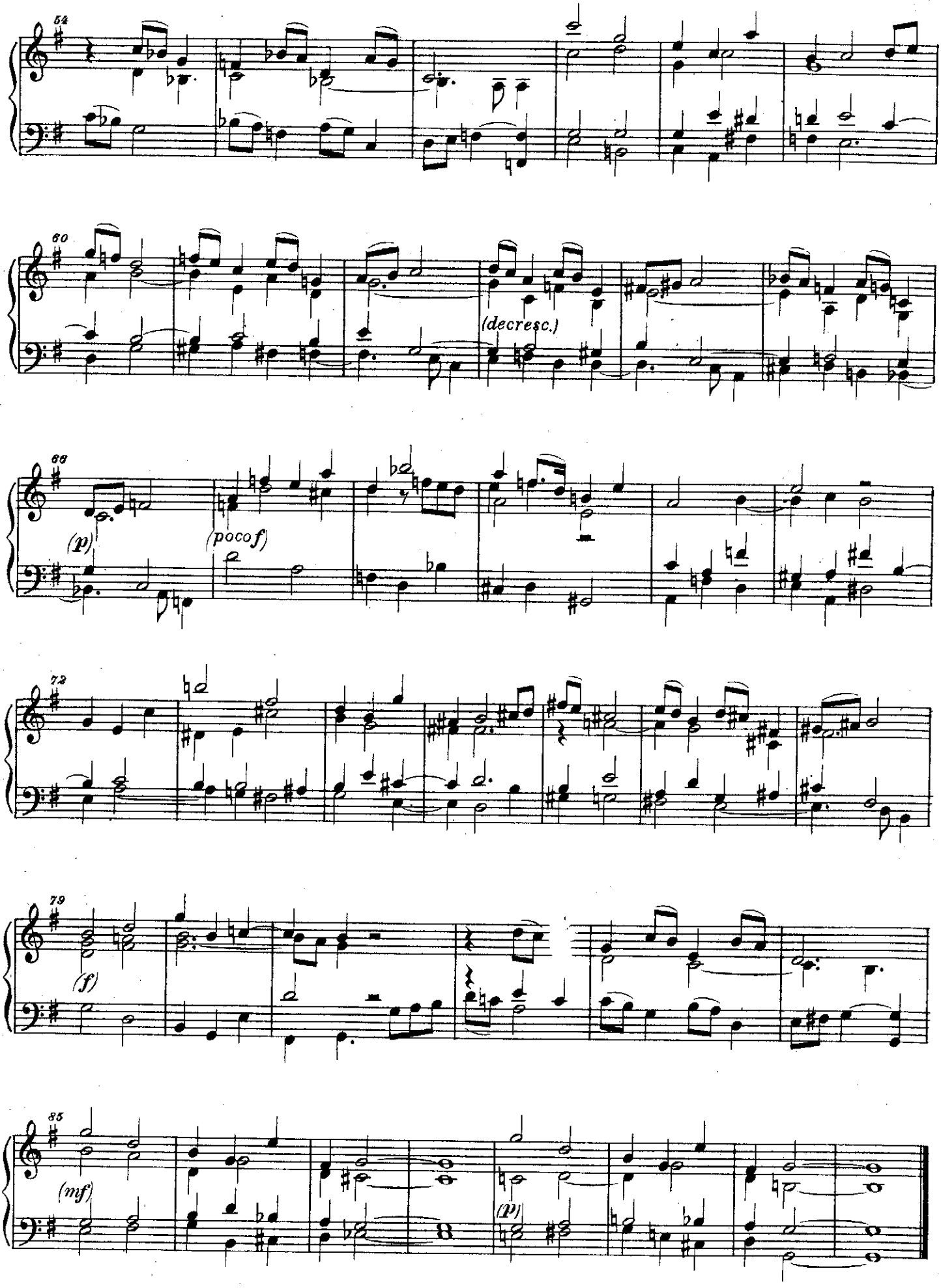
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(f)
85
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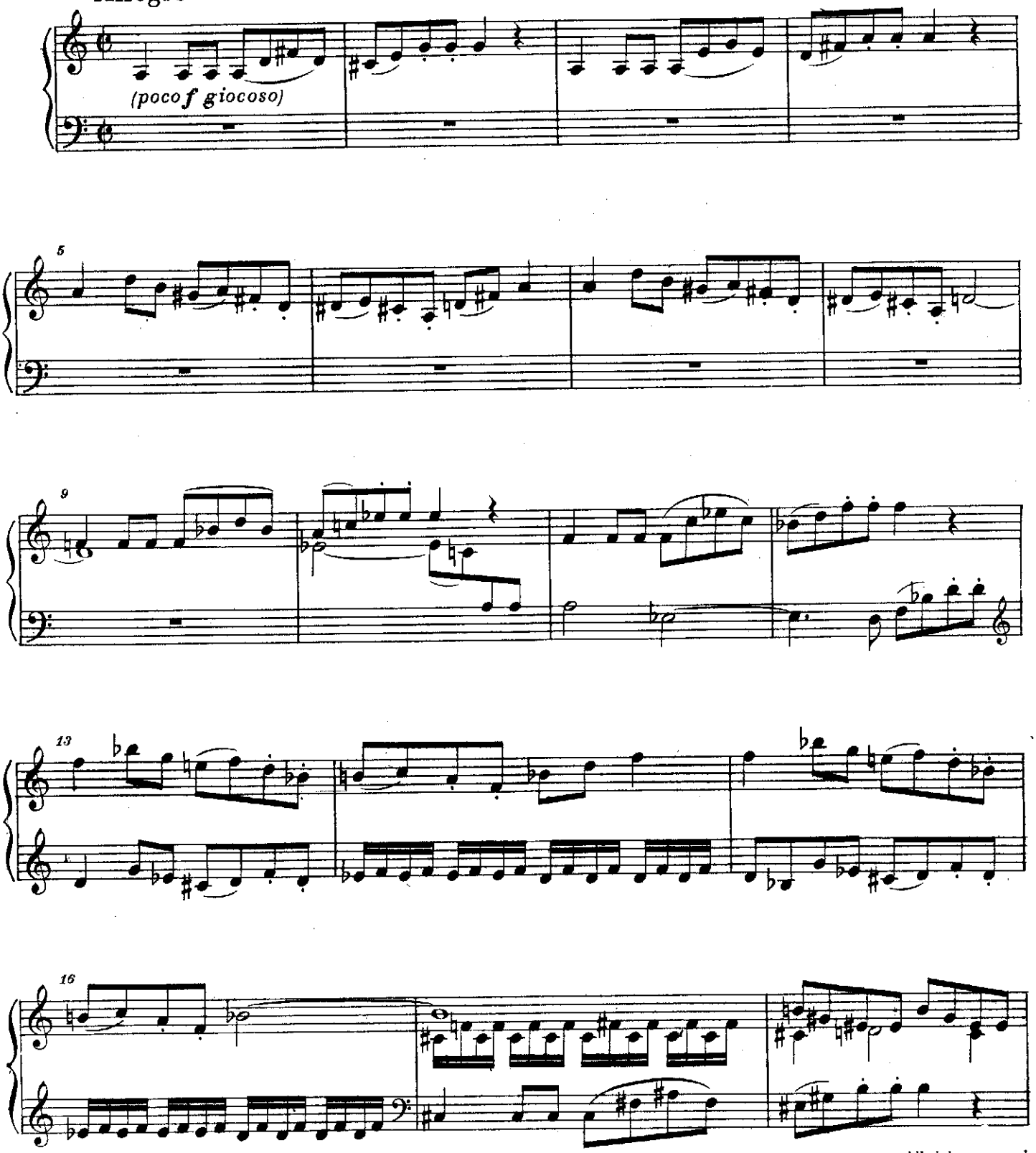
TRENTE SIX FUGUES POUR LE PIANOFORTE

25.

ANTONÍN REJCHA
(1770 – 1836)

Allegro



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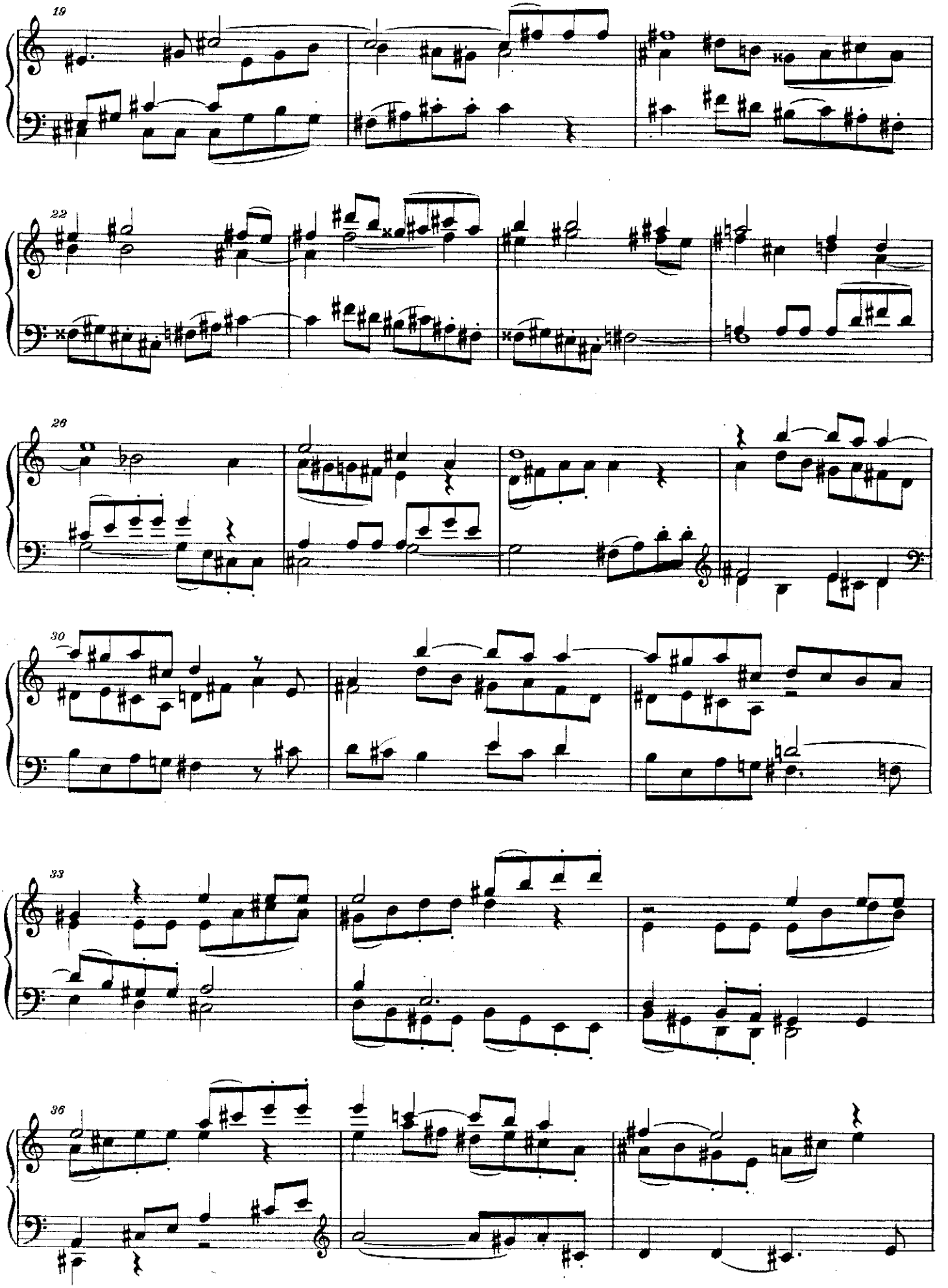
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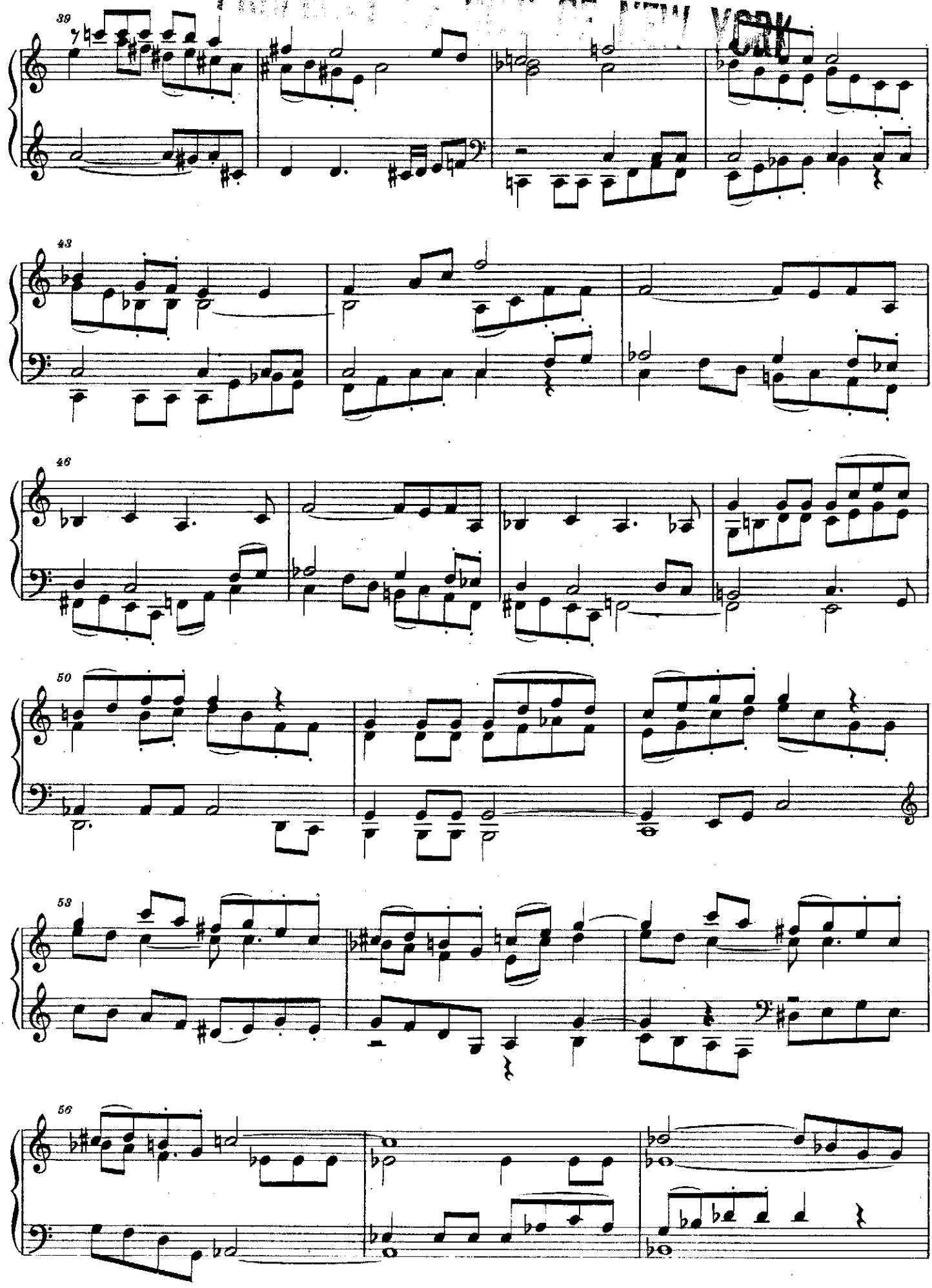

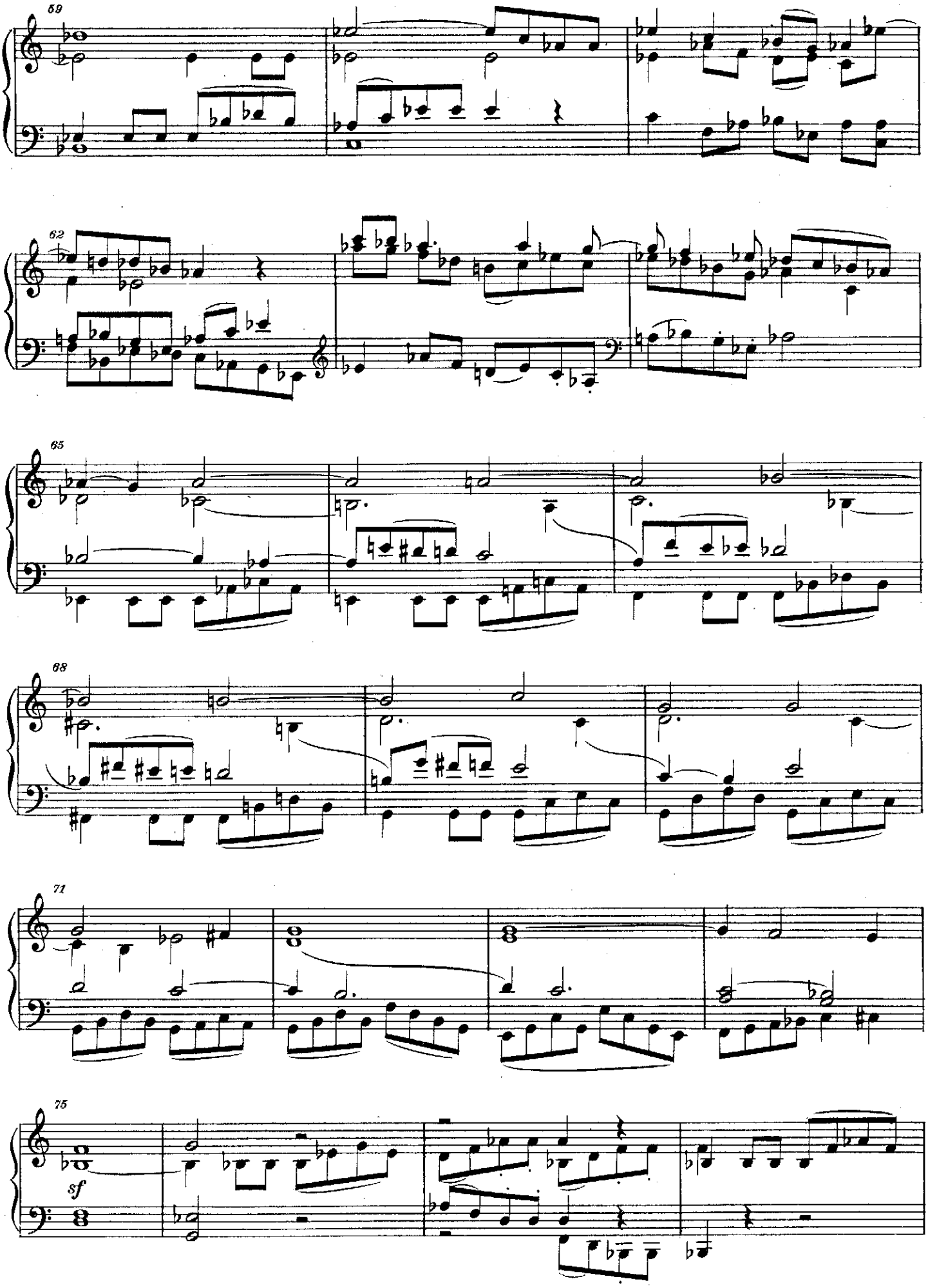
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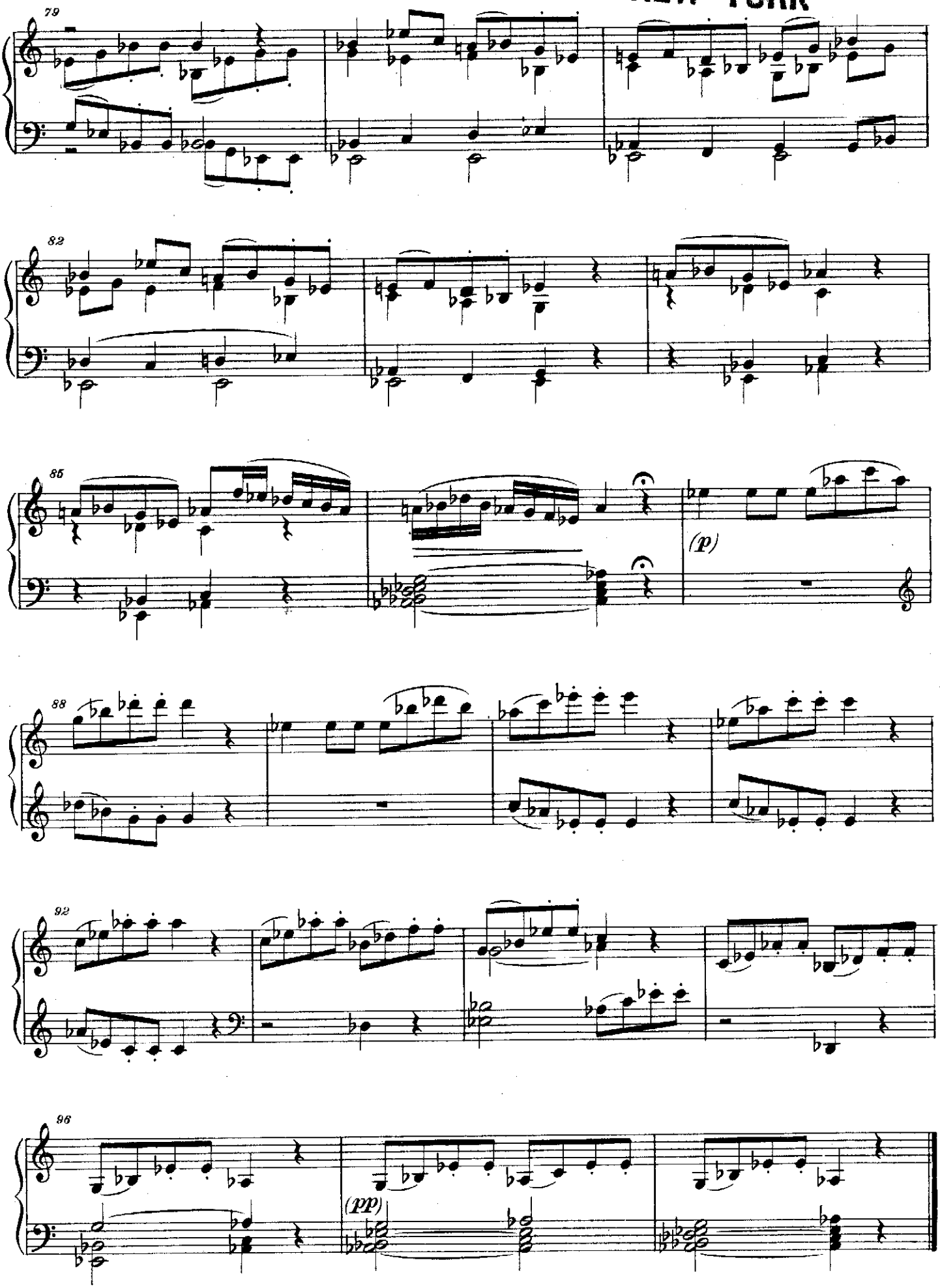

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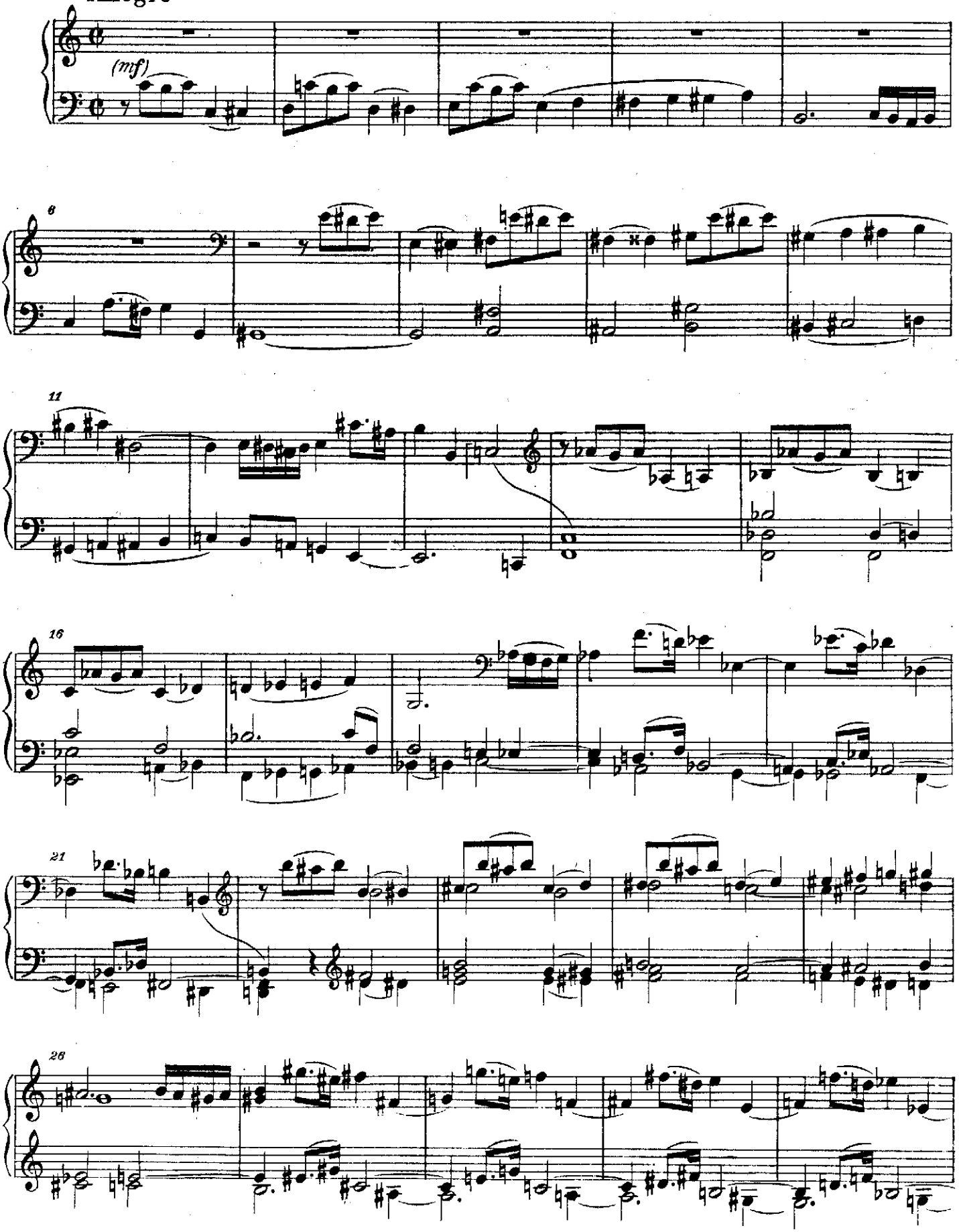
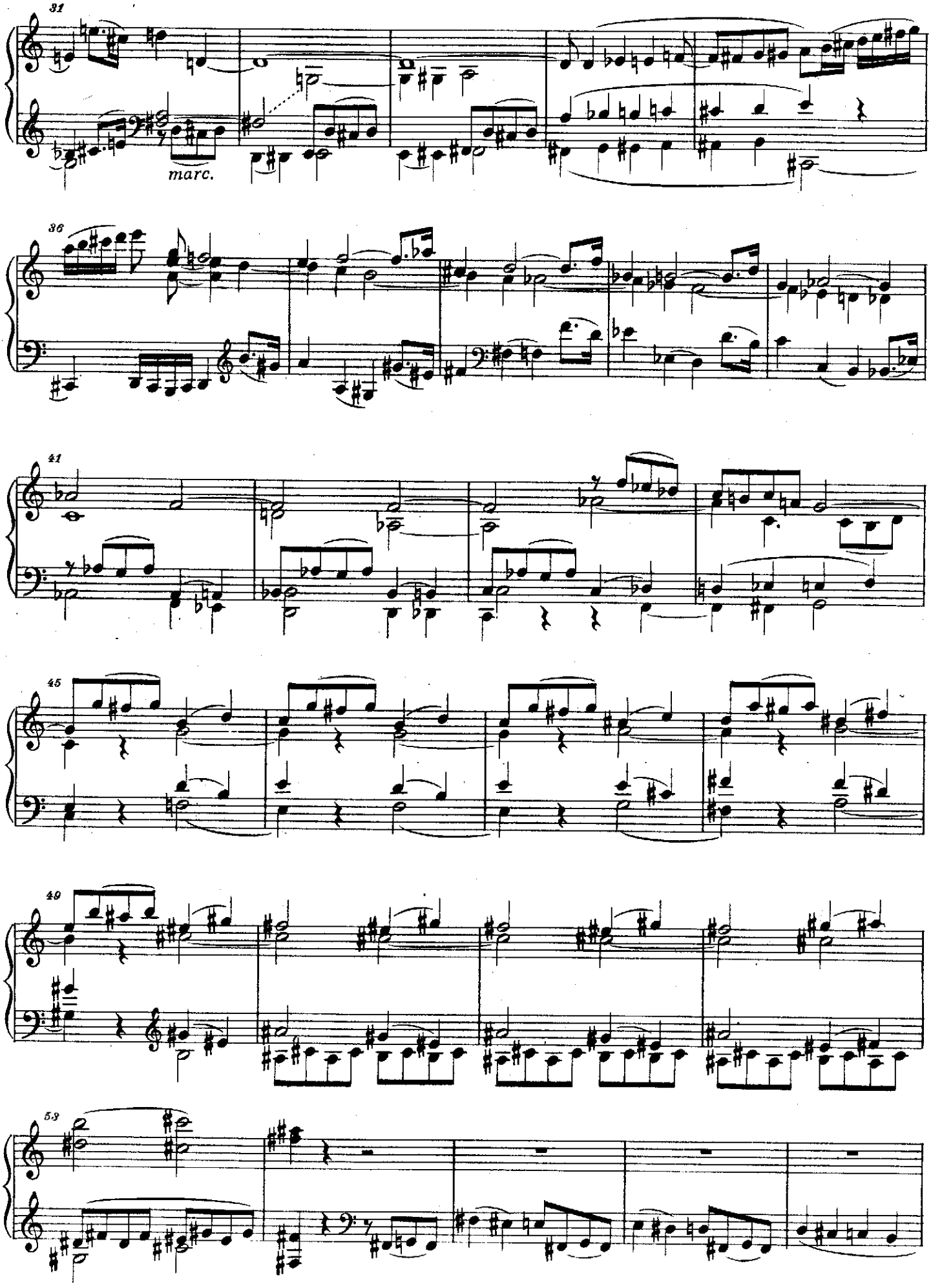
Allegro

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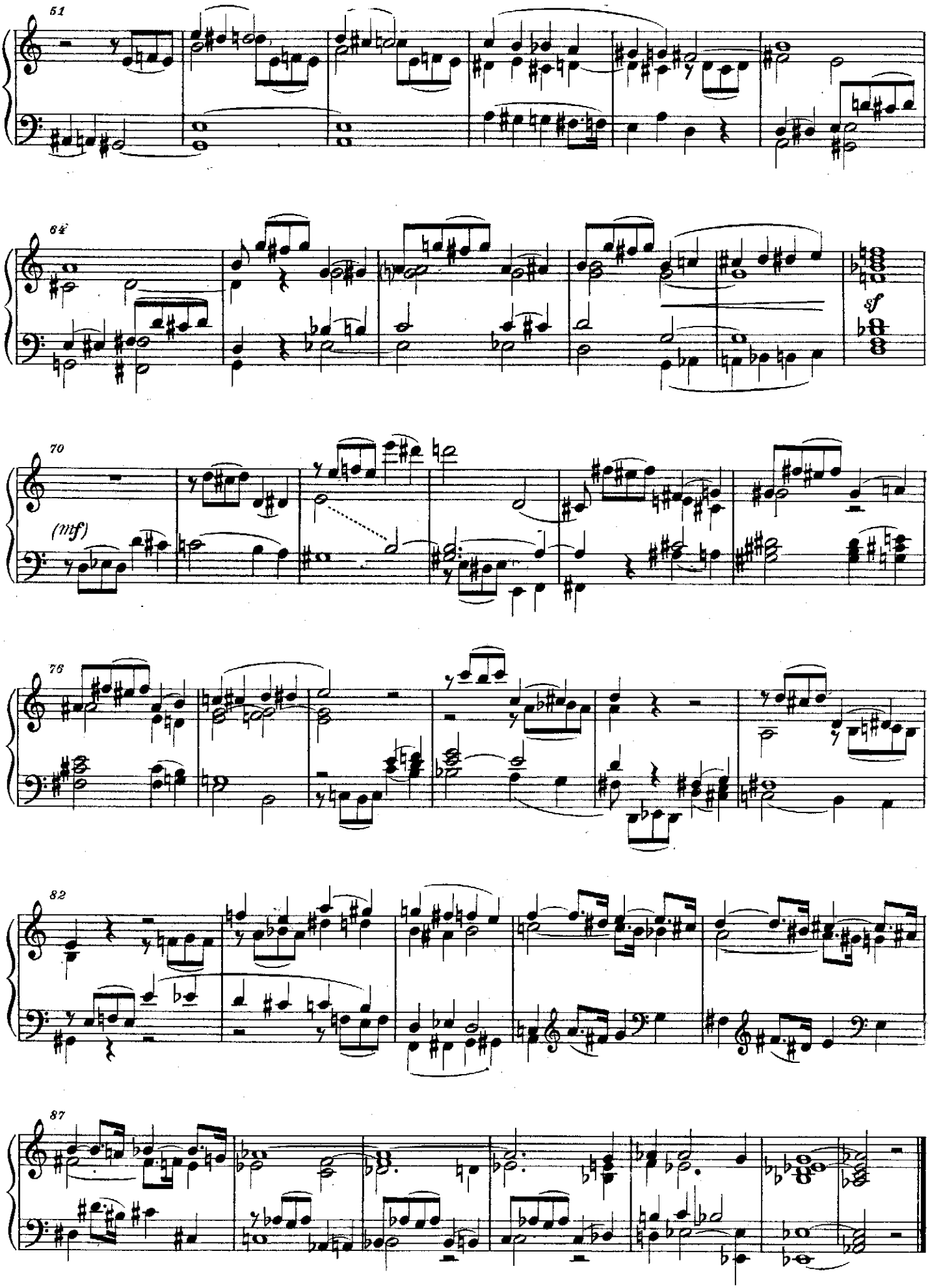
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70
(mf)
76
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87

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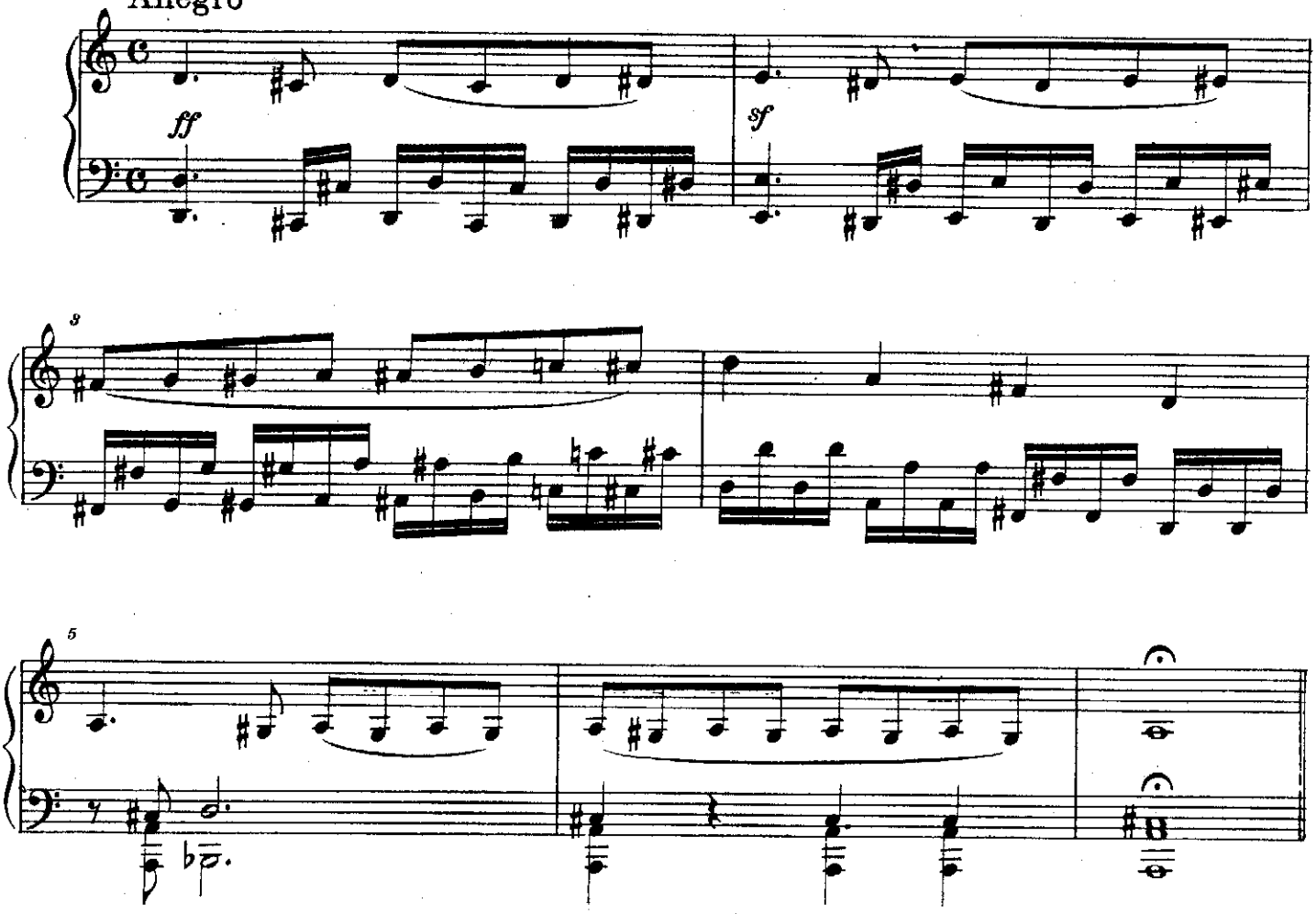
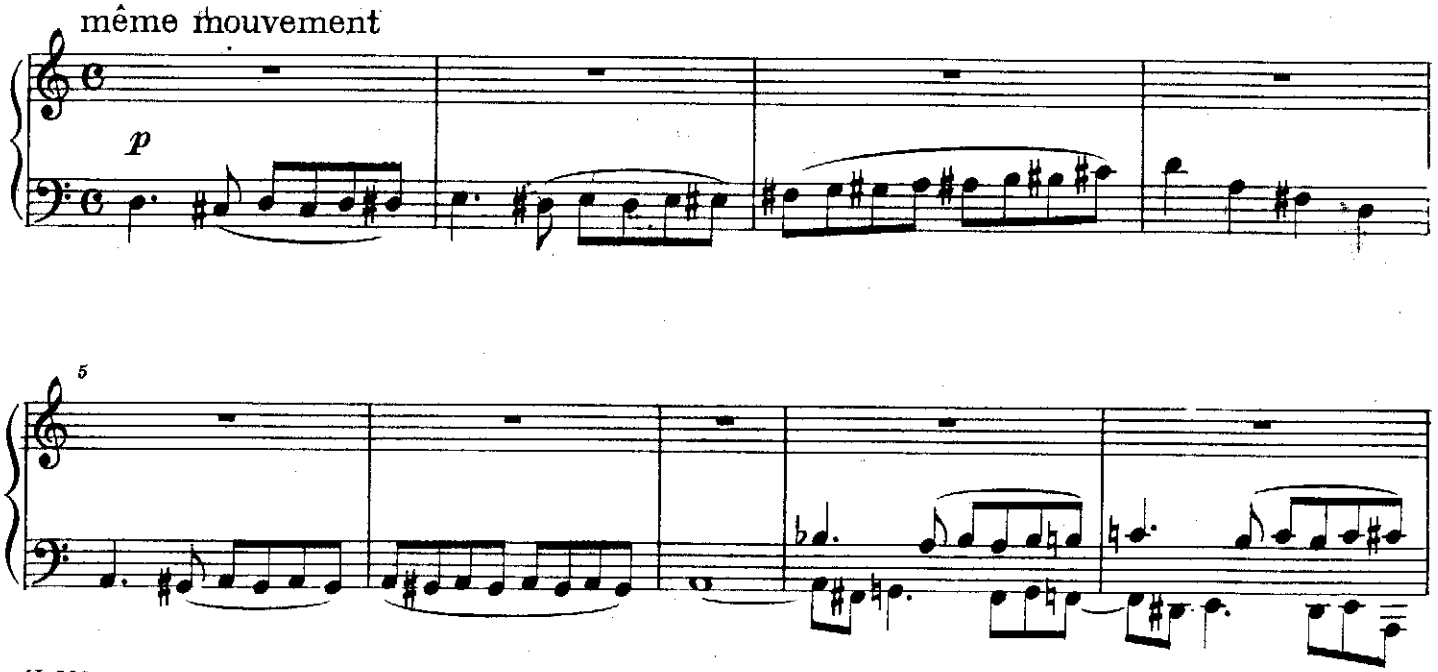
INTRODUCTION

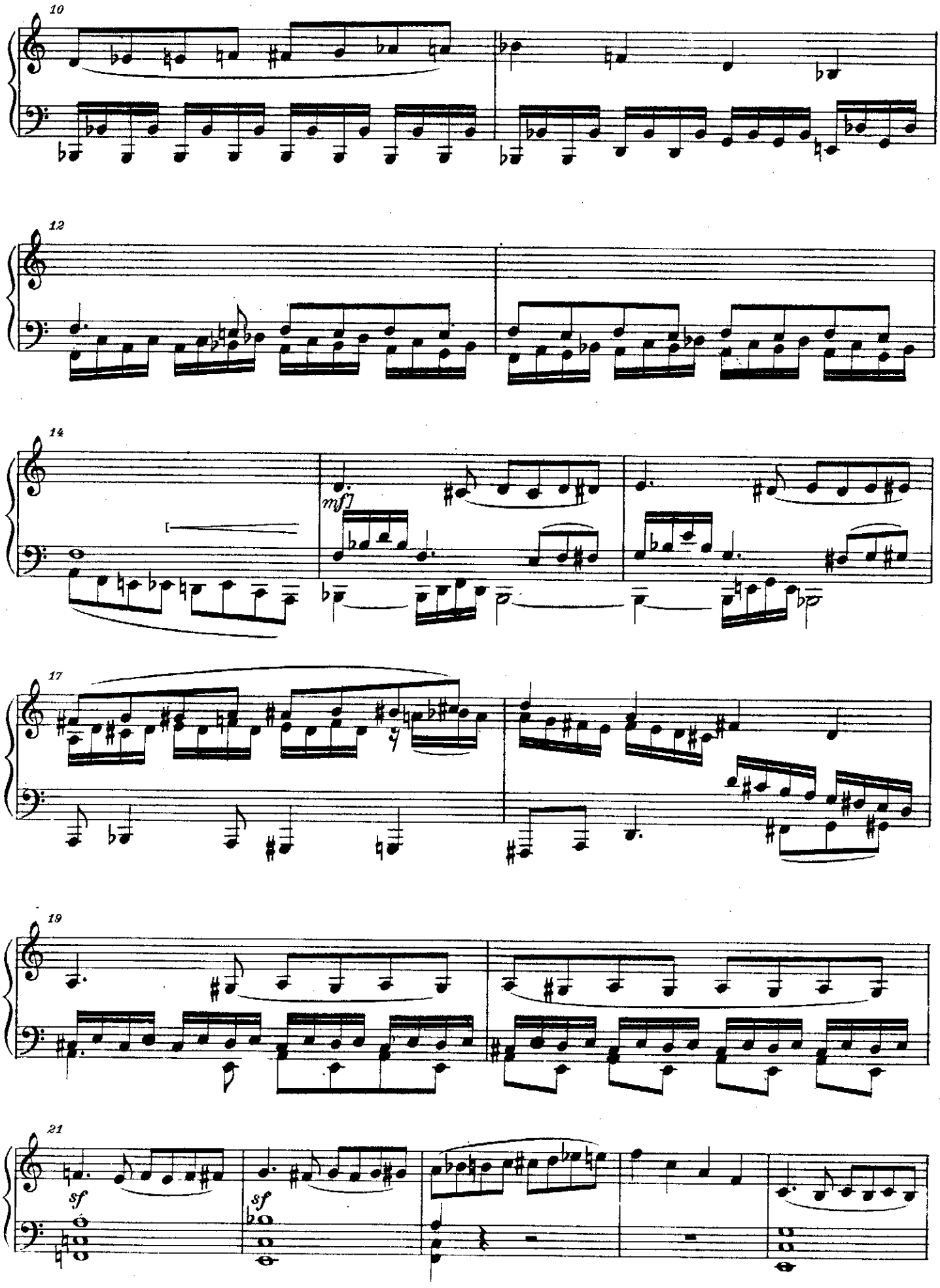
Allegro



FUGA

même mouvement

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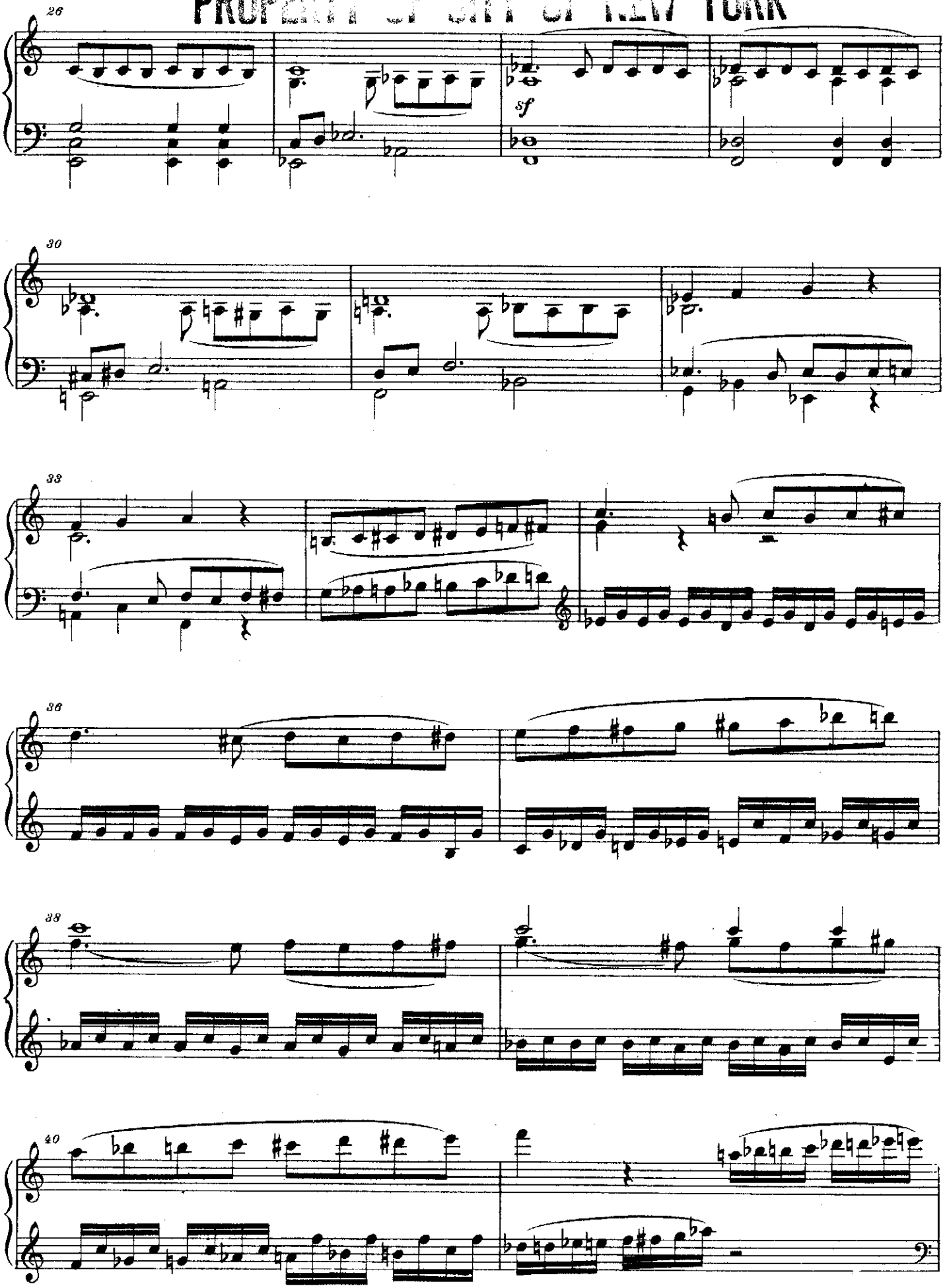
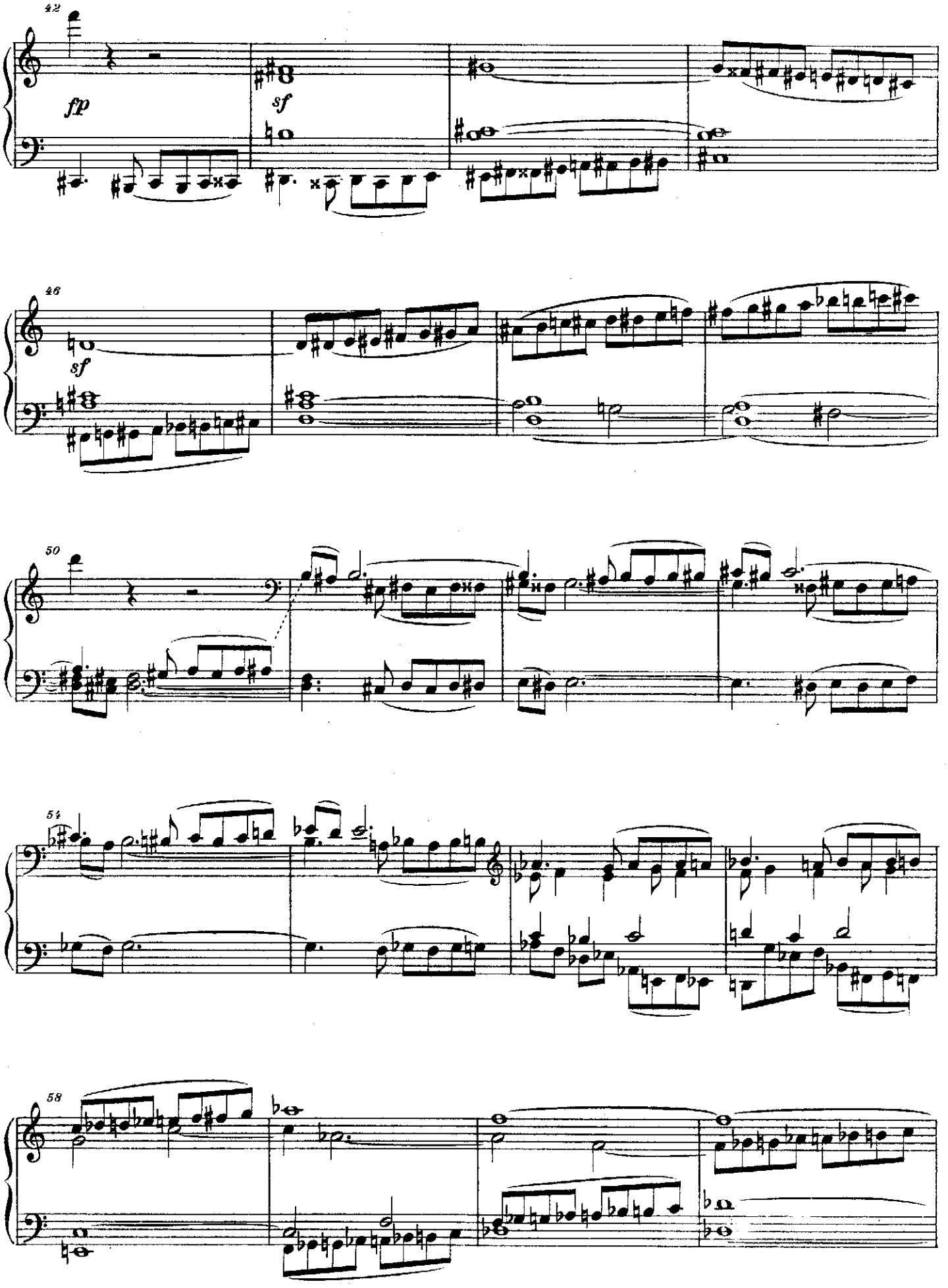
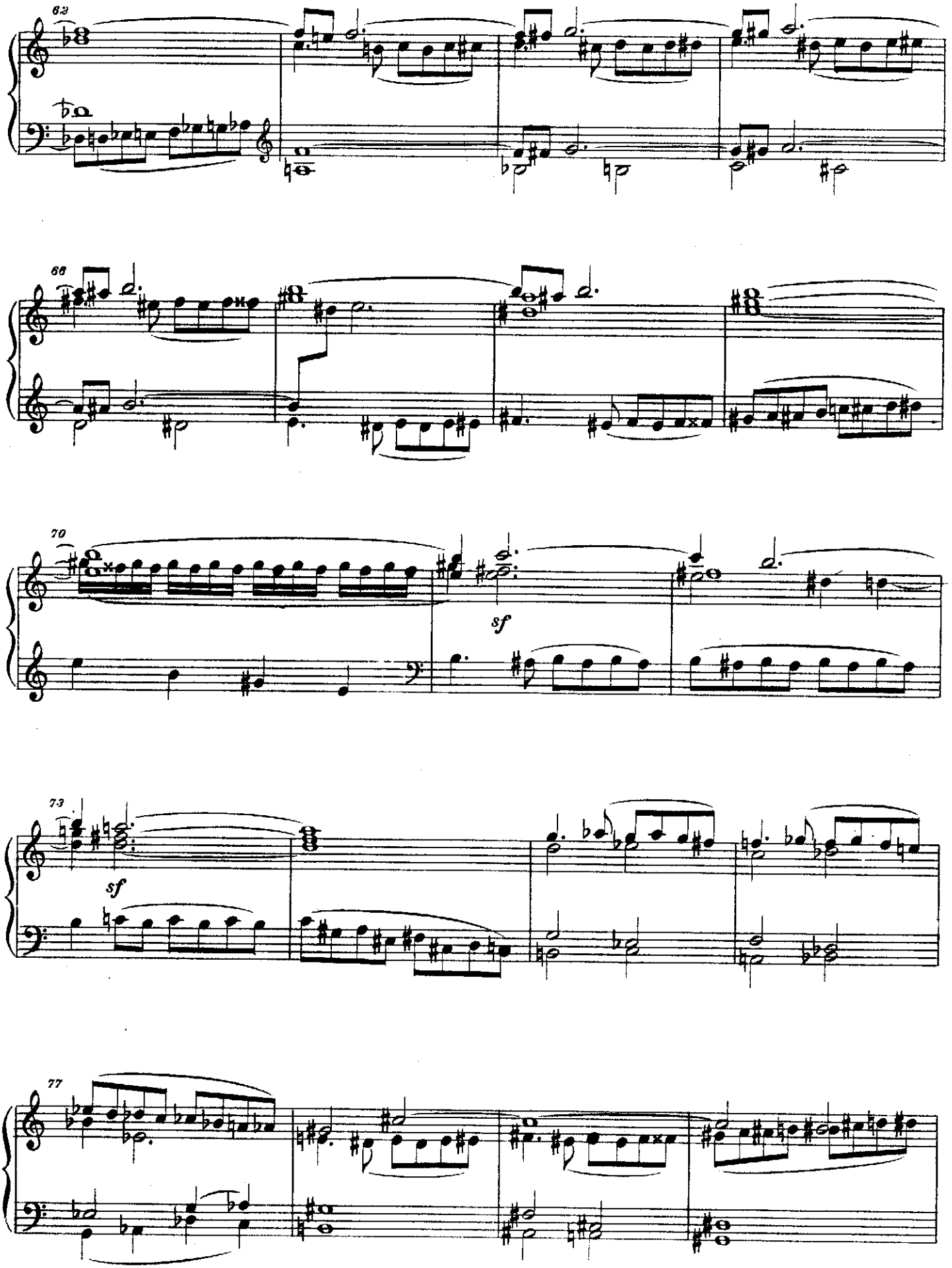
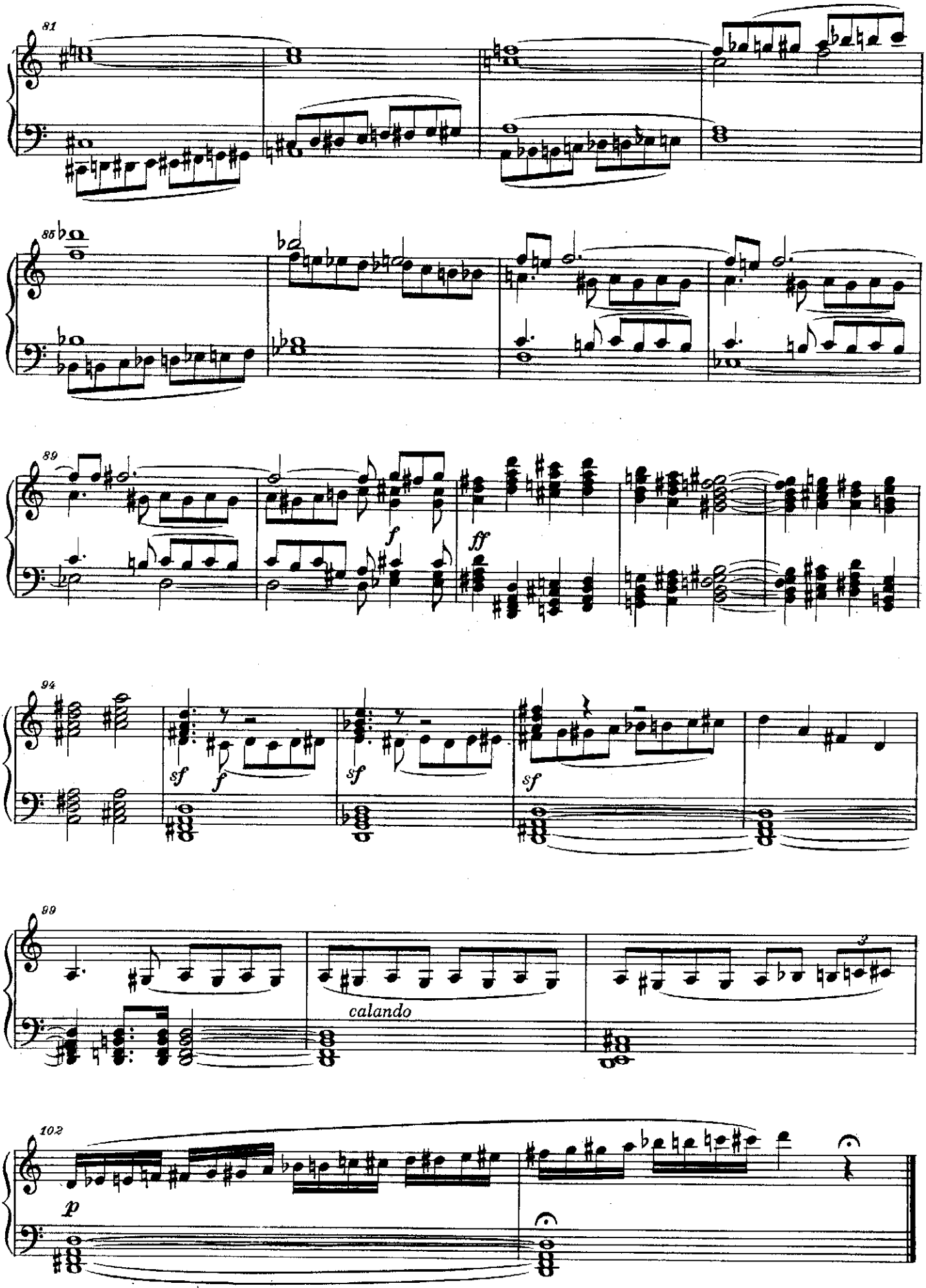
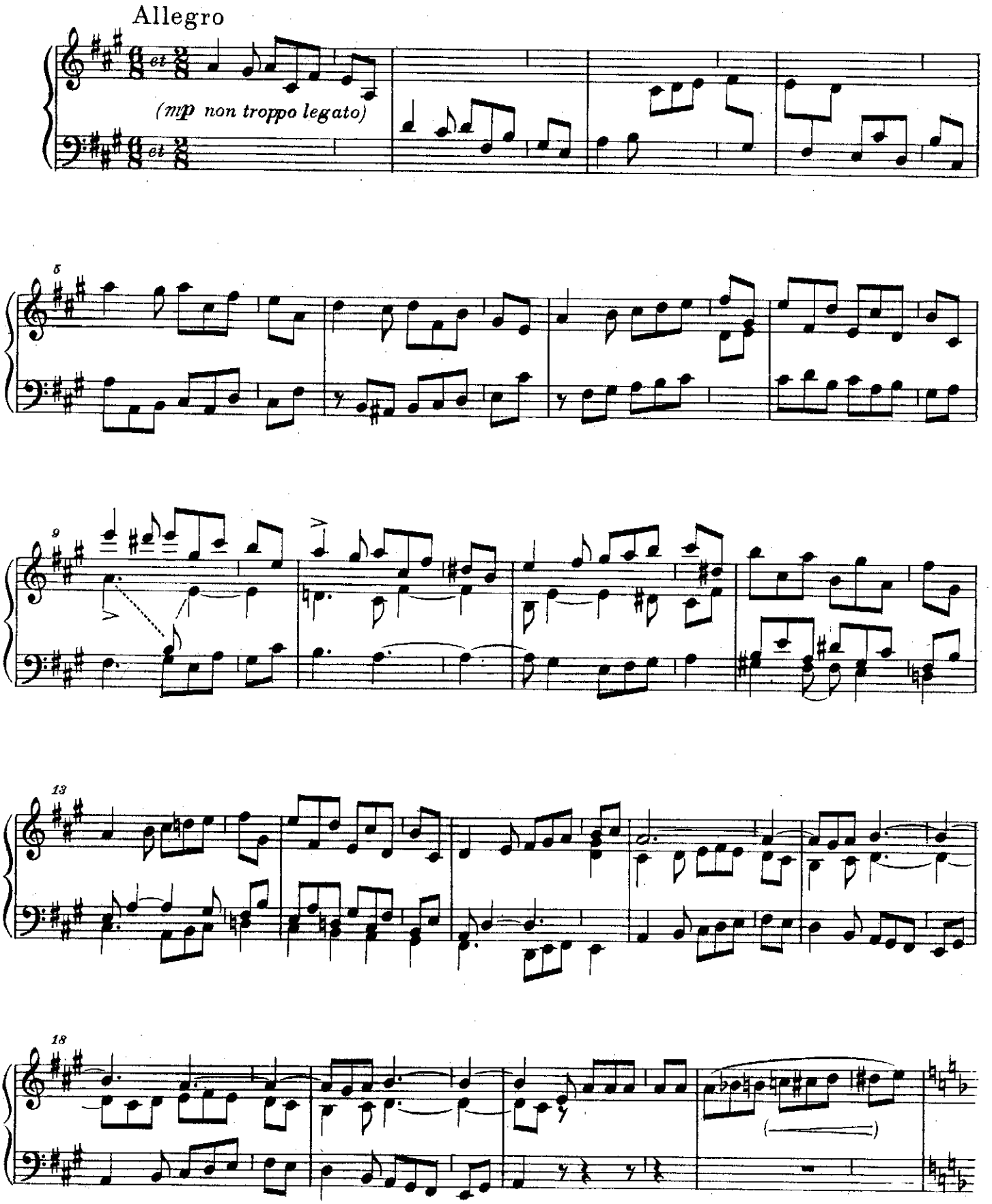


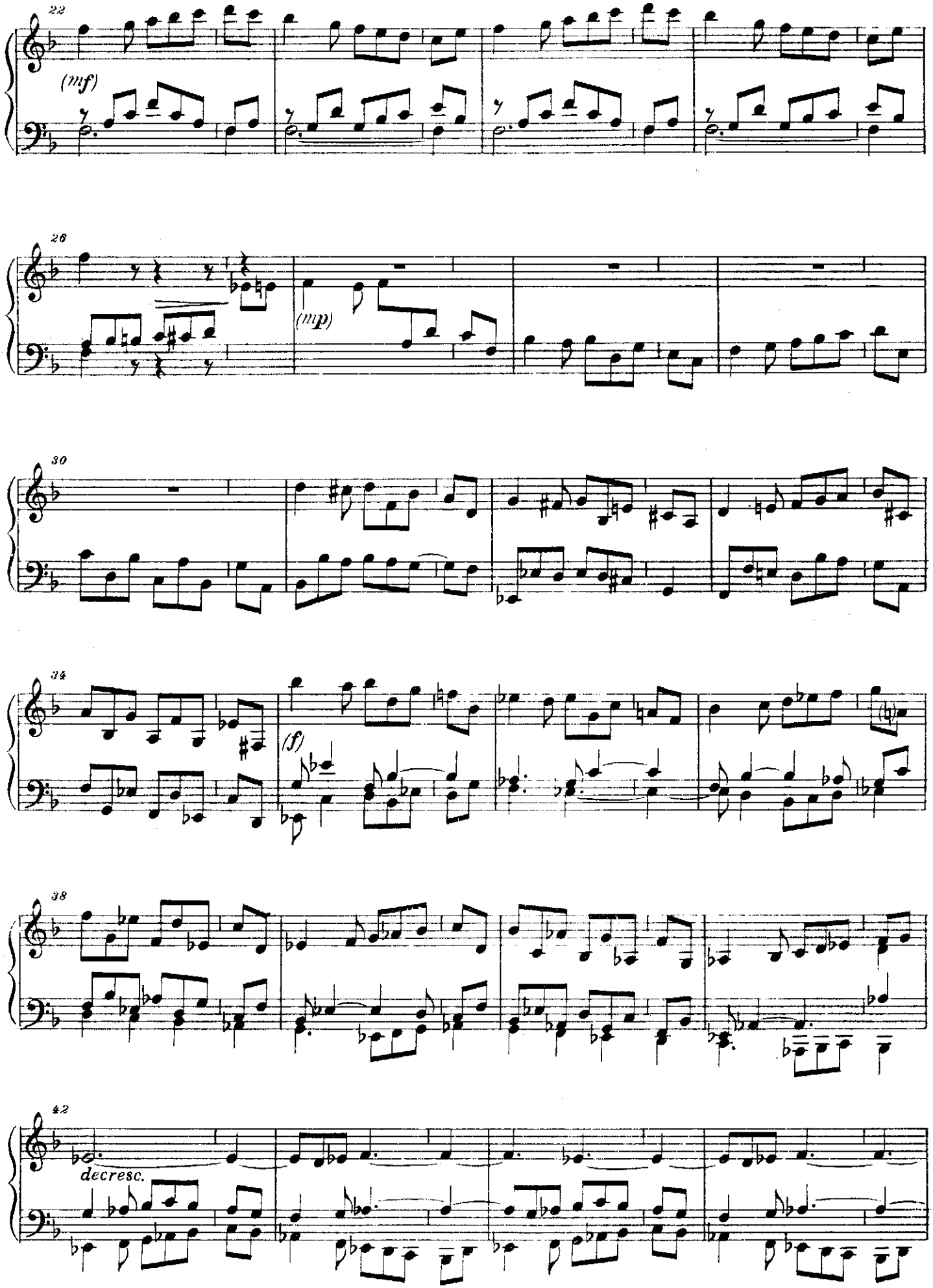

42
fp
sf
46
sf
50
54
58

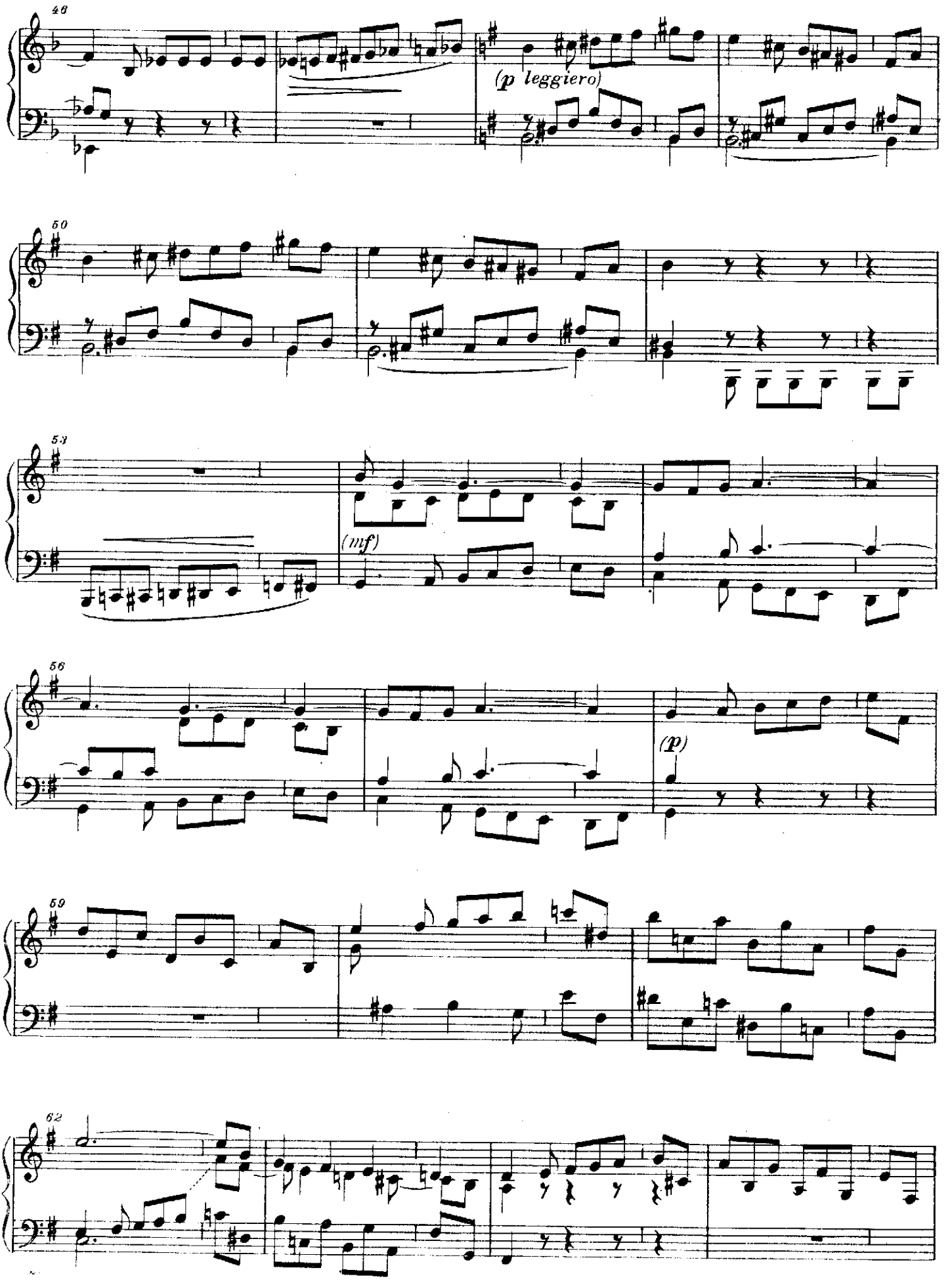

62
66
70
sf
73
sf
77

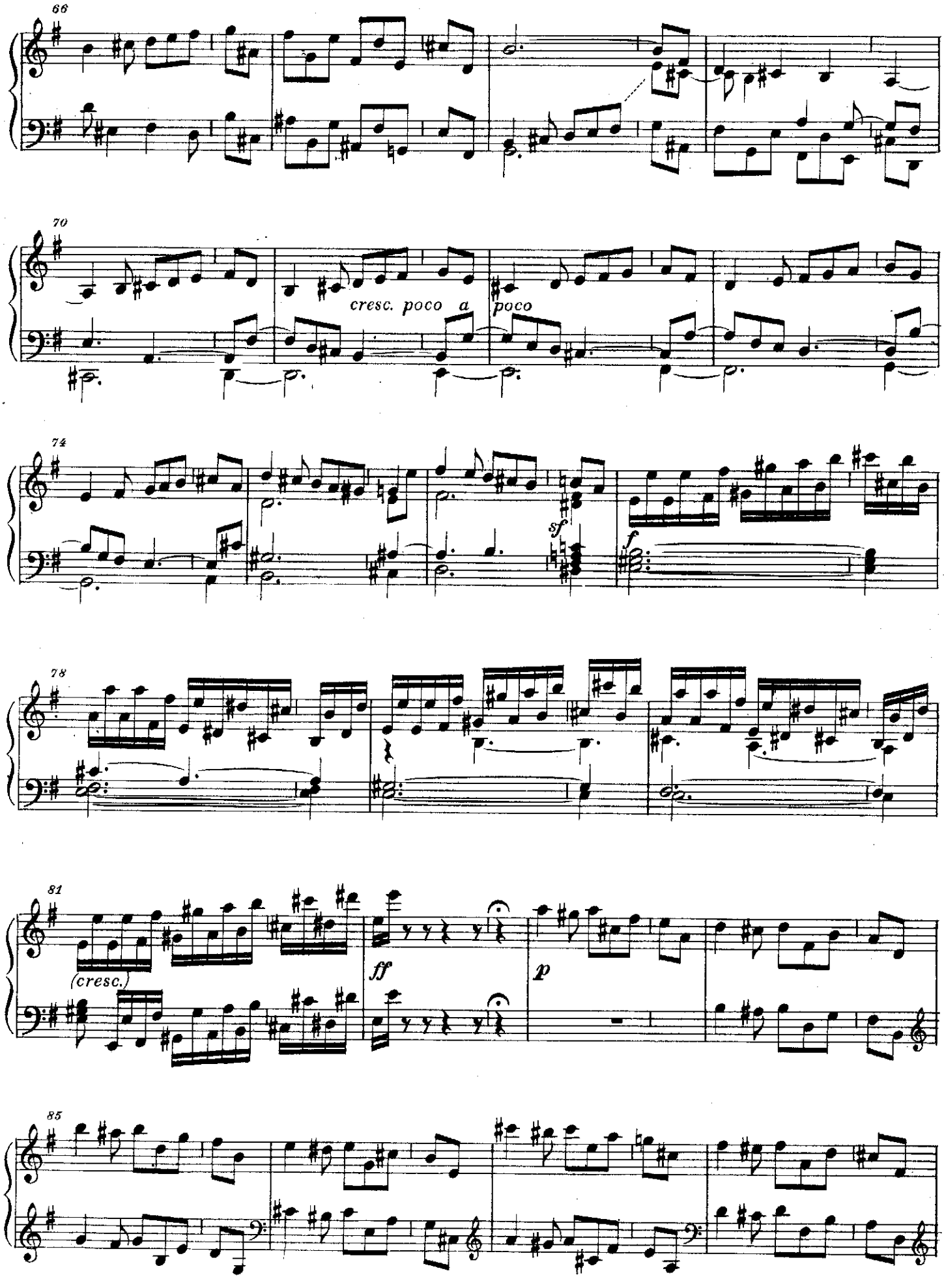

81
85
89
f
ff
94
sf
f
sf
sf
99
calando
3
102
p

28.




22
(mf)
26
(mp)
30
34
(f)
38
42
decresc.


48
(p leggiero)
50
53
(mf)
56
(p)
59
62


66
70
cresc. poco a poco
74
sf
f
78
81
(cresc.)
ff
p
85

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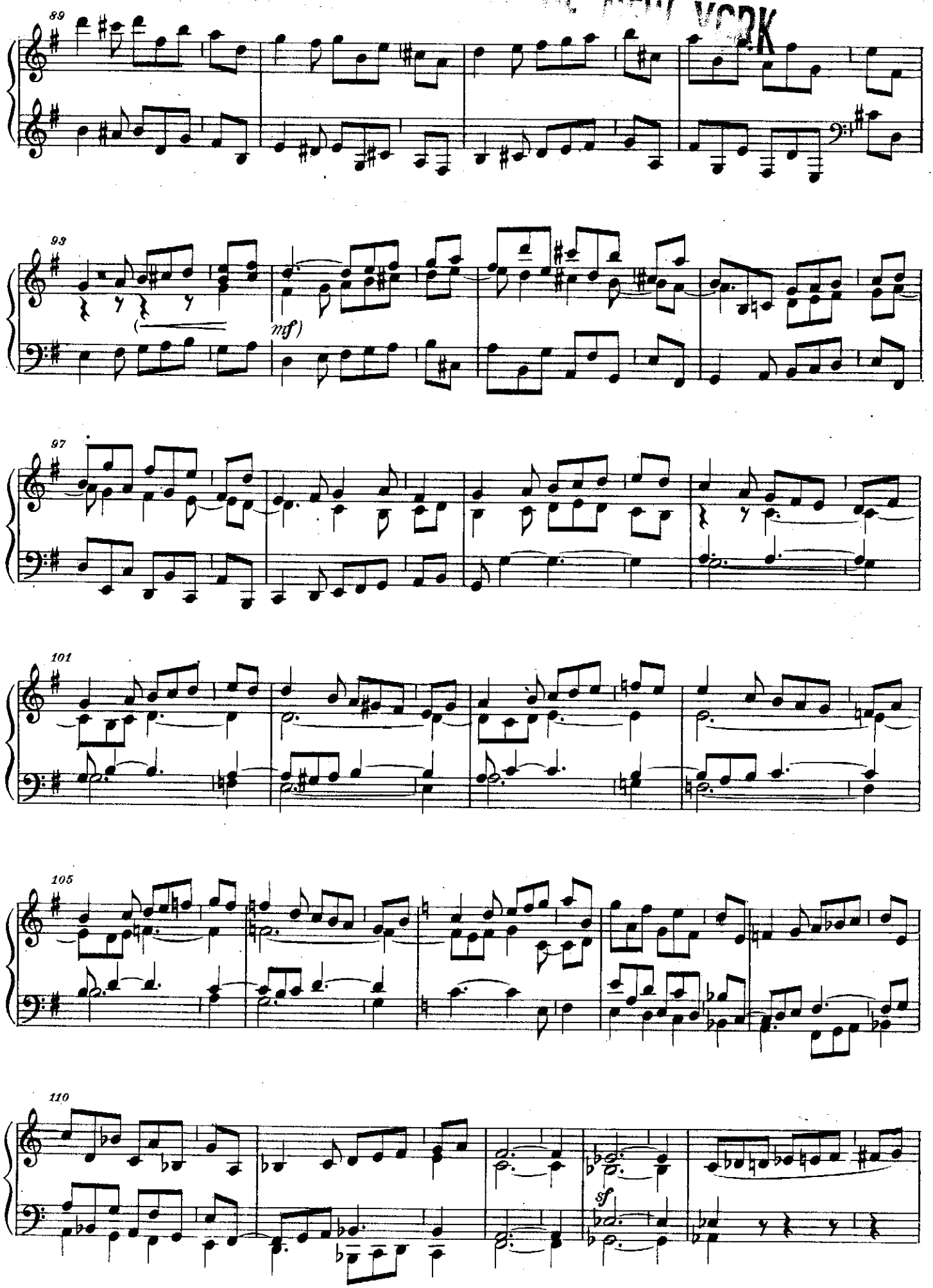
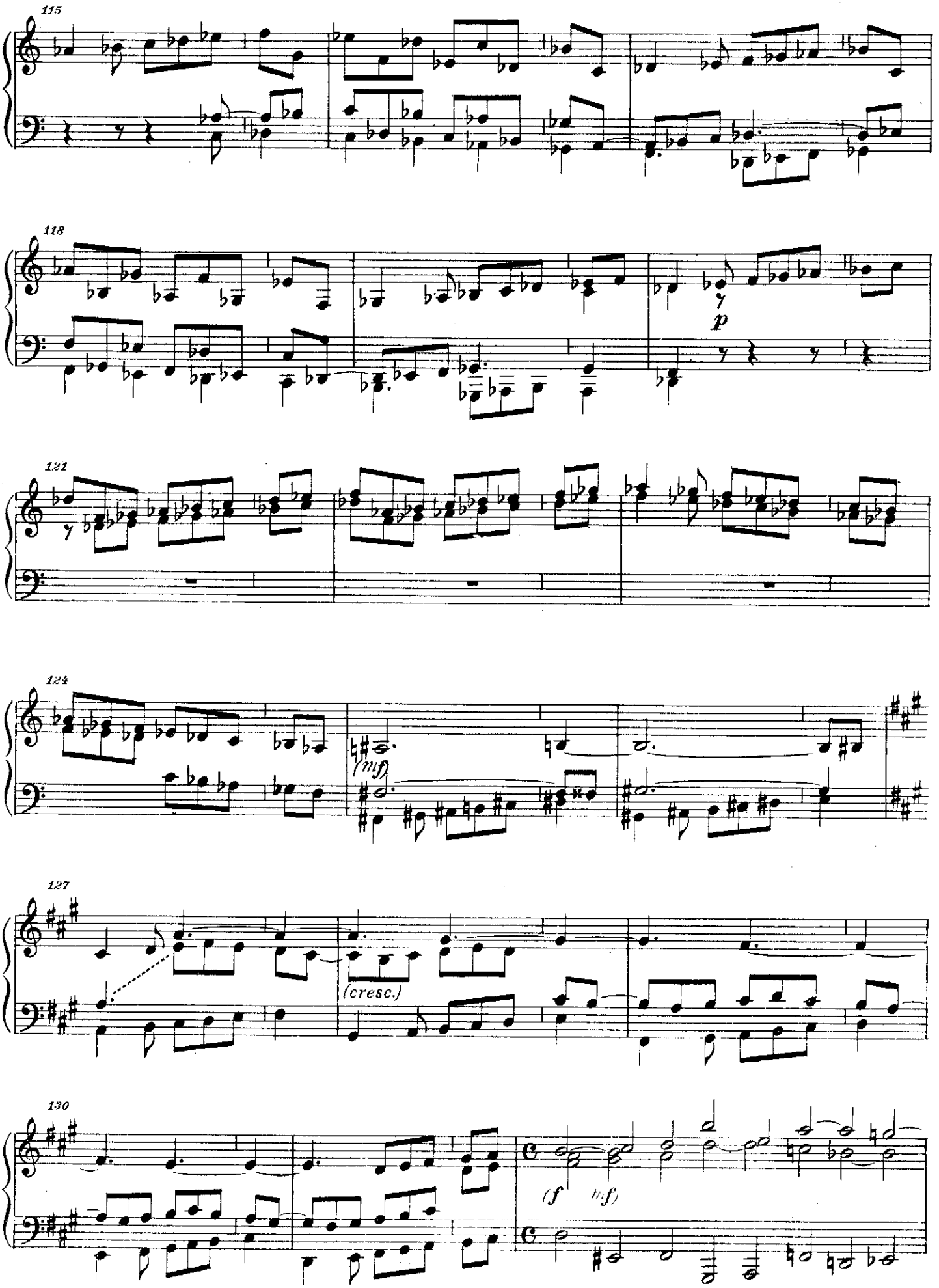
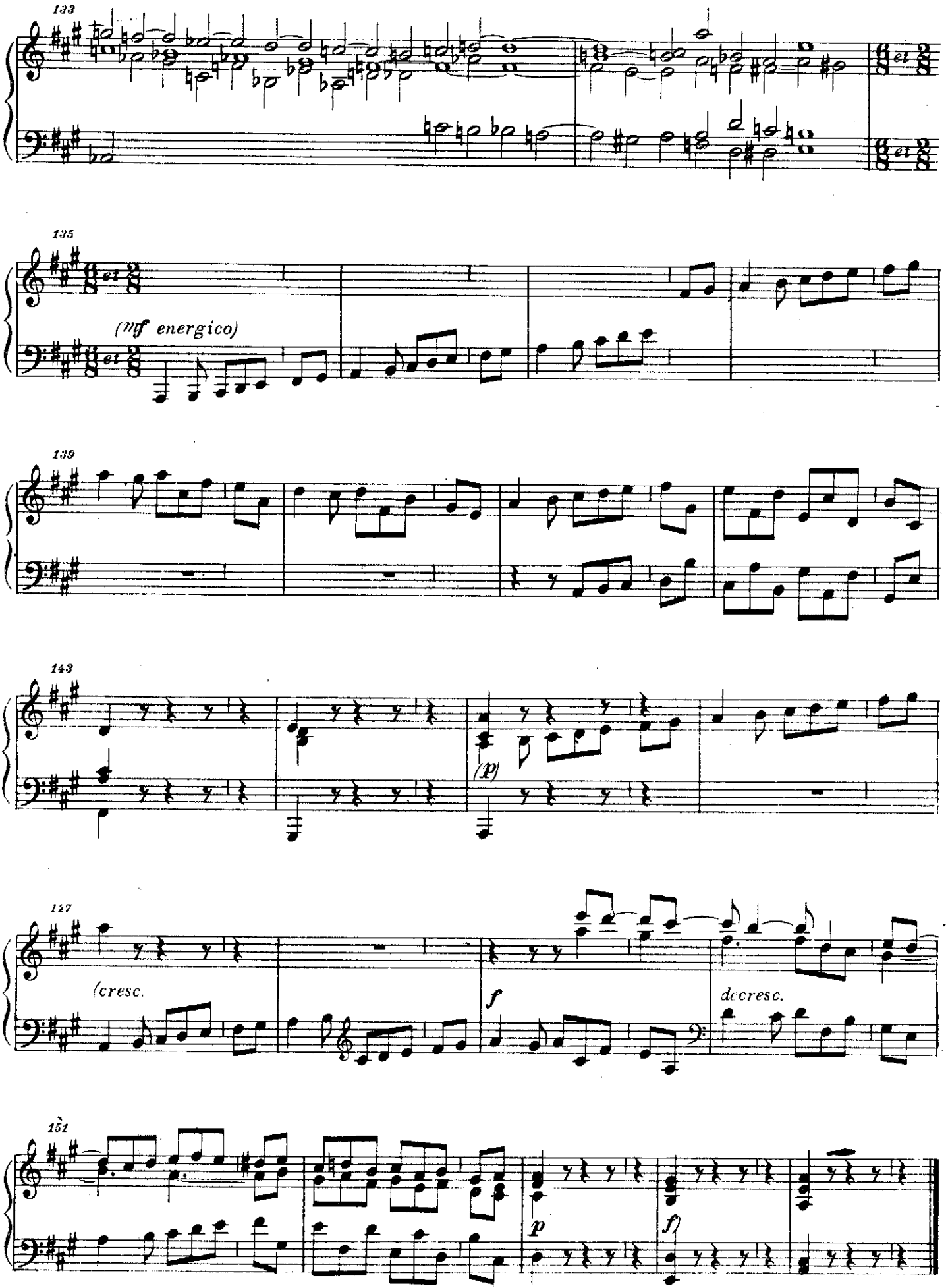
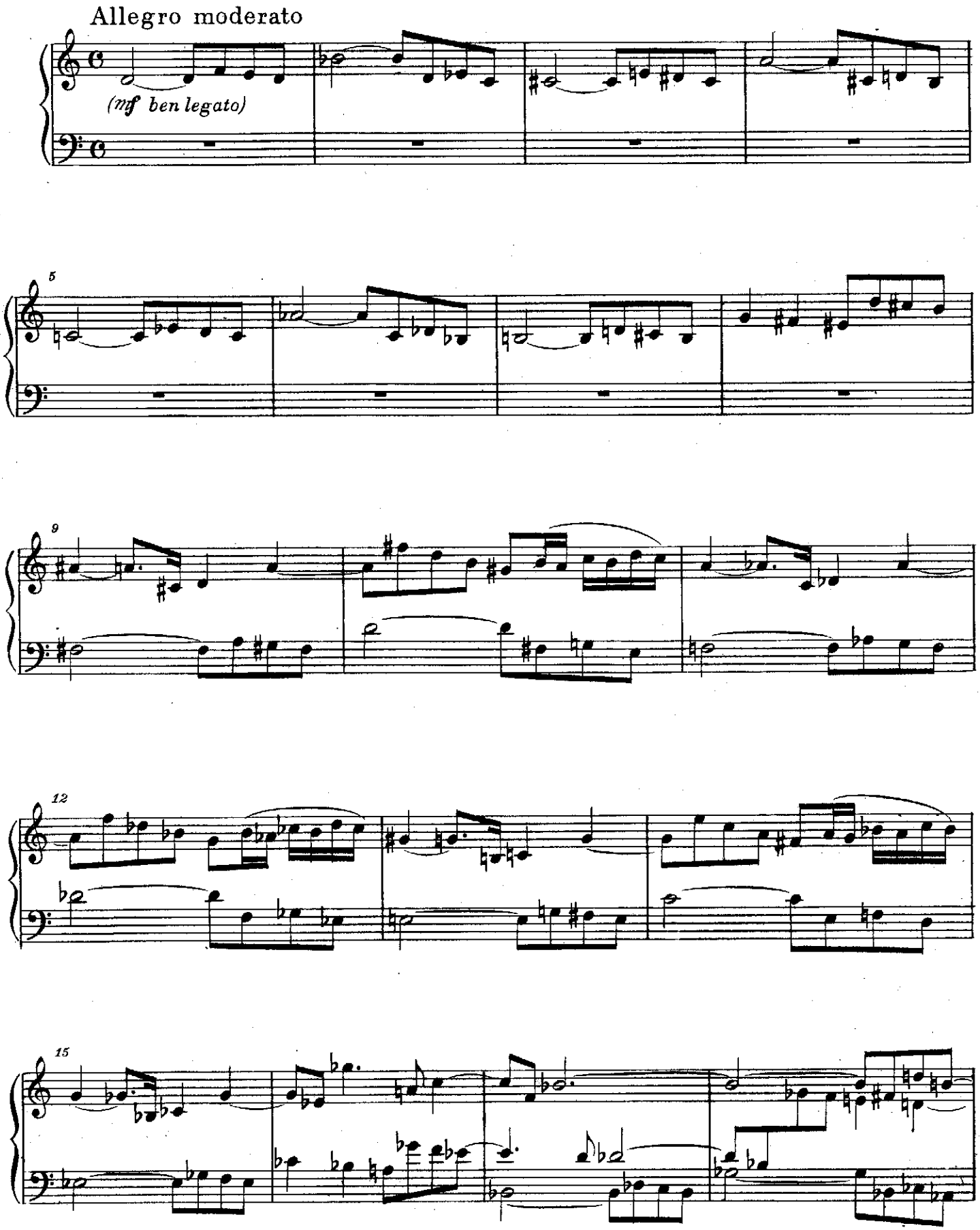



115
118
p
121
124
(mf)
127
(cresc.)
130
(f
mf)


133
et
et
135
et
(mf energico)
et
139
143
(p)
147
(cresc.
f
decresc.
151
p
f

29.



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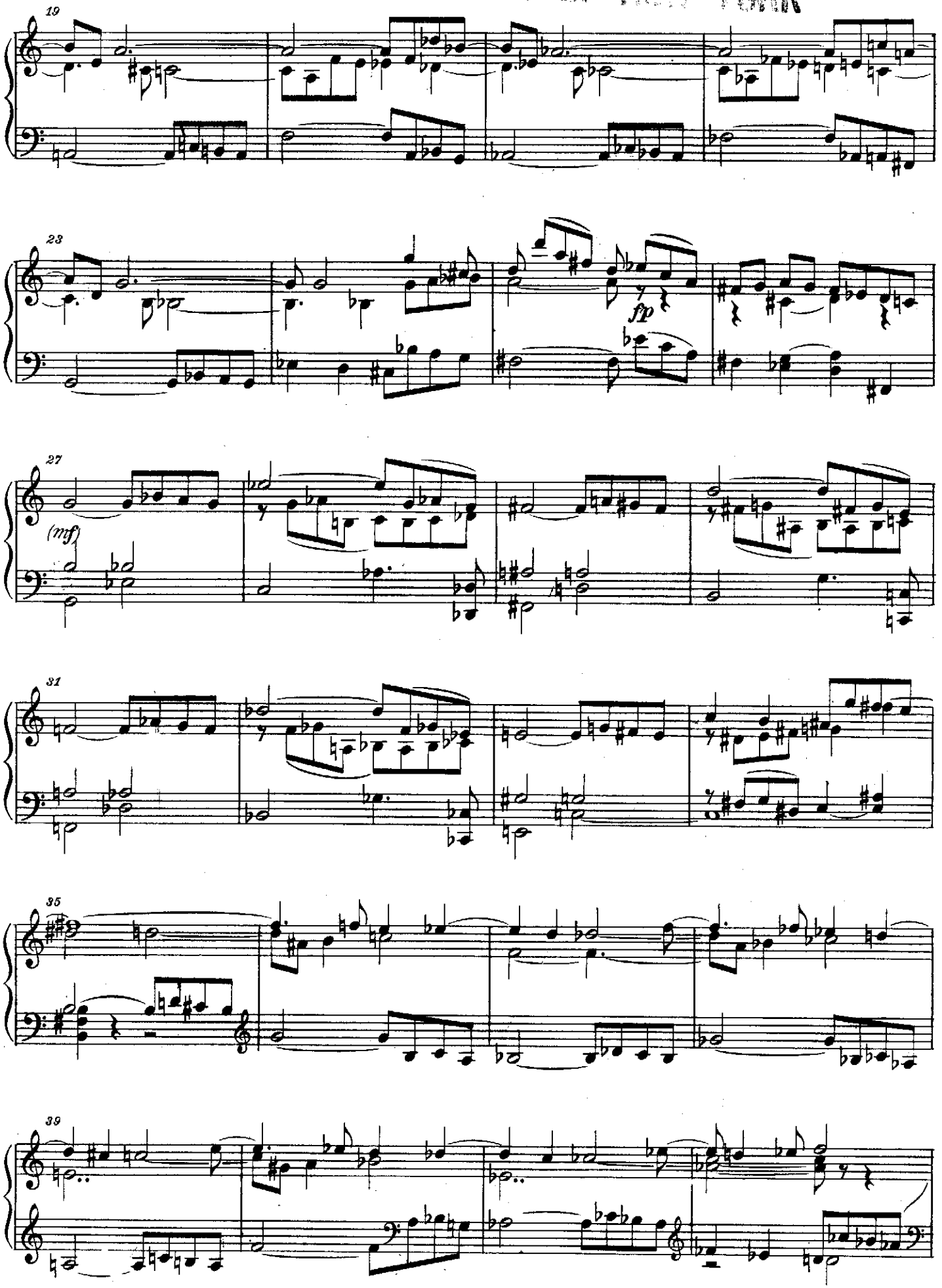
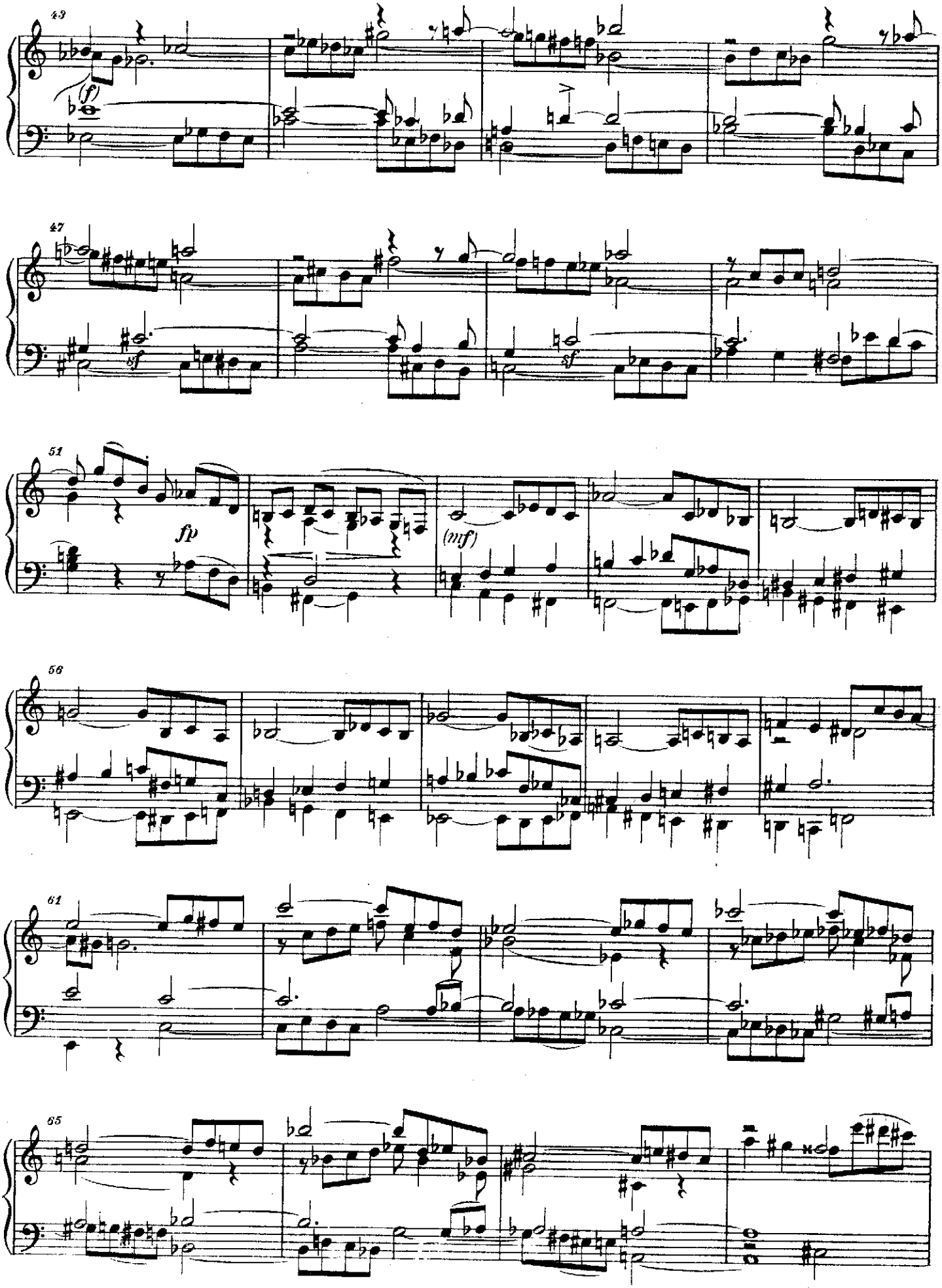
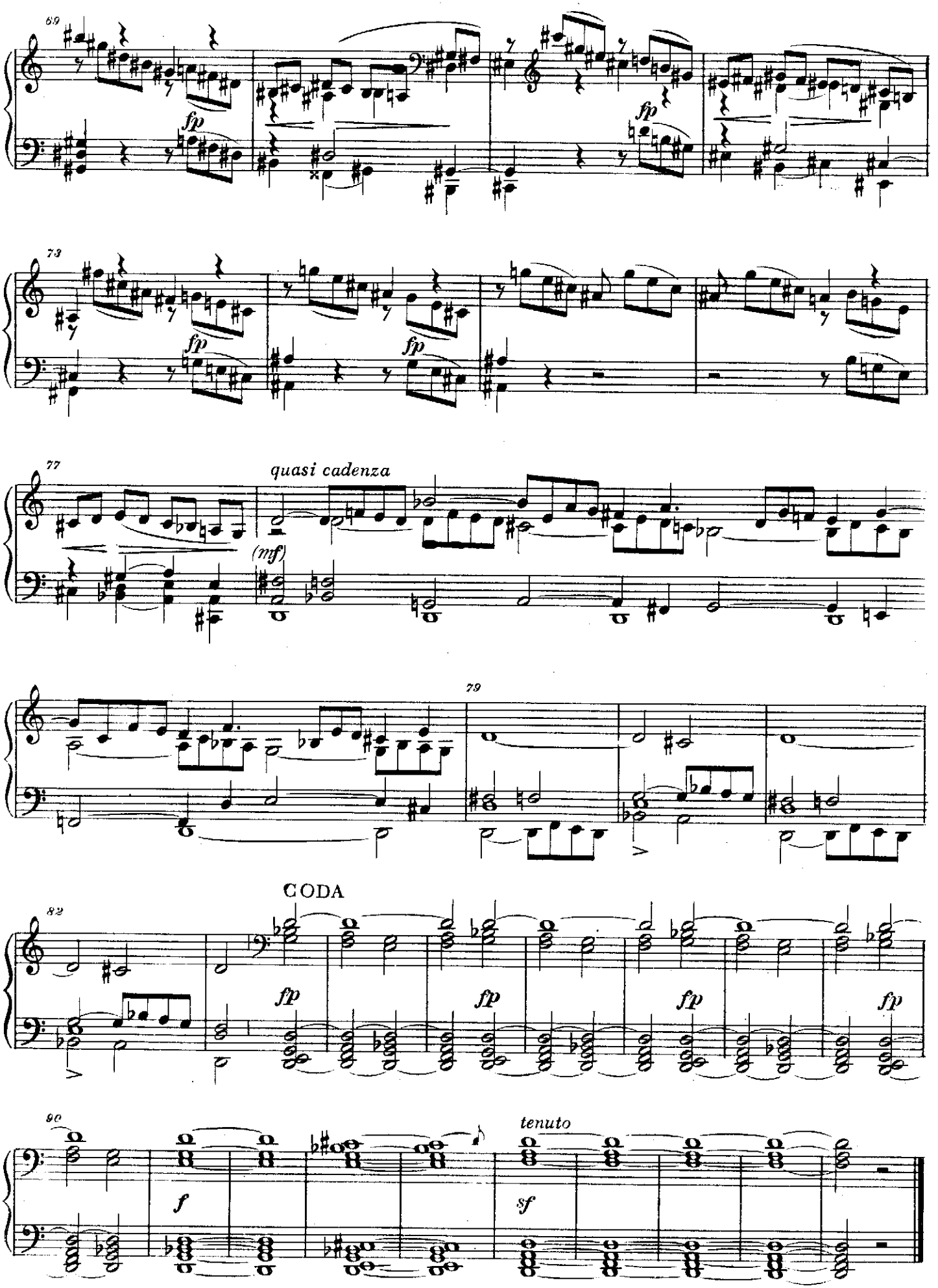


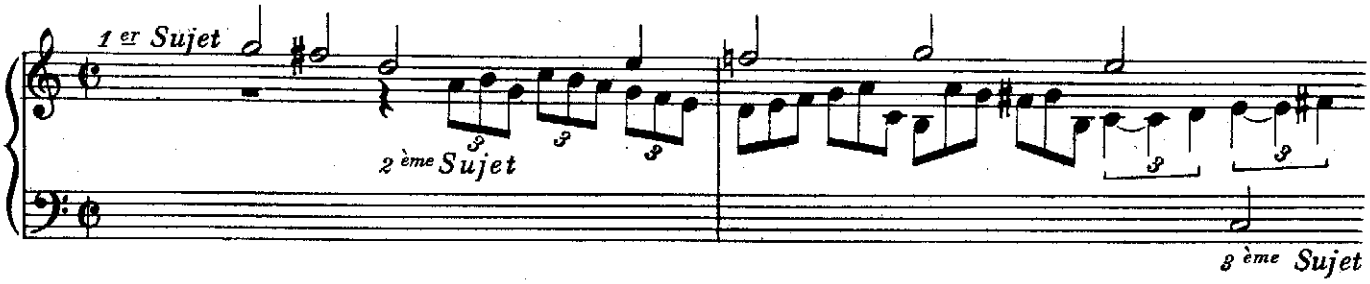

43
(f)
47
sf
sf
51
fp
(mf)
56
61
65


69
fp
fp
73
fp
fp
77
quasi cadenza
(mf)
79
CODA
82
fp
fp
fp
fp
90
f
tenuto
sf

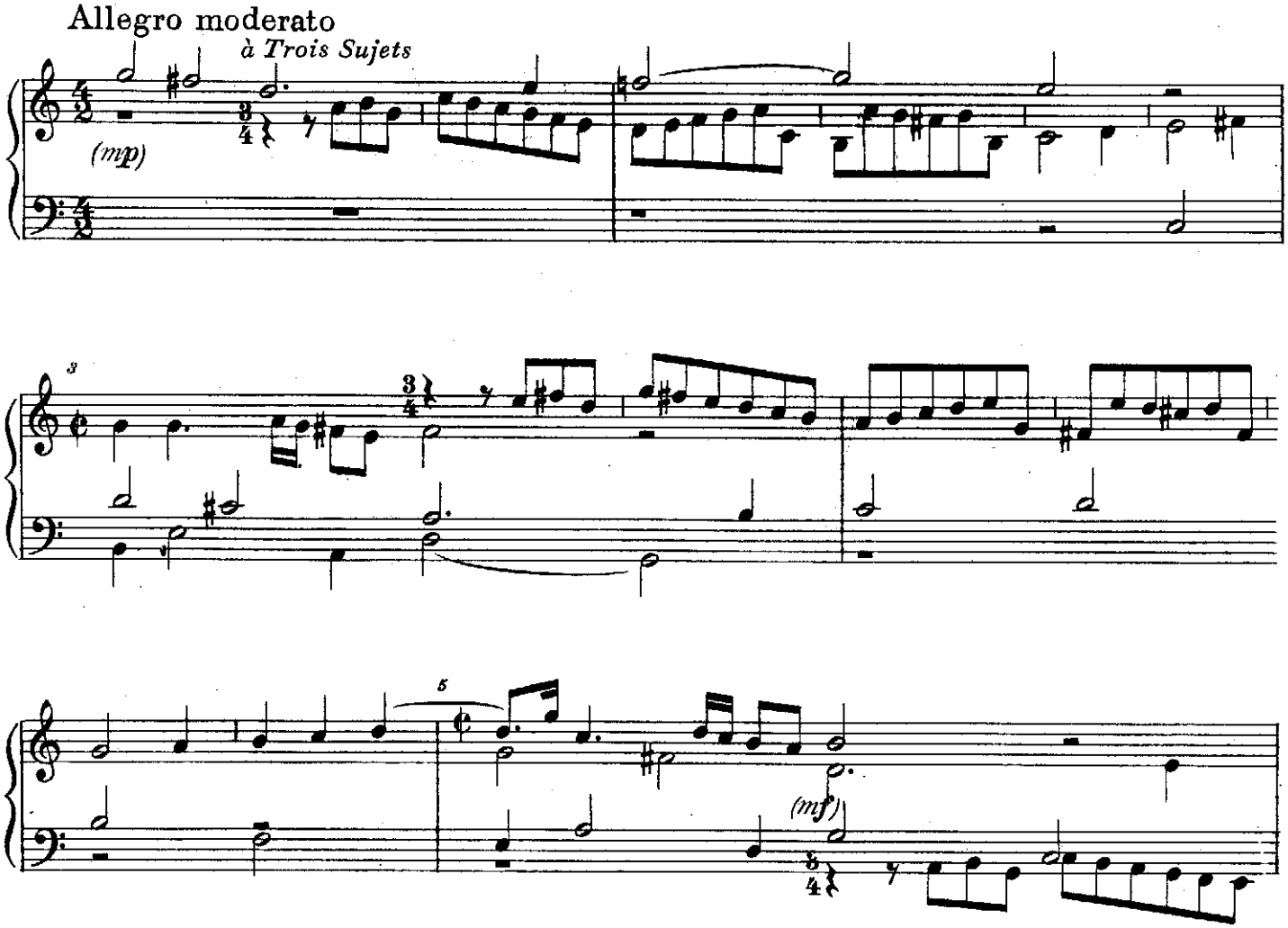
30.

À trois Sujets

La mésure de 3/4 dans laquelle le 2. Sujet de cette fugue est composé, doit être regardée et exécutée de la manière suivante. (A. R.)



Seulement en observant de ne pas faire trop sentir les triolets, c'est la raison qui a déterminé d'écrire le 2d Sujet de ce morceau avec la mesure de 3/4 (A. R.)



Bei dieser rhythmisch komplizierten und originellen Komposition behält der Editor die Urnotierung des Autors unverändert bei, um Rejchas Bemühungen auf der Suche nach neuen Notierungsarten hervortreten zu lassen. Ein Versuch der Übertragung in die vereinfachte moderne Notierung würde auf Hindernisse stoßen und das Verständnis der Absichten des Autors nicht erleichtern. (Anmerkung des Editors.)

The editor has left the original notation of this rhythmically complicated and original composition unchanged so that Rejcha's quest for new ways ofsetting down notes stands out clearly. Any attempt to rewrite them in more simplified modern notation would come across many obstacles and not facilitate an understanding of the author's intentions. (Editor's note.)

Dans cette composition originale, au rythme compliqué, l'éditeur a retenu la notation originale de Rejcha, pour faire accentuer son intention de trouver une nouvelle manière d'inscription des notes. Chaque essai d'une transformation dans la notation d'aujourd'hui plus simple se heurterait aux grands obstacles et va jamais faciliter la comprehension des intentions d'auteur. (Note d'éditeur).

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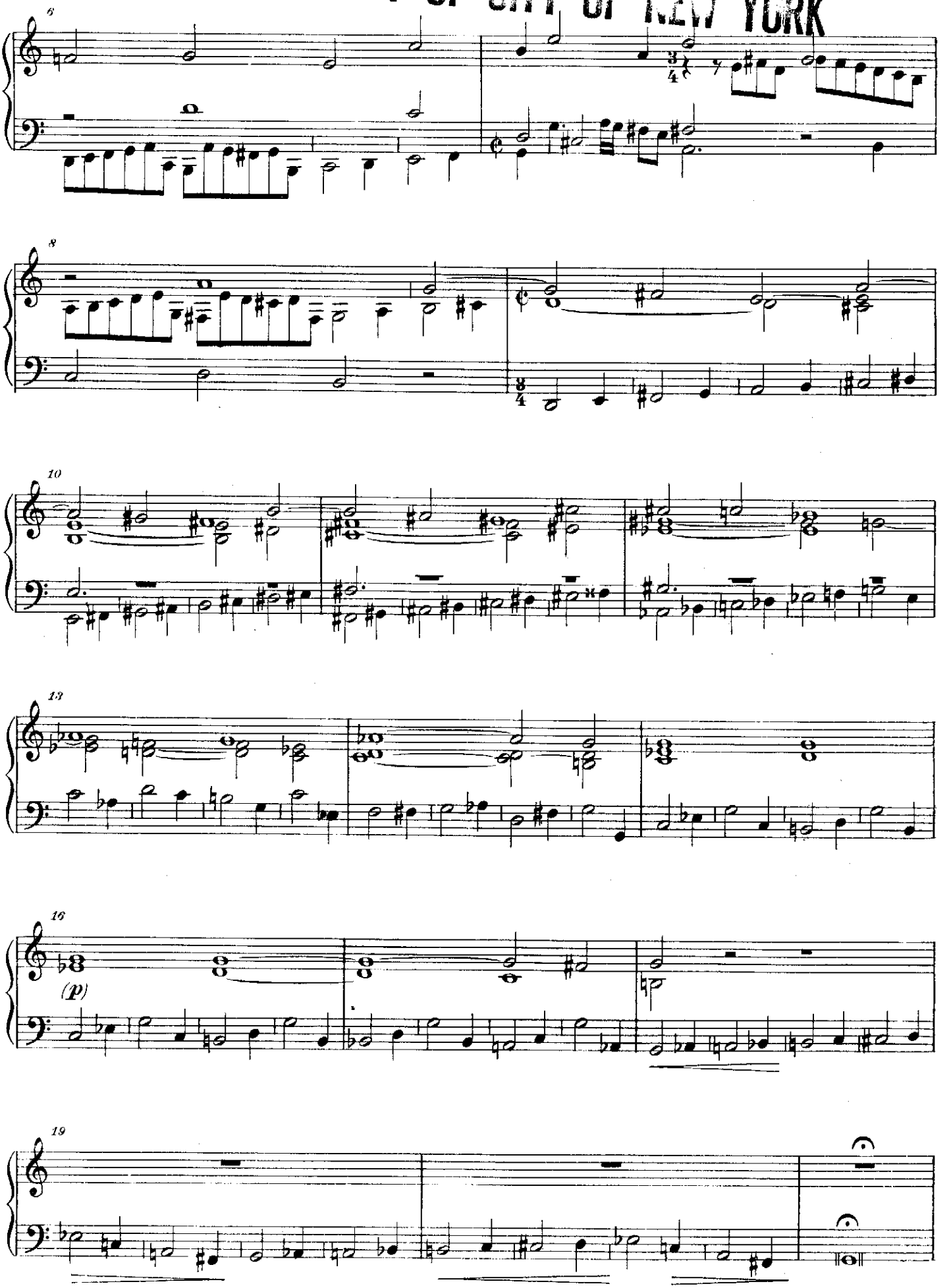
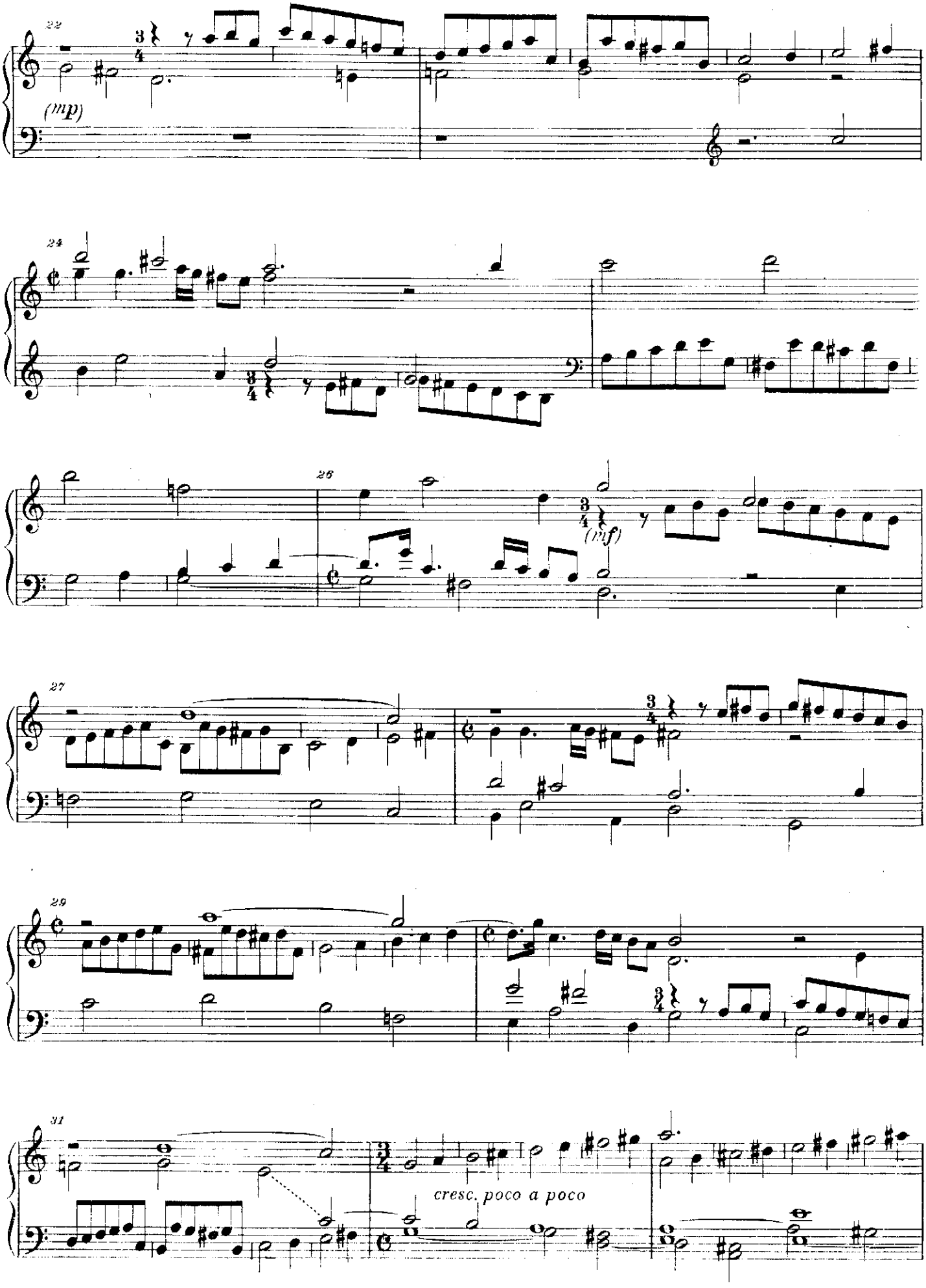
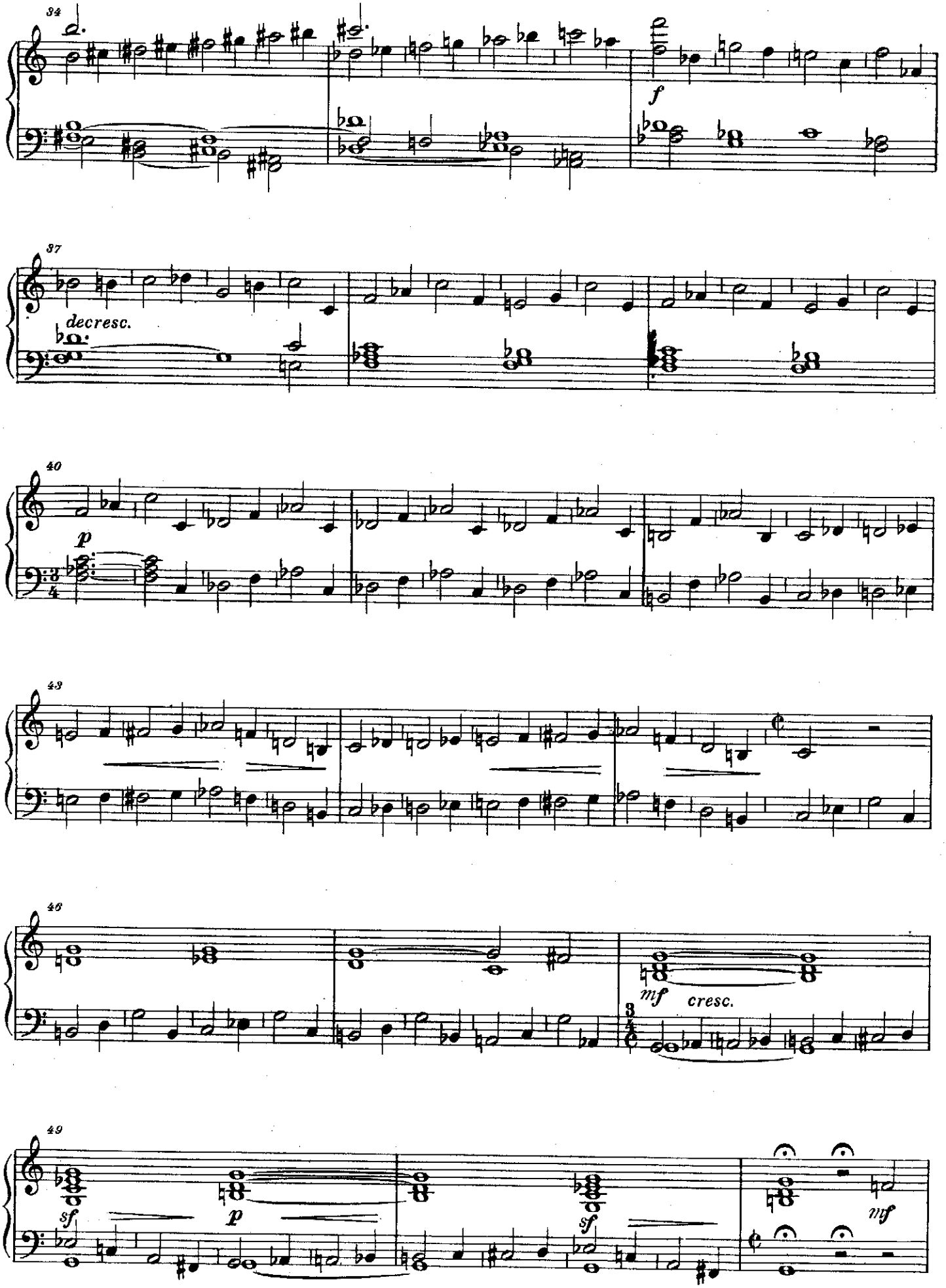
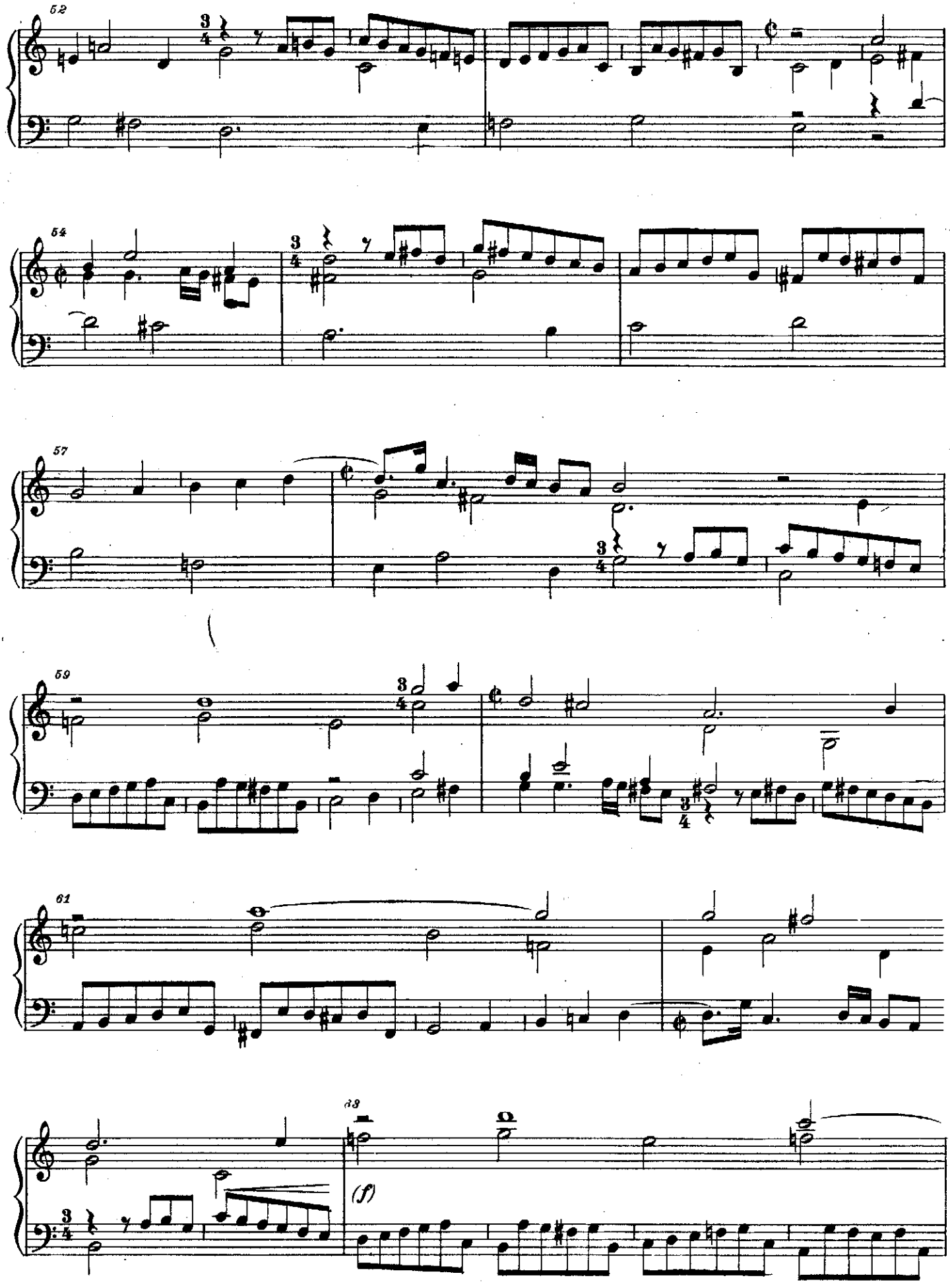
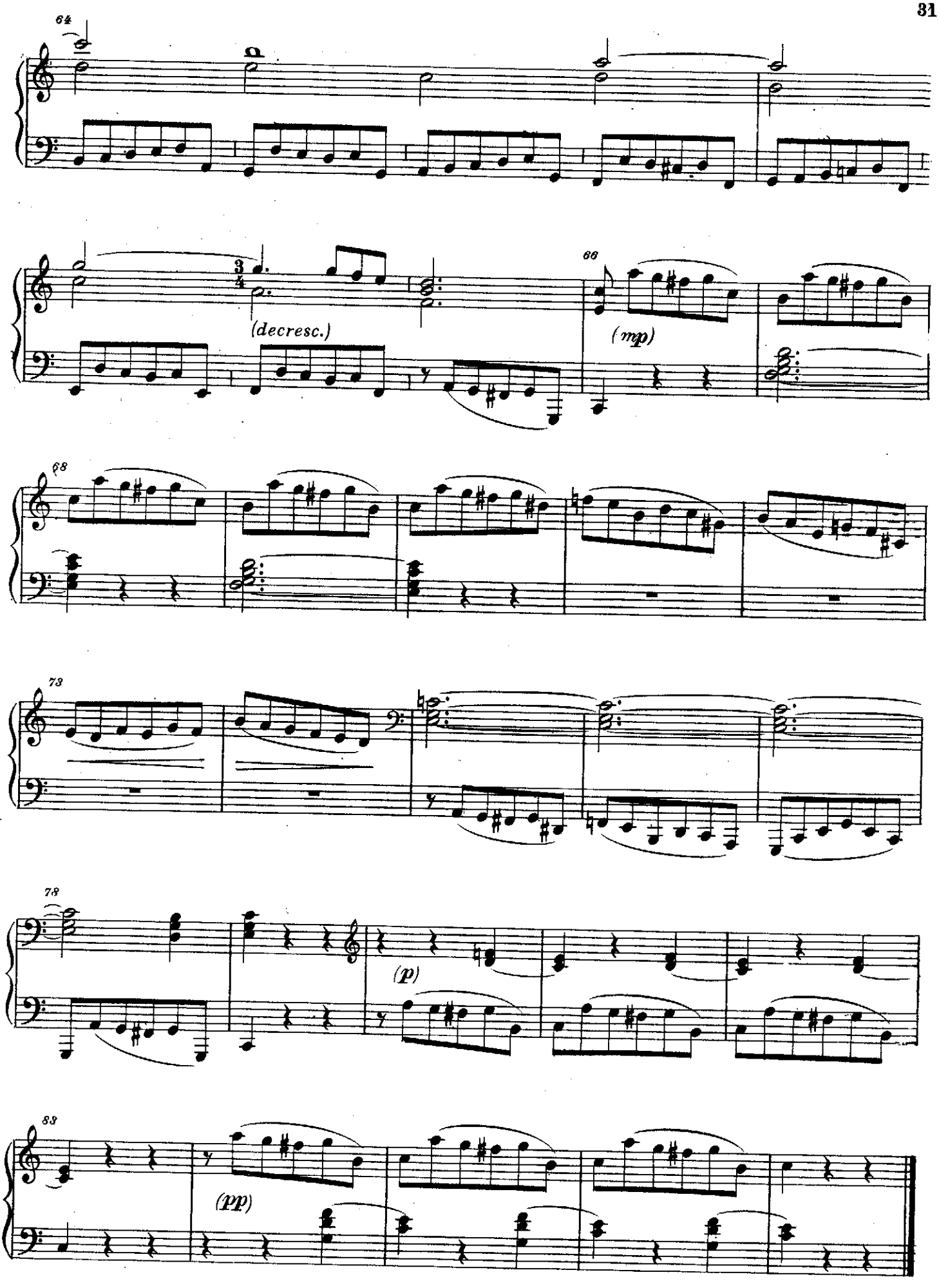



22
(mp)
24
26
(mf)
27
29
31
cresc. poco a poco


34
f
37
decresc.
40
p
43
46
mf
cresc.
49
sf
p
sf
mf

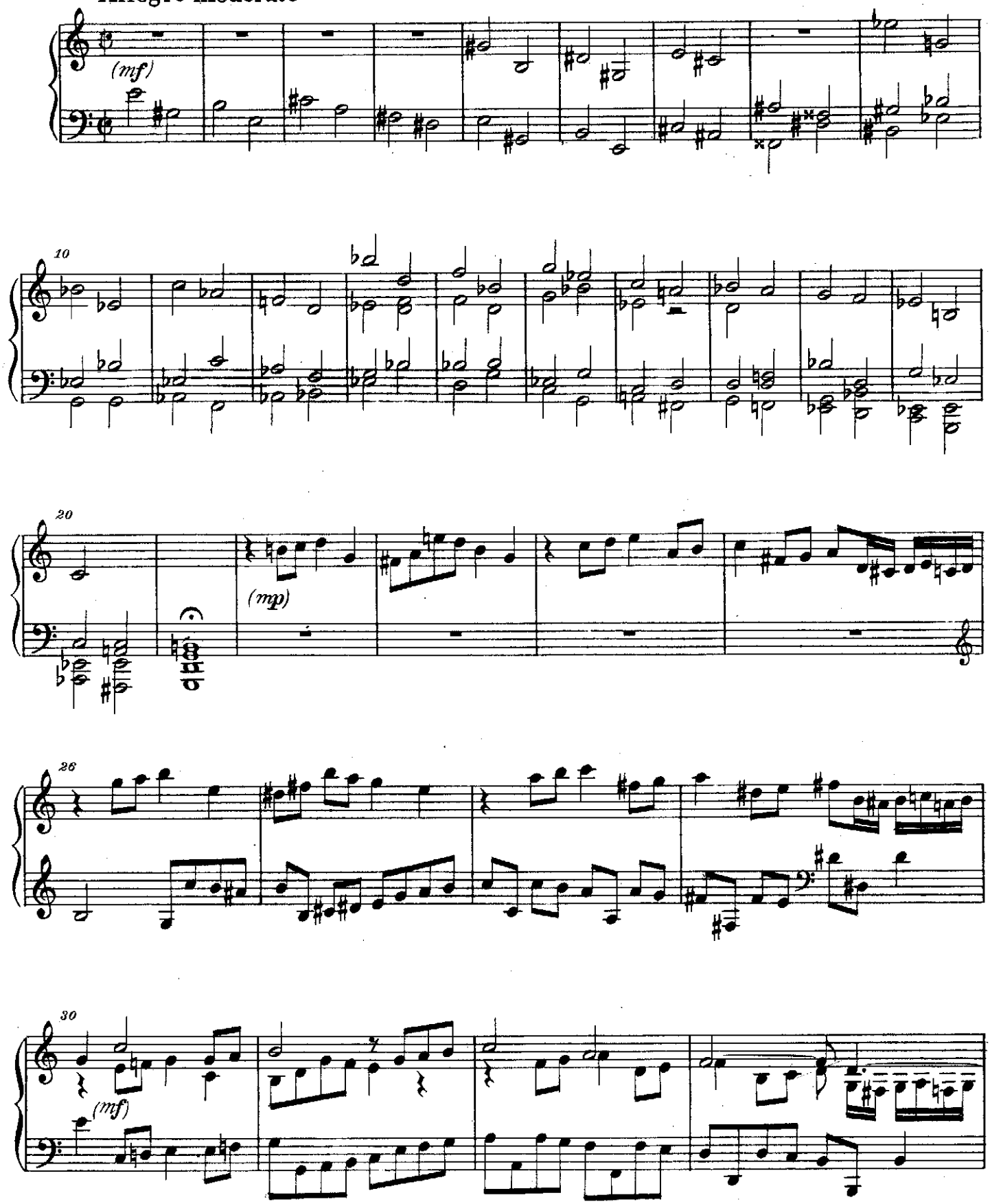

52
54
57
59
61
63
(f)


64
3/4
(decresc.)
66
(mp)
68
73
78
(p)
83
(pp)

31.

À deux Sujets

Allegro moderato



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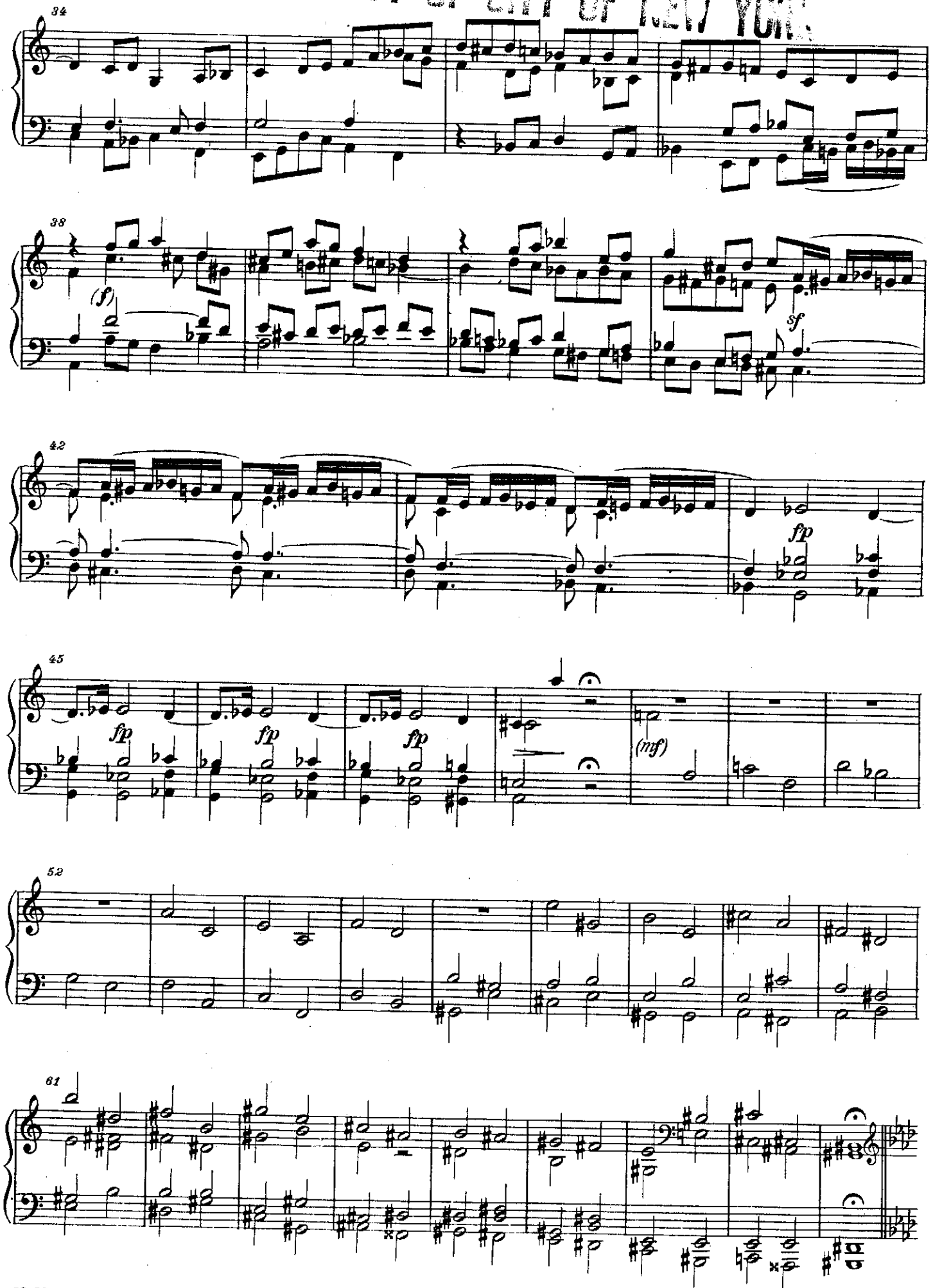
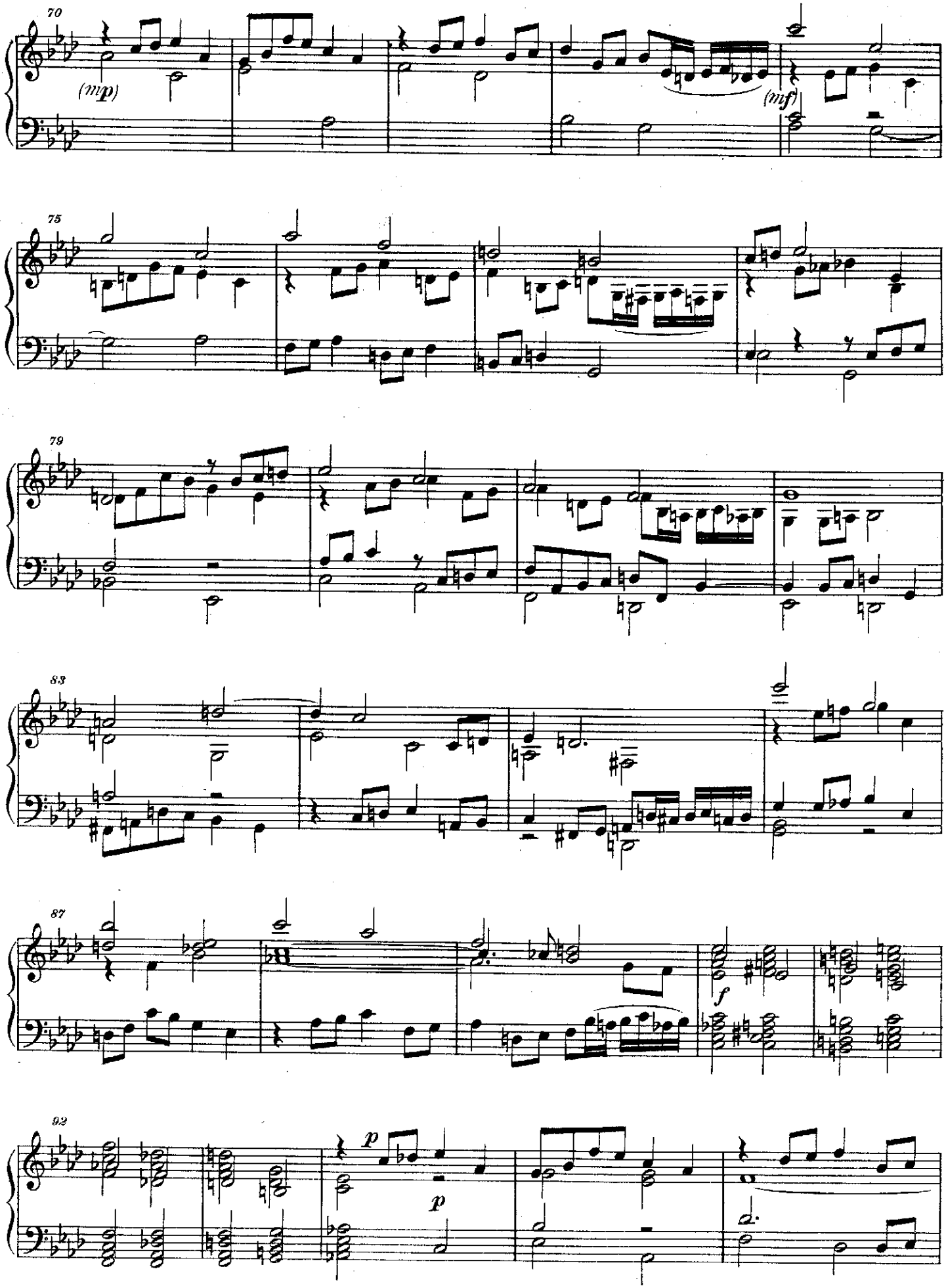
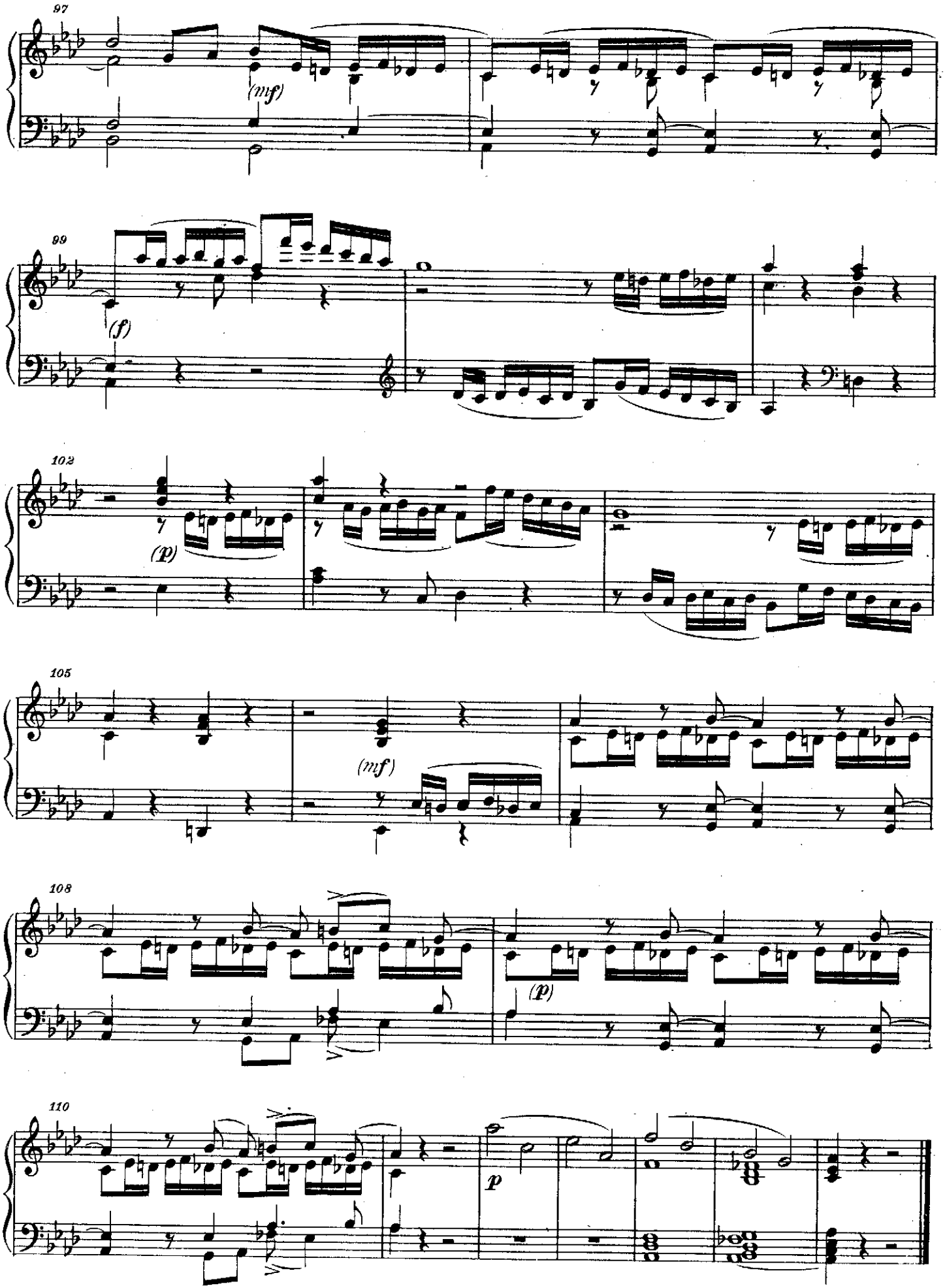
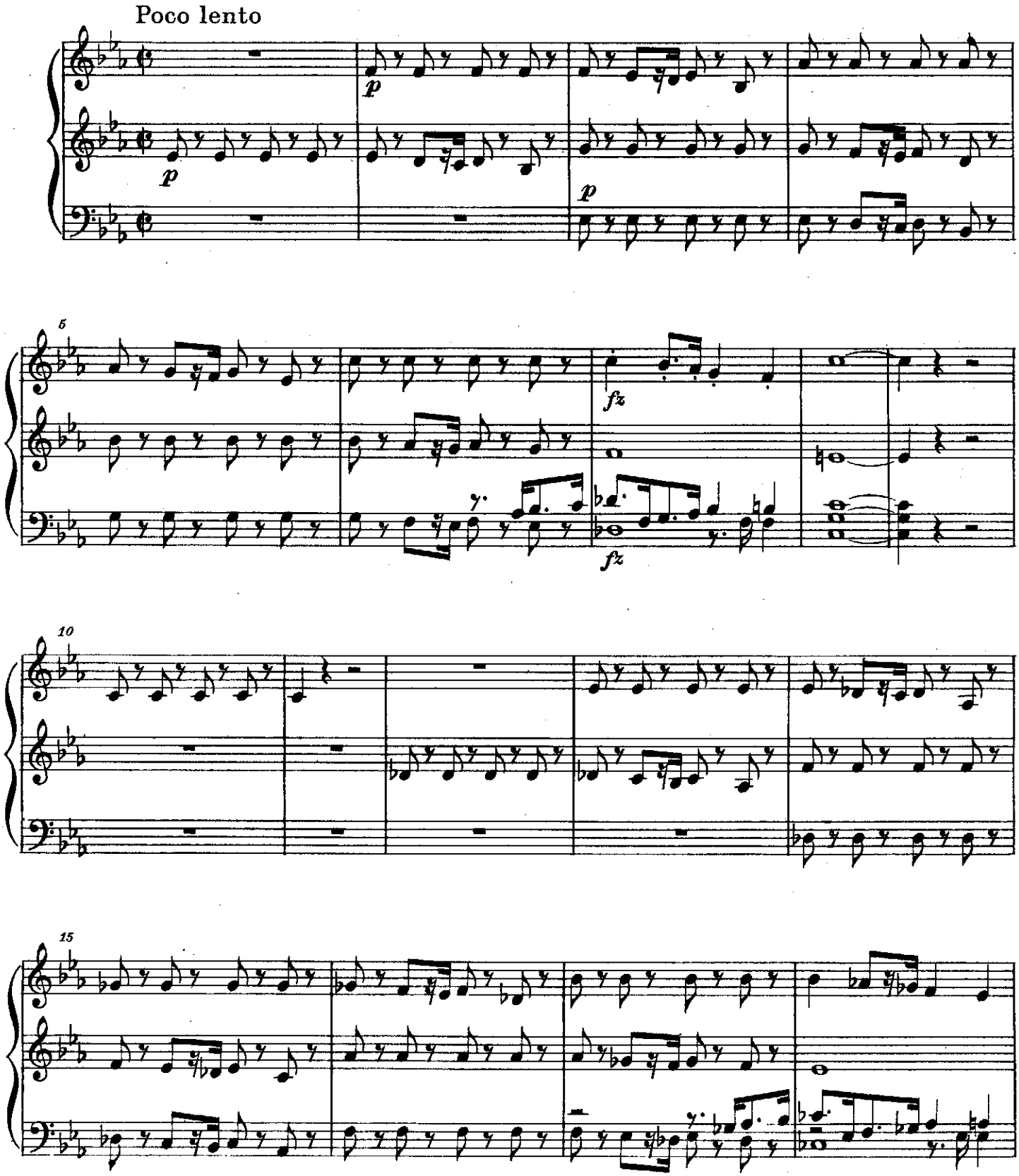


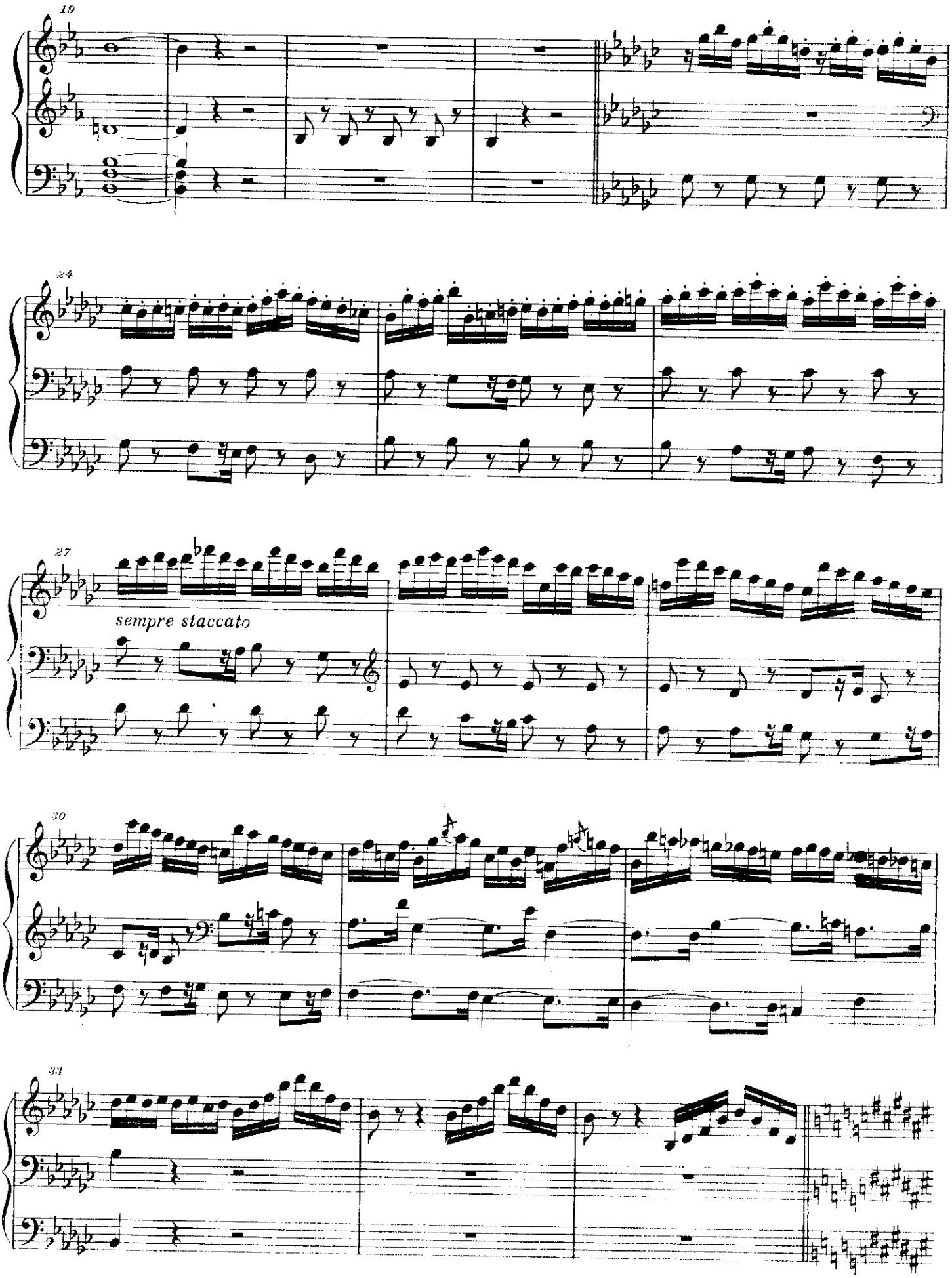

70
(mp)
(mf)
75
79
83
87
f
92
p
p

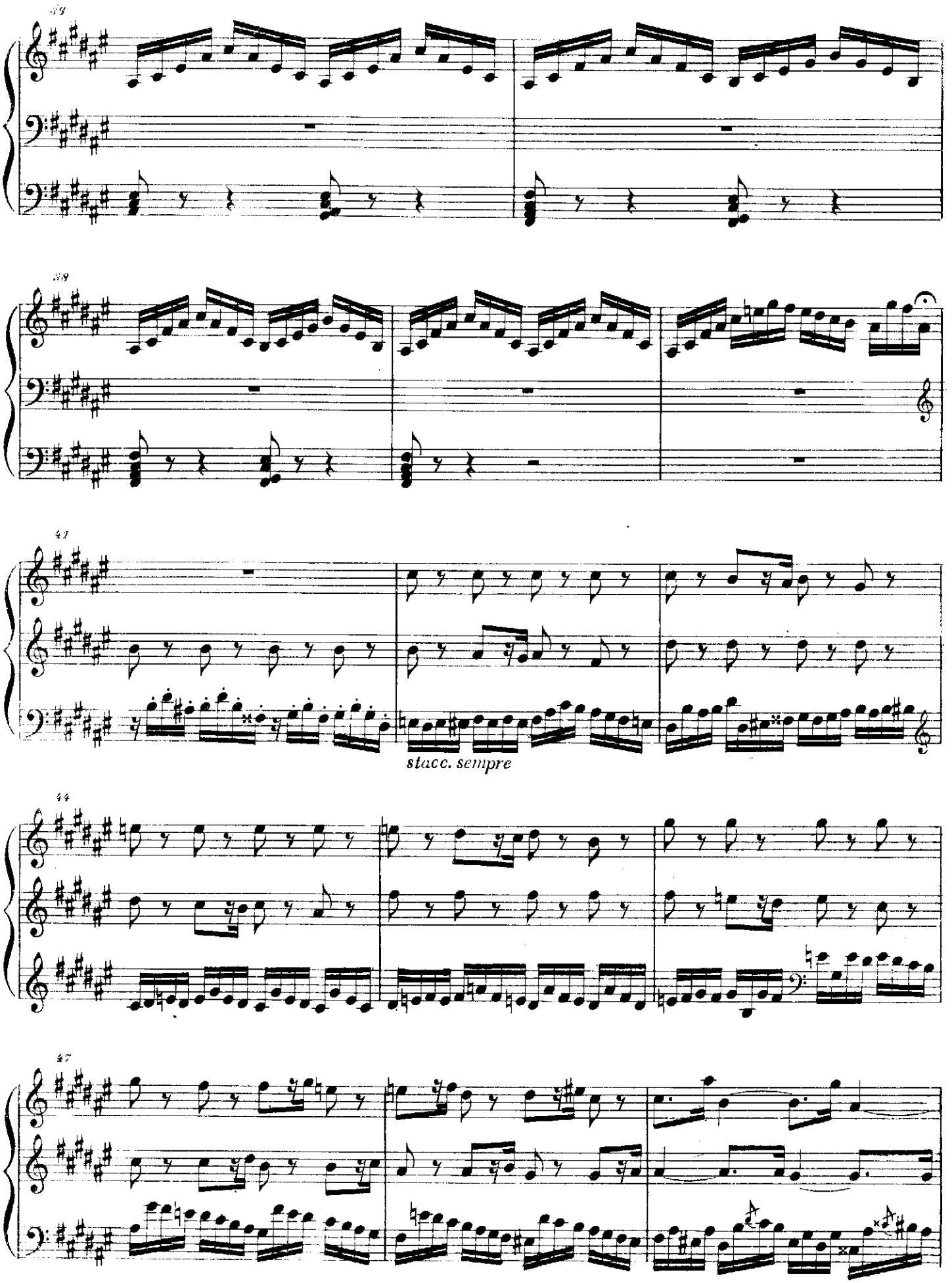

97
(mf)
99
(f)
102
(p)
105
(mf)
108
(p)
110
p

32.

À deux Sujets




19
24
27
sempre staccato
30
33


37
38
41
stacc. sempre
44
47

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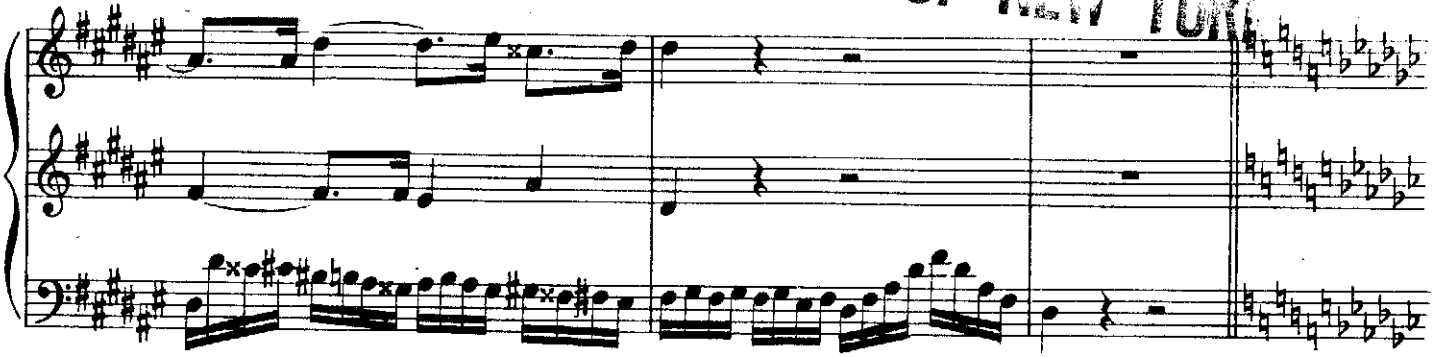
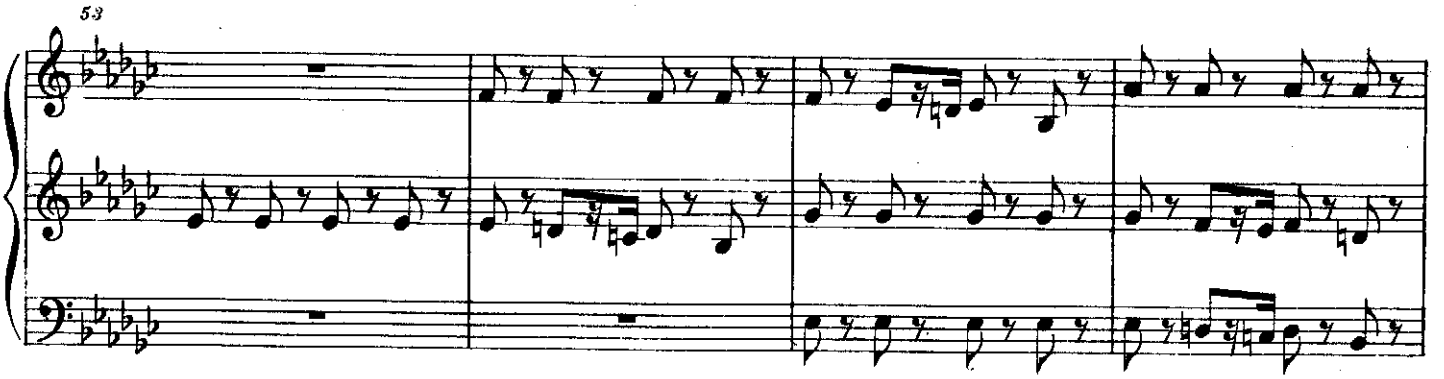
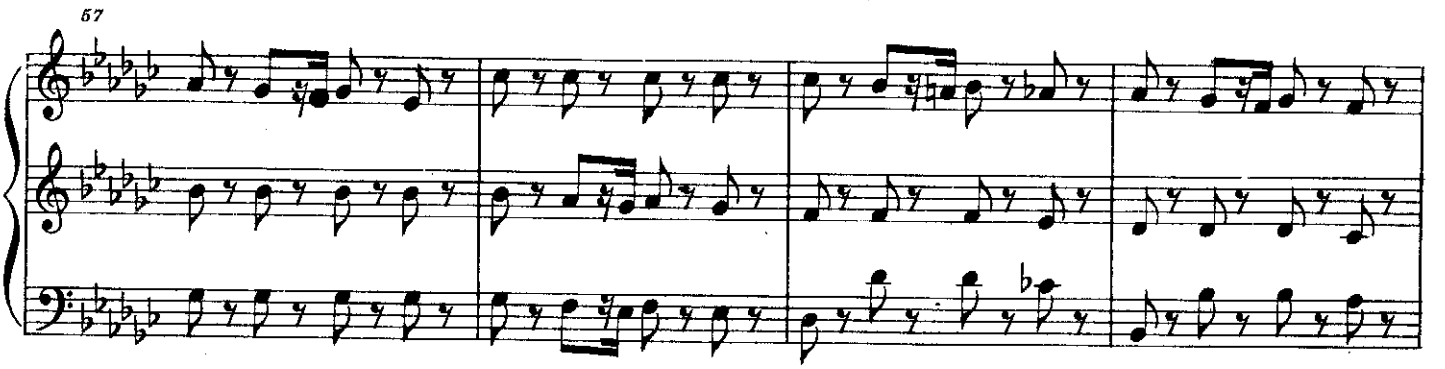
50



53



57



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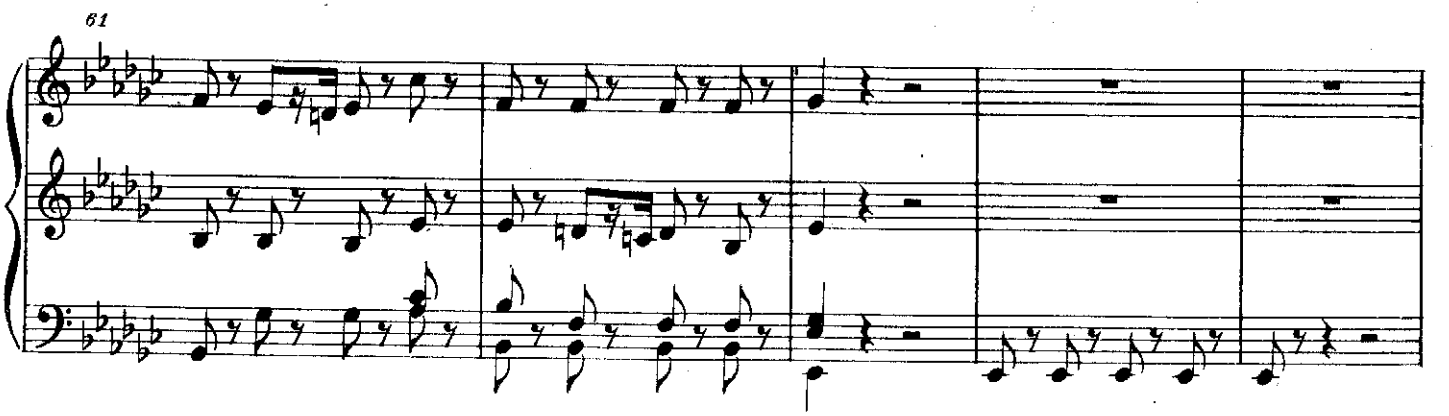
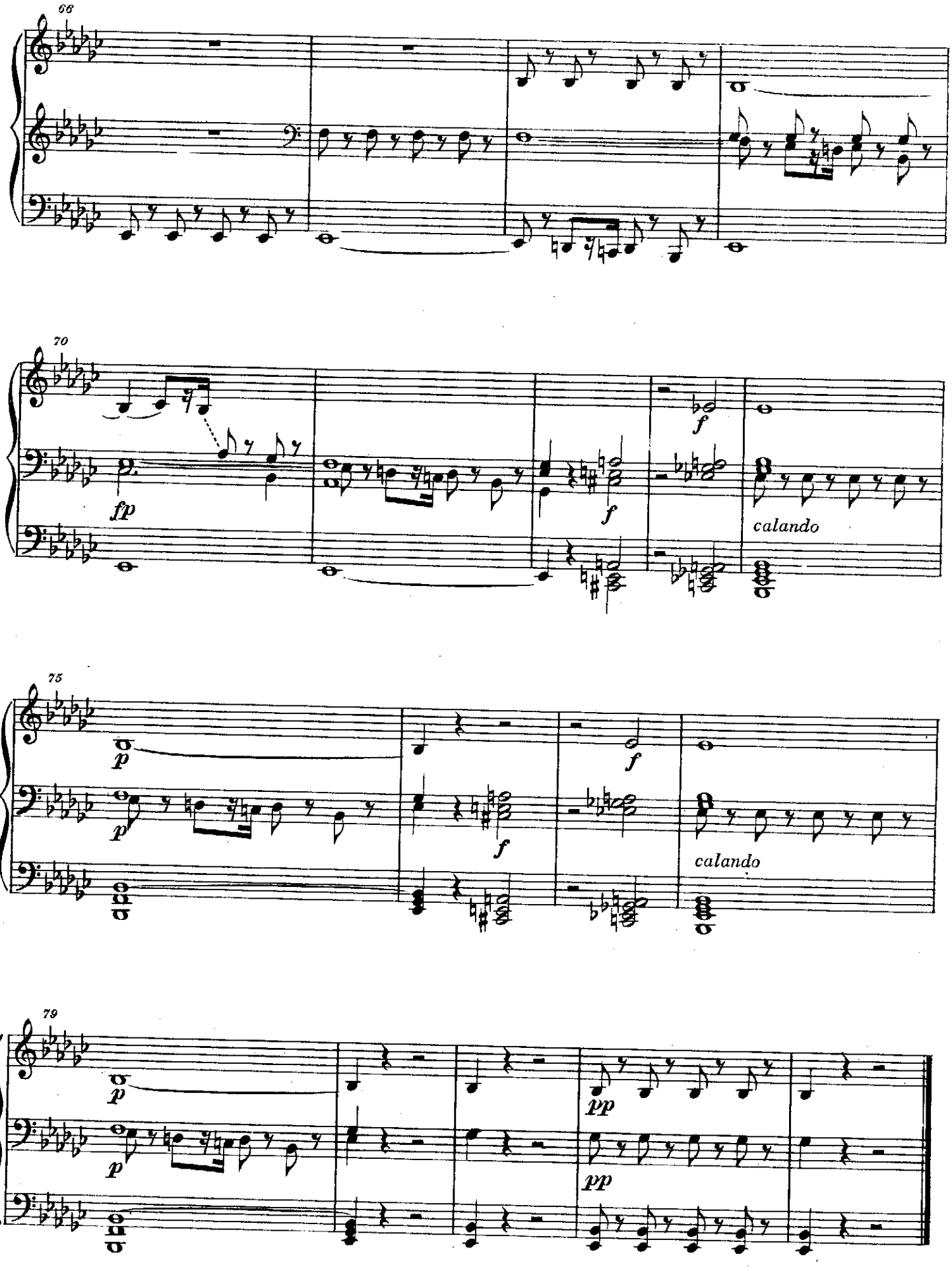
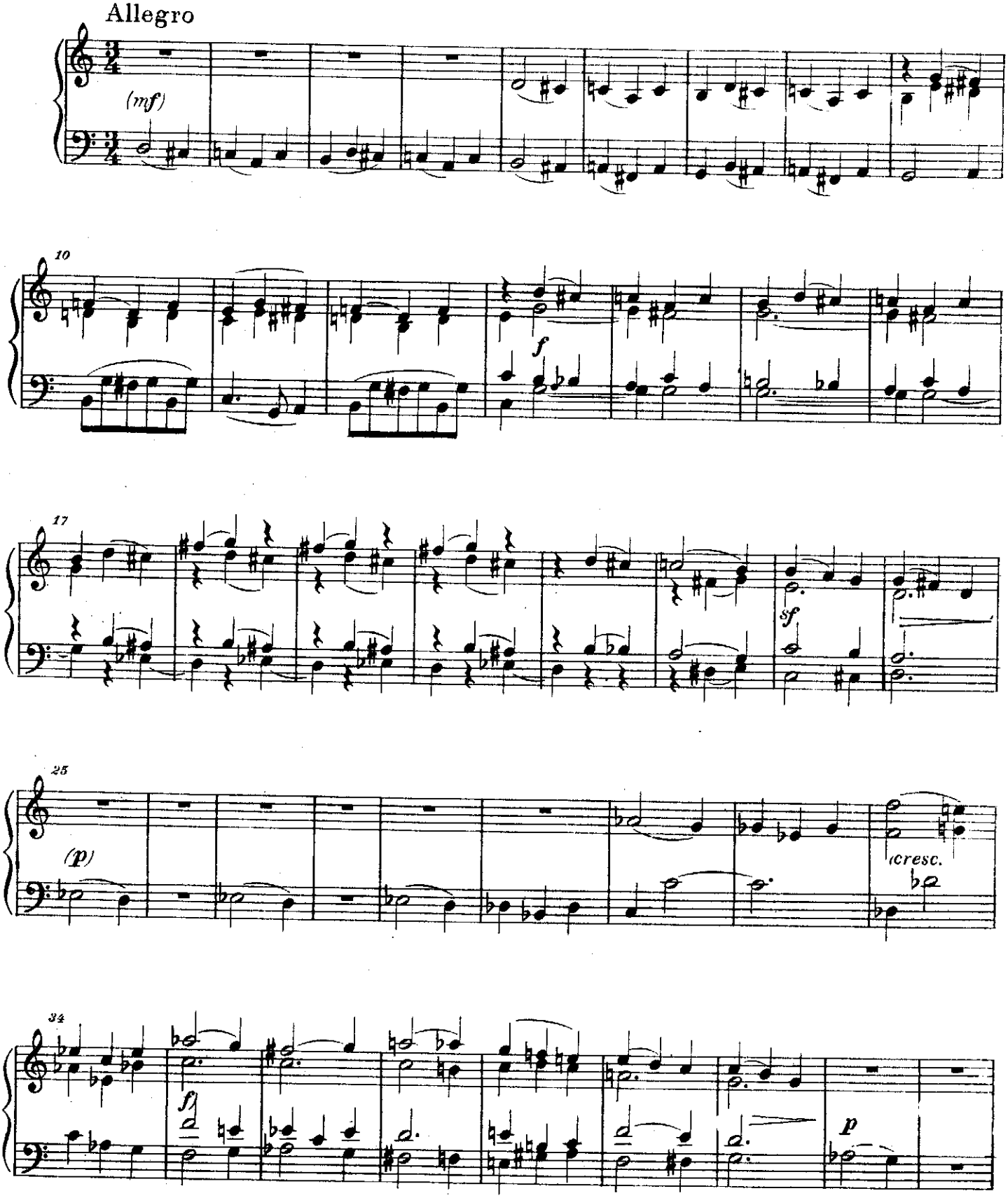
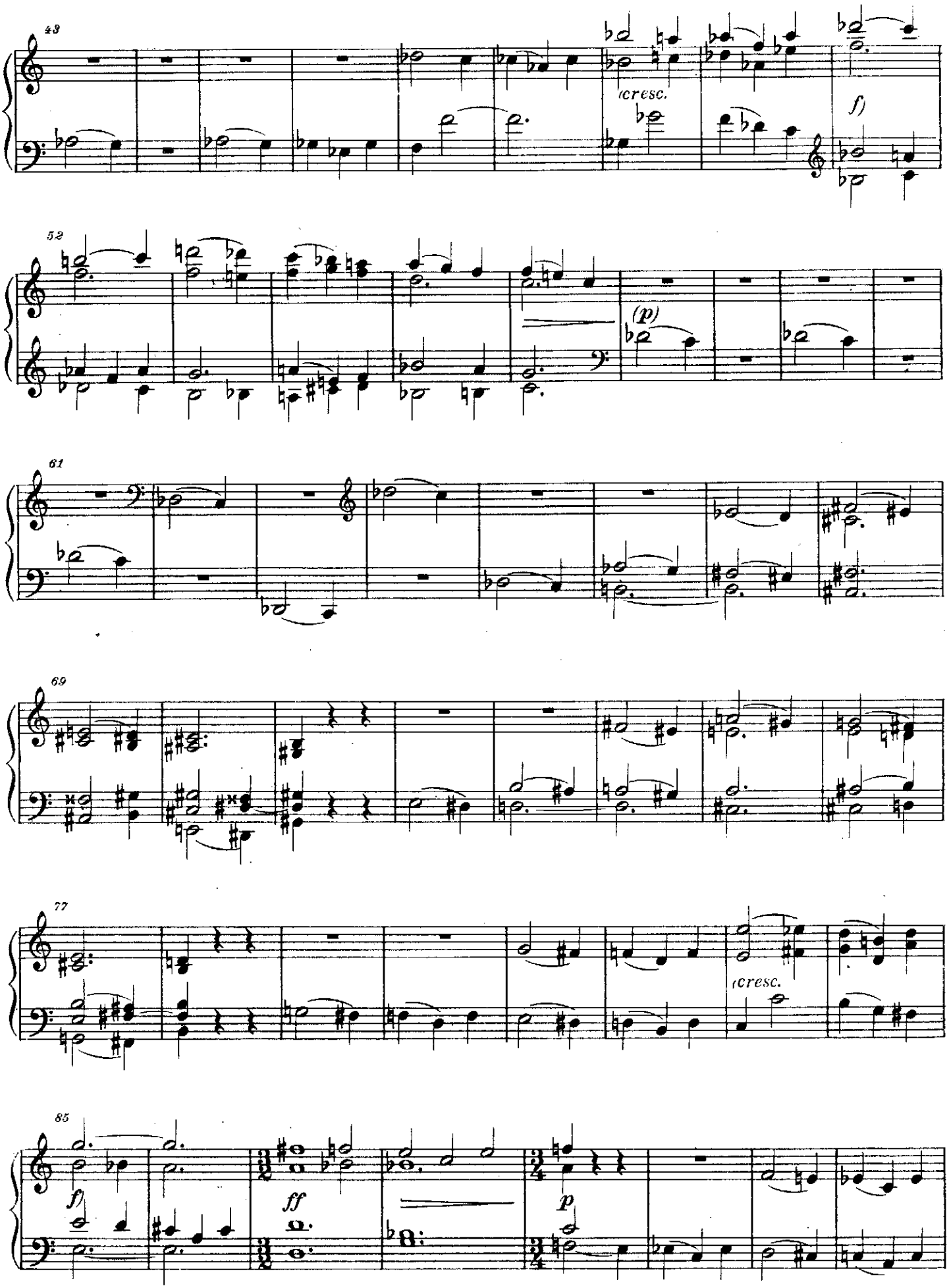



66
70
fp
f
f
calando
75
p
p
f
f
calando
79
p
p
pp
pp

33.




43
cresc.
f)
52
(p)
61
69
77
cresc.
85
f)
ff
p

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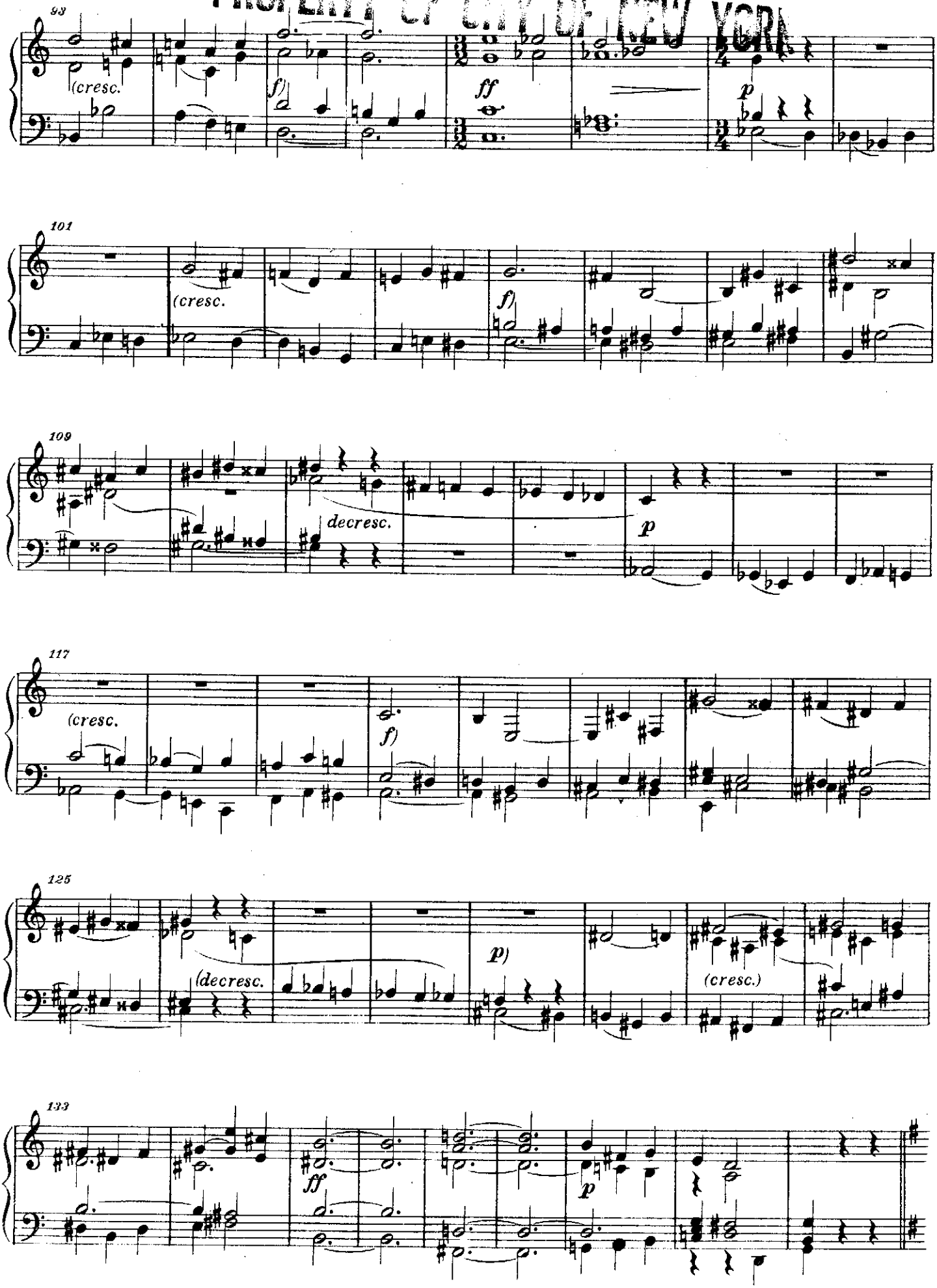
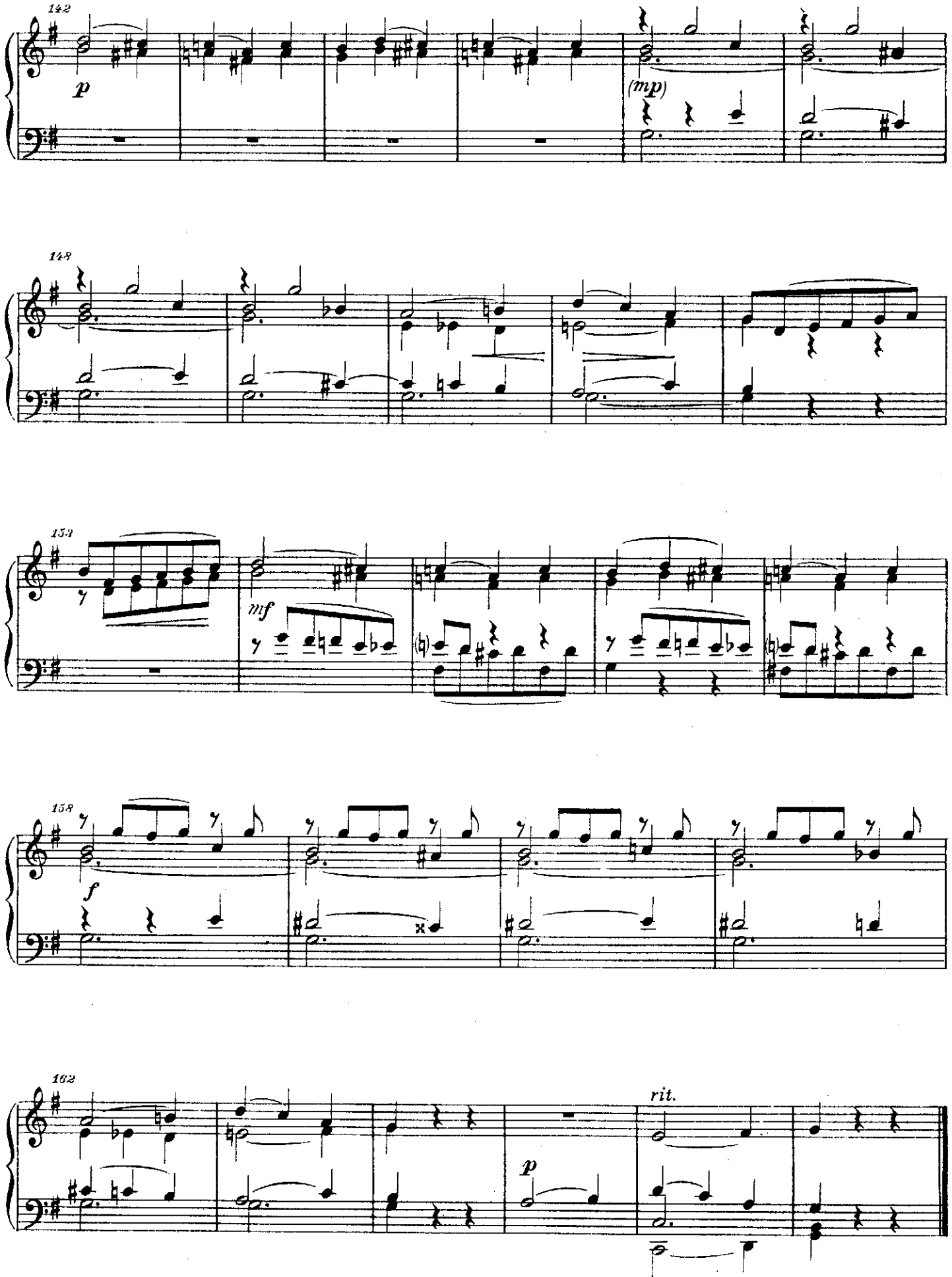
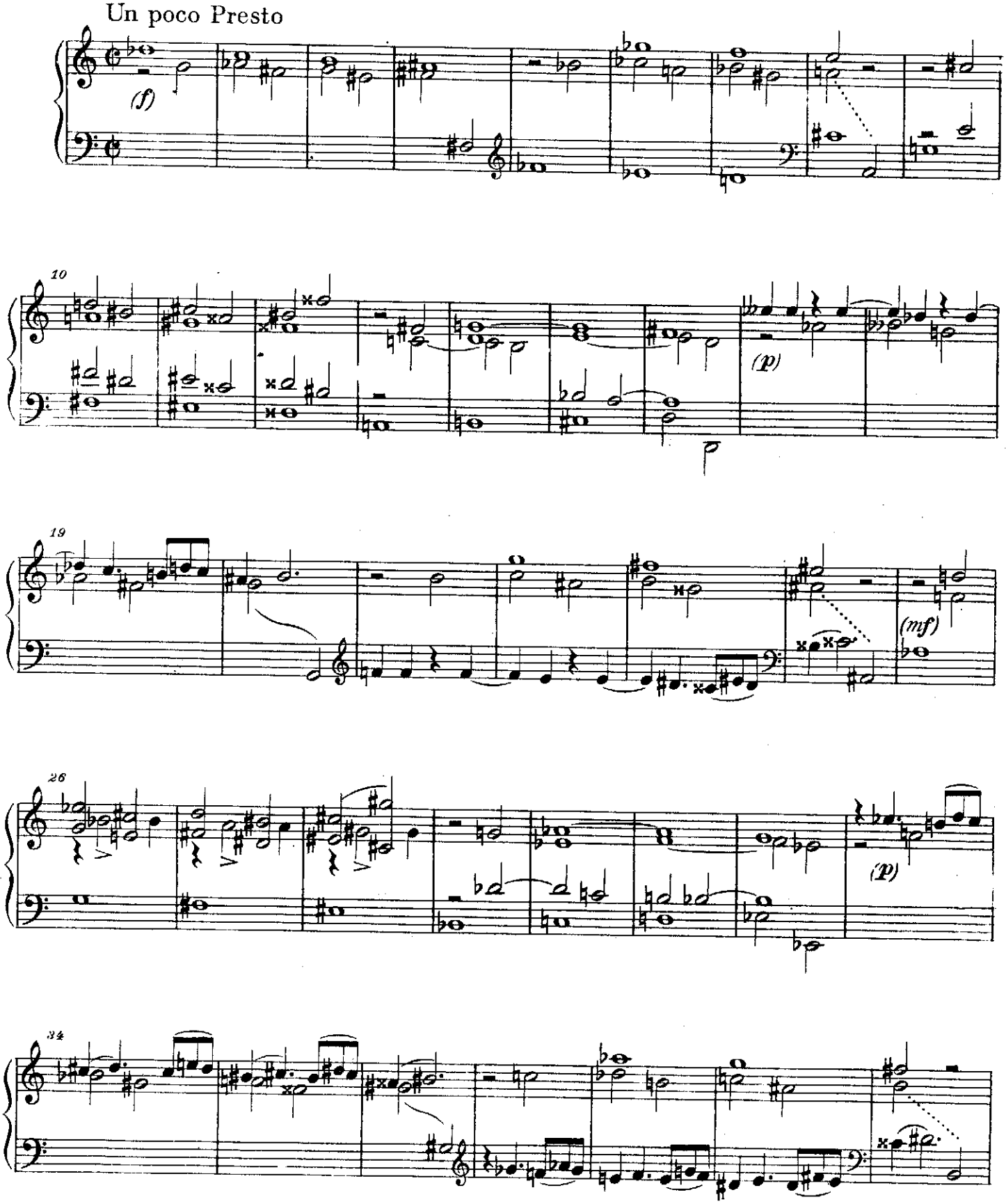


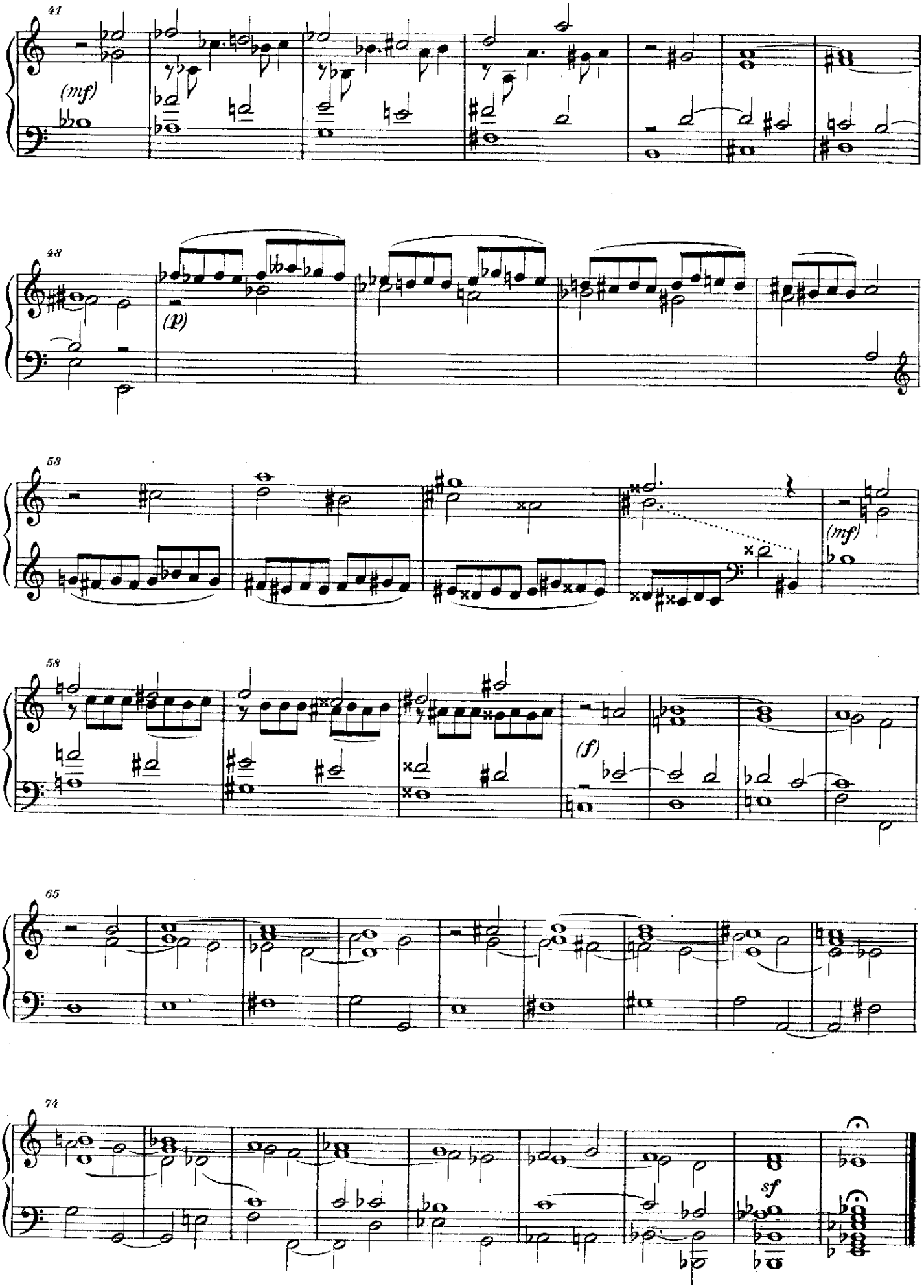

142
p
(mp)
148
153
mf
158
f
162
rit.
p

34.

À deux Sujets

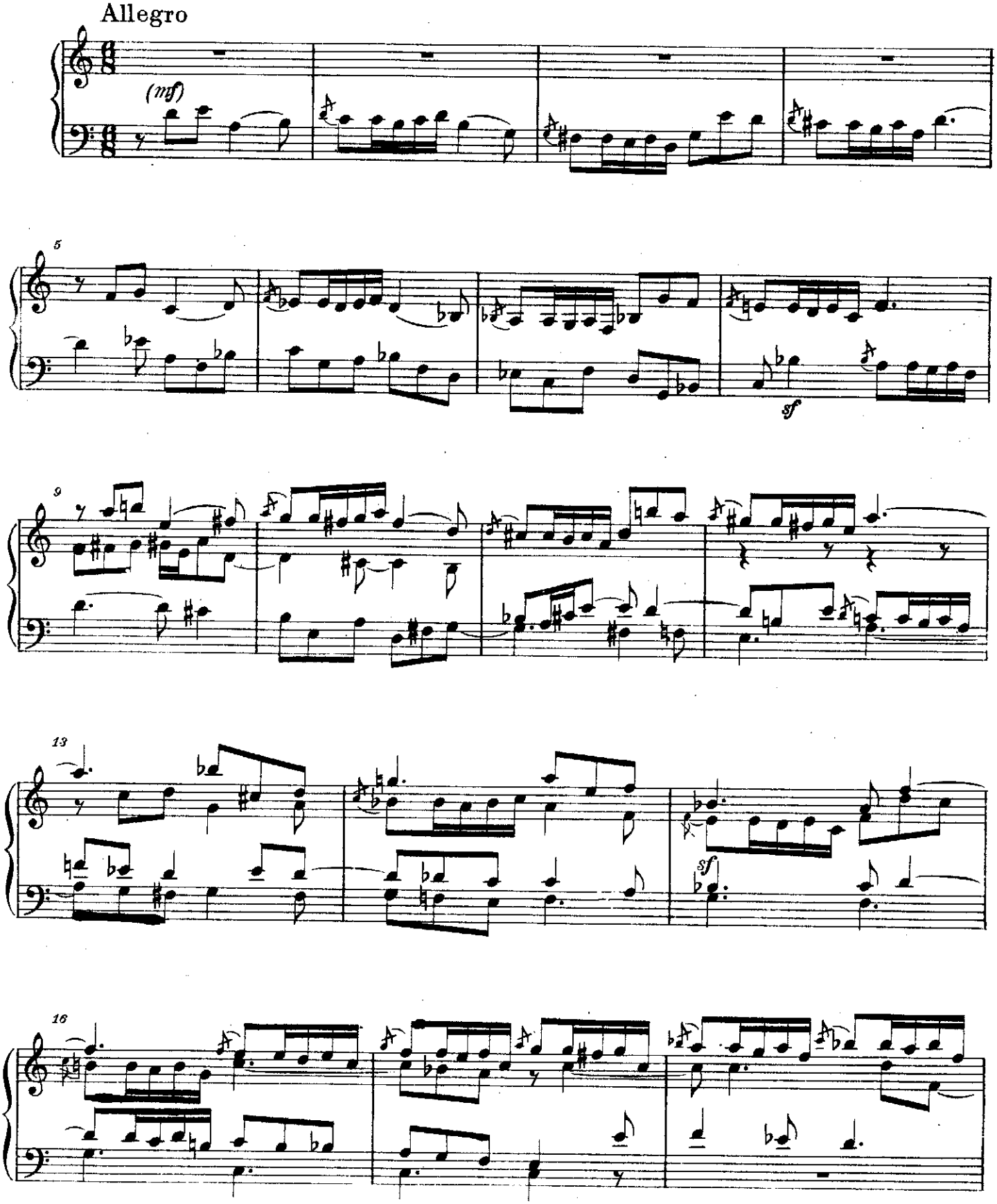
Un poco Presto

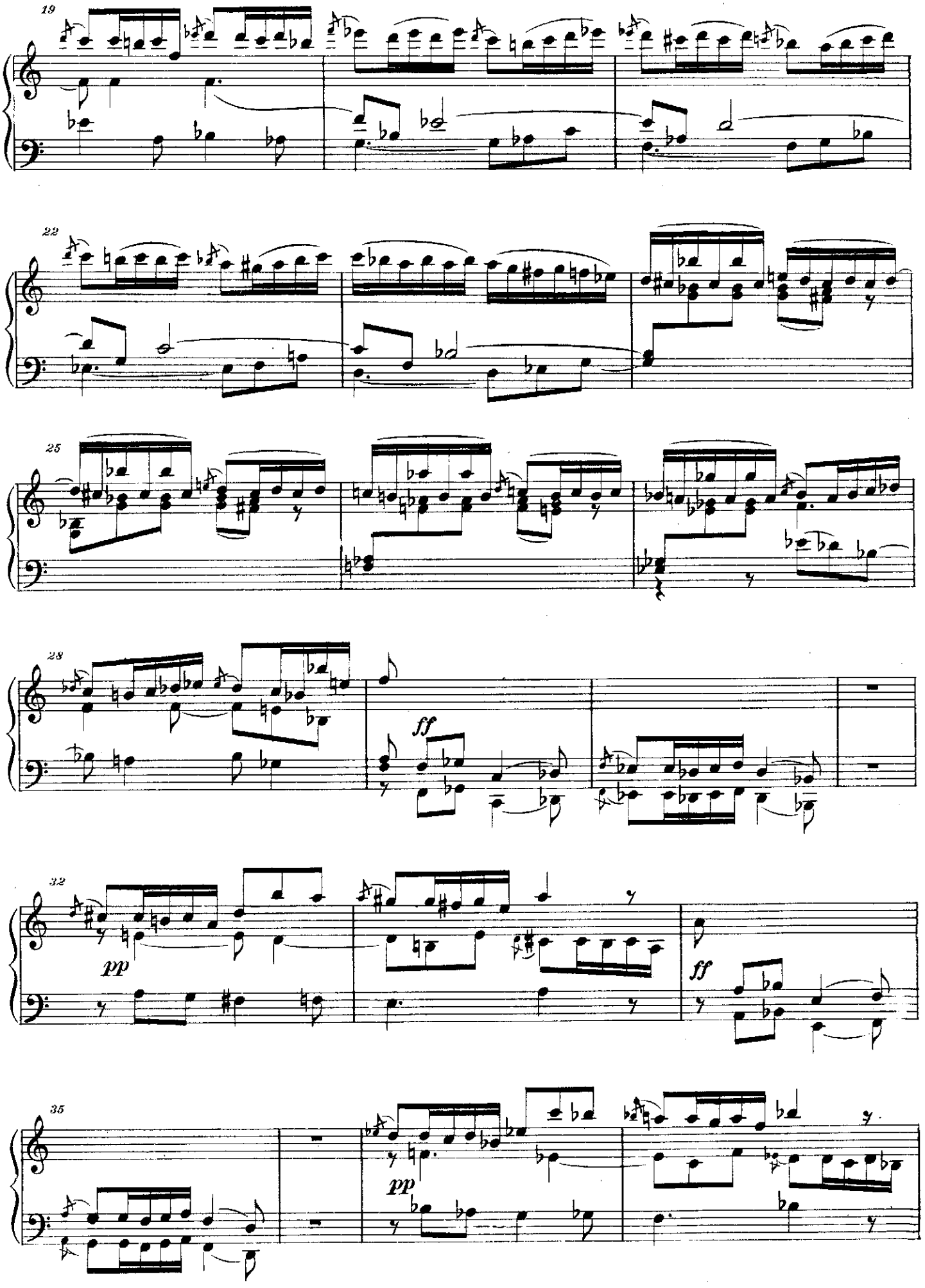


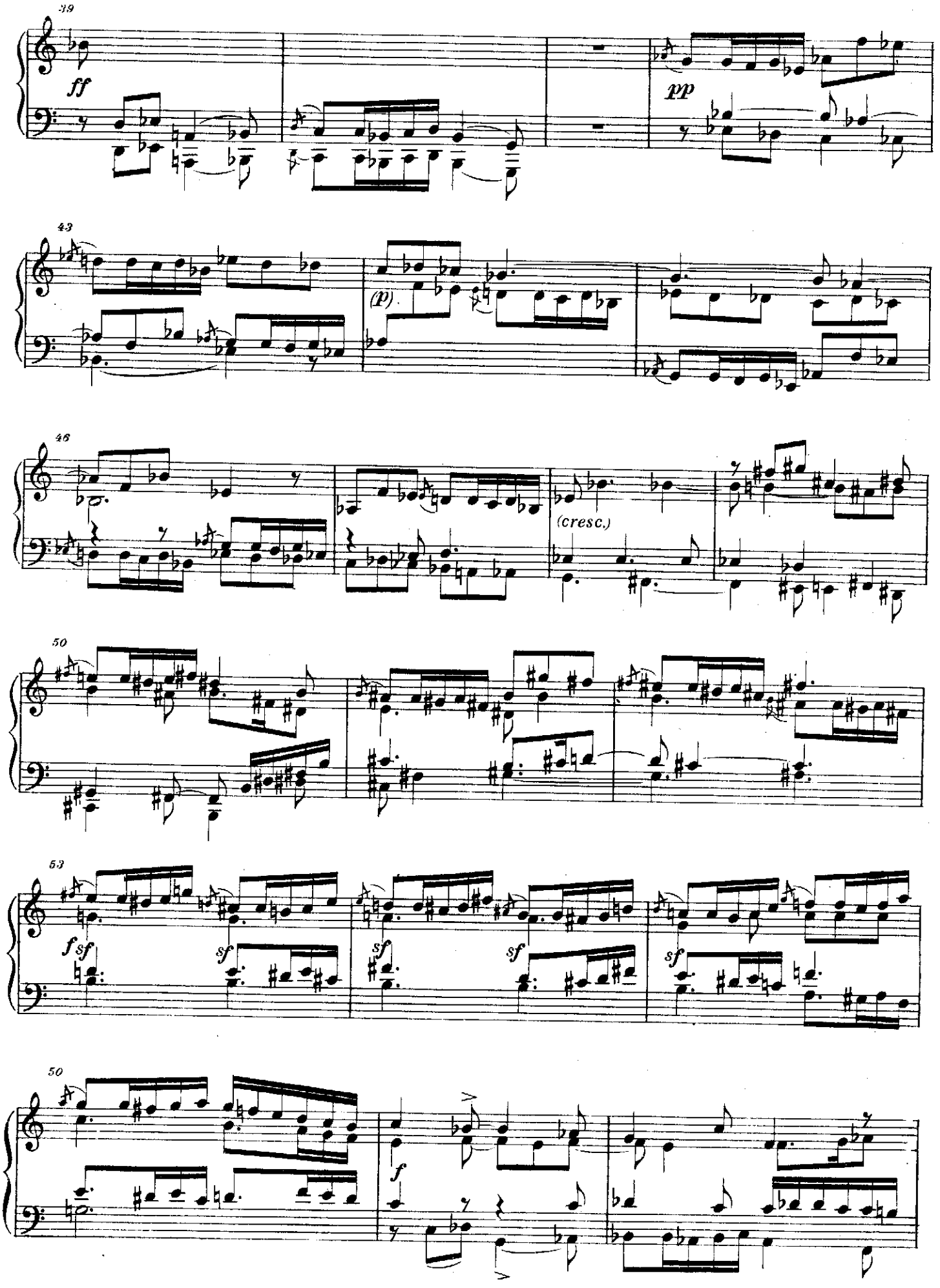

41
(mf)
48
(p)
53
(mf)
58
(f)
65
74
sf

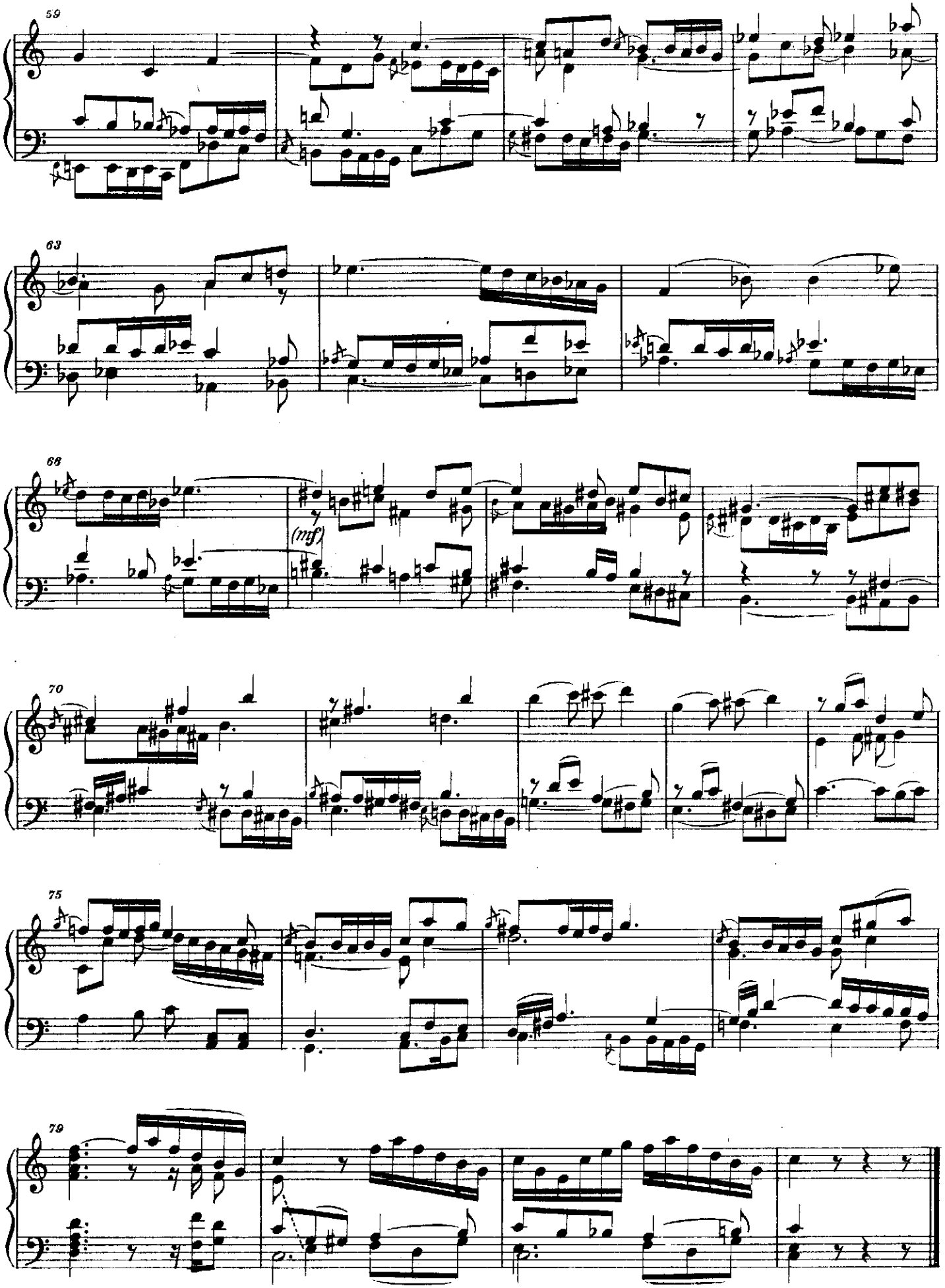
35.

Allegro




19
22
25
28
ff
32
pp
ff
35
pp


39
ff
pp
43
(p)
46
(cresc.)
50
53
f sf
sf
sf
sf
sf
50
f


59
63
68
(mf)
70
75
79

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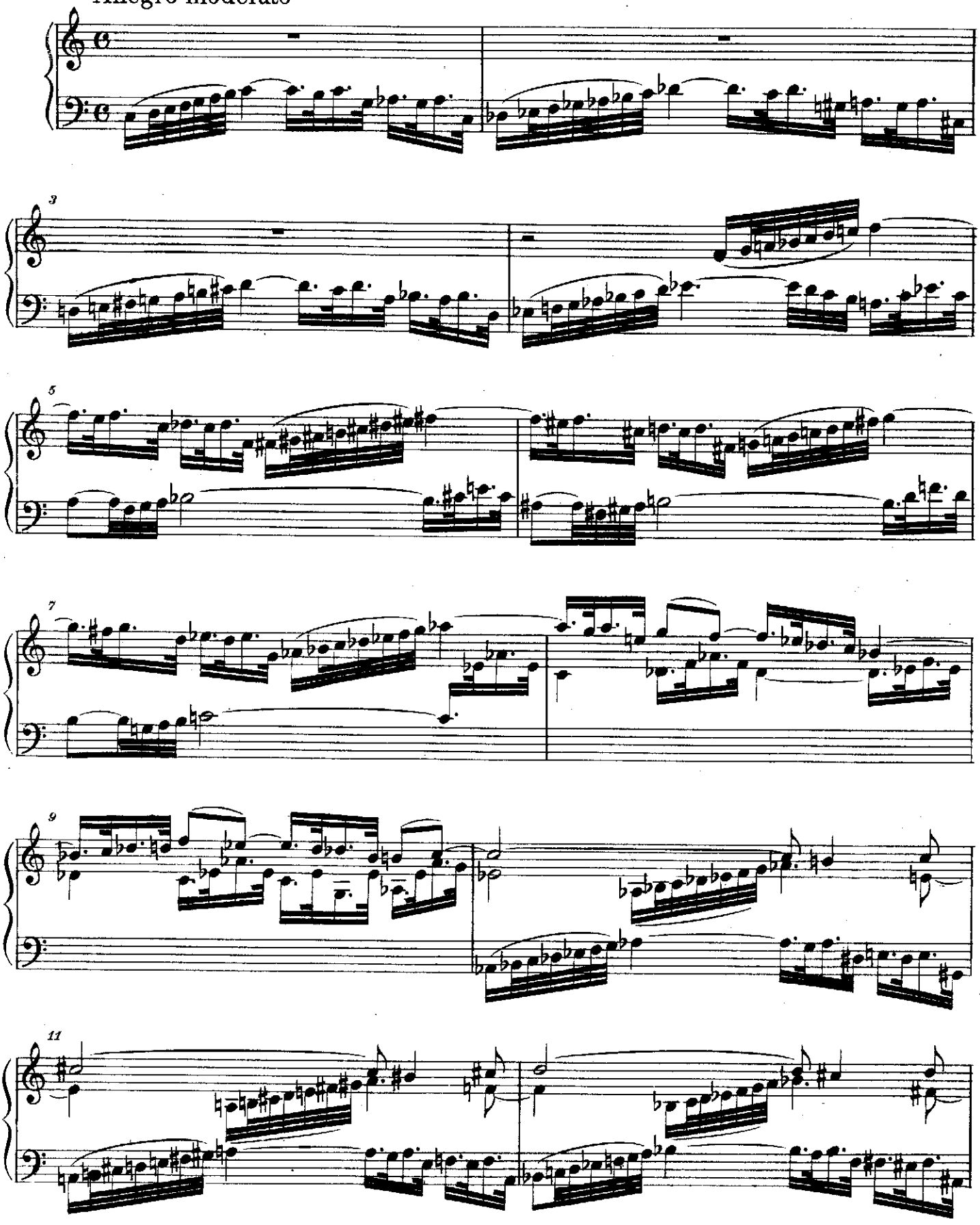
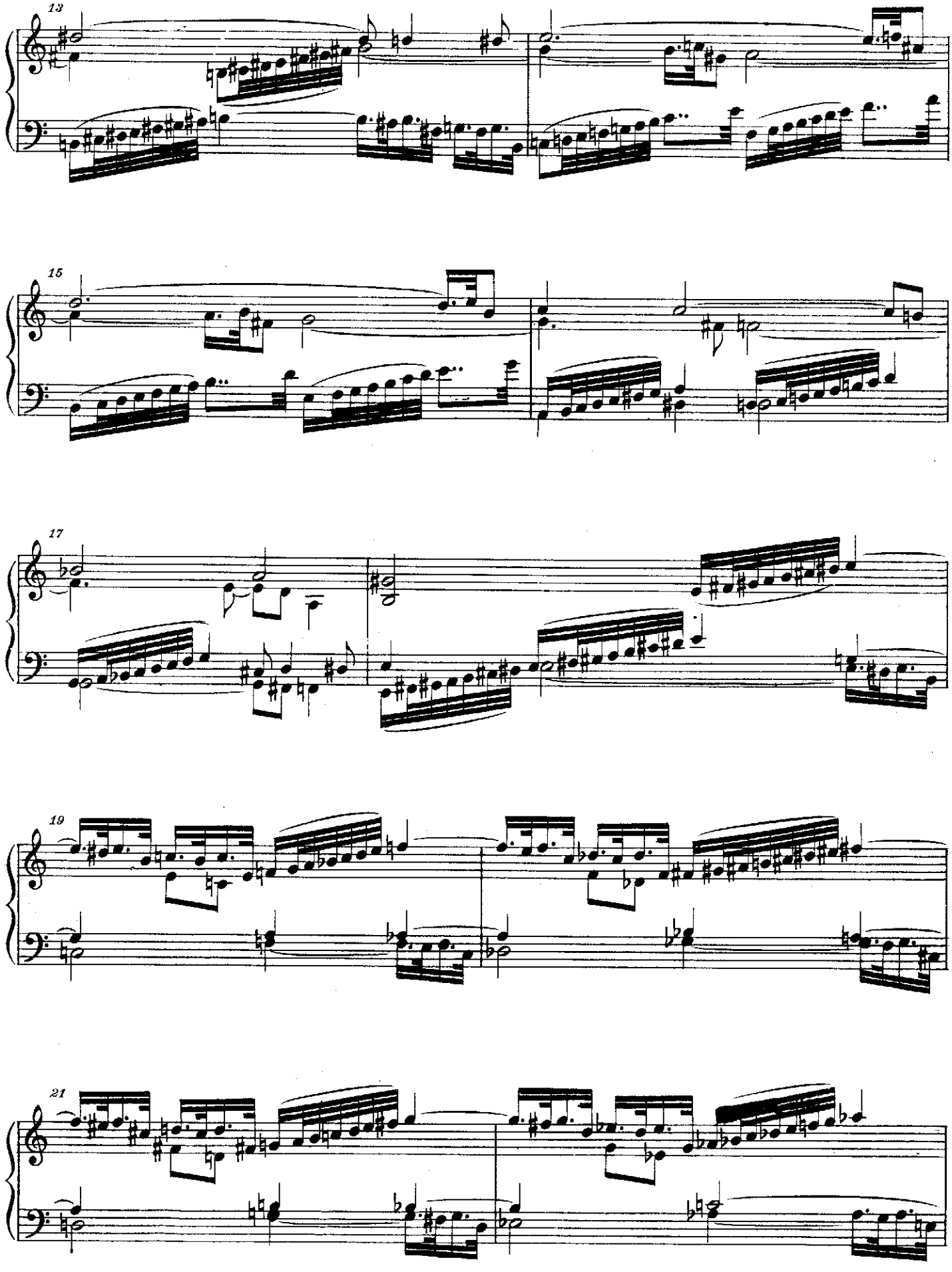
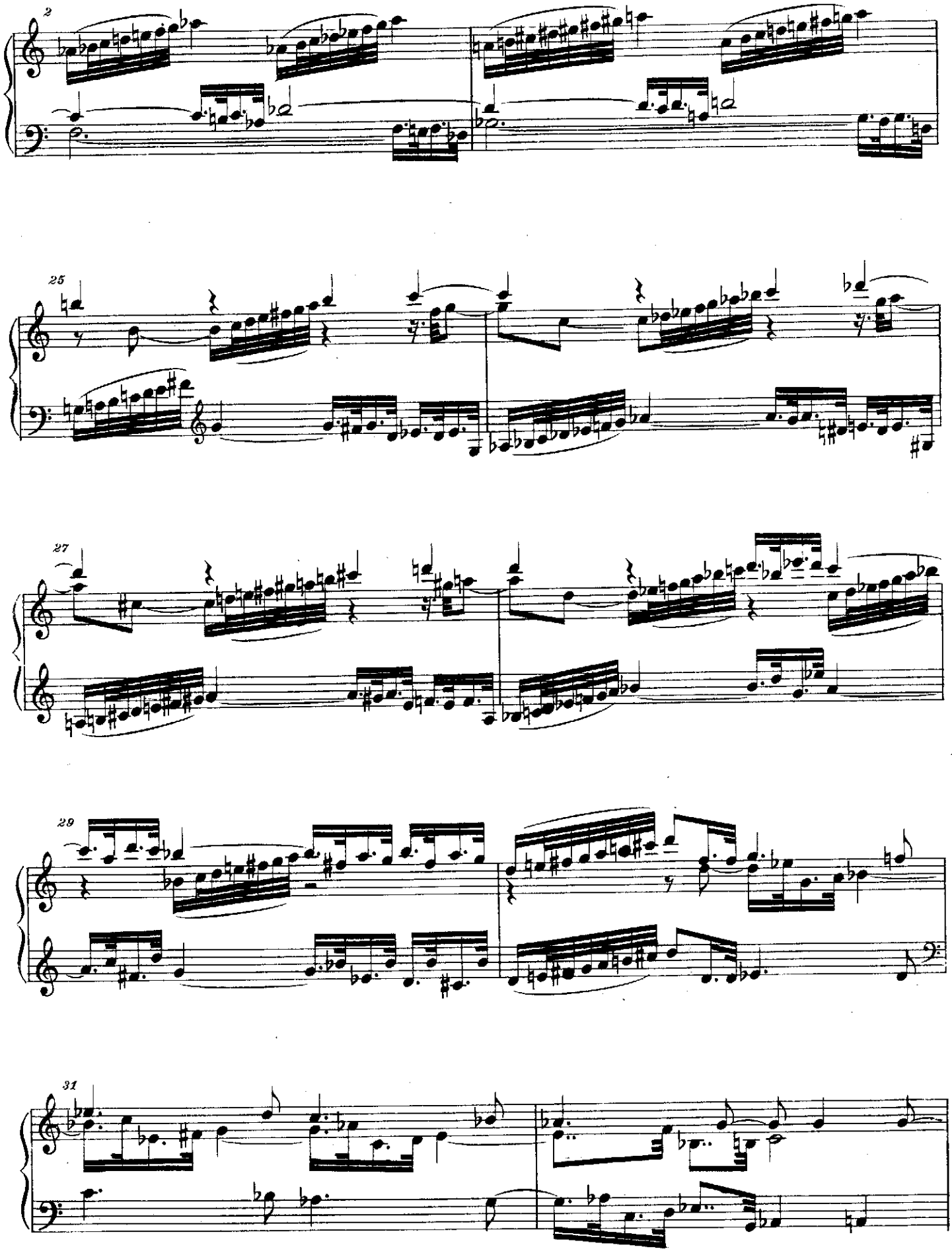
36.

Allegro moderato




13
15
17
19
21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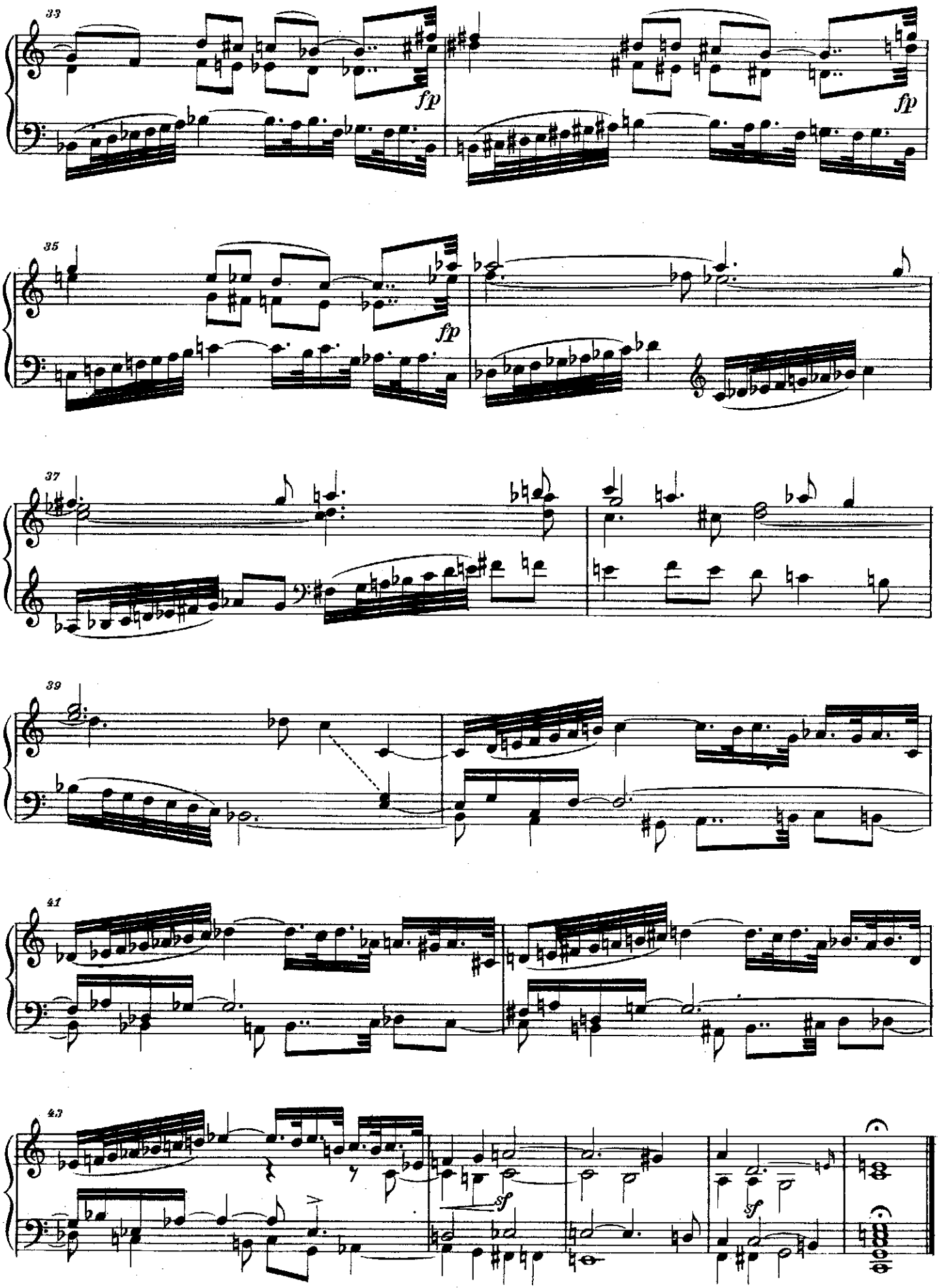
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