

Fantasie, Fuge, Andante und Scherzo¹⁾

1. Fantasie und Fuge

d-moll

BWV 905

Andante

dolce, ma cantando

legato, sotto voce

sostenendo - - - *a tempo sempre dim.*

p sost.

¹⁾ Die Fantasie und Fuge, das Andante und das Scherzo sind ursprünglich von einander unabhängige Kompositionen, die wir hier zwangsläufig 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 œuvettes (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 originalmente indipendenti l'una dell'altra, che noi qui combiniamo in una serie; oggi 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 miniatura.

Fuga (Allegro)

Sheet music for piano, page 10, measures 11-15. The music is in common time and consists of five staves. The top staff shows a treble clef, a key signature of one flat, and a bass clef. The second staff shows a treble clef and a bass clef. The third staff shows a treble clef. The fourth staff shows a treble clef. The fifth staff shows a treble clef and a bass clef. The music features various note heads, stems, and rests, with dynamic markings like a star (*) and a trill symbol (tr). Measure 11 starts with a bass note followed by a treble note. Measure 12 begins with a treble note. Measure 13 starts with a bass note. Measure 14 begins with a treble note. Measure 15 starts with a bass note.

***) 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 condottura canonico, di cui l'autore poi non tira nessun profitto:



Musical notation for two staves in G minor, 4/4 time. The top staff features eighth-note patterns, while the bottom staff includes sixteenth-note patterns and a dynamic marking of *p*.

Musical notation for two staves in G minor, 4/4 time. The word "Leseprobe" is overlaid across the middle of the page. The rightmost measure shows a bass clef and a dynamic marking of *tr.*

Musical notation for two staves in G minor, 4/4 time. A large circular watermark containing a stylized letter "F" is centered over the music. Various note heads are numbered with integers (e.g., 1, 2, 3, 4, 5) to indicate specific pitch or rhythm values.

Musical notation for two staves in G minor, 4/4 time. The word "Sample page" is overlaid across the middle of the page. The leftmost measure includes a dynamic marking of *p*.

Musical notation for two staves in G major, 4/4 time. The notation consists primarily of eighth-note patterns.

l. H.
m.s.

Leseprobe

Sample page