

Zwölf kleine Präludien
Twelve small Preludes

Dodici piccoli Preludi
Douze petits Préludes

BWV 924

Einfach und ruhig bewegt
Semplice tranquillo

1.

(dolce)

(un poco espressivo)

cresc.

forte dolce

The score consists of two systems of piano and bass clef staves. The first system includes a treble clef staff with a melodic line and a bass clef staff with a simple accompaniment. The second system continues the melodic line with more complex fingering and includes a dynamic marking of *(un poco espressivo)*. The third system features a treble clef staff with a more active melodic line and a bass clef staff with a simple accompaniment. The fourth system continues the melodic line with various fingering and includes a dynamic marking of *cresc.*. The fifth system features a treble clef staff with a melodic line and a bass clef staff with a simple accompaniment, including a dynamic marking of *forte dolce*.

Musical score system 1, featuring a treble clef staff with a melodic line and a bass clef staff with sustained chords. The treble staff includes fingerings (1, 2, 3, 1, 2, 5, 3, 2, 5, 1) and the instruction *(più melodico)*.

Musical score system 2, continuing the piece with a treble clef staff and a bass clef staff. The treble staff includes fingerings (3, 1, 4, 5, 1, 4, 2, 1, 2) and a dynamic marking *(f)*.

Sostenuto

forte e legato

BWV 939

Musical score system 3, marked with a large '2*' in the left margin. It features a treble clef staff with a melodic line and a bass clef staff with sustained chords. The treble staff includes fingerings (1, 2, 4, 5, 3, 4, 1, 4, 2, 1, 3, 5, 1, 3, 2) and a dynamic marking *(f)*.

Musical score system 4, continuing the piece with a treble clef staff and a bass clef staff. The treble staff includes a dynamic marking *(f)* and a fermata over a chord.

Musical score system 5, concluding the piece with a treble clef staff and a bass clef staff. The treble staff includes fingerings (2, 3, 1, 4, 4, 3, 1, 5, 2, 4, 1, 5, 1) and the instruction *(kräftig) robustamente*.

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

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

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

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

Zur Laute
Leicht bewegt
Leggermente

BWV 999

3

(p) simile

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

Detailed description: This is the first system of musical notation for 'Zur Laute'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/4. The key signature has two flats (B-flat and E-flat). The music features a complex rhythmic pattern in the right hand, primarily consisting of eighth and sixteenth notes. The left hand has a simpler accompaniment. Performance markings include '(p)' for piano, 'simile' above the right hand, and '(con ottava bassa ad libitum, sempre, fino al fine) simile' below the left hand.

Detailed description: This is the second system of musical notation. It continues the piece with the same complex rhythmic patterns in the right hand and accompaniment in the left hand.

Leseprobe

Detailed description: This is the third system of musical notation. It continues the piece with the same complex rhythmic patterns in the right hand and accompaniment in the left hand.



Detailed description: This is the fourth system of musical notation. It continues the piece with the same complex rhythmic patterns in the right hand and accompaniment in the left hand.

Sample page

(p crescendo)

Detailed description: This is the fifth system of musical notation. It continues the piece with the same complex rhythmic patterns in the right hand and accompaniment in the left hand. A performance marking '(p crescendo)' is placed above the right hand.

Detailed description: This is the sixth system of musical notation. It continues the piece with the same complex rhythmic patterns in the right hand and accompaniment in the left hand.

(*mf diminuendo*)

Leseprobe

(*poco cresc.*)

(*dimin.*)

p

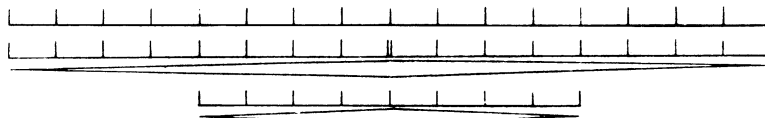
(*pp*)

(*tranquillo*)

Sample page

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

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

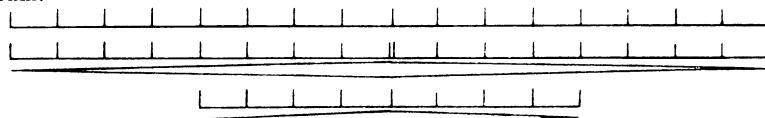


(Die senkrechten Striche bedeuten Taktstriche.)

(Le linee verticali separano le misure.)

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

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



(The vertical lines signify bar-lines.)

(Les lignes verticales signifient des barres de mesure.)