

Präludium und Fughetta

d-moll


Präludium 1)

(Andante sostenuto ♩=100.)

BWV 899


mf
legato ed espressivo
mf marc.
p
mf marc.
p
sempre tutto legatissimo
mf marc.
p
marc.


1) Bei der Ausführung dieses Präludiums bemühe man sich, alle Wiederholungen der Phrase , die das Thema des Stücks bildet, recht hervorzuheben.

1) In executing this prelude, care should be taken that all repetitions of the phrase , which is the theme of the piece, stand in prominent relief.

2) Das *d* des Basses muß stark gespielt werden, um lange fortzuklingen.

2) The "*d*" of the bass must be played *forte*, so as to sound for a long time.

1) Si avrà cura, durante l'esecuzione di questo Preludio, di porre in evidenza tutte le ripetizioni della frase , che forma il tema del pezzo.

1) On aura soin de mettre constamment en évidence les répétitions du motif , qui constitue la base thématique de tout ce prélude.

2) Il *re* del basso dev'essere suonato forte perchè le sua durata sia lunga.

2) Le *ré* de la basse *forte*, pour que la sonorité en soit assez prolongée.

The image shows a page of piano sheet music, numbered 2. It consists of five systems of music, each with a grand staff (treble and bass clefs). The music is in B-flat major and 3/4 time. The first system has a *marc.* marking and a *cresc.* marking. The second system has a *p* marking and a *marc.* marking. The third system has a *mf* marking. The fourth system has a *1)* marking. The fifth system has a *2)* marking and ends with a *p* dynamic. The piece concludes with a double bar line and a repeat sign.

1) Die Oberstimme gut hervorzuheben.

1) The upper part in prominent relief.

2) Das *g* muß, über den anderen Stimmen, bis zum Eintritt des *f* deutlich hörbar bleiben.

2) The "*g*" should be heard clearly above the other parts, up to the "*f*".


1) La parte acuta ben rilevata.


1) La partie supérieure bien en dehors.

2) La sonorità del *sol* deve sentirsi chiaramente (al disopra delle altre voci) sino al *fa*.

2) Le *sol* doit être clairement perceptible, par dessus les autres voix, jusqu'au *fa*.

Fughetta
(Andante ♩ = 132.)


1) Man bemühe sich, das Gegenthema deutlich hervorzuheben. Die beiden letzten Takte desselben  wiederholen sich hier, dreimal aufeinander folgend, in den drei Stimmen und müssen gut hervortreten. Dasselbe geschieht in den Takten 20-24.


1) Great care should be taken to accentuate the countersubject properly. Its last two bars  are here repeated in the three parts three times in succession, and must be brought out prominently. The same is the case in bars 20-24.

2) 1^{stes} Nebenmotiv.

2) 1st episode.

1) Si ponga gran cura nell'accentare giustamente il controsogetto.

Le due ultime battute d'esso  si ripetono qui per tre volte consecutive dalle tre voci e debbono ben porsi in evidenza. La stessa cosa avviene nelle battute 20-24.

1) On prendra grand soin de donner au contre-sujet une accentuation juste. Les deux dernières mesures  en sont reprises trois fois de suite à travers trois voix et doivent être mises bien en évidence. Voir encore le retour du même procédé, aux mes. 20-24.

2) 1^{mo} episodio.

2) 1^{er} épisode.

The image displays a page of a piano score with German and English text overlays. The score is written in G major and 3/4 time. It features two systems of music, each with a treble and bass clef staff. The first system includes markings like *dim.*, *p₂*, and *marc.*. The second system includes *cresc.*, *mf*, and *p₁*. A large black circle with a white piano keyboard icon is centered over the score. The text 'Leseprobe' is written in large black letters across the middle, and 'Sample page' is written in large black letters at the bottom.

1) 2^{tes} Nebenmotiv.

1) 2nd episode.

2) 3^{tes} Nebenmotiv.

2) 3rd episode.

3) Dies e darf nicht wieder angeschlagen, muß aber durch Austausch der Daumen der beiden Hände fortklingend erhalten werden.

3) The "e" must not be struck again, but must be kept sounding by changing the thumbs of the two hands.

4) Man hebe die Oberstimme gut hervor.

4) The upper part should be brought well into prominence.

1) 2^{do} episodio.

1) 2^{me} épisode.

2) 3^{zo} episodio.

2) 3^{me} épisode.

3) Questo mi non dev'essere risuonato, ma sostituito senza ripercuoterlo fra i pollici delle due mani.

3) Ce mi ne doit pas être frappé à nouveau, mais continuer à sonner par simple substitution d'un pouce à l'autre.

4) La voce superiore sia ben rilevata.

4) La partie supérieure bien en dehors.