

# Fantasia, Fuge, Andante und Scherzo<sup>1)</sup>

## 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 Konzertsnummer (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 originalmente 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 contains 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 features a trill (tr) and a fermata. The bass staff includes fingering numbers 1, 2, 3, and 5. A treble clef change is visible at the end of the system.

Third system of musical notation, heavily annotated with fingering numbers. The treble staff has numbers 1, 5, 5, 4, 5, 4, 5, 4, 5, 5, 1, 2, 5, 4, 1, 2, 1, 4, 5, 4, 1, 4. The bass staff has numbers 3, 4, 3, 2, 5, 3, 4, 5, 4, 1, 4.

Fourth system of musical notation. The treble staff begins with a descending eighth-note scale: 1 2 5 4 3. The bass staff features a melodic line with a fermata.

Fifth system of musical notation. The treble staff contains a complex melodic line with many sixteenth notes. The bass staff has a simpler accompaniment with some rests.



First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat (B-flat major or D minor). The upper staff features a melodic line with various note values and rests, including a measure with a fermata. The lower staff provides a harmonic accompaniment with chords and moving lines. Fingerings are indicated with numbers 1-5. A dynamic marking of *tr* is present.

Second system of musical notation, labeled "L.H. m. 8." in the upper left. It continues the piece with similar notation to the first system. The upper staff has a more active melodic line, and the lower staff continues the accompaniment. A dynamic marking of *tr* is also present.

Third system of musical notation. The upper staff features a melodic line with a dynamic marking of *tr* and a fermata. The lower staff continues the accompaniment. A dynamic marking of *tr* is also present.

Fourth system of musical notation. The upper staff has a melodic line with a dynamic marking of *tr*. The lower staff continues the accompaniment. A dynamic marking of *tr* is also present.

Fifth system of musical notation. The upper staff has a melodic line with a dynamic marking of *tr*. The lower staff continues the accompaniment. A dynamic marking of *tr* is also present.

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 (7) before a quarter note. The bass staff continues with eighth-note accompaniment.

Third system of musical notation. Both the treble and bass staves feature accents (>) over various notes, indicating emphasis. The treble staff has a more active melodic line.

Fourth system of musical notation. The treble staff includes a trill (tr) and grace notes (7). The bass staff continues with eighth-note accompaniment.

Fifth system of musical notation, featuring extensive fingering numbers (1-5) above and below notes. The treble staff has a complex melodic line with many slurs and ties. The bass staff includes a double bar line at the end of the system.



# 2. Andante

g-moll

BWV 969

*Andante*

*espress.*

*sotto voce*

*con 8<sup>va</sup>*

*sost.*

*più dolce*



*con 8* .....

*sost.* -

*cresc. espr.*

*dim.*

*p*

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<sup>e</sup> partie, l'extension suivante (imitée de la 1<sup>re</sup> 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<sup>a</sup> parte noi proponiamo qui la seguente amplificazione, formata secondo la 1<sup>ma</sup> 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.