

ملحق البحث

# البريليوود والفوجه ليوهان سبستيان باخ

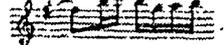
بريليوود رقم ١٠ المجلد الأول - فى مقام مى الصغير

## PRAELUDIUM X.

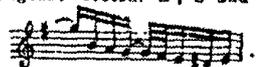
(Andante.  $\frac{1}{2}$  = 66.)

The musical score consists of five systems of two staves each (treble and bass clef). The first system includes the tempo marking '(Andante. 1/2 = 66.)' and performance instructions 'espression' and 'tranquillo'. The score contains various musical notations including notes, rests, slurs, and ornaments. There are several annotations in small numbers (1-11) placed above or below notes, corresponding to the footnotes below.

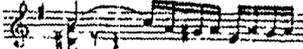
1) The  $\omega$  is missing in 'D', and in Gerber. Naturally a long trill should be played here.

2)  $e$  instead of  $b$ , Négeli. In Altnikol, the middle voices are: . 3) The version in the text is from 'B', 'D', '205'. In 'C' there appears the original 'A' version: . This has been altered by correction... as adopted by Kirnberger, Altnikol, Schwenke and others... giving rise to the version which we cite in small notes above our regular text.

4) In the main text appears the version from 'B', 'C', 'D', corresponding to the original version of 'A'. Above the text is the corrected version of 'A', as substantiated by Kirnberger and Altnikol. 5) Legitimate criticism of the text cannot be made in this place. Our main text is doubtless authentic. The version above it is as worthy of acceptance as the variants given under notes 3 and 4 above. 6) According to Schwenke and Négeli the trill extends right up to the after-beat without a rest.

7) The text agrees with 'A', (original version) 'B', 'C' and 'D'. Above our text is the corrected version of 'A', identical with Kirnberger. Altnikol's reading is: . 8)  $g$  instead of  $f$ --an error in script in 'B' and '205'.

9)  $a$  instead of  $b$  in '205'. This seems to be derived from the poor notation in 'B'. 10) Kroll has discarded this doubtless autographic crossing of voices because of the parallel octaves between the tenor and the bass. It is my opinion, that Bach wrote this crossing of voices to avoid the resultant parallel octaves between the  $b-a$  in the alto and the  $b-a$  in the bass. It may be added that this crossing of voices is missing in 'D'.

11) . Variant in 'D'.

12) Forkel offers this prelude without the violinically sustained upper voice. Against the previous uniform bass, the right hand has these chords:

Coda:

Friedemann's "Klavierbüchlein" contains the same form. Instead of the ensuing transition to the presto at 12, there is an immediate jump to the

In Friedemann Bach the presto is also missing.

13) The *d* and *e* in the bass are replaced by *eb* in Schwenke; in Gerber only the *d* is replaced by an *e*. 16) In Kirnbarger and '67' *g* instead of *gf*; in No. 49 of the "Amalienbibliothek" --- *gf*.

15) *d* instead of *e*,-- Schwenke, Simrock. 16) *e* instead of *df*, '203'. 17) *e* instead of *eb*,-- Schwenke, Gerber, Simrock.  
 18) This measure is missing in Gerber. 19) In 'D', the *h* has a quarter-note stem. 20) Bass sequence in Altnikol:  
 21) In 'C', there appears a *gf* instead of *e*. 22) In Simrock the *h* is a dotted eighth, but the sixteenth

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FUGA X.

(Allegro capriccioso.  $\text{♩} = 182$ )

a 2.

*leggero ma ben accentuato*

The musical score for Fuga X consists of six systems of piano and bass staves. The piece is in 2/4 time and features a complex, rhythmic melody in the right hand, often with triplets and sixteenth notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. The score includes various musical notations such as slurs, accents, and fingerings (1, 2, 3, 4). The tempo is marked as 'Allegro capriccioso' with a metronome marking of 182 beats per minute. The performance instruction 'leggero ma ben accentuato' suggests a light but well-accented playing style.

1) *g* instead of *gf* in 'B', '205', Gerber. This is a good reading. Yet 'A', 'O', and 'D' have *gf*-- similarly in other good copies.

2) *o* instead of *of*, Schwenke, Simrock. 3) *of* instead of *o*, Négeli; also Schwenke in the last quarter.

4) *g* instead of *gf*.-- Schwenke, Simrock.

6) In Gerber an *a* instead of *of*, *g* instead of *b*; yet no value should be attached to this deviation because of the prevalence of so many inaccuracies in that manuscript.

7) 'O' has an *f* on each of the first two quarters, an *ff* on the third one.

8) The condition of the manuscript leaves the possibility open that a *gf* was intended, even though the *g* is unquestionably more plausible.



10) Hoffmeister. In Gerber, our text-- but with a minor third

9) Hoffmeister.

11) Hoffmeister.

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PRAELUDIUM I. №

Andante espressivo. (♩. 64)

NB. This prelude has been passed on to us in three different versions. The oldest of these (see Appendix 1) is contained in a manuscript from the "Clavierbuch" of J. P. Kellner, which Mr. Zoitach, of Leipzig, has very kindly placed at my disposal. This piece seems to have been in existence as far back as 1725; its length is seventeen measures. The figuration appearing in this early version is simple. The transposed reiteration of the bulk of the piece - also the transition - is missing. A later version appears in the manuscripts of Fürstenau and Kimberger as well as in No. 49 of the Amalien-library and the Berlin manuscripts Nos. 210 and 211. According to these sources, the prelude has the same length and structure as is contained in the final version appearing in our text. The development of the richer and more varied figuration in the second version is inferior to the final version only in matters of detail. The important deviations in text are given in the notes under alphabetical symbols. Our version of the prelude is based on the two manuscripts of Altnikol, which were also used by Schwenke and others. Other variants are listed under numerical symbols.

a) At + B natural according to Fürstenau. b) At + A instead of G according to Fürstenau.

c) d) e) f) However, Fürstenau has g)

h) The tie between the two B flats is missing in Kimberger, #49 of the Amalien-library, #209 and #207.

i) B natural instead of B flat in Fürstenau - an error in script      2) The flat before the B was omitted in the editions of Hoffmeister, Simrock and Nägeli.

3) The natural-sign is omitted in the old editions. Yet none of the manuscripts contain a sharp-sign.

i) m) n) The G is missing in Fürstenau and in # 210.

o) Similar to version in note 'd' above. p) Compare note 'c' above. q) Written similarly as in note 'd' above.

r) Compare 'e' above. s) Compare 'f' above.

t) No. 209 has a similar reading in the first quarter; the rest agrees with our text. u) v)

4) An octave—without the G—in Nägeli and # 207. 5) E instead of D in Nägeli. 6) The tie between the C's is missing in Kirnberger, Fürstenau and # 211.

7) in # 209. i.

9) We occasionally find an A in the alto in place of the C. This is an error in script.

10) in Nägeli.

11) The best manuscripts do not agree on the tie in parentheses.

8) This is B flat, not B natural. The B natural appearing in Nägeli is probably an error in print, for Nägeli presumably did want to retain the same harmonic construction as the one found in the eighth measure.

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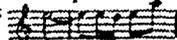
FUGA I. №.

Vcllo. (Violin)

NB. There are also three different versions of the fugue; the points of difference are certainly not considerable. Kellner calls the piece a fughetta, writes it in  $\text{C}$  rhythm and ends it without the coda which appears in our text. See note 17. Under notes 16 and 18 we list the important deviations in text which are jointly attested by Kimberger, Fürstenau, # 49 of the Amalien-library and nos. 210 and 211. Our text is based chiefly on the manuscripts of Altoikol, Schwenke and others.

1) The manuscripts do not agree on this very appropriate ornament. Among them one frequently finds the inverted mordents replaced by mordents. 2) This appropriate mordent is missing in Kimberger and elsewhere. 3) In some manuscripts one finds this eighth-note on C replaced by a quarter-note on G.

In Fürstenau there is a quarter-note on C. 4) B instead of A in Kellner. 5) Nägeli has a sharp before the D. This is evidently meant to be analogous to measure 15. 6) Middle voice in Kellner:



7) In the manuscripts one frequently finds this G erroneously changed into an A. Nägeli has an F instead of G. 8) The inverted mordent appears in Kellner, Fürstenau and Simrock. 9) Here and elsewhere one frequently finds the mordent appearing in the theme. We do not question its appropriateness; however, we print it only when it is authenticated by several good sources. 10) Compare note '1'. 11) The mordent appears in Schwenke, # 206 and # 209.

System 12: Treble and bass clefs. Treble clef contains a melodic line with a mordent over the second measure. Bass clef contains a rhythmic accompaniment. Measure numbers 12 and 13 are indicated above the treble staff.

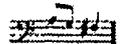
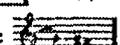
System 14: Treble and bass clefs. Treble clef contains a melodic line with a mordent over the second measure. Bass clef contains a rhythmic accompaniment. Measure numbers 14 and 15 are indicated above the treble staff.

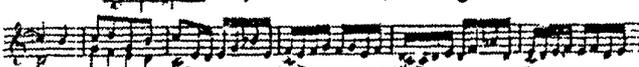
System 15: Treble and bass clefs. Treble clef contains a melodic line with a mordent over the second measure. Bass clef contains a rhythmic accompaniment. Measure numbers 15 and 16 are indicated above the treble staff.

System 16: Treble and bass clefs. Treble clef contains a melodic line with a mordent over the second measure. Bass clef contains a rhythmic accompaniment. Measure numbers 16 and 17 are indicated above the treble staff.

System 18: Treble and bass clefs. Treble clef contains a melodic line with a mordent over the second measure. Bass clef contains a rhythmic accompaniment. Measure numbers 18 and 19 are indicated above the treble staff.

System 19: Treble and bass clefs. Treble clef contains a melodic line with a mordent over the second measure. Bass clef contains a rhythmic accompaniment. Measure numbers 19 and 20 are indicated above the treble staff.

12) Middle voice in Kellner:  13) This mordent and the following one appear in Kellner, Fürstenau, Altnikol II, Schwenke, Forkel, #206 and others. 14) Middle voice in Kellner:  15) D instead of B, according to Kellner.

16) Older version according to Kirnberger, Fürstenau, etc.:  17) Kellner ends here as follows: 

18) According to Kirnberger, Fürstenau, etc.:  19) In some of the manuscripts the C is replaced by an E in unison—e.g. in Kirnberger. Fürstenau, Schwenke and #209 contain a single E.

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PRAELUDIUM X.

Vivace (♩ = 76)

- 1) This more simple version was probably the original one. There are numerous instances where Bach, in retouching a work, endowed the figuration with a more vital and plastic form without damaging the intrinsic character of the composition; a case in point is found in the ornamental filling out of the thirds in this particular reference. The text is based on Kirnberger. The variant is based on the first Altnikol copy, Fürstenau and others. In the second Altnikol copy the older form was subsequently altered to correspond with our text. It is interesting to note that not all of the manuscripts usually associated with Altnikol (i.e. both Altnikol copies, Schwenke, Forkel) agree on the above-mentioned variant, although some of the Kirnberger group (i.e. Fürstenau, the Dresden ms., nos. 206, 209, 210) do accept it. It is necessary to observe that various manuscripts of both the Altnikol and Kirnberger groups do not always remain altogether true to their particular tradition. The manuscripts mentioned above as being associated with the Altnikol group, do agree in reference to notes 3, 6 and 12 below. 2) G sharp instead of G natural in Forkel.
- 3) The Altnikol group has a G natural. This is a possible version but not a probable one, since Bach does not like the harmonic minor scale in fast passages. Compare the corresponding passage in the bass section following. 4) The mordents in small type appear in Kirnberger and most of the related manuscripts; they are missing in most of the manuscripts of the Altnikol group.
- 5) There is a sharp before the E in Schwenke and Starock. This is obviously incorrect. The error is probably based on an unclear passage in Altnikol II.
- 6) This variant appears in the Altnikol group. Compare the same figure in the bass appearing in the middle of the second half of this composition.
- 7) The inverted mordent appears in Altnikol II, Schwenke and Forkel.

8) In this measure, as well as in the six measures following, there are turns over the 2nd eighth-note of each measure in very many of the manuscripts belonging to the Kirnberger group. Their authenticity is doubtful; they do not appear in the Altnikol group, yet they were subsequently inscribed in Schwenke. I do not accept them because their frequent reiteration creates even more monotony than the mordents in small type from Kirnberger, they also give rise to ugly voice-parallelisms.

9) There is a sharp before the C in Altnikol I; this is an isolated version.

10) There is no inverted mordent in the Kirnberger group.

11) C natural instead of C sharp in Forkel and Hoffmeister.

12) Our text is based on the Altnikol group. Kirnberger and the related group of manuscripts have D natural instead of D sharp. Our text corresponds to the parallel section in the middle of the first half of this prelude; we also prefer the more moving tonality of E minor;

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FUGA X.

*Allegro con brio* ( $\text{♩} = 184$ )

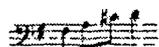
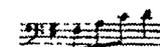
*♩ 3.*

1) This mordent appears in Altnikol II, Schwenke and Forkel. It reappears in successive entrances of the theme.  
2) This inverted mordent is missing in Altnikol I; however, it is well authenticated in many sources, (e.g. Altnikol II, Schwenke, Fürstenu, Kirnberger and others).  
3) G sharp instead of G natural in Kirnberger and in several other manuscripts—through an error in script.

\*) The mordent appears in Fürstenau and several other manuscripts.

1) C natural instead of C sharp in Kirnberger and in #49 of the Amalien-library. In Aitnikol II, the final G in the measure is changed by subsequent correction into an E; there is also an E in place of G in Schwenke.

2) Our text is based on both Aitnikol copies, Schwenke and Forkel. The variant is based on Kirnberger, Fürstenau, etc. The following measure appears as follows in Hoffmeister and Peters, on the ground of parallel contrapuntal, sequential structure—despite the fact that this is not authenticated by the manu-

scripts.  Nägeli has  7) A sharp instead of A natural in Nägeli.

\*) D sharp instead of D natural in Kirnberger and in several other manuscripts.

2) The tie in parentheses appears in Kirnberger, Fürstenau and several other manuscripts.

10) The upper tie between the B's is raising in Nägeli and Hoffmeister.

11) The mordent appears in Altnikol II, Fürstenau, Kirnberger, etc. See note 4. One finds the same ornament elsewhere in the corresponding place in the theme in various other individual manuscripts. 12) The natural-signs before A and G are omitted in Hoffmeister.

13) The tie between the F sharps is missing in Kirnberger, Forkel and elsewhere. As a result of this, several printed editions contain the following distorted arrangement of the voices:

14) Our text is based on both Altnikol copies, Forkel, Schwenke and #207. The variant is based on Kirnberger, Fürstenau, etc. The latter corresponds to the original form of the countersubject; however, this undergoes various changes in the course of the fugue. 15) The sharp before the D is omitted in Forkel and in #207. Hoffmeister and Simrock have the following:

16) F natural instead of F sharp in Hoffmeister. 17) G natural instead of G sharp in Kirnberger and in several other manuscripts.

18) The sharp before the D is missing in Altnikol II, Fockel and Simrock!

19) The text is based on Altnikol I, #206, #209, Fürstenau and the Dresden manuscript; the variant is based on Kirnberger, Schwenke, Altnikol II, etc. Compare the reference in note 1 of the prelude apropos the mixing of the two manuscripts traditions.

20) This tie is not unanimously authenticated. It appears in both Altnikol copies, Schwenke and in several other manuscripts; it is missing in Fürstenau, etc. In Kirnberger and in #49 of the Amalien-library, it seems that the intention is that the tie be extended all the way from the first G at the beginning of the measure. Regarding the incorrectness of the tie, compare the similar instance referred to in note 9.

21) In Fürstenau, the Dresden manuscript, and in nos. 209 and 210 the fugue ends at this point as follows:

The inverted mordent appears only in Fürstenau, in which manuscript the tie between the B's is omitted.

22) The inverted mordents are missing in several manuscripts. 23) The tie in the middle voice is missing in Kirnberger and in several other manuscripts. Several printed editions are inaccurate regarding this point. 24) The variant is based on Altnikol I.

25) The tempo indication appearing in Kirnberger, etc., naturally applies only to the third beat. 26) C natural instead of C sharp in Hoffmeister. 27) The crossing of voices is indicated inadequately in most of the printed editions. 28) The tie between the A's is missing in Kirnberger and in other manuscripts.

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PRAELUDIUM XIX.

Allegretto. ( $\text{♩} = 62$ )

*dolce*

The musical score consists of five systems of piano music. Each system contains a treble clef staff and a bass clef staff. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked 'Allegretto' with a quarter note equal to 62 beats per minute. The dynamics are marked 'dolce'. The score includes various musical notations such as slurs, ties, and fingerings (numbers 1-5). There are also some performance instructions like '1)' and '2)'.

1) The E's are tied in Altnikol I and #207. 2) The tie between the E's is omitted in Kirnberger and several other manuscripts.



فوجه رقم ١٩ المجلد الثانى

FUGA XIX. 28.

Moderato. (♩ = 114)

a 3.

The first system of musical notation consists of two staves, treble and bass clef. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The bass staff begins with a bass clef and the same key signature and time signature. The word "pizzicato" is written above the first few notes of the bass staff. The music is in a 3/4 time signature and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

The second system of musical notation consists of two staves, treble and bass clef. The treble staff continues the melodic line with various ornaments and fingerings. The bass staff continues the rhythmic accompaniment. The system ends with a double bar line and a repeat sign.

The third system of musical notation consists of two staves, treble and bass clef. The treble staff features a complex melodic line with many ornaments and fingerings. The bass staff continues the rhythmic accompaniment. The system ends with a double bar line and a repeat sign.

The fourth system of musical notation consists of two staves, treble and bass clef. The treble staff continues the melodic line with various ornaments and fingerings. The bass staff continues the rhythmic accompaniment. The system ends with a double bar line and a repeat sign.

The fifth system of musical notation consists of two staves, treble and bass clef. The treble staff continues the melodic line with various ornaments and fingerings. The bass staff continues the rhythmic accompaniment. The system ends with a double bar line and a repeat sign.

N.B. The text is based on Kirnberger, etc. The variants added in the text appear in both Altnikol copies, Schwenke and #207. The variants are identical in all of the sources in the latter group.

- 1) The B's are tied in Schwenke and Nügeli. 2) D sharp instead of D natural in #206.
- 3) B natural instead of G sharp in Nügeli. 4) The tie in parentheses in the variant appears only in Altnikol I.

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and fingerings (1-5) indicated above and below notes.

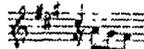
Second system of musical notation, continuing the piece with similar rhythmic complexity and fingerings.

Third system of musical notation, including a small annotation '(1) a)' above the first measure and various fingerings throughout.

Fourth system of musical notation, featuring a treble clef and complex rhythmic patterns with fingerings.

Fifth system of musical notation, including a treble clef and complex rhythmic patterns with fingerings and a small annotation '(1) k' in the middle.

5) G natural instead of G sharp, and D natural instead of D sharp (in the measure before the last) in Altnikol I. Some of the other manuscripts in this group contain the same version; others alter the measure before the last in conformity with our text. Both versions are harmonically plausible; both have their counterparts in many analogous passages in this composition.

6)  in Nägeli.

7) The inverted mordent appears in Kirnberger, etc., but is omitted in the Altnikol group. It appears as a subsequent addition in Schwenke.

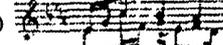
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PRAELUDIUM II.

Allegro spiritoso. (♩ = 120.)

*sempre leggermente staccato*

1) There is no natural-sign before the A in Fürstenau, in #206 and in the Dresden manuscript. Originally there was a flat in Schwenke; but it was subsequently altered into a natural. 2) A natural instead of A flat in Hoffmeister. 3) One occasionally finds a tie between the two A flats in the less authoritative editions. This is not borne out by the manuscripts. Moreover, in Nägeli and in the Dresden manuscript the mordent is replaced by an inverted mordent or *tr.*

4)  in Schwenke. Similarly in Altnikol II—by correction. 5) The natural-signs before the A's are not repeated between the 2nd and 4th beats in many of the manuscripts, including both Altnikol copies. 6) In #49 of the Arulien-library there is an inverted mordent over the second sixteenth note. 7) There is a natural-sign before the E in Nägeli. 8) There is no tie between the C's in either of the Altnikol manuscripts. It is also missing in Schwenke.

فوجیه رقم ٢ المجلد الثانی

FUGA II.

Molto tranquillo. (♩ = 66)

a 4.

1) The inverted mordent appears in Schwenke, Hoffmeister, Simrock, nos. 206 and 209, and elsewhere. 2) There is a natural-sign before the B in Altnikol II and Schwenke. 3) A flat instead of F, erroneously in #206 and in Nägele.

4) In Hoffmeister:

This doubtless sounds better; but to the best of my knowledge it is not authenticated by the manuscripts.

11) Variant appearing in less authoritative manuscripts:

5) A natural instead of A flat in Schwenke, #207 and Simrock. 6) There is a natural-sign before the A flat in #209. 7) E flat instead of E natural in #207 and Hoffmeister. 8) E flat instead of E natural in Fürstenauf and #210. 9) Our text contains the version found in Altnikol I, Fürstenauf and others—this is similar to the old manuscripts, The variant appearing above our text is the one found in Kirnberger, Altnikol II, Schwenke and others. 10) The G's are tied in Schwenke and Simrock. 11) The first Altnikol copy is the only one ending in major. The arpeggio-sign in the right hand appears in Kirnberger, Altnikol II and elsewhere.

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PRAELUDIUM XI.

(Allegro.  $\text{♩} = 120$ )

- 1) The *f* is an octave higher in Hoffmeister. 2) *e* instead of *f*, Gerber. 3) *a* instead of *b*, 'D'.
- 4) The *e* is an octave higher in Friedmann's "Klavierbüchlein" and in Hoffmeister.
- 5) The  $\text{w}$  and  $\text{w}$  are given according to 'A' and 'C'. In 'B' there is always:  $\text{w}$ , similarly in Kirberger. The differences are observed in No. 49 of the "Amalienbibliothek". In Friedmann Bach there is always the  $\text{+}$  sign. In 'D', the ornaments at first correspond to our text, later they become interchanged; one frequently finds among them the figure in which the line indicating the after-beat is placed on the right side of the ornament. In the fifth measure before the end--- and also in the final measure--- there are no trills in 'D'. 6) In the "Klavierbüchlein" one can read both *f* and *f*. The notation is unclear.
- 7) *e* instead of *d*, Kirberger, No. 49 of the "Amalienbibliothek", '417'.
- 8) *b* instead of *a*, Gerber. 9) In Hoffmeister, the *f*'s in both voices are replaced by *g*'s

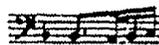
System 1: Treble clef (top) and bass clef (bottom). Treble clef has notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef has notes G3, A3, B3, C4, D4, E4, F4, G4. Fingerings: 5 (treble), 10 (treble), 5 (bass), 10 (bass). Dynamics: *mf*.

System 2: Treble clef (top) and bass clef (bottom). Treble clef has notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef has notes G3, A3, B3, C4, D4, E4, F4, G4. Fingerings: 4 (treble), 11 (bass), 12 (treble), 13 (bass), 14 (treble). Dynamics: *mf*.

System 3: Treble clef (top) and bass clef (bottom). Treble clef has notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef has notes G3, A3, B3, C4, D4, E4, F4, G4. Fingerings: 15 (treble), 16 (bass). Dynamics: *mf*.

System 4: Treble clef (top) and bass clef (bottom). Treble clef has notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef has notes G3, A3, B3, C4, D4, E4, F4, G4. Fingerings: 17 (treble), 18 (bass). Dynamics: *mf*.

System 5: Treble clef (top) and bass clef (bottom). Treble clef has notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef has notes G3, A3, B3, C4, D4, E4, F4, G4. Fingerings: 19 (treble), 20 (bass), 21 (treble). Dynamics: *mf*.

- 10) The *f* is not sharpened in the "Klavierbüchlein". 11) In the "Klavierbüchlein" and 'C', the *f*'s in both voices are sharpened.  
 12) *f* instead of *ff*, Hoffmeister. 13) In both voices, *e* instead of *ef*, --- 'C'.  
 14) The tie is missing in Kirnberger.  
 15)  $\omega$  missing in Gerber, Kirnberger and No. 49 of the "Amalienbibliothek". In 'B',  $\omega$  (i.e. trill with an after beat). In 'D',  $\omega$ .  
 16)  'D'. The subsequently removed traces of the same error are evident in Gerber. Moreover, the presence of an *a flut* in place of *a* is particularly striking in the second half of this measure, and in the first quarter of the following one.  
 17) In Kirnberger, there is a simple  $\omega$ ; in 'D', no ornament at all. 18) The "Klavierbüchlein" breaks off at this point.  
 19) *f* instead of *g*, 'D'. (Compare measure 7). 20)  Nägeli. 21) *e* instead of *e*, in 'D', Nägeli, Altnikol.

فوجه رقم ١١ المجلد الأول

FUGA XI.

(Allegretto.  $\text{♩} = 80.$ )

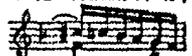
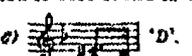
The musical score for Fuga XI is presented in two systems. The first system begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It includes a tempo marking of 'Allegretto' and a metronome marking of 80. The piece is marked 'tranquillo' and features a 3-measure rest in the right hand. The second system includes a 'NB.' marking and a first ending bracket. The third system contains a '243' marking and a first ending bracket. The fourth system includes a '2' marking and a first ending bracket. The fifth system includes a '2' marking and a first ending bracket. The sixth system includes a '2' marking and a first ending bracket. The seventh system includes a '2' marking and a first ending bracket. The eighth system includes a '2' marking and a first ending bracket. The ninth system includes a '2' marking and a first ending bracket. The tenth system includes a '2' marking and a first ending bracket. The eleventh system includes a '2' marking and a first ending bracket. The twelfth system includes a '2' marking and a first ending bracket. The thirteenth system includes a '2' marking and a first ending bracket. The fourteenth system includes a '2' marking and a first ending bracket. The fifteenth system includes a '2' marking and a first ending bracket. The sixteenth system includes a '2' marking and a first ending bracket. The seventeenth system includes a '2' marking and a first ending bracket. The eighteenth system includes a '2' marking and a first ending bracket. The nineteenth system includes a '2' marking and a first ending bracket. The twentieth system includes a '2' marking and a first ending bracket. The twenty-first system includes a '2' marking and a first ending bracket. The twenty-second system includes a '2' marking and a first ending bracket. The twenty-third system includes a '2' marking and a first ending bracket. The twenty-fourth system includes a '2' marking and a first ending bracket. The twenty-fifth system includes a '2' marking and a first ending bracket. The twenty-sixth system includes a '2' marking and a first ending bracket. The twenty-seventh system includes a '2' marking and a first ending bracket. The twenty-eighth system includes a '2' marking and a first ending bracket. The twenty-ninth system includes a '2' marking and a first ending bracket. The thirtieth system includes a '2' marking and a first ending bracket. The thirty-first system includes a '2' marking and a first ending bracket. The thirty-second system includes a '2' marking and a first ending bracket. The thirty-third system includes a '2' marking and a first ending bracket. The thirty-fourth system includes a '2' marking and a first ending bracket. The thirty-fifth system includes a '2' marking and a first ending bracket. The thirty-sixth system includes a '2' marking and a first ending bracket. The thirty-seventh system includes a '2' marking and a first ending bracket. The thirty-eighth system includes a '2' marking and a first ending bracket. The thirty-ninth system includes a '2' marking and a first ending bracket. The fortieth system includes a '2' marking and a first ending bracket. The forty-first system includes a '2' marking and a first ending bracket. The forty-second system includes a '2' marking and a first ending bracket. The forty-third system includes a '2' marking and a first ending bracket. The forty-fourth system includes a '2' marking and a first ending bracket. The forty-fifth system includes a '2' marking and a first ending bracket. The forty-sixth system includes a '2' marking and a first ending bracket. The forty-seventh system includes a '2' marking and a first ending bracket. The forty-eighth system includes a '2' marking and a first ending bracket. The forty-ninth system includes a '2' marking and a first ending bracket. The fiftieth system includes a '2' marking and a first ending bracket. The fifty-first system includes a '2' marking and a first ending bracket. The fifty-second system includes a '2' marking and a first ending bracket. The fifty-third system includes a '2' marking and a first ending bracket. The fifty-fourth system includes a '2' marking and a first ending bracket. The fifty-fifth system includes a '2' marking and a first ending bracket. The fifty-sixth system includes a '2' marking and a first ending bracket. The fifty-seventh system includes a '2' marking and a first ending bracket. The fifty-eighth system includes a '2' marking and a first ending bracket. The fifty-ninth system includes a '2' marking and a first ending bracket. The sixtieth system includes a '2' marking and a first ending bracket. The sixty-first system includes a '2' marking and a first ending bracket. The sixty-second system includes a '2' marking and a first ending bracket. The sixty-third system includes a '2' marking and a first ending bracket. The sixty-fourth system includes a '2' marking and a first ending bracket. The sixty-fifth system includes a '2' marking and a first ending bracket. The sixty-sixth system includes a '2' marking and a first ending bracket. The sixty-seventh system includes a '2' marking and a first ending bracket. The sixty-eighth system includes a '2' marking and a first ending bracket. The sixty-ninth system includes a '2' marking and a first ending bracket. The seventieth system includes a '2' marking and a first ending bracket. The seventy-first system includes a '2' marking and a first ending bracket. The seventy-second system includes a '2' marking and a first ending bracket. The seventy-third system includes a '2' marking and a first ending bracket. The seventy-fourth system includes a '2' marking and a first ending bracket. The seventy-fifth system includes a '2' marking and a first ending bracket. The seventy-sixth system includes a '2' marking and a first ending bracket. The seventy-seventh system includes a '2' marking and a first ending bracket. The seventy-eighth system includes a '2' marking and a first ending bracket. The seventy-ninth system includes a '2' marking and a first ending bracket. The eightieth system includes a '2' marking and a first ending bracket. The eighty-first system includes a '2' marking and a first ending bracket. The eighty-second system includes a '2' marking and a first ending bracket. The eighty-third system includes a '2' marking and a first ending bracket. The eighty-fourth system includes a '2' marking and a first ending bracket. The eighty-fifth system includes a '2' marking and a first ending bracket. The eighty-sixth system includes a '2' marking and a first ending bracket. The eighty-seventh system includes a '2' marking and a first ending bracket. The eighty-eighth system includes a '2' marking and a first ending bracket. The eighty-ninth system includes a '2' marking and a first ending bracket. The ninetieth system includes a '2' marking and a first ending bracket. The hundredth system includes a '2' marking and a first ending bracket.

1) / instead of g, Hoffmeister.

2) 'C'; '47.'

3) The two *fs* are tied in Nägeli and Simrock.

NB The *d* in the right hand may be omitted.

middle voice in Schwenke. 3) The original version of 'A'--- identical with 'B', 'C' and 'D'--- appears in the  
 xi) The superimposed version is the corrected version of 'A', which is also found in Kirnberger, Altnikol and others. In Simrock,  
 probably also in Schwenke, the reading is:  6)  'D'. 7) e instead of d, Simrock, probably also  
 in Schwenke. 8) ~ is noted in 'A' and is  
 missing in the other autographs.  
 The sharp is missing in Hoffmeister and Nägeli.  
 The ~ over the a in 'D', Nägeli and Hoffmeister  
 stylistically correct, though not authentic. 11)  'D',  Gerber.  
 12)  Gerber.  
 13) The ties are missing in Nägeli. 14) The ~ present in 'B' (subsequent addition) and 'C', is missing in 'A' and 'D'.



*poco a poco cresc.*

*mf dim.*

*p*

*poco cresc.*

*mf*

3  
mp

4 1 3 5 1 3 3 1 3  
4 1 3 5 1 3 3 1 3

f  
1 4 2 5 2 1

poco rit. a tempo poco a poco rit.  
mp

Tempo I p dolce poco rit.

# بریلیود و فوجه رقم ۲

## 2. پریلُود و فُگا

(3 声)

(بیونیلرین کور)

a) 大事なお話

Andantino maestoso

The first system of musical notation features a treble and bass clef. The treble clef part begins with a melodic line marked *mf legato*. Above the first measure, there is a fingering '5' over a '2'. The bass clef part provides a harmonic accompaniment. The system concludes with a fermata over the final notes.

The second system continues the musical piece. The treble clef part shows a melodic line with a dynamic marking of *p* (piano). The bass clef part continues with its accompaniment. The system ends with a fermata.

The third system introduces a new melodic line in the treble clef marked *mf cantabile*. The bass clef part continues with its accompaniment. The system concludes with a fermata.

The fourth system features a melodic line in the treble clef marked *cresc.* (crescendo) and *f* (forte). The bass clef part continues with its accompaniment. The system ends with a fermata.

The fifth system shows a melodic line in the treble clef marked *dim.* (diminuendo) and *p* (piano). The bass clef part continues with its accompaniment. The system concludes with a fermata.



5 4 3 2 1 4

5 1 2 1 4 3 1

4 3 1 1 (2) (2)

4 3 1 1 3 2 1 5

(3) (2) poco a

1 2 2 3 1

poco cresc. poco a

2 3 1

First system of musical notation. The right hand (treble clef) plays a melodic line with slurs and fingerings (1, 2, 1, 2, 1). The left hand (bass clef) plays a rhythmic accompaniment with slurs and fingerings (1).

Second system of musical notation. The right hand (treble clef) features chords and slurs with fingerings (1, 2, 1). The left hand (bass clef) continues the rhythmic accompaniment with slurs and fingerings (1, 2).

Third system of musical notation. The right hand (treble clef) has a melodic line with slurs and fingerings (1, 1). The left hand (bass clef) has a rhythmic accompaniment with slurs and fingerings (1, 4). A dynamic marking *ff* is present.

Fourth system of musical notation. The right hand (treble clef) plays a rhythmic accompaniment with slurs and a dynamic marking *p*. The left hand (bass clef) plays a rhythmic accompaniment with slurs.

Fifth system of musical notation. The right hand (treble clef) has a melodic line with slurs and fingerings (2, 1, 2). The left hand (bass clef) has a rhythmic accompaniment with slurs and fingerings (1, 4, 1, 2, 2, 8, 1, 8).

Sixth system of musical notation. The right hand (treble clef) has a melodic line with slurs and fingerings (1, 2, 1). The left hand (bass clef) has a rhythmic accompaniment with slurs and fingerings (1, 2, 1).

First system of a musical score. It consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melody with notes and rests, marked with *m. d.* and *mf*. The bass staff contains a bass line with notes and rests, marked with *m. s.* and *sopra*. There are fingerings (1, 2) and dynamic markings (*mf*) throughout the system.

Second system of the musical score. The treble staff continues the melody with notes and rests, marked with *cresc.*. The bass staff continues the bass line with notes and rests, marked with *cresc.*. There are fingerings (1, 2) and dynamic markings (*cresc.*) throughout the system.

Third system of the musical score. The treble staff continues the melody with notes and rests, marked with *f*. The bass staff continues the bass line with notes and rests, marked with *f*. There are fingerings (1, 2) and dynamic markings (*f*) throughout the system.

Fourth system of the musical score. The treble staff continues the melody with notes and rests, marked with *f*. The bass staff continues the bass line with notes and rests, marked with *f*. There are fingerings (1, 2) and dynamic markings (*f*) throughout the system.

Fifth system of the musical score. The treble staff continues the melody with notes and rests, marked with *f*. The bass staff continues the bass line with notes and rests, marked with *f*. There are fingerings (1, 2) and dynamic markings (*f*) throughout the system.

Sixth system of the musical score. The treble staff continues the melody with notes and rests, marked with *ff*. The bass staff continues the bass line with notes and rests, marked with *ff* and *sopra*. There are fingerings (1, 2) and dynamic markings (*ff*) throughout the system.

بریلیود و فوجہ رقم ۳

3. پریلیود و فوگا

(3 声)

(河のほとりの夕べの歌)

Andante sostenuto

*mp cantabile*

*mf*

*poco cresc.*

*Pochissimo più mosso*

*p cantando, legalissimo*

*P<sub>2</sub>*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has one sharp (F#). Fingerings are indicated by numbers 1-5 above notes. A fermata is placed over a note in the second measure of the treble staff. A circled number '52' is written above the first measure. A circled number '(52)' is written in the bass staff.

Second system of musical notation. The key signature remains one sharp. The instruction *più f* is written above the staff. Fingerings are indicated by numbers 1-5.

Third system of musical notation. The key signature remains one sharp. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. The key signature remains one sharp. Fingerings are indicated by numbers 1-5. A dashed line indicates a slur or breath mark over a sequence of notes.

Fifth system of musical notation. The key signature remains one sharp. The instruction *mf* is written above the staff. Fingerings are indicated by numbers 1-5. A dashed line indicates a slur or breath mark over a sequence of notes.

Sixth system of musical notation. The key signature remains one sharp. The instruction *espressivo* is written below the staff. Fingerings are indicated by numbers 1-5.

First system of musical notation, measures 1-5. The treble clef staff contains a melodic line with a fermata over measure 4. The bass clef staff contains a bass line with a fermata over measure 4. Fingerings are indicated with numbers 1, 2, and 5. A dynamic marking of *f* is present in measure 4.

Second system of musical notation, measures 6-10. The treble clef staff contains a melodic line with a fermata over measure 8. The bass clef staff contains a bass line with a fermata over measure 8. Fingerings are indicated with numbers 1, 2, and 5. A dynamic marking of *dim.* is present in measure 6.

Third system of musical notation, measures 11-15. The treble clef staff contains a melodic line with a fermata over measure 13. The bass clef staff contains a bass line with a fermata over measure 13. Fingerings are indicated with numbers 1, 2, and 5. A dynamic marking of *dim.* is present in measure 11.

Fourth system of musical notation, measures 16-20. The treble clef staff contains a melodic line with a fermata over measure 18. The bass clef staff contains a bass line with a fermata over measure 18. Fingerings are indicated with numbers 1, 2, and 5. A dynamic marking of *dim.* is present in measure 16. The tempo marking *poco rit.* is above the staff, and *Tempo I* is below the staff.

Fifth system of musical notation, measures 21-25. The treble clef staff contains a melodic line with a fermata over measure 23. The bass clef staff contains a bass line with a fermata over measure 23. Fingerings are indicated with numbers 1, 2, and 5. A dynamic marking of *P cantabile* is present in measure 21.

Sixth system of musical notation, measures 26-30. The treble clef staff contains a melodic line with a fermata over measure 28. The bass clef staff contains a bass line with a fermata over measure 28. Fingerings are indicated with numbers 1, 2, and 5. A dynamic marking of *mf* is present in measure 26. The tempo marking *poco rit.* is above the staff.

بریلیود و فوجہ رقم ۴

4. پریلیڈ و فوگا

(2 声)

(پیانو کے کیمپ میں)

Allegro moderato

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music begins with a mezzo-piano (*mp*) dynamic. The first measure features a triplet of eighth notes in the right hand, with a '2' above it. The second measure has a half note in the right hand and a quarter note in the left hand. The third and fourth measures each have a half note in the right hand and a quarter note in the left hand, with a '5' above the right-hand notes. The fifth measure has a half note in the right hand and a quarter note in the left hand, with a '3' above the right-hand notes. The system ends with a quarter note in the right hand and a half note in the left hand.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. The first measure has a half note in the right hand and a quarter note in the left hand, with a '5' above the right-hand note. The second measure has a half note in the right hand and a quarter note in the left hand, with a '3' above the right-hand notes. The third and fourth measures each have a half note in the right hand and a quarter note in the left hand. The fifth measure has a half note in the right hand and a quarter note in the left hand. The system ends with a half note in the right hand and a quarter note in the left hand.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the second system. The first measure has a half note in the right hand and a quarter note in the left hand. The second measure has a half note in the right hand and a quarter note in the left hand. The third measure has a half note in the right hand and a quarter note in the left hand. The fourth measure has a half note in the right hand and a quarter note in the left hand, with a mezzo-forte (*mf*) dynamic marking. The fifth and sixth measures each have a half note in the right hand and a quarter note in the left hand, with a '3' below the left-hand notes. The system ends with a half note in the right hand and a quarter note in the left hand.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the third system. The first measure has a half note in the right hand and a quarter note in the left hand, with a *dim.* (diminuendo) dynamic marking. The second and third measures each have a half note in the right hand and a quarter note in the left hand. The fourth measure has a half note in the right hand and a quarter note in the left hand. The fifth measure has a half note in the right hand and a quarter note in the left hand. The sixth measure has a half note in the right hand and a quarter note in the left hand, with a piano (*p*) dynamic marking. The system ends with a half note in the right hand and a quarter note in the left hand.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the fourth system. The first measure has a half note in the right hand and a quarter note in the left hand, with a '4' above the right-hand notes. The second measure has a half note in the right hand and a quarter note in the left hand, with a '1' above the right-hand notes. The third measure has a half note in the right hand and a quarter note in the left hand, with a '2' above the right-hand notes. The fourth measure has a half note in the right hand and a quarter note in the left hand, with a '1' above the right-hand notes. The fifth measure has a half note in the right hand and a quarter note in the left hand, with a '3' above the right-hand notes. The sixth measure has a half note in the right hand and a quarter note in the left hand, with a '2' above the right-hand notes. The seventh measure has a half note in the right hand and a quarter note in the left hand, with a '5' above the right-hand notes. The eighth measure has a half note in the right hand and a quarter note in the left hand, with a '1' above the right-hand notes. The system ends with a half note in the right hand and a quarter note in the left hand.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures, marked with fingerings 2, 4, 1, and 3. The bass clef staff contains a bass line with a slur over the first four measures, marked with a '3'. The dynamic marking *cresc.* is placed between the staves.

Second system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures, marked with fingerings 2, 3, 1, and 3. The bass clef staff contains a bass line with a slur over the first four measures, marked with a '3'. The dynamic marking *f* is placed between the staves, and *dim.* is placed at the end of the system.

Third system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures, marked with fingerings 2 and 5. The bass clef staff contains a bass line with a slur over the first four measures, marked with a '3'. The dynamic marking *mp* is placed between the staves.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures, marked with fingerings 5, 3, and 2. The bass clef staff contains a bass line with a slur over the first four measures, marked with a '3'.

Fifth system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures. The dynamic marking *p* is placed between the staves, and *poco rit.* is written above the staff. The dynamic marking *mf* is placed between the staves, and *a tempo* is written above the staff.

Sixth system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures, marked with fingerings 1 and 2. The bass clef staff contains a bass line with a slur over the first four measures. The dynamic marking *mp* is placed between the staves.

L'istesso tempo

First system of musical notation, measures 1-4. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings are indicated as 1, 2, 5, 3, 5, 2, 5. The bass clef staff contains a simple accompaniment.

Second system of musical notation, measures 5-8. The treble clef staff continues the melodic line with notes D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. Fingerings are indicated as 3, 1, 2, 1, 2, 1. The bass clef staff continues the accompaniment.

Third system of musical notation, measures 9-12. The treble clef staff contains notes G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. Fingerings are indicated as 2, 1, 1, 2. The bass clef staff continues the accompaniment.

Fourth system of musical notation, measures 13-16. The treble clef staff contains notes B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0. Fingerings are indicated as 2, 1, 5, 1, 3, 1. The bass clef staff continues the accompaniment.

Fifth system of musical notation, measures 17-20. The treble clef staff contains notes C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1. Fingerings are indicated as 4, 2, 1, 3, 2, 2, 1, 3. The word *più f* is written above the bass clef staff in measure 18. The bass clef staff continues the accompaniment.

Sixth system of musical notation, measures 21-24. The treble clef staff contains notes G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2. Fingerings are indicated as 1, 5, 5, 2. The bass clef staff continues the accompaniment.



First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with slurs and accents. The word "cresc." is written above the bass staff. Fingering numbers 2, 1, 3, 1, 4, 1, 3 are placed below the bass staff.

Second system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with slurs and accents. Fingering numbers 1, 4, 1, 1, 1 are placed below the bass staff.

Third system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with slurs and accents. The word "f" is written above the bass staff. Fingering numbers 2, 2, 8, 5 are placed above the treble staff, and 2, 2, 2 are placed below the bass staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with slurs and accents. Fingering numbers 2, 5, 3 are placed above the treble staff, and 3 is placed below the bass staff.

Fifth system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with slurs and accents. Fingering numbers 1, 5, 1 are placed below the bass staff.

Sixth system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with slurs and accents. The word "f" is written above the bass staff. Fingering numbers 2, 2, 3 are placed above the treble staff, and (8), 5, 5 are placed below the bass staff.

بریلیود و فوجہ رقم ۵

5. پریلیوڈ و فوگا

(4 声)

(英雄の物語)

Allegro drammatico

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The first system begins with a forte (f) dynamic. The second system includes a 'marcato' section. The third system features a 'cantando' section with a piano (p) dynamic. The fourth system includes a 'poco a' section. The fifth system includes a 'poco cresc.' section. The score is written for piano and includes various musical notations such as dynamics, articulation, and fingerings.

First system of musical notation, featuring a treble and bass clef. The music consists of several measures with various notes and rests, including some accidentals.

Second system of musical notation, including a piano (*p*) dynamic marking and a mezzo-piano (*mp*) dynamic marking. The notation shows a mix of notes and rests.

Third system of musical notation, featuring a simile (*simile*) marking. The notation continues with notes and rests.

Fourth system of musical notation, including an *espressivo* dynamic marking. The notation shows notes and rests with some phrasing slurs.

Fifth system of musical notation, featuring a crescendo (*cresc.*) marking. The notation consists of notes and rests.

Sixth system of musical notation, including a fortissimo *espressivo* (*f espressivo*) dynamic marking and the word *sopra*. The notation shows notes and rests.



Andante sostenuto e molto espressivo

*p cantando, legatissimo*

2 5 1 1 3 1 1 5 8 1

1 3 3 1 5 1 5 3

2 5 1 1 3

*mp*

3 5

1 3 5 2 5

First system of musical notation, consisting of a grand staff with treble and bass clefs. The right hand features a melodic line with slurs and fingerings (1, 4, 5, 1, 2, 5). The left hand provides a harmonic accompaniment with fingerings (3, 1, 4, 8, 1, 1).

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings (1, 3, 5). The left hand accompaniment includes the instruction *mp espressivo* and fingerings (5, 3, 1).

Third system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 1, 5, 1, 2, 5). The left hand accompaniment includes the instruction *poco a poco cresc.* and fingerings (3, 5, 3, 1).

Fourth system of musical notation. The right hand continues the melodic line with slurs and fingerings (1, 1, 2, 3, 1, 5). The left hand accompaniment includes fingerings (6, 6, 8, 1, 3).

Fifth system of musical notation. The right hand features a melodic line with slurs and fingerings (3, 4). The left hand accompaniment includes the instruction *f marcato* and *meno f e cresc.* and fingerings (4, 1, 1, 1, 1).

Sixth system of musical notation. The right hand continues the melodic line with slurs and fingerings (5, 2, 1, 4, 2, 5). The left hand accompaniment includes fingerings (1, 1, 1, 1, 1, 1, 1, 1).



بریلیود و فوجه رقم ۶

6. پریلود و فوگا  
(3 声)  
(労働祭)

Allegro marcato

*f poco non legato*

The musical score is written for piano and consists of five systems. The first system includes a treble clef and a bass clef. The tempo is marked 'Allegro marcato' and the dynamics are 'f poco non legato'. The second system continues the piece. The third system features a more complex rhythmic pattern. The fourth system shows a change in texture with a more active bass line. The fifth system is marked 'cantando' and includes a melodic line with a fermata and a piano (p) dynamic marking. Fingerings and articulation marks are present throughout the score.

First system of musical notation. The right hand features a melodic line with slurs and fingerings (3, 5, 3, 4, 5, 3). The left hand provides a steady accompaniment of chords.

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings (3, 1, 1, 2, 3, 1, 2, 1). The left hand accompaniment includes a *mf* dynamic marking.

Third system of musical notation. The right hand has a melodic line with slurs and fingerings (4, 2, 84). The left hand accompaniment features chords and a *pp* dynamic marking.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings (1, 3, 3). The left hand accompaniment includes a *pp* dynamic marking and fingerings (1, 2, 4, 1, 2).

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings (1, 3, 2, 1). The left hand accompaniment includes fingerings (3, 1, 3, 1, 1, 2).

Sixth system of musical notation. The right hand has a melodic line with slurs and fingerings (1, 3, 3, 3). The left hand accompaniment includes a *poco a poco cresc.* dynamic marking and fingerings (1, 3, 3, 3).

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords in the right hand and a melodic line in the left hand. A fermata is placed over the final chord in the right hand.

Second system of musical notation, including a tempo marking  $(\text{♩} = \text{♩})$  above the staff. The right hand contains a sequence of chords, while the left hand plays a rhythmic accompaniment. Fingering numbers (1, 2, 3, 4) are indicated for the left hand.

Third system of musical notation, showing a continuation of the piece. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment. Fingering numbers are present.

Fourth system of musical notation, featuring a more active right hand with eighth-note patterns and a consistent left-hand accompaniment. Fingering numbers are used throughout.

Fifth system of musical notation, with the right hand playing a melodic line and the left hand a supporting accompaniment. Fingering numbers are clearly marked.

Sixth and final system of musical notation on the page, concluding the piece with a melodic phrase in the right hand and a final accompaniment in the left hand. Fingering numbers are included.

(♩ = ♩)

*ff*

*v*

Poco più mosso. Marcato

*f marcato*

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures, a dotted line connecting the end of the first measure to the start of the second, and various fingerings (2, 1, 4, 1, 2). The bass clef staff contains a bass line with fingerings 2, 3, 5, and 2.

Second system of musical notation. The treble clef staff features a slur over the first two measures and fingerings 4, 1, 3, 2, 2. The bass clef staff has fingerings 1, 2, 2.

Third system of musical notation. The treble clef staff has a slur over the first two measures and fingerings 3, 1, 2, 1. The bass clef staff has fingerings 5, 1, 2.

Fourth system of musical notation. The treble clef staff has a slur over the first two measures and fingerings 2, 3, 2. The bass clef staff has fingerings 5, 2, 2, 2, 2, 2, 2, 2.

Fifth system of musical notation. The treble clef staff has a slur over the first two measures and fingerings 2, 1. The bass clef staff has fingerings 4, 5, 2.

Sixth system of musical notation. The treble clef staff has a slur over the first two measures and fingerings 2, 1, 4, 2, 1, 4, 1, 4, 3, 2. The bass clef staff has a slur over the first two measures and fingerings 2, 2, 2, 2, 2, 2, 2, 2. The word *piu f* is written in the bass clef staff.

dim.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with a slur over the first four measures. The lower staff contains a bass line. The dynamic marking "dim." is placed in the first measure of the upper staff.

pp

Second system of musical notation, consisting of two staves. The upper staff features a melodic line with a slur and a dynamic marking "pp" in the second measure. The lower staff contains a bass line with fingerings (1, 2) indicated below the notes.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with a slur and a triplet of eighth notes in the third measure. The lower staff contains a bass line with fingerings (2, 1, 3, 1) indicated below the notes.

poco a poco cresc.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with a slur and dynamic markings "poco", "a", "poco", and "cresc." in the first, second, third, and fourth measures respectively. The lower staff contains a bass line with fingerings (1, 1, 1, 2) indicated below the notes.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with a slur and fingerings (2, 1, 3, 1, 2, 1) indicated above the notes. The lower staff contains a bass line with fingerings (1, 2, 1) indicated below the notes.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with a slur and fingerings (2, 1) indicated above the notes. The lower staff contains a bass line with fingerings (2, 1) indicated above the notes.

2 4 3 1 2 1 2

*mp*

1 4 1 2 5

3 2 1 2 4

*poco a poco*

5 2 2

2 1 2 1 2 1

*cresc.*

3 2 1

5 1 2 3 1

*mf*

(1) (1)

2b. # 2b. # 4 2b. # 2b. #

This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The notation includes various notes, rests, and dynamic markings such as *p* and *f*. There are also some handwritten-style annotations like *piu f* and *2*. The page is numbered - 018 - at the top.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The right hand features a series of chords, each marked with a 'V' above it. The left hand plays a sequence of chords, with some marked with a '#' symbol. The system concludes with a melodic phrase in the right hand and a corresponding bass line in the left hand.

Second system of musical notation. The right hand contains a melodic line with slurs and accents, marked with a 'cresc.' (crescendo) instruction. The left hand provides a harmonic accompaniment with slurs and accents.

Third system of musical notation, featuring a complex melodic line in the right hand with numerous slurs and fingerings (1, 2, 3, 4). The left hand has a more rhythmic accompaniment with slurs and fingerings.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents, marked with a 'ff' (fortissimo) dynamic. The left hand features a series of chords, some marked with a '#' symbol.

Fifth system of musical notation. The right hand contains a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand features a series of chords, some marked with a 'V' symbol.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic lines, with some notes beamed together. A large slur covers the first four measures of the treble staff.

Second system of musical notation. The treble staff continues with melodic lines, including a triplet of eighth notes. The bass staff provides harmonic support. The instruction *ff al Fine* is written in the right margin of the system.

Third system of musical notation. This system contains several measures of complex rhythmic patterns, including sixteenth and thirty-second notes. Fingerings (1, 2, 3, 4) are indicated throughout the piece.

Fourth system of musical notation. The music continues with intricate chordal textures and melodic fragments. The bass staff shows a steady accompaniment.

Fifth system of musical notation. This system features a prominent triplet of eighth notes in the treble staff. The bass staff continues with its accompaniment. Fingerings are clearly marked.

Sixth system of musical notation, the final system on the page. It concludes with a series of chords and melodic lines. The piece ends with a final chord in the bass staff.

## ملخص البحث

بالرغم من الحقبة الزمنية الكبيرة التي تفصل بين عصر الباروك والعصر الحديث فقد قدم كل من يوهان سبستيان باخ (Johann Sebastian Bach) (١٦٨٥ - ١٧٥٠) وديمتري بوريسوفيتش كابليفسكى (Dmitri Borisovich Kabalevsky) (١٩٠٤ - ١٩٨٧) مجموعات من مؤلفات البريلود والفوجه .

تعد مؤلفات يوهان سبستيان باخ أعظم المؤلفات الفنية التعليمية في تاريخ مؤلفات الآلات ذات لوحات المفاتيح ، فلقد كانت جزءاً حيوياً من دراسة كل عازف للبيانو منذ وفاة موتسارت Mozart حتى قبل نشرها ولقد نال بيتهوفن Beethoven شهرته الأولى من خلال عزفه لتلك المؤلفات الفنية التعليمية كعازف صغير ، وكانت كذلك بالنسبة لشوبان Chopin وشومان Schumann وغيرهما ، إذ تعتبر مؤلفات يوهان سبستيان باخ من هذا النوع تراثاً عظيماً لدراسة كافة الصيغ الموسيقية ، علاوة على إحتوائها على كافة أساليب التفويج والبوليفونية بوجه عام ، مما كان محور إهتمام كافة عازفوا البيانو المرموقين حتى يومنا هذا .

توج باخ البوليفونية المجيدة لعصر الباروك في المانيا بفوجاته الثمانية والأربعين المعروفة بإسم الكلافير المعدل Well - Tempered Clavier وهو من جزئين ، يتكون الجزء الأول من أربعة وعشرين بريلود وفوجه جمعت معاً عام ١٧٢٢ ، وإختلافها عن بعضها وتنوعها في الأسلوب - مع القيمة العظيمة لها جميعاً - دليل على أنها كتبت على مدى سنوات طوال ، والجزء الثاني يتكون من أربعة وعشرين بريلود وفوجه لاتقل في عظمتها عن نظيرتها بالجزء الأول ، إذ تعتبر بجانب عظمة بنائها ، مقطوعات تعبيرية مليئة بالإحاسيس والمشاعر ، مما كان سبباً في خلودها ونظراً للقيمة الحقيقية والأهمية العظيمة لمجموعة الكلافير المعدل ، أصبحت ببداية القرن التاسع عشر مرجعاً حيوياً إنعكست آثاره على مؤلفات الموسيقيين الرومانتيكيين أمثال شوبان ، شومان ، مندلسون Mendelssohn وبرامز Brahms وغيرهم ، واستمر الإهتمام بهذا النوع من أنواع التأليف خلال القرن العشرين ، وإنعكست آثاره على العديد من مؤلفات الموسيقيين أمثال تشادويك Chadwick فالين Valen ، فريد Freed ، هينديمت Hindemith ، كاستلنوفو Castelnouvo ، مالبيريرو Malipiero . شوستاكوفيتش Shostakovich ، فوستينو Faustino ، فيجو Viggo ، أوريجو سالاس Orrego - salas وكابليفسكى .

اتسمت مؤلفات كابليفسكى الموسيقية بالوضوح والإلتزام بالقيم والمفاهيم التربوية ، أكثر من أى من المؤلفين الموسيقيين السوفيت المعاصرين له ، فموسيقاه تعكس العلاقة التبادلية بين المفاهيم الموسيقية والقيم الفنية التعليمية . وقد ارتكزت فلسفة كابليفسكى التعليمية على تحقيق التوازن بين التعليم الموسيقى وبناء شخصية الفرد ، مما يتطلب تعليماً موسيقياً جاداً على نفس القدر من الجدية وعناصر التعليم الأخرى . وعلاوة على رسالة كابليفسكى التعليمية الرائعة فإن جهوده كمؤلف موسيقى حققت له شخصية حرفية موسيقية تعبيرية متميزة . وتعتبر مؤلفاته من نوع البريليوود والفوجه من أهم مايشكله تراث البيانو من هذا النوع من أنواع التأليف فى القرن العشرين لما بها من قيم فنية وتعليمية كبيرة . كما أن العديد من الموسيقيين المرموقين بالقرن العشرين شأنهم شأن كابليفسكى كتبوا فى هذا النوع من أنواع التأليف كنوع من الولاء ليوهان سبستيان باخ وكتعبير عن تقديرهم لمجموعته التى بلغت ثمانية وأربعون بريليوودا وفوجه التى اتسمت بدرجة عالية من حيث أساليب التأليف الموسيقى .

ونظراً لثراء مؤلفات يوهان سبستيان باخ لإحتوائها على أهم عناصر هذا النوع من أنواع التأليف ، فقد إتخذت الأساس الذى يبنى عليه التحليل المقارن بمجموعة البريليوود والفوجه لكابليفسكى .

وبناء عليه تم إختيار ستة مؤلفات من الثمانية والأربعين بريليووداً وفوجه ليوهان سبستيان باخ تتناسب والستة بريليوود وفوجه التى ألفها ديمترى كابليفسكى من حيث المقام أو عدد الأصوات فى الفوجه أو السمتين معاً ، لتكون محل دراسة تحليلية عزفية مقارنة . وجدير بالذكر أنه جاء عن طريق الإنترنت أنه قد ألف فى عام ١٩٥٩ مجموعة أخرى مكونة من ست بريليوود وفوجه مصنف ٧٩ عزفت عام ٢٠٠٤ فى ذكرى مولده المائة ، غير أنها غير متوفرة حالياً إلا فى المخطوط اليدوى ، وبالرغم من المستوى المتقدم لأعمال ديمترى كابليفسكى من نوع البريليوود والفوجه ، وأهميتها من الناحية الفنية التعليمية ، فإنها لاتنال القدر الذى تستحقه من الإهتمام بدراستها بمرحلة الدراسات العليا ، بالرغم من إحتوائها على العديد من السمات القيمة لمؤلفات يوهان سبستيان باخ من هذا النوع .

يهدف البحث الى وضع مؤلفات ديمترى كابليفسكى من نوع البريليوود والفوجه ضمن المؤلفات التى تدرس بمرحلة الدراسات العليا ، لإحتوائها على العديد من السمات القيمة لمؤلفات يوهان سبستيان باخ من هذا النوع .

وتتلخص أهمية البحث فى التعريف بأوجه التشابه والإختلاف فى أسلوب تأليف وأداء مؤلفات البيانو من نوع البريليوود والفوجه عند كل من يوهان سبستيان باخ وديمتري كاباليفسكى من خلال دراسة عزفيه مقارنة .

وتفترض الباحثة أن التعرف على أوجه التشابه والإختلاف فى أسلوب تأليف وعزف البريليوود والفوجه عند كل من يوهان سبستيان باخ وديمتري كاباليفسكى يساعد الدارس على إجادة عزفها كنتيجة لإدراكه للقيم الحقيقية الفنية التى تتسم بها .

أختير المنهج الوصفى " تحليل محتوى " ليكون منهاجاً لهذا البحث ، حيث أنه أنسب المناهج العلمية وطبيعة البحث .

إشتملت عينة البحث على ستة بريليوود وفوجه محددة ومنتقاه ليوهان سبستيان باخ روعى فى إختيارها التماثل بالنسبة للمقامات وتعدد الأصوات بالقدر الذى تتيحه تلك المؤلفات ، والست بريليوود وفوجه لديمتري كاباليفسكى .

جاء البحث فى أربعة فصول ، عنى المبحث الأول من الفصل الأول بتقديم مشكلة البحث وأهميته والهدف منه وفروضه وإجراءاته ، متضمنا عينة البحث وحدوده ومنهج البحث وأدواته ، وكذا مصطلحات البحث ، أما المبحث الثانى فقد تم به إستعراض كل من الدراسات العربية والدراسات الأجنبية السابقة التى تتعلق بموضوع البحث .

إشتمل الفصل الثانى على الإطار النظرى للبحث ، فإستعرض فى المبحث الأول منه يوهان سبستيان باخ وحياته الفنية ، كما قدم الآلات ذات لوحات المفاتيح ومؤلفاتها من السنوات المبكره فى القرن الثامن عشر حتى ظهور آلة البيانوحوالى عام ١٧٢٠ ، كما قدم أعمال باخ الخاصة بالكلافير ، ودور باخ التعليمى من خلال تقديمه لكتاب

أنا ماجدالينا للكلافير *The Little Clavier Book of Anna Magdalena* وكتاب ويلهام فريدمان باخ للكلافير *The Little Clavier of W. F. Bach* الذى جمعه باخ بهدف تعليم ابنه الأكبر العزف على آلة الكلافير، والمقدمات والفوجات القصيرة التى يتصدرها البريليوود الثالثة فى مقام دو الصغير والفوجته من مقام دو الصغير. كذا الإبتكارات ذات السطرين اللحنين والثلاثة أسطر اللحنية وكل منها يقع فى خمسة عشر إبتكاراً كتبت بأسلوب رقيق نوعاً ، من المحاكاة الفوجالية . وكذا

المتتابعات الفرنسية الست والمتتابعات الإنجليزية الست ومجموعة البارتيتا التي تتميز بتنوع غير عادي من حيث الطابع وترتيب حركاتها ومجموعة الكلافير المعدل الذي توج بها باخ البوليفونيه المجيده لعصر الباروك في المانيا ، والتوكاتا التي ألف منها باخ سبعة مؤلفات في مرحله مبكره من حياته ، والكونشرتو الإيطالية والفانتازيا الكروماتيكية والفوجه وكابريتشيو لوداع أخ حبيب التي تعتبر من الأعمال العظيمة التي كتبها باخ في سن التاسعة عشر والأريا والثلاثون تنويعا " تنويعات جولدن بيرج " التي تعتبر حصراً لأغلب الصيغ الدنيوية لعصر باخ وتمثل فن الزخرفة في قمة ما وصل اليه من عظمه ، والفوجه البروسية التي تعتبر من أول مآلف خصيصاً لآلة البيانو والتي لاتزال واحدة من أعظم مؤلفات الآلة ، ويعتبر فن الفوجه آخر مؤلفات باخ الذي أوضح بها إتساع مجال الفوجه كصيغة من الصيغ الفنية في الموسيقى والذي أعتبر عملاً تعليمياً ووسيلة لدراسة فن الفوجه .

كما تضمن المبحث الأول طرق عزف مؤلفات باخ للآلات ذات لوحات المفاتيح التي استمرت محوراً للحياة الموسيقية طوال قرنين كاملين والتي بلغت ذروتها في عصر الباروك الناضج وعصر باخ وهيندل وشرحاً لطرق اللمس عند باخ سواءاً اللمس المتصل واللمس المتقطع والعزف المتقطع الثقيل وتطوير باخ في استخدام الأصابع لتلائم عزف أفكاره المبكره والسرعة عند باخ والمصطلحات الخمسة التي استخدمها في التعبير عنها وإستخدامه للبيدال والحليات عند باخ والطبعات المختلفة لمؤلفاته .

وقدم المبحث الثاني ديمتري بوريسوفيتش كاباليفسكى وحياته الفنية وفلسفته الموسيقية التعليمية التي تعد مدخلاً جديداً تماماً للتعليم الموسيقي بهدف تحقيق الإنسجام والوحدة بين العملية التعليمية بوضع برنامج دراسي شامل للسنوات الدراسية السبع بهدف القضاء على التداخلات التي كانت سبباً في تخبط التدريس الموسيقي لعدة سنوات على أن يشكل التراث الموسيقي العالمي الكم الأساسي من المادة الموسيقية ، وكذا أسلوب كاباليفسكى في الإستفادة من إتساع نطاق آلة البيانو بإخراج أكبر قدر من الصوت الصادر منها بإستخدام نسيج موسيقي بمساحات عريضة دون أن يشكل ذلك صعوبات عزفيه كبيره . كما قدم المبحث الثاني سجلاً حافلاً بمؤلفات ديمتري كاباليفسكى الغزيرة المتنوعة من أوبرات وباليهات وسيمفونيات وخلافه .

وجاء المبحث الثالث ليقدم البريليود والفوجه على مر العصور ونشأة مبدأ التفويج في العصور المبكره للموسيقى الكنسية الكورالية البحتة وأقسام مؤلفة الفوجه الثلاث وظهور الفكرة اللحنية الرئيسية للمقطوعة في قسم العرض الذي يتكون من الموضوع - اللحن الأساسي الذي تبنى عليه مؤلفة الفوجه - والإجابة - تقليد للحن الموضوع

فى طبقة صوتيه مختلفه - ونوعى الإجابة الحقيقية والتقريبية والكوديتا كقسم ختام وقسم المداخل الوسطى الذى يظهر إما بمدخل منفصلة أو مداخل متصلة وقسم الختام الذى يعد آخر أقسام الفوجه .

كما قدم النسيج الكونترابونطى فى مؤلفة الفوجه من حيث التقليد أو المحاكاه ، الانقلاب ، التقصير أو التصغير ، التطويل أو التكبير ، الإنعكاس ، أنعكاس الانقلاب والتداخل والتلاحق وأنواعها .

وقدم المبحث الرابع أهم مؤلفوا البريلود والفوجه وأهم مؤلفاتهم للآلات ذات لوحات المفاتيح والبيانو ، حيث استعرض بايجاز السيرة الذاتية لأهم مؤلفوها وأهم مؤلفاتهم من هذا النوع من التأليف عبر المراحل التاريخية المختلفة .

وجاء الفصل الثالث ليقدم الجانب التطبيقى من البحث ويشمل دراسة تحليلية نظريه وعزفيه التى إشملتها عينة محدده ومنتقاه روعى فيها التماثل بالنسبة للمقامات وتعدد الأصوات . وفقا لما نتيجته تلك المؤلفات من حيث المقام ، الميزان ، السرعة ، الطول القالب والنوع والصعوبات العزفية الرئيسية التى إشملت عليها . وقد جاء الفصل فى مبحثين . المبحث الأول عنى بما تضمنته عينة البحث من مؤلفات يوهان سبستيان باخ ممثلة فى ستة بريلود وفوجه رقم ١٠ فى مقام مى الصغير من صوتين بالكتاب الأول ، ورقم ١ فى مقام دو الكبير من ثلاثة أصوات بالكتاب الثانى ، ورقم ١٠ فى مقام مى الصغير من ثلاثة أصوات بالكتاب الثانى ورقم ١٩ فى مقام لا الكبير من ثلاثة أصوات بالكتاب الثانى ورقم ٢ فى مقام دو الصغير من أربعة أصوات بالكتاب الثانى ورقم ١١ فى مقام فا الكبير من ثلاثة أصوات بالكتاب الأول وإشتمل المبحث الثانى على الست بريلود وفوجه لديمترى كاباليفسكى .

وقدم الفصل الرابع نتائج البحث والتوصيات ، وفيه إستعرضت الباحثة نتائج التحليل النظرى المقارن بين مؤلفات البريلود - عينة البحث - لكل من يوهان سبستيان باخ وديمترى كاباليفسكى من حيث المقام ، الميزان ، السرعة ، الطول والصيغة ، وكذا مؤلفات الفوجه لكل منهما بكل من قسم العرض وقسم المداخل الوسطى وقسم الختام ، وكذا نتائج التحليل العزفى المقارن بين مؤلفات كل من يوهان سبستيان باخ وديمترى كاباليفسكى - عينة البحث - من خلال التعرف على أوجه التشابه والاختلاف

بالنسبة لإستخدام التقنيات العزفية المختلفة لآلة البيانو ، وإستخدام الآلة فى حقبتين تاريخيتين مختلفتين تماما من حيث طبيعة الآلة ومتطلبات التعبير وعلى الصعوبات العزفية لكل منها وأسلوب معالجتها .

وجاءت تلك النتائج فى ستة جداول ، إختص الجدولين الأول والثانى بنتائج التحليل النظرى المقارن بين مؤلفات البريليود ومؤلفات الفوجه - عينة البحث - على التوالى ، كما قدم كل من الجداول الثالث والرابع والخامس نتائج التحليل النظرى المقارن بين أقسام العرض ، المداخل الوسطى والختام على التوالى بمؤلفات الفوجه - عينة البحث - وجاء الجدول السادس لتقديم حصرا مقارنا لأهم الصعوبات العزفية بمؤلفات يوهان سبستيان باخ وديمتري كاباليفسكى التى تضمنتها عينة البحث وأسلوب معالجتها .

كما أوضحت الباحثة عدة توصيات هامة أسفر عنها هذا البحث نجملها فيما يلى :

١ - التشجيع على عزف مؤلفات ديمتري كاباليفسكى من نوع البريليود والفوجه لإحتوائها على أهم الخصائص والسمات الموسيقية النظرية والعزفية لمؤلفات يوهان سبستيان باخ من هذا النوع من أنواع التأليف وإتاحة الفرصة لعزفها لكافة دارسى عزف البيانو من متوسطى الإمكانيات العزفية الى ذوى الإمكانيات العزفية المتقدمة .

٢ - أهمية التعرف على أوجه التشابه والإختلاف فى أسلوب أداء مؤلفات البيانو من نوع البريليود والفوجه عند كل من يوهان سبستيان باخ وديمتري كاباليفسكى بالنسبة لإستخدام التقنيات العزفية المختلفة لآلة البيانو ، وإستخدام الآلة فى فترتين زمنيتين متباعدتين تماما من حيث طبيعة الآلة ومتطلبات التعبير .

٣ - تدعيم مكتبة الكلية بالمراجع الخاصة بمؤلفى موسيقى القرن العشرين ومؤلفاتهم والمدونات الموسيقية الخاصة بتلك المؤلفات عملا على تشجيع الدارسين والباحثين فى التعرف على أساليب التأليف والأداء الموسيقى بتلك الفترة خاصة بالنسبة لمؤلفات آلة البيانو .

٤ - تزويد المكتبة الموسيقية بالكلية بتسجيلات لأعمال مؤلفوا الموسيقى بالقرن العشرين لإعطاء الدارسين فرصة الإستماع والتعرف على خصائص موسيقى تلك الفترة وأسلوب أدائها .

٥ - إجراء مزيد من الدراسات والأبحاث فى مؤلفات آلة البيانو بالقرن العشرين عملا على نشر الثقافة الموسيقية بتلك الفترة والإستفادة من الأساليب البنائية والتقنيات العزفية المستخدمة فى موسيقاها .

وجدير بالذكر أن هذا البحث قد حقق الفروض التى وضعت لتحقيق الهدف منه نتيجة لإدراك القيم الحقيقية الفنية التى إتسمت بها تلك المؤلفات .

وأختتم البحث بملخص بكل من اللغتين العربية والإنجليزية وقائمة بالمراجع العربية والأجنبية .

**Helwan University  
Faculty of Music Education  
Performance Dept. Piano Section**

**Comperative Analytical Performing Study  
Between The Piano Prelude And Fugue  
Compositions of Johann Sebastian Bach And  
Dmitri Kabalevsky**

**By**

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**In Partial Fulfillment of Requirements  
For Doctor of Philosophy in Music**

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## SUMMARY

However there is a very long period between the Baroque Era and the Modern Period , we found that Johann Sebastian Bach ( 1685 - 1750 ) and Dmitri Borisovich Kabalevsky ( 1904 - 1987) composed a number of prelude and fugue .

Johann Sebastian Bach compositions are considered the best technical educational compositions in history for the Keyboard instruments , as they form an important source for those Who study playing the Piano,since the death of Mozart , even before they were published . Beethoven got his early fame from playing those artistic technical educational compositions as a young Pianist . The same was with Chopin , Schumann and others . As Johann Sebastian Bach compositions are considered an important source of study the musical forms , the Polyphonic and fugal elements in general .

Dmitri Borisovich Kabalevsky compositions are produced in new teaching methods for teaching of music for general school children based on the general principles of teaching and on psychology , Physiology , Aesthetics and Sociology relying on the inherent qualities of music itself . Kabalevsky 's music reflects the co-relation between the musical aspects the technical and educational ones .

The invocation of Bach's well – Tempered Clavier in Kabalevsky's preludes and fugues creates an unparalleled opportunity to investigate Kabalevsky's compositional choices and style. By comparing several of the preludes and fugues with schemas derived from the Bach's preludes and fugues and through composing alternative solutions to fugal problems , Kabalevsky's ironic musical signature is revealed to have several major , previously undefined components . In large part , this signature

creates dialogue between traditional associations and modernist dissociation .

Dmitri Kabalevsky's cycle of preludes and fugues follows closely Bach's collection both structurally and tonally , while displaying his distinctive musical style .

On this bases we choose six compositions from Bach's preludes and fugues that are considered in relation with the six prelues and fugues of Kabalevsky as for the Key or number of voices or both to be under comparative analytical study .

The research aims at introducing Kabalevsky's preludes and fugues to the programme of study of the graduate level , since they hold many of the characteristic elements of those of Bach's compositions of this type .

The importance of this research is considered to acknowledge the phases of similarity and differences between the performing techniques of the preludes and fugues of Johann Sebastian Bach and Dmitri Borisovich Kabalevsky through a comparative analytical study .

The descriptive method was chosen for this research , as It is considered the most suitable one for this type .

The chosen specimen includes six preludes and fugues defined for both Bach and Kabalevsky that have almost the same Key and number of Voices .

The research came in four chapters , the first chapter includes two sections , the first section is concerned with the problem of the research , aims and importance , the assumptions of the research and the research procedure , including methodology , specimen , research tools , limits and terminology used . The second section introduces previous studies related to this research and the conclusion that came out of each of them .

The second chapter includes four sections . The first section is concerned with Johann Sebastian Bach's artistic life and his compositions for the keyboard instruments : Bach's Artistic life , passed through three periods . Weimar's period ( 1708 - 1717 ) , in which he was influenced with the French and Italian composers . It is clearly noticed in a number of his compositions during that period . Cothen period ( 1717 - 1723 ) , in which he composed some of this very important instrumental compositions , as most of his concertos , and the first volume of the Well - Tempered Clavier . He also made some changes in the way of fingering and the use of thumb . Leipzig period ( 1723 - 1750 ) , which is considered Bach's most matured and artistic period . In that period he composed the second volume of the Well - Tempered Clavier , number of oratorios , cantatas and masses , the Art of Fugue , the Musical Offering and the Goldberg variations . The Art of fugue is considered an educational mean for the study of the fugue . The second section is concerned with Dmitri Borisovich Kabalevsky , whom by the time he was twenty six , his list compositions includes a string quartet a piano concerto , eight children's songs , and a varied group of works for the piano . Among the piano compositions were the known six preludes and fugues . Kabalevsky's musical philosophy , expressive characteristics related to his musical performance . A variety of different pedagogical variables are addressed concerning , fingers , shape and position , fingers and hands

development, symbols of articulation, dynamics and accent used. The third section presents the preludes and Fugues through different stages of history, and their important compositional form seen throughout the history. They are often thought of as pairs of pieces that go together, the prelude followed by its fugue in its Key. Each prelude is a little gem in itself, ready to please first, to instruct upon request. Each brings its own specific individual, and ingratiating world along with it. It dealt also with the three parts of the fugue and its counterpoint texture. The fourth section presents the most important composers of preludes and fugues and their compositions of that kind for the keyboard instruments among the different stages of history.

The third chapter introduces an applied analytical study for the research specimen and it came in two sections. The first section is concerned with the research specimen of Bach's preludes and fugues; no. 1 in e minor in two voices from the second book, no. 19 A major in three voices from the second book, no. 16 in g minor in four voices from the first book, no. 11 in F major in three voices from the first book, of the Well Tempered Clavier. The second section is concerned with the six preludes and fugues of Kabalevsky.

The fourth chapter represents the results and recommendations of the research. The results came in six tables. Two tables for the theoretical analysis of research specimen related to Bach and Kabalevsky concerning the preludes and fugues. Three Tables concerning the theoretical analysis of the main three sections of each fugue. The sixth table summarizes the major performing problems in the research specimen, their locations and the way to overcome these difficulties in performing guidances.

The research came with very important recommendations set by the researcher , summerized as follows

- The importance of acknowledgement of the phases of similarity and differances between the performing technique and the fundamental pianistic elements and interpretation through extensive variety of techniques and performance of the preludes and fugues of Johann Sebastian Bach and Dmitri Borisovich Kabalevsky .
- It is recommended that the performing piano programmes of the post graduate coarces of music colleges have Kabalevsky's preludes and fugues as they hold many of the expressive characteristics of Bach's compositions from this kind .
- The enrolment of books and referances concerning the twentieth century's musicans and recordings" of their works in the college library to encourage the students to be acquainted with the music of that period .

Needless to say that this research succeeded to fulfill the given assumptions .

The research concludes with the summary of the research In two languages and the list of Arabic and foreign bibliographies .