

Seinem verehrten Freunde
Herrn Professor Julius Epstein.

ZWEI PRAELUDIEN

Es moll und H moll

und

PRAELUDIUM UND FUGE

aus

J. S. Bach's

„Wohltemperirtem Clavier“

in freier Bearbeitung

für zwei Pianoforte

von

CARL MARIA v. SAVENAU.

OP. 22.

Eigenthum des Verlegers.

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PRAELUDIUM. #)

Largo.

J.S. Bach - Savenau. Op. 22.

Clavier I.

Clavier II.

#) Wegen der gedrängten Fassung des Schlusses dieses Präludium in der von Peters (LEIPZIG, 1801) veranstalteten Ausgabe des „wohltemperirten Claviers“ wurde dieselbe als Grundlage dieser Bearbeitung gewählt. A.C. 36628

First system:

Piano I: Treble clef, key signature of four flats. Measures 1-4. Measure 1 has a slur over a sixteenth-note run. Measure 2 has a trill on the eighth note. Measure 3 has a half note. Measure 4 has a half note. Dynamics: *f* in measure 4.

Piano II: Treble clef, key signature of four flats. Measures 1-4. Measure 1 has a whole rest. Measure 2 has a whole rest. Measure 3 has a half note. Measure 4 has a half note. Dynamics: *f* in measure 4.

Second system:

Piano I: Treble clef, key signature of four flats. Measures 5-8. Measure 5 has a half note. Measure 6 has a half note. Measure 7 has a half note. Measure 8 has a half note. Dynamics: *f* in measures 5, 6, 7, and 8.

Piano II: Treble clef, key signature of four flats. Measures 5-8. Measure 5 has a half note. Measure 6 has a half note. Measure 7 has a half note. Measure 8 has a half note. Dynamics: *f marc.* in measure 5, *sf* in measures 6, 7, and 8.

Third system:

Piano I: Treble clef, key signature of four flats. Measures 9-12. Measure 9 has a half note. Measure 10 has a half note. Measure 11 has a half note. Measure 12 has a half note. Dynamics: *mf* in measure 9, *f marc.* in measure 12.

Piano II: Treble clef, key signature of four flats. Measures 9-12. Measure 9 has a half note. Measure 10 has a half note. Measure 11 has a half note. Measure 12 has a half note. Dynamics: *mf* in measure 10, *f* in measure 12.

[illegible]

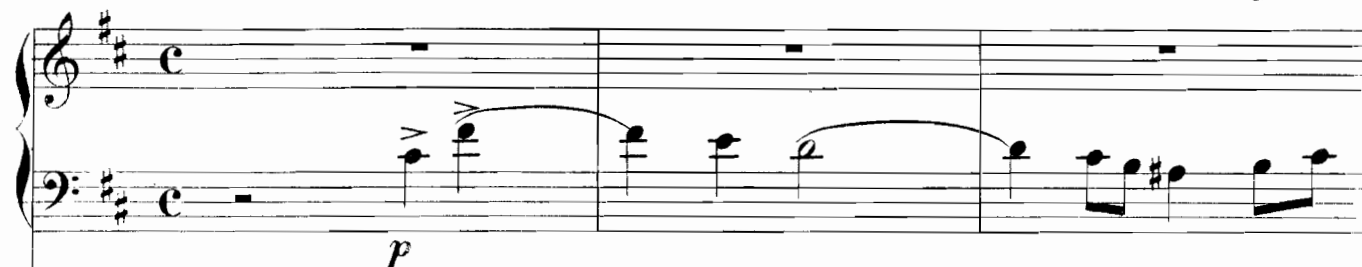
PRAELUDIUM.



Andante.

J.S. Bach-Savenau Op. 22.

Clavier I.



First system of musical notation for Clavier I. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is common time (C). The music begins with a whole rest in the treble and a half note G2 in the bass. This is followed by a half note chord of G2 and B2, then a half note chord of G2 and D3, and finally a half note chord of G2 and E3. The system ends with a half note chord of G2 and F#3.

Clavier II.



First system of musical notation for Clavier II. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is common time (C). The music begins with a half note G2 in the treble and a half note G2 in the bass. This is followed by a half note chord of G2 and B2, then a half note chord of G2 and D3, and finally a half note chord of G2 and E3. The system ends with a half note chord of G2 and F#3.



Second system of musical notation for Clavier I. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is common time (C). The music begins with a half note G2 in the treble and a half note G2 in the bass. This is followed by a half note chord of G2 and B2, then a half note chord of G2 and D3, and finally a half note chord of G2 and E3. The system ends with a half note chord of G2 and F#3.



Second system of musical notation for Clavier II. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is common time (C). The music begins with a half note G2 in the treble and a half note G2 in the bass. This is followed by a half note chord of G2 and B2, then a half note chord of G2 and D3, and finally a half note chord of G2 and E3. The system ends with a half note chord of G2 and F#3.



Third system of musical notation for Clavier I. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is common time (C). The music begins with a half note G2 in the treble and a half note G2 in the bass. This is followed by a half note chord of G2 and B2, then a half note chord of G2 and D3, and finally a half note chord of G2 and E3. The system ends with a half note chord of G2 and F#3.



Third system of musical notation for Clavier II. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is common time (C). The music begins with a half note G2 in the treble and a half note G2 in the bass. This is followed by a half note chord of G2 and B2, then a half note chord of G2 and D3, and finally a half note chord of G2 and E3. The system ends with a half note chord of G2 and F#3.

I.

mf *cresc.* *f*

II.

mf *cresc.* *f*

a Tempo

rallent. *mf*

a Tempo

rallent. *mf*

tr

tr

I.

II.

A. C. 36628

I. *dim.* *p* *cresc.*

II. *dim.* *p* *cresc.*

I. *f* *mf* *cresc.* *mf*

II. *f* *fp* *cresc.* *f* *mf*

I. *p* *poco*

II. *p* *poco*

The musical score is arranged in two systems, each containing a piano (I and II) and a vocal line. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line includes lyrics: *a*, *poco*, *cre*, *scen*, *do*. The piano parts feature complex harmonic textures with many beamed sixteenth and thirty-second notes. Dynamics include *a* (piano), *ff* (fortissimo), and *mf* (mezzo-forte). The second system includes the tempo marking *molto* and the instruction *riten.* (ritardando). The score concludes with a final chord and a fermata.

I. *a* *poco* *cre* *scen* *do*

II. *a* *poco* *cre* *scen* *do*

I. *ff* *mf*

II. *ff* *mf*

I. *cre* *scen* *do* *sf* *f* *molto* *riten.* *ff*

II. *cre* *scen* *do* *sf* *f* *molto* *riten.* *ff*

PRAELUDIUM.



Lento assai.

J. S. Bach - Savenau .Op.22.

Clavier I.

Clavier II.

I.

II.

I.

II.

The musical score is divided into two systems, each with two staves. The first system (I and II) features a piano part (I) and an organ part (II). The piano part begins with a *cresc.* marking and a *f* dynamic. The organ part also begins with a *cresc.* marking and a *f* dynamic. The second system (I and II) features a piano part (I) and an organ part (II). The piano part begins with a *p dolce.* marking. The organ part also begins with a *p dolce.* marking. The third system (I and II) features a piano part (I) and an organ part (II). The piano part begins with a *mf* marking and a *cresc. f* dynamic. The organ part also begins with a *mf* marking and a *cresc. f* dynamic.

I. *cresc.* *f*

II. *cresc.* *f*

I. *p dolce.*

II. *p dolce.*

I. *mf* *cresc. f*

II. *mf* *cresc. f*

I.

marc. *mf*

II.

marc. *fp* *p*

I.

mf *cresc.* *molto.*

II.

mf *cresc.* *molto.*

I.

rall. *ff* *mf* *sf* *f* *mf* *cresc. rall.* *f*

II.

rall. *ff* *a tempo* *sf* *f* *cresc. rall.* *f*

FUGA.

(a 5.)

J. S. Bach - Savenau. Op. 22.

Molto moderato.**Clavier I.**
Clavier II.

I.

II.

I.

II.

I.

II.

I.

II.

I.

cre - - - scen - - - do.

f

II.

cre - - - scen - - - do.

I.

tr

II.

I.

II.

I.

II.

I.

II.