

Sechs kleine Präludien. Sei piccoli Preludi.
 Six small Preludes. Six petits Préludes.

Mäßig und festlich bewegt.
Moderato e un poco pomposo.

1.

(f)

$\frac{5}{3}$ $\frac{4}{2} \frac{3}{1}$

$\frac{5}{4} \frac{5}{4} \frac{3}{4}$
 $\frac{1}{4} \frac{2}{4} \frac{1}{2} \frac{1}{2}$

(*più leggero*)

ten.

f

più legg. e cresc.

(Perpetuum mobile.)

Ziemlich schnell.

2.

$\frac{3}{4}$ $\frac{5}{4}$

$\frac{4}{3} \frac{5}{4} \frac{3}{4}$

(*kernig*) *articolato*

Zu einem vollkommenen Perpetuum mobile (diese und andere Überschriften sind, als Anregung für den Studierenden, vom Herausgeber erdacht) würde das Stück erst durch die folgende Umstellung der Stimmen bei *) und **)

To convert this piece into a perfect Perpetuum mobile (this and other titles have been invented by the editor with a view to stimulating the interest of the student) it would be necessary to invert the parts as follows at *) and **)

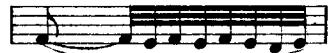
Questo pezzo diventerebbe un vero "Perpetuum mobile" (titolo inventato, come altri, dall'editore, quale stimolo agli studiosi) semplicemente colla seguente trasposizione delle voci nei punti segnati.

Pour obtenir un véritable Perpetuum mobile (ce titre et d'autres ont été imaginés par nous en vue d'une compréhension plus parfaite chez l'élève), il faudrait intervertir les voix

(Invenzione.)

Moderato.

3.

(piacevole)

3 1 3 2 3 5 3

thematisch:

tematico:

thematically:

thématisque:

1 5

thematisch:

tematico:

thematically:

thématisque:

3 1 5 4 3 1

*) Das Thema (und seine Antwort) sind zu Anfang 2-taktig, die Umkehrung beider aber viertaktig.

*) The Theme (and the answer) are in 2 bars at first, but their inversions are in 4 bars.

*) Il tema, e la sua risposta, in principio sono di due misure, ma le loro inversioni di 4 misure.

*) Le thème (et sa réponse) sont, au début, de deux mesures; mais leur renversement comprend quatre mesures.

(Duettino sopra un basso continuo.)*

Andantino.

4.

dolce

più p

A page of sheet music for piano, featuring five staves of musical notation. The music is in common time and consists of measures 23 through 27. The key signature is A major (two sharps). The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings. Fingerings are indicated above certain notes in several staves. The bass staff uses a bass clef, while the other four staves use a treble clef. Measure 23 starts with a treble clef and two sharps. Measures 24-27 start with a bass clef. Measure 27 ends with a repeat sign and a double bar line, followed by a measure of rests.

Fingerings shown in the music:

- Measure 23: Treble staff, 3, 3, 4, 2; Bass staff, 1.
- Measure 24: Treble staff, 3, 2, 3; Bass staff, 2.
- Measure 25: Treble staff, 4; Bass staff, 3.
- Measure 26: Treble staff, 5; Bass staff, 4.
- Measure 27: Treble staff, 5; Bass staff, 4.
- Measure 28: Treble staff, 5, 4; Bass staff, 5.
- Measure 29: Treble staff, 5; Bass staff, 4.
- Measure 30: Treble staff, 5; Bass staff, 5.
- Measure 31: Treble staff, 5; Bass staff, 2.
- Measure 32: Treble staff, 5; Bass staff, 2.
- Measure 33: Treble staff, 5; Bass staff, 2.
- Measure 34: Treble staff, 3, 2; Bass staff, 3.
- Measure 35: Treble staff, 3, 5; Bass staff, 5.
- Measure 36: Treble staff, 3, 2, 1; Bass staff, 5.

Dynamic markings:

- Measure 23: Forte dynamic.
- Measure 27: *più p* (more piano).

**) Dem Herausgeber erscheint dieses liebenswürdige Stückchen als ein Zwiegespräch über einem gleichmäßig bewegten Baß. Die lückenlose Ausführung läßt aber darauf schließen, daß eine solche Form bewußt nicht geplant war. Zur Übung folgt die Vervollständigung des Angedeuteten und zwar -für Lehrer und Schüler-vierhändig gesetzt.*

**) To the editor this charming piece suggests the idea of a dialogue above an evenly moving bass. As this scheme however is only partially carried out, it was probably not consciously planned. For the sake of practice it is given below in a completed form arranged as a duet (for teacher and pupil).*

**) Questo grazioso pezzettino fa l'impressione d'un duetto sopra un basso di uguale movimento. Ma dalle lacune che vi hanno luogo, si può conchiudere che una tale forma non era nelle positive intenzioni dell'autore. Quindi, a scopo d'istruzione, ciò che manca viene aggiunto, e precisamente, per uso del maestro e dell'allievo, a 4 mani.*

**) Cette pièce aimable nous donne l'impression d'un dialogue à deux sur une basse au mouvement égal. Mais la réalisation, où apparaissent des lacunes, oblige à conclure que cette forme n'était pas voulu. En vue de l'instruction le passage est complété à quatre mains (pour le professeur et l'élève).*

The musical score is a four-hand duet arrangement. It features six staves of music. The first two staves are labeled "Primo." and "Secondo." with dynamics "dolce" and "sempre p e legato" respectively. The remaining four staves are unlabeled. The music is in common time, with a key signature of one sharp. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests.

A musical score for piano, consisting of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is two sharps. The score is divided into four systems by vertical bar lines. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The third system contains measures 9 through 12. The fourth system contains measures 13 through 16. Measure 1 starts with a half note in the treble staff, followed by eighth-note patterns in the alto and bass staves. Measures 2-4 continue this pattern. Measure 5 begins with a sustained note in the alto staff, with eighth-note patterns in the treble and bass. Measures 6-8 continue. Measure 9 starts with a sustained note in the bass staff, with eighth-note patterns in the treble and alto. Measures 10-12 continue. Measure 13 starts with a sustained note in the treble staff, with eighth-note patterns in the alto and bass. Measures 14-16 continue.

Vivace.

legg. ma marcato

5.

The musical score for two voices (5.) is in G major and 2/4 time. It features two staves: a treble staff for the top voice and a bass staff for the bottom voice. The key signature is one sharp. The music is characterized by its rhythmic complexity and dynamic range. The score concludes with a final section that emphasizes the structural importance of both voices.

Beide Stimmen sind thematisch gleich wichtig. Der Schluß würde, strenger gestaltet, lauten:

Both parts are of equal thematic value. In strict accordance with the form the conclusion should run thus:

Le due voci hanno uguale importanza. La fine, in forma più severa sarebbe questa:

Les deux voix ont une importance thématique égale. En style plus sévère, la fin devrait se présenter ainsi:

A small musical example at the bottom right shows a concluding section for two voices. It consists of two measures of music, with a half note in each staff, indicating a final, more severe presentation of the voices.

Allegro.

6.

(robusto)

(più cantabile)

3 2 3

2

(non legato)

(cantabile)

(deciso)