

• EDITION BREITKOPF •

Nr. 3355

BACH-BUSONI

Präludium und Fuge D-dur

BWV 532



Klavier
(Ferruccio Busoni)

Präludium und Fuge D-dur für Orgel

Johann Sebastian Bach BWV 532
für Klavier bearbeitet von Ferruccio Busoni

Präludium

Moderato

forte, liberamente

gut gehalten

P.W.

legato

P.W.

P.W.

m.d.

4 sehr breit in Ton und Zeitmass

r. H.

l.H.

R.H.

legato

veloce

4 5 3 5 4 3 4 5 3 4 5 4 3 4 5

Alla breve

sempre mezza staccato

tunga

(m.d.)

mf

R.H.

2 3 5 2 1

3 5 3 2 1

4 3 2 1

5 4 3 2 1

R.H.

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1 2 3 4 5 6 7 8 9 10 11 12

13 14 15 16 17 18

mf

cresc.

mf

f

più f

ff

marchio

sempre f

fbreit

Adagio

legato

ten. (presto)

R.W. * *R.W.* *

This section starts with a treble clef and a key signature of one sharp. It features a melodic line in the upper voice and harmonic support in the lower voice. The tempo is marked as Adagio. The dynamic is soft. The upper voice has a sustained note followed by eighth-note pairs. The lower voice provides harmonic support with sustained notes and eighth-note chords. The tempo changes to legato, indicated by a wavy line over the notes. The dynamic becomes louder. The upper voice continues with eighth-note pairs, and the lower voice provides harmonic support. The tempo then shifts to ten. (presto), indicated by a wavy line over the notes. The dynamic is very loud. The upper voice has a fast eighth-note pattern, and the lower voice provides harmonic support. The page number 3 is in the top right corner.

legato sempre

p subito
sehr weich

Verschiebung
espress.

This section starts with a treble clef and a key signature of one sharp. It features a melodic line in the upper voice and harmonic support in the lower voice. The tempo is marked as legato sempre. The dynamic is soft. The upper voice has a sustained note followed by eighth-note pairs. The lower voice provides harmonic support with sustained notes and eighth-note chords. The tempo changes to *p subito* (pianissimo) and *sehr weich* (very soft). The dynamic is extremely soft. The upper voice has a sustained note followed by eighth-note pairs. The lower voice provides harmonic support with sustained notes and eighth-note chords. The tempo then shifts to *Verschiebung* (sliding) and *espress.* (expressive). The dynamic is soft. The upper voice has a sustained note followed by eighth-note pairs. The lower voice provides harmonic support with sustained notes and eighth-note chords.

Fuga

Allegro moderato

R.W. *

pp

This section starts with a treble clef and a key signature of one sharp. It features a melodic line in the upper voice and harmonic support in the lower voice. The tempo is marked as Fuga (Fugue) and Allegro moderato. The dynamic is soft. The upper voice has a sustained note followed by eighth-note pairs. The lower voice provides harmonic support with sustained notes and eighth-note chords. The dynamic then becomes very soft (pp).

ohne Verschiebung

This section starts with a treble clef and a key signature of one sharp. It features a melodic line in the upper voice and harmonic support in the lower voice. The tempo is marked as ohne Verschiebung (without sliding). The dynamic is soft. The upper voice has a sustained note followed by eighth-note pairs. The lower voice provides harmonic support with sustained notes and eighth-note chords.

This section starts with a treble clef and a key signature of one sharp. It features a melodic line in the upper voice and harmonic support in the lower voice. The tempo is marked as ohne Verschiebung (without sliding). The dynamic is soft. The upper voice has a sustained note followed by eighth-note pairs. The lower voice provides harmonic support with sustained notes and eighth-note chords. The page number 5 is in the top right corner.

This section starts with a treble clef and a key signature of one sharp. It features a melodic line in the upper voice and harmonic support in the lower voice. The tempo is marked as ohne Verschiebung (without sliding). The dynamic is soft. The upper voice has a sustained note followed by eighth-note pairs. The lower voice provides harmonic support with sustained notes and eighth-note chords.

(Verschiebung)

p

137

E. B. 3355

Musical score for piano, page 9, featuring six staves of music. The score includes dynamic markings such as *p*, *mf*, *cresc.*, and *poco f*. Fingerings are indicated by numbers above or below the keys. Performance instructions include *legato*, *ohne Verschiebung*, and *pizz.* The music consists of six staves of piano notation, with the top staff being treble clef and the bottom staff bass clef. The score is divided into measures by vertical bar lines.

Sheet music for piano, page 10, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The notation includes treble and bass staves, with some staves having two or three voices. Various performance markings are present, such as dynamic changes (e.g., *non arpegg.*, *dim.*), fingerings (e.g., 1, 2, 3, 4, 5), and slurs. Measure 1 starts with a treble clef, a key signature of one sharp, and a tempo marking of 100. Measures 2-6 start with a bass clef, a key signature of one sharp, and a tempo marking of 120. The music concludes with a final dynamic instruction of *dim.*

Musical score for piano, page 11, featuring six systems of music:

- System 1:** Treble staff: eighth-note pairs followed by a rest. Bass staff: eighth-note pairs. Measure number 3 is circled.
- System 2:** Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure number 2 is circled. Dynamic: *non legato*.
- System 3:** Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure number 5 is circled. Dynamic: *tenuto*.
- System 4:** Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.
- System 5:** Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure number 2 is circled.
- System 6:** Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure number 5 is circled. Fingerings: 1, 2, 3, 4, 5.

Fingerings are shown above specific notes in each system. Measure numbers 3, 2, 5, and 2 are circled. Dynamic markings include *non legato* and *tenuto*.

A page of musical notation for piano, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. Various performance markings are present, including dynamic markings like *f* (fortissimo), *p* (pianissimo), *dim.* (diminuendo), and *legato*; articulation marks like dots and dashes; and fingerings such as '1', '2', '3', '4', and '5'. The notation includes eighth and sixteenth note patterns, as well as sustained notes and rests. The page is numbered 12 at the top left.

cresc. molto

f

f e tenuto

p 453

2

sempre f

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

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

$\frac{1}{3}$

non legato

sotto 

sempre cresc.

marcato mit Bedeutung



A page of musical notation for piano, featuring five staves of music. The notation is in common time, with a key signature of one sharp (F#). The top staff begins with a dynamic marking 'p' and a circled '2a.' below it. The second staff begins with a dynamic 'fff' enclosed in a circle. The third staff features dynamic markings 'fz' at the beginning of each measure. The fourth staff includes dynamic markings 'fz' and '2 2 4'. The fifth staff also features dynamic markings 'fz' at the beginning of each measure.

Sheet music for piano, page 16, featuring six staves of musical notation. The music is in common time and consists of two systems. The first system ends with a repeat sign and two endings. The first ending leads to a section marked *ff e aumentando ancora*, followed by an *ossia:* (alternative) section. The second ending returns to the original key. The second system begins with a repeat sign and continues from the second ending. The music is written in a treble and bass clef, with various dynamic markings and performance instructions.

2 3 3 2

2 3 2

Rd.

2

Rd.

Rd.

ff e aumentando ancora

ossia:

1 3

2 4 5