

Vier Duette.
Four Duettos.

Quattro Duetti.
Quatre Duos.

Duetto I.*)

Andante serio e melodioso.

**)
egualmente

*) Ihrer Bedeutung nach dürften diese vier Duette vielleicht ans Ende der Klavierwerke zu stellen sein. Sie sind höchste Reife und letzte Kunst und, selbst für Bach, überraschend. Sie verhalten sich zu den 2 stimmigen Inventionen wie Beethovens letzte Bagatellen zu dessen Jugendwerken. Und dies erklärt in erschöpfender Weise ihre bisherige Unpopularität.

*) As regards their significance, these four Duets might suitably find their place at the end of Bach's Pianoforte works. They represent perfect maturity and finality in art, and are astounding even in Bach. They compare with his two-part inventions much as Beethoven's last Bagatelles with his youthful compositions. And this is an all sufficient explanation of their unpopularity hitherto.

**) In moderne, d.-i. äußerst konsequente Chromatik übertragen, dürfte das Thema so schreiten:

**) Translated into modern, — i.e. absolutely strict chromatics — the theme might conceivably progress as follows:

*) Per la loro importanza questi 4 Duetti dovrebbero essere collocati alla fine dell'opera pianistica di Bach. Essi sono il più alto grado di maturità, la maggior perfezione d'arte è sorprendente perfino in un Bach. Rispetto alle invenzioni a due parti essi stanno come le ultime Bagatelle del Beethoven di fronte alle opere della sua gioventù. Questo fatto spiega completamente la loro fin' adesso scarsissima popolarità.

*) Etant donné leur importance, ces quatre duetti seraient à placer à la fin peut-être des œuvres pour piano. Ils sont de la plus parfaite maturité, de l'art le plus parfait, et surprenant même chez Bach. Ils sont aux inventions à 2 voix ce que sont pour Beethoven, les dernières Bagatelles à ses œuvres de jeunesse. Et ceci explique suffisamment le peu de popularité qui les caractérise jusqu'à ce jour.

**) Trasportato nella cromatica moderna (cioè assolutamente logica) il tema procederebbe così:

**) Transcrit en chromatisme moderne, le thème pourrait se présenter ainsi:

First system of musical notation. Treble clef, key signature of one sharp (F#). The system contains two staves. The right hand has a melodic line with a slur over the first three notes and a triplet of eighth notes. The left hand has a bass line with a slur over the first four notes and a triplet of eighth notes. Fingering numbers are present: 5 1, 2, 1, 2 5 4, 2 3 1 4, 2, 3, 1 4 3 2 1 5 4 3 5 2.

Second system of musical notation. Treble clef, key signature of one sharp. The system contains two staves. The right hand has a melodic line with a slur over the first two notes and a slur over the last two notes. The left hand has a bass line with a slur over the first four notes and a slur over the last four notes. Fingering numbers are present: 4, 1, 2, 2, 1, 4.

Third system of musical notation. Treble clef, key signature of one sharp. The system contains two staves. The right hand has a melodic line with a slur over the first five notes and a slur over the last five notes. The left hand has a bass line with a slur over the first four notes and a slur over the last four notes. Fingering numbers are present: 2 3 5, 3 1 2 5, 4, 4.

Fourth system of musical notation. Treble clef, key signature of one sharp. The system contains two staves. The right hand has a melodic line with a slur over the first four notes and a slur over the last four notes. The left hand has a bass line with a slur over the first four notes and a slur over the last four notes. Performance markings include *(più dolce)* above the first staff, *(più dolce)* below the first staff, and *(più espress.)* above the second staff. A fermata is placed over the final note of the right hand.

Fifth system of musical notation. Treble clef, key signature of one sharp. The system contains two staves. The right hand has a melodic line with a slur over the first four notes and a slur over the last four notes. The left hand has a bass line with a slur over the first four notes and a slur over the last four notes.

Sixth system of musical notation. Treble clef, key signature of one sharp. The system contains two staves. The right hand has a melodic line with a slur over the first four notes and a slur over the last four notes. The left hand has a bass line with a slur over the first four notes and a slur over the last four notes. A fermata is placed over the final note of the right hand.

(poco più marcato la mano sinistra)

(poco più marcato la mano destra)

(più dolce)

(più dolce)

*) Kontrapunktische Umkehrung des gesamten ersten Teiles; anfangs in der Parallel-Tonart, späterhin in der Dominante.

*) Contrapuntal inversion of the entire first part, first in the parallel key, subsequently in the dominant.

*) Inversione contrappuntistica dell' intiera prima parte, da principio in tonalità parallela, poi nella dominante.

*) Rversement contrapointique de toute la 1^{ère} partie; dans la tonalité relative d'abord, ensuite à la dominante.

*)

(poco cresc.) *p*

(poco cresc.)

(più sosten.)
(quasi forte la mano destra)

(più sosten.)
(quasi forte la mano sinistra)

(al - - lar - - gan - - do) *(tr)*

*) Hier endet die symmetrische Umkehrung des I. Teiles. Es folgen vier Takte modulatorische Überbrückung. — Darauf: zweimal das Thema; beide Male um einen Takt gekürzt, damit die Haupttonart bewahrt bleibe; endlich 3 Takte Schluß Kadenz.

*) End of the symmetrical inversion of the first part. This is followed by 4 bars of modulation. Then the theme is twice repeated, both times shortened by one bar, so that the principal key may be preserved; follows the final cadence in three bars.

*) Qui finisce l'inversione simmetrica della prima parte Seguono 4 misure di collegamento modulatorio: poi: 2 volte il tema, sempre abbreviato d'una misura, per conservare la tonalità principale; dopo ciò, 3 battute di cadenza finale.

*) Ici se termine le renversement symétrique de la 1^{ère} partie. Sui-vent 4 mesures de liaison modulante. Puis: deux fois le thème, diminué à chaque reprise, d'une mesure, afin de maintenir la tonalité fondamentale; finalement trois mesures de cadence finale.

Duetto II. *)

Allegro con spirito.

**) *mf*

1 2 5 1 4 2 5 3 1 5 2 1 5 3
(4 2

2 1 1 2 5
1 2 5)

*) Von ganz eigener Form. Auf eine abgeschlossene Fugette folgt ein kanonisches Alternativ, das auch Motive des Fugettenthemas verarbeitet; darauf die Fugette von vorne.

*) The form of this piece is quite unique. It consists of a complete fugette, followed by an alternative in canon, in which motives from the fugette-theme are employed, this is followed by a repetition of the fugette.

**) Das Thema besteht aus fünf Takten; worüber der verfrühte Einsatz der Antwort täuschen könnte.

**) The anticipated entrance of the answer tends to obscure the fact that the theme is in 5 bars.

*) La forma è del tutto originale. La Fughetta, in se perfetta e compiuta, è seguitata da un' Alternativo in forma di canone, che elabora anche dei motivi del tema della fughetta: poi torna da capo la fughetta.

*) De forme tout spéciale. A la fuguette parfaite succède une période alternative en forme de canon qui emploie aussi des thèmes de la fuguette; puis la fuguette da capo.

**) Il tema consiste in cinque battute; l'anticipo dell' entrata della risposta potrebbe provocare un malinteso.

**) Nous faisons remarquer que le sujet comprend cinq mesures, car l'entrée prématurée de la réponse pourrait induire en erreur.

3 1 2 5 1 3 5

2 5 1 3

5 4

f

Detailed description: This system contains the first two staves of music. The upper staff has a treble clef and a key signature of one flat. It features several measures of music with fingerings 3, 1, 2 5 1 3, and 5. The lower staff has a bass clef and a key signature of one flat, with fingerings 2 5 1 3. The second system of this block shows further development of the piece with fingerings 5 and 4, and a dynamic marking of *f*.

tr

Detailed description: This system contains the third and fourth staves of music. The upper staff has a treble clef and a key signature of one flat, ending with a trill marked *tr*. The lower staff has a bass clef and a key signature of one flat.

Un poco più tranquillo.
(Canone alla Quarta inferiore)

p

(A) (B)

p

Detailed description: This system contains the fifth and sixth staves of music. It begins with a piano dynamic marking *p*. The upper staff has a treble clef and a key signature of one flat, with circled letters (A) and (B) indicating the start and end of a canon. The lower staff has a bass clef and a key signature of one flat, also starting with a piano dynamic marking *p*.

Detailed description: This system contains the seventh and eighth staves of music. The upper staff has a treble clef and a key signature of one flat, featuring various musical ornaments like trills and grace notes. The lower staff has a bass clef and a key signature of one flat, continuing the canon.

(Umkehrung des Canons.)
(Inversione del canone.)
(Inversion of the canon.)
(Canon en inversion.)

(Tema primo, al canone, in modo minore)

Strenge canonische Führung.
Condotta severamente canonica.
Strict canon.
Développement rigoureusement canonique.

Strenge und symmetrische canonische Führung.
Canone severo e simmetrico.
Strict and symmetrical canon.
Développement rigoureusement canonique et symétrique.

(Neuer Kontrapunkt)
(Nuovo contrappunto)
(Fresh contrapuntal treatment)
(Nouveau contrepoint)

(*più forte e deciso*)
(I. Thema)

(Umkehrung, Verwandlung in Moll)
(Inversione in tonalità minore)
(Inversion, transposition into the Minor key)
(Inversion, transcription en mode mineur)

(Umstellung des Canons.)
(Altra disposizione del canone.)
(Inversion of canon.)
(Reversement du canon.)

Strenger Canon:
Canone severo:
Strict Canon:
Plus rigoureux Canon:

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various rhythmic values and articulation marks.

(streng:)
(forma severa):
(strictly):
(rigoureuse:)

Second system of musical notation, continuing the piece with similar notation and a double bar line at the end.

Tempo I.

(risoluto e brioso)

Third system of musical notation, starting with the tempo marking 'Tempo I.' and the performance instruction '(risoluto e brioso)'. The music is more rhythmic and energetic.

Fourth system of musical notation, continuing the piece with various rhythmic patterns and articulation.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various rhythmic values and articulation marks.

Sixth system of musical notation, continuing the piece with similar notation and a double bar line at the end.

Seventh system of musical notation, continuing the piece with similar notation and a double bar line at the end.

Um die äußere Wirkung des Schlußes zuzuspitzen, schlug der Herausgeber diese Setzung der letzten neun Takte vor:

In the editor's opinion further point would be given to the conclusion, if the following setting of the nine closing bars were adopted:

Per accrescere d'intensità l'effetto immediato della fine, l'editore proporrebbe questa distribuzione delle ultime nove battute:

Afin d'intensifier l'effet extérieur de la cadence, nous proposerions l'arrangement suivant pour les neuf dernières mesures:

Grundriß des kanonischen Alternatives:

- I. { Der Sopran voraus:
A (= 4 Takte) B (= 4 Takte) C (Fugetten Thema) (= 7 Takte).
Der Baß voraus: A. B. C. + 1 Takt Übergang.
Fugettenthema mit neuem Kontrapunkt = 5 Takte.
- II. { Dasselbe in der Gegenbewegung und in Moll = 5 Takte.
3 Takte Erweiterung.
- III. { Der Baß voraus: A. B. C.
Der Sopran voraus: A. B. C + 1 Takt Übergang.

Sketch of the alternative in canon:

- I. { Soprano leads:
A (- 4 bars) B (- 4 bars) C (theme of fuguette) (- 7 bars)
Bass leads: A. B. C + 1 bar modulation.
- II. { Thema of Fuguette with new contrapuntal treatment - 5 bars.
The same in contrary motion and in the minor key - 5 bars.
3 bars extension.
- III. { Bass leads: A. B. C.
Soprano leads: A. B. C + 1 bar modulation.

Figura dell' Alternativo canonico:

- I. { Precede il soprano:
A (- 4 battute) B (- 4 battute) C (tema della fughetta) (- 7 battute)
Precede il basso: A. B. C. Una battuta di transizione.
- II. { Tema della fughetta con un nuovo contrappunto. - 5 battute.
Lo stesso in moto contrario ed in minore - 5 battute, poi
3 d'ampliamento.
- III. { Precede il basso: A. B. C.
Precede il soprano: A. B. C più una battuta di transizione.

Plan de l'alternance en canon:

- I. { Soprano d'abord:
A (- 4 mesures) B (- 4 mesures) C (Thème de la fuguette) (- 7 mesu-
res).
La Basse d'abord: A. B. C. 1 mesure de transition.
- II. { Thème de la fuguette avec un nouveau contrepoint - 5 mesures.
Le même dans le mouvement contraire et en mineur - 5 mesu-
res.
3 mesures d'amplification.
- III. { La Basse d'abord: A. B. C.
Soprano d'abord: A. B. C + 1 mesure de transition.

Duetto III.

Allegretto. (Scorrevole.)

(Thema)
mf dolce

Antwort
Risposta
Answer
Réponse

(I. Zwischenspiel)
(Intermezzo I)
(1st Interlude)
(1^{er} Divertissement)

(Umstellung der Exposition)
(Trasposizione dell' esposizione)
(Inversion of the exposition)
(Modification de l'exposition)

(II. Erweitertes Zwischenspiel)

(1^{do} intermezzo ampliato)(2nd Extended Interlude)*(2^{me} divertissement développé)*

The first system of musical notation consists of two staves, treble and bass. The key signature is one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with similar rhythmic patterns. The system is divided into two measures by a bar line.

The second system continues the musical development from the first system. It features similar melodic and harmonic textures in the treble and bass staves, maintaining the one-sharp key signature. The notation includes various note values and rests, creating a flowing interlude.

The third system shows further progression of the interlude. The melodic line in the treble staff becomes more active with sixteenth-note passages. The bass staff continues to support the melody with a steady accompaniment. The system concludes with a final measure.

(Parallel-Tonart)

(Tonalità parallela)

(Parallel key)

(Tonalité relative)

The first system of the parallel-toned section features a key signature change to two sharps (F# and C#). The treble staff has a more complex melodic line with many sixteenth notes. The bass staff has a simpler accompaniment with some rests, indicated by a 'y' symbol.

The second system continues the parallel-toned section. The treble staff's melodic line is highly rhythmic and intricate. The bass staff provides a solid harmonic foundation with a consistent accompaniment. The system is divided into two measures.

(III. Zwischenspiel.)
 (Intermezzo terzo)
 (3rd Interlude)
 (3^{me} Intermezzo)

(poco cresc.)

(Unter-Dominante)
 (Sotto-dominante)
 (Sub-dominant)
 (Sous-dominante)

più p)

(Rückkehr) (Verzögerung der Antwort)
 (Ritorno) (Ritardo della risposta)
 (Return) (Retardation of the answer)
 (Retour) (Retard de la réponse)

(einheitlicher:)
 (maggiore unità)
 (more concisely)
 (plus homogène:)

(quasi Canone all' ottava)

(Antwort auf die Unter-Dominante)
 (Risposta alla dominante inferiore)
 (Answer to the sub-dominant)
 (réponse à la sous-dominante)

Wodurch die spätere Tiefe des Basses mehr Nachdruck gewinnt.
perciò più tardi la profondità del basso acquista più grande energia.
 Whereby the subsequent low notes in the bass are rendered more telling.
Qui a pour conséquence d'intensifier l'impression produite ultérieurement par la basse.

(einheitlicher.)
 (maggiore unità)
 (more concisely)
 (Plus homogène.)

Duetto IV.

Andante alla breve.

(*espressivo e sostenuto*)
*)
dolce

legato

(*tr*)
più p (*legato sempre*)

(Ritmo di 4 battute.)

(Ritmo di 2 battute.)

*) Das Thema besteht aus 8 + 1 Taktten.

*) The theme consists of 8 + 1 bars.

*) Il tema consiste in 8 + 1 misure.

*) Le thème se compose de 8 + 1 mesures.

Ossia:

più p

più p

(Ritmo di 4 battute.)

(Ritmo di 2 battute.)

*) Wie ein vorausgeworfener Schatten des Themas: des Herausgebers „ossia“ präzisiert die Umriss.

*) This resembles an anticipated foreshadowing of the theme; the “ossia” by the editor indicates the outline more precisely

**) Hier beginnt die Kontrapunktische Umkehrung des gesamten ersten Teiles, in strengster Symmetrie.

**) Beginning of the strictly symmetrical contrapuntal inversion of the entire first part.

*) Quasi un'ombra del tema, che lo precede - l'ossia - dell' editore ne precisa i lineamenti.

*) Comme l'ombre anticipée du thème: le „ossia“ en précise les contours.

**) Qui comincia l'inversione contrappuntistica di tutta la prima parte, in severissima simmetria.

**) Ici commence le renversement contrapointique de toute la première partie, en observant la plus sévère symétrie.

*)

tr

*)

più p

*) Treuere Wiederholung des ersten Teiles, die sofort mit der Antwort beginnt. Dafür ist der zweite Teil um sechs Takte erweitert worden, die eine kunstreiche Rückkehr zur Haupttonart bewerkstelligen.

*) An almost faithful repetition of the first part, beginning directly with the answer. On the other hand the second part has been extended by 6 bars, whereby an ingenious return to the principal key is effected.

*) Ripetizione quasi fedele della prima parte, cominciando immediatamente colla risposta. Per contro la seconda parte è aumentata di sei misure che agevolano un ingegnoso ritorno alla tonalità principale.

*) Répétition plutôt fidèle de la 1^{ère} partie qui débute de suite par la réponse. A ce propos la seconde partie est augmentée de six mesures qui concourent à opérer un retour plus artistique à la tonalité fondamentale.

*)

**)'

(tr) (conclusio)

*) Symmetrische Wiederholung der sechs Erweiterungs Takte, die den zweiten Teil beschließen.

*) Symmetrical repetition of the six bars forming the extension, which concludes the second part.

**) Symmetrische Wiederholung des „vorausgeworfenen thematischen Schattens“ um den Beginn des zweiten Teiles.

**) Symmetrical repetition of the foreshadowed anticipation at the commencement of the second part.

*) Ripetizione simmetrica delle sei misure aggiunte che chiudono la seconda parte.

*) Répétition symétrique des six mesures d'amplification qui servent de cadence à la seconde partie.

**) Ripetizione simmetrica dell' „ombra precedente il tema“ al principio della seconda parte.

**) Répétition symétrique de l'ombre thématique anticipée au début de la seconde partie.

NB. Die „Duette“ erschienen auch in einer Konzertbearbeitung des Herausgebers.

NB. The „Duettos“ have been published in a Concert Arrangement by the same Editor.

NB. Il duetti furono pure pubblicati in edizione di Concerto dallo stesso editore.

NB. Les Duos ont été publiés en une transcription de Concert par le même éditeur.