

LEGÁNYNÉ HEGYI ERZSÉBET

BACH PÉLDTÁR

Idézetek J. S. Bach kantátáiból

BACH-BEISPIELSAMMLUNG

Zitate aus J. S. Bachs Kantaten.

COLLECTION OF BACH EXAMPLES

Quotations from J. S. Bach's cantatas

II

Lektorálta

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PREFACE

The excerpts selected for this volume are, aside from their musical beauty also excellently suited for pedagogical purposes. These excerpts comprise two special fields of Baroque vocal music: melodies of arias and recitativos.

The aria- and arioso examples presented in this collection without accompaniment serve the purpose of studying *singing at sight*. Those excerpts of arias and recitativos which are published with continuo furnish the student with material for the study of harmony and therefore, form an essential part of the *study of music theory*.

The first volume of the collection contains more easy selections from the cantatas, while the second volume offers more difficult sections from these works. This collection of examples may be used to good advantage *in the higher classes of music primary schools, in conservatories, in special secondary schools, teachers' training colleges and even at academies of music* in the solfeggio and theory courses.

The selection has been based on the old Collected Edition of Bach's Works (1851-1899), the published musical material being exactly identical with the above-mentioned edition. Some alterations, however, have been made in the *notation*:

a/ in both volumes instead of the original C clefs the following clefs are used:  and  (similar to the usage in the new collected edition of Bach Works which is being published since 1956);

b/ in the first volume the sections of exceptionally high or low pitch are published transposed, thus enabling the majority of the students to perform the melody as it is presented;

c/ in order to simplify the reading, the key signatures for each of the examples do not follow the tonality of the movement but comply with that of the section in question.

In the case of those cantatas which up to the summer of 1968 appeared in the new collected edition, the numbers of movements denoted in the table of contents refer to this publication, whereas in the case of the others, reference is made to the old Collected Edition.

Preceding each of the examples there is a *short notation* indicating the original clef, the key signature of the movement and the beginning note of the excerpt. Thus, it becomes immediately obvious: a/ the type of voice for which Bach composed the movement; b/ the distance and direction of a possible transposition; c/ whether the section in question appears within the movement in the tonality of the movement, or in a new key.

In the second volume, however, all examples are to be found in their original pitch. Should transposing be necessary for some excerpts which are either very high or very low, the students are able at this level of their studies to solve the problem by applying the possibilities of the three kinds of clefs (G, F and C).

The number above a clef indicates the bar of the movement in which the example begins. Where there is no number the excerpt is taken from the beginning of the movement.



The tempo indications are those of Bach.

The melodic style of Baroque vocal music influenced, as it was by the instrumental idiom characteristic of that era, differs from the melodic lines of the smooth Renaissance style and its natural dynamics. Consequently in Baroque music, even in the voice parts, there are trills which purport difficulties mostly in respect to the technique of singing. The execution of the trills occurring in the examples may be omitted. If the performance of the trills seems to be useful or necessary reference to specific works on ornamentation might prove helpful in their execution.



In the first half of both volumes are excerpts from arias and ariosos and also some arioso-like parts of recitativos, whereas the second half of the volumes contains excerpts of recitativos. *The arrangement of the material within the two volumes* is essentially identical, the second, however, contains a number of examples that are more difficult and complex.

The arrangement of the chapters containing *aria and arioso examples* has been determined by the system of *relative solmization*. After the melodies without changes of Do (in chapters I-III of the first volume) follow the occasional Do changes (in chapter IV of the first volume) and subsequently the single changes of Do (in chapter V of the first and chapter I of the second volume) and later the various groups of several Do changes (in chapters VI-VIII of the first volume and chapters II-III of the second volume). Then the rather unfrequently

occurring changes of tonality follow (chapter IX in the first volume and chapter IV in the second volume) and other melodic difficulties (chapter X in the first volume and chapters V-VI in the second), rhythmic difficulties (chapter XI in the first volume and chapter VII in the second volume).

Chapter XII of the first volume and chapter VIII of the second one contain examples with *appoggiaturas*. Bach's notation of the long and short *appoggiaturas* was not meant to indicate the duration of the *appoggiaturas*; in his time the notation of the small notes with crossed stems indicating a short *appoggiatura* was not yet in use. Concerning the duration of the *appoggiatura* it is of no consequence whether Bach wrote it with a quarter, an eighth or a sixteenth time-value. In the present edition, also, are to be found several different notations of this kind. However, instead of the *appoggiatura* sign of Bach  the modern sign  has been used throughout the two volumes.

Apart from some rare exceptions Bach wished the *appoggiatura* to be played as a dissonance and on the strong beat as against the main note which he wished to be sounded as consonant on the weak beat. His *appoggiaturas* are not up beats, with the exception of some cases where the *appoggiatura* precedes notes repeatedly leaping third intervals downwards.

Bach and his German contemporaries (Walther, Mattheson) preferred the long *appoggiatura*. An *appoggiatura* is considered to be long if it takes up at least half of the time-value of the main note whatever its duration. (Thus in the case of  =  the *appoggiatura* is a „long” one.)

For the execution of Bach's *appoggiaturas* there is no rule which applies in every instance.

There are general principles which, however, may be altered with regard to the time-value of the *appoggiatura*, depending on a careful comparison of similar places in the movement, taking into consideration the logic of form and harmony, the continuous flow of the melody and analogies in rhythm and patterns of motives. Regard must also be given to emotional emphasis and prosody of the words which are sung. The proper execution of the *appoggiaturas* is therefore dependent upon the careful study of the musical context of the movement.

According to the above principles the following models are recommended for the performing of the particular examples (the Roman numerals denote the volume, the Arabic numerals the numbers of the examples).

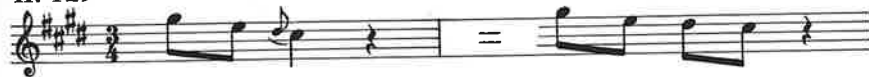
Before the rest within the motive

II. 129



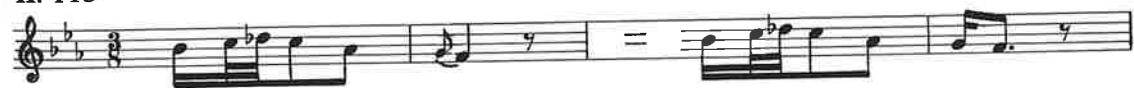
As a conclusion of the motive, for the basic motion of rhythm is quaver

II. 129



As a conclusion of the motive, it is necessary with regard to the previous motive cadence

II. 113



At both places – with regard to prosody – this way of execution

II. 124



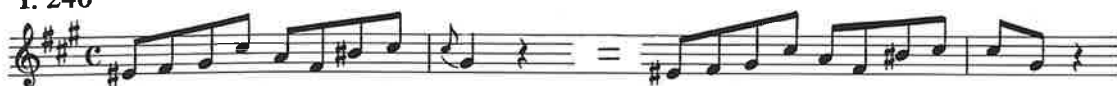
The emotional emphasis of the text falls upon the word „doch”, requesting this way of performing, whereas on the other hand, – this opinion is supported also by the next motivic material starting on the third beat of the bar

II. 188



Recitativo-cadence

I. 240



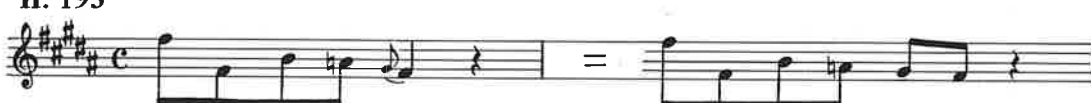
Recitativo-cadence

II. 193



Recitativo-cadence

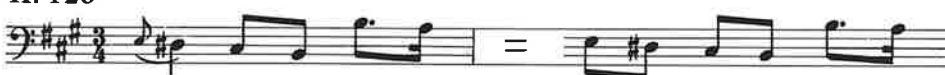
II. 193



I. 181



II. 126



I. 173



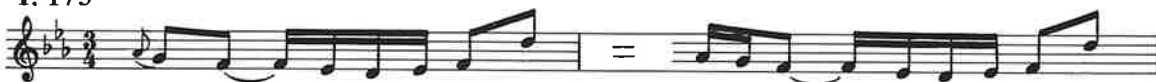
I.e. according to rhythmic analogies
of the surrounding bars

According to the analogy of the cadence

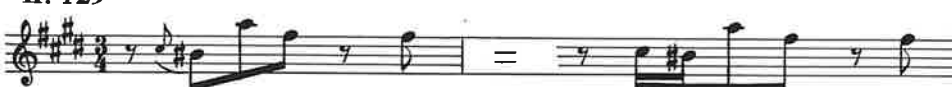
I. 184



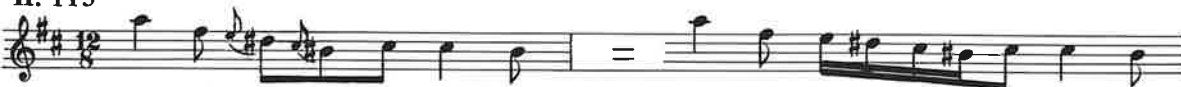
I. 175



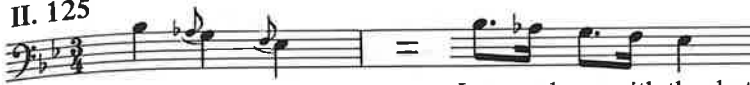
II. 129



II. 115

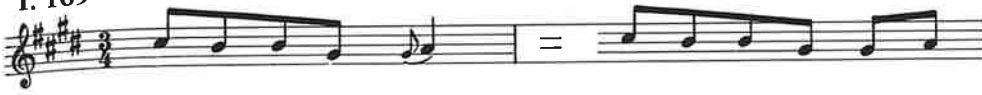


II. 125

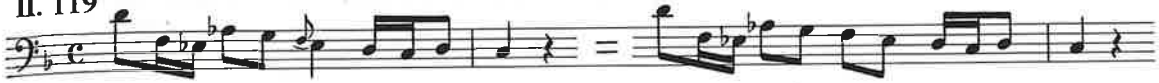


In accordance with the rhythmic analogies of the orchestral parts of this movement, it is recommended this way

I. 169



II. 119

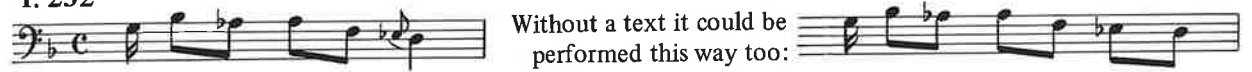


The analogies concerning the quaver-syncopated rhythms of the movement require this solution

I. 171



I. 232



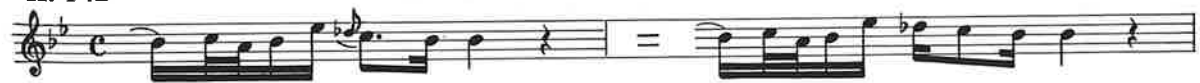
Without a text it could be performed this way too:

however, the prosody of Bach's text requires:

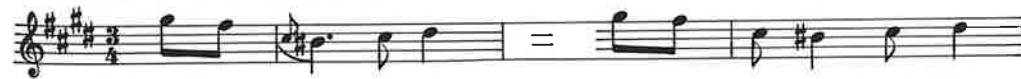


aus ei- ner Fle- der- ma- us

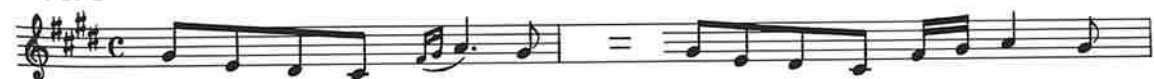
II. 142



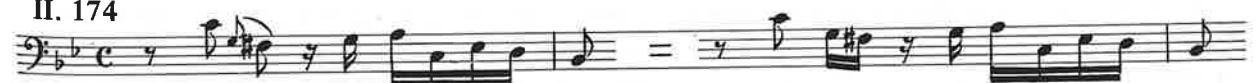
II. 114



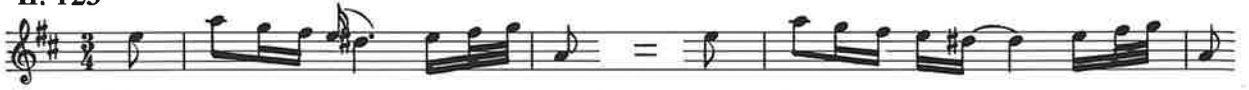
I. 191



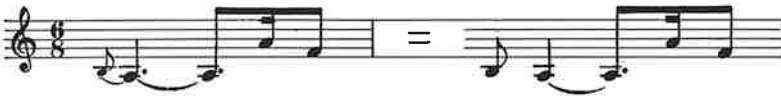
II. 174



II. 123



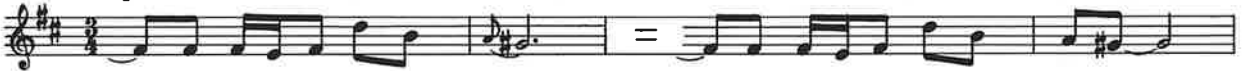
I. 170



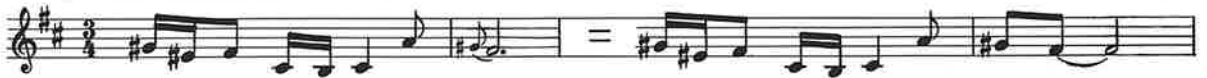
This execution is justified, on the one hand, because here the endings of sections in the melody fall mostly

I. 189

upon the first crotchet, on the other hand, also the two bars later following motivic analogy requires it



I. 189 The concluding note of a greater formal unit should possibly be near to the main accent of the bar



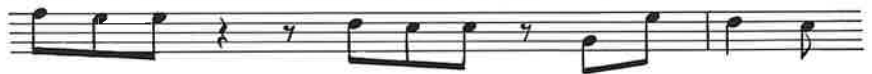
II. 136



According to the basic rhythmic motion
the realization
would be:

Noth!

but the consequent analogies of cadences in the movement and
the rhythmic solution at other places of the concluding word
„Noth!“ necessitates rather the following way of performing:



II. 129



The melodies with continuo constitute the last group of aria and arioso excerpts. On account of the ceaseless motion of the accompaniment these examples are more difficult than many of the recitativos. It should be noted that in most cases of recitativos the *basso continuo* supports the voice parts with long, sustained bass tones and chords, whereas in the case of arias, due to the agitation of the entire musical material, the harmonies in the continuo change more frequently and follow in more rapid succession. Since the performance of both the continuo and the vocal part is by one person difficult, it is suggested that at first the examples be performed by two persons.

Each chapter contains new subject matter which is increasingly more difficult. Within the chapters, however, the first few examples are not as difficult as those at the end of the preceding chapter.

The order of the chapters containing *recitativo-excerpts* has been determined by the grade of difficulty of *modulation-types* and of harmonic passages. Since several modulation types may occur within the same recitativo that modulation not found in previous chapters becomes the subject matter for the following chapter.

In the second volume in the chapters of recitativos with figured bass some different modulation types also may be found which are more difficult than those in the first volume.

In the first volume at the end of each chapter are recitativos with continuo *not figured by Bach*. These recitativos are of the same modulation type as the recitativos figured by Bach within the chapter. These unfigured recitativos are to be analysed and figured by the student, at first with the help of the teacher and later independently.

The arrangement of the second volume is quite different in this respect for the unfigured or incompletely figured recitativos are not at the end of each chapter but are to be found at the end of the volume. This group of recitativos constitute the final chapter. In addition to the analysis and elaboration of the figured bass, the student must identify the modulation type to which each recitativo belongs.

In chapter XVI of the first volume and chapter XI of the second volume the title of the recitativo-sections is: „Omitting Do, elision sequence of chords $So^7 - Mi^7 - la$ “. This kind of sequence of chords occurs in most of the recitativos and is a typical feature. The $So^7 - Mi^7$ pattern does not mean here the succession of two such seventh chords, but has a functional significance. Its essential nature being that the dominant of the major tonality is not resolved on its own tonic, but arrives through the relative minor dominant to the minor tonic. Consequently the inversions of these two dominant chords, triads, or seventh chords, may follow one another in the most varying ways. E.g.:

$$So^6_5 - Mi^6_5 - la \quad \text{No.223, volume I,}$$

$$So^6_5 - Mi^6_5 - la \quad \text{No.225, volume I, etc.}$$

In those recitativo accompagnato excerpts in which the accompanying parts are essential for the harmonic interpretation of the voice and the continuo part, it seemed necessary to fill in the incomplete figured bass. These sections are the following. In the first volume: No.198 (only partially completed); No.224 (complete). In the second volume: Nos.148, 150, 151, 155, 159, 165 and 168 (the latter only partially completed).

In the recitativos for certain types of cadences Bach wrote into the melody, in a few cases, an appoggiatura which appears as a passing note on a strong beat:

I. 231

II. 193

II. 193

II. 181

These cadences possess several mutual characteristics:

1 The melodic sections end in the major key with the mi – do, in the minor key with the do – la skip of a third,

2 In this type of cadence with a skip of a third, – according to the pattern of notation, – the tonic note, that is the concluding note, falls on a stronger beat than the note which is a third higher.

3 There is a pause in the continuo while the passing note written as an appoggiatura is sounded, and also when the final tonic is heard.

4 The tonality is supported in the succession of the two chords dominant-tonic by a V – I step in the bass during the pause which follows the cadence of the melody.

When performing these cadences the tonic note of the melody and the appoggiatura retarding it are both of an eighth time-value, for on the next beat a new chord of dominant function is sounded.

In most of the cantatas and generally in the recitativos of Bach the afore-mentioned 3 – 1 type of melody-cadence appears in the notation without a passing note. In performance practice, however, from Bach's time to the present day these types of cadences in recitativos (and more rarely in arias) are filled in by a passing note. The present edition – following the example of other publications – refers at such places to the passing note by the use of either \frown or + sign.

Such modified variants of cadences are the following:

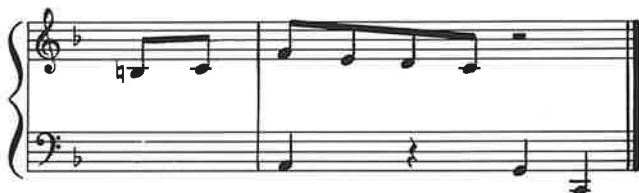
I. 211 Bach's notation:



I. 211 In the present edition:



I. 211 Performed:



Identical with the above example are: I/203, 207, 210, 213; II/158, 183, 184.

I. 201 Bach's notation:



I. 201 Performed:



Identical with it: I/227, 230, 236; II/173, 176, 181, 185.

Among the arias similar to the above example: I/57.

I. 204 Bach's notation:

Two staves of music in G major. The first staff (treble clef) contains a quarter note G4, a quarter rest, and a quarter note A4. The second staff (bass clef) contains a half note G3. Fingerings are indicated: 4# and 2# for the first staff, and 6 and 4 for the second staff. The second measure shows a quarter note G4 in the first staff and a quarter note G3 in the second staff, with a 5# fingering for the first staff.

I. 204 Performed:

Identical to the above notation, showing the performed version of the cadence.

Identical with the above example: II/154, 195.

II. 150 Bach's notation:

Two staves of music in G major. The first staff (treble clef) contains a quarter note G4, a quarter note A4, and a quarter note B4. The second staff (bass clef) contains a half note G3. Fingerings are indicated: 6 and 2# for the first staff, and # for the second staff. The second measure shows a quarter note G4 in the first staff and a quarter note G3 in the second staff.

II. 150 Performed:

Identical to the above notation, showing the performed version of the cadence.

Similar to the above example: II/187, 196.

II. 197 Bach's notation:

Two staves of music in G major. The first staff (treble clef) contains a quarter note G4, a quarter note A4, and a quarter note B4. The second staff (bass clef) contains a half note G3. Fingerings are indicated: 6 and 2# for the first staff, and # for the second staff. The second measure shows a quarter note G4 in the first staff and a quarter note G3 in the second staff.

II. 197 Performed:

Identical to the above notation, showing the performed version of the cadence.

In this Collection of Excerpts there is no further cadence identical with the above one.

A *varied form* of these cadence types with a skip of a third is the one where the last tonic note of the melody consists of two syllables, that is, it is repeated. In such cases the tonic note, falling upon the first quaver, turns into a passing note. Such types are:

I. 233 Bach's notation:

Musical notation for I. 233 Bach's notation. The piece is in G major (one sharp) and 3/4 time. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest. The left hand (bass clef) plays a sequence of quarter notes: G3, C4, G3, followed by a quarter rest. The piece concludes with a double bar line.

I. 233 In the present edition:

Musical notation for I. 233 In the present edition. This version is identical to the original notation but includes a '+' sign above the final eighth note (C5) in the right hand, indicating a performance instruction.

I. 233 Performed:

Musical notation for I. 233 Performed. This version is identical to the original notation, showing the notes as they would be played.

Identical with the above example: I/198, 209, 212, 217, 225, 236; II/156, 175, 190.

I. 214 Bach's notation:

Musical notation for I. 214 Bach's notation. The piece is in D major (two sharps) and 3/4 time. The right hand (treble clef) plays a sequence of eighth notes: D4, E4, F#4, G4, F#4, E4, D4, followed by a quarter rest. The left hand (bass clef) plays a sequence of quarter notes: D3, G3, D3, followed by a quarter rest. The piece concludes with a double bar line.

I. 214 Performed:

Musical notation for I. 214 Performed. This version is identical to the original notation, showing the notes as they would be played.

Identical with the above example: I/221, 222, 224; II/150, 153, 162, 171, 172, 175, 193.
Among the arias similar to this example: I/140.

II. 186 Bach's notation:

Musical notation for II. 186 Bach's notation. The piece is in B-flat major (two flats) and 3/4 time. The right hand (treble clef) starts with an 8-measure rest, then plays a sequence of eighth notes: Bb4, C5, Bb4, A4, G4, followed by a quarter rest. The left hand (bass clef) plays a sequence of quarter notes: Bb3, E4, Bb3, followed by a quarter rest. The piece concludes with a double bar line.

II. 186 Performed:

Musical notation for II. 186 Performed. This version is identical to the original notation, showing the notes as they would be played.

In this Collection of Excerpts there is no further cadence identical with the above one.

I. 229 Bach's notation:

I. 229 Performed:

In this Collection of Excerpts there is no further cadence identical with the above one.

II. 195 Bach's notation:

II. 195 Performed:

In this Collection of Excerpts there is no further cadence identical with the above one.

In a few recitativo cadences similar in type, while the tonic concluding tone of the melody is sounded, in the continuo *instead of a rest, a bass of dominant function* – preceding the tonic – appears (I/208, 227, 234,). To fill in with a passing note is also here justified. This device is to be found in the Saint Matthew Passion.

St. Matthew Passion, N^o 46, Bar 3:

This latter group of cadence type in the second volume differs from the similar group in the first volume inasmuch as under the tonic concluding note of the melody the bass dominant tone that sounds simultaneously in the continuo consists of two time-units: $I_4^6 - V$. Thus, the 2 – 1 termination of the melody with a passing note is a suspension of a quaver time-value sounded in the $\frac{6}{4}$ chord. E.g.:

II. 155 Bach's notation:

II. 155 Performed:

Similar is also II/145.

In the second volume there occurs furthermore also *an other type* in which under the melodic passing note denoted by Bach as an appoggiatura, in the continuo a new chord appears (I^6) preceding the dominant.

II. 177 Bach's notation:

II. 177 Performed:

Similar is also II/151.

Budapest, January, 1968

Erzsébet LEGÁNY-HEGYI

ÁRIA ÉS ARIOSO RÉSZLETEK

Arien- und Ariosofragmente Excerpts from arias and ariosos

I

Egyszeri végleges *moduláció egy kvint távolságra*

Einmalige endgültige *Modulation in eine Quinte verwandte Tonart*

Single and final *modulation to a related key (in a distance of fifth)*

1 85 *f^{ro}* *tr* No 211.

2 9 *G⁺* No 7.

3 27 *c^o* ↓ No 73.

Handwritten musical score for three staves in G major, 4/4 time. The first staff has a treble clef and a key signature of one flat. The music consists of eighth and sixteenth notes. A handwritten 'p' is above the final measure.

4 29 *a^o* No

Handwritten musical score for four staves in D major, 4/4 time. The first staff has a bass clef and a key signature of two sharps. The music consists of eighth and sixteenth notes. A handwritten 'a°' is above the first measure. The word 'No' is at the end of the first staff.

5 29 *F+* No 20

Handwritten musical score for three staves in D major, 4/4 time. The first staff has a bass clef and a key signature of two sharps. The music consists of eighth and sixteenth notes. A handwritten 'F+' is above the first measure. The words 'No 20' are at the end of the first staff.

6 25 *B⁺* No 14. *tr*

tr *F⁺* *tr*

7 20 No 55. *d^o* *dur* *g^o*

d^o *dur* *g^o*

8 29 No 55. *g^o* *d^o*

g^o *d^o*

9

45

No 52.

10

61

No 10.

Est

11

25

Adagio

No 185.

6 25 *Bt* No 14.

tr

F+

tr

7 20 No 55.

d°

dur

g°

8 29 No 55.

g°

d°

9

45

No 52.

Handwritten annotations: *d°*

10

61

No 10.

Handwritten annotations: *g°*, *c°*, *f din*

Est

11

25

Adagio

A+

No 185.

Handwritten annotation: *tr*

12 13 C+ No 161.

II

Egy kvint távolságú hangnemi kitérések
Tonartliche Ausweichungen in Quintentfernung
Tonal modulations in a distance of fifth

- a) azonos előjegyzésű hangnemi keretben*
a) im Rahmen identischer Vorzeichnungen
a) within the range of identical key-signatures

13 81 Allegro No 135.

14 60 *l^o* No 161.

15 65 *6⁺* No 113.

16 57 *E⁺* No 157.

17 51 *25⁺* No 14.

Musical score for measures 18-42. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score consists of four staves. The first staff begins with a whole rest followed by eighth notes. The second staff features a continuous eighth-note pattern. The third staff has a mix of quarter and eighth notes. The fourth staff includes a trill (tr) and a fermata (C^o) over a note.

1843 Adagio. ^l

No 94.

Musical score for measures 43-57. The key signature has one sharp (F#), and the time signature is common time (C). The tempo is marked Adagio. The score consists of four staves. The first staff starts with a fermata and a dynamic marking of *l*. The second staff has a melodic line with a fermata. The third staff continues the melodic line. The fourth staff features a piano (*p*) dynamic and a piano accent (*p^a*) marking.

19

29

Musical score for measures 58-72. The key signature has one sharp (F#), and the time signature is 6/8. The tempo is marked Adagio. The score consists of four staves. The first staff begins with a piano (*p*) dynamic and a fermata. The second staff has a melodic line with a dynamic marking of *p^a*. The third staff continues the melodic line. The fourth staff features a trill (tr) and a dynamic marking of *p^a*.

No 35.

Musical score for measures 73-87. The key signature has one sharp (F#), and the time signature is 6/8. The tempo is marked Adagio. The score consists of four staves. The first staff has a melodic line with a dynamic marking of *p*. The second staff continues the melodic line with a dynamic marking of *p^a*. The third staff features a trill (tr) and a dynamic marking of *p^a*. The fourth staff continues the melodic line.

20

16

Andante

No 186.

Musical score for measures 88-103. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked Andante. The score consists of four staves. The first staff begins with a fermata and a dynamic marking of *p*. The second staff has a melodic line with a dynamic marking of *p^a*. The third staff continues the melodic line. The fourth staff features a trill (tr) and a dynamic marking of *p^a*.

Four staves of music in G minor. The first staff has a treble clef and a key signature of two flats. The music consists of eighth and sixteenth notes with various rests and accidentals. The fourth staff has a handwritten 'B+' above the final measure.

- b) előjegyzést váltó hangnemi keretben
 b) im tonartlichen Rahmen mit geänderter Vorzeichnung
 b) within the range of changing key-signatures

21 25 *Vivace* *B+* No 210.

Four staves of music for No. 210. The first staff has a bass clef and a key signature of two sharps. The music is in 2/4 time and marked 'Vivace'. It features eighth and sixteenth notes with various rests and accidentals. A handwritten 'B+' is above the first measure. The fourth staff has a handwritten 'A+' above the final measure.

22 25 *Ast.* No 106.

Four staves of music for No. 106. The first staff has a bass clef and a key signature of one flat. The music is in 2/4 time and marked 'Ast.'. It features eighth and sixteenth notes with various rests and accidentals. A handwritten 'Ast.' is above the first measure.



23

6



No 55.



24

7



No 73.



25

58



No 64.



26

13

No 102.

Musical score for No. 102, measures 13-33. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features a series of eighth and sixteenth notes, often beamed together. Handwritten annotations include a 'g°' above the first measure, a 'D5' with a slur over measures 20-22, and a 'd°' above the final measure. There are also some arrows and other markings throughout the piece.

27

34

No 47.

Musical score for No. 47, measures 34-43. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features a series of eighth and sixteenth notes, often beamed together. Handwritten annotations include a 'j' above the first measure, and several 'tr' (trills) markings above specific notes in measures 36, 37, and 42. There is also a 'g°' annotation above the final measure.

love story

28

12

No 9.

Musical score for exercise 28, No 9. The score is written in treble clef, key of G major, and 12/8 time signature. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The music features a mix of eighth and sixteenth notes, with some slurs and rests. Handwritten annotations include a 'G' with a downward arrow above the first staff and a 'D+' above the fifth staff.

29

33

No 132.

Musical score for exercise 29, No 132. The score is written in bass clef, key of A major, and common time (C). It consists of six staves of music. The first staff begins with a bass clef, a key signature of two sharps (F# and C#), and a common time signature. The music features eighth and sixteenth notes, with some slurs and rests. Handwritten annotations include an 'A+' above the first staff, a 'D5' above the third staff, and an 'E+' below the fifth staff.

III

Távolabbi hangnemhez vezető többszörös hangnemi kitérés

Mehrmalige, in *weiterliegende* Tonart führende tonartliche Ausweichung

Momentary modulations leading to a *remote* key

30

22

No 67.

Musical score for exercise 30, No. 67. The score is written in 2/4 time and begins in D major. It consists of five staves of music. The first staff starts with a treble clef and a key signature of two sharps (D major). The music features a series of momentary modulations to various keys, including E major, F# major, and G major, before returning to D major at the end.

31

36

No 52.

Musical score for exercise 31, No. 52. The score is written in 2/4 time and begins in D minor. It consists of four staves of music. The first staff starts with a bass clef and a key signature of one flat (D minor). The music features a series of momentary modulations to various keys, including E minor, F# minor, and G minor, before returning to D minor at the end.

32

42

No 73.

33

15

No 11.

34

139

No 56.

IV

**Több kvintt távolságú hangnemek egymásutánját eredményező
hangnemi kitérések vagy modulációk**

Tonartliche Ausweichungen und Modulationen die eine Folge
von *mehrere* Quinten voneinander liegende Tonarten zeitigen
Modulations or momentary modulations to *unrelated keys*

- a) *maggiore-minore vagy minore-maggiore váltással*
a) *mit Maggiore-Minore- oder Minore-Maggiore-Wechsel*
a) *with Maggiore-Minore, or Minore-Maggiore changes*

35

15 Vivace

No 181.

36

13

No 86.

**37**

45

No 207.

**38**

88

No 5.



39

7

No 169.

Musical score for exercise 39, No 169. The score is written in bass clef with a treble clef and a 12/8 time signature. The key signature has two sharps (F# and C#). The music features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. Trills are marked with 'tr' on the second and fourth staves.

40

7

No 103.

Musical score for exercise 40, No 103. The score is written in bass clef with a treble clef and a common time signature. The key signature has two sharps (F# and C#). The music features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes.

41

56

No 207.

Musical score for exercise 41, No 207. The score is written in bass clef with a treble clef and a common time signature. The key signature has three sharps (F#, C#, and G#). The music features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes.

42

7

No 72.

Musical score for exercise 42, No 72. The score is written in bass clef with a treble clef and a 3/8 time signature. The key signature has two sharps (F# and C#). The music features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes.

Musical notation for the first system, consisting of two staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features eighth and sixteenth notes with various accidentals and rests.

43 27 *Vivace* No 185.

Musical notation for exercise 43, consisting of four staves of music in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is more rhythmic, featuring eighth and sixteenth notes, and includes a trill (tr) in the final measure of the second staff.

44 7 *Vivace* No 43.

Musical notation for exercise 44, consisting of eight staves of music in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is highly rhythmic, featuring eighth and sixteenth notes, and includes various accidentals and rests.

52

40

Adagio

No 136.

Musical score for exercise 52, No. 136. It consists of five staves of music in treble clef, key of D major (two sharps), and common time (C). The tempo is Adagio. The first staff starts with a 7-measure rest. The music features eighth and sixteenth notes with various accidentals and dynamics like trills and accents.

53

114

No 45.

Musical score for exercise 53, No. 45. It consists of five staves of music in treble clef, key of D major (two sharps), and 3/8 time. The music is characterized by continuous sixteenth-note patterns and eighth-note runs.

54

91

No 56.

Musical score for exercise 54, No. 56. It consists of two staves of music in bass clef, key of B-flat major (two flats), and 3/4 time. The music features eighth-note patterns and slurs.

c) egyéb módon – c) nach sonstiger Art – c) in other way

57 No 207.

94

58 No 210.

37

59 No 65.

97

IX

Ária-(arioso)részletek continuo kíséret közlésével

Aria-(Arioso)Fragmente mit Continuoabgleitung

Excerpts from arias (ariosos) provided with continuo accompaniment

Funkce?

132

No 76.

18

8

a

das

b

d

VI

T

5

7

11/0

a

0

E-T

T

0

VII

0

T

5

11

0

T

133

95

No 67.

6 7 7 7

7_h 9 8 2 6 (9 8) (7 7_h) (4 3)

4_h 3 6[#] 6 4 5 3 8 7_h 4_h 3

5 6 7_h 4 3 5 6 5

134

17

No 154.

6 7 6 4[#] 2 7_h 6 6[#]

7 6 6[#] 7 # 7 4[#] 6 5[#] # 2[#] 4 #

135

No 16.

34

136

No 21.

18

137

Vivace

No 5.

56

138

Vivace

No 185.

12

139

No 21.

8

12/8

6b

4

6b

6

4

5

7b

6

4

3

7

4

3

7

4

3

6

5

tr

4

3

2

6

6

6

6

5

7

5

6

2

6

6

6

5

3

tr

tr

7b

6

7

4

7b

4

3

6

5

4

7

5b

7

6

9

8

7

4

3

6

5

4

3

7

6

7

5

4

4

140

15

No 81.

7# 6/5 6/5

6/5 6# 6/5 7 6# 6 6 6/5

4# 2 6/5 6# 6 # 6 6# 4# 2 6 6# 3 6 6#

6/5 # 2# 6 4# 2# 6 6/5

6 6 6 6 6 # 6 6/5 6/5 4# 6 #

Recitativo részletek
(continuo kíséret közlésével)

Rezitativ-Fragmente (mit Continuo)

Excerpts from Recitativos
(provided with continuo accompaniment)

X

Közös akkord átértelmezésével elért új hangnem

Durch Umdeutung des gemeinsamen Akkords erreichte neue Tonart

Pivot modulations

145

B-dúr
a tempo

No 105.

The musical score consists of five systems, each with a recitativo line (treble clef) and a continuo line (bass clef). The key signature is B major (one sharp). The time signature is common time (C). The tempo is marked 'a tempo'. The score includes figured bass notation and chord symbols (T, D, VI, II, VII) indicating pivot modulations. The recitativo line features a melodic line with various rhythmic values and accidentals.

146

Es-dm

No 27.

7
D

6^b 5^b 4^b 2

VI VII VI

6 5 6^b 6 5^b 4^b 2

VI II T S

6^b 7 2^b 4

D VI S III

147

fis-mol

No 107.

6 5

D T

6# 6 5 6# 6# 6# 6# 5#

VI VII III

5# 6 7^b 6 4# 2#

II VI T VI

7 6# 7 5# 6 5 6 4# 2# 6 6

VI III T DTS D T

a tempo

148

Es-dur

No 56.

II

6^b 5^b 7^b 6 4[#] 2[#]

6 4[#] 5^b

6 4[#] 3[#] 5^b 5^b

6 5 6

6^b 6^b 6

IX

A Dó-fok kihagyásával Szó⁷-Mi⁷-la eliziós akkordsor

Akkordreihe So⁷-Mi⁷-la mit Elision: Auslassung der Do-Stufe

Omitting Do-elision sequence of chords So⁷-Mi⁷-la

149

e-mol

No 16.

5/3 6/4 8/3

T S II T

6[#] 5^b 6[#] 7 6^b 5 2[#] 6 5 4 # 6

III T S VII III S VI

5^b 6 5 4 6 2[#] 4 # 6^b 5^b 4

S VII VII

150

D-dim

No 207.

4
6
III — VI

D

6 5
6 2#
+
+
VI — D — VI

7b
6#
VI — T — S — T#

2
6 5
II — D — III

6#
VI — II# — VII — II — VI

6 6# 6 5#
III — S — I# — VI — VII — T

151

E-dur

No 55.

The musical score is written in E major (one sharp) and common time (C). It features six systems of piano accompaniment. The notation includes treble and bass clefs, notes, rests, and various accidentals. Handwritten chord symbols and fingering numbers are present throughout the piece. The first system includes a treble clef with notes and a bass clef with a whole note chord. The second system continues the melodic line in the treble and provides harmonic support in the bass. The third system shows more complex chordal textures with multiple notes in both staves. The fourth system features a change in the bass line with a flat. The fifth system includes a trill-like figure in the treble and a simple bass line. The sixth system concludes the piece with a final chord in the bass and a melodic phrase in the treble.

XII

*Kromatikusan elért új hangnem**Chromatisch erreichte neue Tonart**Modulation through chromatically altered chords**a) V. fok alakú mellékdominánsok láncszerű egymásutánja**a) kettenartige Folge von Nebendominanten in der Form der V. Stufe**a) a chain-like succession of secondary dominant chords in the form of grade V*

152

And. mol

No III.

Handwritten annotations in the score include:

- System 1:** T, II (5), T
- System 2:** T, VI, II (5)
- System 3:** II, D, III, T
- System 4:** S, VII, S, T-S
- System 5:** S, II, D, T

153

rol-mel

No 6.

6
5

7 5

D

6 5b 6

4b 2 6 5b

2 6 - 5b 6 2 b 4b 2

6b 5 4 # b 5 6 2# 6 5 4 #

VII D III S

154

C-dur

No 20.

5#

D VII III VI

7 # 5 b 6b 6b 4# 2 7b 6 4# 2

II VI S VI T VI II

7b 2 b 7b 6 6 2b 6b 5 4 3b b

VII T S VII T VI T

155

B-dur

No 56.

T ————— VI ————— II (5)

T ————— D# ————— VI

T ————— VI (1) ————— II (5) ————— D ————— III

T ————— VI ————— II (5) ————— D ————— II

S ————— D ————— VII ————— S
 T ————— II ————— S ————— T

Handwritten signature or note at the bottom right corner.

*b) mellékdominánsok egyéb kapcsolása
(az V. és VII. fok alakúak kombinálásával is)*

*b) sonstige Zusammenschliessung von Nebendominanten
(auch durch Kombinierung mit Nebendominanten
in der Form der V. und VII. Stufe)*

*b) further succession of secondary dominant chords
(combining also those in forms of grade V and VII)*

160

No 26

6 6 5

6 7^b b 4[#]/₂ 6

6[#] b 7^b 7^b 5^h 6 6 #

161

No 21

8 5 7^h 4/2 5 6

8 6^h 4[#]/₂ 6 5^h 7

First system, measures 1-3. The music is in 8/8 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, including a trill in measure 1. The left hand provides a bass line with whole notes and half notes. Fingering numbers are indicated below the notes.

Second system, measures 4-6. The right hand continues the melodic line with eighth notes and rests. The left hand features a bass line with a long slur over measures 4 and 5, and a final note in measure 6. Fingering numbers are indicated below the notes.

Third system, measures 7-9. The right hand includes a trill in measure 7. The left hand has a bass line with whole notes and half notes. Fingering numbers are indicated below the notes.

Fourth system, measures 10-12. The right hand features a trill in measure 11. The left hand has a bass line with whole notes and half notes. Fingering numbers are indicated below the notes.

162

No 9.

First system of exercise 162, measures 1-3. The music is in 8/8 time with a key signature of two sharps (F# and C#). The right hand has a melodic line with eighth notes and rests. The left hand has a bass line with whole notes and half notes. Fingering numbers are indicated below the notes.

Second system of exercise 162, measures 4-5. The right hand continues the melodic line with eighth notes and rests. The left hand has a bass line with whole notes and half notes. Fingering numbers are indicated below the notes.

First system, measures 1-3. The music is in a key with two sharps (F# and C#) and a common time signature. The right hand features a melodic line with eighth and sixteenth notes. The left hand provides harmonic support with chords and single notes. Fingerings are indicated by numbers 6, 7, and 4# 2.

Second system, measures 4-6. The right hand continues the melodic pattern. The left hand has chords and single notes. Fingerings are indicated by numbers 6, 7, 9, 7#, 8, 5#, and 6.

Third system, measures 7-8. The right hand has a melodic line with a '+' sign above the final note. The left hand has chords and single notes. Fingerings are indicated by numbers 4#, 2, 4#, 2#, and 5#.

163

No 5.

First system of No. 5, measures 1-3. The music is in a key with one flat (Bb) and a common time signature. The right hand has a melodic line. The left hand has chords and single notes. Fingerings are indicated by numbers 7, 4#, 2, and 7.

Second system of No. 5, measures 4-6. The right hand continues the melodic pattern. The left hand has chords and single notes. Fingerings are indicated by numbers 6, 5, 6, 5, 4#, and 2.

Third system of No. 5, measures 7-9. The right hand has a melodic line. The left hand has chords and single notes. Fingerings are indicated by numbers 6, 6, 6, 5, 6, 5, 2#, 6, 4, and 5#.

First system of exercise 162. Treble clef staff contains a melodic line with eighth and sixteenth notes. Bass clef staff contains a bass line with fingerings 6, 7, and 4# 2.

Second system of exercise 162. Treble clef staff continues the melodic line. Bass clef staff contains a bass line with fingerings 6, 7, 9 7# 8, and 5# 6.

Third system of exercise 162. Treble clef staff contains a melodic line with a plus sign above the final note. Bass clef staff contains a bass line with fingerings 4# 2, 4# 2#, and 5#.

163

First system of exercise 163. Treble clef staff contains a melodic line. Bass clef staff contains a bass line with fingerings 7, 4# 2, and 7.

Second system of exercise 163. Treble clef staff continues the melodic line. Bass clef staff contains a bass line with fingerings 6 5, 6 5, and 4# 2.

Third system of exercise 163. Treble clef staff continues the melodic line. Bass clef staff contains a bass line with fingerings 6, 6, 6 5, 6 5, 2#, 6 5, and 4#.

4#
2
6
6 5

7b (6) 6#
6# 5 6b 5 6 5 4#

164 *Andante* No. 10.

6 5^b
6 5

4^h
2
7 5^h
6

7 5 6^b 6^h 4^h 2 7^b 5^h 4^h 2^h

6 4 5^h 7 6^h 4^h 3 4^h 2 6 4 #

174

No 20.

10

6# 5 6#

6# 4# 2#

5# 4# 3# 2#

6 4# 3# 2#

XIII

A szűkített szeptimakkord *enharmonikus* átértelmezésével elért új hangnem
 Durch *enharmonische* Umdeutung des verminderten Septimakkords erreichte neue Tonart
 Modulation to a new key by the *enharmonic* use of the diminished seventh chord

175

No 13.

2 6# 5#

6# 5b

2# 6 2# 6b 5 4 3#

First system of musical notation. Right hand: b , $6\ 5\ \text{b}$, $6\ 5$, $\text{b}\ 6$, $6\ \text{b}\ 5\ 3$. Left hand: b , $6\ 5\ \text{b}$, $6\ 5$, $\text{b}\ 6$, $6\ \text{b}\ 5\ 3$.

Second system of musical notation. Right hand: $\text{b}\ 6\ 7$, $4\ 2$, $6\ 5\ \text{b}$. Left hand: $\text{b}\ 6\ 7$, $4\ 2$, $6\ 5\ \text{b}$.

Third system of musical notation. Right hand: 6 , $6\ 5\ 3$. Left hand: 6 , $6\ 5\ 3$.

176

No. 78.

First system of exercise 176. Right hand: $4^\# 3$, $7\ 4^\# 3^\flat$. Left hand: $4^\# 3$, $7\ 4^\# 3^\flat$.

Second system of exercise 176. Right hand: $6^\# 7$, $6\ 4^\# 2$, 7 . Left hand: $6^\# 7$, $6\ 4^\# 2$, 7 .

Third system of exercise 176. Right hand: 2 , $6^\#$. Left hand: 2 , $6^\#$.

XIV

Recitativók, számozás nélküli continuo közlésével

Rezitativen, ohne bezifferte Basse

Recitativos, given with *unfigured* continuos

178

No 207.

179

No 103.