



meiner Tochter Kyriena.

J. S. BACH.

PRÉLUDE

(aus dem

„Clavier-Büchlein für Wilhelm Friedemann Bach“)

Concert-Transcription

von A. SILOTI.

Preis: — Mrk. 65 Pf. netto.
— R. 30 Kop.

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Vento cito

Manuscript of PRELUDIUM NO. X in E minor

DAS WOCHTEMPERIERTE KLAVIER by JOHANN SEBASTIAN BACH

(see page 4 for an earlier version of the PRELUDIUM).

The Bach transcription, once a popular selection on programs of many pianists is frowned upon by today's intellectuals mainly for not having originated in its present form or dimensions. A purist scoffs, this supposedly illegitimacy when considering that the art of transcription can be traced throughout musical history, its practitioners includes J.S. Bach. An occasional past master; a Horowitz, Rubinstein or Novak—will program one of the big Busoni, Siloti or Liszt organ transcriptions, thereby enabling today's audience to decide for themselves the only criteria that matters—did they listen, did they enjoy the experience?—and the answer invariably is always yes indeed!

The simplest is sometimes the most effective example in the art of transcribing, and no Bach transcription has ever been more aesthetically effective and pleasing than the limpid and euphoniously beautiful J.S. Bach/ Siloti Prelude in B minor. Alexander Siloti (1863-1945) dedicated this transcription as follows: "Meiner Tochter Kyriena" (My Daughter-Kyriena).

This work may appear deceptively easy to the inexperienced performer because of its lack of a great number of notes or complex rhythms. There is a different type technical command needed here than the merely physical; an attitude definitely more cerebral than physical dictates a subtle approach for color, nuance and restraint, instead of power and release.

A performance tradition surrounds this prelude in Russia, where it is commonly played throughout twice. The first time emphasis centers on the continuous motion of 16th notes in the treble. The 16th note figuration is performed distinctly and pronouncedly almost like a Czerny etude, however all dynamic and rhythmic indications are observed throughout. In the last measure there is a noticeable retard which immediately is picked up and leads directly into a repeat of the entire prelude, but this time with a difference: emphasis is now directed to the lower or bass staff, fully realizing the harmonic values of this composition. The thumbs in both hands alternatively play out the inner voice indicated by half-note values, whereas by comparison during the first run through the half notes were not stressed. The cantilena of the inner voices now employed in the repeat can only be realized if the 16th note figurations are now a murmur resembling but a faint echo. The chords in the accompaniment need not be arpeggiated as indicated, which was most likely employed for a simpler execution. A distribution between the hands will enable the performer to be able to achieve this goal if so desired.

The stylistic trait of dividing the melody in the middle of the piano between the two hands has usually been attributed to Sigismund Thalberg, and before him to Eli Parish-Avars, the Harpest, the first performer to do this however was neither Thalberg or Parish-Avars, but; Francesco Giuseppe Pollini (1763-1846), Pollini was first to make use of three staves for piano music. This innovation seems to have become widespread and was adopted by Mendelssohn in the first movement of his second concerto Op. 40, also his E minor prelude. Robert-Schumann used this effect very tellingly in his Romance in F sharp Op. 28 No.2 and also Chopin in his Etude in A flat Op. 25 No. 1.

A cantilena approach to Bach on the keyboard can hardly be labeled 'Victorian' if such a description could ever apply, any more than a performance of Das Wohltemperierte Klavier on the concert grand be considered 'Baroque'. The J.S. Bach/Siloti Prelude remains therefore a much needed example in our vocabulary of expression on the modern piano. If any justification is ever needed for the existence of this particular transcription, a plea should be made not for its greatness, but for its great beauty.

THE PUBLISHER

* The J.S. Bach/Siloti Prelude is in preparation to be released on MUSICAL SCOPE RECORDS
MS-LP 901

Moderato

p sempre

The musical score is written for a single instrument, likely a harpsichord or spinet, in G major (one sharp) and 3/4 time. It is divided into six systems, each with a treble and bass staff. The tempo is marked 'Moderato'. The first system includes the instruction 'p sempre'. The right hand plays a melody of eighth notes, while the left hand plays a continuous eighth-note accompaniment. The piece concludes with a final cadence in the sixth system.

Johann Sebastian Bach PRELUDIUM NO. V

Clavier-Buchlein für Wilhelm Friedemann Bach

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Prélude

(aus dem „Clavier-Büchlein für
Wilhelm Friedemann Bach“)

VON J. S. BACH.

**Concert-Transcription
von A. SILOTI.**

sempre legato

sempre legato

Piano.

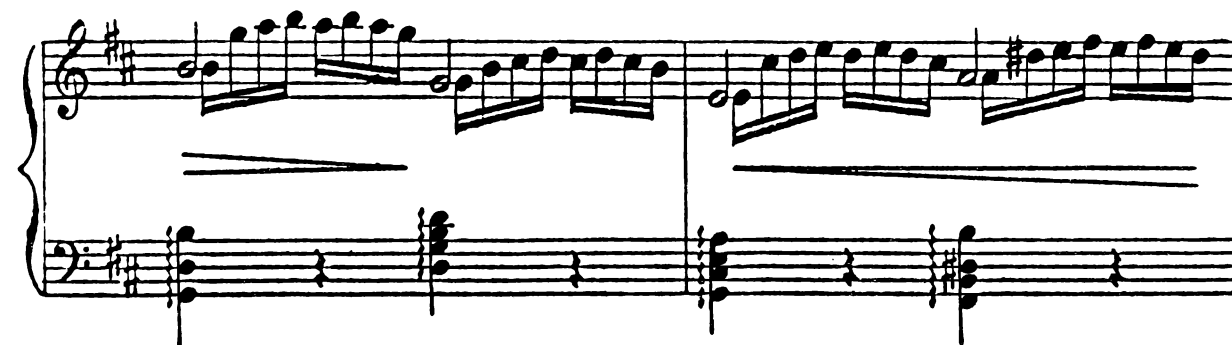
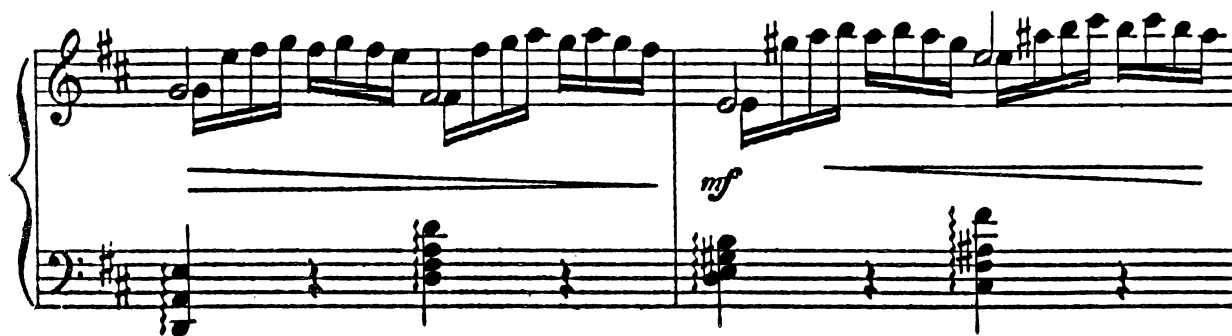
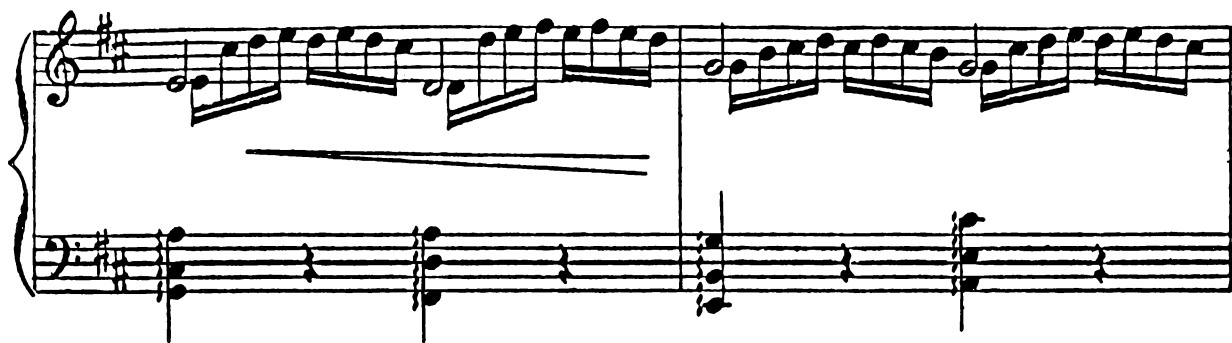
p

2 3 5

x (*x) (*x)

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The piano part consists of a simple harmonic accompaniment, while the voice part is a melody. The score is divided into three measures, each with a vocal line and a piano accompaniment. The first measure is marked with a double bar line and a repeat sign. The second measure is marked with a double bar line and a repeat sign. The third measure is marked with a double bar line and a repeat sign. The piano part is written in a simple, folk-like style, with a clear harmonic structure. The voice part is written in a simple, folk-like style, with a clear melody. The score is a good example of a simple, folk-like musical composition.

musical score for "The Bird Song" by J. S. Zerk. The score is in 2/4 time, key of D major (one sharp), and consists of 16 measures. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody features a series of eighth-note runs. The accompaniment consists of chords and single notes. The piece ends with a "smile" instruction.



First system of musical notation. The treble clef staff contains a series of eighth notes with fingerings 3, 5, 3, 2, 2, 3, 5. The bass clef staff contains a series of chords. A forte (*f*) dynamic marking is present in the middle of the system.

Second system of musical notation. The treble clef staff contains a series of eighth notes. The bass clef staff contains a series of chords. A mezzo-forte (*mf*) dynamic marking is present. The instruction *sempre ritenuto e diminuendo* is written above the treble staff.

Third system of musical notation. The treble clef staff contains a series of eighth notes. The bass clef staff contains a series of chords. A mezzo-forte (*mf*) dynamic marking is present.

Fourth system of musical notation. The treble clef staff contains a series of eighth notes with fingerings 4, 15, 8, 4, 1. The bass clef staff contains a series of chords. A piano-piano (*pp*) dynamic marking is present. The instruction *sempre più ritenuto al fine* is written above the treble staff.

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