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## **J. S. Bach transcriptions pour piano**

2e. recueil

**Bach, Johann Sebastian**

**Paris, [1870]**

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# J.S. BACH

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### 2<sup>E</sup> RECUEIL

à Madame VILHELMINE SZARVADY (née CLAUS)

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8	Fugue de la 5 <sup>e</sup> Sonate de Violon	9 "
9	{ <sup>a</sup> Largo de la 5 <sup>e</sup> Sonate de Violon	} 5 "
	{ <sup>b</sup> Recitatif et Air de la 30 <sup>e</sup> Cantate	
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# J.S. BACH

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à Madame Wilhemine SZARVADY (née CLAUSS).

# VII INTRODUCTION ET AIR

EXTRAIT DE LA 15<sup>e</sup> CANTATE  
de S. BACH.

Transcription par  
CAMILLE SAINT-SAËNS.

2<sup>e</sup> RECUEIL.

Adagio.

PIANO. *p*

All<sup>o</sup> moderato. *f*

*p sostenuto.*

*poco crescendo.*

*mf* *f*

D. S. A. C<sup>ie</sup>. (655).

First system of musical notation, consisting of two staves (treble and bass clef). The music features a complex texture with many beamed notes in the upper register. Dynamic markings include *p*, *mf*, *f*, and *p*.

Second system of musical notation, consisting of two staves. The texture continues with intricate patterns. Dynamic markings include *rit.* and *f*.

Third system of musical notation, consisting of two staves. The tempo and mood change significantly. The right staff has a *rit.* marking, and the left staff has a *rit.* marking. The tempo is marked *All<sup>o</sup> non presto.* and the dynamic is *ff maestoso.*

Fourth system of musical notation, consisting of two staves. The texture is more sparse and focused. The tempo is *il canto marcato e sostenuto.* and the dynamic is *p*.

Fifth system of musical notation, consisting of two staves. The music continues with a steady, measured pace.

The musical score is written in a single system with five systems of two staves each. The notation is handwritten and includes various musical symbols such as clefs, notes, rests, and dynamic markings. The first system begins with a treble clef and a bass clef, followed by a series of notes and rests. The second system features a *mf* marking and a *p* marking. The third system has *mf* markings and a *f* marking. The fourth system includes *mf*, *f*, and *ff* markings. The fifth system concludes the piece with a final cadence. The paper is aged and shows some staining.

D. S. & C<sup>o</sup>. 1655.



VIII  
FUGUE

EXTRAITE DE LA 5<sup>e</sup> SONATE

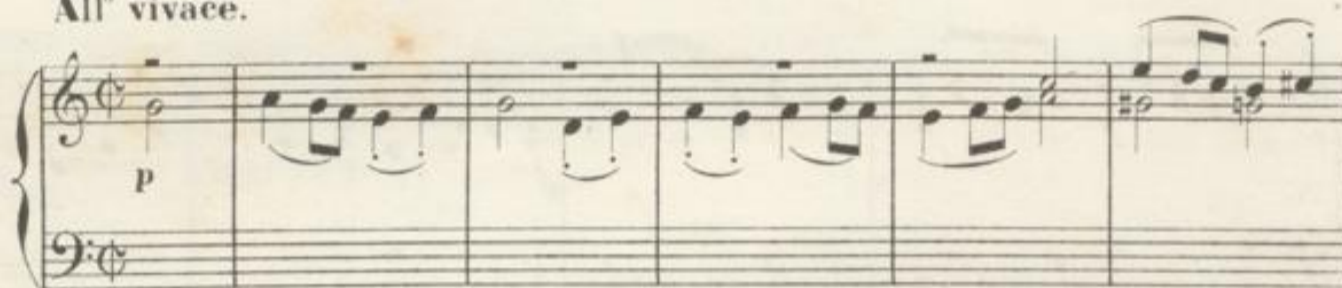
pour VIOLON de S. BACH.

Transcription par

CAMILLE SAINT-SAËNS.

All<sup>o</sup> vivace.

PIANO.



The first system of musical notation is for the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a piano (p) dynamic marking. The music features a series of eighth and sixteenth notes in the right hand, while the left hand provides a simple harmonic accompaniment with chords and single notes.



The second system continues the piano accompaniment. It includes dynamic markings: 'cresc.' (crescendo), 'poco a poco.' (poco a poco), and 'mf' (mezzo-forte). The notation shows a gradual increase in volume and complexity in the right hand, with the left hand maintaining a steady accompaniment.



The third system of musical notation continues the piano accompaniment. It features dynamic markings 'mf' (mezzo-forte) and 'p' (piano). The right hand has more intricate rhythmic patterns, while the left hand provides a consistent harmonic support.



The fourth system of musical notation concludes the piano accompaniment on this page. It includes dynamic markings 'p' (piano) and 'mf' (mezzo-forte). The right hand features a series of sixteenth-note passages, and the left hand provides a steady accompaniment.

D.S. & C<sup>o</sup> 1656.

dim. p

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a dynamic marking of *dim. p* and includes a slur over the first two measures. The bass clef part consists of a steady eighth-note accompaniment.

non legato.

Second system of musical notation. The treble clef part has a slur over the first two measures. The bass clef part has a dynamic marking of *pp* and a *non legato.* instruction.

cresc.

Third system of musical notation. The treble clef part features a *cresc.* marking and a series of ascending eighth-note runs. The bass clef part has a steady eighth-note accompaniment.

f

Fourth system of musical notation. The treble clef part starts with a *f* dynamic marking and a *v* (accents) marking. The bass clef part has a steady eighth-note accompaniment.

ff

Fifth system of musical notation. The treble clef part has a steady eighth-note accompaniment. The bass clef part has a *ff* dynamic marking and a series of ascending eighth-note runs.

D.S. & C. 1656.

6

pesante.

<allo

This system contains the first two staves of music. The upper staff is in treble clef and the lower in bass clef. The music is marked 'pesante.' and features a series of chords in the right hand and a melodic line in the left hand. A dynamic marking '<allo' is present at the end of the system.

allo

This system contains the next two staves of music. It continues the piece with similar chordal textures and melodic lines. A dynamic marking 'allo' is present at the beginning of the system.

*p* *leggieramente*

This system contains the third two staves of music. The music is marked '*p* *leggieramente*' and shows a change in texture with more active melodic lines in both hands.

ossia:

*sempre p*

This system is an 'ossia' (alternative) version of the previous system, consisting of two staves of music. It is marked '*sempre p*'.

*sempre p*

This system contains the final two staves of music on the page. It is marked '*sempre p*' and concludes the piece with sustained chords and melodic fragments.

D.S. & C<sup>o</sup> 1656.

The musical score is arranged in six systems. The first system consists of a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The second system is a grand staff with a treble clef on top and a bass clef on the bottom. The third system is also a grand staff with a treble clef on top and a bass clef on the bottom. The fourth system is a grand staff with a treble clef on top and a bass clef on the bottom, featuring the vocal line with the lyrics "poco a poco cres- cen- do." written below the notes. The fifth system is a grand staff with a treble clef on top and a bass clef on the bottom. The sixth system is a grand staff with a treble clef on top and a bass clef on the bottom.

D.S. & C. 1636.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a supporting bass line. Dynamic markings include *f* (forte) and *p* (piano).

Second system of musical notation, continuing the piece. It includes dynamic markings for *cresc.* (crescendo) and *mf* (mezzo-forte).

Third system of musical notation, featuring a prominent melodic line in the treble clef. Dynamic markings include *f* (forte) and *p* (piano).

Fourth system of musical notation, showing a more active bass line with a melodic line in the treble clef.

Fifth system of musical notation, concluding the page with a melodic line in the treble clef and a bass line. A dynamic marking of *p* (piano) is present.

B. & C. P. 1656.

First system of musical notation, featuring a treble and bass clef. The music begins with a mezzo-forte (*mf*) dynamic. The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic accompaniment. A crescendo (*cresc.*) marking is present, leading to a fortissimo (*f*) dynamic at the end of the system.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes. The dynamics remain consistent with the previous system.

Third system of musical notation. The right hand features a melodic line with some grace notes. The left hand has a more active accompaniment with eighth notes. A piano (*p*) dynamic marking is present.

Fourth system of musical notation. The right hand has a melodic line with eighth notes. The left hand has a more active accompaniment with eighth notes. A fortissimo-piano (*fp*) dynamic marking is present.

Fifth system of musical notation. The right hand has a melodic line with eighth notes. The left hand has a more active accompaniment with eighth notes.

D.S. & C<sup>o</sup> 1656.

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a bass line with quarter notes. Dynamics include *fp* (fortissimo piano) and *cresc.* (crescendo).

Second system of musical notation. The right hand continues the melodic line. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *ff* (fortissimo).

Third system of musical notation. The right hand plays a series of chords. The left hand plays a rhythmic accompaniment of eighth notes.

Fourth system of musical notation. The right hand plays a series of chords. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *dim. poco a poco.* (diminuendo poco a poco).

Fifth system of musical notation. The right hand plays a series of chords. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *cresc.* (crescendo), *f* (fortissimo), and *mf* (mezzo-forte).

D.S.A. c<sup>o</sup> 1636.

Musical notation system 1, featuring a grand staff with treble and bass clefs. The bass line begins with the marking "M.D." and contains a series of eighth-note patterns. The treble line is mostly silent in this system.

Musical notation system 2, featuring a grand staff. The bass line continues with eighth-note patterns and includes the marking "sf marcato." The treble line has a few notes at the beginning.

Musical notation system 3, featuring a grand staff. The treble line has a long melodic line starting with "sf marcato" and ending with "f". The bass line continues with eighth-note patterns and includes the marking "sf marcato."

Musical notation system 4, featuring a grand staff. The treble line has a long melodic line starting with "sf". The bass line continues with eighth-note patterns.

Musical notation system 5, featuring a grand staff. The treble line has a long melodic line starting with "cres - cen do." and ending with "f". The bass line continues with eighth-note patterns.



a tempo.  
animato.

rit.

*P* *leggierissimo.*

*sempre piano.*

*cresc.* 4 5 1 2

D.S. & C<sup>ie</sup> 1636.

First system of musical notation, featuring a grand staff with treble and bass clefs. The right hand contains a complex melodic line with slurs and fingerings (4 5 1 2, 1 3, 1 4). The left hand provides a rhythmic accompaniment. A dynamic marking of *f* is present.

Second system of musical notation, continuing the piece. The right hand has a melodic line with slurs and a dynamic marking of *ff*. The left hand continues with a rhythmic accompaniment.

Third system of musical notation, primarily consisting of a bass line with chords and a steady rhythmic pattern. A dynamic marking of *dim.* is visible.

Fourth system of musical notation, continuing the bass line with chords and a steady rhythmic pattern. A dynamic marking of *cresc.* is visible.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The right hand has a melodic line with slurs and a dynamic marking of *f*. The left hand continues with a rhythmic accompaniment.

D. S. & Co 1636.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 2/4 time and features a melodic line in the treble and a supporting bass line.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *piu f* (pizzicato forte) in the bass line.

Third system of musical notation, featuring dynamic markings of *p* (piano) and *mf* (mezzo-forte).

Fourth system of musical notation, including a dynamic marking of *dim. p* (diminuendo piano).

Fifth system of musical notation, concluding the page with a dynamic marking of *non legato*.

n. s. & c. 1656.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a *cresc.* marking and various rhythmic patterns.

Second system of musical notation, continuing the piece with a *f* dynamic marking.

Third system of musical notation, featuring a *ff* dynamic marking.

Fourth system of musical notation, featuring a *pesante.* marking and a *dillo* marking.

Fifth system of musical notation, featuring a *rit.* marking and a *ff* dynamic marking.

D.S. & C. 1656.

16  
IX<sup>(1)</sup>  
LARGO

EXTRAIT DE LA 5<sup>e</sup> SONATE DE VIOLON  
de S. BACH.

Transcription par  
CAMILLE SAINT-SAËNS

Cantabile ed espressivo.

PIANO.

*dolce.*

Ped



*cresc. mf dim.*



B.S. & C.<sup>o</sup> 1637.

*cresc.* *f* *tr* *p*

*f* *espressivo.* *dim.*

*p* *tr*

*pp*

*ritenuto ad libitum.* *dim. espressivo.* *p* *dim.* *tr*

*piu largo.*

R.S. & C<sup>o</sup> 1657.

IX<sup>(2)</sup>  
RÉCITATIF ET AIR

EXTRAIT DE LA 30<sup>e</sup> CANTATE  
de S. BACH.

Transcription par  
CAMILLE SAINT-SAËNS

*Lento ad libitum.*

PIANO

Ped.

*dim.*

*dolce espressivo.*

*Allegretto.*

*mf*

*arpeggiato e staccato sempre.*

*mf*

*p*

*mf*

D.S. & C<sup>o</sup> 1637.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is D major (two sharps) and the time signature is 3/4. The notation includes various dynamics such as *dim.*, *mf*, *p*, and *molto espressivo*. There are also articulation marks like accents and slurs. The piece concludes with a double bar line and repeat signs on the final system.

H.S. & C<sup>o</sup> 1637.



# X GAVOTTE EN MI

EXTRAITE DE LA 6<sup>e</sup> SONATE POUR VIOLON  
de S. BACH.

Transcription par  
CAMILLE SAINT-SAËNS.

PIANO.

All<sup>o</sup> assai.

*f* *p*

*cresc.* *f* *ff*

*p*

*cresc.* *f*

D. S. & C<sup>o</sup> 1658.

*p dolce, legato.*

*legato.*

*legato.*

*tr*

*tr*

*f*

*p*

*cresc.*

*f*

*p*

*v leggieramente.*

D. S. & C<sup>o</sup> 1075

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and slurs.

Second system of musical notation, continuing the piece with similar complex textures and melodic lines.

Third system of musical notation, featuring dynamic markings *f*, *p*, and *crese.* (crescendo). It includes trills (*tr*) and slurs.

Fourth system of musical notation, featuring dynamic markings *f* and *ff* (fortissimo). The texture is dense with many notes.

Fifth system of musical notation, featuring a dynamic marking of *mf* (mezzo-forte). The music continues with intricate patterns.

Sixth system of musical notation, featuring dynamic markings *ff* and *dim.* (diminuendo). It includes a trill (*tr*) and slurs.

D. S. & C<sup>o</sup> 1678.

OSZIA. *p* Ped. *M.D.*

*p* *M.D.*

*CRSC.*

*f* *tr* *ff*

*CAVANO*

24  
XI  
AIR

EXTRAIT DE LA 36<sup>e</sup> CANTATE  
de S. BACH.

Transcription par  
CAMILLE SAINT-SAËNS.

And<sup>no</sup> quasi allegretto.

PIANO.

*Una corda, dolcissimo.*

Ped. Ped. Ped. Ped.

Ped. Ped.

Ped. Ped. dim.

*sempre dolcissimo.*

D. S. & Co 1659.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with chords and moving lines. Three 'Ped.' markings are placed below the lower staff, indicating pedal points.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with various rhythmic patterns. The lower staff continues the bass line with chords and moving lines.

Third system of musical notation, consisting of two staves. The upper staff features more complex rhythmic patterns with slurs. The lower staff continues the bass line with chords and moving lines.

Fourth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff includes the marking 'M. G.' in the bass line.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff continues the bass line with chords and moving lines.

8

*poco rit.*

*a tempo.*

*poco f*

Ped. Ped. Ped. Ped.

Ped. Ped.

*poco cresc.*

*rit.*

*dim.*

Ped. Ped.

D. S. & c<sup>ie</sup> (63)

XII  
CHŒUR

EXTRAIT DE LA 30<sup>e</sup> CANTATE  
de S. BACH.

Transcription par  
CAMILLE SAINT-SAËNS.

All<sup>o</sup> moderato.

PIANO.

Ped.

The musical score is a piano transcription of a chorale. It is written for two staves (treble and bass clef) and is marked 'Allo moderato.' and 'PIANO.'. The score consists of five systems of two staves each. The first system includes a 'Ped.' (pedal) marking. The music is characterized by dense textures with many chords and moving lines in both hands.

D. S. & C<sup>ie</sup> 1640.



First system of musical notation, featuring a treble clef on the upper staff and a bass clef on the lower staff. The music consists of dense chordal textures with intricate melodic lines in both hands.

Second system of musical notation. The upper staff begins with a *p* (piano) dynamic marking. The lower staff has a *cresc.* (crescendo) marking. The music continues with complex textures and melodic development.

Third system of musical notation. The upper staff starts with a *fp* (fortissimo piano) marking. The lower staff features *f* (forte) and *mf* (mezzo-forte) markings. The texture remains dense and complex.

Fourth system of musical notation. The lower staff includes a *cresc.* marking and a *fp* marking. The system concludes with markings *M.G.* and *M.D.* (likely *Messa di Gioia* and *Messa di Dio*).

Fifth system of musical notation, continuing the complex textures and melodic lines from the previous systems.

Sixth system of musical notation, featuring a *cresc.* marking in the lower staff. The music maintains its intricate and dense character.

D. S. & C<sup>o</sup> 1640.

Handwritten musical score for piano, consisting of six systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various dynamic markings such as 'f' and 'ff'. The piece concludes with a 'rit.' (ritardando) marking and a final chord marked 'GROSS' and 'rit.'.

D. S. & Co 4640.

Imp. Moucelot, 27, r. C<sup>te</sup> des P<sup>tes</sup> Champs.

