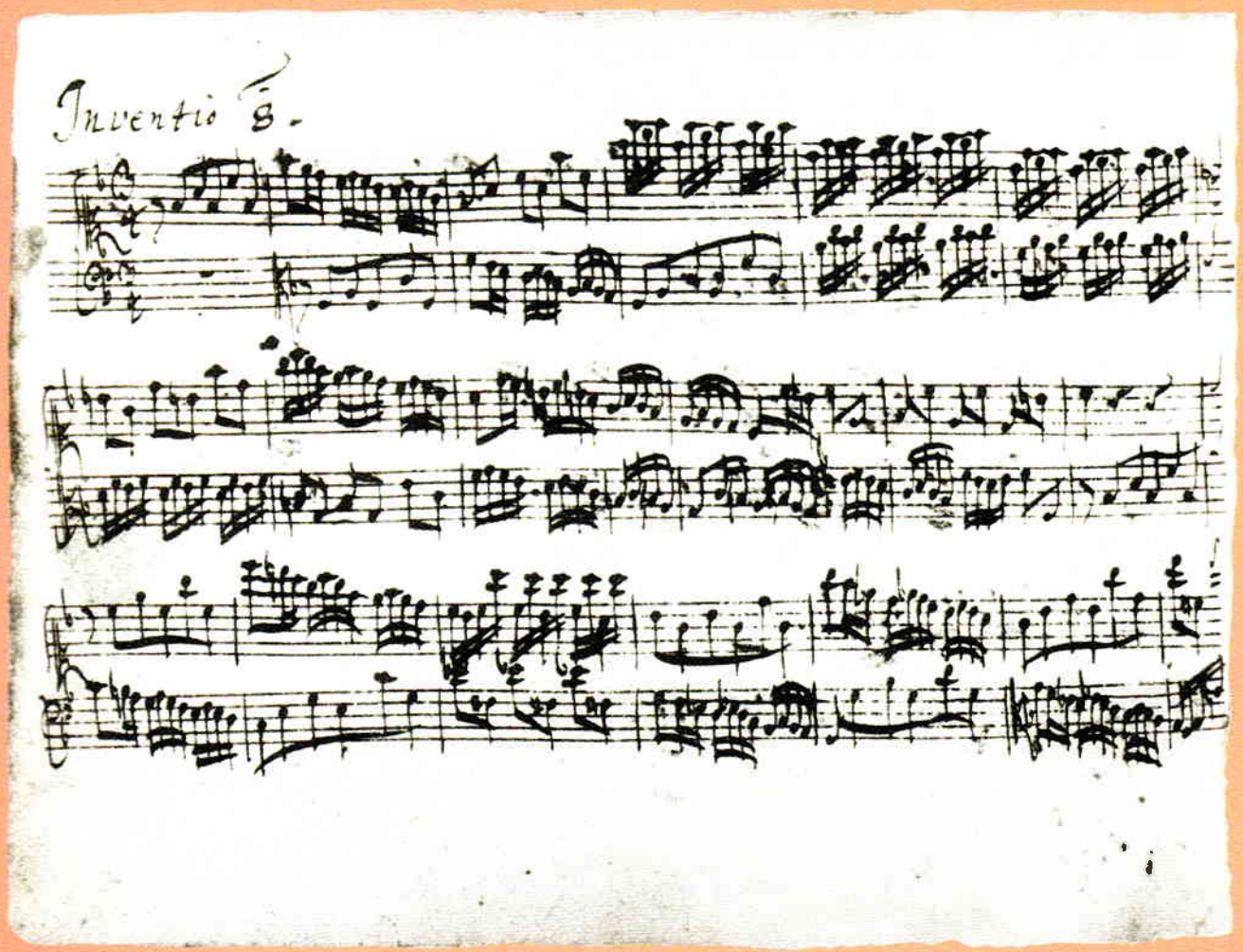
Fritz Emonts

Polyphones Klavierspiel

Contrapuntal Piano-Playing

La pratique polyphonique du piano

Heft 1 / Volume 1



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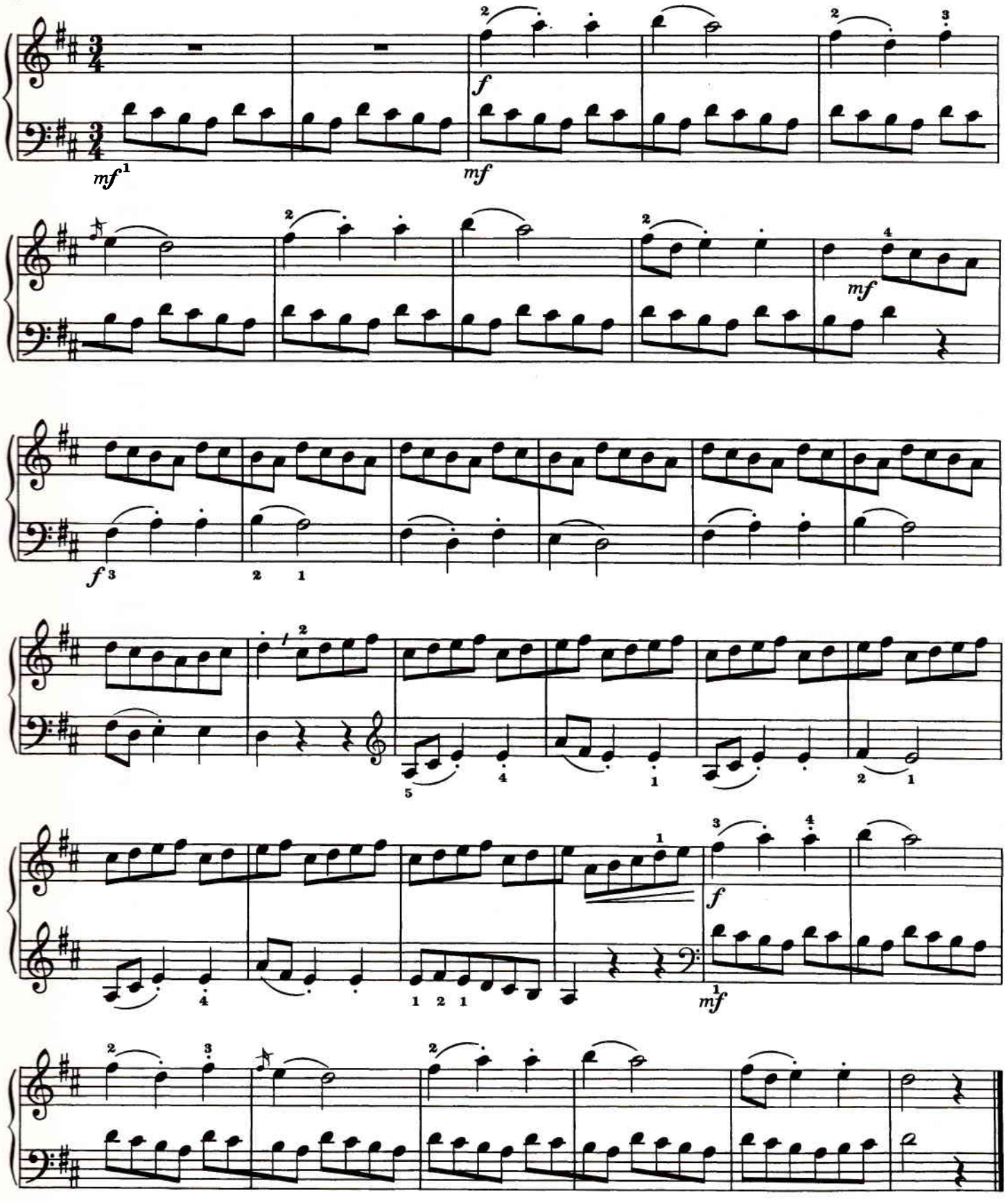
Spielstücke mit Ostinato

Petits morceaux avec ostinato · Playing pieces with ostinato

Drei Tanzstücke · *Trois danses · Three dances*

F. E.

I



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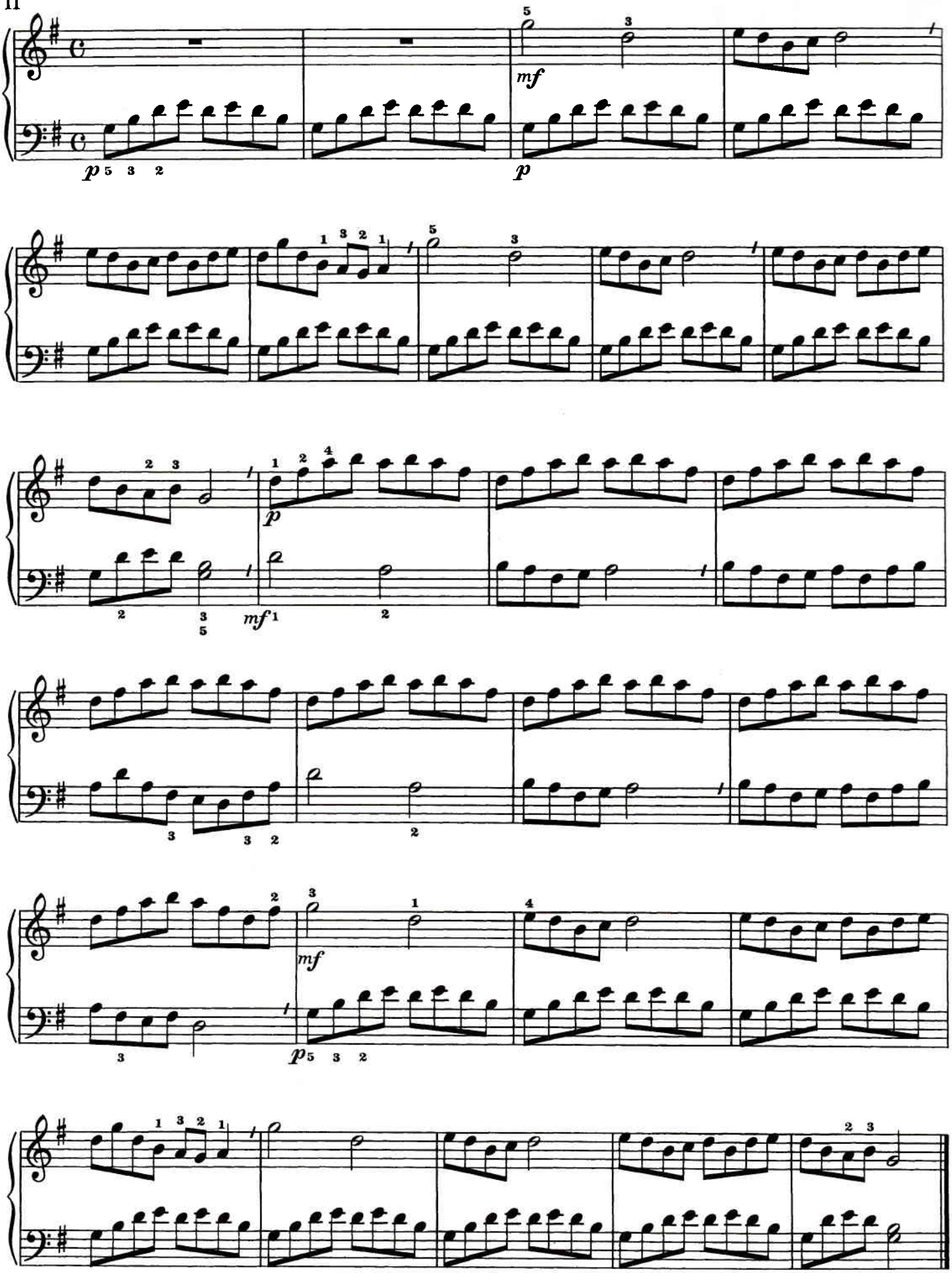
II



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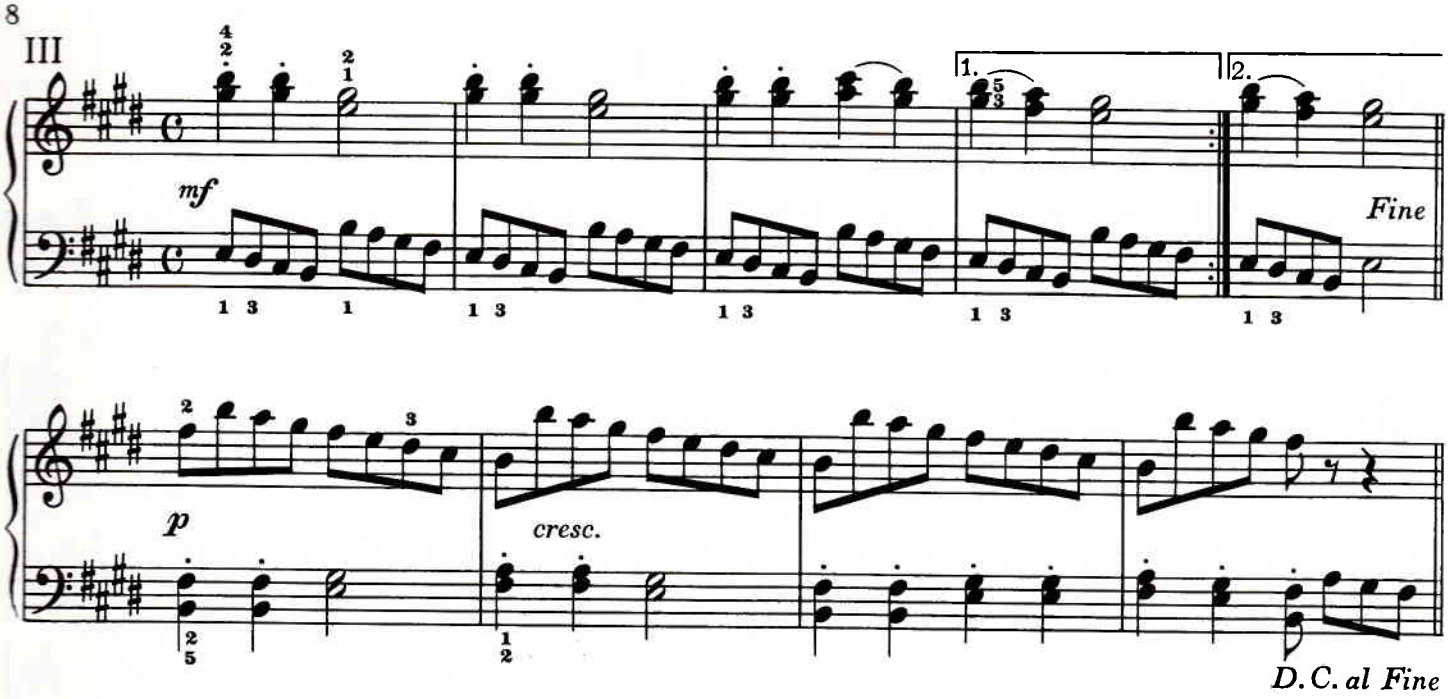
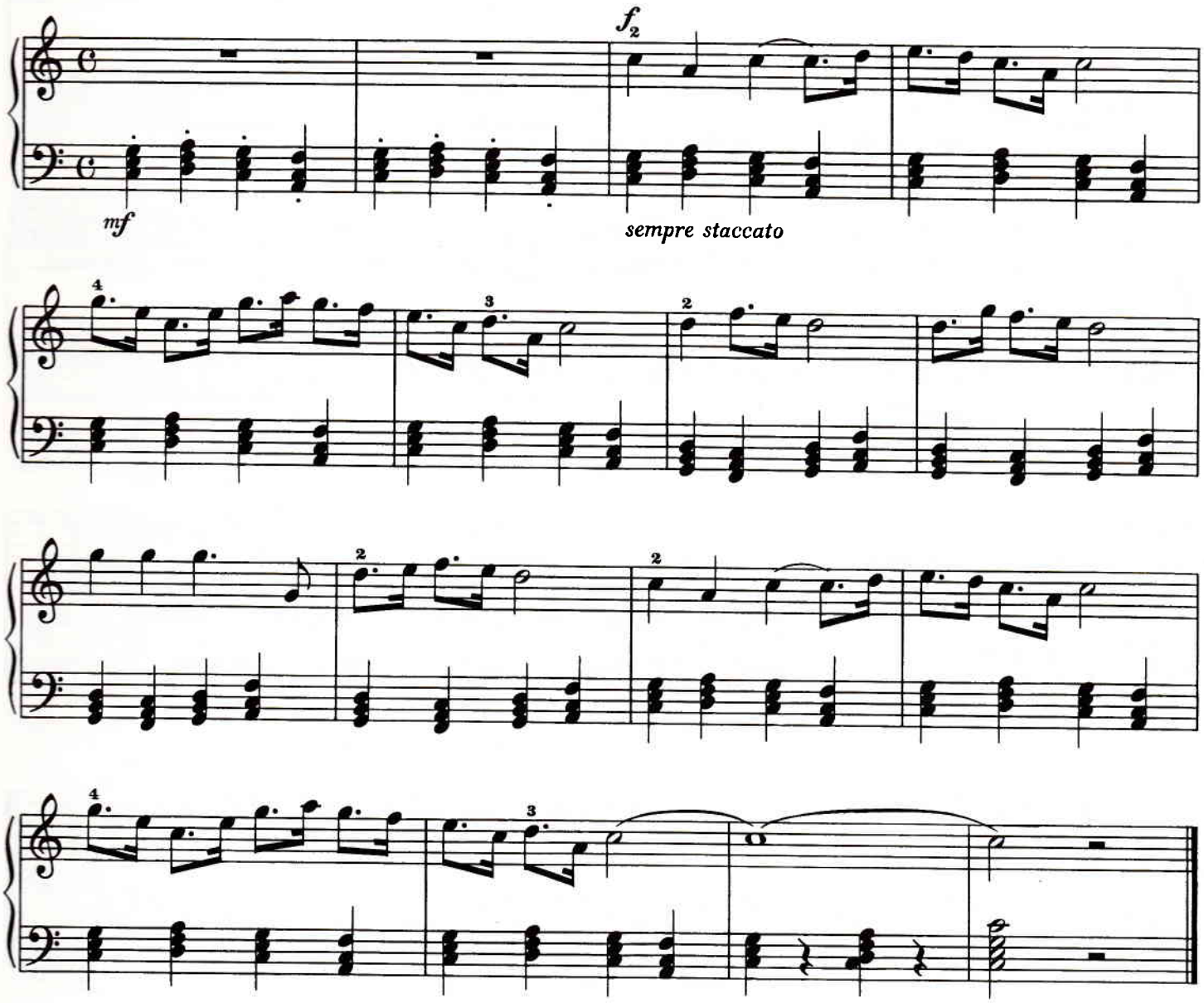
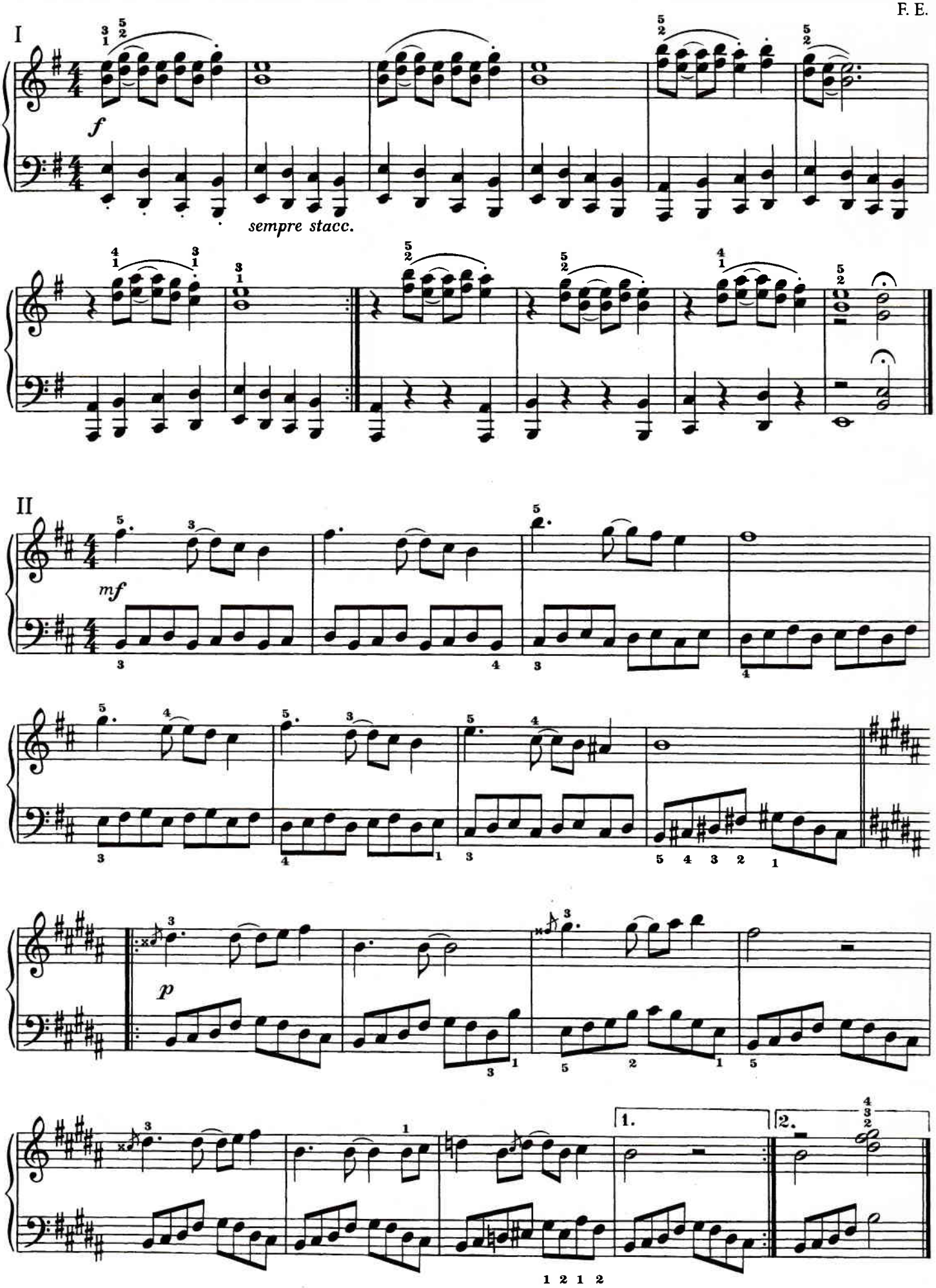


Marsch

F. E.

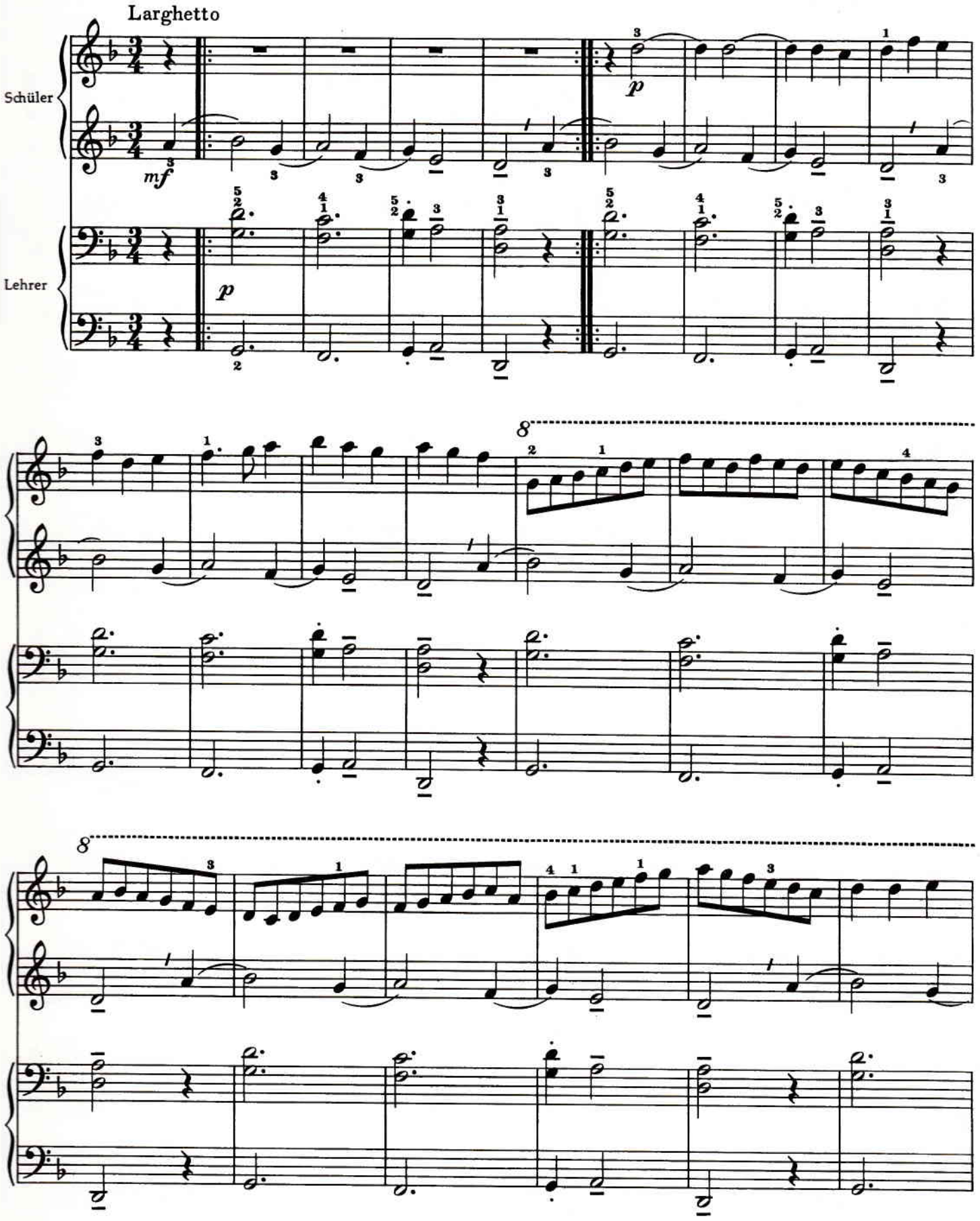



I
f
sempre stacc.
II
mf
p
1.
2.

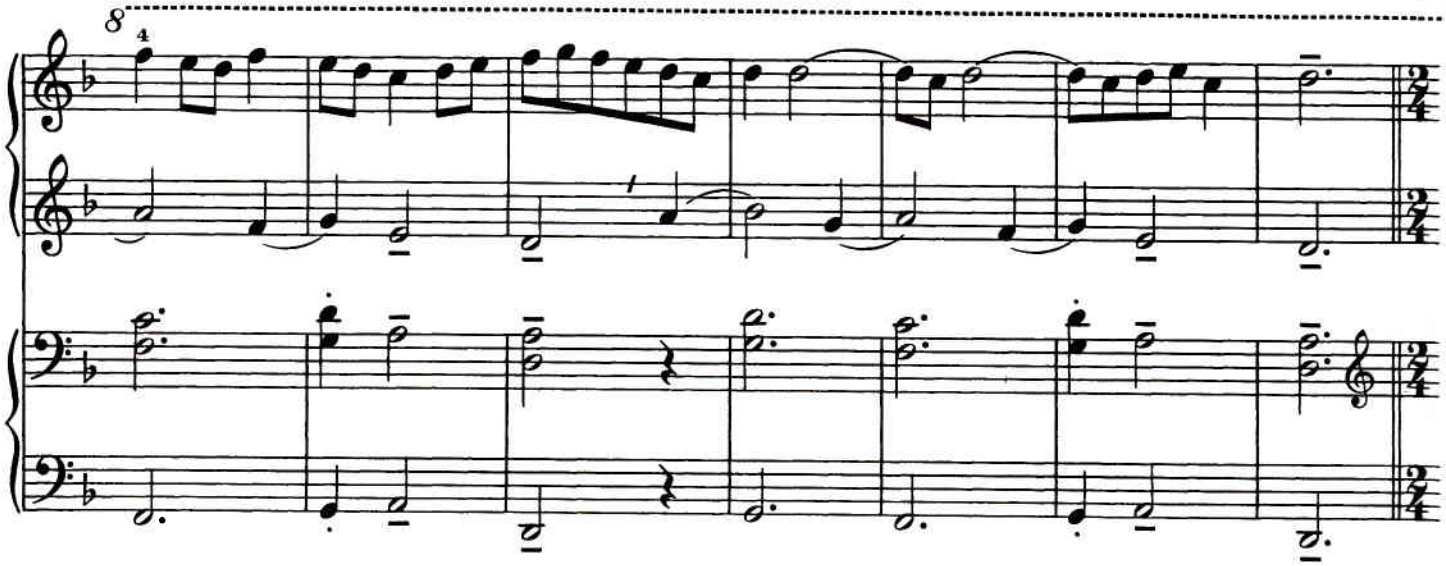
Chaconne

für Klavier zu vier Händen · *pour piano à quatre mains* · *for four hands*

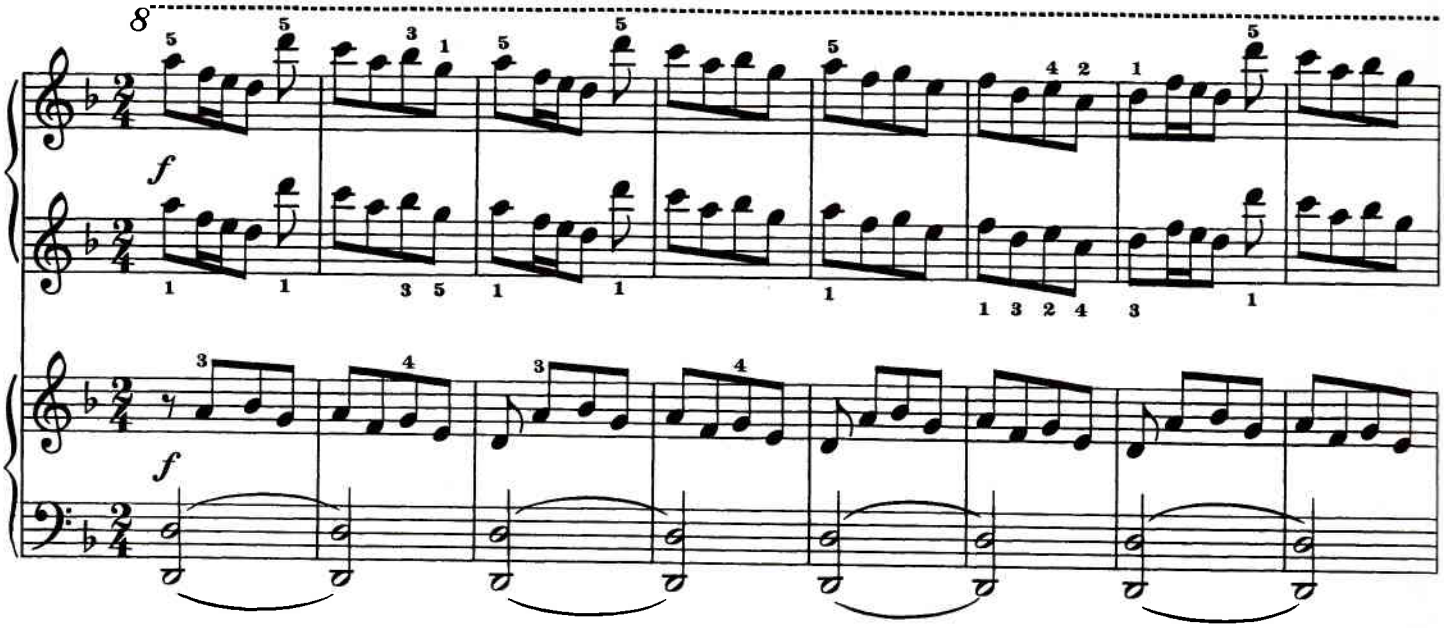
Carl Orff

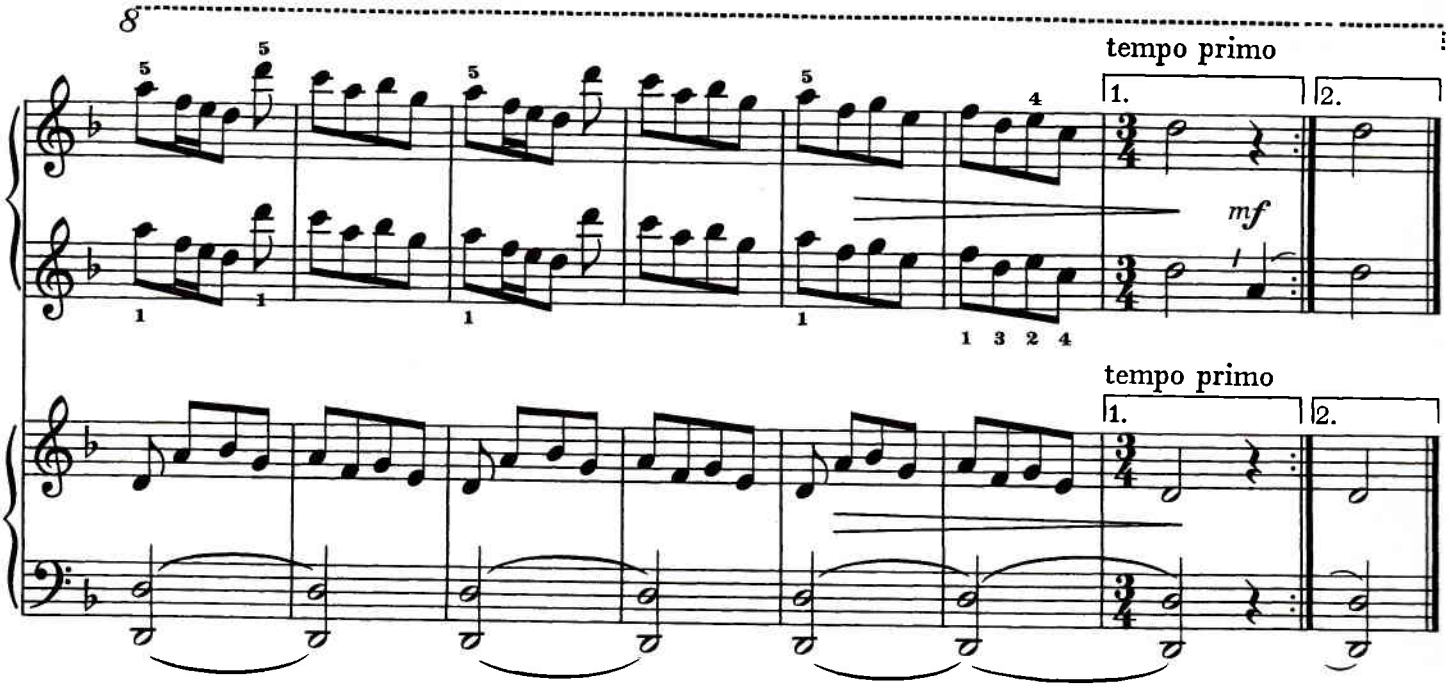


aus: Orff-Schulwerk Bd.V, Edition Schott 4453 (Original für Blockflöte und Baß)



Allegro





Zweistimmige Kanons

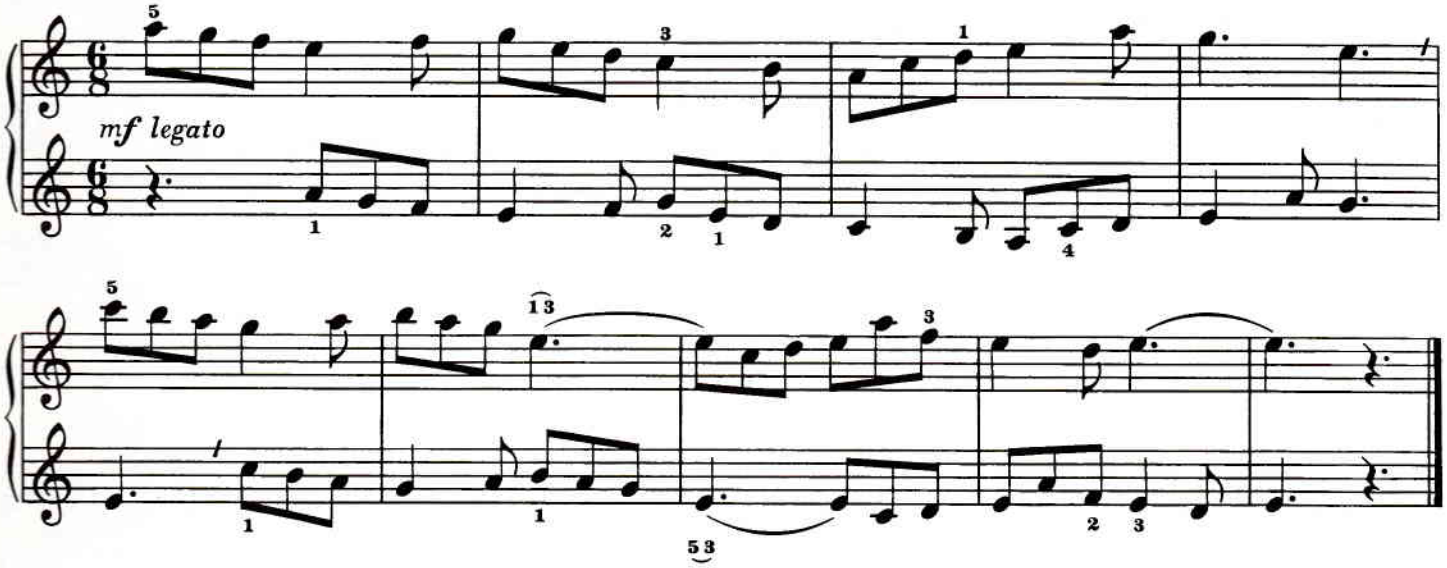
Canons à deux voix · Two-part canons

Sämtliche Kanons können auch mit der Unterstimme beginnen und mit der Oberstimme später einsetzen.

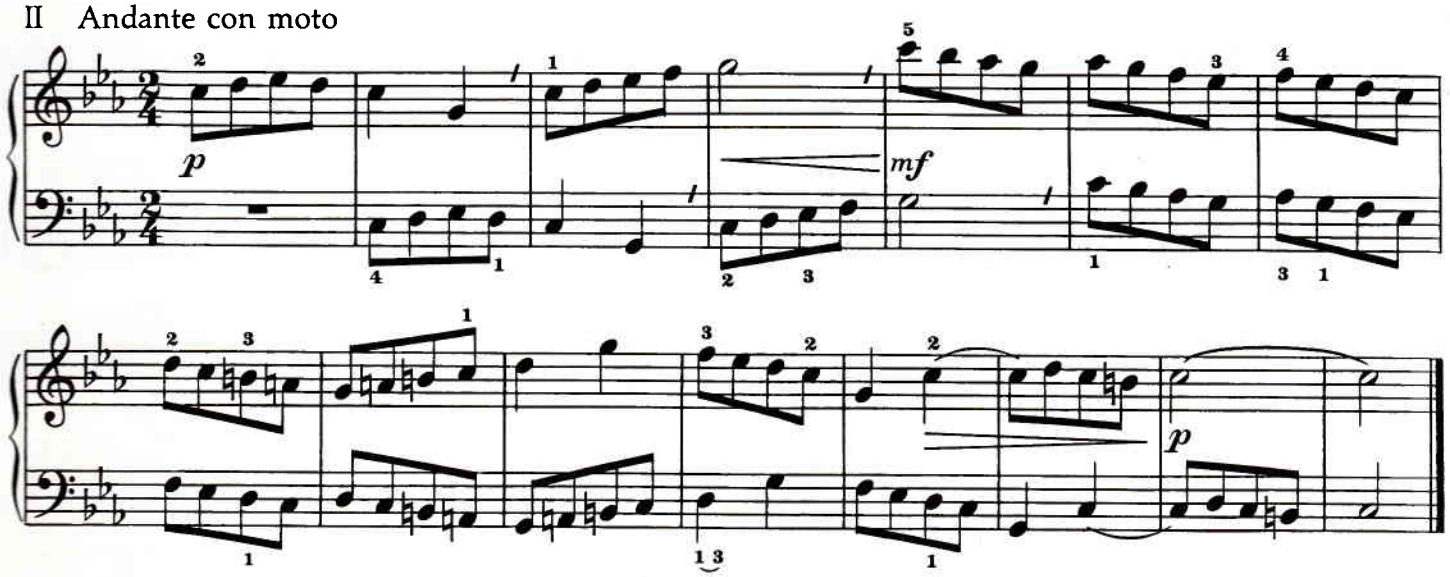
Tous les canons peuvent aussi commencer par la voix supérieure ne faisant qu'ensuite son entrée.

Various canons can also begin with the voice at the bottom, so that the top one joins in later.

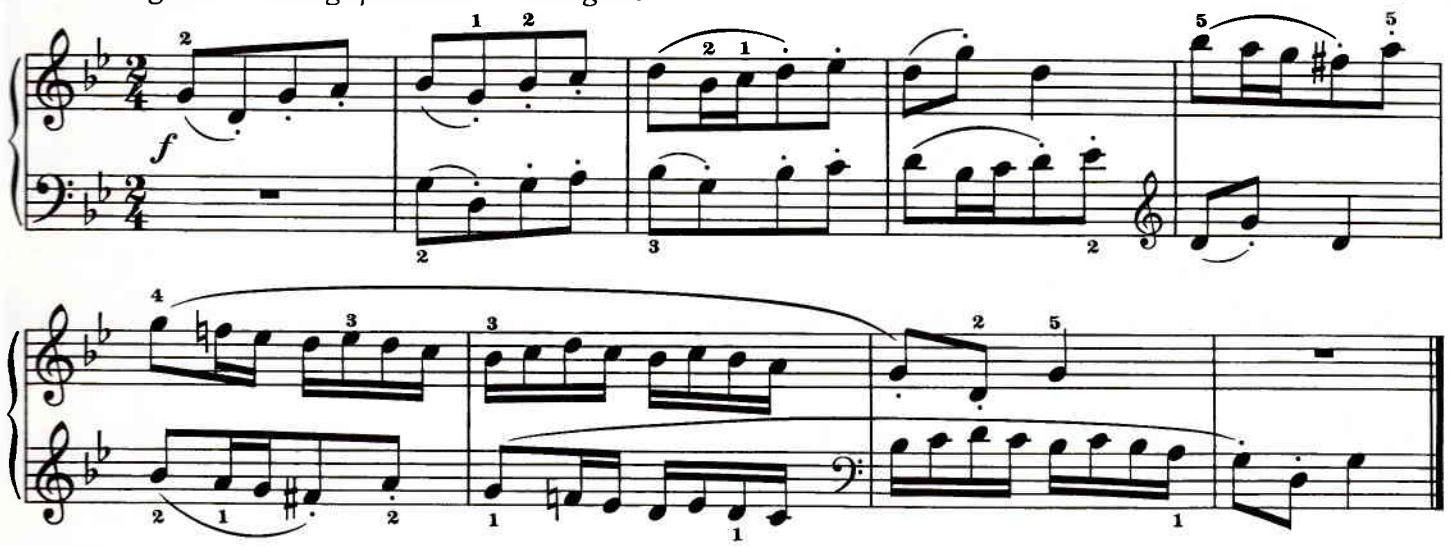
I Cantabile



II Andante con moto



III Energisch · *Énergiquement · Energetic*

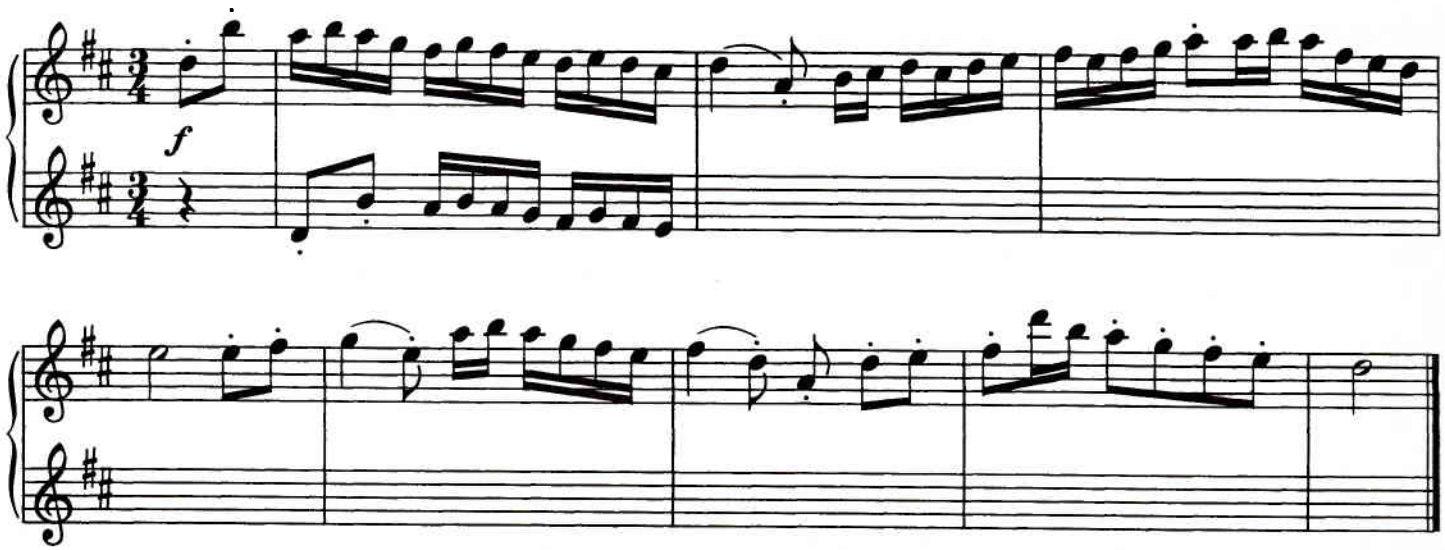


Zu den vier folgenden Kanons ist die Unterstimme vom Schüler auszufüllen. Der Fingersatz wird ebenfalls vom Schüler gefunden und eingetragen.

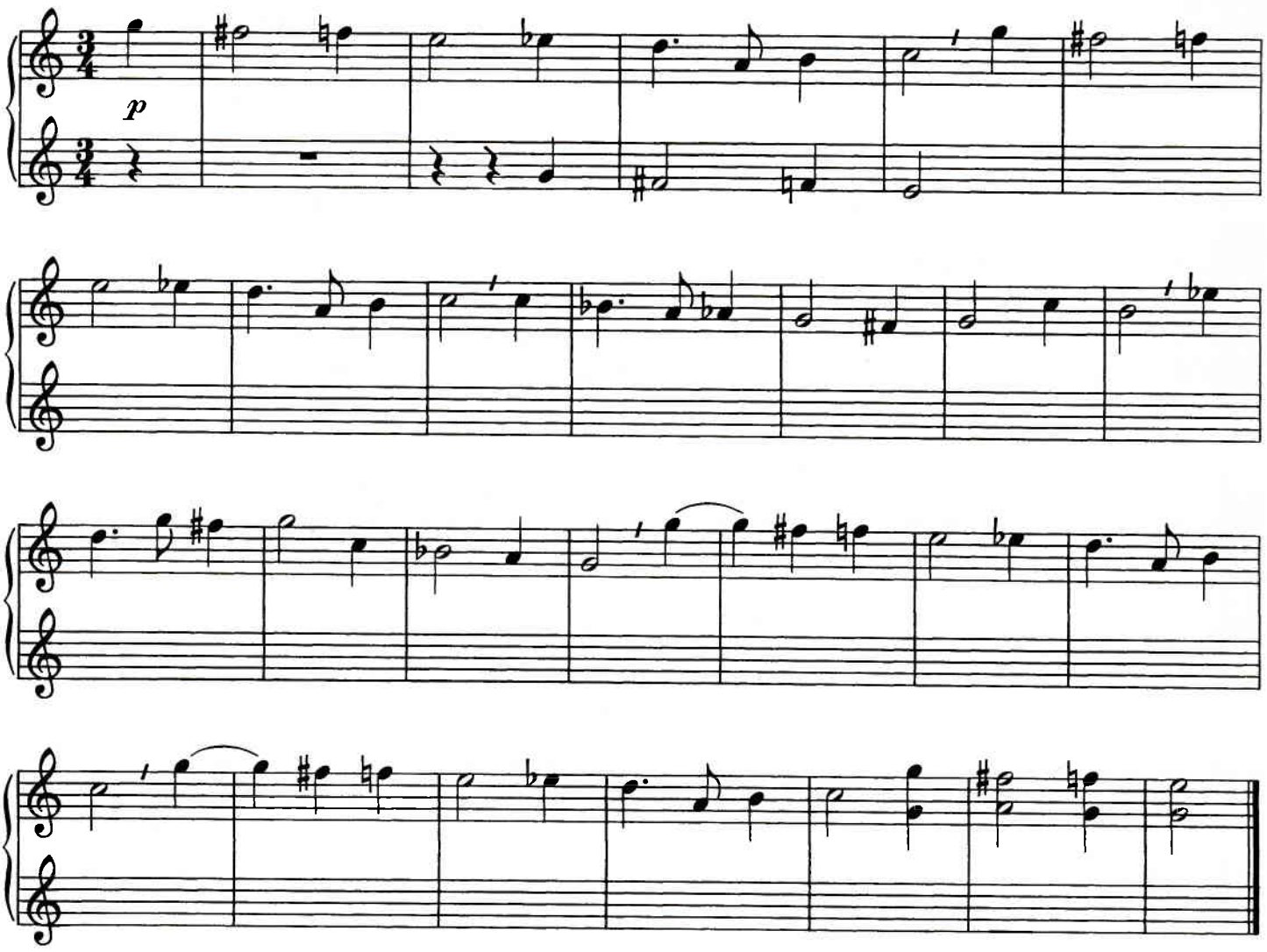
Pour les quatre canons suivants, l'élève devra compléter lui-même la voix inferieure. L'élève devra également trouver et notes le doigté approprié.

The four following canons are incomplete; the student himself should write out the second voice. The fingering has been omitted and should be entered by the student.

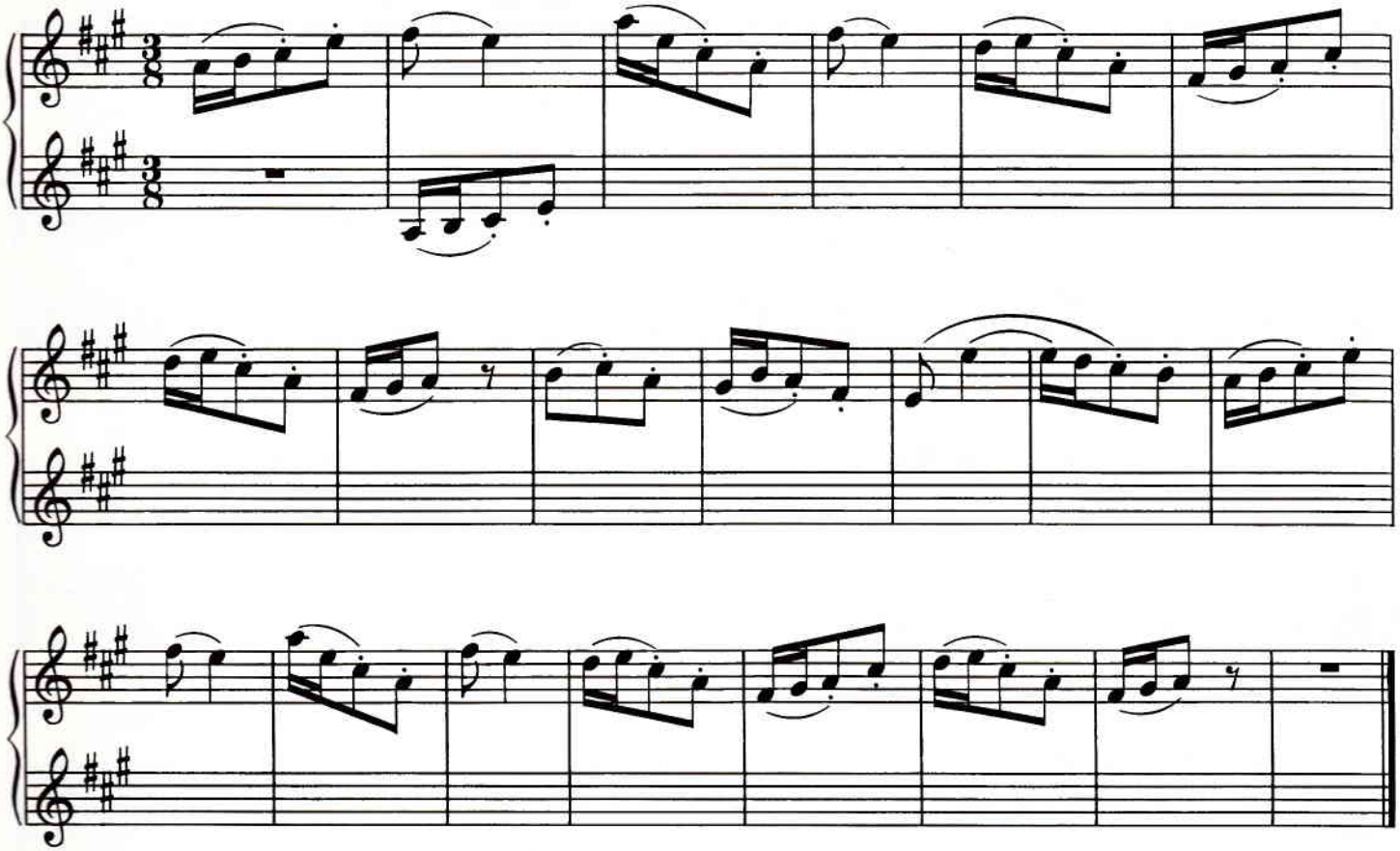
IV Lustig · *Gaiment* · *Gaily*



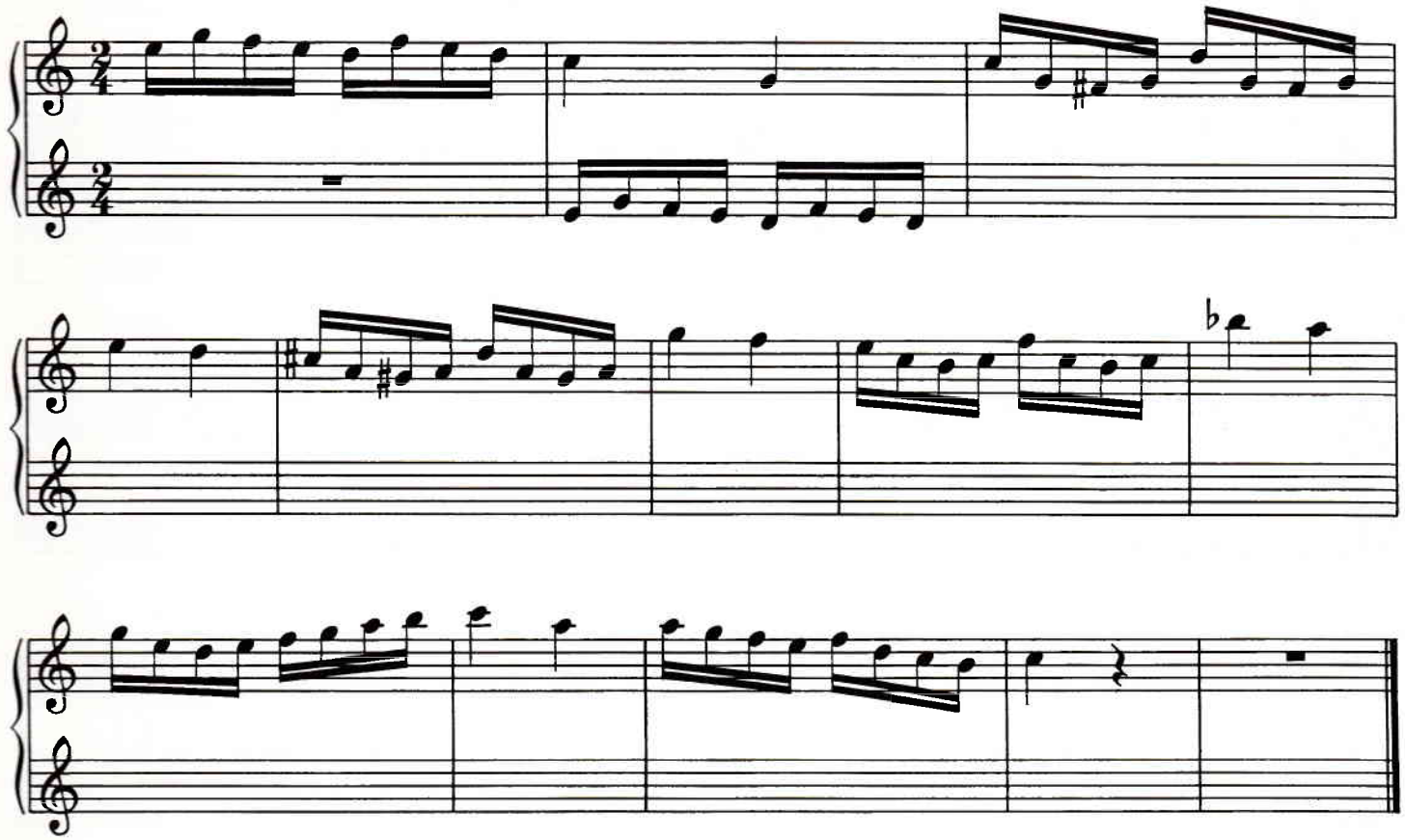
V Ausdrucksvoll · *Expressif* · *With great expression*



VI Tanzkanon I

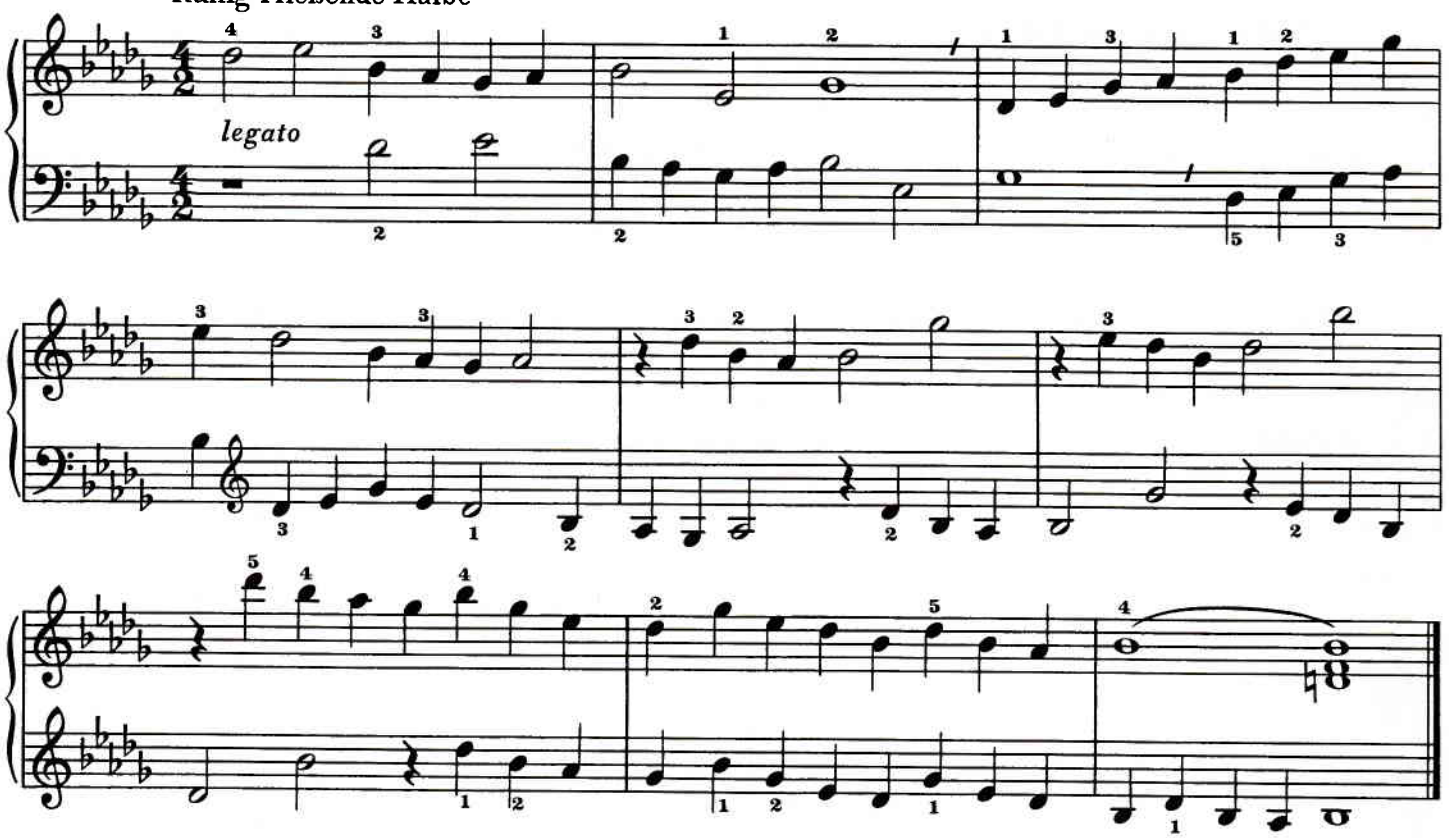


VII Tanzkanon II



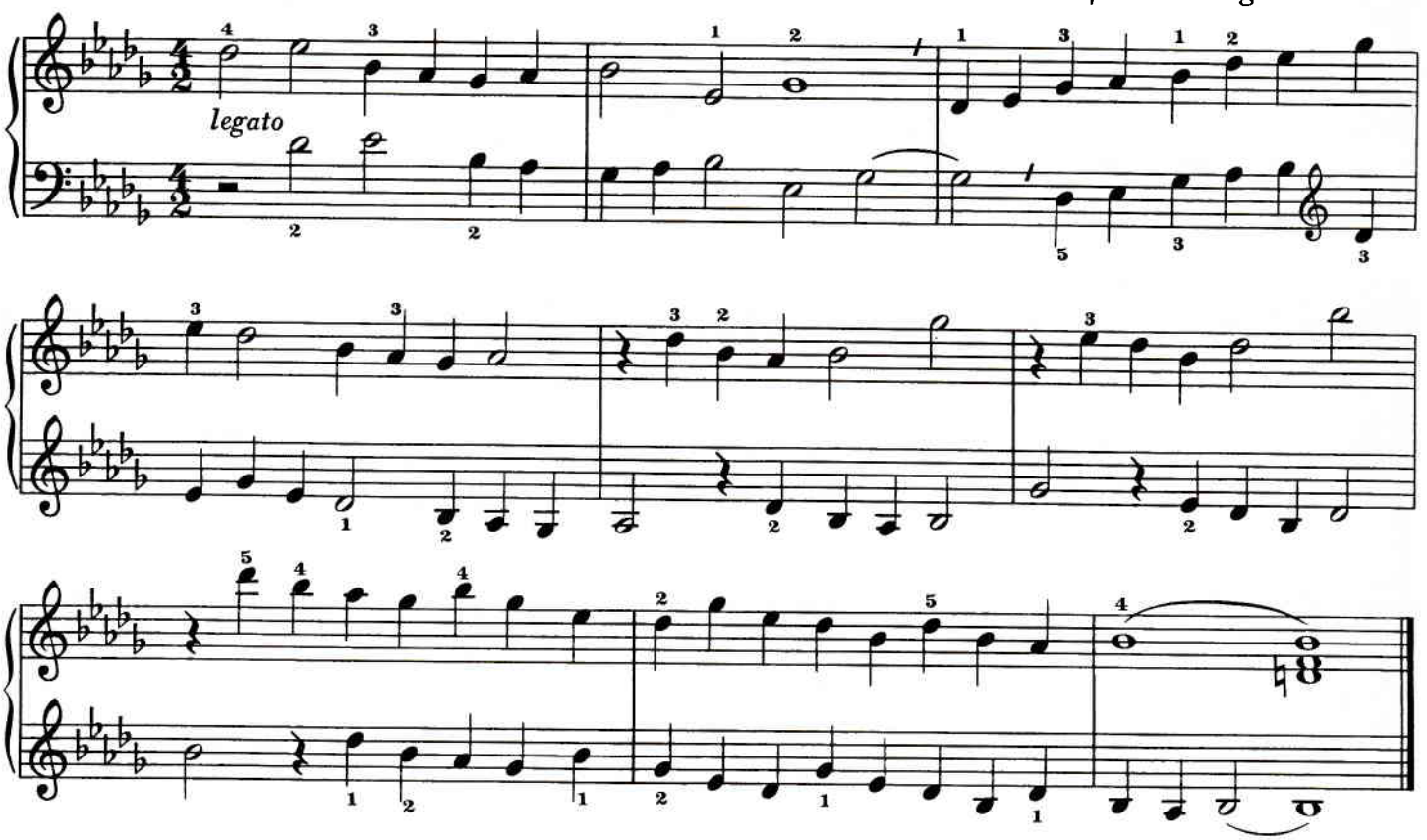
VIII Kanon auf schwarzen Tasten · *Canon sur les touches noires · Canon on the black keys*

Ruhig fließende Halbe



VIIIa Der gleiche Kanon in enger Stimmführung

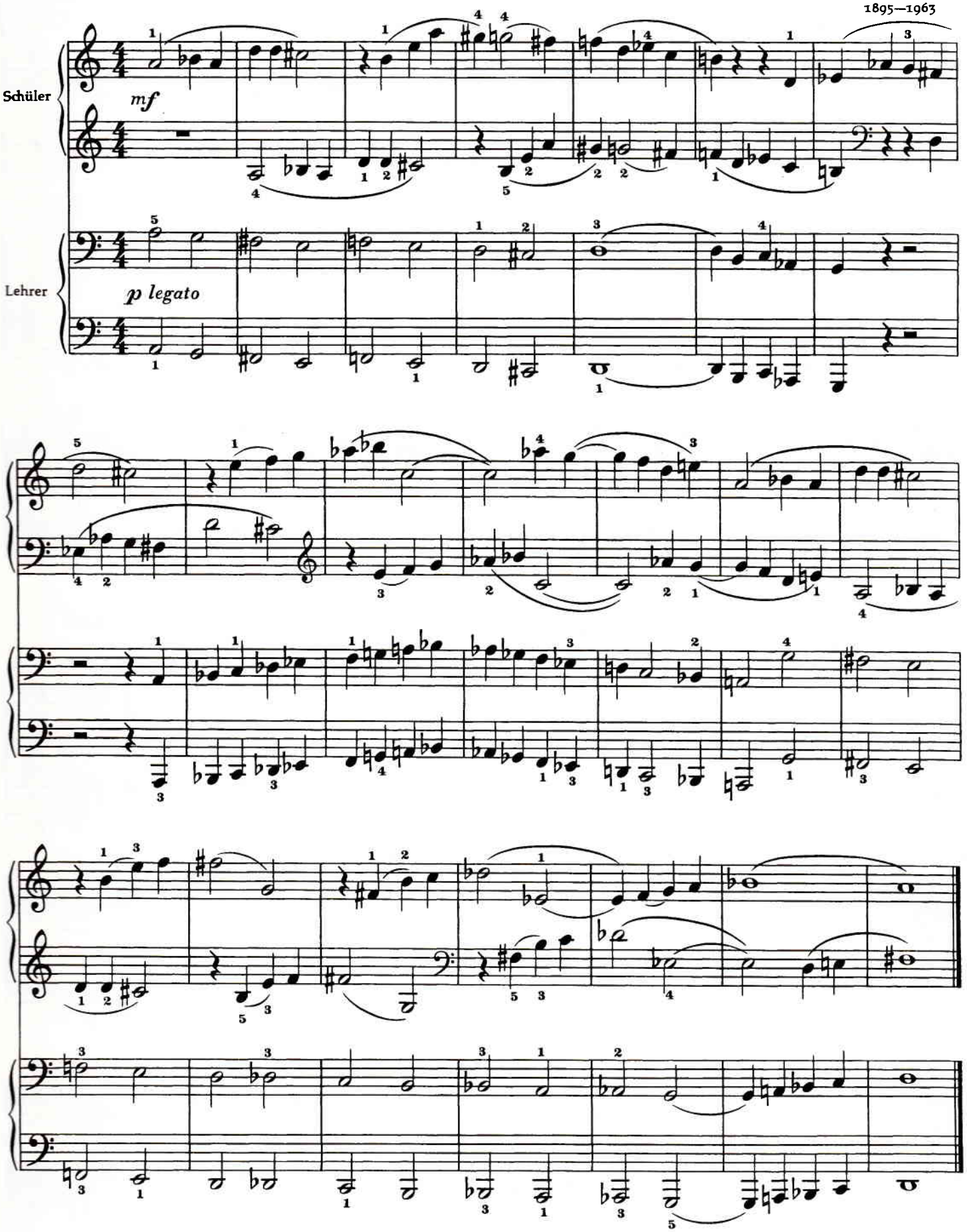
Le même canon en diminution · The same canon in a narrower part-writing



Kanon zu vier Händen · *Canon à quatre mains* · *Canon for four hands*

zweistimmig mit begleitender dritter Stimme · *à deux voix avec accompagnement d'une troisième* · *two-part writing with a third accompenying voice*

Paul Hindemith
1895—1963



aus: Sing- und Spielmusiken für Liebhaber und Musikfreunde, Edition Schott 1455 (Original für Streicher)

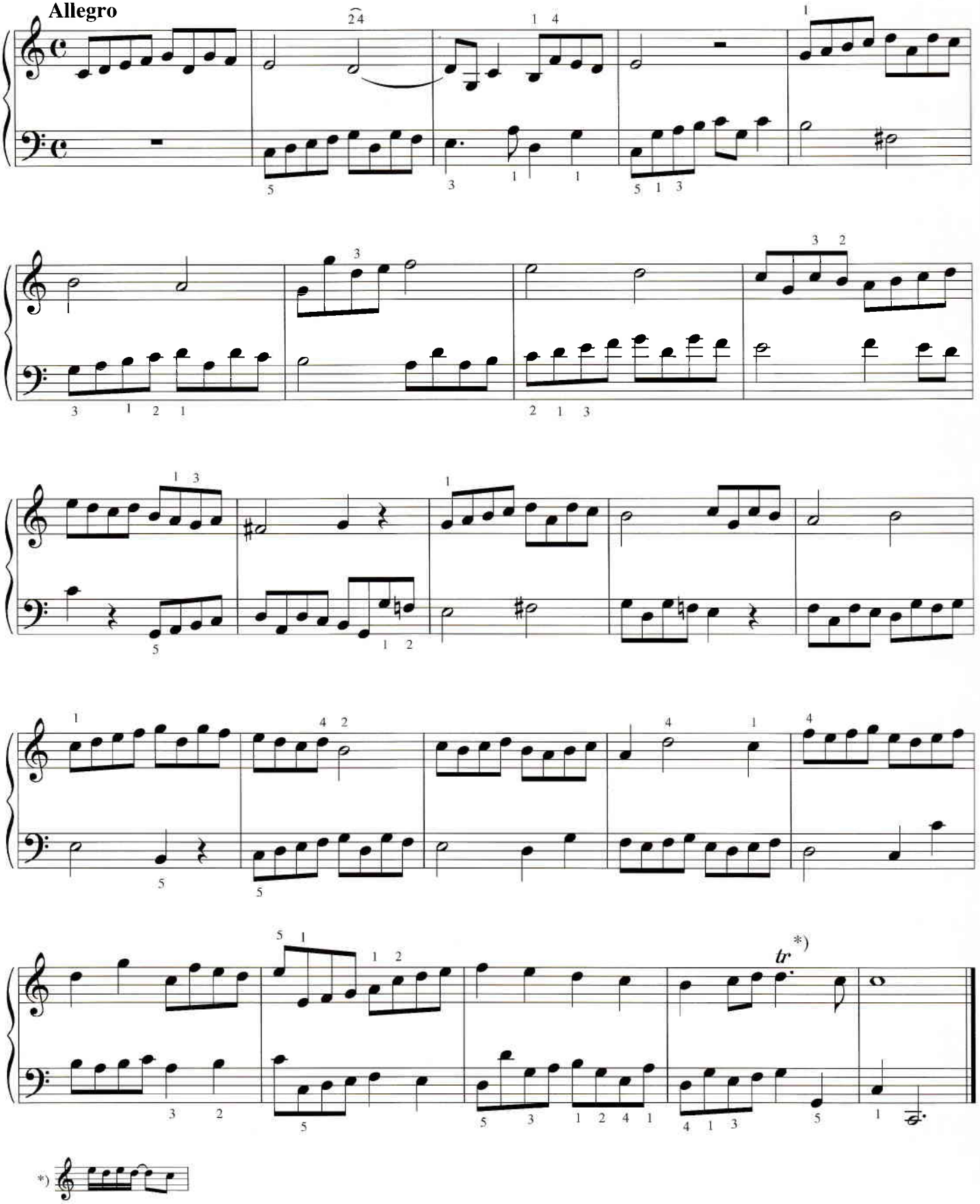
Stücke mit kanonischer Stimmführung

Morceaux en écriture canonique · Pieces with canonic part-writing

Fuga

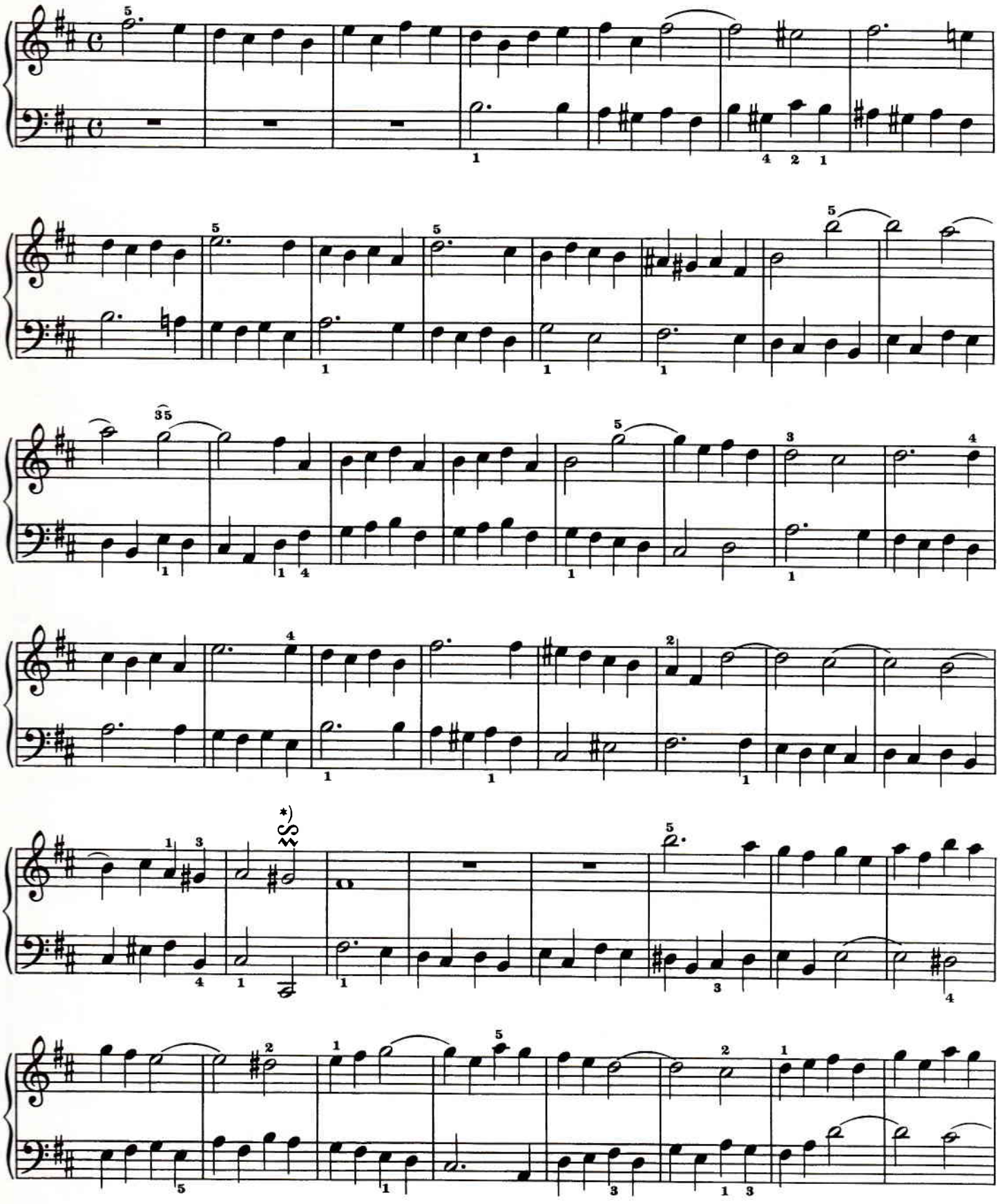
Allegro

Johann Pachelbel
1653 - 1706



Fuge

Georg Friedrich Händel
1685—1759



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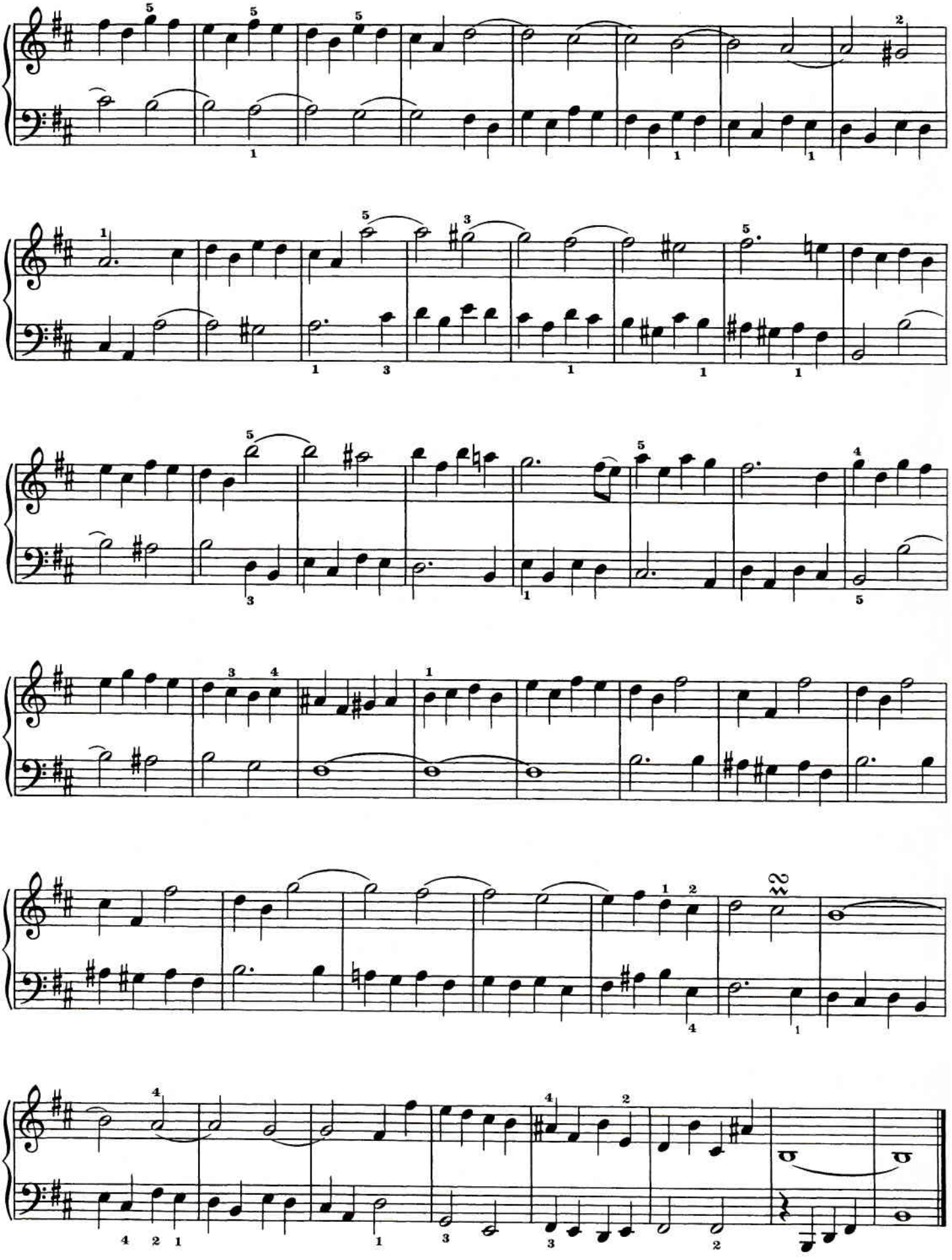
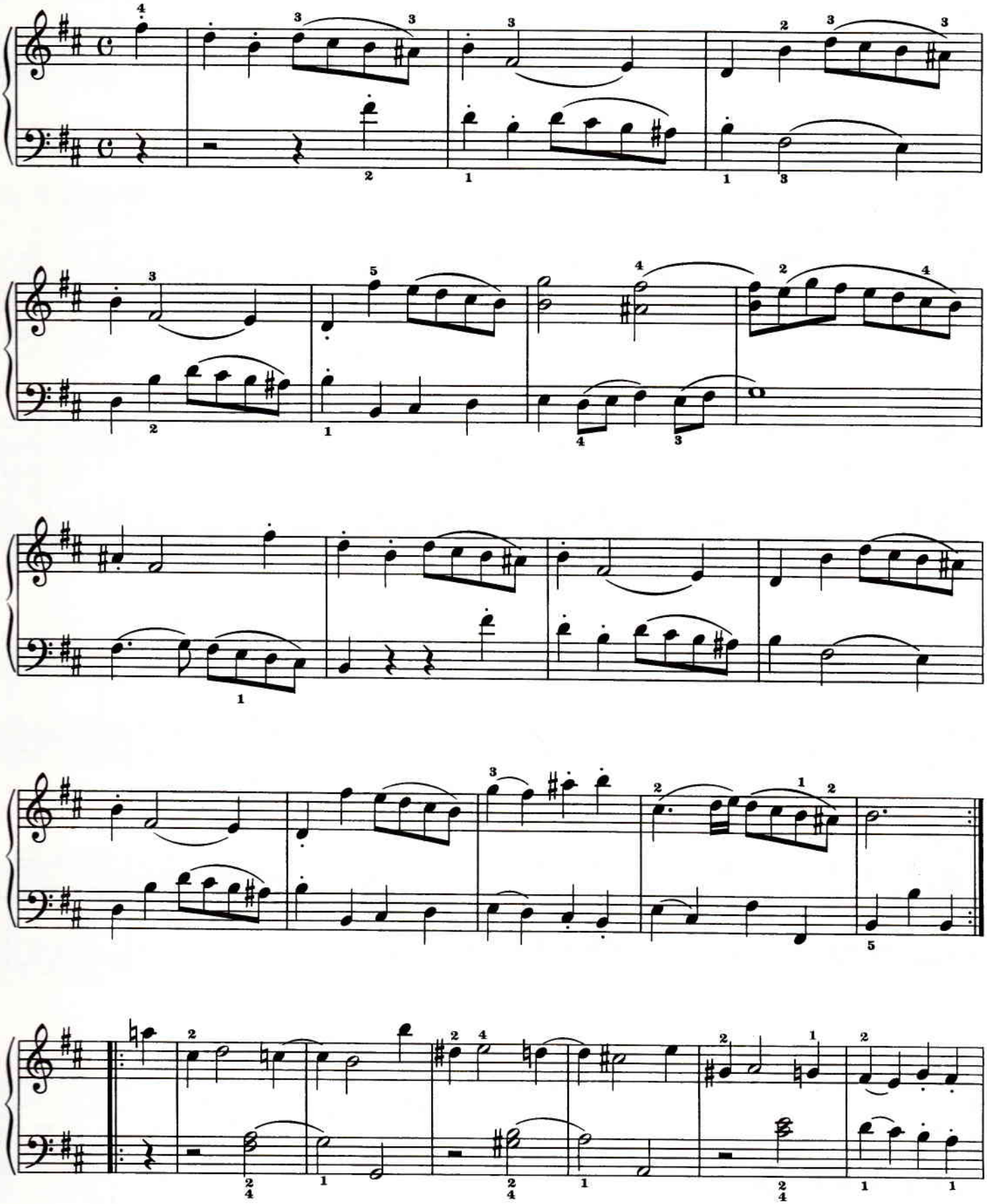
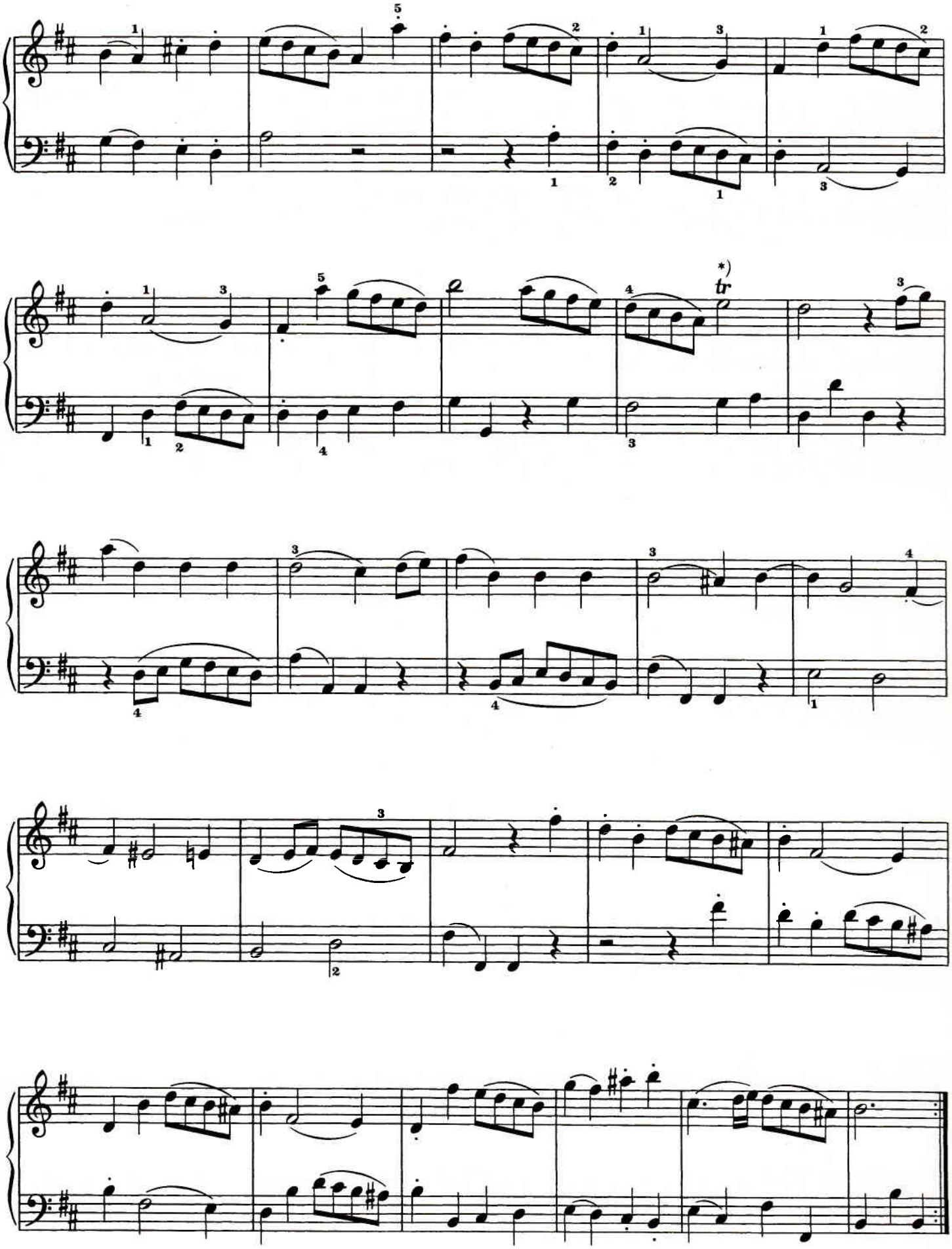


Bourrée

Wilhelm Friedemann Bach
1710—1784

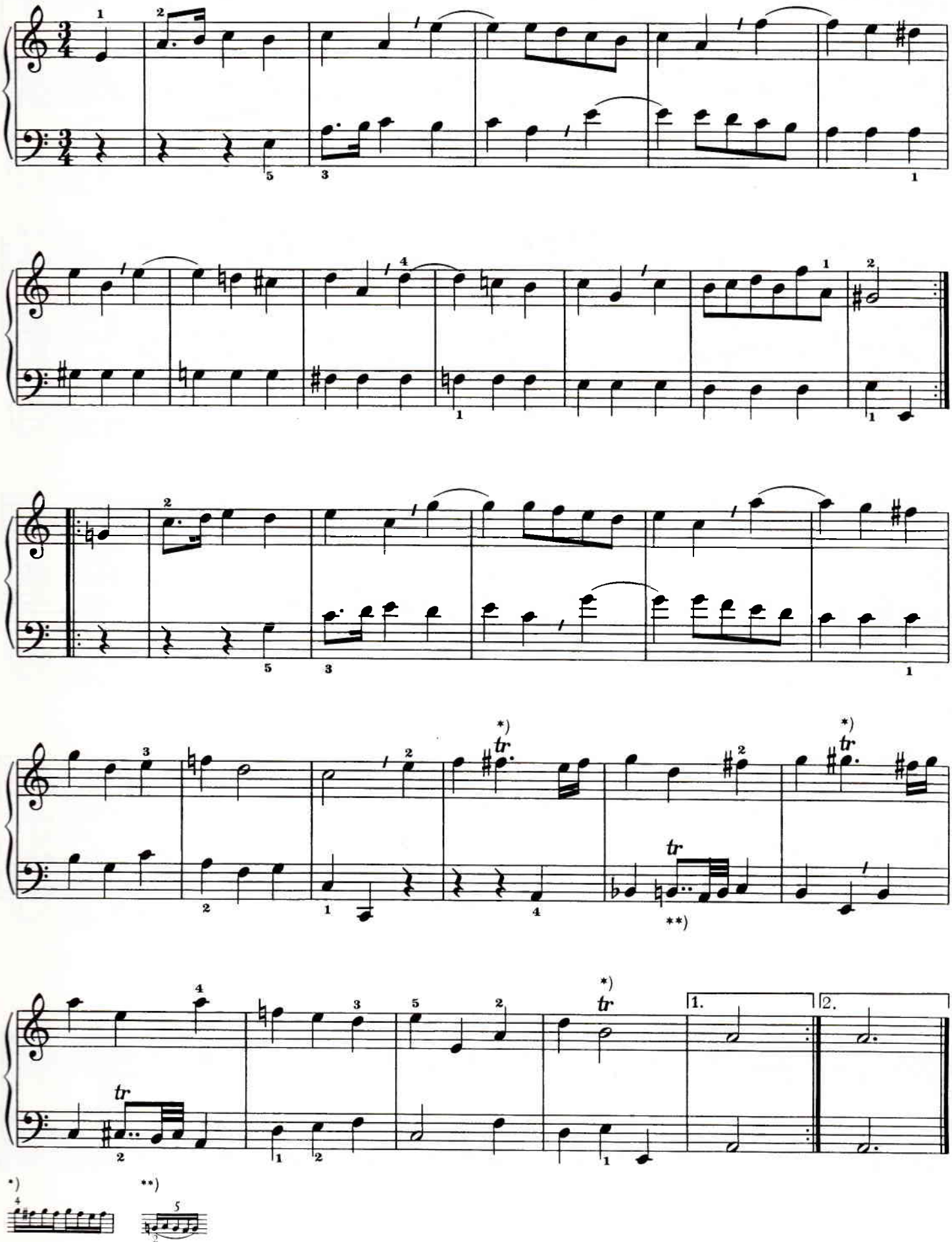




*) 3

Menuet

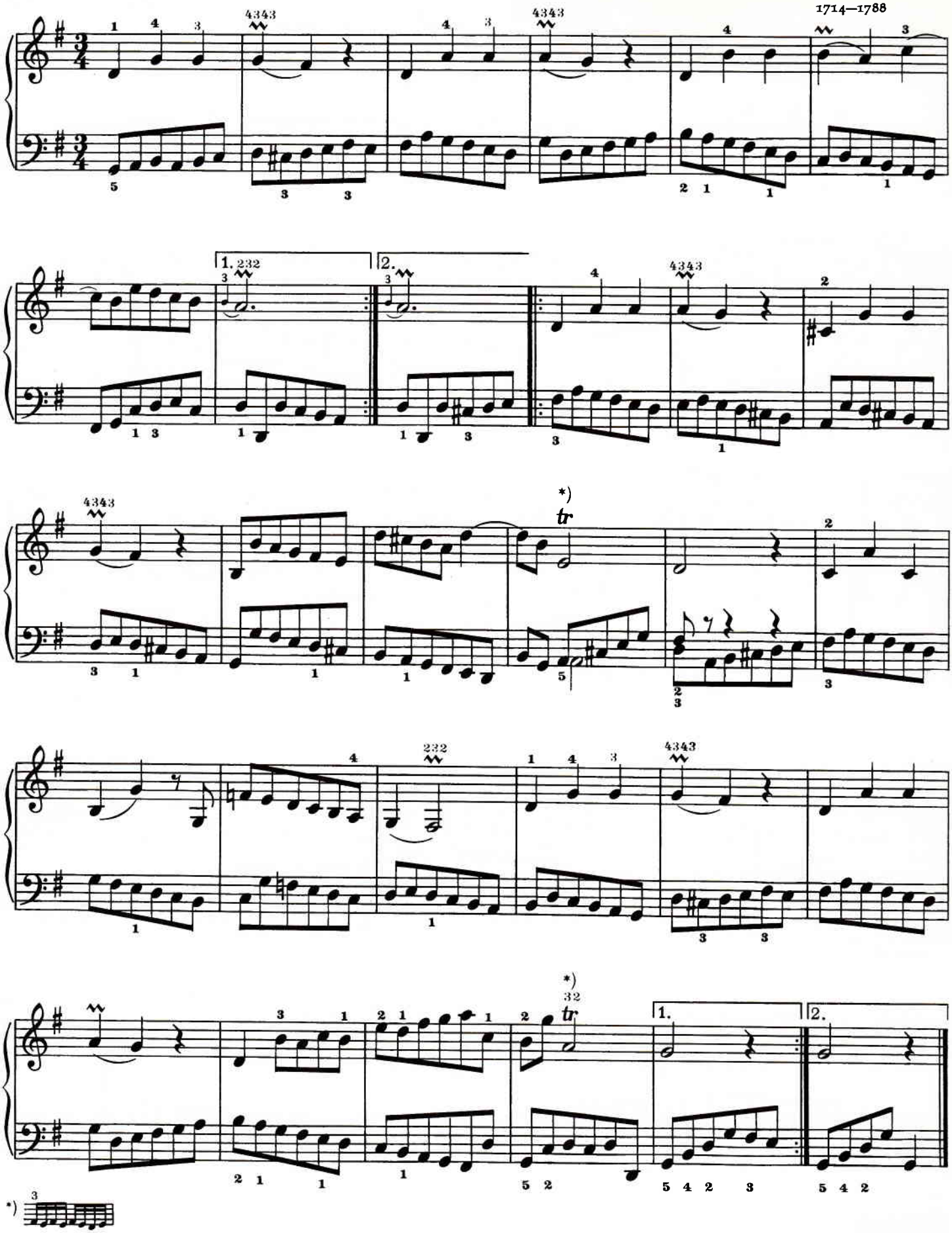
Johann Sebastian Bach
1685—1750



Morceaux avec basse mouvante · Pieces with "walking bass"

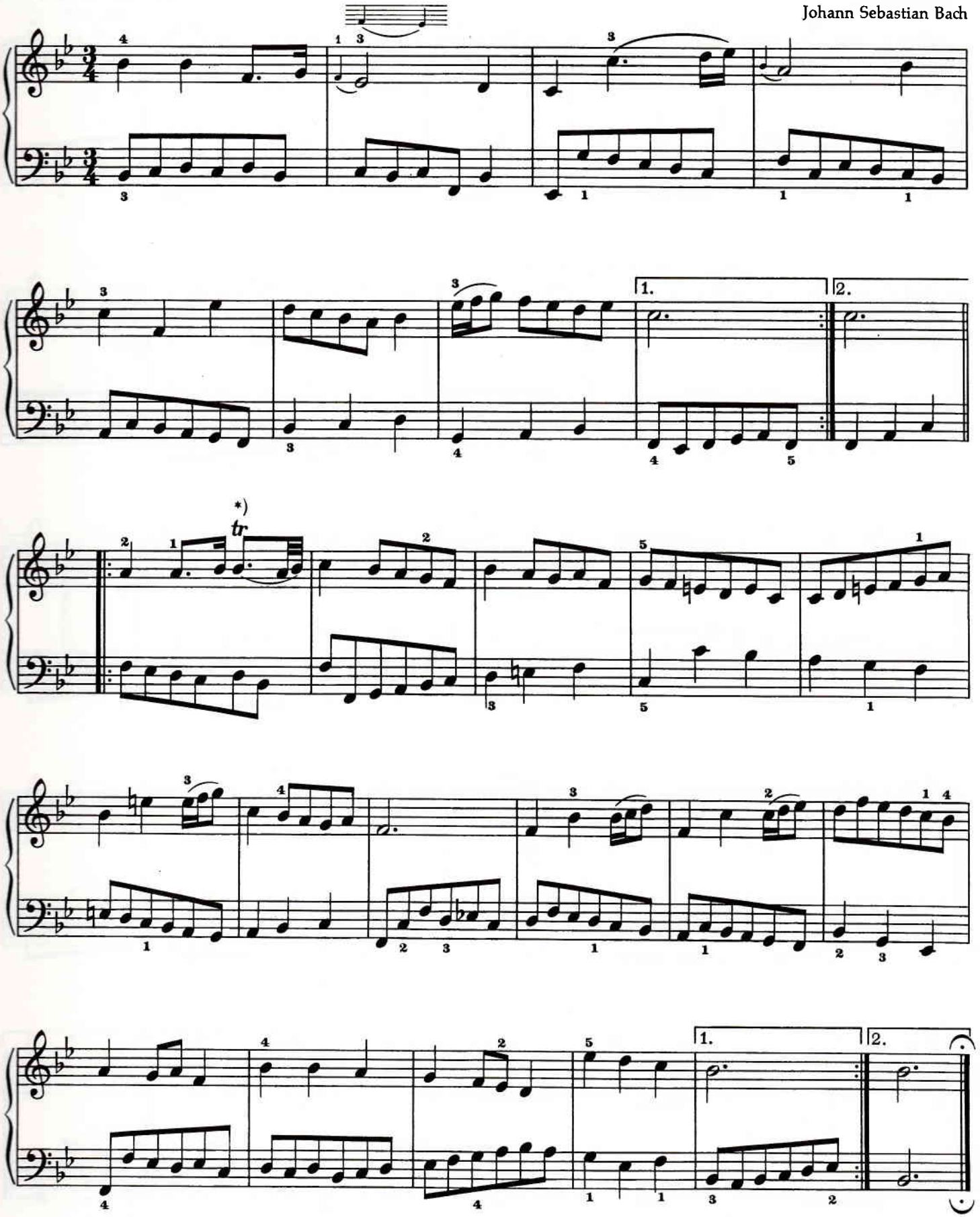
Menuetto

Carl Philipp Emanuel Bach
1714–1788



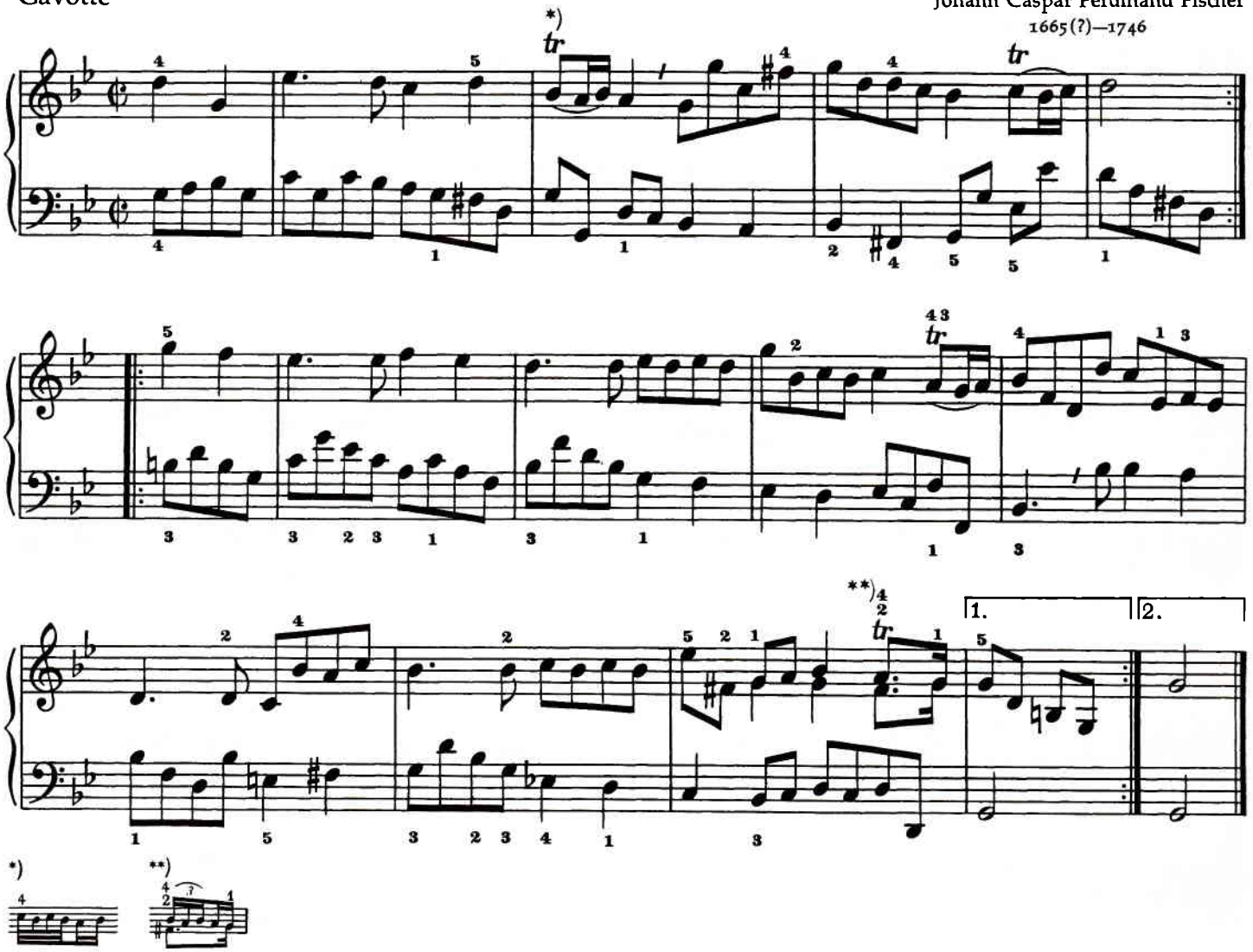
Menuet

Johann Sebastian Bach



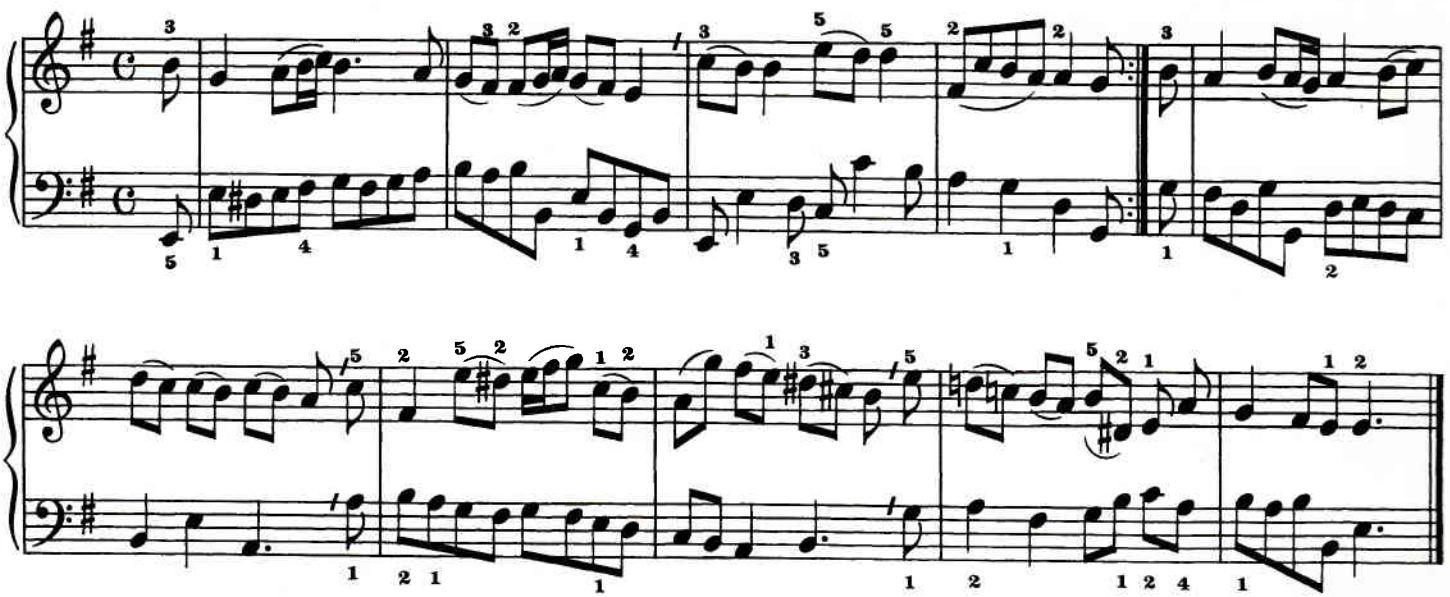
Gavotte

Johann Caspar Ferdinand Fischer
1665(?)—1746



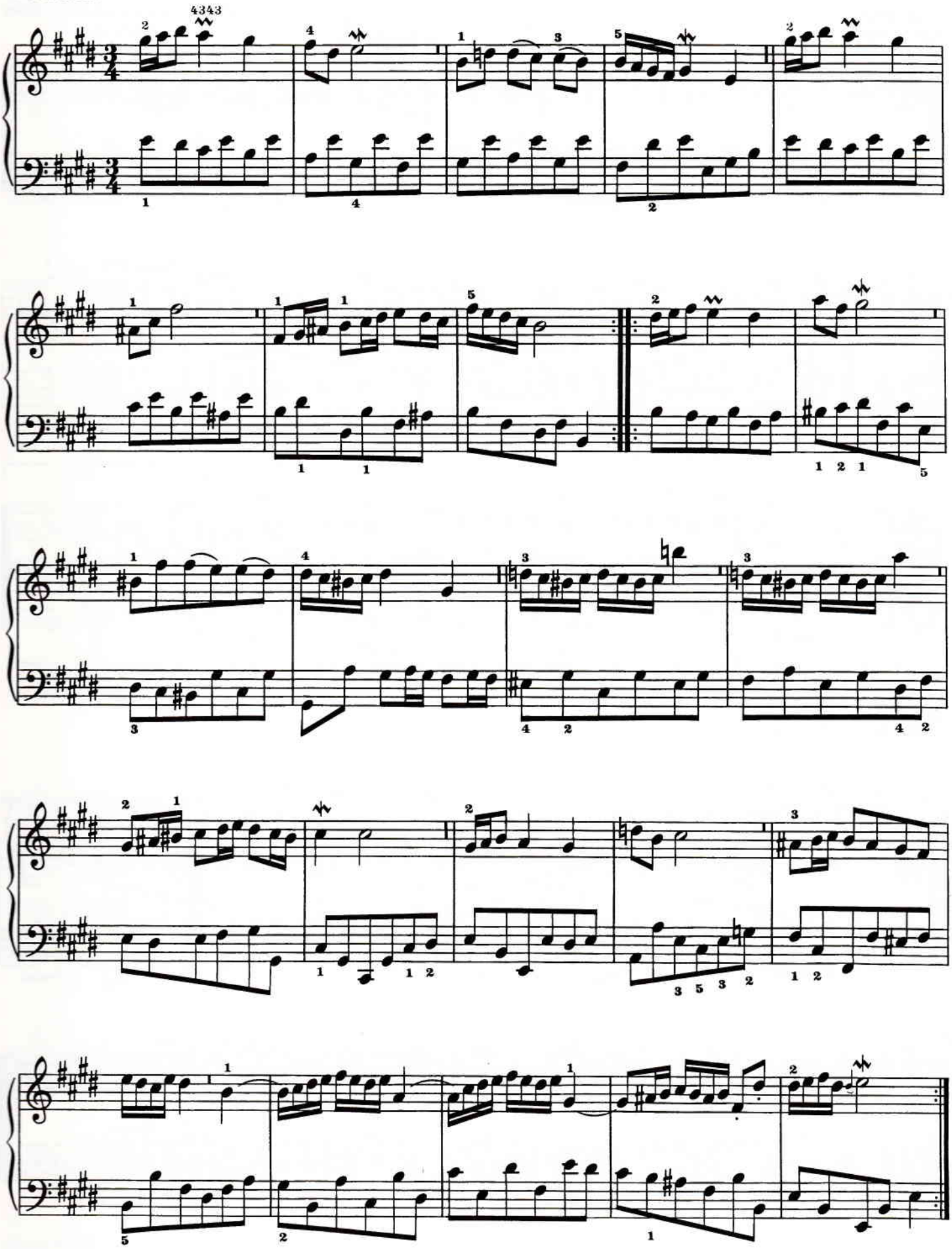
Gib dich zufrieden

Johann Sebastian Bach



Polonaise

Johann Sebastian Bach



Aus/from/de: Französische Suite Nr. 6 / French Suite No. 6

Übungen für die Unabhängigkeit beider Hände

Exercices pour l'indépendance des deux mains · Exercises for acquiring independence in both hands

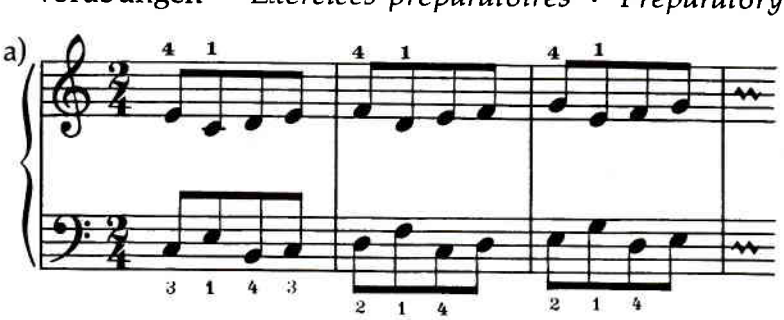
Da im polyphonen Spiel alle Stimmen gleichwertig sind und keiner Stimme die Funktion untergeordneter Begleitung zukommt, ist es notwendig, daß die Selbständigkeit und Unabhängigkeit beider Hände besonders gefördert wird. Der gleichwertigen Durchbildung beider Hände und ihrer Unabhängigkeit voneinander dienen die folgenden Vorübungen für den zweistimmigen Satz.

Comme, dans le jeu polyphonique, toutes les voix ont même valeur et qu'aucune ne se voit reléguée à la fonction subalterne de simple accompagnement, il est indispensable d'accorder une attention particulière à l'autonomie et à l'indépendance des deux mains. Tel est le but des exercices suivants, qui prépareront l'élève au jeu à deux voix.

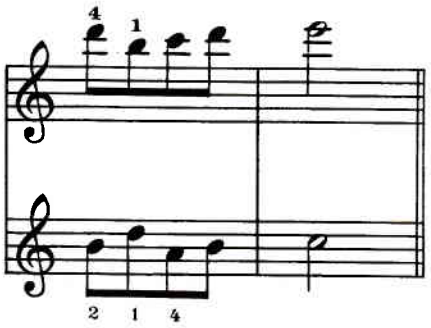
Since all the voices in poliphonic music are of equal value and note one voice plays subsidiary part as accompaniment, it is necessary that the independence of the hands be cultivated. The following preparatory exercises in two-part polyphony aim to help the student to obtain that goal.

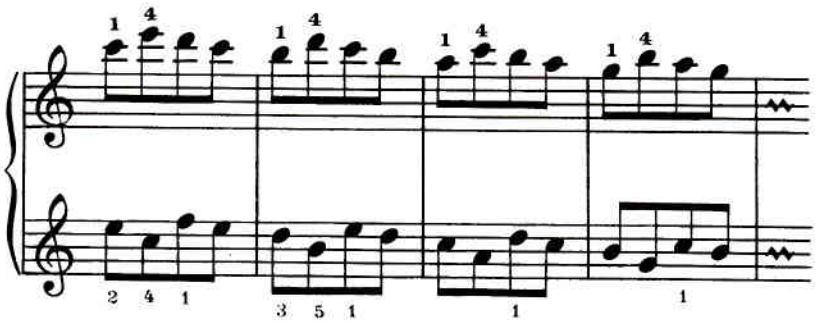
Vorübungen · *Exercices préparatoires · Preparatory Exercises*

a)



durch zwei Oktaven bis:
sur une étendue de deux octaves jusqu'à :
to be played over two octaves until:





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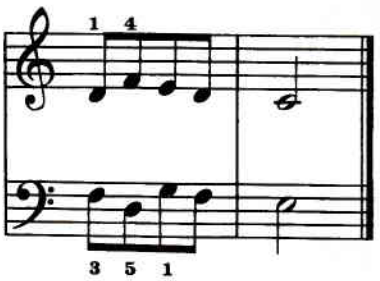

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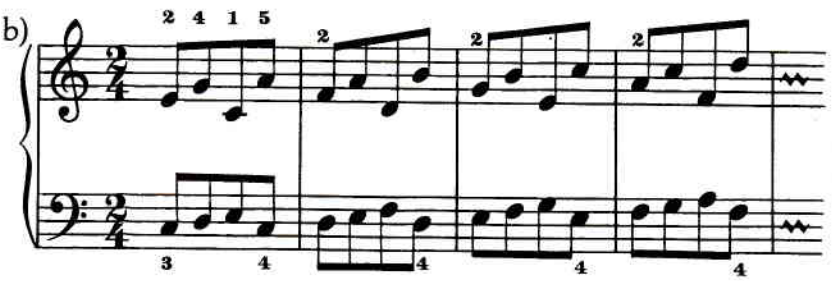

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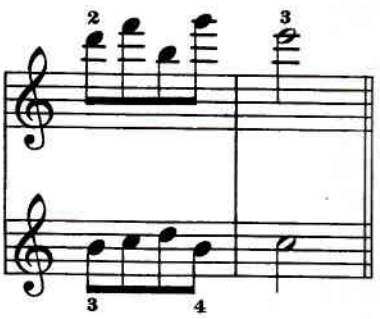

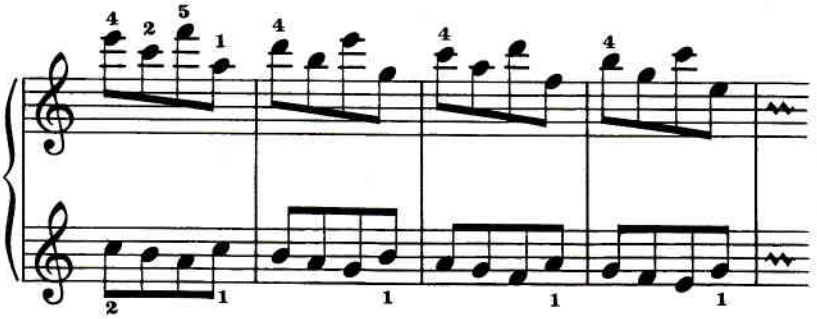

durch zwei Oktaven bis:
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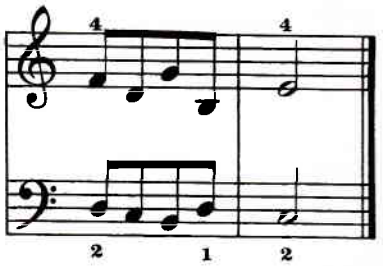
to be played over two octaves until:



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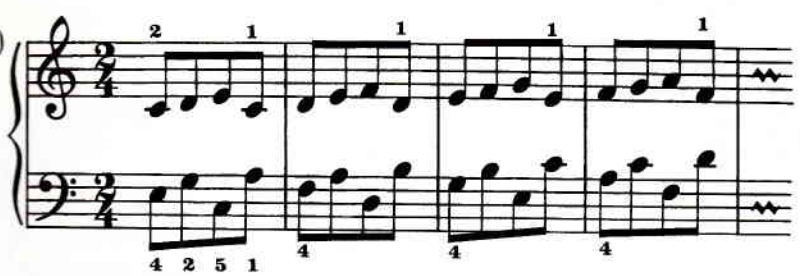

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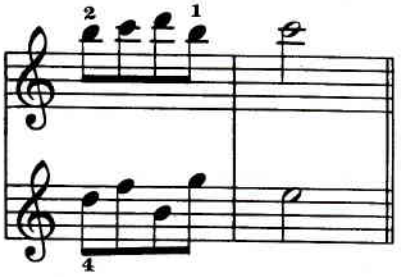
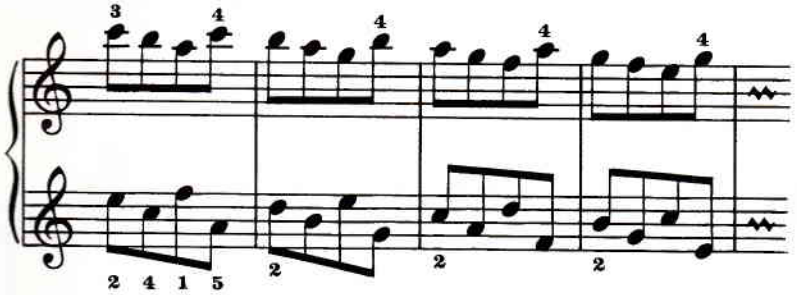
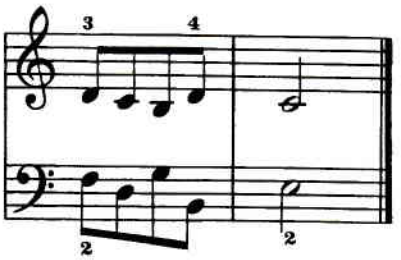
to be played over two octaves until:

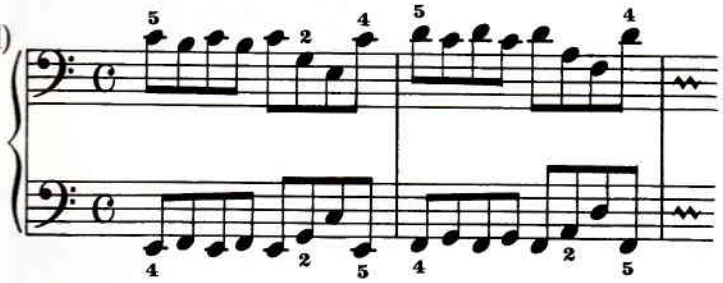




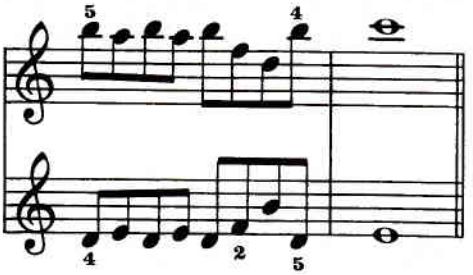
durch zwei Oktaven bis:
sur une étendue de deux octaves jusqu'à :
to be played over two octaves until:

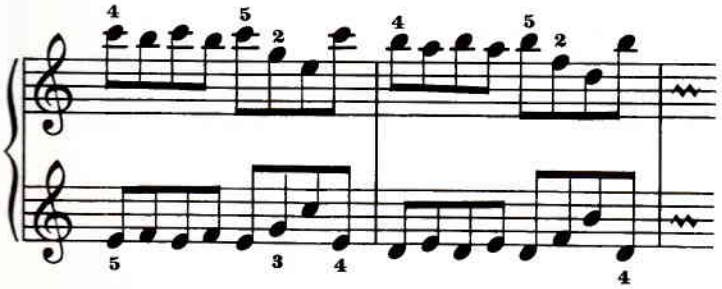


d)

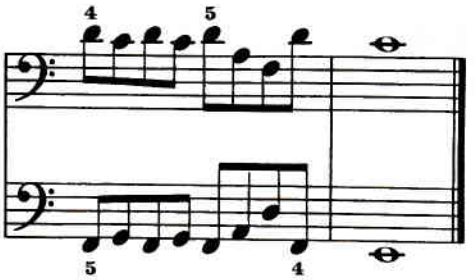


durch zwei Oktaven bis:
sur une étendue de deux octaves jusqu'à :
to be played over two octaves until:





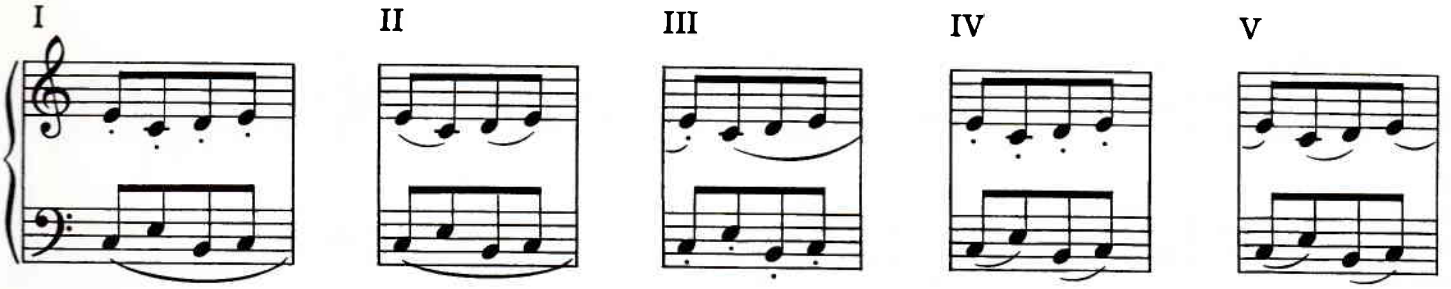
durch zwei Oktaven bis:
sur une étendue de deux octaves jusqu'à :
to be played over two octaves until:



Durch verschiedene Artikulation in beiden Händen wird deren Unabhängigkeit am wirksamsten gefördert. Die folgenden Beispiele sind auf die Übungen a) bis d) unbedingt anzuwenden. Zudem sollen alle Übungen durch möglichst viele Tonarten transponiert werden.

C'est en modifiant l'articulation aux deux mains que l'on favorisera leur indépendance de façon la plus efficace. Les exemples suivantes doivent absolument être appliqués aux exercices a) à d). En outre tous les exercices doivent être transposés dans le plus grand nombre possible de tonalités.

It is well-advised to practise the exercises with various kinds of articulation in both hands. The following examples may be applied to exercise a) to d). Besides this, all the exercises should, if possible, be transposed to many other keys.



Die Artikulation auch austauschen
Intervertir aussi l'articulation
The various types of articulation may also be used in different combinations

Zwei Vorübungen zu der Invention in C-Dur von Bach

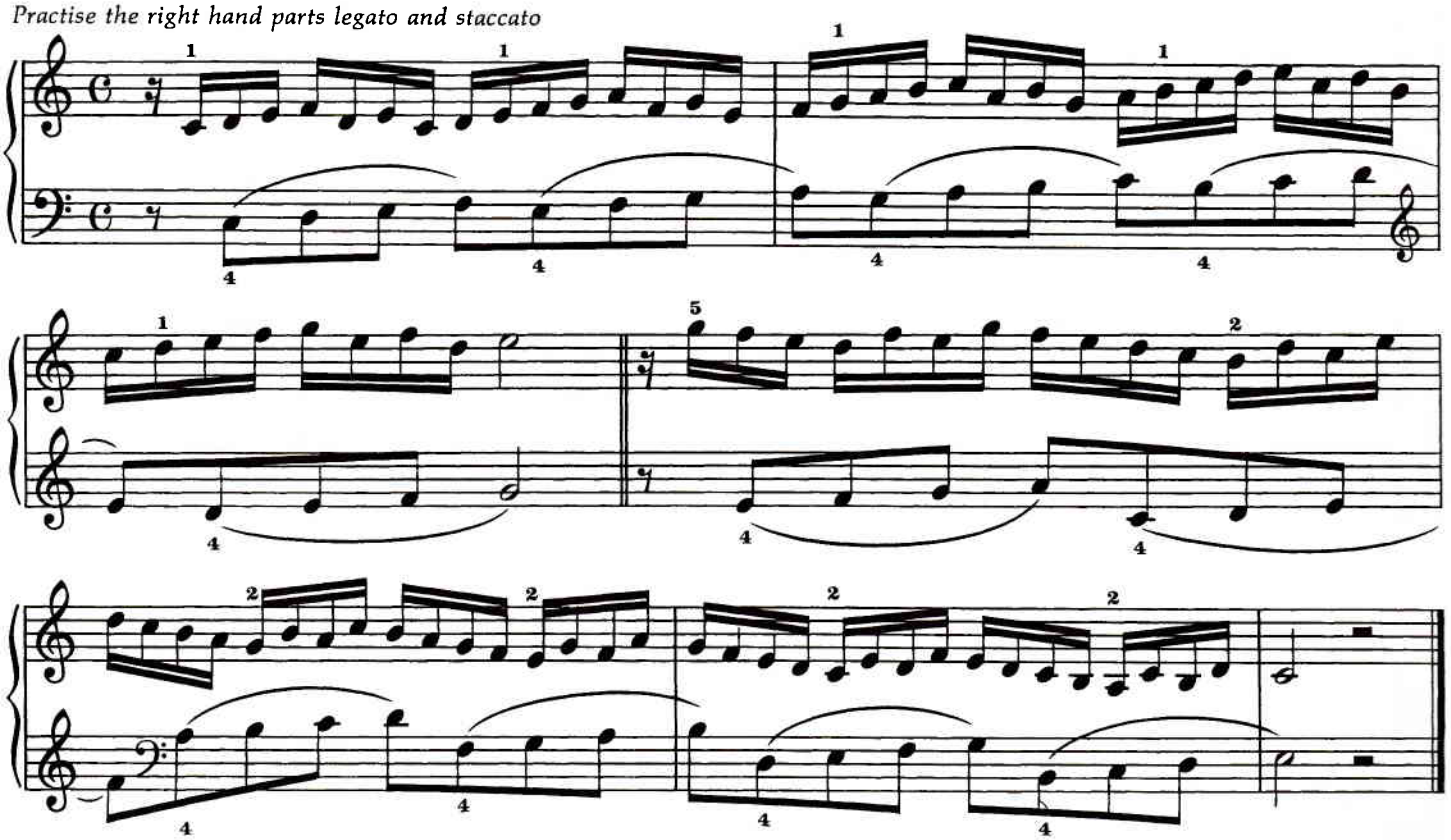
Deux exercices préparatoires à l'Invention en Ut majeur de Bach

Two preparatory exercises for Bach's Invention in C major

Rechte Hand legato und staccato üben

Travailler la main droite legato et staccato

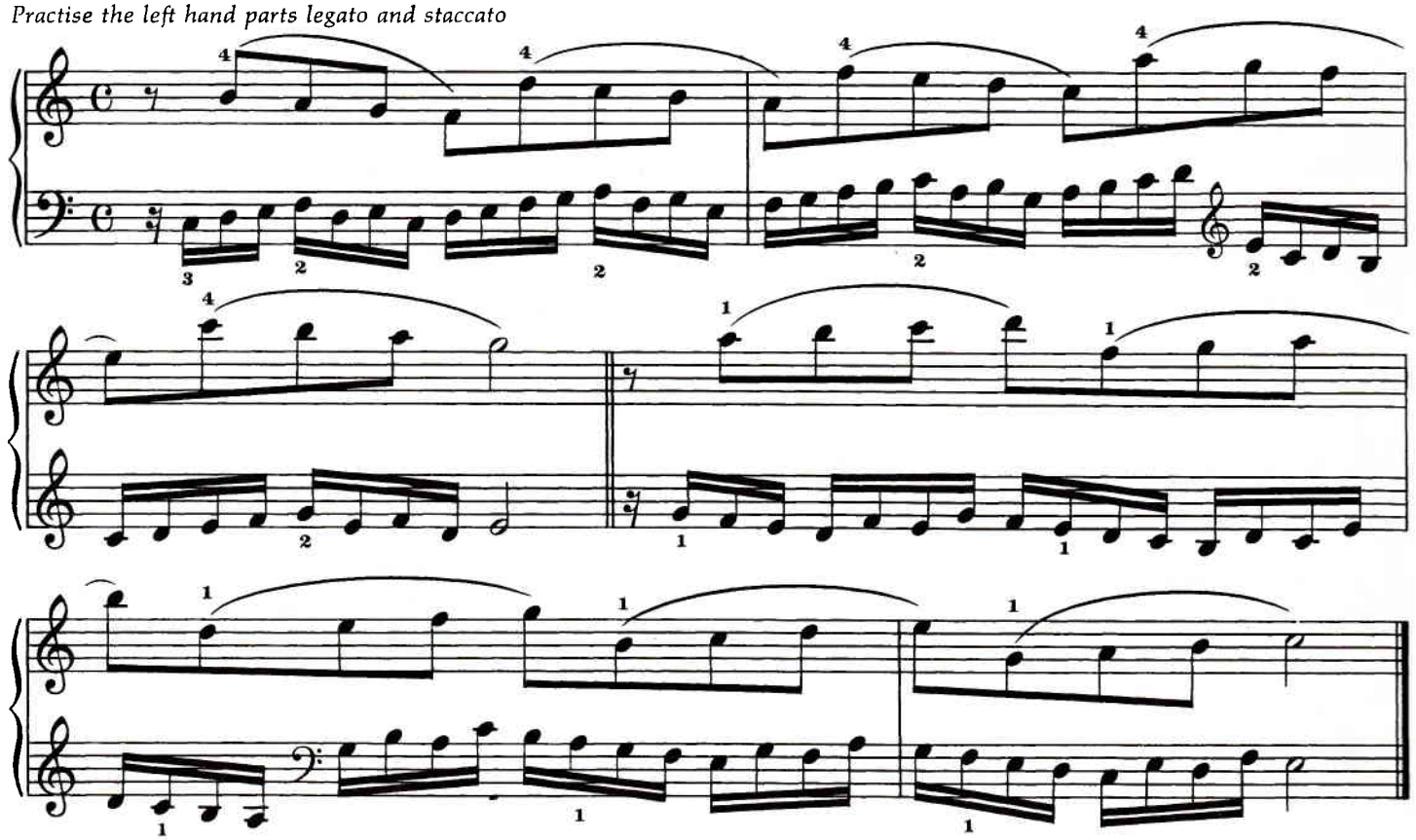
Practise the right hand parts legato and staccato



Linke Hand legato und staccato üben

Travailler la gauche droite legato et staccato

Practise the left hand parts legato and staccato

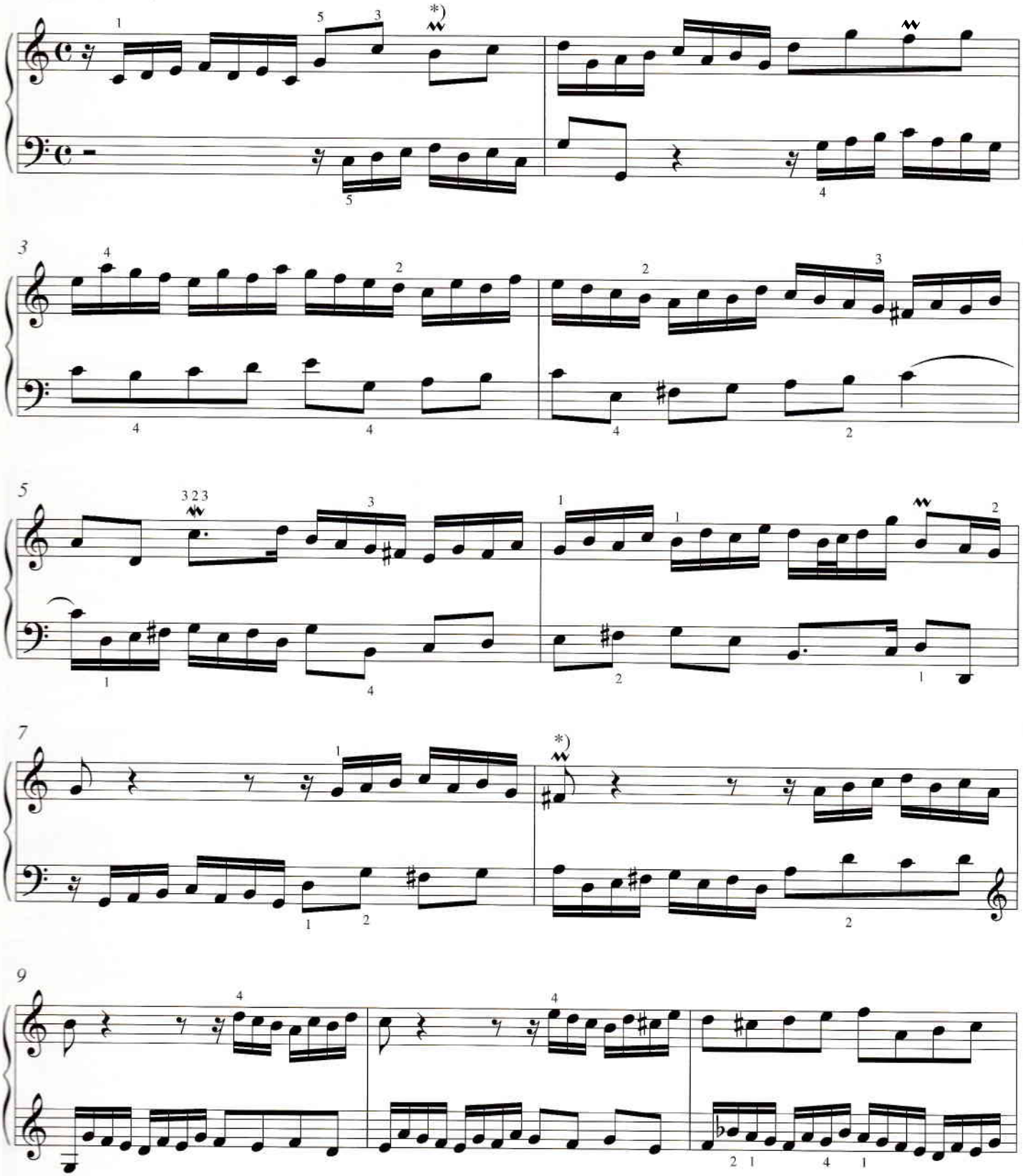


5 Inventionen von J. S. Bach

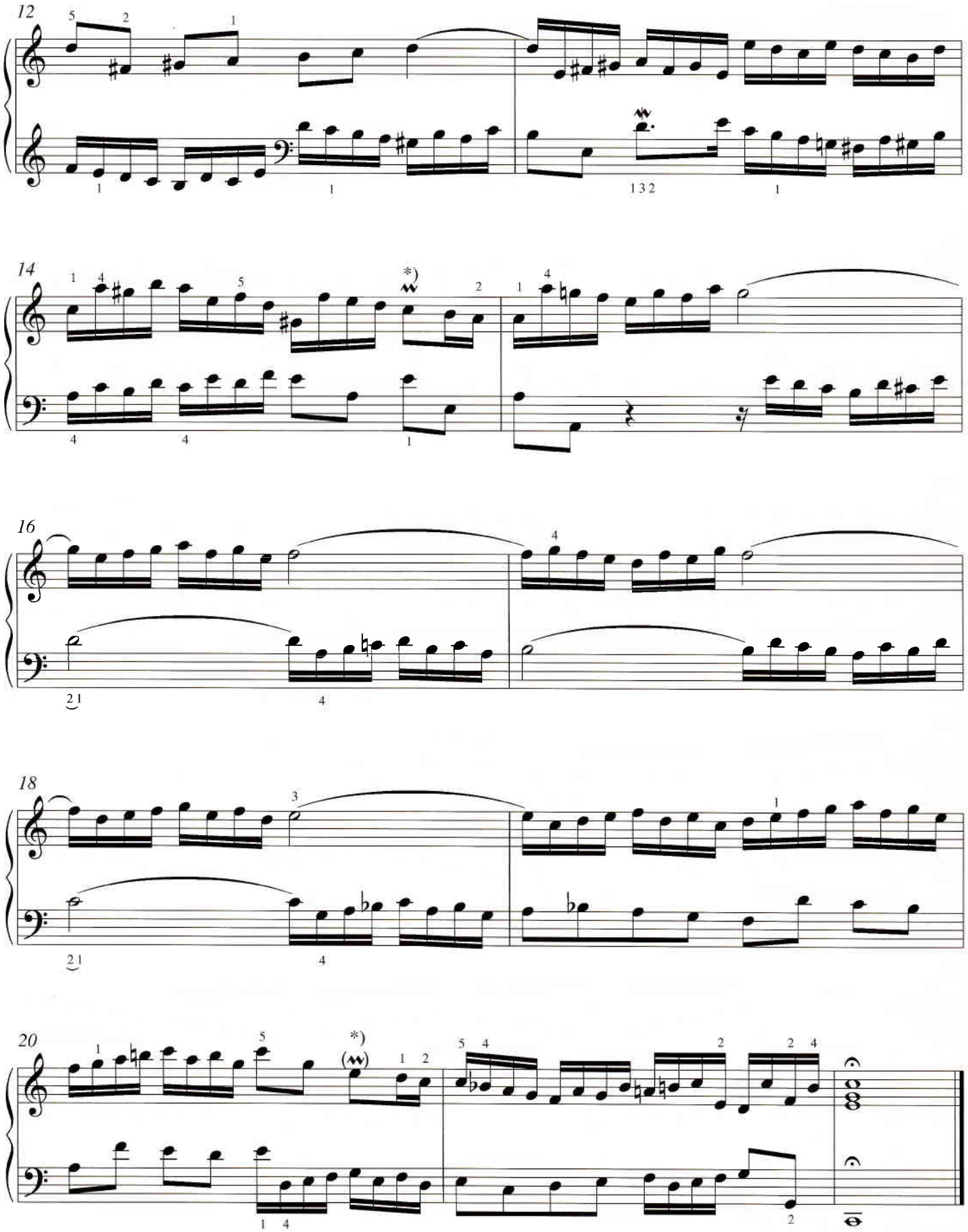
5 Inventions de J. S. Bach · 5 Inventions from J. S. Bach

Johann Sebastian Bach
1685 - 1750

Inventio 1



Aus / de / from: J. S. Bach, 15 Inventionen, Wiener Urtext Edition UT 50042a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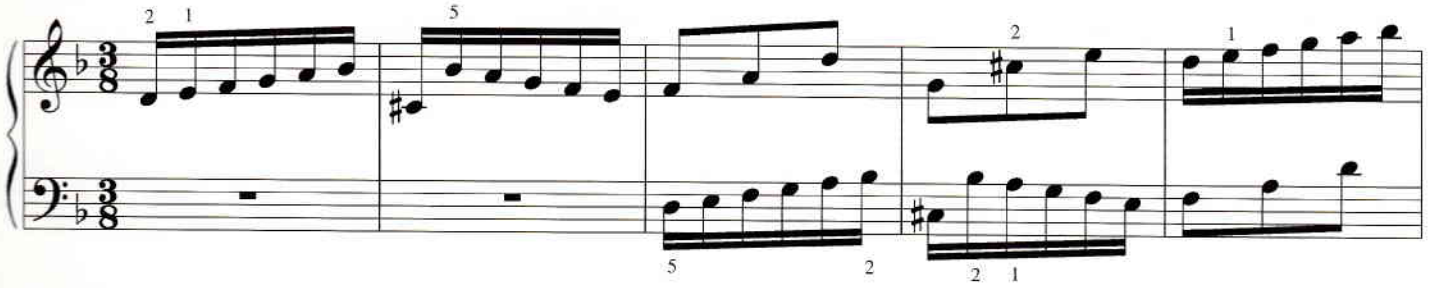
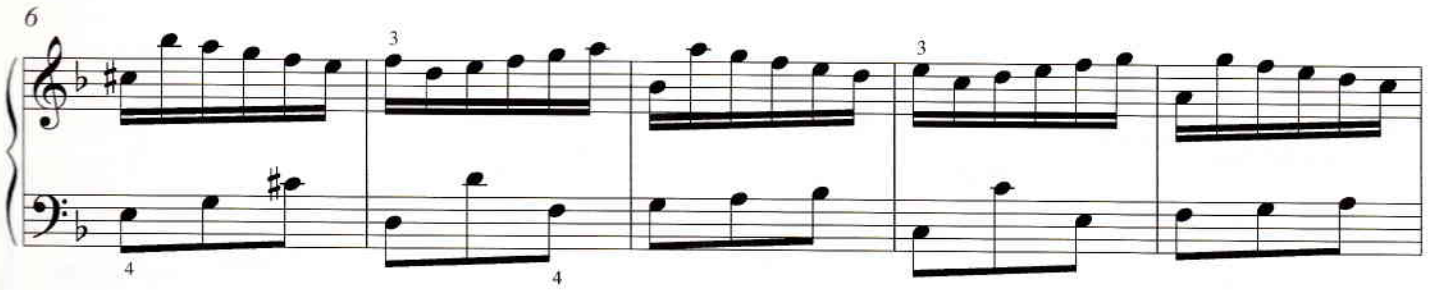
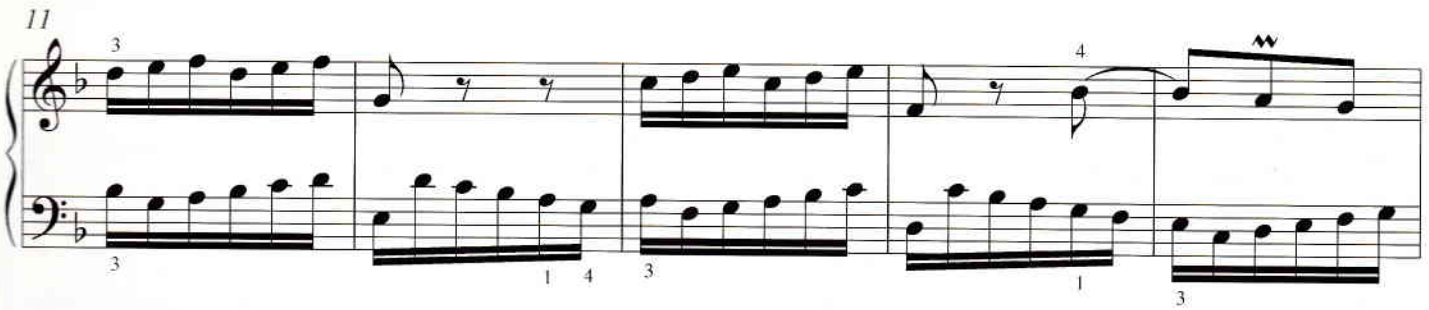
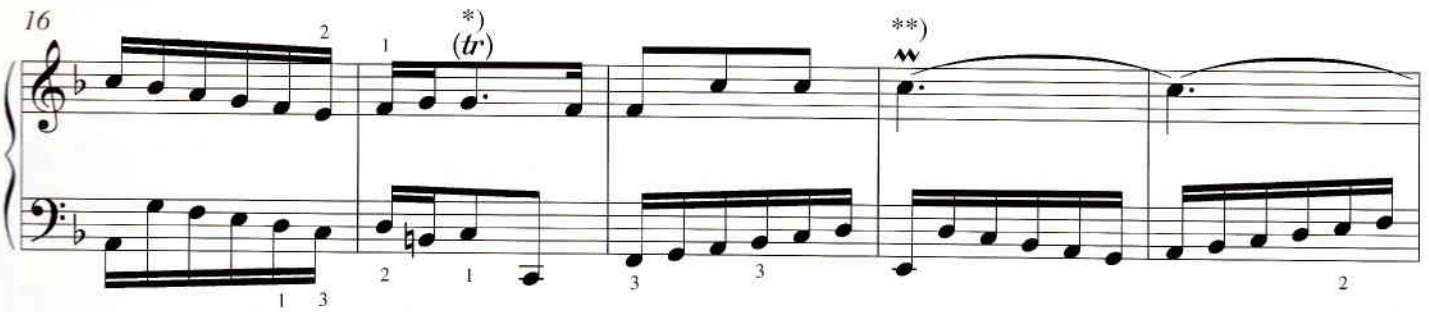
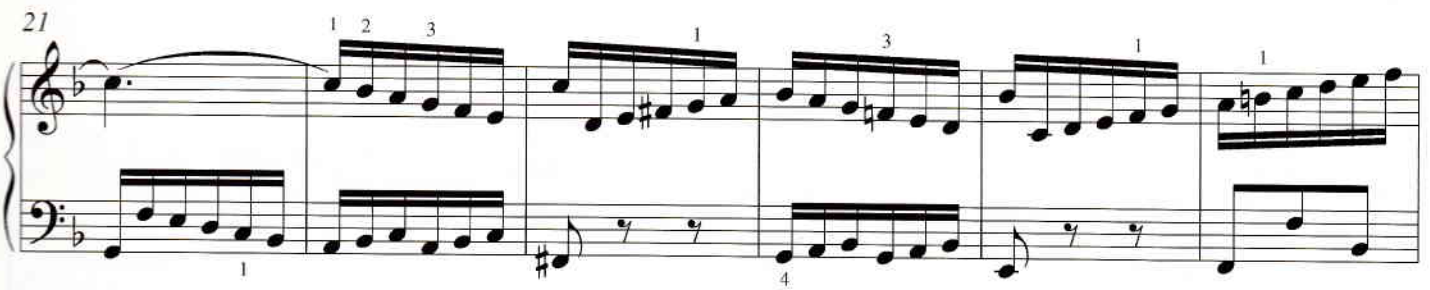
Inventio 4

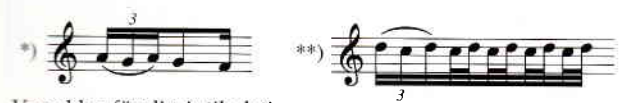






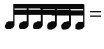


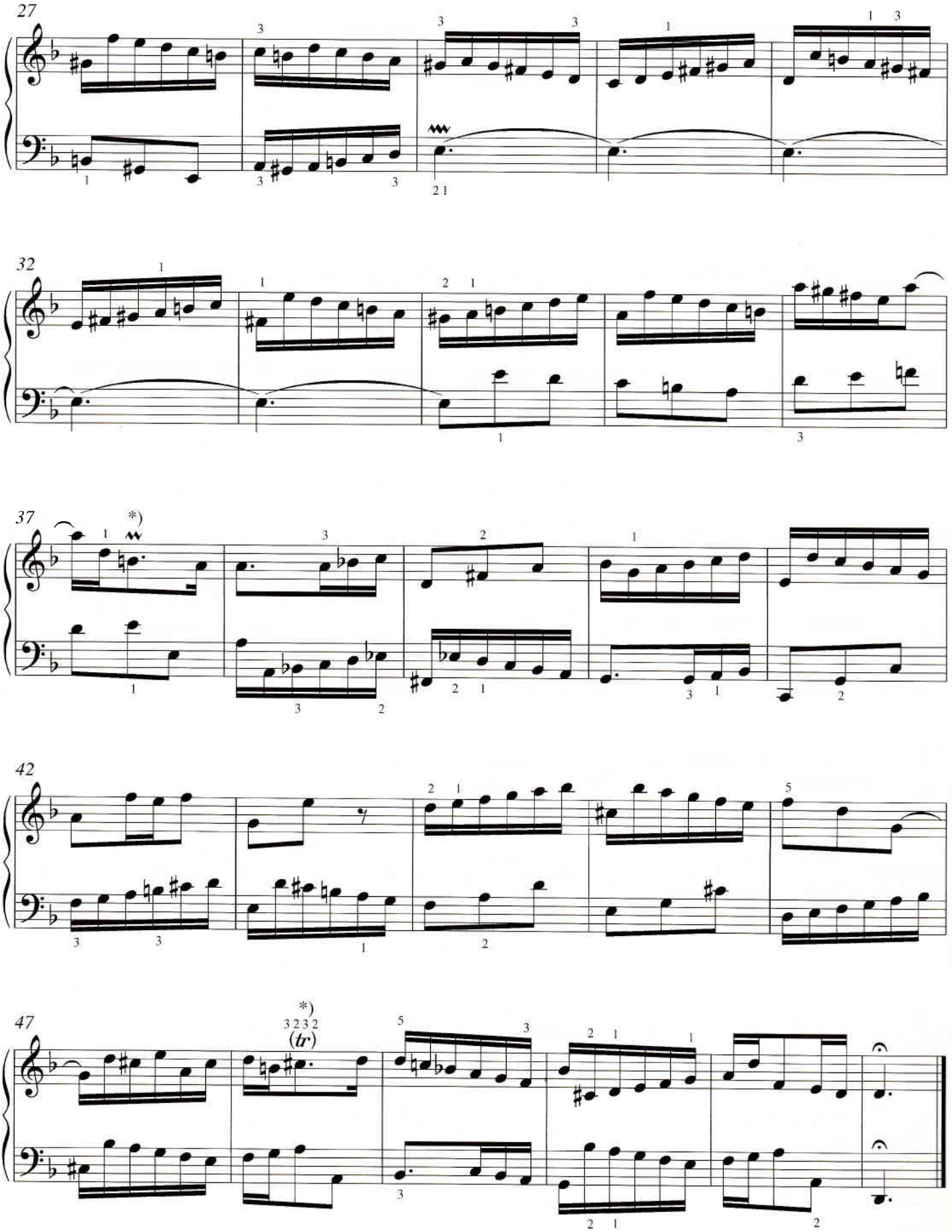




Vorschlag für die Artikulation:
Suggestion for articulation:
Proposition d'articulation:

= portato

 = legato.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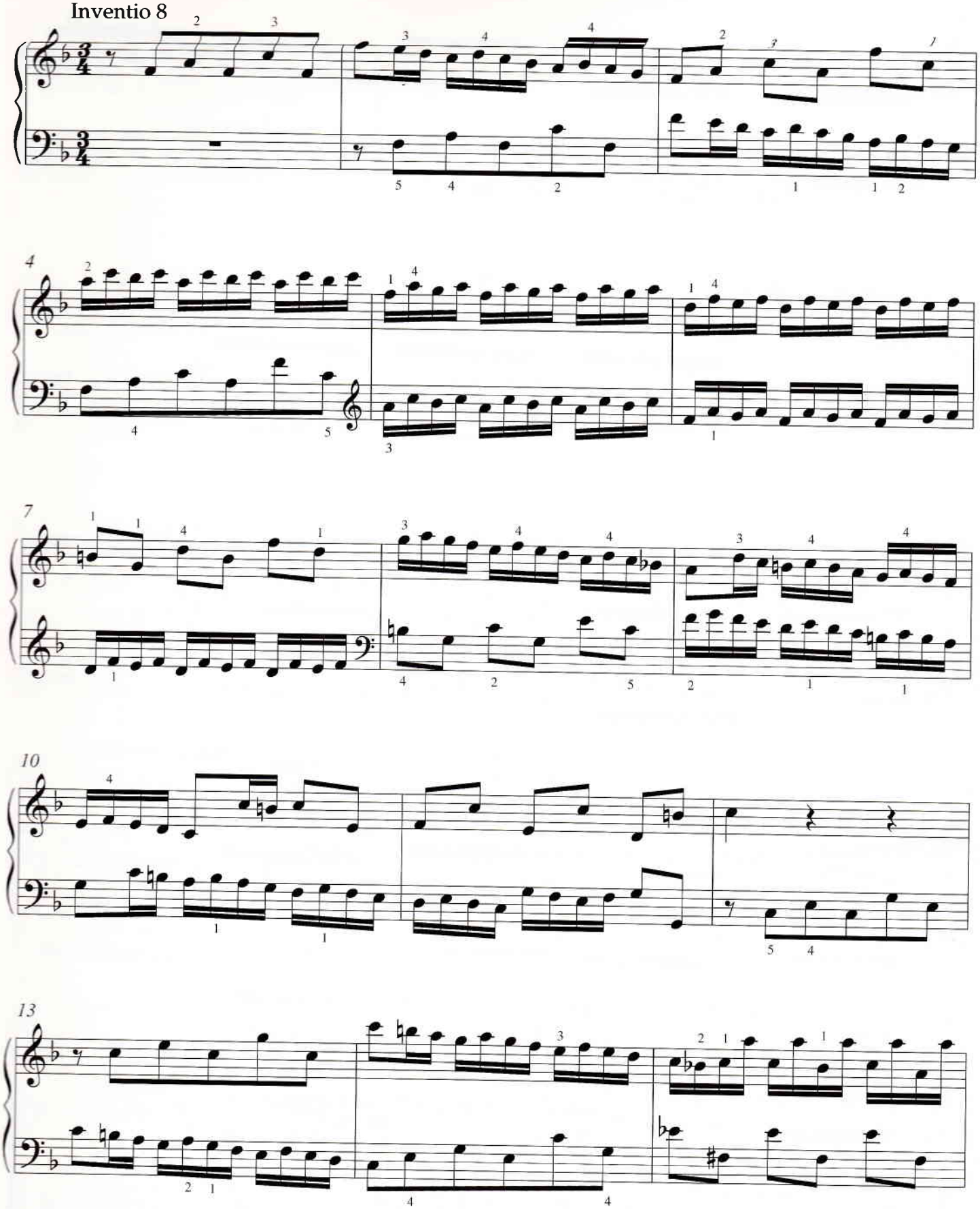
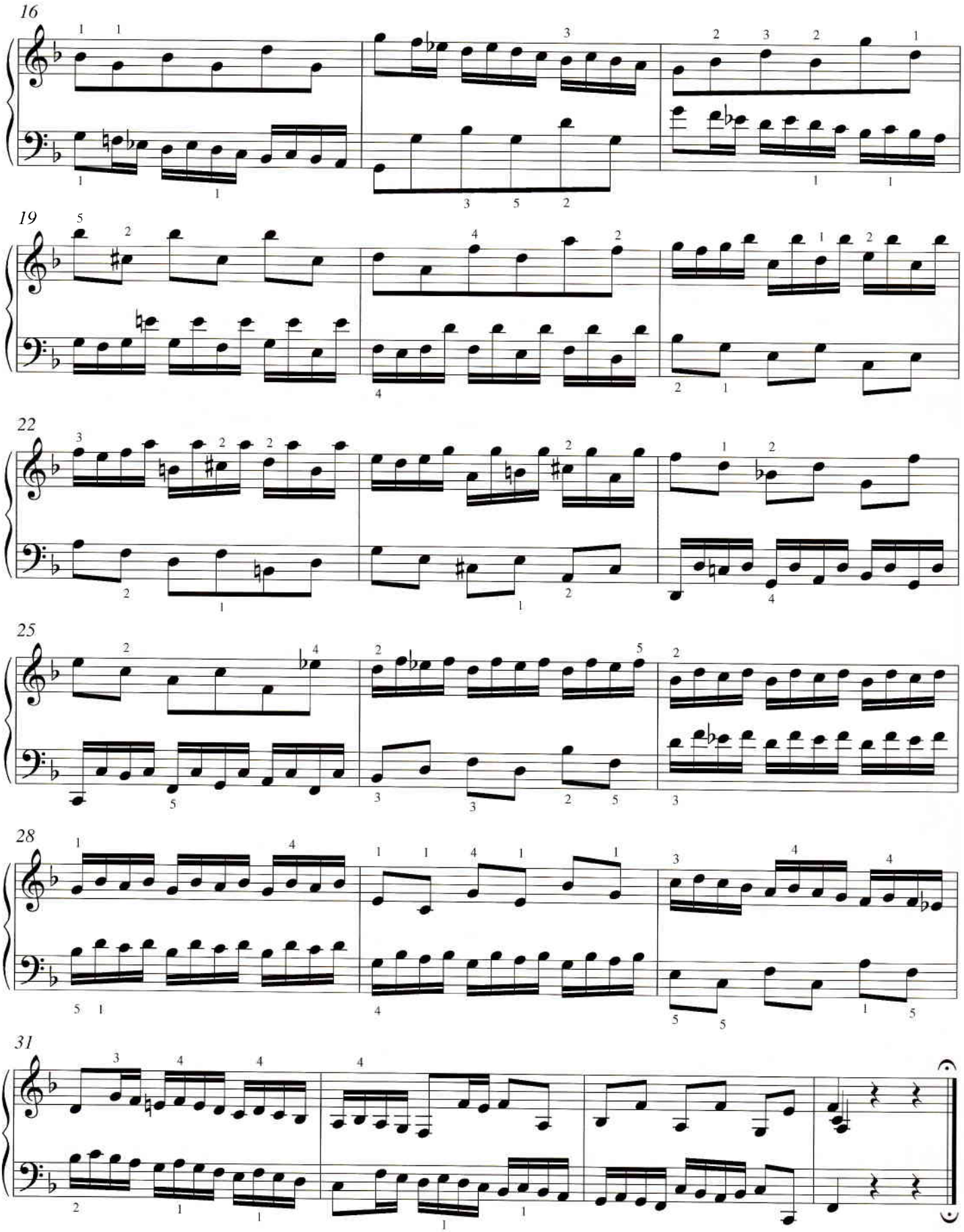
Inventio 8



Vorschlag für die Artikulation: = staccato

Suggestion for articulation:

Proposition d'articulation: = legato.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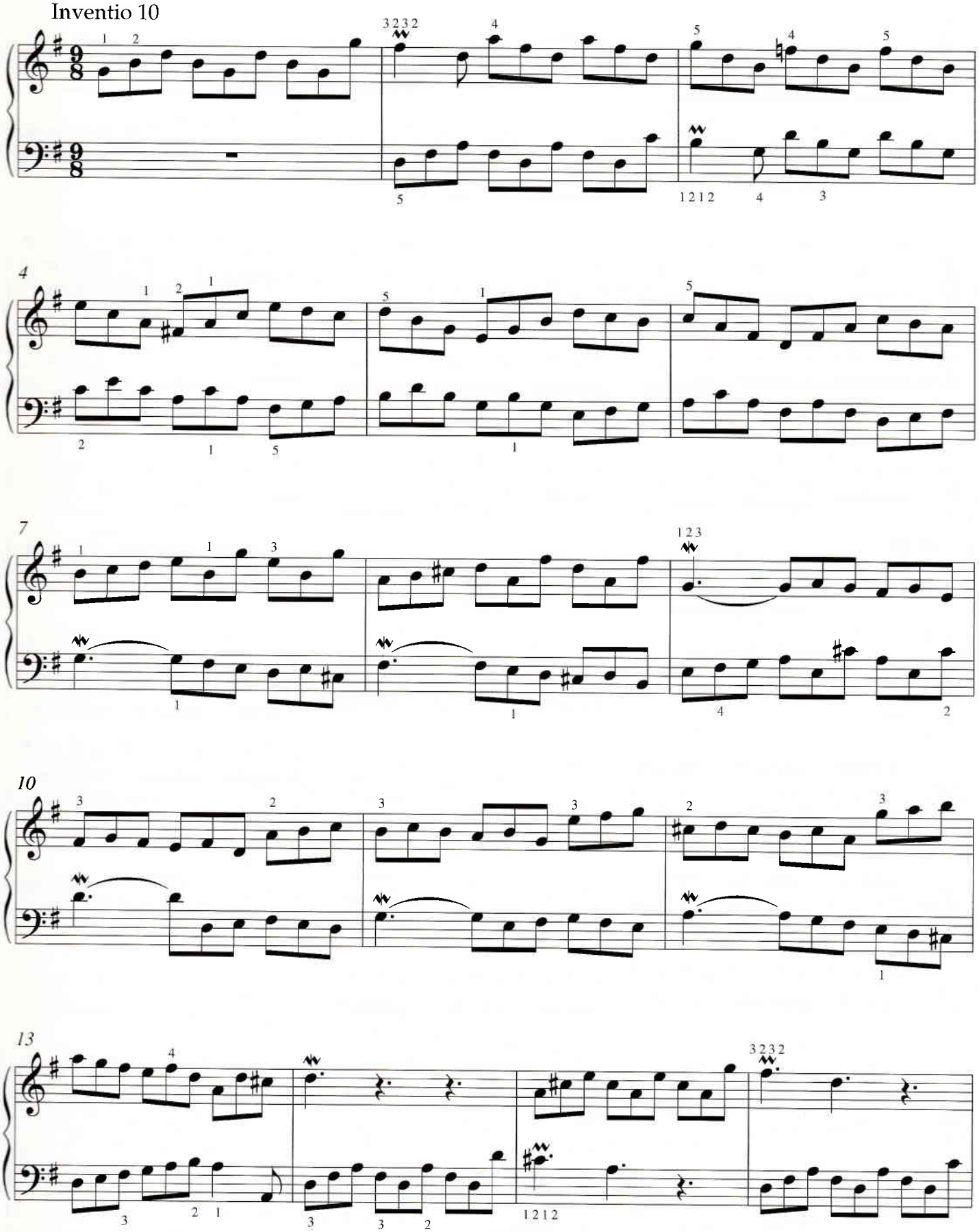
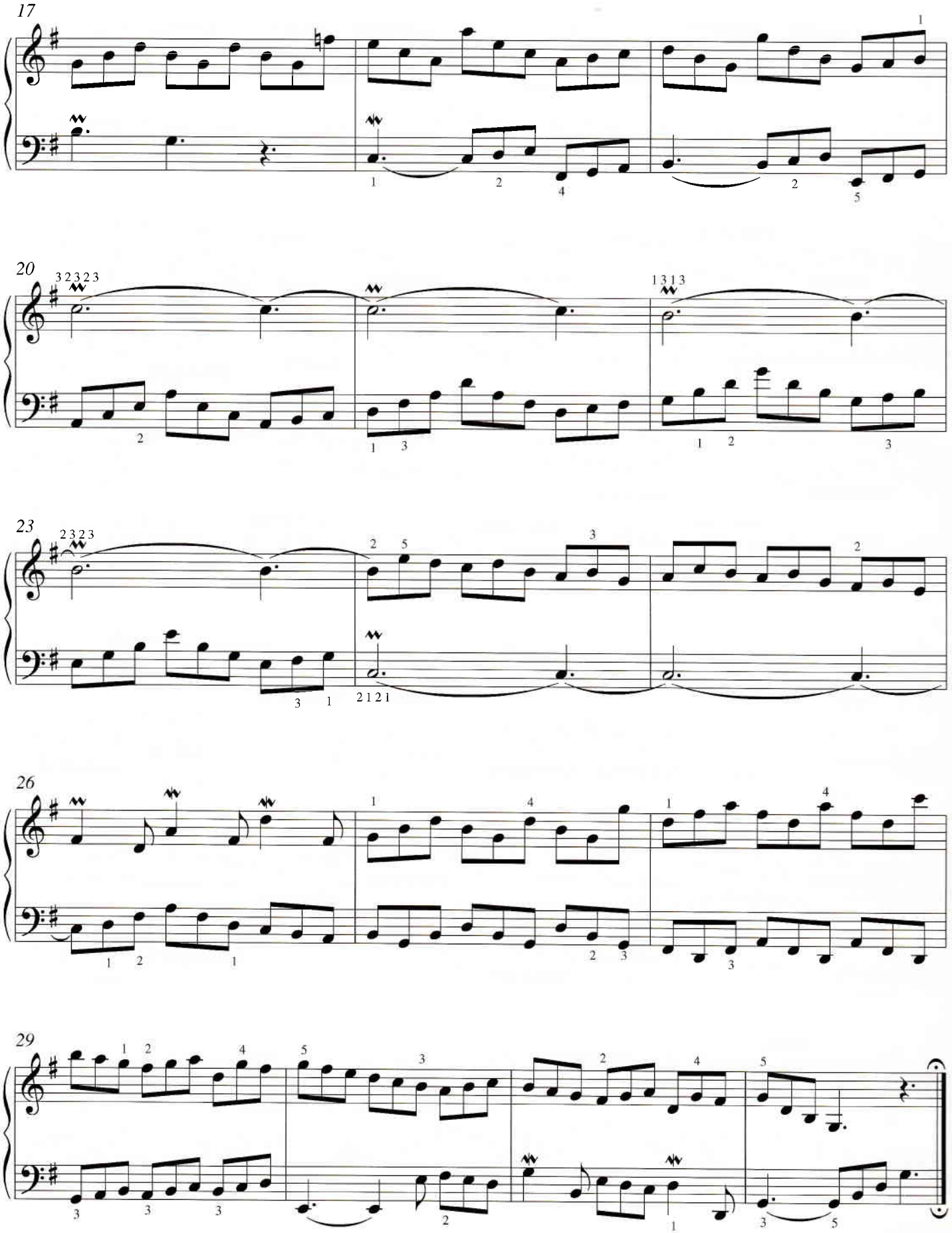
Inventio 10



immer von oben beginnen / *always begin from above* / commencer toujours en haut

immer mit der Hauptnote beginnen / *always begin with the main note* / commencer toujours avec la note principale

Articulation: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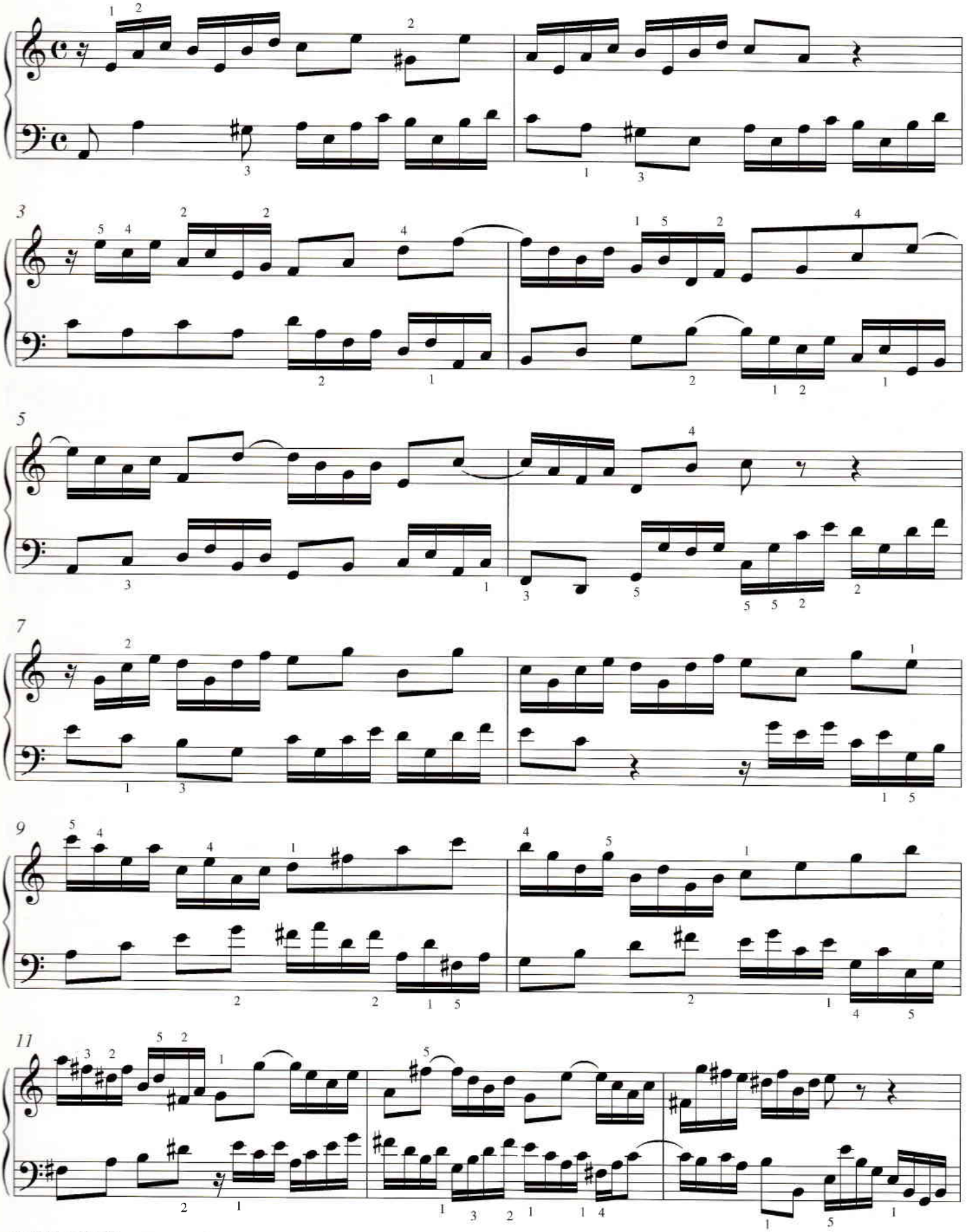
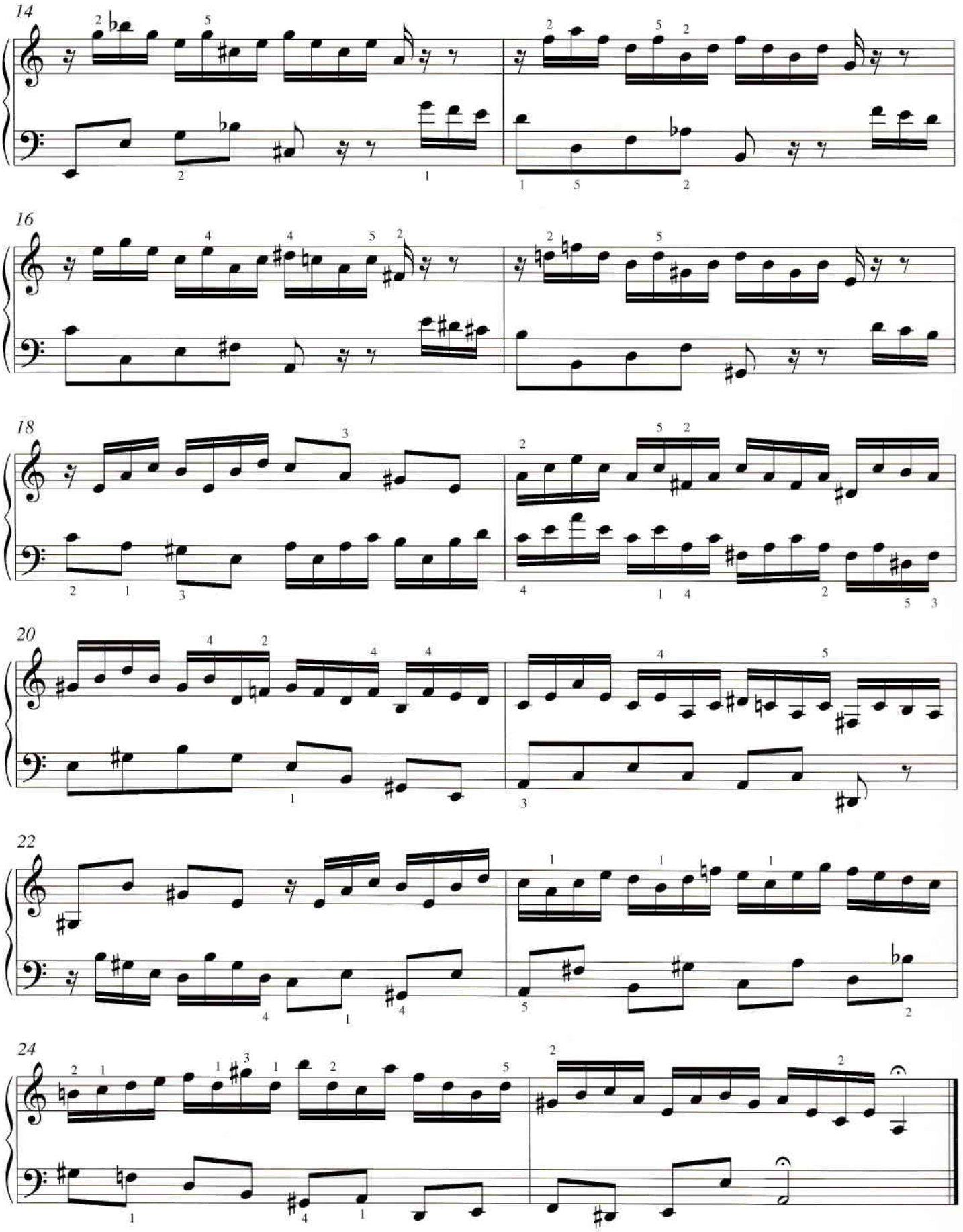
Inventio 13



Vorschlag für die Artikulation: = portato
Suggestion for articulation:
Proposition d'articulation: = legato.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