

## Zweite Suite

g-moll

op. 92

## 1 Präludium

Andante con moto

*mf e sempre crescendo*

*sempre ben legato*

*mf e sempre crescendo*

*ff* II *pp*

*ff*

*pp*

*crescendo*

*crescendo*

poco ritenuto

21

*f*

a tempo

26

*pp I* *f*

30

*più f* *crescendo*  
(sempre ben legato)  
*più f* *crescendo*

poco ritenuto a tempo

34

*ff II* *pp*

(38)

*sempre ben legato*

*f e crescendo*

*f e crescendo*

*sempre ritardando*

42

*sempre ritardando*

*ff*

*p*

*sempre diminuendo*

*p (ben legato)*

46

*ppp*

*mf*

*mf*

51

*crescendo*

*crescendo*

55

*f* *pp* *f* *pp*

60

*pp* *sempre pp*

65

*f* *sempre poco a poco*

70

*diminuendo* *pp* *pp*  
*poco a poco diminuendo*

## 2 Fuge

Moderato

II *mf ben legato*

8

*sempre mf ben legato*

*mf ben legato*

14

*crescendo*

*crescendo*

20

*f*

*f*

26

*sempre f*

*sempre f*

32

*(f) pp (II)*  
*(sempre ben legato)*  
*sem-*

*(f) #*

38

*pre pp*  
*poco crescendo*

44

*mp*

*mp*

50

*(sempre ben legato)*  
*ritardando*  
*diminuendo*  
*pp*

*diminuendo*  
*pp*

(54) **a tempo (quasi più mosso!)**

*f (sempre ben legato)*

59

*sempre f e poco a poco crescendo*

63

*sempre ben legato*

*tr* *ff* *crescendo*

*sempre ben legato*

*ff* *crescendo*

**sempre ritardando**

68

*fff al fine*

*p.* *p.*

*fff al fine*

### 3 Intermezzo

Andante

The musical score is written for piano in G major, 6/8 time, and consists of 12 measures. It is divided into four systems, each with three staves: Treble, Bass, and a lower Bass staff. The tempo is marked 'Andante'. The score includes dynamic markings such as *pp*, *p*, *mf*, and *f*, as well as fingering numbers (I, II, III) and articulation marks like slurs and accents. The piece concludes with the instruction 'ritenuto' at the end of the final system.



**a tempo**

16

III *pp*

20

*pp* I *mf* II *p* III *pp* II *p* I *mf* II *p* III *pp*

*mf* *p* *pp* *p* *mf* *p* *pp*

24

II *p* III *pp* II *p*

*p* *pp*

29

*crescendo* *mf* I *ff*

*mf* *ff*

33

II *mf* III *pp* II

37

**ritardando**

III *pp* *ppp*

*pp* *ppp*

41

**a tempo**

II *p* III *pp* *p* *pp* II *p*

*p* *p* *pp* *pp*

47

**ritardando**

III *pp* *pp* *ppp* *ppp*

*p* *pp* *pp* *ppp* *ppp*

**a tempo**

53

II *p* I *mf* III *pp*

57

*pp* II *p* *pp*

61

I *mf* II *p* III *pp* II *p* I *mf* II *p* III *pp* II *p*

*mf* *p* *pp* *p* *mf* *p* *pp* *p*

66

III *pp* II *p* *pp*

70

*crescendo* *mf* *ff* I

74

II *mf* *p* III *pp*

78

*pp*

83

*ritardando*

*pp* *molto* *pp* *ppp*

*pp* *molto*

## 4 Basso ostinato

**Andante**

III *pp* *f*

*pp* sempre ben legato

6 *pp* *poco*

10 *p* 3

14 *f* *pp* II *mf* III *pp* I *f* 3

19

trm III p ff

23

III pp

27

f pp II mf

31

p pp III ppp 16' + 8'

36

f pp ppp ritardando

# 5 Romanze

**Larghetto**

*poco ritenuto*

Musical score for measures 1-6. The piece is in 4/8 time and B-flat major. The right hand features a melodic line with triplets and dynamic markings *p* and *mf*. The left hand provides harmonic support with triplets and dynamics *pp* and *mf*. Measure 6 includes the instruction *poco ritenuto*.

Musical score for measures 7-11. The tempo changes to *a tempo*. The right hand continues with melodic lines and triplets, with dynamics *pp* and *p*. The left hand features a steady accompaniment with dynamics *pp* and *p*. Measure 11 ends with a fermata.

Musical score for measures 12-16. The right hand has melodic lines with trills and dynamics *pp* and *mf*. The left hand features a rhythmic accompaniment with trills and dynamics *p* and *pp*. Measure 16 ends with a fermata.

Musical score for measures 17-20. The right hand features melodic lines with dynamics *f* and *ppp*. The left hand has a rhythmic accompaniment with dynamics *mf* and *f*. Measure 20 ends with a fermata and the instruction *ritenuto*.

21 *a tempo*

mf *agitato* *p* *pp* *mp*

26 *ritenuto* *a tempo*

*mp* *mf* *p* *pp*

30

*ppp* *mp* *pp*

35 *a tempo* *ritardando*

*ppp* *pp* *pp* *mp*



39

III *ppp* II *p*

*mp* *p*

43

*f* *p* III *pp*

*f* *p*

48

*ritenuto* *a tempo*

II *mp* *mp*

*pp* *pp*

52

*ritenuto* *a tempo*

I *mf* II *p* III *pp*

*pp* *p* *pp*

57

3

3

3

3

60

*tr*

*ppp* I *mf* II *mp*

*ppp* *mf* 3

64

2

*diminuendo* *pp* III *ppp*

*mp* *diminuendo* *pp* *ppp*

68

*sempre ritardando*

*f* *pppp*

*f* *pppp*

## 6 Tokkata

Allegro moderato

The first system of the musical score is in 3/4 time and B-flat major. It features a grand staff with three staves. The upper staff (treble clef) begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a melodic line starting with a forte (*f*) dynamic. The middle staff (treble clef) contains a bass line starting with a forte (*f*) dynamic. The lower staff (bass clef) is empty. A fermata is placed over the end of the first measure in the upper staff.

The second system of the musical score is in 3/4 time and B-flat major. It features a grand staff with three staves. The upper staff (treble clef) begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a melodic line starting with a piano (*pp*) dynamic. The middle staff (treble clef) contains a bass line starting with a piano (*pp*) dynamic. The lower staff (bass clef) is empty. A fermata is placed over the end of the first measure in the upper staff. The tempo marking *ritardando* is written above the staff.

The third system of the musical score is in 3/4 time and B-flat major. It features a grand staff with three staves. The upper staff (treble clef) begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a melodic line starting with a piano (*ppp*) dynamic. The middle staff (treble clef) contains a bass line starting with a piano (*ppp*) dynamic. The lower staff (bass clef) contains a bass line starting with a piano (*ppp*) dynamic. A fermata is placed over the end of the first measure in the upper staff. The tempo marking *Quasi adagio* is written above the staff.

8

*f* *ritenuto* *ppp*

*f* *ppp*

**Allegro moderato**

11 *a tempo*

II *p* III *pp*

13

I *mf* II *p* III *pp*

*p*

15

*ritenuato* II  
*mf* *sempre p* III  
*mf*

18

*molto*

20

(I)  
*p* *mf* *crescendo* II  
*p e crescendo* *mf*

22

*ritardando* *f* *p*

24 Quasi adagio

*ritenuto*

27 a tempo (allegro moderato)

*ritenuto*

29 a tempo

3 tr

sempre ritardando

## 7 Fuge

Andante con moto

III } *pp*

*un poco crescendo* *p*

(III) *sempre un poco crescendo*

*mf*

18

*f* II

*f*

22

*sempre crescendo*

26

*ff*

*ff ben marcato*

30

(II) *crescendo* *poco ritenuto* *a tempo* *fff* III *p* *fff*

*crescendo* *fff*



33 *ritenuto* *a tempo*

*pp mf (III)* *crescendo*

36 *f*

*f*

39 *crescendo* *ff* (im III. Manual alle Register)

II *ff ben marcato*

*crescendo* *quasi ff*

43 III *ff* II I *ff*

47

50

I *più ff e crescendo*

*più ff e crescendo*

53

56

*ritenuto* *adagio* *ritardando*

*fff* *fff*

Organo Pleno al fine

Organo Pleno al fine