



И. С. БАХ

**ХОРОШО
ТЕМПЕРИРОВАННЫЙ
КЛАВИР**

ТОМ

II



ИОГАНН СЕБАСТЬЯН БАХ

(1685—1750)

ХОРОШО
ТЕМПЕРИРОВАННЫЙ
КЛАВИР

ТОМ

II

Редакция Бруно Муджеллини

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И. С. Бах

Хорошо

темперированный клавесин

Вторая часть

The well tempered Clavichord

Second Book

Il clavicembalo ben temperato

Seconda Parte

Le Clavecin bien tempéré

Seconde Partie

Preludio I

Moderato (♩ = 72)

mf a guisa d'organo

sempre legatissimo

cresc.

The score consists of five systems of two staves each. The first system begins with a treble clef and a bass clef. The music is in a major key and 3/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. Dynamic markings include *mf a guisa d'organo* at the beginning, *sempre legatissimo* in the fourth system, and *cresc.* in the fifth system. The piece concludes with a final cadence in the fifth system.

Musical notation system 1, consisting of a treble and bass staff. The treble staff features a melodic line with various ornaments and fingerings, including a triplet of 4, 5, 8. The bass staff provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *f* is present in the bass staff, and a *dim.* marking appears in the treble staff.

Musical notation system 2, consisting of a treble and bass staff. The treble staff continues the melodic line with complex ornaments and fingerings. The bass staff includes chords and moving lines. A dynamic marking of *p* is visible in the bass staff.

Musical notation system 3, consisting of a treble and bass staff. The treble staff features a melodic line with ornaments and fingerings. The bass staff includes chords and moving lines. A *cresc.* marking is present in the bass staff.

Musical notation system 4, consisting of a treble and bass staff. The treble staff continues the melodic line with ornaments and fingerings. The bass staff includes chords and moving lines. A dynamic marking of *f* is present in the bass staff.

Musical notation system 5, consisting of a treble and bass staff. The treble staff features a melodic line with ornaments and fingerings. The bass staff includes chords and moving lines. A *poco dim.* marking is present in the bass staff.

Musical notation system 6, consisting of a treble and bass staff. The treble staff features a melodic line with ornaments and fingerings. The bass staff includes chords and moving lines. A *poco rit. a tempo* marking is present in the bass staff. A *f* marking is in the bass staff, and a *p* marking is in the treble staff. A *calmo* marking is also present in the bass staff.

Fuga I

Vivace (♩ = 104)

(a 3 voci)

f

231

poco legato

poco legato

p

cresc.

Тема. Противосложение.

Тональный ответ.

a) Интермедия-секвенция, движущаяся вверх, образована из отрывков темы. Повторяется в тактах 55—61.

a) Episode-sequence ascending, formed from fragments of the Theme. It is repeated in bars 55-61.

a) Episodio-progressionе ascendente formato da frammenti del Tema. Si ripete nelle battute 55-61.

a) Episode par progression ascendante, composé de fragments du sujet. Il reparait dans les mesures 55 à 61.

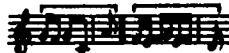
First system of musical notation. The upper staff contains a melodic line with a trill (T) and a piano (*p*) dynamic marking. The lower staff contains a bass line with a forte (*f*) dynamic marking. Fingerings and articulation marks are present throughout.

Second system of musical notation, marked *scherzando*. It features a melodic line with a trill (T) and a bass line with a forte (*f*) dynamic marking. The system includes a section labeled 'b)' and a small inset of a trill.

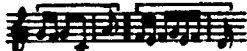
Third system of musical notation, continuing the melodic and bass lines with complex rhythmic patterns and fingerings.

Fourth system of musical notation, concluding with a trill (T) and a final chord. The system includes a section labeled 'b)' and a small inset of a trill.

b) Интермедия-сеншенция, движущаяся вниз, образована из следующих тематических отрывков:



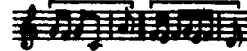
b) Episode-sequence descending, formed from the following thematic fragments:



b) Episodio-progressione discendente formato dai seguenti frammenti tematici:



b) Episode par progression descendante, composé des fragments thématiques suivants:



е) Интермедия-секвенция, движущаяся вверх. Бас выведен из третьего такта темы.

д) Эта интермедия имеет в общем тот же характер, что и предыдущие.

e) Episode-sequence ascending. The Bass originates from the third bar of the Theme.

d) Another episode with the same characteristics of those preceding.

c) Episodio-progression ascendente. Il Basso deriva dalla tersa battuta del Tema.

d) Altro episodio avente gli stessi caratteri tematici dei precedenti.

e) Episode par progression ascendante. La basse dérive de la troisième mesure du sujet.

d) Nouvel épisode offrant les mêmes caractères thématiques que les précédents.

The musical score is divided into four systems. The first system features a *dim.* marking and a large slur over the upper staff. The second system includes a *p* marking and a circled 'e' annotation. The third system has a *p* marking, a circled 'f' annotation, and a circled 'g' annotation. The fourth system contains a *cresc.* marking, a *rit.* marking, a *pesante* marking, and a *ff* marking. The piece concludes with a double bar line and a fermata.

e) Органный пункт на тонике.

f) Выделите тему. До должно быть более заметно, чем ми.

g) Свободная наденция с добавлением четвертого голоса.

e) Pedal on the Tonic.

f) Make the Theme conspicuous. The C must be more sonorous than the E.

g) Free close with a fourth voice added.

e) Pedale sulla Tonica.

f) Si dia rilievo al Tema. Il do deve aver più sonorità del mi.

g) Chiusa libera, con aggiunta di una quarta voce.

e) Pédale sur la tonique.

f) Accentuer le sujet. L'ui doit avoir plus de sonorité que le mi.

g) Terminaison libre avec adjonction d'une quatrième voix.

Preludio II

Allegro con brio (♩ = 120)

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and fingerings (1 2 3, 1 3 4 2 1, 5 1 5, 1 1 4, 5). The lower staff is in bass clef and contains a bass line with fingerings (2, 3, 4, 2, 1 3, 1 3, 1 3, 2 4 1 3, 1 2 1 4). Dynamics include *marc.* and *mf*. A *cresc.* marking is present in the second measure of the system.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with ornaments and fingerings (4, 2 3 1 2 3, 5 4, 5, 4 2 1 3 4, 1 2). The lower staff contains a bass line with fingerings (2, 1 4 2 1 4, 5 1 5, 2, 3 3). Dynamics include *f* and *dim.*

The third system of musical notation consists of two staves. The upper staff features a melodic line with ornaments and fingerings (5 3, 4, 1 2, 3 1 3 2, 3, 3 1 3 3, 1 3, 1 3, 5 4, 2 1 3, 2 1 3). The lower staff contains a bass line with fingerings (2, 1 3, 3, 2, 1 3, 3, 2 1 3, 3, 3). Dynamics include *p*, *cresc.*, and *mf*. A *marc.* marking is present in the final measure of the system.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with ornaments and fingerings (4 2 1, 1 2, 1 3, 4, 1 5 1, 3, 4 1 2, 1 2 3, 4 2 3, 4 2 3). The lower staff contains a bass line with fingerings (4, 1, 4 2, 1 3, 1 3, 3, 2 1 3, 1). Dynamics include *marc.* and *f*.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with fingerings indicated by numbers 1-5. A dynamic marking *p* is present in the lower staff.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with fingerings indicated by numbers 1-5. A dynamic marking *cresc. a poco a poco* is present in the lower staff.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with fingerings indicated by numbers 1-5. A dynamic marking *mf* is present in the lower staff.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with fingerings indicated by numbers 1-5. A dynamic marking *f* is present in the lower staff, and a *dim.* marking is present in the upper staff.

Fifth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with fingerings indicated by numbers 1-5. A dynamic marking *cresc. molto* is present in the lower staff. A *rit.* marking is present in the upper staff.

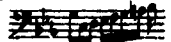

Fuga II

Tranquillo; nobilmente espressivo (♩ = 60)

(a 4 voci)


Тема. Противосложение.


Тональный ответ.

a) Связующая интермедия между вторым и третьим проведением темы.
 b) Первая интермедия. Обратите внимание на вступление нового короткого мотива , начинающегося заимствованным из темы интервалом квинты и повторяющегося позже в сопрано в обращении  в то время как тенор и альт используют интонации начала темы.

c) Надо ясно показать вступление темы.
 d) Вторая интермедия. Сопрано повторяет конец темы


a) Transition period between the first and second repetitions of the Theme.

b) First episode. Observe the new, short motif  the first two notes of which have the thematic interval of a 5th and is repeated afterwards by the Soprano, inverted

 while the Tenor and Contralto suggest the beginning of the Theme:

c) The entry of the Theme should be very distinct.
 d) Second episode. The Soprano repeats the end of the Theme.

a) Periodo di unione (di transizione) fra la prima e la seconda replica del Tema


b) 1^o Episodio. Si osservi il comparire d'un nuovo, breve motivo  che nelle due prime note ha l'intervallo tematico di quinta; motivo ripetuto indi dal Soprano per moto contrario

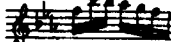
 mentre il Ten. e Contr. accennano al principio del Tema:

c) L'entrata del Tema sia ben distinta.

d) 2^o Episodio. Il Soprano ripete la fine del Tema.

a) Période de soudure (de transition) entre la première et la seconde reprise du sujet.

b) 1^{er} épisode. On remarquera l'apparition d'un nouveau motif, tres bref  dont les deux premières notes présentent l'intervalle thématique de la quinte. Ce motif est répété

ensuite par le soprano, mais renversé  tandis que le ténor et l'alto évoquent le début du sujet:

c) L'entrée du sujet bien en dehors.

d) 2^{ème} épisode. Le soprano répète la fin du sujet

espress.

Oppure?

mf

cresc.

dim.

p

poco rit. g)

a tempo

largamente

f

maestoso

e) Стрелто. Альт вступае с темой в увеличении и тенор с темой в обращении. Далее следует сейчас же второе стрелто.

f) В оригинале здесь стоят ля и ре.

g) Надо дать почувствовать разрешение ре в до (см. примечание а) к третьей прелюдии).

h) Новое стрелто.

e) Stretto. The Contralto answers with the Theme augmented and the Tenor with the Theme inverted. A second Stretto follows soon after.

f) The manuscripts have A \sharp and D \sharp .

g) Make it clear that the D resolves on to the C. (See annotation a) to the third Prelude.)

h) Another Stretto.

e) Stretto. Il Contr. risponde col Tema aggravato ed il Ten. col Tema per moto contrario. Segue subito un secondo Stretto.

f) I manoscritti hanno la \sharp e re \sharp .

g) Si faccia ben sentire che il re risolve sul do. (Vedi l'osservazione a) al III Preludio.)

h) Altro Stretto.

e) Strette. Le sujet apparaît augmenté dans l'alto, renversé dans le ténor. Une seconde strette vient aussitôt après.

f) Les manuscrits portent la et ré naturels.

g) Il faut que l'on entende distinctement la résolution du ré sur l'ut (V. l'observation a) au Prélude III).

h) Nouvelle strette.

Preludio III

Andante (♩=80)

p uguale

segue

cresc. *dim.* *p*

cresc. a poco a poco

mf più cresc.

The musical score consists of six systems of piano and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Andante' with a metronome marking of ♩=80. The score includes various musical notations such as slurs, ties, and fingering numbers (1-5). Dynamics include *p uguale*, *cresc.*, *dim.*, *p*, *cresc. a poco a poco*, and *mf più cresc.*. The piece concludes with a final chord in the bass staff.

Musical score system 1, consisting of two staves. The top staff contains a complex melodic line with various rhythmic patterns and fingerings (1 3 5, 1 3 5, 2). The bottom staff provides a bass line with fingerings (2, 2, 3, 2, 2, 2, 2).

Musical score system 2, starting with the tempo marking 'Allegro (♩ = 60) marc.'. It features two staves with intricate melodic and harmonic development, including various fingerings and articulations.

Musical score system 3, continuing the piece with two staves. The music includes complex rhythmic patterns and fingerings, such as '3 1 2', '2 4', '2 3 1 2', '3 2 1 2', '5 4 5 4', and '2 3 4 3 1'.

Musical score system 4, featuring two staves. The music includes a 'cresc.' (crescendo) marking and various fingerings, such as '4 5 4', '2 3 1 2', '3 1 2 1', 'p', and '2'.

Musical score system 5, the final system on the page, consisting of two staves. It includes fingerings like '1 4 3 1', '1 4 2 1', '1 4 2', '1 2 3', and '3 2'.

a) Надо показать разрешение ре-диез в до-диез. Избегайте следующего исполнения:

Musical notation showing a sequence of notes: D-sharp, D-sharp, D-sharp, D-sharp, D-sharp, D-sharp, D-sharp, D-sharp, D-sharp, D-sharp. This illustrates an incorrect resolution of the D-sharp.

a) Make it clear that the D resolves on to the C avoiding the following reading:

Musical notation showing a sequence of notes: D-sharp, D-sharp, D-sharp, D-sharp, D-sharp, D-sharp, D-sharp, D-sharp, D-sharp, D-sharp. This illustrates an incorrect resolution of the D-sharp.

a) Si faccia comprendere che il re risolve sul do, evitando la seguente esecuzione:

Musical notation showing a sequence of notes: D-sharp, D-sharp, D-sharp, D-sharp, D-sharp, D-sharp, D-sharp, D-sharp, D-sharp, D-sharp. This illustrates an incorrect resolution of the D-sharp.

a) Il faut bien faire comprendre que le ré se résout sur l'ut et éviter l'exécution suivante:

Musical notation showing a sequence of notes: D-sharp, D-sharp, D-sharp, D-sharp, D-sharp, D-sharp, D-sharp, D-sharp, D-sharp, D-sharp. This illustrates an incorrect resolution of the D-sharp.

Fuga III

Allegro moderato ma deciso (♩ = 66)

(a 8 Voci)

f pesante

Тема. Кода.

Тональный ответ.

Кода темы служит одновременно противосложением и сопровождает проведение темы во всех других голосах. В седьмом такте эта вторая половина темы (кода) изменяется следующим образом: Из этих двух различных форм коды выведена большая часть интермедий фуги.

The Coda of the Theme stands for the Counter-subject and accompanies the repetitions of the Theme in the other voices. In the seventh bar this second part of the Theme (Coda) is modified in the following manner: From these two designs of the Coda spring many episodes of the fugue.

- a) Тема в обращении.
 b) Тематический отрывок в уменьшении. Он проходит в двух верхних голосах в прямом движении, а в басы в обращении. Нечто похожее происходит в тактах 18 и 19.
 c) Проведение коды темы, здесь данной в обращении.

- a) Theme inverted.
 b) Thematic fragment in diminution repeated by the two upper parts in direct motion and by the Bass inverted. The same thing happens in bars 18 and 19.
 c) Repetition of the Coda of the Theme inverted.

La Coda del Tema fa ufficio di Controsoggetto e serve per accompagnare le ripetizioni del Tema fatte dalle altre voci. Nella settima battuta questa seconda parte del Tema (Coda) viene modificata nel modo seguente: da questi due diversi disegni della Coda hanno origine gran parte degli Episodi della Fuga.

La fin du sujet tient lieu de contre-sujet et accompagne les réponses des autres voix. A la mesure 7, cette deuxième partie du sujet (terminalison) est modifiée de la manière suivante:

Ces deux formes différentes de la fin du sujet servent de base à la plupart des épisodes de la fugue.

- a) Tema per moto contrario.
 b) Frammento tematico per diminuzione che si ripete dalle due voci acute per moto retto, e nel Basso, per moto contrario. Simil caso ha luogo nelle battute 18 e 19.
 c) Ripetizione della Coda del Tema data qui per moto contrario.

- a) Réponse renversée.
 b) Fragment thématique par diminution. Les deux voix aiguës le reprennent par mouvement direct, la basse par mouvement contraire. Les mesures 18 et 19 offrent un cas semblable.
 c) Reprise de la terminalison du sujet, mais par mouvement contraire.

d) Интермедия, формирующаяся из характерной интонации начала темы. Фигура которая проходит сперва в сопрано, а потом в теноре, выведена из коды темы.

e) Равнозначно следующему:

f) В этой второй интермедии используются кроме начала темы (данной также в обращении и в уменьшении) еще и другие тематические элементы: кода темы в обращении:

вторая кода темы: в прямом движении и в обращении и, кроме того, пассаж:

который происходит а) из второй коды темы и б) из самой темы в обращении.

d) Episode formed from the characteristic beginning of the Theme The figure: which we see first in the Soprano and afterwards in the Tenor originates from the Coda of the Theme.

e) Equivalent to:

f) In the second episode, beside the beginning of the Theme (given also inverted and in diminution) we meet other designs: the Coda of the Theme inverted the second Coda of the Theme by direct motion and inverted and lastly the passage of which the group a) originates from the second Coda of the Theme and the group b) from the Theme itself inverted.

d) Episodio formato dal caratteristico principio del Tema. La figura che si riscontra prima nel Soprano e poi nel Tenore, ha origine dalla Coda del Tema.

e) Equivale a:

f) In questo secondo Episodio oltre al principio del Tema (dato anche per moto contrario e per diminuzione) si riscontrano altri disegni: la Coda del Tema data per moto contrario;

la seconda Coda del Tema

data per moto retto e contrario e infine il passo del quale il nucleo a) deriva dalla seconda Coda del Tema ed il nucleo b) dal Tema stesso per moto contrario.

d) Episode issu du début caractéristique du sujet. La formule que l'on rencontre successivement dans le soprano, puis dans le ténor, dérive de la terminaison du sujet.

e) Equivalent de

f) Ce deuxième épisode renferme, en plus du commencement du sujet (présenté aussi dans son renversement et par diminution), d'autres formules: la terminaison du sujet renversée:

la deuxième terminaison du sujet directe et ren-

versée, enfin le passage dont le motif a) dérive de la deuxième terminaison du sujet et le motif b) du sujet lui-même, mais renversé.

First system of musical notation. The treble clef staff contains a melodic line with various ornaments and fingerings (e.g., 3 2 1, 1 3 5, 3, 3, 1 2 3). The bass clef staff provides harmonic support with chords and single notes, including fingerings like 2, 8, 2, 1 3, 2, 1 3 2, and 5. A *dim.* (diminuendo) marking is present in the middle of the system.

Second system of musical notation. The treble clef staff continues the melodic development with complex ornaments and fingerings (e.g., 1 3, 2 1, 1 3, 2 3 5 8, 4, 8 5, 4, 4, 3, 2 3 5). The bass clef staff features a more active accompaniment with chords and moving lines, including fingerings like 2, 8, 5, 3, 1 2 5, 1 3, 1, 3, 1 4 2, and 2 3. A *p cresc.* (piano crescendo) marking is present.

Third system of musical notation. The treble clef staff shows further melodic elaboration with ornaments and fingerings (e.g., 3, 2 3, 2 3, 2 1, 5, 1 2). The bass clef staff continues with harmonic accompaniment, including fingerings like 2, 4, 2, 5, and 5. A *mf* (mezzo-forte) dynamic marking is present.

Fourth system of musical notation. The treble clef staff features a melodic line with ornaments and fingerings (e.g., 8 1, 4, 2, 1 2 1 2, 1 3, 4, 2 3 5, 2). The bass clef staff provides accompaniment with chords and single notes, including fingerings like 8, 1 3, 5, 5, 2, 5, 4, 1 2, 3, 5, 5, 3, 1, 3, 1. A *f* (forte) dynamic marking is present.

g) Тема в увеличении.

g) Theme augmented.

g) Tema aggravato.

g) Sujet augmenté.

h) Равнозначно следующему:

i) Органный пункт на доминанте.

j) Кода. Органный пункт на тонике. Надо выделить верхний голос больше среднего.

h) Equivalent to:

i) Pedal on the Dominant.

j) Coda. Pedal on the Tonic. The upper part must be more sonorous than the inner part.

h) Equivale a

i) Pedale sulla Dominante.

j) Coda. Pedale sulla Tonica. La parte superiore sia più sonora della parte media.

h) Equivalent de

i) Pédale sur la dominante.

j) Coda. Pédale sur la tonique. La partie supérieure doit être plus sonore que celle du milieu.

Preludio IV

Andantino un poco espressivo, ma semplice (♩ = 50)

The musical score consists of four systems of staves. The first system shows the beginning with a piano (*p*) dynamic and includes fingering numbers like 1, 2, 3, 4, 5, 6, 7, 8. The second system is marked *sempre legatissimo* and *poco marc.*, with further fingering. The third system includes *marc.* markings. The fourth system features *cresc.* and *tr.* markings, ending with a forte (*f*) dynamic. The score is densely annotated with fingering and articulation symbols.

a) Надо постараться придать большую выразительность непрерывному диалогу между разными голосами этой чудесной прелюдии.

a) The continuous dialogue between the different voices in this magnificent composition should be clearly emphasised.

a) Si abbia cura di far ben risaltare il continuo dialogo fra le diverse voci di questo magnifico componimento.

a) On s'efforcera, dans cette oeuvre merveilleuse, de mettre bien en valeur le dialogue continuuel des différentes voix entre elles.

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part is divided into two staves (treble and bass clef). The key signature has two sharps (F# and C#). The system includes various musical notations such as notes, rests, and slurs. Fingerings are indicated by numbers 1-5. Performance markings include *p* (piano), *espr.* (espressivo), and *meno p.* (meno piano). Trills are marked with *tr*. The system concludes with a double bar line.

Second system of musical notation, continuing from the first. It features the same three-staff structure. The piano accompaniment shows more complex rhythmic patterns and slurs. Performance markings include *mf* (mezzo-forte) and *espr.*. Fingerings and articulation marks are present throughout the system.

Third system of musical notation. The piano part continues with intricate textures. Performance markings include *marc.* (marcato) and *p*. The system ends with a double bar line.

Fourth system of musical notation, the final system on the page. It includes the vocal line and piano accompaniment. Performance markings include *marc.*, *cresc.* (crescendo), and *espr.*. The system concludes with a double bar line.

System 1 of the musical score. It consists of four staves: two for the right hand and two for the left hand. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first staff (treble clef) contains a complex melodic line with many triplets and slurs. The second staff (treble clef) contains a similar melodic line, with the instruction *dolcemente* written above it. The third staff (bass clef) contains a bass line with some slurs. The fourth staff (bass clef) contains a bass line with some slurs. Fingering numbers (1-5) are present throughout.

System 2 of the musical score. It consists of four staves: two for the right hand and two for the left hand. The music continues from the previous system. The first staff (treble clef) contains a complex melodic line with many triplets and slurs. The second staff (treble clef) contains a similar melodic line, with the instruction *espr!* written above it. The third staff (bass clef) contains a bass line with some slurs. The fourth staff (bass clef) contains a bass line with some slurs. Fingering numbers (1-5) are present throughout. The instruction *dim.* is written in the middle of the system.

System 3 of the musical score. It consists of four staves: two for the right hand and two for the left hand. The music continues from the previous system. The first staff (treble clef) contains a complex melodic line with many triplets and slurs. The second staff (treble clef) contains a similar melodic line, with the instruction *dolente* written above it. The third staff (bass clef) contains a bass line with some slurs. The fourth staff (bass clef) contains a bass line with some slurs. Fingering numbers (1-5) are present throughout. The instruction *dim.* is written in the middle of the system.

System 4 of the musical score. It consists of four staves: two for the right hand and two for the left hand. The music continues from the previous system. The first staff (treble clef) contains a complex melodic line with many triplets and slurs. The second staff (treble clef) contains a similar melodic line. The third staff (bass clef) contains a bass line with some slurs. The fourth staff (bass clef) contains a bass line with some slurs. Fingering numbers (1-5) are present throughout.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has two staves (treble and bass). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The system includes dynamic markings: *espr.* (espressivo) above the vocal line and below the piano part, and *dolcissimo* above the piano part. The piano part features complex fingering and includes a *ppp* (pianissimo) marking. A trill (*tr*) is indicated above a note in the piano part.

Second system of musical notation. It continues the vocal and piano parts. The piano part has two staves. The system includes the dynamic marking *cresc. a poco a poco* (crescendo a little by little) in the piano part. The piano part features complex fingering and includes a trill (*tr*) above a note.

Third system of musical notation. It continues the vocal and piano parts. The piano part has two staves. The system includes a trill (*tr*) above a note in the piano part.


Fourth system of musical notation. It continues the vocal and piano parts. The piano part has two staves. The system includes dynamic markings: *f* (forte) above the piano part, *ampio* (ampio) above the piano part, and *p* (piano) above the piano part. The piano part features complex fingering and includes a trill (*tr*) above a note.

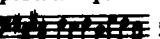
Fuga IV


Allegro moderato ed energico (♩ = 132)

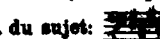
(a 3 Voci)

Тема. Противосложение.

a) Важная интермедия в девять тактов, где последняя часть темы проводится поочередно в разных голосах: 
 В других интермедиях (такты 22, 32, 49, 57 и 62) тематическая разработка материала аналогична.

a) Important episode of nine bars, in which the close of the Theme:  is interchanged between the voices. In the other episodes (bars 22, 32, 49, 57 and 62) the thematic design is always the same.

a) Importante Episodio, di nove battute, nel quale le voci si scambiano la chiusa del Tema:  Negli altri Episodi (battute 22, 32, 49, 57 e 62) il contenuto tematico è sempre lo stesso.

a) Episode important de neuf mesures, dans lequel les voix échan- gent entre elles la terminaison du sujet:  Dans les autres épisodes (voir les mesures 22, 32, 49, 57 et 62), le contenu thématique est toujours le même.

22

b)

dim.

cresc.

32

p cresc.

dim.

cresc.

b) Короткая интермедия, состоящая из двух тактов, после которой сопрано, тенор и бас проводят один за другим тему в обращении, сопровождаемую до 30-го такта новой

ритмической фигурой:

b) Brief episode of two bars, after which the Soprano, Tenor, and Bass repeat successively the Theme inverted accompanied up to the 30th bar, by a new figure:

b) Breve Episodio, di due battute, dopo del quale il Soprano, Tenore e Basso ripetono successivamente il Tema per moto contrario ch'è accompagnato, sino alla trentesima battuta, con una nuova

figurazione

b) Bref épisode de deux mesures, après lequel le soprano, le ténor et la basse reprennent successivement sujet et réponse renversés et accompagnés, jusqu'à la trentième mesure, d'une

figuration nouvelle:

49

Musical score for measures 49-56. The system includes a treble and bass clef with a key signature of two sharps (F# and C#). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5. Dynamics include *f* (forte) and *dim.* (diminuendo). A trill is marked with 'T' in measure 53. Fingering numbers are placed above and below notes throughout the system.

Oppure:

Musical score for measures 57-61, marked 'Oppure:'. The system includes a treble and bass clef with a key signature of two sharps. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5. Dynamics include *p* (piano) and *mp* (mezzo-piano). A trill is marked with 'T' in measure 60. Fingering numbers are placed above and below notes throughout the system.

57

Musical score for measures 62-65. The system includes a treble and bass clef with a key signature of two sharps. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5. Dynamics include *cresc.* (crescendo) and *mf* (mezzo-forte). A trill is marked with 'T' in measure 65. Fingering numbers are placed above and below notes throughout the system.

62

Musical score for measures 66-71. The system includes a treble and bass clef with a key signature of two sharps. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5. Dynamics include *f* (forte). Fingering numbers are placed above and below notes throughout the system.

poco rit.

Musical score for measures 72-75, marked 'poco rit.'. The system includes a treble and bass clef with a key signature of two sharps. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5. Dynamics include *poco rit.* (ritardando). Fingering numbers are placed above and below notes throughout the system.

Preludio V

Allegro giusto; ben marcato e brioso (♩ = 92)

The musical score consists of four systems of piano music. Each system contains a grand staff with a treble and bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The tempo is marked 'Allegro giusto; ben marcato e brioso' with a quarter note equal to 92 beats per minute. The score is heavily annotated with fingering numbers (1-5) and articulation marks such as accents, slurs, and staccato. The first system begins with a forte dynamic marking. The second system includes a section with a dotted line indicating a repeat or continuation. The third system features a section with a double bar line and a repeat sign. The fourth system concludes with a final cadence.

a) Относительно ритмической интерпретации этого такта и других подобных см. примечания к пятой фуге 1-го тома.

a) With regard to the rhythmic rendering of this and the other bars of similar design see annotation on the 5th fugue-Book I.

a) Circa l'interpretazione ritmica di questa battuta e delle altre simili, si rilegga quanto fu detto per la V^a Fuga della Prima Parte.

a) Pour ce qui concerne l'interprétation rythmique de cette mesure et de celles qui lui sont analogues, on voudra bien relire ce que nous avons dit au sujet de la Fugue V de la 1^{re} partie.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand provides a rhythmic accompaniment with some chords and single notes. Dynamics include *f* and *mf*. A small inset at the top right shows a short melodic phrase.

Second system of musical notation. Continues the piece with similar melodic and harmonic development. The right hand has more intricate patterns with slurs and fingerings. The left hand continues with accompaniment. Dynamics include *p* and *mf*.

Third system of musical notation. Includes the instruction *cresc.* (crescendo). The right hand has a more active melodic line with many slurs and fingerings. The left hand accompaniment is also more active. Dynamics include *f* and *mf*.

Fourth system of musical notation. Starts with the measure number 64. The right hand has a very active melodic line with many slurs and fingerings. The left hand accompaniment is also very active. Dynamics include *f*.

Fifth system of musical notation. Continues the piece with similar melodic and harmonic development. The right hand has a very active melodic line with many slurs and fingerings. The left hand accompaniment is also very active. Dynamics include *f*. A small inset at the bottom right shows a short melodic phrase.

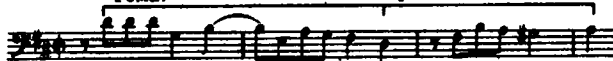
Fuga V.

Andante sostenuto e cantabile ($\text{♩} = 72$).

(a 4 voci)

Тема.

Противосложение.



a) Эта и другие четыре интермедии фуги в тактах 16, 29, 35 и 42 развивают следующий тематический элемент:



b) Выделите тему следующим образом:

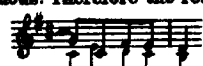


c) Начиная с этого места каждое вступление темы следует в виде стретто, за исключением тактов 40 и 41.

a) This and the other four episodes of the fugue in bars 16, 29, 35 & 42, all develop the thematic design:



b) Make the Theme conspicuous. Therefore the reading must be the following:

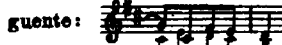


c) From here every return of the Theme is formed like a Stretto, except in bars 40 & 41.

a) Questo primo Episodio, e gli altri quattro contenuti nella Fuga alle battute 16, 29, 35 e 42, sviluppano tutti il disegno tematico:

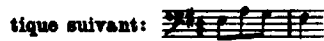


b) Si faccia risaltare il Tema, e perciò l'esecuzione sia la seguente:

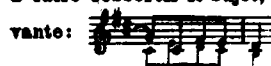


c) Da qui in avanti ogni ritorno del Tema è foggiato a guisa di Stretto, eccetto nelle due battute 40 e 41.

a) Cet épisode et les quatre autres de cette même fugue, aux mesures 16, 29, 35 et 42, sont basés sur le fragment thématique suivant:



b) On s'attachera à faire ressortir le sujet, par l'exécution suivante:



c) A partir d'ici les reprises du sujet sont toutes en forme de stretto, sauf dans les mesures 40 et 41.

Musical score system 1, measures 1-12. The system includes a treble and bass staff with piano accompaniment. Fingerings are indicated by numbers 1-5. Dynamics include *cresc.*, *mf*, and *dim.*. Measure numbers 4, 8, 12, 16, 20, 24, and 28 are visible above the treble staff.

Musical score system 2, measures 13-28. The system includes a treble and bass staff with piano accompaniment. Fingerings are indicated by numbers 1-5. Dynamics include *mf*, *p*, and *dim.*. Measure numbers 13, 17, 21, 25, and 28 are visible above the treble staff.

Musical score system 3, measures 29-41. The system includes a treble and bass staff with piano accompaniment. Fingerings are indicated by numbers 1-5. Dynamics include *f*, *p*, and *cresc.*. Measure numbers 29, 33, 37, and 41 are visible above the treble staff.

Musical score system 4, measures 42-51. The system includes a treble and bass staff with piano accompaniment. Fingerings are indicated by numbers 1-5. Dynamics include *f*. Measure numbers 42, 46, and 51 are visible above the treble staff.

Musical score system 5, measures 52-61. The system includes a treble and bass staff with piano accompaniment. Fingerings are indicated by numbers 1-5. Dynamics include *dim.*, *poco rall.*, and *p*. Measure numbers 52, 56, 60, and 61 are visible above the treble staff.

Preludio VI

Allegro vivace e brillante (♩ = 120)
5 poco legato, brillantissimo

The first system of musical notation for Preludio VI, measures 1-4. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 3/4 time. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. Fingerings are indicated by numbers 1-5. A dynamic marking of *f* (forte) is present at the beginning.

The second system of musical notation, measures 5-8. The upper staff continues the melodic development with slurs and fingerings. The lower staff has a more active accompaniment. A dynamic marking of *p* (piano) is used in measure 5, and *f* (forte) is used in measure 7. Fingerings and articulation marks are clearly visible.

The third system of musical notation, measures 9-12. The melodic line in the upper staff shows more complex rhythmic patterns. The lower staff accompaniment is dense. A dynamic marking of *dim.* (diminuendo) is present in measure 11. Fingerings and articulation marks are present throughout.

The fourth system of musical notation, measures 13-16. The upper staff continues with the melodic theme. The lower staff accompaniment features a steady eighth-note pattern. A dynamic marking of *p* (piano) is used in measure 13. Fingerings and articulation marks are present.

The fifth system of musical notation, measures 17-20. The upper staff continues with the melodic theme. The lower staff accompaniment features a steady eighth-note pattern. A dynamic marking of *cresc.* (crescendo) is used in measure 17. Fingerings and articulation marks are present.

The sixth system of musical notation, measures 21-24. The upper staff continues with the melodic theme. The lower staff accompaniment features a steady eighth-note pattern. A dynamic marking of *p* (piano) is used in measure 21. Fingerings and articulation marks are present.

3 4 2 1 8 5 3 4 2 1 2 1

dim. *p*

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3

2 4 1 5 2 5 8 1 9 1 4 3 2 1 2 1 4 5 2 8 1 1 1 3 1 2

cresc. a poco a poco -

1 4 1 5 6 1 1 3 1 3 5 4 6 4 1 4 1 8 5 9 1 8 4 1 2 1 2

3 1 3 5 4 4 3 4 4 3 5 5 4 3 3 2 2 1 2 1

f *dim.*

4 4 3 3 4 4 4 4 5 4 5 4 4 3 2 1

1 4 2 4 3 1 5 2 2 1 4 1 5 5 2 2 5 4 2

p *cresc.*

1 1 2 2 1 1 2 5 4 2 1 1 2 3 1 2 1 3 2 1 3 2

7 1 1 2 1 2 1 3 2 1

Ossia: 1 2 3 4 5 m.f. 5 4 3 2 1

5 1 4 2 3 1 1 4 2 5 1 4 2 1 3 2 3 1 2 3 3 2 3

mf *dim.*

3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1

3 2 1 3 2 4 2 1 3 5 3 1 2 1 2 3 4 2 1 2 3 1 2 3 4 5

poco rit. *pp*

3 2 1 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1

mf *dim.*

(sopra) 5 2

Fuga VI

Allegro moderato ed energico (♩ = 76)

(a 8 voci)

Тема.

Противосложение.

Эта fuga основывается на следующих тематических элементах: начало темы которое повторяется с девятого такта иногда в прямом движении, иногда в обращении, и контрапунктическая фигура, начинающаяся с седьмого такта: (подобная окончанию противосложения) и повторяющаяся в тактах 12, 13, 21, 22, 23, а также в такте 24, где она слегка изменена.

The thematic motifs used in this fugue are the following: the beginning of the Theme which from the 9th bar onward is repeated in both direct and inverted motion, and a contrapuntal design initiated in the 7th bar (suggesting the end of the Counter-subject) and repeated in bars 12, 13, 21, 22, 23 and also in the 24th bar, when it is slightly modified.

a) В этом связующем такте между вторым и третьим проведением темы имеется в обоих голосах заимствованная из темы фигура шестнадцатых в обращении.

a) In this transition bar between the second and third repetition of the Theme, the two voices repeat inverted, the thematic figure in semiquavers.

I motivi tematici adoperati nella Fuga sono: il principio del Tema che dalla nona battuta in avanti viene ripetuto ora in moto retto, ora in moto contrario, e un disegno contrappuntistico che s'inizia alla settima battuta (a somiglianza della fine del Controsoggetto) e si ripete nella battute 12, 13, 21, 22, 23 ed anche nella 24^{ma} battuta dove è lievemente modificato.

Les motifs thématiques utilisés dans cette fugue sont au nombre de deux: 1^o le début du sujet qui, dès la neuvième mesure, reparaît tantôt par mouvement direct, tantôt par mouvement contraire; 2^o une formule contrapuntique qui commence à la 7^{me} mesure (analogue à la fin du contre-sujet) et qui se répète dans les mesures 12, 13, 21, 22, 23, voire même dans la mesure 24 où elle n'est que légèrement modifiée.

a) In questa battuta d'unione (di transizione) fra la seconda e la terza replica del Tema le due voci ripetonno per moto contrario la figurazione tematica in 16^{mi}

a) Dans cette mesure de transition entre la réponse et le retour du sujet, les deux voix reprennent la figuration thématique en doubles croches et la renversent.

The musical score is divided into five systems. The first system shows a complex melodic line with many slurs and fingerings, ending with a *dim.* marking. The second system begins with a *p* dynamic and includes a *cresc. a poco a poco* instruction. The third system starts with a *poco* marking. The fourth system features a *dim.* marking. The fifth system begins with a *p cresc. molto* marking and ends with a *rit.* marking. The notation is dense with slurs and fingerings throughout.

b) Конец противосложения повторяется в нисходящей последовательности.
 c) Тема в обращении.

b) The end of the Counter-subject is repeated in the form of a descending sequence.
 c) Theme inverted.

b) La fine del Controsoggetto si ripete in forma di progressione discendente.
 c) Tema in moto contrario.

b) La fin du contre-sujet est reprise sous forme de progression descendante.
 c) Sujet renversé.

Preludio VII

Allegretto pastorale (♩ = 88)

The musical score for Preludio VII is presented in a standard piano format with a grand staff (treble and bass clefs). The piece is in G major and 3/4 time, with a tempo of Allegretto pastorale (♩ = 88). The score is divided into six systems, each containing two staves. The first system begins with a treble clef and a bass clef, with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as Allegretto pastorale with a quarter note equal to 88 beats per minute. The first system includes dynamics such as *mf* and *p*, and a *cresc.* marking. The second system features a *dim.* marking. The third system includes a *cresc.* marking and a *p* dynamic. The fourth system includes a *p* dynamic and a *mf* dynamic. The fifth system includes a *p* dynamic. The sixth system includes a *p* dynamic. The score is heavily annotated with fingering numbers (1-5) and includes various musical notations such as slurs, ties, and accents. The piece concludes with a final chord in the bass clef.

First system of musical notation. Treble and bass clefs. Includes dynamic marking *cresc.* and various fingering numbers (1-5) above and below notes.

Second system of musical notation. Treble and bass clefs. Includes dynamic marking *dim.* and various fingering numbers (1-5) above and below notes.

Third system of musical notation. Treble and bass clefs. Includes dynamic marking *p* and various fingering numbers (1-5) above and below notes.

Fourth system of musical notation. Treble and bass clefs. Includes dynamic markings *p* and *cresc.* and various fingering numbers (1-5) above and below notes.

Fifth system of musical notation. Treble and bass clefs. Includes dynamic marking *cresc.* and various fingering numbers (1-5) above and below notes.

Sixth system of musical notation. Treble and bass clefs. Includes dynamic markings *poco rit.*, *a tempo*, *f*, and *f dim.* and various fingering numbers (1-5) above and below notes.

Fuga VII

Maestoso; serenamente ($\text{♩} = 63$)

(a 4 voci)

dolce, ma sonoro

p₁ soffavoce

dim.

f

f

Тема.

Противосложение.

Тональный ответ.

Кода темы.

Кода противосложения.

Фигура четвертого такта используется в коде и, кроме того, проводится часто во всей фуге.

The figure in the 4th bar, repeated in the Coda, is considerably developed during the fugue.

- a) Этот ход выведен из второго такта противосложения.
 b) Тенор и бас проводят тему в виде канона. То же самое позже происходит между альтом и сопрано, а в тактах 59 и 60 между сопрано и басом.

a) This andamento originates from the second bar of the Counter-subject.

b) The Tenor and the Bass repeat the Theme in Canon. The same thing happens, soon after, between the Centr. and the Sopr., and again in bars 59 & 60 between the Sopr. and the Bass.

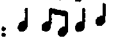

La figurazione della quarta battuta oltreché è ripetuta nella Coda, è ampiamente sviluppata in tutto il pezzo.

La formule de la quatrième mesure se retrouve dans la coda. Elle est du reste amplement utilisée dans tout le morceau.


- a) Questo andamento deriva dalla seconda misura del Contro-soggetto.
 b) Il Tenore ed il Basso ripetono il Tema a Canone. Lo stesso avviene, subito dopo, fra il Centr. ed il Sopr. e, nelle battute 59 e 60 fra il Sopr. ed il Basso.



a) Ce passage dérive de la seconde mesure du contre-sujet.

b) Ténor et basse présentent la réponse et le sujet en manière de canon. Il en va de même peu après, entre l'alto et le soprano et, dans les mesures 59 et 60, entre le soprano et la basse.


с) Эта единственная интермедия фуги, где почти постоянно присутствуют элементы темы, развивает два разных тематических зерна, а именно:  и мотив  выведенный из третьего такта темы.

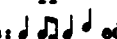

Пример:  и т. д.

Интересно отметить, что в прелюдии той же самой тональности (E \flat -dur) первого тома имеется та же самая характерная фигура: 


с) This, the only episode of the fugue (in which the repetition of the Theme is nearly always constant) develops two different thematic characters: the following figure:  and the motif  drawn from the third bar of the Theme.



Example:  etc.

It is worth mentioning that the Prelude in the same key (E \flat maj. Book I) has the same characteristic figure in the Theme: 


с) Questo unico Episodio della Fuga, nella quale la ripetizione del Tema è pressoché costante, sviluppa due diversi caratteri tematici; la figurazione seguente:  ed il motivo  tratto dalla terza battuta del Tema.

Esempio:  etc.

È degno di nota il constatare come il Preludio, nello stesso tono di Mi \flat maggiore, della Prima Parte abbia nel Tema la stessa caratteristica figurazione: 

с) Cet unique épisode d'une fugue dans laquelle sujet et contre-sujet sont presque constamment exploités, repose sur deux formules thématiques différentes: le rythme  et le motif  emprunté à la troisième mesure du sujet.

Exemple:  etc.

Il est intéressant de noter que le thème du préluide de même tonalité (mi bémol majeur), dans la 1^{re} partie, renferme le même motif caractéristique. 

Preludio VIII

Allegro molto moderato (♩ = 66)

The musical score is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The tempo is marked "Allegro molto moderato" with a metronome marking of ♩ = 66. The score is divided into five systems, each containing two staves. The first system begins with a piano (*p*) dynamic and includes fingerings such as 1 2 1 3 2 4 1 3, 2 5 4 3 2 1 3 2, and 3 1 2. The second system features a mezzo-forte (*mf*) dynamic and includes fingerings like 3 1 2, 2 4 1 3, and 2 1. The third system starts with a *dim.* (diminuendo) dynamic, followed by a piano (*p*) dynamic, and ends with a *cresc. a poco a poco* (crescendo) marking. The fourth system is marked *mf* and includes the instruction *sempre cresc.* (always crescendo). The fifth system begins with a forte (*f*) dynamic and concludes with a piano (*p*) dynamic. The score is heavily annotated with fingerings, slurs, and dynamic markings throughout.

Fuga VIII

Andante; con sentimento doloroso ($\text{♩} = 60$)

(a 4 voci)

Тема. Противосложение.

В обоих тактах, которые связывают второе проведение темы с третьим, появляется короткий мотив,

имеющий большое значение благодаря своей особой выразительности и своему дальнейшему развитию в фуге. Он выведен из второго такта темы и составляет тематически наиболее интересный и напряженный элемент обеих интермедий фуги (такт 11 и 36). Во второй интермедии тенор на основе этого мотива образует севеняцию несравненной красоты.

These two bars, which join the second to the third entry of the Theme, contain a short andamento

which from its eminently expressive character and development throughout the fugue, becomes very important. It originates in the second bar of the Theme and forms the most interesting and passionate thematic part of the two episodes of the fugue in bars 11 and 36. In the second of these episodes the Tenor forms with this motif, a sequence of incomparable beauty.

Queste due battute che riuniscono la seconda alla terza replica del Tema contengono un breve andamento

che acquista grande importanza per il carattere suo eminentemente espressivo e per lo sviluppo che ha nella Fuga. La sua derivazione ha luogo nella seconda battuta del Tema: esso forma la parte tematica più interessante e più passionale dei due Episodi della Fuga posti alle battute 11 e 36. Nel secondo di questi Episodi il Tenore ne forma una progressione d'incomparabile bellezza.


Les deux mesures qui relient la réponse au retour du sujet renferment un court passage

qui acquiert, dans la suite, une grande importance soit par son caractère éminemment expressif, soit par les développements que la fugue lui donne. Ce motif provient de la deuxième mesure du sujet et forme l'élément le plus intéressant et le plus passionné des deux passages épisodiques de la fugue, mesures 11 et 36. Dans le second de ces épisodes, le ténor offre une progression d'une beauté incomparable.

a) 2-е противосложение,  которое повторяется в тактах 15 и 16, а также в несколько измененном виде в тактах 17 и 19.

a) Second Counter-subject  repeated in bars 15 and 16 and modified in bars 17 and 19.

a) Secondo Controsoggetto  che si ripete nelle battute 15 e 16 e, modificato, nelle battute 17 e 19.

a) Second contre-sujet  se retrouve dans les mesures 15 et 16, et quelque peu modifié, dans les mesures 17 et 19.

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a trill marked '7 T'. The bass staff provides a rhythmic accompaniment with eighth notes. Dynamic markings include a forte 'f' and a '7 T' marking. Fingerings are indicated by numbers 1-5 and slurs.

The second system continues the piece. The treble staff features more complex rhythmic patterns, including sixteenth notes. The bass staff has a steady eighth-note accompaniment. Dynamic markings include mezzo-forte 'mf', piano 'p', and 'p ma marc.' (piano ma marcato).

The third system is marked 'dolente' (dolente), indicating a slower, more expressive tempo. The treble staff has a more melodic line with slurs. The bass staff continues with eighth notes. Dynamic markings include piano 'p' and a '3' marking.

The fourth system shows a dynamic increase. The treble staff has a melodic line with a crescendo 'cresc.' leading to a forte 'f' section. The bass staff features a steady eighth-note accompaniment. Dynamic markings include mezzo-forte 'mf', 'cresc.', and 'f'. A '7 T' marking is also present.

36

The musical score consists of four systems of piano music. The first system (measures 36-38) includes a *dim.* marking and a *marcato* marking. The second system (measures 39-41) is marked *molto espressivo* and *f*. The third system (measures 42-44) features a *cresc.* marking and a *p* marking. The fourth system (measures 45-47) includes a *rall.* marking and a *p* marking. The score is heavily annotated with fingerings and slurs.

b) В то время как в теноре проходит секвенция, в других голосах остается характерный синкопический рисунок.

c) Здесь тема одновременно проводится в сопрано в прямом движении и в теноре в обращении.

d) Композитор добавил здесь пятый голос.

b) While the Tenor forms a sequence, the other parts follow its characteristic syncopation.

c) While the Soprano has the Theme by direct motion, the Tenor repeats it inverted.

d) The composer has added here a fifth part.

b) Mentre il Tenore forma una progressione, le altre parti ne seguono il caratteristico sincopato.

c) Mentre il Soprano ha il Tema in moto retto il Tenore lo ripete per moto contrario.

d) L'autore ha qui aggiunto una quinta voce.

b) Tandis que le ténor se développe par progression, les autres parties en restent à leurs syncopes caractéristiques.

c) Le sujet et la réponse renversée apparaissent simultanément dans les parties de soprano et de ténor.

d) L'auteur ajoute, à partir d'ici, une cinquième partie.

Preludio IX

Andantino (♩ = 76)

molto leggero

First system of musical notation. Treble and bass clefs are present. The key signature has two sharps (F# and C#). The music features intricate fingerings and slurs. Dynamics include *p* and *mf*. A *marc.* (marcato) marking is present. A small inset shows a detailed view of a complex fingering sequence.

Second system of musical notation. Dynamics include *p* and *cresc.* (crescendo). Fingerings are clearly indicated throughout the piece.

Third system of musical notation. Dynamics include *p*. The music continues with complex rhythmic patterns and slurs.

Fourth system of musical notation. Dynamics include *cresc.* and *mf*. A small inset shows a detailed view of a complex fingering sequence.

Fifth system of musical notation. Dynamics include *p* and *mf*. The music features complex rhythmic patterns and slurs.

Sixth system of musical notation. Dynamics include *p*, *dim.* (diminuendo), and *pp*. The system concludes with a double bar line. A tempo marking *(poco rit. - - a tempo)* is present at the beginning of the system.

Fuga IX

Solenne, mistico ($\text{♩} = 60$) *meno p* *mf*

(a 4 voci)

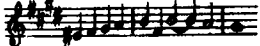
Тема. Противосложение.


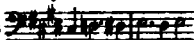
a) Вторая экспозиция темы в форме стретто.

b) Первая интермедия. Следующий отрывок, который переходит от сопрано к альту, а оттуда к басу и, наконец, повторяется в теноре, — не что иное, как противосложение с маленькими изменениями.

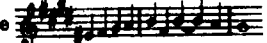
c) Новое противосложение отчасти образовано из материала главного противосложения. Оно повторяется в альте и затем в сопрано. Новому противосложению сопутствует контрпункт баса.



a) Second exposition of the Theme in the form of a Stretto.

b) First episode. The following fragment:  which passes from the Sopr. to the Contr., goes afterwards to the Bass and is repeated in the end by the Tenor, is nothing but the Counter-subject slightly modified.


c) A new Counter-subject partly formed with the design  from the principal Counter-subject. It is repeated by the Contr. and later by the Sopr.— The counterpoint of the Bass  is also given to the new Counter-subject.


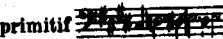
a) Seconda esposizione del Tema in forma di Stretto.

b) 1^{mo} Episodio. Il frammento seguente  che passa dal Sopr. al Contr., scende poi al Basso e in ultimo viene ripetuto dal Tenore, non è altro che il Controsoggetto con lievi modificazioni.

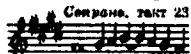
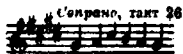
c) Nuovo Controsoggetto formato in parte col disegno  del Controsoggetto principale. Viene ripetuto dal Contralto e poi dal Soprano. Anche il contrappunto del Basso  è mantenuto assieme al nuovo Controsoggetto.

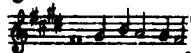
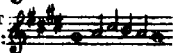
a) Seconde exposition, en manière de stretto.

b) 1^{er} épisode. Le fragment suivant  qui passe du soprano à l'alto puis descend à la basse, pour être repris en dernier lieu par le ténor, n'est rien autre que le contre-sujet légèrement modifié.



c) Nouveau contre-sujet formé en partie du rythme  du contre-sujet principal. Il est repris successivement par l'alto et par le soprano, tandis qu'à la basse le contrepoint primitif  est maintenu.

d) Тема здесь изменяется различными способами.

Пример:  



соответствует следующему:  соответствует следующему: 

Фигура сопрано в 29-м такте  выведена также из темы в обращении и изменяется (расширяется интервально)

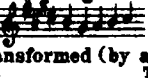
в следующем виде:  

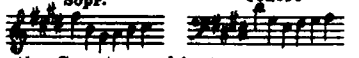
e) Эта фигура происходит из противоложения.

d) The Theme is modified here in various ways.

Examples:  

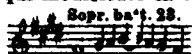

Equivalent to:  Equivalent to: 


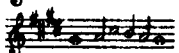
The figure of the Sopr. in the 29th bar  originates also from the Theme inverted and is transformed (by augmenta-

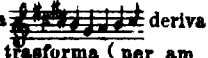
tion) to the following figure 


e) This design is drawn from the Counter-subject.

d) Il Tema è qui modificato in vario modo.

Esempi:  

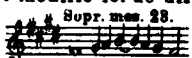

Equivalo a:  Equivalo a: 

La figurazione del Soprano nella 29^{ma} battuta  deriva anch'essa dal Tema per moto contrario, e si trasforma (per am-


pliamento) nella figurazione che segue: 

e) Questo disegno deriva dal Controsoggetto.

d) Le sujet est modifié ici de différentes manières.

Exemples:  

équivalent de:  équivalent de: 

La figuration du soprano, à la mesure 29:  dérive elle aussi du sujet, mais renversé. Elle se transforme plus loin, par

amplification, comme suit: 

e) Ce dessin provient du contre-sujet.

Preludio X

Allegro giusto, con vivacità (♩ = 69)

The musical score consists of five systems of piano music, each with a treble and bass clef staff. The piece is in G major and 3/4 time. The tempo is marked 'Allegro giusto, con vivacità' with a quarter note equal to 69 beats per minute. The score includes various technical markings such as slurs, fingering numbers (1-5), and dynamic markings like *f*, *dim.*, *p*, and *cresc.*. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *f* (forte) at the beginning, *dim.* (diminuendo) in the fourth system, and *p* (piano) and *cresc.* (crescendo) in the fifth system. The piece concludes with a final chord in the fifth system.

System 1: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (2, 4, 1, 2, 3, 1, 3, 2, 3). Bass clef contains a bass line with slurs and fingerings (1, 4). A dynamic marking *f* is present. A trill *tr* is indicated above a note. A sequence of numbers 3121 is written below the bass line.

System 2: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (1, 2, 2, 1, 3, 2, 2, 1). Bass clef contains a bass line with slurs and fingerings (4, 1, 1, 2, 3, 1, 3, 1, 1, 2, 5, 4, 3). A dynamic marking *dim.* is present. A sequence of numbers 1323 is written above the treble clef. A dynamic marking *p* is present.

System 3: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1). Bass clef contains a bass line with slurs and fingerings (2, 3, 1, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 2, 1, 2). A dynamic marking *cresc.* is present. A sequence of numbers 312 is written above the treble clef. A sequence of numbers 423 is written above the treble clef. A dynamic marking *f* is present.

System 4: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (3, 4, 1, 2, 3, 5, 1, 4, 3, 2, 1, 2, 3). Bass clef contains a bass line with slurs and fingerings (5, 2, 2, 3, 1, 2, 1, 3, 1, 2, 3). A dynamic marking *f* is present. A sequence of numbers 3212 is written above the treble clef. First and second endings are indicated by 1. and 2. above the treble clef.

2 3 4
2 4 3
p
1 3 8 (5) 1 4 4 4 4 4 3 1 1 1

p cresc.
4 4 2 4 2 4 2 1 3

f
1 1 5 5 1 1 1 1

3 1 3 3
5 1 3 2
p
4 2 1 3 2 2 5 2 1 3 2 1

p cresc.
1 1 3 5 1 4 3 4 2 3

1 2 1 2 3 1 3 1 2 1 2 5 2 3 1 4

f
tr.

8 2 8 1

3121

3 1 9 1

1 3 2 1 4 2 3

tr. 1323

dim. *p* *creac.*

4 1 1 3 1 3 1 3

4 3 3 4 2 3

tr.

2 1 3 1 3 4 1 5 1 4

3 3 1 4 2 5 2 3 4 1

4 1 3 2 4 1 3 3

1 3 4 3 3 3 4 3 2 3

1 3 5 2 3 1 3 5 2 1 3 1 2 1 4 3 2 1 3

risoluto *f*

5 3 5 4

3 2 1 3 2 1 4 3 2 1 3

3 2 1 3

2 1 3 2 1 4 3 2 1 3


Fuga X

Allegro risoluto ed energico (♩ = 136)

Esecuzione: 

(a 3 voci) *energico* *f* *a)* *non legato*

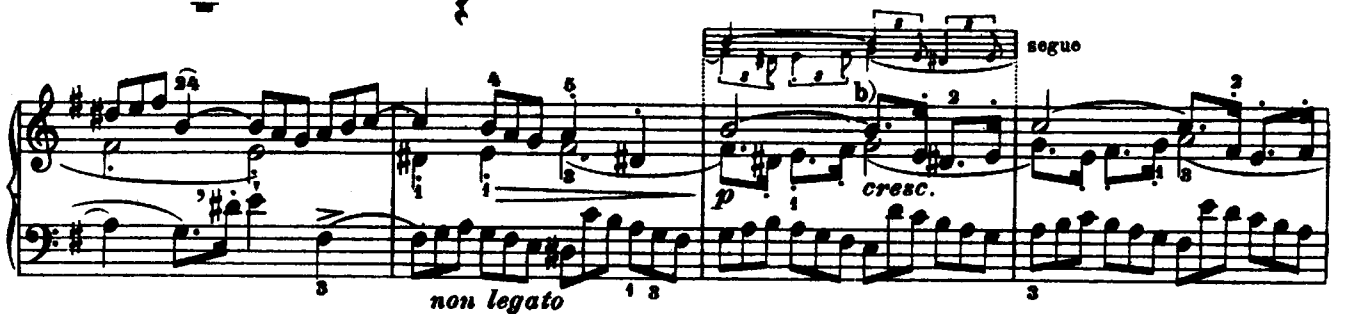
energico



non legato *energico*

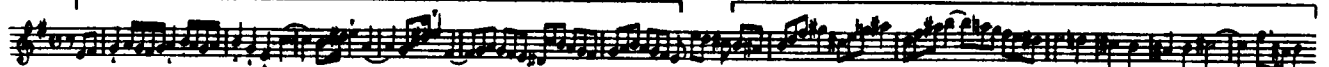



non legato *segno* *p* *cresc.*




Тема.

Противосложение.

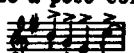


a) Значок *λ* имеется в оригиналах. Но во времена Баха он обозначал не *staccato*, а *sforzato non legato*, приблизительно если бы было написано теперь следующее: 

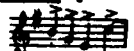
b) Первая интермедия. Секвенция баса, образованная из окончания темы, сопровождается в верхних голосах ритмическими фигурами, заимствованными из третьего и четвертого тактов темы.

a) The sign *λ* is in the original manuscripts: But at Bach's period it did not indicate a *staccato*, but a *sforzato non legato*, or as near as possible this indication of to-day: 

b) First episode. The sequence of the Bass (drawn from the end of the Theme) is accompanied by the upper parts with rhythmical *andamenti* to be found in the third and fourth bars of the Theme.

a) Il segno *λ* si trova nei manoscritti originali. Esso però all'epoca di Bach, più che uno *staccato* indicava uno *sforzato non legato*, presso a poco come se oggi si scrivesse nel seguente modo: 

b) 1^o Episodio. La progressione del Basso, derivante dalla fine del Tema) è accompagnata dalle voci superiori con *andamenti ritmici* contenuti nella terza e quarta battuta del Tema.

a) Ce signe *λ* se trouve dans les manuscrits autographes. Cependant, du temps de Bach, il indiquait moins un *staccato* qu'une sorte de *sforzato non legato* que l'on écrirait de nos jours à peu près comme suit: 

b) 1^{er} épisode. La progression de la basse (issue de la fin du sujet) est accompagnée, dans les parties supérieures de passages rythmiques que nous connaissons déjà des mesures 2 et 4 du sujet.

c) Противосложение переходит от
баса к сопрано.

d) Вторая интермедия, образованная из того же материала,
что и первая.

c) The Counter-subject passes
from the Bass to the Sopr.

d) Second episode formed with the same thematic
of the first.

c) Il Controsoggetto dal Basso
passa al Soprano

d) 2^{do} Episodio formato dallo stesso materiale
del primo

c) Le contre-sujet passe de la
basse au soprano:

d) 2^{ème} épisode composé des mêmes éléments thématiques
que le premier.

The musical score is presented in six systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *non legato*, *p*, *cresc.*, and *dim.* The tempo marking *rall.* appears in the final system. The piece ends with a fermata over a final chord.

c) Третья интермедия, тематически сходная с предыдущими.

e) Third episode, thematically equal to the preceding.

e) 3^o Episodio tematicamente uguale ai precedenti.

e) 3^{ème} épisode dont les éléments sont encore pareils aux précédents.

a tempo

mf energico *f*

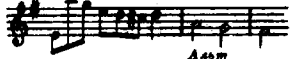
dim. non legato

p *cresc.* *f*

Adagio. Tempo primo

rall. *p* *cresc.* *rit.* *largamente*

f) Слегка измененное противосложение, переходящее от сопрано к альту.



g) Добавление четвертого голоса.

f) Counter-subject slightly modified, which passes from the Sopr.

Sopr. to the Contr.



g) A fourth part is added.

f) Controsoggetto lievemente modificato che passa dal Sopr.

al Contralto



g) Aggiunta d'una quarta parte.

f) Le contre-sujet, quelque peu modifié, passe du soprano a

l'alto:



g) Adjonction d'une quatrième partie.

Preludio XI

Quieto; dolce ed uguale ($\text{♩} = 66$)

p

cresc. a poco a poco

mf

p

p

First system of musical notation, featuring treble and bass staves with complex rhythmic patterns and fingerings. Fingerings are indicated by numbers 1-5. A slur covers the first two measures.

Second system of musical notation. Includes dynamic markings *f* and *mf*. Fingerings are indicated by numbers 1-5. A slur covers the first two measures.

Third system of musical notation. Includes dynamic markings *dim.* and *p*. Fingerings are indicated by numbers 1-5. A slur covers the first two measures.

Fourth system of musical notation. Includes dynamic markings *p* and *cresc. a poco a poco*. Fingerings are indicated by numbers 1-5. A slur covers the first two measures.

Fifth system of musical notation. Includes dynamic markings *mf*, *f dim.*, and *p*. Fingerings are indicated by numbers 1-5. A slur covers the first two measures.

5 8 5 4 1 8 4 5

cresc.

12

5

Detailed description: This system of a piano score consists of two staves. The right-hand staff begins with a treble clef and a key signature of one flat. It features a melodic line with a series of eighth notes and sixteenth notes, marked with fingerings 5, 8, 5, 4, 1, 8, 4, and 5. The left-hand staff starts with a bass clef and contains a bass line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. A *cresc.* (crescendo) marking is placed above the second measure. The system concludes with a fermata over a whole note chord in the right hand and a bass note in the left hand, with the number 12 written below.

1 4 5 5 5 4 3 2 1 2 1 2 3 4 5

f

p

15

Detailed description: This system continues the piano score. The right-hand staff has a treble clef and features a melodic line with fingerings 1, 4, 5, 5, 5, 4, 3, 2, 1, 2, 1, 2, 3, 4, 5. The left-hand staff has a bass clef and contains a bass line with fingerings 4, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5. A *f* (forte) marking is present above the second measure, and a *p* (piano) marking is present above the fifth measure. The system ends with a fermata over a whole note chord in the right hand and a bass note in the left hand, with the number 15 written below.

5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5

Detailed description: This system continues the piano score. The right-hand staff has a treble clef and features a melodic line with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5. The left-hand staff has a bass clef and contains a bass line with fingerings 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5. The system concludes with a fermata over a whole note chord in the right hand and a bass note in the left hand.

p

cresc.

mf

64

Detailed description: This system continues the piano score. The right-hand staff has a treble clef and features a melodic line with fingerings 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5. The left-hand staff has a bass clef and contains a bass line with fingerings 4, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5. A *p* (piano) marking is present above the first measure, a *cresc.* (crescendo) marking is present above the second measure, and a *mf* (mezzo-forte) marking is present above the fifth measure. The system ends with a fermata over a whole note chord in the right hand and a bass note in the left hand, with the number 64 written below.

f

rit.

dim.

p

pp

Detailed description: This system concludes the piano score. The right-hand staff has a treble clef and features a melodic line with fingerings 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5. The left-hand staff has a bass clef and contains a bass line with fingerings 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5. A *f* (forte) marking is present above the first measure, a *rit.* (ritardando) marking is present above the second measure, a *dim.* (diminuendo) marking is present above the fifth measure, a *p* (piano) marking is present above the sixth measure, and a *pp* (pianissimo) marking is present above the seventh measure. The system ends with a fermata over a whole note chord in the right hand and a bass note in the left hand.

Fuga XI

Gaio; a guisa di Giga (♩ = 116)

(a 3 voci)

a)

b)

Тема. Противосложение.

Тональный ответ.

a) Связующая интермедия, в которой оба голоса поочередно повторяют короткий тематический отрывок:

b) Первая интермедия, в которой голоса имитационно проводят конец темы. Интермедия, заканчивающаяся проведением темы в басы, снова вступает в 29-м такте и продолжается до 52-го такта.

a) Period of transition in which the two parts repeat a brief thematic fragment:

b) First episode in which the parts repeat, in imitation, the end of Theme. This episode, interrupted by a repetition of the Theme in the Bass, is taken up again in the 29th bar and finishes at the 52nd bar.

a) Periodo di transizione nel quale le due voci si rincorrono nel ripetere un breve frammento tematico:

b) 1^{mo} Episodio nel quale le voci ripetono, in imitazione, la fine del Tema. L'Episodio, interrotto da una replica del Tema nel Basso, si rinnova alla battuta ventinovesima e si prolunga sino alla 52^{ma} battuta.

a) Période de transition dans laquelle les deux parties reprennent alternativement un court fragment thématique:

b) 1^{er} épisode dans lequel les parties répètent, en imitation, la fin du sujet. Interrompu par un retour de la réponse à la basse, cet épisode reprend son cours à la mesure 29 et dure jusqu'à la mesure 52.

29

52

c) Третья интермедия, тематически подобная второй части предыдущей. Она кончается в 66-м такте, после органного пункта баса на тонике.

c) Third episode, thematically similar to the second part of the preceding. It ends at the 66th bar, after a Pedal Bass on the Tonic.

c) 3^o Episodio tematicamente simile alla seconda parte del precedente. Ha fine alla 66^{ma} battuta dopo un Pedale del Basso sulla Tonica.

c) 3^{ème} épisode dont les éléments sont empruntés à la seconde partie du précédent. Il se termine à la mesure 66, après une pédale de la basse sur la tonique.

66

76

d) Четвертая интермедия, после которой следует органнй пунит на доминанте (такты 76—82).

e) Равнозначно следующему:

d) 4th Episodio al quale segue il Pedale sulla Dominante (battute 76-82).

e) Equivale a:

d) Fourth episode followed by a Pedal on the Dominant (bars 76-82).

e) Equivalent to:

d) 4^{me} épisode suivi d'une pédale sur la dominante (mesures 76 à 82).

e) Equivalent de:

Preludio XII

Andante mosso (♩ = 72)

mf mesto, un poco espressivo

p (*sopra*)

cresc.

p (*sopra*)

marc.

dim.

cresc.

p

cresc.

espr.

mf

pp

mf

marcato voce infer.

System 1 of the musical score. It consists of three staves: a treble staff with a melody, a grand staff (treble and bass) with accompaniment, and a bass staff with a bass line. The key signature has two flats. Fingerings are indicated by numbers 1-5. The first measure has a fingering of 4 5 4 3 2 1. The second measure has 2 4 3. The third measure has 3 2 1. The fourth measure has 1 2 3. The fifth measure has 3 2 1. The sixth measure has 1 2 3. The seventh measure has 4 5 4 3 2. The eighth measure has 1 2 3 4 5. The ninth measure has 1 2 3 4 5. The tenth measure has 1 2 3 4 5. The eleventh measure has 1 2 3 4 5. The twelfth measure has 1 2 3 4 5. The thirteenth measure has 1 2 3 4 5. The fourteenth measure has 1 2 3 4 5. The fifteenth measure has 1 2 3 4 5. The sixteenth measure has 1 2 3 4 5. The seventeenth measure has 1 2 3 4 5. The eighteenth measure has 1 2 3 4 5. The nineteenth measure has 1 2 3 4 5. The twentieth measure has 1 2 3 4 5. The dynamic marking is *p semplice*. The tempo marking is *cresc.*

System 2 of the musical score. It consists of three staves: a treble staff with a melody, a grand staff with accompaniment, and a bass staff with a bass line. The key signature has two flats. Fingerings are indicated by numbers 1-5. The first measure has a fingering of 1 2 3 4 5. The second measure has 1 2 3 4 5. The third measure has 1 2 3 4 5. The fourth measure has 1 2 3 4 5. The fifth measure has 1 2 3 4 5. The sixth measure has 1 2 3 4 5. The seventh measure has 1 2 3 4 5. The eighth measure has 1 2 3 4 5. The ninth measure has 1 2 3 4 5. The tenth measure has 1 2 3 4 5. The eleventh measure has 1 2 3 4 5. The twelfth measure has 1 2 3 4 5. The thirteenth measure has 1 2 3 4 5. The fourteenth measure has 1 2 3 4 5. The fifteenth measure has 1 2 3 4 5. The sixteenth measure has 1 2 3 4 5. The seventeenth measure has 1 2 3 4 5. The eighteenth measure has 1 2 3 4 5. The nineteenth measure has 1 2 3 4 5. The twentieth measure has 1 2 3 4 5. The dynamic marking is *mf marc.*

System 3 of the musical score. It consists of three staves: a treble staff with a melody, a grand staff with accompaniment, and a bass staff with a bass line. The key signature has two flats. Fingerings are indicated by numbers 1-5. The first measure has a fingering of 1 2 1. The second measure has 2. The third measure has 3. The fourth measure has 4. The fifth measure has 5. The sixth measure has 4. The seventh measure has 3. The eighth measure has 2. The ninth measure has 1. The tenth measure has 2. The eleventh measure has 3. The twelfth measure has 4. The thirteenth measure has 5. The fourteenth measure has 4. The fifteenth measure has 3. The sixteenth measure has 2. The seventeenth measure has 1. The eighteenth measure has 2. The nineteenth measure has 3. The twentieth measure has 4. The dynamic marking is *dim.* and *p*. The tempo marking is *(poco rit. - - a tempo)*.

System 4 of the musical score. It consists of three staves: a treble staff with a melody, a grand staff with accompaniment, and a bass staff with a bass line. The key signature has two flats. Fingerings are indicated by numbers 1-5. The first measure has a fingering of 1 2 3 4 5. The second measure has 1 2 3 4 5. The third measure has 1 2 3 4 5. The fourth measure has 1 2 3 4 5. The fifth measure has 1 2 3 4 5. The sixth measure has 1 2 3 4 5. The seventh measure has 1 2 3 4 5. The eighth measure has 1 2 3 4 5. The ninth measure has 1 2 3 4 5. The tenth measure has 1 2 3 4 5. The eleventh measure has 1 2 3 4 5. The twelfth measure has 1 2 3 4 5. The thirteenth measure has 1 2 3 4 5. The fourteenth measure has 1 2 3 4 5. The fifteenth measure has 1 2 3 4 5. The sixteenth measure has 1 2 3 4 5. The seventeenth measure has 1 2 3 4 5. The eighteenth measure has 1 2 3 4 5. The nineteenth measure has 1 2 3 4 5. The twentieth measure has 1 2 3 4 5. The dynamic marking is *mf* and *mf marc.*. The tempo marking is *p uguale*.

System 5 of the musical score. It consists of three staves: a treble staff with a melody, a grand staff with accompaniment, and a bass staff with a bass line. The key signature has two flats. Fingerings are indicated by numbers 1-5. The first measure has a fingering of 1 2 3 4 5. The second measure has 1 2 3 4 5. The third measure has 1 2 3 4 5. The fourth measure has 1 2 3 4 5. The fifth measure has 1 2 3 4 5. The sixth measure has 1 2 3 4 5. The seventh measure has 1 2 3 4 5. The eighth measure has 1 2 3 4 5. The ninth measure has 1 2 3 4 5. The tenth measure has 1 2 3 4 5. The eleventh measure has 1 2 3 4 5. The twelfth measure has 1 2 3 4 5. The thirteenth measure has 1 2 3 4 5. The fourteenth measure has 1 2 3 4 5. The fifteenth measure has 1 2 3 4 5. The sixteenth measure has 1 2 3 4 5. The seventeenth measure has 1 2 3 4 5. The eighteenth measure has 1 2 3 4 5. The nineteenth measure has 1 2 3 4 5. The twentieth measure has 1 2 3 4 5. The dynamic marking is *p* and *cresc.*. The tempo marking is *un poco rit.*

Fuga XII

Allegretto; vivace e brioso (♩:92)

non molto legato

(a 3 voci)

p burlesco

non molto legato

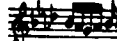
p cresc.

Тема.


Противосложение.

Тональный ответ.


a) Связующая интермедия.

b) Первая интермедия, тематически основанная на трижды повторенном звуке с последующим скачком на сексту, как это имеет место в первом такте темы. Здесь использована также группа нот  из 3-го такта темы, данная здесь в обращении. Бас отвечает фигурой, ритмически имитирующей сопрано.

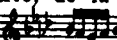
a) Transition period.

b) First episode. The contrapuntal derivations are: the three repeated notes followed by an interval of a sixth as in the first bar of the Theme; and the group of notes  drawn from the third bar of the Theme and repeated here inverted. The Bass answers, imitating the figure and rhythm of the Soprano.

a) Periodo di transizione.

b) 1^o Episodio. Le derivazioni contrappuntistiche sono da ricercarsi: dalla triplice ripetizione della nota alla quale segue un salto di sesta come avviene nella prima battuta del Tema; dal gruppo di note  proveniente dalla terza battuta del Tema ripetute qui per moto contrario. Il Basso risponde imitando la figurazione e il ritmo del Soprano.

a) Période de transition.

b) 1^{er} épisode. Il faut chercher les origines du contrepoint 1^{er} dans la triple répétition d'une note, suivie d'un saut de sixte, de la première mesure du sujet; 2^e dans le motif  de la troisième mesure du sujet, renversé et répété. La basse répond en imitant le rythme et la figurazione du soprano.

First system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*, *mf*. Fingerings and articulations are indicated throughout. A trill (T) is marked in the treble staff.

Second system of musical notation. Treble clef, bass clef. Dynamics: *p*. Includes a circled section labeled 'c)' in the treble staff.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p cresc.*, *f*. Includes a trill (T) in the treble staff.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *cresc. a poco a poco*. Includes a circled section labeled 'd)' in the treble staff.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f*. Includes a circled section labeled 'Oppure:' in the treble staff.

c) Вторая интермедия, основанная на тех же тематических элементах, что и предыдущая.

d) Третья интермедия. Бас продолжает проведение ритмической фигуры шестнадцатых, заимствованной из второй половинны темы.

e) Second episode, thematically similar to the preceding.

d) Third episode. The Bass insists on repeating the passage in semiquavers of the end of the Theme.

c) 2^{do} Episodio che ha gli stessi procedimenti tematici del precedente.

d) 3^{do} Episodio. Il Basso insiste nel ripetere il passaggio in 16^{mi} della fine del Tema.

e) 2^{ème} épisode, fondé sur les mêmes développements thématiques que le précédent.

d) 3^{ème} épisode. La basse continue à développer le motif de doubles croches qui termine le sujet.

e)

f

p

cresc.

dim.

p

cresc. sino alla fine

mf

f

poco rit.

piu f

f

e) Четвертая интермедия, выведенная из ритмической фигуры темы и из указанных выше элементов темы.

f) Кода.

e) Fourth episode chiefly formed from the rhythm of the Theme and by the repetition of the thematic fragments already analysed.

f) Close (Coda).

e) 4^{to} Episodio formato, in special modo, dal ritmo del Tema e dal ripetersi degli elementi tematici già analizzati precedentemente.

f) Conclusione (Coda).

e) 4^{me} épisode formé d'une manière à part du rythme du sujet et de la reprise des éléments thématiques analysés plus haut.

f) Conclusion (Coda).

Preludio XIII

Allegro ben sostenuto (♩:88)

The musical score is presented in a grand staff format, consisting of a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked "Allegro ben sostenuto" with a metronome marking of quarter note = 88. The score is divided into several systems, each with a key signature change indicated by a double bar line and a key signature change symbol.

System 1: Treble clef staff begins with a melodic line. The grand staff contains a complex accompaniment with many sixteenth notes. Dynamics include *mf spigliato*. Fingerings are indicated by numbers 1-5. The bass clef staff has a steady accompaniment with fingerings 4, 4, 1 2 1 3, 1 2 1 3.

System 2: Continues the melodic and accompanimental lines. Dynamics include *mf*. Fingerings are indicated throughout. The bass clef staff has fingerings 1 2 1 4 1, 3, 3, 1, 6, 1, 3, 1, 5, 3.

System 3: Features a section marked *f* (forte) in the treble clef staff. The grand staff continues with complex textures. Dynamics include *f* and *p* (piano). The word "segue" appears above and below the system. Fingerings are indicated. The bass clef staff has fingerings 2, 5, 3, 1, 5 3, 4, 1 4, 4, 2, 1, 3.

System 4: Continues the piece with various dynamics and articulations. Dynamics include *mf* and *p*. Fingerings are indicated. The bass clef staff has fingerings 4, 1, 3, 4, 4, 1, 2, (4) 3, 6 3, 1, 3, 4, 2.

System 5: The final system on the page, marked *cresc.* (crescendo). The treble clef staff has a melodic line with many slurs and accents. The grand staff continues with complex textures. Dynamics include *cresc.*. Fingerings are indicated. The bass clef staff has fingerings 3 4, 3, 4 3, 4, 4, 2, 4, 2, 4, 2.

First system of musical notation. It consists of two staves (treble and bass clef) with a grand staff bracket on the left. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The first measure is marked with a forte *f* dynamic. The notation includes various rhythmic values, slurs, and trills (tr.). Fingerings are indicated by numbers 1-5. There are also some smaller musical fragments shown below the main staves.

Second system of musical notation. It consists of two staves. The first measure is marked with a piano *p* dynamic. The second measure is marked with *cresc. a poco a poco*. The third measure is marked with a mezzo-forte *mf* dynamic. The notation includes slurs, trills, and fingerings. The bass staff has some rhythmic patterns with fingerings like 2 1 8 2 1.

Third system of musical notation. It consists of two staves. The notation includes slurs, trills, and fingerings. The bass staff has rhythmic patterns with fingerings like 4 2 4 2 4 2 5 1 4 2 1 8 5 3 8 1 2 1.

Fourth system of musical notation. It consists of two staves. The first measure is marked with *rit.* (ritardando). The second measure is marked with *a tempo*. The notation includes slurs, trills, and fingerings. The bass staff has rhythmic patterns with fingerings like 2 4 1 1 6 1 2 1 8 5 1 2 1 8 1 1 2 1 8 1 9 1 8 2.

First system of musical notation. It consists of two staves (treble and bass clef) with a grand staff bracket. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The first staff has a melodic line with various ornaments and slurs. The second staff has a more rhythmic accompaniment. Dynamics include *mf*, *dim.*, *p*, and *cresc.*. Fingerings are indicated by numbers 1-5. A trill is marked with *tr*. A small inset shows a close-up of a trill.

Second system of musical notation. It continues the piece with similar notation. Dynamics include *f*. A trill is marked with *tr*. A small inset shows a close-up of a trill.

Third system of musical notation. It continues the piece with similar notation. Dynamics include *mf*. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. It includes a tempo change to *a tempo* and a dynamic marking of *dim.*. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. It includes a tempo marking of *largamente*. Fingerings are indicated by numbers 1-5.

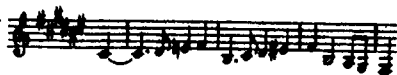
Fuga XIII

Allegro moderato ed energico ($\text{♩} = 69$)

(a 3 voci)

The musical score consists of three systems of staves. The first system shows the vocal parts (Soprano, Alto, Bass) and piano accompaniment. The second system continues the vocal parts and piano accompaniment, with various fingering and articulation markings. The third system shows the vocal parts and piano accompaniment, with a section labeled 'Тема' (Theme) and another labeled 'Противосложение' (Counterpoint). The score includes various musical notations such as notes, rests, and ornaments.

a) Второе противосложение,



которое повторяется в фуге в тактах 32—35 и 65—68.

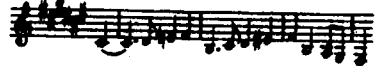
b) Первая интермедия. Обе маленькие фигуры, образующие контрапункт сопрано



про-

исходят из темы  Этот ход повторен после сопрано басом и альтом, а вслед за тем опять сопрано.

a) Second Counter-subject



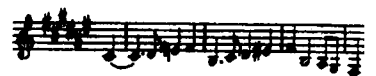
repeated during this fugue in bars 32-35 and 65-68.

b) First episode. The two short designs which form the Counterpoint of the Soprano

originate from the Theme.  The passage is afterwards re-


peated by the Bass and Contr., and again by the Soprano.

a) Secondo Controsoggetto

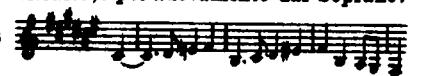


che si ripete, durante la Fuga, nelle battute 32-35 e 65-68.

b) 1^o Episodio. I due piccoli disegni che formano il contrapunto del Soprano


nascono dal Tema.  Il passaggio è ripetuto, dopo del Sopr., dal Basso e dal Contralto, e poi nuovamente dal Soprano.

a) Second contre-sujet



que l'on retrouvera dans les mesures 32-35 et 65-68 de la même fugue.

b) 1^{er} épisode. Les deux petits motifs qui composent le contrepoint du soprano

sont issus du sujet:  Ce même passage est repris ensuite

par la basse et l'alto, puis revient au soprano.

c) Вторая интермедия. В следующей секвенции

Soprano *Soprano*

верхние голоса повторяют поочередно конец темы. Исполнитель должен ясно показать имитацию между сопрано и альтом. Бас выведен из следующего элемента темы: Интермедия повторяется в 57-м такте.

d) Вариант второго противосложения:

e) Second episode. In the following sequence

Sopr. *Sopr.*

etc. the upper parts repeat the end of the Theme. The performer must bring out the imitations between Sopr. and Contr. The Bass is formed from the thematic design. The episode is repeated, beginning at the 57th bar.

d) Variante of the Second Counter-subject:

c) 2^{do} Episodio. Nella seguente progressione

Sopr. *Sopr.*

etc. le voci superiori ripetono scambievolmente la fine del Tema. È necessario che l'esecutore dia rilievo alle imitazioni fra il Sopr. ed il Contral. to. Il Basso è formato dal disegno tematico. L'episodio si ripete a cominciare dalla battuta 57^{ma}.

d) Variante del secondo Controsoggetto:

e) 2^{me} épisode. Dans la progression suivante

Sopr. *Sopr.*

etc., les parties supérieures répètent en alternant la fin du sujet. L'exécutant aura soin de bien faire ressortir les imitations entre le soprano et l'alto. La basse, elle aussi, est formée d'un fragment du sujet:

L'épisode entier se répète à partir de la mesure 57.

d) Variante du second contre-sujet:

System 1: Treble and bass clefs. Treble clef contains a complex melodic line with many slurs and fingerings. Bass clef contains a rhythmic accompaniment with slurs and fingerings. A small treble clef staff above the main staff shows a specific fingering for a chord.

System 2: Treble and bass clefs. Treble clef contains a complex melodic line with many slurs and fingerings. Bass clef contains a rhythmic accompaniment with slurs and fingerings. A small treble clef staff above the main staff shows a specific fingering for a chord. The word "marco." is written above the treble clef staff in two places.

System 3: Treble and bass clefs. Treble clef contains a complex melodic line with many slurs and fingerings. Bass clef contains a rhythmic accompaniment with slurs and fingerings. A small treble clef staff below the main staff shows a specific fingering for a chord.

System 4: Treble and bass clefs. Treble clef contains a complex melodic line with many slurs and fingerings. Bass clef contains a rhythmic accompaniment with slurs and fingerings. The word "marco." is written above the treble clef staff in two places. The word "cresc." is written below the bass clef staff. The word "p" is written below the bass clef staff. The word "cresc." is written below the bass clef staff. The word "p" is written below the bass clef staff. The word "cresc." is written below the bass clef staff. The word "p" is written below the bass clef staff. The word "cresc." is written below the bass clef staff. The word "p" is written below the bass clef staff.

o) Эта часть сопровождения повторяется в тактах 53—54 и 76—77.

e) This part of the accompaniment is repeated in bars 53—54 and 76—77.

e) Questa parte d'accompagnamento si ripete nelle battute 53-54 e 76-77.

e) Cette partie d'accompagnement se retrouve aux mesures 53-54 et 76-77.

First system of musical notation. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The key signature has two sharps (F# and C#). The system contains several measures with complex fingering and articulation. A fermata is placed over the final measure of the system. A small inset staff is located below the piano left-hand part.

Second system of musical notation, continuing from the first. It features the same three-staff layout. The piano right-hand part begins with a *p* (piano) dynamic marking. The system includes various musical notations such as slurs, ties, and fingerings. A fermata is present over the final measure.

Third system of musical notation. The piano right-hand part starts with a *dim.* (diminuendo) dynamic marking. The system is filled with intricate musical notation, including slurs, ties, and detailed fingerings. A fermata is placed over the final measure.

Fourth system of musical notation, the final system on the page. The piano right-hand part begins with a *cresc.* (crescendo) dynamic marking. The system concludes with a double bar line and repeat signs. A fermata is placed over the final measure.

Andante espressivo (♩ = 60) Preludio XIV

This musical score is for the 14th prelude of a collection, titled "Preludio XIV" and marked "Andante espressivo" with a tempo of quarter note = 60. The piece is in the key of D major (two sharps) and 4/4 time. The score is written for piano and includes a variety of musical techniques:

- First System:** Features a melody in the right hand starting with a *mf* dynamic and *espress.* marking. The left hand provides a harmonic accompaniment with a *p* dynamic. Fingerings and articulation are clearly indicated.
- Second System:** Continues the melodic and harmonic development. The right hand includes a triplet and a sixteenth-note run.
- Third System:** Shows a change in texture with a more active right hand and a simpler left hand accompaniment. A *p* dynamic is used.
- Fourth System:** The right hand features a complex, rapid sixteenth-note passage, while the left hand has a more melodic line. Dynamics range from *p* to *mf*.
- Fifth System:** The right hand continues with intricate sixteenth-note patterns. The left hand has a steady accompaniment. Dynamics include *p*, *mf*, and *f*.
- Sixth System:** The piece concludes with a *cresc.* marking in the right hand, leading to a final *f* dynamic. The left hand has a few final notes.

The score is filled with detailed performance instructions, including fingerings (e.g., 1-2-3-4, 5-4-3-2), slurs, and dynamic markings such as *mf*, *p*, *f*, and *cresc.* The overall mood is expressive and lyrical, characteristic of Debussy's style.

First system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic. The bass line features a triplet of eighth notes (3 4) and a sequence of notes with fingerings 1, 2, 3, 4, 5. The treble line has a sequence of notes with fingerings 1, 2, 3, 4, 5. A *p cresc. a poco a poco* instruction is written above the first measure of the second measure.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. The piece continues with a piano (*p*) dynamic. The bass line has a sequence of notes with fingerings 1, 2, 3, 4, 5. The treble line has a sequence of notes with fingerings 1, 2, 3, 4, 5. A *f* dynamic marking is present. A *rit.* (ritardando) instruction is written above the first measure of the third measure. The system concludes with an *a tempo* instruction.

Third system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. The piece continues with a piano (*p*) dynamic. The bass line has a sequence of notes with fingerings 1, 2, 3, 4, 5. The treble line has a sequence of notes with fingerings 1, 2, 3, 4, 5. A *mf espress.* (mezzo-forte, expressive) instruction is written above the first measure of the second measure. A *p* dynamic marking is present. A *mf espress.* instruction is written above the first measure of the third measure.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. The piece continues with a piano (*p*) dynamic. The bass line has a sequence of notes with fingerings 1, 2, 3, 4, 5. The treble line has a sequence of notes with fingerings 1, 2, 3, 4, 5. A *cresc.* (crescendo) instruction is written above the first measure of the third measure.

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. The piece continues with a piano (*p*) dynamic. The bass line has a sequence of notes with fingerings 1, 2, 3, 4, 5. The treble line has a sequence of notes with fingerings 1, 2, 3, 4, 5. A *ampio* (wide) instruction is written above the first measure of the second measure. A *f* dynamic marking is present.

Sixth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. The piece continues with a piano (*p*) dynamic. The bass line has a sequence of notes with fingerings 1, 2, 3, 4, 5. The treble line has a sequence of notes with fingerings 1, 2, 3, 4, 5. A *rit. lento* (ritardando, slow) instruction is written above the first measure of the second measure. A *p* dynamic marking is present.

Fuga XIV

Andante; sostenuto e severo ($\text{♩} = 72$)

(a 3 voci)

I Tema. Противосложение.

Тональный ответ.

Редактор предлагает условно разделить эту фугу на пять частей. Первая часть целиком посвящена развитию главной темы (первой темы) и кончается в середине двадцатого такта в *ля* мажоре. Во второй части композитор вводит новую

тему (вторую тему) , которая опять экспонируется. После каденции в *до-диез* миноре (такт 36) вступает ещё одна тема (третья тема)

, независимая от обеих предыдущих тем. В 52-м такте в *си* миноре снова вступает первая тема, которая после повторения в *фа-диез* миноре (вместе с обеими другими) в середине такта делает каденцию в главной тональности. Отсюда до конца следует эпилог, в котором переплетаются три темы. Редактор предлагает условно разделить пьесу следующим образом:

Первая часть: 1-я тема (*фа-диез* минор) до 20-го такта.
 Вторая часть: 2-я тема (*ля* мажор) с 20-го такта.
 Третья часть: 3-я тема (*до-диез* минор) с 36-го такта.
 Четвертая часть: 1-я тема (*си* минор) с 52-го такта.
 Кода: все темы (*фа-диез* минор) с 57-го такта.

The reviser proposes to divide this fugue into five sections. The first section is wholly given to the development of the principal Theme (Theme I) and finishes at the first half of the 20th bar in the key of A maj. In the second section the composer

brings in another Theme (Theme II) which gives opportunity for new development. After a cadenza in C# min. (bar 36) begins a third Theme (Theme III)

quite independent of the other two. At the 52nd bar (in B min.) we see again the first Theme, which, repeated afterwards in F# min. (worked in with the other two) makes a cadenza to the principal key on the third beat of the 57th bar. From here to the end follows a part of epilogue in which the three Themes are interwoven. Here is the division that the reviser proposes for this fugue:

First section: Theme I (F# min.) up to the 20th bar.
 Second section: Theme II (A maj.) beginning from the 20th bar.
 Third section: Theme III (C# min.) beginning from the 36th bar.
 Fourth section: Theme I (B min.) beginning from the 52nd bar.
 Conclusion: All the Themes (F# min.) beginning from the 57th bar.

a) Противосложение к первой теме не удержано, часто используется в фуге только взятая из противосложения ритмическая фигура , и интервал уменьшенной нисходящей квинты , равно как и ее обращение — восходящая кварта.

a) The Counter-subject to the first Theme is not retained, but its rhythmic design and the interval of augmented fifth (with its inversion of diminished fourth) are largely used through the fugue.

Il revisore propone di dividere questa Fuga in cinque parti. La prima parte è tutta dedicata allo svolgersi del Tema principale (I Tema) ed ha fine a mezzo della 20^{ma} battuta nella tonalità di *La* magg. Nella seconda parte l'autore introduce un

altro Tema (II T.) che forma nuovo motivo di sviluppo. Dopo una Cadenza in *D#* minore (batt. 36^{ma}) ha principio un terzo Tema (III T.) indipendente

mentemente ai due Temi precedenti. Alla 52^{ma} battuta (in *Si* min.) riappare il primo Tema che ripetuto poi in *F#* min. (misto agli altri due) fa Cadenza nel tono principale a mezzo della 57^{ma} battuta. Da qui sino alla fine segue una parte di epilogo ove s'intrecciano i tre Temi. Concludendo ecco la divisione che il revisore propone per questo pezzo:

Prima parte: I Tema (F# min.) sino alla 20^{ma} battuta.
 Seconda parte: II Tema (La magg.) a cominciare dalla 20^{ma} battuta.
 Terza parte: III Tema (D# min.) a cominciare dalla 36^{ma} battuta.
 Quarta parte: I Tema (Si min.) a cominciare dalla 52^{ma} battuta.
 Conclusione: Tutti i Temi (F# min.) a cominciare dalla 57^{ma} battuta.

Le reviseur propose de diviser cette fugue en cinq parties. La première partie est consacrée tout entière au développement du sujet principal (I T) et se termine au milieu de la mesure 20, en *la* majeur. Dans la seconde partie, l'auteur in-

troduit un sujet nouveau (II T.) qui est développé à son tour. Après une cadence en *ut dièse* mineur (mesure 36), apparaît un troisième sujet (III T.)

indépendant des deux

précédents. A la mesure 52 (en *si* mineur), le premier sujet reparaît. Il est repris ensuite et réuni aux deux autres, en *fa dièse* mineur, puis rentre, au milieu de la mesure 57, dans le ton principal. A partir d'ici les trois sujets s'entremêlent en une sorte de récapitulation finale. Voici donc le mode de subdivision de l'oeuvre que nous proposons:

Première partie: 1^{er} sujet (*fa dièse* min.) jusqu'à la mesure 20.
 Deuxième partie: 2^{ème} sujet (*la* majeur), à partir de la mesure 20.
 Troisième partie: 3^{ème} sujet (*ut dièse* min.), à partir de la mesure 36.
 Quatrième partie: 1^{er} sujet (*si* min.), à partir de la mesure 52.
 Conclusion: tous les sujets réunis (*fa dièse* min.) à partir de la mes. 57.

a) Il Controsoggetto del I Tema non è mantenuto; soltanto sono largamente adoperati durante la Fuga il disegno ritmico e il

l'intervallo di quinta diminuita discendente e il rivolto di quarta ascendente.

a) Le contre-sujet du premier sujet n'est pas maintenu, mais on fait largement usage, pendant toute la fugue, de la formule rythmique de l'intervallo descendant de quinte diminuée et de son renversement sous forme de quarte ascendante.

b)

p. uguale e legatissimo

o)

cresc. a poco a poco

20

d)

dim.

20

e)

marcato

20

b) Связующая интермедия.

c) Первая интермедия. Тема появляется в виде коротких отрывков в прямом движении и в обращении.

d) Или:

e) Вторая интермедия, образована на следующих отрывках:

b) Transition period.

c) First episode The Theme appears in short fragments either by direct motion or inverted.

d) Or:

e) Second episode formed with the two following fragments:

b) Período di transizione.

c) 1^{re} Episodio. Il Tema appare in piccoli frammenti sia per moto retto che per moto contrario.

d) Ossia:

e) 2^{do} Episodio costruito mediante i due frammenti seguenti:

b) Période de transition.

c) 1^{er} épisode. Le sujet apparaît par petits fragments, tantôt en mouvement direct, tantôt renversé.

d) Ou:

e) 2^{ème} épisode, construit sur les deux motifs suivants:

f) cresc.
mf
legatissimo
p ma marc. e legatissimo
stacc. poco
un poco cresc.
stacc. poco
ma marc.
stacc. poco
mf
p
cresc. p
f)

f) Третья интермедия. В этом коротком мотиве представлен видоизмененный конец первой темы:


f) Third episode. The end of the first Theme is developed in this short episode

f) 3^{ème} Episodio. In questo breve Episodio si dà sviluppo alla fine del I. Tema:


f) 3^{ème} épisode, très bref et se bornant à développer la formule finale du 1^{er} sujet:

g) Равнозначно следующему: 


- h) Четвёртая интермедия. Тематически фигура soprano несомненно происходит из первой темы в обращении.
- i) Пятая интермедия.
- j) Три темы следуют одна за другой без сокращения.

g) Equivalent to 

- h) Fourth episode The thematic origin of the figure given out by the Sopr. is undoubtedly taken from the first Theme inverted.
- i) Fifth episode.
- j) The three Themes follow each other here in their entirety.

g) Equivale a 

- h) 4^{to} Episodio. L'origine tematica della figurazione proposta dal Sopr. è indiscutibile (dal I.T. per moto contrario).
- i) 5^{to} Episodio.
- j) I tre Temi si succedono qui l'uno all'altro per intero.

g) Equivalent de 

- h) 4^{eme} episode. L'origine thématique de la figuration du soprano est indéniable (1^{er} sujet renversé).
- i) 5^{eme} episode.
- j) Les trois sujets se succèdent ici intégralement.

Preludio XV

Vivace e scorrevole (♩ = 132)
poco articolato

152 1

p

poco articolato

8 1 2 1 1 1 1

3 4 4 3 2

poco cresc.

mf brillante

dim.

2 5 4 4 2 2 1 2 4 5 4 3 2 4 3 4 3 2 4 5 2 1

4 8 2 1 5 4 5 2 8 4 1 2 1 2 8 1 1 8 4

p

p

4 2 3 1 2 1 4 3 2 1 3 2 1 2 2

5 1 3 3 2 1 2 3 1 2 3 1 2 3 1 2 2

281 152

poco cresc.

4 2 5 3 4 2 5 1 3 1 4 2 1 3 5 4 3 2 3 1 2 1 4 3 2

1 3 2 1 5 2 2 1 2 2 3 1

System 1 of the musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 3 1 4 3, 1 5 2 1, 8 2 1, 1 4, 5 8 2, 1 3, 2 3). The bass staff contains a rhythmic accompaniment with fingerings (e.g., 3 4 8 4, 3 4 3, 4 2 1, 5 3, 1 3 2). A dynamic marking *p* is present in the middle of the system. A double bar line with repeat dots is located in the first measure.

System 2 of the musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with ornaments and fingerings (e.g., 3 1 3, 2 3, 4 3 2, 1 4 1 2, 3 1 4 1 2, 1 3). The bass staff contains a rhythmic accompaniment with fingerings (e.g., 1 1 2, 1 2, 3 8 1 2 1, 3 1 2, 3 2 1). Dynamic markings *mf* and *dim.* are present. A double bar line with repeat dots is located in the first measure.

System 3 of the musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with ornaments and fingerings (e.g., 5 2, 2 5 1 4 3 4, 2 5 1 4 2 4 1 4 3 5 2 1 2 3, 4 3 2, 5 1 2). The bass staff contains a rhythmic accompaniment with fingerings (e.g., 2 6, 2 6 4 2 3 4 3, 3 4 3, 4 4 4 5 4 3). Dynamic markings *p*, *cresc.*, *mf*, and *dim* are present. A double bar line with repeat dots is located in the first measure.

System 4 of the musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with ornaments and fingerings (e.g., 3 1 2 1, 4 5 4 3, 4 2, 3 1 2, 1 4). The bass staff contains a rhythmic accompaniment with fingerings (e.g., 3 1 4, 2 4 1 4 2, 5 1, 4 2 1 4 3, 3 2 1 2 3, 2 3 1, 1 1 2 3). A dynamic marking *p* is present. A double bar line with repeat dots is located in the first measure.

Fuga XV

Allegro, con molta vivacità e brio (♩ = 76)

(a 3 voci) *p staccatissimo*

a) b)

Тема. Кода. Противосложение.

Тональный ответ.

a) Тема здесь сопровождается двумя новыми противосложениями, удержанными во всей фуге, в то время как первое противосложение больше не повторяется.
 б) Первая интермедия, в основе которой лежит мотив двух первых тактов темы, проводимый в разных голосах.

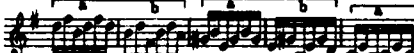
a) The Theme is accompanied here by two new Counter-subjects kept throughout the rest of the fugue, while the first Counter-subject does not occur again.
 б) First episode formed by the repetitions of the first two bars of the Theme in the different parts.

a) Il Tema è qui accompagnato da due nuovi Controsoggetti che sono mantenuti durante l'intera Fuga, mentre il primo Controsoggetto non è più ripetuto.
 б) 1^{mo} Episodio formato dal ripetersi nelle varie voci delle due prime battute del Tema.

a) Le sujet est accompagné ici de deux nouveaux contre-sujets qui se maintiendront des lors à travers toute la fugue, tandis que le premier contre-sujet ne reparait pas.
 б) 1^{er} épisode formé des deux premières mesures du sujet passant successivement dans les différentes parties.

The musical score is written for piano and consists of five systems of staves. The first system begins with a piano (*pp.*) dynamic and includes a 'poco cresc.' instruction. The second system features a mezzo-forte (*mf*) dynamic and a 'cresc.' instruction. The third system continues with a 'cresc.' instruction. The fourth system includes a 'rit.' (ritardando) instruction. The fifth system concludes with a piano (*p*) dynamic. The score is heavily annotated with fingerings, ornaments, and articulation marks.

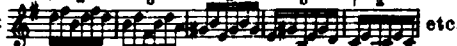
c) Вторая интермедия. Следующая тематическая фигура, хотя и поделенная между голосами, является единой и составляет

нисходящую сенвенцию:  и т. д.

d) Органный пункт на доминанте.

e) Этот нисходящий ход является повторением в обращении пассажа, данного восемь тактами раньше.

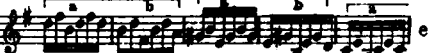
c) Second episode. There is only one thematic design, which, divided between the parts, descends like a sequence.

Example:  etc.

d) Pedal on the Dominant.

e) This descending passage is but the repetition, inverted of the passage eight bars before.

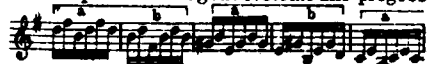
c) 2^{de} Episodio. Il disegno tematico sebbene ripartito fra le parti è unico e scende a guisa di progressione.

Es.  etc.

d) Pedale sulla Dominante.

e) Questo passo discendente non è altro che la ripetizione, per *moto contrario*, del passaggio posto otto battute prima.

c) 2^{eme} épisode. Bien que eparti entre les différentes parties, la formule thématique est homogène et forme une progression descendante,

soit:  etc.

d) Pédale sur la dominante.

e) Ce trait descendant n'est rien autre que la répétition, en mouvement contraire, du trait ascendant que l'on a vu huit mesures auparavant.

Preludio XVI

Largamente; pesante ed energico (♩ = 84)

f non legato e con molto accento

segue

segue sempre non legato

f non legato e con molto accento

segue

f non legato e con molto accento

segue

a) Относительно условного значения точки см. примечание к 5-й фуге первого тома.

a) As to the conventional value of the dot, see annotation to fugue V. - Book I.

a) Relativamente al valore convenzionale del punto, vedi l'annotazione per la Fuga V della Prima Parte.

a) Relativement à la valeur conventionnelle du point, voir la remarque sur la Fugue V de la 1^{re} partie.

First system of musical notation. Treble and bass staves. Includes dynamic markings *dim.* and *f*. Fingerings and articulation are indicated throughout.

Second system of musical notation. Treble and bass staves. Includes dynamic markings *p*, *cresc.*, and *f*. Fingerings and articulation are indicated throughout.

Third system of musical notation. Treble and bass staves. Includes dynamic marking *cresc.* and *f*. Fingerings and articulation are indicated throughout.

Fourth system of musical notation. Treble and bass staves. Includes dynamic markings *mf dim. e rall.* and *p*. Fingerings and articulation are indicated throughout.

Fuga XVI

Allegro molto tranquillo (♩ = 72)

(a 4 voci)

energico *mf 2* *non legato* *tenute* *mf 2 energico* *non legato*

tenute *mf 5*

dim. *p* *T*

Тема. Противосложение.

Тональный ответ.

а) Первая интермедия. Все тематические образования происходят из противосложения: бас использует фигуру первых двух тактов, сопрано и альт повторяют попеременно конец

этой фигуры и непосредственно за ней следующей и фигуру:

а) First episode. Its thematic derivations originate from the Counter-subject: the Bass follows the design of the first two bars, the Sopr. and Contr. repeat the close and the notes following soon after

and afterwards the design:

а) 1^{mo} Episodio. Le derivazioni tematiche sono tutte originate dal Controsoggetto: il Basso ne segue il disegno delle due prime battute; il Sopr. e Contralto ne ripetono scambievolmente la chiusa e le note che ad essa immediatamente fa seguito e, dopo, il disegno


а) 1^{er} épisode. Les éléments thématiques en sont tous dérivés du contre-sujet: la basse reprenant la formule des deux premières mesures de celui-ci, le soprano et l'alto répétant alternativement la fin, le groupe de notes qui suit immédiatement et, ensuite, le motif

b) Вторая интермедия, того же характера, что и предыдущая.
 c) Выделите сильно тему, исполняя ее здесь большими пальцами обеих рук, в то время как другие голоса ведутся legato и dolce.

b) Second episode with the same characteristics of the preceding.
 c) An energetic execution must be given to the Theme, played here by the thumbs, while the other parts must keep a constant legato e dolce.

b) 2^{do} Episodio che ha gli stessi caratteri del precedente.
 c) Si dia un'esecuzione energica al Tema, che viene qui affidato al pollice delle due mani, mentre le altre voci dovranno conservare il loro andamento legato e dolce.

b) 2^{ème} épisode, analogue au précédent.
 c) Le sujet dont l'exécution est confiée ici aux deux pouces, sera joué avec énergie, tandis que les autres parties conserveront leur allure liée et douce, legato e dolce.

d) Третья интермедия. Мотив сопрано  развивает тему, в то время как альт выведен из противосложения

в обеих следующих фигурах  В басы, как и в первой интермедии, используются интонации двух первых тактов противосложения.

e) Альт и тенор одновременно проводят тему терциями.


f) Четвертая интермедия.


g) Сопрано и альт проводят тему в секстах. Бас ведет синкопическую фигуру, ритмически подчеркивающую тему. Это следует, однако, понимать так, как если бы он двигался

терциями, в следующем виде: 

То же самое происходит в верхних голосах 59-го такта.

h) Пятая интермедия. Противосложение повторится частично басом.


d) Third episode. The Sopr. has a figure of the Theme  while the Contr. is founded on the two following designs of the

Counter-subject:  The Bass, as in the first episode, follows the design of the first two bars of the Counter-subject.


e) The Contr. and the Tenor together, have the Theme in thirds.


f) Fourth episode.

g) The Sopr. and Contr. have the Theme in sixths: the Bass is in contra-tempo with the Tenor for the sake of variety, but it must be con-

sidered as if written in thirds, in the following manner:  This really happens in the upper parts at the 59th bar.

h) Fifth episode. A portion of the Counter-subject is repeated by the Bass.


d) 3^o Episodio. Il Soprano segue il Tema  mentre il Contralto deriva dal Controsoggetto nei due seguenti disegni:

 Il Basso, come nel 1^o Episodio, segue il disegno delle due prime battute del Controsoggetto.


e) Il Contralto ed il Tenore cantano unitamente il Tema a distanza di tersa.


f) 4^o Episodio.

g) Il Sopr. ed il Contralto eseguono il Tema in sesta: il Basso è in contrattempo col Tema per dar maggiore varietà, ma deve considerarsi come se procedesse ad esso unito per tersa nel modo seguente:

 e ciò avviene, nelle voci superiori alla 59^a battuta.

h) 5^o Episodio. Il Controsoggetto è ripetuto in parte, dal Basso.

d) 3^o épisode. Le soprano poursuit le développement du sujet  tandis que l'alto est issu du contre-sujet, en ces deux

motifs-  et que la basse, comme dans le 1^{er} épisode, se compose des deux premières mesures du contre-sujet.

e) L'alto et le ténor donnent ensemble le sujet, en tierces.

f) 4^{ème} épisode.

g) Le soprano et l'alto exécutent le sujet à la sixte. Quant aux syncopes de la basse, elles n'ont d'autre but que de donner un peu de variété à l'ensemble et il faut considérer cette partie comme marchant

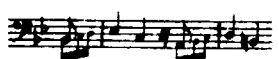
par tierces avec le sujet, comme suit:  On retrouvera

le même procédé, pour les parties supérieures, à la mesure 59.

h) 5^{ème} épisode. Le contre-sujet reparait en partie dans la basse.

59

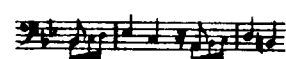
i) Оба верхних голоса и оба нижних ведут тему и противосложение в терциях.
 j) Шестая интермедия.
 k) Стретто.
 l) Кода.
 m) Равнозначно следующему.



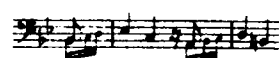
i) The two upper and the two lower parts repeat in thirds the Theme and the Counter-subject.
 j) Sixth episode.
 k) Stretto.
 l) Coda.
 m) Equivalent to:



i) Le due voci superiori, e le due inferiori ripetono per terza il Tema ed il Controsoggetto.
 j) 6^{mo} Episodio.
 k) Stretto.
 l) Coda.
 m) Equivale a



i) Les parties supérieures et les parties inférieures se groupent deux à deux, pour présenter en tierces sujet et contre-sujet.
 j) 6^{me} épisode.
 k) Strette.
 l) Coda.
 m) Equivalent de:



Preludio XVII

Andantino (♩=63)

a) Эти острые точки \vee имеются в оригинале. См. примечание к теме 10-й фуги.

a) These staccato dashes \vee are original. See annotation for the Theme in fugue X.

a) I punti acuti \vee sono originali. Vedi annotazione per il Tema della Fuga X.

a) Les signes \vee sont dans l'original. Voir la remarque faite sur le sujet de la Fuga X.

5 2 3 4 5 1 3 2 5 4 3

f *p* *f* *p*

3 4 5 2 4

4 5 2 1 2 1 2 3 4 5 4 3 2 1

3 5 2 1 1 1 3 2 1 4 3 2 1 4 3 2 1

cresc. un poco *mf*

3 1 2 1 1 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1

3 5 2 1 2 2 3 3 5 4 3 2 1 2 3 4 3 2 1

p *f* *p* *f*

7 6 4 3 4 2 1 3 1 2 7 4 4 8 1 2 1 2

4 3 1 5 3 1 4 5 1 5 3 1 3 5 1 4 2 1 1

mf dim. *p* *cresc.*

4 4 5 4 1 2 4 1 4 2 1 3 1 3

2 2 1 5 5 4 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1

p *f*

2 3 4 2 4 2 4 5 2 4

1 1 3 2 4 2 1 5 3 1 5 3 5 3 1 2 1 2 3

p *cresc.* *f* *non molto legato*

2 3 1 4 3 5 3 1

14 12 4 8 1 5 3 1 4 1 5 8 2 1 8 3

dim.

p

7 8 4 1 4 1 4 1 2 1

This system contains the first four measures of the piece. The right hand features a complex melodic line with various ornaments and slurs. The left hand provides a rhythmic accompaniment with slurs and fingerings. The dynamic marking *dim.* is present in the first measure, and *p* appears in the third measure.

cresc. a poco a poco

2 2 1 8 4 1 8

14 4

This system contains the next four measures. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The dynamic marking *cresc. a poco a poco* is written across the first measure.

2 1 2 1 5 4 4 5 4 5 4 1 2 1 2

mf *f* *p*

4 1 1 1 2 4 5 8 4 5 8

This system contains the next four measures. The right hand has a more rhythmic, chordal texture. The left hand continues with a melodic line. Dynamic markings *mf*, *f*, and *p* are used throughout the system.

1 2 4 3 1 3 4 4 1 3 4 4 1 3

f *p* *f* *p*

8 4 3 1 2 1 4 1 4 1 4 1 4 1

3 1 2 8 3 2 1 3 2 1 3 2 1 3 2 1

This system contains the next four measures. The right hand features a melodic line with slurs and ornaments. The left hand has a complex accompaniment with slurs and fingerings. Dynamic markings *f*, *p*, *f*, and *p* are used.

1 3 4 3 4 2 3 1 2 1 2 3 5 5 4

f *p* *cresc.*

4 1 3 1 4 1 4 1 4 1 4 1 4 1 4 1

3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

This system contains the final four measures of the page. The right hand has a melodic line with slurs and ornaments. The left hand has a complex accompaniment with slurs and fingerings. Dynamic markings *f*, *p*, and *cresc.* are used.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a lower bass clef staff at the bottom. The music is in a key with two flats and a 3/4 time signature. The first staff contains a melodic line with various fingerings (1, 2, 3, 1, 2, 4, 1, 5, 3, 2, 4, 1, 3, 5, 3, 3) and slurs. The second and third staves contain accompaniment with fingerings (3, 2, 1, 4, 1, 2, 1, 3, 4, 4, 4, 3, 1, 4, 1) and slurs.

Second system of musical notation. It consists of two staves: a treble clef staff at the top and a bass clef staff at the bottom. The music continues with fingerings (8, 8, 4, 4, 4, 1, 8, 1, 4, 4, 1, 2, 4, 3, 4, 1, 1, 2, 4, 3) and slurs. Dynamic markings include *p* and *cresc.*

Third system of musical notation. It consists of two staves: a treble clef staff at the top and a bass clef staff at the bottom. The music continues with fingerings (8, 4, 8, 1, 2, 3, 1, 2, 3, 2, 1, 4, 2, 3, 2, 4, 1, 2, 5, 3, 1, 2, 3, 1, 1) and slurs. Dynamic markings include *f*.

Fourth system of musical notation. It consists of two staves: a treble clef staff at the top and a bass clef staff at the bottom. The music continues with fingerings (4, 1, 5, 3, 8, 2, 5, 3, 3, 5, 3, 3, 5, 3, 1, 2) and slurs. Dynamic markings include *dim.* and *p*.

Fifth system of musical notation. It consists of three staves: a treble clef staff at the top, a middle bass clef staff, and a lower bass clef staff at the bottom. The music continues with fingerings (1, 5, 3, 1, 2, 2, 4, 4, 5) and slurs. Dynamic markings include *più lento*. The system ends with a double bar line and the number 45.

Fuga XVII

dolce e legatissimo

Tranquillamente e cantando (♩ = 69)

(a 4 voci)

p dolce e legatissimo

The score consists of three systems of music. The first system shows the vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The second system continues the vocal and piano parts, with some dynamics like *mf* and *p*. The third system shows the vocal parts and piano accompaniment, with a *cresc.* marking. The piano part includes many fingerings and articulation marks.

Тема. Противосложение. Тональный ответ.

Three short musical examples are shown. The first is labeled 'Тема' (Theme). The second is labeled 'Противосложение' (Antithesis). The third is labeled 'Тональный ответ' (Tonal answer).

a) Связующая интермедия.

b) Второе противосложение,

которые почти во всей фуге соединено с первым.

с) Первая интермедия. Сопрано происходит из первого и второго противосложения. Пример:

Альт выведен из темы, и бас повторяет в форме секвенции некоторый период (измененный конец темы).

который имелся уже в сопрано в пятом такте.

Сходные тематические элементы служат для образования начинающейся в двадцать седьмом такте третьей интермедии.

a) Transition period.

b) Second Counter-subject

which we find together with the first Counter-subject, nearly throughout the whole fugue.

c) First episode. The Soprano originates from the first and second

Counter-subjects. Execution:

The Contralto is founded on the Theme

and the Bass repeats, in sequence form, a modification of the end of the Theme, already sung by the Soprano in the 5th bar

The same thematic material forms the third episode which begins at the 27th bar.

a) Periodo di transizione.

b) 2^{do} Controsoggetto

che si trova unito, in quasi tutta la Fuga al primo Controsoggetto.

c) 1^{mo} Episodio. Il Soprano ha origine dal primo e secondo Controsoggetto. Execution:

Il Contralto deriva dal Tema,

ed il Basso ripete, in forma di progressione, un periodo (modificazione della fine del Tema) già cantato dal Soprano alla 5^a battuta

L'identico contenuto tematico serve a formare il 3^o Episodio che comincia alla 27^{ma} battuta.

a) Période de transition

b) Second contre-sujet

qui, pendant presque toute la fugue, est réuni au premier.

c) 1^{er} épisode. Le soprano résulte d'une combinaison des deux contre-sujets, soit:

L'alto vient du sujet lui-même

et la basse répète, sous forme de progression, une formule (modification de la fin du sujet) déjà entendue dans le soprano, à la mesure

Les mêmes éléments thématiques servent à former le 3^{ème} épisode qui commence à la mesure 27.

First system of musical notation, featuring a treble and bass clef. The music is in a minor key and includes various rhythmic patterns and fingerings. The bass line starts with a *mf* dynamic marking.

Second system of musical notation, continuing the piece. It includes a *p* dynamic marking in the treble and a *mf* dynamic marking in the bass.

Third system of musical notation, marked with a 'd)' above the staff. It features a *cresc.* dynamic marking in the treble.

Fourth system of musical notation, marked with a '27' above the staff. It includes a *dim.* dynamic marking in the treble and a *marc.* dynamic marking in the bass.

Fifth system of musical notation, marked with a '5' above the staff. It includes a *marc. 5* dynamic marking in the treble and a *p marc. 2 cresc.* dynamic marking in the bass.

d) Вторая интермедия, в которой тенор и альт поочередно повторяют конец темы.

e) Третья интермедия (см. примечание c))

d) Second episode in which the Tenor and Contralto answer each other repeating the end of the Theme.

e) Third episode. (See Annotation c).

d) 2^{do} Episodio nel quale il Tenore ed il Contralto si rispondono nel ripetere la fine del Tema.

e) 3^{ro} Episodio. (Vedi nota c).

d) 2^{ème} épisode dans lequel le ténor et l'alto reprénnent alternativement la terminaison du sujet.

e) 3^{ème} épisode. (Voir la note c).

f) Вариант первого противосложения.

g) Стретто.

h) Этот пассаж имеет тематическое происхождение. Пример:

i) Добавление второго басового голоса под противосложением.

f) Variant of the first Counter-subject.

g) Stretto.

h) This passage preserves its thematic origin. Execution:

i) A second Bass is added here below the Counter-subject.

f) Variante del primo Controsoggetto.

g) Stretto.

h) Questo passaggio conserva la sua origine tematica. Esempio.

i) Aggiunta d'un secondo Basso al disotto del Controsoggetto.

f) Variante du premier contre-sujet.

g) Strette.

h) L'origine thématique de ce passage est encore sensible, soit:

i) Seconde partie de basse, introduite au-dessous du contre-sujet.

Preludio XVIII

Allegretto (♩=92)

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The first system begins with a dynamic marking of *f* (forte) and includes a section marked *a) piano*. The second system features a *forte* marking and a *cresc.* (crescendo) marking. The score is filled with intricate sixteenth-note passages and includes various fingering numbers (1-5) and articulation marks (accents, slurs) throughout both hands.

a) Обозначения piano и forte предписаны композитором.

a) This indication piano and the following forte are given by the composer.

a) Questa indicazione di piano e quella seguente di forte sono dell' autore.

a) L'indication de piano et celle de forte qui suit sont de J. S. Bach lui-même.

First system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5, 8). The bass staff contains a rhythmic accompaniment with fingerings (6, 1, 2, 3, 4, 5, 8, 1, 2, 3, 4, 5, 8). A dynamic marking *p* is present in the bass staff. The system is divided into three measures by vertical bar lines.

Second system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5, 8). The bass staff contains a rhythmic accompaniment with fingerings (3, 5, 1, 3, 2, 1, 2, 3, 4, 5, 2, 1, 3, 4, 5, 2). A dynamic marking *cresc.* is present in the bass staff. The system is divided into three measures by vertical bar lines.

Third system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5, 8). The bass staff contains a rhythmic accompaniment with fingerings (2, 1, 3, 2, 1, 3, 4, 1, 2, 3, 8, 6). A dynamic marking *f* is present in the bass staff. The system is divided into three measures by vertical bar lines.

Fourth system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with various ornaments and fingerings (1, 5, 1, 2, 1, 8, 1, 2, 3, 4, 5, 1, 3, 2, 3, 1, 8). The bass staff contains a rhythmic accompaniment with fingerings (5, 2, 1, 3, 4, 1, 1, 5, 4, 1, 1, 2, 3, 2, 2). A dynamic marking *p* is present in the bass staff, and a *cresc.* marking is present in the treble staff. The system is divided into three measures by vertical bar lines.

Fifth system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with various ornaments and fingerings (1, 4, 1, 3, 5, 1, 1, 3, 3, 8, 1, 3, 1, 3). The bass staff contains a rhythmic accompaniment with fingerings (4, 1, 1, 4, 1, 4, 4, 4, 5). A dynamic marking *f* is present in the bass staff, and a *dim.* marking is present in the treble staff. The system is divided into three measures by vertical bar lines.

First system of a musical score in G major, 4/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *mf* and *f*. Fingering numbers 1-5 are visible throughout.

Second system of the musical score. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The dynamics remain consistent with the first system.

Third system of the musical score. The right hand has a melodic line with a slur and a fermata. The left hand accompaniment continues. A *dim.* (diminuendo) marking is present. A second ending bracket labeled (2) spans the final two measures.

Fourth system of the musical score. The right hand features a melodic line with a slur and a fermata. The left hand accompaniment continues. A *f* (forte) dynamic marking is present.

Fifth system of the musical score. The right hand has a melodic line with a slur and a fermata. The left hand accompaniment continues. A *p* (piano) dynamic marking is present.

Sixth system of the musical score. The right hand has a melodic line with a slur and a fermata. The left hand accompaniment continues. The system concludes with a final flourish in the right hand.

Fuga XVIII

Con moto tranquillo, uguale e dolce (♩ = 76)

(a 3 voci)

9

a)

23

I Tema. Противосложение.

Первая часть фуги состоит из 60 тактов. В 61-м такте противосложение несколько изменяется и композитор обращается с ним, как со второй темой, которая имеет собственное противосложение и развитие. В 97-м такте вступает вновь главная тема, сопровождаемая до конца фуги второй темой, которая, таким образом, снова играет здесь свою первоначальную роль противосложения.

The first part of the fugue consists of 60 bars. At the 61st bar the Counter-subject, with slight modifications, is treated by the composer as a second Theme with its own Counter-subject and developments. At the 97th bar the principal Theme returns, coupled, to the end, with the second Theme which now takes its proper place as Counter-subject.

a) Четырехтактная связующая интермедия. Повидимому, средний голос происходит из противосложения, развивая

следующую фигуру:

b) Первая и вторая интермедии (такт 17 и 23) имеют следующее тематическое происхождение:

Оба отрывка происходят из связующей интермедии, в то время как мотив: (такт 27) происходит из начала темы.

a) Four bars of the transitory period. The inner part appears originating from the Counter-subject by repeating the following figure:

b) The first and second episodes (bars 17 and 23) have the following thematic derivations: the two fragments taken from the transitory period while the design (in the 27th bar) is taken from the beginning of the Theme.

La prima parte della Fuga consta di 60 battute. Alla 61^{ma} battuta il Controsoggetto, con alcune modificazioni, è trattato dall'autore come un secondo Tema avente un proprio Controsoggetto e propri sviluppi. Alla 97^{ma} battuta torna il Tema principale e gli si accoppia sino alla fine il II Tema che torna così al suo compito primitivo di Controsoggetto.

La première partie de cette fugue comporte soixante mesures. A la mesure 61, le contre-sujet quelque peu modifié est traité en manière de second sujet qui est développé à part avec un contre-sujet lui appartenant en propre. Le sujet principal reparaît à la mesure 97, accompagné jusqu'à la fin du second sujet qui reprend ainsi son rôle primitif de contre-sujet.

a) Quattro battute di periodo di transizione. La voce media sembra derivare dal Controsoggetto ripetendone la seguente figurazione:

b) Il primo ed il secondo Episodio (battute 17 e 23) hanno le seguenti derivazioni tematiche: i due frammenti sono tratti dal periodo di transizione, mentre il disegno (della 27^{ma} battuta) è tratto dal principio del Tema.

a) Période de transition de quatre mesures. La partie du milieu semble issue du contre-sujet dont elle répète le motif suivant:

b) La source thématique des épisodes 1 et 2 (mesures 17 et 23) est la suivante: les deux fragments sont extraits de la période de transition; le motif (à la mesure 27) provient du début du sujet.

sempre legatissimo

dim.
tr.

c)

cresc.

d)

p

o) Третья интермедия. Мотив: выведен из последнего такта темы.

d) Четвёртая интермедия. Здесь получают развитие два мотива связующей интермедии.

c) Third episode. The period is taken from the last bar of the Theme.

d) Fourth episode. Two motifs of the transitory period are developed here.

c) 3^o Episodio. Il periodo è tratto dall'ultima battuta del Tema.

d) 4^o Episodio. Qui si sviluppano due motivi del periodo di transizione.

c) 3^o épisode. Le passage est tiré de la dernière mesure du sujet.

d) 4^o épisode dans lequel se développent deux motifs de la période de transition.

e) Вторая тема является изменением противосложения первой темы. Часть а в следующем примере:

в обращении мотив противосложения представляет взятый. Вторая часть б вполне соответствует противосложению

f) Противосложение

второй темы:

g) Противосложение второй темы здесь изменено в двух

первых тактах.

h) Здесь, в обоих первых тактах, противосложение первой темы

также изменено, но другим способом.

i) Пятая интермедия. Следующий мотив: происходит из противосложения второй темы в его последней форме.

e) The second Theme is a modification of the Counter-subject of the first Theme; the part marked 'a' in the following example:

is only a derivation, by inversion, of the figure of the Counter-subject. The second part, marked 'b' is exactly equal to the Counter-subject.

f) Counter-subject of the second Theme is exactly equal to the Counter-subject.

g) The Counter-subject of the second Theme is modified here in the first two bars.

h) Here the Counter-subject has the first two bars modified in another way.

i) Fifth episode. The following figure originates from the Counter-subject of the second Theme in its last form.

e) Il secondo Tema è una modificazione del Controsoggetto del primo Tema; la parte segnata 'a' nel seguente esempio

non è che una derivante, per moto contrario, della figurazione del Controsoggetto

del II Tema. Quanto alla seconda parte segnata 'b' è perfettamente uguale al Controsoggetto.

f) Controsoggetto del II Tema è esattamente uguale al Controsoggetto.

g) Il Controsoggetto del II Tema è qui modificato nelle due prime misure.

h) Anche qui il Controsoggetto del II Tema ha modificate, in nuova foggia, le due prime misure.

i) 5^{to} Episodio. La seguente figurazione deriva dal Controsoggetto del secondo Tema nella sua ultima forma.

e) Le second sujet est une modification du contre-sujet du premier. Le motif 'a' de l'exemple suivant

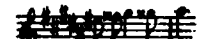
n'est qu'un dérivé par renversement de la figurazione du contre-sujet. Quant au second motif 'b', il est absolument identique au contre-sujet.

f) Contre-sujet du 2^{ème} sujet est exactement égal au Contre-sujet.

g) Les deux premières mesures du contre-sujet du 2^{ème} sujet sont ici modifiées.



h) Ici encore les deux premières mesures du contre-sujet du 2^{ème} sujet sont modifiées, mais d'une autre manière.



i) 5^{ème} épisode. La figurazione suivante est issue de la dernière forme du contre-sujet du 2^{ème} sujet.

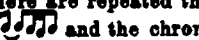
j) В этой шестой длинной и важной интермедии развивается короткая фигура , которая происходит на начала второй темы в обращении. Фигура 90-го такта должна быть рассмотрена как эквивалентная следующему фрагменту:

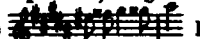
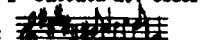
k) Короткая двухтактная интермедия. Тенор повторяет движение первой темы  и движение противосложения второй темы , в то время как бас использует другую фигуру из второго противосложения.


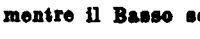
l) Восьмая интермедия. Здесь повторяется фигура второго противосложения и хроматический ход, разобранный уже ранее при анализе шестой интермедии. То же самое происходит в 9-й интермедии, такт 115.


j) In the sixth episode, of considerable importance, a short phrase  is developed. We find its origin in the beginning of the second Theme inverted. The figure in the 90th bar must be considered equivalent to the fragment 

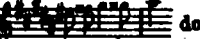

k) Brief episode of two bars. The Tenor repeats the movement of the first Theme  and that of the Counter-subject of the second Theme  while the Bass follows a design of the second Counter-subject.



l) Eighth episode. Here are repeated the design of the second Counter-subject  and the chromatic andamento already analysed à propos of the sixth episode. The same thing happens in the ninth episode at bar 115.


j) In questo sesto Episodio, lungo ed importante, si dà sviluppo ad una breve frase  la cui origine è da ricercare nel principio del secondo Tema riprodotto per moto contrario. La figurazione che nasce alla 90^{ma} battuta dev'essere considerata come equivalente al framme to: 

k) Breve Episodio di due battute. Il Tenore ripete il movimento del I Tema  e quello del Controsoggetto del II Tema  mentre il Basso segue un altro disegno del II Controsoggetto.

l) 8^{vo} Episodio. Vi si ripete il disegno  del II Controsoggetto e l'andamento cromatico già analizzato a proposito del 6^{to} Episodio. Ciò avviene anche nel 9^{to} Episodio alla battuta 115.

j) Ce 6^{ème} épisode, long et important, n'est que le développement d'un court motif  dont il faut chercher l'origine dans le début du second sujet, renversé. La figuration qui apparaît à la mesure 90 doit être considérée comme l'équivalent de la formule suivante: 

k) Bref épisode de deux mesures. Le Ténor reprend des fragments du 1^{er} sujet  et du contre-sujet du 2^{ème} sujet , tandis que la basse est empruntée à un autre fragment de ce deuxième contre-sujet.

l) 8^{ème} épisode. On trouve ici une répétition du motif  du 2^{ème} contre-sujet, ainsi que du passage chromatique déjà analysé à propos du 6^{ème} épisode. Le 9^{ème} épisode, à la mesure 115, est formé de la même manière.

115

II.T

m)

pu un poco cresc.

n)

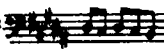
II.T

II.T


fall.

pp


m) Фигура  происходит из связующей интермедии. Пример: 

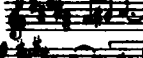

n) Последняя интермедия. Фигура  происходит из первой темы.

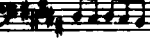
m) The figure  originates from the transitory period. Execution: 

n) Last episode. The design  is taken from the first Theme.

m) La figura  deriva dal periodo di transizione. Esempio: 

n) Ultimo Episodio. Il disegno  è tratto dal primo Tema.

m) Le motif  vient de la période de transition. Soit: 

n) Dernier épisode. Le motif  a sa source dans le 1^{er} sujet.

Allegretto (♩ = 88)

Preludio XIX

The first system of musical notation for Preludio XIX, measures 1-8. It features a treble and bass clef with a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' with a quarter note equal to 88 beats per minute. The music begins with a piano (*p*) dynamic. The right hand contains a melodic line with various ornaments and slurs, while the left hand provides a rhythmic accompaniment. Fingerings are indicated by numbers 1-5. Measure numbers 1 through 8 are visible above the staff.

The second system of musical notation, measures 9-16. The right hand continues with intricate melodic patterns, including a *dim.* (diminuendo) marking in measure 14. The left hand maintains its accompaniment. Measure numbers 9 through 16 are visible above the staff.

The third system of musical notation, measures 17-24. A *cresc.* (crescendo) marking is present in measure 18. The melodic line in the right hand shows increasing intensity. Measure numbers 17 through 24 are visible above the staff.

The fourth system of musical notation, measures 25-32. The right hand features a melodic phrase with a *p* dynamic in measure 25, followed by a *mf* dynamic in measure 31. Measure numbers 25 through 32 are visible above the staff.

The fifth system of musical notation, measures 33-40. The right hand begins with a *p* dynamic, followed by a *cresc. a poco a poco* (crescendo a little by little) marking. Measure numbers 33 through 40 are visible above the staff.

The sixth system of musical notation, measures 41-48. The right hand features a melodic line with a *f* (forte) dynamic in measure 45, followed by a *p* dynamic in measure 48. Measure numbers 41 through 48 are visible above the staff.

Fuga XIX

Allegro moderato ($\text{♩} = 92$) *energico*

(a 3 voci) *f energico*

Тема. Противосложение.

a) Однотактная связующая интермедия. Тенор повторяет в форме секвенции конец темы. Аналогичное тематическое содержание — в обеих очень коротких интермедиях в тактах 8 и 11.

b) Второе противосложение:

c) Измененное второе противосложение, сохранившее только характерный ритм.

d) Третья интермедия, тематически сходная с предыдущей, за исключением того, что сопрано проводит короткую фигуру темы в обращении.

a) Bar of transition. The Tenor repeats, as a sequence, the close of the Theme. The first and second brief episodes (bars 8 and 11) have the same thematic material.

b) Second Counter-subject:

c) The Second Counter-subject is modified; it has only its characteristic rhythm.

d) Third episode thematically equal to both the preceding, with the exception that the Sopr. repeats the short period inverted.

a) Battuta di transizione. Il Tenore ripete, a forma di progressione, la chiusa del Tema. Lo stesso contenuto tematico hanno i brevissimi Episodi primo e secondo alle battute 8 ed 11.

b) 2^{do} Controsoggetto:

c) Il secondo Controsoggetto è modificato; mantiene solo il suo caratteristico ritmo.

d) 3^{mo} Episodio uguale tematicamente ai precedenti, salvo che il Soprano ripete il breve periodo per moto contrario.

a) Mesure de transition. Le ténor répète, sous forme de progression, la fin du sujet. Les deux très petits épisodes, mesures 8 et 11, ont le même contenu thématique.

b) Second contre-sujet:

c) Le second contre-sujet modifié n'est plus reconnaissable que par son rythme caractéristique.

d) 3^{ème} épisode, pareil aux précédents au point de vue thématique, à ceci près que le soprano renverse le petit motif, en le développant

e) Четвёртая интермедия. Бас и вслед за ним тенор исполняют знаменную уже тематическую фразу.

f) Пятая интермедия.

g) Последняя интермедия.

e) Fourth episode. The Bass, and afterwards the Tenor, repeat the usual thematic period.

f) Fifth episode.

g) Last episode.

e) 4^{to} Episodio. Il Basso, e poi il Tenore, ripetono il solito periodo tematico.

f) 5^{to} Episodio.

g) Ultimo Episodio.

e) 4^{me} épisode. La basse puis le tenor reprennent la phrase thématique déjà connue.

f) 5^{me} épisode.

g) Dernier épisode.

Preludio XX

Allegretto un poco espressivo ma semplice (♩ = 63)

First system of musical notation (measures 1-4). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and fingerings (e.g., 3, 4, 3, 2, 1, 3). The left hand provides a rhythmic accompaniment with slurs and fingerings (e.g., 4, 1, 4, 4, 4, 4).

Second system of musical notation (measures 5-8). The right hand continues with slurs and fingerings (e.g., 2, 1, 2, 2, 5, 4, 3, 2, 1, 3, 3). The left hand accompaniment includes slurs and fingerings (e.g., 1, 3, 4, 1, 3, 4, 4, 4).

Third system of musical notation (measures 9-12). The right hand features slurs and fingerings (e.g., 5, 8, 1, 3, 4, 4, 2, 1, 2). The left hand accompaniment includes slurs and fingerings (e.g., 2, 12, 3, 3, 1, 2, 19, 2, 12, 3).

Fourth system of musical notation (measures 13-16). The right hand includes slurs and fingerings (e.g., 1, 3, 3, 3, 2, 1, 3, 2, 1, 2, 4). The left hand accompaniment includes slurs and fingerings (e.g., 3, 1, 2, 4, 4, 4, 2, 1, 3, 4, 3, 4, 1). Dynamics *mf* and *p* are indicated.

Fifth system of musical notation (measures 17-20). The right hand includes slurs and fingerings (e.g., 2, 5, 3, 2, 1, 3, 3, 5, 3, 1, 4, 3, 2, 1). The left hand accompaniment includes slurs and fingerings (e.g., 2, 3, 2, 12, 4, 2, 12, 3, 5, 4, 2, 1, 1). Dynamics *cresc.*, *f*, and *p* are indicated. A trill (*tr*) is present in measure 19.

First system of the musical score. It consists of two staves, treble and bass. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a more rhythmic accompaniment with fingerings indicated below the notes. Dynamics include *p* (piano) in both staves.

Second system of the musical score. The treble staff continues the melodic line. The bass staff features a complex accompaniment with many sixteenth notes. Dynamics include *p* (piano), *p cresc. un poco* (piano, crescendo a little), and *mf* (mezzo-forte).

Third system of the musical score. Both staves show intricate passages with many slurs and ornaments. The bass staff has a particularly dense texture with many sixteenth notes. Dynamics include *mf* (mezzo-forte).

Fourth system of the musical score. The treble staff has a melodic line with many slurs. The bass staff has a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte), *dim.* (diminuendo), and *p cresc.* (piano, crescendo).

Fifth system of the musical score. The treble staff continues with a melodic line. The bass staff has a rhythmic accompaniment. Dynamics include *f* (forte) and *p* (piano). The system ends with a double bar line.

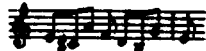
Ampiamente energico ($\text{♩} = 63$)

(a 3 voci)

Тема. Противосложение.

Тональный ответ.

a) Связующий такт. Средний голос имеет характерную тематическую структуру:



Бас сопровождает его новой фигурой, повторенной в фуге ещё три раза в тактах 8, 15 и 24.

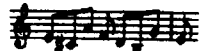
b) Второе противосложение:



c) Первая интермедия, частично сходная со связующей. Фигуры тридцатьвторых происходят из противосложения, как видно из следующего примера:



a) Transition bar. The inner part follows the characteristic thematic structure:



the Bass accompanies with a new figure repeated three times during the fugue in bars 8, 15 and 24.

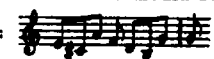
b) Second Counter-subject:



c) First episode partly equivalent to the transitory period. The groups of demisemiquavers originate from the Counter-subject, as can be seen from the following example:



a) Battuta di transizione. La voce media segue la caratteristica struttura tematica:



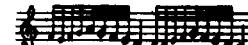
il Basso accom-

pagna con una figurazione nuova che viene ripetuta ancora per tre volte durante la Fuga alle battute 8, 15 e 24.

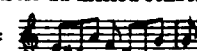
b) Secondo Controsoggetto:



c) 1^{mo} Episodio in parte uguale al periodo di transizione. I gruppi di 32^{mi} derivano dal Controsoggetto come si vede nel seguente esempio:



a) Mesure de transition. La partie du milieu conserve la structure caractéristique du sujet:



tandis que la basse accompagne avec un motif nouveau qui reparaitra à trois reprises dans la fugue, aux mesures 8, 15 et 24.

b) Deuxième contre-sujet:



c) 1^{er} épisode, en partie semblable à la période de transition. Le motif de triples croches vient du contre-sujet, ainsi que le montre la notation suivante:



d) Вторая интермедия.

e) Третья интермедия.

f) Четвёртая интермедия. В следующем примере показано

ее тематическое происхождение:



d) Second episode.

e) Third episode.

f) Fourth episode. Its thematic derivation is explained here:



d) 2^{do} Episodio.

e) 3^{ro} Episodio.

f) 4^{to} Episodio. Ecco ne spiega la derivazione tematica:

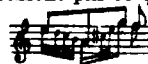


d) 2^{eme} episode.

e) 3^{eme} episode.

f) 4^{eme} episode. On verra clairement par ce qui suit l'origine

thématique de cette formule:



The musical score is divided into four systems. The first system begins with a *cresc.* marking and includes a trill (*tr.*) and a triplet (*T.*). The second system features a section marked *h)*. The third system starts with *dim.*, followed by *pesc.* and *ff*. The fourth system includes *rall.*, *pesante*, and *ff*. The score is heavily annotated with fingerings, slurs, and dynamic markings.

g) Противосложение.
Соответствует следующему:

h) Пятая интермедия.

g) Counter-subjet. Equivalent to:

h) Fifth episode.

g) Controsoggetto. Equivale a

h) 5^{to} Episodio.

g) Contre-sujet. Equivalent de :

h) 5^{ème} épisode.

Allegretto pastorale $\text{♩} = 100$

First system of the musical score. It consists of two staves, treble and bass clef. The music is in 3/4 time. The right hand features a melodic line with various ornaments and fingerings (1-5). The left hand provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *poco cresc.* is present at the end of the system.

Second system of the musical score. It continues the two-staff format. The right hand has more complex rhythmic patterns and ornaments. Dynamic markings include *mf*, *dim.*, *p*, and *p*. Fingerings and articulation marks are clearly visible throughout the system.

Third system of the musical score. The right hand has a more active, rhythmic role. The left hand continues with a steady accompaniment. Dynamic markings include *poco legato* and *mf*. The system concludes with a measure marked with a 4/4 time signature.

Fourth system of the musical score. The right hand features a melodic line with a *cresc.* dynamic marking. The left hand accompaniment is consistent. The system ends with a measure marked with a 4/4 time signature.

Fifth and final system of the musical score. It concludes the piece with a *dim.* dynamic marking and a *p* dynamic marking. The right hand has a final melodic flourish. The left hand accompaniment remains active until the end.

First system of musical notation. Treble and bass staves with various fingerings and dynamics. Includes the instruction *crest.* and a small inset diagram of a piano keyboard.

Second system of musical notation. Treble and bass staves with various fingerings and dynamics. Includes the instruction *legato poco*.

Third system of musical notation. Treble and bass staves with various fingerings and dynamics. Includes the instructions *p* and *mf*.

Fourth system of musical notation. Treble and bass staves with various fingerings and dynamics. Includes the instructions *dim.*, *p*, and *cresc.*

Fifth system of musical notation. Treble and bass staves with various fingerings and dynamics. Includes the instruction *f*.

Sixth system of musical notation. Treble and bass staves with various fingerings and dynamics. Includes the instructions *dim.*, *mf*, and *p*.

legato poco *cresc.* *f*

2 4 1 3 4 5 4 4 5 2 3 4 5 2 1

2 1 3 8 8 4 1 4 8 3 6

dim.

2 3 4 5 4 5 5 5 4 4 2

4 6 8 4 3 1 2 6 4 8 3 1 3 2

p *p* *cresc.*

5 4 4 2 5 4 3 2 1 3 4 5 4 1 5

8 3 2 8 5 4 3 3 1 3 8 1 3 1 3

cresc.

4 5 2 1 4 2 3 1 3 2 1 2 3 1 2 4

1 1 2 1 3 2 1 2 3 1 2 4 1 1

ff dim. *rall.* *a tempo* *mf*

5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5

1 2 3 1 2 3 4 5 2 1 2 3 4 1 3

cresc.

4 1 2 1 4 4 1 2 1 5

1 3 1 4 3 2 5 3 2 1 1 5

f

3 1 1 2 3 1 1 2 1 2 3 1 3 5

1 2 3 1 3 4 1 3 8 3 3 1 3

Fuga XXI

Allegretto; con semplicità ed un po' gaiamente (♩ = 120)

(a 3 voci)

Тема.

Противосложение.

Тональный ответ.

a) В этой связующей интермедии (состоящей из четырех тактов) оба голоса имитируют начало темы.

b) Второе противосложение.

c) Эта первая интермедия и последующие (в тактах 25, 36, 44, 51, 58 и 67) имеют такое ясное тематическое происхождение, что нет необходимости их анализировать.

a) In this transitory period of four bars the two parts imitate the opening of the Theme.

b) Second Counter-subject.

c) The first and the following episodes (bars 25, 36, 44, 51, 58 and 67) have such a clear and constant thematic origin that their particular analysis is superfluous.

a) In questo periodo di transizione (composto di quattro battute) le due voci imitano l'inizio del Tema.

b) 2^{do} Controsoggetto.

c) Questo primo episodio e gli altri che seguono (alle battute 25, 36, 44, 51, 58 e 67) hanno sì chiara e costante origine tematica che è superfluo analizzarli particolarmente.

a) Dans cette période de transition de quatre mesures, les deux parties imitent le début du sujet.

b) Second contre-sujet.

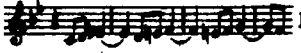
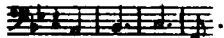
c) Ce premier épisode et les suivants (mesures 25, 36, 44, 51, 58 et 67) ont une origine thématique si claire et si permanente qu'il semble superflu de les analyser spécialement.

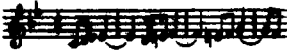

25



36

d) Новое противосложение,  которое сохраняется в фуге в большем объёме, чем оба предыдущих, соединено со следующим сопровождением.

 порученным басу.

d) Another Counter-subject  kept throughout the rest of the fugue (in preference to the two preceding Counter-subjects) with the following accompaniment given to the Bass .

d) Altro Controsoggetto  che viene mantenuto lungo la Fuga, a preferenza dei due Controsoggetti precedenti, unito alla parte d'accompagnamento seguente  qui affidata al Basso.

d) Nouveau contre-sujet  que l'on trouvera dans le reste de la fugue, de préférence aux deux autres, et allié à la partie suivante d'accompagnement  confiée à la basse.

First system of musical notation, measures 58-61. The piece is in a minor key. The right hand features a melodic line with slurs and fingerings (e.g., 2 4 1 2, 2 3 4 4, 5, 4). The left hand provides a rhythmic accompaniment with fingerings (e.g., 3 1 1 2, 3 1 2 1 1, 2 1 2 1, 1). Dynamic markings include *br.* and *pp.*

Second system of musical notation, measures 62-65. The right hand continues with slurs and fingerings (e.g., 3 4 5, 3 4 5, 2 4 4, 4 8 3, 4 8 3). The left hand includes a measure with the number 15. Dynamic markings include *p* and *cresc.*

Third system of musical notation, measures 66-69. The right hand features slurs and fingerings (e.g., 3 4, 4 2, 4 8 4, 5, 4). The left hand includes fingerings (e.g., 2, 1, 1, 1, 2 4, 1 2 2, 2, 1). Dynamic markings include *dim.*

Fourth system of musical notation, measures 70-73. The right hand includes slurs and fingerings (e.g., 5, 4, 3 2 3, 4 3 1, 3 4, 4, 1 4 4). The left hand includes fingerings (e.g., 2, 1 2 2, 2 2 2, 2, 1, 2). Dynamic markings include *p*.

Fifth system of musical notation, measures 74-77. The right hand features complex slurs and fingerings (e.g., 1 4 5 4 4, 3 5 5 4 4 3, 4 5, 3 5, 3 5, 5 3). The left hand includes fingerings (e.g., 2 1, 2 1 2, 1 2, 1 2 2 1 2, 1 2 2 1 2, 2 1 1). Dynamic markings include *cresc.*

Sixth system of musical notation, measures 78-81. The right hand includes slurs and fingerings (e.g., 1 2, 4 2 3 4 1 2, 4, 3 5, 2 4 5). The left hand includes fingerings (e.g., 1 2, 1, 2, 2, 3, 4, 3 4). Dynamic markings include *p*.

Preludio XXII

Allegro moderato e cantabile (♩ = 60)

The musical score is presented in two systems, each containing a piano (right) and bass (left) staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo and mood are indicated as "Allegro moderato e cantabile" with a quarter note equal to 60 beats per minute. The score is marked with a mezzo-forte (*mf*) dynamic at the beginning. The first system includes a *marcato* marking and a *cresc.* (crescendo) instruction. The second system features a *p* (piano) dynamic and another *cresc.* instruction. The third system includes a *mf* dynamic and a *marcato* marking. The fourth system features a *p* dynamic and a *cresc.* instruction. The fifth system includes a *f* (forte) dynamic. The score is heavily annotated with fingerings (numbers 1-5) and slurs, indicating complex technical passages. The piece concludes with a final *f* dynamic marking.

1 5 7 1 3 6 4 4 4 4 5

1 2 1 2 1 1 1 1 3 2 3 4 1 2 3 2 3 2 3 1 2 3 4 1 2 3 4 5

marc.

marc. mf 4 2 8 1 2 4 2 6 4 4 1 2 3 4 2 1 2 3 4 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

cresc.

mf 5 4 3 4 5 5 4 3 4 5 6 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

p *mf marc*

4 4 5 4 3 4 5 6 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

cresc.

espress. f ppuguale sempre p 3 4 5 3 5 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

f *ppuguale* *sempre p* *cresc.*

5 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

rall. *f* *f*

Severo; non troppo espressivo (♩ = 68)

mf, marc.

(a 4 voci)

Вторая часть темы является вариантом первой.

Пример:

The second part of the Theme is a kind of Variant of the first part. Execution:

a) Эти острые точки ♪ предписаны Бахом. (См. примечание к десятой фуге.)

b) Связующая интермедия. Развивается конец темы. Эта тематическая фигура и следующая, взятая из противосложения сохраняется в большей части фуги частично в прямом движении, частично в обращении.

c) Второе противосложение, первый такт которого имеет чрезвычайно характерную фигуру.

a) The dots ♪ are given by Bach. (See annotation to the fugue X.)

b) Transition period. It is repeated at the close of the Theme. This thematic design and that of the Counter-subject are used through a great part of the fugue either by direct motion or inverted.

c) Second Counter-subject, the first bar of which has an extraordinary characteristic figure.

La seconda parte del Tema e una specie di Variante della prima parte. Esempio:

La deuxième partie du sujet est une sorte de variante de la première. Ainsi:

a) I punti acuti ♪ sono stati messi da Bach. (Vedi osservalla X Fuga.)

b) Período di transizione. Si ripete la chiusa del Tema. Questo disegno tematico e quello del Controsoggetto sono mantenuti in gran parte della

Fuga sia per moto retto che per moto contrario.
c) Secondo Controsoggetto del quale la prima battuta ha una figurazione oltremodo caratteristica.

a) Les signes ♪ sont de J. S. Bach lui-même (Voir la remarque à la Fugue X.)

b) Période de transition. La fin du sujet se répète. Ce motif thématique et le suivant, issu du contre-sujet s'affirment pendant presque toute

la fugue, tantôt sous leur forme première, tantôt renversés.
c) Second contre-sujet, dont la première mesure offre une figuration extrêmement caractéristique.

d) Первая очень короткая интермедия, тематически сходная со связующей интермедией.

e) Вторая интермедия. Как уже раньше было сказано, конец темы дает здесь материал для имитации голосов.

f) Тенор и альт проводят тему в виде канона.

g) Третья интермедия.

h) Тема — в мажоре — проведена сопрано и басом в виде канона.

d) First episode, very short, thematically like the transitional period.

e) Second episode. Here too the close of the Theme is used as imitation between the parts.

f) The Tenor and Contralto repeat the Theme in Canon.

g) Third episode.

h) The Theme is repeated, in the major key, by the Soprano and Bass in Canon.

d) 1^{er} Episodio, brevissimo; costrutto tematicamente come il periodo di transizione.

e) 2^{do} Episodio. Come s'è detto precedentemente, anche qui la conclusione del Tema è motivo d'imitazioni fra le voci.

f) Il Tenore ed il Contralto ripetono il Tema a Canone.

g) 3^{er} Episodio.

h) Il Tema, in modo maggiore, è ripetuto a Canone dal Soprano e dal Basso.

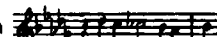
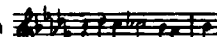
d) 1^{er} épisode, très court et de même teneur thématique que la période de transition.

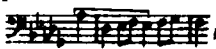
e) 2^{ème} épisode. Ainsi que nous l'avons déjà remarqué précédemment, la fin du sujet fournit ici aussi le motif qu'imitent les différentes parties.

f) Le ténor suivi de l'alto présente le sujet sous forme de canon.

g) 3^{ème} épisode.

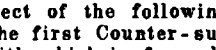
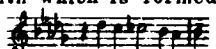
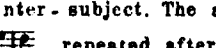
h) Le sujet, en majeur, est mené sous forme de canon, par le soprano et la basse.

i) Четвёртая интермедия. Содержащиеся в ней тематические элементы заимствованы: из второго противосложения в следующей ритмической фигуре  и из первого противосложения в полутоновой секвенции. Из этих элементов образуется начало следующего периода 

в то время как конец взят из противосложения. Ход баса , позже повторенный другими голосами, происходит из конца темы.

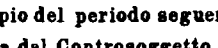


j) Тенор проводит тему в обращении, которая подхватывается затем альтом, сопрано и басом. В этой второй экспозиции противосложение удержано и тоже в обращении.

k) Пятая интермедия.

i) Fourth episode. Its thematic motifs are taken: from the second Counter-subject of the following rhythmic design , and from the first Counter-subject in the succession of semitones with which is formed the beginning of the following period  while the close is taken from the Counter-subject. The andamento of the Bass , repeated afterwards by the other parts, originates from the close of the Theme.


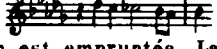
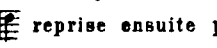
j) The Tenor repeats the Theme inverted followed afterwards by the Contralto, Soprano and Bass. In the second exposition the Counter-subject is constantly kept, modified by inversion.

k) Fifth episode.

i) 4^{to} Episodio. I motivi tematici di questo Episodio son tratti: dal secondo Controsoggetto nel disegno ritmico  e dal primo Controsoggetto nella successione di semitoni coi quali è formato il principio del periodo seguente  mentre la chiusa è tolta dal Controsoggetto. L'andamento del Basso , ripetuto poi dalle altre voci, è originato dalla chiusa del Tema.

j) Il Tenore ripete il Tema per moto contrario seguito indi dal Contralto, Soprano, e Basso. In questa seconda Esposizione il Controsoggetto è mantenuto costantemente, modificato anch' esso per moto contrario.

k) 5^{to} Episodio.

i) 4^{ème} épisode. Les motifs thématiques qui y sont contenus remontent à des sources différentes: au second contre-sujet pour la formule rythmique suivante: , au premier contre-sujet pour la progression semitonique qui sert à former le passage suivant: , au contre-sujet encore; auquel la fin est empruntée. La marche de la basse  reprise ensuite par les autres parties, vient de la fin du sujet.

j) Le ténor et, à sa suite, l'alto, le soprano et la basse reprennent le sujet en le renversant. Le contre-sujet, également renversé, est maintenu pendant tout le cours de cette seconde exposition.

k) 5^{ème} épisode.

1) Шестая интермедия.

m) Седьмая интермедия. Сходный с противосложением период является развитием конца темы в обращении.

n) Тема в обращении проведена в виде канона темором и сопрано. То же самое происходит с 73-го такта между альтом и басом. Чтобы ясно показать канон, исполнитель должен найти различный колорит и выразительность для обеих тем.

1) Sixth episode.

m) Seventh episode. The period given by the Counter-subject is the end of the Theme augmented and inverted.

n) Theme inverted and repeated in Canon by the Tenor and Soprano. The same thing happens at the beginning of the 73rd bar between the Contralto and the Bass. To make the Canon clear the performer must bring out well the various accents of expression and nuances of the two Themes.

1) 6^{mo} Episodio.

m) 7^{mo} Episodio. Il periodo preposto dal Controsoggetto è un ampliamento della fine del Tema per moto contrario.

n) Tema per moto contrario ripetuto a Canone dal Tenore e Soprano. Lo stesso ha luogo, a principiarsi dalla 73^{ma} battuta fra il Contralto ed il Basso. Per rendere con chiarezza il Canone l'esecutore deve far rilevare i vari accenti d'espressione e di colorito dei due Temi.

1) 6^{me} épisode.

m) 7^{me} épisode. Le passage qui sert de contre-sujet est une amplification de la fin du sujet en mouvement contraire.

n) Sujet renversé et développé en canon par le ténor et la basse. Le même procédé se retrouve, à partir de la mesure 73, entre l'alto et la basse. Pour bien faire ressortir le canon, l'exécutant observera avec le plus grand soin les signes d'expression et de coloris des deux thèmes qui le forment.

o) Девятая интермедия.

p) Канон между сопрано, где тема ведется в обращении, и тенором, где она в прямом движении.

q) Канон между басом, который ведет тему в прямом движении, и альтом, где она в обращении.

r) Десятая интермедия.

s) Сопрано и альт проводят тему в секстах. Тенор и бас повторяют ее в виде канона (в терциях) в обращении.

o) Ninth episode.

p) Canon between the Soprano, which has the Theme inverted, and the Tenor, which has it by direct motion.

q) Canon between the Bass, which has the Theme by direct motion, and the Contralto, which has it inverted.

r) Tenth episode.

s) The Soprano and the Contralto have the Theme in sixths. The Tenor and Bass repeat it in Canon (in thirds) inverted.

o) 9^{mo} Episodio.

p) Canone fra il Soprano che ha il Tema per moto contrario ed il Tenore che lo ha per moto retto.

q) Canone fra il Basso che ha il Tema in moto retto ed il Contralto che lo ha in moto contrario.

r) 10^{mo} Episodio.

s) Il Soprano ed il Contralto hanno il Tema per sexta. Il Tenore ed il Basso lo ripetono a Canone (in tersa) per moto contrario.

o) 9^{ème} épisode.

p) Canon entre le soprano (sujet renversé) et le ténor (sujet en mouvement direct)

q) Canon entre la basse (sujet en mouvement direct) et l'alto (sujet renversé)

r) 10^{ème} épisode.

s) Le soprano et l'alto marchant à la sixte et le ténor et la basse à la tierce présentent sujet et réponse sous forme de canon renversé.

Preludio XXIII

Allegro brioso (♩ = 116)

The musical score is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The tempo is marked 'Allegro brioso' with a metronome marking of 116 quarter notes per minute. The score is divided into several systems, each containing two staves. The first system begins with a treble clef staff containing a melodic line with various ornaments and fingerings (e.g., 1, 131, 2 3, 1 3). The bass clef staff provides a harmonic accompaniment. Dynamics include *f* (forte) and *fp* (fortissimo piano). Trills (*tr*) are used in both hands. The second system features a *cresc.* (crescendo) marking in the bass staff. The third system continues with a *f* dynamic. The fourth system includes a *cresc.* marking in the bass staff. The fifth system shows a *cresc.* marking in the bass staff. The score is filled with intricate musical notation, including slurs, ties, and numerous fingerings throughout both hands.

1 1 3 2

f *p*

2 1 8 2 2 1 8 4 1 8 8 1

cresc.

2 3 2 2 1 8 4 1 8 3 2 3 2

mf *p*

3 2 2 3 2 3 5 2 1 2 2 1 2 4

cresc. *dim.*

5 1 2 1 2 2 5 2 4

p

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), and 3/4 time signature. The piece begins with a piano (*p*) dynamic. The right hand features intricate fingerings, including a 5-4-3-2-1 sequence in the first measure and a 2-3-4-2 sequence in the second. The left hand provides a steady accompaniment with notes like G2, F#2, and E2.

Second system of musical notation. The right hand continues with complex patterns, including a 3-2-1-5-8 sequence. A *cresc.* (crescendo) marking is present. The left hand accompaniment includes notes like G2, F#2, and E2, with some rests.

Third system of musical notation. The right hand features a *f* (forte) dynamic and a *tr.* (trill) marking. The left hand accompaniment includes notes like G2, F#2, and E2, with some rests.

Fourth system of musical notation. The right hand features a *dim.* (diminuendo) marking. The left hand accompaniment includes notes like G2, F#2, and E2, with some rests. A *p* (piano) dynamic and a *cresc.* (crescendo) marking are also present.

Fifth system of musical notation. The right hand features a *f* (forte) dynamic. The left hand accompaniment includes notes like G2, F#2, and E2, with some rests.

Andante (♩ = 63)

(a 4 voci)

zotivoce

un poco cresc.

dim.

p

Тема. Кода. Противосложение.

a) Второе противосложение.
 б) Первая интермедия. Бас и тенор повторяют коду темы, а сопрано после этого — отрывок противосложения.

a) Second Counter-subject.
 б) First episode. The Bass and Tenor repeat the coda of the Theme; afterwards the Sopr. repeats a fragment of the Counter-subject.

a) 2^{do} Controsoggetto.
 б) 1^{mo} Episodio. Il Basso ed il Tenore ripetono la Coda del Tema; indi, il Soprano, un frammento del Controsoggetto.

a) Second contre-sujet.
 б) 1^{er} épisode. La basse et le ténor reprennent la fin du sujet, puis le soprano un fragment du contre-sujet.

The image displays a musical score for a fugue, consisting of four systems of staves. Each system shows the upper and lower parts of the instrument. The score includes various musical notations such as notes, rests, and ornaments. Dynamics like *un poco cresc.*, *mf*, *dim.*, and *p* are indicated. Performance instructions like *cresc.* are also present. The score is annotated with letters 'c)', 'd)', and 'e)' corresponding to the text below.

e) Третье противосложение:

Оно больше всего использовано в фуге. Из него композитор образует наибольшее количество интермедий.

d) Вторая интермедия. Бас и после него сопрано проводят третье противосложение.

e) Эта третья интермедия тематически образована из следующей фигуры которая заимствована из

третьего противосложения и проводится в прямом движении и в обращении. То же самое происходит в следующей интермедии, но только в двух верхних голосах.

e) Third Counter-subject

This Counter-subject is the one mostly used in the fugue and from it the composer draws the greater member of episodes.

d) Second episode. The Bass and afterwards the Sopr. repeat the third Counter-subject.

e) This third episode is chiefly formed from the figure

in the third Counter-subject and given by direct motion and inverted. The same thing happens in the following episode confined to the two upper parts.

c) Terzo Controsoggetto

Questo terzo Controsoggetto è quello maggiormente adoperato nella Fuga, e, da esso l'autore trae la maggior copia di svolgimenti.

d) 2^{do} Episodio. Il Basso e poi il Sopr. ripetono il III Controsoggetto.

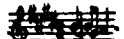
e) Questo terzo Episodio è formato, in special modo, dalla figura tratta dal III Controsoggetto e data per moto retto e contrario. Lo stesso procedimento ha luogo nell' Episodio successivo limitato alle due voci acute.


c) Troisième contre-sujet

Ce contre-sujet est, des trois, le plus employé dans la suite de cette fugue, le compositeur le soumettant à une quantité de transformations diverses.

d) 2^{ème} épisode. La basse puis le soprano reprennent le troisième contre-sujet.

e) Ce 3^{ème} épisode est construit d'une manière spéciale sur un motif tiré du troisième contre-sujet et présenté à la fois sous sa forme directe et sous sa forme renversée. Le même procédé se retrouve dans l'épisode suivant, mais restreint aux deux parties supérieures.

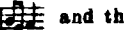
f) Пятая интермедия. В этой нисходящей секвенции сопрано происходит из конца третьего противосложения 


бас также из третьего противосложения, из которого он (в обращении) заимствует следующую фигуру: 

То же тематическое строение, что в сопрано, имеется в альте в тактах 59—60, 68—69 и 70—71.

g) Шестая интермедия. Бас образован из фигуры, типичной для второго и третьего противосложений.



h) Седьмая интермедия. Часть третьего противосложения проведена имитационно разными голосами.

f) Fifth episode. In this descending sequence the Sopr. originates from the end of the third Counter-subject 

and the Bass too from the same Counter-subject of which it repeats this design inverted:  The same thematic derivation occurs for the Contr. in bars 59-60, 68-69 and 70-71.

g) Sixth episode. The Bass is formed from a figure common to the second and third Counter-subjects.


h) Seventh episode: Portion of the third Counter-subject is repeated in imitation by the different parts.


f) 5^{mo} Episodio. In questa progressione discendente il Sopr. deriva dalla fine del III Controsoggetto  il Basso, parimenti, dal III Controsoggetto del quale ripete (per moto contrario) questo disegno: 

La stessa derivazione tematica del Soprano ha luogo per il Contralto alle battute 59-60, 68-69 e 70-71.

g) 6^{mo} Episodio. Il Basso è formato da una figurazione comune al secondo e terzo Controsoggetto.

h) 7^{mo} Episodio. Parte del III Controsoggetto viene ripetuta, per imitazioni, dalle varie voci.

f) 5^{me} episode. Cette progression descendante a sa source dans le troisième contre-sujet dont le soprano imite la formule finale 

et la basse un autre fragment  quelle renverse. Le procédé de dérivation employé pour former le soprano est utilisé plus loin pour la formation de l'alto, dans les mesures 59-60, 68-69 et 70-71.

g) 6^{me} episode. La basse se compose d'une figuration commune aux deuxième et troisième contre-sujets.

h) 7^{me} episode. Une partie du troisième contre-sujet est reprise, en imitations, par les différentes parties.

i) Здесь таюже голоса взаимно имитируются, разрабатывая фигуру 3-го противосложения. Пример:

j) Последняя интермедия.

i) Here too all the parts imitate each other developing a design of the third Counter-subject. Ex:

j) Last episode.

i) Anche qui tutte le voci s'imitano svolgendo un disegno del III Controsoggetto. Es:

j) Ultimo Episodio.

i) Ici encore les parties s'imitent les unes les autres et développent ainsi un fragment du troisième contre-sujet:

j) Dernier épisode.

Preludio XXIV

Allegro; cantabile (♩ = 69)

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo and mood are indicated as "Allegro; cantabile" with a quarter note equal to 69 beats per minute. The score includes various dynamics: *mf* (mezzo-forte), *p* (piano), *f* (forte), and *p cresc.* (piano crescendo). An articulation marking *espr.* (espressivo) is used in the second system. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final cadence in the fifth system.

stacc. poco
mf p cresc.

This system contains the first two measures of the piece. The right hand features a melodic line with triplets and slurs, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *mf*, *p*, and *cresc.*. Fingerings are indicated with numbers 1-5.

f p

This system contains measures 3-6. The right hand continues with melodic phrases, including a triplet in measure 4. The left hand accompaniment remains consistent. Dynamics shift from *f* to *p*. A first ending bracket is shown at the end of the system.

p mf p mf

This system contains measures 7-10. The right hand has more complex melodic figures with slurs and accents. The left hand accompaniment features some sixteenth-note patterns. Dynamics fluctuate between *p* and *mf*.

p cresc. f p uguale

This system contains measures 11-14. The right hand has a melodic line with slurs and accents. The left hand accompaniment has some rests. Dynamics include *p*, *cresc.*, *f*, and *p uguale*.

mf un poco cresc.

This system contains measures 15-18. The right hand has a melodic line with slurs and accents. The left hand accompaniment has some rests. Dynamics include *mf* and *un poco cresc.*

p *p* *p cresc. a poco a poco.*

f

passionato *rall.* *a tempo*

(un poco rit. - - a tempo) *p* *cresc.*

largamente sino alla fine

Fuga XXIV

Allegretto scherzoso (♩ = 60)

(a 3 voci)

Тема.

Противосложение.

Тональный ответ.

a) Связующая интермедия.
 b) Первая интермедия. Секвенция в виде канона между басом и верхним голосом происходит тематически из противосложения.

a) Transition period.
 b) First episode. The sequence, a Canon between the Bass and the upper part, is drawn directly from the Counter-subject.

a) Período di transizione.

b) 1^{mo} Episodio. La progressione a Canone fra il Basso e la parte acuta ha diretta origine dal Controsoggetto.

a) Période de transition.

b) 1^{er} épisode. La progression canonique entre la basse et le soprano relève directement du contre-sujet.

c) Второе противосложение:

которое отсюда постоянно сопутствует теме.

d) Вторая интермедия. Бас происходит непосредственно из второго противосложения. Средний голос в дециму сопровождает его скрытый восходящий мотив


позже имитированный верхним голосом.

e) Третья интермедия. Фигура среднего голоса происходит из первого противосложения. Верхний голос повторяет ход, который проводится в альте и сопрано во второй интермедии.

c) Second Counter-subject

which from here is constantly coupled with the Theme.


d) Second episode. While the Bass is an immediate consequence of the second Counter-subject, the inner part accompanies in thirds

its ascending design  followed after by the upper part in imitation.

e) Third episode. The design of the inner part originates from the first Counter-subject. The upper part repeats the *andante* of the Contr. and Sopr. in the second episode.

e) Secondo Controsoggetto

che è, da qui in avanti, costantemente accoppiato al Tema.

d) 2^{do} Episodio. Mentre il Basso è immediata conseguenza del II Controsoggetto, la parte media ne accompagna per terza il disegno ascendente  seguita poi ad imitazione,

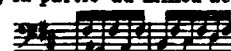
dalla parte acuta.

e) 3^{do} Episodio. Il disegno della parte media ha origine nel primo Controsoggetto. La parte acuta ripete l'andamento che hanno il Contralto ed il Soprano durante il secondo Episodio.

c) Second contre-sujet

qui, à partir deici, restera constamment accolé au sujet.

d) 2^{ème} épisode. Tandis que la basse provient directement du second contre-sujet, la partie du milieu accompagne à la dixième le

motif ascendant  imité ensuite par le soprano.

e) 3^{ème} épisode. Le dessin de la partie intermédiaire est tiré du premier contre-sujet. La partie supérieure reprend ici le passage qu'exécutaient le soprano et l'alto pendant le 2^{ème} épisode.

The musical score is written for piano in a key with two sharps (F# and C#) and a 4/4 time signature. It consists of four systems of staves. The first system includes dynamic markings 'f)' and 'cresc.'. The second system includes 'dim.'. The third system includes 'g)'. The fourth system includes '18'.

f) Четвёртая интермедия. Секвенция баса выведена из коды темы.

g) Пятая интермедия. Возможно, что следующее распределение голосов

A musical score showing a sequence of notes in the bass line, illustrating the proposed distribution of parts for the fifth interlude.

более ясно выявило бы имитацию между нижним и верхним голосом. Это распределение вытекает тематически из коды темы.

f) Fourth episode. The sequence in the Bass originates from the Coda of the Theme.

g) Fifth episode. Perhaps the following disposition of the parts

A musical score showing a sequence of notes in the bass line, illustrating the proposed distribution of parts for the fifth episode.

would make the imitation clearer, between the lower and upper parts, originating from the Coda of the Theme.

f) 4^{to} Episodio. La progressione del Basso ha origine dalla Coda del Tema.

g) 5^{to} Episodio. Forse la seguente disposizione delle voci

A musical score showing a sequence of notes in the bass line, illustrating the proposed distribution of parts for the fifth episode.

renderebbe più manifesta limitazione fra la parte bassa e quella acuta, imitazione originata dalla Coda del Tema.

f) 4^{ème} épisode. La marche de la basse est empruntée à la fin du sujet.

g) 5^{ème} épisode. Peut-être la disposition suivante des parties

A musical score showing a sequence of notes in the bass line, illustrating the proposed distribution of parts for the fifth episode.

ferait-elle mieux ressortir l'imitation entre la basse et le soprano. Le motif de cette imitation provient également de la fin du sujet.

System b) shows a piano accompaniment with a treble and bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the treble with a triplet of eighth notes (1 2 1 3) and a bass line with triplets of eighth notes. Dynamics include *f* and *dim.* Fingerings are indicated with numbers 1-5.

System i) continues the piano accompaniment. It features a treble line with a melodic phrase and a bass line with a steady accompaniment. Dynamics include *cresc.* Fingerings are indicated with numbers 1-5.

System j) continues the piano accompaniment. It features a treble line with a melodic phrase and a bass line with a steady accompaniment. Dynamics include *dim.* and *mf*. Fingerings are indicated with numbers 1-5.

This system continues the piano accompaniment. It features a treble line with a melodic phrase and a bass line with a steady accompaniment. Dynamics include *cresc.* Fingerings are indicated with numbers 1-5.

This system continues the piano accompaniment. It features a treble line with a melodic phrase and a bass line with a steady accompaniment. Dynamics include *rit.* Fingerings are indicated with numbers 1-5.

b) Или:

i) Шестая интермедия. Движение сопрано выведено из второго противосложения. Пример:

j) Последняя интермедия, тематически сходная со второй.

b) Or:

i) Sixth episode. The passage in the Sopr. originates from the second Counter-subject. Ex:

j) Last episode, thematically equal to the second.

h) Ossia:

i) 6^{to} Episodio. Il passo del Soprano deriva dal secondo Controsoggetto. Es.

j) Ultimo Episodio tematicamente uguale al secondo.

h) Ou:

i) 6^{eme} épisode. La partie de soprano dérive du second contre-sujet, soit:

j) Dernier épisode, de même teneur thématique que le deuxième.