



И. С. БАХ

**ХОРОШО
ТЕМПЕРИРОВАННЫЙ
КЛАВИР**

ТОМ

II



ИОГАНН СЕБАСТЬЯН БАХ

(1685—1750)

ХОРОШО
ТЕМПЕРИРОВАННЫЙ
КЛАВИР

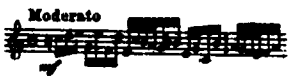
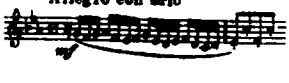
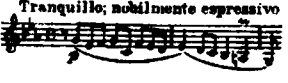
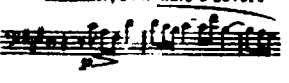
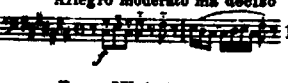
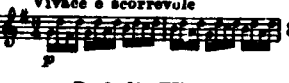
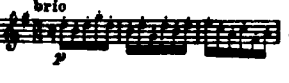
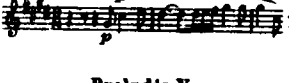
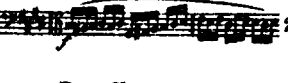
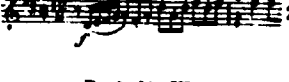
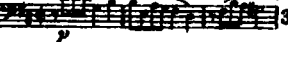
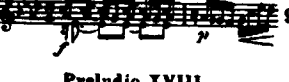
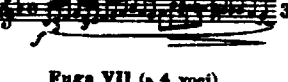
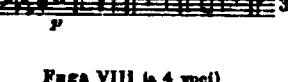
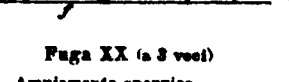
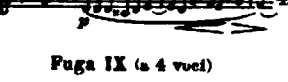
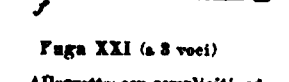
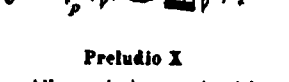
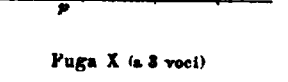
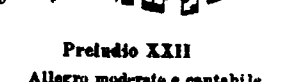
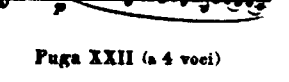
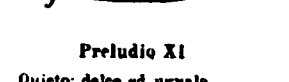
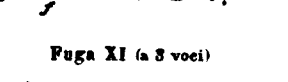
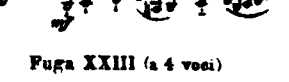
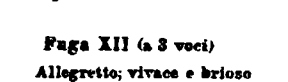
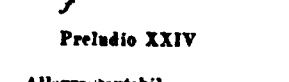
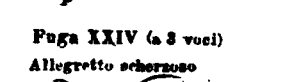
ТОМ

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

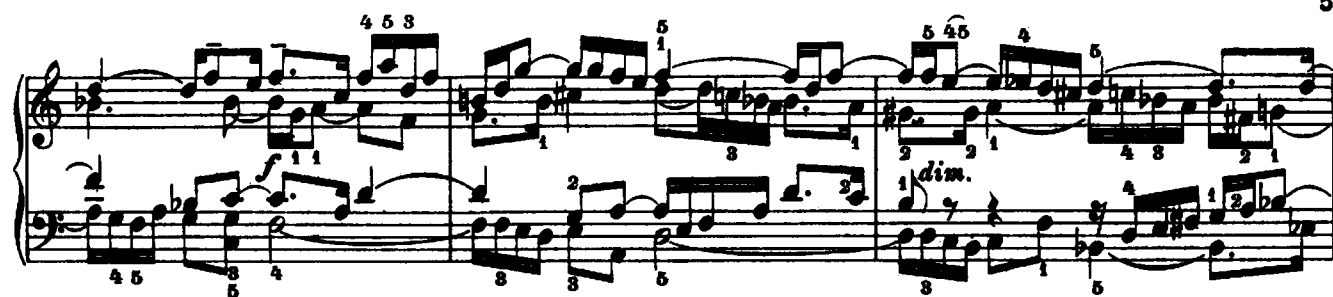
Preludio I

Moderato (♩ = 72)

mf a guisa d'organo

sempre legatissimo

cresc.



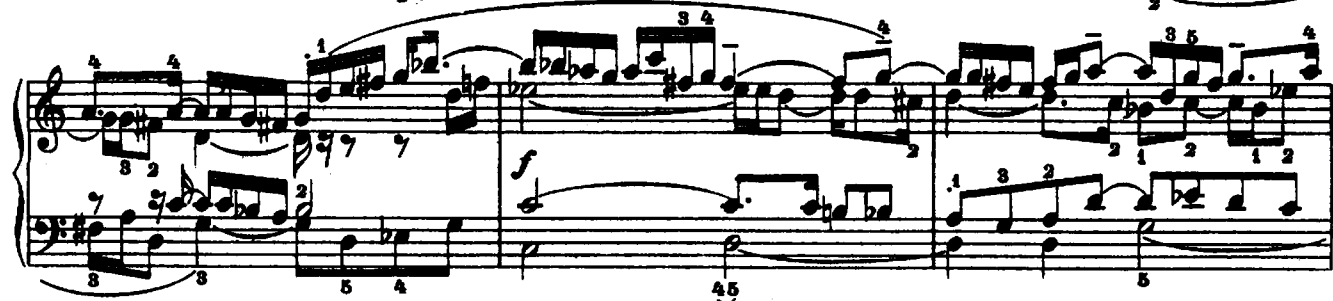
First system of musical notation, featuring treble and bass staves with complex rhythmic patterns and fingerings. The key signature is one flat (B-flat). The system includes various musical notations such as slurs, ties, and dynamic markings like *dim.* (diminuendo).



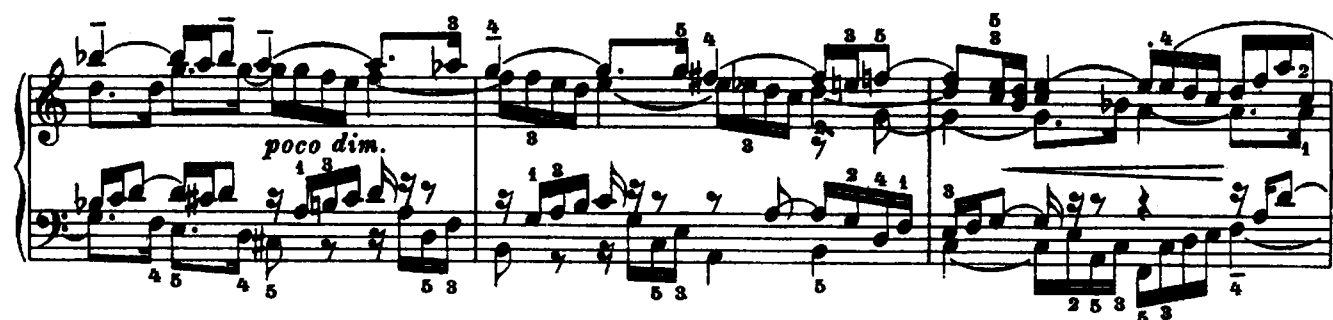
Second system of musical notation, continuing the piece with intricate fingerings and rhythmic patterns. The key signature remains one flat. The system includes various musical notations such as slurs, ties, and dynamic markings like *p* (piano).



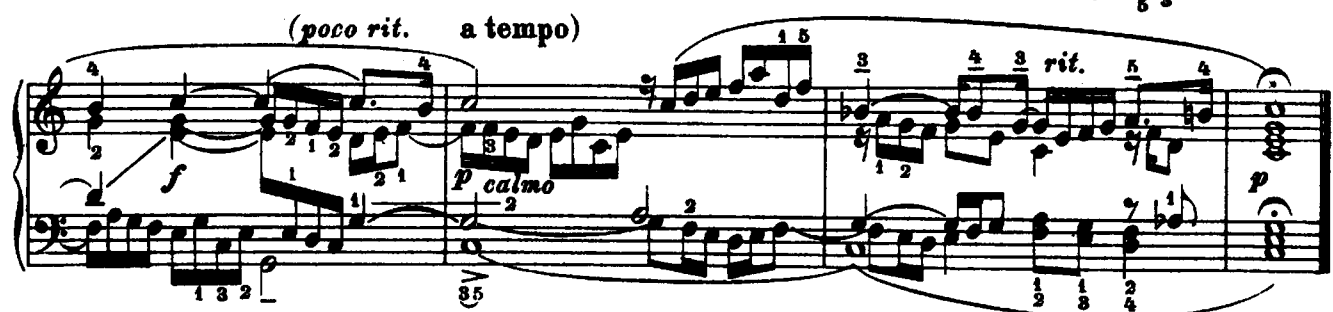
Third system of musical notation, featuring complex rhythmic patterns and fingerings. The key signature is one flat. The system includes various musical notations such as slurs, ties, and dynamic markings like *cresc.* (crescendo).



Fourth system of musical notation, continuing the piece with intricate fingerings and rhythmic patterns. The key signature remains one flat. The system includes various musical notations such as slurs, ties, and dynamic markings like *f* (forte).



Fifth system of musical notation, featuring complex rhythmic patterns and fingerings. The key signature is one flat. The system includes various musical notations such as slurs, ties, and dynamic markings like *poco dim.* (poco diminuendo).



Sixth system of musical notation, concluding the piece with intricate fingerings and rhythmic patterns. The key signature remains one flat. The system includes various musical notations such as slurs, ties, and dynamic markings like *(poco rit. a tempo)*, *p* (piano), and *calmo* (calm).

Fuga I

Vivace ($\text{♩} = 104$)

(a 3 voçi)

Vivace (♩ = 104)

(a 3 voci)

f *poco legato*

p *cresc.*

Тема.

Противосложение.

Тональный ответ.

Тональный ответ.

а) 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-progressione 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.

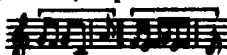
First system of musical notation, featuring piano and treble staves. The piano part includes a triplet of eighth notes (fingering 1, 2, 3) and a triplet of sixteenth notes (fingering 1, 2, 3). The treble part includes a triplet of eighth notes (fingering 1, 2, 3) and a triplet of sixteenth notes (fingering 1, 2, 3). The system concludes with a piano (p) dynamic marking.

Second system of musical notation, featuring piano and treble staves. The piano part includes a triplet of eighth notes (fingering 1, 2, 3) and a triplet of sixteenth notes (fingering 1, 2, 3). The treble part includes a triplet of eighth notes (fingering 1, 2, 3) and a triplet of sixteenth notes (fingering 1, 2, 3). The system concludes with a piano (p) dynamic marking.

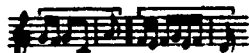
Third system of musical notation, featuring piano and treble staves. The piano part includes a triplet of eighth notes (fingering 1, 2, 3) and a triplet of sixteenth notes (fingering 1, 2, 3). The treble part includes a triplet of eighth notes (fingering 1, 2, 3) and a triplet of sixteenth notes (fingering 1, 2, 3). The system concludes with a piano (p) dynamic marking.

Fourth system of musical notation, featuring piano and treble staves. The piano part includes a triplet of eighth notes (fingering 1, 2, 3) and a triplet of sixteenth notes (fingering 1, 2, 3). The treble part includes a triplet of eighth notes (fingering 1, 2, 3) and a triplet of sixteenth notes (fingering 1, 2, 3). The system concludes with a piano (p) dynamic marking.

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



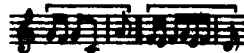
b) Episode-sequence descending, formed from the following thematic fragments:



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



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



Musical score for piano, measures 43-55. The score is in G major and 3/4 time. It features a continuous bass line with various rhythmic patterns and fingerings. The upper staff contains melodic lines with trills and slurs. Dynamics include *p*, *cresc.*, and *dim.* Measure numbers 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, and 55 are indicated. A key signature change to F major occurs at measure 55.

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

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

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

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

е) Episodio-progressione ascendente. Il Basso deriva dalla terza battuta del Tema.

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

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

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

The musical score is written for piano and consists of four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. Performance instructions like *dim.*, *p*, *cresc.*, *rit.*, *pesante*, and *ff* are present. There are also specific markings for organ points and pedaling.

е) Органный пункт на тонике.

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

г) Свободная каденция с добавлением четвертого голоса.

е) Pedal on the Tonic.

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

г) Free close with a fourth voice added.

е) Pedale sulla Tonica.

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

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

е) Pédale sur la tonique.

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

г) Termination libre avec adjonction d'une quatrième voix.

Preludio II

Allegro con brio (♩=120)

Allegro con Brio (♩ = 120)

marc. 1 2 3 1 3 4 2 1 5 1 5 1 1 4 5 5 5 5 5 5

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

marc. 2 1 3 4 1 3 2 1 3 4 1 3 2 1 3 4 1 3 2 1 3 4 1 3 2 1 3 4

cresc. 2 4 1 3 1 2 1 4

Musical score for "L'Espresso" by Maurice Strakosky. The score is in 3/4 time and consists of three systems. The first system shows the piano introduction with a treble and bass staff. The second system continues the piano part with dynamic markings *p*, *cresc.*, and *mf*. The third system shows the vocal entry with lyrics "L'Espresso" and "L'Espresso".

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. The music features a series of eighth and sixteenth notes, with various fingerings indicated by numbers 1-5. The bass clef staff provides a harmonic accompaniment with similar rhythmic patterns. The system concludes with a measure containing a triplet of eighth notes.

Second system of musical notation. The treble clef staff continues the melodic line with more complex rhythmic figures. The bass clef staff maintains the accompaniment. A crescendo marking *cresc. a poco a poco* is placed above the bass staff. The system ends with a measure featuring a triplet of eighth notes.

Third system of musical notation. The treble clef staff shows a continuation of the melodic development. The bass clef staff continues the accompaniment. A mezzo-forte (*mf*) dynamic marking is present in the treble staff. The system concludes with a measure containing a triplet of eighth notes.

Fourth system of musical notation. The treble clef staff features a more active melodic line. The bass clef staff continues the accompaniment. A forte (*f*) dynamic marking is present in the treble staff. The system concludes with a measure containing a triplet of eighth notes.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. A *cresc. molto* (crescendo molto) marking is present in the bass staff. The system concludes with a measure containing a triplet of eighth notes.

Fuga II

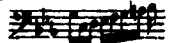
Tranquillo; nobilmente espressivo (♩ = 60)

(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.

А. А. М.

Тен.

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.

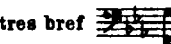
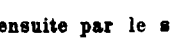
a) Periodo di unione (di transizione) fra la prima e la seconda replica del Tema

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, très 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.

mf

cresc.

f

dim.

p

poco rit. g)

a tempo

h)

largamente

f maestoso

ar. rit.

cresc.

Oppure?

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

f) В оригинале здесь стоит *la* и *re*.

g) Надо дать почувствовать разрешение *re* в *do* (см. примечание а) к третьей прелюдии).

h) Новое стрелто.

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* e *re*.

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

h) Altro Stretto.

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* and *D*.

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

h) Another Stretto.

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

f) Les manuscrits portent *la* et *re* naturels.

g) Il faut que l'on entende distinctement la résolution du *re* 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 is for a piano piece titled "Preludio III" in G major (one sharp) and 3/4 time, marked "Andante" with a tempo of 80 quarter notes per minute. The score is divided into six systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5. Dynamic markings include *p* (piano), *cresc.* (crescendo), *dim.* (diminuendo), *mf* (mezzo-forte), and *più cresc.* (more crescendo). Articulation marks like accents and slurs are used throughout. The piece concludes with a final chord in the bass staff.

Allegro (♩ = 60) *marc.*

а) Надо показать разрешение *re-dies* в *do-dies*. Избегайте следующего исполнения:



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



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



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



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.

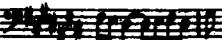
3/4 3/4 5/2 4 5 2 1 4 3 5 4 3 5 1 8

cresc. dim.

4 5 5 4 5 4 3 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

e)

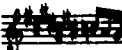
d) Интермедия, формирующаяся из характерной интонации начала темы. Фигура  которая проходит сперва в сопрано, а потом в теноре, выведена из коды темы.

e) Равнозначно следующему: 

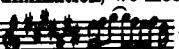
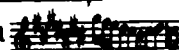
f) В этой второй интермедии используются кроме начала темы (данной также в обращении и в уменьшении) еще и другие тематические элементы: кода темы в обращении:

 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: 

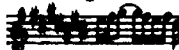
f) In the second episode, beside the beginning of the Theme (given also inverted and in diminution) we meet other designs: the Coda of the Theme inverted  the second Coda of the Theme by direct motion and inverted  and lastly the passage

 of which the group a) originates from this 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 il principio del Tema (dato anche per moto contrario e per diminuzione) si riscontrano altri disegni: la Coda del Tema data per moto contrario;

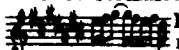
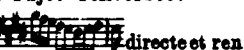
 la seconda Coda del Tema 

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  direct 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, measures 1-4. The key signature has three sharps (F#, C#, G#). The music features rapid sixteenth-note passages in both hands. Fingerings are indicated by numbers 1-5. A *dim.* (diminuendo) marking is present in measure 3. A *p* (piano) dynamic marking is in measure 4.

Second system of musical notation, measures 5-8. The music continues with complex sixteenth-note patterns. A *p cresc.* (piano crescendo) marking is present in measure 7. Fingerings and articulation marks are visible throughout.

Third system of musical notation, measures 9-12. The tempo or intensity changes, indicated by an *mf* (mezzo-forte) marking in measure 10. The notation includes various slurs and fingerings.

Fourth system of musical notation, measures 13-16. This system shows the *Tema aggravato* section. It features more complex rhythmic patterns, including triplets and sixteenth-note runs. Fingerings and articulation marks are clearly shown.

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)

p

sempre legatissimo

2 poco marc.

marc.

cresc.

tr

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

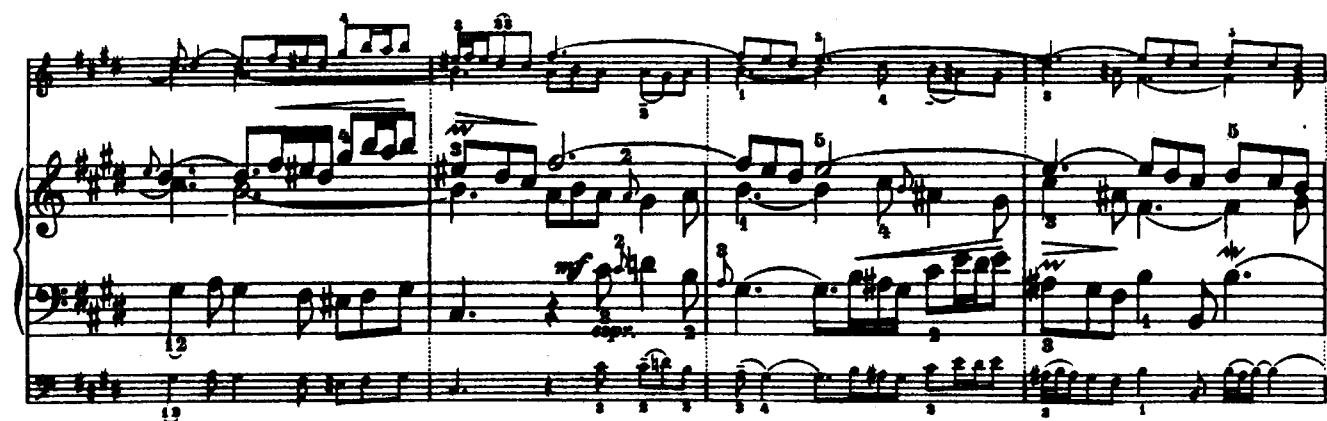
a) The continuous dialogue between the different voices in this magnificent composition should be clearly emphasised.

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 continuél des différentes voix entre elles.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *espr.* (espressivo). The system concludes with a *meno p.* (meno piano) marking and a *espr.* marking.



Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes various musical notations such as notes, rests, and dynamic markings like *espr.* (espressivo). The system concludes with a *espr.* marking.



Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes various musical notations such as notes, rests, and dynamic markings like *marc.* (marcato) and *p* (piano). The system concludes with a *p* marking.



Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes various musical notations such as notes, rests, and dynamic markings like *marc.* (marcato), *oressc.* (crescendo), and *espr.* (espressivo). The system concludes with a *f* (forte) marking.

This page contains four systems of musical notation, each consisting of a treble staff and a bass staff. The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Performance instructions are written in italics: *delicato* (first system), *espr.* (second system), *dim.* (second and third systems), and *dolente* (third system). Fingering numbers (1-5) are placed above or below notes throughout the piece. The page is numbered 22 in the top left corner.



First system of musical notation. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#). The tempo/mood is marked *espr.* (espressivo) and *dolcissimo*. The piano part features a steady eighth-note accompaniment. The melodic line includes various ornaments and fingerings, with a *pp* (pianissimo) marking at the end of the system.



Second system of musical notation. The piano part continues with a consistent eighth-note accompaniment. The melodic line features a *cresc. a poco a poco* (crescendo a little by little) marking. The system concludes with a *tr* (trill) ornament.



Third system of musical notation. The piano part continues with a consistent eighth-note accompaniment. The melodic line features a *tr* (trill) ornament. The system concludes with a *tr* (trill) ornament.



Fourth system of musical notation. The piano part continues with a consistent eighth-note accompaniment. The melodic line features a *f* (forte) marking and a *ampio* (amplio) marking. The system concludes with a *p* (piano) marking.

Fuga IV

Allegro moderato ed energico (♩ = 132)

(a 3 Voci)

Тема. Противосложение.

а) 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.

а) 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.

а) 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.

а) Episode important de neuf mesures, dans lequel les voix échangent 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

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:

Musical score for measures 49-56. The piece is in D major (two sharps). The right hand features complex sixteenth-note patterns with various fingerings (e.g., 13 2 1 4 5, 2 3 4 5 2 1, 3 2 8 1 4 3 5, 3 5 4 5 4 5, 3 4 3 4 2 5). The left hand provides a steady accompaniment with eighth and sixteenth notes. Dynamics include *f* (forte) at measure 49 and *dim.* (diminuendo) at measure 52.

Oppure:

Musical score for measures 57-61, marked "Oppure:". The right hand continues with sixteenth-note runs, including fingerings like 3 2 4, 4, 5, 1 3 2, 3, 4, 5, 5, 4, 2, 5. The left hand has a more active role with sixteenth-note patterns and fingerings such as 5 3 2, 5 4 1, 5, 8 4, 5 5 5 5, 1 3, 3, 5 2 3 4 5 3 2. Dynamics include *p* (piano) at measure 58 and *mp* (mezzo-piano) at measure 60.

57

Musical score for measures 62-65. The right hand features sixteenth-note patterns with fingerings like 4, 5, 4, 3, 2, 3, 4, 1 2 4, 1 4, 1 8 5 3, 2, 3, 8 5. The left hand has a steady accompaniment with fingerings like 4, 2, 5, 8, 1, 5, 3, 5, 5, 1, 5, 6, 4. Dynamics include *cresc.* (crescendo) at measure 63 and *mf* (mezzo-forte) at measure 65.

62

Musical score for measures 66-71. The right hand continues with sixteenth-note patterns and fingerings like 5, 4, 4, 3, 5, 4, 3, 2, 3, 4, 5. The left hand has a steady accompaniment with fingerings like 8, 1, 1, 2, 2, 8, 2, 1, 4, 1, 8, 4, 5, 5. Dynamics include *f* (forte) at measure 70.

Musical score for measures 72-75. The right hand features sixteenth-note patterns with fingerings like 1, 3 1, 1, 1 2 1 3 2, 1, 1, 2, 1, 2, 4, 5. The left hand has a steady accompaniment with fingerings like 4, 1, 1, 4, 2, 5, 4, 5 3 5 2, 1, 8, 1, 4, 1, 5, 8. Dynamics include *poco rit.* (poco ritardando) at measure 74.

Preludio V

27

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

The musical score for Preludio V is presented in four systems. Each system consists of a grand staff with a treble and bass clef. The music is in G major (one sharp) and 3/4 time. The tempo is marked 'Allegro giusto; ben marcato e brioso' with a metronome marking of ♩ = 92. The score is heavily annotated with fingerings (numbers 1-5) and articulation marks (accents, slurs, and staccato marks). The first system begins with a forte (f) dynamic. The second system includes a piano (p) dynamic marking. The third system features a crescendo leading to a forte (f) dynamic. The fourth system concludes with a decrescendo and a final cadence. The notation includes many sixteenth and thirty-second notes, often beamed together, and various rests.

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.

This image shows a page of musical notation for a piano piece, likely a sonata or concerto. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes complex melodic lines with many sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics such as *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo) are used. There are also some markings like "281" and "132" which might refer to measures or specific techniques. The page number "64" is visible at the beginning of the fourth system. The notation is dense and technically demanding.

This page contains six systems of musical notation for a piano piece, likely in G major or D minor (one sharp). The notation is dense, featuring complex fingerings and various dynamic markings.

System 1: The first system shows a treble and bass staff. The treble staff has a melodic line with many slurs and ties, and the bass staff has a more rhythmic accompaniment. Fingerings are indicated by numbers 1-5. A dynamic marking *cresc. a poco a poco* is present.

System 2: The second system continues the piece. It includes a *ff* (fortissimo) marking in the bass staff and a *p* (piano) marking in the treble staff. A *cresc.* (crescendo) marking is also present.

System 3: The third system features a complex melodic line in the treble staff with many slurs and ties. The bass staff has a more rhythmic accompaniment. Fingerings are indicated by numbers 1-5.

System 4: The fourth system continues the piece. It includes a *cresc.* (crescendo) marking in the bass staff.

System 5: The fifth system features a complex melodic line in the treble staff with many slurs and ties. The bass staff has a more rhythmic accompaniment. Fingerings are indicated by numbers 1-5.

System 6: The sixth system continues the piece. It includes a *fp* (fortissimo piano) marking in the bass staff and a *cresc.* (crescendo) marking in the treble staff. The system ends with the instruction *senza rallentare* (without slowing down).

Fuga V.

Andante sostenuto e cantabile (♩ = 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:

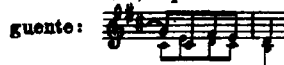


c) From here every return of the Theme is formed like a Stretto, except in bars 40 & 41.

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

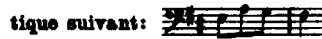


b) Si faccia risaltare il Tema, e perciò l'esecuzione sia la seguente:



c) Da qui in avanti ogni ritorno del Tema è foggato 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.

First system of musical notation, measures 1-14. The score is in treble and bass staves. It includes fingerings (e.g., 1 2 1, 4 3 4, 5 4, 3 1, 2 4, 5 4, 3 5), dynamics (*cresc.*, *mf*, *dim.*), and articulation marks (accents, slurs). The key signature has two sharps (F# and C#).

Second system of musical notation, measures 15-28. It includes measure numbers 29 and 30. Dynamics include *mf*, *p*, and *dim.*. Fingerings and slurs are present throughout the system.

Third system of musical notation, measures 29-38. It includes measure numbers 35 and 36. Dynamics include *f*, *p*, and *cresc.*. Fingerings and slurs are present throughout the system.

Fourth system of musical notation, measures 39-48. It includes measure numbers 42 and 43. Dynamics include *f* and *dim.*. Fingerings and slurs are present throughout the system.

Fifth system of musical notation, measures 49-58. It includes measure numbers 53 and 54. Dynamics include *dim.*, *poco rall.*, and *p*. Fingerings and slurs are present throughout the system.

Preludio VI

Allegro vivace e brillante (♩ = 120)

5 poco legato, brillantissimo

The musical score for Preludio VI is written for piano and bass. It consists of six systems of music, each with a piano staff (top) and a bass staff (bottom). The tempo is marked "Allegro vivace e brillante" with a metronome marking of 120 quarter notes per minute. The performance style is indicated as "5 poco legato, brillantissimo".

The score includes various musical notations such as notes, rests, and ornaments. Dynamics include *f* (forte), *p* (piano), and *dim.* (diminuendo). Fingerings are indicated by numbers 1-5. The piece features several trills and grace notes, particularly in the piano staff. The bass staff often provides a steady accompaniment with eighth and sixteenth notes.

The piece concludes with a final flourish in the piano staff, marked with a *cresc.* (crescendo) and a final *f* (forte) dynamic. The bass staff continues with a rhythmic pattern until the end.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into two systems. The first system contains the first two measures of the song. The second system contains the next two measures. The piano accompaniment features a prominent bass line with many triplets and a more active treble line. The voice part is a simple melody. The score includes dynamic markings such as 'dim.' and 'p'. The lyrics are written below the voice staff.

The image shows a musical score for a piano introduction, marked 'Lento'. The score is written for piano (p) and includes a crescendo instruction: 'cresc. a poco a poco'. The music is in 4/4 time and features a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand. The key signature is one flat (B-flat major or D minor). The score is divided into measures, with fingerings and articulations clearly indicated. The tempo is marked 'Lento'.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a prominent bass line with many triplets and sixteenth notes. The voice part has a melody with some triplets and rests. The score includes various musical notations such as notes, rests, triplets, and a dynamic marking "dim." (diminuendo).

Musical score for "The Merry Widow" (No. 1). The score is written for piano and voice. The piano part is in 2/4 time, featuring a melody with many triplets and sixteenth notes. The voice part is in 2/4 time, featuring a melody with many triplets and sixteenth notes. The score includes a key signature of one sharp (F#) and a common time signature (C). The piano part is marked with a forte (f) dynamic. The voice part is marked with a piano (p) dynamic. The score includes a key signature change to one sharp (F#) and a common time signature (C). The piano part is marked with a forte (f) dynamic. The voice part is marked with a piano (p) dynamic. The score includes a key signature change to one sharp (F#) and a common time signature (C). The piano part is marked with a forte (f) dynamic. The voice part is marked with a piano (p) dynamic.

Ossia: 

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

mf *dim.* *poco rit.* *pp*

(sopra)

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.

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

а) 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 contrapuntistico che s'inizia alla settima battuta e si ripete nella battute 12, 13, 21, 22, 23 ed anche nella 24^{ma} battuta dove è lievemente modificato.

(a somiglianza della fine del Controsoggetto)

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^{ème} 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.

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

а) 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 consists of five systems of staves. The first system shows a complex melodic line with many slurs and fingerings, ending with a *dim.* (diminuendo) marking. The second system begins with a *p* (piano) dynamic and includes a *cresc. a poco a* (crescendo a little) marking. The third system starts with a *poco* (a little) marking. The fourth system includes a *dim.* marking. The fifth system begins with a *p cresc. molto* (piano, crescendo very much) marking and ends with a *rit.* (ritardando) marking and a final flourish. Various musical notations such as slurs, ties, and fingerings (1-5) are present throughout the score.

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)

3 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 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

First system of musical notation. Treble and bass staves. The treble staff features a complex melodic line with many slurs and fingerings (e.g., 1 2, 3 4, 5 4 2, 4, 1 3, 4, 1 3, 5). The bass staff provides a rhythmic accompaniment. A *cresc.* (crescendo) marking is present above the treble staff.

Second system of musical notation. Treble and bass staves. The treble staff continues the melodic line with slurs and fingerings (e.g., 3, 1, 2, 1, 5, 2, 2, 1, 5 3, 2, 1, 3, 4). The bass staff has a more active line. A *dim.* (diminuendo) marking is above the treble staff, and a *mf* (mezzo-forte) marking is below the bass staff.

Third system of musical notation. Treble and bass staves. The treble staff has slurs and fingerings (e.g., 1 2 3 5, 3 4 5, 2 1 2, 5 3, 4, 2 1, 5). The bass staff has a steady accompaniment. A *p* (piano) marking is below the bass staff.

Fourth system of musical notation. Treble and bass staves. The treble staff has slurs and fingerings (e.g., 5, 3 5, 5, 4, 1 2 2, 4, 2 1, 4). The bass staff has a steady accompaniment. A *p* (piano) marking is below the bass staff, and a *cresc.* (crescendo) marking is above the treble staff.

Fifth system of musical notation. Treble and bass staves. The treble staff has slurs and fingerings (e.g., 4, 1 2, 4, 1 3, 4, 1 3, 4, 1 3). The bass staff has a steady accompaniment. A *p* (piano) marking is below the bass staff, and a *cresc.* (crescendo) marking is above the treble staff.

Sixth system of musical notation. Treble and bass staves. The treble staff has slurs and fingerings (e.g., 4, 1 2, 4, 1 3, 4, 1 3, 4, 1 3). The bass staff has a steady accompaniment. A *poco rit.* (poco ritardando) marking is above the treble staff, followed by a *a tempo* marking. A *f* (forte) marking is below the bass staff, and a *f dim.* (forte diminuendo) marking is above the treble staff. The system ends with a *p* (piano) marking below the bass staff.

Fuga VII

Maestoso; serenamente (♩ = 63)

(a 4 voci)

dolce, ma sonoro

p₁ sotto voce

dim.

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.

о) 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.

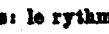
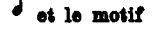
Example:  etc.

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

е) 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 prélude de même tonalité (mi bémol majeur), dans la 1^{re} partie, renferme le même motif caractéristique. 

Preludio VIII

Allegro molto moderato (♩ = 88)

The musical score for Preludio VIII is written for piano and bass. It consists of six systems of music, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The tempo is marked "Allegro molto moderato" with a metronome marking of 88 quarter notes per minute. The score includes various musical notations, including slurs, ties, and fingerings. Dynamics include *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), *dim.* (diminuendo), *p* (piano), *cresc. a poco a poco* (crescendo a little by little), *mf* (mezzo-forte), *sempre cresc.* (always crescendo), *f* (forte), and *p* (piano). The score is a continuous piece with no repeat signs or first/second endings.

System 1: Treble staff begins with a series of eighth notes, followed by a slur over a group of notes. Bass staff has a few notes. Dynamics: *p*, *cresc.*

System 2: Treble staff has a series of eighth notes, followed by a slur over a group of notes. Bass staff has a few notes. Dynamics: *mf*

System 3: Treble staff has a series of eighth notes, followed by a slur over a group of notes. Bass staff has a few notes. Dynamics: *dim.*, *p*, *cresc. a poco a poco*

System 4: Treble staff has a series of eighth notes, followed by a slur over a group of notes. Bass staff has a few notes. Dynamics: *mf*, *sempre cresc.*

System 5: Treble staff has a series of eighth notes, followed by a slur over a group of notes. Bass staff has a few notes. Dynamics: *f*, *p*

System 6: Treble staff has a series of eighth notes, followed by a slur over a group of notes. Bass staff has a few notes. Dynamics: *p*

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff (treble and bass clefs). The key signature is D major, indicated by two sharps (F# and C#).

The systems are as follows:

- System 1:** Features a piano (*p*) dynamic. The right hand has complex sixteenth-note passages with many fingerings (e.g., 5, 8, 2, 8, 4, 1, 2, 4, 5, 4, 8, 5, 1, 2, 4, 1, 2, 1, 3, 2, 4, 3, 5, 3). The left hand has a steady eighth-note accompaniment.
- System 2:** Includes a crescendo (*cresc.*) marking. The right hand continues with intricate sixteenth-note patterns. The left hand has a more active role with eighth-note figures.
- System 3:** Features a forte (*f*) dynamic and a decrescendo (*dim.*) marking. The right hand has a series of sixteenth-note runs. The left hand has a steady eighth-note accompaniment.
- System 4:** Starts with a piano (*p*) dynamic and includes a gradual crescendo marking (*cresc. a poco a poco*). The right hand has a series of sixteenth-note runs. The left hand has a steady eighth-note accompaniment.
- System 5:** Features a mezzo-forte (*mf*) dynamic. The right hand has a series of sixteenth-note runs. The left hand has a steady eighth-note accompaniment.
- System 6:** Includes a forte (*f*) dynamic and a piano (*p*) dynamic marking. The right hand has a series of sixteenth-note runs. The left hand has a steady eighth-note accompaniment.

The notation includes various articulation marks, such as slurs and accents, and many fingerings are indicated throughout the piece.

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 сиевещию 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 Episodii della Fuga posti alle battute 11 e 36. Nel secondo di questi Episodii 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.

11

cresc.
sempre legatissimo

espr.

dim.

marca

15

to il Contr.

p

19

mf

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

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

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

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

The musical score for the piano introduction of 'L'Espresso' by Debussy is written in 3/4 time and the key of D major. The piano part is marked 'p' (piano) and 'ma marc.' (maestral). The score features a complex, flowing melody with many accidentals and fingerings. The piano part is marked 'p' and 'ma marc.'.

dolente

Handwritten musical score for a piece titled "dolente". The score is written on two staves, Treble and Bass clef, with a key signature of three sharps (F#, C#, G#). The tempo/mood is marked "p" (piano). The music features complex rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. The score is divided into measures by vertical bar lines.

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 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

36

dim.

marcato

molto espressivo

cresc.

mf

f

p

rall.

p

b) В то время как в теноре проходит секвенция, в других голосных 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)

p

cresc.

p

molto leggero

cresc.

mf

p *mf* *cresc.* *p* *cresc.* *mf* *p* *dim.* *pp*

(poco rit. - a tempo) *rit.*

The musical score is written for piano and consists of six systems of staves. Each system contains a treble staff and a bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features various dynamics including *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), *dim.* (diminuendo), and *pp* (pianissimo). There are also markings for *poco rit.* (poco ritardando) and *rit.* (ritardando). The notation includes numerous slurs, accents, and fingerings (numbers 1-5) throughout the piece. The piece concludes with a final double bar line.

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 контранункт 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:
 Soprano, такт 23 Soprano, такт 26

соответствует следующему: соответствует следующему:
 Soprano, такт 23 Soprano, такт 26

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

в следующем виде:
 Soprano, такт 29

е) Эта фигура происходит из противостоления.

d) The Theme is modified here in various ways.

Examples:
 Soprano, такт 23 Soprano, такт 26

Equivalent to: Equivalent to:
 Soprano, такт 23 Soprano, такт 26

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
 Soprano, такт 29

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

d) Il Tema è qui modificato in vario modo.

Esempi:
 Sopr. batt. 23. Sopr. batt. 26.

Equivale a: Equivale a:
 Sopr. batt. 23. Sopr. batt. 26.

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:
 Sopr. batt. 29.

e) Questo disegno deriva dal Controsoggetto.

d) Le sujet est modifié ici de différentes manières.

Exemples:
 Sopr. mes. 23. Sopr. mes. 26.

équivalent de: équivalent de:
 Sopr. mes. 23. Sopr. mes. 26.

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

amplification, comme suit:
 Sopr. mes. 29.

e) Ce dessin provient du contre-sujet.

Preludio X

Allegro giusto, con vivacità (♩ = 69)

Allegro giusto, con vivacità (♩ = 69)

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro giusto, con vivacità' with a quarter note equal to 69 beats per minute. The score is divided into five systems, each with a treble and bass staff. The first system starts with a forte dynamic 'f'. The second system includes a 'dim.' (diminuendo) marking. The third system includes a 'p' (piano) marking and a 'cresc.' (crescendo) marking. The score is filled with various musical notations including eighth and sixteenth notes, rests, and fingerings. The piece concludes with a final cadence in the fifth system.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various fingerings (2, 4, 1, 2, 3, 1, 3, 2, 3). Bass staff contains a supporting line with fingerings (1, 4, 4). A dynamic marking *f* and a trill *tr* are present. A sequence of notes is marked with the fingering 3121.

Second system of musical notation. Treble staff contains a melodic line with fingerings (1, 2, 2, 1, 2, 2, 1). Bass staff contains a supporting line with fingerings (4, 1, 1, 2, 3, 1, 3, 1, 5, 4, 2). A dynamic marking *dim.* is present. A sequence of notes is marked with the fingering 1323. A piano marking *p* is present.

Third system of musical notation. Treble staff contains a melodic line with fingerings (1, 3, 2, 1, 3, 2, 3, 4). Bass staff contains a supporting line with fingerings (2, 3, 1, 1, 3, 2, 3, 1, 2, 1, 2). A dynamic marking *cresc.* is present. A sequence of notes is marked with the fingering 312. A sequence of notes is marked with the fingering 423. A sequence of notes is marked with the fingering 231. A sequence of notes is marked with the fingering 321. A sequence of notes is marked with the fingering 1 3 2. A sequence of notes is marked with the fingering 1 3 1 2 1 2.

Fourth system of musical notation. Treble staff contains a melodic line with fingerings (3, 1, 4, 1, 2, 3, 5, 1, 4, 3, 2, 1, 2). Bass staff contains a supporting line with fingerings (5, 2, 2, 3, 1, 2, 1, 3, 1, 2, 3). A dynamic marking *f* is present. A sequence of notes is marked with the fingering 3212. A sequence of notes is marked with the fingering 1. A sequence of notes is marked with the fingering 2.

This page of musical notation consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical elements:

- System 1:** Treble staff starts with a piano (*p*) dynamic. It features a triplet of eighth notes (2 3 4) and a triplet of sixteenth notes (2 4 3). Fingerings are indicated by numbers 1 through 5.
- System 2:** Treble staff continues with piano (*p*) dynamics. The bass staff includes a *cresc.* (crescendo) marking. Fingerings are indicated by numbers 1 through 5.
- System 3:** Treble staff features a forte (*f*) dynamic. The bass staff includes a *cresc.* (crescendo) marking. Fingerings are indicated by numbers 1 through 5.
- System 4:** Treble staff starts with a piano (*p*) dynamic. It features a triplet of eighth notes (3 1 3 2) and a triplet of sixteenth notes (3 1 3 2). Fingerings are indicated by numbers 1 through 5.
- System 5:** Treble staff continues with piano (*p*) dynamics. The bass staff includes a *cresc.* (crescendo) marking. Fingerings are indicated by numbers 1 through 5.

3 2 8 1

f *tr.*

3121

3 1 8 1

[illegible]

1 3 4 3 3 3

1 3 4 3 2 3

1 3 2 1 3 5

2 1 3 1 2 1 4

3 2 1 8

2

risoluto

f

Fuga X

Allegro risoluto ed energico (♩ = 136)

Esecuzione: 

(a 3 voci)

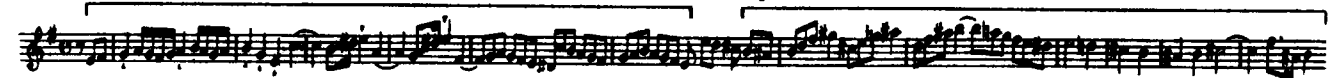






Тема.

Противосложение.



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



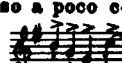
b) Первая интермедия. Секвенция баса, образованная из окончания темы, сопровождается в верхних голосах ритмическими фигурами, заимствованными из третьего и четвертого тактов темы.

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.

The musical score consists of five systems of staves. The first system begins with a treble clef and a key signature of one sharp (F#). It features a melody in the treble and a bass line in the bass. Dynamics include *mf* and *p*. The second system continues the melody and bass line, with a *non legato* marking. The third system shows a change in dynamics to *f* and *non legato*. The fourth system includes a *f* dynamic and a *dim.* marking. The fifth system concludes with a *p* dynamic and a *mf* marking. The notation is complex, with many notes and rests, and includes various musical symbols such as slurs, ties, and fingerings.

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 Soprano.

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

c) Il Controsoggetto dal Basso
passa al Soprano

d) 2^{do} Episodio formato dallo stesso materiale tematico
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 written for piano and consists of six systems of staves. The key signature is G major (one sharp) and the time signature is 3/4. The notation includes various fingerings, slurs, and dynamics. The first system includes the instruction 'non legato' and 'p' (piano). The second system includes 'cresc.' (crescendo). The third system includes 'p' (piano). The fourth system includes 'non legato'. The fifth system includes 'dim.' (diminuendo). The sixth system includes 'rall.' (rallentando). The notation is complex, with many accidentals and articulation marks.

с) 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.

Adagio. Tempo primo

rall.

p

cresc.

rit.

largamente

p

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

g) Добавление четвертого голоса.

f) Counter-subject slightly modified, which passes from the 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 à l'alto:

Contr.

g) Adjonction d'une quatrième partie.

Preludio XI

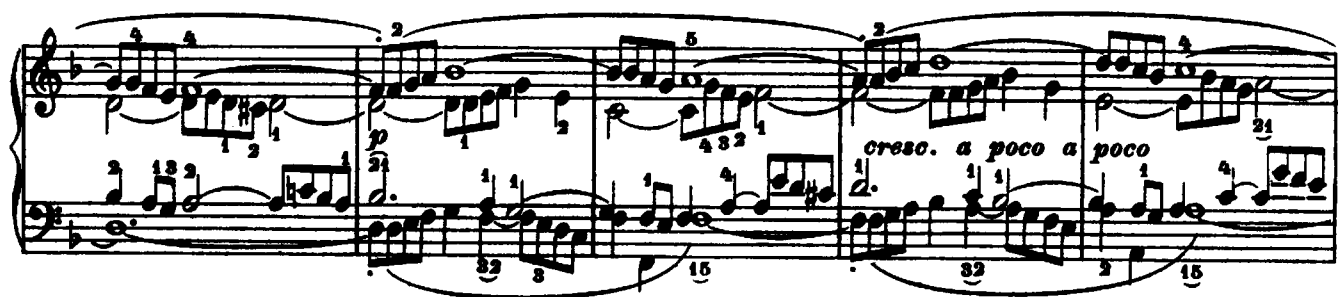
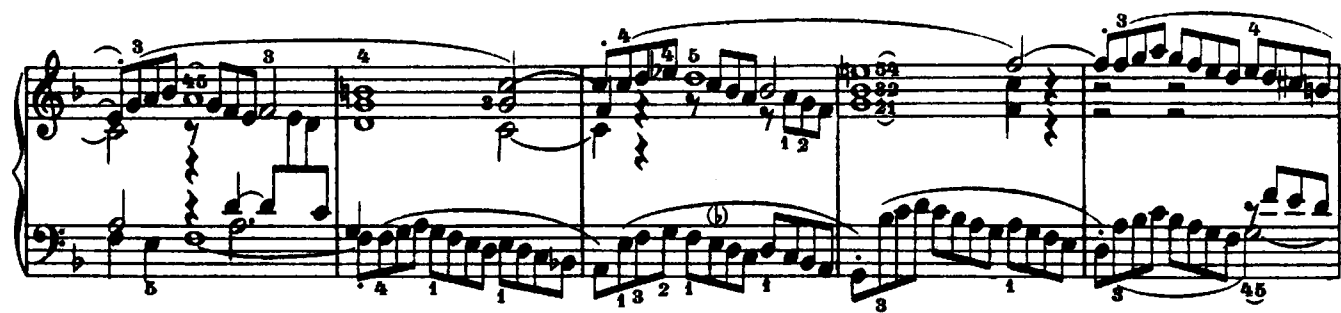
Quieto; dolce ed uguale ($\text{♩} = 66$)

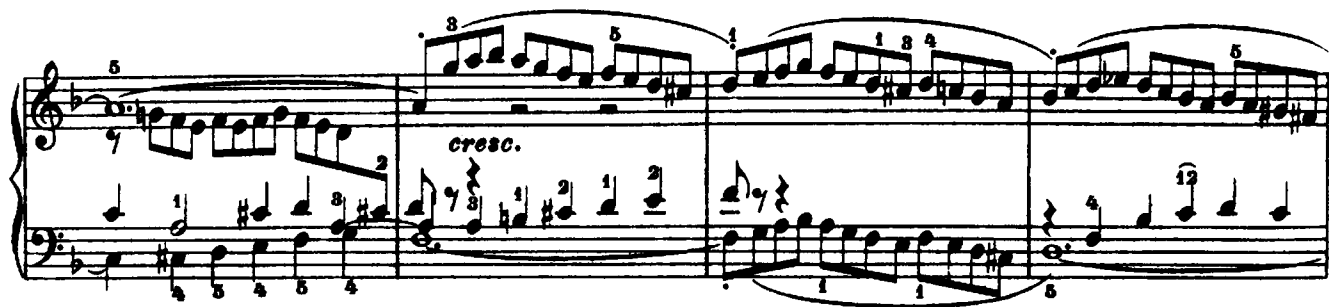
p

cresc. a poco a poco

mf

p





First system of musical notation. The treble clef staff contains a melodic line with a slur over measures 1-4, marked with fingerings 5, 3, 5, 4, 3, 2, 1, 2, 3, 4, 5. The bass clef staff contains a supporting line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5. A *cresc.* marking is present in the second measure.



Second system of musical notation. The treble clef staff contains a melodic line with a slur over measures 1-4, marked with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5. The bass clef staff contains a supporting line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5. A *f* marking is present in the second measure, and a *p* marking is present in the fourth measure.



Third system of musical notation. The treble clef staff contains a melodic line with a slur over measures 1-4, marked with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5. The bass clef staff contains a supporting line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5.



Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over measures 1-4, marked with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5. The bass clef staff contains a supporting line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5. A *cresc.* marking is present in the second measure, and a *mf* marking is present in the fourth measure.



Fifth system of musical notation. The treble clef staff contains a melodic line with a slur over measures 1-4, marked with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5. The bass clef staff contains a supporting line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5. A *rit.* marking is present in the second measure, and a *dim.* marking is present in the fourth measure.

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)

cresc.

p

mf

cresc.

rall.

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

е) Равнозначно
следующему:

Сопрано

Алти

и Т. Д.

Бас

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

e) Equivalent to:

Сопр.

Contr.

Бас

etc.

d) 4^{to} Episodio al quale segue il Pedale sulla Dominante (battute 76-82).

e) Equivale a:

Сопр.

Contr.

Бас

etc.

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

e) Equivalent de:

Сопр.

Contr.

Бас

etc.

Preludio XII

Andante mosso (♩ = 72)

mf mesto, un poco espressivo

p (sopra)

cresc.

puguale

p (sopra)

marc.

dim.

cresc.

p

cresc.

mf

p

marcato voce infera

espr.

mf

mf

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and dynamics.

p semplice

cresc.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and dynamics.

marc.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and dynamics.

dim.

p

(poco rit. - - a tempo)

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and dynamics.

mf

p uguale

mf marc.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and dynamics.

un poco rit.

p

cresc.

f

p

Fuga XII

Allegretto; vivace e brioso (♩:92)

non molto legato

(a 3 voci)

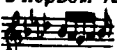
p burlesco

Тема.

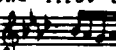
Противосложение.

Тональный ответ.

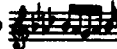
a) Связующая интермедия.

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° Episodio. Le derivazioni contrappuntistiche sono da ricercarsi: dalla triplice ripetizione della nota alla quale segue un salto di sesto 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.

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

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

c) 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) Четвертая интермедия, выведенная из ритмической фигуры темы и из указанных выше элементов темы.
 f) Кода.

e) 4th Episodio formato, in special modo, dal ritmo del Tema e dal ripetersi degli elementi tematici già analizzati precedentemente.
 f) Conclusione (Coda).

e) 4^{ème} 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)

mf spigliato

mf

f

p

cresc.

segue

segue

This page contains four systems of musical notation for a piano piece, likely in a minor key (three sharps). The notation is complex, featuring many trills, slurs, and detailed fingerings.

System 1: The first system begins with a forte (*f*) dynamic. It contains several measures with trills and slurs. Fingerings are indicated by numbers 1 through 5. There are also some accidentals (sharps and naturals).

System 2: The second system starts with a piano (*p*) dynamic and includes the instruction *cresc. a poco a poco* (crescendo a little by little). It transitions to a mezzo-forte (*mf*) dynamic. The notation continues with complex fingerings and slurs.

System 3: The third system features a forte (*f*) dynamic. It continues the melodic and harmonic development with intricate fingerings and slurs.

System 4: The fourth system begins with a *rit.* (ritardando) marking, followed by *a tempo*. It starts with a forte (*f*) dynamic and concludes the page with complex fingerings and slurs.

First system of musical notation. The treble and bass staves are connected by a brace. The key signature is two sharps (F# and C#). The music features a complex melodic line in the treble with many slurs and fingerings (1, 2, 3, 4, 5). The bass line is more rhythmic with slurs and fingerings (1, 2, 3, 4, 5). Dynamics include *mf*, *dim.*, *p*, and *cresc.*. There are also trills marked with *tr*.

Second system of musical notation. Continues the piece with similar melodic and rhythmic patterns. Dynamics include *f*. Fingerings are clearly marked throughout.

Third system of musical notation. The music continues with intricate fingerings and slurs. Dynamics include *mf*. There are some rests and longer note values in this system.

Fourth system of musical notation. This system includes a tempo change marked *poco rit.* followed by *a tempo*. The music features a mix of fast and slow passages. Dynamics include *f* and *dim.*.

Fifth system of musical notation. The final system on the page, marked *largamente* (very slowly). It features wide intervals and a more spacious feel. Dynamics include *f*.

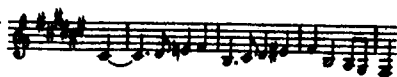
Fuga XIII

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

(a 3 voci)

The musical score for Fuga XIII is presented in three systems. The first system shows the vocal entries with piano accompaniment. The second and third systems show more complex piano passages with numerous triplets and sixteenth-note figures. The score is annotated with 'Тема.' (Theme) and 'Противосложение.' (Counterpoint) to indicate structural divisions.

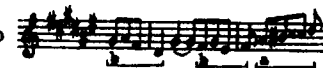
a) Второе противосложение,



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

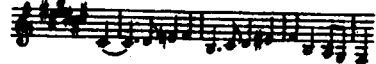
b) Первая интермедия. Обе маленькие фигуры, образующие

контрапункт сопрано про-



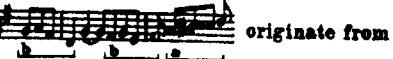
исходят из темы. Этот ход повторен после сопрано басом и альтом, а вслед за тем опять сопрано.

a) Second Counter-subject



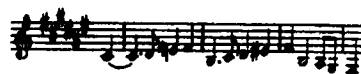
repeated during this fugue in bars 32-35 and 65-68.

b) First episode. The two short designs which form the Counter-point of the Sopr.



originate from the Theme. The passage is afterwards repeated by the Bass and Contr., and again by the Soprano.

a) Secondo Controsoggetto



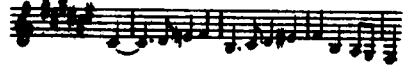
che si ripete, durante la Fuga, nelle battute 32-35 e 65-68.

b) 1^{re} Episodio. I due piccoli disegni che formano il contrapunto del Soprano nascono dal



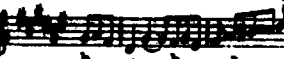
Tema. Il passaggio è ripetuto, dopo del Sopr., dal Basso e dal Contralto, e poi nuovamente dal Soprano.

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 contre-point 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

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

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:
 e) Second episode. In the following sequence

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

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^{mo} épisode. Dans la progression suivante

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:
 e) Second episode. In the following sequence

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б) 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 58-54 e 76-77.

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

65

First system of musical notation, measures 65-70. The score is in treble and bass clefs. Measure 65 has a key signature of two sharps (F# and C#). Fingerings are indicated by numbers 1-5. A fermata is placed over the final note of measure 70.

Second system of musical notation, measures 71-76. The score continues in treble and bass clefs. Measure 71 includes a piano (*p*) dynamic marking. Fingerings and articulation marks are present throughout the system.

Third system of musical notation, measures 77-82. The score continues in treble and bass clefs. Measure 77 includes a *dim.* (diminuendo) dynamic marking. Fingerings and articulation marks are present throughout the system.

Fourth system of musical notation, measures 83-88. The score continues in treble and bass clefs. Measure 83 includes a *cresc.* (crescendo) dynamic marking. The system concludes with a double bar line and repeat signs.

Andante espressivo (♩ = 60) Preludio XIV

musical score for Preludio XIV, Andante espressivo, in D major, 4/4 time. The score consists of six systems of piano and bass staves. It features various musical notations including dynamics (*mf*, *p*, *cresc.*, *f*), articulation (accents, slurs), and fingerings. The piece concludes with a double bar line and repeat dots.

System 1: *mf* *espress.* *p* 3 1 2 2 3

System 2: 5 2 3 5 5 1 2 3 3 3 3 1 2 1 1 1

System 3: 2 1 3 4 2 1 1 1 3 4 2 1 2 3 1 4

System 4: *p* *mf* *espress.* 3 2 1 4 3 1 3 3

System 5: 3 2 1 3 4 1 3 2 4 3 1 3 2 1 3 2 3 1

System 6: *cresc.* 2 1 4 3 1 2 1 4 5 4 4 5 1 2 1 4

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff. The key signature is one sharp (F#), and the time signature is 4/4. The piece includes various musical notations such as notes, rests, and fingerings. Dynamics include *p* (piano), *cresc. a poco a poco* (crescendo a little by little), *f* (forte), *mf* (mezzo-forte), and *espress.* (espressivo). Performance instructions include *a tempo*, *rit.* (ritardando), and *lento*. The piece concludes with a *p* (piano) dynamic and a *rit.* (ritardando) instruction.

The first system begins with a *p* (piano) dynamic and a *cresc. a poco a poco* instruction. The second system features a *f* (forte) dynamic and a *rit.* (ritardando) instruction. The third system includes a *mf* (mezzo-forte) dynamic and an *espress.* (espressivo) instruction. The fourth system features a *p* (piano) dynamic and a *cresc.* (crescendo) instruction. The fifth system includes a *rit.* (ritardando) instruction and a *lento* tempo marking. The sixth system concludes with a *p* (piano) dynamic and a *rit.* (ritardando) instruction.

Fuga XIV

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

(a 3 voci)

I Tema. Противосложение.

Тональный ответ.

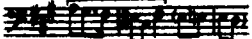
Редактор предлагает условно разделить эту фугу на пять частей. Первая часть целиком посвящена развитию главной темы (первой темы) и кончается в середине двадцатого такта в ля мажоре. Во второй части композитор вводит новую

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

, независимая от обеих предыдущих тем. В 52-м такте в си миноре снова выступает первая тема, которая после повторения в фа-диез миноре (вместе с обеими другими) в середине 57-го 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 cadence in C# min. (bar 36) begins a third Theme (Theme III)

 quite independent of

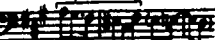
the other two. At the 52nd bar (in B min.) we see again the first Theme, which, repeated afterwards in F# min. (worked in with the other two) makes a cadence to the principal key on the third beat of the 57th bar. From here to the end follows a part of epilogue in which the three Themes are interwoven. 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.

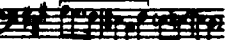
Il revisore propone di dividere questa Fuga in cinque parti. La prima parte è tutta dedicata allo svolgersi del Tema principale (I Tema) ed ha fine a mezzo della 20ma battuta nella tonalità di La magg. Nella seconda parte l'autore introduce un

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

indipendentemente ai due Temi precedenti. Alla 52ma battuta (in Si min.) riappare il primo Tema che ripetuto poi in Fa# min. (misto agli altri due) fa Cadenza nel tono principale a mezzo della 57ma 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 (Fa# min.) sino alla 20ma battuta.
Seconda parte: II Tema (La magg.) a cominciare dalla 20ma battuta.
Terza parte: III Tema (Do# min.) a cominciare dalla 36ma battuta.
Quarta parte: I Tema (Si min.) a cominciare dalla 52ma battuta.
Conclusione: Tutti i Temi (Fa# min.) a cominciare dalla 57ma 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'œuvre que nous proposons:

Première partie: Ier sujet (fa dièse min.) jusqu'à la mesure 20.
Deuxième partie: IIème sujet (la majeur), à partir de la mesure 20.
Troisième partie: IIIème sujet (ut dièse min.), à partir de la mesure 36.
Quatrième partie: Ier 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

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  et de son renversement sous forme de quarte ascendante.

b)

p. uguale e legatissimo

o)

cresc. a poco a poco

d)

dim.

20

e)

marc.

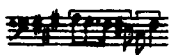
b) Связующая интермедия.

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

d) Или:



e) Вторая интермедия, образована из следующих отрывков:



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:



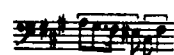
b) Periodo di transizione.

c) 1^{mo} 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.

ma marc.

stacc. poco

mf

cresc. L

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) *f marc.*

h) *p*

III. T

mf

T. marc.

cresc.

rit.

I. T

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^{ème} épisode. L'origine thématique de la figuration du soprano est indéniable (1^{er} sujet renversé).

i) 5^{ème} épisode.

j) Les trois sujets se succèdent ici intégralement.

Preludio XV

Vivace e scorrevole (♩ = 132)
poco articolato

The musical score for Preludio XV is written for piano and bass. It begins with the tempo and articulation markings: *Vivace e scorrevole* (♩ = 132) and *poco articolato*. The score is divided into four systems, each with a piano (p) and bass (b) staff. The first system includes a *p* dynamic marking and a *poco articolato* marking. The second system includes a *poco cresc.* marking, a *mf brillante* marking, and a *dim.* marking. The third system includes a *p* dynamic marking and a *p* dynamic marking. The fourth system includes a *poco cresc.* marking. The score features various musical notations, including notes, rests, slurs, and fingerings. The key signature is one sharp (F#) and the time signature is 3/4. The score ends with a double bar line.

p

poco articolato

poco cresc.

mf brillante

dim.

p

p

poco cresc.

First system of a musical score in G major, 2/4 time. The system consists of a grand staff with treble and bass clefs. The right hand features a complex melodic line with many slurs and fingerings (e.g., 3 1 3 4, 1 5 2 1, 8 2 1, 1 4, 5 8 2, 1 8, 2 3). The left hand plays a steady eighth-note accompaniment with fingerings like 3 4 8 4, 3 4 8, 4 2 1, 5 3, 1 3, 1 3 2. A dynamic marking *p* (piano) appears in the middle of the system. A double bar line with repeat dots is present. A small inset shows a continuation of the right-hand melody.

Second system of the musical score. The right hand continues with slurred eighth-note patterns and fingerings (e.g., 2 1 3, 4 2 3, 1 4 1 2, 3 1 4 1 2, 1 3). The left hand maintains the eighth-note accompaniment with fingerings like 1 1 2, 1, 2, 3 8, 1 2 1, 8, 1 2, 3 2 1. Dynamic markings include *mf* (mezzo-forte) and *dim.* (diminuendo). A double bar line with repeat dots is present.

Third system of the musical score. The right hand features a more active melody with slurs 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 left hand continues the eighth-note accompaniment with fingerings like 2, 6, 2, 4, 3 4 2, 3 4, 3, 4, 4, 5, 4 3. Dynamic markings include *p*, *cresc.* (crescendo), *mf*, and *dim*. A double bar line with repeat dots is present. A small inset shows a continuation of the right-hand melody.

Fourth system of the musical score. The right hand continues with slurred eighth-note patterns and fingerings (e.g., 3 1 2 1, 4 5 4, 3, 4, 3 1 2, 1 4, 1 4). The left hand continues the eighth-note accompaniment with fingerings like 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. Dynamic marking *p* (piano) is present. A double bar line with repeat dots is present. A small inset shows a continuation of the right-hand melody.

Fuga XV

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

(a 3 voci) *p staccatissimo*

Тема. Кода. Противосложение.

Тональный ответ.

а) 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.

а) 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 dès 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.

pp.

poco cresc.

mf

cresc.

rit.

p

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

нисходящую секвенцию: 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^{ème} épisode. Bien que éparti 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

segue

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.

This page of musical notation consists of four systems of staves, each containing a treble and bass staff. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various musical elements such as notes, rests, slurs, and fingerings (indicated by numbers 1-5). Dynamics and performance instructions are marked throughout the piece.

System 1: The first system begins with a *dim.* (diminuendo) marking. It features complex fingerings and a *f* (forte) dynamic marking. A first ending bracket labeled "1A" is present at the end of the system.

System 2: The second system includes a *p* (piano) dynamic marking, followed by a *cresc.* (crescendo) marking, and then a *f* (forte) dynamic marking. It continues with intricate fingerings and slurs.

System 3: The third system starts with a *cresc.* (crescendo) marking and includes various fingerings and slurs throughout the system.

System 4: The fourth system begins with a first ending bracket labeled "23". It includes a *mf dim. e rall.* (mezzo-forte, diminuendo, and rallentando) marking, followed by a *p* (piano) dynamic marking. The system concludes with a final cadence.

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 повторяется 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^{to} Episodio.

g) Il Sopr. ed il Contralto eseguiscano 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 se-

guente: e ciò avviene, nelle voci superiori alla 59^{ma} battuta.

h) 5^{to} Episodio. Il Controsoggetto è ripetuto, in parte, dal Basso.

d) 3^{ème} 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

91

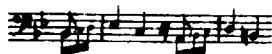
i) Оба верхних голоса и оба нижних ведут тему и противосложение в терциях.

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:



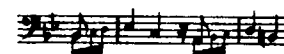
i) Le due voci superiori, e le due inferiori ripetono per terza il Tema ed il Controsoggetto.

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^{ème} épisode.

k) Strette.

l) Coda.

m) Equivalent de:



Preludio XVII

Andantino (♩=63)

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

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

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

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

This page of musical notation is for a piano piece, featuring five systems of staves. The notation is complex, with many fingerings, dynamics, and articulations.

System 1: The first system shows a treble and bass staff. The treble staff has a *dim.* (diminuendo) marking. The bass staff has a *p* (piano) marking. Fingerings are indicated by numbers 1-5 above or below notes.

System 2: The second system shows a treble and bass staff. The treble staff has a *cresc. a poco a poco* (crescendo a little by little) marking. The bass staff has a *p* (piano) marking. Fingerings are indicated by numbers 1-5 above or below notes.

System 3: The third system shows a treble and bass staff. The treble staff has a *mf* (mezzo-forte) marking. The bass staff has a *f* (forte) marking. Fingerings are indicated by numbers 1-5 above or below notes.

System 4: The fourth system shows a treble and bass staff. The treble staff has a *f* (forte) marking. The bass staff has a *p* (piano) marking. Fingerings are indicated by numbers 1-5 above or below notes.

System 5: The fifth system shows a treble and bass staff. The treble staff has a *f* (forte) marking. The bass staff has a *p* (piano) marking. Fingerings are indicated by numbers 1-5 above or below notes.

The notation includes many slurs, ties, and dynamic markings such as *dim.*, *cresc.*, *mf*, *f*, and *p*. Fingerings are indicated by numbers 1-5 above or below notes. The piece is in a key with three flats (B-flat, E-flat, A-flat) and a 4/4 time signature.

First system of musical notation, measures 1-3. The music is in 3/4 time, key of B-flat major (two flats). The right hand features a complex melodic line with many beamed eighth and sixteenth notes, including triplets and sixteenth-note runs. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes. Fingering numbers (1-5) are indicated throughout.

Second system of musical notation, measures 4-6. Measure 4 begins with a piano (*p*) dynamic. Measure 6 includes a crescendo (*cresc.*) marking. The right hand continues with intricate melodic patterns, while the left hand maintains a steady accompaniment. Fingering is clearly marked.

Third system of musical notation, measures 7-10. The right hand features a series of beamed sixteenth-note runs. The left hand has a more active role with eighth-note patterns. Fingering numbers are present throughout the system.

Fourth system of musical notation, measures 11-14. Measure 11 starts with a diminuendo (*dim.*) marking. Measure 14 begins with a piano (*p*) dynamic. The right hand has a melodic line with some rests, while the left hand continues with a rhythmic accompaniment. Fingering is indicated.

Fifth system of musical notation, measures 15-18. Measure 15 is marked *più lento* (slower). The right hand has a melodic line with some rests, while the left hand continues with a rhythmic accompaniment. Fingering is indicated.

Fuga XVII

Tranquillamente e cantando (♩ = 69)

dolce e legatissimo

(a 4 voci)

p dolce e legatissimo

Тема.

Противосложение.

Тональный ответ.

a) Связующая интермедия.

b) Второе

противосложение,

которое почти во всей фуге соединено с первым.

c) 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:

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. Esecuzione:

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:

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.

The musical score consists of five systems of piano notation. Each system typically has a treble and a bass staff. The notation is highly detailed, with numerous fingerings (e.g., 8, 6, 5, 4, 3, 2, 1) and dynamic markings (e.g., *mf*, *p*, *cresc.*, *dim.*, *marc.*). The systems are labeled with letters 'd)' and 'e)' at the beginning of some sections, corresponding to the annotations below. The notation includes various musical symbols such as notes, rests, slurs, and ties, indicating a complex and technically demanding piece.

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^{so} Episodio. (Vedi nota c).

d) 2^{ème} épisode dans lequel le ténor et l'alto reprennent 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 originetematica. 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.

Allegretto (♩=92)

The musical score for Preludio XVIII is presented in five systems, each with a treble and bass staff. The key signature is D major (two sharps). The tempo is marked 'Allegretto' with a quarter note equal to 92 beats per minute. The score includes various dynamics and articulations: *f* (forte), *a) piano*, *forte*, *dim.* (diminuendo), *p* (piano), *cresc.* (crescendo), and *f* (forte). The notation includes numerous slurs, ties, and fingerings, indicating a complex and technically demanding piece.

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.

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of five systems of staves, each with a treble and bass clef. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The notation is complex, featuring many slurs, fingerings, and dynamic markings. The piece begins with a piano (p) dynamic and includes a crescendo (cresc.) section. The notation is dense, with many notes and rests, and includes various musical symbols such as slurs, fingerings, and dynamic markings. The piece ends with a decrescendo (dim.) marking.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Dynamic markings include *mf*, *f*, *dim.*, and *p*. The piece concludes with a double bar line and repeat dots. The page number 101 is located in the top right corner.

System 1: Treble staff begins with a 4-measure rest, followed by eighth-note patterns. Bass staff features a continuous eighth-note accompaniment. Dynamics: *mf* and *f*.

System 2: Treble staff continues with eighth-note patterns. Bass staff features a continuous eighth-note accompaniment. Dynamics: *f*.

System 3: Treble staff continues with eighth-note patterns. Bass staff features a continuous eighth-note accompaniment. Dynamics: *dim.*.

System 4: Treble staff continues with eighth-note patterns. Bass staff features a continuous eighth-note accompaniment. Dynamics: *f*.

System 5: Treble staff continues with eighth-note patterns. Bass staff features a continuous eighth-note accompaniment. Dynamics: *p* and *f*.

System 6: Treble staff continues with eighth-note patterns. Bass staff features a continuous eighth-note accompaniment. Dynamics: *f*.

Fuga XVIII

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

(a 3 voci) *p*

9

28

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.

cresc.

p

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

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

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

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

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

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

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

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

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

в обращении мотив противосложения. Вторая часть б вполне соответствует противосложению

г) Противосложение

второй темы: представляет взятый.

г) 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.

е) The second Theme is a modification of the Counter-subject to 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.

е) 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 .

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.

е) 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 figuration du contre-

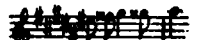
sujet . Quant au second motif 'b', il est absolument identique au contre-sujet.

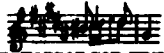
f) Contre-sujet du 2^{ème} sujet: est exactement égal au contre-sujet.

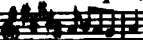
g) Les deux premières mesures du contre-sujet du 2^{ème} sujet sont ici modifiées.

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

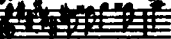
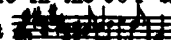
i) 5^{ème} épisode. La figuration suivante est issue de la dernière forme du contre-sujet du 2^{ème} sujet.

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



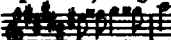
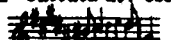
k) Короткая двухтактная интермедия. Тенор повторяет движение первой темы  и движение противосложения второй темы , в то время как бас использует другую фигуру из второго противосложения.

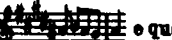
l) Восьмая интермедия. Здесь повторяется фигура второго противосложения и хроматический ход, разобранный уже ранее при анализе шестой интермедии. То же самое происходит в 9-й интермедии, такт 115.

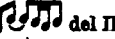
j) In the sixth episode, of considerable importance, a short phrase  is developed. We find its origin in the beginning of the second Theme inverted. The figure in the 90th bar must be considered equivalent to the fragment 

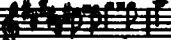
k) Brief episode of two bars. The Tenor repeats the movement of the first Theme  and that of the Counter-subject of the second Theme  while the Bass follows a design of the second Counter-subject.

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

f

p

p un poco cresc.

mf

f

pp

rall.

II.T

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

107

The musical score for Preludio XIX is composed of six systems of music, each featuring a treble and bass staff. The key signature is G major (one sharp) and the time signature is 3/8. The tempo is marked Allegretto with a quarter note equal to 88 beats per minute. The score includes various dynamic markings such as *p* (piano), *mf* (mezzo-forte), *dim.* (diminuendo), *cresc.* (crescendo), and *f* (forte). Fingerings are indicated by numbers 1-5 above or below notes. Slurs are used to group notes that are played smoothly together. The piece begins with a *p* dynamic and gradually builds in intensity, reaching a *f* dynamic towards the end. The notation includes many beamed sixteenth and thirty-second notes, creating a rapid and technically demanding piece.

Fuga XIX

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

(a 3 voci)

Tema. **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^a Controsoggetto:

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

d) 3^o 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.

е) Четвёртая интермедия. Бас и вслед за ним тенор используют знакомую уже тематическую фразу.

ф) Пятая интермедия.

г) 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^{ème} épisode. La basse puis le tenor reprennent la phrase, thématique déjà connue.

f) 5^{ème} épisode.

g) Dernier épisode.

Preludio XX

Allegretto un poco espressivo ma semplice (♩ = 63)

The musical score for Preludio XX is written for piano and bass. It begins with a piano (*p*) dynamic and features a variety of musical notations including slurs, accents, and fingerings. The tempo is marked "Allegretto un poco espressivo ma semplice" with a quarter note equal to 63 beats per minute (♩ = 63). The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into five systems, each containing a piano staff and a bass staff. The piece concludes with a trill (*tr*) and a final chord. Dynamics include *p*, *mf*, *f*, and *p*, along with a crescendo (*cresc.*). Fingerings are indicated by numbers 1 through 5. The score includes various musical notations such as slurs, accents, and fingerings.

[illegible][illegible]

This musical score is for a piano arrangement of the waltz 'The Merry Widow'. It features a complex texture with multiple staves. The top staff is a treble clef melody with various fingerings (e.g., 2, 2, 1, 2, 3, 1, 1, 5, 2, 8, 2, 4, 2, 1, 4, 2, 2, 2, 1, 2, 2). The bottom staff is a bass clef accompaniment with fingerings (e.g., 2, 5, 1, 6, 1, 2, 2, 5, 4, 5, 1, 4, 5, 1, 1, 2, 2, 4, 4). The score includes dynamic markings like 'f' and 'p', and articulation marks like 'acc' and 'trill'. The key signature has one sharp (F#), and the time signature is 3/4.

The musical score for 'L'Espresso' by Franz Liszt is presented in two systems. The first system shows the right hand (treble clef) and left hand (bass clef) parts. The right hand part is marked *mf* (mezzo-forte) and the left hand part is marked *dim.* (diminuendo). The second system shows the right hand part marked *per cresc.* (per crescendo) and the left hand part marked *dim.* (diminuendo). The score includes various musical notations such as notes, rests, and dynamic markings.

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 accompagna 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:

This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The notation is arranged in four systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation is highly detailed, featuring many trills, ornaments, and complex melodic lines. Fingerings are indicated by numbers 1-5. Dynamic markings include 'dim.' (diminuendo) and 'mf' (mezzo-forte). The piece is divided into sections labeled 'd)', 'e)', and 'f)'. The notation is in a style typical of the Romantic era, with a focus on technical virtuosity and expressive performance.

d) Вторая интермедия.

е) 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^o Episodio.

f) 4^{to} Episodio. Eccone spiegata la derivazione tematica:

d) 2^{ème} épisode.

e) 3^{ème} épisode.

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

thématique de cette formule :

cresc. *tr.* *g)* *(2)* *h)* *dim.* *p cresc.* *ff* *rall.* *pesante* *ff*

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 $\text{♩} = 100$

The musical score for Preludio XXI, Allegretto pastorale, is written for piano and consists of five systems of two staves each (treble and bass clef). The tempo is marked *Allegretto pastorale* with a quarter note equal to 100 beats per minute ($\text{♩} = 100$). The key signature has one flat (B-flat).

System 1: The piece begins with a treble staff featuring a melodic line with many slurs and fingerings (1-5). The bass staff provides a harmonic accompaniment. A *poco cresc.* marking appears in the treble staff towards the end of the system.

System 2: The treble staff continues with complex melodic passages, including triplets and slurs. Dynamic markings include *mf*, *dim.*, *p*, and *p*. The bass staff continues with a steady accompaniment.

System 3: The treble staff features a melodic line with a *poco legato* marking. The bass staff has a more active accompaniment. A *mf* marking is present in the treble staff.

System 4: The treble staff shows a melodic line with a *cresc.* marking. The bass staff continues with a rhythmic accompaniment.

System 5: The final system of the piece. The treble staff features a melodic line with a *dim.* marking. The bass staff concludes with a final accompaniment.

This page of musical notation is for a piano piece, featuring six systems of staves. The notation is complex, with many fingerings, dynamics, and articulations.

System 1: The first system begins with a *crest.* marking. It features a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. Fingerings are indicated by numbers 1-5. A small inset shows a detailed view of a fingering pattern.

System 2: The second system is marked *legato poco*. It continues the melodic and rhythmic themes. Dynamics include *p* (piano) and *f* (forte). Fingerings are extensive, with many slurs and ties.

System 3: The third system features dynamics of *p* and *mf* (mezzo-forte). The melodic line in the treble staff is highly ornamented with trills and grace notes. The bass staff provides a steady accompaniment.

System 4: The fourth system begins with a *dim.* (diminuendo) marking. It includes a *cresc.* (crescendo) marking in the bass staff. The melodic line continues with complex fingerings and slurs.

System 5: The fifth system features a *f* (forte) dynamic. The melodic line is highly active, with many slurs and ties. The bass staff continues with a rhythmic accompaniment.

System 6: The sixth system begins with a *dim.* marking. It includes a *mf* (mezzo-forte) marking and ends with a *p* (piano) marking. The melodic line continues with complex fingerings and slurs.

legato poco

cresc.

f

dim.

p

cresc.

cresc.

ffdim.

rall.

a tempo

mf

cresc.

f

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 сохранится 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 58-66. The key signature has two flats (B-flat and E-flat). The music is written for piano in treble and bass staves. Fingerings are indicated by numbers 1-5. Dynamic markings include *br.* (bristling) and *pp.* (pianissimo).

Second system of musical notation, measures 67-75. The key signature has two flats. The music is written for piano in treble and bass staves. Fingerings are indicated by numbers 1-5. Dynamic markings include *p* (piano) and *cresc.* (crescendo).

Third system of musical notation, measures 76-84. The key signature has two flats. The music is written for piano in treble and bass staves. Fingerings are indicated by numbers 1-5. Dynamic markings include *dim.* (diminuendo).

Fourth system of musical notation, measures 85-93. The key signature has two flats. The music is written for piano in treble and bass staves. Fingerings are indicated by numbers 1-5. Dynamic markings include *p* (piano).

Fifth system of musical notation, measures 94-102. The key signature has two flats. The music is written for piano in treble and bass staves. Fingerings are indicated by numbers 1-5. Dynamic markings include *cresc.* (crescendo).

Sixth system of musical notation, measures 103-111. The key signature has two flats. The music is written for piano in treble and bass staves. Fingerings are indicated by numbers 1-5. Dynamic markings include *p* (piano).

Preludio XXII

121

Allegro moderato e cantabile (♩ = 60)

The musical score for Preludio XXII is presented in six systems, each consisting of a piano (treble) and bass (bass) staff. The key signature is B-flat major (two flats), 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 (♩ = 60).

System 1: The piano part begins with a *mf* (mezzo-forte) dynamic. The bass part features a steady eighth-note accompaniment. Both parts include numerous fingerings (e.g., 1, 2, 3, 4, 5) and slurs.

System 2: The piano part includes a *marc.* (marcato) articulation. The bass part has a *p* (piano) dynamic followed by a *cresc.* (crescendo) marking.

System 3: The piano part features a *p* (piano) dynamic and a *cresc.* (crescendo) marking. The bass part continues with its accompaniment.

System 4: The piano part has a *mf* (mezzo-forte) dynamic. The bass part includes a *marc.* (marcato) articulation.

System 5: The piano part features a *p* (piano) dynamic and a *cresc.* (crescendo) marking. The bass part continues with its accompaniment.

System 6: The piano part features a *f* (forte) dynamic. The bass part continues with its accompaniment.

The score is characterized by complex fingerings, slurs, and dynamic markings that guide the performer through the piece's expressive range.

First system of musical notation. Treble and bass staves. Treble staff contains many slurs and fingering numbers (1, 2, 3, 4, 5, 6, 7, 8). Bass staff contains many slurs and fingering numbers (1, 2, 3, 4, 5, 6, 7, 8). The word *marc.* is written below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff contains many slurs and fingering numbers (1, 2, 3, 4, 5, 6, 7, 8). Bass staff contains many slurs and fingering numbers (1, 2, 3, 4, 5, 6, 7, 8). The word *marc.* is written above the treble staff, *mf* below the treble staff, and *cresc.* below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff contains many slurs and fingering numbers (1, 2, 3, 4, 5, 6, 7, 8). Bass staff contains many slurs and fingering numbers (1, 2, 3, 4, 5, 6, 7, 8). The word *mf* is written below the treble staff, *p* below the bass staff, and *marc.* below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff contains many slurs and fingering numbers (1, 2, 3, 4, 5, 6, 7, 8). Bass staff contains many slurs and fingering numbers (1, 2, 3, 4, 5, 6, 7, 8). The word *cresc.* is written below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains many slurs and fingering numbers (1, 2, 3, 4, 5, 6, 7, 8). Bass staff contains many slurs and fingering numbers (1, 2, 3, 4, 5, 6, 7, 8). The word *espress.* is written above the treble staff, *f* below the treble staff, *ppuguale* below the bass staff, *sempre p* below the bass staff, and *cresc.* below the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff contains many slurs and fingering numbers (1, 2, 3, 4, 5, 6, 7, 8). Bass staff contains many slurs and fingering numbers (1, 2, 3, 4, 5, 6, 7, 8). The word *rall.* is written above the treble staff, *f* below the treble staff, and *f* below the bass staff.

Severo; non troppo espressivo ($\text{♩} = 68$)

(a 4 voci)

*mf pesante e sonoro**mf marc.*

Ossia

mf espr.

b)

Тема.

Противосложение.

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 в 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 è 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 osserv. alla X Fuga.)

b) Periodo 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.

The image shows four systems of musical notation for piano, labeled d), e), f), and g). Each system consists of a grand staff with treble and bass clefs. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'mf' (mezzo-forte) and 'dim.' (diminuendo). Fingering numbers (1-5) are indicated for many notes. The key signature has two flats (B-flat and E-flat).

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 transitory 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^{mo} 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^{to} 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 ripetute a Canone dal Tenore e Soprano. Lo stesso ha luogo, a principiare 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.

The musical score is written for piano and consists of five systems of staves. Each system contains a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "cresc.", "dim.", and "solenne". Fingerings are indicated by numbers 1-5. The score includes various musical notations such as notes, rests, and dynamic markings like "cresc.", "dim.", and "solenne". Fingerings are indicated by numbers 1-5.

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^{me} 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^{me} 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)

This image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The first system includes a vocal line and a piano accompaniment. The piano part features complex fingerings and dynamics such as *f* (forte) and *fp* (fortissimo piano). The second system continues the piano accompaniment with a *cresc.* (crescendo) marking. The third system shows the vocal line with a *f* dynamic. The fourth system features a piano accompaniment with a *cresc.* marking. The fifth system concludes the page with a piano accompaniment and a *cresc.* marking. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The overall style is that of a classical piano score.

Musical score for "The Merry Widow" (No. 1). The score is written for piano and voice. The piano part is in 2/4 time, with a key signature of one sharp (F#). The melody is in the right hand, and the bass line is in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.* (crescendo). The tempo is marked "Allegretto".

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a piano accompaniment for the vocal line. The score is written for piano (p) and includes a dynamic marking of *mf* (mezzo-forte). The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The piano part includes a prominent bass line in the left hand and a more melodic line in the right hand. The vocal line is written in a single staff above the piano part. The score is marked with various performance instructions, including *mf* and *p*, and includes a crescendo hairpin. The score is also marked with a "1" in a box, indicating a first ending or a specific measure.

This musical score is for a piece from 'The Merry Widow' (Act II). It is written for three staves: two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and fingerings. The piano part features a prominent bass line with many sixteenth notes. The vocal parts have lyrics in both French and English. The score is marked with 'cresc.' (crescendo) and 'dim.' (diminuendo) for dynamic changes.

French Lyrics:
 Je suis la reine de la nuit
 Et de la nuit je suis la reine
 Je suis la reine de la nuit
 Et de la nuit je suis la reine

English Lyrics:
 I am the queen of the night
 And of the night I am the queen
 I am the queen of the night
 And of the night I am the queen

First system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (5, 4, 3, 2, 5, 4, 2). Bass staff features a supporting line with slurs and fingerings (1, 3, 5, 8, 1, 2). A piano (*p*) dynamic marking is present in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (3, 2, 1, 5, 8, 1, 2, 4, 5, 3, 5, 1, 5, 3, 3, 2, 4, 5). Bass staff features a supporting line with slurs and fingerings (2, 4, 3, 2). A crescendo (*cresc.*) dynamic marking is present in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (5, 3, 1, 1, 5, 3, 5, 4, 2, 1, 2, 1, 5, 3, 4). Bass staff features a supporting line with slurs and fingerings (2, 1, 4, 2, 1, 1, 4, 1, 4, 1). A forte (*f*) dynamic marking is present in the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (5, 3, 4, 5, 3, 4, 1, 3, 4, 1, 5, 2). Bass staff features a supporting line with slurs and fingerings (3, 3, 3, 3, 4, 2, 1, 4). A decrescendo (*dim.*) dynamic marking is present in the bass staff, and a piano (*p*) dynamic marking is present in the treble staff. A crescendo (*cresc.*) dynamic marking is present in the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (3, 1, 3, 1, 2, 5, 4, 1, 5, 1, 4, 5, 2, 1, 3, 2, 1, 4). Bass staff features a supporting line with slurs and fingerings (2, 3, 1, 4, 1, 4, 2, 3, 3, 2, 3, 2). A forte (*f*) dynamic marking is present in the bass staff.

Andante ($\text{♩} = 63$)

(a 4 voci)

zotivoce

un poco cresc.

dim.

p

Тема. Кода. Противосложение.

a) Второе противосложение.
b) Первая интермедия. Бас и тенор повторяют коду темы, а сопрано после этого — отрывок противосложения.

a) Second Counter-subject.
b) 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.
b) 1^{mo} Episodio. Il Basso ed il Tenore ripetono la Coda del Tema; indi, il Soprano, un frammento del Controsoggetto.

a) Second contre-sujet.
b) 1^{er} épisode. La basse et le ténor reprennent la fin du sujet, puis le soprano un fragment du contre-sujet.

с) Третье противосложение:

Оно больше всего использовано в фуге. Из него композитор образует наибольшее количество интермедий.

д) Вторая интермедия. Бас и после него сопрано проводят третье противосложение.

е) 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.

с) 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.

д) Second episode. The Bass and afterwards the Sopr. repeat the third Counter-subject.

е) This third episode is chiefly formed from the figure which

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.

с) Terzo Controsoggetto Questo

terzo Controsoggetto è quello maggiormente adoperato nella Fuga, e, da esso l'autore trae la maggior copia di svolgimenti.

д) 2^{do} Episodio. Il Basso e poi il Sopr. ripetono il III Controsoggetto.

е) Questo terzo Episodio è formato, in special modo, dalla figura-

sione tratta dal III Controsoggetto e data per moto retto e contrario. Lo stesso procedimento ha luogo nell' Episodio successivo limitato alle due voci acute.

с) 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.

д) 2^{ème} épisode. La basse puis le soprano reprennent le troisième contre-sujet.

е) 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.

г) 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.

г) 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^o 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^o Episodio. Il Basso è formato da una figurazione comune al secondo e terzo Controsoggetto.

h) 7^o Episodio. Parte del III Controsoggetto viene ripetuta, per imitazioni, dalle varie voci.

f) 5^o épisode. 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^o épisode. La basse se compose d'une figuration commune aux deuxième et troisième contre-sujets.

h) 7^o épisode. Une partie du troisième contre-sujet est reprise, en imitations, par les différentes parties.

i) Здесь такие 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 for Preludio XXIV is presented in five systems, each consisting of a piano (left) and treble (right) staff. The key signature is one sharp (F#), and the tempo is marked "Allegro; cantabile" with a quarter note equal to 69 beats per minute. The score includes various musical notations such as dynamics (*mf*, *p*, *f*, *espr.*, *p cresc.*), articulation (accents, slurs), and fingerings (numbers 1-5). The piece concludes with a final measure in the piano staff.

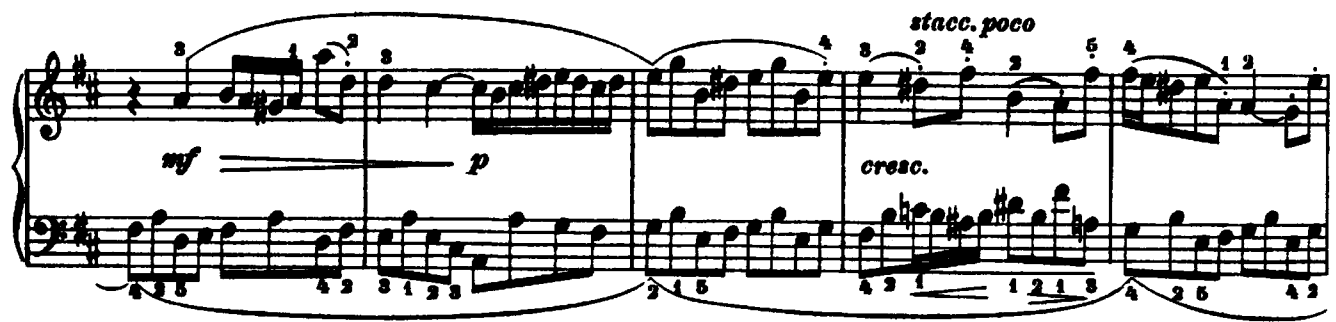
System 1: Treble staff begins with a triplet of eighth notes (fingerings 3, 2, 5) and continues with eighth-note patterns. Dynamics include *mf*. Bass staff features a steady eighth-note accompaniment with fingerings 5, 4, 4, 2, 4, 1, 2.

System 2: Treble staff includes a *p* dynamic marking and an *espr.* (espressivo) marking over a sixteenth-note triplet. Dynamics shift to *mf*. Bass staff continues the accompaniment with fingerings 2, 1, 2, 1, 2, 1, 3, 4, 2, 5, 1, 4, 3, 1, 2, 1, 1, 5.

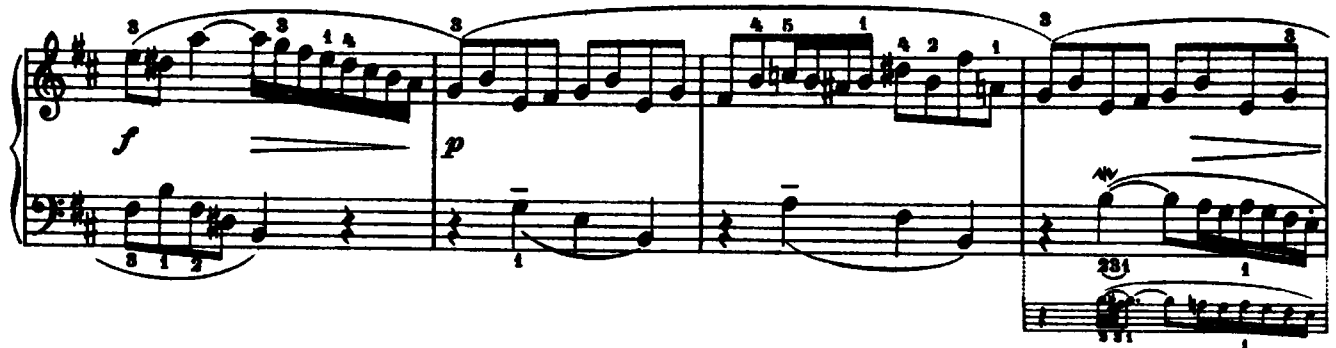
System 3: Treble staff features a *p* dynamic marking and a *p cresc.* (piano crescendo) marking. Dynamics include *mf*. Bass staff continues the accompaniment with fingerings 2, 1, 1, 3, 2, 1, 5, 2, 3.

System 4: Treble staff includes a *f* (forte) dynamic marking and a *mf* dynamic marking. Bass staff continues the accompaniment with fingerings 5, 3, 2, 1, 5, 3.

System 5: Treble staff includes a *p* dynamic marking. Bass staff continues the accompaniment with fingerings 3, 2, 3, 1, 2, 5, 2, 1, 2, 1, 2, 1, 3.



First system of musical notation. The treble staff begins with a *mf* dynamic, followed by a *p* dynamic. The bass staff has a *cresc.* marking. The system concludes with a *stacc. poco* instruction. Fingering numbers are present throughout the staves.



Second system of musical notation. The treble staff starts with a *f* dynamic, followed by a *p* dynamic. The bass staff features a *mf* dynamic. A small inset staff appears at the end of the system. Fingering numbers are present throughout the staves.



Third system of musical notation. The treble staff begins with a *p* dynamic, followed by a *mf* dynamic. The bass staff has a *p* dynamic. Fingering numbers are present throughout the staves.



Fourth system of musical notation. The treble staff starts with a *p* dynamic, followed by a *cresc.* marking, then a *f* dynamic. The bass staff has a *p* dynamic. The system concludes with a *p uguale* instruction. Fingering numbers are present throughout the staves.



Fifth system of musical notation. The treble staff begins with a *mf* dynamic. The bass staff has a *un poco cresc.* marking. Fingering numbers are present throughout the staves.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 5, 2, 4, 5, 3, 5, 4, 1, 2. Bass staff has a supporting line with fingerings 2, 4, 2. Dynamics: *p* (piano) at the start and *p* in the middle. A crescendo marking *p cresc. a poco a poco.* is at the end of the system.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 3, 4, 2, 3, 5, 4, 3, 4, 3, 1, 2, 3, 2, 1. Bass staff has a supporting line with fingerings 5, 5, 5, 4. Dynamics: *f* (forte) is marked in the middle of the system.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 2, 4, 3, 1, 4, 3, 2, 3, 5, 2, 1, 2, 1, 2, 1. Bass staff has a supporting line with fingerings 5, 5, 1, 2, 4, 5, 1, 2, 1, 2, 5, 4, 1, 2, 4, 1, 1, 5. Dynamics: *passionato* (passionately) is marked above the treble staff. *rall.* (ritardando) is marked above the treble staff. *a tempo* is marked above the treble staff. *f* (forte) is marked in the middle of the system.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 3, 3, 2, 3, 2. Bass staff has a supporting line with fingerings 4, 2, 5, 4, 3, 1, 4, 1, 2, 3, 1, 5, 3. Dynamics: *(un poco rit. - - a tempo)* is marked above the treble staff. *p* (piano) is marked in the middle of the system. *cresc.* (crescendo) is marked in the middle of the system.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 2, 1, 3, 2, 2, 3, 3, 4, 3, 4. Bass staff has a supporting line with fingerings 3, 3, 4, 3, 5, 4, 3, 1, 4. Dynamics: *mf* (mezzo-forte) is marked at the start. *f* (forte) is marked in the middle. *ff* (fortissimo) is marked in the middle. *p* (piano) is marked at the end. A marking *largamente sino alla fine* (largely until the end) is written above the treble staff.

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) Periodo 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.

The musical score consists of four systems of staves. The first system has three staves (Soprano, Alto, Bass) with various melodic lines and trills. The second system continues the melodic development with slurs and dynamic markings. The third system shows a more complex texture with multiple voices. The fourth system concludes with a final melodic phrase and a dynamic marking of 'p' (piano).

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.

c) 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

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 d'ici, 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.

f) Четвёртая интермедия. Секвенция баса выведена из коды темы.

g) Пятая интермедия. Возможно, что следующее распределение голосов

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

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

renderebbe più manifesta l'imitazione fra la parte bassa e quella acuta, imitazione originata dalla Coda del Tema.

f) 4^{me} épisode. La marche de la basse est empruntée à la fin du sujet.

g) 5^{me} épisode. Peut-être la disposition suivante des parties

ferait-elle mieux ressortir l'imitation entre la basse et le soprano. Le motif de cette imitation provient également de la fin du sujet.

h) Или:

i) Шестая интермедия. Движение сопрано выведено из второго противосложения. Пример:

j) Последняя интермедия, тематически сходная со второй.

h) 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^{ème} épisode. La partie de soprano dérive du second contre-sujet, soit:

j) Dernier épisode, de même teneur thématique que le deuxième.