

Preludio XIII

Allegro ben sostenuto (♩=88)

mf spigliato

segue

f

mf

cresc.

Sheet music for piano, page 70, featuring four staves of musical notation. The music is in common time and consists of measures 21 through 25.

Staff 1 (Treble Clef):

- Measure 21: Dynamics *f*, Fingerings 2, 1, *tr.*, 14.
- Measure 22: Fingerings 2, *tr.*, 14, 5, 4.
- Measure 23: Fingerings 2, *tr.*, 14, 5, 4.
- Measure 24: Fingerings 2, *tr.*, 14, 5, 4.
- Measure 25: Fingerings 2, *tr.*, 14, 5, 4.

Staff 2 (Bass Clef):

- Measure 21: Fingerings 4, 5, 4.
- Measure 22: Fingerings 4, 5, 4.
- Measure 23: Fingerings 4, 5, 4.
- Measure 24: Fingerings 4, 5, 4.
- Measure 25: Fingerings 4, 5, 4.

Staff 3 (Treble Clef):

- Measure 21: Fingerings 3, 4, 3, 4.
- Measure 22: Fingerings 4, 2, 5, 4.
- Measure 23: Fingerings 5, 4, 3, 2.
- Measure 24: Fingerings 3, 2, 1.
- Measure 25: Fingerings 2, 8, *tr.*

Staff 4 (Bass Clef):

- Measure 21: Fingerings 2, 3, 2, 1.
- Measure 22: Fingerings 1, 3, 2, 1.
- Measure 23: Fingerings 1, 3, 2, 1.
- Measure 24: Fingerings 1, 3, 2, 1.
- Measure 25: Fingerings 1, 3, 2, 1.

Measure 25 (Continuation):

- Dynamics: *p*, *cresc. a poco a poco*, *mf.*
- Fingerings: 2, 1, 3, 2, 1.
- Measure 26: Fingerings 1, 3, 2, 1.
- Measure 27: Fingerings 1, 3, 2, 1.
- Measure 28: Fingerings 1, 3, 2, 1.
- Measure 29: Fingerings 1, 3, 2, 1.
- Measure 30: Fingerings 1, 3, 2, 1.

Ritardando (rit.) and **a tempo** markings are present in the lower staff.

mf dim. p cresc.

poco rit. *a tempo*

largamente

Detailed description: The image shows five staves of musical notation for piano. The top staff begins with a dynamic of *mf*, followed by *dim.* and *p* with *cresc.* markings. Fingerings like 1, 2, 5; 1, 2, 4; 3, 5; 4, 5; 1, 4; 3, 4; 1, 4, 5; 2, 3, 4, 5 are indicated. The second staff starts with *f* and includes fingerings 1, 2, 1; 1, 1; 4, 12; 1, 3; 1, 4. The third staff features dynamics *mf* and *p*, with fingerings 2, 4; 5, 8; 1, 14; 5, 4; 14; 5, 4. The fourth staff contains *poco rit.*, *a tempo*, and *dim.* markings, along with fingerings 2, 5; 1, 6; 8, 2; 3, 5, 8, 4. The bottom staff concludes with *largamente* and *f* dynamics, with fingerings 5, 1, 3, 12, 4, 2, 3, 5, 2, 3, 18; 3, 5, 3, 5, 3, 5.

Fuga XIII

Fuga XIII

Allegro moderato ed energico ($d = 69$)

(a 3 voci)

542 1 243 1 2 5 3 5 4 5 2 b)

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

Тема.

Противосложение.

а) Второе противосложение,

которое повторяется в фуге в танках 32—35 и 65—68

б) Первая интермедия. Обе маленькие фигуры, образующие контрапункт сопрано  про-

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

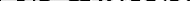
a) Second Counter-subject

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. 

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) **Imo Episodio.** I due piccoli disegni che formano il contrappunto del Soprano  nascono da

Tema.  Il passaggio è ripetuto, dopo del
Scorr. del Passaggio.  

a) Second contra-quiet

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

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.

A musical score page showing three staves of music for orchestra and piano. The top staff shows woodwind and brass parts with dynamic markings like *f* and *p*. The middle staff shows strings and woodwinds with *marc.* (marcato) markings. The bottom staff shows bassoon and double bass parts with *cresc. a poco a poco* (gradually increasing) markings. Measure numbers 231 through 243 are indicated above the staves.

32

A musical score for piano, featuring three staves. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. Measure 132 starts with a forte dynamic. Measure 133 continues with eighth-note patterns. Measure 134 shows a transition with eighth-note chords. Measure 135 concludes with a forte dynamic. Various fingerings (1, 2, 3, 4, 5) and performance instructions like "mf" and "ff" are included.

с) Вторая интермедия. В следующей секвенции

Companies

Сопрано

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

d) Вариант второго противосложения:
e) Second episode. in the following sequence

Bear. _____ Supr. _____

三

卷之三

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) Variant of the Second Counter-subject:

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

Sopr.

Sopr.

etc. le voci superiori

ripetono scambievolmente la fine del Tema. È necessario che l'esecutore dia rilievo alle imitazioni fra il Sopr. ed il Contral.
to. Il Basso è formato dal disegno tematico. L'e-

d) Variante del secondo Centrosoggetto:

c) 2^e episode. Dans la progression suivante

Bopr.

Boppr

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

The musical score consists of four staves of piano music. The top staff shows a treble clef, the second staff a bass clef, and the third and fourth staves return to a treble clef. The key signature is A major (three sharps). The time signature varies between common time and 2/4. Fingerings are indicated above the notes, such as '1' over a note in measure 53. Performance instructions like 'f' (fortissimo), 'p' (pianissimo), 'marc.' (marcato), and 'poco' are scattered throughout. Measure numbers 53, 54, 55, 56, 57, and 58 are visible. Measures 53-54 show a melodic line in the treble clef staff with harmonic support in the bass. Measures 55-56 continue this pattern. Measure 57 begins a new section with a dynamic 'p' and a tempo marking 'marc.'. Measure 58 concludes the page.

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

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

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

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

65

Musical score page 75, system 65, featuring four staves of piano music. The score includes dynamics such as *p*, *dim.*, and *cresc.*. Fingerings are indicated above the notes, and performance instructions like *tr.* and *Trit.* are present. The music consists of four staves: treble, bass, and two middle staves. The score is in common time and includes measure numbers 65, 66, 67, and 68.

Preludio XIV

Andante espressivo ($\text{d} = 60$)

Sheet music for Preludio XIV, Andante espressivo ($\text{d} = 60$). The music is for two hands on a piano, spanning eight staves. The key signature is one sharp. Various dynamics and performance instructions are included, such as 'espress.', 'mf', 'p', 'cresc.', and 'f'. Fingerings are indicated above many notes. Measure numbers 35 and 36 are visible at the bottom of the page.

p cresc. a poco a poco

rit.

a tempo

mf *espress.*

p

cresc.

ampio

rit. lento

Fuga XIV

Andante; sostenuto e severo ($d = 72$)

Редактор предлагает условно разделить эту фугу на пять частей. Первая часть целиком посвящена развитию главной темы (первой темы) и кончается в середине двадцатого такта в **ля мажоре**. Во второй части композитор вводит новую тему (вторую тему), которая опять экспонируется. После каденции в **до-диез миноре** (такт 36) вступает еще одна тема (третья тема)

, независимая от обеих предыдущих тем. В 52-м такте в **си миноре** снова вступает первая тема, которая после повторения в **фа-диез миноре** (вместе с обеими другими) в середине 57-го такта делает каденцию в главной тональности. Отсюда до конца следует эпилог, в котором переплатаются 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.

Код: все темы (**фа-диез минор**) с 57-го такта.

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

brings in another Theme (Theme II) which gives opportunity for new development. After a cadenza in C \sharp 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 \sharp min. (worked in with the other two) makes a cadenza to the principal key on the third beat of the 57th bar. From here to the end follows a part of epilogue in which the three Themes are interwoven. Here is the division that the reviser proposes for this fugue:

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

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

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

Il revisore propone di dividere questa Fuga in cinque parti. La prima parte è tutta dedicata allo svolgersi del Tema principale (I Tema) ed ha fine a mezzo della 20^{ma} battuta nella tonalità di La magg. Nella seconda parte l'autore introduce un altro Tema (II T.) che forma nuovo motivo di sviluppo. Dopo una Cadenza in D \sharp minore (batt. 36^{ma}) ha principio un terzo Tema (III T.)

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

Prima parte: I Tema (Fa \sharp min.) sino alla 20^{ma} battuta.

Seconda parte: II Tema (La magg.) a cominciare dalla 20^{ma} battuta.

Treza parte: III Tema (Do \sharp min.) a cominciare dalla 36^{ma} battuta.

Quarta parte: I Tema (Si min.) a cominciare dalla 52^{ma} battuta.

Conclusione: Tutti i Temi (Fa \sharp min.) a cominciare dalla 57^{ma} battuta.

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

independant des deux précédents. À 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. À 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: 1^{er} sujet (fa dièse min.) jusqu'à la mesure 20.

Deuxième partie: 2^{me} sujet (la majeur), à partir de la mesure 20.

Troisième partie: 3^{me} sujet (ut dièse min.), à partir de la mesure 36.

Quatrième partie: 1^{er} sujet (si min.), à partir de la mesure 52.

Conclusion: tous les sujets réunis (fa dièse min.), à partir de la mes. 57.

a) Il Controsoggetto del I Tema non è mantenuto; soltanto sono largamente adoperati durante la Fuga il disegno ritmico DF , e l'intervallo di quinta diminuita discendente FG 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 DF , de l'intervalle descendant de quinte diminuée FG et de son renversement sous forme de quarte ascendante.

79

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

d) Или:

e) Вторая интермедиа, образована из следующих отрывков:

b) Periodo di transizione.
c) 1^{mo} Episodio. Il Tema appare in piccoli frammenti sia per moto retto che per moto centrale.

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:

b) Transition period.
c) First episode The Theme appears in snort fragments either by direct motion or inverted.

d) Or:

e) Second episode formed with the two following fragments:

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:

The musical score consists of six staves of piano music. The top staff starts with a dynamic of *mf*, followed by *p* and *cresc.* The second staff begins with *mf* and ends with *legatissimo*. The third staff features *p ma marc. e legatissimo*, *stacc. poco*, and *un poco cresc.* The fourth staff includes *stacc. poco*, *p*, *ma marc.*, and *stacc. poco*. The fifth staff contains *mf* and *III.* The sixth staff concludes with *cresc. L* and *46*.

f) Третья интермедиа. В этом коротком мотиве представлен винкоизмененный конец первой темы:

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

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

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

g) Равнозначно следующему:

h) Четвёртая интермедия. Тематически фигура soprano несомненно происходит из первой темы в обращении.

i) Пятая интермедия.

j) Три темы следуют одна за другой без сокращения.

g) Equivalent to

h) Fourth episode. The thematic origin of the figure given out by the Sopr. is undoubtedly taken from the first Theme inverted.

i) Fifth episode.

j) The three Themes follow each other here in their entirety.

LT

g) Equivalente a

h) 4^o Episodio. L'origine tematica della figurazione proposta dal Sopr. è indiscutibile (dal I.T. per moto contrario).

i) 5^o Episodio.

j) I tre Temi si succedono qui l'uno all'altro per intero.

LT

g) Equivalent de

h) 4^e épisode. L'origine thématique de la figuration du soprano est indéniable (1^{er} sujet renversé).

i) 5^e épisode.

j) Les trois sujets se succèdent ici intégralement.

Preludio XV

Vivace e scorrevole ($\text{d} = 132$)
poco articolato

152 1

poco articolato

21

poco cresc. *mf brillante* *dim.*

28 4 1 2 1 2 3 1 18 4

p

3 2 1 1 4 3 *p*

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

poco cresc.

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

1 3 1 2 2

1 3 2 1 1 2 2

1 3 2 1 1 2 2

1 3 2 1 1 2 2

1 3 2 1 1 2 2

This page contains four staves of piano sheet music, numbered 83 at the top right.

Staff 1: Treble and bass staves. Fingerings: 3 1 3 4, 15 2 1; 3 2 1 20, 2 1 2; 5 8 2; 1 3 2. Dynamics: *p*, *mv*. Measure numbers: 231, 232.

Staff 2: Treble and bass staves. Fingerings: 218, 3 3; 423, 14 12; 423, 14 12; 1 3. Dynamics: *mf*, *dim.* Measure numbers: 423.

Staff 3: Treble and bass staves. Fingerings: 52, 251 4 24; 251 4 24 14 35 2 1 2 8; 423, 5 1 2. Dynamics: *p*, *cresc.*, *mf*, *dim*. Measure numbers: 423.

Staff 4: Treble and bass staves. Fingerings: 3 1 2 1, 4 5 4; 4 20; 3 1 2; 1 4. Dynamics: *p*, *mv*. Measure numbers: 231, 232.

Fuga XV

Allegro, con molta vivacità e brio ($\text{d} = 76$)

(a 3 voci)

a) Il Tema è qui accompagnato da due nuovi Controsoggetti che sono mantenuti durante l'intera Fuga, mentre il primo Controsoggetto non più ripetuto.

b) 1^{mo} Episodio formato dal ripetersi nelle varie voci delle due prime battute del Tema.

a) Le sujet est accompagné ici de deux nouveaux contre-sujets qui se maintiendront des lors à travers toute la fugue, tandis que le premier contre-sujet ne réapparaît pas.

b) 1^{er} épisode formé des deux premières mesures du sujet passant successivement dans les différentes parties.

a) Тема здесь сопровождается двумя новыми противосложениями, удержаными во всей фуге, в то время как первое противосложение больше не повторяется.
 b) 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.

b) First episode formed by the repetitions of the first two bars of the Theme in the different parts.

a) Il Tema è qui accompagnato da due nuovi Controsoggetti che sono mantenuti durante l'intera Fuga, mentre il primo Controsoggetto non più ripetuto.

b) 1^{mo} Episodio formato dal ripetersi nelle varie voci delle due prime battute del Tema.

a) Le sujet est accompagné ici de deux nouveaux contre-sujets qui se maintiendront des lors à travers toute la fugue, tandis que le premier contre-sujet ne réapparaît pas.

b) 1^{er} épisode formé des deux premières mesures du sujet passant successivement dans les différentes parties.

The musical score consists of six staves of piano music. The top staff starts with dynamic *pp*. Fingerings like 3, 2, 1, 4, 2, 5, 3, 2, 4, 1, 2, 5, 3, 2, 4, 1, 2, 3, 1, 2, 4, 1, 5, 2 are indicated above the notes. The second staff begins with *tr*, followed by 3, 2, 2, 1, 2, 5, 8, 1, 2, 3, 2, 2, 1, 8, 4, 2, 5, 8, 1, 2, 4, 2, 3, 5, 8. The third staff starts with *cresc.*, followed by 2, 4, 8, 2, 1, 3, 2, 4, 1, 2, 3, 2, 1, 2, 4, 1, 2, 5, 1, 2, 3, 5. The fourth staff starts with *tr*, followed by 4, 2, 1, 2, 5, 8, 1, 2, 3, 2, 1, 8, 4, 2, 5, 8, 1, 2, 4, 2, 3, 5, 8. The fifth staff starts with *cresc.*, followed by 6, 8, 2, 1, 2, 5, 8, 1, 2, 3, 2, 1, 8, 4, 2, 5, 8, 1, 2, 4, 2, 3, 5, 8. The bottom staff starts with *rit.*, followed by 6, 8, 2, 1, 2, 5, 8, 1, 2, 3, 2, 1, 8, 4, 2, 5, 8, 1, 2, 4, 2, 3, 5, 8.

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

и т. д.

d) Органный пункт на доминанте.

e) Этот нисходящий ход является повторением в обращении пассажа, данного восемью 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^{do} 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 motu contrario, del passaggio posto otto battute prima.

e) 2^{me} 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 ($\text{♩} = 84$)

segue sempre non legato

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'anno-tazione 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.

14

dim.

f

cresc.

mf dim. e rall.

p

Fuga XVI

Allegro molto tranquillo ($\text{d} = 72$)

(a 4 voci)

energico *non legato*

tenuto

mf *p* *ff*

non legato *tenuto*

non legato

Тема.

Противосложение.

Тональный ответ.

а) Первая интермедия. Все тематические образования происходят из противосложения: бас использует фигуру первых двух тактов, soprano и алт повторяют попарно конец этой фигуры и непосредственно за неё следующей и фигуру:

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

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

e, dopo, il disegno

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

The sheet music consists of five staves of musical notation for piano, arranged vertically. Each staff has a treble clef and a bass clef. The music is in common time. Fingering is indicated by numbers above or below the notes. Performance instructions include dynamic markings like *p*, *cresc.*, and *dolce*, and articulation marks like *sfz*. The notation includes various note values such as eighth and sixteenth notes, and rests. The music is divided into measures by vertical bar lines.

b) Вторая интермедиа, того же характера, что и предыдущая.
с) Выделите сильно тему, исполняя ее здесь большими пальцами обеих рук, в то время как другие голоса ведутся *legato e 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^e épisode, analogue au précédent.
c) Le sujet dont l'exécution est confié ici aux deux pouces, sera joué avec énergie, tandis que les autres parties conserveront leur allure liée et douce, *legato e dolce*.

Musical score for piano, page 90, measures 2-5. The score consists of four staves. The top staff shows hands playing eighth-note patterns with dynamic markings: *g. dim.*, *p*, *poco cresc.*, *mf*, and *dim.*. The second staff shows hands playing sixteenth-note patterns with dynamics *p* and *mp*. The third staff shows hands playing eighth-note patterns with dynamics *p* and *mf*. The bottom staff shows hands playing eighth-note patterns with dynamics *cresc.* and *mf*.

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

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

е) Альт и тенор одновременно проводят тему терциях

f) Четвертая интермедиа.
g) Сопрано и альт проводят тему в сектах. Бас ведет синкопическую фигуру, ритмически подчеркивающую тему. Это слепляет, однако, понимать так, как если бы он двигался

терциями, в следующем виде:

То же самое происходит в верхних голосах 59-го такта.
б) Пятая интермедиа. Противосложение повторяется частично бисом.

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.

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:

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 Centrosoggetto 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 terza.

f) 4^{to} Episodio

g) Il Sopr. ed il Contralto eseguiscono il Tema in sesta; il Basso è in contrappunto col Tema per dar maggiore varietà, ma deve considerarsi come se procedesse ad esse unica parte vera, nel modo

guente:  e ciò avviene, nelle voci superiori alla 59ma

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

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

se compose des deux premières mesures du contre-sujet.

g) Le soprano et la 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 vaillance à l'ensemble et il faut considérer que ce sont des syncopes de style.

partie ces avec le sujet, comme suit:  . On retrouvera le même procédé pour les parties supérieures, à la mesure 59.

59

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

j) 6^{te} Episodio.

k) Stretto.

l) Coda.

m) Equivalent to:

91

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

j) Шестая интермедиа.

k) Стretto.

l) Кода.

m) Равнозначно следующему.

i) Les parties supérieures et les parties inférieures se groupent deux à deux, pour présenter en tierces sujet et contre-sujet.

j) 6^{me} épisode.

k) Strette.

l) Coda.

m) Équivale a

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) Les parties supérieures et les parties inférieures se groupent deux à deux, pour présenter en tierces sujet et contre-sujet.

j) 6^{me} épisode.

k) Strette.

l) Coda.

m) Equivalent de:

Preludio XVII

Andantino ($\text{d}=63$)

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

f *p* *f*

cresc. *dim.*

p, *cresc. a poco a poco*

a) Эти острые точки † имеются 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 Fugue X.

Sheet music for piano, page 93, featuring five staves of music. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1:** Dynamics include **f**, **p**, **f**, **p**. Fingerings: 5, 1 3 2, 5, 4, 5 3 2 1, 1 3, 2 1 2, 3, 1 4, 2 1.
- Staff 2:** Dynamics include **cresc. un poco**, **mf**. Fingerings: 8 5 2 1, 1, 3 5, 2 1, 3, 1 4, 2 1.
- Staff 3:** Dynamics include **p**, **f**. Fingerings: 3 5, 2 1, 3 5, 4, 2 2.
- Staff 4:** Dynamics include **mf dim.**, **p**, **cresc.**. Fingerings: 4 3, 1 5 2, 1 4, 5, 1 5 3, 1, 3 5, 1 4 2 1, 2, 1.
- Staff 5:** Dynamics include **p**, **f**. Fingerings: 2, 3, 5, 3, 4, 2 1, 5, 3, 1 5 3, 5 3, 2, 3, 1.
- Staff 6:** Dynamics include **p**, **cresc.**, **sf**, **non molto legato**. Fingerings: 1, 1 3 2 4, 2 1, 5 3, 1 5 3, 5 3, 2, 3, 1 4, 3, 2.

Musical score page 94, featuring five staves of piano music. The score includes dynamic markings such as *dim.*, *p*, *cresc. a poco a poco*, *mf*, *f*, *p*, *f*, *p*, *cresc.*, and *f*. Fingerings are indicated above the notes, and pedaling is shown below the bass staff. The music consists of six measures per staff, with measure numbers 1 through 12 indicated above the notes.

Staff 1: Measures 1-6. Dynamic: *dim.* Measures 7-12. Dynamic: *p*.

Staff 2: Measures 1-6. Dynamic: *cresc. a poco a poco*. Measure 7: *mf*. Measures 8-12: *f*.

Staff 3: Measures 1-6. Dynamic: *f*. Measures 7-12. Dynamic: *p*.

Staff 4: Measures 1-6. Dynamic: *f*. Measures 7-12. Dynamic: *p*.

Staff 5: Measures 1-6. Dynamic: *f*. Measures 7-12. Dynamic: *p*.

This page contains five staves of musical notation for piano, arranged vertically. The music is in common time and uses a key signature of four flats.

- Staff 1:** Shows a treble clef, a bass clef, and a forte dynamic. Fingerings include 1 2 3 1 2, 4 1, 5 3 2 4, 1, 3 5, 3 3, and 3.
- Staff 2:** Shows a bass clef. Fingerings include 2 1 4 1, 2 1 3, and 4.
- Staff 3:** Shows a bass clef. Fingerings include 3, 2 1 4 1, and 4.
- Staff 4:** Shows a treble clef. Dynamics include *p* and *cresc.* Fingerings include 8, 4, 4, 1, 3, and 4.
- Staff 5:** Shows a bass clef. Fingerings include 8, 4, 8, 1 2, 3 1 4, 4 2 3, 5 2 3, 4, 1 2, 5 3 1 2, 3 1, and 4.
- Staff 6:** Shows a treble clef. Dynamics include *dim.* and *p*. Fingerings include 4, 4 5 3, 2 5 3, 3, 5 3, 3, 5 3, 1 2, and 3.
- Staff 7:** Shows a bass clef. Dynamics include *più lento* and *f*. Fingerings include 4, 5 3, 1 2, 2 4, 4, 5, and 4.
- Staff 8:** Shows a treble clef. Fingerings include 1, 5 3 1 2, 2 4, 4, 5, and 4.
- Staff 9:** Shows a bass clef. Fingerings include 3, 4, 1, 2, 8, 2, 4, 4, 5, and 4.
- Staff 10:** Shows a bass clef. Fingerings include 4, 5, and 4.

Fuga XVII

dolce e legatissimo

Tranquillamente e cantando ($\text{♩} = 69$)

(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 начинаящейся в двадцать седьмом такте третьей интермеди.

a) Transition period.

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

c) First episode. The Soprano originates from the first and second Counter-subjects. Execution: The Contralto is founded on the Theme and the Bass repeats, in sequence form, a modification of the end of the Theme, already sung by the Soprano in the 5th bar

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

a) Periodo di transizione.

b) 2^{do} Controsoggetto che si trova unito, in quasi tutta la Fuga al primo Controsoggetto.

c) 1^{mo} Episodio. Il Soprano ha origine dal primo e secondo Controsoggetto. Successione: Il Contralto deriva dal Tema, ed il Basso ripete, in forma di progressione, un periodo (modificazione della fine del Tema) già cantato dal Soprano alla 5^{ta} battuta

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

a) Période de transition

b) Second contre-sujet qui, pendant presque toute la fugue, est réuni au premier.

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

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

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

The musical score consists of ten staves of piano music. The top two staves are continuous. Below them are three staves labeled 'd)', 'e)', and 'd)'. The music features various dynamics such as 'mf', 'p', 'cresc.', 'dim.', 'marc.', and 'cresc.'. Fingerings are indicated above the notes.

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

e) Третья интермедиа (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^o 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) Стretto.

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.

Preludio XVIII

Allegretto ($\text{d}=92$)

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.

Musical score for piano, page 100. The score consists of five systems of music, each with two staves: treble and bass.

System 1: Treble staff starts with a sixteenth-note pattern. Bass staff begins with a dynamic *p*. Fingerings 1, 2, 3, 4, 5, 6 are indicated above the treble staff. Measure 1 ends with a fermata over the bass staff. Measure 2 starts with a bass note followed by eighth-note pairs. Measure 3 shows a transition with eighth-note patterns. Measure 4 concludes with a dynamic *cresc.*

System 2: Treble staff features eighth-note patterns. Bass staff has eighth-note pairs. Measure 1 ends with a dynamic *cresc.* Measure 2 starts with a bass note followed by eighth-note pairs. Measure 3 concludes with a dynamic *f*.

System 3: Treble staff has eighth-note patterns. Bass staff has eighth-note pairs. Measure 1 ends with a dynamic *f*. Measure 2 starts with a bass note followed by eighth-note pairs. Measure 3 concludes with a dynamic *f*.

System 4: Treble staff starts with a sixteenth-note pattern. Bass staff begins with a dynamic *p*. Fingerings 1, 2, 3, 4, 5, 6, 7, 8 are indicated above the treble staff. Measure 1 ends with a dynamic *cresc.* Measure 2 starts with a bass note followed by eighth-note pairs. Measure 3 concludes with a dynamic *f*.

System 5: Treble staff has eighth-note patterns. Bass staff has eighth-note pairs. Fingerings 1, 2, 3, 4, 5, 6, 7, 8 are indicated above the treble staff. Measure 1 ends with a dynamic *dim.* Measure 2 starts with a bass note followed by eighth-note pairs. Measure 3 concludes with a dynamic *dim.*

This page contains six staves of musical notation for piano, arranged vertically. The music is in common time and consists of measures 101 through 135. The notation includes treble and bass staves, with various dynamics such as *mf*, *f*, *dim.*, *p*, and *pp*. Fingerings are indicated above the notes, often using numbers 1 through 5. The music features complex chords and arpeggiated patterns, typical of Chopin's style. The page number 101 is located at the top right.

Fuga XVIII

Con moto tranquillo, uguale e dolce ($\text{d}=76$)

I Тема.
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 development. 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 интермедиа. Повидимому, средний голос происходит из противосложения, развивая следующую фигуру:

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

Оба отрывка происходят из связующей интермеди, 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 (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.

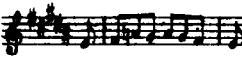
a) Quattro battute di periodo di transizione. La voce media sembra derivare dal Controsoggetto ripetendone la seguente figurazione:

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.

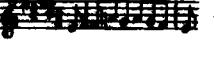
The musical score consists of five staves of piano music. Staff 1 starts with a dynamic of *dim.* and *tr.*, followed by *cresc.*. Staff 2 begins with a dynamic of *p.* Staff 3 starts with *mf*. Staff 4 begins with *p*. Staff 5 starts with *p*.

с) Третья интермедиа. Мотив:  выведен из последнего такта темы.

д) Четвёртая интермедиа. 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.

е) 3^{mo} Episodio. Il periodo  è tratto dall'ultima battuta del Tema.

д) 4th Episode. Qui si sviluppano due motivi del periodo di transizione.

е) 3^{me} épisode. Le passage  est tiré de la dernière mesure du sujet.

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

61 II.T.^{e)}

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

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

ф) Противосложение второй темы:

г) Противосложение второй темы здесь изменено в двух первых тактах.

б) Здесь, в обоих первых тактах, противосложение первой темы также изменено, но другим способом.

и) Пятая интермедия. Следующий мотив: происходит из противосложения второй темы и 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.

ф) Counter-subject of the second Theme of the second Theme

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

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

и) 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.

ф) Controsoggetto del II Tema

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

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

и) 5^o 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.

ф) Contre-sujet du 2^{me} sujet:

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

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

и) 5^o épisode. La figuration suivante est issue de la dernière forme du contre-sujet du 2^{me} 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 интермедиа. Тенор повторяет движение первой темы , и движение противосложения второй темы , в то время как бас использует другую фигуру из второго противосложения.

l) Восьмая интермедиа. 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^a 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^{mo} Episodio. Vi si ripete il disegno , del II Controsoggetto e l'andamento cromatico già analizzato a proposito del 6^{mo} Episodio. Ciò avviene anche nel 9^{mo} 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^{me} 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^{me} contre-sujet, ainsi que du passage chromatique déjà analysé à propos du 6^{me} épisode. Le 9^{me} épisode, à la mesure 115, est formé de la même manière.

II.T

m)

III.T

m) Фигура происходит из связующей ин-
термеди. Пример:

n) Последняя интермедиа. 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 transi-
zione. Esempio:

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

m) Le motif vient de la période de transi-
tion. Seit:

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

Preludio XIX

Allegretto ($\text{♩} = 88$)

107

The image shows six staves of musical notation for a piece titled "Allegretto (♩ = 88)". The music is written in common time (indicated by 'C') and consists of six staves, likely for a six-hand piano or a similar ensemble. The notation includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *dim.* (diminuendo). Fingerings are indicated above the notes, such as '13' over a note in the first staff. The music features complex rhythmic patterns and harmonic changes, with some staves showing sustained notes or chords. The overall style is dynamic and expressive, typical of a virtuosic piano piece.

Fuga XIX

108

Allegro moderato ($\text{d} = 92$)

(a 3 voci)

f energico

energico

a)

b)

c)

d)

11

Тема.

Противосложение.

а) Однотактная связующая интермедия. Тенор повторяет в форме секвенции конец темы. Аналогичное тематическое содержание – в обеих очень коротких интермедиах в тактах 8 и 11.

б) Второе противосложение:

с) Измененное второе противопоставление, сохранившее только

д) Третья интермедиа, 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) 24^o Controsoggetto:

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

d) 8^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 contra-motet

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

d) 3^e épisode, pareil aux précédents au point de vue thématique, à ceci près que le soprano renverse le petit motif, en le dévolançant.

e) Четвёртая интермедиа. Бас и вслед за ним тенор используют знакомую уже тематическую фразу.

f) Пятая интермедиа.

g) Последняя интермедиа.

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

f) Fifth episode.

g) Last episode.

e) 4th Episodio. Il Basso, e poi il Tenore, ripetono il solito periodo tematico.

f) 5th Episodio.

g) Ultimo Episodio.

c) 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 (♩ = 68)

Kriegslied im poco expressivo und kompakt (10.)

Sheet music for piano, page 10, measures 11-16. The music is in common time and consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a dynamic *p*. Measures 12 and 13 show complex patterns with various note heads and stems. Measure 14 begins with a dynamic *mf*, followed by *p*. Measures 15 and 16 continue with dynamic markings *cresc.*, *f*, *tr*, and *p*.

Fuga XX

Ampicamente energico ($\text{d} = 63$)

<img alt="Musical score for Fuga XX, showing three staves of music. The top staff is labeled '(a 3 voci)'. The middle staff has sections labeled 'a)', 'b)', and 'c)'. The bottom staff has sections labeled 'Тема.', 'Противосложение.', 'Тональный ответ.', and 'dim.'. Measure numbers 3, 8, 15, 23, 28, 31, 35, 38, 41, 43, 45, 48, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 1549, 1551, 1553, 1555, 1557, 1559, 1561, 1563, 1565, 1567, 1569, 1571, 1573, 1575, 1577, 1579, 1581, 1583, 1585, 1587, 1589, 1591, 1593, 1595, 1597, 1599, 1601, 1603, 1605, 1607, 1609, 1611, 1613, 1615, 1617, 1619, 1621, 1623, 1625, 1627, 1629, 1631, 1633, 1635, 1637, 1639, 1641, 1643, 1645, 1647, 1649, 1651, 1653, 1655, 1657, 1659, 1661, 1663, 1665, 1667, 1669, 1671, 1673, 1675, 1677, 1679, 1681, 1683, 1685, 1687, 1689, 1691, 1693, 1695, 1697, 1699, 1701, 1703, 1705, 1707, 1709, 1711, 1713, 1715, 1717, 1719, 1721, 1723, 1725, 1727, 1729, 1731, 1733, 1735, 1737, 1739, 1741, 1743, 1745, 1747, 1749, 1751, 1753, 1755, 1757, 1759, 1761, 1763, 1765, 1767, 1769, 1771, 1773, 1775, 1777, 1779, 1781, 1783, 1785, 1787, 1789, 1791, 1793, 1795, 1797, 1799, 1801, 1803, 1805, 1807, 1809, 1811, 1813, 1815, 1817, 1819, 1821, 1823, 1825, 1827, 1829, 1831, 1833, 1835, 1837, 1839, 1841, 1843, 1845, 1847, 1849, 1851, 1853, 1855, 1857, 1859, 1861, 1863, 1865, 1867, 1869, 1871, 1873, 1875, 1877, 1879, 1881, 1883, 1885, 1887, 1889, 1891, 1893, 1895, 1897, 1899, 1901, 1903, 1905, 1907, 1909, 1911, 1913, 1915, 1917, 1919, 1921, 1923, 1925, 1927, 1929, 1931, 1933, 1935, 1937, 1939, 1941, 1943, 1945, 1947, 1949, 1951, 1953, 1955, 1957, 1959, 1961, 1963, 1965, 1967, 1969, 1971, 1973, 1975, 1977, 1979, 1981, 1983, 1985, 1987, 1989, 1991, 1993, 1995, 1997, 1999, 2001, 2003, 2005, 2007, 2009, 2011, 2013, 2015, 2017, 2019, 2021, 2023, 2025, 2027, 2029, 2031, 2033, 2035, 2037, 2039, 2041, 2043, 2045, 2047, 2049, 2051, 2053, 2055, 2057, 2059, 2061, 2063, 2065, 2067, 2069, 2071, 2073, 2075, 2077, 2079, 2081, 2083, 2085, 2087, 2089, 2091, 2093, 2095, 2097, 2099, 2101, 2103, 2105, 2107, 2109, 2111, 2113, 2115, 2117, 2119, 2121, 2123, 2125, 2127, 2129, 2131, 2133, 2135, 2137, 2139, 2141, 2143, 2145, 2147, 2149, 2151, 2153, 2155, 2157, 2159, 2161, 2163, 2165, 2167, 2169, 2171, 2173, 2175, 2177, 2179, 2181, 2183, 2185, 2187, 2189, 2191, 2193, 2195, 2197, 2199, 2201, 2203, 2205, 2207, 2209, 2211, 2213, 2215, 2217, 2219, 2221, 2223, 2225, 2227, 2229, 2231, 2233, 2235, 2237, 2239, 2241, 2243, 2245, 2247, 2249, 2251, 2253, 2255, 2257, 2259, 2261, 2263, 2265, 2267, 2269, 2271, 2273, 2275, 2277, 2279, 2281, 2283, 2285, 2287, 2289, 2291, 2293, 2295, 2297, 2299, 2301, 2303, 2305, 2307, 2309, 2311, 2313, 2315, 2317, 2319, 2321, 2323, 2325, 2327, 2329, 2331, 2333, 2335, 2337, 2339, 2341, 2343, 2345, 2347, 2349, 2351, 2353, 2355, 2357, 2359, 2361, 2363, 2365, 2367, 2369, 2371, 2373, 2375, 2377, 2379, 2381, 2383, 2385, 2387, 2389, 2391, 2393, 2395, 2397, 2399, 2401, 2403, 2405, 2407, 2409, 2411, 2413, 2415, 2417, 2419, 2421, 2423, 2425, 2427, 2429, 2431, 2433, 2435, 2437, 2439, 2441, 2443, 2445, 2447, 2449, 2451, 2453, 2455, 2457, 2459, 2461, 2463, 2465, 2467, 2469, 2471, 2473, 2475, 2477, 2479, 2481, 2483, 2485, 2487, 2489, 2491, 2493, 2495, 2497, 2499, 2501, 2503, 2505, 2507, 2509, 2511, 2513, 2515, 2517, 2519, 2521, 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2855, 2857, 2859, 2861, 2863, 2865, 2867, 2869, 2871, 2873, 2875, 2877, 2879, 2881, 2883, 2885, 2887, 2889, 2891, 2893, 2895, 2897, 2899, 2901, 2903, 2905, 2907, 2909, 2911, 2913, 2915, 2917, 2919, 2921, 2923, 2925, 2927, 2929, 2931, 2933, 2935, 2937, 2939, 2941, 2943, 2945, 2947, 2949, 2951, 2953, 2955, 2957, 2959, 2961, 2963, 2965, 2967, 2969, 2971, 2973, 2975, 2977, 2979, 2981, 2983, 2985, 2987, 2989, 2991, 2993, 2995, 2997, 2999, 3001, 3003, 3005, 3007, 3009, 3011, 3013, 3015, 3017, 3019, 3021, 3023, 3025, 3027, 3029, 3031, 3033, 3035, 3037, 3039, 3041, 3043, 3045, 3047, 3049, 3051, 3053, 3055, 3057, 3059, 3061, 3063, 3065, 3067, 3069, 3071, 3073, 3075, 3077, 3079, 3081, 3083, 3085, 3087, 3089, 3091, 3093, 3095, 3097, 3099, 3101, 3103, 3105, 3107, 3109, 3111, 3113, 3115, 3117, 3119, 3121, 3123, 3125, 3127, 3129, 3131, 3133, 3135, 3137, 3139, 3141, 3143, 3145, 3147, 3149, 3151, 3153, 3155, 3157, 3159, 3161, 3163, 3165, 3167, 3169, 3171, 3173, 3175, 3177, 3179, 3181, 3183, 3185, 3187, 3189, 3191, 3193, 3195, 3197, 3199, 3201, 3203, 3205, 3207, 3209, 3211, 3213, 3215, 3217, 3219, 3221, 3223, 3225, 3227, 3229, 3231, 3233, 3235, 3237, 3239, 3241, 3243, 3245, 3247, 3249, 3251, 3253, 3255, 3257, 3259, 3261, 3263, 3265, 3267, 3269, 3271, 3273, 3275, 3277, 3279, 3281, 3283, 3285, 3287, 3289, 3291, 3293, 3295, 3297, 3299, 3301, 3303, 3305, 3307, 3309, 3311, 3313, 3315, 3317, 3319, 3321, 3323, 3325, 3327, 3329, 3331, 3333, 3335, 3337, 3339, 3341, 3343, 3345, 3347, 3349, 3351, 3353, 3355, 3357, 3359, 3361, 3363, 3365, 3367, 3369, 3371, 3373, 3375, 3377, 3379, 3381, 3383, 3385, 3387, 3389, 3391, 3393, 3395, 3397, 3399, 3401, 3403, 3405, 3407, 3409, 3411, 3413, 3415, 3417, 3419, 3421, 3423, 3425, 3427, 3429, 3431, 3433, 3435, 3437, 3439, 3441, 3443, 3445, 3447, 3449, 3451, 3453, 3455, 3457, 3459, 3461, 3463, 3465, 3467, 3469, 3471, 3473, 3475, 3477, 3479, 3481, 3483, 3485, 3487, 3489, 3491, 3493, 3495, 3497, 3499, 3501, 3503, 3505, 3507, 3509, 3511, 3513, 3515, 3517, 3519, 3521, 3523, 3525, 3527, 3529, 3531, 3533, 3535, 3537, 3539, 3541, 3543, 3545, 3547, 3549, 3551, 3553, 3555, 3557, 3559, 3561, 3563, 3565, 3567, 3569, 3571, 3573, 3575, 3577, 3579, 3581, 3583, 3585, 3587, 3589, 3591, 3593, 3595, 3597, 3599, 3601, 3603, 3605, 3607, 3609, 3611, 3613, 3615, 3617, 3619, 3621, 3623, 3625, 3627, 3629, 3631, 3633, 3635, 3637, 3639, 3641, 3643, 3645, 3647, 3649, 3651, 3653, 3655, 3657, 3659, 3661, 3663, 3665, 3667, 3669, 3671, 3673, 3675, 3677, 3679, 3681, 3683, 3685, 3687, 3689, 3691, 3693, 3695, 3697, 3699, 3701, 3703, 3705, 3707, 3709, 3711, 3713, 3715, 3717, 3719, 3721, 3723, 3725, 3727, 3729, 3731, 3733, 3735, 3737, 3739, 3741, 3743, 3745, 3747, 3749, 3751, 3753, 3755, 3757, 3759, 3761, 3763, 3765, 3767, 3769, 3771, 3773, 3775, 3777, 3779, 3781, 3783, 3785, 3787, 3789, 3791, 3793, 3795, 3797, 3799, 3801, 3803, 3805, 3807, 3809, 3811, 3813, 3815, 3817, 3819, 3821, 3823, 3825, 3827, 3829, 3831, 3833, 3835, 3837, 3839, 3841, 3843, 3845, 3847, 3849, 3851, 3853, 3855, 3857, 3859, 3861, 3863, 3865, 3867, 3869, 3871, 3873, 3875, 3877, 3879, 3881, 3883, 3885, 3887, 3889, 3891, 3893, 3895, 3897, 3899, 3901, 3903, 3905, 3907, 3909, 3911, 3913, 3915, 3917, 3919, 3921, 3923, 3925, 3927, 3929, 3931, 3933, 3935, 3937, 3939, 3941, 3943, 3945, 3947, 3949, 3951, 3953, 3955, 3957, 3959, 3961, 3963, 3965, 3967, 3969, 3971, 3973, 3975, 3977, 3979, 3981, 3983, 3985, 3987, 3989, 3991, 3993, 3995, 3997, 3999, 4001, 4003, 4005, 4007, 4009, 4011, 4013, 4015, 4017, 4019, 4021, 4023, 4025, 4027, 4029, 4031, 4033, 4035, 4037, 4039, 4041, 4043, 4045, 4047, 4049, 4051, 4053, 4055, 4057, 4059, 4061, 4063, 4065, 4067, 4069, 4071, 4073, 4075, 4077, 4079, 4081, 4083, 4085, 4087, 4089, 4091, 4093, 4095, 4097, 4099, 4101, 4103, 4105, 4107, 4109, 4111, 4113, 4115, 4117, 4119, 4121, 4123, 4125, 4127, 4129, 4131, 4133, 4135, 4137, 4139, 4141, 4143, 4145, 4147, 4149, 4151, 4153, 4155, 4157, 4159, 4161, 4163, 4165, 4167, 4169, 4171, 4173, 4175, 4177, 4179, 4181, 4183, 4185, 4187, 4189, 4191, 4193, 4195, 4197, 4199, 4201, 4203, 4205, 4207, 4209, 4

The musical score consists of four staves of piano music. The top staff shows measures 5, 135, 124, 53, 145, and d). The middle staff shows measure 6. The bottom staff shows measures 5, 135, 124, 53, 145, and e). The fourth staff shows measures 5, 135, 124, 53, 145, and f). The score includes various dynamics such as 'f', 'dim.', 'mf', and 'tr', along with fingerings and hand-crossing markings.

d) Вторая интермедия.

e) Третья интермедия.

f) Четвёртая интермедия. В следующем примере показано

ее тематическое происхождение:

d) Second episode.

e) Third episode.

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



d) 2^{do} Episodio.

e) 3^{ro} Episodio.

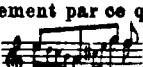
f) 4^{to} Episodio. Eccone spiegata la derivazione tematica:



d) 2^{me} épisode.

e) 3^{me} épisode.

f) 4^{me} épisode. On verra clairement par ce qui suit l'origine thématique de cette formule:



The musical score consists of four systems of piano music. The first system starts with a dynamic of *cresc.* and includes fingerings (1, 3) and (8). The second system begins with a dynamic of *tr.* and includes fingerings (2, 1), (3, 12), (8, 1, 3, 1, 2, 1), and (g). The third system includes fingerings (3, 2) and (h). The fourth system includes fingerings (1, 3, 1) and (1, 8, 1). The fifth system starts with a dynamic of *dim.*, followed by *pocresc.* and *rall.*. It includes fingerings (5, 4, 5), (4, 1), (2, 1, 8), and (5, 5, 4). The sixth system includes fingerings (5, 1, 3, 5, 8), (4, 1, 3, 2), (1, 2), (2, 1, 5), and (4, 1, 3, 2).

g) Противосложение.

Соответствует следующему:

h) Пятая интермедиа.

g) Counter-subject. Equivalent to:

h) Fifth episode.

g) Controsoggetto. Equivale a:

h) 5^{ta} Episodio.

g) Contre-sujet. Equivalent de:

h) 5^{ème} épisode.

Preludio XXI

115

Allegretto pastorale ♩ = 100

poco cresc.

dim.

mf

p

poco legato

(45)

cresc.

dim.

4 2 1 5 4 3 2 3

cresc.

legato poco

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

p 14 3 4 1 3

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

p *mf* *p* *mf* 5 2 3

4 4 4 24 3 2 1 2 3 2 2 5 1 3 1

dim. 4 3 4 2 1 3 4 5 3 2 1 2 3

5 4 5 3 1 2 1 5

2 1 1 2 3 2 3 4 3 2 1 4 3 2 5 4 5 6 5

dim. 2 1 2 2 1 2 1 2 4 3 1 5 1 1 2 3

8 5 5 4 3 4 4 5 3 4 3 5 4 8 4 5 4 5 ,

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

mf *p*

legato poco

cresc.

f

dim.

p

cresc.

rall.

a tempo

ff dim.

mf

cresc.

f

Detailed description: This is a page of sheet music for piano, consisting of ten staves. The music is in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. The notation includes various note values such as eighth and sixteenth notes, rests, and grace notes. Fingerings are indicated by numbers above or below the notes. Dynamics like 'legato poco', 'cresc.', 'f', '*dim.*', 'p', 'cresc.', '*rall.*', 'a tempo', '*ff dim.*', '*mf*', and 'cresc.' are used throughout. The music is divided into measures by vertical bar lines.

Fuga XXI

Allegretto; con semplicità ed un po' gaiamente ($\text{d} = 120$)

(a 3 voci)

a)

b)

c)

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 si 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.

The musical score consists of five staves of piano music. Staff 1 (treble) and Staff 3 (bass) show sixteenth-note patterns. Staff 2 (treble) and Staff 4 (bass) show eighth-note patterns. Staff 5 (bass) shows quarter-note patterns. Measure numbers 25, 36, 44, and 35 are indicated above the staves. Various dynamics like *p*, *f*, *mp*, and *dim.* are used. Fingerings such as 1, 2, 3, 4, 5, and 5-4 are shown above the notes. Measure 36 includes a tempo marking *T*. Measure 44 includes a dynamic *bresc.*

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

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

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

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

120

58



67

Preludio XXII

121

Allegro moderato e cantabile (d=60)

The sheet music consists of six staves of musical notation for piano, arranged vertically. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The tempo is indicated as *Allegro moderato e cantabile (d=60)*. The dynamics include *mf*, *marc.*, *p*, *cresc.*, and *f*. Fingerings are shown above the notes, such as 1, 2, 3, 4, 5, and 6. The music features various note values including eighth and sixteenth notes, and rests. The notation includes slurs and grace notes. The overall style is dynamic and expressive, typical of a piano prelude.

The image shows six staves of musical notation for piano, arranged vertically. The notation is in common time, with a key signature of four flats. The music consists of six measures per staff. The first staff begins with a dynamic of *marc.* and includes fingerings such as 1, 5, 2, 1, 2, 1. The second staff starts with *mf* and includes *cresc.* and fingerings like 2, 5, 4, 2, 1, 3, 2, 3, 1. The third staff starts with *mf*, has a dynamic of *p*, and includes fingerings like 4, 3, 4, 1, 3, 2, 1, 5. The fourth staff starts with *mf* and includes fingerings like 4, 3, 5, 4, 2, 1, 3, 2, 1, 5. The fifth staff starts with *cresc.* and includes fingerings like 4, 3, 5, 4, 2, 1, 3, 2, 1, 5. The sixth staff begins with *espress.*, includes dynamics *f*, *ppuguale*, *sempre p*, and *cresc.*, and includes fingerings like 4, 3, 5, 4, 2, 1, 3, 2, 1, 5. The bass clef is used throughout the piece.

Fuga XXII

SEVERO; non troppo espressivo ($\text{d} = 68$)

(a 4 voci)

mf pesante e sonoro

mf marc.

Ossia

mf espr.

p.

b)

c)

Тема.

Противосложение.

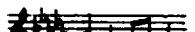
Вторая часть темы является вариантом первой.

Пример:

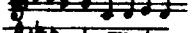
The second part of the Theme is a kind of Variant of the first part. Execution:

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

b) Скользящая 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.

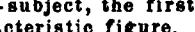
a) The dots are given by Bach. (See annotation to the fugue X.)

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.

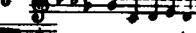
c) Second Counter-subject, the first bar of which has an

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

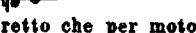
La deuxième partie du sujet est une sorte de variante de la première. Ainsi:

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.

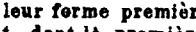
c) Secondo Controsoggetto del quale la prima battuta ha una

figurazione oltremodo caratteristica.

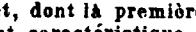
a) Les signes sont de J. S. Bach lui-même (Voir la remarque à la Fugue X.)

b) Période de transition. La fin du sujet se répète. Ce motif

thématisque



et le suivant, issu du contresujet



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 musical score for piano four-hands spans four staves. The top staff (Treble) and bottom staff (Bass) are shown in black and white. Measure d) begins with a dynamic 'mf'. Measure e) follows with a transition period, indicated by 'dim.'. Measure f) starts with the instruction 'puguale e legatissimo' and includes a 'T' (Tenor) marking. Measure g) shows imitation between the Tenor and Alto parts. Measure h) concludes with a dynamic 'f'.

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 soprano и басом в виде канона.

d) First episode, very short, thematically like the transition 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; costruito 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^{ro} 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^{me} épisode. Ainsi que nous l'avons déjà remarqué précédemment, la fin du sujet fournit ici aussi le motif qu'imitent les différentes parties.

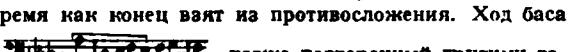
f) Le ténor suivi de l'alto présente le sujet sous forme de canon

g) 3^{me} épisode.

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

i) Четвёртая интермедиа. 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 интермедиа.

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^o Episodio. I motivi tematici di questo Episodio sono tratti: dal secondo Controsoggetto nel disegno ritmico e dal primo Controsoggetto nella successione di semitonini 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^o 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) *espressivo*

m) *un poco marcato.*

n)

73

l) Шестая интермедиа.

m) Седьмая интермедиа. Сходный с противосложением период является развитием конца темы в обращении.

n) Тема в обращении проведена в виде канона тенором 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.

l) 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.

l) 6^o Episodio.

m) 7^o Episodio. Il periodo proposto dal Centrosoggetto è un ampliamento della fine del Tema per moto contrario.

n) Tema per moto contrario ripetuto a Canone dal Tenore e Soprano. Lo stesso ha luogo, a 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.

l) 6^e épisode.

m) 7^e 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 for orchestra and piano spans five staves across five systems. The first system (measures 1-4) features a soprano-like line with sixteenth-note patterns and dynamic markings like 'cresc. 2'. The second system (measures 5-8) includes a bassoon part with a melodic line and dynamic 'dim.'. The third system (measures 9-12) shows a transition with 'cresc.' and 'dim.'. The fourth system (measures 13-16) continues the rhythmic patterns. The fifth system (measures 17-20) concludes with a 'solemn' dynamic.

o) Девятая интермедиа.

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 интермедиа.

s) Сопрано и альт проводят тему в сектах. 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 sesta. Il Tenore ed il Basso lo ripetono a Canone(in terza) per moto contrario.

o) 9^{ème} épisode.

p) Canon entre le soprano (sujet renversé) et le ténor (sujet en mouvement direct)

q) Canon entre la basse (sujet en mouvement direct) et l'alto (sujet renversé)

r) 10^{ème} épisode.

s) Le soprano et l'alto marchant à la sixte et le ténor et la basse à la tierce présentent sujet et réponse sous forme de canon renversé.

Preludio XXIII

Allegro brioso (♩ = 116)

The sheet music consists of six staves of musical notation. The top two staves are for the right hand, and the bottom four staves are for the basso continuo. The notation includes various note heads, stems, and bar lines. Fingerings are indicated above the notes in the right-hand staves, such as '1 2 3' and '4 5'. Dynamic markings include 'f' (fortissimo), 'tr' (trill), 'fp' (fortissimo/pianissimo), 'cresc.' (crescendo), and 'dim.' (diminuendo). Measure numbers are present in some staves, such as '231' and '234'. The music is set in common time and uses a key signature of three sharps.

A page of musical notation for piano, featuring five systems of music. The notation includes two staves (treble and bass) with various dynamics, fingerings, and performance instructions.

System 1: Treble staff starts with dynamic **f**. Bass staff has a sustained note. Fingerings: 1 3, 2, 1 3, 2, 1 3, 2, 1 3, 2, 1 3, 2.

System 2: Treble staff starts with dynamic **p**. Bass staff has a sustained note. Fingerings: 2 1 3 2, 2 1 3 2, 1 3, 2, 1 3, 2, 1 3, 2, 1 3, 2.

System 3: Treble staff starts with dynamic **mf**. Bass staff has a sustained note. Fingerings: 2 1 3 2, 2 1 3 2, 1 3, 2, 1 3, 2, 1 3, 2, 1 3, 2.

System 4: Treble staff starts with dynamic **cresc.** Bass staff has a sustained note. Fingerings: 2 1 3 2, 2 1 3 2, 1 3, 2, 1 3, 2, 1 3, 2, 1 3, 2.

System 5: Treble staff starts with dynamic **dim.** Bass staff has a sustained note. Fingerings: 2 1 3 2, 2 1 3 2, 1 3, 2, 1 3, 2, 1 3, 2, 1 3, 2.

The image shows five staves of musical notation for piano, likely from a classical or romantic era piece. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music is in common time, with various dynamics and fingerings indicated. The first staff begins with a measure starting on the 4th finger of the right hand. The second staff starts with a dynamic of *cresc.* and includes a sequence of eighth-note patterns. The third staff features dynamic markings *f* and *tr.* The fourth staff includes a dynamic of *dim.* and a crescendo dynamic. The fifth staff concludes with a dynamic of *f*.

Fuga XXIII

Andante ($\text{d} = 68$)

(a 4 voci)

b)

Tema. Кoda. Противосложение.

a) Второе противосложение.
b) Первая интермедия. Бас и тенор повторяют коду темы, а soprano 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.

c) Третье противосложение:

Оно больше всего используется в фуге. Из него композитор образует наибольшее количество интермедиий.

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

e) Эта третья интермедия тематически образована из следующей фигуры

которая заимствована из третьего противосложения и проводится в прямом движении и в обращении. То же самое происходит в следующей интермедии, но только в двух верхних голосах.

c) Third Counter-subject This Counter-subject is the one mostly used in the fugue and from it the composer draws the greater number of episodes.

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

e) This third episode is chiefly formed from the figure

in the third Counter-subject and given by direct motion and inverted. The same thing happens in the following episode confined to the two upper parts.

c) Terzo Controsoggetto

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

d) 2^o Episodio. Il Basso e poi il Sopr. ripetono il III Controsoggetto.

e) Questo terzo Episodio è formato, in special modo, dalla figurazione

tratta dal III Controsoggetto e data per moto

retro e contrarie. Lo stesso procedimento ha luogo nell' Episodio

successivo limitato alle due voci acute.

c) Troisième contre-sujet

Ce contre-sujet est, des trois, le plus employé dans la suite de cette fugue, le compositeur le soumettant à une quantité de transformations diverses.

d) 2^o épisode. La basse puis le soprano reprennent le troisième contre-sujet.

e) Ce 3^o épisode est construit d'une manière spéciale sur un motif tiré du troisième contre-sujet et présenté à la fois sous sa forme directe et sous sa forme renversée. Le même procédé se retrouve dans l'épisode suivant, mais restreint aux deux parties supérieures.

f) Пятая интермедиа. В этой нисходящей секвенции сопрано происходит из конца третьего противосложения бас также из третьего противосложения, из которого он (в обращении) заимствует следующую фигуру:

То же тематическое строение, что в сопрано, имеется в альте в тактах 59—60, 68—69 и 70—71.

g) Шестая интермедиа. Бас образован из фигуры, типичной для второго и третьего противосложений.

h) Седьмая интермедиа. 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.

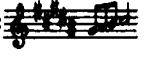
h) 7^o Episodio. Parte del III Controsoggetto viene ripetuta, per imitazioni, dalle varie voci.

f) 5^{me} 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^{me} épisode. La basse se compose d'une figuration commune aux deuxièmes et troisièmes contre-sujets.

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

The musical score consists of five staves of piano music. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure numbers 45, 46, and 47 are indicated above the staves. Various dynamics are marked, including *p*, *mf*, *cresc.*, *dim.*, and *rall.*. Fingerings are shown as numbers above or below the notes. Performance instructions include *i)*, *j)*, and *Ultimo Episodio*.

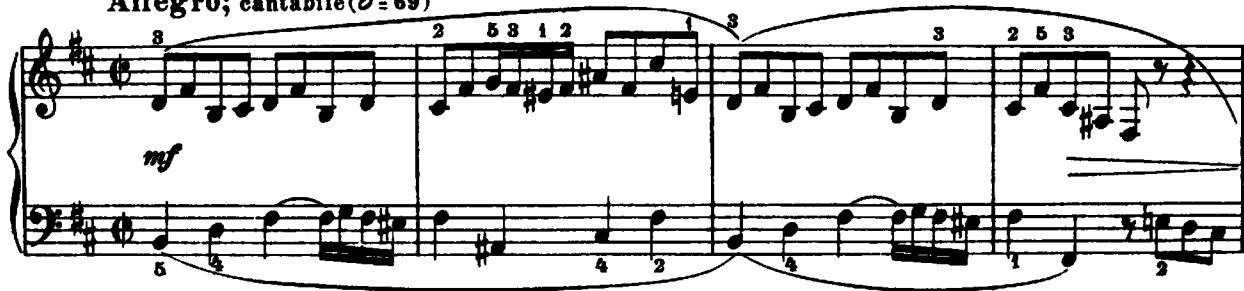
i) Здесь также голоса взаимно имитируются, разрабатывая фигуру 3-го противосложения. Пример: 
j) Последняя интермедия.

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 sviluppando 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 (d = 69)

stacc. poco

mf — *p*

cresc.

f — *p*

mf — *p*

p cresc.

f — *p* *pugnale*

mf

The sheet music consists of five staves of musical notation for piano. The top staff is in treble clef, and the bottom staff is in bass clef. The music includes various dynamics such as *mf*, *p*, *cresc.*, *f*, and *pugnale*. Fingerings are indicated above the notes, and performance instructions like "stacc. poco" and "un poco cresc." are present. The music is divided into measures by vertical bar lines.

A musical score for piano featuring two staves. The top staff shows a melodic line with various fingerings (e.g., 2, 4, 2, 1, 4; 3, 3, 5; 2 4 2 1; 5) and dynamic markings like 'passionato' and 'rall.'. The bottom staff provides harmonic support with sustained notes and bass line. Fingerings and dynamics are also present here, such as 'f' and 'a tempo'.

largamente sino alla fine

mf

f

ff

f

p

Fuga XXIV

Allegretto scherzoso ($\text{♩} = 60$)

(a 3 voci)

a)

b)

Тема.

Противосложение.

Тональный ответ.

a) Связующая интермедиа.

b) Первая интермедиа. 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.

c) Второе противосложение:



которое отсюда постоянно сопутствует теме.

d) Вторая интермдия. Бас происходит непосредственно из второго противосложения. Средний голос в дециму сопровождает его скрытый восходящий мотив

позже имитированный верхним голосом.

e) Третья интермдия. Фигура среднего голоса происходит из первого противосложения. Верхний голос повторяет ход, который проводится в альте и сопрано во второй интермдии.

e) 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 andamento of the Contr. and Sopr. in the second episode.

e) Secondo Controsoggetto

che è, da qui in avanti, costantemente accoppiato al Tema.

d) 2^o Episodio. Mentre il Basso è immediata conseguenza del II Controsoggetto, la parte media ne accompagna per terza il disegno ascendente seguita poi ad imitazione, dalla parte acuta.

e) 3^o 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 dici, restera constamment accolé au sujet.

d) 2^{me} 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^{me} 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^{me} 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^o Episodio. La progressione del Basso ha origine dalla Coda del Tema.

g) 5^o Episodio. Forse la seguente disposizione delle voci



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

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

g) 5^e 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 интермедиа. Движение сопрано выведено из второго противосложения. Пример: ТАКТ 31

j) Последняя интермедиа, тематически сходная со второй.

h) Or:

i) Sixth episode. The passage in the Sopr. originates from the second Counter-subject. Ex: Mes. 31

j) Last episode, thematically equal to the second.

h) Ossia:

i) 6^o Episodio. Il passo del Soprano deriva dal secondo Controsoggetto. Es. batt. 31

j) Ultimo Episodio tematicamente uguale al secondo.

h) Ou:

i) 6^{me} épisode. La partie de soprano dérive du second contre-sujet, soit: Mes. 31

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

h) Или:

i) Шестая интермедиа. Движение сопрано выведено из второго противосложения. Пример: ТАКТ 31

j) Последняя интермедиа, тематически сходная со второй.

h) Or:

i) Sixth episode. The passage in the Sopr. originates from the second Counter-subject. Ex: Mes. 31

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i) 6^{me} épisode. La partie de soprano dérive du second contre-sujet, soit: Mes. 31

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