

Preludio XI

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

p

cresc. a poco a poco

mf

p

p

System 1: Treble and bass staves with complex rhythmic patterns, including triplets and sixteenth notes. Fingerings are indicated with numbers 1-5. A circled 'b' is present in the bass staff.

System 2: Treble and bass staves with complex rhythmic patterns, including triplets and sixteenth notes. Fingerings are indicated with numbers 1-5. A dynamic marking *mf* is present in the bass staff.

System 3: Treble and bass staves with complex rhythmic patterns, including triplets and sixteenth notes. Fingerings are indicated with numbers 1-5. Dynamic markings *dim.* and *p* are present in the bass staff.

System 4: Treble and bass staves with complex rhythmic patterns, including triplets and sixteenth notes. Fingerings are indicated with numbers 1-5. Dynamic markings *p* and *cresc. a poco a poco* are present in the bass staff.

System 5: Treble and bass staves with complex rhythmic patterns, including triplets and sixteenth notes. Fingerings are indicated with numbers 1-5. Dynamic markings *mf*, *f dim.*, and *p* are present in the bass staff.

5 8 5 4 1 8 4 5

cresc.

12

5

Detailed description: This system contains the first four measures of the piece. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and moving bass lines. Fingerings are indicated by numbers 1-5. A dynamic marking of *cresc.* is present in the second measure. Measure numbers 5, 8, 12, and 5 are written above the staff.

1 4 5 5 3 1 2

f

p

15

Detailed description: This system contains measures 5 through 8. The right hand continues the melodic development with slurs and ties. The left hand has a more active bass line. Dynamic markings *f* and *p* are used. Measure numbers 1, 4, 5, and 15 are written above the staff.

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

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

Detailed description: This system contains measures 9 through 16. The right hand has a complex melodic line with many slurs and ties. The left hand continues with a steady accompaniment. Measure numbers 5 through 16 are written above the staff.

p

cresc.

mf

64

Detailed description: This system contains measures 17 through 24. The right hand features a melodic line with slurs and ties. The left hand has a more active bass line. Dynamic markings *p*, *cresc.*, and *mf* are used. Measure number 64 is written above the staff.

2 8 2

rit.

dim.

pp

Detailed description: This system contains measures 25 through 32. The right hand features a melodic line with slurs and ties. The left hand has a more active bass line. Dynamic markings *rit.*, *dim.*, and *pp* are used. Measure numbers 2, 8, and 2 are written above the staff.

Fuga XI

Gaio; a guisa di Giga (♩ = 116)

(a 3 voci)

a)

b)

Тема. Противосложение.

Тональный ответ.

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

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

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

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

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

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

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

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

29

52

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

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

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

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

66

d)

76

cresc.

2)

3)

3)

p

mf

cresc.

3)

rall.

1)

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

e) Равнозначно
следующему:

Soprano

Амб

и т. д.

Bass

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

e) Equivalent to:

Sopr.

Contr.

etc.

Basso

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

e) Equivale a:

Sopr.

Contr.

etc.

Basso

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

e) Equivalent de:

Sopr.

Contr.

etc.

Basse