

Preludio XII

Andante mosso (♩ = 72)

mf mesto, un poco espressivo

p (sopra)

cresc.

puguale

mf marc.

dim.

cresc.

p

cresc.

mf

p

espr.

mf

pp

mf

marcato voce infer.

The score consists of seven systems of music. Each system has a piano part on the left and a vocal part on the right. The piano part includes various dynamics such as *mf*, *p*, *cresc.*, *dim.*, *espr.*, *pp*, and *mf*. The vocal part includes dynamics like *p (sopra)* and *mf marc.*, and performance instructions such as *puguale* and *marcato voce infer.*. The tempo is marked *Andante mosso* with a metronome marking of 72 quarter notes per minute. The key signature has two flats (B-flat and E-flat). Fingerings and articulations are indicated throughout the score.

System 1: Treble and bass clefs. Treble clef contains melodic lines with fingerings (e.g., 4 3 2 1, 3 2 1, 1 2 3, 4 5) and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *p semplice* and *cresc.*

System 2: Treble and bass clefs. Treble clef features a melodic line with a *trill* (tr) and fingerings. Bass clef has a rhythmic accompaniment with fingerings. Dynamics include *f* and *marc.*

System 3: Treble and bass clefs. Treble clef has a melodic line with fingerings. Bass clef has a rhythmic accompaniment with fingerings. Dynamics include *dim.*, *p*, and *(poco rit. - - a tempo)*.

System 4: Treble and bass clefs. Treble clef has a melodic line with fingerings. Bass clef has a rhythmic accompaniment with fingerings. Dynamics include *mf*, *p uguale*, and *mf marc.*

System 5: Treble and bass clefs. Treble clef has a melodic line with fingerings and a *trill* (tr). Bass clef has a rhythmic accompaniment with fingerings. Dynamics include *p*, *cresc.*, *f*, and *un poco rit.*

Fuga XII

Allegretto; vivace e brioso (♩:92)

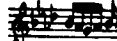
non molto legato

(a 3 voci)

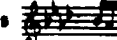
Тема.

Противосложение.


a) Связующая интермедия.

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

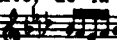
a) Transition period.

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

a) Periodo di transizione.

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

a) Période de transition.

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

First system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*, *mf*. Includes fingerings and slurs.

Second system of musical notation. Treble clef, bass clef. Dynamics: *p*. Includes fingerings and slurs.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p cresc.*, *f*. Includes fingerings and slurs.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *cresc. a poco a poco*. Includes fingerings and slurs.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f*. Includes fingerings and slurs. Ends with *Oppure:* and a small musical fragment.

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

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

e) Second episode, thematically similar to the preceding.

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

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

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

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

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

e)

f)

f)

cresc.

dim.

cresc. sino alla fine

piu f

ppocorif.

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

f) Кода.

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

f) Close (Coda).

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

f) Conclusione (Coda).

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

f) Conclusion (Coda).