

# Preludio XV

Vivace e scorrevole (♩ = 132)  
*poco articolato*

*f*  
*p*  
*poco articolato*

*poco cresc.*  
*mf brillante*  
*dim.*

*p*  
*p*

*poco cresc.*

First system of musical notation. Treble clef, key signature of one sharp (F#). The system contains two staves (treble and bass). The treble staff has several measures with fingerings like 3 1 3 4, 1 5 2 1, and 8 2 1. The bass staff has fingerings like 3 4 3 4, 3 4 3, 4 2 1, and 5 3. Dynamics include *p* and *mf*. There are also markings like *W* and *WV*. The system ends with a double bar line.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The system contains two staves. The treble staff has measures with fingerings like 3 1 3, 4 2 3, 1 4 1 2, and 3 1 4 1 2. The bass staff has fingerings like 1 1 2, 1 2, 3 1 2 1, 3 1 2, and 3 2 1. Dynamics include *mf* and *dim.*. There are also markings like *W* and *WV*. The system ends with a double bar line.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The system contains two staves. The treble staff has measures with fingerings like 5 2, 2 5 1 4 3 4, 2 5 1 4, 2 4 1 4, 3 5 2 1 2 3, and 5. The bass staff has fingerings like 2, 6, 2, 4, 3, 4 2, 3 4, 3, 4, 4, and 5. Dynamics include *p*, *cresc.*, *mf*, and *dim*. There are also markings like *W* and *WV*. The system ends with a double bar line.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains two staves. The treble staff has measures with fingerings like 3 1 2 1, 4 5 4, 3, 4, 3, 1 2, and 4 4. The bass staff has fingerings like 3 1 4, 2 4 1 4 2, 5 1, 4, 2 1 4 3, 3 2 1 2 3, and 1. Dynamics include *p*. There are also markings like *W* and *WV*. The system ends with a double bar line.

## Fuga XV

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

(a 3 voci) *p staccatissimo*

a) b)

*p poco cresc.*

*mf dim. p*

Тема. Кода. Противосложение.

Тональный ответ.

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

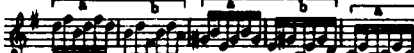
a) The Theme is accompanied here by two new Counter-subjects kept throughout the rest of the fugue, while the first Counter-subject does not occur again.  
 б) First episode formed by the repetitions of the first two bars of the Theme in the different parts.

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

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

The musical score is written for piano and consists of five systems of staves. Each system contains a treble and bass clef staff. The music features a variety of rhythmic patterns and melodic lines. Fingerings are indicated by numbers 1 through 5. Dynamics include *pp*, *mf*, *poco cresc.*, *cresc.*, and *rit.*. There are also markings for *p* (piano) and *tr* (trill). The score includes various musical notations such as notes, rests, and ornaments.

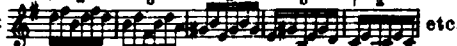
c) Вторая интермедия. Следующая тематическая фигура, хотя и поделенная между голосами, является единой и составляет

нисходящую сенвенцию:  и т. д.

d) Органный пункт на доминанте.

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

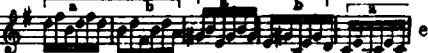
c) Second episode. There is only one thematic design, which, divided between the parts, descends like a sequence.

Example:  etc.

d) Pedal on the Dominant.

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

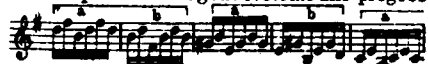
c) 2<sup>de</sup> Episodio. Il disegno tematico sebbene ripartito fra le parti è unico e scende a guisa di progressione.

Es.  etc.

d) Pedale sulla Dominante.

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

c) 2<sup>eme</sup> épisode. Bien que eparti entre les différentes parties, la formule thématique est homogène et forme une progression descendante,

soit:  etc.

d) Pédale sur la dominante.

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