

Preludio XVII

Andantino (♩=63)

The musical score for Preludio XVII, Andantino (♩=63), is presented in four systems. The first system begins with a forte (*f*) dynamic and includes fingerings such as 5, 3, 5, 4, 3, 2, 1, 2, 5, 4, 3, 2, 1, 3, 2. The second system features a crescendo (*cresc.*) and a forte (*f*) dynamic, with a *non molto legato* instruction and a decrescendo (*dim.*) dynamic. The third system includes a piano (*p*) dynamic and a *cresc. a poco a poco* instruction. The fourth system continues the piece with various fingerings and dynamics.

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

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

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

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

14 12 4 8 1 5 3 1 4 1 5 8 2 1 8 3

dim.

p

7 3 4 1 4 1 4 1 1 2 1

8 4 1 4 1 1

cresc. a poco a poco

2 2 1 8 4 1 8

14 4 4

mf *f* *p*

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

4 1 1 1 2 4 5 8 4 6 8

f *p* *f* *p*

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

8 4 312 8 4 1 321 4 312 4 1 321

f *p* *cresc.*

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

4 1 312 3 4 1 312 4 1 321 4 1 321

312 312 312 312

First system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a lower bass clef staff at the bottom. The music is in a key with two flats and a 3/4 time signature. The first staff contains a melodic line with various fingerings (1, 2, 3, 1, 2, 4, 1, 5, 3, 2, 4, 1, 3, 5, 3, 3) and slurs. The second and third staves contain accompaniment with fingerings (3, 2, 1, 4, 1, 2, 1, 3, 4, 4, 4, 3, 1, 4, 1) and slurs.

Second system of musical notation. It consists of two staves: a treble clef staff at the top and a bass clef staff at the bottom. The music continues with fingerings (8, 8, 4, 4, 4, 1, 8, 1, 4, 4, 1, 2, 4, 3, 4, 1, 1, 2, 4, 3) and slurs. Dynamic markings include *p* and *cresc.*

Third system of musical notation. It consists of two staves: a treble clef staff at the top and a bass clef staff at the bottom. The music continues with fingerings (8, 4, 8, 1, 2, 3, 1, 2, 3, 2, 1, 4, 2, 3, 2, 4, 1, 2, 5, 3, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 1, 1) and slurs. Dynamic markings include *f*.

Fourth system of musical notation. It consists of two staves: a treble clef staff at the top and a bass clef staff at the bottom. The music continues with fingerings (4, 1, 5, 3, 8, 2, 5, 3, 3, 5, 3, 3, 5, 3, 1, 2) and slurs. Dynamic markings include *dim.* and *p*.

Fifth system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a lower bass clef staff at the bottom. The music continues with fingerings (1, 5, 3, 1, 2, 2, 4, 4, 5) and slurs. A tempo marking *più lento* is present. The system ends with a double bar line and the number 45.

Fuga XVII

dolce e legatissimo

Tranquillamente e cantando (♩ = 69)

(a 4 voci)

p dolce e legatissimo

The score consists of three systems of staves. The top system shows vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The middle system continues the vocal and piano parts, with some measures marked 'mf'. The bottom system shows further development of the themes, with a 'cresc.' marking. Fingerings and breath marks are indicated throughout.

Тема. Противосложение. Тональный ответ.

Three short musical excerpts are shown. The first is labeled 'Тема.' (Theme). The second is 'Противосложение.' (Antithesis). The third is 'Тональный ответ.' (Tonal answer).

a) Связующая интермедия.

b) Второе противосложение,

которые почти во всей фуге соединено с первым.

с) Первая интермедия. Сопрано происходит из первого и второго противосложения. Пример:

Альт выведен из темы, и бас повторяет в форме секвенции некоторый период (измененный конец темы).

который имелся уже в сопрано в пятом такте.

Сходные тематические элементы служат для образования начинающейся в двадцать седьмом такте третьей интермедии.

a) Transition period.

b) Second Counter-subject

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

c) First episode. The Soprano originates from the first and second Counter-subjects. Execution:

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. Execution:

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^a battuta

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

a) Période de transition

b) Second contre-sujet

qui, pendant presque toute la fugue, est réuni au premier.

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

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^{ème} épisode qui commence à la mesure 27.

f) Вариант первого противосложения.

g) Стретто.

h) Этот пассаж имеет тематическое происхождение. Пример:

i) Добавление второго басового голоса под противосложением.

f) Variant of the first Counter-subject.

g) Stretto.

h) This passage preserves its thematic origin. Execution:

i) A second Bass is added here below the Counter-subject.

f) Variante del primo Controsoggetto.

g) Stretto.

h) Questo passaggio conserva la sua origine tematica. 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.