

Allegretto (♩ = 88)

Preludio XIX

First system of the musical score. It consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The music features a series of eighth-note patterns with various fingering numbers (1-5) and slurs. The bass staff has a bass clef and contains a similar rhythmic pattern. Dynamics include *p* (piano) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5 above or below notes.

Second system of the musical score. It continues the piece with treble and bass staves. The treble staff shows more complex rhythmic figures and slurs. The bass staff maintains a steady accompaniment. Dynamics include *dim.* (diminuendo) and *p*. Fingerings are clearly marked throughout.

Third system of the musical score. The treble staff features a melodic line with slurs and accents. The bass staff provides harmonic support. Dynamics include *cresc.* (crescendo) and *p*. Fingerings are indicated for both hands.

Fourth system of the musical score. The treble staff has a melodic line with slurs and accents. The bass staff continues with its accompaniment. Dynamics include *p* and *mf*. Fingerings are indicated throughout.

Fifth system of the musical score. The treble staff features a melodic line with slurs and accents. The bass staff provides harmonic support. Dynamics include *p* and *cresc. a poco a poco* (crescendo a little by little). Fingerings are indicated throughout.

Sixth system of the musical score. The treble staff features a melodic line with slurs and accents. The bass staff provides harmonic support. Dynamics include *f* (forte) and *p*. Fingerings are indicated throughout.

Fuga XIX

Allegro moderato (♩ = 92)

energico

(a 3 voci)

Тема.

Противосложение.

a) Однотактная связующая интермедия. Тенор повторяет в форме секвенции конец темы. Аналогичное тематическое содержание — в обеих очень коротких интермедиях в тактах 8 и 11.

b) Второе противосложение: 

c) Измененное второе противосложение, сохранившее только характерный ритм.

d) Третья интермедия, 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) 2^{da} Controsoggetto: 

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

d) 3^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 contre-sujet: 

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

d) 3^{ème} épisode, pareil aux précédents au point de vue thématique, à ceci près que le soprano renverse le petit motif, en le développant

е) Четвёртая интермедия. Бас и вслед за ним тенор исполняют знаменую уже тематическую фразу.

ф) Пятая интермедия.

г) Последняя интермедия.

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

f) Fifth episode.

g) Last episode.

e) 4^{to} Episodio. Il Basso, e poi il Tenore, ripetono il solito periodo tematico.

f) 5^{to} Episodio.

g) Ultimo Episodio.

e) 4^{me} épisode. La basse puis le tenor reprennent la phrase thématique déjà connue.

f) 5^{me} épisode.

g) Dernier épisode.