

# Preludio XXIII

Allegro brioso (♩ = 116)

The musical score is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The tempo is marked "Allegro brioso" with a metronome marking of 116 quarter notes per minute. The score is divided into several systems, each containing two staves. The first system begins with a treble clef staff containing a melodic line with various ornaments and fingerings (1, 131, 23, 13). The bass clef staff provides a harmonic accompaniment with a dynamic marking of *f*. The second system continues the melodic development in the treble staff, featuring a trill (*tr*) and a dynamic marking of *fp*. The bass staff includes a *cresc.* marking. The third system shows further melodic complexity with a dynamic marking of *f*. The fourth system features a treble staff with a *cresc.* marking and a bass staff with a *cresc.* marking. The fifth system concludes with a treble staff featuring a *cresc.* marking and a bass staff with a *cresc.* marking. The score is rich with musical details, including slurs, accents, and numerous fingerings throughout both hands.

1 1 3 2

*f* *p*

2 1 8 3 7 4 4

2 1 8 2 2 1 3 4 1 8

*cresc.* *p*

1 3 2 3 4 4 1

2 3 2 2 1 3 4 1 8

*mf* *p*

4 1 5 3 1 2 4

3 2 2 3 2 3 5 1

*cresc.* *dim.*

8 1 2 2 1 2 4

5 1 2 1 2 2 5 2 4

*p*

4 2 3 2 4 3 5

Musical notation for the first system, featuring treble and bass staves. The treble staff contains a melodic line with fingerings 5, 4, 3, 2, 3, 4, 2, 3, 4, 2. The bass staff contains a supporting line with fingerings 1, 3, 5, 1, 3, 5, 8, 1, 2. A piano (*p*) dynamic marking is present in the third measure.

Musical notation for the second system. The treble staff features a melodic line with fingerings 3 2 1 5 3, 1 2 1 5 3 5 1 5 3, and 3. The bass staff has fingerings 2 4, 3 2, and 1 1. A crescendo (*cresc.*) marking is located in the first measure.

Musical notation for the third system. The treble staff has fingerings 5, 3, 1, 1, 5, 3, 5, 4, 2 1 2 1 5, 3, 4. The bass staff has fingerings 2, 1 4, 2, 1 1, 4 1 4 1. A forte (*f*) dynamic marking is in the first measure. A detailed fingering diagram for the bass staff is shown below the main staff, with fingerings 2, 2, 1, 1.

Musical notation for the fourth system. The treble staff has fingerings 5, 5 3, 4, 5 3 4 1 5 3 4 1, 5, 2. The bass staff has fingerings 3, 3, 4, 3, 2 1 4. A decrescendo (*dim.*) marking is in the first measure, and a crescendo (*cresc.*) marking is in the third measure.

Musical notation for the fifth system. The treble staff has fingerings 3, 1 3 1 2 5 4 1 5, 1 4 5, 2, 3 3 2, 1 4. The bass staff has fingerings 2 3 1, 4, 1, 4 2 3, 3, 2. A forte (*f*) dynamic marking is in the third measure.

Andante (♩ = 63)

(a 4 voci)

*zotivoce*

*un poco cresc.*

*dim.*

*p*

Тема. Кода. Противосложение.

a) Второе противосложение.  
 б) Первая интермедия. Бас и тенор повторяют коду темы, а сопрано после этого — отрывок противосложения.

a) Second Counter-subject.  
 б) First episode. The Bass and Tenor repeat the coda of the Theme; afterwards the Sopr. repeats a fragment of the Counter-subject.

a) 2<sup>do</sup> Controsoggetto.  
 б) 1<sup>mo</sup> Episodio. Il Basso ed il Tenore ripetono la Coda del Tema; indi, il Soprano, un frammento del Controsoggetto.

a) Second contre-sujet.  
 б) 1<sup>er</sup> épisode. La basse et le ténor reprennent la fin du sujet, puis le soprano un fragment du contre-sujet.

o) 4 1 1 1 2 3 4 2 5 d) 3 2

un poco cresc.

mf dim. p

cresc.

e) Третье противосложение:

Оно больше всего использовано в фуге. Из него композитор образует наибольшее количество интермедий.

d) Вторая интермедия. Бас и после него сопрано проводят третье противосложение.

e) Эта третья интермедия тематически образована из следующей фигуры которая заимствована из

третьего противосложения и проводится в прямом движении и в обращении. То же самое происходит в следующей интермедии, но только в двух верхних голосах.

e) Third Counter-subject This

Counter-subject is the one mostly used in the fugue and from it the composer draws the greater member of episodes.

d) Second episode. The Bass and afterwards the Sopr. repeat the third Counter-subject.

e) This third episode is chiefly formed from the figure which

is in the third Counter-subject and given by direct motion and inverted. The same thing happens in the following episode confined to the two upper parts.

c) Terzo Controsoggetto Questo

terzo Controsoggetto è quello maggiormente adoperato nella Fuga, e, da esso l'autore trae la maggior copia di svolgimenti.

d) 2<sup>do</sup> Episodio. Il Basso e poi il Sopr. ripetono il III Controsoggetto.

e) Questo terzo Episodio è formato, in special modo, dalla figura tratta dal III Controsoggetto e data per moto

retto e contrario. Lo stesso procedimento ha luogo nell' Episodio successivo limitato alle due voci acute.

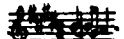
c) Troisième contre-sujet Ce contre-


sujet est, des trois, le plus employé dans la suite de cette fugue, le compositeur le soumettant à une quantité de transformations diverses.

d) 2<sup>ème</sup> épisode. La basse puis le soprano reprennent le troisième contre-sujet.

e) Ce 3<sup>ème</sup> épisode est construit d'une manière spéciale sur un motif tiré du troisième contre-sujet et présenté à la fois

sous sa forme directe et sous sa forme renversée. Le même procédé se retrouve dans l'épisode suivant, mais restreint aux deux parties supérieures.

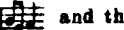
f) Пятая интермедия. В этой нисходящей секвенции сопрано происходит из конца третьего противосложения 


бас также из третьего противосложения, из которого он (в обращении) заимствует следующую фигуру: 

То же тематическое строение, что в сопрано, имеется в альте в тактах 59—60, 68—69 и 70—71.

g) Шестая интермедия. Бас образован из фигуры, типичной для второго и третьего противосложений.



h) Седьмая интермедия. Часть третьего противосложения проведена имитационно разными голосами.

f) Fifth episode. In this descending sequence the Sopr. originates from the end of the third Counter-subject 

and the Bass too from the same Counter-subject of which it repeats this design inverted:  The same thematic derivation occurs for the Contr. in bars 59-60, 68-69 and 70-71.

g) Sixth episode. The Bass is formed from a figure common to the second and third Counter-subjects.


h) Seventh episode: Portion of the third Counter-subject is repeated in imitation by the different parts.


f) 5<sup>mo</sup> Episodio. In questa progressione discendente il Sopr. deriva dalla fine del III Controsoggetto  il Basso, parimenti, dal III Controsoggetto del quale ripete (per moto contrario) questo disegno: 

La stessa derivazione tematica del Soprano ha luogo per il Contralto alle battute 59-60, 68-69 e 70-71.

g) 6<sup>mo</sup> Episodio. Il Basso è formato da una figurazione comune al secondo e terzo Controsoggetto.

h) 7<sup>mo</sup> Episodio. Parte del III Controsoggetto viene ripetuta, per imitazioni, dalle varie voci.

f) 5<sup>me</sup> episode. Cette progression descendante a sa source dans le troisième contre-sujet dont le soprano imite la formule finale 

et la basse un autre fragment  quelle renverse. Le procédé de dérivation employé pour former le soprano est utilisé plus loin pour la formation de l'alto, dans les mesures 59-60, 68-69 et 70-71.

g) 6<sup>me</sup> episode. La basse se compose d'une figuration commune aux deuxième et troisième contre-sujets.

h) 7<sup>me</sup> episode. Une partie du troisième contre-sujet est reprise, en imitations, par les différentes parties.

i) Здесь таюне голоса взаимно имитируются, разрабатывая фигуру 3-го противосложения. Пример:

j) Последняя интермедия.

i) Here too all the parts imitate each other developing a design of the third Counter-subject. Ex:

j) Last episode.

i) Anche qui tutte le voci s'imitano svolgendo un disegno del III Controsoggetto. Es:

j) Ultimo Episodio.

i) Ici encore les parties s'imitent les unes les autres et développent ainsi un fragment du troisième contre-sujet:

j) Dernier épisode.