

Preludio XXIV

Allegro; cantabile (♩ = 69)

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo and mood are indicated as "Allegro; cantabile" with a quarter note equal to 69 beats per minute. The score includes various dynamics such as *mf*, *p*, *f*, and *cresc.*, as well as articulation like *espr.*. Fingerings are indicated by numbers 1-5 above or below notes. The piece features several melodic lines with slurs and ornaments, and a bass line with rhythmic accompaniment. The notation includes slurs, ties, and various fingerings throughout the piece.

System 1: Treble and bass staves. Treble clef, key signature of two sharps (F# and C#). Dynamics: *mf* and *p*. Performance instruction: *stacc. poco*. Fingerings: 3, 1, 3, 4, 3, 2, 4, 2, 5, 4, 1, 2.

System 2: Treble and bass staves. Dynamics: *f* and *p*. Performance instruction: *cresc.* Fingerings: 3, 3, 1, 4, 3, 4, 5, 1, 4, 2, 1, 3.

System 3: Treble and bass staves. Dynamics: *p*, *mf*, and *p*. Performance instruction: *mf*. Fingerings: 4, 5, 3, 2, 4, 3, 3, 3, 1, 2, 2, 4, 1, 2, 3, 2, 1.

System 4: Treble and bass staves. Dynamics: *p*, *cresc.*, *f*, and *p uguale*. Performance instruction: *f*. Fingerings: 4, 5, 4, 5, 6, 1, 5, 3, 3, 3, 5, 1, 6, 4, 3.

System 5: Treble and bass staves. Dynamics: *mf*. Performance instruction: *un poco cresc.* Fingerings: 2, 4, 5, 3, 1, 2, 2, 1, 3, 1, 2, 1, 3.

p *p* *p cresc. a poco a poco.*

f *p*

passionato *rall.* *a tempo*

(un poco rit. - - a tempo) *p* *cresc.*

largamente sino alla fine

Fuga XXIV

Allegretto scherzoso (♩ = 60)

(a 3 voci)

Тема. Противосложение.

Тональный ответ.

a) Связующая интермедия.

b) Первая интермедия. Секвенция в виде канона между басом и верхним голосом происходит тематически из противосложения.

a) Transition period.

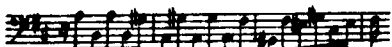
b) First episode. The sequence, a Canon between the Bass and the upper part, is drawn directly from the Counter-subject.

a) Periodo di transizione.


b) 1^{mo} Episodio. La progressione a Canone fra il Basso e la parte acuta ha diretta origine dal Controsoggetto.

a) Période de transition.

b) 1^{er} épisode. La progression canonique entre la basse et le soprano relève directement du contre-sujet.

c) Второе противосложение: 


которое отсюда постоянно сопутствует теме.

d) Вторая интермедия. Бас происходит непосредственно из второго противосложения. Средний голос в дециму сопровождает его скрытый восходящий мотив 

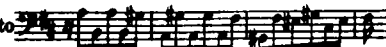
позже имитированный верхним голосом. e) Третья интермедия. Фигура среднего голоса происходит из первого противосложения. Верхний голос повторяет ход, который проводится в альте и сопрано во второй интермедии.

c) Second Counter-subject 


which from here is constantly coupled with the Theme.

d) Second episode. While the Bass is an immediate consequence of the second Counter-subject, the inner part accompanies in thirds its ascending design  followed after by the upper part in imitation.

e) Third episode. The design of the inner part originates from the first Counter-subject. The upper part repeats the *andante* of the Contr. and Sopr. in the second episode.

e) Secondo Controsoggetto 

che è, da qui in avanti, costantemente accoppiato al Tema.

d) 2^{do} Episodio. Mentre il Basso è immediata conseguenza del II Controsoggetto, la parte media ne accompagna per terza il disegno ascendente  seguita poi ad imitazione,

dalla parte acuta. e) 3^{do} Episodio. Il disegno della parte media ha origine nel primo Controsoggetto. La parte acuta ripete l'andamento che hanno il Contralto ed il Soprano durante il secondo Episodio.

c) Second contre-sujet 

qui, à partir de là, restera constamment accolé au sujet.

d) 2^{ème} épisode. Tandis que la basse provient directement du second contre-sujet, la partie du milieu accompagne à la dixième le motif ascendant  imité ensuite par le soprano.

e) 3^{ème} épisode. Le dessin de la partie intermédiaire est tiré du premier contre-sujet. La partie supérieure reprend ici le passage qu'exécutaient le soprano et l'alto pendant le 2^{ème} épisode.

The musical score is written for piano in a key with two sharps (D major or F# minor) and a 4/4 time signature. It consists of four systems of staves. The first system includes dynamic markings 'f)' and 'cresc.'. The second system includes 'dim.'. The third system includes 'g)'. The fourth system includes '18'. The score features complex rhythmic patterns and fingerings indicated by numbers 1-5.

f) Четвёртая интермедия. Секвенция баса выведена из коды темы.

g) Пятая интермедия. Возможно, что следующее распределение голосов

A short musical snippet showing a sequence of notes in the bass line, likely illustrating the sequence mentioned in the text.

более ясно выявило бы имитацию между нижним и верхним голосом. Это распределение вытекает тематически из коды темы.

f) Fourth episode. The sequence in the Bass originates from the Coda of the Theme.

g) Fifth episode. Perhaps the following disposition of the parts

A short musical snippet showing a sequence of notes in the bass line, likely illustrating the sequence mentioned in the text.

would make the imitation clearer, between the lower and upper parts, originating from the Coda of the Theme.

f) 4^{to} Episodio. La progressione del Basso ha origine dalla Coda del Tema.

g) 5^{to} Episodio. Forse la seguente disposizione delle voci

A short musical snippet showing a sequence of notes in the bass line, likely illustrating the sequence mentioned in the text.

renderebbe più manifesta limitazione fra la parte bassa e quella acuta, imitazione originata dalla Coda del Tema.

f) 4^{ème} épisode. La marche de la basse est empruntée à la fin du sujet.

g) 5^{ème} épisode. Peut-être la disposition suivante des parties

A short musical snippet showing a sequence of notes in the bass line, likely illustrating the sequence mentioned in the text.

ferait-elle mieux ressortir l'imitation entre la basse et le soprano. Le motif de cette imitation provient également de la fin du sujet.

System b) shows a piano accompaniment with a treble and bass clef. The treble clef has a melodic line with a triplet of eighth notes (1 2 1 3) and a dynamic marking of *f*. The bass clef has a bass line with triplets and a dynamic marking of *f*. A *dim.* marking is present in the second measure of the system.

System i) continues the piano accompaniment. The treble clef features a melodic line with a dynamic marking of *cresc.* and a *mf* marking. The bass clef has a bass line with a dynamic marking of *cresc.* and a *mf* marking.

System j) continues the piano accompaniment. The treble clef has a melodic line with a dynamic marking of *mf*. The bass clef has a bass line with a dynamic marking of *mf*.

This system continues the piano accompaniment, featuring a *cresc.* marking in the bass clef.

This system continues the piano accompaniment, featuring a *rit.* marking in the treble clef.

b) Или:

i) Шестая интермедия. Движение сопрано выведено из второго противосложения. Пример:
Такт 31

j) Последняя интермедия, тематически сходная со второй.

h) Or:

i) Sixth episode. The passage in the Sopr. originates from the second Counter-subject. Ex:

j) Last episode, thematically equal to the second.

h) Ossia:

i) 6^{to} Episodio. Il passo del Soprano deriva dal secondo Controsoggetto. Es.
batt. 31.

j) Ultimo Episodio tematicamente uguale al secondo.

h) Ou:

i) 6^{eme} épisode. La partie de soprano dérive du second contre-sujet, soit:
Mes. 31.

j) Dernier épisode, de même teneur thématique que le deuxième.