

Preludio VI

Allegro vivace e brillante (♩ = 120)
5 poco legato, brillantissimo

The musical score is presented in a grand staff format, consisting of a treble clef staff and two bass clef staves. The piece is in 2/4 time and features a variety of musical elements:

- Staff 1:** Begins with a forte (*f*) dynamic. The right hand contains a complex melodic line with many slurs and accents. The left hand provides a rhythmic accompaniment with frequent triplets and sixteenth-note patterns.
- Staff 2:** Features a piano (*p*) dynamic in the right hand, with slurs and accents. The left hand continues with rhythmic patterns, including triplets and sixteenth-note runs.
- Staff 3:** Shows a dynamic shift to forte (*f*) in the right hand. The left hand includes a section marked *dim.* (diminuendo).
- Staff 4:** The right hand starts with a piano (*p*) dynamic and includes a *soffo* (soffo) marking. The left hand has a *cresc.* (crescendo) marking.
- Staff 5:** Continues the piano (*p*) dynamic in the right hand, with slurs and accents. The left hand features a *cresc.* (crescendo) marking.
- Staff 6:** The right hand includes slurs and accents. The left hand continues with rhythmic patterns.

Throughout the score, there are numerous fingerings indicated by numbers 1-5 above or below notes. The piece concludes with a final flourish in the right hand and a sustained bass line in the left hand.

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

dim. *p*

cresc. a poco a poco

dim.

p *cresc.*

Ossia: 1 2 3 4 2 1 3 4 2 1

poco rit.

mf *dim.* *pp*

(sopra)

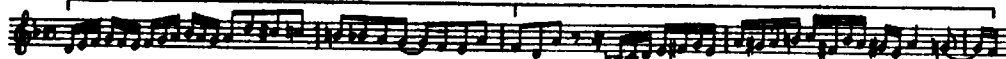
Fuga VI

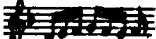


Allegro moderato ed energico (♩ = 76)

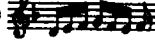


(a 8 voci)

Тема.

Противосложение.






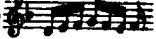
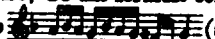

Эта fuga основывается на следующих тематических элементах: начало темы  которое повторяется с девятого такта иногда в прямом движении, иногда в обращении, и контрапунктическая фигура, начинающаяся с седьмого такта:  (подобная окончанию противосложения ) и повторяющаяся в тактах 12, 13, 21, 22, 23, а также в такте 24, где она слегка изменена.

The thematic motifs used in this fugue are the following: the beginning of the Theme  which from the 9th bar onward is repeated in both direct and inverted motion, and a contrapuntal design initiated in the 7th bar  (suggesting the end of the Counter-subject ) and repeated in bars 12, 13, 21, 22, 23 and also in the 24th bar, when it is slightly modified.

a) В этом связующем такте между вторым и третьим проведением темы имеется в обоих голосах заимствованная из темы фигура шестнадцатых в обращении.

a) In this transition bar between the second and third repetition of the Theme, the two voices repeat inverted, the thematic figure in semiquavers.

I motivi tematici adoperati nella Fuga sono: il principio del Tema  che dalla nona battuta in avanti viene ripetuto ora in moto retto, ora in moto contrario, e un disegno contrappuntistico che s'inizia alla settima battuta  (a somiglianza della fine del Controsoggetto ) e si ripete nella battute 12, 13, 21, 22, 23 ed anche nella 24^{ma} battuta dove è lievemente modificato.

Les motifs thématiques utilisés dans cette fugue sont au nombre de deux: 1^o le début du sujet  qui, dès la neuvième mesure, reparaît tantôt par mouvement direct, tantôt par mouvement contraire; 2^o une formule contrapuntique qui commence à la 7^{ème} mesure  (analogue à la fin du contre-sujet ) et qui se répète dans les mesures 12, 13, 21, 22, 23, voire même dans la mesure 24 où elle n'est que légèrement modifiée.

a) In questa battuta d'unione (di transizione) fra la seconda e la terza replica del Tema le due voci ripetonno per moto contrario la figurazione tematica in 16^{mi}

a) Dans cette mesure de transition entre la réponse et le retour du sujet, les deux voix reprennent la figuration thématique en doubles croches et la renversent.

