

Preludio VII

Allegretto pastorale (♩ = 88)

The musical score for Preludio VII is presented in a standard piano format with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegretto pastorale' with a quarter note equal to 88 beats per minute. The score is divided into six systems, each containing two staves. The first system begins with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) leading to a piano (*p*) dynamic. The second system features a decrescendo (*dim.*). The third system starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) and a final piano (*p*) dynamic. The fourth system includes a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a forte (*f*) dynamic. The fifth system begins with a piano (*p*) dynamic. The sixth system concludes with a piano (*p*) dynamic. The score is heavily annotated with fingerings (numbers 1-5) and articulation marks (accents) to guide the performer. The piece ends with a final chord in the bass clef.

First system of musical notation. Treble and bass staves. Includes fingerings (e.g., 5 4 2, 4, 1 3, 4, 1 3, 5) and dynamic marking *cresc.*

Second system of musical notation. Treble and bass staves. Includes fingerings (e.g., 3, 1, 1, 5, 2, 2, 2, 1, 5, 3, 1, 2, 3, 4) and dynamic markings *dim.* and *mf*.

Third system of musical notation. Treble and bass staves. Includes fingerings (e.g., 1, 2, 3, 5, 2, 3, 4, 5, 2, 1, 2, 5, 2, 4, 2, 1, 5) and dynamic marking *p*.

Fourth system of musical notation. Treble and bass staves. Includes fingerings (e.g., 5, 3, 5, 5, 4, 1, 2, 2, 4, 2, 1, 4, 2, 1, 2, 1) and dynamic markings *p* and *cresc.*

Fifth system of musical notation. Treble and bass staves. Includes fingerings (e.g., 4, 2, 3, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4) and dynamic marking *cresc.*

Sixth system of musical notation. Treble and bass staves. Includes fingerings (e.g., 4, 3, 2, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4) and dynamic markings *poco rit.*, *a tempo*, *f*, *f dim.*, and *p*.

Fuga VII

Maestoso; serenamente ($\text{♩} = 63$)

(a 4 voci)

dolce, ma sonoro

p₁ soffavoce

Тема. Противосложение.

Тональный ответ. Кода темы. Кода противосложения.

Фигура четвертого такта используется в коде и, кроме того, проводится часто во всей фуге.

The figure in the 4th bar, repeated in the Coda, is considerably developed during the fugue.

- a) Этот ход выведен из второго такта противосложения.
 b) Тенор и бас проводят тему в виде канона. То же самое позже происходит между альтом и сопрано, а в тактах 59 и 60 между сопрано и басом.

a) This andamento originates from the second bar of the Counter-subject.

b) The Tenor and the Bass repeat the Theme in Canon. The same thing happens, soon after, between the Centr. and the Sopr., and again in bars 59 & 60 between the Sopr. and the Bass.



La figurazione della quarta battuta oltreché è ripetuta nella Coda, è ampiamente sviluppata in tutto il pezzo.



La formule de la quatrième mesure se retrouve dans la coda. Elle est du reste amplement utilisée dans tout le morceau.

- a) Questo andamento deriva dalla seconda misura del Contro-soggetto.
 b) Il Tenore ed il Basso ripetono il Tema a Canone. Lo stesso avviene, subito dopo, fra il Centr. ed il Sopr. e, nelle battute 59 e 60 fra il Sopr. ed il Basso.

a) Ce passage dérive de la seconde mesure du contre-sujet.


b) Ténor et basse présentent la réponse et le sujet en manière de canon. Il en va de même peu après, entre l'alto et le soprano et, dans les mesures 59 et 60, entre le soprano et la basse.


с) Эта единственная интермедия фуги, где почти постоянно присутствуют элементы темы, развивает два разных тематических зерна, а именно:  и мотив  выведенный из третьего такта темы.


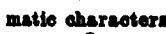
e) Questo unico Episodio della Fuga, nella quale la ripetizione del Tema è pressoché costante, sviluppa due diversi caratteri tematici; la figurazione seguente:  ed il motivo  tratto dalla terza battuta del Tema.



Пример:  и т. д.

Esempio:  etc.

Интересно отметить, что в прелюдии той же самой тональности (E \flat -dur) первого тома имеется та же самая характерная фигура: 


È degno di nota il constatare come il Preludio, nello stesso tono di Mi \flat maggiore, della Prima Parte abbia nel Tema la stessa caratteristica figurazione: 

e) This, the only episode of the fugue (in which the repetition of the Theme is nearly always constant) develops two different thematic characters: the following figure:  and the motif  drawn from the third bar of the Theme.

e) Cet unique épisode d'une fugue dans laquelle sujet et contre-sujet sont presque constamment exploités, repose sur deux formules thématiques différentes: le rythme  et le motif  emprunté à la troisième mesure du sujet.

Example:  etc.

Esempio:  etc.

It is worth mentioning that the Prelude in the same key (E \flat maj. Book I) has the same characteristic figure in the Theme: 

Il est intéressant de noter que le thème du prélude de même tonalité (mi bémol majeur), dans la 1^{re} partie, renferme le même motif caractéristique. 