

# Preludio IX

Andantino (♩ = 76)

First system of musical notation, measures 1-8. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is Andantino with a quarter note equal to 76 beats per minute. The first measure starts with a piano (*p*) dynamic. The right hand features intricate sixteenth-note patterns, while the left hand provides a steady accompaniment. Fingerings are indicated with numbers 1-5.

Second system of musical notation, measures 9-16. The right hand continues with flowing sixteenth-note passages. The left hand has a more active role with eighth-note patterns. A fermata is placed over the final note of measure 15. The system concludes with a measure rest.

Third system of musical notation, measures 17-24. The piano (*p*) dynamic is maintained. The right hand's melodic line is supported by a rhythmic accompaniment in the left hand. The notation includes various articulations and fingerings throughout the system.

Fourth system of musical notation, measures 25-32. The dynamic marking *cresc.* (crescendo) appears at the beginning of the system. The right hand features a series of sixteenth-note runs. The left hand accompaniment becomes more rhythmic. The system ends with a piano (*p*) dynamic marking.

Fifth system of musical notation, measures 33-40. The dynamic marking *molto leggero* (very light) is present. The right hand continues with sixteenth-note patterns, and the left hand provides a light accompaniment. The system concludes with a *mf* (mezzo-forte) dynamic marking and a final measure rest.



## Fuga IX

Solenne, mistico ( $\text{♩} = 60$ ) *meno p* *mf*

(a 4 voci)

Тема. Противосложение.

a) Вторая экспозиция темы в форме стретто.

b) Первая интермедия. Следующий отрывок, который переходит от сопрано к альту, а оттуда к басу и, наконец, повторяется в теноре, — не что иное, как противосложение с маленькими изменениями.

c) Новое противосложение отчасти образовано из материала главного противосложения. Оно повторяется в альте и затем в сопрано. Новому противосложению сопутствует контрпункт баса.

a) Second exposition of the Theme in the form of a Stretto.

b) First episode. The following fragment: which passes from the Sopr. to the Contr., goes afterwards to the Bass and is repeated in the end by the Tenor, is nothing but the Counter-subject slightly modified.

c) A new Counter-subject partly formed with the design from the principal Counter-subject. It is repeated by the Contr. and later by the Sopr.— The counterpoint of the Bass is also given to the new Counter-subject.

a) Seconda esposizione del Tema in forma di Stretto.

b) 1<sup>mo</sup> Episodio. Il frammento seguente che passa dal Sopr. al Contr., scende poi al Basso e in ultimo viene ripetuto dal Tenore, non è altro che il Controsoggetto con lievi modificazioni.

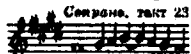
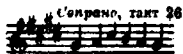
c) Nuovo Controsoggetto formato in parte col disegno del Controsoggetto principale. Viene ripetuto dal Contralto e poi dal Soprano. Anche il contrappunto del Basso è mantenuto assieme al nuovo Controsoggetto.

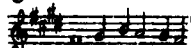

a) Seconde exposition, en manière de stretto.

b) 1<sup>er</sup> épisode. Le fragment suivant qui passe du soprano à l'alto puis descend à la basse, pour être repris en dernier lieu par le ténor, n'est rien autre que le contre-sujet légèrement modifié.

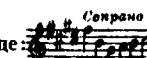
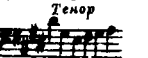
c) Nouveau contre-sujet formé en partie du rythme du contre-sujet principal. Il est repris successivement par l'alto et par le soprano, tandis qu'à la basse le contrepoint primitif est maintenu.

d) Тема здесь изменяется различными способами.

Пример:  



соответствует следующему:  соответствует следующему: 

Фигура сопрано в 29-м такте  выведена также из темы в обращении и изменяется (расширяется интервально)

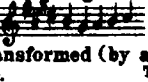
в следующем виде:  

e) Эта фигура происходит из противоложения.

d) The Theme is modified here in various ways.

Examples:  

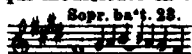

Equivalent to:  Equivalent to: 

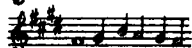
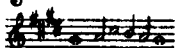
The figure of the Sopr. in the 29<sup>th</sup> bar  originates also from the Theme inverted and is transformed (by augmenta-

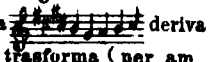
tion) to the following figure 

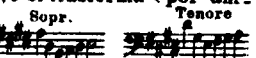
e) This design is drawn from the Counter-subject.

d) Il Tema è qui modificato in vario modo.

Esempi:  

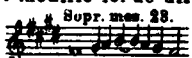

Equivalo a:  Equivalo a: 

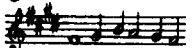
La figurazione del Soprano nella 29<sup>ma</sup> battuta  deriva anch'essa dal Tema per moto contrario, e si trasforma (per am-


pliamento) nella figurazione che segue: 


e) Questo disegno deriva dal Controsoggetto.

d) Le sujet est modifié ici de différentes manières.

Exemples:  

équivalent de:  équivalent de: 

La figuration du soprano, à la mesure 29:  dérive elle aussi du sujet, mais renversé. Elle se transforme plus loin, par

amplification, comme suit: 

e) Ce dessin provient du contre-sujet.