

Preludio XX

Allegretto un poco espressivo ma semplice (d = 68)

1 2 3 4 5 6 7 8 9 10 11 12

p

mf

f

tr

cresc.

p

123

This image shows a five-page spread of a piano sheet music score, specifically page 111. The score is arranged in two staves: a treble staff on top and a bass staff on the bottom. The music is in common time. The notation includes various musical elements:

- Dynamics:** Dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), *dim.* (diminuendo), and *cresc.* (crescendo) are used throughout the piece.
- Fingerings:** Fingerings are indicated above the notes, often using numbers 1 through 5 to show which fingers should be used for specific notes or groups of notes.
- Performance Instructions:** Instructions like "p cresc. un poco" (piano, crescendo a little) and "poco" (moderately) provide guidance for the performer.
- Measure Lines:** Measure lines are drawn vertically between the staves to separate the measures.

The music consists of five systems (sets of measures). The first system starts with a dynamic of *p*. The second system begins with a dynamic of *p*, followed by "p cresc. un poco". The third system begins with a dynamic of *mf*. The fourth system begins with a dynamic of *mf*, followed by "dim." and "p cresc.". The fifth system begins with a dynamic of *f*, followed by *p*.

Fuga XX

Ampamente energico ($\text{d} = 63$)

Тема. **Противосложение.**

Тональный ответ.

a) Связующий такт. Средний голос имеет характерную тематическую структуру:

Бас сопровождает его новой фигурай, повторенной в фуге ещё три раза в тахтах 8, 15 и 24.

b) Второе противосложение:

c) Первая интермедия, частично сходная со связующей. Фигуры тридцатьвторых происходят из противосложения, как видно из следующего примера:

a) Transition bar. The inner part follows the characteristic thematical structure: the Bass accompanies with a new figure repeated three times during the fugue in bars 8, 15 and 24.

b) Second Counter-subject:

c) First episode partly equivalent to the transitory period. The groups of demisemiquavers originate from the Counter-subject, as can be seen from the following example:

a) Battuta di transizione. La voce media segue la caratteristica struttura tematica: il Basso accompagna con una figurazione nuova che viene ripetuta ancora per tre volte durante la Fuga alle battute 8, 15 e 24.

b) Secondo Controsoggetto:

c) 1^{mo} Episodio in parte uguale al periodo di transizione. I gruppi di 32mi derivano dal Controsoggetto come si vede nel seguente esempio:

a) Mesure de transition. La partie du milieu conserve la structure caractéristique du sujet: tandis que la basse accompagne avec un motif nouveau qui reparait à trois reprises dans la fugue, aux mesures 8, 15 et 24.

b) Deuxième contre-motif:

c) 1^{er} épisode, en partie semblable à la période de transition. Le motif de triples croches vient du contre-sujet, ainsi que le montre la notation suivante:

The musical score consists of five staves of piano music. The top staff shows a melodic line with dynamic markings like *f*, *dim.*, *mf*, and *tr*. Fingerings such as 1, 2, 3, 4, and 5 are indicated above the notes. The middle staff features a bass line with similar dynamic and fingering markings. The bottom staff continues the bass line. Measures 53 through 145 are shown, with specific sections labeled *d)*, *e)*, *f)*, and *f)*. The music is written in common time.

d) Вторая интермедия.

e) Третья интермедия.

f) Четвёртая интермедия. В следующем примере показано

ее тематическое происхождение:

d) Second episode.

e) Third episode.

f) Fourth episode. Its thematic derivation is explained here:



d) 2^{do} Episodio.

e) 3^{ro} Episodio.

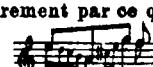
f) 4^{to} Episodio. Eccone spiegata la derivazione tematica:



d) 2^{me} épisode.

e) 3^{me} épisode.

f) 4^{me} épisode. On verra clairement par ce qui suit l'origine thématique de cette formule:



The musical score consists of four systems of piano music. The first system starts with a dynamic of *cresc.* and includes fingerings (1, 3) and (8). The second system begins with a dynamic of *tr.* and includes fingerings (2, 1), (3, 12), (8, 1, 3, 1, 2, 1), and (g). The third system includes fingerings (3, 2) and (h). The fourth system includes fingerings (1, 3, 1) and (1, 8, 1). The fifth system starts with a dynamic of *dim.*, followed by *pocresc.* and *rall.*. It includes fingerings (5, 4, 5), (4, 1), (2, 1, 8), and (5, 5, 4). The sixth system includes fingerings (5, 1, 3, 5, 8), (4, 1, 3, 2), (1, 2), (2, 1, 5), and (4, 1, 3, 2).

g) Противосложение.

Соответствует следующему:

h) Пятая интермедиа.

g) Counter-subject. Equivalent to:

h) Fifth episode.

g) Controsoggetto. Equivale a:

h) 5^{ta} Episodio.

g) Contre-sujet. Equivalent de:

h) 5^{ème} épisode.