

Andante espressivo (♩ = 60) Preludio XIV

The musical score is written for piano and consists of seven systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is G major (one sharp) and the time signature is 4/4. The tempo is marked 'Andante espressivo' with a quarter note equal to 60 beats per minute (♩ = 60). The score includes various dynamic markings such as *mf*, *p*, *f*, and *cresc.*, as well as articulation like *espress.*. Fingerings are indicated by numbers 1-5. The piece features complex rhythmic patterns, including triplets, sixteenth-note runs, and slurs. Measure numbers 3, 4, 5, 7, 8, 9, 12, 13, 18, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, and 100 are visible throughout the score.

First system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic. The bass line features a triplet of eighth notes (3 4) and a sequence of notes with fingerings 1, 2, 3, 4, 5. The treble line has a sequence of notes with fingerings 1, 2, 3, 4, 5. A *p cresc. a poco a poco* instruction is written above the first measure of the second measure.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. The piece continues with a piano (*p*) dynamic. The bass line has a sequence of notes with fingerings 1, 2, 3, 4, 5. The treble line has a sequence of notes with fingerings 1, 2, 3, 4, 5. A *f* dynamic marking is present. A *rit.* (ritardando) instruction is written above the first measure of the third measure. The system concludes with an *a tempo* instruction.

Third system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. The piece continues with a piano (*p*) dynamic. The bass line has a sequence of notes with fingerings 1, 2, 3, 4, 5. The treble line has a sequence of notes with fingerings 1, 2, 3, 4, 5. A *mf espress.* (mezzo-forte, expressive) instruction is written above the first measure of the second measure.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. The piece continues with a piano (*p*) dynamic. The bass line has a sequence of notes with fingerings 1, 2, 3, 4, 5. The treble line has a sequence of notes with fingerings 1, 2, 3, 4, 5. A *cresc.* (crescendo) instruction is written above the first measure of the third measure.

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. The piece continues with a piano (*p*) dynamic. The bass line has a sequence of notes with fingerings 1, 2, 3, 4, 5. The treble line has a sequence of notes with fingerings 1, 2, 3, 4, 5. A *ampio* (wide) instruction is written above the first measure of the second measure.

Sixth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. The piece continues with a piano (*p*) dynamic. The bass line has a sequence of notes with fingerings 1, 2, 3, 4, 5. The treble line has a sequence of notes with fingerings 1, 2, 3, 4, 5. A *rit. lento* (ritardando, slow) instruction is written above the first measure of the second measure. The system concludes with a *p* dynamic marking.

Fuga XIV

Andante; sostenuto e severo ($\text{♩} = 72$)


(a 3 voci)

I Tema. Противосложение.

Тональный ответ.


Редактор предлагает условно разделить эту фугу на пять частей. Первая часть целиком посвящена развитию главной темы (первой темы) и кончается в середине двадцатого такта в *ля* мажоре. Во второй части композитор вводит новую


тему (вторую тему) , которая опять экспонируется. После каденции в *до-дизе* миноре (такт 36) вступает ещё одна тема (третья тема)

, независимая от обеих предыдущих тем. В 52-м такте в *си* миноре снова вступает первая тема, которая после повторения в *фа-дизе* миноре (вместе с обеими другими) в середине такта делает каденцию в главной тональности. Отсюда до конца следует эпилог, в котором переплетаются три темы. Редактор предлагает условно разделить пьесу следующим образом:

Первая часть: 1-я тема (*фа-дизе* минор) до 20-го такта.
 Вторая часть: 2-я тема (*ля* мажор) с 20-го такта.
 Третья часть: 3-я тема (*до-дизе* минор) с 36-го такта.
 Четвертая часть: 1-я тема (*си* минор) с 52-го такта.
 Кода: все темы (*фа-дизе* минор) с 57-го такта.



The reviser proposes to divide this fugue into five sections. The first section is wholly given to the development of the principal Theme (Theme I) and finishes at the first half of the 20th bar in the key of A maj. In the second section the composer



brings in another Theme (Theme II)  which gives opportunity for new development. After a cadenza in C# min. (bar 36) begins a third Theme (Theme III)

 quite independent of

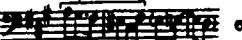

the other two. At the 52nd bar (in B min.) we see again the first Theme, which, repeated afterwards in F# min. (worked in with the other two) makes a cadenza to the principal key on the third beat of the 57th bar. From here to the end follows a part of epilogue in which the three Themes are interwoven. Here is the division that the reviser proposes for this fugue:

First section: Theme I (F# min.) up to the 20th bar.
 Second section: Theme II (A maj.) beginning from the 20th bar.
 Third section: Theme III (C# min.) beginning from the 36th bar.
 Fourth section: Theme I (B min.) beginning from the 52nd bar.
 Conclusion: All the Themes (F# min.) beginning from the 57th bar.

a) Противосложение к первой теме не удержано, часто используется в фуге только взятая из противосложения ритмическая фигура , и интервал уменьшенной нисходящей квинты , равно как и ее обращение — восходящая кварта.

a) The Counter-subject to the first Theme is not retained, but its rhythmic design  and the interval of augmented fifth  (with its inversion of diminished fourth) are largely used through the fugue.

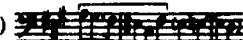
Il revisore propone di dividere questa Fuga in cinque parti. La prima parte è tutta dedicata allo svolgersi del Tema principale (I Tema) ed ha fine a mezzo della 20^{ma} battuta nella tonalità di *La* magg. Nella seconda parte l'autore introduce un


altro Tema (II T.)  che forma nuovo motivo di sviluppo. Dopo una Cadenza in *D#* minore (batt. 36^{ma}) ha principio un terzo Tema (III T.) 

indipendentemente ai due Temi precedenti. Alla 52^{ma} battuta (in *Si* min.) riappare il primo Tema che ripetuto poi in *F#* min. (misto agli altri due) fa Cadenza nel tono principale a mezzo della 57^{ma} battuta. Da qui sino alla fine segue una parte di epilogo ove s'intrecciano i tre Temi. Concludendo ecco la divisione che il revisore propone per questo pezzo:

Prima parte: I Tema (F# min.) sino alla 20^{ma} battuta.
 Seconda parte: II Tema (La magg.) a cominciare dalla 20^{ma} battuta.
 Terza parte: III Tema (D# min.) a cominciare dalla 36^{ma} battuta.
 Quarta parte: I Tema (Si min.) a cominciare dalla 52^{ma} battuta.
 Conclusione: Tutti i Temi (F# min.) a cominciare dalla 57^{ma} battuta.


Le reviseur propose de diviser cette fugue en cinq parties. La première partie est consacrée tout entière au développement du sujet principal (I T) et se termine au milieu de la mesure 20, en *la* majeur. Dans la seconde partie, l'auteur in-

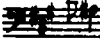
troduit un sujet nouveau (II T.)  qui est développé à son tour. Après une cadence en *ut dièse* mineur (mesure 36), apparaît un troisième sujet (III T.)

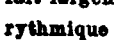
 indépendant des deux

précédents. A la mesure 52 (en *si* mineur), le premier sujet reparaît. Il est repris ensuite et réuni aux deux autres, en *fa dièse* mineur, puis rentre, au milieu de la mesure 57, dans le ton principal. A partir d'ici les trois sujets s'entremêlent en une sorte de récapitulation finale. Voici donc le mode de subdivision de l'oeuvre que nous proposons:

Première partie: I^{er} sujet (*fa dièse* min.) jusqu'à la mesure 20.
 Deuxième partie: II^{ème} sujet (*la* majeur), à partir de la mesure 20.
 Troisième partie: III^{ème} sujet (*ut dièse* min.), à partir de la mesure 36.
 Quatrième partie: I^{er} sujet (*si* min.), à partir de la mesure 52.
 Conclusion: tous les sujets réunis (*fa dièse* min.) à partir de la mes. 57.

a) Il Controsoggetto del I Tema non è mantenuto; soltanto sono largamente adoperati durante la Fuga il disegno ritmico 

e l'intervallo di quinta diminuita discendente  e il rivolto di quarta ascendente.

a) Le contre-sujet du premier sujet n'est pas maintenu, mais on fait largement usage, pendant toute la fugue, de la formule rythmique  et de son renversement sous forme de quarte ascendante.

b)

p. uguale e legatissimo

o)

cresc. a poco a poco

d)

dim.

20

e)

marcato

b) Связующая интермедия.

c) Первая интермедия. Тема появляется в виде коротких отрывков в прямом движении и в обращении.

d) Или:

e) Вторая интермедия, образована на следующих отрывках:

b) Transition period.

c) First episode. The Theme appears in short fragments either by direct motion or inverted.

d) Or:

e) Second episode formed with the two following fragments:

b) Período di transizione.

c) 1^{re} Episodio. Il Tema appare in piccoli frammenti sia per moto retto che per moto contrario.

d) Ossia:

e) 2^{do} Episodio costruito mediante i due frammenti seguenti:

b) Période de transition.

c) 1^{er} épisode. Le sujet apparaît par petits fragments, tantôt en mouvement direct, tantôt renversé.

d) Ou:

e) 2^{ème} épisode, construit sur les deux motifs suivants:

f) *cresc.*
mf
legatissimo
p ma marc. e legatissimo *stacc. poco*
stacc. poco *p* *ma marc.* *stacc. poco* *un poco cresc.*
p *III. T.*
cresc. L. *p* *III. T.*

f) Третья интермедия. В этом коротком мотиве представлен видоизмененный конец первой темы:

f) Third episode. The end of the first Theme is developed in this short episode

f) 3^{ème} Episodio. In questo breve Episodio si dà sviluppo alla fine del I. Tema:

f) 3^{ème} épisode, très bref et se bornant à développer la formule finale du 1^{er} sujet:

g) Равнозначно следующему:

- h) Четвёртая интермедия. Тематически фигура soprano несомненно происходит из первой темы в обращении.
- i) Пятая интермедия.
- j) Три темы следуют одна за другой без сокращения.

g) Equivalent to

- h) Fourth episode The thematic origin of the figure given out by the Sopr. is undoubtedly taken from the first Theme inverted.
- i) Fifth episode.
- j) The three Themes follow each other here in their entirety.

g) Equivale a

- h) 4^{to} Episodio. L'origine tematica della figurazione proposta dal Sopr. è indiscutibile (dal I.T. per moto contrario).
- i) 5^{to} Episodio.
- j) I tre Temi si succedono qui l'uno all'altro per intero.

g) Equivalent de

- h) 4^{eme} episode. L'origine thématique de la figuration du soprano est indéniable (1^{er} sujet renversé).
- i) 5^{eme} episode.
- j) Les trois sujets se succèdent ici intégralement.