



И. С. БАХ

**ХОРОШО  
ТЕМПЕРИРОВАННЫЙ  
КЛАВИР**

ТОМ

II



ИОГАНН СЕБАСТЬЯН БАХ

(1685—1750)

ХОРОШО  
ТЕМПЕРИРОВАННЫЙ  
КЛАВИР

ТОМ

II

Редакция Бруно Муджеллини

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И. С. Бах

Хорошо  
темперированный клавесин  
Вторая часть  
The well tempered Clavichord  
Second Book

Il clavicembalo ben temperato  
Seconda Parte  
Le Clavecin bien temperé  
Seconde Partie

Preludio I

Moderato (♩ = 72)

*mf a guisa d'organo*

*sempre legatissimo*

*cresc.*

The score consists of five systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The music is written in G major and 3/4 time. It features intricate sixteenth-note patterns, often with slurs and ties. Fingerings are indicated by numbers 1-5. Performance markings include 'mf a guisa d'organo' in the first system, 'sempre legatissimo' in the fourth system, and 'cresc.' in the fifth system. Measure numbers 3, 5, 8, 12, 15, 18, 21, 24, 27, 30, 33, 36, 39, 42, 45, 48, 51, 54, 57, 60, 63, 66, 69, 72, 75, 78, 81, 84, 87, 90, 93, 96, 99, and 102 are marked throughout the piece.

4 5 3  
5 1  
5 4 5  
4  
5  
1 1  
2  
1  
1  
dim.  
4 8  
2 1  
4 5  
8  
3  
1  
5

6  
5 4  
4  
5  
2 3  
4  
2  
2 3  
1 1  
p  
8 1 2 1  
1 2  
8 1 2  
1  
2 5 1  
8  
3  
1 3  
4  
8

5  
8  
4  
2  
5 8  
4  
3  
8  
2 1 2  
1  
7  
8 1 2  
1  
1  
cresc.  
1  
8  
1  
1 2  
2 1  
2  
2 5 1  
8  
1  
3 1 3  
4 2

4  
4  
1  
3 4  
4  
3 5  
4  
8 2  
7  
7  
f  
2  
1 2  
1 2  
1 2  
8  
8  
5  
4  
4 5  
5  
5

poco dim.  
4 3  
4  
5 8  
5 3  
5  
5  
2 4 1  
8  
2 5 8  
5 8  
4  
1

(poco rit. a tempo)  
4  
2  
f  
1 2  
2 1  
p calmo  
2  
4 5  
3  
4 3  
rif.  
5 4  
p  
1 3 2  
3 5  
1 2  
1 8  
2 4

## Fuga I

Vivace ( $\text{♩} = 104$ )

(a 3 voci)

*f* 2 3 1 231 *poco legato*

*poco legato*

*p* *cresc.*

Тема. Противосложение.

Тональный ответ.

a) Интермедия-секвенция, движущаяся вверх, образована из отрывков темы. Повторяется в тактах 55—61.

a) Episode-sequence ascending, formed from fragments of the Theme. It is repeated in bars 55-61.

a) Episodio-progression ascendente formato da frammenti del Tema. Si ripete nelle battute 55-61.

a) Episode par progression ascendante, composé de fragments du sujet. Il reparait dans les mesures 55 à 61.

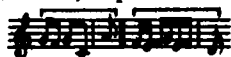
First system of musical notation, featuring a treble and bass clef. It includes a key signature change to one flat (B-flat) and a dynamic marking of *fz*. The music consists of several measures with various rhythmic patterns and fingerings indicated by numbers 1-5. A trill (T) is marked in the first measure of the treble staff.

Second system of musical notation, starting with a treble clef and a key signature of one flat. It includes a tempo marking of *schersando* and a measure number of 428 with an asterisk (\*). The music features a descending sequence of notes with fingerings and a trill (T) in the first measure.

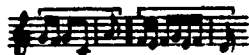
Third system of musical notation, continuing the piece with a treble clef and a key signature of one flat. It shows a continuation of the descending sequence with various fingerings and trills.

Fourth system of musical notation, concluding the piece with a treble clef and a key signature of one flat. It includes a measure number of 431 and a final cadence. The music features a descending sequence of notes with fingerings and trills.

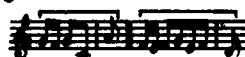
b) Интермедия-сенченция, движущаяся вниз, образована из следующих тематических отрывков:



b) Episode-sequence descending, formed from the following thematic fragments:



b) Episodio-progression discendente formato dai seguenti frammenti tematici:



b) Episode par progression descendante, composé des fragments thématiques suivants:



The musical score is divided into four systems. The first system shows a bass line starting with a piano (*p*) dynamic and a *cresc.* marking. The second system includes a treble clef staff with a 4/32 time signature and a 438 measure marker. The third system features a *dim.* marking and a 55 measure marker. The fourth system includes a 3/2 time signature and a *cresc.* marking. Fingerings and articulations are indicated throughout the score.

е) Интермедия-секвенция, движущаяся вверх. Бас выведен из третьего такта темы.

д) Эта интермедия имеет в общем тот же характер, что и предыдущие.

e) Episode-sequence ascending. The Bass originates from the third bar of the Theme.

d) Another episode with the same characteristics of those preceding.

c) Episodio-progression ascendente. Il Basso deriva dalla tersa battuta del Tema.

d) Altro episodio avente gli stessi caratteri tematici dei precedenti.

e) Episode par progression ascendante. La basse dérive de la troisième mesure du sujet.

d) Nouvel épisode offrant les mêmes caractères thématiques que les précédents.



The musical score is divided into four systems. The first system features a *dim.* marking and a large slur over the upper staff. The second system includes a *p* marking and a circled 'e' annotation. The third system has a *p* marking, a circled 'f' annotation, and a *sotto* marking. The fourth system contains a *cresc.* marking, a *rit.* marking, a *pesante* marking, and a *ff* marking. The piece ends with a double bar line and a fermata.

e) Органный пункт на тонике.

f) Выделите тему. До должно быть более заметно, чем ми.

g) Свободная наденция с добавлением четвертого голоса.

e) Pedal on the Tonic.

f) Make the Theme conspicuous. The C must be more sonorous than the E.

g) Free close with a fourth voice added.

e) Pedale sulla Tonica.

f) Si dia rilievo al Tema. Il do deve aver più sonorità del mi.

g) Chiusa libera, con aggiunta di una quarta voce.

e) Pédale sur la tonique.

f) Accentuer le sujet. L'ui doit avoir plus de sonorité que le mi.

g) Terminaison libre avec adjonction d'une quatrième voix.

# Preludio II

Allegro con brio (♩ = 120)

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and fingering numbers (1, 2, 3, 4, 5). It begins with a *marc.* (marcato) marking. The lower staff is in bass clef and contains a bass line with slurs and fingering numbers (2, 3, 4, 5). It begins with a *mf* (mezzo-forte) marking. The system concludes with a *cresc.* (crescendo) marking.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and fingering numbers (4, 5, 1, 2, 3, 4, 5). The lower staff continues the bass line with slurs and fingering numbers (5, 1, 5, 2). It features a *f* (forte) marking and ends with a *dim.* (diminuendo) marking.

The third system of musical notation consists of two staves. The upper staff features a melodic line with slurs, fingering numbers (5, 3, 4, 1, 2, 3, 4, 5), and a *marc.* marking. The lower staff features a bass line with slurs and fingering numbers (2, 1, 3, 4, 5). It includes a *p* (piano) marking, a *cresc.* marking, and ends with a *mf* marking.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and fingering numbers (4, 2, 1, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5). The lower staff continues the bass line with slurs and fingering numbers (4, 2, 1, 3, 1, 3, 5, 2, 1, 3, 1). It begins with a *marc.* marking and ends with a *f* marking.

First system of a piano piece. The right hand features a melodic line with slurs and fingerings (e.g., 2, 4, 5, 3, 1, 5, 3, 1, 3, 2, 1). The left hand provides a bass line with fingerings (e.g., 8, 3, 1, 8, 2, 8, 4, 2, 1, 4, 1, 2, 1, 1, 2, 3). A dynamic marking of *p* is present.

Second system of the piano piece. The right hand continues with melodic patterns and slurs, including fingerings like 1 3 2, 4, 1 3 2, 1, 1 3, 4, 2, 1 3, 4. The left hand has fingerings such as 8 1 3 1, 4 2 1, 5 2 4 1, 5 2 4, 5 2 4. A dynamic marking of *cresc. a poco a poco* is included.

Third system of the piano piece. The right hand shows more complex melodic runs with slurs and fingerings (e.g., 8 1 3 1, 2, 5, 8 1, 4, 8 2, 5 8 2 1 4, 3 1 4, 2, 1, 1). The left hand has fingerings like 8 1, 4, 4 2, 4 2, 2 1 2, 8 1. A dynamic marking of *mf* is present.

Fourth system of the piano piece. The right hand features rapid melodic passages with slurs and fingerings (e.g., 2 3, 5, 5, 1 3, 1 2 1 5 8 2 1, 5, 8, 1 2 1 5 8 2). The left hand has fingerings like 8, 8, 4, 8, 1 3, 2 4, 1, 1. A dynamic marking of *dim.* is present.

Fifth system of the piano piece. The right hand has very fast melodic runs with slurs and fingerings (e.g., 4, 1 2 5 1 2, 1 2 3 4, 2, 5, 3, 5, 4, 2, 5, 3, 2, 1). The left hand has fingerings like 1, 4, 1, 2 3, 1 2, 1, 1, 3, 1 4. A dynamic marking of *cresc. molto* is present. A *rit.* marking is also visible above the right hand.

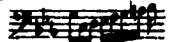

# Fuga II

Tranquillo; nobilmente espressivo (♩ = 60)

(a 4 voci)


Тема. Противосложение.


Тональный ответ.

a) Связующая интермедия между вторым и третьим проведением темы.  
 b) Первая интермедия. Обратите внимание на вступление нового короткого мотива , начинающегося заимствованным из темы интервалом квинты и повторяющегося позже в сопрано в обращении  в то время как тенор и альт используют интонации начала темы.

c) Надо ясно показать вступление темы.  
 d) Вторая интермедия. Сопрано повторяет конец темы


a) Transition period between the first and second repetitions of the Theme.

b) First episode. Observe the new, short motif  the first two notes of which have the thematic interval of a 5<sup>th</sup> and is repeated afterwards by the Soprano, inverted

 while the Tenor and Contralto suggest the beginning of the Theme:

c) The entry of the Theme should be very distinct.  
 d) Second episode. The Soprano repeats the end of the Theme.

a) Periodo di unione (di transizione) fra la prima e la seconda replica del Tema


b) 1<sup>o</sup> Episodio. Si osservi il comparire d'un nuovo, breve motivo  che nelle due prime note ha l'intervallo tematico di quinta; motivo ripetuto indi dal Soprano per moto contrario

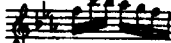
 mentre il Ten. e Contr. accennano al principio del Tema:

c) L'entrata del Tema sia ben distinta.

d) 2<sup>o</sup> Episodio. Il Soprano ripete la fine del Tema.

a) Période de soudure (de transition) entre la première et la seconde reprise du sujet.

b) 1<sup>er</sup> épisode. On remarquera l'apparition d'un nouveau motif, tres bref  dont les deux premières notes présentent l'intervalle thématique de la quinte. Ce motif est répété

ensuite par le soprano, mais renversé 

tandis que le ténor et l'alto évoquent le début du sujet:

c) L'entrée du sujet bien en dehors.

d) 2<sup>ème</sup> épisode. Le soprano répète la fin du sujet

*espress.*

*mf* *cresc.* *f* *dim.* *p* *poco rit.* *g)* *a tempo* *h)* *largamente* *f maestoso*

e) Стрелто. Альт вступае с темой в увеличении и тенор с темой в обращении. Далее следует сейчас же второе стрелто.

f) В оригинале здесь стоят ля и ре.

g) Надо дать почувствовать разрешение ре в до (см. примечание а) к третьей прелюдии).

h) Новое стрелто.

e) Stretto. The Contralto answers with the Theme augmented and the Tenor with the Theme inverted. A second Stretto follows soon after.

f) The manuscripts have A $\sharp$  and D $\sharp$ .

g) Make it clear that the D resolves on to the C. (See annotation a) to the third Prelude.)

h) Another Stretto.

e) Stretto. Il Contr. risponde col Tema aggravato ed il Ten. col Tema per moto contrario. Segue subito un secondo Stretto.

f) I manoscritti hanno la $\sharp$  e re $\sharp$ .

g) Si faccia ben sentire che il re risolve sul do. (Vedi l'osservazione a) al III Preludio.)

h) Altro Stretto.

e) Strette. Le sujet apparaît augmenté dans l'alto, renversé dans le ténor. Une seconde strette vient aussitôt après.

f) Les manuscrits portent la et ré naturels.

g) Il faut que l'on entende distinctement la résolution du ré sur l'ut (V. l'observation a) au Prélude III).

h) Nouvelle strette.

# Preludio III

Andante (♩=80)

*p uguale*

*segue*

*cresc.* *dim.* *p*

*cresc. a poco a poco*

*mf più cresc.*

The musical score is written for piano and consists of six systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Andante' with a quarter note equal to 80 beats per minute. The score includes various musical notations such as slurs, ties, and fingering numbers (1-5). Dynamics include piano (*p*), piano fortissimo (*mf*), and crescendos (*cresc.*, *cresc. a poco a poco*, *più cresc.*). The word 'segue' indicates a continuation of the piece. The piece concludes with a final cadence in the bass staff.

1 3 5 1 3 5 2

**Allegro** (♩ = 60)  
*marc.*

*cresc.*

a) Надо показать разрешение *re-dies* в *do-dies*. Избегайте следующего исполнения:

a) Make it clear that the D resolves on to the C avoiding the following reading:

a) Si faccia comprendere che il *re* risolve sul *do*, evitando la seguente esecuzione:

a) Il faut bien faire comprendre que le *ré* se résout sur l'*ut* et éviter l'exécution suivante:

## Fuga III

Allegro moderato ma deciso (♩ = 66)

*f pesante*

(a 8 Voci)

*f pesante*

Тема. Кода.

Тональный ответ.

Кода темы служит одновременно противосложением и сопровождает проведение темы во всех других голосах. В седьмом такте эта вторая половина темы (кода) изменяется следующим образом: Из этих двух различных форм коды выведена большая часть интермедий фуги.

The Coda of the Theme stands for the Counter-subject and accompanies the repetitions of the Theme in the other voices. In the seventh bar this second part of the Theme (Coda) is modified in the following manner: From these two designs of the Coda spring many episodes of the fugue.

- a) Тема в обращении.  
 b) Тематический отрывок в уменьшении. Он проходит в двух верхних голосах в прямом движении, а в басах в обращении. Нечто похожее происходит в тактах 18 и 19.  
 c) Проведение коды темы, здесь данной в обращении.

- a) Theme inverted.  
 b) Thematic fragment in diminution repeated by the two upper parts in direct motion and by the Bass inverted. The same thing happens in bars 18 and 19.  
 c) Repetition of the Coda of the Theme inverted.

La Coda del Tema fa ufficio di Controsoggetto e serve per accompagnare le ripetizioni del Tema fatte dalle altre voci. Nella settima battuta questa seconda parte del Tema (Coda) viene modificata nel modo seguente: da questi due diversi disegni della Coda hanno origine gran parte degli Episodi della Fuga.

La fin du sujet tient lieu de contre-sujet et accompagne les réponses des autres voix. A la mesure 7, cette deuxième partie du sujet (terminalison) est modifiée de la manière suivante:

Ces deux formes différentes de la fin du sujet servent de base à la plupart des épisodes de la fugue.

- a) Tema per moto contrario.  
 b) Frammento tematico per diminuzione che si ripete dalle due voci acute per moto retto, e nel Basso, per moto contrario. Simil caso ha luogo nelle battute 18 e 19.  
 c) Ripetizione della Coda del Tema data qui per moto contrario.

- a) Réponse renversée.  
 b) Fragment thématique par diminution. Les deux voix aiguës le reprennent par mouvement direct, la basse par mouvement contraire. Les mesures 18 et 19 offrent un cas semblable.  
 c) Reprise de la terminalison du sujet, mais par mouvement contraire.



d) Интермедия, формирующаяся из характерной интонации начала темы. Фигура которая проходит сперва в сопрано, а потом в теноре, выведена из коды темы.

e) Равнозначно следующему:

f) В этой второй интермедии используются кроме начала темы (данной также в обращении и в уменьшении) еще и другие тематические элементы: кода темы в обращении:

вторая кода темы: в прямом движении и в обращении и, кроме того, пассаж:

который происходит а) из второй коды темы и б) из самой темы в обращении.

d) Episode formed from the characteristic beginning of the Theme The figure: which we see first in the Soprano and afterwards in the Tenor originates from the Coda of the Theme.

e) Equivalent to:

f) In the second episode, beside the beginning of the Theme (given also inverted and in diminution) we meet other designs: the Coda of the Theme inverted the second Coda of the Theme by direct motion and inverted and lastly the passage of which the group a) originates from the second Coda of the Theme and the group b) from the Theme itself inverted.

d) Episodio formato dal caratteristico principio del Tema. La figura che si riscontra prima nel Soprano e poi nel Tenore, ha origine dalla Coda del Tema.

e) Equivale a:

f) In questo secondo Episodio oltre al principio del Tema (dato anche per moto contrario e per diminuzione) si riscontrano altri disegni: la Coda del Tema data per moto contrario;

la seconda Coda del Tema

data per moto retto e contrario e infine il passo del quale il nucleo a) deriva dalla seconda Coda del Tema ed il nucleo b) dal Tema stesso per moto contrario.

d) Episode issu du début caractéristique du sujet. La formule que l'on rencontre successivement dans le soprano, puis dans le ténor, dérive de la terminaison du sujet.

e) Equivalent de

f) Ce deuxième épisode renferme, en plus du commencement du sujet (présenté aussi dans son renversement et par diminution), d'autres formules: la terminaison du sujet renversée:

la deuxième terminaison du sujet directe et ren-

versée, enfin le passage dont le motif a) dérive de la deuxième terminaison du sujet et le motif b) du sujet lui-même, mais renversé.

First system of musical notation. The treble clef staff contains a melodic line with various ornaments and slurs. The bass clef staff provides harmonic support. Dynamics include *dim.* and *p*. Fingerings are indicated by numbers 1-5.

Second system of musical notation. The treble clef staff continues the melodic development. The bass clef staff features more complex harmonic patterns. Dynamics include *p cresc.*. Fingerings are indicated by numbers 1-5.

Third system of musical notation. The treble clef staff shows further melodic elaboration. The bass clef staff has a more active accompaniment. Dynamics include *mf*. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. The treble clef staff features a prominent melodic line. The bass clef staff has a steady accompaniment. Dynamics include *f*. Fingerings are indicated by numbers 1-5.

g) Тема в увеличении.

g) Theme augmented.

g) Tema aggravato.

g) Sujet augmenté.

h) Равнозначно следующему:

i) Органный пункт на доминанте.

j) Кода. Органный пункт на тонике. Надо выделить верхний голос больше среднего.

h) Equivalent to:

i) Pedal on the Dominant.

j) Coda. Pedal on the Tonic. The upper part must be more sonorous than the inner part.

h) Equivale a

i) Pedale sulla Dominante.

j) Coda. Pedale sulla Tonica. La parte superiore sia più sonora della parte media.

h) Equivalent de

i) Pédale sur la dominante.

j) Coda. Pédale sur la tonique. La partie supérieure doit être plus sonore que celle du milieu.

## Preludio IV

Andantino un poco espressivo, ma semplice (♩ = 50)

The musical score consists of four systems of staves. The first system shows the beginning with a piano (*p*) dynamic and includes fingering numbers like 1, 2, 3, 4, 5, 6, 7, 8. The second system is marked *sempre legatissimo* and *poco marc.*, with a tempo marking of 182. The third system includes *marc.* markings and a piano (*p*) dynamic. The fourth system features a *cresc.* marking and trills (*tr.*). The score is heavily annotated with fingering and articulation marks throughout.

a) Надо постараться придать большую выразительность непрерывному диалогу между разными голосами этой чудесной прелюдии.

a) The continuous dialogue between the different voices in this magnificent composition should be clearly emphasised.

a) Si abbia cura di far ben risaltare il continuo dialogo fra le diverse voci di questo magnifico componimento.

a) On s'efforcera, dans cette oeuvre merveilleuse, de mettre bien en valeur le dialogue continuuel des différentes voix entre elles.

First system of musical notation. It consists of three staves: a vocal line at the top and two piano accompaniment staves below. The key signature has two sharps (F# and C#). The system includes various musical notations such as notes, rests, and slurs. Fingerings are indicated by numbers 1-5. Performance markings include *p* (piano), *espr.* (espressivo), and *meno p.* (meno piano). Trills are marked with *tr*. The system concludes with a double bar line.

Second system of musical notation, continuing from the first system. It features the same three-staff layout. The piano accompaniment shows more complex rhythmic patterns and slurs. Performance markings include *mf* (mezzo-forte) and *espr.*. The system ends with a double bar line.

Third system of musical notation. The piano accompaniment features a prominent trill in the right hand. Performance markings include *marc.* (marcato) and *p*. The system concludes with a double bar line.

Fourth system of musical notation. The piano accompaniment has a dense texture with many sixteenth notes. Performance markings include *marc.*, *cresc.* (crescendo), and *espr.*. The system concludes with a double bar line.

System 1 of the musical score. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first staff contains a complex melodic line with many triplets and slurs. The second staff continues this melodic line. The third staff provides a harmonic accompaniment with chords and moving lines. The fourth staff contains a bass line with some triplets. Performance markings include *p* (piano) and *dolcissimo* (dolcissimo).

System 2 of the musical score. It consists of four staves. The right hand continues with intricate melodic patterns, including slurs and fingerings. The left hand provides a steady accompaniment. Performance markings include *espr!* (espressivo), *dim.* (diminuendo), and *p* (piano).

System 3 of the musical score. It consists of four staves. The melodic lines in both hands continue with complex rhythmic patterns. Performance markings include *dim.* (diminuendo) and *dolente* (dolente).

System 4 of the musical score. It consists of four staves. The right hand features a series of slurred notes with various fingerings. The left hand continues with a rhythmic accompaniment. Performance markings include *dim.* (diminuendo).

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has two staves (treble and bass). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The system includes dynamic markings: *espr.* (espressivo) above the vocal line and below the piano part, and *dolcissimo* above the piano part. A *ppp* (pianissimo) marking is present in the piano part. Fingerings and articulation marks like *tr* (trill) are visible.

Second system of musical notation. It continues the vocal and piano parts. The piano part features a *cresc. a poco a poco* (crescendo a little by little) marking. The system is filled with complex fingering numbers and articulation marks.

Third system of musical notation. The piano part continues with intricate patterns and articulation. The system includes various dynamic and performance markings.


Fourth system of musical notation. The piano part features a *f* (forte) marking and the word *ampio* (wide). The system concludes with a *p* (piano) marking. The notation includes detailed fingering and articulation throughout.


## Fuga IV


Allegro moderato ed energico (♩ = 132)


(a 3 Voci)

Тема. Противосложение.

a) Важная интермедия в девять тактов, где последняя часть темы проводится поочередно в разных голосах:   
 В других интермедиях (такты 22, 32, 49, 57 и 62) тематическая разработка материала аналогична.

a) Important episode of nine bars, in which the close of the Theme:  is interchanged between the voices. In the other episodes (bars 22, 32, 49, 57 and 62) the thematic design is always the same.

a) Importante Episodio, di nove battute, nel quale le voci si scambiano la chiusa del Tema:  Negli altri Episodi (battute 22, 32, 49, 57 e 62) il contenuto tematico è sempre lo stesso.

a) Episode important de neuf mesures, dans lequel les voix échan- gent entre elles la terminaison du sujet:  Dans les autres épisodes (voir les mesures 22, 32, 49, 57 et 62), le contenu thématique est toujours le même.



22

b)

dim.

cresc.


32


p cresc.

dim.

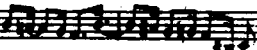
cresc.

b) Короткая интермедия, состоящая из двух тактов, после которой сопрано, тенор и бас проводят один за другим тему в обращении, сопровождаемую до 30-го такта новой


ритмической фигурой: 

b) Brief episode of two bars, after which the Soprano, Tenor, and Bass repeat successively the Theme inverted accompanied up to the 30<sup>th</sup> bar, by a new figure: 

b) Breve Episodio, di due battute, dopo del quale il Soprano, Tenore e Basso ripetono successivamente il Tema per moto contrario ch'è accompagnato, sino alla trentesima battuta, con una nuova

figurazione 

b) Bref épisode de deux mesures, après lequel le soprano, le ténor et la basse reprennent successivement sujet et réponse renversés et accompagnés, jusqu'à la trentième mesure, d'une

figuration nouvelle: 

49

Musical score for measures 49-56. The system includes a treble and bass clef with a key signature of two sharps (F# and C#). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5. Dynamics include *f* (forte) at the beginning and *dim.* (diminuendo) in the middle. A trill is marked with 'T' in measure 53. Fingering numbers are placed above and below notes throughout the system.

Oppure:

Musical score for measures 57-61, marked "Oppure:". The system includes a treble and bass clef with a key signature of two sharps. The music continues with complex rhythmic patterns. Dynamics include *p* (piano) and *mp* (mezzo-piano). A trill is marked with 'T' in measure 60. Fingering numbers are placed above and below notes throughout the system.

57

Musical score for measures 62-65. The system includes a treble and bass clef with a key signature of two sharps. The music features complex rhythmic patterns. Dynamics include *cresc.* (crescendo) and *mf* (mezzo-forte). A trill is marked with 'T' in measure 65. Fingering numbers are placed above and below notes throughout the system.

62

Musical score for measures 66-71. The system includes a treble and bass clef with a key signature of two sharps. The music features complex rhythmic patterns. Dynamics include *f* (forte). Fingering numbers are placed above and below notes throughout the system.

poco rit.

Musical score for measures 72-75, marked "poco rit.". The system includes a treble and bass clef with a key signature of two sharps. The music features complex rhythmic patterns. Dynamics include *poco rit.* (poco ritardando). Fingering numbers are placed above and below notes throughout the system.

# Preludio V

Allegro giusto; ben marcato e brioso (♩ = 92)

The musical score consists of four systems of piano music. Each system contains a grand staff with a treble and bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The tempo is marked 'Allegro giusto; ben marcato e brioso' with a quarter note equal to 92 beats per minute. The score is heavily annotated with fingering numbers (1-5) and articulation marks such as accents, slurs, and staccato. The first system begins with a forte dynamic marking. The second system includes a section with a dotted line indicating a repeat or continuation. The third system features a section with a double bar line and a repeat sign. The fourth system concludes with a final cadence.

a) Относительно ритмической интерпретации этого такта и других подобных см. примечания к пятой фуге 1-го тома.

a) With regard to the rhythmic rendering of this and the other bars of similar design see annotation on the 5<sup>th</sup> fugue-Book I.

a) Circa l'interpretazione ritmica di questa battuta e delle altre simili, si rilegga quanto fu detto per la V<sup>a</sup> Fuga della Prima Parte.

a) Pour ce qui concerne l'interprétation rythmique de cette mesure et de celles qui lui sont analogues, on voudra bien relire ce que nous avons dit au sujet de la Fugue V de la 1<sup>re</sup> partie.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The piece begins with a forte (*f*) dynamic. The right hand features a complex melodic line with many slurs and fingerings (e.g., 5, 4, 1 8 1 2 4 2). The left hand provides a bass line with chords and single notes, including fingerings like 2, 3, 4, 3, 7, 2, 1, 5, 1, 2, 3. A dynamic marking of *mf* appears later in the system. A small inset at the top right shows a short melodic phrase with a first ending bracket.

Second system of musical notation. Continues the piece with similar melodic and harmonic textures. Fingerings are clearly marked throughout. A dynamic marking of *mf* is present. A small inset at the top left shows a melodic phrase with a first ending bracket.

Third system of musical notation. The piece continues with a *cresc.* (crescendo) marking. The right hand has a more active melodic line with many slurs and fingerings. The left hand accompaniment is also more complex. A small inset at the top left shows a melodic phrase with a first ending bracket.

Fourth system of musical notation, starting at measure 64. The piece continues with a forte (*f*) dynamic. The right hand features a very active melodic line with many slurs and fingerings. The left hand accompaniment is also very active. A small inset at the top right shows a melodic phrase with a first ending bracket.

Fifth system of musical notation. The piece continues with a forte (*f*) dynamic. The right hand has a complex melodic line with many slurs and fingerings. The left hand accompaniment is also complex. A small inset at the top right shows a melodic phrase with a first ending bracket.



## Fuga V.

Andante sostenuto e cantabile (♩ = 72).

(a 4 voci)

Тема.

Противосложение.

a) Эта и другие четыре интермедии фуги в тактах 16, 29, 35 и 42 развивают следующий тематический элемент:

b) Выделите тему следующим образом:

c) Начиная с этого места каждое вступление темы следует в виде стретто, за исключением тактов 40 и 41.

a) This and the other four episodes of the fugue in bars 16, 29, 35 & 42, all develop the thematic design:

b) Make the Theme conspicuous. Therefore the reading must be the following:

c) From here every return of the Theme is formed like a Stretto, except in bars 40 & 41.

a) Questo primo Episodio, e gli altri quattro contenuti nella Fuga alle battute 16, 29, 35 e 42, sviluppano tutti il disegno tematico:

b) Si faccia risaltare il Tema, e perciò l'esecuzione sia la seguente:

c) Da qui in avanti ogni ritorno del Tema è foggato a guisa di Stretto, eccetto nelle due battute 40 e 41.

a) Cet épisode et les quatre autres de cette même fugue, aux mesures 16, 29, 35 et 42, sont basés sur le fragment thématique suivant:

b) On s'attachera à faire ressortir le sujet, par l'exécution suivante:

c) A partir d'ici les reprises du sujet sont toutes en forme de stretto, sauf dans les mesures 40 et 41.

Musical score system 1, measures 1-14. The system includes a treble and bass clef with various musical notations such as notes, rests, and dynamic markings like *cresc.*, *mf*, and *dim.*. Fingering numbers (1-5) are visible throughout the piece.

Musical score system 2, measures 15-28. This system begins with measure 29. It features complex melodic lines in both hands with dynamic markings including *mf*, *p*, and *dim.*. Fingering numbers are clearly indicated for many notes.

Musical score system 3, measures 29-38. Measure 35 is marked at the beginning of this system. The music continues with intricate patterns and dynamic markings such as *f*, *p*, and *cresc.*. Fingering numbers are present for most notes.

Musical score system 4, measures 39-48. Measure 42 is marked at the beginning. The system shows a continuation of the complex melodic and harmonic textures, with dynamic markings like *f* and *mf*. Fingering numbers are extensive.

Musical score system 5, measures 49-58. Measure 53 is marked at the beginning. The system concludes with a *poco rall.* (ritardando) marking and a final *p* (piano) dynamic. Fingering numbers are visible for the final notes.

# Preludio VI

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

The first system of musical notation for Preludio VI, measures 1-4. It features a treble and bass clef with a key signature of one flat. The tempo and performance instructions are 'Allegro vivace e brillante (♩ = 120)' and '5 poco legato, brillantissimo'. The music begins with a forte (*f*) dynamic. The right hand plays a series of eighth-note patterns, while the left hand provides a steady accompaniment. Fingerings are indicated by numbers 1-5. Measure numbers 1, 2, 3, and 4 are shown below the staff.

The second system of musical notation, measures 5-8. The right hand continues with eighth-note patterns, including trills and grace notes. Dynamics shift from piano (*p*) to forte (*f*). Fingerings and measure numbers (5, 6, 7, 8) are clearly marked.

The third system of musical notation, measures 9-12. The right hand features more complex eighth-note figures. Dynamics include piano (*p*) and a *dim.* (diminuendo) marking. Fingerings and measure numbers (9, 10, 11, 12) are provided.

The fourth system of musical notation, measures 13-16. The right hand continues with eighth-note patterns. Dynamics include piano (*p*) and a *soffo* (soffo) marking. Fingerings and measure numbers (13, 14, 15, 16) are shown.

The fifth system of musical notation, measures 17-20. The right hand features eighth-note patterns. Dynamics include piano (*p*) and a *cresc.* (crescendo) marking. Fingerings and measure numbers (17, 18, 19, 20) are provided.

The sixth system of musical notation, measures 21-24. The right hand continues with eighth-note patterns. Dynamics include piano (*p*) and a *cresc.* (crescendo) marking. Fingerings and measure numbers (21, 22, 23, 24) are shown.



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

*dim.* *p*

*cresc. a poco a poco*

*dim.*

*p* *cresc.*

Ossia:

*poco rit.* *pp*

(sopra)

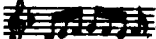


## Fuga VI

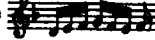


Allegro moderato ed energico (♩ = 76)

(a 8 voci)

Тема.




Противосложение.

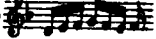
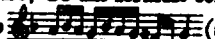

Эта fuga основывается на следующих тематических элементах: начало темы  которое повторяется с девятого такта иногда в прямом движении, иногда в обращении, и контрапунктическая фигура, начинающаяся с седьмого такта:  (подобная окончанию противосложения ) и повторяющаяся в тактах 12, 13, 21, 22, 23, а 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 9<sup>th</sup> bar onward is repeated in both direct and inverted motion, and a contrapuntal design initiated in the 7<sup>th</sup> bar  (suggesting the end of the Counter-subject ) and repeated in bars 12, 13, 21, 22, 23 and also in the 24<sup>th</sup> 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<sup>ma</sup> battuta dove è lievemente modificato.

Les motifs thématiques utilisés dans cette fugue sont au nombre de deux: 1<sup>o</sup> le début du sujet  qui, dès la neuvième mesure, reparaît tantôt par mouvement direct, tantôt par mouvement contraire; 2<sup>o</sup> une formule contrapuntique qui commence à la 7<sup>ème</sup> 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<sup>mi</sup>

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.

The musical score is divided into five systems. The first system shows a complex melodic line with many slurs and fingerings, ending with a *dim.* marking. The second system begins with a *p* dynamic and includes a *cresc. a poco a poco* instruction. The third system starts with a *poco* marking. The fourth system features a *dim.* marking. The fifth system begins with a *p cresc. molto* marking and ends with a *rit.* marking. The notation is dense with slurs and includes various rhythmic patterns and articulations.

b) Конец противосложения повторяется в нисходящей последовательности.  
 c) Тема в обращении.

b) The end of the Counter-subject is repeated in the form of a descending sequence.  
 c) Theme inverted.

b) La fine del Controsoggetto si ripete in forma di progressione discendente.  
 c) Tema in moto contrario.

b) La fin du contre-sujet est reprise sous forme de progression descendante.  
 c) Sujet renversé.

# 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 piece is in G major and 3/4 time, with a tempo of Allegretto pastorale (♩ = 88). The score is divided into six systems, each containing two staves. The first system begins with a treble clef and a key signature of one sharp (F#). The piece starts with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The second system features a *mf* (mezzo-forte) dynamic and a *dim.* (diminuendo) marking. The third system includes a *p* dynamic and a *cresc.* marking. The fourth system shows a *p* dynamic and a *mf* dynamic. The fifth system has a *p* dynamic. The sixth system concludes with a *p* dynamic. The score is heavily annotated with fingering numbers (1-5) and slurs, indicating specific techniques for playing the piece. The overall mood is pastoral and gentle.

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 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, 5 2, 4 2 1, 5, 1) 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) and dynamic markings *p* and *cresc.*

Fifth system of musical notation. Treble and bass staves. Includes fingerings (e.g., 4, 1 2, 4 3 8 1, 2 8 1, 1, 1, 1 2, 1 2, 8) and dynamic marking *cresc.*

Sixth system of musical notation. Treble and bass staves. Includes fingerings (e.g., 4, 1 2, 3 4, 5, 4 4, 3 1, 2, 2 1 2 1, 5 1 2) and dynamic markings *poco rit.*, *a tempo*, *f*, *f dim.*, and *p*.

## Fuga VII

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

(a 4 voci)

*dolce, ma sonoro*

*p<sub>1</sub> soffavoce*

*dim.*

*f*

*f*

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 4<sup>th</sup> 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 Contr. 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 Contr. 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.



Пример:

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


с) 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.



Example:

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


с) 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.

Esempio:

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: 

с) 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.

Esempio:

Il est intéressant de noter que le thème du préluide de même tonalité (mi bémol majeur), dans la 1<sup>re</sup> partie, renferme le même motif caractéristique. 

# Preludio VIII

Allegro molto moderato (♩ = 66)

The musical score is written for piano and bass. It consists of five systems of music. The first system begins with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegro molto moderato' with a quarter note equal to 66 beats per minute. The first system includes dynamics *p* and *cresc.*, and features numerous fingerings and slurs. The second system includes dynamics *mf* and *dim.*. The third system includes dynamics *p* and *cresc. a poco a poco*. The fourth system includes dynamics *mf* and *sempre cresc.*. The fifth system includes dynamics *f* and *p*. The score is filled with complex rhythmic patterns, including sixteenth and thirty-second notes, and includes many slurs and fingerings throughout.



First system of musical notation. Treble and bass clefs. Key signature: two sharps (F# and C#). Time signature: 3/4. Dynamics: *p*. Includes fingerings and a circled measure with a (24) marking.

Second system of musical notation. Treble and bass clefs. Key signature: two sharps. Time signature: 3/4. Dynamics: *cresc.*. Includes fingerings and a circled measure with a 485 marking.

Third system of musical notation. Treble and bass clefs. Key signature: two sharps. Time signature: 3/4. Dynamics: *f* and *dim.*. Includes fingerings and a circled measure with a 4215 marking.

Fourth system of musical notation. Treble and bass clefs. Key signature: two sharps. Time signature: 3/4. Dynamics: *p* and *cresc. a poco a poco*. Includes fingerings and a circled measure with a 12182413 marking.

Fifth system of musical notation. Treble and bass clefs. Key signature: two sharps. Time signature: 3/4. Dynamics: *mf*. Includes fingerings and a circled measure with a 24358 marking.

Sixth system of musical notation. Treble and bass clefs. Key signature: two sharps. Time signature: 3/4. Dynamics: *f* and *p*. Includes fingerings and a circled measure with a 143213 marking.

## Fuga VIII

Andante; con sentimento doloroso ( $\text{♩} = 60$ )

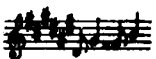
(a 4 voci)


Тема.                      Противосложение.

В обоих тактах, которые связывают второе проведение темы с третьим, появляется короткий мотив,


имеющий большое значение благодаря своей особой выразительности и своему дальнейшему развитию в фуге. Он выведен из второго такта темы и составляет тематически наиболее интересный и напряженный элемент обеих интермедий фуги (такт 11 и 36). Во второй интермедии тенор на основе этого мотива образует севеняцию несравненной красоты.

These two bars, which join the second to the third entry of the

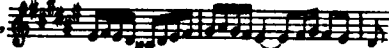
Theme, contain a short andamento  which from its eminently expressive character and development throughout the fugue, becomes very important. It originates in the second bar of the Theme and forms the most interesting and passionate thematic part of the two episodes of the fugue in bars 11 and 36. In the second of these episodes the Tenor forms with this motif, a sequence of incomparable beauty.

Queste due battute che riuniscono la seconda alla terza replica del Tema contengono un breve andamento 

che acquista grande importanza per il carattere suo eminentemente espressivo e per lo sviluppo che ha nella Fuga. La sua derivazione ha luogo nella seconda battuta del Tema: esso forma la parte tematica più interessante e più passionale dei due Episodii della Fuga posti alle battute 11 e 36. Nel secondo di questi Episodii il Tenore ne forma una progressione d'incomparabile bellezza.


Les deux mesures qui relient la réponse au retour du sujet renferment un court passage  qui acquiert,

dans la suite, une grande importance soit par son caractère éminemment expressif, soit par les développements que la fugue lui donne. Ce motif provient de la deuxième mesure du sujet et forme l'élément le plus intéressant et le plus passionné des deux passages épisodiques de la fugue, mesures 11 et 36. Dans le second de ces épisodes, le ténor offre une progression d'une beauté incomparable.

a) 2-е противосложение,  которое повторяется в тактах 15 и 16, а также в несколько измененном виде в тактах 17 и 19.

a) Second Counter-subject  repeated in bars 15 and 16 and modified in bars 17 and 19.

a) Secondo Controsoggetto  che si ripete nelle battute 15 e 16 e, modificato, nelle battute 17 e 19.

a) Second contre-sujet  se retrouve dans les mesures 15 et 16, et quelque peu modifié, dans les mesures 17 et 19.

First system of musical notation. The treble clef staff contains a melodic line with a dynamic marking of *f* (forte) at the beginning. The bass clef staff contains a supporting line. Both staves feature numerous fingering numbers (1-5) and articulation marks such as slurs and accents. The system concludes with a fermata over the final notes.

Second system of musical notation. The treble clef staff begins with a dynamic marking of *mf* (mezzo-forte) and includes a *p* (piano) marking later in the system. The bass clef staff also features a *p* marking and the instruction *p ma marc.* (piano ma marcato). Fingering and articulation are detailed throughout.

Third system of musical notation. The treble clef staff is marked *dolente* (dolente) and *p* (piano). The bass clef staff continues the accompaniment with various fingering instructions. The system ends with a fermata.

Fourth system of musical notation. The treble clef staff starts with a dynamic marking of *mf* (mezzo-forte) and includes a *cresc.* (crescendo) instruction. The bass clef staff features a *f* (forte) marking. The system concludes with a fermata.

36

*dim.*

*marcato*

*molto espressivo*

*f*

*cresc.*

*mf*

*p*

*cresc.*

*f*

*p*

*rall.*

b) В то время как в теноре проходит секвенция, в других голосах остается характерный синкопический рисунок.

c) Здесь тема одновременно проводится в сопрано в прямом движении и в теноре в обращении.

d) Композитор добавил здесь пятый голос.

b) While the Tenor forms a sequence, the other parts follow its characteristic syncopation.

c) While the Soprano has the Theme by direct motion, the Tenor repeats it inverted.

d) The composer has added here a fifth part.

b) Mentre il Tenore forma una progressione, le altre parti ne seguono il caratteristico sincopato.

c) Mentre il Soprano ha il Tema in moto retto il Tenore lo ripete per moto contrario.

d) L'autore ha qui aggiunto una quinta voce.

b) Tandis que le ténor se développe par progression, les autres parties en restent à leurs syncopes caractéristiques.

c) Le sujet et la réponse renversée apparaissent simultanément dans les parties de soprano et de ténor.

d) L'auteur ajoute, à partir d'ici, une cinquième partie.

# Preludio IX

Andantino (♩ = 76)

First system of musical notation, measures 1-14. The piece is in G major and 3/4 time. It begins with a piano (*p*) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment. Fingering numbers (1-5) are indicated throughout. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, and 14 are marked at the bottom of the system.

Second system of musical notation, measures 15-28. The melodic line continues with grace notes and slurs. The left hand accompaniment includes some triplet patterns. Measure numbers 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, and 28 are marked at the bottom of the system.

Third system of musical notation, measures 29-36. The piano (*p*) dynamic is maintained. The right hand has a more active melodic line with many grace notes. Measure numbers 29, 30, 31, 32, 33, 34, 35, and 36 are marked at the bottom of the system.

Fourth system of musical notation, measures 37-44. The piece begins with a *cresc.* (crescendo) marking. The right hand features a complex melodic line with many grace notes. The left hand accompaniment is steady. Measure numbers 37, 38, 39, 40, 41, 42, 43, and 44 are marked at the bottom of the system.

*molto leggero*

Fifth system of musical notation, measures 45-52. The piece concludes with a *cresc.* marking and a *mf* (mezzo-forte) dynamic. The right hand has a final melodic flourish with many grace notes. Measure numbers 45, 46, 47, 48, 49, 50, 51, and 52 are marked at the bottom of the system.

First system of musical notation. Treble and bass staves with piano (p) and mezzo-forte (mf) dynamics. Includes fingerings and a small inset for the right hand.

Second system of musical notation. Treble and bass staves with piano (p) and crescendo (cresc.) dynamics. Includes fingerings and a small inset for the right hand.

Third system of musical notation. Treble and bass staves with piano (p) dynamics. Includes fingerings.

Fourth system of musical notation. Treble and bass staves with piano (p) and mezzo-forte (mf) dynamics. Includes fingerings and a small inset for the right hand.

Fifth system of musical notation. Treble and bass staves with piano (p) and mezzo-forte (mf) dynamics. Includes fingerings.

Sixth system of musical notation. Treble and bass staves with piano (p) and piano-piano (pp) dynamics. Includes tempo markings: (poco rit. - - a tempo), rit., and dim. Includes fingerings.

## 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.

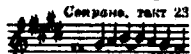
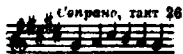
a) Seconde exposition, en manière de stretto.

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)

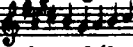
в следующем виде:  

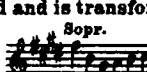

e) Эта фигура происходит из противостоления.

d) The Theme is modified here in various ways.

Examples:  

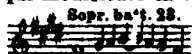

Equivalent to:  Equivalent to: 

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

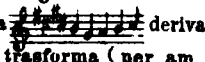
tion) to the following figure  

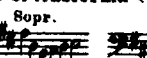
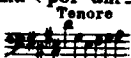
e) This design is drawn from the Counter-subject.

d) Il Tema è qui modificato in vario modo.

Esempi:  

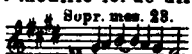

Equivalo a:  Equivalo a: 

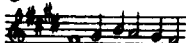
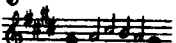
La figurazione del Soprano nella 29<sup>ma</sup> battuta  deriva anch'essa dal Tema per moto contrario, e si trasforma (per am-


pliamento) nella figurazione che segue:  

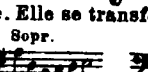

e) Questo disegno deriva dal Controsoggetto.

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.

# Preludio X

**Allegro giusto, con vivacità** (♩ = 69)

The musical score for Preludio X is presented in five systems, each consisting of a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro giusto, con vivacità' with a quarter note equal to 69 beats per minute. The score includes various musical notations such as slurs, accents, and dynamics. Fingerings are indicated by numbers 1-5. The first system begins with a forte (*f*) dynamic. The second system features a *dim.* (diminuendo) marking. The third system includes a *dim.* marking. The fourth system includes a *dim.* marking. The fifth system includes a *p* (piano) dynamic and a *cresc.* (crescendo) marking. The score concludes with a final cadence in the bass staff.

System 1: Treble and bass staves with a grand staff. The treble staff contains a melodic line with slurs and fingerings (2, 4, 1, 2, 3, 1, 3, 2, 3). The bass staff contains a supporting line with slurs and fingerings (1, 4). A dynamic marking *f* is present. A trill *tr* is indicated above a note. A sequence of numbers **3121** is written below the bass staff.

System 2: Treble and bass staves. The treble staff features a complex melodic line with slurs and fingerings (1, 2, 2, 1, 3, 2, 2, 1, 3, 2, 3). The bass staff has a supporting line with slurs and fingerings (4, 1, 1, 2, 3, 1, 3, 1, 1, 2, 5, 4, 3). A dynamic marking *dim.* is present. A sequence of numbers **1323** is written above the treble staff. A dynamic marking *p* is present.

System 3: Treble and bass staves. The treble staff contains a melodic line with slurs and fingerings (4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1). The bass staff has a supporting line with slurs and fingerings (2, 3, 1, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 2, 1, 2). A dynamic marking *cresc.* is present. A sequence of numbers **312** is written above the treble staff. A sequence of numbers **423** is written above the treble staff. A dynamic marking *f* is present.

System 4: Treble and bass staves. The treble staff contains a melodic line with slurs and fingerings (3, 4, 1, 2, 3, 5, 1, 4, 3, 2, 1, 2, 3). The bass staff has a supporting line with slurs and fingerings (5, 2, 2, 3, 1, 2, 1, 3, 1, 2, 3). A dynamic marking *f* is present. A sequence of numbers **3212** is written above the treble staff. First and second endings are marked **1.** and **2.**

2 3 4  
2 4 3  
p  
1 3 8 (5) 1 4 4 4 4 3 1 1 1

4 4 2  
p  
cresc.  
4 5 4 2 1 3

1 1 5 1 5 1 1 1 1

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

4 3 2  
p  
cresc.  
1 1 3 5 1 4 3 4 2 3

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

*f*  
*tr.*

8 2 8 1

3121

3 1 9 1

1 3 2 3 4 2 3

*tr.*

*dim.* *p* *creac.*

4 1 1 3 1 3 1 3

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

*tr.* *f*

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

3 3 1 4 1 3 2

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

*risoluto* *f*

5 3 5 4

3 2 1 8

## Fuga X

Allegro risoluto ed energico (♩ = 136)

Esecuzione: 

(a 3 voci) *energico* *non legato*

*energico*



*non legato* *energico*

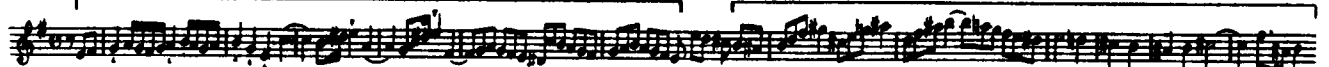



*non legato* *segno* *cresc.*




Тема.

Противосложение.

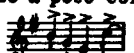


a) Значок  $\lambda$  имеется в оригиналах. Но во времена Баха он обозначал не *staccato*, а *sforzato non legato*, приблизительно если бы было написано теперь следующее: 

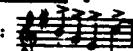
b) Первая интермедия. Секвенция баса, образованная из окончания темы, сопровождается в верхних голосах ритмическими фигурами, заимствованными из третьего и четвертого тактов темы.

a) The sign  $\lambda$  is in the original manuscripts: But at Bach's period it did not indicate a *staccato*, but a *sforzato non legato*, or as near as possible this indication of to-day: 

b) First episode. The sequence of the Bass (drawn from the end of the Theme) is accompanied by the upper parts with rhythmical *andamenti* to be found in the third and fourth bars of the Theme.

a) Il segno  $\lambda$  si trova nei manoscritti originali. Esso però all'epoca di Bach, più che uno *staccato* indicava uno *sforzato non legato*, presso a poco come se oggi si scrivesse nel seguente modo: 

b) 1<sup>o</sup> Episodio. La progressione del Basso, derivante dalla fine del Tema) è accompagnata dalle voci superiori con *andamenti ritmici* contenuti nella terza e quarta battuta del Tema.

a) Ce signe  $\lambda$  se trouve dans les manuscrits autographes. Cependant, du temps de Bach, il indiquait moins un *staccato* qu'une sorte de *sforzato non legato* que l'on écrirait de nos jours à peu près comme suit: 

b) 1<sup>er</sup> épisode. La progression de la basse (issue de la fin du sujet) est accompagnée, dans les parties supérieures de passages rythmiques que nous connaissons déjà des mesures 2 et 4 du sujet.

c) Противосложение переходит от  
баса к сопрано.

d) Вторая интермедия, образованная из того же материала,  
что и первая.

c) The Counter-subject passes  
from the Bass to the Sopr.

d) Second episode formed with the same thematic  
of the first.

c) Il Controsoggetto dal Basso  
passa al Soprano

d) 2<sup>do</sup> Episodio formato dallo stesso materiale  
del primo

c) Le contre-sujet passe de la  
basse au soprano:

d) 2<sup>ème</sup> épisode composé des mêmes éléments thématiques  
que le premier.

The musical score consists of six systems of two staves each. The first system includes the marking 'e)' and 'non legato'. The second system has 'p' and 'cresc.'. The third system has 'p'. The fourth system has 'non legato'. The fifth system has 'dim.'. The sixth system has 'rall.'. The notation includes various fingerings, slurs, and dynamic markings.

e) Третья интермедия, тематически сходная с предыдущими.

e) Third episode, thematically equal to the preceding.

e) 3<sup>o</sup> Episodio tematicamente uguale ai precedenti.

e) 3<sup>ème</sup> épisode dont les éléments sont encore pareils aux précédents.



*a tempo*

*mf energico* *f*

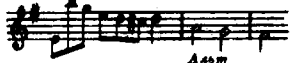
*dim. non legato*

*p* *cresc.* *f*

*Adagio. Tempo primo*

*rall.* *p* *cresc.* *rit.* *largamente*

f) Слегка измененное противосложение, переходящее от сопрано к альту.



g) Добавление четвертого голоса.

f) Counter-subject slightly modified, which passes from the Sopr.

Sopr. to the Contr.



g) A fourth part is added.

f) Controsoggetto lievemente modificato che passa dal Sopr.



g) Aggiunta d'una quarta parte.

f) Le contre-sujet, quelque peu modifié, passe du soprano à



l'alto: g) Adjonction d'une quatrième partie.

## Preludio XI

Quieto; dolce ed uguale ( $\text{♩} = 66$ )

*p*

*cresc. a poco a poco*

*mf*

*p*



5 8 5 4 1 8 4 5

*cresc.*

12

5

This system contains the first four measures of the piece. The right hand features a complex melodic line with many slurs and ties. The left hand provides a steady accompaniment. Fingerings are indicated by numbers 1-5. A dynamic marking of *cresc.* is present in the second measure.

1 4 5 5 8 4 3 1 2 1

*f*

*p*

15

This system contains measures 5 through 8. The right hand continues with intricate patterns. The left hand has a more rhythmic accompaniment. Dynamic markings include *f* and *p*.

5 4 7 7 4 5 3 2 1 2 3 4 5 4 3 2 1

This system contains measures 9 through 12. The right hand has a very active melodic line. The left hand accompaniment is also quite busy. Fingerings are clearly marked throughout.

*p* *cresc.* *mf* 64

4 3 8 1 5 4 5 4 1 1

This system contains measures 13 through 16. The right hand features a melodic line with some grace notes. The left hand has a consistent accompaniment. Dynamic markings include *p*, *cresc.*, and *mf*.

2 8 2 *rit.* *dim.* 67

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

This system contains measures 17 through 20. The right hand has a melodic line that ends with a fermata. The left hand accompaniment is also present. Dynamic markings include *rit.* and *dim.*.

## Fuga XI

Gaio; a guisa di Giga (♩ = 116)

(a 3 voci)

a)

b)

Тема. Противосложение.

Тональный ответ.

a) Связующая интермедия, в которой оба голоса поочередно повторяют короткий тематический отрывок:

b) Первая интермедия, в которой голоса имитационно проводят конец темы. Интермедия, заканчивающаяся проведением темы в басы, снова вступает в 29-м такте и продолжается до 52-го такта.

a) Period of transition in which the two parts repeat a brief thematic fragment:

b) First episode in which the parts repeat, in imitation, the end of Theme. This episode, interrupted by a repetition of the Theme in the Bass, is taken up again in the 29<sup>th</sup> bar and finishes at the 52<sup>nd</sup> bar.

a) Periodo di transizione nel quale le due voci si rincorrono nel ripetere un breve frammento tematico:

b) 1<sup>mo</sup> Episodio nel quale le voci ripetono, in imitazione, la fine del Tema. L'Episodio, interrotto da una replica del Tema nel Basso, si rinnova alla battuta ventinovesima e si prolunga sino alla 52<sup>ma</sup> battuta.

a) Période de transition dans laquelle les deux parties reprennent alternativement un court fragment thématique:

b) 1<sup>er</sup> épisode dans lequel les parties répètent, en imitation, la fin du sujet. Interrompu par un retour de la réponse à la basse, cet épisode reprend son cours à la mesure 29 et dure jusqu'à la mesure 52.

29

52

c) Третья интермедия, тематически подобная второй части предыдущей. Она кончается в 66-м такте, после органного пункта баса на тонике.

c) Third episode, thematically similar to the second part of the preceding. It ends at the 66<sup>th</sup> bar, after a Pedal Bass on the Tonic.

c) 3<sup>o</sup> Episodio tematicamente simile alla seconda parte del precedente. Ha fine alla 66<sup>ma</sup> battuta dopo un Pedale del Basso sulla Tonica.

c) 3<sup>o</sup> episode dont les éléments sont empruntés à la seconde partie du précédent. Il se termine à la mesure 66, après une pédale de la basse sur la tonique.

66

76

d) Четвертая интермедия, после которой следует органнй пунт на доминанте (такты 76—82).

e) Равнозначно следующему:

d) Fourth episode followed by a Pedal on the Dominant (bars 76-82).

e) Equivalent to:

d) 4<sup>th</sup> Episodio al quale segue il Pedale sulla Dominante (battute 76-82).

e) Equivale a:

d) 4<sup>ème</sup> épisode suivi d'une pédale sur la dominante (mesures 76 à 82).

e) Equivalent de:





System 1: Treble and bass clefs. Treble clef contains melodic lines with fingerings (e.g., 4 3 2 1, 3 2 1, 1 2 3, 4 5) and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *p semplice* and *cresc.*

System 2: Treble and bass clefs. Treble clef features a melodic line with a *trill* (tr) and fingerings. Bass clef has a rhythmic accompaniment. Dynamics include *f* and *marc.*

System 3: Treble and bass clefs. Treble clef has a melodic line with fingerings. Bass clef has a rhythmic accompaniment. Dynamics include *dim.*, *p*, and *(poco rit. - - a tempo)*.

System 4: Treble and bass clefs. Treble clef has a melodic line with fingerings. Bass clef has a rhythmic accompaniment. Dynamics include *mf*, *p uguale*, and *mf marc.*

System 5: Treble and bass clefs. Treble clef has a melodic line with fingerings. Bass clef has a rhythmic accompaniment. Dynamics include *p*, *cresc.*, *f*, *p*, and *un poco rit.*

## Fuga XII

Allegretto; vivace e brioso (♩:92)

*non molto legato*

(a 3 voci)

*p burlesco*

*non molto legato*

*non molto legato*

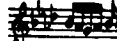
*p cresc.*

Тема.

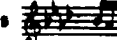
Противосложение.

Тональный ответ.

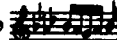
a) Связующая интермедия.

b) Первая интермедия, тематически основанная на трижды повторенном звуке с последующим скачком на сексту, как это имеет место в первом такте темы. Здесь использована также группа нот  из 3-го такта темы, данная здесь в обращении. Бас отвечает фигурой, ритмически имитирующей сопрано.

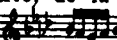
a) Transition period.

b) First episode. The contrapuntal derivations are: the three repeated notes followed by an interval of a sixth as in the first bar of the Theme; and the group of notes  drawn from the third bar of the Theme and repeated here inverted. The Bass answers, imitating the figure and rhythm of the Soprano.

a) Periodo di transizione.

b) 1<sup>o</sup> Episodio. Le derivazioni contrappuntistiche sono da ricercarsi: dalla triplice ripetizione della nota alla quale segue un salto di sesta come avviene nella prima battuta del Tema; dal gruppo di note  proveniente dalla tersa battuta del Tema ripetute qui per moto contrario. Il Basso risponde imitando la figurazione e il ritmo del Soprano.

a) Période de transition.

b) 1<sup>er</sup> épisode. Il faut chercher les origines du contrepoint 1<sup>er</sup> dans la triple répétition d'une note, suivie d'un saut de sixte, de la première mesure du sujet; 2<sup>e</sup> dans le motif  de la troisième mesure du sujet, renversé et répété. La basse répond en imitant le rythme et la figuraton du soprano.

c) Вторая интермедия, основанная на тех же тематических элементах, что и предыдущая.

d) Третья интермедия. Бас продолжает проведение ритмической фигуры шестнадцатых, заимствованной из второй половинны темы.

e) Second episode, thematically similar to the preceding.

d) Third episode. The Bass insists on repeating the passage in semiquavers of the end of the Theme.

c) 2<sup>do</sup> Episodio che ha gli stessi procedimenti tematici del precedente.

d) 3<sup>do</sup> Episodio. Il Basso insiste nel ripetere il passaggio in 16<sup>mi</sup> della fine del Tema.

e) 2<sup>ème</sup> épisode, fondé sur les mêmes développements thématiques que le précédent.

d) 3<sup>ème</sup> épisode. La basse continue à développer le motif de doubles croches qui termine le sujet.

The musical score is written for piano and consists of five systems of staves. The first system is labeled 'e)'. The second system includes the instruction 'cresc.'. The third system includes 'dim.'. The fourth system includes 'cresc. sino alla fine' and 'mf'. The fifth system includes 'poco rit.' and 'più f'. The score is filled with complex rhythmic patterns, including triplets and sixteenth notes, and includes numerous fingerings and articulation marks.

e) Четвертая интермедия, выведенная из ритмической фигуры темы и из указанных выше элементов темы.

f) Кода.

e) Fourth episode chiefly formed from the rhythm of the Theme and by the repetition of the thematic fragments already analysed.

f) Close (Coda).

e) 4<sup>to</sup> Episodio formato, in special modo, dal ritmo del Tema e dal ripetersi degli elementi tematici già analizzati precedentemente.

f) Conclusione (Coda).

e) 4<sup>me</sup> épisode formé d'une manière à part du rythme du sujet et de la reprise des éléments thématiques analysés plus haut.

f) Conclusion (Coda).