



Preludio XI

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



First system of musical notation, measures 1-4. The music is in G major (one sharp) and 3/4 time. It features a treble and bass staff. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Fingering numbers (1-5) are indicated for both hands. Measure numbers 1, 2, 3, and 4 are placed above the staff.

Second system of musical notation, measures 5-8. The music continues with similar melodic and harmonic patterns. A dynamic marking of *mf* (mezzo-forte) is present in measure 6. Fingering and measure numbers are clearly visible.

Third system of musical notation, measures 9-12. The music transitions to a more complex texture. A dynamic marking of *dim.* (diminuendo) is present in measure 9, and a *p* (piano) marking appears in measure 10. Fingering and measure numbers are clearly visible.

Fourth system of musical notation, measures 13-16. The music continues with a *p* (piano) dynamic marking in measure 13. A crescendo marking *cresc. a poco a poco* is present in measure 14. Fingering and measure numbers are clearly visible.

Fifth system of musical notation, measures 17-20. The music concludes with a *mf* (mezzo-forte) dynamic marking in measure 17, followed by a *f dim.* (forte diminuendo) marking in measure 18, and a *p* (piano) marking in measure 19. Fingering and measure numbers are clearly visible.



5 8 5 4 1 8 4 5

cresc.

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

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

1 4 5 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

f

p

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 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 99 100

cresc.

p

mf

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 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 99 100

rit.

dim.

f

pp

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 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 99 100

Fuga XI



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Gaio; a guisa di Giga (♩=116)

(a 3 voci)

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 29th bar and finishes at the 52nd bar.

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

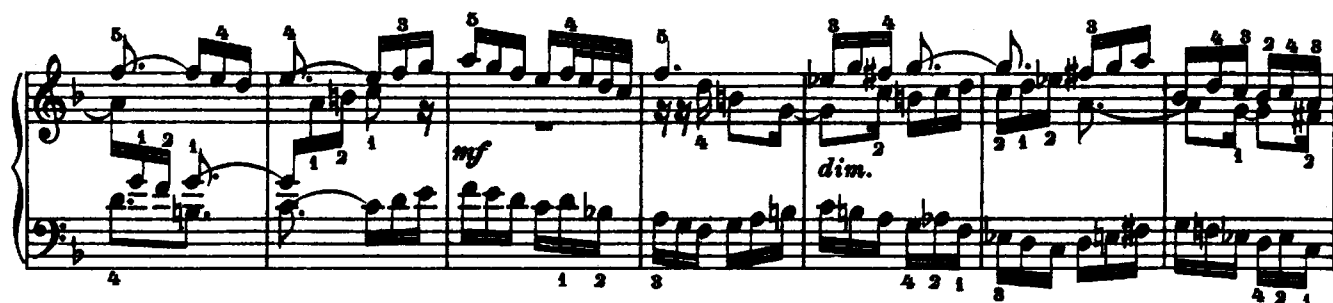
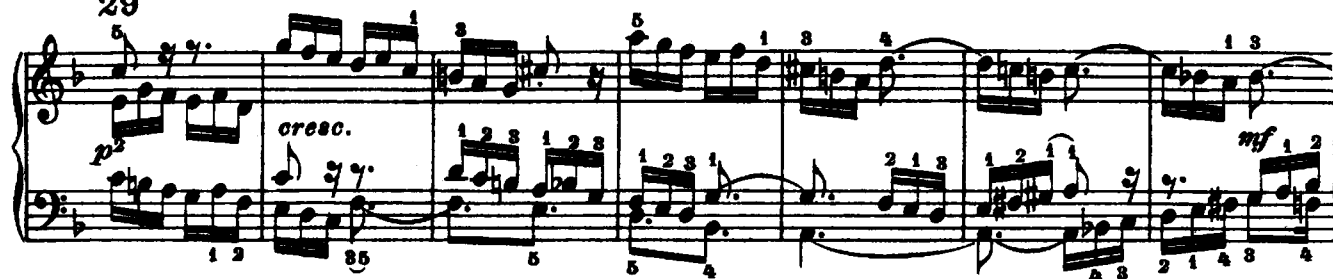
b) 1^{mo} Episodio nel quale le voci ripetono, in imitazione, la fine del Tema. L'Episodio, interrotto da una replica del Tema nel Basso, si rinnova alla battuta ventinovesima e si prolunga sino alla 52^{ma} battuta.

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

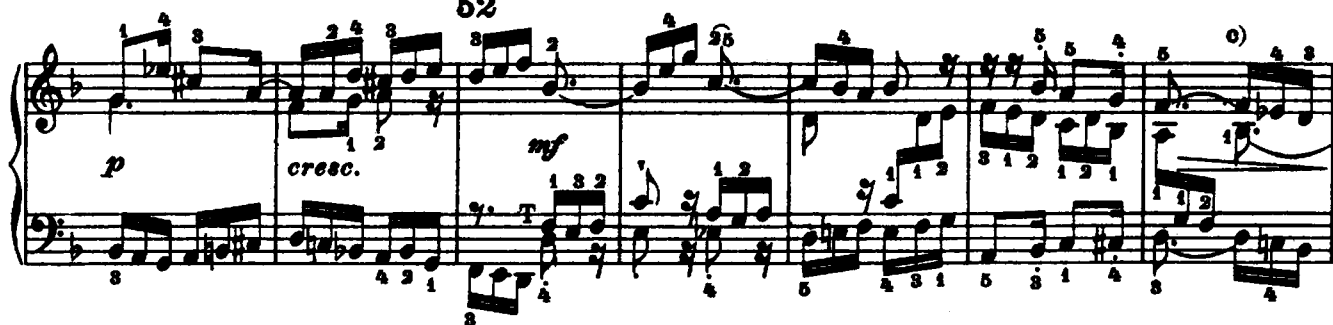
b) 1^{er} épisode dans lequel les parties répètent, en imitation, la fin du sujet. Interrompu par un retour de la réponse à la basse, cet épisode reprend son cours à la mesure 29 et dure jusqu'à la mesure 52.



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 66th bar, after a Pedal Bass on the Tonic.

c) 3^o Episodio tematicamente simile alla seconda parte del precedente. Ha fine alla 66^{ma} battuta dopo un Pedale del Basso sulla Tonica.

c) 3^{ème} épisode 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.

Musical notation for the vocal parts of "The Song of the Lark". The score is written for Soprano (Sopr.), Contralto (Contr.), and Bass. The Soprano part is on a single staff, while the Contralto and Bass parts are on a grand staff (two staves). The music is in 4/4 time and features a melody with eighth and sixteenth notes. The Soprano part is labeled "Sopr." and the Contralto part is labeled "Contr.". The Bass part is labeled "Bass". The music concludes with the word "etc."