



Preludio XXIII

Allegro brioso (♩ = 116)

The musical score for Preludio XXIII, Allegro brioso, is presented in a multi-system format. It is written for piano and features complex fingerings, trills, and dynamic markings. The score is organized into five systems, each containing a grand staff (treble and bass clefs) and a separate bass line. The key signature is D major (two sharps). The tempo is marked 'Allegro brioso' with a quarter note equal to 116 beats per minute. The score includes various musical notations such as trills (tr), fortissimo (f), fortissimo piano (fp), and crescendo (cresc.). Fingerings are indicated by numbers 1-5. The score is a complex piece of music, likely from a collection of preludes.



First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with slurs and fingerings (1, 3, 2). The left hand provides a harmonic accompaniment with fingerings (2, 1, 8, 3, 7). A *p* (piano) dynamic marking appears in the second measure of the right hand.

Second system of musical notation. The right hand continues with slurs and fingerings (2, 1, 8, 2, 2, 1, 3, 4, 1, 8, 8, 1). The left hand has fingerings (1, 3, 2, 3, 4, 1, 4). A *cresc.* (crescendo) marking is present in the right hand.

Third system of musical notation. The right hand includes slurs and fingerings (2, 3, 2, 2, 4, 1, 8, 3, 2, 3, 2). The left hand has fingerings (1, 4, 1, 5, 3, 1, 2, 4). Dynamics include *mf* (mezzo-forte) and *p* (piano).

Fourth system of musical notation. The right hand features slurs and fingerings (3, 2, 2, 3, 2, 3, 5, 2, 4, 1, 2, 2, 1, 2, 4). The left hand has fingerings (3, 1, 2, 4, 2, 1, 5, 2, 5, 8, 2, 1, 2, 4). Dynamics include *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo).

Fifth system of musical notation. The right hand includes slurs and fingerings (5, 1, 2, 1, 2, 2, 4, 1, 2, 4). The left hand has fingerings (4, 2, 3, 2, 4, 1, 3, 5). A *p* (piano) dynamic marking is present.

Fuga XXIII



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Andante ($\text{♩} = 63$)

(a 4 voci)

zotivoce

un poco cresc.

dim.

p

T

S

B

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*

Тема. Кода. Противосложение.


a) Второе противосложение.
b) Первая интермедия. Бас и тенор повторяют коду темы, а сопрано после этого — отрывок противосложения.

a) Second Counter-subject.
b) First episode. The Bass and Tenor repeat the coda of the Theme; afterwards the Sopr. repeats a fragment of the Counter-subject.

a) 2^{do} Controsoggetto.
b) 1^{mo} Episodio. Il Basso ed il Tenore ripetono la Coda del Tema; indi, il Soprano, un frammento del Controsoggetto.

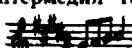
a) Second contre-sujet.
b) 1^{er} épisode. La basse et le ténor reprennent la fin du sujet, puis le soprano un fragment du contre-sujet.

The image displays a musical score for a fugue, likely from a textbook. It consists of four systems of staves, each with a treble and bass clef. The key signature is D major (two sharps). The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. Dynamics include *un poco cresc.*, *dim.*, *p*, and *cresc.*. There are also articulation marks like slurs and accents. The score is divided into sections labeled 'o)', 'd)', and 'e)'. The first system shows the beginning of the fugue with a treble staff starting on a G4 and a bass staff on a D3. The second system continues the development. The third system shows a section with a treble staff starting on a G4 and a bass staff on a D3. The fourth system shows the end of the fugue with a treble staff starting on a G4 and a bass staff on a D3.

e) Третье противосложение: 

Оно больше всего использовано в фуге. Из него композитор образует наибольшее количество интермедий.

d) Вторая интермедия. Бас и после него сопрано проводят третье противосложение.


e) Эта третья интермедия тематически образована из следующей фигуры  которая заимствована из

третьего противосложения и проводится в прямом движении и в обращении. То же самое происходит в следующей интермедии, но только в двух верхних голосах.

e) Third Counter-subject  This

Counter-subject is the one mostly used in the fugue and from it the composer draws the greater member of episodes.

d) Second episode. The Bass and afterwards the Sopr. repeat the third Counter-subject.

e) This third episode is chiefly formed from the figure 


in the third Counter-subject and given by direct motion and inverted. The same thing happens in the following episode confined to the two upper parts.

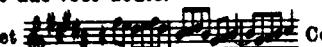
c) Terzo Controsoggetto  Questo

terzo Controsoggetto è quello maggiormente adoperato nella Fuga, e, da esso l'autore trae la maggior copia di svolgimenti.


d) 2^{do} Episodio. Il Basso e poi il Sopr. ripetono il III Contro-soggetto.

e) Questo terzo Episodio è formato, in special modo, dalla figura-

sione  tratta dal III Controsoggetto e data per moto retto e contrario. Lo stesso procedimento ha luogo nell' Episodio successivo limitato alle due voci acute.

c) Troisième contre-sujet  Ce contre-sujet est, des trois, le plus employé dans la suite de cette fugue, le compositeur le soumettant à une quantité de transformations diverses.

d) 2^{ème} épisode. La basse puis le soprano reprennent le troisième contre-sujet.

e) Ce 3^{ème} épisode est construit d'une manière spéciale sur un motif  tiré du troisième contre-sujet et présenté à la fois sous sa forme directe et sous sa forme renversée. Le même procédé se retrouve dans l'épisode suivant, mais restreint aux deux parties supérieures.





г) Пятая интермедия. В этой нисходящей секвенции сопрано происходит из конца третьего противосложения

бас также из третьего противосложения, из которого он (в обращении) заимствует следующую фигуру:

То же тематическое строение, что в сопрано, имеется в альте в тактах 59—60, 68—69 и 70—71.

г) Шестая интермедия. Бас образован из фигуры, типичной для второго и третьего противосложений.

h) Седьмая интермедия. Часть третьего противосложения проведена имитационно разными голосами.

f) Fifth episode. In this descending sequence the Sopr. originates from the end of the third Counter-subject and the Bass too from the same Counter-subject of which it repeats this design inverted: The same thematic derivation occurs for the Contr. in bars 59-60, 68-69 and 70-71.

g) Sixth episode. The Bass is formed from a figure common to the second and third Counter-subjects.

h) Seventh episode: Portion of the third Counter-subject is repeated in imitation by the different parts.

f) 5^o Episodio. In questa progressione discendente il Sopr. deriva dalla fine del III Controsoggetto il Basso, parimenti, dal III Controsoggetto del quale ripete (per moto contrario) questo disegno: La stessa derivazione tematica del

Soprano ha luogo per il Contralto alle battute 59-60, 68-69 e 70-71. g) 6^o Episodio. Il Basso è formato da una figurazione comune al secondo e terzo Controsoggetto.

h) 7^o Episodio. Parte del III Controsoggetto viene ripetuta, per imitazioni, dalle varie voci.

f) 5^o épisode. Cette progression descendante a sa source dans le troisième contre-sujet dont le soprano imite la formule finale et la basse un autre fragment quelle renverse. Le procédé de dérivation employé pour former le soprano est utilisé plus loin pour la formation de l'alto, dans les mesures 59-60, 68-69 et 70-71.

g) 6^o épisode. La basse se compose d'une figuration commune aux deuxième et troisième contre-sujets.

h) 7^o épisode. Une partie du troisième contre-sujet est reprise, en imitations, par les différentes parties.



i) Здесь такие голоса взаимно имитируются, разрабатывая фигуру 3-го противосложения. Пример:

j) Последняя интермедия.

i) Here too all the parts imitate each other developing a design of the third Counter-subject. Ex:

j) Last episode.

i) Anche qui tutte le voci s'imitano svolgendo un disegno del III Controsoggetto. Es:

j) Ultimo Episodio.

i) Ici encore les parties s'imitent les unes les autres et développent ainsi un fragment du troisième contre-sujet:

j) Dernier épisode.