

## Preludio VI

**Allegro vivace e brillante** (♩ = 120)

*5 poco legato, brillantissimo*

[illegible]

3 4 3 5 3 4 3 5

3 4 3 5 3 4 3 5

*p* (4 3 2 1) (4 3 2 1)

*f*

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

[illegible]

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano (p) and includes a *cresc.* (crescendo) marking. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#). The score is divided into measures by bar lines. Fingerings are indicated by numbers 1-5. The tempo is marked "Allegretto".

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). It contains two measures of music. The first measure has a melody starting on G4, moving to A4, Bb4, and A4, with a triplet of eighth notes (G4, A4, Bb4) marked with a '3' above. The second measure has a melody starting on G4, moving to A4, Bb4, and A4, with a triplet of eighth notes (G4, A4, Bb4) marked with a '3' above. The second system consists of two staves, a treble and a bass clef. The treble staff contains two measures of music. The first measure has a melody starting on G4, moving to A4, Bb4, and A4, with a triplet of eighth notes (G4, A4, Bb4) marked with a '3' above. The second measure has a melody starting on G4, moving to A4, Bb4, and A4, with a triplet of eighth notes (G4, A4, Bb4) marked with a '3' above. The bass staff contains two measures of music. The first measure has a bass line starting on G3, moving to A3, Bb3, and A3, with a triplet of eighth notes (G3, A3, Bb3) marked with a '3' above. The second measure has a bass line starting on G3, moving to A3, Bb3, and A3, with a triplet of eighth notes (G3, A3, Bb3) marked with a '3' above. The third system consists of two staves, a treble and a bass clef. The treble staff contains two measures of music. The first measure has a melody starting on G4, moving to A4, Bb4, and A4, with a triplet of eighth notes (G4, A4, Bb4) marked with a '3' above. The second measure has a melody starting on G4, moving to A4, Bb4, and A4, with a triplet of eighth notes (G4, A4, Bb4) marked with a '3' above. The bass staff contains two measures of music. The first measure has a bass line starting on G3, moving to A3, Bb3, and A3, with a triplet of eighth notes (G3, A3, Bb3) marked with a '3' above. The second measure has a bass line starting on G3, moving to A3, Bb3, and A3, with a triplet of eighth notes (G3, A3, Bb3) marked with a '3' above.





## 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.

а) В этом связующем такте между вторым и третьим проведением темы имеется в обоих голосах заимствованная из темы фигура шестнадцатых в обращении.

а) 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 contrapuntistico 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.

а) In questa battuta d'unione (di transizione) fra la seconda e la terza replica del Tema le due voci ripetono per moto contrario la figurazione tematica in 16<sup>mi</sup>

а) 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 written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and a fermata.

Dynamic markings include *dim.* (diminuendo), *p* (piano), *cresc. a poco a poco* (crescendo a little by little), *poco* (a little), and *p cresc. molto* (piano, crescendo very much).

Specific markings include *b) 1*, *c)*, and *rit.* (ritardando).

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.