



Preludio XVII

Andantino (♩=63)

a) Эти острые точки ♯ имеются в оригинале. См. примечание к теме 10-й фуги.

a) These staccato dashes ♯ are original. See annotation for the Theme in fugue X.

a) I punti acuti ♯ sono originali. Vedi annotazione per il Tema della Fuga X.

a) Les signes ♯ sont dans l'original. Voir la remarque faite sur le sujet de la Fugue X.





This image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The first system includes the instruction 'dim.' (diminuendo). The second system features 'cresc. a poco a poco' (crescendo a little by little). The third system includes 'mf' (mezzo-forte) and 'f' (forte). The fourth and fifth systems include 'p' (piano) and 'cresc.' (crescendo). The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings. There are also some numerical markings (1, 2, 3, 4, 5, 8) that appear to be fingerings or measure numbers. The overall style is that of a classical piano score.



First system of musical notation, measures 1-3. The key signature is three flats (B-flat, E-flat, A-flat). The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Fingering numbers (1-5) are indicated above and below the notes. The system includes a treble and bass staff with a grand staff configuration.

Second system of musical notation, measures 4-6. Measure 4 begins with a piano (*p*) dynamic marking. Measure 6 includes a crescendo (*cresc.*) marking. The notation continues with intricate rhythmic figures and fingering.

Third system of musical notation, measures 7-9. The music continues with dense rhythmic textures. Fingering is clearly marked throughout the system.

Fourth system of musical notation, measures 10-12. Measure 10 starts with a diminuendo (*dim.*) marking. Measure 12 begins with a piano (*p*) dynamic marking. The system shows a continuation of the complex rhythmic patterns.

Fifth system of musical notation, measures 13-15. Measure 13 is marked *più lento* (more slowly). The system concludes with a final measure (measure 15) featuring a fermata. The notation includes various musical symbols such as slurs, ties, and dynamic markings.



Fuga XVII

Tranquillamente e cantando (♩ = 69)

dolce e legatissimo

(a 4 voci)

p dolce e legatissimo

a) Связующая интермедия.

b) Второе

противосложение,

которое почти во всей фуге соединено с первым.

c) Первая интермедия. Сопрано происходит из первого и второго противосложения. Пример:

Альт выведен из темы, и бас повторяет в форме секвенции некоторый период (измененный конец темы), который имелся уже в сопрано в пятом такте.

Сходные тематические элементы служат для образования начинающейся в двадцать седьмом такте третьей интермедии.

a) Transition period.

b) Second Counter-subject

which we find together with the first Counter-subject, nearly throughout the whole fugue.

c) First episode. The Soprano originates from the first and second Counter-subjects. Execution:

Contralto is founded on the Theme and the Bass repeats, in sequence form, a modification of the end of the Theme, already sung by the Soprano in the 5th bar

The same thematic material forms the third episode which begins at the 27th bar.

a) Periodo di transizione.

b) 2^{do} Controsoggetto

che si trova unito, in quasi tutta la Fuga al primo Controsoggetto.

c) 1^{mo} Episodio. Il Soprano ha origine dal primo e secondo Controsoggetto. Esecuzione:

dal Tema, ed il Basso ripete, in forma di progressione, un periodo (modificazione della fine del Tema) già cantato dal Soprano alla 5^a battuta

L'identico contenuto tematico serve a formare il 3^o Episodio che comincia alla 27^{ma} battuta.

a) Période de transition

b) Second contre-sujet

qui, pendant presque toute la fugue, est réuni au premier.

c) 1^{er} épisode. Le soprano résulte d'une combinaison des deux contre-sujets, soit:

du sujet lui-même et la basse répète, sous forme de progression, une formule (modification de la fin du sujet) déjà entendue dans le soprano, à la mesure

Les mêmes éléments thématiques servent à former le 3^{ème} épisode qui commence à la mesure 27.



The musical score consists of five systems of piano music. Each system has a treble and bass staff. The key signature has one sharp (F#), and the time signature is 4/4. The music is characterized by dense, flowing textures with frequent sixteenth and thirty-second notes. Fingerings are indicated by numbers 1 through 5. Dynamics include *mf*, *p*, *cresc.*, *dim.*, *marc.*, and *marc. cresc.*. The score is labeled with 'd)' at the beginning of the third system and '27' at the start of the fourth system.

d) Вторая интермедия, в которой тенор и альт поочередно повторяют конец темы.

e) Третья интермедия (см. примечание c))

d) Second episode in which the Tenor and Contralto answer each other repeating the end of the Theme.

e) Third episode. (See Annotation c).

d) 2^{do} Episodio nel quale il Tenore ed il Contralto si rispondono nel ripetere la fine del Tema.

e) 3^{so} Episodio. (Vedi nota c).

d) 2^{ème} épisode dans lequel le ténor et l'alto reprennent alternativement la terminaison du sujet.

e) 3^{ème} épisode. (Voir la note c).



f) Вариант первого противосложения.

g) Стретто.

h) Этот пассаж имеет тематическое происхождение. Пример:

i) Добавление второго басового голоса под противосложением.

f) Variant of the first Counter-subject.

g) Stretto.

h) This passage preserves its thematic origin. Execution:

i) A second Bass is added here below the Counter-subject.

f) Variante del primo Controsoggetto.

g) Stretto.

h) Questo passaggio conserva la sua originetematica. Esempio.

i) Aggiunta d'un secondo Basso al disotto del Controsoggetto.

f) Variante du premier contre-sujet.

g) Strette.

h) L'origine thématique de ce passage est encore sensible, soit:

i) Seconde partie de basse, introduite au-dessous du contre-sujet.