



Preludio IV

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

sempre legatissimo

2 poco marc.

marc.

marc.

cresc.

f

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 continuél des différentes voix entre elles.



This page contains four systems of musical notation for a piano piece. Each system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below it. The key signature is D major (two sharps). The notation includes various musical elements such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece features several technical passages, including trills, triplets, and rapid sixteenth-note runs. Dynamic markings include *p* (piano), *meno p* (meno piano), *espr.* (espressivo), *marc.* (marcato), and *oressc.* (crescendo). The notation is dense and detailed, typical of a professional musical score.



This page contains four systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Performance instructions are written in Italian, including *delicato*, *p* (piano), *espr.* (espressivo), *dim.* (diminuendo), and *dolente* (dolente). The page is divided into four measures by vertical bar lines, with the first measure of each system starting with a key signature change from three sharps to two sharps (F#, C#).



espr. *dolcissimo* *pp* *cresc. a poco a poco* *f* *ampio* *p*



Fuga IV


Allegro moderato ed energico (♩ = 132)


(a 3 Voci)


Тема. Противосложение.

а) 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.

а) 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.

а) 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.

а) 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

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 30th 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

Oppure:

57

62