

# Preludio V



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**Allegro giusto; ben marcato e brioso** (♩ = 92)

a) Относительно ритмической интерпретации этого такта и других подобных см. примечания к пятой фуге 1-го тома.

a) With regard to the rhythmic rendering of this and the other bars of similar design see annotation on the 5<sup>th</sup> fugue-Book I.

a) Circa l'interpretazione ritmica di questa battuta e delle altre simili, si rilegga quanto fu detto per la V<sup>a</sup> Fuga della Prima Parte.

a) Pour ce qui concerne l'interprétation rythmique de cette mesure et de celles qui lui sont analogues, on voudra bien relire ce que nous avons dit au sujet de la Fugue V de la 1<sup>re</sup> partie.



13

5 4 1 8 1 2 4 2

1 2 1 5 2 8 6 4 13

*f* *p* *mf*

4 1 2 5 4 13

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

14

14 231 *cresc.*

1 3 2 5 8 2 5 8 1 8 2 1 1 2 3 4

64

2 1 3 5 4 13 1 1 8 2 2 1 4 1 2 4 3 5

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

132 132



*cresc. a poco a poco*

*ff* *p* *cresc.*

*cresc.*

*fp<sub>2</sub>* *cresc.* *senza rallentare*



## Fuga V.

Andante sostenuto e cantabile ( $\text{♩} = 72$ ).

(a 4 voci)

Тема. Противосложение.

a) Эта и другие четыре интермедии фуги в тактах 16, 29, 35 и 42 развивают следующий тематический элемент:



b) Выделите тему следующим образом:



c) Начиная с этого места каждое вступление темы следует в виде стретто, за исключением тактов 40 и 41.

a) This and the other four episodes of the fugue in bars 16, 29, 35 & 42, all develop the thematic design:

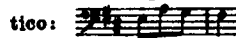


b) Make the Theme conspicuous. Therefore the reading must be the following:

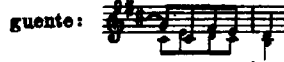


c) From here every return of the Theme is formed like a Stretto, except in bars 40 & 41.

a) Questo primo Episodio, e gli altri quattro contenuti nella Fuga alle battute 16, 29, 35 e 42, sviluppano tutti il disegno tematico:

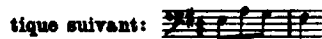


b) Si faccia risaltare il Tema, e perciò l'esecuzione sia la seguente:



c) Da qui in avanti ogni ritorno del Tema è foggato a guisa di Stretto, eccetto nelle due battute 40 e 41.

a) Cet épisode et les quatre autres de cette même fugue, aux mesures 16, 29, 35 et 42, sont basés sur le fragment thématique suivant:



b) On s'attachera à faire ressortir le sujet, par l'exécution suivante:



c) A partir d'ici les reprises du sujet sont toutes en forme de stretto, sauf dans les mesures 40 et 41.



First system of musical notation (measures 1-12). The score is in G major (one sharp) and 2/4 time. It features a treble and bass staff. The right hand plays a melodic line with various fingerings (e.g., 4 3 4, 1 5, 3, 4 5 4, 4 5, 4 2 4, 5 4, 3 5) and includes a *cresc.* marking. The left hand provides harmonic support with chords and single notes, including a *mf* marking. The system concludes with a *dim.* marking.

Second system of musical notation (measures 13-28). The right hand continues the melodic development with fingerings like 5 4 5, 5 2 9, 4 3, 2, 3 5, 5, 4 5, 4 5. It includes a *mf* marking and a *dim.* marking. The left hand features a *p* (piano) marking and continues the harmonic accompaniment with fingerings such as 1 2 1, 4 2, 5 3, 3, 8 5 4, 4 3 1 2, 4 3 2.

Third system of musical notation (measures 29-34). The right hand starts with a *f* (forte) marking and includes fingerings like 5 4 5, 4, 3, 2 5, 5, 5 4 3 4, 4 3 4. It also features a *cresc.* marking. The left hand includes a *p* marking and continues the accompaniment with fingerings such as 1 2 1, 2 1 2, 3, 1 2 1, 3, 4.

Fourth system of musical notation (measures 35-41). The right hand continues with a *f* marking and fingerings like 3 1, 3 1 3, 3 5 4, 3 4 3, 4 5. It includes a *cresc.* marking. The left hand features a *f* marking and continues the accompaniment with fingerings such as 1 2 1, 2 1 2, 3, 1 2 1, 3, 4.

Fifth system of musical notation (measures 42-48). The right hand includes a *poco rall.* (poco rallentando) marking and fingerings like 2 5, 2 5 4 3, 5, 5, 3 5 4 3 4 1 1, 5 3 2. It also features a *dim.* marking. The left hand includes a *p* marking and continues the accompaniment with fingerings such as 1 2 1, 3, 2 1, 5, 5 4, 5, 2 1 5.