

Jean-Sébastien Bach

1685-1750

LE CLAVECIN BIEN TEMPÉRÉ

48 Préludes et Fugues

transcrits à 4 mains

par

Théodore Dubois

ÉDITION MAURICE SENART & C^{ie}, 20, Rue du Dragon, Paris

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Jean-Sébastien BACH
(1685-1750)



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48 PRÉLUDES et FUGUES

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PAR

Théodore DUBOIS

Membre de l'Institut de France

LIVRE I n° 1 Prix net : 3 fr.

LIVRE I n° 2 — 3 fr.

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INTRODUCTION

Tout le monde sait combien est difficile l'exécution du "Clavecin bien tempéré" de J.-S. Bach, si on veut la réaliser avec un style tour à tour et à la fois lié, brillant, grave, expressif, et si l'on veut faire ressortir les thèmes principaux, alors même qu'ils sont au centre de l'admirable polyphonie dont ce Maître génial et inimitable avait le secret.

De là nous est venue la pensée de transcrire ce chef-d'œuvre pour le piano à 4 mains. Il sera mis ainsi à la portée d'un plus grand nombre d'exécutants, l'interprétation en étant rendue sensiblement plus facile. — Les parties saillantes se détacheront de l'ensemble avec une entière indépendance, ce qui permettra d'en suivre la magnifique contexture avec un intérêt toujours en éveil et un plaisir toujours nouveau.

Nous pensons n'avoir pas besoin de dire avec quel respect nous avons fait cette transcription ! La seule liberté que nous nous soyons permise est la doublure à la basse, et à l'octave grave, de quelques rares passages, doublure qui nous a paru compatible avec le style de Bach, en figurant ainsi les 16 pieds de l'orgue.

La répartition des parties, leur alternance combinée dans les quatre mains, d'où doit résulter l'élégance, la clarté, l'intérêt de l'exécution, nous a surtout préoccupé et dirigé dans notre travail.

Afin de pouvoir sans hésitation, même et surtout à la lecture, mettre en lumière comme il convient certaines parties thématiques, nous avons cru devoir les souligner. Elles devront toujours avoir une intensité un peu plus grande que le reste de l'ensemble polyphonique.

Bien que J.-S. Bach n'ait indiqué aucune accentuation, aucun mouvement, aucune nuance, il est néanmoins hors de doute qu'il n'exécutait pas ses œuvres d'une façon uniforme. En raison de cette absence d'indications, une grande liberté est donc laissée à chacun d'interpréter selon son sentiment personnel. — Tant que l'exécutant est seul, il n'y a à cela aucun inconvénient, mais avec un arrangement à 4 mains, il devient indispensable que des précisions soient données, afin qu'aucune disparate, aucune contradiction ne se produisent entre les intentions de l'un et de l'autre exécutant.

Pour atteindre ce but, nous avons pris pour base de notre travail l'édition revue par Ch. Czerny, publiée par la maison Peters, de Leipzig. Elle nous a paru exacte et conforme, autant qu'on peut le supposer tout au moins, à la pensée de l'auteur.

Th. DUBOIS,

Membre de l'Institut de France.

REMARQUES

1.- Lorsque des notes seront affectées d'une petite croix placée soit au dessus, soit au dessous d'elles :  cela indiquera que l'exécutant doit lever rapidement la main, pour laisser la place libre à d'autres parties qui ont à se mouvoir immédiatement dans la même région.

2.- Pour la facilité et la clarté de l'exécution, nous avons souvent réparti alternativement dans les deux mains, des traits, des dessins, des passages qui, dans l'original sont joués par une seule main et ne forment qu'une seule et unique partie. En ce cas, afin de laisser à la ligne mélodique, au trait, sa physionomie, son contour, nous avons, chaque fois que nous l'avons cru opportun, omis de remplir par des pauses ou par des silences les mesures ou fragments de mesures vides de notes.

3.- Nous croyons devoir rappeler ce que nous disons dans l'Introduction: à savoir que les passages soulignés doivent être mis en relief, tout en subordonnant l'accentuation et l'intensité à la force générale de la période.

4.- En vue de l'intelligence de l'exécution, nous avons figuré parfois par un petit trait pointillé, la continuité d'un dessin qui passe d'une partie à une autre.

J. S. BACH
(1685-1750)

Le clavecin bien tempéré

LIVRE II N° 2

Transcrit pour Piano

à 4 mains par

THÉODORE DUBOIS

PRELUDIO XIII

All'ito con moto ($\text{d} = 92$)

All'ito con moto ($\text{d} = 92$)

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2

I

II

sf dim.

p

cresc.

sf dim.

p

cresc.

I

II

f

I

II

sf

tr.

sf

tr.

I

II

sf

tr.

dim.

p

cresc.

sf

tr.

dim.

p

I

II

I

II

I

II

I

II

I

II

I

II

4

I

II

FUGA XIII
A 3 VOCI

All^o moderato ($d=58$)

I

II

All^o moderato ($d=58$)

I

II

I

II

6

I *p dolce*

II *p dolce*

I *mf*

II *mf*

I *p dolce*

II *p dolce*

I *mf* *cresc.* *f* *dim.* *p*

II *mf* *cresc.* *f* *dim.* *p*

I *dim.* *f* *dim.* *p*

II *dim.* *f* *dim.* *p*

I *cresc.* *f* *tr.*

II *cresc.* *f*

I dim. p dolce mf pdolce

II dim. p p dolce

I mf f dim. p

II mf f dim. p

I cresc. f dim. p cresc. f

II dim. p f

I più f rall. Lento ff

II più f rall. Lento ff

PRELUDIO XIV

Andante con moto (♩ = 116)

I *legato.*

Andante con moto (♩ = 116)

II *legato*

I

II

dim. *p* *simili*

dim. *p* *simili*

I

II

cresc.

I

II

cresc.

I

II

dim. *p*

dim. *p*

I

II

cresc.

cresc.

dim.

p

dim.

a Tempo

ritard.

p

f

simili

dim.

a Tempo

ritard.

p

$\frac{3}{8}$

$\frac{8}{8}$

f

dim.

M.S. & Cir 3440

10

I

II

I

II

I

II

FUGA XIV

A 3 VOCI

All' mod' spiritoso ($\text{d}=108$)

I

II

III

All' mod' spiritoso ($\text{d}=108$)

I

II

I

II

I

II

I

II

I

II

I

II

82

I

II

dim.

f

dim.

I

II

I

legato

cresc.

II

legato

oreso.

I

II

f

I

dim.

p

oreso.

II

dim.

oreso.

I

f

p

oreso.

II

p

oreso.

I

f

tr

II

f

I

p

tr

II

p

I

tr

oreso.

II

oreso.

16

I

II

legato

dim.

p

cresc.

f

dim.

p

cresc.

f

dim. e rit.

p

PRELUDIO XV

All' vivace ($\text{d} = 132$)

I *p* *oresc.*

II *p* *cruso.*

I

II

I

II

I

II

I

II

16

I *oreso.*

II *oresc.* *f*

I *dim.*

II *dim.*

I

II *p*

I *f*

II *f* *dim.*

I

II

cresc.

I

II

f

I

II

dim.

p

cresc.

f

FUGA XV

A 3 VOCI

All'lio vivace (J. = 76)

I

p leggieramente

cresc.

II

All'lio vivace (J. = 76)

porcsc.

18

I

II

I

II

I

II

I

II

I

oresc.

oreso.

II

I

tr

f

II

I

ff

tr

II

I

fz

dim.

II

fz

sf dim.

PRELUDIO XVI

I *Largo (♩ = 80)*

f sempre legato e ben marcato

II *Largo (♩ = 80)*

f sempre legato e ben marcato

I

sf

sf dim.

II

dim.

I

p

oteso.

sf

II

p

oteso.

sf

Musical score for two pianos (I and II) across four staves:

- Staff I:** Dynamics include *sf*, *f*, *dim.*, *f*, *p*, *cresc.*, *cresc. e allarg.*, and *f*.
- Staff II:** Dynamics include *s*, *sf*, *f*, *dim.*, *p*, *cresc. e allarg.*, and *f*.

Performance instructions include *sf*, *f*, *s*, *dim.*, *f*, *p*, *cresc.*, *cresc. e allarg.*, and *f*.

FUGA XVI

A 4 VOCI

Andante con moto (d = 84)

I
f pesante

II
f pesante

Andante con moto (d = 84)

I
f

II
f

I
dim. *p*

II
dim. *p*

I
oresco. *f*

II
oresco. *f*

Musical score for two voices (I and II) in G minor. Measure 1: Voice I starts with eighth-note pairs followed by sixteenth-note patterns. Voice II enters with eighth-note pairs. Dynamic: *dim.* Measure 2: Both voices continue with sixteenth-note patterns. Dynamic: *f*

Musical score for two voices (I and II) in G minor. Measure 3: Both voices play eighth-note pairs. Dynamic: *p*. Measure 4: Both voices play sixteenth-note patterns. Dynamic: *p*

Musical score for two voices (I and II) in G minor. Measure 5: Both voices play eighth-note pairs. Dynamic: *cresc.* Measure 6: Both voices play sixteenth-note patterns. Dynamic: *cresc.*

Musical score for two voices (I and II) in G minor. Measure 7: Both voices play eighth-note pairs. Dynamic: *f*. Measure 8: Both voices play sixteenth-note patterns. Dynamic: *p*

24

I

oresso.

II

I

II

I

dim.

II

dim.

I

oresso.

II

oresso.

I II

f *p* *cresc.*

I II

f *p*

I II

f *p*

I II

f *p* *rall.*

f *p* *rall.*

PRELUDIO XVII

Andante con moto (d=69)

Andante con moto (d=69)

sempre legato

p

cresc.

sempre legato

cresc.

fp

fp

cresc.

cresc.

p dolce

f

p dolce

I II

I II

cresc.

p *oresc.*

cresc.

p *oresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p

p

I II

p *cresc.*

p *cresc.*

p

p

I

cresc.

II

cresc.

I

fp

fp

fp

II

I

cresc.

fp

cresc.

II

I

f

pdolce

f

p

II

f

pdolce

f

I

II

I

II

I

II

I

II

30

I

II

I

II

I

II

FUGA XVII
A 4 VOCI

Moderato ($\text{d} = 69$)

p dolce legato

Moderato ($\text{d} = 69$)

I

II

I

II

I

cresc.

II

p *legato* *cresc.*

sf

f

I

p *cresc.*

II

sf

p *cresc.*

I

f

II

f

f_z

p

I

II

I

cresc.

f

sf

II

cresc.

f

I

sf

dim.

p

II

dim.

p

I

cresc.

f

II

cresc.

II

oresto.

f

I

p

oresto.

sf

II

sf

p.

oresto.

I II

oreso.

f cresc.

p oresp. sf f

I II

dim.

I II

dim.

I II

(.)

I II

pp

pp

PRELUDIO XVIII

All' moderato ($\text{♩} = 100$)

I

II

oreso.

I

oresu.

II

simili

I

sf sf sf

II

simili

oreso.

I

II

Musical score for two staves (I and II) showing four systems of music. Staff I uses treble clef and staff II uses bass clef. Both staves have a key signature of three sharps. The score includes dynamic markings such as *p*, *f*, *cresc.*, and *oreso.*

System 1: Both staves begin with eighth-note patterns. Staff I has a dynamic of *p*. Staff II has a dynamic of *p*.

System 2: Both staves continue with eighth-note patterns. Staff I has a dynamic of *f*. Staff II has a dynamic of *f*.

System 3: Both staves begin with eighth-note patterns. Staff I has a dynamic of *cresc.*. Staff II has a dynamic of *oresc.*

System 4: Both staves begin with eighth-note patterns. Staff I has a dynamic of *f*. Staff II has a dynamic of *f*.

I

cresc.

II

I

f

II

f

I

p

II

p

I

f

II

f

I

II

FUGA XVIII
A 3 VOCI

Mod^{to} e quieto (d.=56)

I

p dolce sempre legato

II

Mod^{to} e quieto (d.=56)

p dolce sempre legato

I

pp

poco cresc.

p

II

I

p

cresc.

II

p

oreso.

ff

38

Musical score for two staves (I and II) in 2/4 time, major key. Dynamic: *f*. The score consists of two systems of music.

Musical score for two staves (I and II) in 2/4 time, major key. Dynamic: *p* (dolce). Staff II dynamic: *tr* (dolce). The score consists of two systems of music.

Musical score for two staves (I and II) in 2/4 time, major key. Dynamic: *oroso.* Staff II dynamic: *oroso.* The score consists of two systems of music.

Musical score for two staves (I and II) in 2/4 time, major key. Staff I dynamic: *f*. Staff II dynamic: *dim.* The score consists of two systems of music.

I *dolce*

II *dolce*

orosc.

f tr

I *p dolce e sempre legato*

II *p dolce e sempre legato*

I

II

cresc.

cresc.

f

I

II

f

f

40

Musical score for two voices (I and II) in G major. The vocal parts are in treble clef. Measure 1: Voice I starts with a melodic line, followed by a dynamic instruction "dim." and a section of eighth-note chords. Voice II enters with eighth-note chords. Measure 2: Both voices continue with eighth-note chords. Dynamic "oreso." appears above Voice I.

Measure 3: Both voices continue with eighth-note chords. Dynamic "dim." appears above Voice I. Measure 4: Both voices continue with eighth-note chords. Dynamic "oreso." appears above Voice II.

Measure 5: Voice I begins with a melodic line, followed by a dynamic "dim.". Voice II enters with eighth-note chords. Measure 6: Both voices continue with eighth-note chords. Dynamic "dolce" appears above both voices.

Measure 7: Both voices continue with eighth-note chords. Dynamic "oreso." appears above both voices. Measure 8: Both voices continue with eighth-note chords. Dynamic "oreso." appears above both voices.

Measure 9: Both voices continue with eighth-note chords. Measure 10: Both voices continue with eighth-note chords. Dynamics "sf" and "p" appear above both voices.

I

II

cresc.

I

II

f *p* *cresc.* *dim.* *p*

I

II

cresc. *f* *dim.* *p* *f*

I

II

f *dim.* *p dolce* *rallent.* *pp*

PRELUDIO XIX

All' *moderato* ($\text{d} = 88$)

I *p dolce* *sempre legato* *oresc.*

II *p* *sempre legato* *oresc.*

All' *moderato* ($\text{d} = 88$)

I *sf dim.* *p* *oresc.*

II *sf dim.* *p* *oresc.*

I *dim.* *p*

II *dim.* *p*

I *oresc.* *f* *dim.*

II *oresc.* *f* *dim.*

Musical score for two pianos (I and II) in G major (two sharps). The score consists of four systems of music.

System 1: Both pianos play eighth-note patterns. Piano I starts with a dynamic of *p*, followed by *cresc.*, *f*, and *p* again with *cresc.*. Piano II follows a similar pattern with *p*, *cresc.*, *f*, and *p* with *cresc.*

System 2: Both pianos play eighth-note patterns. Piano I starts with *f*, followed by *p* with *cresc.*, *f*, and another *f*. Piano II follows with *f*, *p* with *cresc.*, *f*, and *f*.

System 3: Both pianos play eighth-note patterns. Piano I starts with *dim.*, followed by *p*, *cresc.*, and *p*. Piano II follows with *dim.*, *p*, and *cresc.*

System 4: Both pianos play eighth-note patterns. Piano I starts with *p*, followed by *cresc.*, *dim.*, and *p*. Piano II follows with *dim.*, *p*, *cresc.*, *dim.*, and *p*. The piece concludes with a final dynamic of *p*.

FUGA XIX
A 3 VOCI

All' moderato ($\text{♩} = 96$)

I

II

All' moderato ($\text{♩} = 96$)

I

II

I

II

I

II

I dim.

II oreso.

I dim.

II oreso.

I sf sf sf sf dim.

II dim.

I sf sf p

II f p

I oresc. tr.

II cresc. sf sf poco ritard

PRELUDIO XX

Andante molto espressivo (♩=92)

I *pp legatissimo sempre*

II

Andante molto espressivo (♩=92)

II *pp legatissimo sempre*

I

I *pp*

II

II *pp*

I *p f pp*

II

II *p f pp*

I

II

I

II

I

II

I

II

48

I

II

I

pp

oreso.

f

dim.

II

pp

oresc.

f

dim.

I

pp

oreso.

p

II

pp

oreso.

p

I

dim.

p

pp

II

dim.

p

dim.

pp

FUGA XX
A 3 VOCI

Andante maestoso ed energico (♩ = 66)

Musical score for Fuga XX, Part I, measures 1-2. The score consists of two staves. Staff I (treble clef) has a rest followed by a dynamic ff. Staff II (bass clef) starts with a forte dynamic ff, followed by a measure with a tempo marking pesante.

Musical score for Fuga XX, Part I, measures 3-4. The score continues with two staves. Staff I shows eighth-note patterns. Staff II features sixteenth-note patterns with a trill (tr) and a forte dynamic ff.

Musical score for Fuga XX, Part I, measures 5-6. The score continues with two staves. Staff I shows eighth-note patterns. Staff II features sixteenth-note patterns.

Musical score for Fuga XX, Part I, measures 7-8. The score continues with two staves. Staff I shows eighth-note patterns with slurs and dynamics sf. Staff II features sixteenth-note patterns.

I

II

PRELUDIO XXI

Vivace ($\text{d} = 116$)

I *p dolce legato*

II *p dolce legato*

I *cresc.* *sf* *p*

II *cresc.* *sf* *p*

I *cresc.*

II *cresc.*

I *cresc.*

II *cresc.*

Musical score for two pianos (I and II) in G major, 2/4 time. The score consists of four staves, each with a treble clef and a bass clef. The first two staves are for Piano I, and the last two are for Piano II.

Staff 1 (Piano I): Starts with a dynamic of f . The melody is primarily in the treble clef, with some bass notes. It features eighth-note patterns and sixteenth-note figures.

Staff 2 (Piano I): Continues the melody in the treble clef. A dynamic of p is indicated at the end of this section.

Staff 3 (Piano II): Starts with a dynamic of f . The melody is primarily in the bass clef, with some treble notes. It features eighth-note patterns and sixteenth-note figures.

Staff 4 (Piano II): Continues the melody in the bass clef. A dynamic of p is indicated at the end of this section.

Section 2:

Staff 1 (Piano I): Starts with a dynamic of p . The melody is primarily in the treble clef, with some bass notes. It features eighth-note patterns and sixteenth-note figures. The dynamic changes to *ff* at the end of this section.

Staff 2 (Piano I): Continues the melody in the treble clef. The dynamic changes to *cresc.* at the end of this section.

Staff 3 (Piano II): Starts with a dynamic of p . The melody is primarily in the bass clef, with some treble notes. It features eighth-note patterns and sixteenth-note figures. The dynamic changes to *cresc.* at the end of this section.

Staff 4 (Piano II): Continues the melody in the bass clef. The dynamic changes to *cresc.* at the end of this section.

Section 3:

Staff 1 (Piano I): Starts with a dynamic of f . The melody is primarily in the treble clef, with some bass notes. It features eighth-note patterns and sixteenth-note figures.

Staff 2 (Piano I): Continues the melody in the treble clef.

Staff 3 (Piano II): Starts with a dynamic of f . The melody is primarily in the bass clef, with some treble notes. It features eighth-note patterns and sixteenth-note figures.

Staff 4 (Piano II): Continues the melody in the bass clef.

I

oreso.

II

p

oreso.

I

f

oreso.

II

I

dim. *p*

oreso.

II

dim. *p*

oresc.

f

I

oreso.

f

II

p

oreso.

f

I

II

I

II

dim.

cresc.

I

II

ff

sf

I

II

più orecsc.

ff

dim.

più oreso.

ff

dim.

a Tempo
cresc.

I *rallent.* *p* *mf*

II *rallent.* *p* *mf*

sempre più f

sempre più f

I *sfz*

II *ff*

bobe

I *sf*

II *sfl*

rall.

rall.

FUGA XXI
A 3 VOCI

All' *vivace* ($\text{d} = 108$)

I *p dolce*

All' *vivace* ($\text{d} = 108$)

II *p dolce*

I II

sempre legato *oreso.*

simili *p* *oresc.*

p *dim.*

p *f* *tr* *dim.*

p *oreso.*

cresc.

Musical score for two staves (I and II) in 2/4 time, key signature of one flat. Staff I starts with eighth notes followed by sixteenth-note patterns. Staff II starts with eighth notes followed by sixteenth-note patterns.

Continuation of the musical score. Staff I shows eighth notes and sixteenth-note patterns. Staff II shows eighth notes and sixteenth-note patterns.

Continuation of the musical score. Both staves include the instruction "oreso." (silence) at various points. Staff I ends with a dynamic "p" and a melodic line ending with a sixteenth-note pattern. Staff II ends with a dynamic "p" and a melodic line ending with a sixteenth-note pattern.

Final continuation of the musical score. Both staves show melodic lines with sixteenth-note patterns. Staff I ends with a dynamic "p" and a melodic line ending with a sixteenth-note pattern. Staff II ends with a dynamic "p" and a melodic line ending with a sixteenth-note pattern.



I *oreso.* *f*

II *oreso.* *f*



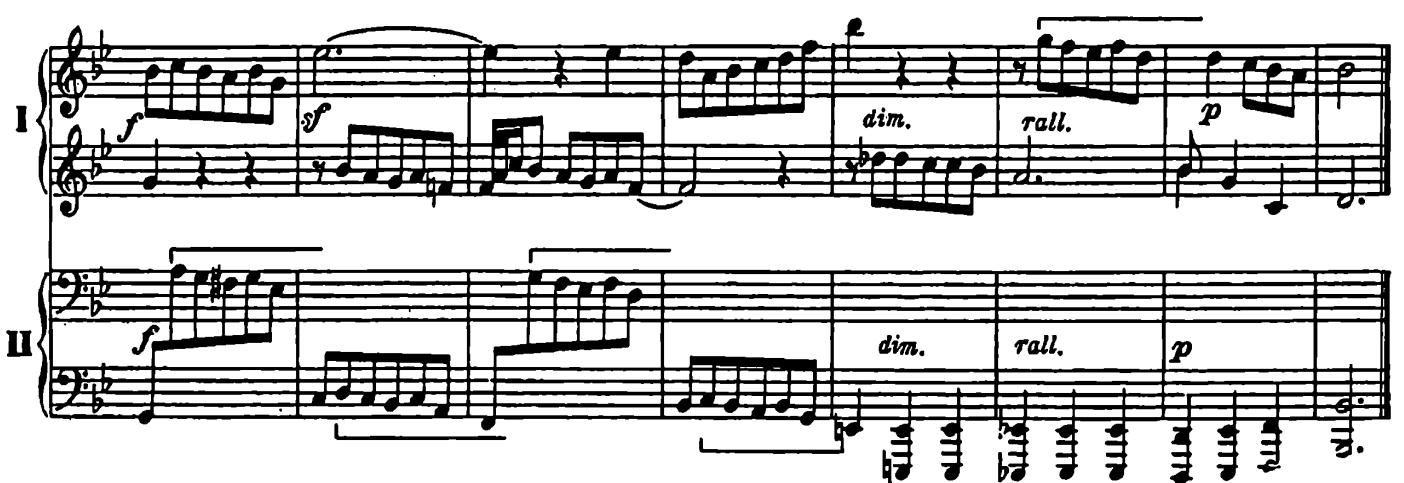
I

II



I *p* *oreso.*

II *p* *oreso.*



I *f* *s* *dim.* *rall.* *p*

II *f* *s* *dim.* *rall.* *p*

PRELUDIO XXII

I Andante con moto ($d=60$)
flegato

II Andante con moto ($d=60$)
flegato

I

II

I

II

I

II

I oreso.

II oreso.

I

II

I

II

I

II

I

II

62

Musical score for two parts (I and II) in 2/4 time, key signature of three flats. Measure 1: Part I has eighth-note pairs followed by sixteenth-note patterns. Part II has eighth-note pairs. Measure 2: Part I has eighth-note pairs. Part II has eighth-note pairs followed by sixteenth-note patterns. Dynamics: *f*, *p*, *cresc.*, *fz*, *dim.*

Musical score for two parts (I and II) in 2/4 time, key signature of three flats. Measure 3: Part I has eighth-note pairs. Part II has eighth-note pairs followed by sixteenth-note patterns. Measure 4: Part I has eighth-note pairs followed by sixteenth-note patterns. Part II has eighth-note pairs followed by sixteenth-note patterns. Dynamics: *p*, *cresc.*, *f*, *f*.

Musical score for two parts (I and II) in 2/4 time, key signature of three flats. Measure 5: Part I has eighth-note pairs. Part II has eighth-note pairs followed by sixteenth-note patterns. Measure 6: Part I has eighth-note pairs followed by sixteenth-note patterns. Part II has eighth-note pairs followed by sixteenth-note patterns. Dynamics: *dim.*, *p*, *dim.*, *p*.

Musical score for two parts (I and II) in 2/4 time, key signature of three flats. Measure 7: Part I has eighth-note pairs. Part II has eighth-note pairs followed by sixteenth-note patterns. Measure 8: Part I has eighth-note pairs followed by sixteenth-note patterns. Part II has eighth-note pairs followed by sixteenth-note patterns. Dynamics: *cresc.*, *cresc.*, *sf*, *sf*.

I *f* *sf* *dim.* *p* *rallent.* *pp*

II *f* *dim.* *p* *rallent.* *pp*

FUGA XXII
A 4 VOCI

Andante maestoso (J=104)

I *p legato* *cresc.* *f* *p* *p*

II

Andante maestoso (J=104)

I *cresc.* *p* *cresc.*

II

I *mf* *cresc.* *f* *p* *cresc.*

II *mf legato* *cresc.* *f* *p* *cresc.*

I

dim.

II

dim.

I

p

II

p

I

cresc.

f

II

cresc.

mf

cresc.

p

I

cresc.

mf

cresc.

II

cresc.

mf

cresc.

I *f* *p*

II *f* *cresc.*

utero.

I *f* *dim.* *p* *oresc.* *f*

II *f* *dim.* *p* *cresc.* *f*

I *dim.* *p* *oresc.*

II *dim.* *p*

I *f* *dim.* *p* *oresc.*

II *f* *dim.* *p* *oresc.*

Musical score for two staves (I and II) in 2/4 time, key signature of four sharps. Staff I starts with a dynamic *f*, followed by *dim.* and *p*. Staff II starts with *bz d.*, followed by *f*, *dim.*, and *p*. Measures show various note patterns and rests.

Continuation of the musical score. Staff I has a dynamic *oroso.* Staff II has a dynamic *cresc.* Measures show eighth-note patterns and rests.

Continuation of the musical score. Staff I has a dynamic *f*, followed by *dim.* Staff II has a dynamic *dim.* Measures show eighth-note patterns and rests.

Final continuation of the musical score. Both staves start with a dynamic *p*. Staff I has *oroso.*, *f*, *dim.*, and *p*. Staff II has *oresc.*, *f*, *dim.*, and *p*. Measures show eighth-note patterns and rests.

I *oreso.* *f* *oresc.* *fz*

II *oreso.* *f* *oreso.*

I *p* *oreso.* *v*

II *p* *oreso.* *v* *v* *v*

I *cresc.* *f* *tr.*

II *cresc.* *f* *tr.*

I *ff* *fz* *ff* *ff* *tr.* *ritard.*

II *ff* *fz* *ff* *ff*

PRELUDIO XXIII

Allegro (d=116)

I II

tr

fp dolce

cresc.

cresc.

sf

dim.

p

legato

cresc.

sf

M.S. & Cie 8440

I

II

dim.

p

dolce poco rallent.

FUGA XXIII

A 4 VOCI

71

I

Andante maestoso (d=60)

II

Andante maestoso (d=60)

p sempre legato

I

p p

cresc. sempre legato

f

II

cresc.

f

I

dim.

f

II

dim.

f

I

dim.

p

II

f

dim.

p

I

cresc.

II

cresc.

I

dim.

II

dim.

I

f

II

f

I

dim. *p*

cresc.

II

dim. *p*

cresc.

Musical score for two staves (I and II) across four systems. The score consists of four systems of music, each with two staves. The top staff of each system is labeled 'I' and the bottom staff is labeled 'II'. The music is in common time and uses a key signature of three sharps.

System 1: Staff I starts with a dynamic of *f*. Staff II starts with a dynamic of *f*.

System 2: Staff I starts with a dynamic of *dim.*. Staff II starts with a dynamic of *dim.*

System 3: Staff I starts with a dynamic of *f*. Staff II starts with a dynamic of *f*.

System 4: Staff I starts with a dynamic of *f*. Staff II starts with a dynamic of *f*.

I *oroso.*

II *oroso.*

I

II *ff*

dim.

p

I *pp*

II *pp*

rallent.

pp ritard.

al

PRELUDIO XXIV

I Allegro ($\text{d}=80$)

II Allegro ($\text{d}=80$)

I p

II p

I p

simili

p

cresc.

II p

simili

f

p

cresc.

Musical score for two staves (I and II) in G major, 2/4 time. Both staves have a key signature of one sharp. The music consists of four measures.

Continuation of the musical score. Staff I starts with a dynamic 'p' and a grace note, followed by eighth-note pairs. Staff II starts with a dynamic 'p' and eighth-note pairs. Both staves end with 'oroso.' markings.

Continuation of the musical score. Staff I starts with eighth-note pairs. Staff II starts with eighth-note pairs. Both staves end with dynamics 'f' and 'p'.

Continuation of the musical score. Staff I starts with eighth-note pairs. Staff II starts with eighth-note pairs. Both staves end with 'oroso.' markings.

I

II

I

II

I

II

I

II

78

I *rillard.* *a Tempo*

II *rillard.* *p* *a Tempo*

I *oresc.* *f* *f* *ff* *allarg.*

II *oresc.* *f* *f* *ff* *allarg.*

FUGA XXIV
A 3 VOCI

All° vivace ($\text{d} = 76$)

I

II *f* *p*

simili

I

II *tr.* *simili* *oreso.*

I

tr tr sf tr

I

tr simili tr sf dim. p

I

oreso. f

I

p odesc.

80

I

II

I

II

I

II

I

II

I

p

cresc.

II

cresc.

I

ff

allarg.

II

ff

allarg.