

35

36

37

38

39

40

legg.

Andante $d = 152$

L'periorana XVI



45

49

53

57

61

affatto

108801



Фуга XVI

(трехголосная)

Adagio $\text{♩} = 54$

pp legatissimo sempre al fine





Musical score for piano, two staves. Key signature: four flats. Measure 26: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 27: Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Measure 27 ends with a repeat sign.

Musical score for piano, two staves. Key signature: four flats. Measure 28: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 29: Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Measure 29 ends with a repeat sign.

Musical score for piano, two staves. Key signature: four flats. Measure 30: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 31: Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Measure 31 ends with a repeat sign.

Musical score for piano, two staves. Key signature: four flats. Measure 32: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 33: Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Measure 33 ends with a repeat sign.

Musical score for piano, two staves. Key signature: four flats. Measure 34: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 35: Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Measure 35 ends with a repeat sign.

1088

1088

1089

poco riten. a tempo

48

50

52

54

56

58

10286

70

riten.

89

a tempo

90

poco riten.

91

g

92

g

93

g

94

Прелюдия XVII

Allegretto $\text{♩} = 100$

p legato

1

5

9

13

17

21

98801

legato

65

66

d

67

dd

68

dd

The musical score consists of six staves of piano music. The top staff features a melodic line with eighth-note patterns and a harmonic bass line. Measure 65 begins with a dynamic of 65. Measure 66 starts with a dynamic of 66. Measure 67 begins with a dynamic of d. Measure 68 begins with a dynamic of 68. Measure 69 begins with a dynamic of dd. Measure 70 begins with a dynamic of 70. Measure 71 begins with a dynamic of dd.

59

63

68

72

77

poco riten.

attacca

Фуга XVII
(четырехголосная)

Allegretto $\text{♩} = 116$

Musical score for Fugue XVII, four-part. Key signature: two flats. Time signature: common time. Dynamics: *p dolce*. Measures 1-3.

Musical score for Fugue XVII, four-part. Key signature: two flats. Time signature: common time. Measures 4-6.

Musical score for Fugue XVII, four-part. Key signature: two flats. Time signature: common time. Measures 7-9.

Musical score for Fugue XVII, four-part. Key signature: two flats. Time signature: common time. Measures 10-12.

Musical score for Fugue XVII, four-part. Key signature: two flats. Time signature: common time. Measures 13-15.



13



15



17



19



21



23





Musical score page 118, measures 39-40. The top staff shows eighth-note patterns with grace notes. The bottom staff shows eighth-note patterns. Measure 39 ends with a fermata over the bass note. Measure 40 begins with a bass note followed by eighth-note pairs.

Musical score page 118, measures 41-42. The top staff shows eighth-note patterns with grace notes. The bottom staff shows eighth-note patterns. Measure 41 has a dynamic marking "cresc.". Measure 42 has a dynamic marking "p dim.". Measures 41 and 42 end with fermatas over the bass notes.

Musical score page 118, measures 43-44. The top staff shows eighth-note patterns with grace notes. The bottom staff shows eighth-note patterns. Measure 43 ends with a fermata over the bass note. Measure 44 begins with a bass note followed by eighth-note pairs.

Musical score page 118, measures 45-46. The top staff shows eighth-note patterns with grace notes. The bottom staff shows eighth-note patterns. Measure 45 ends with a fermata over the bass note. Measure 46 begins with a bass note followed by eighth-note pairs.

Musical score page 118, measures 47-48. The top staff shows eighth-note patterns with grace notes. The bottom staff shows eighth-note patterns. Measure 47 has a dynamic marking "p cresc.". Measure 48 begins with a bass note followed by eighth-note pairs.



67



68

Musical score page 119, measures 70-71. The score consists of two staves. The top staff uses a treble clef and common time, with a key signature of one sharp. The bottom staff uses a bass clef and common time, with a key signature of one sharp. Measure 70 shows eighth-note pairs in the treble staff and sixteenth-note patterns in the bass staff. Measure 71 begins with a dynamic 'dd' over the bass staff, followed by eighth-note pairs in the treble staff and sixteenth-note patterns in the bass staff.

poco riten. a tempo

69



70



71



61

cresc.

mf.

63

65

67

cresc.

f

69

dim.

79

10286

riten.

This page contains two staves of musical notation. The top staff begins with a dynamic marking 'riten.' followed by a tempo marking '10286'. The bottom staff has a similar dynamic marking. The music consists of eighth and sixteenth note patterns.

77

This page contains two staves of musical notation. The top staff has a dynamic marking 'riten.'. The bottom staff has a dynamic marking 'riten.'. The music consists of eighth and sixteenth note patterns.

75

dd

dim.

This page contains two staves of musical notation. The top staff has a dynamic marking 'dd' and the bottom staff has a dynamic marking 'dim.'. The music consists of eighth and sixteenth note patterns.

73

This page contains two staves of musical notation. The top staff has a dynamic marking 'riten.'. The bottom staff has a dynamic marking 'riten.'. The music consists of eighth and sixteenth note patterns.

71

mf dim.

This page contains two staves of musical notation. The top staff has a dynamic marking 'mf dim.' and the bottom staff has a dynamic marking 'mf dim.'. The music consists of eighth and sixteenth note patterns.

Прелюдия XVIII

Moderato $\text{♩} = 88$

p espressivo

cresc.

mf

dim.

p

dim.

p

cresc.

riten.

pp subito

Adagio $\text{♩} = 66$

10

15

20

10286

affaccia

Musical score page 123, measures 97-98. The top staff has a dynamic 'dim.' and a melodic line with eighth-note pairs. The bottom staff shows eighth-note patterns with grace notes and a dynamic 'd'.

Musical score page 123, measures 99-100. The top staff has a dynamic 'mf' and a melodic line with eighth-note pairs. The bottom staff shows eighth-note patterns with grace notes and dynamic markings 'espresso' and 'crepe'.

Musical score page 123, measures 101-102. The top staff has a dynamic 'dd' and a melodic line with eighth-note pairs. The bottom staff shows eighth-note patterns with grace notes and a dynamic 'dim.'.

Musical score page 123, measures 103-104. The top staff has a dynamic 'ff' and a melodic line with eighth-note pairs. The bottom staff shows eighth-note patterns with grace notes and a dynamic 'ff'.

Фуга XVIII
(четырехголосная)

Moderato con moto $\dot{d} = 80$

p legato sempre

10

19

27

36

48

poco riten.

dim.

a tempo

p





Musical score page 126, measures 111-113. The key signature changes to A major (no sharps or flats). The music continues with two staves. Measure 111 shows eighth-note pairs. Measures 112 and 113 feature dynamics *cresc.* and *mf*. Measure 113 concludes with a dynamic *f*.

Musical score page 126, measures 114-116. The key signature returns to B-flat major. Measures 114 and 115 show eighth-note pairs. Measures 116 begins with a dynamic *dim.* and ends with a dynamic *p cresc.*

Musical score page 126, measures 117-119. The key signature is B-flat major. Measures 117 and 118 show eighth-note pairs. Measure 119 begins with a dynamic *f* and ends with a dynamic *dim.*

Musical score page 126, measures 120-122. The key signature is B-flat major. Measures 120 and 121 show eighth-note pairs. Measure 122 begins with a dynamic *riten.* and ends with a dynamic *a tempo*.

Musical score page 126, measures 123-125. The key signature is B-flat major. Measures 123 and 124 show eighth-note pairs. Measure 125 begins with a dynamic *cresc.*

1026



1027

riten.



1028

dpm.



1029

dpm.



1030

dpm.



1031

pp



Прелюдия XIX

Allegretto $\text{♩} = 80$

The musical score consists of six staves of music for two pianos. The top staff uses a treble clef and a key signature of four flats. The bottom staff uses a bass clef and a key signature of four flats. Measure 14 starts with a forte dynamic (ff) in the bass, followed by a piano dynamic (p) in the treble. Measure 24 begins with a piano dynamic (p). Measure 34 features a crescendo (cresc.) in the bass. Measure 45 shows a crescendo (cresc.) in the treble. Measure 57 concludes with a forte dynamic (ff).

10286

affaccia

123

pp

112

p

102

106

16

16

08

08

70

70

Фуга XIX

(трехголосная)

Moderato con moto $\text{♩} = 144$

130

10286



35



36



37



38



39

Musical score page 132, measures 39-41. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one flat. Measure 39 starts with a dynamic *p dim.*. Measure 40 begins with a dynamic *pp*. Measure 41 concludes with a dynamic *f*.

Musical score page 132, measures 42-44. The score continues with two staves. The top staff shows a continuation of melodic lines with various dynamics and note values. The bottom staff provides harmonic support with sustained notes and chords.

Musical score page 132, measures 45-47. The score features two staves. The top staff includes a dynamic instruction *cresc.* followed by a dynamic *p*. The bottom staff shows rhythmic patterns with eighth and sixteenth notes.

Musical score page 132, measures 48-50. The score continues with two staves. The top staff includes a dynamic instruction *cresc.* The bottom staff shows rhythmic patterns with eighth and sixteenth notes.

Musical score page 132, measures 51-53. The score continues with two staves. The top staff includes a dynamic instruction *cresc.* The bottom staff shows rhythmic patterns with eighth and sixteenth notes.

10286

69

dd

10287

70

mp

10288

71

d

10289

72

mp

MATERIA

10290

73

CRESCO.

Прелюдия XX

Adagio $\text{♩} = 76$

13

20

28

10286

53

allacciata

ddd

wsp dd

wsp d

wsp

wsp fff

OP.286.

< >

dd

d

wsp

fff

OP.286.

wsp

15

pp cresc.

dd

p atm.

pp cresc.

32

This musical score for piano consists of five staves of music. The top staff begins with a dynamic of 'allacciata' and includes measure numbers 53 and 10286. It features various dynamics like 'ddd', 'wsp dd', 'wsp d', and 'wsp'. The second staff continues with 'wsp' and 'fff' dynamics, followed by 'OP.286.' and '< >' markings. The third staff contains 'dd', 'd', and 'wsp' dynamics. The fourth staff includes 'fff' and 'OP.286.' markings. The bottom staff concludes with 'pp cresc.', 'dd', 'p atm.', and 'pp cresc.' dynamics, along with measure number 32.

Фуга XX
 (четырехголосная)

Moderato ♩ = 116

pp legato sempre

8

13

20

25

32

p dim.

cresc.

8

10256

CP680.

58

CP680.

59

CP680.

60

dd

61

mpd

62

dd

dim

f espr.

dim.

10286

120

riften.

115

a tempo

pp

riften.

110

dim.

105

fiss

espresso.

100

ffras.

95

139

Прелюдия XXI

Allegro $\text{♩} = 104$

p legato

p legato

7

14

21

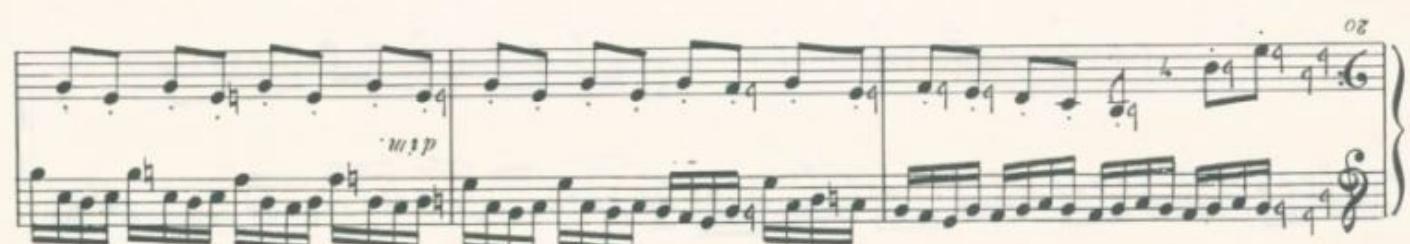
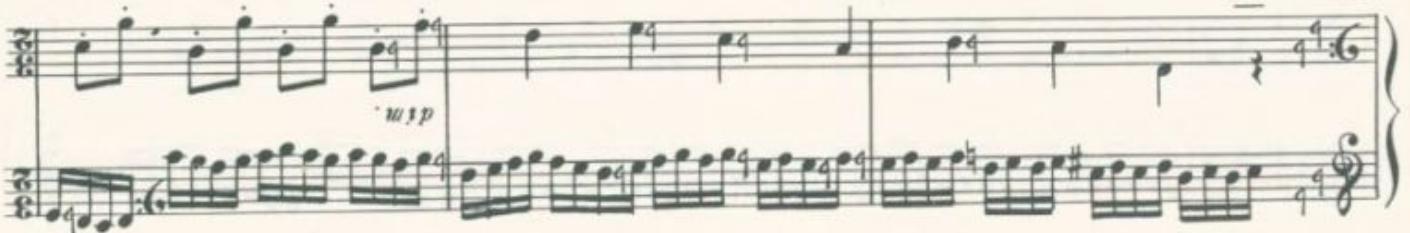
28

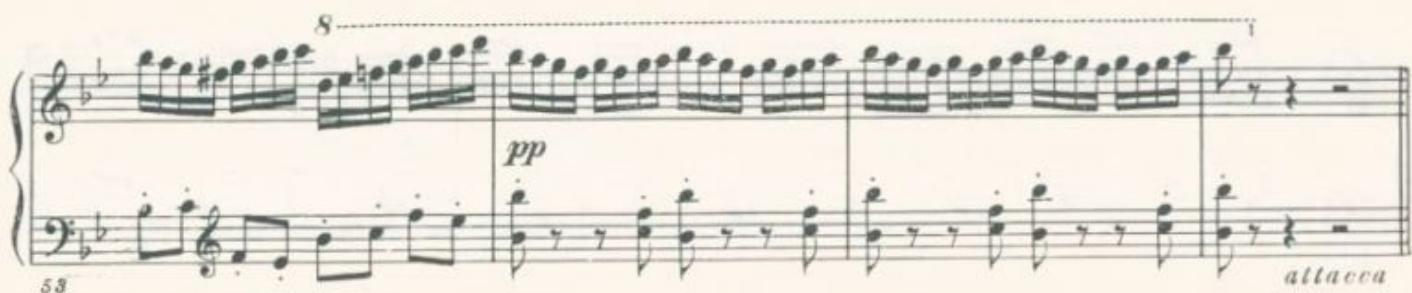
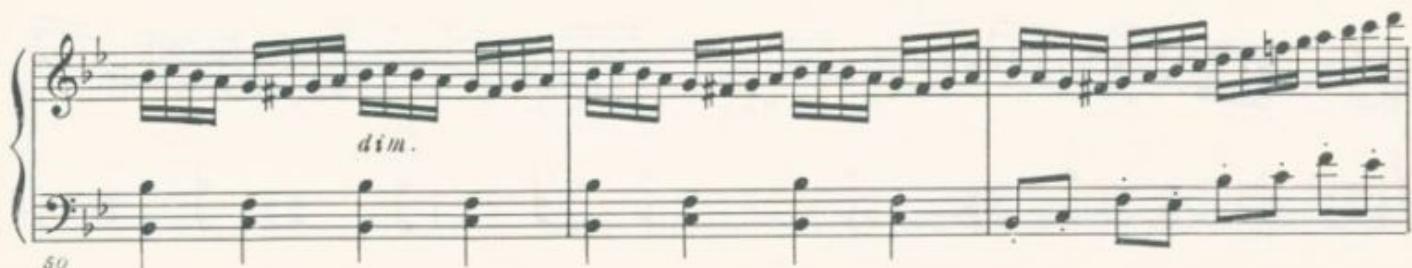
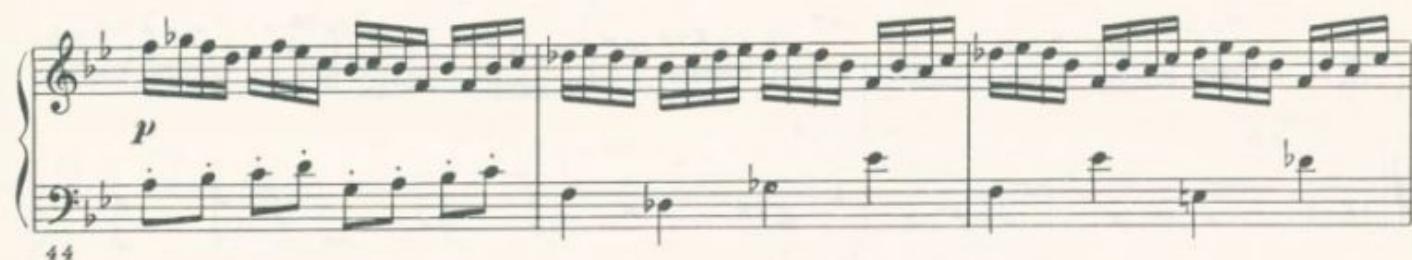
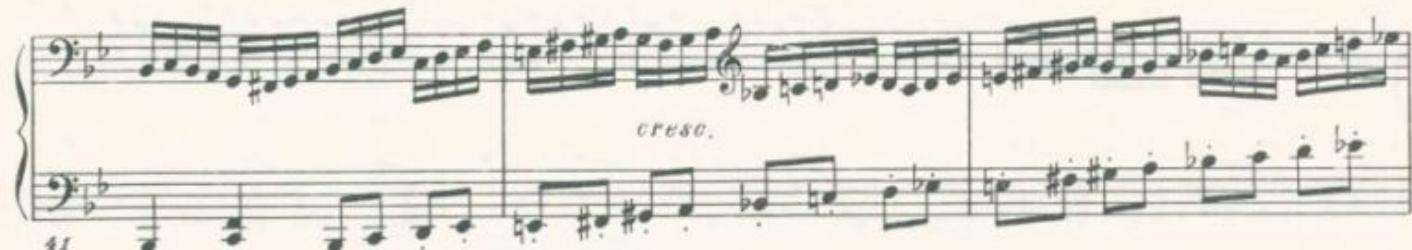
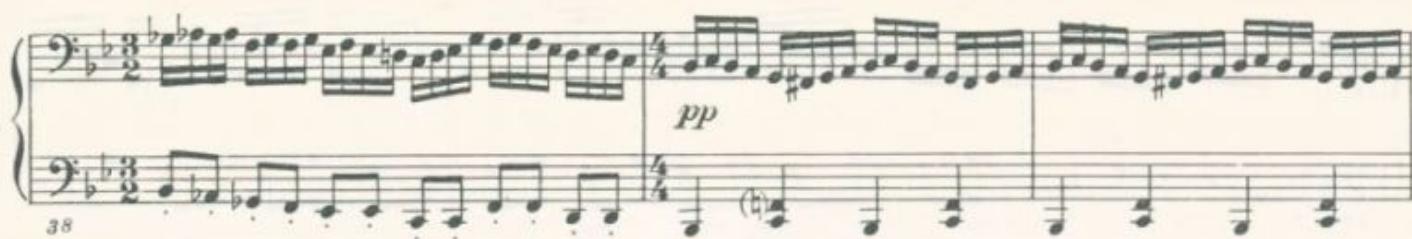
35

42

cresc.

mf





Фуга XXI
(трехголосная)

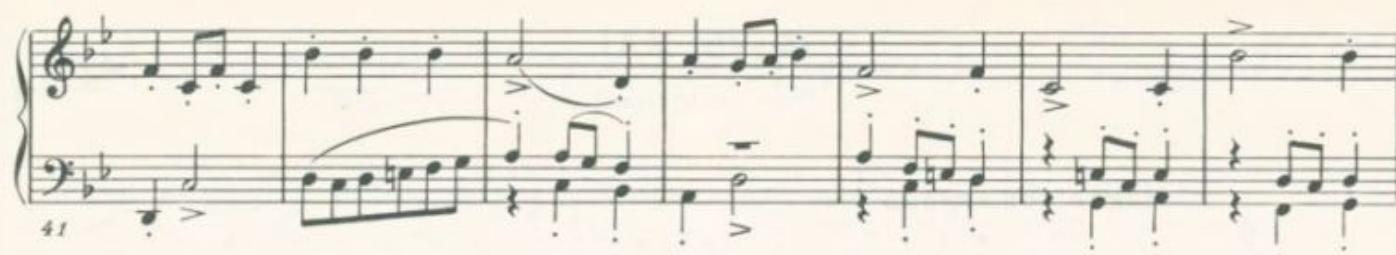
Allegro non troppo $\text{♩} = 80$

15

21

27

34





Musical score page 811. The top system shows two staves. The upper staff has a treble clef, a key signature of one sharp, and a tempo marking of 811. The lower staff has a bass clef and a key signature of one sharp. The music includes dynamic markings: *dd* (double forte) over a sixteenth-note pattern and *mp* (mezzo-forte) over a eighth-note pattern.

Musical score page 501. The top system shows two staves. The upper staff has a treble clef, a key signature of one sharp, and a tempo marking of 501. The lower staff has a bass clef and a key signature of one sharp. The music features eighth and sixteenth note patterns.

Musical score page 86. The top system shows two staves. The upper staff has a treble clef, a key signature of one sharp, and a tempo marking of 86. The lower staff has a bass clef and a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

Musical score page 16. The top system shows two staves. The upper staff has a treble clef, a key signature of one sharp, and a tempo marking of 16. The lower staff has a bass clef and a key signature of one sharp. The music includes dynamic markings: *f* (forte) over a sixteenth-note pattern and *s* (sforzando) over a eighth-note pattern.

Musical score page 98. The top system shows two staves. The upper staff has a treble clef, a key signature of one sharp, and a tempo marking of 98. The lower staff has a bass clef and a key signature of one sharp. The music includes dynamic markings: *ff* (fortissimo) over a sixteenth-note pattern and *sf* (sforzando) over a eighth-note pattern. The bottom staff has a bass clef and a key signature of one sharp.

126

129

130

131

141

142

143

148

149

150

156

cresc.

dim.

p

157

158

163

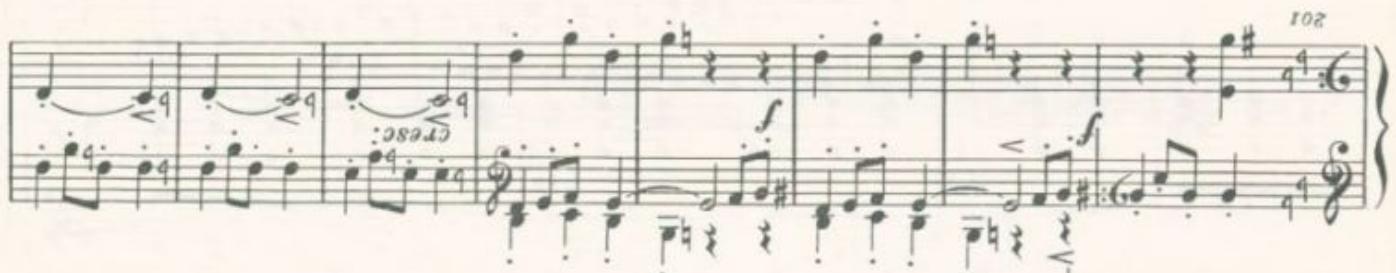
f subito

164

165



209



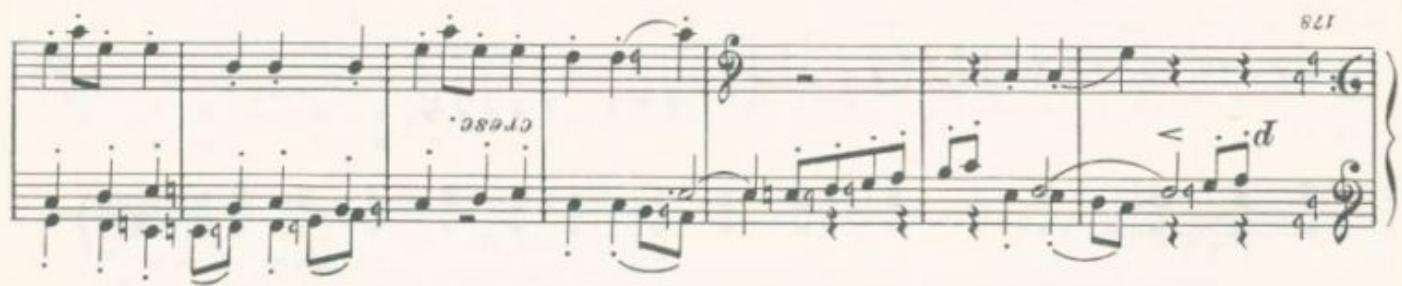
193



185



178



177



Прелюдия XXII

Moderato non troppo $\text{♩} = 126$

p tranquillo

1

6

12

18

24

30

36

10286

affaccia

78

dd

mfp

fff

cresc.

99

109

119

125

Фуга XXII
(четырехголосная)

Moderato $\text{♩} = 120$

pp *legato sempre*

8

13

18

23

cresc.

poco riten. a tempo

mf dim.

pp

28

10286

58

poco riten.

dim.

CRESC.

mf

58

poco riten.

dim.

CRESC.

mf

59

CRESC.

59

CRESC.

60

du

60

du

61

CRESC.

d

dim.

61

CRESC.

d

dim.

62

CRESC.

62

CRESC.

63

151

63

151

152 a tempo

63

68

cresc.

73

p cresc.

mf

78

dim.

pp

84

cresc.

mf

cresc.

so

10286

dd

riten.

a tempo

dism.

122

116

riten.

p *crese.*

dism.

mf

III

dp

crese.

dism.

106

dp

crese.

101

96

Прелюдия XXIII

Adagio ♩ = 48

The musical score consists of five systems of piano music. System 1 starts with a dynamic *p*. System 2 begins with a dynamic *poco riten.*. System 3 starts with *a tempo* and a dynamic *pp*. System 4 begins with *poco riten.*, followed by *a tempo* and *espr.*. System 5 ends with a dynamic *cresc.*

1 2 3 4 5

13 10 3

10 286

10286

a tempo (riten. a tempo riten.)

28

riten.

29

dd

30

a tempo riten.

31

riten. a tempo riten.

32

Фуга XXIII

(трехголосная)

Moderato con moto $\text{d} = 92$

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

10286

69

Cresc.

This page contains two staves of musical notation. The top staff consists of six measures in common time, featuring eighth-note patterns. The bottom staff consists of five measures in common time, with quarter notes and eighth-note patterns. Measure 69 concludes with a dynamic instruction 'Cresc.'. Measures 70 and 71 begin with eighth-note patterns on the top staff, and quarter-note patterns on the bottom staff.

69

d

m.

fuu

This page contains two staves of musical notation. The top staff consists of six measures in common time, featuring eighth-note patterns. The bottom staff consists of five measures in common time, with quarter notes and eighth-note patterns. Measure 69 concludes with a dynamic instruction 'd'. Measures 70 and 71 begin with eighth-note patterns on the top staff, and quarter-note patterns on the bottom staff. Measure 71 ends with a dynamic instruction 'fuu'.

69

Cresc.

This page contains two staves of musical notation. The top staff consists of six measures in common time, featuring eighth-note patterns. The bottom staff consists of five measures in common time, with quarter notes and eighth-note patterns. Measure 69 concludes with a dynamic instruction 'Cresc.'. Measures 70 and 71 begin with eighth-note patterns on the top staff, and quarter-note patterns on the bottom staff.

69

This page contains two staves of musical notation. The top staff consists of six measures in common time, featuring eighth-note patterns. The bottom staff consists of five measures in common time, with quarter notes and eighth-note patterns.

70

This page contains two staves of musical notation. The top staff consists of six measures in common time, featuring eighth-note patterns. The bottom staff consists of five measures in common time, with quarter notes and eighth-note patterns.

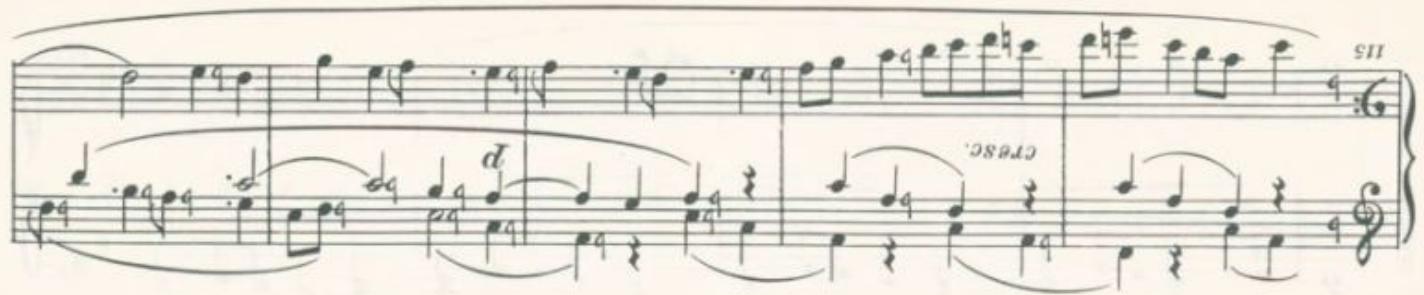
70

m.

fuu

This page contains two staves of musical notation. The top staff consists of six measures in common time, featuring eighth-note patterns. The bottom staff consists of five measures in common time, with quarter notes and eighth-note patterns. Measure 70 concludes with a dynamic instruction 'm.'. Measures 71 and 72 begin with eighth-note patterns on the top staff, and quarter-note patterns on the bottom staff. Measure 72 ends with a dynamic instruction 'fuu'.

Musical score for piano, page 158, featuring six staves of music. The score includes dynamic markings such as *mf*, *cresc.*, *dim.*, and *p*. Measure numbers 59, 64, 69, 74, 79, and 84 are indicated at the beginning of each staff respectively. The music consists of six staves of piano notation, with the top two staves typically being treble clef and the bottom four being bass clef. The score shows a variety of musical patterns, including eighth-note and sixteenth-note figures, with some measures featuring sustained notes or rests.



120

cresc.

121

122

123

124

This section consists of four measures of piano music. The treble clef is at the top of the first staff, and the bass clef is at the bottom. Measure 120 starts with a dotted half note followed by eighth-note pairs. Measure 121 begins with a quarter note. Measure 122 features eighth-note pairs. Measure 123 concludes with eighth-note pairs. Measure 124 begins with a quarter note. The dynamic instruction *cresc.* is placed between measures 120 and 121. Measure 121 has a dynamic *mf*.

125

126

127

128

This section consists of four measures of piano music. The treble clef is at the top of the first staff, and the bass clef is at the bottom. Measures 125 and 126 show eighth-note pairs. Measure 127 begins with a quarter note followed by eighth-note pairs. Measure 128 concludes with eighth-note pairs.

129

130

131

132

This section consists of four measures of piano music. The treble clef is at the top of the first staff, and the bass clef is at the bottom. Measures 129 and 130 show eighth-note pairs. Measure 131 begins with a quarter note followed by eighth-note pairs. Measure 132 concludes with eighth-note pairs. The dynamic *dim.* is placed between measures 130 and 131. The dynamic *pp* is placed between measures 131 and 132.

133

134

135

136

This section consists of four measures of piano music. The treble clef is at the top of the first staff, and the bass clef is at the bottom. Measures 133 and 134 show eighth-note pairs. Measure 135 begins with a quarter note followed by eighth-note pairs. Measure 136 concludes with eighth-note pairs.

10256

26

mf cresc.

pp

dim.

f dim.

ff

ff

f cresc.

ff

Andante $d=88$

f tenuto cresc.

f tenuto

Detailed description: The musical score consists of five staves of piano music. Staff 1 (top) starts with a forte dynamic (f) and includes a measure with a single note over two measures. Staff 2 follows with a dynamic marking 'pp' and 'dim.'. Staff 3 contains a dynamic 'f dim.'. Staff 4 shows a dynamic 'ff'. Staff 5 concludes with a dynamic 'ff'. The score is annotated with performance instructions such as 'cresc.' and 'dim.'. The tempo is marked as 'Andante' with a tempo of 'd=88'.

L'Apprenti sorcier XXIV

44

cresc.

mp

dim.

pp

cresc.

f

dim.

p

tenuto

cresc.

mf

dim.

p dim.

espressivo

attacca

Фуга XXIV
(четырехголосная)

Moderato $\text{♩} = 92$

10

19

27

35

43

10286

51

cresc.

mp

59

dim.

pp tenuto

tenuto

67

bz.

cresc.

p tenuto

75

cresc.

mf tenuto

83

bz.

dim.

91

10296

130

CRES.

124

d

CRES.

111

113

a poco

106

dd

accelerando poco

99

tenuto

dd

166

Più mosso *d. = 66*

135

141

147

153

159

165

8.....

ff

10286

201

cresc.

10286

169

169

f

169

tenuto

169

tenuto

169

183

183

183

177

177

177

177

f

207

212

217

222

227

232

10286

10286

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

Molto s.

riten.

tempo

espresso

espresso

268

273

278

riten.

a tempo

tenuto

283

288

fff

293

(c.)

8.....

ФУГА № 9 ми мажор

В автографе темповое обозначение *Allegro non troppo*.
Т. 59. Необходимо подчеркнуть синкопированное начало темы.

ПРЕЛЮДИЯ № 10 до-диез минор

В автографе: *Moderato non troppo* $\text{♩} = 120$. После концертного исполнения автор изменил темповое обозначение.

ПРЕЛЮДИЯ № 11 си мажор

Движение прелюдии должно образовывать темповое единство с фугой ($2/2 = 2/4$).

ПРЕЛЮДИЯ № 12 соль-диез минор

- Т. 1. В автографе здесь выставлены обозначения *p* и $\text{♩} = 104$. После концертного исполнения автор изменил их на *mf* и $\text{♩} = 138$.
Т. 13. В автографе здесь *p*, впоследствии измененное автором на *mf*.
Т. 107. Необходимо выделить здесь линию верхнего голоса, в которой появляется материал темы последующей фуги.
Тт. 114—119. Исполнять *ppp*.

ПРЕЛЮДИЯ № 13 фа-диез мажор

Характер прелюдии пасторальный, поэтому особенно важно соблюдать указанную нюансировку.
Т. 45. Ноту ля в правой руке следует взять достаточно глубоко (как бы заменяя педаль). В левой руке педаль должна быть чистой.

ФУГА № 13 фа-диез мажор

Почти всю эту фугу следует исполнять *p*, *pp* и *ppp*. Темп не должен быть слишком медленным.
Т. 162. Необходимо, чтобы звук ля-диез в правой руке был слышен до самого конца фуги.

ПРЕЛЮДИЯ № 14 ми-бемоль минор

- Т. 1. Автор предлагал начинать с октавы в одновременном звучании, а затем как бы «размазать» в тромоло.
Т. 22. Здесь в автографе описка — на 3-й четверти в басу (правая рука) нота ми-бемоль контратавы — целая.
Т. 25. В автографе бас (правая рука) изложен следующим образом: пауза половинная и ми-бемоль — целая. Ноту ми-бемоль контратавы нужно взять *ff* и только потом начинать *diminuendo*.
Тт. 38—40. В соответствии с пожеланиями автора добавлена педаль.

ПРЕЛЮДИЯ № 15 ре-бемоль мажор

Несмотря на указание *Allegretto*, прелюдия должна, по мнению автора, исполняться быстро.
Т. 85. Это *p* нужно начинать не с ноты фа, а сделать *dim.* после *ff*.

ПРЕЛЮДИЯ № 16 си-бемоль минор

Единственная прелюдия, сочиненная в вариационной форме. Автор придавал этому большое значение; он говорил, что взял за основу принцип ритмического развития в вариациях C-dur Моцарта (последовательность восьмых, триолей, шестнадцатых и т. д.).
Т. 21. Тема должна быть выделена.
Т. 59. Тему нужно исполнять с напевностью виолончели.
Т. 69. В первом издании 8-я шестнадцатая верхнего голоса ошибочно обозначена как фа (нужно соль).
Т. 99. Терцию в правой руке следует брать более глубоко, чтобы она звучала до самого конца пьесы.

ФУГА № 16 си-бемоль минор

Эту фугу — самую протяженную в цикле — следует исполнять ритмически абсолютно точно.

ПРЕЛЮДИЯ № 17 ля-бемоль мажор

- Тт. 4 и далее. Необходимо ясно показать средний голос (позже он переходит в левую руку).
Т. 11. В первом издании на 3-й четверти верхнего голоса ошибочно помещена нота соль (нужно ля).

ФУГА № 17 ля-бемоль мажор

Следует стремиться к выровненности звучания голосов.
Т. 27. Во всех предыдущих изданиях здесь ошибка:



- Т. 62. Необходимо выделить тему в верхнем голосе, так как здесь она впервые проходит в увеличении.

ПРЕЛЮДИЯ № 18 фа минор

- Тт. 47—50. Автор просил играть терцовый мотив в нижнем голосе оба раза октавой выше. (В автографе такое указание отсутствует.)

ФУГА № 18 фа минор

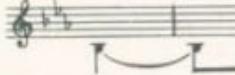
- Т. 22. В первом издании ошибка — последняя восьмая в верхнем голосе фа (вместо соль).
Т. 205. Автор просил ноту ля-бемоль в басу играть октавой выше.

ПРЕЛЮДИЯ № 19 ми-бемоль мажор

Начальный речитатив следует исполнять более свободно, чтобы он контрастировал с последующим материалом.
Тт. 16, 70. Это место надо играть с педалью.
Тт. 89—90. В первом издании ошибка — в партии правой руки ход фа — ми-бемоль (нужно наоборот).
Т. 95. Играть без педали, так как подвижный голос окажется окруженным выдержаными звуками.

ФУГА № 19 ми-бемоль мажор

- Тт. 47—48. Во всех предыдущих изданиях здесь пропущена лига:



ПРЕЛЮДИЯ № 20 до минор

- Т. 34. В автографе здесь лига:



- Тт. 52, 54, 55, 57. В соответствии с указаниями автора введена педаль.

ФУГА № 20 до минор

Автор просил исполнять фугу медленно, чтобы добиться ровности и ясности голосоведения.

ПРЕЛЮДИЯ № 21 си-бемоль мажор

- Т. 29. Акценты должны быть не слишком сильными.

ФУГА № 21 си-бемоль мажор

- Тт. 193—194. Скачок в басу должен быть подчеркнут. Последние такты фуги нужно исполнять точно в указанном темпе, без замедления, с нарастающей динамикой.

ФУГА № 22 соль минор

Пьеса должна исполняться медленно, с тщательной выровненностью голосов.

ПРЕЛЮДИЯ № 23 фа мажор

Т. 7. Если арпеджиовать этот аккорд, то надо распределить его звуки так, как указано в тексте.

Тт. 28—31. Автор хотел, чтобы эти такты исполнялись *rubato*; обозначения *riten.* и *a tempo* Шостакович вписал в автограф после концертного исполнения цикла. Последнее *riten.* должно быть небольшим.

ФУГА № 23 фа мажор

Необходимо стремиться к выровненности, или, как говорил автор, равнотенности голосов.

ПРЕЛЮДИЯ № 24 ре минор

Тт. 30—31. В автографе здесь карандашом поставлены знак — и фермата, что, очевидно, вызвано желанием автора придать значительность первому проведению темы последующей фуги.

Тт. 76—78. Педаль на октаве *ре* — *ре* в басу необходимо постоянно подменять в соответствии с движением мелодии.

Т. 79. В автографе указание *espressivo* помещено тремя тактами раньше.

ФУГА № 24 ре минор

Первая часть фуги должна исполняться медленно и выразительно; автор подчеркивает это указанием *tenuto* почти при каждом проведении темы.

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EDITOR'S NOTE

Volume Forty of Dmitry Shostakovich's Collected Works comprises his Twenty-four Preludes and Fugues for piano, Op. 87.

This work was written in 1951 after a visit to Leipzig, GDR, for the musical events held in commemoration of the 200th anniversary of J. S. Bach's death. Dmitry Shostakovich was a guest of honour at the music festival and member of the jury of the First International Bach Piano Competition.

Upon his return to Moscow Shostakovich set to work and completed this monumental polyphonic cycle in four and a half months (October 1950—February 1951).¹ The writing progressed smoothly and as soon as a few pieces were ready the composer would show them to his friends musicians. The whole set of 24 Preludes and Fugues was performed at the Union of Composers in Moscow in April and May 1951. At the ensuing discussion Shostakovich said that "at first I wanted to write a kind of technical exercises in polyphony. Subsequently, however, I broadened my task and decided to compose on the model of Bach's *Well-tempered Clavier* a big cycle of pieces in polyphonic forms, with a definite imagery and artistic content".²

The composer chose pianist Tatiana Nikolayeva to be the first to present his new work to the public. He supervised the preparations for the premiere in person and during rehearsals gave numerous directions concerning interpretation. After the first public performance Shostakovich entered some of them into his autograph score.

The premiere took place on December 23 and 28, 1952, at the Small Hall of the Leningrad Philharmonic; in Moscow the work was first performed at the Small Hall of the Conservatoire in March 1953.

Duration: approx. 2 hours, 32 mins. The cycle is usually played on two evenings.
First published (in two volumes) by *Muzgiz* in 1952.

The autograph is preserved at the State Central Glinka Museum of Musical Culture, Moscow (fond 32, bit of storage No. 24).

The present edition is based of the First Edition collated with the autograph score. All patent errors have been corrected without comment; important discrepancies are discussed in the notes. The tempo, dynamic and other markings, which were introduced into the text by the editor in accordance with the composer's wishes expressed during the rehearsals, are given in square brackets. Those of the composer's indications which have not been incorporated in the text will be found in the notes.

¹ The dates of composition of individual pieces are given in the notes.

² "Towards the Discussion of Dmitry Shostakovich's 24 Preludes and Fugues", *Sovetskaya Muzyka* (Soviet Music), No. 6, 1951, p. 55.

Д.ШОСТАКОВИЧ

СОБРАНИЕ СОЧИНЕНИЙ
ТОМ СОРОКОВОЙ

Dmitri Shostakovich

24 ПРЕЛЮДИИ И ФУГИ

ДЛЯ ФОРТЕПИАНО

24 Preludes - Fugues
piano

ИЗДАТЕЛЬСТВО «МУЗЫКА» МОСКВА 1980