

**ЗАТВЕРДЖЕНО**  
Директорка Державного науково-методичного центру змісту культурно-мистецької освіти

  
Марина БРИЛЬ  
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МІНІСТЕРСТВО КУЛЬТУРИ УКРАЇНИ  
ДЕРЖАВНИЙ НАУКОВО-МЕТОДИЧНИЙ ЦЕНТР  
ЗМІСТУ КУЛЬТУРНО-МИСТЕЦЬКОЇ ОСВІТИ

## 24 ПРЕЛЮДІ І ФУГИ

Збірка для початкової мистецької освіти  
та фахової передвищої мистецької освіти

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## Передмова

У світовій музичній культурі циклічний жанр 24 прелюдій і фуг посідає особливе місце як один із наймасштабніших і найконцептуальніших різновидів інструментальної музики. Його художня ідея полягає не лише в поєднанні двох взаємодоповнювальних начал – імпровізаційно вільної прелюдії та строго організованої фуги, а й в охопленні всіх мажорних і мінорних тональностей, що надає циклу рис своєрідної музичної енциклопедії. Канонічного значення цей жанр набув завдяки Йоганну Себастьяну Баху, чий *Добре темперованийий клавір* у двох томах по 24 прелюдії і фуги став одним із найвпливовіших явищ клавірного мистецтва та водночас увійшов до кола його педагогічних клавірних творів. Твори цього циклу вже багато років є неодмінною складовою навчальних програм для піаністів на рівні вищої та фахової передвищої освіти, а також належать до обов'язкового конкурсного репертуару на значній кількості фортепіанних конкурсів.

Після Й. С. Баха в подальшій історії музики цикл 24 прелюдій і фуг неодноразово поставав як форма узагальнення поліфонічного мислення та як простір для індивідуального переосмислення бахівської традиції. У ХХ столітті цю лінію продовжив український композитор Всеволод Задерацький, який створив свій цикл у 1937–1939 роках, а також наш сучасник, композитор Андрій Зіменко (2009). Серед композиторів інших країн зразки цього жанру представлені у творчості Дмитра Шостаковича (1951), Віктора Полторацького (1967–1971), Сергія Слонімського (1994), Родіона Щедрина (1964–1970), Олександра Флярковського (1982–1990), Миколи Капустіна (1997), Павела Земека-Новака<sup>1</sup> (1990–2007), Георгія Мушеля<sup>2</sup> (1975).

Цінність цього жанру визначається його винятковою художньою та педагогічною ємністю. Цикл 24 прелюдій і фуг дає змогу в межах єдиного задуму розкрити багатство ладотонального мислення, різноманіття фактурних, образних і жанрових рішень, а також продемонструвати широкі можливості поліфонічного письма.

На цьому тлі авторська збірка «24 прелюдії і фуги» набуває особливої актуальності, оскільки звертається до цього високого й історично значущого жанру в навчально-педагогічному вимірі. Її особливість полягає в орієнтації на учнів дитячих музичних шкіл і студентів класу загального фортепіано фахових музичних коледжів, тобто на виконавців, для яких важливо поєднати доступність музичного матеріалу з послідовним опануванням основ поліфонічного мислення, розвитком слуху, техніки та музично-образного

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<sup>1</sup> Сучасний чеський композитор.

<sup>2</sup> Узбекистанський композитор.

мислення. Таким чином, збірка поєднує традицію великого поліфонічного циклу із сучасними освітніми потребами, відкриваючи жанр 24 прелюдій і фуг для ширшого кола молодих музикантів.

Цикл вирізняється продуманою педагогічною концепцією, поєднанням художньої та технічної різноплановості. Він включає 20 двоголосних і 4 триголосні фуги (*E-dur, e-moll, a-moll, b-moll*). Водночас навіть у триголосних фугах свідомо уникається проведення тем в середньому голосі за умов повного триголосся, що зумовлено прагненням до виконавської зручності та доступності фактури для учнівської й студентської аудиторії.

Мікроцикли прелюдій і фуг умовно можна розподілити за рівнем складності від третього до дев'ятого року навчання: *Es-dur* – третій рік; *B-dur* – четвертий; *d-moll, fis-moll, b-moll* – п'ятий; *c-moll, Des-dur, D-dur, F-dur, f-moll, G-dur, As-dur, H-dur, h-moll* – шостий; *C-dur, cis-moll, Fis-dur, g-moll* – сьомий; *es-moll, E-dur, gis-moll, A-dur* – восьмий; *e-moll, a-moll* – дев'ятий. Така градація засвідчує дидактичну спрямованість циклу й можливість його використання на різних етапах навчання.

Окремі фуги мають додаткові конструктивно-педагогічні особливості. Так, fuga *C-dur* написана виключно по білих клавішах, а фуги *cis-moll* і *g-moll* містять утримане протискладнення, сприяючи засвоєнню стабільних елементів поліфонічної тканини. В окремих мікроциклах простежуються також внутрішні тематичні зв'язки між прелюдією і фугою: зокрема, у *Es-dur* та *gis-moll* мотиви заключних розділів прелюдій є цитатними наближеннями до тем фуг, що посилює композиційну єдність у межах пари. Також у низці фуг для знайомства з більшою палітрою поліфонічних прийомів використовуються стретти в репризних епізодах та теми в оберненнях.

Важливою рисою циклу є й те, що більшість прелюдій спрямована на розвиток конкретної піаністичної навички. Зокрема, акордово-октавна гра зі стрибками розробляється у прелюдіях *C-dur* і *gis-moll*; перехрещення рук – у *Des-dur* і *F-dur*; арпеджіо – у *D-dur* та *A-dur*; подвійні ноти – у *g-moll*; стрибки в лівій руці – у *As-dur* і *A-dur*; пунктирні ритми – у *Fis-dur* і *A-dur*; поліритмія – *G-dur*. Такий підхід дає підстави розглядати цикл не лише як художньо завершене зібрання поліфонічних мікроциклів, а й як цілеспрямований навчальний матеріал, у якому технічний розвиток органічно поєднується з образно-стильовим вихованням виконавця.

Образна сфера циклу охоплює широкий спектр настроїв і жанрово-емоційних характеристик. До урочисто-гімнічної сфери належить прелюдія *C-dur*, тоді як маршовий характер має fuga *C-dur*. Лірико-мрійлива образність властива прелюдії *c-moll*, прелюдії і фугі *fis-moll*, а також прелюдії *As-dur*. До ліричної сфери належать прелюдія і fuga *es-moll*, прелюдія і fuga *e-moll*,

прелюдія і фуга *g-moll*, прелюдія *a-moll* і прелюдія *b-moll*. Пісенний характер репрезентують прелюдія *Des-dur*, фуга *Des-dur*, прелюдія *cis-moll*, а також низка інших повільних фуг. Життєрадісні й грайливі образи втілено в прелюдії *D-dur*, фугі *Fis-dur*, прелюдії і фугі *A-dur*. До піднесено-споглядальної сфери належать прелюдія *Es-dur*, прелюдія і фуга *E-dur*; прелюдія і фуга *F-dur*; прелюдія *Fis-dur*, прелюдія *G-dur*, прелюдія *H-dur*. Окремі твори вирізняються більш специфічною образністю: драматичною – прелюдія *gis-moll*, граційною – прелюдія *B-dur*, траурною – прелюдія *h-moll*, тоді як прелюдія *f-moll* виявляє жанрові риси боса-нови. Таким чином, цикл презентує не лише різноманітність поліфонічних прийомів і технічних завдань, а й широку палітру художніх станів, що особливо важливо для навчального репертуару.

Водночас ця збірка є апробацією авторського методу «Формування піаністичних навичок на основі вивчення авторських різножанрових та різнохарактерних творів», уперше описаного у збірці «Фортепіанні п'єси та ансамблі» (2024), до якої увійшли дві прелюдії і фуги з цього циклу, що свідчить про часткове впровадження репертуару збірки в педагогічну практику музичних навчальних закладів України.

Одним із засобів упровадження збірки в сучасний освітній простір є також розміщення на платформі YouTube відеозапису циклу з нотним відеорядом, доповненого таймкодами до всіх творів. Такий матеріал може використовуватися як допоміжний навчально-методичний ресурс у процесі ознайомлення з творами, їх аналізу та виконавського опрацювання.

Практичне застосування творів дає підстави вважати, що запропонований метод є продуктивним у процесі формування піаністичних навичок, оскільки орієнтує навчання не лише на опанування технічних елементів, а й на розвиток музичного мислення, слухового контролю, поліфонічного слуху, артикуляційної гнучкості, виконавської самостійності та інтерпретаційної культури. Робота над різножанровим і різнохарактерним матеріалом сприяє комплексному формуванню виконавських умінь, поєднуючи технічне вдосконалення з художнім осмисленням музичного тексту.

**Особливості використання творів циклу в курсі загального фортепіано у фахових музичних коледжах.** Дисципліну «загальне фортепіано» у музичних коледжах вивчають студенти з різним рівнем попередньої фортепіанної підготовки, набутої до вступу. Збірка адресована насамперед тим студентам, які вже володіють навичками гри на фортепіано на рівні, що відповідає завданням і компетентностям елементарного підрівня початкової мистецької освіти. З розрахунком на потреби студентів класу загального фортепіано, більшість творів збірки мають невеликий обсяг,

лаконічну форму та не перевантажені складними технічними прийомами. Усі твори циклу мають концертну спрямованість, що дає змогу викладачам використовувати поліфонічну складову програми як репертуар для виступів на заходах різного рівня.

З огляду на поєднання педагогічної доступності, конструктивної продуманості та жанрово-образної різноманітності, цикл може бути використаний не лише в індивідуальному фортепіанному навчанні, а й у курсах поліфонії та аналізу музичних форм у фахових музичних коледжах і закладах вищої музичної освіти. У цьому сенсі збірка має як практичну виконавсько-дидактичну цінність, так і навчально-аналітичний потенціал.

**Посилання на відеозапис циклу на платформі YouTube:**

<https://www.youtube.com/watch?v=-kqPxKmirDE>

**Посилання на збірку «Фортепіанні п'єси та ансамблі»:**



# Прелюдія

Andante maestoso (♩ = 80)

The first system of the musical score consists of four measures. The left hand (bass clef) plays a steady eighth-note accompaniment. The right hand (treble clef) plays chords. The first measure is marked with a forte *f* dynamic. The second measure is marked with a mezzo-forte *mf* dynamic. The key signature has one sharp (F#).

8 Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. simile

The second system of the musical score consists of four measures, starting at measure 5. It continues the eighth-note accompaniment and chordal texture from the first system.

The third system of the musical score consists of four measures, starting at measure 9. It continues the eighth-note accompaniment and chordal texture from the first system.

The fourth system of the musical score consists of four measures, starting at measure 13. It continues the eighth-note accompaniment and chordal texture from the first system.

The fifth system of the musical score consists of four measures, starting at measure 17. It continues the eighth-note accompaniment and chordal texture from the first system.

21

25

29

rit.---

## Фуга

Andante (♩ = 85)

5

9

mp mf

Musical score for measures 9-12. The piece is in 6/4 time. Measure 9 starts with a treble clef and a dotted quarter note. The bass line begins with a half note. Dynamics are marked *mp* and *mf*. A long slur covers measures 9 through 12.

13

p

Musical score for measures 13-15. The treble clef continues with a half note. The bass line has a half note. A dynamic marking of *p* is present. A long slur covers measures 13 through 15.

16

cresc.

Musical score for measures 16-18. The treble clef has a dotted quarter note. The bass line has a half note. A dynamic marking of *cresc.* is shown with a dashed line. The time signature changes to 6/4 at the end of measure 18.

19

rit. a tempo f

Musical score for measures 19-21. Measure 19 starts with a treble clef and a dotted quarter note. Measure 20 begins with a common time signature. Measure 21 has a treble clef. Dynamics include *rit.*, *a tempo*, and *f*. A long slur covers measures 19 through 21.

22

Ped. \* Ped. \* Ped. \* Ped. \* Ped. simile

Musical score for measures 22-24. The treble clef has chords. The bass line has a half note. Pedal markings are indicated as *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, and *Ped. simile*.

25

rit..

Musical score for measures 25-27. Measure 25 has a treble clef with chords. Measure 26 has a bass clef with a half note. Measure 27 has a treble clef with a half note. A dynamic marking of *rit..* is present.

# Прелюдія

Moderato (♩ = 75)

1 2 3 1 1 3

*mf* *mp*

1 2 3 1 1 3

4

1 2 3 4

8

*rit.*

12

*a tempo*

5 4 3 1 2 1

16

*dim.* *rit.*

2 3 1 1

# Фуга

Andante (♩ = 70)

Measures 1-4 of the fugue. The music is in B-flat major (two flats) and 4/4 time. The tempo is Andante with a quarter note equal to 70 beats per minute. The first staff (treble clef) begins with a melody marked *mp*. The second staff (bass clef) has rests in measures 1 and 2, then enters in measure 3 with a bass line.

Measures 5-9 of the fugue. The first staff continues the melody, marked *mf dim.* in measure 5 and *mp* in measure 9. The second staff features a rhythmic accompaniment with fingerings: 4, 1, 4, 1, 2, 1. The music concludes with a whole note chord in measure 9.

Measures 10-14 of the fugue. The first staff continues the melody, marked *cresc.* in measure 14. The second staff continues the rhythmic accompaniment.

Measures 15-19 of the fugue. The first staff has a *cresc.* marking in measure 15, followed by *mf* in measure 16. It includes a triplet of eighth notes in measure 18, marked *rit.*, and a checkmark in measure 19. The second staff has a *f a tempo* marking in measure 19. The music ends with a double bar line in measure 19.

Measures 20-23 of the fugue. The first staff continues the melody, marked *dim.* in measure 20, and *rit.* in measure 22. The second staff continues the rhythmic accompaniment. The piece concludes with a double bar line in measure 23, followed by a *p* dynamic marking.

# Прелюдія

Largo (♩ = 40)

*mp*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*mf*  
*Ped. simile*

*dim.* *p* *poco cresc.*  
8 1

*dim.*

*rit.* *p*

# Фуга

Andante (♩ = 70)

Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Andante with a quarter note equal to 70 beats per minute. The first system shows the right hand playing a melodic line starting on G4, marked *mf*. The left hand is silent.

Musical notation for measures 6-10. The right hand continues the melodic line, marked *p*. The left hand enters in measure 8 with a bass line, marked *mf*.

Musical notation for measures 11-15. The right hand continues with a melodic line. The left hand plays a rhythmic accompaniment of eighth notes.

Musical notation for measures 16-19. The right hand continues with a melodic line. The left hand continues with a rhythmic accompaniment.

Musical notation for measures 20-23. The right hand continues with a melodic line. The left hand continues with a rhythmic accompaniment. The piece ends with a *dim.* (diminuendo) marking.

24

*mf*

Musical score for measures 24-28. The piece is in a key with three flats (B-flat major or D-flat minor) and 3/4 time. The melody in the right hand features a long, sweeping phrase with a fermata over the final note. The left hand provides a steady accompaniment of eighth notes.

29

*p* *cresc.*

Musical score for measures 29-33. The right hand continues with a melodic line, while the left hand has a more active accompaniment. Dynamics include piano (*p*) and crescendo (*cresc.*).

34

*mf* *dim.*

Musical score for measures 34-37. The right hand has a melodic line with some grace notes. The left hand has a more active accompaniment. Dynamics include mezzo-forte (*mf*) and decrescendo (*dim.*).

38

*f*

Musical score for measures 38-42. The right hand has a melodic line with some grace notes. The left hand has a more active accompaniment. Dynamics include forte (*f*).

43

*dim.*

Musical score for measures 43-47. The right hand has a melodic line with some grace notes. The left hand has a more active accompaniment. Dynamics include decrescendo (*dim.*).

48

*p*

Musical score for measures 48-50. The right hand has a melodic line with some grace notes. The left hand has a more active accompaniment. Dynamics include piano (*p*).

# Прелюдія

Andante (♩ = 60)

*mp*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

3

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

8

6

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

9

*mf stretto cresc.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*a tempo*

12

*rit.* - - *mf*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

15

*And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \*

18

*rit.* - - - - -

*And.* \* *And.* \* *And.* \*

## Фуга

**Andante** (♩ = 65)

*p*

4

*mp*

7

10

mf

Musical score for measures 10-12. The key signature is three sharps (F#, C#, G#). The music is in 4/4 time. Measure 10 starts with a mezzo-forte (mf) dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a bass line with quarter notes and half notes. Slurs are used to group notes across measures.

13

Musical score for measures 13-15. The right hand continues with a melodic line, and the left hand has a bass line with quarter notes. Slurs are present in both hands.

16

mp

Musical score for measures 16-18. The dynamic changes to mezzo-piano (mp) in measure 17. The right hand has a melodic line with some rests, and the left hand has a bass line with quarter notes and half notes. Slurs are used to group notes.

19

Musical score for measures 19-21. The right hand has a melodic line with quarter notes, and the left hand has a bass line with quarter notes. Slurs are used to group notes.

22

Musical score for measures 22-24. The right hand has a melodic line with quarter notes, and the left hand has a bass line with quarter notes. Slurs are used to group notes.

25

Musical score for measures 25-27. The right hand has a melodic line with quarter notes, and the left hand has a bass line with quarter notes. Slurs are used to group notes. A dashed line with the number 8 is at the bottom of the page.

# Прелюдія

Andante (♩ = 80)

*p*

*simile legato*

*mp poco cresc.*

*sub. p* *mp*

Led. \* Led. \* Led. \* Led. \*

Led. \* Led. \* Led. \* Led. \*

Led. \* Led. \* Led. \* Led. \*

Led. \* Led. \* Led. \* Led. \*

Led. \* Led. \* Led. \* Led. \*

21 8

*poco cresc.*

*sed.* \* *sed.* \* *sed.* \*

24

*mf*

*sed.* \* *sed.* \* *sed.* \*

27 8

*rit.*

*dim.*

*sed.* \* *sed.* \*

## Фуга

Andantino (♩ = 90)

*mp*

5

9

mf

Musical score for measures 9-12. The piece is in G major (one sharp) and 4/4 time. Measure 9 starts with a half note G4 in the treble and a half note G2 in the bass. Measures 10-12 feature a melodic line in the treble and a bass line with a *mf* dynamic marking.

13

dim.

Musical score for measures 13-16. The melody in the treble clef is marked *dim.* (diminuendo). The bass line continues with a steady eighth-note pattern.

17

Musical score for measures 17-20. The treble clef features a melodic line with a slur over measures 17-18. The bass line continues with eighth-note accompaniment.

21

p

Musical score for measures 21-24. The piece changes to 2/4 time at measure 23 and back to 4/4 at measure 24. The treble clef has a long slur over measures 21-22. The bass line is marked *p* (piano).

25

mf

Musical score for measures 25-28. The piece is in 4/4 time. The treble clef has a slur over measures 25-26. The bass line is marked *mf* (mezzo-forte).

29

rit. - - - -

Musical score for measures 29-32. The piece concludes with a *rit.* (ritardando) marking. The treble clef has a slur over measures 29-30. The bass line has a slur over measures 31-32.

# Прелюдія

Andante (♩ = 80)

The first system of the musical score for the Prelude, measures 1-11. It is written in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Andante' with a quarter note equal to 80 beats per minute. The dynamic is marked 'mp' (mezzo-piano). The score consists of a treble and bass clef. The first system (measures 1-5) features a melodic line in the treble clef with slurs and a bass line with simple chords. The second system (measures 6-10) includes fingering numbers (1, 4, 3, 1, 2, 1, 5, 4, 2, 1, 2, 2, 1, 2, 5, 4, 3, 2, 1, 1, 2, 1, 5) above the treble clef notes and a '5 3 1' fingering below the bass clef notes. The third system (measures 11) concludes with a final cadence. The piece ends with a double bar line.

# Фуга

Andante risoluto (♩ = 75)

The first system of the musical score for the Fugue, measures 1-6. It is written in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Andante risoluto' with a quarter note equal to 75 beats per minute. The dynamic is marked 'mf' (mezzo-forte). The score consists of a treble and bass clef. The first system (measures 1-5) features a melodic line in the treble clef with slurs and a bass line with simple chords. The second system (measures 6) includes fingering numbers (5, 1, 2, 5, 1, 3, 5, 1, 2, 5) above the treble clef notes and a 'dim.' (diminuendo) marking above the bass clef notes. The piece ends with a double bar line.

11

11

*f*

15

15

2 1

19

19

*mp*

*dim.*

23

23

*rit.*

*(dim.)*

*f a tempo*

4 1 2

27

27

*mp*

*rit.*

*mp*

# Прелюдія

Adagio (♩ = 55)

Musical score for the Prelude section, measures 1-10. The score is in G minor (three flats) and common time (C). It consists of two staves: a treble clef staff and a bass clef staff. The tempo is Adagio with a quarter note equal to 55 beats per minute. The dynamics are marked as *mp* (measures 1-3), *p* (measure 3), *mp* (measure 4), *mf* (measure 5), *dim.* (measure 7), *rit.* (measure 8), and *p* (measure 9). The piece concludes with a double bar line and repeat dots at the end of measure 10.

# Фуга

Andante (♩ = 65)

Musical score for the Fugue section, measures 1-5. The score is in G minor (three flats) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The tempo is Andante with a quarter note equal to 65 beats per minute. The dynamics are marked as *mf* (measure 1) and *dim.* (measure 3). The piece concludes with a double bar line at the end of measure 5.

9

*mp*

13

*p* *mf*

18

*dim.* *mp*

## Прелюдія

Larghetto (♩ = 50)

*mp*

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

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

6 *mf*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

Detailed description: This system contains measures 6 and 7. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 3/4. The music is in a piano style, marked *mf*. The right hand features a complex texture with chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Below the staff, there are eight 'Red.' markings, each followed by an asterisk, indicating a reduction in dynamics.

8 *mp*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

Detailed description: This system contains measures 8 and 9. The key signature remains four flats. The music is marked *mp*. The right hand continues with its complex texture, and the left hand maintains the eighth-note accompaniment. Below the staff, there are seven 'Red.' markings, each followed by an asterisk.

10

Red. \* Red. \* Red. \* Red. \*

Detailed description: This system contains measures 10 and 11. The key signature remains four flats. The music is marked *mp*. The right hand features a melodic line with a long slur over measures 10 and 11. The left hand continues with the eighth-note accompaniment. Below the staff, there are four 'Red.' markings, each followed by an asterisk.

12 *mf*

Red. \* Red. \* Red. \* Red. \*

Detailed description: This system contains measures 12 and 13. The key signature remains four flats. The music is marked *mf*. The right hand features a melodic line with a long slur over measures 12 and 13. The left hand continues with the eighth-note accompaniment. Below the staff, there are four 'Red.' markings, each followed by an asterisk.

14

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

Detailed description: This system contains measures 14 and 15. The key signature remains four flats. The music is marked *mf*. The right hand features a complex texture with chords and moving lines. The left hand continues with the eighth-note accompaniment. Below the staff, there are nine 'Red.' markings, each followed by an asterisk. A dashed line with the number '8' is positioned below the first four 'Red.' markings, and another '8' is positioned below the eighth 'Red.' marking.

16 rit.-----

\* Фед. \* Фед. \* Фед. \* Фед. \* Фед. \* Фед. \* Фед. \* Фед.\*

## Фуга

**Andante** (♩ = 72)

*mp animato* *p*

5

*mp*

9

1 2 1 2 4 5

13

1 2 3 1 2 3 *dim.*-----

17

(dim.) - - - - - *mf*

21

25

*p cresc.* - - - - -

29

*mf* *rit.* - - - - - *f* *a tempo* *mp*

Red. \* Red. 8 - 1 \* 1 2 2 3 2 1 2 3

33

Red. \* Red. \*

37

*rit.* - - - - -

Red. \*

# Прелюдія

Andante (♩ = 80)

*mp*

*Ped.* 8 \* *Ped.* \* *Ped.* \* *Ped.* \*

5

*Ped.* 8 \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

10

*Ped.* 8 \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

15

*mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

19

*mp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

23

*mf*

Red. \* Red. \* Red. \* Red. \* Red. \*

28

Red. \* Red. \* Red. \* Red. \*

33

*dim.*

Red. \* Red. \* Red. \* Red. \* Red. \*

38

*rit.* *a tempo* *cresc.*

(*dim.*)

Red. \* Red. \* Red. \* Red. \*

43

*rit.*

Red. \* Red. \* Red. \* Red. \* Red. \*

**a tempo**

48 *mp* 8 8 7 8

52 8 *poco rit.* 8

56 *dim.* *pp* 8

Red. \* Red. \* Red. \* Red. \*

## Фуга

**Andante (♩ = 80)**

9 *mp*

17

*p*

This system contains measures 17 through 23. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The right hand features a melodic line with a long slur over measures 17-18 and a series of eighth notes. The left hand provides a steady accompaniment of quarter notes. A dynamic marking of *p* (piano) is placed in the bass staff at measure 19.

24

*mf*

This system contains measures 24 through 30. The right hand continues with eighth-note patterns and some chords. The left hand has a more active line with eighth notes and a slur over measures 29-30. A dynamic marking of *mf* (mezzo-forte) is placed in the bass staff at measure 29.

31

*dim.* *sub f*

This system contains measures 31 through 37. The right hand has a melodic line with slurs and some grace notes. The left hand has a bass line with a long slur over measures 32-37. Dynamic markings include *dim.* (diminuendo) in the bass staff at measure 32 and *sub f* (subito-forte) in the bass staff at measure 35.

38

This system contains measures 38 through 45. The right hand features a complex melodic line with many slurs and grace notes. The left hand continues with a steady accompaniment of quarter notes.

46

*rit.* *mp* *p*

This system contains measures 46 through 50. The right hand has a melodic line with a long slur over measures 46-47 and a *rit.* (ritardando) marking above the staff. The left hand has a bass line with a slur over measures 48-50. Dynamic markings include *mp* (mezzo-piano) in the bass staff at measure 48 and *p* (piano) in the bass staff at measure 50.

# Прелюдія

Andante (♩ = 65)

*mp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

4

*ped simile*

6

3

9

*rit.* ----- *a tempo*

*mp animato cresc.* -----

12

*(cresc.)* -----

8

8

8

8

15

rit. - - - - -

18 **a tempo**

*mp*

21

23

26

rit. - - - - -

# Фуга

Andante (♩ = 60)

*p*

*mp*

*mf*

*mp*

*mf*

19

Musical score for measures 19-21. The piece is in G major (one sharp). Measure 19 features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Measures 20 and 21 continue the melodic and harmonic development.

22

Musical score for measures 22-24. The melodic line in the right hand continues with eighth notes, while the left hand provides a steady accompaniment.

25

Musical score for measures 25-27. The right hand features a more active melodic line with eighth notes, and the left hand continues with a rhythmic accompaniment.

28

Musical score for measures 28-30. Measure 28 includes a *dim.* (diminuendo) marking. Measure 29 features a fermata over a chord in the right hand. Measure 30 continues the melodic and harmonic flow.

31

Musical score for measures 31-33. Measure 31 includes a *(dim.)* marking. Measure 32 features a *p* (piano) marking. Measure 33 concludes the section with a fermata over a chord in the right hand.

# Прелюдія

Adagio (♩ = 60)

*p* *mp*

*ped.* \* *ped.* \* *ped.* \* *Ped. simile*

4

8

*mf*

12

8

16

*poco dim.* *p*

20

Musical score for measures 20-22. The right hand features a series of chords in the upper register, while the left hand plays a rhythmic accompaniment of eighth notes. A fermata is placed over the final chord of the right hand in measure 22.

23

Musical score for measures 23-26. The right hand has a melodic line with slurs and ties, and the left hand continues with a steady eighth-note accompaniment.

27

Musical score for measures 27-29. The right hand continues its melodic line. The left hand has a fermata in measure 27 and then continues with eighth notes. A *cresc.* marking is present in measure 29.

30

Musical score for measures 30-33. The right hand has a melodic line with slurs. The left hand has a steady eighth-note accompaniment. Dynamic markings *mf* and *mp* are present.

34

Musical score for measures 34-37. The right hand has a melodic line with slurs and a fermata. The left hand has a melodic line with slurs. A *p* marking is present.

# Фуга

Andante (♩ = 70)

The musical score is written for piano in B-flat major and common time. It consists of five systems of two staves each. The tempo is marked 'Andante' with a quarter note equal to 70 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes various dynamics and articulations: *mp* (mezzo-piano), *mf* (mezzo-forte), *dim.* (diminuendo), *p* (piano), and *poco cresc.* (poco crescendo). Fingerings are indicated by numbers 1, 2, and 3. The piece concludes with a double bar line at the end of the fifth system.

Measures 1-5: *mp*, *mf*. Fingerings: 3, 1, 2, 1.

Measures 6-9: *dim.*, *mp*.

Measures 10-13: *p*, *poco cresc.*

Measures 14-18: *p*, *poco cresc.*

Measures 19-23: *p*, *poco cresc.*

# Прелюдія

Moderato (♩ = 120)

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked 'Moderato' with a quarter note equal to 120 beats per minute. The first measure of the upper staff begins with a mezzo-piano (*mp*) dynamic. The lower staff has a whole rest in the first measure, followed by a sequence of chords and single notes in the subsequent measures.

The second system of the musical score continues from the first. It consists of two staves. The upper staff begins with a mezzo-piano (*mp*) dynamic. The lower staff continues with chords and single notes, maintaining the harmonic structure established in the first system.

The third system of the musical score continues from the second. It consists of two staves. The upper staff begins with a mezzo-forte (*mf*) dynamic. The lower staff continues with chords and single notes, maintaining the harmonic structure established in the previous systems.

The fourth system of the musical score continues from the third. It consists of two staves. The upper staff begins with a mezzo-forte (*mf*) dynamic. The lower staff continues with chords and single notes, maintaining the harmonic structure established in the previous systems.

The fifth system of the musical score continues from the fourth. It consists of two staves. The upper staff begins with a forte (*f*) dynamic. The lower staff continues with chords and single notes, maintaining the harmonic structure established in the previous systems.

21

Musical score for measures 21-24. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 21 features a melodic line in the right hand starting with a quarter note, followed by eighth notes. The left hand has a whole note chord. Measure 22 has a melodic line in the right hand with a slur over the first two notes, and a whole note chord in the left hand. Measure 23 continues the melodic line in the right hand with a slur, and a whole note chord in the left hand. Measure 24 has a melodic line in the right hand with a slur, and a whole note chord in the left hand.

25

Musical score for measures 25-28. Measure 25 has a melodic line in the right hand with a slur, and a whole note chord in the left hand. Measure 26 has a melodic line in the right hand with a slur, and a whole note chord in the left hand. Measure 27 has a melodic line in the right hand with a slur, and a whole note chord in the left hand. Measure 28 has a melodic line in the right hand with a slur, and a whole note chord in the left hand.

29

Musical score for measures 29-32. Measure 29 has a melodic line in the right hand with a slur, and a whole note chord in the left hand. Measure 30 has a melodic line in the right hand with a slur, and a whole note chord in the left hand. Measure 31 has a melodic line in the right hand with a slur, and a whole note chord in the left hand. Measure 32 has a melodic line in the right hand with a slur, and a whole note chord in the left hand. Dynamics: *f* in measure 30, *mp* in measure 31, *f* in measure 32.

33

Musical score for measures 33-36. Measure 33 has a melodic line in the right hand with a slur, and a whole note chord in the left hand. Measure 34 has a melodic line in the right hand with a slur, and a whole note chord in the left hand. Measure 35 has a melodic line in the right hand with a slur, and a whole note chord in the left hand. Measure 36 has a melodic line in the right hand with a slur, and a whole note chord in the left hand. Dynamics: *mp* in measure 33.

37

Musical score for measures 37-40. Measure 37 has a melodic line in the right hand with a slur, and a whole note chord in the left hand. Measure 38 has a melodic line in the right hand with a slur, and a whole note chord in the left hand. Measure 39 has a melodic line in the right hand with a slur, and a whole note chord in the left hand. Measure 40 has a melodic line in the right hand with a slur, and a whole note chord in the left hand. A fingering '8' is indicated in the left hand of measure 37.

41

Musical score for measures 41-44. Measure 41 has a melodic line in the right hand with a slur, and a whole note chord in the left hand. Measure 42 has a melodic line in the right hand with a slur, and a whole note chord in the left hand. Measure 43 has a melodic line in the right hand with a slur, and a whole note chord in the left hand. Measure 44 has a melodic line in the right hand with a slur, and a whole note chord in the left hand. Dynamics: *mf* in measure 44.

45

49

## Фуга

Moderato (♩ = 120)

5

9

13

18

22

# Прелюдія

Andantino (♩ = 80)

5

10

Musical score for measures 10-14. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment with chords and single notes.

15

Musical score for measures 15-19. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment with chords and single notes.

8 1

20

Musical score for measures 20-24. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment with chords and single notes.

*subito p*

25

Musical score for measures 25-29. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment with chords and single notes.

*rit.* *a tempo*

*mp*

30

Musical score for measures 30-34. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment with chords and single notes.

35

Musical score for measures 35-39. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment with chords and single notes.

*molto rit.*

# Фуга

Allegretto giocoso (♩ = 115)

*mp staccato sempre*

V

The first system of the fugue consists of two measures. The treble clef staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, 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G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, 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G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B36

11

Musical score for measures 11-12. The key signature is three sharps (F#, C#, G#). The music features a complex melodic line in the right hand with many accidentals and a more rhythmic bass line. Measure 11 ends with a double bar line.

13

Musical score for measures 13-14. The key signature is three sharps. Measure 13 includes the dynamic marking *f dim.* with a dashed line extending to the end of the measure. The right hand has a dense, flowing melodic texture, while the left hand provides a steady accompaniment.

15

Musical score for measures 15-17. The key signature is three sharps. Measure 15 includes the dynamic marking *(dim.)* with a dashed line. Measure 16 includes the dynamic marking *p*. The right hand features a series of sixteenth-note patterns, and the left hand has a rhythmic accompaniment. Measure 17 ends with a double bar line.

18

Musical score for measures 18-19. The key signature is three sharps. Measure 18 includes the dynamic marking *f*. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment. Measure 19 ends with a double bar line.

20

Musical score for measures 20-22. The key signature is three sharps. Measure 20 includes the dynamic marking *dim.* with a dashed line. Measure 21 includes the dynamic marking *pp*. The right hand has a complex melodic line with many accidentals and a final measure with a fermata. The left hand has a rhythmic accompaniment. Measure 22 ends with a double bar line.

# Прелюдія

Lento (♩ = 53)

*mp quasi rubato*

*ped. \* ped. \* ped. \* Ped simile*

3 *rit. a tempo*

6 *rit. - - - - -*

8

8

Detailed description: This block contains the first six measures of the Prelude. It is written for piano in A major (three sharps) and 12/8 time. The tempo is Lento, with a quarter note equal to 53 beats. The first measure is marked *mp quasi rubato*. Pedal markings include *ped.* with a flower symbol, *ped. simile*, and a *rit.* (ritardando) leading to *a tempo*. Measure 6 features a *rit.* marking with a dashed line. The piece concludes with a double bar line and a fermata over the final chord.

# Фуга

Andante (♩ = 90)

*mp*

4

Detailed description: This block contains the first four measures of the Fugue. It is written for piano in A major (three sharps) and common time (C). The tempo is Andante, with a quarter note equal to 90 beats. The first measure is marked *mp*. The piece begins with a four-measure introduction in the right hand, followed by the entry of the left hand in the second measure.

8

*pp*

12

*mp*

16

19

*dim.*

23

*p* *mp*

27

*mf*

# Прелюдія

Andante (♩ = 70)

mp

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

The first system of the prelude consists of four measures. The music is in G major and 4/4 time. The right hand features a melodic line with a long slur over the first two measures, while the left hand plays a steady eighth-note accompaniment. The dynamic is marked *mp*. Pedal markings with asterisks are placed below the bass staff.

5

Ped. simile

The second system contains measures 5 through 8. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The dynamic is *mp*. A *Ped. simile* marking is present below the bass staff.

9

mf

The third system covers measures 9 to 12. The right hand's melodic line becomes more active with some chords. The left hand continues with the eighth-note accompaniment. The dynamic is marked *mf*.

13

The fourth system includes measures 13 to 16. The right hand features a series of chords with a slur, while the left hand continues with the eighth-note accompaniment.

17

The fifth system contains measures 17 to 20. The right hand plays chords with a slur, and the left hand continues with the eighth-note accompaniment.

20

*mf dim.*

24

*rit.*

*a tempo*

*(dim.)* *p* *m.d.* *mf*

3

28

32

*mp poco dim.*

8

35

8

15

8

*rit.*

# Фуга

Moderato (♩ = 110)

*mf*

*dim.*

*mf*

*mp*

*dim.*

11

12

## Прелюдія

Andante (♩ = 75)

4

6

Meno mosso

9

*cresc.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

11

*(cresc.)*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

13

*mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

15

*dim.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

17

*(dim.)*

*rit.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

19 (rit.) ----- a tempo

*p* *mf*

Red. \* Red. \*

21

*mp*

Red. \* Red. \* Red. \*

23

Red. \* Red. \* Red. \*

25

Red. \* Red. \* Red. \*

rit.

27

*p*

Red. \*

# Фуга

Andante (♩ = 75)

Musical notation for measures 1-4. The piece is in C minor, common time, and marked Andante (♩ = 75). The first system shows the beginning of the piece. The treble clef part starts with a half rest followed by a quarter note G4, then a series of eighth notes: A4, Bb4, C5, Bb4, A4, G4. The bass clef part has whole rests. Dynamics include *mp cantabile* and *p*.

Musical notation for measures 5-8. The treble clef part continues with eighth notes: G4, F4, E4, D4, C4, Bb3, A3, G3. The bass clef part has a half rest followed by a quarter note G3, then a series of eighth notes: F3, E3, D3, C3, Bb2, A2, G2. Dynamics include *mp*.

Musical notation for measures 9-11. The treble clef part continues with eighth notes: G3, F3, E3, D3, C3, Bb2, A2, G2. The bass clef part has a half rest followed by a quarter note G2, then a series of eighth notes: F2, E2, D2, C2, Bb1, A1, G1.

Musical notation for measures 12-14. The treble clef part continues with eighth notes: G2, F2, E2, D2, C2, Bb1, A1, G1. The bass clef part has a half rest followed by a quarter note G1, then a series of eighth notes: F1, E1, D1, C1, Bb0, A0, G0. Dynamics include *mf*.

Musical notation for measures 15-18. The treble clef part continues with eighth notes: G1, F1, E1, D1, C1, Bb0, A0, G0. The bass clef part has a half rest followed by a quarter note G0, then a series of eighth notes: F0, E0, D0, C0, Bb-1, A-1, G-1.

18

Musical notation for measures 18-20. The piece is in B-flat major (two flats). Measure 18 features a melodic line in the right hand and a bass line in the left hand, both marked with a *dim.* (diminuendo) hairpin. Measure 19 continues the melodic development. Measure 20 concludes the phrase with a whole note chord in the right hand.

21

Musical notation for measures 21-23. Measure 21 begins with a *(dim.)* hairpin. Measure 22 features a melodic line in the right hand and a bass line in the left hand, with a *mp* (mezzo-piano) dynamic marking. Measure 23 continues the melodic line in the right hand.

24

Musical notation for measures 24-26. Measure 24 features a melodic line in the right hand and a bass line in the left hand, with a *mf* (mezzo-forte) dynamic marking. Measure 25 continues the melodic line in the right hand. Measure 26 concludes the phrase with a whole note chord in the right hand.

27

Musical notation for measures 27-29. Measure 27 features a melodic line in the right hand and a bass line in the left hand. Measure 28 continues the melodic line in the right hand. Measure 29 concludes the phrase with a whole note chord in the right hand.

30

Musical notation for measures 30-32. Measure 30 features a melodic line in the right hand and a bass line in the left hand. Measure 31 continues the melodic line in the right hand. Measure 32 concludes the phrase with a whole note chord in the right hand.

33

Musical notation for measures 33-35. Measure 33 features a melodic line in the right hand and a bass line in the left hand. Measure 34 continues the melodic line in the right hand. Measure 35 concludes the phrase with a whole note chord in the right hand, marked with a *p* (piano) dynamic.

# Прелюдія

Andante (♩ = 65)

*mp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

4

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

7

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* *Ped. simile*

*mf*

10

14

18

*mp*

21

24

*p* *rit.*

## Фуга

**Andante** (♩ = 80)

*p* *mp* *dim.*

4

7

*mp*

10

13

17

20

24

# Прелюдія

Andante, maestoso (♩ = 75)

Red. \* Red. \* Red. \* Red. \*

5

Red. \* Red. \* Red. \* Red. \*

9

Red. \* Red. \* Red. \* Red. \*

13

Red. \* Red. \* Red. \* Red. \*

a tempo

17

rit. - - - - -

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

21

Red. \* Red. \* Red. \* Red. \*

25

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

29

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

33

Red. \* Red. \* Red. \*

# Фуга

Andante (♩ = 60)

The musical score is written for piano in G major (one sharp) and common time. It consists of five systems of two staves each. The tempo is Andante with a quarter note equal to 60 beats per minute. The score includes various dynamics such as *mp*, *m.s.*, *p*, and *mf*. Fingerings are indicated by numbers 1-5 above notes. Some notes are marked with an 'x' to indicate specific articulation. The piece features a complex melodic line in the right hand and a supporting bass line in the left hand.

Measures 1-4: *mp*, *m.s.*

Measures 5-8: *p*

Measures 9-12: *mp*

Measures 13-16: *mf*

Measures 17-20: *mf*

21

5 1 2 1

*f dim.*

25

2 3 4 2

29

*p*

1 5

## Прелюдія

**Presto** (♩ = 140)

*mp*

*poco cresc.*

Red. \* Red. \* Red. \* Red. \*

3

Red. \* Red. \* Red. \*

5 *f* *Red.* \* *Red.* \* *Red.* \*

7 *mf* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

9 *Red.* \* *Red.* \*

11 *Red.* \* *Red.* \* *Red.* \* *cresc.* 8 7 8 7

13 *(cresc.)* 8 7 *f* *m.s.* *m.d.* *Red.* \* *Red.* \* *Red.* \*

15 *m.s.* *m.d.* *Red.* \* *Red.* \* *Red.* \*

17

*ff*

*m.d.*

*m.s.*

*m.d.*

8 7

Led.

\*

## Фуга

**Allegretto** (♩ = 120)

*mf sempre staccato*

4

*dim.*

7

*mp*

9

12

*mf*

15

18

21

*mf* *dim.*

24

*p*

# Прелюдія

Andante (♩ = 65)

*mp*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

5

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

9

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

13

*mp con moto* *cresc.*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

16

*(cresc.)*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

8

19

(cresc.)

dim.

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

23

(dim.)

a tempo

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

27

rit.

mp

a tempo

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

30

rit.

a tempo

a tempo

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

33

morendo

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

# Фуга

Andante (♩ = 65)

mp sempre legato

The first system of the fugue consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 4/4. The music begins with a treble clef key signature of one sharp (F#). The upper staff contains a melodic line starting on G4, moving through A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, 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18

*mf*

22

*f*

*dim.*

26

*rit.---*

29

*mf*

*mp*

*rit.---*

31

# Прелюдія

Andante grazioso (♩ = 70)

mp sempre non legato

Measures 1-3: Treble clef, bass clef, 4/4 time signature. The piece begins with a piano introduction. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment. The dynamic is marked *mp* and the articulation is *sempre non legato*.

Measures 4-6: Treble clef, bass clef, 4/4 time signature. The melodic line continues with similar rhythmic patterns. The bass line remains accompanimental. The dynamic remains *mp*.

7 8

mf

Measures 7-8: Treble clef, bass clef, 4/4 time signature. Measure 7 features a large chord in the bass staff. Measure 8 shows a change in the treble staff with a more active melodic line. The dynamic is marked *mf*.

9

dim.

Measures 9-11: Treble clef, bass clef, 4/4 time signature. The melodic line continues with a slight deceleration. The dynamic is marked *dim.*.

12

p rit.

Measures 12-14: Treble clef, bass clef, 4/4 time signature. The piece concludes with a final melodic phrase in the treble staff and a sustained bass line. The dynamic is marked *p* and the tempo is marked *rit.*.

# Фуга

Moderato (♩ = 90)

Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Moderato (♩ = 90). The first staff (treble clef) has a whole rest in measures 1 and 2, followed by a melodic line starting in measure 3. The second staff (bass clef) has a melodic line starting in measure 1. Dynamics include *mf* in measure 1.

Musical notation for measures 6-10. The first staff (treble clef) has a melodic line starting in measure 6. The second staff (bass clef) has a melodic line starting in measure 6. Dynamics include *dim.* in measure 6 and *mp* in measure 8.

Musical notation for measures 11-16. The first staff (treble clef) has a melodic line starting in measure 11. The second staff (bass clef) has a melodic line starting in measure 11. Dynamics include *cresc.* in measure 12.

Musical notation for measures 17-22. The first staff (treble clef) has a melodic line starting in measure 17. The second staff (bass clef) has a melodic line starting in measure 17. Dynamics include *f* in measure 18 and *mf* in measure 20.

Musical notation for measures 23-27. The first staff (treble clef) has a melodic line starting in measure 23. The second staff (bass clef) has a melodic line starting in measure 23. Dynamics include *dim.* in measure 24 and *p* in measure 26. The piece ends with a double bar line in measure 27.

# Прелюдія

Andante (♩ = 60)

The musical score for the Prelude is written in G major (one sharp) and 12/8 time. It consists of eight measures. The tempo is marked 'Andante' with a quarter note equal to 60 beats per minute. The dynamics range from mezzo-piano (mp) to mezzo-forte (mf). The score includes various musical notations such as slurs, ties, and dynamic markings like 'red.' (ritardando), 'dim.' (diminuendo), and 'rit.' (ritardando). Measure numbers 3, 5, and 7 are indicated at the start of their respective lines. The piece concludes with a double bar line at the end of measure 8.

# Фуга

Andante (♩ = 70)

The musical score for the Fugue is written in G major (one sharp) and 4/4 time. It consists of four measures. The tempo is marked 'Andante' with a quarter note equal to 70 beats per minute. The dynamics range from mezzo-piano (mp) to mezzo-forte (mf). The score includes various musical notations such as slurs and ties.

5

Musical score for measures 5-8. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 5 features a treble clef with a half note chord and a bass clef with a quarter note chord. Measures 6-8 show a complex texture with chords and moving lines in both hands, including a long slur over the treble staff in measure 8.

9

Musical score for measures 9-11. Measure 9 has a treble clef with a half note chord and a bass clef with a quarter note chord. Measures 10-11 continue the texture with chords and moving lines, featuring a long slur over the treble staff in measure 10.

12

Musical score for measures 12-14. Measure 12 has a treble clef with a half note chord and a bass clef with a quarter note chord. The dynamic marking *mf* is present. Measures 13-14 continue the texture with chords and moving lines, featuring a long slur over the treble staff in measure 13.

15

Musical score for measures 15-17. Measure 15 has a treble clef with a half note chord and a bass clef with a quarter note chord. The dynamic marking *p* is present. Measures 16-17 continue the texture with chords and moving lines, featuring a long slur over the treble staff in measure 16.

18

Musical score for measures 18-20. Measure 18 has a treble clef with a half note chord and a bass clef with a quarter note chord. Measures 19-20 continue the texture with chords and moving lines, featuring a long slur over the treble staff in measure 19. The piece concludes with a double bar line in measure 20.

# Прелюдія

Andante (♩ = 85)

8

mp

*ped.* \* *ped.* \* *ped. simile*

6

This system contains measures 1 through 5. The right hand features a melodic line with a slur over measures 1-5 and a dynamic marking of *mp*. The left hand provides a harmonic accompaniment with a dynamic marking of *p*. Pedal markings include *ped.* and *ped. simile*.

12

a tempo

*molto rit.* *mf* *dim.*

This system contains measures 6 through 11. The tempo changes to *a tempo*. The right hand has a dynamic marking of *mf* and a *dim.* marking. The left hand has a dynamic marking of *molto rit.* and a *dim.* marking.

17

(*dim.*) *pp*

8

This system contains measures 12 through 16. The right hand has a dynamic marking of *pp*. The left hand has a *(dim.)* marking. A final *8* marking is present at the end of the system.

# Фуга

Moderato (♩ = 115)

*mp*

This system contains measures 1 through 4. The right hand has a dynamic marking of *mp*. The left hand has a dynamic marking of *mp*.

5

Musical score for measures 5-8. The key signature is three sharps (F#, C#, G#). The music is in a 4/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Measure 8 contains two 'x' marks above the notes.

9

*p*

Musical score for measures 9-12. The right hand has a melodic line with slurs and a dynamic marking of *p* (piano). The left hand continues with eighth-note accompaniment. Measure 10 has an 'x' mark above the notes.

13

Musical score for measures 13-16. The right hand features a melodic line with slurs and a sharp sign (#) above the notes in measures 14 and 15. The left hand continues with eighth-note accompaniment.

17

Musical score for measures 17-20. The right hand has a melodic line with slurs. The left hand continues with eighth-note accompaniment.

20

*f*

Musical score for measures 20-22. The right hand has a melodic line with slurs. The left hand continues with eighth-note accompaniment. Measure 22 has a dynamic marking of *f* (forte).

23

*sub. mp*

Musical score for measures 23-26. The right hand has a melodic line with slurs and a dynamic marking of *sub. mp* (subito mezzo-piano). The left hand continues with eighth-note accompaniment. Measure 26 has a dynamic marking of *p* (piano).

# Прелюдія

Larghetto, mesto (♩ = 53)

The musical score for the Prelude is written in G major and 4/4 time. It consists of three systems of music. The first system (measures 1-4) features a melody in the right hand with a *mf legato* dynamic and a bass line in the left hand with a *sub.mp* dynamic. The second system (measures 5-8) begins with a *f dim.* dynamic and includes a fermata over the first measure. The third system (measures 9-12) continues the piece, ending with a double bar line and repeat dots. The key signature has one sharp (F#) and the time signature is 4/4.

## Фуга

Allegro (♩ = 160)

The musical score for the Fugue is written in G major and 4/4 time. It consists of two systems of music. The first system (measures 1-4) features a melody in the right hand with a *p sarcasticamente* dynamic and a bass line in the left hand. The second system (measures 5-8) continues the piece with a melody in the right hand and a bass line. The key signature has one sharp (F#) and the time signature is 4/4.

9

13

17

21

25

rit. ----- a tempo

29

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