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IL CLAVICEMBALO BEN TEMPERATO

VOLUME PRIMO

(LONGO)

TESTO ITALIANO
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ENGLISH TEXT

EDIZIONE RICORDI
MILANO

(PRINTED IN ITALY)

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E. R. 190

G. S. BACH

IL CLAVICEMBALO BEN TEMPERATO

EDIZIONE RIVEDUTA E DITEGGIATA DA ALESSANDRO LONGO
PROFESSORE NEL R. CONSERVATORIO DI S. PIETRO A MAJELLA IN NAPOLI

VOLUME PRIMO

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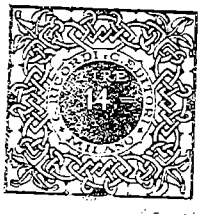

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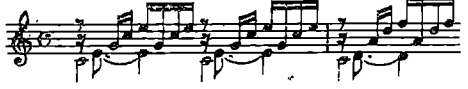
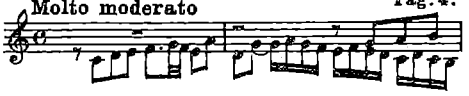
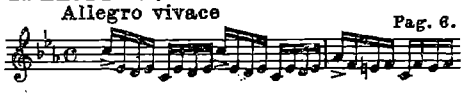
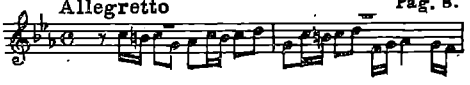
INDICE TEMATICO
TABLE THÉMATIQUE

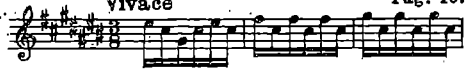
TABLA TEMÁTICA
THEMATIC TABLE

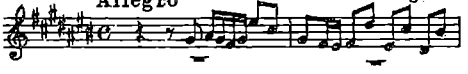
1. PRELUDIO I. Moderato — Pag. 2.


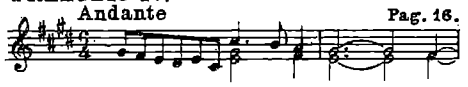
FUGA I. a 4 parti Molto moderato — Pag. 4.


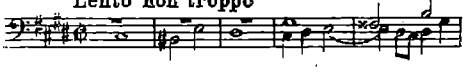
2. PRELUDIO II. Allegro vivace — Pag. 6.


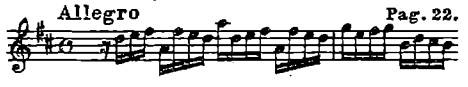
FUGA II. a 3 parti Allegretto — Pag. 8.


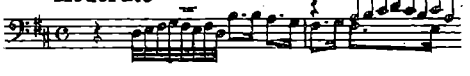
3. PRELUDIO III. Vivace — Pag. 10.


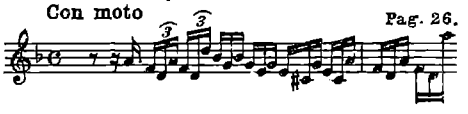
FUGA III. a 3 parti Allegro — Pag. 12.


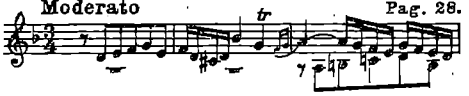
4. PRELUDIO IV. Andante — Pag. 16.


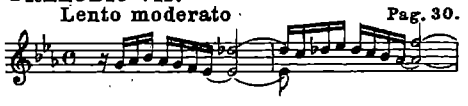
FUGA IV. a 5 parti Lento non troppo — Pag. 18.


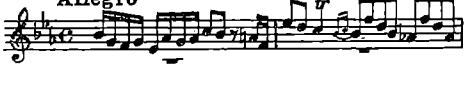
5. PRELUDIO V. Allegro — Pag. 22.


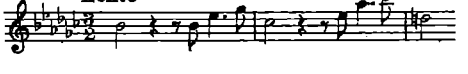
FUGA V. a 4 parti Moderato — Pag. 24.


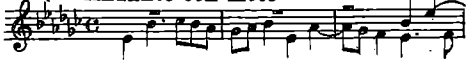
6. PRELUDIO VI. Con moto — Pag. 26.


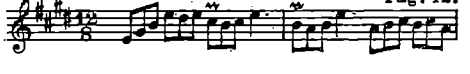
FUGA VI. a 3 parti Moderato — Pag. 28.


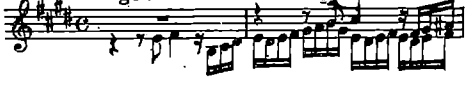
7. PRELUDIO VII. Lento moderato — Pag. 30.


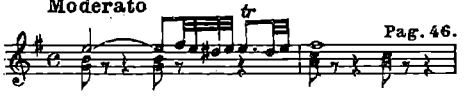
FUGA VII. a 3 parti Allegro — Pag. 34.


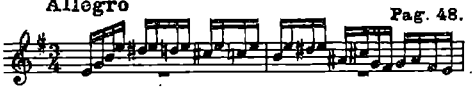
8. PRELUDIO VIII. Lento — Pag. 36.


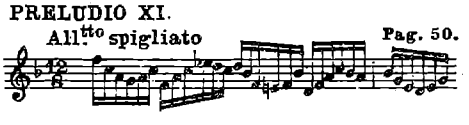
FUGA VIII. a 3 parti Andante con moto — Pag. 38.


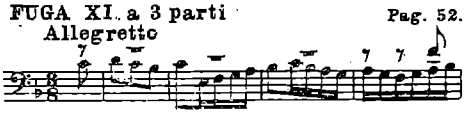
9. PRELUDIO IX. Allegretto — Pag. 42.


FUGA IX. a 3 parti Allegro — Pag. 44.


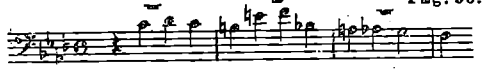
10. PRELUDIO X. Moderato — Pag. 46.


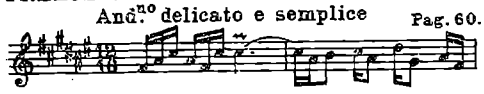
FUGA X. a 2 parti Allegro — Pag. 48.


11. PRELUDIO XI. All.^to spigliato — Pag. 50.


FUGA XI. a 3 parti Allegretto — Pag. 52.


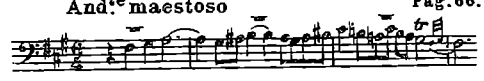
12. PRELUDIO XII. Andante Pag. 54.

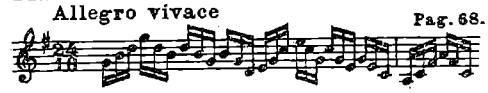
FUGA XII. a 4 parti Lento  Pag. 56.

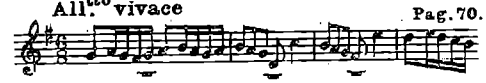
13. PRELUDIO XIII. And.no delicato e semplice  Pag. 60.

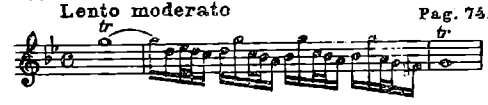
FUGA XIII. a 3 parti All.tto piacevole Pag. 62.

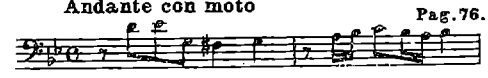
14. PRELUDIO XIV. Allegro Pag. 64.

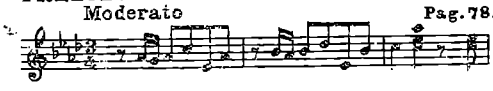
FUGA XIV. a 4 parti And.te maestoso  Pag. 66.

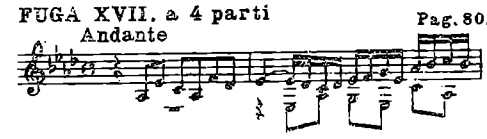
15. PRELUDIO XV. Allegro vivace  Pag. 68.

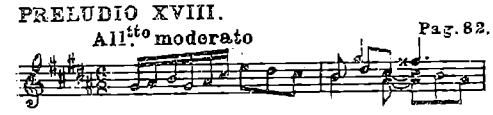
FUGA XV. a 3 parti All.tto vivace  Pag. 70.

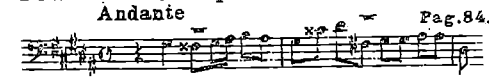
16. PRELUDIO XVI. Lento moderato  Pag. 74.

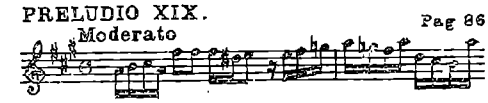
FUGA XVI. a 4 parti Andante con moto  Pag. 76.

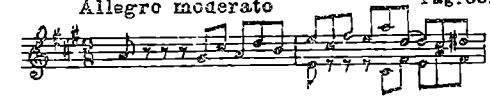
17. PRELUDIO XVII. Moderato  Pag. 78.

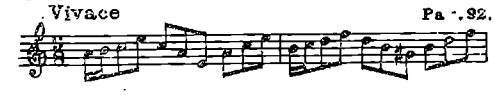
FUGA XVII. a 4 parti Andante  Pag. 80.

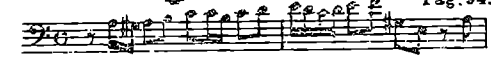
18. PRELUDIO XVIII. All.tto moderato  Pag. 82.

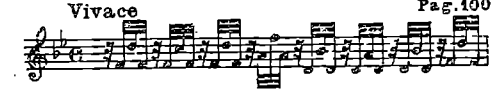
FUGA XVIII. a 4 parti Andante  Pag. 84.

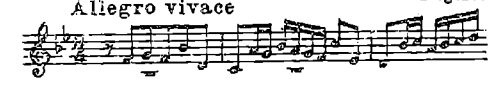
19. PRELUDIO XIX. Moderato  Pag 86

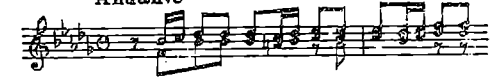
FUGA XIX a 3 parti Allegro moderato  Pag. 88.

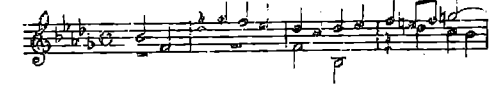
20. PRELUDIO XX. Vivace  Pa -. 92.

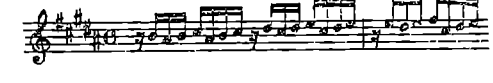
FUGA XX. a 4 parti Molto moderato  Pag. 94.

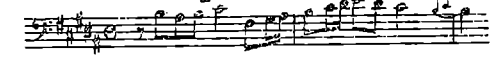
21. PRELUDIO XXI. Vivace  Pag. 100

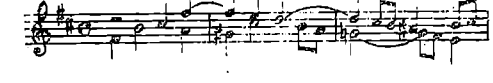
FUGA XXI. a 3 parti Allegro vivace  Pag. 102.

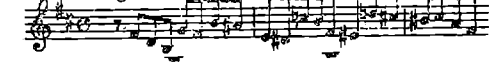
22. PRELUDIO XXII. Andante  Pag. 104.

FUGA XXII. a 5 parti And.te sostenuto  Pag. 106.

23. PRELUDIO XXIII. All.tto moderato  Pag. 108.

FUGA XXIII. a 4 parti Andante  Pag. 110.

24. PRELUDIO XXIV. Andante  Pag. 112.

FUGA XXIV. a 4 parti Largo  Pag. 114.

PREFAZIONE

Il Clavicembalo ben temperato — una delle opere più poderose e più geniali prodotte dal cervello e dal cuore di Giovanni Sebastiano Bach — è un libro che va studiato e ristudiato più volte nella vita di un musicista, poichè in esso son da considerare e il valore tecnico e il valore estetico: i quali, alla mente degli studiosi, presentano ad ogni nuovo esame, ad ogni nuova analisi, tesori di bellezze incomparabili.

Le edizioni di tale opera sono numerosissime: edizioni didattiche, accademiche, comparate, chiosate: parecchie delle quali assai pregevoli. Mi ero accinto anch'io alla elaborazione di un commento analitico, ma l'arco iniziale era di tale ampiezza che avrebbe tolto alla pubblicazione ogni praticità didattica e avrebbe condotto la medesima agli onori degli scaffali decorativi.

Scartata l'idea di un nuovo ed ampio commento, ho rivolto tutte le mie cure nel redigere un'edizione completa — non oso dire definitiva — su tutto ciò che si riferisce al fraseggio ed alla diteggiatura: due elementi in apparenza modesti, ma che, in realtà, concorrono, più che non si creda, alla buona decifrazione della struttura polifonica ed alla buona esecuzione, sia nei riguardi della dinamica, sia in quelli della espressività.

Per genuinità del testo mi sono avvalso principalmente della grande edizione della *Società Bach,* non tralasciando di consultare le altre edizioni più autorevoli; tra le quali quella curata da Czerny: edizione, questa, malgrado le insufficenze e le pecche, che è servita, meglio di ogni altra, alla divulgazione dell'opera durante il secolo decimonono. Se è vero — come asserisce lo Czerny — che l'edizione fu condotta sul vivo ricordo dell'interpreta-

PREFACIO

El Clave bien atemperado *(1)* — *unas de las obras más poderosas y geniales creadas por el cerebro y el corazón de Juan Sebastián Bach — es un libro que todo músico debe estudiar y volver á estudiar muchas veces en su vida, á causa del doble valor técnico y estético que encierra. Á cada nuevo examen, a cada nueva análisis, los estudiosos descubrirán en él tesoros de incomparable belleza.*

Las ediciones de tal obra son numerosísimas: ediciones didácticas, académicas, comparadas, comentadas, varias de las cuales presentan valor real. También yo emprendí la tarea proponiendome escribir un comentario analítico, pero el proyecto era de tal importancia que hubiera quitado á esta publicacion su lado práctico y didáctico, reduciendola á un libro de biblioteca.

Descartada la idea de un nuevo y amplio comentario, he consagrado todo mi esfuerzo en redactar una edición completa — no me atrevo á decir definitiva — en todo cuanto se relaciona con el fraseo y la digitación: dos elementos modestos en aparencia, pero que, en realidad, contribuyen en más de lo que se cree á descifrar exactamente la estructura polifónica y á ejecutar correctamente la música, tanto en lo que concierne á la dinámica como á la expresión.

Á fin de mantener la fidelidad del texto, me he servido principalmente de la gran edición de la Sociedad Bach, sin descuidar por ello la consulta de las ediciones más autorizadas entre las restantes, sobre todo de la Czerny. Esta edición no obstante

(1) Das wohltemperirte Klavier *suele traducirse en castellano por* El clave bien templado *ó* afinado, *lo cual, si es admisible en sentido general, no corresponde exactamente á la idea del autor. Cuando Bach, en 1722, compuso la primera parte de esta obra, con el titulo mencionado quiso indicar que la afinación del clave se "atemperaba" á lo que el maestro fijó definitivamente: la tonalidad moderna sujeta al* temperamento igual.

La traducion francesa Le clavecin bien tempéré, *y la italiana* Il clavicembalo ben temperato *exprésan con exactitud la idea original. En español debe, pues, decirse* El clave bien atemperado (*á la igualdad tonal de modalidad doble, denominada* temperamento).

zione data alle pagine di Bach da Beethoven, si può non solo indulgere, ma meditare su qualche lieve alterazione sorpresa nel testo.

***

Avverto che, per contrassegnare l'entrata dei temi nelle fughe, mi son servito dei numeri iscritti in piccoli quadrati, designando col numero *uno* la parte più acuta e coi numeri successivi le parti inferiori. I numeri circoscritti in piccoli dischi (come, ad esempio, nella fuga XII, del primo volume) servono ad identificare non i temi, ma soltanto le parti, là dove l'incrocio delle medesime può generare equivoco.

Per gli abbellimenti, ho dato spesso la notazione *in extenso;* ma, nel maggior numero dei casi, mi sono avvalso della diteggiatura per indicarne l'inizio e lo svolgimento.

Dei coloriti, dei quali si cominciava appena l'indicazione ai tempi di Bach, ho fatto uso moderato, in gran parte traendoli dalle edizioni più pregevoli.

***

Spero di non aver compiuto opera del tutto inutile, o superflua, ai fini della didattica: ed auguro ai giovani il maggior rendimento dallo studio del libro immortale.

ALESSANDRO LONGO.

sus insuficiencias y defectos, ha servido, mejor que cualquier otra, para la divulgación de la obra durante el siglo diecinueve. Si es cierto — como lo asegura Czerny — que dicha edición fué hecha según el recuerdo vivo de la interpretación dada por Beethoven á las paginas de Bach, podemos no sólo ser indulgentes, sino tambien meditar sobre las ligeras alteraciones observadas en el texto.

***

Para señalar la entrada de los témas en las fugas, me he servido de cifras encerradas en pequeños cuadrados, designando con el número uno *la voz ó parte más aguda y con los números sucesivos las voces inferiores. Las cifras contenidas en pequeños discos (como, por ejemplo, en la fuga XII del primer volumen) sirven para señalar no ya los temas, sino únicamente las voces, allí donde el cruzamiento de estas pueda originar confusiones.*

En cuanto á los adornos, he dado frecuentemente su notación in extenso; *pero en general, me he servido de la digitación para indicar el principio y el desarrollo.*

Por lo referente á los matices, que apenas empezaban á indicarse en tiempos de Bach he hecho un uso moderado, tomandolos en su mayor parte de las mejores ediciones.

En la esperanza de no haber cumplido una tarea inútil o superflua para los fines didácticos, deseo á la juventud el mayor provecho en el estudio de esta obra inmortal.

ALESSANDRO LONGO.

PRÉFACE

Le Clavecin bien tempéré — une des oeuvres les plus puissantes et géniales que le cerveau et le coeur de J. S. Bach aient produites — est un livre que tout musicien doit étudier et rétudier maintes fois dans sa vie, à cause de sa haute valeur non seulement technique, mais aussi esthétique. Les élèves studieux y découvriront à chaque nouvel examen, à chaque nouvelle analyse, des trésors incomparables de beauté.

Les éditions de cette oeuvre sont fort nombreuses : il en est de didactiques, d'académiques, de comparées et commentées dont plusieurs ont une valeur réelle. Je m'étais, moi aussi, mis à l'oeuvre dans le but d'élaborer un commentaire analytique, mais le projet initial était d'une envergure telle qu'il eût enlevé à cette publication son côté pratique et didactique, la réduisant à un rôle purement décoratif de bibliothèque.

Ayant abandonné l'idée d'un nouveau et vaste commentaire, j'ai mis tous mes soins à en rédiger une édition complète — je ne me hasarde point à dire définitive — pour tout ce qui se rapporte au phrasé et au doigté : deux éléments en apparence fort modestes, mais qui, en réalité, concourent plus qu'on ne le croit, à bien déchiffrer la structure polyphonique d'une pièce, et à la bien exécuter, pour ce qui concerne la dynamique et la finesse de l'expression.

Afin de rester fidèle à la pureté du texte, je me suis servi principalement de la grande édition de la *Société Bach,* tout en ne négligeant aucunement de consulter les autres éditions plus importantes, entr'autres celle de Czerny qui, malgré ses lacunes et ses défauts, a servi, mieux que toute autre, à la divulgation de cette oeuvre au dix-neuvième siècle. S'il est vrai — comme nous l'assure Czerny — que cette édition a été faite

PREFACE

The well-tempered Harpsicord — *one of the most powerful and genial works produced by the brains and heart of J. S. Bach — is a book to be studied and restudied over and over again by every musician as long as he lives, owing to ist pre-eminent technical and esthetical value, which both offer to the mind of the student, at every new perusal and analysis, peerless treasures of unwonted beauty.*

The editions of this work are numerous indeed : didactical, academical, compared and commented ones, several of which are of uncontestable value. I myself had also begun an elaborate analytical commentary of this work ; but the initial plan was such a grand one that, had it been executed, it would have deprived that publication of its practical side and only made of it a mere decorative book fit for libraries.

Having since given up the idea of a new and circumstantiated commentary, I have made up my mind to complete a careful and complete edition of the work — though I dare not say a definitive one about every single item referring to phrasing and fingering. Both these elements look rather modest, but they greatly co-operate indeed to an appropriate deciphering of any polyphonic structure and to a perfect execution, not only for what regards dynamics, but for the delicate expressing of feelings too.

In order to maintain the purity of the text, I have made a large use of the great edition of the Bach Society, *not leaving off, however, to have recourse to the other well authorised editions, among which Czerny's, that, though insufficient and not altogether faultless has been, more than any other the channel of divulgation of this important work all through the nineteenth century. If it be true, as*

d'après le vivant souvenir de l'interprétation donnée aux pages de Bach par Beethoven, nous pouvons non seulement nous montrer indulgents, mais aussi faire, de plusieurs légères altérations rencontrées dans le texte, le sujet de nos méditations.

***

Je ferai observer que pour marquer l'entrée des thèmes dans les fugues, je me suis servi de chiffres renfermés dans des petits carrés et que le nombre *un* sert à désigner la partie plus aiguë, tandis que les nombres suivants indiquent les parties basses. Les chiffres renfermés dans des petits disques (comme par ex. dans la Fugue XII du premier volume), son destinés à marquer non les thèmes mais uniquement les parties, dans les passages où le croisement de ces dernières pourrait donner lieu à de la confusion.

Quant aux ornements, j'en ai souvent donné la notation *in extenso ;* mais en général je me suis servi du doigté pour en indiquer le commencement et le développement.

Pour ce qui a trait aux nuances, que l'on commençait à peine à indiquer au temps de Bach, j'en ai fait un usage modéré et je les ai puisées pour la plupart dans les éditions les plus réputées.

***

J'espère que le but didactique que j'ai poursuivi ne sera point inutile ou superflu, et je souhaite à la jeunesse studieuse de savoir tirer le plus grand profit de cette oeuvre immortelle.

ALESSANDRO LONGO.

Czerny himself asserts, that this edition was based on the living memory of Bach's pages interpreted by Beethoven, we well may be indulgent and even mute upon some light alteration of the original text.

***

I may remark that, in order to countersign the entering of themes in the Fugues, I have made use of numbers inscribed in small squares, marking by number one *the most acute part, and by the successive numbers the lowest parts. The numbers inscribed in small discs (as like is shown in the Fugue XII in the first volume) are used to countersign not the themes, but only the parts, just where the intersecting of them might generate confusion.*

As for the embellishments I have often given the annotation in extenso ; *but as a general rule I have used the fingering to mark their beginning and developement.*

What regards colouring, which began to be marked at Bach's time, I have made a moderate use of it, drawing the designations especially out of the best editions.

***

I dare hope that my work will have been neither a useless nor a superfluous one for the didactical aims I cherished, and I heartily wish the young may draw the best possible profit out of the study of this immortal book.

ALESSANDRO LONGO

G. S. BACH

(Alessandro Longo)

IL CLAVICEMBALO BEN TEMPERATO

LE CLAVECIN BIEN TEMPÉRÉ

EL CLAVE BIEN ATEMPERADO

THE WELL-TEMPERED HARPSICHORD

G. S. BACH

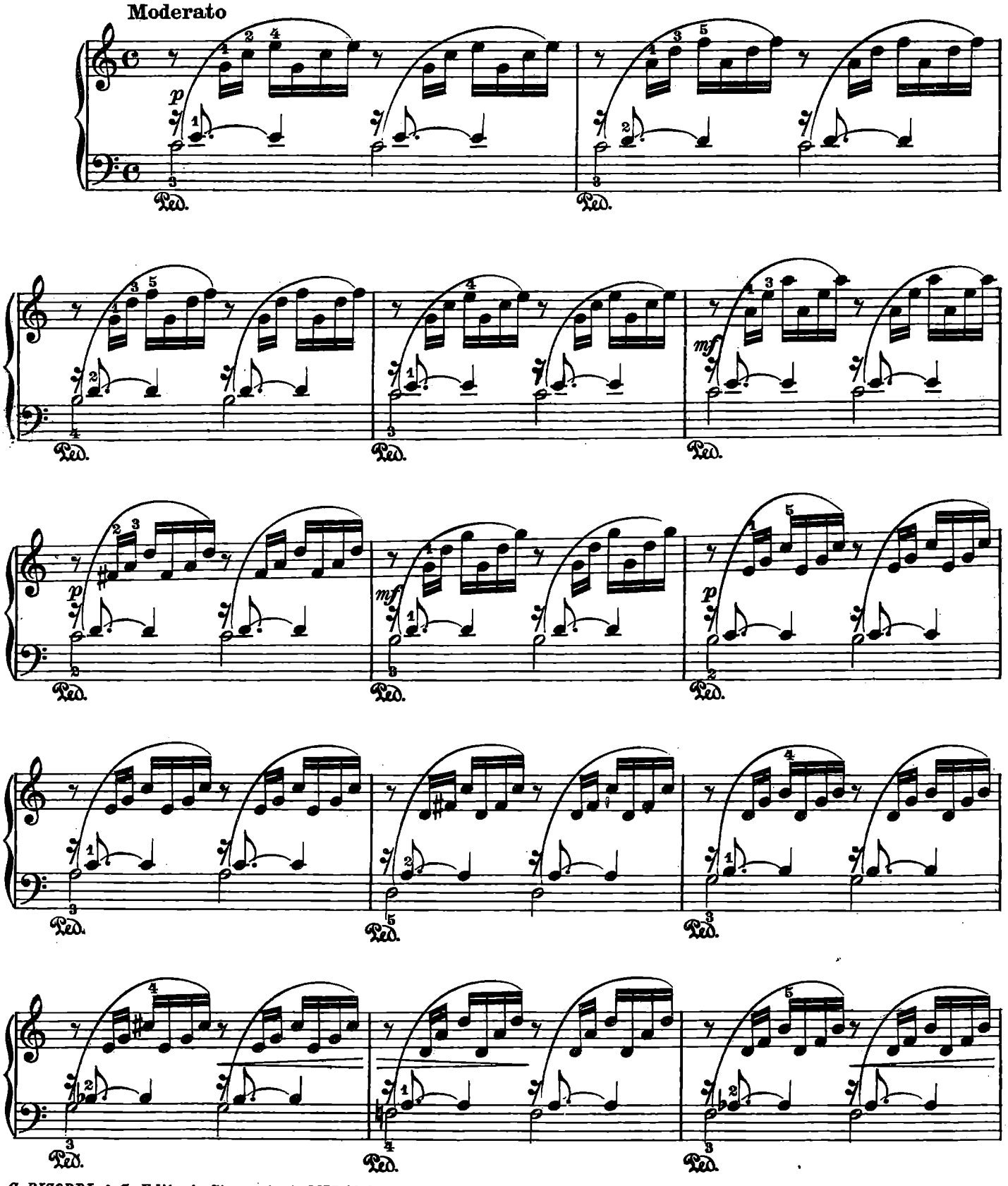
(Alessandro Longo)

IL CLAVICEMBALO BEN TEMPERATO | EL CLAVE BIEN ATEMPERADO

LE CLAVECIN BIEN TEMPÉRÉ | THE WELL-TEMPERED HARPSICHORD

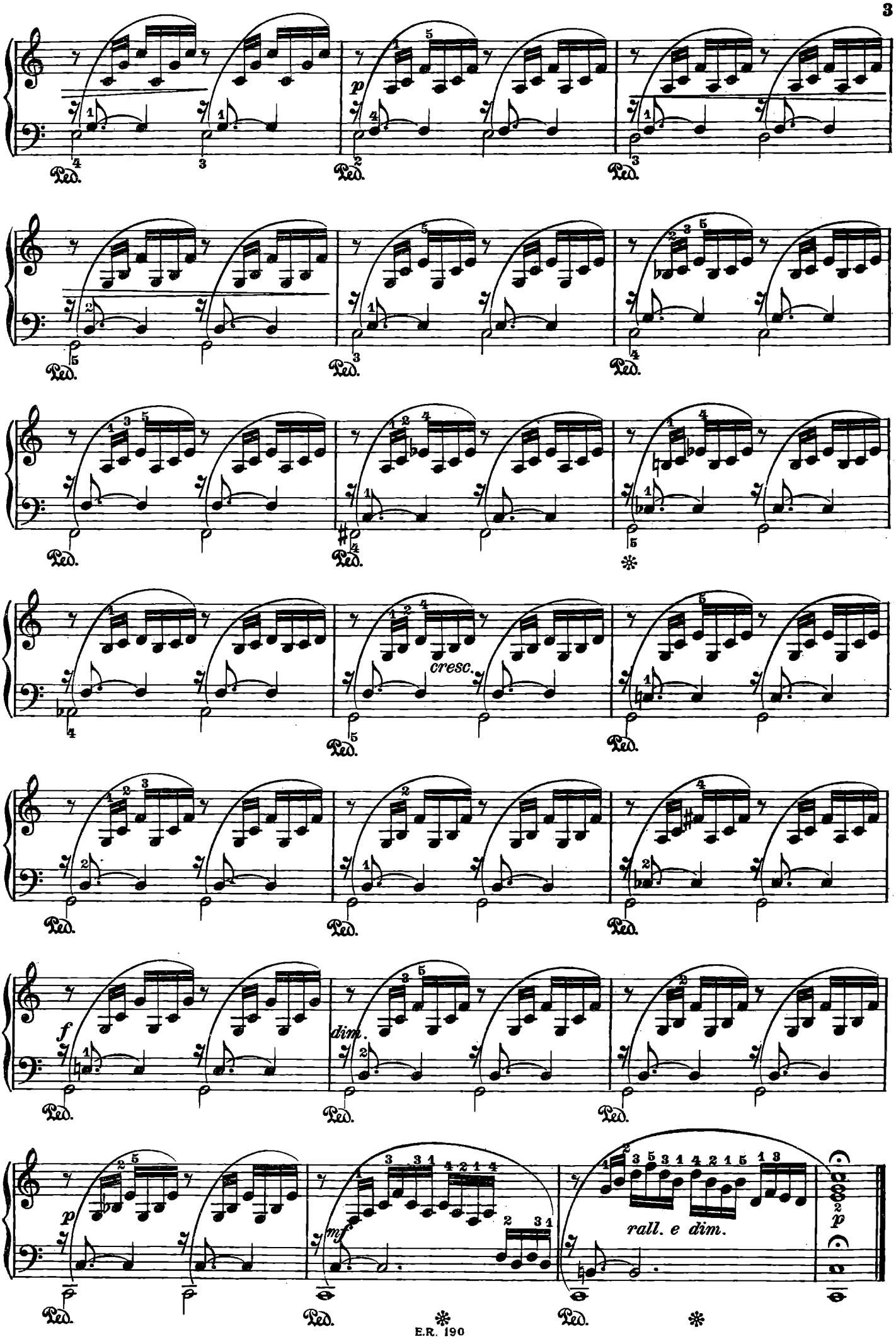
Volume I.

Preludio I



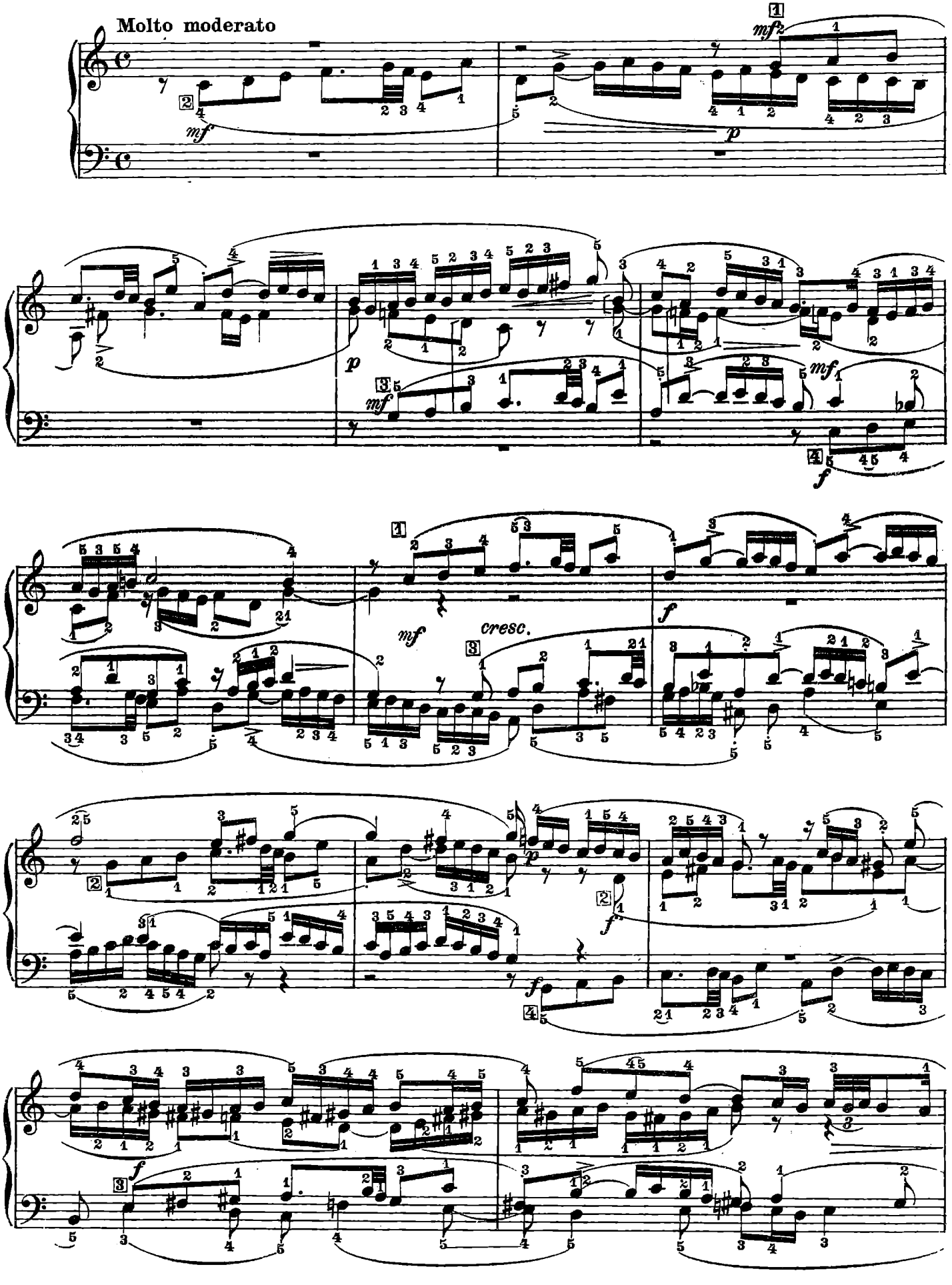
G. RICORDI & C. Editori - Stampatori, MILANO.
Tutti i diritti della presente revisione sono riservati.
Tous les droits de la présente révision sont réservés.

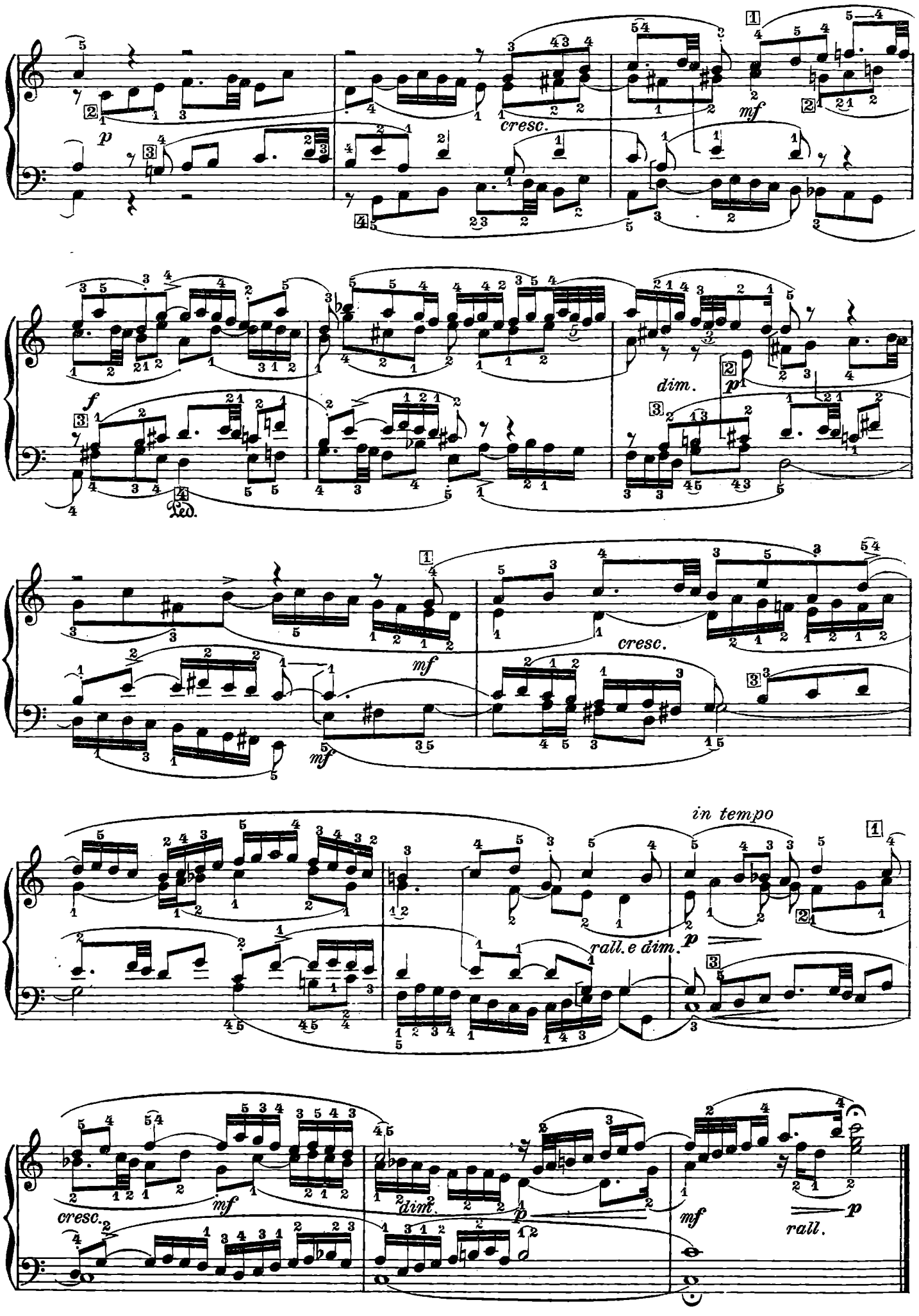
E.R. 190


p
cresc.
f
dim.
mf
rall. e dim.
p
Ped.
*

Fuga I

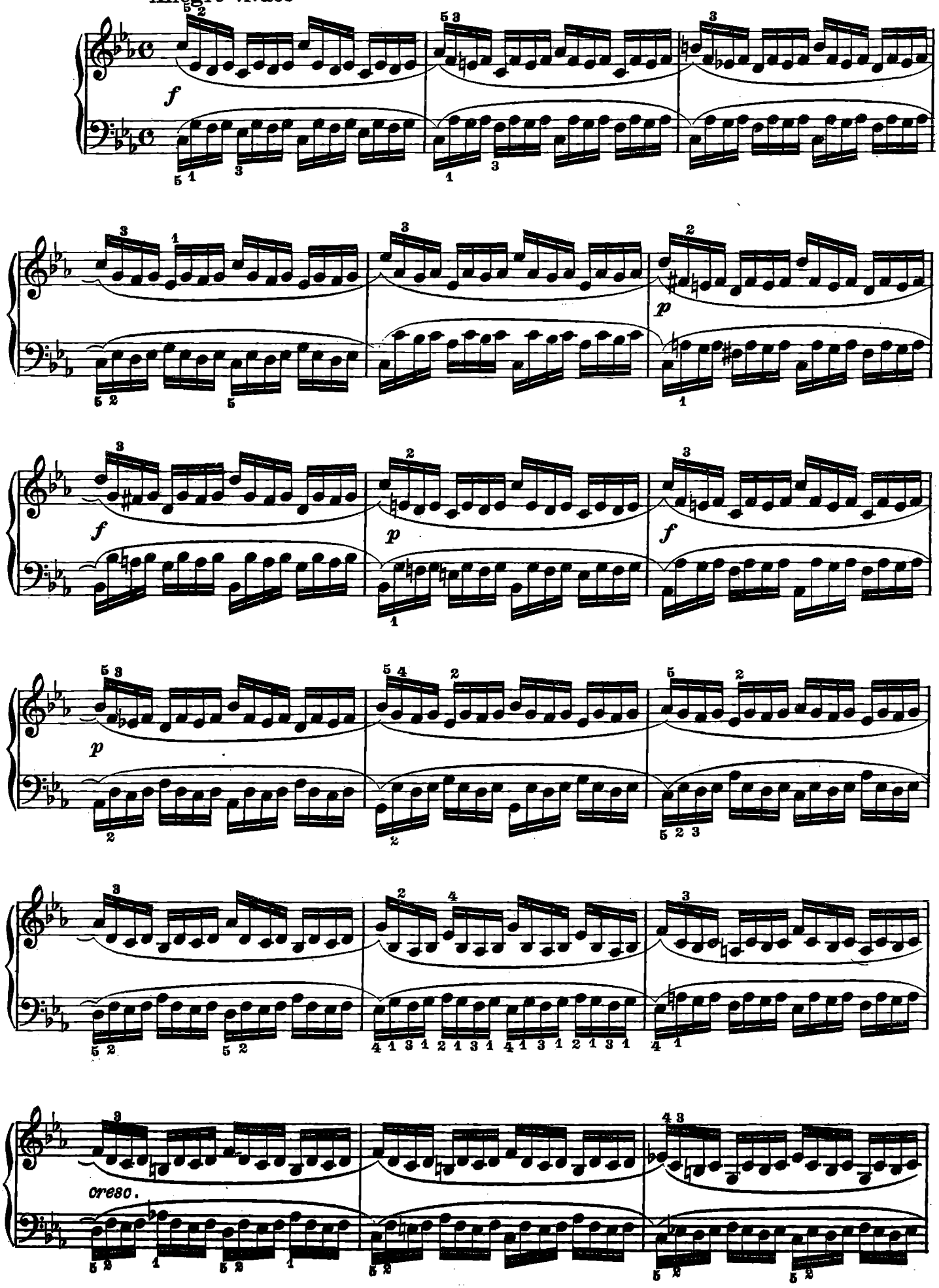
(a 4 Parti)

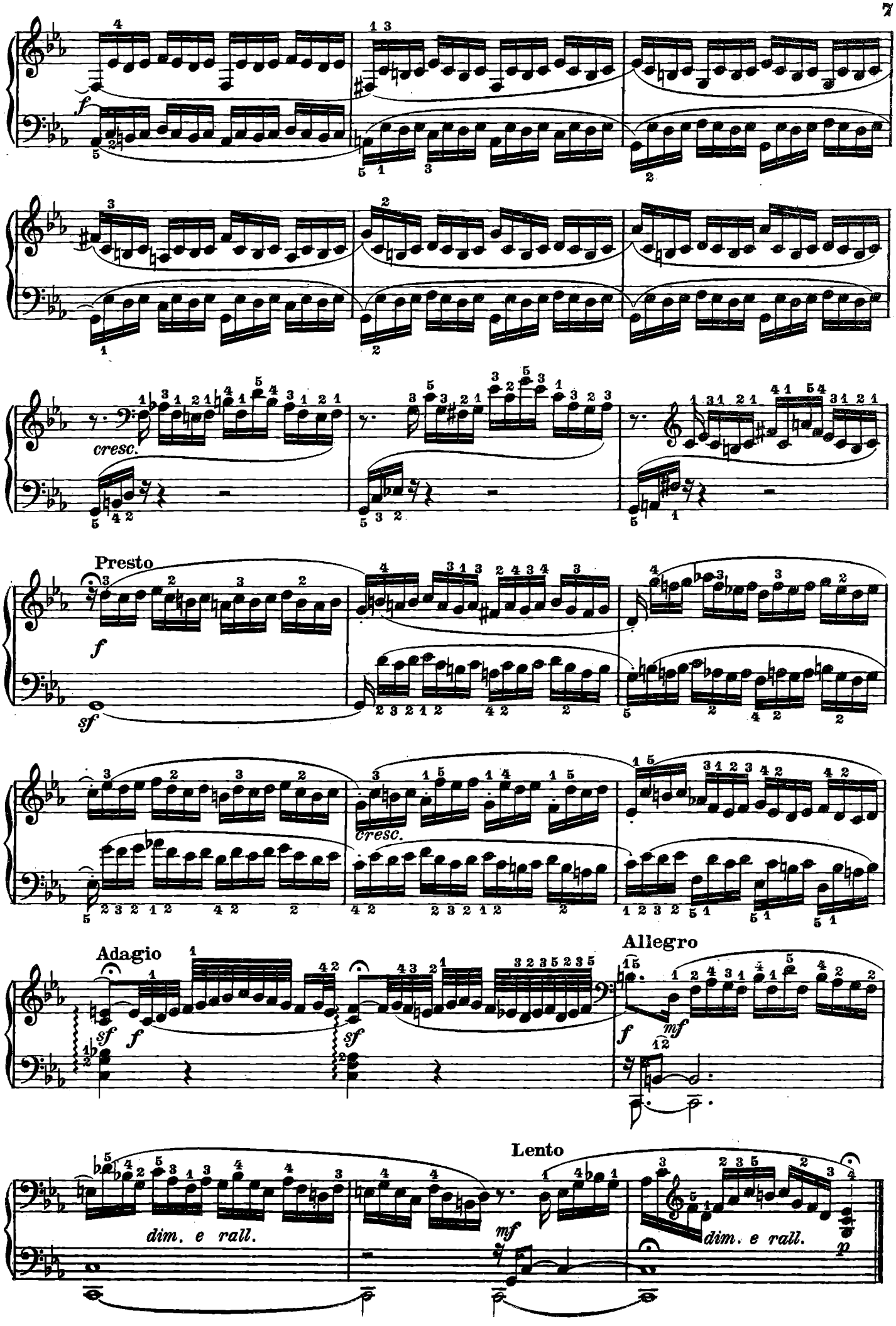



cresc.
mf
p
dim.
f
Ped.
cresc.
mf
mf
in tempo
rall. e dim.
p
cresc.
mf
dim.
p
mf
p
rall.

Preludio II

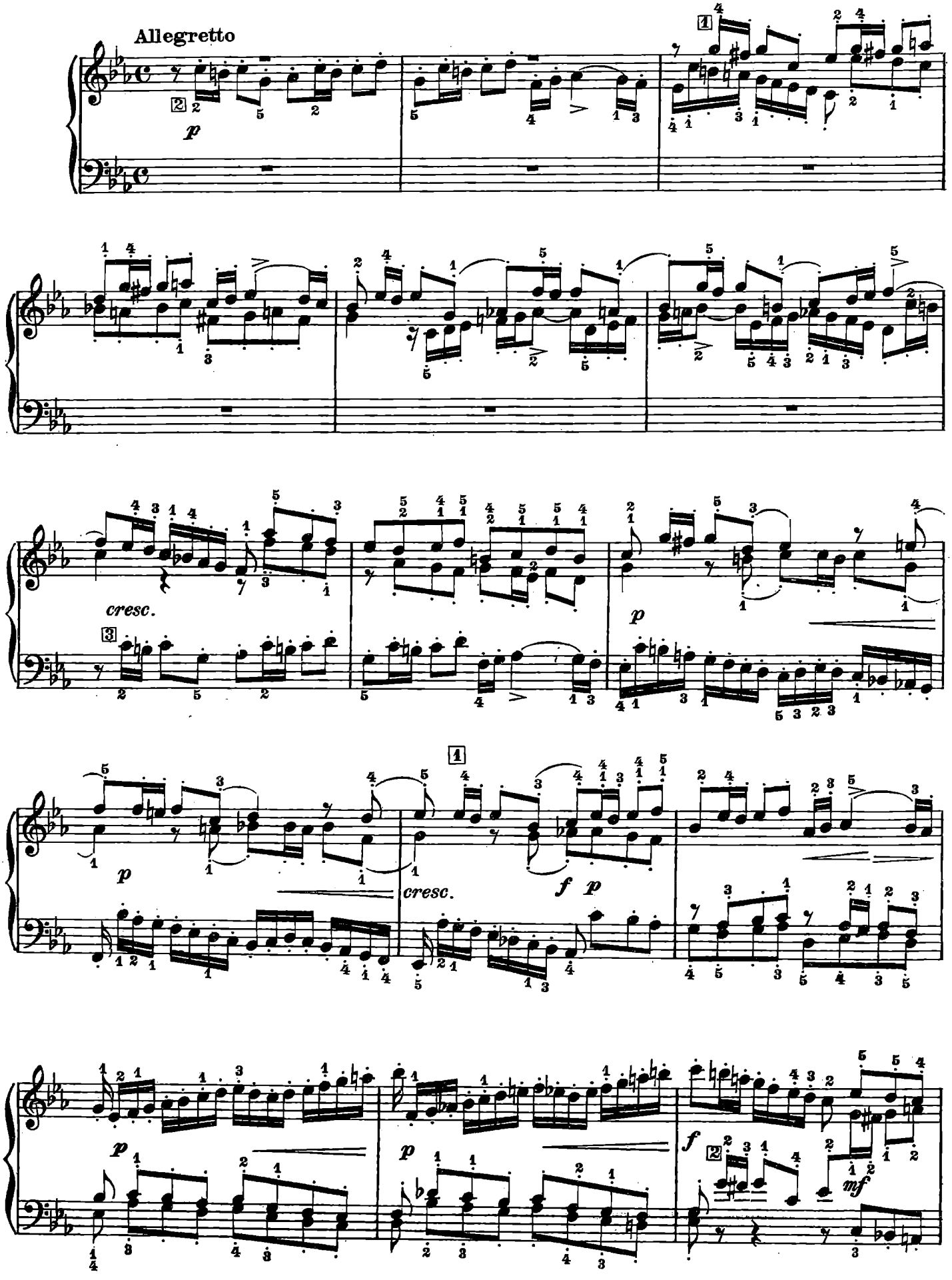
Allegro vivace

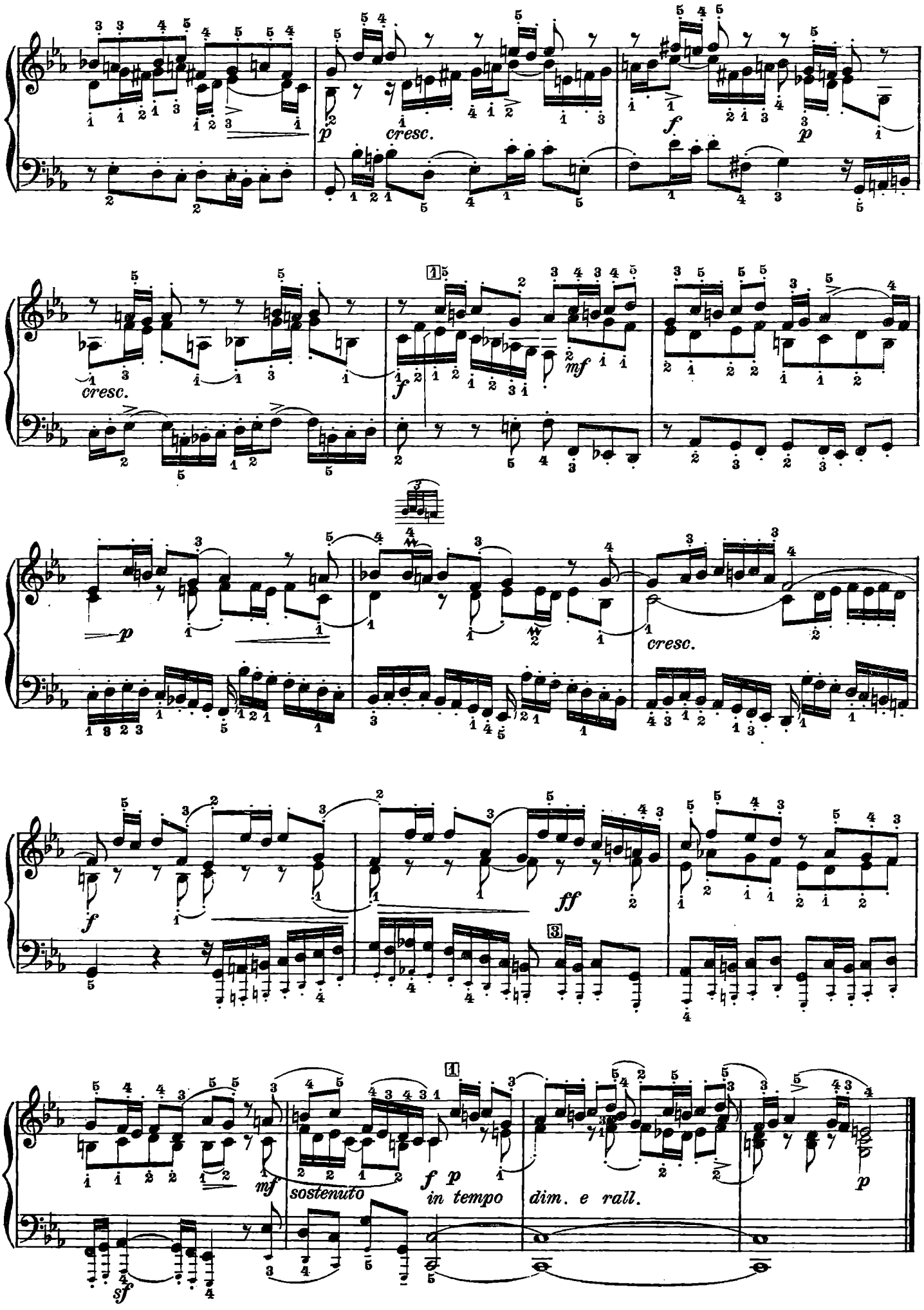



cresc.
Presto
cresc.
Adagio
Allegro
dim. e rall.
Lento
dim. e rall.

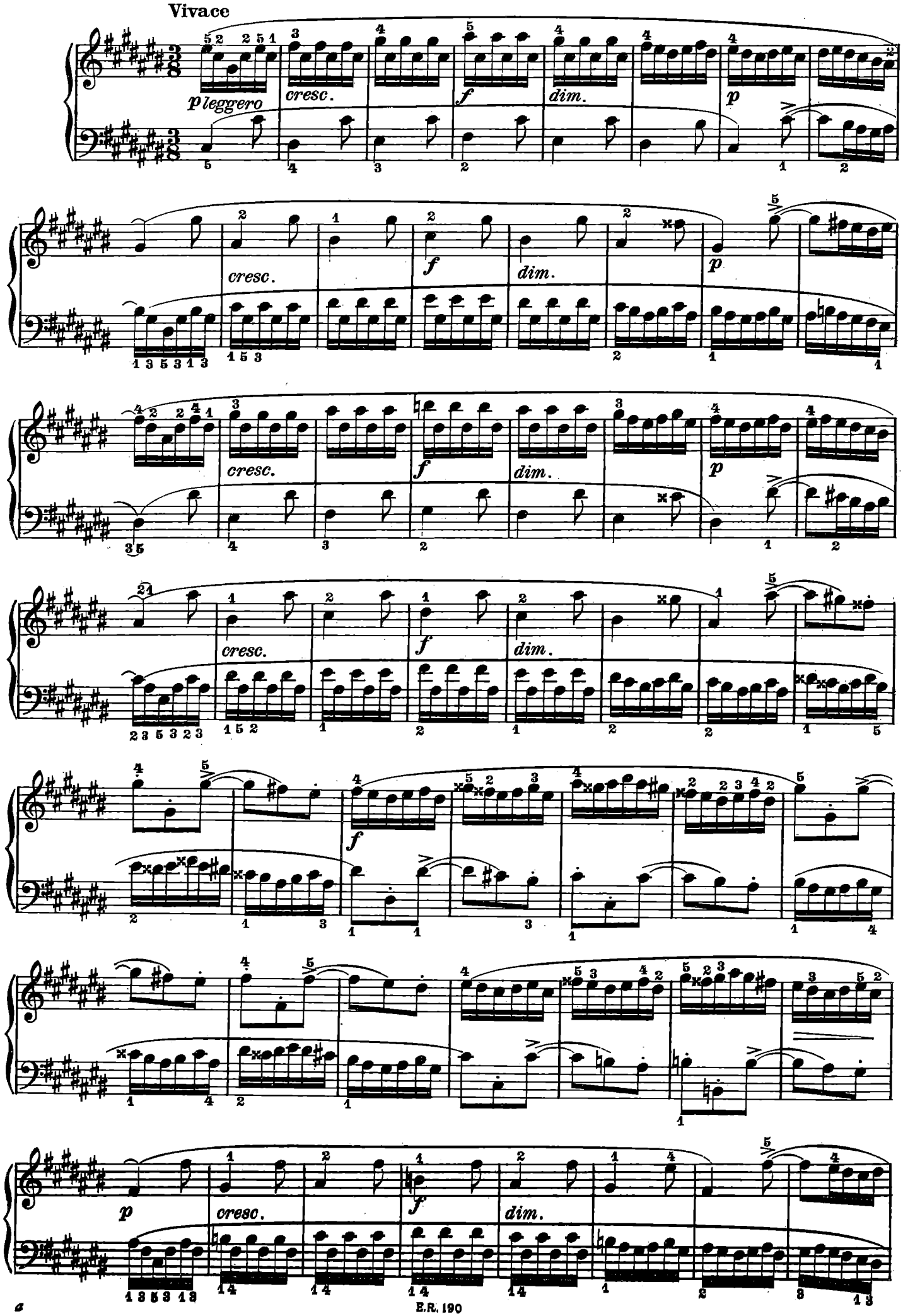
Fuga II

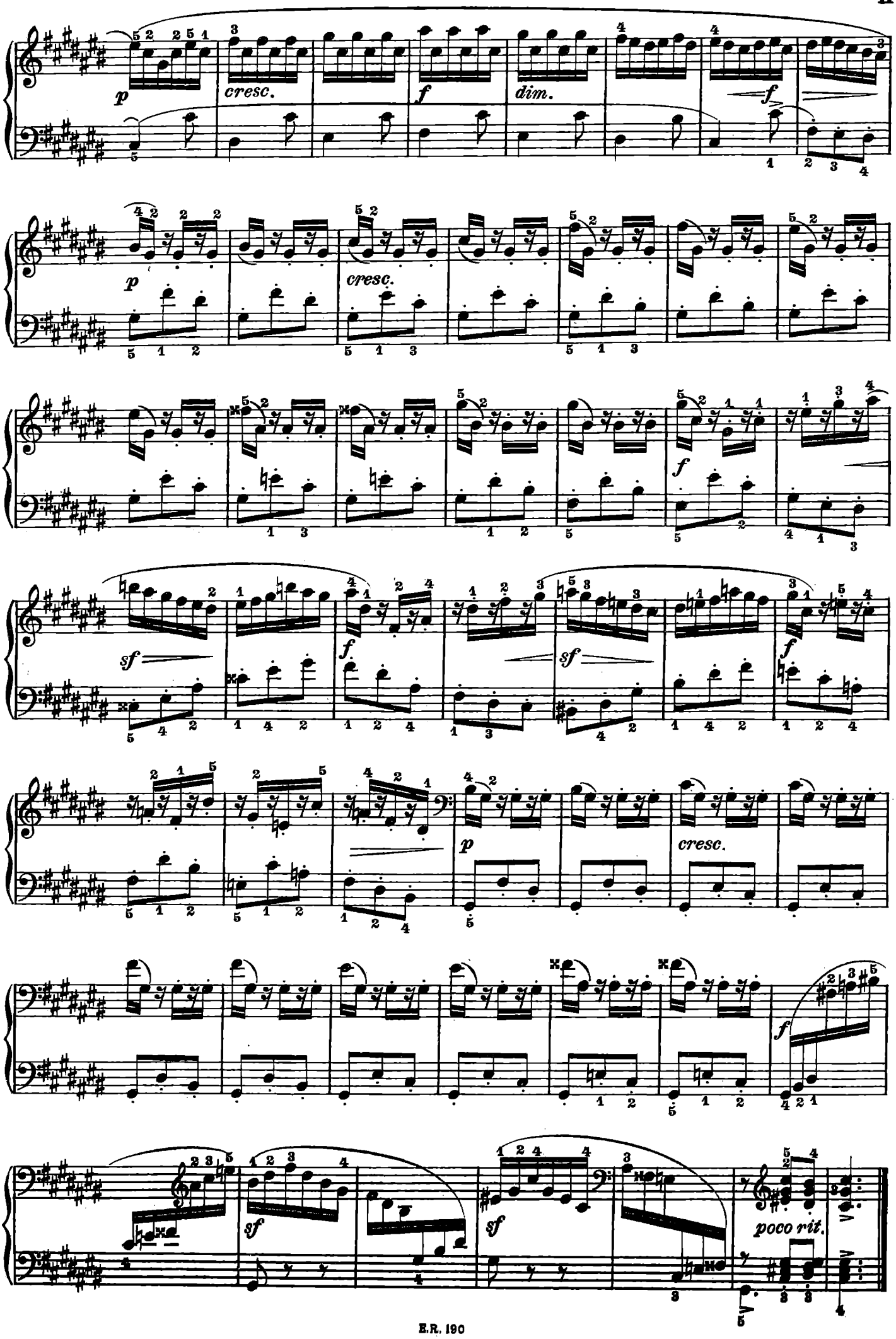
(a 3 Parti)




p
cresc.
f
p
cresc.
f
mf
p
cresc.
f
ff
mf
sostenuto
f p
in tempo
dim. e rall.
p
sf

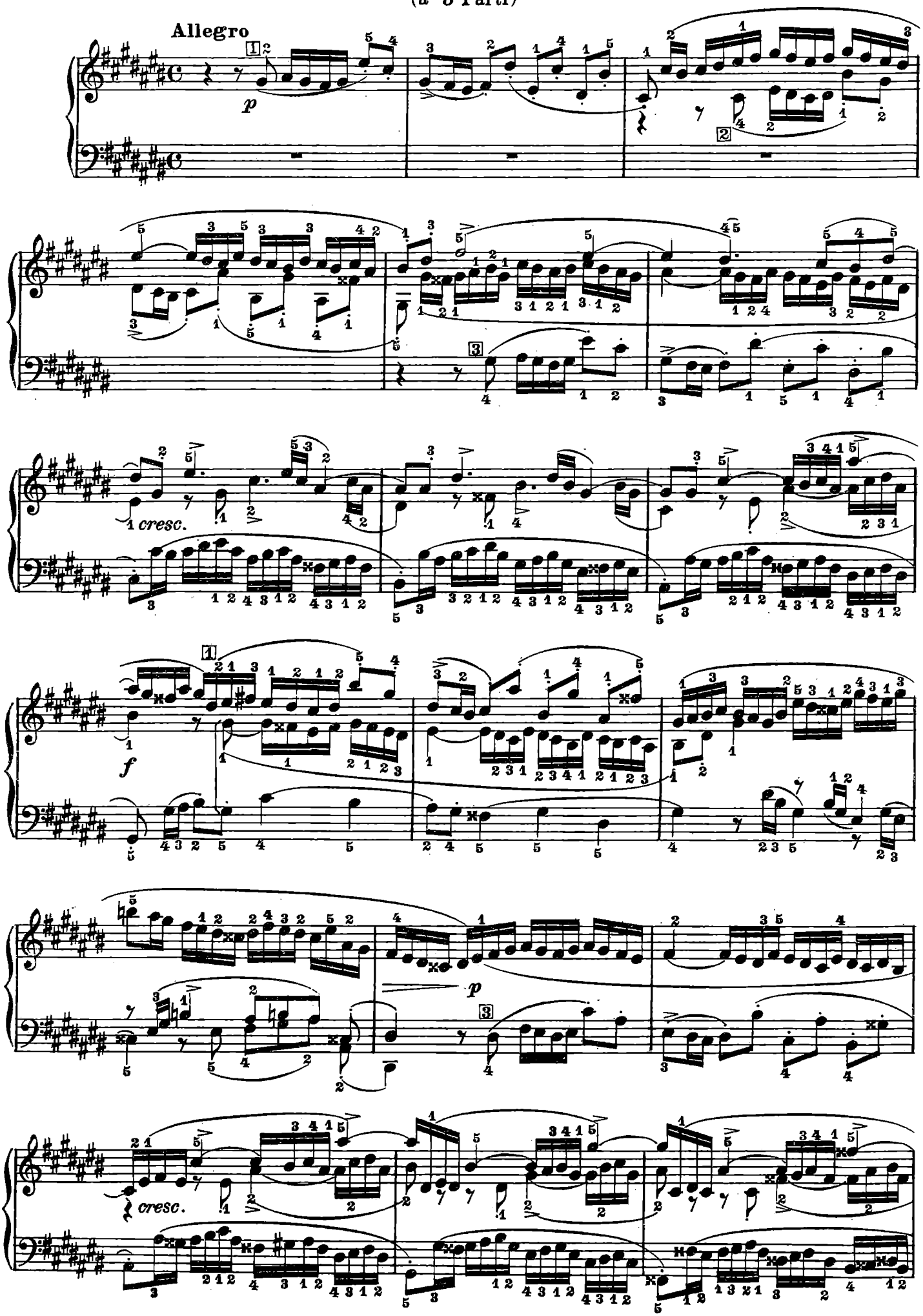
Preludio III

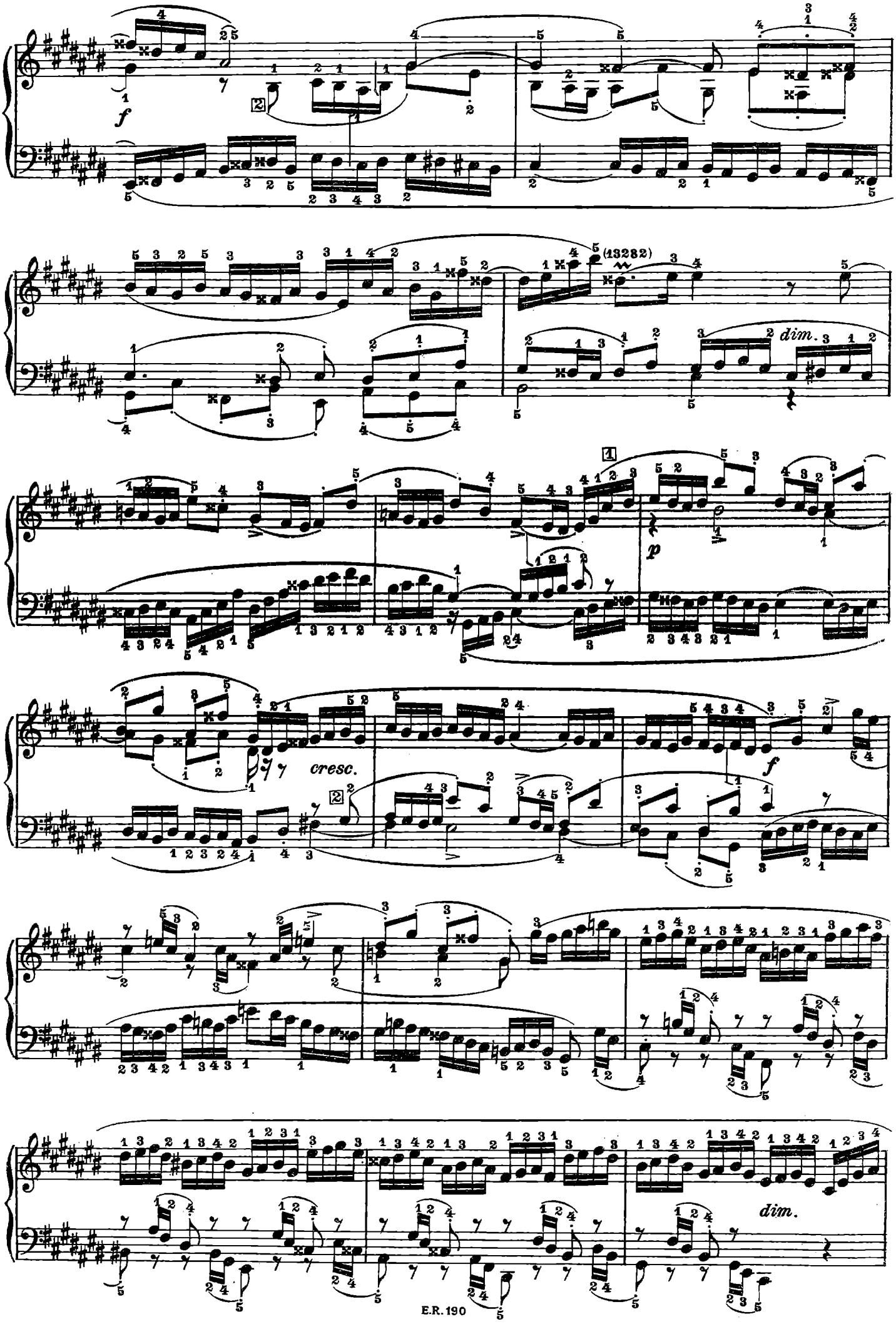


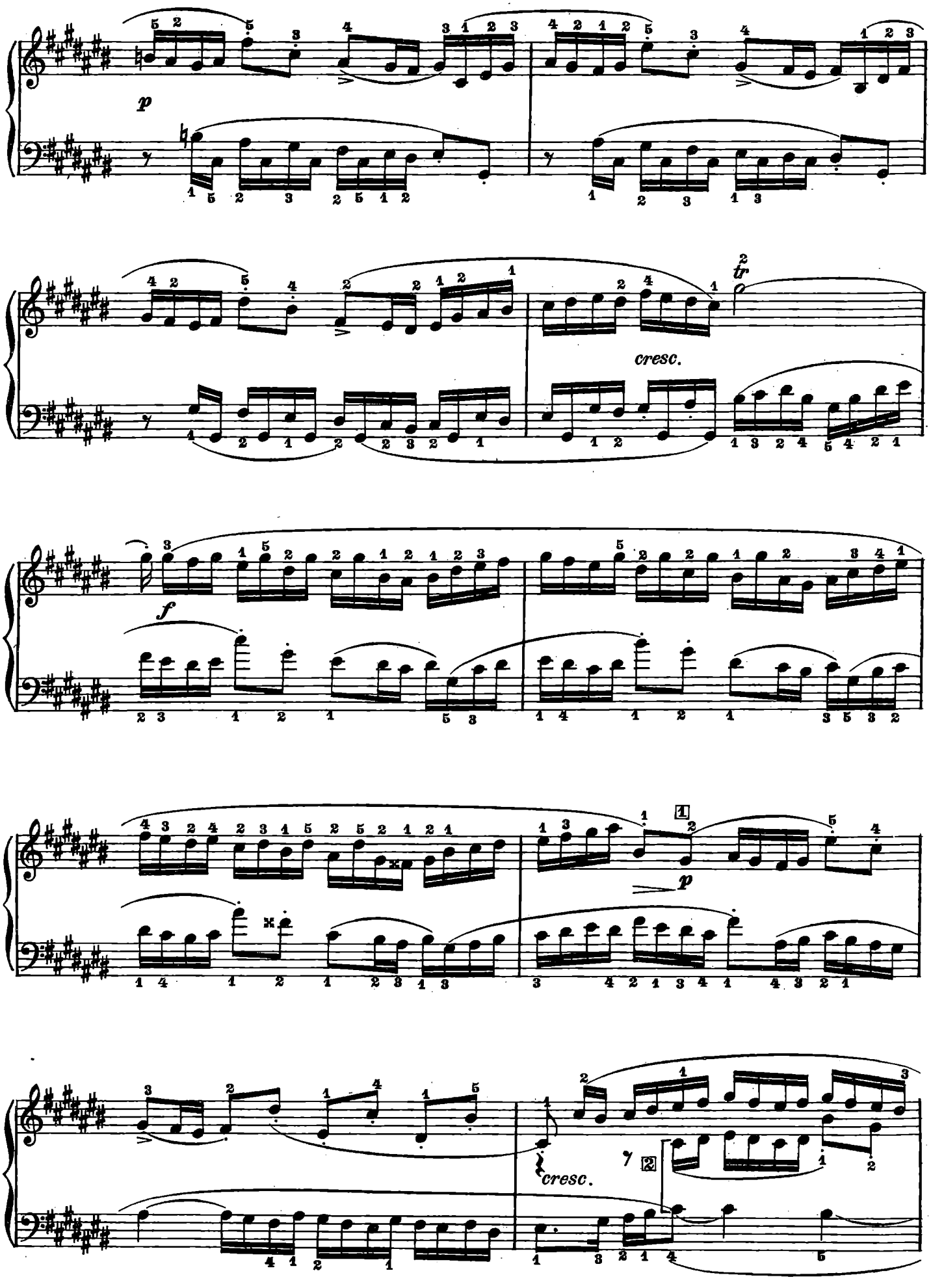

p
cresc.
f
dim.
f
p
cresc.
f
sf
f
sf
f
p
cresc.
f
sf
sf
poco rit.

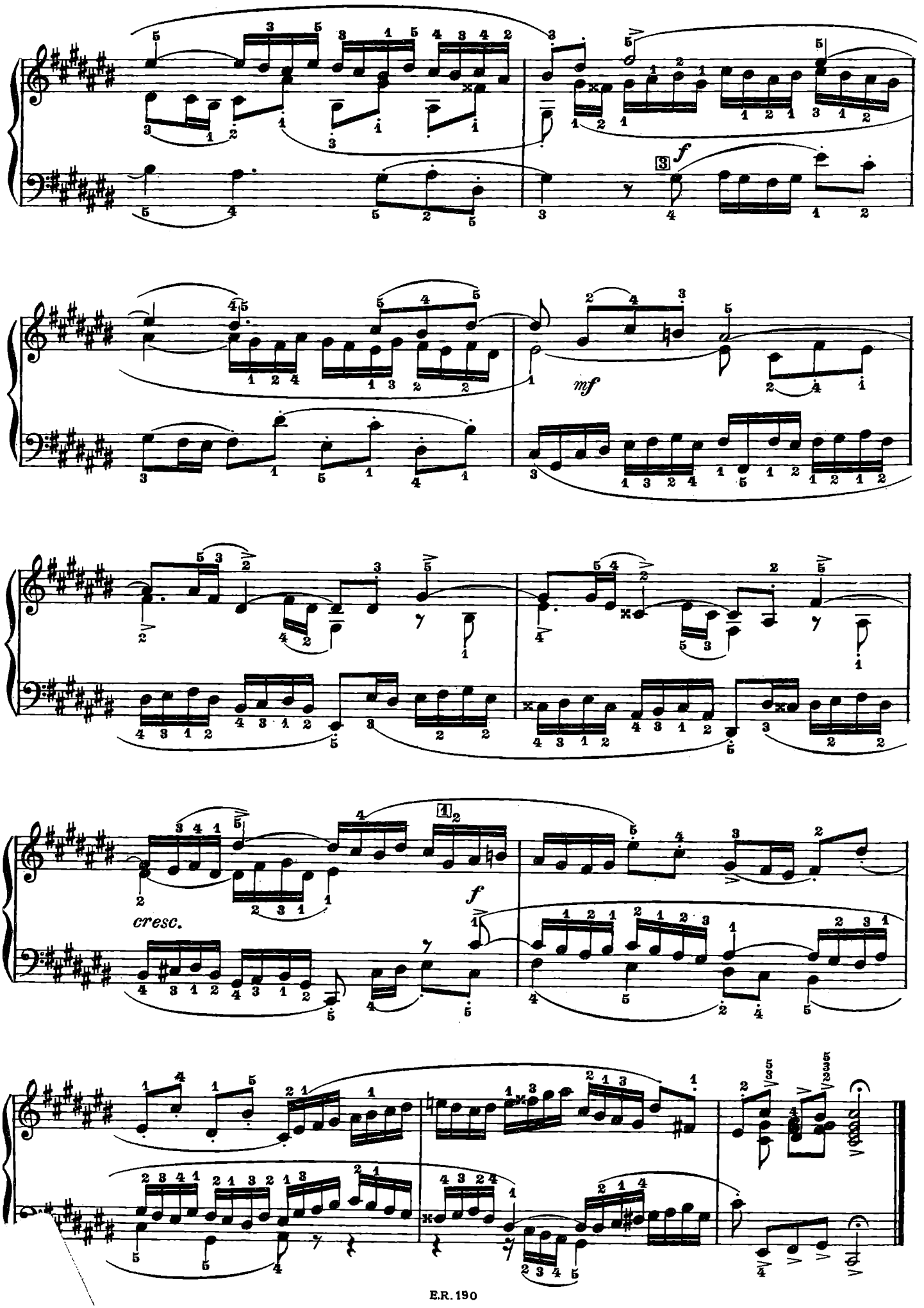
Fuga III

(a 3 Parti)

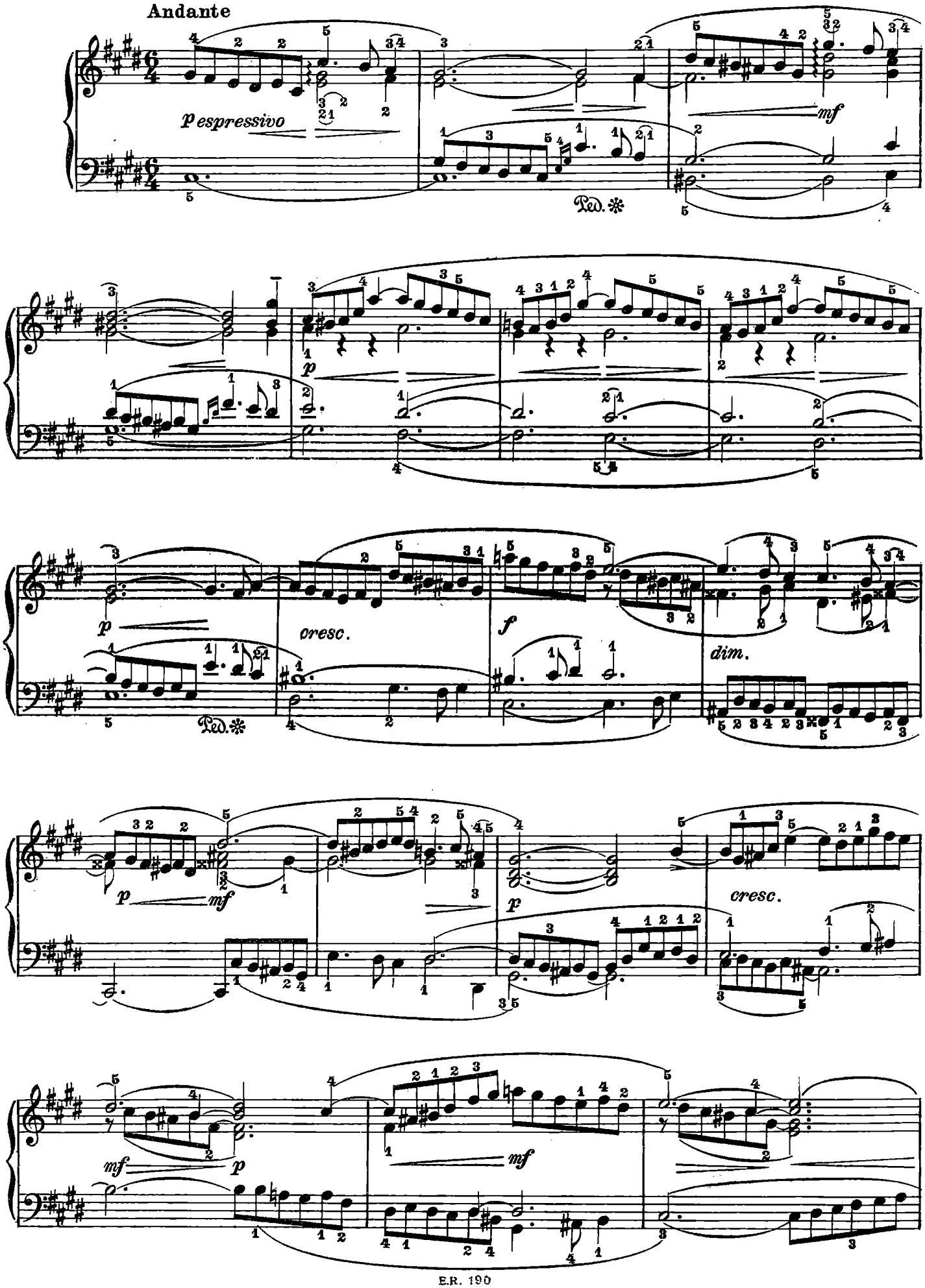


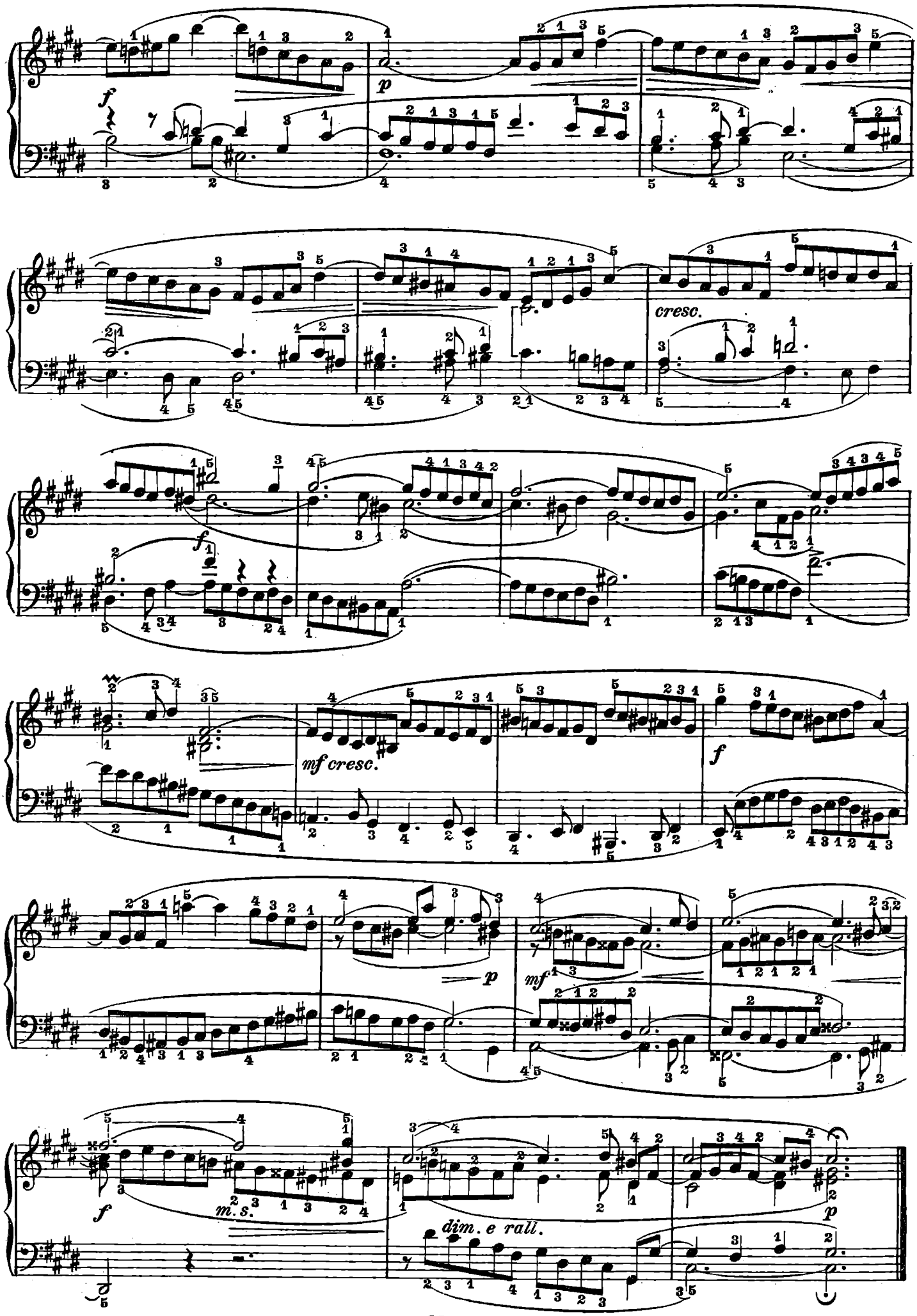

f
(13282)
dim.
p
cresc.
f
dim.


p
cresc.
tr
f
p
cresc.


f
mf
cresc.
f

Preludio IV

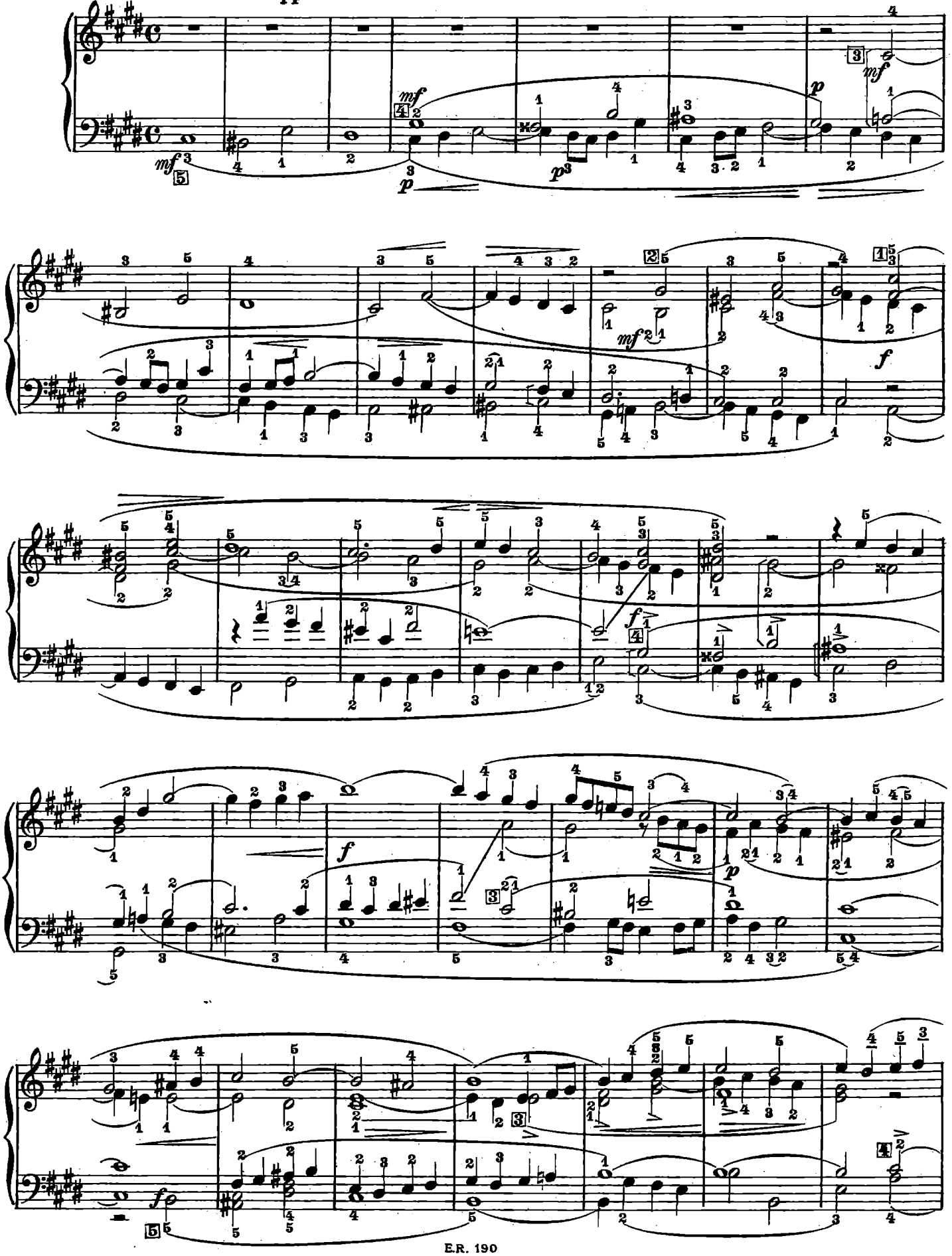


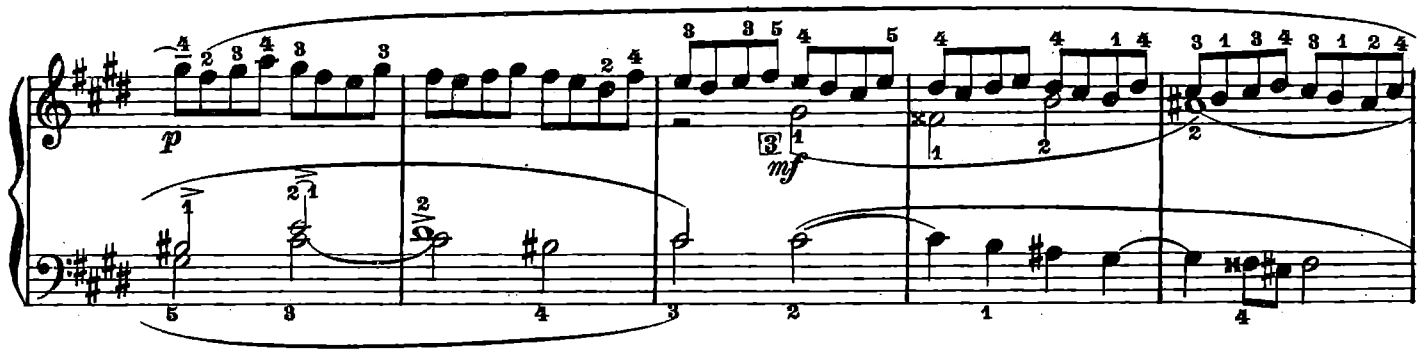

f
p
cresc.
f
mf cresc.
f
p
mf
m.s.
dim. e rall.
p

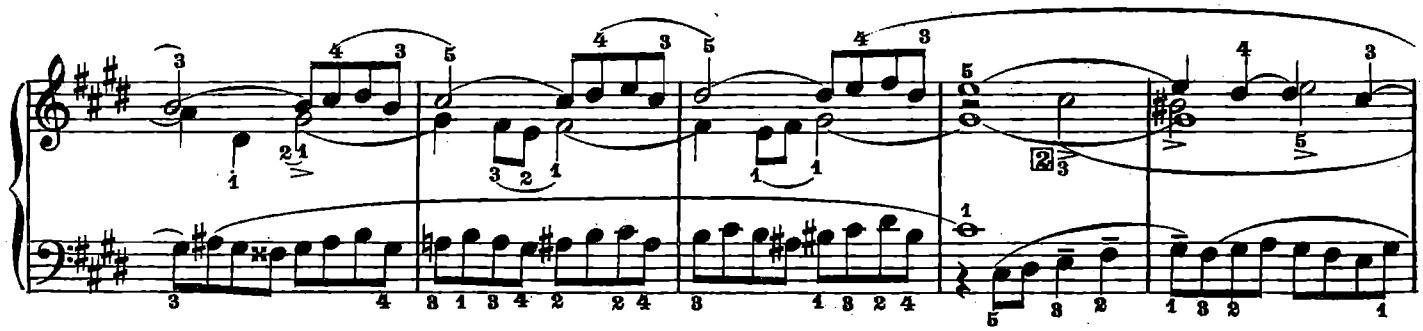
Fuga IV

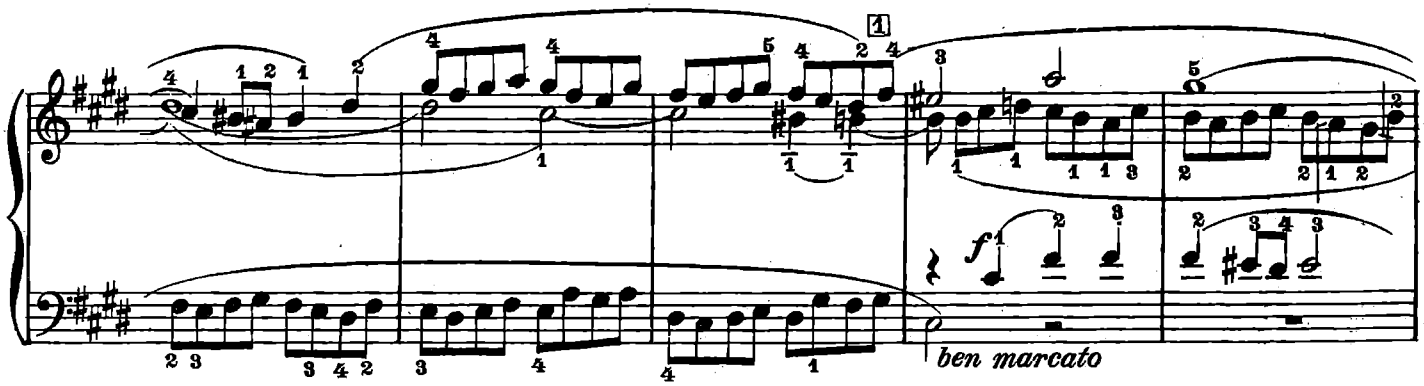
(a 5 Parti)

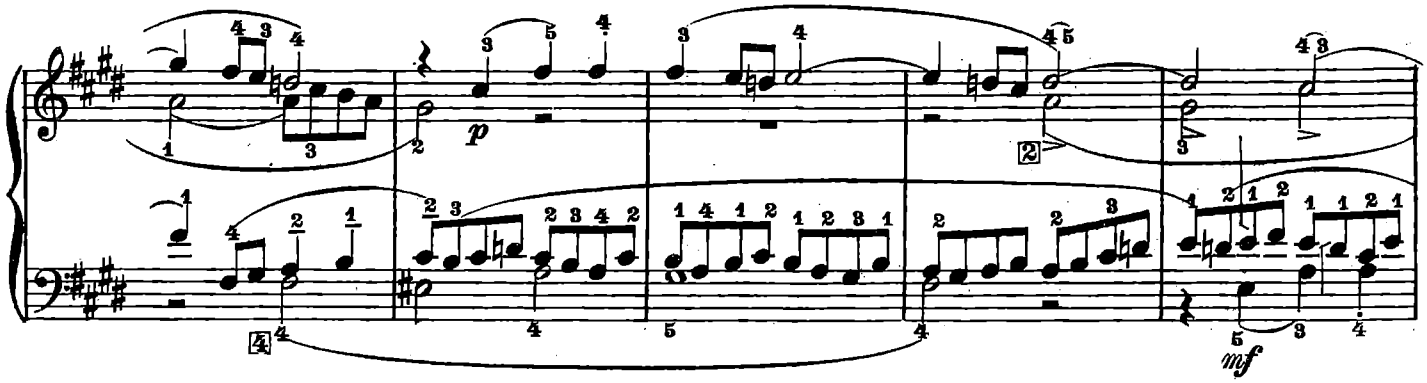
Lento non troppo




p
mf




f
ben marcato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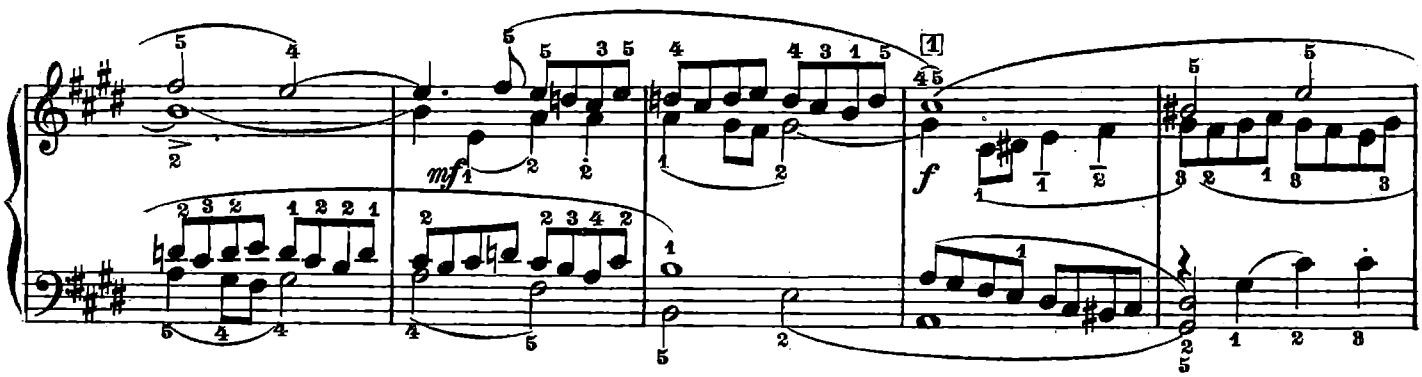
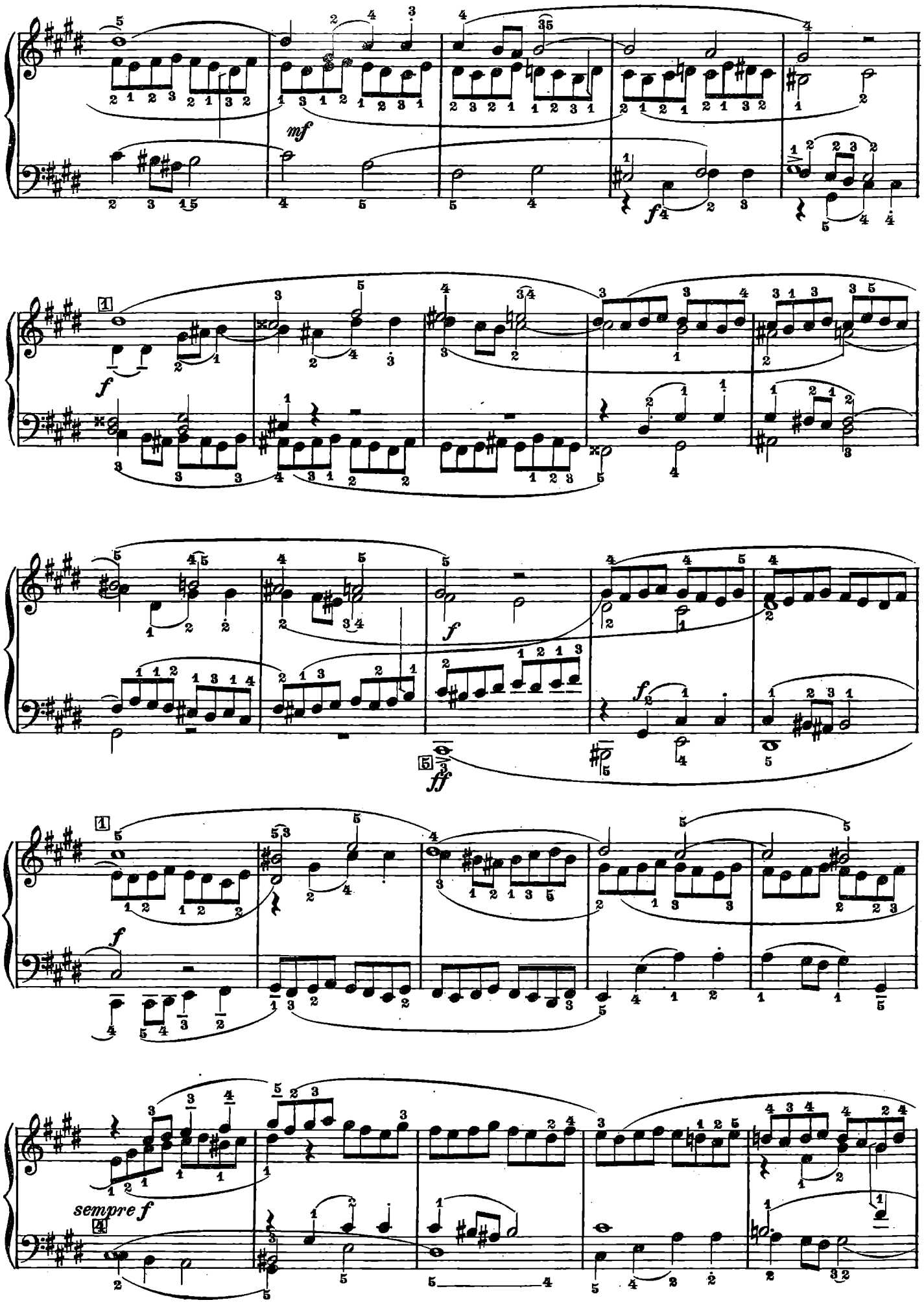
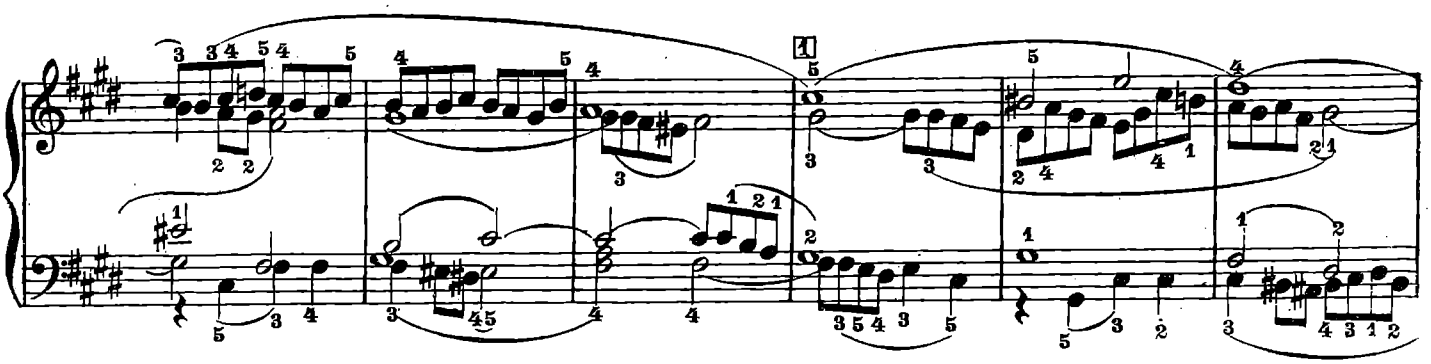
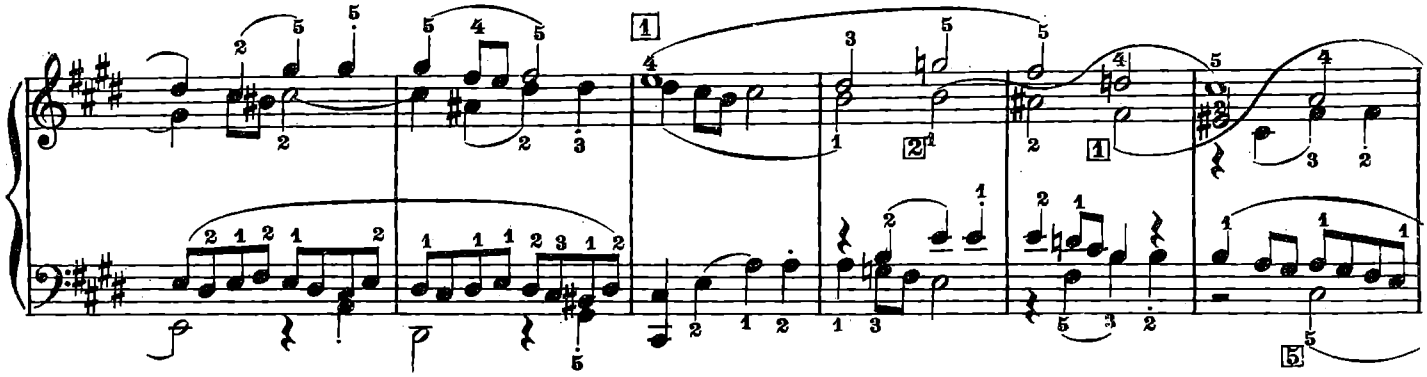
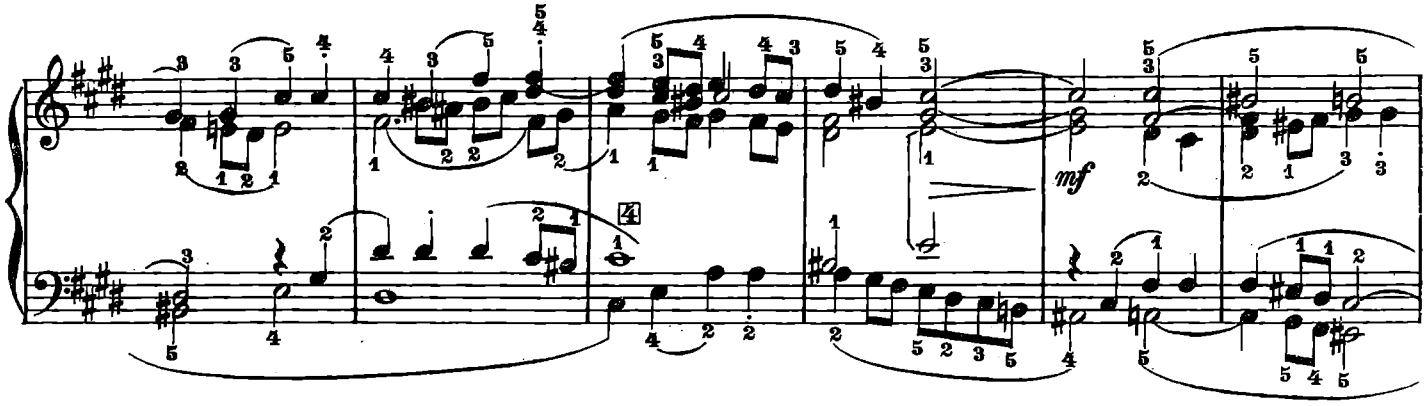
mf

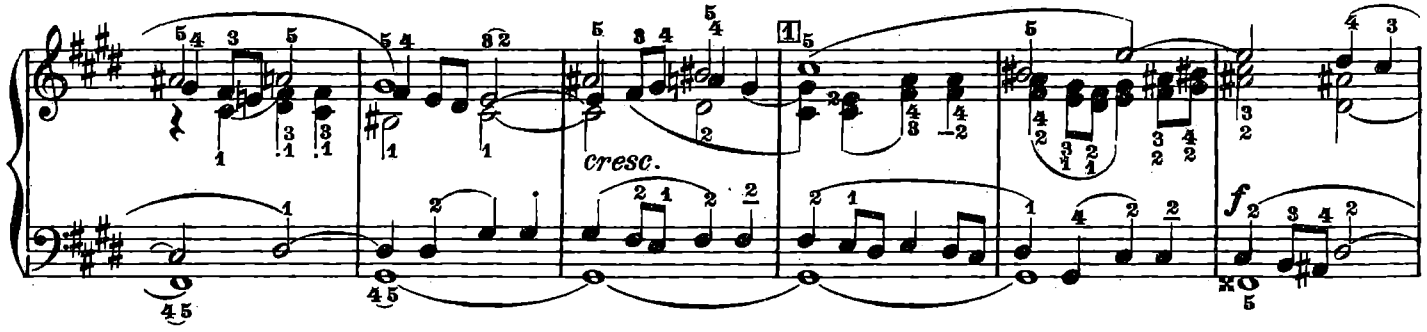

mf
f

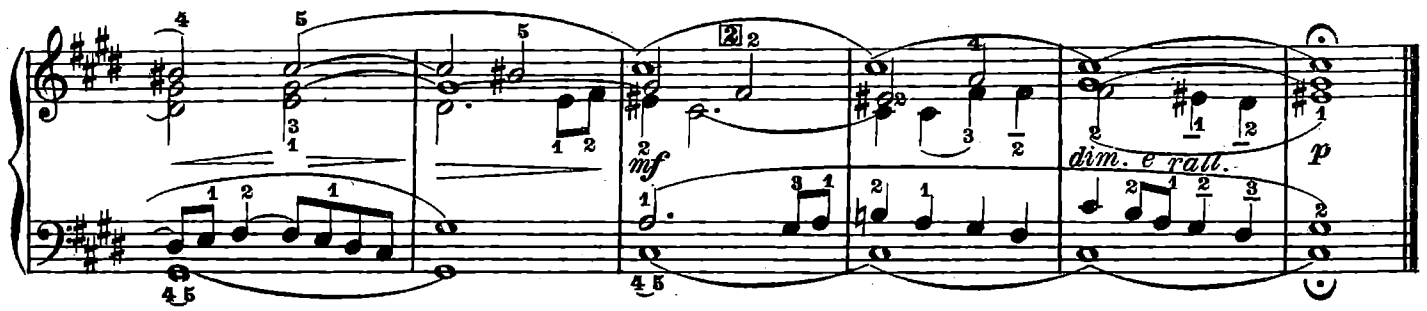

mf
f
f
f
ff
f
sempre f



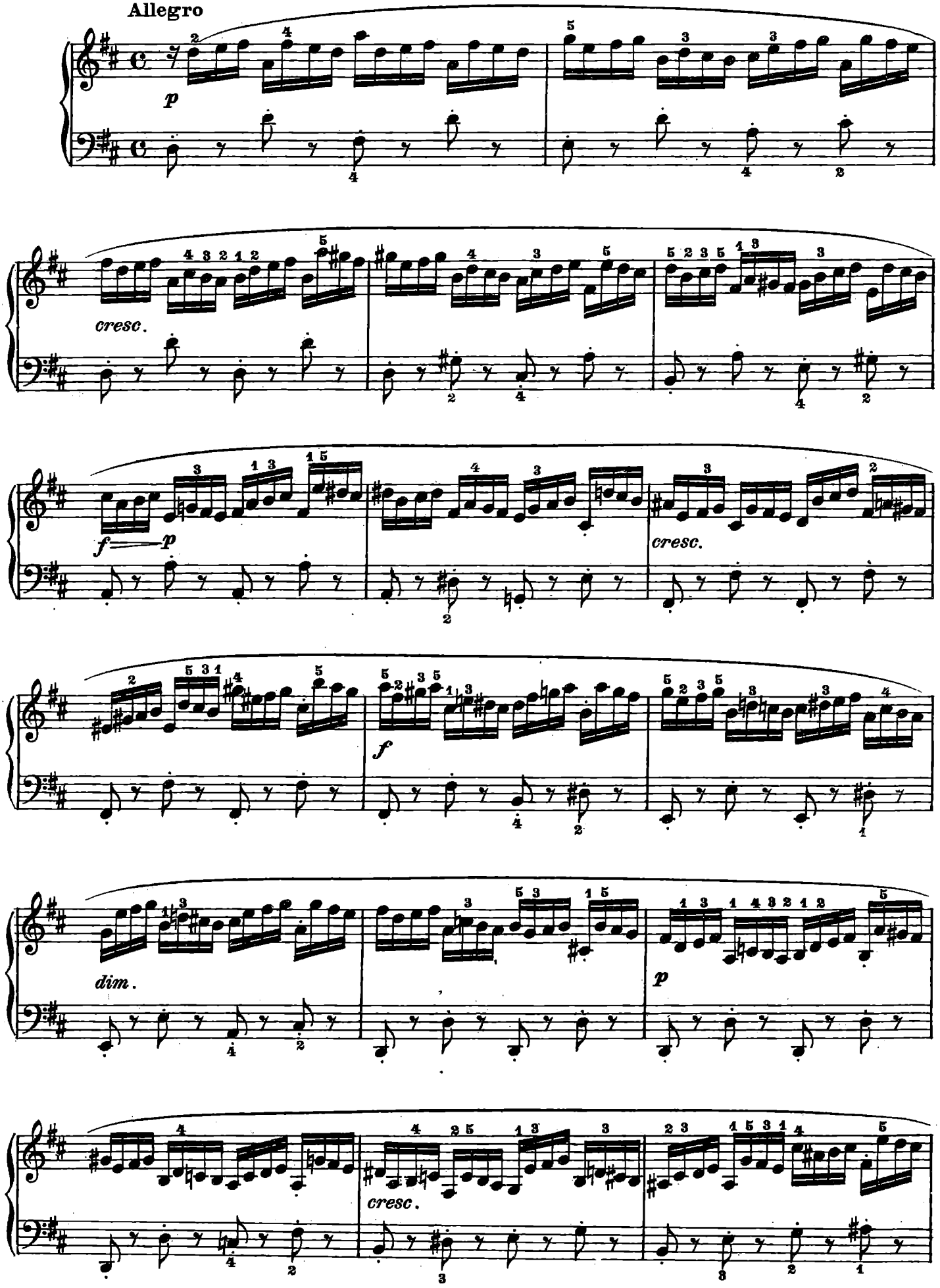


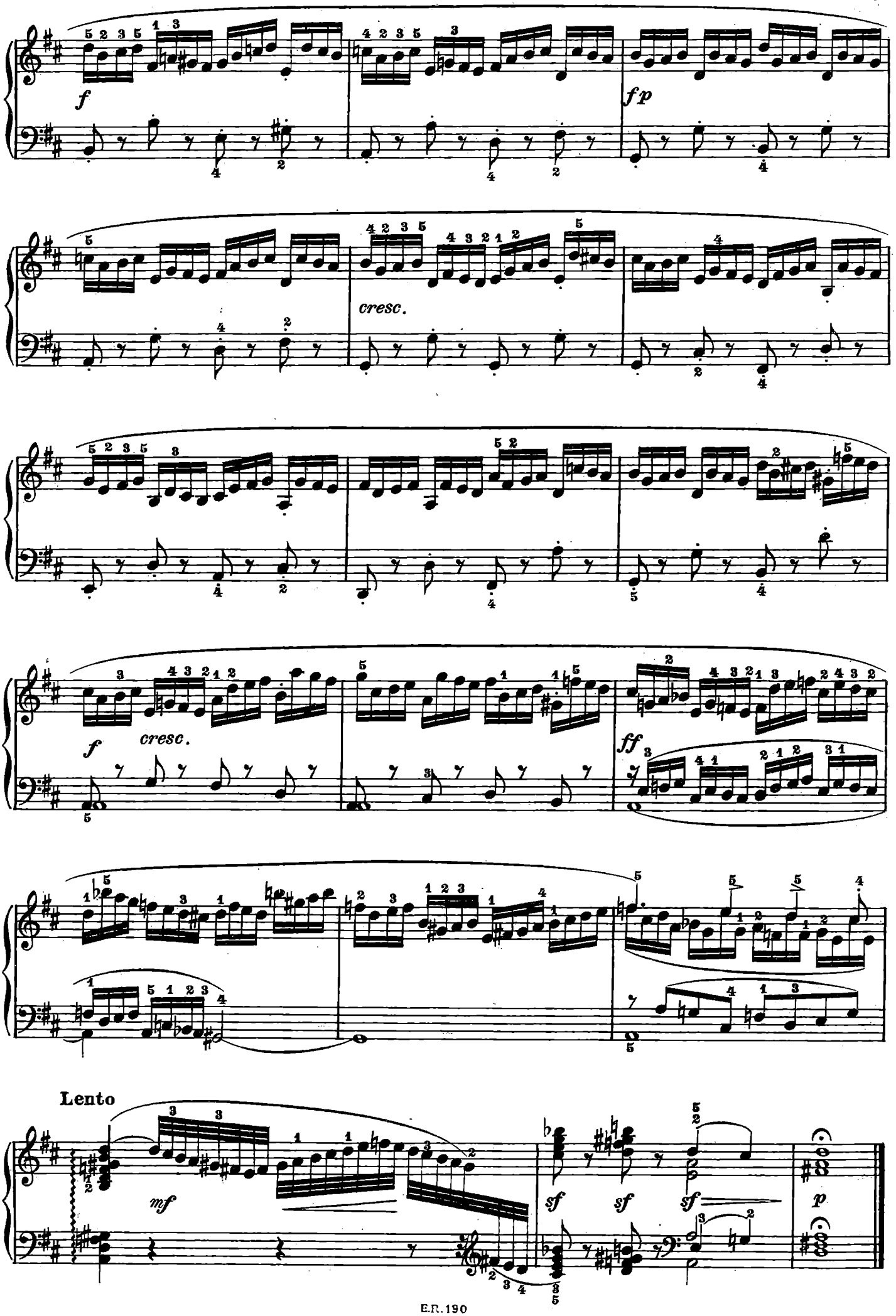



cresc.


mf
dim. e rall.
p

Preludio V



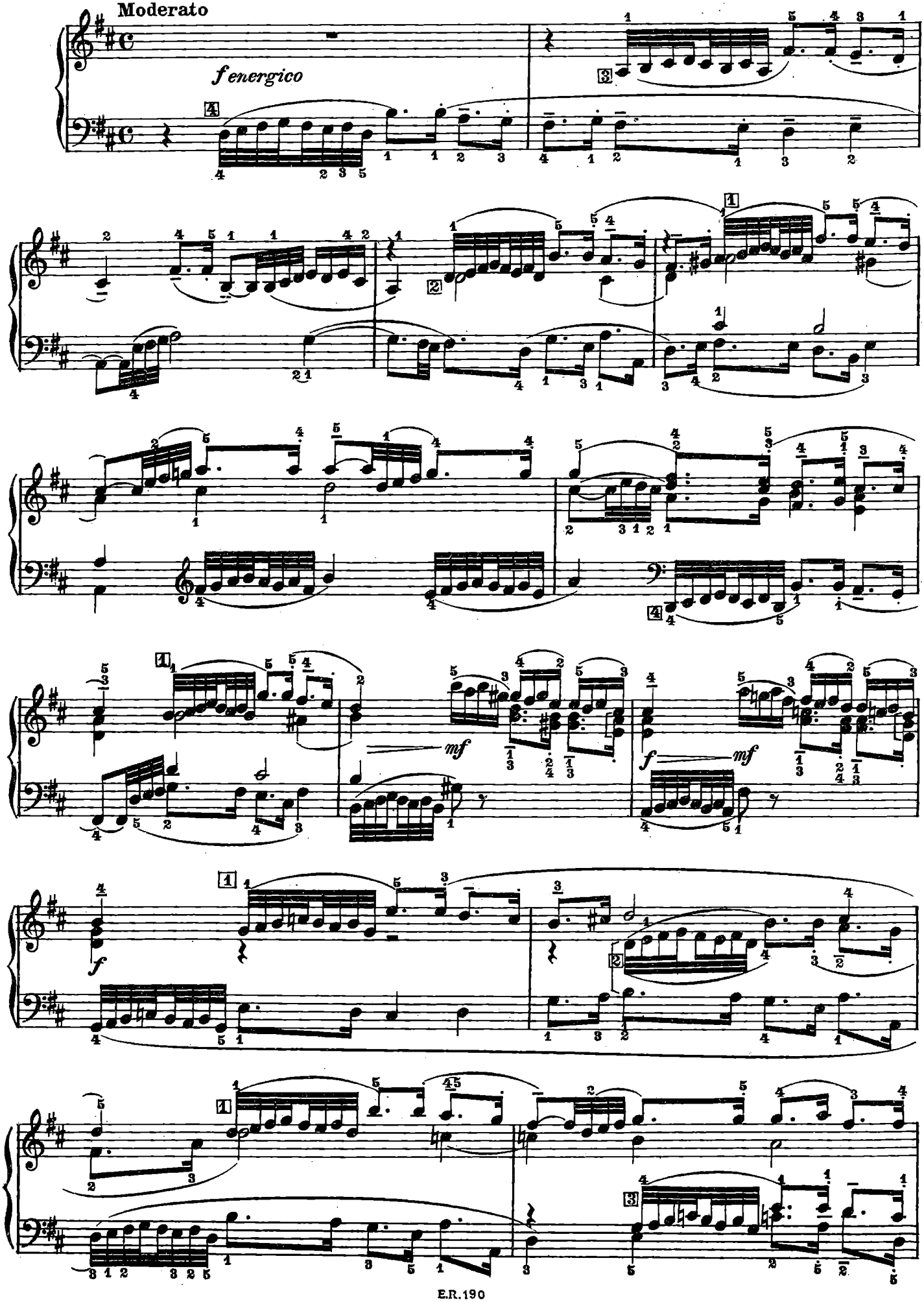

f
fp
cresc.
f
cresc.
ff
Lento
mf
sf
sf
sf
p

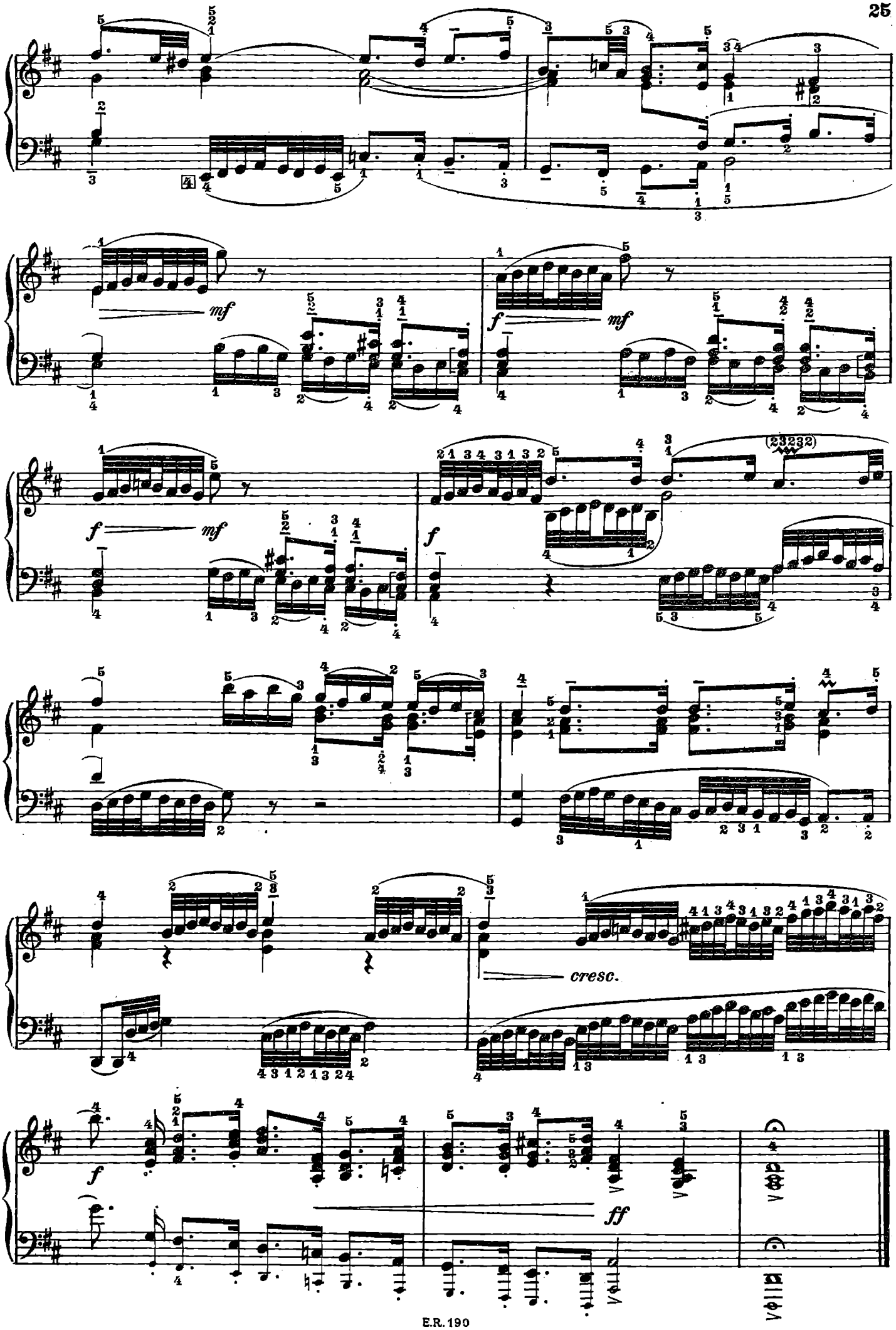
Fuga V

(a 4 Parti)

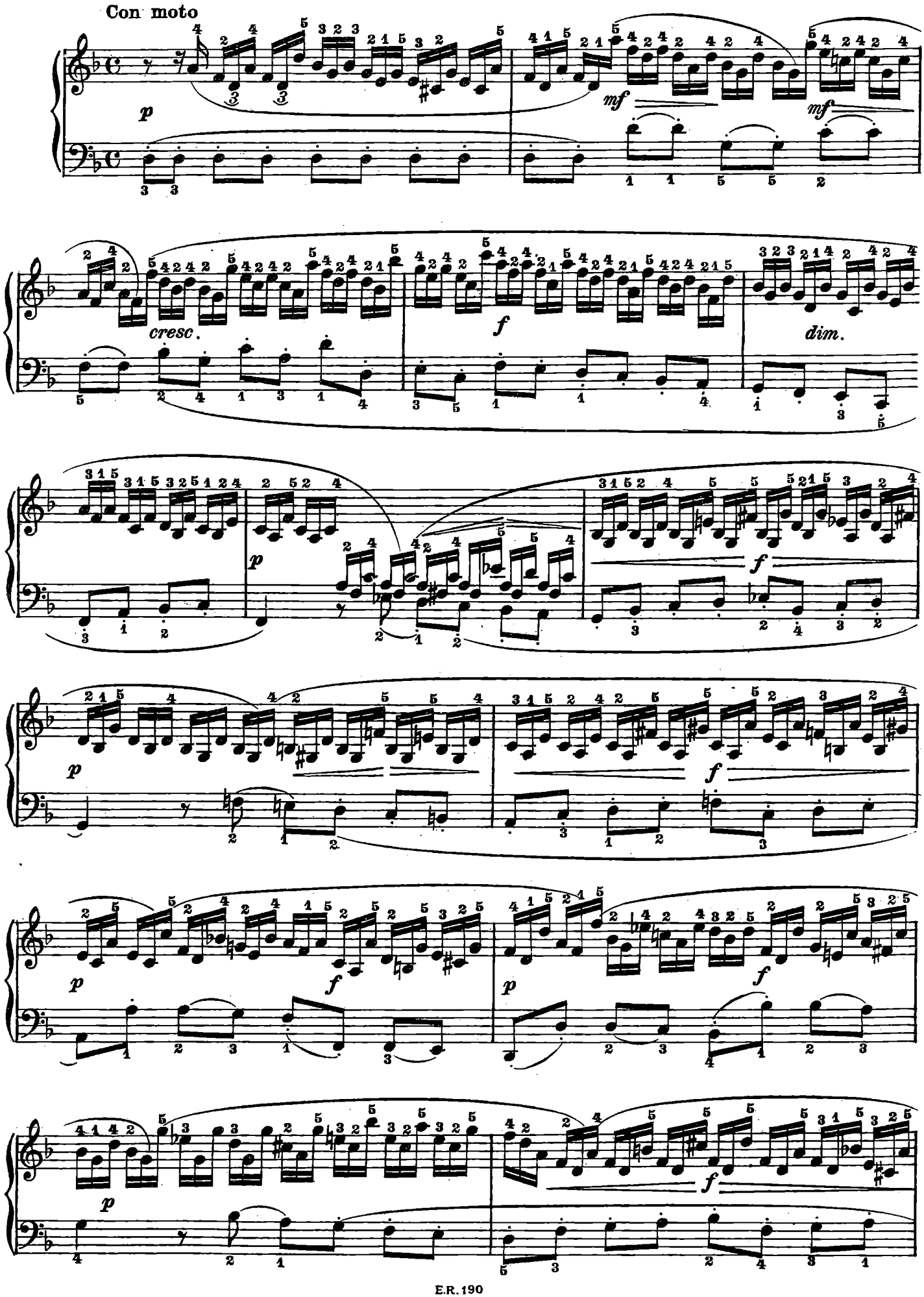
Moderato

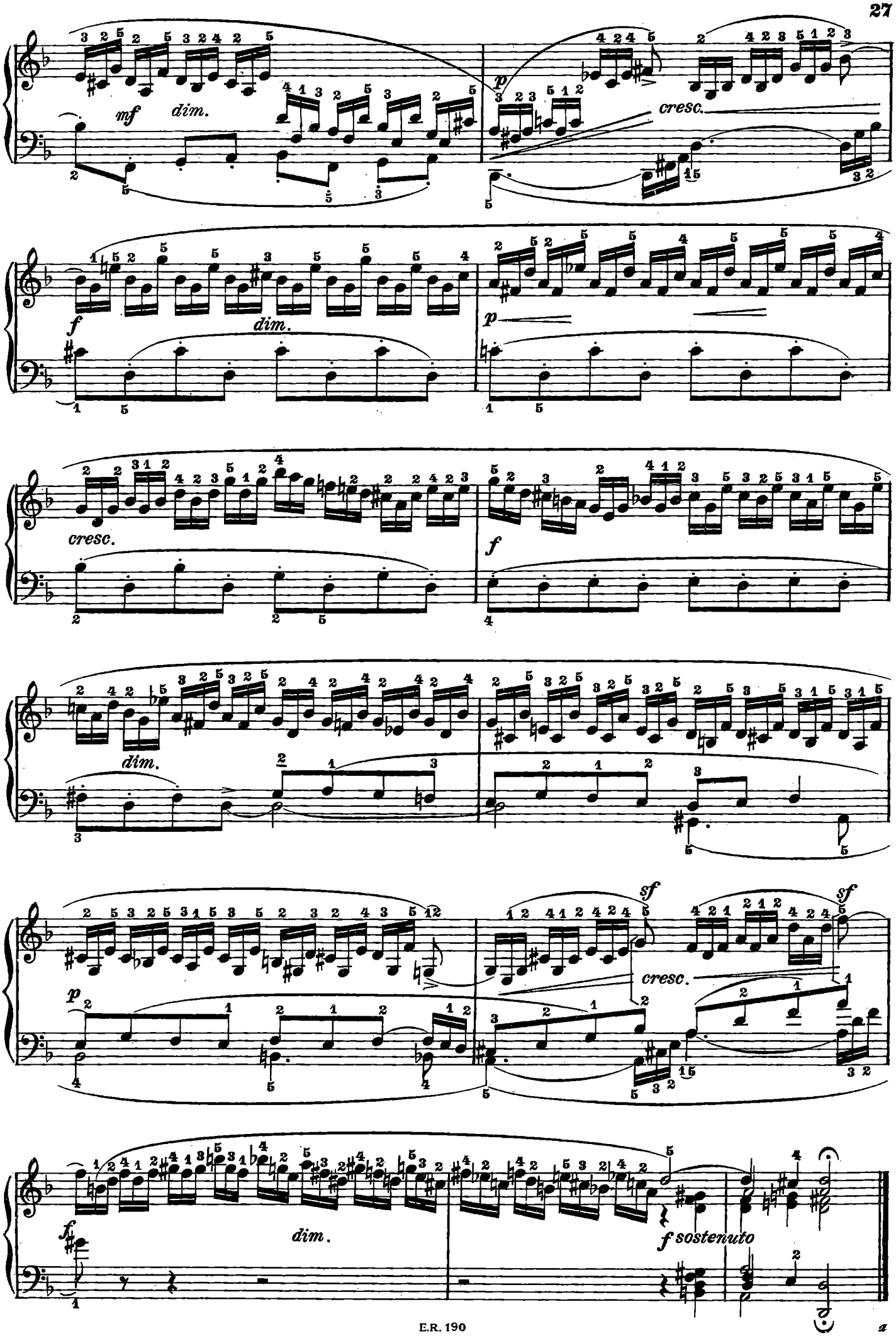
f energico




mf
f
mf
f
mf
f
(23232)
cresc.
f
ff

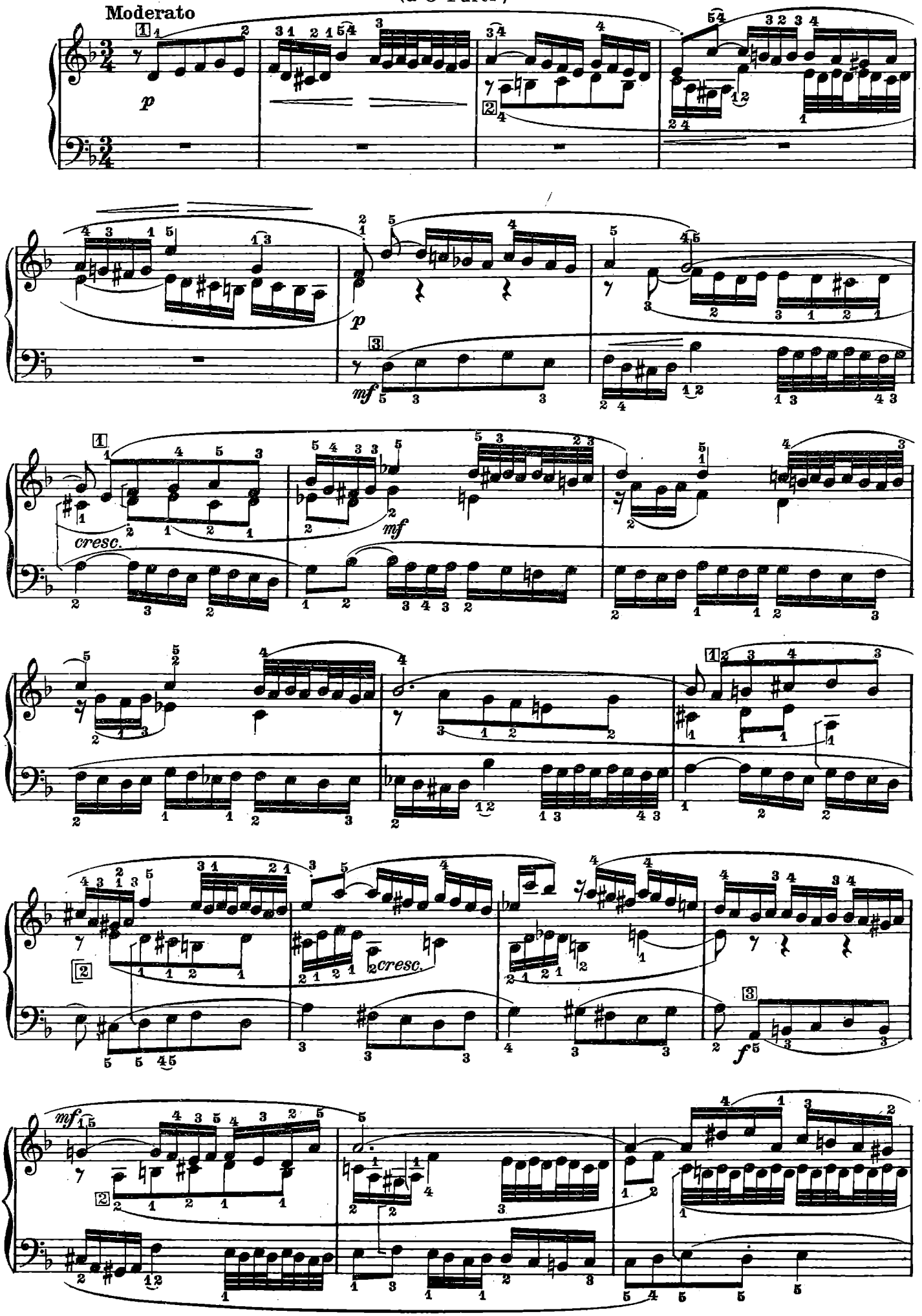
Preludio VI

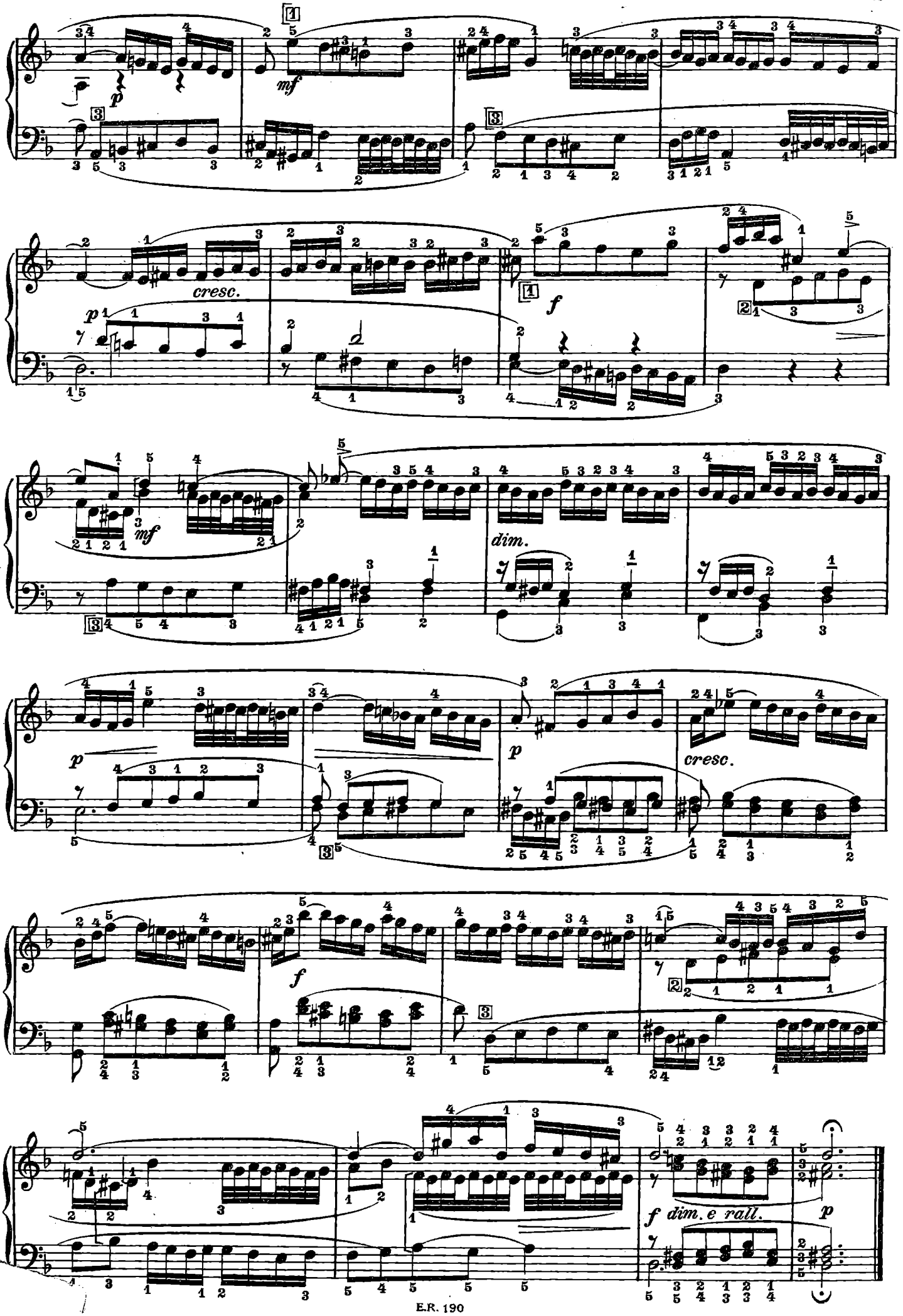



mf
dim.
p
cresc.
f
dim.
p
cresc.
f
dim.
sf
sf
cresc.
p
f
dim.
f sostenuto

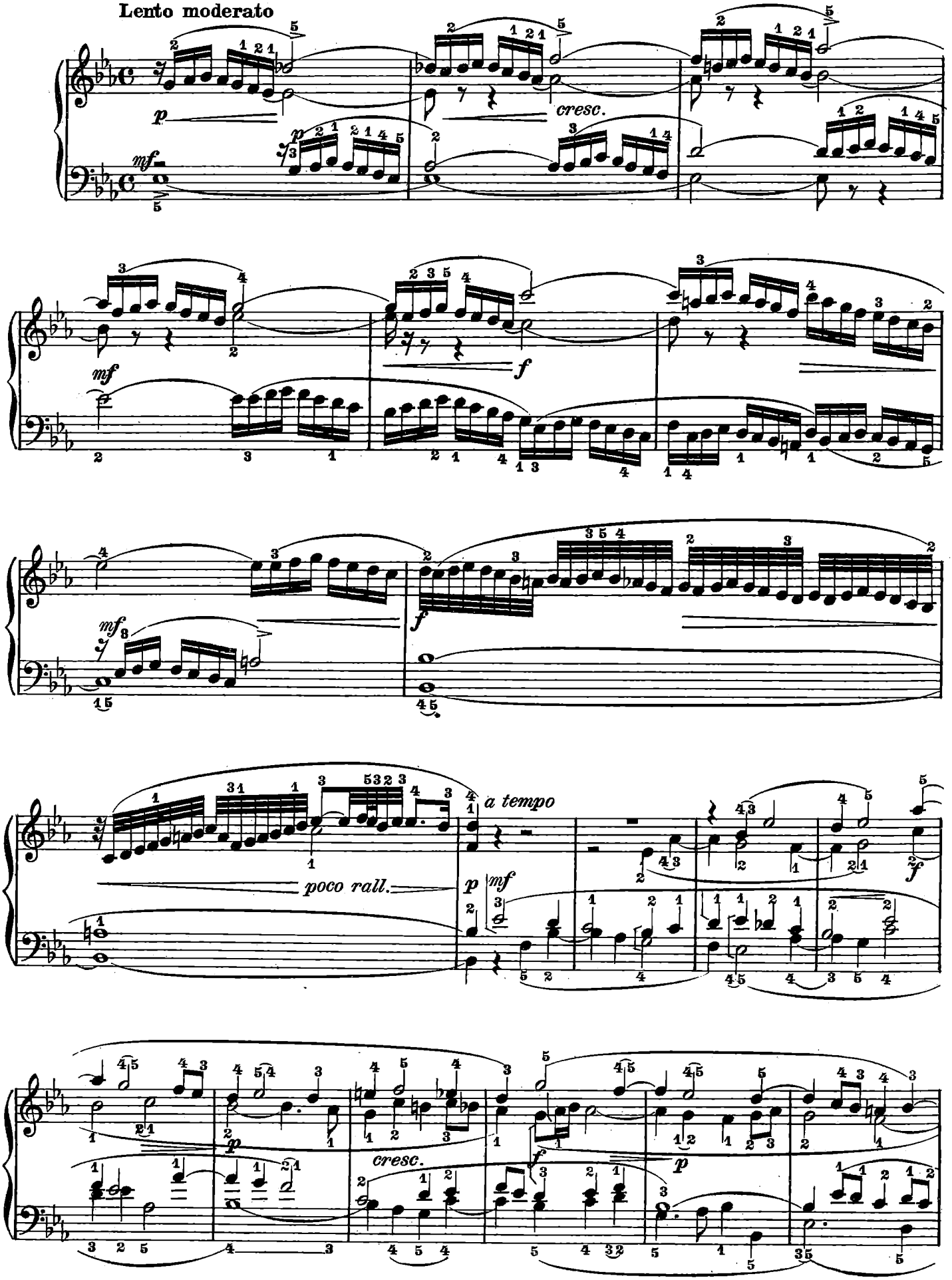
Fuga VI

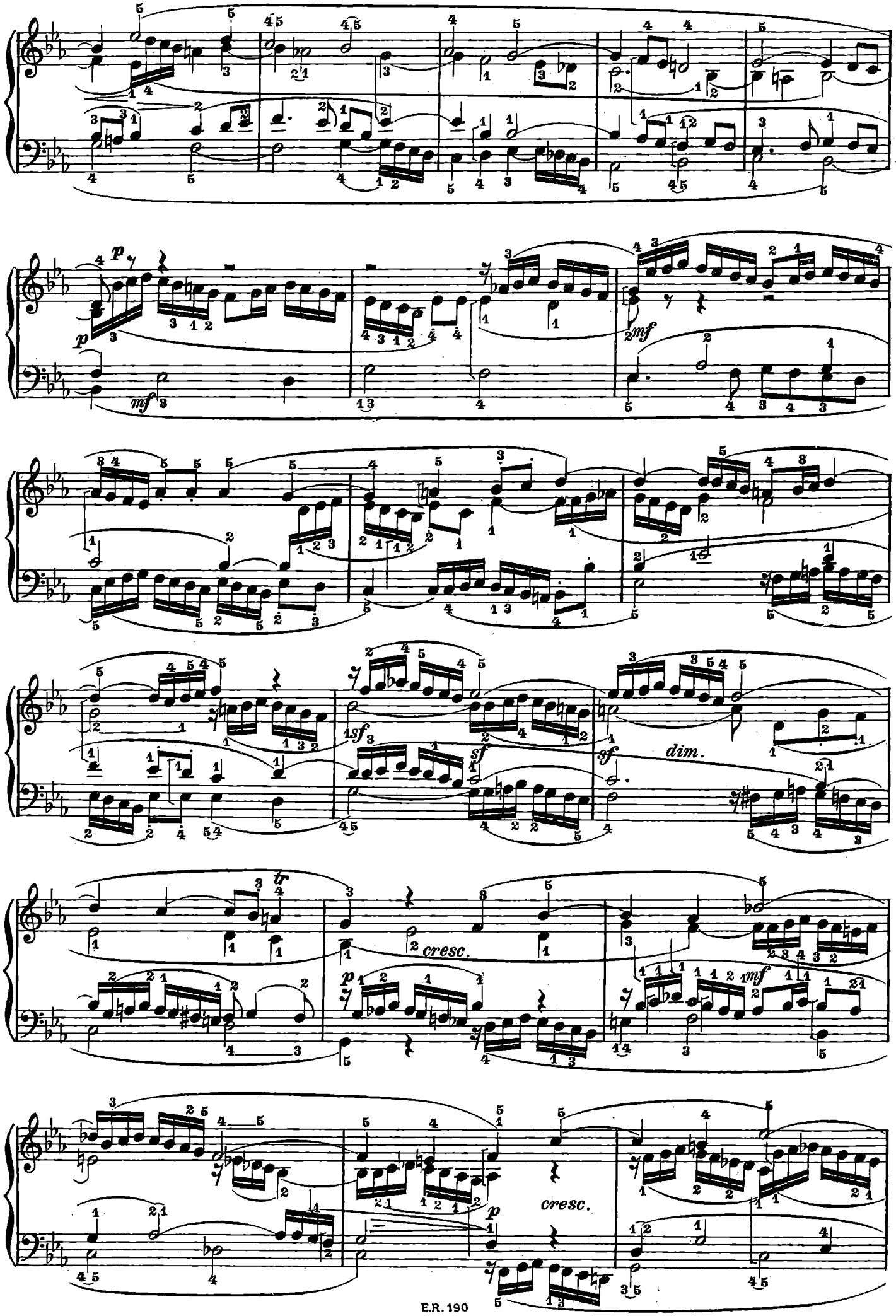
(a 3 Parti)

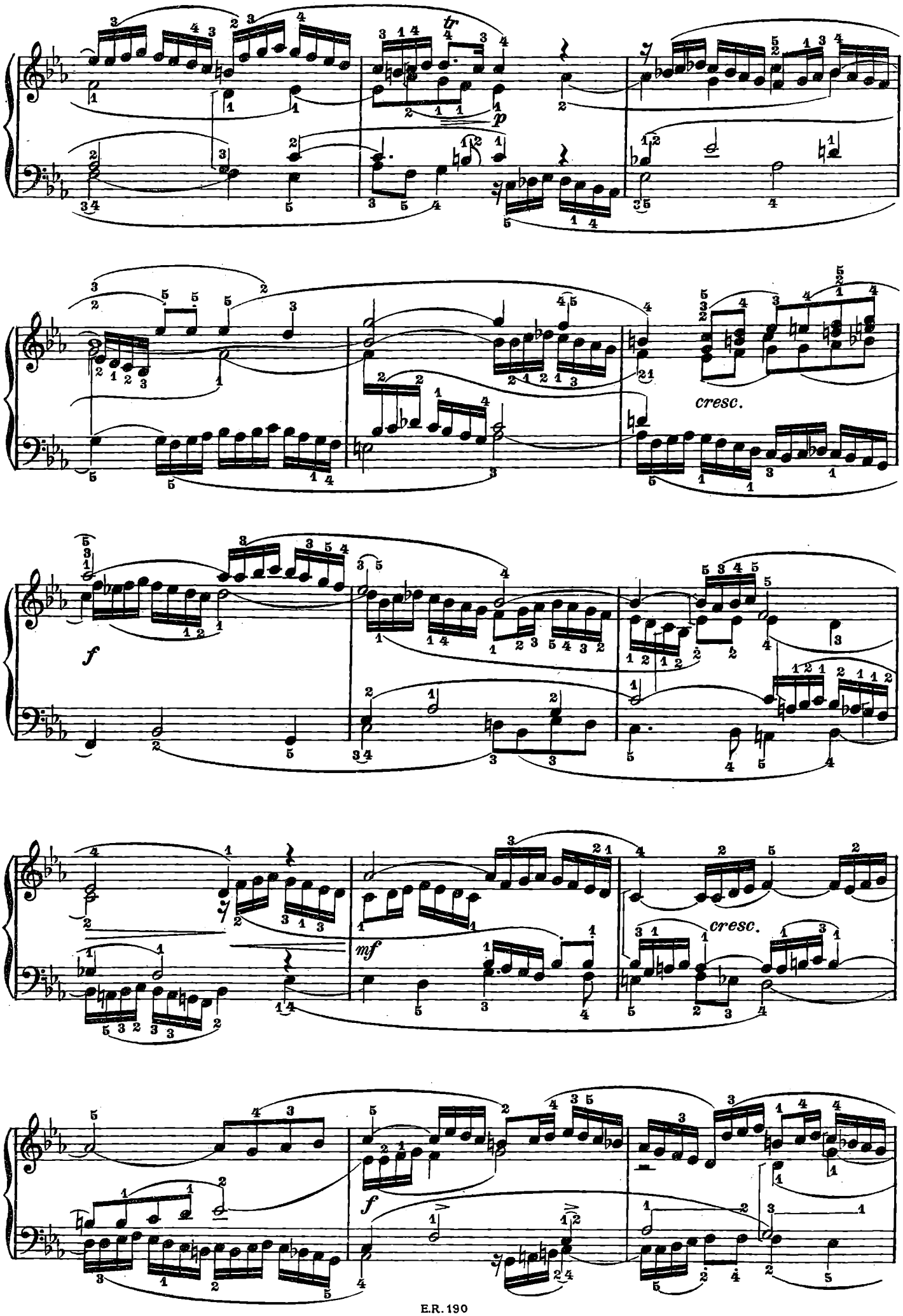


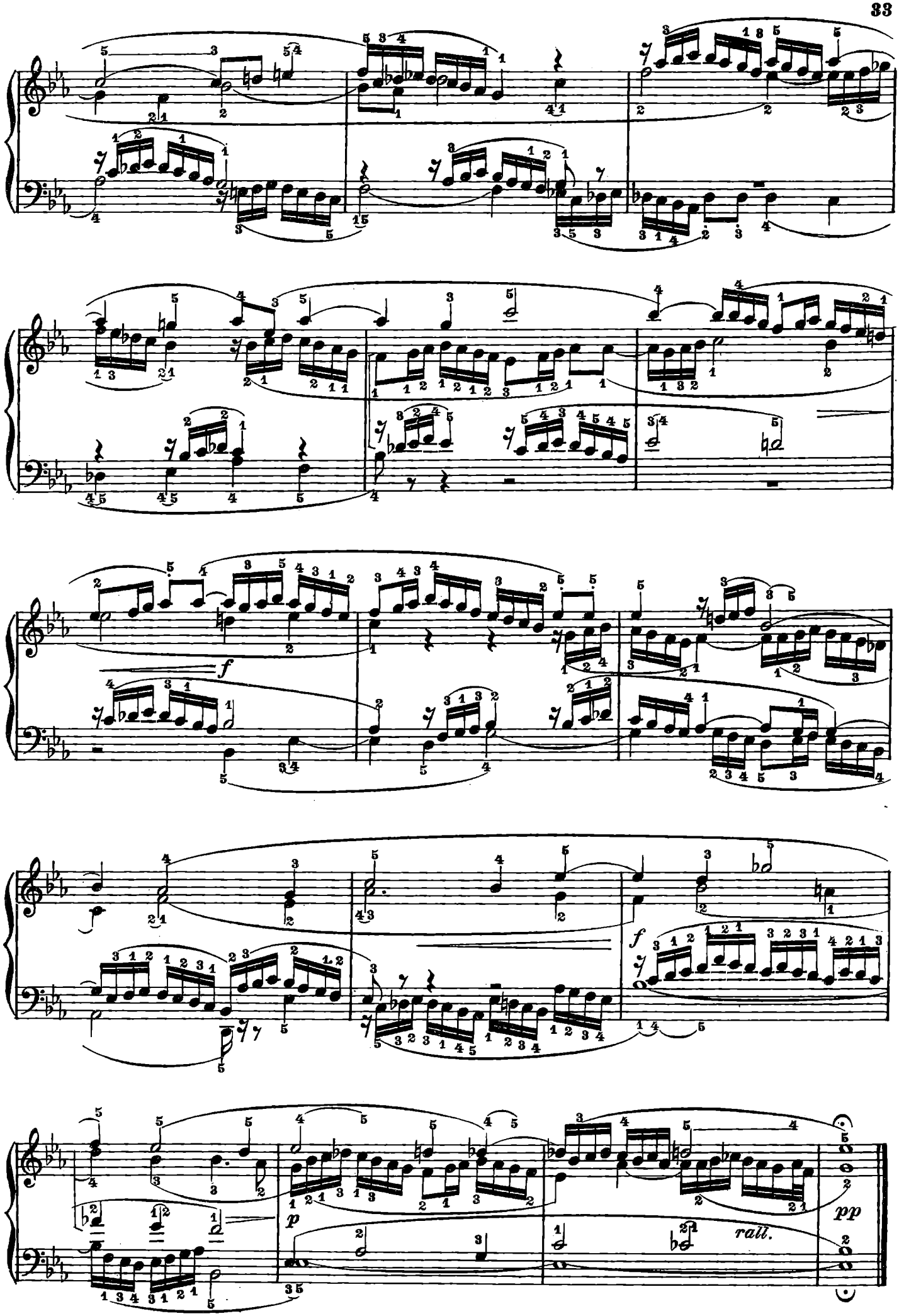

mf
p
cresc.
f
mf
dim.
p
p
cresc.
f
f dim.e rall.
p

Preludio VII



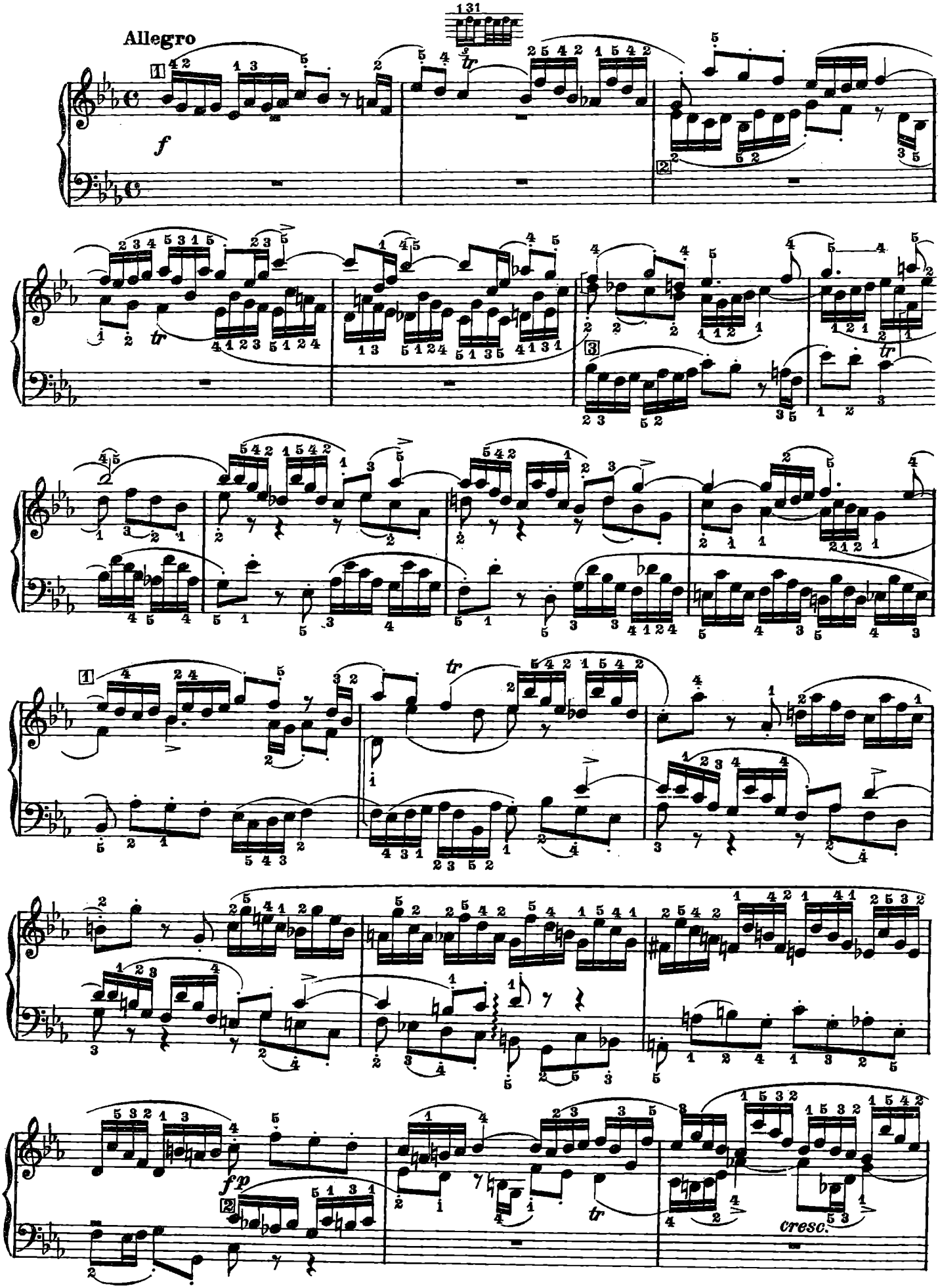

p
mf
2mf
sf
dim.
cresc.
p
mf
cresc.
p

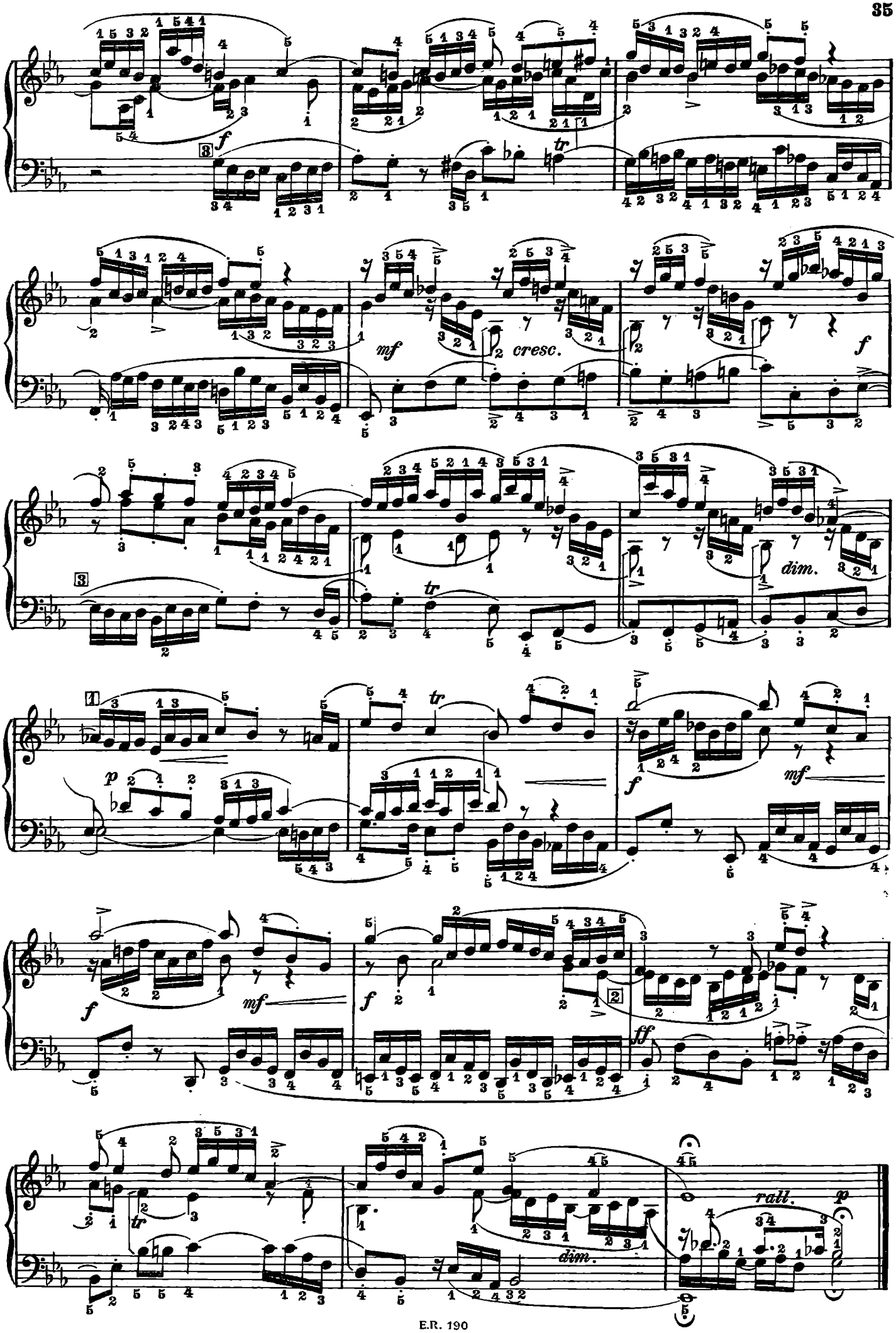

tr
p
cresc.
f
mf
cresc.
f


f
f
p
rall.
pp

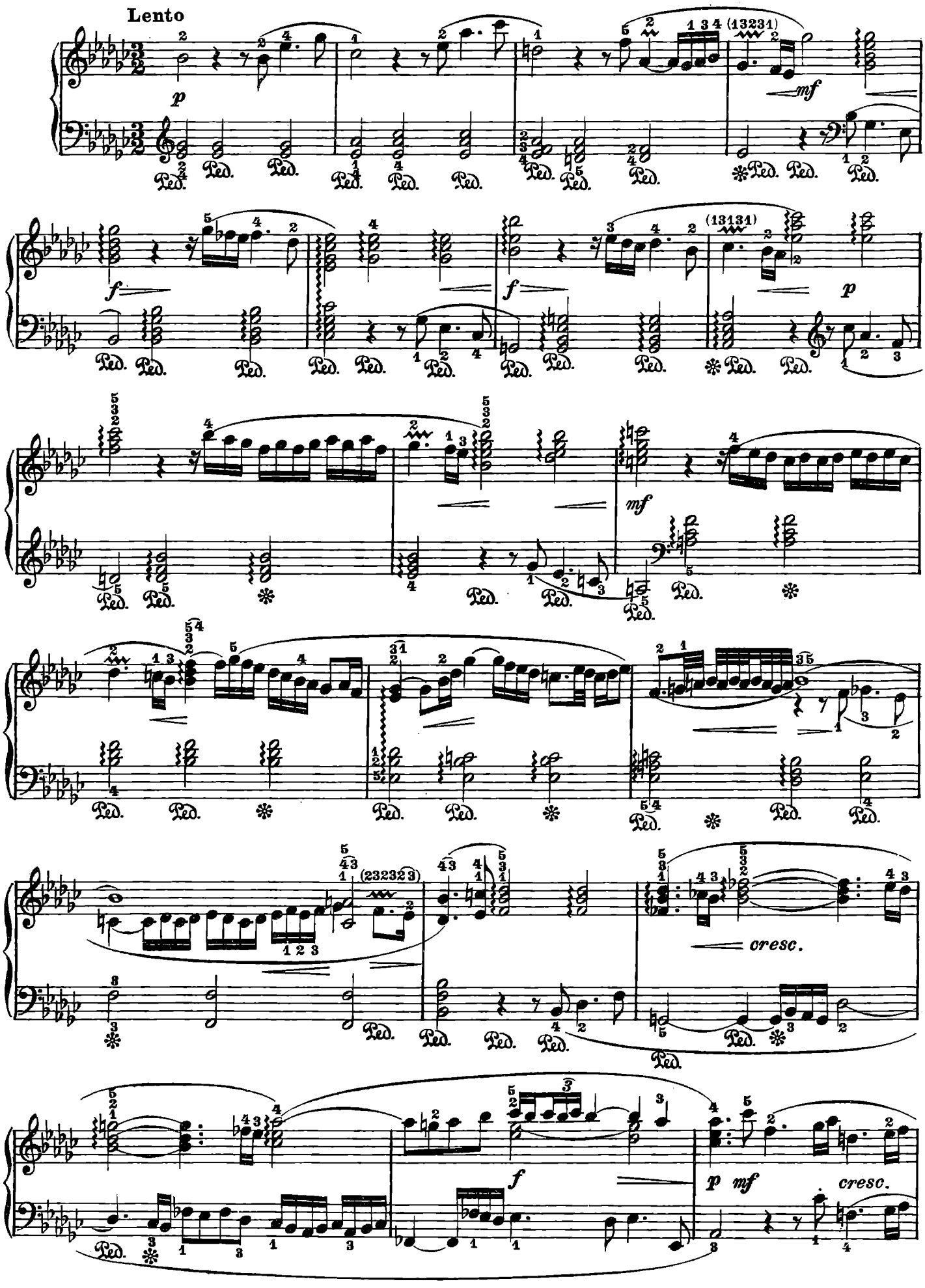
Fuga VII

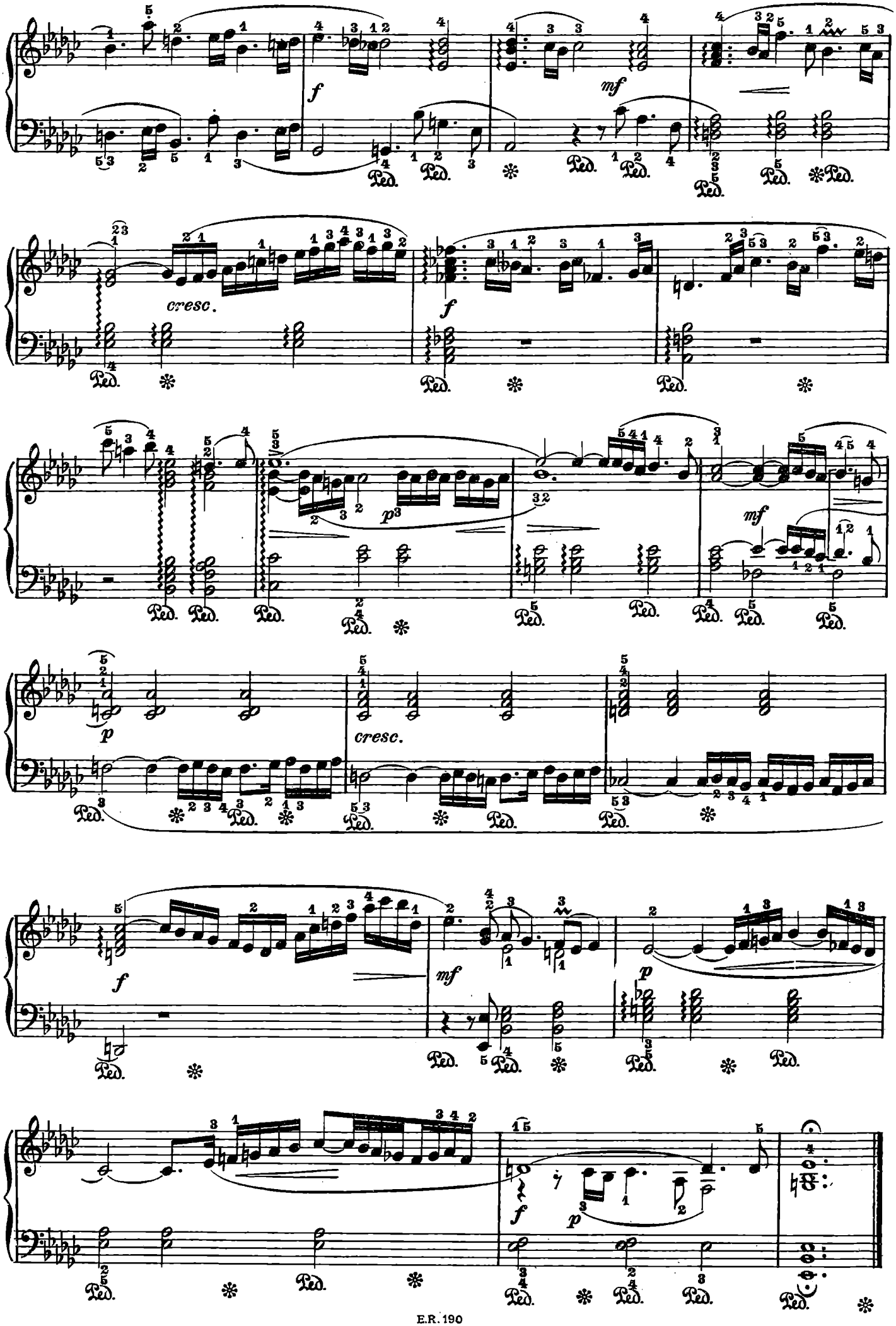
(a 3 Parti)




f
tr
mf
cresc.
f
dim.
p
f
mf
f
mf
f
2
ff
dim.
rall.
p

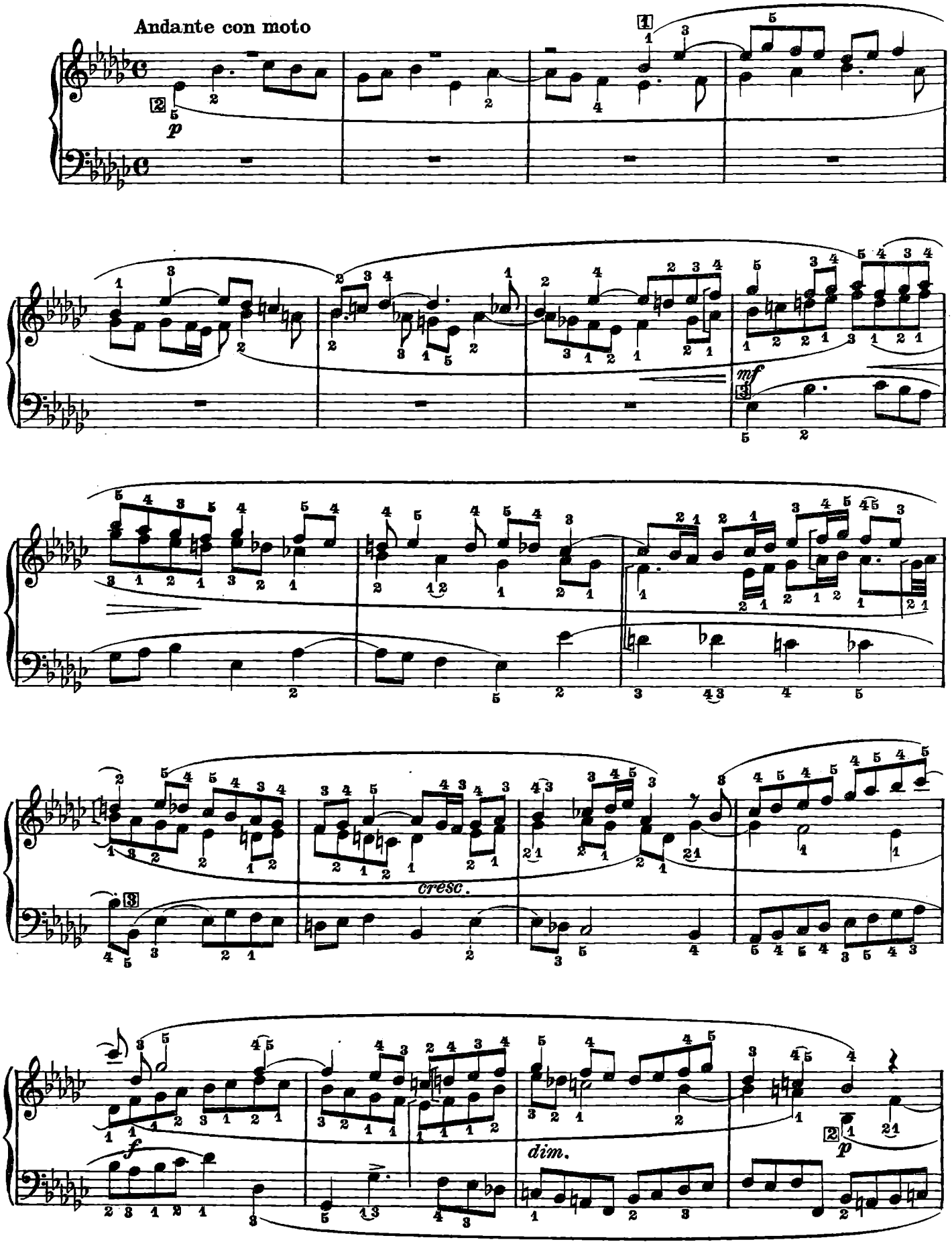
Preludio VIII

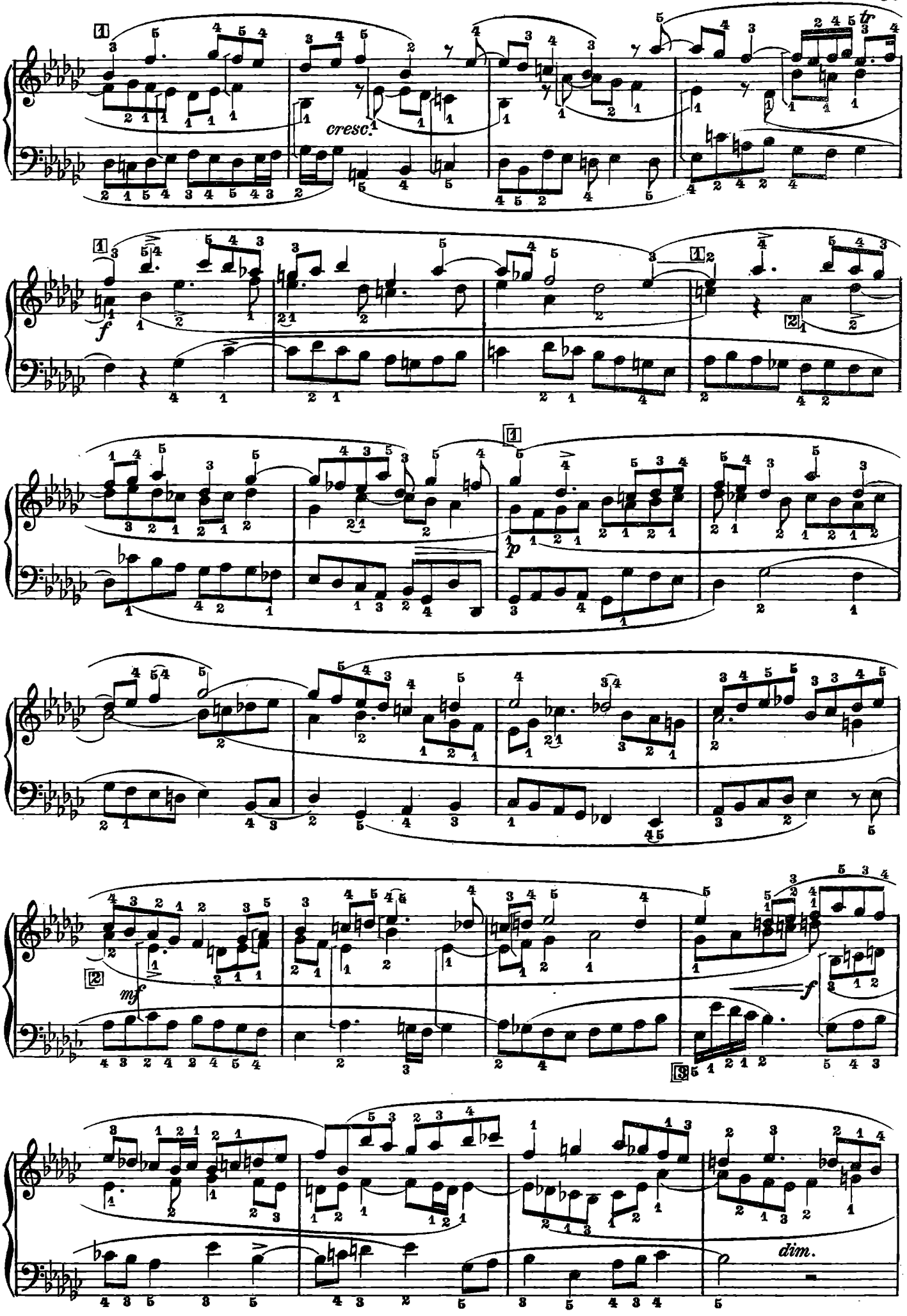


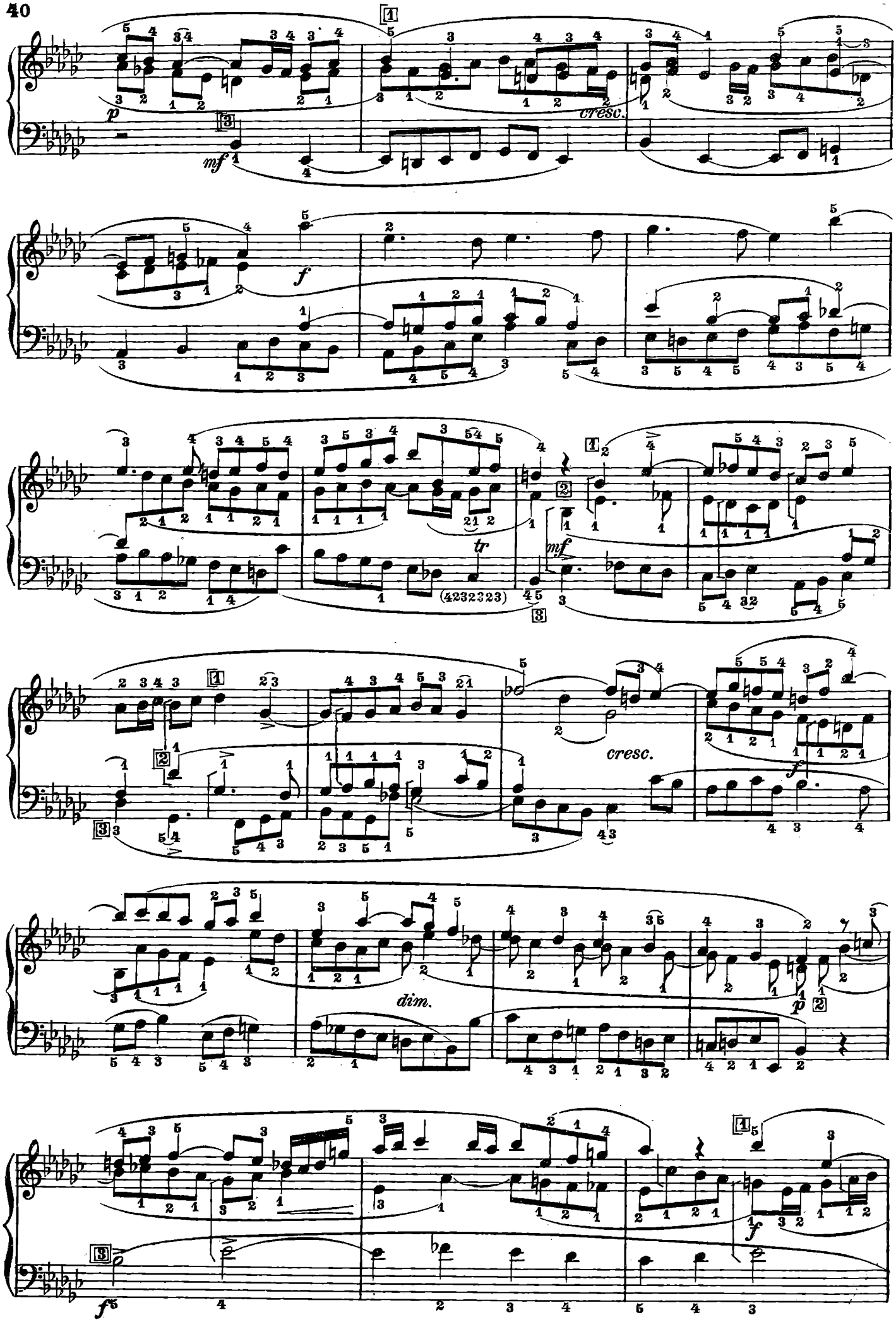

f
mf
cresc.
f
p
mf
p
cresc.
f
mf
p
f
p

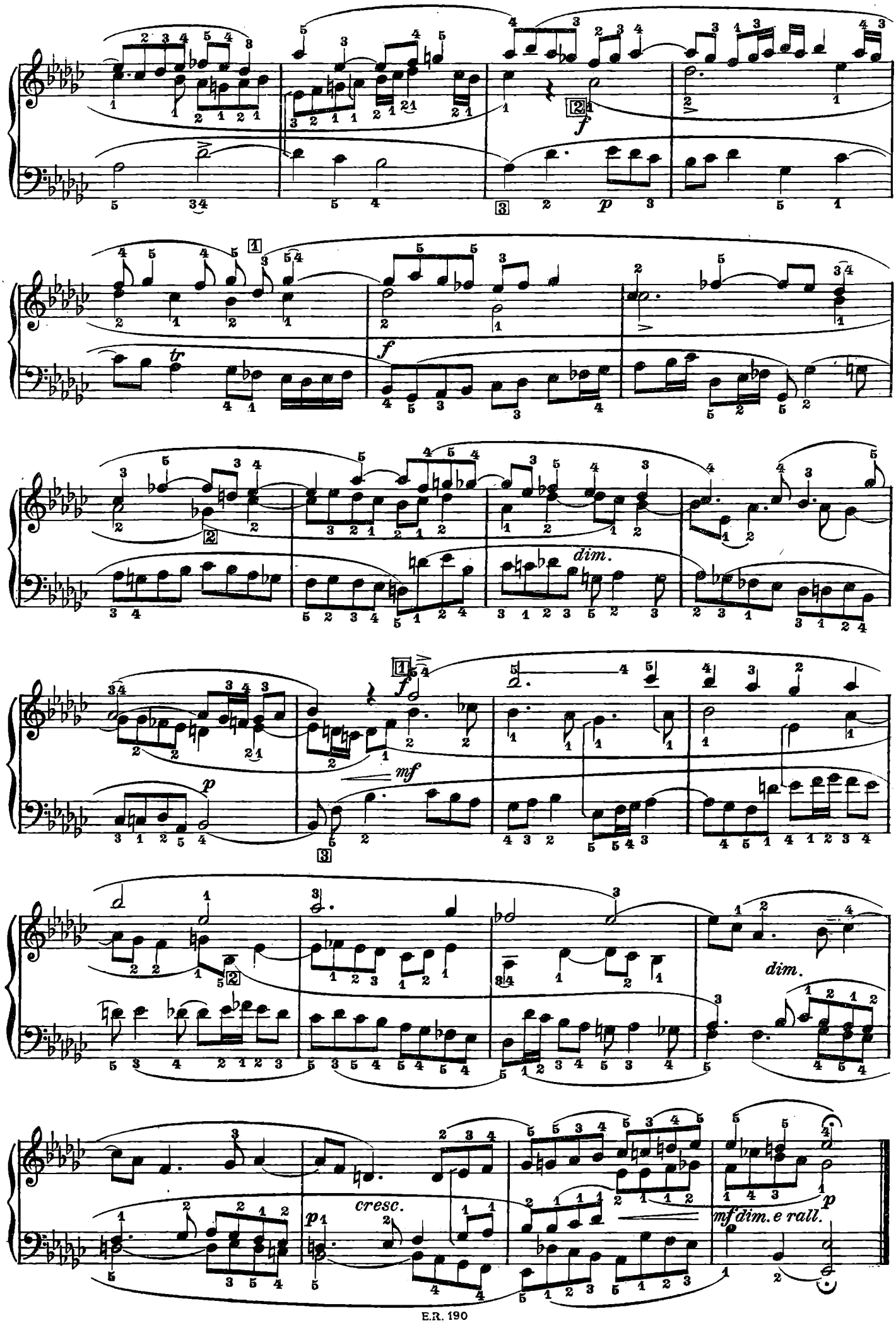
Fuga VIII

(a 3 Parti)

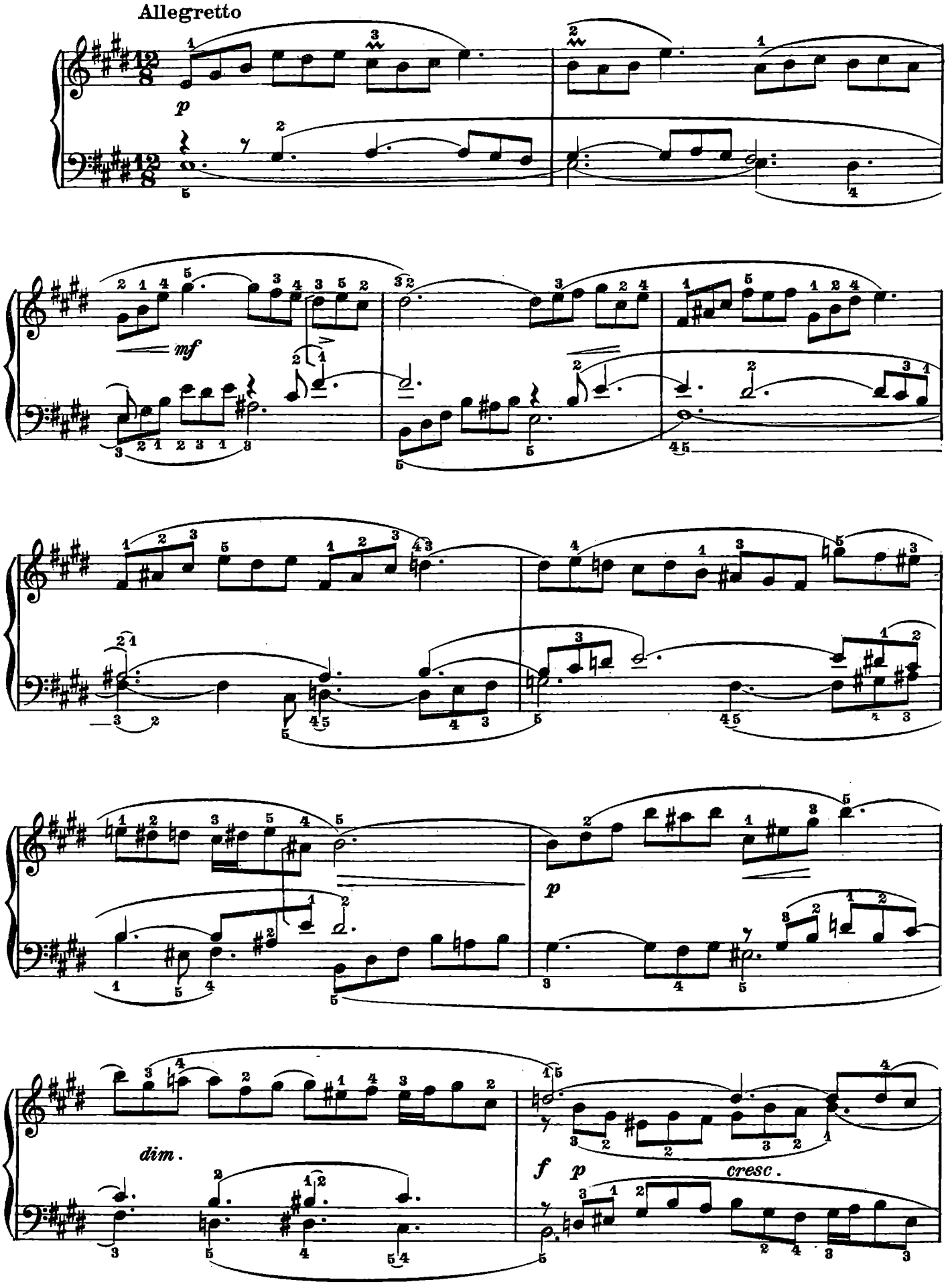


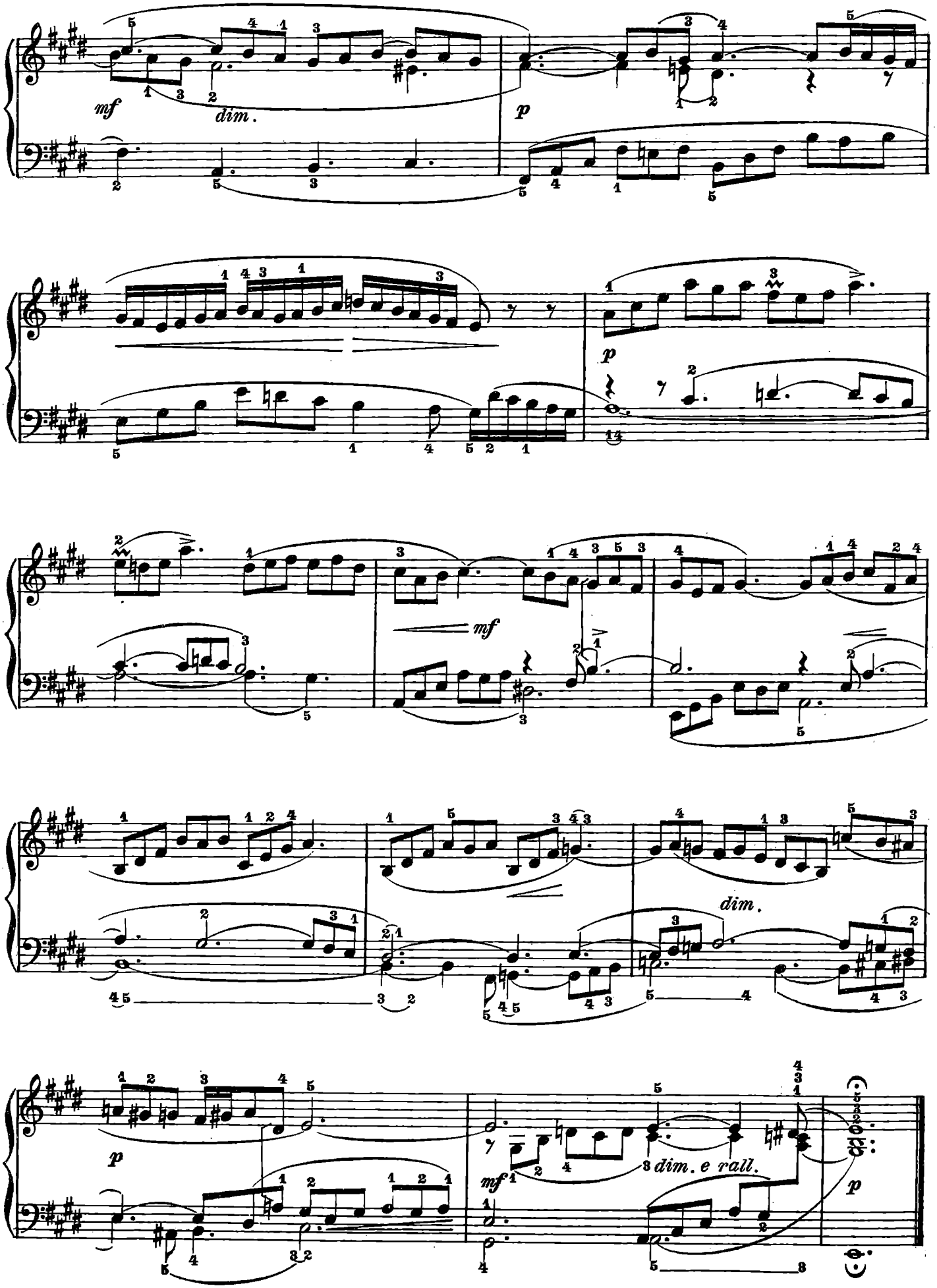

cresc.
f
p
mf
f
dim.


p
cresc.
mf
f
tr
(4232323)
mf
cresc.
f
dim.
p
f
f


f
p
tr
f
dim.
f
mf
p
dim.
cresc.
p
mf dim. e rall.
p

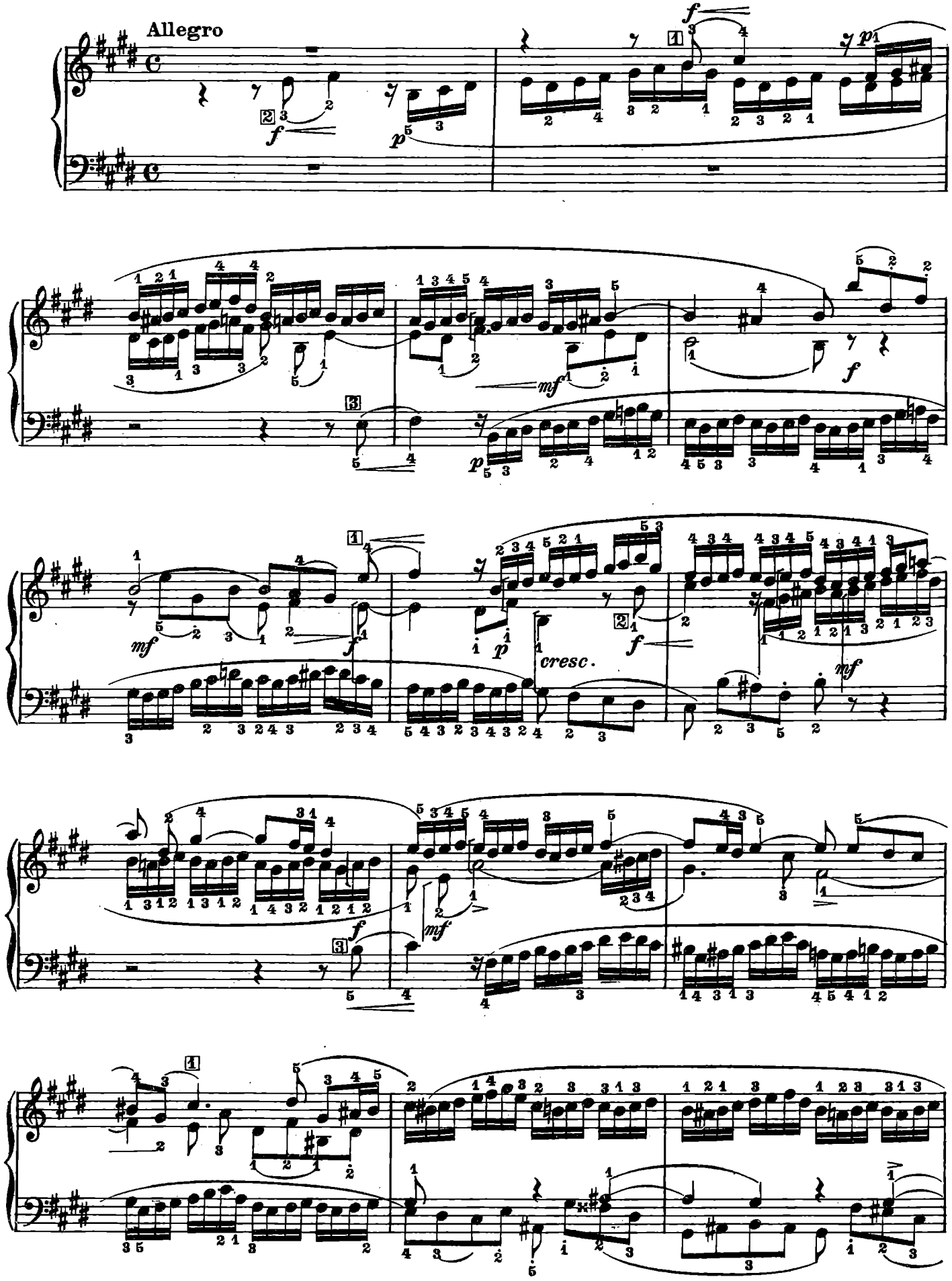
Preludio IX

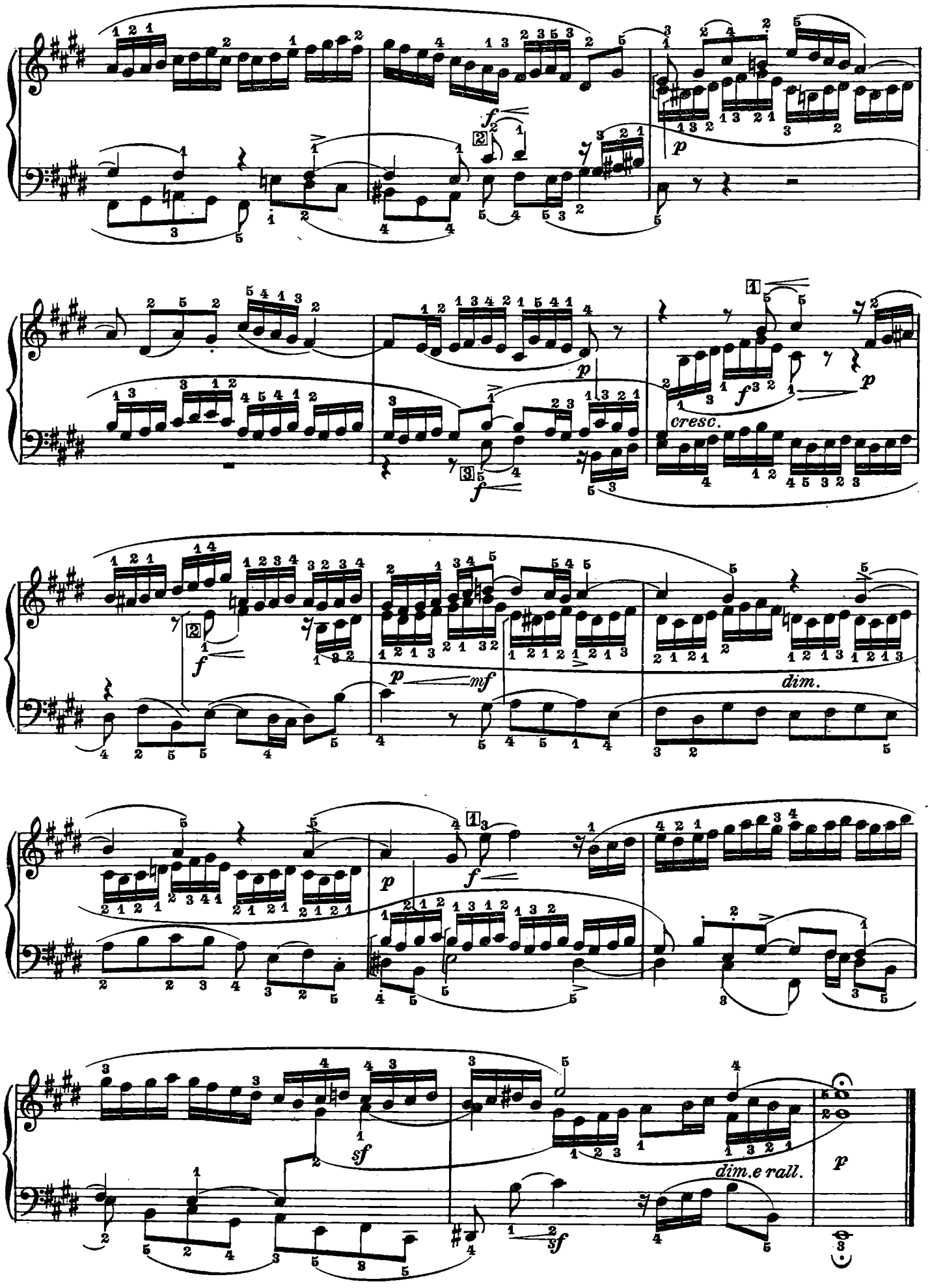



mf
dim.
p
p
mf
dim.
p
mf
dim. e rall.
p

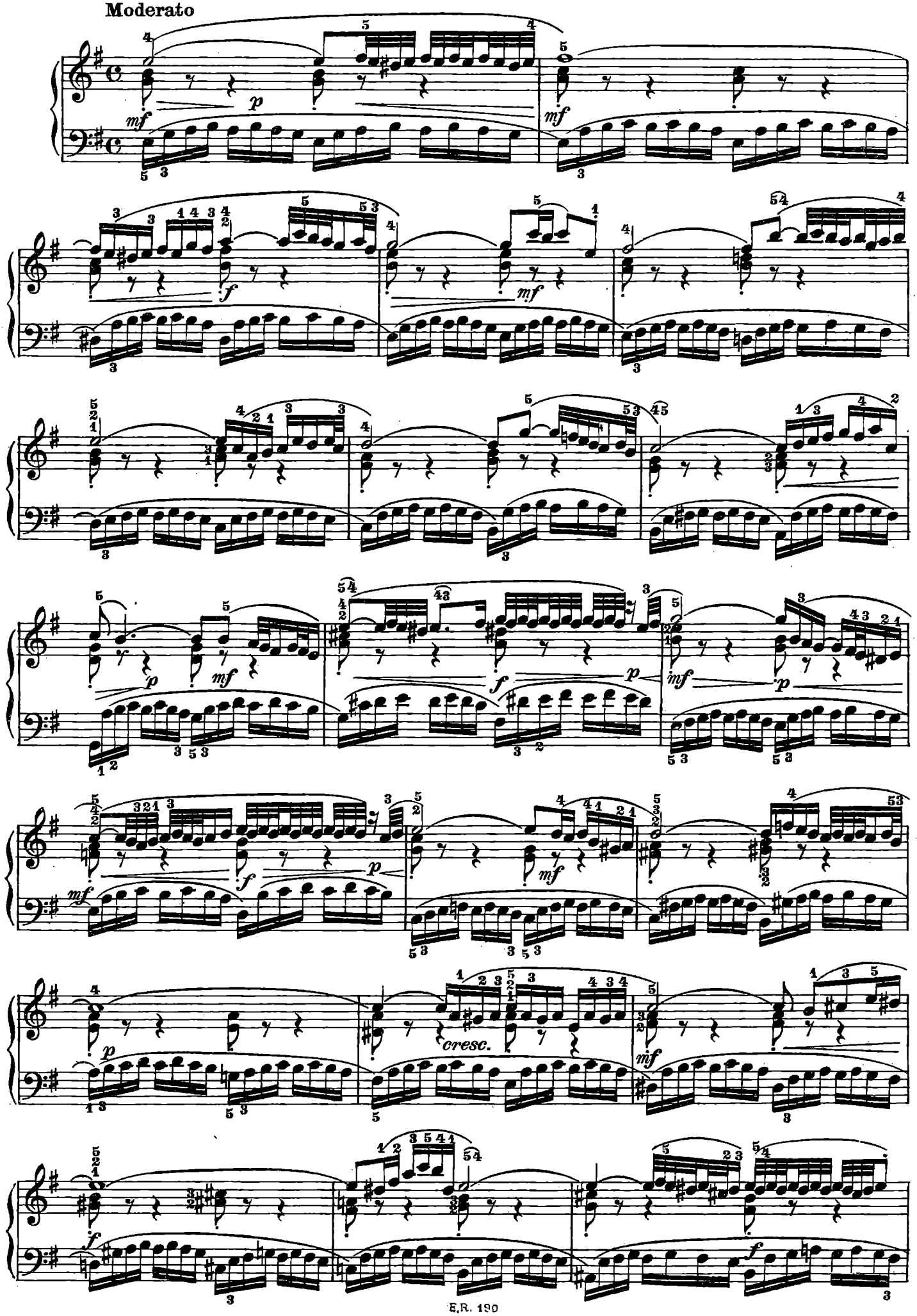
Fuga IX

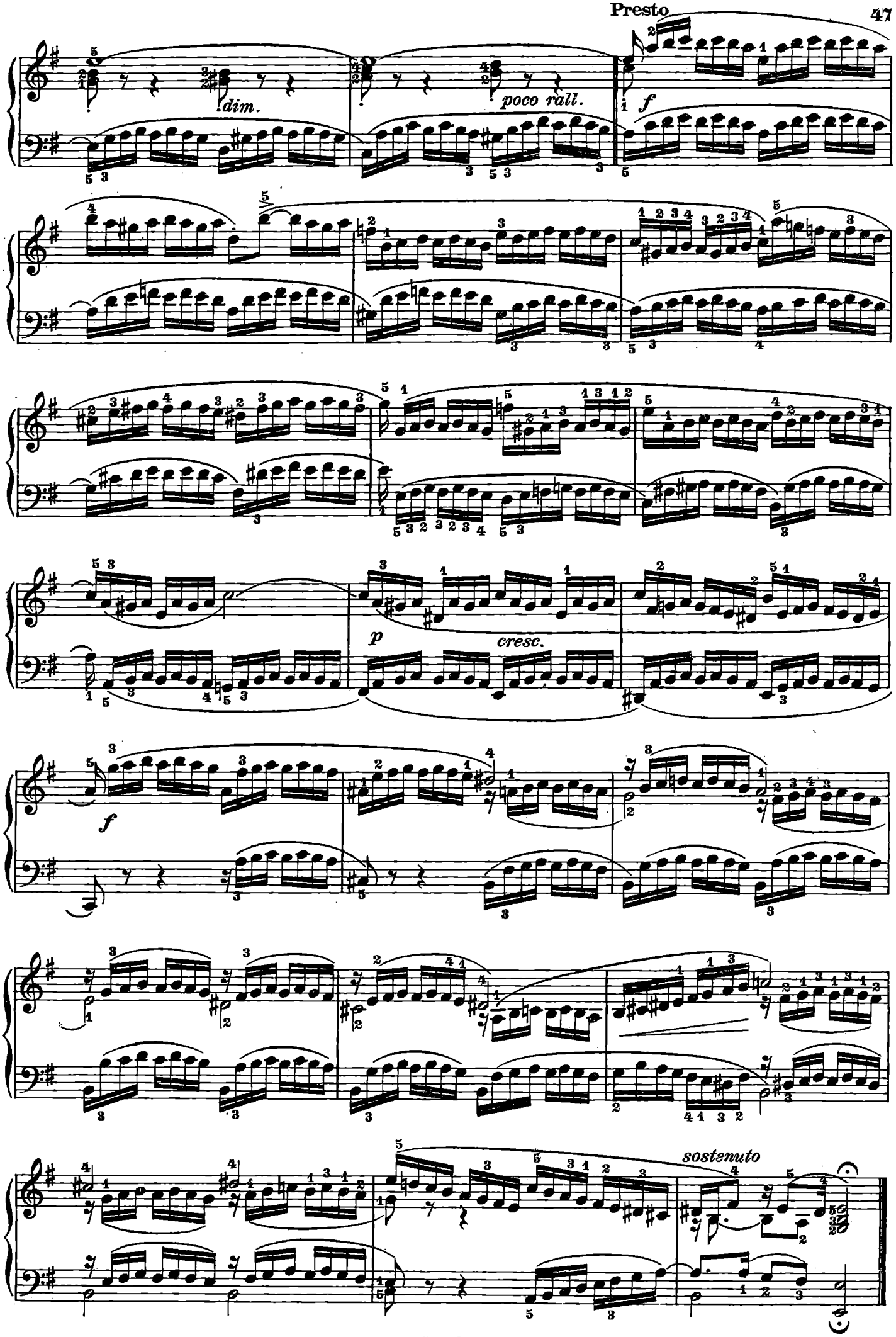
(a 3 Parti)




cresc.
dim.
dim. e rall.

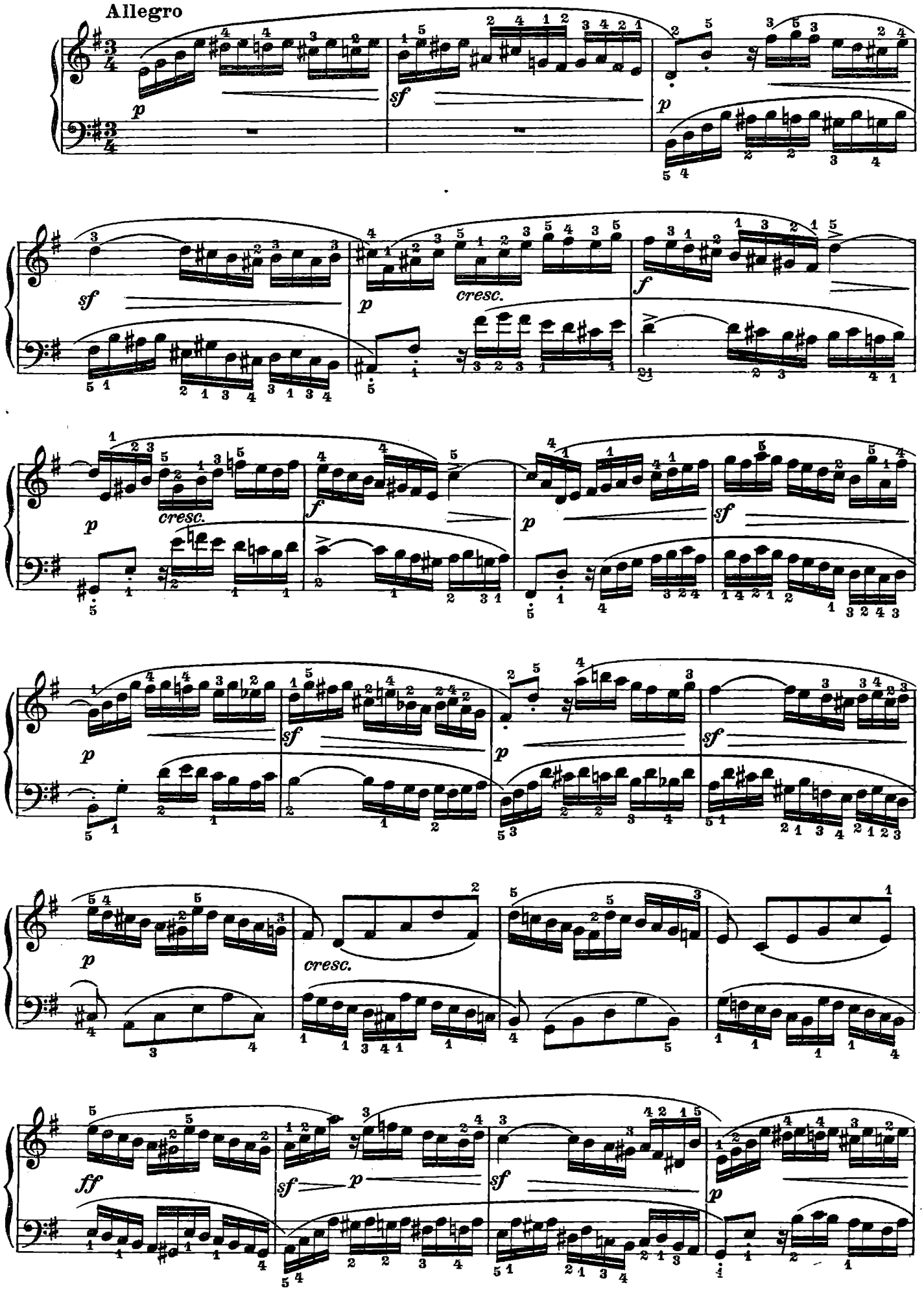
Preludio X

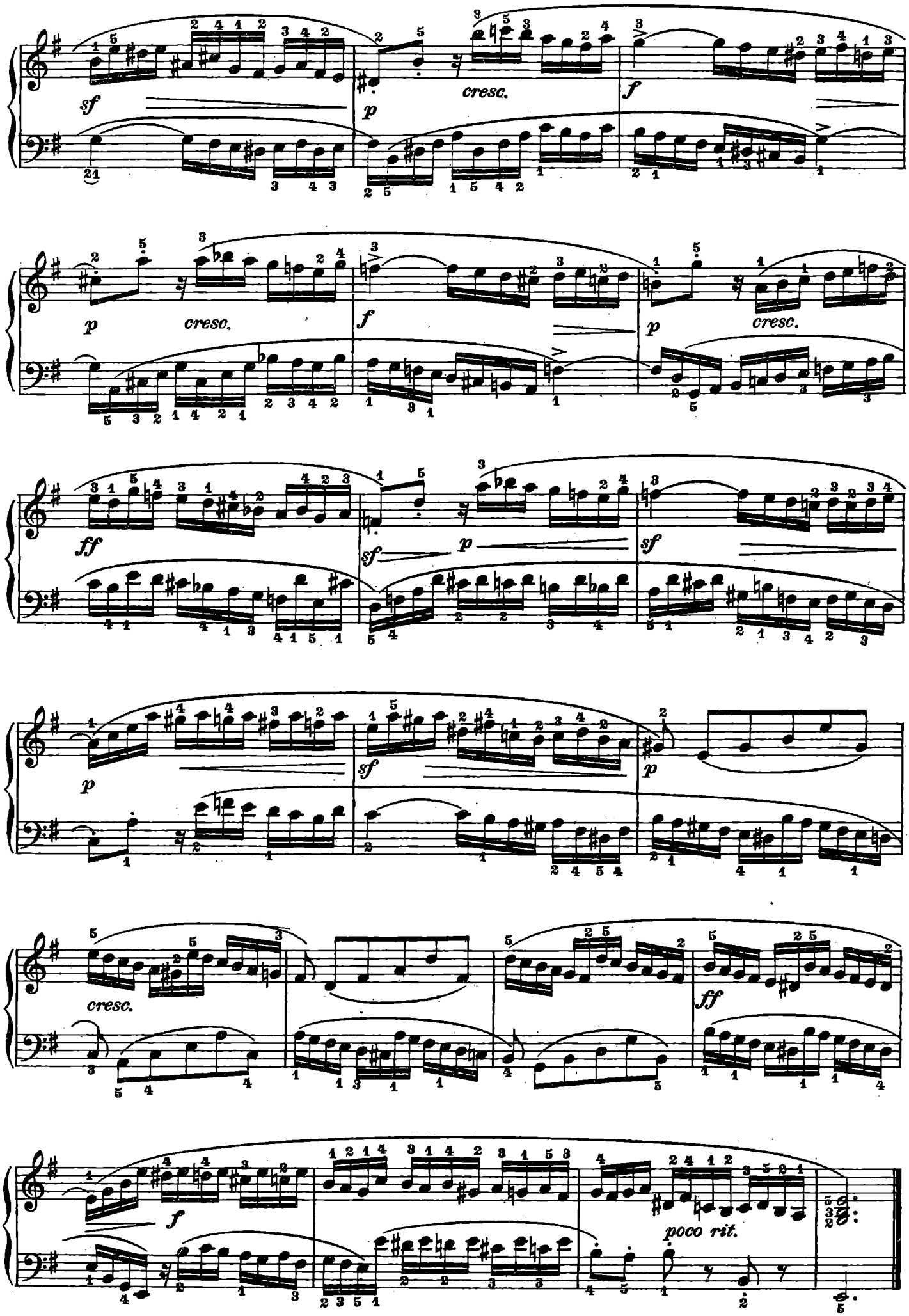



dim.
poco rall.
f
p
cresc.
f
sostenuto

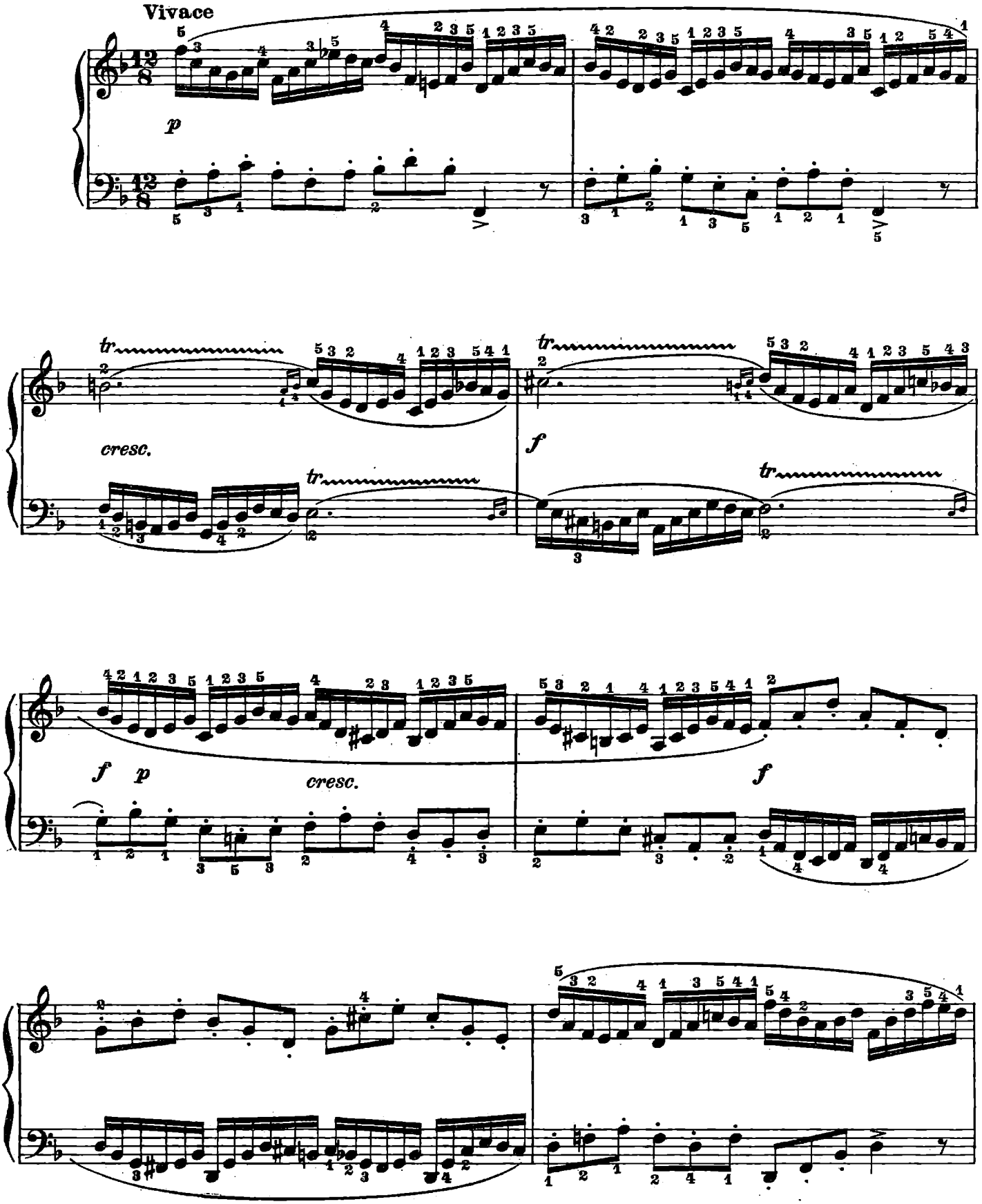
Fuga X

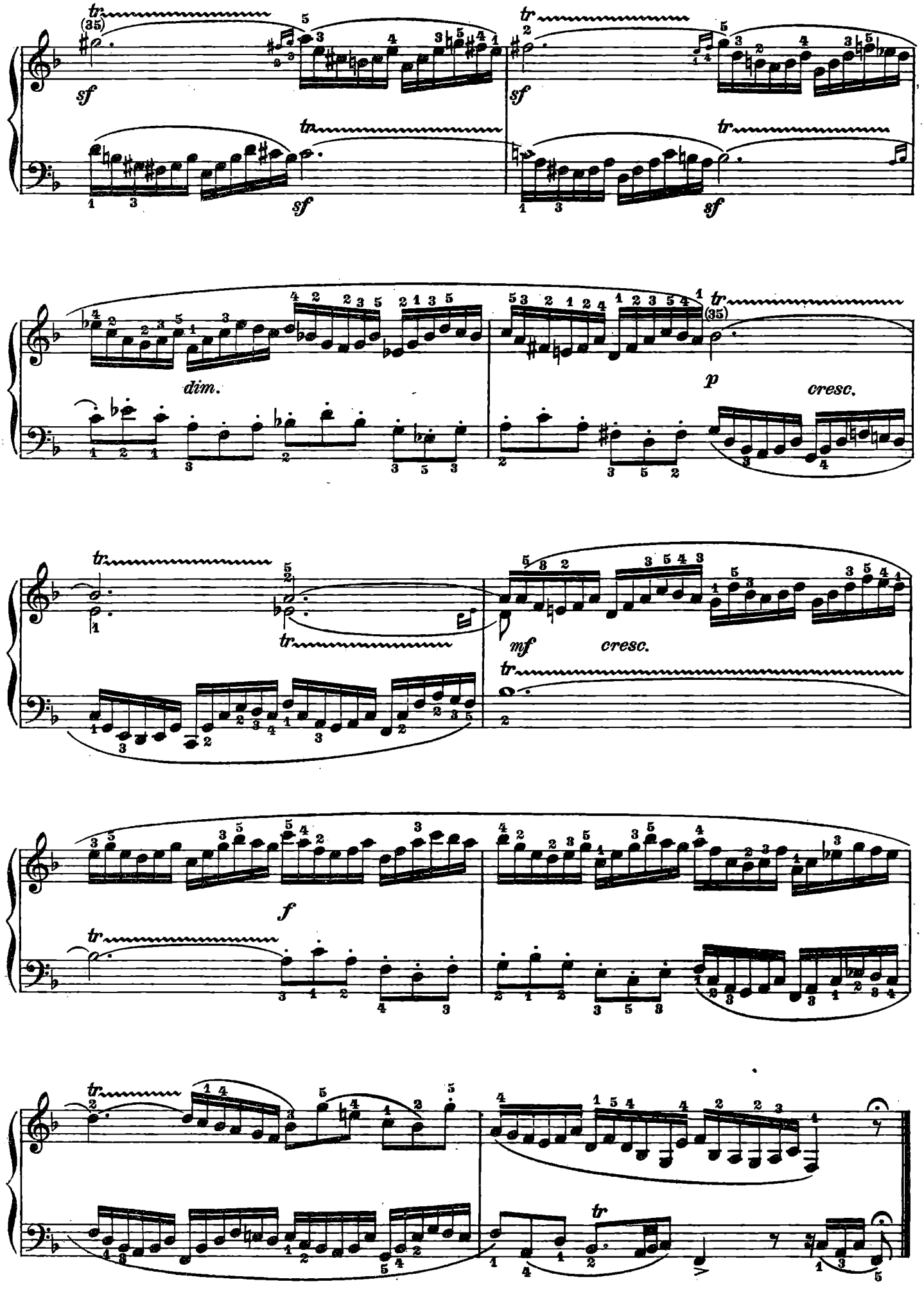
(a 2 Parti)




sf
p
cresc.
f
p
cresc.
f
p
cresc.
ff
sf
p
sf
p
sf
p
cresc.
ff
f
poco rit.

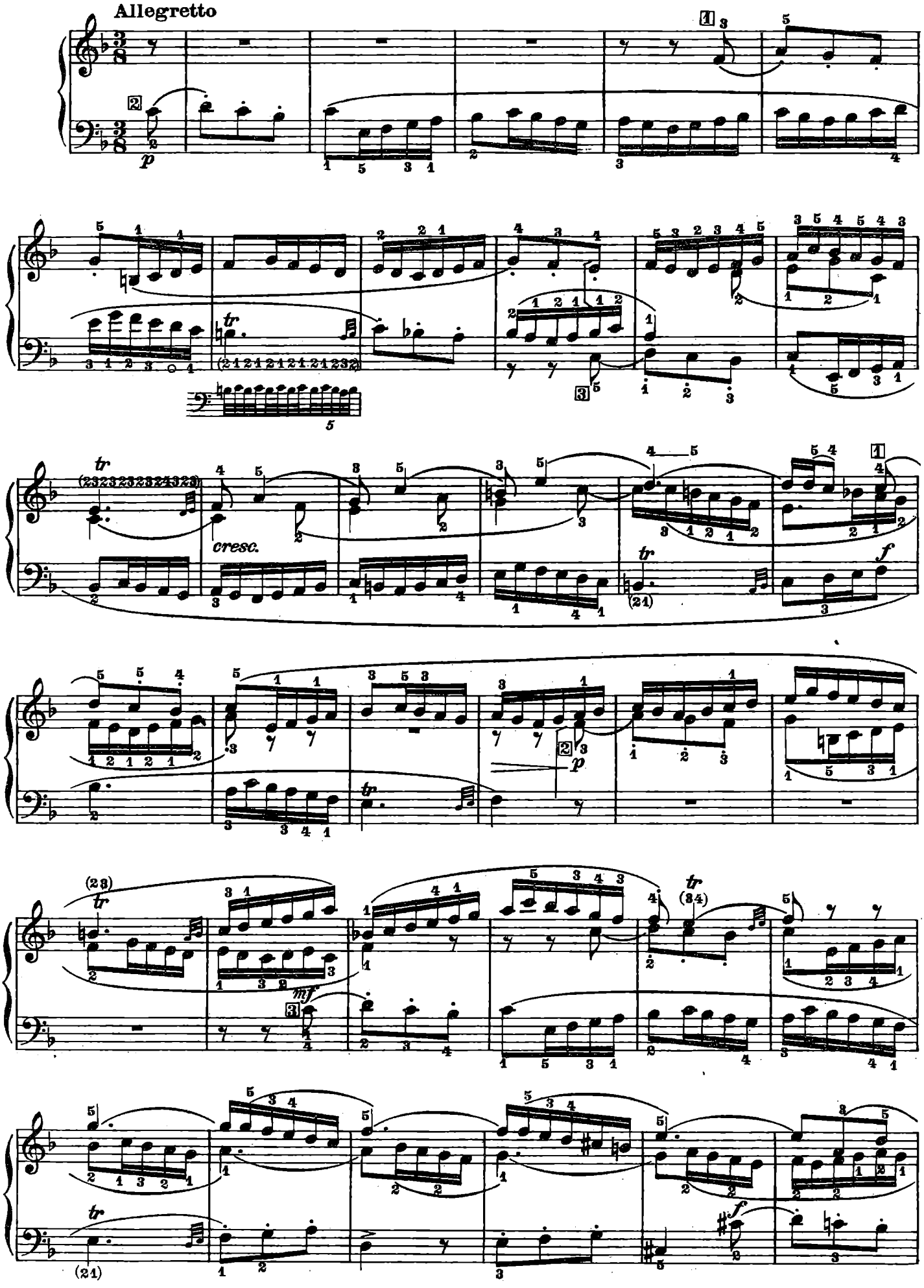
Preludio XI

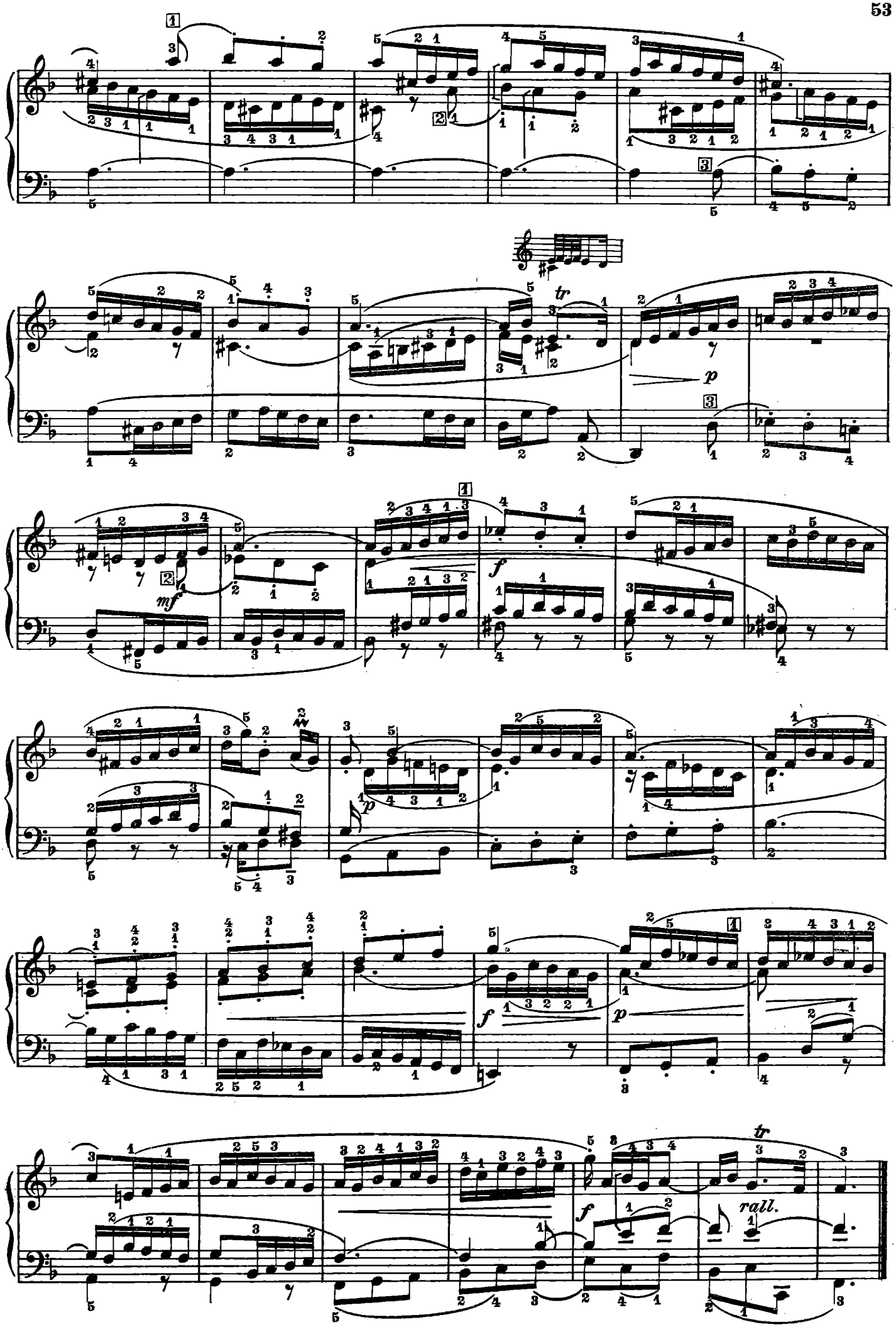



tr
(35)
sf
tr
sf
tr
sf
tr
sf
dim.
p
cresc.
tr
(35)
tr
mf
cresc.
tr
f
tr
tr

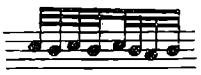
Fuga XI

(a 3 Parti)




tr
p
mf
f
p
f
p
f
tr
rall.

Preludio XII



Andante

p espressivo

p

f

p

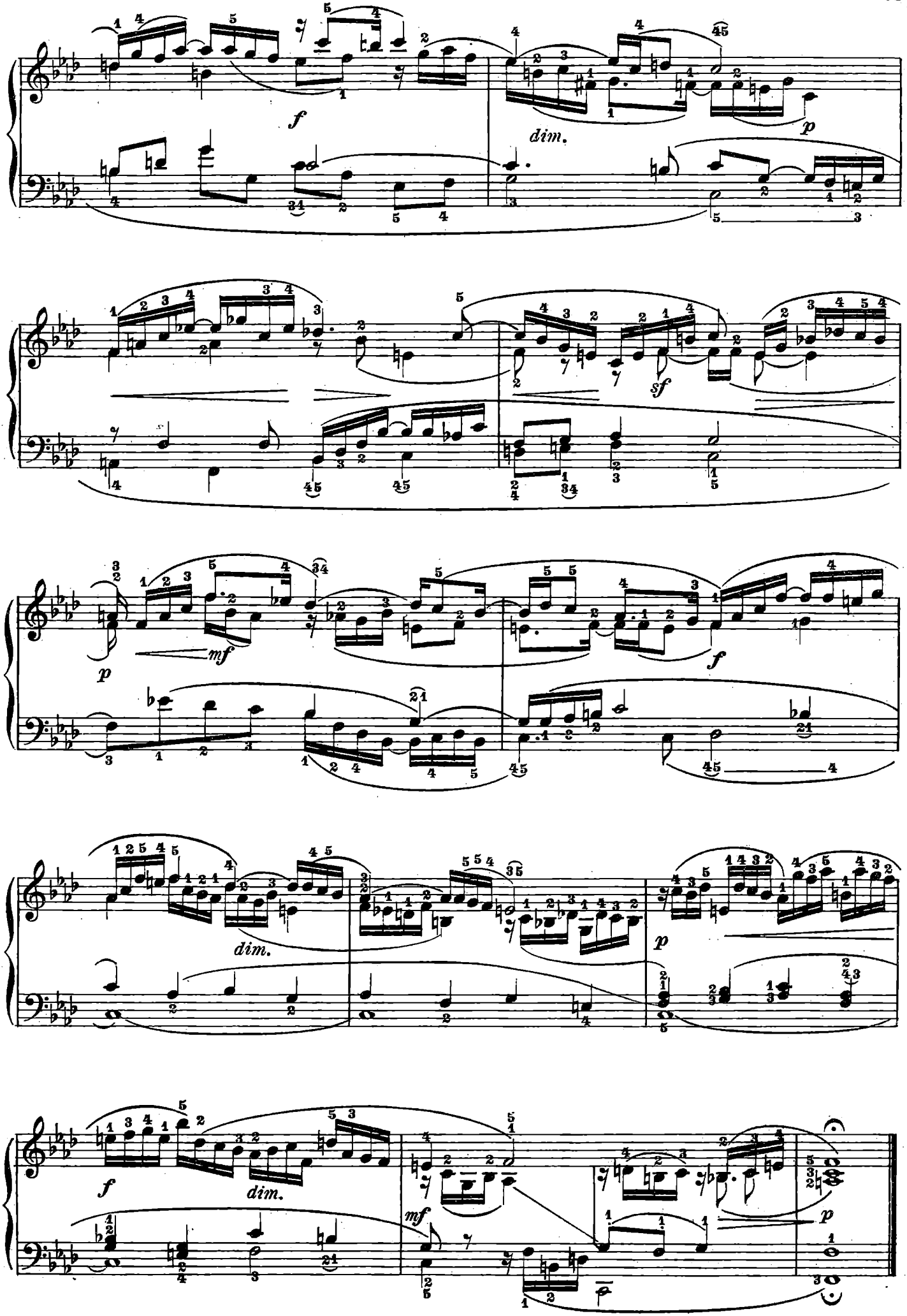
p

mf

mf

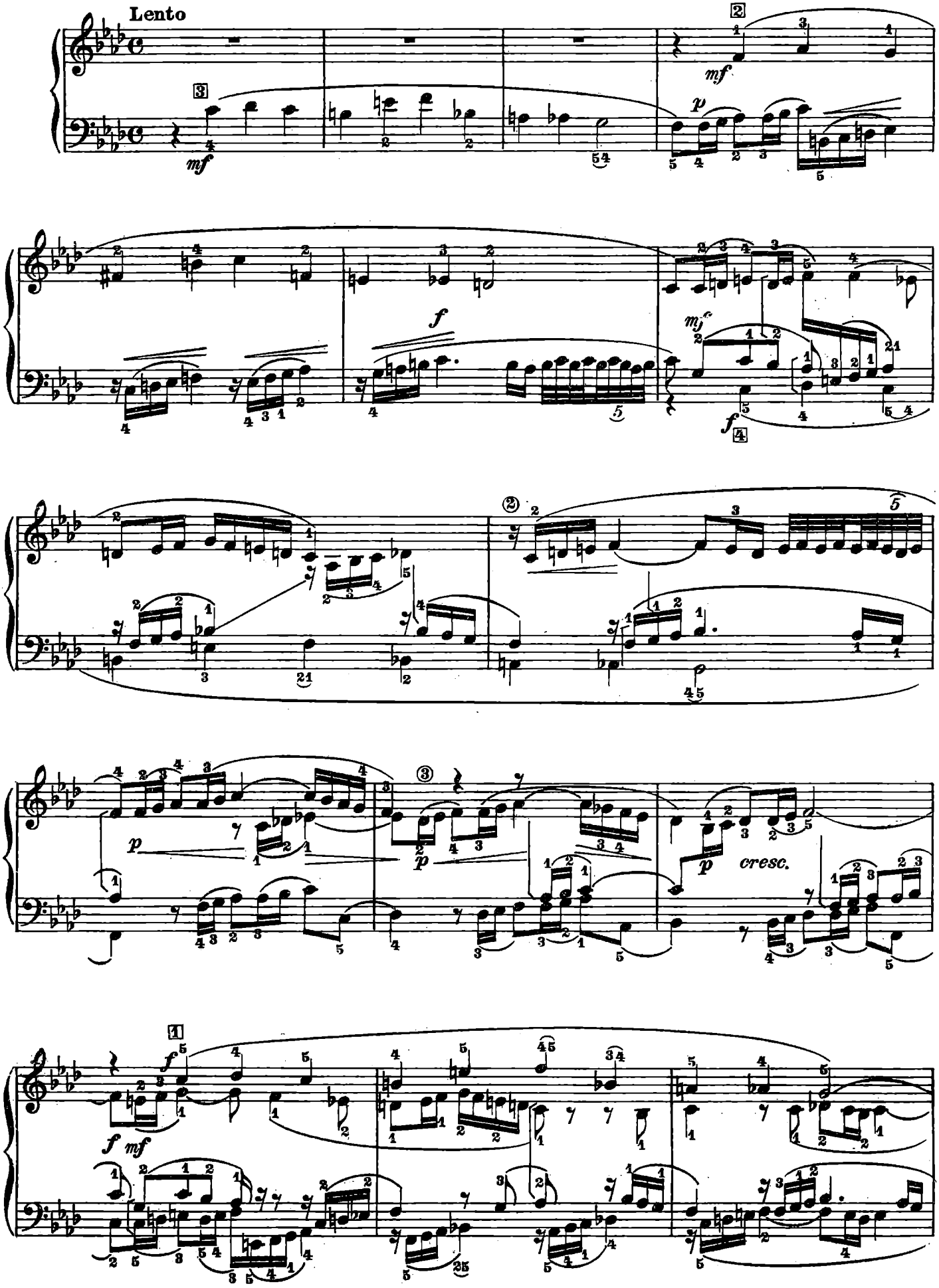
p

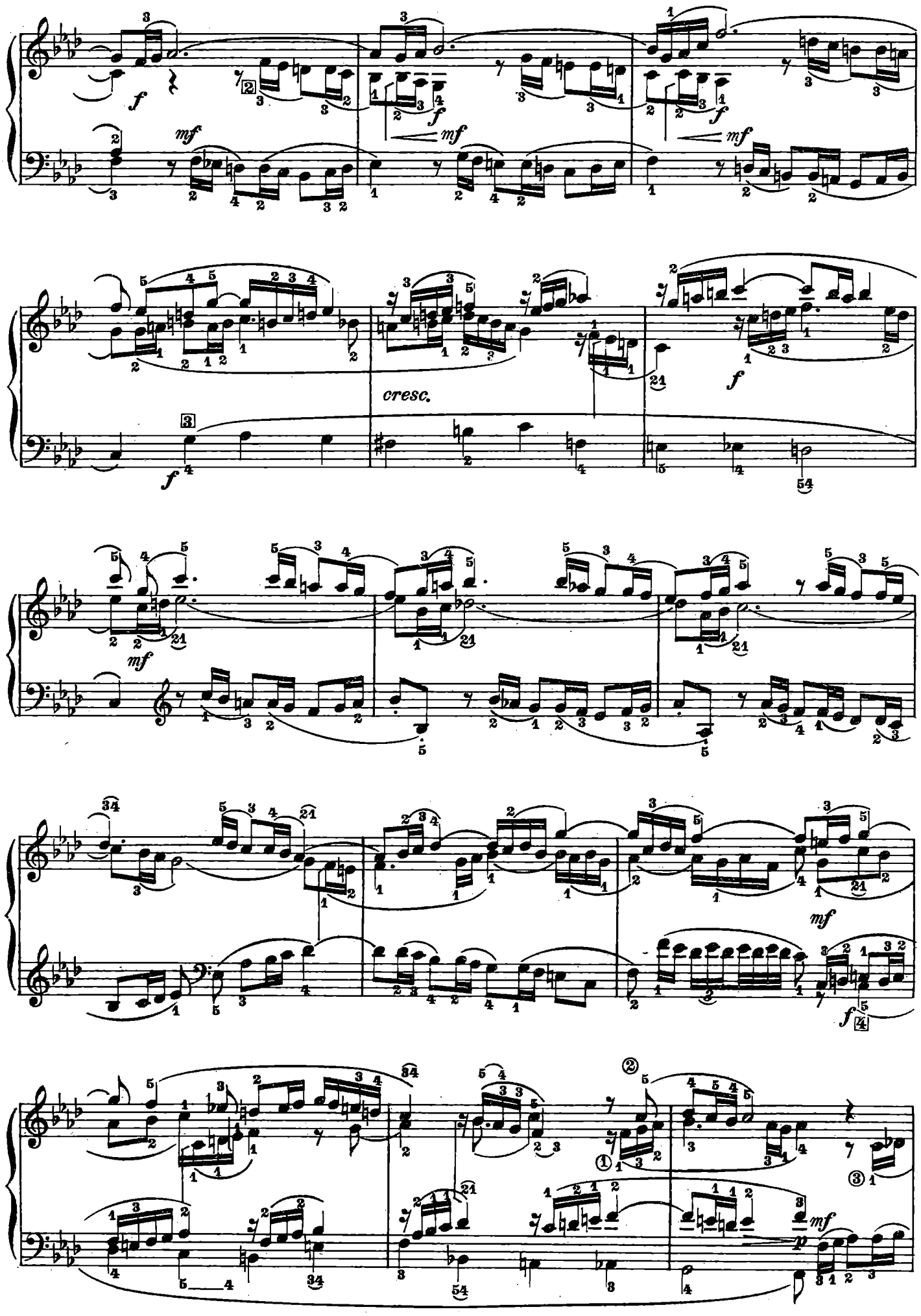
cresc.

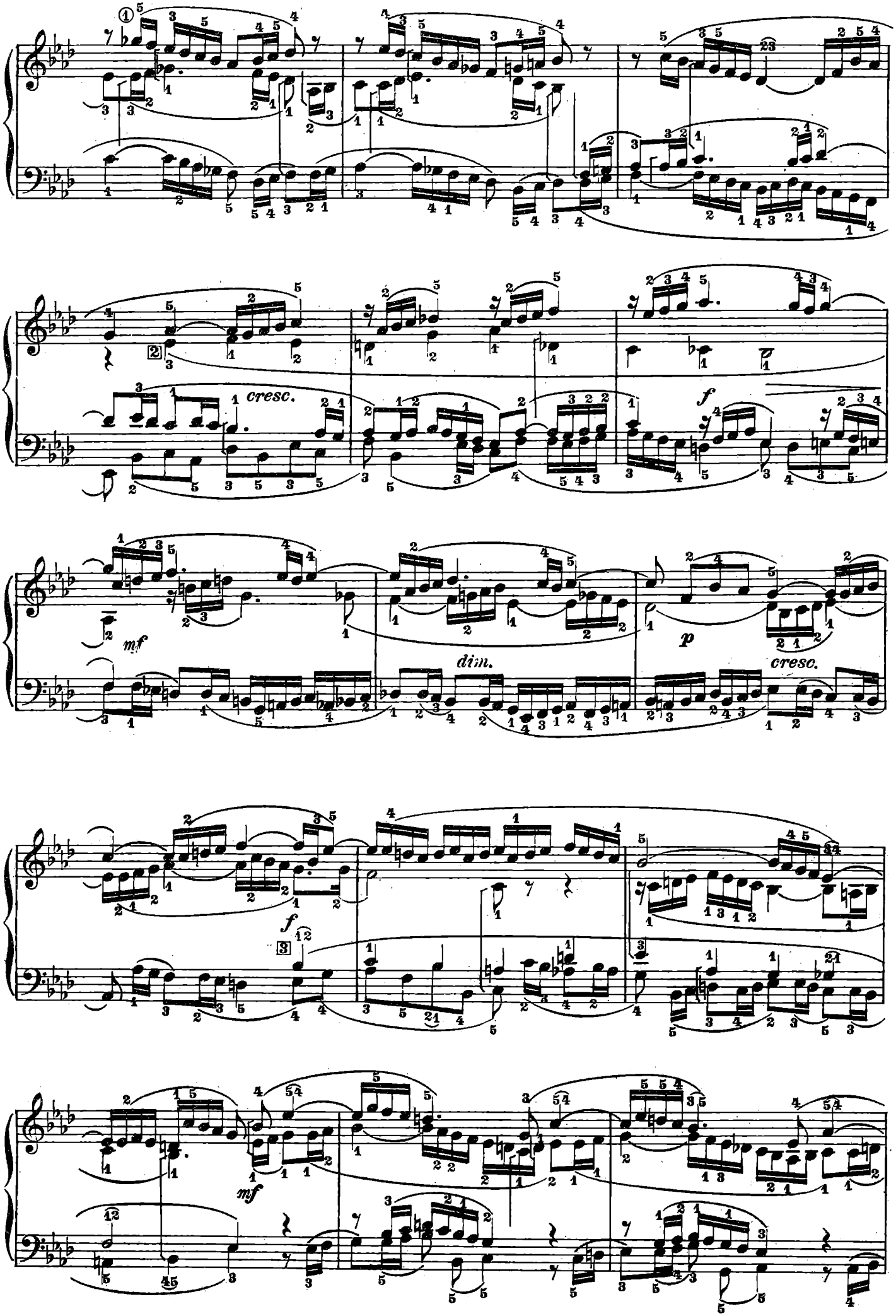

f
dim.
p
sf
p
mf
f
dim.
p
f
dim.
mf
p

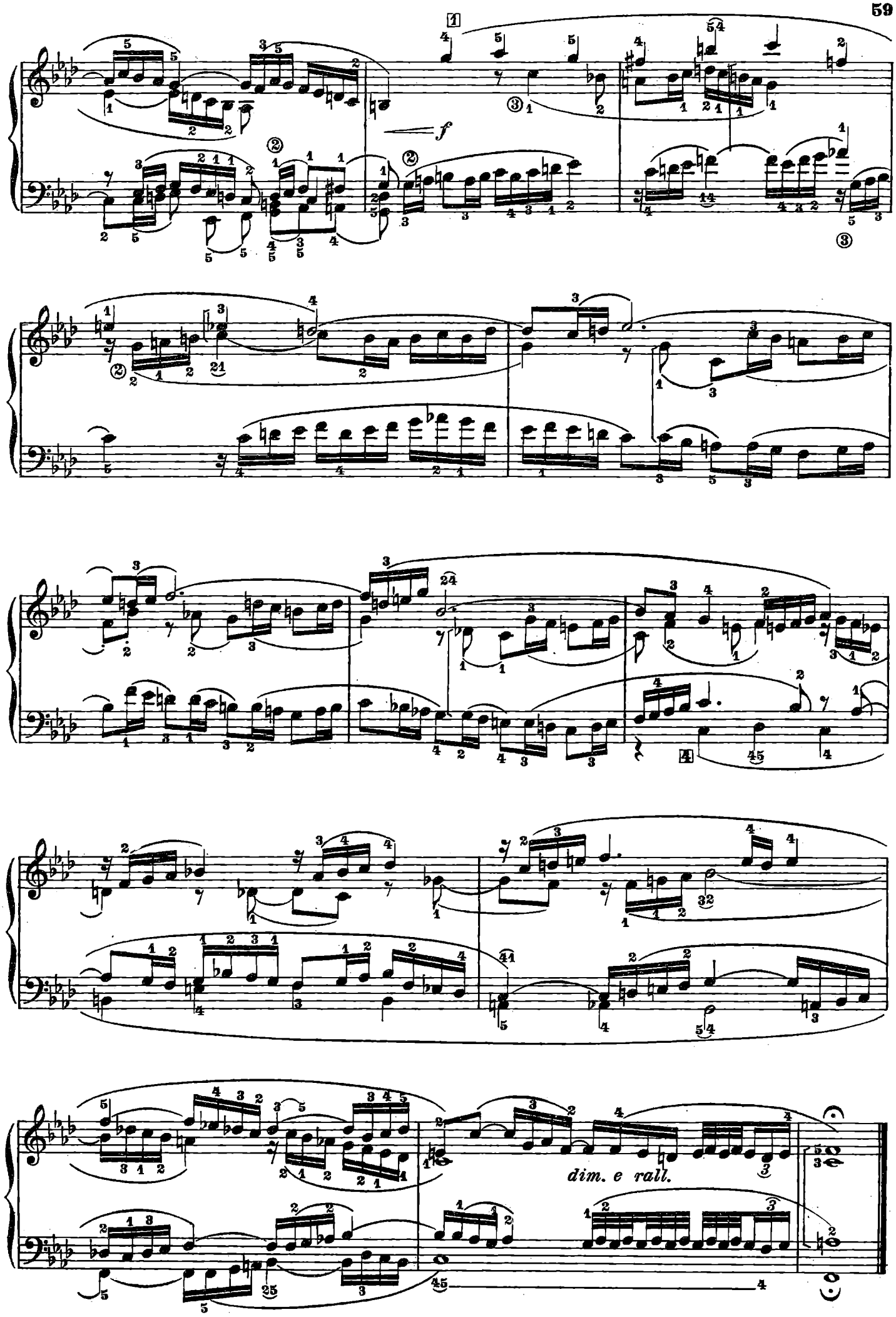
Fuga XII

(a 4 Parti)



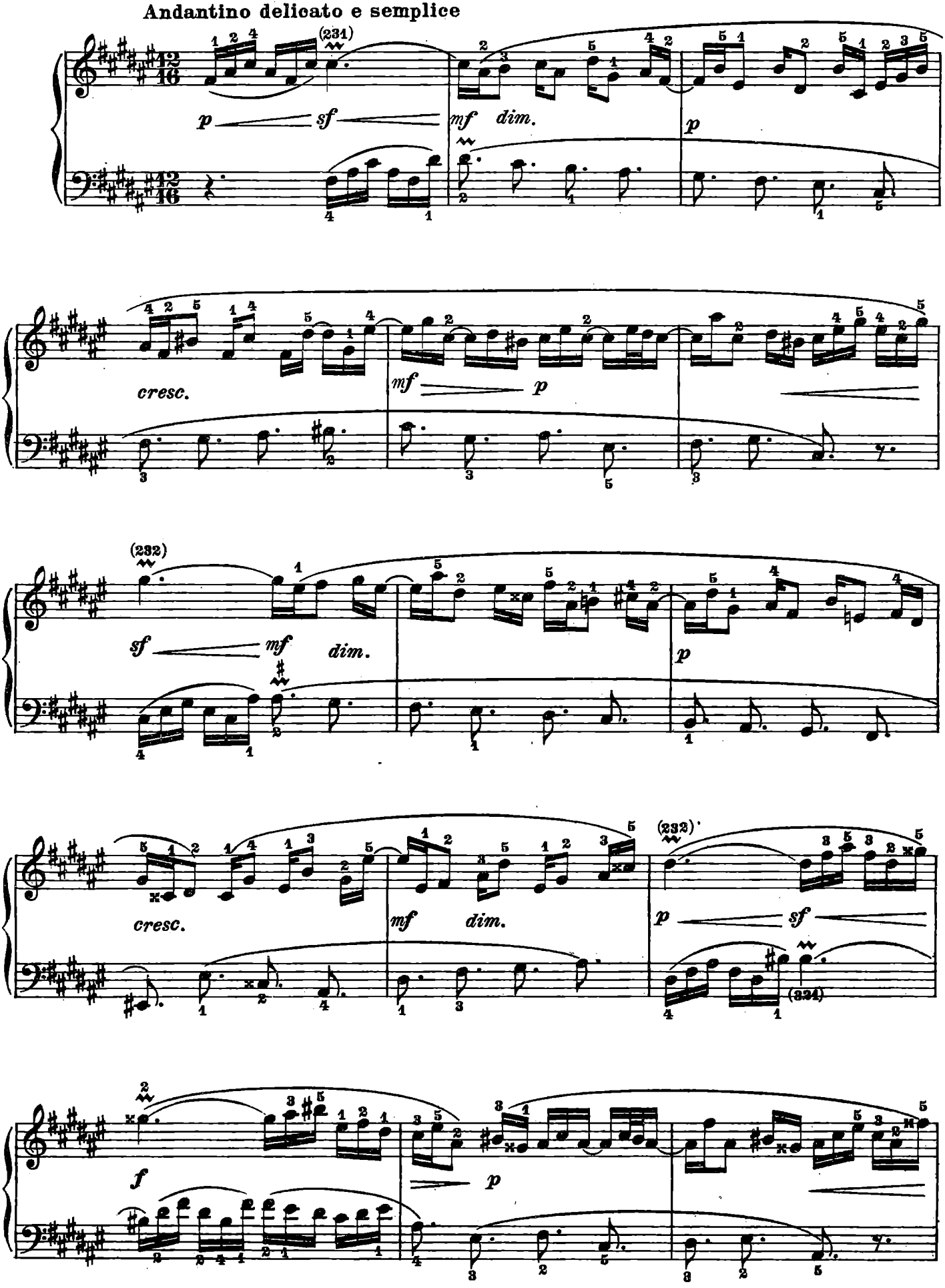

f
mf
f
mf
f
mf
cresc.
f
mf
mf
f

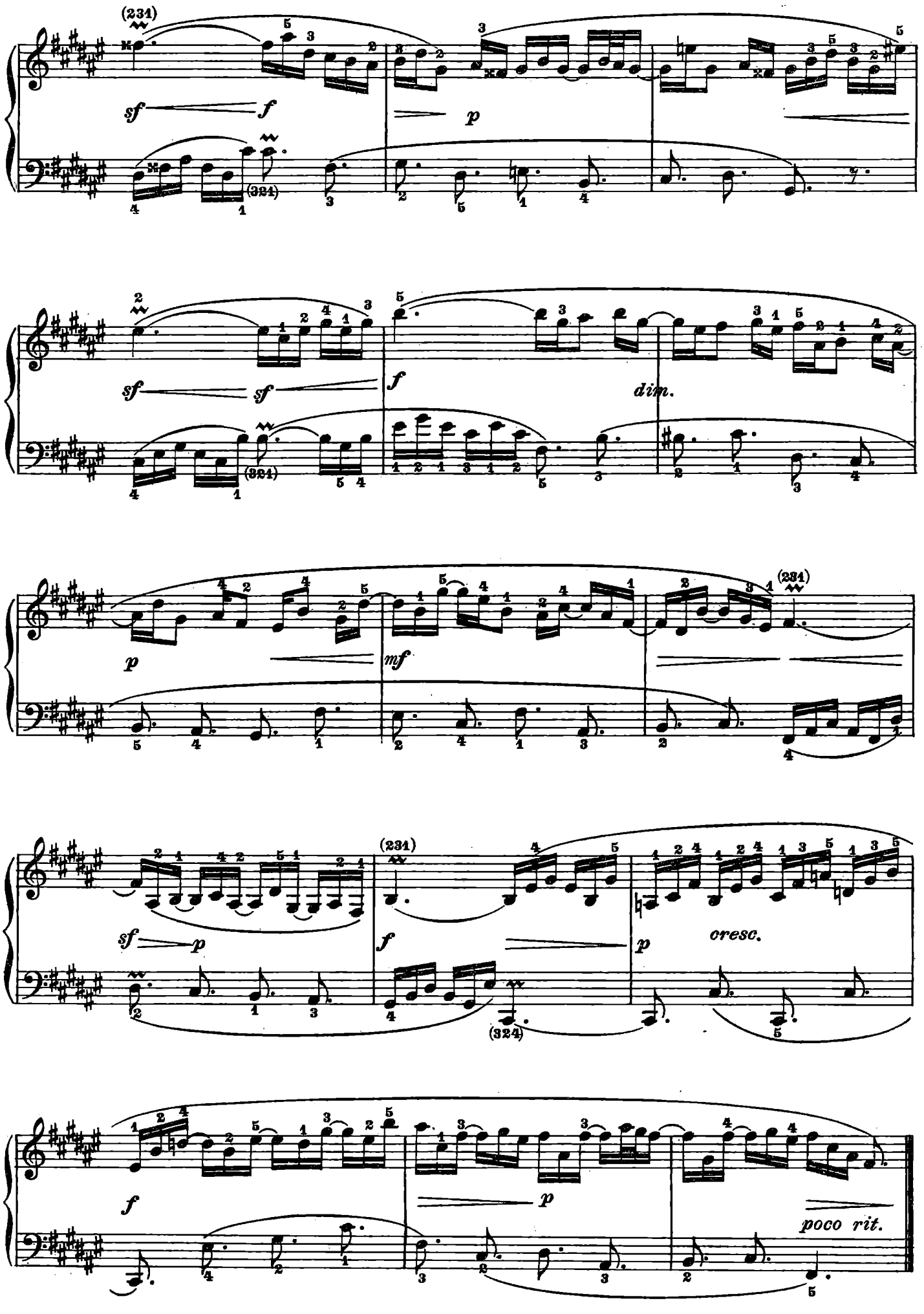

cresc.
f
mf
dim.
p
cresc.
f
mf


f
dim. e rall.

Preludio XIII

Andantino delicato e semplice

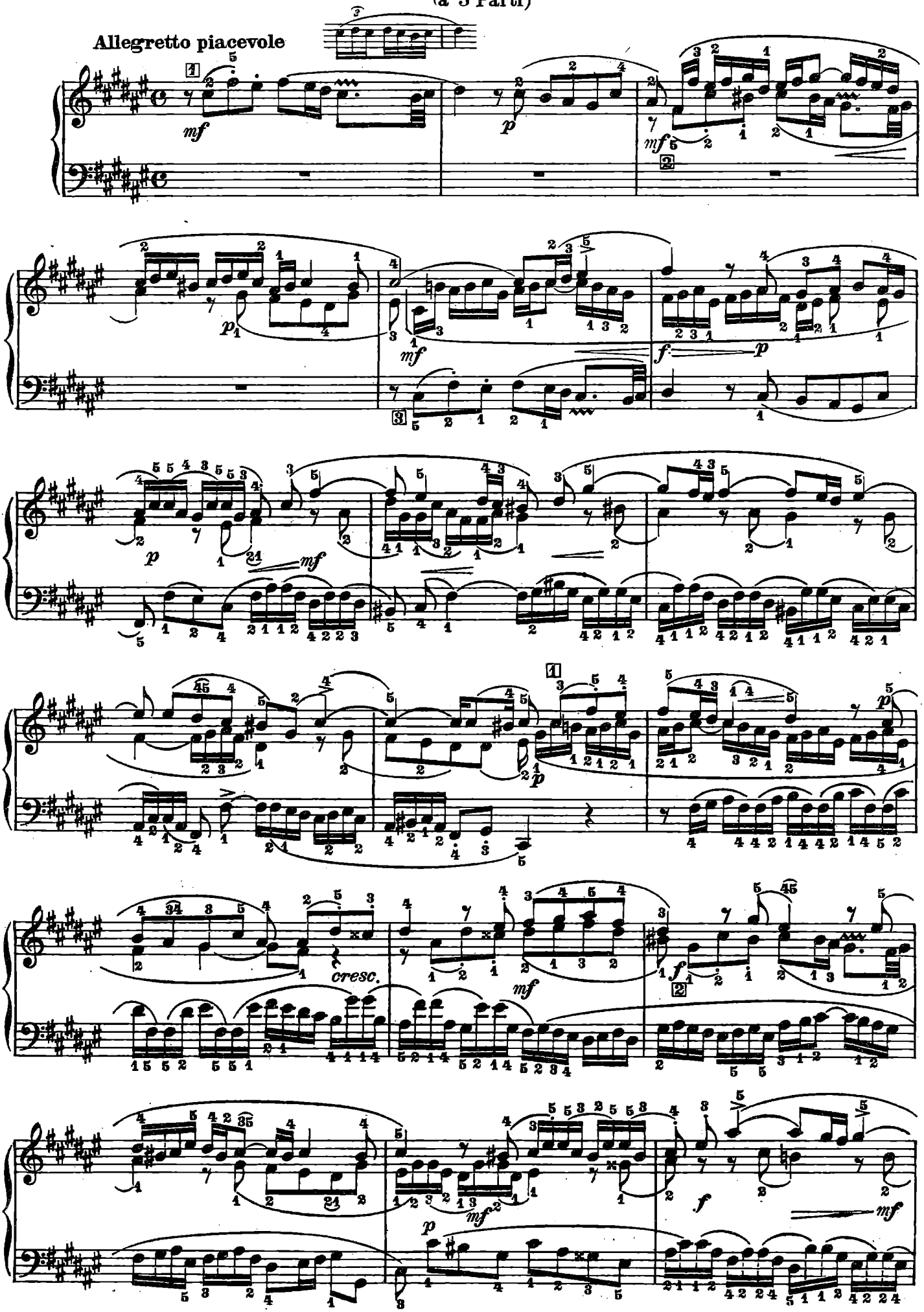


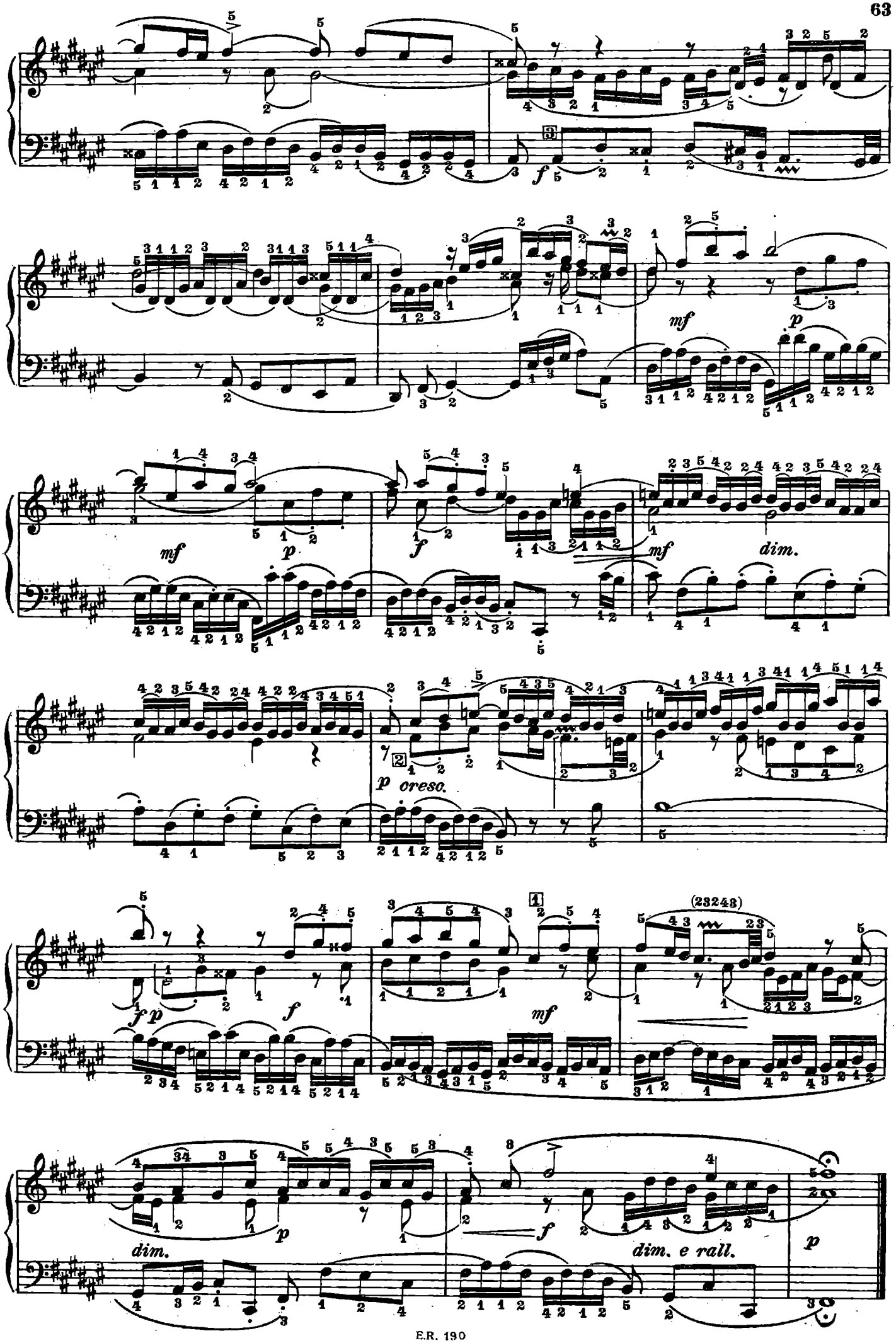

(231)
sf
f
(324)
p
sf
sf
(324)
f
dim.
p
mf
(231)
sf
p
(231)
f
(324)
p
cresc.
f
p
poco rit.

Fuga XIII

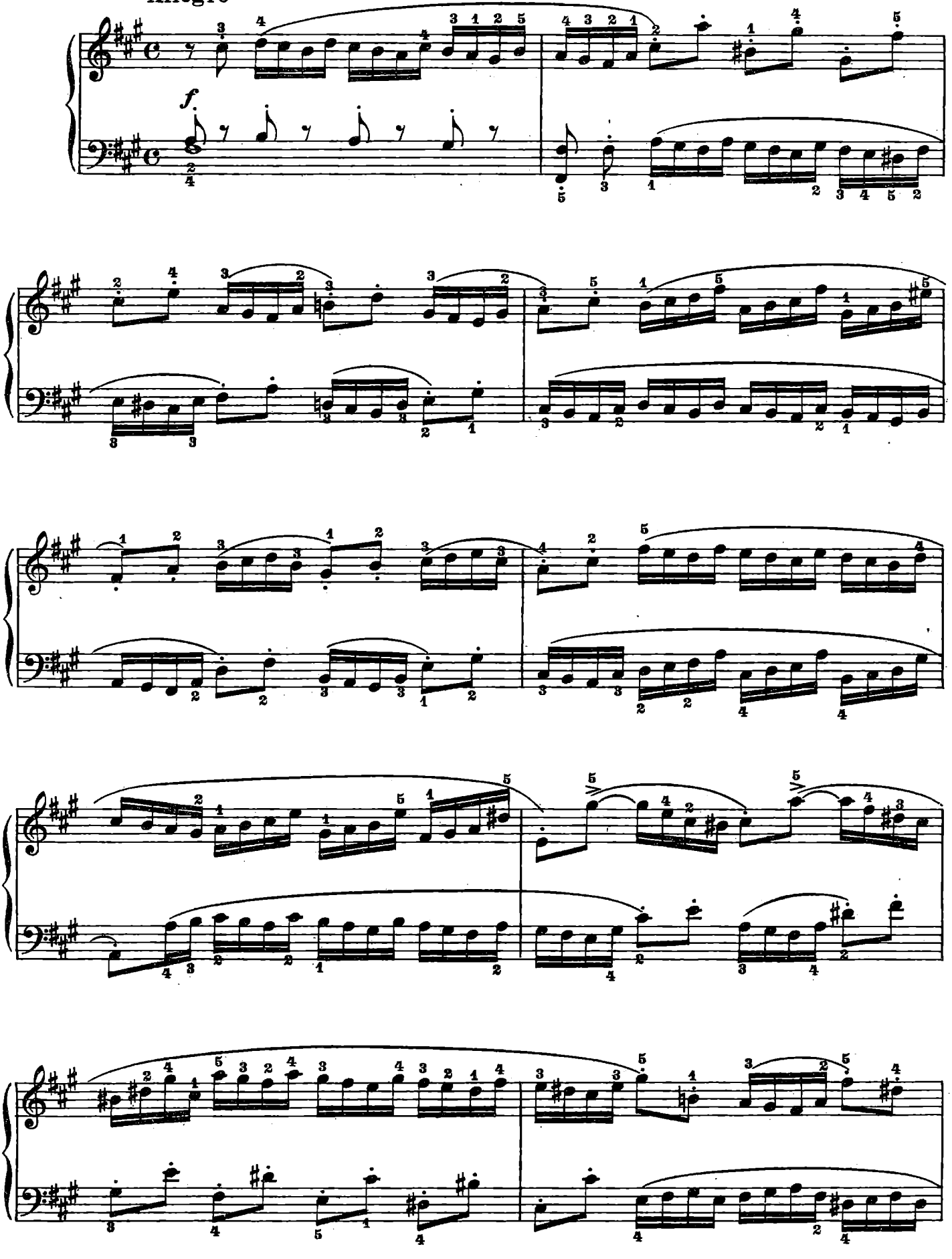
(a 3 Parti)

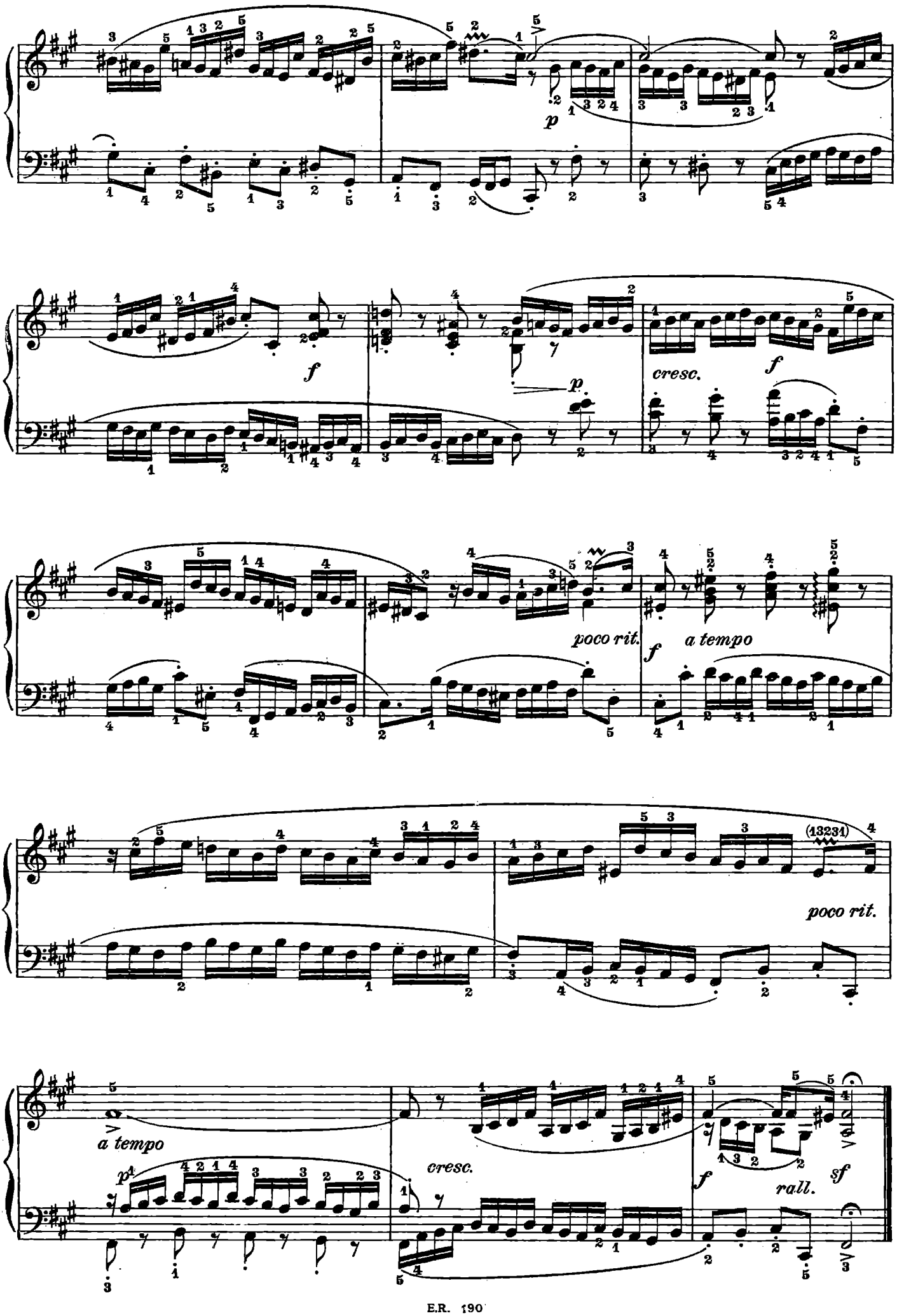
Allegretto piacevole




f
mf
p
mf
dim.
f
mf
p cresc.
f p
f
mf
(23243)
dim.
p
f
dim. e rall.
p

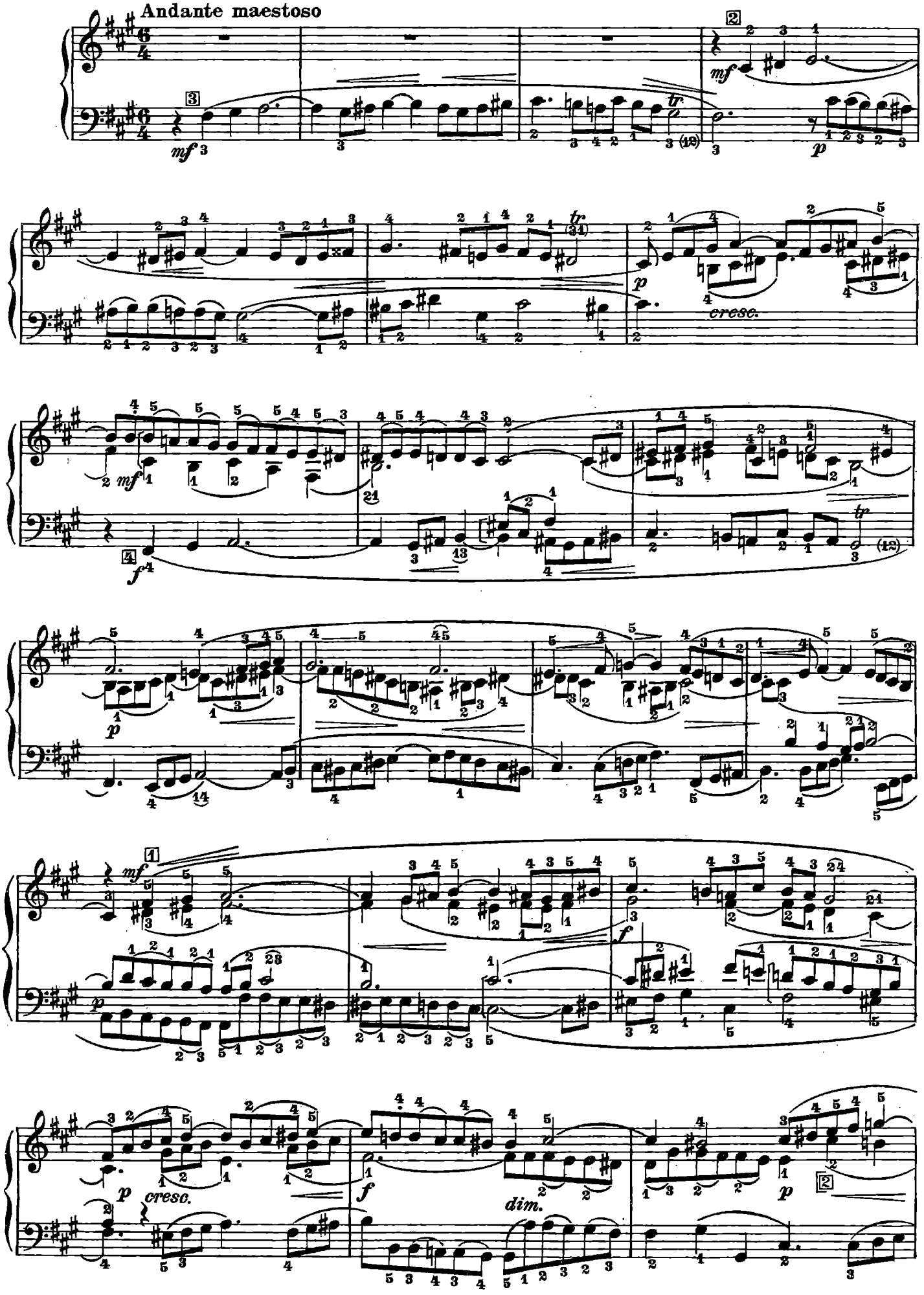
Preludio XIV

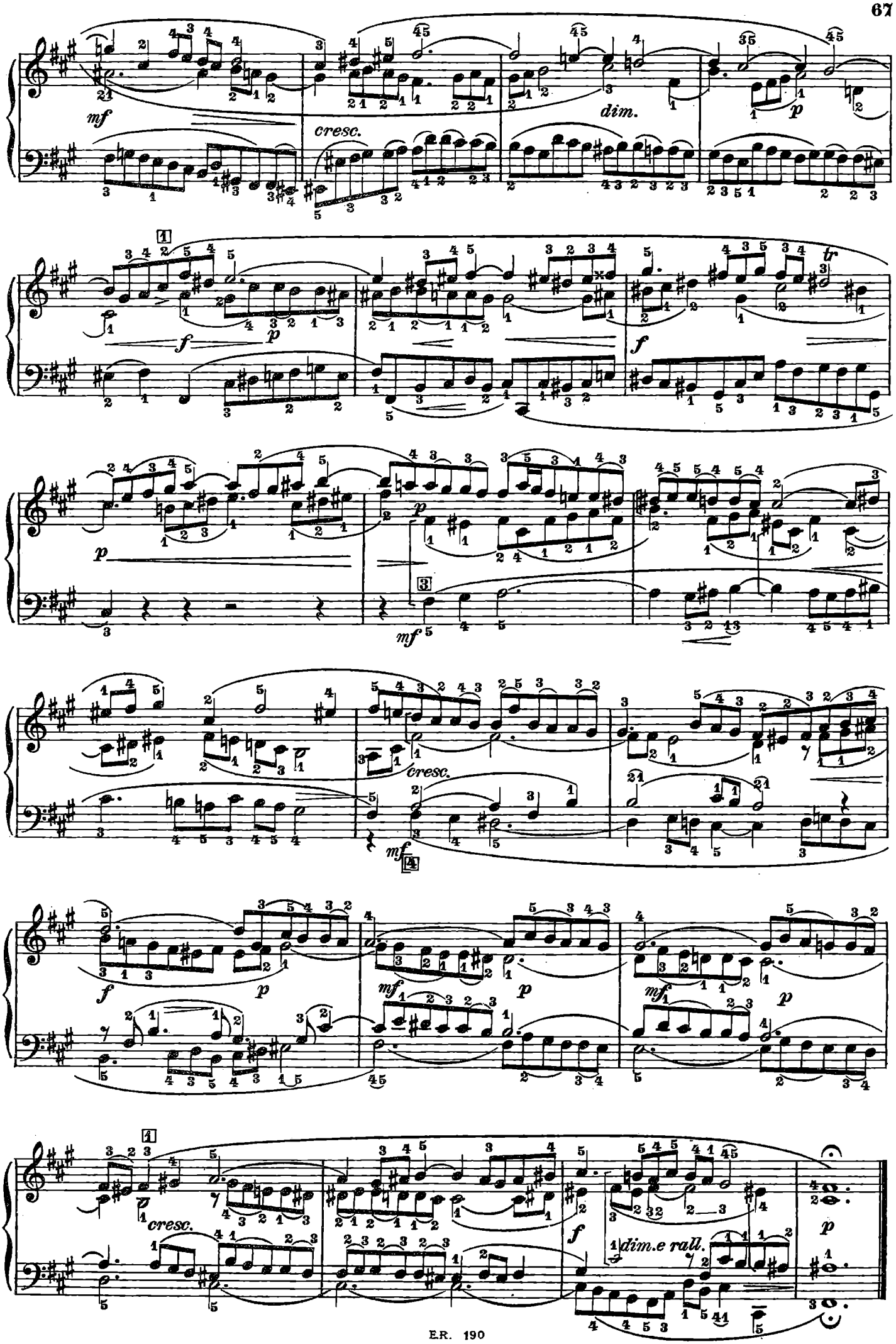



p
f
p
cresc.
f
poco rit.
f
a tempo
(13231)
poco rit.
a tempo
p
cresc.
f
rall.
sf

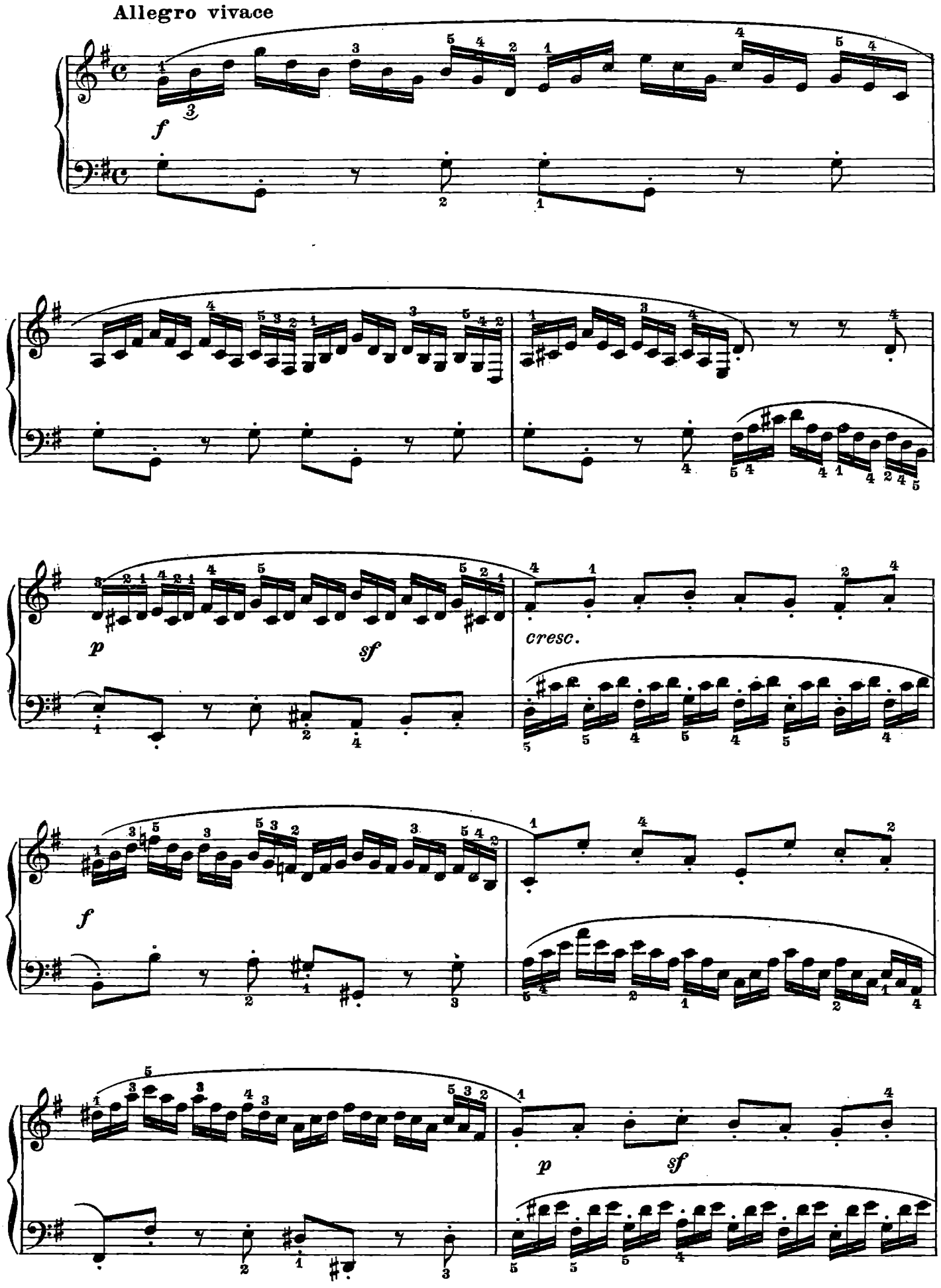
Fuga XIV

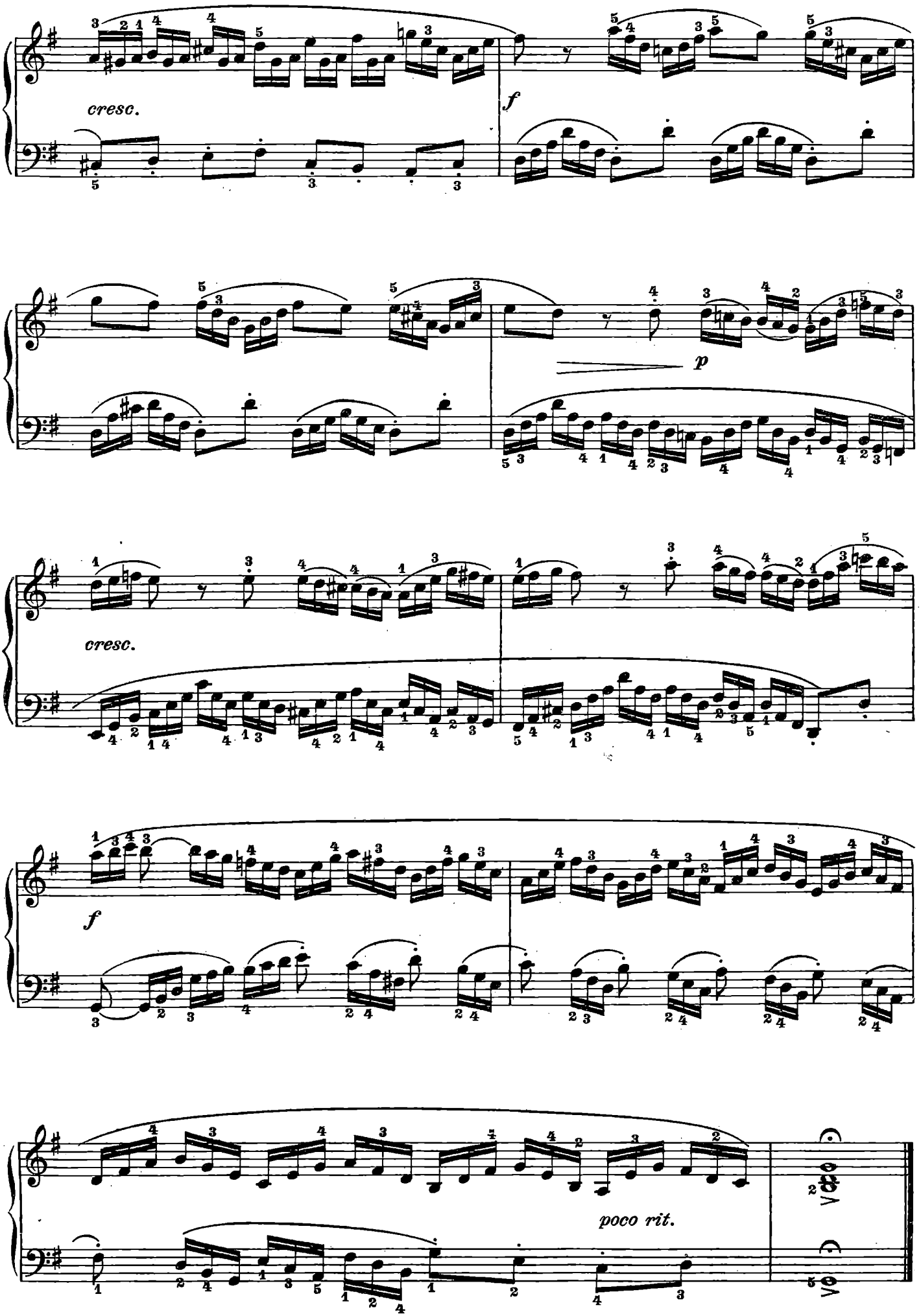
(a 4 Parti)




mf
cresc.
dim.
p
f
tr
mf
dim.e rall.

Preludio XV

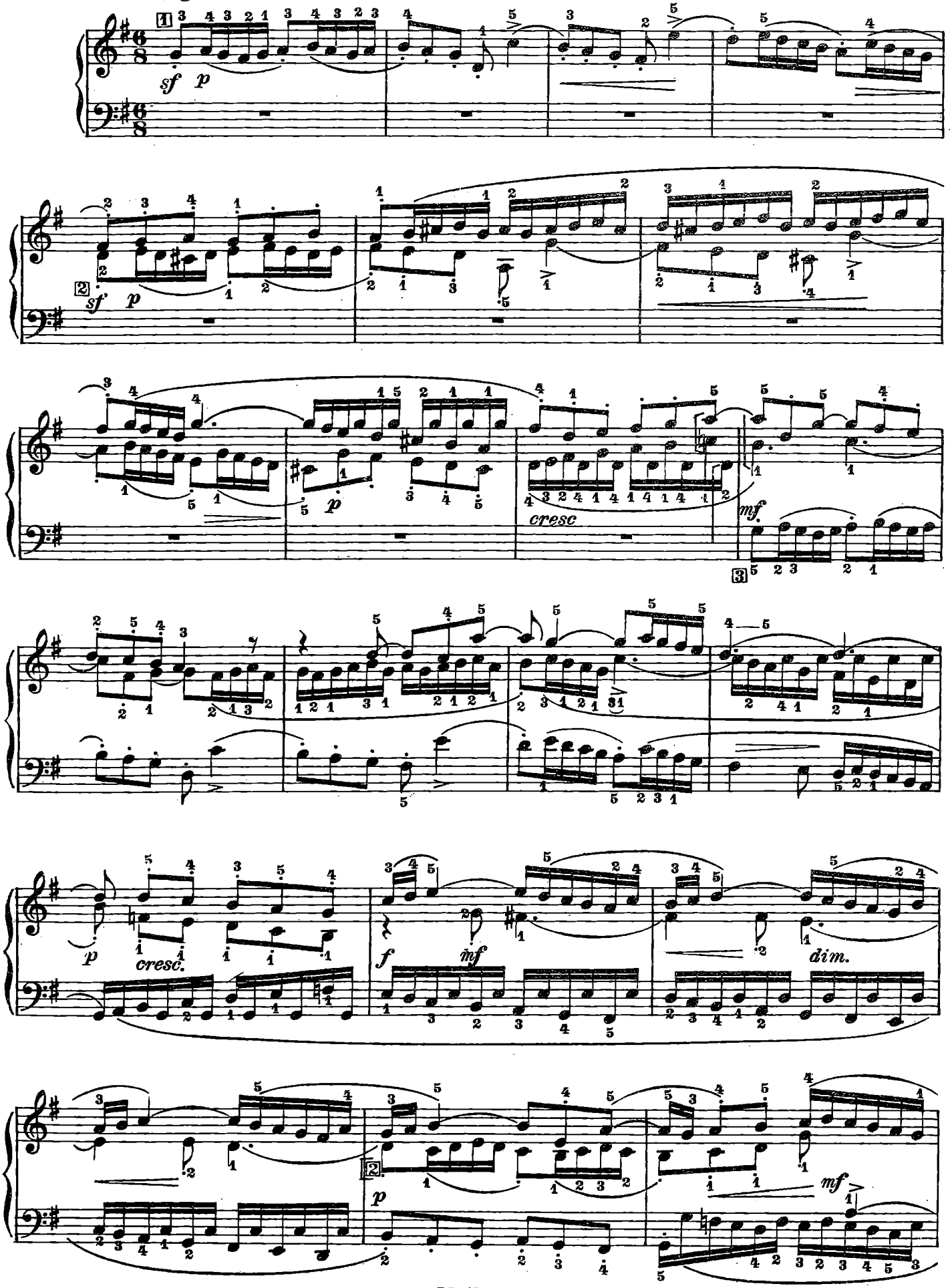


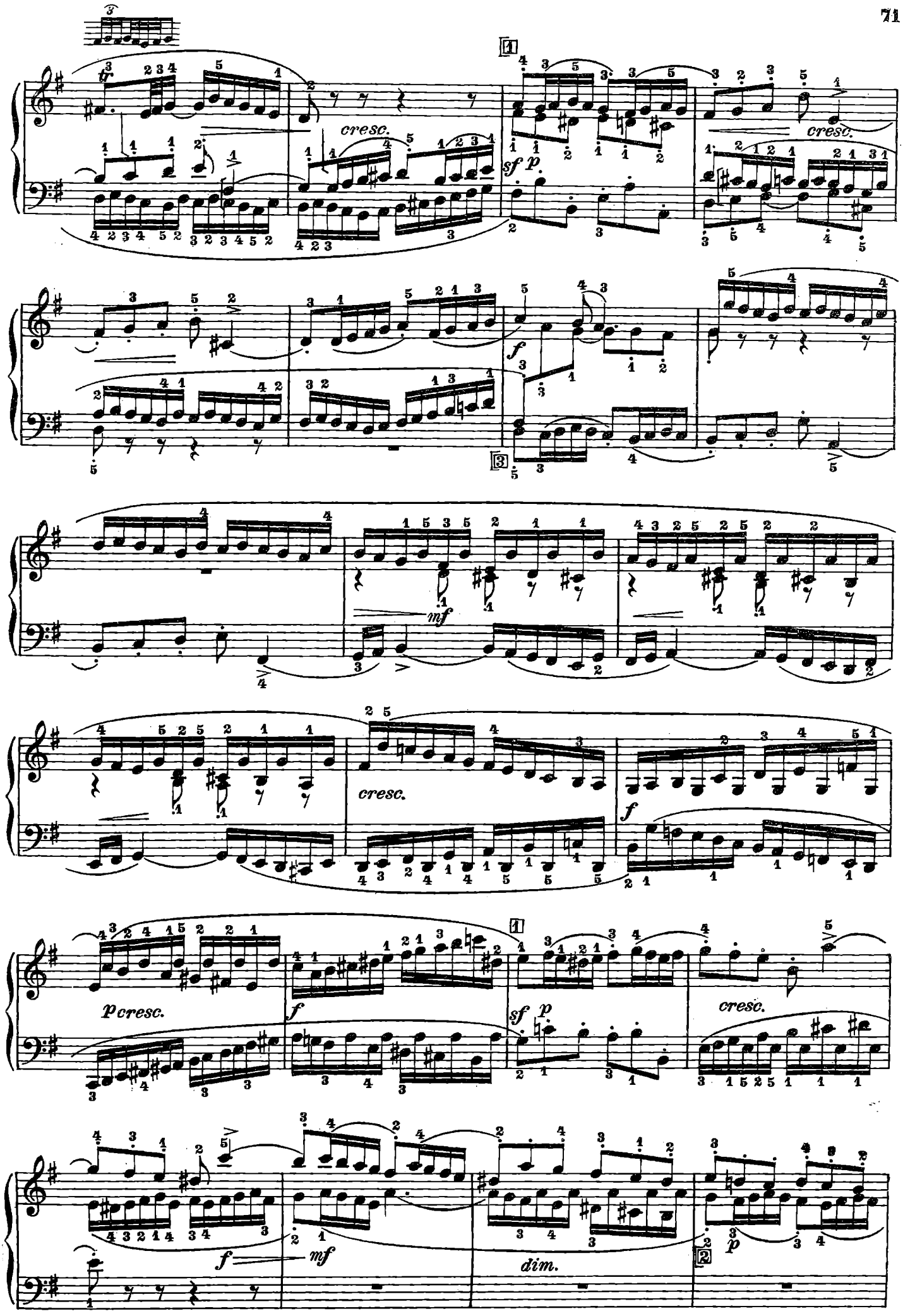

cresc.
f
p
cresc.
f
poco rit.

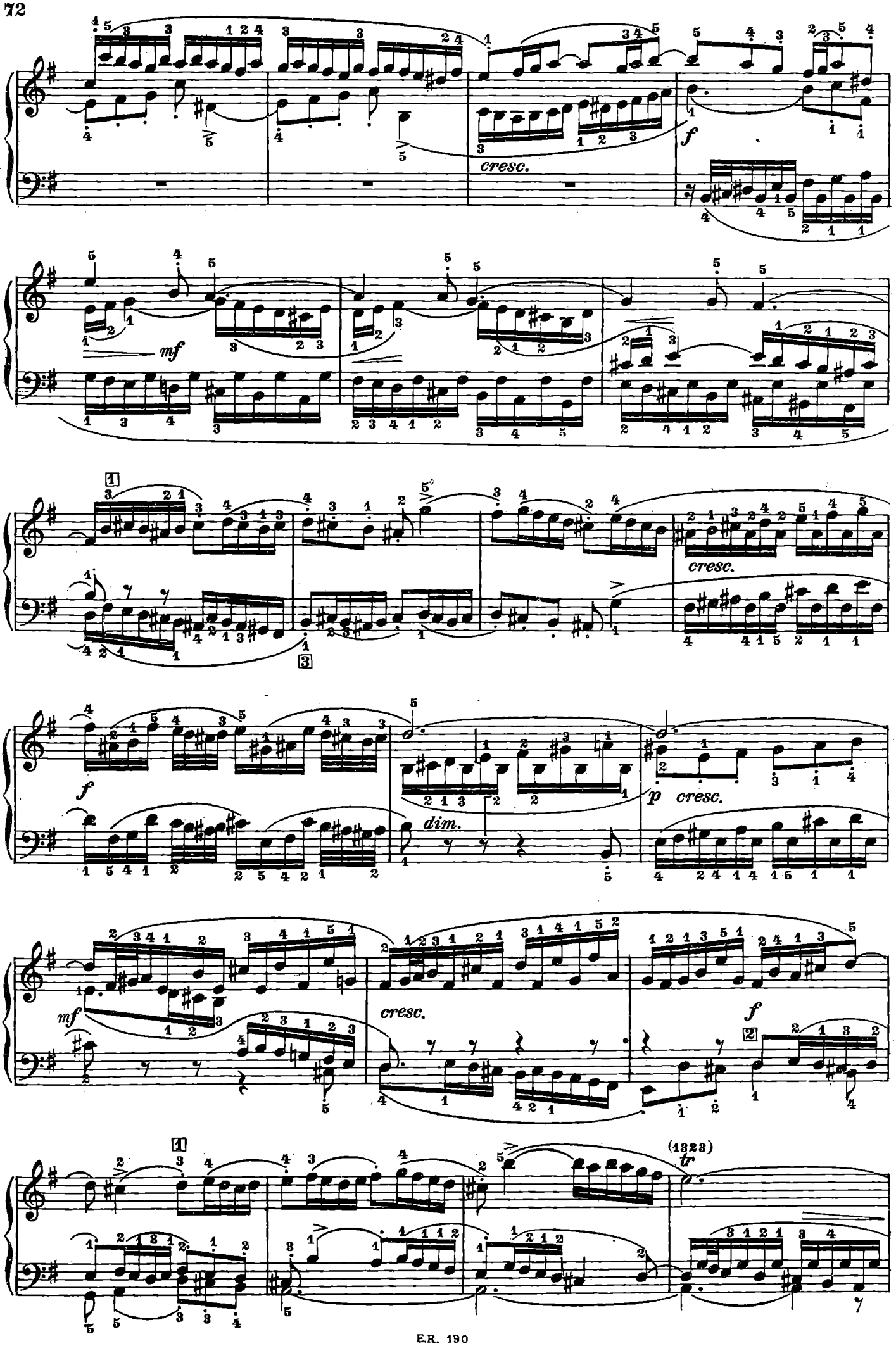
Fuga XV

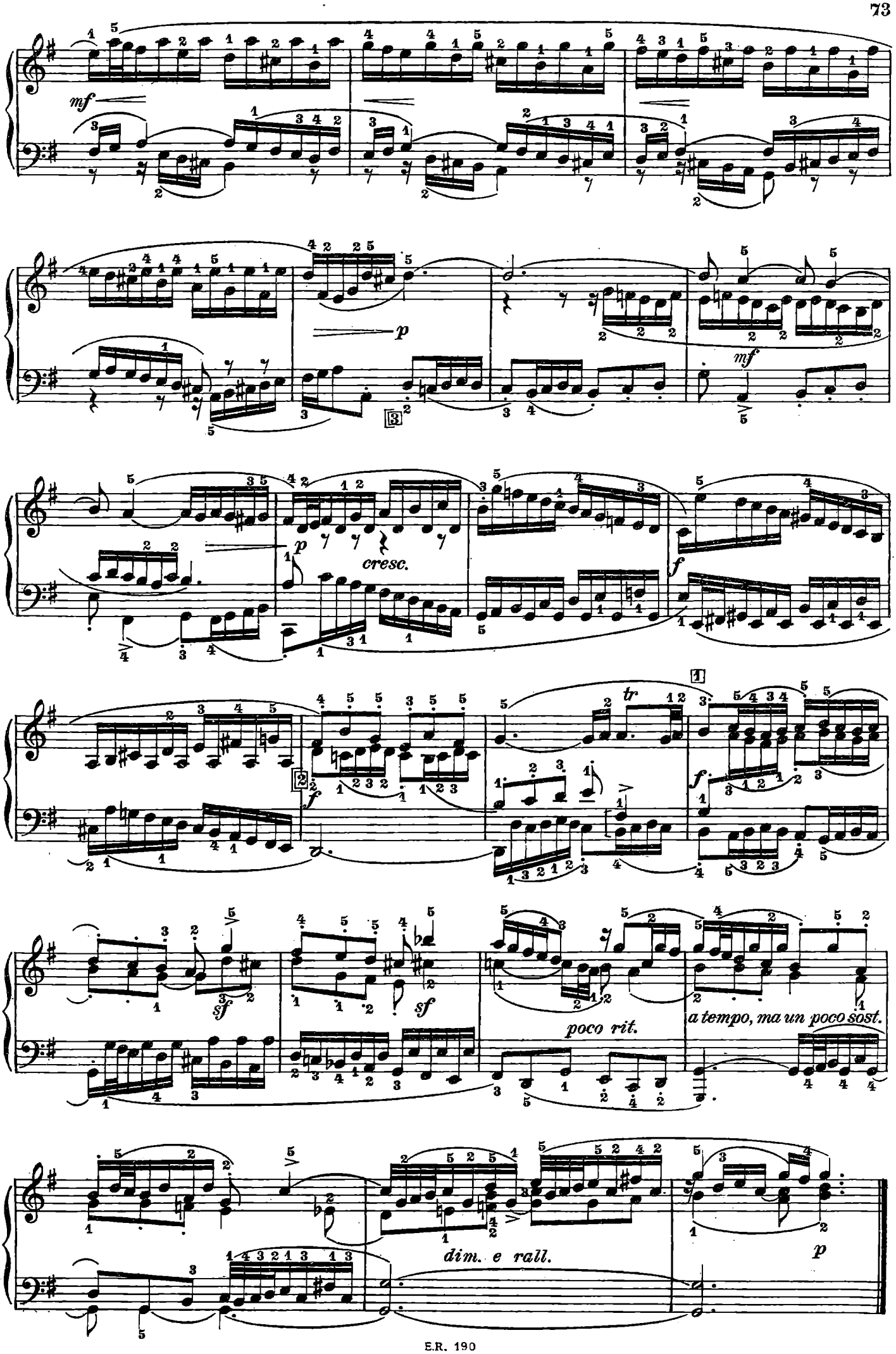
(a 3 Parti)

Allegretto vivace



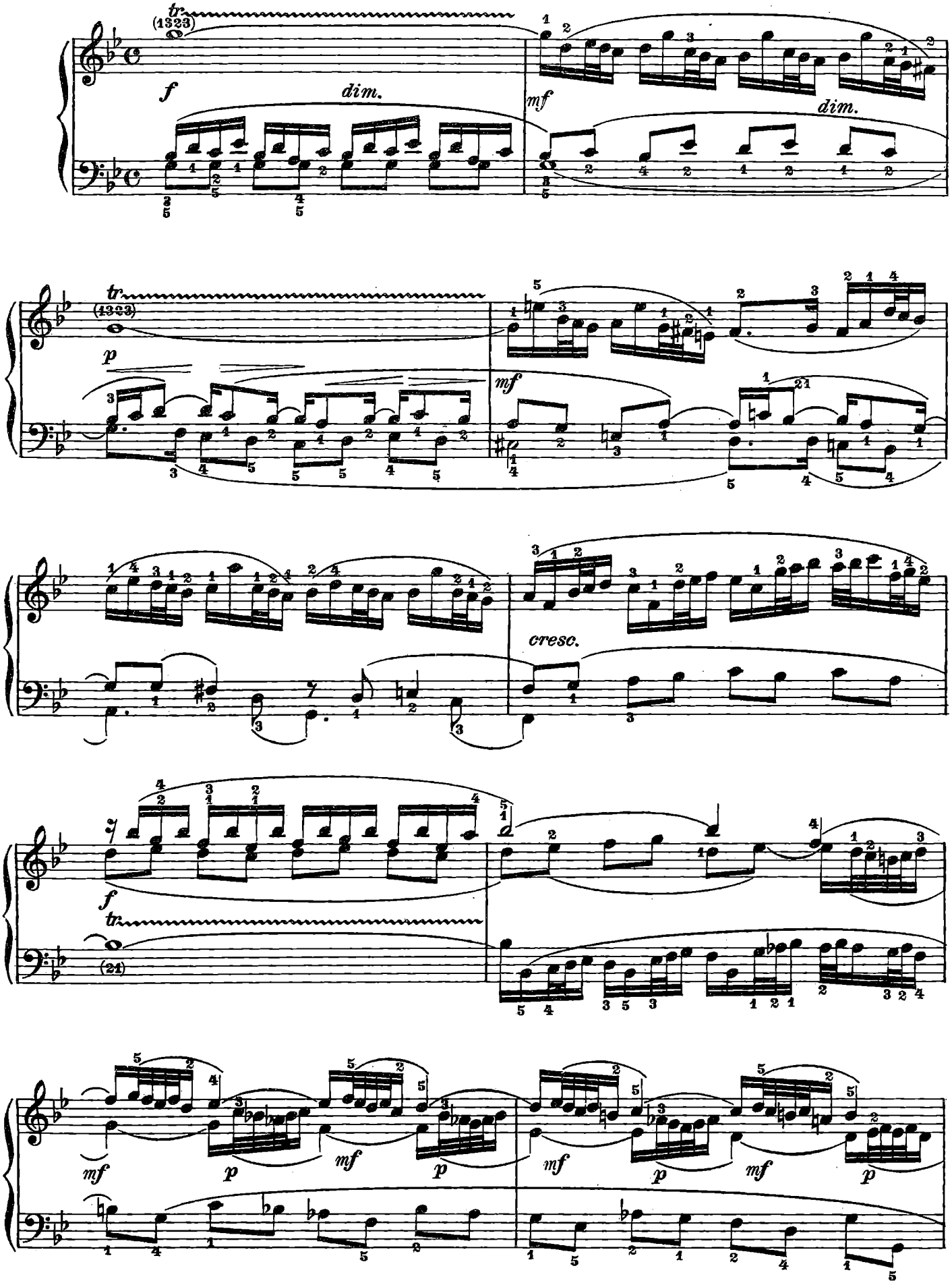

cresc.
sf p
cresc.
f
mf
cresc.
f
p cresc.
f
sf p
cresc.
f mf
dim.
p

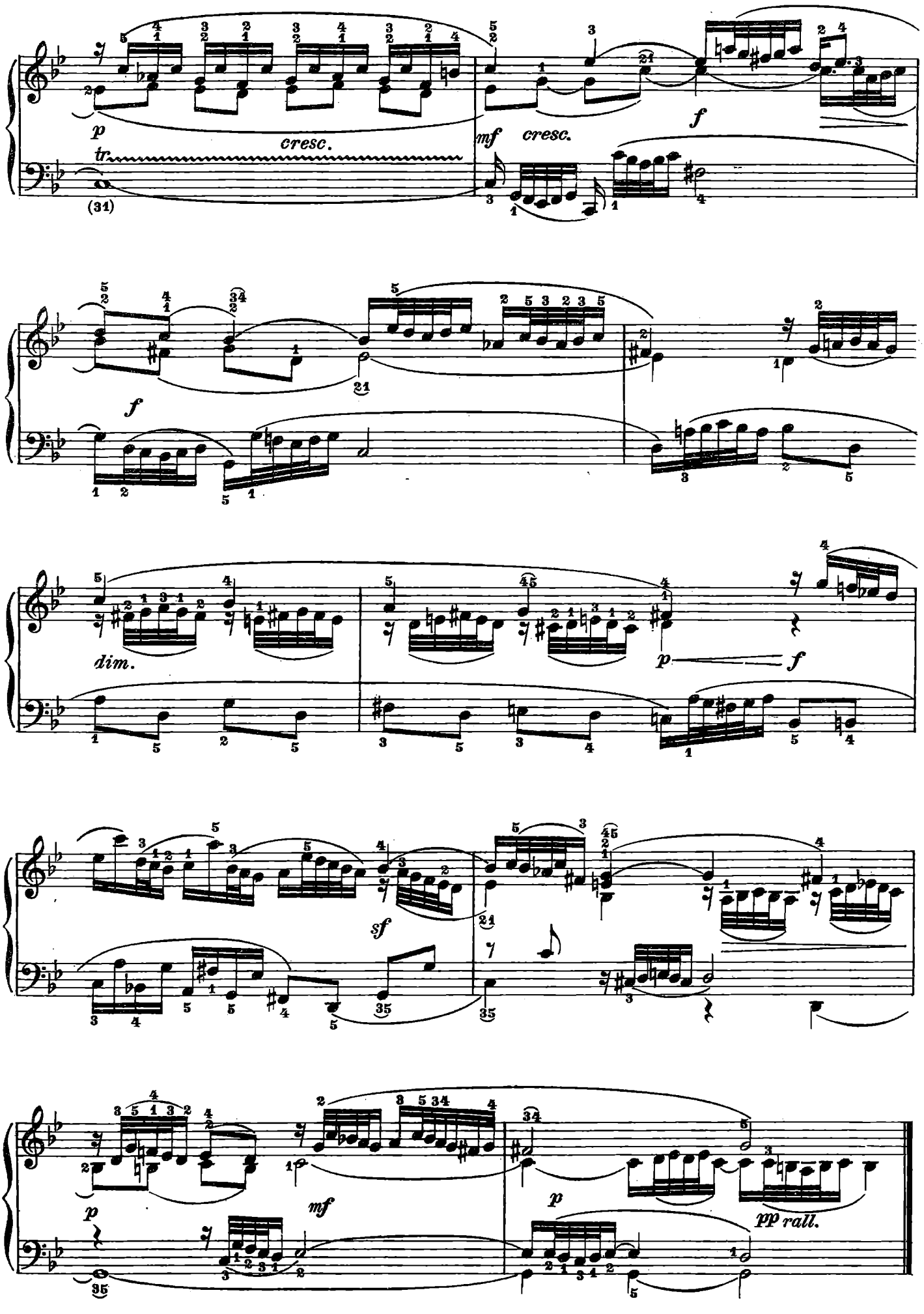

cresc.
f
mf
cresc.
f
dim.
p cresc.
mf
cresc.
f
(1323)
tr


mf
p
mf
p
cresc.
f
tr
f
sf
sf
poco rit.
a tempo, ma un poco sost.
dim. e rall.
p

Preludio XVI

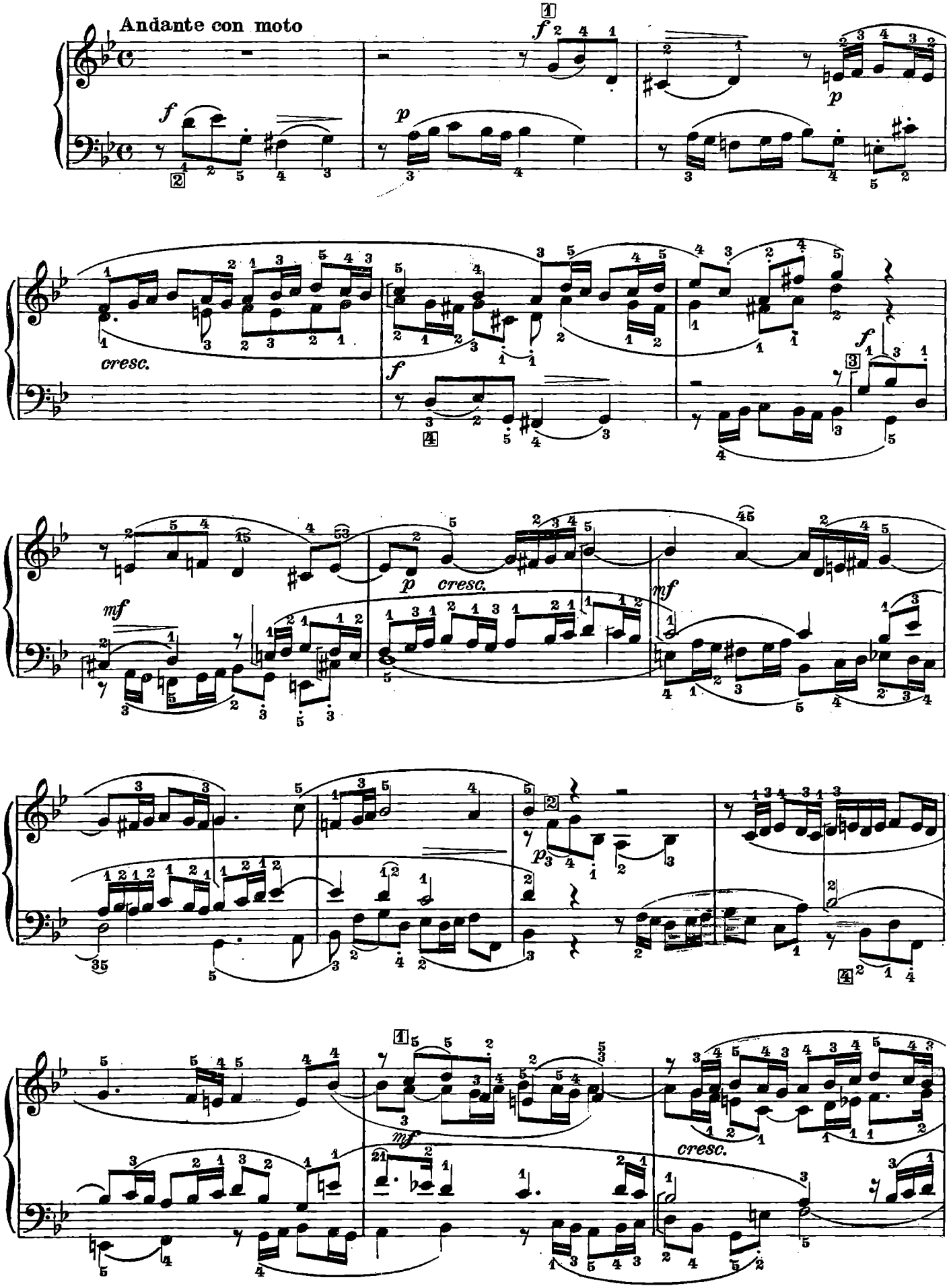
Lento moderato

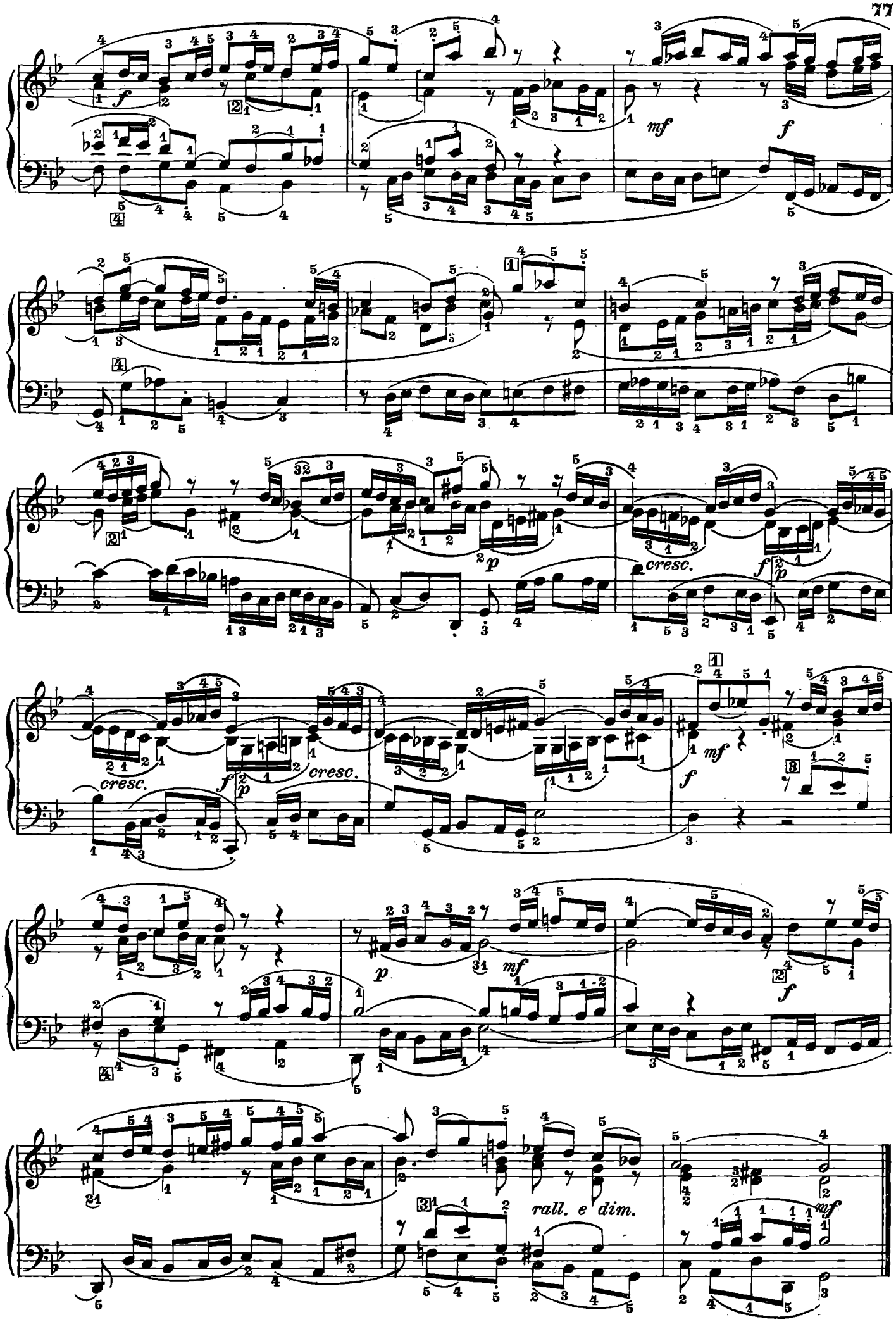



p
cresc.
tr
(31)
mf
cresc.
f
f
dim.
p
f
sf
mf
p
p
pp rall.

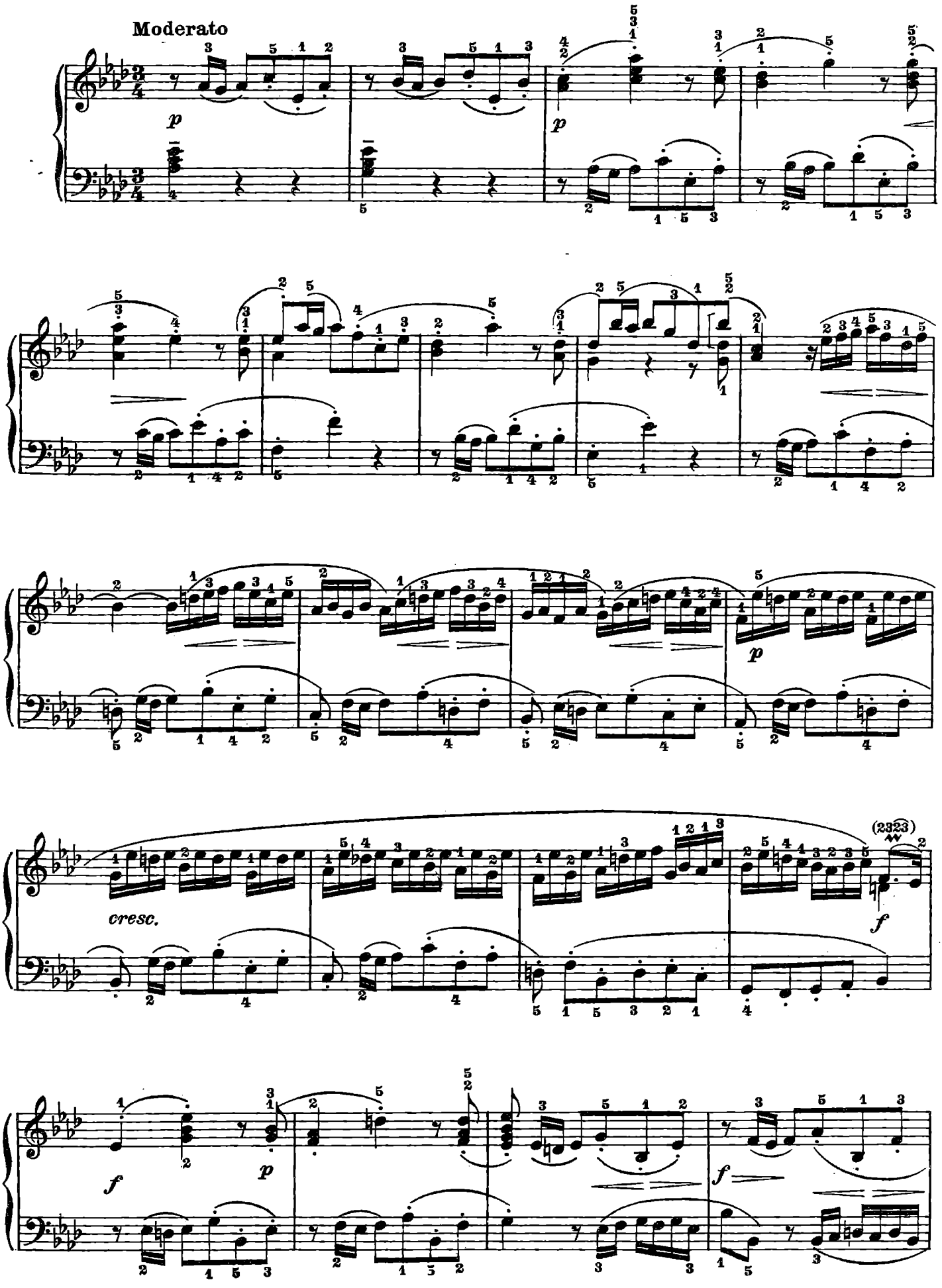
Fuga XVI

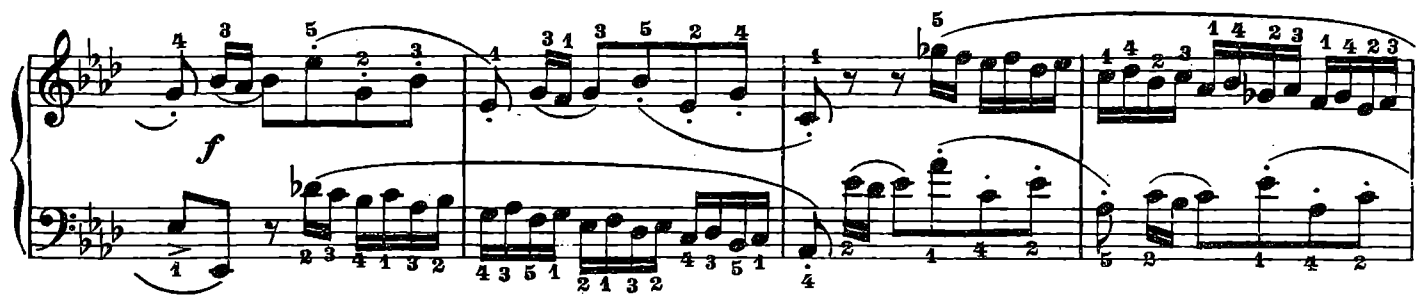
(a 4 Parti)

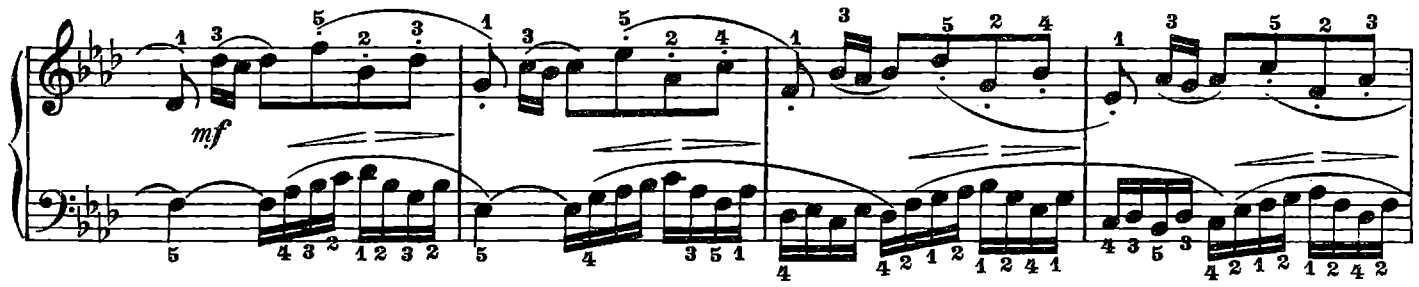


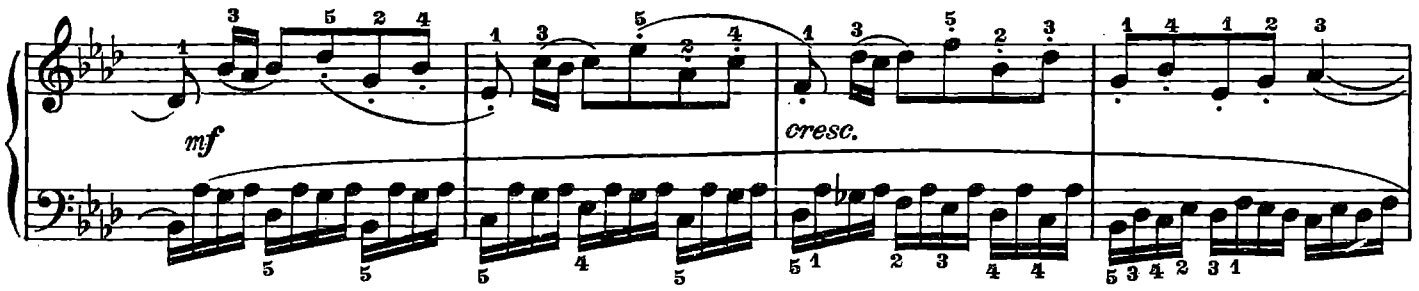

f
mf
f
p
cresc.
f
p
cresc.
cresc.
f
p
mf
f
p
mf
f
rall. e dim.
mf

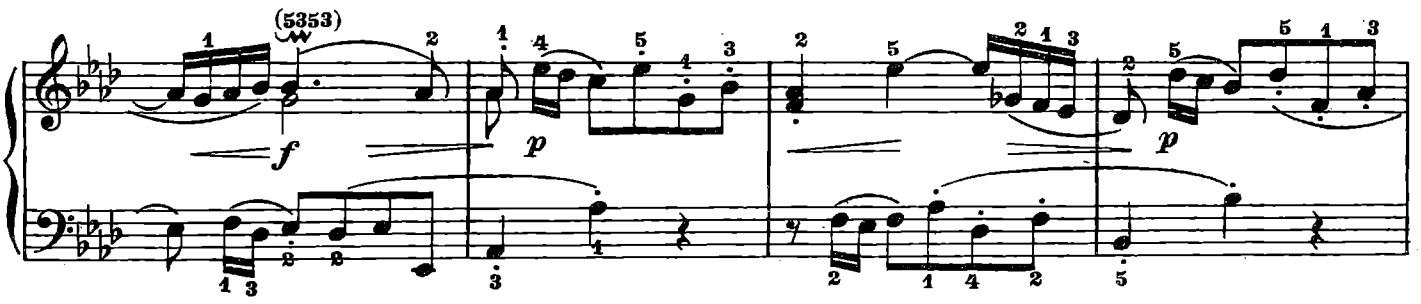
Preludio XVII

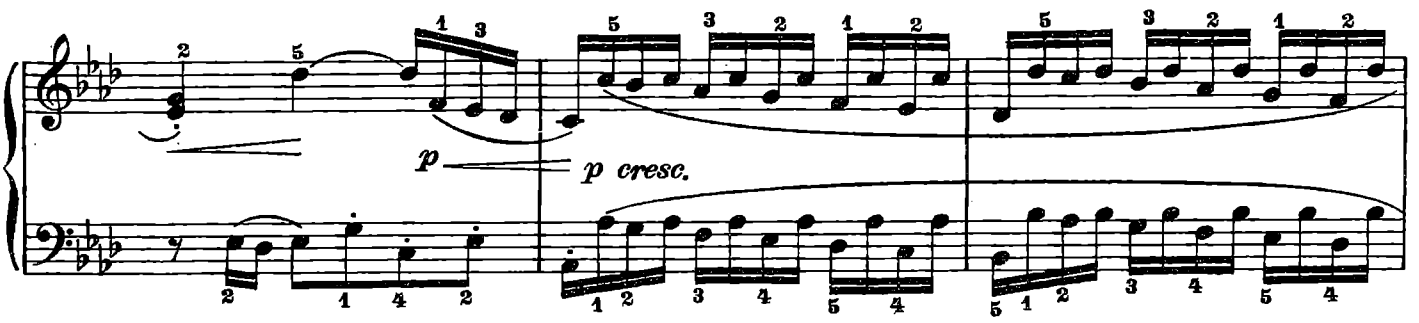


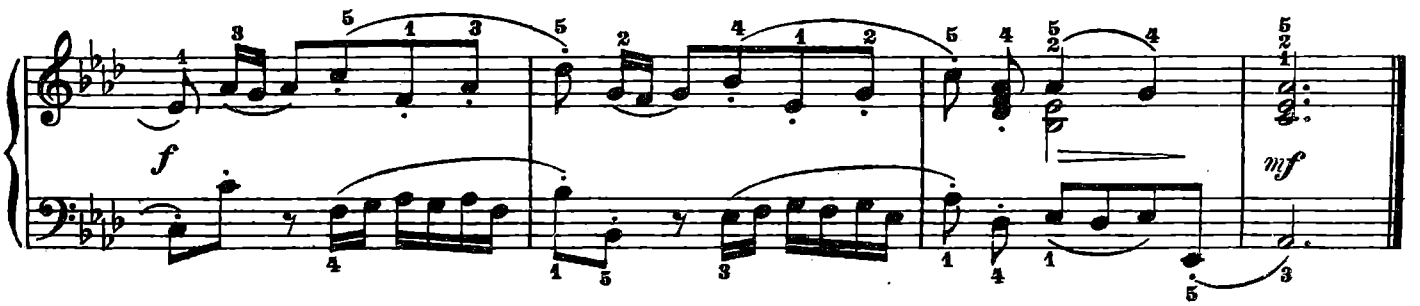

f


mf


mf
cresc.


(5353)
f
p
p

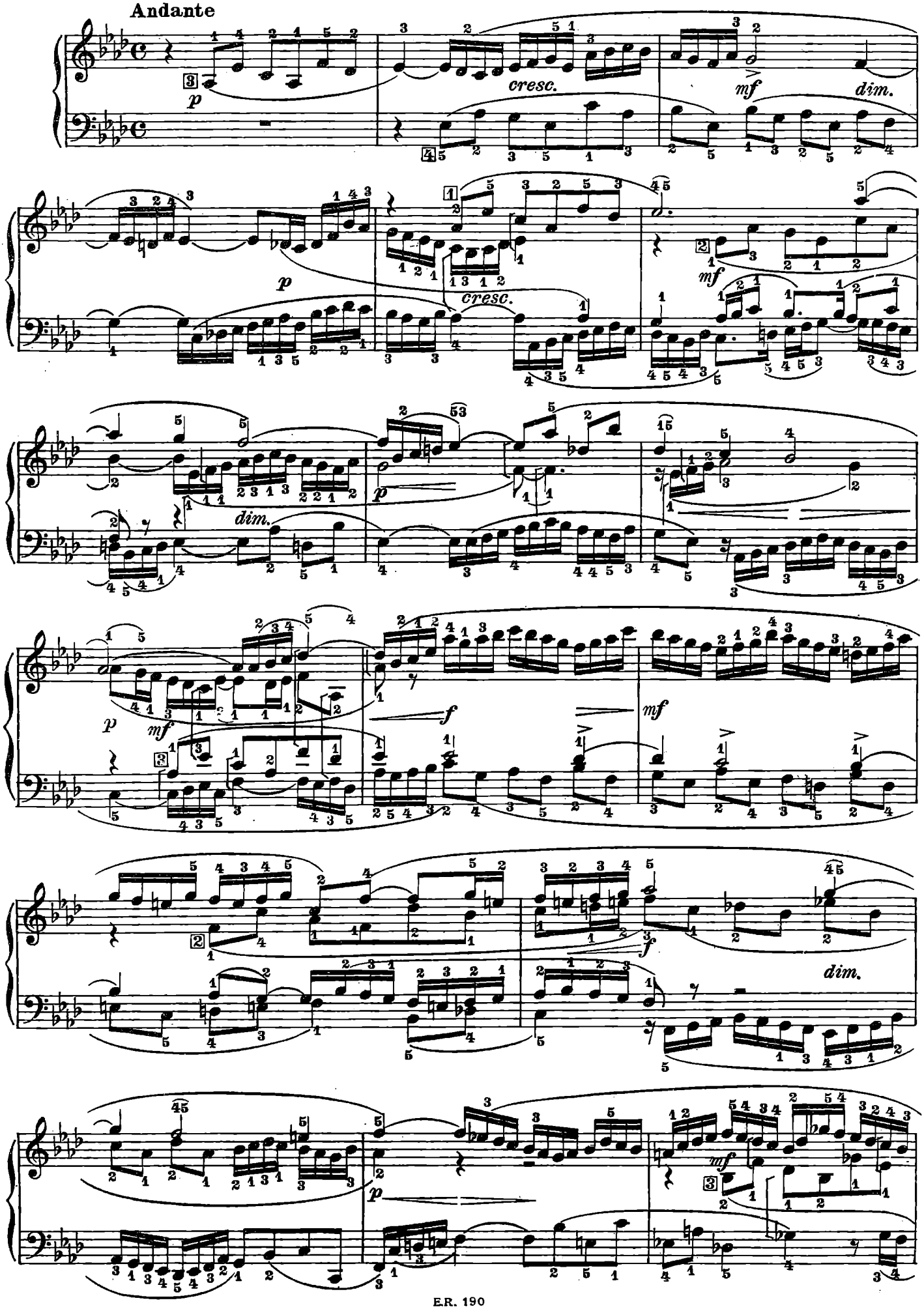

p
p cresc.

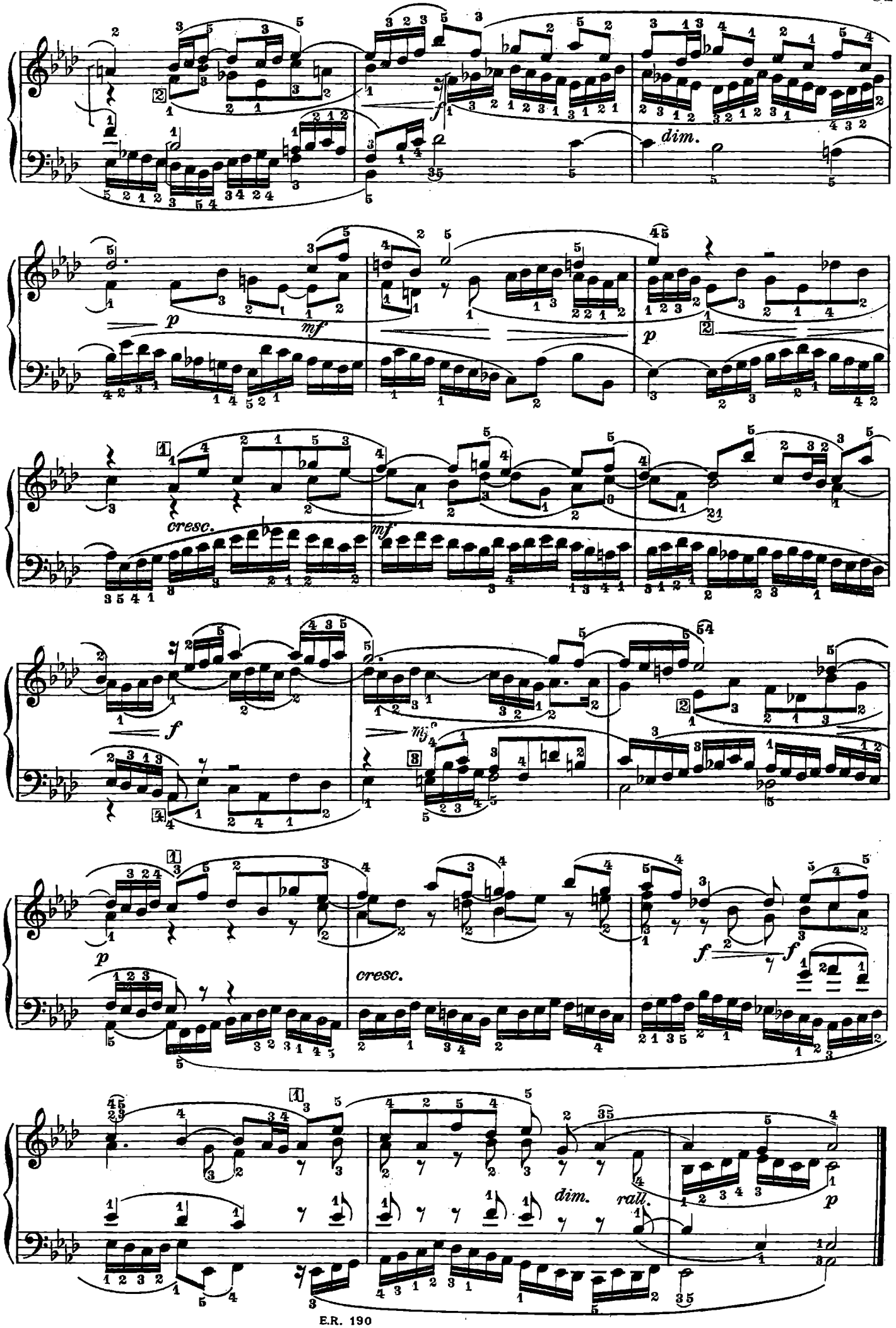

f
mf

Fuga XVII

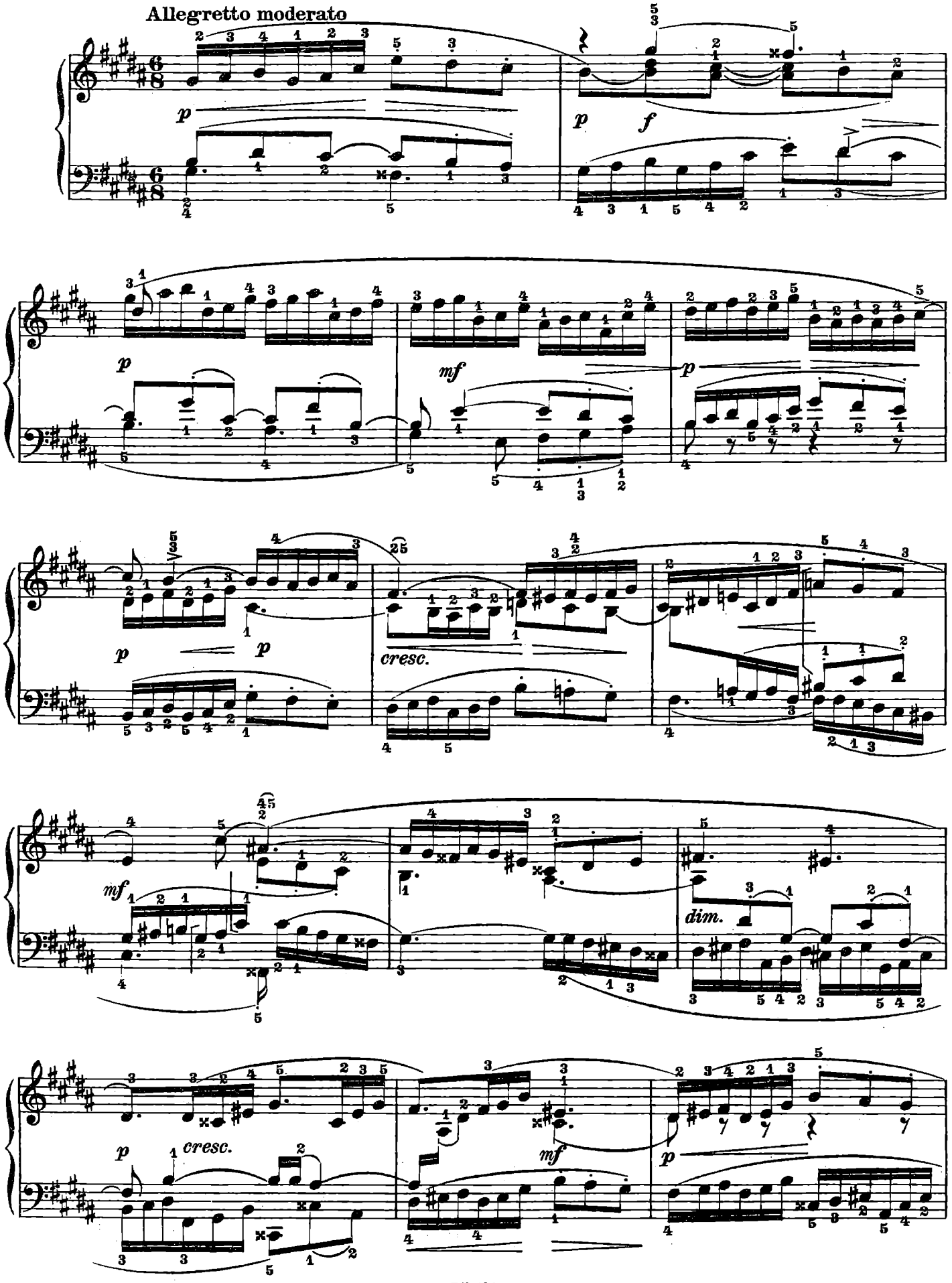
(a 4 Parti)

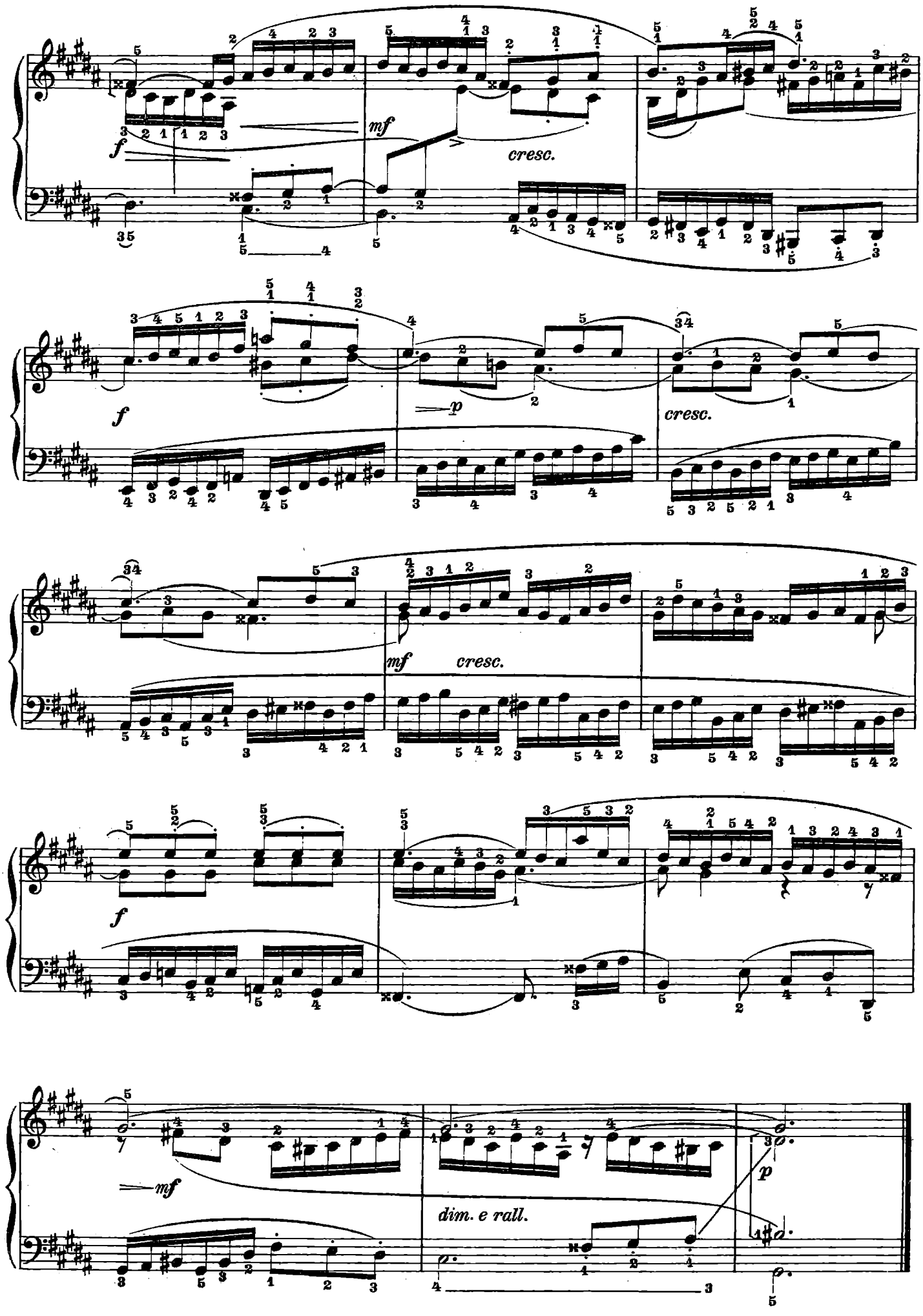
Andante




dim.
p
mf
p
cresc.
mf
f
mf
p
cresc.
f
f
dim.
rall.
p

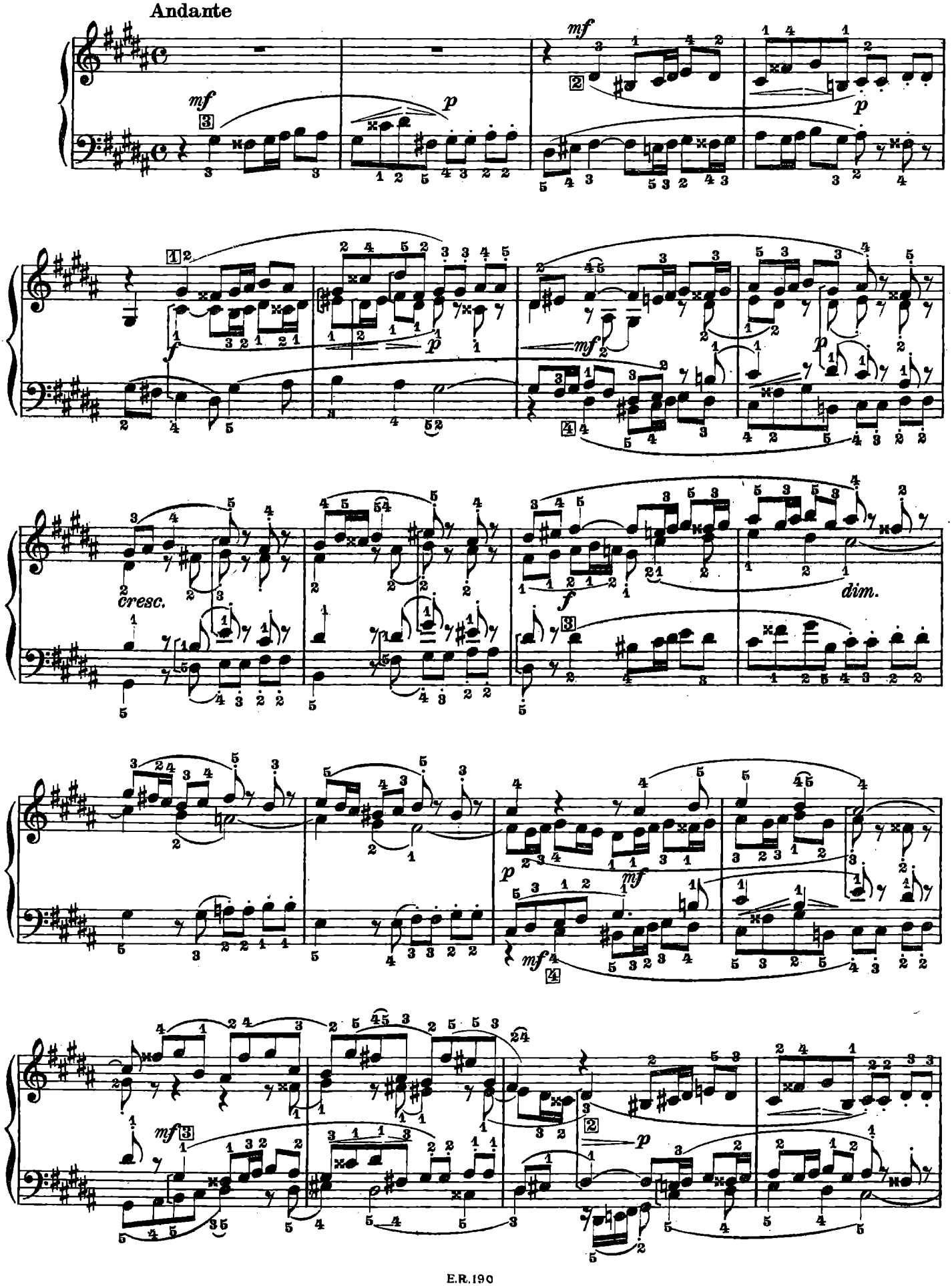
Preludio XVIII

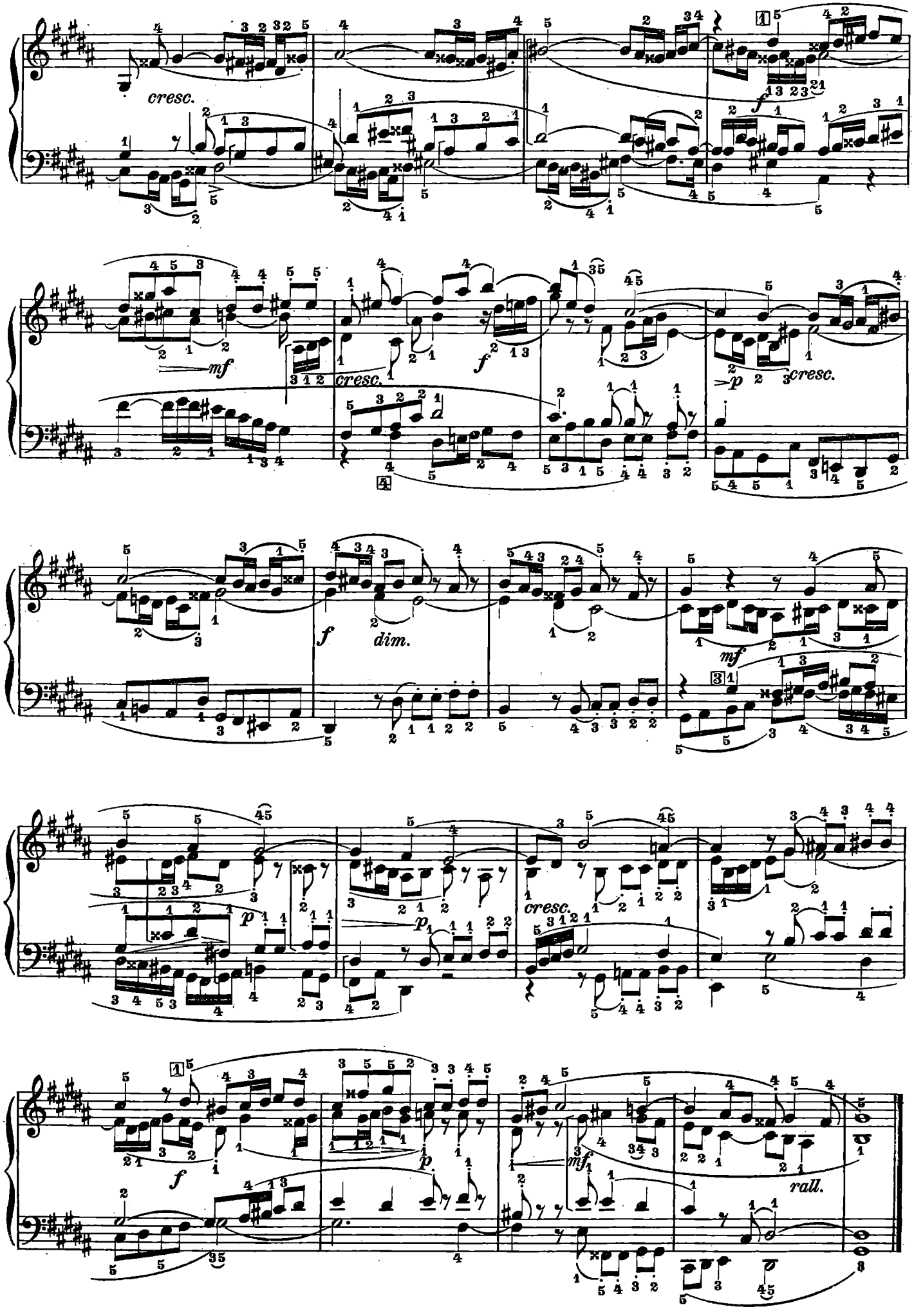



f
mf
cresc.
p
cresc.
f
mf
cresc.
f
mf
dim. e rall.
p

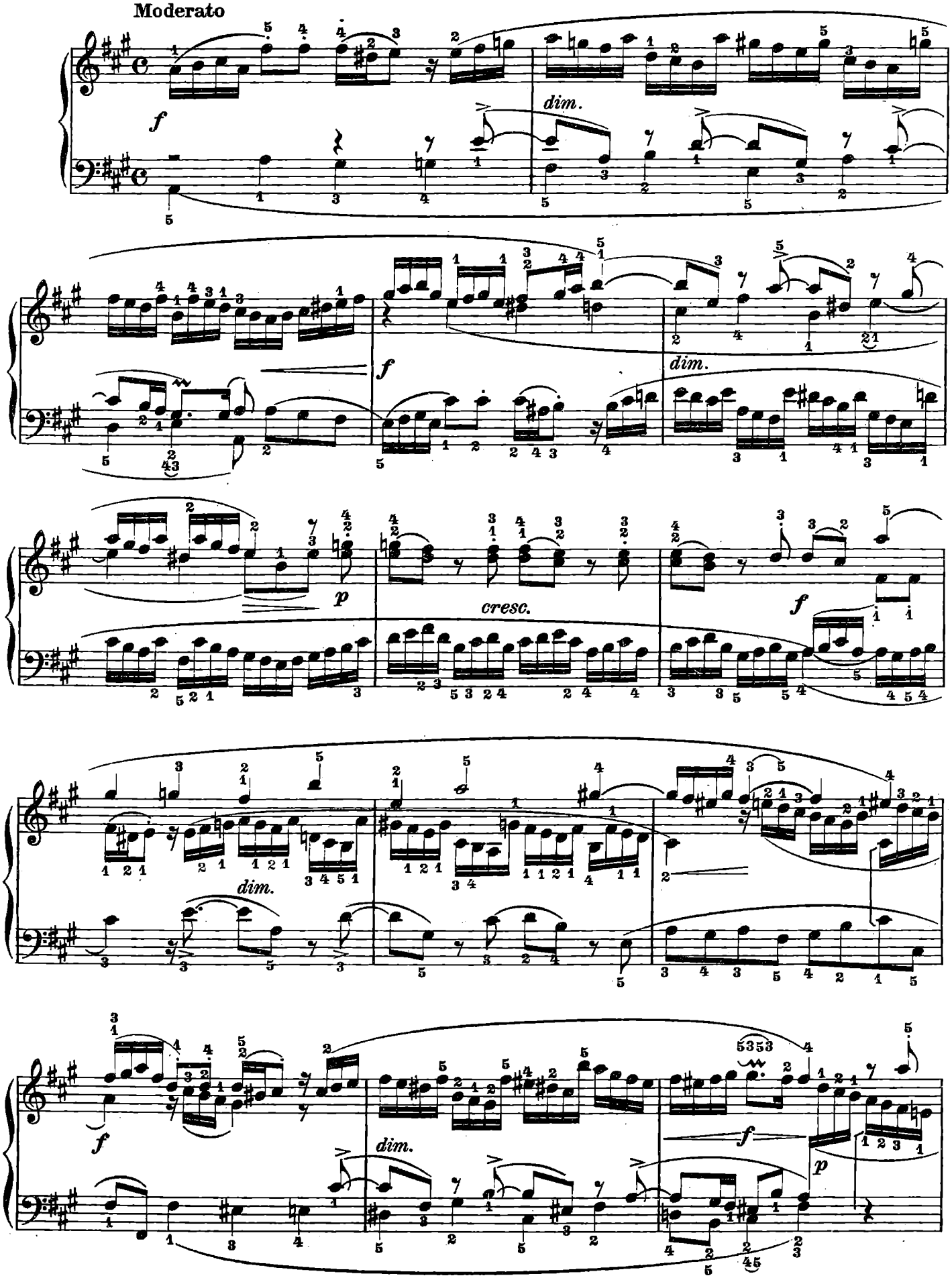
Fuga XVIII

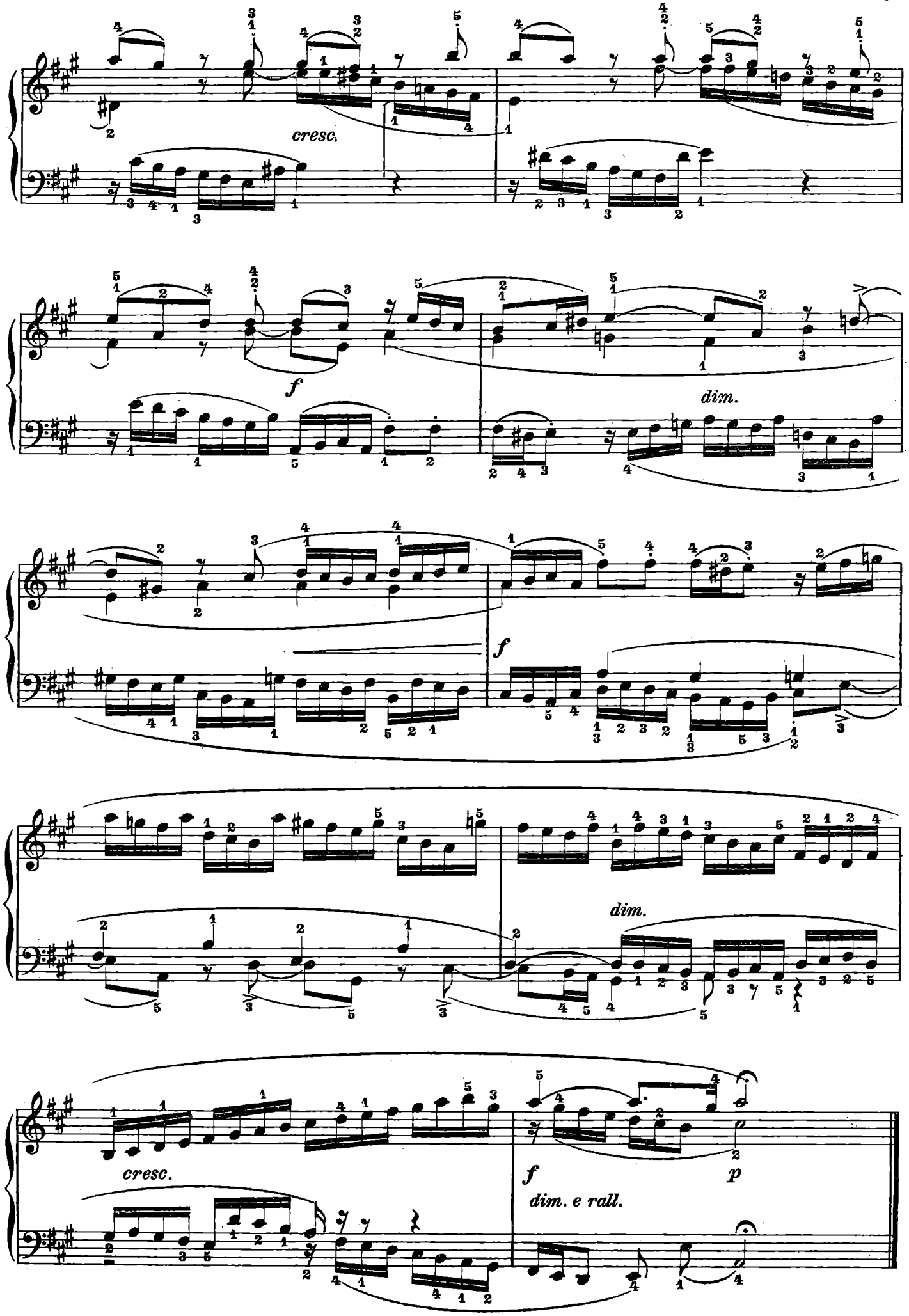
(a 4 Parti)




cresc.
f
mf
cresc.
f
cresc.
p
cresc.
f
dim.
mf
p
p
cresc.
f
p
mf
rall.

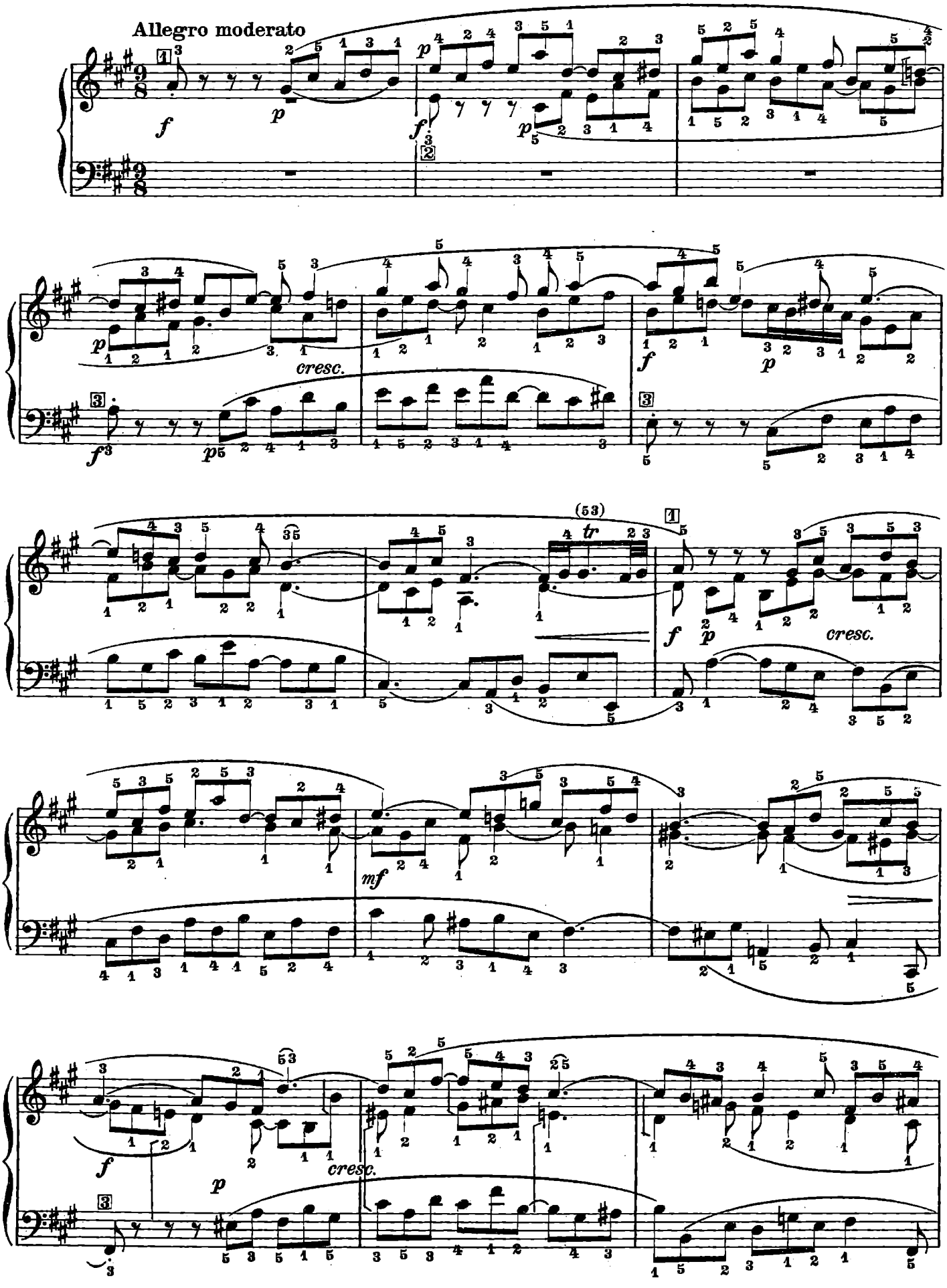
Preludio XIX

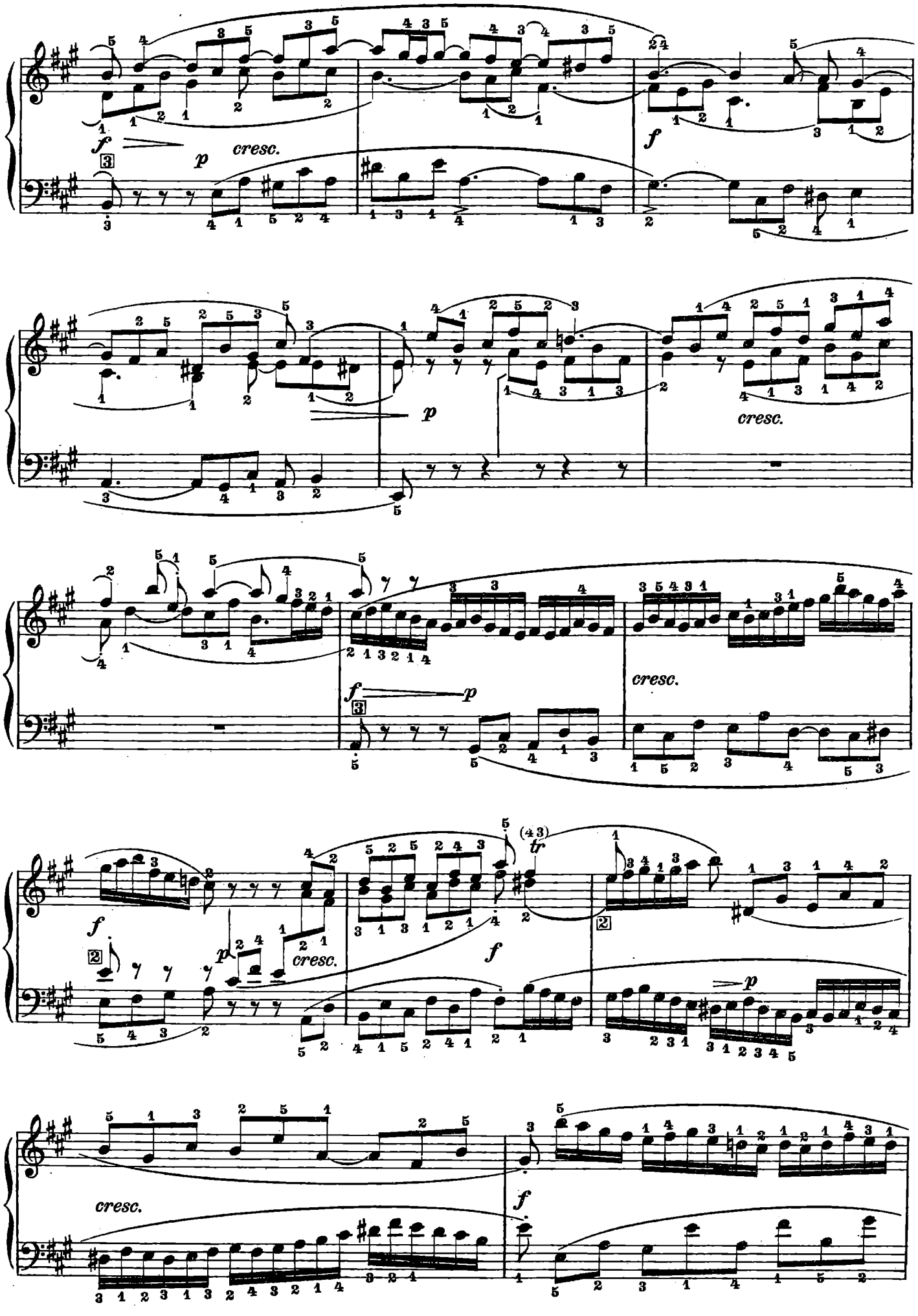


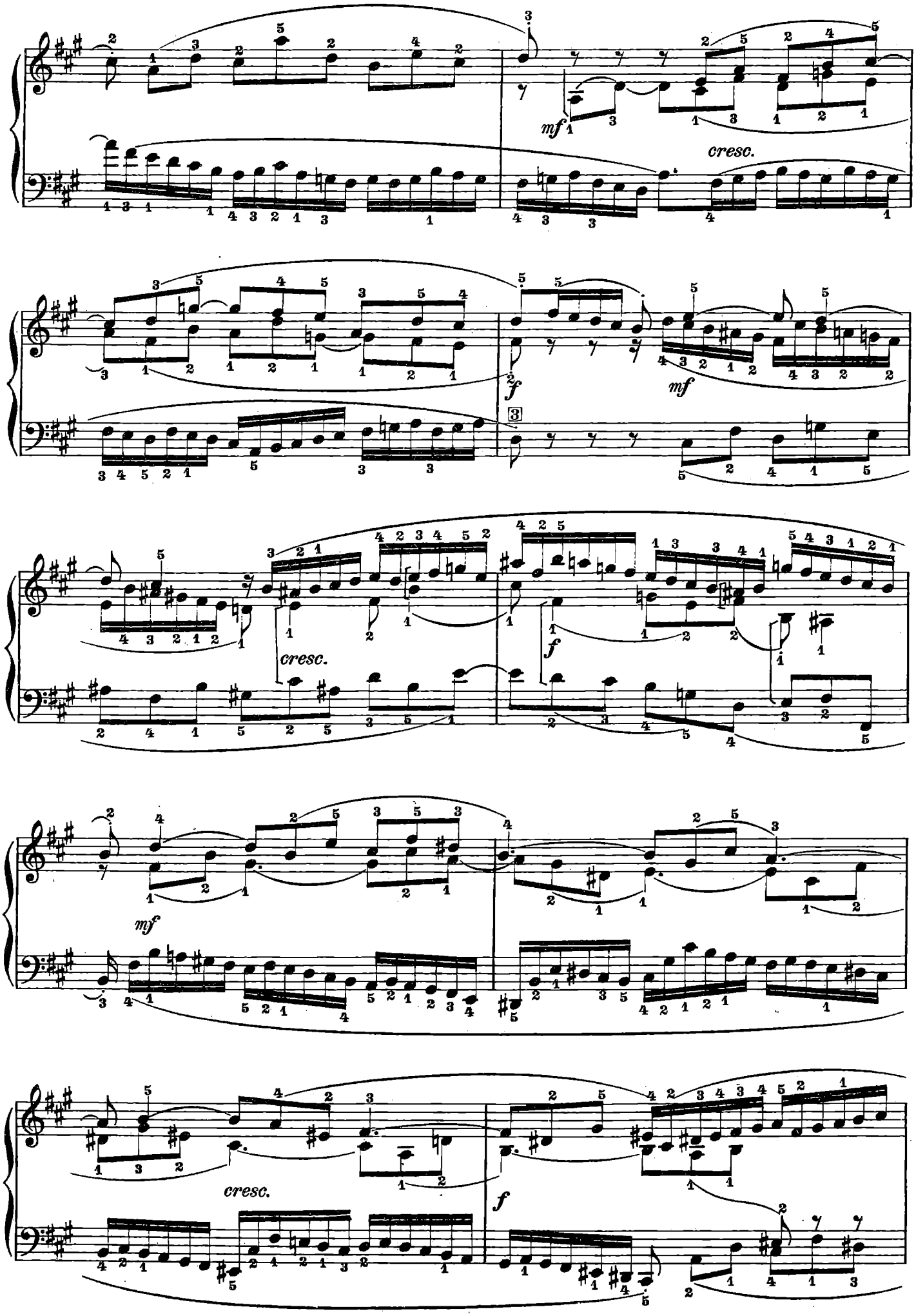

cresc.
f
dim.
f
dim.
cresc.
f
p
dim. e rall.

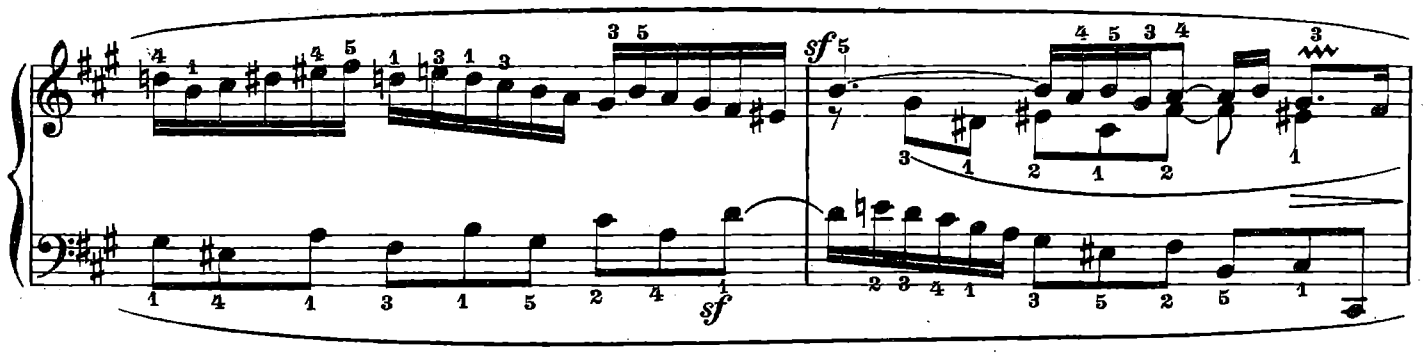
Fuga XIX

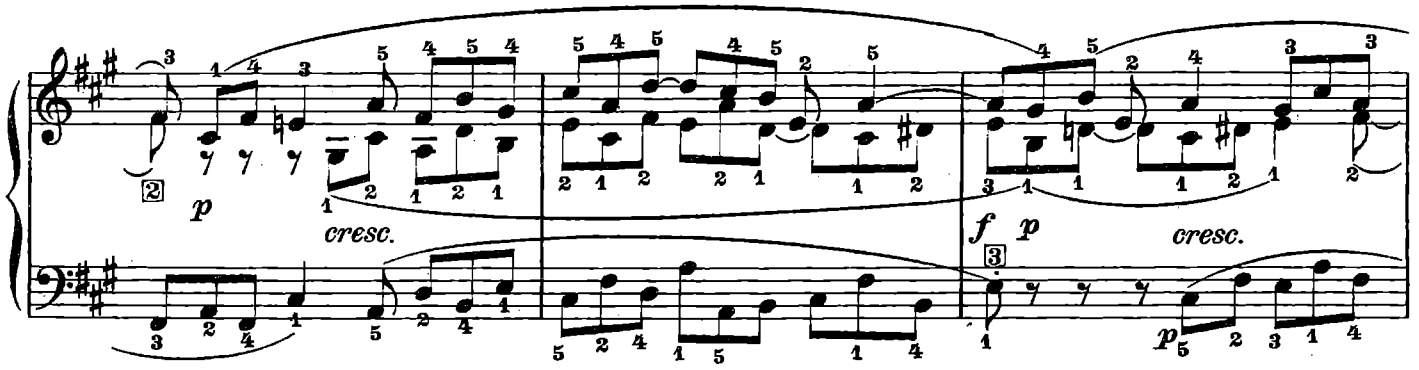
(a 3 Parti)

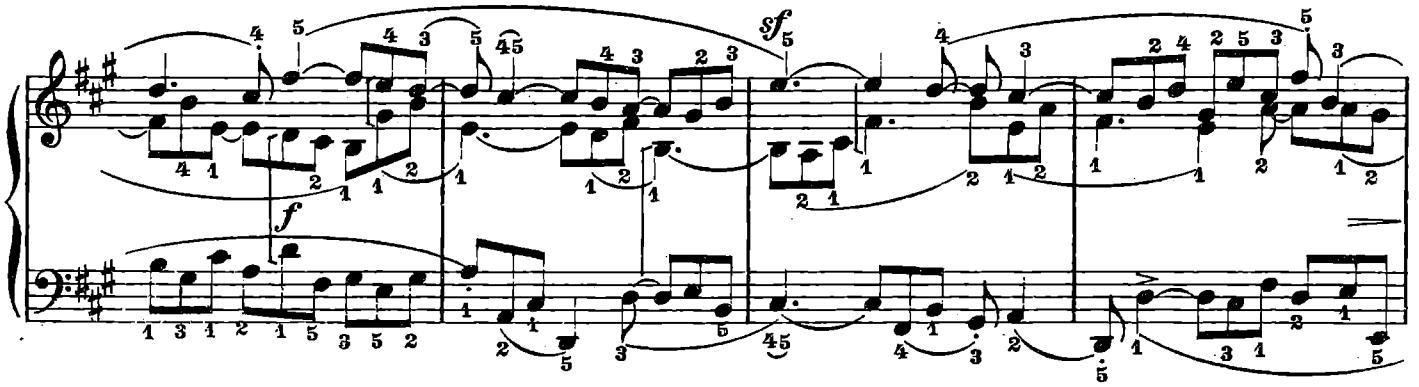


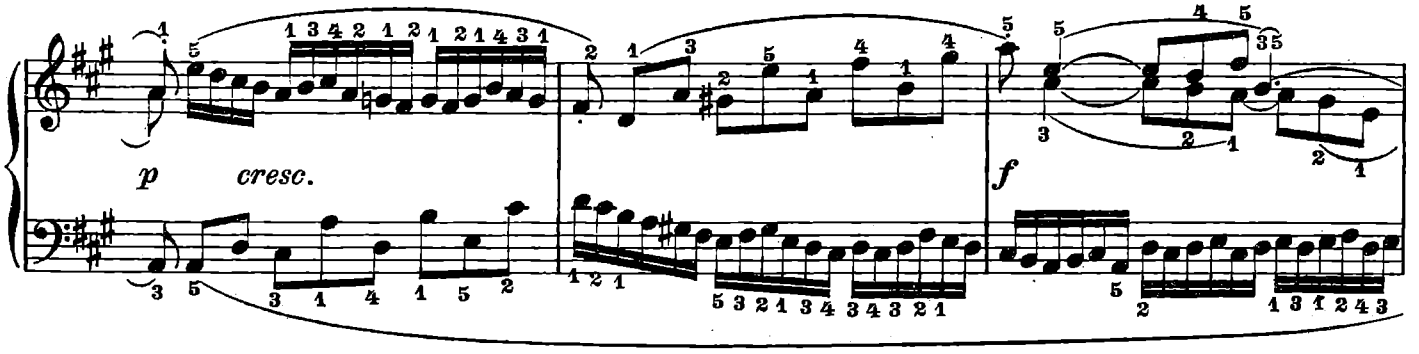

f
p
cresc.
f
p
cresc.
f
p
cresc.
f
p
cresc.
(43)
tr
f
cresc.
f

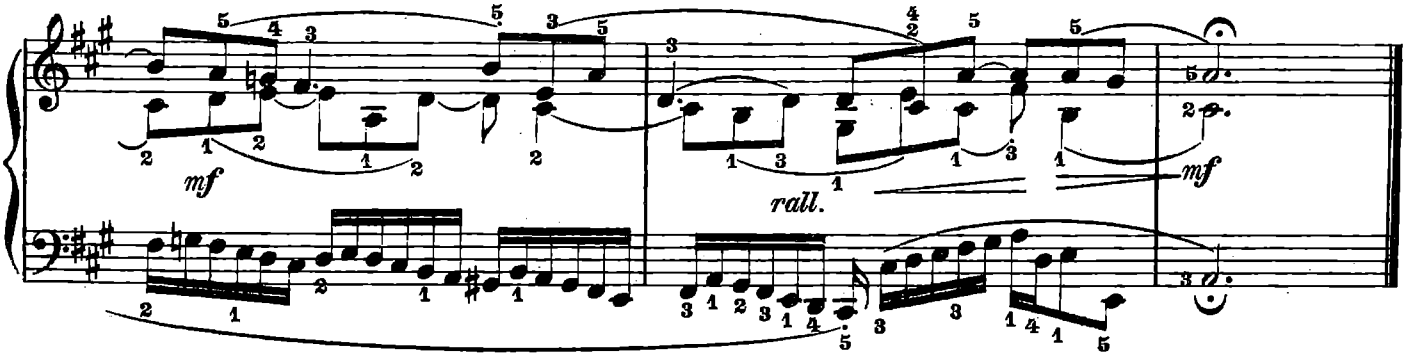

mf
cresc.
f
mf
cresc.
f
mf
cresc.
f


sf
sf

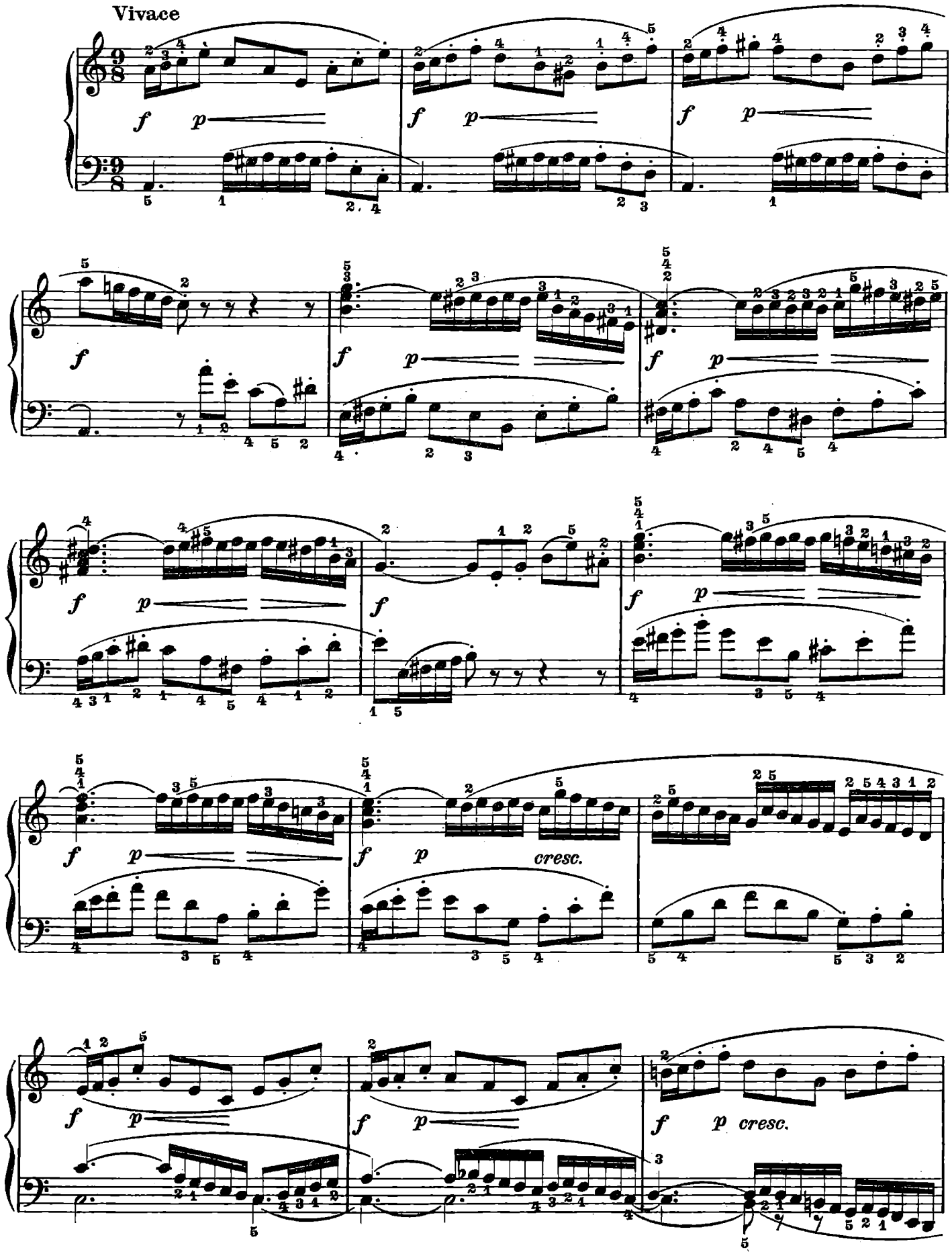

2
p
cresc.
f p
3
cresc.
p

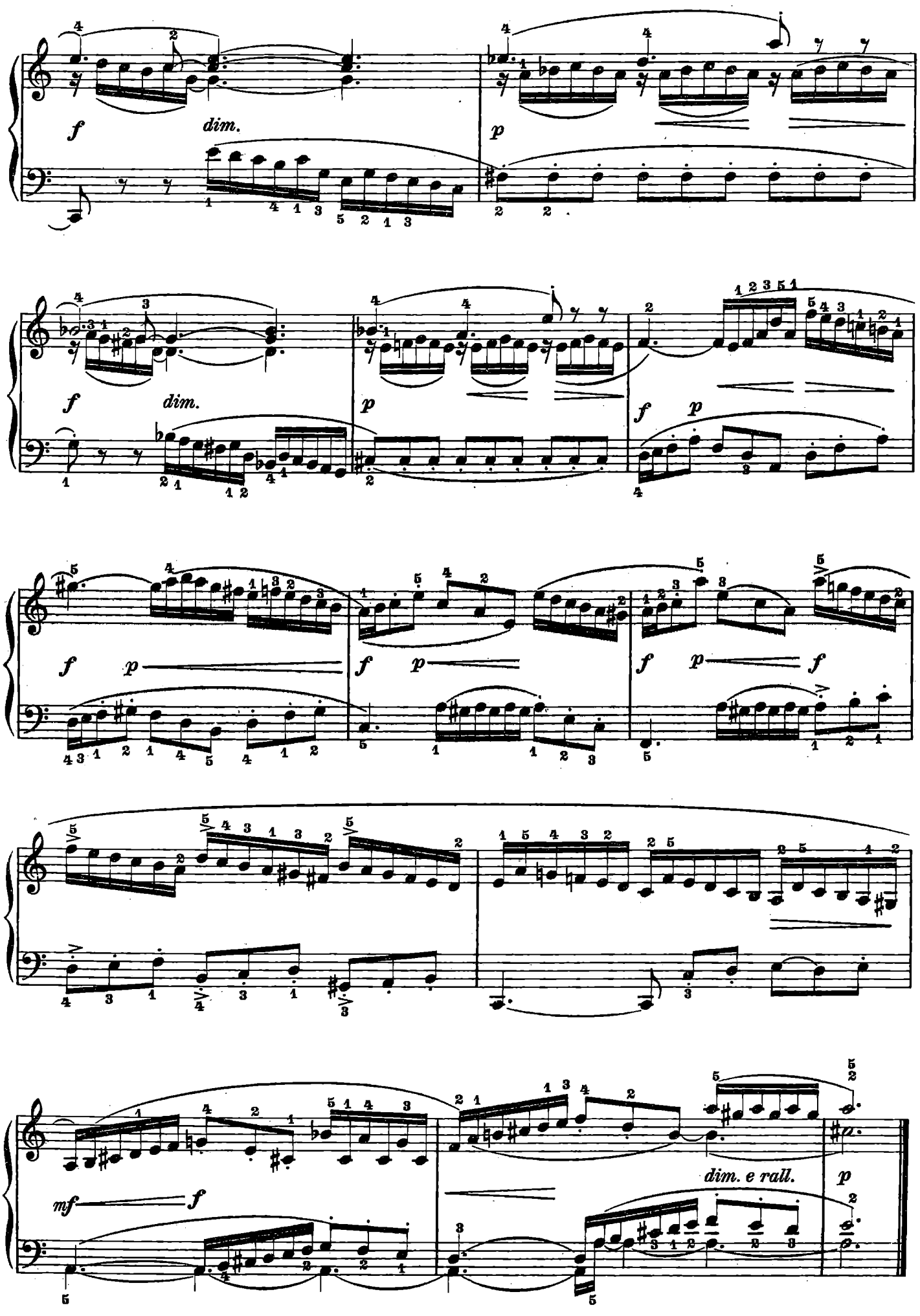

sf
f


p
cresc.
f


mf
rall.
mf

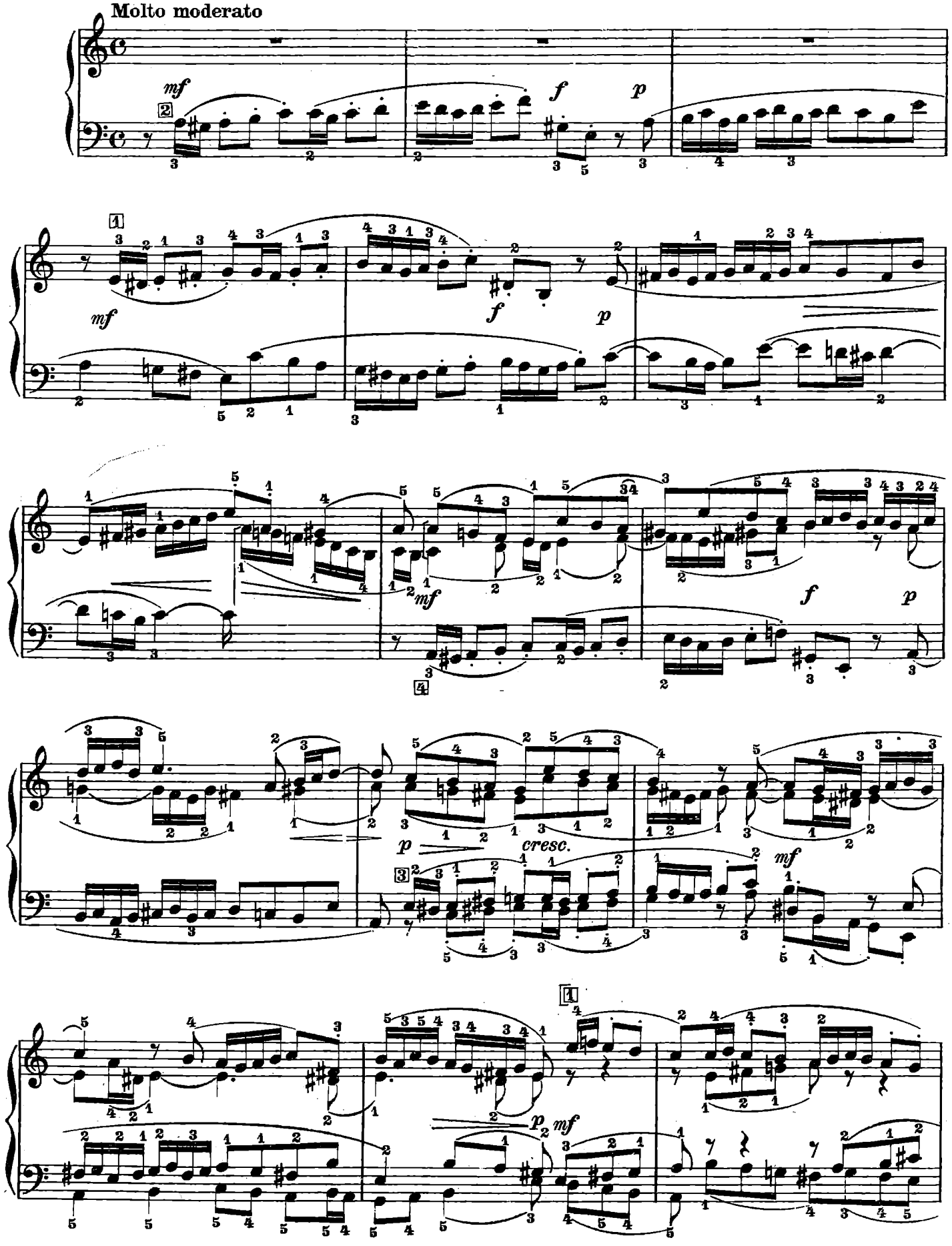
Preludio XX

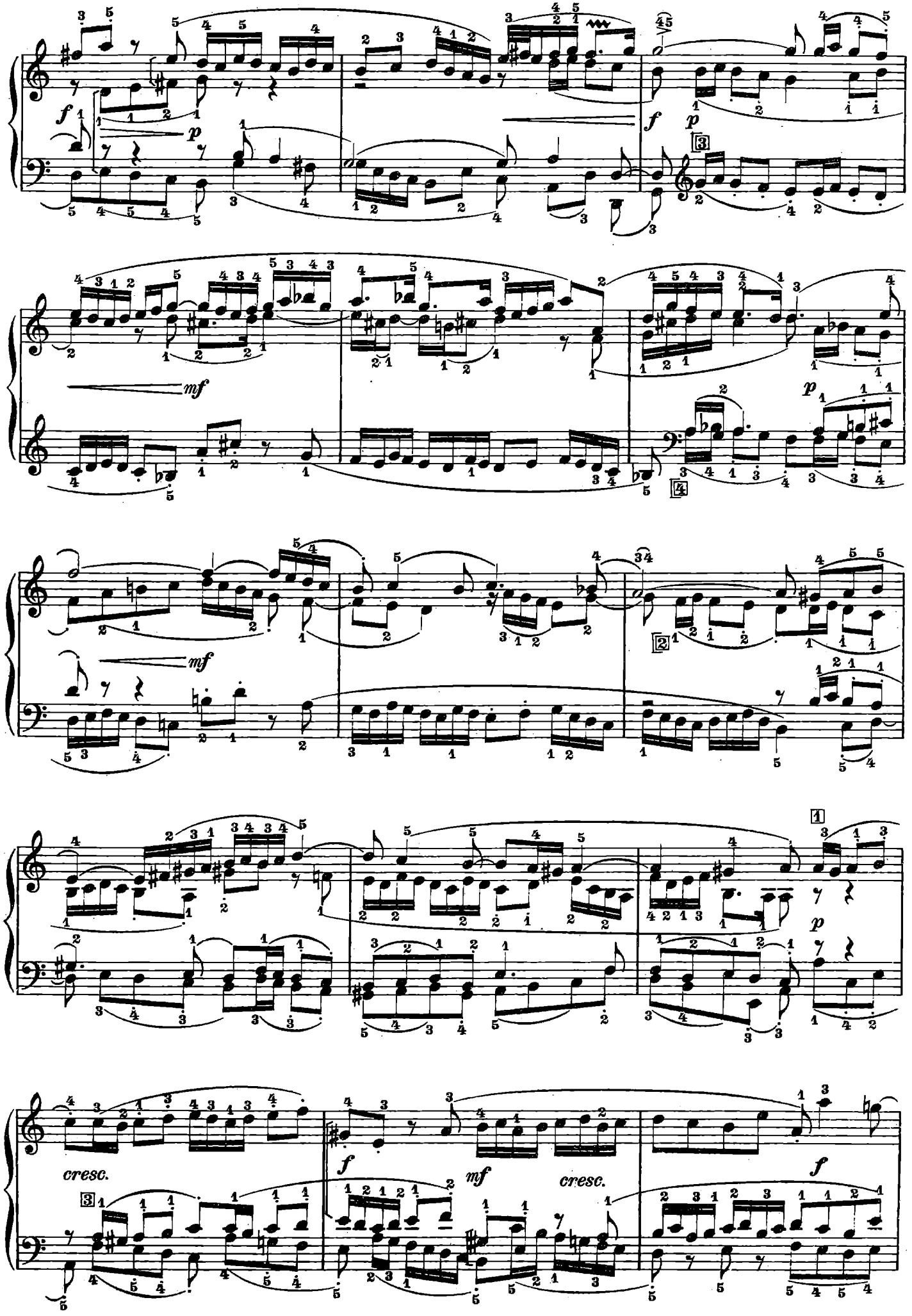


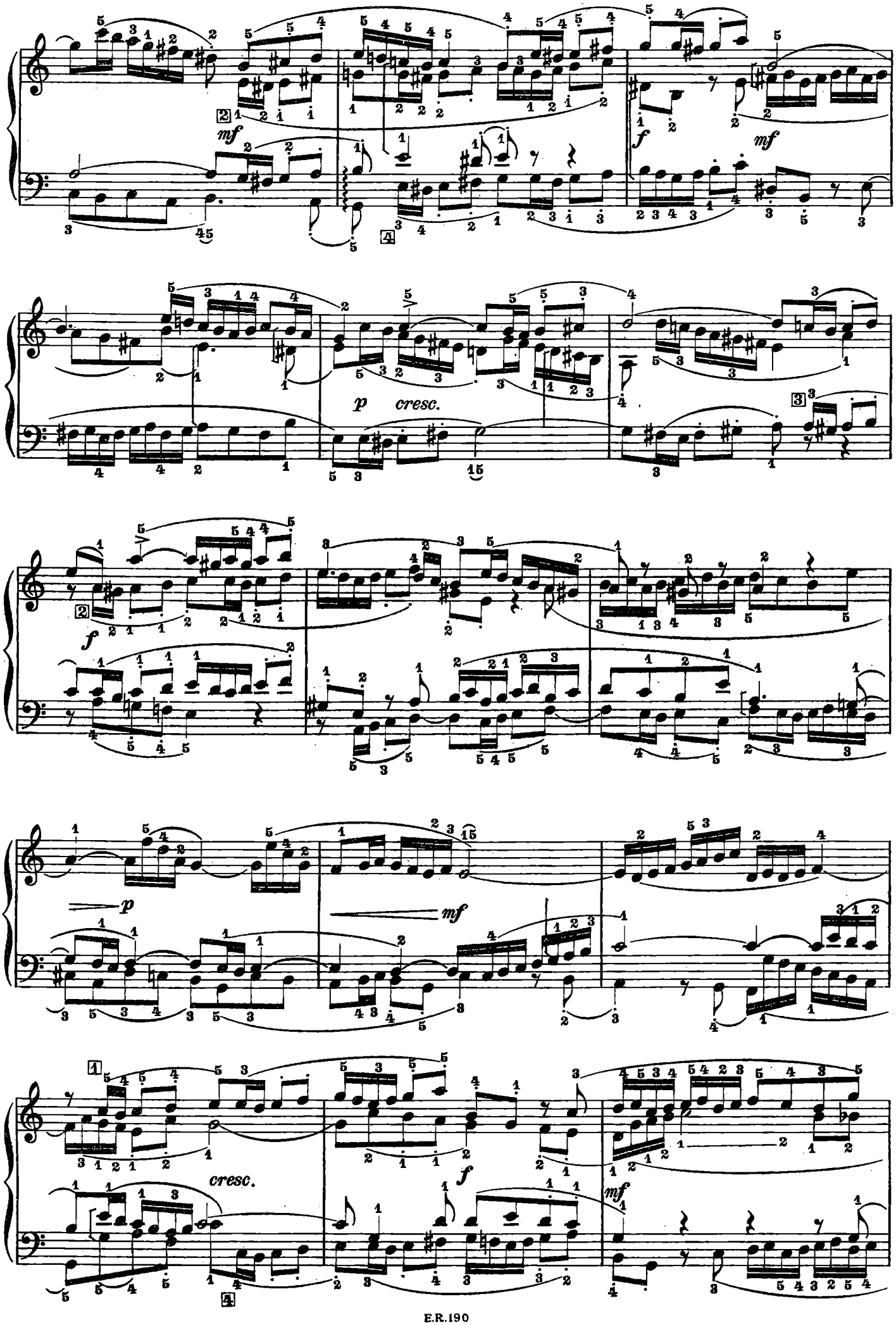

f
dim.
p
f
dim.
p
f
p
f
p
f
p
f
p
f
mf
f
dim. e rall.
p

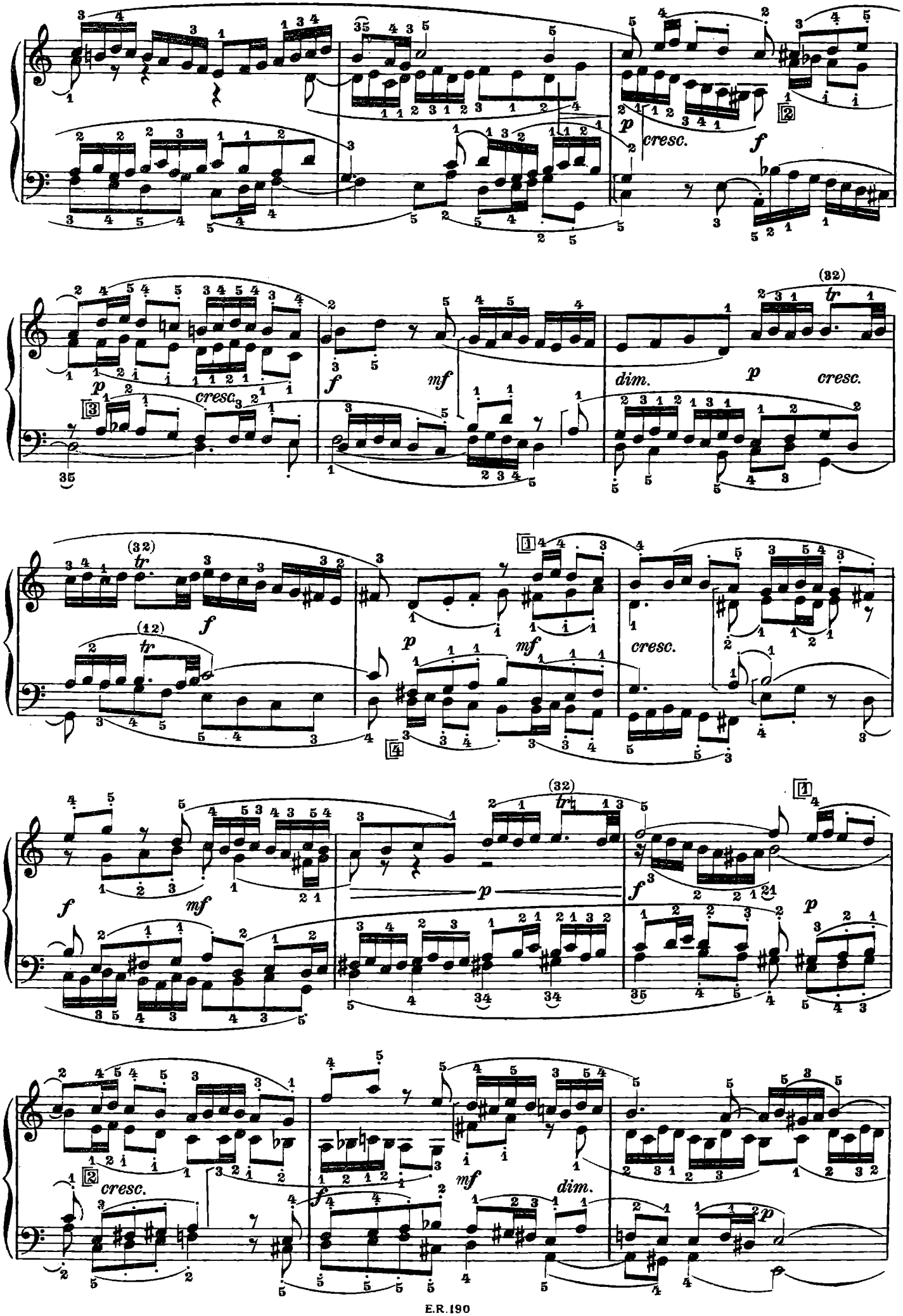
Fuga XX

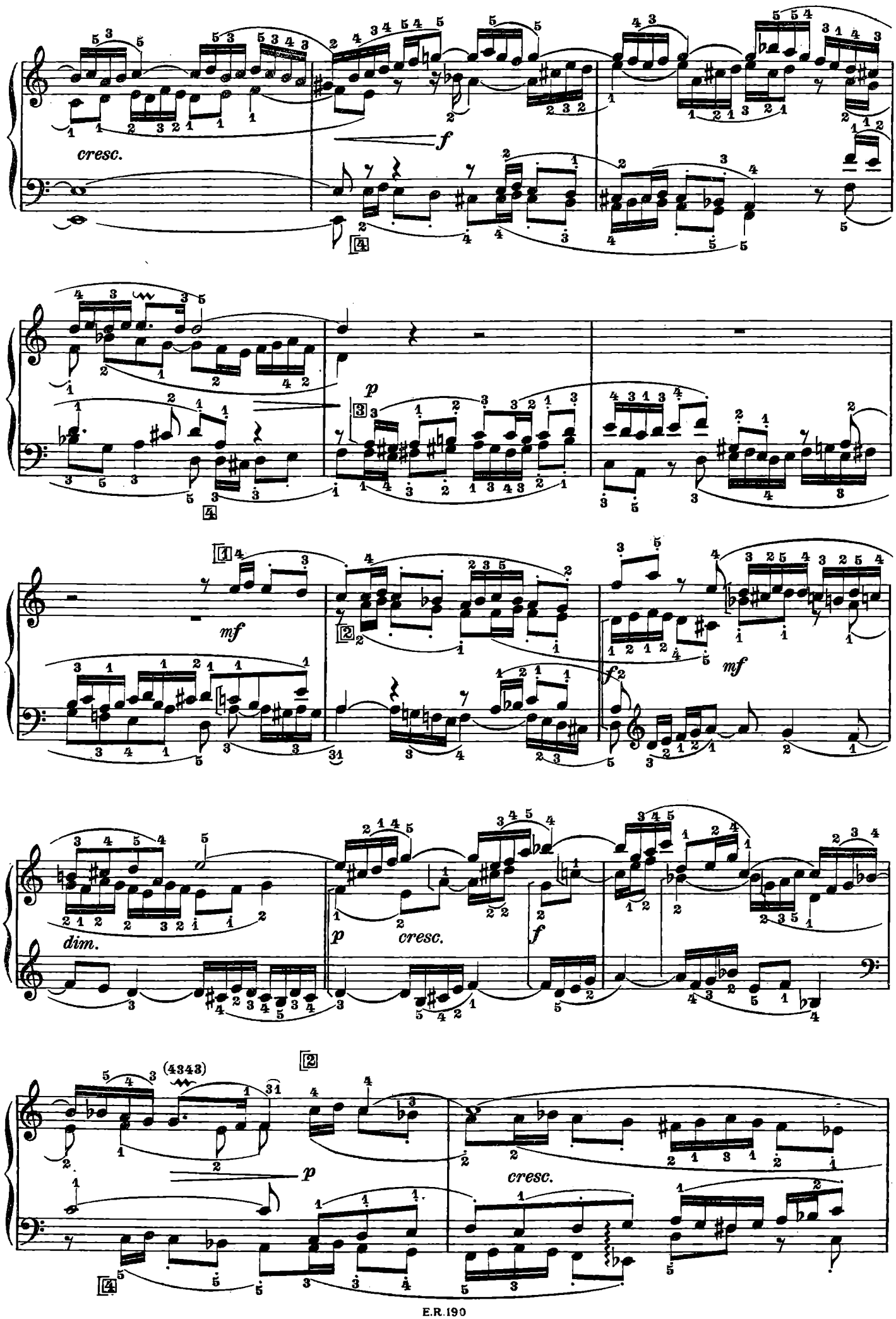
(a 4 Parti)

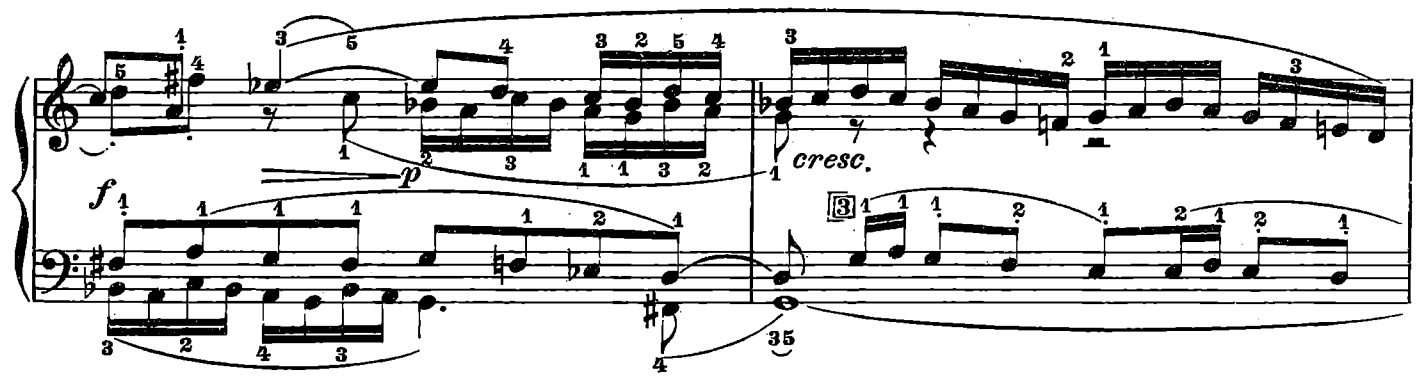


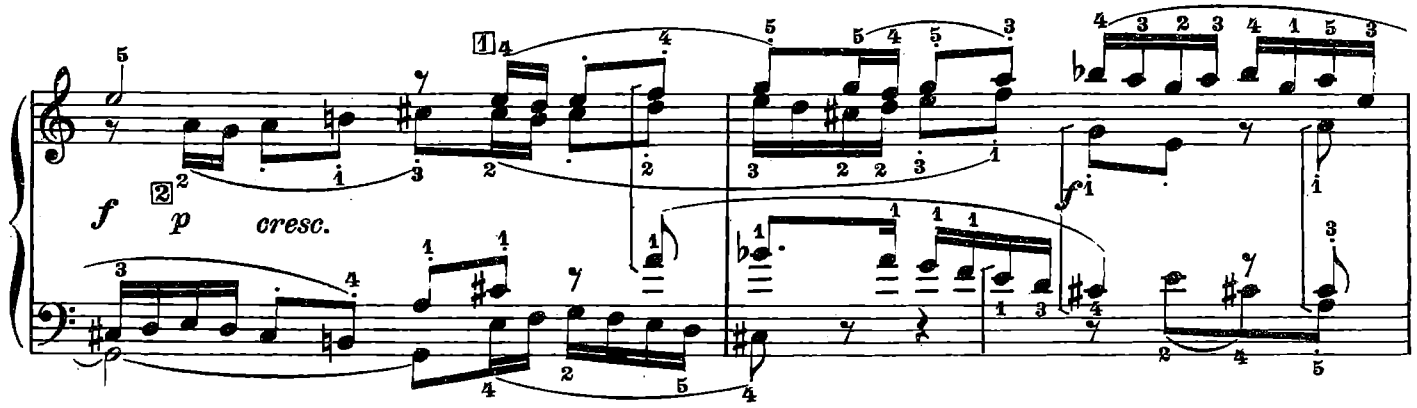

cresc.
cresc.

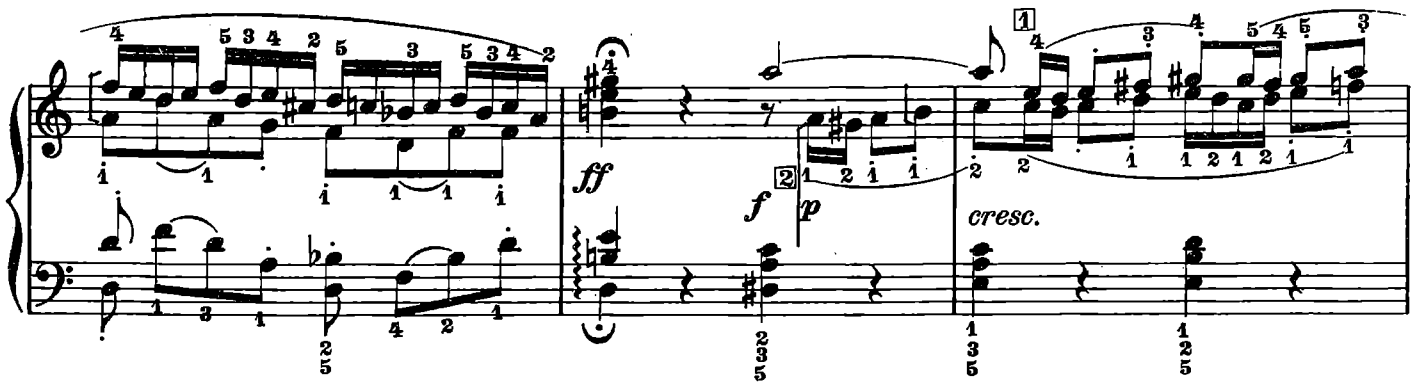

mf
f
mf
p cresc.
f
p
mf
cresc.
f
mf

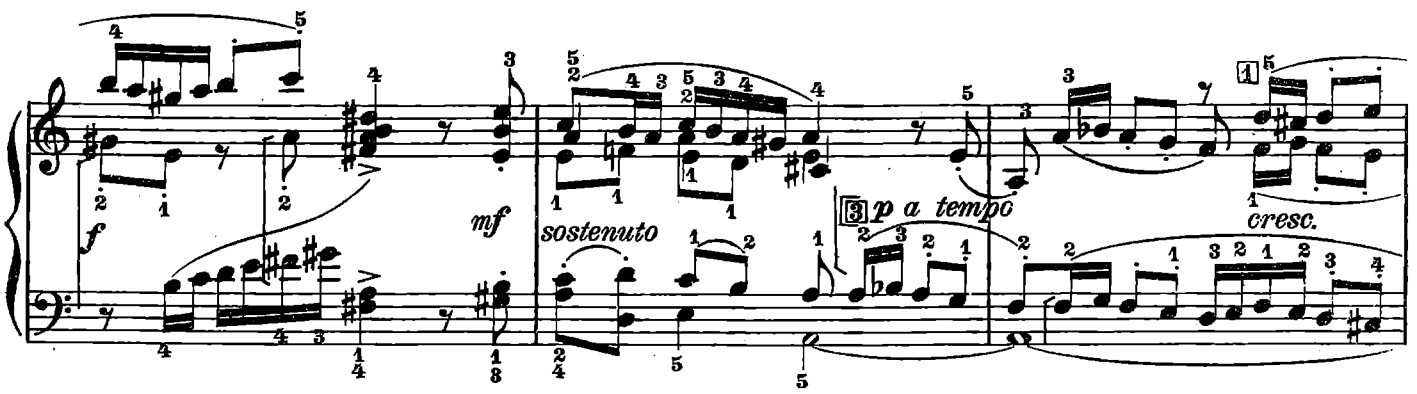

cresc.
dim.
cresc.
cresc.
cresc.
dim.

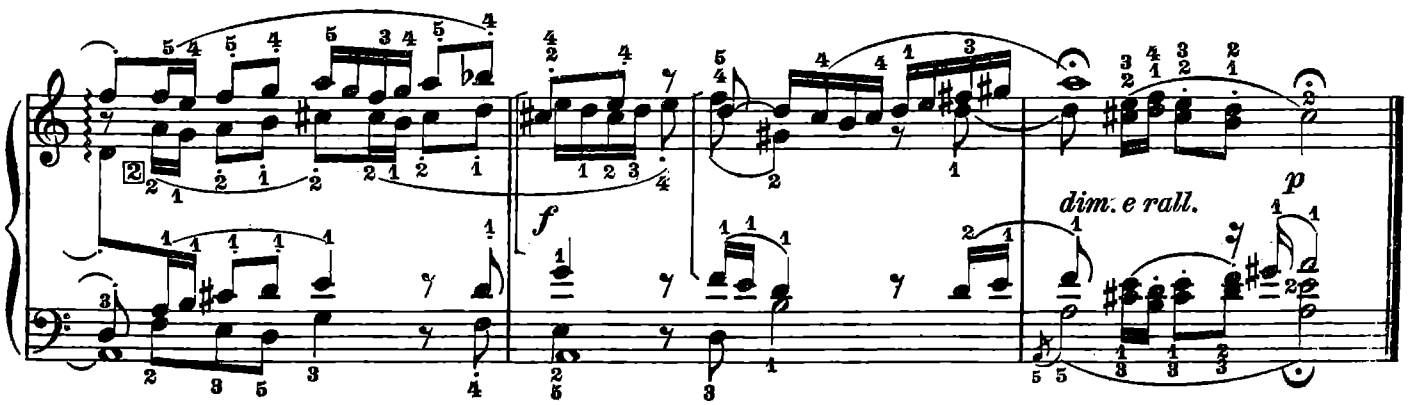

cresc.
f
p
mf
mf
dim.
p
cresc.
f
(4343)
p
cresc.


f
p
cresc.

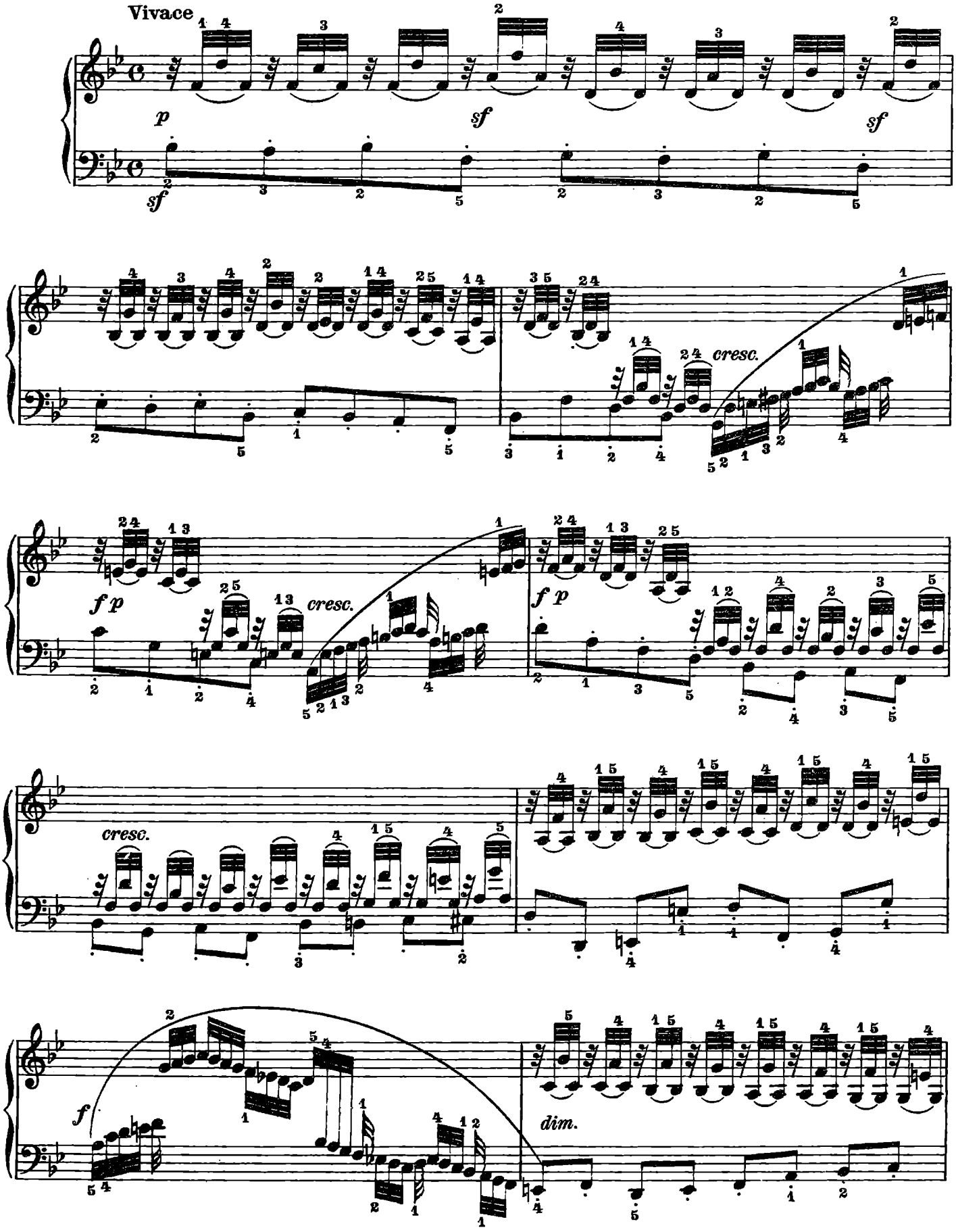

f
p
cresc.
f

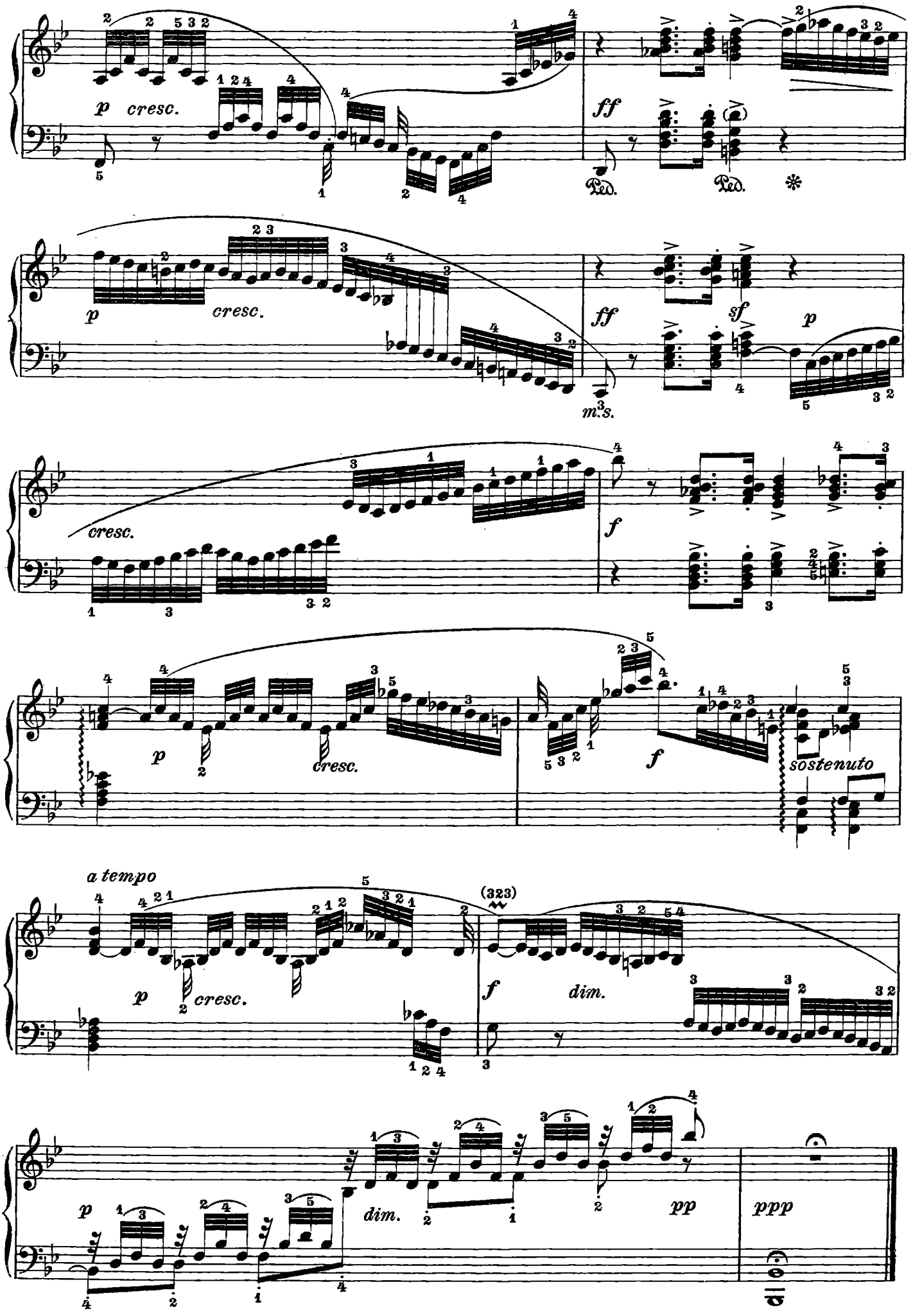

ff
f
p
cresc.


f
mf
sostenuto
p a tempo
cresc.


f
dim. e rall.
p

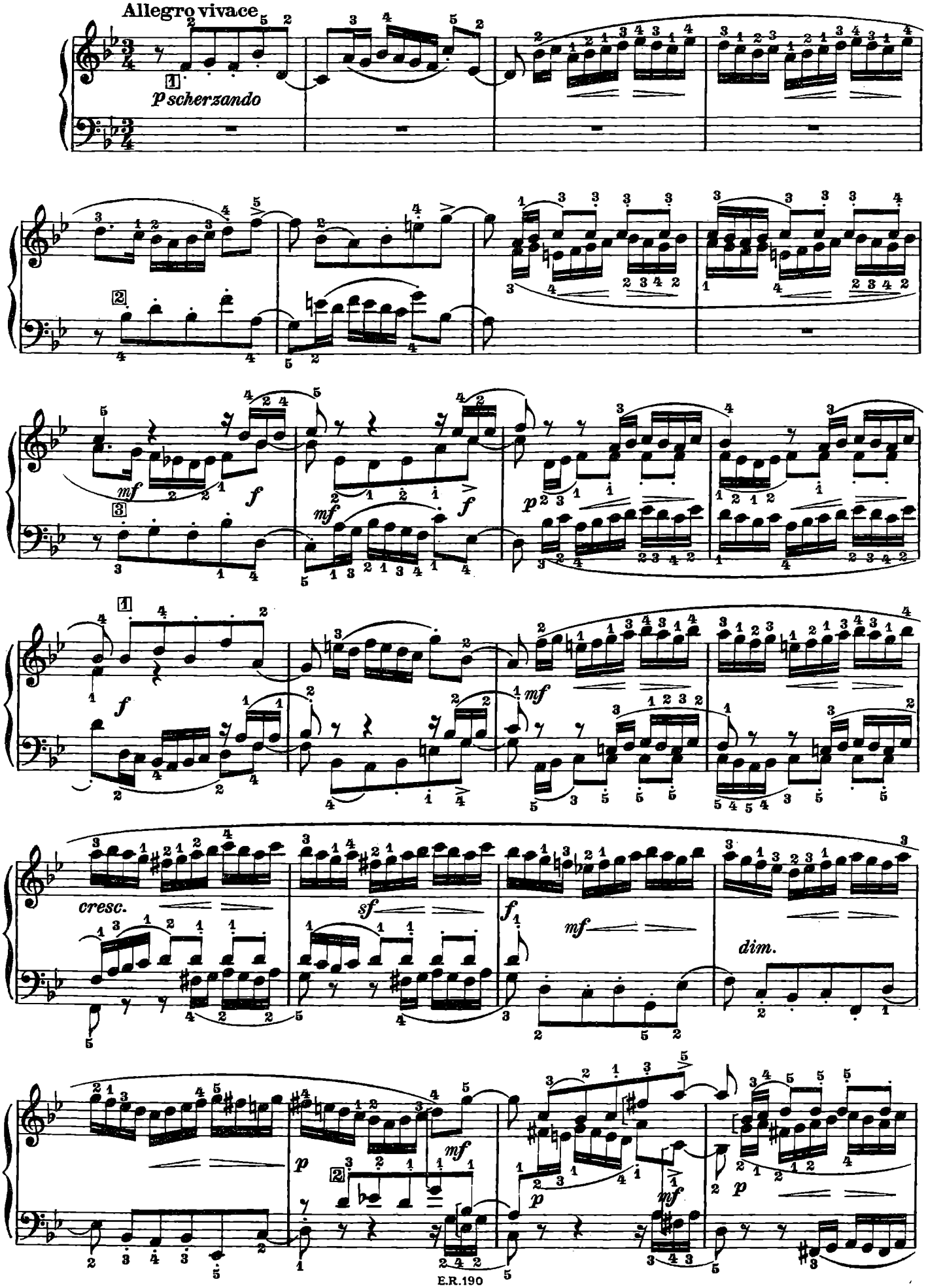
Preludio XXI

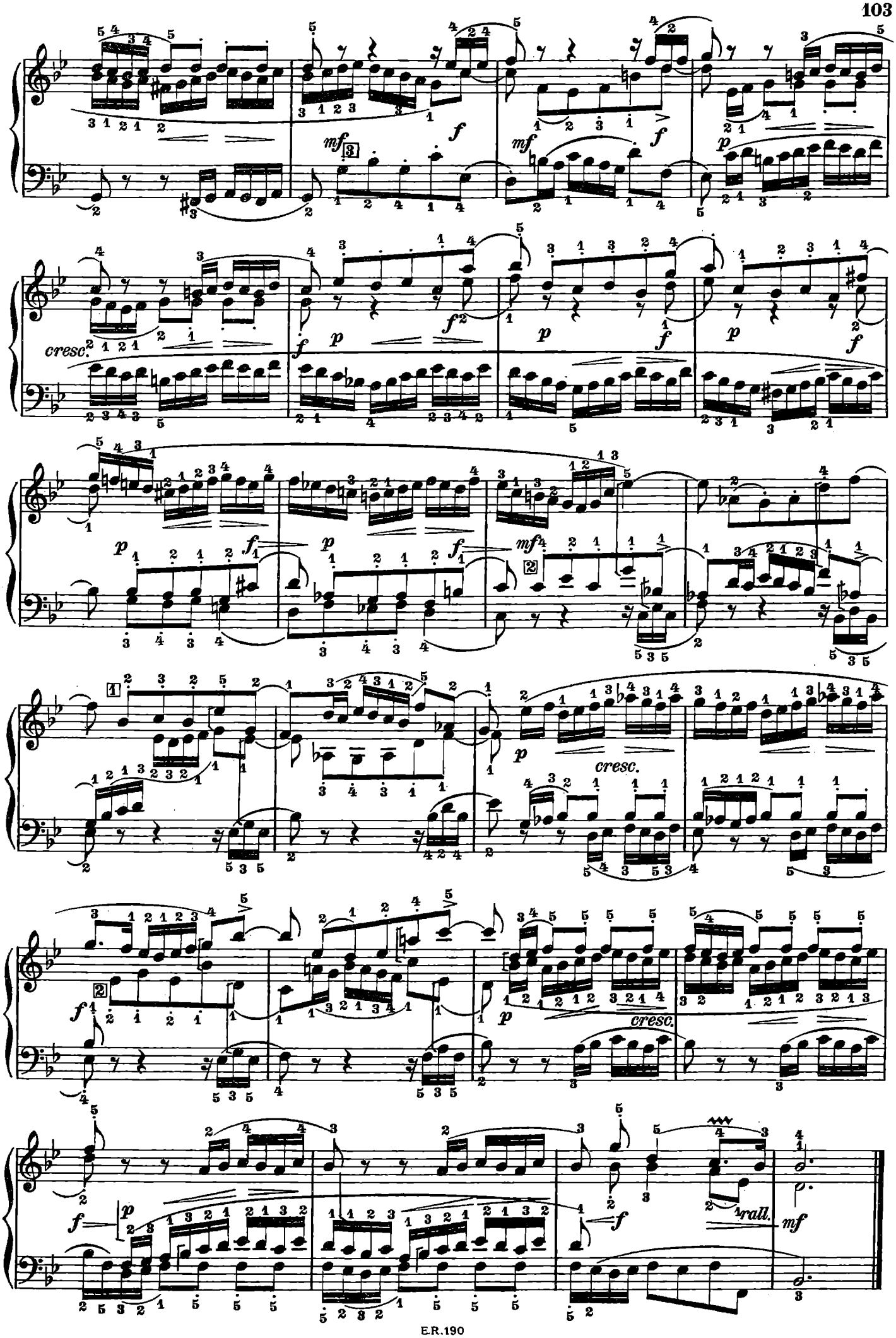



p cresc.
ff
Ped.
Ped.
p cresc.
ff
sf
p
m.s.
cresc.
f
p cresc.
f
sostenuto
a tempo
(323)
p cresc.
f dim.
p
dim.
pp
ppp

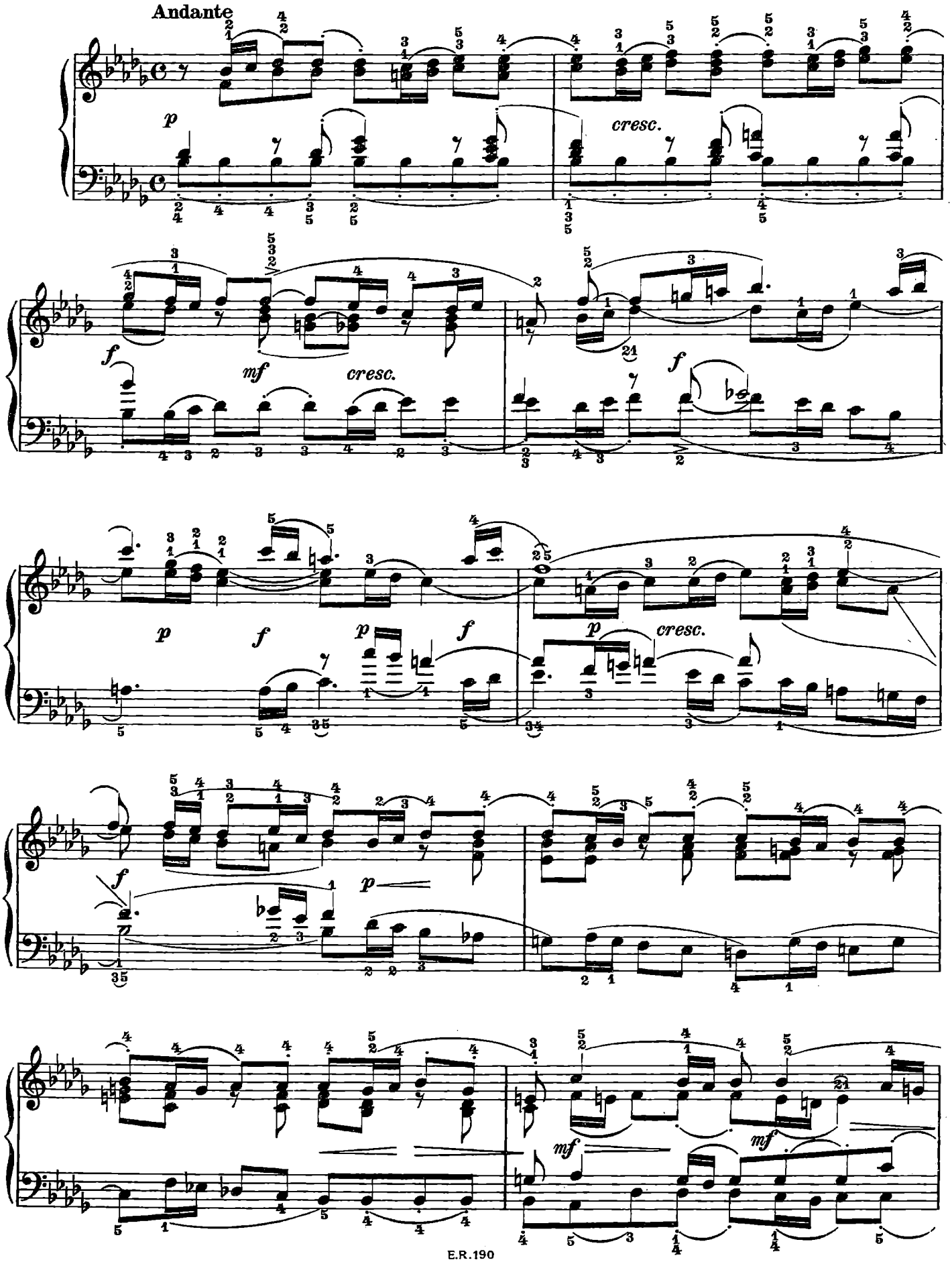
Fuga XXI

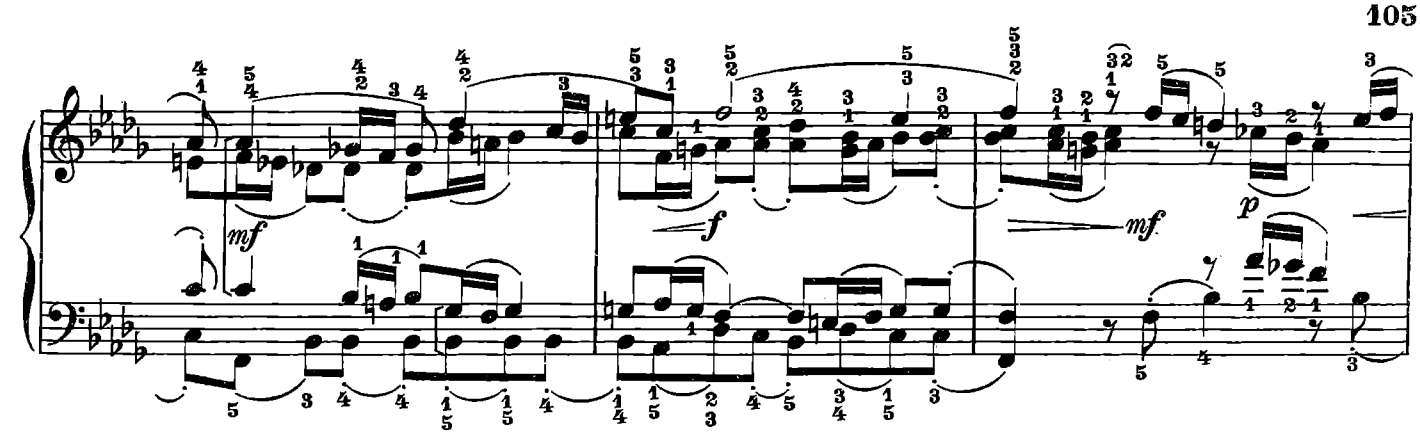
(a 3 Parti)




cresc.
cresc.
cresc.
cresc.
rall.

Preludio XXII

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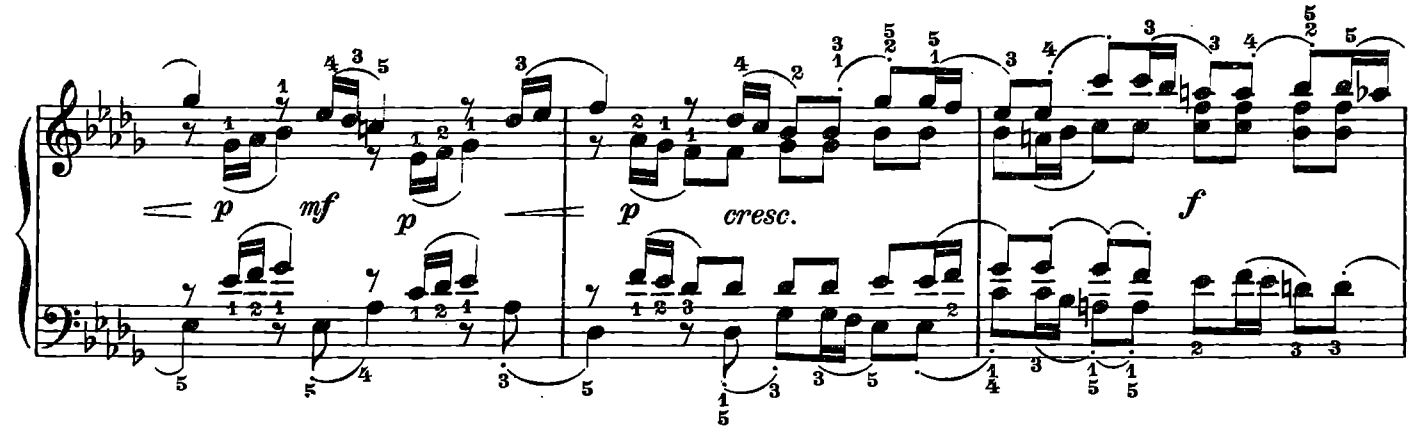
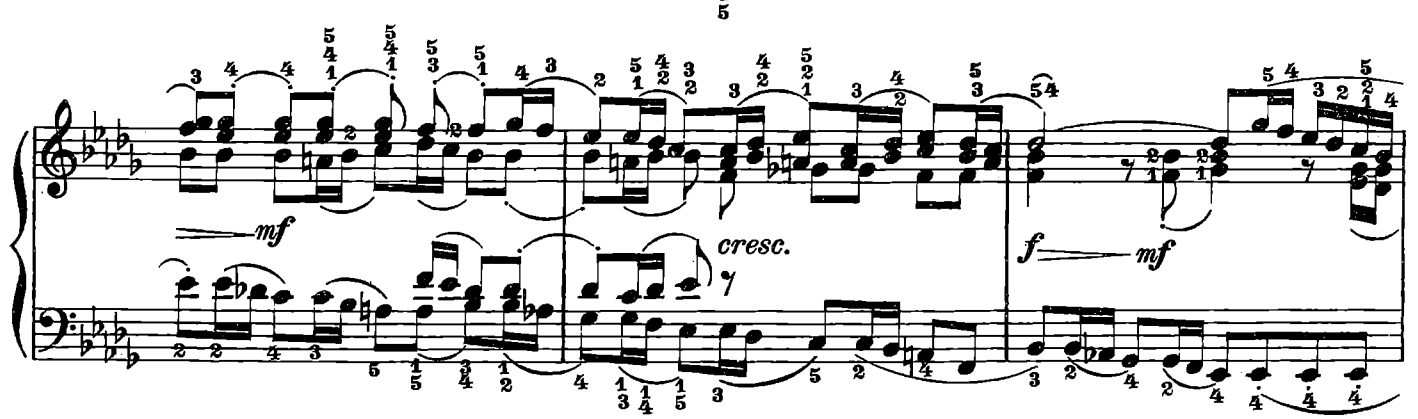
mf
p


p
mf
p
p
cresc.
f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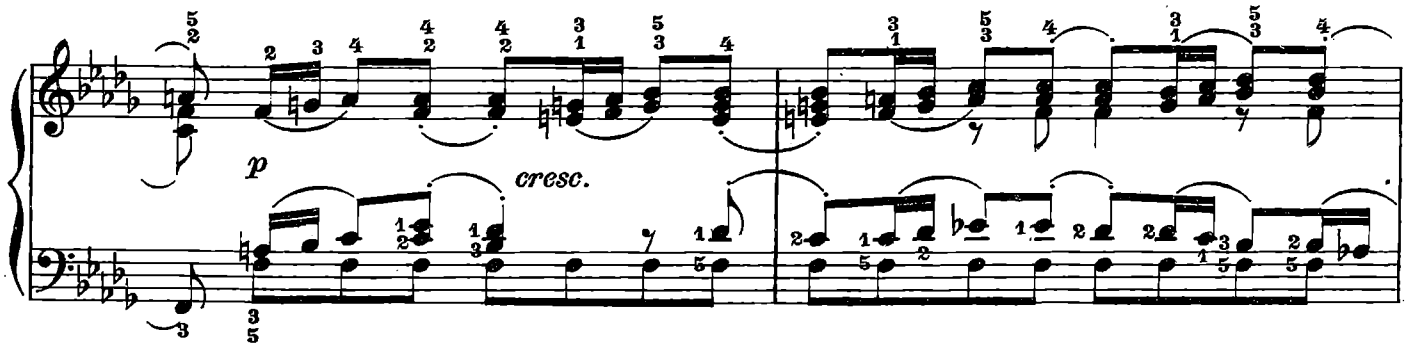
cresc.
f
mf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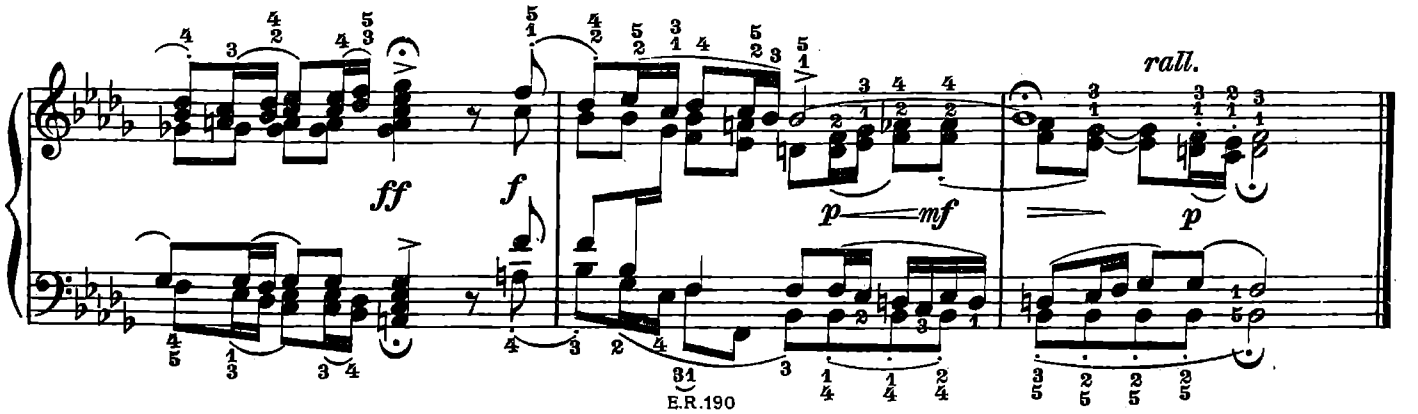
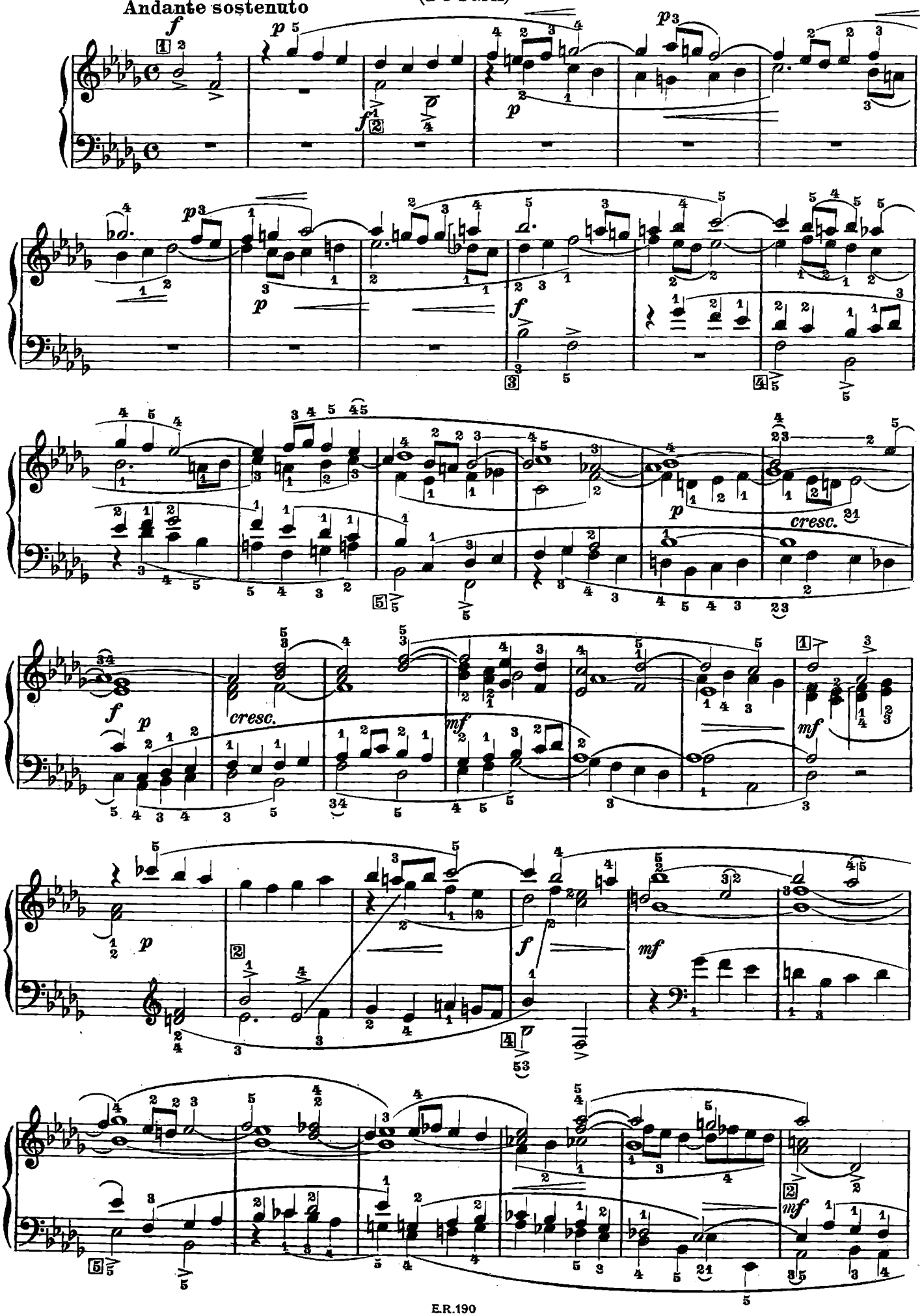
cresc.

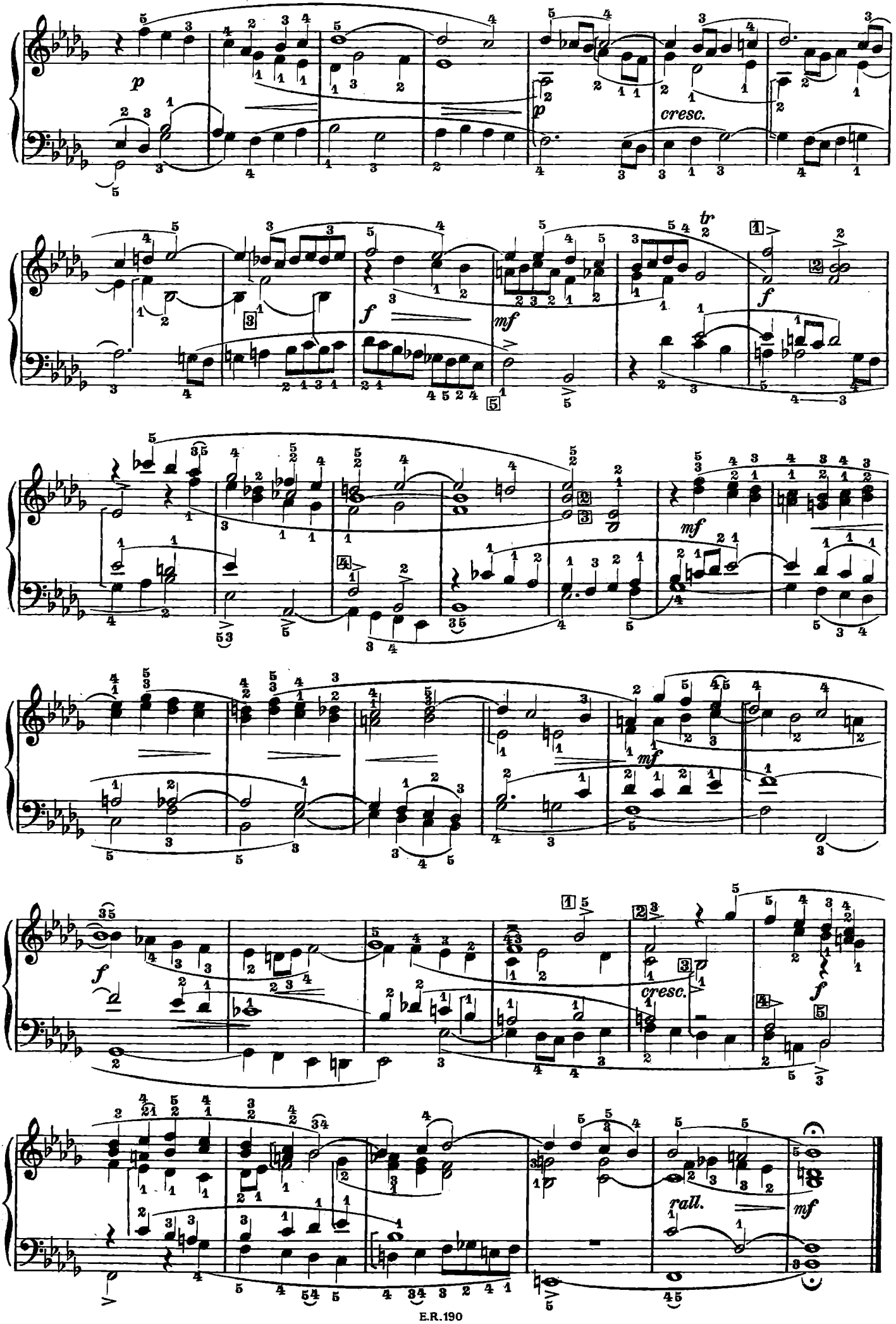

ff
f
p
mf
p
rall.

Fuga XXII

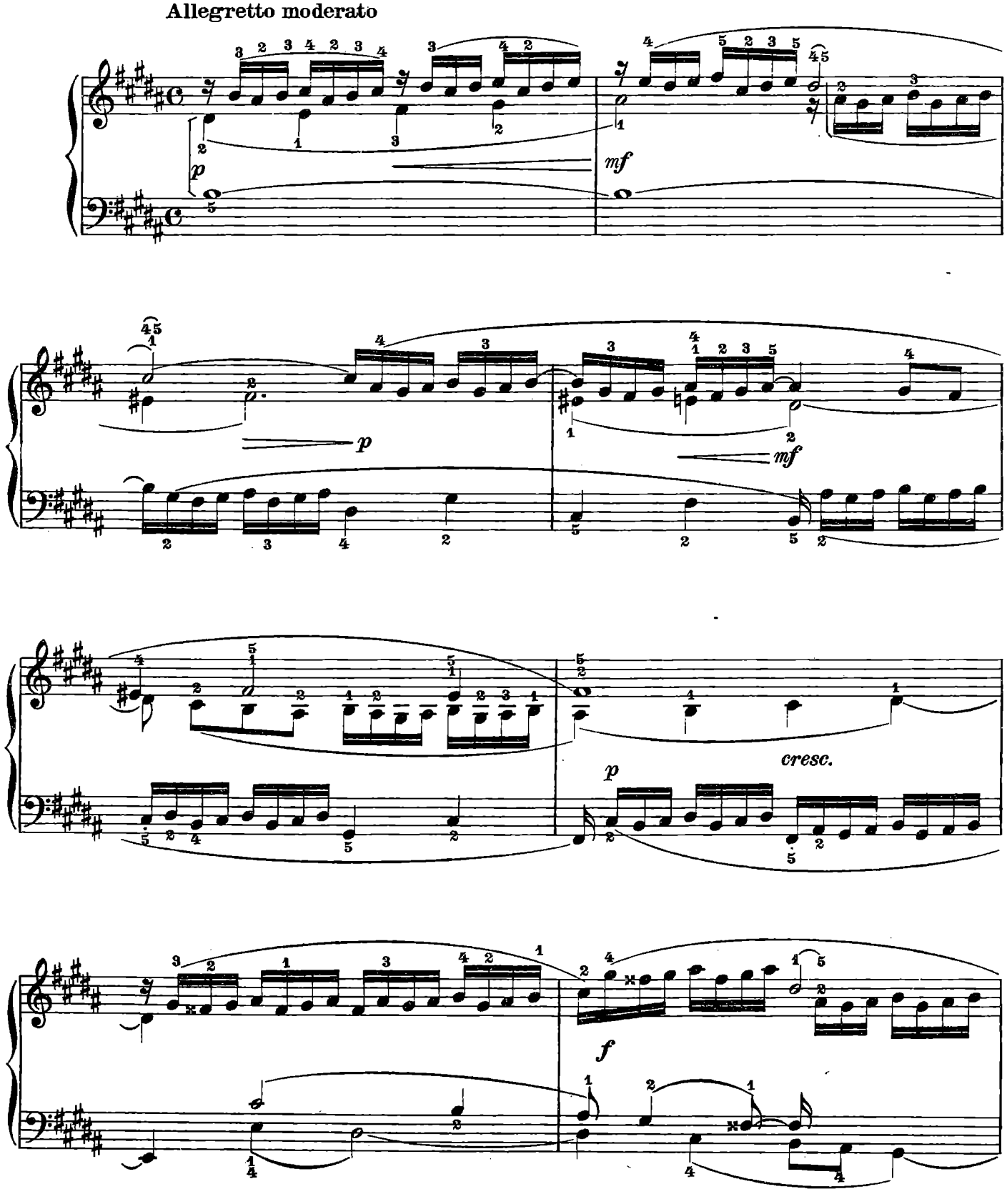
(a 5 Parti)

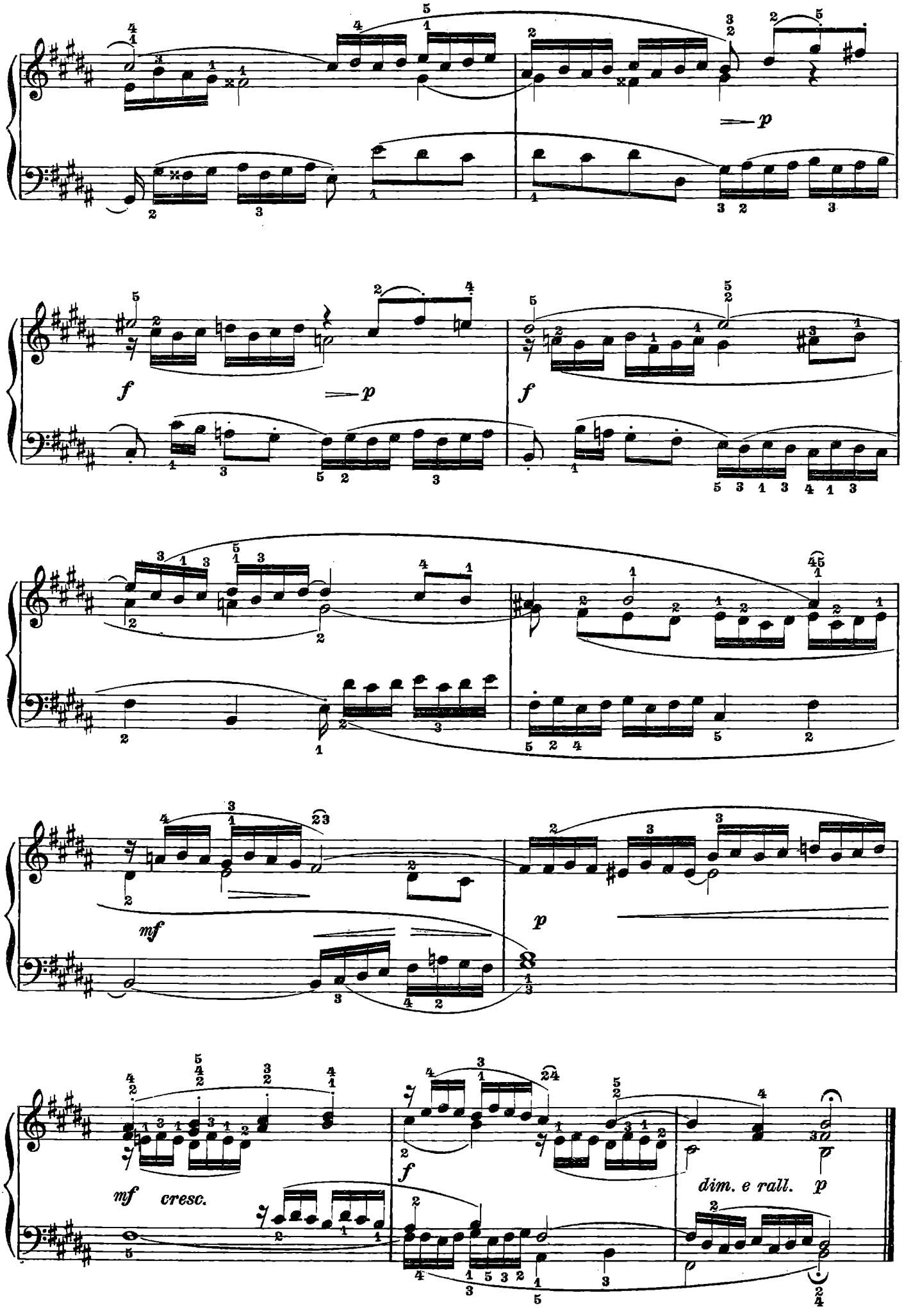
Andante sostenuto




p
cresc.
f
mf
tr
rall.
mf

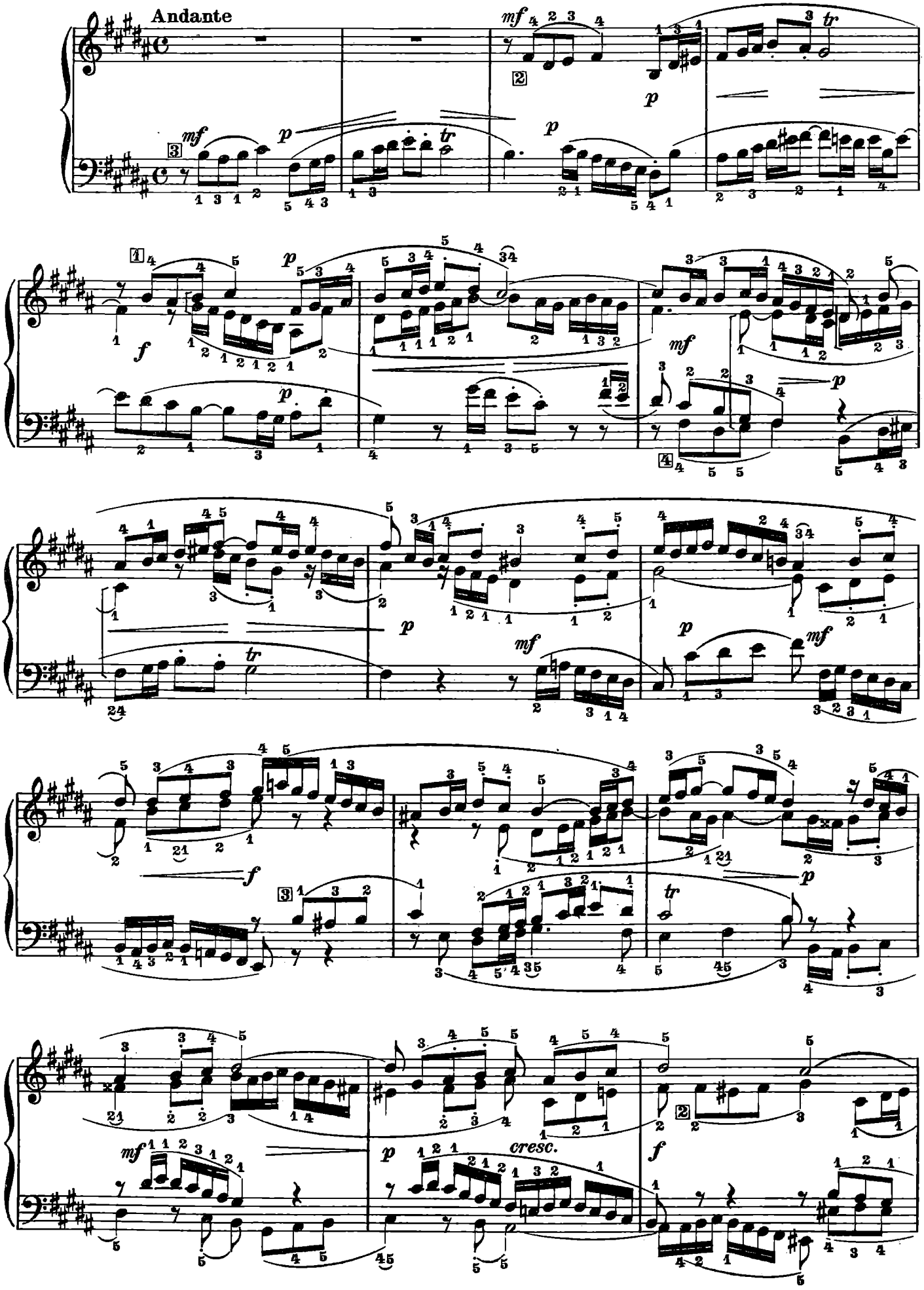
Preludio XXIII

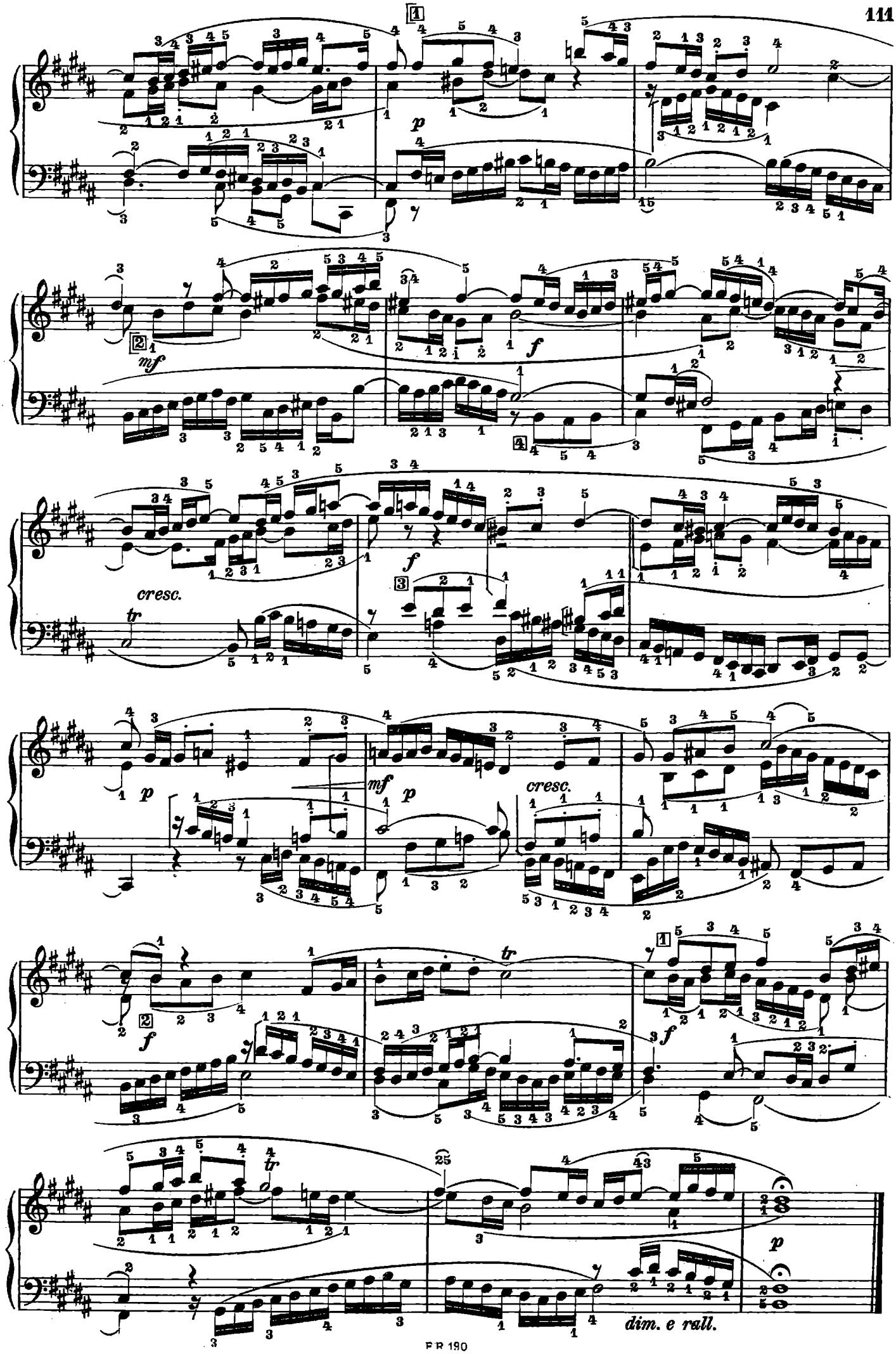



p
f
p
f
f
p
mf
p
mf cresc.
f
dim. e rall. p

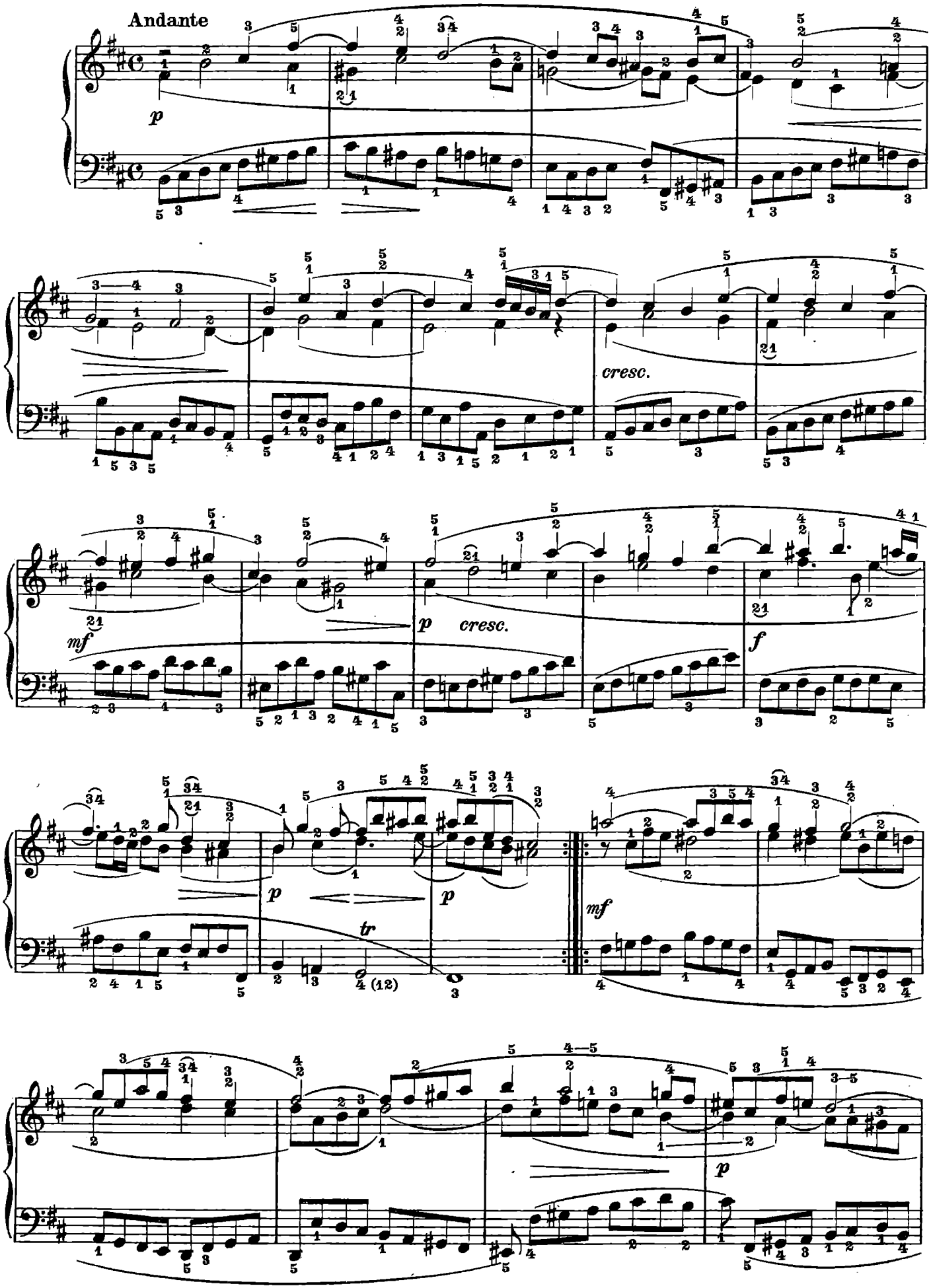
Fuga XXIII

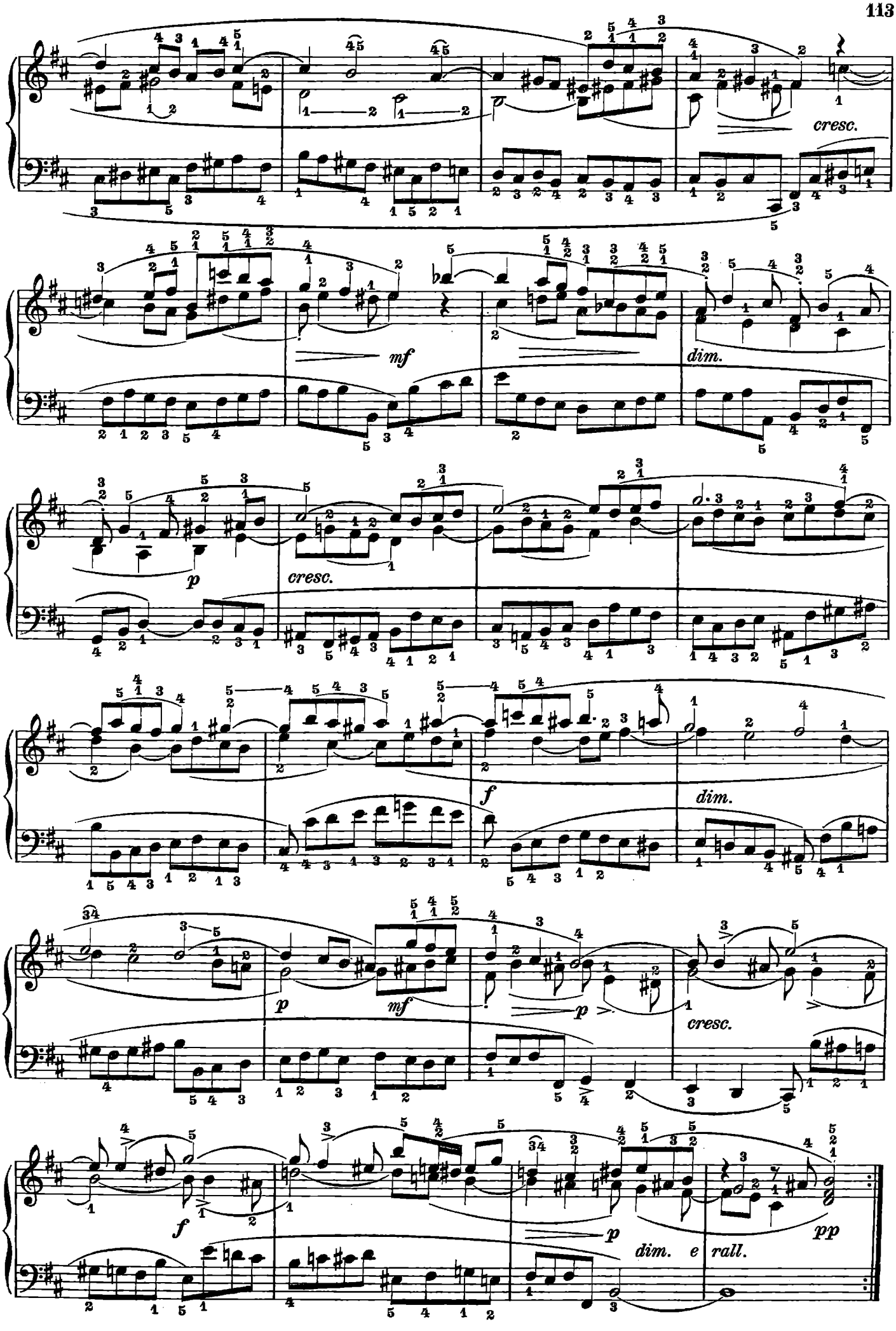
(a 4 Parti)




p
mf
f
cresc.
tr
mf
p
cresc.
f
tr
p
dim. e rall.

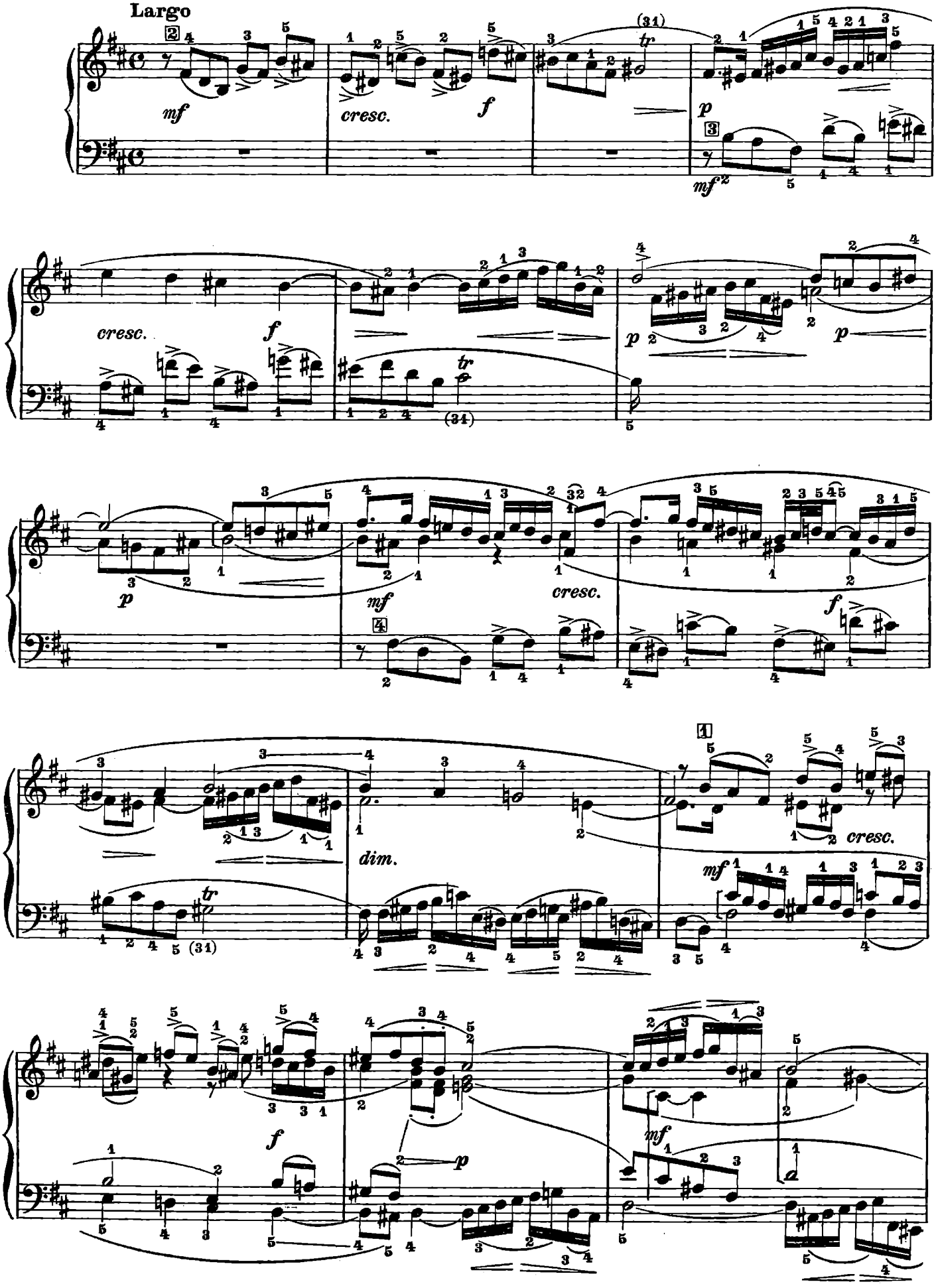
Preludio XXIV

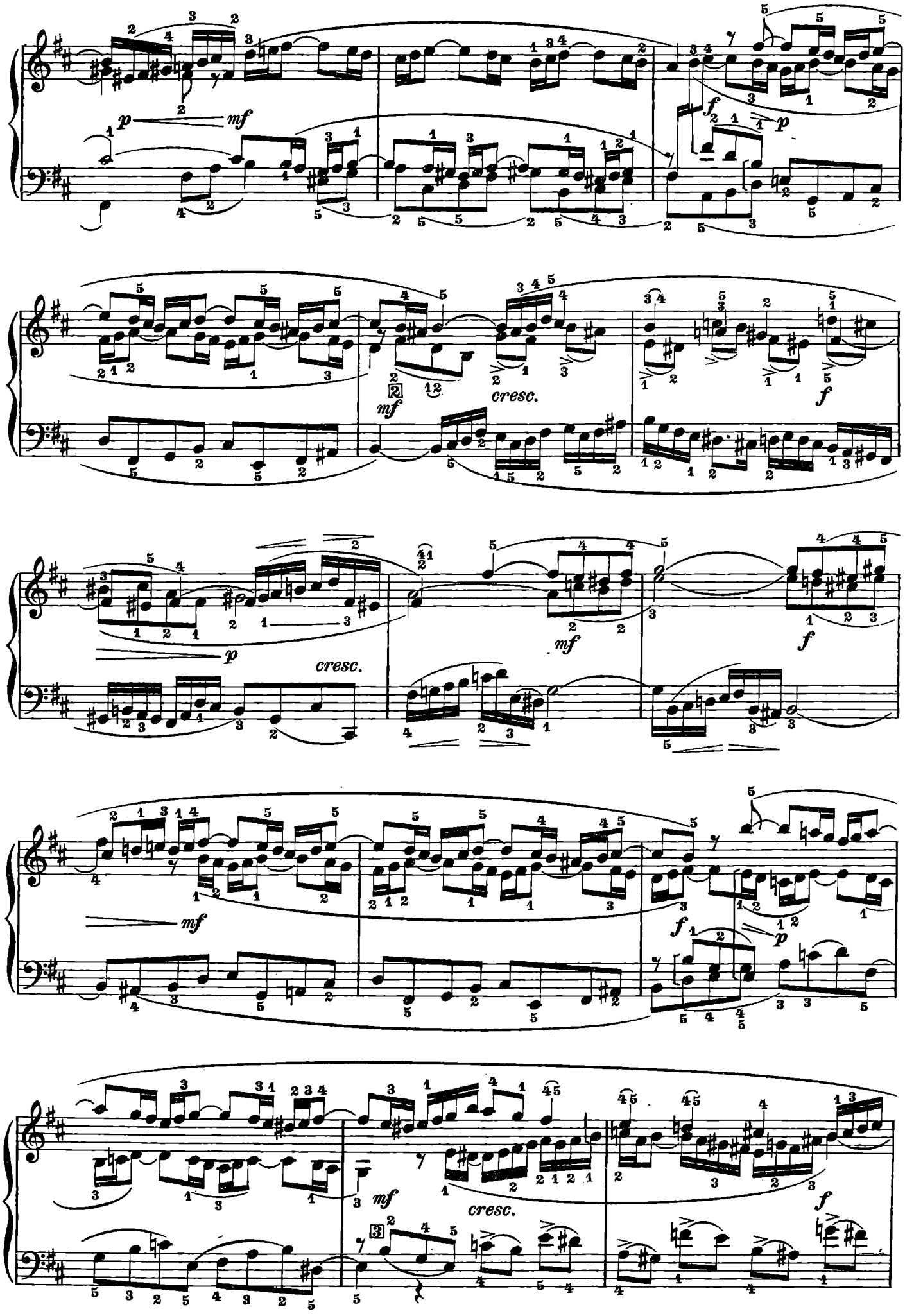



cresc.
mf
dim.
p
cresc.
f
dim.
p
mf
p
cresc.
f
p
dim. e rall.
pp

Fuga XXIV

(a 4 Parti)

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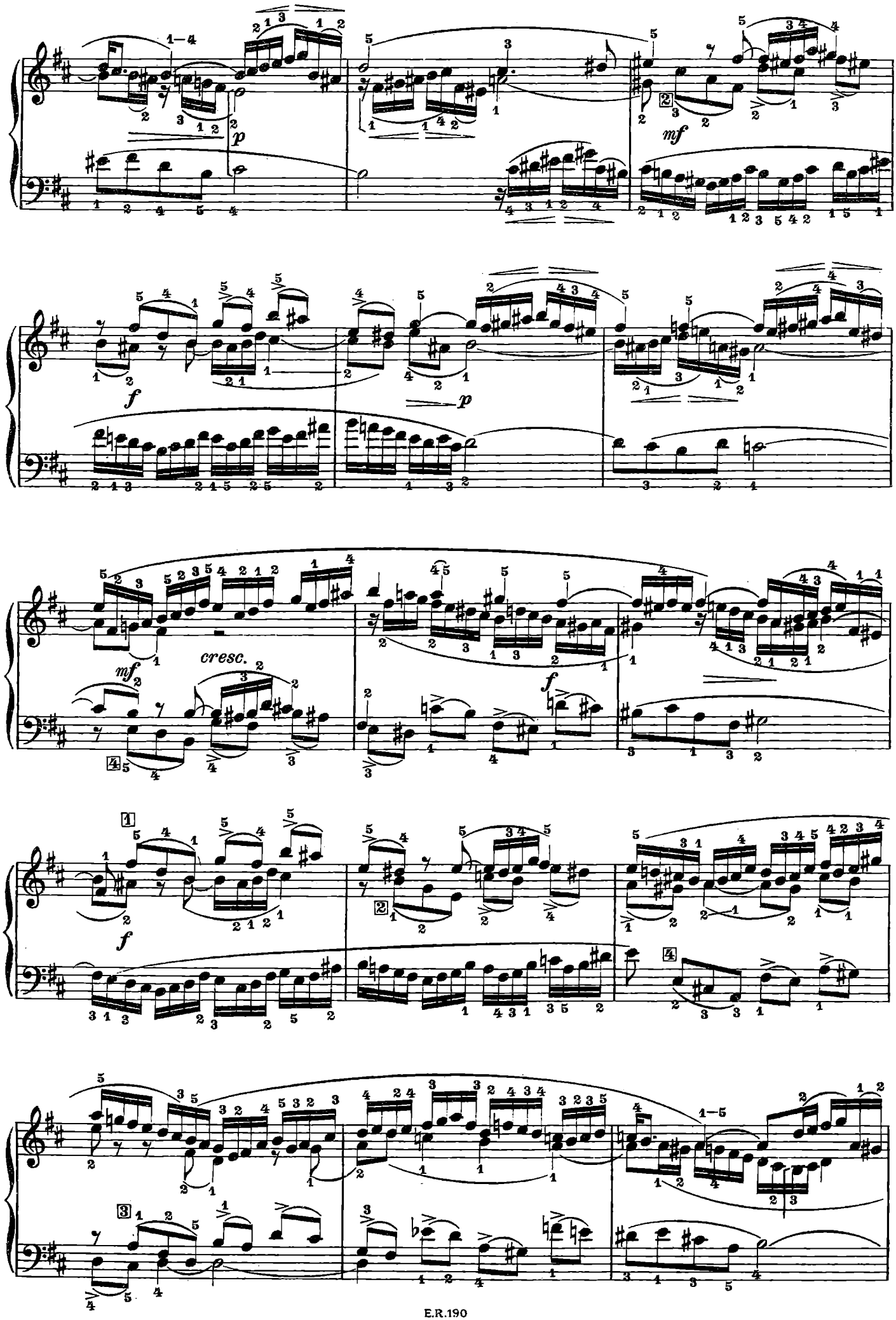
mf
f
p
mf
cresc.
f
p
cresc.
mf
f
mf
f
p
mf
cresc.
f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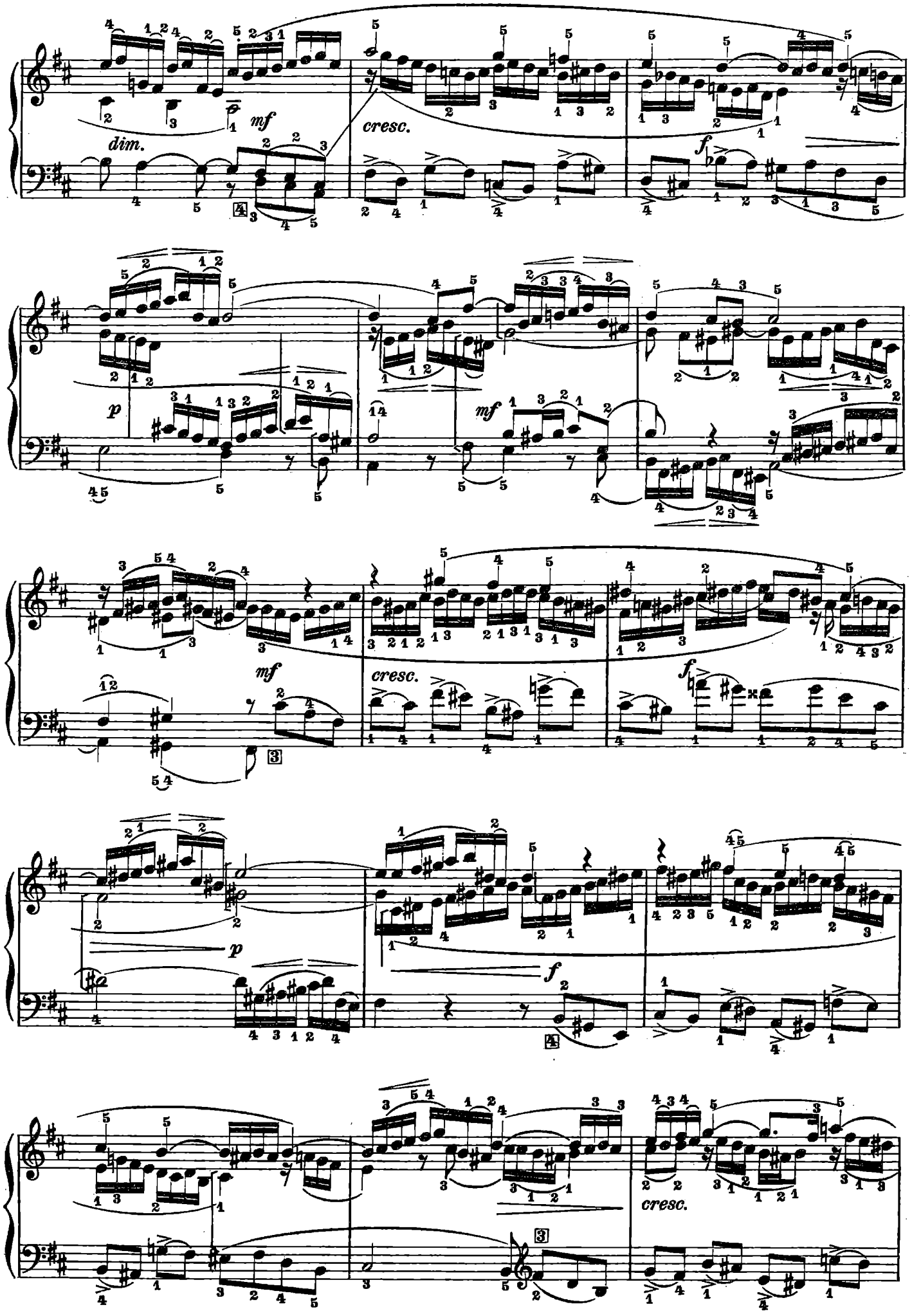
mf
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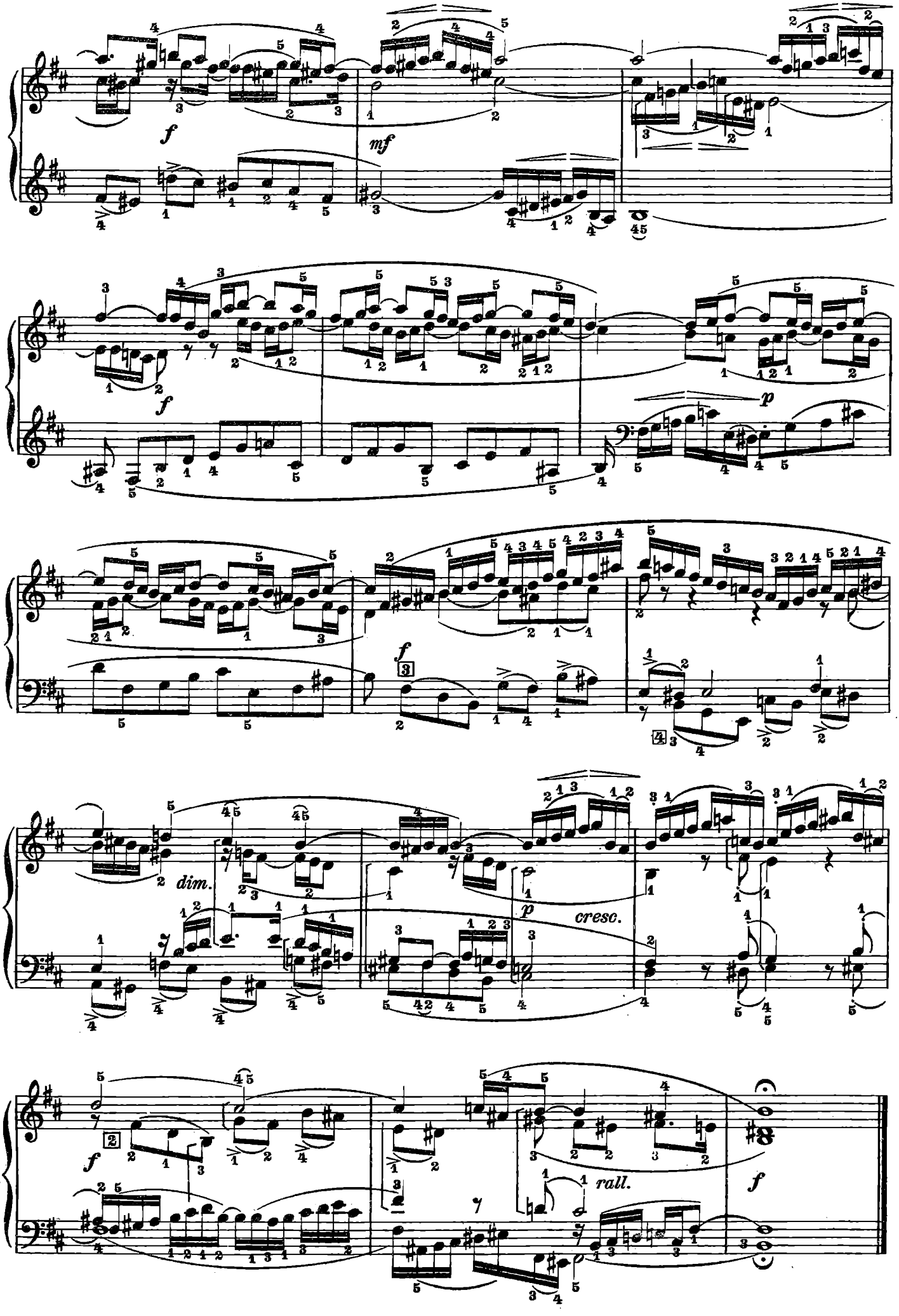
cresc.
f
p
mf
mf
cresc.
f
p
f
cresc.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mf
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dim.
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cresc.
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rall.
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