



Preludio XX

Allegretto un poco espressivo ma semplice (♩ = 63)



p

p cresc. un poco

mf

mf

dim.

p cresc.

f

p



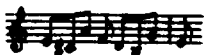
Ampiamente energico ($\text{♩} = 63$)

(a 3 voci)

Тема. Противосложение.

Тональный ответ.

a) Связующий такт. Средний голос имеет характерную тематическую структуру:



Бас сопровождает его новой фигурой, повторенной в фуге ещё три раза в тактах 8, 15 и 24.

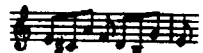
b) Второе противосложение:



c) Первая интермедия, частично сходная со связующей. Фигуры тридцатьвторых происходят из противосложения, как видно из следующего примера:



a) Transition bar. The inner part follows the characteristic thematic structure:



the Bass accompanies with a new figure repeated three times during the fugue in bars 8, 15 and 24.

b) Second Counter-subject:



c) First episode partly equivalent to the transitory period. The groups of demisemiquavers originate from the Counter-subject, as can be seen from the following example:



a) Battuta di transizione. La voce media segue la caratteristica struttura tematica:



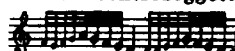
il Basso accomp.

pagna con una figurazione nuova che viene ripetuta ancora per tre volte durante la Fuga alle battute 8, 15 e 24.

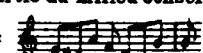
b) Secondo Controsoggetto:



c) 1^{mo} Episodio in parte uguale al periodo di transizione. I gruppi di 32^{mi} derivano dal Controsoggetto come si vede nel seguente esempio:



a) Mesure de transition. La partie du milieu conserve la structure caractéristique du sujet:

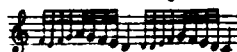


tandis que la basse accompagne avec un motif nouveau qui reparaitra à trois reprises dans la fugue, aux mesures 8, 15 et 24.

b) Deuxième contre-sujet:



c) 1^{er} épisode, en partie semblable à la période de transition. Le motif de triples croches vient du contre-sujet, ainsi que le montre la notation suivante:





The musical score consists of four systems of piano music. The first system is labeled 'd)' and the second 'e)'. The third system is labeled 'f)' and the fourth 'g)'. The score includes various musical notations such as notes, rests, and dynamic markings like 'dim.' and 'mf'. The notation is in Russian and includes fingerings and articulations.

d) Вторая интермедия.
e) Третья интермедия.
f) Четвёртая интермедия. В следующем примере показано ее тематическое происхождение:

d) Second episode.
e) Third episode.
f) Fourth episode. Its thematic derivation is explained here:

d) 2^{do} Episodio.
e) 3^{ro} Episodio.
f) 4^{to} Episodio. Ecco ne spiega la derivazione tematica:

d) 2^{eme} episode.
e) 3^{eme} episode.
f) 4^{eme} episode. On verra clairement par ce qui suit l'origine thématique de cette formule:



The musical score consists of three systems of staves. The first system includes a treble and bass staff with a piano accompaniment. The second system continues the piece with similar notation. The third system includes a treble and bass staff with a piano accompaniment. The notation includes various musical symbols such as notes, rests, trills (tr.), and dynamic markings like 'cresc.', 'dim.', 'p cresc.', and 'ff'. Fingerings are indicated by numbers 1-5. There are also specific markings 'g)' and 'h)' corresponding to the legend below. The piece is in a key with one sharp (F#) and a 4/4 time signature.

g) Противосложение.

Соответствует следующему:

h) Пятая интермедия.

g) Counter-subjet. Equivalent to:

h) Fifth episode.

g) Controsoggetto. Equivale a

h) 5^{to} Episodio.

g) Contre-sujet. Equivalent de:

h) 5^{ème} épisode.