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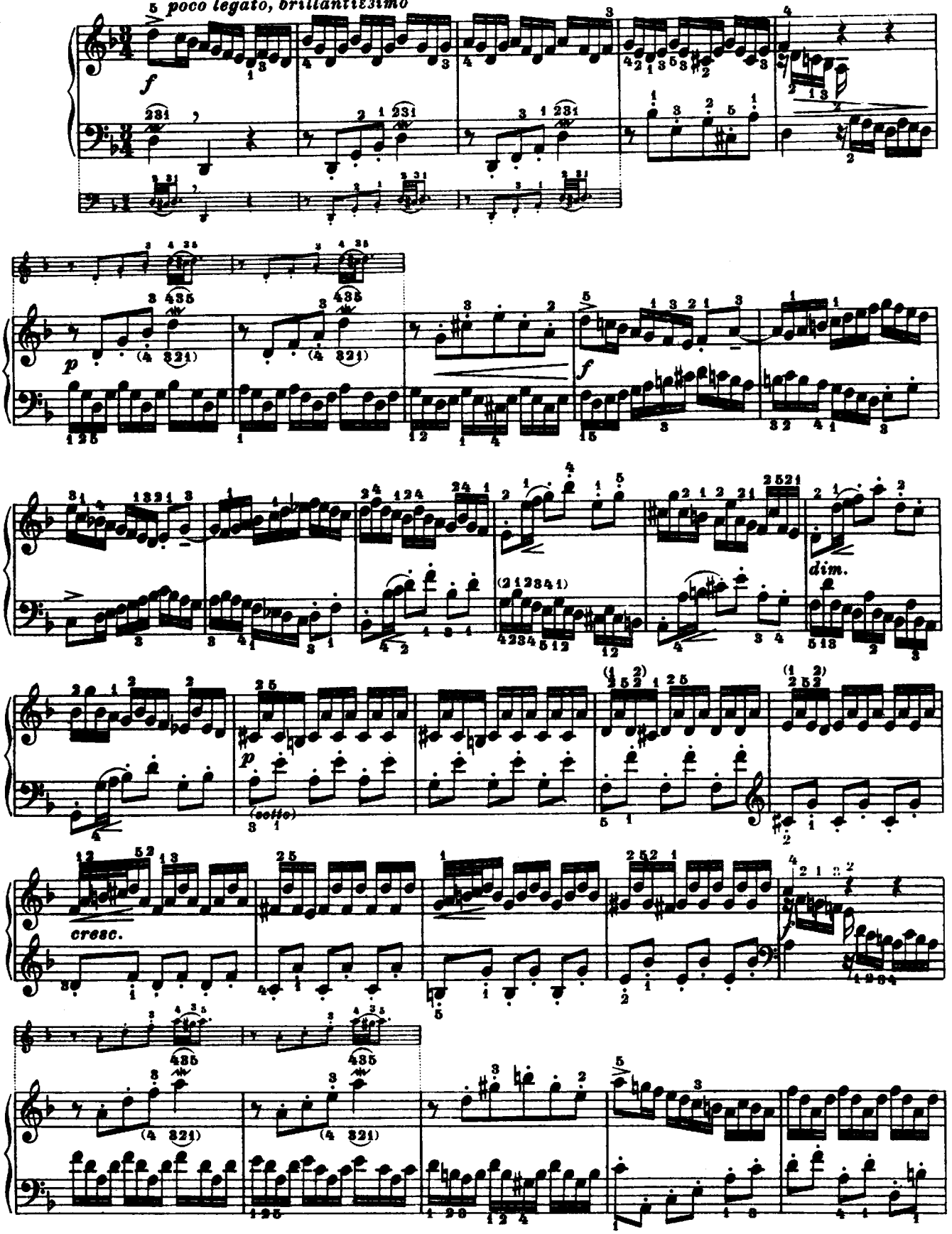
Preludio VI

Allegro vivace e brillante (♩ = 120)

poco legato, brillantissimo



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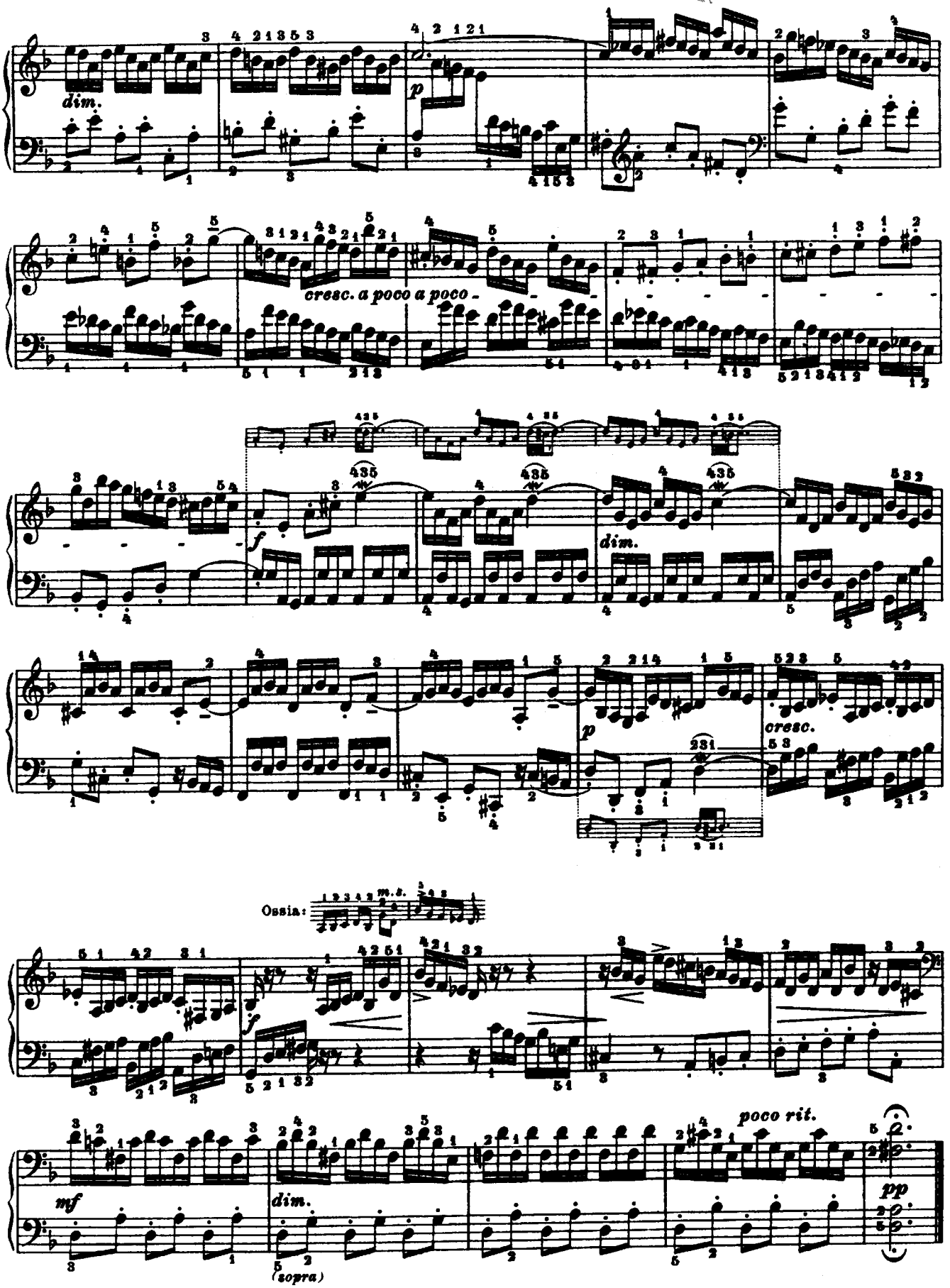

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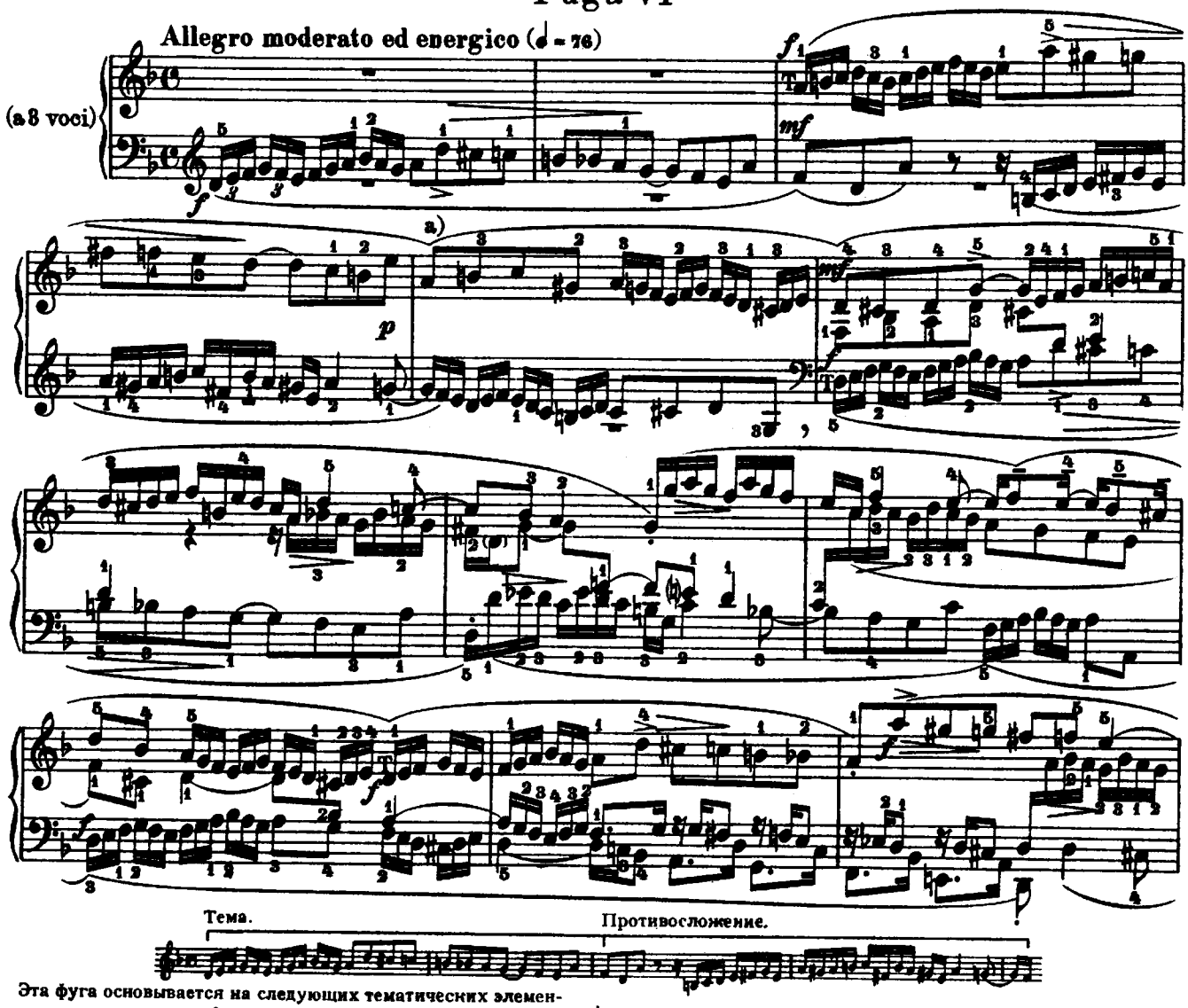
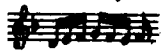
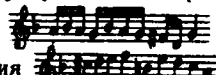
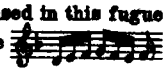
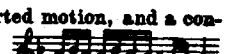
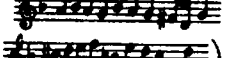
Fuga VI

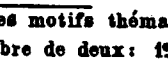
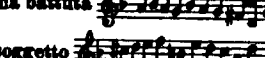
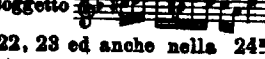


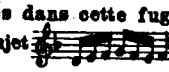
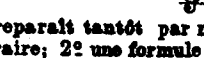
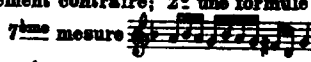
Эта фуга основывается на следующих тематических элементах: начало темы  которое повторяется с девятого такта иногда в прямом движении, иногда в обращении. и контрапунктическая фигура, начинающаяся с седьмого такта:  (подобная окончанию противосложения) и повторяющаяся в тактах 12, 13, 21, 22, 23, а также в такте 24, где она слегка изменена.

The thematic motifs used in this fugue are the following: the beginning of the Theme  which from the 9th bar onward is repeated in both direct and inverted motion, and a contrapuntal design initiated in the 7th bar  (suggesting the end of the Counter-subject ) and repeated in bars 12, 13, 21, 22, 23 and also in the 24th bar, when it is slightly modified.

a) В этом связующем такте между вторым и третьим проведением темы имеется в обоих голосах заимствованная из темы фигура шестнадцатых в обращении.

a) In this transition bar between the second and third repetition of the Theme, the two voices repeat inverted, the thematic figure in semiquavers.

I motivi tematici adoperati nella Fuga sono: il principio del Tema  che dalla nona battuta in avanti viene ripetuto ora in moto retto, ora in moto contrario, e un disegno contrappuntistico che s'inizia alla settima battuta  (a somiglianza della fine del Controsoggetto ) e si ripete nella battute 12, 13, 21, 22, 23 ed anche nella 24ma battuta dove è lievemente modificato.

Les motifs thématiques utilisés dans cette fugue sont au nombre de deux: 1° le début du sujet  qui, dès la neuvième mesure, reparaît tantôt par mouvement direct, tantôt par mouvement contraire; 2° une formule contrapuntique qui commence à la 7ième mesure  (analogue à la fin du contre-sujet ) et qui se répète dans les mesures 12, 13, 21, 22, 23, voire même dans la mesure 24 où elle n'est que légèrement modifiée.

a) In questa battuta d'unione (di transizione) fra la seconda e la terza replica del Tema le due voci ripetono per moto contrario la figurazione tematica in 16mi

a) Dans cette mesure de transition entre la réponse et le retour du sujet, les deux voix reprennent la figuration thématique en doubles croches et la renversent.

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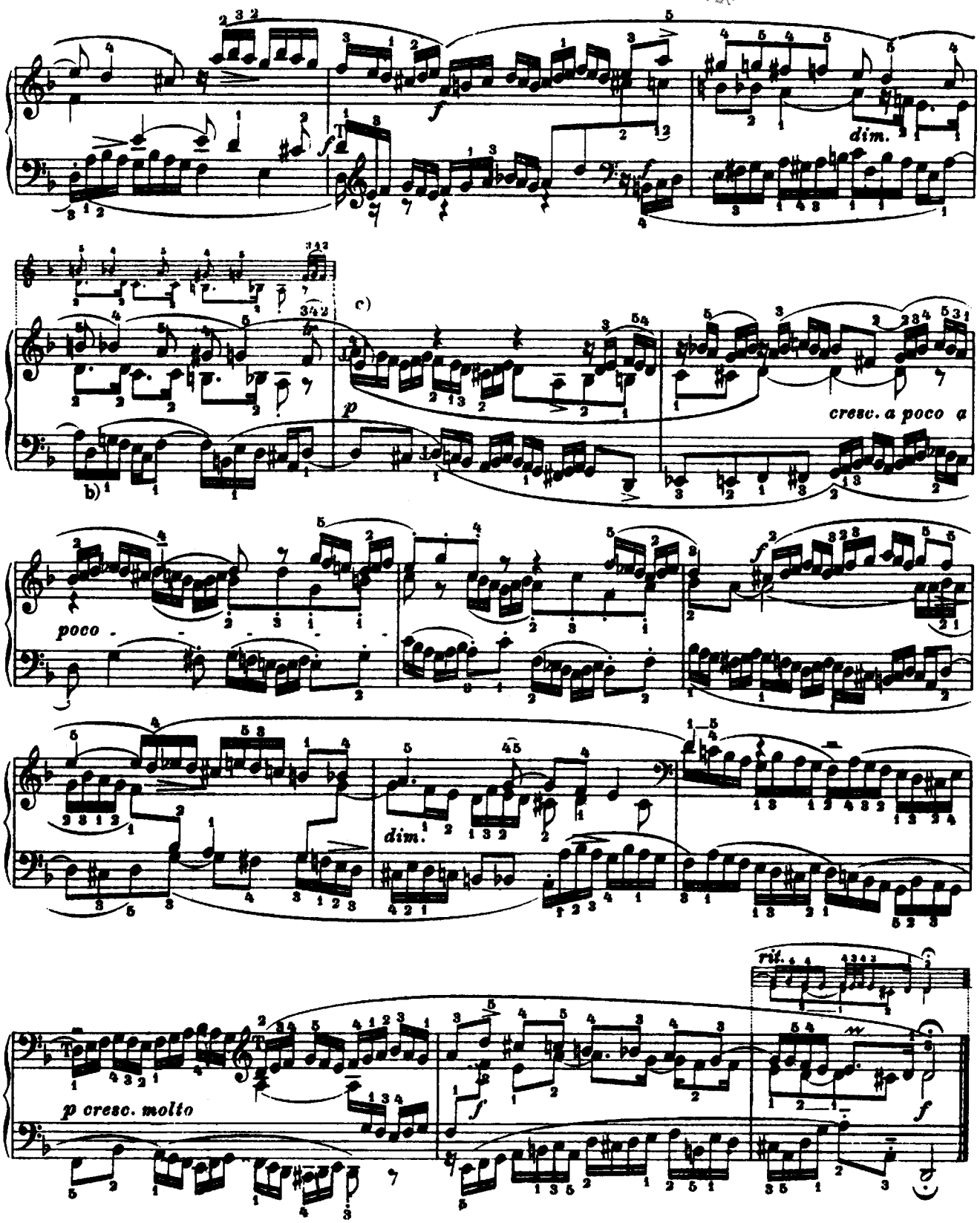

b) Конец противосложения повторяется в нисходящей секвенции.
c) Тема в обращении.

b) The end of the Counter-subject is repeated in the form of a descending sequence.
c) Theme inverted.

b) La fine del Controsoggetto si ripete in forma di progressione discendente.
c) Tema in moto contrario.

b) La fin du contre-sujet est reprise sous forme de progression descendante.
c) Sujet renversé.