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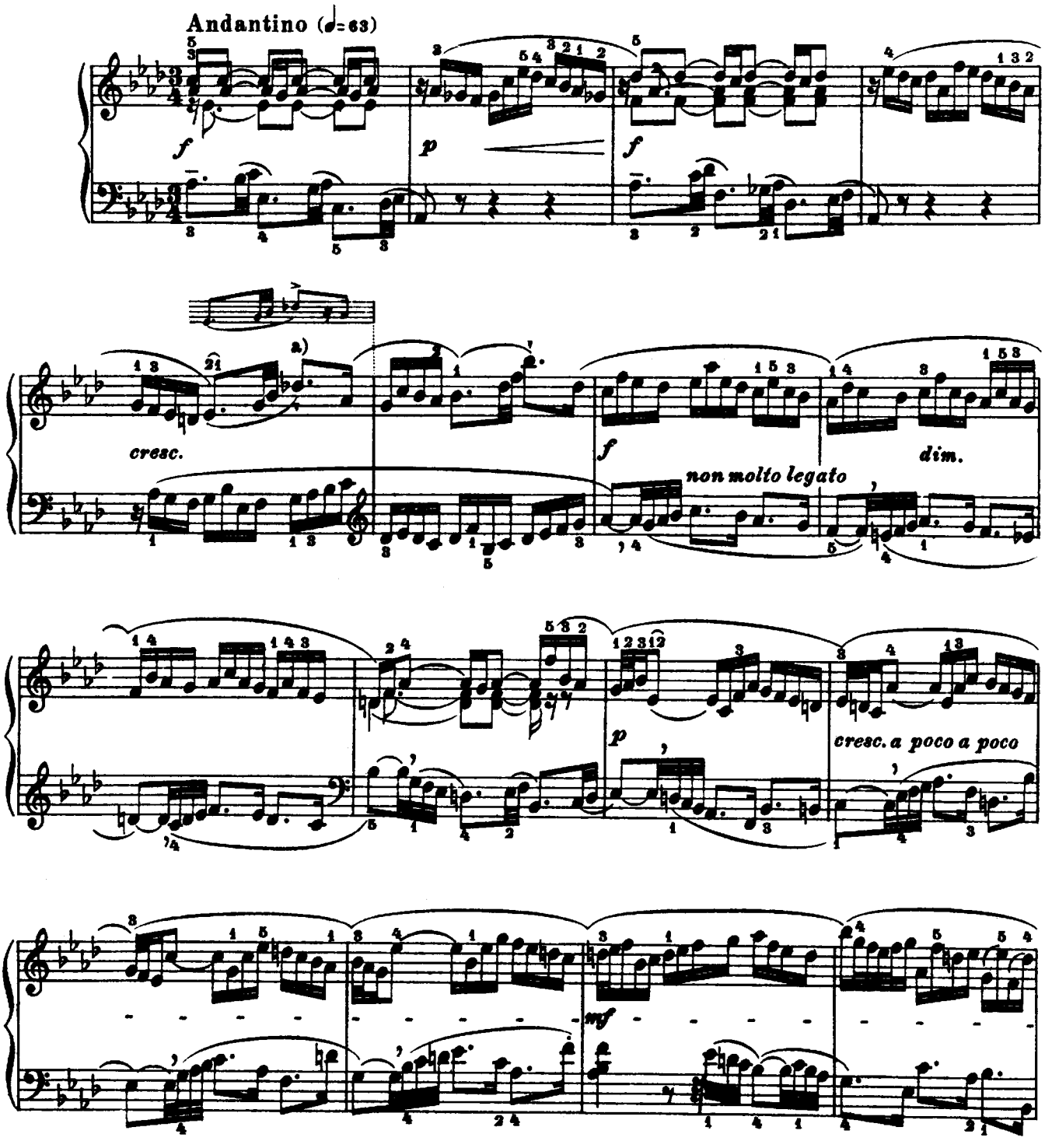
Preludio XVII

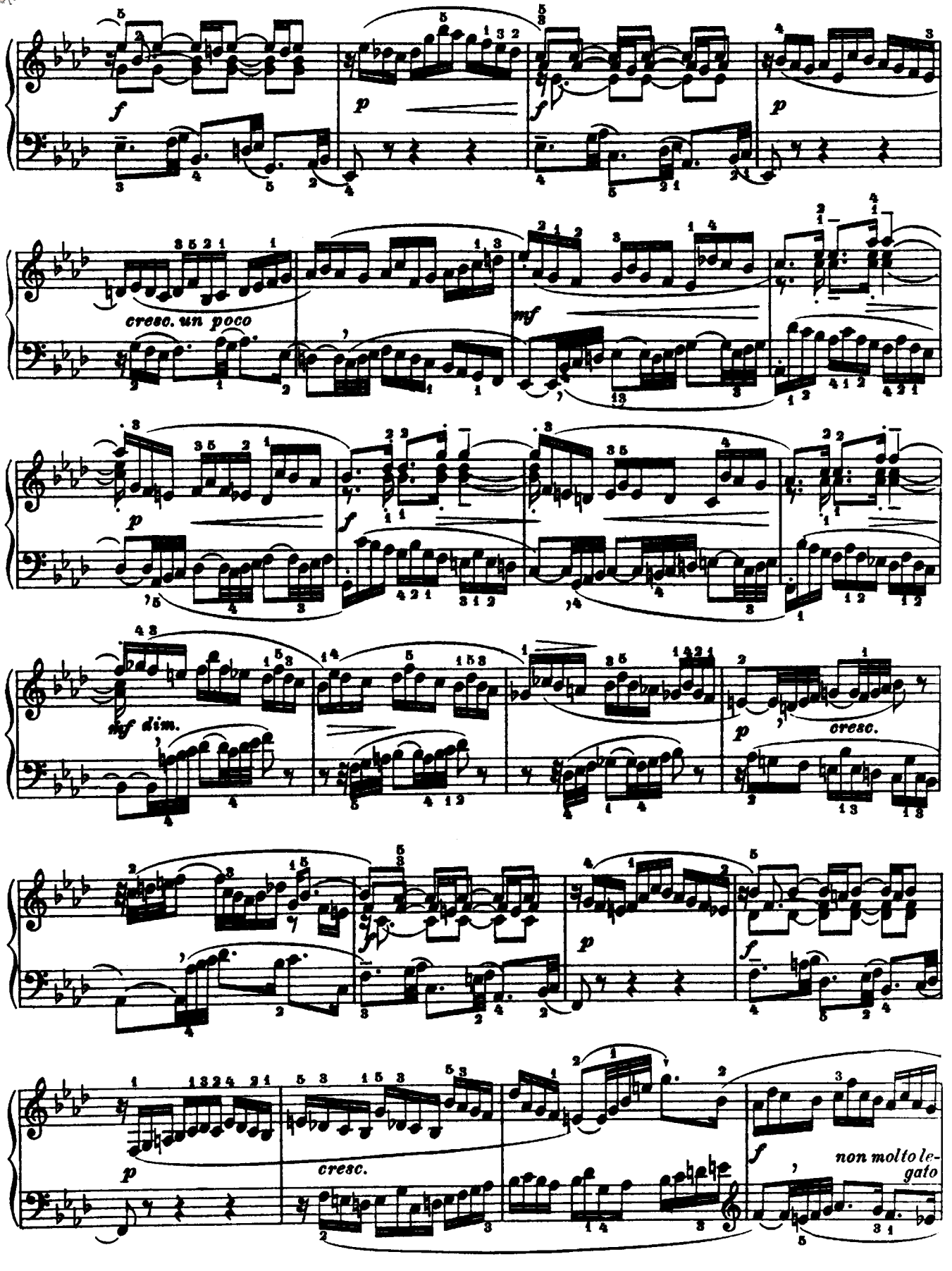


a)Эти острые точки ▾ имеются в оригинале. См. примечание к теме 10-й фуги.

a) These staccato dashes ▾ are original. See annotation for the Theme in fugue X.

a) I punti acuti ▾ sono originali. Vedi annotazione per il Tema della Fuga X.

a) Les signes ▾ sont dans l'original. Voir la remarque faite sur le sujet de la Fugue X.


cresc. un poco
mf
dim.
cresc.
non molto legato

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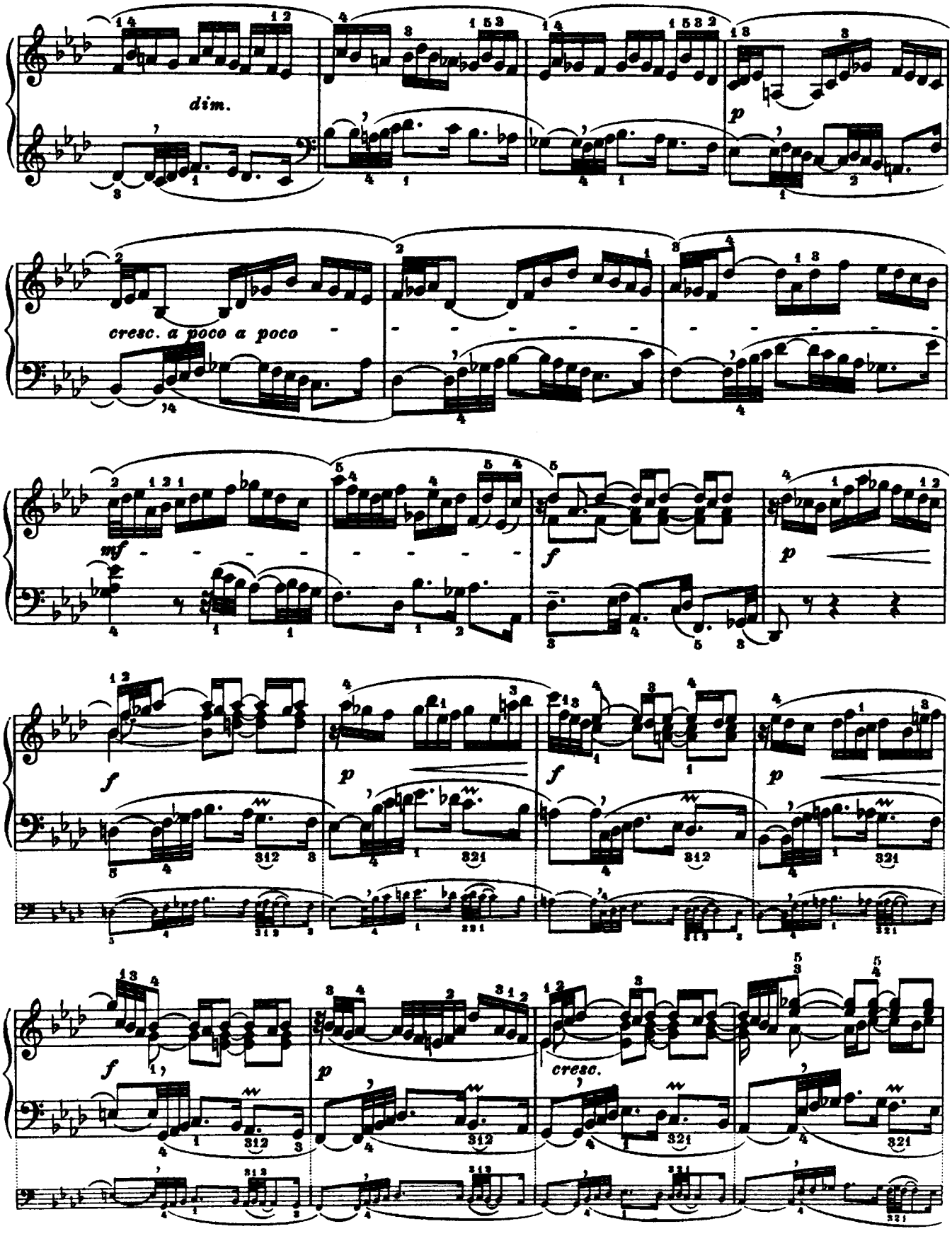

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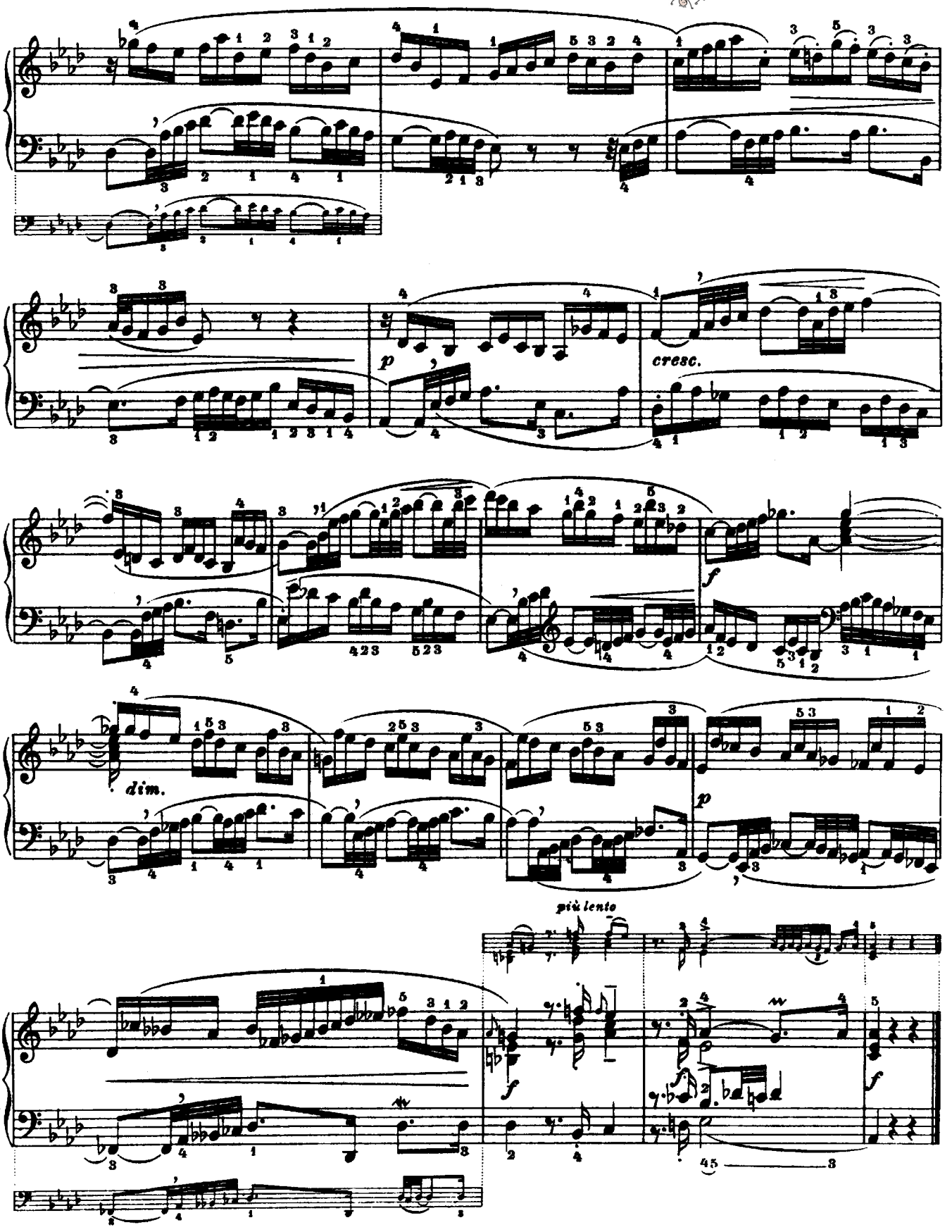

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Fuga XVII

dolce e legatissimo

Tranquillamente e cantando (♩= 69)

(a 4 voci)

p dolce e legatissimo

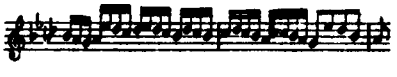
a) b) c)

mf *p* *cresc.* *f*

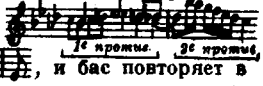
Тема. Противосложение.

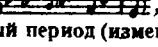
Тональный ответ.

a) Связующая интермедия.

b) Второе противосложение, 

которое почти во всей фуге соединено с первым.

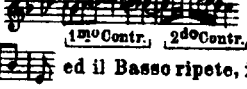
c) Первая интермедия. Сопрано происходит из первого и второго противосложения. Пример: 

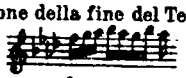
Альт выведен из темы  , и бас повторяет в форме секвенции некоторый период (измененный конец темы), который имелся уже в сопрано в пятом такте. Сходные тематические элементы служат для образования начинающейся в двадцать седьмом такте третьей интермедии.

a) Periodo di transizione.

b) 2do Controsoggetto

che si trova unito, in quasi tutta la Fuga al primo Controsoggetto.

c) 1mo Episodio. Il Soprano ha origine dal primo e secondo Controsoggetto. Esecuzione: 

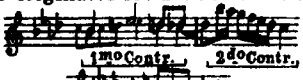
Il Contralto deriva dal Tema, ed il Basso ripete, in forma di progressione, un periodo (modificazione della fine del Tema) già cantato dal Soprano alla 5ta battuta 

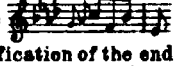
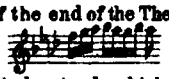
L'identico contenuto tematico serve a formare il 3^{zo} Episodio che comincia alla 27ma battuta.

a) Transition period.

b) Second Counter-subject

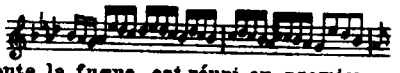
which we find together with the first Counter-subject, nearly throughout the whole fugue.

c) First episode. The Soprano originates from the first and second Counter-subjects. Execution: 

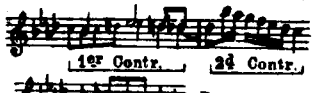
The Contralto is founded on the Theme  and the Bass repeats, in sequence form, a modification of the end of the Theme, already sung by the Soprano in the 5th bar 

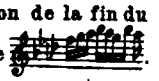
The same thematic material forms the third episode which begins at the 27th bar.

a) Période de transition

b) Second contre-sujet 

qui, pendant presque toute la fugue, est réuni au premier.

c) 1er épisode. Le soprano résulte d'une combinaison des deux contre-sujets, soit: 

L'alto vient du sujet lui-même et la basse répète, sous forme de progression, une formule (modification de la fin du sujet) déjà entendue dans le soprano, à la mesure 

Les mêmes éléments thématiques servent à former le 3ème épisode qui commence à la mesure 27.

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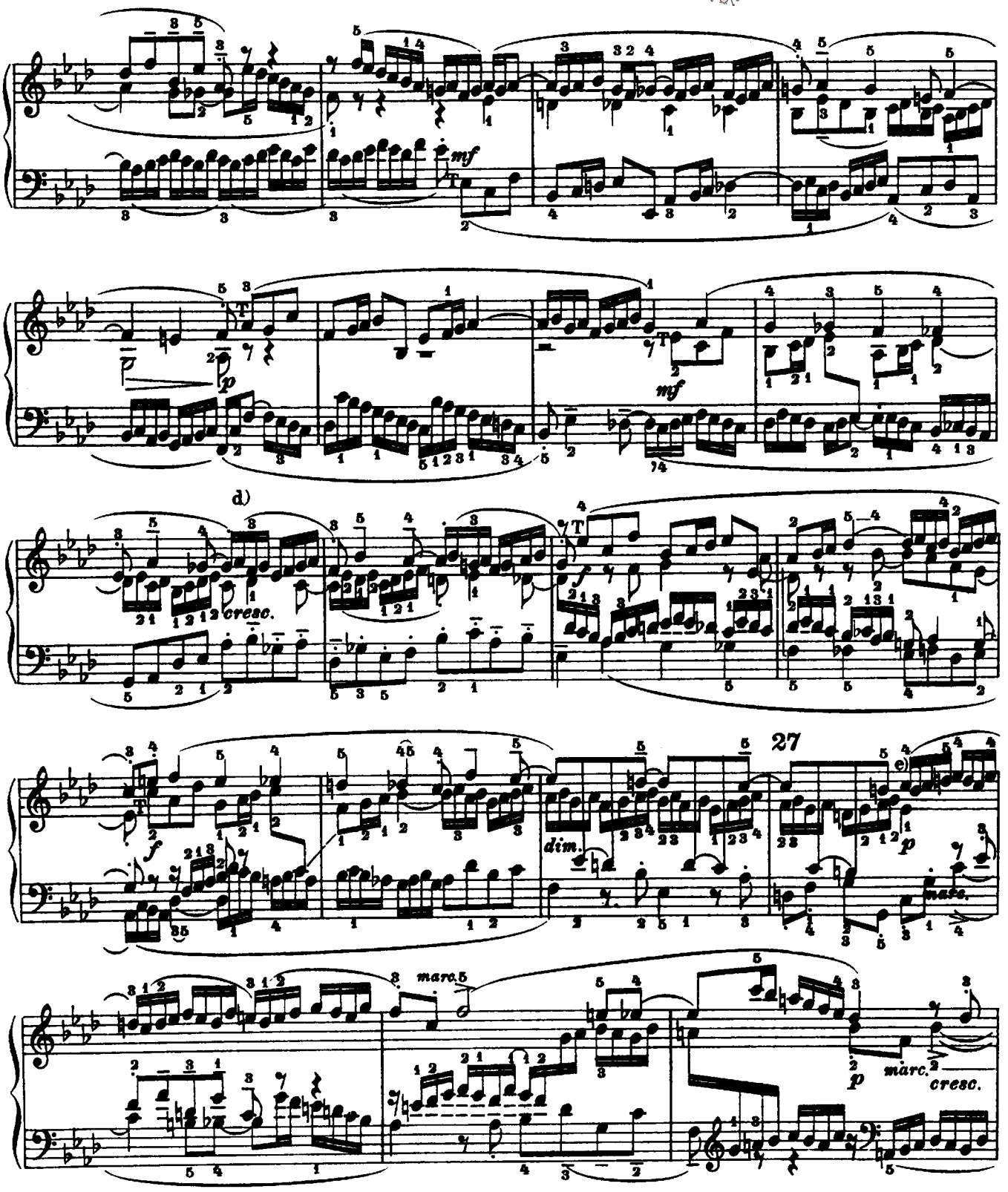

d) Вторая интермедия, в которой тенор и альт поочередно повторяют конец темы.
e) Третья интермедия (см. примечание c))

d) Second episode in which the Tenor and Contralto answer each other repeating the end of the Theme.
e) Third episode. (See Annotation c).

d) 2do Episodio nel quale il Tenore ed il Contralto si rispondono nel ripetere la fine del Tema.
e) 3^{zo} Episodio. (Vedi nota c).

d) 2ème épisode dans lequel le ténor et l'alto reprennent alternativement la terminaison du sujet.
e) 3ème épisode. (Voir la note c).

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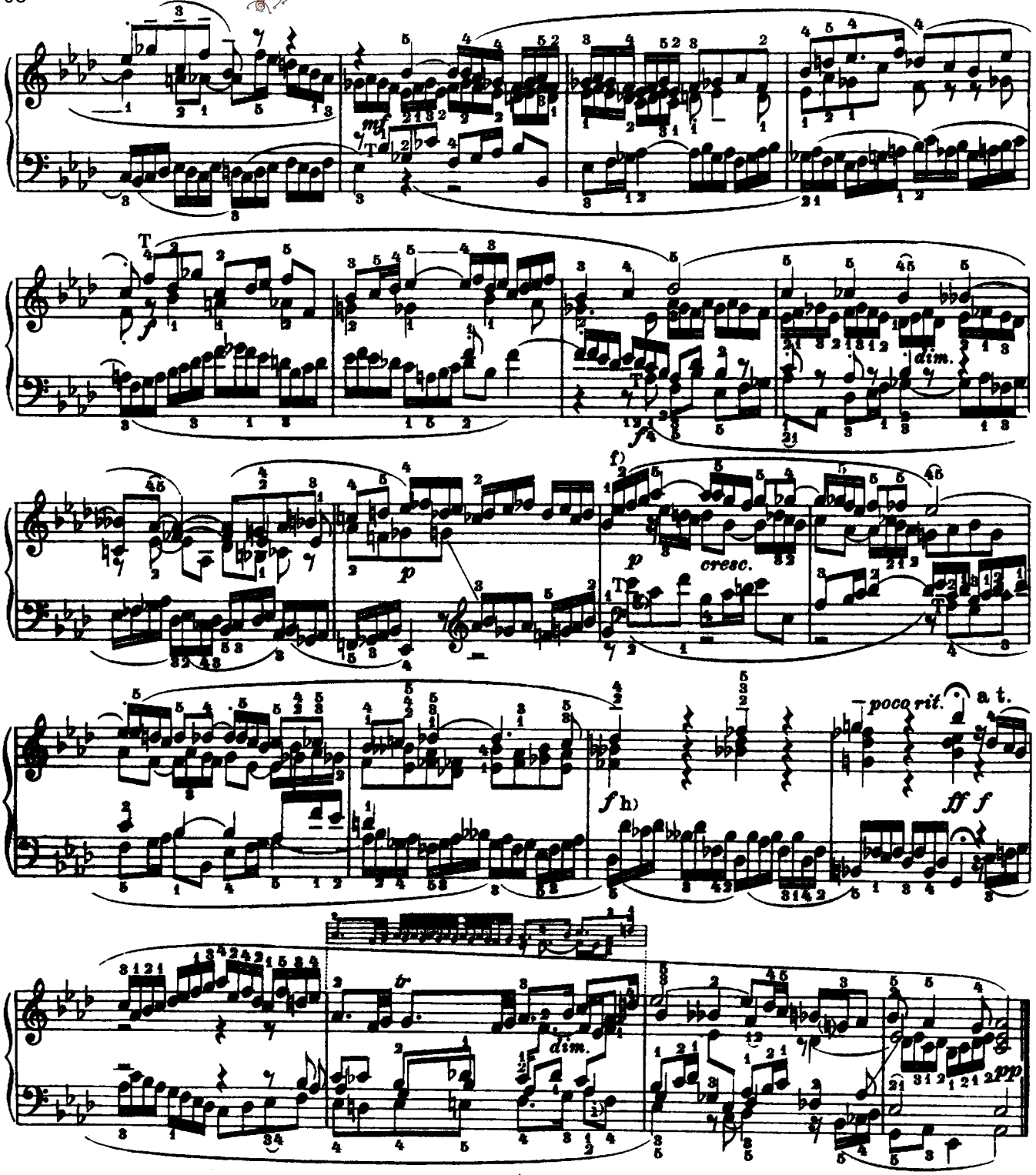

f) Вариант первого противосложения.
g) Стретто.
h) Этот пассаж имеет тематическое происхождение. Пример:
i) Добавление второго басового голоса под противосложением.

f) Variant of the first Counter-subject.
g) Stretto.
h) This passage preserves its thematic origin. Execution:
i) A second Bass is added here below the Counter-subject.

f) Variante del primo Controsoggetto.
g) Stretto.
h) Questo passaggio conserva la sua origine tematica. Esempio.
i) Aggiunta d'un secondo Basso al disotto del Controsoggetto.

f) Variante du premier contre-sujet.
g) Strette.
h) L'origine thématique de ce passage est encore sensible, soit:
i) Seconde partie de basse, introduite au-dessous du contre-sujet.