

System 1: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (2, 4, 1, 2, 3, 1, 3, 2, 3). Bass clef contains a supporting line with slurs and fingerings (1, 4). A dynamic marking *f* is present. A trill *tr* is indicated above a note. A guitar-style chord diagram is shown below the bass line: $\begin{matrix} 3 & 1 & 2 & 1 \\ 1 & 1 & 1 & 1 & 1 & 1 & 1 & 3 \end{matrix}$.

System 2: Treble clef contains a melodic line with slurs and fingerings (1, 3, 2, 3, 1, 3, 2, 3, 1). Bass clef contains a supporting line with slurs and fingerings (4, 1, 1, 2, 3, 1, 3, 1, 5, 4, 3). A dynamic marking *dim.* is present. A guitar-style chord diagram is shown above the treble line: $\begin{matrix} 1 & 3 & 2 & 3 & 1 & 3 & 2 & 3 & 1 \end{matrix}$. A dynamic marking *p* is present.

System 3: Treble clef contains a melodic line with slurs and fingerings (4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1). Bass clef contains a supporting line with slurs and fingerings (2, 3, 1, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 2). A dynamic marking *cresc.* is present. A dynamic marking *f* is present. A guitar-style chord diagram is shown above the treble line: $\begin{matrix} 3 & 1 & 2 \end{matrix}$. A guitar-style chord diagram is shown below the bass line: $\begin{matrix} 2 & 3 & 1 \\ 2 & 3 & 1 \end{matrix}$.

System 4: Treble clef contains a melodic line with slurs and fingerings (3, 4, 1, 2, 3, 5, 1, 4, 3, 2, 1, 2). Bass clef contains a supporting line with slurs and fingerings (5, 2, 2, 3, 1, 2, 1, 3, 1, 2, 3). A dynamic marking *f* is present. A guitar-style chord diagram is shown above the treble line: $\begin{matrix} 1 & 4 & 3 & 2 & 1 & 2 \end{matrix}$. A guitar-style chord diagram is shown below the bass line: $\begin{matrix} 1 & 3 & 1 & 2 & 3 \end{matrix}$. First and second endings are indicated.

2 3 4
2 4 3
p
1 3 8 (5) 1 4 4 4 4 4 3 3 1 1 2

p cresc.
4 4 2 4 2 4 2 1 3

f
1 1 5 5 1 4 2 5 1 4 2

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

p cresc.
1 3 4 2 3 1 3 2 1 2 1 2

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

f
tr.

8 2 8 1

3121

3 1 9 1

1 3 2 3 4 2 3

tr.

dim. *p* *creac.*

4 1 1 3 1 3 1 3

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

tr. *f*

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

3 3 1 4 1 3 2

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

risoluto *f*

5 3 5 4

3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3

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

Fuga X

Allegro risoluto ed energico (♩ = 136)

Esecuzione: 

(a 3 voci) *energico* *f* *a* *non legato*

energico



non legato *energico*

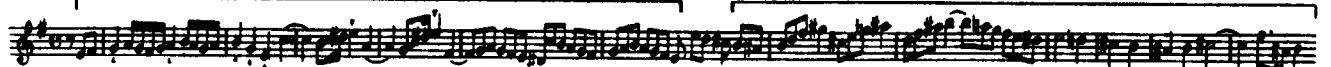


non legato *segno* *p* *cresc.*



Тема.

Противосложение.



a) Значок *λ* имеется в оригиналах. Но во времена Баха он обозначал не *staccato*, а *sforzato non legato*, приблизительно если бы было написано теперь следующее:



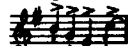
b) Первая интермедия. Секвенция баса, образованная из окончания темы, сопровождается в верхних голосах ритмическими фигурами, заимствованными из третьего и четвертого тактов темы.

a) The sign *λ* is in the original manuscripts: But at Bach's period it did not indicate a *staccato*, but a *sforzato non legato*, or as near as possible this indication of to-day:



b) First episode. The sequence of the Bass (drawn from the end of the Theme) is accompanied by the upper parts with rhythmical *andamenti* to be found in the third and fourth bars of the Theme.

a) Il segno *λ* si trova nei manoscritti originali. Esso però all'epoca di Bach, più che uno *staccato* indicava uno *sforzato non legato*, presso a poco come se oggi si scrivesse nel seguente modo:



b) 1^o Episodio. La progressione del Basso, derivante dalla fine del Tema) è accompagnata dalle voci superiori con *andamenti* ritmici contenuti nella terza e quarta battuta del Tema.

a) Ce signe *λ* se trouve dans les manuscrits autographes. Cependant, du temps de Bach, il indiquait moins un *staccato* qu'une sorte de *sforzato non legato* que l'on écrirait de nos jours à peu près comme suit:



b) 1^{er} épisode. La progression de la basse (issue de la fin du sujet) est accompagnée, dans les parties supérieures de passages rythmiques que nous connaissons déjà des mesures 2 et 4 du sujet.

c) Противосложение переходит от
баса к сопрано.

d) Вторая интермедия, образованная из того же материала,
что и первая.

c) The Counter-subject passes
from the Bass to the Sopr.

d) Second episode formed with the same thematic
of the first.

c) Il Controsoggetto dal Basso
passa al Soprano

d) 2^{do} Episodio formato dallo stesso materiale
del primo

c) Le contre-sujet passe de la
basse au soprano:

d) 2^{ème} épisode composé des mêmes éléments thématiques
que le premier.

a tempo

mf energico *f*

dim. non legato

p *cresc.* *f*

Adagio. Tempo primo

rall. *p* *cresc.* *rit.* *largamente*

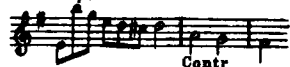
f) Слегка измененное противосложение, переходящее от сопрано к альту.



g) Добавление четвертого голоса.

f) Counter-subject slightly modified, which passes from the Sopr.

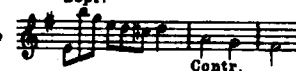
Sopr. to the Contr.



g) A fourth part is added.

f) Controsoggetto lievemente modificato che passa dal Sopr.

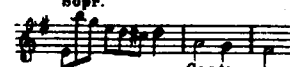
al Contralto



g) Aggiunta d'una quarta parte.

f) Le contre-sujet, quelque peu modifié, passe du soprano a

l'alto:



g) Adjonction d'une quatrième partie.