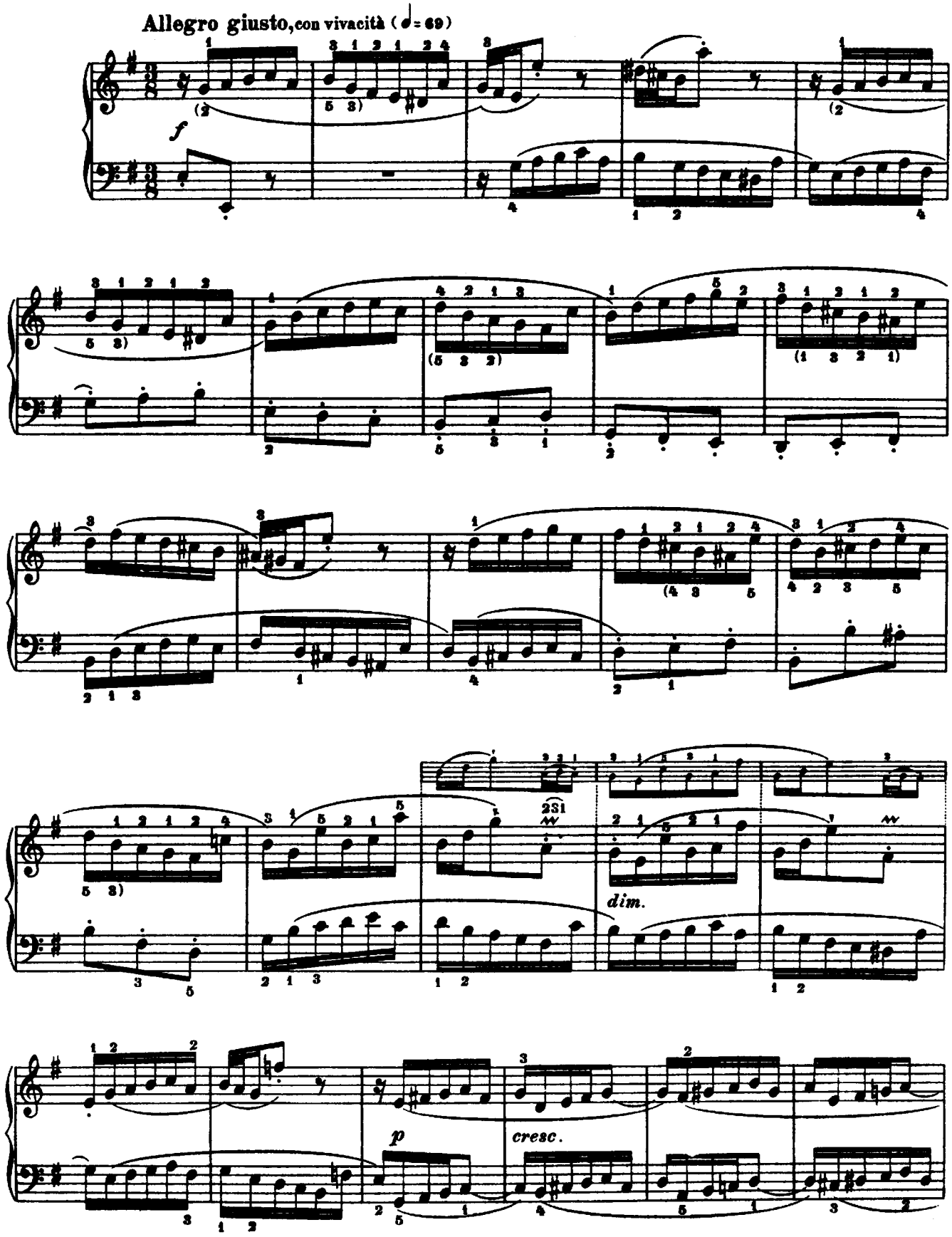
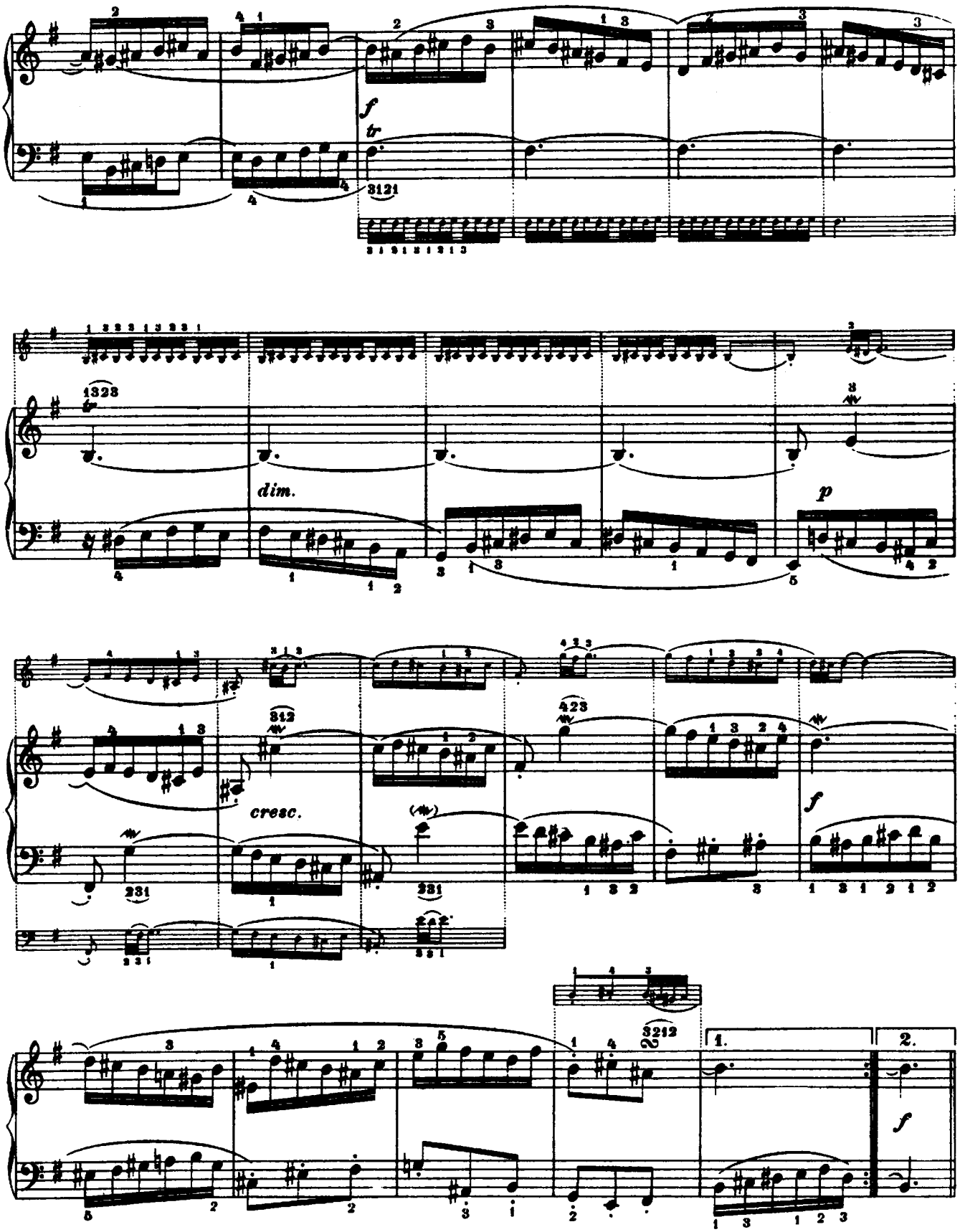
Preludio X

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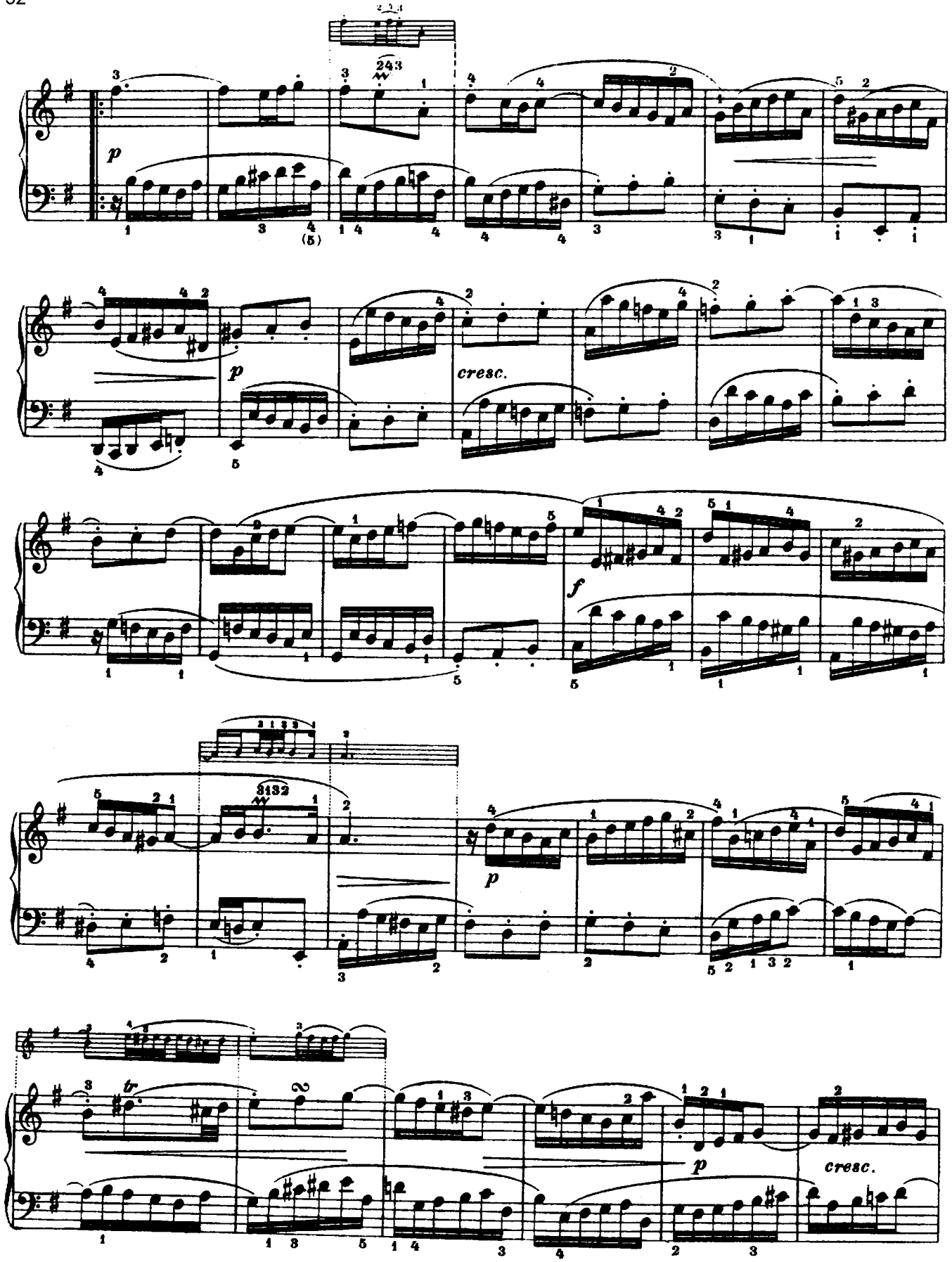
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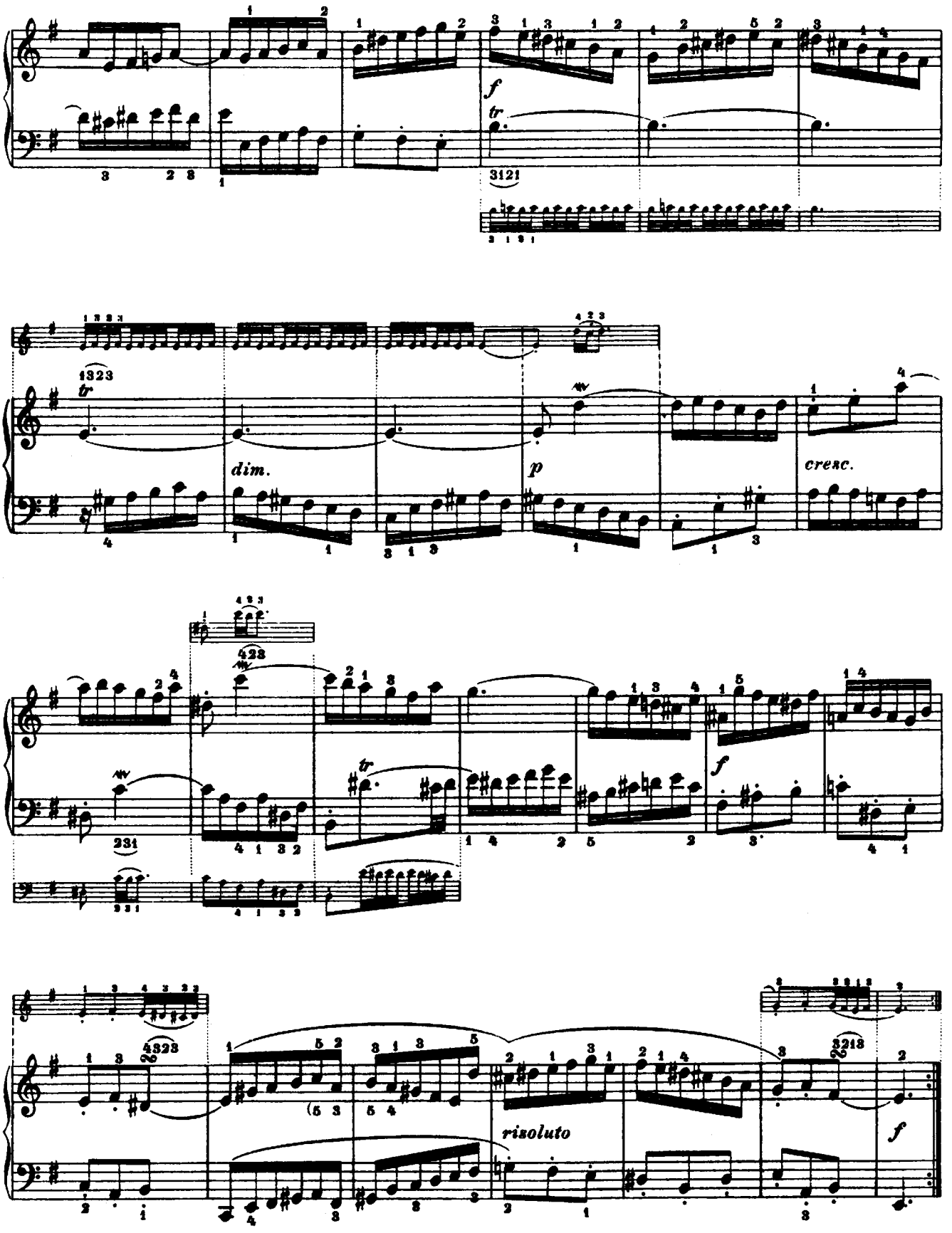
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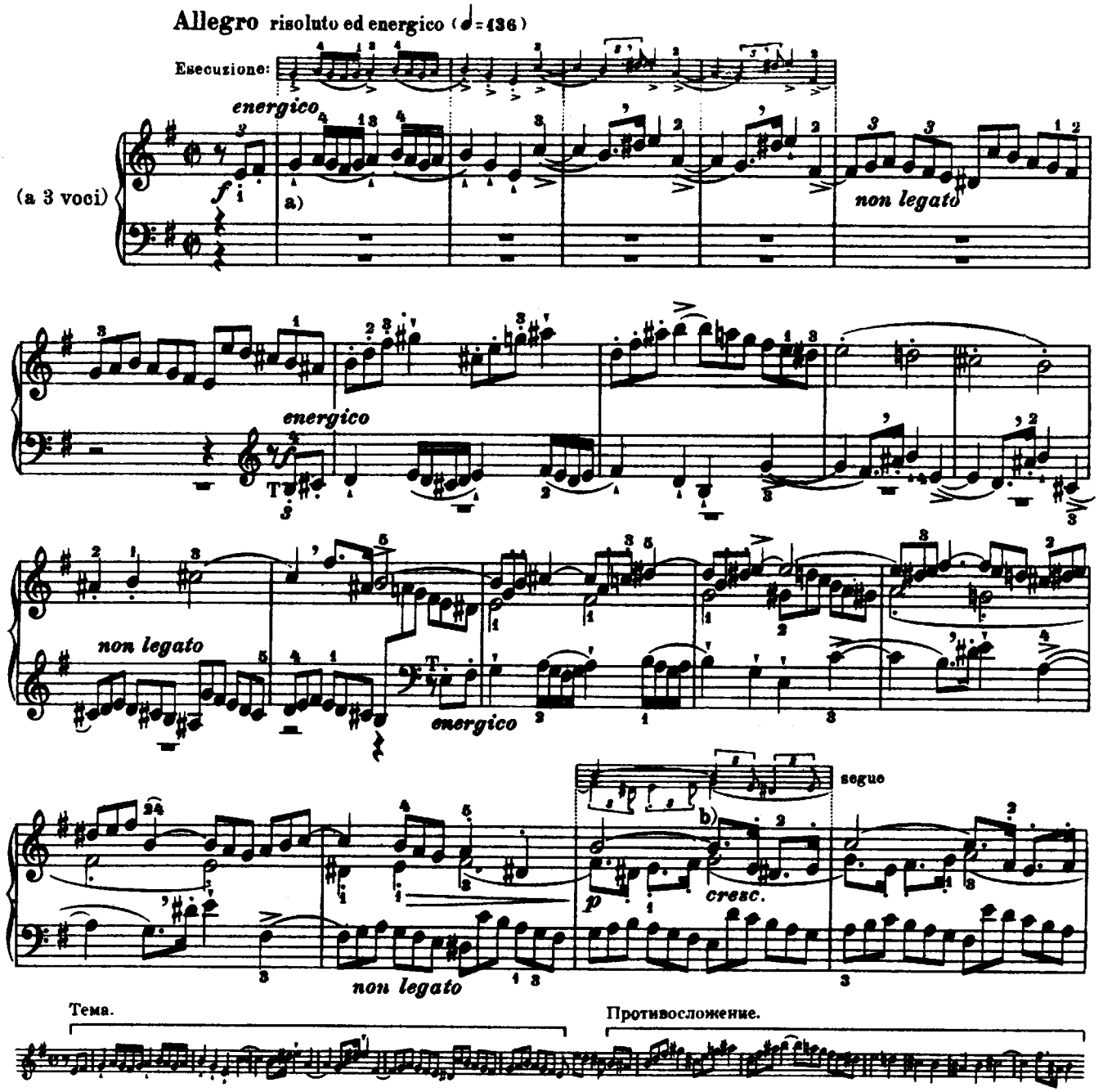
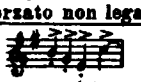
Fuga X



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

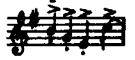
b) Первая интермедия. Секвенция баса, образованная из окончания темы, сопровождается в верхних голосах ритмическими фигурами, заимствованными из третьего и четвертого тактов темы.

a) The sign ▲ 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:



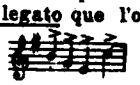
b) First episode. The sequence of the Bass (drawn from the end of the Theme) is accompanied by the upper parts with rhythmical andamenti to be found in the third and fourth bars of the Theme.

a) Il segno ▲ 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:

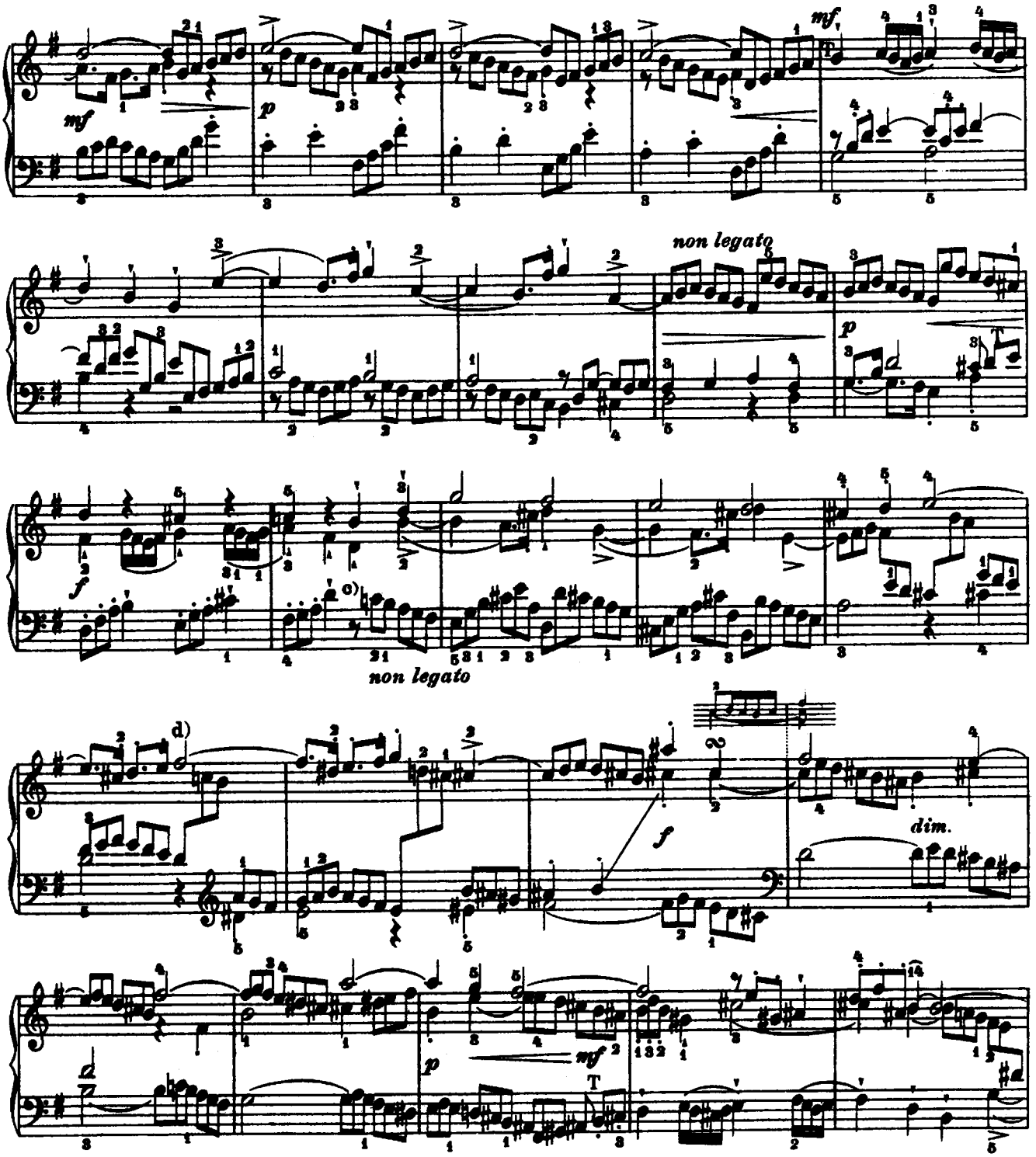


b) 1mo Episodio. La progressione del Basso, derivante dalla fine del Tema) è accompagnata dalle voci superiori con andamenti ritmici contenuti nella terza e quarta battuta del Tema.

a) Ce signe ▲ 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) 1er episode. 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.

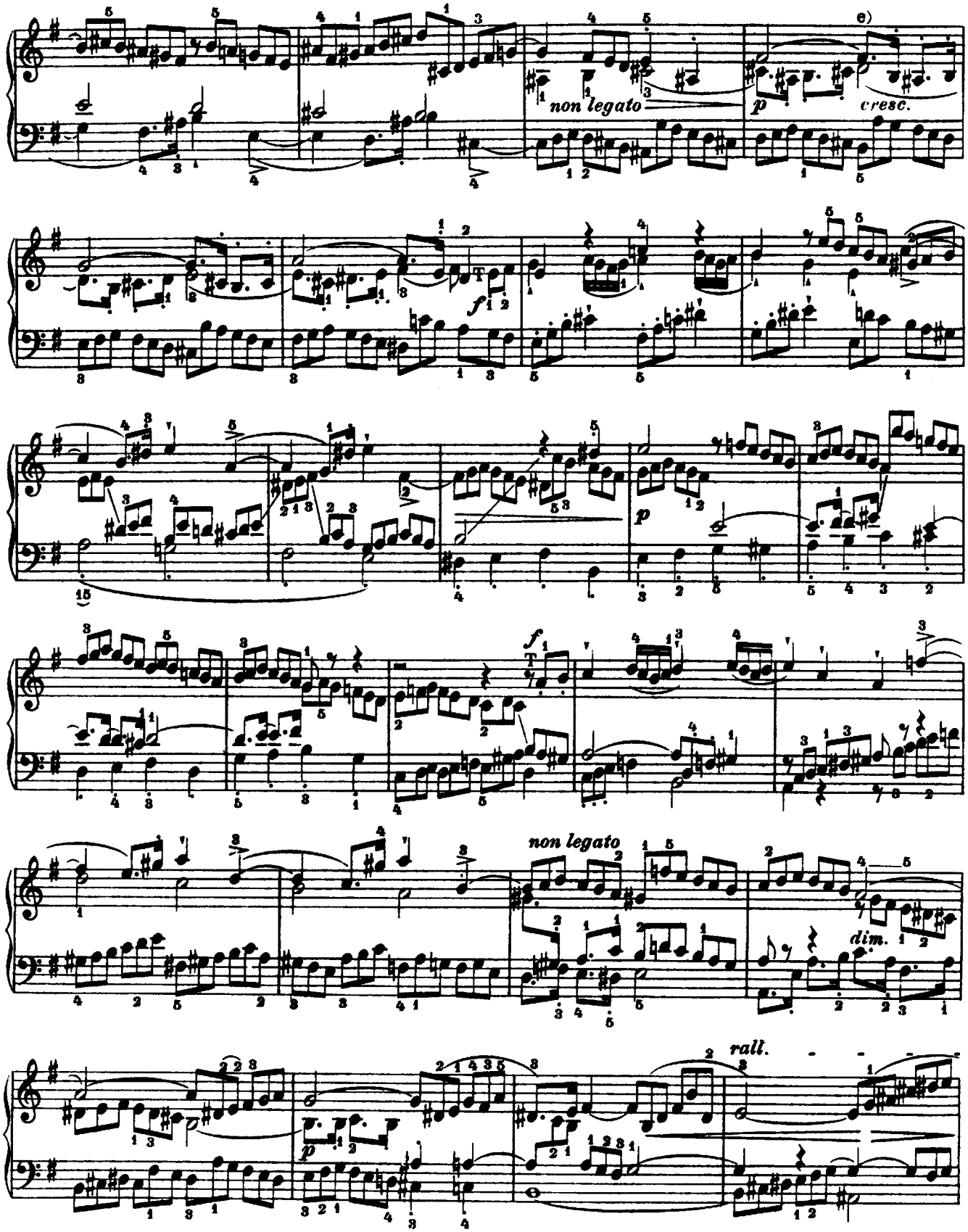
d) Second episode formed with the same thematic material of the first.

c) Il Controsoggetto dal Basso passa al Soprano

d) 2do Episodio formato dallo stesso materiale tematico del primo

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

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

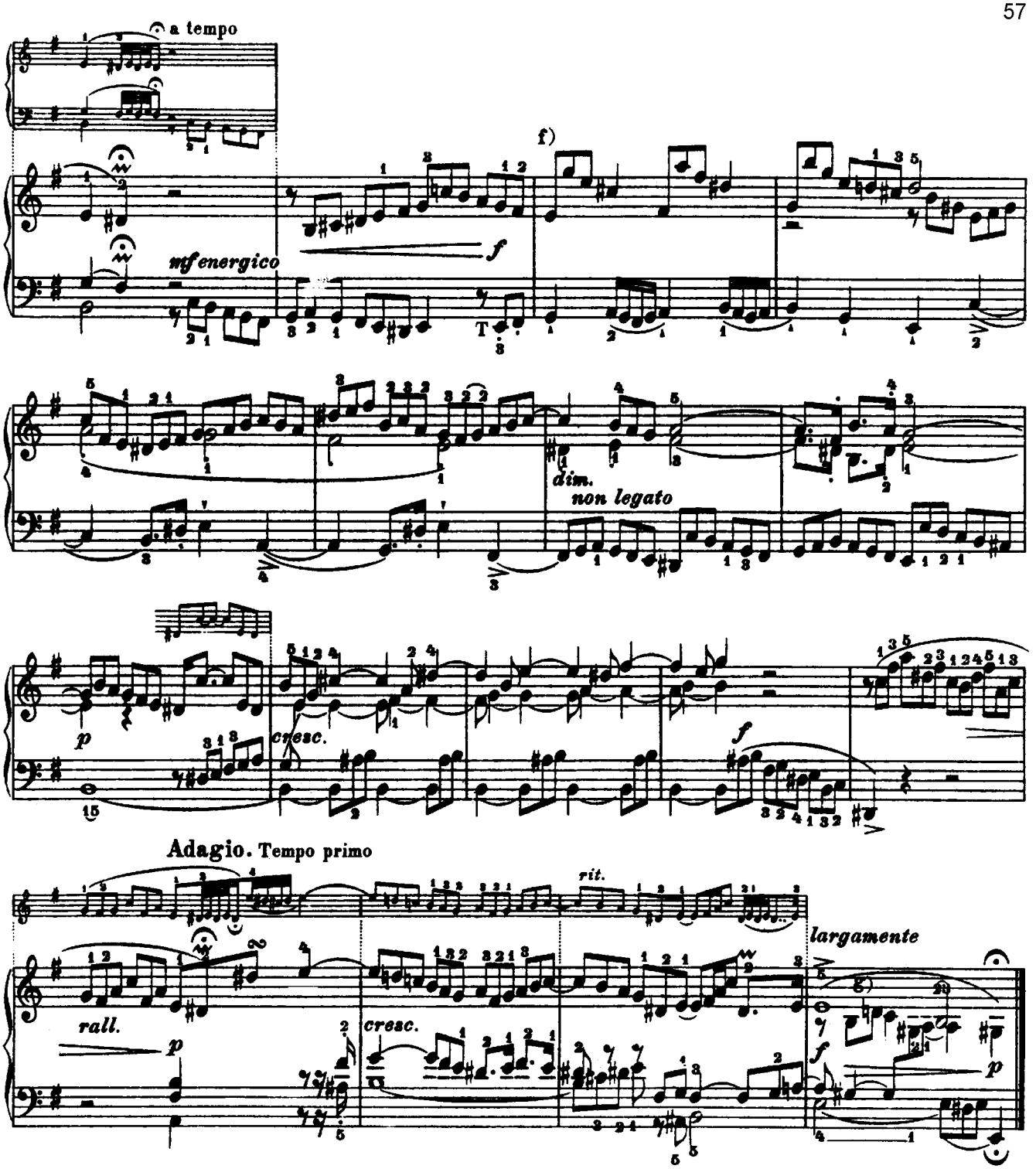


e) Третья интермедия, тематически сходная с предыдущими.

e) Third episode, thematically equal to the preceding.

e) 3ᶻᵒ Episodio tematicamente uguale ai precedenti.

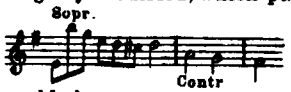
e) 3ème épisode dont les éléments sont encore pareils aux précédents.



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

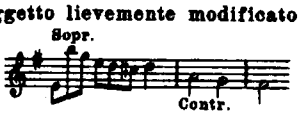
g) Добавление четвертого голоса.

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



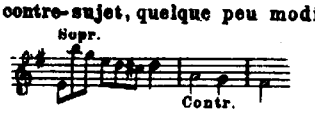
g) A fourth part is added.

f) Controsoggetto lievemente modificato che passa dal Sopr. al Contralto



g) Aggiunta d'una quarta parte.

f) Le contre-sujet, quelque peu modifie, passe du soprano a l'alto:



g) Adjonction d'une quatrième partie.