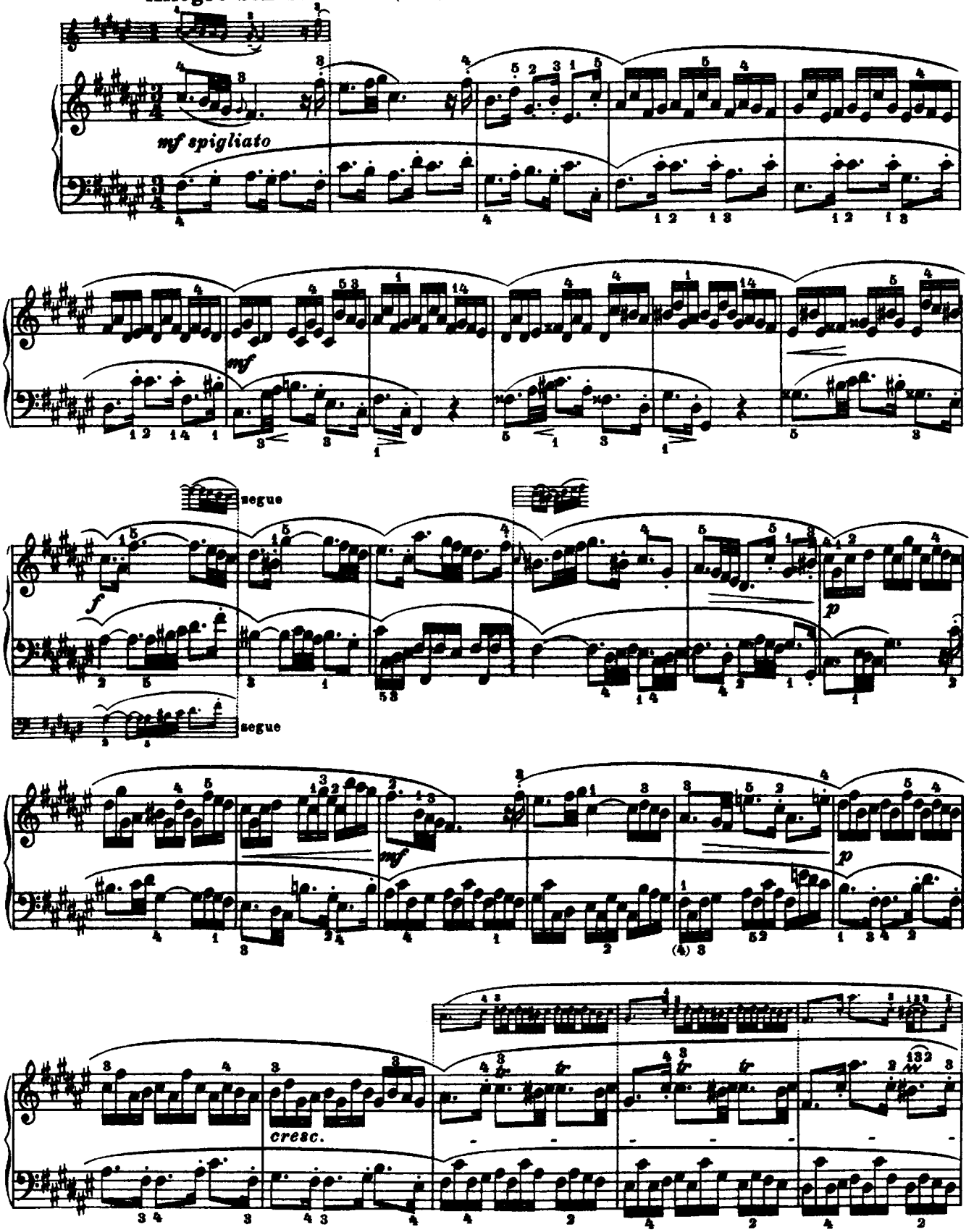
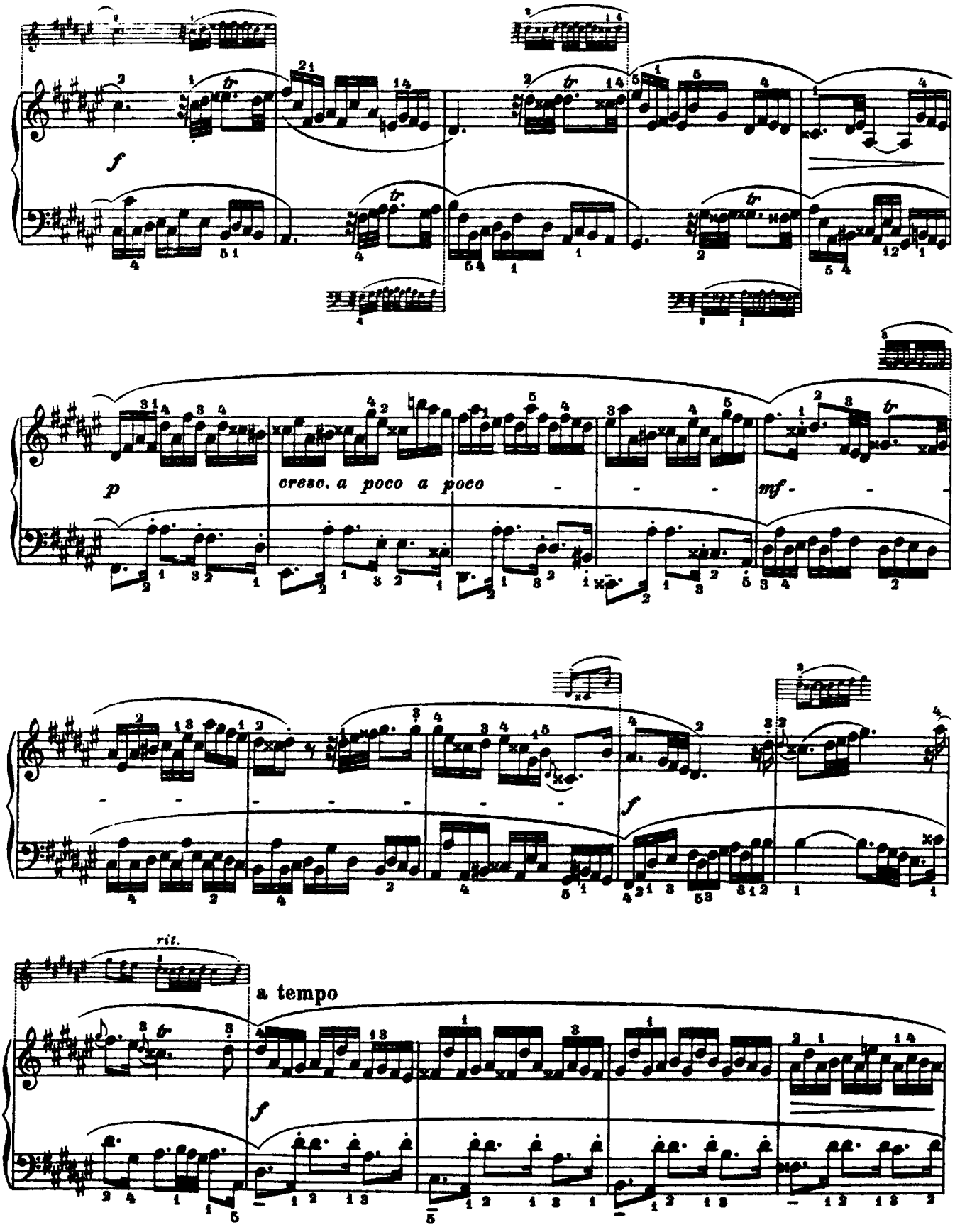
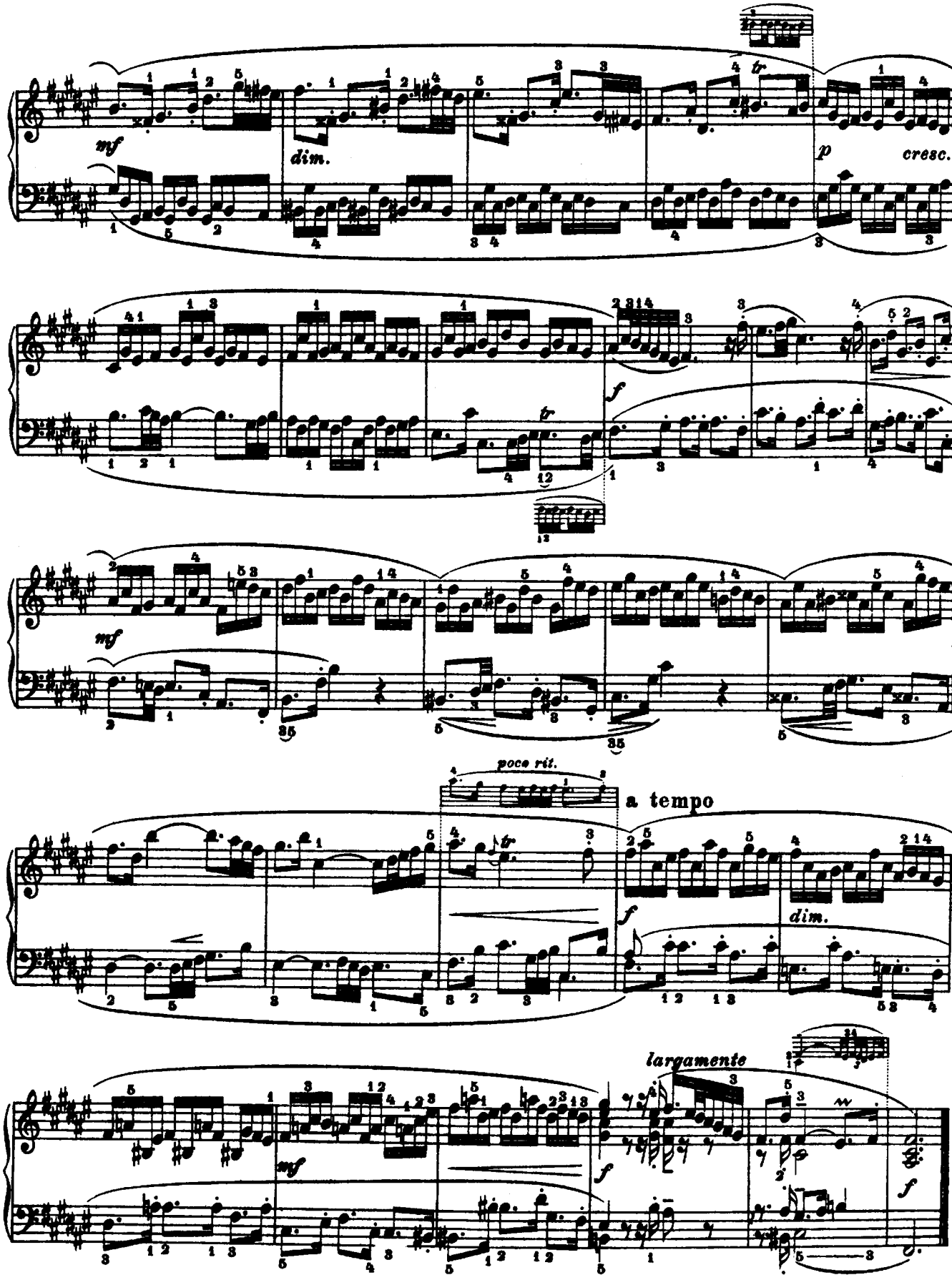
Preludio XIII

Allegro ben sostenuto (♩=88)




f
p
cresc. a poco a poco
mf
f
rit.
a tempo
f


mf
dim.
p
cresc.
f
mf
poco rit.
a tempo
f
dim.
largamente
mf
f
f

Fuga XIII

Allegro moderato ed energico (♩= 69)

(a 3 voci)

Тема. Противосложение.

a) Второе противосложение, которое повторяется в фуге в тактах 32—35 и 65—68.

b) Первая интермедия. Обе маленькие фигуры, образующие контрапункт сопрано произходят из темы Этот ход повторен после сопрано басом и альтом, а вслед за тем опять сопрано.

a) Second Counter-subject repeated during this fugue in bars 32-35 and 65-68.

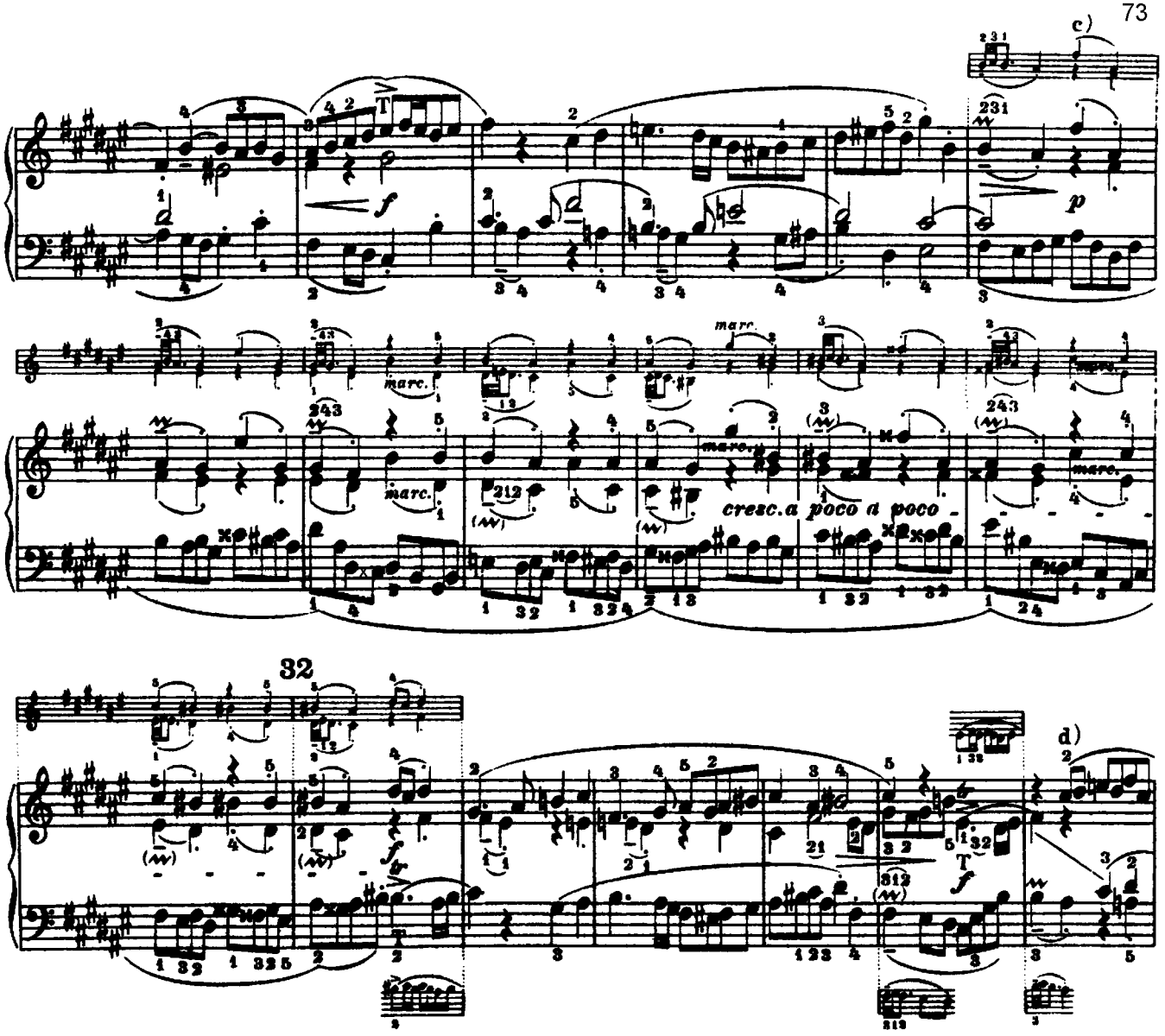
b) First episode. The two short designs which form the Counter-point of the Sopr. originate from the Theme. The passage is afterwards repeated by the Bass and Contr., and again by the Soprano.

a) Secondo Controsoggetto che si ripete, durante la Fuga, nelle battute 32-35 e 65-68.

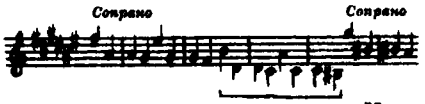
b) 1me Episodio. I due piccoli disegni che formano il contrappunto del Soprano nascono dal Tema. Il passaggio è ripetuto, dopo del Sopr., dal Basso e dal Contralto, e poi nuovamente dal Soprano.

a) Second contre-sujet que l'on retrouvera dans les mesures 32-35 et 65-68 de la même fugue.

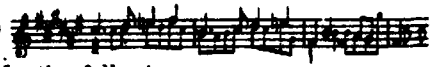
b) 1er episode. Les deux petits motifs qui composent le contre-point du soprano sont issus du sujet: Ce même passage est repris ensuite par la basse et l'alto, puis revient au soprano.



c) Вторая интермедия. В следующей секвенции



верхние голоса повторяют поочередно конец темы. Исполнитель должен ясно показать имитацию между сопрано и альтом. Бас выведен из следующего элемента темы: . Интермедия повторяется в 57-м такте.

d) Вариант второго противосложения: 

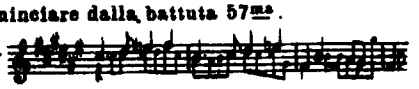
c) Second episode. In the following sequence

etc. the upper parts repeat the end of the Theme. The performer must bring out the imitations between Sopr. and Contr. The Bass is formed from the thematic design. The episode is repeated, beginning at the 57th bar.

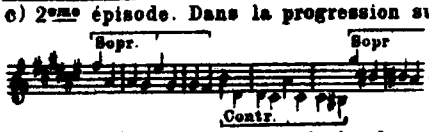
d) Variant of the Second Counter-subject:

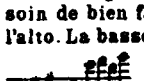
c) 2do Episodio. Nella seguente progressione

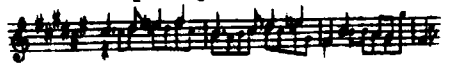
etc. le voci superiori ripetono scambievolmente la fine del Tema. È necessario che l'esecutore dia rilievo alle imitazioni fra il Sopr. ed il Contral. to. Il Basso è formato dal disegno tematico. L'episodio si ripete a cominciare dalla battuta 57ma.

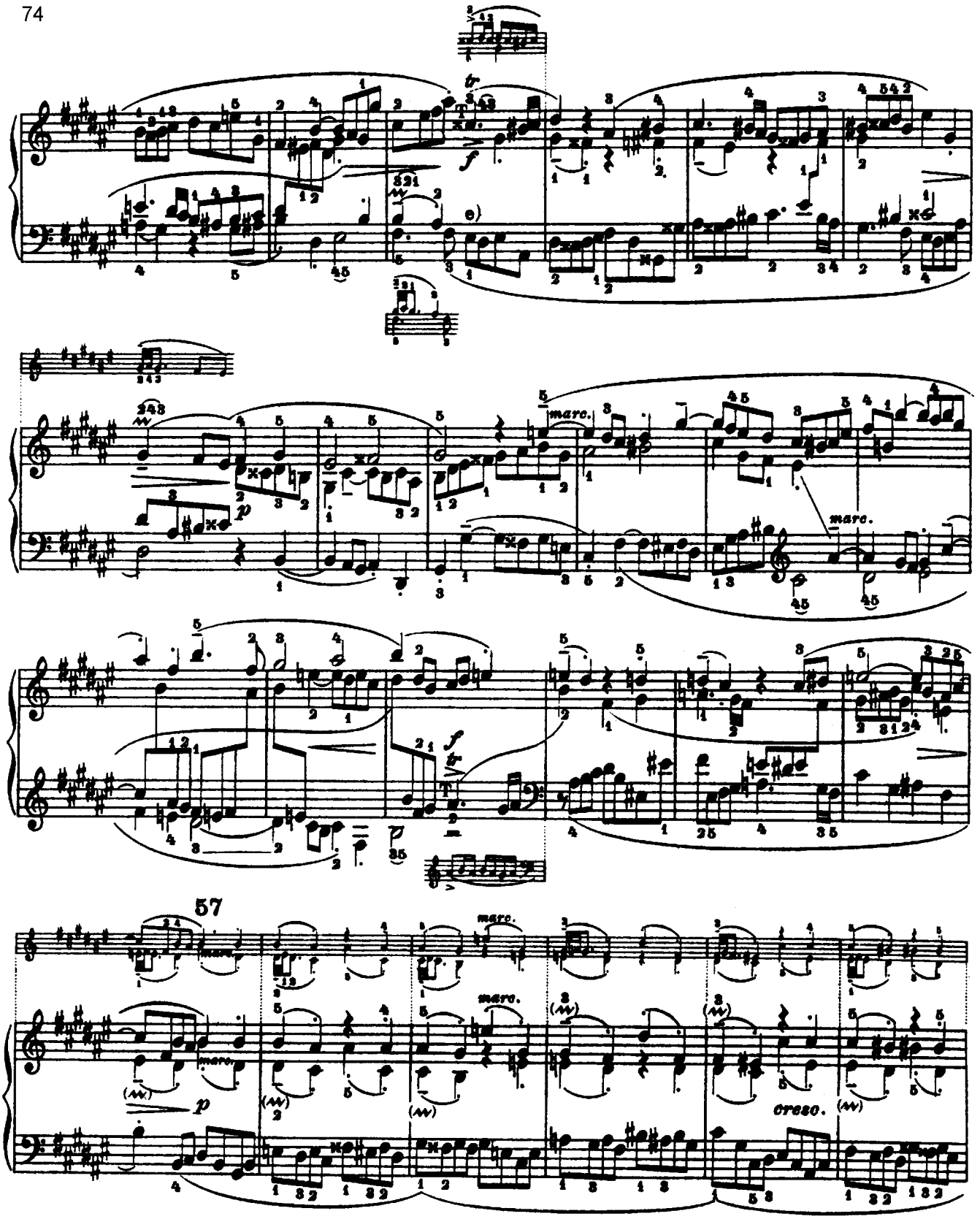
d) Variante del secondo Controsoggetto: 

c) 2ème épisode. Dans la progression suivante



etc., les parties supérieures répètent en alternant la fin du sujet. L'exécutant aura soin de bien faire ressortir les imitations entre le soprano et l'alto. La basse, elle aussi, est formée d'un fragment du sujet:  L'épisode entier se répète à partir de la mesure 57.

d) Variante du second contre-sujet: 

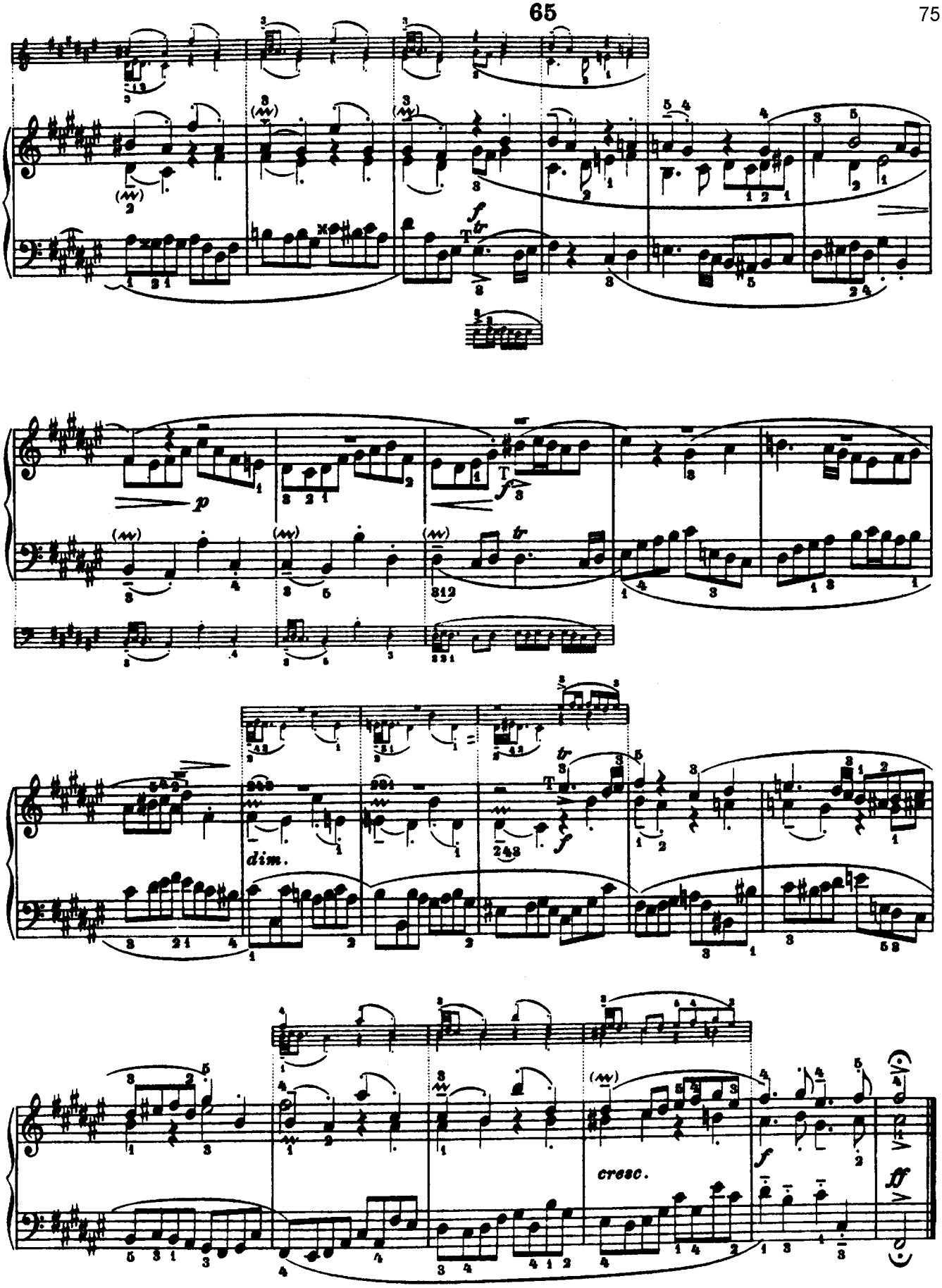


e) Эта часть сопровождения повторяется в тактах 53—54 и 76—77.

e) This part of the accompaniment is repeated in bars 53 - 54 and 76 - 77.

e) Questa parte d'accompagnamento si ripete nelle battute 53-54 e 76-77.

e) Cette partie d'accompagnement se retrouve aux mesures 53-54 et 76-77.


dim.
cresc.