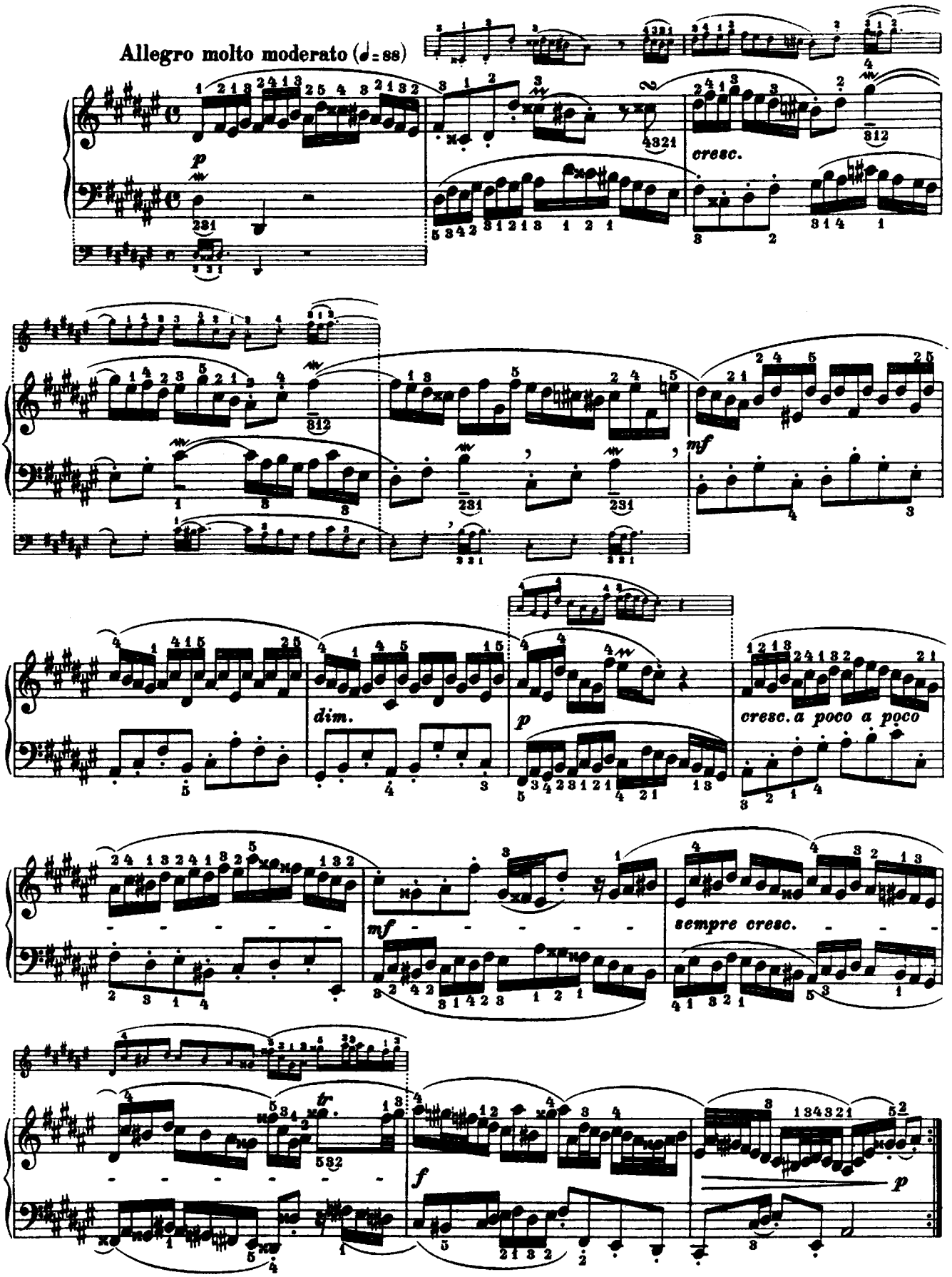
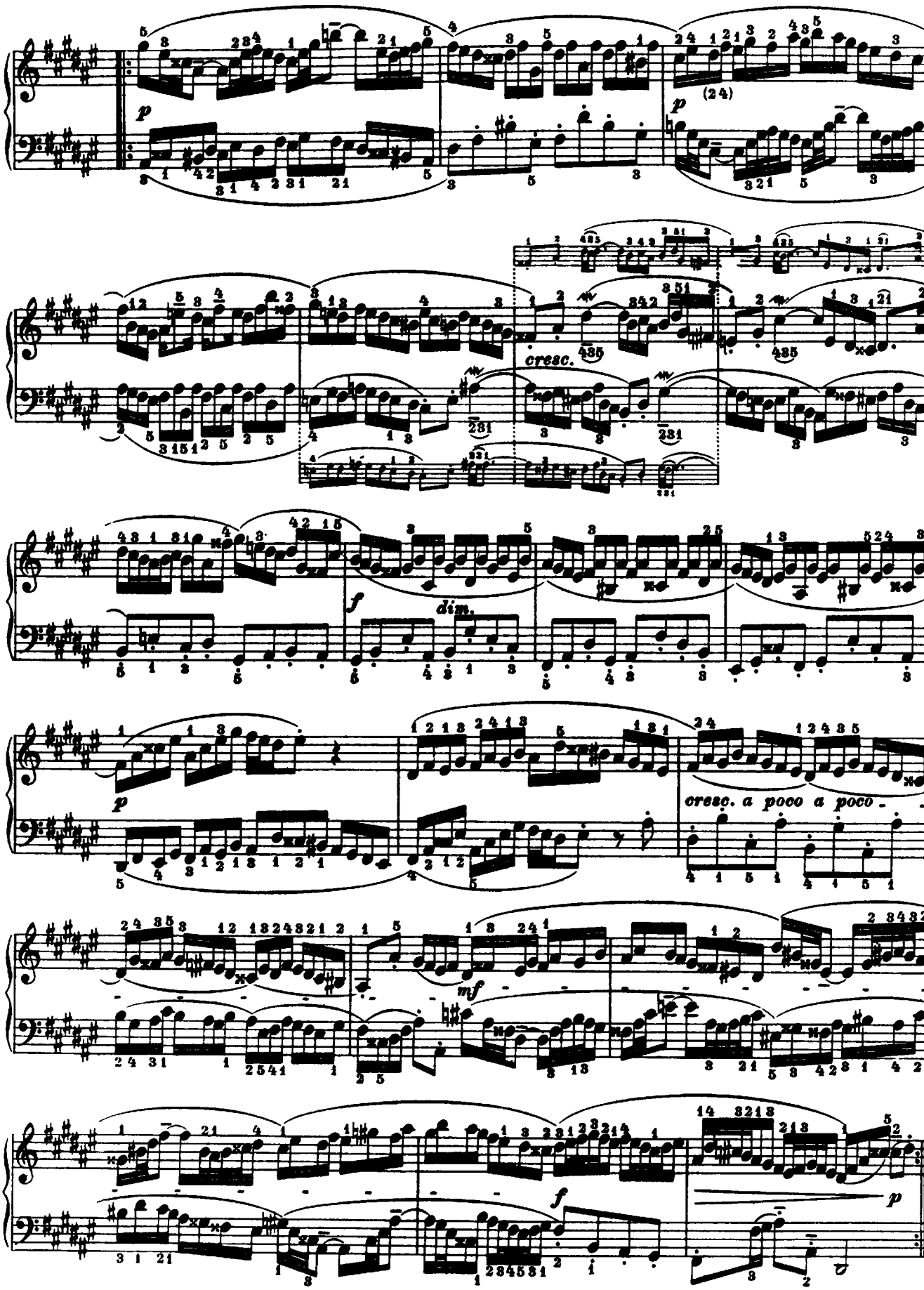
Preludio VIII

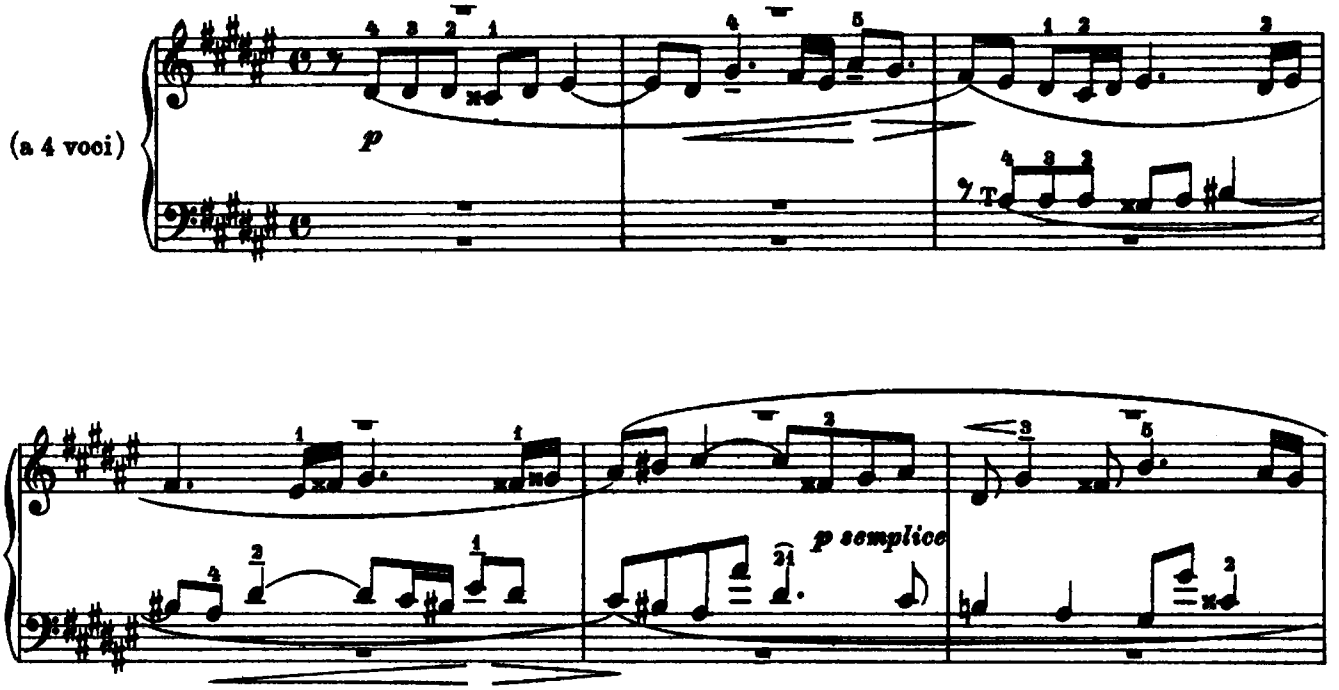


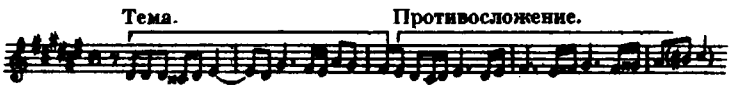

p
(24)
p
cresc.
f
dim.
p
cresc. a poco a poco
mf
f
p

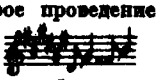
Fuga VIII

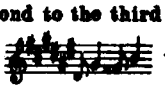
Andante; con sentimento doloroso (♩ = 60)

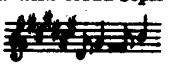
(a 4 voci)

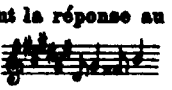


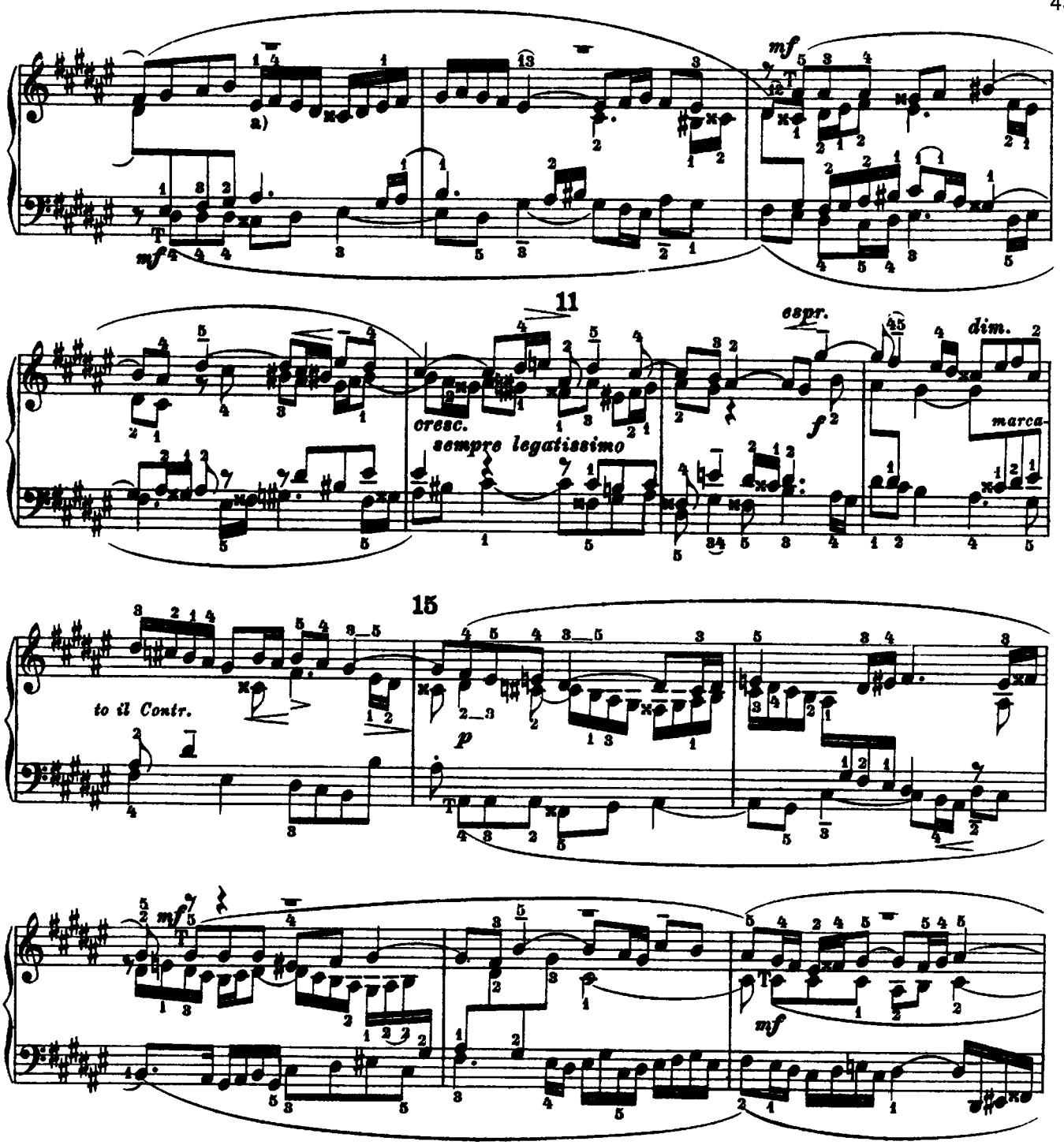


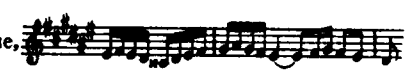
В обоих тактах, которые связывают второе проведение темы с третьим, появляется короткий мотив,  имеющий большое значение благодаря своей особой выразительности и своему дальнейшему развитию в фуге. Он выведен из второго такта темы и составляет тематически наиболее интересный и напряженный элемент обеих интермедий фуги (такт 11 и 36). Во второй интермедии тенор на основе этого мотива образует секвенцию несравненной красоты.

These two bars, which join the second to the third entry of the Theme, contain a short andamento  which from its eminently expressive character and development throughout the fugue, becomes very important. It originates in the second bar of the Theme and forms the most interesting and passionate thematic part of the two episodes of the fugue in bars 11 and 36. In the second of these episodes the Tenor forms with this motif, a sequence of incomparable beauty.

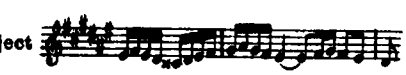
Queste due battute che riuniscono la seconda alla terza replica del Tema contengono un breve andamento  che acquista grande importanza per il carattere suo eminentemente espressivo e per lo sviluppo che ha nella Fuga. La sua derivazione ha luogo nella seconda battuta del Tema: esso forma la parte tematica più interessante e più passionale dei due Episodii della Fuga posti alle battute 11 e 36. Nel secondo di questi Episodii il Tenore ne forma una progressione d'incomparabile bellezza.

Les deux mesures qui relient la réponse au retour du sujet renferment un court passage  qui acquiert, dans la suite, une grande importance soit par son caractère éminemment expressif, soit par les développements que la fugue lui donne. Ce motif provient de la deuxième mesure du sujet et forme l'élément le plus intéressant et le plus passionné des deux passages épisodiques de la fugue, mesures 11 et 36. Dans le second de ces épisodes, le ténor offre une progression d'une beauté incomparable.





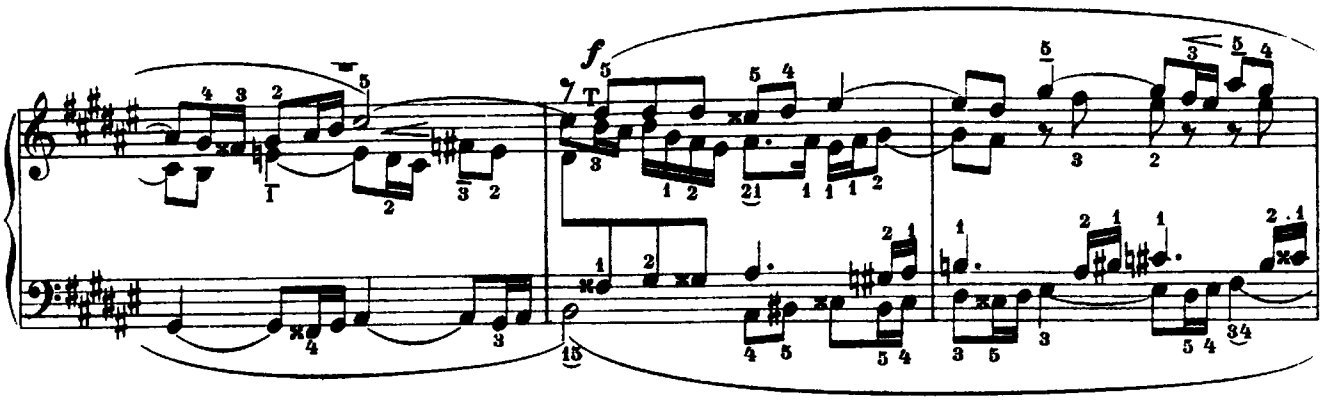
a) 2-е противосложение, которое повторяется в тактах 15 и 16, а также в несколько измененном виде в тактах 17 и 19.

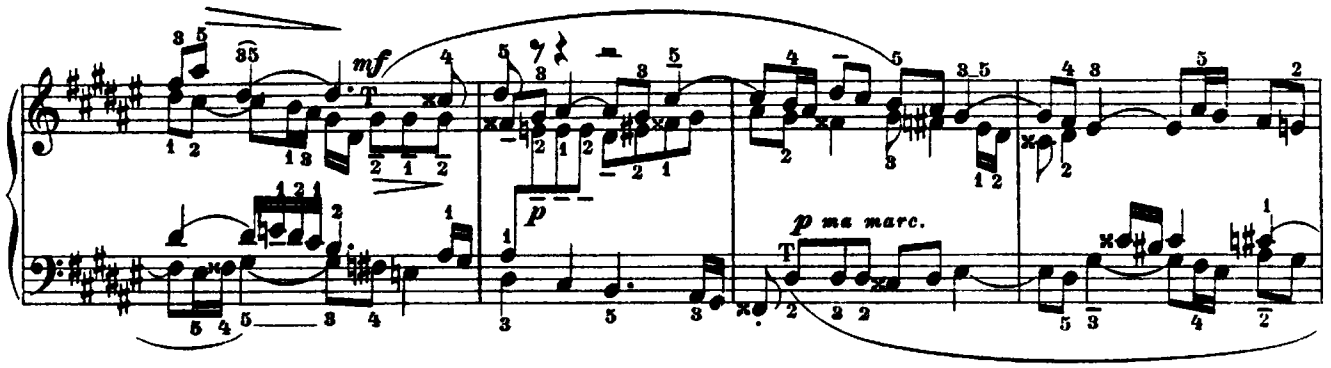


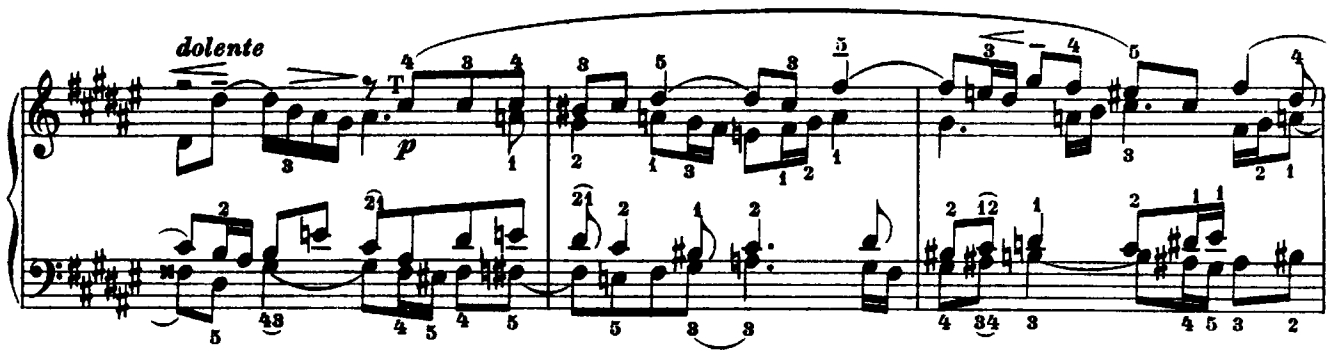
a) Second Counter-subject repeated in bars 15 and 16 and modified in bars 17 and 19.

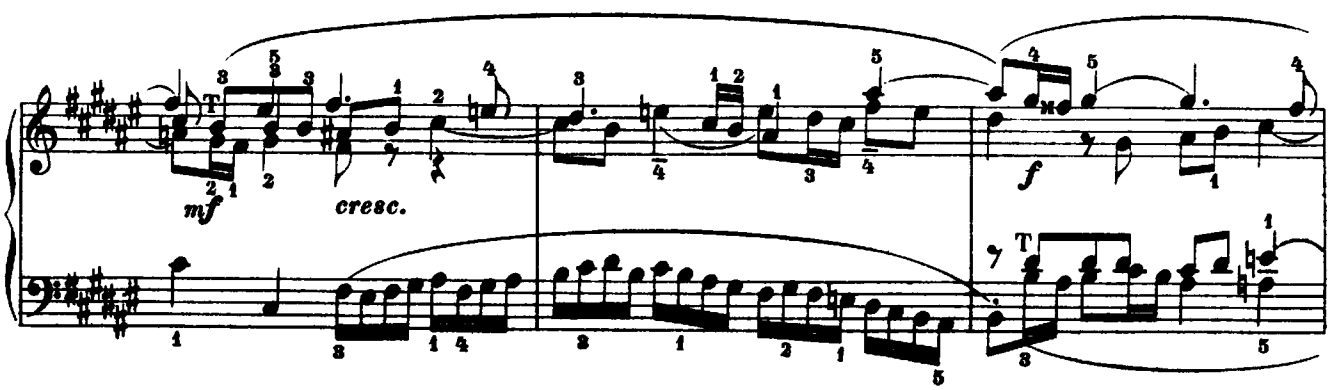
a) Secondo Controsoggetto che si ripete nelle battute 15 e 16 e, modificato, nelle battute 17 e 19.

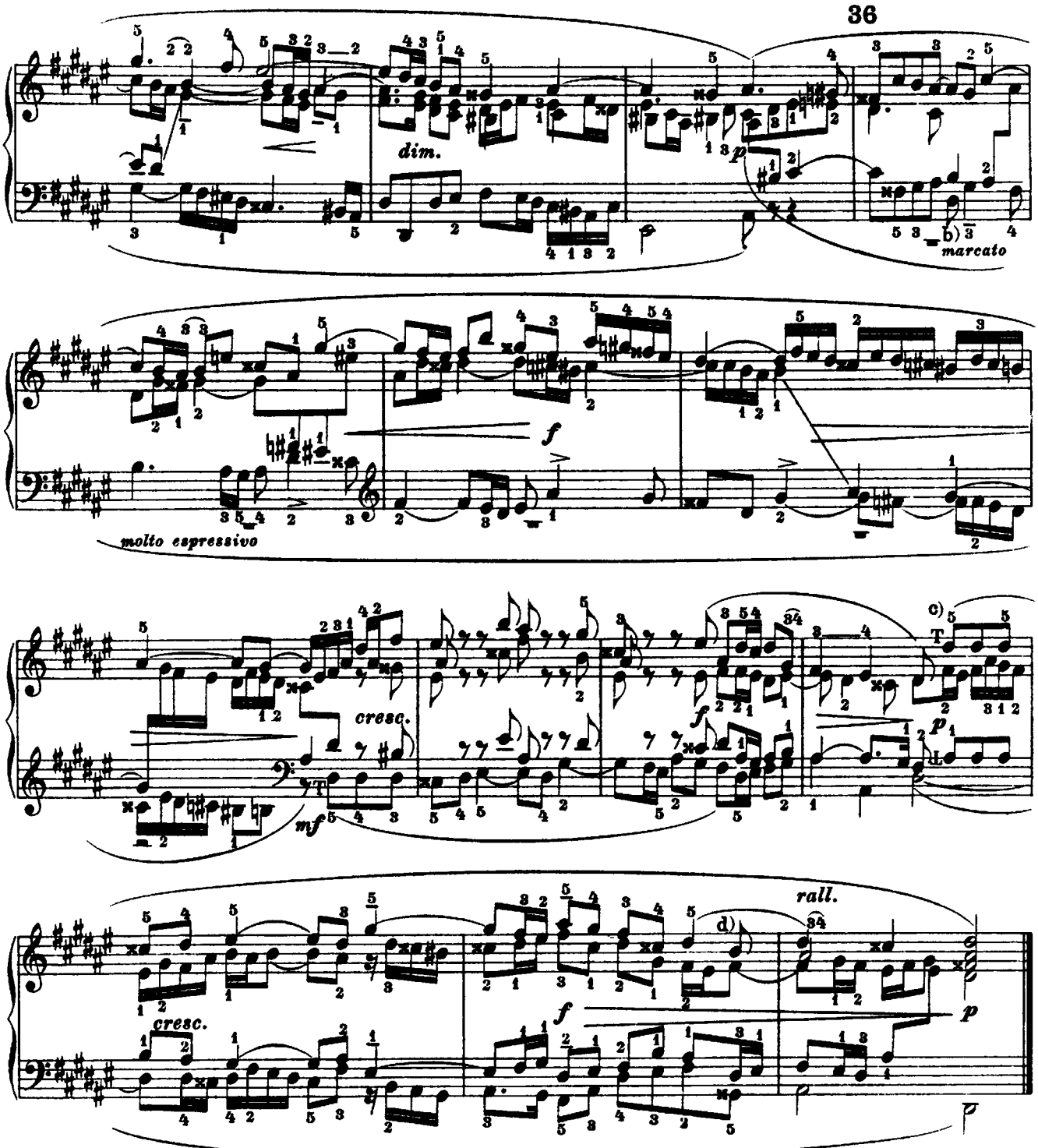
a) Second contre-sujet se retrouve dans les mesures 15 et 16, et quelque peu modifié, dans les mesures 17 et 19.


f


mf
p
p ma marc.


dolente
p


mf
cresc.
f



b) В то время как в теноре проходит секвенция, в других голосах остается характерный синкопический рисунок.

c) Здесь тема одновременно проводится в сопрано в прямом движении и в теноре в обращении.

d) Композитор добавил здесь пятый голос.

b) While the Tenor forms a sequence, the other parts follow its characteristic syncopation.

c) While the Soprano has the Theme by direct motion, the Tenor repeats it inverted.

d) The composer has added here a fifth part.

b) Mentre il Tenore forma una progressione, le altre parti ne seguono il caratteristico sincopato.

c) Mentre il Soprano ha il Tema in moto retto il Tenore lo ripete per moto contrario.

d) L'autore ha qui aggiunto una quinta voce.

b) Tandis que le ténor se développe par progression, les autres parties en restent à leurs syncopes caractéristiques.

c) Le sujet et la réponse renversée apparaissent simultanément dans les parties de soprano et de ténor.

d) L'auteur ajoute, à partir d'ici, une cinquième partie.