

Preludio XX

Allegretto un poco espressivo ma semplice (♩ = 63)

First system of musical notation. Treble clef, bass clef. Dynamics include *p*. Fingerings are indicated by numbers 1-5. Slurs and accents are present.

Second system of musical notation. Treble clef, bass clef. Dynamics include *p*, *p cresc. un poco*, and *mf*. Fingerings and slurs are present.

Third system of musical notation. Treble clef, bass clef. Dynamics include *mf*. Fingerings and slurs are present.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *mf*, *dim.*, and *p cresc.*. Fingerings and slurs are present.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *f* and *p*. Fingerings and slurs are present.

Ampiamente energico (♩ = 63)

(a 3 voci)

Тема. Противосложение.

Тональный ответ.

a) Связующий такт. Средний голос имеет характерную тематическую структуру:

Бас сопровождает его новой фигурой, повторенной в фуге ещё три раза в тактах 8, 15 и 24.

b) Второе противосложение:

c) Первая интермедия, частично сходная со связующей. Фигуры тридцатьвторых происходят из противосложения, как видно из следующего примера:

a) Transition bar. The inner part follows the characteristic thematic structure:

the Bass accompanies with a new figure repeated three times during the fugue in bars 8, 15 and 24.

b) Second Counter-subject:

c) First episode partly equivalent to the transitory period. The groups of demisemiquavers originate from the Counter-subject, as can be seen from the following example:

a) Battuta di transizione. La voce media segue la caratteristica struttura tematica:

il Basso accompagna con una figurazione nuova che viene ripetuta ancora per

tre volte durante la Fuga alle battute 8, 15 e 24.

b) Secondo Controsoggetto:

c) 1^{mo} Episodio in parte uguale al periodo di transizione. I gruppi di 32^{mi} derivano dal Controsoggetto come si vede nel seguente esempio:

a) Mesure de transition. La partie du milieu conserve la structure caractéristique du sujet:

tandis que la basse accompagne avec un motif nouveau qui reparaitra à trois reprises dans la fugue, aux mesures 8, 15 et 24.

b) Deuxième contre-sujet:

c) 1^{er} épisode, en partie semblable à la période de transition. Le motif de triples croches vient du contre-sujet, ainsi que le montre la notation suivante:

d) Вторая интермедия.

e) Третья интермедия.

f) Четвёртая интермедия. В следующем примере показано

ее тематическое происхождение:



d) Second episode.

e) Third episode.

f) Fourth episode. Its thematic derivation is explained here:



d) 2^{do} Episodio.

e) 3^{ro} Episodio.

f) 4^{to} Episodio. Ecco ne spiega la derivazione tematica:

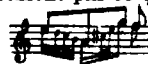


d) 2^{eme} episode.

e) 3^{eme} episode.

f) 4^{eme} episode. On verra clairement par ce qui suit l'origine

thématique de cette formule:



First system of musical notation. Treble and bass staves. Includes markings: *cresc.*, *tr.*, *T*, *S*, *b*. Fingerings and articulation are indicated throughout.

Second system of musical notation. Treble and bass staves. Includes marking: *h*. Fingerings and articulation are indicated throughout.

Third system of musical notation. Treble and bass staves. Includes markings: *dim.*, *precresc.*, *ff*. Fingerings and articulation are indicated throughout.

Fourth system of musical notation. Treble and bass staves. Includes markings: *rall.*, *pesante*, *ff*. Fingerings and articulation are indicated throughout.

g) Противосложение.
Соответствует следующему:

h) Пятая интермедия.
g) Counter-subjet. Equivalent to:
h) Fifth episode.

g) Controsoggetto. Equivale a

h) 5^{to} Episodio.
g) Contre-sujet. Equivalent de:
h) 5^{ème} épisode.