

Fuga XIII

Allegro moderato ed energico ($\text{♩} = 69$)

(a 3 voci)

a) Второе противосложение,

которое повторяется в фуге в тактах 32—35 и 65—68.

b) Первая интермедия. Обе маленькие фигуры, образующие

контрапункт сопрано про-

исходят 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.

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) 1^{mo} Episodio. I due piccoli disegni che formano il contrapunto 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) 1^{er} épisode. 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) Variante of the Second Counter-subject:

c) 2^{do} 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'e-
pisodio si ripete a cominciare dalla battuta 57^{ma}.

d) Variante del secondo Controsoggetto:

c) 2^{me} 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:

74

54

55

56

57

marc.

marc.

cresc.

б) 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 58-54 e 76-77.

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

65

First system of musical notation, measures 65-70. The score is in treble and bass staves. Measure 65 has a key signature of two sharps (F# and C#) and a 3/4 time signature. Fingerings are indicated by numbers 1-5. A fermata is placed over the final note of measure 70. A small musical staff with a treble clef and a single note is positioned below the main bass staff at the end of the system.

Second system of musical notation, measures 71-76. The score continues in treble and bass staves. Measure 71 is marked with a piano (*p*) dynamic. Fingerings and articulation marks are present throughout the system.

Third system of musical notation, measures 77-82. The score continues in treble and bass staves. Measure 77 is marked with a *dim.* (diminuendo) dynamic. Fingerings and articulation marks are present throughout the system.

Fourth system of musical notation, measures 83-88. The score continues in treble and bass staves. Measure 83 is marked with a *cresc.* (crescendo) dynamic. The system concludes with a double bar line and repeat signs.