

Fuga XX

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Ampiamente energico ($\text{♩} = 63$)

(a 3 voci)

Тема. Противозлоение.


Тональный ответ.

а) 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.


б) Второе противосложение: 

с) Первая интермедия, частично сходная с 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 caratteristi-
ca struttura tematica:  il Basso accom-

pagna con una figurazione nuova che viene ripetuta ancora per tre volte durante la Fuga alle battute 8, 15 e 24.

b) Secondo Controsoggetto:

e) 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, 16 et 24.

b) Deuxième contre-sujet:

e) 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 :

The musical score consists of four systems of staves. The first system (labeled d)) shows a complex melodic line with many trills and a descending bass line. The second system (labeled e)) continues the melodic development with more trills and a steady bass accompaniment. The third system (labeled f)) features a more active bass line and a melodic line with trills. The fourth system shows a continuation of the themes with various dynamics and trills. The notation is detailed, with many fingerings and articulation marks.

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^{ème} episode.

e) 3^{ème} episode.

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

thématique de cette formule:



The musical score consists of three systems of staves. The first system includes a treble and bass staff with a piano accompaniment. The second system continues the piece with similar notation. The third system features a more complex arrangement with multiple staves, including a section marked 'dim.' and 'p cresc.' leading to a 'ff' section. The score is annotated with various musical notations such as 'cresc.', 'tr.', 'g)', 'h)', 'dim.', 'p cresc.', 'ff', and 'rall.'.

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.