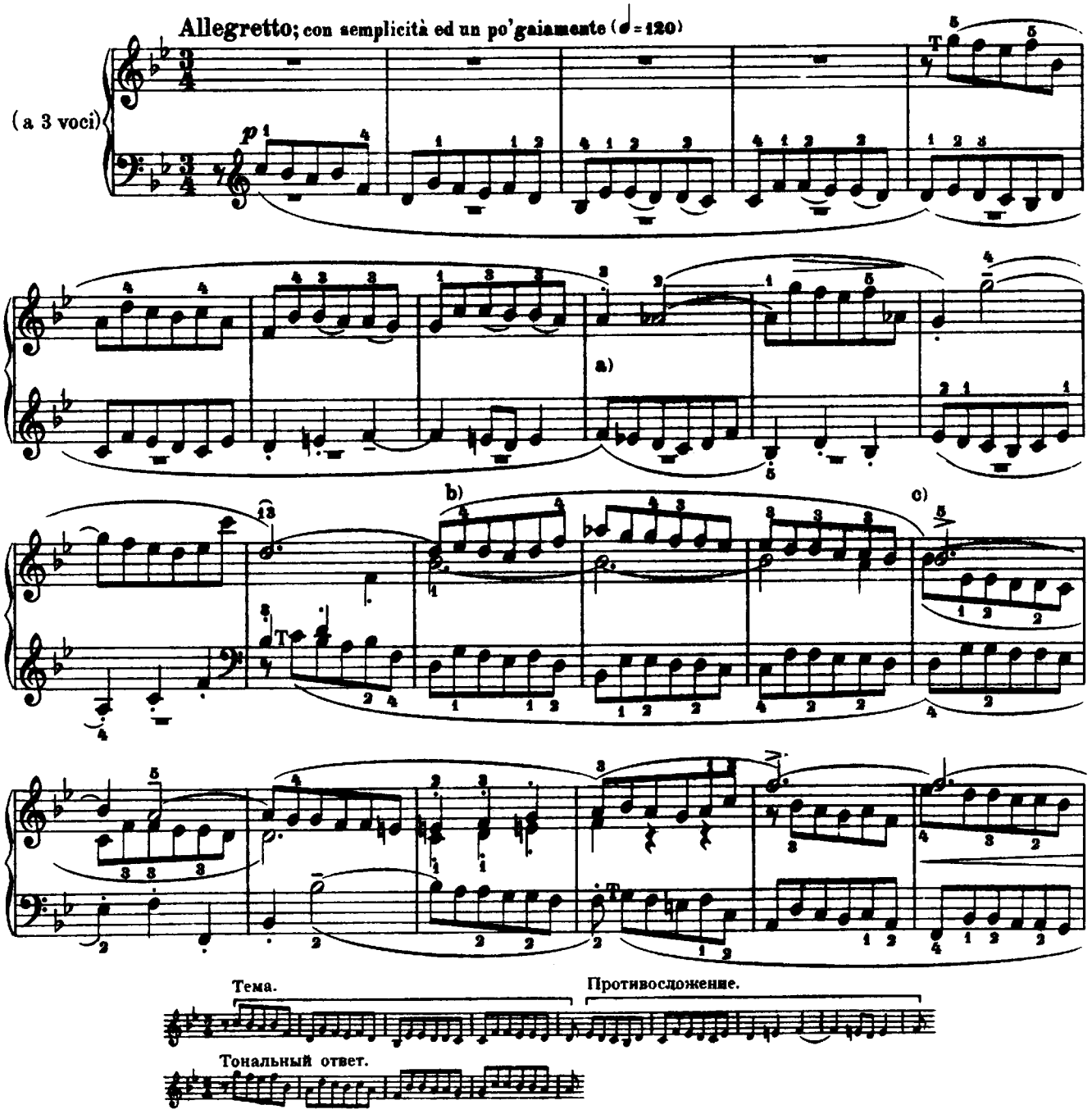
Fuga XXI



a) В этой связующей интермедии (состоящей из четырех тактов) оба голоса имитируют начало темы.

b) Второе противосложение.

c) Эта первая интермедия и последующие (в тактах 25, 36, 44, 51, 58 и 67) имеют такое ясное тематическое происхождение, что нет необходимости их анализировать.

a) In this transitory period of four bars the two parts imitate the opening of the Theme.

b) Second Counter-subject.

c) The first and the following episodes (bars 25, 36, 44, 51, 58 and 67) have such a clear and constant thematic origin that their particular analysis is superfluous.

a) In questo periodo di transizione (composto di quattro battute) le due voci imitano l'inizio del Tema.

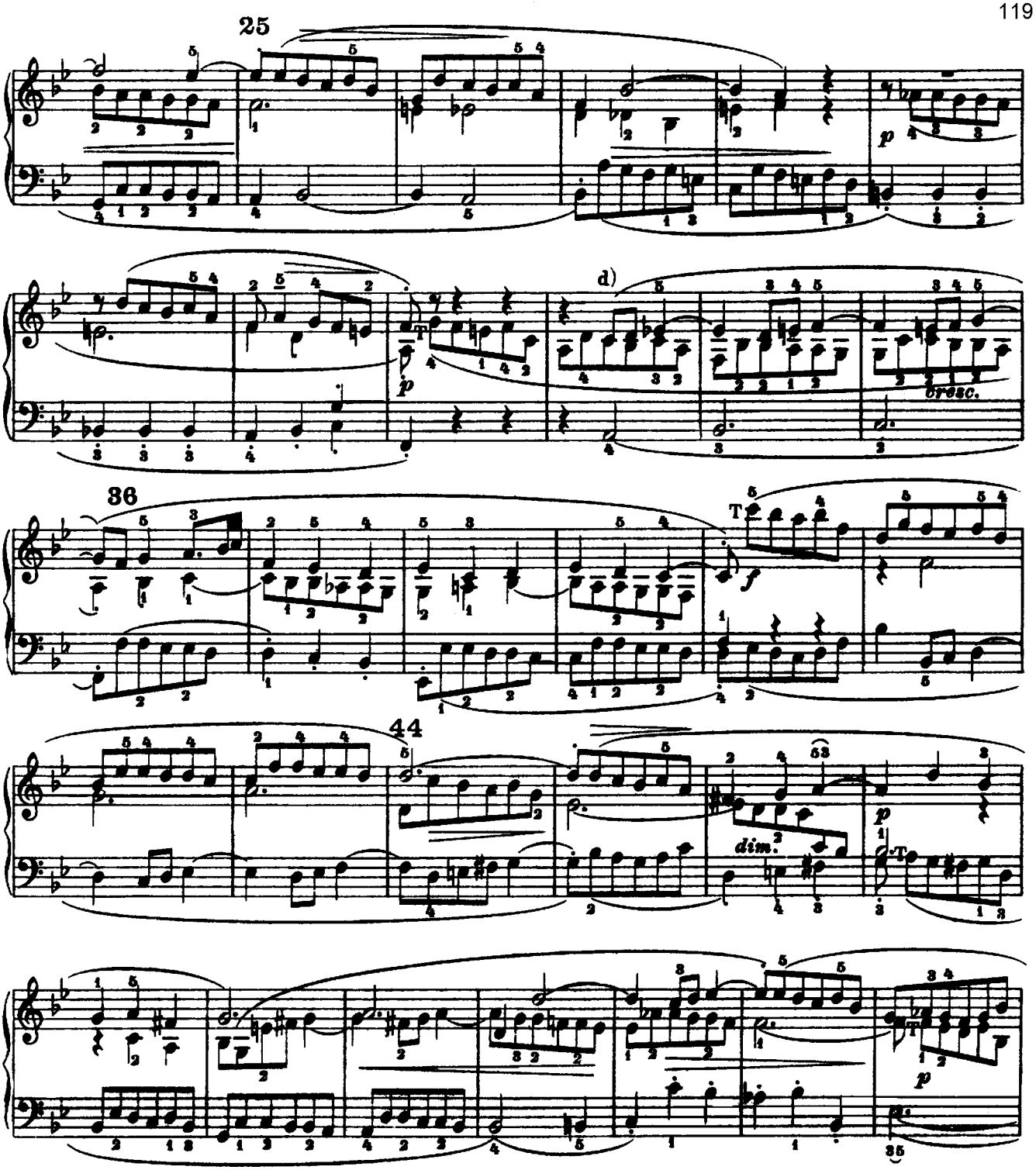
b) 2do Controsoggetto.

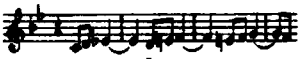
c) Questo primo Episodio e gli altri che seguono (alle battute 25, 36, 44, 51, 58 e 67) hanno si chiara e costante origine tematica che è superfluo analizzarli particolarmente.

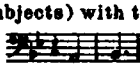
a) Dans cette période de transition de quatre mesures, les deux parties imitent le début du sujet.

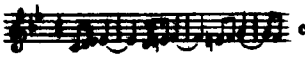
b) Second contre-sujet.

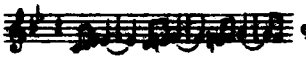
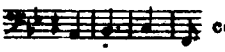
c) Ce premier épisode et les suivants (mesures 25, 36, 44, 51, 58 et 67) ont une origine thématique si claire et si permanente qu'il semble superflu de les analyser spécialement.

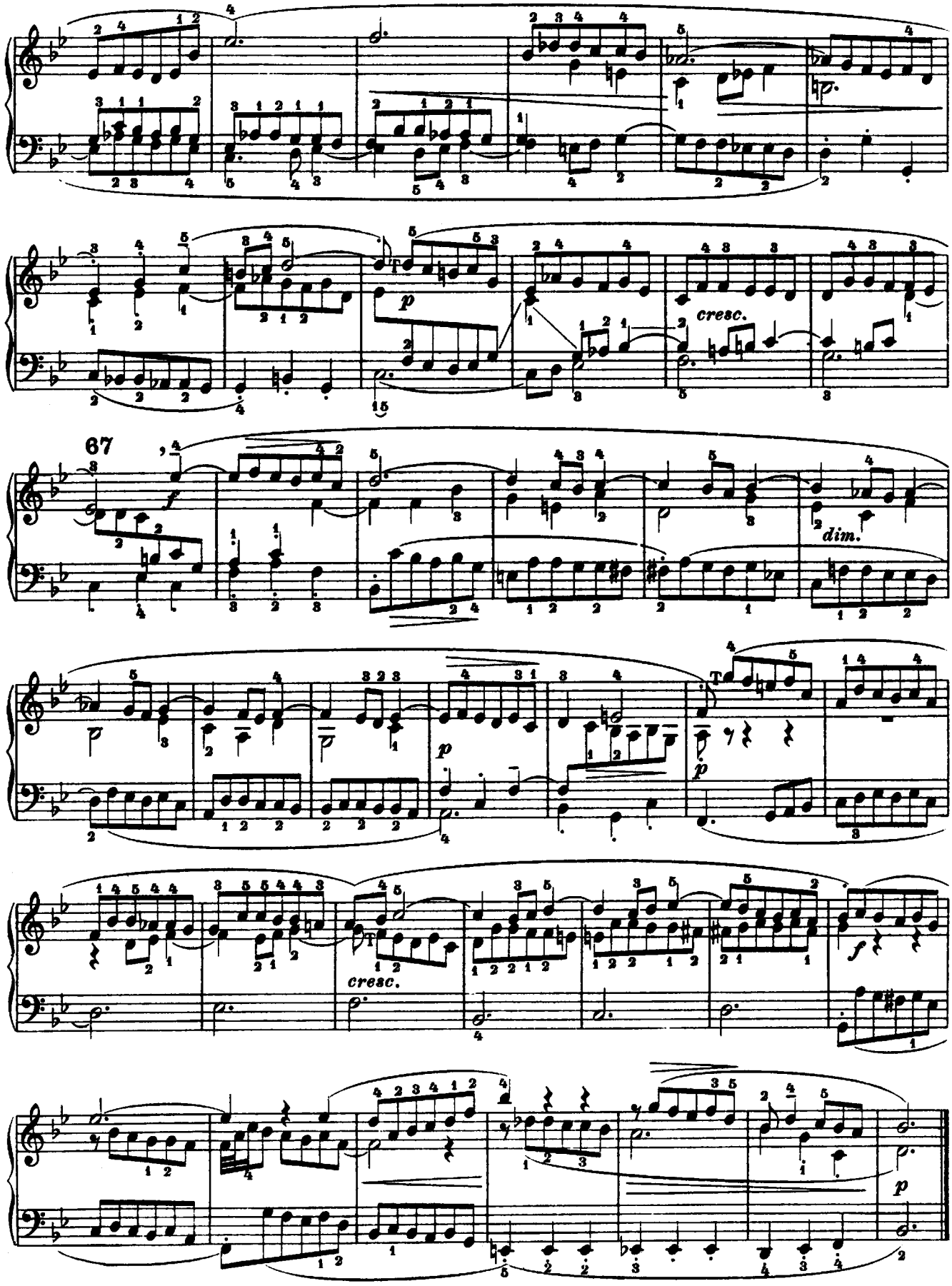


d) Новое противосложение,  которое сохраняется в фуге в большем объёме, чем оба предыдущих, соединено со следующим сопровождением, порученным басу.

d) Another Counter-subject kept throughout the rest of the fugue (in preference to the two preceding Counter-subjects) with the following accompaniment given to the Bass  .

d) Altro Controsoggetto  che viene mantenuto lungo la Fuga, a preferenza dei due Controsoggetti precedenti, unito alla parte d'accompagnamento seguente qui affidata al Basso.

d) Nouveau contre-sujet  que l'on trouvera dans le reste de la fugue, de préférence aux deux autres, et allié à la partie suivante d'accompagnement  confiée à la basse.


67
cresc.
dim.
cresc.
p