И. С. БАХ

ХОРОШО ТЕМПЕРИРОВАННЫЙ КЛАВИР

ТОМ

II

ИОГАНН СЕБАСТЬЯН БАХ

(1685—1750)

ХОРОШО ТЕМПЕРИРОВАННЫЙ КЛАВИР

ТОМ

II

Редакция Бруно Муджеллини

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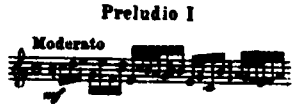
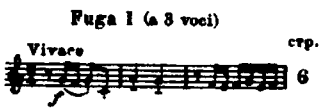
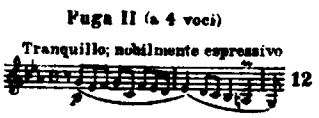
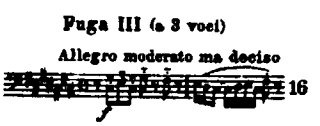
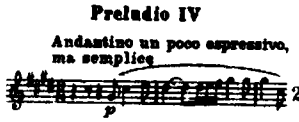
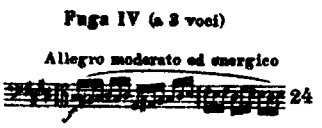


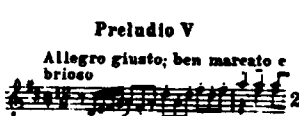


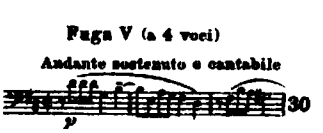


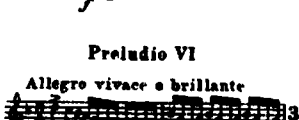


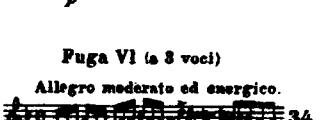


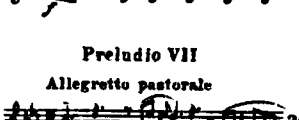


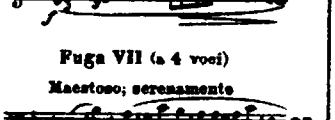


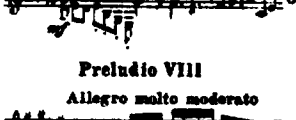


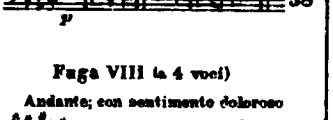


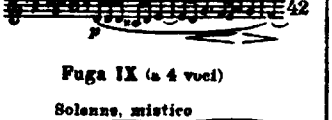


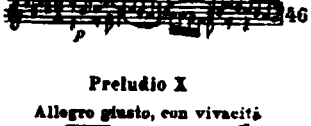


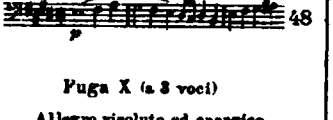


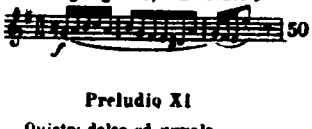


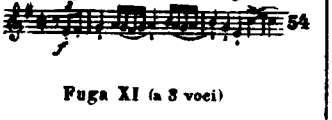


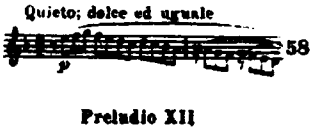


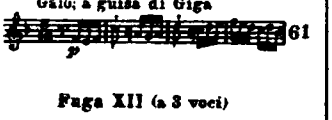


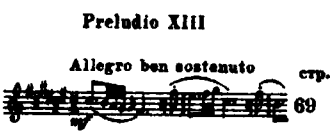


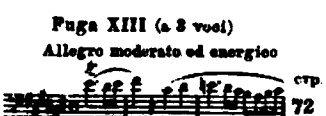


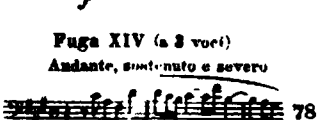


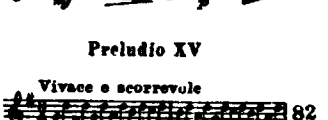


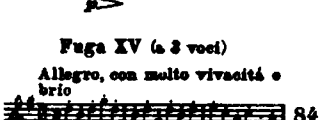


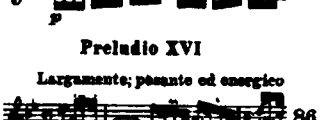


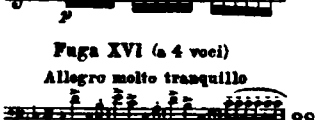


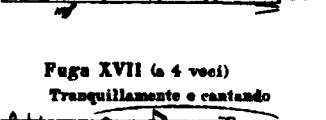


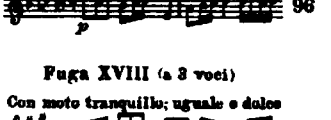


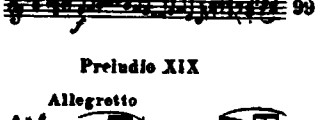


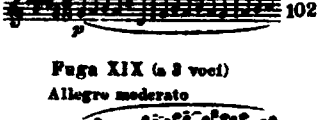


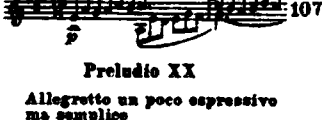


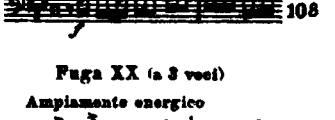


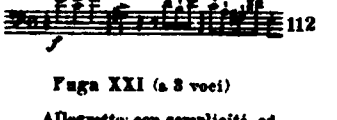


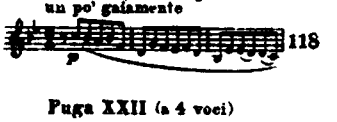


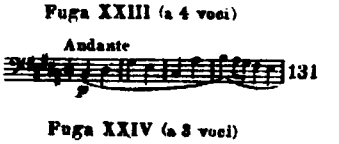












И. С. Бах

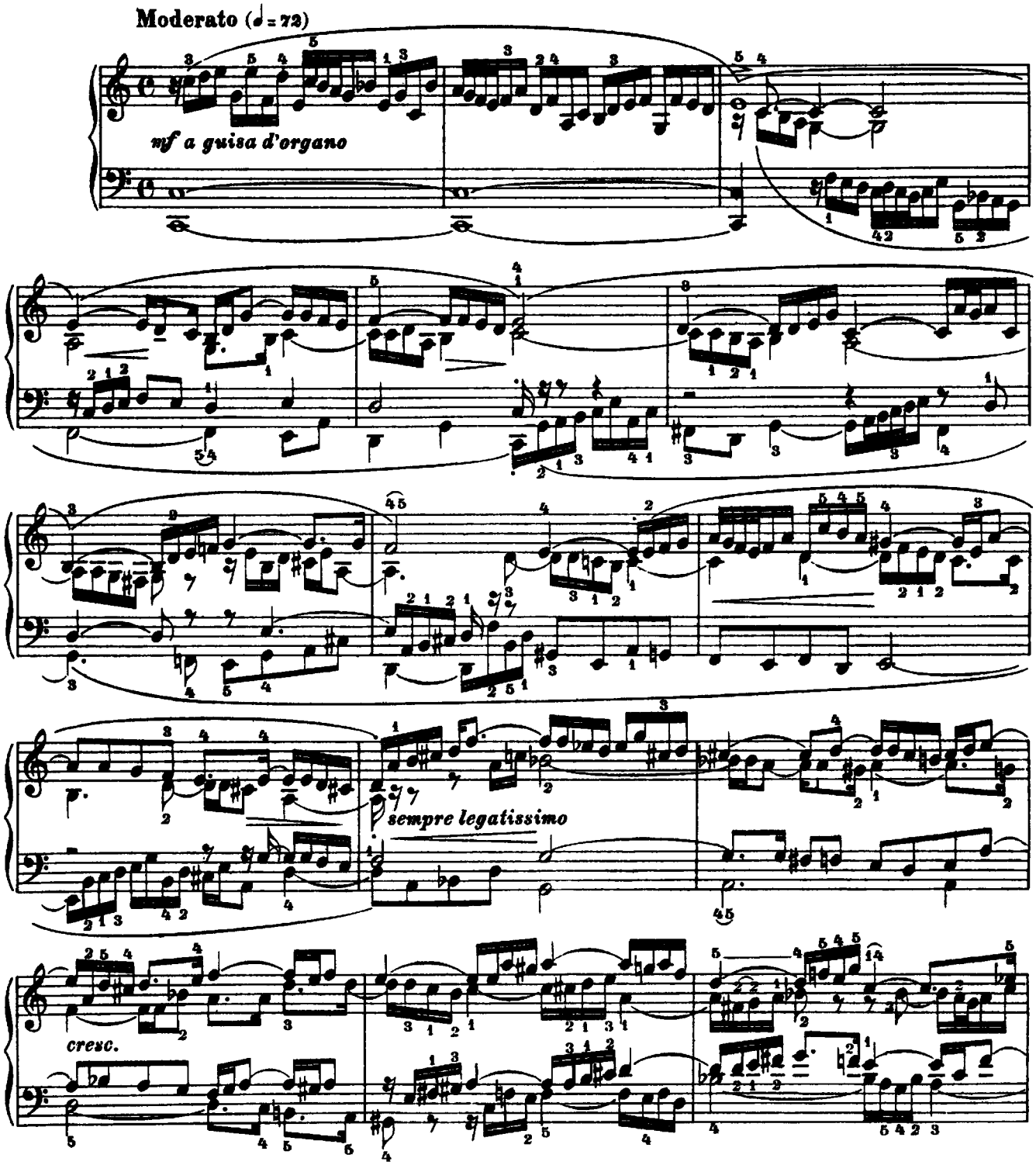
Хорошо темперированный клавесин
Вторая часть

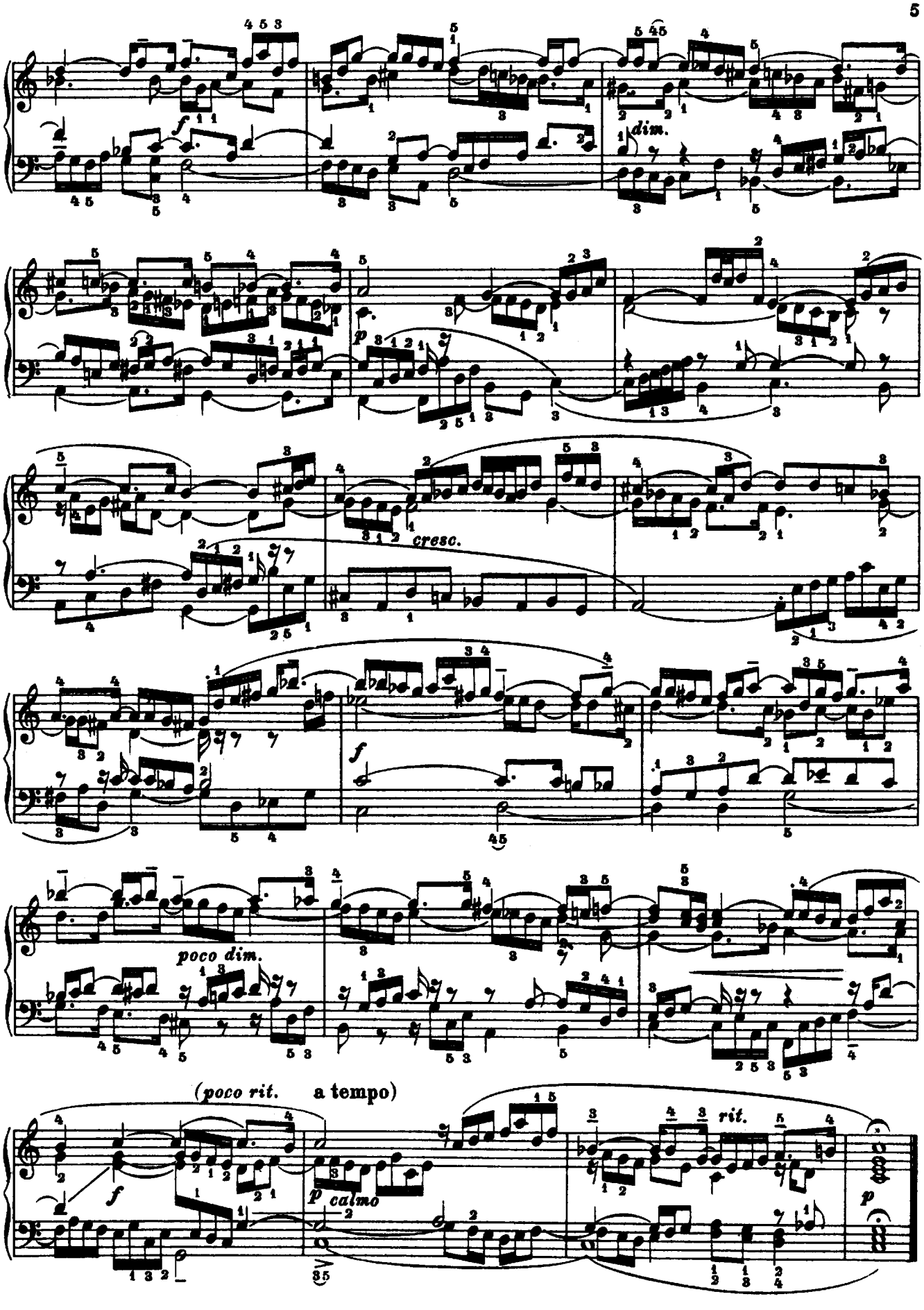
The well tempered Clavichord
Second Book

Il clavicembalo ben temperato
Seconda Parte

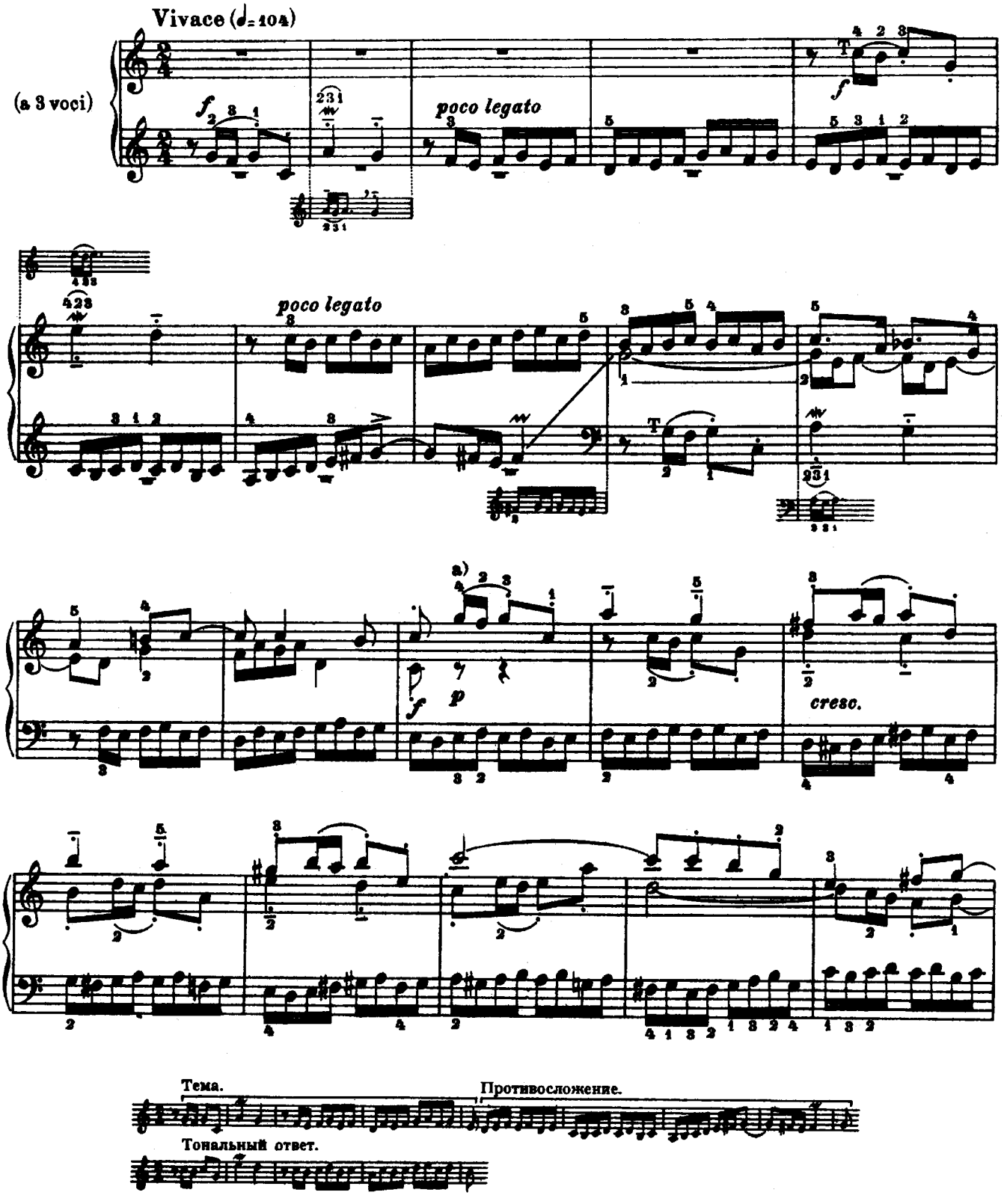
Le Clavecin bien tempéré
Seconde Partie

Preludio I




f
dim.
p
cresc.
f
poco dim.
(poco rit. a tempo)
f
p calmo
rit.
p

Fuga I

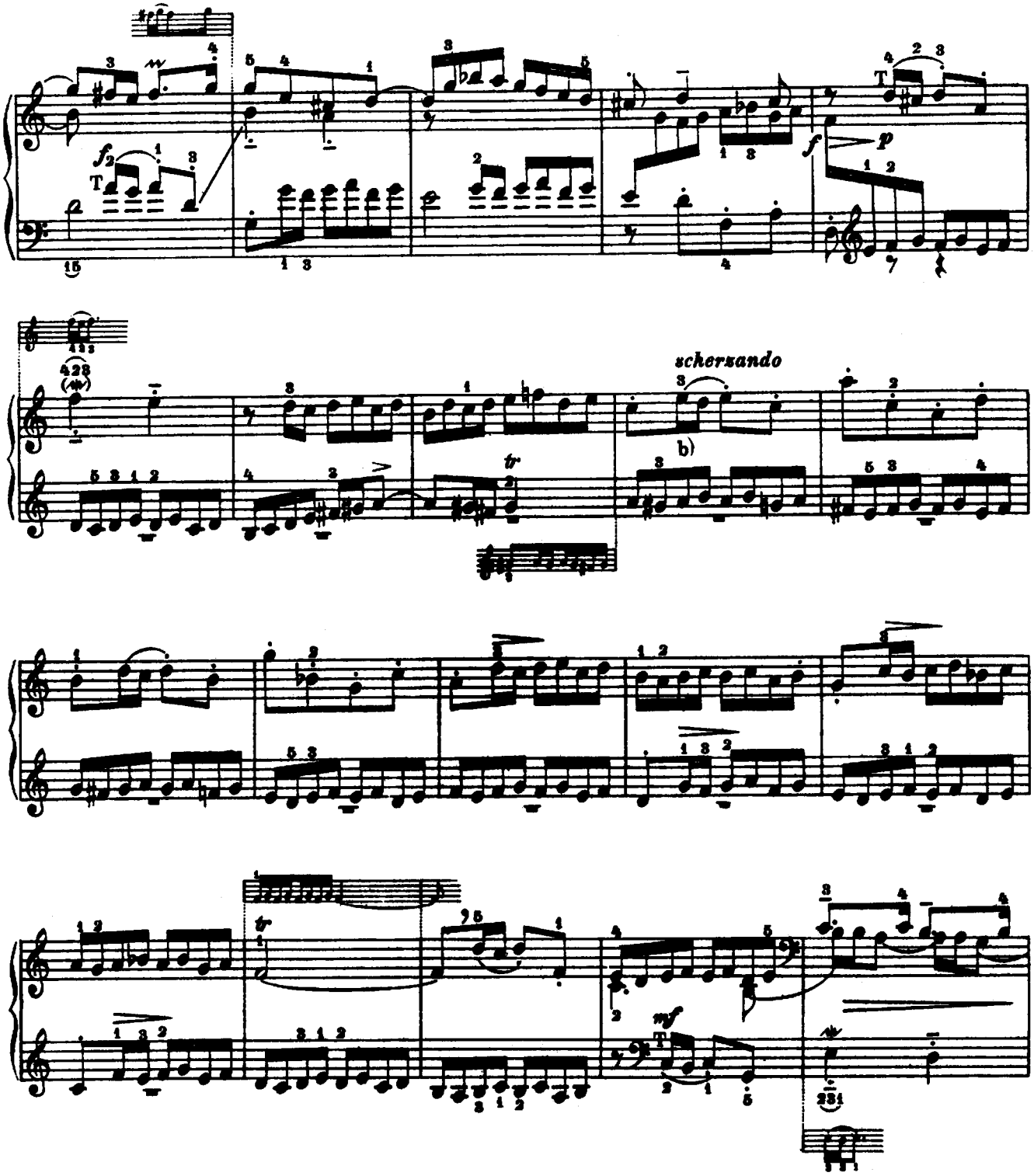


a) Интермедия-секвенция, движущаяся вверх, образована из отрывков темы. Повторяется в тактах 55—61.

a) Episode-sequence ascending, formed from fragments of the Theme. It is repeated in bars 55-61.

a) Episodio-progressione ascendente formato da frammenti del Tema. Si ripete nelle battute 55-61.

a) Episode par progression ascendante, composé de fragments du sujet. Il reparaît dans les mesures 55 à 61.

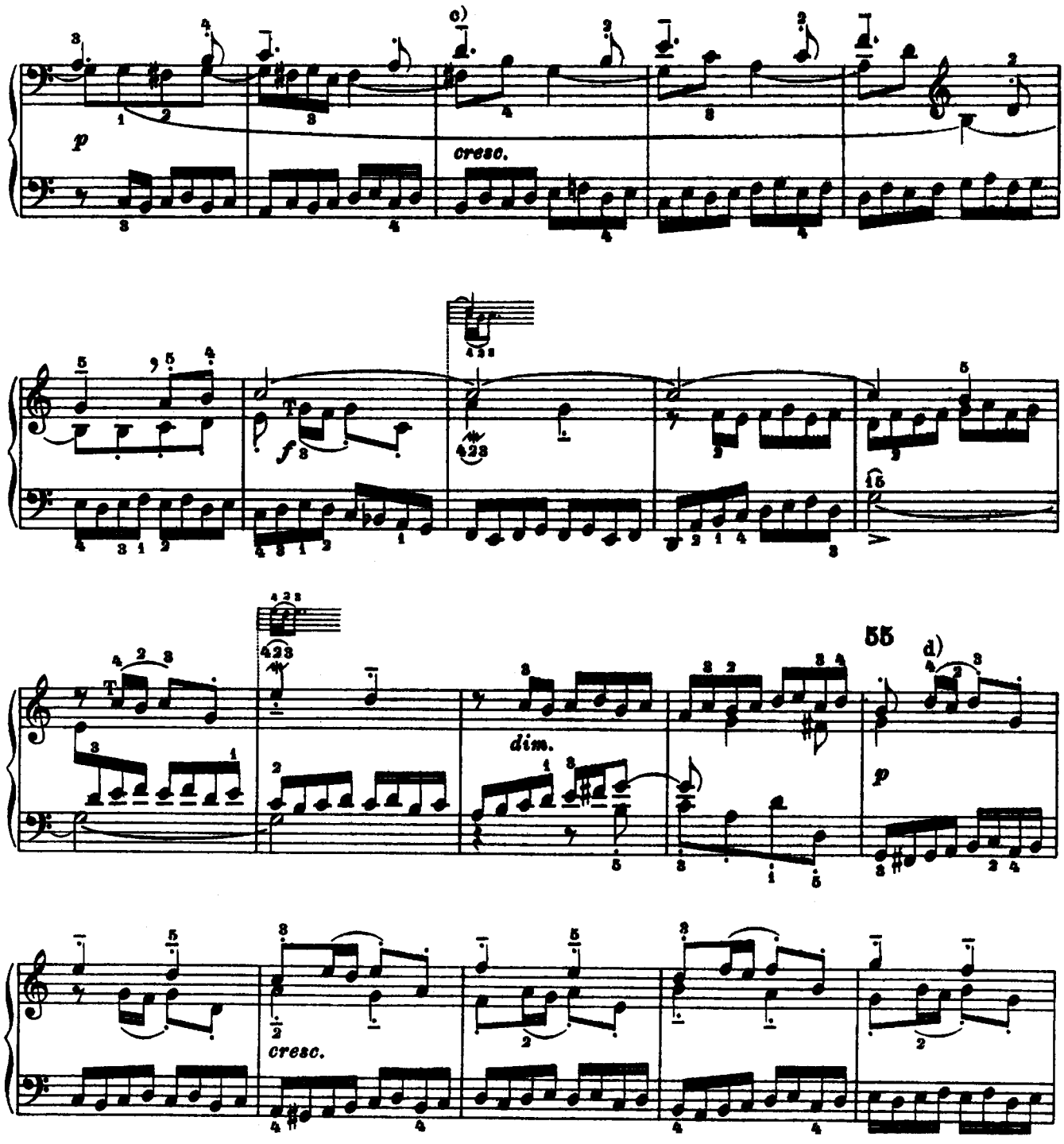


b) Интермедия-секвенция, движущаяся вниз, образована из следующих тематических отрывков:

b) Episode-sequence descending, formed from the following thematic fragments:

b) Episodio-progressione discendente formato dai seguenti frammenti tematici:

b) Episode par progression descendante, composé des fragments thématiques suivants:



c) Интермедия-секвенция, движущаяся вверх. Бас выведен из третьего такта темы.
d) Эта интермедия имеет в общем тот же характер, что и предыдущие.

c) Episode-sequence ascending. The Bass originates from the third bar of the Theme.

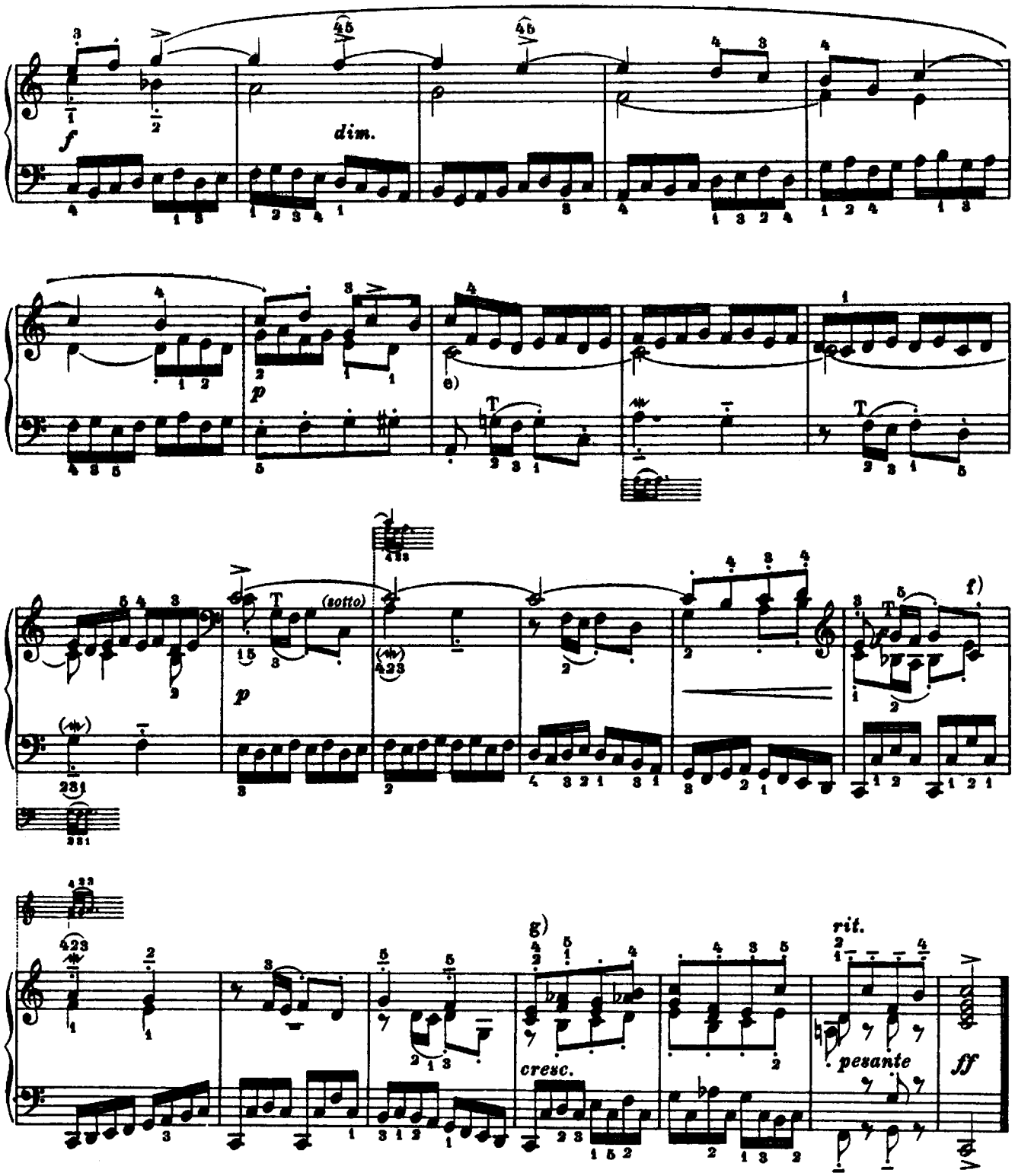
d) Another episodo with the same characteristics of those preceding.

c) Episodio-progressione ascendente. Il Basso deriva dalla terza battuta del Tema.

d) Altro episodio avente gli stessi caratteri tematici dei precedenti.

c) Episode par progression ascendante. La basse dérive de la troisième mesure du sujet.

d) Nouvel épisode offrant les mêmes caracteres thematiques que les précédents.



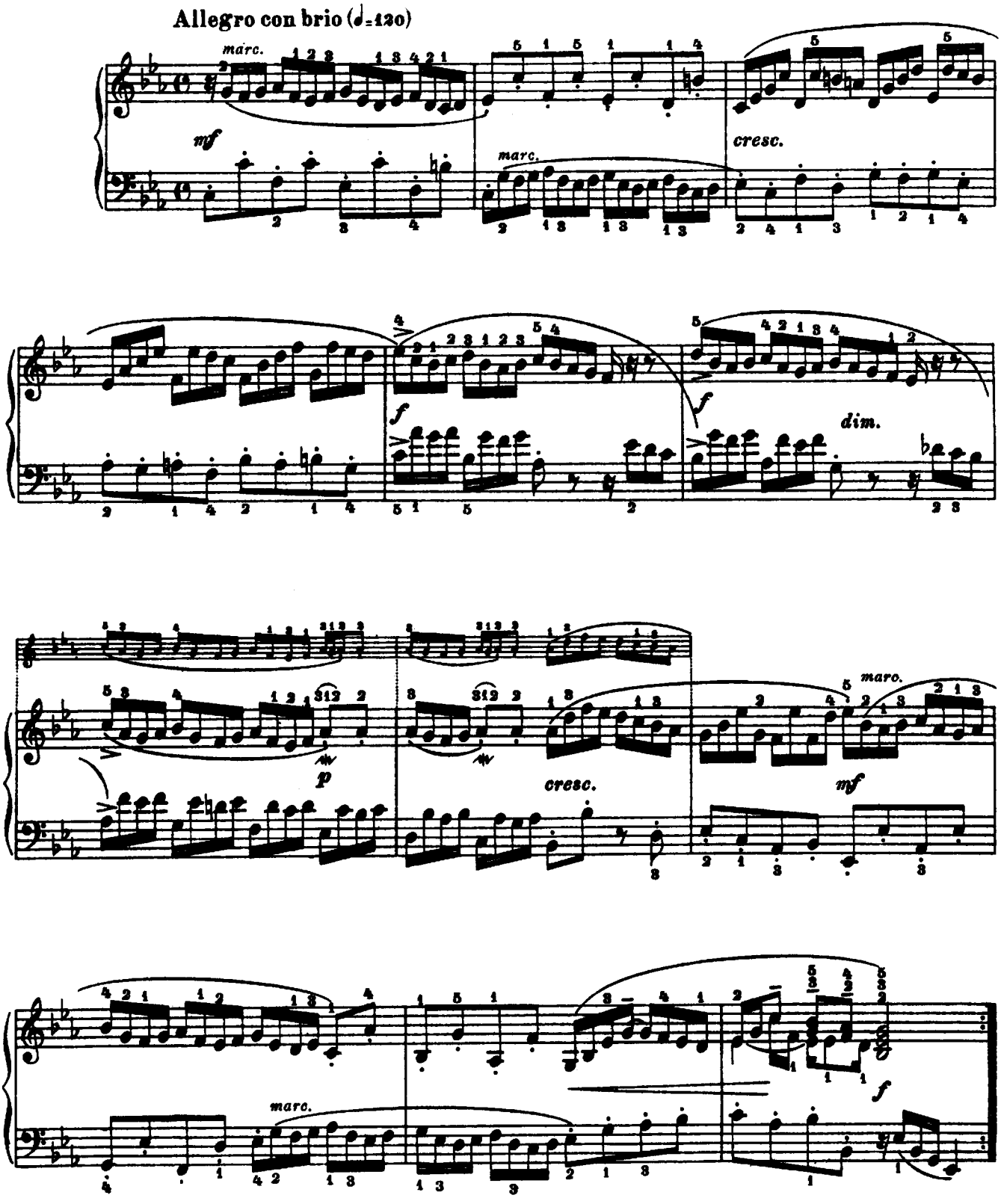
e) Органный пункт на тонике.
f) Выделите тему. *До* должно быть более заметно, чем *ми*.
g) Свободная каденция с добавлением четвертого голоса.

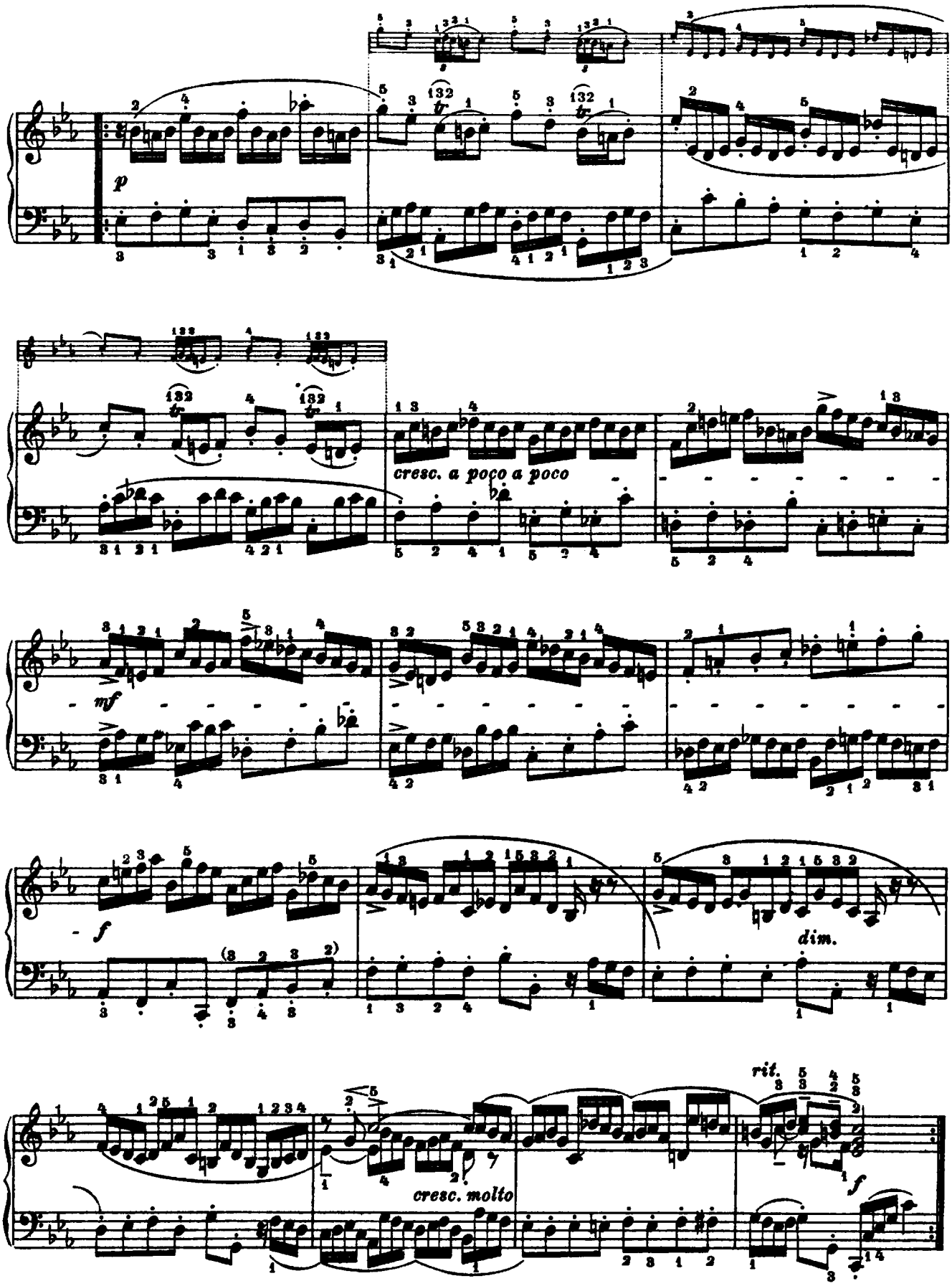
e) Pedal on the Tonic.
f) Make the Theme conspicuous. The C must be more sonorous than the E.
g) Free close with a fourth voice added.

e) Pédale sulla Tonica.
f) Si dia rilievo al Tema. Il do deve aver più sonorità del mi.
g) Chiusa libera, con aggiunta di una quarta voce.

e) Pédale sur la tonique.
f) Accentuer le sujet. L'ut doit avoir plus de sonorité que le mi.
g) Terminaison libre avec adjonction d'une quatrième voix.

Preludio II

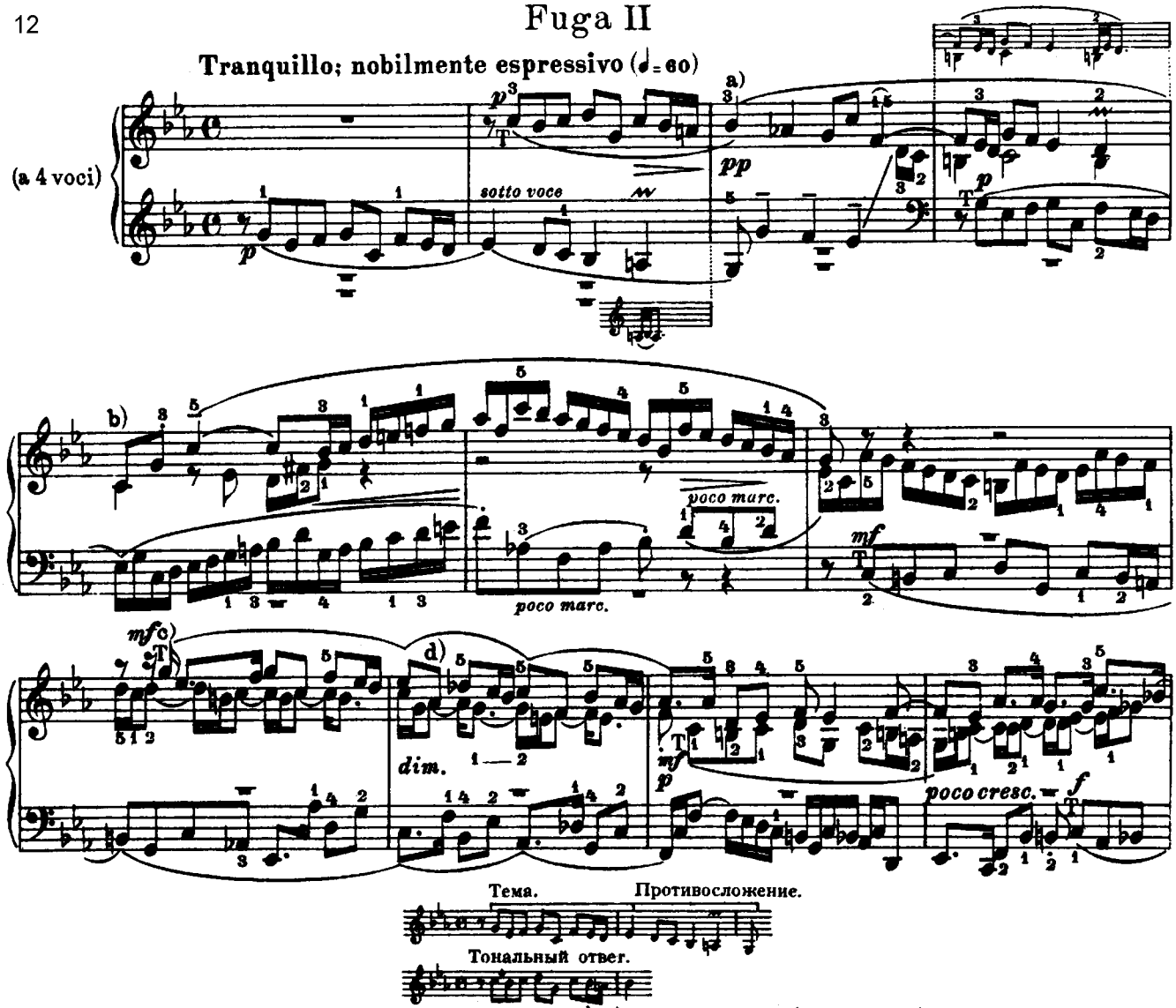

Allegro con brio (♩=120)
marc.
mf
marc.
cresc.
f
f
dim.
p
cresc.
marc.
mf
marc.
f


p
cresc. a poco a poco
mf
f
dim.
rit.
cresc. molto
f

Fuga II

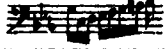
Tranquillo; nobilmente espressivo (♩= 60)

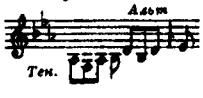
(a 4 voci)



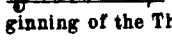
Тема. Противосложение.

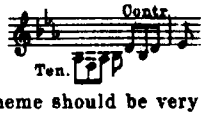
Тональный ответ.

a) Связующая интермедия между вторым и третьим проведением темы.
b) Первая интермедия. Обратите внимание на вступление нового короткого мотива  , начинающегося заимствованным из темы интервалом квинты и повторяющегося позже в сопрано в обращении в то время как тенор и альт используют интонации начала темы.



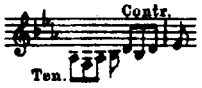
c) Надо ясно показать вступление темы.
d) Вторая интермедия. Сопрано повторяет конец темы

a) Transition period between the first and second repetitions of the Theme.
b) First episode. Observe the new, short motif the first two notes of which have the thematic interval of a 5th and is repeated afterwards by the Soprano, inverted  while the Tenor and Contralto suggest the beginning of the Theme:

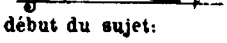


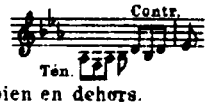
c) The entry of the Theme should be very distinct.
d) Second episode. The Soprano repeats the end of the Theme.

a) Periodo di unione (di transisione) fra la prima e la seconda replica del Tema
b) 1º Episodio. Si osservi il comparire d'un nuovo, breve motivo che nelle due prime note ha l'intervallo tematico di quinta; motivo ripetuto indi dal Soprano per moto contrario mentre il Ten. e Contr. accennano al principio del Tema:

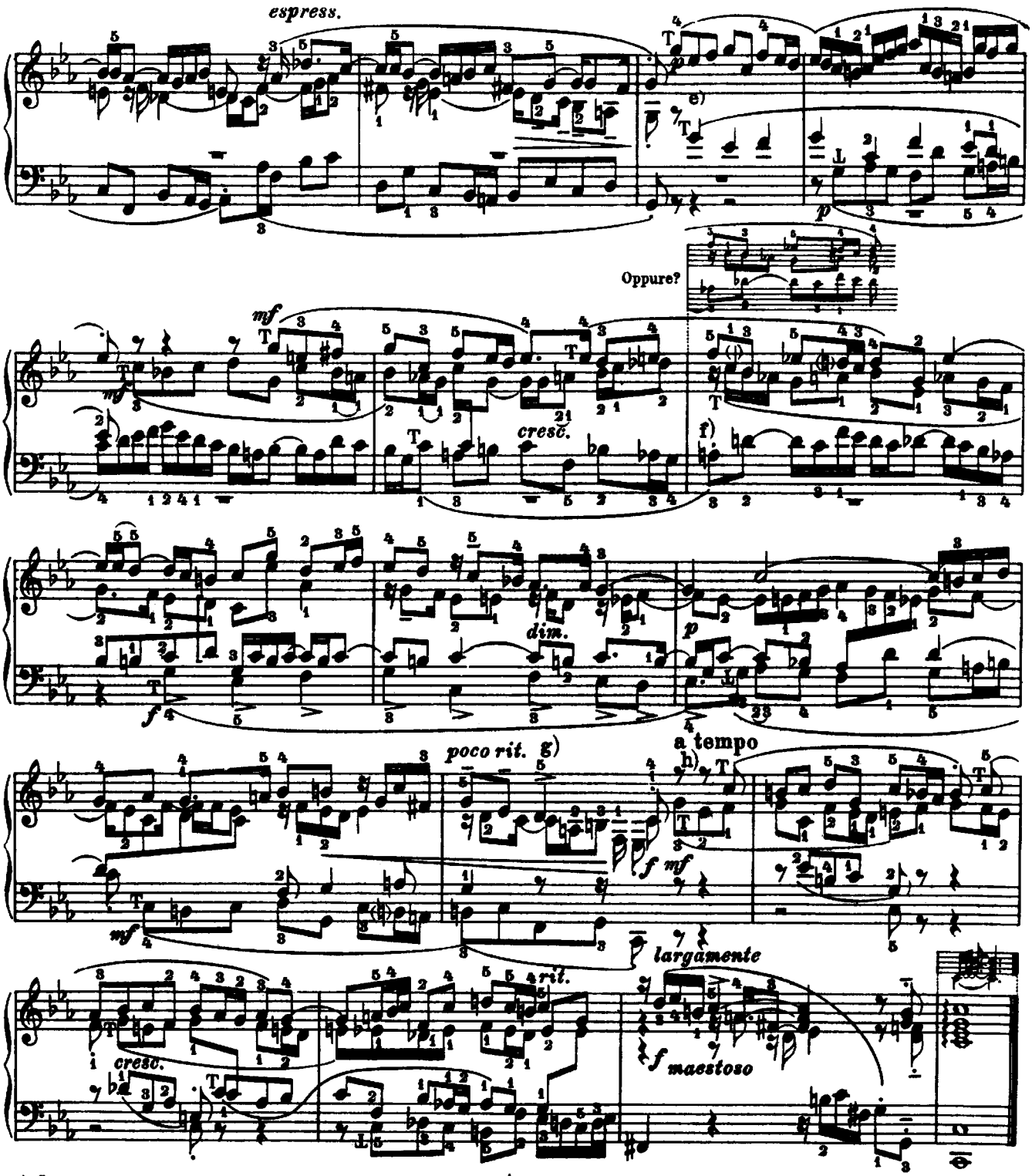


c) L'entrata del Tema sia ben distinta.
d) 2º Episodio. Il Soprano ripete la fine del Tema.

a) Période de soudure (de transition) entre la première et la seconde reprise du sujet.
b) 1er épisode. On remarquera l'apparition d'un nouveau motif, tres bref dont les deux premières notes présentent l'intervalle thématique de la quinte. Ce motif est répété ensuite par le soprano, mais renversé  tandis que le ténor et l'alto évoquent le début du sujet:



c) L'entrée du sujet bien en dehors.
d) 2ème épisode. Le soprano répète la fin du sujet



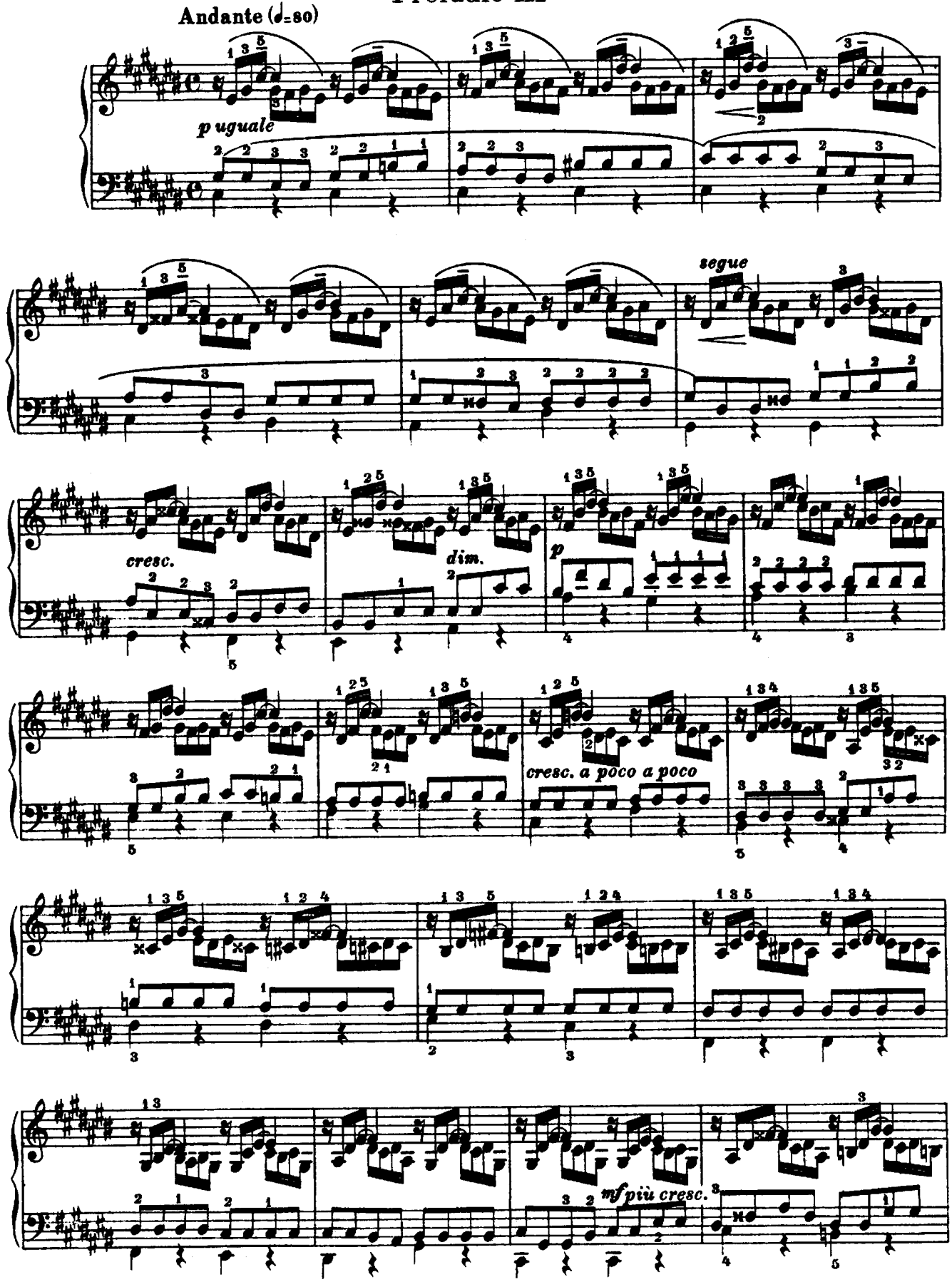
e) Стретто. Альт вступает с темой в увеличении и тенор с темой в обращении. Далее следует сейчас же второе стретто.
f) В оригинале здесь стоит *ля* и *ре*.
g) Надо дать почувствовать разрешение *ре* в *до* (см. примечание a) к третьей прелюдии).
h) Новое стретто.

e) Stretto. The Contralto answers with the Theme augmented and the Tenor with the Theme inverted. A second Stretto follows soon after.
f) The manuscripts have A♮ and D♮.
g) Make it clear that the D resolves on to the C. (See annotation a) to the third Prelude.)
h) Another Stretto.

e) Stretto. Il Contr. risponde col Tema aggravato ed il Ten. col Tema per moto contrario. Segue subito un secondo Stretto.
f) I manoscritti hanno la♮ e re♮.
g) Si faccia ben sentire che il re risolve sul do. (Vedi l'osservazione a) al III Preludio.)
h) Altro Stretto.

e) Strette. Le sujet apparaît augmenté dans l'alto, renversé dans le ténor. Une seconde strette vient aussitôt après.
f) Les manuscrits portent la et ré naturels.
g) Il faut que l'on entende distinctement la résolution du ré sur l'ut (V. l'observation a) au Prélude III).
h) Nouvelle strette.

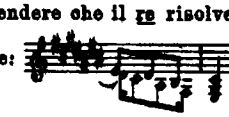
Preludio III



Allegro (♩= 60)

a) Надо показать разрешение *ре-диез* в *до-диез*. Избегайте следующего исполнения:

a) Make it clear that the D resolves on to the C avoiding the following reading:

a) Si faccia comprendere che il re risolve sul do, evitando la seguente esecuzione: 

a) Il faut bien faire comprendre que le ré se résout sur l'ut et éviter l'exécution suivante:

Fuga III

Allegro moderato ma deciso (♩ = ca)

f pesante

(a 3 Voci)

f pesante

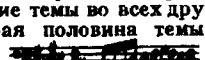
p

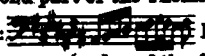
mf

c)

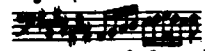
Тема. Кода.

Тональный ответ.

Кода темы служит одновременно противосложением и сопровождает проведение темы во всех других голосах. В седьмом такте эта вторая половина темы (кода) изменяется следующим образом:  Из этих двух различных форм коды выведена бóльшая часть интермедий фуги.

The Coda of the Theme stands for the Counter-subject and accompanies the repetitions of the Theme in the other voices. In the seventh bar this second part of the Theme (Coda) is modified in the following manner:  **From these two designs of the Coda spring many episodes of the fugue.**

La Coda del Tema fa ufficio di Controsoggetto e serve per accompagnare le ripetizioni del Tema fatte dalle altre voci. Nella settima battuta questa seconda parte del Tema (Coda) viene modificata nel modo seguente: **da questi due diversi disegni della Coda hanno origine gran parte degli Episodi della Fuga.**

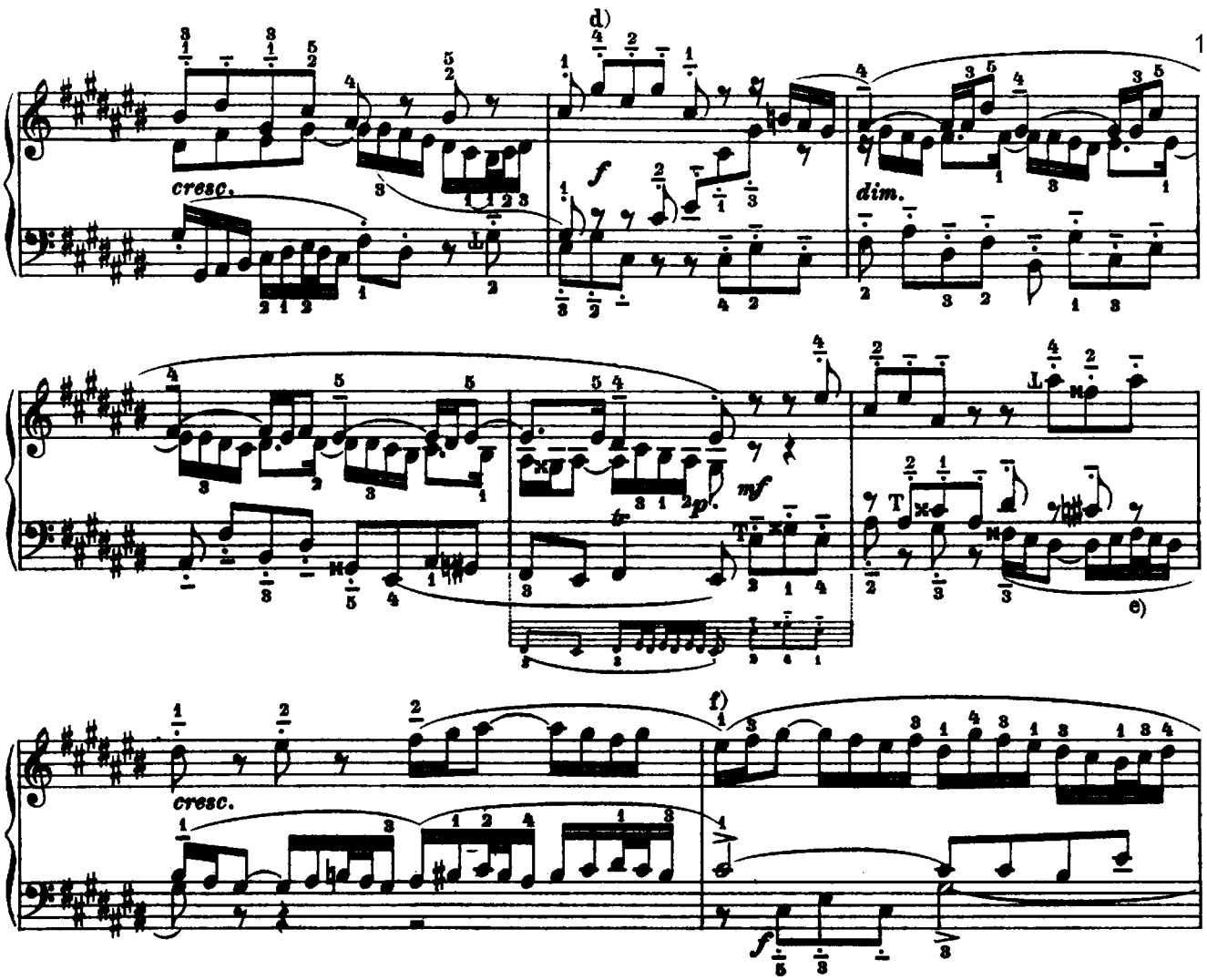
La fin du sujet tient lieu de contre-sujet et accompagne les réponses des autres voix. A la mesure 7, cette deuxième partie du sujet (terminaison) est modifiée de la manière suivante:  **Ces deux formes différentes de la fin du sujet servent de base à la plupart des épisodes de la fugue.**

a) Тема в обращении.
b) Тематический отрывок в уменьшении. Он проходит в двух верхних голосах в прямом движении, а в басе в обращении. Нечто похожее происходит в тактах 18 и 19.
c) Проведение коды темы, здесь данной в обращении.

a) Theme inverted.
b) Thematic fragment in diminution repeated by the two upper parts in direct motion and by the Bass inverted. The same thing happens in bars 18 and 19.
c) Repetition of the Coda of the Theme inverted.

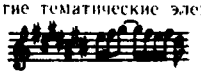
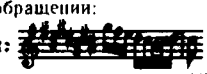
a) Tema per moto contrario.
b) Frammento tematico per diminuzione che si ripete dalle due voci acute per moto retto, e nel Basso, per moto contrario. Simil caso ha luogo nelle battute 18 e 19.
c) Ripetizione della Coda del Tema data qui per moto contrario.

a) Réponse renversée.
b) Fragment thématique par diminution. Les deux voix aiguës le reprennent par mouvement direct, la basse par mouvement contraire. Les mesures 18 et 19 offrent un cas semblable.
c) Reprise de la terminaison du sujet, mais par mouvement contraire.



d) Интермедия, формирующаяся из характерной интонации начала темы. Фигура которая проходит сперва в сопрано, а потом в теноре, выведена из коды темы.

e) Равнозначно следующему:

f) В этой второй интермедии используются кроме начала темы (данной также в обращении и в уменьшении) еще и другие тематические элементы: кода темы в обращении:  вторая кода темы:  в прямом движении и в обращении и, кроме того, пассаж: который происходит a) из второй коды темы и b) из самой темы в обращении.

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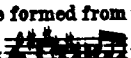
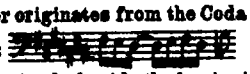
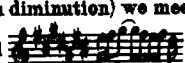
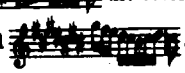
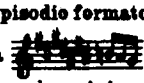
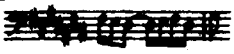
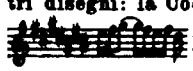
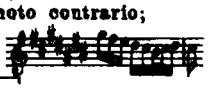
d) Episode formed from the characteristic beginning of the Theme The figure:  which we see first in the Soprano and afterwards in the Tenor originates from the Coda of the Theme.

e) Equivalent to: 

f) In the second episode, beside the beginning of the Theme (given also inverted and in diminution) we meet other designs: the Coda of the Theme inverted  the second Coda of the Theme by direct motion and inverted  and lastly the passage of which the group a) originates from the second Coda of the Theme and the group b) from the Theme itself inverted.

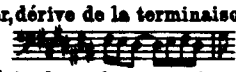
d) Episodio formato dal caratteristico principio del Tema. La figura  che si riscontra prima nel Soprano e poi nel Tenore, ha origine dalla Coda del Tema.

e) Equivale a: 

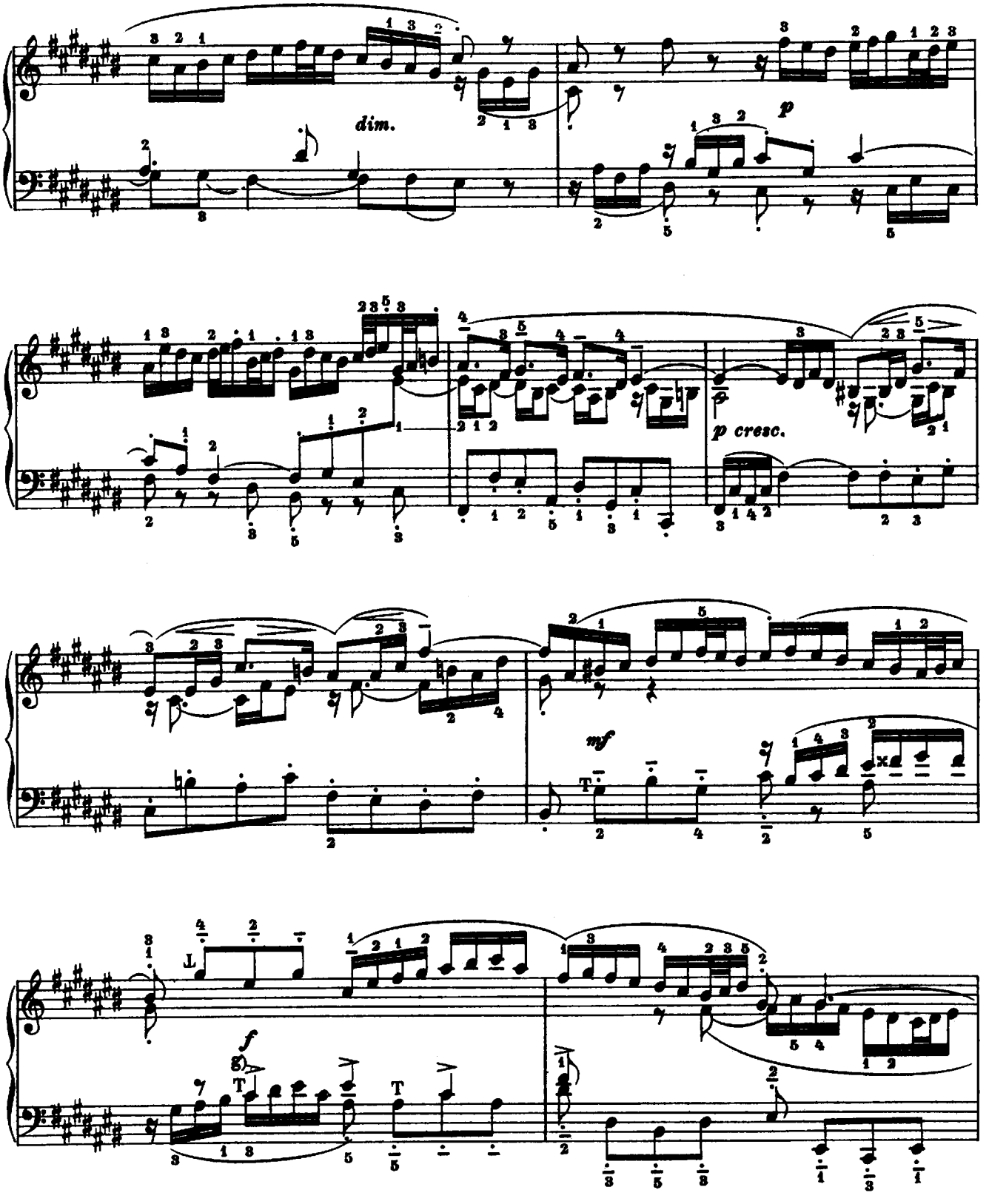
f) In questo secondo Episodio oltre il principio del Tema (dato anche per moto contrario e per diminuzione) si riscontrano altri disegni: la Coda del Tema data per moto contrario;  la seconda Coda del Tema  data per moto retto e contrario e infine il passo del quale il nucleo a) deriva dalla seconda Coda del Tema ed il nucleo b) dal Tema stesso per moto contrario.

---

d) Episode issu du début caractéristique du sujet. La formule que l'on rencontre successivement dans le soprano, puis dans le ténor, dérive de la terminaison du sujet.

e) Equivalent de 

f) Ce deuxième épisode renferme, en plus du commencement du sujet (présenté aussi dans son renversement et par diminution), d'autres formules: la terminaison du sujet renversée: la deuxième terminaison du sujet directe et renversée, enfin le passage dont le motif a) dérive de la deuxième terminaison du sujet et le motif b) du sujet lui-même, mais renversé.

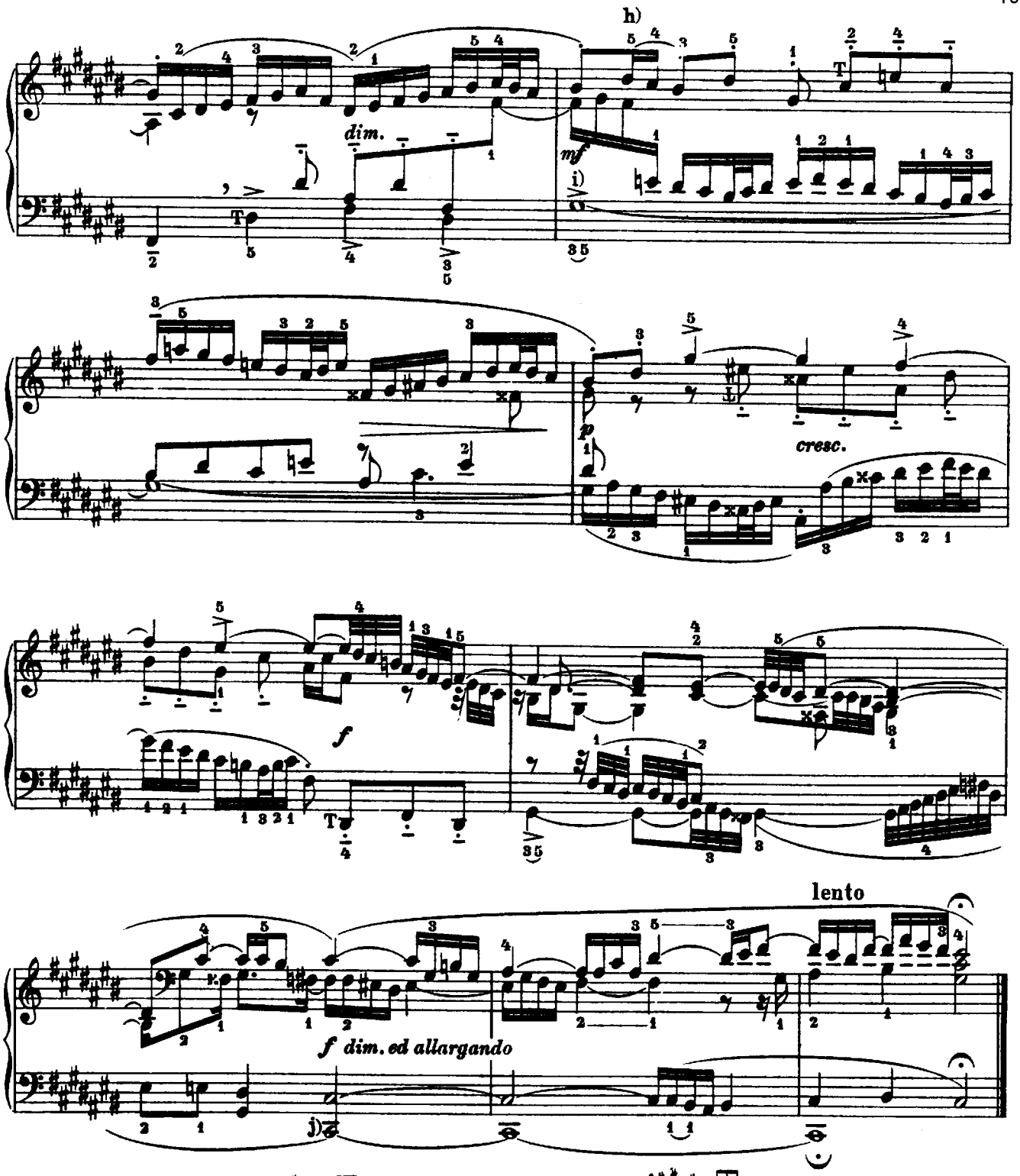


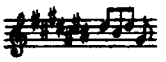
g) Тема в увеличении.

g) Theme augmented.

g) Tema aggravato.

g) Sujet augmenté.



h) Равнозначно следующему: 

i) Органный пункт на доминанте.

j) Кода. Органный пункт на тонике. Надо выделить верхний голос больше среднего.

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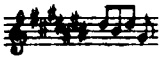
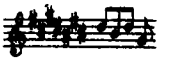
h) Equivalent to: 

i) Pedal on the Dominant.

j) Coda. Pedal on the Tonic. The upper part must be more sonorous than the inner part.

h) Equivale a 

i) Pedale sulla Dominante.

j) Coda. Pedale sulla Tonica. La parte superiore sia più sonora della parte media.

---

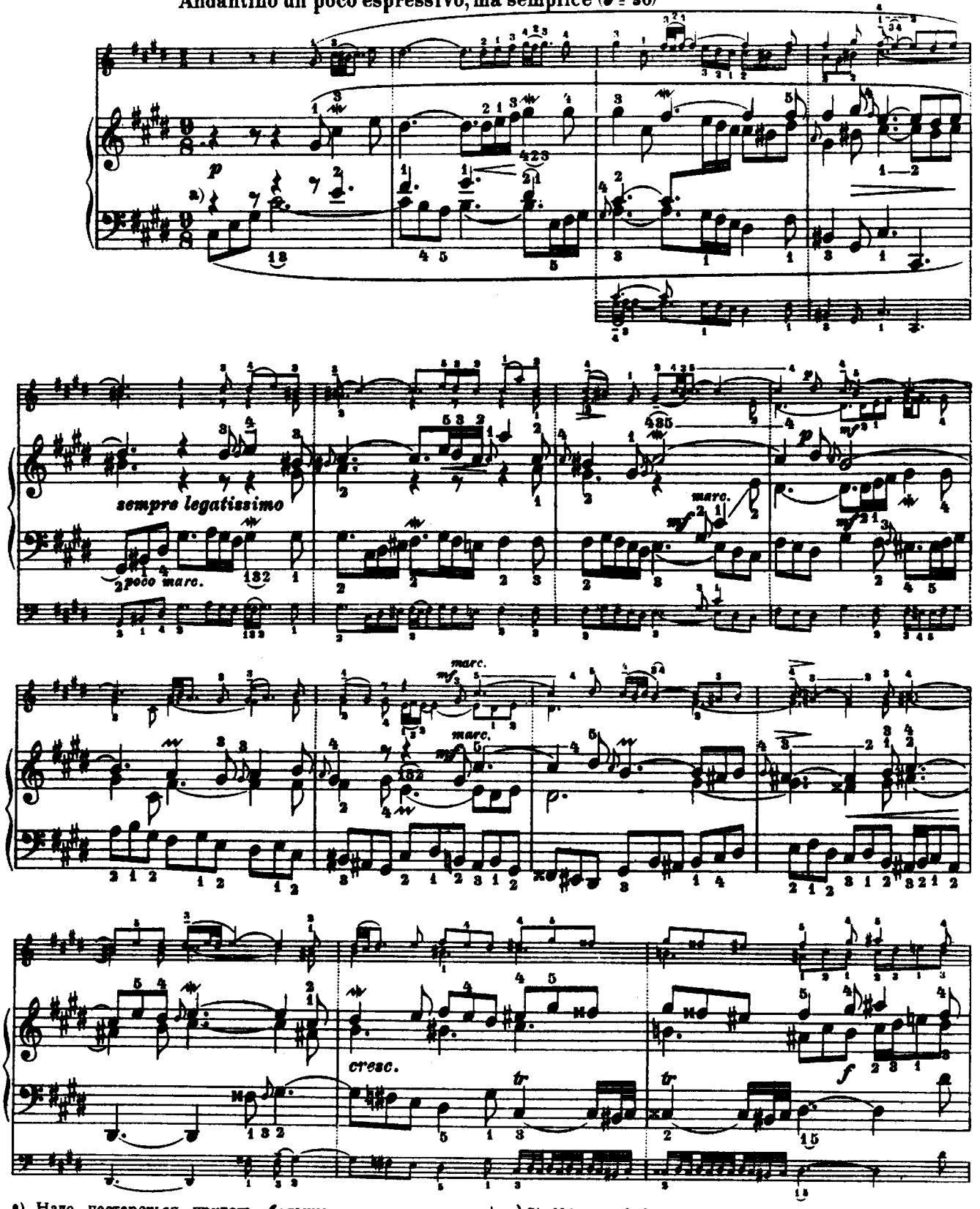
h) Equivalent de

i) Pédale sur la dominante.

j) Coda. Pédale sur la tonique. La partie supérieure doit être plus sonore que celle du milieu.

Preludio IV

Andantino un poco espressivo, ma semplice (♩ = 50)

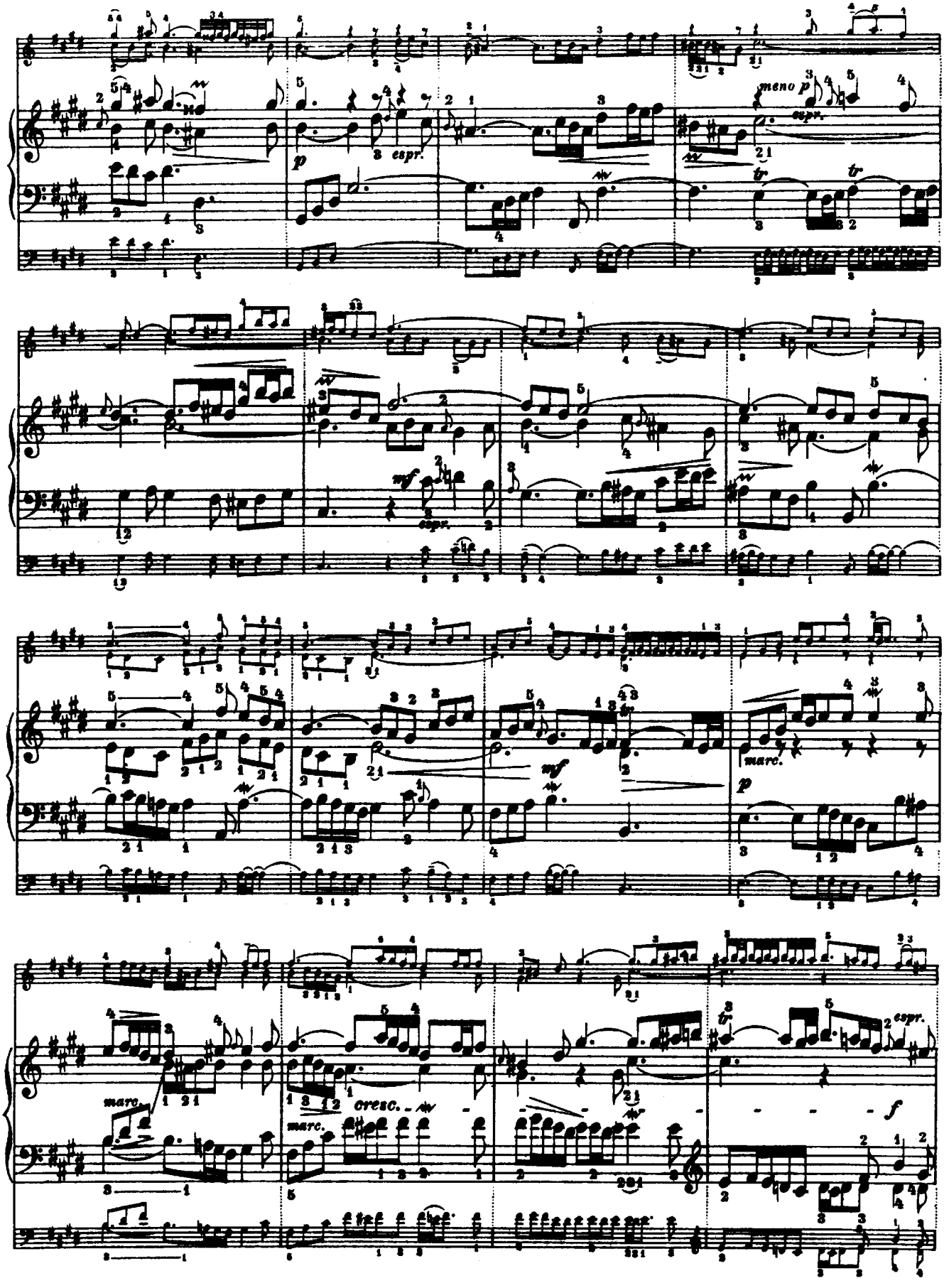


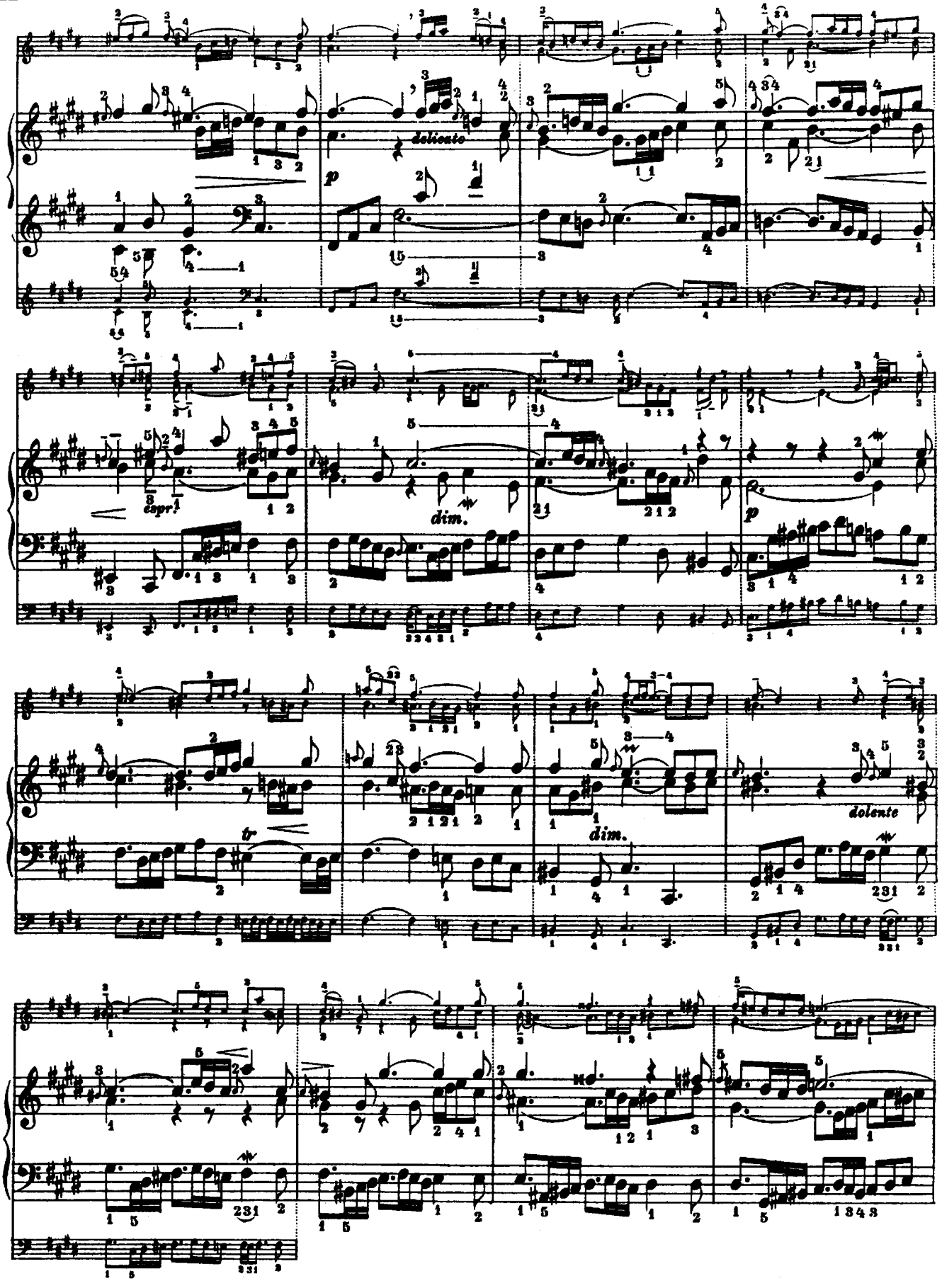
a) Надо постараться придать большую выразительность непрерывному диалогу между разными голосами этой чудесной прелюдии.

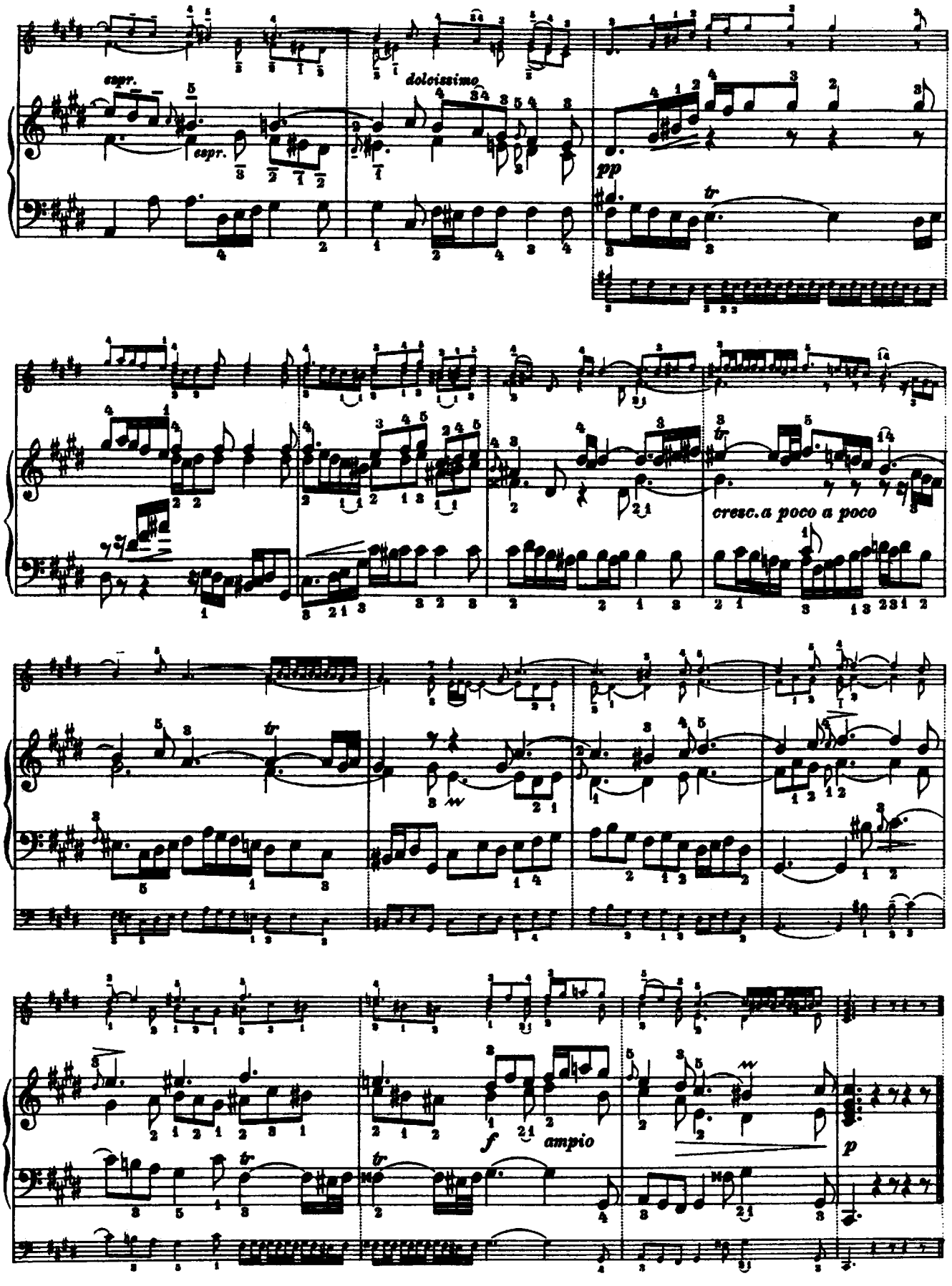
a) The continous dialogue between the different voices in this magnificent composition should be clearly emphasised.

a) Si abbia cura di far ben risaltare il continuo dialogo fra le diverse voci di questo magnifico componimento.

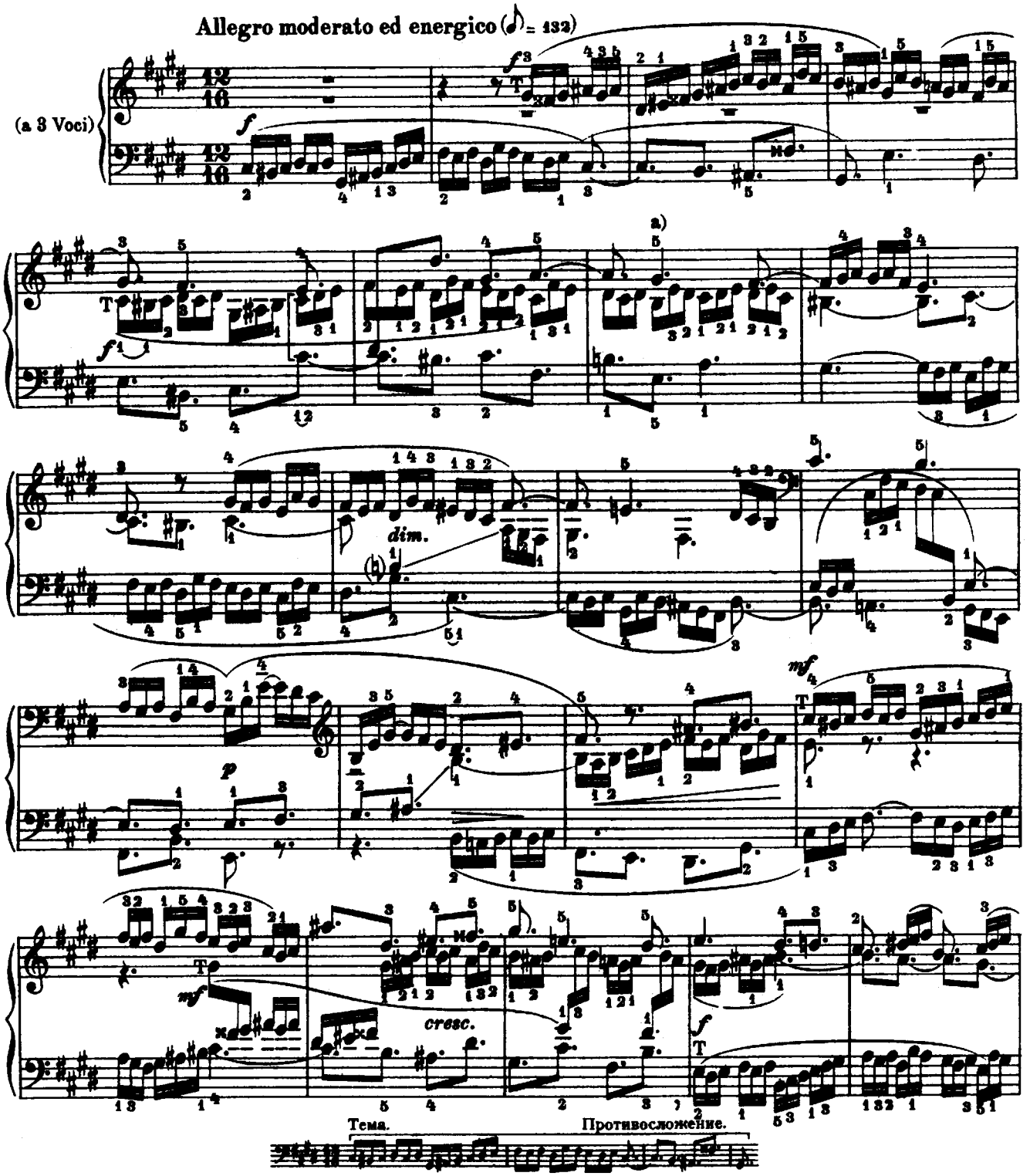
a) On s'efforcera, dans cette œuvre merveilleuse, de mettre bien en valeur le dialogue continuel des différentes voix entre elles.

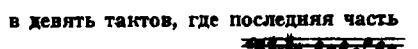

meno p
espr.
p
espr.
tr
mf
espr.
marc.
p
marc.
cresc.
marc.
espr.
f

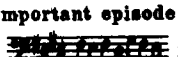

dolcente
p
espr.
dim.
p
tr
dim.
dolente

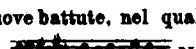

espr.
espr.
dolcissimo
pp
tr
cresc.a poco a poco
tr
tr
tr
f
ampio
p

Fuga IV

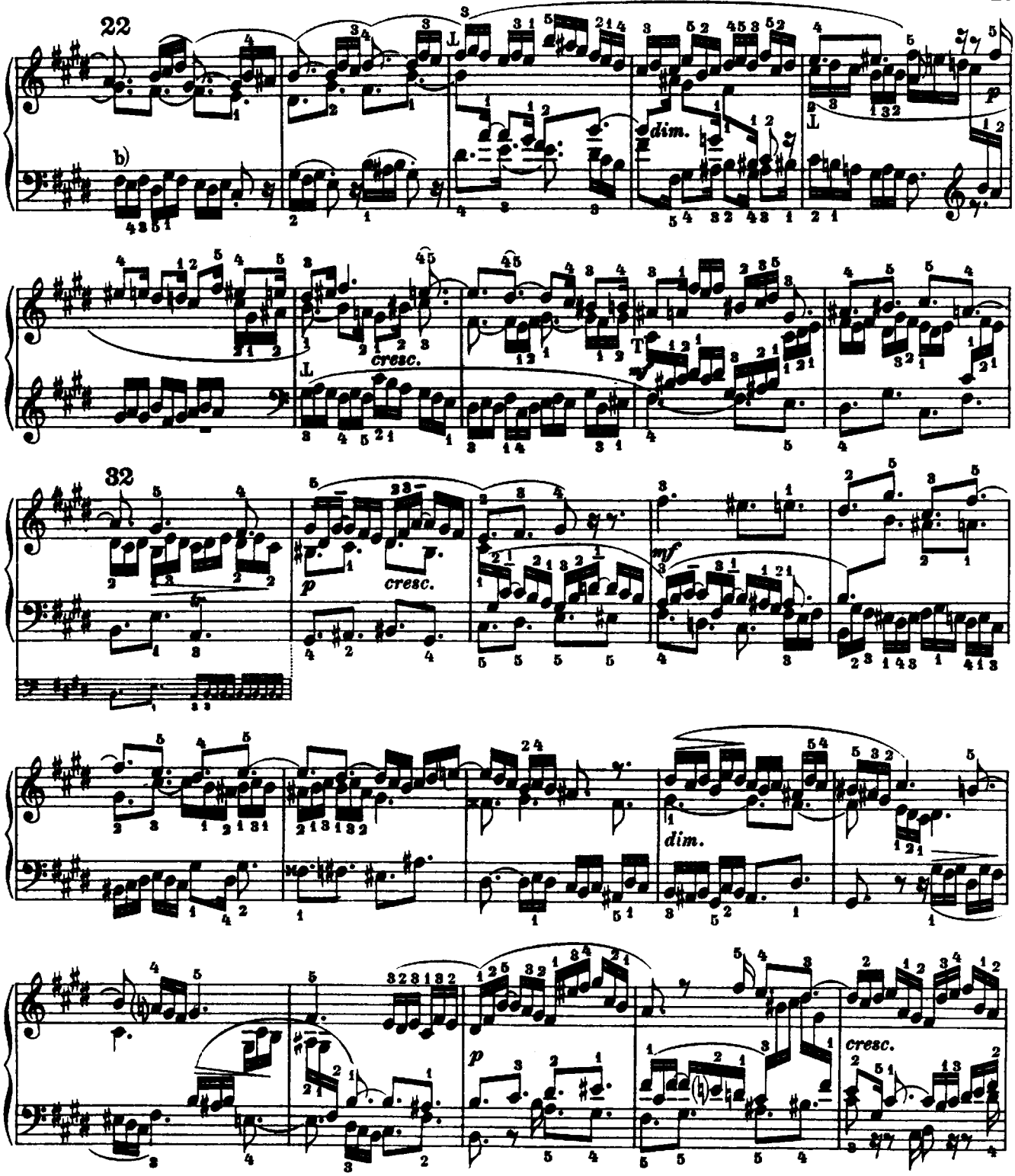


a) Важная интермедия в девять тактов, где последняя часть темы проводится поочередно в разных голосах:  В других интермедиях (такты 22, 32, 49, 57 и 62) тематическая разработка материала аналогична.

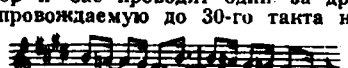
a) Important episode of nine bars, in which the close of the Theme:  is interchanged between the voices. In the other episodes (bars 22, 32, 49, 57 and 62) the thematic design is always the same.

a) Importante Episodio, di nove battute, nel quale le voci si scambiano la chiusa del Tema  Negli altri Episodii (battute 22, 32, 49, 57 e 62) il contenuto tematico e sempre lo stesso.

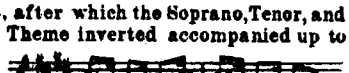
a) Episode important de neuf mesures, dans lequel les voix échangent entre elles la terminaison du sujet: Dans les autres épisodes (voir les mesures 22, 32, 49, 57 et 62), le contenu thématique est toujours le même.



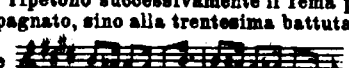
b) Короткая интермедия, состоящая из двух тактов, после которой сопрано, тенор и бас проводят один за другим тему в обращении, сопровождаемую до 30-го такта новой ритмической фигурой:



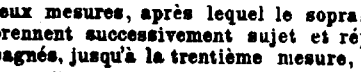
b) Brief episode of two bars, after which the Soprano, Tenor, and Bass repeat successively the Theme inverted accompanied up to the 30th bar, by a new figure:

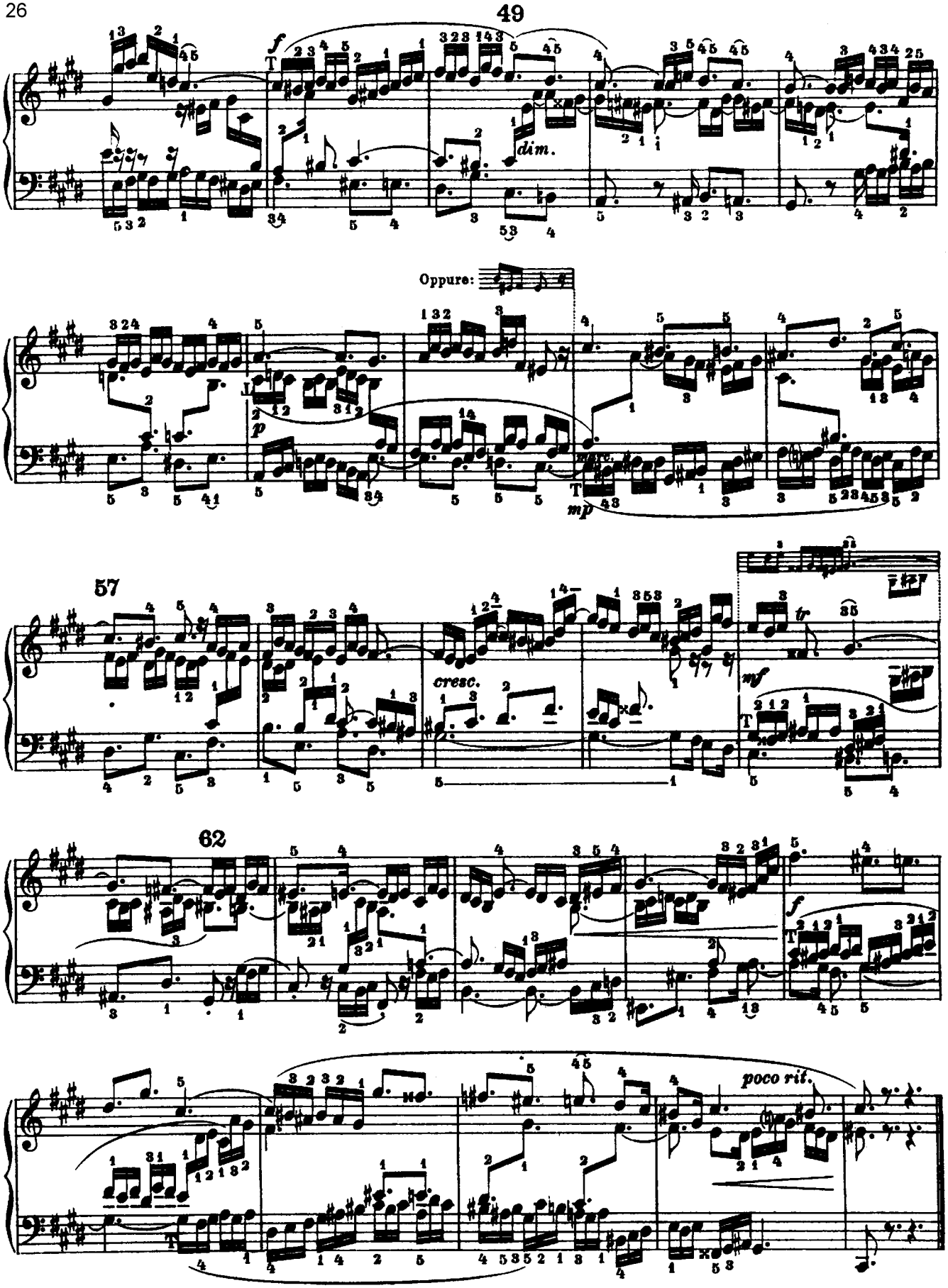


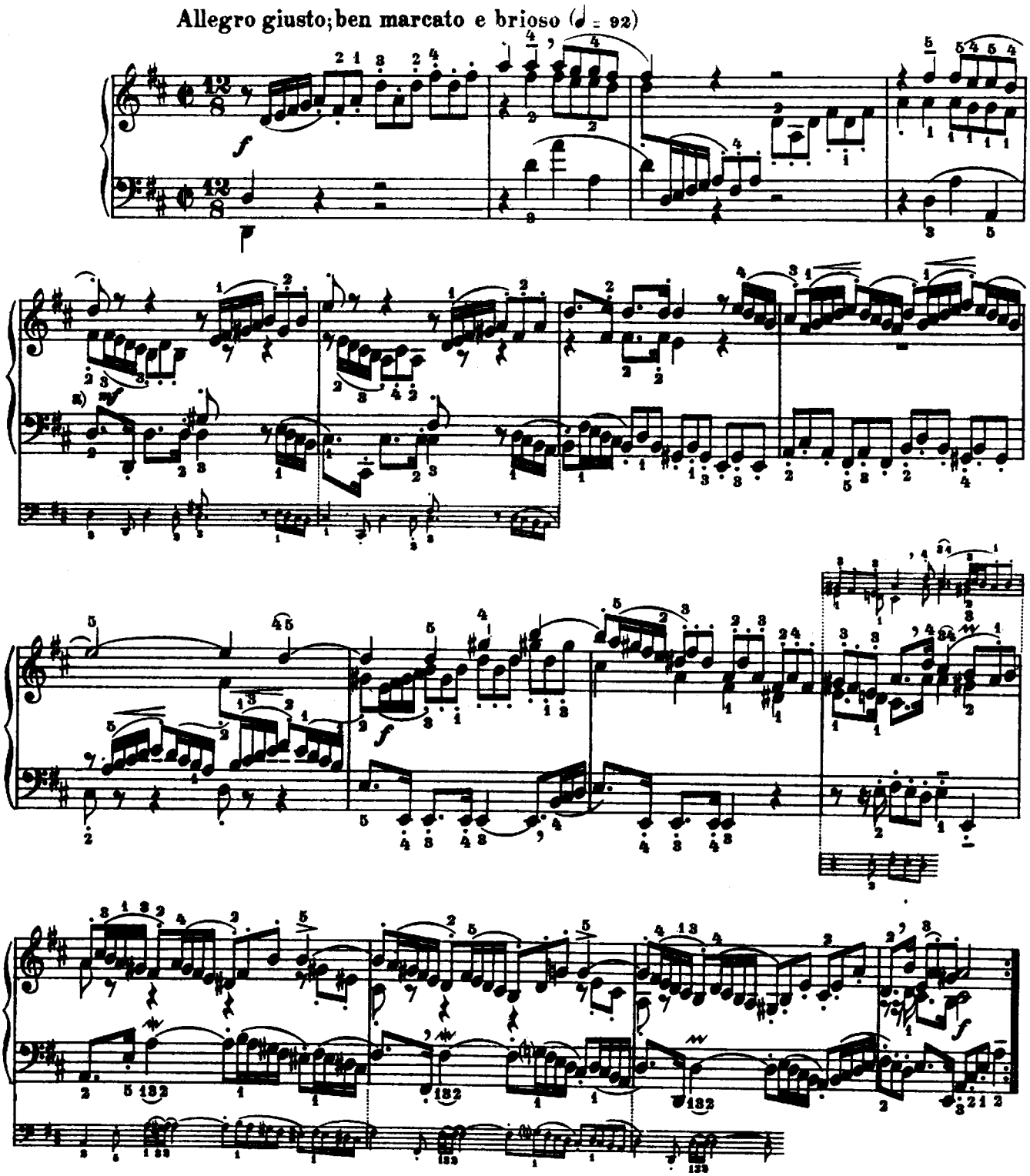
b) Breve Episodio, di due battute, dopo del quale il Soprano, Tenore e Basso ripetono successivamente il Tema per moto contrario ch'è accompagnato, sino alla trentesima battuta, con una nuova figurazione



b) Bref épisode de deux mesures, après lequel le soprano, le ténor et la basse reprennent successivement sujet et réponse renversés et accompagnés, jusqu'à la trentième mesure, d'une figuration nouvelle:




49
f
dim.
Oppure:
p
mp
57
cresc.
mf
tr
62
f
poco rit.

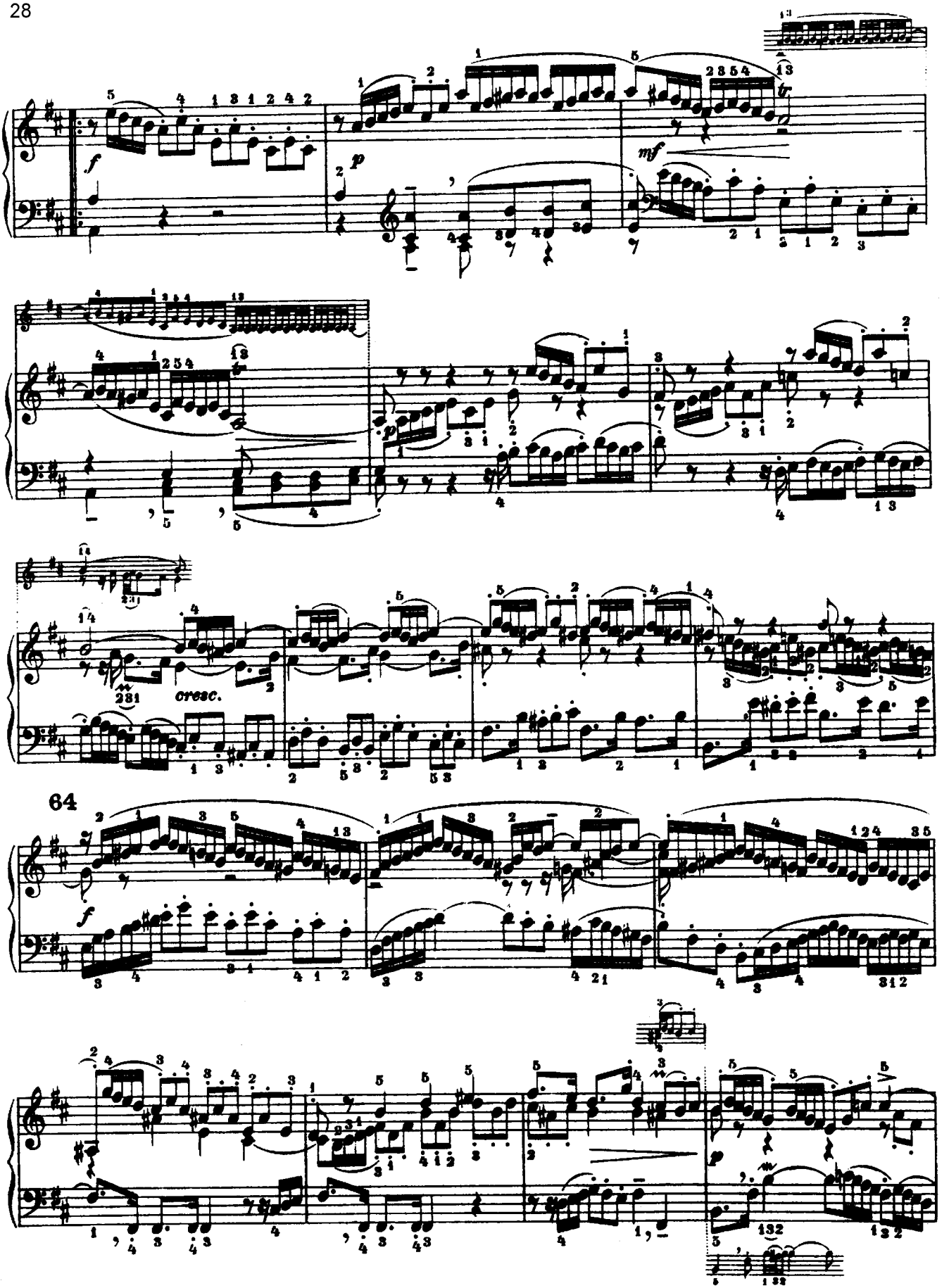


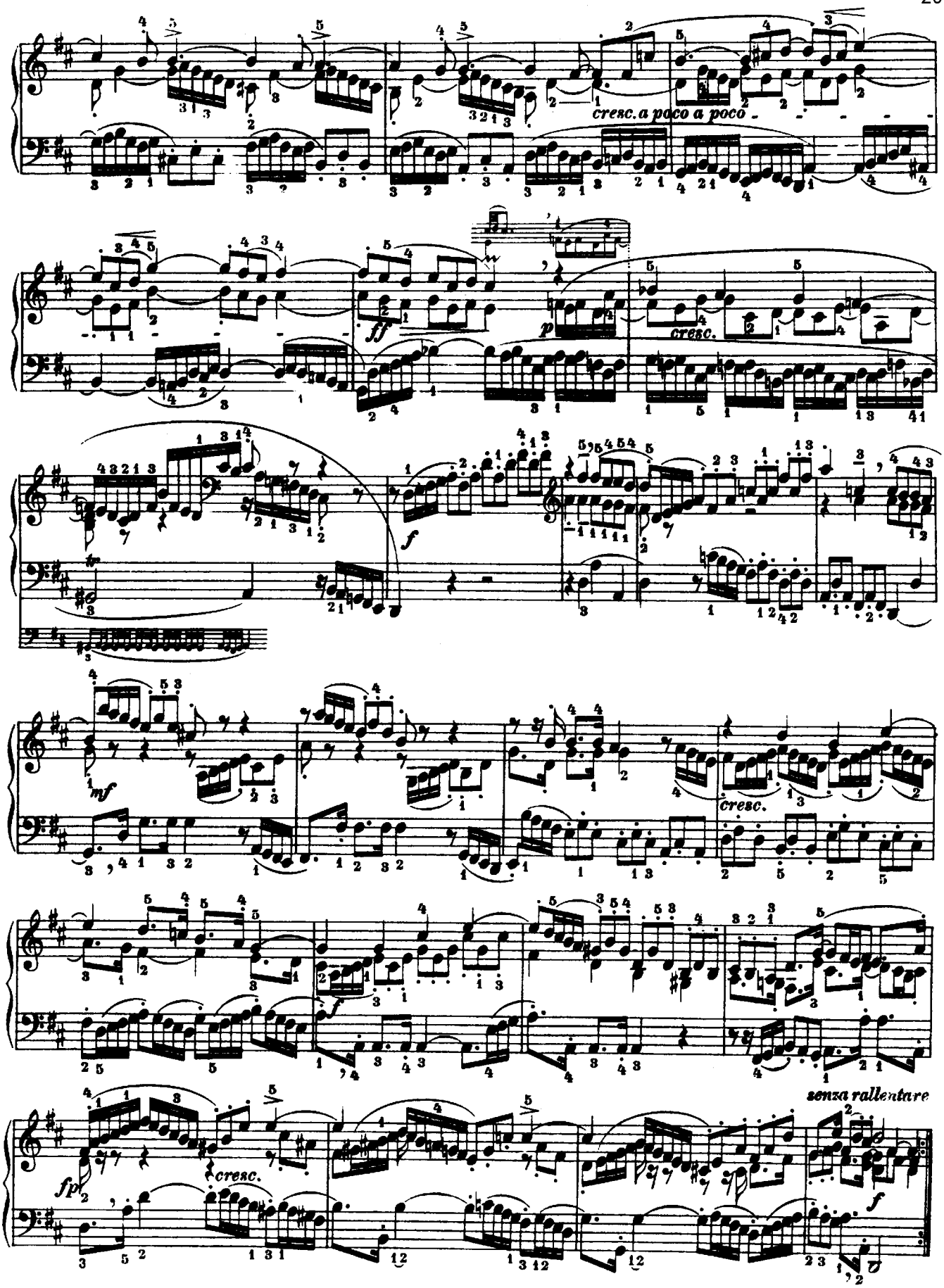
a) Относительно ритмической интерпретации этого такта и других подобных см. примечания к пятой фуге 1-го тома.

a) With regard to the rhythmic rendering of this and the other bars of similar design see annotation on the 5th fugue-Book I.

a) Circa l'interpretazione ritmica di questa battuta e delle altre simili, si rilegga quanto fu detto per la V^a Fuga della Prima Parte.

a) Pour ce qui concerne l'interprétation rythmique de cette mesure et de celles qui lui sont analogues, on voudra bien relire ce que nous avons dit au sujet de la Fugue V de la I^ère partie.

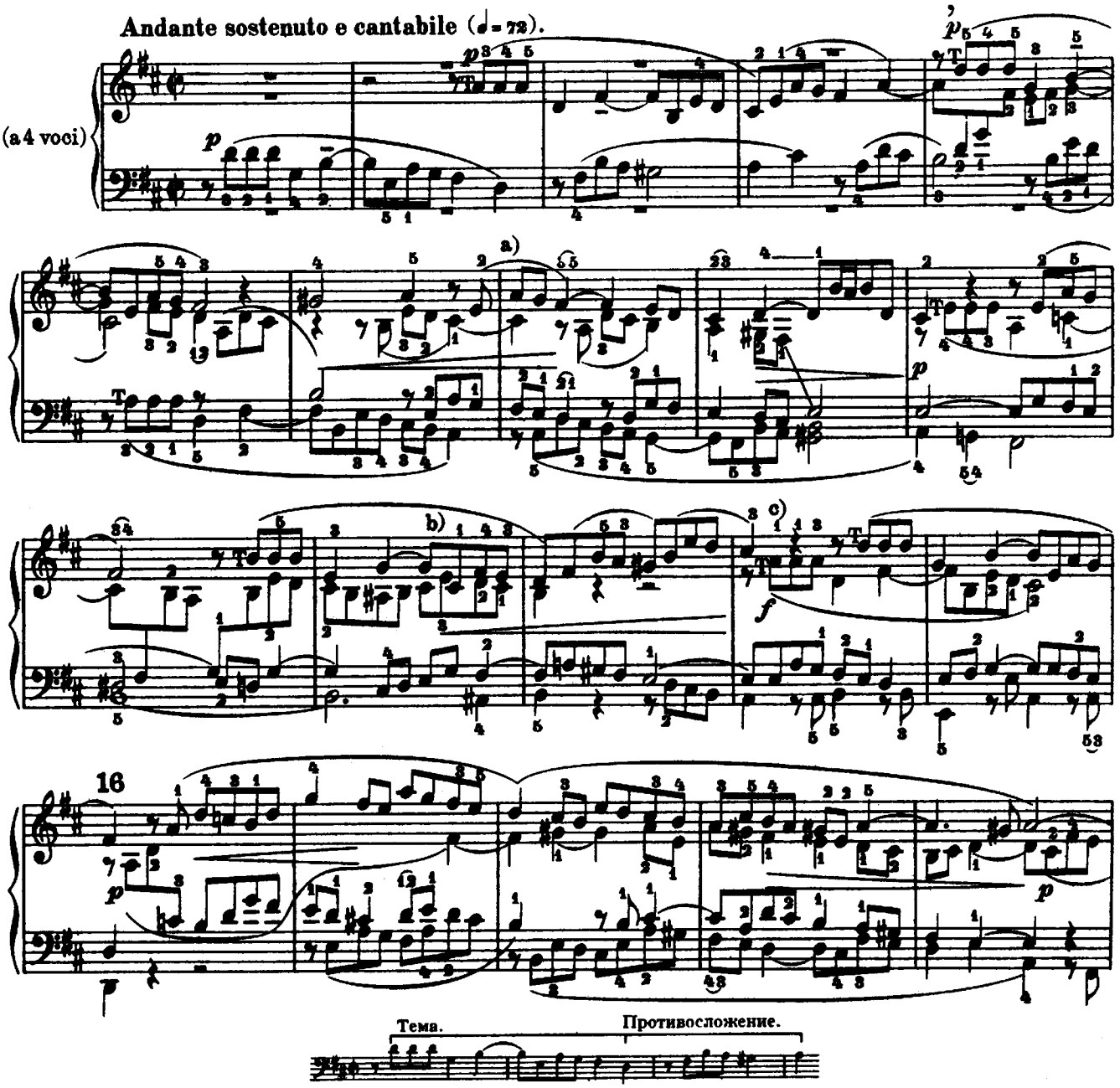

f
p
mf
cresc.
64
f
p


cresc. a poco a poco
ff
p
cresc.
f
mf
cresc.
fp
cresc.
senza rallentare
f

Fuga V.

Andante sostenuto e cantabile (♩ = 72).

(a 4 voci)



Тема. Противосложение.

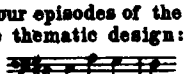
a) Эта и другие четыре интермедии фуги в тактах 16, 29, 35 и 42 развивают следующий тематический элемент:

b) Выделите тему следующим образом:

c) Начиная с этого места каждое вступление темы следует в виде стретто, за исключением тактов 40 и 41.

---

a) This and the other four episodes of the fugue in bars 16, 29, 35 & 42, all develop the thematic design:



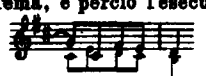
b) Make the Theme conspicuous. Therefore the reading must be the following:

c) From here every return of the Theme is formed like a Stretto, except in bars 40 & 41.

---

a) Questo primo Episodio, e gli altri quattro contenuti nella Fuga alle battute 16, 29, 35 e 42, sviluppano tutti il disegno tematico:

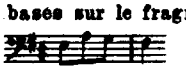
b) Si faccia risaltare il Tema, e perciò l'esecuzione sia la seguente:



c) Da qui in avanti ogni ritorno del Tema è foggiato a guisa di Stretto, eccetto nelle due battute 40 e 41.

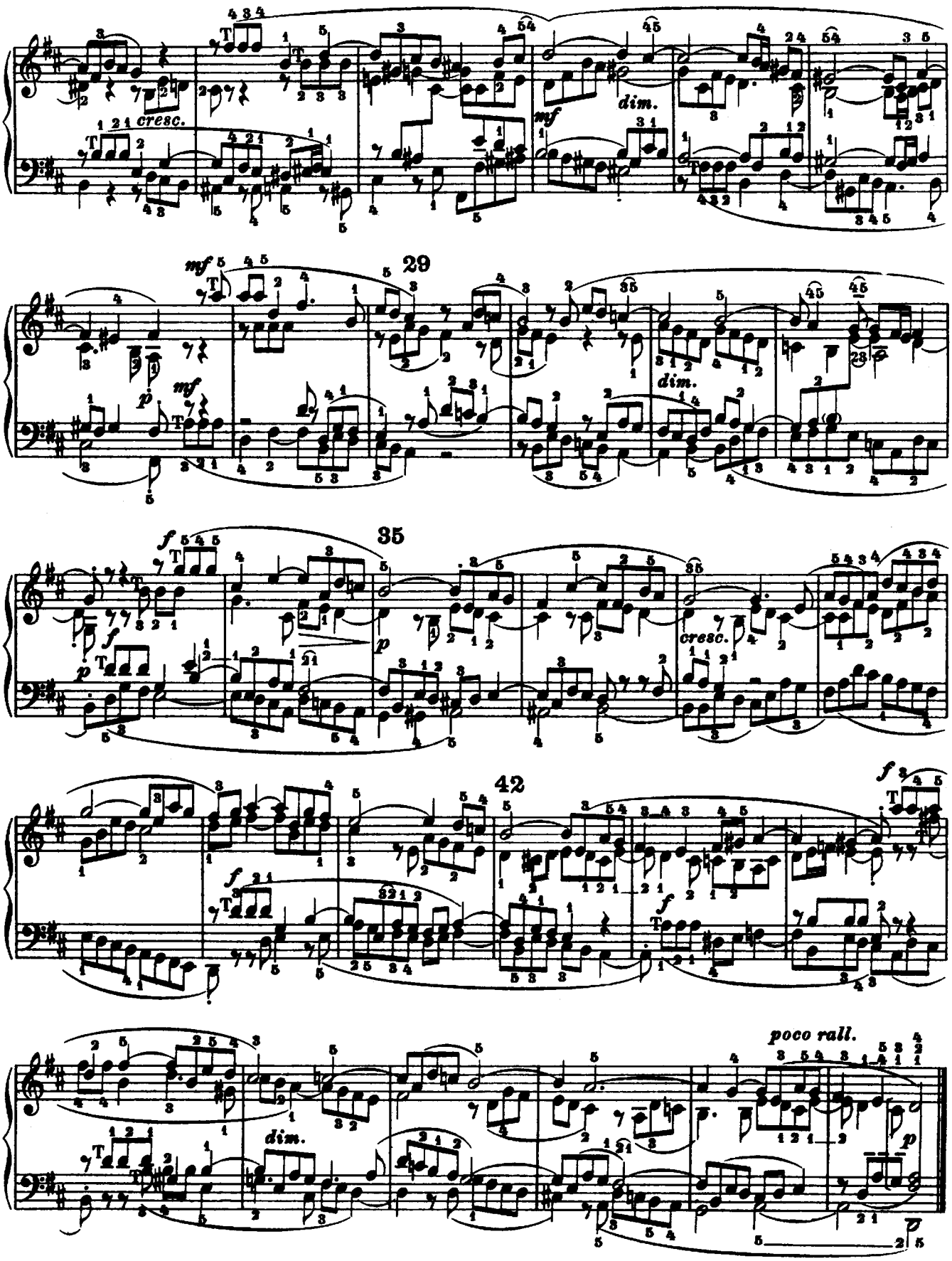
---

a) Cet épisode et les quatre autres de cette même fugue, aux mesures 16, 29, 35 et 42, sont bases sur le fragment thématique suivant:



b) On s'attachera à faire ressortir le sujet, par l'exécution suivante:

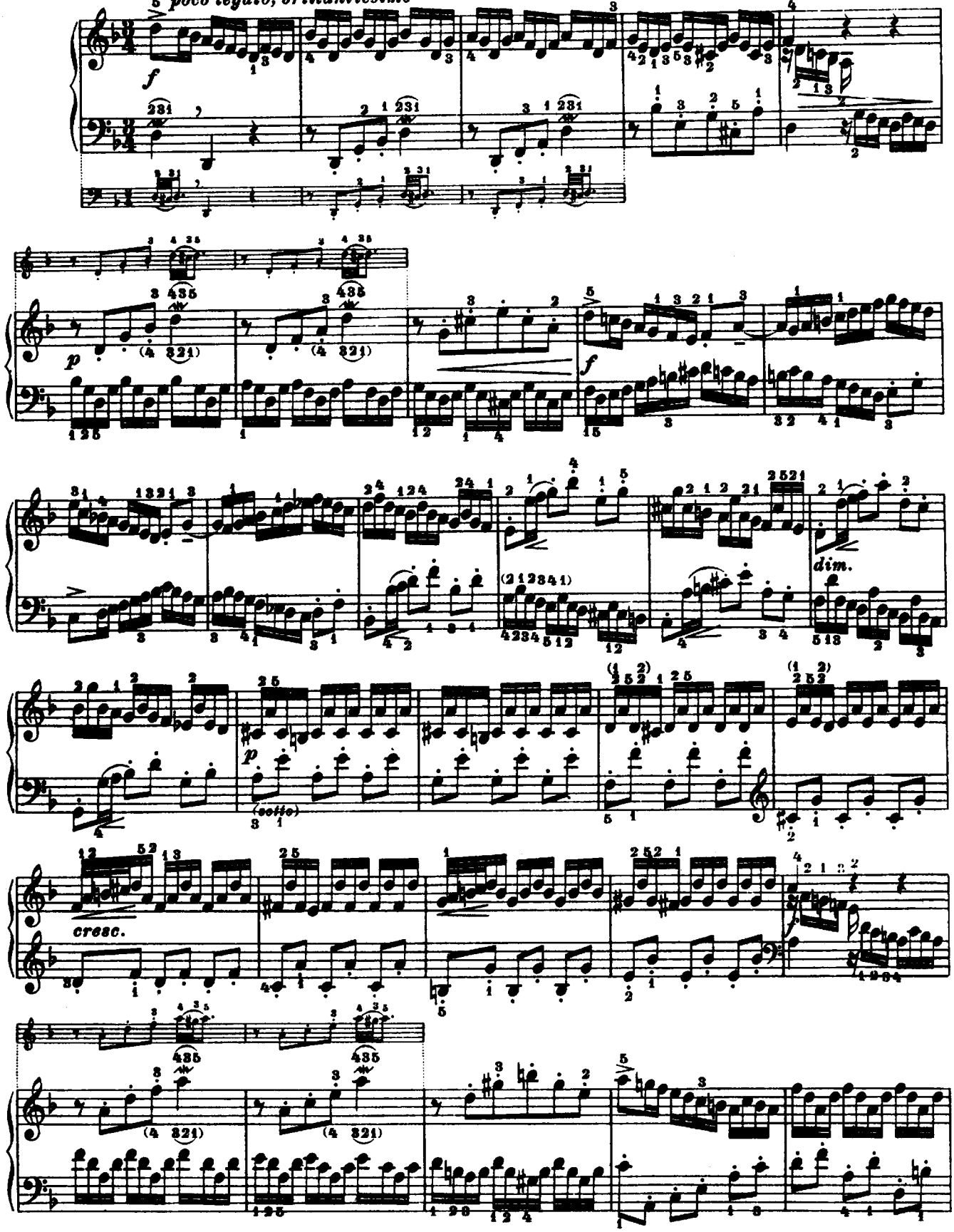
c) A partir d'ici les reprises du sujet sont toutes en forme de strette, sauf dans les mesures 40 et 41.

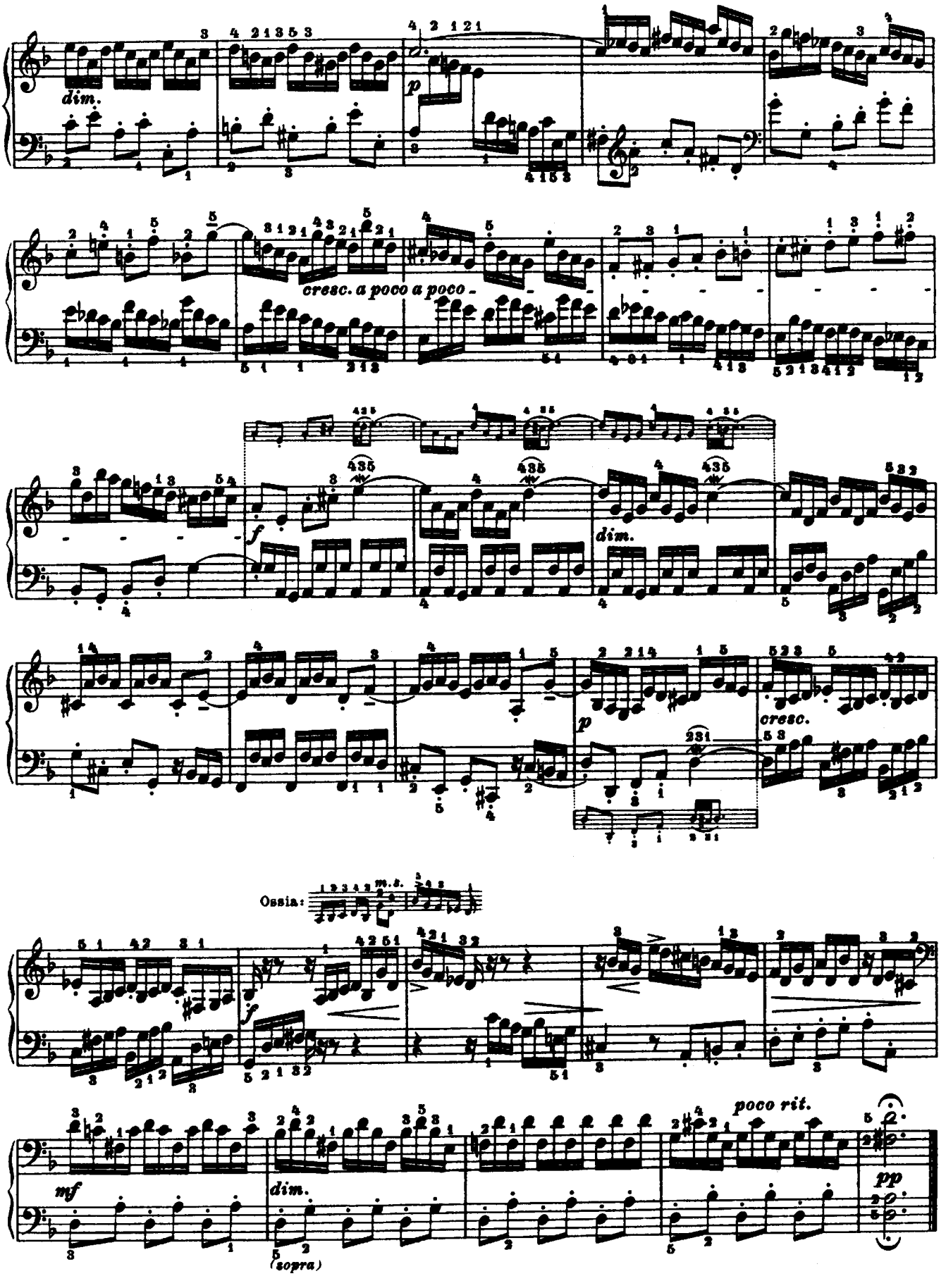

cresc.
dim.
29
dim.
35
cresc.
42
poco rall.

Preludio VI

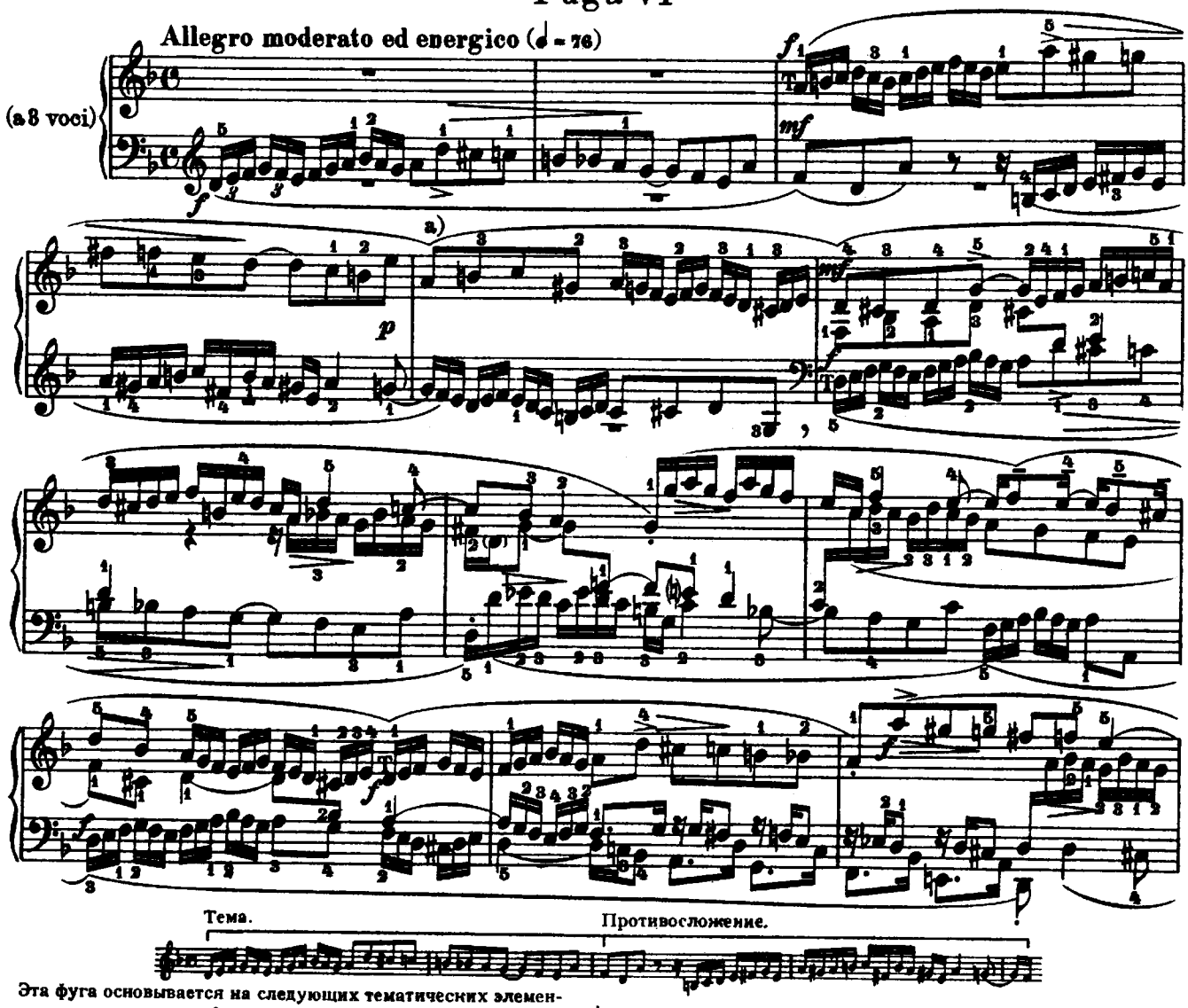
Allegro vivace e brillante (♩ = 120)

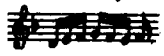
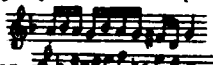
poco legato, brillantissimo

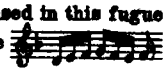
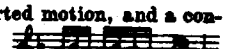
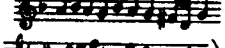


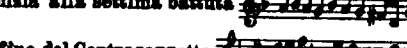
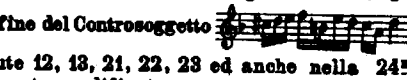

dim.
p
cresc. a poco a poco
f
dim.
p
cresc.
Ossia:
m.s.
f
poco rit.
mf
dim.
(sopra)
pp

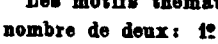
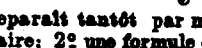
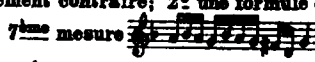
Fuga VI



Эта фуга основывается на следующих тематических элементах: начало темы  которое повторяется с девятого такта иногда в прямом движении, иногда в обращении. и контрапунктическая фигура, начинающаяся с седьмого такта:  (подобная окончанию противосложения) и повторяющаяся в тактах 12, 13, 21, 22, 23, а также в такте 24, где она слегка изменена.

The thematic motifs used in this fugue are the following: the beginning of the Theme  which from the 9th bar onward is repeated in both direct and inverted motion, and a contrapuntal design initiated in the 7th bar  (suggesting the end of the Counter-subject ) and repeated in bars 12, 13, 21, 22, 23 and also in the 24th bar, when it is slightly modified.

I motivi tematici adoperati nella Fuga sono: il principio del Tema che dalla nona battuta in avanti viene ripetuto ora in moto retto, ora in moto contrario, e un disegno contrappuntistico che s'inizia alla settima battuta  (a somiglianza della fine del Controsoggetto ) e si ripete nella battute 12, 13, 21, 22, 23 ed anche nella 24ma battuta dove è lievemente modificato.

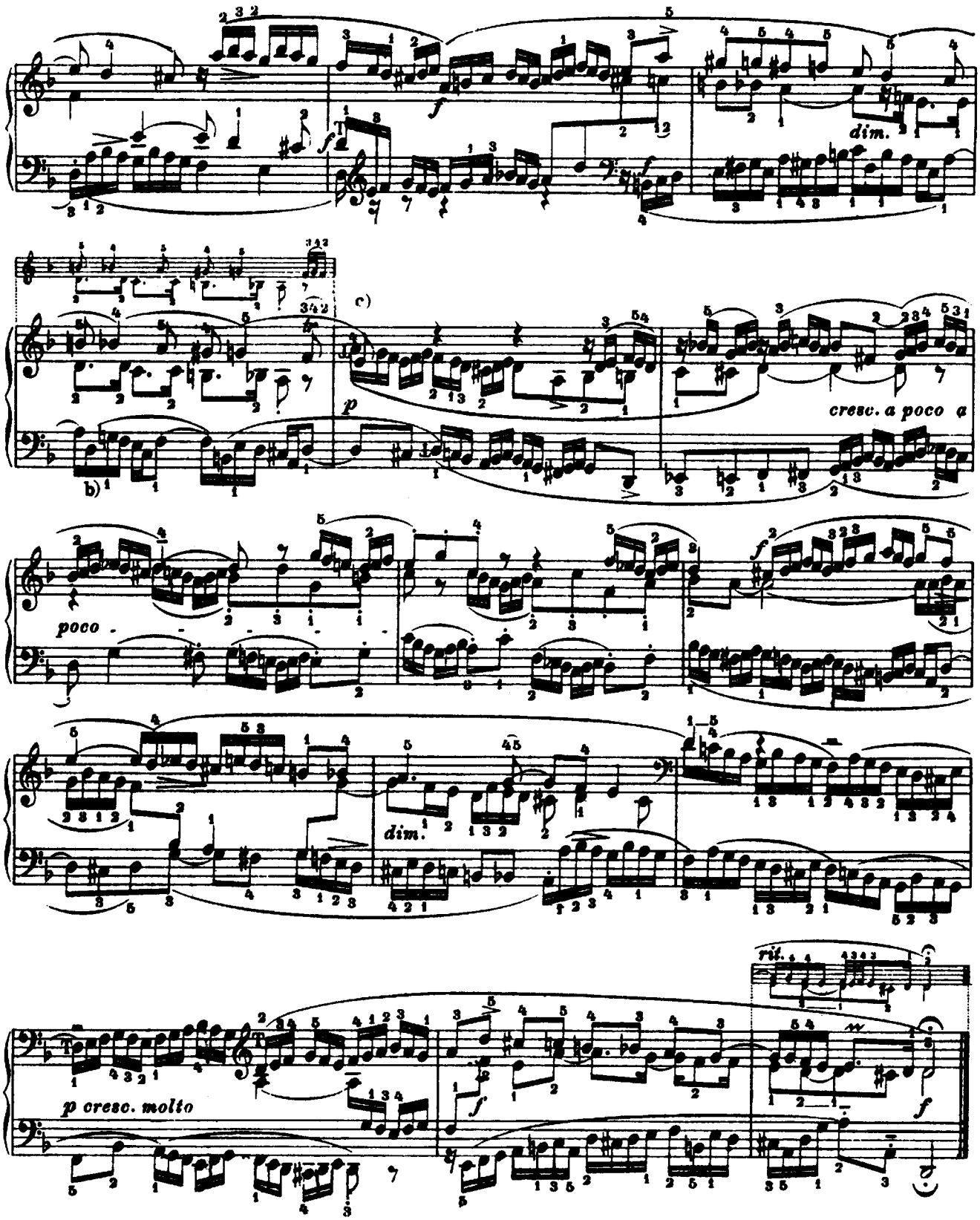
Les motifs thématiques utilisés dans cette fugue sont au nombre de deux: 1° le début du sujet  qui, dès la neuvième mesure, reparaît tantôt par mouvement direct, tantôt par mouvement contraire; 2° une formule contrapuntique qui commence à la 7ième mesure  (analogue à la fin du contre-sujet ) et qui se répète dans les mesures 12, 13, 21, 22, 23, voire même dans la mesure 24 où elle n'est que légèrement modifiée.

а) В этом связующем такте между вторым и третьим проведением темы имеется в обоих голосах заимствованная из темы фигура шестнадцатых в обращении.

a) In this transition bar between the second and third repetition of the Theme, the two voices repeat inverted, the thematic figure in semiquavers.

a) In questa battuta d'unione (di transizione) fra la seconda e la terza replica del Tema le due voci ripetono per moto contrario la figurazione tematica in 16mi

a) Dans cette mesure de transition entre la réponse et le retour du sujet, les deux voix reprennent la figuration thématique en doubles croches et la renversent.



b) Конец противосложения повторяется в нисходящей секвенции.
c) Тема в обращении.

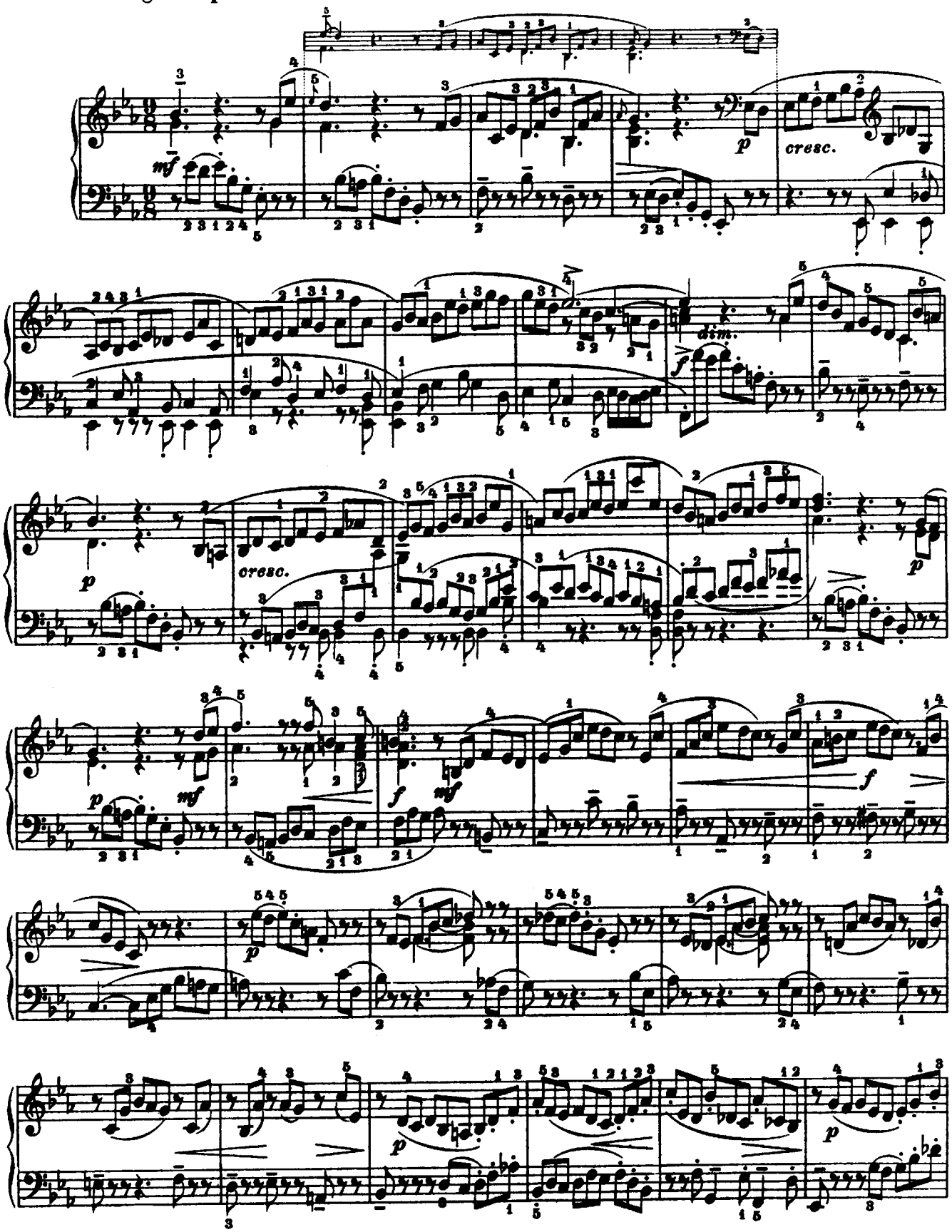
b) The end of the Counter-subject is repeated in the form of a descending sequence.
c) Theme inverted.

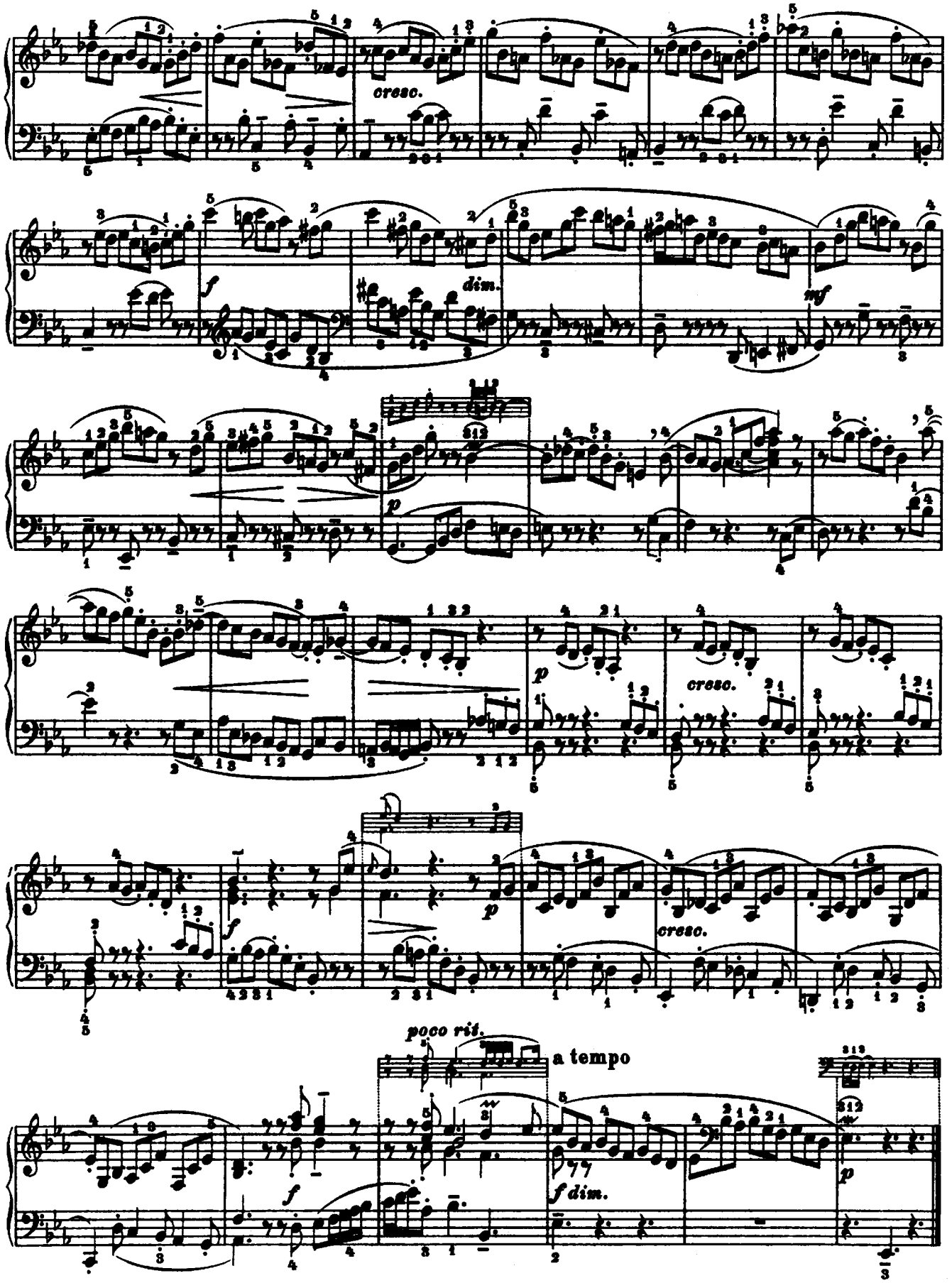
b) La fine del Controsoggetto si ripete in forma di progressione discendente.
c) Tema in moto contrario.

b) La fin du contre-sujet est reprise sous forme de progression descendante.
c) Sujet renversé.

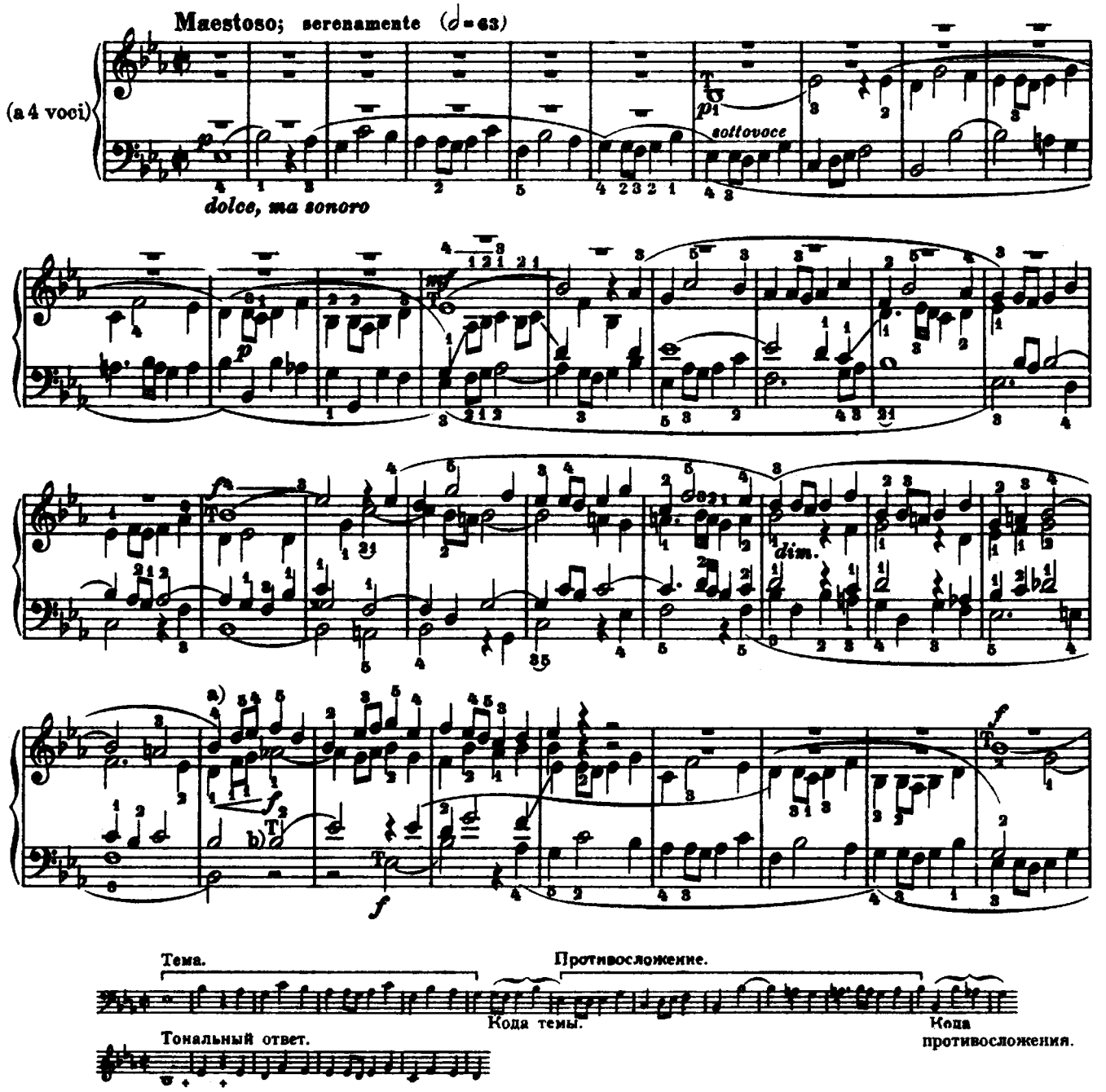
Preludio VII

Allegretto pastorale (♩ = 88)




cresc.
f
dim.
mf
p
cresc.
p
cresc.
f
p
cresc.
poco rit.
a tempo
f
f dim.
p

Fuga VII



Фигура четвертого такта используется в коде и, кроме того, проводится часто по всей фуге.

The figure in the 4th bar, repeated in the Coda, is considerably developed during the fugue.

La figurazione della quarta battuta oltreché è ripetuta nella Coda, è ampiamente sviluppata in tutto il pezzo.

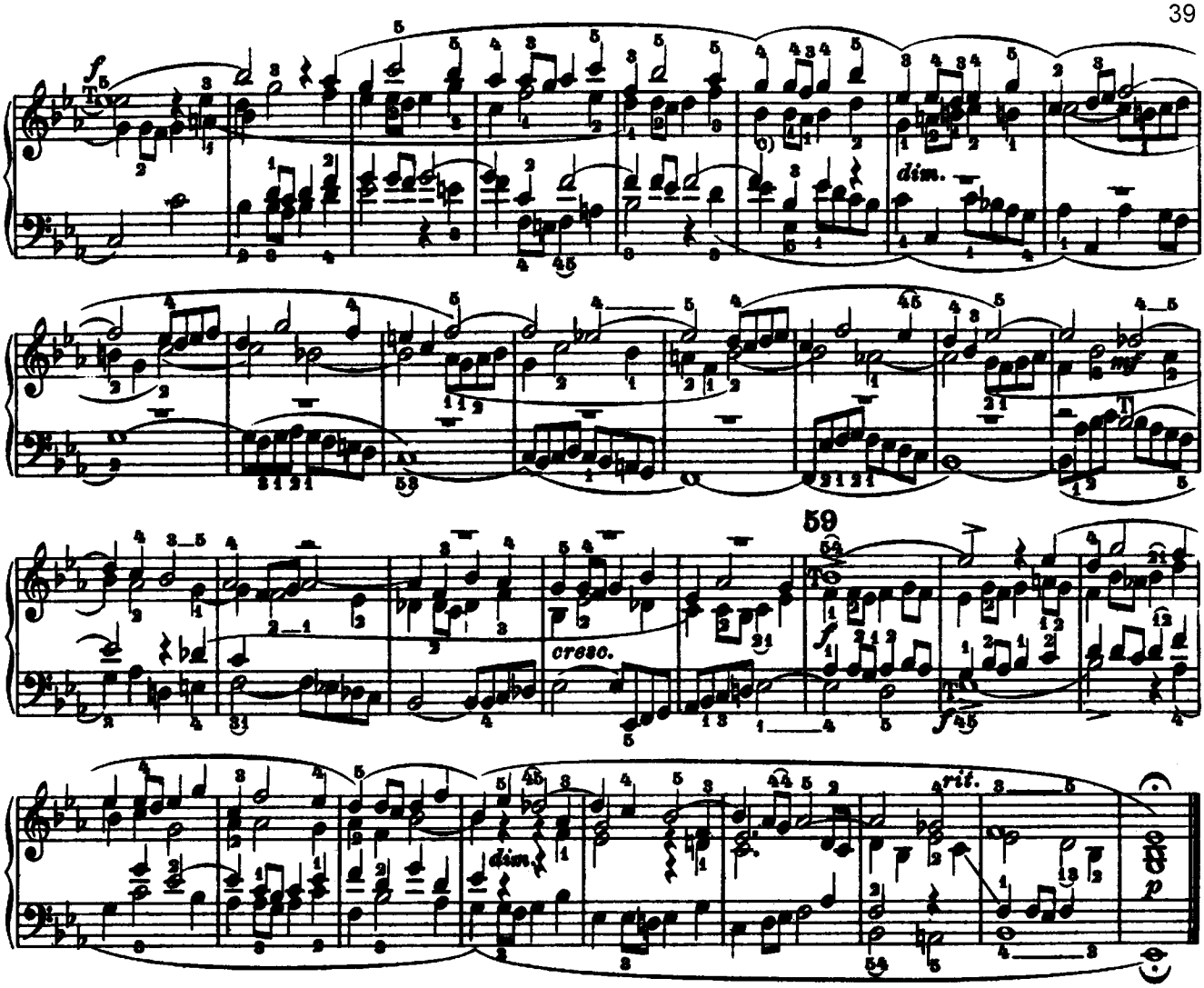
La formule de la quatrième mesure se retrouve dans la coda. Elle est du reste amplement utilisée dans tout le morceau.

a) Этот ход выведен из второго такта противосложения.
b) Тенор и бас проводят тему в виде канона. То же самое позже происходит между альтом и сопрано, а в тактах 59 и 60 между сопрано и басом.

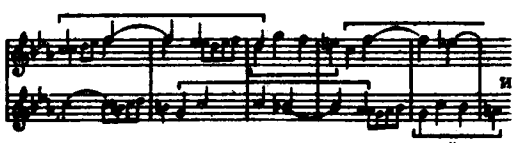
a) This andamento originates from the second bar of the Counter-subject.
b) The Tenor and the Bass repeat the Theme in Canon. The same thing happens, soon after, between the Contr. and the Sopr., and again in bars 59 & 60 between the Sopr. and the Bass.

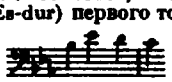
a) Questo andamento deriva dalla seconda misura del Controsoggetto.
b) Il Tenore ed il Basso ripetono il Tema a Canone. Lo stesso avviene, subito dopo, fra il Contr. ed il Sopr. e, nelle battute 59 e 60 fra il Sopr. ed il Basso.

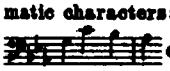
a) Ce passage dérive de la seconde mesure du contre-sujet.
b) Ténor et basse présentent la réponse et le sujet en manière de canon. Il en va de même peu après, entre l'alto et le soprano et, dans les mesures 59 et 60, entre le soprano et la basse.

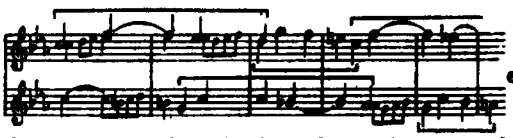


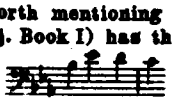
c) Эта единственная интермедия фуги, где почти постоянно присутствуют элементы темы, развивает два разных тематических зерна, а именно: и мотив выведенный из третьего такта темы.

Пример:  и т. д.

Интересно отметить, что в прелюдии той же самой тональности (Es-dur) первого тома имеется та же самая характерная фигура: 

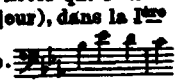
c) This, the only episode of the fugue (in which the repetition of the Theme is nearly always constant) develops two different thematic characters: the following figure: and the motif  drawn from the third bar of the Theme.

Example:  etc.

It is worth mentioning that the Prelude in the same key (E♭ maj. Book I) has the same characteristic figure in the Theme: 

c) Cet unique épisode d'une fugue dans laquelle sujet et contre-sujet sont presque constamment exploités, repose sur deux formules thématiques différentes: le rythme et le motif emprunté à la troisième mesure du sujet.

Exemple: etc.

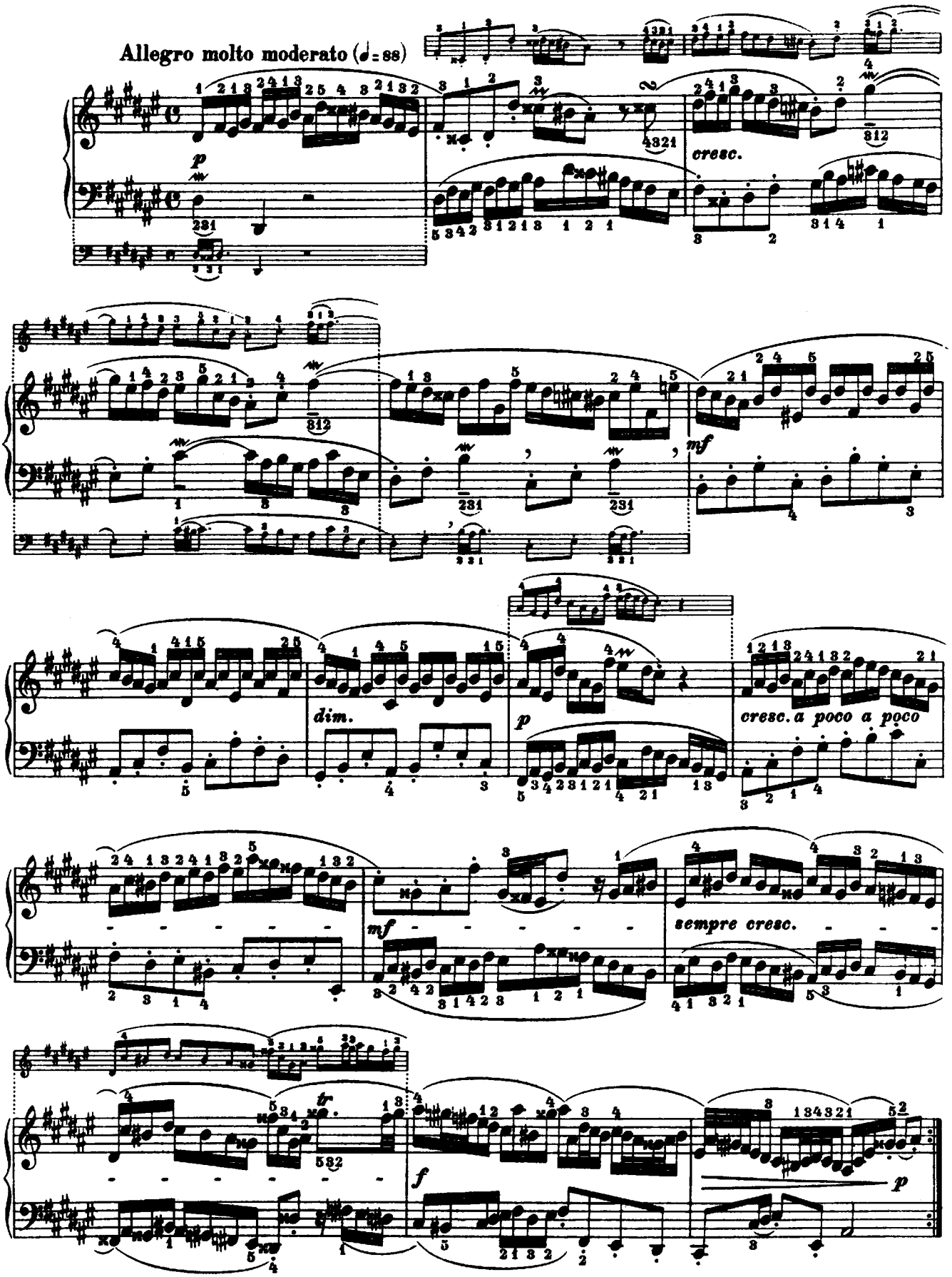
Il est intéressant de noter que le thème du prélude de même tonalité (mi bémol majeur), dans la 1ère partie, renferme le même motif caractéristique. 

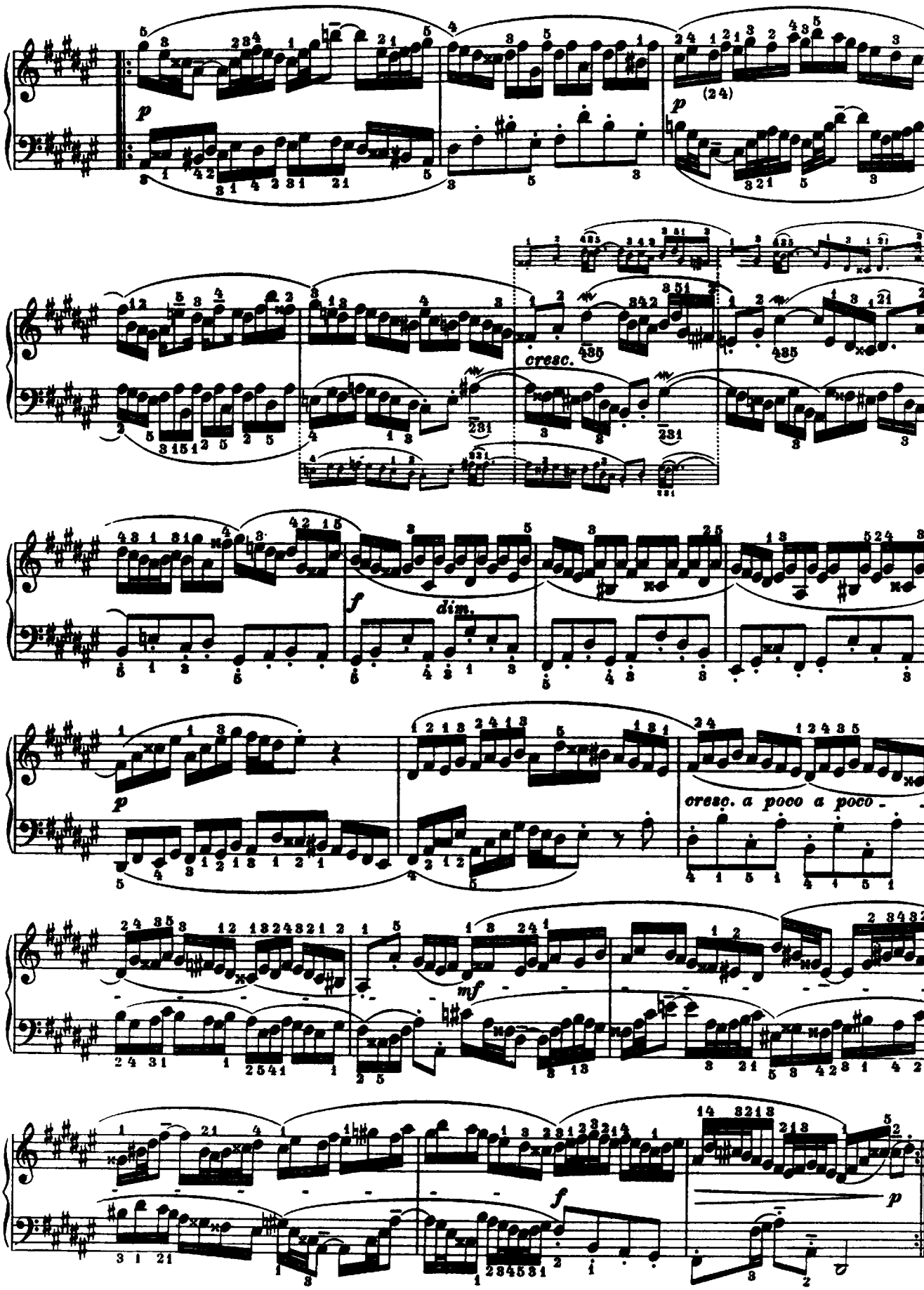
c) Questo unico Episodio della Fuga, nella quale la ripetizione del Temi è pressoché costante, sviluppa due diversi caratteri tematici; la figurazione seguente: ed il motivo tratto della terza battuta del Tema.

Esempio: etc.

È degno di nota il constatare come il Preludio, nello stesso tono di Mi♭ maggiore, della Prima Parte abbia nel Tema la stessa caratteristica figurazione:

Preludio VIII

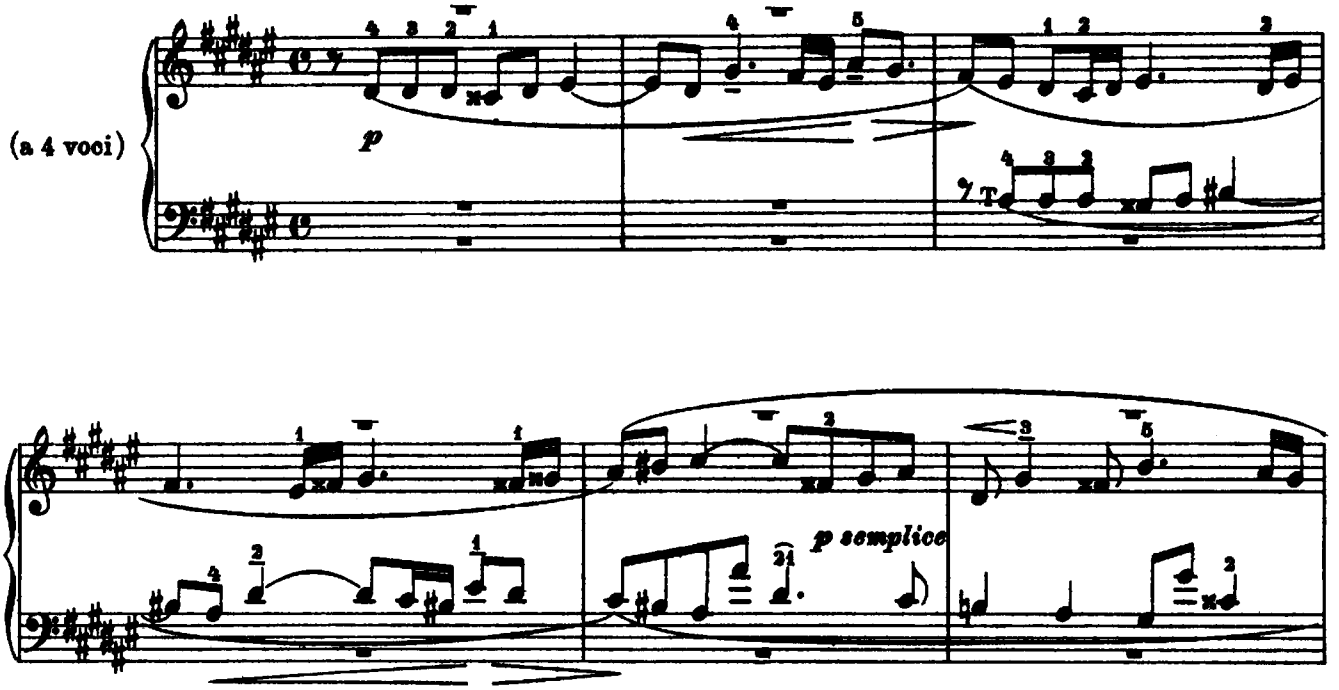


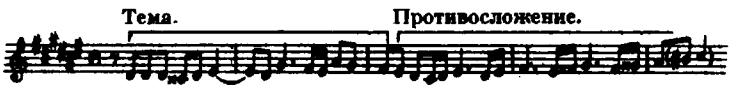

p
(24)
p
cresc.
f
dim.
p
cresc. a poco a poco
mf
f
p

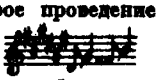
Fuga VIII

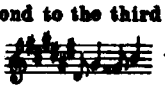
Andante; con sentimento doloroso (♩ = 60)

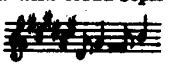
(a 4 voci)

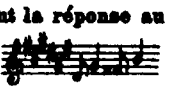


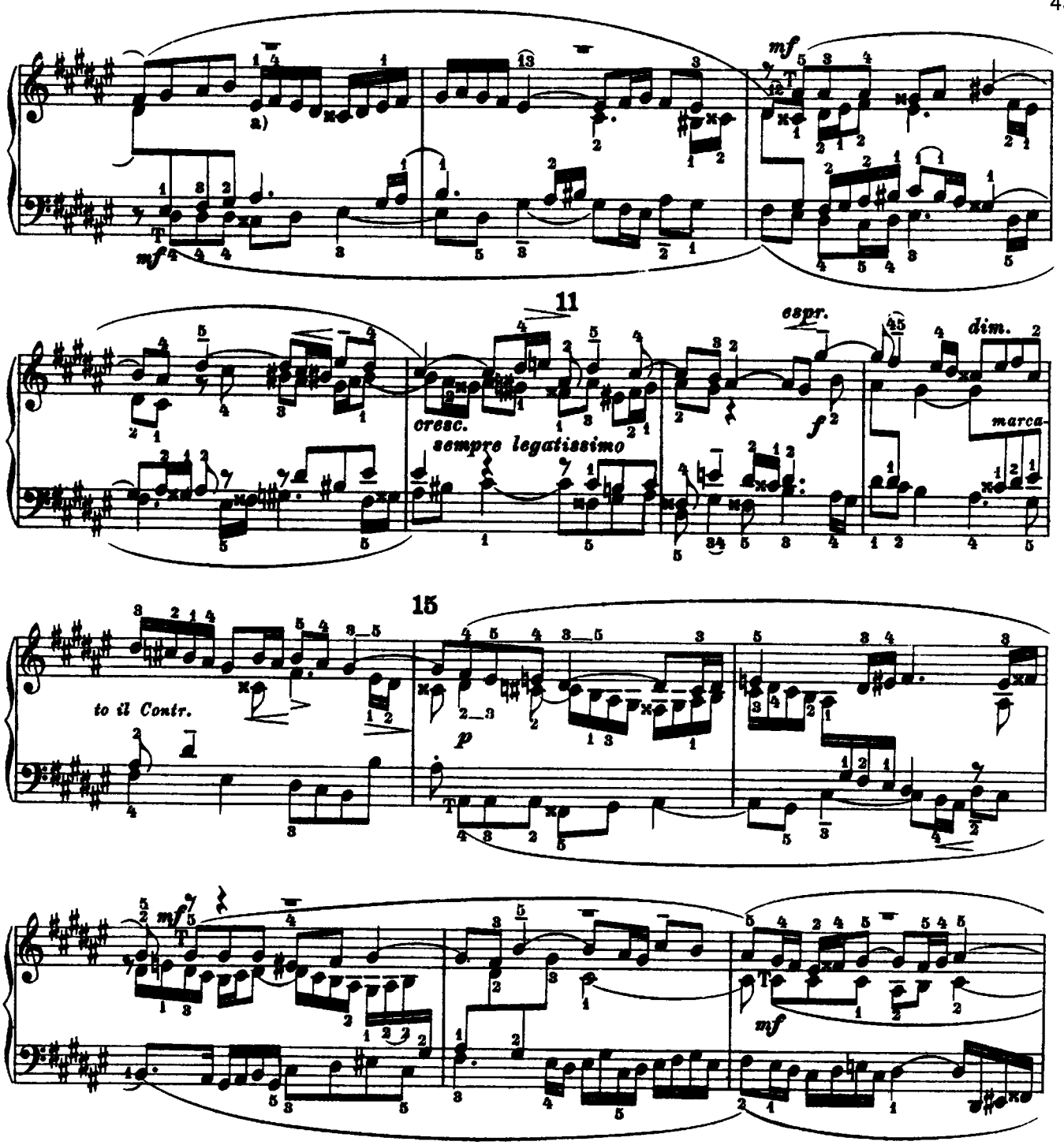


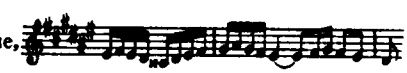
В обоих тактах, которые связывают второе проведение темы с третьим, появляется короткий мотив,  имеющий большое значение благодаря своей особой выразительности и своему дальнейшему развитию в фуге. Он выведен из второго такта темы и составляет тематически наиболее интересный и напряженный элемент обеих 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.

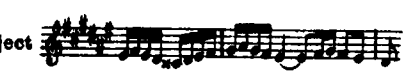
Queste due battute che riuniscono la seconda alla terza replica del Tema contengono un breve andamento  che acquista grande importanza per il carattere suo eminentemente espressivo e per lo sviluppo che ha nella Fuga. La sua derivazione ha luogo nella seconda battuta del Tema: esso forma la parte tematica 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.





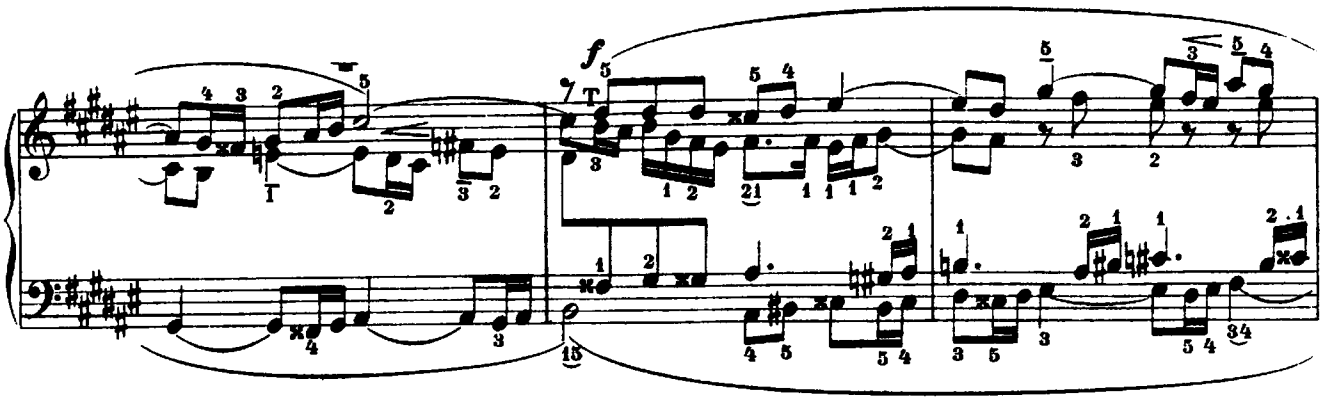
a) 2-е противосложение, которое повторяется в тактах 15 и 16, а также в несколько измененном виде в тактах 17 и 19.

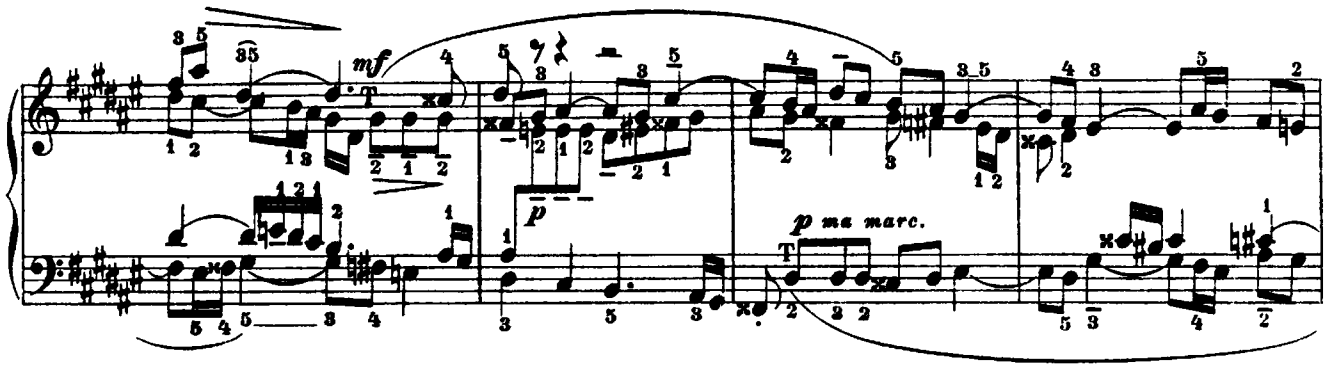


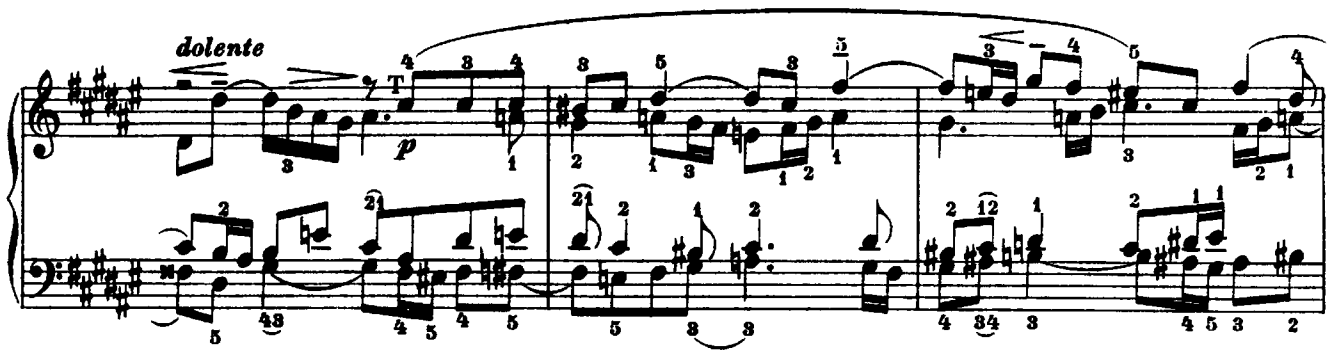
a) Second Counter-subject repeated in bars 15 and 16 and modified in bars 17 and 19.

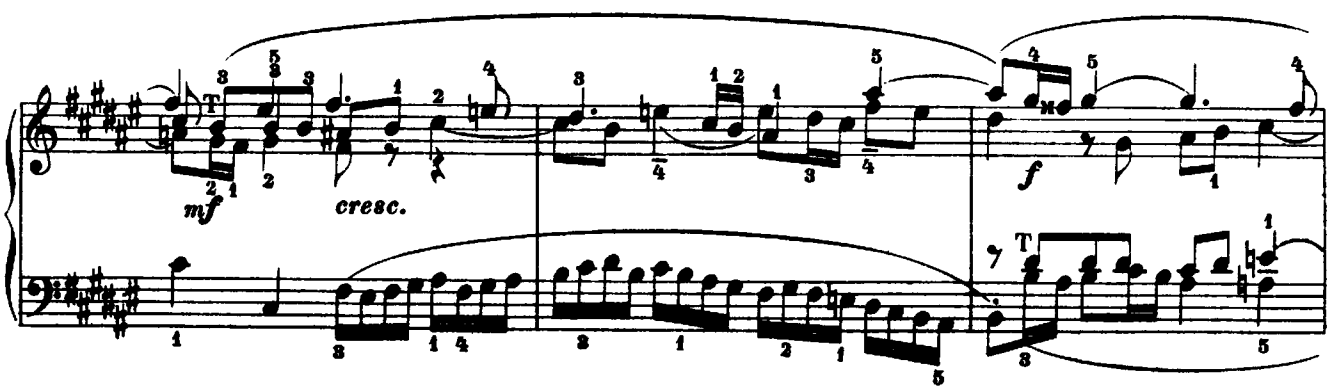
a) Secondo Controsoggetto che si ripete nelle battute 15 e 16 e, modificato, nelle battute 17 e 19.

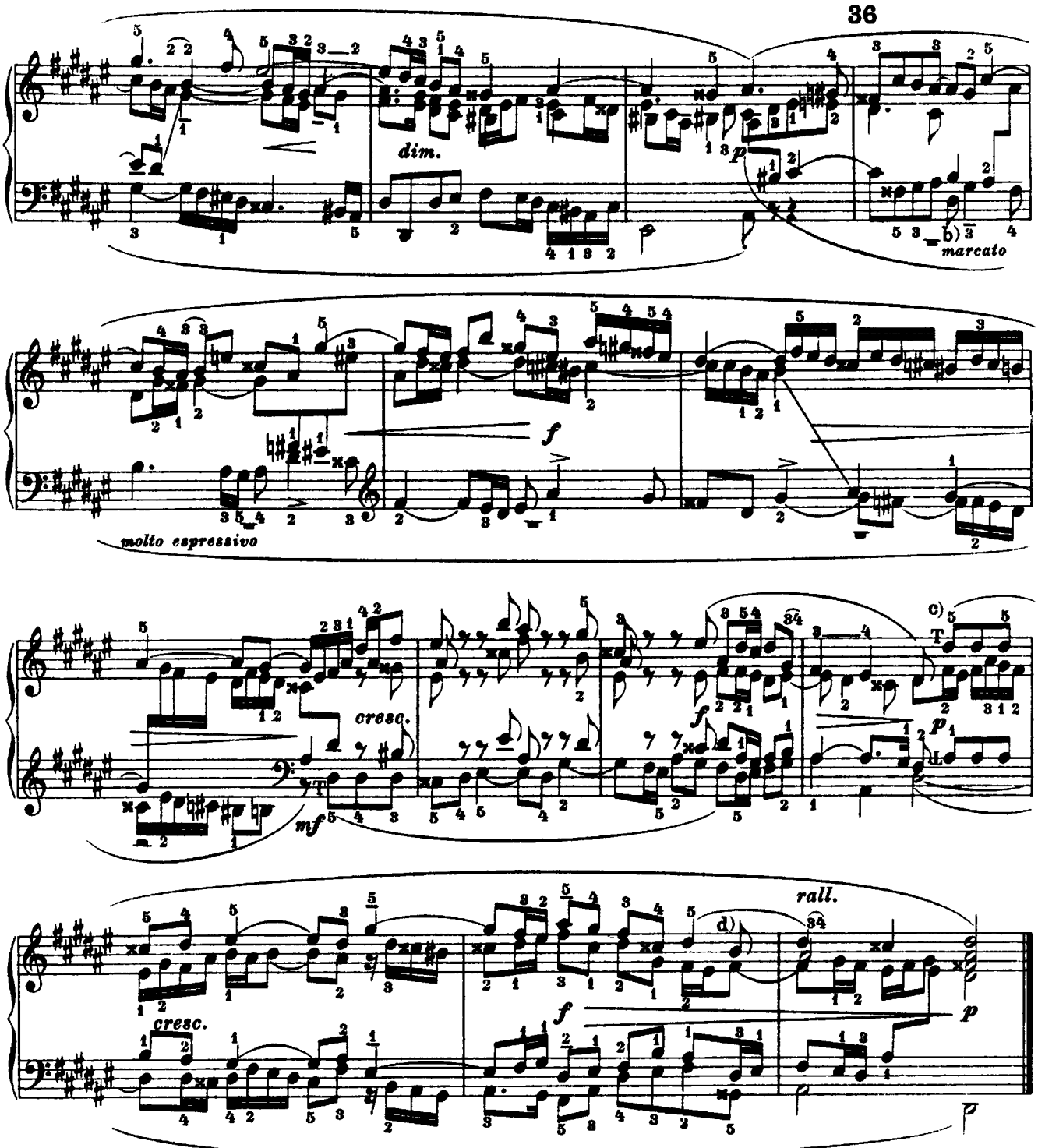
a) Second contre-sujet se retrouve dans les mesures 15 et 16, et quelque peu modifié, dans les mesures 17 et 19.


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.

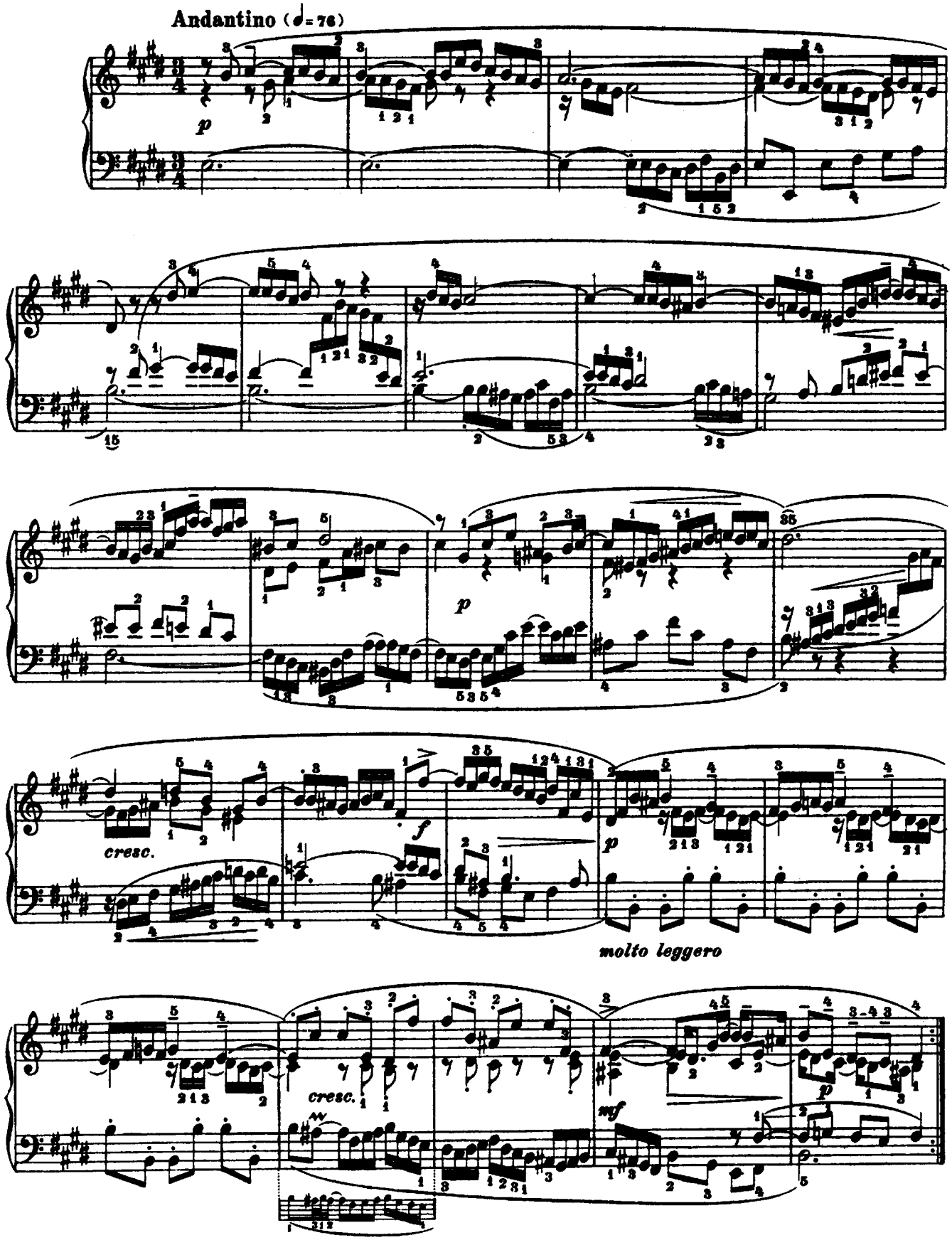
d) L'autore ha qui aggiunto una quinta voce.

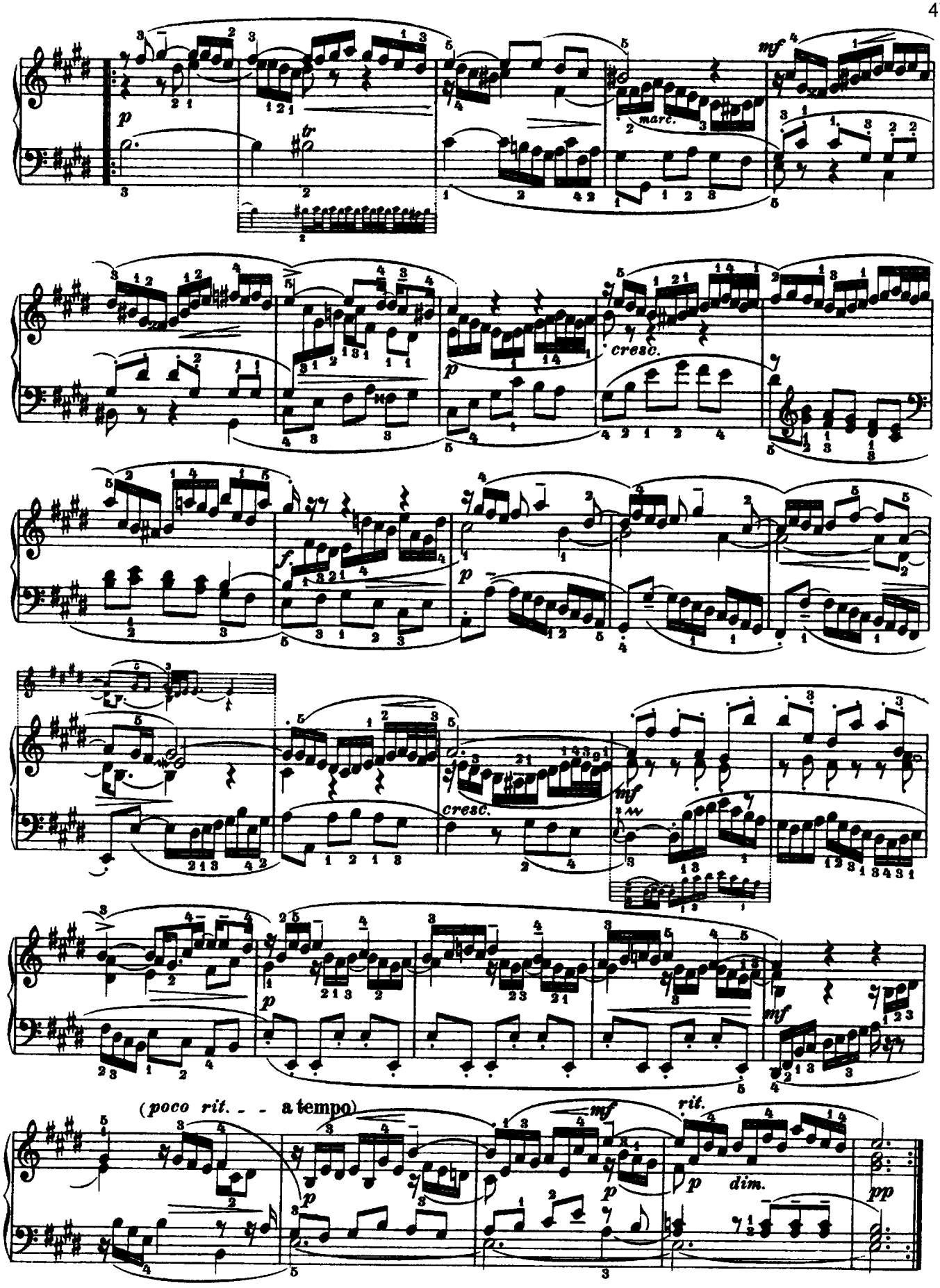
b) Tandis que le ténor se développe par progression, les autres parties en restent à leurs syncopes caractéristiques.

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

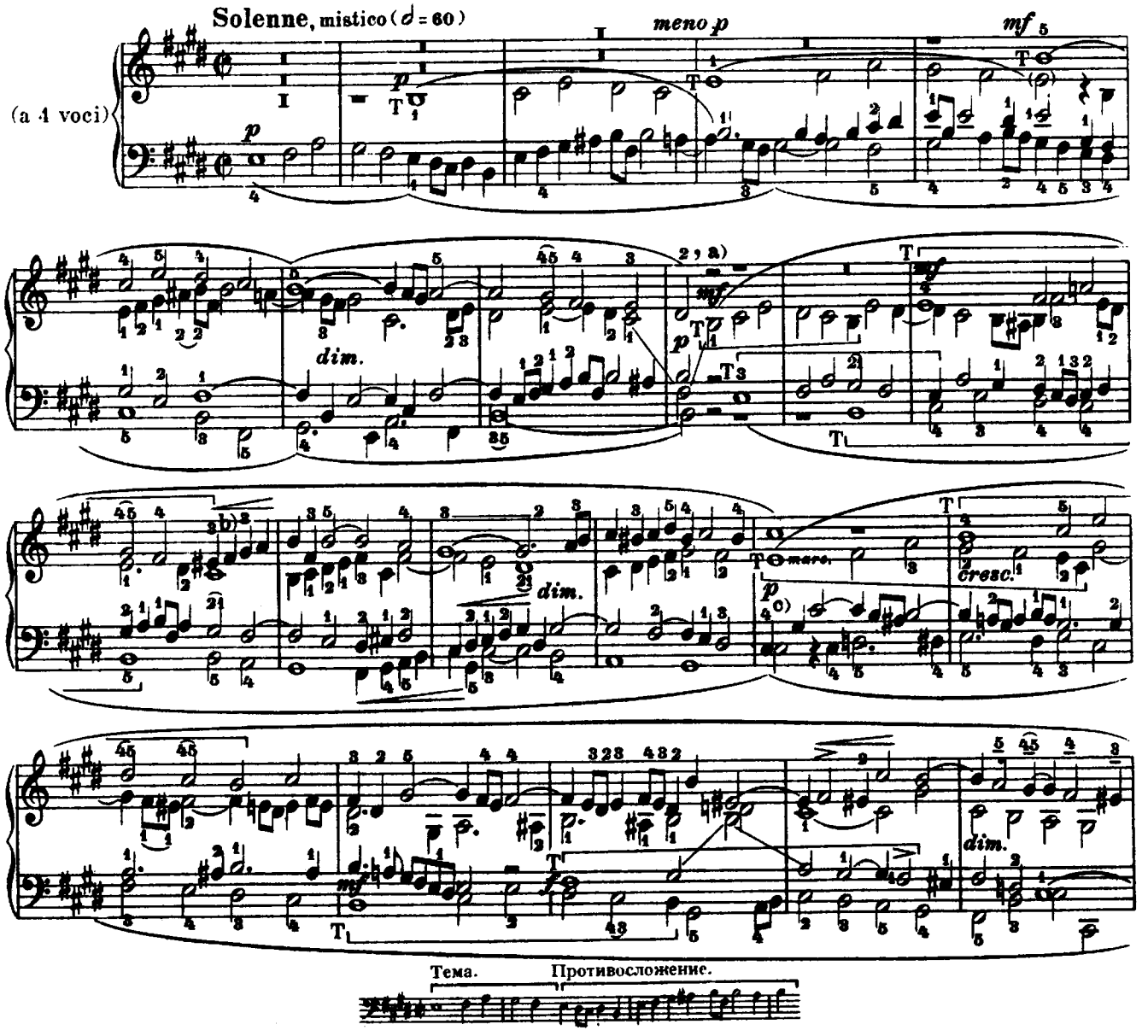
d) L'auteur ajoute, à partir d'ici, une cinquième partie.

Preludio IX




p
tr
marc.
mf
cresc.
p
f.
p
cresc.
mf
p
mf
(poco rit. - - - a tempo)
p
mf
p
rit.
p
dim.
pp

Fuga IX



a) Вторая экспозиция темы в форме стретто.

b) Первый интермедий. Следующий отрывок, который переходит от сопрано к альту, а оттуда к басу и, наконец, повторяется в теноре, — не что иное, как противосложение с маленькими изменениями.

c) Новое противосложение отчасти образовано из материала главного противосложения. Оно повторяется в альте и затем в сопрано. Новому противосложению сопутствует контрапункт баса.

a) Second exposition of the Theme in the form of a Stretto.

b) First episode. The following fragment: which passes from the Sopr. to the Contr., goes afterwards to the Bass and is repeated in the end by the Tenor, is nothing but the Counter-subject slightly modified.

c) A new Counter-subject partly formed with the design from the principal Counter-subject. It is repeated by the Contr. and later by the Sopr. The counterpoint of the Bass is also given to the new Counter-subject.

a) Seconda esposizione del Tema in forma di Stretto.

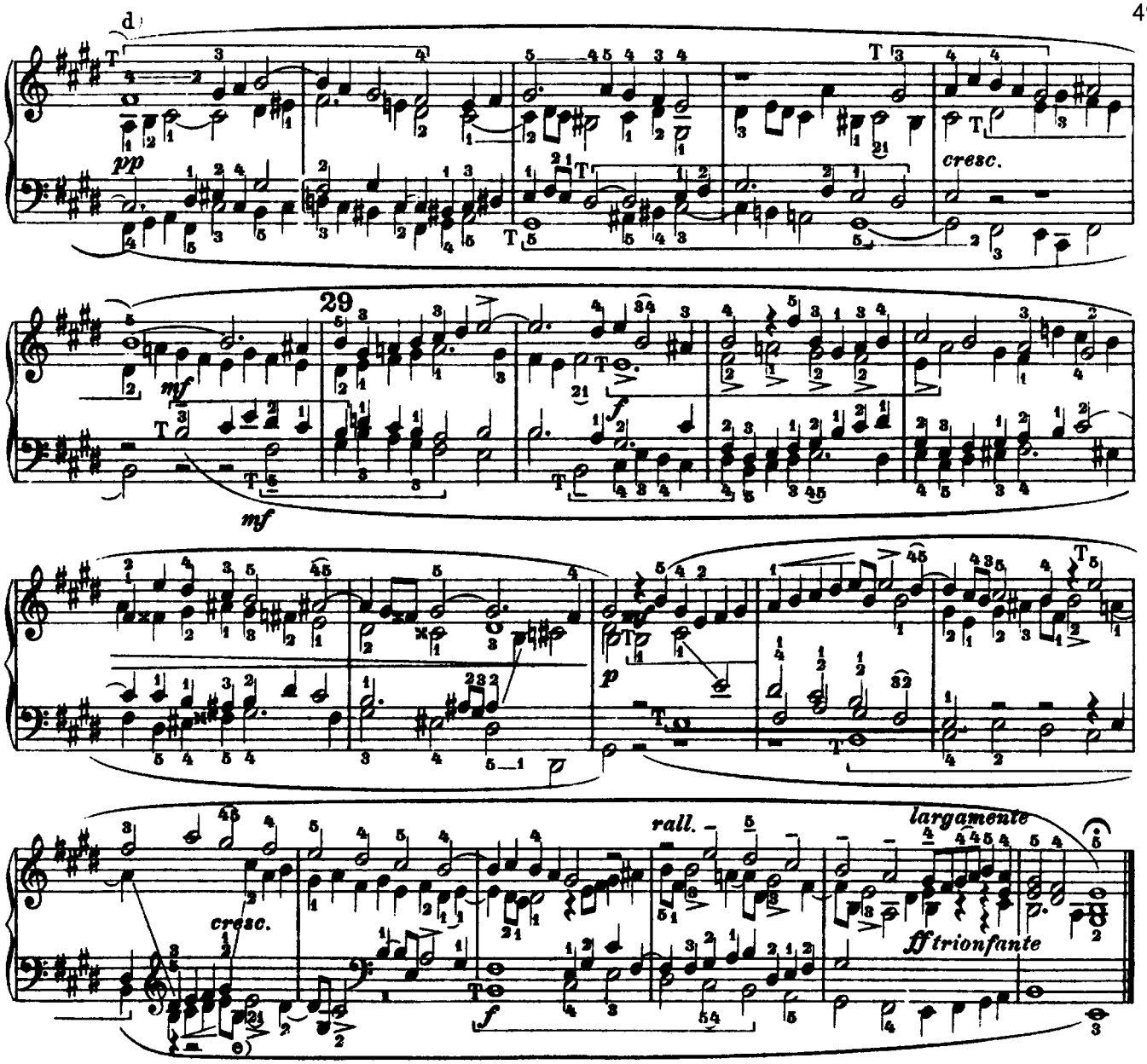
b) 1mo Episodio. Il frammento seguente che passa dal Sopr. al Contr., scende poi al Basso e in ultimo viene ripetuto dal Tenore, non è altro che il Controsoggetto con lievi modificazioni.

c) Nuovo Controsoggetto formato in parte col disegno del Controsoggetto principale. Viene ripetuto dal Contralto e poi dal Soprano. Anche il contrappunto del Basso è mantenuto assieme al nuovo Controsoggetto.

a) Seconde exposition, en manière de strette.

b) 1er épisode. Le fragment suivant qui passe du soprano à l'alto puis descend à la basse, pour être repris en dernier lieu par le ténor, n'est rien autre que le contre-sujet légèrement modifié.

c) Nouveau contre-sujet formé en partie du rythme du contre-sujet principal. Il est repris successivement par l'alto et par le soprano, tandis qu'à la basse le contrepoint primitif est maintenu.



d) Тема здесь изменяется различными способами.

Пример: Сопрано, такт 23 Сопрано, такт 26

соответствует следующему: соответствует следующему:

Фигура сопрано в 29-м такте выведена также из темы в обращении и изменяется (расширяется интервально) в следующем виде: Сопрано Тенор

e) Эта фигура происходит из противосложения.

d) The Theme is modified here in various ways.

Examples: Sopr. batt. 23. Sopr. batt. 26.

Equivalent to: Equivalent to:

The figure of the Sopr. in the 29th bar originates also from the Theme inverted and is transformed (by augmentation) to the following figure Sopr. Tenore

e) This design is drawn from the Counter-subject.

d) Il Tema è qui modificato in vario modo.

Esempii: Sopr. batt. 23. Sopr. batt. 26.

Equivale a: Equivale a:

La figurazione del Soprano nella 29ma battuta deriva anch'essa dal Tema per moto contrario, e si trasforma (per ampliamento) nella figurazione che segue: Sopr. Tenore

e) Questo disegno deriva dal Controsoggetto.

d) Le sujet est modifié ici de différentes manières.

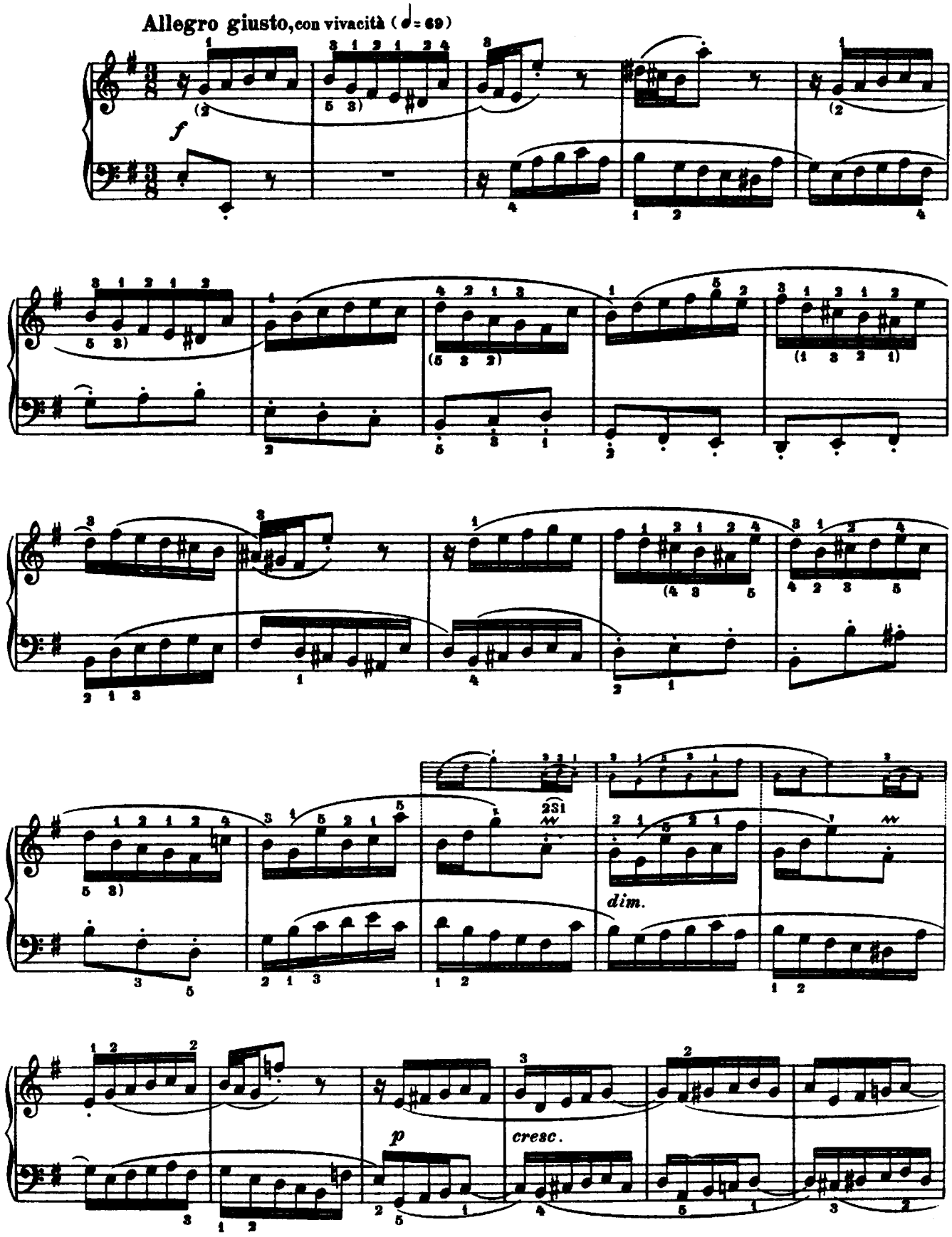
Exemples: Sopr. mes. 23. Sopr. mes. 26.

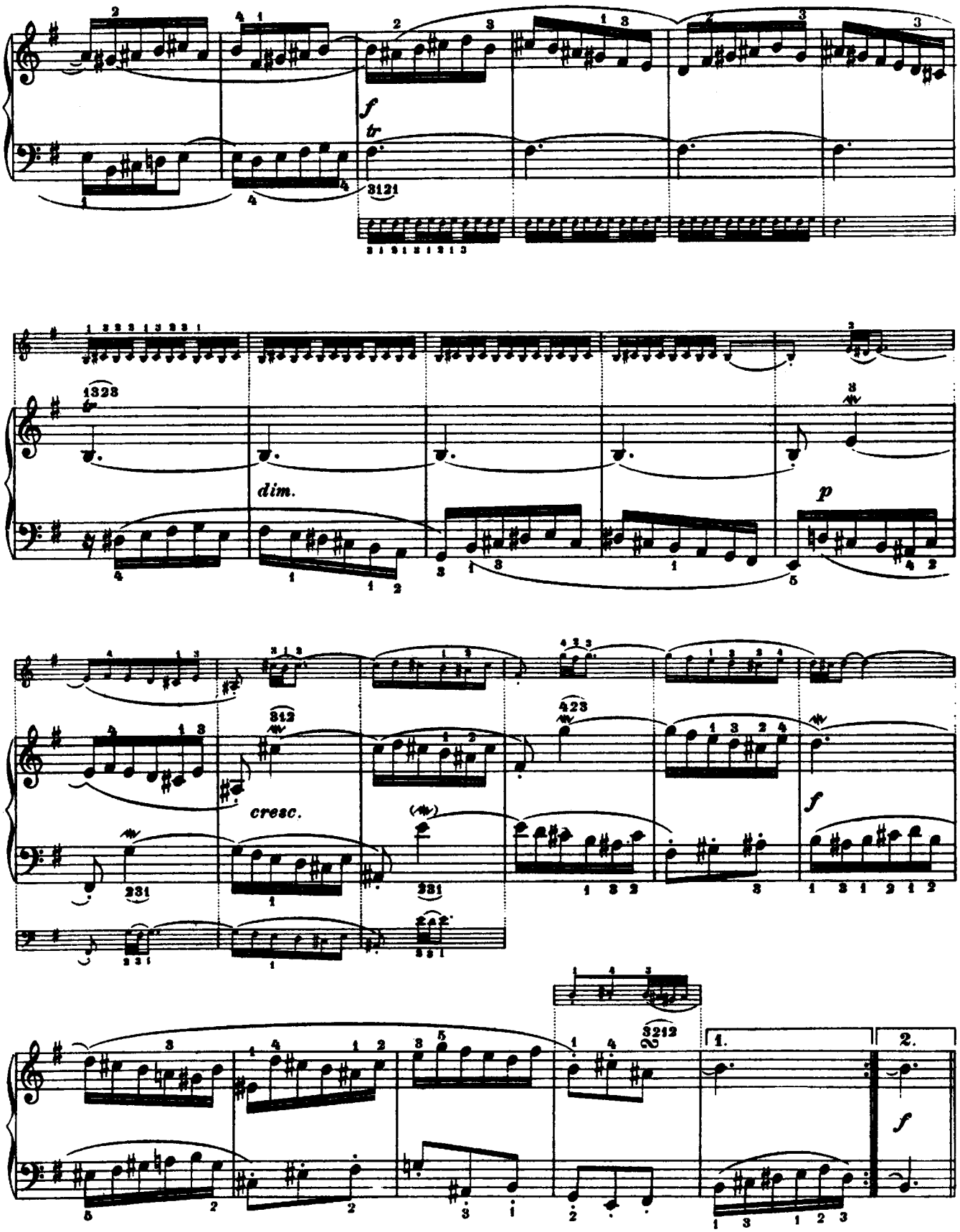
équivalent de: équivalent de:

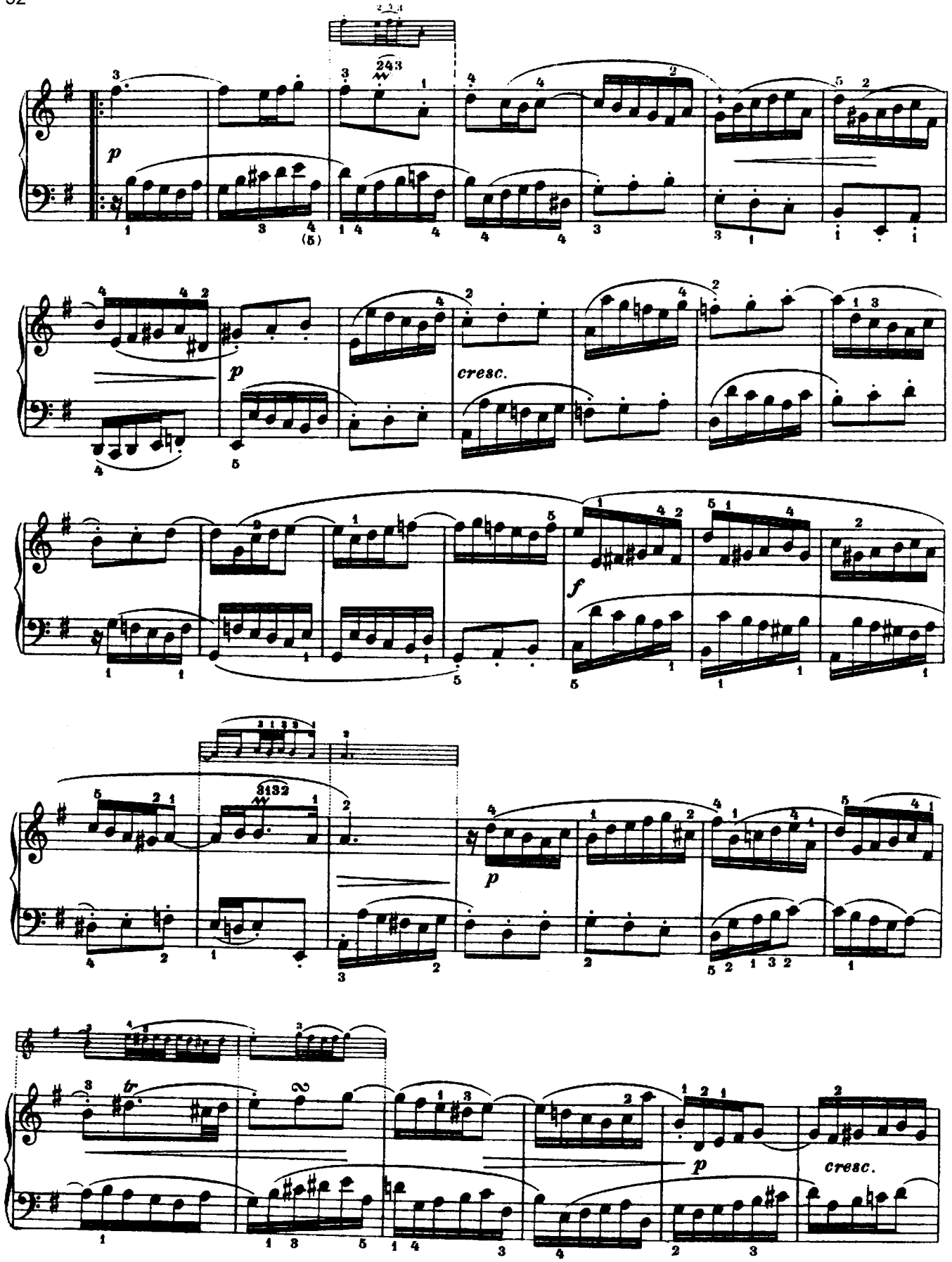
La figuration du soprano, à la mesure 29: dérivé elle aussi du cujet, mais renversé. Elle se transforme plus loin, par amplification, comme suit: Sopr. Tenore

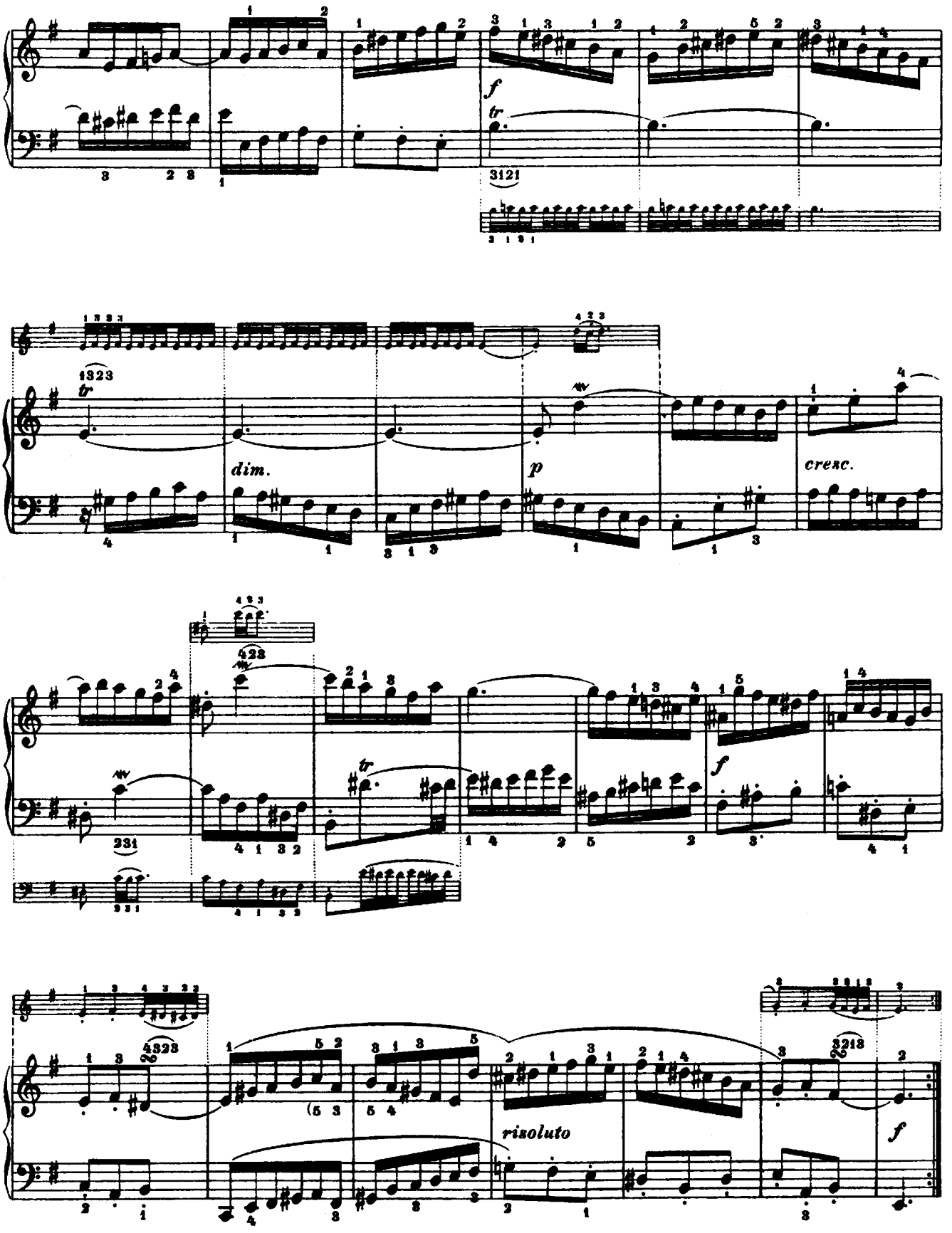
e) Ce dessin provient du contre-sujet.

Preludio X

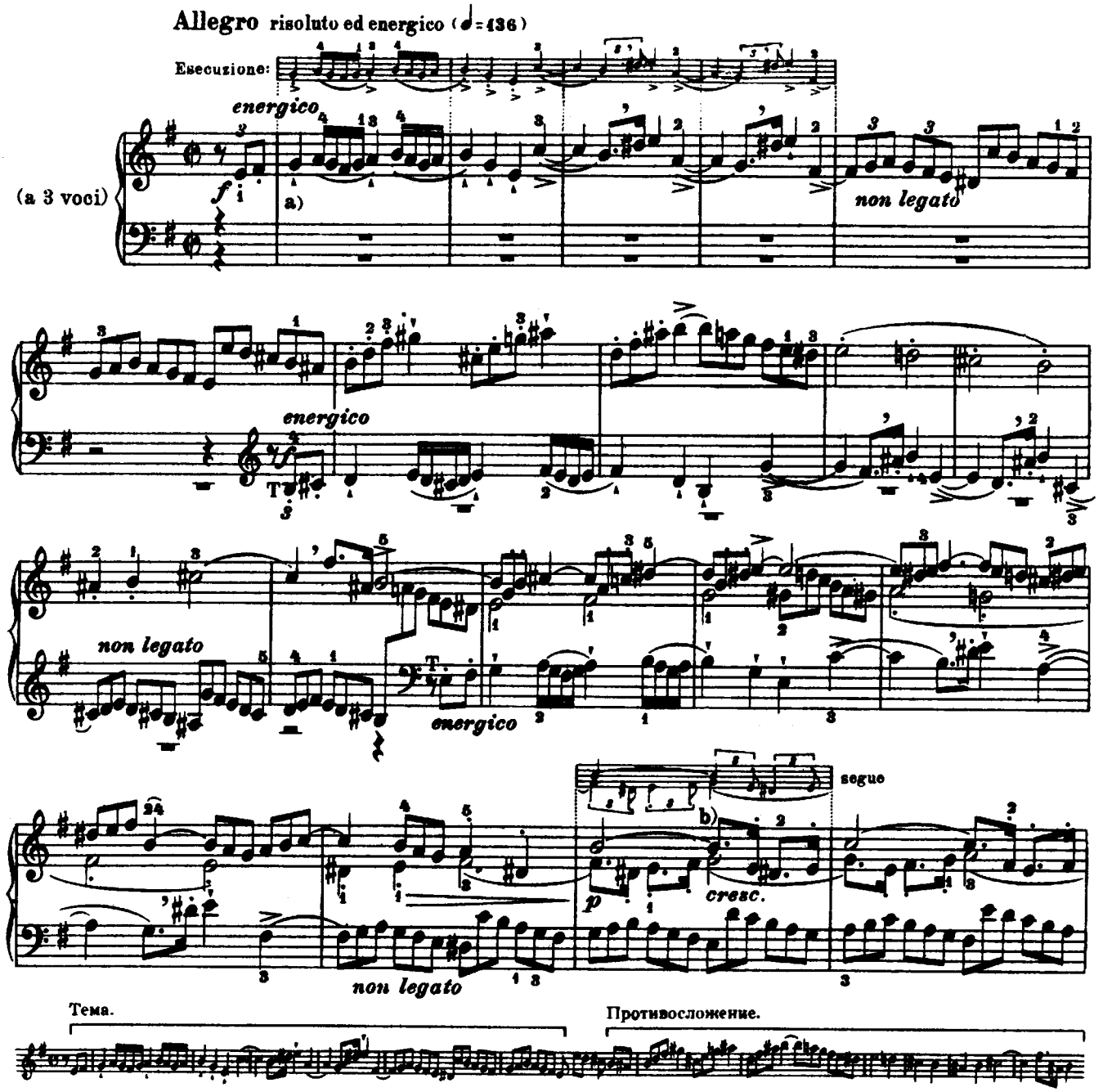



f
tr
dim.
p
cresc.
f
1.
2.
f


p
cresc.
f
p
p
cresc.


f
tr
dim.
p
cresc.
risoluto
f

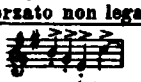
Fuga X



a) Значок ▲ имеется в оригиналах. Но во времена Баха он обозначал не staccato, а sforzato non legato, приблизительно если было бы написано теперь следующее:

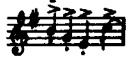
b) Первая интермедия. Секвенция баса, образованная из окончания темы, сопровождается в верхних голосах ритмическими фигурами, заимствованными из третьего и четвертого тактов темы.

a) The sign ▲ is in the original manuscripts. But at Bach's period it did not indicate a staccato, but a sforzato non legato, or as near as possible this indication of to-day:



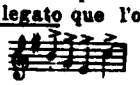
b) First episode. The sequence of the Bass (drawn from the end of the Theme) is accompanied by the upper parts with rhythmical andamenti to be found in the third and fourth bars of the Theme.

a) Il segno ▲ si trova nei manoscritti originali. Esso però all' epoca di Bach, più che uno staccato indicava uno sforzato non legato, presso a poco come se oggi si scrivesse nel seguente modo:

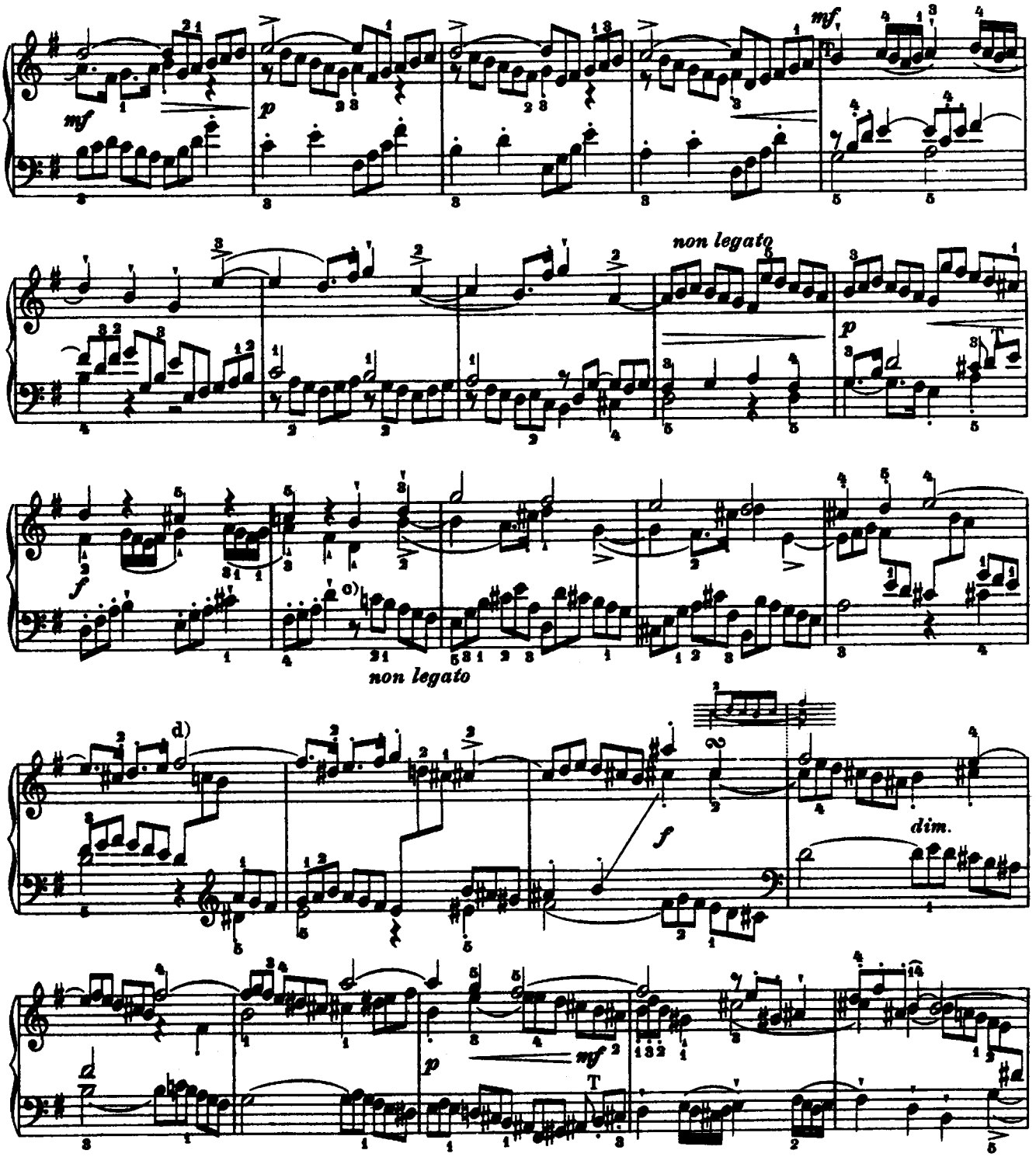


b) 1mo Episodio. La progressione del Basso, derivante dalla fine del Tema) è accompagnata dalle voci superiori con andamenti ritmici contenuti nella terza e quarta battuta del Tema.

a) Ce signe ▲ se trouve dans les manuscrits autographes Cependant, du temps de Bach, il indiquait moins un staccato qu'une sorte de sforzato non legato que l'on écrirait de nos jours à peu près comme suit:



b) 1er episode. La progression de la basse (issue de la fin du sujet) est accompagnée, dans les parties supérieures de passages rythmiques que nous connaissons déjà des mesures 2 et 4 du sujet.



c) Противосложение переходит от баса к сопрано.

d) Вторая интермедия, образованная из того же материала, что и первая.

c) The Counter-subject passes from the Bass to the Sopr.

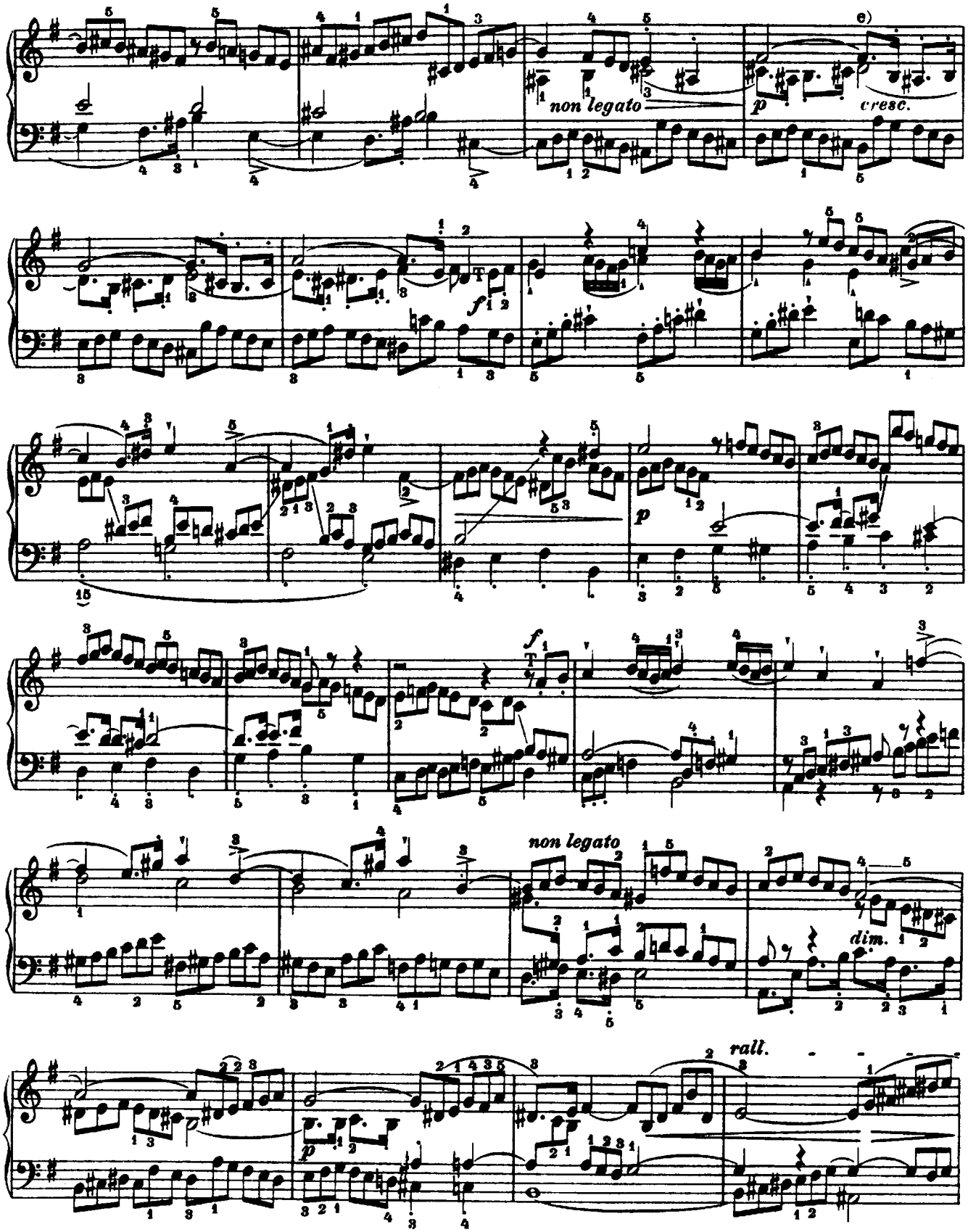
d) Second episode formed with the same thematic material of the first.

c) Il Controsoggetto dal Basso passa al Soprano

d) 2do Episodio formato dallo stesso materiale tematico del primo

c) Le contre-sujet passe de la basse au soprano:

d) 2ème épisode composé des mêmes éléments thématiques que le premier.

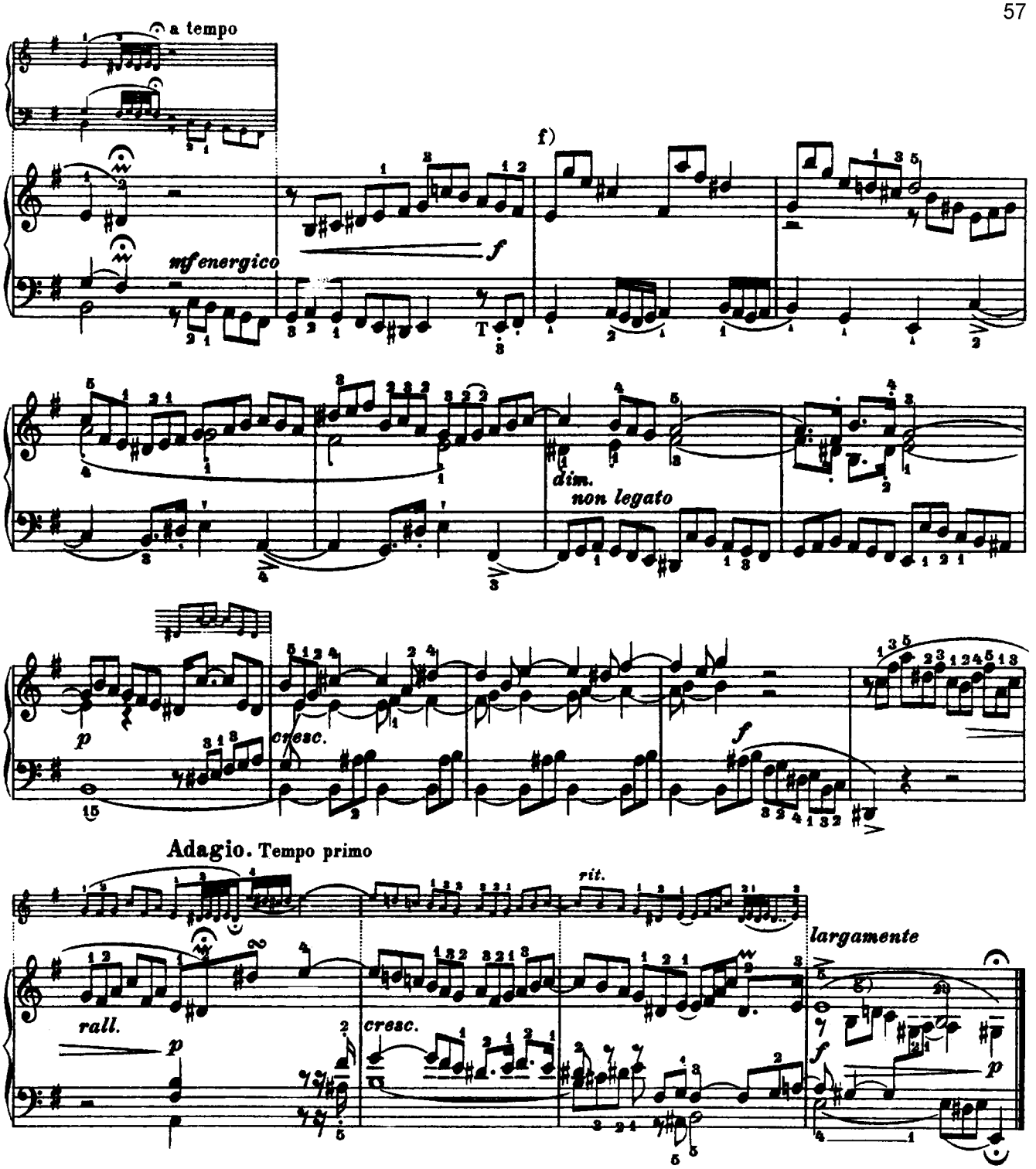


e) Третья интермедия, тематически сходная с предыдущими.

e) Third episode, thematically equal to the preceding.

e) 3ᶻᵒ Episodio tematicamente uguale ai precedenti.

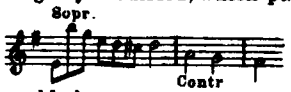
e) 3ème épisode dont les éléments sont encore pareils aux précédents.



f) Слегка измененное противосложение, переходящее от сопрано к альту.

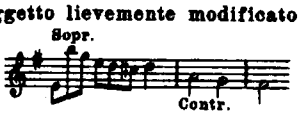
g) Добавление четвертого голоса.

f) Counter-subject slightly modified, which passes from the Sopr. to the Contr.



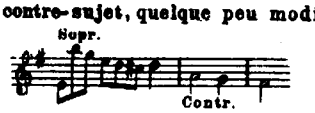
g) A fourth part is added.

f) Controsoggetto lievemente modificato che passa dal Sopr. al Contralto



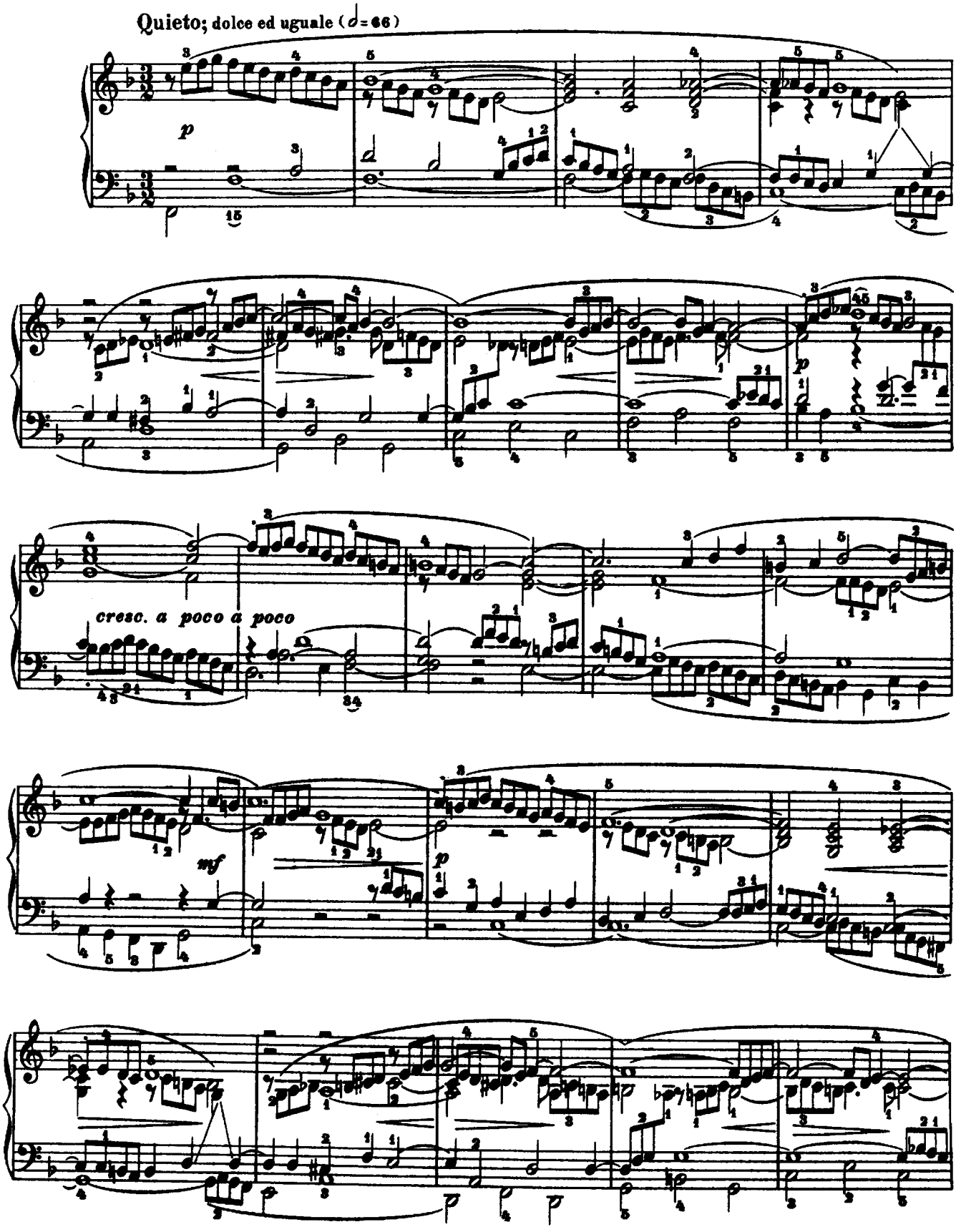
g) Aggiunta d'una quarta parte.

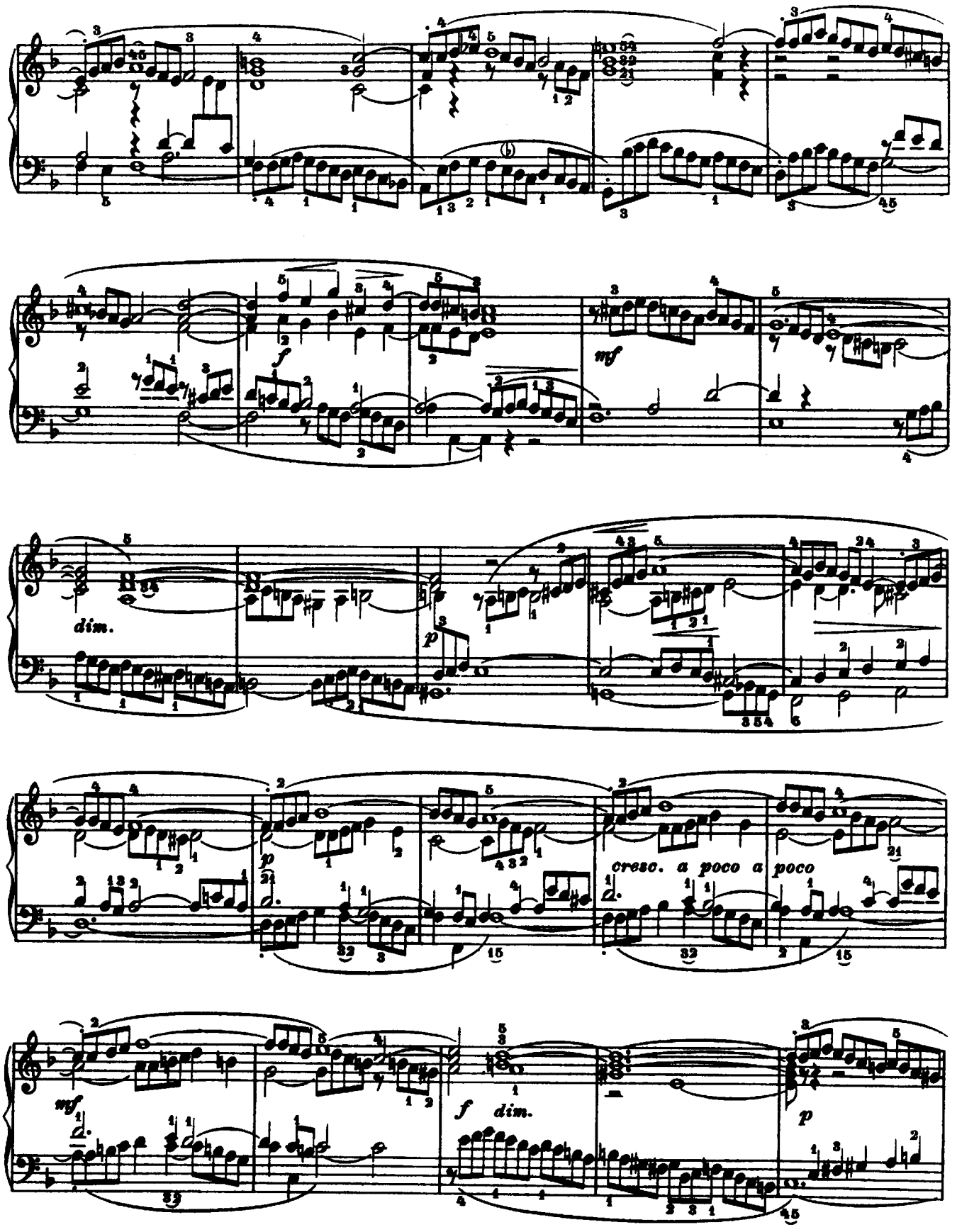
f) Le contre-sujet, quelque peu modifie, passe du soprano a l'alto:

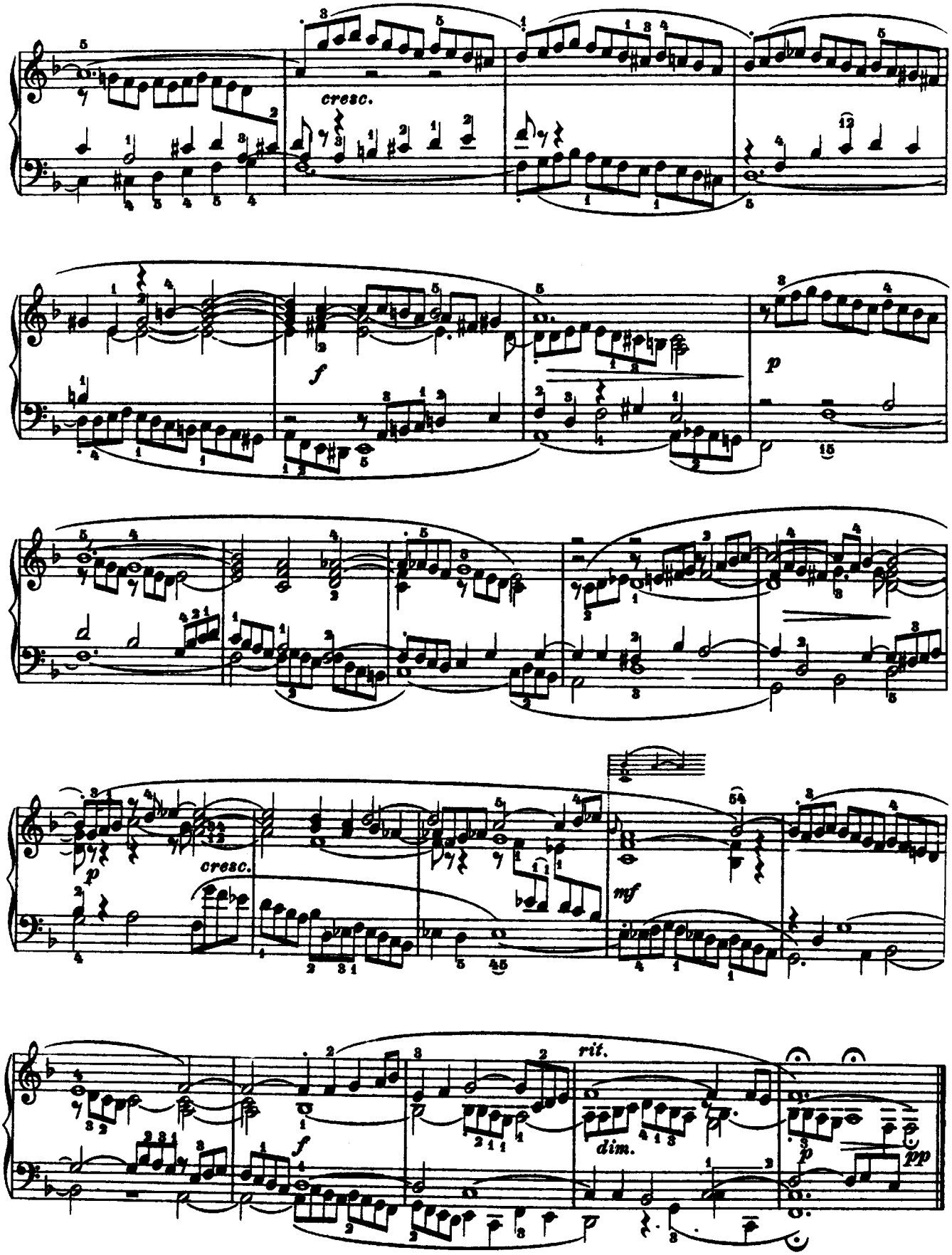


g) Adjonction d'une quatrième partie.

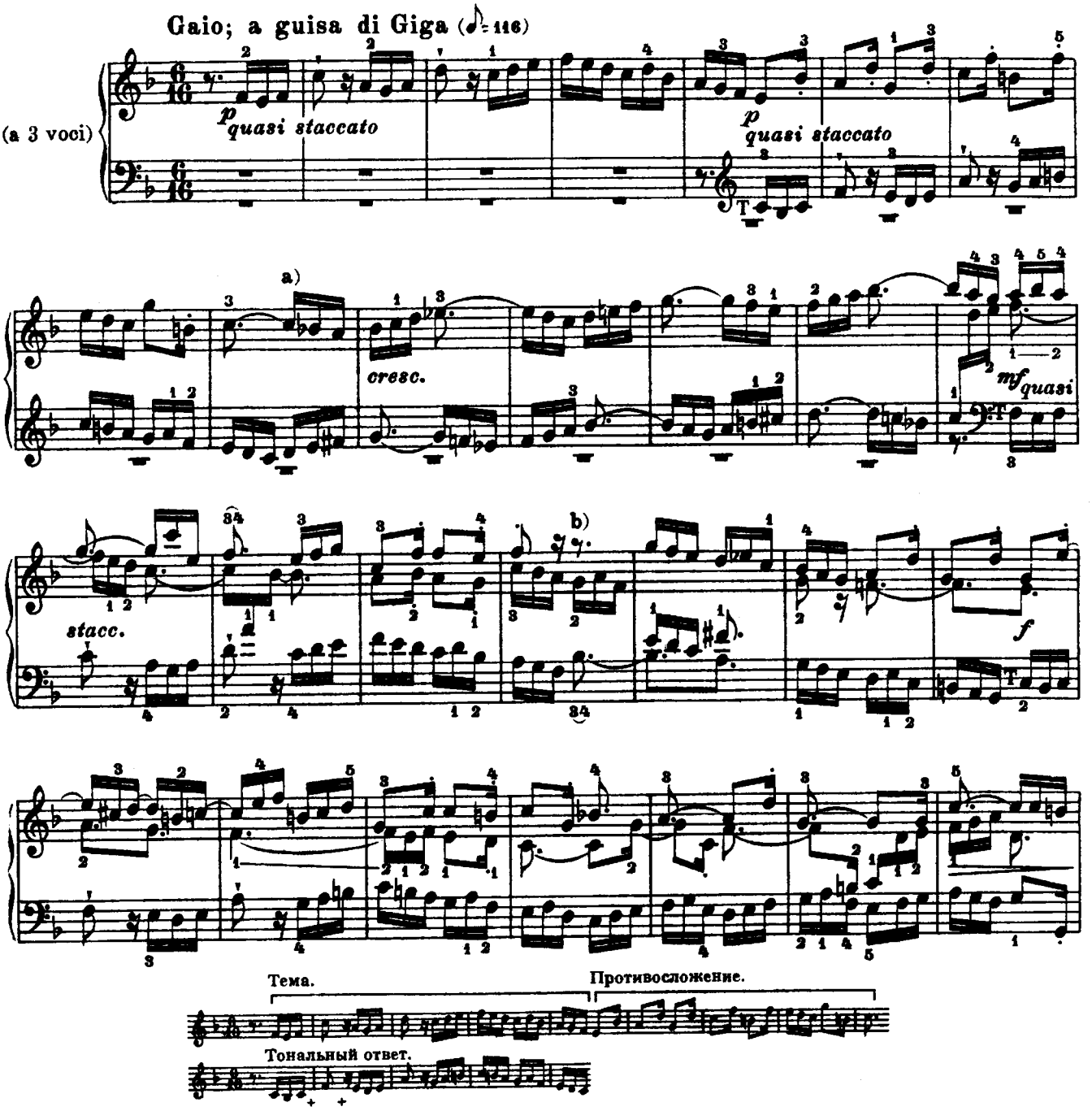
Preludio XI




dim.
f
mf
p
cresc. a poco a poco
mf
f dim.
p


cresc.
f
p
cresc.
mf
rit.
dim.
f
p
pp

Fuga XI



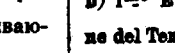
a) Связующая интермедия, в которой оба голоса поочередно повторяют короткий тематический отрывок:

b) Первая интермедия, в которой голоса имитационно проводят конец темы. Интермедия, заканчивающаяся проведением темы в басе, снова вступает в 29-м такте и продолжается до 52-го такта.

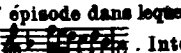
a) Period of transition in which the two parts repeat a brief hematic fragment:

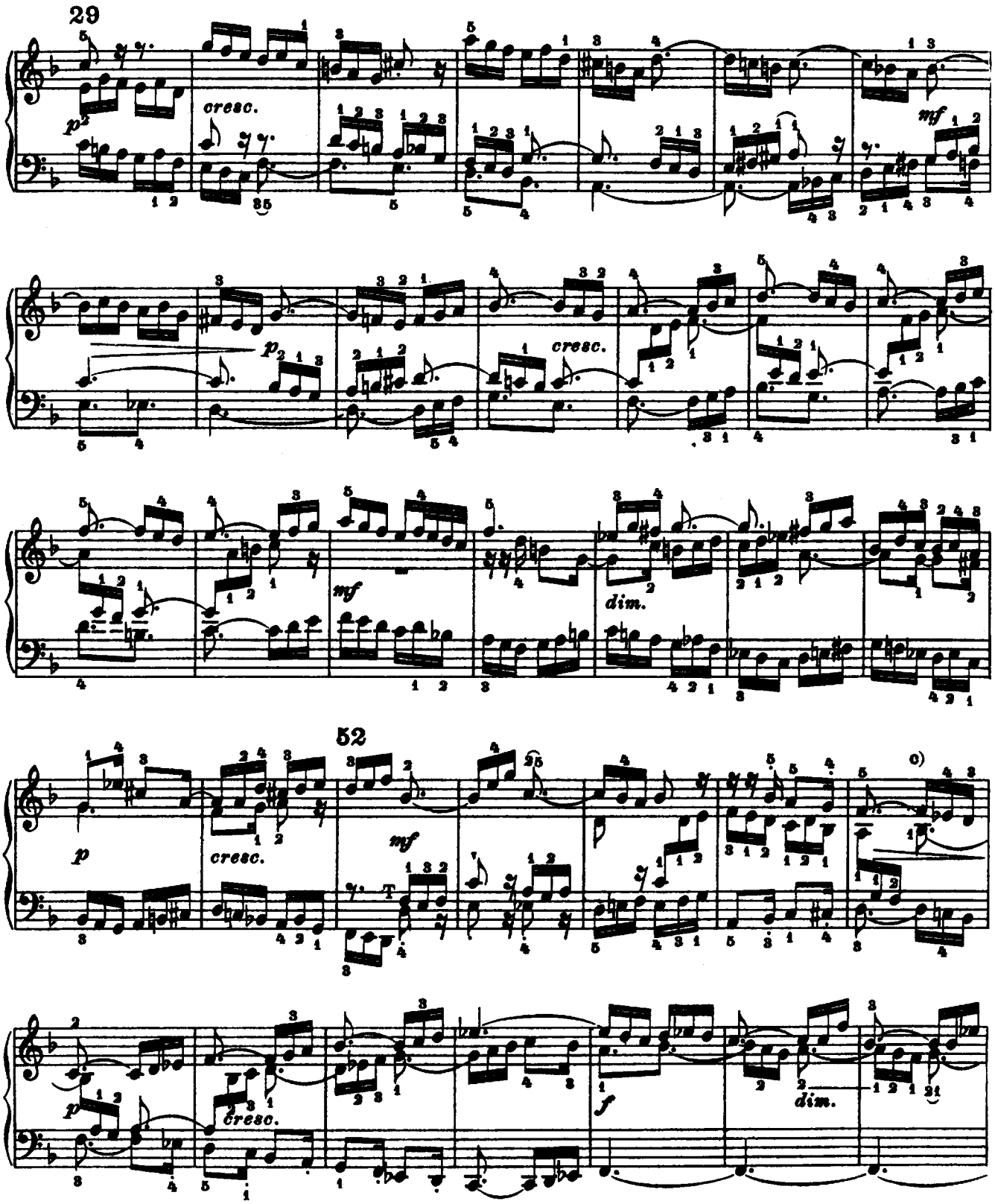
b) First episode in which the parts repeat, in imitation, the end of Theme . This episode, interrupted by a repetition of the Theme in the Bass, is taken up again in the 29th bar and finishes at the 52nd bar.

a) Periodo di transizione nel quale le due voci si rincorrono nel ripetere un breve frammento tematico:

b) 1mo Episodio nel quale le voci ripetono, in imitazione, la fine del Tema  L'Episodio, interrotto da una replica del Tema nel Basso, si rinnova alla battuta ventinovesima e si prolunga sino alla 52ma battuta.

a) Période de transition dans laquelle les deux parties reprennent alternativement un court fragment thématique:

b) 1er épisode dans lequel les parties répètent, en imitation, la fin du sujet  . Interrompu par un retour de la réponse à la basse, cet épisode reprend son cours à la mesure 29 et dure jusqu'à la mesure 52.

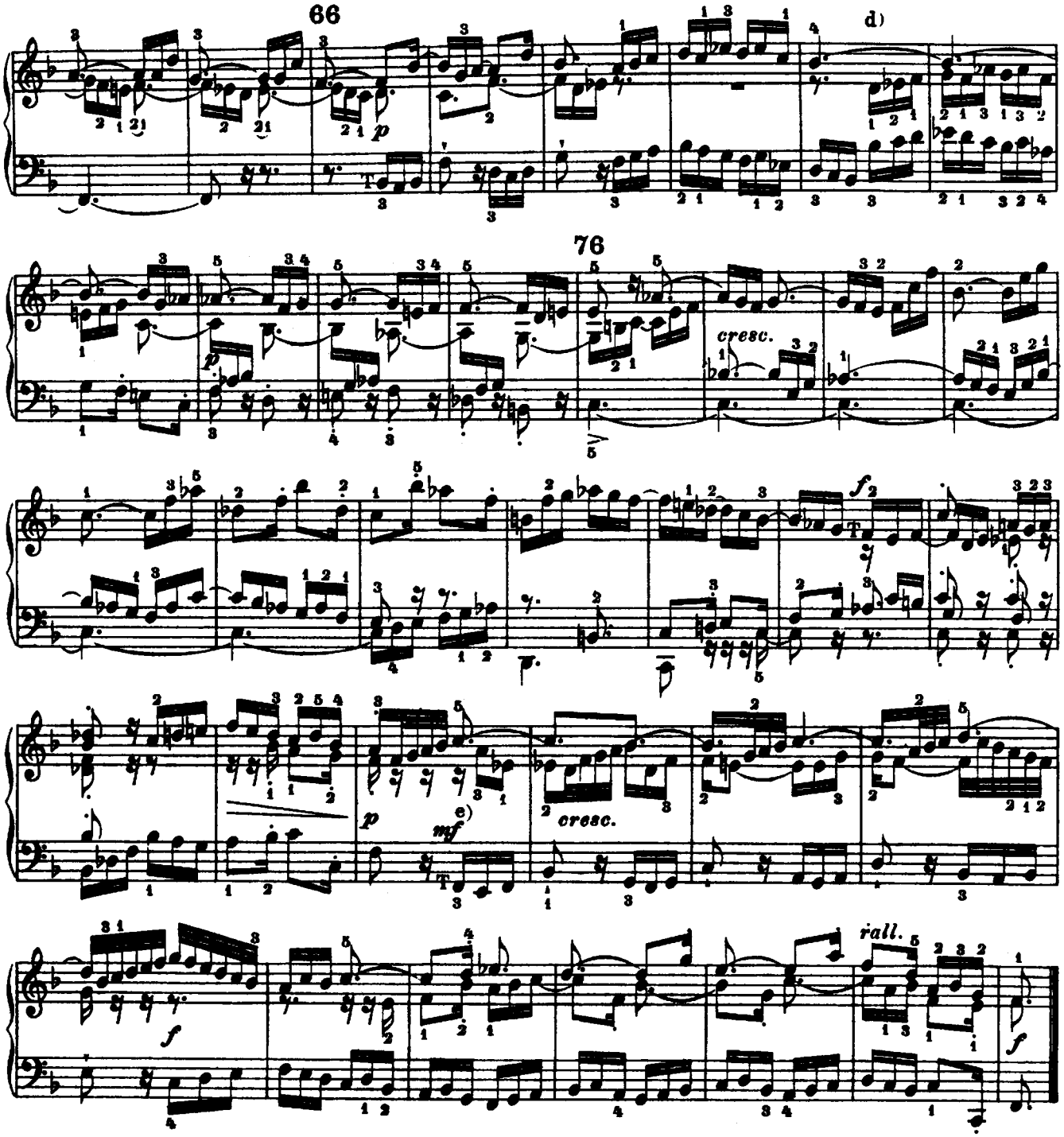


c) Третья интермедия, тематически подобная второй части предыдущей. Она кончается в 66-м такте, после органного-пункта баса на тонике.

c) Third episode, thematically similar to the second part of the preceding. It ends at the 66th bar, after a Pedal Bass on the Tonic.

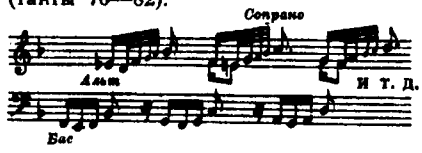
c) 3^{zo} Episodio tematicamente simile alla seconda parte del precedente. Ha fine alla 66ma battuta dopo un Pedale del Basso sulla Tonica.

c) 3ème épisode dont les éléments sont empruntés à la seconde partie du précédent. Il se termine à la mesure 66, après une pédale de la basse sur la tonique.



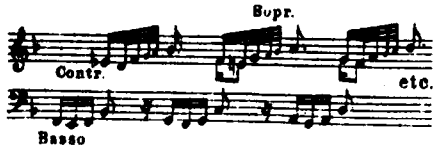
d) Четвертая интермедия, после которой следует органный пункт на доминанте (такты 76—82).

e) Равнозначно следующему:



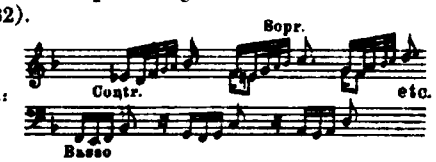
d) Fourth episode followed by a Pedal on the Dominant (bars 76-82).

e) Equivalent to:



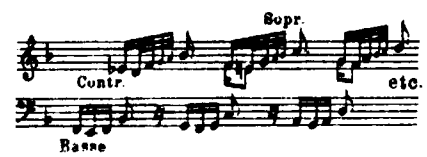
d) 4to Episodio al quale segue il Pedale sulla Dominante (battute 76-82).

e) Equivale a:

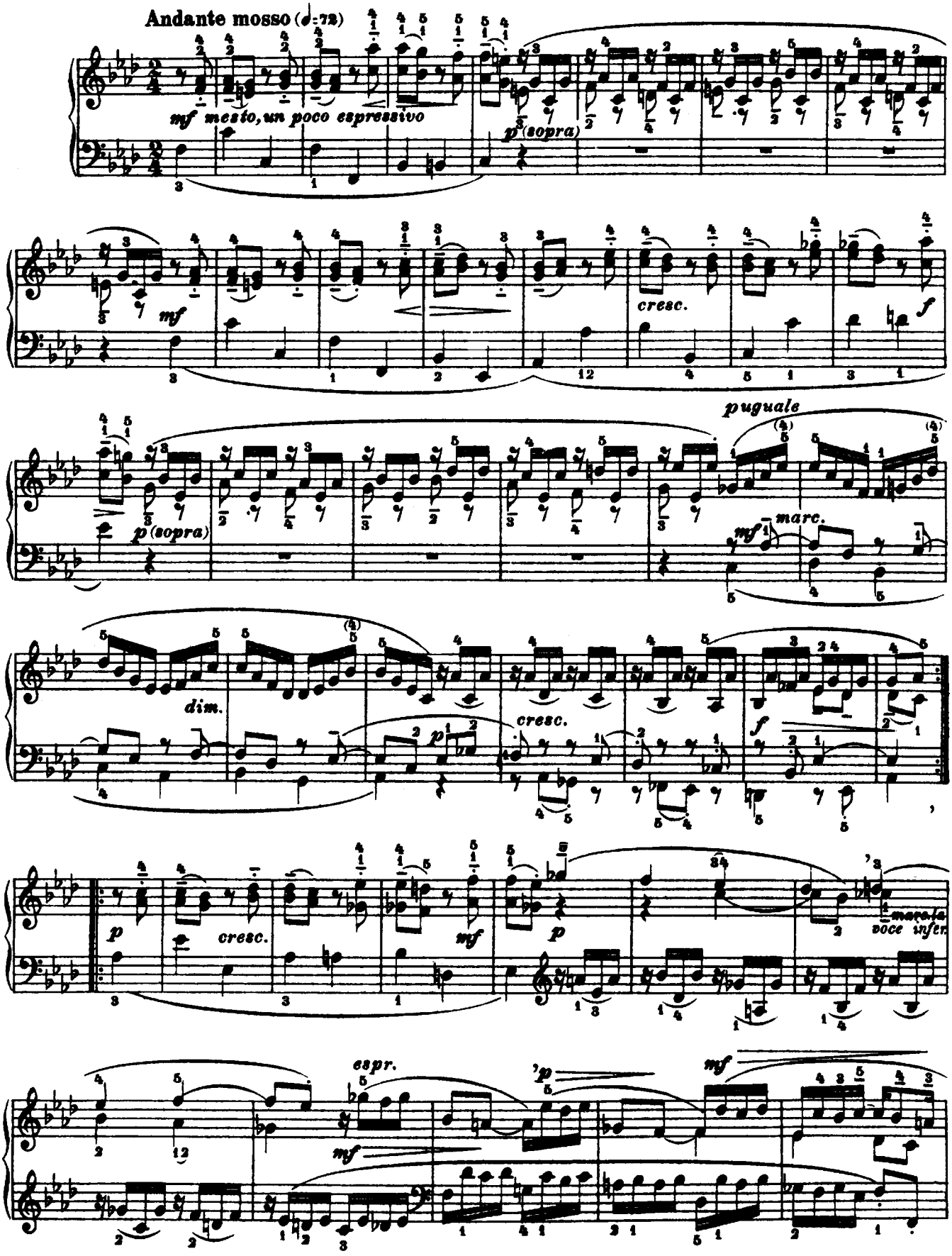


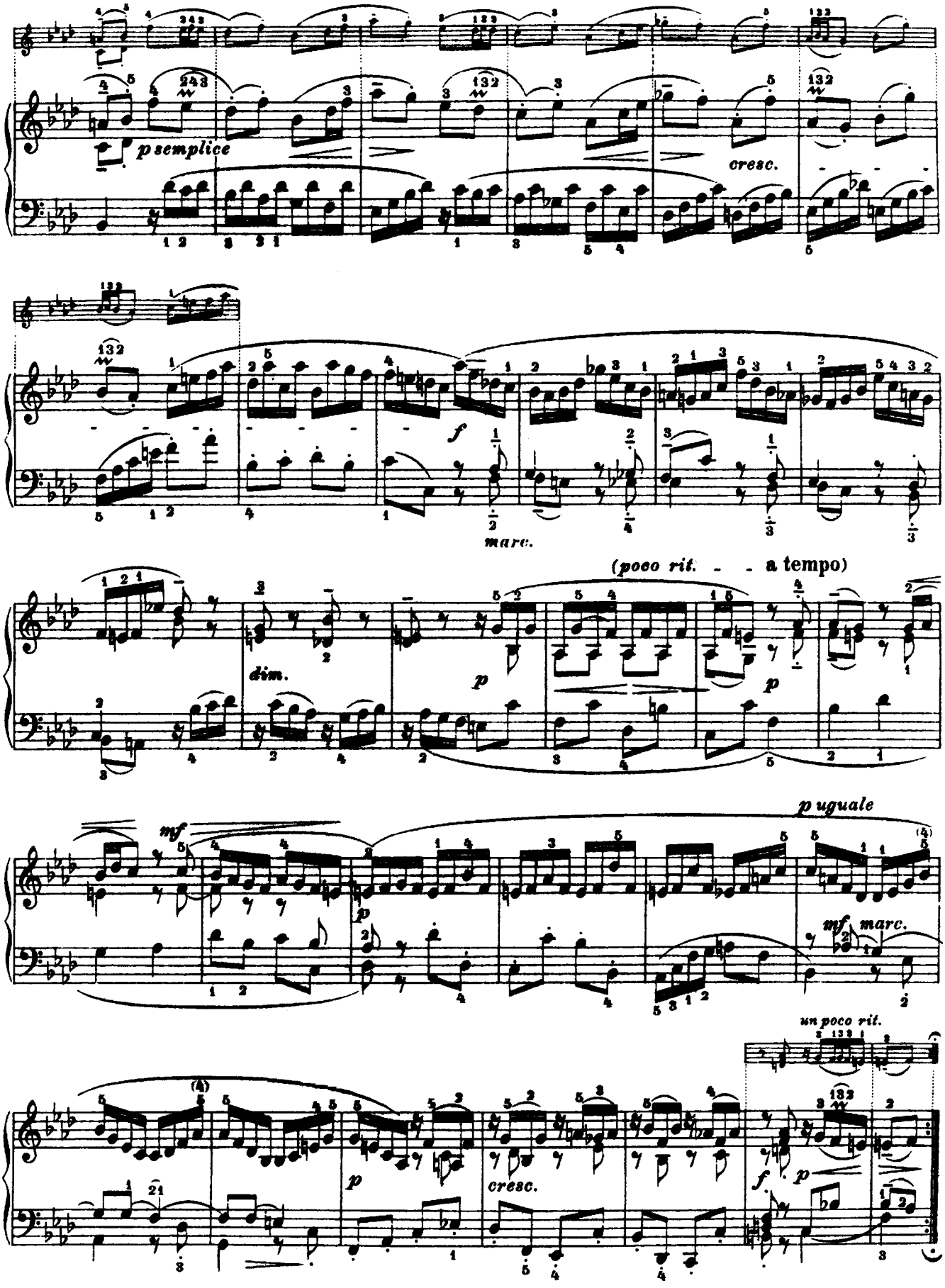
d) 4ème épisode suivi d'une pédale sur la dominante (mesures 76 à 82).

e) Equivalent de:



Preludio XII




p semplice
cresc.
f
marc.
(poco rit. - - a tempo)
dim.
p
p
mf
p
p uguale
mf marc.
un poco rit.
p
cresc.
f.
p

Fuga XII

Allegretto; vivace e brioso (♩=92)

non molto legato

(a 3 vooi)

p *burlesco*

p

a)

(i)

non molto legato

mf

b)

p

p cresc.

Тема.

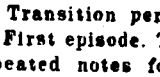
Противосложение.

Тональный ответ.

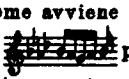
a) Связующая интермедия.

b) Первая интермедия, тематически основанная на трижды повторенном звуке с последующим скачком на сексту, как это имеет место в первом такте темы. Здесь использована также группа нот из 3-го такта темы, данная здесь в обращении. Бас отвечает фигурой, ритмически имитирующей сопрано.

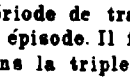
a) Transition period.

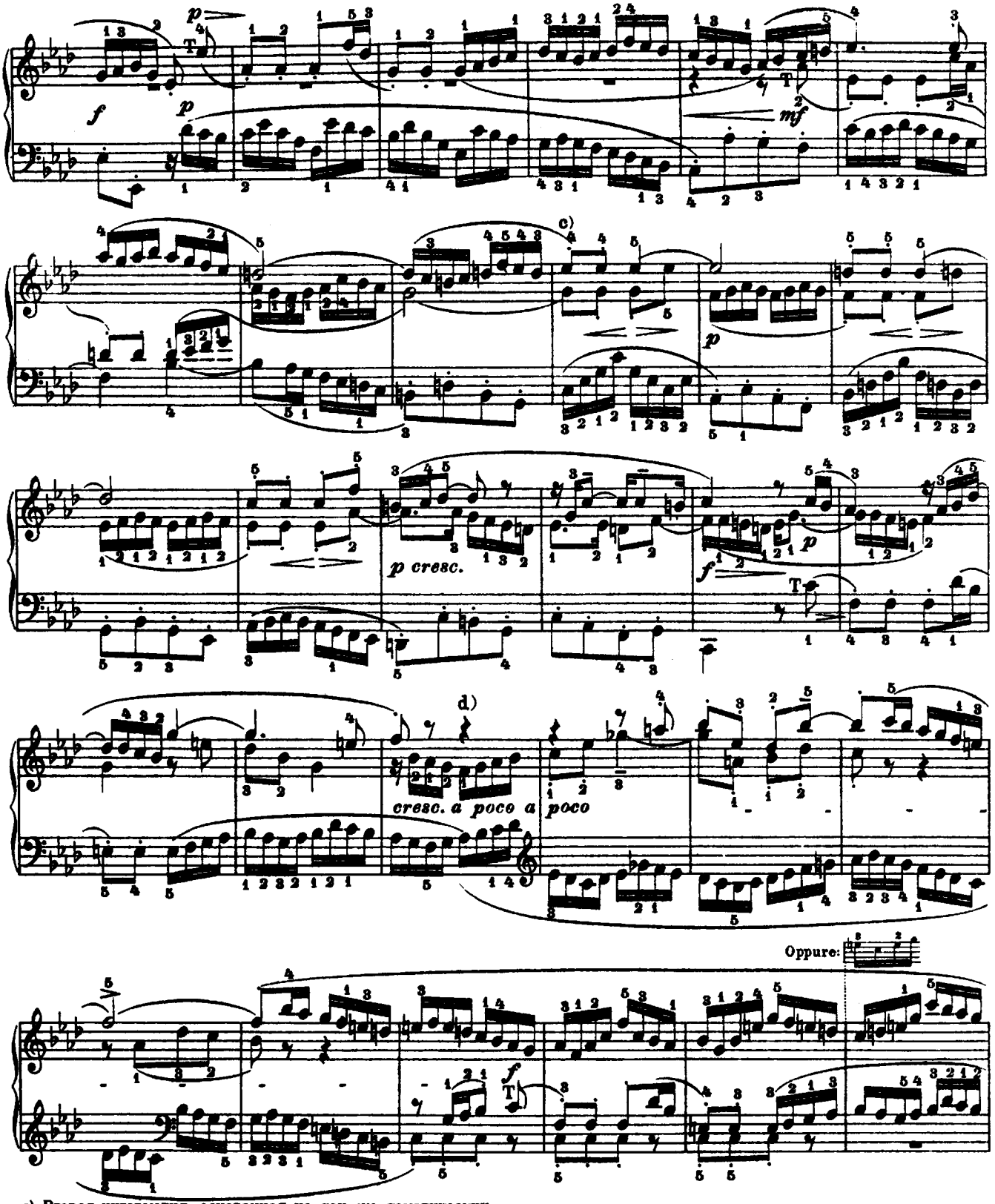
b) First episode. The contrapuntal derivations are: the three repeated notes followed by an interval of a sixth as in the first bar of the Theme; and the group of notes  drawn from the third bar of the Theme and repeated here inverted. The Bass answers, imitating the figure and rhythm of the Soprano.

a) Periodo di transisione.

b) 1mo Episodio. Le derivazioni contrappuntistiche sono da ricercarsi: dalla triplice ripetizione della nota alla quale segue un salto di sesta come avviene nella prima battuta del Tema; dal gruppo di note  proveniente dalla terza battuta del Tema ripetuto qui per moto contrario. Il Basso rispondeimitando la figurazione e il ritmo del Soprano.

a) Période de transition.

b) 1er épisode. Il faut chercher les origines du contrepoint 1º dans la triple répétition d'une note, suivie d'un saut de sixte, de la première mesure du sujet; 2º dans le motif  de la troisième mesure du sujet, renversé et répété. La basse répond en imitant le rythme et la figuration du soprano.

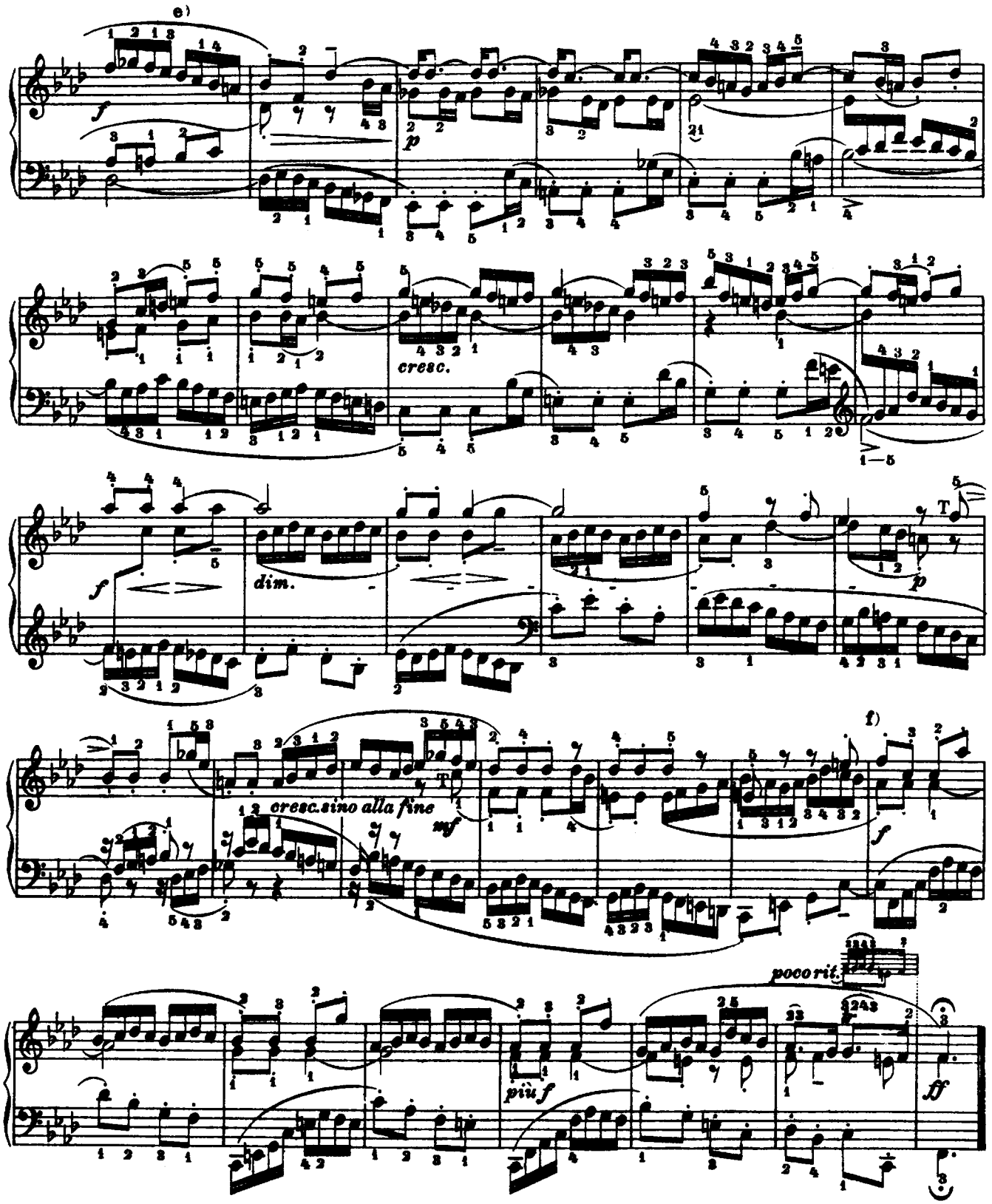


c) Вторая интермедия, основанная на тех же тематических элементах, что и предыдущая.
d) Третья интермедия. Бас продолжает проведение ритмической фигуры шестнадцатых, заимствованной из второй половины темы.

c) Second episode, thematically similar to the preceding.
d) Third episode. The Bass insists on repeating the passage in semiquavers of the end of the Theme.

c) 2do Episodio che ha gli stessi procedimenti tematici del precedente.
d) 3^{zo} Episodio. Il Basso insiste nel ripetere il passaggio in 16^{mi} della fine del Tema.

c) 2ème épisode, fondé sur les mêmes développements thématiques que le précédent.
d) 3ème épisode. La basse continue à développer le motif de doubles croches qui termine le sujet.



e) Четвертая интермедия, выведенная из ритмической фигуры темы и из указанных выше элементов темы.
f) Кода.

e) Fourth episode chiefly formed from the rhythm of the Theme and by the repetition of the thematical fragments already analysed.
f) Close (Coda).

e) 4to Episodio formato, in special modo, dal ritmo del Tema e dal ripetersi degli elementi tematici gia analizzati precedentemente.
f) Conclusione (Coda).

e) 4ème épisode formé d'une manière à part du rythme du sujet et de la reprise des éléments thématiques analysés plus haut.
f) Conclusion (Coda).