

Ontological Fugue

Freddy Wickham

Moderato ♩ = 90


ALTO



Sub-ject! Sub-ject! Here's the ent-ry of the sub-ject, and now the


Moderato ♩ = 90

Harpisichord



5

S.



Ans - wer! Ans - wer! Sub-ject now be-comes the

A.



Coun-ter subj-ect! It's the Coun-ter-sub-ject! I bring har - mo - ny_____

Hpsd.



8

S. Ans - wer. Un - til free coun - ter - point be -

A. — and con-tras - ting rhy - thms, un - til the Ans - wer's

Hpsd.

Detailed description: This block contains the musical notation for measures 8 and 9. The Soprano part (S.) begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The lyrics are "Ans - wer. Un - til free coun - ter - point be -". The Alto part (A.) also has a treble clef and the same key signature and time signature. The lyrics are "— and con-tras - ting rhy - thms, un - til the Ans - wer's". The Harpsichord part (Hpsd.) consists of two staves, treble and bass, with a grand staff brace. The right hand plays a melodic line with some grace notes, while the left hand has a simple bass line.

10

S. gins, us - ing just ma - te - ri - al heard be - fore in

A. done and free coun - ter - point be - gins, us - ing just ma -

Hpsd.

Detailed description: This block contains the musical notation for measures 10 and 11. The Soprano part (S.) begins with a treble clef, a key signature of three flats, and a common time signature. The lyrics are "gins, us - ing just ma - te - ri - al heard be - fore in". The Alto part (A.) also has a treble clef and the same key signature and time signature. The lyrics are "done and free coun - ter - point be - gins, us - ing just ma -". The Harpsichord part (Hpsd.) consists of two staves, treble and bass, with a grand staff brace. The right hand continues the melodic line from the previous measures, and the left hand continues the bass line.

12

S.

se - quence mo-ving in cir-cles of fifths in - to the Coun-ter-sub-ject! It's the

A.

te-ri-al heard be - fore in se - quence. To the inn - er

B.

Sub - ject!

Hpsd.

15

S.

Coun-ter - sub-ject in the up - per part, ——— fi-ni-shing the ex - po-

A.


har - mo-nies thick en-ing the text-ure and fin - ish ing with


B.


Sub - ject! Lo-wer ent-ry of the Sub - ject, com -

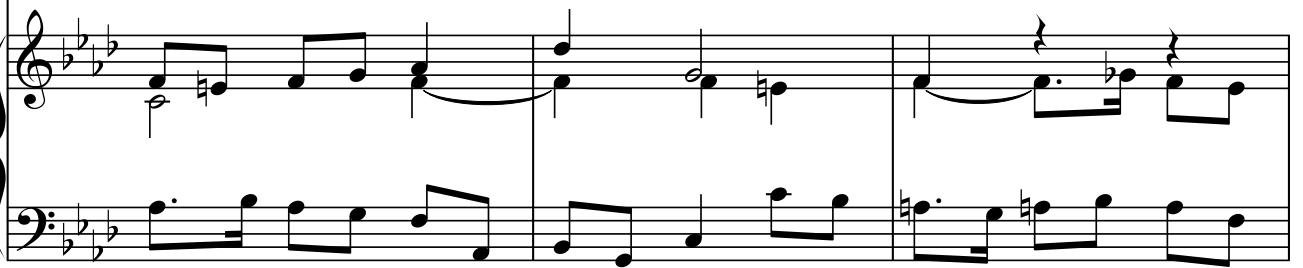
Hpsd.

18

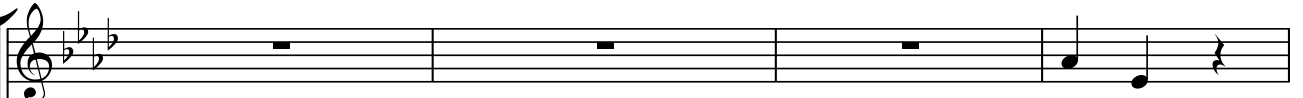
S. 
 si - tion with a big me - lis - ma.

A. 
 a big me - lis - ma. Im - i - tat - ive

B. 
 pletes the ex - po - si - tion ra - ther well. Then a mo - du - lat - ing link - ing

Hpsd. 

21

S. 
 Sub - ject!

A. 
 mo du - lat ing link ing sec - tion mo ving by fifths... False en try Here's the re - lat ive

B. 
 sec - tion; but I will trick you all by sing ing "Sub - ject!" False en - tries are

Hpsd. 

25

S. Sub-ject! Now in the re-la-tive ma - jor link -

A. maj - or of F mi-nor. These sus-pen - sions are used a lot in link-ing

B. — com-mon fugue de-vic - es as are se - quen - ces in

Hpsd.

29

S. - ing in - to the Sub - ject! Sub - ject!

A. sect - ions. Ans - wer! Ans - wer!

B. links. Us-ing cons-tant qua ver move-ment keeps mo - men-tum with the upp-er

Hpsd.

32

S. An in-ver-sion of the Sub - ject! Then some free coun - ter-point

A. Ov - er-lap-ping now in strett - o. Then some free

B. parts in strett - o. As - cen - ding bass - lines build

Hpsd.

35

S. in - ten - si-fies the tex - ture with in - ter-weav-ing

A. coun-ter - point with in - ter-weav-ing parts, all

B. ten - sion when pre - pa - ring for a pe -

Hpsd.

38

S. parts in se - - quence and sus -

A. mo-ving-in se - quence and sus - pen - sions, mo-du - la -

B. - - - dal

Hpsd.

41


S. pens - - ions. An en-try in the bass now, lead-

A. - ting here for a cli mac tic en-try in thebass, from the sub dom-in-ant back to the

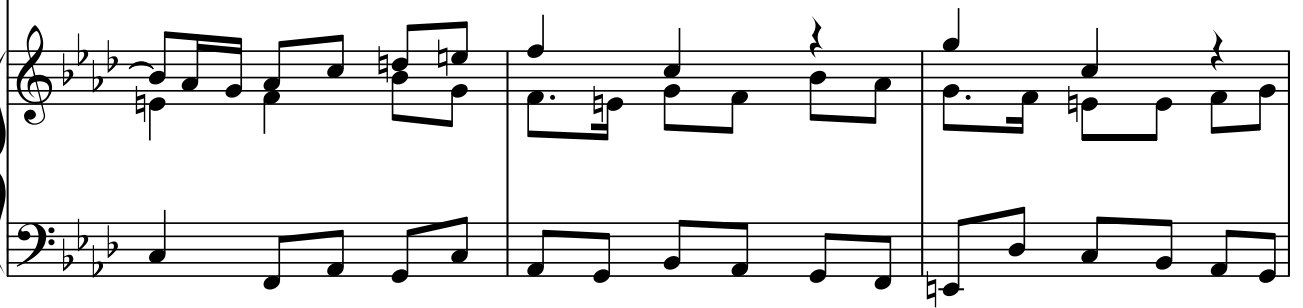
B. note. Sub - ject! Sub - ject! Pow-er-ful - ly in the

Hpsd.

S.  - ing in-to the fi - nal Sub - ject! Sub - ject!


A.  to - nic. Us - ing ac - tive rhy - thms helps cre - ate a strong dra - ma - tic

B.  bass line, and now the Coun - ter - sub - ject! It's the Coun - ter - sub - ject! Ve - ry

Hpsd. 

S. 

Fi-nal ent-ry of the fugue and head - ing to a per - fect ca - dence.

A. 

end - ing head-ing to the per - fect ca - dence.

B. 

loud and proud build-ing up to the fi-nal ca - dence!

Hpsd. 