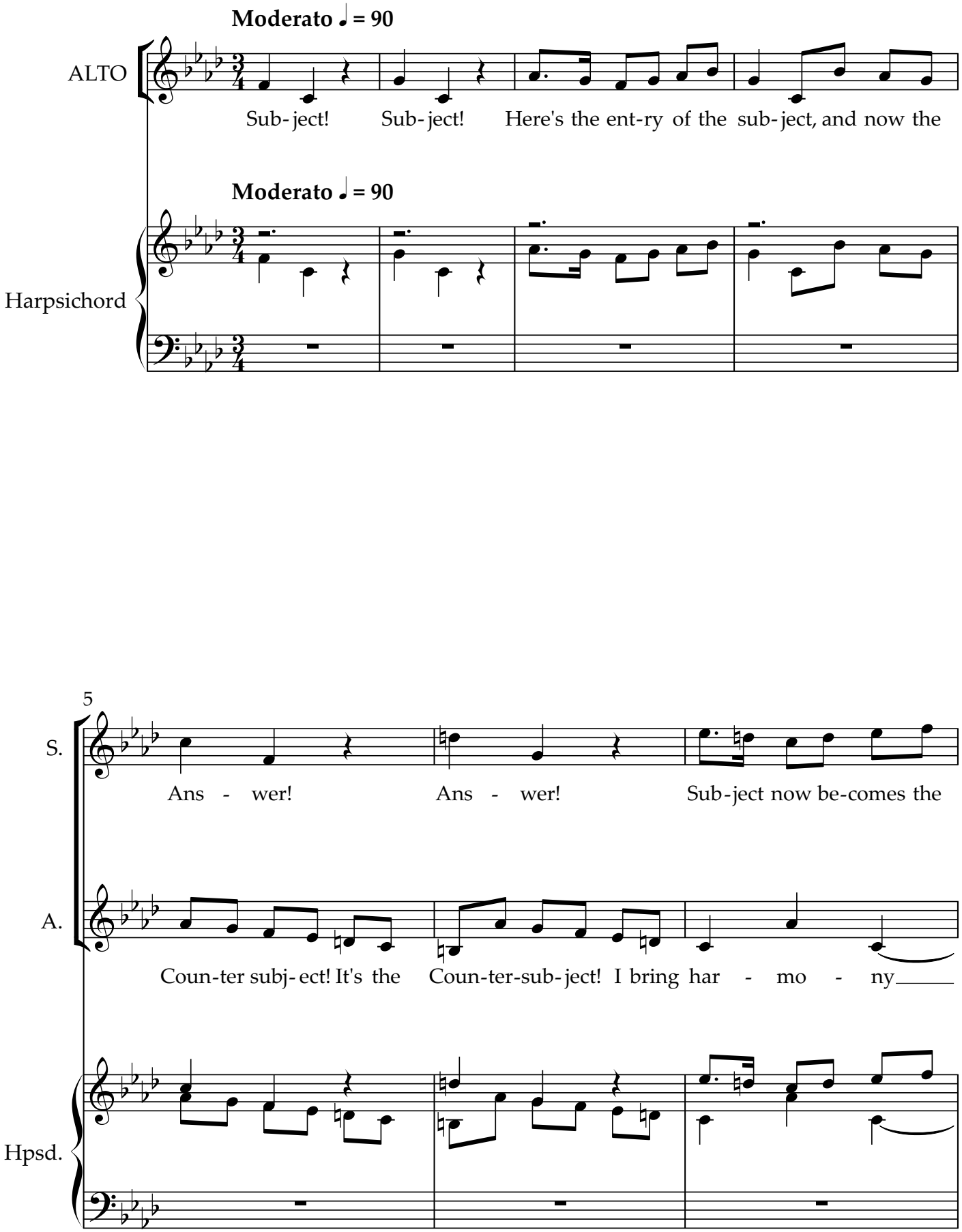
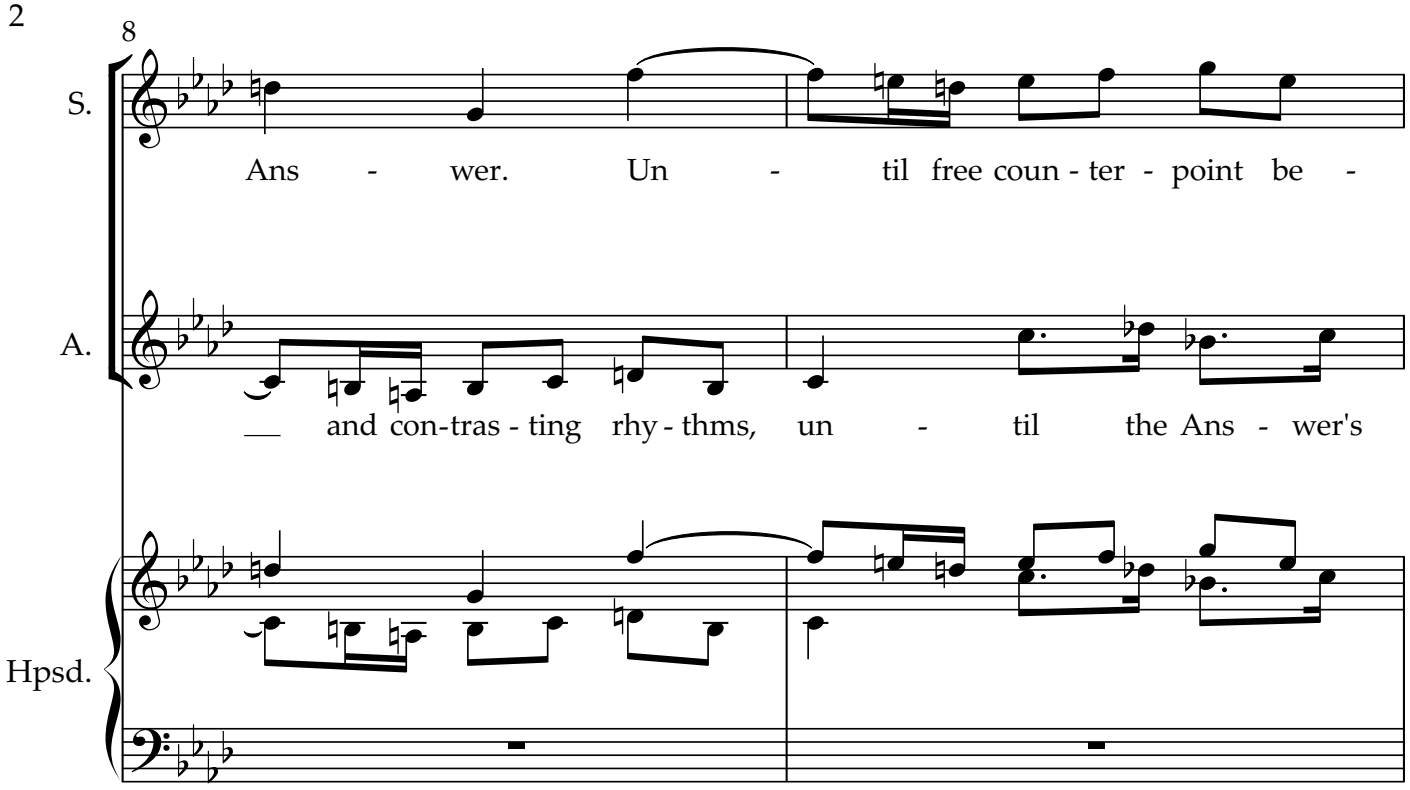
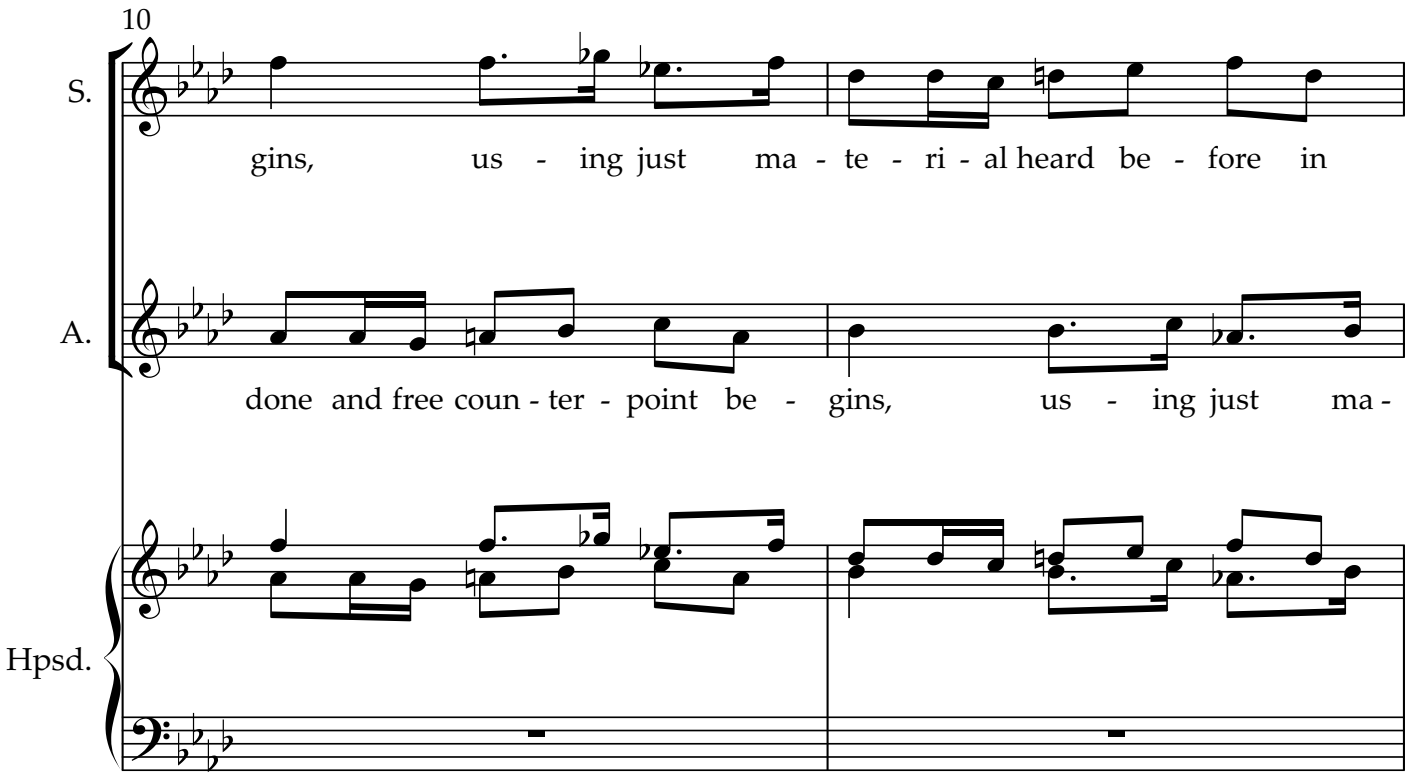
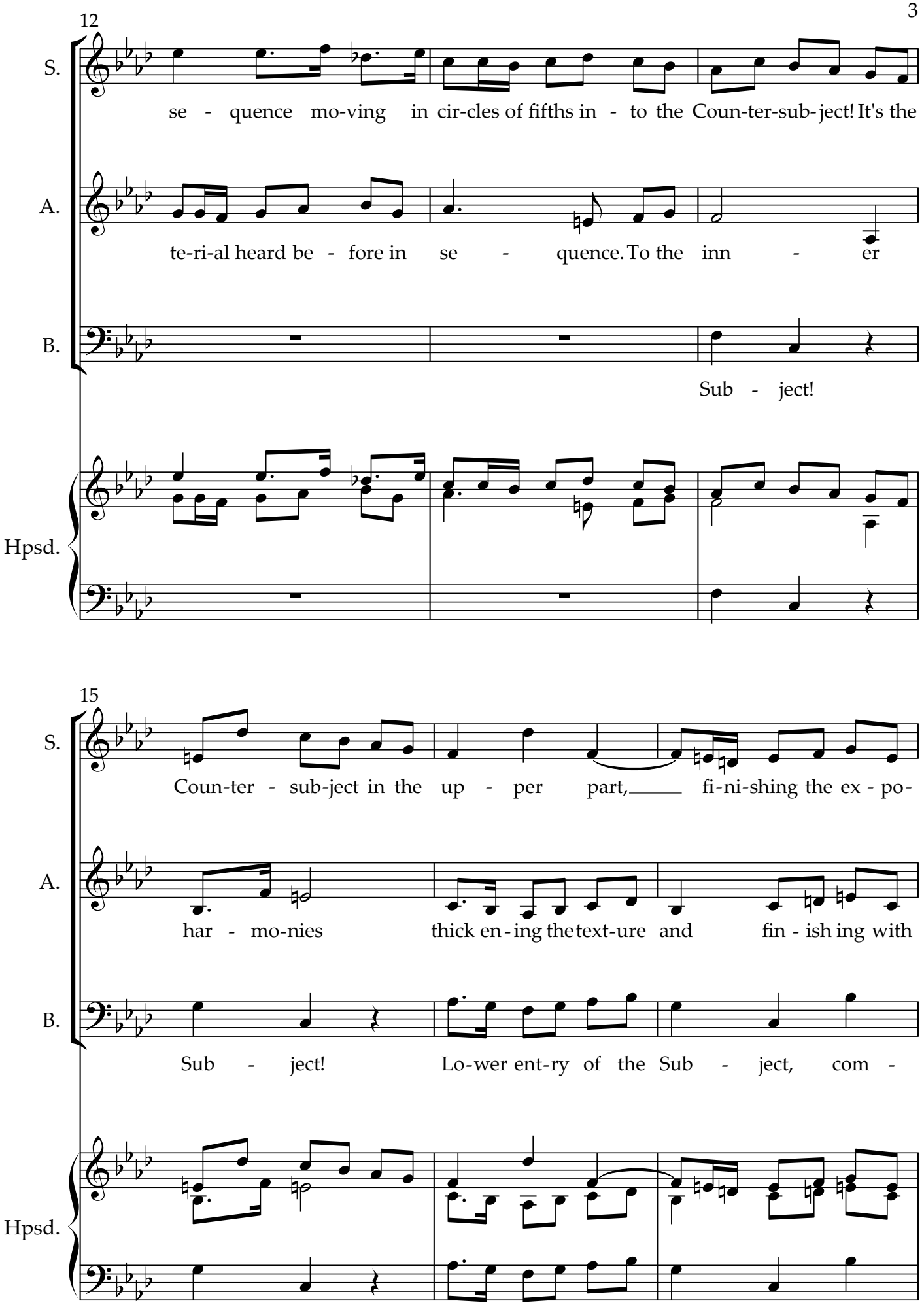
Ontological Fugue

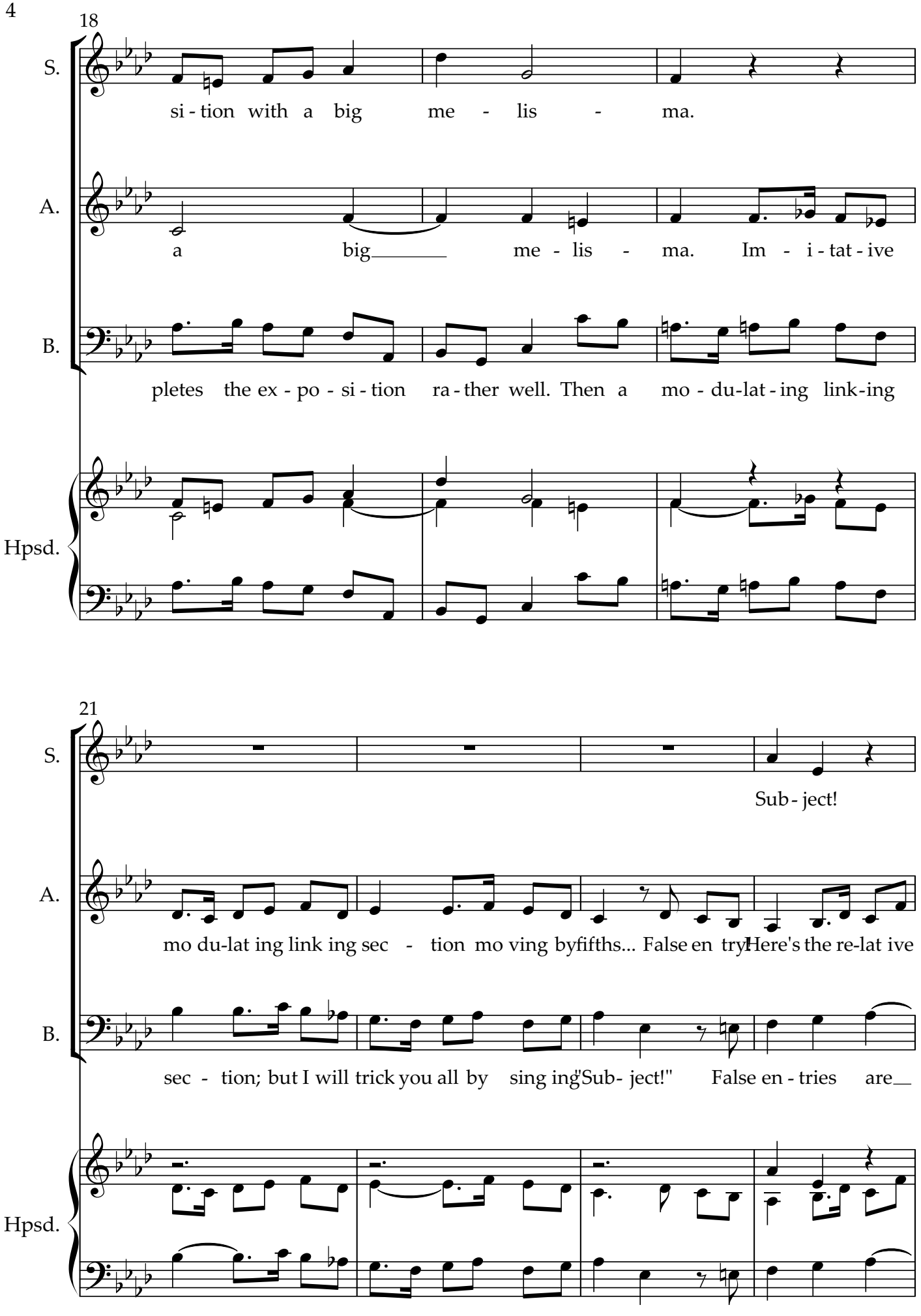
Freddy Wickham

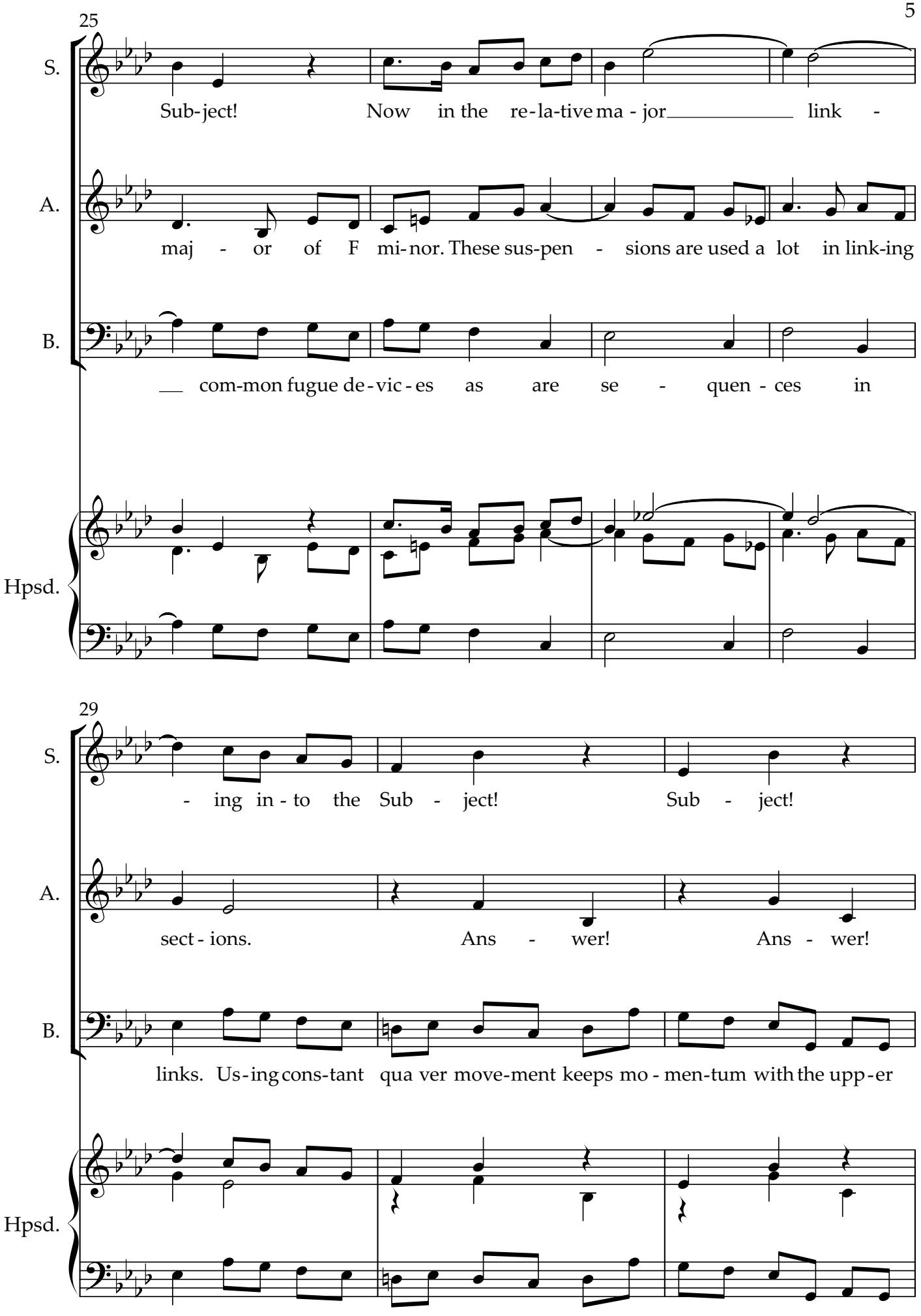


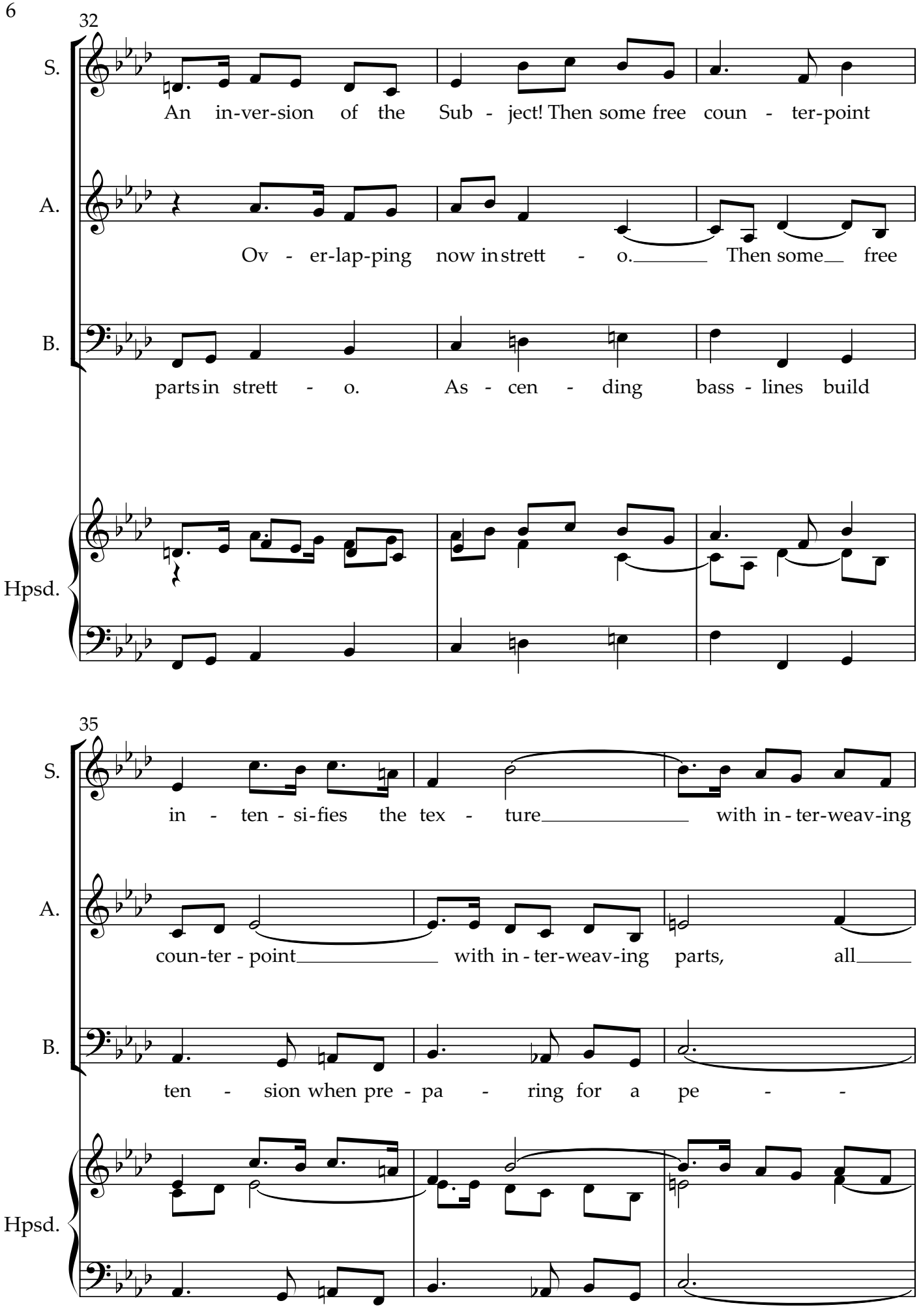

8
S.
Ans - wer. Un - til free coun - ter - point be -
A.
__ and con-tras - ting rhy - thms, un - til the Ans - wer's
Hpsd.

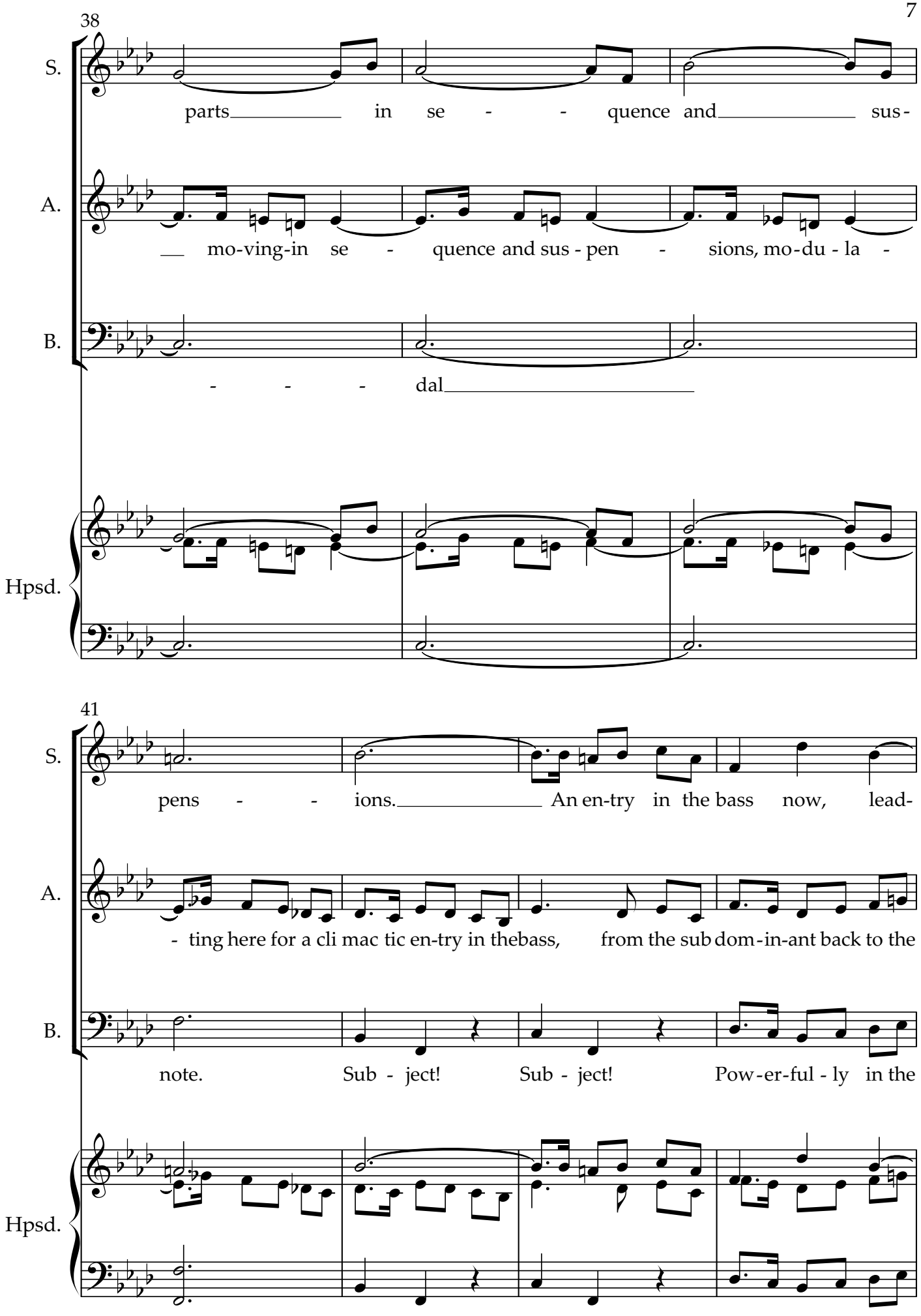

10
S.
gins, us - ing just ma - te - ri - al heard be - fore in
A.
done and free coun - ter - point be - gins, us - ing just ma -
Hpsd.

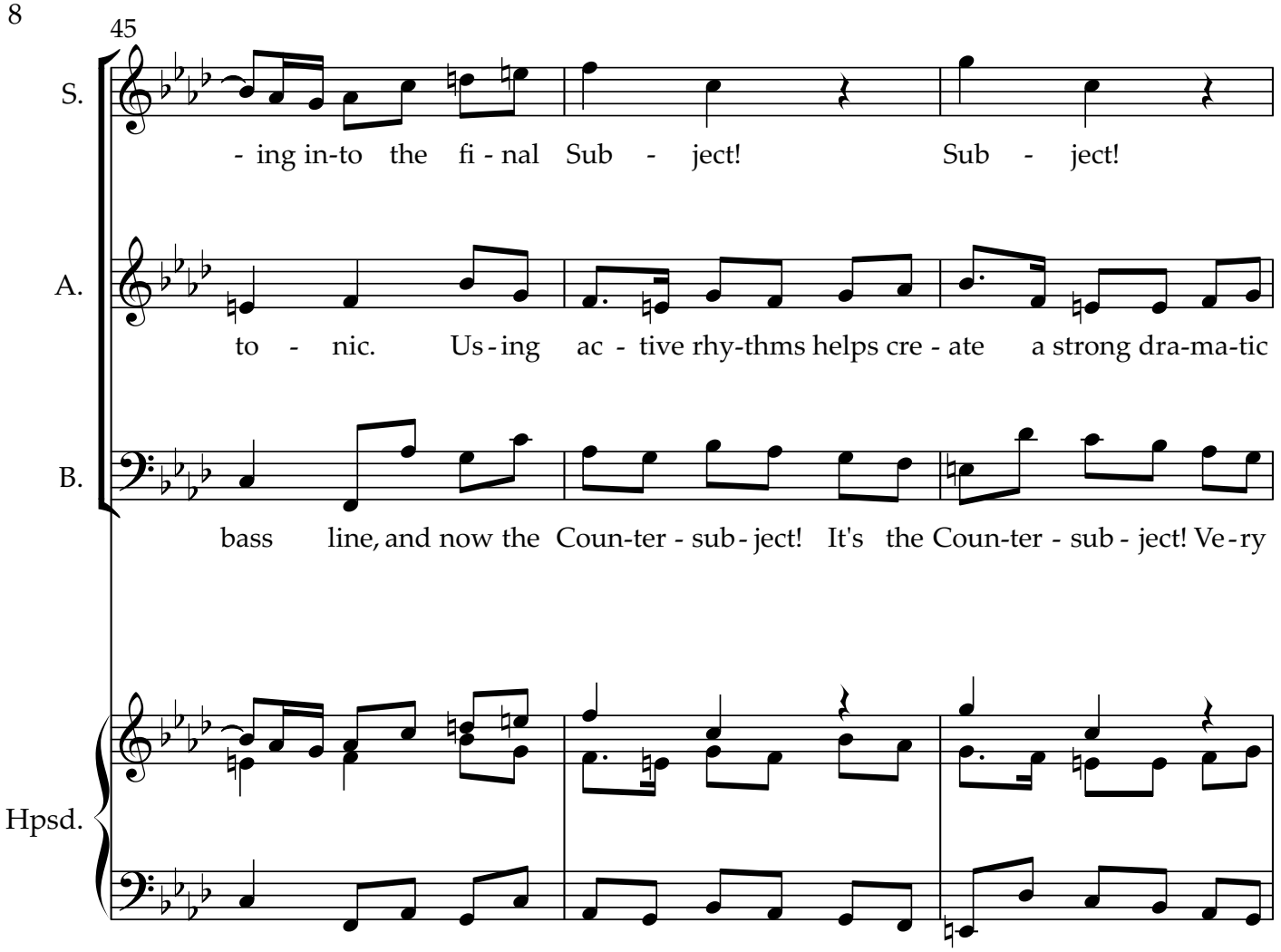

12
S.
se - quence mo-ving in cir-cles of fifths in - to the Coun-ter-sub-ject! It's the
A.
te-ri-al heard be - fore in se - quence. To the inn - er
B.
Sub - ject!
Hpsd.
15
S.
Coun-ter - sub-ject in the up - per part, fi-ni-shing the ex - po-
A.
har - mo-nies thick en - ing the text-ure and fin - ish ing with
B.
Sub - ject! Lo-wer ent-ry of the Sub - ject, com -
Hpsd.

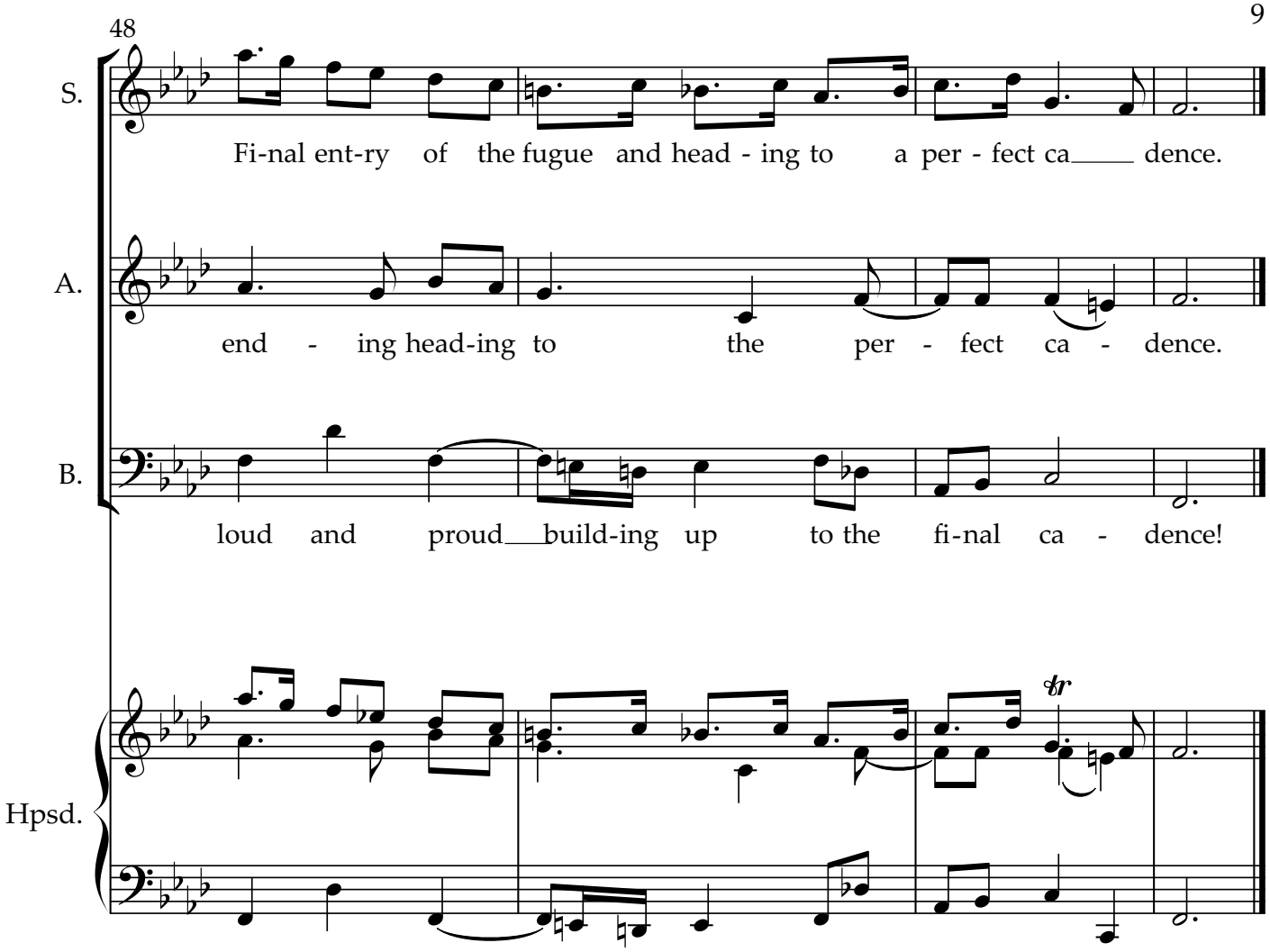

18
S.
si - tion with a big me - lis - ma.
A.
a big me - lis - ma. Im - i - tat - ive
B.
pletes the ex - po - si - tion ra - ther well. Then a mo - du-lat - ing link-ing
Hpsd.
21
S.
Sub - ject!
A.
mo du-lat ing link ing sec - tion mo ving byfifths... False en try!Here's the re-lat ive
B.
sec - tion; but 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.


45
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.


48
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.
tr