

Cherubini: Real Fugue in Two Parts

Cherubini

Piano

Response in the dominant

Subject

Coda joined with counter-subject

10

Pno.

Re-entrance of the subject

Coda prolonged in the two parts to cause the re-entrance of the subject to be desired

Counter-subject

19

Pno.

Counter-subject

Response in lower part

Digression taken from second portion of subject, modulating into dominant at end, so the upper part re-enters for response, because the the fugue began with the subject in the lower part.

29


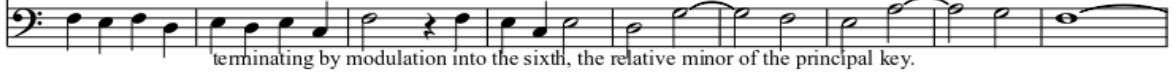
Pno.

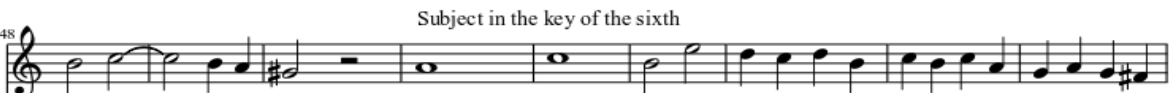
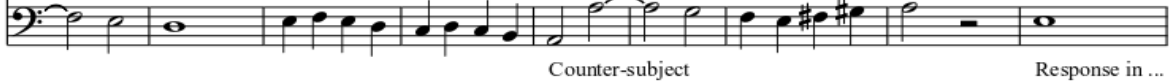
Response

Counter-subject



Counter-subject

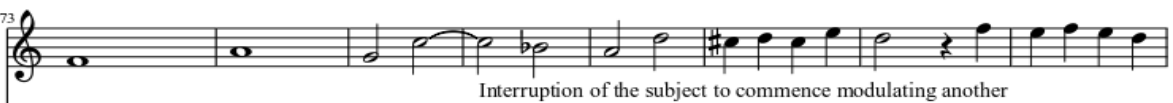
Subject

39
 Pno.  Digression composed from a portion of subject and countersubject, modulating,
 Pno.  terminating by modulation into the sixth, the relative minor of the principal key.

48
 Pno.  Subject in the key of the sixth
 From this passage to the stretto, the fugue takes the character of a fugue of imitation.
 Pno.  Counter-subject Response in ...

57
 Pno.  Digression formed with a portion of the subject, modulating
 ... the dominant D of the key of A minor through different keys, finishing in minor key of the second.
 Pno. 

65
 Pno.  Subject in minor mode of the second. Modulation
 Pno. 

73
 Pno.  Interruption of the subject to commence modulating another
 digression, combined with a portion of the counter-subject.
 Pno. 