Compendium contrapuncti

for piano solo

by

Justin Henry Rubin

Harvey Music Editions
INTRODUCTION

The performer will notice that the pieces which comprise the *Compendium contrapuncti* are given to the expression of no indications governing the use of rubato, dynamics, pedaling, and phrasing, although general ideas of tempo and affect are included prefacing each. As such, it is to the care of the performer that I intended to present on the unadorned pages a music which allows for great subtlety and interpretation, while maintaining a clear definition of each voice as an individual.

The work examines, through brief pieces, a variety of contrapuntal techniques and methods, while attempting to provide works of different character and style. Although it is not necessary to perform all the works together, they are so ordered as to present the listener and player a balanced sequence; there are no thematic or other materials that are used subsequently from piece to piece, unlike other such cycles.

Justin Henry Rubin
November 26, 2001
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Fugue in four parts,
wherein the subject is also used in its inversus form

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Fugue in five parts,
wherein the subject is also used in its retrogradus form

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Canon in two parts in contrary motion

Contrapunctus IV
Fugue in three parts,
wherein the subject is also used in its inversus and retrogradus forms

Contrapunctus V
Fugue in four parts, with two subjects

Contrapunctus V
Canon in three parts with augmentation

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wherein the subject is also used in augmentation and diminution

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wherein the subject is also used in its inversus and retrogradus forms as well as in augmentation and diminution

Contrapunctus IX
Canon in two parts at altered degrees

Contrapunctus X
Fugue in six parts
[based on a variant of the chorale Mensch, willst du leben seliglich]
Contrapunctus I

Fugue in four parts, wherein the subject is also used in its inversus form

Justin Henry Rubin
(2001)

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Contrapunctus II

Fugue in five parts, wherein the subject is also used in its retrogradus form

Somber; slow but with motion and expression
Contrapunctus III

Canon in two parts in contrary motion

With vigor
Contrapunctus IV
Fugue in three parts, wherein the subject is also used in its inversus and retrogradus forms

Stately, but not slow
Contrapunctus V

*Fugue in four parts, with two subjects*

**Briskly**

Music notation image
Contrapunctus VI

Canon in three parts with augmentation

Relaxed

Repeat ad lib.

Coda
With conviction

Contrapunctus VII

Fugue in four parts, wherein the subject is also used in augmentation and diminution
Contrapunctus VIII

Fugue in three parts, wherein the subject is also used in its inversus and retrogradus forms as well as in augmentation and diminution
Contrapunctus IX

Canon in two parts at altered degrees

Quick; precise
Contrapunctus X

Fugue in six parts

Mensch, willst du leben seliglich
[lowest voice optional in this measure only]
[allow the residual sonority to blend with the bass entrance]