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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wherein the subject is also used in its inversus form

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wherein the subject is also used in its inversus and retrogradus forms

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as well as in augmentation and diminution

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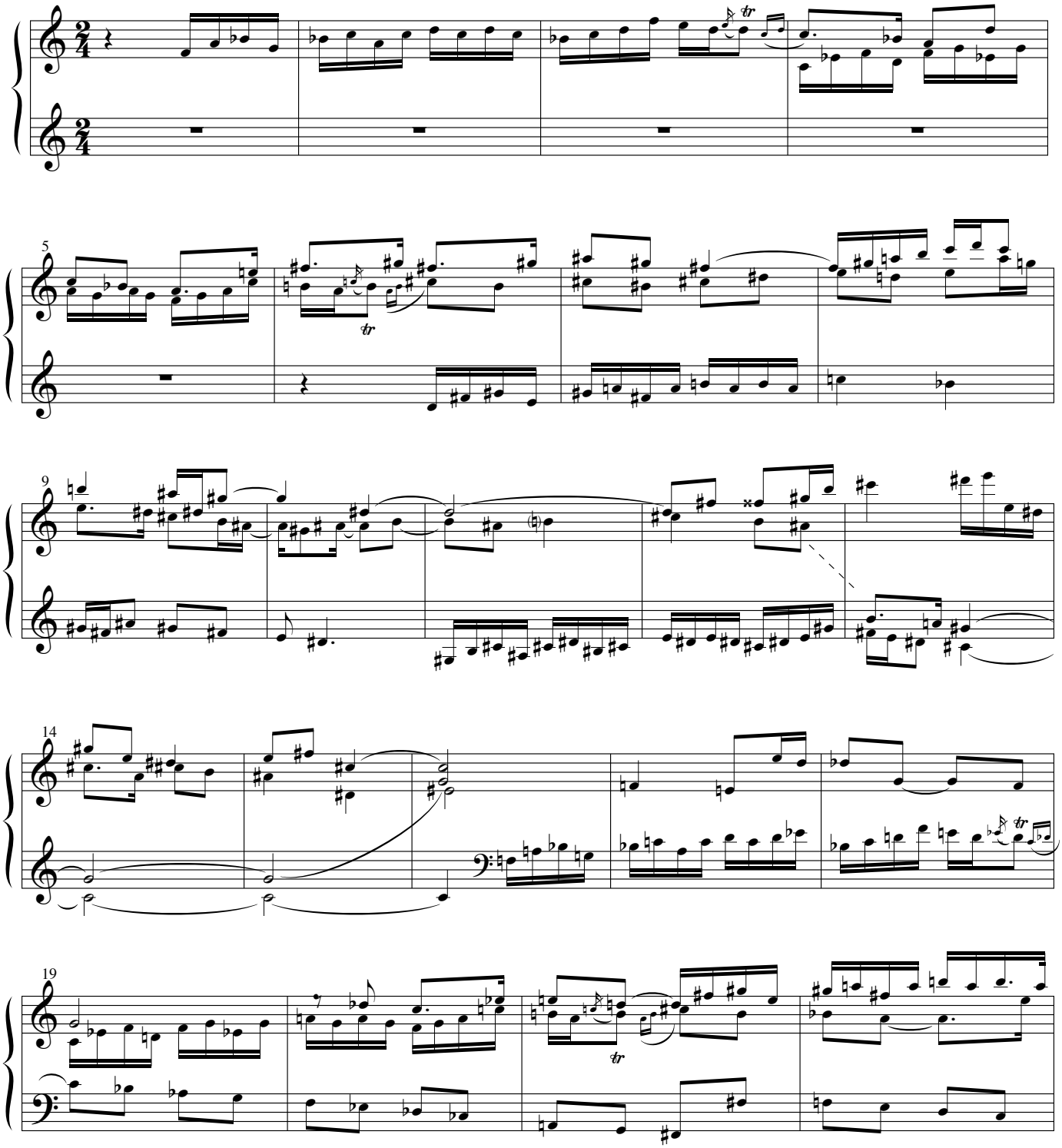
[based on a variant of the chorale *Mensch, willst du leben seliglich*]

Contrapunctus I

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

Justin Henry Rubin
(2001)

Somewhat rigorous, but quite gentle



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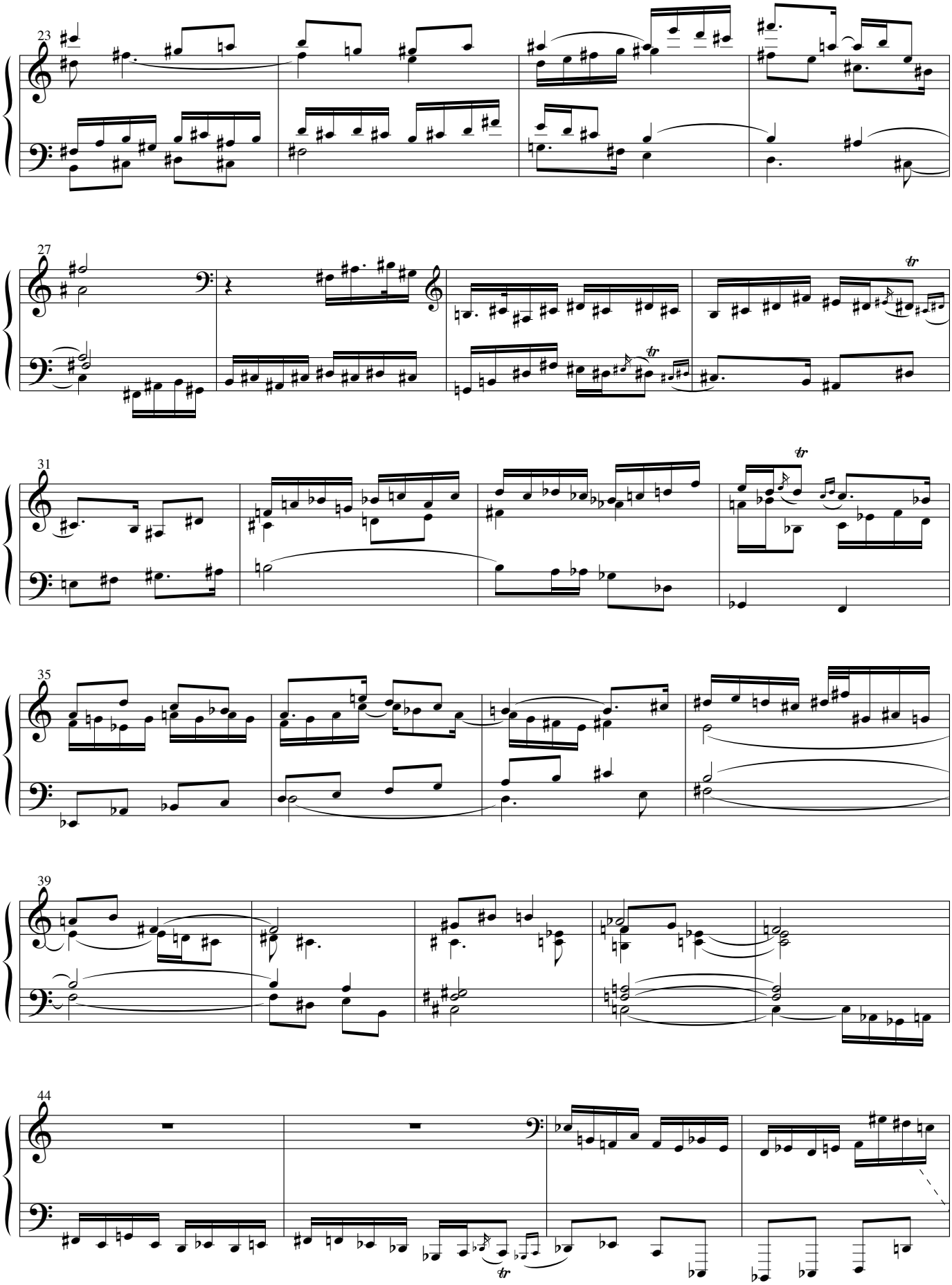
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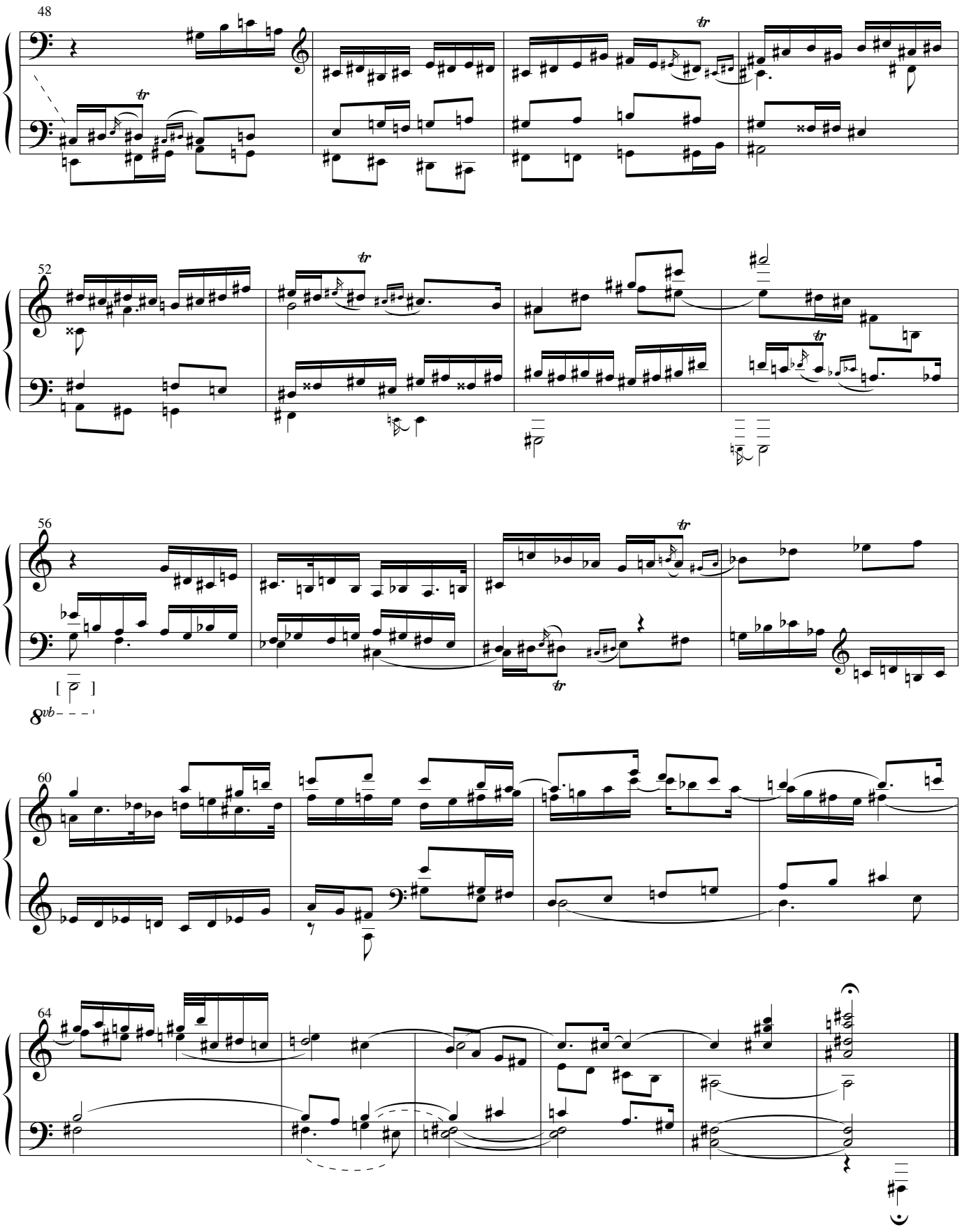
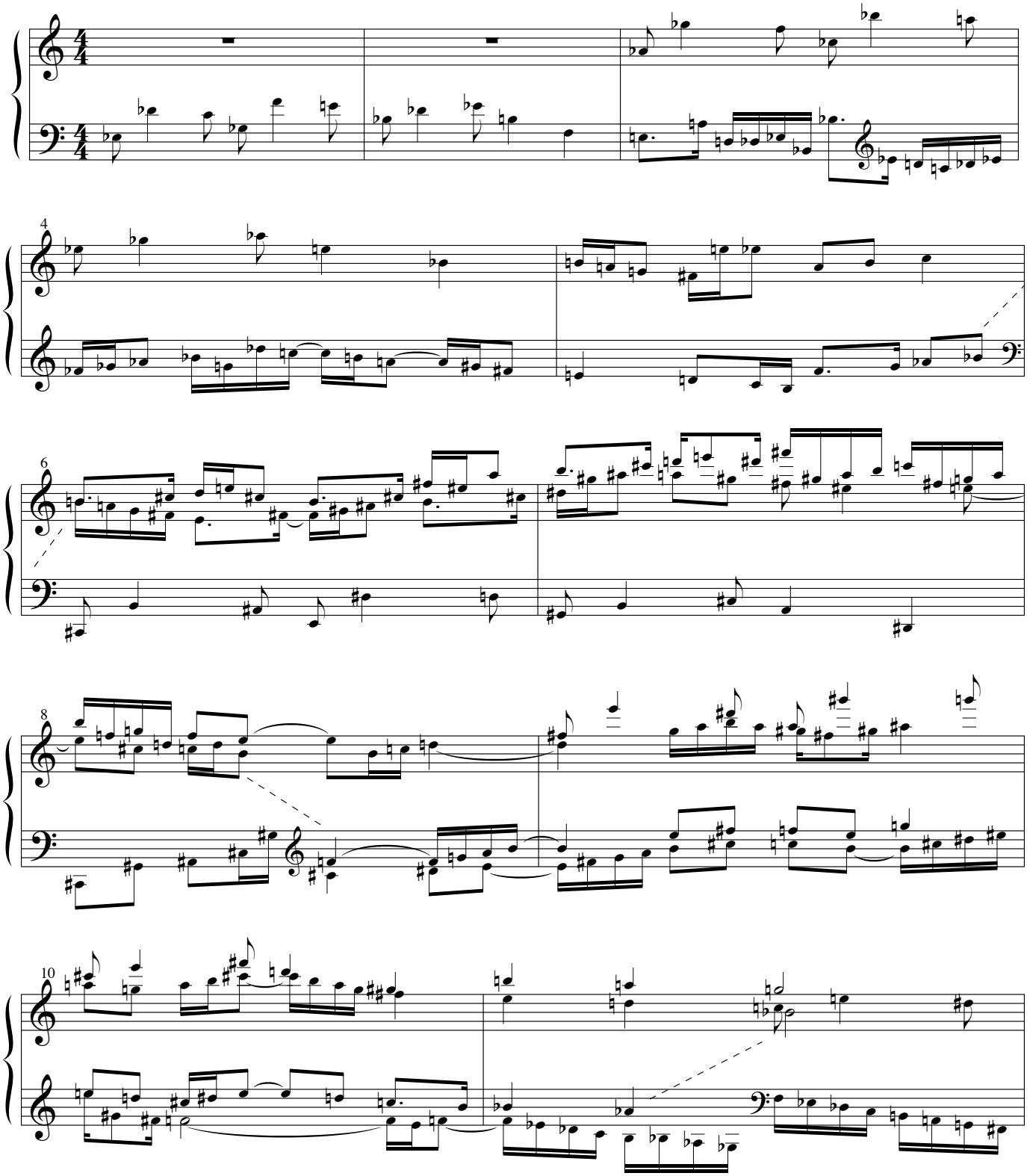
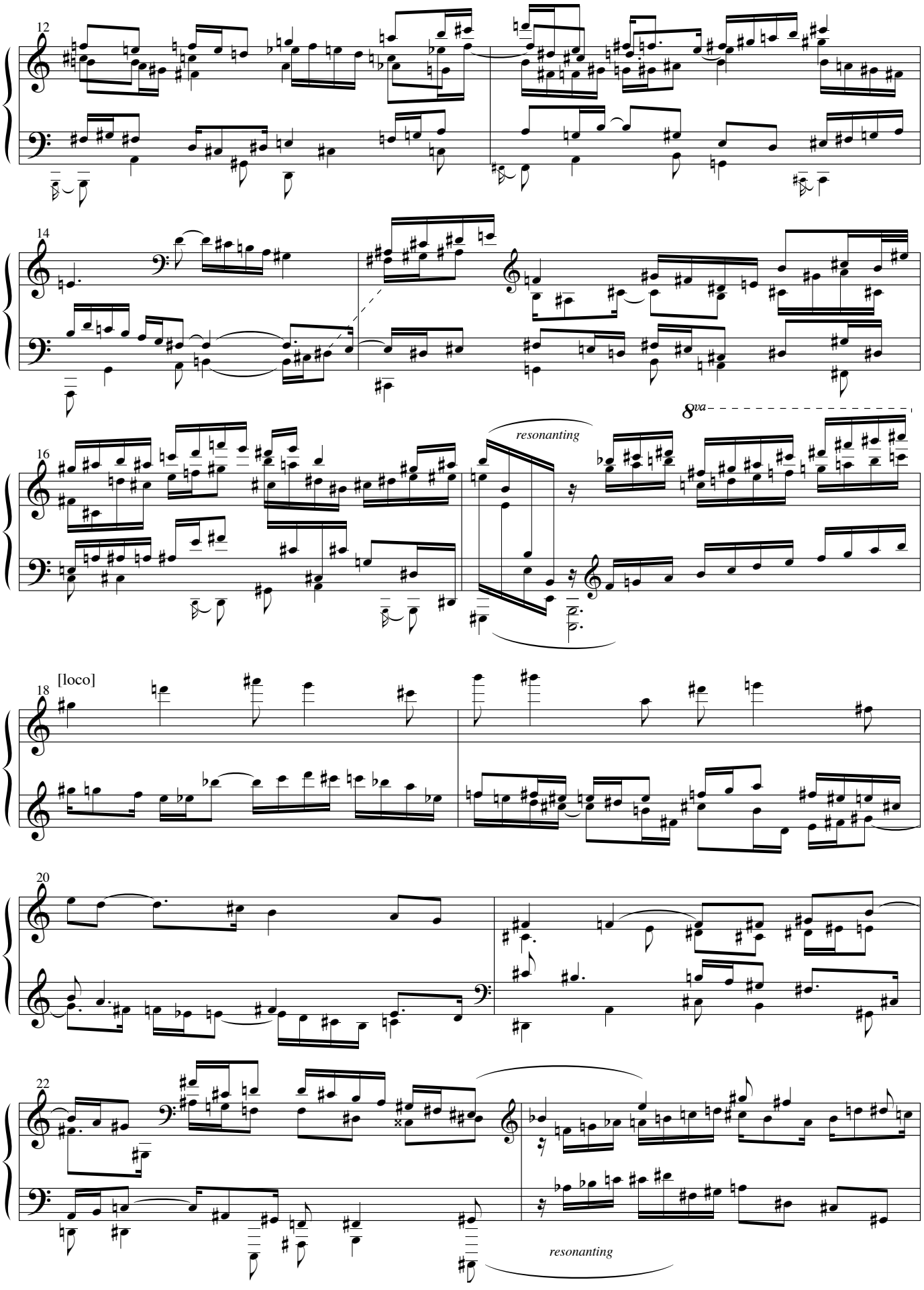

48
52
56
60
64
8vb

Contrapunctus II

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

Somber; slow but with motion and expression

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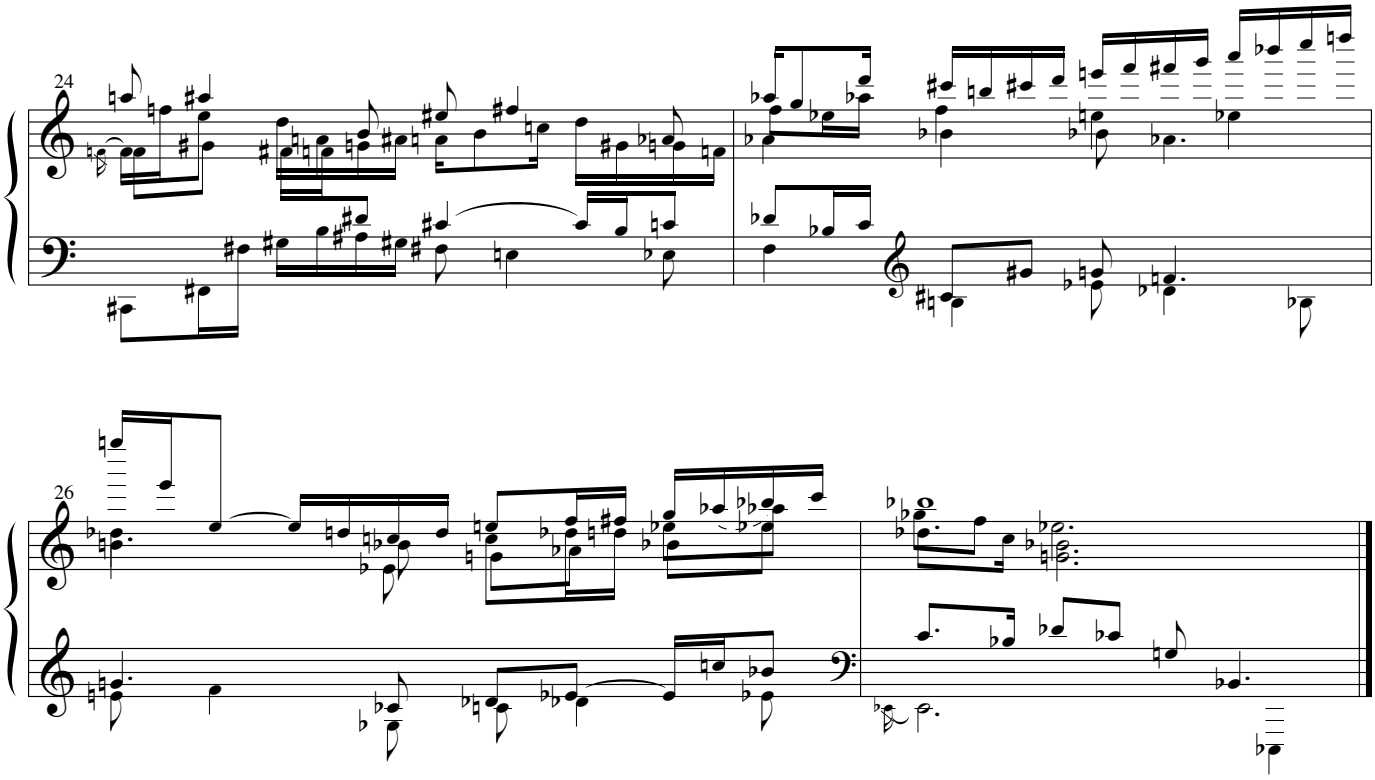
14
16
8va
resonanting
[loco]
18
20
22
resonanting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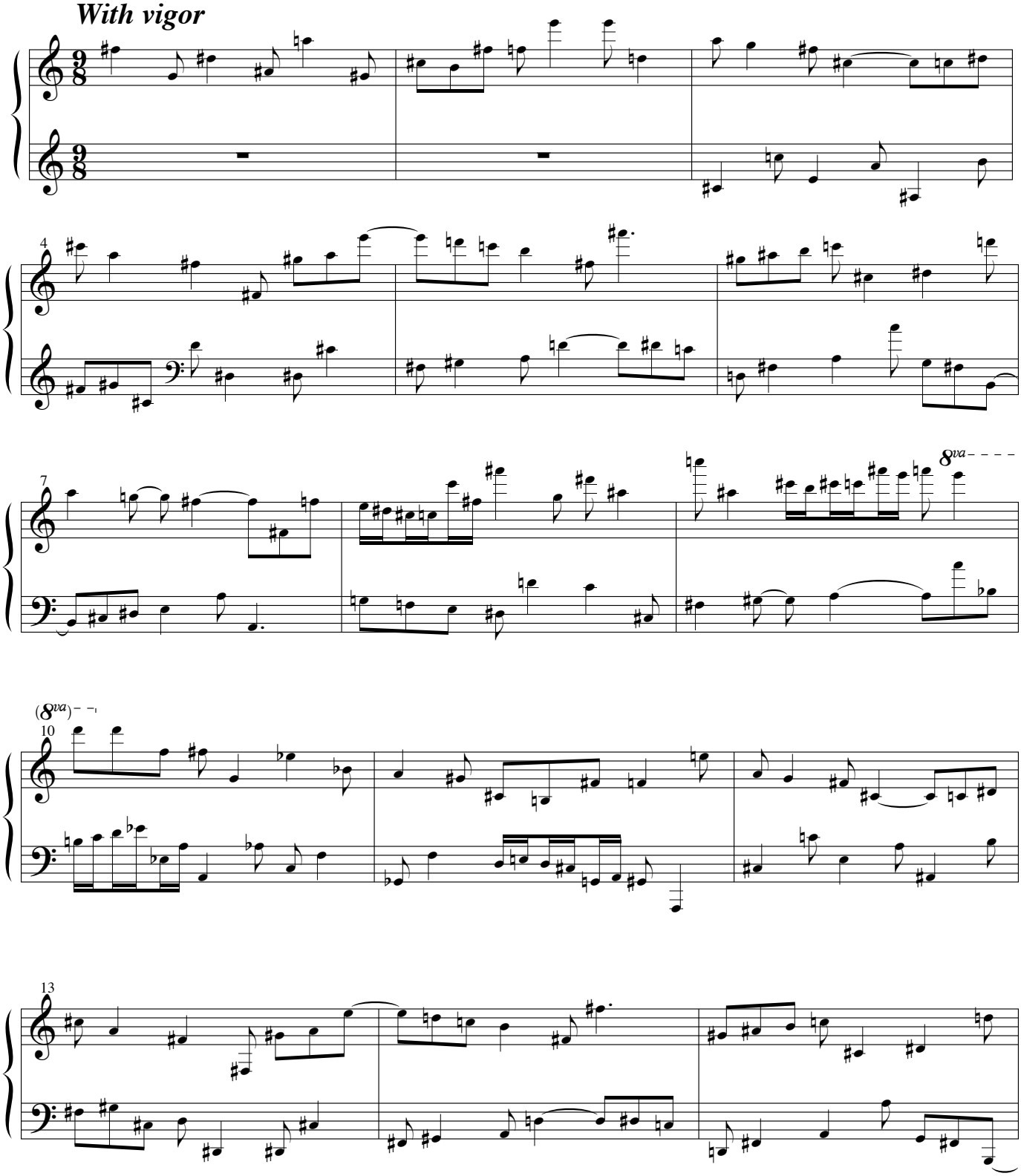
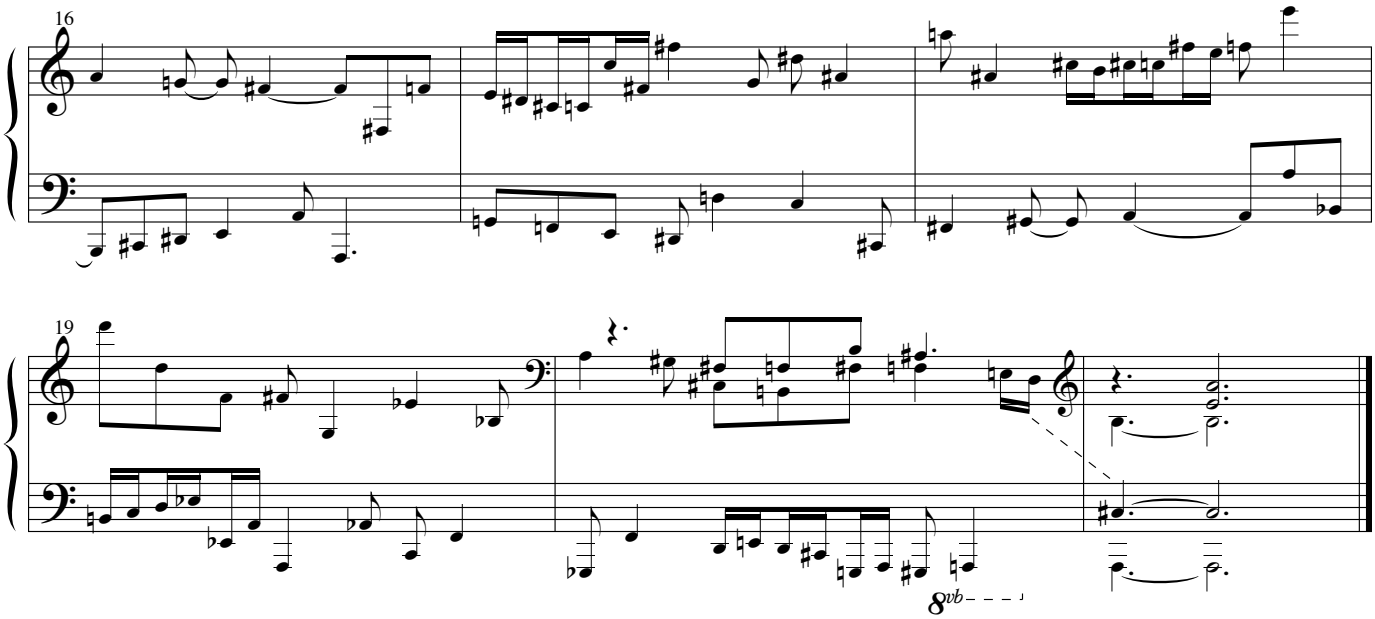
26

Contrapunctus III

Canon in two parts in contrary motion

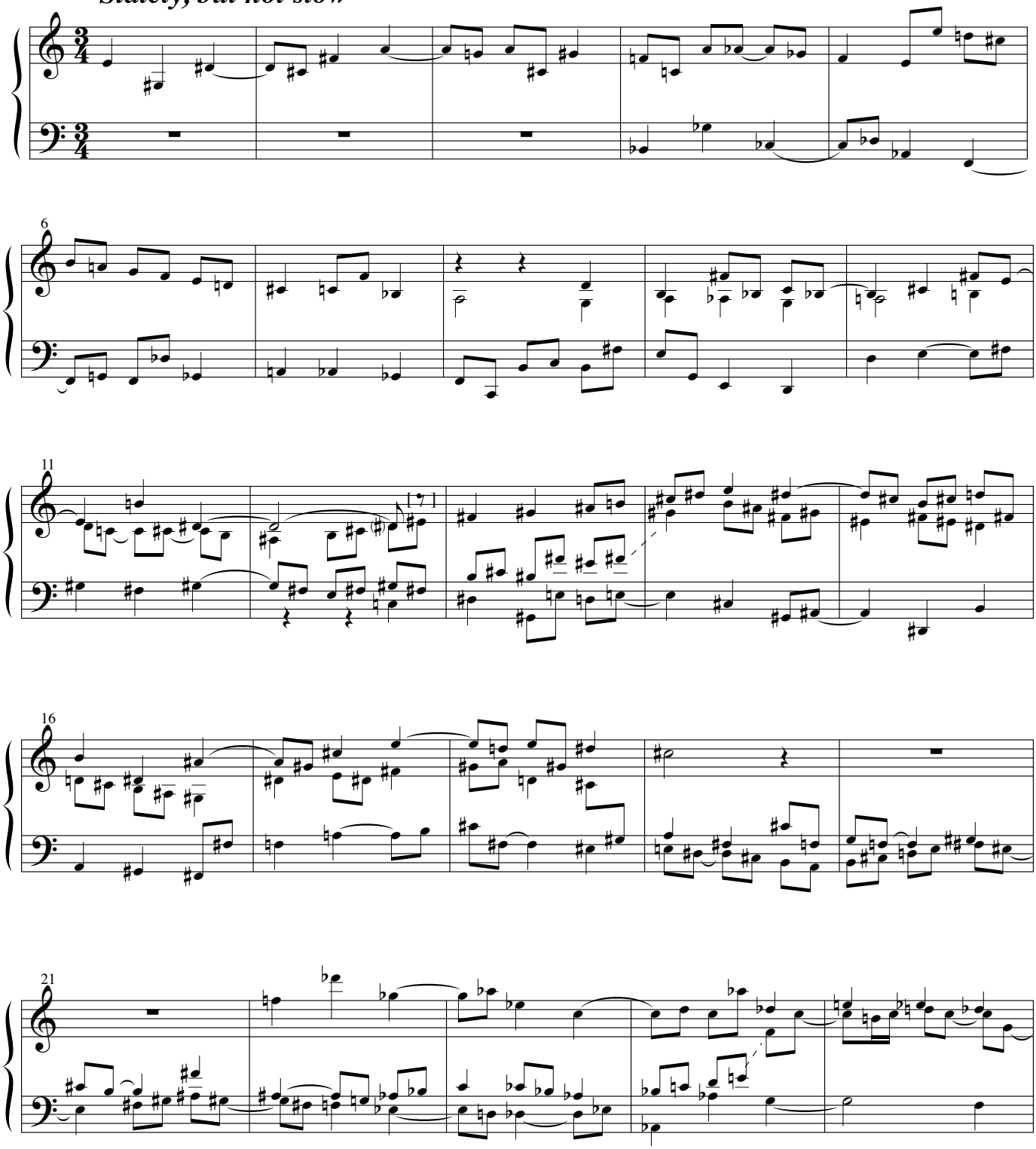


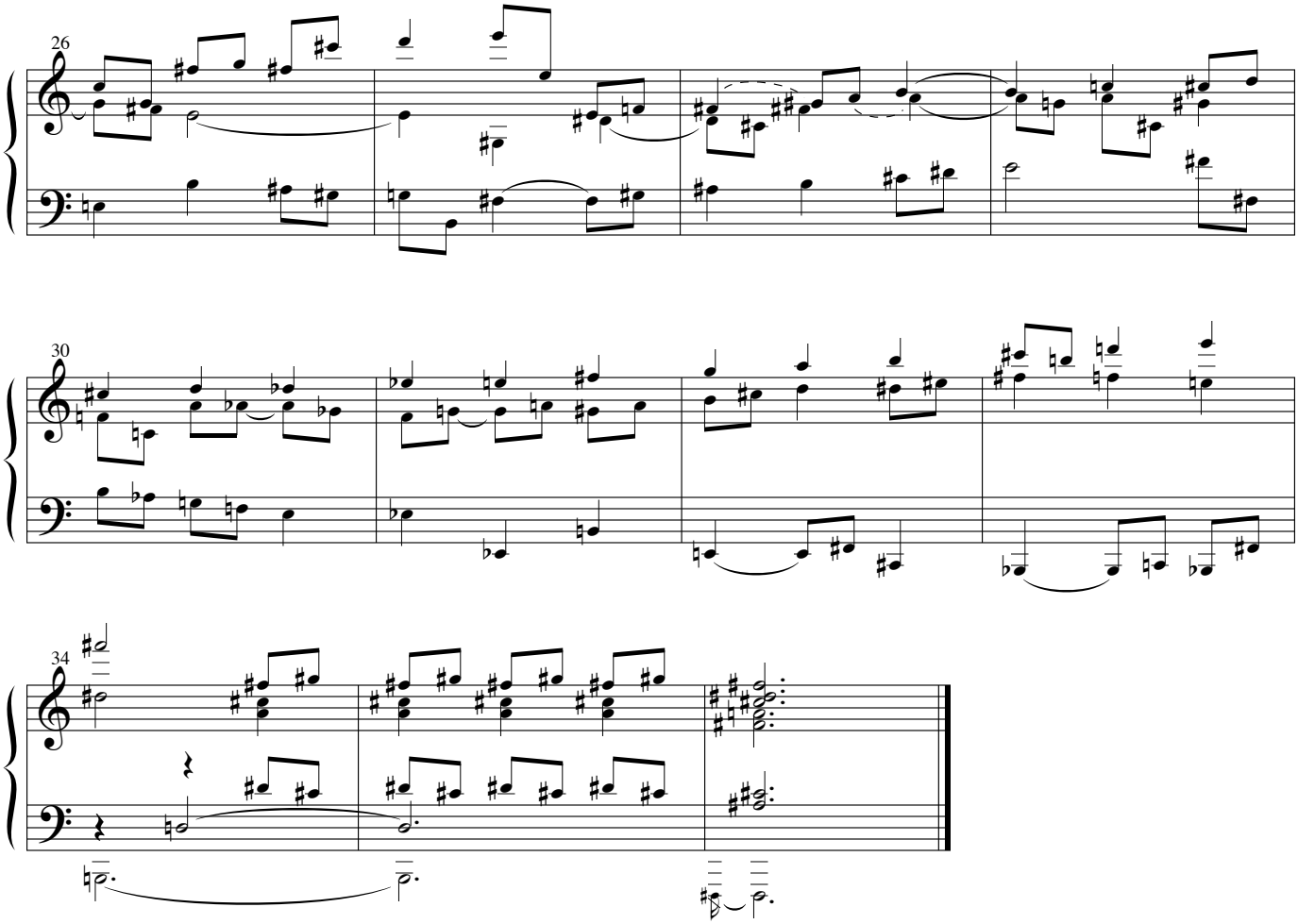

16
19
8vb

Contrapunctus IV

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

Stately, but not slow

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30
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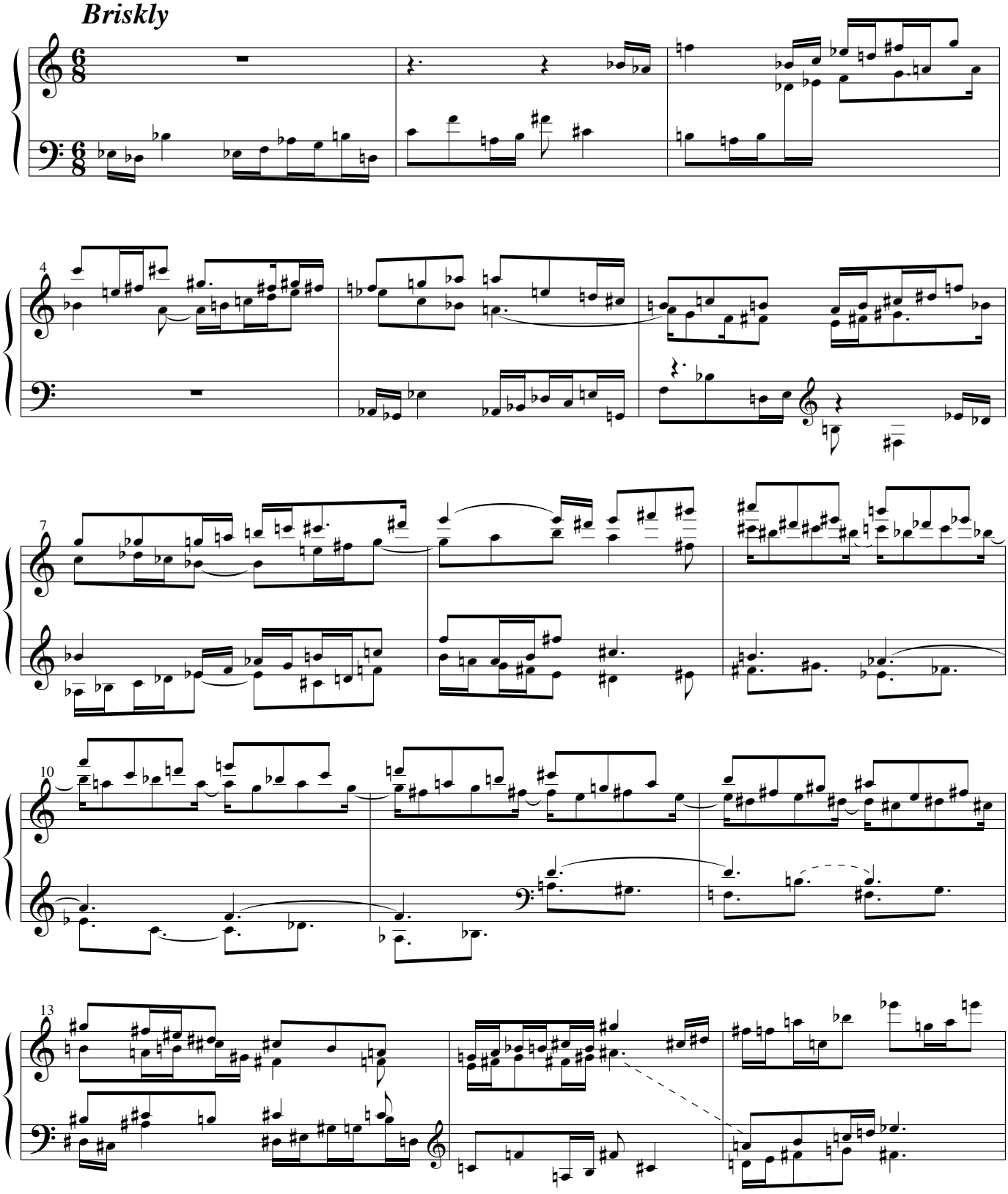
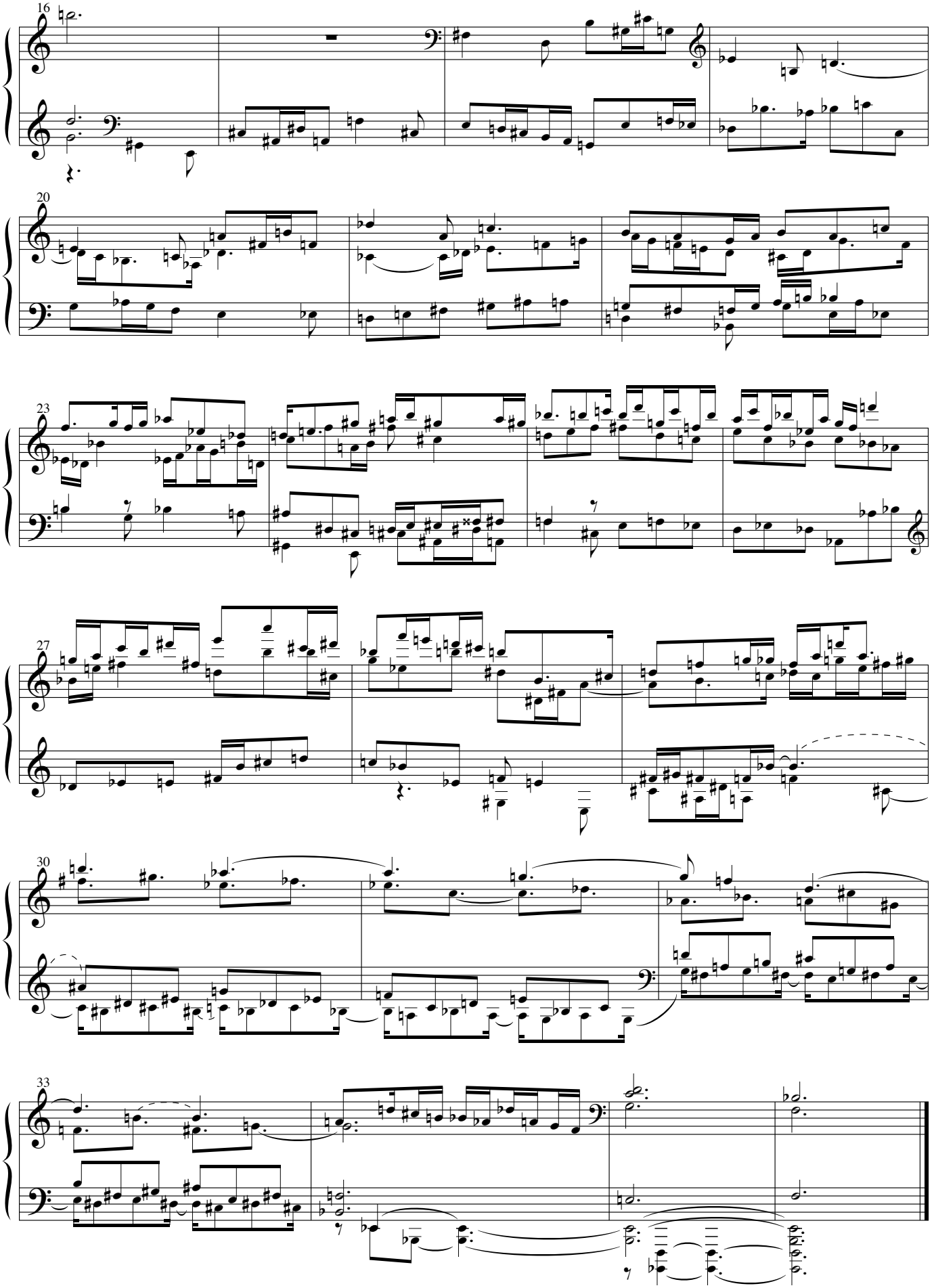
Contrapunctus V

Fugue in four parts, with two subjects

Briskly

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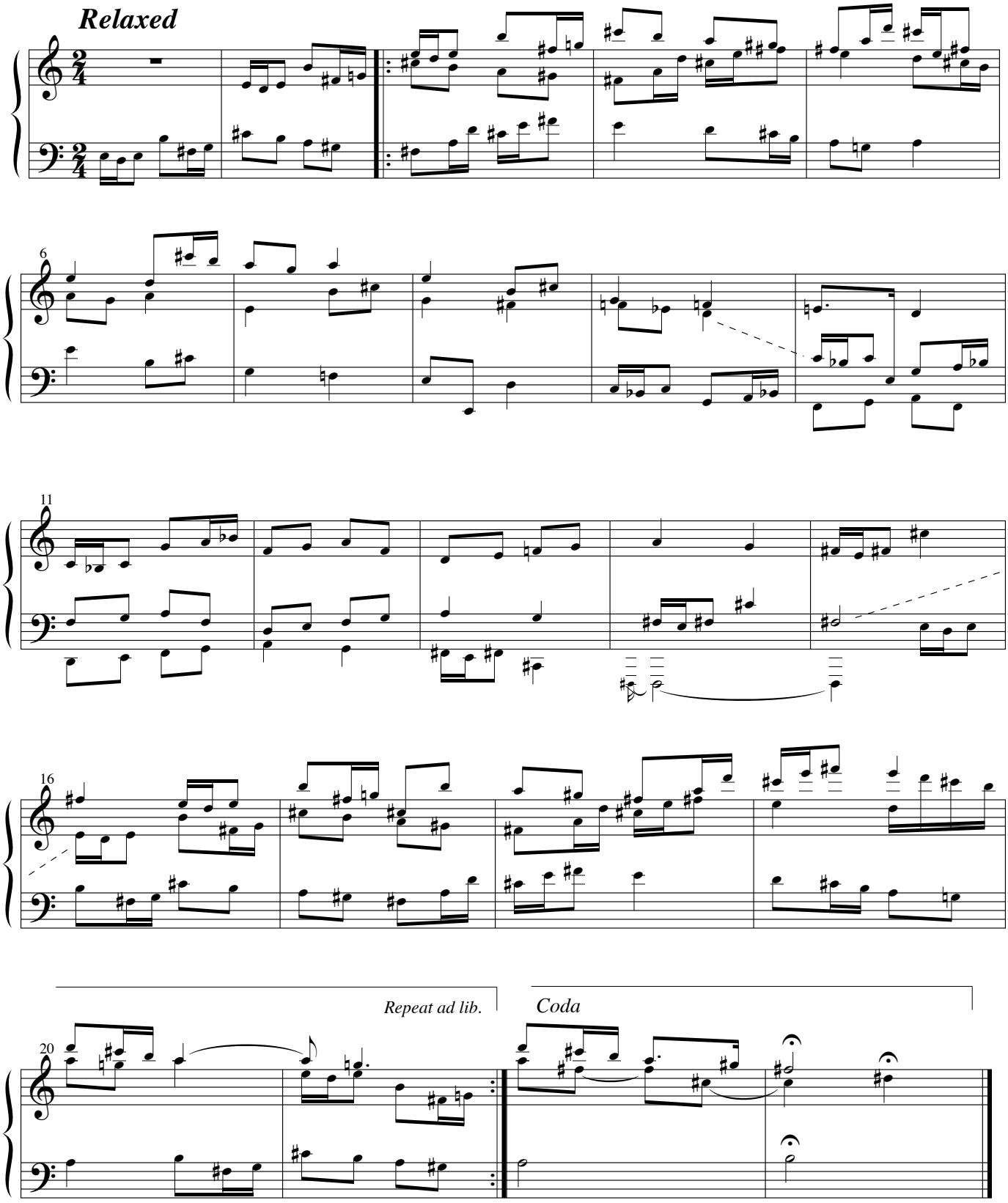
Contrapunctus VI

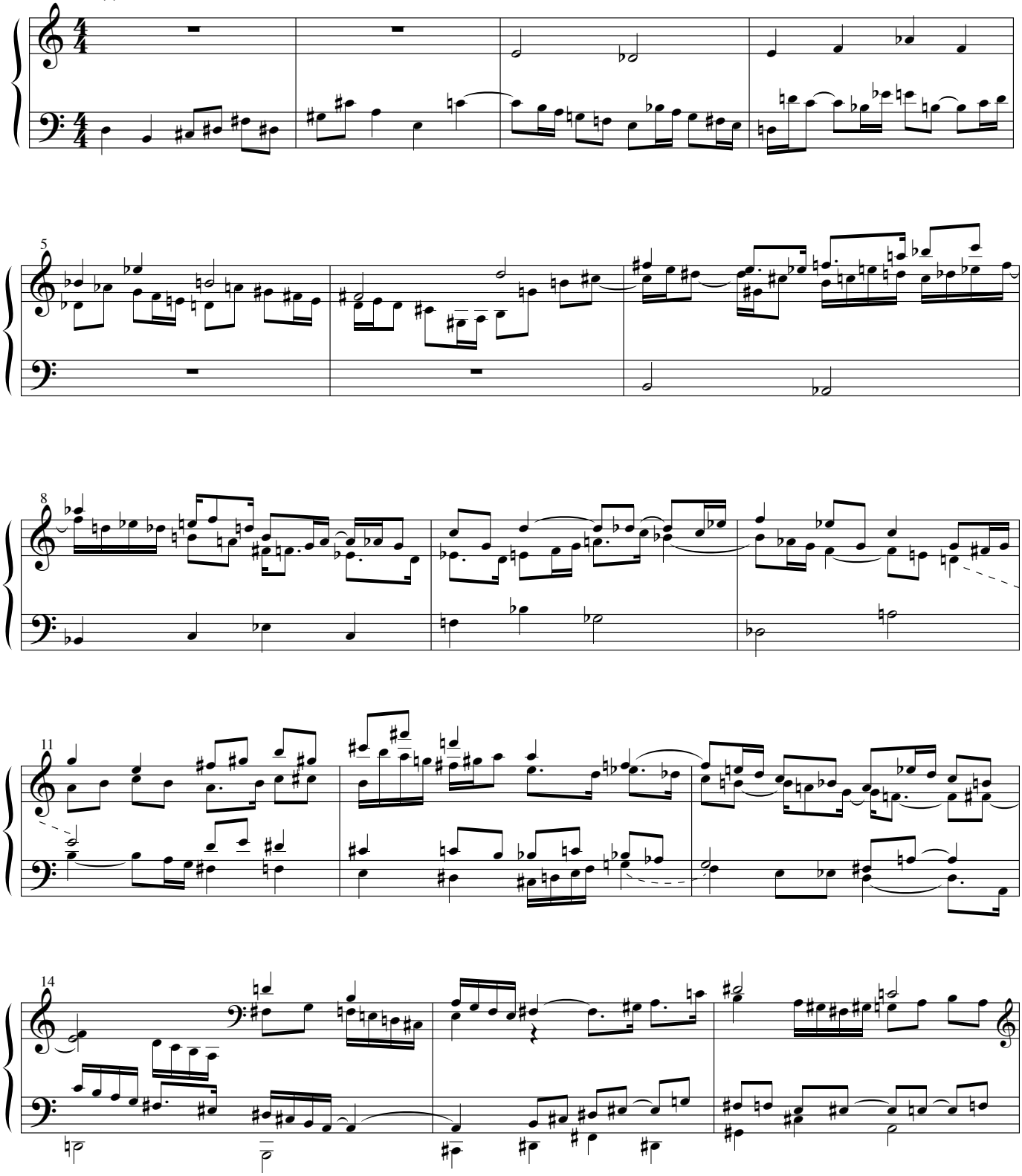
Canon in three parts with augmentation

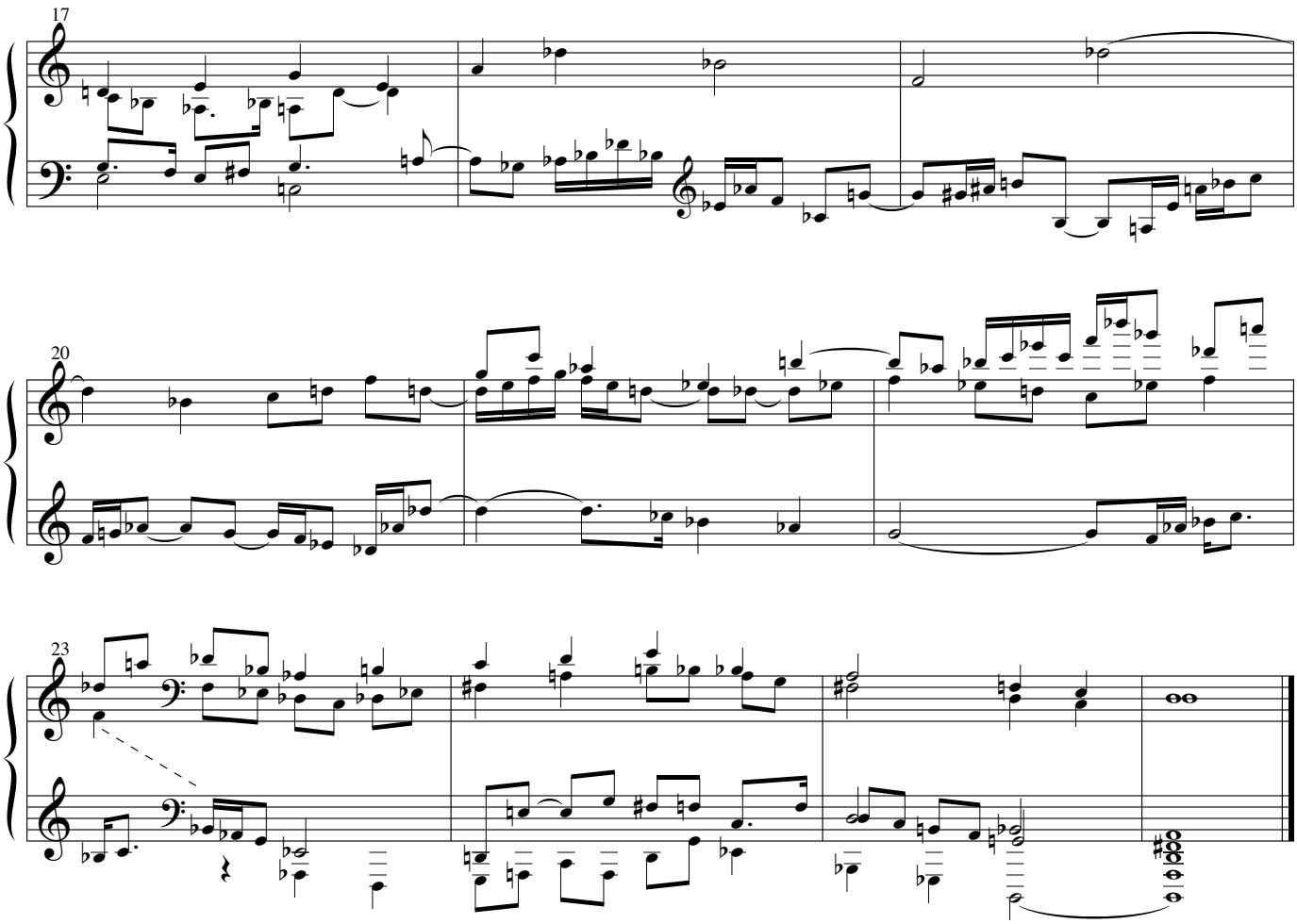


Contrapunctus VII

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

With conviction

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20
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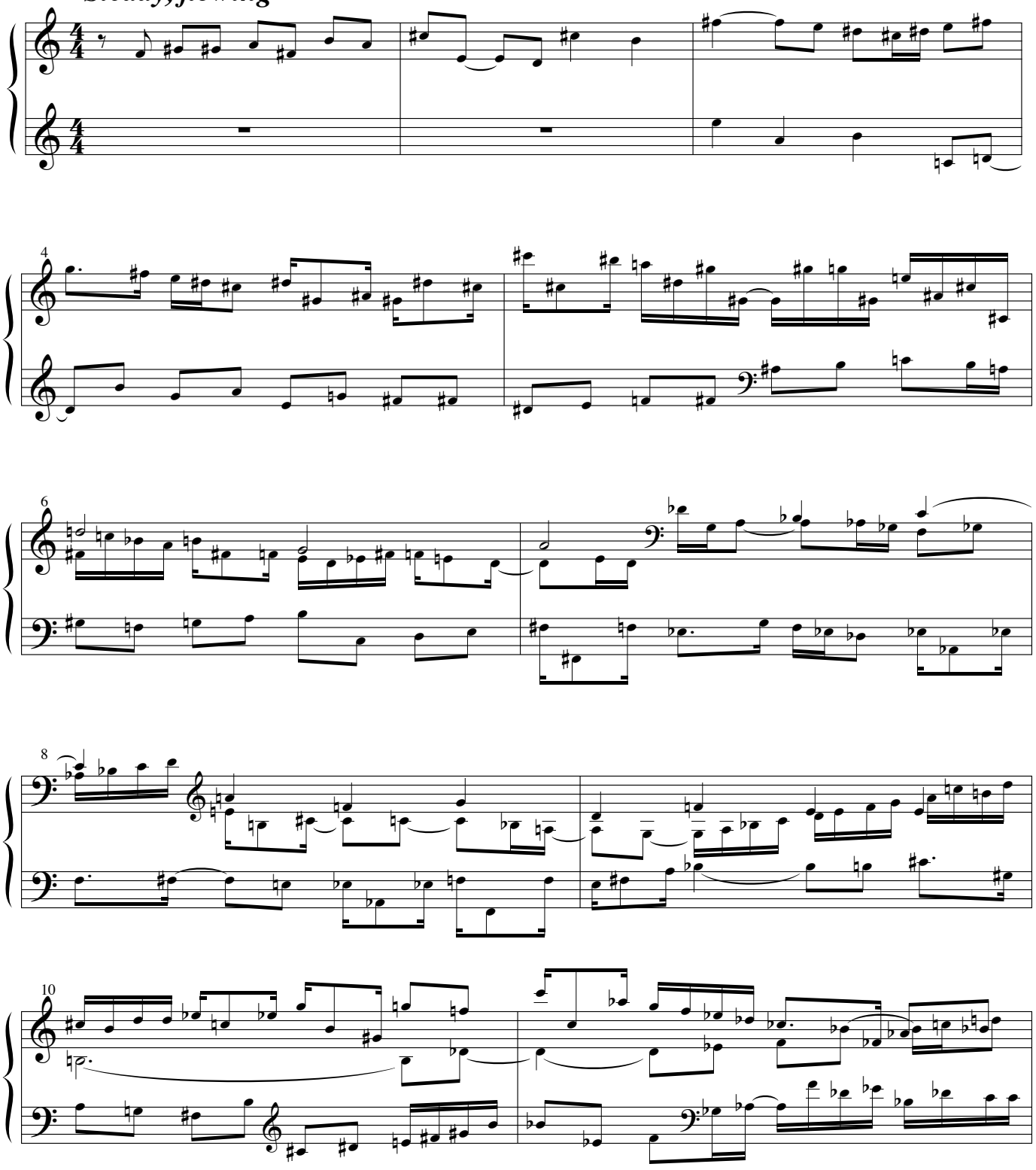
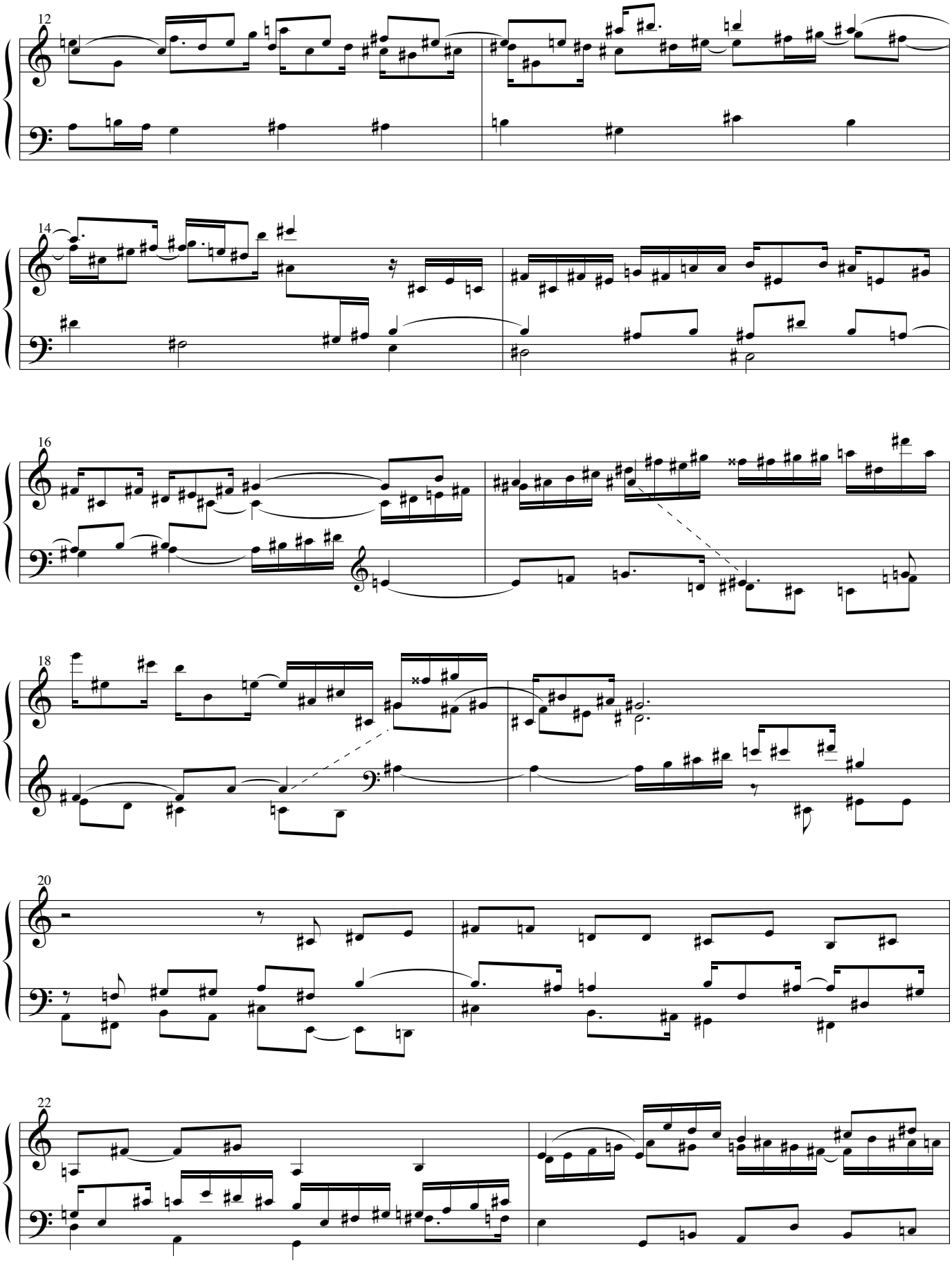
Contrapunctus VIII

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

Steady, flowing

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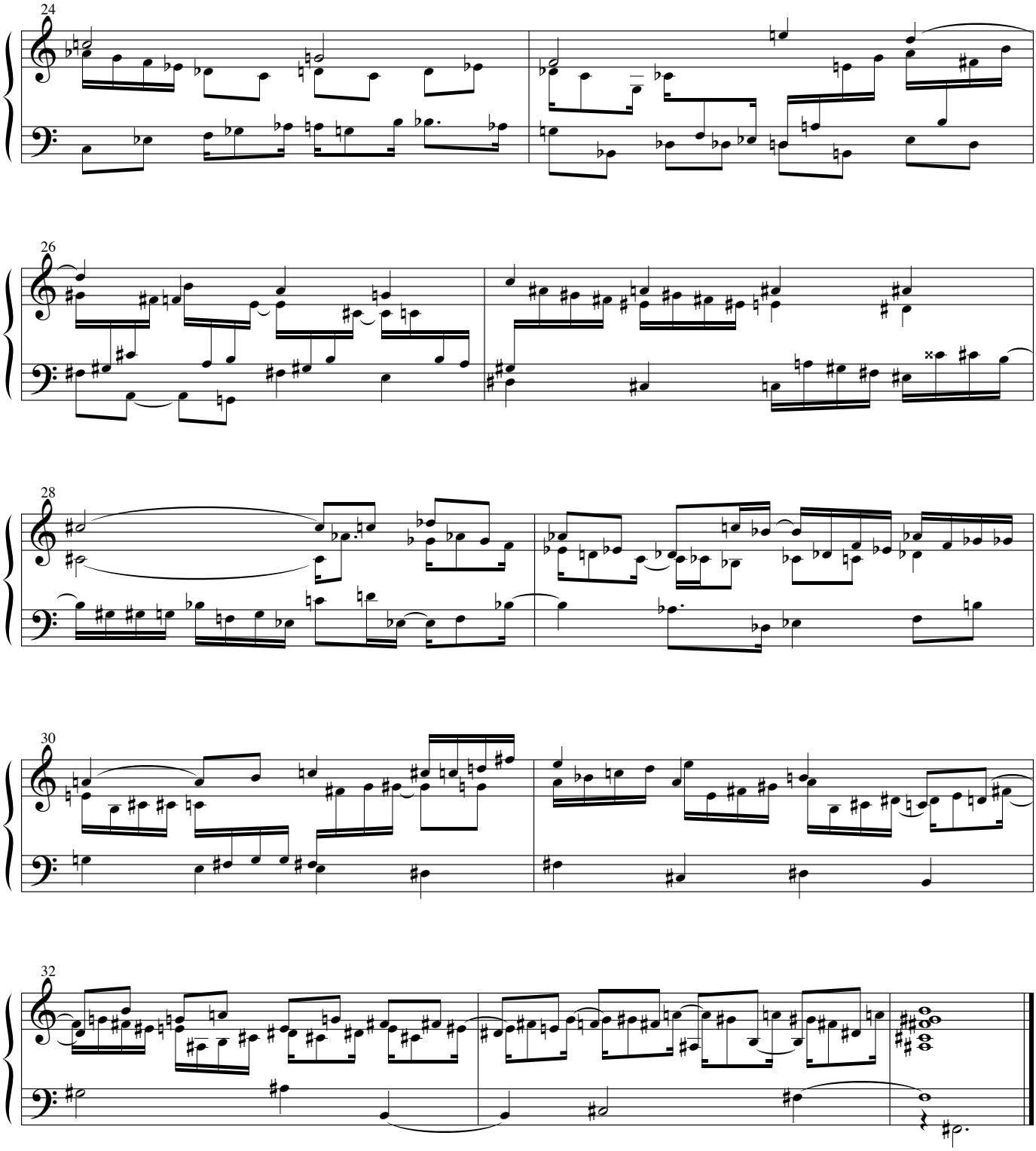
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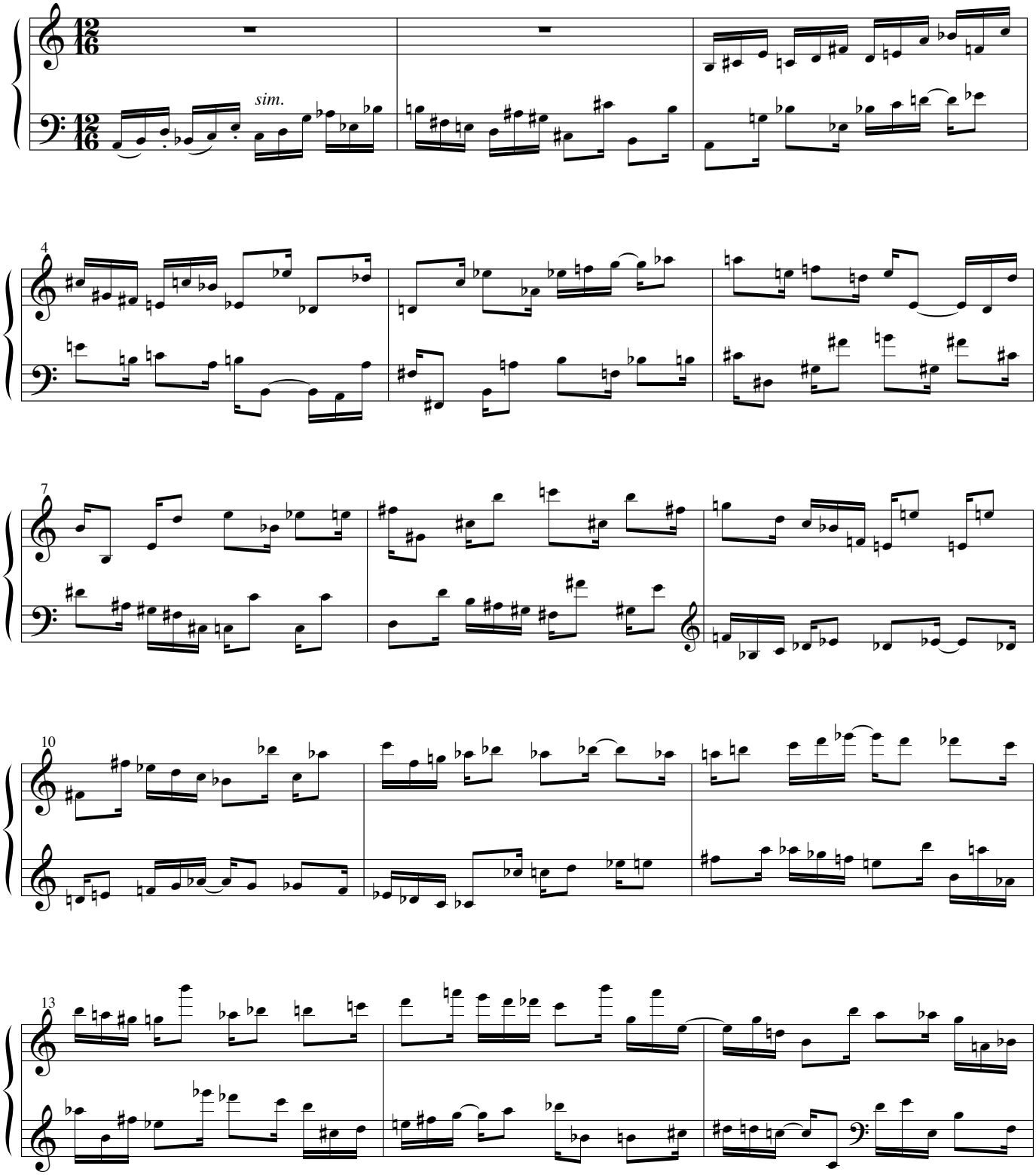
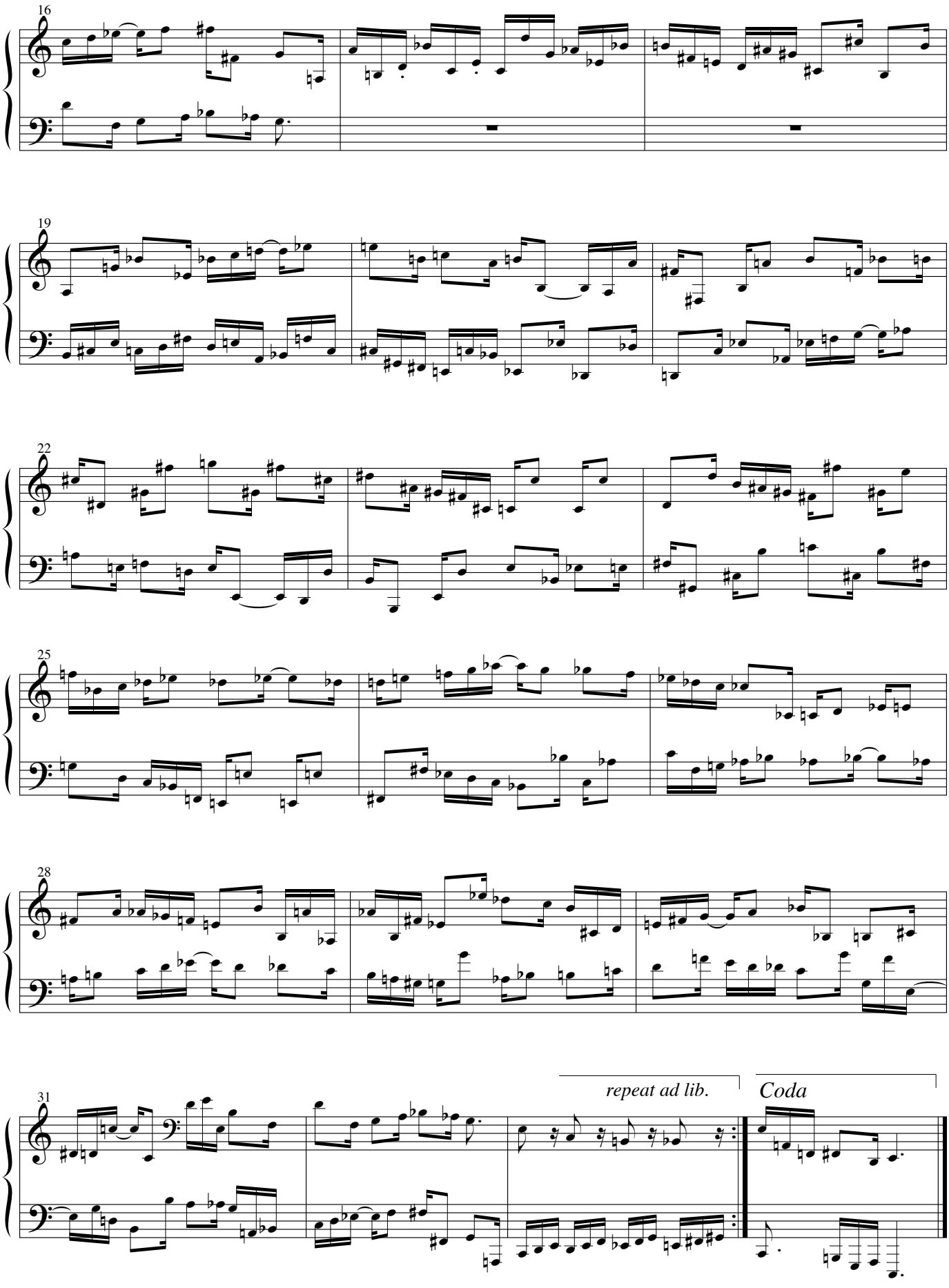
Contrapunctus IX

Canon in two parts at altered degrees

Quick; precise



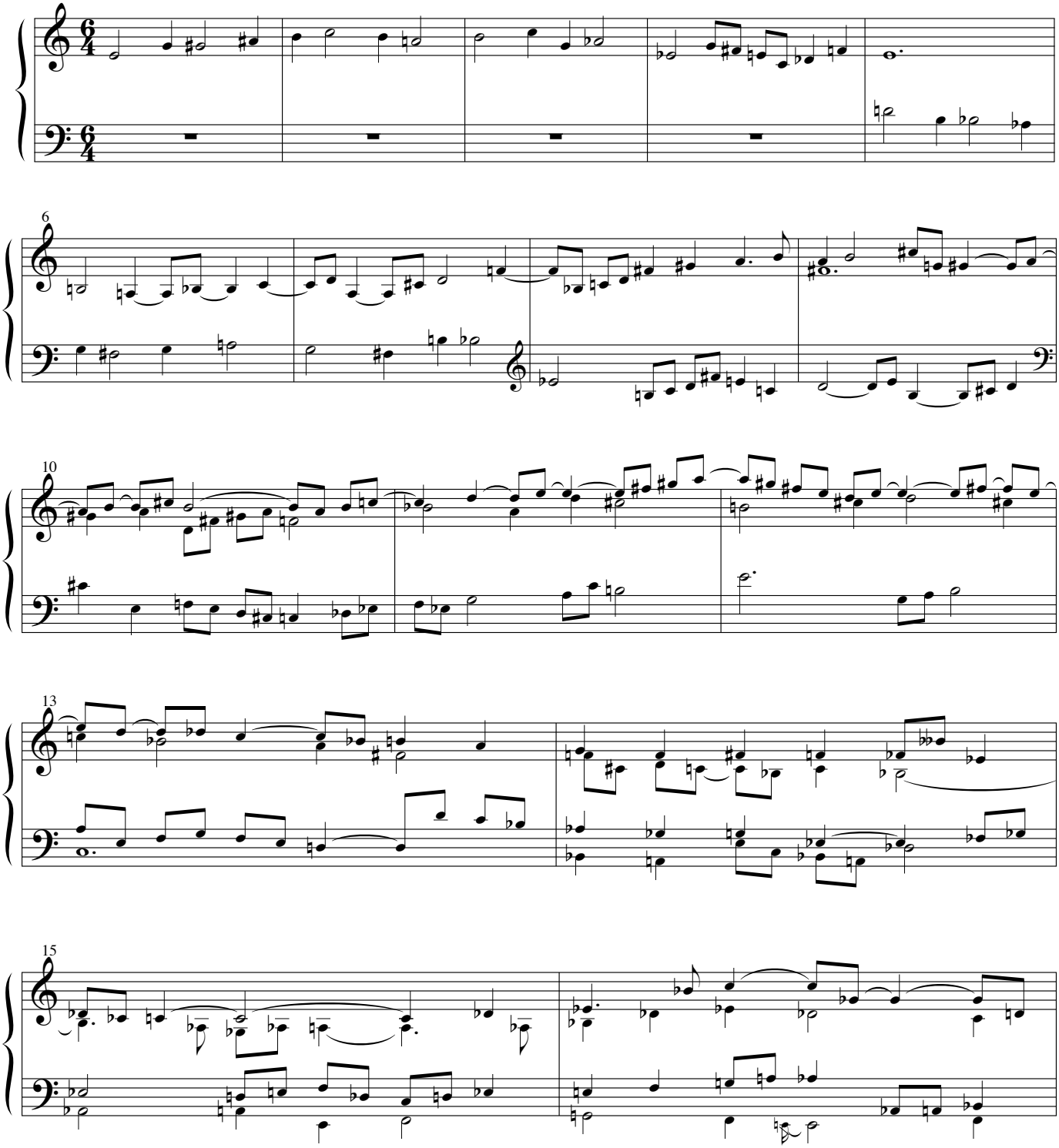

16
19
22
25
28
31
repeat ad lib.
Coda

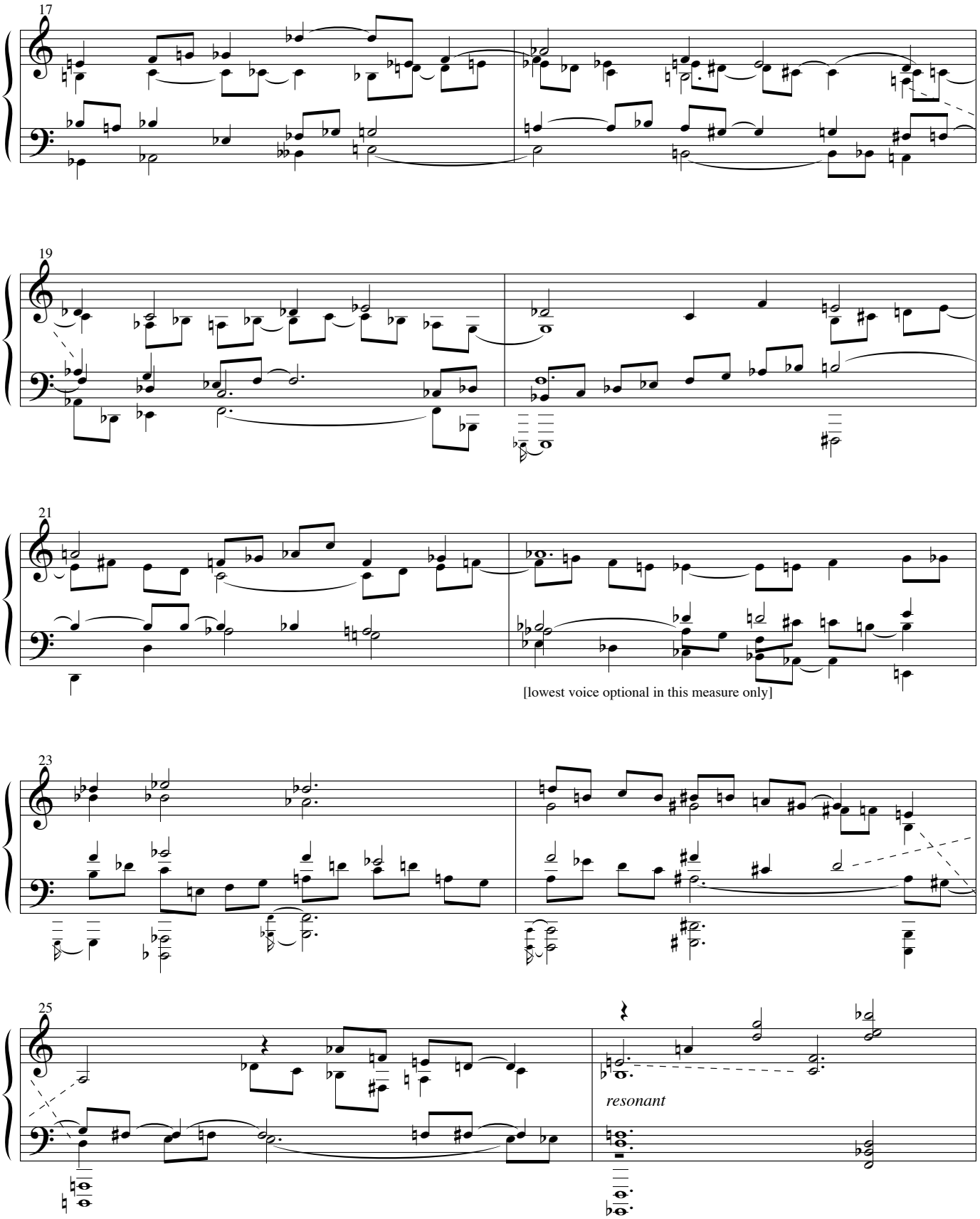
Contrapunctus X

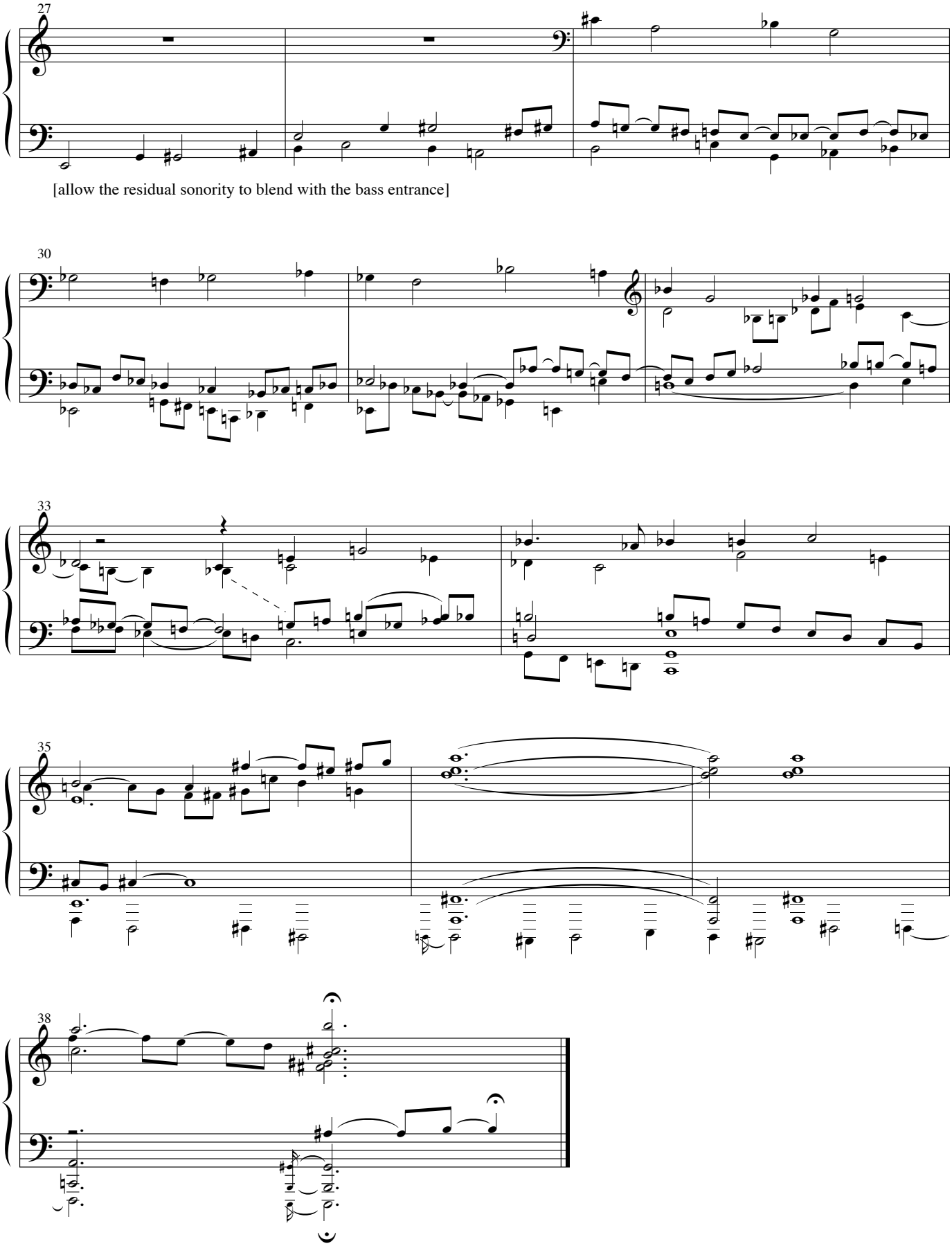
Fugue in six parts

Mensch, willst du leben seliglich

Subdued




17
19
21
[lowest voice optional in this measure only]
23
25
resonant


27
[allow the residual sonority to blend with the bass entrance]
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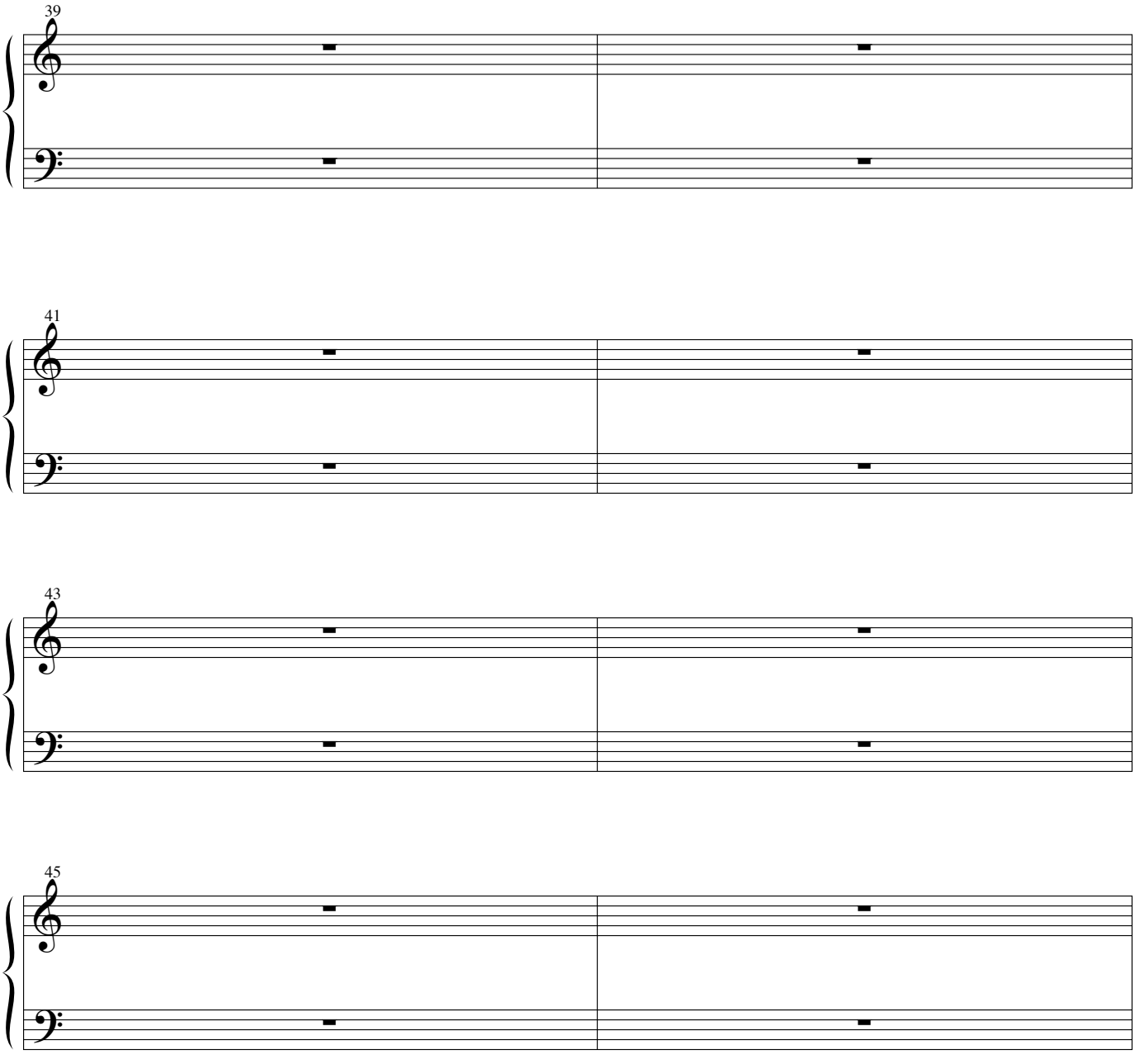
33
35
38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