

Considérations sur l'évolution de la construction

morphologique dans les

« Cinq Fugues sur le même sujet »

de Jean-Henry d'Anglebert :

Une radiographie Musicale.

SFAM Journées d'Analyse Musicale 2018

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STRUCTURE GENERALE DES FUGUES

Analyse

Répétitivité (méthode) de techniques

Sujet

Expositions

Stretti

Harmonisation
Sujet

Continuité de techniques

Stretto (Forme)

Application structure



LES CINQ SUJETS

Fuga I

Tétracorde 1

Ré Do Si Sib La

Tétracorde descendant (Phrygien)

Detailed description: This block shows the first fugue subject, 'Fuga I', on a single treble clef staff in common time (C). The melody consists of five notes: Ré (D4), Do (C4), Si (B3), Sib (Bb3), and La (A3). A bracket above the staff groups the first four notes (Ré, Do, Si, Sib) and is labeled 'Tétracorde 1'. A larger bracket below the staff groups all five notes and is labeled 'Tétracorde descendant (Phrygien)'. The notes Ré, Do, and Sib are highlighted in red.

Fuga II

Detailed description: This block shows the second fugue subject, 'Fuga II', on a single treble clef staff in 3/4 time. The melody consists of six notes: Ré (D4), Do (C4), Sib (Bb3), La (A3), Si (B3), and Do (C4). A bracket above the staff groups the first four notes (Ré, Do, Sib, La) and is labeled 'Tétracorde 1'. The notes Ré, Do, and Sib are highlighted in red.

Fuga III

Detailed description: This block shows the third fugue subject, 'Fuga III', on a single treble clef staff in 7/8 time. The melody consists of seven notes: Ré (D4), Do (C4), Sib (Bb3), La (A3), Si (B3), Sib (Bb3), and La (A3). A bracket above the staff groups the first four notes (Ré, Do, Sib, La) and is labeled 'Tétracorde 1'. The notes Ré, Do, and Sib are highlighted in red.

Fuga IV

Detailed description: This block shows the fourth fugue subject, 'Fuga IV', on a single treble clef staff in 12/8 time. The melody consists of nine notes: Ré (D4), Do (C4), Sib (Bb3), La (A3), Si (B3), Sib (Bb3), La (A3), Si (B3), and Do (C4). A bracket above the staff groups the first four notes (Ré, Do, Sib, La) and is labeled 'Tétracorde 1'. The notes Ré, Do, and Sib are highlighted in red.

Fuga V

Detailed description: This block shows the fifth fugue subject, 'Fuga V', on a single treble clef staff in 3/4 time. The melody consists of six notes: Ré (D4), Do (C4), Sib (Bb3), La (A3), Si (B3), and Do (C4). A bracket above the staff groups the first four notes (Ré, Do, Sib, La) and is labeled 'Tétracorde 1'. The notes Ré, Do, and Sib are highlighted in red.

ELABORATION DU *SUJET*

- Elaboration rythmique sur une base harmonique —→ *Variation*
- *Direction* du sujet (deux variations).
- Elaboration de la *tête* et *coda* notamment (*remplissage*).
- *Stretto*
 - *Forme*
 - *Technique*

ELABORATIONS DU SUJET

Fuga I

1

2

3

Musical notation for Fuga I, consisting of three staves in common time (C). The first staff begins with a whole rest. The second and third staves begin with a half rest. The first measure of each staff is enclosed in a rectangular box. The notation includes quarter notes, eighth notes, and a dotted quarter note.

Fuga II

1

Musical notation for Fuga II, one staff in 3/4 time. The first measure contains a whole rest. The notation includes quarter notes, eighth notes, and a dotted quarter note.

Fuga III

1

2

3

4

5

Musical notation for Fuga III, consisting of five staves in common time (C). The notation includes quarter notes, eighth notes, and a dotted quarter note. A large rectangular box encloses the second and third measures of all five staves.

ELABORATIONS DU SUJET

1



2



3



4



5



6



7



Detailed description: This block contains seven staves of musical notation for Fuga IV. The key signature has one flat (B-flat) and the time signature is 12/8. The first staff (1) shows the initial subject. The subsequent staves (2-7) show various elaborations of the subject, with some parts enclosed in rectangular boxes to highlight specific rhythmic or melodic features. The notation includes eighth and sixteenth notes, rests, and accidentals.

Fuga IV

Fuga V

1



2



3

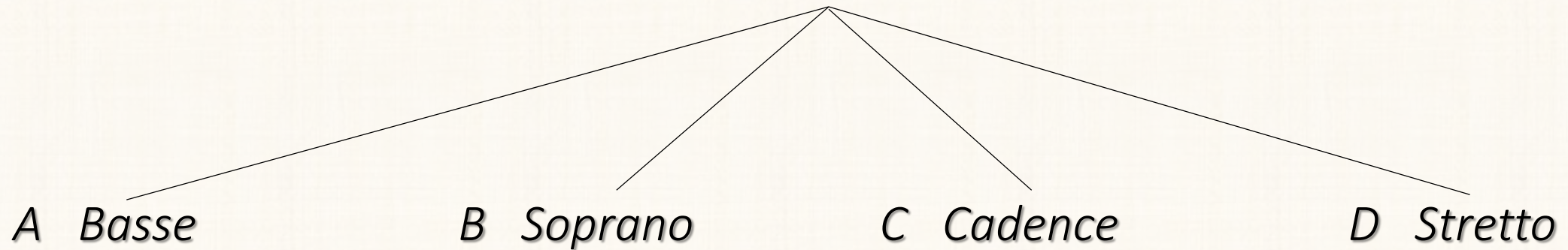


Detailed description: This block contains three staves of musical notation for Fuga V. The key signature has one flat (B-flat) and the time signature is 6/4. The first staff (1) shows the initial subject. The subsequent staves (2-3) show various elaborations of the subject, with some parts enclosed in rectangular boxes to highlight specific rhythmic or melodic features. The notation includes eighth and sixteenth notes, rests, and accidentals.

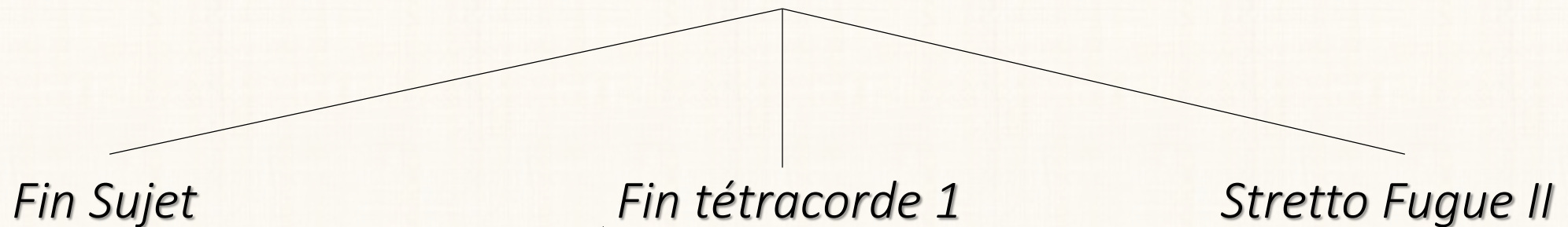
HARMONISATIONS DU SUJET STRETTI

- Trois harmonisations « typiques » —————> *positionnement du Sujet*

Harmonisation



Stretti



Fuga I

Ré Do Si Sib La

Tétracorde descendant (Phrygien)

HARMONISATIONS DU SUJET STRETTI

Fugue II, mm. 10-13

2 mesures

1 mesure

3 mesures / fin sujet

Detailed description: This musical score shows two staves (treble and bass clef) for measures 10-13. The first measure (mm. 10-11) is bracketed as '1 mesure'. The next two measures (mm. 12-13) are bracketed as '2 mesures'. A larger bracket under the entire three-measure phrase is labeled '3 mesures / fin sujet'. The notes are color-coded: blue for the first measure and red for the second and third measures.

Fugue II, mm. 23-25

3 mesures / fin sujet

2 mesures

1 mesure

Detailed description: This musical score shows two staves for measures 23-25. The first measure (mm. 23-24) is bracketed as '1 mesure'. The next two measures (mm. 25-26) are bracketed as '2 mesures'. A larger bracket under the entire three-measure phrase is labeled '3 mesures / fin sujet'. The notes are color-coded: red for the first measure and green for the second and third measures.

Fugue II, mm. 25-27

2 mesures

1 mesure

3 mesures / fin sujet

Detailed description: This musical score shows two staves for measures 25-27. The first two measures (mm. 25-26) are bracketed as '2 mesures'. The third measure (mm. 27) is bracketed as '1 mesure'. A larger bracket under the entire three-measure phrase is labeled '3 mesures / fin sujet'. The notes are color-coded: blue for the first two measures and green for the third measure.

Fugue III, mm. 21-22

Detailed description: This musical score shows two staves for measures 21-22. A bracket above the first measure (mm. 21) indicates a half note. The notes are color-coded: red for the first measure and green for the second measure.

Fugue IV, mm. 21-22

7

Detailed description: This musical score shows two staves for measures 21-22. A bracket above the first measure (mm. 21) indicates a half note. The notes are color-coded: red for the first measure and green for the second measure. A green slur is present over the final notes of the second measure.

Fugue V, mm. 35-46

Detailed description: This musical score shows two staves for measures 35-46. A bracket above the first measure (mm. 35) indicates a half note. The notes are color-coded: red for the first measure and green for the second measure.

HARMONISATIONS DU SUJET BASSE

Fugue I, mm. 8-9

Musical score for Fugue I, measures 8-9. The score is in G major and 3/4 time. The bass line is highlighted in red. The treble clef part has a melodic line with a slur over measures 8 and 9. The bass clef part has a melodic line with a slur over measures 8 and 9. A box highlights the bass line in measure 9. Two downward arrows are positioned above the staff, one above measure 8 and one above measure 9.

7 6 7 6 6 4 #

Fugue I, mm. 23-24

Musical score for Fugue I, measures 23-24. The score is in G major and 3/4 time. The bass line is highlighted in red. The treble clef part has a melodic line with a slur over measures 23 and 24. The bass clef part has a melodic line with a slur over measures 23 and 24. A box highlights the bass line in measure 24. Two downward arrows are positioned above the staff, one above measure 23 and one above measure 24.

7 6 7 6 6 4 -

Fugue I, mm. 12-13

Musical score for Fugue I, measures 12-13. The score is in G major and 3/4 time. The bass line is highlighted in red. The treble clef part has a melodic line with a slur over measures 12 and 13. The bass clef part has a melodic line with a slur over measures 12 and 13. A box highlights the bass line in measure 13. Two downward arrows are positioned above the staff, one above measure 12 and one above measure 13.

7 6 6 4 -

Fugue I, mm. 21-22

Musical score for Fugue I, measures 21-22. The score is in G major and 3/4 time. The bass line is highlighted in red. The treble clef part has a melodic line with a slur over measures 21 and 22. The bass clef part has a melodic line with a slur over measures 21 and 22. A box highlights the bass line in measure 22. One downward arrow is positioned above the staff, above measure 22.

6 4

Fugue II, mm. 8-9

Musical score for Fugue II, measures 8-9. The score is in G major and 3/4 time. The bass line is highlighted in red. The treble clef part has a melodic line with a slur over measures 8 and 9. The bass clef part has a melodic line with a slur over measures 8 and 9. A box highlights the bass line in measure 9. One downward arrow is positioned above the staff, above measure 9.

7 6 7 6

HARMONISATIONS DU SUJET BASSE

Fugue III, mm. 9-10

7 6 7 6 6 4

Fugue III, mm. 19-20

6 7 6

Fugue V, mm. 18-19

7 7 6

HARMONISATIONS DU SUJET SOPRANO

Fugue I, mm. 16-17

Musical score for Fugue I, mm. 16-17. The score is in treble and bass clefs. The melody in the soprano part is highlighted in red. Two boxes are drawn around the first two measures of the soprano part, indicating the starting points for the two different harmonisations shown in the subsequent examples.

Fugue I, mm. 26-27

Musical score for Fugue I, mm. 26-27. The score is in treble and bass clefs. The melody in the soprano part is highlighted in red. A dashed line indicates a melodic continuation from the end of the first measure to the beginning of the second. Below the bass staff, the fingerings 2, 6, 2, 6, 6 are indicated for the notes in the second measure.

Fugue II, mm. 6-7

Musical score for Fugue II, mm. 6-7. The score is in treble and bass clefs. The melody in the soprano part is highlighted in red. Two boxes are drawn around the first two measures of the soprano part, indicating the starting points for the two different harmonisations shown in the subsequent examples. A downward-pointing arrow is located above the second measure of the soprano part.

HARMONISATIONS DU SUJET CADENCE

Fugue I, mm. 29-30, Cadence

6
4

4 3

Fugue III, mm. 34-35, Cadence

Fugue II, mm. 38-40, Cadence

7 6 7

CONSIDERATIONS GENERALES

Elaboration	→	<i>Variation</i>
Série	→	<i>Variations sans Continuité Formelle</i>
Série	→	<i>Elaboration Rythmique des Sujets</i>
Ecriture	→	<i>Clavier (orgue)</i>
Voix	→	<i>Virtuelles</i>
Structure	→	<i>Application x 4</i>
Orchestration	→	<i>Liberté</i>
Forme	→	<i>Linéarité du Discours (Sujet)</i>

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<i>Fugue I</i>										
	<i>Exp. 1</i>	<i>Pont</i>	<i>Exp. 1</i>	<i>Pont</i>	<i>Ré-expo.</i>	<i>Pont</i>	<i>Exp. 3</i>			
<i>S</i>	3D_o	ABA'		BA'		B	1C	*2D_o ↓	*3C_o	
<i>A</i>	2C_↓	A		A'		B				
<i>T</i>	1D	A		BB		B				
<i>B</i>			4C_{iii} o		1D					
<i>stretto</i>										
<i>Mod. Head</i>								↓		
<i>bb.</i>	1-6	6-7	7-9	9-11	11-13	13-14	14-15	16-17	18-19	
	<i>Exp. 4</i>	<i>Exp. 5</i>		<i>Exp. 6</i>						
<i>S</i>		3D								
<i>A</i>	1C									
<i>T</i>	2D	2C_o		1C						
<i>B</i>		1C								
<i>stretto</i>	iii o ↓	iii o ↓								
<i>Mod. Head</i>	↓ ↓ ↓	↓								
<i>bb.</i>	20-22	23-24	25-27	28-30						

<i>Fugue II</i>							
	<i>Exp. 1</i>	<i>Ré-expo</i>	<i>Exp. 3</i>	<i>Pont</i>	<i>Exp. 4</i>	<i>Exp. 5</i>	
<i>S</i>	4D_o ↓		3D	AA	1D 3C_↓ *4C_↓	1D ↗ 3C_↓	
<i>A</i>	2C_↓		2C		2D_↓	2D*	4D*_↓
<i>T</i>	1D		1D 5C_↓	BB			
<i>B</i>	3C_↓	1C	4D_↓				
<i>stretto</i>			o ↓ iii o			o ↓ iii o	
<i>Mod. Head</i>							
<i>bb.</i>	1-8	8-10	10-16	16	17-23	23-28	
	<i>Exp. 6</i>	<i>Pont</i>	<i>Exp. 7</i>	<i>Pont</i>	<i>Exp. 8</i>	<i>Pont</i>	<i>Exp. 9</i>
<i>S</i>		B	1C	B	1D	AA	
<i>A</i>		A				BB	
<i>T</i>		A				BB	1C
<i>B</i>	1D		2C	A		CC	
<i>stretto</i>			iii o				
<i>Mod. Head</i>							
<i>bb.</i>	28-30	30-31	31-33	33-35	35-37	37-38	38-40

<i>Fugue III</i>								
	<i>Exp. 1</i>	<i>Pont</i>	<i>Exp. 2</i>	<i>Pont</i>	<i>Exp. 3</i>	<i>Exp. 4</i>	<i>Exp. 5</i>	<i>Exp. 5</i>
<i>S</i>	4C ♪ 3D ♪ 2C ♪ 1D	B B B A	1D ♪ *2D	A C	1C 2C ♪	1D 2C ♪	2C 1D 3C ♪ 5C 4D ♪	1D*
<i>A</i>								
<i>T</i>								
<i>B</i>								
<i>stretto</i>							♪ ♪	♪ ♪
<i>Mod. Head</i>							*	*
<i>bb.</i>	1-8	8	9-12	12-13	13-16	17-20	21-27	28-29

	<i>Exp. 6</i>	<i>Pont</i>	<i>Exp. 7</i>	<i>Exp. 8</i>
<i>S</i>	1D	FREE	2D* ♪ 1D*	1D
<i>A</i>				
<i>T</i>				
<i>B</i>				
<i>stretto</i>				
<i>Mod. Head</i>			*	
<i>bb.</i>	30-31	32	32-35	36-38

<i>Fugue IV</i>								
	<i>Exp. 1</i>	<i>Pont</i>	<i>Exp. 2</i>	<i>Exp. 3</i>	<i>Pont</i>	<i>Exp. 4</i>	<i>Pont</i>	<i>Exp. 5</i>
<i>S</i>	4C 3D 2C 1D	A A B	1D	2C 4D* ♪ 1D 3C	A	1C	C C	2C ♪ 3D ♪* 4C* 6D *5C
<i>A</i>								
<i>T</i>								
<i>B</i>								
<i>stretto</i>	end/subject			end/subject				end/subject ♪ ♪
<i>Mod. coda</i>							*	*
<i>bb.</i>	1-6	6	7-8	8-13	13	14-15	15	16-22

	<i>Pont</i>	<i>Exp. 6</i>	<i>Pont</i>	<i>Exp. 7</i>	<i>Exp. 8</i>
<i>S</i>	A	1C*	C C	2C 1D 3C	1D 2D ♪
<i>A</i>					
<i>T</i>					
<i>B</i>					
<i>stretto</i>				♪ ♪	es
<i>Mod. coda</i>				* * *	*
<i>bb.</i>	22-23	23-24	24-25	25-29	29-33

Fugue V

	<i>Exp. 1</i>	<i>Pont</i>	<i>Exp. 2</i>	<i>Pont</i>	<i>Exp. 3</i>	<i>Pont</i>	<i>Exp. 4</i>	<i>Pont</i>	<i>Exp. 5</i>	<i>Pont</i>
<i>S</i>	4C 3D 2C 1D		3D 2C 1D		1C		1D		1C	
<i>A</i>										
<i>T</i>										
<i>B</i>										
<i>stretto</i>										
<i>Altération tête</i>										
<i>mm.</i>	1-9	9-10	11-16	16-17	18-19	19-20	21-22	22-23	24-25	25-26
	<i>Exp. 6</i>	<i>Pont</i>	<i>Exp. 7</i>	<i>Pont</i>	<i>Exp. 8</i>	<i>Exp. 8</i>	<i>Exp. 9</i>	<i>Exp. 9</i>		
<i>S</i>	1D		1C		1D	3C 2C	4D 6C 5D 3C	1C	3C	2C
<i>A</i>										
<i>T</i>										
<i>B</i>										
<i>stretto</i>						♪ ♯ fs	fs ♯ ♯	fs fs	fs fs	fs fs
<i>Altération tête</i>							* * *	* * *	* * *	
<i>mm.</i>	27-30	30-31	32-33	33-34	35-38	39-42	43-47	48		