

Fuga Interna (opposed sonorities)

Fuga Interna (ascent)

Fuga Interna (thirds)

Katharine Norman

These pieces are from a continuing series of works, each inspired by the Bach's Fugue in B minor, Book 1 of the Well-tempered Clavier. This work is a constant companion in all my compositional endeavours although these are the only pieces in which I've drawn on the piece itself. Sometimes the connections are audible, but more often they are hidden; they reflect tiny nuances within his work that have become obsessions in mine. *Fuga Interna (opposed sonorities)* explores chords derived from the fugue subject itself, and was written for Stephen Gutman for *The Debussy Studies Project*. It was first performed with Debussy's study in Opposed Sonorities. *Fuga Interna (ascent)* takes flight from a small ascending figuration that occurs repeatedly in the Bach, and ultimately 'arrives' on the highest note in the fugue. The piece was composed for Philip Mead. *Fuga Interna (thirds)* was composed for Clive Williamson, and is based on a two-bar passage in the Bach where slow quavers, in thirds, provide a momentary 'freezing' of the prevailing semiquaver movement.

My pieces are not intended as pastiche, or studies - they're a personal investigation of the 'internal flight' that listening to music, and feeling it under your fingertips, can provide.

Preview File Only

for Stephen Gutman Fuga Interna (opposed sonorities)

Extremely slow. Still. non rubato

Katharine Norman

e = 69-72

una corda

Piano

Ped. (hold pedal down throughout)

8

Pno

NB: both pedals to be held down throughout, except where indicated. Dynamic and articulation markings for chords apply to all notes, the intention being a balanced sonority with no one pitch predominating.