

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.

e= approx 45
(for measured bars and notated durations)

for Clive Williamson

Fuga Interna (thirds)

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Very Slow^{*1}

Piano

una corda

ppp *molto* *mf* *poco* *pp* *molto* *f* *p* *sfz* *mp* *p* *f* *p*

una corda *tre corde* *una corda*

count of 3 *count of 3* *count of 2*

Ped.^{*2} *hold pedal down unless indicated otherwise*

Pno

mf *pp* *mp* *pp* *mf* *p* *mf*

una corda *tre corde* *una corda*

shorter *sim. sfz*

pppp *una corda* *tre corde* *una corda* *mp*

Pno

pp *mp* *mf* *sfz* *ppp* *p* *mf* *mp* *f*

una corda *tre corde* *una corda* *tre corde* *una corda* *marc*

3 *3*