

Prelude and Fugue

(2007)

for piano

Jocelyn Morlock

Commissioned with the generous assistance of the
Canadian Broadcasting Corporation

Prelude and Fugue

The year 2007 marks the 75th anniversary of Canadian pianist Glenn Gould's birth and the 50th anniversary of his untimely death at the age of 50. This piece is one of eleven Preludes and Fugues commissioned by the producer Neil Crory and the Canadian Broadcasting Corporation to commemorate these anniversaries. It was premiered by pianist David Swan in a special concert in Glenn Gould Studio (Toronto) on September 25, 2007 - Glenn Gould's birthday.

Notes for the performer:

1. Accidentals affect only the note in the octave where they are written. They carry through the bar unless they are cancelled by a later accidental.
2. Pedal markings are suggestions only, as pedaling is so dependent on the individual instrument.

Brief Note about the Prelude and Fugue

The fugue subject begins (as do all the fugues in this project) with the notes G-E-G-D, taken from Glenn Gould's name. It is quite a traditional fugue; the exposition features the subject in tonic, dominant and tonic, a pedal point where the tonic returns for the final episode, and two strettos towards the end. The prelude is freer. Musical material of the prelude is also based loosely on the G-E-G-D theme, and on the rest of the fugue subject. Though fully written out, the prelude is improvisatory in nature.

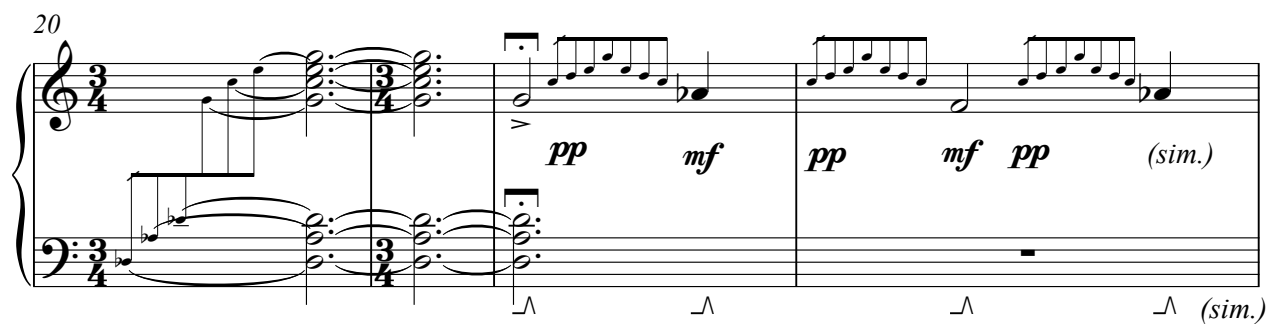
Prelude

Jocelyn Morlock

$\text{♩} = 80$

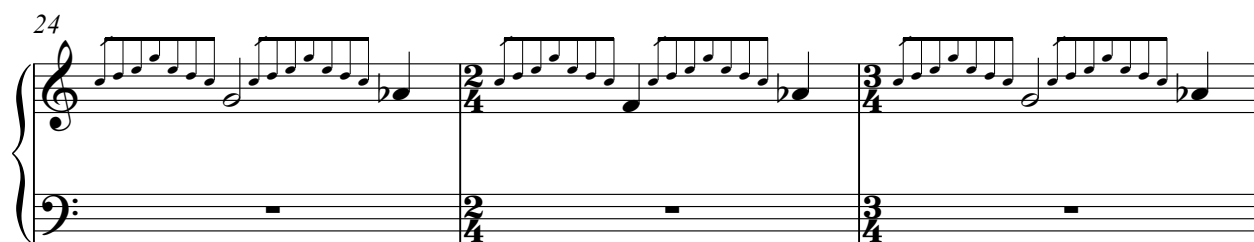
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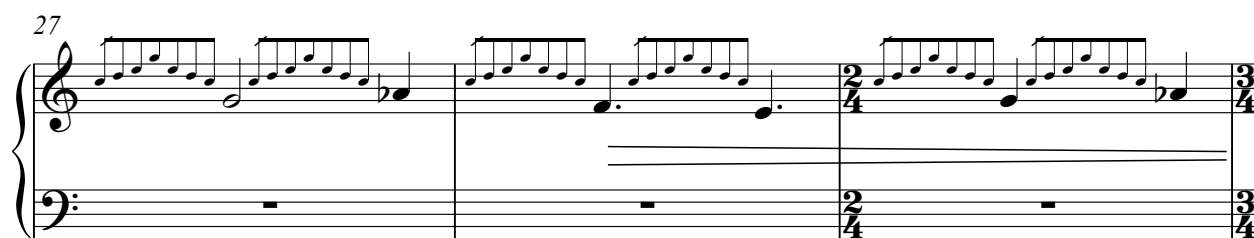


pp *mf* *pp* *mf* *pp* (sim.)

24

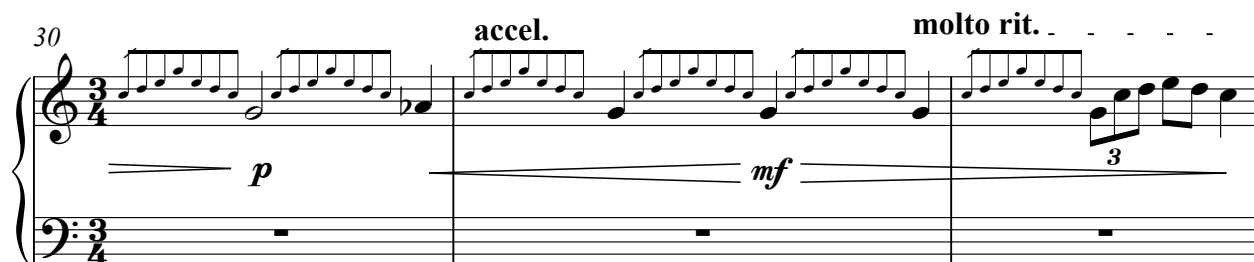


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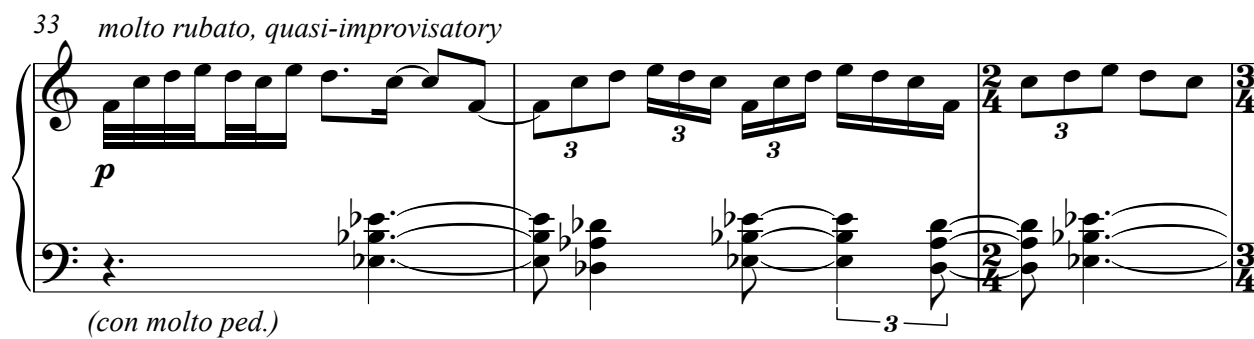
30

accel. *molto rit.*



p *mf*

33 *molto rubato, quasi-improvisatory*



p *mf* *p*

(con molto ped.)

36

37 3 3 3 3

mf

39 *poco accel.* . . . *rit.* *a tempo*

4:3 4:3 3 3 3

mp

42 *molto rit.* ♩ = 56 *poco rit.* . . . ♩ = 46

6 6 3

mf

44 ♩ = 80 *poco rit.*

3 3 6

mf *pp*

poco accel. A tempo

46

mp *p*

50

53

poco rit.

57

Ped. $\wedge$ $\wedge$

Fugue

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♩ = ca. 108

Measures 1-5 of the Fugue. The piece is in 4/4 time. Measure 1: Treble clef, quarter rest, quarter G4, quarter A4, quarter B4. Bass clef, whole rest. Measure 2: Treble clef, half G4-A4. Bass clef, whole rest. Measure 3: Treble clef, quarter G4, quarter A4, quarter B4, quarter C5. Bass clef, whole rest. Measure 4: Treble clef, quarter G4, quarter A4, quarter B4, quarter C5. Bass clef, quarter G2, quarter A2, quarter B2, quarter C3. Measure 5: Treble clef, quarter G4, quarter A4, quarter B4, quarter C5. Bass clef, half G2-A2. Dynamics: *f* in measure 1, *mp* in measure 5. A crescendo hairpin is between measures 4 and 5. Pedal marking: *(con ped. ad lib)* below measure 1.

Measures 6-9 of the Fugue. Measure 6: Treble clef, quarter G4, quarter A4, quarter B4, quarter C5. Bass clef, quarter G2, quarter A2, quarter B2, quarter C3. Measure 7: Treble clef, quarter G4, quarter A4, quarter B4, quarter C5. Bass clef, quarter G2, quarter A2, quarter B2, quarter C3. Measure 8: Treble clef, quarter G4, quarter A4, quarter B4, quarter C5. Bass clef, quarter G2, quarter A2, quarter B2, quarter C3. Measure 9: Treble clef, quarter G4, quarter A4, quarter B4, quarter C5. Bass clef, quarter G2, quarter A2, quarter B2, quarter C3. Dynamics: *mp* in measure 7, *f* in measure 9. A crescendo hairpin is between measures 6 and 7. A decrescendo hairpin is between measures 8 and 9. Pedal marking: *(R.H. under)* above measure 7.

Measures 10-13 of the Fugue. Measure 10: Treble clef, quarter G4, quarter A4, quarter B4, quarter C5. Bass clef, quarter G2, quarter A2, quarter B2, quarter C3. Measure 11: Treble clef, quarter G4, quarter A4, quarter B4, quarter C5. Bass clef, quarter G2, quarter A2, quarter B2, quarter C3. Measure 12: Treble clef, quarter G4, quarter A4, quarter B4, quarter C5. Bass clef, quarter G2, quarter A2, quarter B2, quarter C3. Measure 13: Treble clef, quarter G4, quarter A4, quarter B4, quarter C5. Bass clef, quarter G2, quarter A2, quarter B2, quarter C3. Dynamics: *p* in measure 13. A decrescendo hairpin is between measures 12 and 13.

Measures 14-17 of the Fugue. Measure 14: Treble clef, quarter G4, quarter A4, quarter B4, quarter C5. Bass clef, quarter G2, quarter A2, quarter B2, quarter C3. Measure 15: Treble clef, quarter G4, quarter A4, quarter B4, quarter C5. Bass clef, quarter G2, quarter A2, quarter B2, quarter C3. Measure 16: Treble clef, quarter G4, quarter A4, quarter B4, quarter C5. Bass clef, quarter G2, quarter A2, quarter B2, quarter C3. Measure 17: Treble clef, quarter G4, quarter A4, quarter B4, quarter C5. Bass clef, quarter G2, quarter A2, quarter B2, quarter C3. Dynamics: *mp* in measure 17. A crescendo hairpin is between measures 16 and 17.

18

mf

22

25

28

p

32

36

36 37 38

39

39 40 41 42

43

mp *f* *p*

43 44 45 46

47

sub. mf

(con ped.)

47 48 49 50

50

pp *f*

50 51 52 53

54 Stretto

58

Stretto-ish (1st use of subject is rhythmically altered)

61

sempre staccato, con molto ped.

molto rit.

64