

14 Fugues

For Organ

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Gianluca Bersanetti

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A Note to the Music

These short fugues were written in a deliberately fairly simple style, generally resembling J. Pachelbel's use of the form. In each three or four part fugue, the parts alternate presenting the subject twice or three times each at the most, and always on I or V. Episodes are kept mostly free of sophisticated counterpoint, extended developments or modulations. Stretto's are not used. However, motivic development is employed for consistency, as well as short canonic devices. Fugue XII might be considered an exception, the subject appearing in contrary motion the second time around in each voice, and then one more time in its original form in the bass. The choice for the key scheme and order (D major, d minor, A major, a minor, etc.) was adopted both for variety and avoidance of too many accidentals. Pedal use is kept to a minimum and indicated accordingly, even when obviously required.

G.B.

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