

LIVRE I POUR ORGUE

IN MEMORIAM JEAN-SEBASTIEN BACH

Gilles RAYNAL

2018

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Le trille commence par la note réelle

PRELUDE ET FUGUE I

Gilles RAYNAL 1978

Révision février 2018

Moderato ♩ = 100

Orgue

The first system of the musical score is for an organ. It consists of three staves: a right-hand treble staff, a middle treble staff, and a left-hand bass staff. The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Moderato' with a quarter note equal to 100 beats per minute. The right-hand staff begins with a trill on a dotted quarter note, followed by eighth notes and a half note. The middle staff is mostly rests, with a short eighth-note melody at the end. The left-hand staff has a steady eighth-note accompaniment.

The second system continues the organ piece. It features more complex rhythmic patterns in the right-hand staff, including sixteenth-note runs and trills. The left-hand staff maintains its eighth-note accompaniment with some harmonic changes.

The third system shows a change in tempo and meter. It starts with a 'rit.' (ritardando) marking and a new tempo of ♩ = 80. The time signature changes to 2/4. The right-hand staff has a melodic line with some grace notes. The left-hand staff continues with a similar accompaniment style.

22

This system contains measures 22 through 29. The right hand (treble clef) is mostly silent, with a few notes in measures 28 and 29. The left hand (bass clef) plays a continuous, flowing line with eighth and sixteenth notes, including some triplets. The key signature has one flat (B-flat).

30

This system contains measures 30 through 36. Both hands are active. The right hand features more melodic movement with eighth and sixteenth notes. The left hand continues with a rhythmic accompaniment. The key signature remains one flat.

37

This system contains measures 37 through 43. The musical texture continues with both hands playing. The right hand has some longer note values and rests, while the left hand maintains a steady eighth-note pattern. The key signature remains one flat.

44

This system contains measures 44 through 50. The music is written for three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). Measures 44-46 feature a complex texture with rapid sixteenth-note passages in the Treble and Middle staves, while the Bass staff has a more rhythmic accompaniment. Measures 47-50 show a continuation of this texture, with some rests in the Bass staff.

51

This system contains measures 51 through 57. The music continues on the same three staves. Measures 51-53 show a change in the Treble staff with the appearance of sharps (F# and C#). Measures 54-57 feature a more melodic line in the Treble staff, with a fermata over the final measure (57). The Middle and Bass staves continue their accompaniment.

58

This system contains measures 58 through 64. Measures 58-60 show a continuation of the melodic line in the Treble staff. Measures 61-64 feature a more complex texture with rapid sixteenth-note passages in the Treble and Middle staves, and a rhythmic accompaniment in the Bass staff. The system ends with a fermata over the final measure (64).

65

Measures 65-71 of the musical score. The system consists of three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). Measure 65 features a trill (tr) on a dotted quarter note in the Treble staff. The Middle staff has a complex rhythmic pattern with eighth and sixteenth notes. The Bass staff is mostly empty with a few notes.

72

Measures 72-78 of the musical score. The system consists of three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). Measure 72 features a trill (tr) on a dotted quarter note in the Treble staff. The Middle staff has a complex rhythmic pattern with eighth and sixteenth notes. The Bass staff has a complex rhythmic pattern with eighth and sixteenth notes.

79

Measures 79-85 of the musical score. The system consists of three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). Measure 79 features a trill (tr) on a dotted quarter note in the Treble staff. The Middle staff has a complex rhythmic pattern with eighth and sixteenth notes. The Bass staff has a complex rhythmic pattern with eighth and sixteenth notes.

86

Measures 86-92 of the musical score. The system consists of three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). Measure 86 starts with a whole rest in the Treble staff and a half note B-flat in the Middle staff. The music continues with various eighth and sixteenth note patterns across the staves, including some triplets and slurs.

93

Measures 93-99 of the musical score. The system consists of three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). Measure 93 begins with a half note B-flat in the Treble staff. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, with many slurs and ties throughout the system.

100

Measures 100-106 of the musical score. The system consists of three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). Measure 100 starts with a half note B-flat in the Treble staff. The music continues with various rhythmic patterns. Above measure 105, the text "rit.-----" is written, indicating a ritardando. The system concludes with a double bar line in all three staves.

FUGUE II

Gilles RAYNAL 1981

Révision février 2018

 $\text{♩} = 66$

The musical score is written for three staves in 3/4 time, with a tempo of 66 beats per minute. The key signature has two flats (B-flat and E-flat). The first system (measures 1-6) shows the initial entry of the fugue theme in the bass staff, with the treble and grand staves providing harmonic support. The second system (measures 7-12) continues the development of the theme, with the treble staff taking a more active role. The third system (measures 13-19) shows further contrapuntal development, with the bass staff re-entering with the theme. The score includes various musical notations such as notes, rests, accidentals, and phrasing slurs.

FUGUE II

9

19

Measures 19-23 of Fugue II. The system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of two flats. It contains complex polyphonic textures with many beamed sixteenth and thirty-second notes. The middle staff is a single bass clef staff, and the bottom staff is also a single bass clef staff. Both the middle and bottom staves contain simpler, more rhythmic parts, often with rests.

24

Measures 24-28 of Fugue II. The system consists of three staves. The top staff continues the complex polyphonic texture from the previous system. The middle and bottom staves show more active participation, with the middle staff featuring some sixteenth-note runs and the bottom staff having a more melodic line with some accidentals.

29

Measures 29-33 of Fugue II. The system consists of three staves. The top staff features a prominent melodic line with many beamed sixteenth notes. The middle staff has a more active role with sixteenth-note patterns. The bottom staff continues with a rhythmic, bass-line-like part.

34

Measures 34-38 of Fugue II. The system consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a complex melodic line with many beamed sixteenth and thirty-second notes, and some rests. The middle staff is in bass clef and contains a more rhythmic line with eighth and sixteenth notes, and some rests. The bottom staff is in bass clef and contains a line with eighth and sixteenth notes, and some rests. The music is in a fugue style, with various intervals and accidentals.

39

Measures 39-43 of Fugue II. The system consists of three staves. The top staff is in treble clef with a key signature of two flats. It continues the complex melodic line from the previous system. The middle staff is in bass clef and contains a line with eighth and sixteenth notes, and some rests. The bottom staff is in bass clef and contains a line with eighth and sixteenth notes, and some rests. The music is in a fugue style, with various intervals and accidentals.

44

Measures 44-48 of Fugue II. The system consists of three staves. The top staff is in treble clef with a key signature of two flats. It continues the complex melodic line from the previous system. The middle staff is in bass clef and contains a line with eighth and sixteenth notes, and some rests. The bottom staff is in bass clef and contains a line with eighth and sixteenth notes, and some rests. The music is in a fugue style, with various intervals and accidentals.

49

Measures 49-53 of the fugue. The right hand features a complex melodic line with many accidentals and ties. The left hand provides a steady accompaniment with eighth and sixteenth notes.

54

Measures 54-58 of the fugue. The right hand continues its intricate melodic development. The left hand has a long, sustained note in measure 58, which is tied to the next system.

59

Measures 59-63 of the fugue. The right hand shows a melodic phrase that ends with a repeat sign. The left hand has a long, sustained note in measure 63, which is tied to the next system. A *rit.* (ritardando) marking is present above the right hand in measure 62.

FUGUE III

Gilles RAYNAL 1979

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♩ = 63

Measures 1-5 of the musical score. The treble staff begins with a whole rest, followed by a series of eighth and sixteenth notes. The bass staff has whole rests for the first four measures and a half note in the fifth measure.

Measures 6-9 of the musical score. The treble staff features a trill (tr) in measure 6, followed by a series of eighth and sixteenth notes. The bass staff has a half note in measure 6, followed by a series of eighth and sixteenth notes. The system ends with a trill (tr) in the bass staff.

Measures 10-13 of the musical score. The treble staff has a whole rest in measure 10, followed by a series of eighth and sixteenth notes. The bass staff has a half note in measure 10, followed by a series of eighth and sixteenth notes. The system ends with a trill (tr) in the bass staff.

FUGUE III

13

14

Measures 14-16 of Fugue III. The system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of three flats (B-flat, E-flat, A-flat). It contains complex polyphonic textures with many beamed sixteenth and thirty-second notes. The middle staff is a single bass clef staff with a more melodic line, featuring some accidentals. The bottom staff is a single bass clef staff with a simple harmonic accompaniment of quarter and eighth notes.

17

Measures 17-19 of Fugue III. The system consists of three staves. The top staff continues the complex polyphonic texture from the previous system, with a trill marked 'tr' in measure 18. The middle staff has a melodic line with some rests. The bottom staff continues the simple harmonic accompaniment.

20

Measures 20-22 of Fugue III. The system consists of three staves. The top staff continues the complex polyphonic texture. The middle staff has a melodic line with some rests. The bottom staff continues the simple harmonic accompaniment.

23

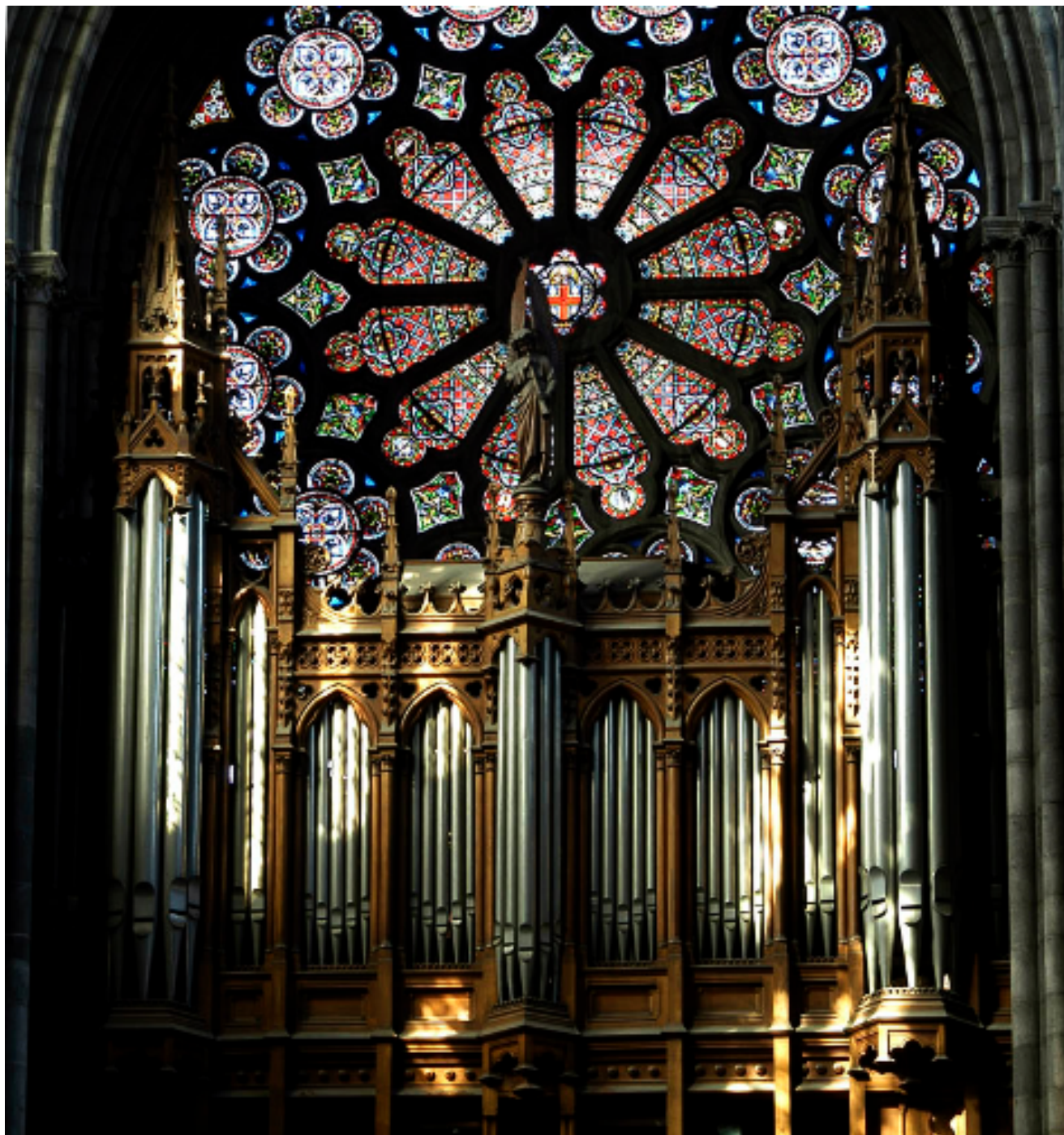
Measures 23-25 of the fugue. The treble and bass staves show complex polyphonic textures with many beamed sixteenth and thirty-second notes. The bass line of the grand staff is empty, indicated by a whole rest.

26

Measures 26-29 of the fugue. The treble and bass staves continue the polyphonic texture. The grand staff bass line begins in measure 28 with a series of eighth notes.

30

Measures 30-33 of the fugue. The treble and bass staves show the continuation of the fugue. The grand staff bass line continues with eighth notes. Measures 32 and 33 are marked with *rit.* and *tr* (trill) above the treble staff, indicating a trill on the final note of the fugue.



FUGUE IV

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 $\text{♩} = 64$

Measures 1-9 of the musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The time signature is common time (C). The key signature has one sharp (F#). The tempo is marked as quarter note = 64. The first staff (Treble) contains the main melody, starting with a half note C4, followed by quarter notes D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, 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B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, 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G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, 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D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D3

26

First system of music, measures 26-32. The system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The middle staff is a single bass clef. The bottom staff is a single bass clef. The music features complex rhythmic patterns, including eighth and sixteenth notes, and various rests.

33

Second system of music, measures 33-39. The system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The middle staff is a single bass clef. The bottom staff is a single bass clef. The music continues with complex rhythmic patterns, including eighth and sixteenth notes, and various rests.

40

Third system of music, measures 40-46. The system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The middle staff is a single bass clef. The bottom staff is a single bass clef. The music continues with complex rhythmic patterns, including eighth and sixteenth notes, and various rests. A *rit.* marking is present above the top staff in measure 45, followed by a dashed line.

FUGATO ET SCHERZO

Gilles RAYNAL 1978

Révision février 2018

Allegro ♩ = 92

The musical score is written for piano in B-flat major (two flats) and 4/4 time. It consists of four systems of staves, each with a treble and bass clef. The tempo is marked 'Allegro' with a quarter note equal to 92 beats per minute. Measure numbers 6, 11, and 15 are indicated at the start of their respective systems. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature remains consistent throughout the shown measures.

21

Musical score for measures 21-24. Treble and bass staves in B-flat major. Measure 21 has a whole rest in the treble and a half note in the bass. Measure 22 has a half note in the treble and a half note in the bass. Measure 23 has a half note in the treble and a half note in the bass. Measure 24 has a half note in the treble and a half note in the bass.

25

tr

Musical score for measures 25-28. Treble and bass staves in B-flat major. Measure 25 has a half note in the treble and a half note in the bass. Measure 26 has a half note in the treble and a half note in the bass. Measure 27 has a half note in the treble and a half note in the bass. Measure 28 has a half note in the treble and a half note in the bass.

29

Musical score for measures 29-32. Treble and bass staves in B-flat major. Measure 29 has a half note in the treble and a half note in the bass. Measure 30 has a half note in the treble and a half note in the bass. Measure 31 has a half note in the treble and a half note in the bass. Measure 32 has a half note in the treble and a half note in the bass.

33

rit. -----

Musical score for measures 33-36. Treble and bass staves in B-flat major. Measure 33 has a half note in the treble and a half note in the bass. Measure 34 has a half note in the treble and a half note in the bass. Measure 35 has a half note in the treble and a half note in the bass. Measure 36 has a half note in the treble and a half note in the bass.

38 *a tempo* **Majestuosamente**

3

43

3

48

tr

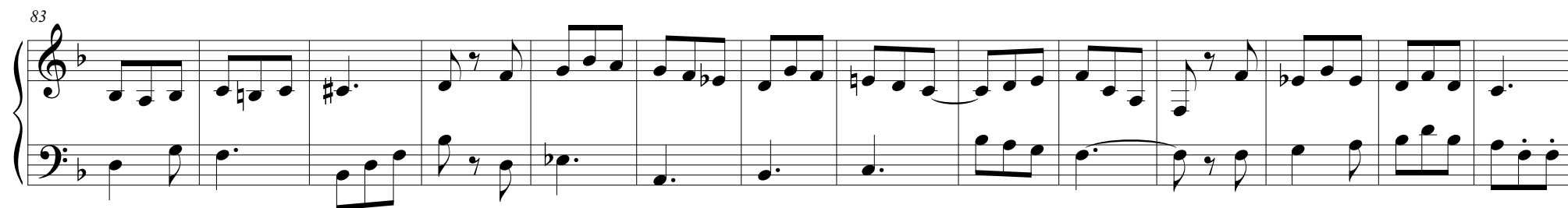
54 **Allegro** ♩. = 92

Più dolce

68

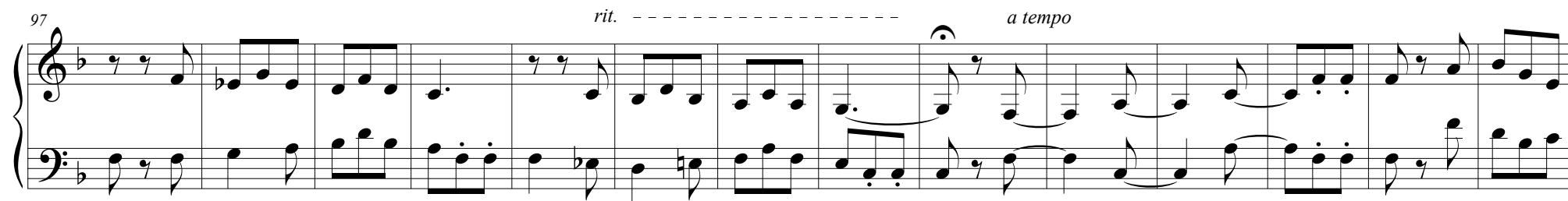


83

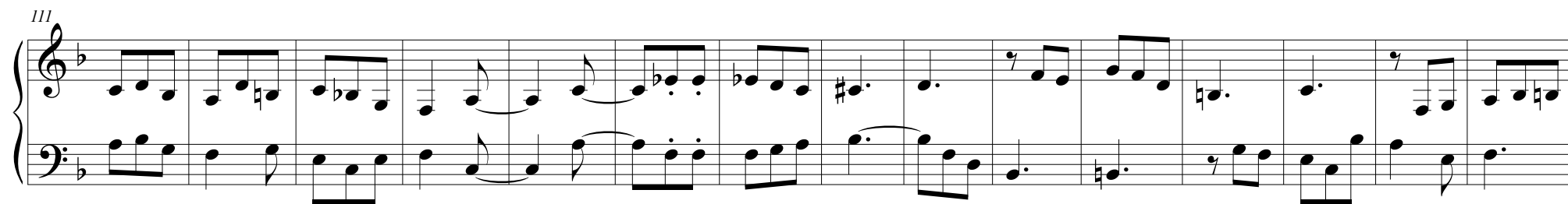


97

rit. ----- *a tempo*



111



Poco più lento

126 *poco rit.* -----

140

155 *poco rit.* ----- *tempo primo*

168 *rit.*

FUGUE V

Gilles RAYNAL 1981

Révision février 2018

♩ = 70

The musical score is written for three staves. The first system (measures 1-4) features a treble clef staff with a 4/4 time signature and a tempo marking of ♩ = 70. The bass clef staff is empty. The second system (measures 5-8) includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The third system (measures 9-12) continues the composition. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Trills are marked with 'tr' above the notes in measures 6, 8, 10, and 12. Measure numbers 5, 9, and 13 are indicated at the beginning of their respective systems.

This musical score for Fugue V, measures 13-24, is presented in three systems. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical elements such as eighth and sixteenth notes, rests, and trills. Measure numbers 13, 17, and 21 are indicated at the beginning of their respective systems. Trills are specifically marked with a 'tr' symbol above the notes in measures 13, 15, 17, 21, and 23. The piece features complex rhythmic patterns and melodic lines in both hands, with some measures containing multiple beamed notes and others featuring longer rests.

25

Measures 25-28 of Fugue V. The score is written for three staves: Treble, Bass, and a lower Bass staff. Measure 25 features a rapid sixteenth-note run in the Treble staff and a more melodic line in the Bass staff. Measure 26 continues the Treble staff's run and introduces a new line in the lower Bass staff. Measure 27 shows a rest in the Treble staff and a continuation of the lower Bass staff's line. Measure 28 concludes with a final chord in the Treble staff and a continuation of the lower Bass staff's line.

29

Measures 29-33 of Fugue V. Measure 29 begins with a new melodic line in the Treble staff. Measure 30 continues this line and introduces a new line in the Bass staff. Measure 31 features a complex sixteenth-note pattern in the Treble staff. Measure 32 shows a continuation of the Treble staff's pattern and a new line in the Bass staff. Measure 33 concludes with a final chord in the Treble staff and a continuation of the Bass staff's line.

34

Measures 34-37 of Fugue V. Measure 34 begins with a new melodic line in the Treble staff. Measure 35 continues this line and introduces a new line in the Bass staff. Measure 36 features a complex sixteenth-note pattern in the Treble staff. Measure 37 concludes with a final chord in the Treble staff and a continuation of the Bass staff's line.

FUGUE VI

Gilles RAYNAL 1982

Révision février 2018

♩ = 66

The musical score for Fugue VI is presented in three systems, each with three staves. The key signature is one flat (B-flat) and the time signature is 4/2. The tempo is marked as ♩ = 66.

System 1 (Measures 1-5): The first staff (treble clef) contains the main melody, starting with a half note B-flat, followed by quarter notes A, G, F, E, and a half note D. The second and third staves (bass clef) are empty.

System 2 (Measures 6-10): The first staff continues the melody with eighth notes and quarter notes, including a trill on G. The second staff provides harmonic support with quarter and half notes. The third staff remains empty.

System 3 (Measures 11-15): The first staff features a complex passage with sixteenth and thirty-second notes. The second staff continues with a similar rhythmic pattern. The third staff provides a bass line with quarter and half notes.

15

19

22

26

Measures 26-29 of Fugue VI. The system consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat (B-flat). Measure 26 features a complex texture with sixteenth-note runs in the top and middle staves and a steady eighth-note pattern in the bottom staff. Measures 27-29 continue this intricate polyphonic texture with various rhythmic patterns and accidentals.

30

Measures 30-33 of Fugue VI. The system consists of three staves. Measures 30-31 show a more active role for the top staff with sixteenth-note passages, while the middle and bottom staves maintain their respective patterns. Measures 32-33 feature a dense texture with many accidentals and rapid sixteenth-note passages across all staves.

34

Measures 34-37 of Fugue VI. The system consists of three staves. Measures 34-35 show a continuation of the complex polyphonic texture. Measures 36-37 feature a particularly dense and technically demanding passage with rapid sixteenth-note runs and many accidentals in all three staves.

FUGUE VI

29

37

Measures 37-39 of Fugue VI. The system consists of three staves. The top staff (treble clef) begins with a half note G4, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes (A4, B4, C5) and a half note D5. The middle staff (treble clef) has a whole rest in measure 37, followed by eighth notes in measures 38 and 39. The bottom staff (bass clef) features a half note G3, followed by a half note A3, and then a series of eighth and sixteenth notes, including a triplet of eighth notes (B3, C4, D4) and a half note E4.

40

Measures 40-42 of Fugue VI. The system consists of three staves. The top staff (treble clef) has a half note G4, followed by a half note A4, and then a series of eighth and sixteenth notes, including a triplet of eighth notes (B4, C5, D5) and a half note E5. The middle staff (treble clef) has a half note G4, followed by a half note A4, and then a series of eighth and sixteenth notes, including a triplet of eighth notes (B4, C5, D5) and a half note E5. The bottom staff (bass clef) features a half note G3, followed by a half note A3, and then a series of eighth and sixteenth notes, including a triplet of eighth notes (B3, C4, D4) and a half note E4.

43

Measures 43-45 of Fugue VI. The system consists of three staves. The top staff (treble clef) has a half note G4, followed by a half note A4, and then a series of eighth and sixteenth notes, including a triplet of eighth notes (B4, C5, D5) and a half note E5. The middle staff (treble clef) has a half note G4, followed by a half note A4, and then a series of eighth and sixteenth notes, including a triplet of eighth notes (B4, C5, D5) and a half note E5. The bottom staff (bass clef) features a half note G3, followed by a half note A3, and then a series of eighth and sixteenth notes, including a triplet of eighth notes (B3, C4, D4) and a half note E4.

47

Measures 47-50 of Fugue VI. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). Measure 47 features a complex texture with sixteenth-note runs in the Treble and Bass staves, and a sustained note in the lower Bass staff. Measures 48-50 continue the fugue's development with various rhythmic patterns and melodic lines across the staves.

51

Measures 51-54 of Fugue VI. The score continues with intricate musical notation. Measures 51-52 show a continuation of the complex textures from the previous system. Measures 53-54 introduce new melodic and harmonic elements, with the Treble staff featuring a prominent melodic line and the Bass staff providing a steady accompaniment.

55

Measures 55-58 of Fugue VI. The score concludes with a series of chords and melodic fragments. A *rit.* (ritardando) marking is present above measure 57, indicating a slowing of the tempo. The final measures (55-58) feature a series of sustained notes and chords in the Treble and Bass staves, leading to a quiet end.

60

Measures 60-63 of Fugue VI. The score is in G minor (three flats) and 3/4 time. Measure 60 features a whole rest in the treble and a complex bass line. Measures 61-63 show intricate counterpoint between the treble and bass staves, with various note values and accidentals.

64

Measures 64-66 of Fugue VI. Measure 64 continues the complex counterpoint. Measure 65 features a prominent sixteenth-note figure in the treble. Measure 66 shows a continuation of the fugue's texture with various note values and accidentals.

67

Measures 67-69 of Fugue VI. Measure 67 features a complex treble line with many sixteenth notes. Measure 68 continues the intricate counterpoint. Measure 69 shows a continuation of the fugue's texture with various note values and accidentals.

70

Measures 70-72 of Fugue VI. The system consists of three staves: Treble, Bass, and a lower Treble staff. The key signature has one flat (B-flat). Measure 70 features a complex texture with sixteenth-note runs in the upper staves and a steady eighth-note pattern in the Bass staff. Measure 71 continues the intricate counterpoint. Measure 72 shows a shift in the lower Treble staff, which begins a new melodic line.

73

Measures 73-75 of Fugue VI. Measure 73 continues the complex counterpoint with rapid sixteenth-note passages. Measure 74 features a prominent sixteenth-note scale in the upper Treble staff. Measure 75 concludes the system with sustained chords in the upper staves and a moving bass line.

76

Measures 76-78 of Fugue VI. Measure 76 begins with a half-note chord in the upper Treble staff. Measure 77 features a sixteenth-note scale in the upper Treble staff. Measure 78 concludes the system with a *rit.* (ritardando) marking and a final cadence. The system ends with a double bar line.