José Mª Berenguer Villar

FUGUE

for chamber orchestra

(2020)

Nº 17

www.josemberenguer.com

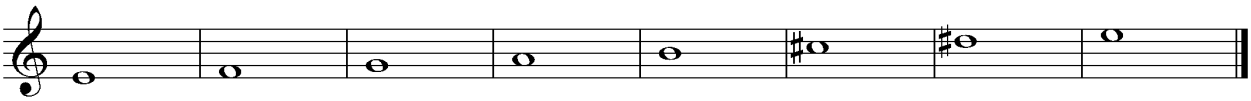
FUGUE

for chamber orchestra

JOSÉ MARÍA BERENGUER

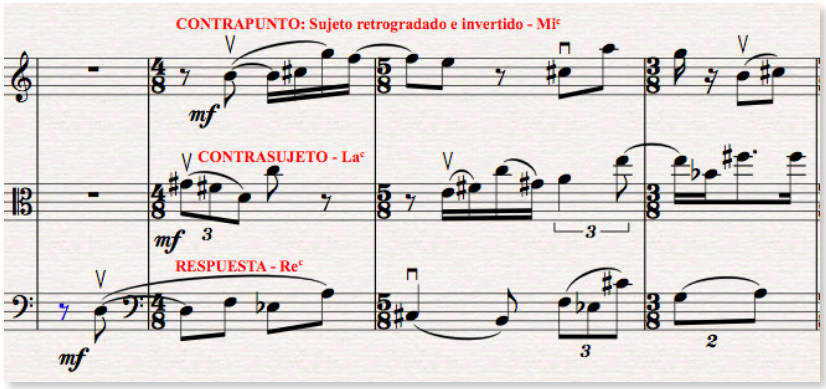
Este trabajo pretende ser una aproximación al estudio del **ciclo cerrado de cuartas** y analizar su funcionamiento en una textura contrapuntística.

Al inicio de la composición observé que si me basaba únicamente en la escala **Heptáfona mayor**, la variedad notacional sería escasa:



Escala héptafona mayor de Mi

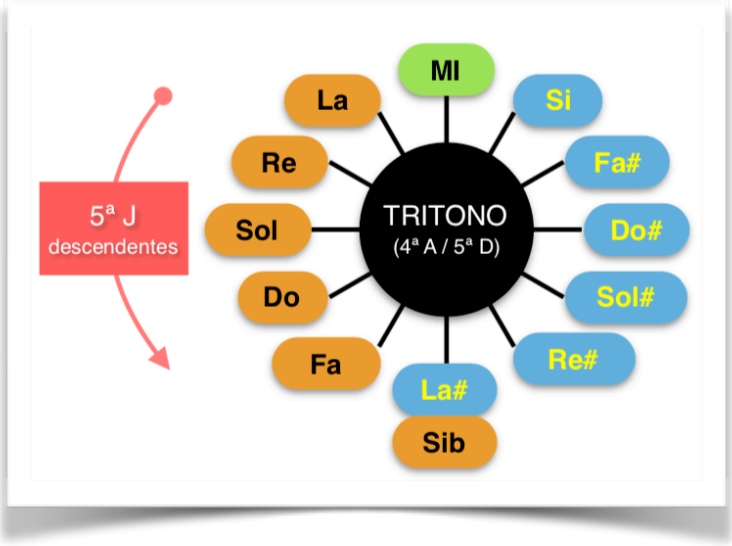
Por ello, la elaboración de esta fuga está realizada con un sistema al que **Javier Darias** llama de **poliejes**. De esta manera el Sujeto (y sus respuestas), Contrasujetos y un tercer elemento contrapuntístico están realizados en ejes diferentes que se exponen en ocasiones simultáneamente, llegando a triplicar la variedad notacional disponible para la composición de la obra.



Estructuralmente está compuesta siguiendo un sistema áureo básico; los 377 pulsos (número presente en la **serie de Fibonacci**) que la integran se dividen en dos secciones:

1. A: Positiva, de 233 pulsos.
2. B: Negativa, de 144 pulsos.

Armónicamente, las distintas entradas de los diferentes elementos se suceden por quintas descendentes desde el **eje principal, Mi[c]**. Al alcanzar su contrapolo, Sib[c], llegamos al clímax de la obra donde se inicia la parte negativa de la SA. Durante dos ejes -Sib[c] y Re#[c]- la tensión se mantiene armónica y orquestalmente, para ir relajándola según se avanza hacia el retorno al eje principal.



Todo ello según el siguiente sistema axial:

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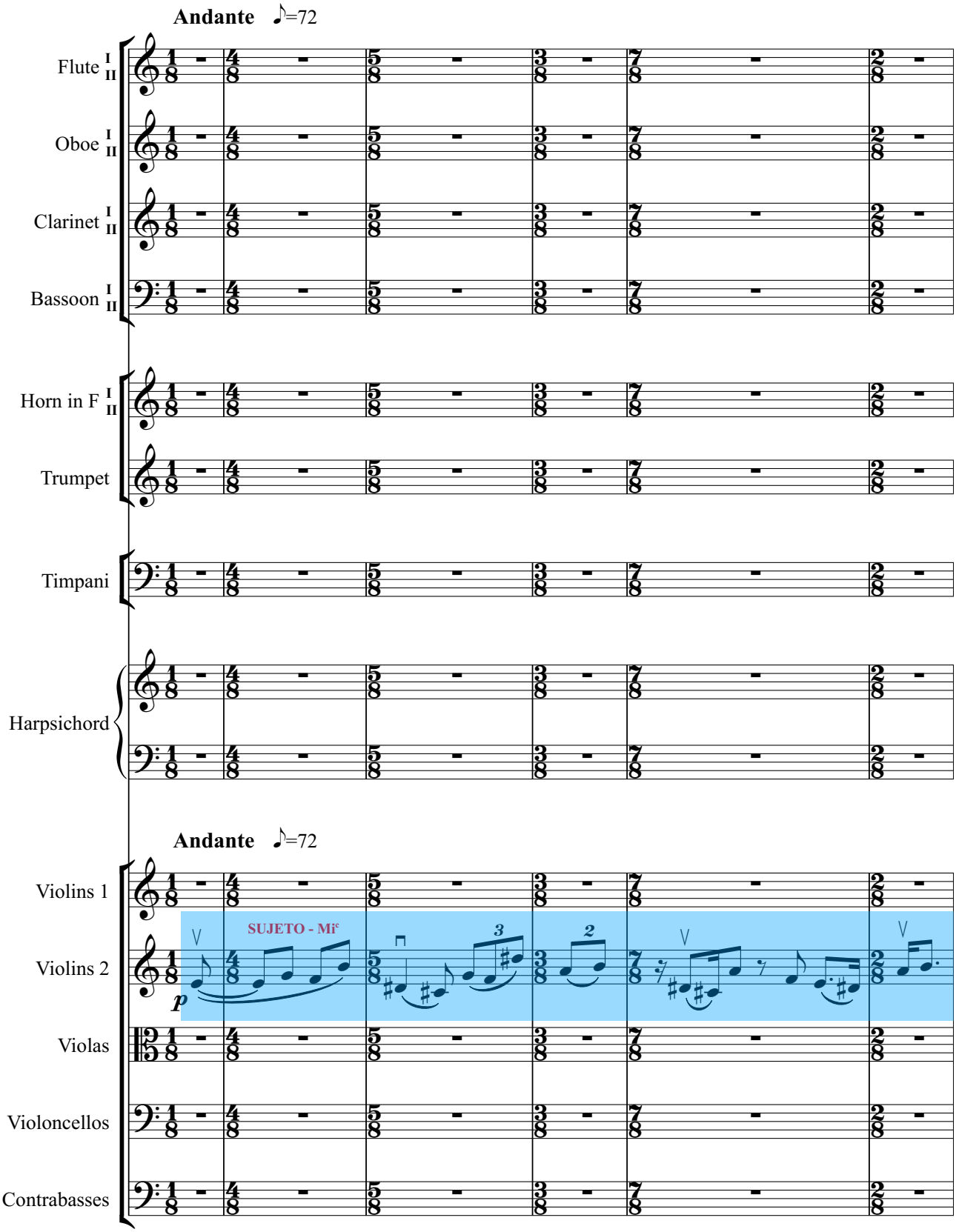
for chamber orchestra

SA = 377 pulsos
A = 233

EXPOSICIÓN

JOSÉ MARÍA BERENGUER



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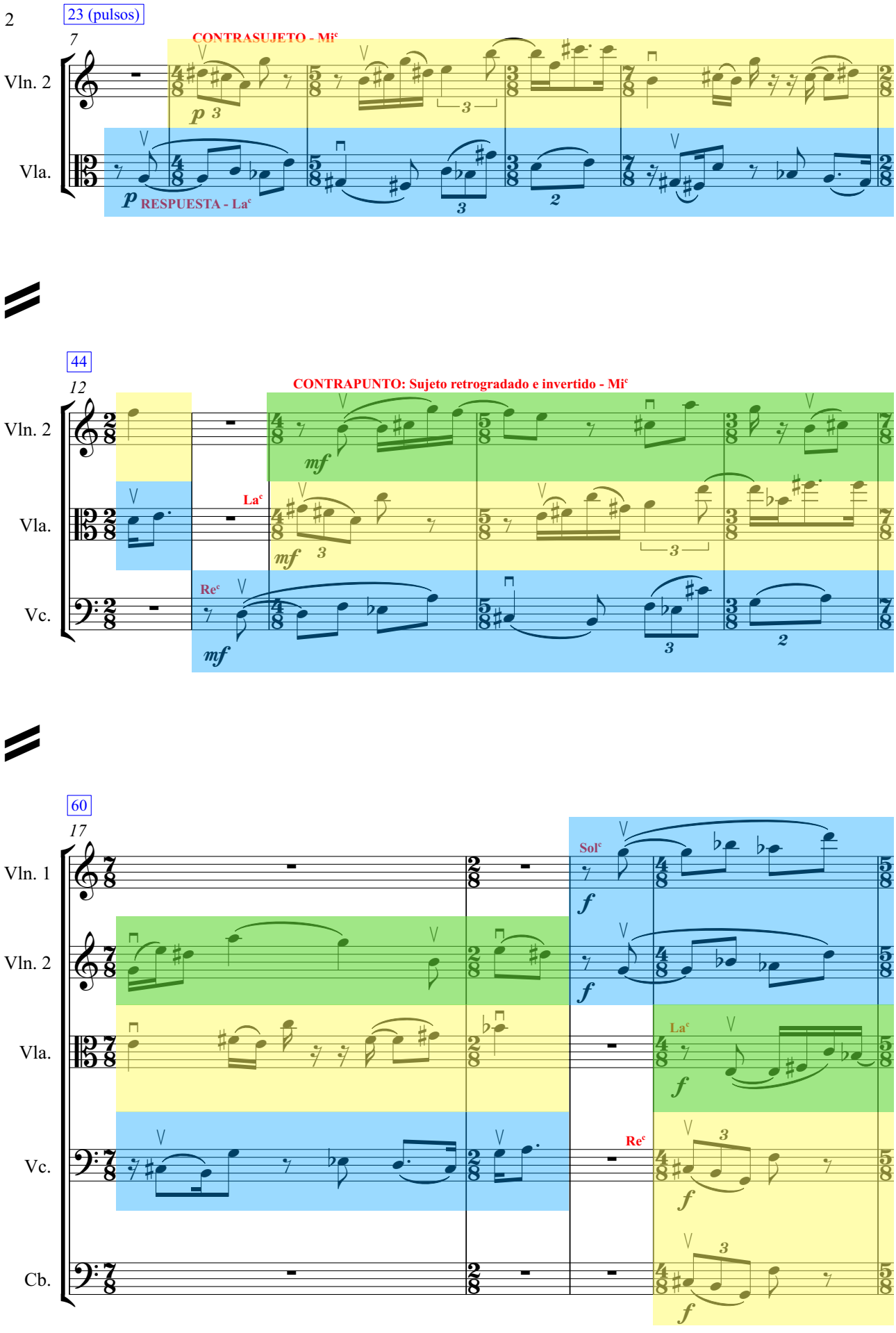
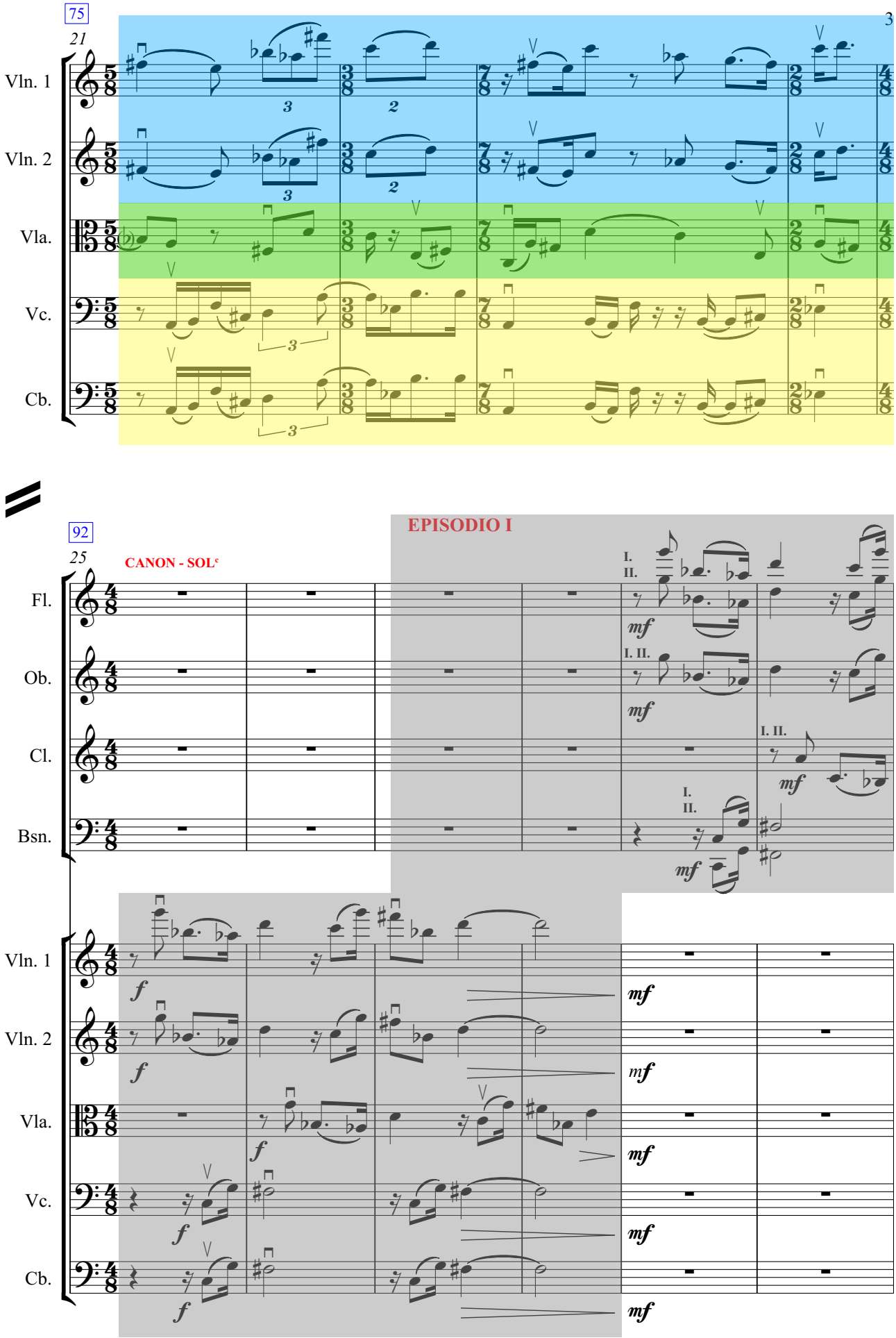
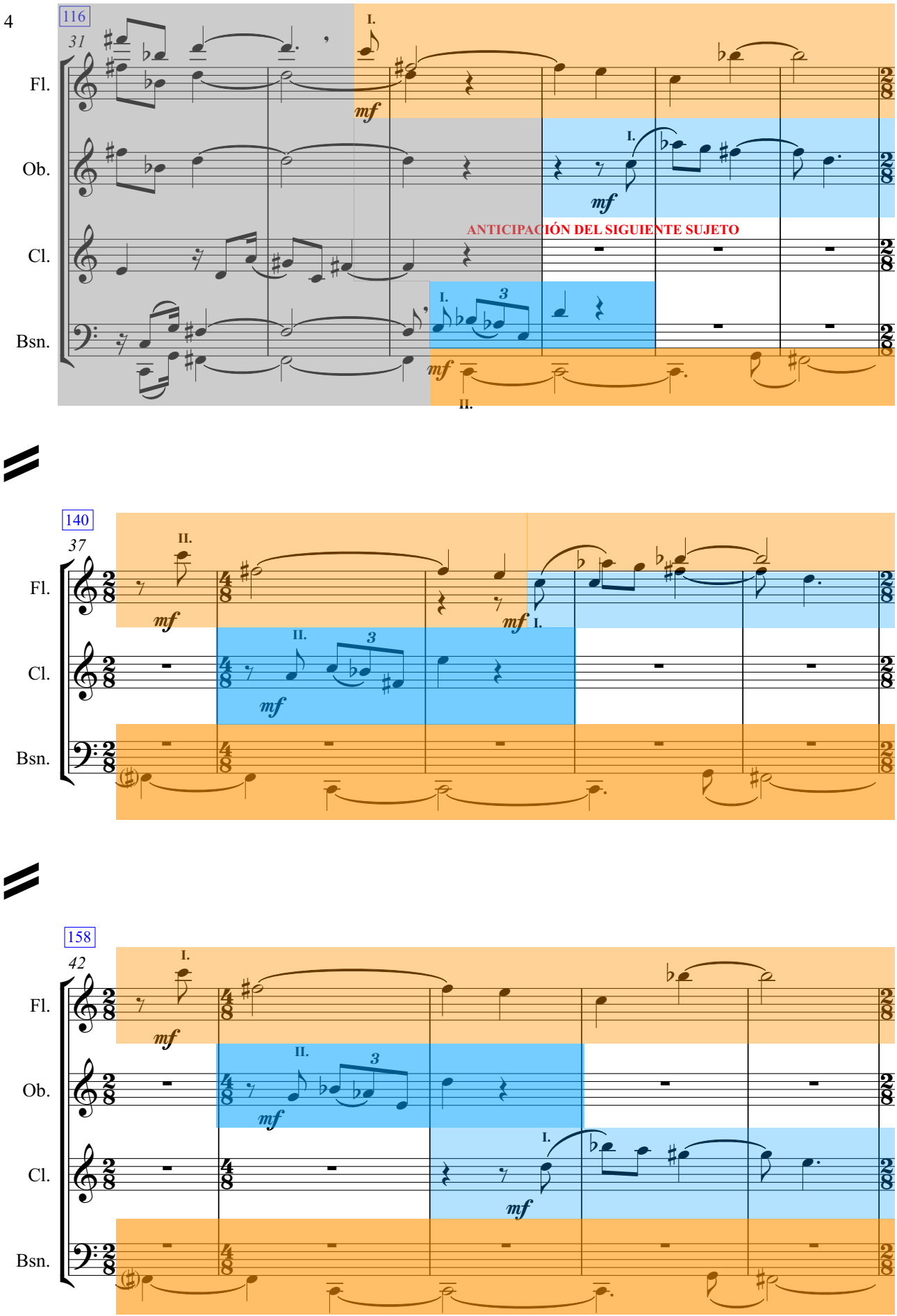
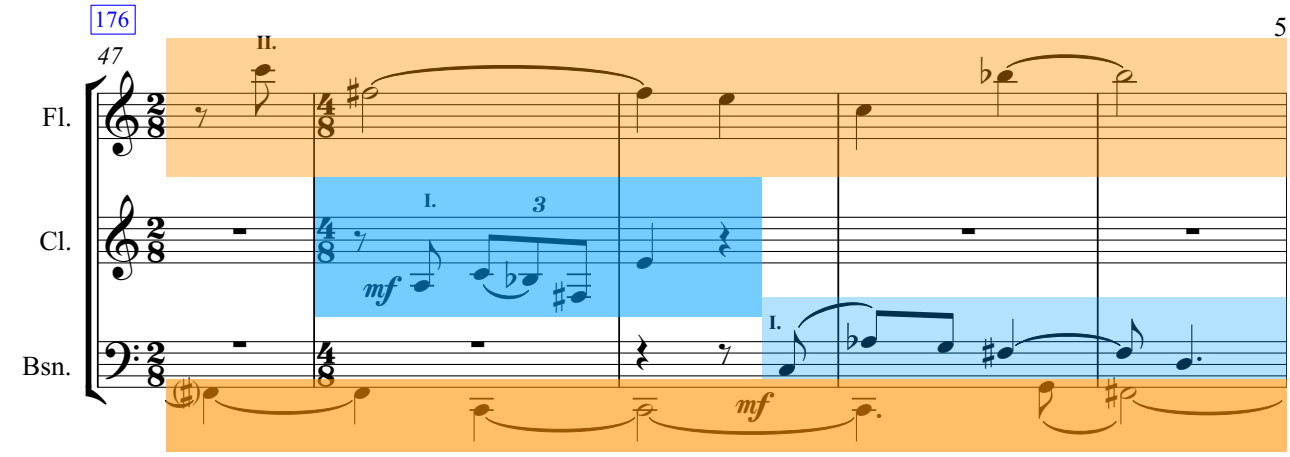
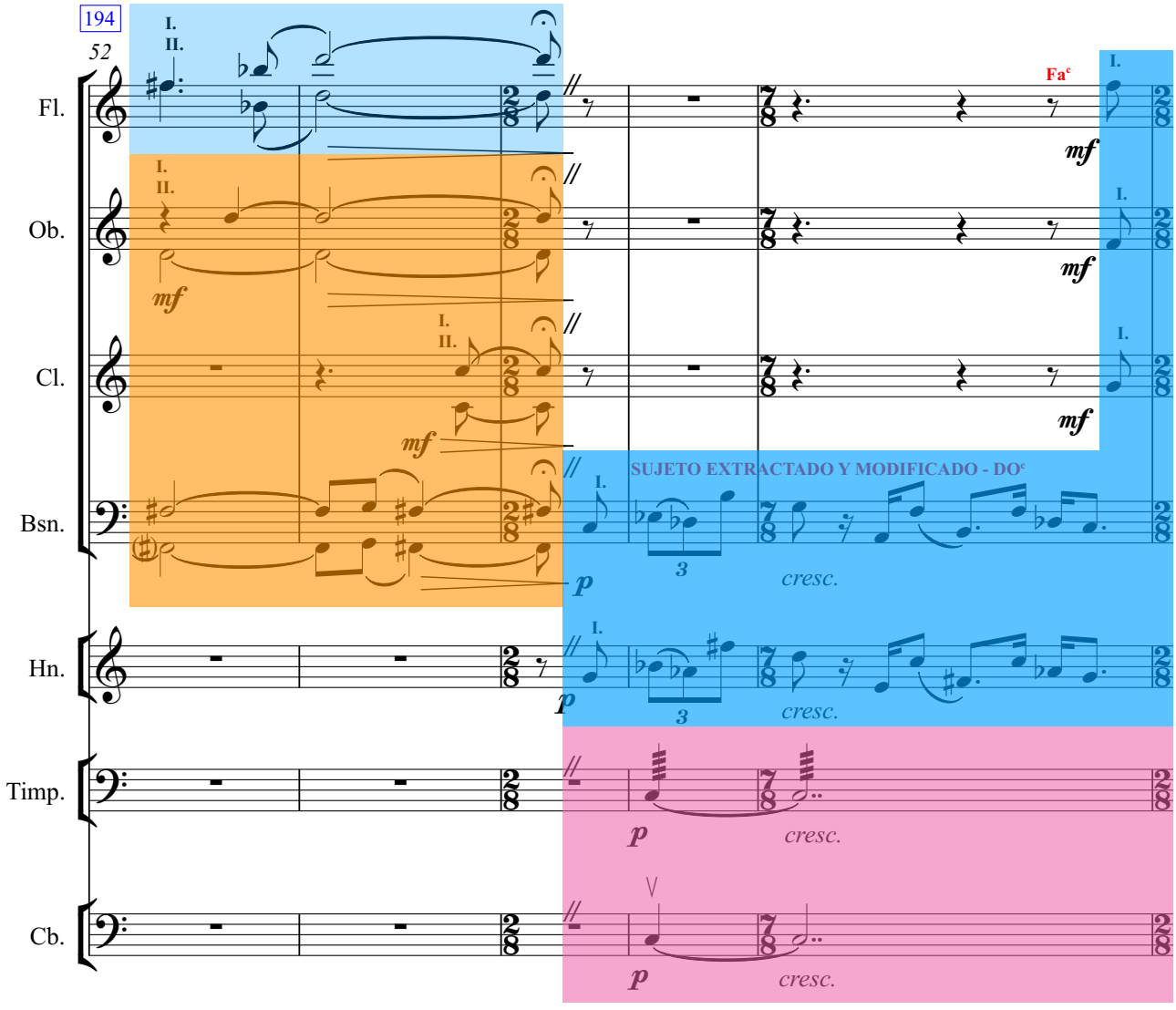

23 (pulsos)
7
CONTRASUJETO - Mi^c
Vln. 2
Vla.
p
RESPUESTA - La^c
44
12
CONTRAPUNTO: Sujeto retrogradado e invertido - Mi^c
Vln. 2
Vla.
Vc.
La^c
Re^c
mf
60
17
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Sol^c
La^c
Re^c
f

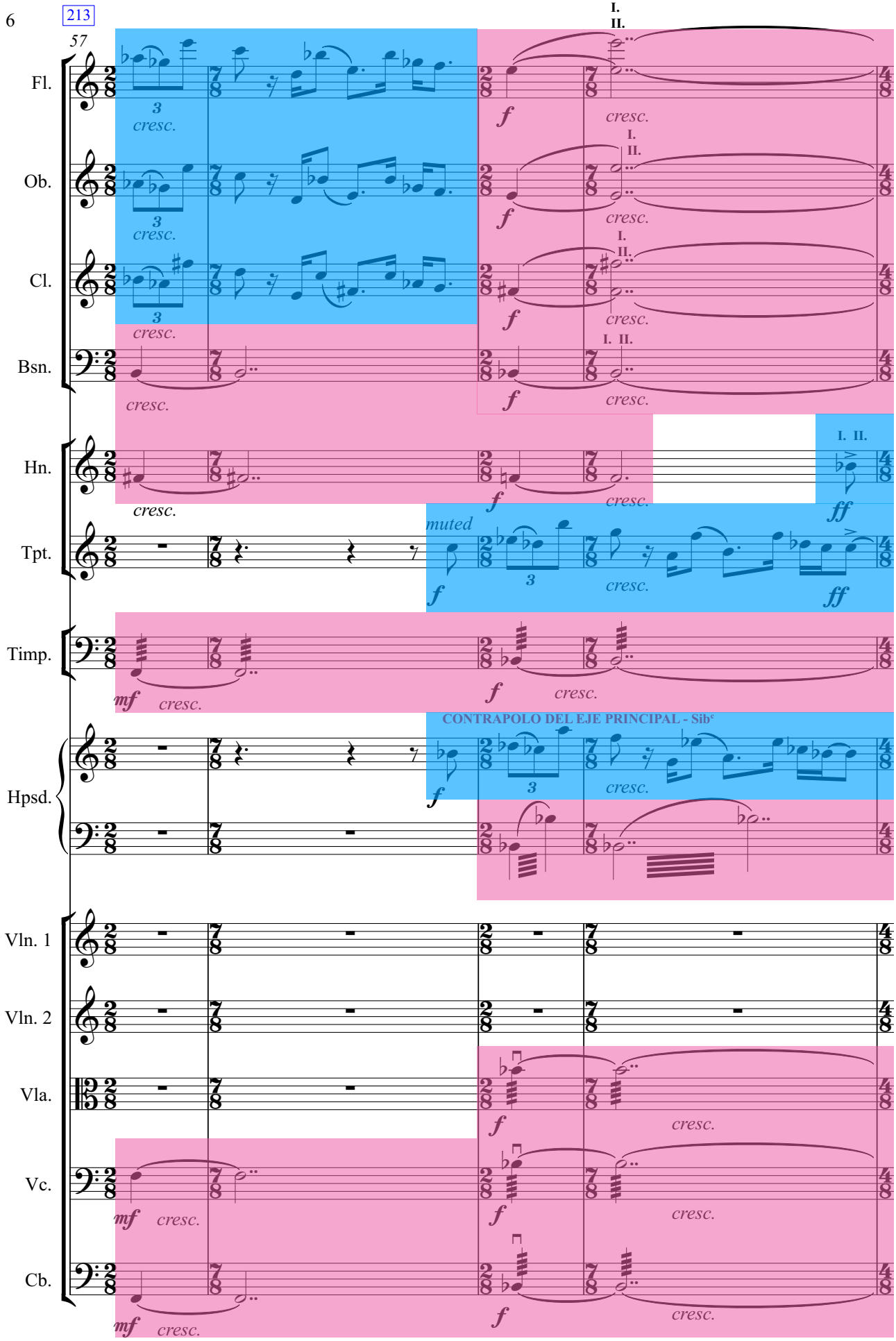

75
21
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
92
25
CANON - SOL
EPISODIO I
Fl.
Ob.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
I.
II.
I. II.
mf
f

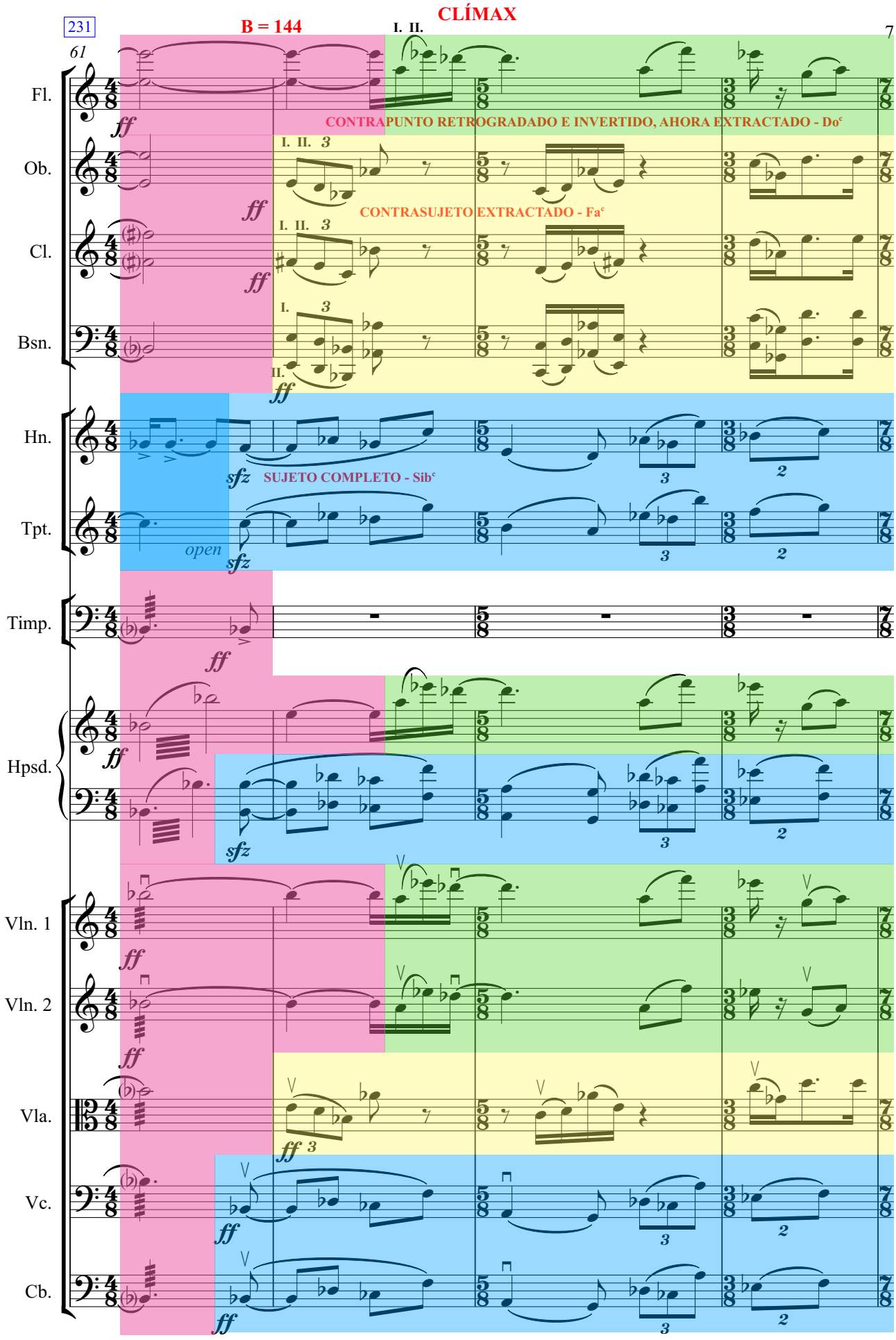

116
31
Fl.
Ob.
Cl.
Bsn.
I.
II.
mf
3
ANTICIPACIÓN DEL SIGUIENTE SUJETO
140
37
158
42

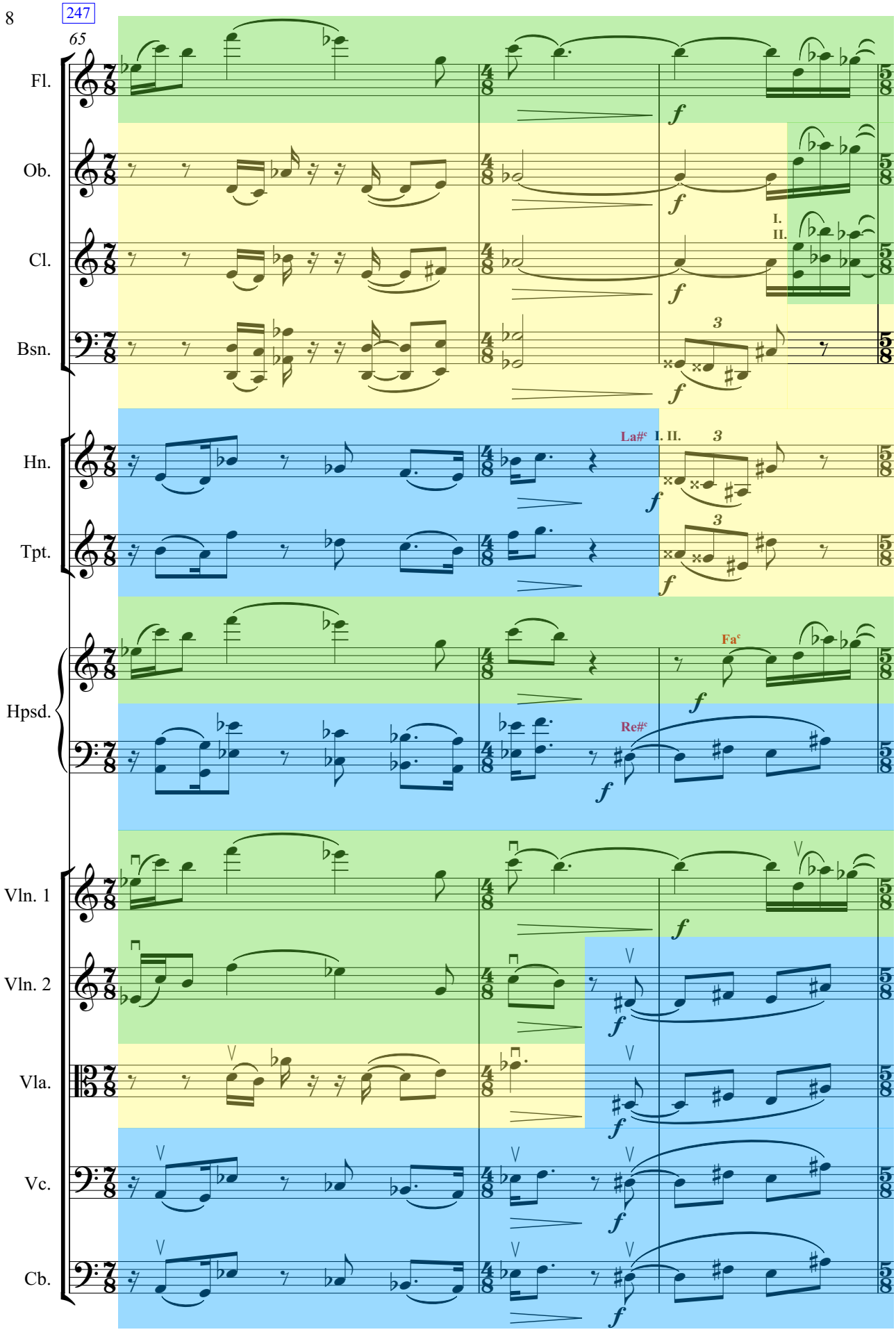

176
47
Fl.
Cl.
Bsn.
II.
I.
3
mf
I.
mf

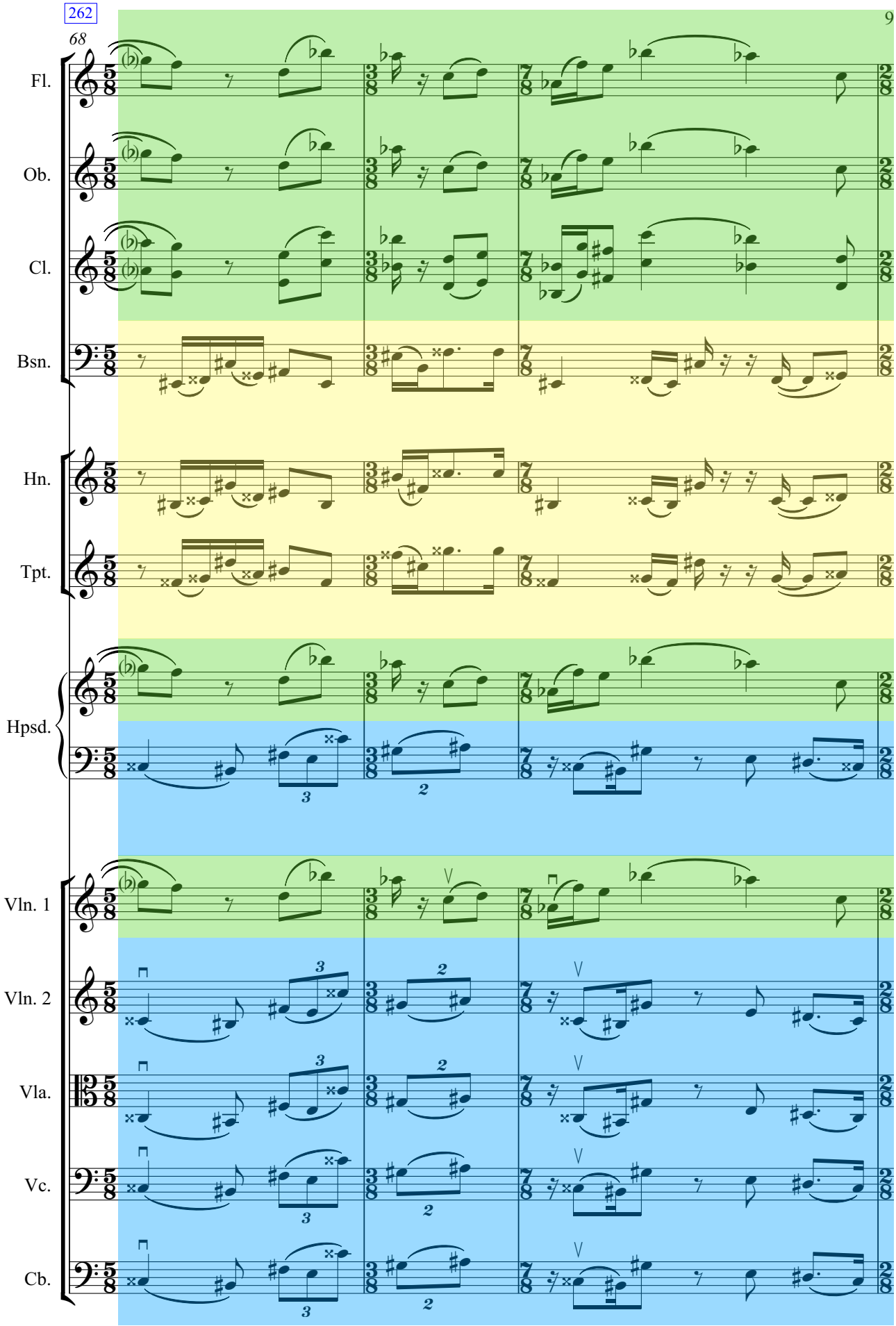
ESTRECHO I

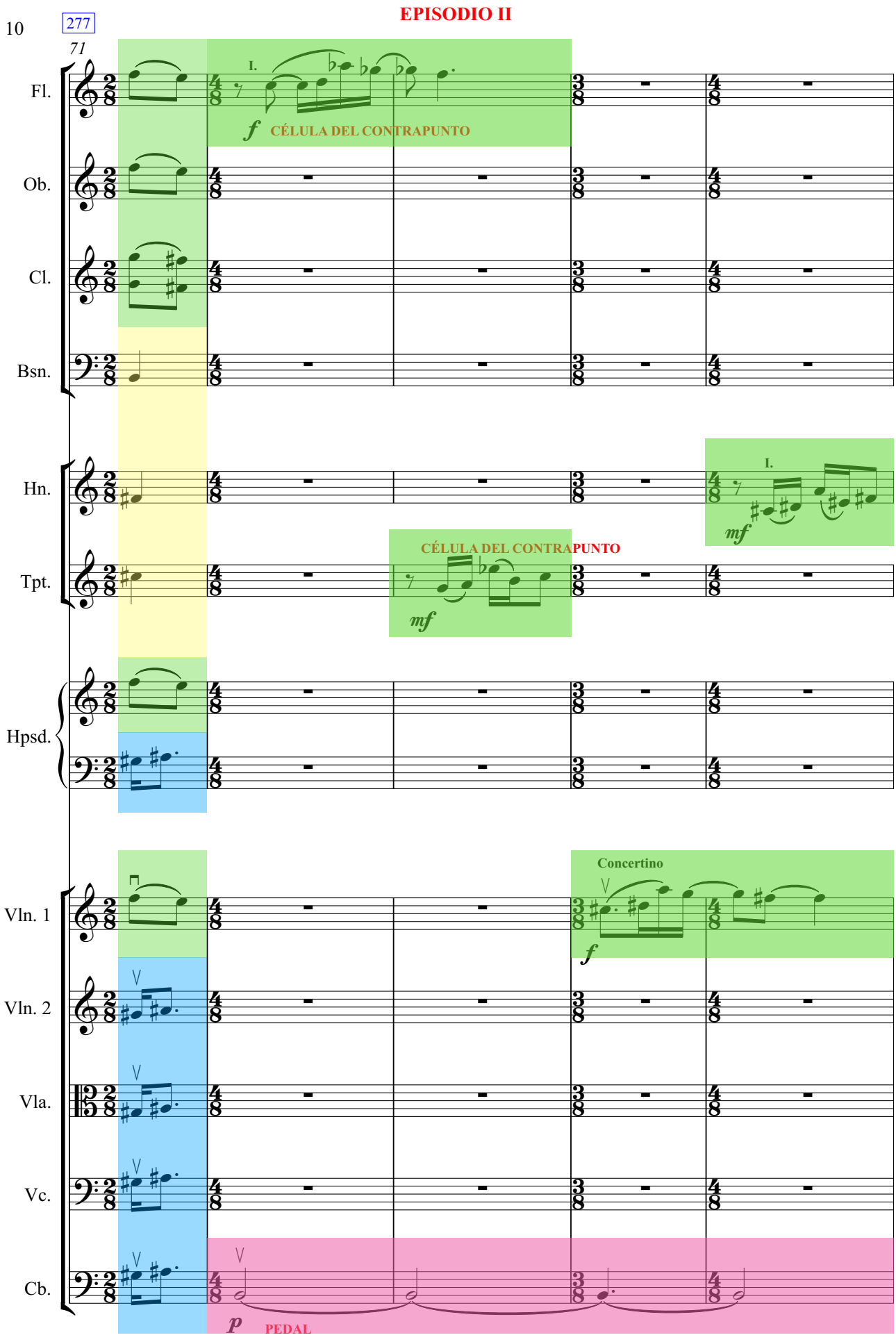

194
52
Fl.
Ob.
Cl.
Bsn.
Hn.
Timp.
Cb.
I.
II.
mf
Fa
SUJETO EXTRACTADO Y MODIFICADO - DO
3
p
cresc.


213
57
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Timp.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
I.
II.
cresc.
f
ff
mf
muted
CONTRAPOLO DEL EJE PRINCIPAL - Sib^c


CLÍMAX
231
B = 144
61
I. II.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Timp.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
ff
CONTRAPUNTO RETROGRADADO E INVERTIDO, AHORA EXTRACTADO - Do^c
CONTRASUJETO EXTRACTADO - Fa^c
SUJETO COMPLETO - Sib^c
sfz
open


247
65
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
I.
II.
La#c
Fac
Re#c
f


262
68
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


10
277
71
EPISODIO II
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
I.
f
CÉLULA DEL CONTRAPUNTO
I.
mf
CÉLULA DEL CONTRAPUNTO
mf
Concertino
f
p
PEDAL

294

76

Vc.

Cb.

Solo

CONTRAPUNTO

Tutti

mf

ESTRECHO II

313

80

Fl.

Ob.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Sol#c

Do#c

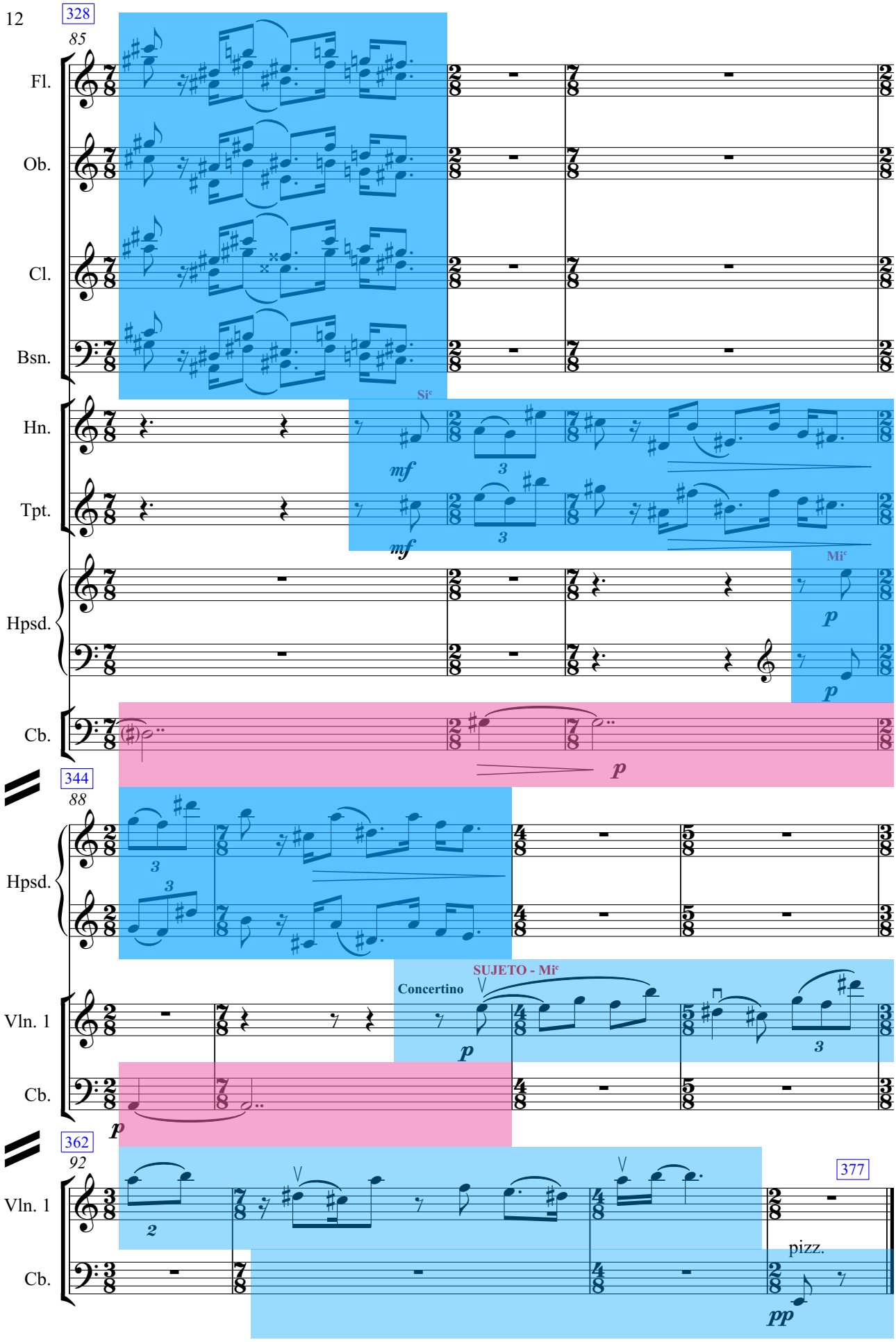
Fa#c

I.

II.

Tutti

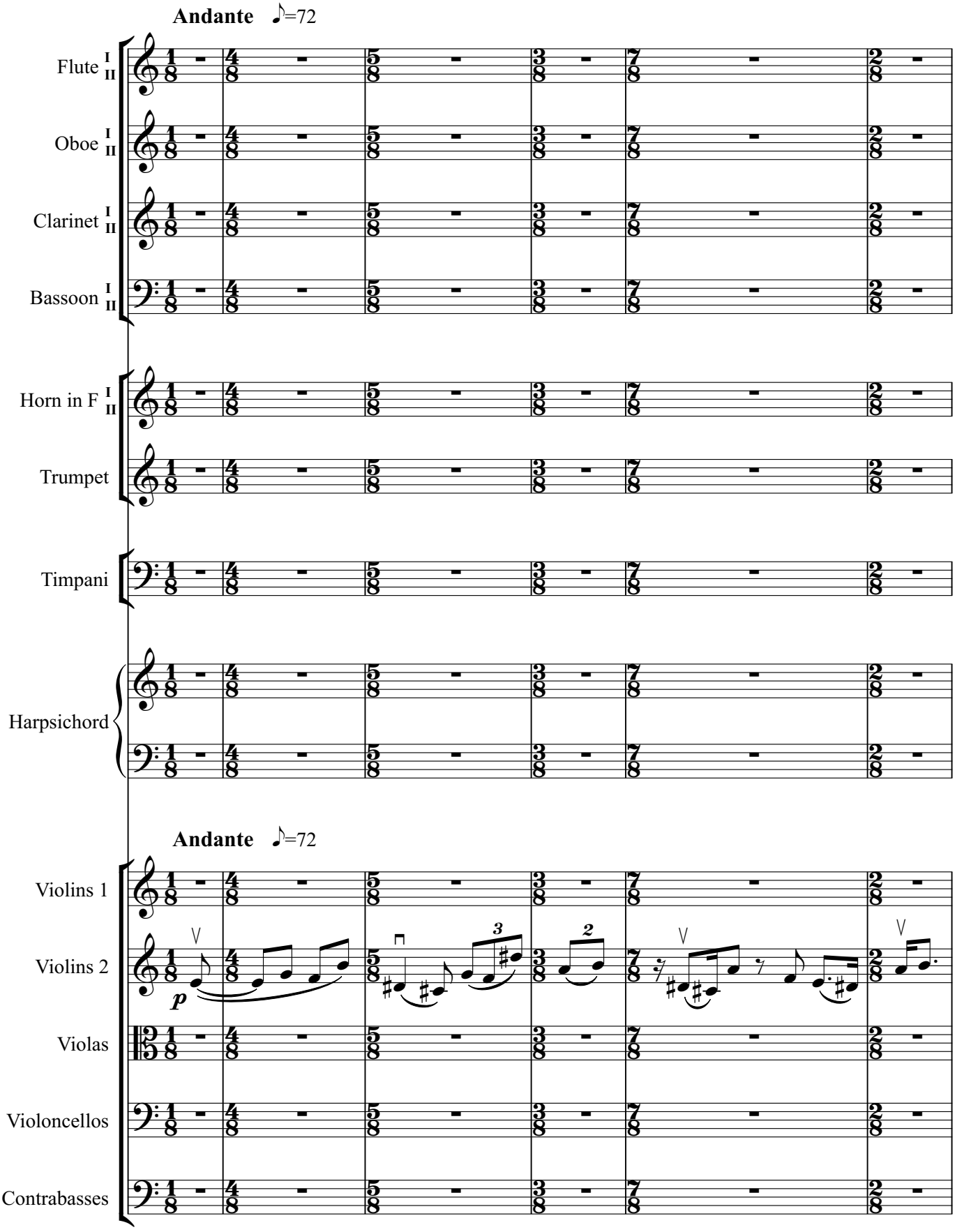
3


328
85
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Hpsd.
Cb.
Si^c
mf
Mi^c
p
344
88
Hpsd.
Vln. 1
Cb.
Concertino
SUJETO - Mi^c
362
92
Vln. 1
Cb.
377
pizz.
pp

FUGUE

for chamber orchestra

JOSÉ MARÍA BERENGUER



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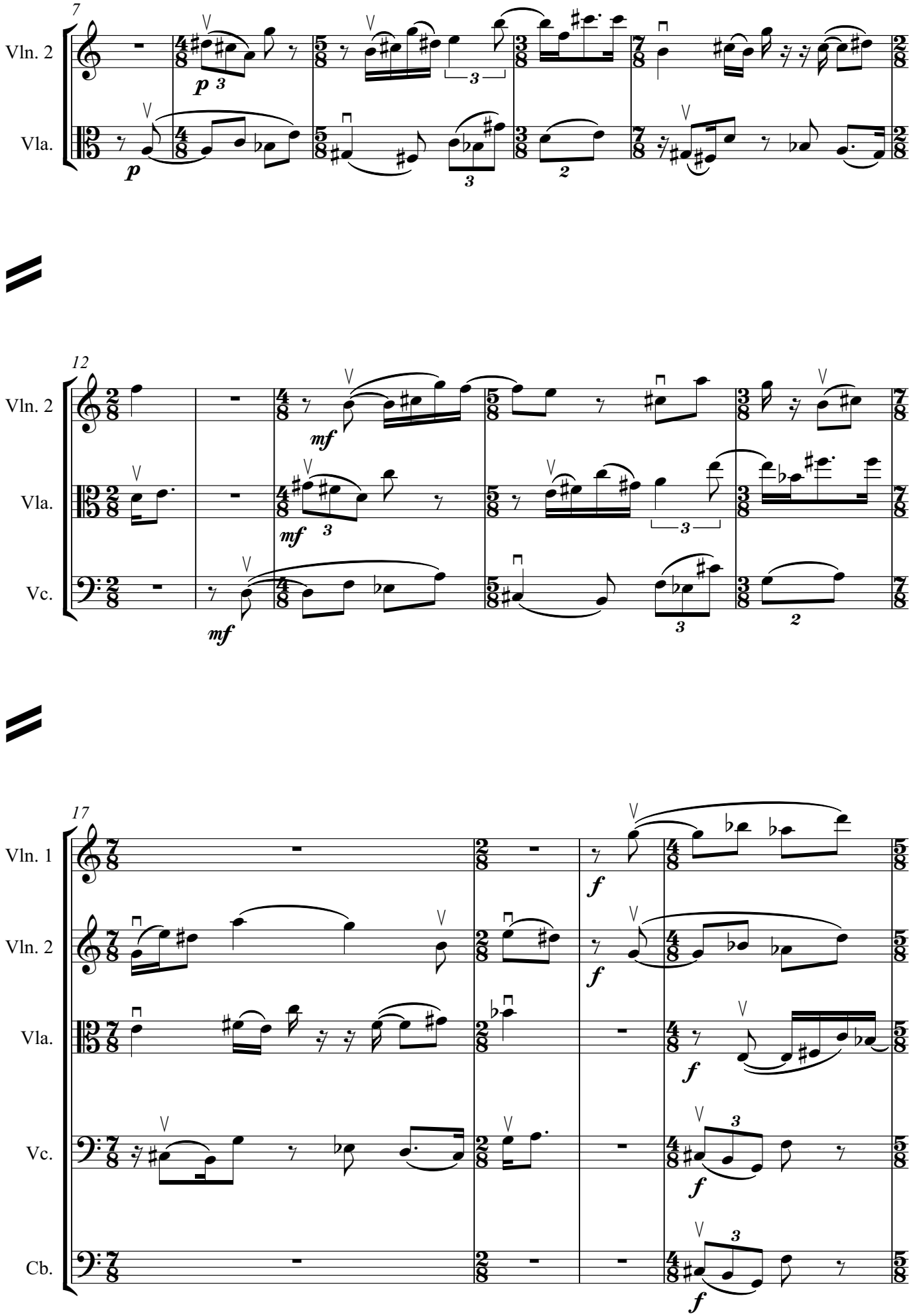
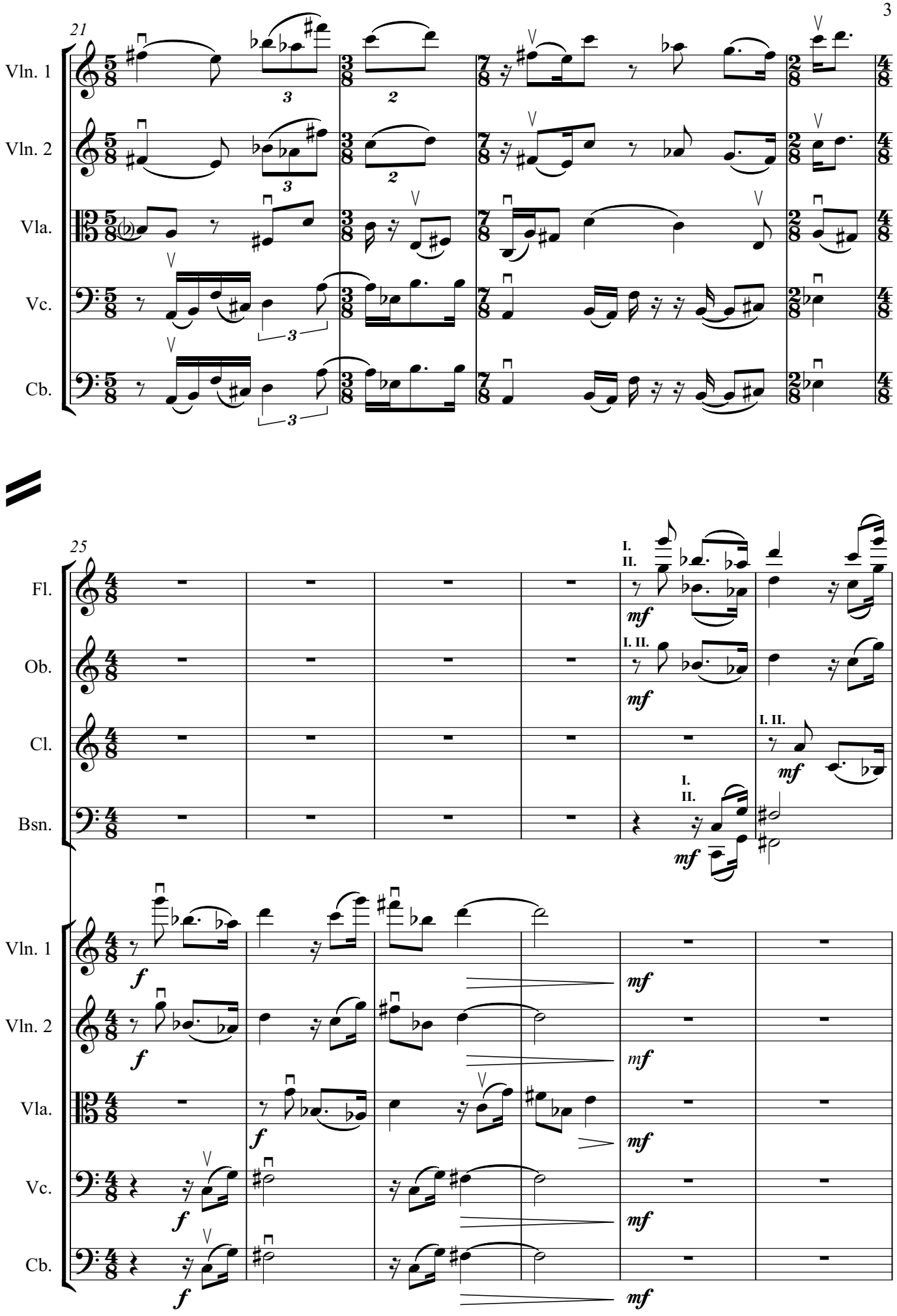
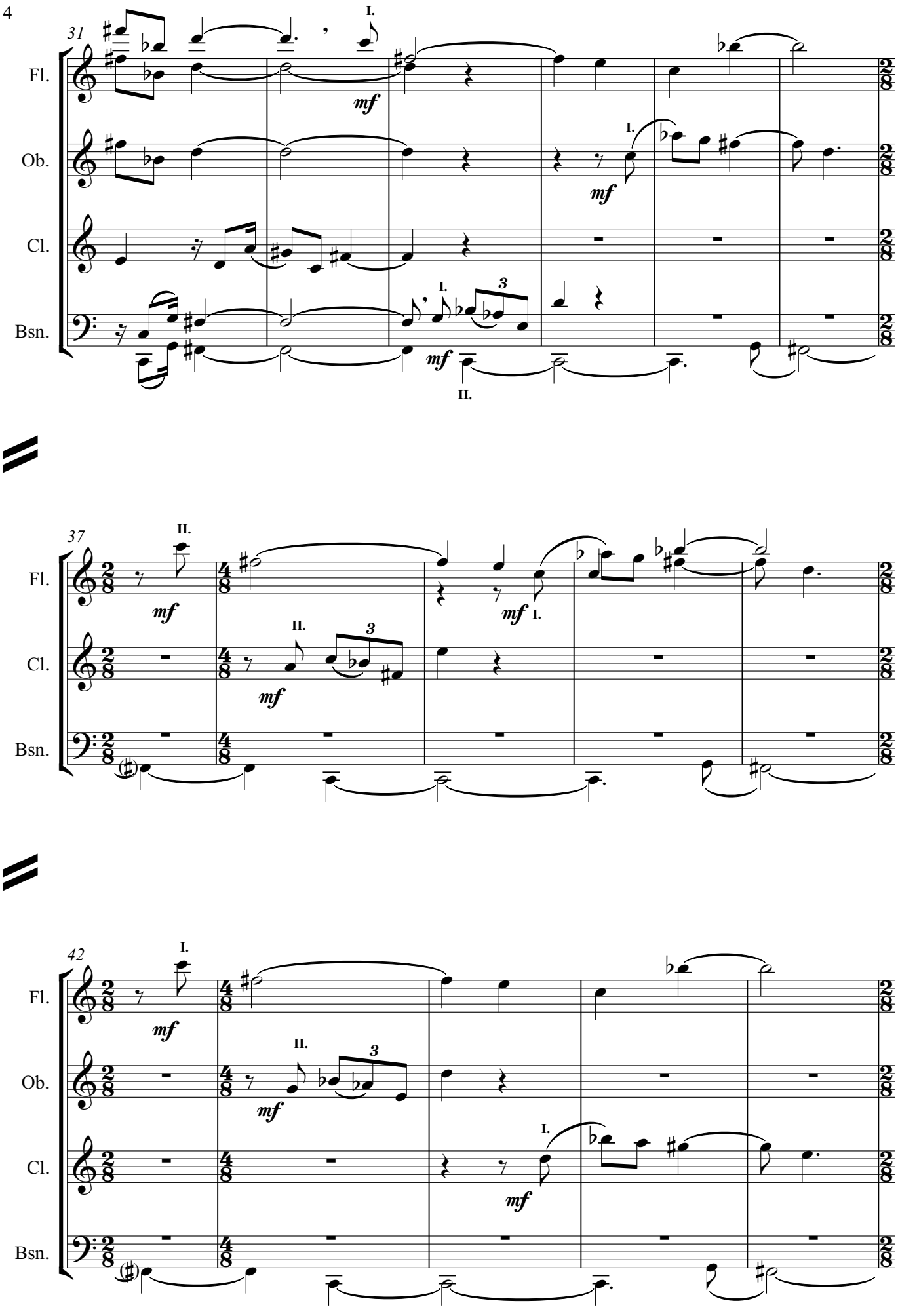
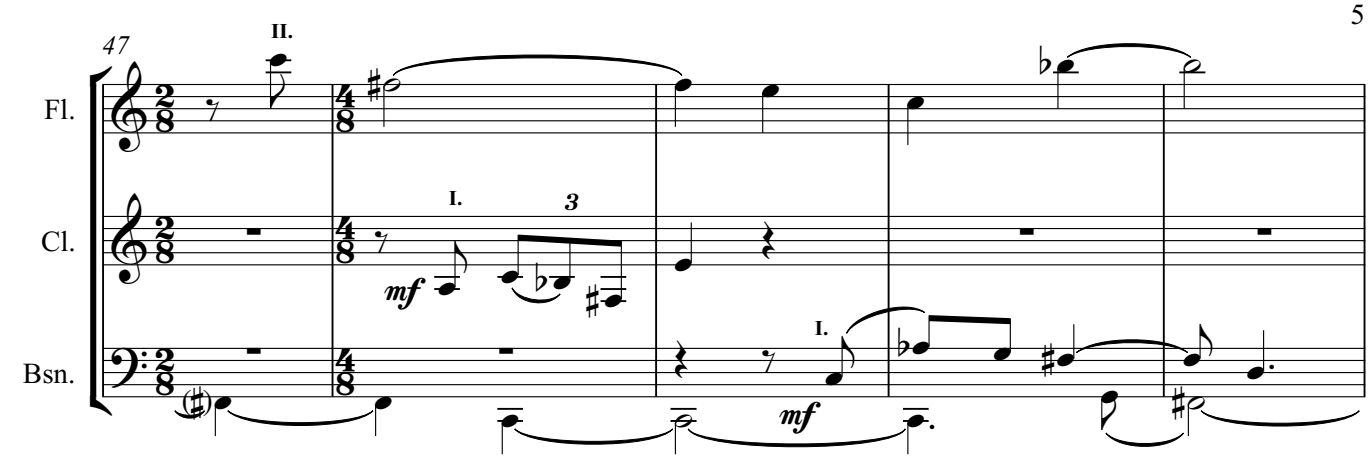
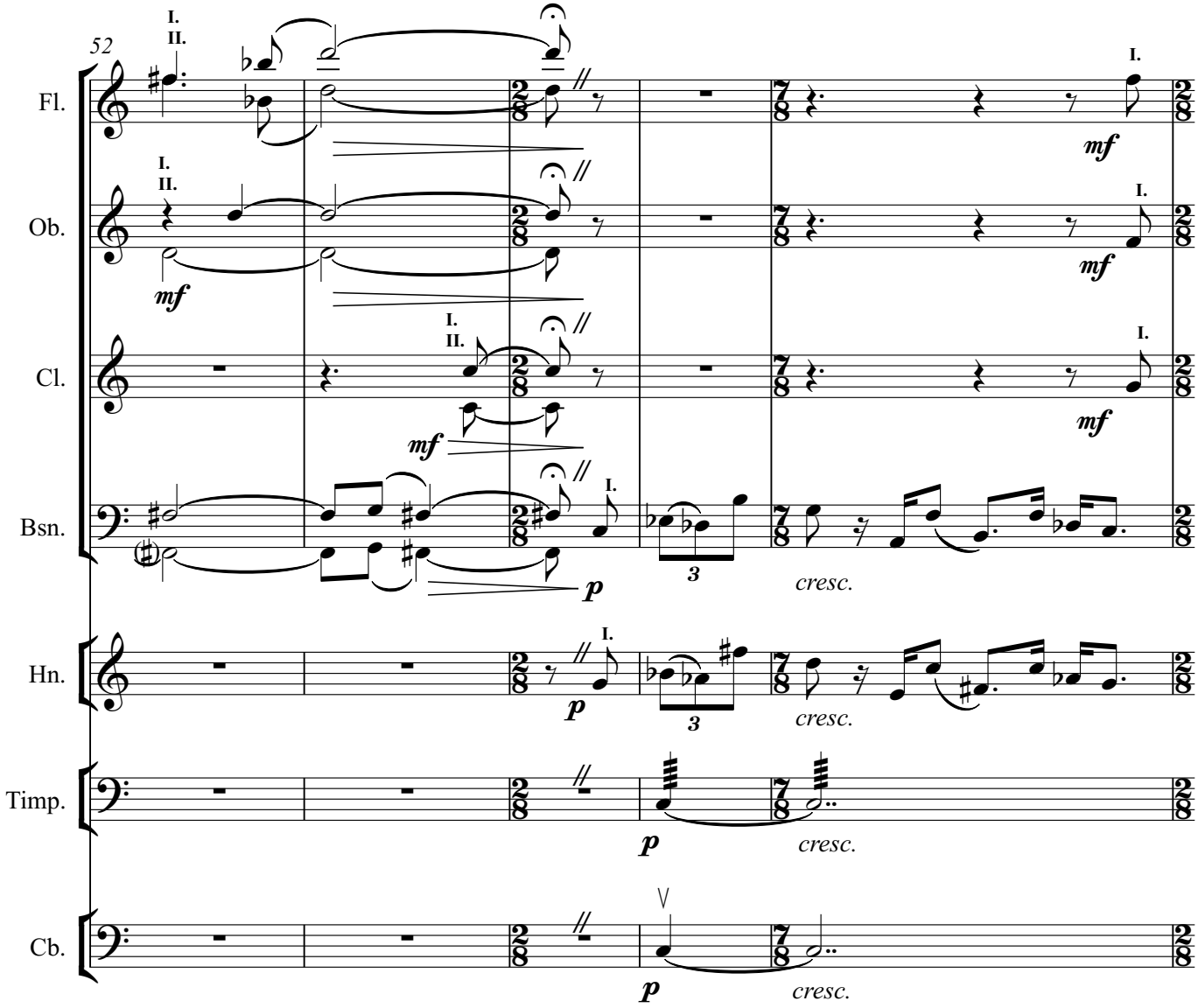
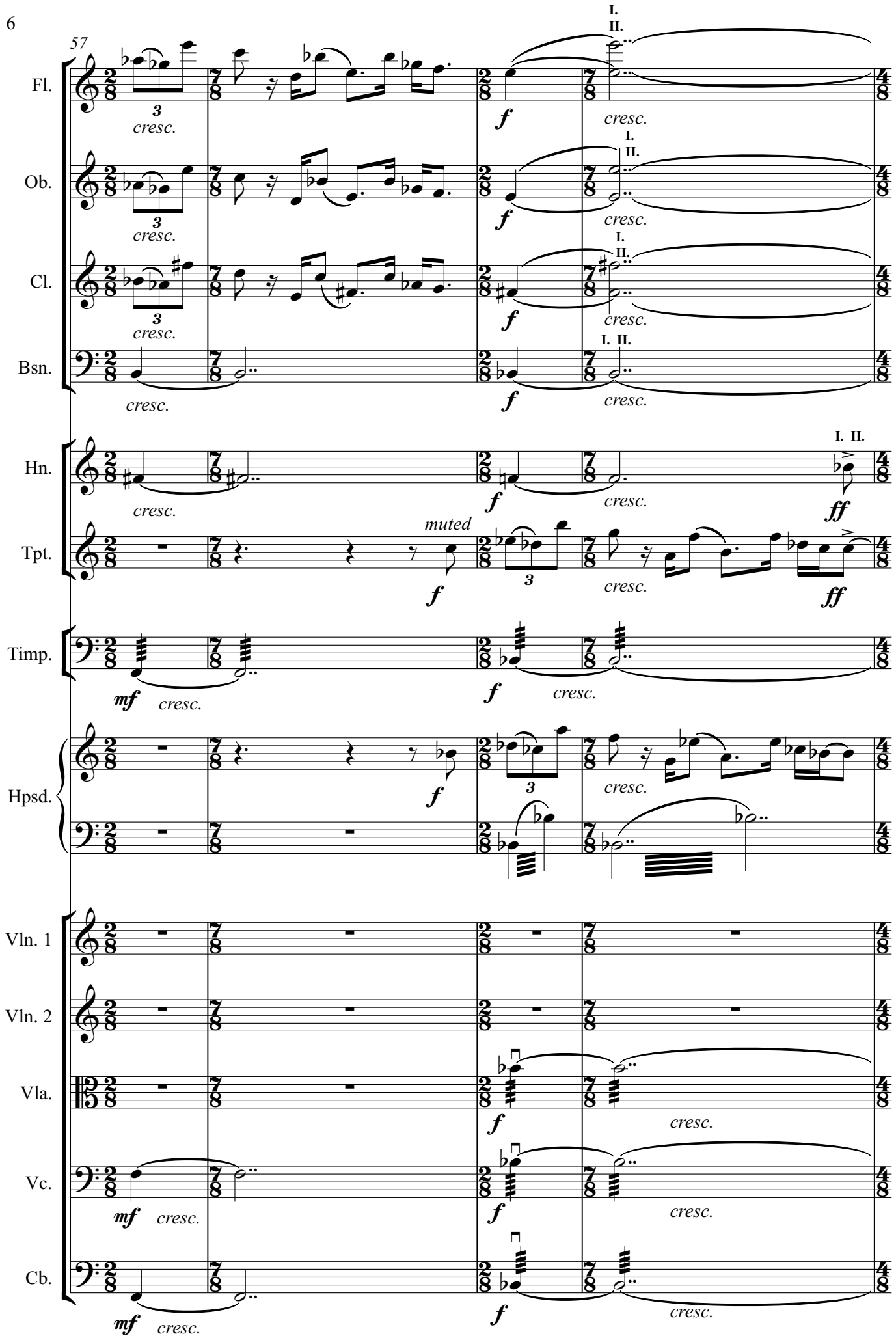

7
Vln. 2
Vla.
12
Vln. 2
Vla.
Vc.
17
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

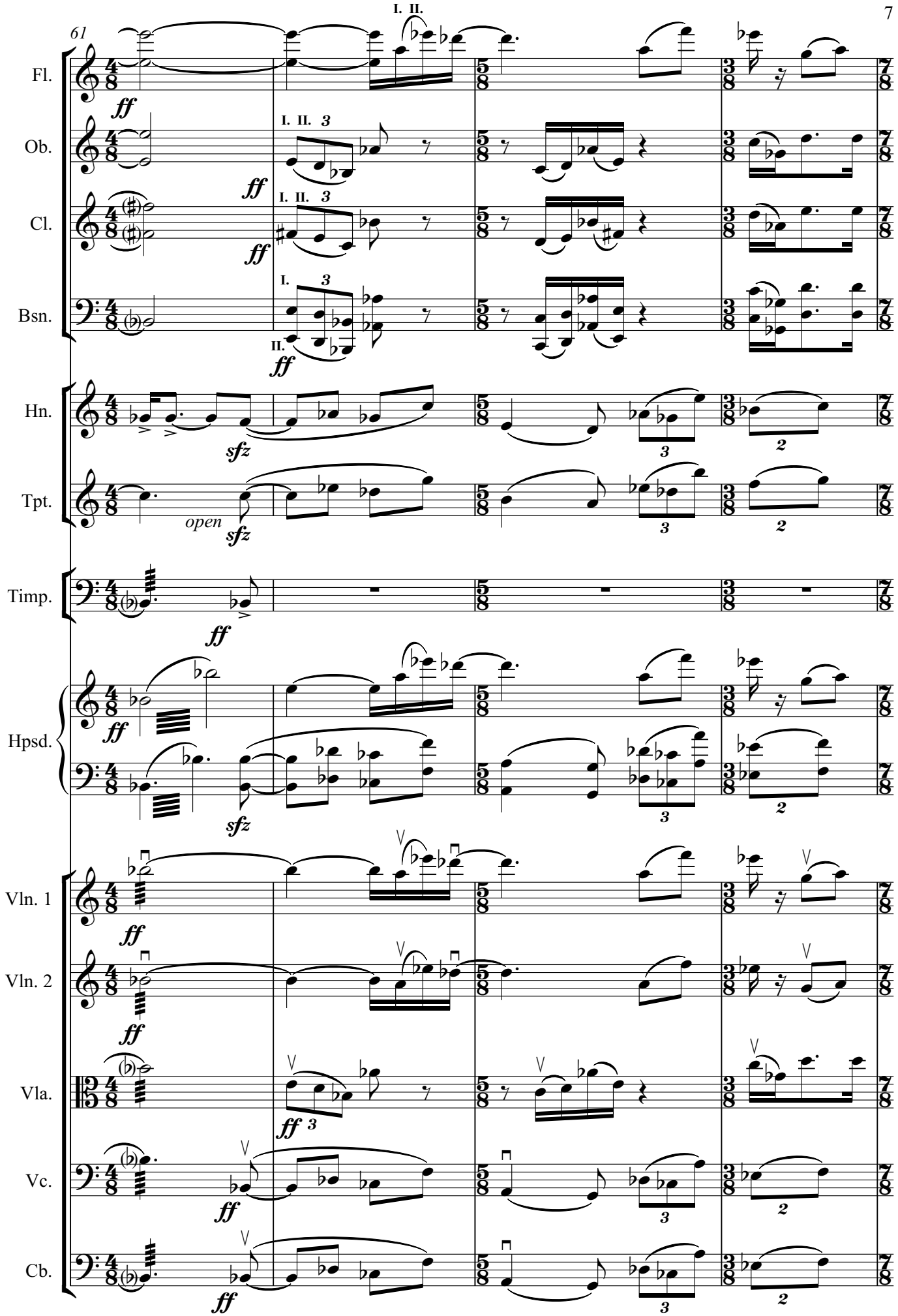

21
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
25
Fl.
Ob.
Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
I.
II.
mf
f

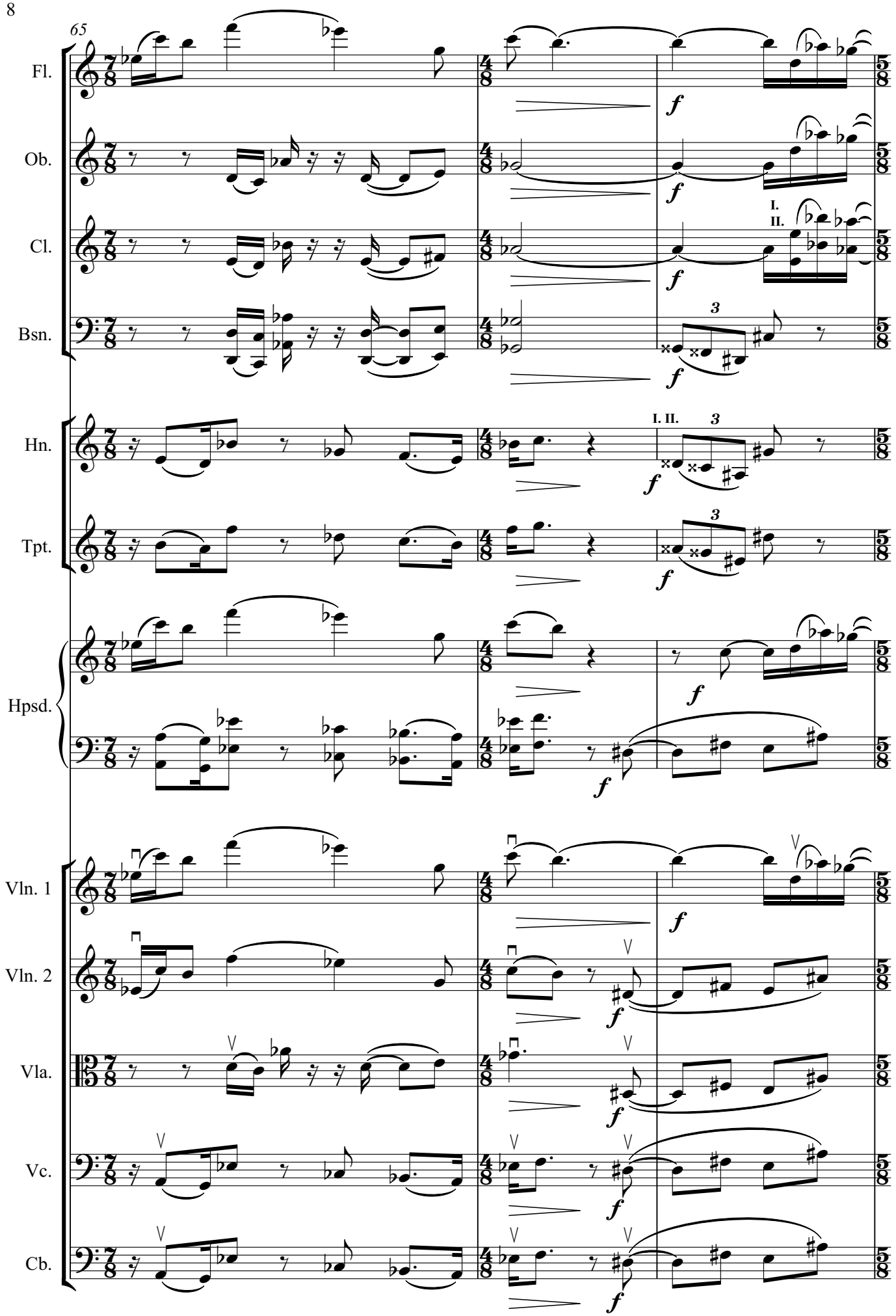

31
Fl.
Ob.
Cl.
Bsn.
I.
II.
mf
3
37
42

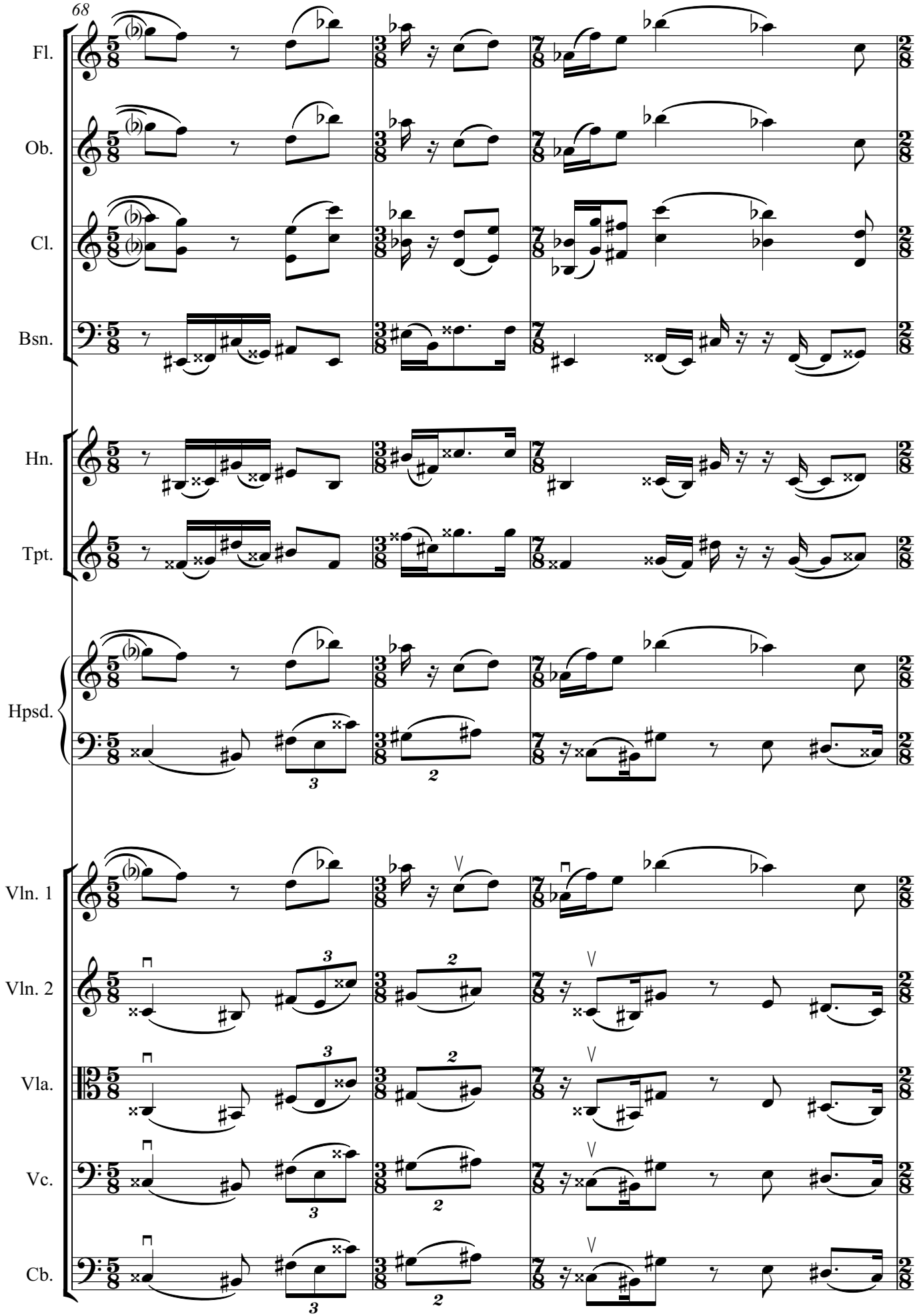

47
Fl.
Cl.
Bsn.
II.
I.
3
mf
I.
mf

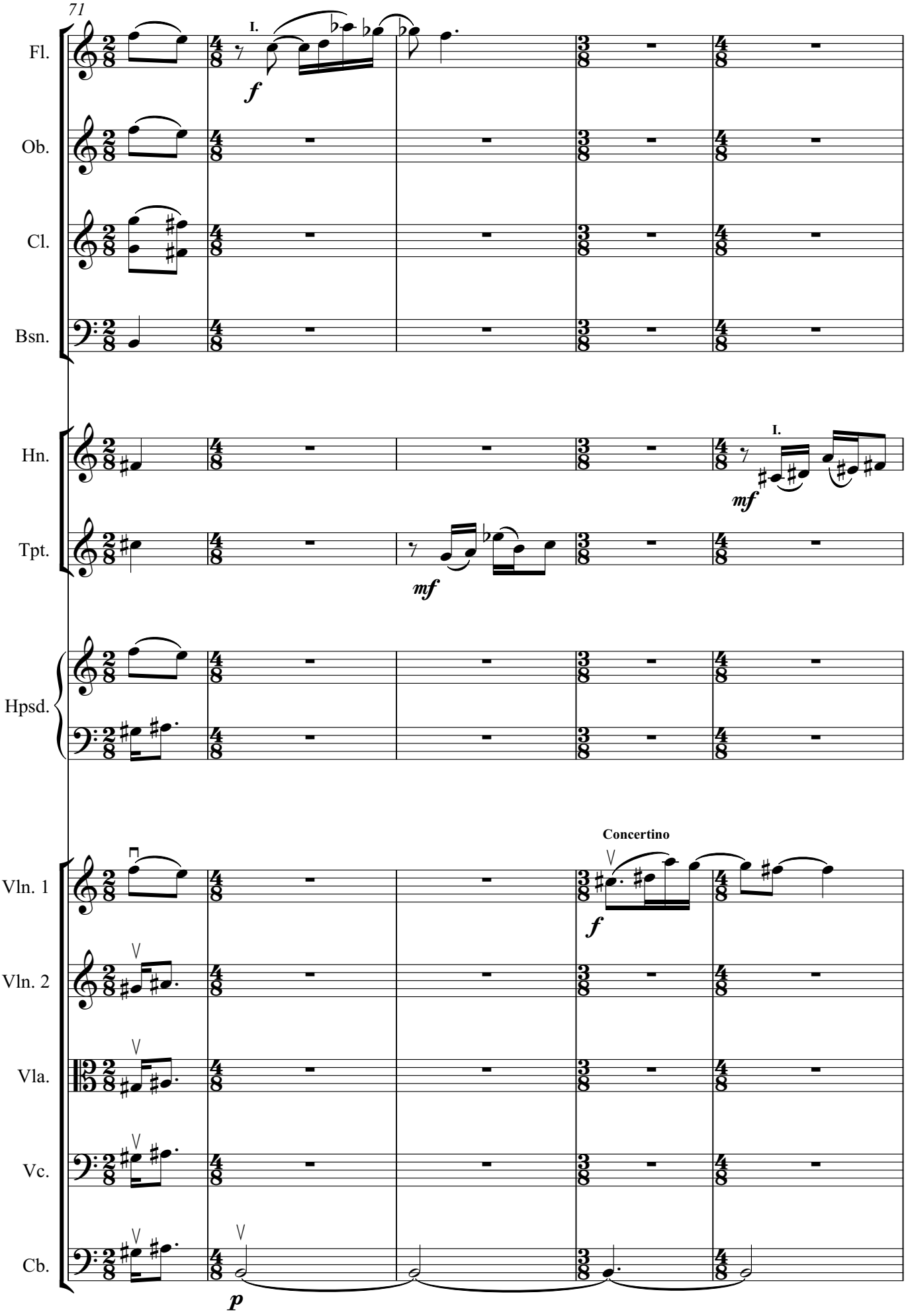

52
Fl.
Ob.
Cl.
Bsn.
Hn.
Timp.
Cb.
I.
II.
mf
p
3
cresc.

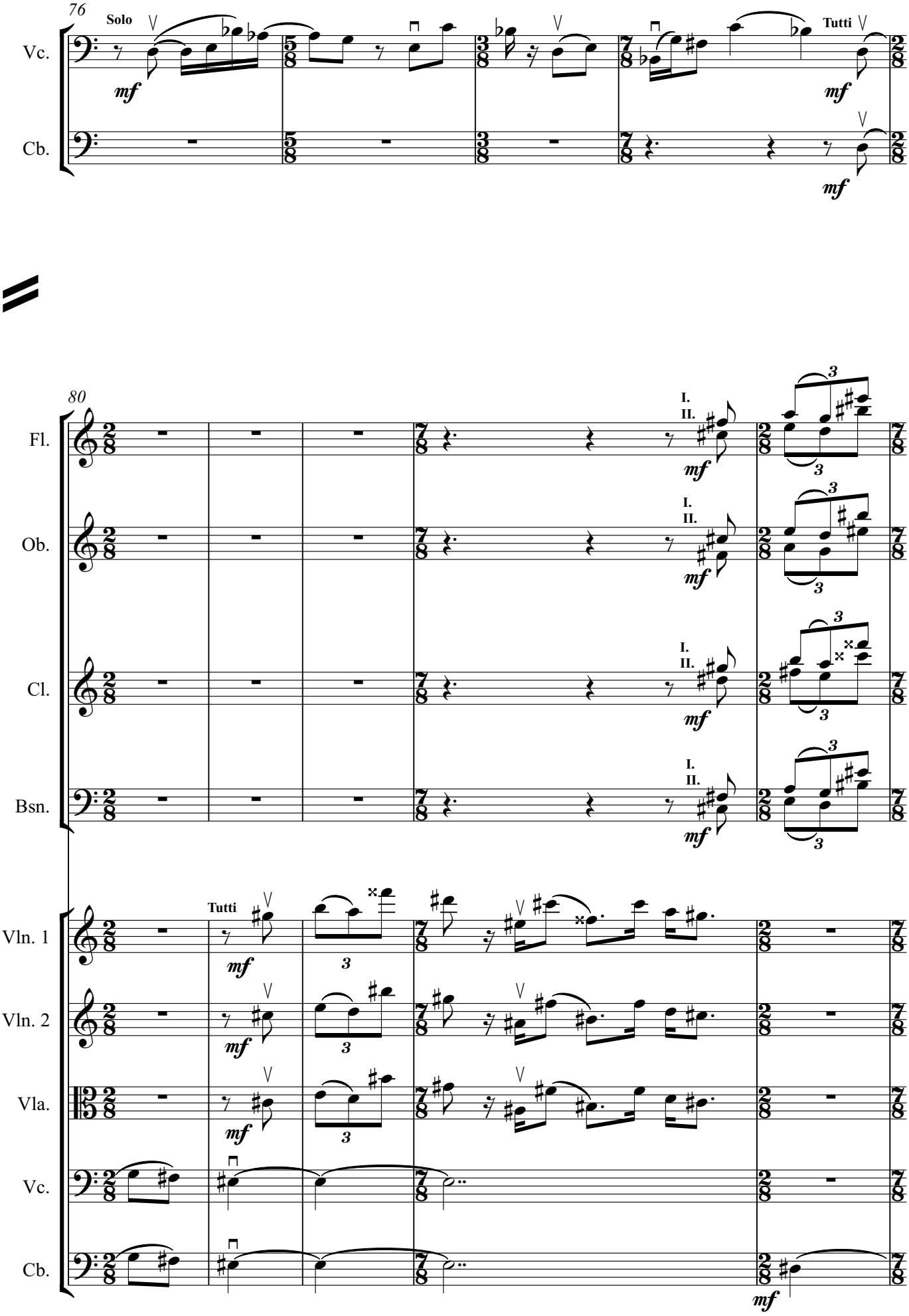

57
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Timp.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
I.
II.
muted
cresc.
f
mf
ff
3

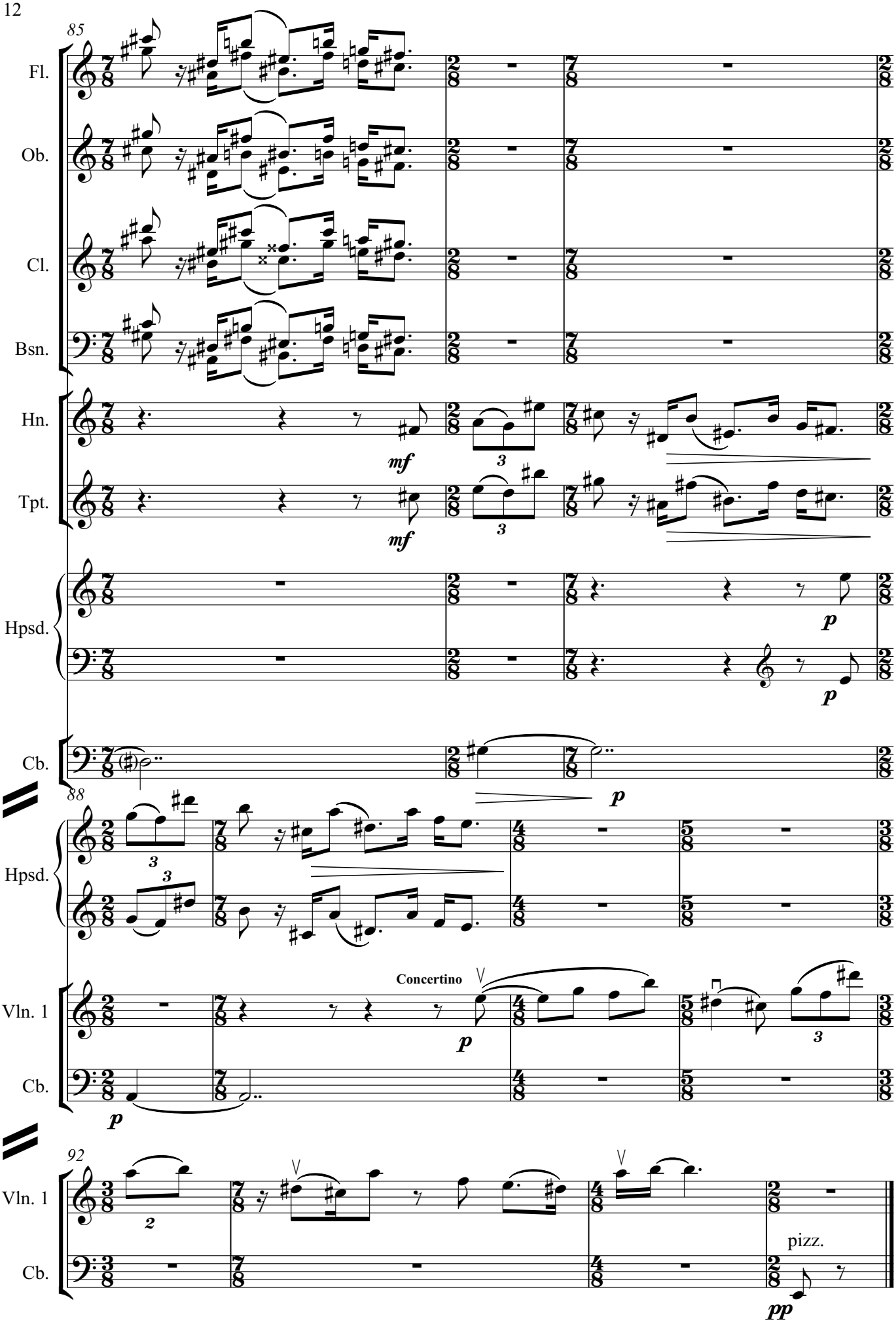

61
I. II.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Timp.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
ff
sfz
open


65
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
I.
II.
I. II.
3
f


68
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


71
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
I.
f
mf
p
Concertino


76
Solo
Tutti
Vc.
Cb.
mf
80
I.
II.
Fl.
Ob.
Cl.
Bsn.
Tutti
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
3


85
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Hpsd.
Cb.
mf
mf
p
p
88
Hpsd.
Concertino
Vln. 1
Cb.
p
p
92
Vln. 1
Cb.
pizz.
pp

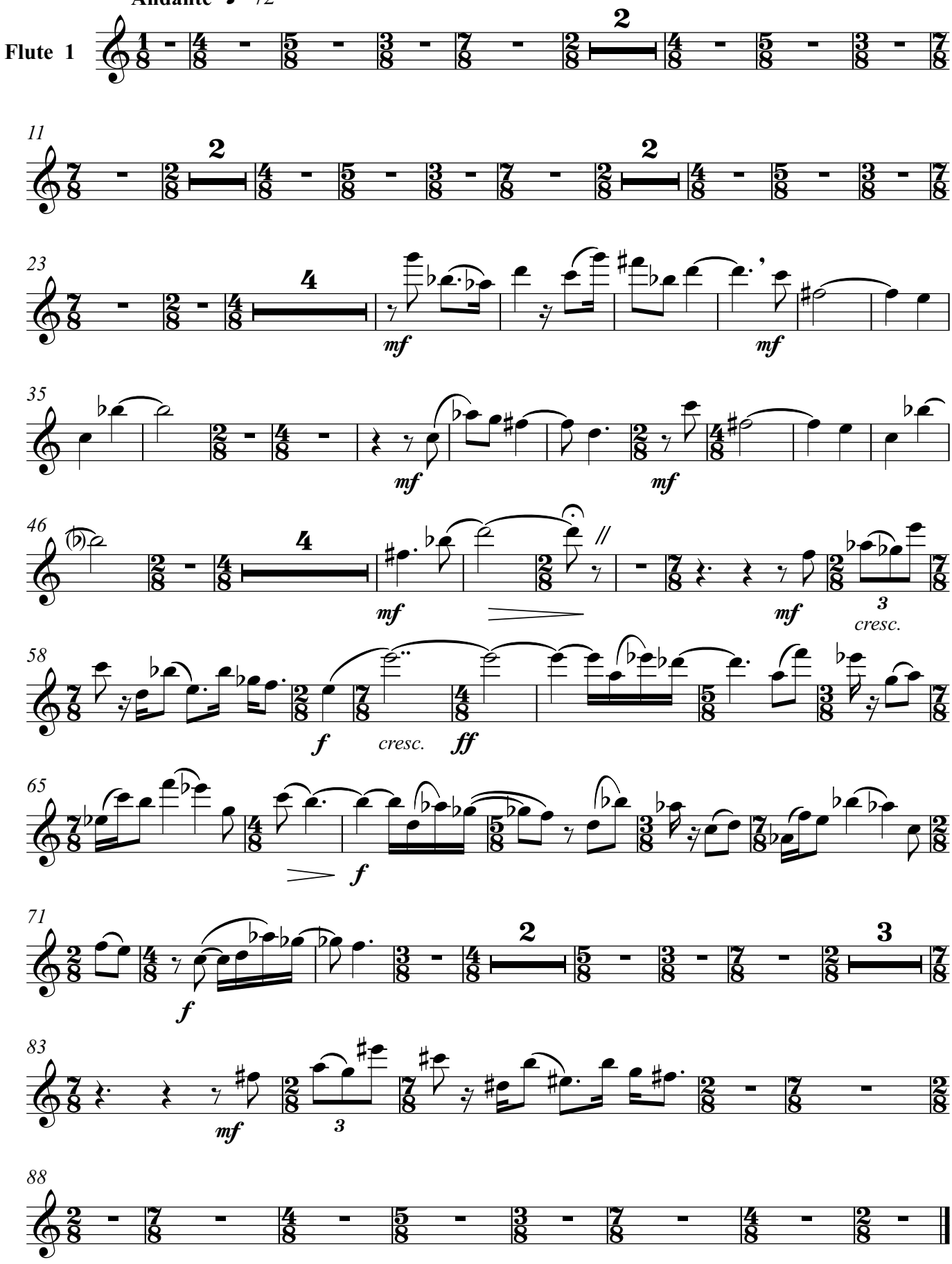
FUGUE

for chamber orchestra

JOSÉ MARÍA BERENGUER

Andante ♪=72

Flute 1



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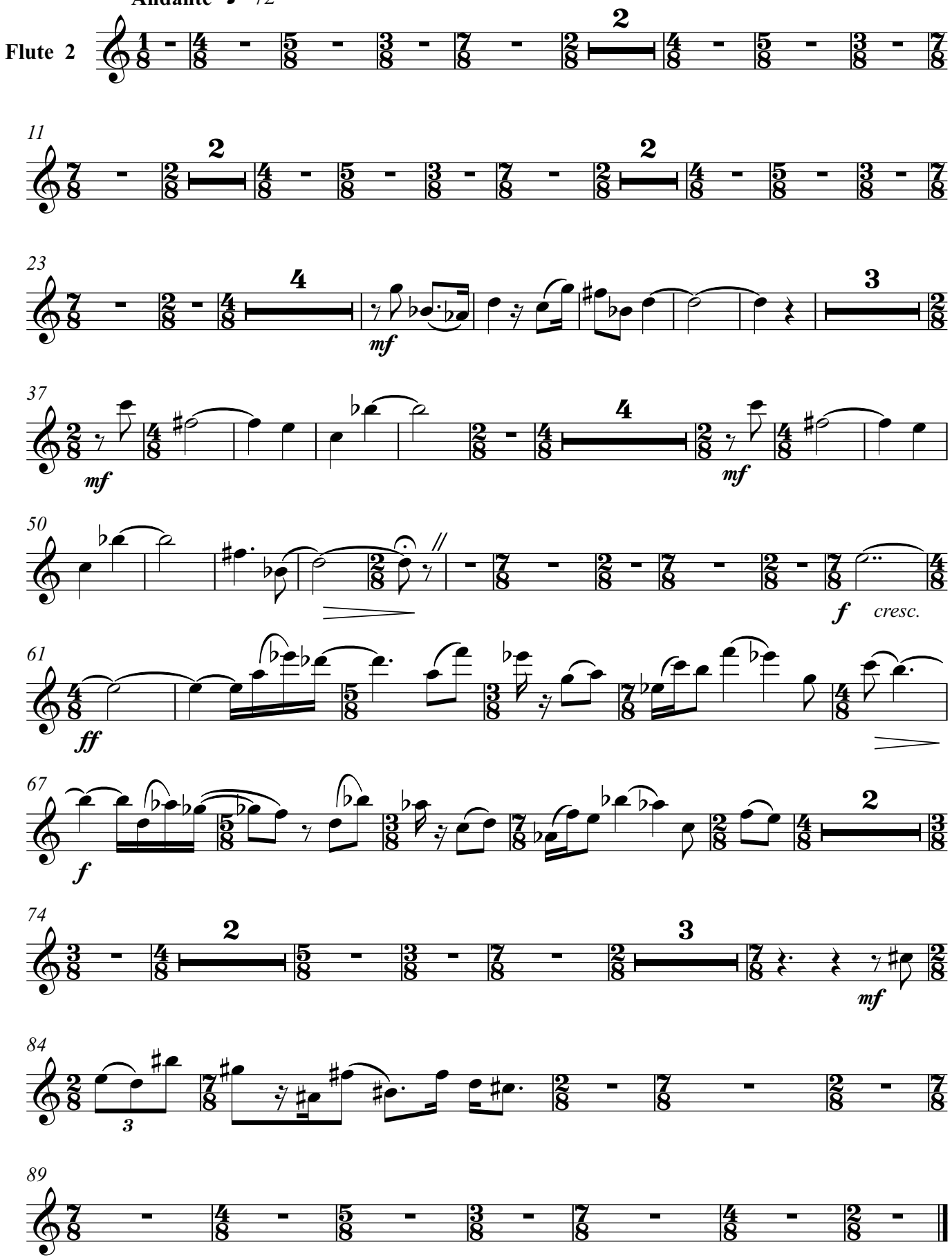
Andante ♪=72

Flute 2



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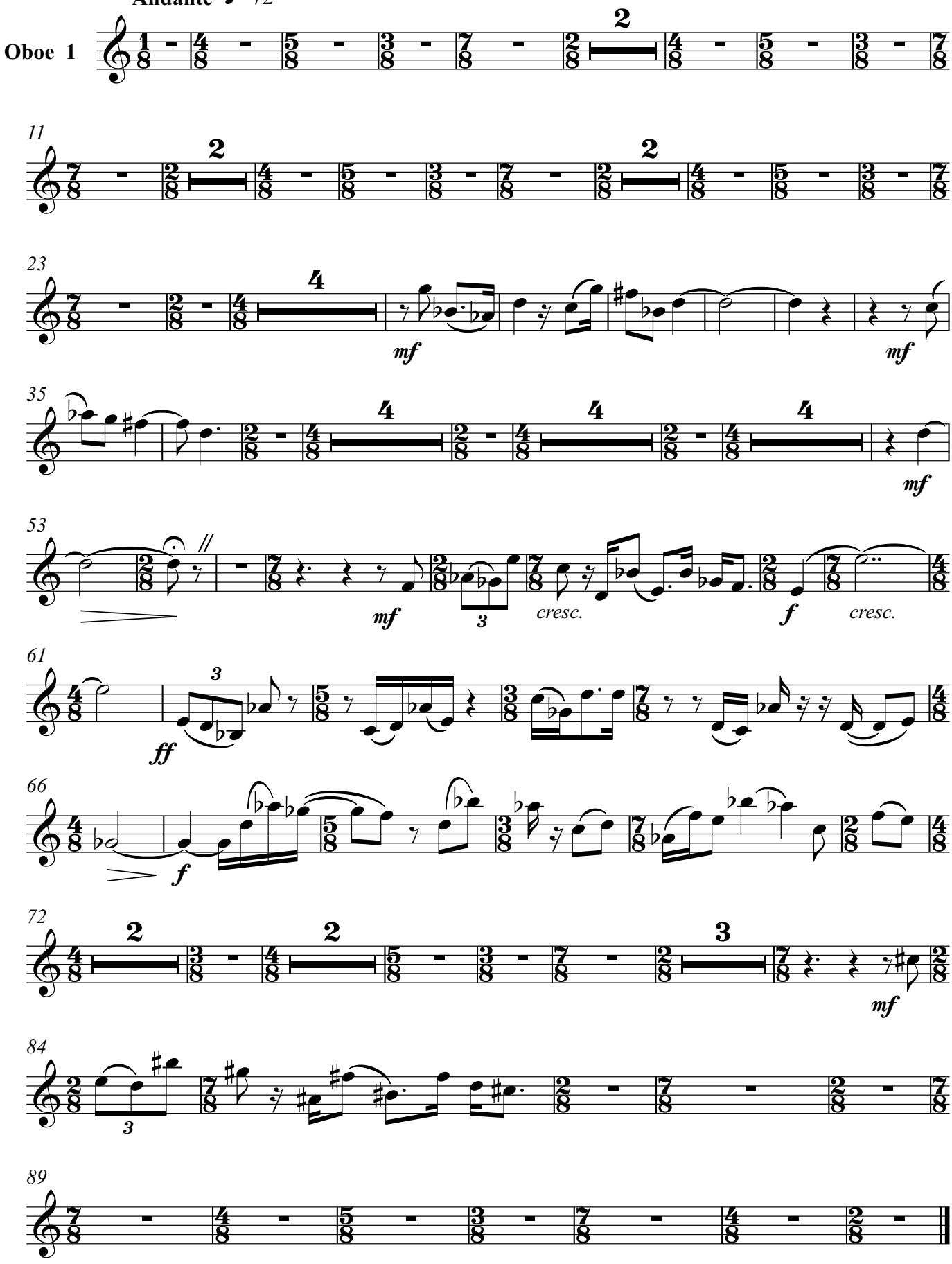
Andante ♪=72

Oboe 1



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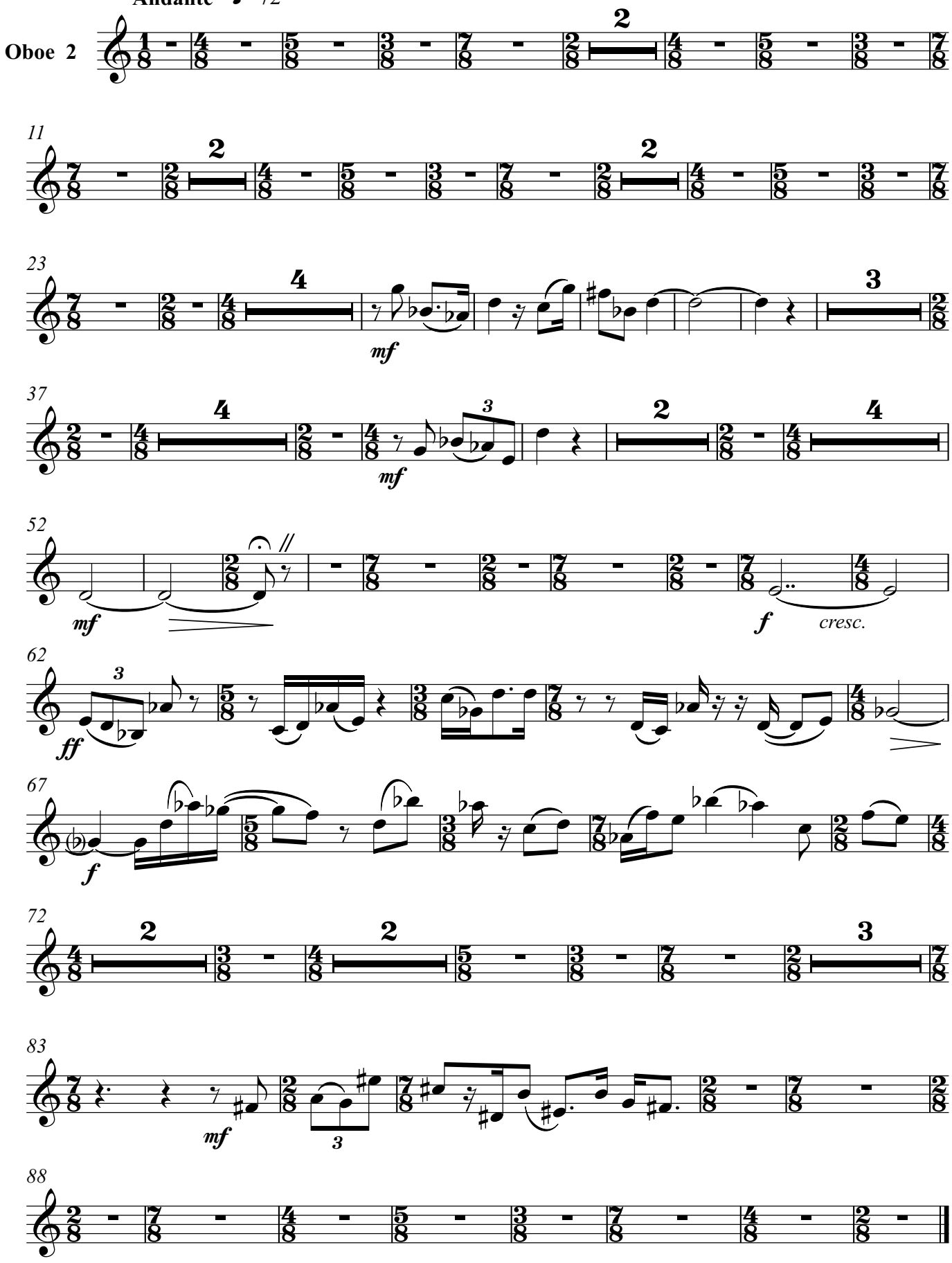
Andante ♪=72

Oboe 2



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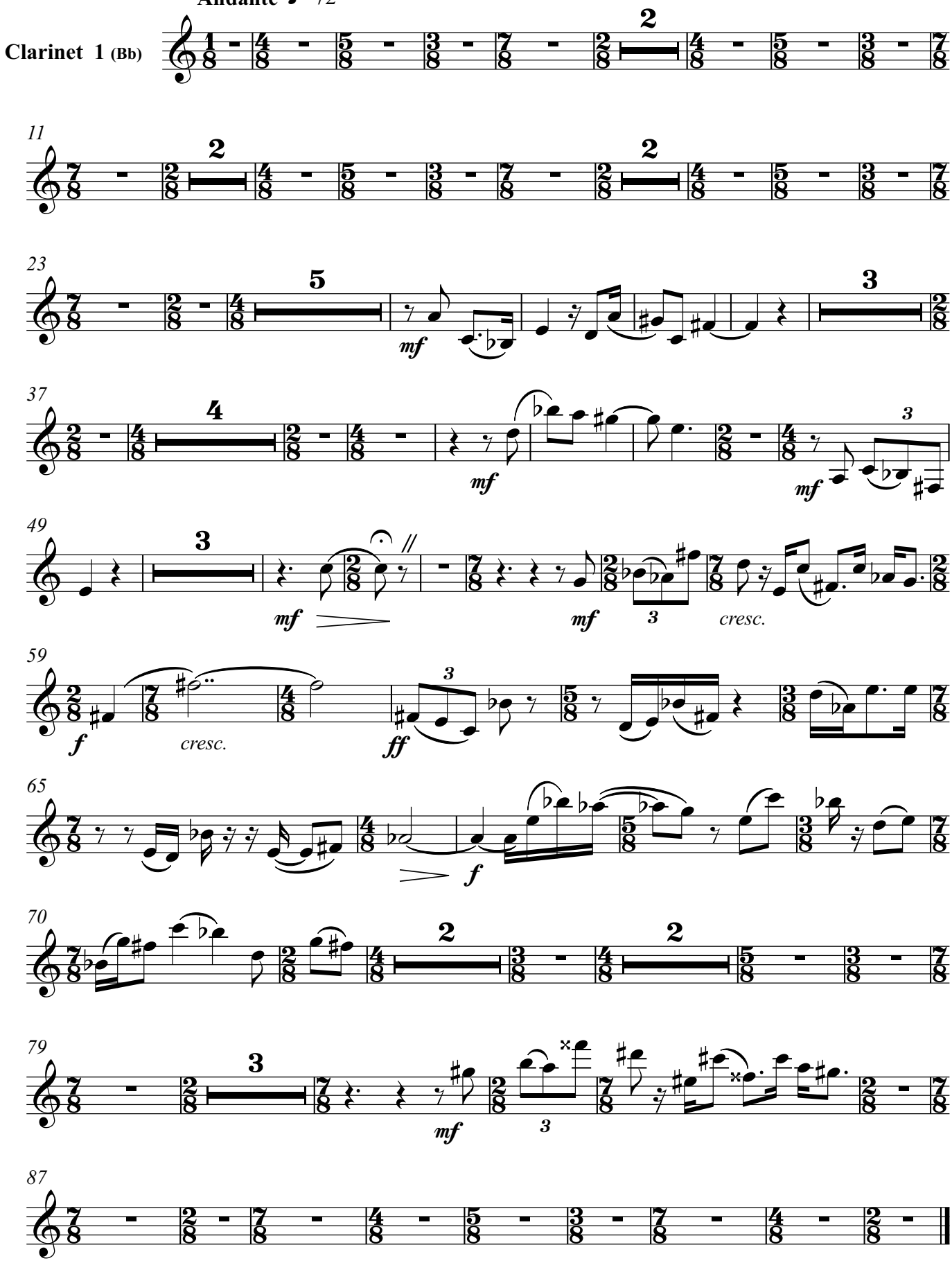
Andante ♪=72

Clarinet 1 (Bb)



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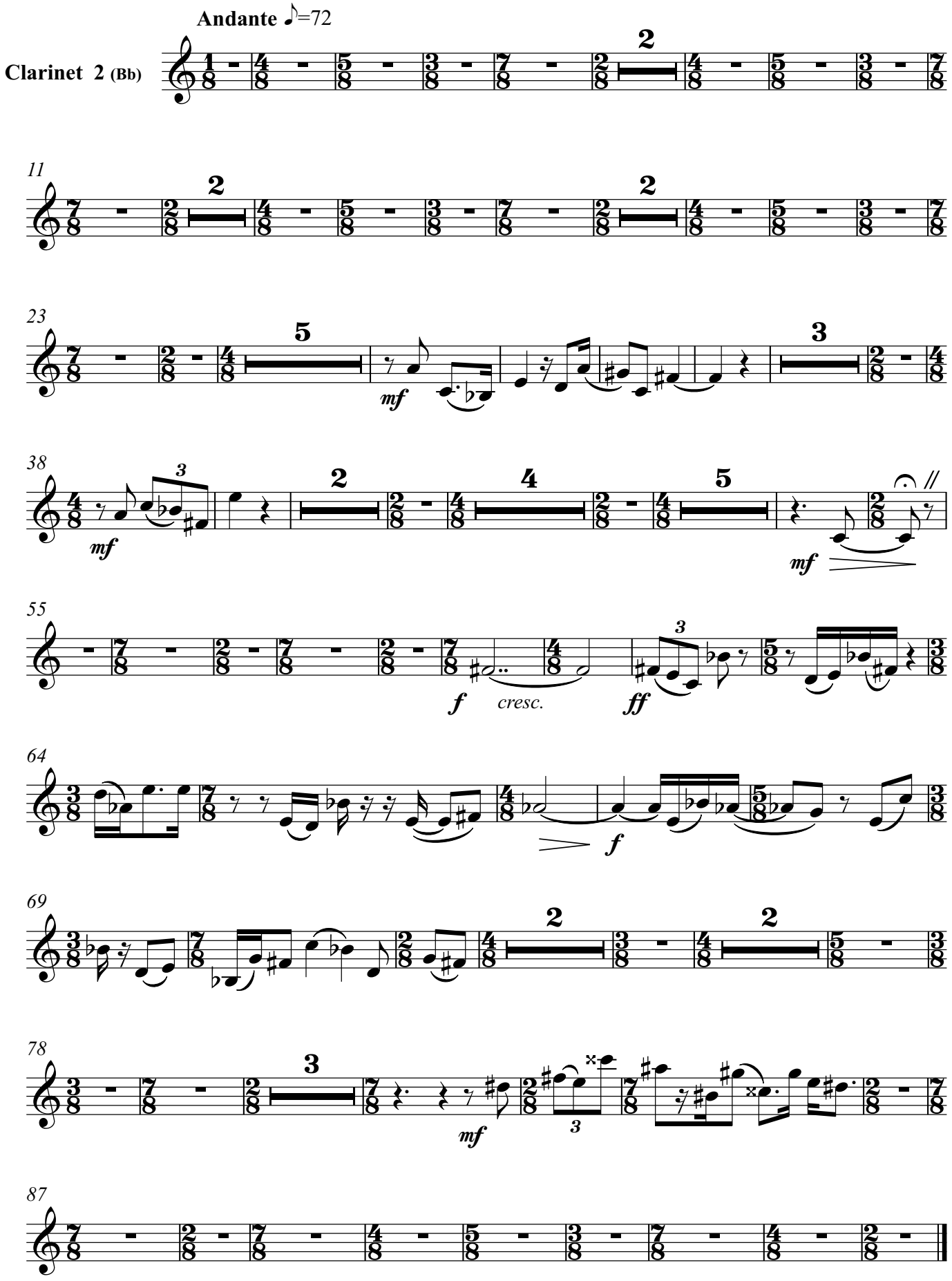

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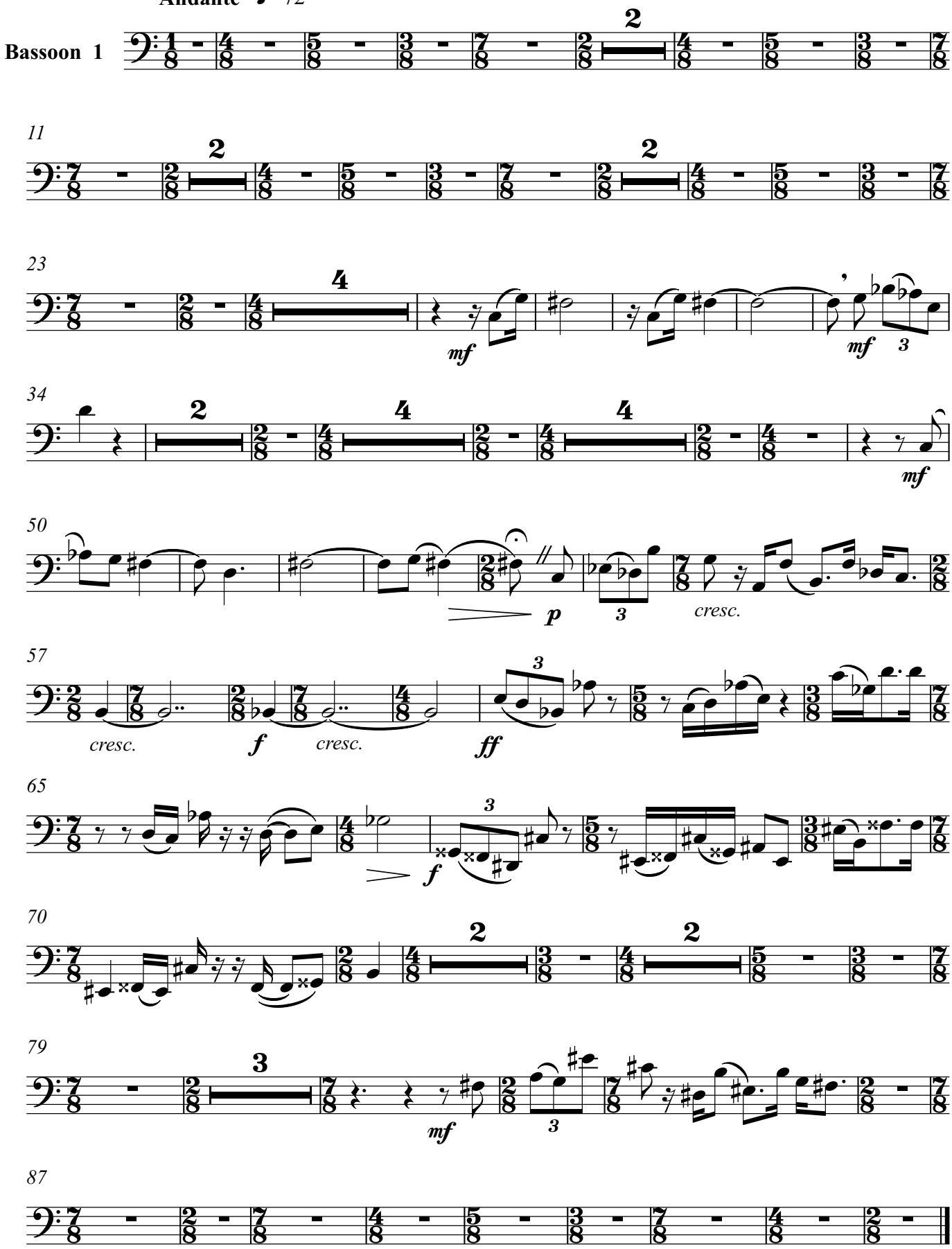
Andante ♪=72

Bassoon 1



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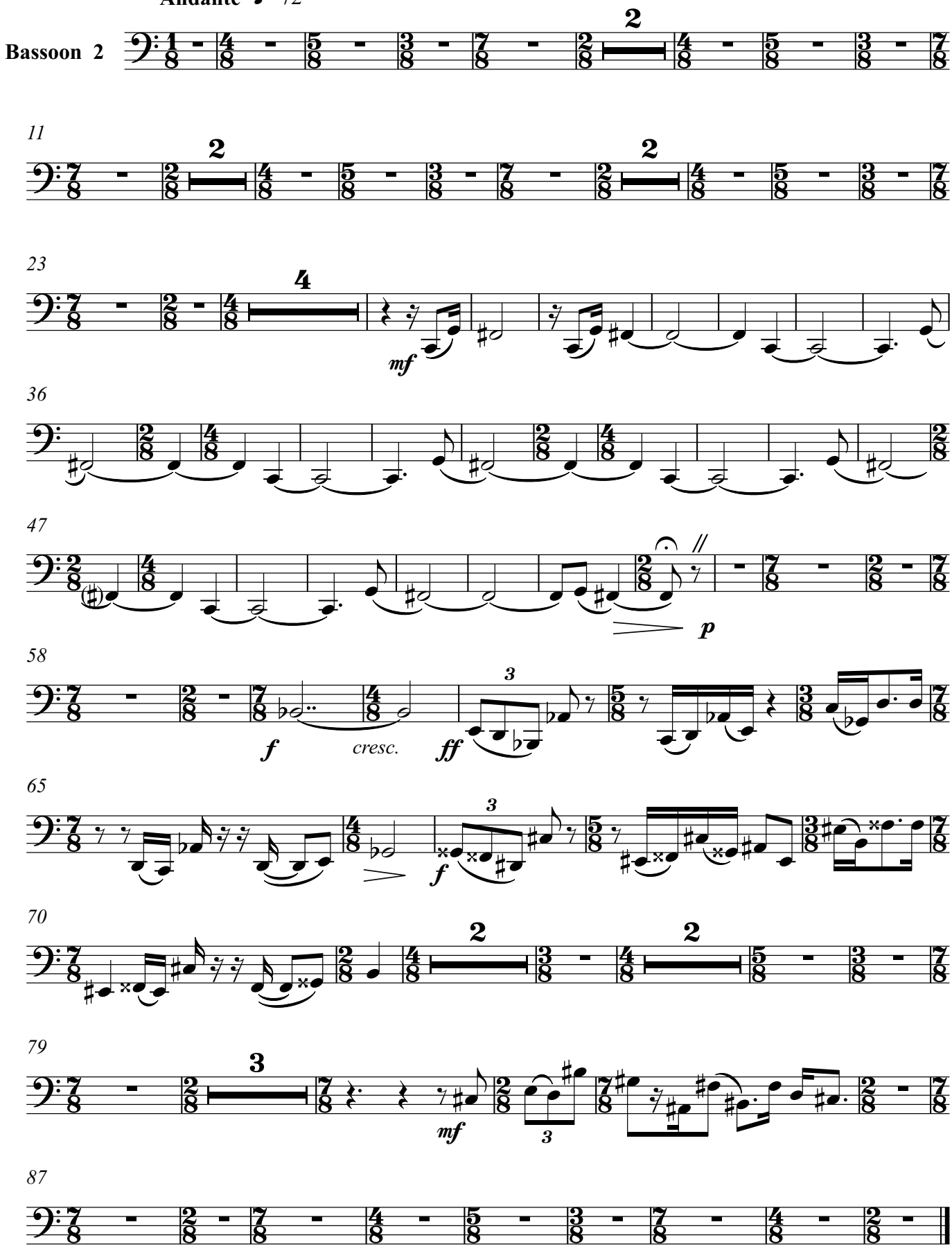
Andante ♪=72

Bassoon 2



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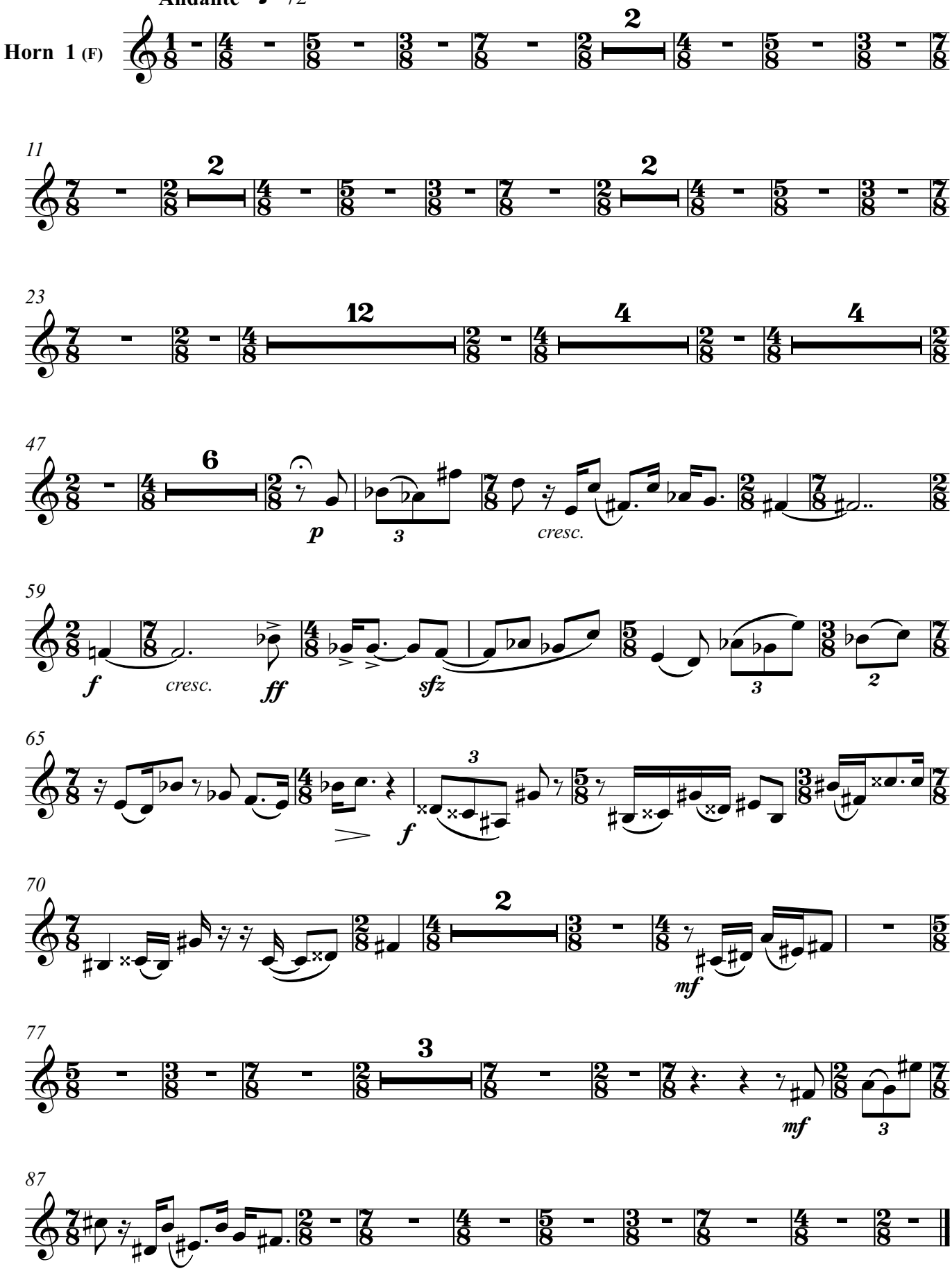
FUGUE

for chamber orchestra

JOSÉ MARÍA BERENGUER

Andante ♪=72

Horn 1 (F)



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FUGUE

for chamber orchestra

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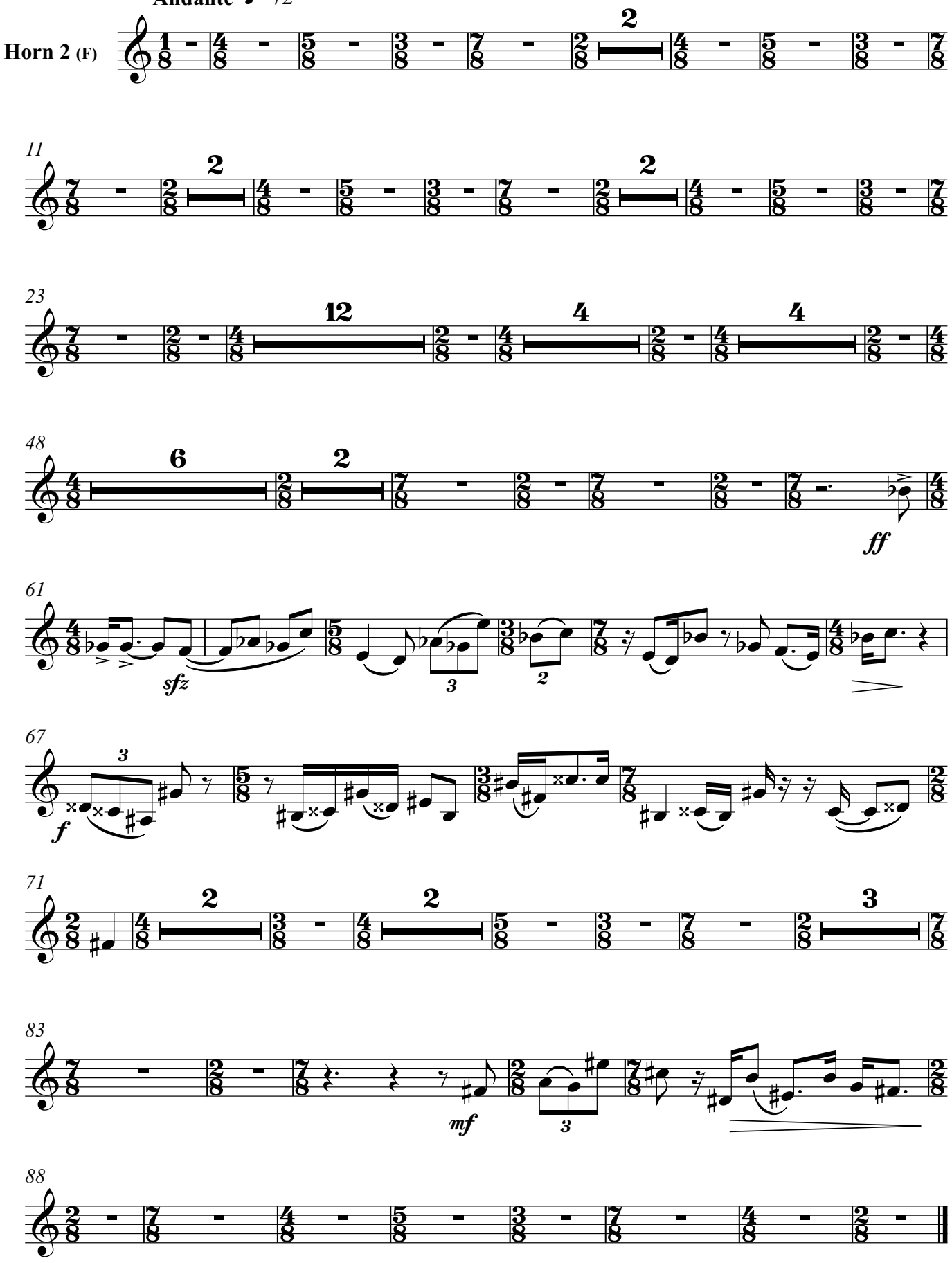
Horn 2 (F)



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for chamber orchestra

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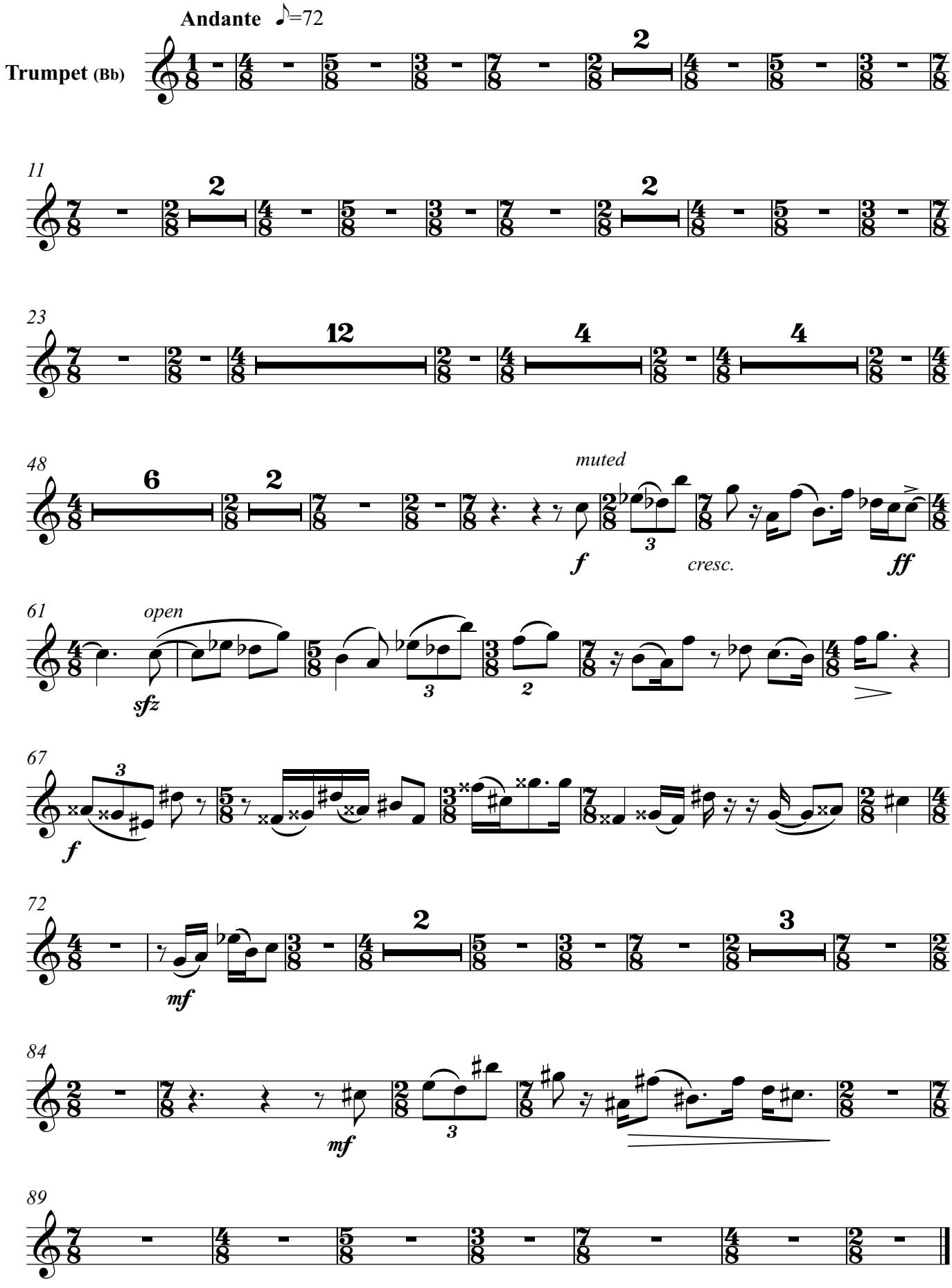

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FUGUE

for chamber orchestra

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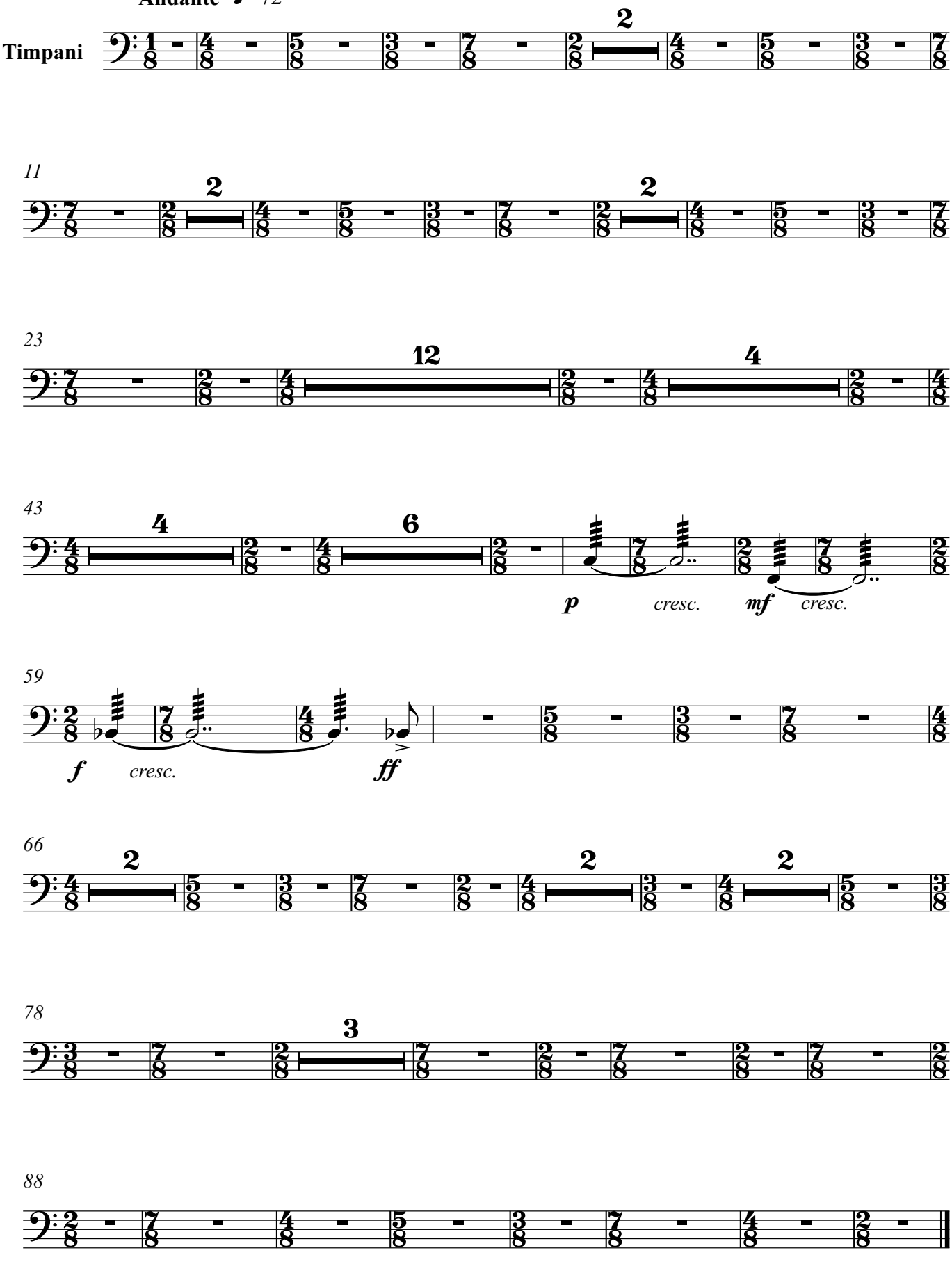
Timpani



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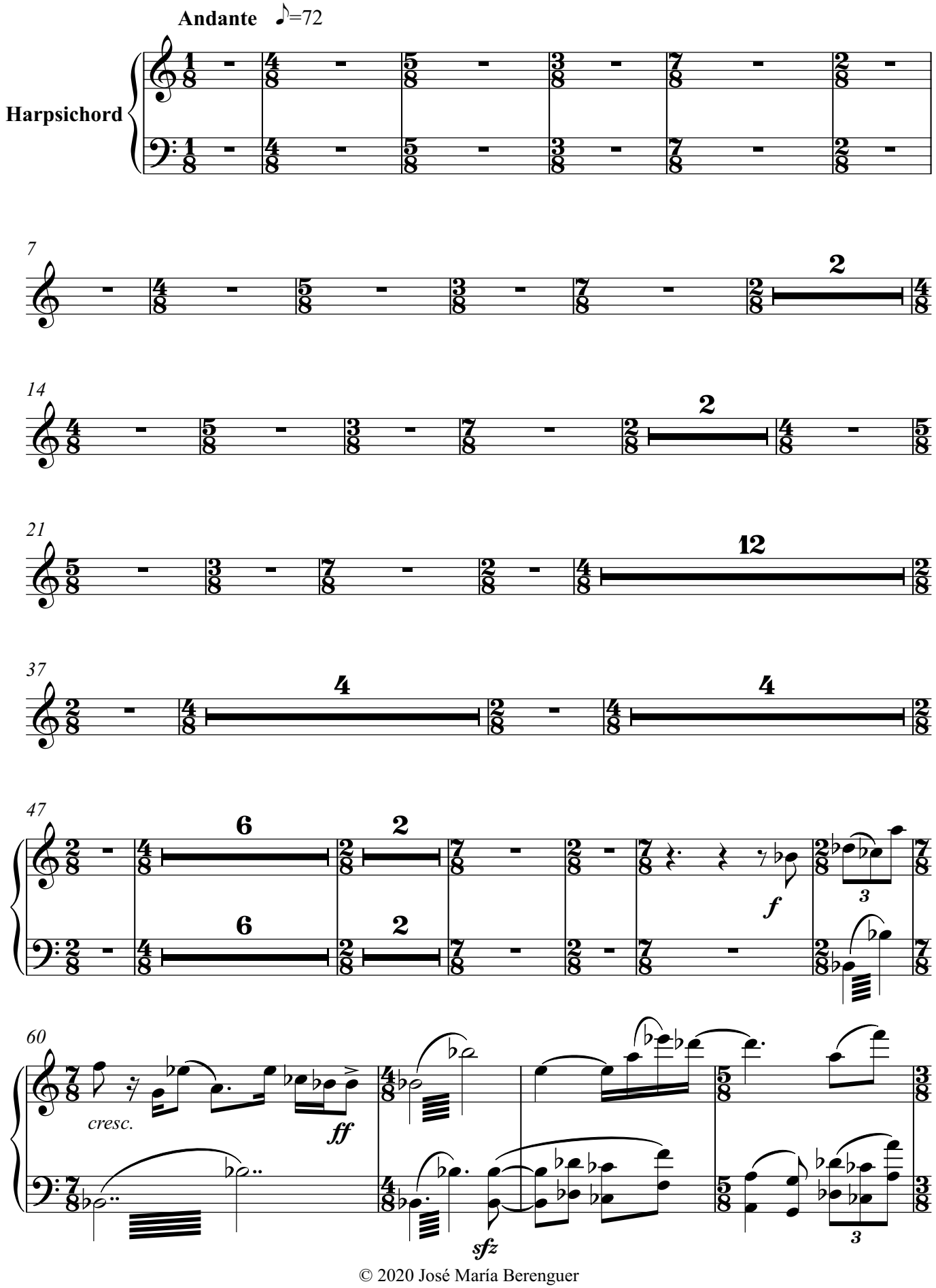

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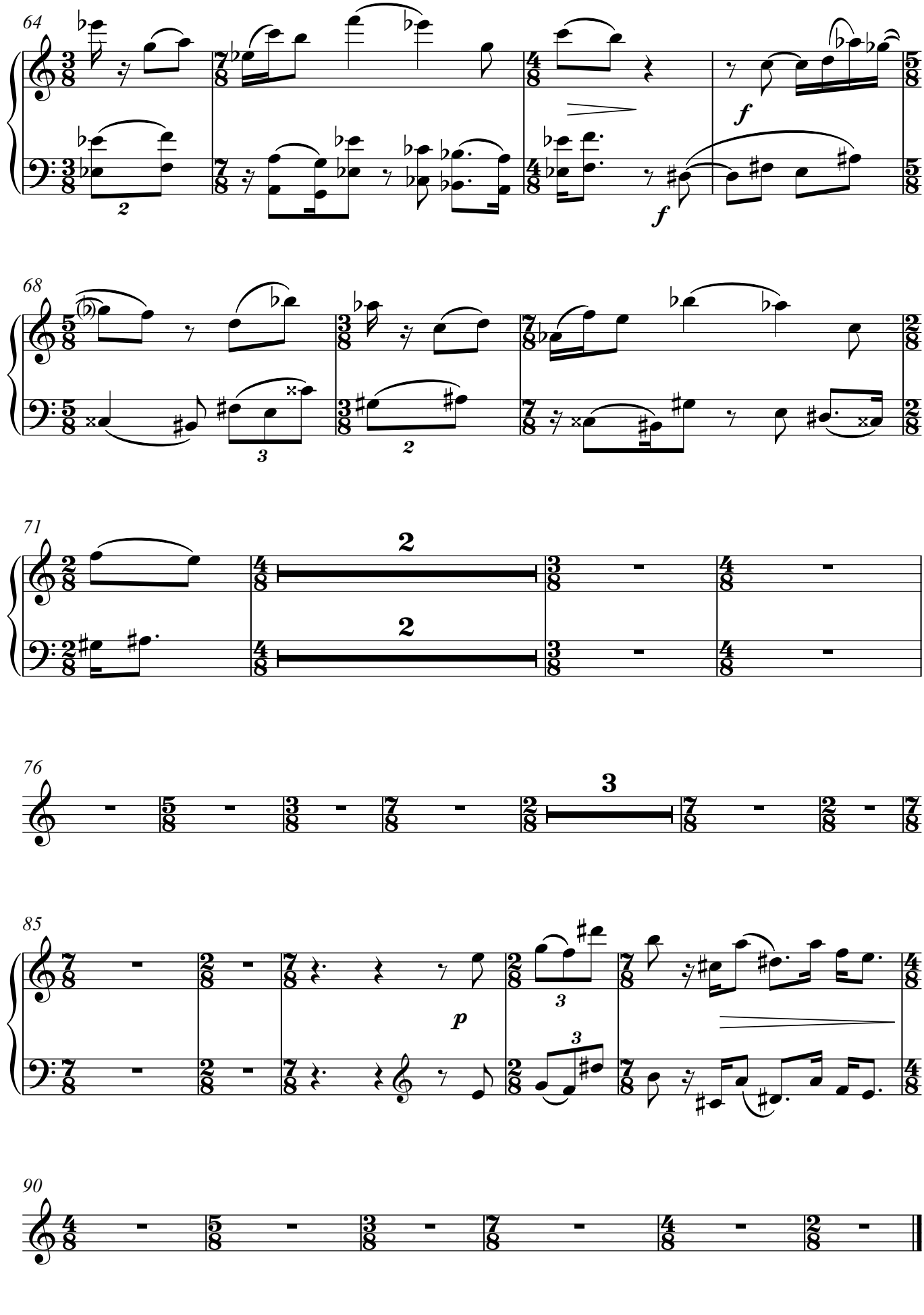
64
f
f
68
71
2
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76
3
85
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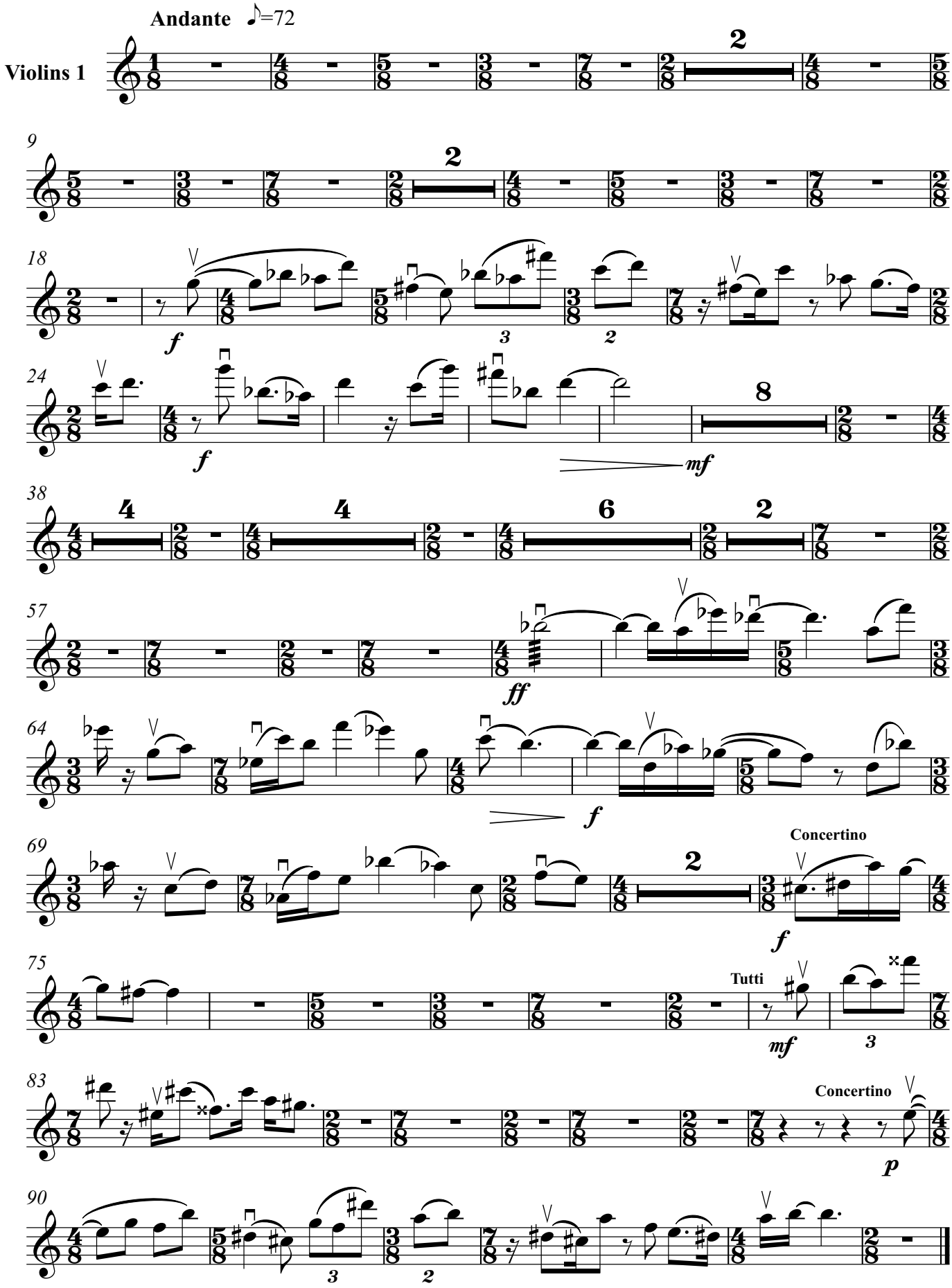
90

FUGUE

for chamber orchestra

JOSÉ MARÍA BERENGUER



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for chamber orchestra

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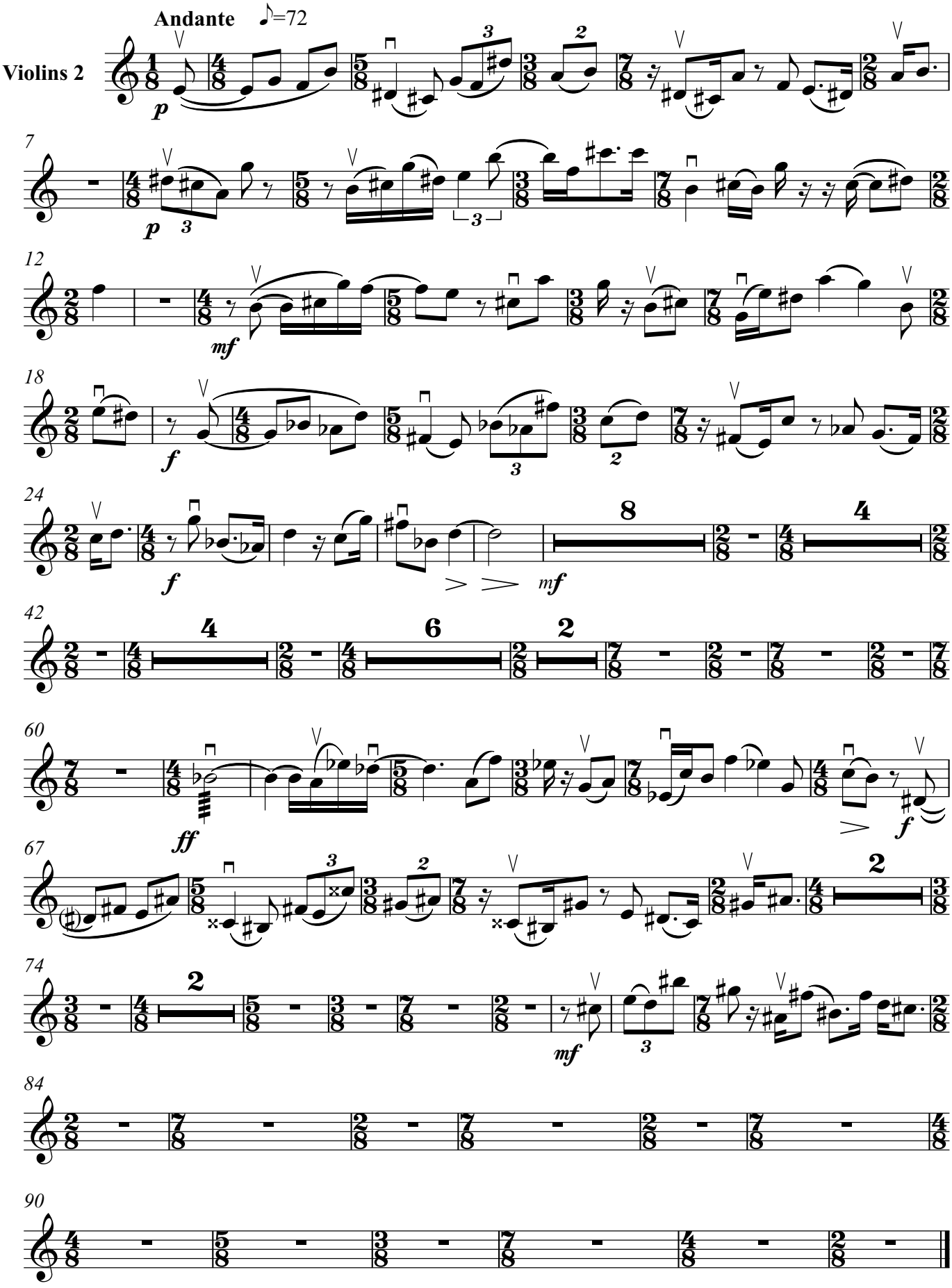

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for chamber orchestra

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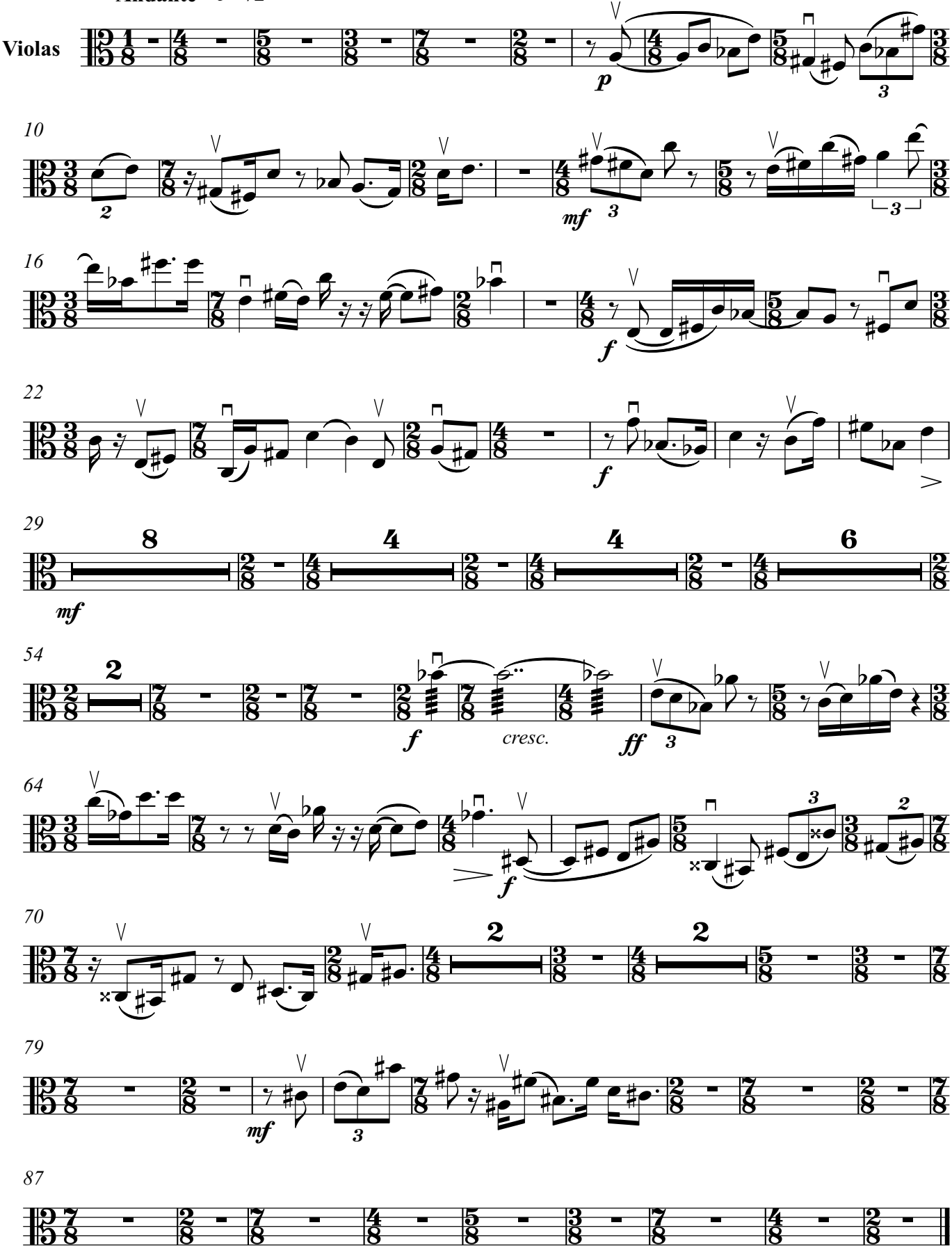
Violas



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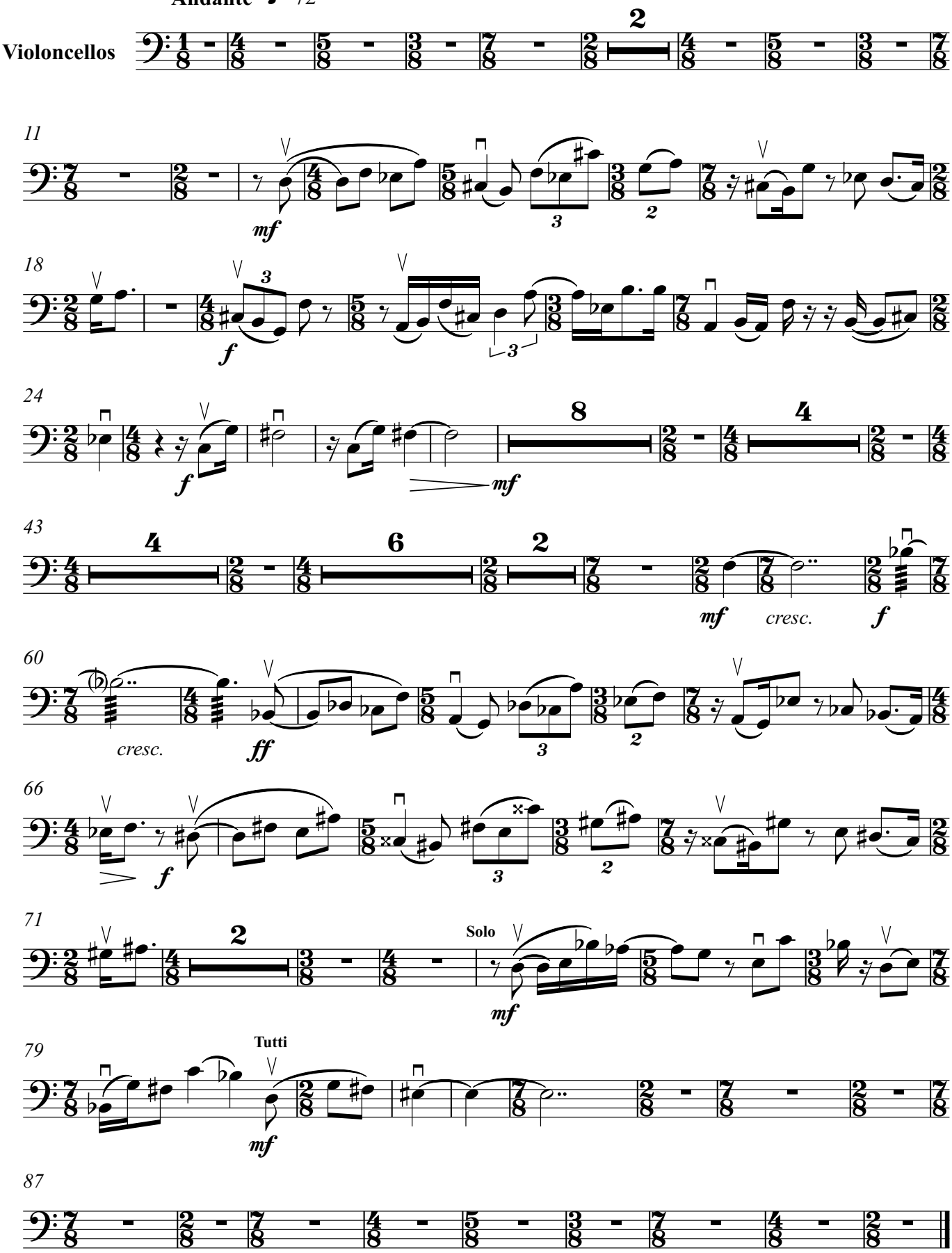
Violoncellos



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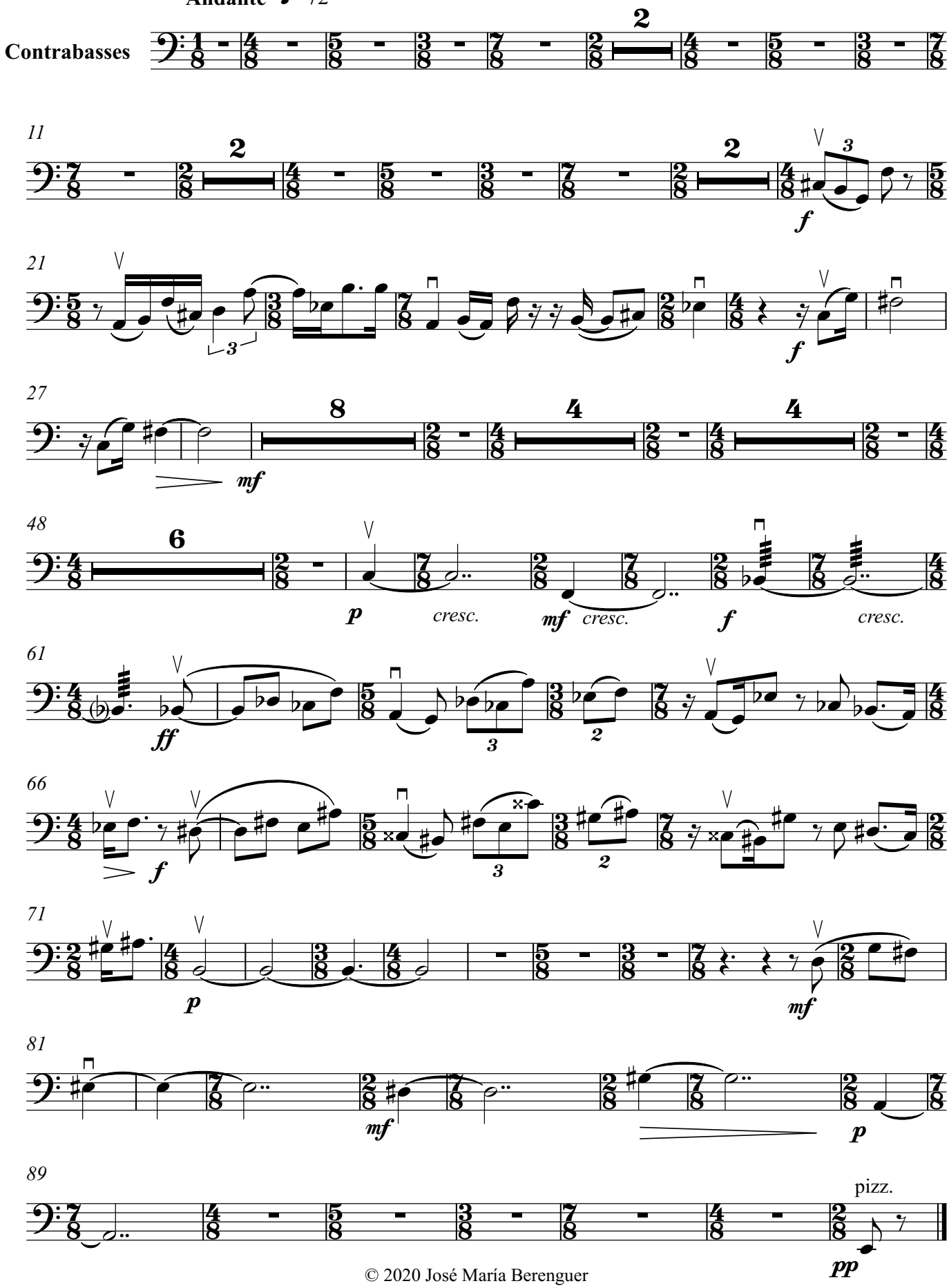
Contrabasses



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