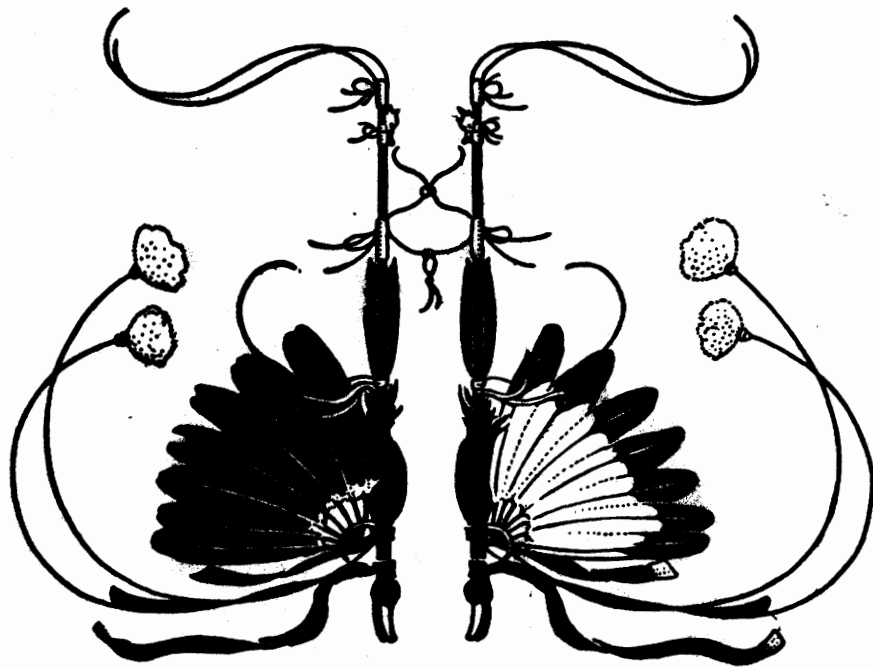


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THE WAWAN-PRESS



FOR PIANOFORTE

FUGUE

BY
FREDERIC AYRES

Op. 12 No. 1

PRICE \$1.00

NEWTON-CENTER
MASSACHUSETTS

M.
25
A0857

FUGUE

FREDERIC AYRES, Op.12, No.1

Vivace, scherzando

PIANO

p *mf* *p*

con pedale

cresc. *mf* *rit.*

a tempo

A 2091 Wangs 1912 74

First system of musical notation, measures 1-4. The piece is in A major (three sharps) and 3/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment of eighth notes.

Second system of musical notation, measures 5-8. The right hand continues with a melodic line, and the left hand has a more active eighth-note accompaniment. A dynamic marking of *p* (piano) is present in measure 6.

Third system of musical notation, measures 9-12. The right hand has a more complex texture with chords and slurs. The left hand continues with eighth notes. Dynamic markings include *pp* (pianissimo) in measure 10 and *cresc.* (crescendo) in measure 11.

Fourth system of musical notation, measures 13-16. A measure rest of 8 measures is indicated above the first measure. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamic markings include *f cresc.* (forte crescendo) in measure 13, *rit.* (ritardando) in measure 14, and *a tempo pp cresc.* (pianissimo crescendo at tempo) in measure 15.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamic markings include *p accel.* (piano accelerando) in measure 17, *rit.* (ritardando) in measure 18, and *a tempo* in measure 19. The system concludes with a 3/4 (4) time signature change.

Sostenuto

p dolce. The accompaniment barely audible

cresc. *p*

pp *p dolce*

cresc.

p *pp*

Tempo primo

f cresc.

ff

accel. *rit.*

pochiss. meno mosso

mf *cresc.*

f dim. *f*

f rit. p dim.

pp poco riten.

mp rit. pp cresc. p

mf accel. f p rit.

a tempo rit.

Fugue 7

Sostenuto

p dolce. The accompaniment barely audible

pp

Tempo primo

pp cresc. *p cres - cen do*

rit. *a tempo*

poco a poco al f

First system of musical notation. Treble and bass clefs. Key signature: three sharps (F#, C#, G#). The piece is in 4/4 time. The first measure is marked *cresc.*. The second measure is marked *ff*. The music consists of eighth and sixteenth notes in both hands.

Second system of musical notation. Treble and bass clefs. Key signature: three sharps. The piece is in 4/4 time. The first measure is marked *ritard.*. The second measure is marked *Lento* with a fermata over the number 8. The third measure is marked *pp*. The music consists of eighth and sixteenth notes in both hands.

Third system of musical notation. Treble and bass clefs. Key signature: three sharps. The piece is in 4/4 time. The first measure is marked *f pesante*. The second measure is marked *mp rit.*. The third measure is marked *p*. The fourth measure is marked *pp*. The music consists of eighth and sixteenth notes in both hands.

Fourth system of musical notation. Treble and bass clefs. Key signature: three sharps. The piece is in 4/4 time. The first measure is marked *Tempo primo* with a fermata over the number 8. The second measure is marked *p cresc.*. The music consists of eighth and sixteenth notes in both hands.

Fifth system of musical notation. Treble and bass clefs. Key signature: three sharps. The piece is in 4/4 time. The first measure is marked *f rit. al fine cresc.*. The second measure is marked *allargando*. The third measure is marked *ff cresc.*. The music consists of eighth and sixteenth notes in both hands.

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Note. This work differs from the usual recitation. The effect is that of a concerted musical work, the speaking voice entering only occasionally, each stanza being completed by the singing voice.