

Alexander Rosenblatt

# Preludio e fuga in sol minore

for Piano  
für Klavier  
pour Piano

ED 21702

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**PREVIEW**  
Low Resolution

## Preface

*Preludio e Fuga latino* was written in 2007. First I composed the *Fuga latino* as my first piece was to create an effective and attractive polyphonic piece for the piano and the listening audience. For this aim I wrote the theme in samba-rumba style, which is a mix of jazz genres. My *Fuga latino* is not only a purely polyphonic piece, because I do not interrupt the polyphonic development with the theme's recitation in a "harmonic" manner (bars 69–85), or simply "non-polyphonic" segments (bars 144–165). I would call it "quasi-fuga". Nevertheless you will discover a lot of polyphonic moments including the stretta (bars 166–172). In this you will find the hints of the well-known songs "Desafinado" and "The Girl from the Ipanema". *Preludio* is written in an "impressionistic" manner, with tender melody, colorful harmonies and delicate passages.

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*Preludio e Fuga latino* wurde im Jahr 2007 komponiert. Ich schrieb *Fuga latino*, da meine Grundidee darin bestand, ein effektives und attraktives polyphones Stück sowohl für den Interpreten als auch für das Publikum zu schaffen. Zu diesem Zweck schrieb ich das Thema im Samba-Rumba-Stil, was eine Mischung aus Jazz-Genres ist. Meine *Fuga latino* ist kein rein polyphones Stück, da ich die polyphone Entwicklung mit der Rezitation des Themas in einer "harmonischen" Weise unterbreche (Takte 69–85) oder auch einfach "non-polyphone" Abschnitte (Takte 144–165). Ich würde das Stück eine „quasi-fuga“ nennen. Dennoch werden Sie darin viele polyphone Momente entdecken, einschließlich der Stretta (Takte 166–172). Darin werden Sie Anspielungen auf die sehr bekannten Lieder „Desafinado“ und „The Girl from Ipanema“ finden. *Preludio* ist in einem „jazzig-impressionistischen“ Stil geschrieben – mit einer zarten Melodie, farbigen Harmonien und filigranen Passagen.

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Übersetzung: Esther Dubielzig

# Preludio e Fuga latino

## Preludio

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\*1956

Largo ♩ = 46

con Ped.

(8b) *ped.*

*mf* *pp*

*ten.*

*sim.*

*mp* *ped.*

12 *mp* *mf* *rubato* 3

15 *rit.* *mp* 8b

16 *a tempo* *sim.* 8

19 *pp* *red.*

20 *mp* *pp* *mf* *pp* *f* *con Ped.*

*rubato*

23

*mp* *mf*

3 5

Cadenza

*poco a poco accel.*

25

*p* *sim.*

(*rit.*)

*veloce*

*f*

(8)

*dim. e rit.*

*mf*

*rit.*

*mp* *mf dolce e legato* *p*

*a tempo*

*rit.*

26 *ten.* *sim.* *pp*

28 *veloce* *sempre pp* *sim.*

8b  
ped.

*morendo*

## Fuga latino

Allegro ♩ = 152

30

Musical score for measures 30-33. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro' with a quarter note equal to 152 beats per minute. The score is written for piano with a grand staff. Measure 30 starts with a forte (*f*) dynamic. The music features a rhythmic pattern of eighth and sixteenth notes with accents and slurs.

34

Musical score for measures 34-37. Measure 34 includes a *trine* marking. The dynamic changes to *mf* (mezzo-forte) in measure 37, which is also marked *poco legato*. The rhythmic pattern continues with eighth and sixteenth notes.

38

Musical score for measures 38-41. The music continues with eighth and sixteenth notes, maintaining the *mf* dynamic.

Musical score for measures 42-45. Measure 42 has a *Sb* (Sottobasso) marking. The dynamic changes to *sf* (sforzando) in measure 44, then to *mf* in measure 45. The music features a complex rhythmic pattern with many slurs and accents.

46

Musical notation for measures 46-49. The piece is in D major (two sharps). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamic markings include *v* (accents) and *mp* (mezzo-piano).

50

Musical notation for measures 50-53. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings include *mp* and *f* (forte).

54

Musical notation for measures 54-56. The key signature changes to D minor (two flats). The right hand has a melodic line with a *mf* (mezzo-forte) dynamic marking. The left hand has a steady accompaniment.

57

Musical notation for measures 57-60. The right hand has a melodic line with a *f* (forte) dynamic marking. The left hand has a steady accompaniment.

Musical notation for measures 61-64. The right hand has a melodic line with a *p* (piano) dynamic marking. The left hand has a steady accompaniment. The piece ends with a double bar line and the marking *8b*.