

Fugue in E-flat Major KV 153/375f

(Completed by Simon Sechter, 1788-1867)

WOLFGANG AMADEUS MOZART (1756-1791)

Measures 1-4 of the Fugue in E-flat Major. The piece begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The right hand starts with a whole rest, while the left hand plays a descending eighth-note scale: G3, F3, E3, D3, C3, B2, A2, G2. The right hand enters in measure 2 with a half note G4.

Measures 5-8 of the Fugue in E-flat Major. The right hand continues with a half note G4, then a half note F4, and a half note E4. The left hand continues its eighth-note scale. In measure 6, the right hand has a half rest, and the left hand has a half note D3. In measure 7, the right hand has a half note D4, and the left hand has a half note C3. In measure 8, the right hand has a half note C4, and the left hand has a half note B2.

Measures 9-12 of the Fugue in E-flat Major. The right hand has a half rest in measure 9, then a half note B3 in measure 10, a half note A3 in measure 11, and a half note G3 in measure 12. The left hand continues its eighth-note scale. In measure 10, the right hand has a half note G4, and the left hand has a half note A2. In measure 11, the right hand has a half note F4, and the left hand has a half note G2. In measure 12, the right hand has a half note E4, and the left hand has a half note F2.

Measures 13-16 of the Fugue in E-flat Major. The right hand has a half note F3 in measure 13, a half note E3 in measure 14, a half note D3 in measure 15, and a half note C3 in measure 16. The left hand continues its eighth-note scale. In measure 13, the right hand has a half note G4, and the left hand has a half note E2. In measure 14, the right hand has a half note F4, and the left hand has a half note D2. In measure 15, the right hand has a half note E4, and the left hand has a half note C2. In measure 16, the right hand has a half note D4, and the left hand has a half note B1.

Measures 17-20 of the Fugue in E-flat Major. The right hand has a half note B3 in measure 17, a half note A3 in measure 18, a half note G3 in measure 19, and a half note F3 in measure 20. The left hand continues its eighth-note scale. In measure 17, the right hand has a half note G4, and the left hand has a half note A2. In measure 18, the right hand has a half note F4, and the left hand has a half note G2. In measure 19, the right hand has a half note E4, and the left hand has a half note F2. In measure 20, the right hand has a half note D4, and the left hand has a half note E2.

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21

Musical score for measures 21-24. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. The notation is for piano, with a treble and bass clef. Measure 21 features a trill (tr) on the right hand. The music consists of chords and moving lines in both hands.

25

(Sechter.)

Musical score for measures 25-28. The tempo marking "(Sechter.)" is present above the staff. The notation continues with piano accompaniment, showing a mix of chords and melodic fragments.

29

Musical score for measures 29-32. The piano accompaniment continues with a focus on chordal textures and rhythmic patterns.

33

Musical score for measures 33-36. The right hand features more active melodic lines, while the left hand provides harmonic support.

37

Musical score for measures 37-40. The piece continues with a steady flow of notes and chords in both hands.

41

Musical score for measures 41-44. The final system on the page shows the continuation of the piano accompaniment.

45

Musical score for measures 45-48. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, often starting with a grace note. The left hand provides a steady accompaniment with eighth notes and chords.

49

Musical score for measures 49-52. The right hand continues the melodic pattern, while the left hand introduces some chordal textures and rests.

53

Musical score for measures 53-56. The right hand has a more active melodic line, and the left hand maintains a consistent accompaniment.

57

Musical score for measures 57-61. The right hand features a complex melodic passage with many grace notes. The left hand accompaniment becomes more sparse in some measures.

62

Musical score for measures 62-65. The right hand continues with the melodic theme, and the left hand accompaniment concludes with a final chordal structure.

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