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ANALYSIS

OF

J. S. BACH'S

Twenty-Eight Fugues

(Das Wohltemperirte Clavier).

BY

Ebenezer Prout,

*B.A. London, Hon. Mus. D. Trin. Coll. Dublin and
Edinburgh, and Professor of Music in the
University of Dublin.*

EDITED BY

Louis B. Prout, A.R.A.M.

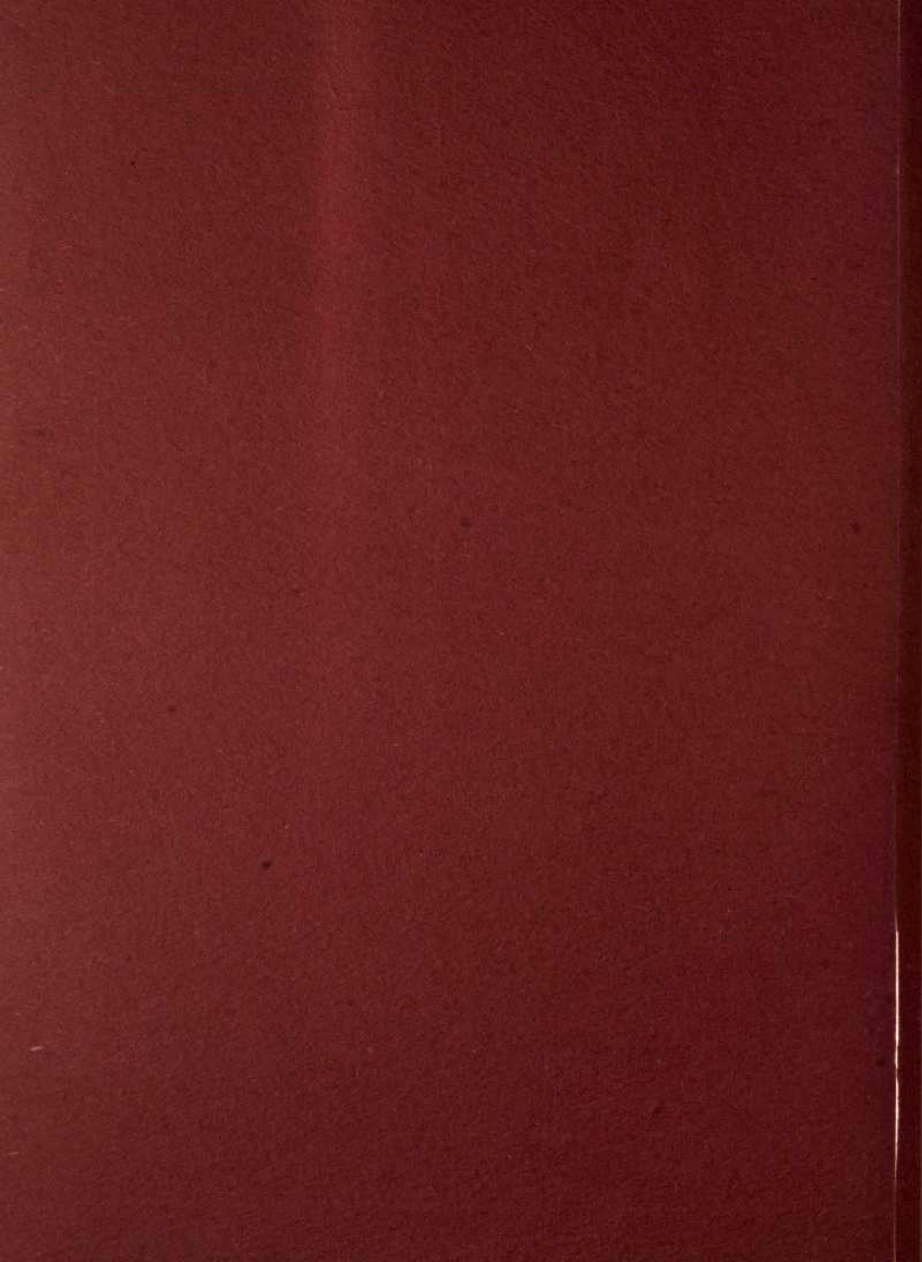
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EDITOR'S PREFACE.

THE present handbook, on which my revered father was working enthusiastically up to the very day of his death, is designed to supply a concise analysis of Bach's immortal "Forty-eight," for the use of students who are desirous of obtaining some insight into their construction. Much has already been written on the subject, and from many standpoints; but I am unacquainted with any book that serves the purpose which has been here kept in view, of pointing out the essentials of the form of the fugues, systematically arranged, and unencumbered by technical details of harmony on the one hand, and by flights into the realms of poetic fancy or of psychological perceptions on the other hand.

The analyses which had been finally arranged for the press, by Dr. Prout, have been deemed sacred from any editorial interference. The arrangement of the rest has been on similar lines from his very copious manuscript notes, and my work has only been that of selecting and editing. The author, himself, had been contemplating the desirability of some slight curtailment, wherever possible, in order to keep the book within strictly moderate dimensions. I have, therefore, rigorously excluded whatever could be spared without detriment, from those analyses for the arrangement of which I am responsible. It was not, however, an undesirable thing that the first few should be somewhat more extended than the later ones, as they give

the opportunity to enunciate certain generalisations which the careful reader can afterwards apply for himself.

No study of these wonderful masterpieces can be exhaustive. There is much of constructive beauty and meaning yet awaiting discovery in them, and the student should endeavour not merely to find what he is told to look for, but also to make original explorations for himself. Those who desire fuller guidance, especially on the evolution of the rhythmic figures, motives and other smaller sections, may find it in Dr. F. Stade's analyzed edition of the fugues, "J. S. Bach, Die Fugen des wohltemperirten Klaviers partiturmässig dargestellt," etc.; Riemann's "Katechismus der Fugen-Komposition" also gives an abundance of valuable and suggestive criticism, including much that is æsthetic more than technical. Van Bruyck's older "Technische und ästhetische Analysen des Wohltemperirten Claviers" is very largely concerned with the last-named aspect of the subject. Both Riemann and Van Bruyck deal with the preludes as well as the fugues.

There remains only the pleasing duty of returning hearty thanks to my friend Mr. R. Orlando Morgan for the warm interest he has throughout manifested in the work, and for much valuable help and advice in connection with the arrangement of the matter.

LOUIS B. PROUT.

LONDON, *January*, 1910.

INTRODUCTION.

The collection of preludes and fugues commonly known as "Das Wohltemperirte Clavier" consists in reality of two complete and separate works, each containing one prelude and fugue in each of the major and minor keys. The first, to which Bach himself gave the name which is now attached to both series, was completed in 1722, and owed its genesis to the controversy of the period on the question of equal *versus* unequal "temperament": an acoustical subject into which we need not here enter, beyond stating that the old methods of tuning sacrificed the "extreme" keys in the interests of precision of intonation in the simpler ones, whereas the present method distributes equally over the whole of the twelve semitones (or twelve "perfect" fifths) the slight deviations from absolute exactitude which are inseparable from our musical system, thereby reducing them almost to vanishing point. Bach demonstrates, what in our day seems the veriest commonplace, that by the aid of "equal temperament" it is possible to play in any key with equally good effect. The second collection, which was completed in 1744, was originally known, according to Marpurg, as "Twenty-four New Preludes and Fugues"; but inasmuch as it illustrates, in common with the first series, the value of equal temperament, no objection can be urged against the inclusion of both under the common title.

Bach's part-writing, in the fugues, is as absolutely clear and definite as though each part were given to a separate voice or instrument. The student who desires to obtain a thorough insight into them could not possibly devise a better exercise than to write them out in score, *i.e.*, with each part on a separate staff. In any case he should number the bars in his edition, in order to facilitate

reference. In the few fugues which are not written as beginning at the commencement of a bar (Nos. 11, 34, 36, 37, 48) we have reckoned the first *complete* bar as bar 1. In the three-part fugues we have described the parts uniformly as treble, alto and bass; in the four-part ones as treble, alto, tenor and bass; and in the two for five voices (Nos. 4 and 22) we have regarded the additional one as another treble.

The text followed has been that of the Bach-Gesellschaft.

DEFINITIONS.

FUGUE.—A contrapuntal composition (that is, with all the voices of separate melodic importance) founded on a concise theme called the "subject," which is given out singly, and then according to certain rules, by each voice in turn, and subsequently developed. The form is an application of the "ternary"; that is to say, three principal divisions are recognizable, usually according to the keys employed, but occasionally according to the methods of treatment. The divisions are not always quite sharply defined, but the general scheme holds good in practically every case.

SUBJECT.—The theme on which the fugue is founded (but see 'Answer'). If there are two or three subjects, the fugue is called a double or triple fugue.

ANSWER.—The transposition of the subject, usually into the key of the dominant, given to the second voice which enters, as a companion to the subject (hence the terms "dux" and "comes," sometimes used instead of subject and answer). The first entries of the remaining voices usually alternate between the subject and answer, but there are occasional exceptions. There are two kinds of answer. *Real Answer* is an exact transposition of the subject. *Tonal Answer* is one more or less modified according to the

exigencies of tonality ; its principle is that a conspicuous dominant in the subject (or a modulation to the dominant key) is better answered by the tonic (or tonic key) than by the supertonic, which is only "secondary" in relation to the key. Hence certain notes are answered a fourth higher (or fifth lower) whereas in a *real* answer everything is copied a fifth higher (or fourth lower). In the later parts of a fugue, the distinction between subject and answer is not always maintained.

COUNTERSUBJECT.—A counterpoint which accompanies the subject with more or less regularity. Of course, except in a double fugue, it does not accompany the first entry of the subject, but first appears with the answer. If the counterpoint which accompanies the answer is not recurrent, it is better not to describe it as a countersubject. In the "exposition" (see below) the countersubject is usually found in the voice which has just had the subject or answer.

EXPOSITION.—The first giving out of the subject and answer by the several voices, together with any countersubjects and other incidental matter. Normally one entry is given to each voice. Not infrequently there is also a *redundant entry*, or second entry of the voice which led originally. Much more rarely, the entry of one voice is reserved for a later section of the fugue.

COUNTER-EXPOSITION.—An optional second exposition, giving a second group of entries in the original keys (tonic and dominant) but quite differently arranged, the voices entering in changed order, or those which had the subject having the answer, and *vice versa*. Often the counter-exposition is only partial, *i.e.*, not participated in by all the voices.

MIDDLE SECTION.—The modulatory portion of the fugue, the keys, as a rule, being other than those of the exposition. Entries

of the subject, either in groups or isolated, alternate with "episodes" (see below), and the subject often undergoes important changes of treatment. Sometimes these new methods of treatment ("stretto," "inverse movement," etc.) give sufficient freshness to obviate the necessity for new keys.

FINAL SECTION.—The portion which returns to, and contains one entry or more in, the original key or keys.

EPISODE.—An interlude, generally for purposes of modulation, between the entries of the subject. That is, a portion of the fugue in which the subject and answer are absent. It rarely corresponds to the episode in other musical forms (*contrasted material*), but rather to "development," being usually founded on matter contained in the exposition. Episodes are found chiefly, but not exclusively, in the middle section of a fugue.

CODA, CODETTA.—There is no special significance attached to the application of the word Coda to fugue. It is the close of the piece, often of similar construction to the episodes, often, on the other hand, containing some final elaboration of the subject. *Codetta* is a short passage appended to an *entry*, not to the entire composition, and is only distinguished from an episode by its function, or sometimes by its length or by its degree of individuality. As a good generalisation—though subject to some reservations—a codetta separates entries that belong to the *same* group, or merely supplies a cadence to an entry, while an episode separates those belonging to *different* groups, making the modulations. Thus the term codetta is chiefly used in connection with the exposition, where a group of approximated entries is always expected; but it is sometimes needful to use it later in the fugue.

STRETTO.—An overlapping of two entries of the subject (or subject and answer); one voice entering before the previous one

has completed its course. *Stretto maestrale* is a stretto in "canon" (see below), each voice completing the subject instead of breaking away from or modifying it on the entry of a new voice.

IMITATION.—The copying of a passage or rhythmic figure, more or less strictly, and at a short interval of time, by a different voice.

CANON.—Strict, note-for-note imitation (though it may be at any interval) throughout a passage of some length. Canon (or stretto, or imitation) "at the octave," or "in the octave" is used to denote the interval separating the entries.

INVERSE MOVEMENT (INVERSION).—A metamorphosis of a subject, countersubject or other melody, by the substitution of ascending intervals for descending, and *vice versa*.*

COUNTERPOINT, DOUBLE, TRIPLE OR QUADRUPLE.—Two, three or four melodies capable of inversion one with another in any order, *i.e.*, making correct harmony whichever be placed at the bottom, or as a middle part, or at the top. Double counterpoint *in the octave* (or "at the octave") is that in which the inversion is normal, the lower part being placed an octave higher, or the higher an octave lower; *in the tenth* is when the pitch of the inverted part is altered a tenth (compound third); *in the twelfth* when the alteration is a twelfth (compound fifth).

NOTE.—It is assumed that the terms belonging to simpler branches of musical theory, such as "cadence," "sequence," "pedal point," are already familiar to the student.

* In order to avoid even a possibility of confusion, the editor prefers to use only the term "inverse movement" in this sense, confining "inversion" to its harmonic signification. But the author's M.S. has not always been altered, and it may, therefore, be well to point out that when we speak of the "inversion" of *two* subjects, or themes, we mean their changed relation one to the other (double counterpoint), and it is only when *one theme alone* is in question that the word inversion has been allowed to bear its other meaning (= inverse movement).

ANALYSIS OF FORTY-EIGHT FUGUES.

FUGUE I C MAJOR (FOUR VOICES).

Exposition.—The subject of this fugue—



which is in the alto, extends to the first note in the third crotchet of bar 2. As it moves by step from tonic to dominant, and does not modulate, it takes a **real** answer, given to the treble. As the fugue contains an unusual amount of stretto, it has no regular countersubject; but, in order to give unity to the composition, the last four semiquavers of the subject, marked above with $\overbrace{\hspace{1.5cm}}^{(a)}$, are very frequently used throughout the fugue, either by direct motion, as in bars 2, 7 and 10, or by inverse movement, as in bars 4, 5 and 6.

At bar 4 must be noted an irregularity. According to rule, the third voice should enter with the subject; here, however, Bach puts the answer in the tenor, and gives the subject to the last entering voice—the bass.

Counter-Exposition.—At bar 7, immediately on the close of the exposition, follows the counter-exposition, in stretto. This is

led by the treble, (which, it will be seen, had the answer in the exposition), and answered at one crotchet's distance by the tenor. At bar 9 the answer is repeated by the alto.

Middle Section.—The second (modulating) section of the fugue begins at bar 10. At first sight it looks as if the bass entry in this bar belonged to the counter-exposition. But the immediately following entry of the alto on D (the fifth above G) proves the bass to be now the **subject in the key of G**, and not (like the alto in bar 9) the answer in the key of C; if it were, the alto would have begun on C, a note lower. We have here reached the middle section of the fugue, as is further shown by the succeeding entry of the tenor (bar 12), on the dominant of A minor.

At bar 14 we see another stretto, closer than the preceding, and in which all the voices take part. It is not very common to find middle entries (as here) in the original keys of the tonic and dominant, though another instance will be seen in the third fugue of the first book; but there is generally less modulation in fugues that contain much stretto or close imitation than those of simpler construction. Note that the entry of the treble in bar 15 is incomplete; the answer is interrupted, to allow the same voice to begin a new stretto. The treble now leads (bar 16), with the subject in C, followed at one beat's distance by the alto with the answer a fourth below; at the beginning of bar 17 the tenor begins the answer on A, while the bass has the subject in D minor. Observe that the first note of the subject in the bass is here lengthened. It should also be noticed that we call these entries "subject" or "answer" when their keys bear to one another the relation of tonic and dominant; in bar 16, G being the dominant of C, the treble is subject and the alto answer; for a similar reason in the following

bar the tenor is regarded as answer and the bass as subject, because A is the dominant of D. But when the entries are at irregular distances it is impossible so to regard them. As the subject appears in a complete form in all the groups of entries now under notice (bars 16 to 18), we have here an example of a **stretto maestrale**.

At bar 19 we have another stretto in only two voices, alto and tenor. The following stretto—treble in G, beginning on the last quaver of bar 20, tenor three crotchets later, beginning on B—illustrates what has just been said. The tenor entry being a sixth below the treble the two cannot hold to each other the relation of subject and answer; to do this it would be needful for the tenor to begin on either C or D.

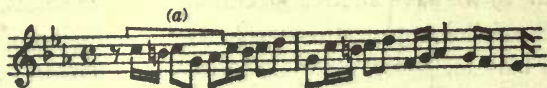
Final Section.—The final section of this fugue begins at bar 24. Here the tenor has the subject in C, and the alto imitates it half a bar later in F. We have here a short modulation to the sub-dominant key, and, for this time only, the entry in C is **answer** instead of subject. We have here in fact an extended plagal cadence; it will be seen that the authentic full cadence precedes it (bar 23). The whole of this final section is built over a tonic pedal.

A quite exceptional feature of this fugue, not to be found in any other number of the work, is the entire absence of episodes. Except in bar 23 and the last two, there is not one bar which does not contain either subject or answer. There is consequently less variety in this fugue than in many others of the collection; on the other hand there is none which displays more complete mastery of imitative writing, or furnishes a finer example of "the art of concealing art."

FUGUE 2

C MINOR (THREE VOICES).

Exposition.—This fugue is not only much simpler but much more regular in form than No. 1. Its subject is announced in the alto:—



The leap from tonic to dominant in the first bar requires a leap from dominant to tonic in the answer, which is therefore **tonal**. The answer is given to the treble, while the alto continues with a countersubject, which begins on B natural, the third semiquaver of bar 3, and ends on the first note of bar 5. This countersubject accompanies the subject or answer on every appearance throughout the fugue except the final one in the coda (bar 29).

Between the end of the answer and the next entry of the subject a codetta is introduced (bars 5 to 7). The upper part is founded on a sequential treatment of the first notes of the subject, a descending sixth being substituted for a fourth. The alto, also sequential, is formed from the commencement of the countersubject taken by contrary motion. At bar 7 the bass enters with the subject, the countersubject being now taken, according to rule, by the treble—the voice that had just before given the answer. The exposition is now complete.

Middle Section.—The first episode (bars 9, 10), with which the middle section of the fugue begins, consists of an imitation between the two upper parts of the opening notes (a) of the subject, accompanied by the descending scale passage with which the

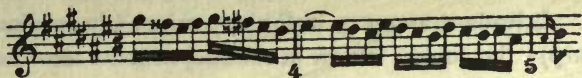
countersubject opens. Bar 10 is a sequential repetition of bar 9, by means of which a modulation is effected to the relative major, E flat; in this key we find at bar 11 the first middle entry. It is in the treble, and is accompanied by the countersubject in the bass. If we compare the alto of bars 11, 12 with that of bars 7, 8, we shall see that the two passages, though very similar, are not identical; we therefore do not call this middle voice of the harmony a second countersubject.

The second episode (bars 13, 14) is entirely founded on the countersubject. The treble is the bass of the first episode by contrary motion; the two lower voices in thirds accompany with a quaver figure seen in bars 3 and 4, though the figure is not exactly imitated.

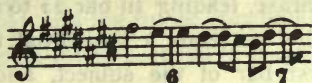
The second middle entry (bar 15), in G minor, has the subject (here taking the form of the answer) in the alto, the countersubject in the treble, and the free counterpoint in the bass.

The third episode (bars 17 to 20) is very interesting and ingenious. If bars 17, 18 are compared with bars 5, 6, it will be seen that the two lower voices at bar 17 are the inversion of the codetta in double counterpoint in the twelfth; at the third crotchet of bar 18 the alto and bass are inverted in the octave. The treble adds an accompaniment in thirds.

Final Section.—At bar 20 we reach the final section of the fugue. The subject (treble) is given in C minor, the countersubject being now allotted to the alto. The fourth episode (bars 22 to 26) is formed from the first one (bars 9 to 11), by inversion of the upper parts; the sequence in the bass is continued; and at bars 25, 26, we see a variation of the codetta (bars 5, 6), with the addition of a few notes in the alto.



When the subject enters in the bass, while the alto gives the first countersubject, the second is heard in the treble:—



Let the student notice that the end of this second countersubject is varied on its later appearances.

The first episode (bars 7 to 10) consists of a sequence in the bass, made from the inversion of the semiquaver figure seen in the first countersubject (bar 6), and accompanied by free imitation between the treble and alto. It is followed by an additional entry of the answer in the treble, introduced (as is often the case when the subject first appears in the upper part) to allow the countersubject to be heard below it. It will be seen that the second countersubject is not present here. This additional entry is considered as forming part of the exposition.

Middle Section.—The middle section of the fugue commences with the second episode (bar 12). Its relationship to the first episode is obvious. The semiquaver figure in the treble of bar 12 is taken from the first countersubject (bar 6), now in direct, not inverse, movement, and the free imitations between alto and bass are founded on the material seen in the upper voices at bars 7, 8. The first middle entry (in A sharp minor) at bar 14 is accompanied only by the first countersubject. The third episode (bars 16 to 19) is very neat. It must be noted that bar 16 is, excepting the first beat in the treble and alto, identical with bar 9; the whole episode is made from sequential continuations of the last bar of the first

episode. It leads to an entry in E sharp minor (the mediant minor of C sharp); the subject is now in the alto, with the second counter-subject above and the first below it.

The fourth episode (bars 21 to 24), begins with a prolongation of the preceding phrase, leading in bar 22 to a full cadence in E sharp minor. To this succeeds a sequential figure in the treble, made from the first bar of the subject, and accompanied (not sequentially) by semiquavers in alto, and, at bar 24, in bass also.

The following group of entries, answer in treble (bar 24), subject in alto (bar 26), being in the dominant and tonic keys of the fugue, look at first as if they belonged to the final section. But they are here followed by a very long episode containing so much incidental modulation that it is better to regard them as forming part of the middle section. It will be seen that both entries are accompanied by the two countersubjects. The three voices are written in triple counterpoint; if we compare the four passages (at bars 5, 19, 24, 26) in which they have been combined, it will be seen that on each new presentation a different position is given. Of the six possible combinations, four are employed.

The fifth episode—the longest of all—(bars 28 to 42) begins with a transposition of the semiquaver passage in the treble of episode 2 (bars 9, 10) into the bass; the accompanying figure being now above instead of below the semiquavers. In the next bars (30 to 34) the bass sequence of the first episode (bars 7 to 10) is transferred, with a very slight modification, to the treble; the alto and bass accompany with the figure seen in bar 29. At bars 35 to 37 the first bar of the subject is again treated sequentially in the treble, and at bars 39 to 41 in the bass, with new accompanying counterpoints.

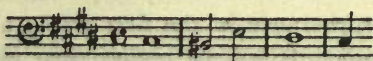
Final Section.—The final section begins at bar 42 with a complete group of entries (subject, answer, subject), which, after what has been said, will not need further comment. The sixth and last episode (bar 48) is an almost exact transposition a fifth lower of the first (bars 7 to 10). At the end of bar 57 we see a final entry of the subject (treble) in the tonic key, accompanied by the first countersubject (alto); and the fugue concludes with a short coda, additional voices being introduced (as in Fugue 2) at the last bar.

FUGUE 4

C SHARP MINOR (FIVE VOICES).

The fugue is not only one of the finest but also one of the longest and most elaborate in the present work. It is sometimes spoken of as "a fugue on three subjects"; this, however, is not absolutely correct. In a fugue on three subjects, either all the subjects will be heard together at first, or each of the three will have a separate exposition, more or less regular and complete. Neither is the case in the present instance; the proper designation of the present movement is "a fugue with two countersubjects."

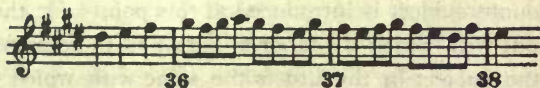
Exposition:—The subject of the fugue, one of the shortest in the "Forty-eight," consists of only five notes:—



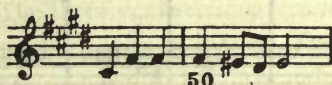
The bass leads, and the tenor replies with a **real** answer. No regular countersubject is introduced at this point; for though the counterpoint with which the tenor at bars 7 to 10 accompanies the entry of the subject in the alto is the same with which the bass

accompanied the answer in bars 4 to 7, it will be seen that quite different counterpoints are employed at the next two entries, bars 12 and 14. At bar 10 a codetta of two bars is inserted between the third and fourth entries (compare Fugue 2, bars 5 to 7). The entry of the answer in the second treble (bar 12) is irregular, not because the first note is shortened, for it is always allowed to shorten or lengthen the first or last note of a subject but because it has the form of a tonal answer, and modulates to the key of the subdominant, F sharp minor. With the entry of the subject in the first treble (bar 14) the actual exposition is completed; but, as this fugue differs greatly from those already analyzed, we do not consider that the second section begins here. Further entries of the subject and answer will be noticed at the following points: bar 19, tenor (G sharp minor); bar 22, tenor (F sharp minor) with the first note shortened, bar 25, alto (C sharp minor); bar 29, bass (B major); bar 32, alto (E major). Observe that, though no countersubject has yet been heard, great unity is given to the first part of this fugue by the frequent—one might say the almost continuous—use of the figure of four crotchets first seen in the bass of bar 7, and employed not only by direct motion, but also by inversion (bars 17, 18, 23, 24, etc.), and even by diminution (bar 26); it is seen in all twenty-six times.

Middle Section.—The middle section of this fugue begins at bar 35, where the first countersubject (which we shall mark as CS 1) makes its appearance in the first treble, accompanying the subject in the tenor. It will be noticed that it begins with the crotchet figure just spoken of:—



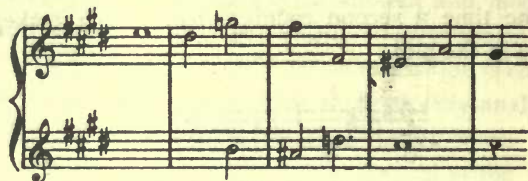
The entry of the alto with the answer (bar 38), CS 1 being again heard in the upper part, leads to the first episode (bars 41 to 44). Here the tenor gives CS 1 **by inversion**, with free counterpoints for first treble and alto. At bar 74 the subject in the second treble has CS 1 in the bass. At bars 47, 48, CS 1 appears in the treble; its last notes also serve as the first notes of a new entry of the subject in F sharp minor. The second treble now has CS 1; at the same time a second countersubject (CS 2) makes its first appearance in the alto.



The next entries of the subject (tenor, bar 51; second treble, bar 54) are accompanied by both CS, which are therefore written in triple counterpoint with the subject, four of the six possible positions being used in the course of the fugue (see bars 49, 52, 67 and 74). The second episode (bars 57, 58), like all that follow it, is founded on the CS **without the subject**. An entry of the subject (first treble) in C sharp minor (bar 59) leads to the third episode (bar 62). Here we find at bars 64, 65, CS 2 in stretto. At bar 66 is an entry of the subject in D sharp minor in the first treble. It is irregular and unusual to have two successive entries (as here, bars 59 and 66) in the same voice. The fourth episode (bars 69 to 72) leads back to the tonic key.

Final Section.—The final section of this fugue begins with the bass entry in bar 73, accompanied by both CS. This is immediately followed by an entry, again in the tonic key, for first treble (bar 76) and yet another for tenor (bar 81). In the following episode (bars 84 to 88) CS 2 is again treated in stretto (tenor second treble, bass) at one bar's distance. At bar 89 we find the

fourth consecutive entry of the subject in the tonic key, accompanied by CS 2, but not by CS 1. At bar 92 begins another stretto on CS 2, below which is heard CS 1, which here makes its final appearance. The reason is that from this point the subject and CS 2 are almost continuously used in close stretto, for which CS 1 is less suited. Note the stretto on the subject between the two trebles at bar 94:—



(We write the passage on two staves, to show the crossing of the parts). At the same time there is a stretto on CS 2 for alto and tenor at one bar's distance, which at bars 98, 99, is drawn still closer—to half a bar, all the voices now taking part in it. The last episode begins at bar 102, and chiefly consists of stretto of CS 2. At bar 105 begins a dominant pedal, above which in bar 107 we see the last entry of the subject in the tonic key. It is followed by a coda (bars 110 to 115), the last four bars of which are over a tonic pedal. Observe the entry of the subject (second treble) in F sharp minor, with CS 2 in the alto; we have here, as in Fugue 1, a plagal cadence, following the authentic cadence that preceded. In spite of the comparatively small amount of modulation, this fugue is remarkable for its great variety combined with perfect unity.

FUGUE 5

D MAJOR (FOUR VOICES).

Exposition.—This fugue needs only a short analysis. The subject only one bar in length,



takes a **real** answer, and has no regular countersubject. At bar 3 is a codetta of one bar preceding the entry of the subject in the alto. Notice particularly the figure



seen here in both the voices, and later in the fugue at bars 6, 7, 8, 14 and 23. The three demisemiquavers here are **not** triplets, as incorrectly printed in some editions. The notation here employed by Bach was common in his day, and is explained in old text-books. The dot here only adds one fourth to the length of the quaver, and the passage must be played



The exposition ends on the first beat of bar 6, and there is a partial and irregular counter-exposition in the two following bars: subject (bass) in D major; answer (treble) B minor!

Middle Section.—The second section begins with the first episode (bars 9 to 11). The semiquaver figure in the treble (bar 9) is an augmentation of the last four demisemiquavers in the subject, in threefold repetition; on the last note of the phrase the commencement of the subject is heard in the bass. The passage is then sequentially repeated a note lower; after which a group of middle entries in G (bars 11 to 14)—treble (subject), alto (answer) treble (answer), tenor (subject)—is followed by an isolated entry (bass) in E minor in bar 15 leading to a full cadence in the same key (bar 17).

The second episode (bars 17 to 21) is a free inversion and extension of the first. The semiquavers which at bar 9 were in the treble are now in the bass; the harmony, as before, is a series of chords of the sixth descending by thirds; and the sequence is continued for one bar longer. At bar 20, the beginning of the subject is heard, as if in *stretto*, in all the voices.

Final Section.—As the complete subject of the fugue is never heard after bar 15, it is difficult to decide with certainty where the final section begins; we prefer to consider it as at bar 21, after the full close in the tonic key. Notice the reference in this bar to the commencement of the episodes, bars 9 and 17; it will be seen that bars 23, 24 are built on repetitions of the first figure of the subject, and bars 25 to 27 on repetitions of the last half of it.



both by direct and contrary motion. The final section of this fugue is quite irregular in its construction, though the whole piece is very effective musically.

FUGUE 6

D MINOR (THREE VOICES).

This is a very interesting little fugue, by reason of the treatment of the subject by inverse movement and the adaptation of a part of the countersubject (from the second beat of bar 4) to accompany a different portion of the subject (*e.g.*, bar 17), or its inverted form (*e.g.*, bar 24). After the exposition the subject is frequently modified by the substitution of a major third for a minor (see bars 13, 18, 21, 34).

and this always accompanies the subject excepting in bar 34. At bars 11, 12 there is a redundant entry of the answer, separated from the exposition proper by the first episode (bars 7 to 10), as in Fugue 3.

Middle Section.—The middle section commences with the second episode, in the second half of bar 12, and contains entries of the answer in C minor (alto, at bar 17), and the subject in C minor modulating to G minor (bass, at bar 20), to which follows the third episode, leading back to the original key.

Final Section.—The final group embraces the entry of the answer in the bass in bar 26, the subject, with its first note altered, in bar 29, and—after a fourth episode—a last appearance of the answer in the alto in bar 34, with one note chromatically altered, and somewhat in the nature of a coda.

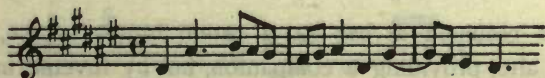
The codetta in bars 4, 5, and all the episodes are founded, more or less, on the figure of the first codetta (bar 2, second half); the third episode, however, contains greater diversity of material than the others.

FUGUE 8

D SHARP MINOR (THREE VOICES).

A fugue of highly artificial construction, full of the resource in higher contrapuntal devices of which its composer possessed such a wonderful mastery.

Exposition.—The subject is announced in the alto—



and as it begins by leaping from tonic to dominant, the answer (treble, bars 3 to 6) is **tonal**, leaping from dominant to tonic. There is no countersubject. A codetta of nearly two bars, suggested by the syncopated rhythm of the subject, precedes the entry of the third voice, the bass, which enters with the subject in bar 8; and a second codetta (bar 10, fourth beat, to bar 12, first beat) separates this from a redundant entry of the answer, which is, somewhat exceptionally, assigned to the same voice which just before gave the subject.

Episodes are few and unimportant, and call for no special comment (see bars 15 to 19 and 33 to 35; the others are quite fragmentary).

Middle Section.—This commences with the first episode, in bar 15. In bars 19 to 22 the subject, in A sharp minor, is treated as a canon in the octave for alto and treble. In bars 24 to 26 it is employed in close stretto, the voices entering at one beat's distance, the alto in a rhythmically modified form and the bass incomplete. In bars 27 to 30 there is another canonic stretto in two parts and at two beats' distance, but now at the fifth below; and to this follows immediately the first appearance of the subject by inverse movement, given to the treble, and in the key of the relative major. A pair of entries (subject and answer) by inverse movement occurs in bars 36 to 41, in the alto and bass respectively, the latter somewhat disguised by the ornamentation of its opening note:—



Stretto is resumed at bar 44, a canon in the octave, between bass and alto, providing a companion, but by inverse movement,

The answer, in the treble, is *real*, and slightly overlaps the close of the subject, but not so materially as to produce a "close fugue," a term used to denote those fugues in which the first exposition is in *stretto*. There is a countersubject, commencing immediately after the close of the subject and reaching to the fifth semiquaver of bar 3; but it does not accompany every subsequent entry (see bars 16, 19, 20), and even where present is sometimes incomplete. The bass introduces the subject at the end of bar 3.

Counter-Exposition.—A counter-exposition follows in bars 6 to 10; the order of the voices is now treble, alto, bass, and as the strict rule is followed, of giving the answer to a voice which before had the subject, and *vice versa*, there are here two entries of the answer.

Middle Section.—The middle section begins with a short episode (bars 11 to 12, first beat), based on material from the end of the subject and the countersubject, and contains a rhythmically irregular entry of the subject* in the treble at the second beat of bar 12, in C sharp minor, a regular one in the alto (bar 16) in the same key, and further episodes founded on similar material to that of the first.

Final Section.—The return to the original key is made at bar 19; a complete group is given, namely:—subject in bass, answer (altered) in treble (bar 20), subject in alto (bar 21). The episode which follows (bars 22 to 25) is interesting as containing, for its two upper parts, the inversion of the upper parts of bars 13 to 16, but with a new counterpoint in the bass. In bar 25, in the treble, the subject once more appears in its original form, and in bar 28

*Some editors have had the impudence to amend (!) Bach by making this and another irregular entry at bar 20 conform to the original rhythm of the subject.

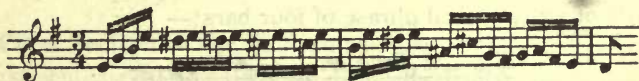
the actual cadential formula is pressed into the service for a partial entry of the answer.

FUGUE 10

E MINOR (TWO VOICES).

The only two-part fugue in the collection, and naturally offering less scope for elaboration than those written in a larger number of parts. There is not, however, any actual feeling of thinness, the extensive use which is made of arpeggio serving to enrich the harmonic effect.

Exposition.—The subject extends to the first note of the third bar:—



As it modulates into the key of the dominant, the strict rule would have demanded a tonal answer, returning to E minor. But there is no third voice to be introduced, and hence no real necessity for a return, which, indeed, Bach has not provided; he has preferred a **real** answer, and avoided a modulation to the unrelated key of F sharp minor by closing the answer on the leading-note of B minor. There is a regular countersubject commencing after the semiquaver rest, and terminating on the first note of bar 5.

Middle Section.—Middle entries appear in the keys of G (bar 11), D (bar 13), A minor (bar 20), E minor (bar 22, as answer to the A minor entry, not as a final return to the tonic key), D minor—an unrelated key (bar 30), and again A minor (bar 32).

Final Section.—The final entries are somewhat irregular, that in bar 39 being uncompleted, while that in bar 40 is still more altered, having lost the characteristic arpeggio of its commencement.

There are four episodes. The first (bars 5 to 10) is inverted to form the third (bars 24 to 29), and the second (bars 15 to 19), to form the fourth (bars 34 to 38). The occurrence of unison passages (bars 19 and 38) is extremely rare in a fugue.

FUGUE II

F MAJOR (THREE VOICES).

Exposition.—The subject, which is announced in the alto, consists of a rhythmical phrase of four bars:—



As this begins on the dominant, the answer, in the treble, is **tonal**, beginning on the tonic. The countersubject commences on the first semiquaver of bar 5, with the second note of the answer, After a bar of codetta, the bass enters with the subject (bar 9, third beat), the countersubject being given to the treble.

Counter-Exposition.—After a short episode founded on the countersubject in the bass, with new counterpoint above it, there is a complete counter-exposition (bar 17, third beat, to bar 31, first beat). In this the order of entry is: subject in treble; answer in alto; subject in bass, with a redundant entry of subject in alto, two bars after the bass, and therefore producing the first stretto. The countersubject is transferred from alto to bass in bars 18, 19, has

its first three notes in inverse movement in bar 26 (treble) and is incomplete in bars 29 to 31 (bass).

Middle Section.—The middle section commences in bar 31, with a second episode, which is founded on the third bar of the subject in the upper parts, with a free bass. The appearances of the subject in this section are in stretto, and are very orderly. Bars 36 to 44 are in D minor, the stretto in the octave at two bars' distance, all the voices participating, beginning with the highest; bars 46 to 54 in G minor, the stretto at the same interval of pitch and of time, but beginning with the **lowest** voice. To each stretto is added a codetta of two bars ending with a perfect cadence. The third episode (bars 56 to 64) is built on similar material to the second, but quite differently treated.

Final Section.—The final entries are slightly irregular. At the last semiquaver of bar 64 the subject enters in the treble, with its first note shortened and the following bar ornamented. A bar later the subject appears in the alto, making the closest stretto which the fugue contains, but its form also is varied, and it is abandoned at bar 68. On account of the stretti, neither the middle nor the final section employs the countersubject.

FUGUE 12

F MINOR (FOUR VOICES).

A remarkably fine fugue, rivalling No. 3 in the richness and variety of its episodes. It contains no stretto.

Exposition.—The subject

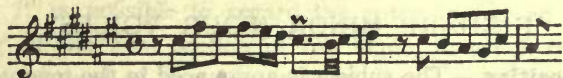
The first episode (bars 16 to 19) is a free inversion of the codetta, treated sequentially. The second (bars 22 to 27) is similar to the first, with inversion of the two upper parts. In the third episode (bars 30 to 34) the first bar of the alto in the codetta is treated sequentially in the bass, imitated by the tenor, with a new counterpoint in the treble. In the fourth (bars 37 to 40) a part of the countersubject (bar 6) is worked sequentially in the treble and made the pattern for some free imitation in the alto, with a florid counterpoint in the bass. Episode 5 (bars 43 to 47) gives a new and more elaborate sequential treatment of the codetta with the addition of a fourth voice; all the other episodes are in three-part harmony. The sixth and last (bars 50 to 53) is a slight modification of the first, transposed into the dominant key.

FUGUE 13

F SHARP MAJOR (THREE VOICES).

This fugue is simple in form, and similar in its construction to Nos. 7 and 9.

Exposition.—The subject is of exactly two bars' length :—

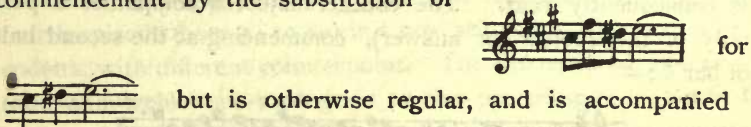


It is given out in the treble and, beginning on the dominant, takes a **tonal** answer (alto, bar 3 to bar 5, first quaver). The countersubject commences with the second note of the answer. After the exposition it is always modified at its beginning and end (bars 15 to 16, 31 to 33) or is quite fragmentary (bar 20, second and third beats) or absent (bars 28 to 30). There is a redundant entry of the subject in bar 11, allowing of the inversion of subject and countersubject.

previous short one. The remaining voice (treble) is given the **subject** instead of the answer (compare Fugue 12).

Middle Section.—The episodes (bars 18 to 20, 23 to 25, 35 to 37) are short, and comparatively unimportant. The first is founded partly on the codetta and partly (from bar 19) on the countersubject; the third entirely on the countersubject.

In bar 20 the subject is introduced in the alto by inverse movement, commencing in B minor and modulating into F sharp minor. The countersubject is absent, though a free adaptation of its opening figure is employed as a counterpoint to the **later** part of the subject (from the end of bar 21). The next entry is in the direct form, in the treble (bar 25); it is somewhat disguised at its commencement by the substitution of



for

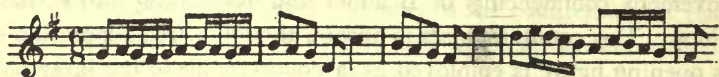
but is otherwise regular, and is accompanied by the countersubject in the alto.

Final Section.—At bar 28 a return is made to the original key, and it is possible to regard the entry in bar 29 as the beginning of the final section of the fugue, in which case the closing appearance of the subject (bars 37 to 40, mostly on a dominant pedal) could be described as coda. The normal tripartite structure is not clear in this fugue, the keys being little varied. At bar 32 the bass responds with the subject by inverse movement, with new counterpoints, the countersubject being absent. Against the final entry (coda) the countersubject is incomplete, but is partly doubled in sixths; and its characteristic figure is introduced again as the tenor of the cadential chords.

FUGUE 15**G MAJOR (THREE VOICES).**

An extremely interesting and ingenious fugue, and one in which the musical grace and charm are in no way impaired by the technical elaboration.

Exposition.—The subject, announced in the treble—



remains in the tonic key throughout, and only touches the dominant incidentally in bar 3. The answer (alto, bars 5 to 9) is consequently *real*. The countersubject accompanies a part only of the subject (or answer), commencing at the second half of bar 6 :—



The codetta (bars 9, 10) before the entry of the third voice furnishes the germ of all the episodes. The first episode (bars 15 to 19) is formed of a sequential treatment of the codetta with the addition of a third voice.

Counter-Exposition.—In the counter-exposition (bars 20 to 31) both subject and countersubject are given by inverse movement, but with the last bar of the latter omitted. The order of entry is as follows: subject in alto (from bar 20) with countersubject in bass (bar 21); answer in treble (bar 24) with countersubject in alto (bar 25); subject in bass (bar 28) with countersubject in treble (bar 29).

Middle Section.—The last of the entries in the counter-exposition is not completed, the second episode commencing at the beginning of bar 31. Of this episode the first three bars are an inversion of bars 17 to 19; at bar 34 a scale passage is added above the figure of bar 10; the parts are then inverted with one another, and the two bars repeated in inverse movement.

In bars 38 to 45 the subject and countersubject in their direct forms, and in the key of the relative minor, are answered by inverse movement; the bass takes no part in these entries. After a third episode (bars 46 to 51; another variation of the first episode) the subject is treated as a two-part stretto in the octave, in the key of B minor, at one bar's distance, the treble leading, the bass responding, but breaking off at the end of bar 53. The fourth episode (bars 54 to 60) is a new sequential treatment of the codetta, with different counterpoint. The entries in bars 60 to 63 (alto and treble) are analogous to the preceding ones, but in D major, with the **lower** voice leading, and with an added counterpoint. The fifth episode (bars 64 to 69) is yet another variation of the first, with different distribution of the parts.

Final Section.—At bar 69 a return is made to the key of G, the subject (inverted) being assigned to the bass, and the counter-subject (likewise inverted) to the alto. The last episode (bars 73 to 76) consists of free inversion of bars 34 to 37. To this follows the last stretto, with all the entries more or less incomplete; the alto leads by inverse movement, the bass responding at one bar's distance; then the treble and alto in thirds (the latter fragmentary) resume the direct movement. A coda of five bars brings the fugue to a close. Additional voices are introduced on the tonic pedal (bars 84 to 86).

FUGUE 16**G MINOR (FOUR VOICES).**

Exposition.—A very regular fugue in construction, and not difficult to follow. The subject in the alto, begins on the dominant



and therefore takes a **tonal** answer. There is a regular counter-subject (bar 3 to 4, first beat) which accompanies every entry of the subject except the last, but is curtailed in the strettii. A codetta separates the answer (treble) from the return of the subject (bass, bar 5), to which the answer (tenor, bar 6) follows immediately.

Middle Section.—There are only two episodes (bars 8 to 12 and 24 to 28), separating the middle entries from the exposition and from the final section. Both are founded on the second bar of the subject, direct or inverted.

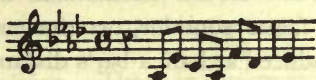
After three entries in the relative major keys (bars 12 to 16), the alto with subject, tenor with answer, and bass with subject, the first stretto commences in bar 12; this is at the interval of a fifth, two voices participating, namely, the bass and the alto. Two entries of the subject in C minor (bars 20 and 21), and one of the answer in G minor with a passing-note D inserted between the first two notes, complete the middle group.

Final Section.—The final section, starting at bar 28, is again in stretto, the treble, tenor and bass commencing the subject at successive intervals of half a bar, but only the tenor absolutely completing it; the alto gives a fragment of the countersubject. The two last entries (alto and tenor) call for no special comment.

FUGUE 17

A FLAT MAJOR (FOUR VOICES).

Exposition.—The subject of this fugue,



like that of No. 6, closes on the dominant without modulating; hence the answer, of necessity, terminates with the supertonic; but the earlier E flat, being approached by leap from the tonic, is capable of being answered by the tonic, and Bach has consequently chosen a **tonal** answer, the second note being changed.

After the entry of subject in the tenor and answer in the bass there is a relatively long codetta of two bars, and then the other two voices enter regularly—subject in treble, answer in alto. There is no regular countersubject, but the counterpoint in bar 2 furnishes much of the material for later development. The codetta is founded partly upon this, and partly upon the subject.

There are five episodes. The first (bars 7 to 10) is founded on the counterpoint of bar 2. The second (bars 11 to 13) is made from bar 3, with the addition of a third voice in triple counterpoint. The third (bars 14 to 17) is an inversion of the second, the outer parts of bars 11 and 12 being here inverted in the twelfth. Episode 4 (bars 19 to 21) is a new inversion of the triple counterpoint of episode 2. The last episode (bars 25 to 27) is a sequential treatment in the tenor of the semiquaver figure of bars 2 and 3, with sequential counterpoints added in treble and alto.

The entries of the subject and answer present no very striking features. In bar 10 there is a redundant entry of subject in tenor

dominant, thus touching transitionally on the key of the sub-dominant. As in many tonal fugues, a real answer is used later (see bar 37).

There is no codetta in the exposition, the voices following at regular distances of time—tenor, alto, treble, bass. There is a regular countersubject accompanying the entire subject.

Counter-Exposition.—There is comparatively little variety of key in the entries in this fugue. Those in bars 11, 15, 17 and 19 though not fulfilling all the conditions of a regular counter-exposition, are all in G sharp minor or D sharp minor, and on this account may be regarded as constituting an irregular one.

Middle Section.—The middle section properly begins with the episode in bar 21, for in bar 24 we get the subject modulating into the unrelated key of A sharp minor, and in bar 26 the answer in the key of B.

Final Section.—The final section begins at bar 32, with the subject in the tenor in the original keys, accompanied by the countersubject in the alto, and answered, after three bars of episode, by the treble, commencing in C sharp minor and returning to G sharp minor, the alto giving a few notes only of the countersubject. At the entries in bars 17, 24 and 26 the countersubject is absent.

There are five episodes (bars 9 to 11, 13 to 15, 21 to 24, 28 to 32, 34 to 37), of which the third is constructed of new material, used again, however, in a modified form for the commencement of the fourth episode (bars 28, 29). The rest, together with the end of episode 4, are founded on the last six notes of the subject. The employment of homophony, that is, of chords proceeding note against note in place of combined melodies, is remarkable in the first episode, being extremely rare in fugal writing.

and a real answer in the alto (its first note an octave higher than would have been regular); bars 31 to 34, two entries of the subject in the key of D, alto and bass, both irregular, the latter modulating into B minor; bar 39, in F sharp minor in bass, the initial note and rests wanting; bar 42 (presumably the "final section") in A major in the alto, the first note altered, answered at bar 44 by the bass. From this point onwards the subject is absent, the passage forming a somewhat extended coda.

As a whole, the fugue is inferior in interest to most of the series.

FUGUE 20

A MAJOR (FOUR VOICES).

A long and elaborate fugue, interesting in its construction, but perhaps, not one of the most beautiful. The inversion of the subject is somewhat ungainly.

Exposition.—The subject is announced in the alto:—



The answer is **real**, and is given to the treble; there is no regular countersubject. After a bar of codetta (bar 7) the bass takes the subject, the answer in the tenor (bars 10 to 14) completing the exposition.

Middle Section.—The episodes are few and unimportant. A series of entries of the subject, by inverse movement, immediately follows the exposition. That in the alto (bar 17) is fragmentary, being succeeded by the tenor in stretto at half-a-bar's distance; on

the other hand an additional entry in the alto at bar 24 gives the fuller form. In all the voices the closing notes of the subject undergo a slight modification.

Canonic stretto, which is the special feature of this fugue, first makes its appearance in bars 27 and onwards. The treble and tenor give the subject, in its original key and form, in canon at half-a-bar's distance. The alto and bass (from bar 31) respond with the answer similarly treated; and in bars 36 to 40 the tenor and alto revert to the subject. After a short episode (bars 40 to 43, first quaver), treble and bass give the subject in the relative major, again at half a bar, and its closing section is further imitated by tenor (from last quaver of bar 45) and alto (from last quaver of bar 46, modified). From bar 48, similar treatment is given to the inverse form of the subject, first in alto and tenor, then (bar 53) in alto and bass; and again with the intervention of single episodic bars, in the treble and alto (from bar 57) and in the bass and tenor (bars 62, 63, incomplete).

Final Section.—This would appear to begin at bar 64, in spite of some irregularity in the keys. From this point the canon is at the fifth instead of the octave; bass and tenor give the direct form, treble and alto the inverted. After the second episode (bars 71, 72), there is another canon in the octave, bass and alto, in the subdominant key, followed by three incomplete entries for the upper voices, the tenor by inverse movement, the alto and treble by direct.

The coda starts after the pause in bar 80, and contains incomplete stretti between alto and treble at the fifth, and for four voices on a tonic pedal, the bass and tenor by inverse movement, at the octave, the treble and alto in the direct form, at the fourth. Here as in several other cases, additional voices are employed for the coda.

minor, with CS 1 in alto and CS 2 in treble. The second group commences at bar 35, in C minor, modulating to E flat. It comprises (1) an entry of answer in alto, with CS 1 in treble and CS 2 in bass; and (2) subject in treble, wholly in E flat, with CS 1 in alto and CS 2 in bass.

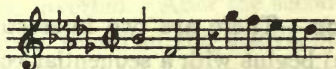
Final Section.—The response to the last-named entry is the sole entry in the original key, and therefore the only one which can strictly be said to belong to the final section; it begins in bar 41, and has the answer in alto, CS 1 in treble, CS 2 in bass. A coda of four bars is added, founded on the same material as the episodes.

Of the six inversions of position possible in triple counterpoint, four are made use of in this fugue.

FUGUE 22

B FLAT MINOR (FIVE VOICES.)

Exposition.—The subject, announced in the first treble—



vacillates between the employment of the major and of the minor third of the tonic for its last note, even in the exposition (see bars 14 and 17). The answer is tonal. There is no regular counter-subject. A long codetta precedes the entry of the third voice, which is the alto; and three notes of codetta separate the entries of the last two voices, tenor and bass. Subject and answer alternate in the normal way.

Middle Section.—The middle section commences with an episode of eight bars (bars 17 to 24), founded mainly on the last four notes of the subject, direct and by inverse movement, and modulating into the key of the relative major. A group of entries, somewhat irregular as regards the intervals of entry, succeeds (bars 25 to 39), each voice taking subject or answer once, namely, subject in first treble, answer in second treble, subject in tenor, subject in bass, answer in alto; the last two are separated by a few bars of codetta. The second episode (bars 39 to 45) engages only the three lowest voices. It is developed from nearly the same material as the first episode. The next entries are two appearances of the answer in the original key (tenor and bass), followed immediately by a fine stretto, in which the first treble leads, the second treble and alto follow at a minim's distance, the bass (varied) and the tenor at a bar's distance, and then (bars 55 to 57) the second treble and alto give answer and subject simultaneously. The third episode (bars 57 to 67) is in four-part harmony, and is derived, even more exclusively than the other two, from the last four notes of the subject.

Final Section.—The final section commences at bar 67, with a re-entry of the first treble, and a very regular, close stretto ensues, the voices following one another in descending order, always at one minim's distance, and alternately with subject and answer. Both appearances of the answer are altered in their last note, otherwise we should have a stretto maestrale. The coda contains two abortive entries of the answer, in bars 73 and 74.

The fugue is a masterly specimen of five-part writing, though less elaborate in structure than No. 4.

FUGUE 23**B MAJOR (FOUR VOICES).**

Exposition.—The subject of this fugue, which is in the tenor—



could have been given a real answer, but Bach has elected to regard the second, third, fourth and fifth notes in their relation to the dominant, and answer them by the corresponding intervals of the tonic, thus giving a **tonal** answer, somewhat as in No. 19. The answer is in the alto, accompanied by a countersubject in the tenor. A peculiarity of this fugue, however, is that the countersubject is regular throughout the exposition only, being subsequently used only once in a complete form (bars 31, 32), all other later entries being accompanied either by mere fragments of the countersubject, or by counterpoint principally derived, in rhythm, from its first seven notes. The treble enters with the subject in bar 5, and the bass with the answer in bar 7. A codetta (to bar 11) is followed by a redundant entry in the tenor in the original key.

Middle Section.—The episodes (bars 13 to 16, first quaver, and 26 to 29, first quaver) are founded in part on the semiquaver figure of the countersubject, and are not very important. The subject appears in the alto in bar 16, in the key of F sharp. In bar 18 it is given in the treble, by inverse movement, in the key of B, answered in the alto in F sharp, also by inverse movement. The bass then gives it in its original form, and the tenor (from bar 24) in C sharp minor, commencing on the mediant, and slightly ornamented at the end.

Final Section.—The final entries—subject in alto (bar 29) and answer in treble (bar 31) are perfectly straightforward.

FUGUE 24

B MINOR (FOUR VOICES).

A worthy close to the first part of the work. The striking chromatic subject—



Middle Section.—The middle section therefore commences at bar 24, with the second episode. There are, in all, four episodes, largely founded on the same material as the codetta, the closing semiquaver figure of the countersubject. The first contains further a canon in the twelfth below (from middle of bar 17), and contains in bar 19 a curious abortive entry of the first three notes of the subject. The second (bars 24 to 30) is a modification of the first. The third (bar 50, third beat, to bar 53) maintains the semiquaver figure throughout, and the fourth (bars 63 to 69, first quaver) is again similar to the first.

In bar 28 the subject is given to the tenor, in the new key of E minor, and at bar 34 the first stretto commences, only two voices participating. In bar 38 the subject, with its first note modified, appears in the bass, leading to a second and more complete stretto, which commences at bar 41, continues to the beginning of bar 47, and is followed by the answer in the key of D in the bass. During the stretto the countersubject is absent, excepting a fragment in the alto of bar 45; and, as frequently happens in stretti, only the **last** entry of the subject (here the tenor) is completed. The next series of entries (bars 53 to 63) is not in stretto, and needs little comment.

Final Section.—The final section commences during the course of this series of entries, namely, with the return to the original key in bar 60. New counterpoints are here substituted for the countersubject (bars 60 to 63). The final entries (excepting the coda), are again in two-part stretto, the subject in the tenor in B minor (bar 69), being followed by the subject in the bass, beginning in E minor (bar 70) and modulating back. The coda (bars 73 to 76) includes a partial entry of the subject in the alto.

51 to 55) complete this group. The fourth and longest episode (bars 55 to 68) separates this from the coda; it begins with a free transposition of episode 1 to the fifth below, with a new continuation from bar 62, still built on the semiquaver bass. The coda contains four partial entries of the subject, in bars 68, 72, 76 and 79; a fourth voice is added from bar 80.

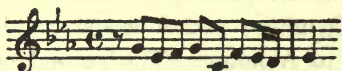
Great unity of character is given to this fugue by the derivation of nearly the entire material from the subject itself.

FUGUE 26 (Book II, 2)

C MINOR (FOUR VOICES).

An exceptionally fine fugue. An unusual feature is that, though it is in four parts, the fourth voice does not enter until bar 19. But it is most noteworthy for its two splendid strettis.

Exposition.—The subject—



commencing on the dominant, takes a **tonal** answer. The alto leads, the treble follows; and the tenor, giving the subject in bars 4, 5, completes the exposition.

Counter-Exposition.—To this succeeds, after two bars of episode, a regular counter-exposition, though again only in three parts, and with a redundant entry in the tenor at bar 11, transiently in F minor. The answer in the tenor (bar 7) and the alto (bar 10) substitutes the major third of the dominant for the minor, and the subject in the treble (bar 8) slightly varies the

rhythm. A codetta leads to a cadence in G minor, closing the first section of the fugue.

Middle and Final Sections.—These are not clearly differentiated, as there is scarcely any modulation away from the two principal keys. It would be possible to regard either the first entry of the bass (bar 19) or the beginning of the second stretto (bar 23) as marking the commencement of a “final section”; but the latter is more in the character of a coda.

The first stretto commences at bar 14, the subject in the treble being immediately imitated in the alto by augmentation, and in the next bar answered by inverse movement in the tenor. From the 16th bar the subject and answer appear at distances of half a bar in the three upper parts, and at bar 19 the fourth voice (the bass) makes its appearance with fine effect, giving the subject by augmentation. The inverted and the original forms of the answer follow immediately in the same voice, bars 21 to 23. In bar 23 begins the second, and closer stretto. Here the alto and treble take the subject and answer at one crotchet's distance, and again—reversing their order of entry—successive appearances of the subject, commencing respectively on tonic and dominant; two beats later the tenor introduces the subject, and two beats later again the bass brings it in, inverted and somewhat modified.

The entire fugue is one of the most perfect in the series.

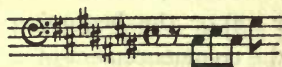
FUGUE 27 (Book II, 3)

C SHARP MAJOR (THREE VOICES).

A very troublesome fugue to analyse, owing to the difficulty in determining where the subject terminates. An examination of

the latter part of the fugue shows that it should be regarded as consisting of only the first four notes. This is consequently the shortest subject to be found in the forty-eight.

Exposition.—The subject is given out in the bass:—



The answer, in the treble, is **tonal**; there is no regular counter-subject, or at least not beyond the exposition. In the third voice, the alto, the subject is given by inverse movement, a somewhat unusual treatment for the exposition.

Counter-Exposition.—A counter-exposition occupies bar 4 and the first half of bar 5, and to this succeeds immediately the middle section.

Middle Section.—First the answer is given in the treble and alto by diminution (bar 5), and in the bass by diminution and inversion; then the answer in all three voices in notes of the original length, the bass leading, and with continuation in canonic imitation; next follow two strettì (bars 9 to 10 and 10 to 12), the former entirely in inverse movement, the latter first inverted (bass, treble) and then direct (alto, bass).

There are two episodes. The first (bars 12 to 14) is founded on a variation of the subject treated sequentially in the bass. The second (bars 20 to 24) is somewhat similar in character, the bass of bar 12, in a modified form, being treated by diminution in the treble of bar 20.

A second stretto appears in bars 14 to 16, the answer direct being alternated with the subject inverted. An isolated entry in

the bass of bar 17 is succeeded by three in diminution, the alto and the bass inverted, then the bass direct. After Episode 2, another isolated entry in the bass (bar 24, answer) leads to the final section.

Final Section.—This introduces the last stretto (bars 25, 26) in which the subject in the treble, inverse movement, is answered in the alto by augmentation and in the bass in the original form, though beginning on the submediant. The remaining entries, in bars 27, 28 to 29, 30 to 31, 31 to 32, present no specially new features, and need not be discussed in detail. The coda, from bar 32 to the end, contains one or two reminiscences of the subject by diminution; as is often the case with Bach, it introduces additional voices.

FUGUE 28 (Book II, 4)

C SHARP MINOR (THREE VOICES)

Exposition.—The subject is announced in the bass:—



The answer, in the treble, is **real**, and reaches to the first semi-quaver of bar 4; the rest of that bar forms a codetta, sequentially copying the close of the subject, and modulating back preparatory to the entry of the subject in the alto in bar 5.

Counter-Exposition.—There is a partial or irregular counter-exposition from bar 16, only two voices (treble and alto) conforming to the rule of tonality, while the remaining voice enters (at bar 20) in the key of the relative major.*

*Riemann (*Katechismus der Fugen-Komposition*, ii, p. 32, treats this group as part of the middle (modulatory) section. [ED.]

Middle Section.—After a short episode (bar 21 to 23) there is a group of entries by inverse movement (bars 24, 26, 28), followed by a return to the subject in its original form and key (bar 30). Then comes an exceptionally long episode (bars 31 to 47), leading back, after various modulations, to the tonic key, in which the subject re-enters in bar 48.

Final Section.—Besides regular entries of the subject in the treble (bar 48), bass (bar 55) and alto (bar 66), there is a further example of inverse movement, (bar 53), the form somewhat varied, and the tonality, that of A, and a final appearance in bar 67 (second half), in the direct form but also somewhat varied.

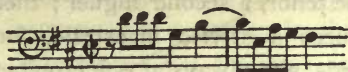
The episodes in this fugue (bars 6 to 15, 21 to 23, 31 to 47, 49 to 52, 56 to 60, 62 to 65) are extensive and of great importance, occupying no less than 40 bars out of 71. Almost all their thematic material is founded on the subject, except the theme given in the treble of bars 35, 36, which is subsequently combined with the subject in double counterpoint in the twelfth (see bars 48, 49, and 55, 56). Thus, in spite of the large proportion of episode, there is great unity of character throughout, the figure of triplet semiquavers being maintained from the first note of the fugue to the end. Bars 69 to 71 form a short coda.

FUGUE 29 (Book II, 5)

D MAJOR (FOUR VOICES).

A fugue remarkable for compactness, the whole of the episodes being formed from the last four notes of the subject.

Exposition.—The subject is given out by the tenor:—



the bass, slightly modified, is imitated at one bar's distance by a partial entry in the tenor, a second higher; then half a bar later the treble introduces a stretto maestrale, for all the voices, descending by thirds, and always at one crotchet's distance. The coda (bars 47 to 50) is similarly constructed to the episodes.

*Altogether a marvellous little fugue.

FUGUE 30 (Book II, 6)
D MINOR (THREE VOICES).

Exposition.—The subject—



Middle Section.—The first episode (bars 8, 9) is formed from the fragment of incidental counterpoint in the alto of bar 7. In bars 10 to 12 the impression of a stretto in the octave, at three crotchets' distance, is produced, but the bass really breaks away from the subject before the treble enters. After a second episode (bars 12, 13), consisting of a different treatment of the material of the first, a closer stretto is given to the two upper voices, the answer succeeding the subject at the distance of one crotchet; the bass supplies the countersubject (bars 15, 16). In bar 17 answer and subject are given by inverse movement, again at one crotchet's distance; and in bar 18 the subject in G minor, in its direct form, by bass and alto at the same distance of time. A third episode (bars 19 to 24) separates these from the final entries; the first part of this episode is derived from the codetta, the rest from the matter of the previous episodes.

Final Section.—The final section consists of only three bars and contains a stretto in the octave at half a bar's distance, for the two upper voices, with the countersubject in the bass from bar 26.

After the exposition, nearly all the entries of the subject and countersubject are more or less incomplete.

FUGUE 31 (Book II, 7)

E FLAT MAJOR (FOUR VOICES).

A noteworthy feature of this fugue is the very small amount of modulation which it contains. Excepting at bar 53, where the key is A flat, the subject and answer are never introduced in any other keys than the tonic or dominant. It is, however, not

tenor. This leads on to a stretto, in which three voices participate, the tenor (bar 28) imitating the alto at half a bar, while the bass does not enter until a whole bar after the tenor, which breaks off after six notes only of the subject. The treble enters with the subject in the related key of C sharp minor in bar 27, but not in stretto. An alto entry in B (bar 30), and a varied one for the tenor (bar 32), beginning in G sharp minor but modulating to D sharp minor, with the addition of a codetta of a bar and a half, close this group of entries. The second episode begins in the middle of bar 35, and reaches to the middle of bar 40.

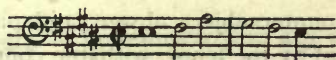
Final Section.—The subject is now heard in the bass (bars 40 to 42) and in the treble (bars 43 to 45), the latter being accompanied by the answer in the tenor in inverse movement. It will be seen that the treatment of bars 40 to 43 is mainly homophonic; compare Fugue 18, bars 9 to 11.

FUGUE 33 (Book II, 9)

E MAJOR (FOUR VOICES).

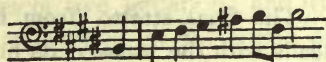
One of the most perfect art works in the series. The subject is short and simple, but lends itself, in the hands of genius, to wonderful variety of resource.

Exposition.—The subject is announced in the bass—



The answer in the tenor is real, and enters against the last note of the subject. The other voices enter at corresponding

intervals of time, and in regularly ascending order. There is a rather important countersubject—



though it does not invariably accompany the subject, and undergoes some slight modifications; see bars 11 (tenor), 37 (alto), 38 (tenor), etc.

Counter-Exposition.—After a short codetta (bars 7 to 9) there follows a complete and very perfect counter-exposition in stretto (bars 9 to 12), each pair of entries being in canon at half a bar (though the first note of the alto is shortened), while the distance of a whole bar separates the second pair from the first. The answer of course leads in each pair, but as this is a higher voice in the first pair (alto and tenor) and a lower in the other (bass and treble) they are shown in double counterpoint.

Middle Section.—The first episode (bars 12 to 16) is formed from the countersubject, treated by imitation in all the voices. The next entries (bars 16 to 18, 19 to 21) are again in pairs of strettis (here at a distance of one bar), and although they are principally in the original key, they terminate in F sharp minor, thus meeting, in a measure, the requirement of key-contrast for the middle section. As noted in our analysis of Fugue 1, there is often comparatively little variety of key in fugues containing much stretto. The second episode (bars 23 to 26) is founded on the subject metamorphosed, the leap of a third being filled in with a passing note, and the rhythm varied. In bars 26 to 29 is a series of entries of subject and answer by diminution, again as two two-voice strettis; and in bars 30 to 32 the answer by diminution in the bass is replied to, at one beat's distance, by the subject in its original

Middle Section.—All the episodes are formed from bars 5, 6 of the subject. In the first (bars 18 to 23) the last bar of the subject is treated sequentially in the bass (bars 18 to 20) accompanied by passages of free imitation; and from bar 20 the scale passage of bar 18 is inverted in the treble, accompanied by new counterpoint which was partly suggested by that of bar 7. In the second episode (bars 35 to 41) the scale passage in imitation is used in all the voices. In the third (bars 55 to 59) the last part of the subject is treated sequentially, first in the treble, then in the alto (bar 58), with new counterpoint for the other parts. The fourth episode (bars 65 to 71) presents a free treatment of the same material. The fugue contains no stretto. The middle entries are the following: subject in G, in the treble (bars 23 to 29), with countersubject in the alto; answer in D, in the alto (bars 29 to 35) with countersubject in the treble; and three more or less isolated entries in the three principal minor keys (by ascending fourths)—bar 41, bass, B minor (the dominant), bar 49, alto, E minor (tonic), bar 59, treble, A minor (subdominant). That the return to the original keys does not here mark the commencement of the final section, is shown by the succeeding entry in a different key, A minor.

Final Section.—The final section, therefore, begins at bar 71, with the entry of the subject in the bass in E minor. This is here the only appearance of the subject, bars 78 to 86 forming a coda, which is based largely on an ornamented dominant pedal.

The countersubject accompanies every entry of the subject in this fugue. The student will readily discover it where its position has not been indicated in the present analysis.

FUGUE 35 (Book II, 11)

F MAJOR (THREE VOICES).

A fugue of unusual construction, in the few entries of the subject, and the very large proportion of episode. An important feature of the fugue is its two pedal points (bars 61 to 65, and 76 to 82): the latter is the longest yet met with in the collection.

Exposition.—The subject leaps from tonic to dominant—



and therefore takes a **tonal** answer. The treble leads, answered by the alto. A long codetta (bars 9 to 14) separates this from the entry of the bass with the subject. After another codetta (bars 18 to 21) the **same voice** gives a redundant entry of the answer; this is unusual, though occasional analogies are to be met with (*e.g.*, Fugue 19). There is no regular countersubject.

Middle Section.—The first and longest episode (bars 25 to 52) commences with a sequential treatment of bar 25, followed, at bars 29 to 33, with imitations founded on bars 4 and 5 of the subject. Bars 33 to 34 are developed from the codetta (bars 9 to 14). From bar 45 to 52 is a sequence in the bass, made from the subject. In bar 52 the subject reappears in the alto, partly in the original key, but so harmonized as to close in D minor. If we accept Riemann's view that this entry denotes the commencement of the final section, we shall have a middle section consisting solely of episodical matter. But the next entry is in the subdominant (bar 66, bass), so that it is best to regard the final section as not commencing until bar 85.

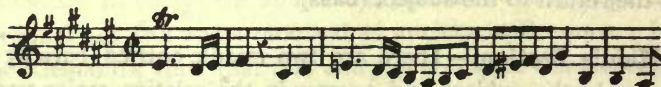
of one entry in the subdominant key (bars 71 to 75), it is not possible here to treat the appearance of that key as indicative of the middle (modulating) section; for it is answered in *stretto* by the final appearance of the subject in the tonic key (bar 74). The other two entries in the section (bar 40, bass; bar 50, alto) are both in the tonic key.

The episodes are four in number. The first (bars 15 to 24) begins with a sequential prolongation of bar 3 of the subject, after which, at bar 17, a new sequence appears, formed from the beginning of the subject, with a new counterpoint. The second episode (bars 32 to 40) is mostly an inversion of part of the first (bars 18 to 21). In Episode 3 (bars 44 to 50) a sequence made from the last part of the subject appears in the bass, with upper parts suggested by the *codetta*. In the last and longest episode (bars 54 to 71) a new treatment of the first part of the subject is seen in the bass (bars 56 to 65), after which a modification of Episode 2 is introduced. The *coda* (bars 78 to 85) is mostly a new variation of Episode 2.

FUGUE 37 (Book II, 13)

F SHARP MAJOR (THREE VOICES).

Exposition.—The subject is announced in the alto:—



crotchet later than the subject, and terminating with the last **accented** note of the subject, not having a feminine ending. There is no codetta, and the bass entry at bar 8 is regular.

Counter-Exposition.—After an eight-bar episode, founded on a variation of the quaver figure of bars 2, 3, with new counterpoint, a counter-exposition commences in bar 20, with subject in treble and countersubject in bass. A second episode (bars 24 to 32) separates this entry from the rest of the counter-exposition, and consists of free canonic imitation, between treble and alto, of a sequence made from the first notes of the countersubject, accompanied by quavers in the bass. In bar 32 the answer appears in the bass, with countersubject in the alto, transferred to the treble in bar 34, last beat, and varied; in bar 36 the subject is in the alto, and the countersubject in treble.

Middle Section.—This starts abruptly in bar 40, with an entry in the relative minor (subject in treble, countersubject in alto), without any connecting episode. Episode 3 (bars 43 to 52) is a transposition of Episode 1, with the two upper parts inverted. The only other middle entry (from bar 52) is in the key of B, with the subject in the alto and countersubject in the treble. The fourth episode (bars 56 to 64) is a transposition and inversion of the second, on the same plan as the third is of the first. All the episodes in this fugue are of exactly the same length—eight bars.

Final Section.—The entries are quite regular (bass, alto, treble, bars 64, 70 and 76 respectively), but the countersubject is more or less incomplete or varied, and is wanting in bars 70 to 74. There is a short coda from bar 80, founded on the second episode.

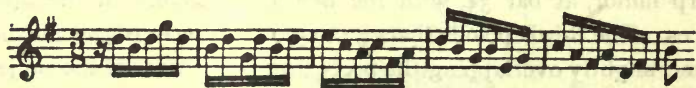
subject is in the treble, in the tonic key, slightly modified at its commencement, the triple counterpoint being found in bar 56. Bars 57 to 60 and 63 to 66 contain the fourth and fifth episodes, with new treatment of the semiquaver figure. In bars 60 to 63 the answer in the bass, and in bars 66 to 69 the subject again in the treble. Three of the six possible positions of triple counterpoint are employed, each theme appearing once in the bass; bar 56 should be carefully compared with bars 61 to 62 and bar 68.

FUGUE 39 (Book II, 15)

G MAJOR (THREE VOICES).

A fugue of simple construction, requiring little comment.

Exposition.—The subject is announced in the treble—



and is separated from the answer by a codetta of two bars, likewise in semiquavers, though with the arpeggios replaced by scale-passages. The answer is in the alto, and is **tonal**; it would also have been possible here to give a real answer, starting on supertonic, as the initial dominant is a note of small value, and part of an arpeggio. There is no regular countersubject. After a second codetta, similarly constructed to the first, the bass introduces the subject in bar 15. Bars 20 to 23 form a codetta to the exposition, making a cadence in the dominant key.

Middle Section.—There are two episodes (bars 23 to 33 and 45 to 64). They are both derived from the first notes of the subject. In the first, the treatment is by imitation at the interval of the

separated from the others by a short episode. It gives the bass the opportunity of taking the countersubject, in the normal double counterpoint at the octave, before the introduction of the new methods of inversion.

Middle Section.—The second episode (bars 24 to 28) modulates more freely, and clearly belongs to the middle section, as does also the entry of the subject in D minor in the alto (bar 28), introducing the new feature of double counterpoint in the twelfth. In bars 32 to 40 there is a pair of entries in the relative major keys, the subject in the treble being answered in the bass. The countersubject is now inverted at the tenth. In bar 45 the subject is introduced in thirds, in the two middle voices, the double counterpoint being therefore simultaneously at the octave and the tenth; and similarly at bar 51 it is in sixths (treble and alto), the countersubject in the tenor. The former of these entries (bar 45) is harmonised mostly in B flat, modulating into F, the latter (bar 51) mostly in C minor. At bar 59 there is a still further elaboration, both the subject and the countersubject being given in thirds, in the key of E flat; the resulting double counterpoint is therefore simultaneously in the octave (alto and tenor) in the tenth (treble and tenor, and alto and bass) and in the twelfth (treble and bass).

Final Section.—In bars 67 to 69 portions of the subject and countersubject are heard in the tenor and alto (inverted at the twelfth) in the tonic key, broken into at bar 69, after the manner of stretto, by an entry of treble and bass with subject and countersubject at the original interval, but accompanied by tenor and alto in compound thirds; this produces again the combinations discussed in connection with the entry at bar 59, only with a different distribution of the parts. After a perfect cadence at bar

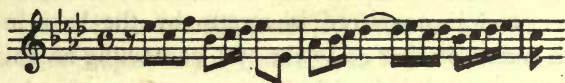
75, a coda is added, founded chiefly on the countersubject, but with an altered entry of the subject in the bass from bar 79.

The episodes of this fugue are all founded on material suggested by the countersubject. They are five in number: bars 17 to 20, 24 to 28, 40 to 45, 55 to 59 and 63 to 67.

FUGUE 41 (Book II, 17)

A FLAT MAJOR (FOUR VOICES).

Exposition.—The subject is in the alto:—



The answer is **tonal**, but (as with so many others) it is only the first note which needs alteration. The countersubject commences on the second beat of bar 3 and closes with the subject, at the beginning of bar 5. There is a bar of codetta, founded on the subject. The remaining entries in the exposition are at bars 6 and 8. The order of the voices is not quite one of the most usual, alto, treble, tenor, bass. An episode (bars 10 to 13), separates the exposition from the counter-exposition.

Counter-Exposition.—The subject again leads (bar 13), but now in the bass, and with the countersubject inverted at the twelfth (in the tenor), which necessitates the change of a D flat to D natural in the subject. The answer follows in the alto (bar 16) then the subject in the tenor (bar 18) and finally, after a codetta, the subject again in the treble. The countersubject is always present, though incomplete.

Middle Section.—This follows immediately, the subject being presented in the alto in the key of F minor, with countersubject in the treble. The second and last episode (bars 26 to 32) is formed from the last member of the subject. The next appearance of the subject is at bar 32 in the tenor, in the unrelated key of E flat minor, and unaccompanied by the countersubject. The entry at bar 35 in the treble, in the key of B flat minor, may be regarded as the answer to the preceding, though real instead of tonal; the countersubject is in the alto. Next follows an entry in the bass in D flat (bar 37), with a portion of the countersubject in the treble.

Final Section.—The subject returns in the key of A flat in the tenor in bar 41, with the countersubject, curiously varied, in the treble; and is answered in strettò by the bass in bar 42. There is a coda from bar 46 to the end, containing an entry of the answer (but in the tonic key) in the tenor at bar 48, where a fifth voice is added, the first bass taking a part of the countersubject while the second supplies the harmonic bass.

Although nominally a four-part fugue, there is a great predominance of three-part writing, less than one-third of the whole being really in four parts.

FUGUE 42 (Book II, 18)

G SHARP MINOR (THREE VOICES).

One of the longest and most elaborate of the forty-eight, although containing no strettò. It is virtually a double fugue, its second subject (or countersubject) having a separate exposition from bar 61 to 83, only slightly irregular at bars 71 to 75. Contrast the very irregular entries of the new themes in No. 38.

the first subject is in the alto, and the second (not quite completed) in the bass; in bars 135 to 139 the first is the treble, the second is the alto. A short coda concludes the fugue.

The episodes, though numerous, are not of exceptional importance. They are developed, as usual, from suggestions from the subject (as at bars 37 and 129), the countersubject (as at bars 115, etc.) or the codetta (as at bar 49, etc.). See bars 23 to 32, 37 to 44, 49 to 54, 84 to 96, 107 to 111, 115 to 124, 129 to 134.

FUGUE 43 (Book II, 19) A MAJOR (THREE VOICES).

A melodious little fugue, of such simple construction as to call for hardly any special remarks.

Exposition.—The subject is announced in the bass:—



The answer, in the alto, is **real**, and there is no regular countersubject. The codetta (bar 4) is in sequence, made from the last part of the subject. The treble enters in bar 5 with the subject; the bass in bar 7 with a redundant entry of the answer.

Middle Section.—The middle entries follow the exposition almost immediately, the subject entering in the treble at bar 9, in the key of F sharp minor. This is answered in the alto in bars 12, 13, in C sharp minor. The first episode (bars 13 to 16) and all succeeding ones are founded on the same part of the subject as is the codetta. The next entry is in the key of A (bar 16, bass) and might have indicated the arrival of the final section of the fugue; but Bach here treats it rather as the dominant of the

Middle Section.—The first episode (bars 8, 9) modulates from the key of A minor into the relative major, in which key the next entry is made, in the bass, with the countersubject in the treble. A passing note (F, quaver) is here introduced between the first two notes of the subject, as is also the case in the final entry, at bar 25. The second episode modulates back to A minor, but the entry of the treble (bar 13) is in the form of the **answer**, and passes at once into E minor; the countersubject is given to the alto. In bar 17 (subject in alto, countersubject in bass) the key is again A minor, but the sequel shows that we have not yet reached the final section; the first note is shortened in this entry, and the subdominant substituted for the dominant, so that we have again the form of the answer. In bars 21 to 23 there is an entry of the subject in D minor in the treble, with the countersubject in the bass. The episode which follows concludes the middle section, modulating back to the original key.

Final Section.—As in No. 43 and some other fugues, there is only one entry of the subject in the final section. This is in the bass (bars 25 to 27) and is unaccompanied by the countersubject, with the exception of a fragment in bar 27. The coda (bars 26, 28) is short and unimportant.

The episodes in the fugue, though short, are all very interesting. The first (bars 8, 9) commences with a transposition of the codetta, while the figures in bar 9 are suggested by the countersubject. Episode 3 (bars 15 to 17) is again derived from the codetta, with new imitative treatment. In the fourth (bars 19 to 21) the bass gives a sequential treatment of the last figure of the countersubject, which is accompanied by a canon at the fifth between the other two voices. The fifth episode (bars 23 to 25) commences with a portion of the countersubject in the bass, the

feature, in the counterpoints already referred to; and we have learned from some other analyses that in such cases as these Bach sometimes prefers to maintain the original tonality.

Middle Section.—Bar 32, where the answer (again real) re-enters in the alto, at first absolutely without accompaniment and then (bar 33) with syncopated countersubject in the treble, and one in long notes in the bass, consequently marks the commencement of the middle section. The companion entry, from bar 40, shows the subject in the treble with CS 1 in the bass and CS₂ in the alto. In bar 47 an entry is made in the bass in a new key, G minor, and the new counterpoints are only partially used (bars 49 to 51).

The fugue contains only one small stretto, in the key of E flat. The subject enters in the treble in bar 53, commencing on the tonic instead of the supertonic, is imitated at the seventh below the alto at one bar's distance, and again at one bar's distance by the bass a sixth lower still; but only the alto completes the subject.

The last entry of the middle section is in C minor, in the treble, with CS 1 in the alto and CS 2 in the bass.

Final Section.—The return to the original key is made in bars 78 to 82 by the answer in the treble, in its original tonal form, but with E natural instead of E flat. A part of the countersubject is present from bar 80. From bar 82 to the end is a long coda, founded on the opening bar of the subject, but without actual entries of it.

The subject—either its first or its second half—furnishes the material for all the episodes. These are mostly short, and need not be discussed in detail. They will be found in the following

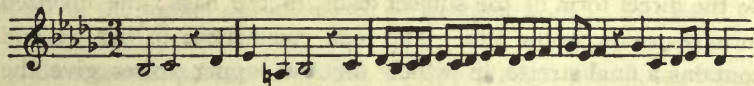
bars: (I.) bars 17 to 21; (II.) 25 to 32; (III.) 36 to 40; (IV.) 44 to 47; (V.) 58 to 63; (VI.) 67 to 78.

FUGUE 46 (Book II, 22)

B FLAT MINOR (FOUR VOICES).

This fugue, quite exceptionally, is divisible into five sections rather than into three. These are: (disregarding the episodes) (I.) The Exposition, bars 1 to 21. (II.) The first strettì, on the original form of the subject, bars 27 to 37. (III.) A series of entries by inverse movement, bars 42 to 62 (*). (IV.) The second strettì, on the inverse form of the subject, bars 67 to 77. (V.) The third strettì, combining both forms of the subject, bars 80 to 84, 89 to 93 and 96 to 99; the last group belongs to the coda. The exactitude of the correspondence, in construction, between sections I. and III. and sections II. and IV. can hardly escape notice. The rule that the first and last sections of a fugue must be in the principal keys still holds good; but the middle section is extended to three sections.

Exposition.—The subject is given out in the alto:—



The answer is *real*, and is assigned to the treble, a rather chromatic countersubject accompanying it in the alto. A codetta (bars 9, 10) precedes the entry of the third voice (subject in bass),

* The author in his MS. has spoken of this as a counter-exposition, and this seems a justifiable designation, as indicating its nature; but its position after obvious "middle entries" and its irregularity of intervals of entry (bars 52, 58) and even of key (bar 58) prevent its coming under any ordinarily accepted definition thereof. [E.D.]

and a second codetta (bars 15, 16) that of the remaining voice, the tenor. The countersubject is employed regularly.

Middle Section.—In bars 27 to 31 and 33 to 37 there are two canonic stretti, each at one minim's distance; the former is in the original key, between tenor and alto, the lower voice leading; the latter in the relative major, between treble and bass, the higher voice leading; the countersubject is absent. Bars 42 to 62 constitute an irregular counter-exposition, with both subject and countersubject in inverse movement. The tenor leads, commencing on the dominant, the countersubject being given to the alto; in bar 46 the subject is in alto, countersubject in tenor; in bar 52 subject in treble, countersubject in alto; in bar 58 subject in bass, countersubject in treble (a part only, bar 59). In bars 67 to 71, and 73 to 77, the canonic stretti on the inverted subject should be most carefully compared with the first stretti (bars 27 to 37).

Final Section.—In bar 80 the treble gives the inverted subject, the tenor (in stretto at one minim's distance) the direct form; the alto, in bars 82 to 83, has a fragment of the inverted countersubject. The tonality is irregular (keys A flat, D flat, E flat minor) until the entry at bar 89, but the treatment is the same, so that both groups evidently belong to the final section. In bar 89 the direct form of the subject leads, in the bass; the inverted form responds, in the alto. The coda commences in bar 93, and contains a final stretto, in which the two upper voices give the direct subject in sixths, the two lower replying with the inverted form in thirds.

The episodes (bars 21 to 26, 37 to 41, 62 to 66, 84 to 88) are also interesting, and will repay careful examination.

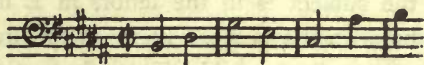
This is emphatically one of the finest and grandest, as well as one of the most elaborate, of Bach's fugues.

FUGUE 47 (Book II, 23)

B MAJOR (FOUR VOICES).

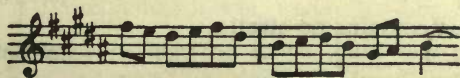
The finest example of double counterpoint in the twelfth which is to be met with in the whole collection. There are two countersubjects, one which is used in the exposition and not subsequently, the other—invertible in the twelfth—in the counter-exposition and onwards. We mark them CS 1 and CS 2, as in other cases where there is more than one.

Exposition.—The subject is in the bass:—



A few notes of codetta separate this from the answer (in the tenor) and CS 1 (in the bass). The answer is **real**. A longer codetta, formed from the first and from the beginning of CS 1, is found in bars 8, 9, and another, identical but with a new counterpoint added below, in bars 17, 18. The alto takes the subject in bars 10 to 13, and the treble the answer in bars 14 to 17; in bars 19 to 22 the bass has a redundant entry of the subject, allowing CS 1 to appear in the treble, *i.e.*, in double counterpoint.

Counter-Exposition.—After an episode of five bars, containing reminiscences of codetta and of CS 1, but largely new, a counter-exposition commences at bar 27 the answer leading in the tenor. Here CS 2 first makes its appearance:—



A rather long codetta (bars 30-34), formed from this new counter-subject, precedes the entry of the subject in the alto. Against this entry, CS 2, now in the bass, is employed in double counter-point at the twelfth. In bar 42 the answer is in the treble; CS 2 (again inverted at the twelfth) accompanies it in the alto. There is no entry of the bass in the counter-exposition.

Middle Section.—Bars 43 to 45 having been harmonised so as to modulate into the minor keys, the middle section is introduced without the interposition of a true episode, though there are a few bars of link. In bar 48 the bass enters with the subject in G sharp minor, the treble taking CS 2, at its original interval. In bars 53 to 56 the subject is in the tenor, in E major, CS 2 in the alto, in sixths with the subject, hence in the inversion at the twelfth; in bars 60 to 63 the subject is again in the tenor, but in G sharp minor, CS 2 in the treble, at its original interval. A long episode (bars 63 to 74) terminates the middle section of the fugue, leading back to the key of B.

Final Section.—The subject and answer alternate, separated by episodes; see bars 75 (bass), 85 (tenor) and 93 (treble). Against the first of these entries, CS 2 is not used, though a fragment of it appears against the **first** bar of the subject.

The coda (bars 96 to 104) and most of the episodes are not formed directly from the material of either the subject or the countersubjects, but are either chiefly or entirely of new material. The principal episodes are in bars 22 to 27, 38 to 41, 56 to 59, 63 to 74, 78 to 84, 88 to 92.

The fugue contains no stretto.

FUGUE 48 (Book II, 24)**B MINOR (THREE VOICES).**

This fugue is so regular in construction and so clear in outline as to require but few notes. There is a regular countersubject, but it does not appear until after the exposition proper (compare No. 4).

Exposition.—The subject, in the alto, commences on the dominant:—



The answer (treble, bars 6 to 12) is therefore **tonal**. The codetta (bars 12 to 15) is developed from the end of the subject and the counterpoint which accompanies it. The subject is given to the bass, and after an episode formed from the codetta, a redundant entry in the alto (bars 26 to 32) substitutes a real answer for a tonal. This entry is noteworthy for the first appearance of the countersubject—the semiquaver theme in the bass from bar 29.

Middle Section.—The second episode, which is built on a bass suggested by the countersubject, modulates, leading to a half cadence in D major. In this key the subject enters in the treble (bar 35); the countersubject (bar 38) is given to the alto. This entry is answered in bars 44 to 50 by one in the bass in the key of A, with countersubject in the treble. In bars 54 to 60 there is an isolated entry in the alto in F sharp minor, with countersubject again in the treble.

Final Section.—In bars 69 to 76 there is a partial stretto for the two lower voices; the treble once more supplies the

countersubject. As this entry commences definitely in the tonic key, preceded by a formal cadence, it marks the commencement of the final section, notwithstanding the incidental modulation into the subdominant key. There is only one further complete entry, namely, that in bars 81 to 87; but the coda (bars 87 to 100) contains, in its last five bars, an incomplete stretto for all the three voices, the bass inserting a passing note between the F sharp and the D, and the treble considerably ornamented.

The episodes, in addition to the two already noticed, are in bars 41 to 44, 50 to 54, 60 to 69 and 76 to 84. They are, as usual, made from material previously employed; and the greater part of the coda is a transposition of Episodes 2 and 4.

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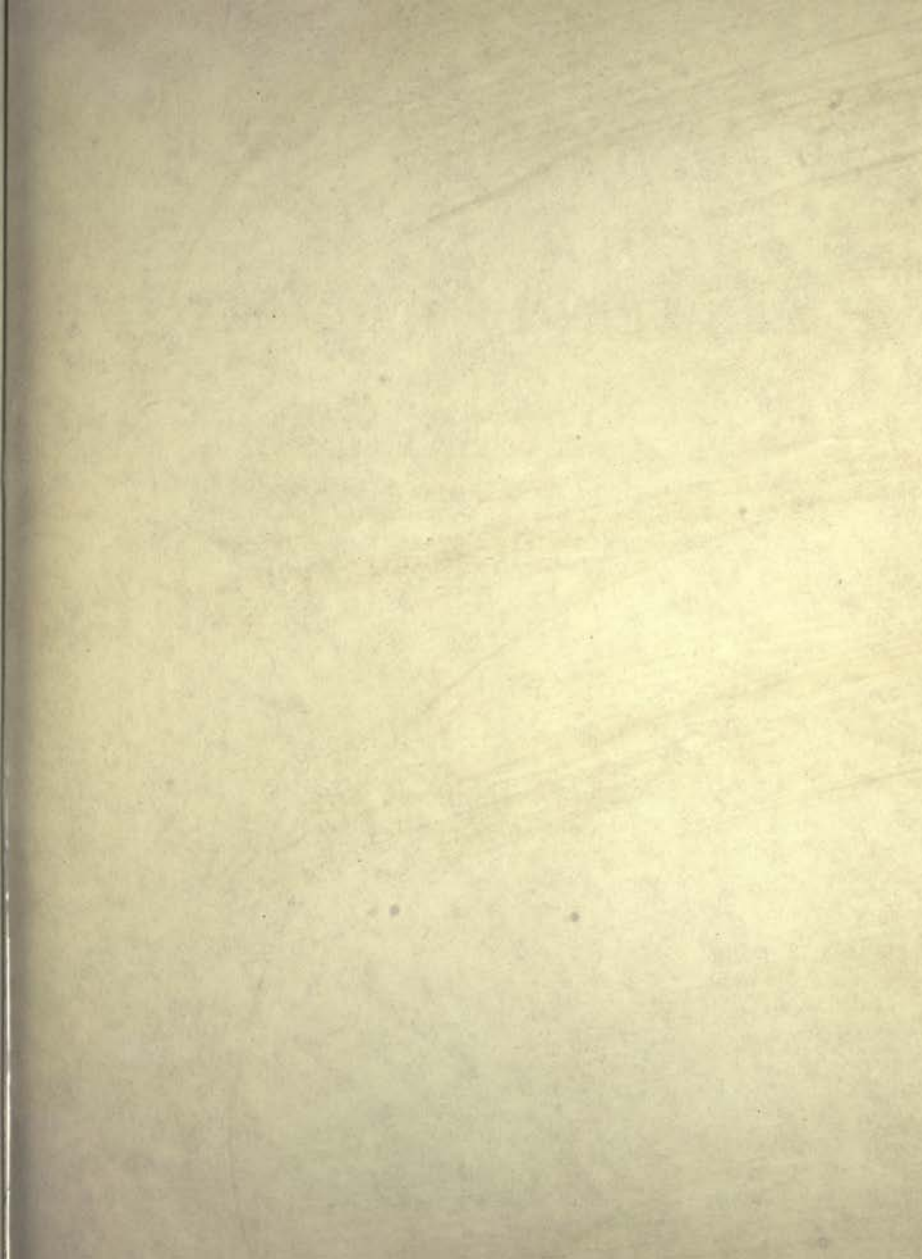
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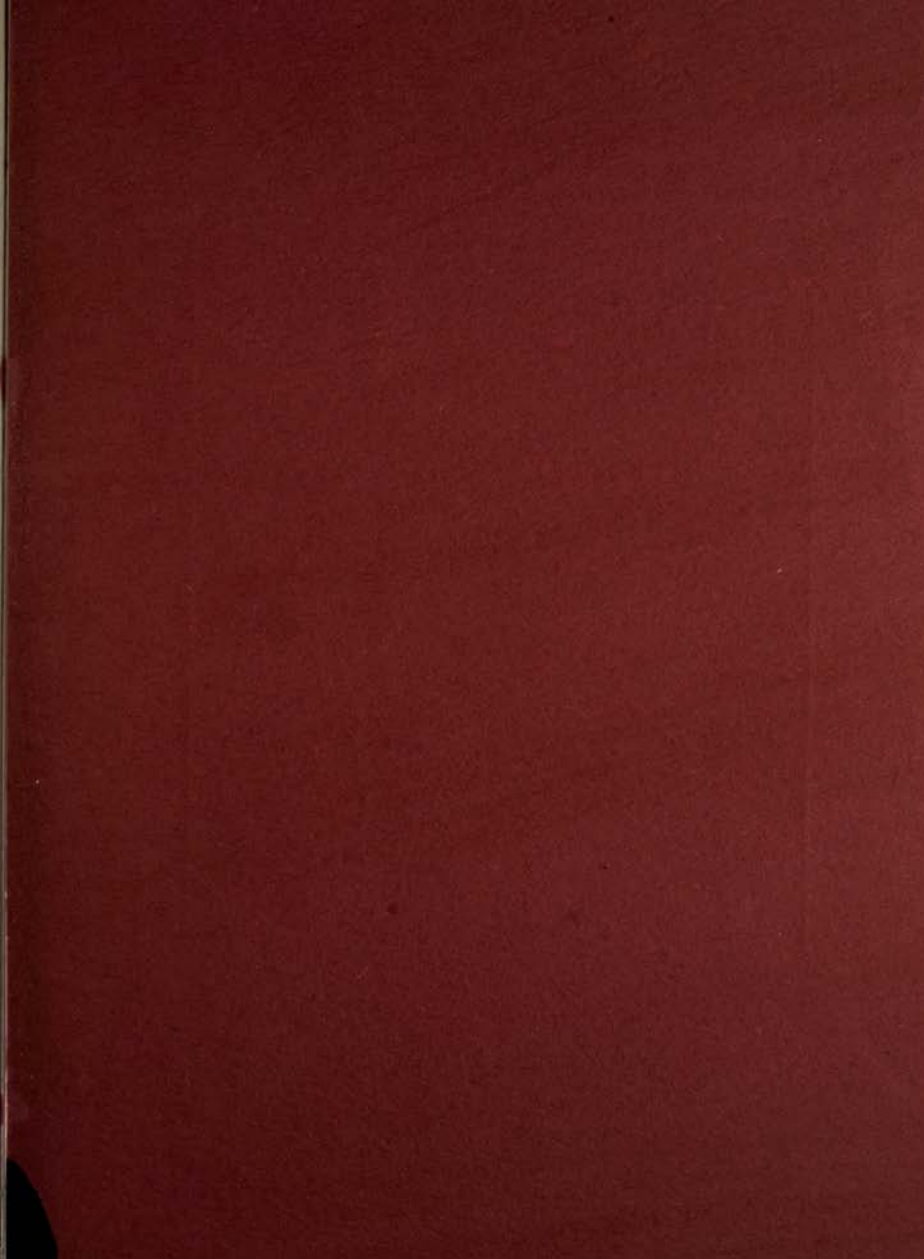
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