The influence of J.S. Bach's contrapuntal style in the *Well-Tempered Clavier* on selected piano fugues by Romantic composers

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This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

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Abstract

This dissertation is concerned with a comparative study of the relationships between the contrapuntal language of J.S. Bach, as evinced in the *Well-Tempered Clavier*, and fugues for the piano by selected Romantic composers. The research involves a preliminary investigation into the decline of Bach's music in the Classical era and the resurgence thereof in the Romantic era. It includes accounts by the composers who emulated that Bach's music had a significant impact on their personal compositional styles and specifically on their treatment of contrapuntal devices modelled on fugal writing procedures in the *Well-Tempered Clavier*. Fugue is considered to be the genre which is known to employ the most rigorous style of contrapuntal writing. As Bach's *Well-Tempered Clavier* serves as a prime example of his contrapuntal mastery and by far the most accessible to Romantic composers, an historical discussion is necessary to fully understand the importance of the impact this work had on them. After a model of Bach's contrapuntal techniques is constructed, a comparative analysis between the Bach fugues and representative examples from the Romantic piano literature is presented. With extensive analytical evidence, several striking similarities between Bach's contrapuntal applications and those used by selected Romantic composers come to light. These elements from the *Well-Tempered Clavier* were in some cases directly adopted, in some modified and in others expanded to suite not only the general style of Romantic music, but also the personal compositional style of each of the composers discussed.

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Chapter 1: Introduction

The nineteenth century saw a resurgence of interest in the music of Johann Sebastian Bach, following a relative decline during the Classical era. Bach's music continued to be held in esteem by a small number of connoisseurs. His influence can be seen in the works of the leading Classical composers, Joseph Haydn, Wolfgang Amadeus Mozart and Ludwig van Beethoven. However, it was only in 1829, with the performance by Mendelssohn of Bach's *St Matthew Passion*, that widespread interest in his music was revived, first in Germany and then throughout Europe.

Prominent contemporary theorists of the time wrote treatises on the subject of counterpoint and the method of teaching it, but made no reference to the compositions of Bach. These theorists, among whom the most influential were Fux (1660-1741) and Marpurg (1718-1795), based their methods of contrapuntal writing on the modal style of the vocal music of Palestrina (Lieberman 1966:v) and the technique known as 'species' counterpoint (Fux 1944 [1725]:11-13). Bach, however, did not adhere to any such strict style of counterpoint, not in his vocal music, and especially not in his large volume of instrumental works (Oldroyd 1967:12).

The Romantics cultivated the idea of an organically evolved form, growing spontaneously out of the development of the musical material. Bach's music provided a clear model for this less structured, 'organic' approach. The Romantic composers identified with the 'organic inevitability' of the music of the man they considered the Father of Harmony (Blume & Weiss 1964:290, 293).

Oldroyd (1967:vii) points out that

> [authors] of text-books and others have found that, after formulating certain rules, difficulties have been encountered particularly when referring to the works of Bach, since his practice does not conform to these rules. They would seem to have forgotten that the great master was a musician expressing what he felt, not a mechanic working to set formulae.

He also stresses that the contrapuntal works of Bach, and especially the fugues, are each based on an individual design (Oldroyd 1967:1). This made them particularly attractive as models to the Romantic composers, as they often seem to evolve according to the dictates of

the musical construction of the subject. It would therefore seem that an obvious point of departure for an investigation of Bach's influence on the contrapuntal writing of nineteenth-century composers would be a comparison between their fugal writing and that of Bach.

Despite the fact that many primary and secondary sources attest to Bach's influence on the Romantics, a comprehensive search of databases has revealed no work of musicological research which provides and/ or investigates specific examples of Bach's contrapuntal influence on the fugues of Romantic composers. This is clearly a void in the research field, and I therefore decided to make such an investigation the basis of the present study.

Many of the most important nineteenth-century composers who had clearly been influenced by Bach were able (and sometimes pre-eminent) pianists. Owing to size limitations, it has been decided to restrict this investigation to fugal writing in the piano works of those who made important contributions to piano literature, as Bach's influence is there perhaps most readily apparent.

Fugue is the most rigorous form of contrapuntal writing inherited from the Baroque, and the one in which Bach is considered the supreme master. In this respect the most pertinent model for comparison is Bach's best known and most influential work, the *Well-Tempered Clavier* (WTC). In the nineteenth century the WTC was the most familiar and readily available of Bach's fugal works, and also of his keyboard works, so it would seem fair to assume that the influence of Bach's practice in the WTC should be apparent in the keyboard fugues of the composers of that era. However, where appropriate, reference is also made to other keyboard fugues by Bach that would have been familiar to these composers.

The research question can therefore be outlined as follows:

> *To what extent are certain features of Bach's fugal style, as evinced in the WTC, reflected in the fugal writing in the keyboard fugues of pre-eminent Romantic composers?*

As there is no one form or style for fugue (Schulenberg 2001:239), the fugues in the WTC will be analysed not to arrive at a single Bach model, but rather at a summary of a variety of the more common features of Bach's fugal style, with regards to structure, texture, voice-leading and the rhythmic and melodic design of the subject.

Apart from my own analyses, the study will also take into account perspectives on Bach's contrapuntal style in works such as Tovey's commentary in his edition of the WTC (ABRSM and 1951), Ledbetter's *Bach's Well-tempered Clavier: The 48 Preludes and Fugues* (2002), Prout's *Analysis of J. S. Bach's Forty-Eight Fugues (Das Wohltemperirte Clavier)* (1910) and McHose's *The contrapuntal harmonic technique of the eighteenth century* (1947).

Chapter 2 will provide a survey of the decline and revival of Bach's reputation in the eighteenth and nineteenth century. It will also have a investigation on pre-select Romantic composers. Chapter 3 includes a broad overview of the history, construction and purpose of the WTC.

The dissertation will discuss a two-fold objective. The first part of the objective is to establish a model of Bach's contrapuntal style. The second part of the objective is to find applications of that model in selected piano works by nineteenth-century composers. Many musical compositions of the generations immediately preceding the Romantics have a form of which the salient features are to a large extent prefixed, but the contrapuntal writings of Bach, especially the fugues, are each based on an individual design (Oldroyd 1967:1).

It is to be hoped that a comparative analysis will show how these composers emulated typical features of Bach's fugal style, and that it will add substantially to the understanding of important components of each selected Romantic composer's contrapuntal style.

Chapter 4 will provide a basic model of the exposition of fugue in general and with specific regards to the WTC. The chapter will continue in comparing the basic model to the Romantic composers.

Chapter 5 will focus on the middle section in fugue and will present a model thereof. The chapter also continues into a comparison of the model to the middle sections of the Romantic works under investigation.

Chapter 6 will commence with the formulation of a model for the final section of a fugue, with specific reference made to the WTC. This will then be analytically compared to the final sections of the selected Romantic fugues.

From the initial literature review I have compiled a list of seven leading Romantic composers who, according to the sources consulted, were influenced by Bach's style and whose keyboard works include at least one instance of fugal writing. These are: Felix Mendelssohn, Frédéric Chopin, Robert Schumann, Franz Liszt, César Franck, Johannes Brahms and Gabriel Fauré. The diversity of nationalities and styles of these composers gives some indication of how widespread Bach's influence was.

Chapter 2: The decline and revival of Bach's reputation in the eighteenth and nineteenth century

2.1 Bach's reputation in the Classical and Romantic eras

> Bach [is] the "Master of Harmony," that is, the art of composition, as he had already been considered by Mattheson, Marpurg, and Krinberger. In January 1801, an article in the Allgemeine musikalische Zeitung compared him to Newton and called him the "law-giver of the true Harmony, which remains valid to the present day." (Blume & Weiss 1964:295)

> Schumann, then, regarded the romantics as the continuers of a musical tradition having its roots in Bach […] (Plantinga 1991:183)

The above passages are two of many that illustrate the esteem in which Johann Sebastian Bach (1685–1750) was held in the nineteenth century. This esteem, which has continued to the present day, was, however, not always accorded to Bach during his own lifetime, when some of his contemporaries considered him mediocre (Einstein 1935:231). The reason for the latter view was that he continued the ways of the generations before him and was perceived as standing in the way of the development of the early Classical style (Herz 1938:501).

The periods in music history of the second half of the eighteenth and the beginning of the nineteenth century were collectively placed under the term 'Classical.'[1] The period incorporated various evolving and contrasting musical styles, such as *rococo*, *style galant, Empfindsamkeit* and *Sturm und Drang*.

Pauly (1973:28) points out that

> '… the terms *rococo, style galant, Empfindsamkeit,* and *Sturm und Drang* must be used with caution and properly understood: they are not universally applicable chronological labels; they do not refer to general "periods" in history but are applied to developments in specific geographic areas and in certain categories of the arts.'

Palisca (1991:6) describes these as counter-movements or counter-tendencies against the 'heavy' musical style of the Baroque. The French term *rococo* originally referred to the dominant style in the visual arts of the early Classical period (Wolff in Harvard Dictionary

[1] Grout (1996:445) rightly points out that the beginning of the Classical period overlaps with the end of the Baroque and the beginning of the Romantic period.

1986:712), which Heartz (2003:3) describes 'as a light, arabesque kind of decoration.' Its equivalent in music is described by Palisca (1991:6) as 'popular elements blended with courtly elegance' with some ornamental development and a simpler harmonic accompaniment. The less aristocratic *style galant*, of Italian origin, is considered by some the most prominent style that evolved during this period (Wolff in Harvard Dictionary 1986:332). The style stresses melody as the most important element, with a slow harmonic rhythm as basis for the accompaniment, and features a great assortment of different moods and tempos (Palisca 1991:235&259). The complex polyphonic writing style of the late Baroque style was discarded in this melody-dominated style. Heartz (2003:16) quotes Heinrich Koch's list of the ways in which the music of the *style galant* differed from the 'strict style':

1. through many elaborations of the melody, and divisions of the principal melodic tones, through more obvious breaks and pauses in the melody, and through more changes in the rhythmic elements, and especially in the lining up of melodic figures that do not have a close relationship with each other, etc.
2. through a less interwoven harmony
3. through the fact that the remaining voices simply serve to accompany the main voice and do not take part in the expression of the sentiment of the piece, etc.

Empfindsamkeit is the German relative of the *style gallant*, but with a greater emphasis on emotion and expression (Heartz and Brown 2008), and more general use of chromaticism (Pauly 1973:22-25). These qualities were carried to extremes in the 'powerful, shocking, even violent expression of emotion,' which characterises the *Sturm und Drang* (Wolff in Harvard Dictionary 1986:881).

All of these styles placed the primary focus on melody, usually with a simple harmonic accompaniment, and acted in some way as a reaction to the 'learned style' embraced by Bach (Fubini 1994:32).

Owing to the different characteristics of his music, and the taste of his public, Bach's greatest contemporary, George Frideric Handel (1685-1759), was not as severely affected by these changes in fashion. Unlike Bach's music, Handel's continued to be performed after his death, due to the fact that it was to the taste of the conservative section of the English public (Williams 2004:7&121). Boyd (2000:216-217) also highlights the difference between Bach's keyboard music, which is for the most part purely instrumental in expression with a prominent foundation in counterpoint, and the keyboard music of Handel, which is predominantly melodic in conception. This made it more acceptable in the new musical environments, where melody was becoming the primary focal point.

The relative obscurity into which Bach's name had sunk during the age of Enlightenment, is demonstrated by the opinions expressed by the musicians of that generation (Geck 2003:118-119). Frederick the Great, an able flautist and composer, considered Bach as a 'contrapuntal fossil, a freak surviving past ages' (Einstein 1935:231). The most vehement censure of Bach occurs in Johann Adolph Scheibe's *Der critische Musicus* (1737, cited in Williams 2004:29).[2] He states that Bach was not skilled in the 'theoretical science necessary for composition' (Ledbetter 2002:79). His accuses Bach of:

> having insufficient 'agreeableness'('Annehmlichkeit') when compared to 'a great master of music in a foreign country'
> discarding nature ('das Natürliche entzöge') with a turgid and confused manner ('schwülstiges', 'verworrenes')
> obscuring beauty with too much art ('allzu grosse Kunst')
> requiring singers and instrumentalists to do what he alone can do on the keyboard
> writing out every little embellishment, covering over the melody and removing the beauty of harmony
> making the voice parts equally difficult (i.e. contrapuntal, none of them a soloist or *Hauptstimme*)
> achieving it all with heavy labour ('beschwerliche Arbeit') (Dok II, p.286ff. cited in Williams 2004:168)

The above appeared at the time during which Bach was completing the second part of the *Well-Tempered Clavier* (Geiringer 1967:139). Boyd (2000:217) adds another reason for Bach's diminished popularity, noting that 'his [Bach's] contemporaries were not slow to point out, [that] his music is much harder to perform than other music of the eighteenth century.' After the death of Bach, opinions such as the above and changes in the musical fashion caused his reputation to fade away rather rapidly with only a minority of musicians admiring his style.

Prominent theorists of the eighteenth century wrote treatises on the subject of counterpoint and the method of teaching it, but made no reference to the writings of Bach. These theorists, among whom the most influential were Johann Joseph Fux (1660-1741) and Friedrich Wilhelm Marpurg (1718-1795), based their methods of contrapuntal writing on the modal style of the vocal music of Palestrina (Lieberman 1966:v) and the technique known as

[2] This attack on Bach by Scheibe, who was one of his pupils, can be ascribed to the aggrieved state in which Scheibe found himself after an unsuccessful audition for the organist post at St. Thomas in 1729. Bach was one of the judges on the adjudicating panel (David & Mendel 1998:337).

'species' counterpoint.[3] Bach's music was certainly not a model for this technique, as he did not adhere to any such strict style of counterpoint, not in his vocal music, and especially not in his large volume of instrumental works (Oldroyd 1967:12).

> Bach took counterpoint in all its freedom and beauty and grafted it upon the harmony of his era. (Oldroyd 1967:12)

Interestingly enough, Frederick the Great's sister, Princess Amalie of Prussia, founded a society of Bach admirers, which included Marpurg and Kirnberger, and they strove to keep Bach's music alive after the death of the composer (Herz 1938:504-505). Such efforts were, however, not widespread, and the new generation had little or no knowledge of his music. Even a composer as pre-eminent as Joseph Haydn (1732-1809) had a limited knowledge of Bach's music. He only owned the WTC, the *Motets* and the *B minor Mass* BWV 232.[4] According to Geiringer (1967:350), the influences of these works can be seen in the last choral polyphonic works of Haydn, but for the most part Haydn's contrapuntal style and teaching was largely based on Fux's *Gradus ad Parnassum* (Webster 2007).

The other great Classical composer, Wolfgang Amadeus Mozart (1756–1791), had his first encounter with the music of Bach in 1781.[5] The following remark, made by Mozart at a gathering in Leipzig, could be misinterpreted as a reference to J.S. Bach (Kerst and Krehbiel 1965:41).

In this remark, however, Mozart was referring to C.P.E. Bach, not to his father. Sadie (1964:23-24) is nevertheless of the opinion that 'Mozart undoubtedly had the utmost reverence for Bach as supreme master of his craft.'

[3] The most widely-used didactic work was Fux's *Gradus ad Parnassum* (1725), an approach to teaching counterpoint that proceeds meticulously, if rather artificially, from note-against-note species counterpoint. Fux devised the five main 'species' that form the basis of this system (Fux 1944[1725]:11-13). The strict (and rather academic) contrapuntal style enforced by the *Gradus ad Parnassum* is contrary to the free contrapuntal language of Bach.

[4] One can assume that Haydn became familiar with these works through the visits he made, during the 1790s, to Baron Gottfried van Swieten, who was the ambassador to the court of Frederick the Great from 1771 to 1777 (Geiringer 1982:138 & 157). The Baron obtained the scores of Bach's music through Princess Amalie's society, of which he was a member (Kirkendale 1964:43).

[5] In Mozart's case the indebtedness to Baron van Swieten is beyond doubt (Sadie 1964:23).

Even though Mozart had a limited knowledge of the works of Bach, it is clear from a 1783 letter, in which he tells his father that he is collecting the fugues of J. S. Bach, that the latter's music had made a favourable impression on him, but it is only from approximately 1786 that Mozart's music shows some Bachian contrapuntal influence (Kirkendale 1964:44).

Ludwig van Beethoven (1770–1827) had a much earlier encounter with the music of Bach, as borne out by his teacher, Christian Gottlob Neefe, who wrote in 1783 that Beethoven had played the WTC by the age of eleven (Forbes1970:66).[6] According to Forbes (1970:67)

> [from] Bach's preludes and fugues, which he was also to play a great deal later in life, he not only derived considerable instruction, but he found, as is evidenced in many of his later works (e.g., the prelude in F minor), a pattern for imitation.[7]

In 1801, Beethoven referred to Bach as the 'forefather of harmony' in a letter to Hofmeister (Kalischer 1909:39). Beethoven wrote a letter to the publishers, Breitkopf & Härtel, in 1803, thanking them for sending him 'the beautiful things of Sebastian Bach. I will keep and study them' (MacArdle 1957:354). In 1824, Beethoven asked a Thuringian harp-maker, Johann Andreas Stumpff, 'Why is Bach dead?' Stumpff responded, 'He [Bach] will live again,' to which Beethoven replied that Bach would only live again when his music is studied (David & Mendel 1998:490).

Drabkin (1991:203) mentions that in Handel and Bach, Beethoven found his guidance in contrapuntal composition, and he would return to them in his lifelong study of counterpoint. This is evident, as Solomon (1998:386-387) affirms, in Beethoven's 'late' style that shows a revived interest in the contrapuntal techniques of the Baroque. Some of the characteristics of fugal writing in Beethoven's late works can certainly be traced to Bach's example, despite the 'tremendous boldness and novelty' with which Beethoven approaches the fugue as form (Riezler 1972:227). The abundant use of imitative counterpoint together with dissonance and chromaticism evokes the memory of Bach in several of Beethoven's compositions, as Dahlhaus (1991:127) argues. Riezler (1972:227), with less enthusiasm, points out that the finale of Beethoven's Hammerklavier Sonata Op. 106 (1817-1818) is 'overladen to the point of artificiality with all the arts of the fugue.'

[6] The age given by Geck (2003:10) is thirteen.

[7] Forbes (1970:125) cites Schiedermair's view that the work is modelled on the F minor Fugue I.12.

2.2 The Bach revival and the general influence of Bach in the nineteenth century

Many musical compositions of the generations immediately preceding the Romantics have a form of which the salient features are to a large extent prefixed. Classical composers focused largely on the formal structure of music, whilst Romantic composers strove primarily for unfettered expression, which celebrates the elusive and evocative powers of music. Closely allied to this is the concept of organically evolved structure, where the form is dictated by the musical idea from which it grows; the adoption of this aesthetic will see a great increase in the esteem in which the style of Bach is held.

A more public return to the performance and study of Bach's music started in the third decade of the nineteenth century with a rather romanticised performance by Felix Mendelssohn (1809–1847) of Bach's *St Matthew Passion* on 11 March 1829 (Herz 1938:509). This revival of interest in Bach's music had a considerable impact on future generations of musicians, as is evident by the studies on numerous Romantic composers that bear testimony to the influence of Bach's contrapuntal language on their musical style and thinking. Blume and Weiss (1964:290) argue that the rediscovery of Bach in the Romantic period is in fact a marvel. They continues that

> [the] Bach revival has influenced concert life, performance practice, musical instruction, esthetics, the evolution of taste; and the effect – "historically influential," "epoch-making" in the truest sense – cannot be fully evaluated even today.

In 1840, Robert Schumann (1810–1856), made the following observation on the Romantic composers in a letter to Gustav A. Kefferstein dated 31 January:

> *Das Tiefcombinatorische, Poetische und Humoristische der neueren Musik hat ihren Ursprung aber zumeist in Bach: Mendelssohn, Bennett, Chopin, Hiller, die gesammten sogenannten Romantiker […] stehen in ihrer Musik Bach'en wiet näher, als Mozart, wie deise denn sämmtlich auch Bach auf das Gründlichste kennen…* (Schumann 1840:151)[8]

[8] Translated in Plantinga (1991:182)

> The profound power of combination and the poetic and whimsical qualities of recent music have their origin largely in Bach. Mendelssohn, Bennett, Chopin, Hiller and all the so-

A somewhat contrary view is expressed by Herz (1938:510), who feels that the revival of the 'true' Bach only commenced in the second half of the nineteenth century.

According to Blume and Weiss (1964:295) the Romantics were longing for a dependable archetype and they looked back to the past and found sanctuary in the Baroque. Dahlhaus (1989:7) goes as far as to argue that the music of the Romantic generation owes more to the Baroque period than to the Classical period. If there is truth to this view - and many scholars, such as Einstein (1935), Blume and Weiss (1964), Samson (1998) and Rosen (1999) seem to concur with it - it should be possible to find features of Bach's style imbedded in the respective styles of the Romantic composers.

The Romantic composers identified with the expressive nature of Bach's counterpoint and their attempts to include similar polyphonic textures in their own works contributed a significant element to Romantic style. Rosen (1999:5) notes that the central element of Bach's influence on the Romantic composers, and especially on Frédéric Chopin (1810–1849) and Schumann was his part-writing, which created harmonic unity out of independent parts. Dahlhaus (1989:31) makes the following observation in this regard:

> Bach's influence emerged from an idea that was central to nineteenth-century thought: the idea that expressivity and counterpoint need not be mutually exclusive, but may complement each other, or even bring each other into being.[9]

He continues to say that the core aspect in which Romantic composers were indebted to Bach was:

> […] the insight that fugues can be character pieces and that character pieces can be fugues – that is, that the strict style does not have to produce musical fossils, and a wealth of expression does not have to be lawless.

The instrumental music of Bach was regarded by the Romantic composers as the highest form of pure music. The various influences and implications these works had on the music of the

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> called romantics […] are in their music much closer to that of Bach than Mozart was; all of them have a most thorough knowledge of Bach… (Plantinga 1991:182)

[9] According to Schoenberg (1975:409), it was through the misconceptions of authors such as Mattheson that counterpoint during the Classical period was reduced to 'a mere mental exercise without emotional power.'

nineteenth century became one of the central processes of the period (Dahlhaus 1989:31). Of course the Romantics looked not only at Bach's fugues, but also to his more freely contrapuntal works as models of organic form (Blume and Weiss 1964:293). In works such as etudes and character pieces they emulated Bach's formal thinking, which is characterised by 'a unitary process of departure and return, often marked by the consistency of figuration or unity of mood' (Samson 2003:31).

As Oldroyd (1967:1) points out, the contrapuntal writings of Bach, especially the fugues, are each based on an individual design. Tovey (*Essays in Musical Analysis 1935-39*, cited in Lang 1960:443) goes so far as to consider the fugues 'a question of texture rather than design.' This made them especially attractive as models to the Romantic composers, as they indeed often seem to evolve according to the dictates of the subject, which fulfils the function of generating idea.

2.3 The influence of Bach's style on selected Romantic composers

2.3.1 Felix Mendelssohn (1809-1847)

German composer Felix Mendelssohn-Bartholdy came from a family that held Bach's music in high regard, despite the general neglect into which it had fallen at the time (Reich 1964:89). He was also introduced to several works of Bach in 1819 at the Berlin Singakademie, and as a young man he copied out works of this composer (Warrack 1985:208&235). Mendelssohn further received training from Carl Friedrich Zelter (1758-1832), which was based in the music theory of Johann Philipp Krinberger (1721-1783) - essentially derived from Bach - and Zelter used German composers, such as Bach, Mozart and Haydn as models (Todd 2003:44). The youthful Mendelssohn had a great admiration for Bach[10] and studied works such as the *St Matthew Passion* with friends. On March 11 1829, at age twenty, he directed and conducted the first complete public performance of this work since Bach's death.

[10] This is demonstrated in the adaptation of his musical orthography in 1824 after encountering Bach's manuscripts: '[He] began to alter his clefs […] - revising the bass clef to a "C" clef, and refashioned the treble to produce a "G" clef with a loop around the fourth space and fifth line, characteristic of J.S. Bach's autographs' (Todd 2003:331).

This performance is viewed as the start of the public revival of Bach's works - both vocal and instrumental. Blume and Weiss (1964:299) write that after this monumental performance, Mendelssohn is considered to be the essential propagator of the Bach revival in the Romantic era. Botstein (1999:11) notes that it made him one of the 'cultural leaders of the nation' in German music. Little (1991:67) states that this was the essential achievement in Mendelssohn's youth and an important stimulus to his later development as composer.

It is clear that Mendelssohn made a thorough study of the complex strict contrapuntal language of Bach (Todd 2008). Charles Horsley[11] writes on his experiences with Mendelssohn:

> […] during our wanderings he would invariably select for consideration a Symphony by Beethoven, an Opera of Mozart, or an Oratorio of Handel, or a Fugue of Bach. He would [analyse] these, point out the various beauties of their ideas, the ingenuity of their instrumentation, or the subtleness of their counterpoint in a most masterly manner.

In a conversation about polyphony, Mendelssohn said to Johann Lobe:

> I love the finely woven voices, the polyphonic movement, and here my early studies in counterpoint with Zelter and my study of Bach may have had their principal impact […] (Lobe 1991:198)[12]

Musical elements within the cantatas of Mendelssohn were indisputably Bachian. This is illustrated in an account by Todd (2003:232) of an error committed by pedagogue Eduard Krüger concerning Mendelssohn's cantata *O Haupt voll Blut und Wunden*:

> 'Krüger assumed it was by Bach and it caused a droll scene when Robert Schumann reported the misattribution to Felix.'

In general, the musical language of Mendelssohn is considered to have been influenced by the complex chromatic contrapuntal language and forms of the pre-Classical period such as the fugal technique of Bach and, according to Warrack (1985:235&246), he freely turned to Bach as an inspiration in his compositions. This influence is evident in the Six Preludes and Fugues for piano Op. 35, which Mendelssohn composed between 1827 and 1836 as homage to Bach.

[11] Charles Horsley was a student of Mendelssohn between 1841 and 1843 (Horsley 1991:237- 240).

[12] Lobe diarised his conversations with Mendelssohn between 1842 and 1847.

This work, clearly a tribute to Bach's WTC, started out as a cycle of five fugues for piano (1827 to 1835). Later in 1835, the example of Bach was too great to resist, and he prefaced each of the fugues with an etude-like piece. In 1836 Mendelssohn decided to adopt the term *Praeludium*, as used by Bach, for the latter and reworked some of the pieces, bringing the whole into closer conformity with the Bach model (Todd 2003:331). Some of the similarities between this work and the WTC will be investigated at a later stage. Mendelssohn's overall key scheme (e - D - b - A flat - f - B flat) is, however, far more loosely structured than that of the WTC. The only similarity is that both works alternate major and minor tonalities.

While Mendelssohn imitated Bach's formal complexities, he did not exploit the dissonant and expressive potential of harmonic counterpoint to the same extent Bach did, and he therefore did not succeed in creating, according to Wagner, the 'heart-and-soul searching effect we expect from music' (Todd 2003:XXIII). Wagner's comment can certainly be applied to this work, but the fugal sections of the remarkable slow movement of Mendelssohn's Sonata in E major Op. 6 (c. 1828) go a long way towards countering this view.

2.3.2 Frédéric Chopin (1810-1849)

Liszt called the Polish born pianist and composer, Frédéric Chopin, 'an enthusiastic student of Bach' (Niecks 1902:30). The esteem Chopin had for Bach is evident in the following pronouncement, quoted in Wyrzynski (1951:189):

> Bach will never become old. His works are structured like those ideally conceived geometric figures in which everything is in its proper place and not a line is superfluous […]. When I play another composer's works, I often think that I would have solved or written this or that point in a different way. But when I play Bach, I never think like this. Everything he does is perfect; it is not even possible to imagine it otherwise, and the slightest change would spoil everything.

In a letter addressed to Madame Dubius, quoted in Niecks (1902:62-63), Chopin wrote:

> I correct for myself the Parisian edition of Bach; not only the stroke-makers' [engravers] errors, but, I think, the harmonic errors committed by those who pretend to understand Bach. I do not do it with the pretension that I understand him better than they, but from a conviction that I sometimes guess how it ought to be.

An additional instance of Chopin's admiration for Bach was his exhorting his students to practise Bach as 'the best means to make progress' (Siepmann 1995:109). To a question by

Lenz regarding his mode of preparation for concerts, Chopin answered, 'I shut myself up for a fortnight and play Bach. That is my preparation; I never practise my own compositions' (Niecks 1902:78-79).

It is generally known that Chopin was introduced to Bach through his piano teacher Adalbert Żywny at a time when Bach was virtually unknown in Poland. Chopin's fascination with the polyphonic style of Bach culminated in a meticulous study of the music of Bach; he moulded aspects of his contrapuntal style, which was uniquely his own, on the style of Bach (Siepmann 1995:23-113). Nevertheless, Chopin's early piano music shows little trace of Bach's influence. Samson (1985:15) mentions that the early dance pieces of Chopin, for example, were in the Polish salon style which was characteristic of his Polish contemporaries. Siepmann (1995:113) claims that his later use of dance forms had its roots in the style of Bach, and foreshadowed the later Romantics, and Schenker, quoted in Samson (2003:109), concurs that 'even the underlying scaffolding of the mature music is not so different from Bach's.'

The WTC itself played a prominent role in Chopin's life. Samson (1985:60, 73) mentions, for example, that Chopin took the WTC with him to Majorca, and used it extensively. It is generally known that Chopin's 24 Preludes Op. 28 (1838-1839) are a homage to the WTC and most directly reveal the influence Bach had on Chopin. That influence is also prominent in Chopin's etudes, but, as Siepmann (1995:113) notes, the didactic works of both composers are 'music first and studies second' without an overpowering feeling of pedagogical presence. According to Samson (1988:51-173) the influence Bach had on Chopin is 'more powerful and subtle than that of any of the post-classical composers' and there is a remarkable sense of Bach in Chopin's etudes, especially in the harmonic-figurative and melodic-figurative elements. Siepmann (1995:74-75 & 112-113), while stating that 'melodic invention, texture/textural refinement, translucency of colour, a sense of proportion and a profound emotionalism, which was a stranger to exaggeration' is the core in the music of Bach that appealed to Chopin, points out that the latter's etudes nevertheless have a stronger emotional intensity than Bach's WTC.

Niecks (1902:213) seems to be one of the few commentators who think that Chopin's admiration for Bach did not essentially influence his music; for him, the texture of Chopin's music is the most noteworthy element clearly influenced by Bach.

None of these authors comments on Chopin's only essay in fugal writing, the A minor Fugue B144 (c. 1841), which will be used for comparison later in the study.

2.3.3 Robert Schumann (1810-1856)

German composer Robert Schumann, already cited at the outset as an admirer of Bach, is generally known to have been influenced by Bach. This is demonstrated in a letter to Kefferstein (January 31, 1840) in which Schumann writes of Bach as 'this genius who purifies and reinforces me' (Brion 1956:144).

Fellinger (1987:51) writes that Schumann considered the fugues of the WTC to be the equivalent of the Romantic character pieces 'of which each needs its own expression, its specific lights and shades.' Keller (1976:15) informs us that Schumann considered the WTC the 'work of all works,' which surpassed all its precursors, both in its pedagogical and in its musical and architectural design. In a letter to Kuntzsch of July 27 1832, Schumann writes:

> Sebastian Bach's *Wohltemperirtes Klavier* is my grammar and, moreover, the best. The fugues in their order I have [analysed] down to the smallest details; this is of great use and, as it were, of morally strengthening effect on one's whole being, for Bach was a man – out and out; within him nothing is half done, morbid, everything is written as if for eternity (Niecks 1925:110). [13]

Daverio (1997:94-95) reports music critic Ernst Ortlepp's observation in 1832 that Schumann was being influenced by several composers at the time, with Bach being the principal influence on his contrapuntal development. In Daverio's opinion, Schumann's interest in Bach stems from the fact that Bach

> represents an antidote to the fragmentary consciousness characteristic of Schumann's and the immediately preceding generations.

Daverio (1997:97) points out that Bach's influence is recognisable in the inner contrapuntal lines of Schumann's early piano works, such as the G minor *Bulra* of a set of five short pieces(*ca*. 1832-1833). It may be regarded as a series of contrapuntal variations.

[13] It is interesting to compare this to the comment by Rosen (1972:73) that '[the] integral relationship between composition and 'keyboard practice' (style and technique) makes Bach's keyboard music seem so personal and yet so objective. It is, indeed, written to act on emotions, to move, even to dazzle; but it is not directed at an audience.'

Daverio (1997:100-108) also identifies a Bachian spirit in the Impromptus Op. 5 (1833), demonstrated by the use of several contrapuntal techniques with a Romantic twist of poetry. Schumann himself attributes even the presence of the latter to his great model: In a letter to Gustav Kefferstein in Jahuary 1840 (1840:151), Robert Schumann states that

> *Bach'en ist nach meiner Ueberzeugung überhaupt nicht beizukommen; er ist incommensurable*.

Schauffler (1945:266) states that the combination of the strict style of Bachian counterpoint with the idiom of song-like melody gives birth to a new musical form, the character piece of the nineteenth-century.

Schumann's periods of intense study of the contrapuntal works of Bach assisted him not only in his musical development, but also in triumphing over several emotional lapses in his life. Daverio (1997:162) gives an account of one these periods[14]:

> In the midst of this emotional turmoil, he sought an antidote in Jean Paul […] and, for the second time that year [1838], in the study of counterpoint. In late October he reviewed Marpurg's treatise on fugue and began a close analysis of Bach's organ fugues.

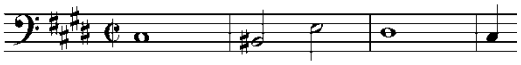
Schumann's study of Bach's contrapuntal works is perhaps most evident in later piano works such as the *Four Fugues* Op. 72 (1845), the *Sechs Fugen* on B-A-C-H Op. 60 (1845), and the *Sieben Klavierstücke in Fughettenform* Op. 126 (1853). Schumann wrote to Becker in 1847 that he has put more work into Op. 60 and revised it more than any of his other compositions. Niecks (1925:242) cites the opinion of musicologist Hugo Riemann that every contrapuntal element of Bach's style is reflected in this work.

Through this lifelong study of Bach, Schumann refined the musical forms of the genres in which he composed, forging a highly personal style that represents a personal adaptation of the Baroque practice of rhythmic uniformity and virtuosic style. (Fischer-Dieskau 1988:14)

[14] Further information on these periods of study can be found in Daverio (1997:155 and 262).

2.3.4 Franz Liszt (1811–1886)

Franz Liszt, Hungarian pianist and composer, had his first encounter with the music of Bach, Mozart, Hummel and early Beethoven through his father's instruction (Walker 1983:59). August Göllerich, quoted in Williams (1990:634), mentions a remark Liszt made concerning his childhood when his father made him practise and transpose six Bach fugues. Corder (1925:14) gives an account of Liszt's first meeting with Beethoven in 1823, which seemed to be a disaster at first:

> "Can he [Liszt] play this for instance?" And [Beethoven] maliciously poked out on the piano with one finger the subject of Bach's C sharp minor fugue:
>
> 
>
> "O yes!" responded Franz […] "In what key shall I play it?" Beethoven stared at him incredulously, and then in a quite different tone said: "Try it in D minor." Franz promptly complied, and played the first page from memory quite correctly transposed. Where the third subject enters Beethoven put his hand on the little player's shoulder and said: "And now in E minor." With uncanny promptitude, as he had anticipated the demand, Franz interpolated two bars, neatly modulating to the required key, and continued without hesitation.

This is a clear account of how great a knowledge Liszt had of the music of Bach at such a young age, especially of the WTC. Liszt's first formal piano teacher, Carl Czerny, also made him study works by Bach intensely.[15] The study of Bach would continue later in his life, as played an important part in his development as a pianist and composer. In 1832, Liszt wrote in a letter to Pierre Wolff, quoted in Williams (1990:51):

> For the past fortnight my mind and fingers have been working away like two lost spirits. Homer, the Bible, Plato, Locke, Byron, Hugo, Lamartine, Chateaubriand, Beethoven, Bach, Hummel, Mozart, Weber, are all around me. I study them, meditate on them, devour them with fury…

As late as September of 1856, Liszt wrote to Agnes Street-Klindworth to inform her that his studies of the music of Palestrina and Lassus to Bach and Beethoven had provided him with a sound foundation to mould his creative writing (Williams 1990:328). Liszt's admiration for Bach is demonstrated in a letter to Heinrich Schlesinger in 1848 in which he asks Schlesinger

[15] Walker (1983:72) quoting from Czerny's *Erinnerungen aus meinem Leben*.

to provide him with the full scores of Bach's Passions, which he wished to study (Short 2003:59). Furthermore, Liszt eagerly studied not only Bach's counterpoint, but also his harmonic language, as is evinced by a letter to Carl Gille 1863, as quoted in Williams (1990:639fn):

> And when I have edified myself sufficiently with Handel's common chords, I long for the precious dissonances of the Passions, the B minor Mass, and other of Bach's polyphonic wares.

Bach's Chromatic Fantasy and Fugue and WTC, which he performed from memory, were part of Liszt's standard concert repertoire. Liszt also used the music of the WTC in his tuition as material for the teaching of transposition (William 1990: 179 & 634).

Liszt's most direct homage to Bach occurs in his major work for organ, the *Prelude and Fugue* on BACH (1855),[16] which he transcribed for piano in 1871. Sitwell (1955:235) considers this work to be 'one of the most tremendous' works in the contrapuntal style, while Ogdon (1976:146-147) notes that the exposition of the fugue, in which Liszt exploits fully the chromatic and dissonant features of Bachian counterpoint, borders on atonality.

In 1862, after the death of his daughter, Blandine, Liszt used the ground bass from Bach's cantata *Weinen, Klagen, Sorgen, Zagen* (also used in the *Crucifixus* of the B minor Mass) to compose his Variations on *Weinen, Klagen, Sorgen, Zagen* for organ (Walker 1996:51).

Parry (1909:478) considers Liszt's keyboard style the clearest example of the influence of the technical exuberance of Bach's keyboard style on later Romantic composers.

2.3.5 César Franck (1822-1890)

Franco-Belgian composer César Franck was known to his admirers as the 'French Bach' (Vallas 1951:203). M.R. Rolland wrote that Franck did not conform to the taste of French society of the time, which was greatly influenced by Wagner; instead 'he unconsciously resuscitated the spirit of John Sebastian Bach' (quoted in Newmarch 1922:6). Franck, who founded the French Bach Society, was consciously influenced by the melodic style of Bach, and taught a generation of French composers that Bach was the ideal model for counterpoint

[16] Sitwell (1955:235) states, probably erroneously, that the work was composed 1857.

(D'Indy 1922:95, 134). According to Davies (1973:72), Franck incorporated many aspects of Bach's musical style within his own musical language.

We learn from Vallas (1951:15-19) that Franck's early tuition in harmony (1833-1835), under the Director of the Liège Conservatoire, Joseph Daussoigne-Méhul, was contrapuntally based, an approach which was then rather unconventional.[17] After he completed his studies at Liège, Franck entered the Paris Conservatoire, where he received tuition from Reicha in composition and counterpoint, which ranged from double counterpoint to triple fugues for four voices. Demuth (1924:17) wrote that Franck studied the works of Bach and Handel under Reicha, who had transcribed works of these composers for piano.

Franck's tuition in counterpoint developed what was evidently one of his natural talents. Vallas (1951:30) writes that Franck, at the Paris Conservatoire in 1837–1842, received third, second and first prize for counterpoint and fugue and describes Julien Tiersot's reaction on Franck's examination fugue:

> [He] goes so far as to call it "monumental," and wished that it were arranged for keyboard to be played in public alongside the fugues of Bach.

According to D'Indy (1922:7&134), Franck, as a result of this contrapuntally based instruction, fused the rich contrapuntal language of Bach with his own harmonic and melodic language.

The success of this exercise can be gauged from the following assessment by Dahlhaus (1989:291):

> [No] one that can read music would dare gainsay the contrapuntal expertise of Saint-Saëns, Fauré, and Franck. To these composers a canon was not simply an exercise but a mode of thought, which they mastered without sacrificing an iota of character, color, and cantabile.

[17] Vallas does not indicate whether this tuition was based on a specific model, such as Bach, or merely on the basic principles of counterpoint. One suspects the latter, as Vallas continuous that at the time Franck left the Conservatoire, he had not yet encountered the great masters of polyphony; his true acquaintance with the musical language of Bach only happened later in his life.

Vallas (1951:270) attests that Franck used the preludes and fugues of Bach as a basis to mould the unique style that emerges in the *Prélude, Chorale et Fugue* (1886), which started of as a prelude and fugue for piano, before Franck decided that he would join the two movements with a chorale (D'Indy 1922:164). Together with the *Prélude, Aria et Final* (1886-1887) this work forms Franck's most important contribution to piano music.

D'Indy (1922:19-20) points out that elements that clearly descended from the musical language of Bach are especially prominent in these two works, and quotes M. Mauclair, who, in comparing Franck to the leading Romantic composers, observes:

> Schumann […] may have more nervous energy, Liszt and Berlioz may be greater colourists, Brahms more complex, Borodin more strange and exotic, but none of these masters is so intimately musical, none so serenely linked to the classicism of Bach.

2.3.6 Johannes Brahms (1833-1897)

Like Franck, Johannes Brahms has been described as a modern Bach, in this case by Florence May (Vol. II 1905:218), who, in her account of the lessons he had with Brahms, wrote that most of these were consumed by study of Bach's WTC and the *English Suites* (May, Vol. I 1905:12). He recalls that Brahms was fond of including works of Bach in his performances and that Brahms played several preludes and fugues from memory.[18]

It is generally known that Brahms venerated Bach as supreme composer above all others. Erb (1934:91) mentions that Brahms frequently testified that he could never expect to compare to a giant such as Bach.[19] It is recognised that the study of Bach's music, particularly of his contrapuntal language, had a profound influence on Brahms's style.

[18] The veneration for Bach was not always shared by the wider public. In Brahms's first public recital, in 1848, he included a Bach fugue, which was, as MacDonald (1990:10) observes, a bold step to take, since performing Bach was 'very severe and unfamiliar concert-fare for the time.' When Brahms included the *Chromatic Fantasia and Fugue* in a concert in 1853, he was censured for including 'so dull a work' (Erb 1934:22).

[19] MacDonald (1990:132) gives an account that demonstrated that during a time of deep emotional despair after his mother passed away, Brahms turned to Bach. He writes that '[the] cellist Josef Gansbacher, calling on him unawares, found him practicing Bach keyboard music; Brahms told him

Brahms's study of the music of the past, and especially of Bach, commenced from an early age and persisted throughout his life (Rehberg 1947:310). For MacDonald (1990:143-144), Brahms's study of Bach's music was more thorough than that of Mendelssohn and Schumann. He writes:

> It was a scholarly interest, insofar as he studied the music for its own sake; it was also a performer's interest. For he brought much of it before the public; and above all it was a composer's interest – an absorption in early music techniques which had a whole range of continuing repercussions on his own musical language.

Dahlhaus (1989:258-259) makes the following observation with regard to this lifelong study:

> In short, even in his lyrical piano pieces, Brahms pursued the ideal of blending motivic counterpoint and developing variation, the legacy respectively of Bach's fugal and Beethoven's sonata style, to produce a hybrid cognitive divorced from existing generic traditions.

Brahms studied not only Bach's instrumental works, but also the cantatas and chorales, as can be seen in his three motets, *Es ist das Heil* and *Schaffe in mir, Gott* Op. 29 (1860) [20] and *O Heiland, reiss die Himmel auf* Op. 72 No. 2 (1878) (MacDonald 1990:119-120). Matthews (1972:167, 199) describes Bach as the core influence in Brahms's musical life, leading him to model his style on the contrapuntal language of Bach.

From the above one can deduce that there are clear traces of Bachian elements in Brahms's musical language, but Pascall (1987:135) points out that even though Brahms utilised several Bachian traits his musical language is uniquely his own. Even in overtly Bachian pieces, such as the group of dance movements of 1854 and 1855, which included 2 sarabandes, 2 gavottes and 2 gigues, and which is modelled on Bach's *English Suites*, MacDonald (1990:88-89) feels that

> Brahms's compositional personality is merely refracted through Bach's phraseology and contrapuntal skill.

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of his loss with tears streaming down his cheeks, but never stopped playing.'

[20] MacDonald (1990:119) writes that these were only published together four years later.

Specific aspects of Brahms's style that reveal these influences have been highlighted by various authors. Erb (1934:116) states that Brahms's diligent study of Bach's music and his absorption of Bach's contrapuntal language had influenced his technical treatment of musical ideas, culminating in a uniquely Brahmsian style. Brunett James (1972:124) argues that the contrapuntal element in Brahms is the 'key to all that makes Brahms.' Specht (1930:120,202) concurs with Erb, but adds that Bach's structural usage also acted as a model for Brahms.

MacDonald (1990:76, 92-93) points out that the chromaticism within the contrapuntal language of Bach was one of the most evident influences on Brahms's musical language. This chromaticism set Brahms apart from his contemporaries and the contemporary style of piano writing.[21] Brahms's use of counterpoint is generally considered unrivalled by any other composer since Bach. In Brahms's last work, the eleven *Chorale-Preludes for Organ*,[22] the influence of this perpetual study is more evident than ever (MacDonald 1990:143).

2.3.7 Gabriel Fauré (1845-1924)

Suckling (1946:44) argues that Gabriel Fauré had, in later years, discarded the musical language of his French contemporaries, which was mainly Beethovenian; he was more intrigued with the musical style of Bach.[23] Fauré was enrolled at the École Niedermeyer in October 1854 and he started his schooling in history, geography, literature and Latin as well as music by the ordained priests of the church of Saint-Louis-d'Antin.. Here he was introduced to the organ works of Bach and received contrapuntal tuition from Joseph Wackenthaler (Orledge 1983:6-7). The WTC formed the crux of the Niedermeyer's piano instruction and Fauré would always consider this work to be an imperative didactical source in the tuition of music, even publishing his own edition of the work under Durand (Nectoux 1991:42-44, 520).[24]

[21] Evidence of this can be seen in the B major Trio for piano, violin and cello Op. 8, the Gipsy Rondo from the G Minor Piano Quartet, and the Intermezzo in E flat minor Op. 118 (Erb 1934:104-109)

[22] Murdoch (1933:165-167&392) writes that seven of the eleven were completed in June of 1896; however, this work was published after Brahms's death in 1902.

[23] Orledge (1983:12&38) points out that Fauré preferred the music of Bach and Mendelssohn.

[24] Fauré admiration was, however, note wholesale, as can be gauged from the remark of Princess de Polignac, quoted in Orledge (1983:233) 'I have often heard Fauré, although an ardent admirer of Bach, speak of some fugues as utterly boring.'

Suckling (1946:52&102) affirms that Fauré's tuition at the École Niedermeyer, under guidance of Saint-Saëns, a prominent enthusiast of Bach, provided him with a firm grounding in the harmonic and contrapuntal language of Bach, and he attained first prize in counterpoint in 1865 (Nectoux 1991:7).

Many authors concur that Fauré's musical language was fundamentally influenced by this early study of the keyboard works of Bach. This is demonstrated by the assertions by Koechlin (1945:29, 43, 65) who mentions that Fauré was influenced by Bach, regarding expression and form and that Fauré based his harmonic and contrapuntal language, free and strict, on Bach's. Orledge (1983:272) writes that Fauré's musical language was 'deeply rooted in the music of the sixteenth century and Bach,' and Nectoux (1991:42) avows that Fauré considered Bach to be a 'reference point' in his process of composing.

Bach's influence on Fauré is evident in both his instrumental and vocal compositions. The influence of Bach's contrapuntal language on Fauré was that 'each part has its own life and shape in a melodic polyphony' (Nectoux 1991:248). Among the many examples of this in the keyboard music, one can mention the *Fugue à 3 parties* in F major (*c.* 1862), the *Huit Pièces brèves* for piano, Op. 84 (1869-1902), the Preludes no. 4 (F major), no. 6 (E flat major), which is written in canon at the octave, and no. 9 (E minor) and the Thirteenth Nocturne Op. 119 (1922).

Orledge (1983:260-261) notes that close canon (at the unison or octave) was Fauré's preferred contrapuntal device. He continues that Fauré converted from close canon to close imitation in order to maintain good harmonic progression. Close canon is first found in the last of the *Romances sans paroles* Op. 17 (1863) and the Ballade Op. 19 in F sharp major (1877-1879) and progressively more frequently in later works.[25]

Wilfrid Mellers[26] writes that

[25] *Tendresse* Op. 56 No. 5 (1906) and the Nine Preludes Op. 103 (1909-1910) are superlative examples of strict canon at a distance of a crotchet.

[26] Quoted in Orledge (1983:261).

> Fauré transforms the emasculated academic idiom of the time (the idiom of Saint-Saëns) into an idiom of almost Bach-like potency by means of his virile sense of melodic line and his mastery of the bass. […] Melody and bass are mutually independent, yet mutually fructifying.

Orledge (1983:261) points out that the independence of the outer voices in Fauré's music is closely related to Baroque music, especially Bach. Koechlin (1945:64&68) affirms that the individual musical lines in Fauré's musical language are very important, but are 'never forced into unnecessary dissonance, nor poor or platitudinous harmony.' He continues that this success, as in Bach and Mozart, is mainly achieved when the subject is in the bass. Fauré's adventurous and unorthodox harmonic syntax is often the result, as it is in Bach, of contrapuntal voice-leading.

Chapter 3: The *Well-Tempered Clavier*

This chapter will look at the origin and history of Bach's *Well-Tempered Clavier* (WTC) before describing some of the salient features of Bach's fugal style as exemplified in this work.

3.1 The history of the *Well-Tempered Clavier* I

When Bach was appointed as director at the court of Cöthen (1717-1723), he was fortunate that his musical duties were mainly to provide Prince Leopold's *Collegium Musicum* with chamber music (Keller 1976:18). This gave him the chance to compose didactical works for the clavier, such as the *Clavier-Büchlein* for Wilhelm Friedemann (1720), and the first of the two for his second wife, Anna Magdalena (1722), as well as the initial versions of the two-part Inventions and three-part Sinfonias and the first set of the twenty-four Preludes and Fugues (WTCI), all of which appeared in 1722 (Boyd 2000:101).[27]

Bukofzer (1948:285) writes that Bach amalgamated the powerful Italian and French influences and techniques within his rich contrapuntal German style in the clavier music of the Cöthen period to create a 'unique Bachian style.'[28] According to Schulenberg (1993:161), the true mastery of this complex style is illustrated most fully in the WTCI, considered also by Geiringer (1967:278) the most important keyboard composition of this period.

David and Mendel (1998:97) provide a translation of the rather elaborate title page Bach himself furnished to the first set:

> The Well-Tempered Clavier, or, preludes and fugues through all the tones and semitones, both as regards the *tertia major* [major third] or *Ut Re Mi* and as concerns the *tertia minor* [minor third] or *Re Mi Fa*. For the use and profit of the musical youth desirous of learning as well as for the pastime of those already skilled in this study, drawn up and written by Johann Sebastian Bach p.t. Capellmeister to His Serene Highness, the Prince of Anhalt-Cöthen, etc., and Director of His chamber music. Anno 1722.

[27] Eleven of the preludes were elaborations of preludes from the *Clavier-Büchlein* for Friedemann (Schulenberg 1993:160).

[28] Ledbetter (2002:57) concurs with this opinion and elaborates on it.

It is apparent from the above Bach composed this musical compendium to demonstrate that it was possible to compose for the keyboard in all twenty-four major and minor keys.[29] Although similar works had appeared before the WTCI, most of them omitted the more extreme keys (Schulenberg 2001:247).[30]

In 1683, J. Pachelbel compiled clavier suites using seventeen different keys in a stepwise ascending cycle, while the violin sonatas of J. C. Pepusch utilise sixteen different keys in the early 1700s (Boyd 2000:105). David and Mendel (1995:12) write that one can assume that the most prominent collection of preludes and fugues in a wide range of keys, prior to Bach, was the *Ariadne Musica* of J. K. F. Fischer (1715). It is an assortment of twenty preludes and fugues for organ (Palisca 1991:207). Boyd (2000:105) describes this work as a set of very brief preludes and fugues, far shorter and technically less demanding that the WTCI. D flat and G flat major, as well as E flat, G sharp and B flat minor, are excluded, but Palisca (1991:207) points out that Fischer, unlike Bach, uses the Phrygian mode in one prelude and fugue. Nevertheless, most authors concur that the structuring of keys in the WTCI was probably modelled on this work.

Although Samson (1988:171) states that the WTCI is the first work in history of keyboard music that uses all twenty-four keys, Mattheson's collection of figured bass exercises in all the major and minor keys had already appeared in 1719 under the title *Exemplarische Organisten-Probe*[31] (Schulenberg 1993:162). According to Ledbetter (2002:44) the purpose

[29] Ledbetter (2002:104) states that in the title-page of the WTC one can discern the two fundamental facets of the tonal system: 'the possibility of using the 12 semitones [sic] as tonics, and of each scale having a major and minor form.' For a thorough explanation on this and the controversy surrounding the development of terminology regarding the keys, see Chapter Five of Ledbetter (2002). Although the WTC is usually regarded as a monument to the tuning system known as equal temperament, Schulenberg (2001:247-248) asserts that the title refers to any of a variety of tuning systems which made it possible to compose a set of keyboard works in each of the twenty-four major and minor keys. He further states that it is unclear which tuning system Bach turned to in the composition of the WTC.

[30] These extreme keys include of any key with 'more that two or three flats or sharps' (Schulenberg 2001:247).

[31] Mattheson based this work on Heinichen's treatise on continuo playing, of 1711, that uses all twenty-four keys (Ledbetter 2002:106).

of these figured bass exercises was 'to provide practice for learning handshapes ('die Griffe') for chords in unusual keys so as to have total fluency in continuo playing.' Keller (1976:22) states that even though Bach may not have been the first to use all twenty-four keys, he was the first composer to write a set of works, rather than mere exercises, in all the keys.

The first of the stated aims of the WTCI is that of instructing young musicians who are 'desirous of learning.' Ledbetter (2002:126) attests that the WTC 'is the apex of Bach's clavier teaching programme.' Schulenberg (1993:161) writes that the pedagogical use of the WTCI was adapted by Bach in such a way that he 'avoids a condescending didactic tone.' He notes that during the period of compiling the WTCI it became conventional to regard this work for its didactical and 'private' rather than 'public' uses, but feels that the purpose of the collection is ultimately more 'public' than educational. In fact, the WTCI is also intended 'for the pastime of those already skilled in this study' and Rosen (1972:73) elaborates on this:

> It is the performer that the music is written for, and to him that the composer is speaking – the performer, who was at least half a composer himself at that time, a student of composition, or already a connoisseur.

From the purpose expressed on the title page of the WTCI one can in reality derive, as Potgieter (1998:107) has done, a twofold intention: the 'study' referred to would appear to be both the playing technique of the clavier and the compositional technique associated with the genres of prelude and fugue.

According to Ledbetter (2002:53-66) the use of the terms *Praeludium* and *Fuga* implies 'a contrasting pair of pieces, one free in the sense of being undefined in genre, the other strict in observing the conventions of fugal exposition and generally staying in a set number of parts.' The prelude's function was originally that of a finger exercise that utilised the standard techniques, such as embellishing the bass, broken-chord patterns, motivic development, and sonata style. The preludes in the WTCI include forms associated with the sonata, dance, aria, and modified versions of the invention (two- and three-part), that were based on improvisation.

Ledbetter (2002:72-73) continues that the fugue, as we know it today, originated from the term *fuga,* was used for a number of contrapuntal forms incorporating imitation and/or canon. He further points out that the *fuga* could apply to the following: 'to the subject only; the

counterpoint and the subject; the combination of the two; or to the total piece.' The function of fugal writing is the creation and contrapuntal treatment of a convincing subject; this subject is the foundation on which the fugue is based and provides the piece with its technical features and expressive characteristics.

Schulenberg (1993:160-161) notes that the work is more than a mere compendium to the 'art of strict counterpoint,' for which the examples of contrapuntal devices, especially in the fugues, would have sufficed. The significance of the individual pieces lies in their richness and variety, and the importance of each fugue is not as a contrapuntal exercise, but as a texture (Schulenberg 2001:243). For Boyd (2000:107), the WTCI is more noteworthy in its variety than in its unity; and for Bukofzer (1948:286) it is within the variety in the forms and textures that Bach unveiled his true objectives. One can, therefore, conceive of the WTCI as a textbook on composition, especially, but by no means exclusively with regards to fugal writing.

Bach made numerous copies of the WTCI, which include several revisions to some of the pieces, some of these revisions overlapping with the time of compilation (Ledbetter 2002:6). Schulenberg (1993:167) points out that it was mostly the various versions of the preludes which reveal 'continual effort toward perfecting his texts.'

Despite all this careful attention, Bach never published the work. Keller (1976:18) speculates that it was because he was apprehensive that the work would be rejected when submitted for publication, as the musical fashion of the period preferred the *style galant* or *Empfindsamkeit*. However, a more logical reason why this work was not published by Bach is the financial implications of publishing a work of this size. Ledbetter (2002:6) affirms that the selling price of the WTCI would have been too much for the market Bach had intended it for.

3.2 The history of the Well-Tempered Clavier II

In 1723, the year following the compilation of the WTCI, Bach accepted the position as civic music director in Leipzig and cantor at St. Thomas.[32] Bach was, however, not the municipal council's first choice for the post, and was only appointed after the council's favourite

[32] In a letter to Georg Erdmann explaining his decision, Bach listed as reasons that the relocation to Leipzig would hold a more promising advantage for his sons' further education and that the financial state of the Bach family would improve considerably (David and Mendel 1998:151-152).

candidates were unable to accept the position.[33] He would reside in Leipzig with his family till his death in 1750.

It is generally considered that Bach's position in Leipzig was a more important one, offering him the chance to accomplish the aims of his youth, but he did not have much time to compose for the clavier as he had had in Cöthen. Bach's duties at the St Thomas's School included teaching music and Latin, and he directed the *Collegium Musicum* (founded by Georg Philipp Telemann), from 1729 to about 1741.[34] His musical responsibilities required him to compose cantatas for every Sunday and religious feast day for the St. Thomas's Church and St. Nicholas's Church. This resulted in five complete cycles of cantatas, apart from a number of motets, passions, and organ works. Bach achieved, in the first seven years at Leipzig, his youthful ambition of crafting 'a well-regulated church music to the glory of God' (David and Mendel 1998:57-132).

Despite all the achievements of the first few years at Leipzig, Bach had several minor disagreements with his employers and the authorities. Marshall (1976:317) gives an account of one of the many differences Bach experienced with the authorities and writes that it climaxed in the summer or 1730. One may assume that these incessant disagreements with his superiors may have been the reason that Bach withdrew 'to the inner sanctum of his home and family' for the last decade of his life, after a period of vast productivity had come to an end (Lang 1960:493). It was during this period that Bach returned for solace to the keyboard, 'the medium to which he was arguably most intimately inclined' (Potgieter 1998:105).

Bukofzer (1941:300) writes that in this period Bach did not compose music for the church or the Collegium, but set out to fulfil his goal to perfect his art. According to Boyd (2000:201), works such as the *Musical Offering*, the *Art of Fugue* and the *Goldberg Variations* are addressed 'at most' to a small coterie of connoisseurs.

[33] For a more complete discussion of the appointment of Bach, the reader may refer to Boyd (2000:78-79, 110-112) and Lang (1960:493) who quotes Councillor Platz's remark, 'since the best musicians are not available we must select a mediocre one.'

[34] There is some debate about the latter date; Potgieter (1998:104) gives 1729 to 1738, while Boyd (2000:161-163) writes that a former pupil of Bach took over the direction of the *Collegium* temporarily from 1737 to 1739, and gives 1744 as a further alternative.

These works and the second set of twenty-four Preludes and Fugues (WTCII)[35] can be considered a summary of the contrapuntal tradition of the Baroque period (Bukofzer 1941:300). Schulenberg (1993:197) points out that the WTCII is the largest and most heterogeneous of these works.

No complete copy of the WTCII in Bach's hand survives, and, according to Ledbetter (2002:7-8), the origin and sources of the WTCII are far more difficult to trace than those of the WTCI. Regarding Bach's reason for a counterpart to the WTCI he speculates that, having used the WTCI for some fifteen years, Bach probably wanted new teaching material and works in the latest styles.

Similar to the first set, the second contains some earlier works, sometimes revised, and in this case dating back to the Cöthen period (Boyd 2000:210). However, the latter set provides a more comprehensive display of Bach's musical development and adaptability. Ledbetter (2002:7) points out that in the WTCII, more than in its predecessor, Bach amalgamated the *stile antico* with the more modern and more fashionable *style galant* or *Empfindsamkeit*. Bach must have been aware of the unfavourable view held by some (and so virulently expressed by Scheibe in 1737) of his adherence to the *stile antico*. The stylistic development evident in the WTCII can be seen as Bach's response to these pressures.

[35] There is some dispute with regards to the date of compilation of the WTCII and its title. Franklin (quoted in Schulenberg 1993:441) writes that Bach may have originally planned to compose a set of only fifteen preludes and fugues in the 'primary' keys. Boyd (2000:210) gives 1742 as the date of the final compilation; Keller (1948:133) and Bukofzer (1948:298) give 1744. David and Mendel (1998:217-218) and Ledbetter (2002:7-9) are probably closest to the truth when they state that the compilation of the second set was done over a period of time between 1738 and 1742 and that Johann Christoph Altnickol (sic), Bach's son-in-law, made a copy of the compilation in 1744. Ledbetter further points out that there were two phases in the compilation of the WTCII, the first from *c.* 1739-1740 and the second from *c.* 1740-1741. Schulenberg (1993:197), however, speculates that Bach had left the WTCII in separate collections consisting of a prelude and its fugue in manuscript form. Further information on this topic can be found in Ledbetter (2002:8-9). While the second set is usually referred to as the '*Well-Tempered Clavier* Book II,' this title does not appear on the original copies, but only in the revised version by Altnickol (Boyd 2000:210).

Chapter 4: The Fugal Exposition

It is important to note that fugal writing is a process and not a product. According to Bullivant (1971:11)

> [probably] no type of musical composition has ever been graced with so many different definitions, or had so many words written about it, as fugue.

He continues that it has been defined as

> a piece of imitation, a complete movement in ternary form with strict rules, a contrapuntal procedure, a method of motivic development, or even merely as a texture.[36]

It is no wonder, therefore, that the Oxford Dictionary of Music restricts itself to defining fugue in the broadest terms as a composition in contrapuntal style with a specific number of voices, vocal or instrumental, which enter successively in imitation of each other.

Oldroyd (1967:1) states that

> [each fugue] is a new and particular creation, for each has its own design, inspired by the character and mood of the subject.

It is indeed true that the style of the subject determines that of the fugue as a whole, to which one may add that the susceptibility of the subject to specific contrapuntal procedures also plays an important role in determining the texture and structure of the work. Even so, as Oldroyd (1967:22) points out, if the same fugal subject has been given to twenty students with the instruction to compose a fugue, with the specification of exhibiting the same macro-structure, it will result in twenty very different fugues.

There are, however, certain structural elements that virtually all fugues incorporate. The basic macro-structure of most fugues consists of three main sections: the exposition, the middle section, and the final section, and is therefore to some degree pre-fixed. Most authors concur

[36] Oldroyd (1967:2-3) states that 'there is no such thing as fugue-form in the usually accepted sense and meaning of the word form in music, which is a plan or structure broadly fixed.' Cole (2003:119) points out that fugal form can be either binary or ternary. Kennan (1999:202-203), writes, however, that the ABA structure is ever present in fugue, even if, owing to the relative proportions of the different sections, the form may be perceived as binary or non-ternary.

with this subdivision, although some authors consider the middle section as subdivided by episodes into single or multiple entries (which will be termed middle statements in this study).[37] The micro-structure, on the other hand, will vary from one to the other.

Bullivant (1971:11) writes that academic investigation into fugue has had adverse results: firstly, the view that fugue is a 'dry and excessively learned' type of music, and secondly, an oversimplification of fugal structure as a means to constructing a single model, which creates the impression when analysing a fugue by any specific composer that the rules of fugal composition are being broken.

Prout (1891:iii) quotes the opinion of the influential nineteenth-century theorist Johann Anton André (1775-1842), author of 'Essay on the rudiments of music' (n.d.) did not consider the fugues of Bach as worthy examples of fugal writing, because he 'allows himself too many exceptions,' and who was of the opinion that not one of the fugues in the WTC is 'correctly written.' However, this opinion is in strong contrast to the prevalent view, as expressed by Cole (2003:119), that 'fugue reached its highest point in the works of Bach.' This was certainly the view of Bach's nineteenth-century admirers as well, based to a large extent on their familiarity with the WTC. It is for this reason that the WTC will serve as my basic model, both for the macro-structure, and the norms and exceptions found in the micro-structure.

4.1 Subject entries

4.1.1 The WTC

The opening of the fugue, consisting of consecutive imitative entries of the voices, is termed the exposition. The first voice enters with the subject, the second with the answer at the interval of a fifth above or fourth below, while the first voice continues with a counter-subject or free material. When the third voice enters with the subject, the counter-subject passes to the second voice, etc. The number of entries usually corresponds to the number of voices in the fugue,[38] although redundant entries occur occasionally.

[37] Higgs (1878:3) goes so far as to avoid the use of the term middle section. Iliffe (n.d.) subscribes to the usual subdivisions, but uses the terms enunciation section, modulatory section and recapitulation section.

[38] Three or four voices are the most common. The WTCI comprises of one two-voice fugue, two five-

The entries normally alternate between subject and answer. All twenty-seven three-voice fugues follow this regular pattern. Four of the four-voice fugues deviate from the regular order of entry: the C major Fugue I.1 follows the order subject-answer-answer-subject, while the fugues in F minor I.12, the F sharp minor I.14 and D major II.5 follow the order subject-answer-subject-subject. The latter further deviates from the norm by stating the last two subject entries in the exposition in stretto at a distance of four crotchets.

Kennan (1999:208) distinguished between 'regular' and 'irregular' expositions.[39] Numbering the voice from the top downwards, he defines a 'regular' exposition as one in which an even-numbered voice is answered by an odd-numbered voice or vice versa.[40] An 'irregular' three-voice exposition is one in which the first two entries are both in odd-numbered voices. All other three-voice fugues are 'regular.'

Kennan states that in three-voice fugues there are four possible regular orders of voice entries and one possible irregular order, ignoring the irregular order (1-3-2) not used in the WTC. The following table illustrates the usage in the WTC (number of fugues in brackets):

Regular		Irregular	
Order	Total	Order	Total
1-2-3	12	1-3-1	0
2-3-1	0	3-1-2	2
2-1-3	10		
3-2-1	2		

Kennan (1999:211-212) defines the expositions in four-voice fugues as irregular if they contain any consecutive odd- or even-numbered entries. There are eight regular and sixteen irregular possible orders of voice entries. Bach only draws on five regular and two irregular orders of voice entries in the nineteen four-voice fugues:

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voice fugues, ten four-voice fugues and eleven three-voice fugues, while the second volume contains sixteen three-voice fugues and eight four-voice fugues. Higgs (1878:72) incorrectly states that the E flat/D sharp minor Fugue II.8 is a three-voice fugue.

[39] This study will adopt Kennan's definition of regular and irregular order of voice entries.

[40] This applies only to the first two voices in three-voice fugues, but throughout the exposition in four- or five-voice fugues.

Regular		Irregular	
Order	Total	Order	Total
1-2-3-4	0	1-2-4-3	0
2-3-4-1	2	2-4-3-1	0
3-4-1-2	1	4-3-1-2	0
4-1-2-3	0	3-1-2-4	0
1-4-3-2	0	1-3-2-4	0
4-3-2-1	4	3-2-4-1	2
3-2-1-4	4	2-4-1-3	0
2-1-4-3	3	4-1-3-2	0
		1-3-4-2	0
		3-4-2-1	0
		4-2-1-3	0
		2-1-3-4	3
		1-4-2-3	0
		4-2-3-1	0
		2-3-1-4	0
		3-1-4-2	0

Kennan continues to mention that the most common order that is used in pedagogical demonstrations of voice entries is 1-2-3-4, an order not used in the WTC. He finds this phenomenon intriguing since twelve of the three-voice fugues follow 1-2-3 and the B flat minor Fugue I.22 (five-voice) follows 1-2-3-4-5. The latter order is considered regular, as is that of the other five-voice fugue (C sharp minor I.4), which retrogrades this order.

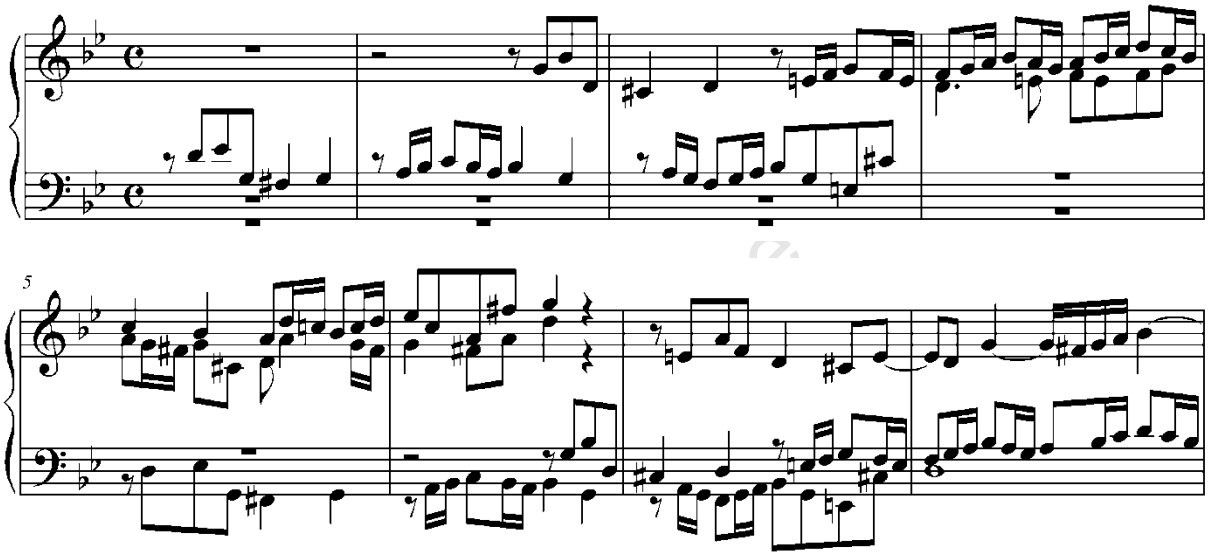
As can be seen from the above, Bach prefers to end the exposition with an entry in one of the outer voices. Twenty-four of the twenty-six three-voice expositions end thus (two in the soprano[41] and twenty-two in the bass[42]), fifteen of the nineteen four-voice expositions (eight

[41] In the fugues in A major II.19 and A minor II.20.

[42] In the fugues in C minor I.2, C sharp major I.3, D minor I.6, E flat major I.7, D sharp minor I.8, E major I.9, F major I.12, F sharp minor I.13, G major I.15, A major I.19, B flat major I.21, C major II.1, D minor II.6, E minor II.10, F major II.11, F minor II.11, F sharp major II.13, F sharp minor II.14, G major II.15, G sharp minor II.18, B flat major II.21 and B minor II.24.

in the soprano[43] and seven in the bass[44]) and both the five-voice fugues (one in the soprano and one in the bass). A two-voice fugue will inevitably end either in the bass or the soprano. The E minor Fugue I.10 ends in the bass. Despite this marked preference, Bach does not, in any of the remaining six fugues that do not end in an outer voice, use a redundant entry[45] to create a final entry in an outer voice. The only occurrence of a redundant entry in these fugues is in the tenor, in the A flat major Fugue I.17.

Another feature that is used less often in the four-voice fugues is thinning out the four-voice texture to a three-voice complex. This practice can be found in certain fugues in the WTC, such as those in G minor I.16, B major I.23, C minor II.2 and B major II.23.



Example 4.1: Bach, G minor Fugue I.16, *1-8*.

4.1.2 Romantic fugues

The Six Preludes and Fugues Op. 35, considered to be Mendelssohn's 'most substantial' composition for the piano, is seen as a homage to Bach's WTC (Todd 2003:331). However, the roots of Op. 35 have a rather complicated origin as implied by Todd (1991:160). The work, dedicated by Mendelssohn to Thomas Attwood, emerged from 'unrelated, independent' preludes and fugues that were composed between 1827 and 1836 (Todd 1991:160 and

[43] In the fugues in D major I.5, F minor I.12, F sharp minor I.14, B minor I.24, E flat major II.7, D sharp minor II.8, E major II.9 and B major II.23.

[44] In the fugues in C major I.1, G sharp minor I.18, B major I.23, C minor II.2, D major II.5, G minor II.16 and G sharp minor II.17.

[45] See 4.5a.

2003:331). Todd (2003:331) continues that the process of combining certain fugues with prefatory etudes commenced in 1835, during which time Mendelssohn selected and revised these fugues.

Todd (2003:331) states that Mendelssohn, in 1836, opted rather to use the term *Praeludium*, a Bachian term, instead of etudes. He continues to say that the commonality in terminology is not the only significant similarity between Op. 35 and the WTC, but also that:

> '..., Bach's technique [links] individual preludes to fugues by means of motivic and harmonic references.'

The tonal plan of the WTC influenced the tonal plan of Op. 35,[46] however not the 'traditional pairing of parallel major and minor.' (Todd 2003:331)

The E minor Fugue No. 1 represents, according to Schubring (1991:227), the deterioration and suffering of Mendelssohn's dying friend, whilst the chorale, in the parallel major, reflects the relief at the end of the struggle.

Todd (2003:331) writes the following on some of the fugues of Op. 35:

> '... in No. 1, in which an artful fugue culminates in a choral with a "walking" bass line imitating an organ pedal part, and thus offers three allusions to the Thomaskantor [Bach]. The fugue of No. 2, [...], employs a subject that simplifies that of the more ornate Fugue in D from the *Well-Tempered Clavier* [...]. No. 3 offers a learned fugue that presents a neo-baroque subject in its "prime" and inverted forms and then combines the two.'

All six fugues of Mendelssohn's Op. 35 are four-voice, and all follow a regular order of entries, although Mendelssohn only uses three of the eight possible orders. The following table illustrates the usage in the set (number of fugues in brackets):

Regular		Irregular
Order	Total	None
4-3-2-1	4	
3-2-1-4	1	
1-2-3-4	1	

[46] The first three sets use keys with sharps followed by three keys with flats (Todd 2003:331).

As can be seen from the above, Mendelssohn prefers the order 4-3-2-1, which is one of the two most commonly used in the WTC. He uses the next most common order in the WTC (3-2-1-4) once, while No. 5 uses 1-2-3-4, which is avoided by Bach in the WTC.

Like Bach, Mendelssohn prefers to end the exposition with an entry in one of the outer voices. All the expositions in Op. 35 end thus. No. 6 includes a redundant entry in the bass (*25-28*[2]).

Mendelssohn omits the tenor against the final entry in the bass, thinning out the four-voice texture to a three-voice complex in the exposition of No. 3, which is also practice, although unusual, found in certain fugues in the WTC (Ex. 4a).

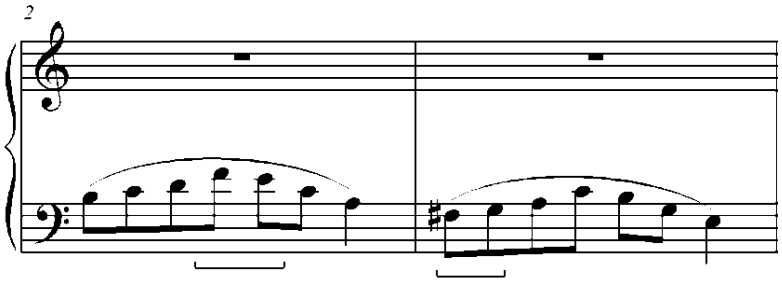
Mendelssohn's *E major Piano Sonata* Op. 6 was completed in March 1826. The extraordinary second movement Op. 6 is marked *Recitativo*, and contains free fugal writing in an unmeasured fantasia-like style.

The movement opens with a four-voice fugal exposition follows the same regular order of entries as the F minor Fugue Op. 35 No. 5, namely 1-2-3-4, an order not used by Bach in the WTC. As in the fugues in Op. 35, Mendelssohn prefers, like Bach, to end the exposition with an entry in one of the outer voices, in this case in the bass.

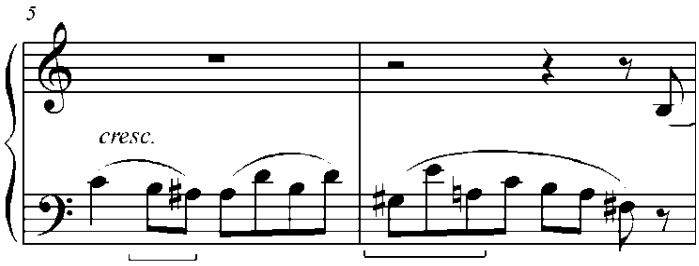
Similar to the No. 3 of Op. 35, but to a lesser degree, Mendelssohn reduces the four-voice texture to three voices through omitting the tenor in the fourth entry (*26*).

After extensive searches on Chopin's A minor Fugue B144 (c. 1841), I could not find any sources that include any information regarding this composition of Chopin.

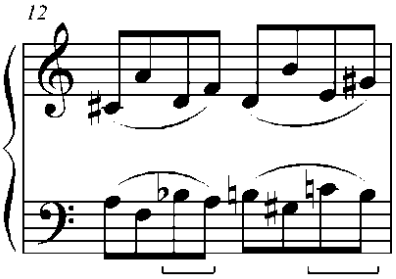
Chopin includes hints of transposed and permutated versions of the BACH motifs in the subject of the A minor Fugue (F-E and F sharp-G in *2-3* and A sharp-B and G sharp-A in *5-6*). The first episode outlines the untransposed motif in the bass in *12*.



Example 4.2: Chopin A minor Fugue, *2-3.*

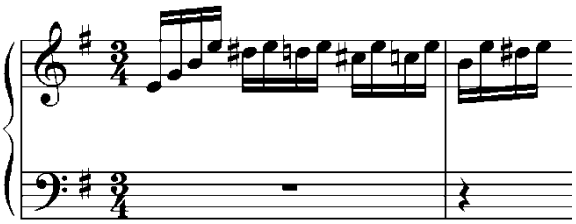


Example 4.3: Chopin A minor Fugue, *5-6.*

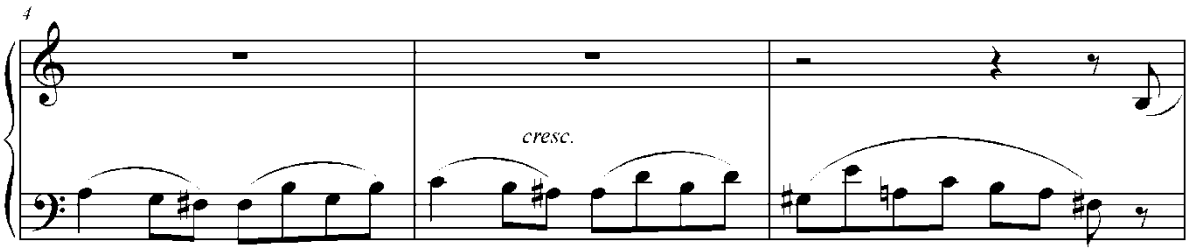


Example 4.4: Chopin A minor Fugue, *12.*

The A minor Fugue by Chopin is for two voices and therefore invites comparison with the only two-voice fugue in the WTC, the E minor Fugue I.10. Bach's subject employs the division of a single line into 'alternating voices' in *1-2*[1] (example 4.5). This device of alternating voices is also used by Chopin in *4*[3-4] and *5*[3]*-5*[4] (example 4.6) and both subjects feature a considerable use of chromaticism.



Example 4.5: Bach E minor Fugue I.10, *1-2*[1].



Example 4.6: Chopin A minor Fugue, *4-6.*

The exposition of the Bach fugue starts in the soprano, while Chopin's starts in the bass. With the fugue being two-voice, it is inevitable that the last subject entry will appear in an outer voice.

Schumann made several studies into the music of Bach and in 1845, age thirty-five. According to Bedford (1933:180) he consulted with Mendelssohn to create a new edition of the WTC, which was unsuccessful. The study in to the music of Bach was, however, not wasted and composed the *Vier Fugen* Op. 72 and dedicated it to Carl Reinecke. This work was only published five years later in 1850. (Walker 1972:452)

Bedford (1933:180) mentions that even though Bach's musical language was prominent influence on Schumann's musical language; he did not restrict his own musical writing style.

Three of the four fugues of Schumann's Op. 72 are four-voice. The D minor Fugue No. 1 and F minor Fugue No. 3 follow a regular order of entries (2-1-4-3) that is the same as three four-voice fugues in the WTC. The F major Fugue No. 4 follows an irregular order of entries (2-1-3-4). The latter is the same irregular order of entries used by Bach in three of his fugues in the WTC. The D minor Fugue No. 2 is a three-voice fugue that uses the same order of entries (2-1-3) as ten three-voice fugues in the WTC.[47]

In this work Schumann does not seem to share Bach's preference for ending the exposition with an entry in one of the outer voices, as two of the four expositions, the fugues in No. 1 and No. 3, do not end in an outer voice. In the exposition of No. 3, Schumann omits the soprano against the final entry in the tenor, thinning out the four-voice texture to a three-voice complex (Ex. 4.1). As mentioned above, this feature of omitting the soprano voice against the

[47] Refer to 4.1.1

fourth entry in a four-voice fugue occurs in four fugues in the WTC (Ex. 4.1). In fact, most of No.3 is in three voices, rather that four, similar to Mendelssohn's No. 3 Op. 35.

Schumann took on the task to compose accompaniments for the solo sonatas and partitas of Bach in 1853 to make Bach's music, according to Oswald (1985:255), more accessible to the audience of the time. Schumann completed the contrapuntal work, the *Sieben Klavierstücke in Fughettenform* Op. 126 and dedicated it to Rosalie Leser, in the same year and it was published a years later in 1854. (Walker 1972:455)

Only two of the seven fughettas of Schumann's Op. 126 are three-voice while the remaining five are four-voice. Similar to the six fugues in Mendelssohn's Op. 35, all the fughettas follow a regular order of entries. Schumann only uses one of the possible four orders in the three-voice fughettas, and two of the eight possible orders in the four-voice. The following table illustrates the usage in the set:

Regular		Irregular
Order	Total	None
1-2-3	2	
1-2-3-4	3	
2-1-4-3	2	

As can be seen from the above, Schumann prefers the order 1-2-3 and 1-2-3-4 that starts in the soprano and moving down stepwise. 1-2-3 is the most common order in the three-voice fugues in the WTC, but 1-2-3-4 does not appear in any of the fugues in the WTC.

The expositions of five of the seven fughettas end in an outer voice, a characteristic feature in many of the fugues in the WTC; while the two D minor Fughettas No. 2 and No. 4 both end in an inner voice, which is similar to three fugues in the WTC (refer to 4.1a).

In the exposition of No. 4 Op. 126, Schumann omits the alto against the final entry in the tenor, thinning out the four-voice texture to a three-voice complex. This practice, as previously mentioned, is found in four fugues in the WTC.

Walker mentions that Liszt composed his *B minor Sonata* (1853) in his Weimar years. He continues by stating that this work may be seen as one of Liszt's greatest composition and

could alone qualify him as a great composer. He adds that the four movements of the sonata are condensed into one, which in itself forms a sonata (exposition, development and recapitulation). The work was first premiered in the public four years after its completion, but there were two private performances. Liszt has dedicated to Robert Schumann. (2005:129 & 144)

The three-voice fugal section of the *B minor Sonata* follows the regular order of entries 3–2–1, which is used in only two of the twenty-six three-voice fugues in the WTC (see 4.1a). The exposition ends, as do twenty-six of the twenty-eight three-voice fugues in the WTC. It is interesting to note that the first note of third entry (*477*) is rhythmically altered and is the only complete subject entry that starts on the second beat.

The four-voice fugue from the *Fantasia and Fugue on the Theme BACH* follows the regular order of entries 3–2–1–4. This order of entries is used in four of the fugues in the WTC. The exposition ends in the bass voice, which again is similar to seven of the twenty four-voice fugues in the WTC (see 4.1a). Liszt deviates from the pure contrapuntal writing style, using a homophonic accompaniment against the latter part of the fourth entry in the exposition. This disregard for contrapuntal texture is not found in the expositions in the fugues of WTC.

According to D'Indy (1922:164), the spectacular *Prelude, Chorale and Fugue* (1884) for solo piano belong to Franck's third compositional period, 1872-1890. Demuth (1924:145) concurs with D'Indy that this work first started out as a Prelude and Fugue in the style of the WTC. The aim was that it would be worthy to stand alongside Bach's WTC. The immediate difference is that Franck includes the Chorale between the Prelude and Fugue, which, according to D'Indy (1922:164), gives way to the 'melodic spirit' which is present in the entire fugue.

Demuth continues to state that the *Prelude, Chorale and Fugue* was one of Franck's most beloved compositions and he boldly states that Franck 'says everything Bach would have said had he had a piano of Franck's time.' He continues that Franck includes all the possibilities of the piano; lyrically, homphonically and contrapuntally. This esteem, however, was not shown by Saint-Saëns, who premiered the work. He had an opinion that the fugue soon stopped being a fugue; by this Saint-Saëns meant that the compositional language is not consistently contrapuntal. (1924:145, 148 & 149)

This four-voice fugue in B minor forms the final movement of Franck's Prelude, Chorale and Fugue. The exposition follows the regular order of entries 3-2-1-4, which is used in four-voice fugues in the WTC. Franck includes the feature of thinning out the texture of the exposition to a three-voice complex in the first half of the fourth subject entry by omitting the alto. This feature of thinning out the texture is similar to the five fugues in the WTC.[48]

Brahms composed the *Variationen und Fuge über ein Thema of Georg Friedrich Händel* Op. 24 whilst residing at Dr Elisabeth Rösing in Hamberg. He composed this work for Clara Schumann's birthday in 1861-1862 (Frisch and Karnes 2009:78). Schauffler (1972:362-363) notes that Brahms's Variations and Fugue on a Theme of Georg Friedrich Händel Op. 24 'is considered the greatest detached set of variations for piano solo since Bach's Goldberg set.' He further states that not even Beethoven's F major Op. 34 nor the E flat major Op.35 can be compared to Bach's set. MacDonald (1990:158-159) mentions that Bach's D minor *Chaconne* influenced Brahms's use of variation form.

The Fugue of the set is placed after the last (twenty-fifth) variation, and it is also the closing section of the work. In contrast to Schauffler, Keys (1989:42) suggests that Brahms modelled the fugue on the fugue in Beethoven's 'Eroica' Variations Op.35. He continues that the fugue finally breaks from the shorter paragraphs and wide modulations.

The Fugue is in B flat major and the four voices enter in the regular order 2-1-4-3, which is used in only three fugues in the WTC. It also ends in an inner voice, which is also found in four of the eighteen of the four-voice fugues in the WTC.

Koechlin (1945:34-35) states that Fauré's set *Huit Pièces Brèves* Op.84 was composed in the more mature half of his career, which is in contrast to Orledge (1983:49), who attests that Op. 84 was composed in Fauré's first compositional period between 1860-1885. Both the fugues in A minor No. 3 (June 1869) and E minor No. 6 (November 1869) are four-voice fugues, and according to Koechlin (1945:34-35) are 'correct in style.' He continues by referring the two fugues as being 'less rich' as to the fugues of the WTC. Orledge (1983:49) goes as far as to

[48] These are the fugues in G minor I.16, B major I.23, C minor II.2, C sharp major II.3 and B major II.23.

describe No. 3 as a 'little fugue' that is 'contrapuntally undistinguished,' whilst No. 6 shows a more ingenious design.

Fugue No. 3 follows a regular order of entry (3-2-1-4), whilst Fugue No. 6 an irregular order of entry (3-2-4-1). The regular order that Fauré opted to use in No. 3 is the one most commonly used in the four-voice fugues in the WTC. The irregular order of entry, however, is not used in the WTC. Fauré, like Bach (and most of the Romantic composers under investigation), prefers to end the exposition with an entry in one of the outer voices. Fauré uses the feature of thinning out the texture against the fourth entry (*7-9*[1]), by omitting the tenor voice in No. 3. This feature is used by Bach in some of the fugue, as in the C sharp minor Fugue II.3 (4.1)

4.2 Subject

The style of the subject will determine the style of the entire fugue. The subject must, according to various sources, exhibit a strong melodic and/or rhythmic character and must provide a 'firm harmonic foundation,' which must define the tonic key (Oldroyd 1967:30). The subject should be short or of moderate length in order to be recognisable when it re-enters during the course of the fugue. In several fugues of the WTC the subject consists of only a few notes, but there are also fairly lengthy subjects, such as in the fugues E minor II.10 and G major II.15.[49]

The contrapuntal susceptibility of the subject will usually determine the type of contrapuntal devices to be employed during the course of the fugue.

Fugue is, of all contrapuntal forms, the one in which the greatest emphasis is placed on the definition and function of individual voices. The character and style of a fugue is determined to a large extent by the salient rhythmic and/or melodic features of the subject (Kennan 1999:203-204).

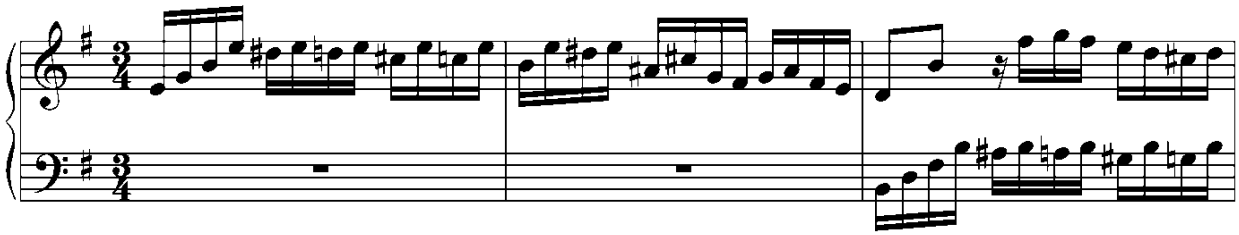
I will discuss the similarities of rhythmic construction, melodic shape and characteristic intervals between the fugal subjects in the WTC and selected Romantic fugues.

[49] The fugue from the C major *Toccata et Fuga* BWV 540 (No.8, vol. iii., Peters Edition) is also notable for its length.

4.2.1 Rhythmic similarities

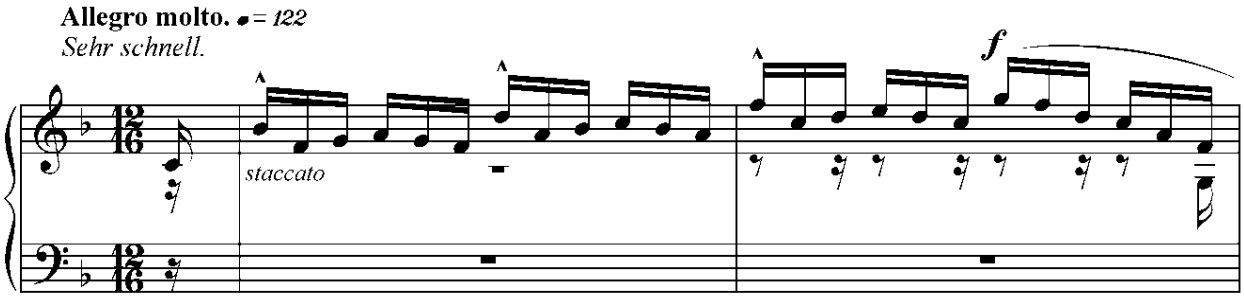
The most readily recognisable and therefore most defining characteristics of fugue subjects tend to be of the rhythmic kind. Several distinctive rhythmic designs can be identified in the fugal subjects of the WTC.

The simplest rhythmic design, found in nine fugues in the WTC, is that which employs a single value. The subjects of the E minor Fugue I.10 and the G major Fugue II.15 are constructed of semiquavers:



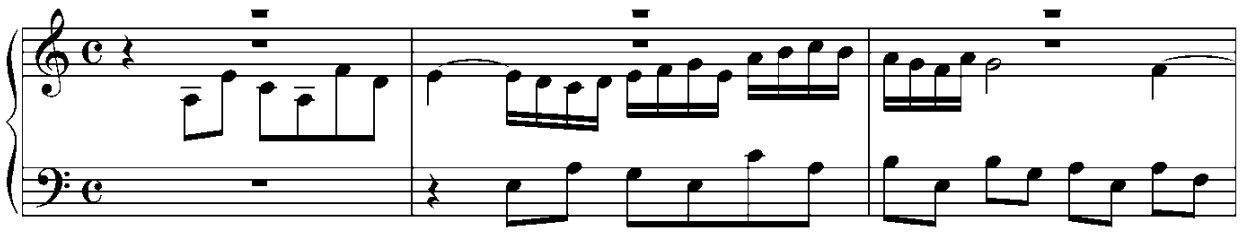
Example 4.7: Bach, E minor Fugue I.10, *1-3*.

In No. 6 from Schumann's Op.126 the subject is also constructed purely of semiquavers:



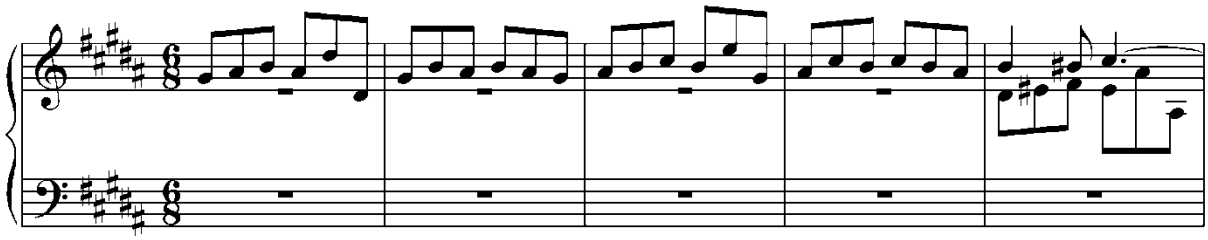
Example 4.8: Schumann, F major Fugue No. 6 Op. 126, 0^{12}-*2*.

The subjects of fugues in Bach's A flat major I.17 (Ex. 4.9), B minor I.24, G sharp minor II.18 and B flat major II.21 are constructed of quavers, with the exception of the last note in I.17 and II.18:



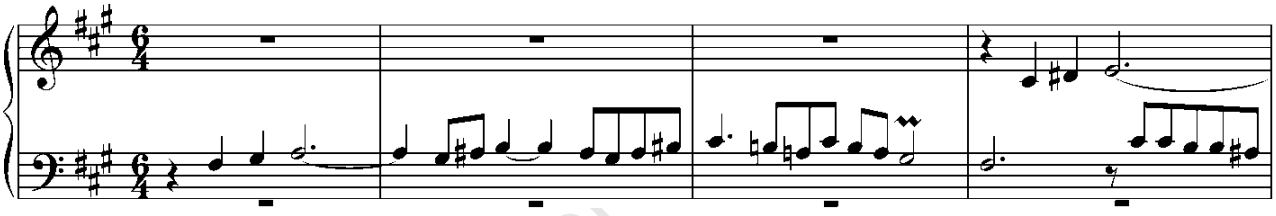
Example 4.9: Bach, A flat major Fugue I.17, *1-3*.

Note the similarity in melodic design between Bach's subject in the G sharp minor Fugue II.18 (Ex. 4.10) and Schumann's in Ex. 4.8.

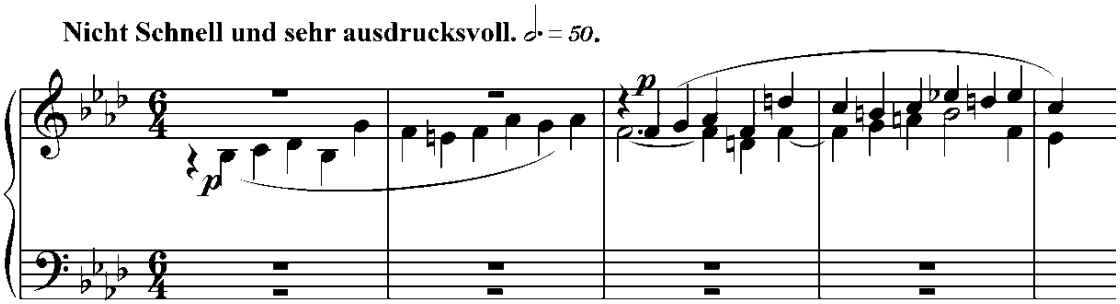


Example 4.10: Bach, G sharp minor Fugue II.18, *1-5*.

Both employ sequential statements of a flowing compound figuration in which a three-note ascending scale turns before an ascending leap. A similar design opens the subject of No. 3 of Schumann's *Vier Fugen für Pianoforte* Op. 72, which employs compound crotchets, with the exception of the last note:

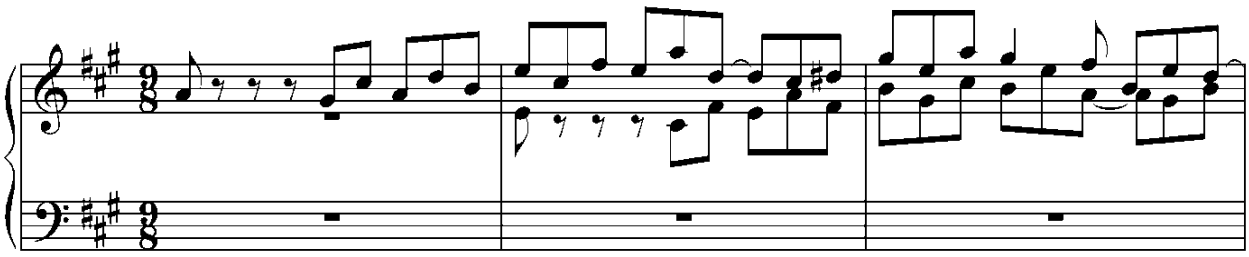


Example 4.11: Bach, F sharp minor Fugue I.14, *1-4*.



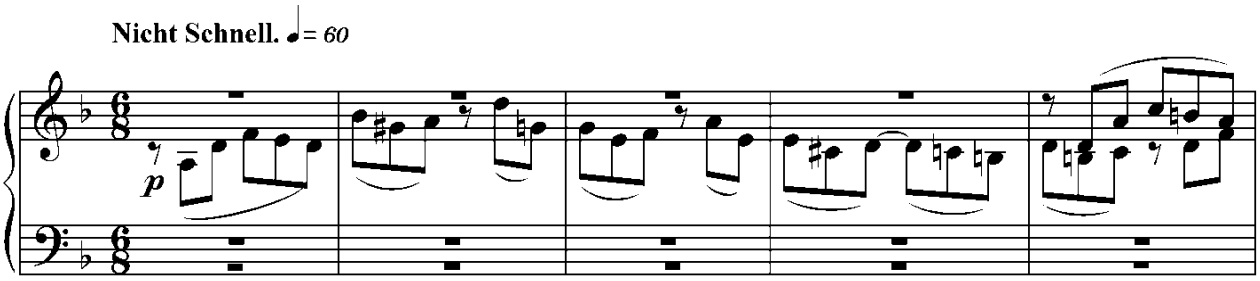
Example 4.12: Schumann, F minor Fugue No. 3 Op. 72, *1-5*[1].

The subject of the A major Fugue I.19 is constructed of quavers, but it includes three consecutive rests after the first note:



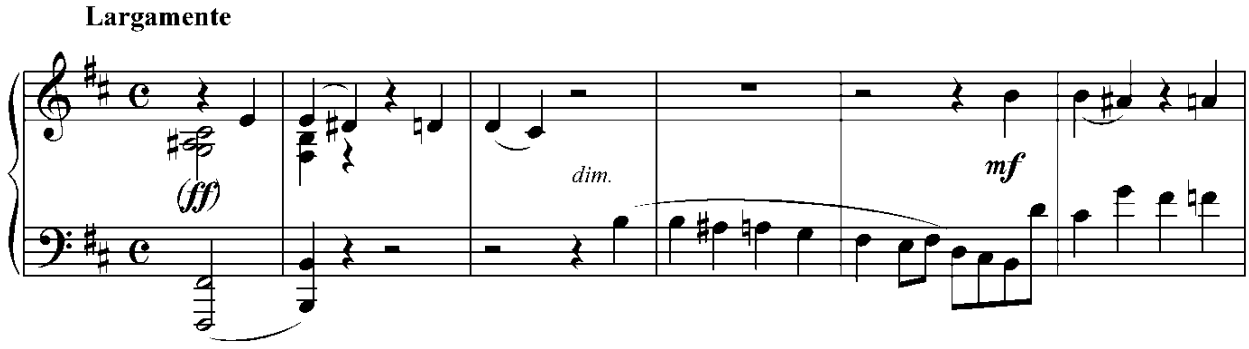
Example 4.13: Bach, A major Fugue I.19, *1-3*.

This design is not emulated in any if the Romantic fugue subjects under investigation, although two feature an even rhythmic flow interrupted by rests of the same value. The subject of Schumann's D minor Fugue Op. 72 No.1 is based on quavers, with quaver rests in *2* and *3*, and a tie in *4* interrupting the flow:



Example 4.14: Schumann, D minor Fugue No. 1 Op. 72, *1-5*.

The regular flow of crotchets that predominates in the subject from Franck's *Prélude, Chorale et Fugue* is twice interrupted by crotchet rests:

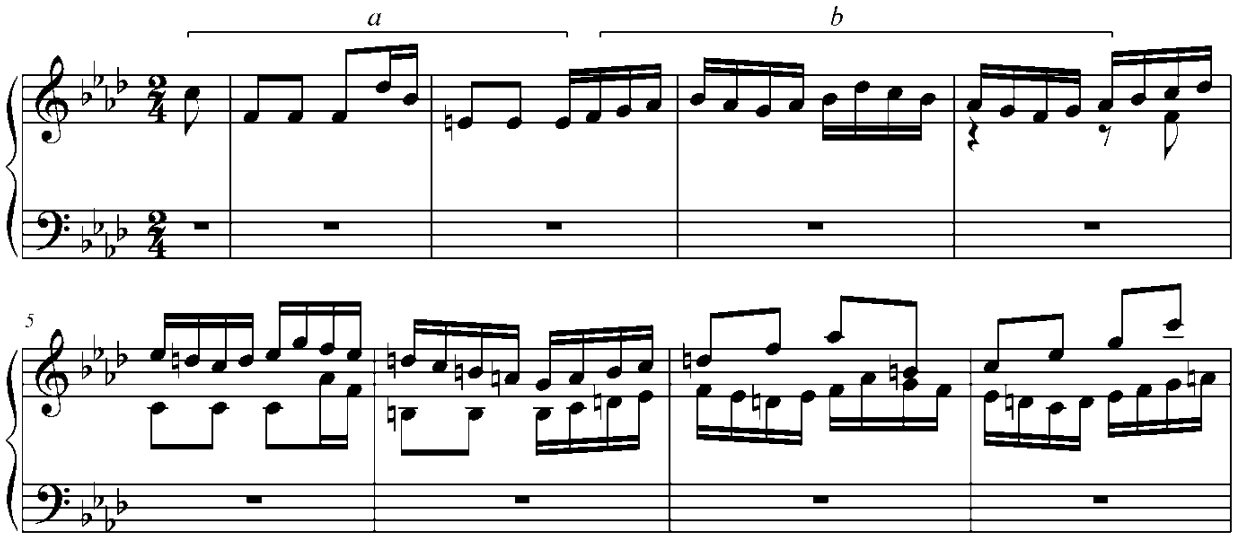


Example 4.15: Franck, Fugue from *Prélude, Choral et Fugue*, *1-6*.

Another prominent rhythmic characteristic of many of Bach's subjects is that they start with a figure based on relatively longer note values, which is followed by a more flowing figuration consisting of uniform shorter note values. The latter leads into the next statement of the

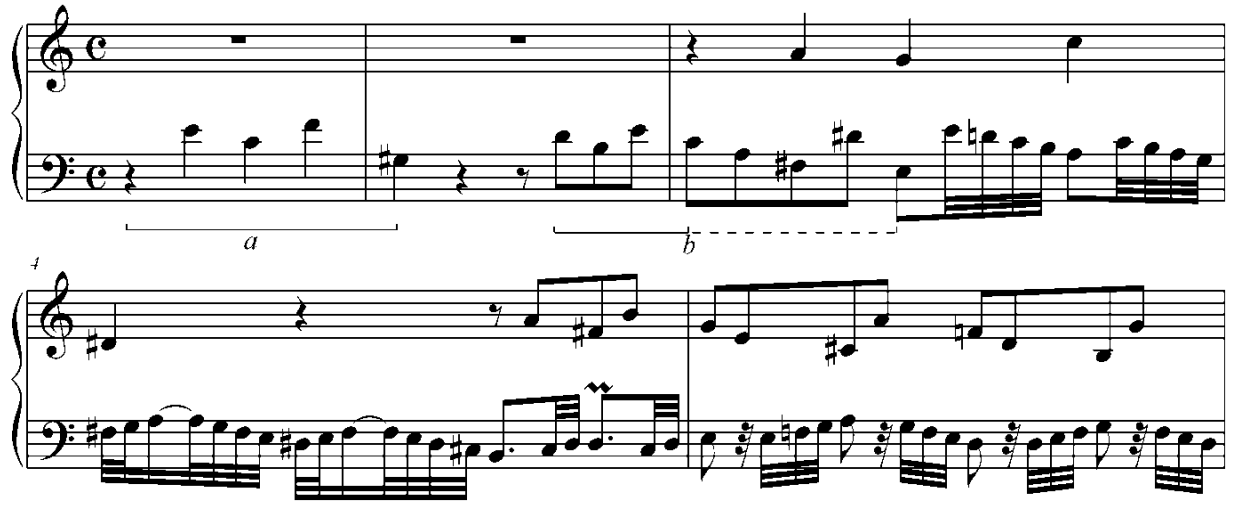
subject, in answer form, and it often provides the material of the counter-subject. There are two typical applications of this procedure.

In the first type (*A*), the opening figure *a* is followed by the more flowing *b* without an interruption between the two. This can be seen in the F minor Fugue II.12:



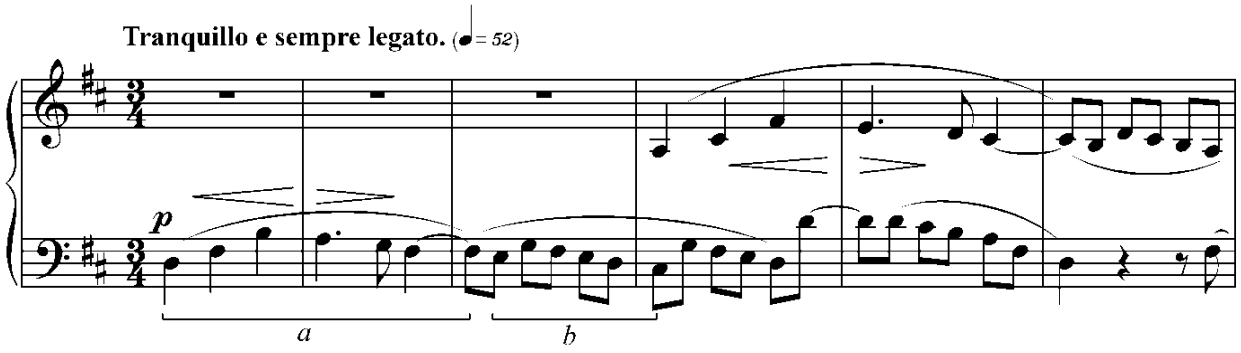
Example 4.16: Bach, F minor Fugue II.12, *0-8*.

There is also a second type of application of the *A*-type (*A1*), where *a* is separated from *b* by a rest or rests. A fugue that clearly demonstrates this is the A minor Fugue II.20:



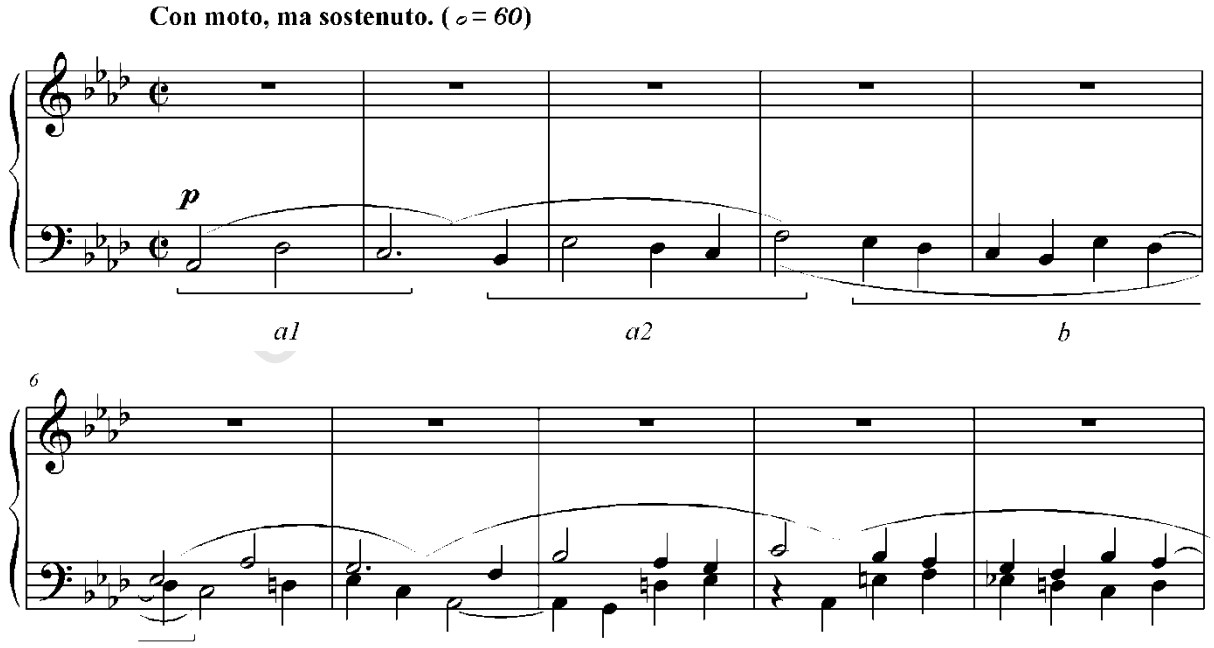
Example 4.17: Bach, A minor Fugue II.20, *1-5*.

A-type procedures can be found in the fugues of a number of Romantic composers. In Mendelssohn's Six Preludes and Fugues Op. 35, for example, *A* is used in Fugues No. 2 and No. 4. The application is straightforward in Fugue No. 2:



Example 4.18: Mendelssohn, Fugue No. 2 Op. 35, *1-6*.

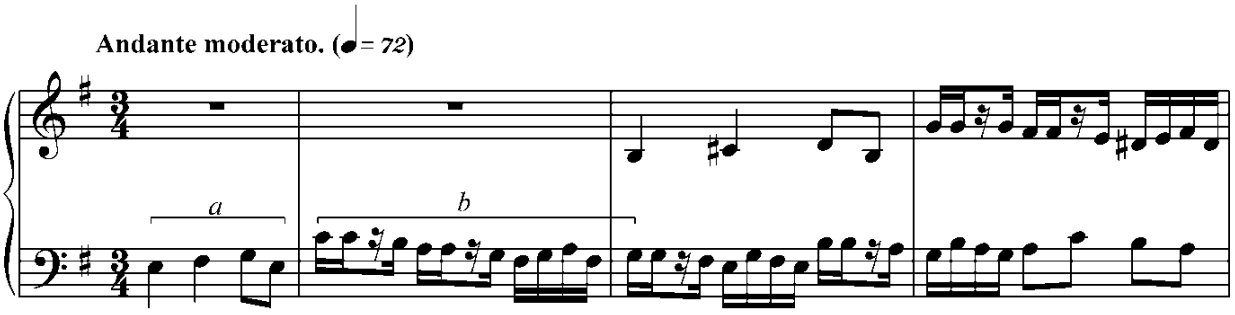
In the subject of Fugue No. 4 of Op. 35 Mendelssohn presents a slightly more complex instance, where he adapts type *A* by inserting a linking section (*a2*) that combines the rhythmic values of *a* and *b*.



Example 4.19: Mendelssohn, Fugue No. 4 Op. 35, *1-10*.

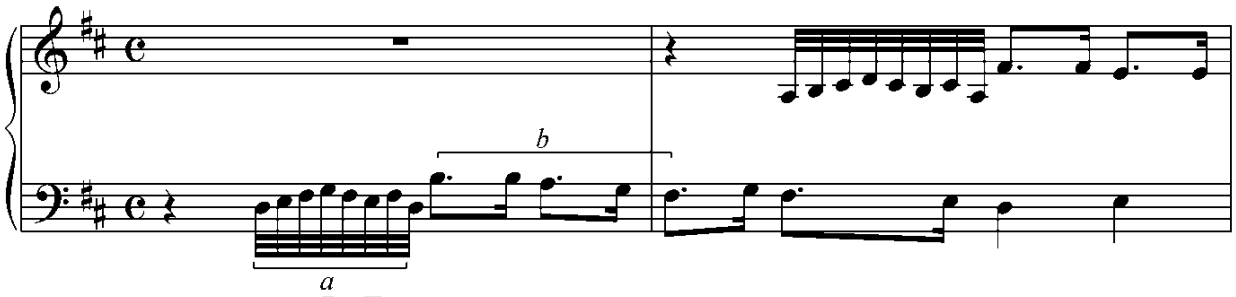
As in the subject of Bach's A minor Fugue II.20 (Ex. 4.17), the faster section is based on a sequential treatment of the opening idea.

The subject of Fauré's Fugue No. 6 of Op. 84 adapts *A* by inserting rests that interrupt the flow of *b*:



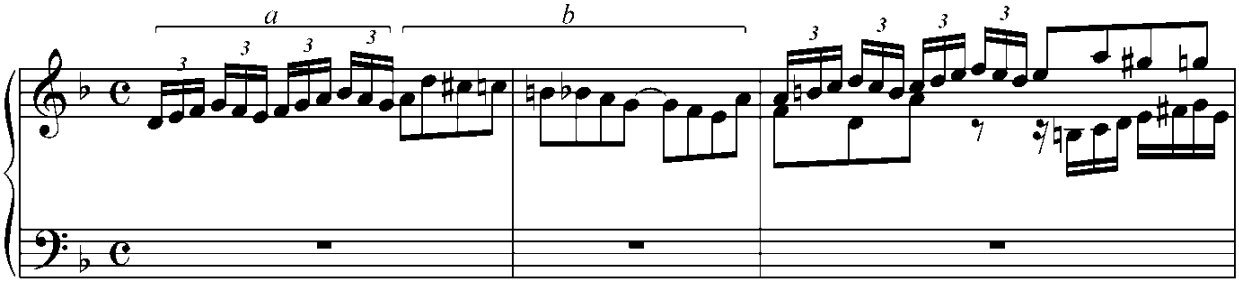
Example 4.20: Fauré, Fugue No. 6 Op. 84, *1-4*.

This could also be seen as an adaptation of the dotted rhythm (*b*) of Bach's Fugue in D major I.5:



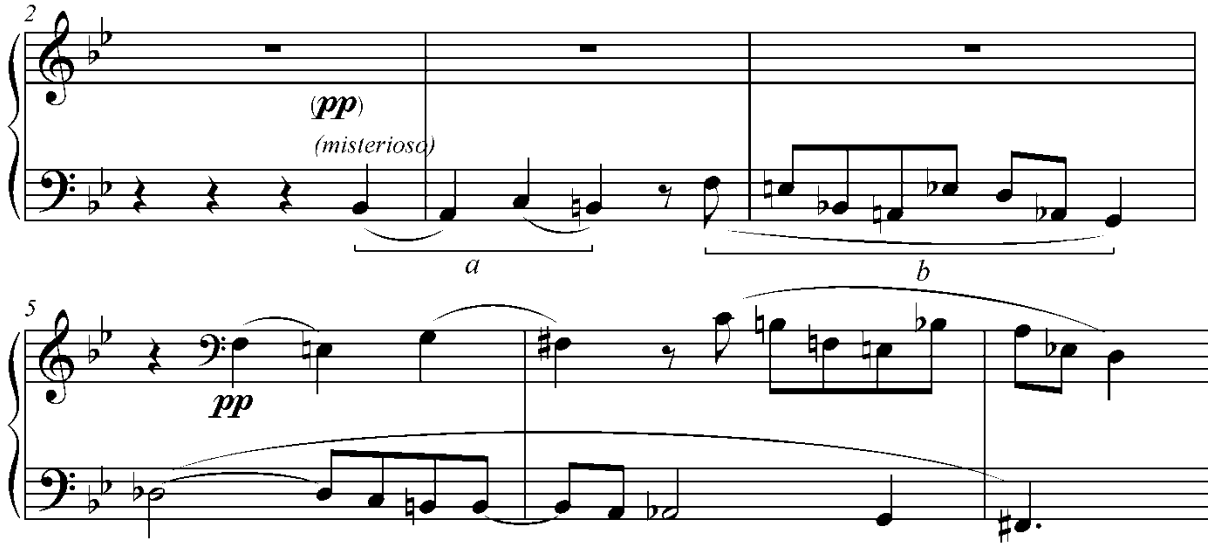
Example 4.21: Bach, D major Fugue I.5, *1-2*.

The two subjects show great melodic similarities, but rhythmically the latter inverts procedure *A*, by starting with a flow of demisemiquavers followed by a more stately rhythm. This scheme will be labelled *B*. It can also be seen in the D minor Fugue II.6:



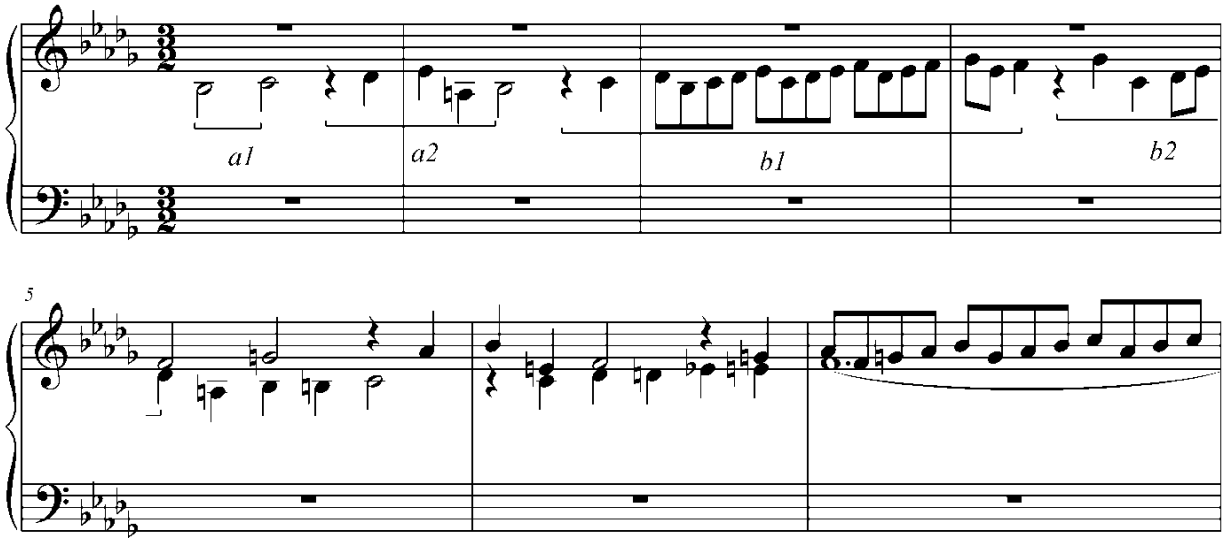
Example 4.22: Bach, D minor Fugue II.6, *1-3*.

The highly chromatic subject of Liszt's Fugue on BACH also follows the *A1* design:



Example 4.23: Liszt, Fugue on BACH, *2-7*[2].

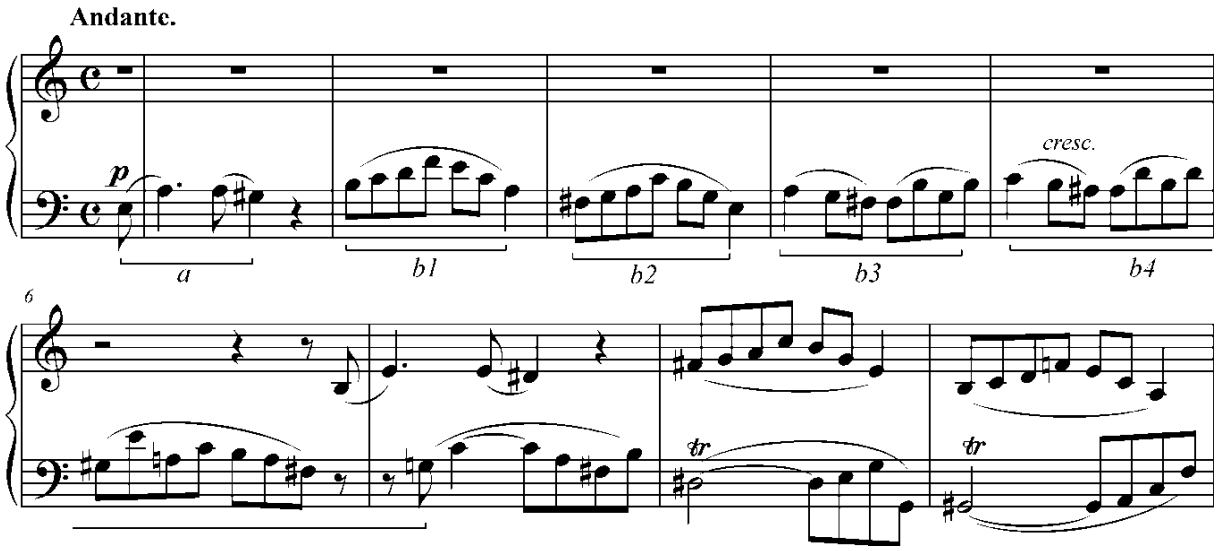
A more complex version of the *A1* scheme is apparent in the subject of the B flat minor Fugue II.22:



Example 4.24: Bach, B flat minor Fugue II.22, *1-7*.

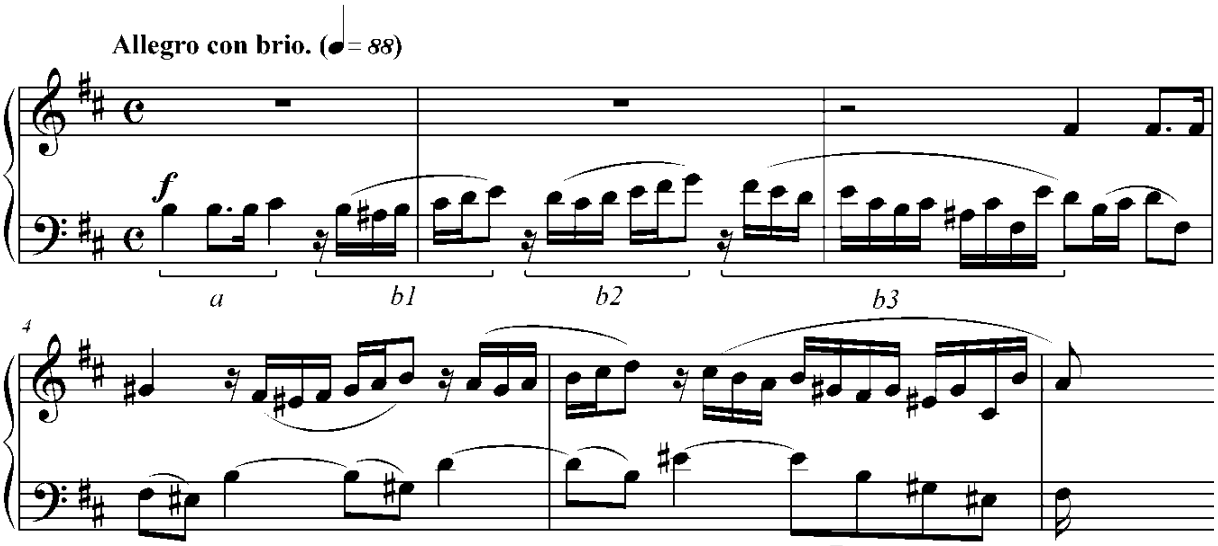
Here both *a* and *b* consist of two sections, with *a2* introducing a first level of acceleration to crotchets, and *b2* reverting to crotchets after the quaver movement of *b1*.

Chopin adopts *A1* with a subdivided *b* in his Fugue in A minor. The lengthy *b* can be subdivided into four segments (*b1*, *b2*, *b3* and *b4*) articulated by the longer note values at the end of *b1* and *b2*, and at the start of *b3* and *b4*:



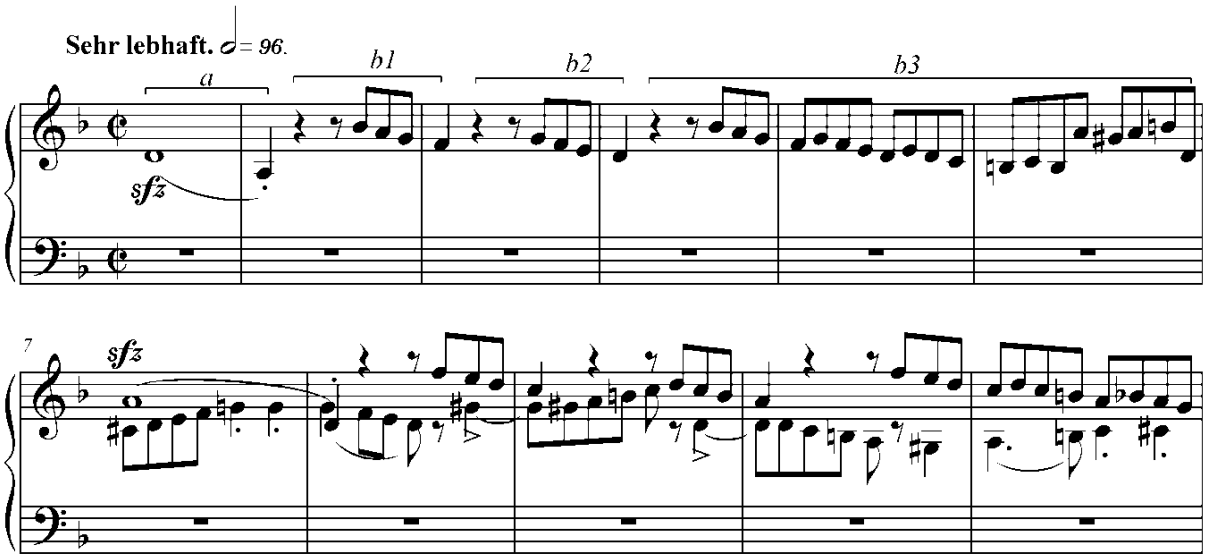
Example 4.25: Chopin, Fugue in A minor, *1-9*.

Mendelssohn, in the B minor Fugue No. 3 Op. 35, also adopts *A1* with a subdivided *b*, twice interrupting the flowing figuration through the use of longer note values and rests, and thus splitting *b* into three segments:



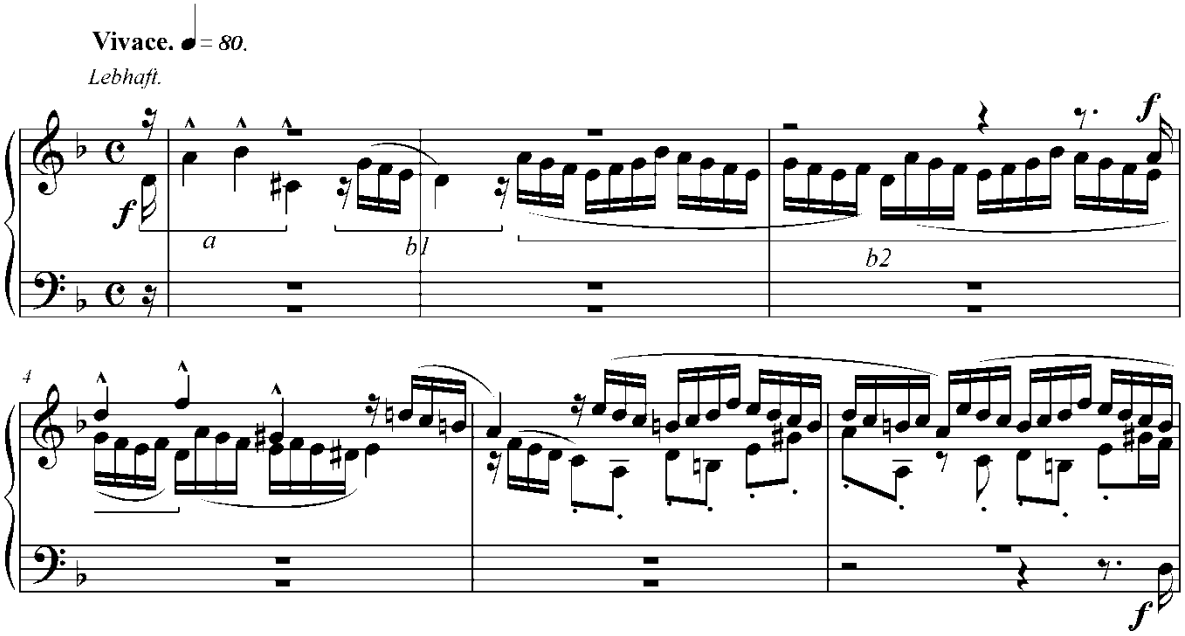
Example 4.26: Mendelssohn, B minor Fugue No. 3 Op. 35, *1-6*[1].

Also in Schumann's Op. 72 and Op. 126 there are echoes of the above rhythmic designs. In the D minor Fugue No. 2 Op. 72, Schumann adopts virtually the same *A1* design as Mendelssohn did in Ex 4.26:



Example 4.27: Schumann, D minor Fugue No. 2 Op. 72, *1-11*.

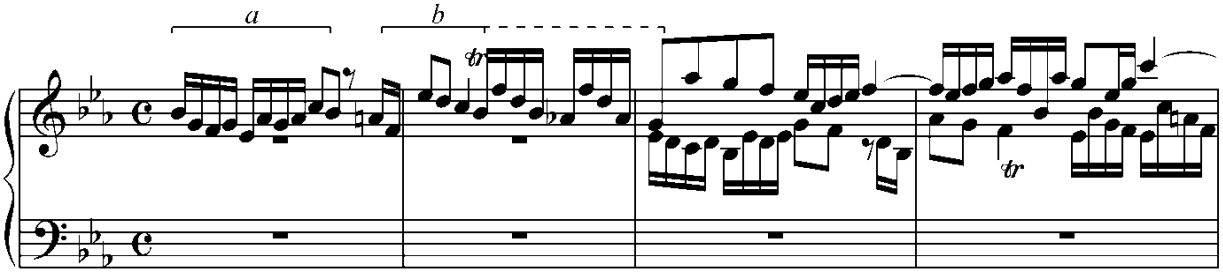
There are some similarities in rhythmic design between the *A1*-type subjects of Bach subject in Ex. 4.17 and the D minor Fugue No. 4 Op. 126:



Example 4.28: Schumann, D minor Fugue No. 4 Op. 126, *0-6*.

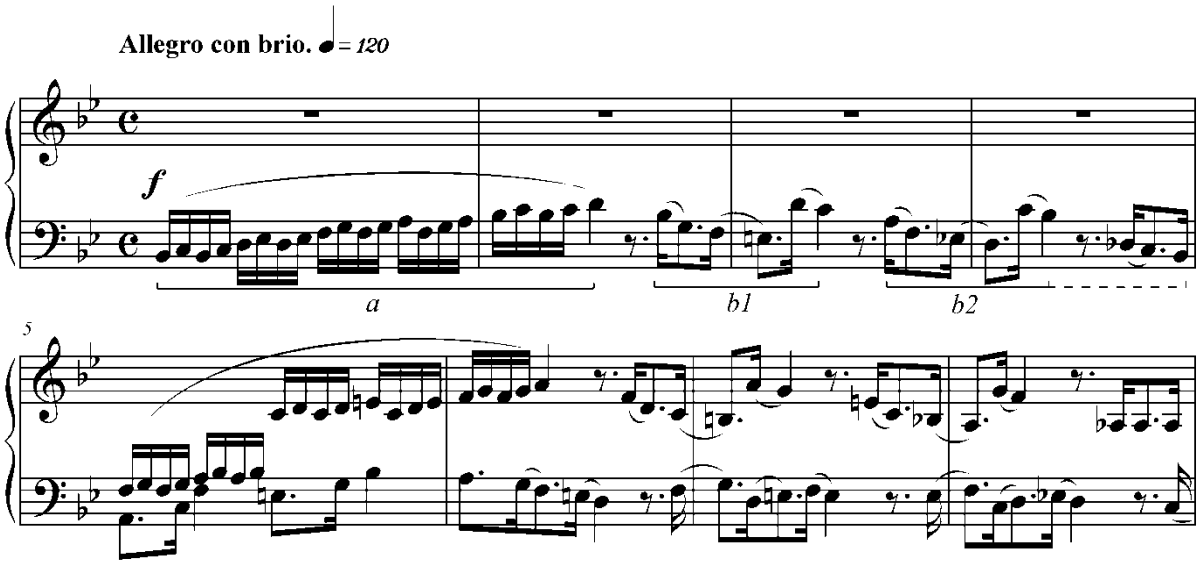
Apart from the obvious difference in the value of the first note, both subjects start on the off-beat with four notes in stately rhythm (*a*). The last three notes are of the same note value, and culminate in an interval of a falling diminished seventh, separated by a rest from the flowing segment. Schumann, however, again interrupts the flowing figuration, dividing it into a short *b1* and a longer *b2*.

Like the *A* scheme, *A1* can also be inverted to become *B1*, by placing the flowing rhythm of *b* in *a* and the longer note values of *a* in *b*:



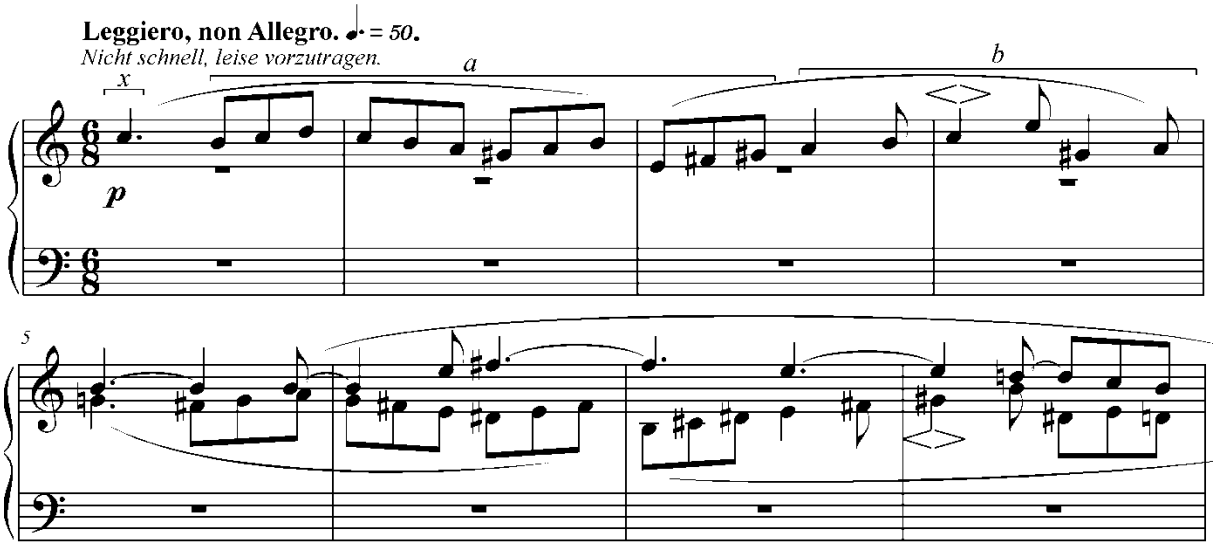
Example 4.29: Bach, E flat major Fugue I.7, *1-4*.

Mendelssohn adopts this scheme in his B flat major Fugue No. 6 Op. 35; the *b* segment is further divided into two subsections that are treated sequentially.



Example 1.30: Mendelssohn, B flat major Fugue No. 6 Op. 35, *1-8*.

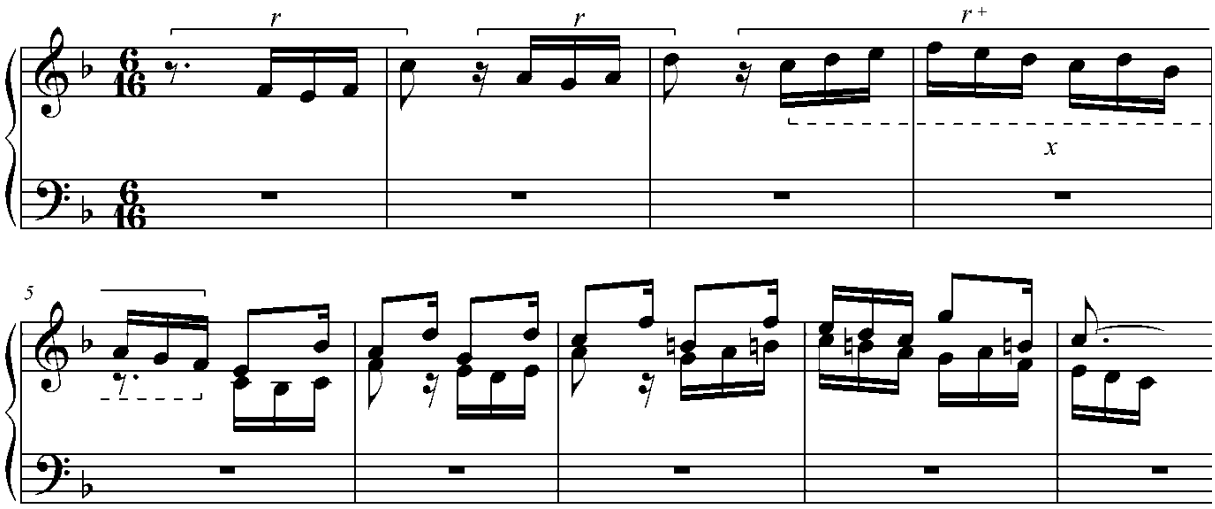
Schumann further adapts the *B1* scheme in his A minor Fugue No. 1 Op. 126 by starting on a long note value (*x*) that is followed by the flowing rhythm (*a*) that leads into the more stately rhythm (*b*):



Example 4.31: Schumann, A minor Fugue No.1 Op. 126, *1-8*.

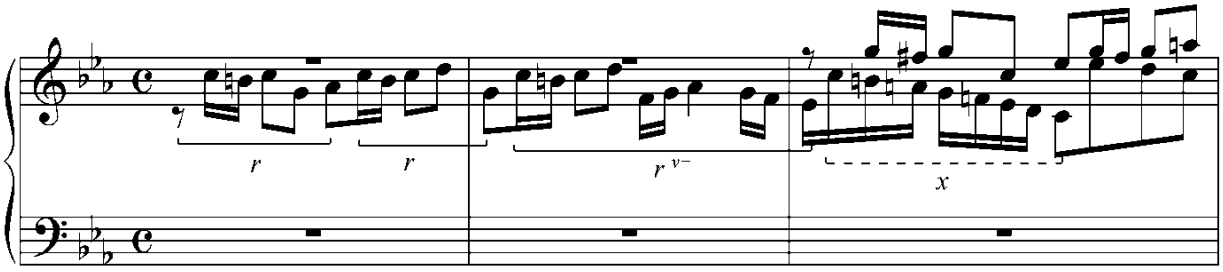
Another prominent rhythmic feature in the subject design of several of Bach's fugues is the structural scheme of $r+r+r^{+}$. This can be described as the ready-steady-go principle, where a rhythmic gesture (*r*) is repeated and then extended (r^{+}) or varied and extended (r^{v+}). It can

also be observed in the *b* section of Exs. 4.27 and 4.28, but is often applied to the subject as a whole. The gestures can be interspersed with rests, as in the F major Fugue II.11:



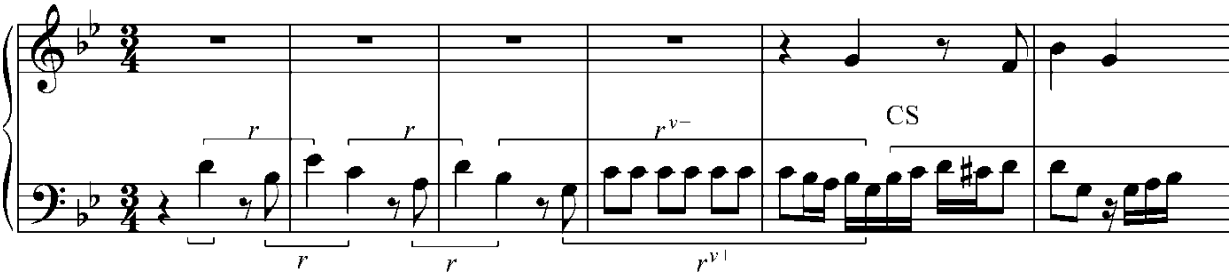
Example 4.32: Bach, F major Fugue II.11, *1-9*[1].

or not, as in the C minor Fugue I.2:



Example 4.33: Bach, C minor Fugue I.2, *1-3*.

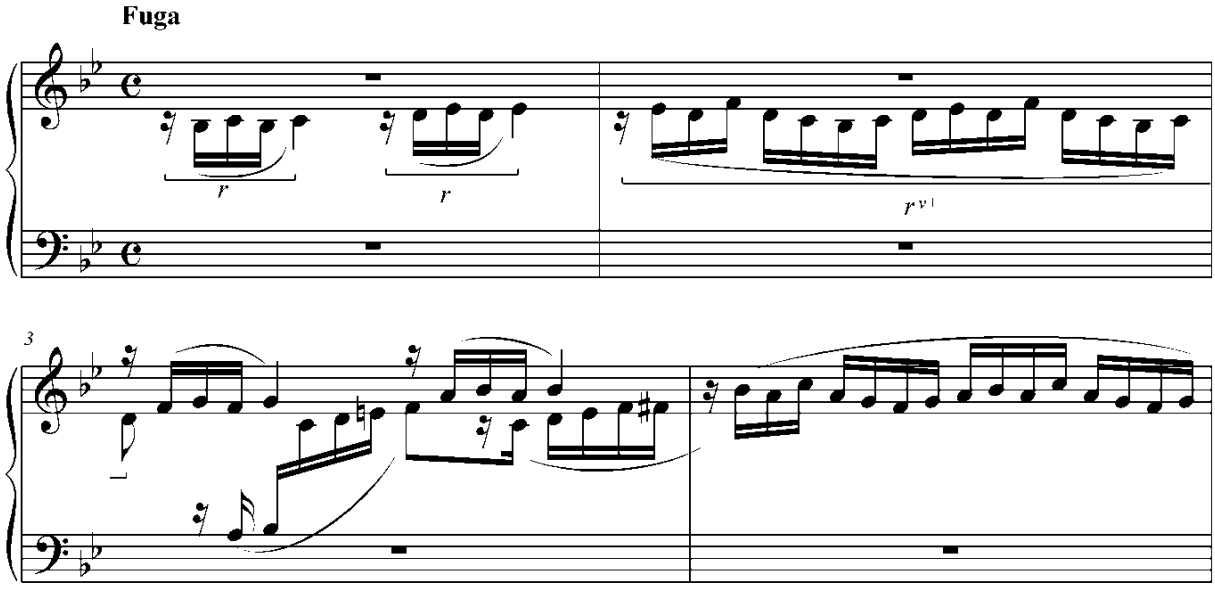
The scheme often reflects the same principle as *A*, in that r^{+} tends to be more flowing than *r*+*r*. This can be seen in Ex. 4.32, while in Ex. 4.33 the increased flow in r^{v+}, resulting from the greater number of semiquavers, is counteracted by the introduction of a crotchet. A further development of this scheme can be seen in the G minor Fugue II.16:



Example 4.34: Bach, G minor Fugue II.16, *1-6*[2].

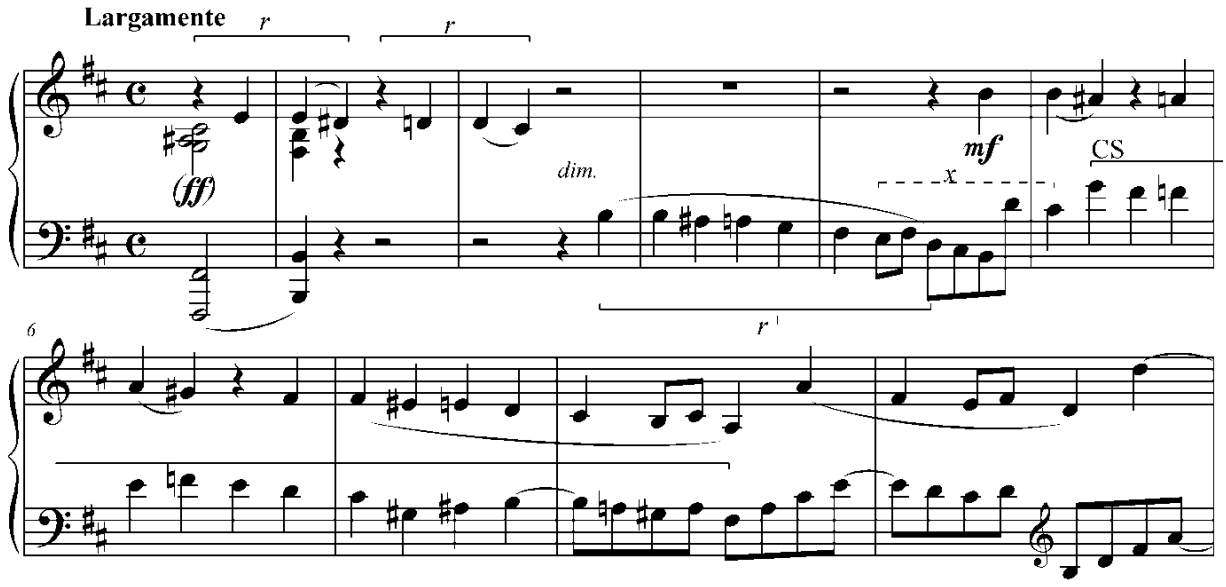
The rhythmic flow is here accelerated to semiquavers at the close of the subject, in preparation for the countersubject. The example shows two possible approaches to the subdivisions of the subject. The upper appears more 'correct' in terms of Baroque practice, as the rhythmic design at the opening is repeated in the subsequent bars, but the listener would tend to hear the rests as separators between motifs, which makes the lower subdivision the more appropriate. In terms of *A1*, *1-3*^{2} would represent a segmented *a*, and *3*^{3}*ff*. would form *b*. The sequential relationship between the two statements of *r* in this subject is also a common feature in other examples of this scheme.

This is apparent in the fugal subject in Brahms's *Variationen und Fuge über ein Thema von Georg Friedrich Händel* Op. 24, which uses a similar rhythmic design to Bach's in Ex 4.32. Each of the three segments in both starts with a three-quaver upbeat, but in Bach's case this occurs on the second beat in the time signature 6/16, while Brahms places it immediately after the strong beats in common time:



Example 4.35: Brahms, Fugue from *Variationen und Fuge über ein Thema von Georg Friedrich Händel* Op. 24, *1-4*.

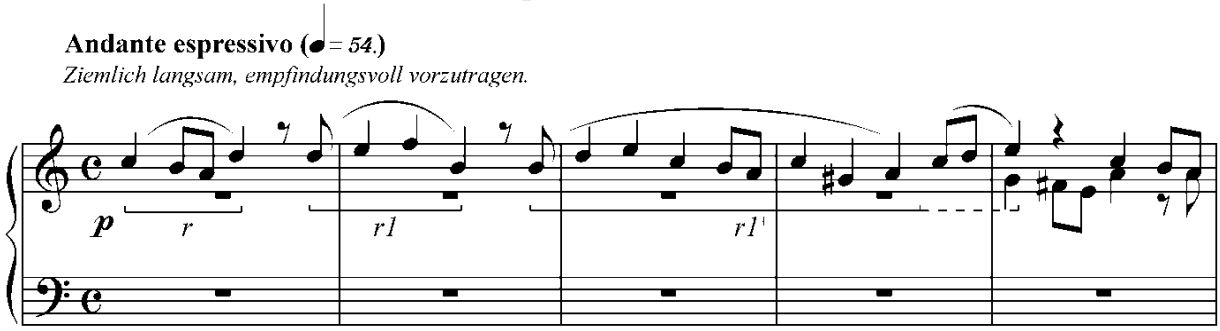
Sequential opening motifs are also present in the simple $r+r+r^{+}$ scheme used in the Fugue in Franck's *Prélude, Choral et Fugue*:



Example 4.36: Franck, Fugue from *Prélude, Choral et Fugue*, *1-9*.

As in Bach's G minor Fugue II.16 (Ex. 4.34), a more flowing element (*x*) occurs at the end of the subject, linking it to the counter-subject.

Schumann uses a more intricate adaptation of the same principle in the A minor Fugue No. 5 Op. 126. Here the second segment (*r1*) is already a variant of *r*, and *r1*$^{+}$ is based on a combination of material from *r1* and *r:*

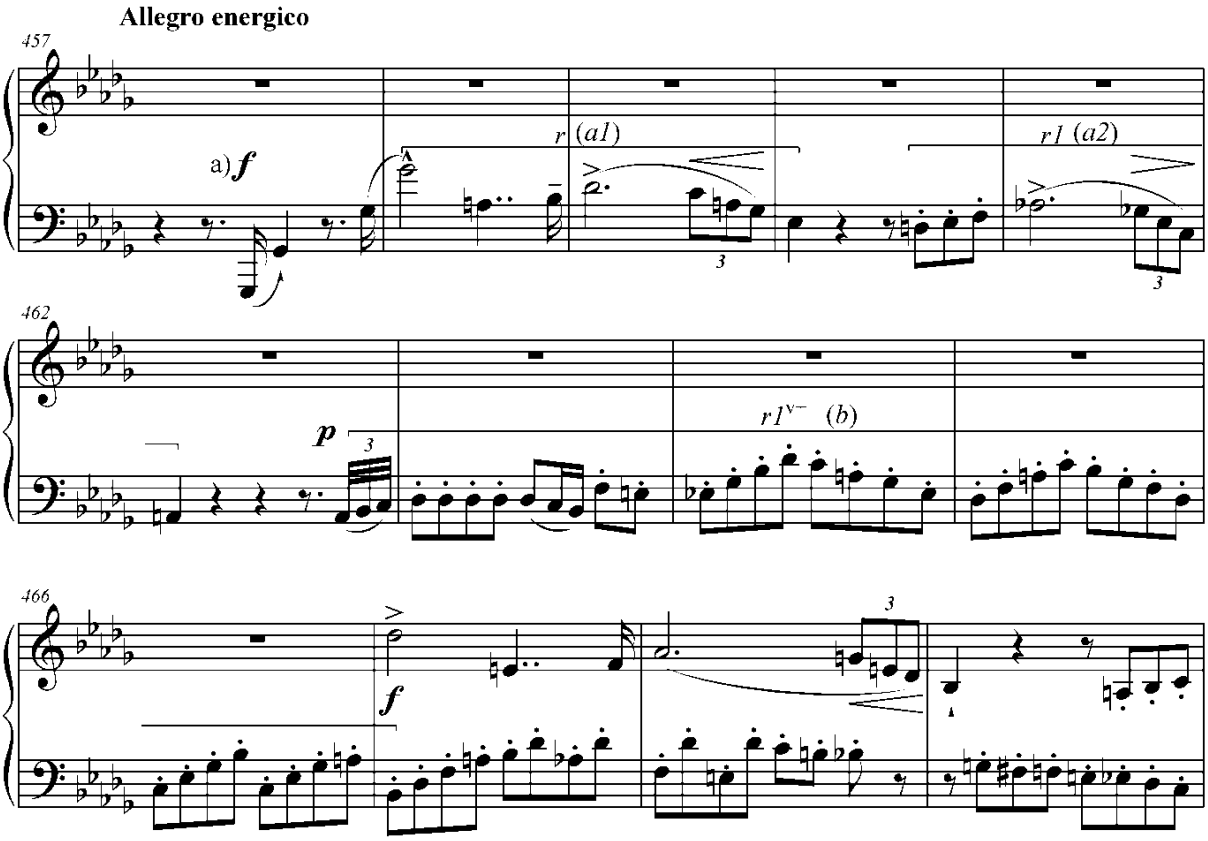


Example 4.37: Schumann, A minor Fugue No. 5 Op. 126, *1-5*.

The last three notes may be seen as an extension of the subject or as a codetta.

The fugal *Allegro energico* that marks the start of the recapitulation in Liszt's B minor Sonata uses an even more complex adaptation of the same kind, and can also be seen as an example of *A1*-type with subdivided *a* (see brachets):[50]

[50] Note that the opening bar in Ex. 4.39 does not form part of the subject, and is omitted in all



Example 4.38: Liszt, Fugal section in Sonata in B minor, *457-469.*

The subject is somewhat longer than most of the subjects in the WTC, but can be compared, both in terms of length and of variety of rhythmic design to the subject of the E minor Fugue II.10 and the C major organ fugue. The quaver rhythm which forms the upbeat to *r1* characterises the latter part of *r1*$^{v-}$; the upbeat itself is diminished to a demisemiquaver triplet.

4.2.2 Melodic shape

Analysis of the melodic shape in fugal subjects by Bach and the Romantic composers under investigation reveals similarities in the use of chromatic scalar movement, as well as unusual chromatic and/or dissonant intervals, used as leaps, exposed intervals,[51] delimitatory intervals[52], and/or ambits. The usage of these characteristic intervals in the WTC will be investigated under 4.2.2.1.

subsequent entries.

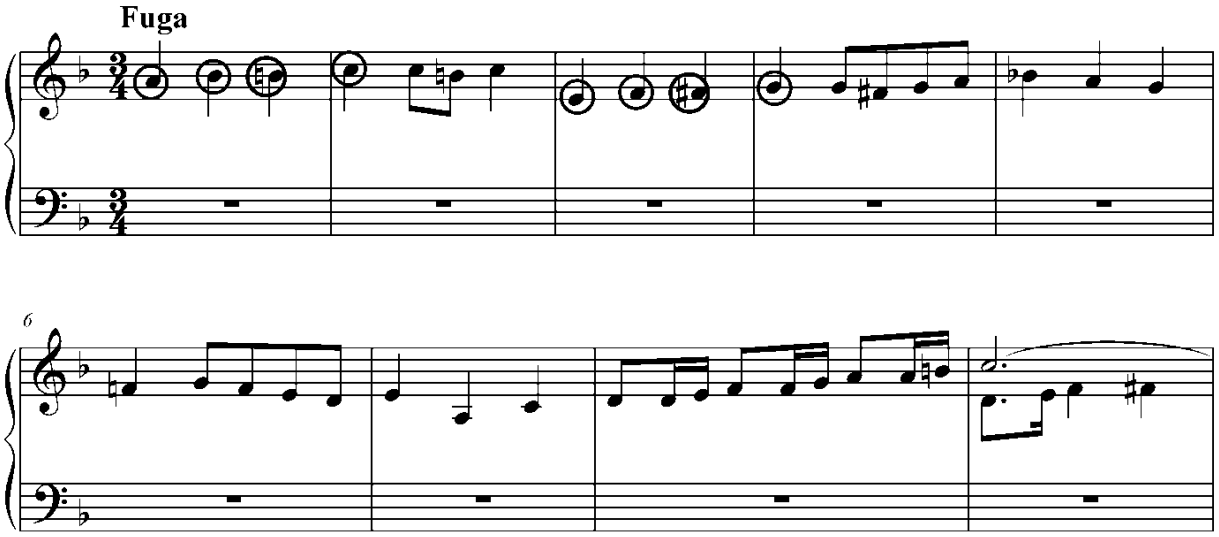
[51] Exposed intervals are chromatic and/or dissonant intervals formed by consecutive leaps in the same direction.

[52] Delimitators are the two notes that mark the beginning and end of a motion in one direction.

4.2.2.1 The use of characteristic intervals in Bach's subjects

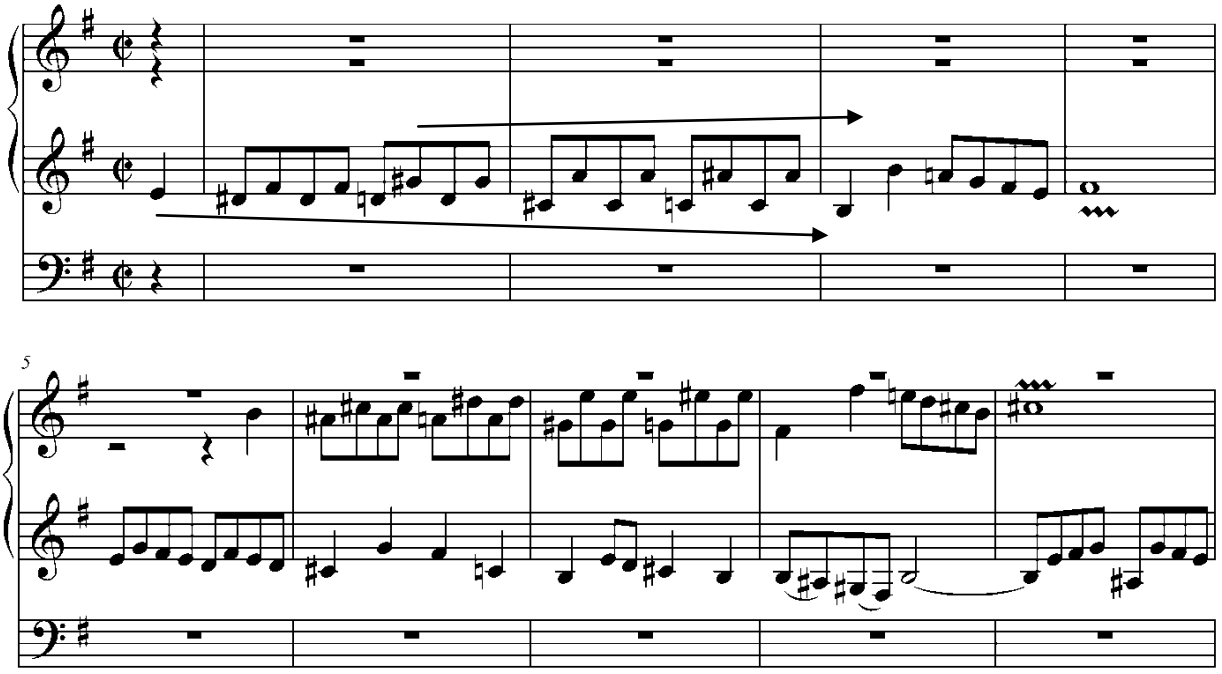
4.2.2.1a Scalar chromaticism

Several of Bach's fugue subjects in minor keys feature chromatic scalar movement. An example is the famous *Chromatische Fantasie und Fuge*:



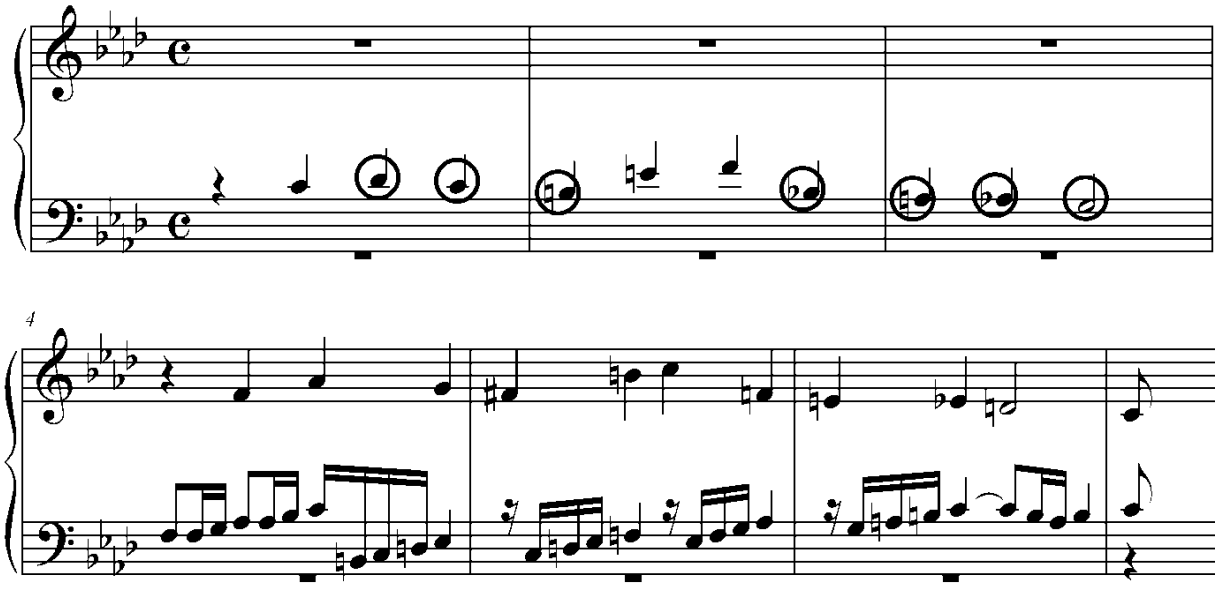
Example 4.39: Bach, Chromatic Fantasy and Fugue, *1-9*.

The 'Wedge' Fugue in E minor for organ, features chromatical scale segments in contrary motion:



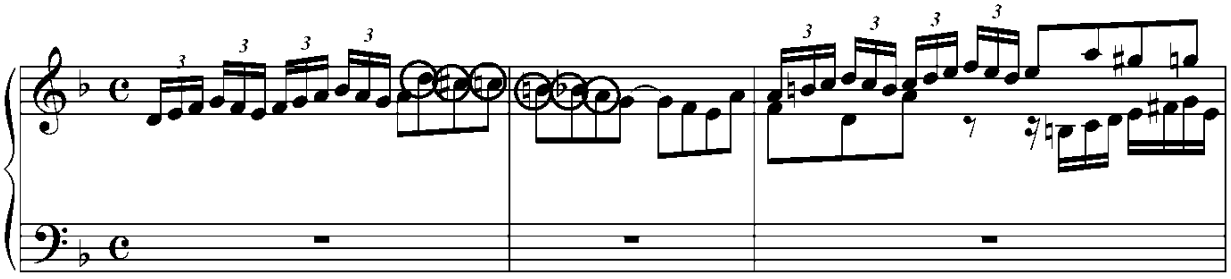
Example 4.40: Bach. 'Wedge' Fugue in E minor for organ, *0^4-9*.

In the WTC, descending scalar chromaticism is evident in the subject of in the F minor Fugue I.12:



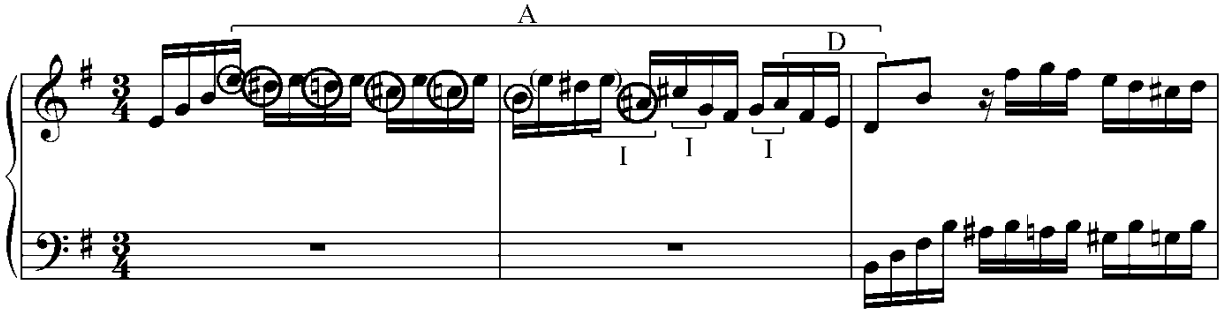
Example 4.41: Bach, F minor Fugue I.12, *1-7*[1].

and in the D minor Fugue II.6:



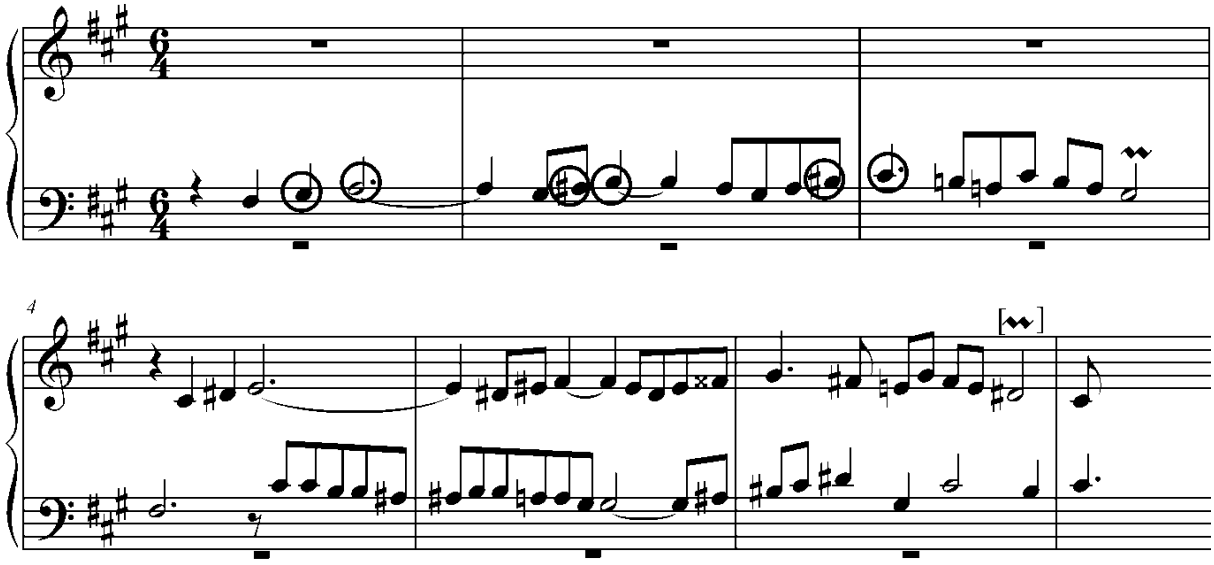
Example 4.42: Bach, D minor Fugue II.6, bars 1-3.

Descending scalar chromaticism in alternation with a tonic pedal point occurs in the subject of the E minor Fugue I.10:



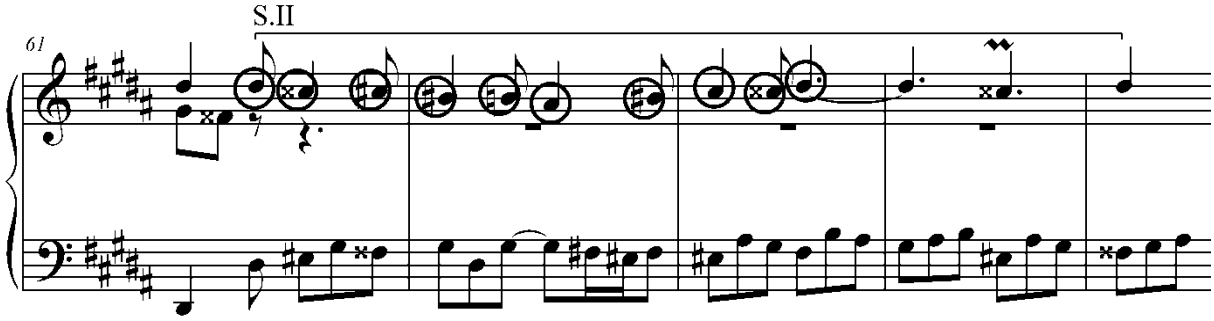
Example 4.43: Bach, E minor Fugue I.10, *1-3*.

Ascending scalar chromaticism forms the counter-subject of the B flat minor Fugue II.22 (Ex. 4.24), while the ascending chromatic scalar movement in the F sharp minor Fugue I.14 is interspersed with descending scalar motion:



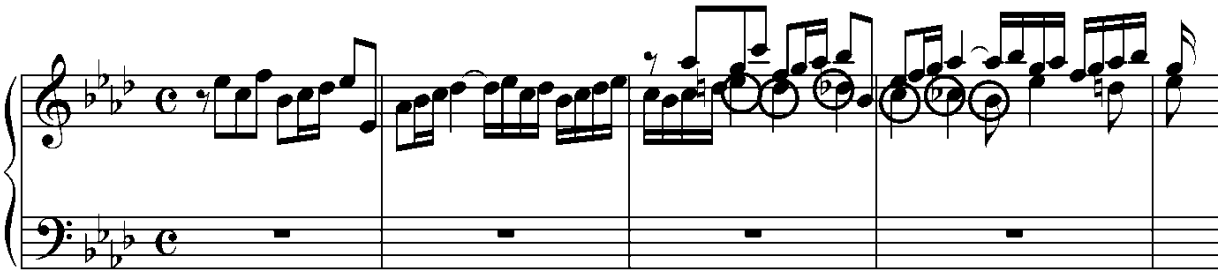
Example 4.44: Bach, F sharp minor Fugue I.14, *1-7*[1].

The second subject of the G sharp minor Fugue II.18 is constructed predominantly on chromatic scalar movement:



Example 4.45: Bach, G sharp minor Fugue II.18, *61-65*[1].

A similar six-note chromatic descent from the dominant to the supertonic occurs in the counter-subject of the A flat major Fugue II.17:



Example 4.46: Bach, A flat major Fugue II.17, *1-5*[1].

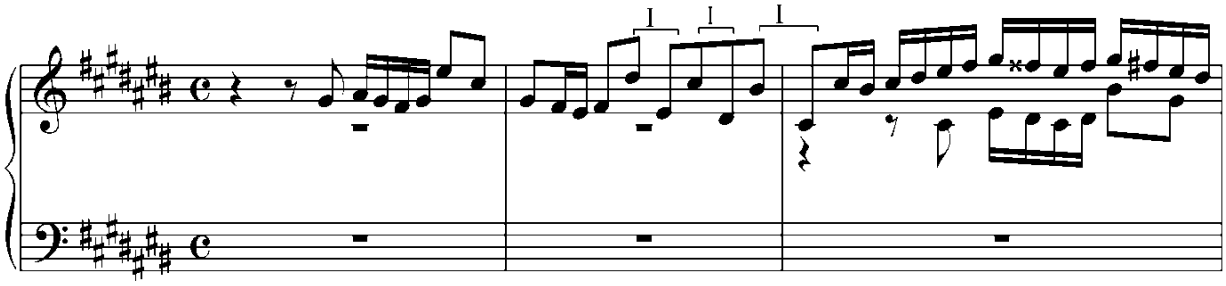
4.2.2.1b Direct chromatic and dissonant intervals

As mentioned above, another salient feature in the melodic shape in Bach's subjects is the use of chromatic and dissonant intervals (I). The following table lists the direct use of such intervals in the fugue subjects in the WTC.

Interval	Fugue
Augmented second	E minor I.10 (Ex. 4.48)
Diminished fourth	C sharp minor I.4 F minor I.12
Augmented fourth	E minor I.10 (Ex. 4.48) G sharp minor I.18 B minor I.24
Diminished fifth	E minor I.10 (Ex. 4.48) B flat minor I.22 F minor II.12 G major II.15 A minor II.20 B flat minor II.22
Augmented fifth	E minor II.10
Diminished seventh	A minor I.20 B minor I.24 E minor II.10 A minor II.20
Minor seventh	C sharp major I.3 (Ex. 4.47) E flat major I.7 F minor I.12

	G major I.15 E minor II.10
Major seventh	C sharp major I.3 (Ex. 4.47)
Minor ninth	B flat minor I.22

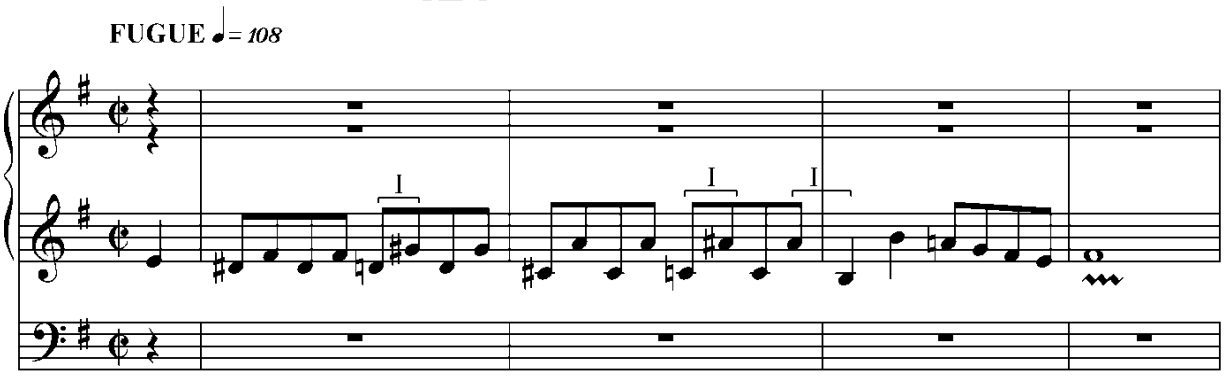
In the C sharp major Fugue I.3, Bach alternates direct intervals of major and minor sevenths with major and minor sixths in a descending sequence:



Example 4.47: Bach, C sharp major Fugue I.3, *1-3*.

Bach includes a series of direct chromatic and dissonant intervals in the E minor Fugue I.10 (see Ex. 4.7).

In the subject of the 'Wedge' Fugue, Bach uses an augmented fourth and a major seventh, as well as an augmented sixth, an interval not used in any of the subjects in the WTC:



Example 4.48: Bach, 'Wedge' Fugue in E minor for organ, 0^4-*4*.

From the above table and examples, it is evident that Bach uses multiple chromatic and dissonant intervals in some of the fugal subject in the WTC.

4.2.2.1c Exposed intervals

Exposed chromatic and/or dissonant intervals (E) are fairly rare in the subjects of the WTC, as can be seen from the following table:

Interval	Fugue
Diminished fifth	G major II.15
Diminished seventh	F minor II.12
Minor seventh	A minor II.20
Minor ninth	B flat minor I.22 (Ex. 4.55)

4.2.2.1d Delimitatory intervals

Bach also uses chromatic and/or dissonant intervals between delimitators of passages within the subject. The following table illustrates the use of such delimitatory intervals (D) in the WTC:[53]

Diminished third	F minor I.12 B minor I.24
Diminished fourth	D minor I.6 G sharp minor I.18 A minor I.20
Diminished fifth	D minor I.6 F minor I.12 G major I.15 G minor I.16 B flat major I.21 E minor II.10 F minor II.12 B flat minor II.22
Augmented fifth	E minor I.10
Diminished sixth	B minor I.24
Diminished seventh	D minor I.6 B minor I.24

[53] All the exposed intervals listed under 4.2.2.1c are also delimitatory intervals.

	F sharp minor II.13 B minor II.24
Minor seventh	B flat major I.21 C sharp minor II.4 D minor II.6 F sharp minor II.14 G major II.15 B flat major II.21 B major II.23
Minor ninth	B flat major I.21
Major ninth	E minor I.10

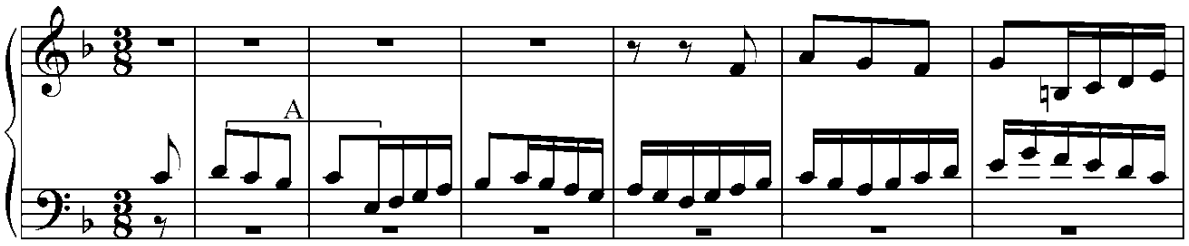
4.2.2.1e Ambits

Bach often uses chromatic and/or dissonant intervals as ambit of the subject or part thereof. The following table illustrate the instances of such ambits (A) in the WTC.

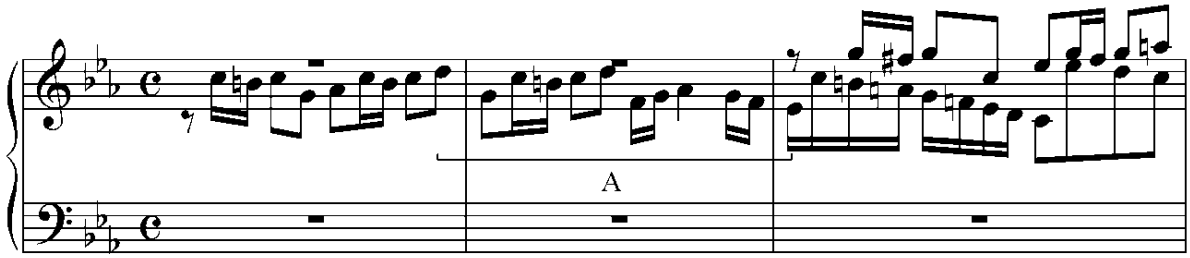
Interval	Fugue
Diminished fourth	C sharp minor I.4
Diminished seventh	D minor I.6 G minor I.16 F minor II.12 A minor II.20 B flat minor II.22
Minor seventh	F major I.11 F sharp major I.13 B major I.23 D major II.5 F sharp major II.13
Major seventh	C minor I.2
Minor ninth	E minor I.10 A major I.19 A minor I.20 B flat minor I.22 E minor II.10

	F major II.11 G sharp minor II.18 A minor II.20 B minor II.24
Major ninth	G major I.15 A flat major II.17 B flat major II.21

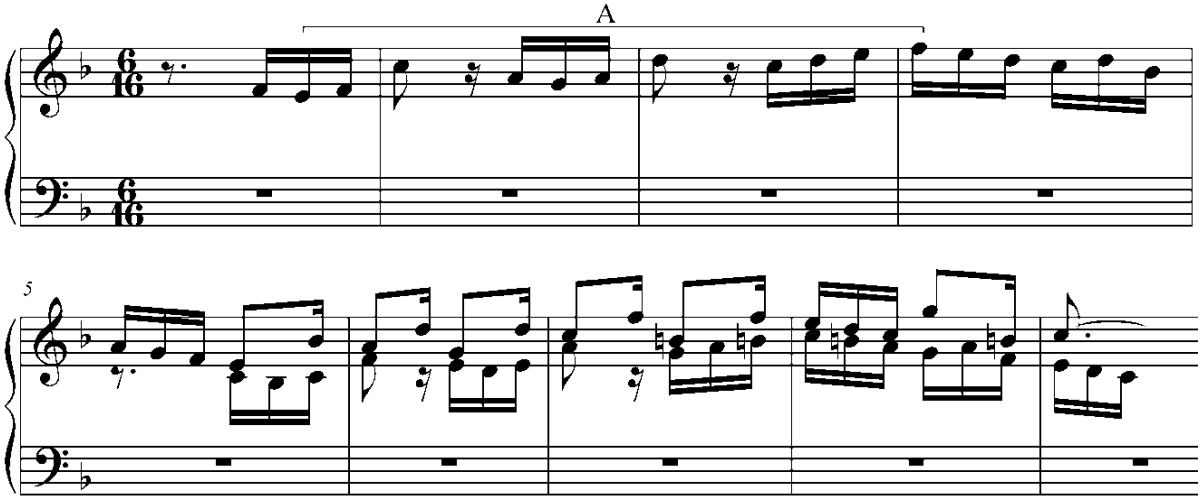
The examples below illustrate ambits of a minor seventh, a major seventh, a minor ninth and a major ninth respectively:



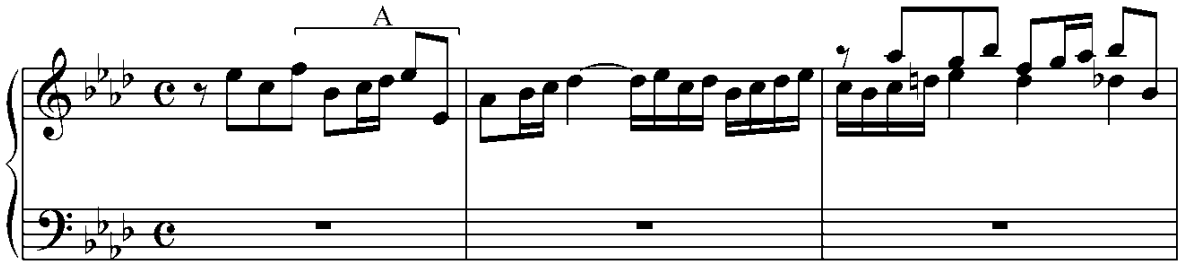
Example 4.49: Bach: F major Fugue I.11, *0^3-6*.



Example 4.50: Bach: C minor Fugue I.2, *1-3*.



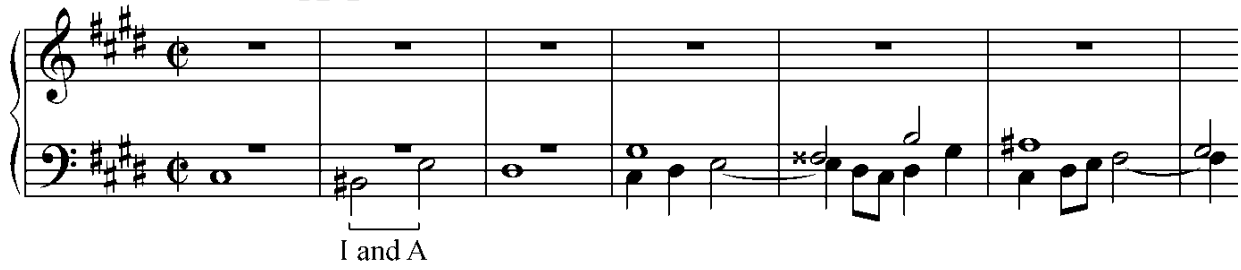
Example 4.51: Bach, F major Fugue II.11, *1-9*[3].



Example 4.52: Bach, A flat major Fugue II.17, *1-3*.

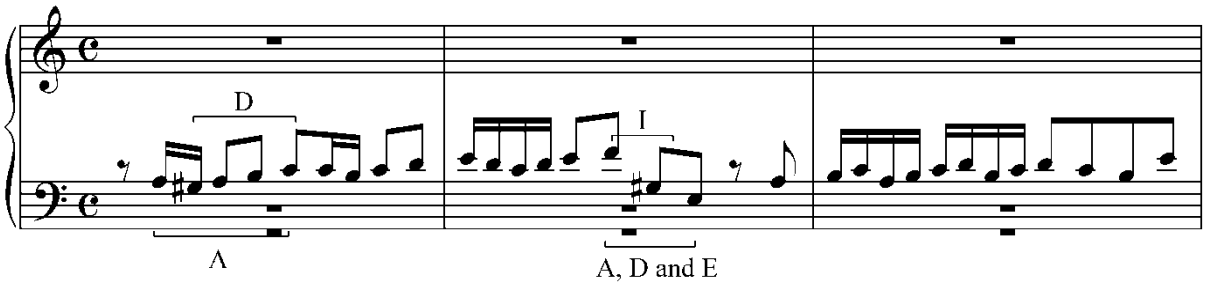
4.2.2.1f Integrated examples

The examples listed above also include subjects which feature multiple uses of characteristic intervals. In the C sharp minor Fugue I.4 the diminished fourth forms both a chromatic direct interval and the ambit of the fugue subject:



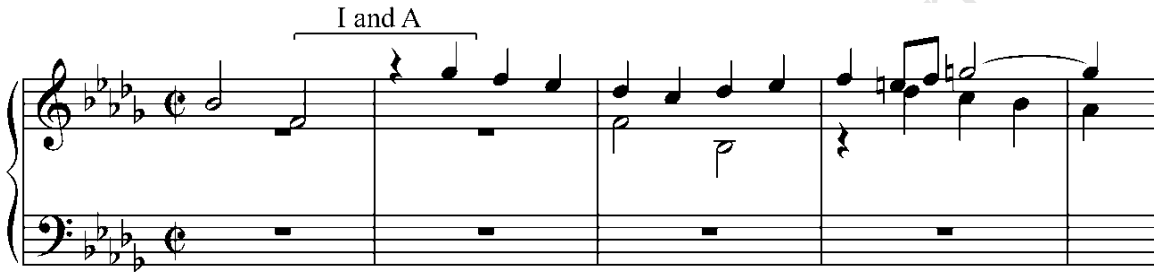
Example 4.53: Bach: C sharp minor Fugue I.4, *1-7*[1].

The subject of the A minor Fugue I.20 contains examples of unusual chromatic and/or dissonant intervals, used as direct intervals, exposed intervals, delimitatory intervals, and/or ambits (the first A indicates the ambit of the head-motif):



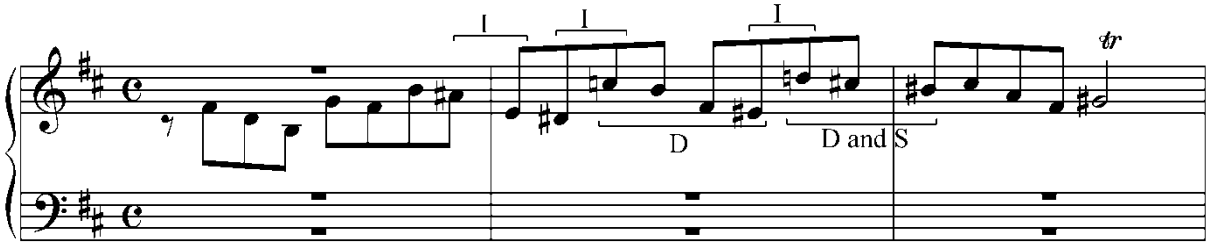
Example 4.54: Bach, A minor Fugue I.20, *1-6*.

The dissonant direct interval of a minor ninth in the B flat minor Fugue I.22 is the biggest in the WTC and it also forms the ambit of the fugue subject:



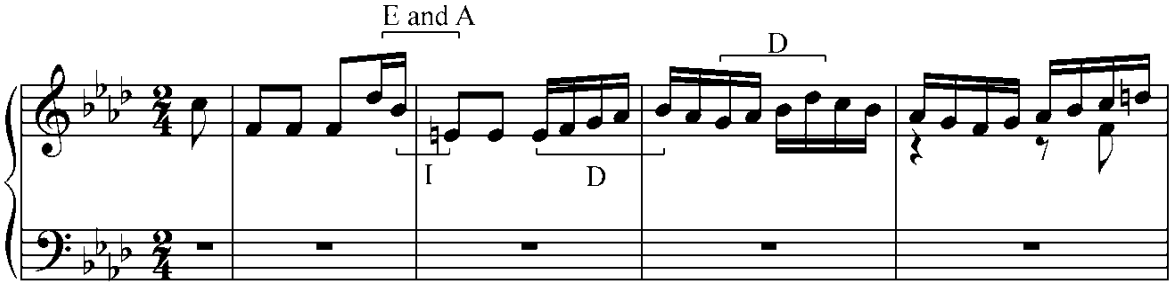
Example 4.55: Bach, B flat minor Fugue I.22, *1-5*[1].

The subject of the B minor Fugue I.24 contains chromatic scalar movement, dissonant and chromatic direct intervals and a diminished third and a highly unusual diminished sixth as delimitatory intervals:



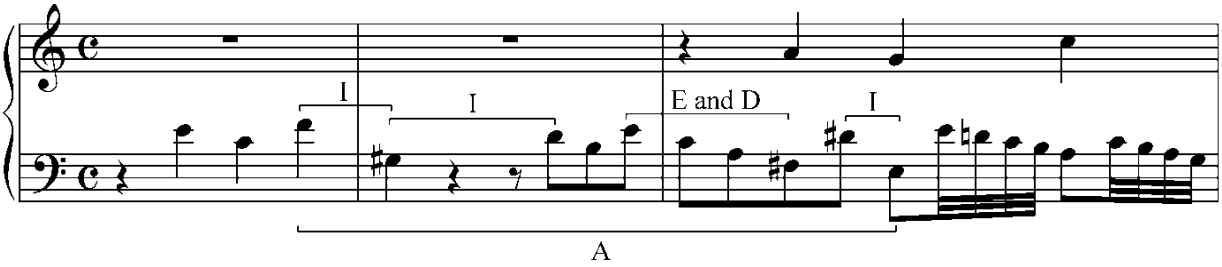
Example 4.56: Bach, B minor Fugue I.24, *1-3*.

In the F minor Fugue II.12, the chromatic exposed interval of a diminished seventh (2^2-3^1) also forms the ambit of the fugue subject; this is followed by a semiquaver passage featuring two diminished fifths as delimitatory intervals:



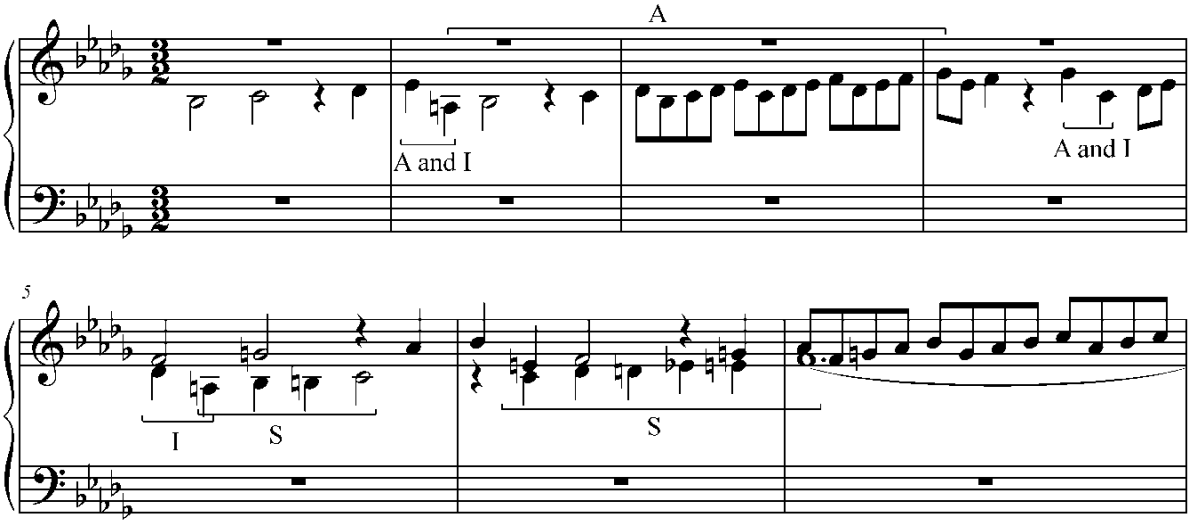
Example 4.57: Bach, F minor Fugue II.12, *0^2-8^1*.

The A minor Fugue II.20 is probably the best example of a fugue subject that integrates a number of unusual chromatic and/or dissonant intervals, used as direct intervals, exposed intervals, delimitatory intervals and/or ambits:



Example 4.58: Bach, A minor Fugue II.20, *1-3*.

In the B flat minor Fugue II.22, the first and last phrase contain a direct interval of a diminished fifth, which also form the ambit of the respective phrases, while the ambit of the subject is a diminished seventh. The counter-subject, which consists entirely of chromatic scalar motion, is linked to the subject by a direct interval of a diminished fourth:



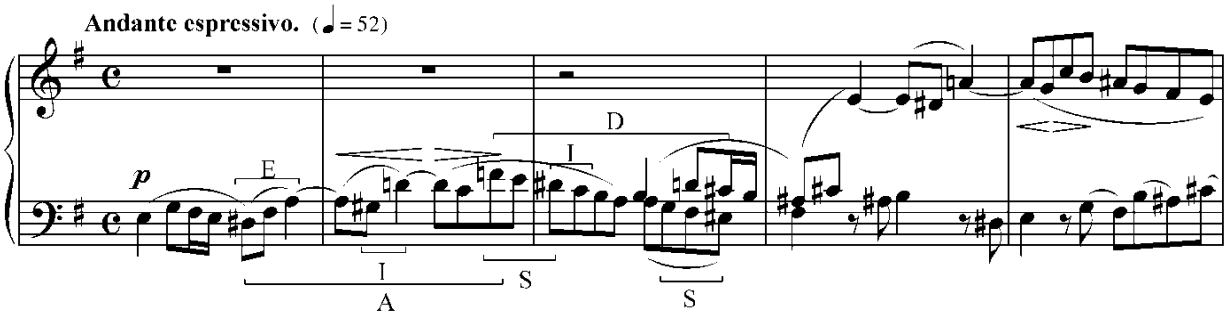
Example 4.59: Bach: B flat minor Fugue II.22, *1-7*.

4.2.2.2 The use of characteristic intervals in the Romantic fugue subjects

As mentioned before, the Romantic composers in this study make use of similar chromatic scalar movement, as well as unusual chromatic and/or dissonant intervals, used as leaps, exposed intervals, delimitatory intervals and/or ambits.

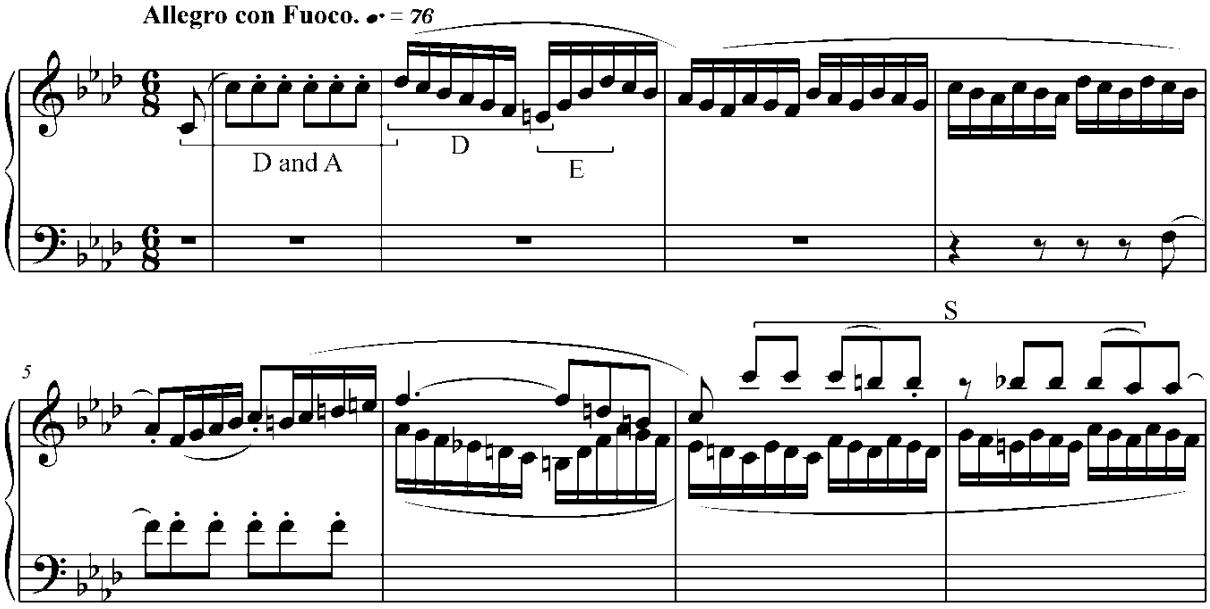
4.2.2.2a Integrated examples

In the subject of Mendelssohn's E minor Fugue Op. 35 No. 1, the subject and its extension contain two brief instance of chromatic movement, as well as a chromatic delimitatory interval of a diminished ninth (the most unusual delimitatory interval of all the works included in the study), diminished fifths as exposed interval and direct leaps, and a chromatic ambit of a diminished tenth (the second biggest ambit of Mendelssohn's fugal subjects under investigation):



Example 4.60: Mendelssohn, E minor Fugue No. 1 Op. 35, *1-5*.

The D major Fugue No. 2 Op. 35 (Ex. 4.18) has a dissonant ambit of a minor seventh and a delimitatory interval of a diminished fifth in *b*. The B minor Fugue No. 3 Op. 35 (Ex.4.26), also contains a delimitatory interval of a diminished fifth in *b1* and *b2*, but has a dissonant ambit of a minor ninth. The latter interval also forms the ambit of the F minor Fugue Op. 35 No. 5, which also includes a diminished seventh as a delimitatory interval and as an exposed interval. Mendelssohn also uses a short descending chromatic passage as the most important motif within the countersubject:



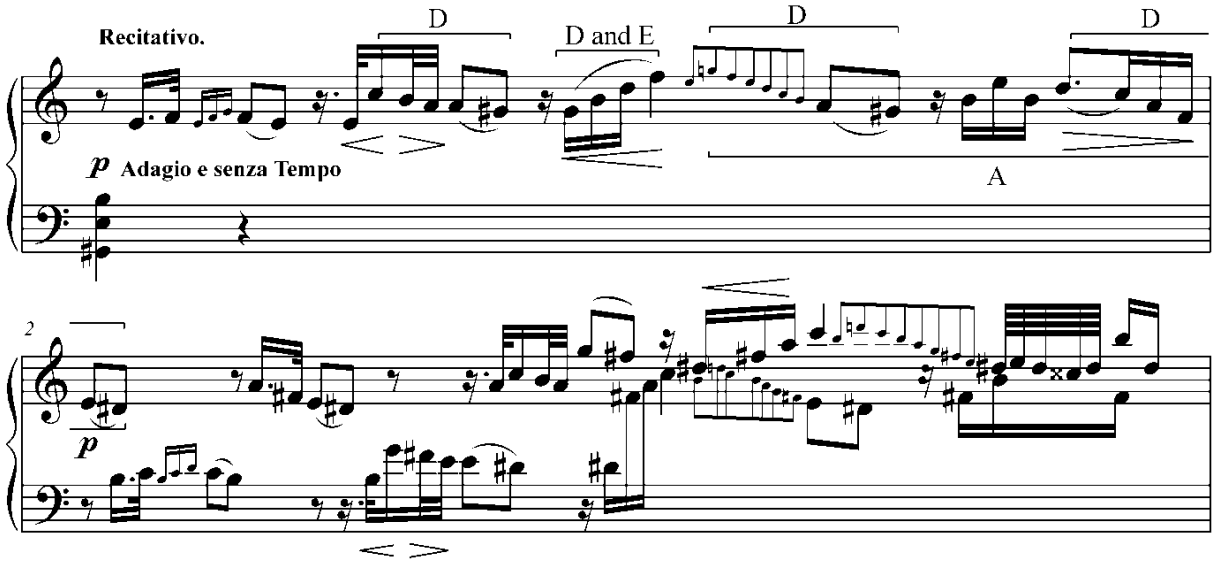
Example 4.61: Mendelssohn, F minor Fugue No. 5 Op. 35, *0^{6}-4.*

The subject of the B flat major Fugue No. 6 Op. 35 (Ex. 4.30) also includes two dissonant direct leaps of a minor seventh in *b1* and *b2* and one instance of a chromatic delimitatory interval of a diminished fifth in *b1*.

The A flat major Fugue No. 4 Op. 35 is the only one of Mendelssohn's fugue subjects that does not include the use of any chromatic and/or dissonant intervals, which is similar to fourteen subjects in the WTC.[54]

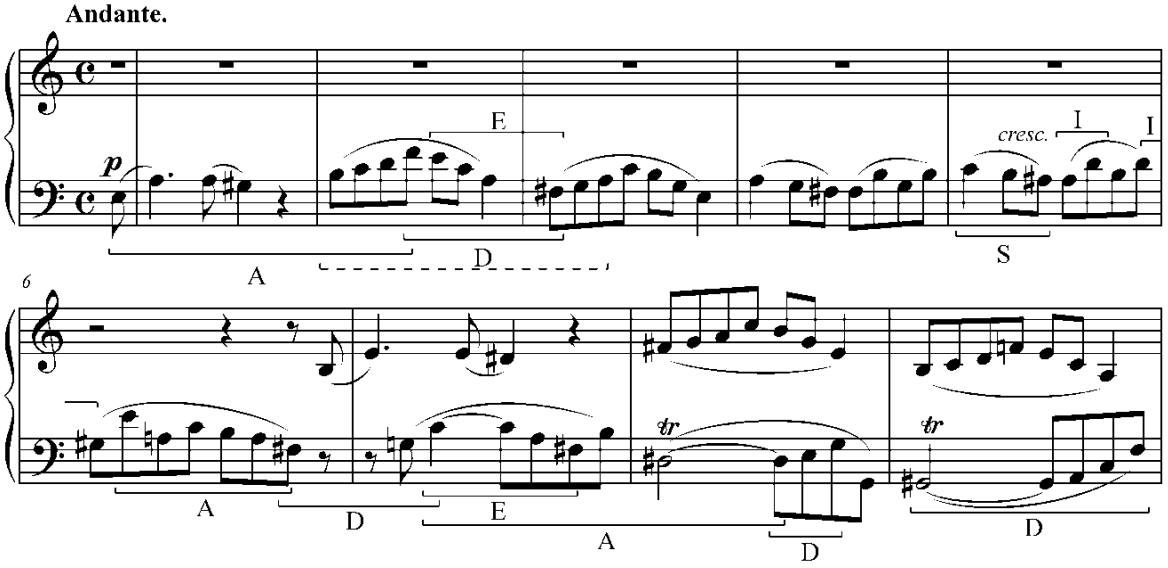
The ambit of the fugal opening of second movement of Mendelssohn's E major Sonata No. 6, is a diminished eleventh, the biggest in any of Mendelssohn's piano fugues. The fugue subject also includes an exposed interval of a diminished seventh, as well as two diminished octaves as delimitatory intervals. The diminished octave is not employed in the subjects of the WTC.

[54] The fugues in C major I.1, D major I.5, D sharp minor I.8, E major I.9, F sharp minor I.14, A flat major I.17, A major I.19, C major II.1, C minor II.2, C sharp major II.3, E flat major II.7, D sharp minor II.8, E major II.9 and A major II.19.



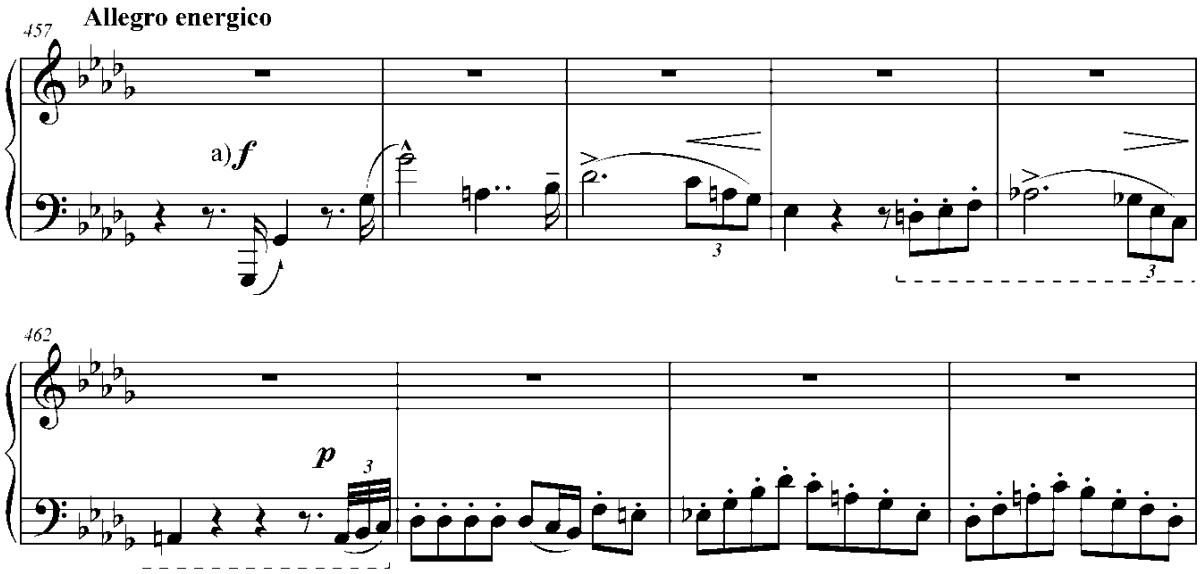
Example 4.62 Mendelssohn, E major Sonata Op. 6, 2nd movement, *1-2*.

The subject of Chopin's A minor Fugue utilises a brief chromatic scalar motion as well as a number of characteristic intervals. The ambit of the subject is a minor ninth, and it includes a delimitatory interval of a diminished octave and an exposed interval of a minor seventh. A diminished fourth and fifth are used as direct intervals. Further characteristic intervals are used in the codetta and the counter-subject:



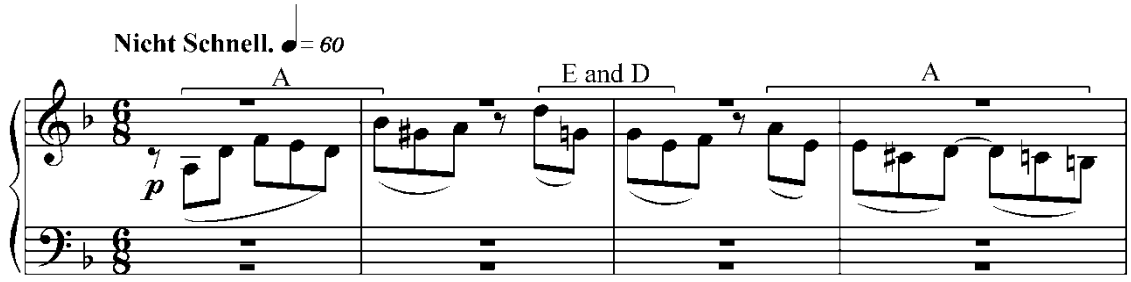
Example 4.63: Chopin, A minor Fugue, *0^4-9*.

The ten-note segment marked with a dashed bracket is virtually identical in intervallic structure to a ten-note segment in the fugue subject in Liszt's B minor Sonata:



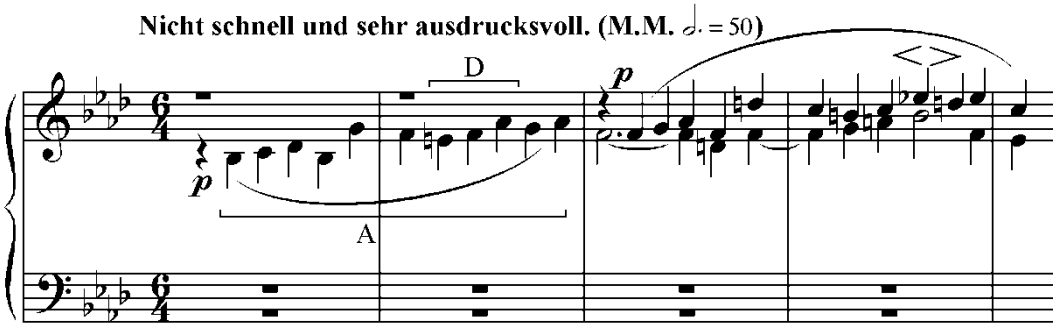
Example 4.64: Liszt, B minor Sonata, *457-465*.

In the fugues of Schumann's Op. 72 only two subjects make use of combinations of characteristic intervals. The D minor Fugue No. 1 is the only fugue subject of Schumann that uses an exposed interval, in this case a minor seventh which also forms the delimitatory interval in the second phrase. The first and third phrases of the subject each have a dissonant ambit, a minor ninth and a minor seventh respectively:



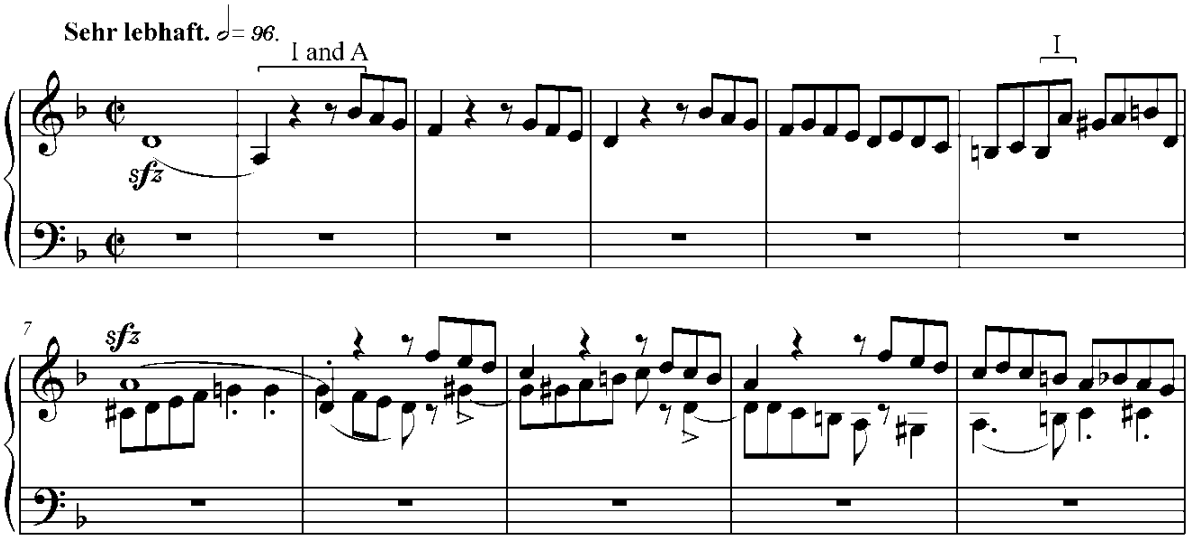
Example 4.65: Schumann, D minor Fugue No. 1 Op. 72, *1-4*.

The F minor Fugue No. 3 has a minor seventh as ambit of the subject and includes a diminished fourth as delimitatory interval in the latter part of the subject:



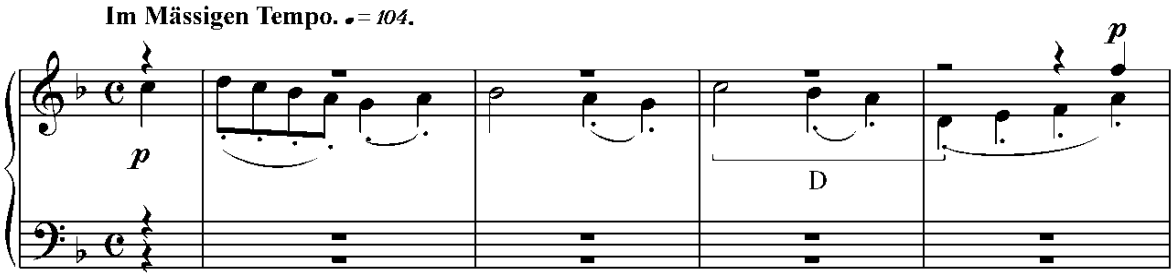
Example 4.66: Schumann, F minor Fugue No. 3 Op. 72 *1-5*[1].

The D minor Fugue No. 2 is the only fugue in Schumann's Op. 72 that uses dissonant direct intervals and the subject's ambit is a minor ninth. As in Bach's B flat minor Fugue I.22 (Ex. 4.55) a minor ninth occurs between the second and third note of the subject (between *a* and *b1*), which are separated by a rest, or rests, while a direct leap of a minor seventh is used in *b3*:



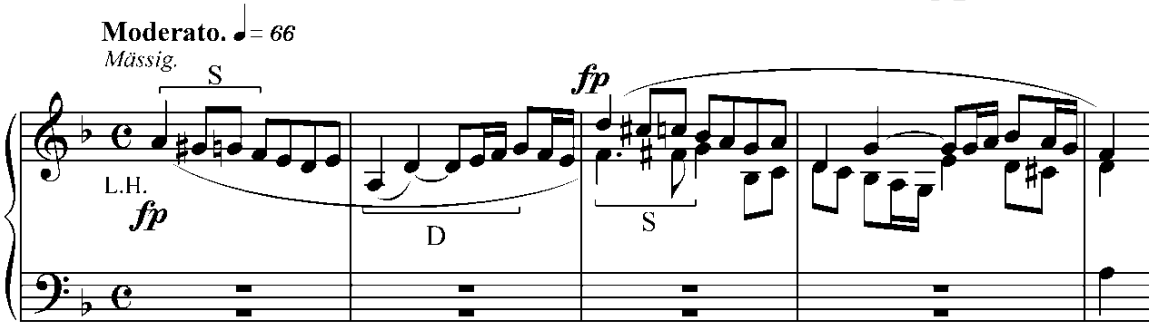
Example 4.67: Schumann, D minor Fugue No. 2 Op. 72, *1-6*.

The F major Fugue No. 4 Op. 72 has a minor seventh delimitatory interval in the latter part of the subject:



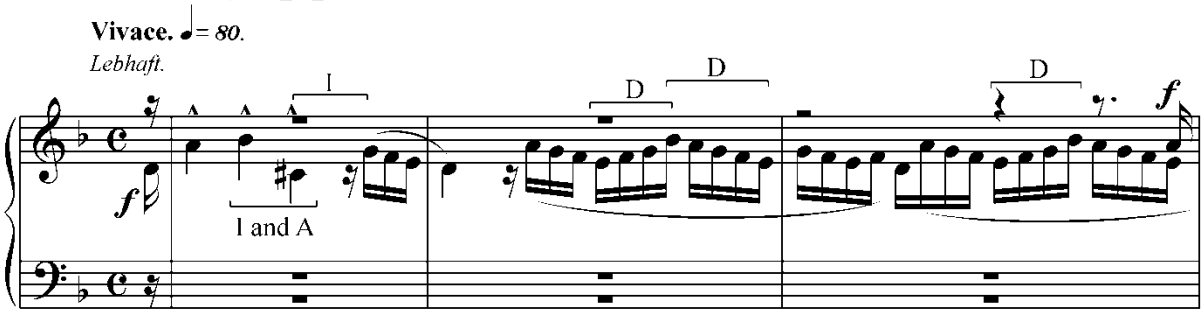
Example 4.68: Schumann, F major Fugue No. 4 Op. 72, *0[4]-4*.

The subject of Schumann's Fugue No. 2 Op. 126, like Mendelssohn's in Ex. 4.60, has a brief descending chromatic line, now as opening motif and the counter-subject uses a three-note ascending chromatic opening. The second phrase features a diminished seventh as ambit:



Example 4.69: Schumann, Fugue Op. 126 No. 2, *1-5[1]*.

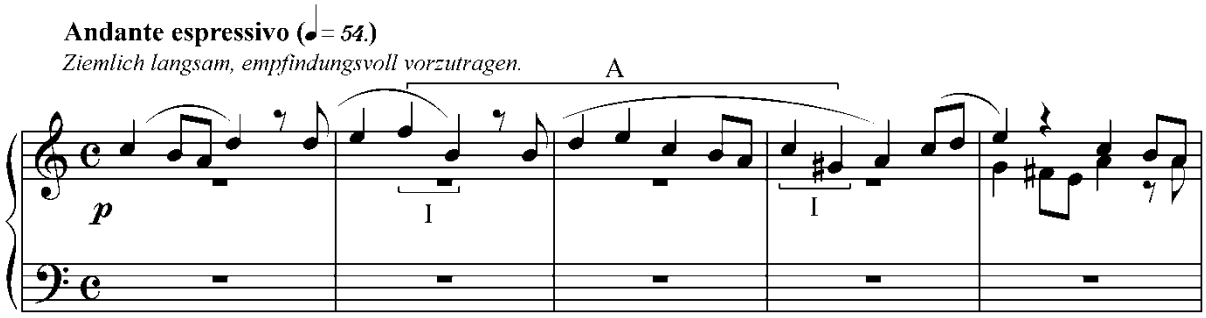
In Schumann's Op. 126, the subject of the F major Fugue No. 3 does not include any interval that is chromatic and/or dissonant. Two fugues make use of a combination of characteristic intervals. In the D minor Fugue No. 4 the subject has two consecutive chromatic intervals in the first bar (a diminished seventh and a diminished fifth).



Example 4.70: Schumann, D minor Fugue No 4 Op. 126, *0[4]-3*.

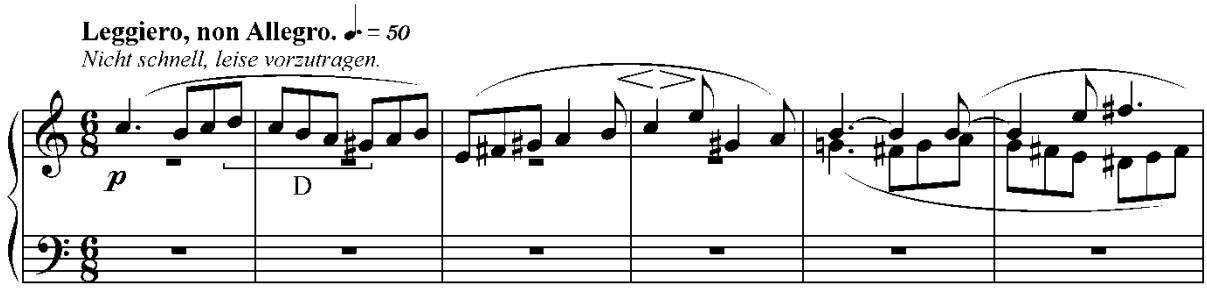
The diminished seventh, at the same time, forms the ambit of the subject, similar to Bach's usage in the A minor Fugues I.20 and II.20 (Ex. 4.54 and 4.58). The latter part of the subject contains three instances of the use of the same delimitatory interval.

The A minor Fugue No.5 also has a diminished seventh as ambit. The second phrase includes an interval of a diminished fifth, while the latter part of the subject has an interval of a diminished fourth:



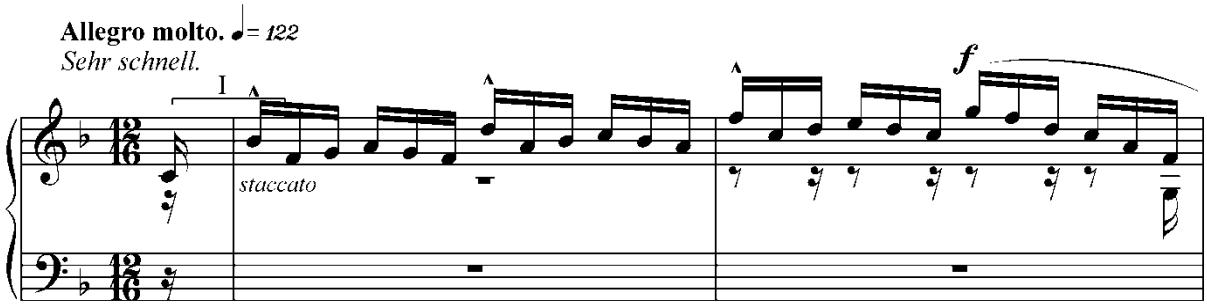
Example 4.71: Schumann, A minor Fugue No. 5 Op. 126, *1-5*.

The remaining three fugues of Op. 126 include only one unusual characteristic interval in their subject. The A minor Fugue No. 1 features a dissonant delimitatory interval of a diminished fifth:



Example 4.72: Schumann, A minor Fugue No. 1 Op. 126, *1-6*.

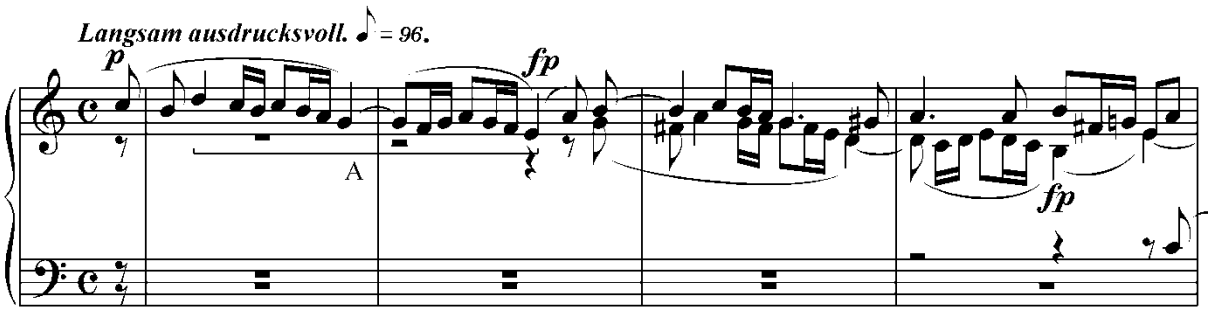
The initial interval of the F major Fugue No. 6 is a minor seventh:



Example 4.73: Schumann, F major Fugue No. 6 Op. 126, 0^{12}-*2*.

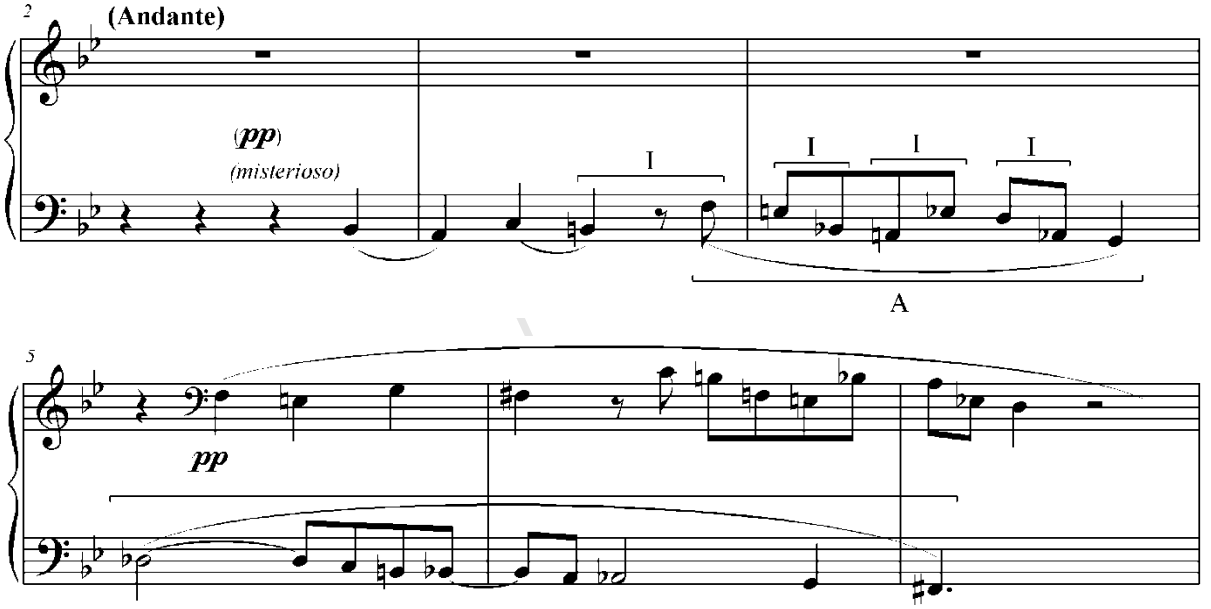
Bach does not employ a characteristic direct interval at the start of any of the subjects in the WTC.

The ambit of the A minor Fugue No. 7 is a minor seventh:



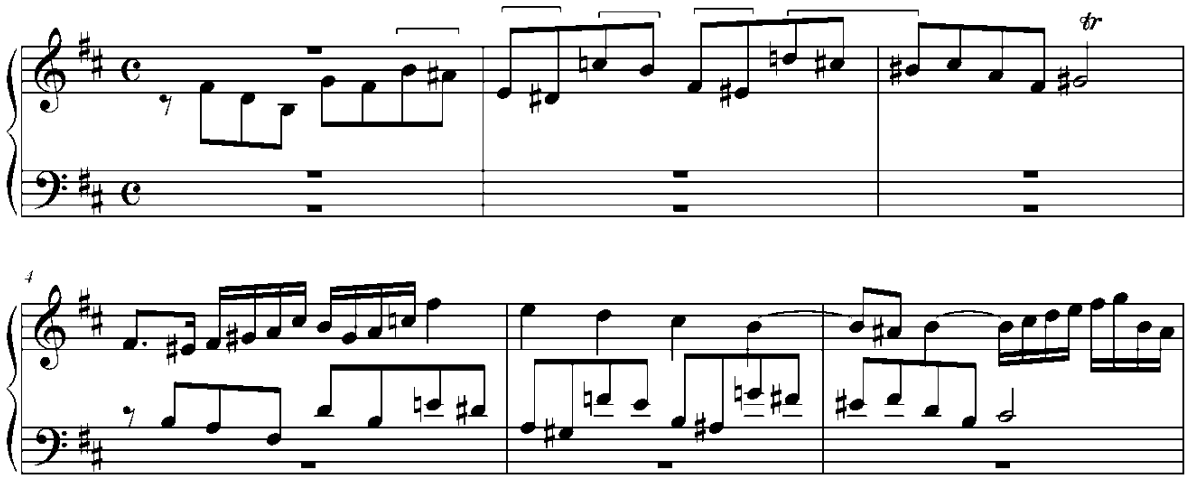
Example 4.74: Schumann, A minor Fugue No. 7 Op. 126, *0^4-4*.

Despite the highly chromatic nature of the subject Liszt's Fantasia and Fugue on the Theme BACH, the variety of characteristic intervals employed is fairly limited. Four tritones appear in alternating diminished fifths and augmented fourths, while the ambit of the subject is a minor seventh



Example 4.75: Liszt, Fugue on BACH, *2^4-7^2*.

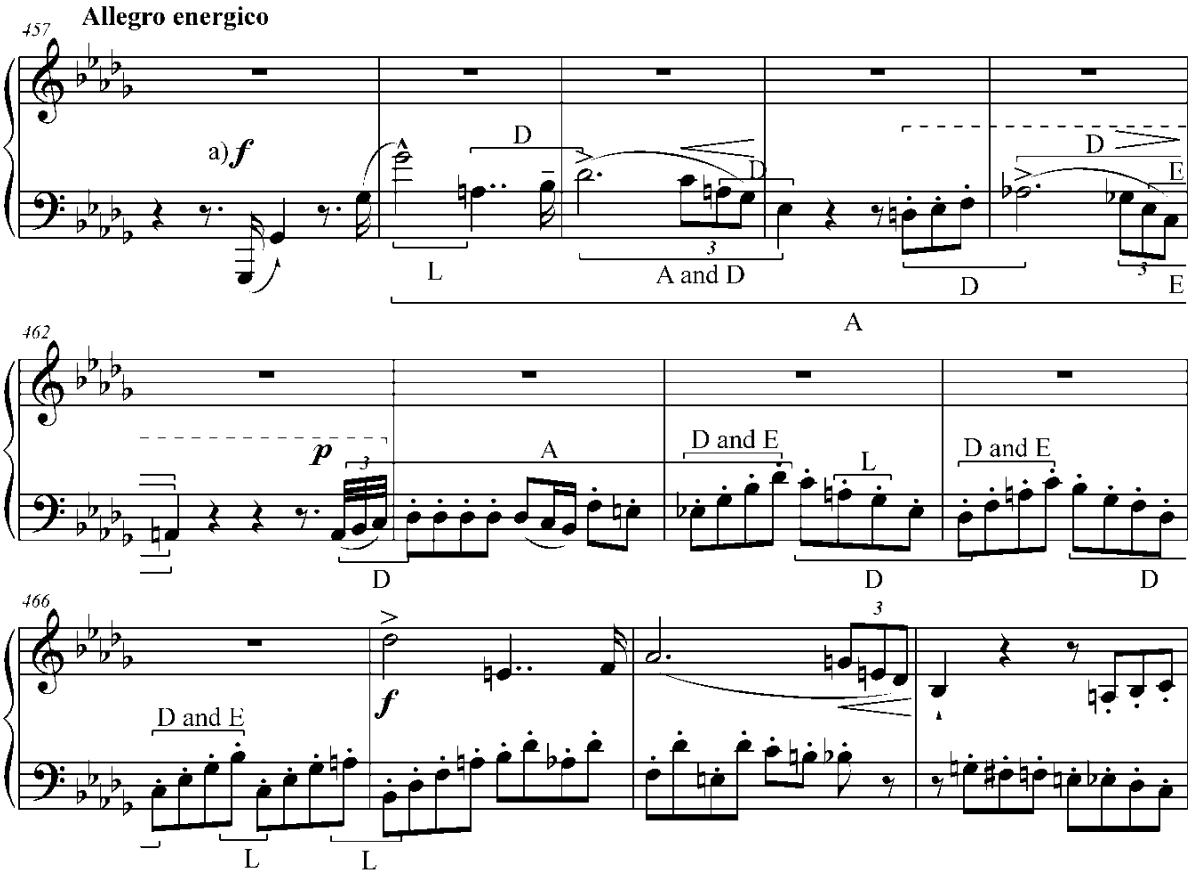
The use of alternating chromatic scalar segments is closely related to that in Bach's B minor Fugue I.24:



Example 4.76: Bach, B minor Fugue I.24, *1-6*.

Both subjects leap back and forth between semitonal dyads from two chromatic scalar complexes. The counter-subject in Liszt's fugue represents on of the lengthiest instances of chromatic scalar usage in fugal writing (see Ex. 4.75).

In the highly chromatic fugue subject of the fugal section of the B minor Sonata, Liszt only includes a brief three-note passage that displays chromatic scalar movement (*462-463*) exploring the chromatic scalar element more fully in the counter-subject (*468* and *469*). The subject also has the most complex usage of chromatic and/or dissonant characteristic intervals of any of the Romantic composers under investigation:



Example 4.77: Liszt, B minor Sonata, *457-469*.

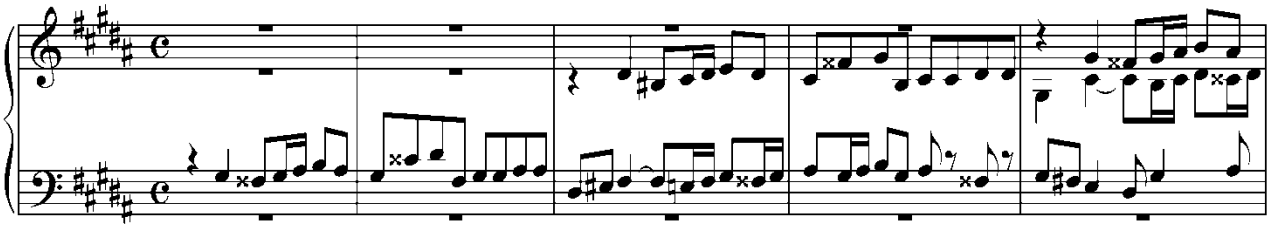
It includes several chromatic and/or dissonant direct intervals (an augmented second, a diminished seventh, a minor seventh and a major seventh). Due to the highly chromatic and dissonant nature of the subject, several chromatic and dissonant ambits, delimitatory intervals, and exposed intervals are created, with the overall ambit, a diminished fourteenth, greater than any of Bach's subject ambits in the WTC. Like Schumann's No. 6 Op.126 (Ex. 4.73), the subject also starts with a characteristic chromatic direct interval after its first statement, which includes two introductory octave leaps.

The subject of the Fugue in Franck's *Prélude, Chorale et Fugue* (Ex.4.36) also shows an extensive use of chromatic movement. The subject is almost entirely constructed on a descending chromatic line from E to A (0^4-3^3). The chromatic movement is then discontinued until the entry of the answer in 4^4. The range of the subject is a perfect eleventh, which is the same as the amplest subject range in the WTC, that of the G major Fugue II.15, but apart from the major third between the last two notes, the subject does not employ any direct intervals larger that a major second.

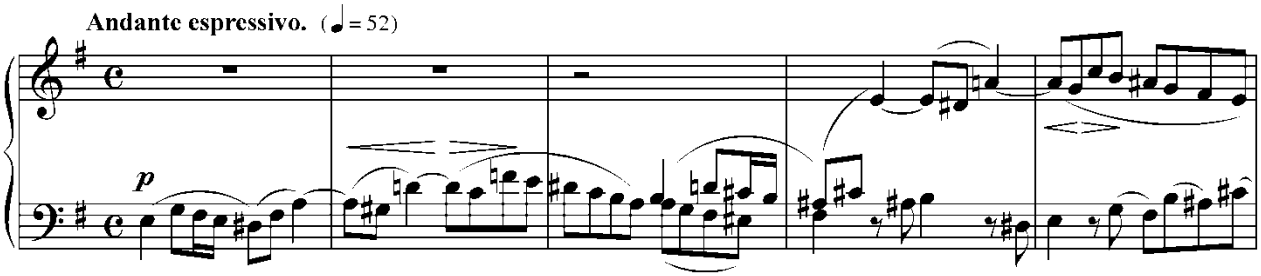
Fauré's A minor Fugue No.3 Op. 84, likewise, does not make use of any direct interval greater than a major second. The subject of Fauré's E minor Fugue No 6 Op. 84, uses only consonant direct intervals, while the subject in Brahms's 'Handel' variations (Ex. 4.35) relies entirely on diatonic seconds and thirds. None of these subjects feature any other use of characteristic intervals.

4.3 Romantic fugal subjects that correspond to specific Bach models

The subjects of some Romantic fugues appear to be based on very specific Bach models. A case in point is the first two bars of the subjects in Bach's G sharp minor Fugue I.18 (Ex. 4.78) and Mendelssohn's G minor Fugue No. 1 Op. 35 (Ex. 4.79) that show both rhythmic and melodic similarities. The opening six notes of Mendelssohn's subject can be seen as a free inversion of Bach's; both outline a diminished fourth, and both use exactly the same rhythmic construction, the only difference being that Mendelssohn starts on the strong beat. He also interrupts the subsequent flow of quavers twice by lengthening a note by a crotchet, making his subject slightly longer that Bach's:



Example 4.78: Bach, G sharp minor Fugue I.18, bars *1-5*.

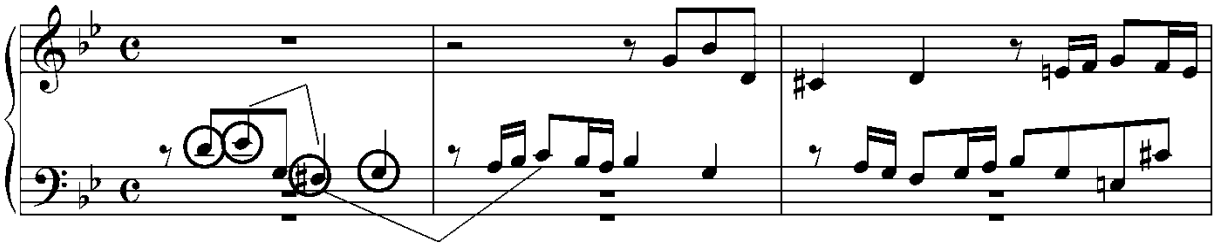


Example 4.79: Mendelssohn, Fugue Op. 35 No. 1, bars *1-5*.

Both subjects proceed with a three-note rising motif on the strong beat in which the tritone or its enharmonic equivalent is featured. Bach uses the augmented fourth, while Mendelssohn the diminished fifth. Mendelssohn also employs an augmented second in *3*[1].

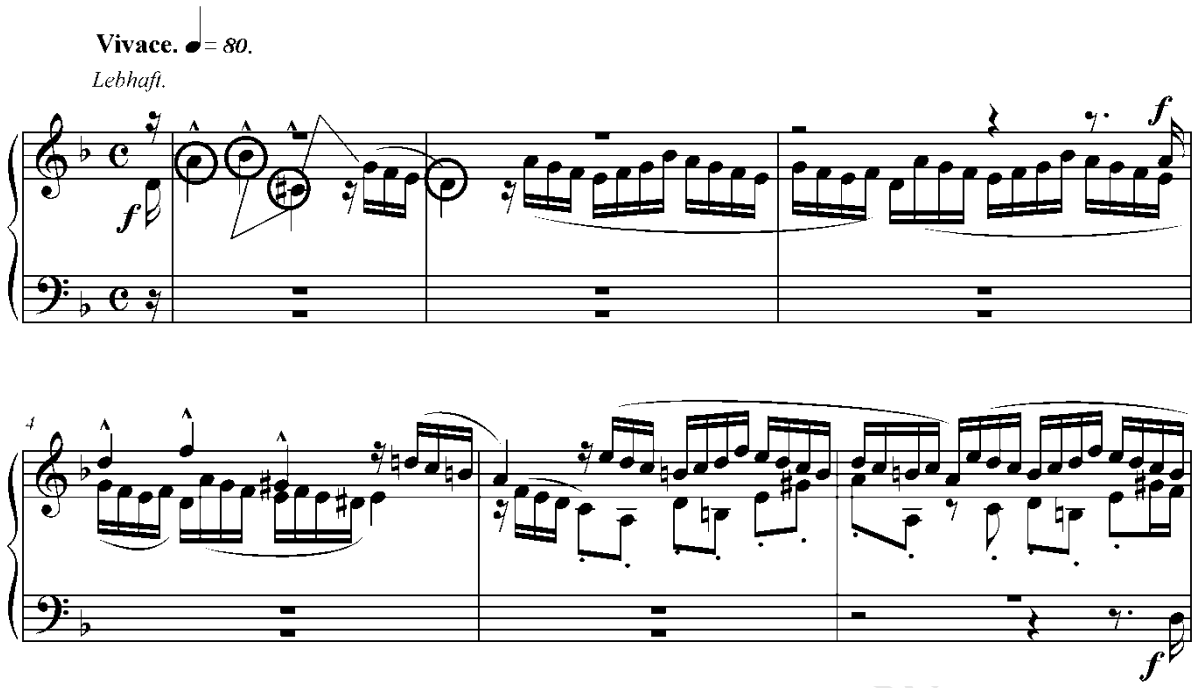
Schumann uses in his D minor Fugue No. 4 Op. 126 (Ex 4.81) a subject similar in melodic

construction to that used by Bach in the G minor Fugue I.16 (Ex. 4.80). Bach's fugue starts on the dominant note, which then moves up a minor second and is followed by a descending minor sixth and a minor second, so that the delimitators of the head-motif (and the ambit of the subject) form a diminished seventh. The next delimitator (F sharp to C) forms a diminished fifth in 1^3.



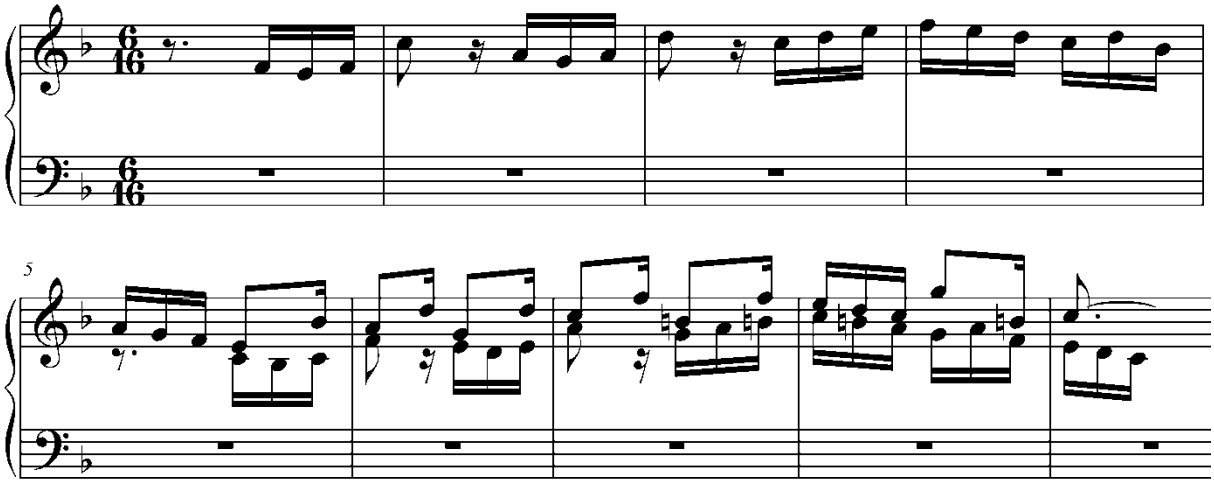
Example 4.80: Bach, G minor Fugue I.16, bar *1-3*.

Similarly, Schumann's subject has the same ambit of a diminished seventh, but the a difference is that interval is sounded directly, by means of a transposed permutation of the first four notes of Bach's head-motif. In Schumann's fugue, the resolution of the leading note is interrupted by means of inserting a semiquaver rest and a descending three-note semiquaver passage leading to the tonic note (2^1), which again introduces a diminished fifth between the third and fourth delimitators. From this point on, Schumann's subject is considerably lengthened compared to Bach's, and incorporates the rather un-Bachian procedure of the immediate repetition of a 16-semiquaver figure:

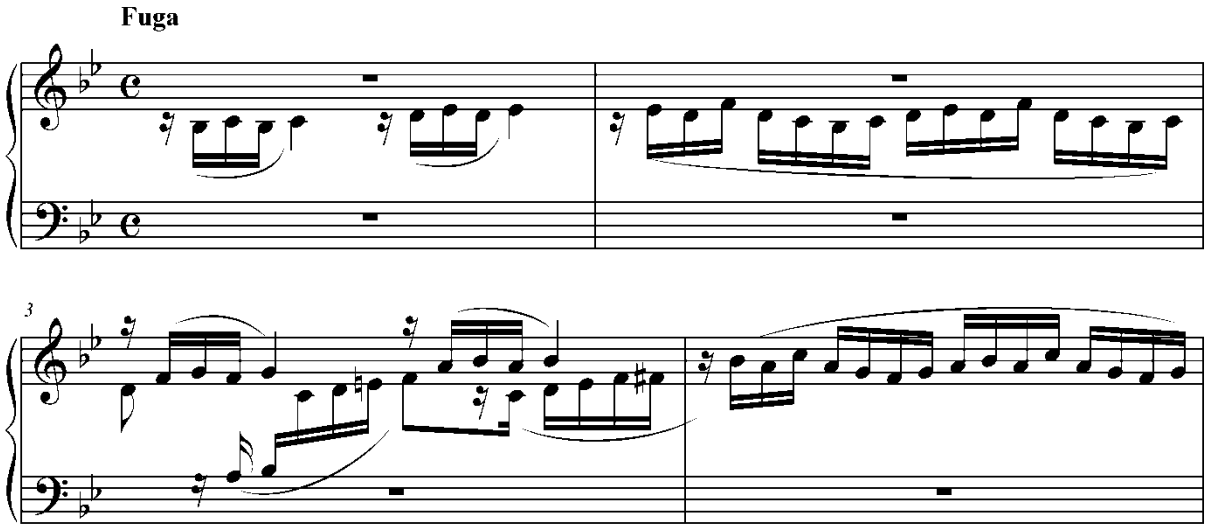


Example 4.81: Schumann, D minor Fugue No. 4 Op. 126, *0^4-6*.

At first glance, the rhythmic and melodic design of fugue subjects in Brahms's 'Handel' variations (Ex. 4.83) is noticeably similar to the subject of Bach's F major Fugue II.11 (4.82):



Example 4.82: Bach, F major Fugue II.11, *1-9^3*.

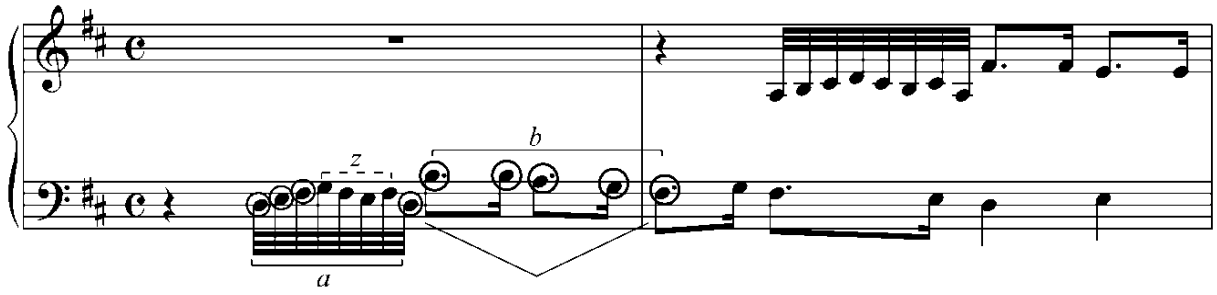


Example 4.83: Brahms, Fugue from *Variationen und Fuge über ein Thema von Georg Friedrich Händel* Op. 24, *1-4*.

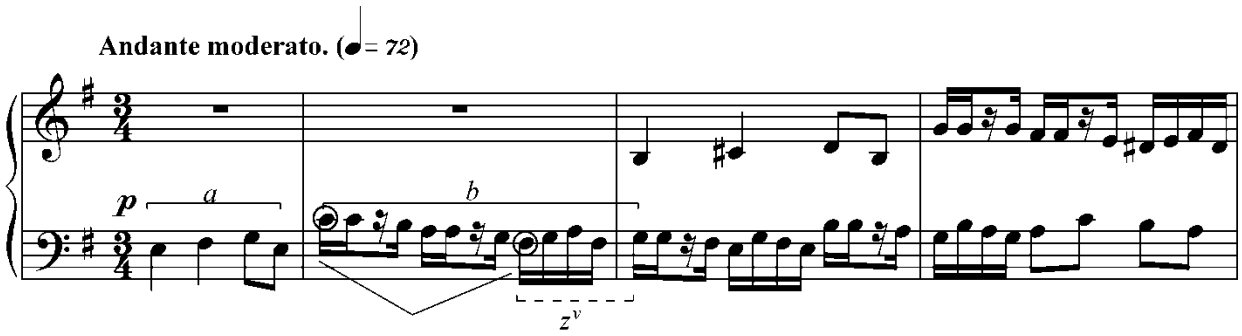
There are three main differences between the two subjects:

- Bach's two initial anacrusis figures are based on lower auxiliary notes while Brahms's are based on upper auxiliary notes
- the interval following the anacrusis in Bach's subject is a perfect fifth and a perfect fourth respectively, whereas in Brahms it is a major second and a minor second
- Bach's subject outlines an interval of a major ninth, Brahms's a perfect fifth.

In comparing the subject of Fauré's Fugue in E minor No. 6 Op. 84 (Ex. 4.85) with that of Bach's D major Fugue I.5 (4.84) it can be seen that Fauré's head-motif (*a*), while much slower than Bach's, has the same melodic design apart from the turn on F sharp (*z*). The similarities in melodic material and movement in the *b* sections are readily apparent. Another similarity between the two subjects is that both have an ambit of a sixth. Fauré's *b* is more elaborate than Bach's, and almost appears to 'add' a variant of the turn-like figure *z* (involving the mediant and its neighbours) that Fauré *a* subtracted from Bach's *a*:



Example 4.84: Bach, D major Fugue I.5, bars 1-2.



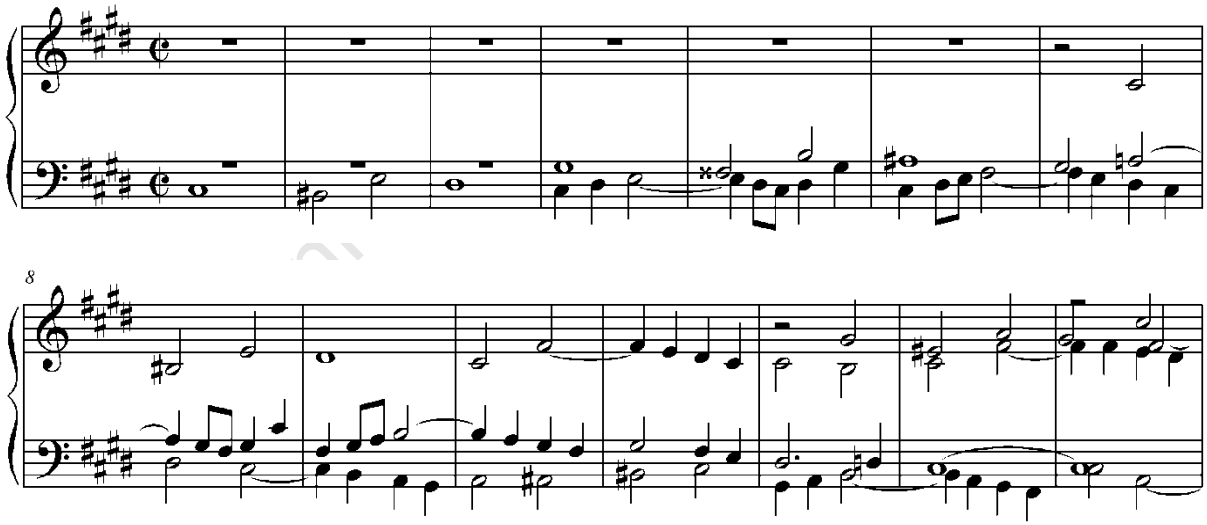
Example 4.85: Fauré, Fugue Op. 84 No. 6, bars 1-4.

4.4 Answer

The answer is the direct imitation of the subject in another voice, almost always a perfect fifth higher or a perfect fourth lower. Cole (2003:124) suggests that the answer may enter

> (1) immediately at the end of the subject; (2) before the subject is finished; or (3) some time after [the subject] has finished.

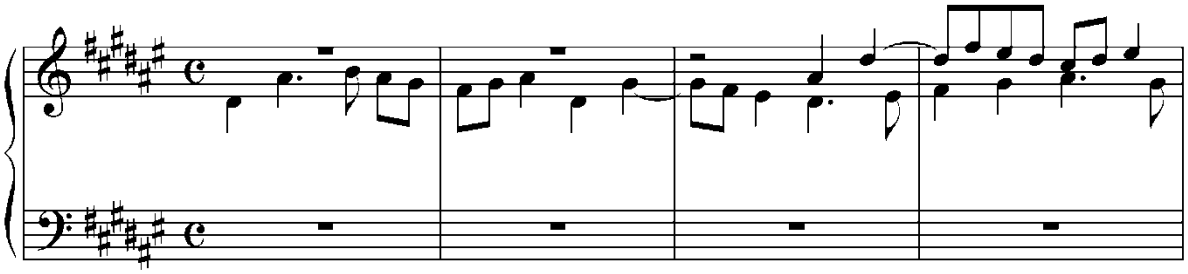
McHose (1947:364) points out that the first note of a subject, if it is a long note, is frequently shortened when it appears in the answer. This is, however, not always the case. In the C sharp minor Fugue I.4 it is the first note of the third, fourth and fifth entries (respectively subject and answer) which is halved.



Example 4.86: Bach, C sharp minor Fugue I.4, *1-14.*

A clear example of this is also seen in the counter-exposition of the A flat major Fugue II.7 in which the first note of the initial subject and answer entries is halved. In the E major Fugue II.9, only the first note of the first answer is halved.

The majority of the answers start on the same beat as the subject, but Bach metrically displaces the entry of the answer in seven fugues. These are the fugues in D sharp minor I.8 (Ex. 4.87), G minor I.16, C sharp major II.3, C sharp minor II.4, D major II.5, E major II.9 and A major II.19.



Example 4.87: Bach, D sharp minor Fugue I.8, *1-4.*

There are two types of answers, *real* and *tonal*. According to scholars, a fugue that has a real answer may be considered to be a real fugue and a fugue with a tonal answer as a tonal fugue.

4.4.1 Real answer

4.4.1a The WTC

The real answer is a strict imitation of the subject, i.e. an exact transposition of the subject into the dominant tonality. Oldroyd (1967:53) suggest that for a real answer to be possible the subject must not start with a dominant-tonic leap or have a dominant emphasis near the beginning, and it must conclude in the tonic key.

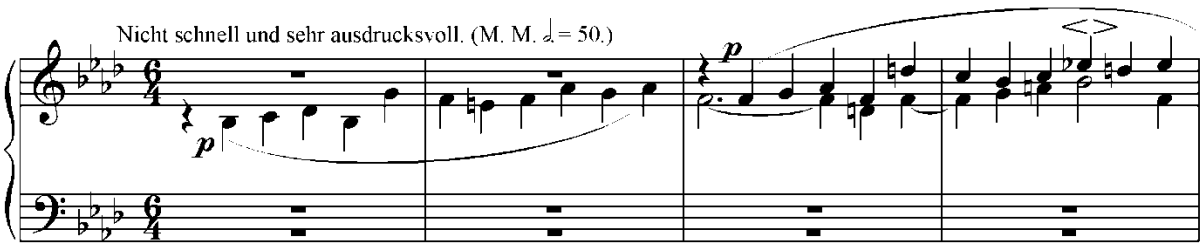
There are some exceptions in the WTC. The subject of the D minor Fugue I.6 closes on the dominant. This ending is, however, *on* – rather than *in* – the dominant. The two-voice E minor Fugue I.10 has a modulating subject that ends in the dominant tonality. In 'normal' circumstances the answer would have been tonal to ensure a return to tonic tonality, but since there is no need for a third entry in the tonic, such a tonal alteration is not needed and Bach employs a real answer. The subject of the F sharp minor Fugue I.14 has a short modulation to the dominant key, which would require a tonal answer, but instead it returns to the tonic with the result that Bach uses a real answer. The subject of the D minor Fugue II.6 progresses to the dominant through scalar motion, which Bach answers with a real answer that normally would have require a tonal answer.

4.4.2b The Romantic fugues

Five of Mendelssohn's fugues of Op. 35 and the fugal section in the E major Piano Sonata Op. 6 may be labelled as real, since they feature answers that are exact transpositions of the subject into the dominant tonality. In No. 3 Op. 35 the entry of the real answer on the last note of the subject after ten crotchets creates metrical displacement by half-a-bar, a common feature in Bach, but this feature is rather rare in Mendelssohn.

Although Chopin's subject starts with a dominant-tonic leap, he uses a real answer instead of the expected tonal answer. The result is that the answer starts with a leap from dominant of dominant to dominant. Only in *56^{4}-58* is the ascending fifth that would have started a tonal answer employed, in this case to leap from subdominant to tonic.

Schumann's F minor Fugue No. 3 Op. 72 is the only fugue in Op. 72 that utilises a real answer:



Example 4.88: Schumann, F minor Fugue No. 3 Op.72, 1-4.

Schumann's fughettas No.1, No. 5, No. 6 and No 7 in Op. 126 should theoretically have been tonal, owing to the dominant emphasis at the beginning of the subjects, but Schumann opts for real answers.

The fugal section of Liszt's B minor Sonata may be labelled as real, since the answer that follows the subject is an exact transposition into the dominant tonality. This is rather unusual given the emphasis on the dominant function area in the opening bars, which in the answer becomes the dominant of dominant, rather than dominant of subdominant, as one would have expected.

Franck's fugue may be labelled as real, since it employs an answer that is an exact transposition of the subject into the dominant tonality. The predominantly chromatic nature of

the subject, as well as its lack of emphasis on the tonic and dominant[55], make it at times hard to perceive the key and also makes a tonal answer unnecessary.

Brahms's fugue may be labelled as a real fugue, since the answer is an exact transposition of the subject and is therefore real.

4.4.2 Tonal answer

4.4.2a The WTC

Contrary to the strict imitation of a real answer, a tonal answer makes use of free imitation of the subject, with some variety in the intervallic structure, but still moving to the dominant key.

According to most scholars a tonal answer will be used in following instances:

- when the subject starts with a leap from dominant to tonic or emphasises the dominant near the beginning
- when the tonic note is followed by the leading note
- when the subject modulates to the dominant.[56]

In the latter case, the alteration is usually introduced at this point to return to the tonic key.

The answer in the E flat major Fugue I.7 contains two intervallic alterations: firstly, between the first and second notes, where the dominant-tonic leap of the subject is changed to a tonic dominant-leap, and secondly, after the quaver rest, where the modulation in the subject to the dominant is altered to a modulation to the tonic. In the F minor Fugue I.12, the answer is used in tonal form only in the exposition, after which it is omitted and only the subject is used in transposed form. The expected answer of the A major Fugue I.19 would naturally be a real answer since it does not modulate and has no dominant emphasis; however, Bach employs a tonal answer. The answer of the B major Fugue I.23 similarly has an unexpected tonal answer since Bach elected $1^{2\text{-}4}$ as a dominant emphasis. In the G major Fugue II.15 and the B flat

[55] The end of the subject even appears to be in D major; it is only the two quaver link leading down to the B that establishes the key of B minor.

[56] McHose (1947:374) also states that it is sometimes used when the dominant note moves to the submediant, subdominant, or mediant.

major Fugue II.21, Bach opted to use tonal answers where real answers would have been acceptable.

There is also an exception in which the answer does not appear in the dominant tonality, but is in the subdominant key, i.e. is transposed up a perfect fourth or down a perfect fifth. Oldroyd (1967:75) suggests that this can occur when the subject is relatively short, and maintains the original key. The dominant tonality may be delayed till the latter part of the answer, or it may be completely avoided. Oldroyd's argument that an absence of dominant elements in the subject can lead to an answer in the subdominant seems rather debatable, as it would seem more natural that a *preponderance* of these in the subject would induce the composer to consider an answer in the subdominant. Moreover, a subject that does not contain the subdominant degree can be transposed up a perfect fourth or down a perfect fifth without departing from the home key. Another instance in which it may be employed is in a modulating subject to ensure a return to the tonic in the answer, instead of a modulation to the dominant of the dominant key. The second subject in Bach's G sharp minor Fugue II.18 is not a short subject and it does not avoid the subdominant degree, yet still employs a subdominant answer. The reason for this is the construction of the subject, which includes the subdominant degree in the chromatic scalar motion.

4.4.2b The Romantic fugues

Mendelssohn's F minor Fugue No. 5 in Op. 35 is the only fugue in this opus that has a tonal answer due to fact that it commences on the dominant and has a dominant emphasis, which inevitably results in a tonal answer according the model.

Three of Schumann's fugues of Op. 72 may be labelled as tonal, since they feature intervallic alterations in the answer. Fugue No. 1 starts with a dominant-tonic leap and Fugue No. 2 with a tonic-dominant leap. In Fugue No. 4 the answer is tonal since the subject starts on the dominant note. Fugue No. 3 starts on the subdominant, a practice that was not found in the WTC.[57] Bullivant (1971:48) writes 'a subdominant first note would be used only when the fugue occurred during the course of a piece and started in the temporary subdominant tonality.'

[57] In the F sharp major Fugue II.13 the subject starts on the leading note and in the B flat major Fugue II.21 the subject starts on the supertonic. These notes, however, may be seen as part of the dominant triad.

Three of Schumann's fughettas, No. 2, No. 3 and No. 4, of Op. 126 utilise tonal answers, as the subjects of No. 2 and No. 3 start on the dominant. In No. 4, the subject starts with a tonic note that leaps to the dominant, thus Schumann uses a tonal answer.

Fauré's two fugues may be labelled as tonal, as the answers feature intervallic alterations in the transposition of the subject. In the case of the E minor Fugue No. 6, this is not necessitated by any of the usual reasons (tonic-dominant leap at outset, dominant emphasis or modulation to the dominant), but simply by the absence of bridging material, which means that Fauré has to transpose the latter part of the answer up a step in order to reach the tonic chord for the subject entry in the next bar.

4.5 Counter-subjects

4.5.1 The WTC

When the second voice enters with the answer, the first may continue with a counter-subject, usually a contrasting and complementary musical idea, but one which may also be partially (G sharp minor Fugue I.18) or wholly (G minor Fugue I.16) derived from the subject. The counter-subject is sometimes in strong contrast with the character of the subject, both in rhythm and melody as in the F minor Fugue I.12, and sometimes only accompanies part of the subject, as in the E minor Fugue II.10. To be regarded as a regular counter-subject, it must appear fairly consistently against the subject and answer, in the exposition and later in the fugue.[58] Ideally, it should be as easily recognisable as the subject itself, although this is not always the case. In the E major Fugue I.9, the counter-subject does not have a definite start, but sounds like a continuation of the subject, and frequently only a portion of it is employed.

The counter-subject may also be influenced by a tonal answer. There are two ways in which this could be dealt with:

- the counter-subject may be delayed till after the intervallic alteration as in the B minor Fugue I.24

[58] There are instances, though, where the counter-subject appears only a few times or is completely omitted after the exposition or counter-exposition (see the fugues in F major I.11, B major I.23 and D sharp minor II.8).

- the counter-subject enters before the modulation resulting in a modification within the counter-subject as in the E flat major Fugue I.7.

In the WTC, twenty-two fugues do not employ a regular counter-subject or counter-subjects.[59] According to Keller (1976:31), the majority of the regular counter-subjects in the remaining twenty-six fugues are derived from the subject or a portion thereof. The counter-subjects of eighteen fugues are partially or wholly based on melodic and/or rhythmic material from the subject. In rare cases, such as in the G minor Fugue I.16, the counter-subject is based on the entire subject. In the remaining fourteen fugues, the counter-subject is based on new material, clearly contrasting to the subject (melodically and/ or rhythmically). These counter-subjects, however, still show slight references to the subject material. The counter-subject in the F sharp minor Fugue I.14 is a good example of a fugue in which the counter-subject plays an important role throughout the fugue, to the extent that the work may be viewed a double fugue.

Bach employs a regular counter-subject against the subject and answer entries in the expositions of three of the fugues in the WTC, these are in the fugues in F major I.11, B major I.23 and D sharp minor II.8.

Against the third entry, the first voice may use free counterpoint or a second counter-subject that follows the same principles as the first. There is also the possibility of using a third counter-subject in the exposition or throughout the entire fugue.[60] In rare cases, a counter-subject or counter-subjects may only appear later in a fugue.[61]

[59] The absence of counter-subjects can be ascribed to the extensive use of stretto (in the fugues in C major I.1, B flat minor I.22, C minor II.2, D major II.5 and E flat major II.7), of inversion and canon (in the fugues in D sharp minor I.8 and A minor I.20), or of inversion and diminution (in the C sharp major Fugue II.3).

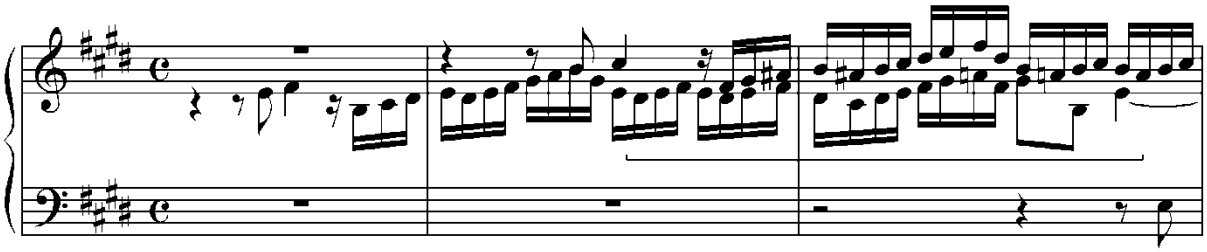
[60] The F minor Fugue I.12 is a good example of this practice.

[61] Instances in the WTC include the C sharp minor Fugue I.4, which might be regarded as a triple fugue, and the B minor Fugue II.24.

Six of the fugues have two regular counter-subjects.[62] There are three possible constructions of the counter-subjects in these fugues:

- both counter-subjects may be derived from the subject
- both may be based on new material
- one counter-subject may be based on the subject and one on new material.

To this one may add that the counter-subject may be a continuation of the latter part of the subject. Orledge (1983:49), however, states that this deprives the counter-subject of its individuality and that the material does not form enough contrast with that of the subject. This is debatable, as Bach can be noted in the fugues in E major I.9 (Ex. 4.93), G minor I.16 and F minor II.12. The latter part of the subject in such cases (and in the present one) already forms a contrast to the opening material.

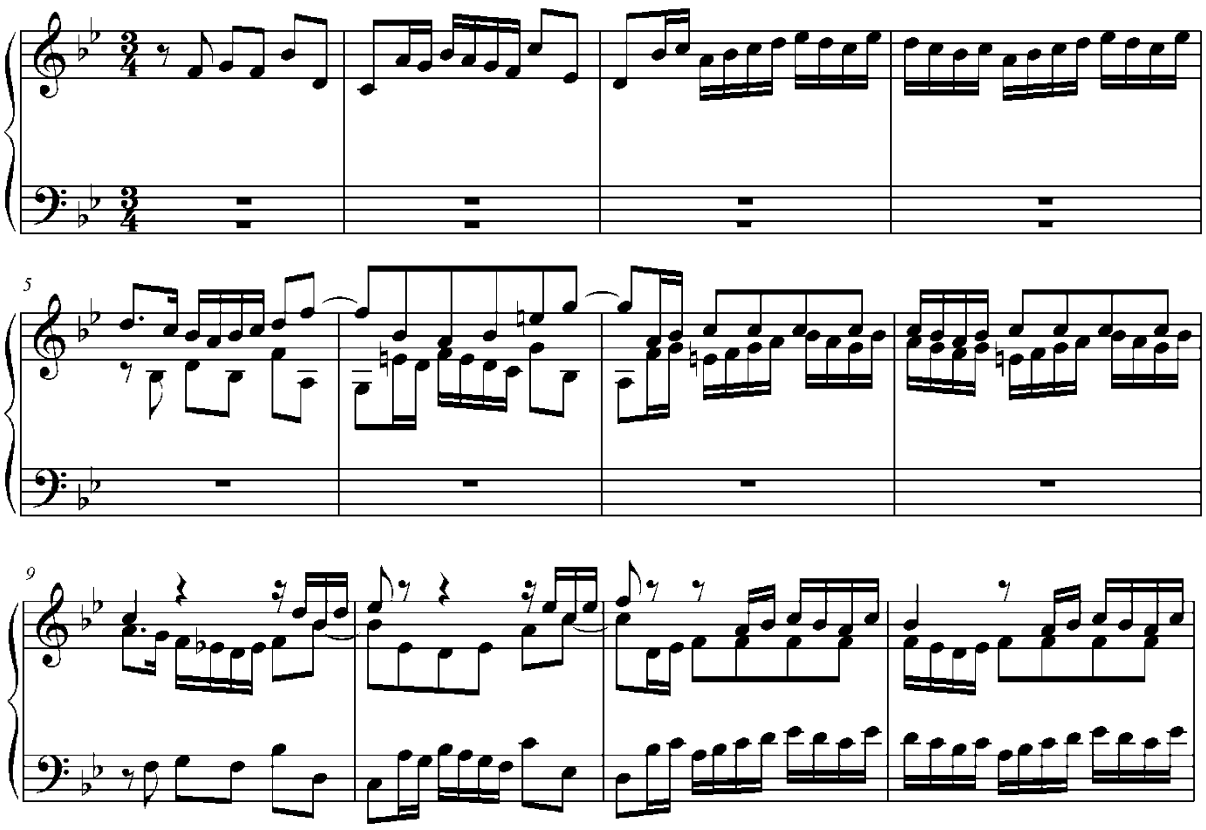


Example 4.89: Bach, E major Fugue I.9, *1-3*

In the C minor Fugue I.2, both counter-subjects are clearly contrasting with the subject, but are similar to each other. In the C sharp major Fugue I.3, the first counter-subject resembles the subject in rhythmic structure, while the second counter-subject is rhythmically contrasting to the subject as well as the first counter-subject.

When a counter-subject is constructed in such a fashion that it will function as a suitable bass line and can appear either above or below the subject or answer, it normally results in the use of double counterpoint (or triple counterpoint, in the case of two counter-subjects) within the exposition and/or the rest of the fugue. Oldroyd (1967:22) remarks that eighteen fugues in the WTC employ double or triple counterpoint in the expositions. The B flat major Fugue I.21 is one of the finest examples of a fugue with two counter-subjects in which both are stated against all the subsequent subject and answer entries.

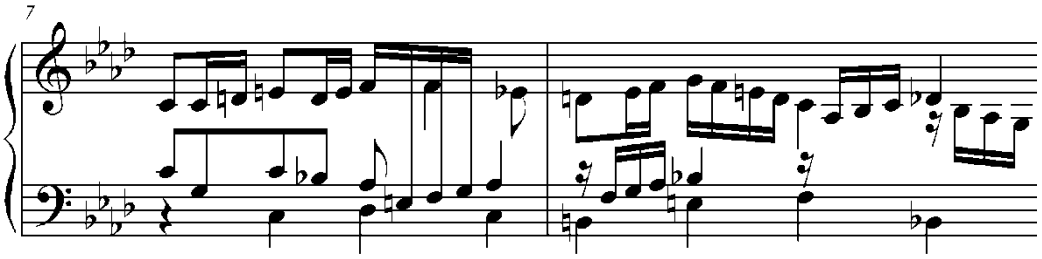
[62] These are the fugues in C minor I.2, C sharp major I.3, F minor I.12, G sharp minor I.18, B flat major I.21 and B major II.23.



Example 4.90: Bach, B flat major Fugue I.21, *1-12*.

In the B major Fugue II.23, Bach uses two counter-subjects in a completely different manner; the counter-subjects are not used simultaneously. The first counter-subject is employed only in the exposition, while the second counter-subject enters after the exposition, where taking over the role of the first.

A rather uncommon feature in the exposition is the crossing of voice parts, in which the counter-subject crosses over the subject or answer entries. This may be observed in the fugues in F minor I.12 *7-8* and in the C sharp minor II.4 *6* (see Ex.4. 102).



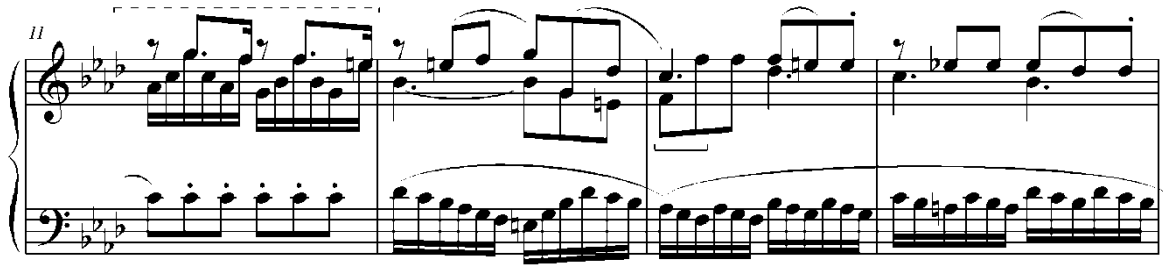
Example 4.91: Bach, F minor Fugue I.12, *7-8*.

4.5.2 Romantic fugues

Mendelssohn employs a regular counter-subject against the subject material in the all of Op. 35. The counter-subjects of four of the fugues are based on material from the subject, which is also common practice in the WTC.

No. 1 has an embryonic second counter-subject, largely free, but based on, and in dialogue with, the first counter-subject, but even the first counter-subject does not recur in its entirety after the exposition. No. 3 and No. 4 each have two regular counter-subjects. The two counter-subjects of No. 3 are based on new material, and form a dialogue very similar to that found in No. 1. Fugue No.2 has two counter-subjects, but neither is used after the exposition. The first counter-subject is derived from the subject, whilst the second is based on new material. The counter-subject of No. 6 is also employed only in the exposition, as is the case in several of the fugues in the WTC.

In the last two entries in the exposition of No.5, the counter-subject migrates from a lower voice to the soprano in *13* and *18*, so that it is always heard in the top voice, against the entry in the lowest voice. This type of unvaried relationship is somewhat remote from the Bach fugal modal, as is the keyboard texture in the right-hand of *11*, which would perhaps seem more appropriate in a toccata-like prelude.

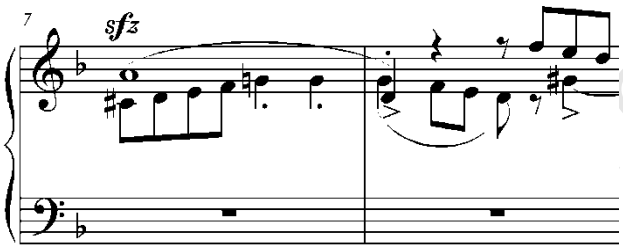


Example 4.92: Mendelssohn, F minor No. 5 Op. 35, *12-14.*

The counter-subjects of Chopin's *A minor Fugue* and Bach's E minor Fugue I.10 are both not sharply differentiated from the subject, except for the inclusion of a tied-note crotchet figure in the Bach, and two tied minims (with trills) in the case of Chopin. The one significant difference between the two expositions is that Chopin's answer only enters once the subject has been completed, while Bach's answer overlaps with the end of the subject.

Bach makes extensive use of double counterpoint; in fact, the second half of the fugue (excluding the final section) is a transposed contrapuntal inversion of the first nineteen bars. This means that *20-24* could be regarded as a late counter-exposition. Chopin also includes a counter-exposition in 15^4-24^4 in which he demonstrates the contrapuntal invertibility of the subject-plus-counter-subject complex.

Schumann only employs a regular counter-subject in No. 2 Op. 35 against the answer entry which is based on new material with slight hints to the scalar passages of the subject. In latter use the counter-subject, however, is freely altered through inverting the latter part and it is used at regular intervals. The third voice against the third entry may be considered as a free second counter-subject, since it is used, many times freely altered, against the subject entry. In fact, this counter-subject is mainly moving in similar motion with the subject and is entirely based on the subject. In the second bar of the first statement of the counter-subject against the answer (*8*), the counter-subject in the alto overlaps with the answer in the soprano, which is a rather uncommon device that is used in only eight expositions in the WTC (see Ex. 4.91).



Example 4.93: Schumann, D minor Fugue No. 2 Op.72, *7-8*.

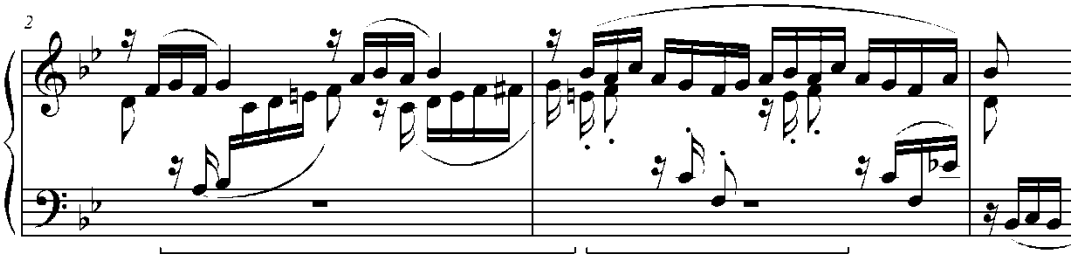
The free counterpoint used in fugues No. 1, No. 3 and No. 4, of Op. 35, is derived from the subject. In No. 1, Schumann uses material from the subject and he introduces new rhythmic elements that play an important role in the development stages in the fugue. The free counterpoint of the subsidiary voices in fugues No. 3 and No. 4 freely moves partially in similar motion with the subject entries and/or freely mirroring it, resulting in material that is mainly derived from the subject material.

Liszt includes two regular counter-subjects, but they are only utilised in the first half of the fugal section. Similar to most of the counter-subjects in the WTC, the two counter-subjects are based on material from the latter part of the subject and new material. As in the subject, dissonant leaps and chromatic motion play an important part. Liszt deviates from the Bach model by keeping the first counter-subject in the bass voice, instead of appearing in the

middle voice, and the second counter-subject in the middle voice against the third entry (*477-485*), and is therefore always heard in the lowest voice against the entries in the top voice.

Franck, similar to the model, employs a regular counter-subject that is closely related to the chromatic subject itself, and also ends with a quaver figuration.

The counter-subject of Brahms's fugue may be divided into two sections, respectively a pair of ascending scalar segments and a figure based on a limping off-beat rhythm. The latter is also used as the basis for the free counterpoint against the third entry.



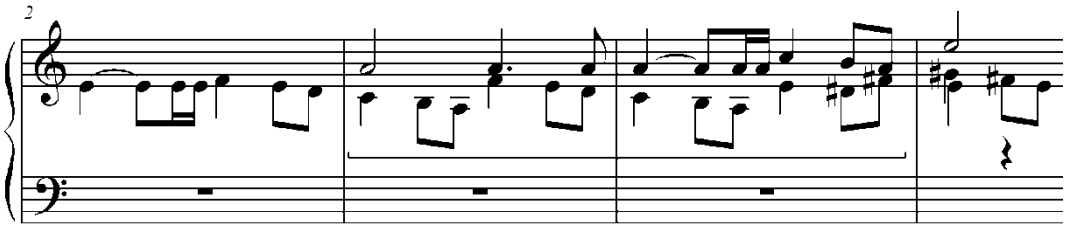
Example 4.94: Brahms, Fugue from *Variationen und Fuge über ein Thema van Georg Friedrich Händel Op. 24, 2-4*[1].

The treatment of the counter-subject is unconventional:

- Instead of appearing in the soprano against the third entry, it remains in the alto, an anomaly that occurs only once in the WTC, in the B flat minor Fugue II.22 (*5-11*).[63]
- Against the fourth entry, it is used in inversion.

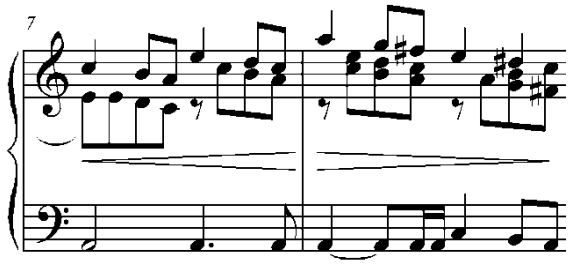
Both of Fauré's fugues have regular counter-subjects. He, however, only employs the counter-subject of the A minor Fugue in the exposition, which is a feature found in three fugues in the WTC, as already mentioned. The counter-subject of the A minor Fugue, first stated in the tenor in *3*[1]*-4*[4], is based on a continuation of the crotchet-quaver-quaver rhythm that forms the latter part of the subject (see Ex 4.95).

[63] Interestingly, Bach's counter-subject also starts with two ascending scalar segments, albeit chromatic, rather than diatonic.



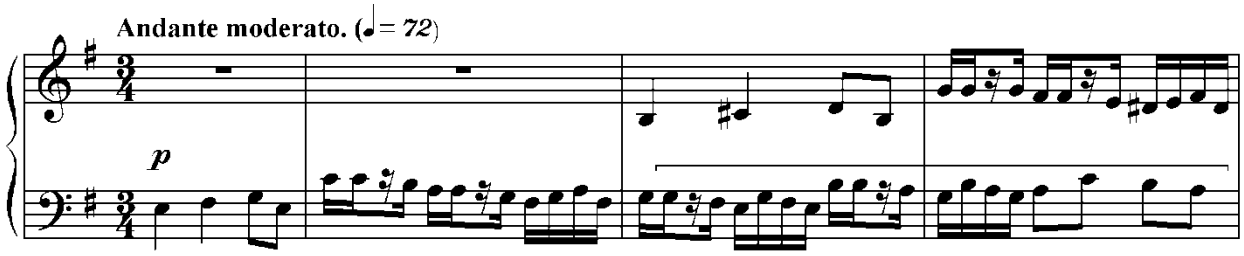
Example 4.95: Fauré, A minor Fugue No. 3 Op.84, *2-5*[2].

The third statement of the counter-subject, in *7*[2]*-8*[4], has been altered and appears in the soprano against the subject in the bass, showing that the subject and counter-subject are contrapuntally invertible (see Ex. 4.96).



Example 4.96: Fauré, A minor Fugue No. 3 Op. 84, *7-8*.

The counter-subject of the E minor Fugue is again largely based on the melodic material of the latter part of the subject:



Example 4.97: Fauré, E minor Fugue No. 6 Op. 84, *1-4*.

4.6 Redundant entry

4.6.1 The WTC

A redundant entry is an 'extra' subject (or answer) entry once all the voices have stated the subject or answer. A redundant entry usually demonstrates that the complex of subject-plus-counter-subject is suitable for invertible counterpoint. In order for the complex to be invertible, the counter-subject must, in general, be aesthetically pleasing as a melodic idea and at the same time be capable of acting as a sound bass line. The redundant entry may also

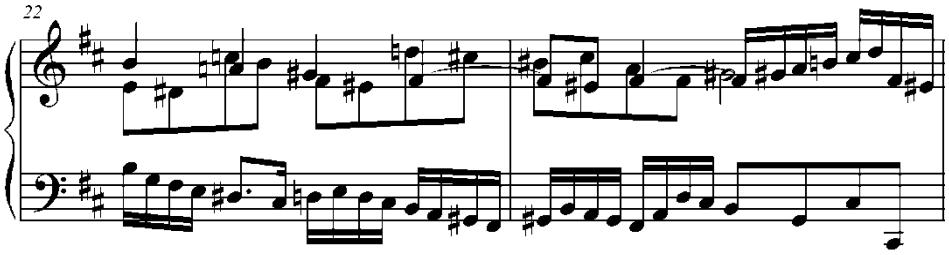
demonstrate the contrapuntal invertibility of a complex consisting of a subject with several counter-subjects.

In the WTC, ten of the twenty-seven three-voice fugues make use of a redundant entry, whilst six of the nineteen four-voice fugues contain a redundant entry.[64] The effect created through the use of a redundant entry in a three-voice fugue as that of a four-voice exposition in which, aurally, one voice is omitted with the fourth entry.

Redundant entries are found in the fugues in C sharp major I.3, D major I.5, D minor I.6, E flat major I. 7, D sharp minor I.8, F sharp major I.13, A flat major I.17, A major I.19, B flat major I.21, B major I.23, B minor I.24, D minor II.6, F major II.11 F sharp major II.13, G minor II.16, A major II.19, B flat major II.21 and B major II.23.

The redundant entry in the D minor Fugue I.6 is considered to be irregular since it is stated on the supertonic instead of the expected tonic or dominant. The redundant entry of the F sharp major Fugue I.13 is metrically displaced as it starts on beat three instead of the down beat.

Bach includes the rather uncommon feature of crossing of voice parts in the redundant entry of the B minor Fugue I.24 *22-23*.



Example 4.98: Bach, B minor Fugue I.24, *22-23*.

4.6.2 Romantic fugues

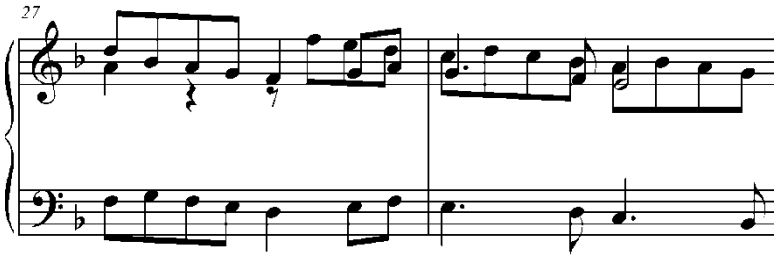
In Mendelssohn's B flat major Fugue No. 6 Op. 35 is the only fugue in this opus in which he includes a redundant entry. This entry appears in the bass (*25-28*[2]). Similar to Bach's

[64] Kennan (1999:208) states erroneously that none of the four-voice fugues in the WTC contains a redundant entry.

redundant entry in the D minor Fugue I.6 this redundant may also be considered to be irregular as it appears in an unconventional key; here the subdominant.

Mendelssohn includes a redundant entry in the fugal section of the *E major Piano Sonata* Op. 6 *27*. He does, however, deviate from the model, of a four-voice fugue, through increasing the texture to a five-voice complex by placing the redundant entry in a new voice. This is similar to the effect that Bach creates in the addition of a redundant entry in the three-voice fugues of the WTC. Mendelssohn creates a pseudo-stretto with an incomplete untransposed subject entry in the first bass, two quavers later.[65]

Schumann includes a redundant entry in the alto voice of his Fugue No.2 in *24-28* (Ex. 4.99). This redundant entry is in answer form against the bass that states the free second counter-subject while the soprano is based on the latter part of the subject. In *27-28*, the alto and soprano cross over, as already mentioned, a feature that is a rather uncommon in the fugues in the WTC (see Ex. 4.98), but used slightly more frequently after the expositions.



Example 4.99: Schumann, D minor Fugue No. 2 Op. 72, *27-28.*

Brahms adds a redundant entry in the soprano (*11-13*[1]). This addition of a redundant entry in the soprano ensures that the exposition does end in an outer voice, a feature that is preferred in the WTC (see 4.1a). This redundant entry does deviate from the Bach model as Brahms double's it a six below. In doing so he maintains a four-voice complex.

[65] The placing of this entry *three* quavers after the redundant entry is evidently an editorial misinterpretation of Mendelssohn's intentions, and cannot be justified if one takes the notation of the rests into consideration.

4.7 Counter-exposition

4.7.1 The WTC

Between the exposition and the middle section, a counter-exposition may be inserted. This is a second exposition that restates the entries of the subject and answer, in an order different to that in the exposition (Oldroyd 1967:23). Usually the voices that had the subject will state the answer and vice versa. It may be separated from the exposition by an episode. The aspect that sets the counter-exposition apart from middle statements is that it remains in the tonic and dominant tonalities. Counter-expositions occur in twenty of the fugues in the WTC.

Dickinson (1956:171) lists a number of possible deviations from the general rule:

- the counter-exposition may use fewer voices than the exposition[66]
- the subject may be inverted in some or all entries[67]
- the counter-exposition may introduce a new counter-subject or free counterpoint[68]
- the counter-exposition may include foreign tonalities such as the subdominant, relative major or minor, or more distantly related keys, but it will return to the tonic or dominant tonality (see the C sharp minor Fugue I.4)
- the subject may be used in stretto[69]
- the counter-exposition may include episodes.

To this one might add two further deviations that appear in the WTC:

- the counter-exposition may include both tonal and real answers, as in the G sharp minor Fugue I.18,
- the counter-exposition may include a redundant entry, as in the C minor Fugue II.2.

[66] In the counter-exposition of the F sharp minor Fugue II.14, the voices have been reduced and the tonal answer is exchanged for a real answer.

[67] If the subject is inverted, the counter-exposition is termed an inverted exposition. Examples are the counter-expositions of the G major Fugue I.15, where the inverted subject is also stated against the direct counter-subject, and the B flat major Fugue II.22. The latter only occurs after several middle statements in *42-62*.

[68] The counter-exposition of the B major Fugue II.23 includes a new second counter-subject.

[69] The F major Fugue I.11 includes a redundant entry which creates a stretto with the last subject entry. Stretto is also used in the counter-exposition of the fugues in E flat major II.7, E major II.9 and F sharp minor II.14.

Nineteen fugues in the WTC have counter-expositions, nine in the first volume and eleven in the second. Eleven counter-expositions are complete (all the voices enter with the subject or answer)[70] and eight are incomplete (one or two entries are omitted).[71]

4.7.2 Romantic fugues

While almost half the fugues in the WTC have counter-expositions, Mendelssohn employs only one in Op. 35, No. 3. The counter-exposition (*31-40*^{2}), consisting of four entries, now in the irregular order of 4-2-1-3, with the last two entries overlapping to form a stretto. The counter-exposition employs the subject and both counter-subjects in inversion. In Mendelssohn's case, this usage forms part of an inverted exposition, which occurs after several middle statements.

Bach makes extensive use of double counterpoint in the E minor Fugue I.10; in fact, the second half of the fugue (excluding the final section) is a transposed contrapuntal inversion of the first nineteen bars, one could deduce that *20-24* could be a late counter-exposition. Similarly, Chopin also includes a counter-exposition in *15*^{4}*-24*^{4} in which he demonstrates the contrapuntal invertibility of the subject-plus-counter-subject complex.

Schumann's F minor Fugue No. 3 Op 72 is the only fugue in this opus in which Schumann includes a counter-exposition. This counter-exposition appears in *11-17*^{1} and has four complete entries, whilst maintaining a three-voice complex for the most part.

Fauré's E minor Fugue No. 6 Op. 84 has an incomplete counter-exposition (*11-16*^{1}). This counter-exposition includes the first of three stretti. The counter-exposition only consists of three statements in which the order of entries has been shuffled to 2-1-3. The stretto is only between the second and third entries in *13-16*^{1}.

[70] In the fugues in E major I.9, F major I.11, G major I.15, G sharp minor I.18, C minor II.2, E flat major II.7, E major II.9, F sharp major II.13, A flat major II.17, G sharp minor II.18 and B flat minor II.22.

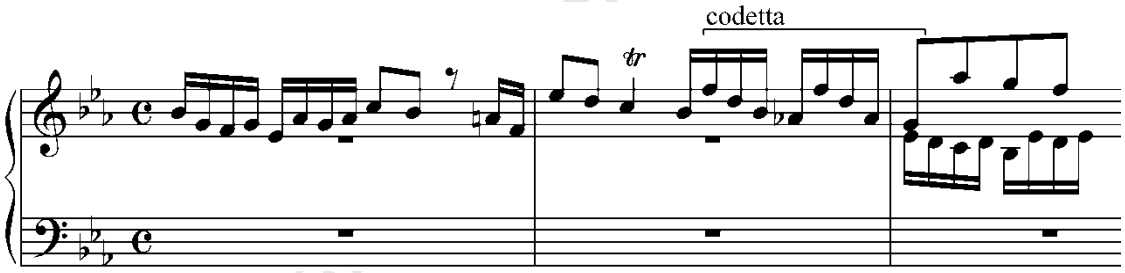
[71] In the fugues in C major I.1, C sharp minor I.4, F minor I.12, A major I.19, C sharp major II.3, C sharp minor II.4, F sharp minor II.14 and B major II.23.

4.8 Bridging materials in the exposition: codettas, links and episodes

4.8.1 The WTC

The Oxford Dictionary of Music defines a codetta as an 'episodical passage' which is placed between the end of the subject and the start of the counter-subject in the exposition. Oldroyd (1967:46) states that the 'codetta' can appear in two places in the exposition: firstly, between the initial subject and the second entry (the first answer), and secondly, between the second and third entries. Some authors prefer to call this short link an episode. These authors ignore the fact that such links may also occur between later entries in the exposition, and may recur later in the work. Some authors prefer to use the term 'episodes' for all fugal links.

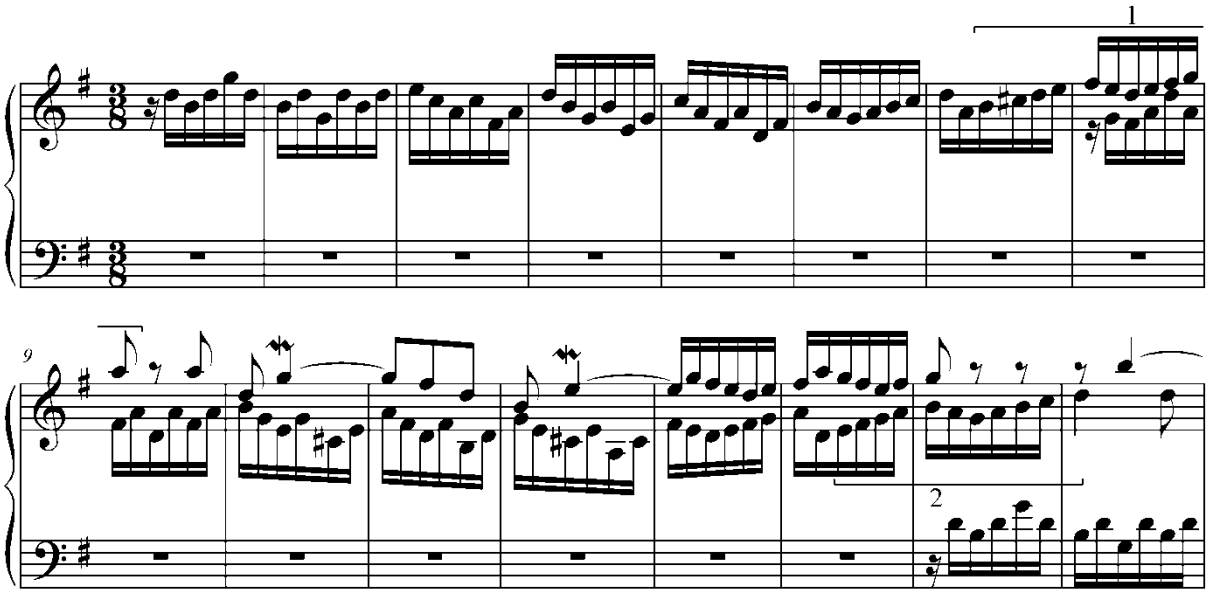
As can be seen from the above, the use of the term 'codetta,' which Bullivant (1971:55) calls 'one of the silliest in conventional fugal theory' is fraught with ambiguity. In this study, the term will be restricted to its original (Italian) meaning of 'little tail,' and will refer to recurrent material, added to entries in the exposition (and possibly later). This material is therefore restricted to a single voice, which may be accompanied by one or more free voices that may recur in later statements. A fine example of a codetta between the subject and answer occurs in the E flat major Fugue I.7:



Example 4.100: Bach, E flat major Fugue I.7, *1-3*[2].

This codetta is attached to each of the three entries in the exposition, but to none of the subsequent entries.

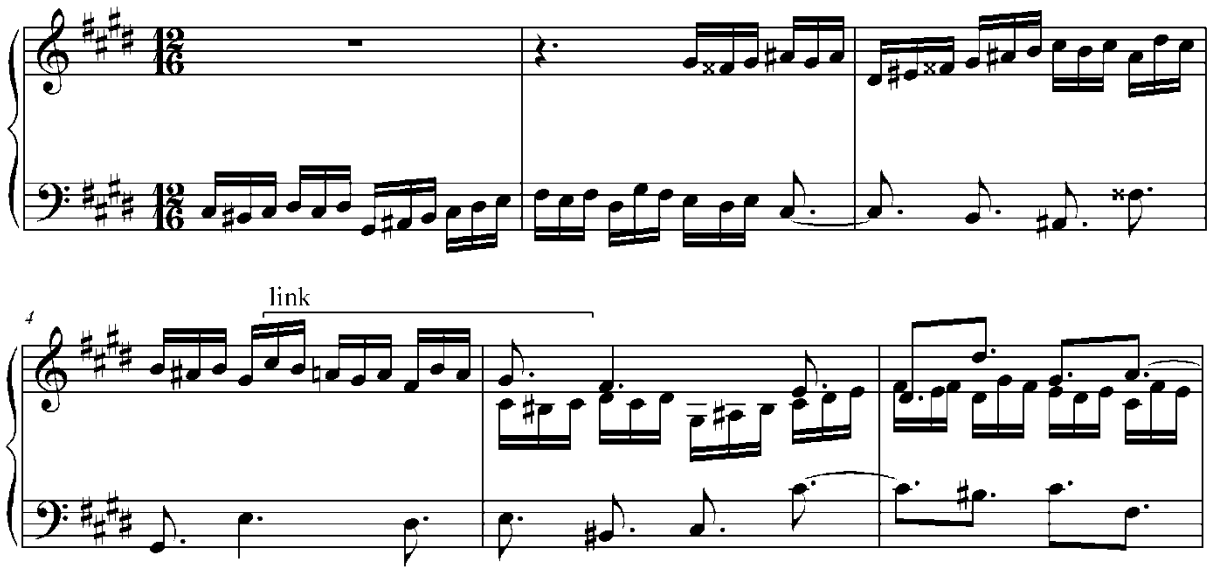
The term 'overlapping codetta' will be used when the codetta overlaps by more than one note with the next entry. The G major Fugue II.15, for example, features codettas (marked as 1 and 2 in Ex. 4.101) that overlap with the second and third entries respectively:



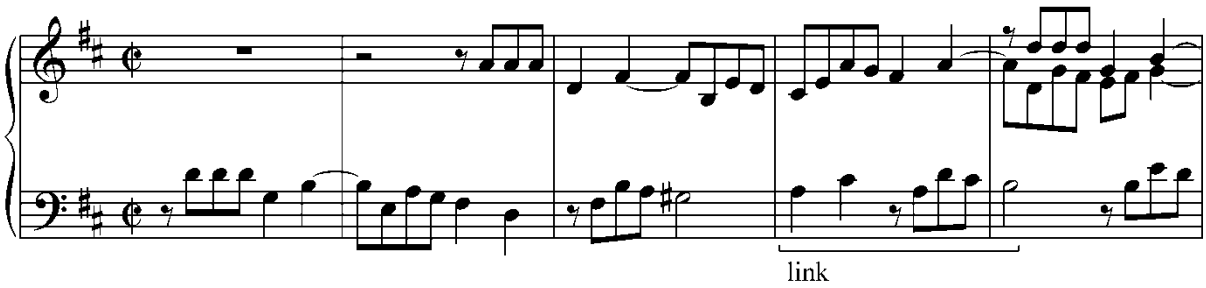
Example 4.101: Bach, G major Fugue II.15, *1-16*.

The codetta used above may at first seem to be part of an overlapping entry, but it is only used again in *39-41*^{1} and not in any of the other entries.

In all other cases, the study will use the term 'link' for a passage usually not more than a bar in length and too brief and/ or insubstantial to be considered an episode between entries in the exposition, middle section and final section. A link may involve one or more voices. Two-voice links occur between the second and third entry of the C sharp minor Fugue II.4 (*4*^{2}*-5*^{1}) and the D major Fugue II.5 (*4-5*^{1}):



Example 4.102: Bach, C sharp minor Fugue II.4, *1-5*.

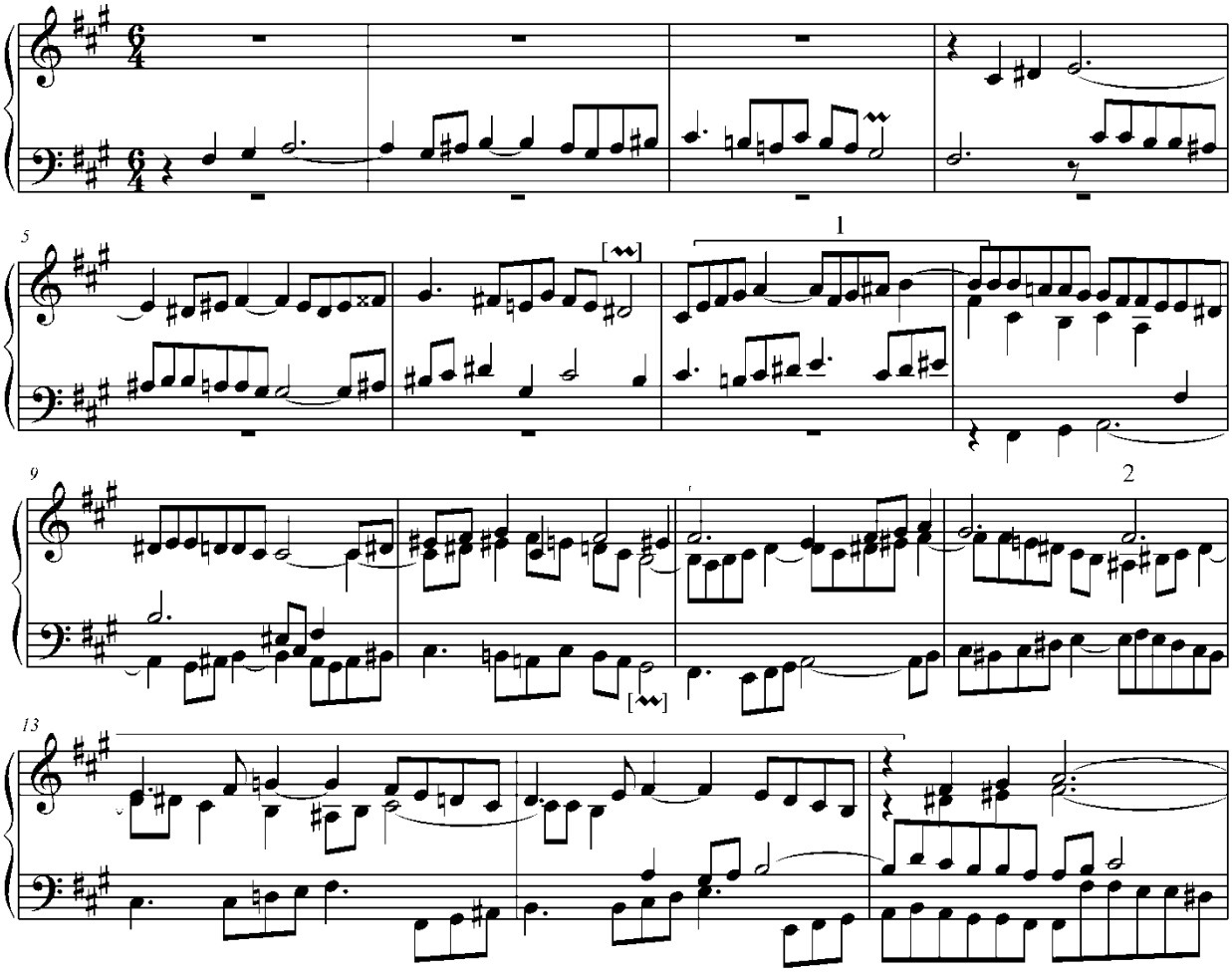


Example 4.103: Bach, D major Fugue II.5, *1-5*.

The term 'overlapping link' is used when the link overlaps by more than one note with the next entry.

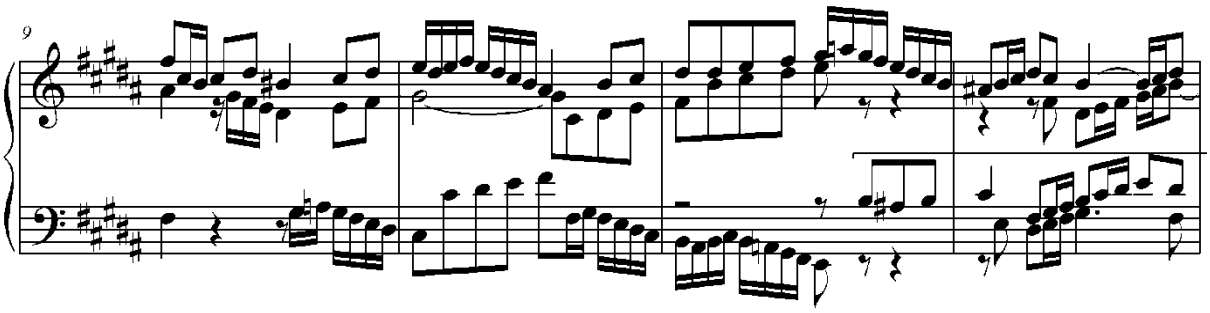
The exposition may also contain more substantial bridging passages, usually at least a bar in length, which will be termed 'episodes.' The term is therefore not restricted to such passages in the middle section.[72] In the F sharp minor Fugue I.14, the one-bare episode between the second and third entry involves two voices. It is extended to a three-voice episode of four bars between the third and fourth entry:

[72] Prout (1891:92) states that the main difference between a codetta/link and an episode is that an episode will only follow the exposition, or divide the exposition and counter-exposition, and will never occur in the exposition. This is a fairly controversial view, but is not borne out of Bach's practice in the WTC, where episodes occur in twenty five of the expositions. These are the fugues in C minor I.2, C sharp minor I.3, E flat major I.7, F major I.11, F minor I.12, F sharp major I.13, F sharp minor I. 14, G major I.15, A flat major I.17, G sharp minor I.18, B flat minor I.22, B major I.23, B minor I.24, C minor II.2, C sharp minor II.4, E flat major II.7, F sharp major II.13, F sharp minor II.14, G minor II.16, A flat major II.17, G sharp minor II.18, B flat major II.21, B flat minor II.22, B major II.23 and B minor II.24.



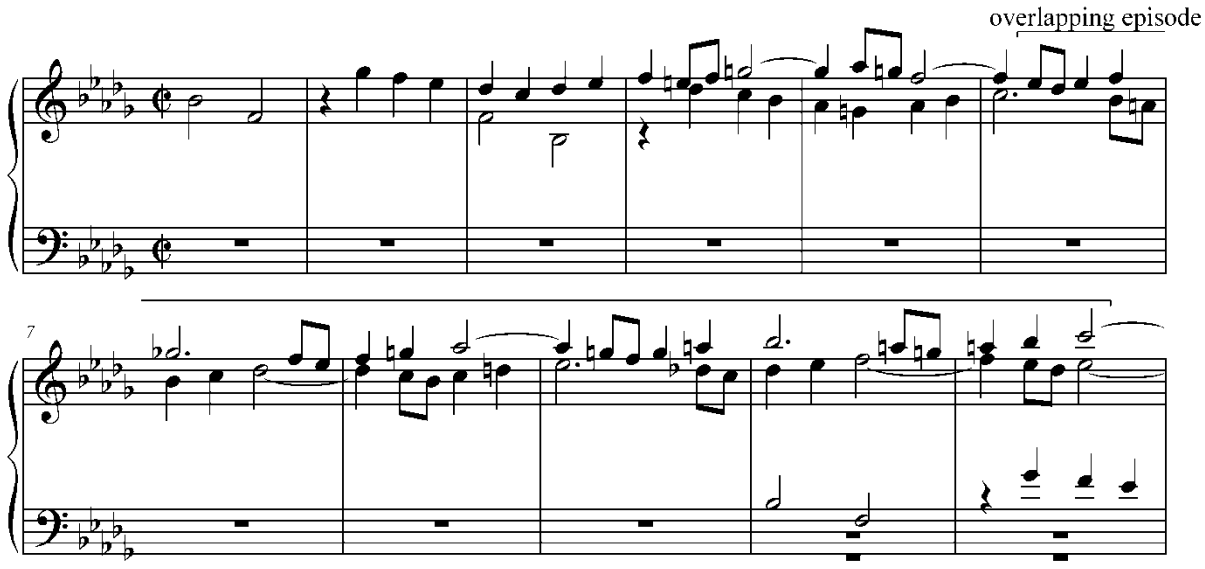
Example 4.104: Bach, F sharp minor Fugue I.14, *1-15*.

The episode in the B major Fugue I.23 is a three-voice complex in which the tenor is omitted for the silent preparation of the redundant entry:

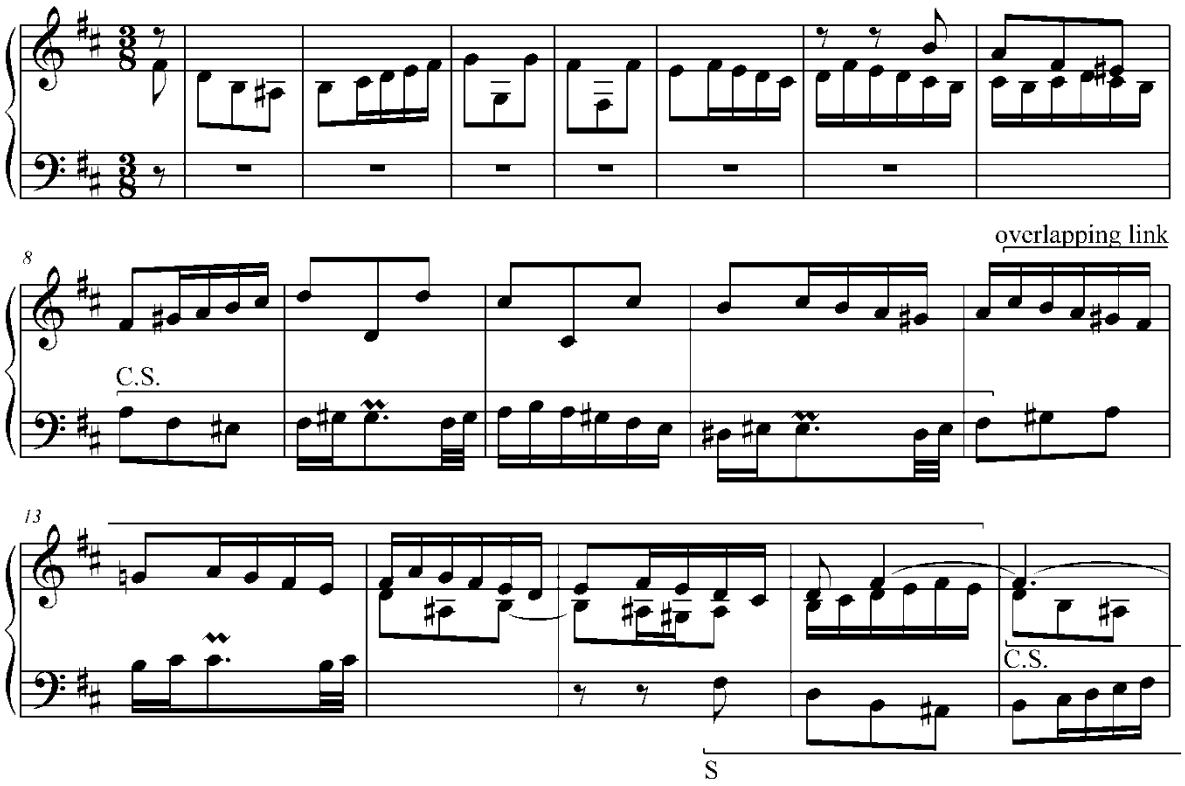


Example 4.105: Bach, B major Fugue I.23, *9-12*.

Episodes may also overlap with the first part of the next entry, as can be seen in the fugues in B flat minor I.22 *5-11* and B minor II.24 *12-16*:



Example 4.106: Bach, B flat minor Fugue I.22, *1-11*.



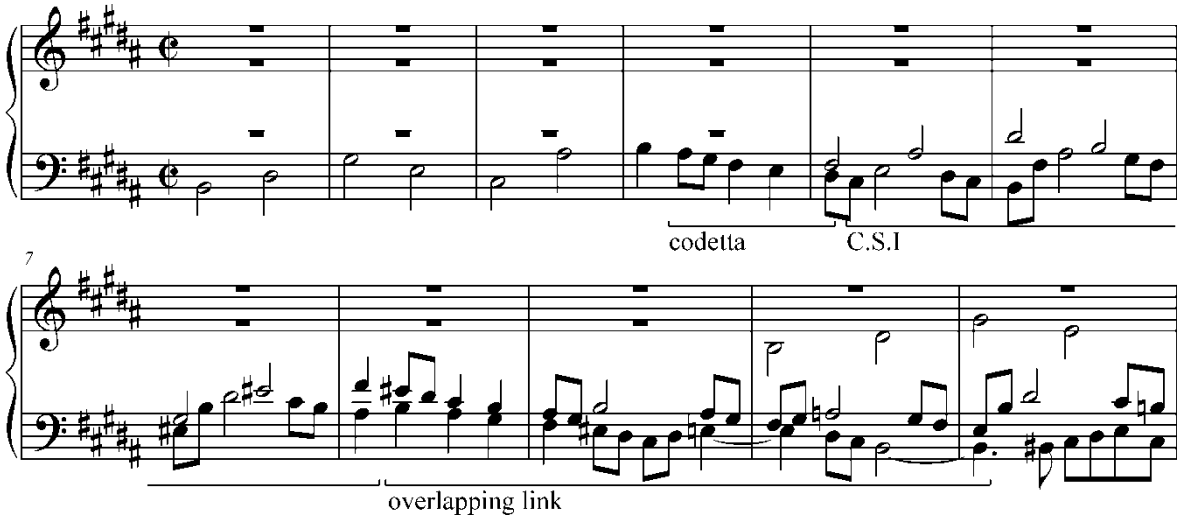
Example 4.107: Bach, B minor Fugue II.24, *0^3-17*.

The material on which the bridge is based can derive either from the head-motif (in which case it may appear to anticipate the next entry) or, more commonly, the latter part of the subject (of which it will be an extension). Occasionally, the bridge introduces an entirely new figure or employs material from the counter-subject, possibly in combination with free counterpoint.

Oldroyd (1967:46) provides three possible uses for such a bridge:

- to continue the flow of the argument, as in the B flat minor Fugue I.22 (Ex. 4.106)
- to ensure a smooth transition between two tonalities, as in the B minor Fugue II.24 (Ex. 4.107)
- to supply some 'relief' from the subject and answer entries in the exposition, or from their regular alternation.

To this one should add that a bridge after the first entry very frequently serves to prepare the counter-subject. In the B major Fugue II.23 the overlapping codetta between the first and second entry prepares the counter-subject, which is based on sequential treatment of the second bar (*5-6*[1]) of the codetta. Between the second and third entries the codetta is used together with a free voice to form an overlapping link:



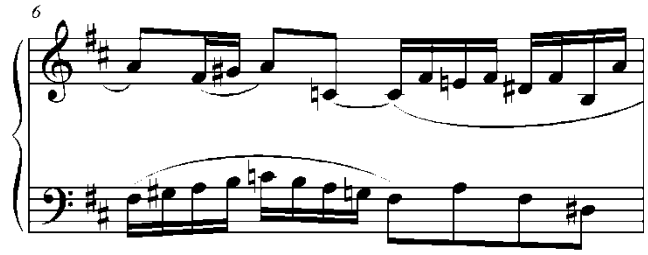
Example 4.108: Bach, B major Fugue II.23, *1-11*.

Thirteen fugues in the WTC do not contain any bridging material in the episode. These are the Fugues in C major I.1, C sharp major I.3, E minor I.10, F sharp major I.13, G sharp minor I.18, B flat major I.21, B major I.23, C major II.1, C sharp major II.3, E major II.9, E minor II.10, F sharp major II.13 and G minor II.16.

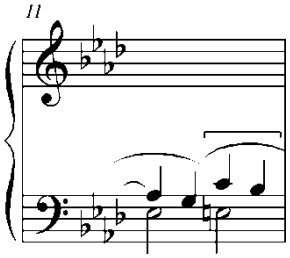
4.8.2 Romantic fugues

Fugue No. 1, of Mendelssohn, is the only fugue in Op. 35 that does not include any bridging material in the exposition, a characteristic it shares with eight of the fugues in the WTC. However, the passage in *11* may be seen as a sequential extension of the subject that forms a

link between the last subject entry of the exposition and first middle entry of the middle section. No. 3 (Ex. 4.1009) and No. 4 (4.110) both include a link between the second and third entries (*6* and *11*$^{3\text{-}4}$ respectively).

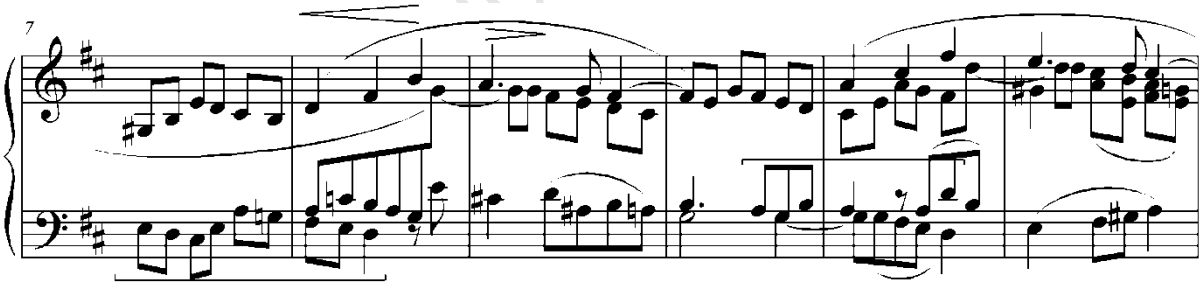


Example 4.109: Mendelssohn, B minor No. 3 Op. 35, *6.*



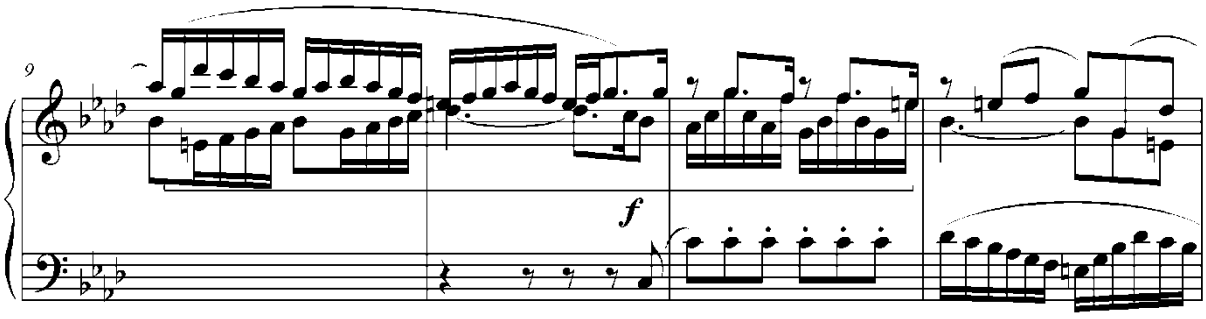
Example 4.110: Mendelssohn, A flat major No. 4 Op. 35, *11.*

No. 2 includes short overlapping links between the second and third entries (*7-8*^{2}) and the third and fourth entries (*10*^{2}*-11*^{2}).



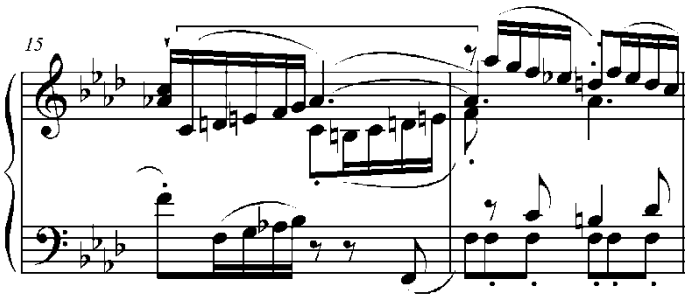
Example 4.111: Mendelssohn, D major No. 2 Op. 35, *7-12.*

No. 5 includes an overlapping episode between the second and third entries (*9-11*), and a link between the third and fourth entries in *15-16*^{1}.



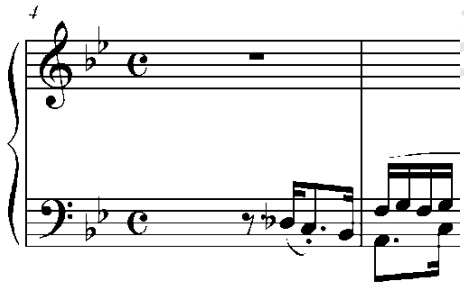
Example 4.112: Mendelssohn, F minor No.5 Op. 35, *9-12.*

No. 5 also includes a short overlapping link between the third and fourth entries in *15-16*[1].

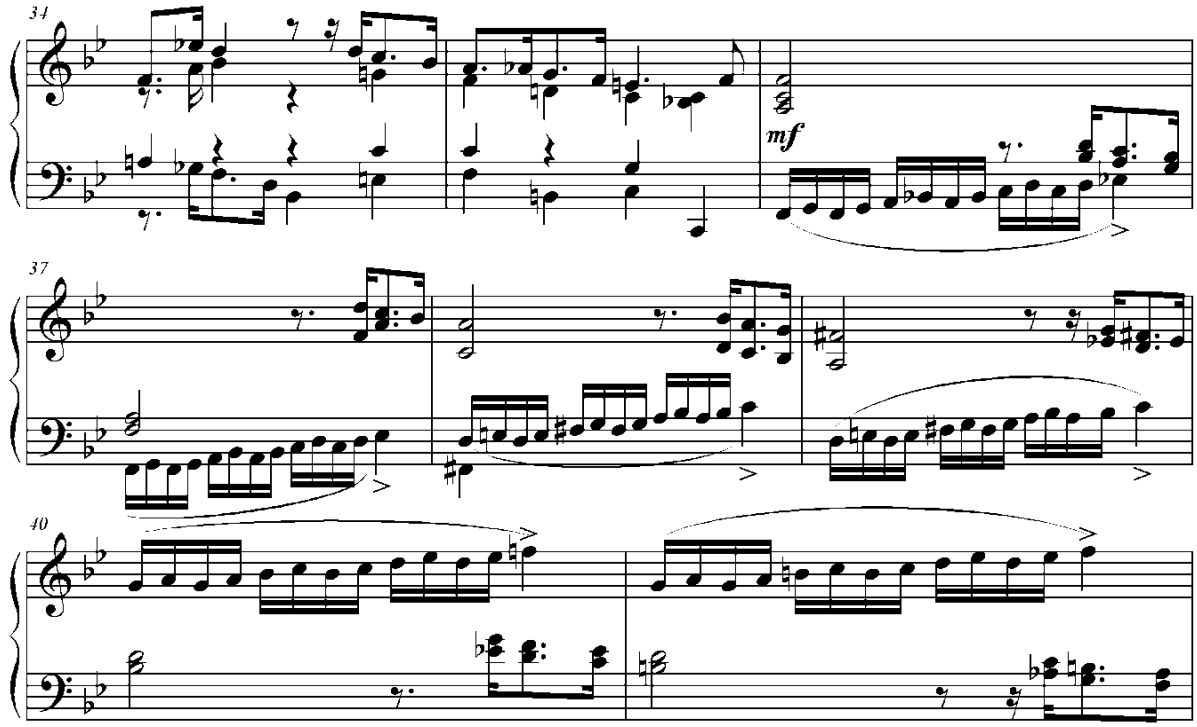


Example 4.113: Mendelssohn, F minor No. 5 Op. 35, *15-16.*

No. 6 has a variable codetta between the first and second entries in *4*[3-4] (Ex. 4.114), which appears at the end of most entries and becomes an important developmental element in the episodes (Ex. 4.115).

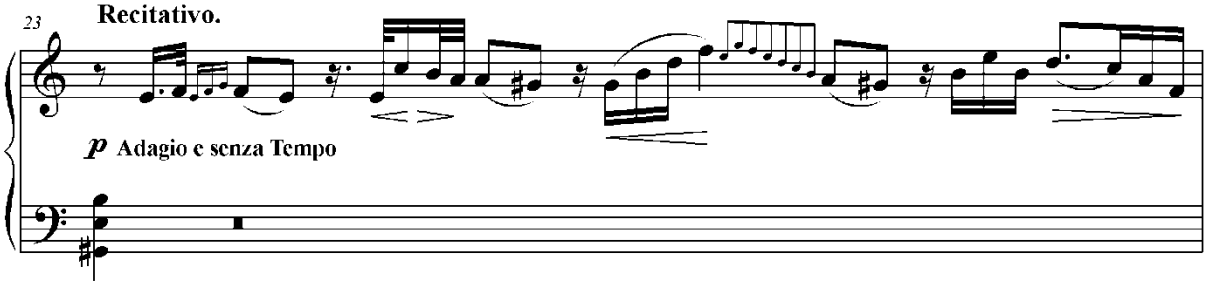


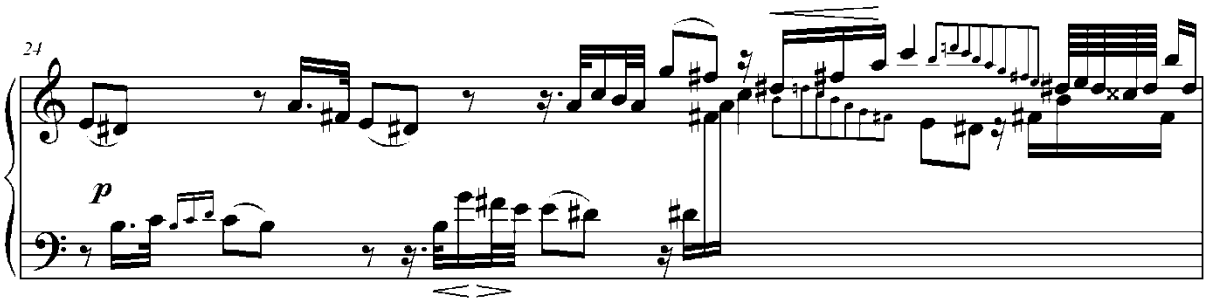
Example 4.114: Mendelssohn, B flat major No. 6 Op. 35, *4*[3]*-5*[1].



Example 4.115: Mendelssohn, B flat major Fugue No. 6 Op. 35, *34-43*[1].

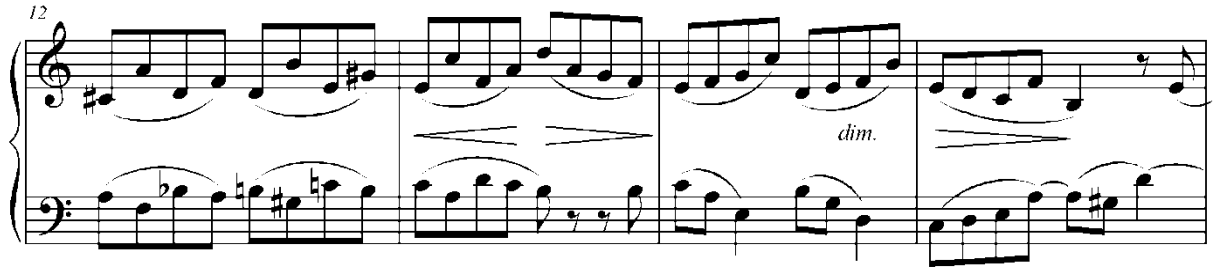
A very brief overlapping link, consisting of two semiquavers and a two-quaver appoggiatura figure, occurs between the first two entries. The second entry does away with this, so that the appoggiatura figure which ends this entry overlaps with the next entry. The link between the third and fourth entries overlaps with both the end of the former and the start of the latter, and anticipates the head-motif of the entry.





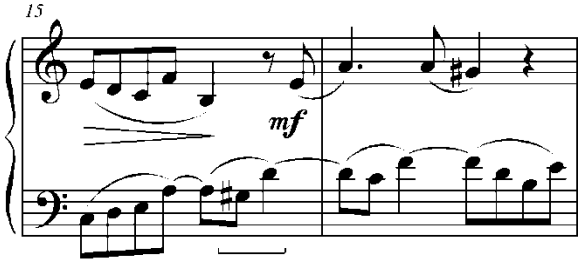
Example 4.116: Mendelssohn, E major Sonata Op. 6, *23-24.*

Chopin employs a codetta at the end of the subject in *6* (Ex 4.3). This codetta is also used at the end of the answer that leads into the first overlapping episode of three bars in 12^{3}-15^{4} (Ex. 4.117). This overlapping episode is extremely brief. The codetta is only used in the exposition and in the first entry of the counter-exposition (*21*).



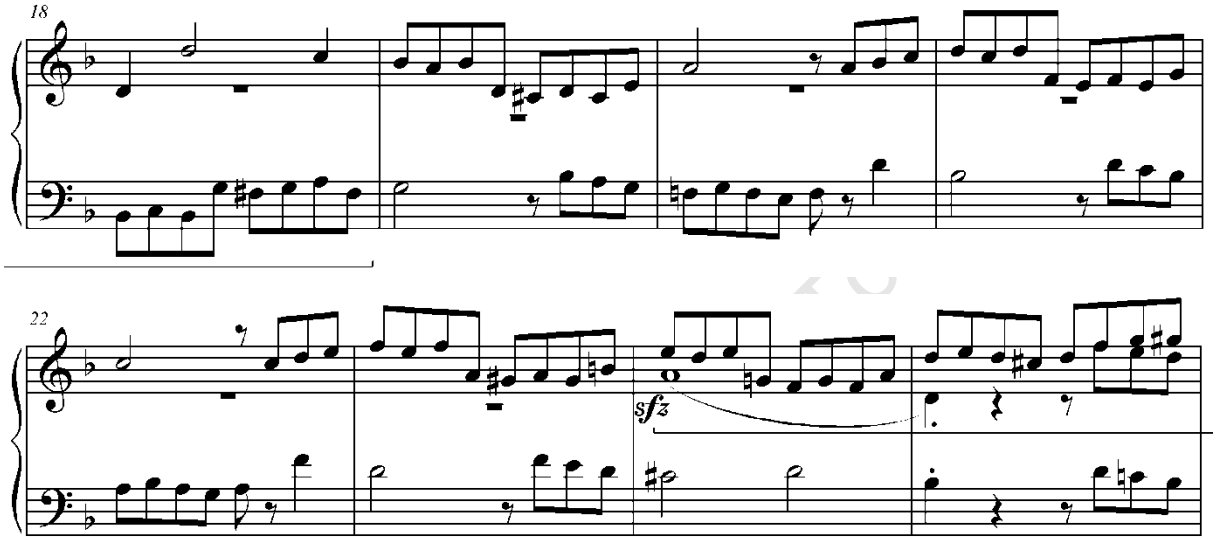
Example 4.117: Chopin, A minor Fugue, *12-15*.

The exposition and counter-exposition are separated by a three-bar episode. The episode is based on a combination of materials derived from the subject: 12^{4}-13^{2} are based on an adaptation of the last two beats of the subject, 13^{3}-15^{3} on *2* and *3* of the subject, divided between the two voices in *14*. The material is treated sequentially. The leap of a diminished fifth in the bass ($15^{2\text{-}3}$) anticipates the entry of the subject in the soprano one beat later.



Example 4.118: Chopin, A minor Fugue, *15-16.*

Schumann's Fugue No. 2 in Op. 72, is the only fugue that employs bridging material in the exposition. This bridging material separates the third entry of the exposition from the redundant entry and may be considered to be an episode. The episode in *19-23* is a two-voice complex in which the alto is omitted for the silent preparation of the redundant entry. The material of this episode derives from the latter part of the subject with the bass answering the soprano with free inversion. This is similar to the B major Fugue I.23 (Ex. 4.105) in which the tenor voice is omitted in the episode (9^2-11^2) for the silent preparation for the redundant entry in 11^3.

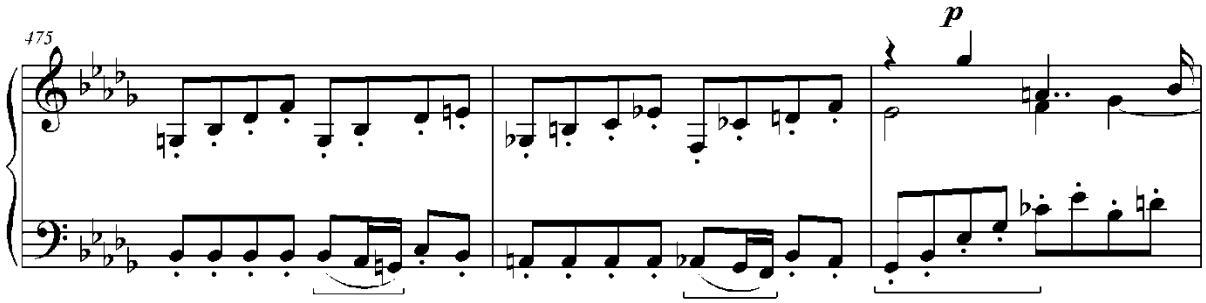


Example 4.119: Schumann, D minor Fugue No. 2 Op.72, *18-25*.

The only exposition to include an episode in Op. 126 is that of Fugue No. 1. The episode (*13-*21^3) is rather lengthier than the typical Bach exposition episode, especially when compared to the length of the exposition itself (the episode is only four-and-a-half bars shorter). It takes the form of a double-prong episode with two distinct sections. The first section (*13-*16^6) is based on the head-motif of the subject, treated imitatively between the voices against new material taken from the preceding alto part in 11^3-*12*. The second section starts with the head-motif of the subject in the inner voice against the two static outer voices (*17-*18^3). It is then transferred to the outer voices that move predominantly in parallel motion throughout the rest of the episode. The inner voice also follows the extended head-motif in the outer voices in similar motion, but only on the main beats of the bar, introducing rests on the other quavers. Rests are used very sparingly in the fughetta, and only recur in two other passages (*28* and *43*).

No. 2 Op. 126 features a two-bar episode (*9-10*) linking the exposition with the counter-exposition (*13-19*[1]). It is based on the first bar of the subject, heard in prime and inverted form in the soprano.

The second and third entries, in the fugal section in the Liszt's *B minor Sonata*, are separated by a one-bar link (*476*), which may be regarded as a sequential extension of the preceding answer entry.



Example 4.124: Liszt, Fugal section in the B minor Sonata, *475-478*.

Liszt also includes a three-crotchet link (*7*[3]*-8*[1]) in the Fugue from the *Fantasia and Fugue on the Theme Bach*, between the second and third entries. As noted above, Liszt uses a similar link in the Fugal section in the B minor Sonata (Ex. 4.119). This placement of bridging material between the second and third entries is, as discussed in 4.7a, frequently utilised in the expositions in the WTC.

Franck employs a four-bar episode (*9*[4]*-13*[3]), which develops the latter half of the chromatic subject. The episode, again, is placed between the second and third entries, which breaks the regular succession of the entries, as previously mentioned occurs frequently in the WTC. Against the quaver figuration in the tenor, the alto introduces new syncopated material, which includes leaps not found in the subject or counter-subject. These leaps will become a feature later in the work. The last three bars of the episode form a descending sequence, still retaining some sense of a chromatic descent in the last two bars.

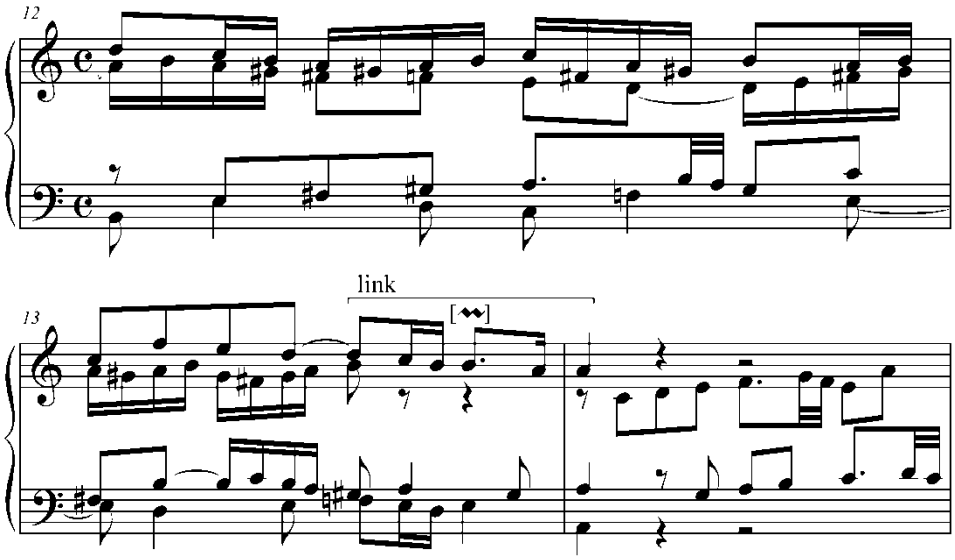
Brahms's exposition, except for the redundant entry, which is preceded by a two-bar episode, contains no bridging passages, which is similar to six fugues in the WTC that contain no bridging material in the exposition.[73]

[73] These are the fugues in C sharp major I.3, F sharp major II.13, B flat major I.21, B major, F sharp major II.13 and G minor II.16.

Fauré includes no bridging material in the expositions of both fugues in A minor No. 3 and E minor No. 6 Op.84. He, however, includes a brief three-voice episode of just fewer than two bars linking the exposition to the counter-exposition. The soprano, in this episode, continues with the material of the subject in a sequential manner while the lower two voices are in a free dialogue based on the concluding semiquaver figure of the subject. This continuation of the subject material in the bridging material is a feature is found in the fugues in the WTC.

Chapter 5: Middle section

The middle section of a fugue is freer in design and construction than the exposition. Cole (2003:126) cites Prout's view that 'there are hardly two fugues the middle sections of which are identical in their construction.' Kennan (1999:220) writes that after the exposition the construction of the remaining part of the fugue is shaped 'by the nature of the musical material,' and the musical inclination and taste of each individual composer. He states that the main aim of the middle section is to restate the subject (middle statements) in various keys and in various voices with no specific formula. Middle statements are separated by episodes, but may include internal links. An instance of such a link occurs in Bach's C major Fugue I.1(*13*^{3}*-14*^{1}):



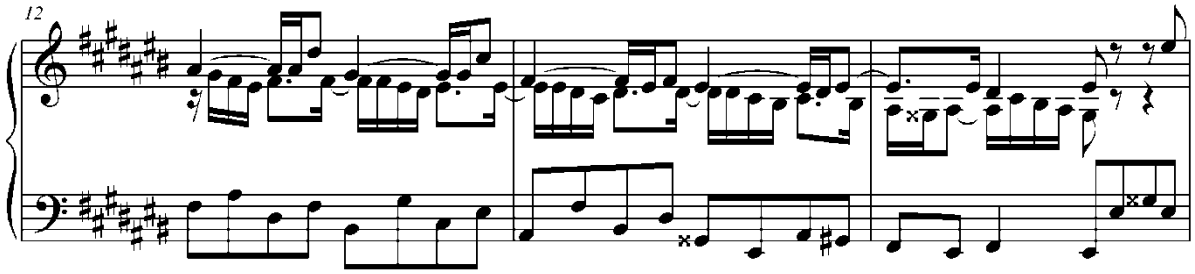
Example 5.1: Bach, C major Fugue I.1, *12-14*.

5.1 Episodes in the middle section

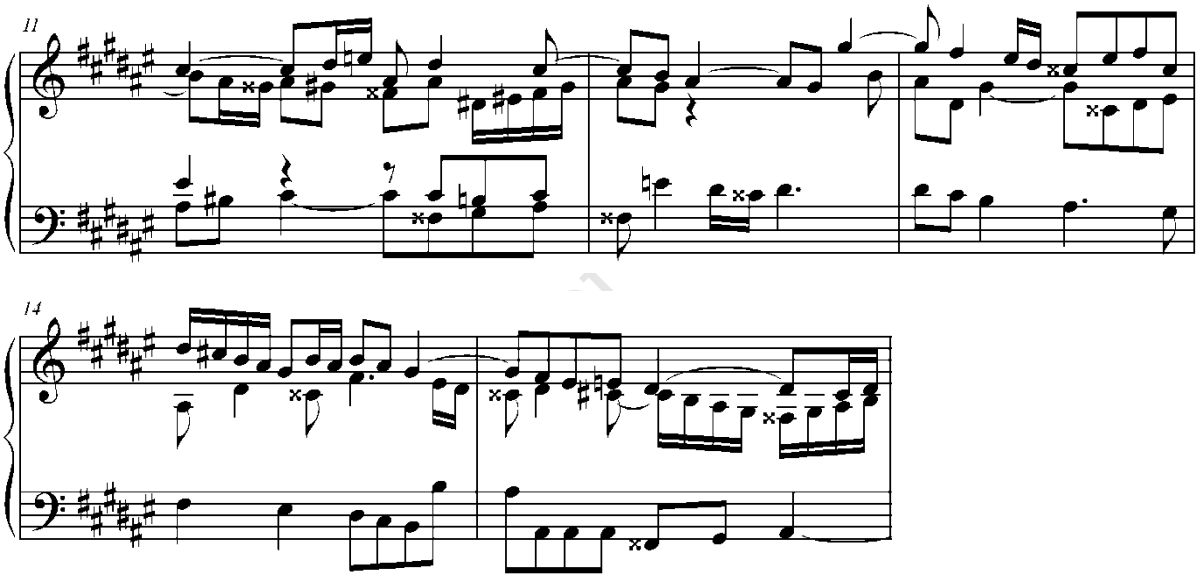
5.1.1 The WTC

In general the last entry of the exposition (or counter-exposition) usually leads into an episode. Kennan (1999:134) stresses that the main function of an episode in the middle section is to modulate from one tonality to the next. The first episode usually modulates to a related key of the tonic or dominant tonality (Oldroyd 1967:23), with further episodes modulating to various related keys and, in rare cases, to distantly related keys. Bach tends to restrict himself to closely related keys. Higgs (1878:48) adds that change of mode may also be used, this can be seen in the fugues in C sharp major II.3 in *12-14*^{3} (E sharp major), E minor II.10 in *55*^{3}*-59*^{3} (D minor) A flat major II.17 in *26-32* (E flat minor), G sharp minor II.18 in

59-61 and *65-66* (D sharp major) and B flat minor II.22 in *62-67* (A flat minor), which may be considered as less closely related keys, see Ex. 5.2, or contains brief passes through less closely related keys as in the fugues in D sharp minor II.8 in *11-15* (D sharp major), F sharp minor II.14 in *37-51* (G sharp major), see Ex. 5.3.



Example 5.2: Bach, C sharp major Fugue II.3, *12-14.*

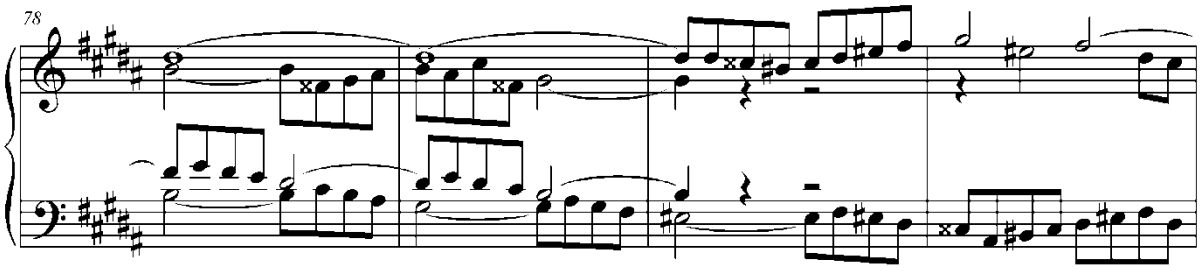


Example 5.3: Bach, D sharp minor Fugue II.8, *11-15*.

The other main function of the episode is to provide variety of material, and a respite from the entries of the subject. Interestingly, as stated above, the first fugue in the WTC does not include a single episode. In cases such as this, a specific contrapuntal device or combination of contrapuntal devices is usually employed as the substitute for the episodes. In this fugue, stretto is used to create variation in the musical argument.

Episodes often also feature a thinning out of the texture, with one or more voices being omitted. In the four-voice fugues of the WTC, Bullivant (1971:104) remarks that the use of all four voices in an episode is relatively exceptional. He states that it only occurs in the fugues

in F minor I.12 *43-47* and B flat minor II.22 *21-25*.[74] Some episodes may also start with a four-voice complex that is reduced to a three-voice complex, as can be seen in the fugues in D sharp minor II.8 *11* (Ex. 5.3) and *34-35*^{3}, A flat major II.17 *39* and B major II.23 *78-81*^{1} (Ex. 5.4)



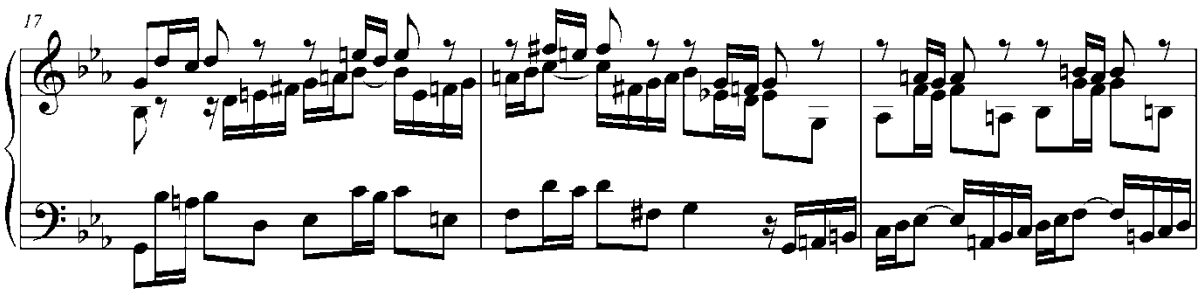
Example 5.4: Bach, B major Fugue II.23, *78-81*.

Episodes may be based on:

- material from the subject, as in the C sharp major Fugue II.3 *12-14*^{3} (reminiscent of the subject by inversion)
- counter-subject, as in the fugues in C minor I.2 *13-14*, C sharp minor *57-58*, *69-72* and F minor I.12 *16-19*
- bridge material from the exposition, as in the G major Fugue I.15 *31-38* and *54-60*
- new material, as in the F sharp major Fugue I.13 *7-11*^{3}, *13-15*, *17-20* and *22-28*
- a combination of the above, as in the F sharp minor Fugue I.14 *18-20*, *23-25* and *35*^{2}*-37*^{1}.

To this, one can add that the episode may be based on the head-motif of the subject, which is treated in an ascending sequence as in the C minor Fugue I.2 *17-19*. This is usually utilised against a free voice and it features the striking use of unprepared dissonances on the accented main beats.

[74] In investigating four-voice fugues, this statement is incorrect. Four-voice episodes appears in the fugues in F sharp minor I.14 *35*^{2}*37*^{1}, G sharp minor I.18 *9-11*^{1} and *35-37*^{2}, B major I.23 *13-16*, B minor I.24 *16-17*^{2} and *51*^{2}*-53*, D major II.5 *7-10*, *18*^{4}*-21*, *29-33* and *35-37*^{2} (latter three are partially in four parts), E flat major II.7 *28-30*, E major II.9 *7-9*, *12*^{3}*-16*, *22-26*^{3} and *32-35*, G minor II.16 *55-59* and B major II.23 *24-27*^{2} and *56-60*.



Example 5.5: Bach, C minor Fugue I.2, *17-19*.

The contrapuntal possibilities latent in the subject may also be explored in the episodes. Devices that may be used include:

- invertible counterpoint, as in the fugues in C minor I.2 *9-10* and E minor I.10 *15-19*
- free and strict imitation, as in the fugues in D major II.5 *7-10* and C sharp major I.3 *7-10*
- melodic inversion, as in the fugues in B flat major fugue I.21 *19-22*, C sharp major II.3 *20-24* and F sharp minor II.14 *11-14*
- augmentation, as in the D major Fugue I.5 *9-11*
- diminution, as in the fugues in C sharp minor II.3 *20* and E major II.9 *22-26* and *32-35*
- sequences, as in the fugues in C minor I.3, F sharp minor I.14 and C sharp major II.3.

An episode will generally only utilise one, or a combination of two, or three of the above. Prout (1891:93) writes that invertible counterpoint is often employed to generate subsequent variants of the same episodes.

Bullivant (1971:100-104) provides various possibilities regarding the construction of episodes in fugues, starting with two voices and proceeding to four. He lists three possibilities for two-voice fugues:

- each voice will develop different material from the exposition
- both voices will develop the same material from the exposition
- one voice will develop the material from the exposition, whilst the second voice continues with free counterpoint.

He provides the following possibilities for three-voice fugues:

- two voices develop the same material, whilst the third voice develops different material or has free counterpoint
- all three voices develop the same material with two voices ‘in dialogue’

- all three voices may be in canon based on the material from the exposition (Bach mainly used this in the D minor organ Fugue BWV 538).
- two voices are 'in dialogue' (or in canon), whilst the third continues with free counterpoint
- one voice develops material from the exposition, whilst the remaining two voices continue with free counterpoint.

In three-voice fugues, the three voices will never develop different material taken from the exposition.

As previously mentioned, four-voice episodes are quite rare in the WTC. From Prout (1891:106-107) one may deduce the following possibilities for four-voice fugues:

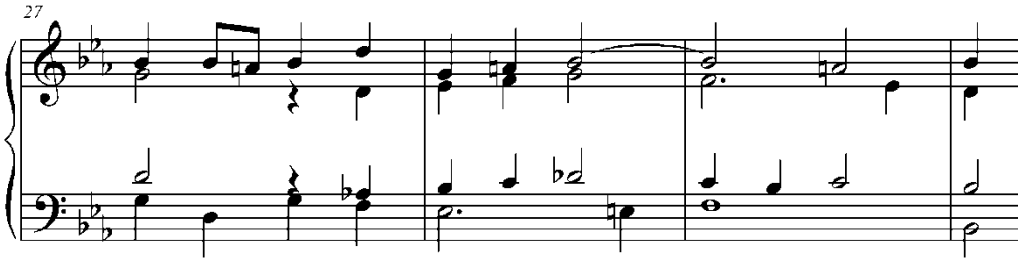
- two ideas are developed imitatively in two pairs of voices, forming a double canon
- two voices are in imitation whilst the third voice develops a different idea (sequentially) and the fourth is free.

To this one might add two further possibilities listed by Bullivant (1971:104):

- one voice develops a single idea, whilst the remaining three voices treated canonically, as in the 'Dorian' fugue (*95-100*).
- two voices in dialogue with the remaining two voices free, as in the B flat minor Fugue II.22 *21-27*.

It can, however, be noted that none of the four-voice episodes in the WTC adheres strictly to any of the above models.

A clear example of a four-voice episode may be seen in Bach's E flat major Fugue II.7 *27-30*:



Example 5.6: Bach, E flat major Fugue II.7, *27-30*[1].

In only three fugues in the WTC, Bach reduces the number of voice parts in the episodes which makes the following middle entry more prominent. This may be observed in the fugues in A minor I.20 *80*[1], E minor II.10 *70*[2] and *83*[3] and A flat major II.17 *46*[3].

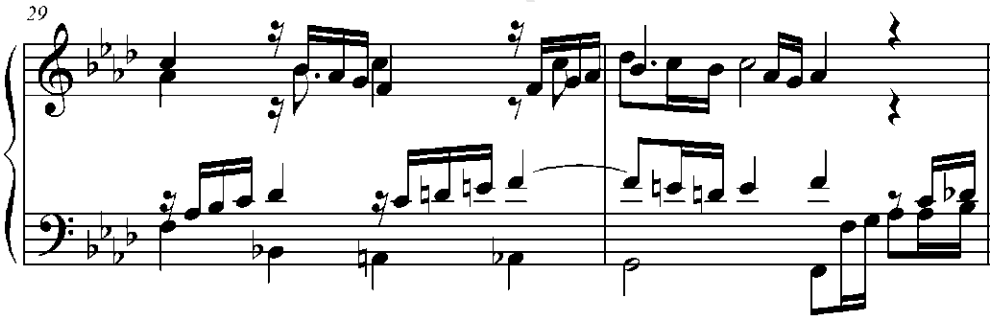
A fugue may contain no episodes, only one episode (for example the fugues in C major I.1 and C minor II.2), or up to seven episodes (the fugues in G sharp minor II.18 and B minor II.24).

Oldroyd (1967:127&156) suggests two possible constructions for episodes:

- single-prong, in which the episode is constructed from a single idea, e.g. the second episode of the E minor Fugue I.10 in (*15-20*)
- double-prong, in which the episode has two clear sections that are based on two different treatments of a single idea or on two motivic ideas, e.g. the fourth and fifth episodes (*22-24*, *28-48*) of the C sharp major Fugue I.3.

In the episodes Bach includes false or anticipatory subject entries. These entries appear to be true subject entries, but they are only based on the head-motif of the subject and predominantly anticipate the subject entries of the middle statements.[75]

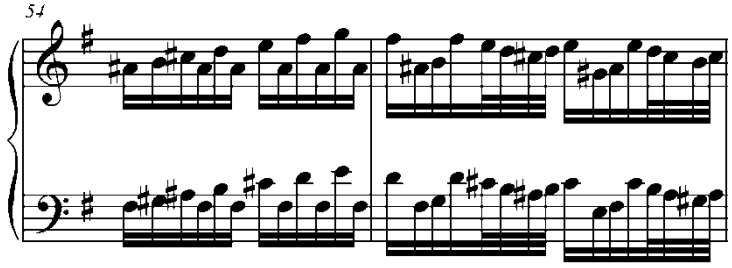
Another feature in the episodes is the crossing of voice parts which occurs in some fugues in the WTC. This may be observed in the fugues in C sharp major I.3 *17-18*, F minor I.12 (Ex. 5.9), B minor I.24 *28* and *53*[2],E major II.9 *32-33*, E minor II.10 *19-23*, *47-50*, A flat major II.17 *26-27*, B flat major II.21 *51* and B major II.23 *71*.



Example 5.7: Bach, F minor Fugue I.12, *29-30*.

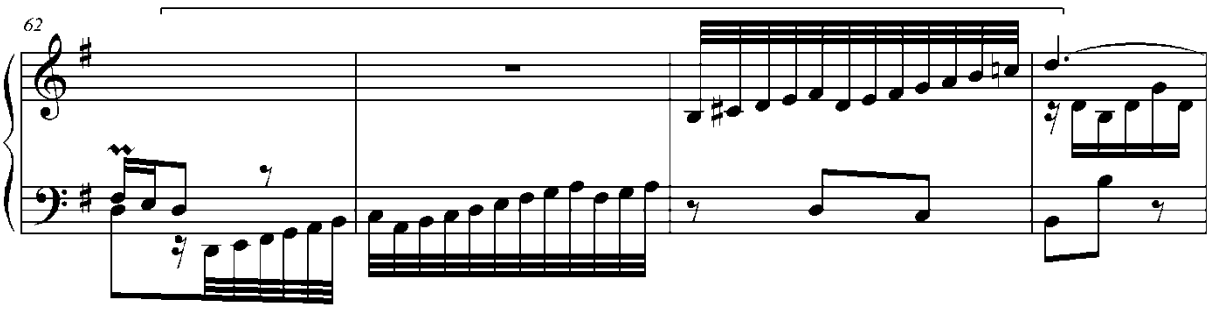
A rare feature in the fugal style of Bach is the disregard of the principle of motivic economy, meaning a non-recurrent figuration:

[75] These can be seen in the fugues in C minor I.2, D major I.5, D minor I.6 (inversion), E flat major I.7, F major I.11 (Ex. 5.7), A minor I.20, B flat major (inversion), B minor I.24, C major II.1, C sharp major II.3, C sharp minor II.4, D minor II.6, F minor II.12, F sharp minor II.14, G major II.15, A major II.19, A minor (diminution) and B flat major II. 21.



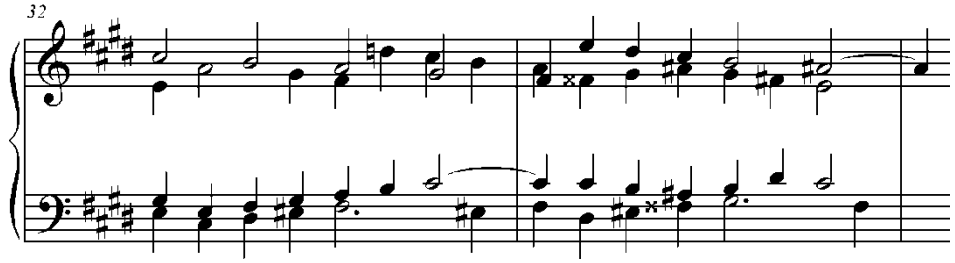
Example 5.8: Bach, G major Fugue I.15, *54-55*.

Cadenza-like passages occur occasionally in the fugues of the WTC, for example, in the fugues in D minor II.6 *24-25*[2], E minor Fugue II.10 *68-70*, G major II.15 *62-64* and A minor II.20 *25-28* where it also precedes the final section or the final entry. The B flat major Prelude I.21 is also a good example of a cadenza-like passage in the WTC.



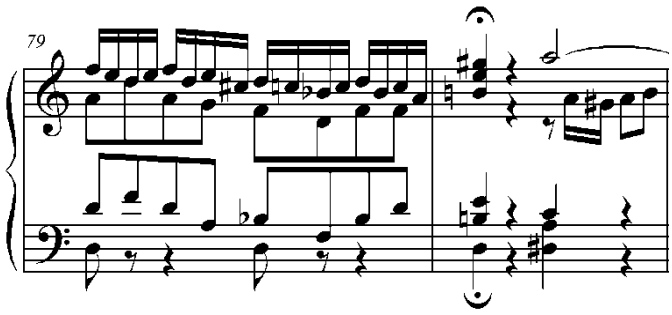
Example 5.9: Bach, G major Fugue II.15, *62-65*.

An extremely rare feature in the episodes of the WTC is the substitution of pure contrapuntal movement for a more homophonic texture. Brief instances can be seen in the fugues in E major II.9 *32-33* (Ex. 5.10) and B flat major II.22 *37-42*.



Example 5.10: Bach, E major Fugue II.9, *32-33*.

A further, but rather rare, feature in the episodes of the WTC is the use of a fermata followed by a general pause which Bach utilises at the end of the last of the episodes before the commencement of the final section as can be seen in the fugues in A minor I.20 (Ex. 5.11), E minor Fugue II.10.

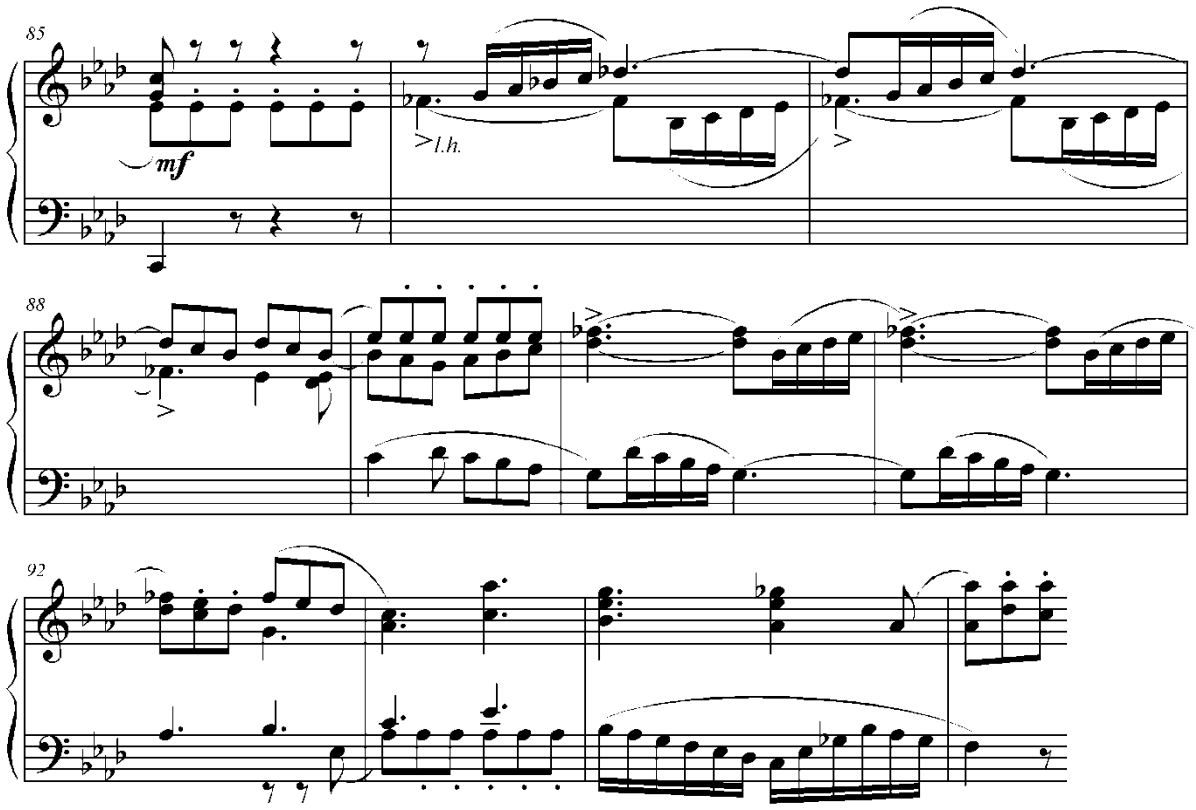


Example 5.11: Bach A minor Fugue I.20, 79-*80.*

5.1.2 Romantic fugues

Mendelssohn's use of episodes, in the middle sections of the Op. 35 fugues, is similar to that in the WTC. As in the majority of the fugues in the WTC, most of the episodes in Op. 35 overlap with the end of the previous entry and the start of the next.

The majority of the episodes in Op. 35 fulfil this basic function, moving to closely related, less closely related, or remote keys. A startling modulation occurs in the rather substantial sixth episode (*85^{2}-116*) of No. 5, which shares many characteristics with the third (*39-57*). This triple-prong episode may be divided into three sections that overlap with one another. Harmonically, the first section (*85^{2}-94^{1}*) features one of the most adventurous moments in all of Mendelssohn's fugues in Op. 35. The music, immediately after reaching C minor, is startlingly catapulted into a moment of stasis on an unexpected F flat, which is treated as part of a diminished quartad on G, which is only resolved two-and-a-half bars later into A flat major.

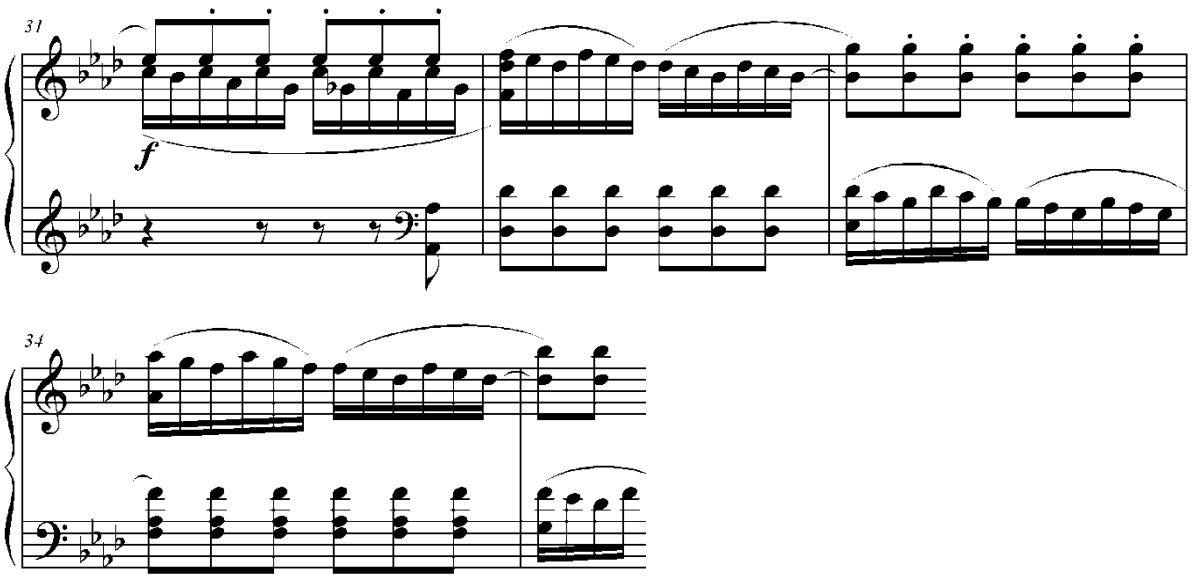


Example 5.12: Mendelssohn, F minor Fugue No. 5 Op. 35, *85-95*[1].

The second function of episodes is to provide variety from the repeated statement of the full subject. In the episodes in Op. 35 one can observe a wide selection of methods in achieving this aim. Episodes may be based on:

- material from the subject, e.g. fugues No. 1 *35-36*[2] and No. 5 *20-24*
- material from the counter-subject, e.g. fugues No. 1 *22*[2]*-26* and No. 6 *65-80*
- material from the bridging material, e.g. fugues No. 5 *44-53*[1] and No. 6 *35-43*
- new material, e.g. fugue No. 1 *80-82*
- a combination of the above material, e.g. fugue No. 1 *51-61*, No. 3 *40*[2]*-43*[1], No. 5 *86-116*[1] and No. 6 *35-43*

In the second episode (*31-35*[1]) of No. 5, the soprano voice states the repeated-note figure of the subject against a wedge-shaped oscillation in the alto that never reoccurs. This use of non-recurrent figuration is similar to the G major Fugue I.15 *54-55* of the WTC (Ex. 5.8).

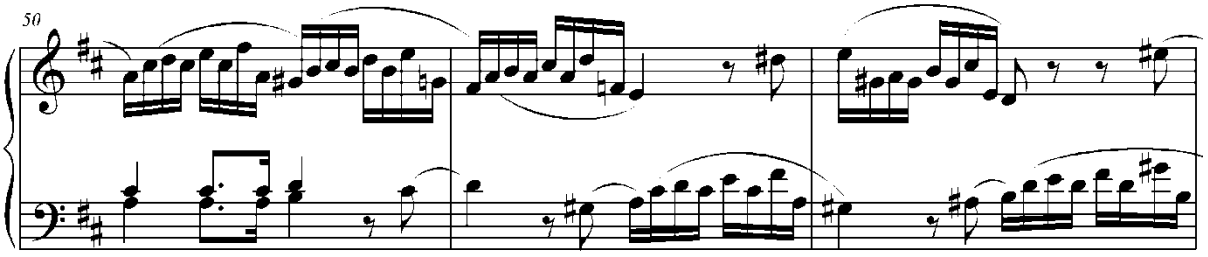


Example 5.13: Mendelssohn, F minor Fugue No. 5 Op. 35, *31-35*[1].

No. 1 extends the principle of introducing new, and contrasting material, by inserting a section termed *Choral* at the end of the final episode. Mendelssohn reduces the texture to an active bass line in octaves, against the homophonic texture that sound the chorale melody. The chorale is in the parallel major (E major), which, while not a remote key, is further afield that Bach ventures in the WTC. It may be seen as a typically Romantic transition to the tonic major at the end of a work, but also as an extension of the insistence on the *tièrce de Picardie* that occurs in the coda of some Bach fugues, for example, in the C sharp minor Fugue I.4 *112-115*. Mendelssohn indicates the new key by including the new key signature, which is maintained throughout the rest of the fugue, a feature that is not found in any of the fugues in the WTC.

The texture in many of the episodes in Op. 35 is thinned-out, as it is in some of the episodes in the four-voice fugues in the WTC. The most extreme example is in No.3 *50-56* (Ex. 5.14), in which Mendelssohn reduced the number of voices that fluctuates between a two-voice complex and one-voice. Three-voice episodes can be seen in four of the fugues in Op. 35.[76] Mendelssohn is also fond of gradually thinning out the texture in the episodes, as he does in No. 3 *80-84*, by starting with a four-voice complex and gradually reducing it to a single voice. In the lengthy third episode of Fugue No. 5 *39-57*, Mendelssohn varies the texture from two voices to five.

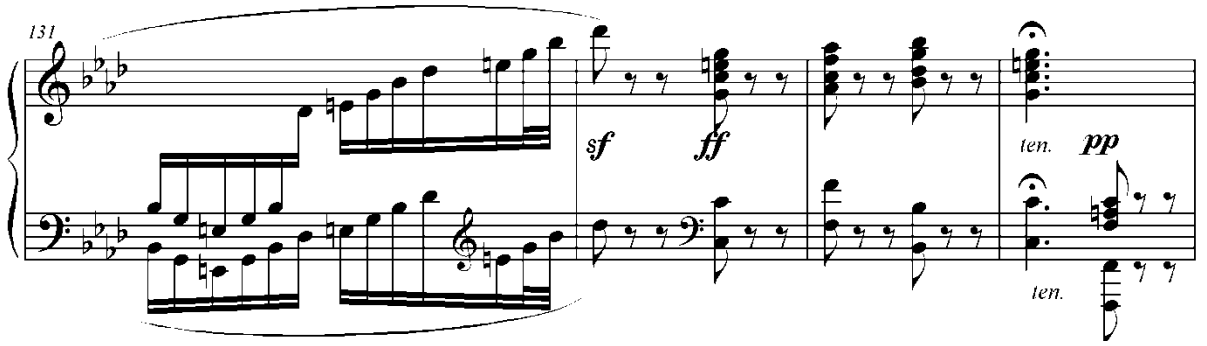
[76] In fugues No. 2 *39-42*, No. 3 *40*[2]*-43*[1], No. 5 *66*[2]*-70* and No.6 *29-30*.



Example 5.14: Mendelssohn, B minor Fugue No. 3 Op. 35, *50-53*.

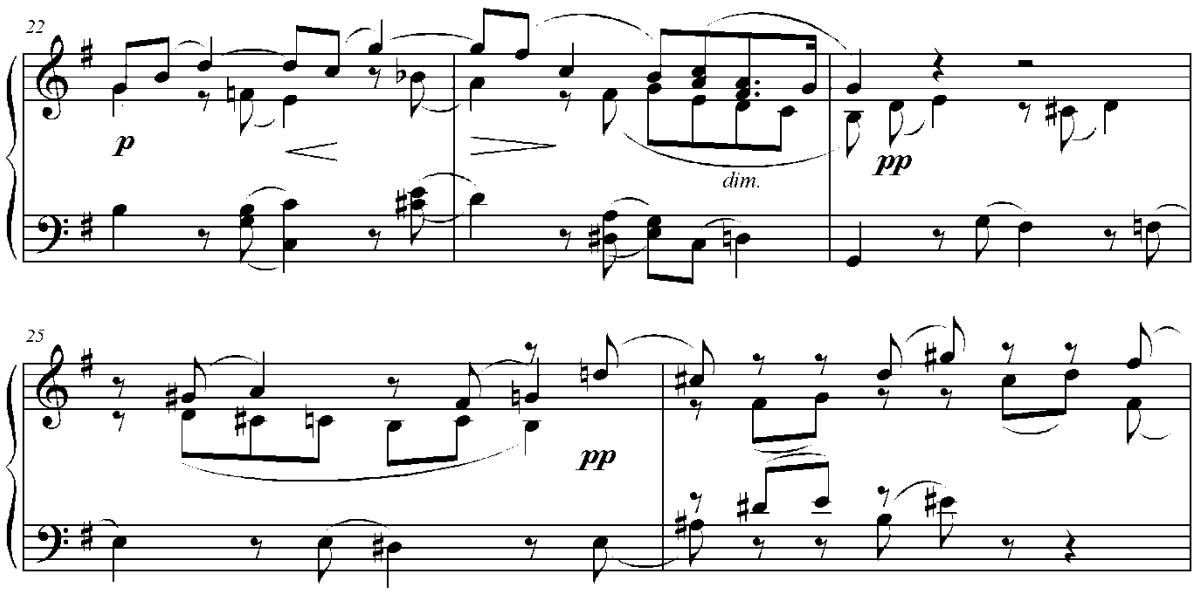
As mentioned above, four-voice episodes appear in only a minority of the fugues in the WTC, but are used far more frequently in Mendelssohn's Op. 35. More than half of the episodes contain four-voice complexes. Four-voice counterpoint, in which each voice is truly independent (such as one finds, for example, in Bach's F minor Fugue I.12) is, however, employed only briefly in three of the six fugues in Op.35, those in No. 2 *47[3]-49, 60*, No. 4 *22-24* and No. 5 *51-52*.

Mendelssohn reduces the episode in No. 5 *131-135* to a pure homophonic texture consisting of chords interspersed with quaver rests. The dominant chord in the middle of the episode (*134[1]*) coincides with a general pause, a feature found in only three of the fugues in the WTC (Ex. 5.11).



Example 5.15: Mendelssohn, F minor Fugue No. 5 Op. 35, *131-134.*

In some episodes, such as the one in No. 1 *22-26*, Mendelssohn includes a device in which the texture seems to have been thinned out by having two dialoguing voices trace a single line. Although a common feature of Bach's general style, it is rarely used in his fugal writing; instances occur in the fourth and fifth episode of the E flat major Fugue I.7 *24-26[1]* and *27[4]-28[3]*.



Example 5.16: Mendelssohn, E minor Fugue No 1 Op. 35, *22-26.*

One of the biggest deviations from Bachian practice in the episodes in Op. 35 is that Mendelssohn sometimes reduces contrapuntal activity by creating a fragmented pseudo-contrapuntal texture and sometimes a pure monodic discourse of homophonic accompaniment against a free melody. In these sections Mendelssohn often increases the number of voices instead of thinning them out. This is evident in the fugues No. 1 *38^2-40*, *75^2-76* and *88^2-90*, No. 3 *80-81*, No. 4 *42-43*, No. 5 *39-42* and No. 6 *56-62*.

In Mendelssohn's No. 1, in which the first episode (*22^1-26*) is anticipated by a linking passage in *21*, it features a three–voice complex mainly derived from the head-motif of the subject. In this first episode, the bass imitates the soprano in inversion and the alto continues with preceding material, similar to the four-voice episode in Bach's E flat major Fugue II.7 (Ex. 5.6)

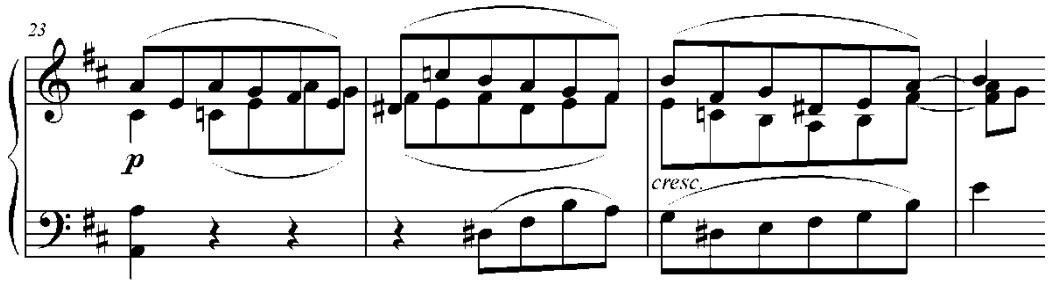
The fourth episode of No. 3 *50^1-56^4* and the third episode of No. 5 *39-57* can be classified as double-prong episodes, similar to the some fugues in the WTC.

As in the WTC, the contrapuntal possibilities latent in the subject in Romantic fugues may also be explored in the episodes. Devices that Mendelssohn incorporates in the episodes in Op. 35 that are similar to those found in the WTC are:

- invertible counterpoint, e.g. No. 5 *31-34*
- free and strict imitation, e.g. fugues No. 3 *50-52*, No. 5 *43-57* and No. 6 *9-11*

- melodic inversion, e.g. fugues No. 1 *51-61* and No. 3 *40[2]-43[1]*
- augmentation, e.g. No.4 *132-133*
- diminution, e.g. No.2 *23-25*
- sequence, e.g. fugues No. 3 *75-77[2]* and No. 5 *86-116[2]*.

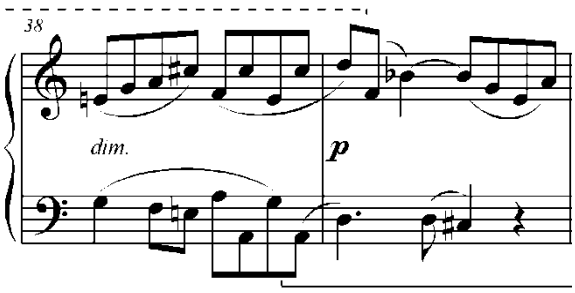
Voice crossing between the alto and soprano occurs in the second episode of No. 2 *23-26[1]*. This is a fairly rare practice in Bach, and is found in only six fugues in the WTC (Ex. 5.7).



Example 5.17: Mendelssohn, D major Fugue No. 2 Op. 35, *23-26[1]*.

Episodes in Op. 35 are in general much longer than the episodes in the WTC. One of the longest episodes in the WTC is the episode in the F major Fugue II.11 *25-52*, which is twenty-seven bars in length. While Op. 35 also features short episodes, such as the one-bar episode in No.1 *11*, they can also extend up to thirty bars in length, as in No. 5 *86-116[2]*. Despite the length of the episodes in Op.35, the number of bars containing entries still outweighs that containing bridging material, as it does in the WTC. In the work of both composers, the episodes are mainly based on subject or counter-subject material.

While the episodes in Chopin's middle section perform the same function as those in the fugues in the WTC, Chopin's entries, unlike Bach's, rarely overlap with the episodes that precede them. The first instance of overlap occurs in the counter-exposition, where the episode ends on first half of *16* in the bass, with the entry of the subject on the second half of *15* (Ex. 4.118). The second instance appears in *38-39[1]*.



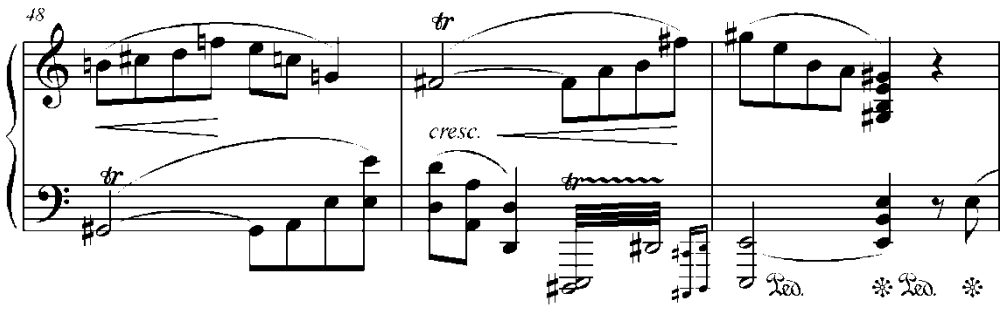
Example 5.18: Chopin A minor Fugue, *38-39.*

The episodes in the A minor Fugue only modulate to closely related keys, mainly through the use of sequence.

Chopin uses contrapuntal invertibility in the episodes. This invertibility can be seen in the second episode (*25[1]-29[4]*) in which he uses some of the material of the first episode (*14*). Chopin also employs melodic inversion in the fourth episode (*44-50[3]*), where he only inverts the head-motif of the subject, without the first up-beat, and he treats it sequentially, moving through various keys.

The third episode (*35-39[1]*) may be categorised as a double-prong episode. The first section (*35-36*) is based on the second bar of both the subject, and the counter-subject, while the second part (*37-38*) is freely based on material derived from the latter half of the subject.

The fourth episode (*44-50[3]*), also a double-prong episode, has a first part of four bars that employs contrapuntal inversion. The second part of the episode (*48-50[3]*) is based on free imitation between the voices at the distance of a semibreve, and increases the sonority through octave doubling in the bass, which features an ingenious (and thoroughly un-Bachian) pianistic adaptation of what would have been a trill in octaves.



Example 5.19: Chopin A minor Fugue, *48-50.*

The episode concludes with a seven-voiced chord and a quaver rest, which mark the end of the middle section (Ex. 5.19). This constitutes the first break in the flow of quavers since *5*. This complete break in the flow of the music and the use of a chord using more notes that voices are features that may also be found in Bach's A minor Fugue I.20 (Ex.5.11) where it also divides the middle section from the final section.

Chopin bases all the material of the episodes on elements from the subject and counter-subject, sometimes in combination, as can be seen in the fourth and fifth episodes (*35-39*^{1} and *44-50*^{3}).

The middle sections of the Op. 72 fugues are similar in structure to those in the WTC. As in many of the fugues in the WTC, many of the episodes in Op. 72 also overlap with the flanking entries.

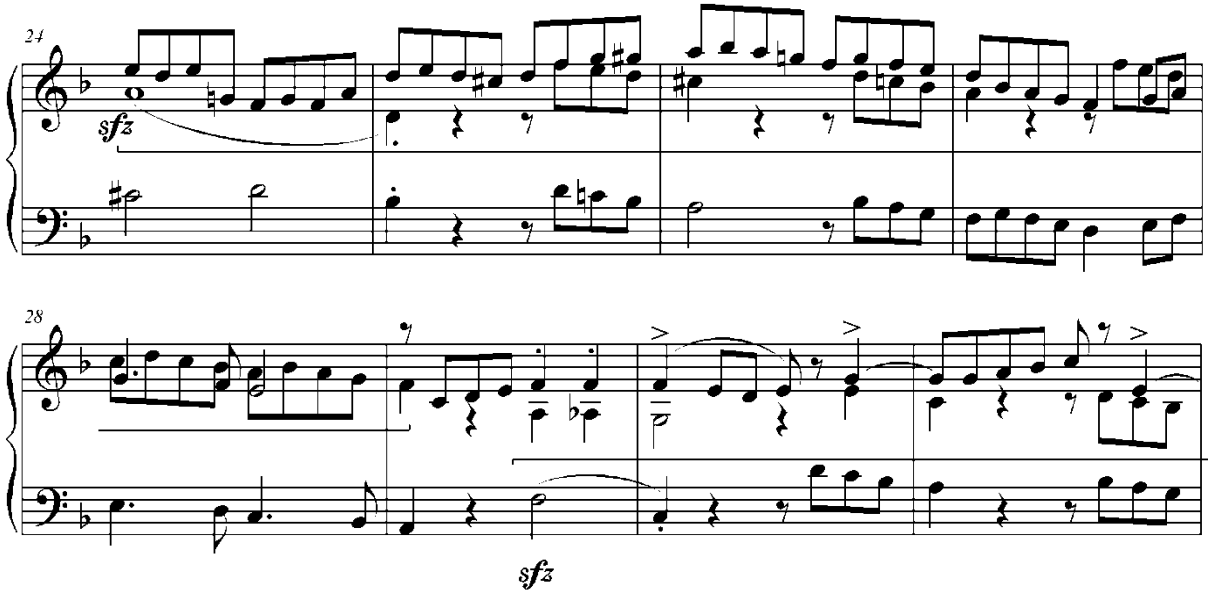
As in the WTC, the episodes in the fugues of Op.72 mainly modulate to closely related keys. Schumann, however, also modulates to parallel major or minor keys, which are less closely related. He achieves most of his modulations through complex sequential treatment of fragments of the subject. Aurally, the episodes seem to have modulated to a distant related key, but the effect is created through the use of complex chromaticism.

The third episode (*59*^{2}*-65*) of No.1 is a two-prong episode. The first section (*59-62*), consists of four bars which can be further subdivided into two sections, of two bars each, with the second half a repetition of the first. It consists of an incomplete entry of the transposed subject in the tenor, with partial mirroring in the subsidiary voices. The second section (*63-65*), consists of three bars, in which the soprano and tenor move alternately in similar and contrary motion, while the alto and bass are based on variants of the dotted crotchet figure. This treatment of an episode is commonly found in several episodes in the WTC.

In the episodes in Op. 72, one can observe a variety of methods with which Schumann creates variation from the recurrent subject material. Episodes may be based on:

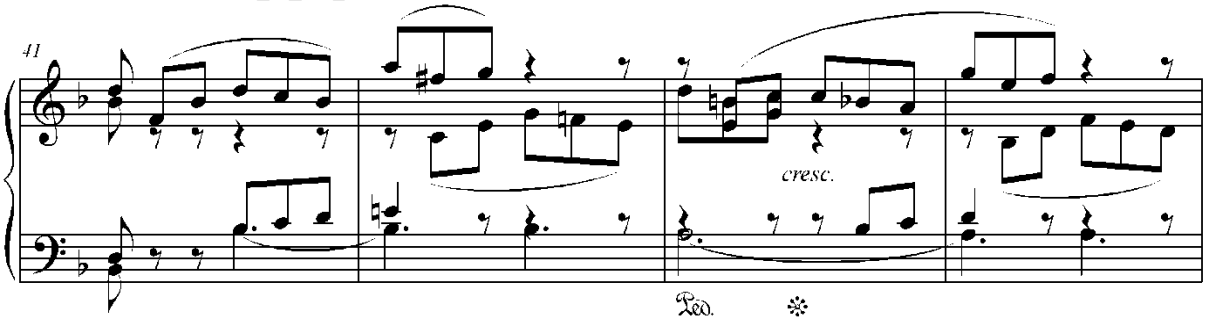
- material from the subject, e.g. No. 1 *41*^{2}*-47*^{3}
- material from the counter-subject, e.g. No. 2 *42-44*
- new material, e.g. No.3 *19-23*^{1}
- a combination of the above material, e.g. No. 1 *41*^{2}*-47*^{3}.

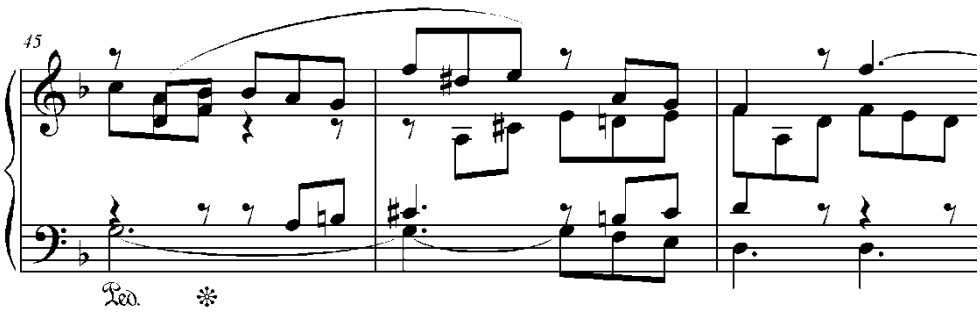
In No. 2, Schumann deviates from the Bach model through omitting the expected episode between the exposition and from the middle section. At this point, he omits the last bar of the redundant entry and alters the starting note of the subject in the first middle entry (*29-34*) by halving the note value.



Example 5.20: Schumann, D minor Fugue No. 2 Op. 72, *24-31*.

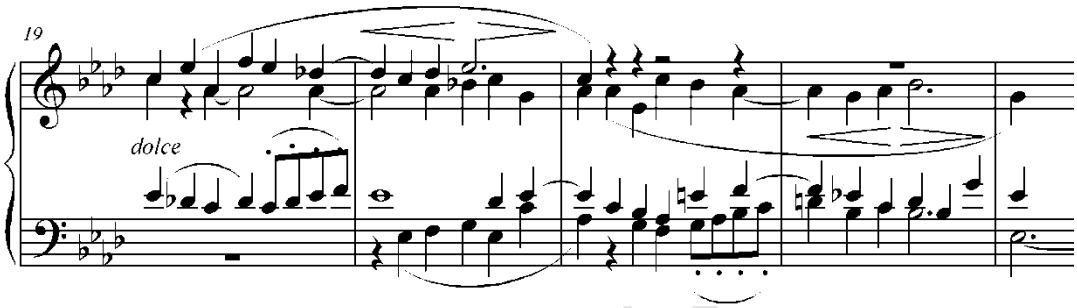
The texture in the majority of the episodes in Op. 72 is thinned-out, similar to many of the episodes in the four-voice fugues in the WTC. In the second episode in No. 1 (*41-47*) Schumann achieves this through the use of rests in the upper three voices in imitation over a slow-moving bass; in the entire episode there are only three quavers in four parts. Similar to Bach's use of voice-crossing in some episodes (Ex 5.7), it can also be seen in *43* and *45*:





Example 5.21: Schumann, D minor Fugue No. 1 Op. 72, *41-47.*

As in the WTC, some episodes, such as the first episode of the middle section (*19-23*[1]) in No. 3, only start and end with a thinner texture. The voice omitted at the end usually contains the subject entry of the next middle statement, but here this is not the case.



Example 5.22: Schumann, F minor No. 3 Op. 72, *19-23.*

The devices that Schumann includes in the episodes in Op. 72 are similar to those found in the WTC:

- free and strict imitation, e.g. No. 2 *42-45*
- melodic inversion, e.g. No. 2 *70-77*
- pedal points, both tonic and dominant, e.g. No. 3 *44*[5]*-45*
- sequence, e.g. No.1 *41-46* and No.3 *33*[1]*-35*[1].

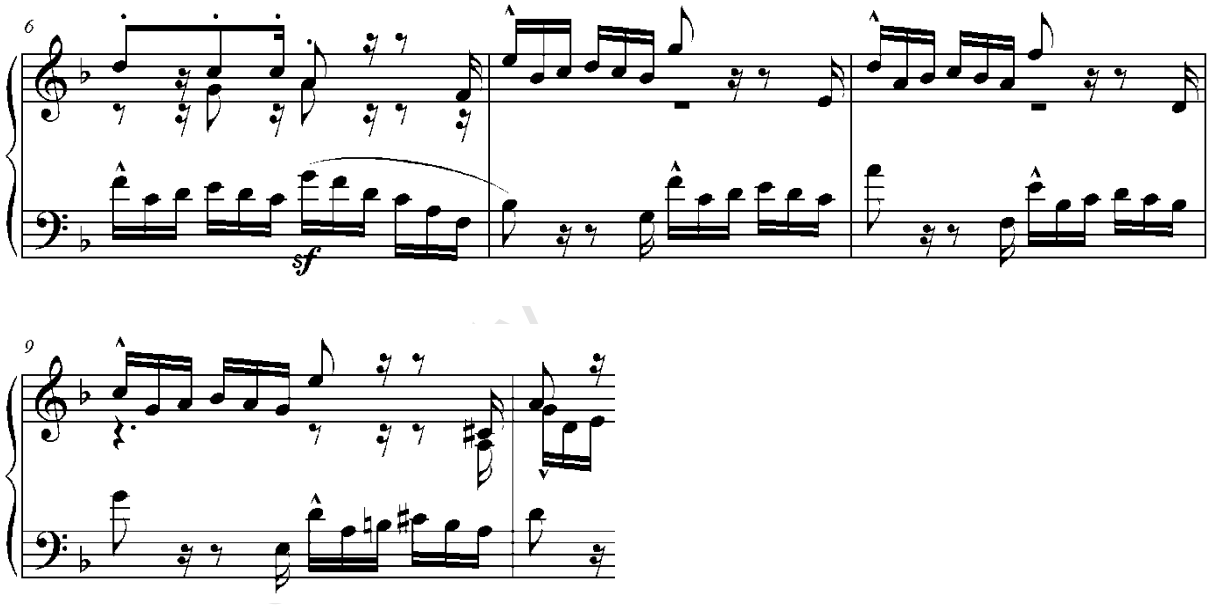
Schumann, like Mendelssohn in the D major Fugue Op. 35 No. 2 *23-26*[1], uses voice crossing between the alto and soprano in the episodes in No. 1 *43* and *45* (Ex 5.21), No. 2 *71* and *75* and No. 3 *34-35*, which is also found in four fugues in the WTC (Ex. 5.7).

As mentioned above, Schumann follows in three[77] of the seven fughettas of Op. 126 the literal meaning of the term fughetta as 'a fugue without episodes.' He includes one episode in No. 7 *8*[4]*-10*[3] and two episodes in No. 3, of which the first (*19*) consist of only one bar, in which he

[77] The Fughetta's No. 2, No. 4 and No. 5.

omits the soprano thinning out the texture to three voices. The alto is based on a variant of the latter segment of the subject, of which the first tied note is diminished and the semiquavers are augmented. The second episode (*24-26*^{1}) retains the four-voice texture, in which the inner voices are based solely on the latter part of the subject. Schumann treats the inner voices imitatively and sequentially against more static motion in the outer voices.

In No. 6, Schumann includes four episodes, all longer than a bar. In the first episode (*6*^{4}*-10*^{1}) he reduced the three-voice texture to two-voice, omitting the alto for the silent preparation of the first entry of the first middle statement. The episode is based on the head-motif of the subject, which is treated imitatively between the two voices in a descending sequence. This imitation features the striking use of unprepared dissonances on the accented main beats. This also features in the WTC. The passage is perhaps rather un-Bachian, but resembles *44-45* of Brahms's Fugue from Op. 24 **(**Ex. 5.30**)**.



Example 5.23: Schumann, Fughetta No. 6 Op.126, *6-10*^{1}.

Schumann retains the three-voice texture in the second episode (*15*^{4}*-20*^{3}). The upper two voices are treated in a similar fashion to the first episode, but now over a free bass line (based on the material of the free counterpoint in the soprano of *5* and *6*), and without the pungent dissonance. The brief third episode (*25-27*^{2}) follows the same pattern as the second episode, but over a dominant pedal-point.

Aside from the nine-and-a-half bar episode in No. 1, the episodes in Op. 126 are, in general, much shorter than the episodes in the WTC. The number of bars containing entries outweighs

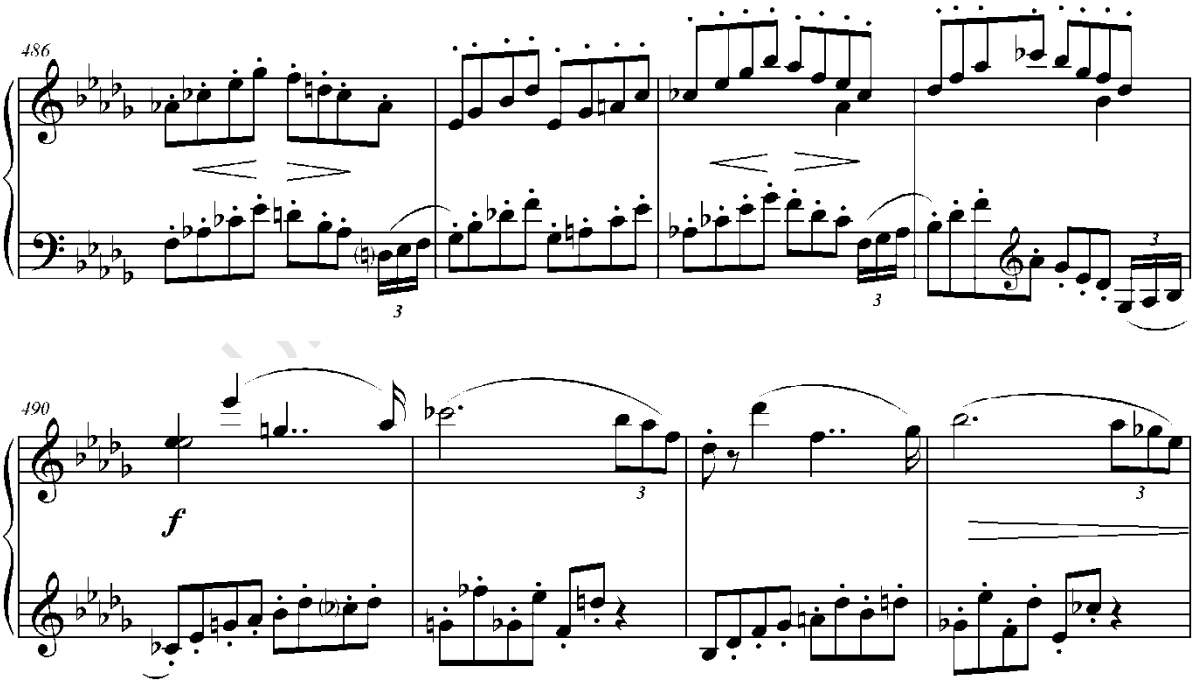
the sections in the fughettas containing episodes by far. In both Bach and Schumann, the episodes are mainly based on subject material.

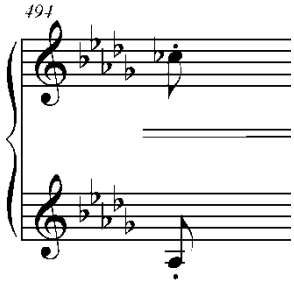
The middle section of Liszt's fugal section consists entirely of overlapping episodes and incomplete entries, without any proper middle statements.

The first episode of the middle section (*486-494*[1]) is an extension of the latter part of the last subject entry. It may be divided into two sections of four bars each. The sections are as follow:

- *486-490*[1]: continuation of the latter part of the subject
- *490*[2]*-494*[1]: false subject entries.

The first main section in itself may be divided further into two sub-sections of two bars each: the first consists of a sequential treatment of the last two bars of the subject, with slight intervallic alterations, while the second treats the first bar of the episode sequentially. In the second main section of the episode, Liszt uses two anticipatory entries of the first two bars of the subject in descending sequence as preparation for the first middle statement.





Example 5.24: Liszt, B minor Sonata, *486-494*[1].

The second episode (*498-505*) is mainly based on subject material. It starts with what would have been the two-bar continuation (in the bass) of the incomplete soprano entry in *494*, heard against a rhythmically free inversion of the head-motif in block chords in the upper voices, and repeated sequentially three semitones higher. The first bar of this pattern is then treated to three more ascending sequential statements that lead to the second middle statement.

In the four-bar third episode (*516-519*), Liszt develops the free rhythmic diminution of the head-motif as a single line with octave doublings. This is followed by a link based on sequential treatment of the head-motif which leads back to the recapitulation.

There are eight episodes in the middle section in the Fugue from Fantasia and Fugue on the Theme BACH, of which the third (*26-72*) and the eighth episode (*148-183*) are rather lengthier that any episode found in the WTC. As in most of the fugues in the WTC, most of the episodes overlap with the end of the previous entry and the start of the next.

The episodes in this fugue serve the same function as those found in the WTC. Liszt, however, moves further away from the use of new material as majority of the material found in the episodes are based on the subject's head-motif, which is the BACH theme, or the latter part of the subject. Liszt not only departs from using new material, he also moves away from the pure contrapuntal writing to a style that has more features one would relate in the preceding Fantasia. It is through this and rhythmic adaptations that Liszt achieves variety. Episodes may be based on:

- material from the subject in *17-19*[1] and *81-83*
- new material in *83-101* and *148-177*
- a combination of the above material in *32-72* and *127-136*[1].

The third episode takes the form of a Fantasia from *50ff* that oscillates between a section that has a diminished version of the head-motif against chords and a scalar section, marked animato. The sixth episode (*112*^{4}*-124*^{1}) consists of four augmented statements of the head-motif of the subject against quasi chromatic scales. In the seventh episode (*127*^{3}*-136*^{1}), Liszt introduces a new rhythmic figure, similar to that used in the fugal section in the B minor Sonata, which is freely based on the head motif of the subject.

Liszt separates the last middle statement (*136-147*) and eighth episode (*148-183*^{1}) with a general pause; a device found in three fugues of the WTC (Ex. 5.11). The episode takes the form of a toccata-like section that can be divided into five sections. The first section (*148-149*) is a transposed repetition of the head-motif of the previous middle statement; in the second section, Liszt reduces the texture to a two-voice complex that is reminiscent of Bach's Prelude in C minor I.2. He separates the second and third section in the episode with another general pause. In the third section (*156-167*), marked *presto*, the inner voices makes reference to the head-motif with the top voice introduces a new arpeggiated figure in sextuplet patterns and a crotchet triplet figure that is doubled at the octave in the bass. In the following two sections (*168-178*^{1} and *179-183*^{1}), also separated with a general pause, Liszt completely abandons pure contrapuntal writing for a more homophonic style which is similar to Ex. 5.10.

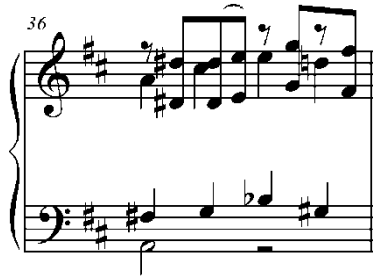
The subject of Franck's fugue itself often contains modulatory elements, so that this function is not restricted to the episodes as in most fugues. However, the modulations in the latter tend to be of a more extreme nature. A good example of this is the first episode (*21*^{4}*-37*^{3}) in which Franck makes use of a rather chromatic approach to the dominant of D major. This long period of harmonic instability creates a strong drive towards the cadence, a typical feature of Bach's style, but here taken to an extreme that is reminiscent of certain passages in the *Chromatic Fantasy and Fugue*.

The episodes in the middle section provide great contrast both to the subject and to one another, yet display a close motivic relationship to the material of the subject. A wide selection of methods is adopted to this end, including the use of:

- material from the subject, as in the second episode (*44*^{3}*-50*^{3}), where the bass is based on the descending scalar motion of the latter part of the subject, whilst the soprano in *47-50*^{3} is a rhythmically diminished statement of the head-motifs of the subject, followed by its inversion

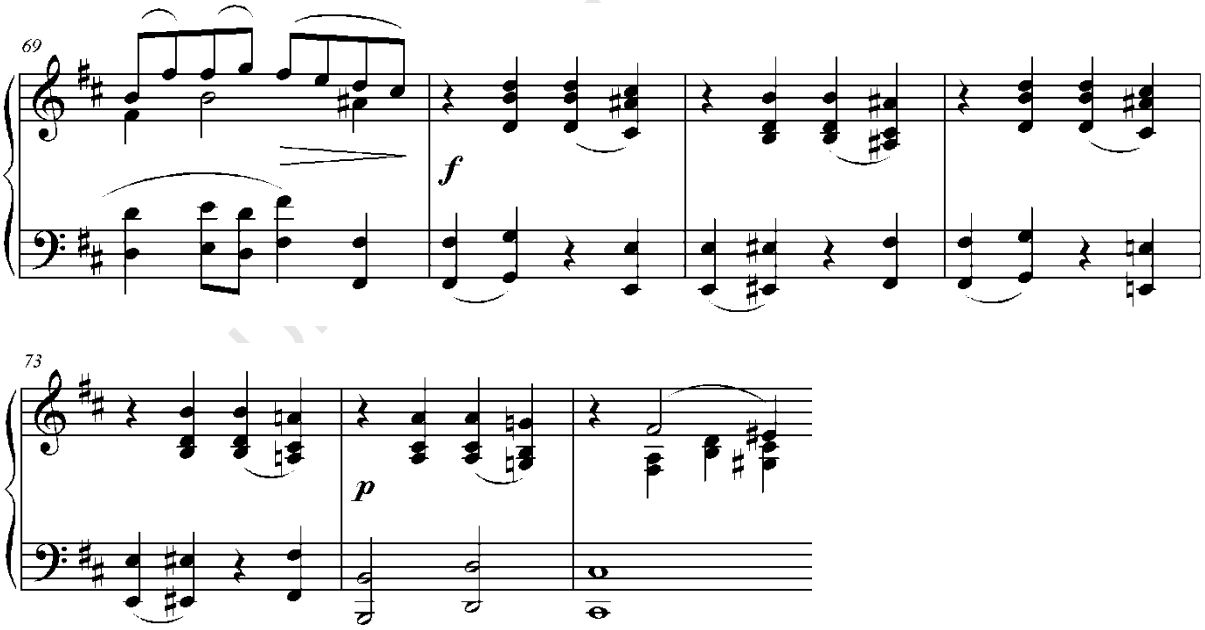
- material from the counter-subject in *76-87*[3]
- material from the bridging material in *126*[3]*-130*[1]
- new material (the triplet figure in the second part of the fourth episode in *76-87*[4])
- a combination of the above material in *21*[4]*-37*[3].

Crossing of the voice parts is fairly common in the fugues of Romantic composers. Franck uses it in the first and second episodes, in *36* (Ex. 5.25) and *49*[4] respectively. In both instances it occurs between the alto and soprano voice as a result of octave doubling.



Example 5.25: Franck, Fugue from *Prélude, Choral et Fugue, 36.*

In the first part (*69*[4]*-75*) of the fourth episode, Franck reduces the contrapuntal texture to a more homophonic texture based on the head-motif (Ex. 5.10 and 5.5 respectively).



Example 5.26: Franck, Fugue from *Prélude, Choral et Fugue, 69-75.*

The episode takes the form of a dialogue between the inverted and direct forms of the head-motif, the former doubled at the octave, in the left hand, and the latter as a three-voice chord

in the right. The second part (*76-87*^{3}) introduces a new triplet figure that may originate from the quaver figure at the end of the counter-subject (*9*).

The texture of the episodes varies from one to six voices, as can be seen from the following:

- The first part (*44*^{3}*-46*) of the second episode has a four-voice texture created through the melody in the bass and the accompaniment that consists of three-voice triads; in the second half (*47-50*^{3}), reduces the voices to a three, but thickens the texture through doubling the alto part in fifths and fourths and the bass with octave doublings.
- The third episode (*53*^{3}*-61*^{3}) starts with a three-voice complex which is followed by two bars in four voices and reduces the texture for the last three bars, but again thickens the texture through third and octave doublings.
- In the first and fourth episode (*21*^{4}*-37*^{2} and *69*^{4}*-87*^{4} respectively), Franck uses a variety of textures, sometimes within the space of a beat. As in the second episode, he creates the illusion of increasing the number of voices through octave doublings which thicken the texture.
- In the fifth episode (*99*^{3}*-122*^{3}), he occasionally adds a note to the voicing of a chord to suggest an increase in the number of voices.

As in the WTC, the contrapuntal possibilities inherent within the subject are also be explored in the episodes. The devices that Franck incorporates in the episodes in his fugue that are similar to those found in the WTC are:

- invertible counterpoint in *25-28*
- dominant pedal point in *35-37*
- free and strict imitation in *69*^{4}*-73*^{4}
- melodic inversion in *69*^{4}*-74*^{4} (in the bass)
- diminution in *47-49*
- sequence in *110-111* and *118-119*^{2}
- varied repetition in *112-114*.

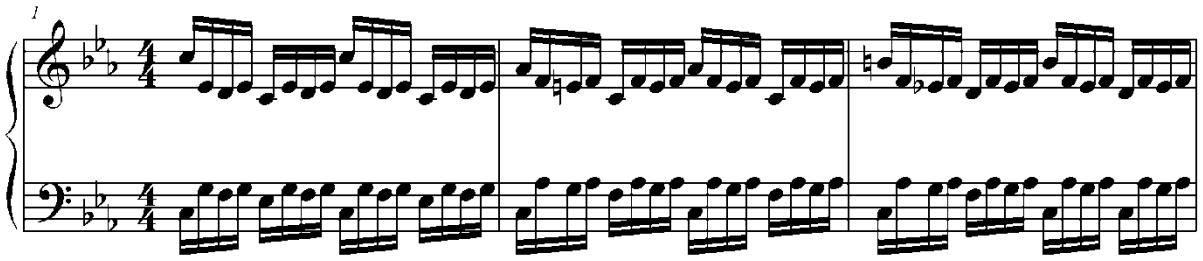
Franck draws extensively on the chromatic scalar motion of the subject in the episodes, but is careful to treat it in ways that make it distinct from the subject itself.

The episodes in the middle section are, in general, much longer than the sections containing subject material, and generally longer than the episodes in the WTC. The longest episode in

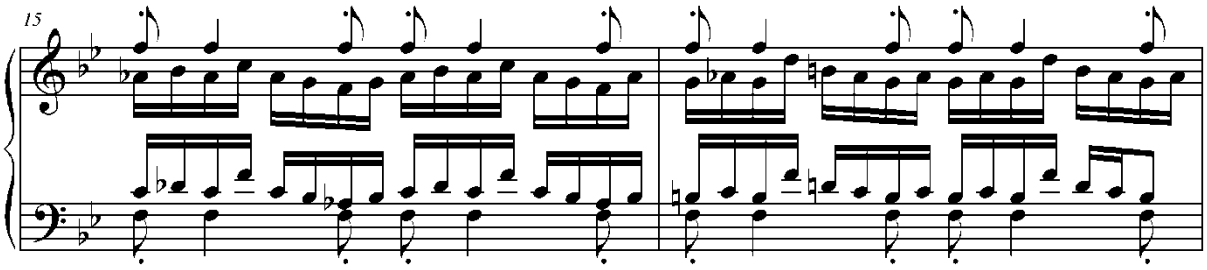
the WTC (in the F major Fugue II.11) consists of twenty-seven bars, compared to the forty-nine bars of the sixth episode in this fugue (*126*^{3}*-175*^{3}). In fact, the total number of bars containing bridging material in this fugue exceeds the number containing statements of the subject. This diverges from Bach's practice, and from the practice of most of the composers under discussion.

The middle section of Brahms's fugue starts with the first episode in *13*. He employs a wide selection of techniques in the episodes, emphasising their function as contrast to the middle statements.

The first episode (*13*^{1}*-25*^{1}) can be labelled a three-prong episode, as there are three clear sections. The outer voices of the first section, *13*^{1}*-17*^{4}, employ repeated notes in a new syncopated rhythm against a toccata-like semiquaver figure in the inner voices, based on the second part of the subject. This eight-note figure, heard twice in each bar, is characterised by motion in parallel sixths. The passage is reminiscent of the opening of the C minor Prelude Book I of the WTC, which features a rather similar eight-note figure heard twice per bar.



Example 5.27: Bach, C minor Prelude I.2, *1-3.*

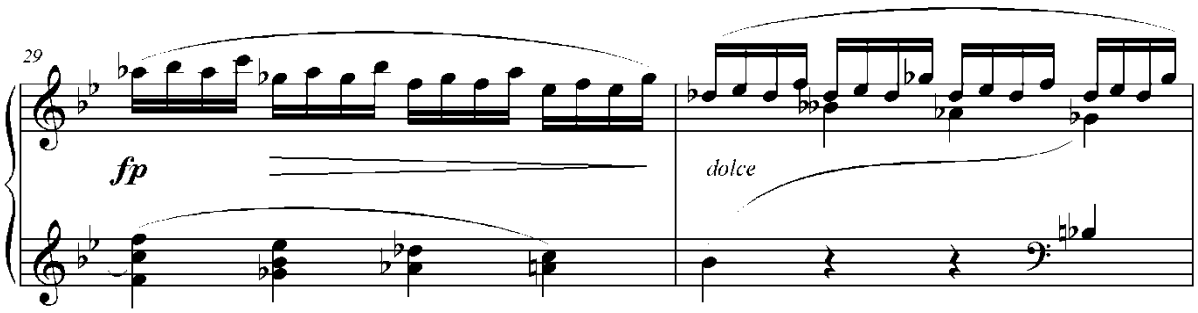


Example 5.28: Brahms, Fugue from *Variationen und Fuge über ein Thema van Georg Friedrich Händel Op. 24, 15-16.*

In the second section (*18*^{1}*-20*^{1}) the soprano is omitted while the alto and tenor continue with the previous material, still a sixth apart, and the bass voice is based on the limping rhythm of the counter-subject, which is repeated an octave apart so as to imply two alternating voices. In

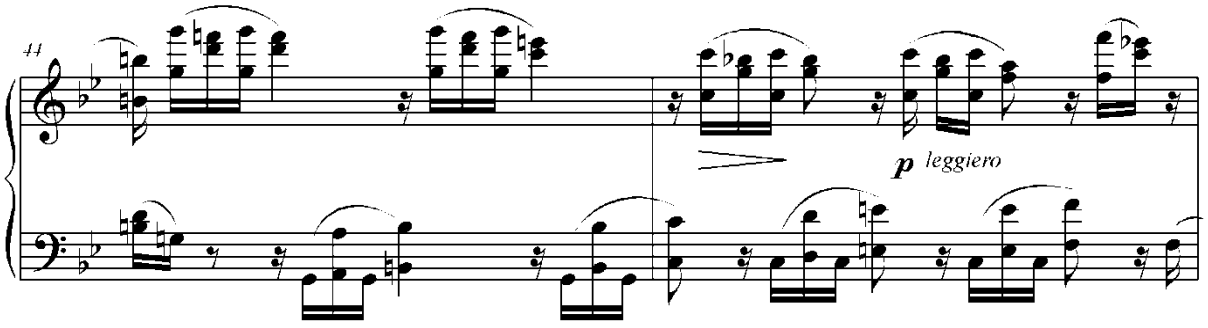
the third section (*20*[1]*-25*[1]) the upper voices are based on the head-motif of the inverted counter-subject, while the bass is based on the head-motif of the subject. The material is treated in a sequential manner. In the last bar (*24*) the upper voices imitate the bass by inverting and extending the head-motif of the subject before ending with the head-motif of the inverted counter-subject, whilst the bass employs the latter part of the counter-subject in the same way as in the second part.

The second episode (*29-30*) exchanges the contrapuntal texture in the lower voices for block chords that are gradually reduced to a single note, while the soprano continues with a sequence based on the head-motif of the subject.



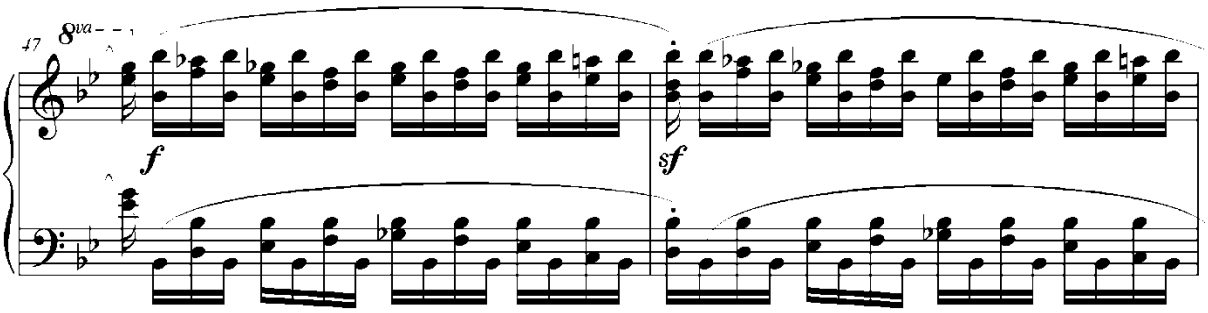
Example 5.29: Brahms, Fugue from *Variationen und Fuge über ein Thema van Georg Friedrich Händel Op. 24, 29-30.*

The fifth episode (*44-49*[1]) starts as a direct transposition of the fourth episode, but is extended through the gradual reduction of the head-motif of the subject to only the first two notes of the figure.



Example 5.30: Brahms, Fugue from *Variationen und Fuge über ein Thema von Georg Friedrich Händel, 44-45.*

The contrapuntal activity in *47* and *48* is reduced to suggest an almost homophonic texture with contrary motion between the inner voices, the alto being split into two voices a third apart. This wedge-shaped relationship between alternating notes in the individual voices recalls the subject of the E minor Fugue I.10 (Ex. 4.7).



Example 5.31: Brahms, Fugue from *Variationen und Fuge über ein Thema van Georg Friedrich Händel Op. 24, 47-48.*

The last episode again employs a more homophonic texture. This double-prong episode consists of two distinct halves of eight-and-a-half bars each. The first half (*59-66*[2]) is based on a four-note figure in the soprano doubled at the octave and mirrored in the left hand with triads metrically displaced by a semiquaver. The figure is derived from the latter part of the subject, augmented into quavers. The texture of the second half is reduced to three voices, in which the left hand is doubled at the third. This passage is more akin to the orchestral technique - so typical of Beethoven - of passing a motif from one instrumental group and register to another, than it is to Bach fugal texture. The left-hand part from *72-75*[1] is reduced to a two-note figure implementing the limping rhythm of the second part of the counter-subject.

Fauré's use of episodes in the A minor Fugue is similar to Bach's. Each of the four episodes overlaps (even if only by a crotchet) with the preceding and following entry. In the E minor Fugue Fauré moves directly from the counter-exposition into the first transposed middle entry. This procedure is not as unusual in Bach as one might think, and is found in seven of the twenty fugues in the WTC that contain counter-expositions.[78] The first episode in the middle section only appears in *28* and consists of only four bars.

The majority of the episodes in Fauré's two fugues fulfil the basic function of modulating to various related keys. In the A minor Fugue, B minor, the dominant of the dominant, is reached in the first middle statement, which means that the subsequent episode starts in B

[78] The fugues in C sharp minor I.4, D major I.5, A minor I.20, C minor II.2, C sharp minor II.4, F sharp major II.13 and A flat major II.17.

minor before modulating to G major for the next entry. Bach also occasionally moves as far afield as the dominant of the dominant.[79]

The episodes also provide variety from the reiterations of the full subject. Orledge (1983:49) considers the episodes in the A minor Fugue more interesting, and says they are designed to flow into the middle entries with relative ease.

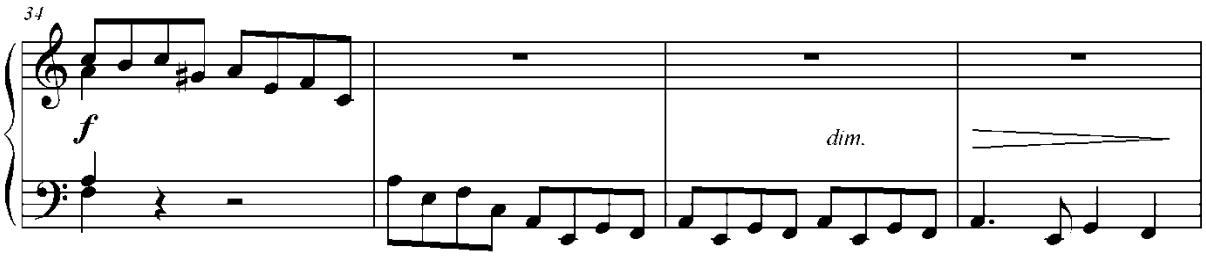
In the episodes in Op. 84 one can trace a wide selection of techniques in which Fauré created variation from the subject material. Episodes may be based on:

- material from the subject, e.g. E minor Fugue *28-31*^{4}
- material from the counter-subject, e.g. A minor Fugue *9-13*
- new material, e.g. A minor Fugue *34-37*^{4}
- a combination of the above material, e.g. A minor Fugue *18-21*^{4} and *26-29*^{4}.

In the second episode of the A minor Fugue (*18-21*^{4}), the texture is reduced to two voices. The alto voice introduces a new syncopated figure which is continued against the subsequent entry. The figure is based on the counter-subject, now metrically displaced so that the crotchet falls on the off-beat. This figure never recurs, which shows a slight disregard for the Bach principle of economy, as non-recurrent figuration is extremely rare in the fugues of the WTC (as discussed in 5.1.1, Ex 5.8).

The texture in all the episodes in the fugues in Op. 84 is reduced, as it is in the majority of the episodes in the four-voice fugues in the WTC. The second episode in the A minor Fugue (*18-21*^{4}), starts as three-voice, but after *18*, the texture is reduced to two voices, while the third episode (*26-29*) starts as four-voice, but is reduced to three-voice after two bars. In the last episode (*34*^{1}*-37*), the texture is reduced to a cadenza-like single line of quavers which moves from the soprano through to the bass, where the last four quavers are repeated three times with free augmentation in the last bar. The material of this episode is not clearly based on any of the material of the subject or counter-subject, but could arguably be derived from an inversion of the ascending leaps, flanked by descending seconds, found in the counter-subject.

[79] The fugues in D sharp minor I.7, G sharp minor I.18, B minor I.24, C sharp major II.3, D sharp minor I.7, A flat major II.17 and B flat minor II.22.



Example 5.32: Fauré, A minor Fugue No. 3 Op84, *34-37.*

The second and last episode in the E minor Fugue (*27[1]-31[3]*) maintains a four-voice texture with overlaps between the inner voices and imitation between the tenor and soprano.

As in the WTC, some of the contrapuntal possibilities latent in the subject are explored in the episodes. Devices that Fauré incorporates in the episodes are:

- invertible counterpoint, e.g. E minor Fugue *28-31*
- free and strict imitation, e.g. fugues in A minor *9-13* and E minor *28-31*
- melodic inversion, e.g. A minor Fugue *9-13*
- sequence, e.g. A minor Fugue *9-13* and *20-21*.

5.2 Middle statements

5.2.1 The WTC

Most analysts provide no terminology for the phenomenon of multiple entries grouped into blocks in the middle section. Keller (1976:32) labels them all as expositions, but this is clearly problematic. For the purpose of this study, each occurrence of the subject in the middle section, whether single or multiple, which is flanked by episodes, will be called a middle statement. Middle statement entries generally appear in keys other than the tonic and dominant, but exceptions do occur (Cole 2003:127) in which the tonic and dominant tonalities are still prevalent.[80]

The F sharp minor Fugue I.14 does not use any transposed entries, while the majority of middle entries are untransposed in the fugues in C minor I.2 (one entry in E flat major), D minor I.6 (one entry in G minor), E major I.9 (two entries in C sharp minor), G sharp minor I. 18 (one entry in F sharp minor), B major I.23 (one entry in C sharp minor), D minor II.6

[80] This is evident in the fugues in C major I.1, D minor I.6, F sharp minor I.14, G sharp minor I.18, B major I.23, C minor II.2, C sharp major II.3, E flat major II.7 and G sharp minor II.18.

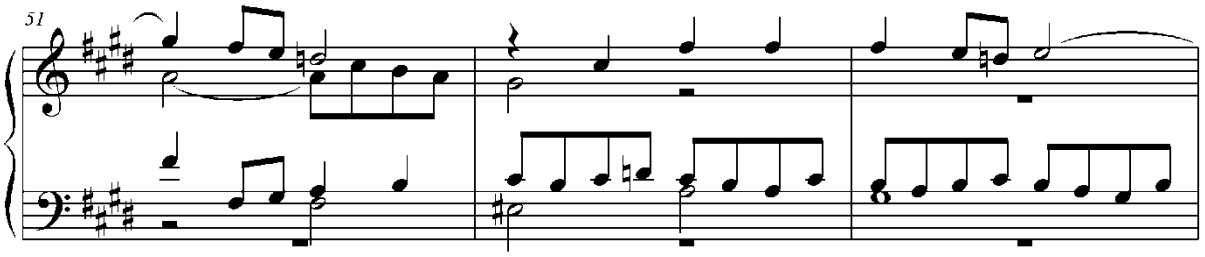
(three entries in G minor), F major II.11 (one entry in B flat major), F sharp minor II.14 (two entries in B minor) and G sharp minor II.18 (one entry in E major). There are, however, two entries in the parallel major.

Within the middle statements contrapuntal devices that may be employed are:

- augmentation of note values (usually by hundred percent)
- diminution of note values (usually by fifty percent)
- melodic inversion
- pedal points (usually the dominant of the current key)
- stretto[81]
- retrograde (rarely used).

The middle statements of the D sharp minor Fugue I.8 display stretto (*19-22*), inversion (*36-38*), combination of inversion in the upper voices with free augmentation and stretto (*47-49*), as well as stretto between all three voices, with the subject in direct form and then in inversion (*27-32*^{1}). In the C minor Fugue II.2, Bach combines three contrapuntal devices: stretto, augmentation and inversion (*14-16*). A suitable example for pedal point in the middle statements is the F major Fugue I.11 *36-40*.

As in the episodes, the texture may also be varied by the omission of a voice or voices. In some middle statement entries the head-motif of the subject and/ or answer may be slightly altered. As in the fugues in C sharp minor I.4 *51-54* (Ex. 5.33), B flat minor I.22 *46*^{2}*-48*, E flat major II.7 *53*^{3}*-59*^{1} and E major II.9 *24-26*, to mention only a few.



Example 5.33: Bach, C sharp minor Fugue I.4, *51-53*.

[81] This is evident in the fugues in C major I.1, C sharp minor I.4, D minor I.6, D sharp minor I.8, F major I.11, G major I.15, G minor I.16, A minor I.20, B flat minor I.22, B major I.23, B minor I.24, C minor II.2, C sharp major II.3, D major II.5, D minor II.6, E flat major II.7, D sharp minor II.8, E major II.9, B flat minor II.22 and B minor II.24.

Middle statement entries may be constructed in a number of ways, according to Oldroyd (1967:128-139) in three-voice fugues, the subject may be stated:

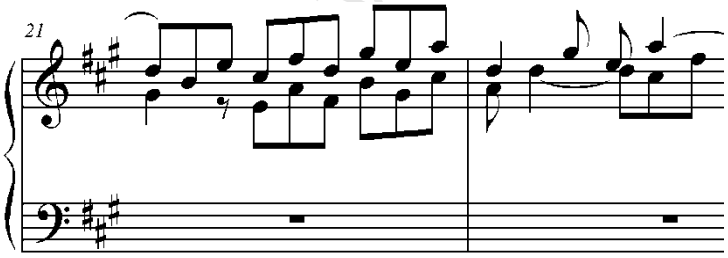
- against free material in the two remaining voices, which may continue with material from the preceding episode
- against the counter-subject and free material
- against two counter-subjects.

The texture may also be reduced to two voices consisting of the subject and counter-subject (or a free voice). The omitted voice may return with a further entry or enter in the episode with imitative material.

Oldroyd (1967:128-139) continues by noting that in four-voice fugues the middle statements may retain the four-part texture, or reduce the texture to three voices. In the latter case the possibilities are the same as above. In four-voice statements the voice that was omitted in the preceding episode often enters with the subject or answer against:

- the counter-subject and two voices that employ free counterpoint or continue with material from the preceding episode
- two voices that continue with the material from the preceding episode and a free fourth voice using free counterpoint based on earlier material.

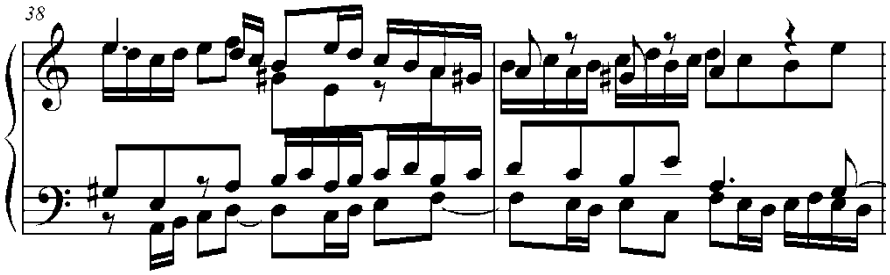
Bach includes a rather rare feature in the middle sections in the WTC. This is the doubling of the subject higher or lower that results in a thicker texture. This is evident in the E major Fugue I.19 *21*^{4}*-22*^{2}:



Example 5.34: Bach, A major Fugue I.19, *21-22*^{2}.

Another feature in the middle statements is the crossing of voice parts which occurs in some fugues in the WTC. This may be observed in the fugues in F minor I.12 *19*, *29-30* and *41*, F sharp major I.13 *20-21*, G minor I.16 *15*, *21* and *24*, A minor I.20 *38-39*, *50* and *59*, B minor I.24 *28*, *55* and *60*, D major II.5 *12*, D minor II.6 *17*, E minor II.10 *42* and *51-52*, G minor

II.16 *52-53*, A flat major II.17 *22*, A minor II.20 *17*, B flat minor II.22 *76*, B major II.23 *37-38* and B minor II.24 *47-48* and *57-59*.



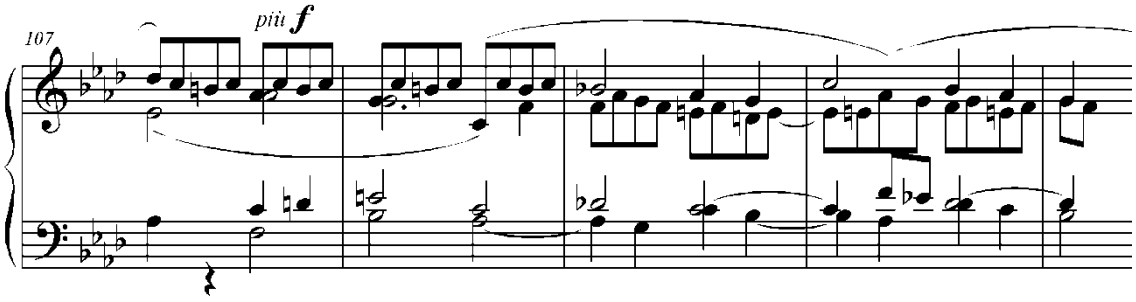
Example 5.35: Bach, A minor Fugue I.20, *38-39.*

5.2.2 Romantic fugues

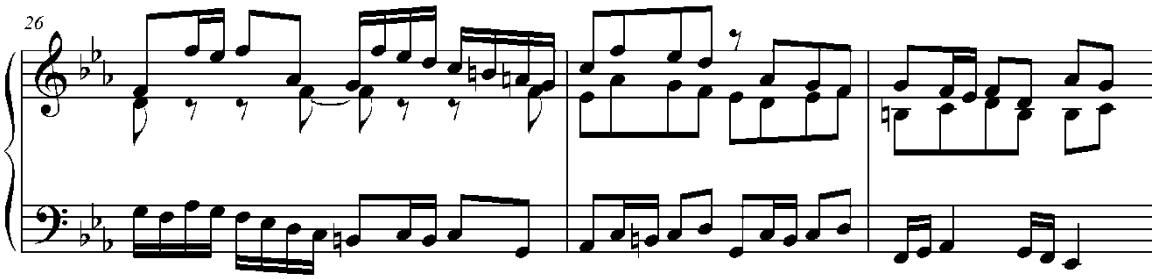
The middle statement entries of Mendelssohn's Op. 35 follow the general rules as defined by scholars, and as found in the WTC. The majority of the entries appear in keys other than the tonic and dominant. The contrapuntal devices that are used in the middle statement entries are:

- melodic inversion, e.g. fugues No. 1 *41-50* and No.3 *43-48*[1]
- dominant pedal point, e.g. No. 1 *83-89*[2]
- stretto, e.g. fugues No. 3 *25*[3]*-29*[3] and No. 4 *107-119*.

Fugue No. 1 is the only fugue that employs a dominant pedal point against a middle statement (*83-89*[2]). The first use of stretto appears in No.3 *25*[2]*-29*[3], and consists of four incomplete entries, without the counter-subjects, entering on the third beat of consecutive bars. The second stretto (*36*[1]*-40*[3]) consists of only two complete inverted entries. In contrast to the first stretto, this stretto employs both counter-subjects in their complete forms against the first entry and incomplete against the second. In the double fugue in A flat major No. 4, the two subjects are combined in the second stretto (*107-119*). In this stretto, Mendelssohn uses a device in which the first subject migrates from the alto to the soprano in *109*. Bach never makes an entry pass from one voice to another in the WTC, but migration of a counter-subject occurs in the C minor Fugue I.2 *26*[3]*-28*[3].



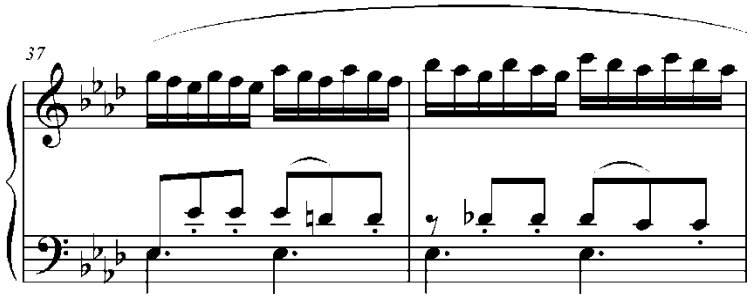
Example 5.36: Mendelssohn, A flat major No. 4 Op. 35, *107-111*[1].



Example 5.37: Bach, C minor Fugue I.2, *26-28*[3].

Mendelssohn includes melodic inversion in the fugues of No. 1 *41-50* and No.3 *43-48*[1]. The second middle statement of No. 3 is a repeat of the inverted counter-exposition. The difference is that the answer only overlaps the subject on the last note of the latter and the counter-subjects are stated in their direct form. The subject and answer within this middle statement are not transposed. Mendelssohn also combines stretto and inversion in this fugue. The stretto in *57-63*[1] is unique in the sense that the inverted entry is combined with the direct entry.

None of the six fugues include augmentation in the middle statements; however, the bass in No. 5 *37-38* may be traced back to the repeated-note figure of the subject, augmented into dotted crotchets.



Example 5.38: Mendelssohn, F minor Fugue No. 5 Op. 35, *37-38.*

A further device used by Mendelssohn is the alteration of the subject. This is most visible in the middle statement in No. 5 *78-85*[1] in which the initial leap is metrically displaced and the second bar of the subject is sequentially extended for a further four bars. The fugue, in *62-66*, also shows another device, in which the latter part of the middle statement is extended and ends with an upward leap onto a tied dotted crotchet against which the note prior to the leap is sustained. The practice of sustaining certain notes in a single line to create two-parts-in-one already occurred in *11*. This feature is used by Bach in his free keyboard style (as in the preludes in F minor I.12 and C sharp major II.3), but is very rarely found in his fugal style, and then is used almost exclusively to thicken the texture in the final cadence. This can be seen in the fugues in E flat major I.7 and E minor II.10.

The middle statements may retain the four-voice texture, or be reduced to a three-voice complex. In the former case the subject entry is stated against:

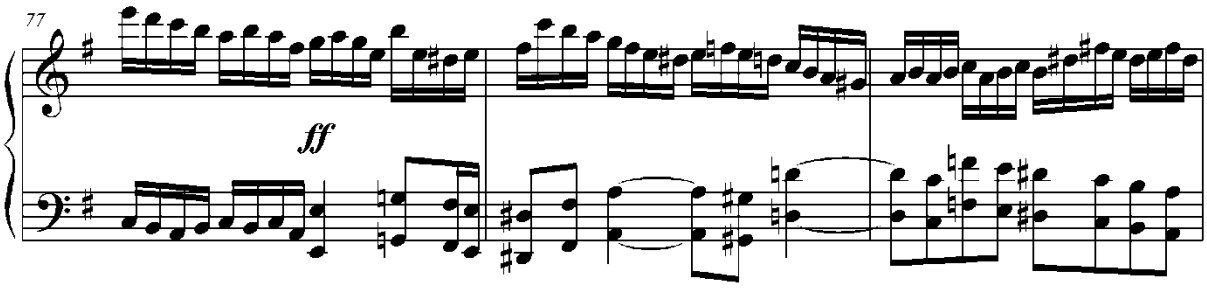
- three voices based on free counterpoint derived from the subject, e.g. No. 1 *41-48*[2]
- two voices based on counter-subject material that continue from the previous episode and a third that partially mirrors the subject, e.g. No. 2 *26-29*[1]
- two counter-subjects with a third voice playing a pedal point, e.g. No. 5 *76-79*
- three voices based on counter-subject material, e.g. No. 6 *25-28*.

The possibilities mentioned above, do not appear in any of the four-voice middle statements. These are, firstly, the counter-subject and two voices that employ free counterpoint or continue with material from the preceding episode. Secondly, the two voices that continue with the material from the preceding episode and a free fourth voice using free counterpoint based on earlier material.

In three-voice texture, the subject is stated:

- against free material in the remaining two voices, e.g. No. 1 *12-17*[1]
- against the counter-subject and free material. e.g. No. 5 *35-38*
- against the two counter-subjects, e.g. No. 3 *43-48*[1].

To this one may add that the subject is doubled at the octave against free counterpoint in the remaining voice, which continues with material from the preceding episode, as in No. 1 *77*[3]*-79*.

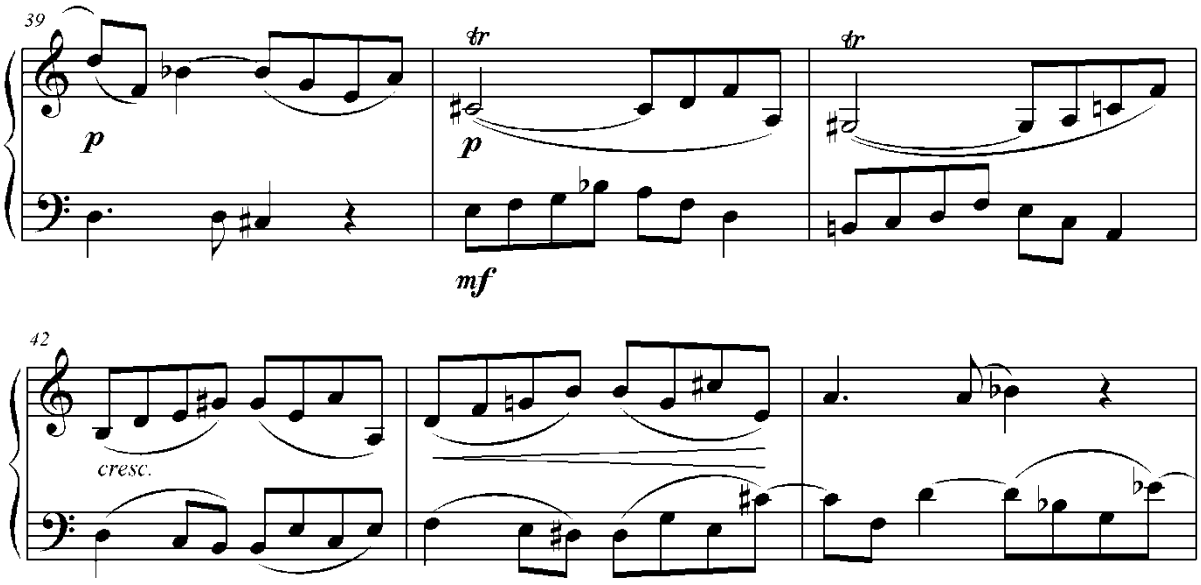


Example 5.39: Mendelssohn E minor Fugue No. 1 Op. 35, *77-79*.

Interestingly, Chopin deviates from textbook fugal procedure. This requires the use of only transposed entries in the middle section, by stating all of the middle entries except one in the tonic or dominant keys, as an untransposed subject or answer. This "deviation" from standard practice is, however, also found in nine fugues in the WTC, as previously mentioned.

The first middle statement in Chopin's Fugue consists of an incomplete answer, and a varied and incomplete subject together with an incomplete counter-subject. The only middle statement that is not in either the tonic or dominant keys is the second middle statement in *39-44*[1]. The subject is transposed into D minor in the bass,[82] while the soprano has an incomplete transposed counter-subject.

[82] This transposed subject presents in *40*[2-3]*-41*[1]the untransposed form of the permuted BACH motif present in the subject; B-A is seperated from H-C by a two-note arpeggio.



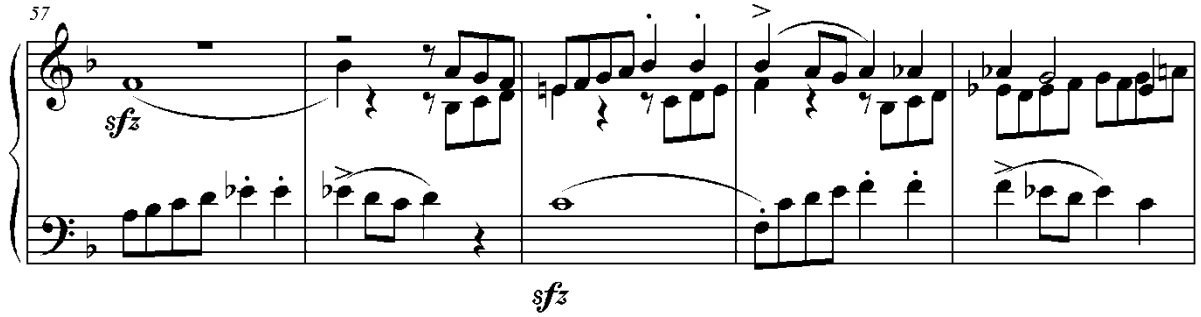
Example 5.40: Chopin, A minor Fugue, *39-44*.

The absence of contrapuntal devices in the middle entries of Chopin's fugue (and, for that matter, in Bach's E minor Fugue I.10) is almost inevitable in a two-voice fugue with a regular counter-subject.

The middle statements in Schumann's fugues of Op. 72 follow the general rules as set out by scholars. The majority of the entries appear in keys other than the tonic and dominant. The contrapuntal devices employed in the middle entries are limited to:

- melodic inversion, e.g. No. 2 *57-68*[1]
- stretto, e.g. in fugues No. 2 *29-37*[1], No. 3 *31-33* and No. 4 *20*[4]*-30*.

There are only two statements of the inverted subject in No. 2 *57-68*[1]; both are against a direct counter-subject.



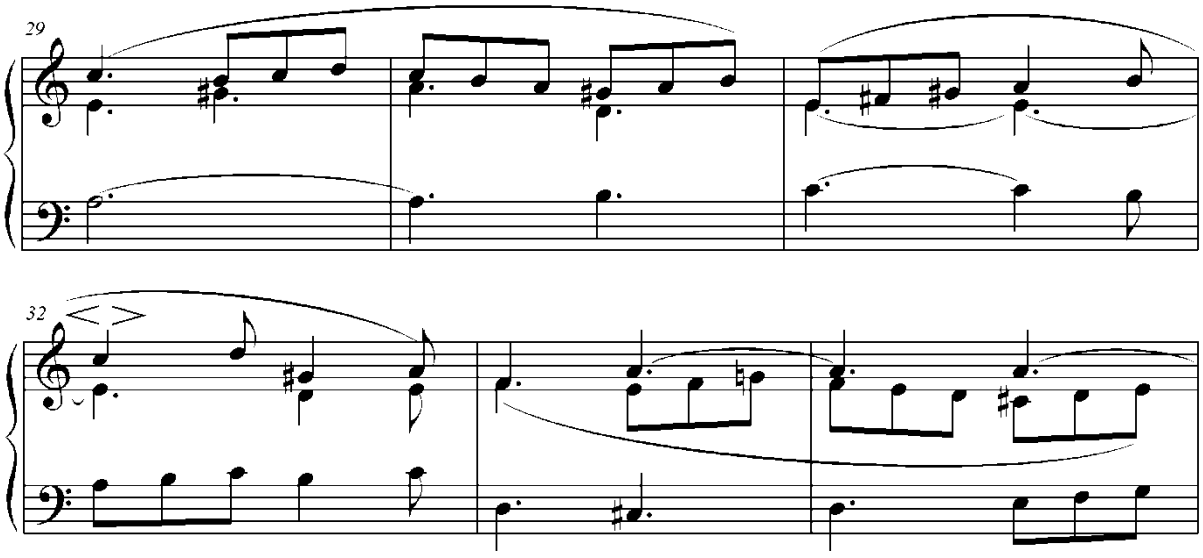
Example 5.41: Schumann D minor Fugue No. 2 Op. 72, *57-61*.

The first use of stretto appears in No. 2 *29-37*[1] and consists of two complete entries, one in the bass and the second in the soprano. Against the first subject entry the soprano enters with the first part of the counter-subject. This leads to the stretto answer against the last part of the subject, which is extended. The alto voice doubles the latter part of the subject entry by utilising extended thirds and sixths. Stretto is also used in No. 3 *31-33* between the last two of the first middle statement entries. It consists of two complete subject entries at an octave and three crotchets apart. The stretto in No. 4 is rather complex with regards to the altered subject entry. The altered subject overlaps with the unaltered subject, which is in stretto in *37*[4]*-44*. In *20*[4]*-30* Schumann includes stretto with three complete entries and one incomplete entry, with two voices overlapping at a time.

The subject entries in the middle statements which retain the four-voice texture, are stated against three voices based on material derived from the subject and free material as seen in No. 1 *37-41*[1]. The texture of the middle statements has a predominantly three-voice texture. In three-voice texture, the subject is stated:

- against free material in the remaining two voices, e.g No. 4 *23-31*
- against the counter-subject and free material, e.g. No. 1 *57-67*[1].

To this one may add that the subject may be partially doubled at the third above as in No. 1 *29*[3]*-34*, which is found in the E major Fugue I.9 in *21*[4]*-22*[2]

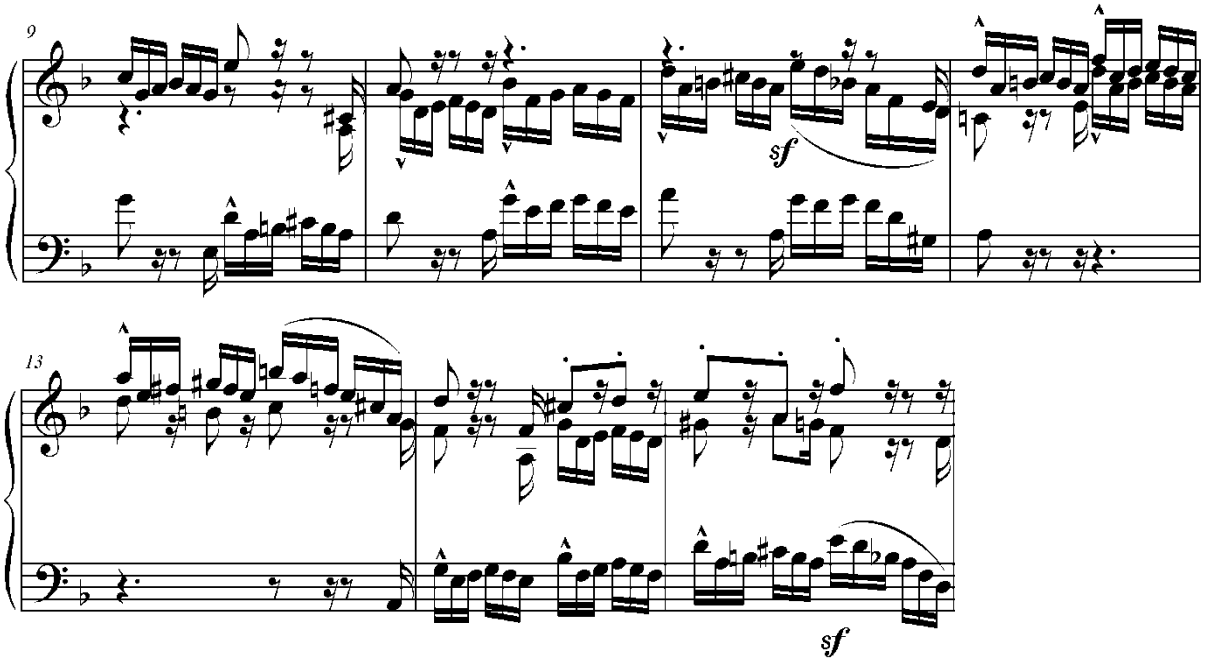


Example 5.42: Schumann, A minor Fugue No. 1 Op. 72, *29-34*.

The middle entries in Op. 126 also follow the general rules as set out by scholars. The main contrapuntal device that Schumann uses in the middle statements is stretto. It is employed in

six of the eleven middle statements in Op. 126. However, not all of these are proper stretti; some merely create the impression of a true stretto.

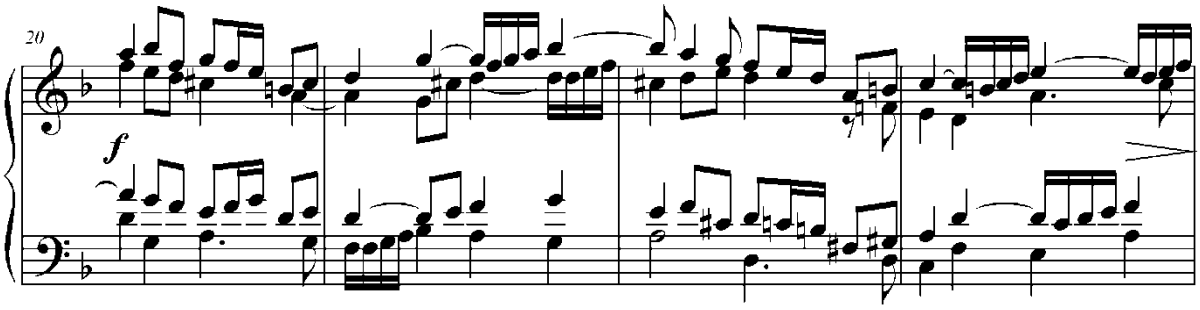
An instance of the latter can be seen in the first middle statement in No. 6 *9[4]-15* (Ex. 5.43). This middle statement consists of three complete entries that do not overlap, but the free counterpoint used against these entries employs the head-motif of the subject, which results in a stretto-like effect. This is a feature that is not found in any of the fugues in the WTC, but there are instances of imitation between subject material and free counterpoint as in the C major Fugue II.1 *21-25[1]*. In the second middle statement (*20[2]-24*), Schumann includes an incomplete stretto. This middle statement consists of three statements, one incomplete and two complete. The second entry in the bass (*20[4]-22*) overlaps the first incomplete subject entry by two beats.



Example 5.43: Schumann, F major Fugue No.6 Op. 126, *9-15*.

In No. 4, Schumann uses stretto in both middle statements. In the first middle statement (*13[2]-18*) the three entries, varied and metrically displaced, are four beats apart. The third entry is extended to overlap with the first entry of the second middle statement (*18[4]-29[1]*), a stretto consisting of four entries of which all but the third are in answer form, and all but the second are incomplete. The second entry is two bars after the first, the third two-and-a-half bars after that, and the fourth two bars later. This irregular distance of imitation sets this stretto apart from those found in the WTC.

Schumann includes some doubling, mirroring and imitation of the entries in the second middle statement of No. 3 (*20-23*). Similar usage can be found in several of the middle statements in the WTC.



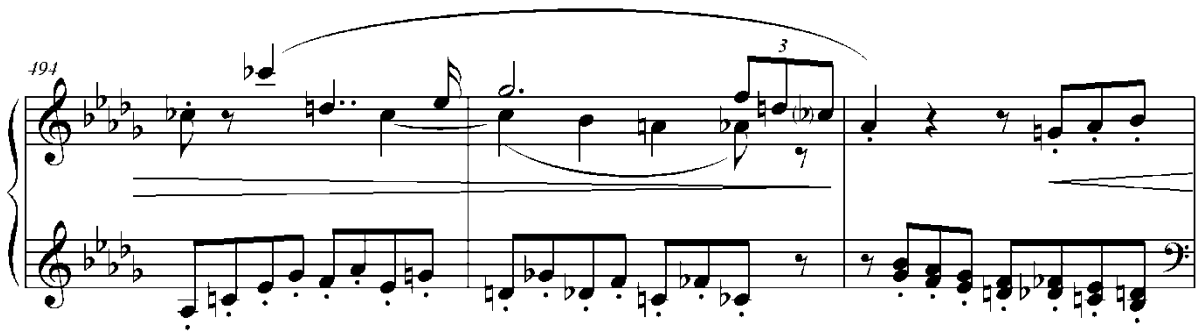
Example 5.44: Schumann, F major Fugue No. 3 Op. 126, *20-23*.

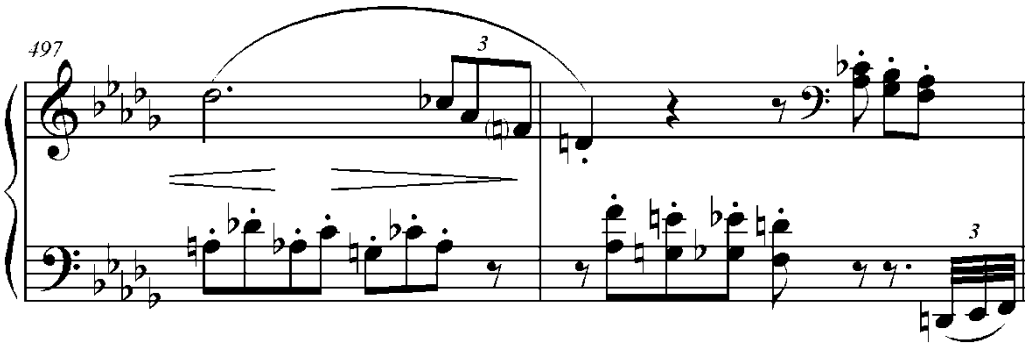
In No. 5, Schumann prepares the first middle statement (*17-19*[1]), an incomplete stretto consisting of two incomplete varied entries two beats apart. The second entry is doubled at the tenth. The stretto modulates from the tonic key to the relative major of the first middle statement (*19-26*), which consists of only two entries, the first in C major and the second in G major. Both entries are pre-fixed by two or three notes in the same voice.

In No. 2, the middle statement is replaced by a counter-exposition, after which the final section starts with the subject in the tonic in the bass in *19*.

In the *B minor Sonata*, Liszt constructs the middle section almost entirely from overlapping episodes and incomplete middle statements; this results in no proper middle statements.

The first 'middle statement' (*494-498*[1]) is an incomplete subject entry in the soprano, against which the two counter-subjects are stated below, as it appeared in the final entry in the exposition.





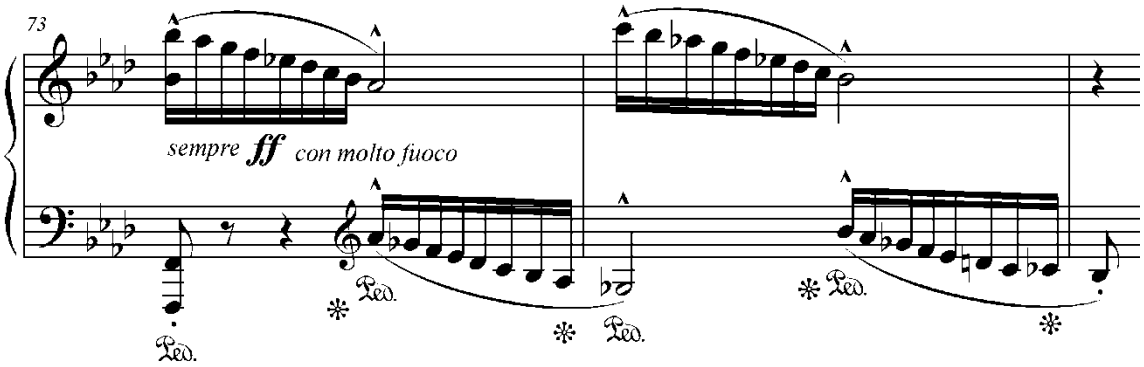
Example 5.45: Liszt, B minor Sonata, *494-498*.

The second 'middle statement' (*506-516*[1]) consists of two incomplete and inverted entries of the head-motif. As in Mendelssohn's B minor Fugue No. 3 Op. 35, Liszt uses the direct form of the subject entry against the inverted subject entry. The differences between these two are that Liszt rhythmically varies the direct head-motif and Mendelssohn used it in stretto.

In the fugue from the *Fantasia and Fugue on the Theme BACH*, the first middle statement (*12-16*[1]) overlaps with the last bar of the last answer entry in the exposition, this creates a stretto. This is similar to the stretto created in Bach's C major Fugue I.1 in which the first middle statement entry overlaps with the last entry of the counter-exposition.

The middle statement, in Liszt's fugue, consists of three complete entries that overlap one another to create a stretto. The entries are slightly varied in the middle of each subject, in which the second half of the subject overlaps with the last beat of the head-motif.

A device that is often used in the middle statements is a variation of the subject. Liszt takes this to the extreme in the third middle statement (*73-81*[1]); it consists of two complete entries. The head-motif of each entry is varied in a manner that the main notes are divided by descending scalar passages and by an octave.



Example 5.46: Liszt, Fugue from Fantasia and Fugue on the Theme BACH, *73-74*[1].

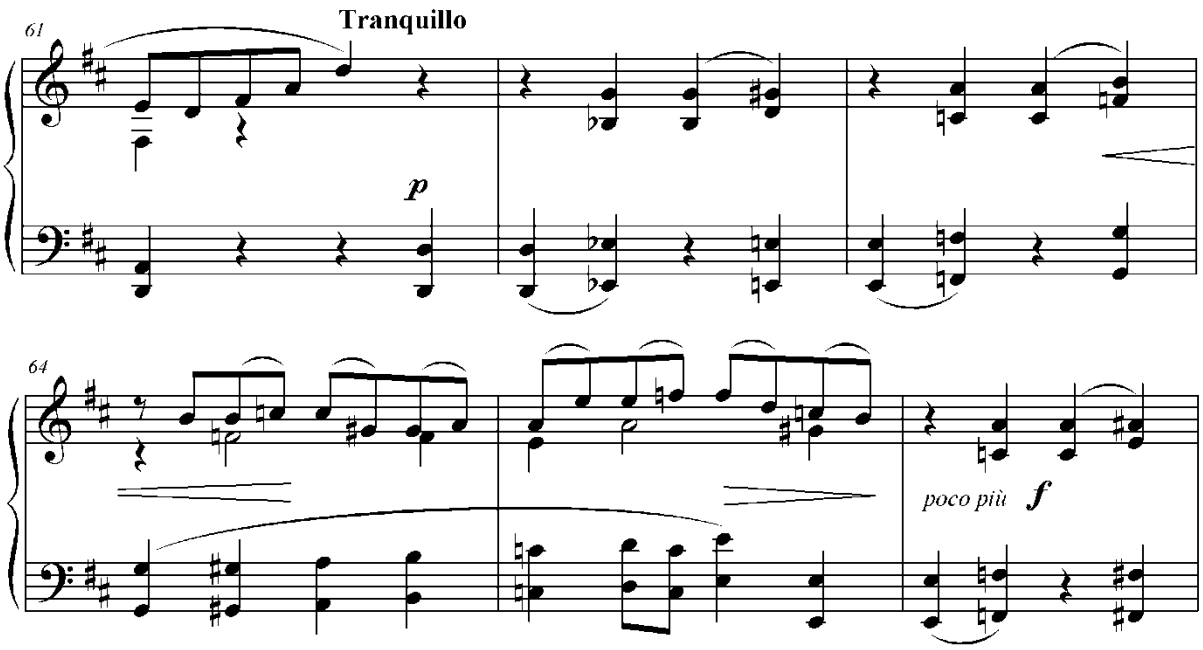
Liszt includes the contrapuntal device augmentation in the fourth middle statement (*101*[4]*-106*[1]), which is also doubled at the octave. Rhythmic variation is used and may be seen in the sixth middle statement (*124*[2]*-127*[2]). This is taken to the extreme in the seventh middle statement (*136*[2]*-148*) in which Liszt omits the last note of the head-motif and each note in the second half of the subject is separated by a quaver note. The two entries in this middle statement are separated with a general pause, a feature that is rather un-Bachian.

In Franck's fugue, the majority of the middle statements appear in keys other than the tonic and dominant; there are instances of closely related keys as in the first group of middle statements (*37*[3]*-44*[3]) consisting of two middle statement entries in A and D major, respectively. This also the case in the second middle statement, which consists of one middle statement entry (*49*[4]*-53*[3]) in A major. Franck also includes more distantly related keys, as in the entry of the fifth middle statement (*95*[4]*-99*[3]) and in the fourth group of middle statements (*87*[4]*-99*[3]), which is in B flat minor.

The contrapuntal devices that are used in the middle entries include:

- stretto in *61*[4]*-69*[3]
- melodic inversion in *61*[4]*-69*[3]
- alteration in *41*[1]*-44*[3] and *49*[4]*-53*[3].

Franck combines the use of stretto and melodic inversion in the third group of middle statements (*61*[4]*-69*[3]). The stretto consists of two complete entries and two incomplete entries. The two complete subject entries are doubled at the octave, while the two incomplete stretto subject entries are doubled at a sixth and a fourth respectively. One may view the second set of middle statement entries (*65*[4]*-69*[3]) as a sequential repetition a tone higher than the first set.



Example 5.47: Franck, *Chorale, Prelude et Fugue*, *61-66*.

While Bach generally retains or decreases the number of voices in middle statements, Franck increases the number of voices in certain instances. In the second entry of the first middle statement 41^{1}-44^{3}, he achieves a five-voice complex by using a homophonic accompaniment in the upper voice against the middle statement entry. This deviates somewhat from the pure contrapuntal style of Bach's fugues in the WTC. As in the episodes, Franck creates the illusion of increasing the texture in the entry of the second middle statement in 49^{1}-53^{4} by means of doubling. In this Franck thickens the texture to a six-note complex through the octave doubling in both outer voices. This illusion is created rather than the addition of an extra voice part.

The subsidiary voices used against the middle entries are derived from:

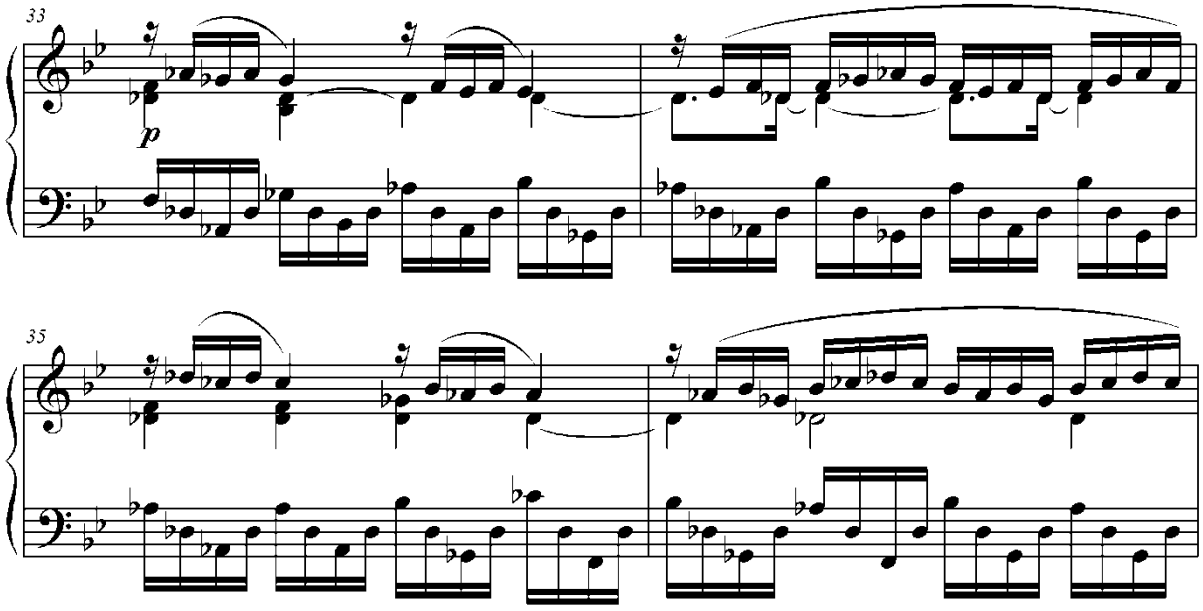
- new material, as in the chords in 41^{4}-44^{3}
- episodic material, as in the use of material from *9-10* in 49^{4}-53^{3}
- the counter-subject, which is freely altered in 37-40^{3}
- the combination of free material based on a previous episode and a freely altered and partially inverted subject, as in 87^{4}-99^{3}.

The majority of the middle statements, in Brahms's fugue, appear in keys other than the tonic and dominant. He only used two contrapuntal devices in the middle statements. These are:

- melodic inversion in 33^{1}-*36* (Ex. 5.48)

- augmentation in *49[1]-53[1]*.

He does not include stretto, but neither does Bach in several of the fugues in the WTC.[83]



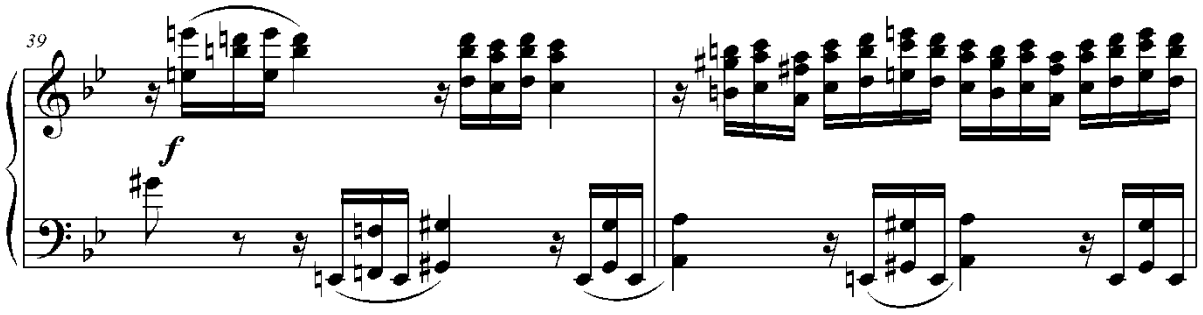
Example 5.48: Brahms, Fugue from *Variationen und Fuge über ein Thema von Georg Friedrich Händel*, *33-36*.

The first middle statement (*25[1]-28[4]*) contains two varied entries in the parallel minor of the subject, and the answer. Many of the middle statements feature slight alterations to the subject. In this case, the crotchet of the head-motif is divided into two quavers, with the second displaced at the octave below. The semiquaver rests that divided the first half of the head-motif into two segments are replaced by a note that anticipates (at the lower octave) the next note of the subject. The answer, in the soprano, is partially doubled at the octave. The tenor is omitted against the subject, while the bass is partially omitted against the statement of the answer. The remaining voices are based on the counter-subject, which is freely altered, and is inverted against the answer and placed on the beat instead of on the off-beat.

In the second middle statement (*31-37*) the soprano continues with the sequential material from the previous episode, while the bass enters with a transposed subject with some intervallic alterations in the latter half. The soprano then has two transposed entries, first of the answer in inversion (*33[1]-34[4]*), then of the subject in inversion in *35[1]-36*. Against these, the left-hand has a homophonic texture consisting of three-voice broken chords. In the F minor Fugue II.12 one can speculate that this feature is mildly utilised (*25[1]*, *26[1]*, *51[1]* and *52[1]*).

[83] Twenty-seven out of the forty-eight make no use of stretto.

Brahms again increases the sonority in the third middle statement (*39[1]-41[1]*) by doubling the transposed inverted subject, at the lower third and octave. This is first done freely and then consistently. The accompanying bass part, using material based on the head-motif, is partially doubled at the octave above.



Example 5.49: Brahms, Fugue from *Variationen und Fuge über ein Thema von Georg Friedrich Händel, 39-40*.

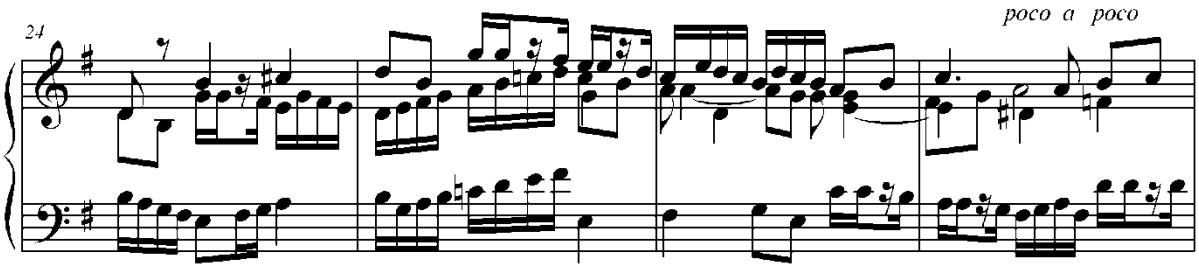
The fourth middle statement is an inversion of the third, with the roles of the voices exchanged and the octave doubling of the subject is omitted.

The fifth middle statement features two augmented entries, in the parallel minor, the first of these are doubled at the octave in the bass in *49-53[1]*. The second is of the answer in the soprano in the *55-58* of which only the second half is doubled at the octave below. The upper voices fluctuate between the harmonised head-motif of the subject, which is repeated at the octave (which rather echoes a Beethovenian orchestral writing style) and a descending scale passage. This is based on the first half of the counter-subject and treated imitatively between soprano and alto (or freely doubled at a sixth below in *49* and *50*). The following two bars (*51* and *52*) are based on the first half of the counter-subject, metrically displaced, augmented and extended, and containing free doubling and added notes in *52*.

The middle statements of Fauré's Op. 84 are in closely related keys, which is similar to most fugues in the WTC. The middle statements feature devices such as:

- imitation in the free counterpoint of the A minor Fugue No. 3 *14-16[1]*
- stretto in the E minor Fugue No. 6 *19-27[3]*
- dominant pedal point in the A minor Fugue No. 3 *32-33*.

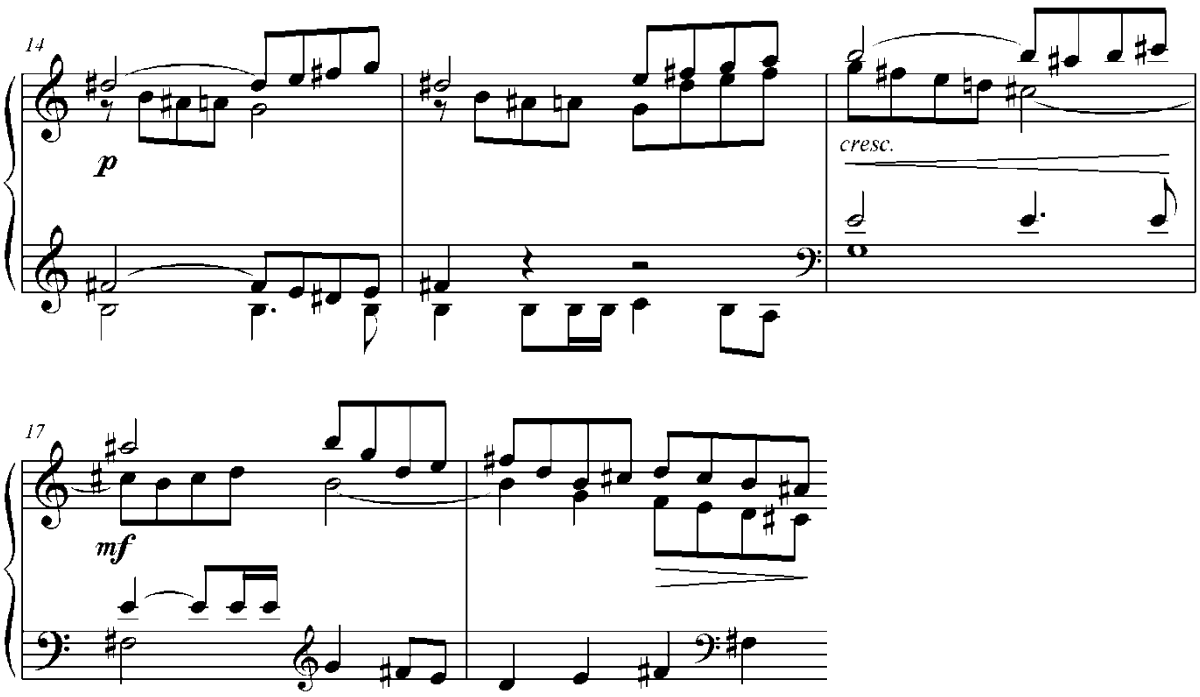
The stretto in the second middle statement of No. 6 is extensive, consisting of seven entries without the counter-subject. Six of the seven entries are complete and one is incomplete. Two of the complete entries (*24*^{2}*-26*^{2} and *25*^{3}*-27*^{3}) are varied with the turn-type figure at the end of the subject in retrograde.



Example 5.50: Fauré, E minor Fugue No. 6 Op. 84, *24-27*.

A further device used by Fauré is variation of the subject. This is most visible in the entries of the middle statement in No. 6.

The middle statements may retain the four-voice texture or may be reduced to a three-voice complex. Fauré uses a combination of textures in the second middle statement in No. 6, ranging from one-voice to a four-voice complex. The first middle statement of No. 3 *14-18*^{1} (Ex. 5.51) starts as a four-voice complex, but is reduced to a three-voice complex through the silent preparation for the answer entry in *16*.



Example 5.51: Fauré, A minor Fugue No. 3 Op. 84, 1*4-18*.

The material against the subject and answer entries in *14-18*[1] is based on the free counterpoint used in the first episode. The texture of the second middle statement is increased to a three-voice complex with the continuation of the episodic material in the alto and tenor voices, against the subject entry in *22-24*[1]. The three-voice complex is mainly retained in the following answer entry, *24-26*[1], in which Fauré includes the first counter-subject in the soprano.

Chapter 6: Final section

The start of the final section of a fugue is marked by a return of the subject and/ or answer in the tonic. The purpose of the final section, besides the return to the tonic tonality is, as suggested by Oldroyd (1967:25), to act as the climax of the entire fugue. This section, which usually ends with a coda, tends to be relatively short. It may consist of a single subject entry, or the subject may appear in several or all of the voices.

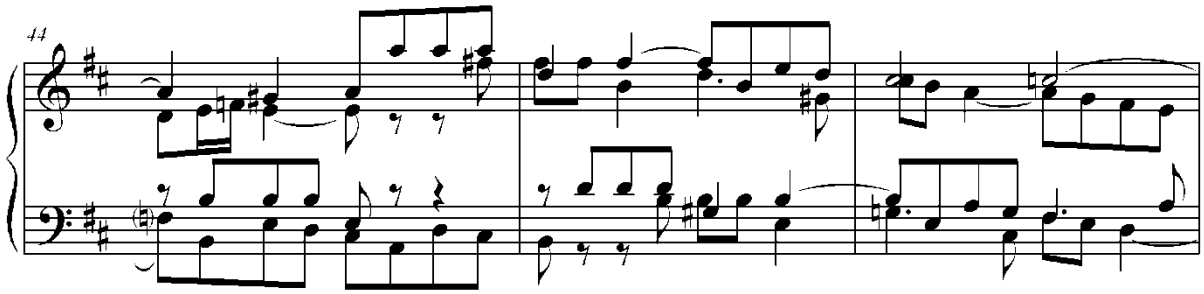
According to Kennan (1999:225-226), the final section is often referred to as the 'recapitulation' section, whether it consists of a reprise of the exposition or not. He continues that, in rare cases, it might not even include a subject or answer entry, but if one is used it is frequently stated in an outer voice, for maximum audibility.

6.1.1 The WTC

The final section may incorporate various contrapuntal devices in isolation or in combination. Oldroyd (1967:169) lists the most important as:

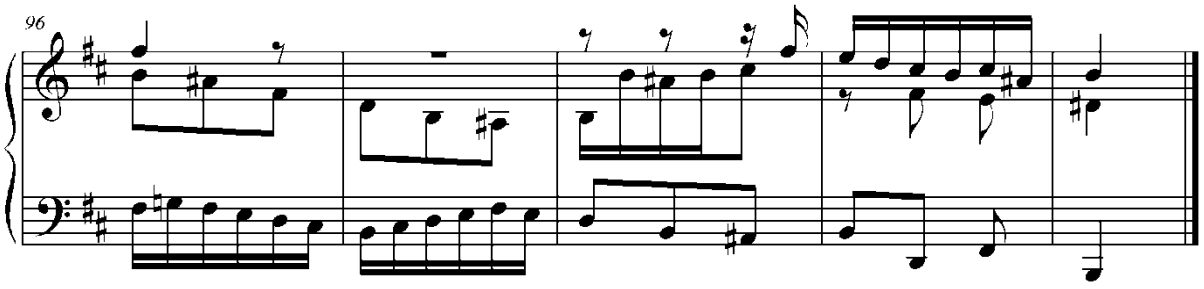
- stretto, e.g. in C major Fugue I.1
- tonic and/ or dominant pedal points, e.g. in E minor Fugue II.10
- augmentation, e.g. in D sharp minor Fugue I.8
- diminution, e.g. in E major Fugue II.9
- added thirds and/ or sixths to thicken the texture, e.g. in G major Fugue I.15
- inversion, e.g. in C minor Fugue II.2
- bravura passages, e.g. in A minor Fugue II.20
- harmonic and/ or melodic variation of the subject, e.g. in D sharp minor Fugue I.8
- fermatas, e.g. in the fugues in E minor II.10 and A flat major II.17.

Cole (2003:129) states that if the final section consists of more than one entry, it often draws on the contrapuntal device stretto, usually at the closest possible distance of imitation, as in the D major Fugue II.5 (44^3-46^4).



Example 6.1: Bach, D major Fugue II.5, *44-46*.

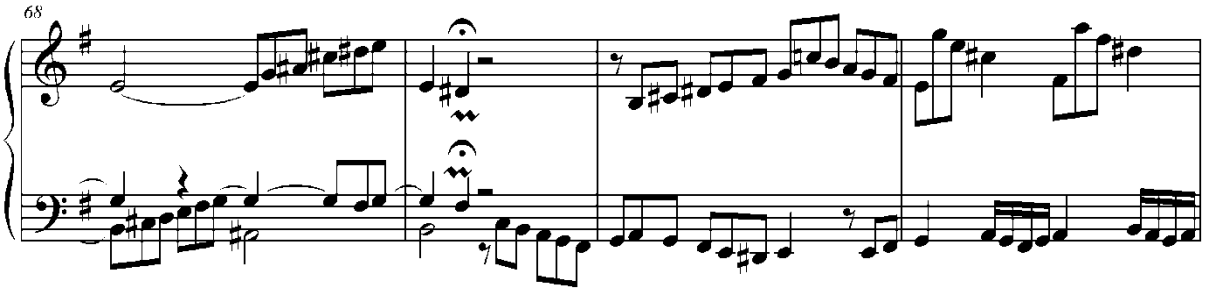
There are only a few vague instances of the mock stretti in the final sections in the fugues in the WTC. These may be found in the fugues in D major I.5, C sharp major II.3, A major II.19 (with direct and inverse motion) and B minor II.24.



Example 6.2: Bach, B minor Fugue II.24, *96-100*.

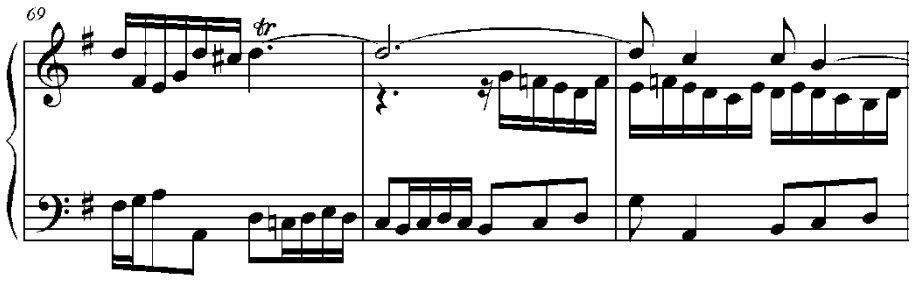
One may add the following to Oldroyd's list the rather rare feature of crossing voice parts, e.g. in the D sharp major Fugue II.5 (Ex. 6.1).

The final section of the E minor Fugue II.10 commences with a non-overlapping entry of the latter fragment of the subject (*70*). This is an extremely rare occurrence as it only appears in this fugue.



Example 6.3: Bach, E minor Fugue II.10, *68-71*.

Bach employs tonic and/ or dominant pedal points in eleven final sections in the WTC. He takes it a step further by adding a trill on the dominant pedal point in the G major I.15 *69-71*[1], which is an inverted pedal point:



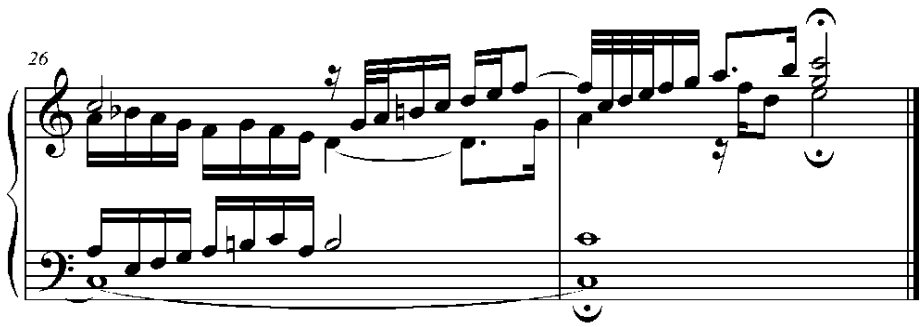
Example 6.4: Bach G major Fugue I.15, *69-71*.

Oldroyd (1967:26) writes that the final statement may lead into a 'free closing section' or coda. While Cole (2003:129) suggests that the coda is 'a few concluding bars' that may include a complete subject entry. Kennan (1999:227) observes that a coda may consist of 'anything from a few beats to several measures, though seldom more than four measures.'

The coda may comprise of material previously heard in the subject, counter-subject or bridging passages, or of new material, or a combination of the above. The material in some codas is often treated imitatively with energy and improvisatory qualities and some may tend towards a 'dramatic *recitative* style' (Kennan 1999:228).

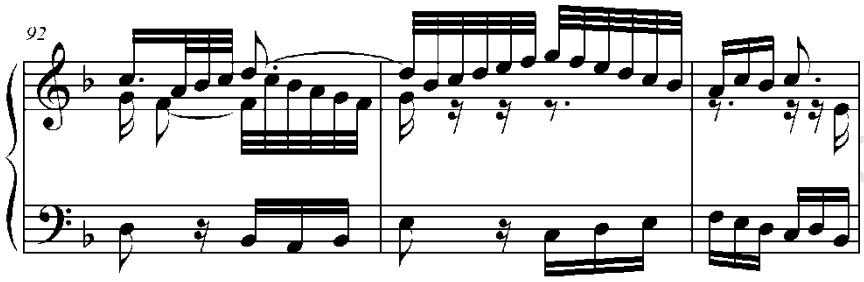
Bach frequently states the final subject entry in an outer voice, in fact it appears in thirty-eight fugues in the WTC.

A rare feature in the fugal style of Bach is the disregard of the principle of motivic economy, meaning a non-recurrent figuration, with the exception of quasi-improvisatory cadenzas as in the A flat major Fugue II.17 *45-46*, which utilises a wedge-shaped oscillation, or codas as in the C major Fugue I.1 *26-27* (Ex. 6.5).



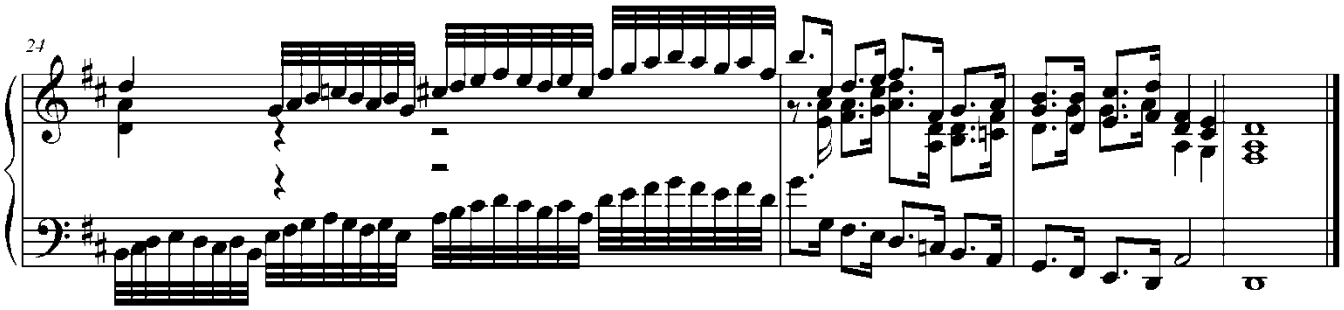
Example 6.5: Bach, C major Fugue I.1, *26-27*.

Bach rarely includes a bravura passage in the final section of a fugue, but it may be seen in the F major Fugue II.11:



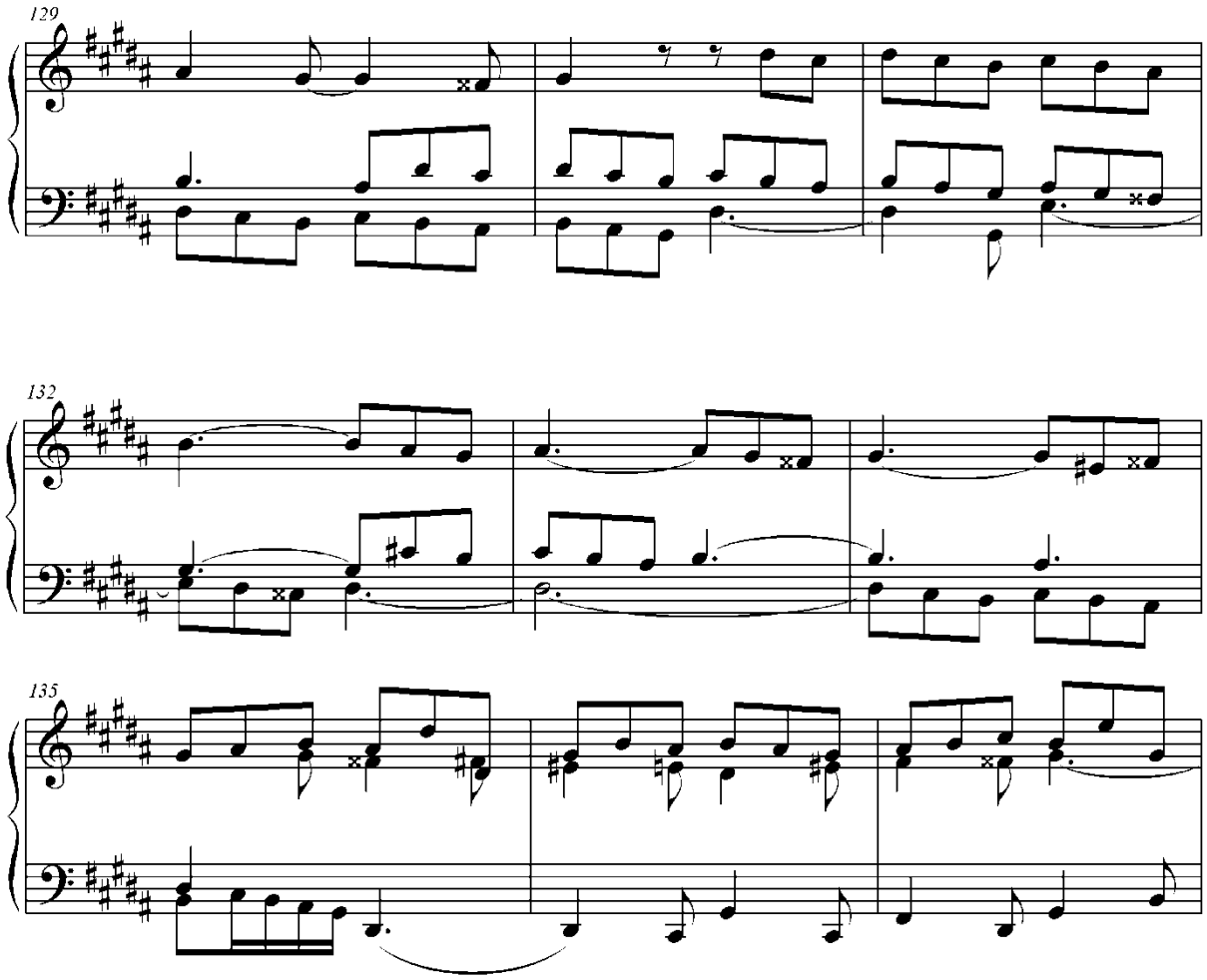
Example 6.6: Bach. F major Fugue II.11, *92-94*.

Another feature in the codas of the WTC is the disregard for the contrapuntal style. Apart from the bravura passage, Bach includes a more homophonic texture at the close of some of the fugues in the WTC. This may be observed in D major Fugue I.5:



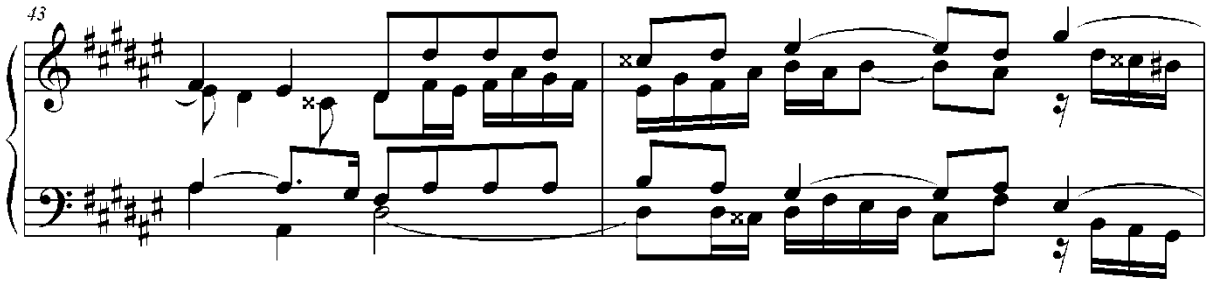
Example 6.7: Bach, D major Fugue I.5, *24-27*.

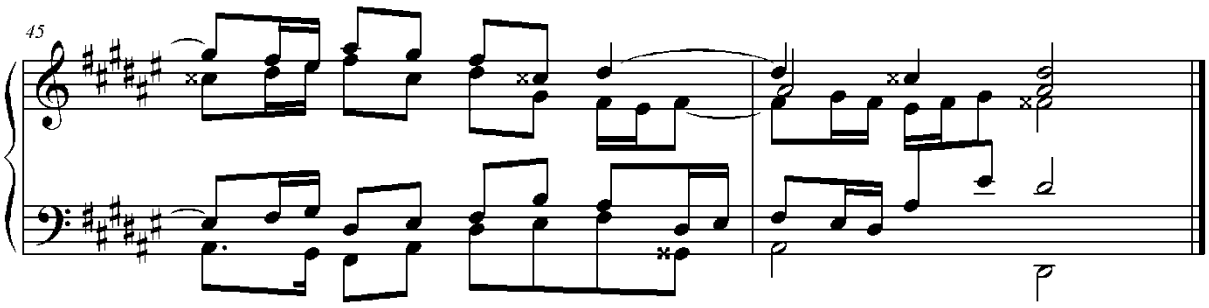
In fifteen of the final sections, Bach includes an episode. A good example of this is in the G sharp minor Fugue II.18:



Example 6.8: Bach, G sharp minor Fugue II.18, *129-137*.

Mirroring the subject in the final section is an uncommon feature in the fugues of the WTC. Bach, however, utilises it in two fugues. These are the fugues in D sharp minor Fugue II.8 (Ex. 6.9) and B flat minor II.22.



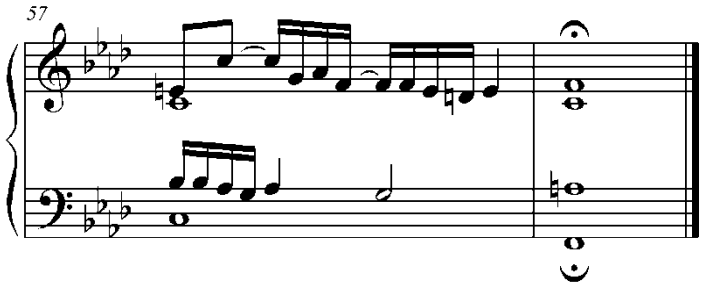


Example 6.9: Bach, D sharp minor Fugue II.8, *43-46*.

Lengthy codas are rare in the WTC. The B minor Fugue II.24 has the longest coda in the WTC - fourteen bars, if one considers *87-100* as the coda. The second longest is the twelve-bar coda of the B flat major Fugue II.21.

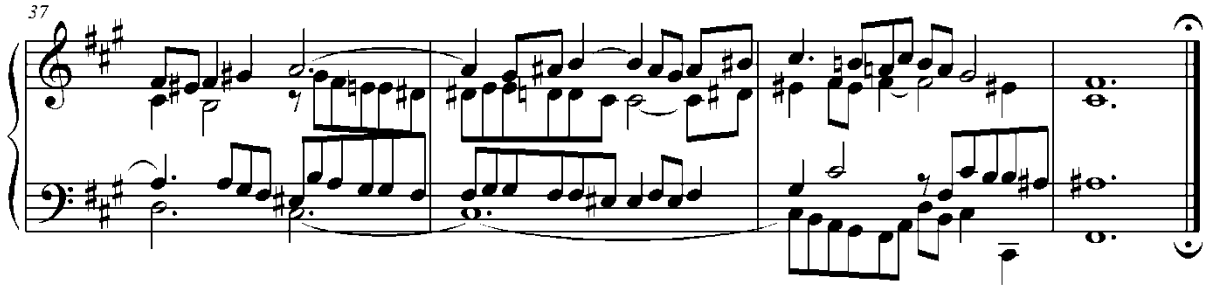
As in the middle section, Bach includes in some final section voice crossing, as can be seen in the fugues in D major Fugue II.5 (Ex.6.1) and D sharp minor II.8 (Ex. 6.8).

Bach often ends the minor fugues with a *Tierce de Picardie* as in the F minor Fugue I.12:



Example 6.10: Bach, F minor Fugue I.12, *57-58*.

In the F sharp minor Fugue I.14, Bach takes the *tièrce de Picardie* even a step further by fluctuating between the tonic minor and the parallel major key from *37-40*:



Example 6.11: Bach, F sharp minor Fugue I.14, *37-40*.

6.1.2 Romantic fugues

All of Mendelssohn's fugues of Op 35 return to the tonic key in the final section, besides the E minor Fugue No. 1. In this fugue, Mendelssohn adapts the *Tierce de Picardie*, which is found in several minor fugues of the WTC, to the extreme by moving to the parallel major for the entire final section. This underscores the climactic function of the final section, as mentioned by Oldroyd (1967:25).

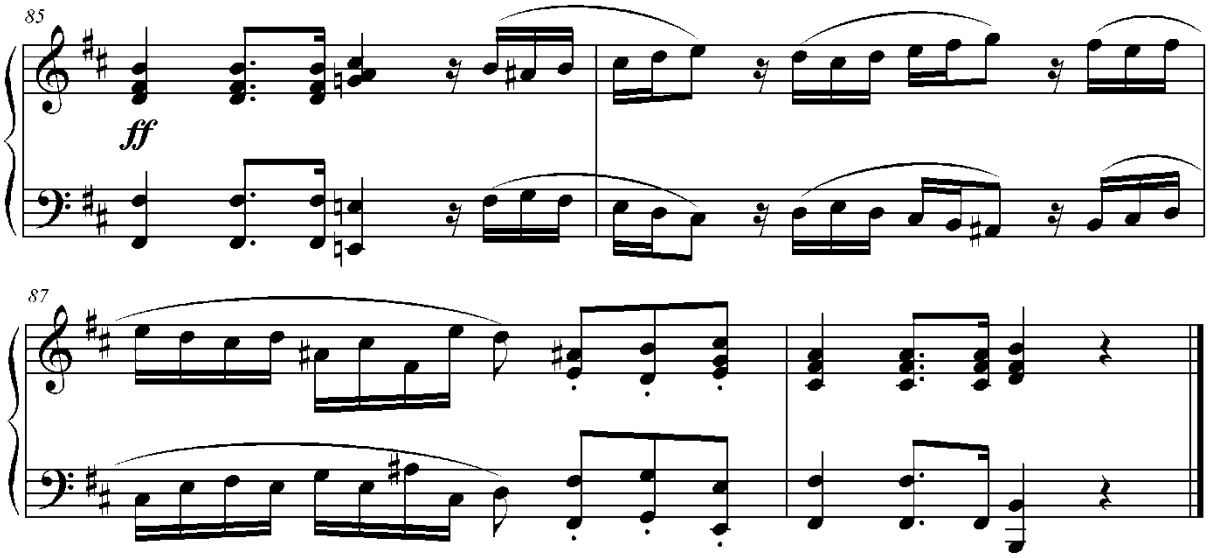
In Op. 35 the number of entries vary from one (in No. 3) to four (in No. 6). In all the Op. 35 fugues, both the first and the final entries of the final section are stated in an outer voice, as Kennan (1999:225-226) suggests it should be. The exception to this is No. 4, which is in the tenor voice. The first subject of fugue No. 4 is stated for the last time in full in the soprano in *149-154* in the final section, whereas a varied second subject appears in the coda in the bass in *158-165*^{1} against varied segments of the head motif of the first subject. This mock stretto is a frequent occurrence in final sections, and in some in the WTC (Ex. 6.2).

Mendelssohn employs the following contrapuntal devices in the final sections:

- tonic pedal point, e.g. in No. 2 *67-73*
- added thirds and/or sixths and multiple doublings to thicken the texture, e.g. in fugues No. 1 *126-133*, No. 2 *66-73*, No. 3 *85-88*, No. 5 *160-167* and No. 6 *97-108*
- inversion, e.g. in No. 3 *85-87*^{3}
- bravura passages, e.g. in fugues No. 3 *80-84* and No. 6 *104-107*^{1} (Ex. 6.6)

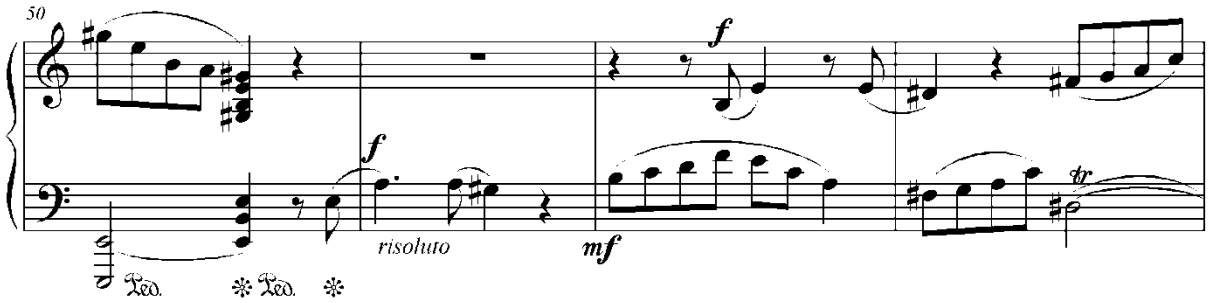
Similar to Bach's D sharp minor Fugue II.8 (Ex. 6.9) and B flat minor II.22, Mendelssohn utilises mirroring of the subject in the final section in No. 3 (Ex. 6.12).

Each of the final sections of the fugues in Op. 35 concludes with a coda. The codas of the No. 3 (*87*^{3}*-88*), No. 5 (*166-167*) and No. 6 (*107-108*) consist of only a bar-and-a-half to two bars. The texture in these three codas features a more homophonic approach, similar to codas in the WTC (Ex. 6.5).



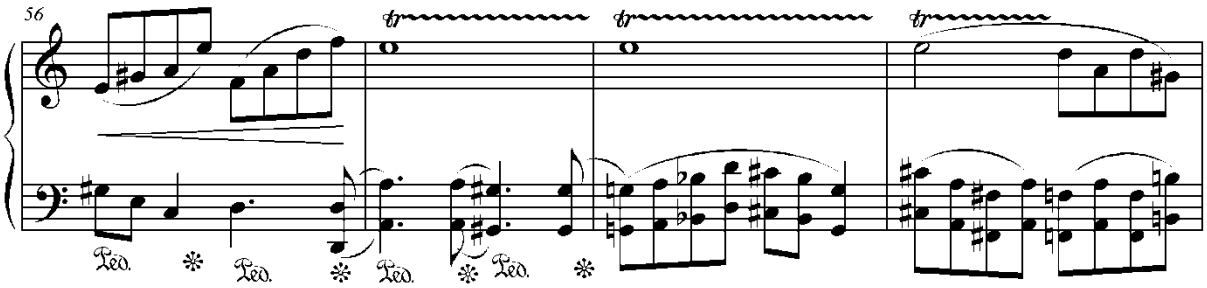
Example 6.12: Mendelssohn, B minor Fugue No. 3 Op. 35, *85-88*.

The final section of Chopin's starts with a climactic stretto (*50^4-54*) initiated by a non-overlapping entry in the bass. This single voice entry is similar to The E minor Fugue II.10 (Ex. 6.3). The only difference, however, is that Chopin's subject entry is complete as opposed to the incomplete entry of Bach's. The incomplete subject appears in its original form, overlapping with the incomplete answer two-and-a-half bars later (*52^2*). The bass flows from the subject into the second bar of the counter-subject in *53^3*. The four-bar stretto is followed by a two-bar episode which is similar to *14*.



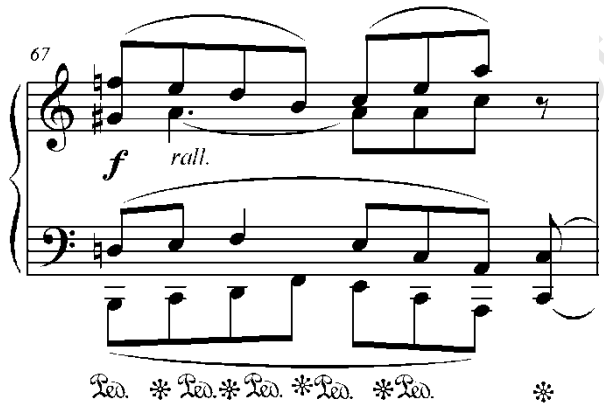
Example 6.13: Chopin A minor Fugue, *50-53*.

This is followed by the last entry, an incomplete varied subject in octaves in the bass (*56^4-58*). Chopin employs a trilled dominant inverted pedal point in the soprano, Bach's G major I.15 (Ex. 6.4).

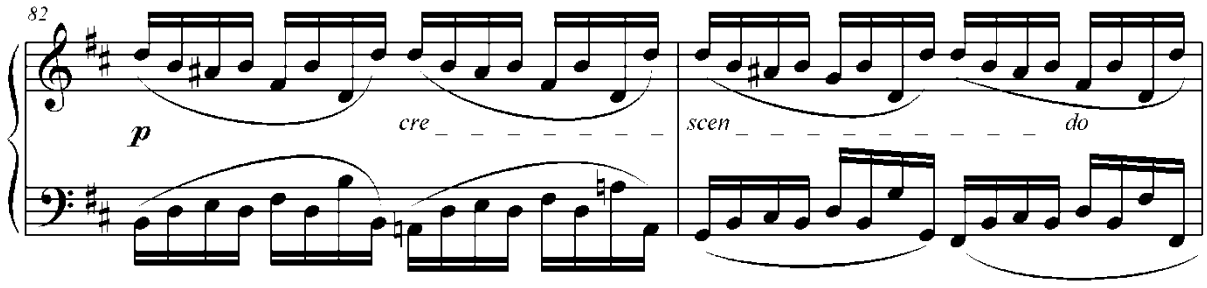


Example 6.14: Chopin A minor Fugue, *56-59*.

The doubled bass leads to an extended tremolo version of the trill on the dominant in the bass, marking the start of a coda-like section (*61*[1]*-69*). The soprano of *61-63* uses material that recalls the material of the bass of *44*, while from *64* the rhythm is altered through the omission of the tied-note figure. Chopin abandons pure contrapuntal writing in *66*, in a more extreme manner than Bach. He harmonises the head-motif of the subject in the bass in block chords, against its inversion in the soprano. This mirroring is continued for the second bar of the subject in *67*, which is similar to the coda of Mendelssohn's B minor Fugue Op.35 No. 3, which is similar to the C minor Prelude I.2 (Ex. 5.27) in the WTC. The texture from *66* onwards alternates between three and four voices, with the bass mostly doubled at the octave.



Example 6.15: Chopin, A minor Fugue, *66* **1**



Example 6.16: Mendelssohn, B minor Fugue No. 3 Op. 35, *82-83*.

The start of each of the final sections of Schumann's fugues in Op. 72 is marked by the return of the tonic key, sometimes some bars prior to the start of the section. In No. 2, Schumann initiates the final section (*78-100*) with a rhythmically modified incomplete answer in the bass, but extends the opening semibreve to a dominant pedal point lasting four-and-a-half bars. The latter part of the answer overlaps with a modified subject entry in the alto in 82^2.

The final sections of the fugues in Op. 72 all have more than one subject entry:

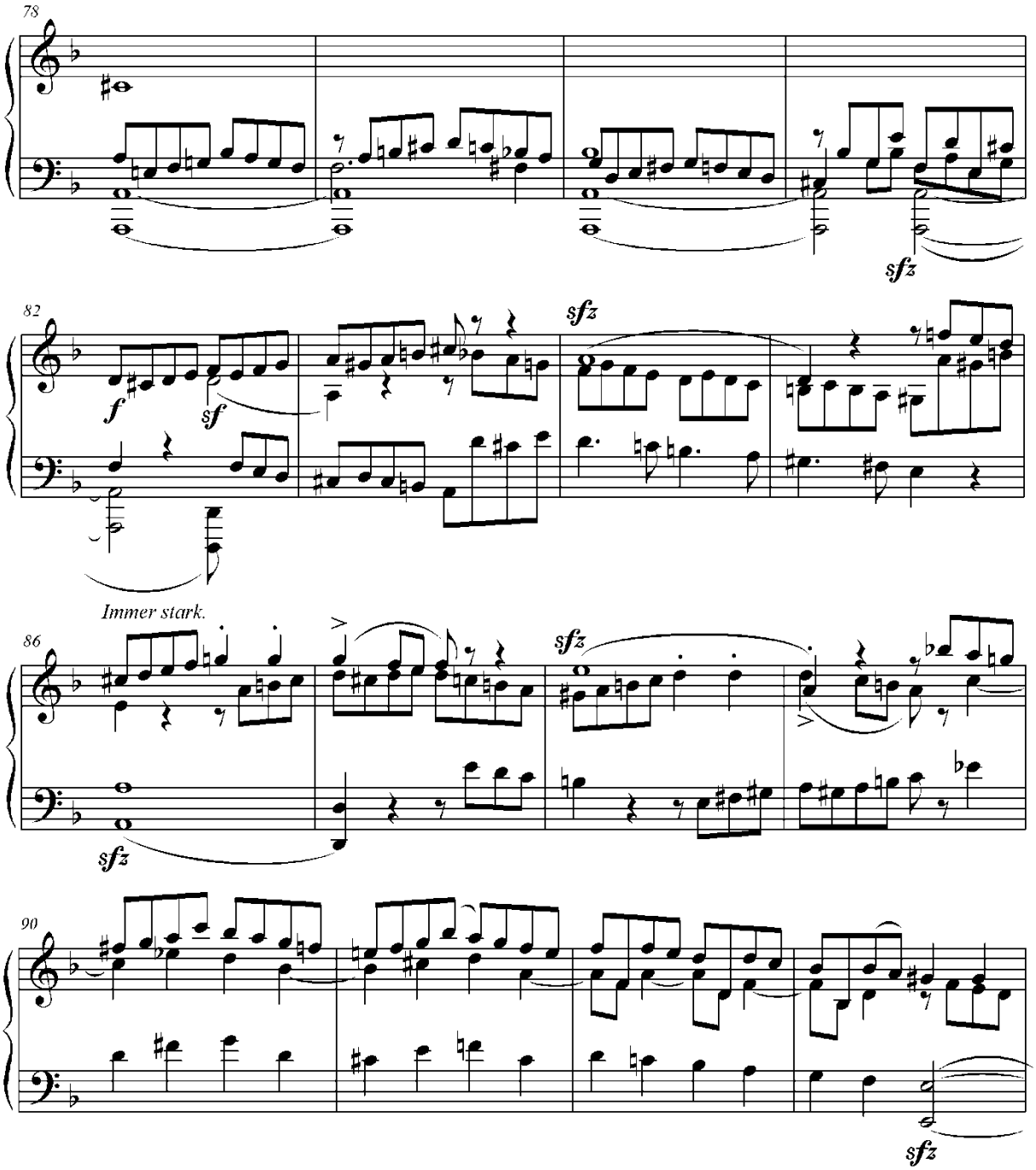
- No. 1 has ten entries of which four are complete and six are incomplete
- No 2 has six entries of which all are incomplete and varied
- No. 3 has seven entries of which the first two are complete, the third is incomplete and the rest are complete but varied subject entries
- No. 4 has three entries of which the first two are in stretto.

Schumann uses the following contrapuntal devices in the final section:

- tonic pedal point, e.g. in No. 1
- dominant pedal point, e.g. in No. 2
- stretto, e.g. in No. 2 and No. 4
- added thirds, sixths and/ or octaves and multiple doubling to thicken the textures, e.g. in No. 3
- melodic variation, e.g. in No. 3
- augmentation, e.g. in No. 2.

The final section of No. 1 concludes with a tonic pedal point in the bass, which results in a thicker texture in the final bars (*72-76*) that is maintained throughout the piece. In No. 2, Schumann opens the final section with a dominant pedal point in the bass (*78-*82^2). The bass is doubled an octave lower resulting in a four-voice texture.

Schumann includes stretto between the first three entries in the bass, alto and soprano (78-86^1) in No. 2. He also creates a mock stretto (*86-89*) between the fourth and fifth entry in the final section. Both entries consists solely of the head-motif, of which the fourth entry is doubled an octave lower. This doubling is also used in the final entry in the bass which is also doubled an octave lower. At the same time, Schumann augments this entry before a two-bar coda featuring block chords.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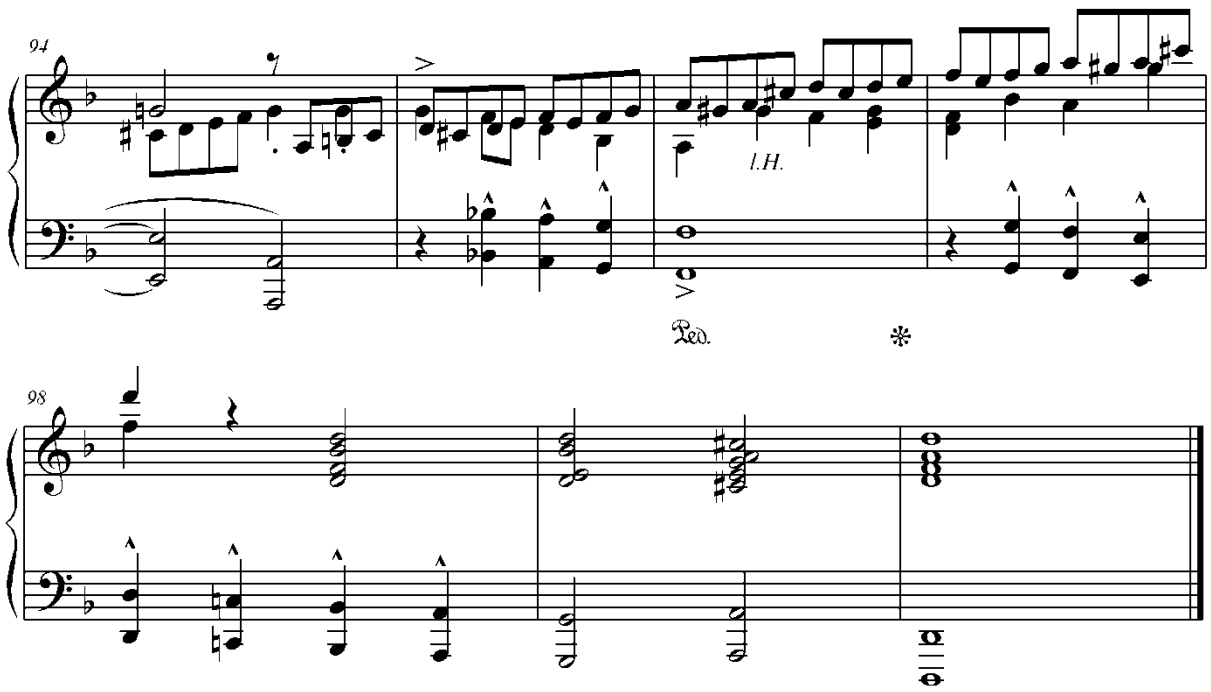
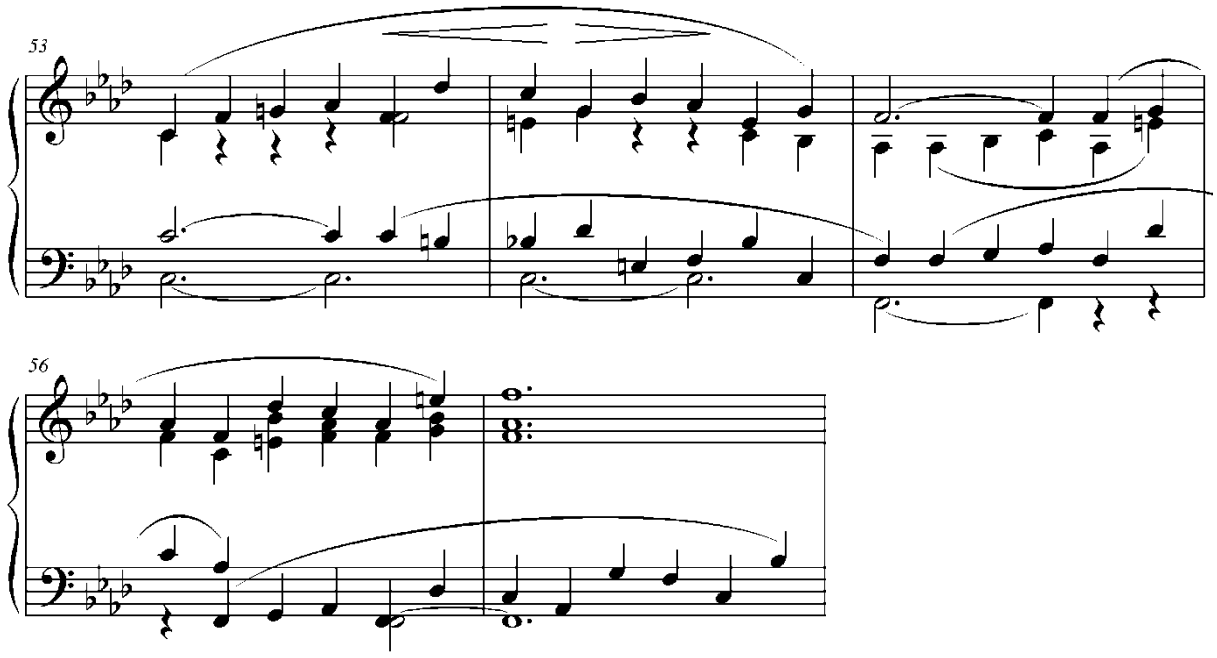


Example 6.17: Schumann, D minor Fugue No.2 Op. 72, *78-100.*

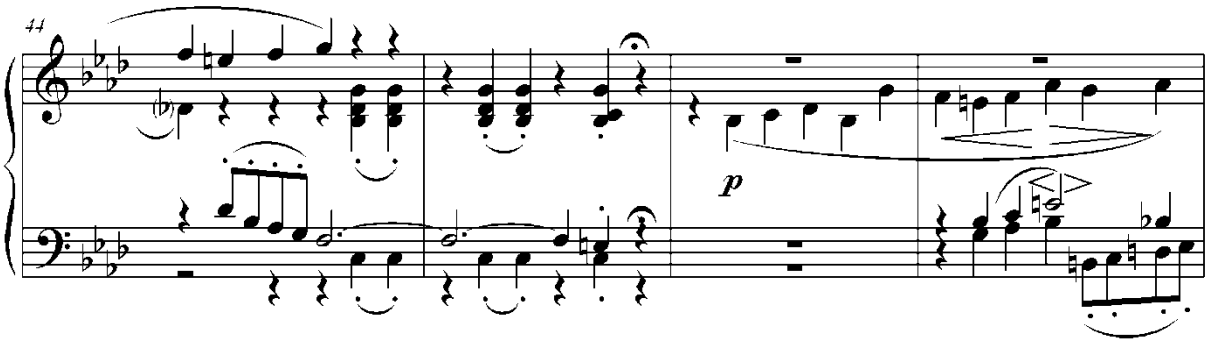
Another practice that Schumann shares with Bach is melodic variation of the subject in the final section. This is employed in No. 3 *53-56* in which the intervals of the later part of the subject is expanded from a second to a third and a fourth.



Example 6.18: Schumann, F minor Fugue No. 3 Op. 72, *54-57.*

Schumann includes an episode in the final section of No. 3, as Bach does in fifteen fugues in the WTC (Ex. 6.8). In this episode (*44^{5}-45*), Schumann includes a feature that is rather

uncommon in Bach; he disregards pure polyphonic texture in the episode. The soprano voice is omitted with the bass stating a dominant pedal point together with the tenor's tonic pedal point. Schumann increases the texture to five voices through the use of three-voice chords in the alto. The episode is concluded on a dominant seventh chord which is followed by a general pause. The general pause is followed with a subject entry in the alto in a monophonic texture. This monophonic texture is found only in the E minor Fugue II.10 (Ex. 6.3). In the latter, however, the final section is preceded by a general pause that is followed by two beats in a monophonic texture with material that may be linked to the latter part of the subject.



Example 6.19: Schumann, F minor Fugue No. 3 Op. 72, *44-47*.

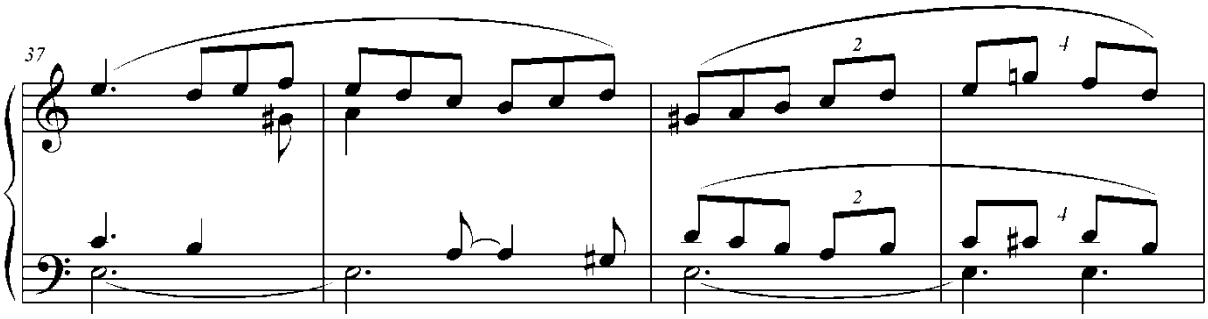
Each of the final sections of the fugues in Op. 72, besides the No. 1, concludes with a coda. The codas range between two to six bars:

- in No. 2 *98-100*
- in No. 3 *57-58*
- in No 4 *70-75*.

The texture in these three codas features a more homophonic approach, similar to the Bach codas. The material of the coda of No. 2 (Ex. 6.17) is a continuation of the preceding incomplete subject entry with a homophonic accompaniment in the treble clef. This may also be observed in the tenor in the coda of No. 3, which also continues with material from the previous varied subject entry with homophonic accompaniment above and below on the tonic triad. The coda of No. 4 is indicated on the score as *Coda*. The treble has a varied subject entry in which it is freely doubled, governed by the desired harmonic progression and it has a more homophonic accompaniment.

The final section of No. 1 Op. 126 commences in the tonic key in *37*, but Schumann deviates from the Bach model by using an incomplete and *transposed* subject entry over a dominant

pedal point in the bass (Ex. 6.20). This is very unusual; it may in fact be better to consider this entry and the dominant pedal as a preparation for the final section, which would then start with the full subject entry in *41*.



Example 6.20: Schumann A minor Fughetta No. 1 Op. 126, *37-40*.

The number of entries in the final section varies from three to five.

The final statement of No. 5 (*29-32*) has a feature that is not found in any of the fugues in the WTC. The first subject entry in the bass is doubled a third higher in the tenor and the four-voice complex is then contrapuntally inverted, with the answer in the alto, doubled a third higher in the soprano (*33-36*^{3}).

All the final sections commence in an outer voice, with the exception of the final section of Fughetta No. 4, which starts with an entry in the alto in *38*^{4}. The final entry of four fughettas is stated in an outer voice[84]. The final entry of No. 1, stated in an inner voice, is a transposed subject, stated against a tonic pedal point. The final entry of Fughetta No. 6 appears in the alto in the coda section of the final statement.

Schumann incorporates various contrapuntal devices in the final sections. The following is a list of the devices that may be observed:

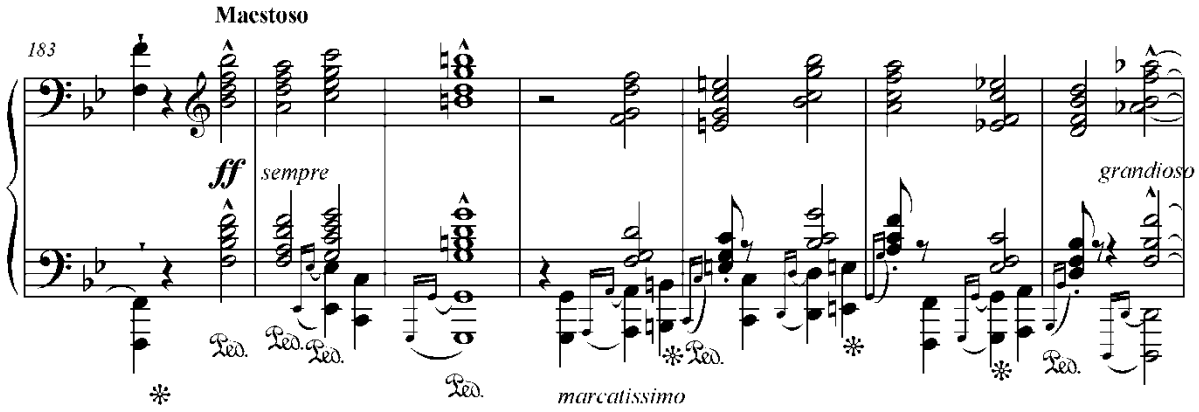
- melodic variation, e.g. in No. 1 *37-40*
- stretto, e.g. in the fugues No. 2 *19-25*, No. 3 *32-34*, No. 4 *41-45* and No. 7 *26-29*
- pedal point, e.g. in No. 1 *37-53* and No. 3 *26-32*^{1}, No. 5 *42-45* and No. 7 *26-28*
- extending the subject, e.g. in No. 4 *29*^{2}*-33*^{2}
- increasing texture, e.g. in the fugues No. 5 *42* and No. 7 *30-32*
- doubling, e.g. in No. 5 *29-32*.

[84] Fughettas No. 2, No. 3, No. 4 and No. 5.

The most important device Schumann employs stretto; as it is used in four final sections in the seven fughettas. The entries are not all in complete form and some are varied. To the above list one may add entry migration as seen in the subject entry in *20-21* of No. 2, in which the subject starts in the alto and then passes to the tenor after three beats, which is not found in any of the fugues in the WTC.

The No. 4 and No. 6 each have a coda that concludes the Fughetta. The coda of the Fughetta No. 4 consists of only four beats, from the 45^{4}-46^{3}. The contrapuntal texture is reduced to block chords. The coda of the No. 6 is unusually long, consisting of nine bars based mostly on the first episode.

The final section of Liszt's Fugue from *Fantasia and Fugue on the Theme BACH* is marked *Maestoso* and is in the form of an augmented subject entry in the tonic tonality. As in Bach's A minor Fugue I.20 (Ex. 5.11), the final section commences after a general pause. Liszt, however, states the subject in block chords, which is not found in any of the fugues in the WTC. In fact it is not used in any of the Romantic fugues discussed, with the exception of Franck's *200-206*[1], Fauré A minor Fugue No. 3 *38-40*[1] and less so in Mendelssohn's B minor Fugue No. 1 Op. 35 *85-88*.

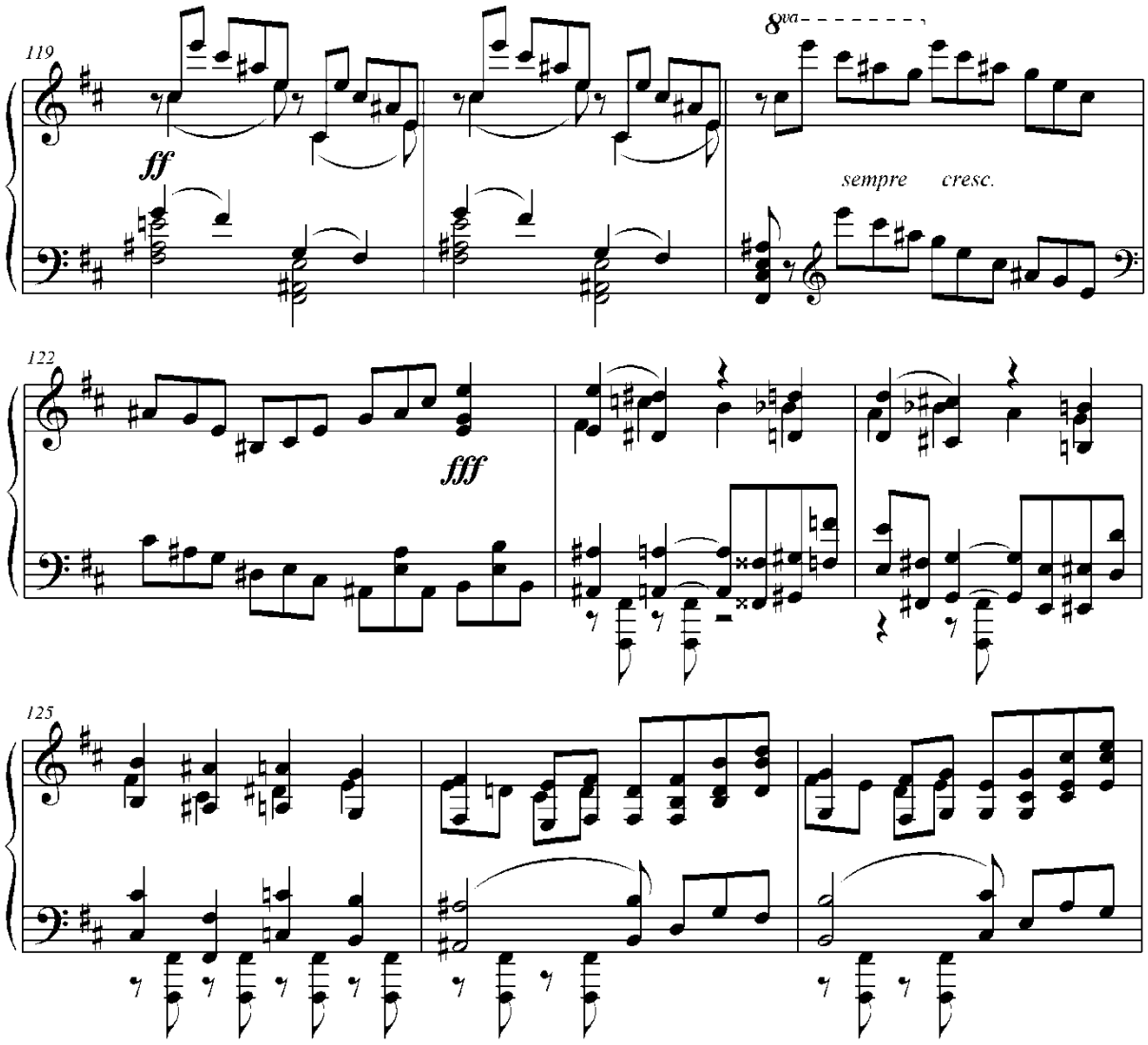


Example 6.21: Liszt, Fugue from *Fantasia and Fugue on the Theme BACH, 183-189*.

The final section is home to a twelve-bar episode that consist of the extension of the subject, as in the exposition and block chords that is treated sequentially ascending till *198*, in the right hand, against the head-motif that is repeated eight times. This is followed by the final statement (*202^{2}-206*), also augmented, that is in unison at three octaves. The final statement leads into a link that is based on an augmented head-motif that leads into the coda, marked *Andante*.

The coda consists of a tonic inverted pedal point consisting of sextuplets, which appear in the treble clef. This rhythmic figure is reminiscent of the rhythmic figure of the eighth episode (*156ff*) and a freely altered head-motif in block chords. This leads into a toccata-like ending, marked *Animato*, in which the head-motif is diminished and is reminiscent of the treatment of theme in the preceding Fantasia.

The final section of Franck's fugue from the Prelude, Chorale and Fugue starts with the climactic soprano statement in 122^{4}-127^{3} of the subject (doubled at the octave and marked *fff*) after a four-bar dominant preparation, of which the first two bars (*119-*121^{1}) feature a dominant pedal point and the rest a diminished seventh arpeggiated figure. The return to the tonic tonality at the entry of the subject is underlined by a dominant pedal in octaves separated by rests in the bass. Franck extends the latter part of the subject by adding a sequential repetition of the last bar. Immediately after this, the contrapuntal texture yields to a homophonic passage based on bridging material in *9-10*.



Example 6.22: Franck, *Prelude, Chorale et Fugue, 119-127.*

As in Bach's A flat major Fugue II.17, Franck uses a fermata and a general pause after the first subject entry in the final section. Bach's, however, appears after the second entry. There is one significant difference between the two: Franck places the fermata on the rest emphasising the general pause whereas Bach places the fermata on the chord preceding the general pause.

Franck extends the fairly unusual practice of introducing new and contrasting material in the final section through the insertion after the general pause of a lengthy passage (*130*^{3}*-178*^{3}) with the performance direction *come una cadenza*. This passage takes the bravura passage in Franck's fugue to the extreme. This section resembles the passage based on new material in the middle section of Mendelssohn's E minor Fugue No. 1 Op. 35. Franck reduces the texture to arpeggiated figures in semi-quavers over pedal points in the bass.

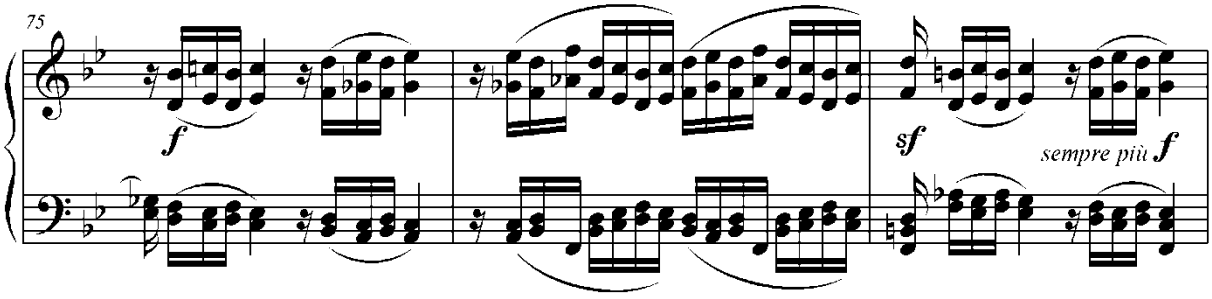
In the last three bars of this extensive bravura section, Franck includes a passage over a dominant pedal point in broken octaves (*175*^{4}*-178*^{2}) that leads into a second subject entry. Like the first subject entry in the final section, this entry and the further two entries, are extended and doubled at the octave, which results in a thicker texture. This is a fairly common feature in the final sections in Bach fugues.

The final section also includes a second episode of twelve-bars (*190*^{4}*-199*^{3}), which can be divided into three sub-sections. The final entry, as in some final entries in the WTC, is in answer form. The entry also gradually enhances the feeling of a shift to the parallel major by increasing the emphasis on the major III of the key.

After this entry, Franck, like Mendelssohn in the E major Fugue No. 1 Op. 35, ends with a rather lengthy coda (*206-223*) in the parallel major tonality. As previously mentioned, this feature does vaguely appear in the F sharp minor Fugue I.14. This may, however, be regarded as an extension of the emphasis on the *Tierce de Picardie* that characterises many of Bach's codas.

Franck does not include any complete subject entries in the coda, reflecting Bach's practice in thirty-four of the WTC fugues. He makes constant reference to subject material, however, by utilising segments from the subject. The coda can be divided into three main sections. The first section (*206-208*) uses the last three notes of the subject as main material, and includes a broken dominant pedal point. The second section (*209-212*) may be seen as a varied subject entry, and may be divided further into two parts, the first (*209-210*) a varied transposition of *37-38*, and the second (*211-212*) of *59-60*. The third section (*213-223*) takes the form of a toccata-like passage similar to the opening of Bach's B flat major Prelude I.21.

After the rather lengthy sixth episode in Brahms's fugue, the final section starts with a climactic statement of the untransposed subject in the soprano (*75-77*^{1}) that is doubled a sixth lower in the alto. The bass and tenor, in thirds, mirror the upper two voices with an inverted transposed version of the subject. This mirroring of the subject is reminiscent of the D sharp minor Fugue II.8 in which subject is used in direct and inverted forms between the soprano and tenor voices (Ex. 6.9).



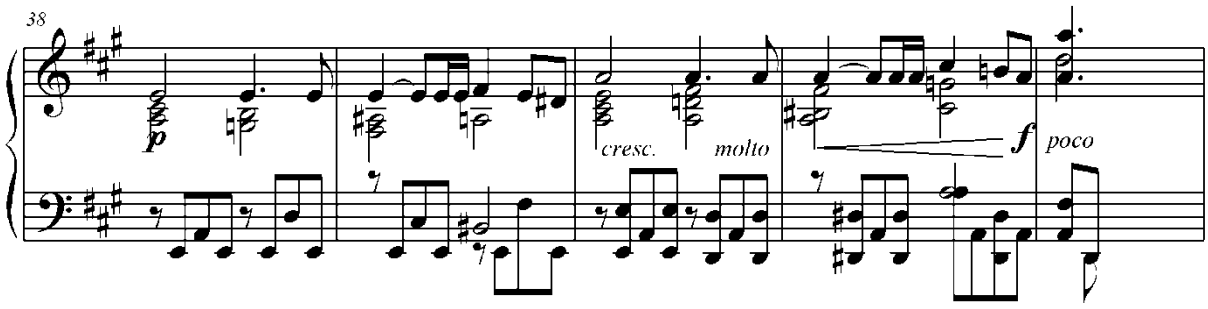
Example 6.23: Brahms, Fugue from *Variationen und Fuge über ein Thema van Georg Friedrich Händel Op. 24, 75-77*.

The second entry in the final section (*77-81*) is treated sequentially. The second part of the subject is extended for a further three bars in which the material of the treble clef is based on the head-motif of the subject in original form, while the bass clef inverts the head-motif of the subject and include a dominant pedal on every fourth note of the four-note semiquaver figure. This is followed by a twenty-eight-bar coda. As already stated in 6.1, lengthy codas are rare in the WTC, with the fugues in B flat major II.21 and B minor II.24 having the longest codas.

The coda consists of three distinct materials, the first being the dominant pedal point in alternating octaves, first in the right-hand (*82-86*) and then in the left (*87-93*). The second is a sequence based on the head-motif of the subject, descending in the right-hand (*82-86*) and ascending in the left (*87-93*). The third is a cadenza-like scale passage, partially doubled in thirds and later in octaves, and used against the above. Double thirds in contrary motion (*94*) lead to a bar of block chords (*95*) employing up to ten voices. The block chords are retained in the right hand for seven-and-a-half bars, and then taken over by the bass for four bars. These block chords can be seen as a reduction of the latter half of the rhythm of the counter-subject, the original form of which is recalled in 106^{2}-108^{1}. The left hand from *96-*102^{2} is based on the head-motif of the subject, doubled at the octave and taken over by the right hand from 102^{3}. In the final bars the head-motif is first displaced by a beat (*104-105*) and then extended into an uninterrupted flow of semiquavers (*106-107*).

Fauré's deviates from the norm in his A minor Fugue (*38-47*), as Mendelssohn did in his E minor Fugue No. 1 Op.35, by moving to the parallel major. This change in key underlines the climactic function of the final section. Interestingly, both final sections start with the subject in an upper voice. Unlike the two entries, even though the second is incomplete, in Mendelssohn's Fugue, Fauré only uses one entry in the final section.

The final section of the A minor Fugue No. 3 features two entries, a subject and an answer, both in the upper voice. Against the subject in *38-40*[1], Fauré uses homophonic writing in the inner two voices and a bass that implies alternating voices, which is a common feature in some of the final sections in the fugues in the WTC. The answer in *40-42*[1] is stated in an added fifth voice in which one can trace partial doubling with the bottom note of the block chords in the inner voices.

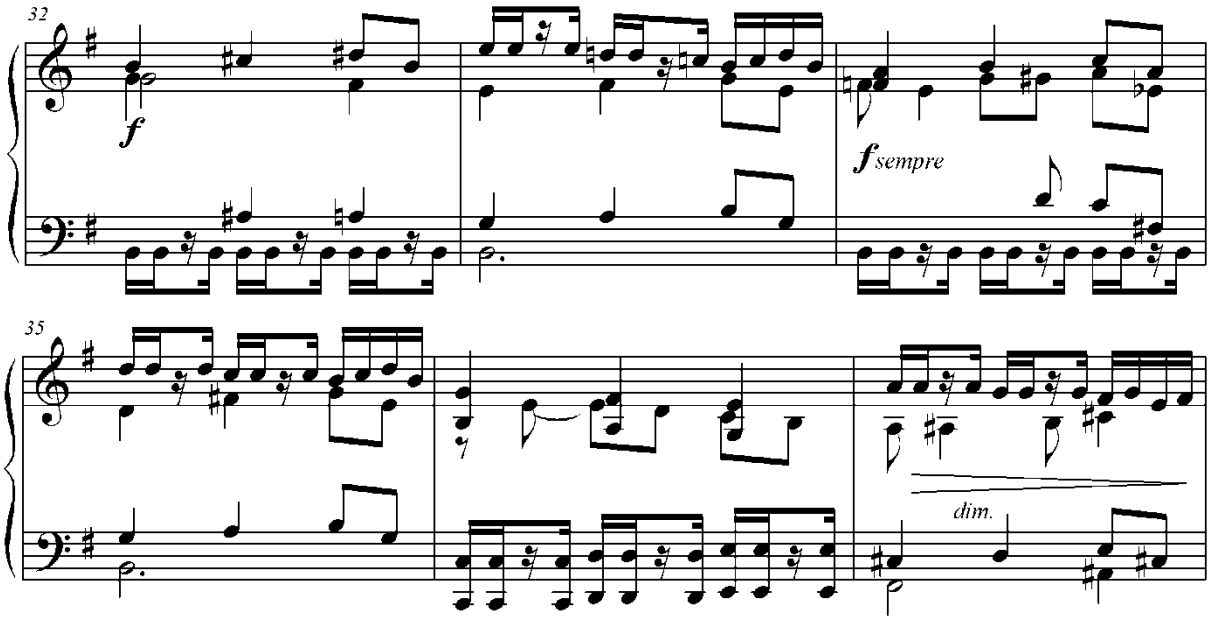


Example 6.24: Fauré, A minor Fugue No. 3 Op.84, *38-42*[1].

The final section of the E minor Fugue (*32-47*), commences with a varied answer over a dominant pedal point that articulates the syncopated semiquaver pattern that is used in the second part of the subject. It is interesting to note that the subject never recurs in its original form or transposition. The final section has five varied entries, three complete and two incomplete. In its second bar the fourth entry (*35-36*) is altered, with the semiquaver figure inverted and moved down an octave from tenor to bass.

The A minor Fugue follows the pattern of most fugues in the WTC by having the final entry in an outer voice. This is, however, not the case in the E minor Fugue.

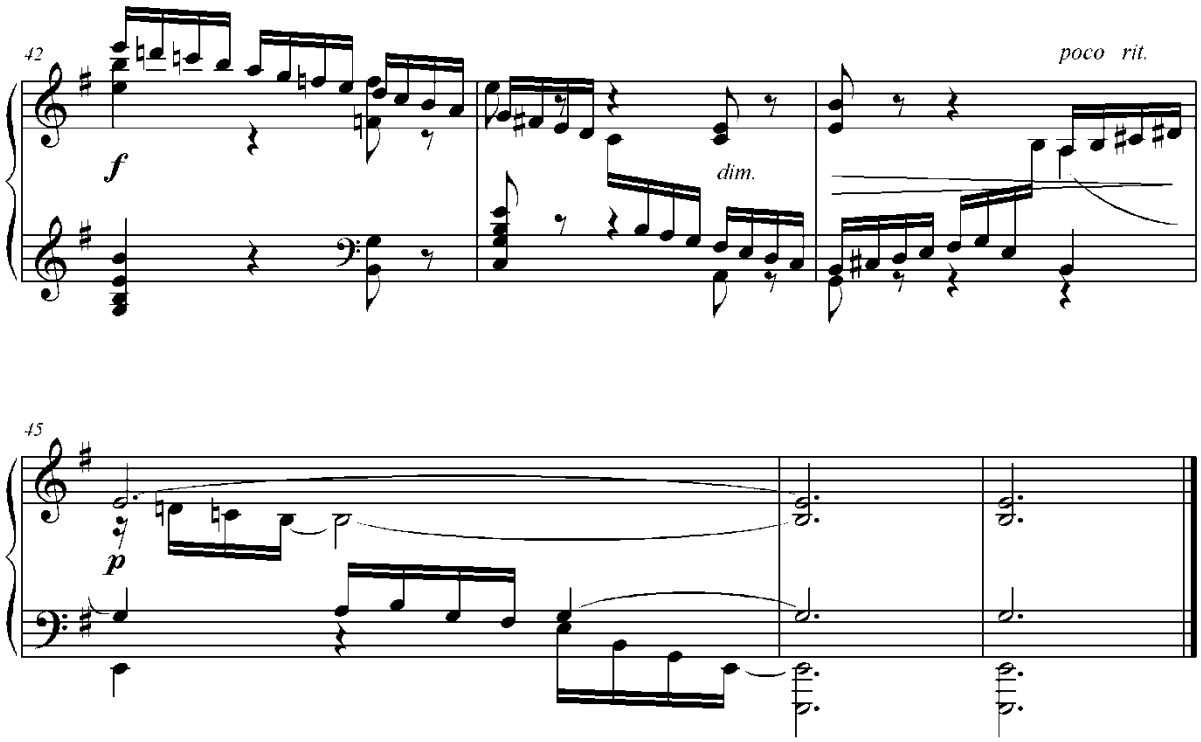
The only contrapuntal device that Fauré uses in the final sections in the two fugues in Op. 84 is the stretto of the E minor Fugue. The stretto includes four altered subject entries one bar apart, alternating between soprano and tenor.



Example 6.25: Fauré, E minor Fugue No. 6 Op. 84, *32-37*.

Both fugues have relatively lengthy codas: six bars long in the case of the A minor Fugue, and ten bars the E minor Fugue. Neither of the two codas includes a subject entry. In the A minor Fugue, Fauré continues with the fuller texture of *40-42*[1] in which he uses contrary motion between the hands in conjunction with non-contrapuntal devices such as broken chords in the left hand and block chords in the right (*42-43*). From *44*, Fauré completely abandons contrapuntal motion and includes brief dominant pedal notes in the outer two voices.

Fauré includes sequence in the first two bars (*38-39*) of the coda in No. 6. There are traces of the head-motif, which is slightly altered and diminuted, on the last beat of each bar in the soprano. This is heard against a flowing semiquaver figuration which runs throughout the coda, and forms the basis of the cadenza-like passage (*42-47*). This figuration in turn concludes the work that moves through all the voice parts and continues throughout the whole coda. This passage recalls the ending of the C major Fugue I.1 (Ex. 6.5).



Example 6.26: Fauré, E minor Fugue Op. 84, *42-47*.

Chapter 7: Conclusion

7.1 The exposition

Taking all the analytical comparisons of the different sections within the fugue expositions in the *Well-Tempered Clavier* and that of the selected Romantic composers into account, it can clearly be noted that the Romantic composers adopted several features from the Bach model. One can state that as the Romantic composers wrote fugues, it is inevitable that there would be similarities between the fugues of Bach and their own. It should, however, be remembered that the Romantic composers composed these works during a period in their lives when they actively studied the works of Bach.

In compiling the Bach model, I have found that Bach predominantly utilises the regular order of voice entries in both the three-voice and four-voice fugue expositions in the WTC. It is also interesting to note that the final entry of a subject or answer mostly appears in an outer voice. The Romantic composers seem to have directly adopted this, as the majority of their fugue expositions also follow a regular order of entries, ending in outer voices. It is interesting to note that Fauré uses an irregular order of entries in his E minor Fugue No. 6 Op. 84. Schumann includes a stretto between the last two entries in the D minor Fugue No. 4 Op. 126. This does not appear in any of the expositions of the WTC.

In a relatively small number of fugues in the WTC, Bach tends to thin out the texture in a number of the four-voice fugues. This omission of a voice is normally against the last subject or answer entry. This is notably a feature that most of the Romantic composers, except Liszt and Brahms, also utilise in their four-voice fugues. This, however, is used only in a small number of their fugues as in the WTC.

The design of the subject is considered to be vital to the overall construction of a fugue. Thus, the subject must include salient rhythmic and/or melodic features. In the Bach model, I have found a number of salient rhythmic features. These include a rhythmic design of a flowing subject based on a single note value, an *A*-type design that has an opening rhythmic idea (*a*) that is followed by a more flowing rhythmic idea (*b*) and an *A1*-type design in which the *a* and *b* are separated by a rest or rests. A combination of the latter two may be formed, which follows the "ready-steady-go" principle ($r+r+r^{+}$). In this design the rhythmic gesture (*r*) is

repeated (r^{+}) or varied (r^{v+}). These rhythmic designs appealed to the Romantic composers to a large extent.

I have analysed certain prominent features, which are considered to be more daring, in the construction of the melodic shape of the subjects in the WTC. There are several subjects that are constructed on a chromatic scalar motion in various forms. Other features may include significant chromatic and/or dissonant intervals used as leaps, exposed intervals, deliminatory intervals and ambits. One can note that the Romantic composers have incorporated these elements into their own subjects. It is important to note that in some cases these elements were modified and/or expanded, which is typical of much music of the Romantic era.

The selected composers were known to have actively studied the WTC and thus were very familiar with its fugal subjects. With this in mind, I have compared subjects of the Romantic fugues with those of the WTC and have found several subjects that are strikingly similar in design.

Predominantly, the entry of the answer falls on the same beat as that of the subject. There are, however, exceptions in which the answer is placed on a different beat and this creates metric displacement. This metric displacement appeared less attractive to the Romantic composers, with only Mendelssohn utilising this feature in two of his fugues and Liszt in one.

The answer of a fugue may either be real, an exact transposition of the subject, or tonal, in which the latter has some intervallic alteration(s). In rare cases, Bach deviated from the norm by stating a real answer when a tonal answer was expected. This, again, proves that this exception to the norm was appealing to the majority of the Romantic fugues analysed.

A fugue often has a counter-subject against consecutive entries. This may be considered to be regular, as it appears fairly consistently against the subject or answer entries during the course of a fugue. In rare cases, Bach employs a counter-subject *only* in the exposition. The construction of the counter-subject will predominantly be based on the subject itself, either partially or in full. In one fugue, Bach retains the counter-subject in the same voice in consecutive entries when it was actually expected to move to another. A significant amount of the Romantic fugues employ regular counter-subjects in a similar way. Mendelssohn modifies the procedure by having the counter-subject migrating to another voice. This is not found in

the Bach model. Brahms utilises a similar feature found in one of the fugues in the WTC, in which the counter-subject appears in the same voice in two consecutive entries. It is interesting to note that the Romantic composers did not utilise voice crossing in the expositions, with the exclusion of Mendelssohn using it in one fugue and Schumann in his Op. 72, and one fughetta in Op.126.

Redundant entries exhibit the contrapuntal invertability of a fugue subject. The three-voice and four-voice fugues in the WTC that utilise redundant entries are in the minority. In the three-voice fugues, the redundant entry creates a sense of a four-voice texture. There are two instances in the WTC in which Bach uses irregular redundant entries. In the first, the redundant entry is on the supertonic, and in the second, the redundant entry is metrically displaced. Only three Romantic fugues have redundant entries. Mendelssohn also uses an irregular redundant entry in Op. 35 that is stated on the subdominant. Voice crossing in a redundant entry may be regarded as a less significant feature, as only Schumann utilises it once.

I have found several types of episodic passages in the fugue expositions. In the Bach model, I have labelled them as “codetta”, “overlapping codetta”, “link” and “overlapping link”. These range from only a few notes to a whole bar in length. Further episodic passages that consist of a bar or more are labelled “episodes” and “overlapping episodes”. There are three possible constructions. Firstly, it may be based on the head-motif. Secondly, it may be based on the latter part of the subject, and thirdly, it may introduce new material. These episodic passages are frequently featured in the expositions of the Romantic fugues investigated. It is however, important to state that the Romantic composers do utilise these elements, but adapt them freely to suite their individual compositional styles.

Thus, it can be said that the WTC fugues of Bach have indeed influenced the Romantic fugues that were analysed. I have found through various comparisons that certain features of the expositions in the Romantic fugues are strikingly similar to those of the fugues in the WTC. It is clear that the Romantic composers were directly influenced by many contrapuntal procedures found in the Bach model.

7.2 The middle section

Scholars suggest that the middle section of a typical fugue is freer in design than the outer sections. It is possible to conclude that neither the middle sections of the fugues in the WTC, nor the fugues of the Romantic composers, have the exact same design. Even though the designs of the middle sections are so dissimilar, there are a large amount of features within the different parts of the middle section that bear significant resemblances.

Middle sections, and the elements within them, have been discussed in great detail in the fifth chapter. Some of the prominent elements included key-structuring, variety of thematic material, texture, imitation, inversion, sequence, and voice crossing.

The main function of a typical episode, apart from providing variation, is to modulate to related keys. A significant number of Bach's fugue episodes modulate to closely related keys. There are a small number of instances where he modulates to less closely related ones. Predominantly, the Romantic composers follow the idea of modulating to more closely related keys, but it is important to note that most of them *do* expand certain modulation techniques by digressing to foreign keys. This is a typical feature of Romantic music in general.

Variety of thematic material is achieved in various ways of construction. A significant amount of episodes are based on thematic material from the subjects, counter-subjects and/or material from the bridging passages of the expositions. There are also some instances where Bach uses new material as the basis for an episode. Similar to Bach, the Romantic composers also base the material of episodes on subjects, counter-subjects and/or material from the bridging passages of the expositions, as well as adding new material. Mendelssohn, Liszt, Franck and Brahms include episodes that are longer that those in the WTC and some of these episodes take on a freer, toccata-like form.

In a fair number of episodes, Bach thins out the texture in preparation for the entry of the following middle statement. The Romantic composers adopt this feature too. There are also instances in which they increase the texture instead of thinning it out. This is often achieved through the doubling of voices. The most extreme deviation from the Bach model is the disregard of pure contrapuntal writing in favour of homophony.

Schumann and Franck include pedal points in episodes - a feature that is not found in any of the fugues in the WTC.

Some of the middle statements in the WTC are transposed into related keys, as the norm suggests. There are, however, minor instances in the WTC where there are untransposed middle statement entries, and entries in rather distantly related keys. In the Romantic fugues, *several* middle statement entries are heard in distantly related keys, although a significant amount of middle statement entries still do appear in closely related keys.

In the WTC, two prominent contrapuntal devices are presented - stretto and melodic inversion. Analytical results pointed towards the expansion and adaptation of these devices in the Romantic fugues.

7.3 The final section

The climax of a fugue normally appears in the final section. This coincides with the return of the subject in the tonic key. Common contrapuntal devices, such as stretto, tonic and/or dominant pedal points, augmentation, doubling of voice parts to thicken the texture, variation of the subject and inversion, are frequently detected in the climactic conclusions of the Romantic fugues. Stretto (whether real or mock) and pedal points particularly stand out.

Voice crossing was also noted in some of the final sections of fugues in the WTC and this likewise occurs in their Romantic counterparts. The final subject or answer entries frequently conclude the WTC fugues, as well as the Romantic fugues in an *outer* voice.

All fugues in this study include codas, which may extend from a few notes to a few bars in length. Codas often include material previously used. The pure contrapuntal texture of the fugue genre is frequently replaced by more homophonic passages leading to the ending, however, even more so in the Romantic fugues. Most of the fugues in a minor key in the WTC conclude with a *tièrce de Picardie*. Bach develops this technique in one of the WTC fugues by extending the *tièrce de Picardie* by a few bars. This type of cadential extension appeared particularly attractive to Mendelssohn, Franck and Fauré.

7.4 Future Study

During the research phase of this study I have found it challenging to limit myself within the broad scope of this particular field. However, some other aspects deserve more attention. One of these may relate to harmonic devices.

Having analysed the *contrapuntal* language of these fugues, one cannot ignore several striking similarities between the *harmonic* devices in the *Well-Tempered Clavier* and those used by nineteenth-century composers. It would prove beneficial to investigate the ways in which Romantic composers adapted and developed these elements as well, whilst maintaining not only the definitive features of Romantic music in general, but also those features that transpired in their individual compositional styles.

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