

AN ANALYSIS
OF
MENDELSSOHN'S
ORGAN WORKS

A
STUDY OF THEIR STRUCTURAL FEATURES

FOR THE USE OF STUDENTS

BY
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With Portrait, Facsimiles and 128 music examples

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TO
GEORGE RISELEY, ESQ.,
*Under whose guidance the Author first made the
acquaintance of*
MENDELSSOHN'S ORGAN WORKS.

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MENDELSSOHN.

From a Pencil Drawing by E. P. Novello.

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PREFACE.

THE Author, in presenting this little work to the public, does so with a considerable amount of diffidence, and with a full sense of its many shortcomings. It is an enlargement of some articles that appeared originally in serial form, and it is hoped that in their present shape they may be of use to the student, for whom they were expressly written. Some acquaintance with fugues and other forms is necessarily presupposed, and, although technical terms have been avoided as far as possible, a certain amount are obviously enforced by the nature of the subject. The student should make himself familiar with these in all their bearings before reading this work, and should also have a copy of the Organ Works of Mendelssohn near at hand for constant reference.

Tonbridge.

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MENDELSSOHN'S ORGAN WORKS.

THESE "Sechs Sonaten für die Orgel," and the "Drei Præludien und Fugen," need little introduction from me, and I may safely say that all organists worthy of the name play them ; and how many a young beginner, when initiated into the beauties of one of them looks forward to the time when he can get decently through the whole six ! It is not the object of this work to criticise, or to give suggestions for performance, but to take them one

by one and comment on their structure, to analyse their various features, principally for the use of students, who, while aspiring to play may be helped to give a more intelligent interpretation to them by a knowledge of the means the composer has used to build them together. That familiarity breeds contempt, we all know; and yet although familiarity could hardly ever breed contempt for works of this calibre, it often makes us ignore or pass over beauties and interesting features which perhaps in less known works we should "spot out" more readily. The necessity of pupils, when studying the execution of a work, not only to work at its execution, but also to find out its distinctive and structural features as a composition cannot be too much insisted on. Study a piece to its very roots, is Arabella Godard's advice to all pianoforte students. One can never come

from real honest study of a noble work without feeling some benefit. Therefore, it is the purpose of this work—however far it may fall short of what it ought to be—to bring before the reader the chief characteristics of the works in question as they present themselves.

The sonatas are structurally all different—each one unfolds fresh ideas of form as well as effect. They are naturally contrapuntal—all works for the organ of the highest order must be so more or less, for the power the organ has of sustaining parts demands a certain amount of imitative writing, and besides, counterpoint lends a dignity and massiveness to this most solemn of instruments, associated as it is the world over with sacred buildings and religious ceremonies. Hence Mendelssohn, a great master of the art of polyphony, following the example of his still greater predecessor Bach, makes a large use of counterpoint

in these sonatas and every one except the fifth contains a fully developed fugue.

To still further render these sonatas essentially Church compositions, Mendelssohn makes considerable use of chorals—which chorals, it must be remembered, are in Germany pre-eminently associated with religious matters, as each choral conveys to the German mind some particular verse or hymn with which the tune is generally connected, much the same as “ Abide with me ” would do to us. With the exception of the fifth, where it is used simply as an introduction, and is not heard in the subsequent movements, he has worked them into his movements as an integral, inseparable part of the whole. In the second and fourth sonatas, the choral is not used at all.

Thus they are distinctly church sonatas, and are peculiarly adapted for performance in

places of worship. Their whole expression is made to correspond, and breathes of that sublimity and nobleness necessary to works of this class,—for the noblest of purposes, and performed on the noblest of instruments. So Mendelssohn here is scarcely the bright, melodious, genial Mendelssohn one finds, for example, in the “*Lieder ohne Worte* ;” and hardly the popular Mendelssohn, the Mendelssohn so deeply rooted in the hearts of the mass of English amateurs ;—but, more, the giant Mendelssohn, the wielder of the hammer of Thor, one finds in “*O great is the depth*” (in “*St. Paul*”), and other kindred choruses,—the Mendelssohn honoured by musicians, a profound scholar and a genius.

SONATA I.

The first sonata is in the key of F minor, and consists of four movements; (1) Allegro moderato e serio, (2) Adagio, (3) Andante recit, (4) Allegro vivace assai. The first movement, Allegro moderato e serio, begins with three chords (Ex. 1, *a*)* :—



which are repeated three notes lower (Ex. 1, *b*), this time however with an introductory quaver. These four notes form the chief material used in the opening of this move-

* The phrase marks in this and the other examples will be found to differ slightly from those which Mendelssohn himself placed, and are merely so altered for convenience in showing the beginning and termination of a phrase.

ment. The bars to the thirteenth must be looked upon simply as an introduction to the fugue which follows, and which it overlaps by two bars. No reference is made to this introduction later on. The fugue begins in the eleventh bar, the subject of which is:—

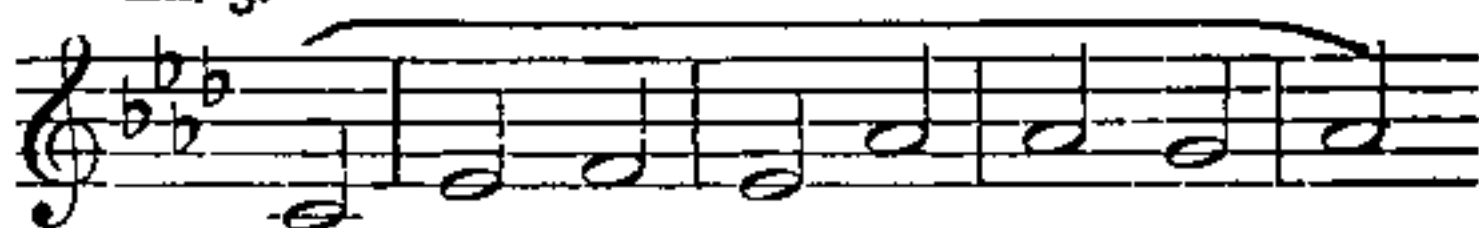
Ex. 2.



The answer is tonal, and there is no regular counter subject. At the conclusion of the exposition—that is, after the subject has been heard in all the four parts—there is a long episode, founded, chiefly on the first four notes of the subject, terminating with a definite close in the dominant minor key (C minor). Closes such as this are not usual in ordinary fugues, remarks Mr. James Higgs, “except at the termination of the entire composition; for,

although the harmonic progression (dominant to tonic) that belongs to the perfect cadence is often employed, yet it will be found when this occurs in the course of a fugue, instead of marking a point of repose, it generally becomes a new point of departure for one or other of the voices." The whole movement is exceptional as regards fugue form, and the close here simply serves to introduce the choral:—

Ex. 3.



which begins in the key of A ♭, the relative major of the key. Between the first and second, and second and third phrases of the choral, the fugue subject is heard, the first time *in toto*, and the second altered towards the end. During the third phrase, and not after it, as before, the subject makes an ingenious entry :—

Ex. 4.



and also during the fourth phrase, which is prolonged by one bar, and ends in F minor (the tonic), after two successive attempts, starts off, while the choral is finishing its last two bars, in contrary motion—that is, with the subject exactly the reverse of what it was before:—

Ex. 5.



10 *MENDELSSOHN'S ORGAN WORKS.*

Here the choral in its turn gives way, and the fugue proceeds on an uninterrupted course for seventeen and a half bars, during which the subject is heard in all the four parts; afterwards an episode follows, founded chiefly on the first four notes of Ex. 5. Then the choral is heard again :

Ex. 6.

The image displays two systems of musical notation for 'Ex. 6'. Each system consists of a treble staff and a bass staff, both with a key signature of three flats (B-flat, E-flat, A-flat). The first system spans 17 bars and 1/2. The first four bars feature a complex texture with multiple voices. The last bar of the first system is a whole rest. The second system begins with a four-measure episode, indicated by a bracket above the first four notes, which are based on the first four notes of Ex. 5. The notation includes various note values, rests, and phrasing slurs.

Notice here how the subject is used in its in-

verted form, as shown in Ex. 5, and also compare it with Ex. 3 and Ex. 4. The first example gives the choral in its simplest form, as it first appears, with plain simple harmonies; and then see how, in the other two, it is used with more complex harmonies, first with the fugue subject in its original form, and secondly with the inversion. This will serve, I think, to show the resourcefulness of the composer, and proves how the same idea may be presented so as to appear very different. It is then repeated three notes lower, with the harmonies necessarily somewhat different, in the key of B \flat minor, separated from Ex. 6 by four chords founded on the first four notes of the subject in its original form (see Ex. 2), and then again in C minor. Following this comes a short stretto on the first four notes of the subject (Ex. 2), when the choral again leads off, this time with the

fugue subject in the pedals, the latter part of which is prolonged and serves as a counterpoint through three phrases of the choral, ending in the key of F minor (the tonic). Here follows a stretto on a tonic pedal, too long for quotation here. Notice how it leads off with the subject as it originally appears, and then by its inversion. Next they appear simultaneously :—



a process which is reversed further on, the pedals taking the first form and the manuals the inversion. The climax is reached in a chord of the augmented sixth on D \flat , and the

movement terminates with a reference to the choral.

Then comes the Adagio, a beautiful little movement in splendid contrast to the preceding, and, although structurally of comparative unimportance, is yet interesting. It is in the key of A_b , the relative major of the primary key. It begins with two four bar phrases, the second of which ends with a half close on the dominant. These bars are then repeated an octave higher, so as to end with a full close in the tonic key. Four more bars, which are repeated an octave higher; two bars, corresponding two bars; and three four-bar phrases, ending in E_b , B_b minor, and E_b respectively bring us back to a repetition of the opening bars, the melody of which is played on a solo stop; eight bars further on the same melody is heard in an inner part. Fifteen bars from the end a tonic pedal is used, which continues to

the end of the movement. Reminiscences of the opening bars form the chief interest here.

The Andante recit., which follows, is as its name implies of no definite form. It exemplifies a favourite device of Mendelssohn in these sonatas—namely, that of a duet between one manual and another. Similar examples will be found in the second and fourth sonatas. The phrases of the duet part are interpolated by terrific chords on the great organ. About the middle of the movement an exceedingly charming effect is gained by allowing an arpeggio to grow, as it were, out of the loud chords :—

Ex. 8.

The musical score for Ex. 8 consists of four staves. The first staff is a treble clef with a key signature of three flats and a 2/4 time signature. It contains a whole note chord on the first beat, a whole rest on the second beat, and a half note chord on the third beat. The second staff is a treble clef with a key signature of three flats and a 2/4 time signature. It contains a whole note chord on the first beat, a half note chord on the second beat, and a half note chord on the third beat. The third staff is a treble clef with a key signature of three flats and a 2/4 time signature. It contains a whole note chord on the first beat, a half note chord on the second beat, and a half note chord on the third beat. The fourth staff is a bass clef with a key signature of three flats and a 2/4 time signature. It contains a whole note chord on the first beat, a half note chord on the second beat, and a half note chord on the third beat. The score is marked with 'Sw.' and 'Gt. ff'.

As a matter of fact, the first three notes on the swell are not heard at all, but immediately the last chord on the great ceases they penetrate with exquisite effect through the stillness. It sounds almost like two instruments, the one near an actuality, the other afar, "like the faint exquisite music of a dream." Had the chord been struck wholly on the fourth beat, the effect, though not ruined, would certainly

have been marred. The student will notice how, by changing enharmonically the $A\flat$ into $G\sharp$, the last note in the example just given (making a chord of the augmented sixth), a modulation is effected into the remote key of D minor, a device which is repeated four bars later on, this time landing us in the key of E minor; and then, curiously enough, by changing the $G\sharp$ back into $A\flat$, and the other notes into their enharmonics, we are led back to the original key, and a return of the original theme. Here is a short instance of canon :—



Notice the resolution of the chord of the

augmented sixth on A \flat . It would scarcely be advisable to introduce this progression into an examination paper, for fault might be found with the position of the third chord.

Ex. 10.



Now we come to the fourth and last movement, the *Allegro assai vivace*. The opening phrase is:—

Ex. 11.



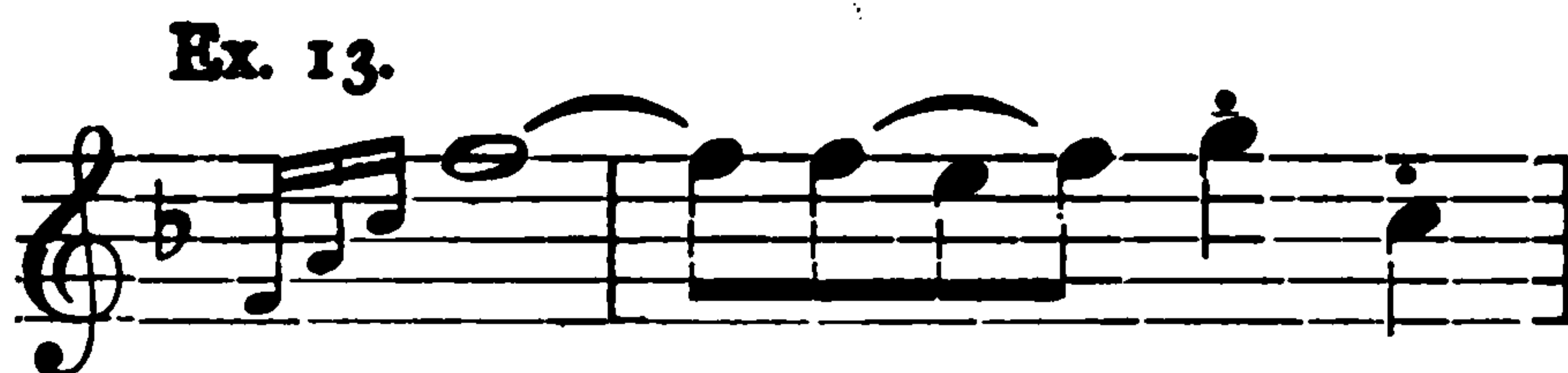
At the eighth bar, where there is a modulation to the dominant, the left hand takes up the theme :—

Ex. 12.

Ped.

Shortly after the theme appears in its first form in the key of E major, then A minor, A major, and D major, leading to a succession of dominant and diminished sevenths, with common chords to a first inversion of the remote chord of G \flat . By twice flattening the B, one is brought to a suspension of the 4-3

on A \flat , and the subject appears in D \flat major. When the subject next appears it is in its original key, but with a new and sprightly figure added to it :—



This figure accompanies the chief phrase in all its various repetitions, but it is not again heard by itself. The movement here takes a new lease of life by the appearance of an entirely new phrase, which is worked by itself. It is in the key of F :—



The next point we will notice is the ascending passage on a dominant pedal point,

composed of diminished sevenths alternating with common chords in their first inversion. Following this comes a short stretto of the phrase in Ex. 14, which leads to a repetition of the first phrase (Ex. 11) on a tonic pedal point. The second phrase (Ex. 14) also has its turn on this tonic pedal, although only its first four notes are used. This brings us to two long arpeggios, supplemented by a perfect cadence, and the whole sonata is brought to an end.

SONATA II.

The second of these sonatas, in C minor and major, is a worthy successor of the first. The movements are both interesting and beautiful, especially the second, which would undoubtedly take high rank among corresponding movements in the other sonatas were the opinions of its innumerable players taken. The final movement, a fugue, is extremely ingenious and interesting. The movements (four in number, two in C minor and two in C major) are: (1) Grave, (2) Adagio, (3) Allegro maestoso e vivace, and (4) Fuga (Allegro moderato). It will be seen that all these four movements have the same keynote, a peculiarity noticeable also in Nos. III. and VI.

The Grave, with which the sonata commences, may perhaps be looked upon more as an introduction to the second than as a separate movement. It is built entirely of one phrase, the rhythm of which is shown in the first bars :—

Ex. 15.



This is followed by a parallel two bars also ending on the dominant harmony. Then the same rhythm is heard again in one part with an invertible counterpoint in the other :—

Ex. 16.



The inversion comes immediately, transposed into the fourth above (F minor), with a third part added :—

Ex. 17



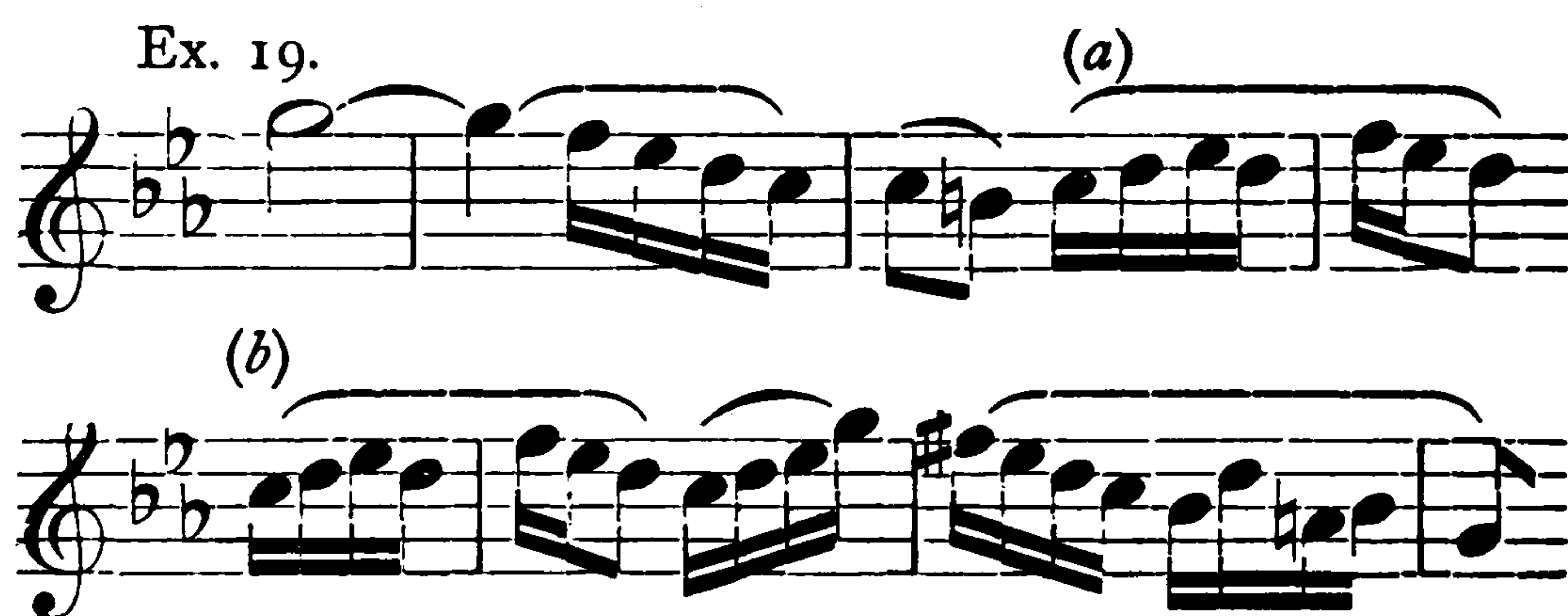
It is then repeated in the original key, still in its inverted form, and lastly in the key of G minor, reinverted back to its first position, and supplemented by another bar leading to a long dominant pedal in an inner part, with reminiscences of the theme built upon it. A rather curious resolution of the dominant seventh on A is :—

Ex. 18.



The pedal will in some measure account for the strange progression. The movement closes with an imperfect cadence which overlaps the entry of the next.

The second movement, *Adagio*, opens with a phrase of seven bars :—



which are repeated eleven notes lower, altered in the last bar but one of the example, and elongated, ending in the key of B \flat major. This gives one the idea of a duet, say, between soprano and tenor or baritone, a thought which Mendelssohn undoubtedly had in his mind when writing. The expression of the whole movement is pathos. Observe the

three successive attempts, as it were, of the phrase at *a*, Ex. 19, to reach the high G, and then the descent into the dominant minor key. Following the repetition of this phrase, comes the exquisite wail in the part which, for convenience, we will call the soprano :—



It is then heard in the responsive part, a twelfth lower, in the key of F minor. In the same key, the soprano leads off with the principal melody as far as letter *b*, Ex. 19. Seven bars later the principal melody is heard in its original key, elongated and altered so as to end in the tonic key. A coda of seven bars then ends the movement.

The Allegro maestro e vivace is built on a broad, dignified, symmetrical basis, the spirit

resembling somewhat that of a stately march. The form is simplicity itself, and need not be treated in detail. There is only one subject. The two subsequent entries after the enunciation are connected by means of a short development. The development begins with a brief tonal sequence, leading up to a chord of the minor ninth on B:—

Ex. 21.

Ped.

which forms the channel by which the repetition of the subject is arrived at.

The part which follows is merely a repetition of what has gone before, but shortened, only the second half of the subject being used. The development is, on the other hand, lengthened by one bar. The subject again appears, the second half still only being heard, this time terminating with an interrupted cadence instead of a perfect, as before :—



A coda then follows, ending with dominant and tonic pedal.

The last movement is a fugue, with this for its subject :—

Ex. 23.



It is accompanied, throughout the exposition only, by a counter subject :—

Ex. 24.



The first and last bars of the counter subject, shown in the example, are not heard in the subsequent entries of the subject itself. After the exposition, the counter subject is only once heard completely,—that is, so much as is repeated in the exposition, and this is very curiously divided between two of the

accompanying parts, instead of adhering to one, as is usually the case :—

Ex. 25.

The musical score for Ex. 25 consists of three systems, each with a treble and bass staff. The first system begins with a 'Ped' marking under the first measure of the bass staff. Asterisks (*) are placed above the notes in the treble staff at measures 3, 4, and 5, and below the notes in the bass staff at measures 3, 4, and 5. The second system also has asterisks (*) below the notes in the bass staff at measures 3, 4, and 5. The third system has asterisks (*) below the notes in the bass staff at measures 3, 4, and 5. The score concludes with a double bar line at the end of the third system.

The notes of the counter subject are marked

with asterisks. In later appearances of the subjects, the counter subject is only faintly referred to. At the conclusion of the counter exposition * in which all the parts have the subject except the pedals, a new counter subject † in quavers, is introduced which continues, with the exception of one bar, until a few bars from the end. It begins in the key of G (the same key that the counter exposition ends with) with a tonic pedal for four bars:—

* A counter exposition is a second exposition following the primary exposition; here the subject comes in the key of D, answered by it being transposed to G, then again it begins on D but the key of G is carefully maintained and necessitates a slight alteration at the end of the subject.

† In the course of a long fugue a new counter subject is frequently introduced, but this is generally treated with more freedom than the original counter subject.—JAMES HIGGS.

Ex. 26.



Notice that the second part is in sixths with the subject. Also in the two following entries it is accompanied by another part in thirds. Notice also, in Ex. 26, the four notes marked with asterisks, which are unquestionably the four notes at the beginning of the subject in diminution. The first example of stretto is :—

Ex. 27



The notes marked with asterisks are again here clearly the first four notes of the subject in diminution. The part which last contains the subject in the example, repeats it at full length, and at the end is followed by a sequence built on the first five notes of the subject in the pedals :—

Ex. 28.

*Ped.*

Notice that the quavers are reminiscent of the subject, first as in Ex. 26, and then by contrary motion. Following is an interesting example of stretto of these four notes in diminution, combining with the tail end of the subject :—

Ex. 29.



Ped.

and again towards the close of the fugue:—

Ex. 30.



Ped.

Following a dominant pedal of eight bars, on which the subject is heard at full length with

F

two bars on the last three notes of the subject added, is a diminished seventh chord held on the manuals, while the pedals have a passage evidently suggested by the beginning of the subject, in diminution and contrary motion :—

Ex. 31.

*Ped.*

There are two other examples in the working out of the fugue which we will notice as being not without interest, and which appear earlier in the movement than the preceding:—

Ex. 32.



J. E. B.

and :—

Ex. 33.



Ped.

Both show the subject, with a shortened interval of reply. This brings us to a sort of coda, when the flow of quavers is stopped, and the subject, accompanied only by massive harmonies, is heard first in the pedals and then in the top part, concluding the fugue in a very effective and imposing manner. And so ends the second of these masterly sonatas.

SONATA III.

The third sonata, in the key of A major, has two movements only,—(1) *Con moto maestoso*, and (2) *Andante tranquillo*. The first consists of an introduction and fugue with two subjects, heard at first separately and after in combination, ending with a reference to the introductory movement. The sonata begins with a broad, noble phrase, of which we give the last bar:—



The phrase lasts for four bars, ending with a half close on the dominant, followed by a parallel phrase, ending with a full close on the dominant. Here is a solo part (unaccompanied) for two bars; then another two bars, reminiscent of the preceding, and accompanied by massive chords, in the key of F #, and repeated a fourth higher in the key of B. Towards the close, there is a tonic pedal, on which the first four notes shown in the previous example (top part) are heard several times. This leads to the enunciation of the fugue subject in the tonic minor key:—



The early part of this example, it will be

noticed, is note for note the same as that used by Mendelssohn in the famous tenor recitative in the "Lobgesang."

Ex. 35a.



The next example shows the answer (tonal) with the counter subject:—

Ex. 36.



During the final repetition of the subject in

the exposition, the counter subject is divided between the two inner parts. The following shows how it is transferred from one part to the other:—

Ex. 37.



and Ex. 37a the return to its original position :

Ex. 37 a.



At the beginning of the last bar of the exposition, the choral "Aus tiefer Noth" ("In

deepest need") is brought in on the pedals. It may be here remarked that throughout the whole fugue section the pedals are used only for the choral, except in one instance, which will be noticed in due time. Three phrases of the choral—the first and third of which are alike—are used in this section of the fugue, the development of the fugue, being at the same time continued on the manuals; the subject first re-appears in the original key, then in D minor, (the latter half of the subject in each case being considerably altered), and lastly in its original form, again on a dominant pedal, bringing us to an entirely new subject in semiquavers:—

Ex. 38.



This subject is first heard alone. It has its own exposition as an independent fugue, and is developed at some length before being combined with the first subject (Ex. 35). The next example shows the answer, which is real, with its counter-subject:—

Ex. 39.



The counter-subject in the next appearance of the subject is divided between the two

parts, and in the next of the answer is not heard at all. It accompanies the subject in the one solitary instance that it appears before its combination with the first fugue subject. Between the exposition of this second section and the combination of the two subjects, with the exception of one break, is a long episode on the second fugue subject. Our next example shows the two subjects combined:—



The following example is interesting as showing the primary subject still attended by fragments of the counter subject:—

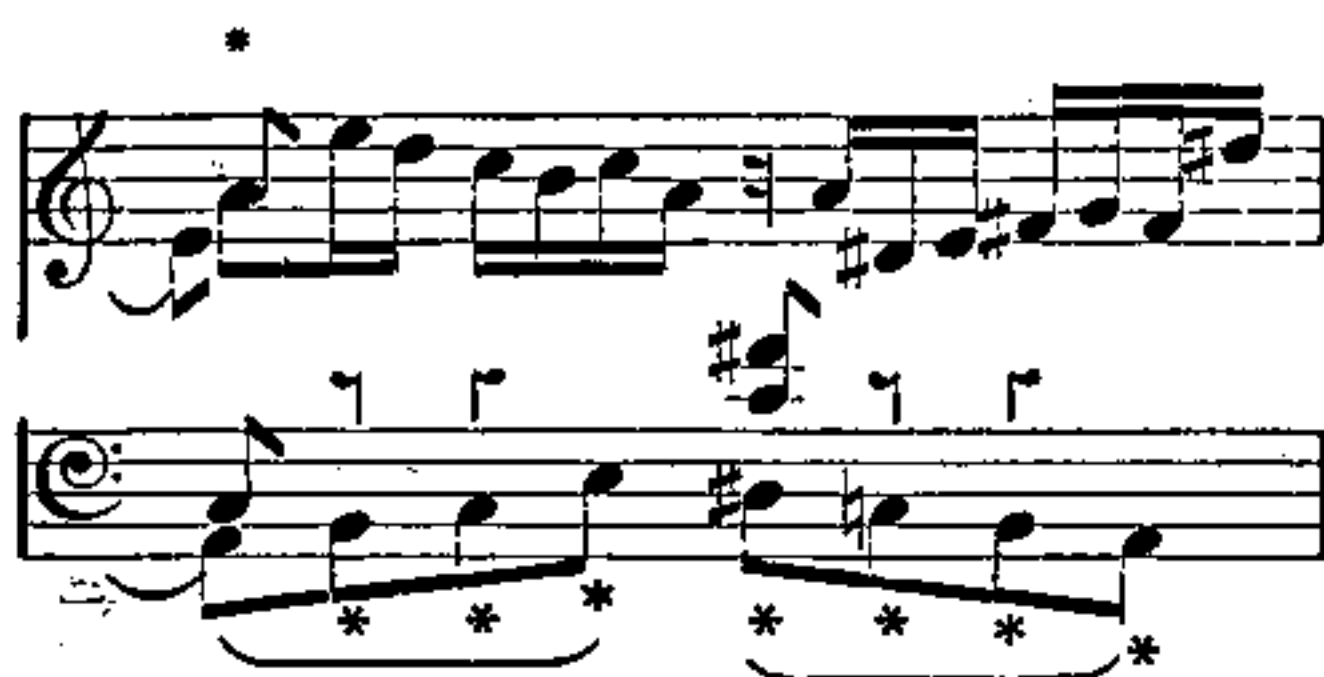
Ex. 40 a.



Later is a long tonic pedal. An interesting feature about this pedal is that at its close it takes up the second half of the primary subject, its only appearance in the pedals. The subsequent example shows how the subject begun in the top part is taken up by the pedals:—

Ex. 41.





After an episode of considerable length, ending with a pedal solo of four bars, the whole episode being built on the opening phrase of the first subject, we are brought to a repetition of the introduction with which the sonata begins. The repetition is by no means exact; being considerably shortened at the start, and some new bars introduced later on, in which reference to the first and principal fugue subject is made:—



The movement ends with a tonic pedal of five bars.

The second and last movement is an Andante tranquillo. Though of unquestionable beauty its structural features may be soon reviewed. It begins with two four-bar phrases, the second ending in the dominant key. Here we come to a double bar. Why a double bar should have been placed here is not very apparent. Eight more bars, again ending in the dominant, lead back to a repetition of the first phrase, altered and shortened, ending on the first inversion of an imperfect triad with B in the bass. This is the signal for a new departure, and some fresh matter is introduced. A short coda on a tonic pedal, interrupted by one bar) on which the opening phrase of the subject is alternately heard in the subdominant and tonic keys), brings the movement, and in fact the whole sonata, to an end.

SONATA IV.

The fourth sonata, in B flat, has four movements,—(1) Allegro con brio, (2) Andante religioso, (3) Allegretto, and (4) Allegro maestoso e vivace. The sonata opens with a series of arpeggios, founded on the passage shown in the following example :—



There is a tonic pedal until the fourth bar, when the bass ascends in a scale passage to the submediant, and then falls to the dominant through the octave of the submediant,

where a similar phrase occurs on a dominant pedal and ends in the dominant key.* The phrase shown in Ex. 43 is then continually heard modulating through various keys until a beautiful descending passage on the dominant pedal, supplemented by a pedal solo—on the last few notes of the pedal solo are some chords suggestive of the new rhythm—bringing us to a definite close in the tonic key:—



The new subject is presented in the key of G minor, the relative minor of the key:—

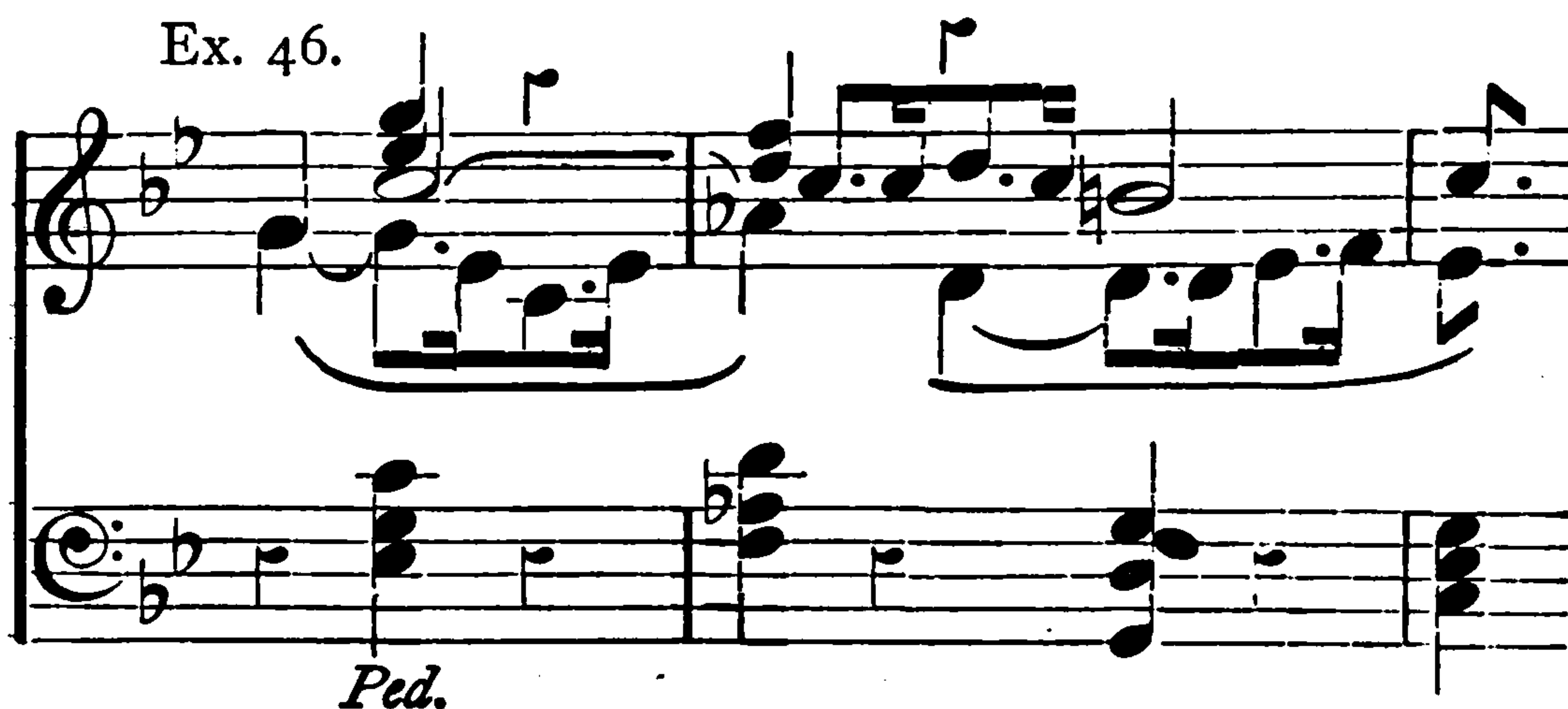
* The pedal here is really a tonic pedal, the harmonies being those of F. I have used the word dominant, as it is the fifth of the key of the movement, to avoid a confusion of terms.

Ex. 45.



and immediately repeated in the subdominant key, with the melody in an inner part:—

Ex. 46.



The subject is then developed after the manner of the first, the subject being heard in a middle part. The modulations are endless. We give the following as being interesting:—

Ex. 47.

Ped

Notice that by enharmonically changing the A_b into G^\sharp a chord of the augmented sixth on B_b is arrived at. By this means the modulation is consummated. The next point to notice is the blending of the two subjects together:—

Ex. 48.

Ped



The repetition of the second subject, it will be seen, is exact; but the primary idea has been subjected to the exigencies of circumstances. The spirit is, however, maintained. The two subjects are then developed together, modulating freely, and leading up to a repetition of the first theme, in the original key, supplemented by a reference to the second :—

Ex. 49.

*Ped.*



The second subject, it will be noticed, has this time to give way to the first, and after two unsuccessful attempts the first is master of the field. The repetition does not continue for more than four bars, and is followed by an episode composed entirely of crotchets until a reference to the second theme is made. The two subjects are again combined for a short time, leading to the descending passage on a tonic pedal before referred to, which is, as before, supplemented by the pedal solo shown in Ex. 44. With this, followed by the chords (also shown in Ex. 44)—the notes of the final chord being written in semibreves instead of crotchets—the movement ends.

The second movement, Andante religioso, is, as its name implies, of a sober, calm, and religious character. The phrase with which it begins :—

Ex. 50.



is immediately afterwards heard in the tenor, with a new top part added :—

Ex. 51.

Musical notation for Example 51, a three-part setting in treble, tenor, and bass clefs, key of B-flat major, common time. It consists of eight measures. The top part has a slur over the last six measures. The bottom part is marked 'Ped.' and has a slur over the last six measures.

At the eleventh bar we come to a definite close in the tonic key. A new phrase comes here :—

Ex. 52.



followed by parallel bars. Shortly after, the bars at the end of the primary subject are repeated note for note, but transposed into the key of the relative minor (G). Here the phrase shown in Ex. 52 again leads off, but altered, and leading to a repetition of the whole of the primary subject with two new bars inserted, but ending with the same passage as before.

A lovely allegretto follows here. The ceaseless semiquavers form a very beautiful accompaniment to a melody heard in the top part, and continued or answered in a middle part. The two parts are combined towards the end, forming a duet, similar in idea but

very different in substance and mode of working out to those remarked in Sonatas I, and II. The melody which begins the movement, and which is really the germ from which all the rest grows, is shown in the following example:—



Preceding the above are two introductory bars. At the fifth bar from the beginning of the melody, the latter is repeated, modulating into the dominant. A new four-bar phrase starts here, ending in the subdominant key, followed by another four bars modulating through G minor back to the tonic. This is repeated, ending in the tonic key. The melody is then heard in a middle part, not a repetition of the previous melody, but rather a continuation:—

Ex. 54.



It will be seen that the above is in the key of D minor. At the fifth bar from the beginning of the previous example the phrase is repeated, ending in the key of A minor. Modulating through G minor, a return is made to D minor. This key predominates for some bars, with reiterated A's, the dominant of D, in the pedals. A reversion to the key of F brings us to a repetition of the original phrase shown in Ex. 53. The second melody (Ex. 54) is then heard by itself, and on the resumption of the theme in the top part a new middle part is combined with it. A coda, with a tonic pedal in an inner part, concludes the movement.

The last movement, *Allegro maestoso e vivace*, begins with a broad, noble subject, suggestive of a religious march :—



After four bars there is a half close on the dominant, and a repetition, ending four bars later with a full close in the dominant key. Here some new matter is introduced, founded on the notes in the following example, and starting on a dominant pedal :—



The opening phrase is again heard, altered so that it would end in the tonic key. The final cadence is, however, interrupted, and a coda added which overlaps the entry of a fugue subject given out in the pedals :—

Ex. 57.



The last two notes may, or may not, be said to form an integral part of the subject. Our next illustration shows the answer, which is real, attended by a countersubject:—

Ex. 58.



Ped.



I

The next example speaks for itself:—

Ex. 59.

Ped.

Following this is an episode founded on the semiquaver figure of the subject, leading to an entry of the subject in E \flat . After a short

episode, the subject is again heard, but altering the repeating note :—

Ex. 60.



The subject is then followed by the answer in a tonic part, slightly altered at the start, and ending on a dominant pedal.* The subject is next presented in the pedals, this time by contrary motion, attended in the second half by the counter subject, though the latter is reversed. We will give the passage as being interesting :—

Ex. 61.

* The answer being real, it will be seen that there is no difference between subject and answer save that the latter is transposed into the key of the dominant of the former.



After an episode of three bars, the subject is heard for the last time, on a tonic pedal, leading after a few connecting bars to a shortened repetition of the march phrase with which the movement opened. It is reduced to eight bars, and its full sonorous chords form a fitting end to the movement.

SONATA V.

The fifth sonata is the first that begins with a choral. The choral is simply given out in five part harmony, and a short coda on a tonic pedal is added to the last phrase. No reference is made to it later on. The other two movements are (1) Andante con moto and (2) Allegro maestoso. The first of these two in B minor, has, as a counter attraction to a theme on the manuals, a *staccato* figure in the pedals. I append the opening bars, which may be regarded as showing the general spirit of the movement:—

Ex. 62. *Andante con moto.*

At the fifth bar this phrase is repeated and altered to end with a full close in the tonic key. Here is a short sequence.

This movement in construction resembles that known as "sonata form," and though the form is presented only in the barest outline, the general principle which governs the more elaborate examples is distinctly traceable. The passage beginning in Ex. 63 may be regarded as the second subject:—

Ex. 63.



The four and a half bars at the end of this subject—where the development would come in a fully developed movement in sonata form, founded on the second half of second subject, and ending with the dominant seventh chord on F^\sharp —prepares for the recapitulation of the opening phrase, or first subject. At the eighth bar from the beginning of the recapitulation, there is a modulation to G major, instead of B minor as at first. The connecting bars, which are analogous to those at the end of the first subject when first heard, though slightly altered and transposed, lead to a repetition of second subject in the key of

the tonic, B minor. The repetition is exact. Following here is a coda beginning with a short pedal solo ; then a reminiscence of the first subject, a passage in which the pedals have prominence over the manuals, and, with a few concluding chords, the movement ends. This is the only movement that "sonata form" is in any way even suggested, and, curiously, the sonata is the only one in which there is not a fully developed fugue.

The Allegro maestoso is made of two subjects, both in the key of D. The first is :—



Overlapping the last bar, as will be seen in the example, the subject makes a fresh start. On its next appearance the interval is shortened to one bar :—

Ex. 65.

The musical score for Ex. 65 is presented in two systems. Each system consists of a treble staff and a bass staff, both in D major (two sharps). The first system begins with a treble staff containing a series of chords and a melodic line, and a bass staff with a similar accompaniment. A 'Ped.' marking is placed below the first measure of the bass staff. The second system continues the musical development with more complex chordal textures and melodic passages, also featuring a 'Ped.' marking in the bass staff.

Similarly, the subject is developed for some time, finally ending with a full close in the tonic key. Here the new subject enters,—a melody accompanied by triplets of quavers :—



It will be seen to be on a tonic pedal. The melody is then heard in a middle part in the dominant key (A), then in the pedals in the tonic, as in the example. The interval of reply is shortened later on. After an episode made up of the quaver accompanimental figure, a return is made to the first subject (Ex. 64), transposed into the

dominant key. It is then repeated in the key of F# major, followed by an episode founded on the matter contained in the first and second bars of Ex. 64 worked together, bringing in the second subject in the key of C, with some new bars added to it. This is repeated in the key of D. Here follows a stretto of considerable length, beginning :—



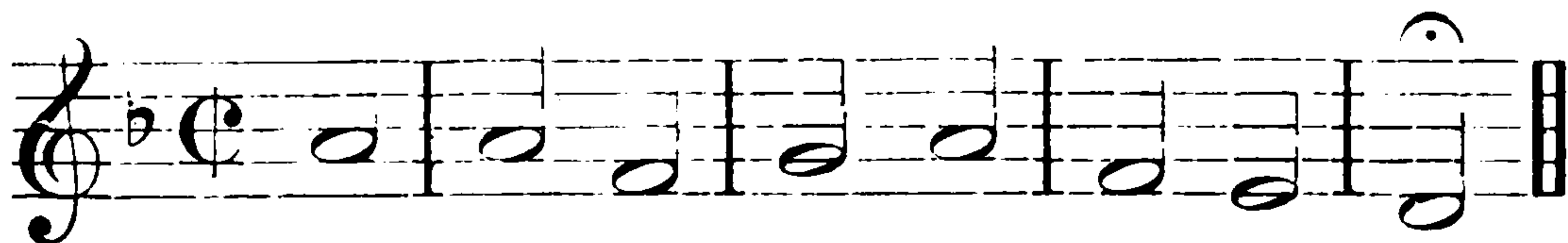
This leads up to a chord of the diminished seventh on G_♭. Four bars later is a dominant pedal, upon which the development of the second subject is still continued, ending with a descending passage in the pedals to D, when the first subject makes its reappearance, as when first heard. The subject is altered after a few bars, and considerably shortened to

what it was at the beginning of the movement. The movement ends with a reference to the quaver triplets, followed by a few concluding chords.

SONATA VI.

The sixth and last sonata takes the form of a choral with variations, all in the key of D minor, supplemented by a short andante in D major. We give the opening phrase of the choral, " Vater unser im Himmelreich " (" Our Father which art in heaven "),* which is given out with simple harmonies :—

Ex. 68.



The choral is first combined with a flowing figure of semiquavers, which is heard for five bars by itself, and on the last beat of the sixth the choral is introduced :—

* See the Chapter on Chorals.

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Ex. 69.



Our next example shows the melody heard with harmonies on the manuals, and a new triplet figure in the pedals :—

Ex. 70.



Towards the end of this variation the manuals take up the triplets as well as the pedals, and

some effective suspensions and anticipatory notes help to increase interest and allay a feeling of monotony which otherwise might creep in. The next variation has the melody in the middle part :—

Ex. 71.



Ped.

The last of the variations proper begins with the choral in the pedals with a rushing semi-quaver figure on the manuals :—

Ex. 72.



Ped. (Choral.)

The phrases of the choral are separated sometimes by several bars, the manuals in the meantime developing principally the following phrase :—



The third phrase of the choral is accompanied by chords of crotchets only ; so also are the fifth and sixth phrases. The last phrase does not end in its normal key of D minor, it begins in B minor, which remote key was attained over the long pedal F which ended the previous phrase and by an enharmonic change, as will be seen in the following example, it ends in the key of G minor :—



The D in the pedals is first used as a dominant pedal with harmonies of G minor upon it, but is, at the end, changed to a tonic pedal, the harmonies above being those of D minor. Here follows a repetition of the choral, *in toto*, the melody being given to the top part, or a middle part, instead of the pedals as before. The little episodes between the phrases are cut out, and they—the lines of the choral—follow one another immediately without pausing on the final notes. At the conclusion of the last phrase, a coda of considerable length, ending with the first and last phrases of the choral accompanied only by

simple harmonies, much the same as when heard at the beginning of the sonata. In the last phrase some passing notes and suspensions are introduced.

Then comes a fugue ; it has for its subject a theme in the first part of which the choral is distinctly recognizable :—

Ex. 75.



The next example shows the answer, which is tonal, with the counter subject:—

Ex. 76.





Notice how the counter subject at the start very curiously imitates the answer. At the close of the exposition the subject is heard in an inner part in F, but not attended by the counter subject. Then an episode leading to the subject in the top part in the key of A minor. After another short episode on the first phrase of the subject, the subject appears in its original key, with reminiscences of the counter subject on the manuals. The subject is next heard in a middle part, with a dominant pedal point. The episode which precedes the final entry of the subject at the end of the movement presents two points

worthy of notice. The episode, partaking the nature of a stretto, begins:—

Ex. 77.



Notice the subject in contrary motion in the top part combined with, and followed in the next bar by references to it in its original form.

The next illustration is interesting on account of the false relation occurring between the extreme parts:—

Ex. 78.



This contradiction of the leading note in the minor key is by no means rare, almost all the great composers from Bach and Beethoven downwards have left examples of it.

The final, an andante, is a very quiet, calm, and unobtrusive movement in D major, and is distinctly refreshing and soothing after so long a predominance of the minor mode. The subject which begins Ex. 79 is for the first four notes a repetition of the final notes of the fugue, with of course a major 3rd. The opening phrase of the famous contralto solo, "O Rest in the Lord" is also suggested by these four notes:—



At the fourth bar there is a half close on the dominant, and four bars later a modulation to F# minor. This curiously prepares the

return of the subject, the first four bars of which are repeated; the second half of the subject is mainly transposed so as to end in the key of C# minor. Here some new matter is introduced, ending on the chord of C# major. Through the chord of F minor the subject is again heard, altered and elongated. There is a final reference to the subject, which we give as being interesting:—



Notice the successive entries of the theme (*a*), and also a phrase, the first four notes of the tenor (*b*) in the example, which as it were prepares the way for the subject.

THE CHORALS.

Following the example of Bach, Mendelssohn is very partial to the working in of chorals as an inseparable part of a movement, as, for example, his Reformation Symphony where the choral "Ein' feste Burg ist unser Gott," plays such an important part, and also in the overture to "St. Paul" where he uses, "Wachet auf, ruft uns die Stimme," which is heard again later in the work in the number "Sleepers wake, a voice is calling." These are only two instances, others will readily occur to the mind of the reader.

Of the chorals used in these sonatas two

are well known and of considerable antiquity and two are most probably written by Mendelssohn himself. Of the former that used in the sixth sonata is perhaps the best known. It was originally adapted to words by Luther founded on the Lord's Prayer in which each verse begins with one or other of the petitions, thus for the first line "Vater unser im Himmelreich!" ("Our Father which art in Heaven,") which is the name by which the choral is known; the second verse begins, "Geheiligt werd' de^r Name dein," ("Hallowed be Thy Name," the third, "Es komm' dein Reich zu dieser Zeit" ("Thy kingdom come,") and so on. Bach has probably done more than anyone else to make this tune known in this country, he uses it in the "Johannes Passion" (Passion Music, St. John), and also in some less known works, "Nimm von uns, Herr, du treuer Gott!"

“Herr, deine Augen sehen nach dem Glauben,” and “Es reifet euch ein schrecklich Ende.” The time is used in the “Hymnal Companion” No. 118. A very early form of this melody is shown in the next example which is taken from “Der Evangelische Kirchengesang” by Carl von Winterfeld who gives the date of it as 1537. It is in the Dorian Mode.

Ex. 81.

Va - ter un - ser im Him - mel - reich !

der du uns al - le - hei - ssest gleich

Brü - der sein und dich ru - fen an,

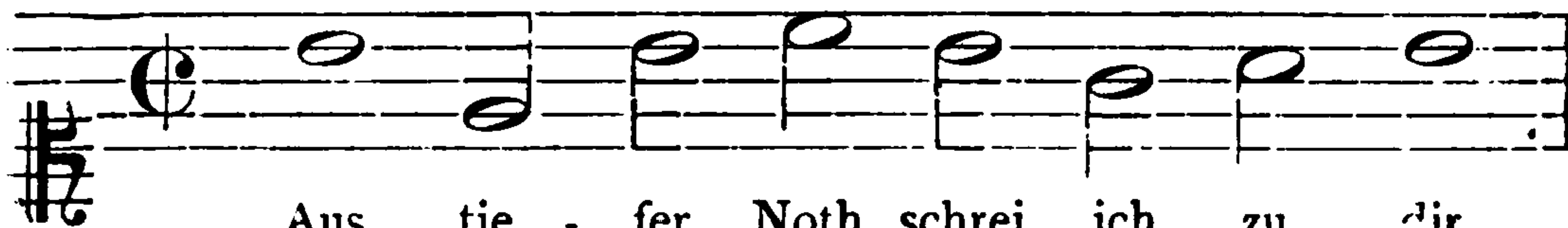
und willt das Be - ten von uns ha'n,



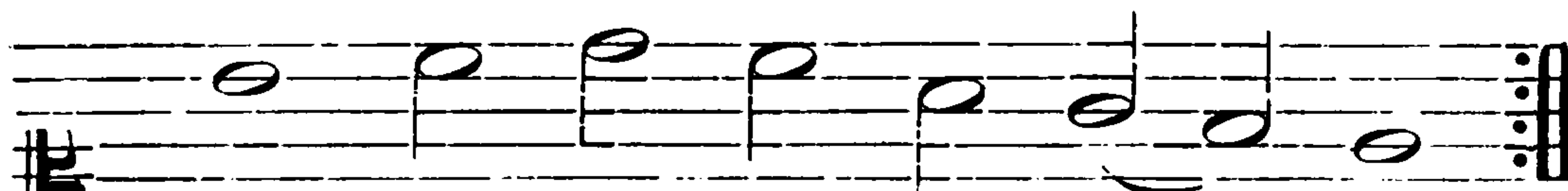
The choral in the third sonata is also Lutheran and was either written or arranged by him to a metrical version of the One Hundred and Thirtieth Psalm, "Aus tiefer Noth schrei ich zu dir." It is written in the Phrygian Mode. In a cantata bearing this name Bach uses this melody, first as a whole and then making the first line a subject for fugal treatment. The following example is taken from Winterfeld's "Evangelische Kirchengesang," and bears the date 1524.

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82-83



Aus tie - fer Noth schrei ich zu dir
Dein gnä - dig Oh - ren kehr zu mir



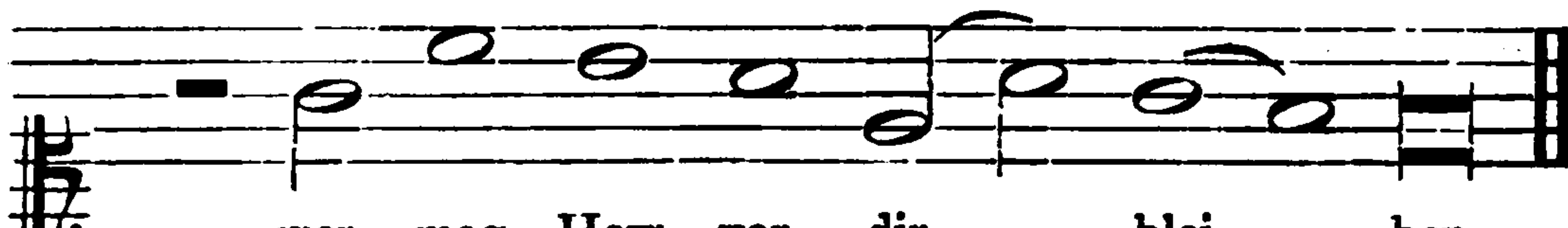
Herr Gott er - hör' mein Ru - fen
und mein - er Bitt sie öff - ne



denn so du das wilt se - - hen an



was Sünd' und Un - recht ist..... ge - than



wer mag Herr vor dir..... blei - ben.

THREE PRELUDES AND FUGUES.

There only remains now to notice the three preludes and fugues, which are dedicated to Thomas Attwood, who was a favourite pupil of Mozart and organist of St. Paul's Cathedral from 1795 until the time of his death in 1838. Between Mendelssohn and Attwood, a warm friendship existed, "which was only broken by the death of the elder. Several of Mendelssohn's published letters were written from Attwood's villa at Norwood."*

The first prelude and fugue is in the key of C minor. The prelude is built of a vigorous phrase, with which it begins:—

* W. H. Husk, in *Grove's Dictionary*.



The phrase may be said to end with the last note in the example. It is then heard transposed into the key of the dominant, and answered as a fugal subject. There is a dominant pedal—really a tonic pedal, for the key has changed—for four bars corresponding to the tonic pedal at the beginning. The answer is accompanied for three bars by a regular countersubject, which is heard in the subsequent entry of the subject in the original key, but is nowhere else to be found throughout the work:—

Ex 85.

Ped

Ex. 86.

Ped.

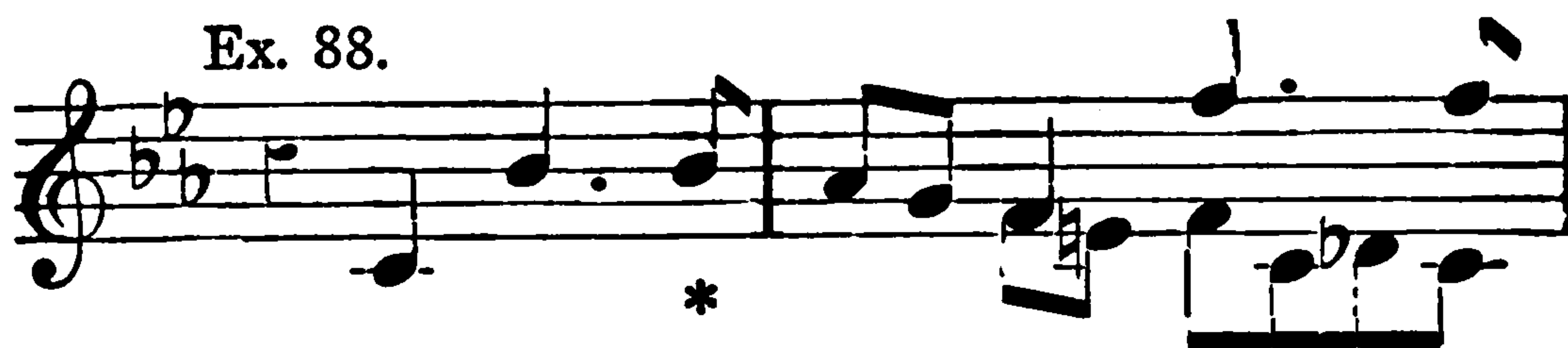


The asterisks show the countersubject. Between the entries of the subject is an episodal figure of quavers, which grows out of the end of the subject, and is largely used as episodal matter throughout the whole prelude. After the last entry of the subject (Ex. 86) comes an episode of considerable length, founded on this figure, bringing us to four successive entries of the subject ~~at~~ at a distance of a bar from one another:—

Ex. 87.

The musical score for Ex. 87 consists of two systems. The first system features a treble staff with a repeat sign at the beginning, followed by a slur over the first two measures. The bass staff begins with a 'Ped.' marking. The second system continues the melodic line in the treble staff while the bass staff provides a harmonic accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/2.

The last time the whole of the subject is given, and is followed by the episodal quaver subject as at first. The answer then makes two successive attempts, but does not get beyond the second bar, and leads up to another stretto:—



The next point of interest shows the subject recurring at the distance of only half a bar, followed by a similar passage a few bars later.



It will be easily seen that the passage beginning



is founded on the first two notes of the subject.

This brings us to a repetition of the subject as when first heard, accompanied only by chords on the first beat of the bar. The episode at the end is considerably elongated, and with various references to the principal idea the movement ends with a few chords.

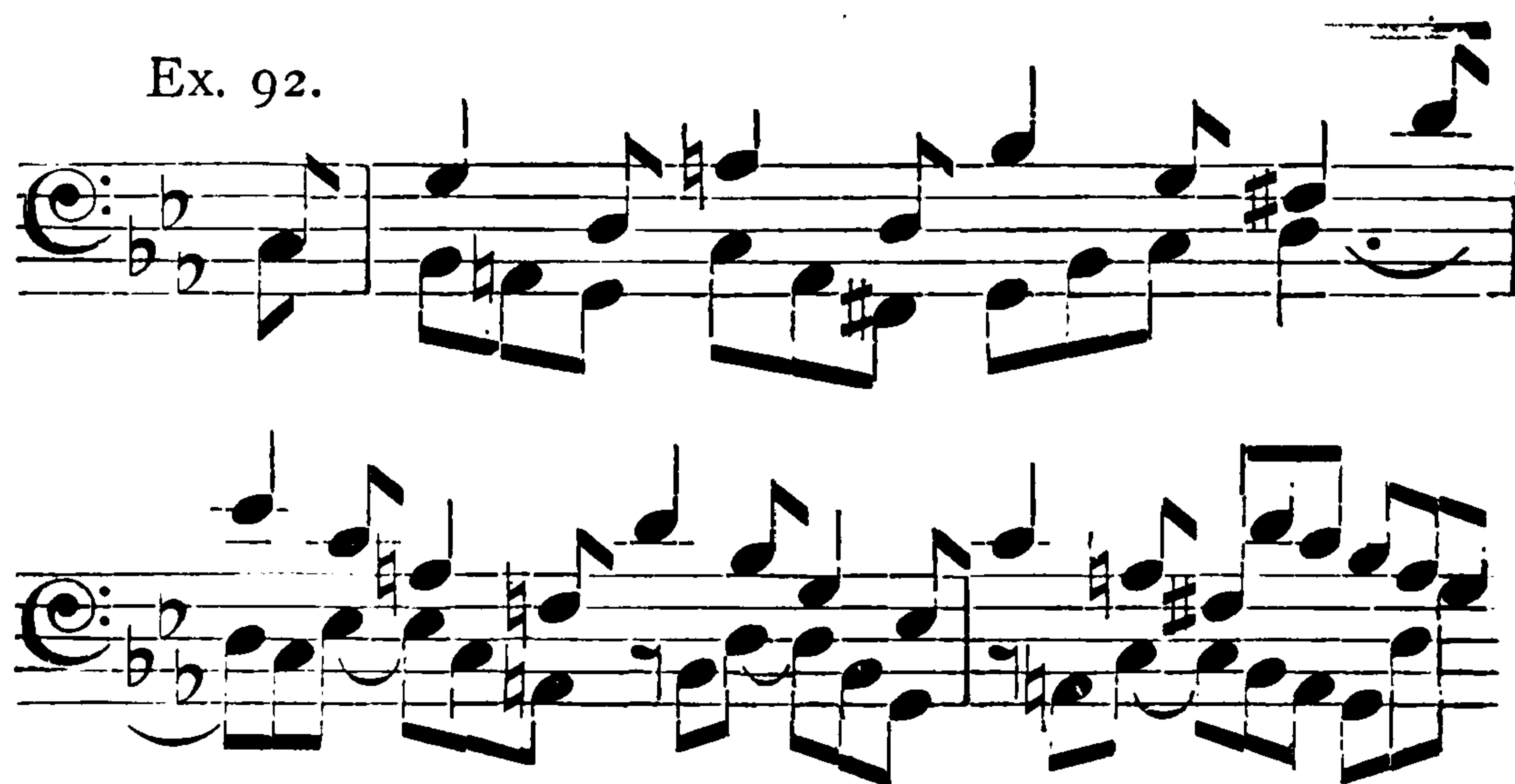
The fugue has a subject in 12-8 rhythm:—

Ex. 91.



The last three notes in the bar (not shown in the example), although apparently belonging to the subject, are conclusively shown not to be by a comparison with the answer, where these notes do not appear. These notes therefore form a short coda, or codetta, and

connect the subject with the answer. The answer is tonal, and is accompanied by a countersubject, which is heard in connection with the subject several times later in the working out of the fugue. The next example shows the answer with the countersubject, which we give for the purposes of future reference:—



In the working out of the exposition, that is, until the subject has been heard in all the four parts there is no irregularity. The countersubject attends the subject in each of

its appearances in the exposition. After an episode of three bars, in which reference to the beginning of the subject is made in the pedals, while the manuals keep up the flow of quavers, the subject is heard in the tenor (beginning on B \flat), but the countersubject is not given until the second bar, when it is allotted to the pedals. The subject then makes an unsuccessful attempt in the top part. In the next bar the pedals take it up (also beginning on B flat), the countersubject again not being given until the second bar, when the repetition is not exact. This leads up to a full close in the key of E \flat major (the relative major). It will be noticed that the last two complete repetitions of the subject have been in this key, and, as it were, prepare the way for this. Here follows a long episode in which the first few notes of the subject is the leading feature. The pedals have the

next repetition of the subject. Notice that, although the countersubject is not actually heard in conjunction with the subject, yet in the second bar, the syncopation is strongly suggestive of it. Here follows another episode, in which the subject is easily traceable. This can hardly be called a stretto, for in a good stretto the subject overlaps the next entry until really it cannot go any further, and subsides in favour of its successor. There is no pretence of this here, and the first entry in no case reaches the appearance of the second; hence it is more correctly termed an episode. The subject next is heard in a middle part (beginning on middle C), but without any reference to the countersubject. Another and longer episode follows, until the subject is given in the pedals, this time with the syncopated figure which identifies itself with the countersubject. Notice in the

preceding episode the short sequence beginning:—



The last entry of the subject is in the top part, accompanied only by chords on the unaccented beats. An episode follows, in which reference is made to the subject simultaneously with the countersubject, and then the latter alone, or rather a figure suggestive of it:—



and the movement ends with a perfect cadence,

led into by a Neapolitan sixth, followed by a six-four on the dominant :—

Ex. 95.

The musical notation for Ex. 95 consists of two staves and a pedal line. The treble staff is in a key of two flats (B-flat and E-flat) and common time. It begins with a quarter note G4, followed by a quarter note F4, then a half note E4. The next measure contains a half note D4 and a quarter note C#4. The final measure has a half note B3 and a quarter note A3. The bass staff is in the same key and time, starting with a quarter note G3, followed by a quarter note F3, then a half note E3. The next measure contains a half note D3 and a quarter note C#3. The final measure has a half note B2 and a quarter note A2. The pedal line, marked 'Ped.', starts with a quarter note G2, followed by a quarter note F2, then a half note E2. The next measure contains a half note D2 and a quarter note C#2. The final measure has a half note B1 and a quarter note A1. The music concludes with a double bar line and a repeat sign.

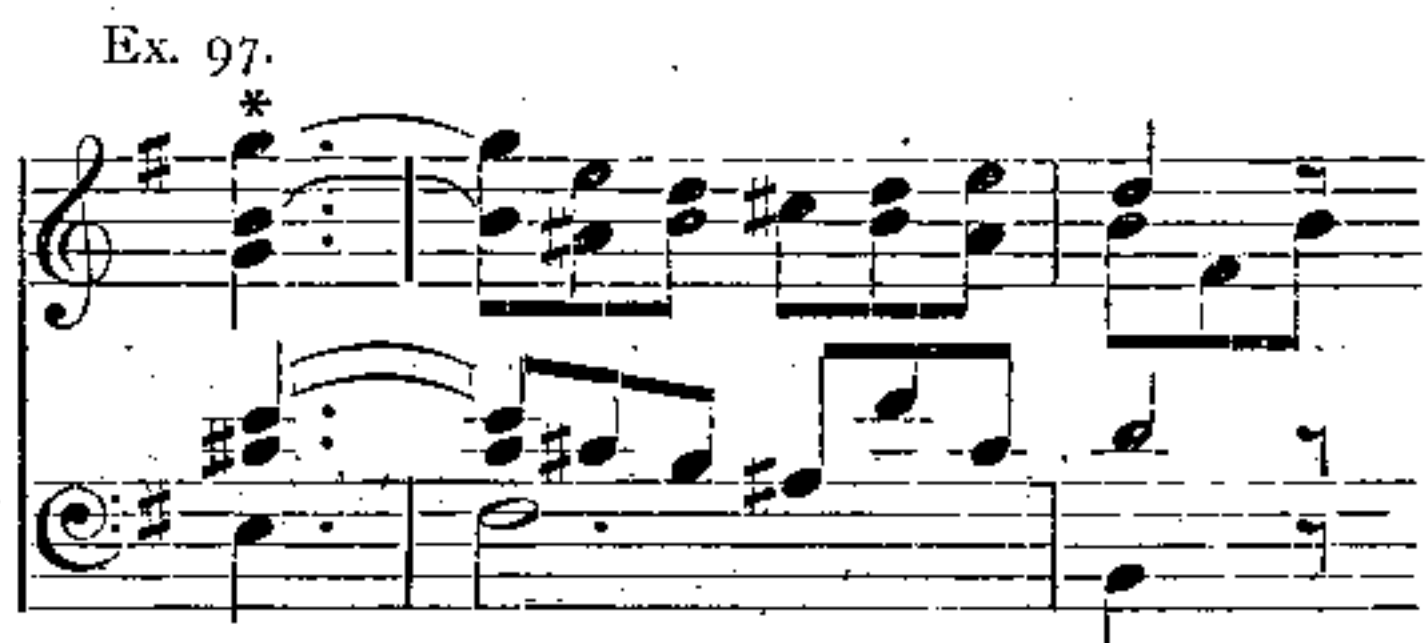
The second prelude, in compound duple rhythm ($\frac{6}{8}$), is in the key of G, and has for its chief theme the following :—

Ex. 96.

The musical notation for Ex. 96 is a single staff in treble clef, key of G (one sharp), and 6/8 time. The first measure contains a quarter rest followed by a dotted half note G4. The second measure has a quarter note A4, a dotted quarter note B4, and an eighth note A4. The third measure contains a quarter note C5, a dotted quarter note B4, and an eighth note A4. The fourth measure has a quarter note G4, a dotted quarter note F#4, and an eighth note E4. The fifth measure contains a quarter note D4, a dotted quarter note C4, and an eighth note B3. The sixth measure has a quarter note A3, a dotted quarter note G3, and an eighth note F#3. The seventh measure contains a quarter note E3, a dotted quarter note D3, and an eighth note C3. The eighth measure has a quarter note B2, a dotted quarter note A2, and an eighth note G2. The phrase concludes with a quarter note G4.

The phrase lasts until the fifth bar, where it ends on the dominant harmony and prepares the way for a repetition of the melody in the

tenor, which is altered towards the end and comes to a definite close in the key of G (the tonic). A fresh start is made on one of those ambiguous chords the derivation or tonality of which it is impossible to arrive at without reference to the context:—



The chord marked with an asterisk may have for its root either A or F# (the dominant of D and B minor respectively). Examination of the succeeding chords proves clearly that the latter is the root, the chord being the third inversion of the chord of the dominant eleventh in the key of B minor. The passage

in Example 97 is clearly taken from the last bar (treble part) of the preceding phrase. The passage is then repeated a major third lower, forming a sequence. It also makes a third start, but does not get beyond the first few notes. The chord at the beginning of this phrase is also a third inversion of the dominant eleventh, the root being A. A dominant* pedal of six and a half bars follows, leading to a recurrence of the principal theme to the key of D, in which key it makes a definite close. The first section of the movement may be said to end here. The middle section is built chiefly on a new melodic figure, beginning in the key of G minor and ending in the relative major (B \flat):—

* The pedal note is A, the dominant of the new key (D) which is prevalent here. It is therefore the dominant of the dominant of the original key.



The melody is easily traceable throughout the long episode which follows, and there seems no call for particular comment until we come to a final halt in the key of C minor, where the passage (Ex. 98) is repeated. It is curious to note how it is accompanied on the pedals by D in the first instance, the dominant and foundation of the harmonies used,

and in the repetition by C. Notice how in the repetition the end of the melody is altered so as to end in the key of G minor. A few bars later a return is made to the primary idea. Instead of the melody being given in the tenor in the fifth bar as at first, it is given to the pedals, but without a modulation to the dominant, the C sharps being changed to C naturals. The dominant pedal passage, which was first heard in the key of D with A in the pedals, is transposed into the key of the movement with D (the dominant of G) in the pedals. This leads up to a short coda, in which reference is made to both leading themes. First, to the one used in the middle section (shown in Ex. 98), and afterwards to the one with which the movement opens. Notice in the following example the notes marked with asterisks, which show the first few notes of the theme; and also the second bar of the ex-

ample, the treble part of which is taken from the eighth bar, counting from the beginning of the movement, and which also forms material for the sequence referred to above (see Ex. 97):—

Ex. 99.

The musical score for Ex. 99 consists of two systems, each with a treble and a bass staff. The key signature is one sharp (F#). The first system shows a treble staff with a series of eighth notes and a bass staff with a sequence of eighth notes marked with asterisks (*). The second system continues the treble staff with more eighth notes and the bass staff with a sequence of eighth notes, also marked with asterisks. The notation includes various musical symbols such as notes, rests, and asterisks to indicate specific musical elements.

The fugue, a broad and dignified movement, with its ceaseless flow of crotchets occasion-

ally animated by a few stray quavers, has for its subject a striking theme:—

Ex. 100.



The answer is tonal. The countersubject is not regular. The only part where it is attempted is shown in the following example, and even this is modified more or less in the subsequent repetitions in the exposition:—

Ex. 101.



The exposition, as usual, ends in the dominant key, and is followed by an episode of three bars, when the subject makes its appearance in the tenor. In the first of the chords marked with asterisks in Ex. 102 the G# must be regarded as a passing note; the

second chord is of course the last inversion of the chord of the eleventh on E :—



It is interesting to trace the use of the countersubject here. The asterisks show its progress :—



The subject next comes in the pedals, and after an episode of two bars in the top part, then the alto, and again in the pedals.

Following is an episode, emulating at the start the second passage of the subject (see second bar of Ex. 100), leading to a short sequential phrase not immediately taken from the subject, but following it in spirit. It begins :—



At the third bar it (the sequence) is interrupted by the appearance of the subject, which in its turn is interrupted by another short sequential phrase, as shown in the following example :—

Ex. 105.

The musical score for Ex. 105 consists of three systems, each with a treble and bass staff. The key signature is one sharp (F#). The first system shows a melodic line in the treble staff and a supporting bass line. The second system continues the melody, with a 'Ped.' (pedal) marking under the bass staff. The third system features a more complex, rapid melodic passage in the treble staff, marked with asterisks, and a corresponding bass line.

The example shows the end of the subject being given out in the top part, the tenor inter-

rupts with the first two notes, and then continues the subject as it were from the top part, forming a short sequential passage, the accompanimental parts of which will be seen to vary. Notice also how the first bar of the subject, coming in by the pedals, is heard simultaneously with the second bar in the top part; and, also, how in the last bar of the example the three notes marked with an asterisk, which are taken from the end of the subject, seem as it were to end up the subject,—an ending up which has been so long delayed. The subject is then heard in the pedals, and, followed by a short episode, leads to a dominant pedal over which the subject is first heard in the top part and then in the middle part with shortened intervals of reply, as shown in the following:—



The subject is next heard in the pedals, followed by an episode beginning with an ascending scale passage in the pedals; then a reference to the subject still in the pedals, the actual notes of which are repeated in the next bar but one in the top part, leading to a long tonic pedal with three entries of the subject a distance of a bar and a half from one another. In the last bar but one the pedal is interrupted to make way for a perfect cadence, with which the movement ends.

The third and last of the preludes and fugues is in the key of D minor. Before the leading subject of the movement is introduced,

there are twenty-three bars of introductory matter. The following shows the idea on which it is founded :—

Ex. 107.
Allegro.

At the fifth bar follows another five bars corresponding to the first five, the quaver passage being given to the left hand. The device is again repeated this time with the quaver figure shortened by one bar; and, lastly, when it is the same as at first but altered in the last bar. A few chords follow, which lead to a perfect cadence in the key of the movement. Notice the use of the chord

of the Neapolitan sixth, and the false relation in the following example :—

Ex. 108.



The real business of the movement here begins with the following theme :—

Ex. 109.



The working out of this subject somewhat resembles that in the first prelude; it is answered, as in an ordinary fugue, and the mode of procedure is perfectly orthodox to the end of the exposition, with perhaps the exception that the episodes between the

entries of the subject are longer than is customary in an ordinary fugue. In this particular it also resembles the first prelude. The answer, which is real, is accompanied by a countersubject throughout the exposition, and it is also heard later in the working out of the movement, which we will notice in due course :—

EX. 110.



EX. III.

The musical notation for Example III consists of two systems of staves. The first system has a treble staff with a key signature of one sharp (F#) and a bass staff with a key signature of one flat (Bb). The second system has a treble staff with a key signature of one sharp (F#) and a bass staff with a key signature of one flat (Bb). Both systems show a subject in the treble staff and a countersubject in the bass staff. An asterisk (*) is placed under the subject in the third bar of the first system and the subject in the third bar of the second system.

Notice how in the second example, by the alteration of one note (E in the third bar), the countersubject is prevented from ascending too high, and is brought down an octave lower. At the end of the exposition, the subject and countersubject combine to form a short episode. The next example shows the first bar:—

countersubject, with a tonic pedal point (the key here is F) for two bars and three quarters, when, after a perfect cadence in that key (F), we are brought to an entirely new episodal figure of triplet quavers :—

Ex. 114.

Ped.

&c.

At the fifth bar a new start is made in the key of G minor, and later still in A minor and D minor. The subject is finally heard simultaneously with the quaver figure :—

Ex. 115.

Ped.



The two notes marked with asterisks in foregoing example show a new start of the subjects; notice how it overlaps the preceding entry. A long episode follows, at first emulating the triplet figure, and afterwards a combination of subject and countersubject similar to the episode commented on earlier in the movement, and shown in Ex. 112. The passage on a tonic pedal **A** (the key here is A minor) is a transposition of the before remarked tonic pedal **F**, and leads as before to an appearance of the triplet figure of quavers. At the third bar the quavers are accelerated into semiquavers; and at the fifth bar the preceding four bars are repeated,

transposed into the key of D minor. After an episode of semiquavers, the subject enters in the left hand, accompanied by semiquavers:—



Notice the short sequence at the beginning of the following episode, and also how at the third bar it is inverted. The subject *in toto* is only heard once more, and is accompanied by simple chords:—





In the last bar but one of the example (117), notice the appearance of the subject in the pedals, and also the reference to the counter-subject in the middle part. An episode follows here, terminating with the third repetition of that tonic pedal above referred to, this time in the key of the movement (D minor). New notes have this time been added to the upper parts, and the whole passage ends with an interrupted cadence bringing us to the coda, which is built wholly on the subject. No mention is made of the triplet figure. Notice the sequence beginning :—

EX. 118.



The subject of the fugue is the following :—

EX. 119.



Ex. 120 shows the answer, which is tonal, accompanied by its countersubject :—

EX. 120.



In the first bar the countersubject will be seen to resemble the third bar of the subject (Ex. 119), and also towards the end a similarity may be traced. A comparison of the foregoing example with the next one shows how, in the second bar, modification has been necessary to preserve the key.

Ex. 121.



The countersubject has little part in the working out of the movement other than those

two instances quoted. Even in the next entry of the subject its progress is difficult to trace :—

Ex. 122.

The musical notation for Ex. 122 consists of two systems, each with a treble and bass staff. The first system includes a pedal line labeled 'Ped.' with a bracket underneath. Asterisks (*) are placed above certain notes in both staves of both systems, highlighting specific points of interest in the melody and counterpoint.

Mr. James Higgs, in his work on "Fugue," remarks that "an accidental imitation of the first counterpoint may occur without establishing a regular countersubject." The ex-

ample I have quoted may be regarded as an instance of this; the countersubject assimilates too much the character of the subject, and lacks sufficient distinctiveness to be of much value in the development of the fugue. The next appearance of the subject is in a middle part, and, after a short episode in the top, then twice again in the middle parts: the second time it is interrupted by the pedals taking it up. Once more it is given to an inner part, and is interrupted this time at the fourth bar by entering in the top part. Notice in the episode following the sequence founded on the last bar of the subject, and also the passage beginning:—

Ex. 123.



which is repeated three times, the last time with the first three notes of the subject in the pedals. Notice also how the left hand imitates the top part at the third beat. At the fourth bar the phrase is repeated transposed into the key of G minor, this time the left hand taking the lead. The pedals again take up the first three notes of the subject, which is then continued by the left hand part. There is an instance of canon here which is interesting :—

Ex. 124



And again :—

Ex. 125.



The subject is next heard in the pedals. There is another instance of canon, this time with a new feature added—namely, the top part taking the passage in contrary motion :—

Ex. 126.

The musical score for Ex. 126 consists of two systems, each with a treble and bass staff. The key signature is one flat (B-flat). The first system has a 'Ped.' (pedal) marking under the first bar of the bass staff. Brackets are used to group specific melodic lines in both staves of both systems. The notation includes various note values, rests, and accidentals (sharps and flats).

The last two bars emulate the same idea—that of combining the subject in contrary motion with its original form, and make the first two bars of a short sequence. The next point of interest is that of a stretto :—

Ex. 127.

The musical score for Ex. 127 consists of three staves. The top staff is in Treble clef, the middle in Tenor clef, and the bottom in Pedal clef. The key signature is one sharp (F#), and the time signature is 4/4. The Treble and Tenor staves show a canon in fifth. The Pedal staff shows a dominant pedal point. The score is marked with asterisks (*) and brackets. The Treble staff ends with '&c.' and the Pedal staff is marked 'Ped.'.

The tenor and treble parts finish out the subject in canon, but not at the distance of an octave above or below as formerly, but of a fifth. There is a dominant pedal point here of six bars. The subject is last heard in the pedals, and with this and a few more added bars to give the movement a feeling of finish, it is brought to an end.

ERRATA.

Page 63, line 10, for *connectuing* read “connecting.”

Page 78, line 5, for *C major* read “C \sharp major.”

Page 80, line 12, for *des Name* read “der Name.”

Page 87, line 9, for *subjective* read “subject.”

Example 2, for *D \flat* read “C.”

Example 37A, the *C* in the alto, first bar, should be tied.

Example 75, the *F* in the first bar should be dotted, and the
G following, a quaver.