

Third Appendix to Volume I.

Analytical exposition
of the Fugue in Beethoven's Sonata, Op. 106. N. B.

1st Part: A. - Exposition.

Theme (1) *t* 1

Motive A Motive B B

c, 1 c, 2 c, 3

Motive C

crescendo

Extension of the theme (free)

Th. *t*

Motive (a) *sf*

(a, 1) *sf*

a, 2 Motive (b, 1)

b, 2 *

(contraction of b, 1)

free extension.

cresc.

Countersubject I.

N. B. We should not regard the study of the piano-fugue (which is, in fact, the chief aim of the Well-tempered Clavichord) as completely concluded, without a mention of the climax of all piano-fugue composition, the last movement of Beethoven's opus 106 — a work of elementary power.

By the illumination of its formal structure, light is also thrown on its conception; nothing in this fugue is so obscure and turbid as to explain its undeniable unpopularity. (We should rather ascribe it to the immanent feeling of unrest — the lack of pleasurable ease.)

Only frequent and finished performance, and the provision of a complete view of Beethoven's intellectual procedure, can make head against, and possibly overcome, this unpopularity. The editor has tried both ways, in order to lift this piece, decried as "ugly and unpianistic" but really masterful and full of genius, to its rightful place before the public. In this he has merely followed Hans von Bülow, whose model edition of this Fugue is supplemented here in one direction.

(1) The theme comprises only 6 measures. Of this we furnish two proofs: (1) In the course of the Fugue, the theme is never exactly reproduced beyond the sixth measure; (2) the "canon canerizans" in the third part, begins the theme with the sixth measure.

Theme

Theme has 3 motives:

Motive A. Motive B. Motive C.

Motive C can be subdivided thus:

Motive c, 1. c, 2. c, 3.

(2) In this Fugue, the movement in sixteenths in itself, without reference to the succession of its intervals, is regarded as thematic. At the same time, a special type of the diatonic passages is retained.

*) (to meas: 17). This is employed in three forms:

C.S.I.
Countersubject II.
Motive a.
Th. *f* *sf*

Episode: Sequence-like imitations of C.S.I.b,2
C.S.II.b. C.S.I.b 2
Motive b. *f*
free extension.

in diminution.
in diminution.
Th.A.

Free form of Th.C. 1st Part, B.= second Ex-
Th.A. *f* Theme

position (incomplete) in a remote key.

The rhythm anticipated by one

lept. at the tenth.
free counterpoint.
Th.C, 3
C.S.I.Motive b.
beat.

C.S.I. b, 2 with shifted rhythm.
thematic movem. in 16ths.
Imitation of inner part. Imitation of soprano.

Answer in the Dominant of the foreign key. The rhythm

in dimin. Th. C.S.II

in dimin. C.S.I

belated by one beat.

Contrapuntal inversion of the last two measures.

Six successive imitations of the last measure (modulatory sequence)

(Inversion...)

C.S.I.b. Th.A *f ben marcato* Th.A imit.

1st independent Episode.

(Divertimento.)

Motive (a)

dimin. p Motive (b) cresc. Transformat. of

dimin. p Motive (c) cresc. Motive (a) Motive (b) Motive (c)

of the Soprano. M. (b) M. (c) M. (a) M. (b) M. (c)

M. (b) M. (c) M. (a) M. (b) M. (c)

M. (b) M. (c) M. (a) M. (b) M. (c)

2nd Part. Augmentation.

Counter-subj. I and II in augment., set in one part.

Theme in augmentation (doubled values).
12 measures.

Th. in cpt. at the tenth.

C.S.I. b. Free Imitation of Theme C (extension) C.S.I. b. Frag. Th. Th. B. Th. B. C.S.I. b.

of a stretto, in contrary motion and augmentation, between Soprano and Bass. Stretto-like play with thematic motive

(Domi. Answ.) Th.

(Th. A) in augmentation.

dimin. C.S.I. b. dimin. C.S.I. b. in original value. (Idea)

Second independent episode.
(Symmetrical counterpart to 1st Episode.)

p cresc. p cresc.

Sequence of 4 separate measures.

Inversion in parts of Sequence; Soprano Transformation of a

and Alto imitating (3-meas.) Extension of 1-meas. sequence-motive to 2 measures. Four repetitions of the same.

Imitation of the preceding 4 beats, and transition.

3rd Part. Canon cancrizans.
New Counter-subject (III.)

1)

matic movem. in 16ths.

Answer in the relative key.

Development with Theme-fragments in the Canon cancrizans.
Th. B. in Canon cancr.

(1) That is, inversion of the succession of the tones, retaining their original time-value and the intervals. E.g.:

(2) F# is both the last note of counter-subject III, and the first of the theme.

(3) This counterpoint, a rhythmic variation of C.S. III, enters before the latter, and thus forms a unique canon.

Sequence. 11 repetitions of a 1-meas. formula.

Th. B. in the contr. motion of the canon canerizans.

Th. B. in the contr. motion of the Original.

cresc.
f hen legato
Th. B. in the cont. mot. of the can. caner.

Th. B. in the canon caner.

Imitatory variants.

Contraction.

free transition (3 meas.)

New counterpoint in

Augm. of last link of counterpoint in the Alto.

Theme in the original form.

Sopr. and Alto. (imitating closely)

N.B.
N.B. Sequence-like progression of 5th thematic measure.

4th Part. Inversion.

Transition.

Theme in Contrary motion.

dolce
cresc.
C.S.II. contr. mot.
C.S.I. contr. mot.

Continuation of the themat. Sequence in the inner part.

(free)

N. B. Meas. 6 of theme is omitted here.

Variation of C.S.I. in contr. motion.

Imitat. and continuation.

Sequence (3-meas.)

Th. A.

Inversion of the Sequence.

Varied Imitation of the Bass.

Theme in contr. motion in remote key. Parallel passage to 1st Part, B (incomplete). Free continuation.

Imitatory intensification. (2-part.)

(3-part.)

themat. movem. in 16ths.

1) Diminution (of Th. A. to one-half of time-value.)

Free semi-cadence.

(1) Bülow regards the trills as "a triple diminution of the theme." If this were the case, the notes in the *aufakt* would have to be sixteenths. We perceive, consequently, only a simple diminution (the half of the original note-value), and regard the trills as quarter-notes abbreviated by rests. An unabridged presentation of this passage would, therefore, probably be thus:

It was not written so, because of its impracticability on the pianoforte.

5th Part, A. Novation.

New Counter-subject (IV), at first as an independent fugue-theme. (1)

Transition and Modulation.

Idea of the Imitations in Soprano and Alto.

5th Part, B. Double Fugato. (Return to original key.)

a tempo

Th. A. and B. - - - - - seen

higher parts in 2/4 time.

Contraction.

(1) A Fughetta in the Fugue; like a theatre on the stage, on which an independent piece is played in connection with, and affecting the plot of, the principal play.

5th Part, C. Stretto in direct and contrary motion.

Theme in direct motion, rhythm belated by 2 beats.

Theme in contrary motion, rhythm belated by one beat.

Th. in contrary motion.

Theme in direct motion.

free

Direct motion.

Sequence (3 meas.)

Inversion.

Th.

Free inversion of the Sequence.

Another inversion of the Sequence.

Reentry of Counter-subject I.

thematic.

p

Inversion of the organ-point Episode.

Imitation of Bass (fragmentary)

(1) The dominant organ-point, which, as a rule, closes the fugue, is here only an alarm-signal preparatory to the appearance of the serious and final organ-point. Though lasting, for the ear, only through four measures, it really extends, for the mind, through twelve measures and two beats — if not even to the commencement of Part VI.

(2) The soprano is set here in two parts; in the fifth measure thereafter the bass is doubled in the octave. Imagine the passage for string-orchestra, the violins *divisi* in places, and the bass part taken by the 'celli and double-basses.

still closer (ascending)

Imit. (Musical notation)

Contracted repetition (descending)

6th Part. Conclusion.*)

Imitation (Sop. and Bass)

(Th.) *tr* C.S.I.

Harmonic torpor.

Suspension

Th. C.S.II.

(Th.) *tr*

Idea: (Musical notation)

Theme in direct and contrary motion simultaneously.

cresc. - - - *piu cresc.* - - - *f*

Th. *tr*

C.S.I.

Th. *tr*

Three-part stretto of themes A and B.

(Idea: (Musical notation))

Th. *tr*

(Idea: (Musical notation))

*"At this point the so-called stretta begins," says Bülow with a mistaken choice of terms. In *contrapuntal* terminology, with which we now have to do, the *stretta* or *stretto* signifies a "close" leading of the theme in several parts. In the homophonic forms, on the other hand, we do, in point of fact, understand under the term "stretta" that portion of the Coda which, in accelerated tempo and intensified expression, "hastens" toward the close (*stringendo* = hastening, accelerating). The distinction between Coda and Stretta is, for example, very evident in the great *Leonora* overture.

(1) Here the soprano completes the theme interrupted in the alto, by taking up the sixth measure an octave higher.

Th.

C.S.II.
C.S.I.
Resolution.

Cadenza.
p cresc.
ff
Harmonic Suspension, figurate.
comp. close of Part. V.

Organ-point. C.S. I. and II set together in one part (see Part II, meas. 3 and 4).

C.S.I. (imit.)
C.S.I.
Themc
ritardando

Poco Adagio.

Free Coda.

Tempo I.

pp

Rhythm of four quarter-notes.
Idea:

*) Here the polyphony, and therewith the Fugue proper, comes to an end. The coda now following, so brilliant and impetuous in pianistic effect and conception, closes what might be called the series composing the Sonata for Hammerclavier.