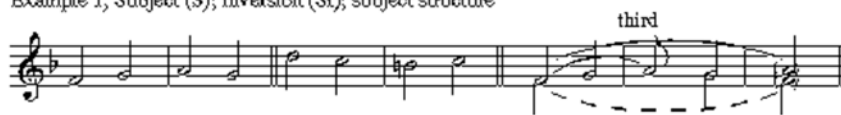


MTO 0.10 Examples: Renwick, “A Subject of Four Notes”

(Note: audio, video, and other interactive examples are only available online)
<http://www.mtosmt.org/issues/mto.94.0.10/mto.94.0.10.renwick.php>

Examples 1–7.

Example 1, Subject (S); inversion (Si); subject structure



Example 2, CS1 (subject in diminution); CS1i



Example 3, CS2



Example 4, CS3; CS3i (subject in double diminution)



Example 5, subject in augmentation



Example 6, Mozart, *Symphony 41 in C Major (Jupiter)*, Finale



Example 7, Bach, *Fugue in E Major, WTC II*



Introduction & Fugue
On a Subject of 4. Notes no others being used all thro' the movement
Composed for the
Piano Forte or Organ,
BY
Wm. CROTCH, Mus Doc.

Professor of Music in the University of Oxford & Principal of the Royal Academy of Music London.
Entd. Sta. Hall. *Price 1/6*
London. Publ. at the ROYAL HARMONIC INSTITUTION, Argyll Rooms 246 Regent Street by WELSH & HAWES,
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♩ *Ferdinand 16 heb.*

INTRODUCTION

LARGO.

8

17

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FUGUE.

ALLEGRO
MODERATO

Λ Stands for the Subject. ∇ The same inverted.

Λ The same in diminution. ∇ The same inverted in diminution.

Λ The same in double diminution. ∇ The same inverted in double diminution.

Λ The same in augmentation. ∇ The same inverted in augmentation.

This musical score consists of five systems of piano notation, each with a treble and bass staff. The systems are numbered 29, 37, 44, 50, and 56. The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings like *mf* and *f* are present. Performance instructions such as accents (*acc.*), slurs, and breath marks (*breath.*) are used throughout. The piece concludes with a double bar line and repeat dots at the end of the fifth system.

62

System 1: Measures 62-68. Treble clef, bass clef. Includes accents (^), slurs, and dynamic markings (v, y).

69

System 2: Measures 69-75. Treble clef, bass clef. Includes accents (^), slurs, and dynamic markings (v, y).

76

System 3: Measures 76-83. Treble clef, bass clef. Includes accents (^), slurs, and dynamic markings (v, y).

84

System 4: Measures 84-89. Treble clef, bass clef. Includes accents (^), slurs, and dynamic markings (v, y).

90

System 5: Measures 90-96. Treble clef, bass clef. Includes accents (^), slurs, and dynamic markings (v, y).

Example 8. Design of the Fugue

| Measures | content | tonality |
|----------|--|----------|
| 1–10: | exposition: S, CS1, CS2, CS3 | I |
| 10–15: | additional entries in stretto | |
| 16–17: | episode leading to V | (V) |
| 18–26: | entry in V, introduction of CS1i, leading to III | III |
| 26–37: | S and CS2 in chromatic forms, leading to VI; introduction of Si | VI |
| 37–39: | stretto on S and Si with CS3; leading to III/VI | |
| 39–46: | stretto on S with CS3, returning to VI | |
| 46–50: | S+CS1+CS3; CS1 in chromatic form, leading to V/VI | |
| 50–52: | episode, leading to II | II |
| 52–60: | S and Si combinations, leading to diminution of same | |
| 61: | link to | |
| 62–65: | diminutions in contrary motion leading to IV | IV |
| 66–78: | Augmentation, in combination with CS1 and CS3 | |
| 78–85: | episode leading to V | V |
| 85–88: | pedal point supporting diminutions | |
| 88–93: | pedal point supporting stretto of S | |
| 93–97: | stretto leading to final cadence | I |

Example 9.

Example 9, Structural Analysis

7 16 18 25

third

third

I V VI III

27 37 44 50 53 62

third fifth

III VI II VII IV

66 72 75 83 84 85 88 92

3 2 (3 2) 1

IV V IVII V V (I V) I