

Key Stage 4 Student Work

Brief Toccata and Fugue Experimentation for Piano

Composition Notes - imitation brief: This is how I have structured my fugal section

Fugue section:

Key:

Red = Subject

Blue = Counter subject 1 (CS1)

Green = Counter subject 2 (CS2)

Yellow = Episode

Orange = Interesting technique

Exposition:

Bars 26-27: **Subject stated** in alto voice. F major

Bars 28-29: Subject transposed to dominant C major creating **True answer**. Answer played in soprano voice. **Alto voice plays countersubject (CS1)**

Bars 30-31: **Episode using sequence**. Soprano plays 2nd half of subject twice. Bar 30 transposed to d major. Bar 31 transposed to E major.

Bars 32-33: **Bass voice introduced. Plays subject** in home key (f major). **Soprano plays CS1** transposed to f major. **Alto plays new countersubject (CS2)**

Bars 34-35: **Subject transposed to C major** and played in alto (true answer). **Bass voice plays CS1. Soprano plays CS2.**

Development:

Bars 36-37: **Episode using sequence**. Bar 36-1st motif in g major. Bar 37-motif transposed to b flat major.

Bar 38-39: **Subject transpose to relative minor** (D minor) played in soprano voice. **CS2 transposed** and played in bass voice. Alto uses free counterpoint.

Bars 40-43: **Subject transposed to dominant of relative minor and Diminuated**. (A Major) (Diminuated to double length). Subject played in bass voice. Soprano and alto use free counterpoint.

Bars 44-45: **Episode. False entry of subject** in soprano voice transposed to C major. Instead of completing subject it goes to g major. Alto voice drops out lightening texture.

Bars 46-47: **Subject transposed to home key** (F major) and played in alto voice. **CS1 played in soprano. CS2 played in bass** voice.

Bars 48-49: **Subject inverted** played in soprano. **CS2 played in Alto**. Bass uses free counterpoint.

Bars 50-51: **Episode using sequence**. Motif is 1s bar of subject. Bar 50-motif in E major. Bar 51-Motif transposed to G major. Bass voice drops out lightening texture.

Bars 52-53: **Subject transposed to subdominant** (Bflat major) played in bass. **CS2 played in soprano**. Alto uses free counterpoint.

Bars 54-55: **Subject in exact retrograde** (both pitches and rhythms backwards) played in alto. Soprano and bass use free counterpoint.

Bars 56-58: **Episode using sequence**. Bar 56 is the motif in A flat major. Bar 57 is the motif transposed to G major. Bar 58 is the motif transposed to F major. Bass voice drops out lightening texture.

Final entry:

Bar 59-63: In the final entry I use **stretto** (the overlapping of subjects) in all 3 voices to ramp up the intensity of the music.

Bar 59- **Subject enters in just bass voice**. Very light texture and mimiks Exposition.

Bar 60- Bass voice completes subject. Alto voice plays **2nd half of CS1**. **Soprano voice beings Subject** 2 beats early overlapping with bass voice. Texture builds up

Bar 61- Soprano voice continues subject. Alto and bass use free counterpoint. All 3 voices are entered- thick texture.

Bar 62-63- Soprano voice completes subject and **begins CS2**. **Alto voice plays subject** 2 beats early overlapping subject and completes it. **Bass voice plays CS1**.

Presto

Piano

Pno.

Pno.

Pno.

Pno.

Pno.

Pno.

Pno. *mf* *mp* *ff* *ff* *mf*

Pno. *pp* *p*

Pno. *ff* *f* *mf* *mp* *mp*

Pno. *mf* *mp* *p* *pp* *p* *pp*

4 Pno. *ppp* *mp* *f* *ff*

Pno. *ff* *molto rall.* *fff* *fff*