

George Rochberg: *Octet (The Grand Fantasia)* – Fugal Interlude Analysis

Measure Number	210	211	212	213	214
Formal Section	Thematic Exposition				Bridge
Clarinet					
Horn					
Violin					
Viola					
Violoncello					
Contrabass	Thematic Exposition I (S1) – E-natural centered			BACH motive (E T6-R)	Dev.

Measure Number	215	216	217	218	219
Formal Section	Bridge			Answer w/ Countersubject	
Clarinet					
Horn					
Violin					
Viola					
Violoncello					
	S2 – F# centered (T2)				
Contrabass	Thematic developmental material (bridge) Fragment-1 (F1)			Counter-subject BA-	

Measure Number	220	221	222	223	224
Formal Section	Answer w/ Counter Subject			End of Exposition 1 (Episode 1)	
Clarinet					
Horn					
Violin					
Viola					
Violoncello	BACH motive (F# T8-R)			Developmental bridge (down P8)	
Contrabass	(CS cont.) (begins on C-sharp; dominant of F-sharp) CH motive (F# T8) BACH (D T4-R) F1			Free material	

Measure Number	225	226	227	228	229
Formal Section	Episode 1		Exposition 2 w/ Countersubject		
Clarinet					
Horn					
Violin					
Viola					
Violoncello	T-down P15		Fragement-2 (F2)		Free (based on...
Contrabass	BACH (Eb T5) BACH (G T9-R)			Return of CS (Eb; T2) BACH (Ab T10)	

Measure Number	230	231	232	233	234
Formal Section	Exposition-2 w/ CS		Episode-2 (strettos)		
Clarinet					
Horn					
Violin					
Viola					
	BACH (F# T8-R)	BACH (Ab T10-R) free material			
Violoncello	... thematic rhythmic/melodic material) F1		BACH (G T8-R) F1		
Contrabass	CS (cont.) BACH (E T6-R)	F1	F1 Stretto and sequencing of F1 (elaborating/elongating the end of CS		

Measure Number	235	236	237	238	239
Formal Section	Episode-2			Exposition-3	
Clarinet					
Horn					
Violin					
Viola	All free material (loosly based on thematic rhythmic and melodic material) No S, CS, or BACH			S-4 (Bb; T6) (*slightly altered)	
Violoncello				Gm	F2
Contrabass					Free

Measure Number	240	241	242	243	244
Formal Section	Exposition-3		Episode-3 (sequences)		
Clarinet					
Horn					
Violin					
	BACH (B T11-R) Begin sequence		Thematic fragment BACH (C T2-R) seq. T1		
Viola	(BACH (Eb T5)	F1 Beginning of F-BACH sequence	BACH (E T6-R)	F1 (T1)	BACH (F T7-R)
Violoncello	(free)	BACH (G T9-R) Begin sequence (T1)			
Contrabass	(free)	BACH (B T11-R) Begin sequence	F1	F1	F1

Measure Number	245	246	247	248	249	
Formal Section	Episode-3		Developmental pull towards final Exposition		Exposition-4	
Clarinet					S5 (F; T1)	
Horn						
Violin	Thematic fragment BACH (C# T3-R) seq. T1	Continuation (restatement) (restatement)			BACH (E T6) Begin sequence	
Viola	F1 (T1)	BACH (F# T8-R) end sequence	BACH (C# T2-R) (restatement)			BA- (seq.)
Violoncello	(T1)	end sequence	BACH (C# T2-R) (restatement)			S6 ...
Contrabass	(T1)	end sequence	Continuation (restatement)			S6 ...

Measure Number	250	251	252	253	254
Formal Section	Exposition-4 (in stretto entries)				
Clarinet				S7 (C; T8) (slightly altered)	
Horn	(S5)	BACH (F T7-R)			
Violin	BACH (D# T5) (T11)	BACH (C# T6) T(10)		free fragmentary material	
Viola	CH (D T4) BACH sequencing	BACH (C# T3) (sequence elided)	BAC... (D# T5)	F1	
Violoncello	S6 (Stretto entry of subject with S5)			S8 (stretto entry with S7) (F#; T2)	
Contrabass	Played in octaves (Eb; T11)			(theme elided)	

Measure Number	255	256	257	258	259
Formal Section	(Exposition 4)		Coda		
Clarinet	(S7)	BACH (Eb T5-R)			
Horn					
Violin	(free)				
Viola			Theme end fragement BACH (F# T8-R)		
Violoncello	(S8)	BACH (G T9-R)	S-end expansion BACH (Eb T5-R) Overlapping BACH (F T7-R)		
Contrabass			Theme end stretto fragment BACH (A T11-R) BACH (F T7-R) BACH (Db T3-R) Overlapping BACH (G T9-R) BACH (Eb T5-R)		