

# PRAELUDIUM et FUGA.

J. S. BACH.

*harmonic progression repeats at the end*

MANUAL.

1.

PEDAL.

The image shows a musical score for a Praeludium and Fuga by J.S. Bach. The score is divided into three systems, each with a Manual part (treble and bass staves) and a Pedal part (bass staff). The music is in C major and 3/4 time. The score is heavily annotated with blue ink, including chord symbols (A, B, B<sup>1</sup>, B<sup>2</sup>, D, B, F, C, D, B<sup>1</sup> inverted, B<sup>1</sup> inv., C, D, B), a circled '5', and various bracketed sections. A handwritten note at the top reads 'harmonic progression repeats at the end'. The bottom left corner features the 'Edition Peters' logo and the number '8077'. The bottom right corner has some handwritten symbols: 'vii<sup>o</sup> 9g', 'V/V', and 'V'.



The image shows a handwritten musical score for a piece, likely in 7/8 time. It consists of five systems of music, each with a piano part (treble and bass staves) and a guitar part (treble and bass staves). The score is heavily annotated with blue ink.

**System 1:** The piano part features a melodic line with eighth notes and sixteenth notes. The guitar part has a bass line with chords. Annotations include a circled "15" above the piano part, and "extension" and "ext" written above the piano staff. Chords "B" and "D" are marked above the piano part, and "B" is marked below the guitar part.

**System 2:** The piano part continues with similar rhythmic patterns. Annotations include "20" in a circle above the piano part, "ext." written above the piano staff, and "sequence" written above the guitar staff. Chords "D", "B", "C", "B", and "D" are marked above the piano part, and "C", "B", and "D" are marked below the guitar part.

**System 3:** The piano part shows more complex rhythmic figures. Annotations include a circled "25" above the piano part, "ext" written above the piano staff, and "D augmented" written below the guitar staff. Chords "B", "V/V", "V", "V/V", "IV", and "ii" are marked above the piano part, and "D", "B", "B", and "B inv." are marked below the guitar part.

**System 4:** The piano part features a more active melodic line. Annotations include "same as at pt" written above the piano staff, and "A" written below the guitar staff. Chords "D", "A", "A", "A", "A", and "A" are marked above the piano part, and "IV", "V", "I", "V/V", "IV", "IV", "V/V", and "V/V" are marked below the guitar part.

**System 5:** The piano part concludes with a final melodic phrase. Annotations include "A" written below the guitar staff. Chords "A" and "A" are marked above the piano part, and "IV" is marked below the guitar part.

At the bottom of the page, there is a "Code" label and the number "9657". The publisher's name "Edition Peters" is visible in the bottom left corner.

Code



# A FUGA.

C.S. 6

10

I  
1-19

Exposition

C.S. 20 (B)

II 20-34

25

30

falso

falso

falso

35 C.S. I (modified - bit syncopated characteristic)

III

3. time last

C.S. II

A: motif

A



marked CSI

IV CSI 45-72

Handwritten musical score system 1. It consists of a grand staff with a treble clef and a bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. A blue bracket spans across the first four measures of the treble staff. The number '40' is written in the top left corner, and '5' is in the top right corner. The letters 'CSI' are written below the first two measures of the bass staff.

Handwritten musical score system 2. It continues the piece with similar notation. A blue bracket spans across the first four measures of the treble staff. The number '50' is written in the top left corner. The letters 'CSI' are written above the first measure of the treble staff. Red markings, including the letter 'A' and arrows, are present in the bass staff, indicating specific musical features or corrections.

Handwritten musical score system 3. It continues the piece. The number '60' is written in the top left corner, and '65' is written above the fifth measure of the treble staff. Red markings, including the letter 'A' and arrows, are present in the bass staff. A blue bracket spans across the last four measures of the treble staff.

Handwritten musical score system 4. It continues the piece. The number '70' is written in the top left corner, and '75' is written above the eighth measure of the treble staff. A red bracket labeled 'B' is under the eighth measure of the treble staff, with the text 'B motive from Prelude' written below it. Another red bracket labeled '3v' is under the eighth measure of the bass staff. The text '3m. wait' is written in red above the eighth measure of the bass staff. A blue bracket spans across the last four measures of the treble staff. The letters 'CSI' are written below the last two measures of the bass staff.



II 79-84

80

Handwritten musical score system 1, measures 79-84. The system consists of two staves. The upper staff has a treble clef and contains a complex melodic line with many sixteenth notes. The lower staff has a bass clef and contains a bass line with some rests. Red annotations include "3m. unit" under the first few measures, "4v" and "2v" under the lower staff, and "4v" under the upper staff at the end. A blue line connects the two staves across measures 80-84. A circled measure number "80" is at the top.

VII

90

Handwritten musical score system 2, measures 85-90. The system consists of two staves. The upper staff has a treble clef and contains a complex melodic line. The lower staff has a bass clef and contains a bass line. Red annotations include "3v" under the lower staff and "CST" under the upper staff. A blue line connects the two staves across measures 85-90. A circled measure number "90" is at the top.

95

CST

100

Handwritten musical score system 3, measures 95-100. The system consists of two staves. The upper staff has a treble clef and contains a complex melodic line. The lower staff has a bass clef and contains a bass line. Red annotations include "mv of CST" under the lower staff and "CST" under the upper staff. A blue line connects the two staves across measures 95-100. A circled measure number "95" is at the top.

105

I

110

Handwritten musical score system 4, measures 105-110. The system consists of two staves. The upper staff has a treble clef and contains a complex melodic line. The lower staff has a bass clef and contains a bass line. Red annotations include "mv of CST" under the lower staff and "CST" under the upper staff. A blue line connects the two staves across measures 105-110. A circled measure number "105" is at the top.

## Notes for the Fugue in C Major, BWV 545

1. This piece likely dates from Bach's Weimar years between 1712-1717.
2. The fugue may be considered "real," since all entries preserve the same relationship except the 3 entries in the minor tonalities.
3. The fugue may be divided into 7 parts:
  - I Mm. 1-19; 4 entries of the subject (exposition)
  - II Mm. 20-34; 1 entry preceded by 5 "false" entries in sequence
  - III Mm. 35-44; 2 entries of the subject, a 3-voice texture, and the introduction of a 2d countersubject, along with a modification of the 1<sup>st</sup> countersubject. The 3-voice texture affords the listener greater clarity. At precisely the half-way point of the fugue, the "A" motive from the Prelude is introduced—thus showing a carefully conceived structure.
  - IV Mm. 45-72; 4 entries of the subject (including 1 truncated entry and 1 inverted entry). This section moves from the V key to the minor-key entries (vi & iii). Many statements of the Prelude's "A" motive, along with the B' and D motives from the Prelude.
  - V Mm. 73-78; 1 entry in the V, a 3-voice texture; the accompanying counterpoint is in 3+3-measure segments
  - VI Mm. 79-84; 2 entries, and the 2d entry bridges (overlaps) into the final section; the texture is 4-voices, then 3-voices, and finally 4-voices.
  - VII Mm. 85-111; 4 entries (including the "overlap") – the entries have a harmonic sequence of I (IV) ii (V) I I – a cadential pattern substituting ii for V. A 3-voice texture precedes the final two tonic entries. There is a V pedal before the final cadence, and the "D" motive from the Prelude appears again.
4. The harmonic progression at the conclusion of both the Prelude and Fugue are identical, with that progression being augmented in the fugue.
5. The episode material throughout the fugue is strongly tied to the consonant sounds of 3<sup>rd</sup> and 6<sup>th</sup> used in the Prelude.
6. The distribution of voices is: 1-2 voices, 11 mm., or 10 %; 3 voices, 37 mm., or 33%; 4 voices, 63 mm., or 57%.

1. Fugue is real - all entries are real except the 3 minor entries
2. Fugue may be divided into 7 parts.

I 4 entries (exposition) mm. 1-19

II 1 entry (5 "false" entries in sequence) (mm. 20-34)

III 2 entries, 3-voice texture, introduction of a 2d countersubject mm 35-44  
 along with modification of CS I  
 3-voice texture allows greater clarity for listener  
 introduction of "A" motive from the Prelude

IV 4 entries (including 1 truncated, inverted entry) mm. 45-72  
 moves from II to minor entries  
 many statements of "A" motive, beginning at precisely half  
 way through the fugue (sequenced)  
 B' motive from Prelude  
 D motive from Prelude

entries move from the II to the minor tonalities (vi & iii) either  
 side of the I the iii also inverted & truncated.

V 1 entry, 3-voice texture (1 entry) mm 73-78  
 accompanying counterpoint in 3+3-measure segments,

VI (2) entries, the 2d entry bridges into last section mm 79-84  
 4-v, 3-v, then 4-v

harmonic sequence of entries (I [IV] ii (V) I I] ~~III-III~~  
 (cadential pattern substituting  
 ii for V)

V pedal before final cadence  
 "D" motive from Prelude

harmonic progression @ conclusion of Prelude & Fugue  
 identical - fugue augmented

VII 4 entries (including the "overlap") mm 85-111  
 3-voice texture 14 measures before the final 2  
 tonic entries

Episodic material throughout strongly tied to the consonant sounds of  
 3rds & 6ths used in the Prelude.



## Analysis

fingering - light, non-legato style.  
motivic considerations → fingering

pedalling - predominantly all-toe  
emphasis on accented beats -  
syncopations

What should the "final" effect be?

Registration considerations -

Context for the performance.

Character of the piece - "Affect"

comment re: fugues. (reads)

Insert the slow free mt. ? - provides more  
contrast, similarity to F&F or  
even ABA form commonly used in the  
baroque.

Slow practice (meringue a very useful tool)

Sing lines

ie patient w/ the process. - learning great  
music requires rewards on efforts.





# Prelude in C Major, BWV 545

Harmonic progression - repeated at end of Prelude

$B^{(1)}$   $B^{(2)}$   $B$  (modified)

divided in top 2 voices

I - pedal point

$B'$  inv.  $B'$

$B$   $B$

II pedal point

next:  $B'$  ext  $B'$  ext  $B'$  ext

Fortspinnung

ext ext  $B$

$B^2$  ext.

III

I

vi

ped seg. I seg. II seg. I

$B^2$  ext  $B$  ext

$D$  (aug)

I pedal

IV

IV

IV

Harmonic Progression - as at first

I ped.  $A$   $A$   $A$   $A$   $A$

I I IV vi I I

A - opening pedal motive  
 B - divides into  $B'$  &  $B^2$

C - ped. motive  $\hat{D} \hat{D} \hat{D} \hat{D} \hat{D}$   
 D - punctuating cadential chords



# Fugue in C Major, BWV 545

(Comes is "real")

**I**

**II**

**III (3-voice texture)**



IV

45 CS I

50

vi

55

60

CS II

iii

$\frac{1}{2}$

D inv.

65

70 (inv. frag.)

CS I

B' (Prelude)

(b)

(a) seg.

(g) seg.

iii

S

A

T

B

B'

V

(3-voice texture)

75

III

$\frac{2}{3}$

VI

(4-v)

80

(3-v)

(4-v)

I

II

VII

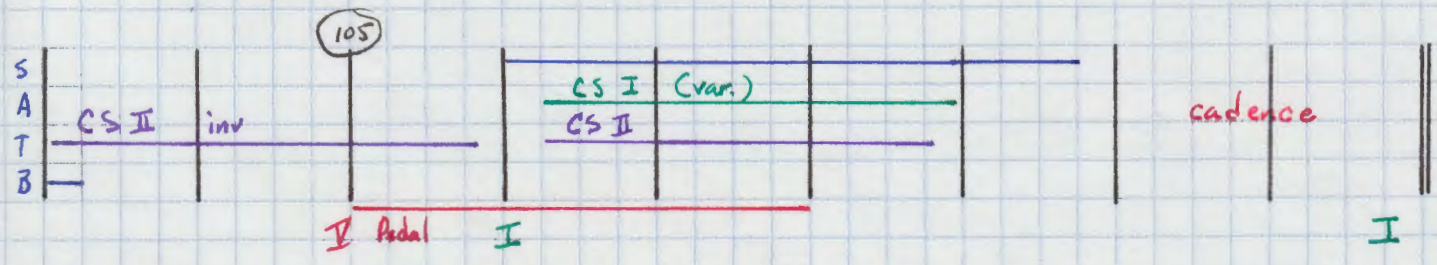
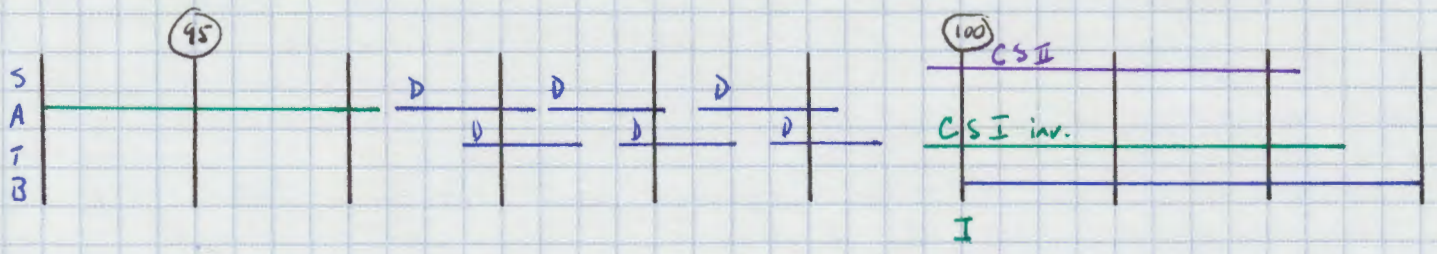
85 (2-v texture)

90

ii

CS I







1) fugue is real (instead of formal) - all entries are real except the 2 minor entries

2) section A - 4 entries (1-20)  
B - 1 entry, 5 "false" entries using 1<sup>st</sup> 4 notes of subject (20-35)  
C - 2 entries, 3-voice texture and introduction of 2<sup>nd</sup> CS. (35-45)  
long of modified version of CS I - 3-v. texture allows greater clarity for the listener. ("a" motive of prel. introduced)

D - 4 entries (including 1 truncated inversion), moves from I to II (45-72) - overlaps into final

Cont. of entries of "a" motive from the prelude in numerous sequences; "b" motive of prelude  
"d" motive from prelude introduced.

I entry  
vi submediant  
iii mediant  
iii " (inverted & truncated)

E - 2 entries (II, I) 3-voice texture (cpt divides itself into 3+3 measures) - note (72-79) 73-78

F - 1 entry (II) 4v, 3v, 4v (79-84) 85

G - 4 entries. II, ii, I, I<sub>2</sub> (cadential pattern before final cadence)  
use of II pedal (nr. 105-107)  
"d" motive from prelude  
(85-111)



# Fugue in C Major, BWV 545

fugue is real - only alteration of the entries in the minor

**A**  
S  
A  
T  
B

15

Dux

Comes

I

IV

10

15

Dux

II

Comes

[1st appearance of] II ornamented ctp used for end of subj. in 64-65)

20

25

25

I

IV

note similarity of ctp to "B" material from the prelude

episode I - 5 "false entries" using 1st 4 notes of the entry.

end of expr. //

30

35

IV

and the frequent use of 3rd & 6th s. throughout the episode

mod. CS I 3rd texture.

40

45

45

I

IV

Pre. mat A, motive A

CS I (mod.)

CS II

CS I 4v

CS II

50

55

VI

CS I

55

60

60

III

Dux

[fresh beginning of ornamented termination of subject]

CS II



