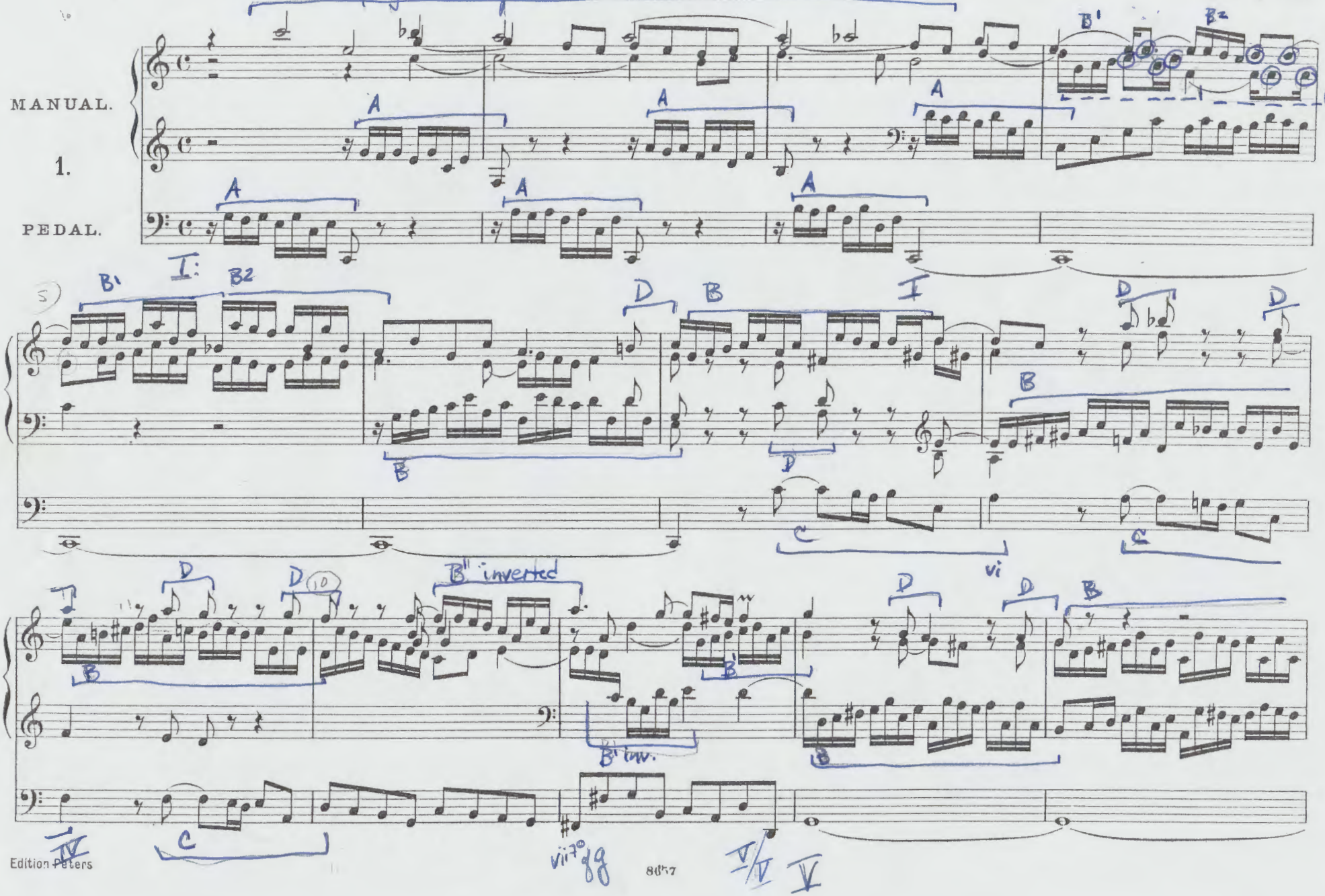
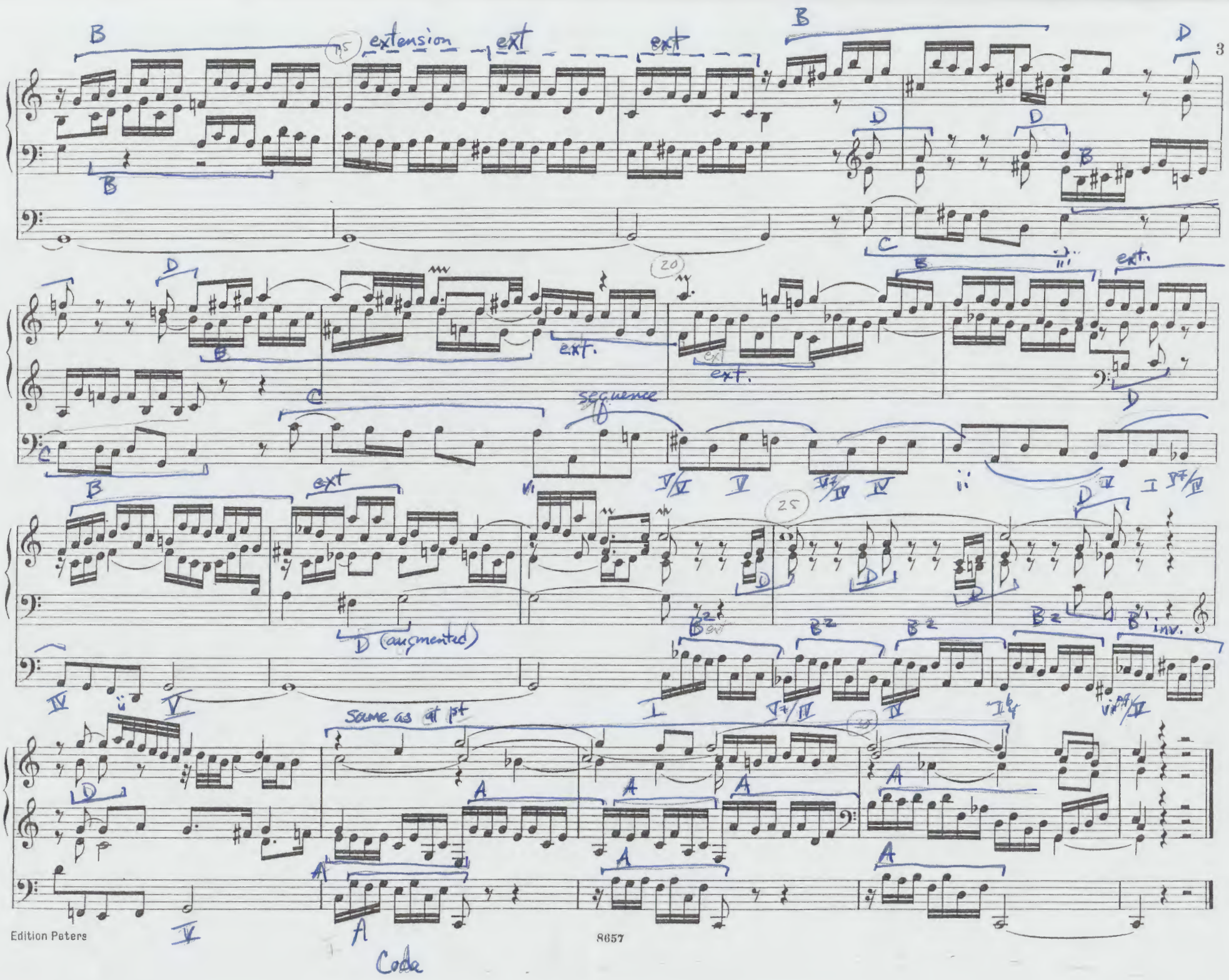
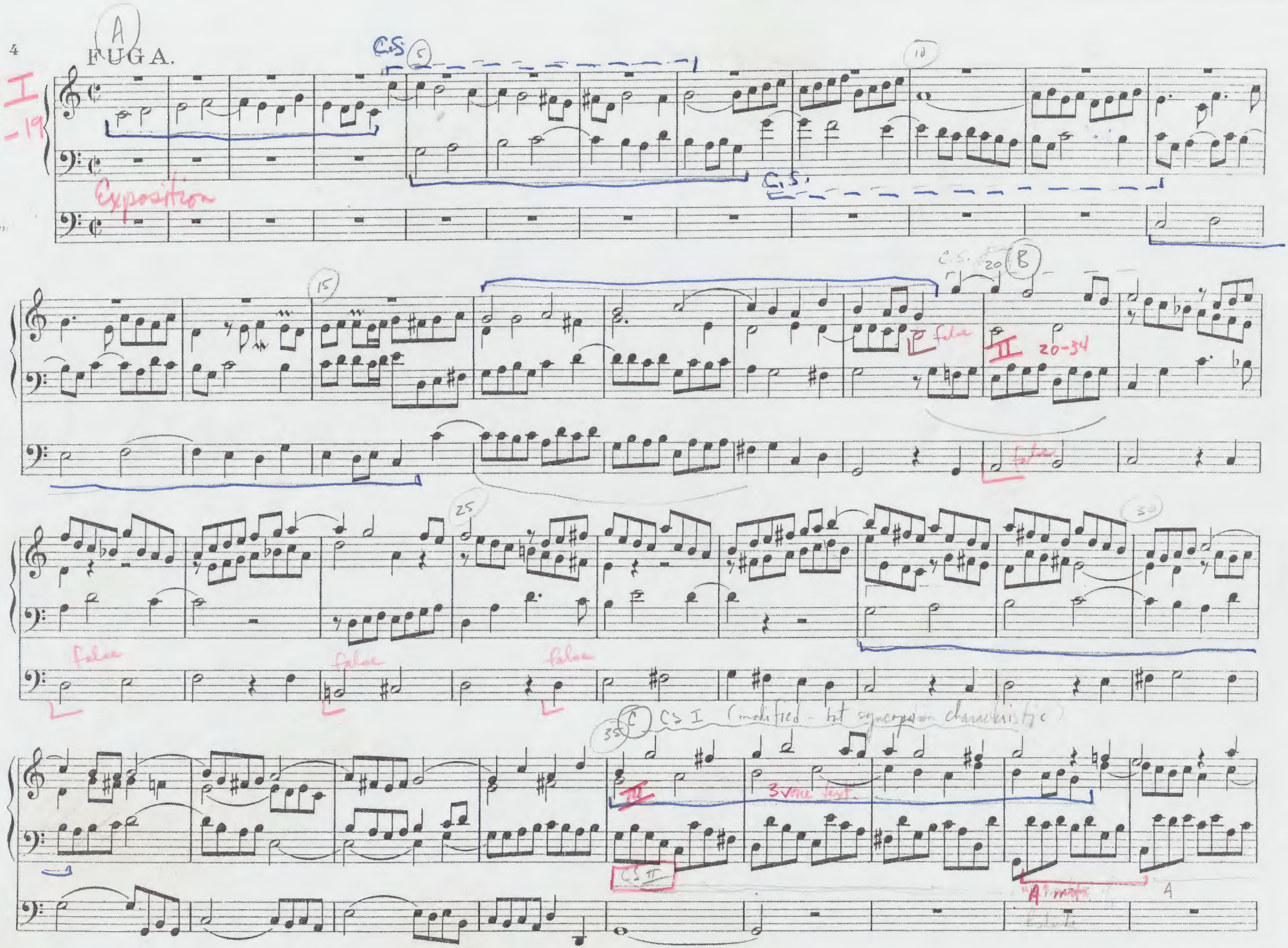
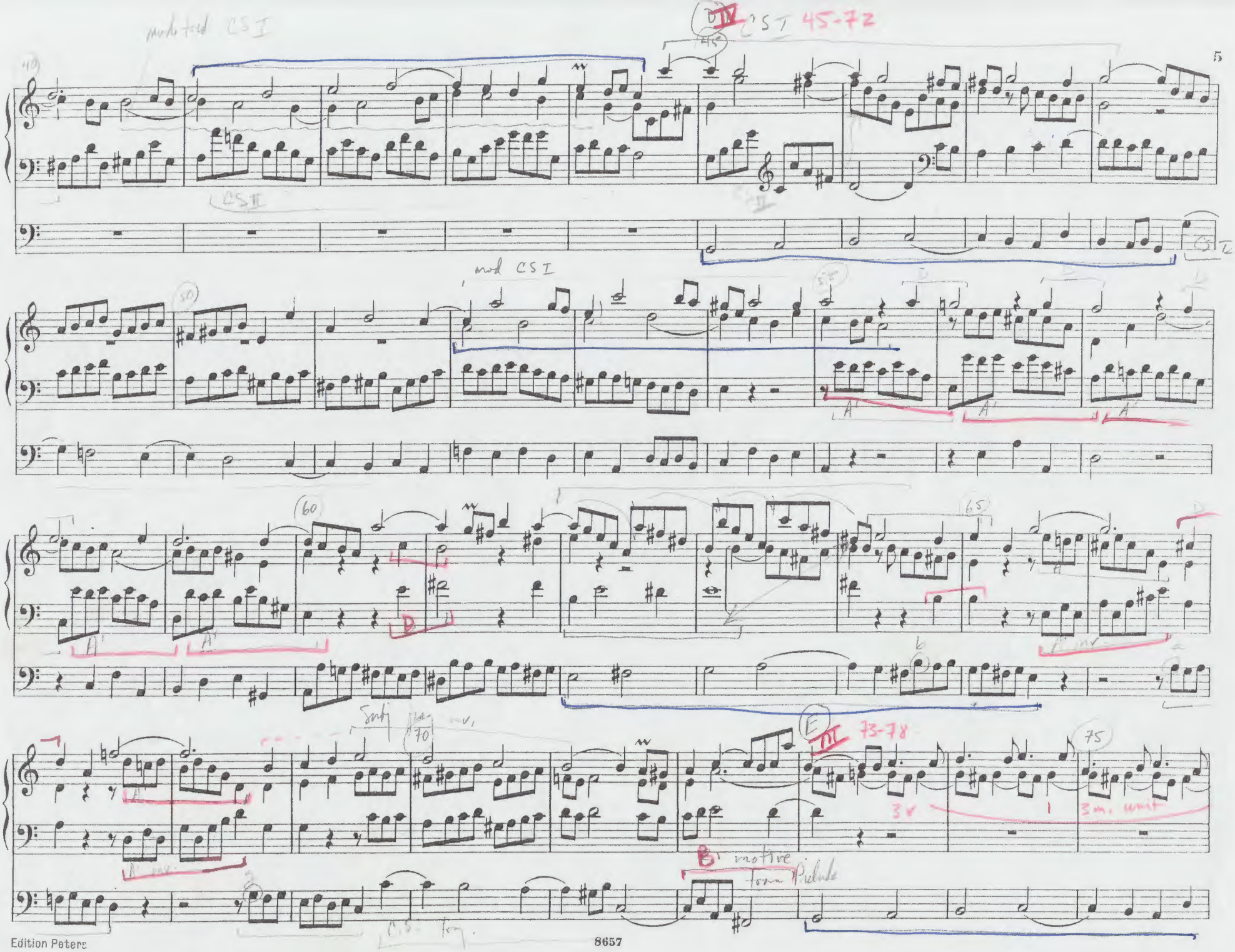
PRAELUDIUM et FUGA.

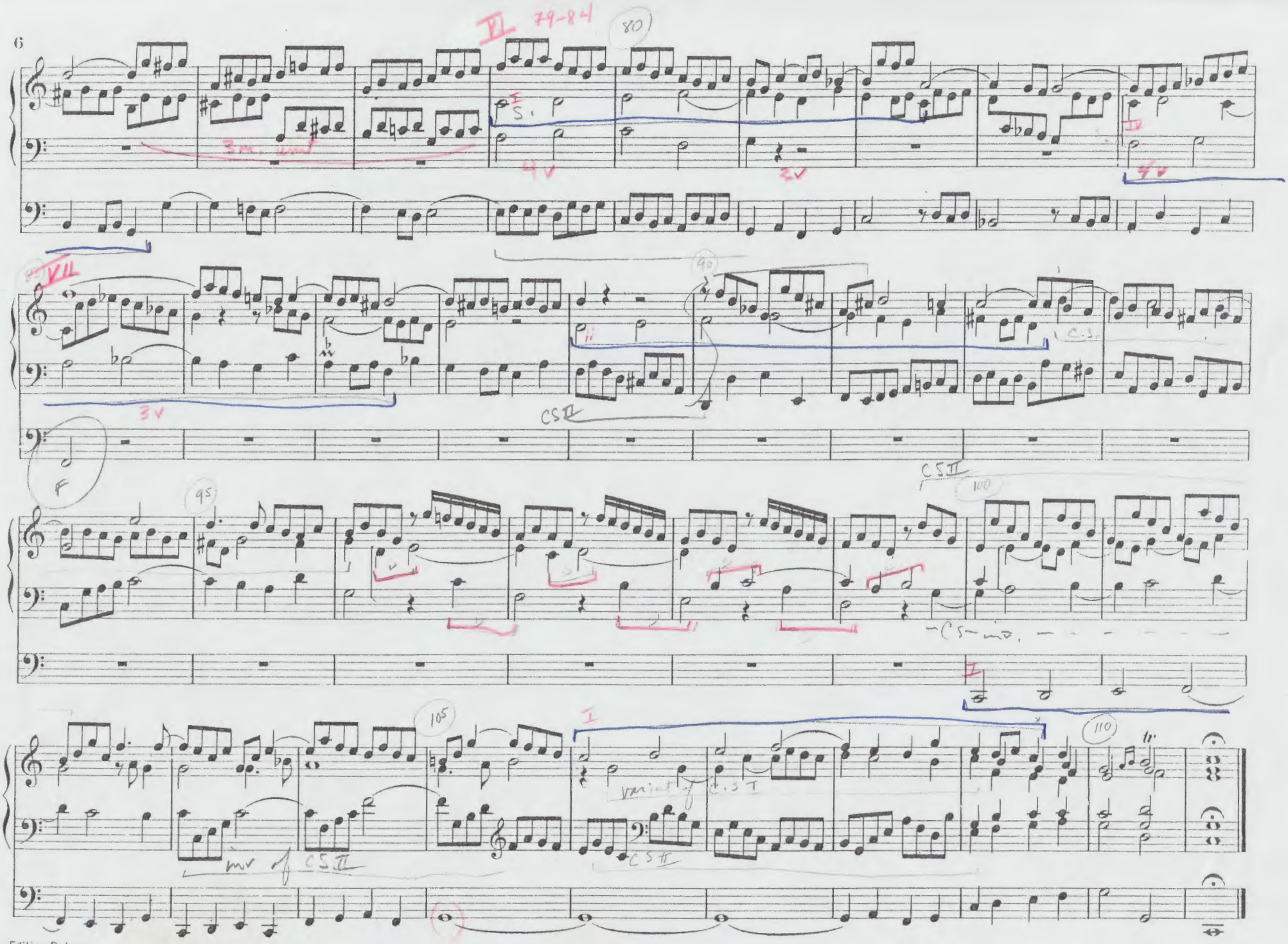
J. S. BACH.




extension
ext
ext
ext.
ext.
ext.
sequence
D (augmented)
Same as at pt
Coda


A
FUGA.
I
1-19
Exposition
C.S.
5
10
C.S.
15
C.S.
20
B
false
II
20-34
25
30
false
false
false
C
C.S. I (modified - but syncopation characteristic)
35
II
3 voice text
C.S. II
"A" major
A


mod CS I
CS II
mod CS I
A'
A'
A'
A'
A'
A'
A' inv.
A' inv.
Subj
CS II
B' motive
from Prelude



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 1st 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 3rd and 6th 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 I 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 I to the minor tonalities (vi & iii) either side of the I the iii also inverted & truncated.

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

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

harmonic sequence of entries (I [IV] ii (V) I I] VI-VII
└ 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

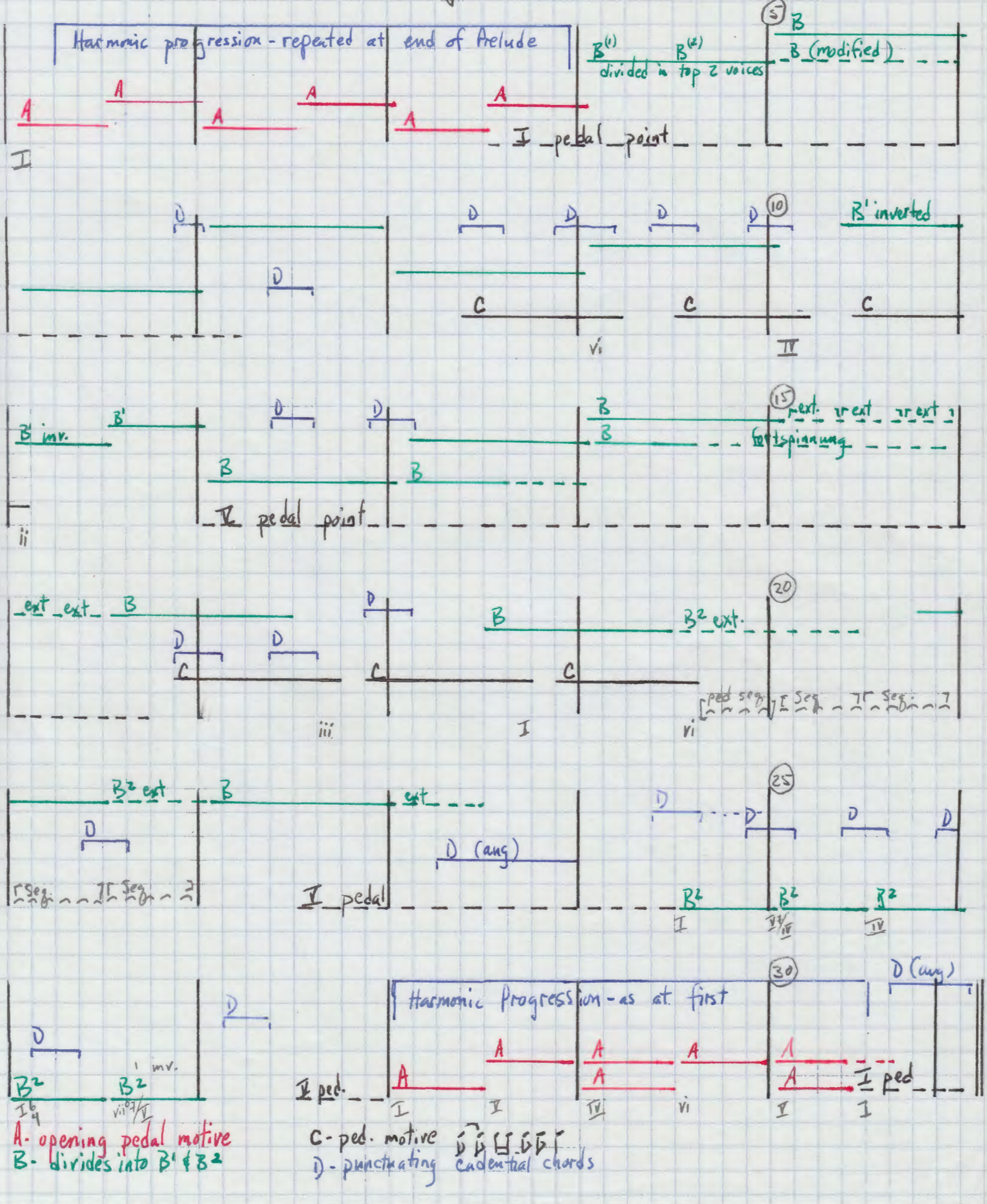
What should the "final" effect be?

Registration considerations -
Context for the performance.
Character of the piece - "Affekt"
comment re: fugues. (mode)

Insert the slow trio mvt.? - provides more contrast similarity to FSF or even ABA form commonly used in the baroque.

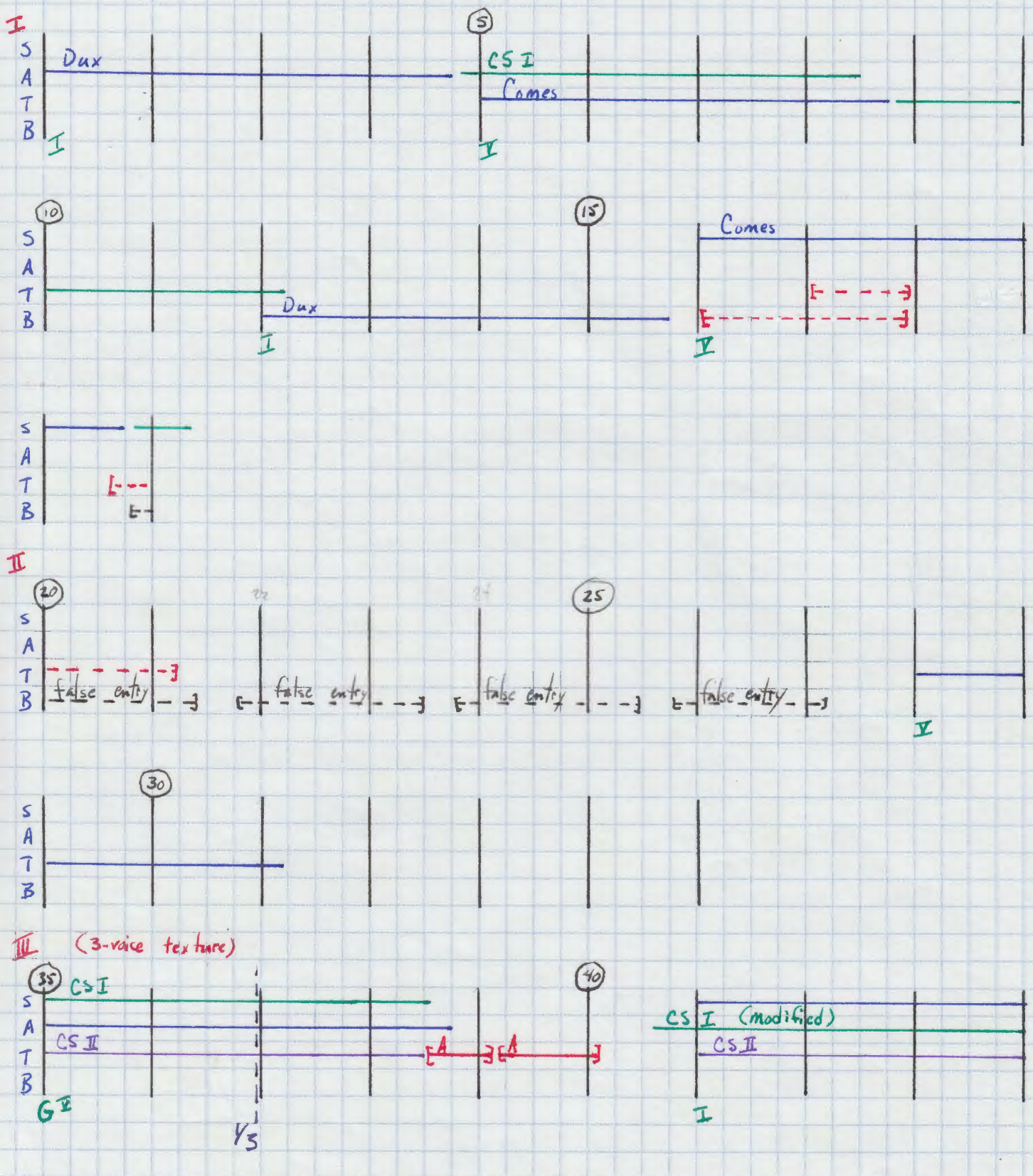
Slow practice (metronome a very useful tool)
Sing lines
Be patient w/ the process - learning great music requires & rewards our efforts.

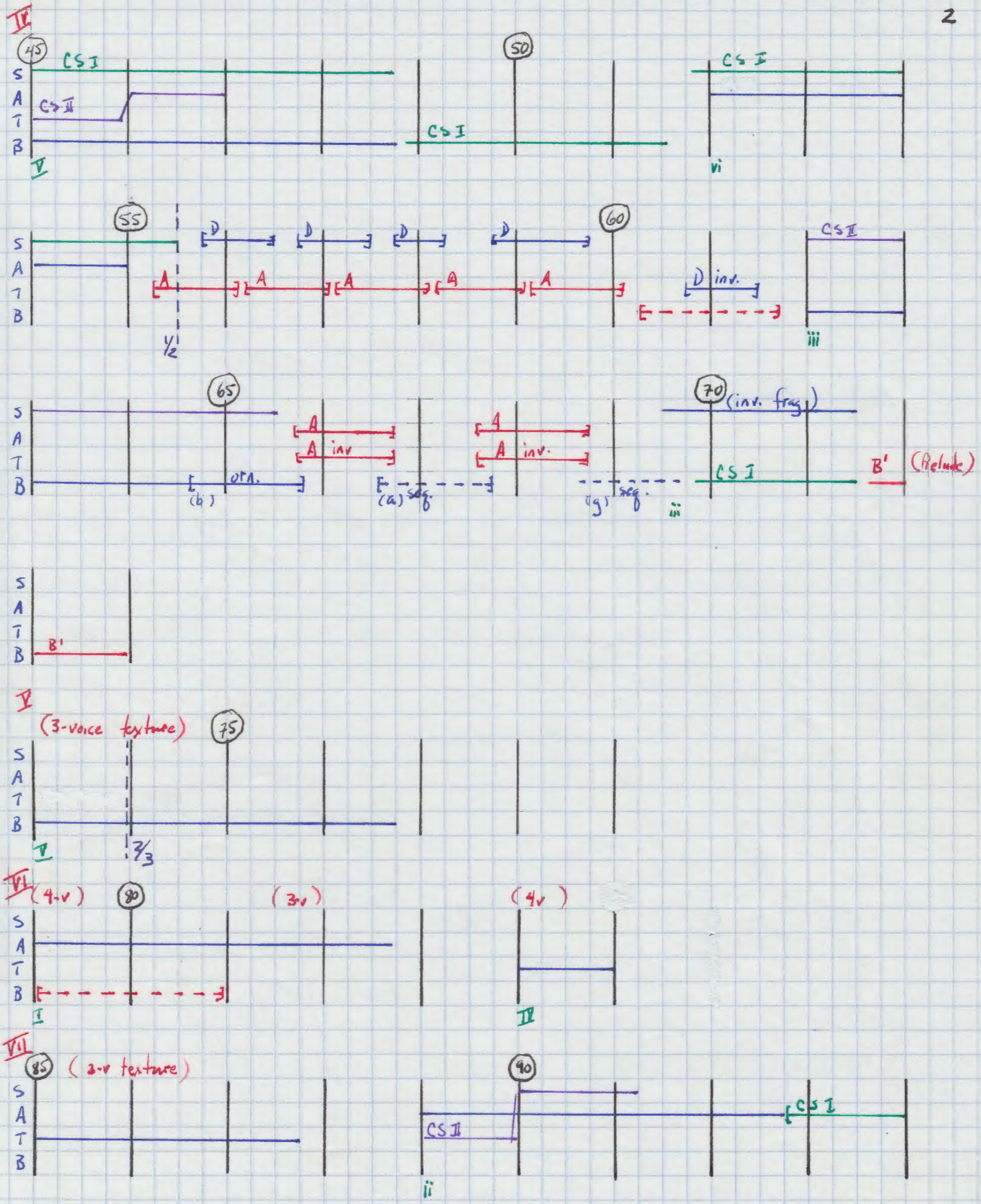
Prelude in C Major, BWV 545

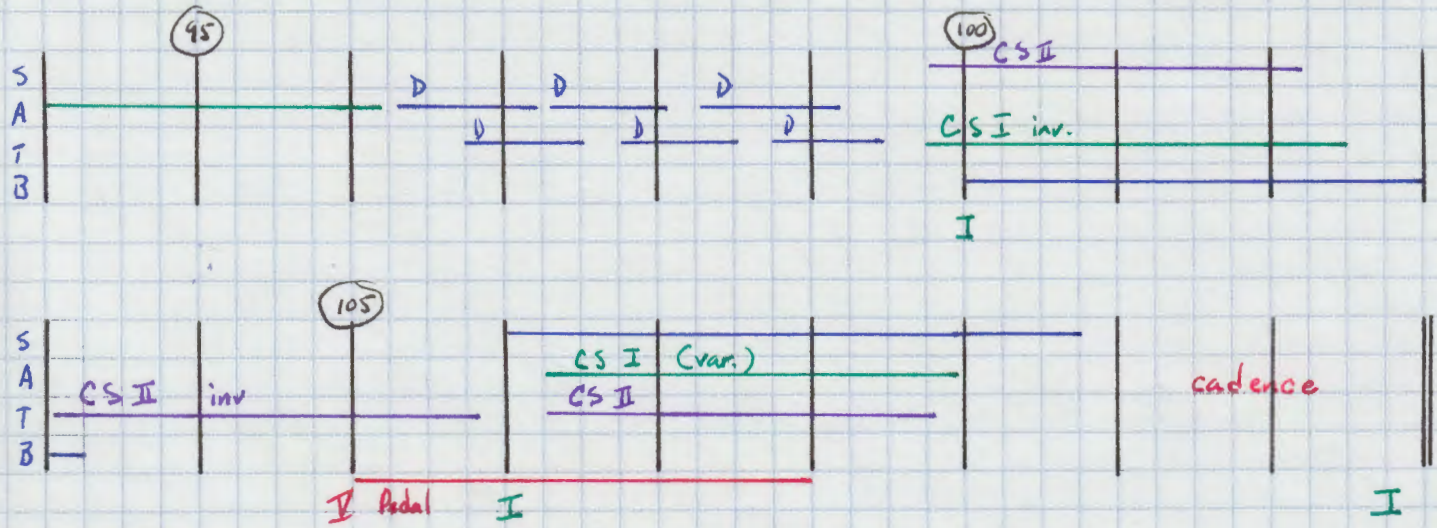


Fugue in C Major, BWV 545

(Comes is "real")




IV
45
CS I
CS II
S
A
T
B
V
50
CS I
CS I
vi
55
D
D
D
D
60
A
A
A
A
A
1/2
D inv.
CS II
iii
65
A
A inv
A
A inv.
orn.
(b)
(a) seq.
(g) seq.
70
(inv. frag.)
CS I
B'
(Relude)
iii
B'
V
(3-voice texture)
75
V
2/3
VI
(4-v)
80
(3-v)
(4v)
I
IV
VII
85
(3-v texture)
90
CS II
CS I
ii


95
S
A
T
B
D
D
D
D
D
D
100
CS II
CS I inv.
I

105
S
A
T
B
CS II
inv
CS I
(var.)
CS II
cadence
V
Pedal
I
I

1) fugue is real (instead of tonal) – all entries are real except the 2 minor entries

2) section A – 4 entries (1-20)
B – 1 entry, 5 "false" entries using 1st 4 notes of subject (20-35)
C – 2 entries, 3-voice texture and introduction of 2nd C.S. (35-45)
along w/ 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 (45-71) – overlaps into final
Cont. 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 – 1 entries (II, I) 3-voice texture (cpt divides itself into 3+3 measures) – note (~~71-79~~) 73-78

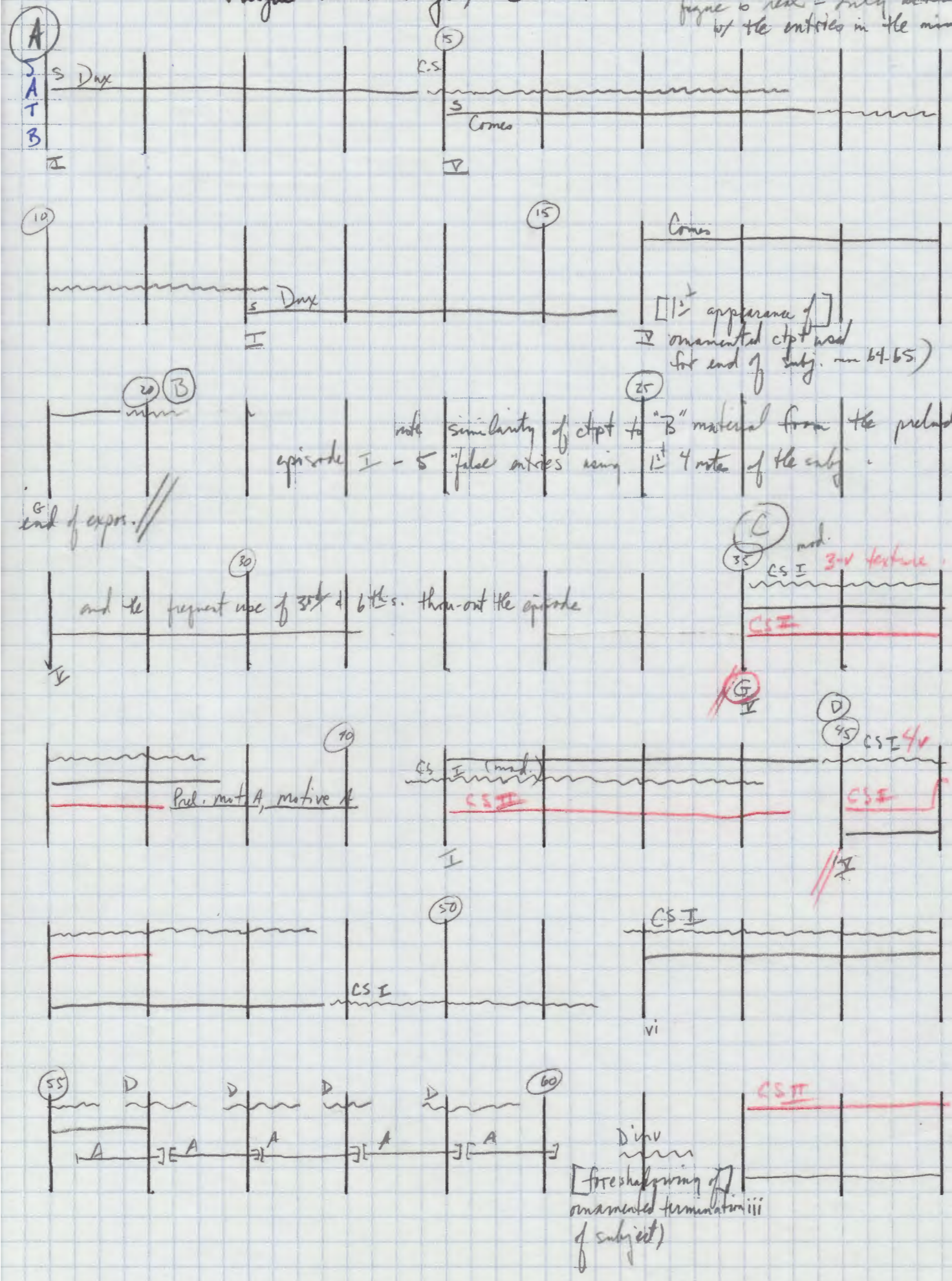
F – 1 entry (II) 4v, 3v, 4v (79 - 84/85)

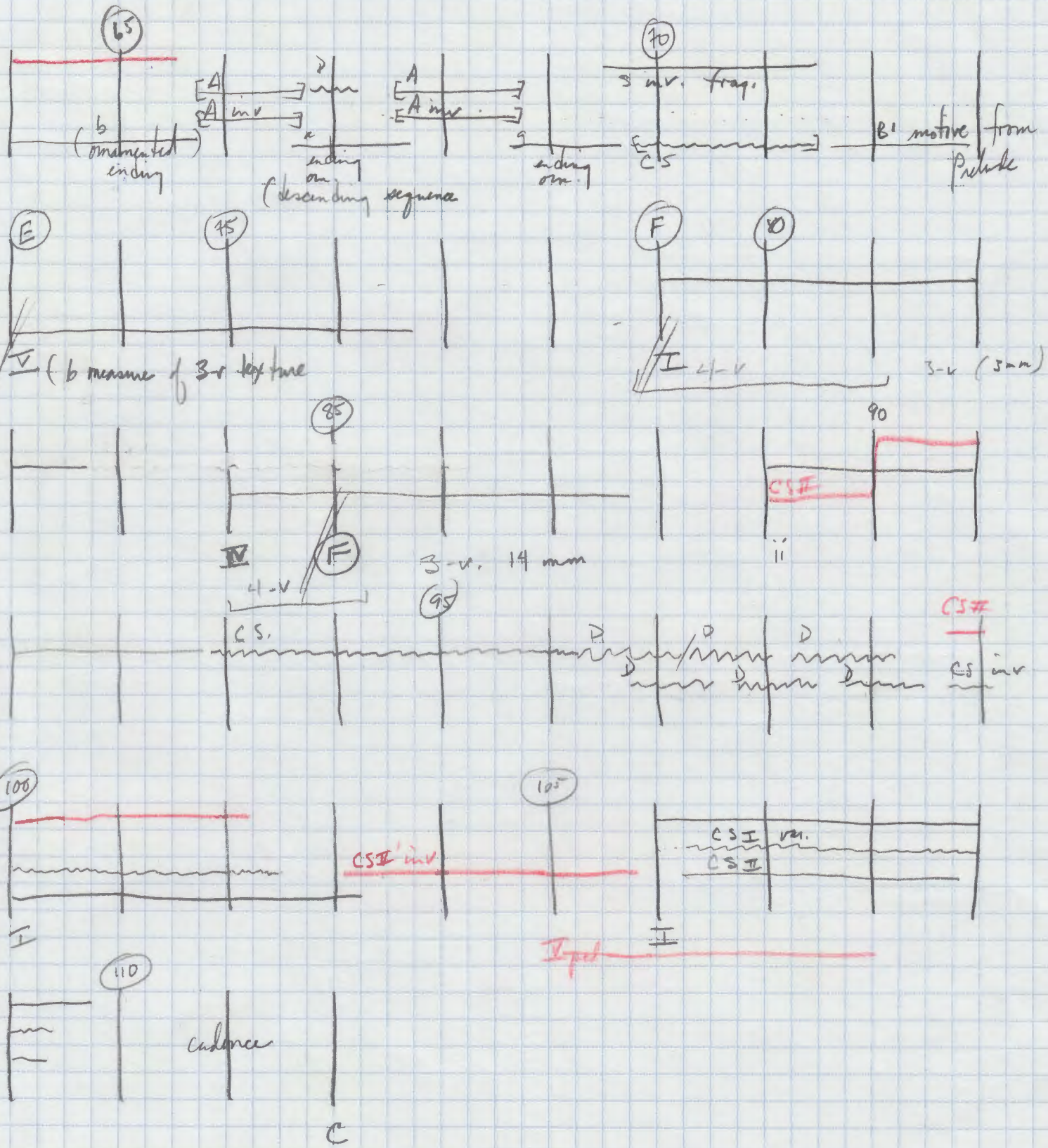
G – 4 entries. II, ii, I, I (cadential pattern before final cadence)
use of II pedal (m. 105-107)
" of "d" motive from prelude

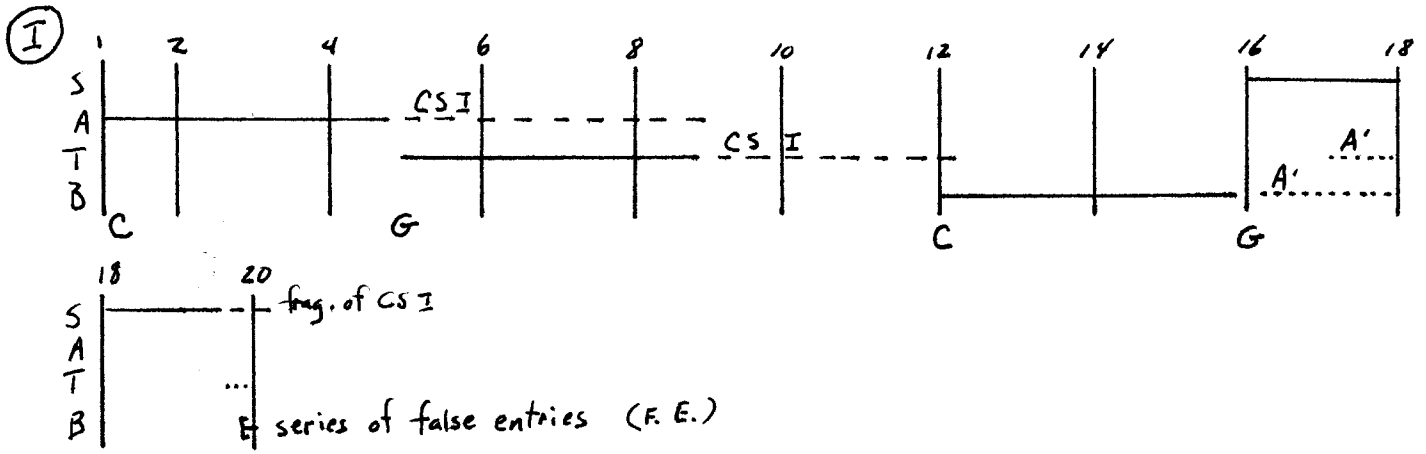
(85-111)

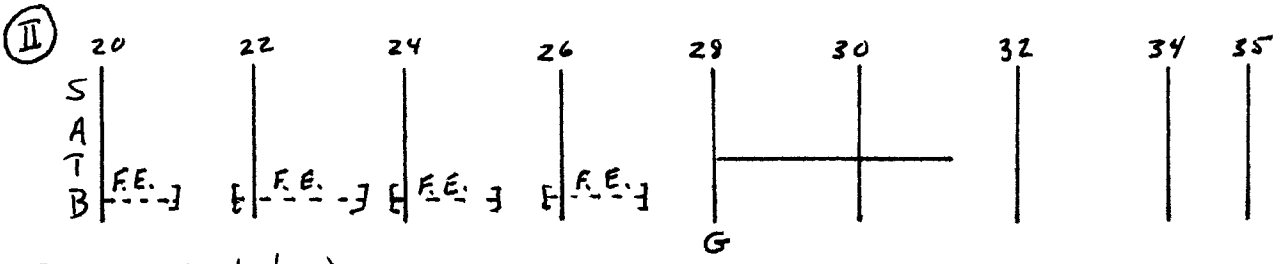
Fugue in C Major, BWV 545

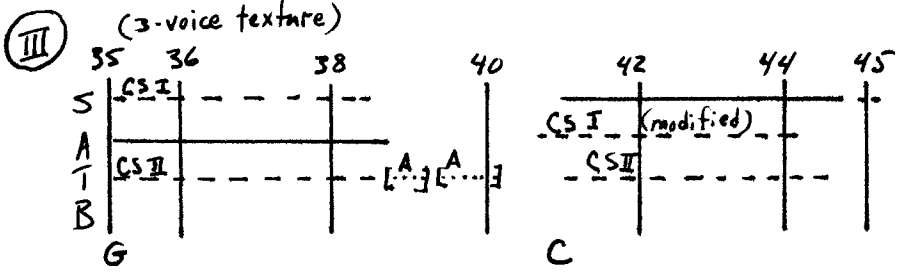
fugue to read - only alteration by the entries in the minor

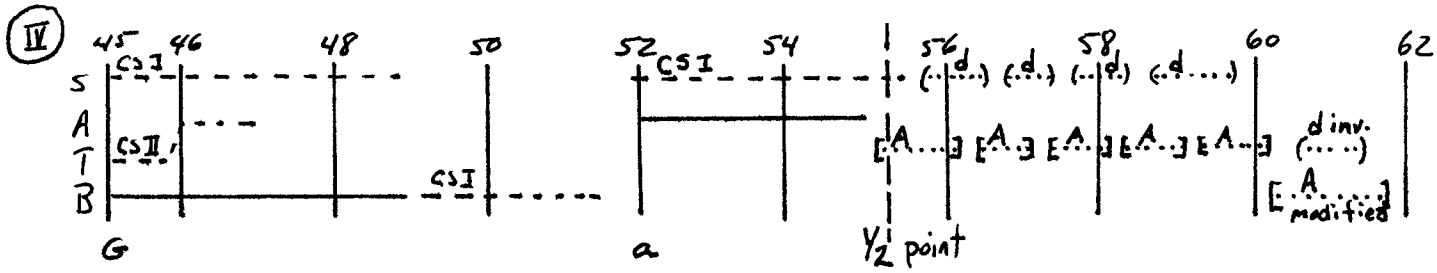


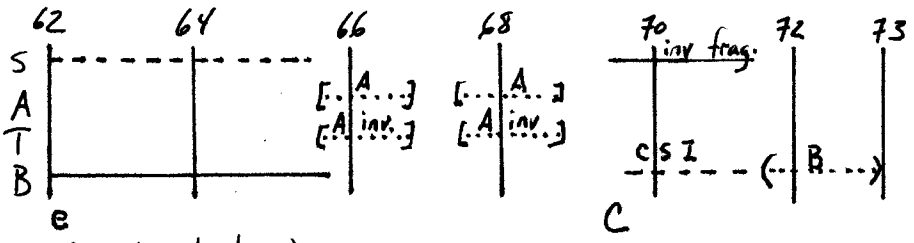

65
b
(ornamented ending)
A
A inv
D
ending on
(descending sequence
A
A inv
g
ending on
70
3 inv. frag.
CS
B' motive from Prelude
E
75
V (b measure of 3-v texture
F
80
I 4-v
3-v (3mm)
85
IV
F
4-v
3-v. 14 mm
90
CS II
ii
95
CS.
D
CS II
CS inv
100
I
105
CS II' inv
CS I var.
CS II
II
V pet
110
cadence
C

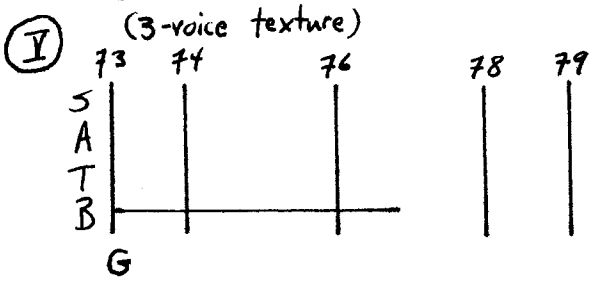

I
1 2 4 6 8 10 12 14 16 18
S
A
T
B
CS I
CS I
A'
A'
C
G
C
G
18 20
frag. of CS I
series of false entries (F. E.)

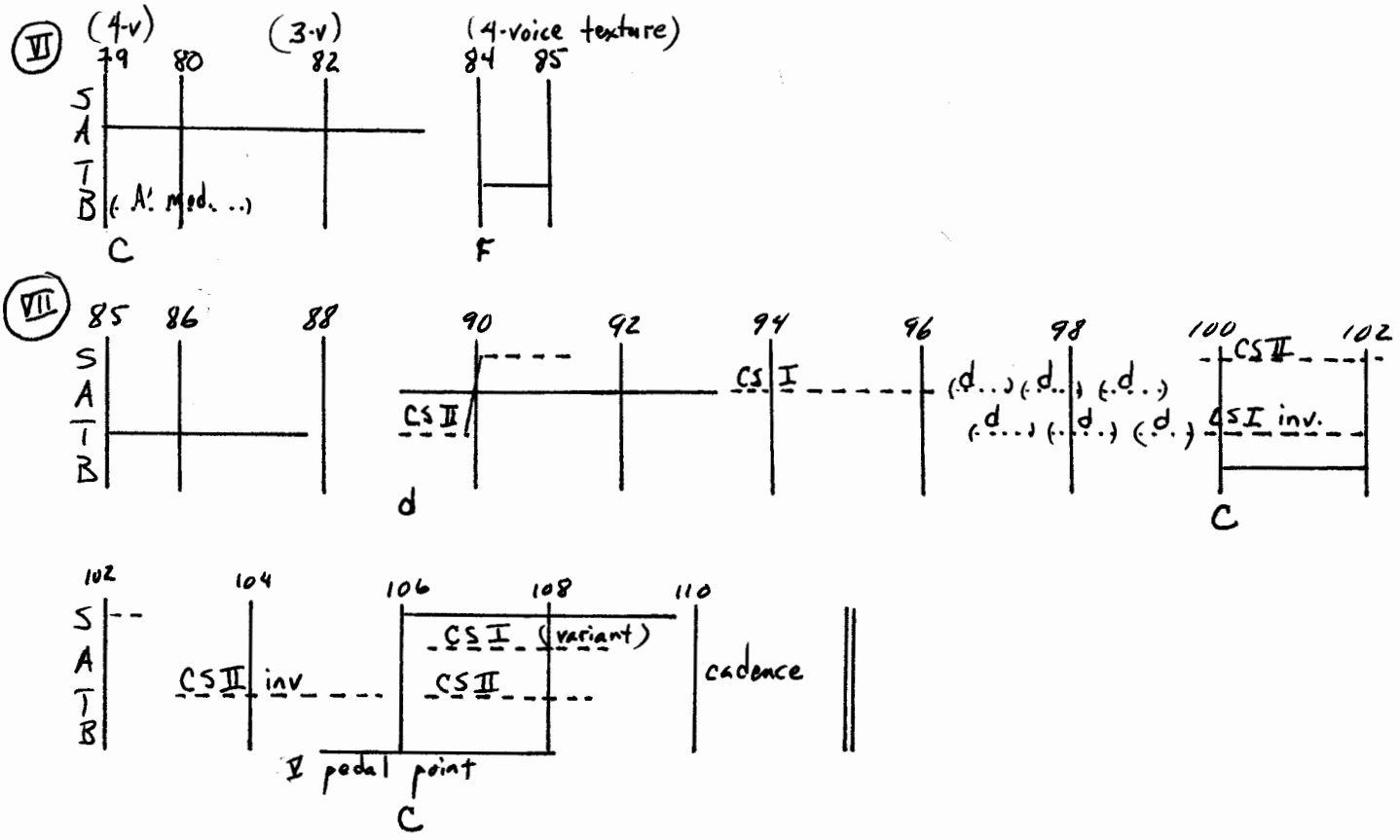

II
20 22 24 26 28 30 32 34 35
S
A
T
B
F. E.
F. E.
F. E.
F. E.
G

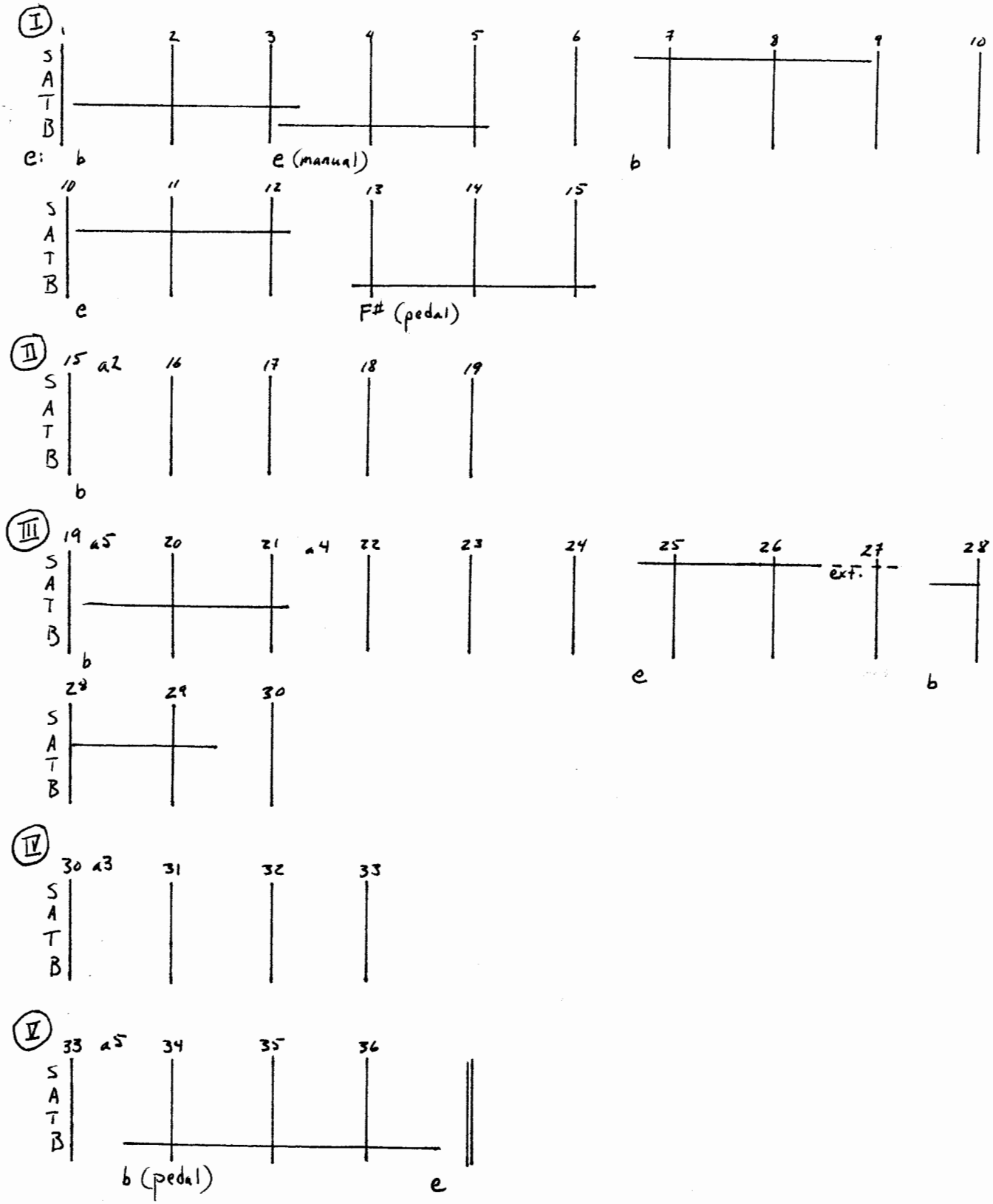

III
(3-voice texture)
35 36 38 40 42 44 45
S
A
T
B
CS I
CS II
A
A
CS I (modified)
CS II
G
C


IV
45 46 48 50 52 CS I 54 56 58 60 62
S
A
T
B
CS I
CS II
CS I
d
d inv.
A
A modified
G
a
½ point


62 64 66 68 70 inv frag. 72 73
S
A
T
B
A
A inv.
A
A inv.
CS I
B
e
C


V
(3-voice texture)
73 74 76 78 79
S
A
T
B
G


VI
(4-v)
(3-v)
(4-voice texture)
79
80
82
84
85
S
A
T
B
(A: mod. ...)
C
F
VII
85
86
88
90
92
94
96
98
100
102
CS II
CS I
CS I inv.
d
C
102
104
106
108
110
CS I (variant)
CS II inv
CS II
cadence
I pedal point
C


I
1
2
3
4
5
6
7
8
9
10
S
A
T
B
e:
b
e (manual)
b
10
11
12
13
14
15
S
A
T
B
e
F# (pedal)
II
15
a2
16
17
18
19
S
A
T
B
b
III
19
a5
20
21
a4
22
23
24
25
26
27
ext.
28
S
A
T
B
b
e
b
28
29
30
S
A
T
B
IV
30
a3
31
32
33
S
A
T
B
V
33
a5
34
35
36
S
A
T
B
b (pedal)
e