

# Fugal Analysis

**Bach's Prelude and Fugue in C Major BWV 846** is the first fugue in book one of the Well-Tempered Clavier and was written especially for young students to practice and study, as well as to learn the art of fugal composition from.

## 1. Exposition /6

a) How many voices does this fugue have?

- 3     4     5

b) Clearly label the subjects on the music with an (S)

c) Clearly label the answers as either a tonal answer (TA) or a real answer (RA)

d) What is unorthodox about the key structure and thematic entires in the exposition? /4

---



---



---



---

e) How many countersubjects does this fugue have? /4

- 1     2     3     none

f) Does this exposition feature a link?

- yes     no

g) In which bar does the exposition end and why?

---



---

## 2. Post-expositional Fugal Development

a) Name the key and type of cadence in the following measures:

	Key	Type of Cadence	/10
mm. 10	_____	_____	
mm. 13-14	_____	_____	
mm. 17	_____	_____	
mm. 19	_____	_____	
mm. 23-24	_____	_____	

- b) Label each complete statement of the theme (**TH**) between mm.7-14. /4
- c) How many complete statements of the theme occur between mm. 14-24 /3
- 4     6     8     almost too many to count
- d) Is there any musical material in the development section that is not derived from the original subject of the fugue?
- yes     no
- e) How many episodes does this development section have? \_\_\_\_\_
- f) Label three stretto (**STR**) and three false stretto (**F-STR**) directly on the score. /6

### 3. Coda

- a) In which bar does the coda begin and how do you know? /2

---



---

- b) Explain the abundance of Bb's in the coda. Why does this not destabilize the ending? /3

---



---



---



---

- c) As an ARCT Analysis student, why is it understandable that the Bach never featured an inverted statement of the subject or incorporated invertible countersubjects into this fugue? /5

---



---



---



---



---



---

# FUGA I.

Andante. (♩ = 60.)  
a 4.

*mf legato*

4

7

*cresc.*

10

12

*f*

*poco rit.*

14 *a tempo*

*p* *cresc.*

This system contains measures 14, 15, and 16. The music is in a 7/8 time signature. Measure 14 starts with a piano (*p*) dynamic. The right hand features a melodic line with various ornaments and slurs, while the left hand provides a rhythmic accompaniment. Measure 15 continues the melodic development with a crescendo (*cresc.*) marking. Measure 16 concludes the system with a trill (*tr*) in the right hand.

17

*tr*

This system contains measures 17 and 18. Measure 17 features a trill (*tr*) in the right hand. The left hand has a steady accompaniment. Measure 18 continues the melodic line with various ornaments and slurs.

19

*f*

This system contains measures 19, 20, and 21. Measure 19 starts with a forte (*f*) dynamic. The right hand has a complex melodic line with many ornaments and slurs. The left hand has a rhythmic accompaniment. Measure 20 continues the melodic development. Measure 21 concludes the system with a trill (*tr*) in the right hand.

22

*p*

This system contains measures 22, 23, and 24. Measure 22 features a piano (*p*) dynamic. The right hand has a complex melodic line with many ornaments and slurs. The left hand has a rhythmic accompaniment. Measure 23 continues the melodic development. Measure 24 concludes the system with a trill (*tr*) in the right hand.

25

*cresc.* *f*

This system contains measures 25, 26, and 27. Measure 25 starts with a crescendo (*cresc.*) marking. The right hand has a complex melodic line with many ornaments and slurs. The left hand has a rhythmic accompaniment. Measure 26 continues the melodic development. Measure 27 concludes the system with a forte (*f*) dynamic.