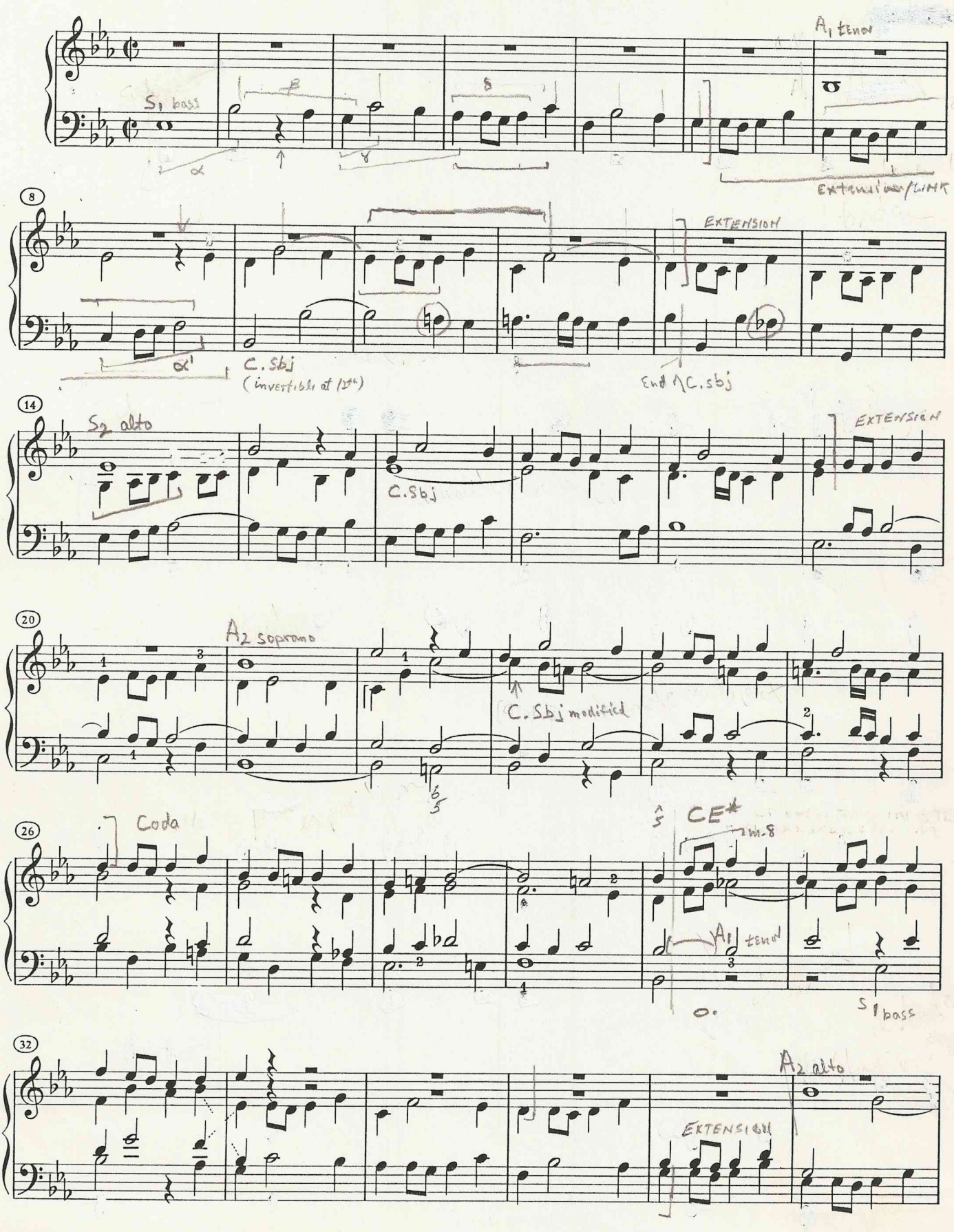
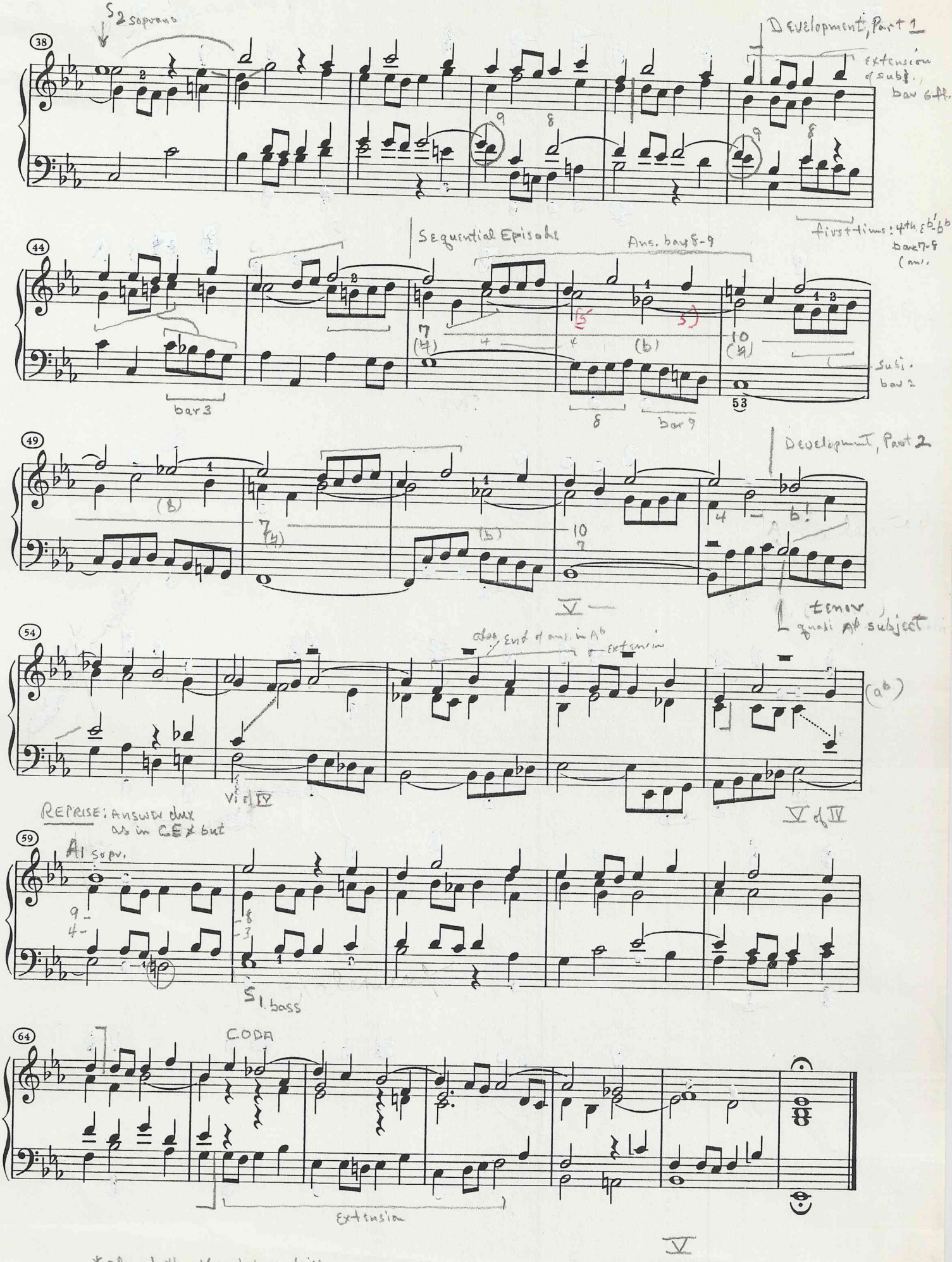
FUGA VII

A 4 VOCI




S2 soprano
38
Development, Part 1
extension of subj.
bar 6ff.
Sequential Episode
Ans. bars 8-9
44
bar 3
bar 9
53
Subj. bar 2
49
Development, Part 2
V
tenor
quasi Ab subject
54
also end of ans. in Ab
extension
(ab)
V of IV
REPRISE: Answer duex as in CE♯ but
59
A1 sopr.
S1 bass
64
CODA
Extension
V
* also stretto w/ ○ betw. entries

Bach, E^b Fugue, WTC II

Discussion Questions

1. Where does the subject end?

3. Invertible counterpoint between answer, subject, and counter subject? In A_2 the counter subject should enter bar 23 but does not. Why?

4. Counter-exposition in bars 30-43: What are the fugal constituents?

   How do the entries relate to those in the exposition?

   What is the typical design of a counter-exposition?

   (Voices that stated subjects state answers and vice versa)

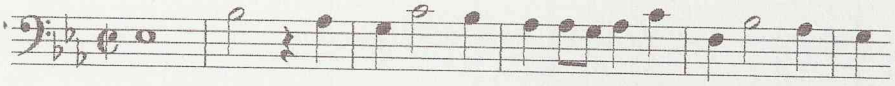
5. Why does Bach often include a section in the subdominant key near the end of a fugue?

6. What is the linear/contrapuntal-harmonic role of the "sequential episode" that begins in bar 46?

7. Why are fugues difficult to analyse using Schenkerian paradigms?

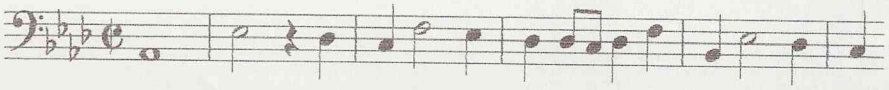
8. In fugue study, a good deal is made of "voice-identity." How important is this to the deeper structure of the fugue in this case?

E♭ subj.

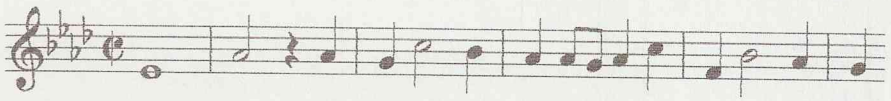


E♭ ans.

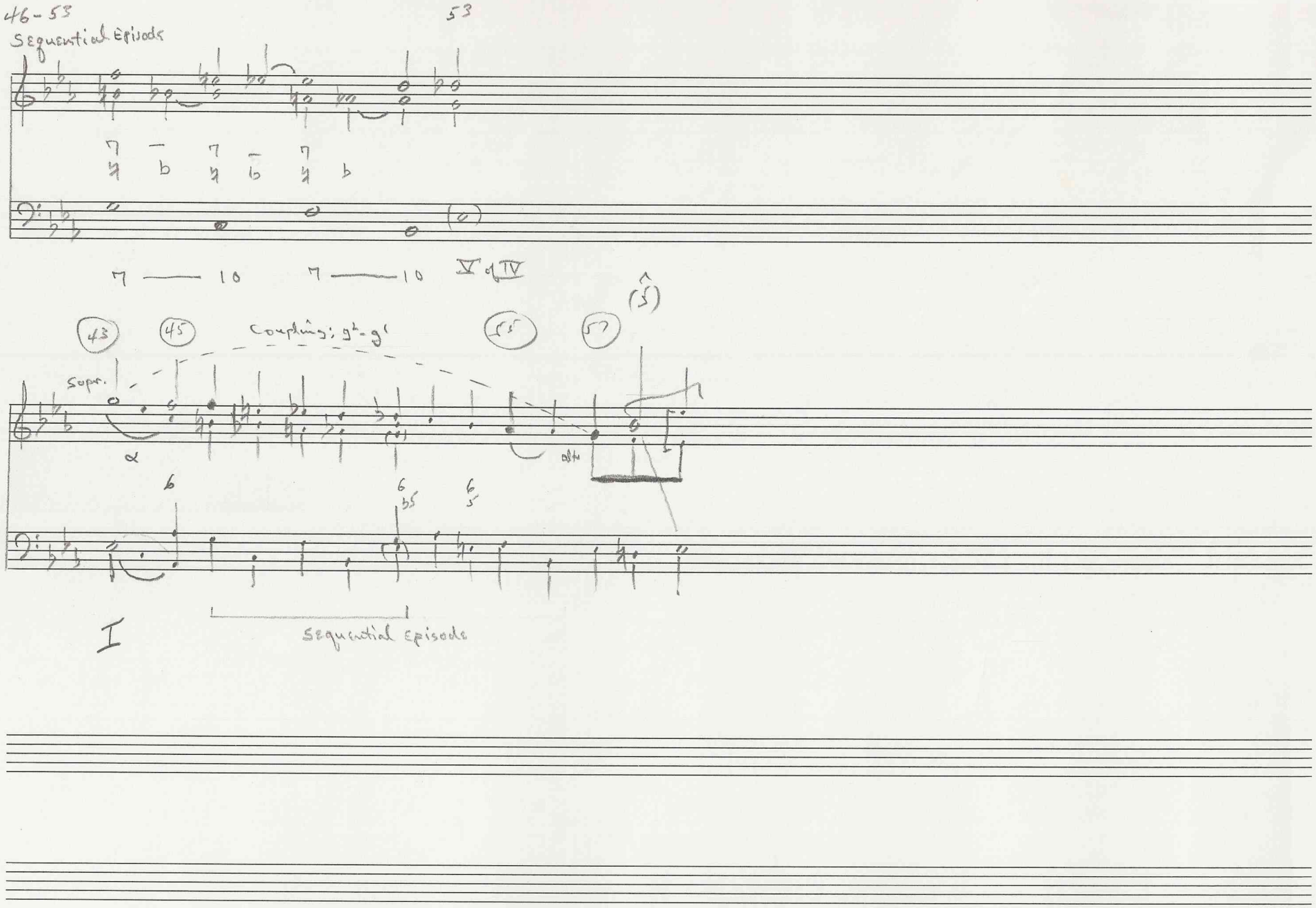
Ab subj.



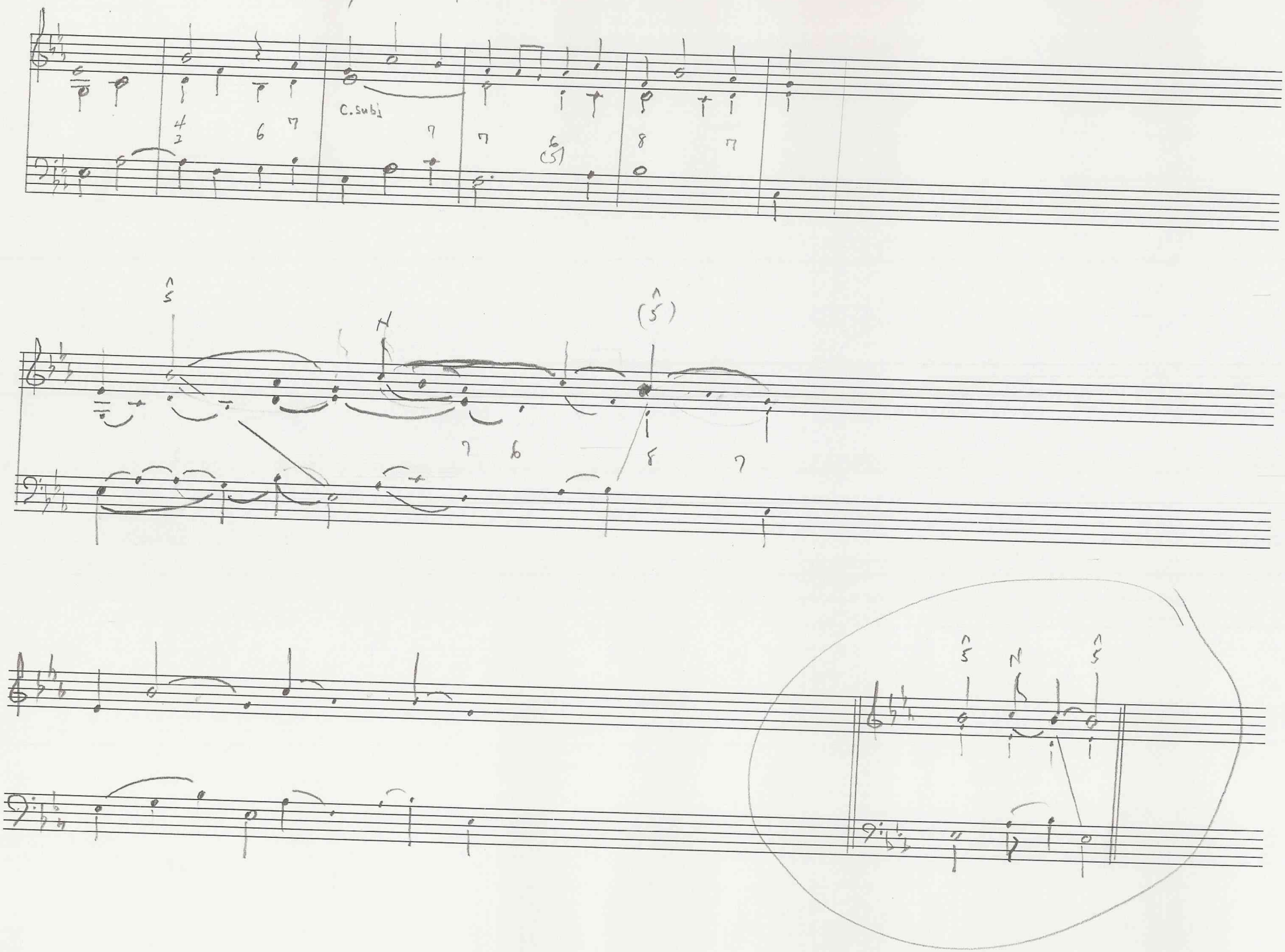
Ab ans.



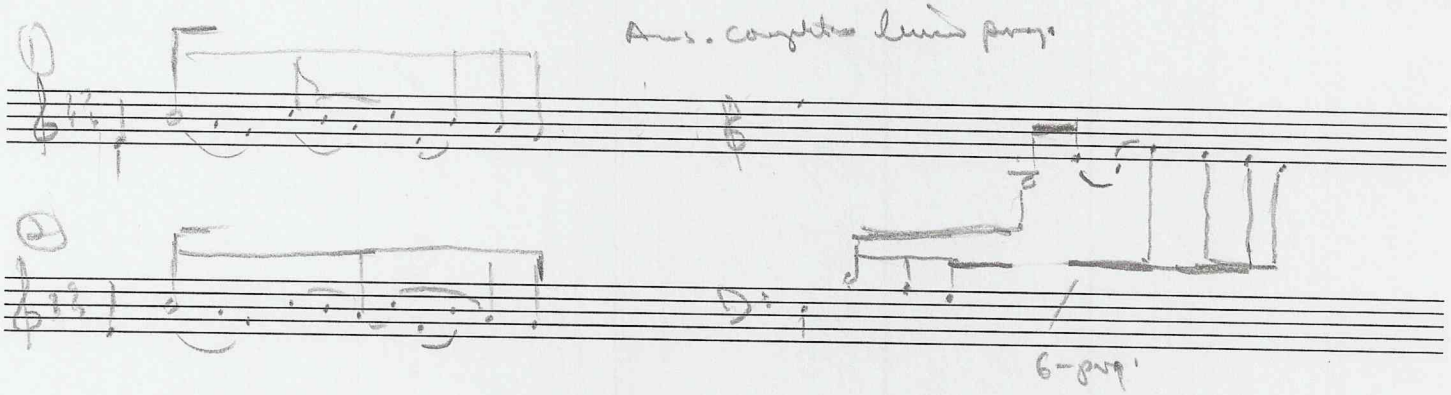
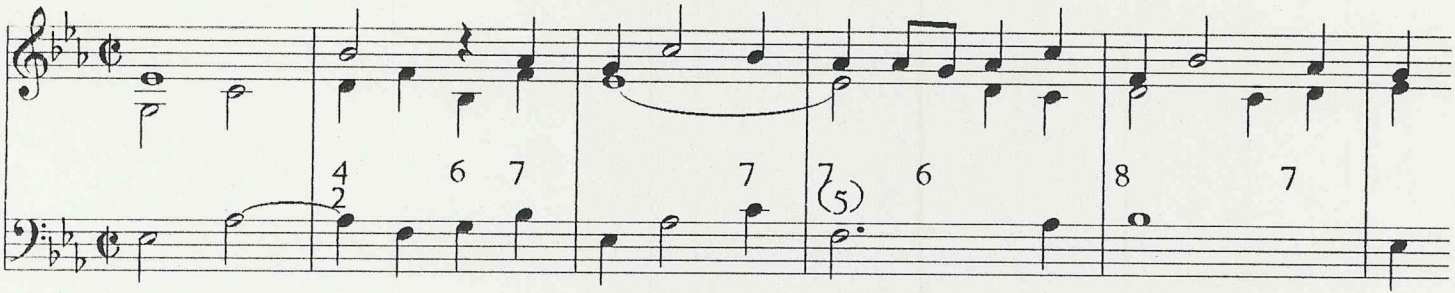
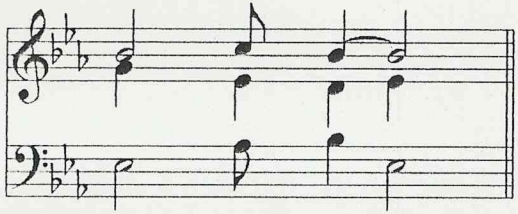
= tonic subject, except for first A♭


46-53
Sequential Episode
53
7 — 7 — 7
7 — 10 7 — 10 V of IV
43
45
Coupling: g2-g1
55
57
Sopr.
alto
6
6 b5
6 5
I
Sequential Episode

(14) First accompanied subject Entry



Which



m. 14: first accompanied subject entry