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OUTLINE ANALYSIS

OF EACH OF

J. S. BACH'S

FORTY-EIGHT FUGUES

(IN THE "DAS WOHLTEMPERIRTE CLAVIER")

BY

BROOK SAMPSON,

MUS. BAC., OXON.; F.R.C.O.

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Preface.

The following outline analysis of each fugue is intended to provide the first stage upon which a more or less complete analysis, according to the requirements of each student, can be worked out by referring to "A Digest of the Analyses of J. S. Bach's Forty-eight Fugues."

These fugues form part of the collection of Preludes and Fugues so well known as "the 48," and named Das Wohltemperirte Klavier (the Well-Tempered Clavier).

The term "Well Tempered," refers to a system of tuning the clavier and other keyed instruments, which was in opposition to the then prevailing system. The musicians of that time (eighteenth century) began to feel that changes of key must be more extended, therefore they wished to have their claviers tuned on the "equal temperament system," which allowed a performer to play in any key. Bach thoroughly believed in this new system, and composed a Prelude and Fugue in every major and minor key, forming the first volume of twenty-four. This first set was completed in 1722, and a second set of twenty-four about the year 1744.

Sir Hubert Parry in his most interesting book entitled "The Story of the Development of a Great Personality," says:—"The adoption of this name 'Das Wohltemperirte Clavier' (Well Tempered Clavier) by Bach, was a public and deliberate recognition of a radical change in the construction of European scales, of such pre-eminent importance, that it is no exaggeration to say, that without it modern musical art would have been absolutely impossible."

The following extract from the periodical named will be interesting to many:—"Old readers of The Organist and Choirmaster will remember an article which appeared in our columns some years ago, describing a visit of the (then) three Editors (with several other professional friends) to Miss Eliza Wesley at Islington. That lady had in her possession in those days Bach's own autograph of the Second Volume (with the exception of a few pages). This MS. belonged to her father, Samuel Wesley, one of the earliest English editors of the 48; and after Miss Wesley's death, it was sent to the British Museum, where it can now be seen."
DEFINITIONS.

Some of these definitions are taken from articles in "Grove's Dictionary of Music," by the kind permission of the publishers (Messrs. Macmillan), or from "Fugue," by E. Prout (Augener), or "A Digest of the Analyses of J. S. Bach's Forty-Eight Fugues," by Brook-Sampson (Vincent).

The technical terms, Subject and Answer, are used with a restricted meaning, because many of the tables, groups and lists in the Digest have special reference to them as representing something definite, viz.:

(a) Subject—the phrase upon which the Fugue is founded, and as it appears in the Exposition (the Tonic form of the phrase).

(b) Answer—the phrase as it appears in answer to the Subject in the Exposition (the Dominant, sometimes the Subdominant, form of the phrase).

(c) Theme is the general term applied to the various forms which the phrase (Subject) afterwards takes in the Fugue, such as entries on degrees of the scale other than Tonic or Dominant; entries in other keys; the phrase in augmentation; the phrase in diminution; the phrase by inverse movement.

The technical names of the degrees of the scale are:

<table>
<thead>
<tr>
<th>Degrees of the Scale</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
</tr>
</thead>
</table>

In a minor key, the key of the minor seventh of the scale, which is the dominant of the Relative Major key, is abbreviated Mi. 7.

Exposition is that part of the Fugue during which the voices make their first entries in succession, and which extends as far as the conclusion of the Subject or Answer (as the case may be), by the voice that enters last (E. Prout, Fugue).

Counter-Exposition—This is really a second Exposition in the same two keys as the first, but with important differences. For instance, the voices which before had the Subject now have the Answer, and vice versa; and that frequently the Answer leads and the Subject replies. Sometimes the Counter-Exposition is only partial.

Figure is any short succession of notes, either as melody or a group of chords, which produces a single, complete and distinct impression. It is, in fact, the shortest complete idea in music; example from Fugue 2: — , which is used 50 times in the Fugue; example from Fugue 29: — , used 111 times.

Phrase is one of the smallest items in the divisions which distinguish the form of a musical work: example from Fugue 29: —
DEFINITIONS.

Counter-Subject. When the Subject of a Fugue has been proposed by one voice, it is usual for the Answer, which is taken up by another voice, to be accompanied by the former with a Counterpoint sufficiently recognisable as a definite subject to take its part in the development of the Fugue, and this is called the Counter-Subject:—

Answer.

Counter-Subject (C.S.)

from Fugue 2.

Inversion. This word bears, in musical terminology, five different significations: (I) to intervals; (II) to chords; (III) a Pedal Point is described as inverted, when the sustained note, instead of being placed in the Bass, is transferred to an upper part and the characteristic note (whether sustained or reiterated) forms no part of the harmony, which remains wholly unaffected, either by its presence or removal.  

(IV) Counterpoint is said to be inverted when the upper part is placed beneath the lower, or vice versa; for instance, the extract above, from Fugue 2, the C.S. is below the Ans., whereas here the two phrases are inverted:—

When two parts are invertible it is called double counterpoint, and the inversion may take place at any interval, thus giving rise to fourteen different species of Double Counterpoint, viz., in the Second, Third, Fourth, Fifth, Sixth, Seventh, Eighth, Ninth, Tenth, Eleventh, Twelfth, Thirteenth, Fourteenth and Fifteenth, either above or below.  

When three-part writing is so constructed as to be completely invertible, that is, when each part in turn will make an effective Bass, while the other two standing above it may still change places, the result is called triple counterpoint. Whereas double counterpoint offers only two possibilities—the original and its inversion, triple has six—the original and five different inversions; and obviously the addition of a fourth invertible part—making quadruple counterpoint—will give exactly four times the six versions of triple, viz., twenty-four, etc.  

(V) In Counterpoint, the term inversion is also used to signify the repetition of a phrase or passage with reversed intervals, or, as it is sometimes called, by contrary motion (see Examples, pp. 17–20, Section I).

N.B.—When double, triple and quadruple counterpoint are referred to, it is to be understood that transposition may or may not have taken place.

Coda is the Italian for a tail, and the term is applied, in a Fugue, to that portion of music (variable in length and construction), which comes at the end to close the composition in a satisfactory manner.

Codetta is the diminutive of Coda, and is also variable in length and construction, but the difference is, that it is applied, in a Fugue, to the portions of music which serve as links between different entries, &c. (Plural—Codette).

Episode—in a Fugue an Episode is a portion of the music in which the principal subject does not appear in a complete form, or not even alluded to in many examples, but is founded upon some material taken from the accompanying counterpoints, or from the Codette, &c.

Stretto—to draw close. In a Fugue a Stretto is two or more entries of the Theme (necessarily in different voices) in "close" imitation. (Plural—Stretti).
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FUGUE 1\textsuperscript{st}, C major.

OUTLINE ANALYSIS.


Bars: 10-12 12-13 13-14 Codetta II. Cadence in A minor.


Over a Tonic Pedal.

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>C to G</td>
</tr>
<tr>
<td>C</td>
<td>G to C</td>
</tr>
<tr>
<td>C</td>
<td>C to G</td>
</tr>
<tr>
<td>G</td>
<td>G</td>
</tr>
<tr>
<td>A mi.</td>
<td>C to G</td>
</tr>
<tr>
<td>G</td>
<td>C to D mi.</td>
</tr>
<tr>
<td>D mi.</td>
<td>to G</td>
</tr>
<tr>
<td>C</td>
<td>C</td>
</tr>
</tbody>
</table>

There are two entries of the Answer in succession in the Exposition, which is somewhat irregular, because the third voice to enter generally has the Subject. There are seven Stretti; no Episode, and only three short Codette.

FUGUE 23, C minor.

OUTLINE ANALYSIS.

Bars 1–9,

<table>
<thead>
<tr>
<th>1–3</th>
<th>3–5</th>
<th>5–7</th>
<th>7–9</th>
</tr>
</thead>
</table>

Bars:

<table>
<thead>
<tr>
<th>9–11</th>
<th>11–18</th>
<th>13–15</th>
<th>15–17</th>
</tr>
</thead>
</table>

Bars:

<table>
<thead>
<tr>
<th>17–20</th>
<th>20–22</th>
<th>22–26</th>
<th>26–28</th>
</tr>
</thead>
</table>

Bars:

<table>
<thead>
<tr>
<th>28–29</th>
<th>29–31</th>
</tr>
</thead>
<tbody>
<tr>
<td>Codetta, full close in C minor.</td>
<td>Sub. (8), Treble (over Tonic Pedal).</td>
</tr>
</tbody>
</table>

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

The Answer is at the fifth above (Dominant key), except the fourth note, where the Tonic of primary key is substituted for fifth of Dominant key:

Fugue 2.

Subject.

Answer.

There is no Stretto in this Fugue. Only one entry of the Theme in an outside key, viz., No. 4, in the Relative Major key (E7). One change plan (p. 387).


FUGUE 33, C sharp major.

OUTLINE ANALYSIS.

Bars 1–7,

<table>
<thead>
<tr>
<th>1–3</th>
<th>3–5</th>
<th>5–7</th>
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</thead>
</table>

Bars:

<table>
<thead>
<tr>
<th>7–10</th>
<th>10–12</th>
<th>12–14</th>
<th>14–16</th>
</tr>
</thead>
</table>

Bars:

|-------|-------|-------|-------|-------|

Bars:

<table>
<thead>
<tr>
<th>28–42</th>
<th>42–44</th>
<th>44–46</th>
<th>46–48</th>
</tr>
</thead>
</table>

Bars:

<table>
<thead>
<tr>
<th>48–51</th>
<th>51–53</th>
<th>53–55</th>
</tr>
</thead>
<tbody>
<tr>
<td>Er. VI.</td>
<td>Sub. (12), Treble.</td>
<td>Coda.</td>
</tr>
</tbody>
</table>

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
</tr>
<tr>
<td>C#</td>
<td>G#</td>
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</table>
OUTLINE ANALYSIS OF BACH’S FORTY-EIGHT FUGUES.

There is one extra entry of the Answer (4) after the Exposition, following which the Submediant (Relative Minor) key is selected for the next entry of the Theme (5). There are two Counter-Subjects. No Stretto.

DETAILS IN THE DIGEST.—Exposition, p. 36; Theme and Counter-Subjects, pp. 142-144; Episodes, pp. 225, 269, 270, 271; Coda, p. 864; Plans of Construction (tabulated), pp. 370-373; Tables of Keys, pp. 194, 196. Plan with one change of key, p. 337.

FUGUE 45, C sharp minor.

OUTLINE ANALYSIS.


Bars:— 28-29 Th. (9), Bass. 29-32 Sub. (10), Alto. 32-35 Sub. (11), Tenor. 35-38 Ans. (12), Alto.


Bars:— 68-73 Th. (17), 1st Treble. 73-76 Sub. (19), Bass. 76-79 Sub. (20), 1st Treble. 79-80 Er. III. 80-81 Con. VI. 81-84 Sub. (21), Tenor.

Bars:— 84-85 Con. VII. 85-88 Ans. (22), Alto. 88-89 Sub. (23), 1st Treble. 89-92 Con. VIII. 92-93

Bars:— 94-100 Th. (24), 1st Treble; also (26). Th. (25), 2nd Treble. Th. (27), Bass. Sub. (28), Tenor.

Bars:—103-106 107-109 110-115 Er. IV. Sub. (29), 1st Treble (on Dominant Pedal). Part of Th. in 2nd Treble (on Tonic Pedal).

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Keys</th>
<th>1</th>
<th>C# mi.</th>
<th>G# mi.</th>
<th>C# mi.</th>
<th>F# mi.</th>
<th>G# mi.</th>
<th>F# mi.</th>
<th>B</th>
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<tbody>
<tr>
<td>Keys</td>
<td></td>
<td>2</td>
<td>C# mi.</td>
<td>G# mi.</td>
<td>C# mi.</td>
<td>F# mi.</td>
<td>C# mi.</td>
<td>G# mi.</td>
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<table>
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<tr>
<th>Theme</th>
<th>Keys</th>
<th>10</th>
<th>E</th>
<th>C# mi.</th>
<th>G# mi.</th>
<th>C# mi.</th>
<th>F# mi.</th>
<th>A</th>
<th>C# mi.</th>
<th></th>
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<tbody>
<tr>
<td>Keys</td>
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<td>11</td>
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<table>
<thead>
<tr>
<th>Theme</th>
<th>Keys</th>
<th>22</th>
<th>F# mi.</th>
<th>C# mi.</th>
<th>C# mi.</th>
<th>E, B, C# mi.</th>
<th>C# mi.</th>
<th>C# mi.</th>
<th>on Tonic Pedal.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keys</td>
<td></td>
<td>23</td>
<td></td>
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</tr>
</tbody>
</table>
OUTLINE ANALYSIS OF BACH’S FORTY-EIGHT FUGUES.

Two Counter-Subjects, introduced after the Exposition, are prominent features in this fugue:

First Counter-Subject enters in bar 35.

Second Counter-Subject enters in bar 48.

This Fugue is one of the two fugues in five parts forming part of the 48. Two forms of Answer are used (see above).

DETAILS IN THE DIGEST.—Exposition, p. 93, also the three extra entries. The four portions into which the fugue may be divided are shown on pp. 163-167; Theme and Counter-Subjects, pp. 164-167; Stretto, p. 167, also p. 368; Codetta and Episodes, pp. 242-5, 262. Plan with three changes of key, p. 387.

FUGUE 54, D major.

OUTLINE ANALYSIS.

<table>
<thead>
<tr>
<th>Keys of Entries of the Theme.</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
</tr>
</thead>
<tbody>
<tr>
<td>Themes</td>
<td>D</td>
<td>A</td>
<td>D</td>
<td>A</td>
<td>D</td>
<td>Bmii</td>
<td>G</td>
<td>D</td>
<td>D</td>
<td>G</td>
<td>Emii</td>
</tr>
<tr>
<td>Subject.</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
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<td></td>
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</tr>
</tbody>
</table>

After the last complete entry of the Theme in E minor, bars 15-16, there is a long Episode with the first and prominent figure of the Theme used many times in imitation, bars 20, 21 and 23, 24, and in sequence, bar 24; the Fugue concluding with a chordal figure over the second figure of the Theme repeated in sequence:

OUTLINE ANALYSIS OF BACH'S FORTY-EIGHT FUGUES.

FUGUE 63, D minor.

OUTLINE ANALYSIS.

Bars 1–8,

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>1–2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Bars:

<table>
<thead>
<tr>
<th>8–10</th>
<th>10–12</th>
<th>13–16</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Th. (6), inverted, Alto.</td>
</tr>
</tbody>
</table>

Bars:

<table>
<thead>
<tr>
<th>16–17</th>
<th>17–20</th>
<th>20–21</th>
<th>21–25</th>
</tr>
</thead>
<tbody>
<tr>
<td>Co. II.</td>
<td>St. II— (Th. (8), Alto.)</td>
<td>Co. III.</td>
<td>St. III— (Th. (10), inverted, Treble.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ep. I.</td>
<td></td>
</tr>
</tbody>
</table>

Bars:

<table>
<thead>
<tr>
<th>25–27</th>
<th>27–31</th>
<th>31–33</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ep. II.</td>
<td>Stretto IV—</td>
<td>Ep. III.</td>
</tr>
<tr>
<td></td>
<td>(Th. (12), inverted, Treble.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Th. (13), direct, Alto.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Th. (14), inverted, Bass.</td>
</tr>
</tbody>
</table>

Bars:

<table>
<thead>
<tr>
<th>33–34</th>
<th>34–36</th>
<th>36–39</th>
</tr>
</thead>
<tbody>
<tr>
<td>Th. (15) part only,</td>
<td>Stretto V— (Th. (16), Bass.</td>
<td></td>
</tr>
<tr>
<td>in Alto.</td>
<td></td>
<td>Ep. IV.</td>
</tr>
</tbody>
</table>

Bars:

<table>
<thead>
<tr>
<th>39–42</th>
<th>42–44</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stretto VI— (Th. (17), Alto.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Coda.</td>
</tr>
</tbody>
</table>

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Theme.</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5–6</th>
<th>7–8</th>
<th>9–11</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>12–13</th>
<th>14</th>
<th>15</th>
<th>16</th>
<th>17–18</th>
</tr>
</thead>
</table>

Subject.

The Theme is used in the direct form (as above), and inverted:—

Details in the Digest.—Exposition, p. 32; bars 11–22 with the inversion, bars 32–41 on pp. 137, 138; Stretti, pp. 328, 329; the Plans of Construction of the 48 are tabulated on pp. 370–373; Tables of Keys, pp. 194, 195; Plan with two changes of Key, p. 387.
FUGUE 73, E flat major.

OUTLINE ANALYSIS.

Bars 1–7,

<table>
<thead>
<tr>
<th>Exposition</th>
<th>1–2</th>
<th>2–3</th>
<th>3–4</th>
<th>4–6</th>
<th>6–7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bars:</td>
<td>7–11</td>
<td>11–12</td>
<td>12–17</td>
<td>17–19</td>
<td></td>
</tr>
<tr>
<td>Er. I.</td>
<td>Ans. (4), Treble (extra entry).</td>
<td>Er. II.</td>
<td>Th. (5), Alto.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bars:</td>
<td>19–20</td>
<td>20–22</td>
<td>22–26</td>
<td>26–27</td>
<td></td>
</tr>
<tr>
<td>Er. III.</td>
<td>Th. (6), Bass.</td>
<td>Er. IV.</td>
<td>Ans. (7), Bass.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Er. V.</td>
<td>Sub. (8), Treble.</td>
<td>Er. IV.</td>
<td>Ans. (9), Alto.</td>
<td>Coda.</td>
<td></td>
</tr>
</tbody>
</table>

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Theme:</th>
<th>Keys.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>E♭, B♭</td>
</tr>
<tr>
<td>2</td>
<td>E♭, B♭</td>
</tr>
<tr>
<td>3</td>
<td>E♭, B♭</td>
</tr>
<tr>
<td>4</td>
<td>C mi.</td>
</tr>
<tr>
<td>5</td>
<td>C mi., G mi.</td>
</tr>
<tr>
<td>6</td>
<td>E♭</td>
</tr>
<tr>
<td>7</td>
<td>E♭</td>
</tr>
<tr>
<td>8</td>
<td>E♭</td>
</tr>
<tr>
<td>9</td>
<td>E♭</td>
</tr>
</tbody>
</table>

Only two entries of the Theme outside Tonic and Dominant keys.

The Subject modulates from Tonic to Dominant key; the Answer is Tonal, the important alteration being in the second half which is taken in E flat instead of modulating to F, the Dominant key of B flat. There is one extra entry of Answer (4) after the Exposition. The fifth entry is in the Relative Minor key (C minor).

DETAILS IN THE DIGEST.—Exposition, p. 37; Theme and Counter-Subject, p. 105; Codette and Episodes, pp. 271–273; the Plans of Construction of the 48 are tabulated on pp. 370–373; Tables of Keys, pp. 194, 195; Plan with one change of Key, p. 337. See Tables III, p. 7; XII, pp. 11, 16.

FUGUE 83, D sharp minor.

(In E flat minor in some editions.)

OUTLINE ANALYSIS.

Bars 1–10,

<table>
<thead>
<tr>
<th>Exposition</th>
<th>1–3</th>
<th>3–6</th>
<th>6–8</th>
<th>8–10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bars:</td>
<td>10–12</td>
<td>12–14</td>
<td>15–19</td>
<td>19–22</td>
</tr>
<tr>
<td>Bars:</td>
<td>24–27</td>
<td>27–30</td>
<td>30–32</td>
<td></td>
</tr>
<tr>
<td>Bars:</td>
<td>32–36</td>
<td>36–41</td>
<td>41–44</td>
<td>44–47</td>
</tr>
<tr>
<td>Er. II.</td>
<td>Th. Inverted (13), Alto.</td>
<td>Th. (14), Bass.</td>
<td>Cod. IV.</td>
<td>Stretto IV</td>
</tr>
</tbody>
</table>
This Fugue has ten Stretti—with the direct Theme, Inverted Theme, and Theme in Augmentation with Direct and Inverted Themes. There are eight Codette and only two Episodes.

DETAILS IN THE DIGEST.—Exposition, p. 50; Stretti, pp. 339–332; other entries of the Theme, pp. 177–179; Codette, pp. 300–302; Episodes, p. 274; Tables of the Stretti, pp. 364–389; Plans, pp. 370–373; Tables of Keys, pp. 194–195. This Fugue is one of those tabulated in the Plan with four changes of keys, p. 388.
FUGUE 9\textsuperscript{3}, E major.

OUTLINE ANALYSIS.

Bars 1–5,

Exposition:

1–2

Sub. (1), Alto.

Real Ans. (2), Treble.

3–5

Sub. (3), Bass.

Bars:

5–6

6–8

7–9

9–10

3–5

Sub. (3), Bass.

Bars:

11–12

12–13

13–16

9–11

Th. (7), Treble.

Ep. III.

Bars:

17–19

19–20

20–21

21–22

Th. (8), Alto.

Bars:

22–25

25–26

26–29

Coda

Ep. V.

Sub. (12), Treble.

KEYS OF ENTRIES OF THE THEME.

Theme.

1

2

3

4

5

6

7

8

9

10

11

12

Sub.

E

B

E

B

E

C\# mi.

C# mi.

C# mi.

E

B

E

E

E

Subject.

There are four entries of the Theme in relative keys besides the usual keys Tonic and Dominant.

This is the only fugue in two parts in the 48. The fugue is in two halves, the second half being an inversion in double counterpoint of the first half and transposed. The two halves are printed together on pp. 108, 109 of the Digest for ready comparison.

DETAILS IN THE DIGEST.—Exposition, p. 52; Theme and Counter-Subject, pp. 139, 140; Codet

FUGUE 10\textsuperscript{3}, E minor.

OUTLINE ANALYSIS.

Bars 1–5,

Exposition:

1–3

Sub. (1), Treble.

3–5

Real Ans. (2), Bass.

Bars:

5–11

11–13

13–15

15–20

20–22

22–24

Th. (3), Treble.

Th. (4), Bass.

Th. (5), Bass.

Th. (6), Treble.

Bars:

24–30

30–32

32–34

34–38

39–42

Th. (7), Bass.

Th. (8), Treble.

Ep. IV.

Coda (reference to Sub).

KEYS OF ENTRIES OF THE THEME.

Theme.

1

2

3

4

5

6

7

8

Sub., part only.

Key.

E mi.

G to D

D to A

A mi.

E mi.

D mi.

A mi.

Sub.

to B mi.

to F sharp mi.

to E mi.

to B mi.

to A mi.

to E

E mi.
FUGUE 113, F major.
OUTLINE ANALYSIS.

Bars 1–13, Exposition 1–4
Sub. (1) Alto. Tonal Ans. (2) Treble. Cod. II.

Bars 13–31, Counter Exposition
13–17 17–21 21–25 25–31

Bars:— 31–36 36–44 44–46 46–54

Bars:— 54–56 56–65 64–68 68–72
Cod VI. Ep. III. Stretto IV—{Th. (14) Treble. Th. (15) Alto. CODA.

KEYS OF ENTRIES OF THE THEME.

Theme. | 1  | 2  | 3  | 4  | 5  | 6, 7 | 8 | 9 | 10 |
---|---|---|---|---|---|---|---|---|---|
Keys. | F  | C  | F  | F  | F, C| F  | D mi.| G mi.| B7, F|

There are three entries of the Theme in St. II in D minor, and three in St. III in G minor.

There are four extra entries following the Exposition.


FUGUE 124, F minor.
OUTLINE ANALYSIS.

Bars 1–16, Exposition 1–4


KEYS OF ENTRIES OF THE THEME.

Theme. | 1  | 2  | 3  | 4  | 5  | 6  | 7  | 8  | 9  | 10 |
---|---|---|---|---|---|---|---|---|---|---|

Subject. 

This fugue and No. 14 are the two fugues in which the Subject appears twice in succession in the Exposition. There are two extra entries, Answer and Subject before the entry of the Theme (7) in the Relative Major key.

DETAILS IN THE DIGEST.—Exposition, p. 88; Theme and Counter-Subjects, pp. 145-147, also p. 174; Codette, p. 265; Episodes, pp. 255, 256, 263, 364; Coda, p. 364; Plans, pp. 370-373; Tables of Keys, pp. 194, 195; Plan with one change of Key, p. 387. No Stretto.
OUTLINE ANALYSIS OF BACH'S FORTY-EIGHT FUGUES.

FUGUE 13ª, F sharp major.

OUTLINE ANALYSIS.

Bars 1-7, Exposition :—
1-3 Sub. (1), Treble.
3-5 Tonal Ans. (2), Alto.
5-7 Sub. (3), Bass.

Bars :—
7-11 Ep. I.
11-13 Sub. (4), Treble.
13-15 Ep. II.
15-17 Ans. (5), Alto.

Bars :—
17-20 Ep. III.
20-22 Th. (6), Bass.
22-28 Ep. IV.

Bars :—
30-31 Ep. V.
31-33 Sub. (8), Treble.
33-35 Coda.

KEYS OF ENTRIES OF THE THEME.

Theme.

<table>
<thead>
<tr>
<th>Keys</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>F#</td>
<td>C#</td>
<td>F#</td>
<td>F#</td>
<td>C#</td>
<td>D# mi.</td>
<td>B</td>
<td>F#</td>
<td></td>
</tr>
</tbody>
</table>

Subject.

There are two extra entries, Sub. (4) and Ans. (5), before the entry in the Relative Minor key (6).

DETAILS IN THE DIGEST.—Exposition, p. 40; Theme and two Counter-Subjects, pp. 152, 153; Episodes, pp. 228, 275, 276; Coda, p. 365; Plans, pp. 370-373; Tables of Keys, pp. 194, 195. Included in Plan, with one change of key, p. 357.

FUGUE 14ª, F sharp minor.

OUTLINE ANALYSIS.

Bars 1-18, Exposition :—
1-4 Sub. (1), Tenor.
4-7 Real Ans. (2), Alto.
7-8 Con. I.
8-11 Sub. (3), Bass.
11-15 Con. II.
15-18 Sub. (4), Treble.

Bars :—
18-20 Er. I.
20-23 Th. (5) inverted, Alto.
23-25 Er. II.

Bars :—
28-29 Cod.
29-32 Sub. (7), Tenor
32-35 Th. (8) inverted, Bass
35-37 Er. III.

KEYS OF ENTRIES OF THE THEME.

Theme.

<table>
<thead>
<tr>
<th>Keys</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>F# mi.</td>
<td>C# mi.</td>
<td>F# mi.</td>
<td>C#</td>
<td>F# mi.</td>
<td>C# mi.</td>
<td>F# mi.</td>
<td>F# mi.</td>
<td>F# mi.</td>
<td></td>
</tr>
</tbody>
</table>

Not one entry of the Theme in another relative key, all in Tonic and Dominant keys.

Subject.

Theme inverted.

Bars 20-23.

Theme inverted.

Bars 32-35.
This fugue and No. 12 are the two fugues in which the Subject appears twice in succession in the Exposition. The Theme inverted is used twice. No Stretto.

DETAILS IN THE DIGEST.—Exposition, p. 90; Theme and Counter-Subject, pp. 110-111; Codette, pp. 228, 239; Episodes, pp. 229, 256; Plans, pp. 370-373; Tables of Keys, pp. 194-195.

FUGUE 15°, G major.

OUTLINE ANALYSIS.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Er. I.</td>
<td>Th. (4)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bars :</td>
<td>31-38</td>
<td>38-42</td>
<td>Th. (7), Treble.</td>
<td>42-43</td>
<td>Cad. II.</td>
<td>49-46</td>
<td>Th. (8) inverted, Alto.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Er. II.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bars :</td>
<td>47-51</td>
<td>51-54</td>
<td>Th. (9), Treble;</td>
<td>54-60</td>
<td>Th. (10), Bass, incomplete</td>
<td>60-64</td>
<td>Th. (12), Treble.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Er. III.</td>
<td>St. I—{</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bars :</td>
<td>64-69</td>
<td>69-73</td>
<td>Th. (13) inverted, Bass.</td>
<td>73-77</td>
<td></td>
<td>77-82</td>
<td>Th. (16), Treble.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Er. V.</td>
<td>{Th. (13)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Coda.</td>
</tr>
<tr>
<td></td>
<td>inverted,</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bass.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Er. VI.</td>
<td>St. III—{</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Th. (14)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>inverted,</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Alto.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coda.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Theme</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9-10</th>
<th>11-12</th>
<th>13</th>
<th>S. III. (14-16)</th>
</tr>
</thead>
</table>

This is one of the twelve fugues in which the Theme is used by inverse movement. There are three entries in this form immediately after the Exposition, and four more during the fugue. There are nine entries of the Theme in the direct form, and the two forms, direct and inverted, are used together in Stretto III. New figures in the Treble and Alto, bar 9, are inverted in two ways, in bar 10, and these figures are much used in the succeeding Episodes.

DETAILS IN THE DIGEST.—Exposition, p. 42; Stretti, p. 333; Theme and Counter-Subject, p. 112; Codette and Episodes, pp. 276-278; Table XXXVII, Episodes Classified in Ten Groups (Group VIII); Plans, pp. 370-373; Tables of Keys, pp. 194, 195, also Table XLVa, p. 371; Table XXX, Group I, p. 105.
OUTLINE ANALYSIS OF BACH’S FORTY-EIGHT FUGUES.

FUGUE 164, G minor.

OUTLINE ANALYSIS.

Bars 1–8, Exposition:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1–2</td>
<td>(1),</td>
<td>Bass.</td>
<td>Alto.</td>
<td>2–4</td>
<td>4–5</td>
<td>5–6</td>
</tr>
<tr>
<td>8–12</td>
<td>Th.</td>
<td>Th.</td>
<td>Th.</td>
<td>Th.</td>
<td>Th.</td>
<td>Th.</td>
</tr>
<tr>
<td>Er. I</td>
<td>(5),</td>
<td>(6),</td>
<td>(7),</td>
<td>Treble.</td>
<td>Cod. II</td>
<td></td>
</tr>
</tbody>
</table>

Bars: 8–12

<table>
<thead>
<tr>
<th>Bars</th>
<th>Tonal Ans.</th>
<th>Treble</th>
</tr>
</thead>
<tbody>
<tr>
<td>12–13</td>
<td>Th. (5),</td>
<td>Th. (6),</td>
</tr>
<tr>
<td>13–15</td>
<td>Th. (5),</td>
<td>Th. (6),</td>
</tr>
<tr>
<td>15–16</td>
<td>Th. (7),</td>
<td>Th. (7),</td>
</tr>
<tr>
<td>16–17</td>
<td>Treble.</td>
<td>Treble.</td>
</tr>
</tbody>
</table>

Bars: 17–19

<table>
<thead>
<tr>
<th>Bars</th>
<th>Tonal Ans.</th>
<th>Treble</th>
</tr>
</thead>
<tbody>
<tr>
<td>19–20</td>
<td>Th. (8),</td>
<td>Th. (10),</td>
</tr>
<tr>
<td>20–21</td>
<td>Th. (8),</td>
<td>Th. (10),</td>
</tr>
<tr>
<td>21–23</td>
<td>Th. (11),</td>
<td>Th. (11),</td>
</tr>
<tr>
<td>23–24</td>
<td>Treble.</td>
<td>Treble.</td>
</tr>
</tbody>
</table>

Bars: 24–28

<table>
<thead>
<tr>
<th>Bars</th>
<th>Tonal Ans.</th>
<th>Treble</th>
</tr>
</thead>
<tbody>
<tr>
<td>28–30</td>
<td>Th. (13),</td>
<td>Th. (15),</td>
</tr>
<tr>
<td>30–31</td>
<td>Th. (13),</td>
<td>Th. (15),</td>
</tr>
<tr>
<td>31–33</td>
<td>Th. (16),</td>
<td>Th. (16),</td>
</tr>
<tr>
<td>33–34</td>
<td>Treble.</td>
<td>Treble.</td>
</tr>
</tbody>
</table>

After the Exposition the first entry of the Theme is in the key of the Relative Major (5 in B flat).

DETAILS IN THE DIGEST.—Exposition, p. 84; Theme and Counter-Subject, pp. 112, 113; Stretti, p. 389; Codette and Episode, p. 201 and p. 317; Plans, pp. 370–373; Tables of Keys, pp. 194, 195, also pp. 372, 373. Table XXX, Group I, p. 105. Codette and Episodes in Table XXXVIII, giving features in which group each one is classified; whether Cadential, Sequential or by Imitation, &c., pp. 308–319.

FUGUE 174, A flat major.

OUTLINE ANALYSIS.

Bars 1–7, Exposition:

<table>
<thead>
<tr>
<th>Bars</th>
<th>Sub.</th>
<th>Tonal Ans.</th>
<th>Treble</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–2</td>
<td>(1),</td>
<td>Bass.</td>
<td>Alto.</td>
</tr>
<tr>
<td>2–3</td>
<td>(2),</td>
<td>Bass.</td>
<td>Alto.</td>
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<tr>
<td>3–5</td>
<td>(3),</td>
<td>Treble.</td>
<td>CODA.</td>
</tr>
<tr>
<td>5–6</td>
<td>Alt.</td>
<td>(4),</td>
<td>Alto.</td>
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</table>

Bars: 7–10

<table>
<thead>
<tr>
<th>Bars</th>
<th>Tonal Ans.</th>
<th>Treble</th>
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</thead>
<tbody>
<tr>
<td>10–11</td>
<td>Sub. (5),</td>
<td>Th. (5),</td>
</tr>
<tr>
<td>11–13</td>
<td>Th. (5),</td>
<td>Th. (5),</td>
</tr>
<tr>
<td>13–14</td>
<td>Treble.</td>
<td>Treble.</td>
</tr>
</tbody>
</table>

Bars: 14–17

<table>
<thead>
<tr>
<th>Bars</th>
<th>Tonal Ans.</th>
<th>Treble</th>
</tr>
</thead>
<tbody>
<tr>
<td>17–18</td>
<td>Th. (7),</td>
<td>Th. (8),</td>
</tr>
<tr>
<td>18–19</td>
<td>Th. (7),</td>
<td>Th. (12),</td>
</tr>
<tr>
<td>19–23</td>
<td>Altered</td>
<td>Th. (12),</td>
</tr>
<tr>
<td>23–24</td>
<td>Th. (10),</td>
<td>Th. (13),</td>
</tr>
<tr>
<td>24–25</td>
<td>Altered</td>
<td>Th. (13),</td>
</tr>
<tr>
<td>29–30</td>
<td>Treble.</td>
<td>Treble.</td>
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</tbody>
</table>

Bars: 25–27

<table>
<thead>
<tr>
<th>Bars</th>
<th>Tonal Ans.</th>
<th>Treble</th>
</tr>
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<tbody>
<tr>
<td>27–28</td>
<td>Sub. (11),</td>
<td>Th. (12),</td>
</tr>
<tr>
<td>28–29</td>
<td>Th. (12),</td>
<td>Th. (14),</td>
</tr>
<tr>
<td>29–30</td>
<td>Altered</td>
<td>Treble.</td>
</tr>
<tr>
<td>30–31</td>
<td>Treble.</td>
<td>Treble.</td>
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Bars: 31–33

<table>
<thead>
<tr>
<th>Bars</th>
<th>Tonal Ans.</th>
<th>Treble</th>
</tr>
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<tbody>
<tr>
<td>33–34</td>
<td>Sub. (15),</td>
<td>Treble.</td>
</tr>
<tr>
<td>34–35</td>
<td>Treble.</td>
<td>Treble.</td>
</tr>
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CODA.
OUTLINE ANALYSIS OF BACH'S FORTY-EIGHT FUGUES.

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Theme</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7, 8</th>
<th>9</th>
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<th>12</th>
<th>13</th>
<th>14</th>
<th>15</th>
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<tbody>
<tr>
<td>Keys</td>
<td>A♭</td>
<td>A♭</td>
<td>A♭</td>
<td>E♭</td>
<td>A♭</td>
<td>F mi</td>
<td>B♭ mi</td>
<td>A♭</td>
<td>D♭</td>
<td>A♭</td>
<td>C mi</td>
<td>A♭</td>
<td>D♭</td>
<td>A♭</td>
</tr>
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</table>


DETAILS IN THE DIGEST.—Exposition, p. 72; other entries of the Theme, pp. 186, 187; Codetta, p. 258; Episodes, pp. 246, 257, 264, 265; Plans, pp. 370-373; Table of Keys, pp. 194, 195, also Table XLVc, p. 371.

FUGE 18*, G sharp minor.

OUTLINE ANALYSIS.

Bars 1–9,

Exposition | Sub. (1), Tenor.

Bars: 9–11

11–13

13–15

15–17

17–19

19–21

Er. I.

Er. II.

Sub. (5)

Real Subdominant

Sub. (7)

Tonal Ans. (8)

Tonal Ans. (5)

Tonal Ans. (6)

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Tonal Ans. (6)

Tonal Ans. (7)

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Tonal Ans. (5)

Tonal Ans. (6)

Tonal Ans. (7)
OUTLINE ANALYSIS OF BACH'S FORTY-EIGHT FUGUES.

FUGUE 19\textsuperscript{3}, A major.

OUTLINE ANALYSIS.

Bars 1-6, Exposition: 1-3 Sub. (1), Treble. 2-4 Ans. (2), Alto. 4-6 Sub. (3), Bass.


KEYS OF ENTRIES OF THE THEME.

Theme: 1-2 3 4 5 6 7 8 9 10 11 12 13 14 15

Keys: A to E A E to A A F\textsuperscript{#} ml. B ml. E A to E E D D to B ml. F\textsuperscript{#} ml. E to A

Subject: \[ \text{ Staff notation diagram } \]

DETAILS IN THE DIGEST.—Exposition and two extra entries, p. 41; other entries, p. 187-189; Codette, pp. 302, 303; Episodes, pp. 229, 230; Coda, p. 231.

FUGUE 20\textsuperscript{4}, A minor.

OUTLINE ANALYSIS.


OUTLINE ANALYSIS OF BACH'S FORTY-EIGHT FUGUES.

Bars:— 46-48  
**Ep. II.** Stretto V— {Th. (17), invd. Alto.  
Th. (18), invd. Tenor}  
Cod. VII
(half close in G).

Bars:— 53-56  
**Stretto VI**— {Th. (20), invd. Treble.}  
Cod. VIII.

Bars:— 57-60  
60-62  
**Stretto VII**— {Th. (21), invd. Treble.}  
Th. (22), invd. Alto.  
Cod. IX.  
**Stretto VIII**— {Th. (24), Tenor.}  
(23), Bass.

Bars:— 63-64  
64-67  
**Cod. X.** Stretto IX— {Th. (25), Bass.}  
Stretto X— {Th. (27), invd. Treble.}  
Th. (28), invd Alto.

Bars:— 70-73  
73-75  
**Ep. III.** Stretto XI— {Th. (30), invd. Treble.}  
Th. (29), Bass.  
Th. (31), invd. Tenor.

Bars:— 79-80  
80-82  
**Cod. XI.** Stretto XIII— {Th. (35), Treble.}  
82-83  
Cod. XII.

Bars:— 83-87  
**Stretto XIV**—  
Th. (38), Treble.  
Th. (39), 2nd Treble.  
Th. (37), invd. part Alto.  
Th. (36), invd. Tenor.  
(Over Tonic Pedal).

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Inverted.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Th.</strong></td>
</tr>
<tr>
<td><strong>Keys.</strong></td>
</tr>
<tr>
<td><strong>Inverted.</strong></td>
</tr>
<tr>
<td><strong>Inverted.</strong></td>
</tr>
</tbody>
</table>
| **Th.** | G mi. to D mi. | A mi. | A mi. on Tonic Pedal.
| **Keys.** | 31-33 | 34-35 | 36-39 |

The Subject of this fugue is one of the longest in the 48. This is one of the twelve fugues in which the Theme is used by inverse movement. There are fourteen Stretti.

DETAILS IN THE DIGEST.—Exposition, pp. 84, 85; Theme inverted, pp. 150, 181; Stretti, pp. 340-348; Codette and Episodes, pp. 231, 279, 280, 303-305; Plans, pp. 370-373; Tables of Keys, pp. 194, 195; Table XLVI, p. 372.
FUGUE 21\textsuperscript{st}, B flat major.

OUTLINE ANALYSIS.

| Bars 1–13, } | 1–5 | 5–9 | 9–13 | 13–17 |
| Bars: | 35–37 | 37–41 | 41–45 | 45–48 |

KEYS OF ENTRIES OF THE THEME.

| Theme. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| Keys. | B\textsuperscript{b} | F | B\textsuperscript{b} | F | G\textsuperscript{mi.} | C\textsuperscript{mi.} | C\textsuperscript{mi.}, E\textsuperscript{b} | E\textsuperscript{b} | B\textsuperscript{b} |

DETAILS IN THE DIGEST.—Exposition, p. 38; Theme and two Counter-Subjects, pp. 149, 150; Episodes, pp. 202, 203; Plans, pp. 370–373; Tables of Keys, pp. 194, 195; Table XLV, p. 371; Table XXX, Group IV, p. 140; Episodes classified in Ten Groups, Table XXXVII, pp. 198–200.

FUGUE 22\textsuperscript{nd}, B flat minor.

OUTLINE ANALYSIS.

| Bars 1–17, } | 1–3 | 3–5 | 5–10 | 10–12 | 12–14 | 14–15 | 15–17 |
| Exposition } | { Sub. (1), } | { Tonal Ans. (3), } | Cod. I. | { Sub. (3), } | { Ans. (4), } | { Cod. II. } | { Sub. (5), } |
| Bars: | 17–25 | 25 | 27 | 29 | 34–37 |
| Ep. I. | Th. (6), 1st Treble. | (7), 2nd Treble. | (8), Tenor. | (9), Bass. | Con. IV. |
| Th. (10), Alto. | Ep. II. | Ans. (11), Tenor; (12), Bass. |
| Bars: | 50–55 | 55–57 |
| Th. (13), 1st Treble. | Th. (14), 2nd Treble. |
| St. I.— | Th. (15), Alto. | Th. (7), Tenor. |
| Th. (16), Bass. |
| Bars: | 57–67 | 67–72 | 72–75 |
| Ep. III. | Th. (20), 1st Treble. | Th. (21), 2nd Treble. |
| St. II, in five parts— | Th. (22), Alto. | Th. (23), Tenor. |
| Th. (24), Bass. | Coda. |
OUTLINE ANALYSIS OF BACH'S FORTY-EIGHT FUGUES.

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Theme Keys</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Theme Keys</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13-17</th>
<th>18-19</th>
<th>20-24</th>
</tr>
</thead>
</table>

This fugue and No. 4 are the two fugues in five parts. Codetta I, bars 5–10, is longer than is usual in an Exposition: it is a canon in two parts, the First Treble starting the phrase in bar 5, and answered by the Second Treble a fourth below at a minim distance.

DETAILS IN THE DIGEST.—Exposition, p. 92; other single entries, p. 182; Stretti, p. 393; Codettas and Episodes, pp. 257, 280, 218; Plans, pp. 370–373; Tables of Keys, pp. 194–195; Table XLVI, p. 372.

FUGUE 23, B major.

OUTLINE, ANALYSIS.

Bars 1–9.

<table>
<thead>
<tr>
<th>Exposition</th>
<th>1–8</th>
<th>3–5</th>
<th>5–7</th>
<th>7–9</th>
</tr>
</thead>
</table>

Bars:

- 9–11 11–13 18–16 16–18 18–20

Bars:

- 20–21 21–23 23–24 24–26

Bars:

- 26–29 29–31 31–33 33–34

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Theme Keys</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
</tr>
</thead>
</table>

There is only one entry of the Theme in a key outside Tonic and Dominant.

There are two extra entries—Subject in Tenor and a Real Answer in Alto. This is one of the twelve fugues in which the Theme is used by inverse movement, and one of the twenty-eight fugues without a Stretto.

DETAILS IN THE DIGEST.—Exposition, pp. 76, 77; Entries of the Theme and Counter-Subject, pp. 180, 131; Episodes, p. 268; Plans, pp. 370–373; Tables of Keys, pp. 194, 195; Table XLVI, p. 371; Table XXX, Group II, p. 128.
OUTLINE ANALYSIS OF BACH'S FORTY-EIGHT FUGUES.

FUGUE 24, B minor.

OUTLINE ANALYSIS.

<table>
<thead>
<tr>
<th>Bars 1–16, Exposition</th>
<th>:--</th>
<th>1–4</th>
<th>4–7</th>
<th>7–9</th>
<th>9–12</th>
<th>12–13</th>
<th>13–16</th>
</tr>
</thead>
</table>

| Bars :-- | 16–21 | 21–24. | 24–30 | 30–33 | 33–38 | 38–41 |
| Er. I. | Sub. (5), Alto. | Er. II. | Th. (6), Tenor. | Er. III. | Th. (7), Bass. |

| Bars :-- | 41–44 | 44–47 | 47 | 47–50 |
| ? St. or Ep. IV. | Th. (8), Tenor. | Cod. III. | Th. (9), Bass. |

| Bars :-- | 50–58 | 53–56 | 56–57 | 57–60 |
| Er. V. | Ans. (10), Tenor. | Cod. IV. | Th. (11), Bass. |

| Bars :-- | 63–70 | 69–70 | 70–73 | 73–76 |
| Er. VI. | Part of Th. (12), Tenor. | Real Subdom. Ans. (13). | Cod. | part of Th. in Alto, |

KEYS OF ENTRIES OF THE THEME.

| Theme | 1 | 2 | 3 | 4 | 5 | 6 |

| Theme | 7 | 8 | 9 | 10 | 11 | 12 | 13 |

| Subject | |

This is one of the few Subjects which has modulation—here, to the Dominant key; therefore, the Answer—tonal—has important alterations: it starts as a Tonal Dominant Answer but changes after the fourth note into a Subdominant Answer modulating back to Tonic. Compare with the real Dominant Answer, bars 53–56, and the real Subdominant Answer, bars 70–73.

DETAILS IN THE DIGEST.—Exposition, pp. 80, 81; Entries of the Theme and Counter-Subject, pp. 114–116; Codette and Episodes, pp. 241, 246–249; Plans, pp. 370–373; Tables of Keys, pp. 194, 195; Table XLVII, p. 372; Table XXX, Group I, p. 105.

FUGUE 25, C major.

(No. 1 of Second Book of 24).

OUTLINE ANALYSIS.

<table>
<thead>
<tr>
<th>Bars 1–13, Exposition</th>
<th>:--</th>
<th>1–5</th>
<th>5–9</th>
<th>9–13</th>
</tr>
</thead>
</table>


| Bars :-- | 43–47 | 47–51 | 51–55 |
| Er. III. | Sub. (7), Alto. | Ans. (8), Treble. |

| Bars :-- | 55–68 | 68–83 |
| Er. IV, part of Th. in Treble and Alto. | Coda, part of Th. in Bass, Alto, and Treble. |
OUTLINE ANALYSIS OF BACH'S FORTY-EIGHT FUGUES

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Keys</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
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<tbody>
<tr>
<td>Theme</td>
<td>C</td>
<td>G</td>
<td>C</td>
<td>D mi.</td>
<td>D mi. to A mi.</td>
<td>C</td>
<td>G</td>
<td>C to G</td>
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<tr>
<td>Subject</td>
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DETAILS IN THE DIGEST.—Exposition, p. 47; other entries, pp. 189-191; Episodes, pp. 203 and 232; Plans, pp. 370-373; Tables of Keys, pp. 194-195; Table XLV6, p. 371.

FUGUE 263 & 4, C minor.
(No. 2 in Book II).

OUTLINE ANALYSIS.


Bars: 5-7 7-8 8-9 9-10 10-11
| Con. II. | Th. (4), Bass or Tenor. | Sub. (5), Treble. | Con. III. | Th. (6), Alto. |

Bars: 11 11-12 12-13 13-14
| Con. IV. | Th. (7), Bass or Tenor. | Th. (8), Bass or Tenor. | Con. V, close in G mi. |

Bars: 14-16
| Th. (9), Treble. |

St. I—Th. (10), augmented, Alto. Th. (11), invd., Tenor or Bass.

St. II—Th. (13), Treble. Th. (15).

Th. (16).

Th. (14), Tenor.

Bars: 19-21 21-22 22-23 23

Bars: 23-24 23-27 27-28
| Con. VI, close in C mi. |

Bars: 27-28

St. III—Th. (21), Treble.


Coda.

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Keys</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9-11</th>
<th>12-14</th>
</tr>
</thead>
</table>

Subject. C mi. to E 2 C mi. F mi., C mi. |

Bars 15, 16, also bars 21, 22. Bars 26, 27.

Theme inverted. C mi. to E 2 C mi. F mi., C mi. |

Bars 14-16, also octave lower, bars 19-21.

Theme in augmentation. C mi. to E 2 C mi. F mi., C mi. |

The Theme of this fugue is used not only by inverse movement but also in augmentation.

DETAILS IN THE DIGEST.—Exposition, p. 53; other entries of the Theme, p. 183; Stretti, pp. 344, 345; Codette, pp. 203, 250, 281, 305; Coda, p. 345; Plans, pp. 370-373; Tables of Keys, pp. 194, 195; Table XLV6, p. 372.
OUTLINE ANALYSIS OF BACH'S FORTY-EIGHT FUGUES.

FUGUE 273, C sharp major.
(No. 3 in Book II).

OUTLINE ANALYSIS.

Bars 1-9, Exposition:
- St. I: 1-3
  - Tonal Ans. (2), Treble.
  - Th. (3), inverted, Alto.
  - Sub. (1), Bass.
- St. II: 3-4
  - Cod. I.
  - Ans. (5), Alto.
- Sub. (4), Treble.
- Th. (6), Bass.

Bars:
6-7
- 7-9
  - Th. (9), Treble.
  - Ans. (8), Alto
  - Ans. (7), Bass.

Bars:
10-14
- 14-16
  - Th. (12), Treble.
  - Th. (11), Alto.

Bars:
25-26
- 26-35
  - Th. (20), Treble.
  - Th. (21), Augmentation, Alto.
  - Th. (22), Bass.

The Subject of this fugue is classed as being one of those "which consist merely of a short figure," and are usually called "attacco." The "attacco" seldom forms the subject of a complete fugue; there is, however, an example in Bach's "Wohltemperirtes Clavier, "No. 27" (Groves' Dictionary of Music).

The Theme is used in the inverted form, also by augmentation and diminution.

DETAILS IN THE DIGEST.—Exposition (bars 1-9), p. 64; Length of Subject, &c., p. 65; Stretti, p. 334; Codette and Episodes, pp. 265, 266, 305; bars 26-35, p. 366.

FUGUE 283, C sharp minor.
(No. 4 in Book II).

OUTLINE ANALYSIS.

Bars 1-6, Exposition:
- Sub. (1), Bass.
- Real Ans. (2), Treble.
- 2-4
  - Con. I.
  - Sub. (3), Alto

Bars:
6-16
- 16-17
  - Sub. (4), Treble.
  - Ans. (5), Alto.
  - Con. II.

Bars:
21-24
- 24-25
  - Th. (7).
  - Th. (8).

Bars:
31-48
- 48-49
  - Sub. (11), Treble.
  - Th. (12), invd., Alto.

Bars:
56-61
- 61-62
  - Ans. (14), Alto.
  - Th. (13), Bass.

Bars:
56-61
- 61-62
  - Ans. (14), Alto.
  - Ans. (16), Bass.
  - Coda.
KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Theme.</th>
<th>Keys.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>C# mi</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Theme.</th>
<th>Keys.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>E</td>
</tr>
</tbody>
</table>

**KEYS OF ENTRIES OF THE THEME.**

Subject:

Bars 1-2.

Bars 24, 25.

Bars 25, 27.

Bars 26-30.

Bars 53-55.

FUGUE 29*, D major.

(No. 5 in Book II).

OUTLINE ANALYSIS.

Exposition:

Bars 1-7:

<table>
<thead>
<tr>
<th>Bars:</th>
<th>1-2</th>
<th>2-4</th>
<th>4-5</th>
<th>5-6</th>
<th>6-7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sub. (1), Tenor</td>
<td>Real Ans. (2), Alto</td>
<td>Cod. I</td>
<td>Sub. (3), Treble</td>
<td>Ans. (4), Bass</td>
<td></td>
</tr>
</tbody>
</table>

Stretto I.

Bars:

<table>
<thead>
<tr>
<th>Bars:</th>
<th>7-10</th>
<th>10-13</th>
<th>13-14</th>
<th>14-16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Er. I</td>
<td>Th. (5), Alto</td>
<td>Cod. II</td>
<td>St. II</td>
<td>Sub. (8), Treble</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Ans. (7), Alto</td>
</tr>
</tbody>
</table>

Bars:

<table>
<thead>
<tr>
<th>Bars:</th>
<th>16-21</th>
<th>21-24</th>
<th>24-25</th>
<th>25-26</th>
</tr>
</thead>
<tbody>
<tr>
<td>Er. II</td>
<td>St. III</td>
<td>Th. (10), Treble</td>
<td>Cod. III</td>
<td>Th. (12), Bass</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Th. (11), Alto</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Bars:

<table>
<thead>
<tr>
<th>Bars:</th>
<th>26-27</th>
<th>27-29</th>
<th>29-33</th>
<th>33-35</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cod. IV</td>
<td>St. IV</td>
<td>Ans. (14), Treble</td>
<td>Er. III</td>
<td>Th. (17), Treble</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ans. (13), Bass</td>
<td></td>
<td>Th. (16), Alto</td>
</tr>
</tbody>
</table>

Bars:

<table>
<thead>
<tr>
<th>Bars:</th>
<th>35-40</th>
<th>40-41</th>
<th>41-43</th>
<th>44-46</th>
</tr>
</thead>
<tbody>
<tr>
<td>Er. IV</td>
<td>Sub. (18), Tenor</td>
<td>Cod. V</td>
<td>Th. (19), Bass</td>
<td>St. VI</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Coda</td>
</tr>
</tbody>
</table>

Stretto Maestrale.
OUTLINE ANALYSIS OF BACH'S FORTY-EIGHT FUGUES.

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Theme.</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>St. II.</th>
<th>St. III.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keys.</td>
<td>D</td>
<td>A</td>
<td>D</td>
<td>A</td>
<td>A to E mi.</td>
<td>E mi. to B mi.</td>
<td>D</td>
<td>E mi. to B mi.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Theme.</th>
<th>12</th>
<th>St. IV</th>
<th>St. V</th>
<th>18</th>
<th>19</th>
<th>St. VI.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keys.</td>
<td>F# mi.</td>
<td>D</td>
<td>D to G</td>
<td>D</td>
<td>A mi. &amp; ma.</td>
<td>D</td>
</tr>
</tbody>
</table>

Subject.

This is one of the fugues with a very prominent melodic figure constantly in use (108 times), and the following extract, giving bars 46–50 in skeleton form, shows how Bach had still some use for the figure in the last five bars of the fugue:—

DETAILS IN THE DIGEST.—Exposition, p. 73; other entries of the Theme, p. 184; Strideti, pp. 345, 346; Codetta, p. 206; Episodes, pp. 219, 220; Plans, pp. 370–373; Tables of Keys, pp. 194, 195; Table XLVc, p. 371.

FUGUE 30th, D minor.
(No. 6 in Book II).

OUTLINE ANALYSIS.

Bars 1–8, Exposition:— Sub. (1), Alto.

Bars:—

Bars:—

Bars:—

Bars:—

Ex. I. | Sub. (4), Treble.

Ex. II. | Sub. (5), Alto.

Ex. III. | Sub. (3), Bass.

Sub. (3), Alto.

Real Ans. (2), Treble.

Cod. I.

5–6

6–8

14–16

Ans. (6), Treble.

Sub. (5), Alto.

St. I—

Sub. (11), (part), Alto.

part of inverted Th. (12), Bass.

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Theme.</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>St. I (5–6)</th>
<th>St. II (7–8)</th>
<th>St. III (9–10)</th>
<th>St. IV (11–13)</th>
</tr>
</thead>
</table>
Outline Analysis of Bach's Forty-eight Fugues.

Subject. Bars 1–3.

Theme inverted. Bars 17–18.

This is one of the five fugues in minor keys in which there is not an entry of the Theme in the Relative Major key, the Subdominant key being used instead. It is also one of the twelve fugues in which the Theme is used by inverse movement.

Details in the Digest.—Exposition and extra entries, p. 54; Stretti, p. 335; Codette, pp. 267, 250; Episodes, pp. 207, 233, 298; Plans, pp. 370–373; Tables of Keys, pp. 194, 196; Table XLVIa, p. 372; Table XXX, Group II, p. 129.

Fugue 31\textsuperscript{st}, E flat major.

(No. 7 of Book II).

Outline Analysis.

Bars 1–27, Exposition:

<table>
<thead>
<tr>
<th>Bars</th>
<th>Subject (1), Bass</th>
<th>Tonal Answer (2), Alto</th>
<th>Cod. I (3), Alto</th>
<th>Cod. II (4), Treble</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–7</td>
<td></td>
<td></td>
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</table>

Bars:

<table>
<thead>
<tr>
<th>Bars</th>
<th>Ep. I</th>
<th>Ep. II</th>
</tr>
</thead>
<tbody>
<tr>
<td>27–30</td>
<td></td>
<td>44–53</td>
</tr>
</tbody>
</table>

13–14 | 14–20 | 20–21 | 21–27 |

37–44 |

53–59 | 59–66 | 66–70 |

Sub (5), Tenor.

Th. (9), Bass.

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Theme Keys</th>
<th>E\textsuperscript{b}</th>
<th>B\textsuperscript{b}</th>
<th>E\textsuperscript{b}</th>
<th>B\textsuperscript{b}</th>
<th>E\textsuperscript{b}</th>
<th>E\textsuperscript{b}</th>
<th>A\textsuperscript{b}</th>
<th>E\textsuperscript{b}</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
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<tr>
<td>2</td>
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<td>3</td>
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<td>4</td>
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<td></td>
</tr>
<tr>
<td>St. I</td>
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<td></td>
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<tr>
<td>St. II</td>
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<tr>
<td>9</td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>St. III</td>
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</tr>
</tbody>
</table>

Subject.

This fugue has a Counter-Exposition (entries 5 to 8); the only entry, outside the usual keys, being (No. 9) in the Subdominant key.

Details in the Digest.—Exposition and Counter-Exposition, p. 67; Entry in Subdominant Key, p. 185; Stretti, pp. 348, 349; Codette and Episodes, p. 207; Plans, pp. 370–373; Tables of Keys, pp. 194, 196; Table XLVIa, p. 371; Episodes classified in Ten Groups, pp. 198–200.
FUGUE 32\textsuperscript{a}, D sharp minor.

(No. 8 in Book II; sometimes printed in E flat minor).

OUTLINE ANALYSIS.

Bars 1–11, \begin{align*}
\text{Exposition} \quad & 1–3 \quad 3–5 \quad 5–7 \quad 7–9 \quad 9–11 \\
\text{Bars:} & 11–15 \quad 15–17 \quad 17–18 \quad 19–21 \quad 21–23 \\
\text{Bars:} & 23 \quad 23–25 \quad 25–27 \quad 27 \quad 27–29 \\
\text{Bars:} & 29–30 \quad 30–32 \quad 32–34 \quad 34–35 \quad 35–40 \\
\text{Bars:} & \end{align*}

Bars 1–3, also 43–45.

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Bar 1</th>
<th>Bar 2</th>
<th>Bar 3</th>
<th>Bar 4</th>
<th>Bar 5</th>
<th>Bar 6</th>
<th>Bar 7</th>
<th>Bar 8</th>
<th>Bar 9</th>
<th>Bar 10</th>
</tr>
</thead>
</table>
| Subject. | \begin{align*}
\text{Bars 1–3, also 43–45.}
\end{align*}

This is one of the twelve fugues in which the Theme is used by inverse movement, but only once, and then simultaneously with the Subject (bars 43–45).

DETAILS IN THE DIGEST.—Exposition, p. 79; Theme, with and without Counter-Subject, pp. 133–135; Codette, pp. 294, 306; Episodes, pp. 281, 282; Plans, pp. 370–373; Tables of Keys, pp. 194, 195; Table XLV, p. 372.

FUGUE 33\textsuperscript{a}, E major.

(No. 9 in Book II).

OUTLINE ANALYSIS.

Bars 1–7, \begin{align*}
\text{Exposition} \quad & 1–2 \quad 2–4 \quad 4–5 \quad 5–7 \quad 7–9 \\
\text{Bars:} & 9–12 \quad 12–16 \quad 16–18 \quad 18–19 \quad 19–21 \\
\text{Bars:} & 23–26 \quad (\text{Th. slightly altered}). \quad 26–30 \quad (\text{Th. in diminution}). \\
\text{Bars:} & 29–30 \quad 30–32 \quad 33–35 \quad 35–39 \quad 39–43 \\
\text{Bars:} & \end{align*}

Bars 1–7, also 43–45.

Subject.

Bar 43–45.

Theme Inverted.

(Th. indim. & Treble.)

\begin{align*}
\text{Fugue 33, E major.}
\end{align*}
OUTLINE ANALYSIS OF BACH'S FORTY-EIGHT FUGUES.

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Keys</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>St. I</th>
<th>St. II</th>
<th>St. III</th>
<th>St. IV</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Theme</th>
<th>Keys</th>
<th>St. V</th>
<th>St. VI</th>
<th>St. VII</th>
<th>St. VIII</th>
<th>St. IX</th>
<th>22</th>
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<tbody>
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</tr>
</tbody>
</table>

**Subject.**

The Theme is used in diminution, direct and inverted; also with the Subject, Stretto VIII.

DETAILS IN THE DIGEST.—Exposition and Counter-Exposition, pp. 69 and 349; Stretti, pp. 349, 350; last entry and Coda, p. 367; Codette, p. 306; Episodes, pp. 259 and 307; Plans, pp. 370-373; Tables of Keys, pp. 194, 195; Table XLVII, p. 371; Table XXX, Group V, p. 152; Episodes, classified in Ten Groups, pp. 198-200.

**FUGUE 343, E minor.**

(No. 10 in Book II).

OUTLINE ANALYSIS.

<table>
<thead>
<tr>
<th>Bars 1-18</th>
<th>1-6</th>
<th>6-12</th>
<th>12-18</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bars :</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18-23</td>
<td>24-29</td>
<td>29-30</td>
<td>30-35</td>
</tr>
<tr>
<td>Bars :</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>35-41</td>
<td>42-47</td>
<td>47-49</td>
<td>50-55</td>
</tr>
<tr>
<td>Ep. II.</td>
<td>Ans. (6), Bass.</td>
<td>Ep. III.</td>
<td></td>
</tr>
<tr>
<td>Bars :</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>55-59</td>
<td>60-65</td>
<td>65-71</td>
<td>72-77</td>
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<tr>
<td>Cadenza—Tierce di Picardie.</td>
<td></td>
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</tbody>
</table>

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Keys</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>E mi</td>
<td>B mi</td>
<td>E mi</td>
<td>G</td>
<td>D</td>
<td>B mi</td>
<td>E mi</td>
<td>A mi</td>
<td>E mi</td>
</tr>
</tbody>
</table>

This is the longest Subject of the 48; it is used nine times in the fugue.

DETAILS IN THE DIGEST.—Exposition, p. 33; Entries of the Theme and Counter-Subject, pp. 118-120, also p. 379 (Interesting facts about Theme and Counter-Subject); Codette I, II and III, p. 234; Episodes, pp. 208, 209, 234; Coda, pp. 307, 308; Plans, pp. 370-373; Tables of Keys, pp. 194, 195; Table XLVII, p. 372; Table XXX, Group I, p. 105.
FUGUE 35\textsuperscript{a}, F major.
(No. 11 in Book II).

OUTLINE ANALYSIS.

Bars 1–18,

\textbf{Exposition}: 1–5
\textbf{Sub. (1), Treble.}
\textbf{Tonal Ans. (2), Alto.}
\textbf{Cod. I.}
\textbf{Sub. (3), Bass.}

Bars: 18–21
\textbf{Cod. II.}
\textbf{Ans. (4), Bass.}
\textbf{Ep. I. (exceptionally long).}

Bars: 56–66
\textbf{Ep. II.}
\textbf{Th. (6), Bass.}
\textbf{Ep. III.}
\textbf{Sub. (7), Treble.}
\textbf{Sub. (8), Bass.}
\textbf{Coda.}

KEYS OF ENTRIES OF THE THEME.

\begin{tabular}{|c|c|c|c|c|c|c|c|c|}
\hline
\textbf{Theme.} & 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
\textbf{Keys.} & F & C & F & C & F & Bb & Bb mi. to F & F \\
\hline
\end{tabular}

There is a long Episode in this fugue, bars 25–52.

DETAILS IN THE DIGEST.—Exposition, p. 39; other Entries, p. 191; Codette, pp. 221, 232; Episodes, 234, 235, 282, 283; Coda, p. 283; Plans, pp. 370–373; Tables of Keys, pp. 194, 195; Table XLV\textsubscript{a}, p. 371; Episodes classified in Ten Groups, pp. 198–200; see also Table XXXVII, pp. 308–319.

FUGUE 36\textsuperscript{a}, F minor.
(No. 12 in Book II).

OUTLINE ANALYSIS.

Bars 1–15,

\textbf{Exposition}: 1–4
\textbf{Sub. (1), Treble.}
\textbf{Tonal Ans. (2), Alto.}
\textbf{Cod. I.}
\textbf{Sub. (3), Bass.}

Bars: 15–24
\textbf{Er. I.}
\textbf{Th. (4), Treble.}
\textbf{Th. (5), Alto.}

Bars: 44–50
\textbf{Er. III.}
\textbf{Sub. (7), Alto.}
\textbf{Er. IV.}
\textbf{Th. (8), Tenor.}
\textbf{Th. (9), Alto.}
\textbf{Coda.}

KEYS OF ENTRIES OF THE THEME.

\begin{tabular}{|c|c|c|c|c|c|c|c|c|}
\hline
\textbf{Theme.} & 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
\textbf{Keys.} & F mi. & C mi. & F mi. & A\textsuperscript{b} & E\textsuperscript{b} to C mi. & F mi. & F mi. & B\textsuperscript{b} mi. \\
\hline
\end{tabular}

This is one of fourteen fugues without a Counter-Subject (Table XXXI).

DETAILS IN THE DIGEST.—Exposition, p. 34; other Entries, p. 192; Episodes, pp. 210, 211; Coda, p. 368: Codette and Episodes classified in Ten Groups, Table XXXVII, pp. 198–200; Table XLVI\textsubscript{a}, p. 372.
### FUGUE 37°, F sharp major.

(No. 13 in Book II).

**OUTLINE ANALYSIS.**

<table>
<thead>
<tr>
<th>Bars 1–13</th>
<th>Exposition</th>
<th>1–5</th>
<th>5–9</th>
<th>9–13</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bars:</td>
<td>44–52</td>
<td>52–56</td>
<td>56–64</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ep. III.</td>
<td>Th. (8), Alto.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bars:</td>
<td>68–70</td>
<td>70–74</td>
<td>74–76</td>
<td>76–80</td>
</tr>
</tbody>
</table>

**KEYS OF ENTRIES OF THE THEME.**

<table>
<thead>
<tr>
<th>Theme</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keys</td>
<td>F#</td>
<td>C#</td>
<td>F#</td>
<td>F#</td>
<td>C#</td>
<td>F#</td>
<td>D# mi.</td>
<td>B</td>
<td>F#</td>
<td>C#</td>
<td>F#</td>
</tr>
</tbody>
</table>

This fugue has a Counter-Exposition (entries 4, 5 and 6).

**DETAILS IN THE DIGEST.**—Exposition, p. 56; other Entries with Counter-Subject, pp. 120–121; Codette, p. 212; Episodes, pp. 212, 284; Coda, p. 368; classified in Table XXX, Group I, p. 105; Plans, pp. 370–373; Tables of Keys, pp. 194, 195; Table XLVa, p. 371; Table XXX, Group I, p. 105.

### FUGUE 38°, F sharp minor.

(No. 14 in Book II).

**OUTLINE ANALYSIS.**

<table>
<thead>
<tr>
<th>Bars 1–11</th>
<th>Exposition</th>
<th>1–4</th>
<th>4–7</th>
<th>7–9</th>
<th>8–11</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bars:</td>
<td>11–16</td>
<td>14–16</td>
<td>16–19</td>
<td></td>
<td>19–20</td>
</tr>
</tbody>
</table>

**SECOND PORTION:**—New Th. i ii iii iv 24–27

<table>
<thead>
<tr>
<th>New Th. v</th>
<th>49–50</th>
<th>31–34</th>
<th>34–36</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Th. (6), Alto, (with New Th. as C.S. in Bass.)</td>
<td>Er. III</td>
<td>Real Ans. (7), Bass.</td>
</tr>
</tbody>
</table>

**THIRD PORTION, Bars 36–49:**—Second New Th. (a), Alto; (b), Treble; (c), Bass; (d), Alto; (e), Bass; (f), Alto; (g), Bass; (h), Treble; (i), inverted, Treble.

<table>
<thead>
<tr>
<th>Bars:</th>
<th>49–51</th>
<th></th>
<th>51–54</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ep. IV.</td>
<td>Th. (8), Alto (with Second New Th. as C.S. in Bass.)</td>
<td></td>
</tr>
</tbody>
</table>

**THE THREE THEMES, Combined:**

<table>
<thead>
<tr>
<th>Bars:</th>
<th>Sub. (9), Treble.</th>
<th>54–57</th>
<th>57–60</th>
<th>60–63</th>
<th>63–67</th>
<th>66–69</th>
<th>69–70</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ep. VI.</td>
<td>Sub. (11), Treble.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
OUTLINE ANALYSIS OF BACH'S FORTY-EIGHT FUGUES.

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Theme</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>New Theme I</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Theme</th>
<th>6</th>
<th>7</th>
<th>New Theme II</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Theme</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keys</td>
<td>B mi.</td>
<td>F# mi.</td>
<td>C# mi.</td>
<td>F# mi.</td>
</tr>
</tbody>
</table>

Subject.

First New Theme.
Bars 20–25.

New Th. (ii)

New Th. (i)

New Th. (iii)

New Th. (iv)

Bars 36–37.

FOURTH PORTION OF THE FUGUE—BARS 54–70.

THE THREE PHRASES TOGETHER.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Alto</td>
<td>C.S. I</td>
<td>C.S. I</td>
<td>C.S. II</td>
<td></td>
</tr>
<tr>
<td>Bass</td>
<td>C.S. II</td>
<td>C.S. II</td>
<td>C.S. I</td>
<td></td>
</tr>
<tr>
<td>Bars</td>
<td>55–58</td>
<td>65–63</td>
<td>6–9</td>
<td></td>
</tr>
</tbody>
</table>

Second New Th. as C.S. II.

First New Th. as C.S. I.

This is the only fugue of the 48 in which two new Themes are introduced independently, and afterwards associated as Counter-Subjects to the principal Theme.

DETAILS IN THE DIGEST.—Exposition, p. 49; other entries, showing the four portions of the fugue, pp. 167–170; Codette, pp. 285, 307; Episodes, pp. 267, 285, 286; Plan, Table XLVII, p 373; Tables of Keys, pp. 194, 195.
OUTLINE ANALYSIS OF BACH'S FORTY-EIGHT FUGUES.

FUGUE 39\textsuperscript{3}, G major.
(No. 15 in Book II).

OUTLINE ANALYSIS.

Bars 1-20

Exposition

<table>
<thead>
<tr>
<th>Bars</th>
<th>1-20</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposition</td>
<td>1-6</td>
</tr>
<tr>
<td>Sub. (1), Treble.</td>
<td>6-8</td>
</tr>
<tr>
<td>Cod. I.</td>
<td>8-13</td>
</tr>
<tr>
<td>Tonal Ans. (2), Alto.</td>
<td>13-15</td>
</tr>
<tr>
<td>Cop. II.</td>
<td>15-20</td>
</tr>
<tr>
<td>Sub. (3), Bass.</td>
<td>33-38</td>
</tr>
<tr>
<td>Ep. I.</td>
<td>38-40</td>
</tr>
<tr>
<td>Ans. (4), Bass.</td>
<td>40-45</td>
</tr>
<tr>
<td>Cop. III.</td>
<td>65-70</td>
</tr>
<tr>
<td>Ep. II.</td>
<td>70-72</td>
</tr>
<tr>
<td>Sub. (6), Alto.</td>
<td>Ending</td>
</tr>
</tbody>
</table>

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Theme</th>
<th>KEYS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>G</td>
</tr>
<tr>
<td>2</td>
<td>D</td>
</tr>
<tr>
<td>3</td>
<td>G</td>
</tr>
<tr>
<td>4</td>
<td>Emi</td>
</tr>
<tr>
<td>5</td>
<td>Bmi</td>
</tr>
<tr>
<td>6</td>
<td>G</td>
</tr>
</tbody>
</table>

Subject.

This fugue is classified in Group I, Table XXVIII, "One-note motion figures incessant from first note of Subject to the last note of the Fugue."

DETAILS IN THE DIGEST.—Exposition, p. 35; other entries of the Theme, with Counter-Subjects, pp. 151, 152; Codetta, p. 286; Episodes, pp. 236, 237; Coda, p. 369; Plan, Table XLVA, p. 871; Tables of Keys, pp. 194, 195; Table XXX, Group IV, p. 140.

FUGUE 40\textsuperscript{4}, G minor.
(No. 16 in Book II).

OUTLINE ANALYSIS.

Bars 1-17

Exposition

<table>
<thead>
<tr>
<th>Bars</th>
<th>1-17</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposition</td>
<td>1-5</td>
</tr>
<tr>
<td>Sub. (1), Tenor.</td>
<td>5-9</td>
</tr>
<tr>
<td>Tonal Ans. (2), Alto.</td>
<td>9-13</td>
</tr>
<tr>
<td>Sub. (3), Treble.</td>
<td>13-17</td>
</tr>
<tr>
<td>Ans. (4), Bass.</td>
<td>20-24</td>
</tr>
<tr>
<td>Ep. I.</td>
<td>24-28</td>
</tr>
<tr>
<td>[Sub. (5), Tenor (extra entry).]</td>
<td>28-32</td>
</tr>
<tr>
<td>Ep. II.</td>
<td>32-36</td>
</tr>
<tr>
<td>Ans. (6), Alto.</td>
<td>36-40</td>
</tr>
<tr>
<td>Th. (7), Treble.</td>
<td>Th. (8), Bass.</td>
</tr>
<tr>
<td>Th. (10), Alto.</td>
<td>45-49</td>
</tr>
<tr>
<td>(In thirds together).</td>
<td>49-51</td>
</tr>
<tr>
<td>Th. (9), Tenor.</td>
<td>51-55</td>
</tr>
<tr>
<td>(In sixths together).</td>
<td>Th. (12), Treble.</td>
</tr>
<tr>
<td>Th. (11), Alto.</td>
<td>Th. (11), Alto.</td>
</tr>
<tr>
<td>(In sixths together).</td>
<td>Th. (16), Tenor.</td>
</tr>
<tr>
<td>Th. (14), Tenor.</td>
<td>59-63</td>
</tr>
<tr>
<td>Th. (13), Bass.</td>
<td>63-67</td>
</tr>
<tr>
<td>(In thirds together).</td>
<td>67-69</td>
</tr>
<tr>
<td>Th. (15), Treble.</td>
<td>69-72</td>
</tr>
<tr>
<td>Part of Th.</td>
<td>73-75</td>
</tr>
<tr>
<td>Tenor.</td>
<td>75-84</td>
</tr>
<tr>
<td>Th. (17), Bass.</td>
<td>79-83</td>
</tr>
<tr>
<td>Conclusion.</td>
<td>83-84</td>
</tr>
</tbody>
</table>
KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Gmi</td>
</tr>
<tr>
<td>2</td>
<td>Dmi</td>
</tr>
<tr>
<td>3</td>
<td>Gmi</td>
</tr>
<tr>
<td>4</td>
<td>Dmi</td>
</tr>
<tr>
<td>5</td>
<td>B♭</td>
</tr>
<tr>
<td>6</td>
<td>F</td>
</tr>
<tr>
<td>7</td>
<td>B♭</td>
</tr>
<tr>
<td>8</td>
<td>Cmi</td>
</tr>
<tr>
<td>9</td>
<td>E♭</td>
</tr>
<tr>
<td>10</td>
<td>Gmi</td>
</tr>
<tr>
<td>11</td>
<td>Gmi</td>
</tr>
<tr>
<td>12</td>
<td>Cmi</td>
</tr>
<tr>
<td>13</td>
<td>Gmi</td>
</tr>
<tr>
<td>14</td>
<td>Cmi</td>
</tr>
<tr>
<td>15</td>
<td>Gmi</td>
</tr>
<tr>
<td>16</td>
<td>Gmi</td>
</tr>
</tbody>
</table>

It will be seen by this list that the outside keys (7–14) follow each other without an entry in Tonic or Dominant between them.

Subject.

In this fugue the Theme is taken on three occasions in two parts together, in thirds (twice) and in sixths. A melodic figure is used about eighty times:

DETAILS IN THE DIGEST.—Exposition, p. 74; other entries with Counter-Subject, pp. 121-124; Episodes, pp. 259-361; Table XXX, Group I, p. 105; Table XLVIa, p. 372.

FUGUE 41* A flat major.

(No. 17 in Book II)

OUTLINE ANALYSIS.

<table>
<thead>
<tr>
<th>Bars  1–10, Exposition</th>
<th>1–3</th>
<th>3–5</th>
<th>5–6</th>
<th>6–8</th>
<th>8–10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sub. (1), Alto.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonal Ans. (2), Treble.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cod. I.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sub. (3), Tenor.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ans. (4), Bass.</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Bars  10–13</th>
<th>13–15</th>
<th>15–16</th>
<th>16–18</th>
<th>18–20</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sub. (5), Bass.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cod. II.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ans. (6), Alto.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sub. (7), Tenor.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cod. III.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sub. (8), Treble.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Th. (9), Alto.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Er. I.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Th. (10), Tenor.</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Bars  34–35</th>
<th>35–37</th>
<th>37</th>
<th>37–39</th>
</tr>
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<tbody>
<tr>
<td>Cod. IV.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Th. (11), Treble.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Th. (12), Bass.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bars  39–41</th>
<th>41–44</th>
<th>44–48</th>
<th>48–50</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cod. VI.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sub. (13), Tenor.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ans. (14), Bass.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strittto I.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coda.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sub. (15), 1st Tenor.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A♭</td>
</tr>
<tr>
<td>2</td>
<td>E♭</td>
</tr>
<tr>
<td>3</td>
<td>A♭</td>
</tr>
<tr>
<td>4</td>
<td>E♭</td>
</tr>
<tr>
<td>5</td>
<td>A♭</td>
</tr>
<tr>
<td>6</td>
<td>E♭</td>
</tr>
<tr>
<td>7</td>
<td>A♭</td>
</tr>
<tr>
<td>8</td>
<td>Fmi</td>
</tr>
<tr>
<td>9</td>
<td>E♭mi</td>
</tr>
<tr>
<td>10</td>
<td>B♭mi</td>
</tr>
<tr>
<td>11</td>
<td>D♭</td>
</tr>
<tr>
<td>12</td>
<td>A♭</td>
</tr>
<tr>
<td>13</td>
<td>Sr. I. (13–14)</td>
</tr>
<tr>
<td>14</td>
<td>15</td>
</tr>
</tbody>
</table>

Subject.

This is one of the six fugues in four parts which have complete Counter-Expositions. There are only 12 bars in four parts, and 2 in five parts, out of the 50 bars in the fugue.

DETAILS IN THE DIGEST.—Exposition, p. 82; other entries with Counter-Subject, pp. 125, 130; Codette, pp. 213, 221; Episodes, p. 287; Table XLVIa, p. 371; Table XXX, Group I, p. 105. Episodes classified in Ten Groups, pp. 198–200.
FUGUE 42\textsuperscript{3}, G sharp minor.  
(No. 18 in Book II.)

OUTLINE ANALYSIS.

Bars 1–17, \{ Exposition \} ---  
\begin{align*}
\text{Bars:} & \quad 1–5 \\
\text{Sub. (1), Treble.} & \quad 5–9 \\
\text{Real Ans. (2), Alto.} & \quad 9–13 \\
\text{Cod. I.} & \quad 13–17 \\
\text{Sub. (3), Bass.} & \quad \text{Bass.}
\end{align*}

Bars:  
\begin{align*}
\text{17–19} & \quad 19–23 \\
\text{Sub. (4), Alto.} & \quad 23–33 \\
\text{Er. I.} & \quad 33–37 \\
\text{Ans. (5), Bass.} & \quad \text{Bass.}
\end{align*}

Bars:  
\begin{align*}
\text{37–45} & \quad 45–49 \\
\text{Er. II.} & \quad 49–53 \\
\text{Er. III.} & \quad 53–59 \\
\text{Sub. (7), Bass.} & \quad \text{Bass.}
\end{align*}

Bars:  
\begin{align*}
\text{61–65} & \quad 65–66 \\
\text{Sub. (6), Treble.} & \quad 66–70 \\
\text{Cod. IV.} & \quad 71–75 \\
\text{Cod. V.} & \quad 75–79 \\
\text{Cod. V.} & \quad 79–83 \\
\text{sub. (11), Alto.} & \quad \text{Alto.}
\end{align*}

New Theme:  
\begin{align*}
\text{(a), Treble.} & \quad \text{Cod. IV.} \\
\text{(b), Alto.} & \quad \text{Cod. V.} \\
\text{(c), Bass.} & \quad \text{(d), Treble.}
\end{align*}

Bars:  
\begin{align*}
\text{83–97} & \quad 97–101 \\
\text{Er. IV.} & \quad 101–109 \\
\text{Sub. (8), Bass.} & \quad 109–107 \\
\text{Con. VIII.} & \quad \text{Bass.}
\end{align*}

Bars:  
\begin{align*}
\text{107–111} & \quad 111–115 \\
\text{Er. V.} & \quad 115–125 \\
\text{Th. (10), Alto.} & \quad 125–129 \\
\text{Er. VI.} & \quad \text{Alto.}
\end{align*}

Bars:  
\begin{align*}
\text{129–135} & \quad 135–139 \\
\text{Er. VII.} & \quad 139–143 \\
\text{Sub. (12), Treble.} & \quad \text{Bass.}
\end{align*}

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
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<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
</tr>
</tbody>
</table>

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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme and New Theme as C.S. II</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Subject.

This is one of the fugues in which a New Theme is introduced independently, and afterwards used with the Principal Theme; the fugue may be divided into three Divisions:—Part I, bars 1–61; Part II, bars, 61–97; Part III, 97–143.

This fugue is classified in Table XXVIII, Group I, One-note motion figures incessant from first note of Subject to the last note of the fugue.

DETAILS IN THE DIGEST.—Exposition, p. 44; other entries and Counter-Subject, New Theme, &c., pp. 156–158, Codette, pp. 289, 307; Episodes, pp. 237, 288–291; Table XLVII, p. 373; Table XXX, Group, V, p. 182; Table XXVIII, p. 101, 102.
FUGUE 43\textsuperscript{a}, A major.

(No. 19 in Book II).

OUTLINE ANALYSIS.

Bars 1–6, Exposition:

- Bars 1–2: Sub. (1), Bass.
- Bars 2–4: Real Ans. (2), Alto.
- Bars 4–5: Cod. I.
- Bars 5–6: Sub. (3), Treble.

Outlines:

- Bars 6–7: Cod. II.
- Bars 7–8: Ans. (4), Bass.
- Bars 8–9: Cod. III.
- Bars 9–11: Th. (5), Treble.

Outlines:

- Bars 11–12: Th. (6), Alto.
- Bars 12–13: Er. I.
- Bars 13–16: Th. (7), Bass.
- Bars 16–17: Er. II.
- Bars 17–20: Th. (8), Treble.

Outlines:

- Bars 21–23: Th. (9), Alto.
- Bars 23–25: Ep. IV.
- Bars 25–27: Th. (10), Treble and Cadence.

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Theme Keys</th>
<th>1</th>
<th>2 to E</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>A</td>
<td>E</td>
<td>A</td>
<td>E</td>
<td>F sharp mi</td>
<td>C sharp mi</td>
<td>A to D</td>
<td>D</td>
<td>E</td>
</tr>
</tbody>
</table>

Subject:

\[ \text{Subject} \]

\[ \text{Subject} \]

There is one extra entry following the Exposition—the Answer (4) in the Bass. This is one of the fourteen fugues without a Counter-Subject (Table XXXI, p. 105). No Stretto.

DETAILS IN THE DIGEST—Exposition, p. 63; other entries, p. 103; Codette, pp. 213, 221; Episodes, pp. 213, 214, 222; Table XLV, p. 371.

FUGUE 44\textsuperscript{a}, A minor.

(No. 20 in Book II).

OUTLINE ANALYSIS.

Bars 1–8, Exposition:

- Bars 1–3: Sub. (1), Bass.
- Bars 3–5: Tonal Ans. (2), Alto.
- Bars 5–6: Cod. I.
- Bars 6–8: Sub. (3), Treble.

Outlines:

- Bars 8–9: Er. I.
- Bars 9–11: Th. (4), Bass.
- Bars 11–13: Er. II.
- Bars 15–17: Er. III.
- Bars 17–19: Sub. (6), Bass.

Outlines:

- Bars 19–21: Er. IV.
- Bars 21–23: Th. (7), Treble.
- Bars 23–25: Er. V.
- Bars 27–28: Conclusion.
OUTLINE ANALYSIS OF BACH’S FORTY-EIGHT FUGUES.

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Theme Keys</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A mi</td>
<td>E mi</td>
<td>A mi</td>
<td>G</td>
<td>E mi</td>
<td>A mi</td>
<td>D mi</td>
<td>A mi</td>
</tr>
</tbody>
</table>

Subject.

This fugue is one of the fourteen fugues classified in Group I, Table XXX, "Fugues with one Counter-Subject which accompanies the Answer (2) and most of the following entries of the Theme" (p. 105, "Digest").

DETAILS IN THE DIGEST.—Exposition, p. 62; other entries with Counter-Subject, pp. 127, 128; Episodes, pp. 214, 251; Table XLVIa, p. 372; Table XXX, Group I, p. 105.

FUGUE 45°, B flat major.
(No. 21 in Book II).

OUTLINE ANALYSIS.

Keys of Entries of the Theme.

This fugue has a Counter-Exposition (entries 4, 5 and 6). Counter-Subject I enters above the Subject (3); Counter-Subject II and Counter-Subject III in bars 33–36. No Stretto. Classified in Table XXVIII, Group I. One-note motion figures incessant from first note of Subject to the last note of the fugue.

DETAILS IN THE DIGEST.—Exposition, p. 58; other entries, p. 173; Episodes, pp. 215, 223, 239; Table XLVA, p. 371; Tables of Keys, pp. 194, 195.
OUTLINE ANALYSIS OF BACH'S FORTY-EIGHT FUGUES.

FUGUE 46\(^4\), B flat minor.
(No. 22 in Book II).

OUTLINE ANALYSIS.

Bars 1–21,
Exposition} \\
Bars:— 21–27 \\
Er. I. St. I— \\
Bars:— 37–42 \\
Er. II. \\
Bars:— 55–58 \\
Cond. V. \\
Bars:— 71–73 \\
Cond. VI. \\
Bars:— 80–84 \\
St. V— \\
Bars:— 93–96 \\
Cond. VIII. \\
Basses \\

BAR IS TO BE SHOWN AS \\

SUBJECT. Bars 1–5.

Theme inverted. Bars 42–46.

Subject.

THEME.

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Theme</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Str. I</th>
<th>Str. II</th>
<th>9</th>
<th>10</th>
</tr>
</thead>
</table>

Theme.

THEME.

<table>
<thead>
<tr>
<th>Theme</th>
<th>11</th>
<th>12</th>
<th>Str. III</th>
<th>Str. IV</th>
<th>Str. V</th>
<th>Str. VI</th>
<th>Str. VII</th>
</tr>
</thead>
</table>

Subject. Bars 1–5.
This fugue has seven Stretti in which the second voice to enter in canonic imitation is not at the ordinary interval of a fourth, or fifth, or octave, but at such intervals as seventh or ninth above, or by Theme inverted, &c.

DETAILS IN THE DIGEST.—Exposition, p. 86; Theme, direct and inverted with Counter-Subject, p. 129; Stretti, pp. 351, 352; Codette, pp. 215, 292; Episodes, pp. 268, 292, 293; Table XLV, p. 372; Table XXX, Group I, p. 105.

FUGUE 47*, B major.
(No. 28 of Book II).

OUTLINE ANALYSIS.

<table>
<thead>
<tr>
<th>Bars 1-17</th>
<th>1-4</th>
<th>5-8</th>
<th>8-10</th>
<th>10-13</th>
<th>14-17</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bars:</td>
<td>30-35</td>
<td>35-38</td>
<td>38-42</td>
<td>42-45</td>
<td>45-48</td>
</tr>
<tr>
<td>Bars:</td>
<td>45-48</td>
<td>48-51</td>
<td>51-53</td>
<td>53-56</td>
<td>56-60</td>
</tr>
<tr>
<td>Co. V</td>
<td>Th. (10), Tenor.</td>
<td>Con. VI</td>
<td></td>
<td></td>
<td>Th. (11), Tenor.</td>
</tr>
<tr>
<td>Bars:</td>
<td>56-60</td>
<td>60-63</td>
<td>63-75</td>
<td>75-78</td>
<td>78-85</td>
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<tr>
<td>Bars:</td>
<td>78-85</td>
<td>85-88</td>
<td>88-93</td>
<td>93-96</td>
<td>96-104</td>
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</table>

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Keys</th>
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<th>3</th>
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<th>6</th>
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<th>9</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>B</td>
<td>F#</td>
<td>B</td>
<td>F#</td>
<td>B</td>
<td>F#</td>
<td>B</td>
<td>F#</td>
<td>G# mi.</td>
</tr>
<tr>
<td>Theme</td>
<td>Keys</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>C# mi.</td>
<td>E, G# mi.</td>
<td>B</td>
<td>D# mi.</td>
<td>F#</td>
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</table>

There is a complete Counter-Exposition, and the voices enter in a similar manner, with the Subject and Answer, as they do in the Exposition, but with the addition of an Episode between each. No Stretto.

DETAILS IN THE DIGEST.—Exposition, p. 70; other entries with Counter-Subject, pp. 159-160; Codette, pp. 292, 293; Episodes, pp. 293-295; Coda, p. 285. Table XLV, p. 371; Table XXX, Group V, p. 182.
FUGUE 48, B minor.

(No. 24 in Book II).

OUTLINE ANALYSIS.

Bars 1–21}

Exposition  

Sub. (1), Alto. 

Tonal Ans. (2), Treble. 

Cod. I. 

Sub. (3), Bass.

Bars:  

1–6 

6–12 

12–15 

15–21 

Sub. (1), Alto. 

Tonal Ans. (2), Treble. 

Cod. I. 

Sub. (3), Bass.

Bars:  

21–26 

26–32 

32–35 

35–41 

Er. I. 

Real Ans. (4), Alto. 

Er. II. 

Th. (5), Treble.

Bars:  

41–44 

44–50 

50–54 

54–60 

Er. III. 

Th. (6), Bass. 

Er. IV. 

Real Ans. (7), Alto.

Bars:  

60–69 

69–76 

76–81 

81–87 

Er. V. 

St. I—{ 

Sub. (8), Alto. 

Th. (10), Bass. 

Er. VI. 

Sub. (10), Treble.

Bars:  

87–96 

96–100 

First phrase of Sub. in Alto. 

First phrase of Sub. in Bass. 

First phrase of Sub., varied, in Treble.

KEYS OF ENTRIES OF THE THEME.

<table>
<thead>
<tr>
<th>Theme</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
</tr>
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</table>

Subject.

DETAILS IN THE DIGEST.—Exposition, p. 48; other entries with Counter-Subjects, p. 162; Stretti, p. 339; Episodes, pp. 216, 239, 266–268; Table XLVIb, p. 372; Table XXX, Group V, p. 152.
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* * * Until I have had time to avail myself of its store of learning.—(W. P.)

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OF
J. S. BACH'S
FORTY-EIGHT FUGUES
FROM
THE WELL-TEMPERED CLAVIER
(DAS WOLHTEMPERIRTE KLAVIER),
COMPILED BY
BROOK SAMPSON,
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