Prelude - a short introduction to another movement

PRAELUDIUM II.

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preludes often sound improvised (improvisatory style)

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Presto

here's a pedal point on V (g)

30

Adagio

Allegro

35

here's a pedal point on I (c)

the raised e is a
tierce de picardie

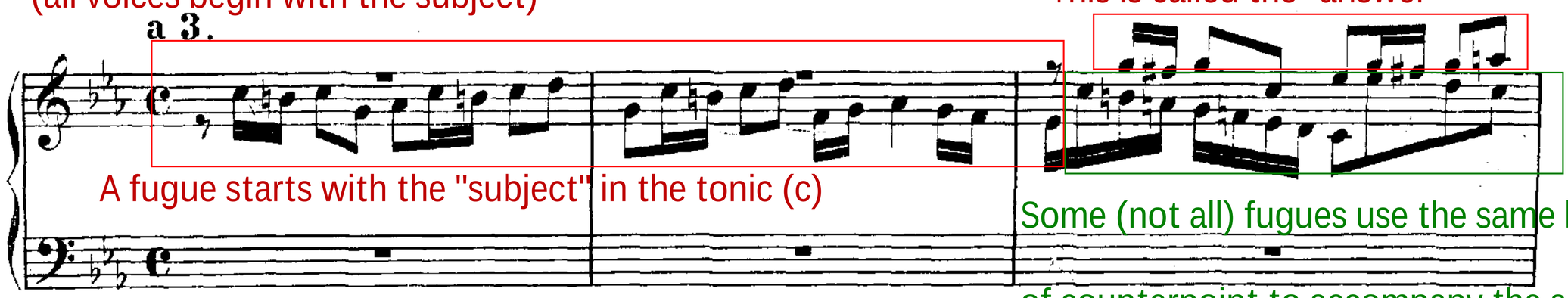
fugues are standalone forms that can be used in final movements or a section of a movement
fugues are highly structured and use counterpoint throughout

FUGA II.

(this is the exposition, where voices are introduced one by one)
(all voices begin with the subject)

The subject is repeated in the dominant (g)
This is called the "answer"

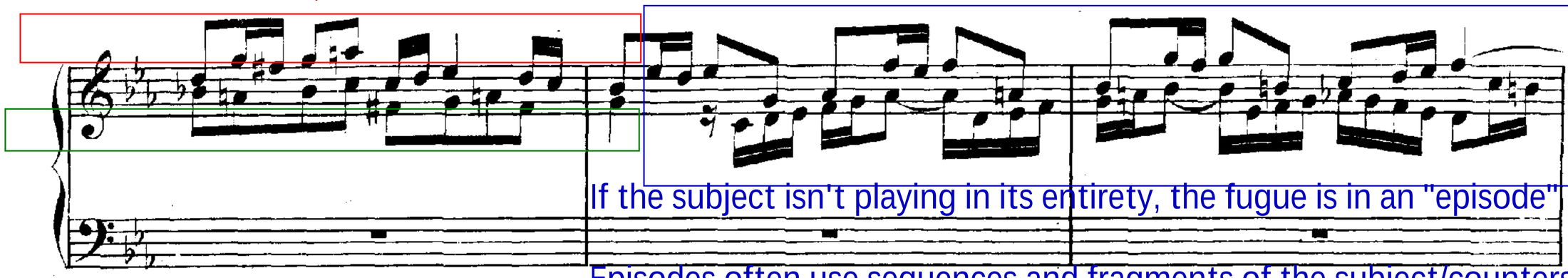
a 3.



A fugue starts with the "subject" in the tonic (c)

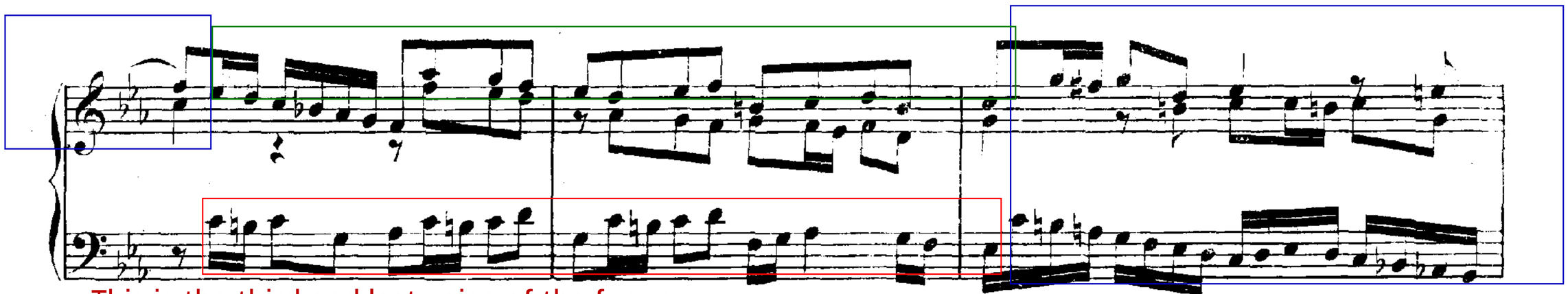
Some (not all) fugues use the same line of counterpoint to accompany the subject
This is called the "countersubject"

Since this answer is altered (to fit in tonic harmony)
it is a "tonal" answer, not a "real" answer



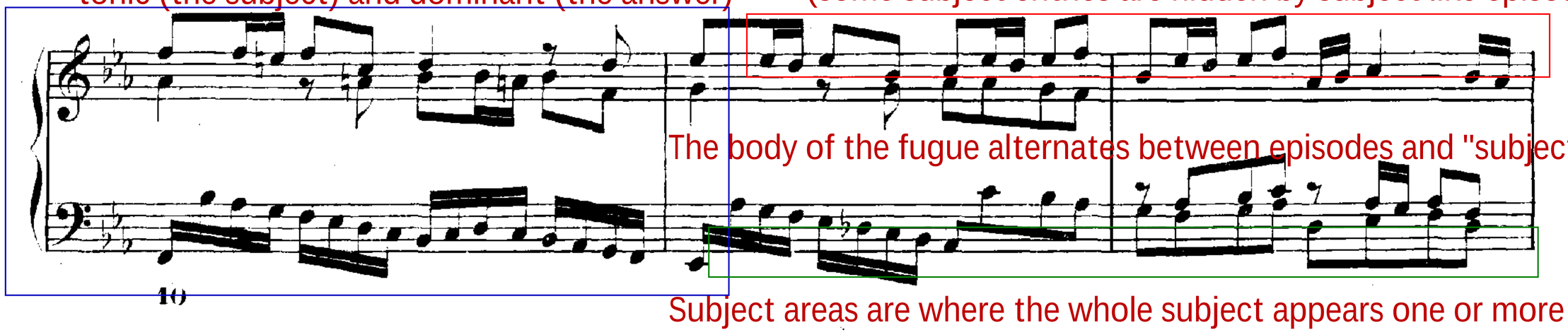
If the subject isn't playing in its entirety, the fugue is in an "episode"

Episodes often use sequences and fragments of the subject/countersubject



This is the third and last voice of the fugue
Fugue entries alternate between the
tonic (the subject) and dominant (the answer)

(some subject entries are hidden by subject-like episodes)



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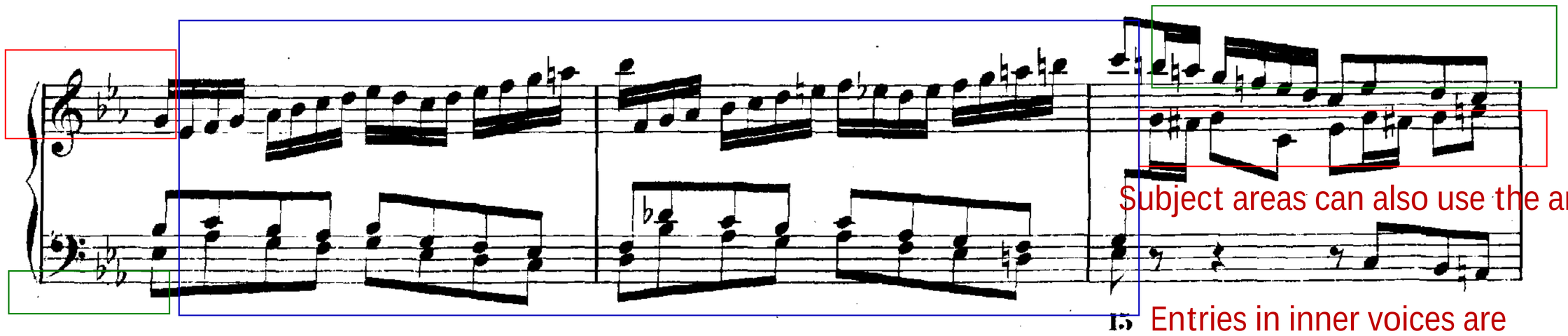
The body of the fugue alternates between episodes and "subject areas"

Subject areas are where the whole subject appears one or more times



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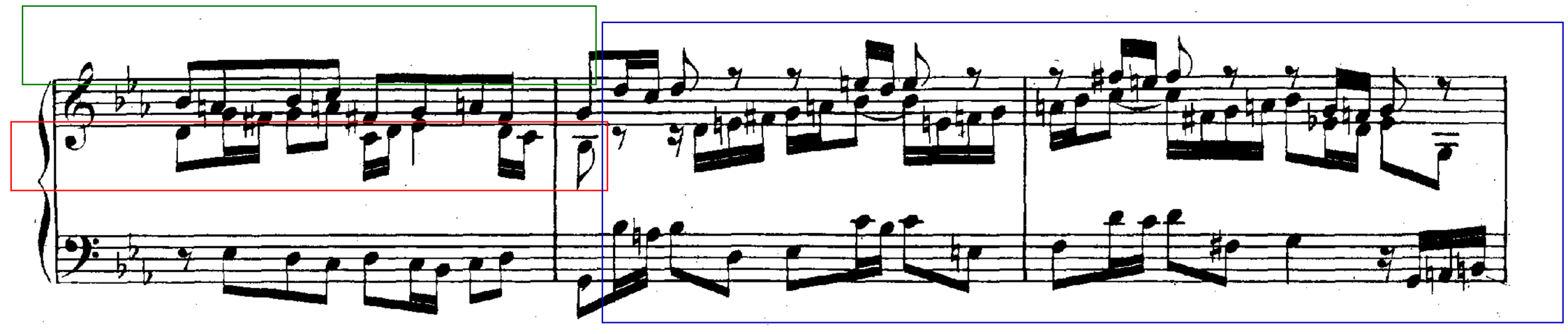
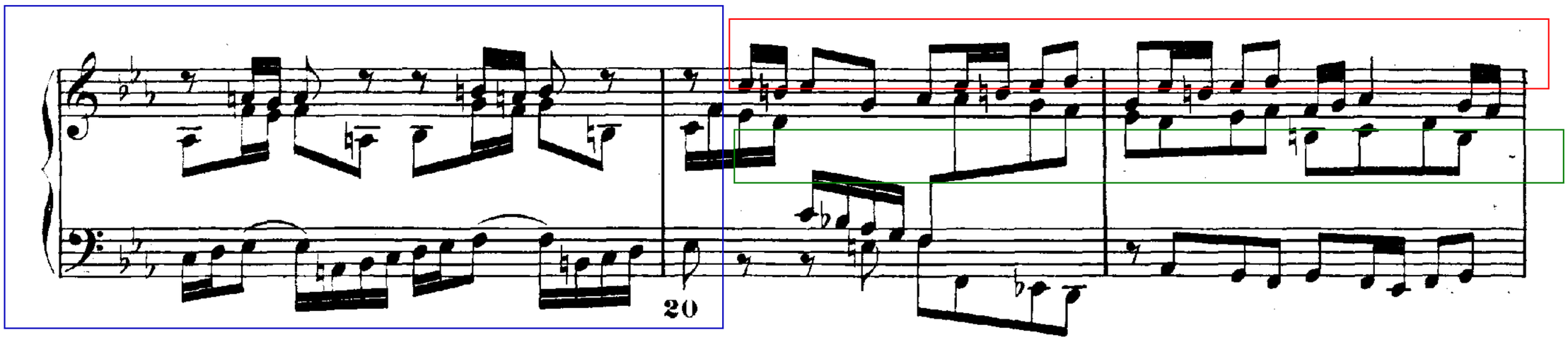
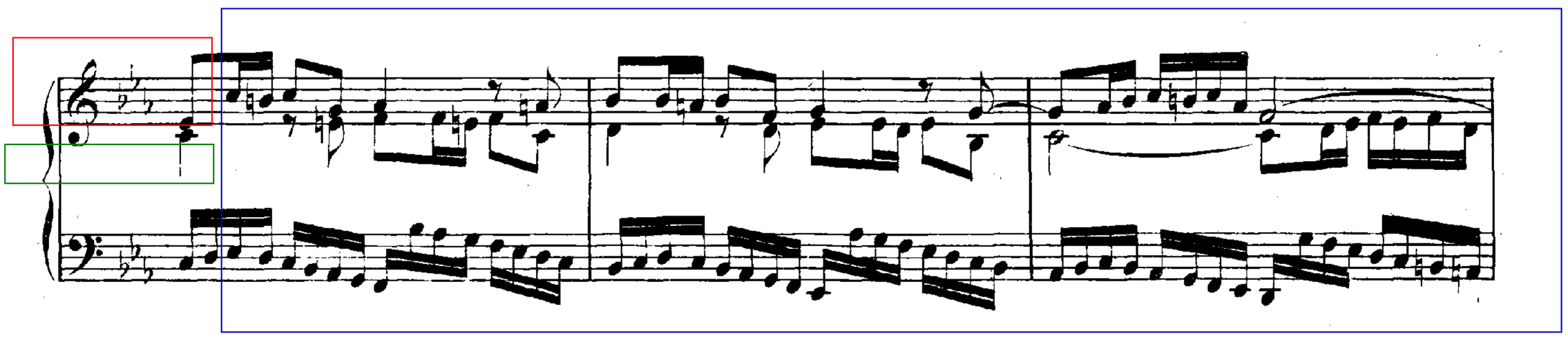
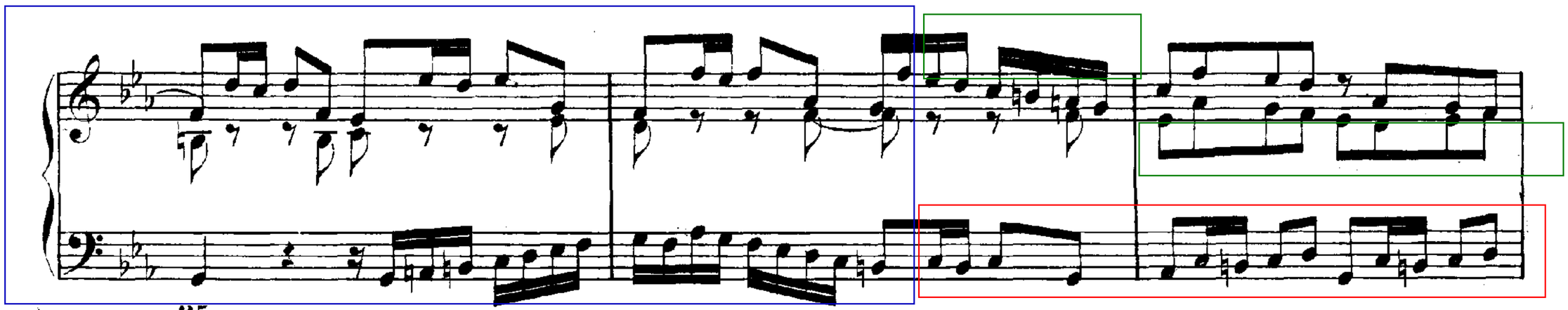
Subject areas can also use the answer

Entries in inner voices are
harder to spot



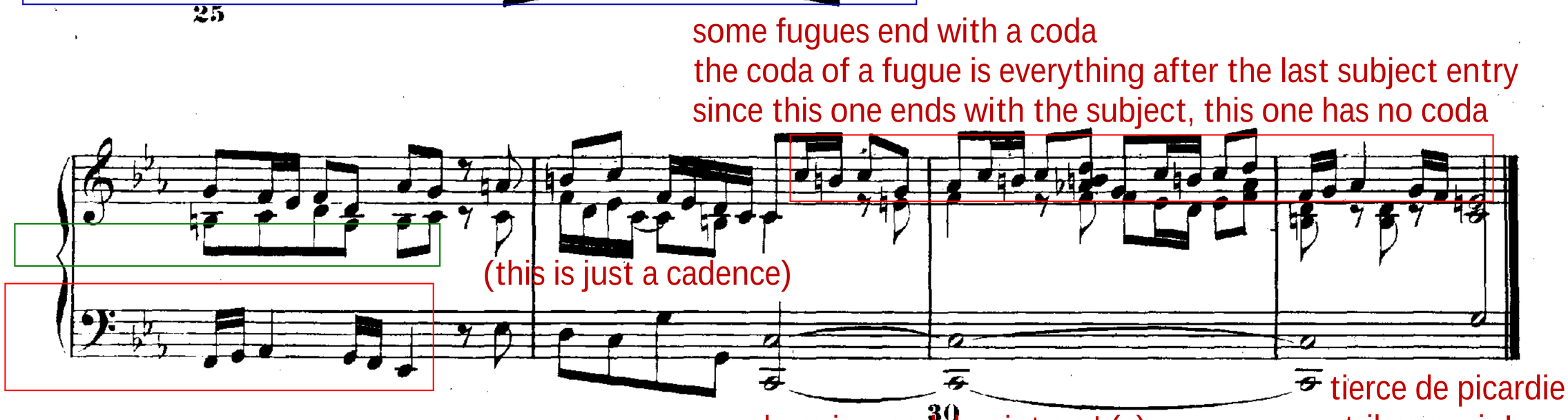






some fugues end with a coda
the coda of a fugue is everything after the last subject entry

since this one ends with the subject, this one has no coda



here is a pedal point on I (c)

tierce de picardie
strikes again!