

*THE WELL-TEMPERED CLAVIER*  
*Exposition Survey*

The following chart tabulates various aspects of the expositions of the 48 WTC fugues. In the BEAT SUBJECT BEGINS/ENDS ON column, the “+” sign indicates the “and” of a beat (e.g., “1+” means “the ‘and’ of beat 1”). In the “CASE” column: case 1 refers to a prominent  $\hat{5}$  near the beginning of the subject that is tonally answered; case 2 refers to a modulating subject.

KEY	VOICES	ORDER	FORMS	ANSWER REAL/TONAL	CASE	SCALE STEPS BEGINS/ENDS ON	BEAT SUBJECT BEGINS/ENDS ON	SUBJECT LENGTH
BOOK I								
C	4	2134	SAAS	R		$\hat{1}\rightarrow\hat{3}$	1+→3	1.5
c	3	213	SAS	T	1	$\hat{1}\rightarrow\hat{3}$	1+→1	2
C#	3	123	SAS	T	1	$\hat{5}\rightarrow\hat{1}$	2+→1	~2
c#	5	54321	SASA'S	R		$\hat{1}\rightarrow\hat{1}$	1→1	3
D	4	4321	SASA	R		$\hat{1}\rightarrow\hat{3}$	2→1	~1
d	3	123	SAS	R		$\hat{1}\rightarrow\hat{5}$	1+→1	2
E $\flat$	3	123	SAS	T	1, 2	$\hat{5}\rightarrow\hat{5}$ (mod.)	1→3	1.5
d#	3	213	SAS	T	1	$\hat{1}\rightarrow\hat{1}$	1→3	2.5
E	3	213	SAS	R		$\hat{1}\rightarrow\hat{3}$ or $\hat{1}$	2+→1	~1
e	2	12	SA	R	despite 1	$\hat{1}\rightarrow\hat{7}$ (mod.)	1→1	2
F	3	213	SAS	T	1	$\hat{5}\rightarrow\hat{3}$	3→1 (8)	~3
f	4	3214	SASS	T	1	$\hat{5}\rightarrow\hat{1}$	2→1	~3
F#	3	123	SAS	T	1	$\hat{5}\rightarrow\hat{3}$	1+→1	2
f#	4	3241	SASS	R		$\hat{1}\rightarrow\hat{1}$	1+→1	3
G	3	123	SAS	R		$\hat{1}\rightarrow(\hat{7})$	1→1	4
g	4	2143	SASA	T	1	$\hat{5}\rightarrow\hat{3}$	1+→3	1.5
A $\flat$	4	3412	SASA	T	1	$\hat{1}\rightarrow\hat{5}$	2→1	1
g#	4	3214	SASA	T	2	$\hat{1}\rightarrow\hat{5}$ (mod.)	2→1	3
A	3	123	SAS	T	1b	$\hat{1}\rightarrow\hat{5}$	1→1	1
a	4	2143	SASA	R		$\hat{1}\rightarrow\hat{1}$	1+→1	3
B $\flat$	3	123	SAS	T	1	$\hat{5}\rightarrow\hat{3}$	1+→1	4
b $\flat$	5	12345	SASAS	T	1	$\hat{1}\rightarrow\hat{3}$	1→1	2
B	4	3214	SASA	T	1b	$\hat{1}\rightarrow\hat{1}$	1+→1	2
b	4	2341	SASA	T	1, 2	$\hat{5}\rightarrow\hat{5}$ (mod.)	1+→1	3
BOOK II								
C	3	213	SAS	T	1	$\hat{5}\rightarrow\hat{3}$	1+→1	4
c	4	2134	SASA'	T	1	$\hat{5}\rightarrow\hat{3}$	1+→1	1
C#	3	312	SAS'(A')	T	1	$\hat{1}\rightarrow\hat{3}$	1+→1 (stretto)	1
c#	3	312	SAS	R		$\hat{1}\rightarrow\hat{3}$	1→3	1.5
D	4	3214	SASA	R		$\hat{1}\rightarrow\hat{3}$	1+→3	1.5
d	3	213	SAS	R		$\hat{1}\rightarrow\hat{3}$	1→1	2
E $\flat$	4	4321	SASA	T	1	$\hat{1}\rightarrow\hat{1}$	1→1	6
d#	4	2341	SASA	R		$\hat{1}\rightarrow\hat{3}$	1+→1	2
E	4	4321	SASA	R		$\hat{1}\rightarrow\hat{1}$	1→3	1.5
e	3	123	SAS	R		$\hat{1}\rightarrow\hat{3}$ or $\hat{1}$	last+→1 or 3	~5
F	3	123	SAS	T	1	$\hat{1}\rightarrow\hat{3}$	2→1	~3
f	3	123	SAS	T	1	$\hat{5}\rightarrow\hat{3}$	last +→1	~3
F#	3	213	SAS	R		$\hat{7}\rightarrow\hat{1}$	3→3	4
f#	3	213	SAS	T	1	$\hat{5}\rightarrow\hat{1}$	2+→1	3
G	3	123	SAS	T	1, 2?	$\hat{5}\rightarrow\hat{7}$ or $\hat{5}$ (mod.)	1+→1	~6
g	4	3214	SASA	T	1	$\hat{5}\rightarrow\hat{3}$	2→2	~4
A $\flat$	4	2134	SASA	T	1	$\hat{5}\rightarrow\hat{3}$	1+→1	2
g#	3	123	SAS	R		$\hat{1}\rightarrow\hat{3}$	1→1	4
A	3	321(3)	SAS(A)	R		$\hat{1}\rightarrow\hat{3}$	1+→3	1.5
a	3	321	SAS	T	1	$\hat{5}\rightarrow\hat{3}$	2→1	2
B $\flat$	3	213	SAS	T	1	$\hat{2}\rightarrow\hat{3}$	1+→1	4
b $\flat$	4	2143	SASA	R		$\hat{1}\rightarrow\hat{3}$	1→1	4
B	4	4321	SASA	R		$\hat{1}\rightarrow\hat{1}$	1→1	4
b	3	213	SAS	T	1	$\hat{5}\rightarrow\hat{3}$	last+→1	~5