

WTC I/3 in C# major – Prelude

This prelude is designed in two-part texture. It features two motifs. Both of them are immediately imitated before they return to their original register. The principal motif is conceived not as a one-dimensional melodic line but in hidden two-part structure. Moreover, the secondary voice in this motif is not polyphonically independent but a disguised parallel. Yet in its development, the two lines create a brief play of genuine contrapuntal juxtaposition. The second motif is designed in barely veiled homophony.



mm. 1-16

This musical score shows the first 16 measures of the prelude. It is written for piano in C# major and 3/8 time. The texture is two-part, with a treble and bass staff. The music features a complex interplay of two motifs, with the principal motif often appearing in a hidden two-part structure. The notation includes various rhythmic values, accidentals, and dynamic markings.



mm. 63-75

This musical score shows measures 63-75 of the prelude. It continues the two-part texture and features a cadential close at measure 71. The notation includes various rhythmic values, accidentals, and dynamic markings.

The first cadence ends at m. 7₁. This cadential close lies embedded in a melodic flow that continues uninterrupted. A change of surface pattern occurs in m. 8, where two melodic voices lead into the inverted-voice texture of mm. 9-15. In this sense, this initial cadence is only an indirect indication of a subordinate structural ending within a larger context. There is, therefore, no caesura, and no cut after the reappearance of the tonic. Exactly the same holds true for the following harmonic progression which, now in the tonal realm of G# major, draws to a cadential close at m. 15₁. Here again, the melodic pattern continues through another measure before giving way to a continuation in inverted voices that marks the beginning of a new harmonic development.

Owing to the 3/8 time, the structural units determined by these cadences appear short and, with their eight-measure extension, supremely regular. The phrase in mm. 25-31 is the first not to be followed by such a voice-

swapping link. Instead, the second half of the cadential close serves as the beginning of a new development. The following diagram shows the phrases and their tonal areas in the entire prelude. The bridging measures that link consecutive phrases by prolonging the tonic of a cadential close before a renewed change of voices do not harmonically belong to either of the closed progressions; they are thus deliberately omitted here. The graphic arrangement tries to visualize the harmonic progressions.

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- 1. mm. 1-7 – C# major
 - 2. mm. 9-15 – G# major
 - 3. mm. 17-23 – D# minor
 - 4. mm. 25-31 – A# minor
 - 5. mm. 31-35 – A# minor/D# minor
 - 6. mm. 35-39 – D# minor/G# major
 - 7. mm. 39-43 – G# major/C# major
 - 8. mm. 43-47 – C# major/F# major
 - 9. mm. 47-53 – F# major
 - 10. mm. 55-61 – C# major
 - 11. mm. 63-73 – G# pedal
 - 12. mm. 75-83 – C# major
 - 13. mm. 87-104 – G# pedal, resolving to C# only in the final measure
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The prelude features both identical and structurally analogous phrases. There is a stretch of seven measures in the first half of the piece that recurs untransposed (mm. 1-7 \approx 55-61); another span of ten measures in the second half of the prelude is repeated a few measures later an octave lower (mm. 63-72 \approx 87-96). The prelude's opening phrase is taken up altogether five times, both transposed and in inverted voices. While the first three reappearances follow the model phrase and are therefore best named "imitation in inverted voices," a true recapitulation can be found after the interspersed portion with its different patterns (see mm. 47- 62). These two phrases in the middle of the piece sound reminiscent of the prelude's very beginning, particularly since they are conceived as mirror images of the first two phrases.

Moreover, one can detect a large-scale structural analogy: the first half of the prelude, visually distinct from the second by its uninterrupted flow of 16th-notes in at least one of the voices, is designed in ternary form. So is the second half (with the exception of the final line). Here is a scheme of this prelude's structure, drawing only on the architectonic patterns but not yet on the motivic components:

- mm. 1-31 two-part pattern, voices interdependent
- mm. 31-46 contrapuntal interplay
- mm. 47-62 two-part pattern, voices interdependent
 - mm. 63-74 homophonic pattern
 - mm. 75-86 contrapuntal interplay
 - mm. 87-96 homophonic pattern

On a different scale, there is an analogy in the harmonic structure: the first four phrases—eight measures each, in dependent two-part pattern—move from the tonic through the dominant and the supertonic to the relative minor. The following four phrases—four measures each, in contrapuntal texture—reverse this process and end on the tonic.

The time signature determines the tempo together the indirect melodic pattern in the non-contrapuntal segments. As we know from other music by Bach, 3/8 does not so much indicate a pulse in eighth-notes but rather one in whole-measure beats. With these larger pulses in mind, it should not be difficult to find the appropriate range for the tempo.

The articulation in a hidden two-part structure is a little more complex than that in a one-track melodic texture. Here it is the “hidden” melodic line that is to be articulated, not the progression from note to note as it appears on the surface. In the secondary line of the main motif’s model, i.e., the first seven measures, the left-hand line—C#-D#-E#-F#-E#-D#-C#—should sound non legato in the context of this lively character. This non legato effect is, however, naturally achieved by the interspersed repeated pedal note. It would be counterproductive to separate the first C# from its octave and so forth, since by doing so one would obtain the opposite effect and hear all notes as belonging to one line. In other words: In order to achieve a melodically correct result in the “hidden two-part structure,” some surface progressions must be played legato. The distinction in each hand between “melody” and “background” is achieved above all by two means: touch and intensity. The ideal shading of the texture consists of an intense, dynamically molded melodic line sounding against an almost neutral, dynamically more subdued background.

The performance of the motif derivatives in contrapuntal play must be considered carefully. M1a and M1b develop from the principal motif’s link. After the fourth appearance of M1 in mm. 25-31, this link forms two new thematic units: In the right hand the syncopation, followed by a simplified version of what was originally the bridge to the next phrase, is repeated in sequence and thus builds a four-bar motif (U: mm. 31₃-35₁). In the left hand, another feature pertaining to the link, the turn figure from U: m. 8, also brings about a little four-measure motif (L: mm. 31-35₁). Just

as M1 sounded four times in alternating voice inversions, so do these two derivations. However, besides this similarity there are considerable differences: While in M1 each line is conceived in hidden two-part structure, both M1a and M1b are designed as one-track developments. While M1 consists of two interdependent lines whose melodic components form parallels, M1a and M1b are polyphonically independent. While in M1 there is only one rise and fall in tension tracing the parallel curve, M1a and M1b show independent dynamic outlines: M1b creates a two-measure crescendo followed by a two-measure diminuendo; the two halves of M1a each feature an accented syncopation with subsequent relaxation.

M2 is introduced in mm. 63-73. It bears relationships with M1. Like M1 it is designed in homophonic texture. Like M1 it contains a pedal note in both hands (G#). Like M1 it determines the main part of a ternary form. Finally, like M1 it is followed by a link that, this time, does not connect the model to its imitation but joins this motif to the next (see mm. 73-75). On the surface, the motif may remind listeners of toccata style: the two parts only meet on the downbeats, after which they move in complementary rhythm. It is interesting to see that later, after its repetition an octave lower, M2 develops into a different pattern, also in toccata style and also resting on the pedal note G# (see mm. 97-102).

M2a determines the middle section of this second ternary form in the prelude. It features polyphonic texture, thus relating to the corresponding section in the first half of the composition. Here, in mm. 75-83, the right hand retains its complementary rhythm but ascends in a large sweep up to B (almost the highest available note on Bach's keyboard). From there

The image displays two systems of musical notation for a piece in G major. The first system consists of a treble and bass staff with a complex polyphonic texture. Below the staff, Roman numerals are provided: I, V, ii, vi, vi, ii, V, I, IV, I. The second system also consists of a treble and bass staff, with a treble staff featuring a large ascending sweep and a bass staff with a steady accompaniment. Roman numerals are also provided below the staff: I, V, ii, vi, vi, ii, V, I, IV, I.

it moves in 16th-notes, gradually releasing the tension it previously built up. The entire upper-voice motif is then repeated a tone lower (and slightly softer). At the same time, the left hand describes a curve that sounds like a simplified version of M2a. It begins with the descent, i.e., with the middle of the motif, which falls over two measures from E# to the lower-octave C#. Thereafter it follows the right hand in stretto imitation, rising over another two measures before sequencing the figure.

The development of tension in this prelude relies mainly on two facts: the harmonic progression (particularly in the first half) and the difference of intensity between the homophonic and the polyphonic sections. The diagram inserted above shows these progressions.

WTC I/3 in C# major – Fugue

This subject spans a little less than two measures. It begins after a 3/8-note rest with what listeners experience as a secondary upbeat. Such an upbeat, relating to the middle beat in quadruple time, is a fairly strong impulse-giving feature, not least because we anticipate that it will shift to a normal upbeat position in the course of the fugue.¹ The ending of the first subject statement falls on the downbeat of m. 3. The dominant harmony is represented by the last two eighth-notes in m. 2, after which the expected resolution onto the tonic is reached with the following keynote.

At first glance, the subject's melodic structure seems to comprise two segments: sequencing leaps unite the last six notes, thus appearing to distinguish the second half of the phrase from the first. This first half would then end after the written-out inverted mordent on the second beat of m. 2 (i.e. between F# and D#). However, the straightforward harmonic motion, which describes a single progression throughout the whole subject, speaks in favor of an interpretation as an indivisible phrase. This is supported by the indirect descent throughout the whole phrase: G#—G#-F#-E#-D#-C#.



¹Baroque polyphony, in contrast both to the contemporary dance types and also to the music of the ensuing period, knew frequent metric shifts of its thematic material. This is especially true in quadruple time where a subject or motif first introduced in the middle of the measure could be placed at the beginning of a measure, and vice versa, in later statements within the same piece.

There are only two rhythmic values: eighth-notes and 16th-notes. The pitch pattern is characterized by leaps rather than steps; note the melodic broken chord at the beginning (E#-C#-G#) and the alternating sixth and seventh intervals at the end. There are few steps; all can be identified as written-out ornaments: a turn in m. 1 and an inverted mordent in m. 2. In the subject's harmonic progression, the active step to the subdominant falls on the downbeat of m. 2. An analysis of the underlying chord progressions that Bach uses later in the fugue reveals the G# in m. 2 as an appoggiatura to the following F#. These two notes, G# and F#, thus form a pair that may under no circumstances be separated by either phrasing or articulation.

The climax in the subject occurs unmistakably on the downbeat of the second measure. Here, two powerful tension-enhancing features coincide: the appoggiatura and the active harmonic movement from the tonic to the subdominant (or, more often in this piece, its relative minor on ii). The peak note E# (which may tempt all those who connect strong feelings with high pitches) is in reality only part of a broken-chord pattern on the tonic and therefore melodically and harmonically insignificant. The dynamic curve in the subject thus begins with an energetic crescendo through the first segment up to the downbeat G#. This crescendo should develop evenly and not burst out too early, so as to give the E# and C# enough impetus toward the appoggiatura G#. In the fairly abrupt tension decay that follows from this appoggiatura to its resolution, approximately half of the tension is lost. The remainder is then released gradually throughout the series of leaps.

There are twelve subject statements in this fugue:

1. mm. 1-3	U	5. mm. 14-16	L	9. mm. 42-44	U
2. mm. 3-5	M	6. mm. 19-21	M	10. mm. 44-46	M
3. mm. 5-7	L	7. mm. 24-26	U	11. mm. 46-48	L
4. mm. 10-12	U	8. mm. 26-28	M	12. mm. 51-53	U



In three of the subject entries, nos. 4, 7, and 12, the upbeat eighth-note is replaced by three 16th-notes, while in statement 10 it appears split into two 16th-notes. Metric displacements—a beginning on the last eighth-note of a bar—occur in statements 7, 8, and 12. The subject does not appear in either stretto or parallel but takes three counter-subjects. CS1 is introduced against the subject's second entry (see mm. 3-5: U) and remains a faithful companion ever thereafter. It is exactly two measures long, a little longer than the subject, as it begins slightly earlier in the bar. In its full scope it

begins with an “inverted-mordent” figure on the keynote, followed by a five-note scalar ascent and a “turn” figure on the peak. From here to its end there is a gradual descent in ornamental waves, interrupted only rhythmically by one prolonged note.

CS1 is thus conceived as a unit without subdivisions. If we consider the dynamic development without taking into account the simultaneous events in the subject, there are two possible interpretations, one based on pitch, the other based on rhythmic features. The pitch pattern suggests a climax on the highest note at the beginning of the turn figure, while the rhythmic pattern seems to favor the longest (tied) note. As soon as we stop regarding the counter-subject as an independent body and look at it as a counterpart to the subject, the choice between these two options becomes much easier. As the second solution would cause the climaxes of the subject and its first companion to coincide, this option is contrary to the polyphonic requirement of greatest possible independence of the voices. Therefore, the first dynamic design is the more appropriate choice.² In the course of the fugue, the first counter-subject undergoes one significant variation. The turn figure is sometimes written using the leading-note to the fifth degree; in other instances it retains the context of the natural scale. This results in inconsistencies in otherwise completely analogous portions (see, e.g., U in mm. 3 and 44, M in mm. 10 and 52).

CS2 is heard six times in the course of the fugue. It is introduced at its anticipated place, i.e., against the subject’s third entry, and taken up again in mm. 19-20, 25-26 (with a shortened beginning), 26-28, 44-46 (with a varied beginning), and 46-48. Its rhythmic and harmonic features create a distinct contrast to the two other components: Rhythmically, an initial up-beat precedes syncopations the first two of which are eight times (!) as long as the so far prevalent 16th-notes. Harmonically, its beginning places the first notes of the subject in a V^7 context, while its ending omits the resolution into the tonic (at least in the original statement; this is later “corrected”). The tension layout is quite unequivocal: the first prolonged syncopation builds the high-tension interval of a minor seventh over the initial notes of both subject and CS1. It thus represents a natural climax, with the ensuing descent providing the relaxation.

CS3, an unexpected further companion in a three-part fugue, appears only twice. In mm. 10-12 it sounds against the fourth subject statement; in mm. 51-53 against the last. Its characteristic features are the eighth-note

²While the mind may easily accept this truth, the fingers seem more reluctant and often find it difficult to resist stressing the longer note.

upbeat followed by a descent in longer note values. These features and the long release of tension resulting from this melodic shape reveal its relationship with CS2. This impression, however, is weakened both by the harmonic progression and by the concluding cadential-bass steps.

The sketch shows the phrase structure and dynamic design in the primary thematic material of this fugue:

The subject statements are interspersed six times with subject-free passages; a seventh episode closes the fugue.

E1 mm. 7-10 ₂	E3 mm. 16-19 ₁	E6 mm. 48-51 ₄
E2 mm. 12-14 ₂	E4 mm. 21-24 ₄	E7 mm. 53 ₃ -55
	E5 mm. 28 ₃ -42 ₂	

Two of these episodes are related to the subject: In E4, the upper voice recalls the first half of the subject twice (mm. 22-24); in E5, the upper voice quotes the subject's first segment three times (mm. 34-37), after which the lower voice imitates the threefold quotation of the subject's initial segment (mm. 38-41).

E1 introduces an independent motif that plays a major role in the fugue (see mm. 7/8 U: from G#-E# to tied note A#). M1 is imitated in stretto, with a slight interval adjustment, in the middle voice of the same bar. Both the model and its imitation are then sequenced. In a second sequence, both voices show a variation in the second half of the motif; moreover, the upper voice is completed by means of an extension that provides the harmonic resolution to its tied-note appoggiatura. In the original version, the dynamic curve expressed in M1 is obvious: the jump upward creates a rise in tension followed by a release in the falling broken chord. In the extended version, the upward motion is enlarged. It would therefore seem logical that the rise

in tension be also increased. Also in E1, the lower voice presents a motif that can be traced back to the first counter-subject. It sets out with the same inverted-mordent figure, followed by ornamental waves recalling the final groups of CS1 in inversion. This motif is also frequently used within the fugue and will be called M2. In terms of tension, M2 contains very little active power. The short upbeat-like impulse in the inverted-mordent figure is followed by a long, subdued drop in tension.

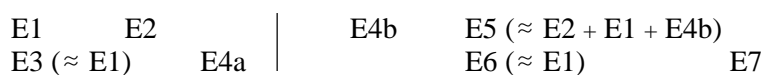
E2 is related to E1, but both M1 and M2 recur in considerable transformation. There are some significant changes that create an entirely different character: In M1, the leader of the imitative pattern is now the middle voice and the tie prolongations in the motif are replaced by rests, creating a definite interruption of the tension. Moreover, the imitating voice does not follow its leader but restates the second, relaxing half of the motif. Toward the end of the episode, both voices abandon the motivic context altogether and join in a cadential figure. M2 sounds in the upper voice where it no longer appears as a sequencing one-bar figure, but is extended to a two-bar curve. In free inversion, it is pushed upward to a slide-decorated peak; the effect of this climax is enhanced by the fact that it sounds in a diminished-seventh interval to the C* in the lower voice. The ensuing release ends in a so-called “female extension,” a melodic tail after the harmonically resolved strong beat, on the fifth 16th-note of m. 14.

None of the subject-free passages serves exclusively as a cadential close. But the final 2½ measures (E7) and the first 1½ measures of E4 both present non-motivic material that leads to perfect cadences with distinct closing formulas (see the cadential-bass patterns in L: mm. 21-22 and 55 as well as the two typical melodic formulas in U: mm. 22 and 55). In the case of E4, the cadential close divides the episode into two segments (E4a: mm. 21-22₃, E4b: mm. 22₃-24₄). Another episode, E5, is subdivided even further (E5a: mm. 28₃-30₃, E5b: mm. 30₃-34₄, E5c: mm. 34₄-42₂).

Finally, several episodes or their segments are varied repetitions of earlier models. E1 recurs in three varied repetitions: E3 uses the tension-extended version of M1 from m. 9, E6 is closest to the model but begins with a half-bar extension, and E5b appears most remote in its use of the motivic material: the voices are exchanged, with the lower voice in the lead, the middle voice reduced to a broken-chord figure, and the upper voice recalling M2.³ E2 recurs once: E5a recalls it in inverted voices, with

³Despite the varied beginning, the statements of M1 in the lower voice should nevertheless retain the tension curve characteristic for this motif (with, e.g., a crescendo in mm. 30₄-31₁ followed by a diminuendo up to m. 31m), while the figure in the middle voice is too removed from the original to take part in any subtle dynamic shaping.

the lower voice now featuring the dramatic ascent (a slide should be added on the peak note in m. 29) while the upper voice, partly crossing over the middle voice, recalls the developed version of M1 and the middle voice just fills the texture. E5c, the last segment of the longest episode, features an internal correspondence: U: mm. 35-38 (with 3/16 upbeat) are taken up, voices inverted, in L: mm. 39-42 (with 3/16 upbeat). One may get a clearer picture of what is happening in these episodes by completing the earlier diagram as follows:



The role these episodes and their segments play in the dynamic development that shapes the fugue as a whole is both relevant in each case and significant with regard to the understanding of the overall structure. E1, as it is determined by the introduction of new material, demands a change of register or color (the same holds true for its three variations). Its sequences progress downward, thus causing a relaxation and suggesting that a section is drawing to its close. (In fact, all three voices have already stated the subject.) The last sequence, however, extends the rise within M1 and re-establishes a higher level of tension, thus preparing the listener for more to come: a redundant entry. E3, the first variation of E1, shows even more of this extended rising. The ascending trend within the melodic units counterbalances the relaxation implied in the descending sequences and thus defines this episode as one linking adjacent subject entries. By contrast, E5b, the second variation of E1, stresses the decline. Its role in the overall tension is one of announcing the forthcoming end of a section. E6, the third variation of E1, returns to the pattern of the original: the smooth tension decay in the descending sequential pattern is arrested at the last moment, thus granting the following (redundant) subject entry to be perceived as still being part of the section.

Both the original E2 and its variation in E5a are self-contained units. In a color distinctly different from that of the subject-determined passages, their dynamic outline runs in curves; within each of them, a rise to the climax and a subsequent relaxation are concluded by a cadential close. Compared to the relaxing E1 and the self-contained E2, E4b represents the type of episode that conveys a preparation for a subsequent entry. The incomplete subject statements serve to suspend the tension before the ensuing full entry. This impression is further enhanced by three facts: this episode segment sets off after a cadential close, it is presented in reduced ensemble, and the secondary voice is confined to non-motivic material.

E5c seems to repeat this pattern on a heightened level: It also begins after a complete decline in tension, it is also presented in reduced ensemble (this time it is the middle voice that is resting), and its secondary voice is not only non-motivic but actually displays a barely disguised prelude-style accompaniment pattern. This last fact especially sets this episode portion furthest apart from the remainder of the fugue. Most of the active strength and tension otherwise characterizing this work seem temporarily withheld.

Finally, the two cadential formulas in the episodes together with their extended preparations form dynamic curves. In E4a, the climax falls on the downbeat of m. 22. E7, the closing episode of the fugue, is launched from the interrupted cadence at the end of the final subject statement and describes an increase toward the dominant bass note G#. Whether the very ending, with its quotation from the subject's tail and its voice splitting, is interpreted as a relaxation or as a triumphant close, remains at the individual performer's discretion.

The basic character of this fugue is rather lively. Both the pitch pattern with its many written-out ornaments, leaps, and broken chords and the rhythmic pattern with its predominance of two note values support this impression. The only component introducing a hint of contrast is the second counter-subject with its long notes, chain of syncopations, and stepwise motion. The overall tempo should be fast enough to allow the written-out embellishments in the primary material to retain a touch of their ornamental character—i.e., the four notes of the “turn” at the subject's beginning should be heard as an entity rather than as separate notes. The appropriate articulation in this rather lively composition consists of non-legato eighth-notes and legato 16th-notes. It is possible and gives the fugue a lovely depth (while admittedly increasing acrobatic demands) to play the contrasting CS2 with the characteristics of a rather calm character, i.e., with legato articulation and a singing touch. But it is obviously also possible to opt for unity of character in all components of the material and play this counter-subject with long but slightly detached notes.

A good tempo balance between the prelude and its fugue is reached by transforming a triplet (i.e., three eighth-notes in the pulse of the prelude) into a duplet (i.e., into two quarter-notes in the pace of the fugue). The proportion thus reads:

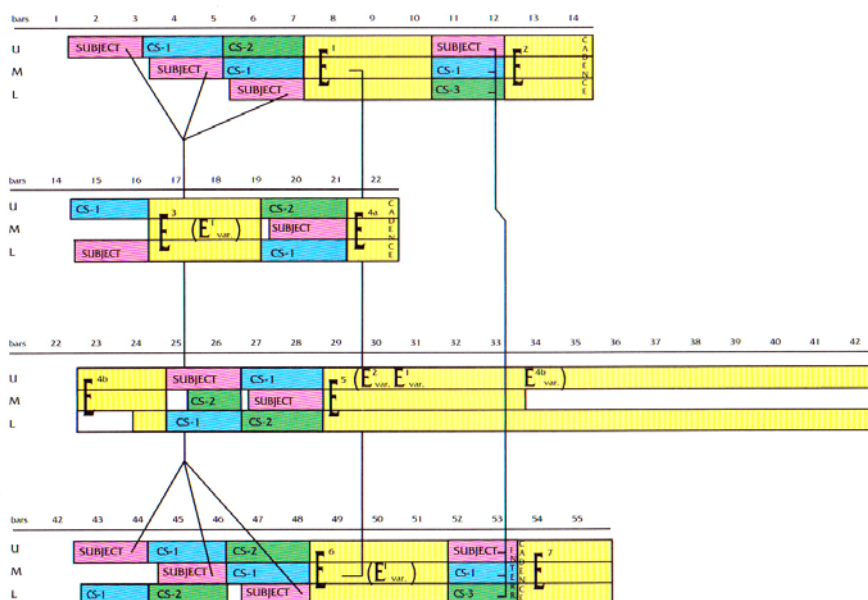
1 measure	corresponds with	½ measure
in the prelude		in the fugue.

(Approximate metronome settings: 72-80 for one prelude bar, 108-120 for one beat in the fugue.)

The fugue features three ornaments: the slide in E2 (and, correspondingly, in E5a), the cadential mordent in U: m. 22 (not included in the fair copy but deriving from a copy, presumably because Bach regarded this conventional ornament as self-evident), and the compound ornament toward the end of E5 (see U: m. 38). The slide often causes confusion, probably because it is conventionally printed slightly to the left of the note head it ornaments. Yet just like other Baroque embellishments, it also begins *on* the beat. Thus in m. 13, the right-hand downbeat G# falls on the left-hand C*. It is followed, in 32nd-notes or faster, by A# and a B that is sustained for the remainder of the note value. Correspondingly, in m. 29 the left hand plays C#-D#-E with the C# (not the E) coinciding with the middle-voice F*. The cadential ornament in m. 22 is a simple mordent, beginning on the upper neighbor note and consisting of a double shake: E#-D*-E#-D*. The symbol for the complex ornament in m. 38 asks for a turn progressing into a trill. Because of its tied ending and delayed resolution, this trill should conclude without a suffix. The result is, in 16th-note motion, an initial A#-G#-F*-G#. ⁴ This is followed by six A#-G# groups. (In order to further enhance the suspension it is possible to play only five A#-G# groups and stop a little earlier before the bar line.)

The most prominent feature of this fugue, in terms of design, is the striking analogy of mm. 1-12 and mm. 42-53. Here are the details: The order, position, and keys of the three initial entries recur identically. The surrounding counter-subjects also correspond (although mm. 42-46 now feature an additional voice, owing to the fact that the ensemble in a fugue never drops back to a single voice). As has been shown above, the subsequent episode, E6 in mm. 48-51, is a variation of E1, with its initial half-measure extension serving to modulate. The subject entry that follows also corresponds with the redundant entry in the first section although, as a result of the modulation in the episode, mm. 51-53 now sound on the tonic and not on the dominant as did mm. 10-12. However, the order and position of the voices are the same. The analogy of these two entries is additionally enhanced by the fact that they are the only ones in the entire fugue to be accompanied by CS3. This prominent analogy defines the major structural traits of the fugue. In addition, the episodes play an important role in determining the design.

⁴The pitch of the lower auxiliary needs a comment. The harmony underlying these measures of retransition is normally interpreted as the dominant, represented by an alternation of dominant-six-four (C# major with G# in the bass) and dominant-seventh chords. If this interpretation is adopted, i.e., if G# major acts as a dominant, its seventh is F# (heard repeatedly in these bars), whereas its leading note in ornaments should be F*.



There are three instances in the C#-major fugue where the concluding force of an episode sheds light on Bach's intention of partitioning the work into sections. The first is the cadential close that ends E2 at the beginning of m. 14. The second is the explicit cadence in the middle of m. 22, already mentioned repeatedly. The third is more complex. In E5a, the variation of E2 seems to conclude something in the middle of m. 30. However, this cadential close is followed by the variation of E1 that, as has been shown, makes no attempt to launch any kind of new development. Neither does the ensuing segment in which the tension is suspended. To see these three episode segments follow one another is already unusual enough. To see them trying to surpass each other in "tensionlessness" is even stranger. However, it is this very strangeness, this long retreat from the active striving in the piece, which gives this portion its particular effect: as a protracted buffer before the last section of the fugue it succeeds in highlighting the symmetrical design.

Finally, looking for features that might indicate section beginnings we find that two subject entries in this fugue appear in reduced ensemble. They are the first minor mode statement in mm. 14-16 (which is thus triply justified in being regarded as a section beginning) and the first entry in the recapitulating final section.

The harmonic outline confirms the other findings: The first four subject statements remain in the home key of C# major. The following two are in minor mode—the relative minor keys of the tonic and the dominant respectively. E# minor, the relative of the dominant G# major, is also the key in which Bach concludes this section with a cadential formula. The episode segment E4b modulates back to C# major, and all remaining subject entries are presented in the home key, in the conventional alternation of tonic and dominant.

The analogy of the first and last sections requires correspondences also on the level of dynamics. Both times, the first three entries sound gaily bouncing, with a slight increase caused by the growing number of voices. The redundant fourth subject statements regain this mood after the very timely pickup of tension at the end of the respective episodes. The second section also shows a slight tension increase between its two subject statements, mainly because of the growth from two to three voices.

In the third section, however, the first of the two entries most probably contains more tension than its successor. The main reasons are that it appears at a point of heightened expectancy (after the two incomplete subject statements) and that, in unmodified ensemble strength, the subject appears in the upper voice, making it appear more powerful than the following statement's middle-voice position. This decreasing tendency is then continued through the long string of episode segments that, as has been shown above, become ever lighter.

Among the four sections of this fugue, the analogous outer ones take the lead. The second section sounds softened, due both to its minor mode and its shorter extension. In the third section, the four measures containing the two subject statements return to the home (major) key but contain no special features that would emphasize them in any way. While they may sound more self-assured than the preceding minor-mode entries, this mood is overshadowed by the nearly sixteen measures of surrounding episodic material.