WTC I/24 in B minor – Prelude

This prelude is in three-part texture. The lower voice is conceived as a thoroughbass in continuous eighth-note motion that is only given up at the end of each of the two repeated sections. Meanwhile, the upper and middle voices weave a polyphonic pattern with manifold imitations and occasional freer contrapuntal passages. The principal motif with its rising fourth followed by a syncopation on beat 2 and a stepwise descent is closely related to the fugato motif in the E♭-major prelude:

compare Prelude in E♭ major, mm. 10-11 tenor B♭-E♭—D-C
with Prelude in B minor, mm. 1-2 middle voice F♯-B—A-G♯.

The first harmonic progression concludes in m. 4. After a prominent octave leap on the dominant note F♯, the lower voice ascends in a segment of the melodic-minor scale to the keynote B at m. 4_1. At this moment, the upper voice diverts its expected course with a leap to the F♯ before reaching the keynote on the second beat, which is also where the middle voice belatedly resolves its suspension. This cadence marks the end of the extended motif's initial statement in the upper voice. Particularly given its overlap with the subsequent motivic statement, it cannot be regarded as a structural caesura. The second harmonic close occurs at m. 7_3. The cadential-bass pattern indicates a modulation to D major, the tonic relative, supported by a typical closing formula in the soprano (D-C♯-D). With two traditional formulas in the outer voices and the simultaneous resolution in all three parts, this cadence qualifies as a structurally relevant close. The 16th-note figure in the upper voice, unique in this composition, makes it possible to hear the third beat in this measure both as a resolution to the preceding cadence and as the upbeat to the subsequent syncopation, i.e., as the beginning of a new statement of the motif.

Further cadences in this prelude often make it difficult to distinguish whether a harmonic close marks the end of a phrase or that of a structural section. A progression of keys in the same order as the one just described can be found in the second half of the prelude where a phrase-ending cadence in D major at m. 21_1 is followed by a structurally more relevant one in F♯ minor at m. 27_3. After this, the sequence closes in E (m. 29_3)—the last perfect cadence for a long time.

Strangely, the harmonic closes one would expect to be the most straightforward, i.e., the ones before the repeat sign and at the end of the composition, present themselves as evasive: On the downbeat of m. 16, the traditional patterns—this time in the lower and middle voices—indicate the return to the tonic B minor. Yet the next two measures with their growing note values and eventual stop determine a definite structural break, depart again from this tonic, and end in an imperfect cadence before the repeat sign. Toward the end of the piece, the listeners' anticipation of a return to the tonic in the middle of m. 42 is deceived by the sudden twist to the chord on VI. And even when at m. 46_3 the bass finally reaches the keynote B, it takes quite a while for the higher voices to give in and settle.

This is a rather calm piece, with a complex rhythm including manifold syncopations and distinct melodic tension between the notes. The tempo as given by Bach, one of the few tempo indications in the *Well-Tempered Clavier*, is *Andante*. The corresponding articulation is an overall legato. Interruption of the continuous sound flow occurs only in the context of phrasing. While the thoroughbass line in the lower voice is not conceived with melodic qualities and should therefore be played without phrasing, the upper and middle voices require careful structuring in order to fully unfold their potential.

The score contains two ornaments, both located at the end of the first repeated section (see L: m. 16, U: m. 17). The trill in the lower voice resolves properly on the next downbeat and is therefore note-filling with a suffix. As it is approached in stepwise motion, it begins on the main note. Although 16th-notes do not play a major role in the rhythmic pattern of this prelude, they are nevertheless the fastest note values to which the speed of the trill's shake has to relate. The appropriate note values in the trill are therefore: an initial 16th-note, owing to the trill's beginning on the main note, followed by 32nd-notes. The ornament in the upper voice designates a short mordent. It, too, sets in on the main note and contains either three or, better, five fast notes (C♯-D-C♯ or C♯-D-C♯-D-C♯).

The prelude's first repeated section is built entirely from two motifs. Both are introduced in the middle voice and imitated in stretto, with some modifications, in the upper voice. M1 with its fourth interval ascending to a syncopated half-note, followed by a quarter-note descending stepwise to the subsequent downbeat, was already described. M2 begins with a two-beat syncopation and descends in two eighth-notes to the next strong beat. (That M2 does not, like M1, begin with an upbeat fourth may not become quite clear in the first statement of m. 2; further appearances in the prelude, however, confirm the beginning *on* the syncopation.)

The prelude's first phrase comprises two group statements: the initial middle-voice statements of M1 and M2 and their stretto imitations, starting at half a measure's distance in the upper voice, in which the final note of M1 melts with the beginning of M2, and an M1 entry in the upper voice of mm. 4-5 imitated now in the middle voice (ending rhythmically varied). A further M1 statement, this time with a rhythmically varied beginning, can be recognized in M: mm. 6_1-7_1. Its imitation in the upper voice bends its final note back upward and thus creates a do-si-do formula. The second phrase features a string of ascending M1 sequences in the upper voice that follow one another in such a way that the final note of one simultaneously serves as the beginning of the next. All are imitated after half a bar. The same process can be observed, with the middle voice in the lead, in the third phrase. After the perfect cadence in m. 16, the above-mentioned extension to the imperfect cadence completes the section.

In the prelude's second repeated section Bach introduces seemingly new material. All of it is, however, related to the two earlier motifs. M3 is a rhythmic variation and diminution of M1. Introduced in the middle voice like the two earlier motifs, it consists of three eighth-notes leading to a strong beat. The pitch pattern contains an ascending fourth followed by descending steps. This motif reigns, extended through a few linking notes in each voice, in the short fifth phrase of the prelude. M4 enters after the D-major close in m. 21. It is rhythmically close to M3 with three eighth-notes leading to a strong beat, but its pitch pattern points in a single direction, thus revealing its relationship to M2. The motif is introduced in ascending direction in m. 21, but later recurs also in descent as, e.g., in mm. 23 and 26. After a closely knit pattern with alternations of M4, M3, and M2, the middle segment of the fifth phrase displays a pattern in complementary rhythm with half-notes and syncopated half-notes (see mm. 24-26) that closes with M2. The closing formula of this phrase, as well as that of its modulating extension, presents yet another motif, made up this time of the three ascending eighth-notes from M4 and a diminution of the first motif's variation that sounds like the do-si-do formula. The new motif, here called M5, also serves to indicate a cadential close (see M5 in mm. 26-27 and 28-29, middle voice).

The sixth phrase, beginning after m. 29_3, sets out with motifs that are by now familiar: in the upper voice, M2 gives way to a variation of M5 and partial sequences thereof, followed by a string of M4 sequences. The middle voice eventually presents a sixth motif (M6 see mm. 32_4-33_3) that is to play an important role in this phrase. Related to M2, it begins with a syncopation followed by three eighth-notes leading to a strong beat. The

direction, however, is changed to describe a curve, with the interval of a third between syncopation and first eighth-note. M6 soon takes over all active motion and from m. 36 onward appears in an almost continuous stretto of the two upper voices. The phrase ends similarly to the preceding one: a segment with complementary rhythm (half-notes and syncopated half-notes) ending with M2 statements is followed by a closing formula featuring M5 in the middle voice (compare mm. 41-42 with 26-27). After the interrupted cadence in m. 42, the final phrase presents the last motif of this prelude: M7 consists of a syncopated quarter-note followed by an eighth-note that leaps up to the strong beat in alternations of the perfect fourth, diminished fourth, and tritone. Introduced in the middle voice of m. 42, this motif is then imitated and sequenced in ascending direction, before giving way to the final closing formula.

As a conclusion one can state that Bach builds this prelude from seven motifs, two of them initially opposed to one another and the five others derived from the first pair. The piece thus conveys unity and development in a unique blend. The prelude's first section consists of three phrases plus a cadential extension in—roughly—an [a b b' c] pattern. The initial thematic phrase introduces the first two motifs as well as the rhythmic pattern (which, for the melodic voices, consists primarily of quarter-notes and syncopated half-notes). The two phrases in the center of this section display structural analogies, particularly in their first halves. A short closing formula leading to an imperfect cadence completes the section. The second section comprises four phrases, laid out in a design that is roughly similar to that described for the first section. The initial phrase introduces the third motif with the diminution of the principal figure. At the same time it announces a shift in the predominant rhythmic values, from quarter-notes and half-notes to eighth-notes and quarter-notes. The two phrases in the center of this section display structural analogies, particularly in their second halves. A shorter phrase with a new motif and a different closing formula completes the prelude. The second section should thus be regarded as an intensified development of the first.

In terms of dynamics, the first section consists of a rounded initial phrase with two gentle curves, two active phrases in which the level of intensity is raised by means of ascending sequences (the climax falls on m. 14 in the middle of the third phrase), and an expansion that does not provide the expected resolution owing to the interrupted cadence. In the second section the first three phrases each begin with some emphasis before they relax. Only the sixth phrase changes this dynamic direction. After the anticipated cadence in m. 32_3 has been diverted, it surprises with

a conspicuous ascent not only in the two melodic voices but even in the lower voice, which for once participates in the sequential patterns and even describes a melodic contour in its metrically enhanced notes (see in mm. 32-38, U: G♯1 to B2, M: E1 to F♯2). This passage presents the climax of the whole prelude. Its position in the structural layout corresponds with the (lighter) first climax: one occurs in the middle of phrase III, the other in the middle of phrase VI, the third phrase of the second section.

The final phrase is not restricted to concluding function but builds up its own little climax at m. 45_3. In the metrically unusual cadential close, the tonic is reached on the middle beat, while the two upper voices display a distinct reluctance to give in to a final release of all tension. This generates a close that can be interpreted either as hesitant or as fairly powerful—and be played accordingly, with either a return to complete *piano* or a rich, *mezzoforte* ending.

WTC I/24 in B minor – Fugue

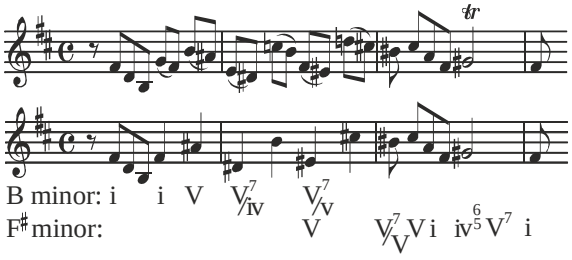
The subject of this fugue spans three measures. It begins after an eighth-note rest and ends at m. 4_1. At first glance, this downbeat seems like a melodic return to the note from which the statement set out. However, the initial F♯ is the fifth degree of the tonic B minor, whereas the same pitch in m. 4 serves as the root of the minor-dominant harmony to which the subject has modulated.

Pitch and rhythm within this phrase are quite unusual. With the exception of the ornamented penultimate note, the rhythm consists exclusively of eighth-notes. Yet this rhythmic pattern is far from being characteristic of the entire fugue, where 16th-notes, quarter-notes and a variety of tied notes abound. The pitch pattern in the subject, particularly if considered for a moment without Bach's slurs, includes a great number of large intervals besides the two conspicuous broken chords, and an almost equal number of semitone steps next to only two whole-tone steps (before and after the trill). Again, this unusual combination of intervals is not shared by the fugue's other components. Outside the subject, stepwise motion in regular diatonic progression prevails.

With regard to its phrase structure, this subject can be split into two very unequal segments. Both begin with a falling broken chord, the second to fourth eighth-notes in mm. 1 and 3. The first subphrase then winds its way through six slurred note-pairs before coming to a halt on the next

unpaired note, the B♯ at m. 3_1. The second subphrase, much more concise, comprises after the broken-chord upbeat only its target, the trill, and the ensuing harmonic resolution.

When examining the subject's harmonic background it is crucial first to determine the nature of the note-pairs. Slurred by Bach himself, each pair acts out the relationship of appoggiatura-resolution. Having established this, we know that only the resolutions are essential for the harmonic outline while the appoggiaturas create local harmonic relationships of secondary order. The example visualizes the two layers of harmonic events and analyzes Bach's harmonization as found, e.g., in mm. 21-24 of the fugue.



In our search for the subject's dynamic outline, we want to look for tension-enhancing features in each of the two subphrases before pondering the relationship between the two climaxes. The highest degree of harmonic tension within the initial two measures is reached in the chord marking the modulation, i.e., in the $C♯^7$ that determines the second half of m. 2. Within this half measure, the D♮ particularly captures attention. This note is exceptional in two respects. In terms of structure, it appears as the peak of the ascending sequences (B-A♯, C-B, D-C♯). In terms of its scale degree, it represents the sixth in F♯ minor, thus serving as a secondary leading-note.

The climax of the second subphrase is the long G♯. This note is not only much longer than all other values in the subject, but also incorporates the two most essential steps of the target-key cadence: the subdominant (as a six-five chord) and the dominant-seventh chord of F♯ minor. Balancing the two climaxes against each other, one discovers that the second represents natural tension that is resolved immediately afterward, while the first expresses artificial tension that, owing to the structural cut between B♯ and C♯, is released only indirectly. On a higher structural level one could thus claim that the first subphrase creates a tension that is resolved in the second subphrase.

This fugue contains thirteen full subject entries. Another seven, marked with asterisks in the following table, are incomplete:

1.	mm. 1-4	A	11.	mm. 42-43	A*
2.	mm. 4-7	T	12.	mm. 43-44	B*
3.	mm. 9-12	B	13.	mm. 44-47	T
4.	mm. 13-16	S	14.	mm. 47-50	B
5.	mm. 21-24	A	15.	mm. 53-56	T
6.	mm. 30-33	T	16.	mm. 57-60	B
7.	mm. 34-35	A*	17.	mm. 60-63	T
8.	mm. 35-36	S*	18.	mm. 69-70	T*
9.	mm. 38-41	B	19.	mm. 70-73	B
10.	mm. 41-42	S*	20.	mm. 74-75	A*

The subject's most prominent modification is the abridged version, particularly since the fragment Bach chooses is of exactly the same length each time, breaking off after the third note-pair. Another expected change occurs in the tonal answer, which adjusts the intervals in the initial broken chord and in the first note-pair. Further alterations include the final resolution, which may be delayed (as in mm. 46-47) or omitted (as in mm. 15-16, 55-56, and 62-63). True strettos are not used; all seeming combinations feature an abridged entry in the lead and thus engender no significant overlap (see statements nos. 7-8, 10-11, 12-13, and 18-19).

Bach has invented a single counter-subject for this fugue, introduced against the second subject statement, in the alto part of mm. 4-7. Consisting of three segments that are often used separately, it is very versatile and plays a vital role both as an accompaniment to the subject and, represented by its components, in the episodes. CSa (m. 4: E♯ to F♯) comprises two irregular ascents in 16th-notes, CSb (mm. 4-6: F♯ to B) features a diatonic descent in quarter-notes ending in a do-si-do figure, and CSc (mm. 6-7: C♯ to D) moves again in 16th-notes. While the counter-subject's initial statement is designed with CSa and CSb sharing one note (the F♯), Bach later often separates the two segments and allocates them to different voices.[1] All segments undergo modifications. CSa is shortened or lengthened, inverted or even completely altered in pitch. CSb is frequently shortened at the beginning and/or varied at the end, while CSc changes only its final interval. (For a complete listing see the color graph on page 323.)

[1]See, e.g., mm. 9-12 where an inversion of CSa appears in the currently highest voice (which is the alto). The tenor follows with CSb + CSc. Similarly in mm. 13-15: an inversion of CSa is heard in the tenor, CSb + CSc in bass.

Concerning dynamic shape, the first two segments (whether occurring in the same voice or split into two) build one curve with a crescendo in CSa and a gradual diminuendo in CSb. The third segment CSc creates its own little build-up and relaxation within the few notes it comprises, due to the very prominent ascent and subsequent fall of the pitch contour. The counter-subject acts as a fairly regular companion to the subject; it accompanies (in a more or less complete version) the subject entries in mm. 4-7, 9-12, 13-16, 21-24, 30-33, 38-41, 44-47, 47-50, 53-56, 57-60 and 70-73.

Besides this counter-subject, there is another short motif that serves several times to support the beginning of a subject entry. As this motif materializes only in the context of a subject entry but never in an episode, it must be regarded as a fragmentary second counter-subject and will therefore be referred to as CSd. This motif is easily recognizable: with its syncopation and ensuing 16th-note figures it constitutes a single relaxing gesture. It is introduced in m. 21 (S) against the beginning of the fifth subject entry, where its relationship to CSa becomes most obvious. It recurs in mm. 34 (S), 35 (A), 38 (T), 41 (A) and 42 (S), almost exclusively against incomplete subject entries.

This fugue contains twelve subject-free passages[2]:

E1	mm. 7-9	E5	mm. 33-34	E9	mm. 56-57
E2	mm. 12-13	E6	mm. 36-38	E10	mm. 63-69
E3	mm. 16-21	E7	m. 47	E11	mm. 73-74
E4	mm. 24-30	E8	mm. 50-53	E12	mm. 75-76

These episodes feature are only particles of the subject. Two are "fake entries": in m. 19, the alto (which is otherwise silent in mm. 17_3-21_1, i.e. during almost the entire E3) presents the falling broken triad from the subject beginning. It thus anticipates the true alto entry in m. 21. The same is true for the fake tenor entry in m. 28, where the tenor, which had withdrawn in m. 21, resurfaces only in m. 30. In a third instance (see m. 16), the tenor imitates the falling broken chord, the half-note and its resolution from the subject's second subphrase, but with the pitch pattern of the subject beginning (noticeable particularly in the sixth interval).

[2]The incomplete subject entries have here been counted among the essential subject statements, both because of their material and because they appear accompanied by counter-subject segments. This is, of course, a matter of interpretation. It is theoretically equally possible to regard these incomplete statements as subject-related episode material. This would lead to slightly different results in the counting of the episodes:

E4	mm. 24-30	E6	mm. 41-44	E11	mm. 73-74
E5	mm. 33-38	E10	mm. 63-70	E12	mm. 73-76

The counter-subject is all the more active in the episodes, contributing its third segment (CSc) to each and every one of them. Even the extremely short E7 features a partial sequence of CSc (S: m. 47), and the episodes E2, E5, E6, E7, E8, E9, E11, and E12 are determined exclusively by this 16th-note figure.

In the first part of the fugue the CS segment is complemented by three genuine episode motifs. M1 is introduced in E1, in imitation between alto and tenor, and recurs in E4, in parallels (see S+A: mm. 24-26). It consists of three eighth-notes leading to a longer note on the strong beat. M2 is first heard in E3 (in the bass part of mm. 17-21) and recurs, likewise in the bass, in E4 (mm. 26-30). It is very similar to M1: rhythmically it also consists of three eighth-notes leading to the strong beat, and its pitch only differs in the first note (an ascending instead of a descending step). M3 is also presented in E3. From the first sequence onward a curved shape is established (see S: mm. 17-18 E-D-C♯-D-E) that then remains consistent. This motif consists primarily of 16th-notes. Its gentle climax falls on the strong beat in the middle of the respective curves.

None of the episodes equals a disguised cadential close. In fact, none of them contains any obvious cadential features. Close analysis is needed to reveal the harmonic closes that do occur. When examining the episode endings one finds that only E5 with its half-measure modulation and E12 end with a complete harmonic close. All other episodes feature one voice with a suspension that is only resolved at the beginning of the subsequent subject entry, thus preventing a feeling of closure. In addition to the two closes coinciding with the end of an episode there are two others that materialize at mid-point. In both cases, this occurs after a subject entry that remains somewhat "open." In m. 16, the subject's soprano entry ends unresolved. The subject-derived fragment that follows in the tenor at the beginning of E3 determines the harmonic background as F♯ minor, and this key—the minor dominant of the home key—is confirmed with a perfect cadence in the first half of m. 17. Similarly, the tenor entry in mm. 60-63 ends without resolving its trill. Instead, the ensuing episode E10 contains a cadential close in the home key on the third eighth-note of m. 65. In the course of further examination it will thus be meaningful to distinguish the following segments: E3a + E3b (mm. 16-17_3-21) and E10a + E10b (mm. 63_3-65_3-70). And seeing that two of the episodes consist of two structurally detached portions, one should go ahead and have a closer look at the others. There is in fact a third episode that can be thus divided: E4 also consists of segments E4a and E4b (mm. 24-26-30).

With regard to the relationship between the episodes, it is easy to discover that E3b, E4b, and E10b are very much alike. All feature M2 in the lowest voice and M3 in an imitation pattern of the two higher voices. A more remote analogy can be found between E1 and E4a, both of which contain M1 in connection with CSc (though the pattern does not quite correspond).

The role each episode plays in the tension development is as follows:

E1	crescendo: ascending sequences
E2	diminuendo: descending sequences
E3a	closing
... E3b	diminuendo after a new start: descending sequences
E4a	crescendo: ascending sequences
... E4b	diminuendo: descending sequences
E5	closing
E6	diminuendo: descending peak notes
E7	almost like an extension: releasing
E8	self-contained, with crescendo / diminuendo
E9	resolving previous S, building up anew
E10a	closing
... E10b	diminuendo: descending sequences
E11	crescendo: ascending sequences
E12	closing

The heading *Largo* indicates a calm character and a slow tempo. The tempo proportion between prelude and fugue should be complex since both pieces are in calm four-four time and simple proportion would therefore give a monotonous result. There are two possible solutions: Performers may equate three eighth-notes in the prelude with a quarter-note in the fugue or an assumed triplet quarter-note in the prelude with an eighth-note in the fugue. The approximate metronome settings could be the same for the prelude beats (= 64), whereas the pulse in the fugue would beat at 42 in the first case and at 48 in the second.

The articulation is legato in all notes with the exception of cadential-bass patterns and consecutive leaps. These exceptions, however, are many. In the subject, the notes in the two broken chords should be played gently detached, and the slurred note-pairs should also be very gently separated from one another, not only because this allows the appoggiatura-resolution structure in the pair to become clearer, but also because of the underlying pattern of consecutive leaps (refer back to the melodically reduced version given earlier). By contrast, the counter-subject segments and the three episode motifs all require unbroken legato.

The only ornament in this fugue is the trill on the subject's penultimate note. This trill always begins on the main note as it is approached stepwise. After an initial note of 16th-note duration it moves in 32nd-notes (i.e. twice as fast as the faster note values in the piece). Wherever the subject ends with the resolution falling on the subsequent strong beat, the trill is a note-filling one and ends with a suffix. The trill constitutes an integral part of the subject. In this fugue as in many others, Bach does not add the ornament symbol in later subject statements, just as he eventually stops indicating the slurs. Contemporary performers could be trusted to retain all the subject's characteristic features, particularly articulation and ornaments, in all further statements without renewed reminders from the composer. Regarding long trills, the decisive word is: "where musically applicable." It is necessary to study the melodic and harmonic surroundings of a subject-ending (and not just the technical feasibility) to find out where a trill is needed, where it may have to be modified, and where it should be omitted. The three-part rule of the thumb is: (a) if the originally ornamented note is resolved on time, play the original trill; (b) if the originally ornamented note is resolved early or belatedly, play an interrupted trill without suffix, stopping short immediately before the bar line (in case of a delayed resolution) or before the dot (in the case of an anticipated resolution); (c) if the originally ornamented note remains unresolved, no trill is warranted. Moreover, this fugue features two instances where a complete execution of the ornament is thwarted when the subject's contour is crossed by a line from another voice. (In these cases, the trill may be pianistically impossible but would be played in, say, a string-quartet rendition.) These cases are marked with an asterisk in the table below. The conclusions of the trill in subject statements are thus as follows:

m. 6 (a),	m. 11 (a),	m. 15 (c),	m. 23 (a)*,
m. 32 (a),	m. 40 (a),	m. 46 (b)*,	m. 50 (a),
m. 56 (c),	m. 60 (a),	m. 63 (c),	m. 72 (a).

The structural layout of this fugue does not reveal itself as easily as that of others. For one thing, the texture is quite peculiar: although the fugue is written in four voices, only two of the thirteen complete subject entries appear in four-part setting: entry no. 4 in mm. 13-16 and the final complete entry in mm. 70-73. As the latter only confirms the obvious, i.e., that the fugue is about to end, only the earlier four-part entry assumes a crucial position. Moreover, as there are no episodes ending with ear-catching cadential closes, structural understanding must rely on the three cadential closes occurring within episodes and on the usage, so striking in this piece, of incomplete subject statements.

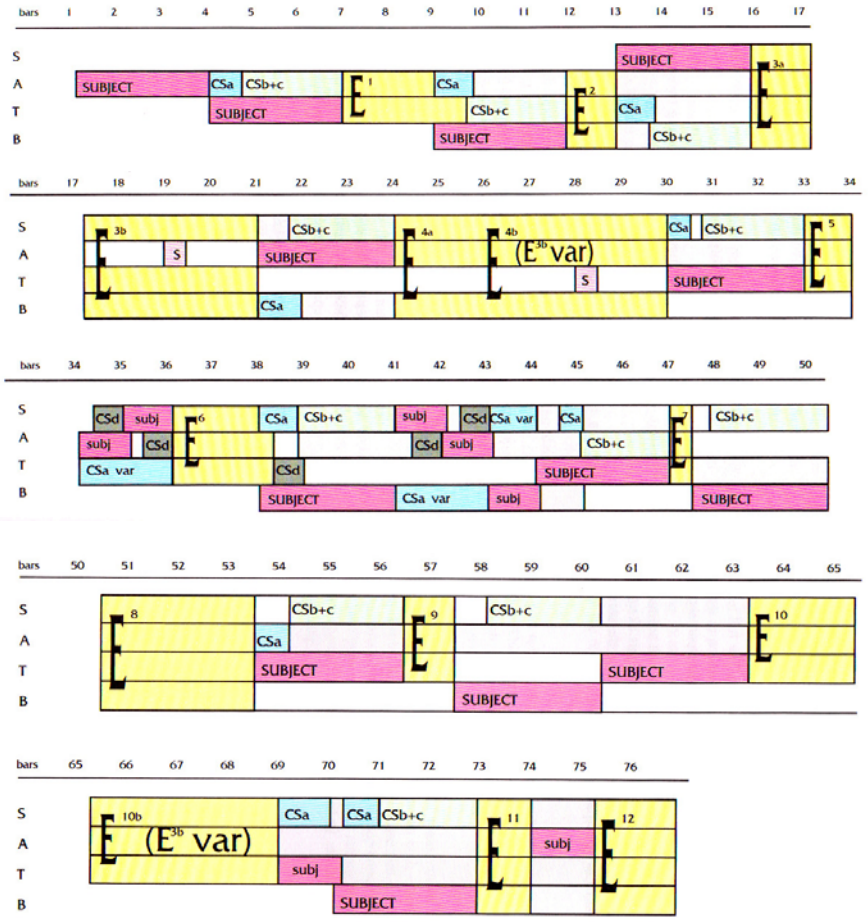
As has been shown, the first of the mid-episode perfect cadences occurs in E3, in m. 17_2. It concludes the first section. Section I thus comprises four statements, A T B S, as well as the episodes E1, E2, and E3a.[3] The second section begins with the first episode segment characterized by episode-material: the interplay of M2 with the M3 imitations in E3b. The corresponding episode segment with the same material in a similar setting (E4a) precedes the next subject statement. The section ends with the fugue's only episode concluding in a fully resolved perfect cadence (see E5, mm. 33-34). The third section embarks on incomplete subject statements. Including these abridged versions, it contains altogether eight entries. Its confines are determined by the entering order of the complete statements: when the bass that had provided the first unabridged entry (in mm. 38-41) sets in again (in mm. 47-50), this signals that a round has been completed. The actual closure occurs here on the final note of the bass entry, which falls onto a fully resolved D-major chord (see m. 50_3).

Looking back on these three sections of the B-minor fugue one could go so far as to suggest that they represent three expositions—in the sense that each section "exposes" new material that will later be taken up: The first section exposes the primary material (subject and counter-subject), the episode-use of CSc (in E1, E2, and E3a), the first episode motif and its ascending sequences, as well as the intended texture by presenting the fourth entry in four-part setting. The second section exposes the episode-type that relies on the extended sequence pattern of M2 and M3 and is conceived to precede, rather than follow, a subject statement. The third section then introduces the pattern of several incomplete subject entries preceding a complete one.

The fourth section is comparably easy to determine. Its third subject statement appears, as did that in the third section, as a redundant entry (here: T B T). Moreover, this third entry is followed by the episode that was recognized as analogous to E3 in the first section: E10 also consists of two segments the first of which concludes in a perfect cadence (m. 65_2). The fact that the remainder of this episode then opens the ensuing final section is consistent as it displays the M2 / M3 combination that in section II also preceded the entries.

[3]This in itself would not be remarkable at all. What does appear both unusual and ingenious is the fact that E2 displays a clearly relaxing tendency—attentive listeners will get the impression that the exposition of the ensemble is completed after the third entry! Correlating this observation to the fact that four-part entries are in fact an exception in this four-part fugue, it seems as if Bach consciously created the impression of a three-part composition with only occasionally enhanced density in chosen moments.

Looked at from the same angle that earlier revealed three expositions, one now finds that sections IV and V develop what has been presented earlier. Section IV returns to the uncluttered structure with no incomplete entries (thus leaning on sections I and II), but imitates the entry pattern of section III (B T B becomes T B T). By contrast, section V takes up the abridged entries from section III as well as the beginning with M2 / M3 from section II and the four-part statement from section I.



The fugue's harmonic development confirms the layout described above: Section I comprises only entries that modulate from the tonic to the minor dominant and back. The two entries of section II are both conceived in the original tonal setting (i.e., neither of them exhibits the features of the

tonal answer). They are harmonically arranged in such a way that a return to the tonic is nevertheless granted: the first modulates from i to v, the second reciprocates with iv to i. The third section begins once again in the i-to-v environment but then modulates for good, so that the remaining two entries move from the tonic relative to the dominant relative and back again, shading and concluding this section in the major mode. The fourth section begins and ends on v, leaving the crucial return to the home key in a iv-to-i modulation to the fifth section.

The dynamic outline is quite different in each of the five sections. Section I is characterized by a build-up of tension that is gradual though interrupted. The superimposed increase of tension occurs from the single-voiced entry to the four-part statement. The first episode, after an initial drop in intensity, contributes to the impression of mounting tension in its ascending sequences. Only the second episode decreases and thus suggests that we are dealing with a three-part fugue and a further entry would be redundant. Yet the full four-part texture of the fourth subject statement defies this. The section ends on a high level of intensity that, owing to the "fake entry" and the fully maintained ensemble of four voices in the concluding episode segment, hardly abates before the cadence. In section II, the protracted episodes with their descending motion precede two relatively soft statements, so that the entire section remains somewhat subdued. In section III the apparent density of material—with eight occurrences of the subject head—raises the overall tension level. At the same time, the incompleteness of five of the entries and the fact that they appear accompanied by the relaxing CSd restrict the dynamic development, so that only the final consecutive entries in T and B gain momentum.

Sections IV and V both begin with longer spans of diminishing tension. The final entry of section IV is the only one to do without any segment of the counter-subject. Instead it is accompanied by sequentially ascending patterns in two voices that create intensity. Section V, having recalled section II with its opening episode, then leaps directly to the final statement of section I. Prepared only by the incomplete tenor entry, the bass entry in mm. 70-73 soon gains full four-part texture and thus provides the fugue with a glorious ending. The full texture is maintained throughout the ensuing E11 (which builds up tension in ascending sequences) as well as the incomplete entry, and surpassed in the five-part setting of mm. 75-76.

When relating the climaxes to one another, it seems irrefutable that the endings of sections I and V represent the overall highlights. In their midst, section II is probably the softest, while the climax of section III is surpassed by that of section IV.