

WTC II/4 in C# minor – Prelude

The texture of this prelude consists of three polyphonically independent voices. The original thematic idea and its contrapuntal companion, which characterize the beginning of this piece, recur repeatedly in the course of the composition, interspersed with independent motifs. What distinguishes this prelude from others that one would describe as “written in the style of an invention” is, above all, the phrase structure within the thematic material. The main theme, spanning four measures (U: mm. 1₆-5₃), encompasses three separate gestures. Their melodic meanderings are reminiscent of the expressive lines in a Baroque aria. The high degree of ornamentation adds to this impression, as does the slow tempo and the gently swinging 9/8 time. This piece can thus best be characterized as an instrumental aria in polyphonic three-part setting.

The main theme occurs four times, in two entry pairs connected with brief links (U: mm. 1₆-5₃ + M: mm. 7₆-11₆ and M: mm. 33₆-37₃ + U: mm. 39₆-43₃). The analogy of the leading entries in each pair extends to the contrapuntal lines (L: mm. 1₁-5₁ ≈ 33₁-37₁). There is a strong impression of recapitulation from m. 33 onward.¹ Other structural correspondences can be discovered, yet they do not continue straightaway from the above-mentioned passages: mm. 5-7 recur in mm. 43-45, mm. 11-17 in mm. 56-62, and mm. 27-31 in mm. 50-54.

¹The harmonic layout shows a small but significant difference. In mm. 33-37 the material sounds on the subdominant. This is a function traditionally used at the beginning of Baroque recapitulations as it guarantees closure in the tonic without the need of adjustments in the modulation: I-V becomes IV-I. It comes therefore as a surprise that the imperfect cadence at the end of the main theme (mm. 4-5: G#-C#-G#) is changed (mm. 36-37: C#-F#-G#⁷). The transposition of the melodic lines continues (U: mm. 5₆-7₄ ≈ M: mm. 37₆-39₄), but the changed harmonic circumstances allow the second statement of the main theme to enter in the original key (M: mm. 7₆-11₆ ≈ U: mm. 39₆-43₃). The end of the phrase is once again harmonized differently: m. 11₁ represents V/V while m. 43₁ is a simple imperfect cadence. Adding the observations regarding the differently harmonized phrase endings to the fact that the voices carrying the main theme in “exposition” and “recapitulation” are exchanged, we discern a cross relationship in the symmetrical portions: mm. 1-5 corresponds with mm. 39-43 insofar as in both, the main theme is sounded in the upper voice and harmonized as V-I-V. Conversely, mm. 7-11 correspond with mm. 33-37 insofar as in both, the main theme appears in the middle voice and the phrase ending is harmonized as V-I-V/V⁷.

Structurally relevant harmonic closes with perfect cadences can be found in mm. 16-17 (on G# minor, the minor dominant), mm. 26-27 (on E major, the tonic relative), mm. 32-33 (on F# minor, the subdominant), in mm. 38-39 (on C# minor, the tonic), m. 56 (on C# minor, albeit in weak-beat position), and in the final measure.

The prelude's aria-like character can best be expressed in a calm mood combined with expressive intensity. The meter must be read as indicating compound time, so that the main pulse determining the tempo is the dotted quarter-note. The appropriate articulation in such a piece is overall legato. This will include the slow broken-chord figures in the main theme, in its contrapuntal companion and in any further motivic material. Only genuine cadential-bass patterns must be taken non legato. This applies above all to the left-hand's latter two-thirds in mm. 4, 16, 26, 32, and 42. Cuts in the melodic flow occur only in the context of phrasing. These cuts, while crucial for a subtle interpretation, must be very gentle so as not to disturb the mood by an exaggerated focus on eloquence.

The many ornaments require in-depth examination. Ornamentation in compositions of arioso style was often executed on the spur of the moment. This practice derived from pieces in which the melodic lines appear enveloped in homophonic or at least less intricate texture, so that there was little risk of clashes even if the lines were given to different players in an ensemble. At any given moment, there was usually only one line that invited embellishments. In a polyphonic composition, the need arose for a certain agreement—between the players of an ensemble at any rate. In the case of a keyboard composition with a single performer, particularly in the case of a work that the composer expected to perform or teach, the notation of these conventional ornaments was treated with a certain negligence. This is why the copies of various pupils show a different distribution and density of ornaments in the same piece, proving that more than one solution seemed acceptable in many instances and that Bach took into consideration the particular disposition (emotional as well as, probably, technical) of each player. Because of these considerations the composer, who would expect performers in strictly imitative works like fugues to transfer thematic ornaments regardless of awkward fingerings, was more lenient in works of this gentle nature. He thus often avoided the more difficult middle-voice ornaments and substituted them with an embellishment in the upper voice. Today's performers, whose technique has been sharpened in tasks of a much more demanding nature, should therefore be aware that they have the choice between following the convention of such allowances and observing a more logical imitative use of embellishments.

Lastly, it is vital to understand that there are a few different ornaments expressing a similar melodic attitude: an indirect approach to the target note in the sense of appoggiatura-resolution. These comprise the written-out grace note (which creates a strongly accented, longer appoggiatura) and the mordent (which equally features the on-beat appoggiatura, albeit in a shorter value and repeated pattern). To be aware of their relationship is important as Bach uses them interchangeably in similar circumstances, depending on whether a longer or shorter appoggiatura fits better into the surrounding harmonic design and texture.

Let us begin by comparing the four statements of the main theme and consider the possibility of retaining or interchanging ornaments depending on their changed surroundings. The inverted mordent on the second note does not depend on harmonic preconditions. As retaining it in each entry is definitely conducive to the listeners' recognition of the theme, this inverted mordent should be transferred to both middle-voice entries (m. 7: C# and m. 33: F#). In m. 7, this ornament had best replace the preceding one in the upper voice to avoid congestion. The same applies to two subsequent inverted mordents (mm. 2 and 3): if both are played in the initial entry of the main theme, there is no musical reason why they should be omitted later. This implies: if the second inverted mordent is added in M: m. 9 on F#, it replaces the ornament indicated for the upper-voice note.

Another case needs more courage. In the fourth entry of the main theme, an additional appoggiatura (see U: m. 41₁) seems to disturb rather than beautify the theme. On second thought, however, it is easy to appreciate why Bach added a grace-note here: owing to the longer note-values in all three voices, the unembellished version causes a sudden interruption of the rhythmic flow. In each of the previous statements, this continuous flow has been taken care of by one of the other voices: in m. 3 by the appoggiatura to the lower voice, in m. 9 by the eighth-note (representing a written-out appoggiatura) in the lower voice, and in m. 35 by the appoggiatura in the accompanying upper voice. At m. 41₁, too, an appoggiatura E# in the lower (rather than the upper) voice would benefit the flowing motion while leaving the thematic line intact.

The fourth note of the main theme, which in m. 2₁ is preceded by an appoggiatura, meets different circumstances in each of the four statements. While in m. 2, the eighth-note of the ornament resolves in a movement of parallel tenths with the lower-voice line, a similar ornament in m. 8 would result in impossible parallel sevenths. In this case the note can either be left unornamented or embellished instead with a mordent. In m. 34, however, a middle-voice appoggiatura highlighting the main theme is preferable to

the printed upper-voice appoggiatura. The appoggiatura toward the end of the theme (m. 4: E) is replaced by a mordent in m. 10. Given the eighth-note motion in the lower voice this is the only possible solution and should not be changed. Other corresponding motivic details must be treated in the same way; in this context they can be mentioned only very briefly.²

Besides the many grace-notes that, given their stepwise resolution and harmonic independence, represent appoggiaturas, there are some that must be read as acciaccaturas. These are notes of very short duration falling on the beat and immediately giving way to the main note they highlight in a virtuoso (and not in a harmonic) manner. Such notes can be recognized either as pitches belonging to the same harmony as the main note or as chromatic “sparkles” without harmonic value. In this prelude we find four acciaccaturas (U: mm. 6₇, 7₄, 44₇, and M: m. 38₇).

- ² • The eighth-note appoggiaturas in U: mm. 5-6 cannot be retained in M: m. 37 but should be substituted with a mordent or, better still because of the approach from below, an inverted mordent (as indicated by Bach).
- The eighth-note appoggiatura of m. 7₁ can be transferred to m. 39₁.
- In the bass line that accompanies this motif, ornaments may or may not be adjusted to highlight the sequence. Thus the inverted mordent in m. 6 may be moved from beat 2 to beat 3, as suggested also in m. 44.
- In U: m. 11, either of the two ornaments should be selected. Since an eighth-note appoggiatura causes the B to sound in octave with the lower voice, a mordent seems preferable, particularly since a mordent is also possible in the analogous position (M: m. 56), while the eighth-note delay is here excluded.
- Later in the same line, both grace-note and inverted mordent can be played in U: m. 13 and M: m. 58, while the simultaneous grace-note in U: m. 58 may be omitted.
- The inverted mordent in U: m. 14₁ should be transferred to M: m. 59 where it sounds much better than the upper-voice grace-note found in the score.
- The cadential mordent in U: m. 16 should be transferred to U: m. 61. This kind of ornament needed no mention in Bach’s times.
- In mm. 17-23, ornamentation in the three-part imitation is consistent apart from the additional inverted mordent on the ending-note in L: m. 23. The brackets suggest that there were second thoughts, and omitting it is certainly conducive to structural clarity.
- In m. 18, the accompanying lower voice features a mordent instead of the inverted mordent conventionally used in such patterns. This may be a miswriting on Bach’s part.
- In these measures, the secondary voices may also benefit from less ornamentation. Consider omitting the grace-notes in M: m. 21, L: m. 25, and U: m. 26.
- In the subsequent three-part imitation (mm. 27-30, recurring in mm. 50-53), bracketed ornaments can safely be ignored (see the second beats in U: m. 27 and L: mm. 29, 30), whereas the characteristic inverted mordent on the longer note (beat 3) should be retained and transferred to the middle voice entry (M: m. 28) as well as to the corresponding passage (U: m. 50, M: m. 51, L: m. 52).
- The ornaments in L: mm. 31 and 53, although in parenthesis, are an asset since they embellish partial sequences.

Finally, there are several long trills. Three of them occur in a chain and, uncomfortably, in the left hand (mm. 14-15, 19-20, and 59-60). In all three instances, the second trill is approached stepwise and thus begins on the (prolonged) main note. The same holds true for the first trill in m. 19. The other two trills embellish chromatic progressions, thus also suggesting emphasis on the main notes. As a result, all trills may begin on the main (16th-) note, then shake four times in 32nd-notes with the upper auxiliary, and end in a suffix as indicated. The three remaining trills, occurring in U: m. 31, U: m. 54, and L: m. 50, have exactly the same shape—except that the latter, very softly, shakes twice as long.

The complex question of ornamentation in this aria-style prelude duly addressed, let us turn to the work's layout. The first section (mm. 1-17₁) comprises three phrases and a free continuation ("codetta"). The leading features are the "main theme" with its imitation, the contrapuntal accompaniment with its later free variation, and an interlocked motif (M1) with its own contrapuntal line. The "main theme" includes three subphrases. The first is one measure long, with a climax on the appoggiatura on m. 2₁. The second subphrase consists of a 3/16-note ascent preparing the climax, and a subsequent double-note repetition providing some relaxation. The third subphrase begins like a varied sequence: it reaches its climax in an immediate leap, its double-note repetition is rhythmically extended, and a one-measure tail complements the phrase. Of the three climaxes, either the first or the second can be played as prevalent in the theme. Their metric placement is intriguing as it creates the impression of hemiolas: they fall consecutively on beats 1, 3, and 2. After the main climax, the impression of a gradual decrease should prevail, and the tail is best kept free of any further accent. The contrapuntal accompaniment to the "main theme" contains two subphrases: one ends on the long B in m. 2 after climaxing on the tied C#, while the second is characterized by a protracted decrease after a climax on the appoggiatura (m. 3₁). A third voice fills in the texture in mm. 1-3₁ but displays more independence thereafter. It creates a tension-increase toward the appoggiatura (m. 4₁) before it resolves together with the other two voices.

On the occasion of the second "main theme" statement, the contrapuntal accompaniment is strongly varied. With only its second climax retained (m. 9₁) it describes a simple curve. The third voice keeps a low profile during the statement but then adds a shortened imitation of the third subphrase from the "main theme" (see U: m. 10-12). The first independent motif (M1) is introduced in mm. 5-7. Its two subphrases both peak on the downbeat-appoggiaturas (U: mm. 6₁ and 7₁). The accompaniment in the

lower voice (M1a) retains many features of the “main theme,” particularly the division into two subphrases and the similarities at the beginning of each subphrase. The climaxes thus fall on mm. 5₂ and 6₂ respectively.

To distinguish the free development in the codetta from the preceding tight-knit phrases, the dynamic lines should be kept as simple as possible there. A convincing solution is a long and gradual build-up (from L: m. 11 and U: m. 12 respectively) that peaks in m. 15 and is followed by a relaxation up to the close of the section at m. 17₁.

The second section begins, over an accompaniment launched once more from an ascending broken chord, with a second motif (M2). This motif, again, contains two subphrases. The first is closely related to that of M1 (U: mm. 5-6 ≈ 17-18), and even in the second we can discover, with some imagination, traces of the second half of M1 (mm. 6-7 ≈ 18-19). Not surprisingly, climaxes fall on the respective downbeats. As this section is characterized by the immediate imitation of M2, the performer’s attention will be captured by one voice at a time. From m. 23 onward, the lower voice dominates with partial sequences of the last-heard motif statement. Climaxes of gradually lessening intensity fall on mm. 23₃ and 24₃. The section is rounded off with a two-measure cadential close (mm. 25₅-27₁). The gradual decline that begins with the third imitation of M2 and continues through to the end of the section is underpinned by a descending peak-note line in the upper voice (see U, mm. 21: F#, 22: E, 23: D#, 24: C#, 25: B, 26: A-G#-F#, 27: E).

The third section begins similarly with a motif in three-part imitation (M3, see U: mm. 27-28). While M2 recalls M1, M3 appears as a condensation of M1a. Like the second subphrase in M1a, M3 reaches its climax after the broken-chord ascent on beat 2 and continues in a single unbroken decrease. As in the previous section, the third motif statement is taken up in two partial sequences (L: mm. 30-32₁) and rounded off by a short cadential close.

It has been mentioned earlier that a large portion of section IV, mm. 33-45₁, is conceived as a (somewhat irregular) recapitulation of the thematic passage of section I, and that another passage (mm. 50-55) very faithfully takes up section III. Between the two, the lower voice retrieves the habit achieved in the two preceding sections and continues with partial sequences (see L: mm. 45-48₁). The other two voices recall fragments of earlier motifs in variation (e.g., M: mm. 45-46 from M1, partly sequenced but differently varied in mm. 47-48). A descending peak-note line in the upper voice creates once more the effect of gradual decline (U mm. 44: A, 45: G, 46: F*-F#, 47: E#-E, 48: D#-C#-B#-B, 49: B-A-G#-F#-E, 50: D#).

After the weak-beat cadential close in m. 56, the seven final measures represent the coda. As was mentioned earlier, Bach had already used this coda in the conclusion of the first section.

The internal design of this prelude is thus far from simple. It contains enough repetitions to serve the intended mood of calm expressive power, and enough variation to provide for constant surprises.

section	I	II	III	IV	Coda
mm.	1-17	17-27	27-33	33-56	56-62
material	m.th.	M2	M3	m.th.	M3 codetta
	M1	M2	M3	M1	M3
	m.th.	M2	M3	m.th.	M3
	“codetta”	sequences	sequences	M1	sequences
		close	close	sequences	

WTC II/4 in C# minor – Fugue

The subject ends on the middle beat of m. 2 where the dominant-seventh chord (represented by D#, G#, and F#) resolves onto the tonic’s third. The rhythmic pattern consists exclusively of 16th-notes. These note values and their relationship to the pulse deserve careful consideration. The fugue is notated in the compound time signature of 12/16. This should be translated into a pulse in 4/4 time with triplets in each beat. The pitch pattern must be interpreted as primarily ornamental. If one assumes a “simplified tune” underneath the ornamented surface, it would read C#-D#-G#—F#—E. This (skeletal) tune reveals more about melodic tension than the busy and elaborate 16th-note motion.

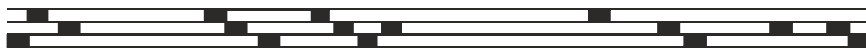
The subject’s harmonic background is ambiguous as Bach harmonizes each entry differently. The first measure may come as a I-V-I curve or, particularly toward the end of the fugue, begin on the subdominant and resolve into the major tonic. In the second measure, one usually finds a complete cadence with the subdominant or its representative on the downbeat, followed by the dominant-seventh and the return to the tonic on beats 2 and 3 respectively. In other entries, the dominant is already reached at the beginning of the subject’s second measure. This example indicates only two of the various harmonizations Bach employs.

i V i iv V⁷ i
 iv V I V⁷ i

The subject's dynamic outline follows from the above observations. The tension grows from the initial keynote through D \sharp , onward through the low G \sharp that builds the basis for the large interval, and up to F \sharp . This F \sharp at m. 2₁, reached thus in a one-measure crescendo, captures all the tension-enhancing features: harmonically, it represents the active step to the subdominant; melodically, it is the target of the high-tension seventh interval in the "simplified" tune or the summit of a powerful thrust upward expressed in the ascending scale. This climax is followed by a gradual relaxation through the 4-3 step downward in the simplified tune. (Great care should be taken not to play "Romantic waves"—dynamic curves that follow the ups and downs of the pitches instead of expressing a sense of purpose. Thus G \sharp , although it is the lowest sound, is dynamically powerful as it propels the run up to the climax.)

The subject appears 16 times in the course of the fugue.

1	mm. 1-2	L	9	mm. 28-29	L _{inv}
2	mm. 2-4	U	10	mm. 30-31	M
3	mm. 5-6	M	11	mm. 48-49	U
4	mm. 16-17	U	12	mm. 53-54	M _{inv}
5	mm. 17-19	M	13	mm. 55-56	L
6	mm. 20-21	L	14	mm. 61-62	M
7	mm. 24-25	U _{inv}	15	mm. 66-67	M
8	mm. 26-27	M _{inv}	16	mm. 67-69	L



Four of the subject statements are inverted, but none appears in stretto or parallel. The subject receives a real answer without interval adjustments. Other modifications, too, occur only rarely. They never affect shape but only tonality and materialize only toward the end of the fugue. In m. 53, the thematic fifth interval is diminished to a fourth, and the two notes after m. 54₁ are shifted one tone up. In m. 55, Bach introduces an additional accidental on the note before the climax, and in m. 62 he raises the final note to the major third. The most dramatic effect among these small alterations occurs in mm. 67-68 where the beginning of the subject's answer sounds for once not in G \sharp major but on the fifth degree of C \sharp minor and the perfect-fifth leap is significantly altered to a diminished fifth. As this subject entry also picks up alterations heard separately before (the raising of the note before the climax and of the final note; see B \sharp m. 68-69), the final entry of the fugue sounds harmonically somewhat eccentric.

The only counter-subject Bach invents for this fugue comes with two surprises. It develops as it goes, passing through several entries and various attempts before reaching what can later be recognized as its final shape. Moreover, this component does not feel confined to the passages reserved for the primary material. Instead, three counter-subject statements invade the long subject-free passage in the middle of the fugue. They behave like entries in a section and have thus led some analysts to assume a fugue with two subjects. While we can appreciate that the three counter-subject statements in mm. 35-39 create this effect, we must acknowledge that this thematic phrase was heard before. It is not presented in an independent “exposition” here (or anywhere else, for that matter).

In its “final” shape (L: mm. 30-31, U: mm. 35-36, L: mm. 48-49, U: mm. 55-56, L: mm. 61-62, U: mm. 66-67, and M: mm. 68-69), the counter-subject describes a continuous diminuendo. The first four notes are melodic, whereas the final leaps give the impression of a cadential-bass pattern. Comparing the other statements with this version, we find the following variations. The first statement of CS (L: mm. 2-4) enters late, shortening the initial note. This note is tied and thus launches a diatonic descent instead of the chromatic one characteristic of the final version. The high pitch F#—needed here to complement the harmony—replaces the expected D#. The second and third statements of CS (M: mm. 17-19, U: mm. 20-21) come close to the final version. The former still omits the chromaticism by suspending the initial note, while the latter introduces the chromatic descent but features a variation (a three-note group instead of a leap) toward the end. The sixth and seventh statements (M: mm. 36-37, L: mm. 37-39) begin a quarter-note late; in addition, the former entry omits the final note. Owing to the harmonic modifications in the final subject entry, the partnering CS (L: mm. 68-69) begins and ends half a measure late.

The contrapuntal dynamics of subject and counter-subject are simple:

The fugue comprises thirteen subject-free passages. Some of them are very short, only filling up the half-measure between the end of one subject

entry and the beginning of the ensuing statement on the next downbeat. These filler-episodes, linking what should be conceived as consecutive entries, will be indicated below with an asterisk.

E1	m. 4	E5	m. 25*	E9	mm. 49 ₈ -52
E2	mm. 6 ₈ -15	E6	m. 27*	E10	m. 54*
E3	m. 19	E7	m. 29*	E11	mm. 56 ₈ -60
E4	mm. 21 ₈ -23	E8	mm. 31 ₈ -47	E12	mm. 62 ₈ -65
				E13	mm. 69-71

Within these episodes, sequences of the subject's ending play a major role; they will be referred to as Ms (motif derived from the subject). Several other components recur frequently and therefore deserve to be pointed out. One is the conventional melodic closing formula consisting of a syncopated keynote followed by the leading-note and a downbeat keynote (see, e.g., L: mm. 4-5). In this fugue, this do-si-do group is frequently used outside cadential conclusions. For convenience, it will be referred to below as the "close." Furthermore, Bach enriches the episodes with four independent motifs. M1 is first heard in U: mm. 10₇-12₆, M2 in U: mm. 11₇-12₁₂, M3 in U: mm. 13-14 (from B to B, a convex curve ending in a syncopation), and M4 in U: mm. 44₈-45₁. The very short episodes and segments of the two very long ones are built in symmetry: E1 \approx E3, E5 \approx E6, and E7 \approx E10. Moreover, within E2 and E8, mm. 6-8 \approx 31-33, mm. 8-13 \approx 39-44, and mm. 13-15 \approx 44-47.

The role each of the short episodes plays in the dynamic design of the fugue follows from the direction of their sequences. Thus E1 and E3 are decreasing, but E5, E6, E7, and E10 are increasing. All of them link consecutive subject statements. The dynamic layout of the two long episodes is more complex. Each features a conspicuous peak-note descent marked at its end with a close and a cadence (E2 mm. 6-9: A-G \sharp -F \sharp -E-D \sharp in U, close in M, cadence in C \sharp minor; mm. 10-13: F \sharp -E-D \sharp -C \sharp -B-A-G \sharp in U, close in M, cadence in E major). In these segments, the tension is diminishing. In the final segments, however, the direction of the sequences is ascending and, with rising tension, prepares the ensuing subject entry.

Of the remaining episodes, E4 is divided: mm. 21₇-22₇ diminish with descending sequences in all voices, while mm. 22₇-23 increase again. E9 is simple in structure, with only decreasing tendency. E11 sets off with a cadential close in C \sharp minor (mm. 56-57), overlapping with the beginning of an Ms stretto and a dynamic curve formed by ascending M2 sequences followed by a cadential resolution. All this occurs over a dominant pedal. E12 is once again divided in its dynamic shape, featuring a decrease (up to m. 64₇) followed by an increase that prepares the next pair of entries.

The subject's ornamental nature suggests a rather lively character. This is supported both by the consecutive leaps marking the counter-subject's final shape and by the gigue-like rhythm accompanying the inverted subject entries in mm. 24-29. The tempo may be fairly swift, but performers should still be able to shape every motif. The tempo proportion between the prelude and the fugue may be simple since the change from 9/8 to 12/16 time (i.e., from compound triple to quadruple meter) and the shift from the prelude's calm character to the fugue's boisterous runs provides ample contrast. Thus a dotted quarter-note in the prelude corresponds with a dotted quarter-note in the fugue. (Approximate metronome settings: 60 for the dotted quarter-note in both pieces.) The appropriate articulation entails non legato in the dotted eighth-notes and gigue-patterns (eighth-note + 16th-note) and legato in the 16th-note figures. It is possible—but rather demanding—to distinguish a tighter legato in the inverted-mordent figures from a crisper quasi legato in all other 16th-notes. The chromatic segments in the counter-subject can be rendered in either legato or gentle non legato. Exceptions from the non-legato touch in the longer note values occur above all in the do-si-do closes.³

The score indicates four ornaments. All are note-filling trills shaking in values twice as fast as the shortest notes in the score (i.e., in 32nd-notes) and resolving after a suffix onto the target note. The first trill (m. 26) is approached stepwise. It thus begins on the main note and contains one longer and four shorter notes. The second trill, which appears in the context of an imperfect cadence (see mm. 32-33), is launched from the upper auxiliary B and encompasses twelve notes including the suffix. The other two ornaments appear in consecutive measures (mm. 60 and 61). Both are weak-beat trills on F* followed by a middle-beat resolution onto G#. This resemblance makes them appear as an imitation, although the melodic context in the two voices is otherwise different. A possible interpretation is that the ornament in m. 60 (which, as the brackets indicate, was added later) helps, through its relationship with the next trill, to tie the subject statement in mm. 61-62 to the previous section. Both ornaments should be rendered as note-filling trills, beginning on the upper neighbor and resolving with a suffix taken from the melodic minor scale (G#-F*-G#-F*-E#-F*-G#).

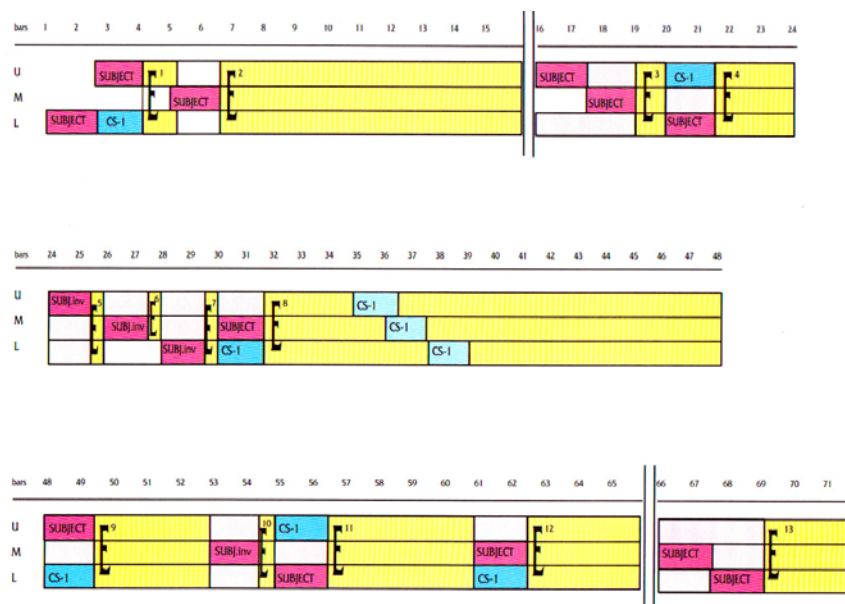
A last comment concerns the final chord. It is surprisingly short: only a dotted eighth-note instead of the expected (and, out of negligence, often

³Some of these melodic closing formulas are easily overlooked, so here is a list: L: mm. 4-5 and 5-6; M: 8-9, 12-13, 39-40, 43-44, and 48-49; U: mm. 19-20, 32-33, 53-54, 56-57, and 70-71.

played) dotted half-note of full-measure length. This rather unceremonious ending does not invite a pronounced *ritardando*. A mere hint of a relaxation is most adequate.

Determining the design of this fugue is not too easy. In the absence of prominent cadential closes and renewed build-ups of the ensemble, interpreters and analysts have to rely on symmetries and on the logic suggested by the order of the entries.

- The striking analogy of episodes E2 and E8 establishes a correspondence between mm. 1-15 and mm. 24-47. The latter appears as an enlarged modification of the former: Both sections begin with three consecutive subject statements, and both end with ascending motifs and scale portions (mm. 13-15: M2 + ascents in M, U; mm. 44-47: M2 + ascents in M, L + M3).
- Between these two sections lies a shorter second section that, for once, begins with one voice resting. Even more convincing is the correspondence between the beginnings of the first and second sections: both string together a subject entry on the tonic (mm. 1-2 \approx 16-17), an answer on the dominant (mm. 2-3 \approx 17-18), and a one-measure episode with identical notes (m. 4 U \approx 19 M and m. 4 L \approx 19 U). The second section features three entries, the third of them in the relative major key, and a concluding episode that, at its very end after an initial descent, musters new energy to prepare the advent of the next section (see the ascending lines in mm. 22-23).
- The fourth section begins in m. 48 with the return to the tonic. Its three initial subject statements all seem, at first glance, to be rooted in the tonic. Yet their individual surroundings define their harmonic background quite differently and reveal that the return to the tonic occurs only very gradually (see mm. 48-49: F# minor to C# minor; mm. 53-54: A major beginning, unresolved ending; mm. 55-56: C# minor). The longer episode E11 with its ascending sequences of M2 announces the conclusion of this section, but the above-mentioned trill imitation invites listeners to include a further entry, the answer in mm. 61-62, into this round. Once again an episode ends with rising tension (mm. 64-65) to prepare the forthcoming section.
- The brief final section is launched once more in F# minor, thus picking up the beginning of the fourth section. Its two subject statements appear in the keys and metric distance of the initial entries in the fugue's first and second sections, and even the ensuing episode measure is very similar (mm. 66-69 \approx 1-4 \approx 16-19). The fifth section concludes with a final cadential ending in E13.



The structural balance Bach achieves in this fugue is worth noticing.

- The five sections group into three blocks: sections I + II, section III, sections IV + V.
- Both sections I and II and sections IV and V feature very closely related beginnings.
- In both cases the shorter follow-up sections fulfill the harmonic purpose not achieved by the larger sections—in section II the modulation away from the tonic, in section V the firm re-establishment of the tonic.
- The third section provides some contrast with its newly introduced subject inversions, gigue-rhythm, and the independent “round of entries” of the counter-subject.
- The three-part layout is further supported by the length of the three portions:

sections I + II = 23 measures
 section III = 24 measures
 sections IV + V = 23 1/4 measures

This fugue is very playful in character, thus dynamic increases and decreases are gentle rather than dramatic. Most influential in the overall design are the extensive episodes, whose dynamic impact is based on descending or ascending sequences or peak-note lines.

What remains to be decided is the relationship between consecutive subject statements. Within the three entries that open the first and second sections, the tension rises gradually, supported both by the increase in the number of voices and, in the third entry of section II, by the modulation to the major key. A considerable build-up of tension is prevented, however, by the relaxing attitude of the linking episodes (E1, E3). Section III, by contrast, sets out with a much lighter character. It is softened even further in the two-part statement of mm. 26-27 but recovers a little in the ensuing lower-voice entry. The fourth statement returns to the uninverted shape of the subject. But since it appears in the weak middle-voice position, it reaches only moderate intensity.

The fourth section returns to the original touch and color but fails to create similarly persuasive dynamic groupings. Only the short final section with its compact design reaches the intensity of the two initial sections.