

## WTC II/13 in F# major – Prelude

This prelude is determined by several rhythmic features. There is not a single measure without at least one dotted eighth-note pattern, and in many measures these patterns are present on each of the three beats. The aural impression is slightly different from measure to measure only because the dotted note may sound either shortened by an *appoggiatura* or ornamented. Moreover, the triple time in this prelude displays a particularly large number of syncopations on the second beat in the measure (see mm. 1, 2, 12-14, etc.). This is reminiscent of the typical sarabande rhythm. A third feature regards what could be called the “large-scale rhythm,” the long-and-short patterns created by the phrases. A first glance at only the most conspicuous elements reveals that mm. 1-16 (in other pieces, particularly in sarabandes, commonly structured regularly as 4 + 4 + 4 + 4) are laid out in an irregular grouping of 3 + 3 + 5 + 5 measures. The F#-major prelude can therefore be regarded as determined, both on the smaller and the larger scale, by rhythmic features.

The first harmonic progression concludes at m. 4<sub>1</sub> with a return to the tonic. This harmonic conclusion follows the end of a three-measure motif and marks the beginning of another. It should therefore not be regarded as relevant for the overall structure. The subsequent modulation to the dominant is completed at m. 7<sub>1</sub>, its close occurring again after the end of one motif and on the beginning of the next. A cursory glance at the remainder of the prelude shows that all small-scale cadences coincide with motifs and are therefore not to be relied on for an understanding of the overall design. For a first overview it will be necessary to identify recurrences of the first motif and explicit cadential formulas. M1 (mm. 1-4<sub>1</sub>) is restated in mm. 17-20<sub>1</sub>, 20-23<sub>1</sub>, and 57-60<sub>1</sub>, and developed in mm. 16, 42-45<sub>1</sub>, and 65-68<sub>1</sub>. Closing formulas occur twice, in mm. 44-45<sub>1</sub> and 67-68<sub>1</sub>. The prelude is thus composed of five sections each comprising several phrases.

<i>section</i>	<i>mm.</i>	<i>phrase structure</i>	<i>phrase length</i>
I	1-16	3 + 3 + 5 + 5	16
II	17-44	3 + 3 + 3 + 3 + 5 + 4 + 4 + 3	28
III	45-56	4 + 4 + 4	12
IV	57-67	3 + 5 + 3	11
V	68-75	5 + 3	8

There are two structurally analogous passages in this prelude. They underline the corresponding beginnings of the first and the fourth sections:

mm. 1-3 ≈ 57-59 (same key, hardly varied)


mm. 7-13 ≈ 60-66 (transposed from V to I)

The tempo of this prelude is slowly swinging: slow enough to accommodate 64th-notes without any haste. Articulation and touch should be considered very carefully, with regard to each of the rhythmic and melodic features:

- Legato in melodically intense touch and with expressive dynamic shading should be adopted for all notes in thematic lines characterized primarily by stepwise motion (U: mm. 1-2, L: mm. 17-19<sub>2</sub>, etc.).
- Legato in neutral touch and low intensity is appropriate for the regular 16th-note figures serving as an accompaniment in mm. 4-11, 17-41, 45-56, 60-64, and 68-72.
- Quasi legato should be attempted in dotted-note groups that are designed in hidden two-part structure (e.g., L: mm. 4-6). Within this texture, the harmonic background, featured here by the repeated indirect pedal note C#, sounds most convincing if played with the idea of a rhythmically vibrating sustained note in mind. The melodic part of the texture (F#-A#-E#-G#-D#-F#-C#) deserves warmth and, therefore, weighted playing in each note.
- non legato in melodically intense touch and with expressive dynamic shaping applies for all the other dotted-note groups (L: mm. 1-3, 7-11, etc.). The degree of detachment can be increased in consecutive leaps and broken chords, and the melodic intensity may give way to a more neutral color in cadential-bass patterns.<sup>1</sup>


The score comprises a number of ornaments: grace-notes, mordents, inverted mordents, and trills. Grace-notes appear in mm. 1, 15, 41, 43, 44, and 67. Where they precede dotted-note values, they are played as one third of the main note, with two thirds left for the resolution. In the case of very long notes signifying a momentary retreat from the melodic field, the appoggiatura may even be resolved “as early as harmonically possible.” Note that appoggiaturas were regarded as part of the melodic flow and therefore not meant to be played in note values otherwise not used in the

<sup>1</sup>Bach’s dotted notes sometimes confuse players. In the early 18th century, the dot after the note did not yet have the rigid meaning it was to acquire later, i.e., to lengthen the note by exactly half of its value. In this era it meant “a little longer,” the following notes determining in each case how much extension is implied. Whenever the actual value of the dot is only a 32nd-note (as in mm. 1 and 12-16), the same legato applies between the prolonged note and its complement as would be used between other melodic 32nd-notes in this piece.

piece. The grace-notes in mm. 15, 41, 43, and 44<sub>1</sub> should therefore be played as 16th-notes followed by eighth-note resolutions. In m. 1<sub>2</sub> the appoggiatura precedes a dotted quarter-note. Most performers would argue that the melodically relevant portion of this note, here as elsewhere in the piece, is the rhythmically predominant dotted eighth-note, and therefore render the grace-note as a 16th-note. Reading the almost identical closing formulas of mm. 44 and 67, by contrast, is unambiguous since a specific rhythmic rendition is established for this variant of the do-si-do figure: .

Inverted mordents appear, as so often in Bach's music, on notes that are thereby specifically enhanced; see, e.g., m. 12. As the figure presented in this measure is sequenced twice in mm. 13 and 14, it is recommended to transfer the inverted mordent to the corresponding notes. By the same token, the ornament may also be added on the syncopations in the analogous phrases, in mm. 65 and 66. In m. 22, by contrast, the printed inverted mordent seems less appropriate: the note it embellishes is not melodically significant and has remained unornamented in identical circumstances just before (compare U: m. 22 with L: m. 19). The two mordents in mm. 28 and 74 adorn typical closing formulas and begin on the main note. The first contains only one three-note shake while the ornament in the final cadence, appearing in *ritardando*, may be played with five notes.

Trills occur in mm. 26-27, 29-32, 38, 44, 52, 56, and 67. Most of them begin regularly on the upper note; only the three trills that are preceded by appoggiaturas (mm. 44 and 67) or approached stepwise (m. 52) begin on the (prolonged) main note. The speed of the shake depends on one's interpretation of the fast note values in the piece. Performers who feel that all 32nd-notes represent written-out ornaments may decide to shake in the same values. There is, however, good reason to regard the 32nd-notes as fully weighted melodic notes; this is supported particularly in figures like the one in mm. 1-2 etc. Another reason for reconsidering is the fact that the final cadential formula features written-out 64th-notes, which should not sound faster than the trill notes. The suffixes must in any case be rendered as spelled out by Bach and thus as slower than the 64th-note shakes, a common practice particularly in dances and other non-polyphonic music of the era. The examples show possible executions for the trills in m. 26 (with m. 27 accordingly), m. 32, and m. 44 (with m. 67 accordingly).



m. 26

Bach invents three melodic phrases as well as a standard accompaniment pattern. The melodic components recur both with small variation and in freely developed format. They occasionally even swap their accompaniment patterns. The result is pleasant for the listener since there are always

enough familiar features to be recognized but it never sounds quite the same. Even when a kind of recapitulation appears, the principle of subtle variation—be it concerning details or the order of events—is maintained.

The standard accompaniment pattern<sup>2</sup> is introduced in the right-hand part of m. 4. In the attempt to describe it in such a way that all further variations can easily be recognized, one can state the following features: The two initial 16th-notes may vary in each occurrence depending (among other reasons) on the connection to the preceding measure. The third to ninth 16th-notes move within the confines of a broken chord in which they represent steps 1-2-3-1 followed by the falling chord. Lastly, the three final 16th-notes are joined to the previously described triad by a variety of intervals, but always moving in a descending line.

The principal melodic phrase extends over a little more than three measures (see mm. 1-4<sub>1</sub>) and is characterized by a line that, although interrupted by rests, features neither sequence nor repetition. Its most striking feature is the syncopation on the second beat. Its rhythmic hallmark, the dotted eighth-note on the downbeat, is complemented in m. 1 by three notes, in m. 2 by two, and in m. 3 by one note only: a gradual shift from a very smooth to a more and more pronounced rhythm. Dynamically the first subphrase presents a simple diminuendo, the second climaxes either on the downbeat (in a lyrical interpretation) or on the syncopation (in a rendering emphasizing the metrical aspect, i.e., the allusion to the sarabande), and the third consists of an upbeat with subsequent relaxation. The characteristic accompaniment of this phrase exerts a secondary melodic power.

<sup>2</sup>For different shapes compare mm. 4, 18 and 45.

The second melodic phrase answers in the left-hand part of mm. 4-7<sub>1</sub>. It is conceived in hidden two-part structure, with a “background” featuring a repeated indirect pedal on C# that briefly gives way to the leading-note at the very end of the motif, and a “foreground” manifested in the downbeat notes consisting of a descending line (F#-E#-D#-C#) that is paralleled in thirds on beat 3 of each measure. The dynamic equivalent is a diminuendo throughout the melodic notes, while the “background” is best kept very soft and evenly colored throughout, imitating as much as possible the effect of a sustained pedal note. The right hand, in this first statement of the phrase as always in this prelude, realizes the standard accompaniment pattern.

The third melodic phrase emerges in the left-hand part of mm. 7-8. Its prominent feature is the combination of a descending broken V<sup>7</sup> chord with the harmonic resolution, represented by steps 8-5-1 also in a descending pattern. Both the harmonic and the melodic shape point to the seventh (see, e.g., at m. 7<sub>2</sub>) as the climax of this two-measure motif. The model is sequenced in mm. 9-10 and partially again in mm. 11-12. Together with its two sequences it thus triggers a stepwise modulation (m. 8: F# major; m. 10: G# major; m. 12: A# minor).

The prelude’s first section begins with the original statements of the three phrases followed by a free development of the characteristic rhythm in which dotted-note groups with one 16th-note and three 32nd-note complements are set against each other in a quasi-contrapuntal texture (mm. 12-16). The standard accompaniment pattern is suspended during this development. The dynamic shape is determined by ascending peak note lines in both voices (mm. 12<sub>1</sub>, 13<sub>1</sub>, 14<sub>1</sub>, L: A#, B#, C#; mm. 12<sub>2</sub>, 13<sub>2</sub>, 14<sub>2</sub>, U: F#, G#, A#). A reminiscence of the accompaniment pattern in m. 14, descending lines in m. 15, and a cadential close in mm. 16-17<sub>1</sub> complete the tension curve.

In sections II and III Bach develops the same material with multiple variants and new combination. In section II he concludes with a cadential formula in D# minor (see mm. 44-45<sub>1</sub>). Section III is rounded off with four measures of gentle transition in which a parallel version of the standard accompaniment pattern is interspersed with reminiscences of the very first development in mm. 12-16.

Section IV shows traces of a recapitulation: mm. 57-60<sub>1</sub> review the principal phrase with its original accompaniment and an almost identical melodic line, mm. 60-65<sub>1</sub> are a transposition of the third phrase, and mm. 65-66 recall mm. 12-13, equally transposed. The section concludes with a closing formula similar to the one heard at the end of section III.

The short final section completes the recapitulation of the thematic material with the one element Bach had omitted in the previous section: the second melodic phrase appears in a generously extended version of five measures and leads into a lavishly embellished cadential formula in four-part homophonic texture.

### WTC II/13 in F# major - Fugue

This three-part fugue, counting 85 measures in the score, develops from a very unusual subject. The beginning on the leading-note is certainly unique, as is the flattening of this leading-note in its next appearance (see m. 2<sub>1</sub>: E<sub>2</sub>), which seems to call a tonality into question that has not yet been fully established. The launch with a half-measure upbeat is typical for the gavotte with which this fugue shares the  $\text{♩}$  time signature. Yet while compositions featuring a metric organization with repeated extensive upbeats create a strong expectation for a phrase ending on a downbeat, none of the strong beats before the entrance of the answer offers itself as a convincing conclusion. Instead, the arrival on the tonic occurs in the weak second half of m. 4<sub>1</sub> where Bach postpones the downward step from the fourth scale degree to the third (B-A#) by inserting an appoggiatura that resolves in unaccented position on the third eighth-note. The F# on the middle beat of m. 4, although melodically qualified as the keynote, cannot conclude the subject because by then, the tonic harmony has already been abandoned: this F#, together with the B# on which the upper voice enters, belongs to a V<sup>7</sup> chord in C# major. Should further proof be needed, it should be noted that Bach gives six of the eleven subject statements in this fugue an ending concluding with the appoggiatura-resolution.

Having determined where the subject ends, one immediately faces the next question. As a comparison with later statements proves, the characteristic counter-subject motif is launched on the fourth quarter-note of the measure; see the upbeat in the “sigh motif” group F# | F#-E#. This leaves two notes between the subject’s conclusion and the counter-subject’s beginning. The function of these notes is to smooth the transition and at the same time to serve as a harmonic support of the answer’s leading-note beginning.<sup>3</sup>

<sup>3</sup>Similar harmonic “fillers” can be found in several other fugues where a delayed entry of the counter-subject would otherwise leave the beginning of the answer unaccompanied.

The subject features five different note values: 16th-notes, eighth-notes, quarter-notes, dotted quarter-notes, and a half-note (this is the actual value of the upbeat, hidden behind the trill and its written-out suffix). The pitch pattern displays mainly stepwise motion, with only a few skips that are confined to m. 3. The phrase structure, however, is anything but simple. Whether or not all the skips in m. 3 are in fact interval leaps in a melodic context, or whether one of them marks the line between two subphrases, is a question of eminent importance for the performance as well as for the understanding of the piece. As so often, Bach's harmonization delivers the clue. It consists of four essentially analogous harmonic gestures in a metric organization of perfect regularity. Each weak beat represents a V<sup>7</sup> chord that resolves on the following downbeat. In the initial upbeat as well as in m. 4, this V<sup>7</sup> is instituted on the middle beat, while in mm. 1 and 2 it only materializes on the final quarter-note and eighth-note respectively.

The musical score shows a single melodic line in treble clef, F# major key signature, 3/4 time. The first measure begins with a trill (tr) on F#4, followed by an eighth-note G#4, a quarter-note A4, and a quarter-note B4. The second measure contains an eighth-note C#4, a quarter-note D4, and a quarter-note E4. The third measure features an eighth-note F#4, a quarter-note G#4, and a quarter-note A4, with a 'sigh motif' (two eighth notes followed by a half rest) on the final eighth note. The fourth measure consists of an eighth-note B4, a quarter-note C#5, and a quarter-note D5. Harmonic analysis is shown below the staff with brackets and labels: F#: V<sup>7</sup> I (under the first measure), E: V<sup>7</sup> I (under the second measure), B: V<sup>7</sup> I (under the third measure), and F#: V<sup>7</sup> I (under the fourth measure). A double fermata (^^) is placed over the final notes of the fourth measure.

Guided by the harmonic pattern one detects that the melodic line contains an equivalent structure: a triple sequence followed by a “sigh motif,” all of it wrapped in linking and embellishing notes:

This musical score illustrates the underlying melodic structure. It features a single melodic line in treble clef, F# major key signature, 3/4 time. The first measure has an eighth-note F#4, a quarter-note G#4, and a quarter-note A4. The second measure has an eighth-note B4, a quarter-note C#4, and a quarter-note D4. The third measure has an eighth-note E4, a quarter-note F#4, and a quarter-note G#4. The fourth measure has an eighth-note A4, a quarter-note B4, and a quarter-note C#5. The fifth measure has an eighth-note D5, a quarter-note E4, and a quarter-note F#4. The sixth measure has an eighth-note G#4, a quarter-note A4, and a quarter-note B4. The seventh measure has an eighth-note C#4, a quarter-note D4, and a quarter-note E4. The eighth measure has an eighth-note F#4, a quarter-note G#4, and a quarter-note A4. Brackets under the notes group them into sequences: a triple sequence (F#4-G#4-A4), a triple sequence (B4-C#4-D4), a triple sequence (E4-F#4-G#4), and a triple sequence (A4-B4-C#5). A 'sigh motif' (two eighth notes followed by a half rest) is shown under the final eighth note of the third measure (G#4).

The value of these insights for decisions regarding dynamic shaping is nevertheless limited since Bach's rich surface structure knits the second and third sequences so closely together that a caesura between them would sound artificial. For performers, the subject thus has three relevant subphrases: the first consists of the trill on the unusual seventh-degree beginning and its resolution onto the tonic, the second comprises two measures from C# in m. 1 to G# in m. 3, and the third features the “sigh motif” with upbeat. In the first subphrase, the ornamented leading-note captures all the tension. The subject thus begins with a diminuendo. In the longer second subphrase the flattened seventh degree remains comparably subdued while the tension rises toward the subdominant representative (the

D $\sharp$  in m. 3<sub>1</sub>), after which the rising phrase ending relaxes gradually toward a relatively soft G $\sharp$ . Finally, the dynamic shaping of the “sigh motif” follows the established pattern of upbeat / heavy–light.

The fugue comprises eleven entries of the subject.

1 mm. 0-4	M	5 mm. 32-36	L	9 mm. 64-68	L
2 mm. 4-8	U	6 mm. 36-40	M	10 mm. 70-74	M
3 mm. 8-12	L	7 mm. 40-44	U	11 mm. 76-80	U
4 mm. 20-24	U	8 mm. 52-56	M		



The subject undergoes few modifications. The answer does not need any interval adjustment, and inversion, stretto, or parallel are not used. The only variation occurs where the trill on the first subject note is replaced by a written-out ornament in a similar pitch pattern but a different rhythm (see m. 20). The same variation is even more disconcerting in mm. 70-71 where the original trilled ascent appears as a parallel in the lower voice.

Bach invented two counter-subjects for this fugue. CS1, introduced against the answer (M: mm. 4-8), has particularly close ties to the subject since its initial sigh motif with upbeat appears like an echo of the subject’s final subphrase. This figure is then sequenced in chromatic descent, complemented by a third subphrase that culminates on a long trill before concluding with its resolution on the following downbeat. Once introduced the first counter-subject remains a faithful companion of the subject.

CS2 enters against the third subject statement (M: mm. 8-12). Like CS1 it begins with a one-measure unit that is sequenced a whole-tone lower. The twofold figure leads to a climax on the syncopation, after which it resolves downward onto the tonic. The second counter-subject can be found several times with small modifications (in mm. 32-36 and 64-68 it swaps endings with CS1). In other instances variations are so significant (see M: mm. 20-24 and U: mm. 37-40) that they make recognition quite difficult, particularly for listeners.



The fugue includes seven subject-free passages.<sup>4</sup>

E1 mm. 12*-20 <sub>2</sub>	E3 mm. 44**-52 <sub>2</sub>	E6 mm. 74 <sub>2</sub> -76 <sub>2</sub>
E2 mm. 24*-32 <sub>2</sub>	E4 mm. 56 <sub>2</sub> -64 <sub>2</sub>	E7 mm. 80 <sub>2</sub> -84
	E5 mm. 68 <sub>2</sub> -70 <sub>2</sub>	

Two categories of material are used in the subject-free passages of this fugue: subject-derived motifs with lower-voice accompaniment occur in E2, E4, E5, E6, and E7, while independent episode motifs in a highly complex imitative pattern are found in E1 and E3. The only episode segment not to answer to either of these descriptions is the final two-measure cadential close. E2 introduces the four final notes of the subject as a partial (descending) sequence that follows the subject in the upper voice (mm. 24-25). After another sequence the motif and its sequence are imitated first in the middle voice (mm. 26-28), then in the upper voice (mm. 28-30), and again in the middle voice (mm. 30-32). The parallel to the “sigh motif” has to be colored very softly or else the imitation pattern will easily get lost. The lower voice accompanies this imitative pattern with a two-measure figure whose peak notes build sequences from the second half of the harmonic minor scale (see mm. 24-36: A#-B-C\*-D#, D#-E-F\*-G#, B#-C#-D\*-E#, E#-F#-G\*-A#). E4 is an exact transposition of E2, while E6 and the first half of E7 (mm. 80-82) only quote one quarter (with a free version of the lower voice figure), and E5 recalls this segment with inverted voices.

The two remaining episodes are made up of material that is unrelated to both the subject and its counter-subjects, and is intricately polyphonic. These episodes thus create a distinct color contrast to the primary material. They encompass three motifs. M1 (U: mm. 12-14<sub>2</sub>) begins with an upbeat to an ornamented falling D#-minor triad that is sequenced with a varied ending one note lower. The motif is imitated, with or without its upbeat, three more times in E1 and taken up with four analogous entries in E3. M2 begins, contrapuntally to M1, with a syncopated half-note followed by an inverted-mordent figure and two cadential notes (if in the lower voice) or another tied note (if in the upper or middle voice). Like M1 it is imitated three times in E1 and taken up another four times in E3. M3, presenting a further counterpoint, features a quarter-note upbeat leading to a three-note ascent in half-notes.

<sup>4</sup>The episodes marked with one asterisk begin as follows: in the voice carrying CS1: after the downbeat; in the voice carrying the subject: after the resolution on the third eighth-note. At the double asterisk, the episode begins after the downbeat in the middle voice but after the middle beat in the upper and lower voices.

The role played by the episodes in the fugue's dynamic design follows from their different content. The color contrast in the two episodes characterized by independent motifs was already mentioned. The descending sequences in the two longer episodes determined by sequences from the subject's tail as well as in the shorter E6 imply a gradual diminuendo. By contrast, their two other relatives, E5 and E7, quote the sequences in ascending direction and thus build up tension. The cadential close of the final measures features the rhythmic pattern and melodic formula typical for gavottes, traits one associates not with a release but with a "triumphant close," thus concluding the fugue on a confident note.

The highly emotional quality of the subject in conjunction with the complex rhythmic pattern determines the basic character as rather calm. In the *alla breve* meter, the half-notes are gently flowing but far from hasty. The tempo proportion between prelude and fugue can be simple as the prelude's rhythmic features guard against monotony: thus a quarter-note in the prelude becomes a half-note in the fugue. (Approximate metronome settings: all beats = 56.)

The articulation that corresponds with this character demands legato for all notes in melodic context. Non legato occurs only where quarter-notes form cadential-bass patterns (L: mm. 55-56, 83-84) or consecutive leaps (L: mm. 13-14, 19-20, and 45-46, in M2). There are, however, passages in this fugue that require a different approach. The five episodes that develop the subject's tail display features that would normally indicate a rather lively character: simple rhythmic patterns with only eighth- and quarter-notes shaping lines with frequent large intervals. The leaps in quarter-notes result from Bach's decision to use in these episodes not just the subject's last subphrase but also the sixth that precedes it—a leap that, in the subject, divides two subphrases and thus is not really conceived as an interval but becomes one here. The accompanying eighth-notes feature regular written-out inverted mordent figures, another indication of lively character. While the tempo in these episodes may certainly not divert from that chosen for the subject-dominated passages, their material invites a different touch quality. In the quarter-notes, lightly bouncing non legato is interrupted only for the appoggiatura-resolution pairs; in the eighth-notes, quasi legato alternates with tight legato in the ornamental figures.

To sum up this point: the F#-major fugue thus encompasses three fairly different colors: one is reserved for the subject-dominated passages, a second color applies in the motivically determined episodes E1 and E3, while a third distinguishes the other five episodes.

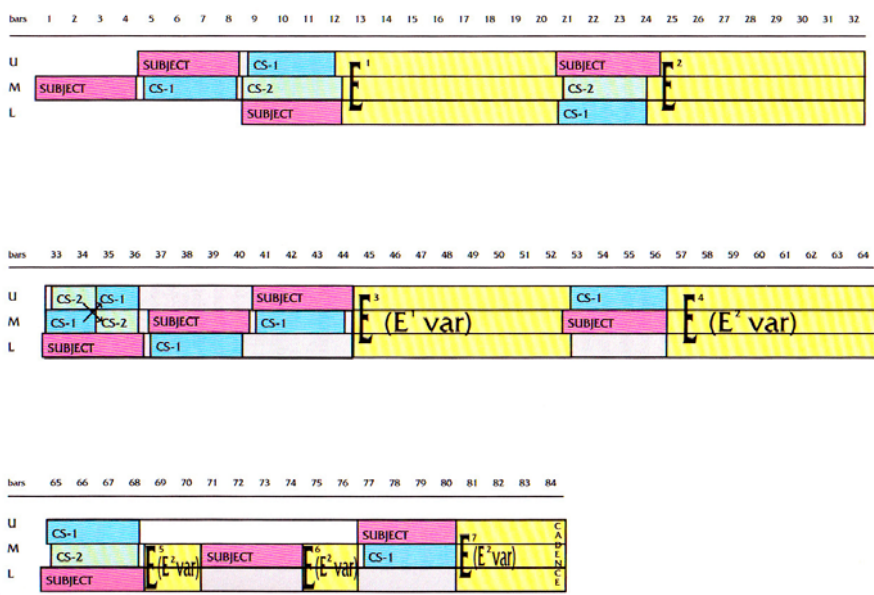
Ornaments occur in several instances. The trill on the initial subject note begins on the main note in mm. 1, 4, 8, 52, and 76, probably also in mm. 36 and 40, but on the upper auxiliary in mm. 32 and 64.<sup>5</sup> It shakes in 16th-notes and ends in a suffix as indicated by the composer. Whenever it is launched from the main note, this initial note is held for the duration of an eighth-note. The mordent on the penultimate subject note begins on the upper auxiliary and includes four notes. While the rhythm in a mordent is not necessarily fixed, it helps to imagine this ornament as placing a 16th-note triplet C#-B-C# against an eighth-note.<sup>6</sup> The trill at the end of the first counter-subject is identical with the one launching the subject: beginning on the main (eighth-)note, it continues with six 16th-notes including the suffix (C#-B-C#-B-A#-B#). It should be transferred to the end of the CS1 statements in mm. 11 (E#), 23 (E#), 35 (B#), 39 (E#), 43 (C\*), 67 (E#), and 79 (E#). A cadential mordent may be added on the middle beat of m. 83. This kind of closing formulas would customarily have been graced with an ornament beginning on the upper note and containing two shakes. By contrast, the mordent indicated only in one instance for the first appoggiatura of CS1 (L: m. 37) seems odd and sounds misleading for listeners who will assume it to be a sequence of the subject ending. It may be preferable to omit this ornament for the sake of both clarity and consistency.

The fugue's layout is very regular. Of the three sections, the first two (mm. 1-32 and 32-64) correspond with one another in their details: each comprises three consecutive entries, one motivically determined episode,

<sup>5</sup>One of the exceptions to the rule for trills in 18th-century music generally beginning on the upper note concerns notes opening a new phrase. This applies in all cases where the voice that presents the subject sets in newly (at the beginning of the piece or after a rest). Even in mm. 36 and 40, the considerable leap preceding the subject entry supports the interpretation of phrase end and new phrase beginning, while the lower-voice figure found in mm. 31-32 and 63-64 seems to lead into the subject entry, so that phrasing here would sound artificial.

<sup>6</sup>While Bach, apparently out of consideration for his contemporaries, omits this ornament in the lower-voice entries and in the context of large intervals (see L: mm. 12, 36, 68, and M: m. 56), it is preferable to retain the mordent in each statement. The same holds true for the five episodes built on the subject's tail. Bach signals ornamentation only in "comfortable" positions but not in double sixths and in the lower voice. Given today's standard of pianistic technique, such inhibition is no longer valid. What is more, this mordent can contribute tremendously to the effect of imitation. It should therefore be added on the downbeat notes in M: mm. 27, 28, 31, 32; 57, 58, 61, and 62; U: mm. 59, 60, 63, and 64; and L: mm. 69 and 70. Note that in all cases, the mordent's upper neighbor note must match the harmony realized by the other voices, which may be different from the home key and its key signature. Thus the mordents on D# in M: mm. 27<sub>1</sub> and 57<sub>1</sub> must both begin on E<sub>2</sub>, that on A# in U: m. 30<sub>1</sub> on B<sub>2</sub>, that on G# in U: m. 59<sub>1</sub> on A<sub>2</sub>, and that on A# in U: m. 63<sub>1</sub> on B<sub>2</sub>.

a redundant entry and an episode derived from the subject's tail. The third section (mm. 64-84) is shorter and contains only three entries linked by the latter type of episode. Harmonically, the first section is in the key of the tonic, the entries in the second section are on the dominant, tonic, tonic relative, and subdominant respectively, and the statements of the third section return to the realm of the tonic.



Owing to the very carefully laid-out contrasts within this fugue's material, contrasts of color and/or of levels of intensity rather than overall dynamic developments are the expressive aim of this fugue. A helpful approach is to think in terms of different registers; not so much in the sense of the registers of an organ or harpsichord, but in terms of different instrumental colors—e.g.: woodwind for the primary material (the subject, the counter-subjects, and the notes accompanying them), solo strings for the motivically determined episodes E1 and E3, and two recorders accompanied by a bassoon for the episodes E2, E4, E5, E6, and E7.