

## WTC II/17 in A $\flat$ major – Prelude

This prelude is based on several motifs. Some of them spawn the imitations and modifications typical for polyphonic material, while others are presented with an accompaniment or with an answering motif in the other voice. The texture is conceived in two parts both of which split regularly to form chordal patterns.

The first harmonic progression ends with the confirmation of the home key at m. 7<sub>1</sub>. This close marks a structurally relevant point. In view of the large-scale design of the prelude, however, one might designate it as the end of a sub-section rather than a fully developed section since the more convincing section ending appears, complete with a cadential formula, in mm. 16-17. There are altogether five sections in this piece:

- I mm. 1-17<sub>1</sub> tonic to dominant (A $\flat$  major to E $\flat$  major)  
(1-7: tonic confirmed, 7-17<sub>1</sub>: modulation)
- II mm. 17-34<sub>1</sub> dominant to tonic relative (E $\flat$  major to F minor)  
(17-23<sub>1</sub>: D confirmed, 23-34<sub>1</sub>: modulation)
- III mm. 34-50<sub>1</sub> tonic relative to subdominant (F minor to D $\flat$  major)  
(34-40<sub>1</sub>: tonic relative confirmed; 40-50: modulation)
- IV mm. 50-64<sub>1</sub> subdominant to tonic (D $\flat$  major to A $\flat$  major)  
(50-63<sub>2</sub>: modulation to V of A $\flat$ , 63<sub>2</sub>-64<sub>1</sub>: link)
- V mm. 64-77 tonic confirmed

There are extended structural analogies in this piece.

- mm. 1-4  $\approx$  17-20 and 34-37 (transposed and varied)
- mm. 1-2  $\approx$  50-51 (transposed)
- mm. 5-6  $\approx$  21-22 and 38-39 (transposed and varied)
- mm. 7-9<sub>1</sub>  $\approx$  40-42<sub>1</sub> (transposed and varied)
- mm. 11-17<sub>1</sub>  $\approx$  44-50<sub>1</sub> (transposed and varied)

The basic character is rather calm. The rhythmic patterns are complex, featuring a large variety of note values from dotted and tied eighth-notes to 32nd-notes. The main rhythmic feature is the long on-beat note followed shortly before the next beat by one, two, or three fast notes. This gives the piece a swinging momentum, preventing too slow a tempo.

The articulation is mainly legato. Most of the interval leaps occur either inside 16th-note patterns or between 32nd-notes and the following longer note, i.e., in instances where detached playing is ruled out. The

wedges indicated in mm. 5 and 6, which specifically demand abbreviation of the long notes, give performers to understand that the dotted notes in this piece are generally meant to be taken legato. As with all indications regarding articulation or ornamentation within thematic material, these wedges should be transferred to corresponding notes. This definitely applies to the G in m. 39<sub>3</sub>. Whether the same holds true for the A<sub>b</sub> in m. 21<sub>3</sub> depends on the individual performer's interpretation of this measure—which may or may not be perceived as deriving from m. 5.

Conventional exceptions from the general legato touch occur above all in cadential-bass patterns (mm. 16, 33, 49, 62, and 74). Other exceptions, in which articulation is explicitly marked, also occur outside the thematic material in cadential contexts. In m. 62, paired slurring indicates dynamic shading in an active-passive pattern: these slurs reinforce the harmonic feature of appoggiatura-resolution, rather than indicating an abbreviation of the second note. In m. 76, the slur linking the quarter-note A<sub>b</sub> to the subsequent G serve the same function and additionally guards against any possible interruption of the do-si-do formula.

The A<sub>b</sub>-major prelude features three types of ornaments: two grace-notes, an inverted mordent, and several mordents. Mordents occur in two different contexts. In mm. 52-59 they function as thematically integrated ornaments appearing before the backdrop of an accompaniment in regular 16th-notes. Each of these mordents is approached in stepwise motion, thus beginning on the main note and containing only a single three-note shake. The mordent in m. 76 is a cadential ornament. As it appears with no other rhythmic features against it and marks the essential step in the final ritardando, this mordent can be more elaborate. Beginning equally on the main note, it may contain five or seven notes before it stops short. The inverted mordent highlights the cadential-bass pattern immediately preceding the final homophonic formula at m. 74<sub>3</sub>. In accordance with the harmonic context prevailing in this measure it must be played with C<sub>b</sub> as its lower neighbor note. The two grace-notes both appear in m. 75, as part of the final homophonic cadence. Both are indicated as eighth-note appoggiaturas to a main note of quarter-note value. In both cases, the graces are thus played on the beat, together with the chordal notes in the right hand and the bass notes, and resolve after one eighth-note into the harmonically anticipated notes G and E<sub>b</sub> respectively.

The variety of motivic material in this prelude allows for different concepts, and by extension, different ways of labeling. On the one hand, a distinction of all similar but not-quite-identical shapes would lead to so large a number of individual shapes that performers might lose track and

the benefit of an analysis would thus be thwarted. On the other hand, recognizing too many different shapes as variations of a single idea might render analytical observations meaningless. The following discussion tries to eschew both traps by taking into consideration not only the actual appearance of a melodic unit but also its texture and context.

M1 is presented in mm. 1-2<sub>1</sub>. It consists of two manifestations of the broken chord. In the left-hand part, a descending A<sub>b</sub>-major chord appears in a linear pattern (M1a). The skips are not bridged by the fast notes following the dotted strong-beat notes but widened. Its homophonic companion M1b presents the A<sub>b</sub>-major chord in a pattern that focuses on off-beat block chords preceded by auxiliary notes in the do-si-do pattern. Dynamically, M1 describes a diminuendo, caused by the absence of any harmonic activity in this motif and enhanced by the descending direction of the melodic part M1b. M1 recurs similarly in mm. 3, 17, 19, 34, 36, and 50. A variation can further be found in m. 10. Moreover, M1b appears separately and in slight variation in mm. 52, 54, 56, 58, and 59. The motif and its recurrences do not trigger any imitation or inversion of voices: the melodic line always remains in the left-hand part and the accompanying chords are restricted to the right-hand part.

M2 is an almost ubiquitous figure in this piece. Introduced in m. 2 and appearing in a variety of pitch patterns,<sup>1</sup> its discerning feature is the single-voiced contour in a rhythm of regular 16th-notes beginning after a downbeat rest and ending on the next downbeat. All variants of this motif share the dynamic layout with an initial crescendo to beat 2 followed by a relaxation to the downbeat. In contrast to M1, which remains confined to its initially homophonic setting, M2 changes voices and joins a number of other motifs.

M3, whose original version is introduced in the lower part of mm. 7-8<sub>1</sub>, consists of a three-32nd-note upbeat followed by a scalar descent in dotted rhythm. As in M2, the dynamic climax falls on beat 2 of a measure, and just like M2, M3 comes in many facets.<sup>2</sup>

<sup>1</sup>A list of the relevant appearances could look like this: M2a see mm. 2, 4, 18, 20, 35, 51; M2b see L: mm. 5/6, U: mm. 21/22, L: mm. 38/39; M2c see U: mm. 7-9, 29-31, 40-43, 68, 70-73 and L: mm. 24, 26, 28, 32, 65, 67, 69; M2d see U: mm. 23, 25, 64, 66; M2e see U: mm. 53, 55, 60; M2f see U: mm. 11<sub>2</sub>-12<sub>1</sub>, 12<sub>2</sub>-15<sub>1</sub>, 44<sub>2</sub>-48<sub>1</sub>.

<sup>2</sup>M3a see L: mm. 7-10<sub>1</sub>, 40-44<sub>1</sub> (always as a counterpart to M2c); M3b see L: mm. 12-15<sub>1</sub>, 45-48<sub>1</sub>, 64-67<sub>1</sub> (the latter against M2d); M3c see L: mm. 52-60<sub>1</sub> (alternatingly against a M1b variant and against M2e); M3d see L: mm. 23-24<sub>1</sub>, 25-26<sub>1</sub>, 27-28<sub>1</sub>, and as a partial quotation in L: mm. 29-31 and U: mm. 32-33, then again in U: mm. 65-66<sub>1</sub>, 67-69<sub>1</sub>, 70-74<sub>1</sub> (as a counterpart to M2c or M2d).

Finally, M4 differs from the three previously mentioned motifs in that it is chordal and not linear (see mm. 24-25). It is thus closely related to the homophonic accompaniment within M1. This motif appears not as an active component in its own right but as a complement to M3c, which thus grows into a two-measure figure and only drops this complement in the liquidation process from m. 29 onward.

The following table gives an overview of the structural design in the prelude as it results from the interplay of the three motifs and their variations, as well as showing the analogy of the first three sections.

<i>Section I</i>	<i>Section II</i>	<i>Section III</i>
M1a/M1b + M2a	M1a/M1b + M2a	M1a/M1b + M2a
M1a/M1b + M2a	M1a/M1b + M2a	M1a/M1b + M2a var
M2b/M2b var	M2b/M2b var	M2b/M2b var
M3a/M2c + sequ.	M3d/M2d, M4/M2c + sequ.	M3a/M2c + sequ.
M3b/M2f + sequ. cadence	M3d/M2c + sequ. + liquid. cadence	M3b/M2f + sequ. cadence
<i>Section IV</i>	<i>Section V</i>	
M1a/M1b	M3b/M2d, M3d/M2c + sequ.	
M2a	M4 var/M2c var	
M3c/M1b, M3c/M2e + sequ. expanded cadence + bridge	M3d/M2c + sequ. expanded cadence	

### WTC II/17 in A $\flat$ major – Fugue

The subject of the A $\flat$ -major fugue spans exactly two measures. Beginning after an eighth-note rest on the fifth scale degree, the phrase reaches its cadential conclusion at m. 3<sub>1</sub>, in a gentle ending on the third. The harmonic background is simple.



Its most significant feature is the progression from the subdominant to the dominant in the syncopation.

The rhythmic variety in the subject comprises eighth-notes, 16th-notes, and a syncopation of 5/16 duration. Later in the course of the fugue, quarter-notes are added as regular features. Yet despite the presence of these four different note values, the overall impression is one of rhythmic simplicity. This is due primarily to the fact that while the subject and its

answer feature beats that are only once or not at all subdivided, the fugal voices thereafter complement one another in such a way that they create a continuous motion up to the general pause in m. 46. In fact, all through these inner 42 measures the 16th-note motion only “misses” four beats: one each in mm. 13, 14, 16, and 19.

The subject’s pitch contour features a number of consecutive leaps: three of them appear at the beginning in increasing interval spans (third, fourth, and fifth), two more are added before m. 2<sub>1</sub> (octave and fourth). In this rhythmic shape, the two ascending tetrachords (m. 1: B $\flat$ -C-D $\flat$ -E $\flat$ , m. 2: A $\flat$ -B $\flat$ -C-D $\flat$ ) constitute popular formulas. Finally, the 16th-note figure filling the latter part of m. 2 has ornamental character, embellishing the suspended resolution D $\flat$ -C. It may be interesting to visualize this subject stripped of all its ornaments (including, for this purpose, the octave split). The emerging skeleton is striking with regard to both its interval pattern and its rhythm: the subject turns out to be based on a progression of rising fourths and falling fifths, evolving in a pattern of gradual rhythmic augmentation.



The phrase structure in the subject can be interpreted in two ways, depending on whether one seeks to emphasize the structural details or the harmonic and rhythmic features. Performers choosing to stress the fact that the tetrachord in the first half of m. 2 is a sequence of that in the second half of m. 1 will render the subject as consisting of two subphrases that are divided by an octave leap. Its phrase structure may then be described as a three-note upbeat + ascent followed by a single-note upbeat + ascent + tail (ornamented resolution). Conversely, performers regarding the syncopation in m. 2 as the subject’s salient feature—a metrically highlighted note that is also harmonically alive—will interpret the subject as an undivided unit encompassing two consecutive upward thrusts that peak in the syncopation. The dynamic design differs accordingly. If the emphasis is on the sequence of two tetrachords, the three-eighth-note upbeat leads to a first climax on B $\flat$ , followed by a decrease on the way up to E $\flat$ . The lower E $\flat$  then provides the active upbeat to the second climax on the A $\flat$ , which launches a gradual relaxation throughout m. 2 to the final C. Conversely, if the emphasis is on the syncopation, there is only one climax, reached in an unbroken crescendo and followed by a diminuendo of almost equal extension. Especially for a lively interpretation of this fugue, the second option for phrasing and dynamic shaping is probably preferable.

The fugue comprises fifteen subject statements.

1. mm. 1-3	A	8. mm. 22-24	S
2. mm. 3-5	S	9. mm. 24-26	A
3. mm. 6-8	T	10. mm. 32-34	T
4. mm. 8-10	B	11. mm. 35-37	S
5. mm. 13-15	B	12. mm. 37-39	B
6. mm. 16-18	A	13. mm. 41-43	T
7. mm. 18-20	T	14. mm. 42-44 (45)	B
		15. mm. 48-50	T

In addition to the adjustment of the initial interval in the tonal answer, the subject undergoes several minor changes. The fourth and fifth as well as the eleventh and twelfth statements end on the keynote instead of the third degree. This is a modification frequently used by Bach for bass statements, so the only surprise is that in this fugue it also appears once in the soprano (mm. 36-37). Furthermore, two statements feature an artificial leading-note in the first tetrachord that is later corrected ( $D\sharp$  instead of  $D\flat$  in B: m. 14 and T: m. 41). The final statement, while difficult to read (and hear), is presented as an unmodified answer.

More significant modifications occur in mm. 42-44. The bass entry not only overlaps with the preceding tenor entry for half a measure, but also features drastic harmonic alterations that transpose its final half-measure onto the key of  $D\flat$  minor. The subject's final note does not, however, provide the expected resolution, so that the subsequent partial sequence must be regarded as an integral part of this entry. At m. 45<sub>1</sub>, this extended subject statement concludes with an interrupted cadence (the  $B\flat$ -major chord is VI of  $D\flat$  minor). Similar but not quite so drastic harmonic alterations occur in the bass statement of mm. 37-39. Beginning as an implied  $D\flat$ -major entry, the sudden  $F\sharp$ s toward the end suggest a turn toward  $D\flat$  minor. But then the final chord, expected to confirm this key, is accompanied by an unresolved voice and allows for subsequent modulations, here again wrapped into a partial sequence (see at m. 39<sub>4</sub> the soprano's closing formula leading to a resolution in  $A\flat$  minor).

Bach has invented two counter-subjects for this fugue. CS1, introduced in mm. 3-5, accompanies all further statements. It consists (after a 3/16 bridge that is not part of the component) of a chromatic descent in quarter-notes leaping back up to a do-si-do formula. Dynamically, CS1 describes two relaxations, setting in after climaxes on the initial note and on the closing formula's syncopation. The two diminuendos form a striking

contrast to the crescendos dominating the subject. Frequent variants of this counter-subject, in which the leading-note is protracted by means of a tie, sometimes additionally flattened or even flattened and diverted downward (see S: m. 15 and T: mm. 23-24, A: m. 20 and S: m. 26, and A: mm. 36-37) cause a harmonically unresolved ending. In two cases, CS1 swaps voices (see mm. 15 and 23-24), in two others, it is reduced to its tail (see A: mm. 33-34 and B: m. 18)—an abridgment that, as the structural analysis will show, underlines the analogous positions of these subject statements within the design of the fugue. In three further cases we hear only the chromatic descent (see mm. 38-39, 42-43, and 50).

CS2, introduced in A: mm. 6-8, consists of a long stream of ornamental sixteenth-notes followed by four eighth-notes. It undergoes a modification process that soon leads to forms so far from the original as to render it meaningless to retain the labeling. As its contour is designed as a veiled CS1 parallel, CS2 does not represent a dynamically independent contrapuntal component.

The A $\flat$ -major fugue contains eight subject-free passages.

E1	mm. 5-6 <sub>1</sub>	E5	mm. 26-32 <sub>1</sub>
E2	mm. 10-13 <sub>3</sub>	E6	mm. 34-35 <sub>1</sub>
E3	mm. 15 <sub>3</sub> -16 <sub>3</sub>	E7	mm. 39-41 <sub>1</sub>
E4	mm. 20 <sub>3</sub> -22 <sub>1</sub>	E8	mm. 45-48 <sub>3</sub>

Two of these episodes are subdivided. E5 encompasses a cadential close in C minor that separates E5a (mm. 26-27<sub>3</sub>) from E5b (mm. 27<sub>3</sub>-32<sub>1</sub>). In E8, the two halves are separated conspicuously by the general pause on m. 46<sub>3</sub>. The episode material features derivations from subject and counter-subject as well as independent motifs. The subject head in 6/8 or 4/8 extension repeatedly anticipates a complete subject statement (see A: m. 5, A: m. 34, S: mm. 34-35, and B: mm. 20<sub>3</sub>-21<sub>1</sub>), and its 16th-note tail follows some statements as a sequence or an imitation (see T: mm. 15-16, B: m. 16, A: mm. 20-21, T: m. 21, A: mm. 21-22, 26, 26-27, 27, T: mm. 34, 34-35, B: mm. 39, 39-40, S: m. 40, and T: mm. 40-41). The counter-subject's closing formula is sequenced in T: mm. 20-21, A: m. 21, and T: mm. 21-22.

M1, introduced in S: m. 5, is developed in B: m. 10 with six sequences (10<sub>3</sub>-13<sub>3</sub>) and in S: mm. 27-28 with sequences and imitations (S: mm. 28-29<sub>1</sub> and A: mm. 29-30<sub>3</sub>-32<sub>1</sub>). M2 (S: mm. 10-11<sub>3</sub>) recurs in A: mm. 11<sub>3</sub>-13<sub>1</sub>, S: m. 13, and B: mm. 27<sub>3</sub>-29<sub>1</sub> with imitations in S: mm. 29-30<sub>3</sub> and A: mm. 30<sub>3</sub>-32<sub>1</sub>. M3, the contrapuntal companion of M2, is heard in A: mm. 10<sub>2</sub>-11<sub>1</sub> with imitations in S: mm. 11<sub>4</sub>-12<sub>3</sub> and in A: mm. 27<sub>4</sub>-28<sub>3</sub> with imitations in B: mm. 29<sub>3</sub>-30<sub>1</sub> and S: mm. 30<sub>4</sub>-31<sub>3</sub>.

Two of the episodes feature cadences with explicit formulas: E3 closes at m. 17<sub>3</sub> in F minor and E5a at m. 27<sub>3</sub> in C minor. In E7, the unresolved D<sub>b</sub>-minor cadence of the subject entry is “corrected” half a measure later with an explicit formula in the soprano toward A<sub>b</sub> minor. The subsequent sequence of the subject’s tail leads into E<sub>b</sub> minor (m. 40<sub>2</sub>), which makes way for E<sub>b</sub> major, the dominant of the home key. E8 is the only episode not to use any of the previously introduced motivic material. Its largely homophonic texture sets it apart from the remainder of the fugue. In E8a, a broken-chord figure in the bass accompanies metric block chords in a harmonic progression from B<sub>♭</sub> major to E<sub>b</sub><sup>9</sup>. E8b follows with a two-part texture in contrary-motion that reconfirms A<sub>b</sub> major but is diverted with another homophonic pattern into an interrupted cadence.

The role played by the episodes in the dynamic development can be described as follows: E1 and E6 both bridge between consecutive entries. Due to the prominent appearance of the subject’s head, the level of tension falls only slightly after the subject statements and rises again for the subsequent entry. E2 and E5b occupy a plane that is contrasted to that of the subject statements and the other episodes. Therefore, these two passages are best distinguished from their surroundings by a distinctly different tone color and touch. E3 and E5a pick up the tension remaining at the end of the preceding subject statements which, due to the unresolved counter-subject ending, has not reached complete relaxation. The two episodes then complete the dynamic decline. Similarly, the falling sequences of the subject’s tail in E7, together with the one-by-one drop out of voices and the harmonic resolution, also generate the effect of closure. E4 and E8 are the only subject-free passages to create an increase in tension. In E4, the basic intensity is generated by episode material stemming exclusively from the subject and counter-subject, the growth by ascending sequences and imitations. In E8a, the change of texture from dense four-part polyphony to homophony creates a strong and sudden outbreak of almost virtuoso intensity, enhanced by the contrary motion and the impact of the harmonic step from B<sub>♭</sub> major to E<sub>b</sub><sup>9</sup>. By contrast, E8b, beginning after a general pause, remains fairly soft.



Given the overall effect of rhythmic simplicity combined with the predominance of interval leaps and ornamental 16th-notes in the pitch pattern, the basic character of this fugue is rather lively. The tempo should not be too fast, both in order to avoid the effect of superficial runs without melodic contours in the 16th-notes and to give listeners a chance to fully appreciate the melodic closing formulas and their occasional deflection. Owing to the greatly different character and mood of the prelude and fugue in A $\flat$  major, a simple proportion can be chosen tempo relation between the two pieces without risking dullness: an eighth-note in the prelude corresponds with a quarter-note in the fugue. (Approximate metronome settings: prelude beats = 44, fugue beats = 88.)

The articulation demands careful nuances.<sup>3</sup> The shortest and most energetically bouncing non legato should be applied to those eighth-notes in the subject that do not form part of an ornamental tetrachord.<sup>4</sup> A not quite so energetic and slightly longer non legato applies in the cadential-bass patterns and in other non-melodic eighth-notes in cadential style.<sup>5</sup> An only gently detached non legato is appropriate for the chromatic descent in the counter-subject. The eighth-note leaps in M3 and the initial fourth in M2 sound most convincing if their color is lighter than the subject's, graceful rather than energetic. The chromatic descent in M2 can be taken either in dense non legato or, perhaps preferable in view of the desired color contrast, in legato. All melodic formulas are legato. This applies to the subject's two rising tetrachords, the closing formula in the counter-subject, and the cadential formulas in S: mm. 16, 39, 44-45, and 50). If the counter-subject's closing formula is deflected, it should nevertheless retain the legato touch to mark its melodic origins (S: m. 15, B: m. 18, A: m. 20 with imitations in T/A/T, as well as T: m. 23, S: m. 25, and A: mm. 36-37). While the ornamental 16th-notes in the subject are legato, those in M1 and M2 benefit from a crisp quasi-legato touch. The cadential trill in S: m. 48 begins regularly from the upper neighbor note, shakes in 32nd-notes, and ends without rhythmic interruption in the suffix Bach has spelled out.

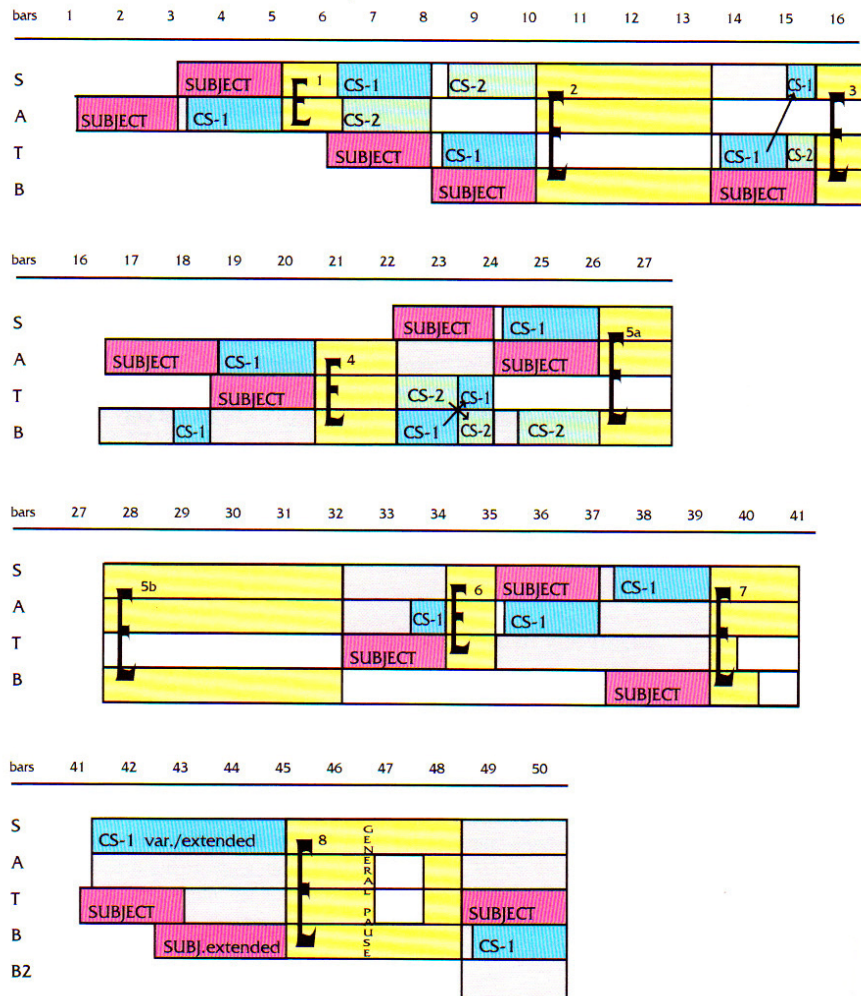
<sup>3</sup>Distinctions may seem small and, particularly to impatient performers, hardly worth the effort. Yet they do make all the difference in this fugue where color contrasts—between subject and counter-subject on the one hand and between primary material and independent episode material on the other—are essential.

<sup>4</sup>To avoid confusion, here is the articulation in the subject: E $\flat$ -C-F non legato, B $\flat$  up to E $\flat$  legato, both E $\flat$ s non legato, A $\flat$  up to D $\flat$  and all remaining 16th-notes legato.

<sup>5</sup>Cf. B: mm. 15 A $\flat$ -C-D $\flat$ -A $\flat$ , m. 20 G-A $\flat$ -D $\flat$ -E $\flat$ -A $\flat$ , mm. 26-27 B $\flat$ -E $\flat$ , A $\flat$ -D-F-G-G-C, and mm. 47-50, all eighth-notes and quarter-notes.

The fugue's structural layout is easy to grasp. The entering order of the subject statements, combined with cadential endings followed invariably by a reduction of the ensemble, creates a particularly unambiguous design. The only irregularity consists in the position of an episode at the beginning of a section. These are the details:

- Section I comprises the initial round of subject statements (A S T B) connected by E1. It is followed by the (self-contained) E2, a redundant bass entry, and the closing E3. While all five entries are in A<sub>b</sub> major, in regular alternation between *dux* and *comes* (tonic and dominant), the closing episode, which concludes the section on the middle beat of m. 16, modulates to the relative minor key.
- Section II features four subject statements, two pairs bridged by E4, the episode closest to the thematic material. The subject statements are launched once more from the home key, repeating the modulation to F minor, this time in the final entry. This alto statement is conceived as redundant in the round (A T S A), thereby announcing the end of the section, which is confirmed in E5a with the cadential close in C minor.
- Section III begins with a five-bar subject-free passage (E5b). It is followed by three subject statements (T S B) that are linked by E6 and closed by E7. All three entries are in the minor mode (E<sub>b</sub> minor, B<sub>b</sub> minor, and D<sub>b</sub> minor), representing the minor dominant, the subdominant relative, and the minor subdominant respectively).
- The return to the home key, prepared in the modulatory process in E7 and confirmed with the tenor entry in m. 41, marks the beginning of the fourth section. This section encompasses three subject statements, the last of which is again conceived as a redundant entry (T B T). The harmonic digression at the end of the bass entry and in the subsequent E8 enhances the impression of redundancy, giving the fugue a particularly well-rounded ending. This section is distinguished not only by its use of texture—virtuoso patterns in one hand, block chords in the other, a rhythmic surprise in the weak-beat general pause, and a four-part cadence ending deceptively—but also by particularities of its internal structure. The four opening measures feature the only overlap of subject statements in the fugue. The counter-subject accompanying the two entries involved in the stretto is varied and merged into a single prolonged chromatic descent (see m. 41: A<sub>b</sub> to m. 44: B<sub>b</sub>), and the bass entry is extended up to m. 45<sub>1</sub>. The impression arising here is that of a superimposed four-measure phrase.



The first and second sections are moderate and fairly similar with regard to their overall intensity level. Thereafter, the third section with its consistent harmonization in the minor mode appears comparatively subdued, while the fourth section is even more outgoing than the opening.

Within section I there is a gradual increase of tension due to the growth in the number of voices. E1 constitutes only a short lessening of tension without any serious interruption in the dynamic build-up from one subject

entry to another. E2, as mentioned above, brings with it a fundamental change of color as well as, at the outset of the episode, a radical drop in tension. While the ascending sequences of M1 generate a certain increase, the redundant bass entry sounds considerably less assertive than its predecessors, last but not least because, abandoned by the alto, it is left in three-part setting.

Section II repeats the process with different means. Beginning in unusually reduced ensemble and thus almost as softly as the first section, the build-up of tension proceeds unhampered through three entries linked by the intense E4. The last entry of this round resembles that of the previous section in that it is both redundant and set in three-part texture. The harmonization in minor completes the picture, so that section II also ends on a softer note.

What was left out in these two otherwise almost analogous sections, the self-contained episode, is now made up for at the beginning of section III. Setting out very softly, this episode presents a gentle tension increase. The three ensuing subject statements continue this development in a line that is only transitorily suspended during E6. After the (still moderate) climax in the bass entry, E7 provides both dynamic relaxation and release from the minor mode.

Section IV begins with a boost of confidence in a three-part major-mode entry. The above-mentioned harmonic digression provokes a climax in m. 46 that serves as a culmination point not only of this section but of the entire fugue, followed by the softer curve of E8a and the triumphant final statement in five-part texture.