



This work is also out of the ordinary because it has a clearly articulated rounded binary form. This structure, somewhat unusual for the *WTC*, also shapes the E minor fugue of Book I.

This is how the rounded binary works. In bars 20-21 Bach has cadenced to A-minor (the dominant minor). In bars 42-43 he has cadenced to D minor. But for their transposition, the last four bars of each section are in fact identical. So the literal return of an earlier portion "rounds out" the otherwise binary form.

The second section begins by featuring mostly inverted subjects, moving from A minor back to D. Notice that the episode beginning in bar 27 contains a literal recapitulation of the opening subject (right down to the same key) only here it has been framed by the melodic inversions of itself. That episode is followed by a rearrangement of measures 8-11.

In summary, the rounded form of the D minor fugue makes it feel rather like one of those stylized dances in a Baroque suite--indeed a place where dance-like subjects such as this are apt to *tread upon one's corns!*