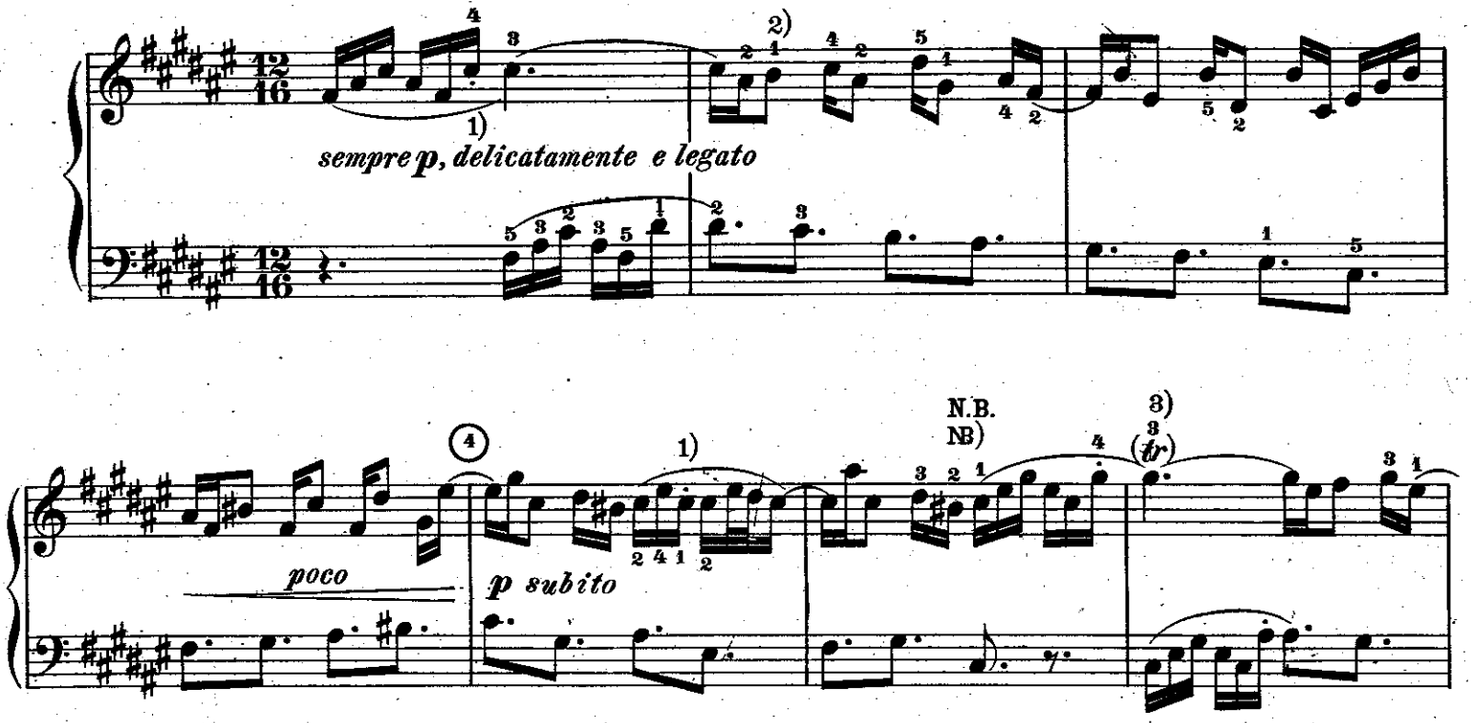
Prelude XIII.

Andantino tranquillo ma scorrevole (4/8).

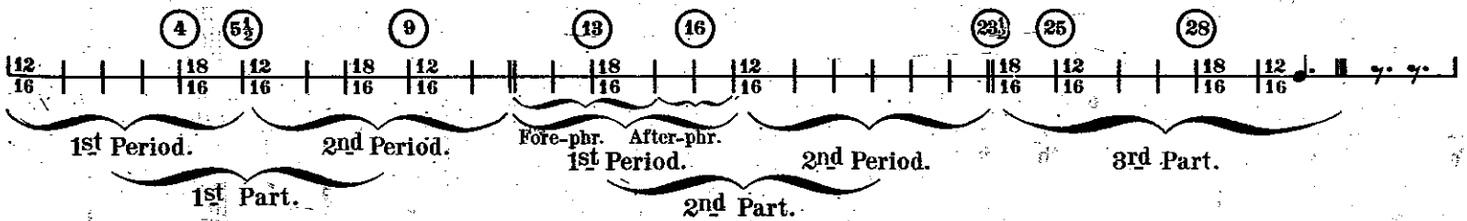


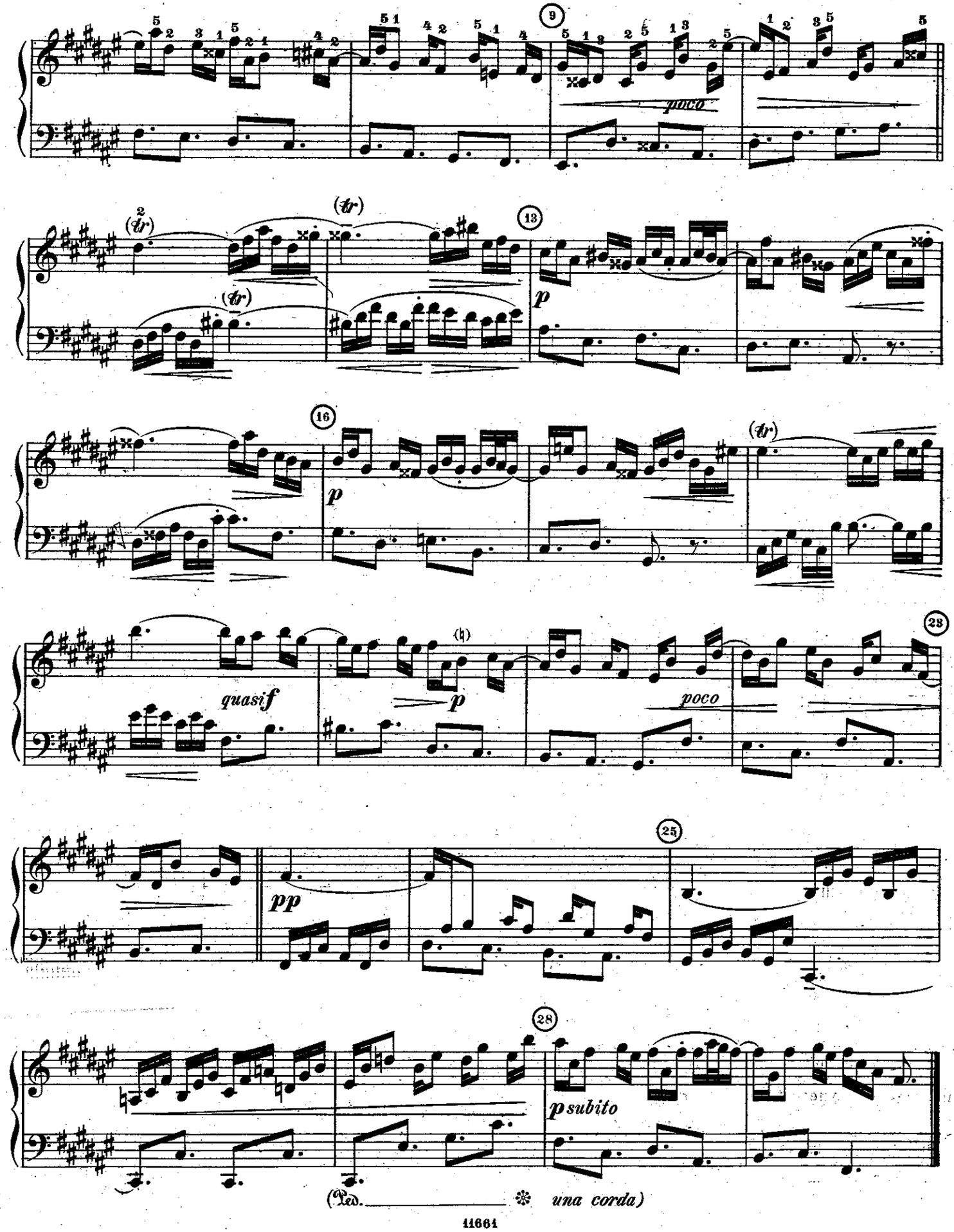
1) With this Prelude begins a little series of "elementary" review-studies, with which the two following fugues may also be classed. After these we would recommend, as a closing exercise, the 6-16 Fugue in Bach's *D*-major Toccata (Bischoff's edition, Vol. 1, Nº 6), which affords a decidedly difficult task in "repeated notes". — The 16th-note before the quarter-note must not be detached, for that would give too great weight to this "lightest syllable"; it ought rather to be struck very gently, and slurred over, as it were, to the succeeding note, which can be effected without trouble by employing the given fingering.

2) The figure is composed of regularly syncopated triplets in 16th-notes: After this explanation, the Editor considers it superfluous to transcribe the whole Prelude in this manner.

3) The trills may — as none such appears at first in the theme — be omitted here and further on; more especially because the effect of interrupting the smooth flow of the 16th-notes by hastier rhythms may perhaps appear unpleasant.

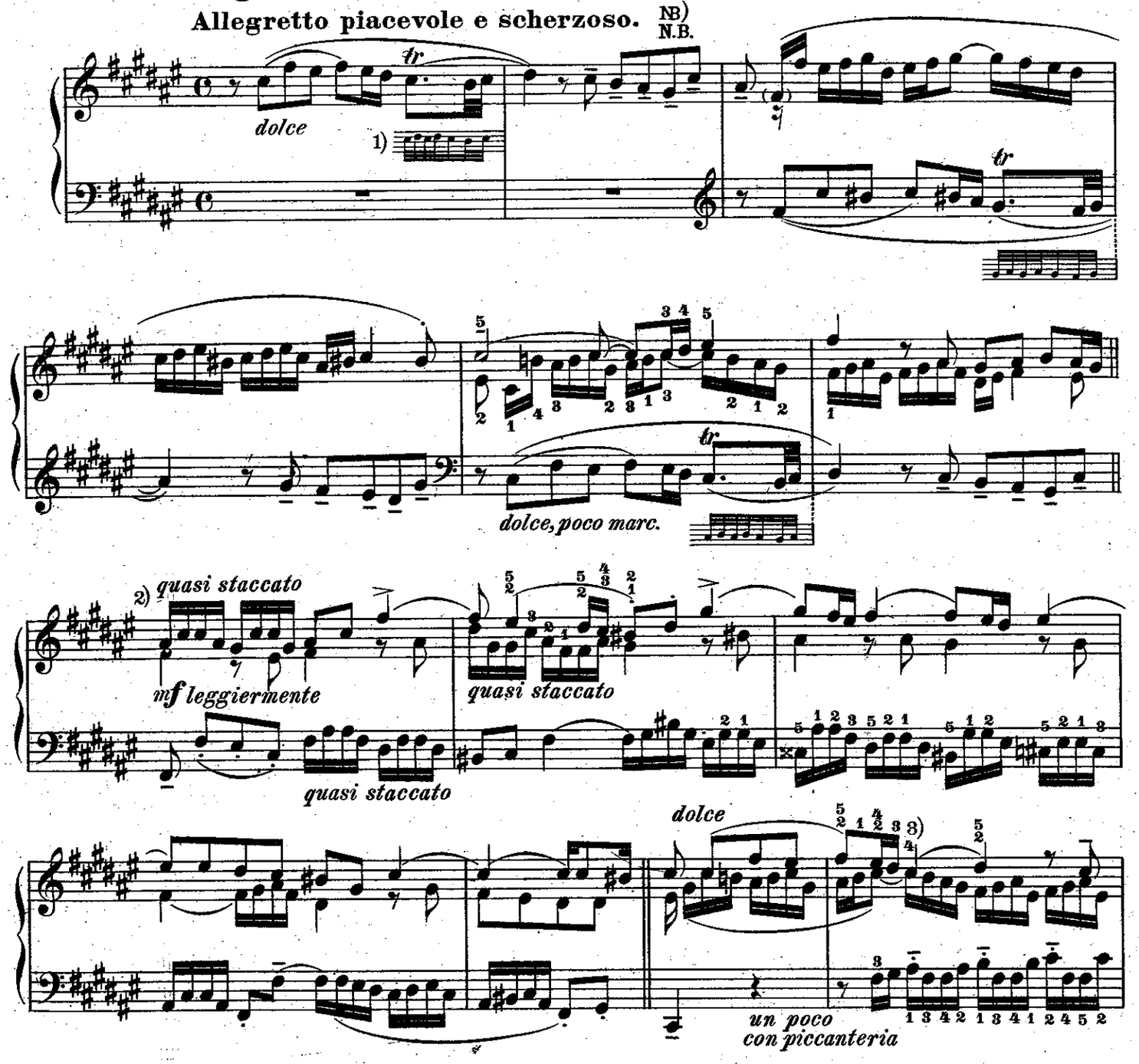
N. B. In this piece the rhythm affords the doubly unusual phenomenon of complete independence of the 4-measure period-structure, and of a continual change in the time (12/16 : 18/16). We have attempted to display our conception of the latter in the diagram below. The vertical lines indicate bars, and the spaces between them, measures; the figures surrounded by circles state the number of 12/16 measures, and correspond with the similar figures in the musical text. Thus the first period, for instance, consists of 4 12/16 measures and 1 18/16 measure, corresponding to 5½ measures of the original.



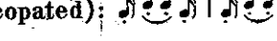

9
poco
13
(tr)
p
16
p
(tr)
quasif
p
poco
23
25
pp
28
psubito
(Ped. ✻ una corda)

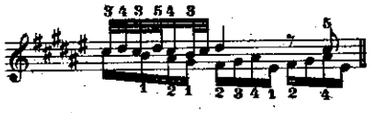
Fuga XIII, a 3.

Allegretto piacevole e scherzoso. NB) N.B.

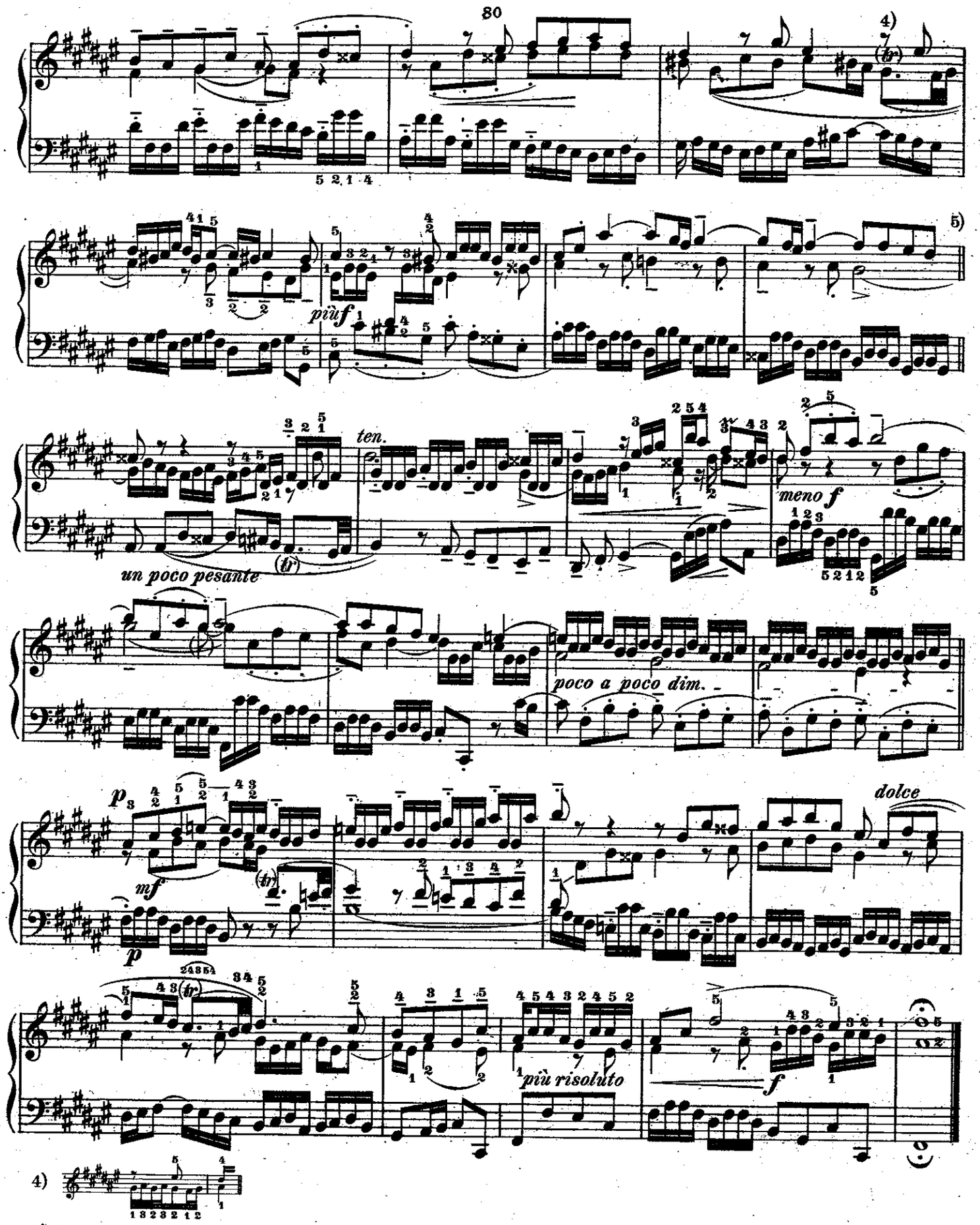


1) Where the trill is a constituent element of the theme, no variants are permissible in its repetitions, for such would be an alteration of the theme itself. Consequently, that form of the trill should be chosen which can be most faithfully retained even in the most intricate combinations. Perhaps the most plastic example of this kind is to be found in the concluding fugue of Beethoven's Sonata Op. 106:

2) Take special care not to yield to the temptation to phrase "trochaically" ; the proper phrasing here is "iambic" (syncopated): 

3) Thematically correct execution: 

N. B. The terms "piacevole" and "scherzoso" are divided, in their application to the Exposition and the first episode; but are united, from the second part onward, in a continuous contrasting play.

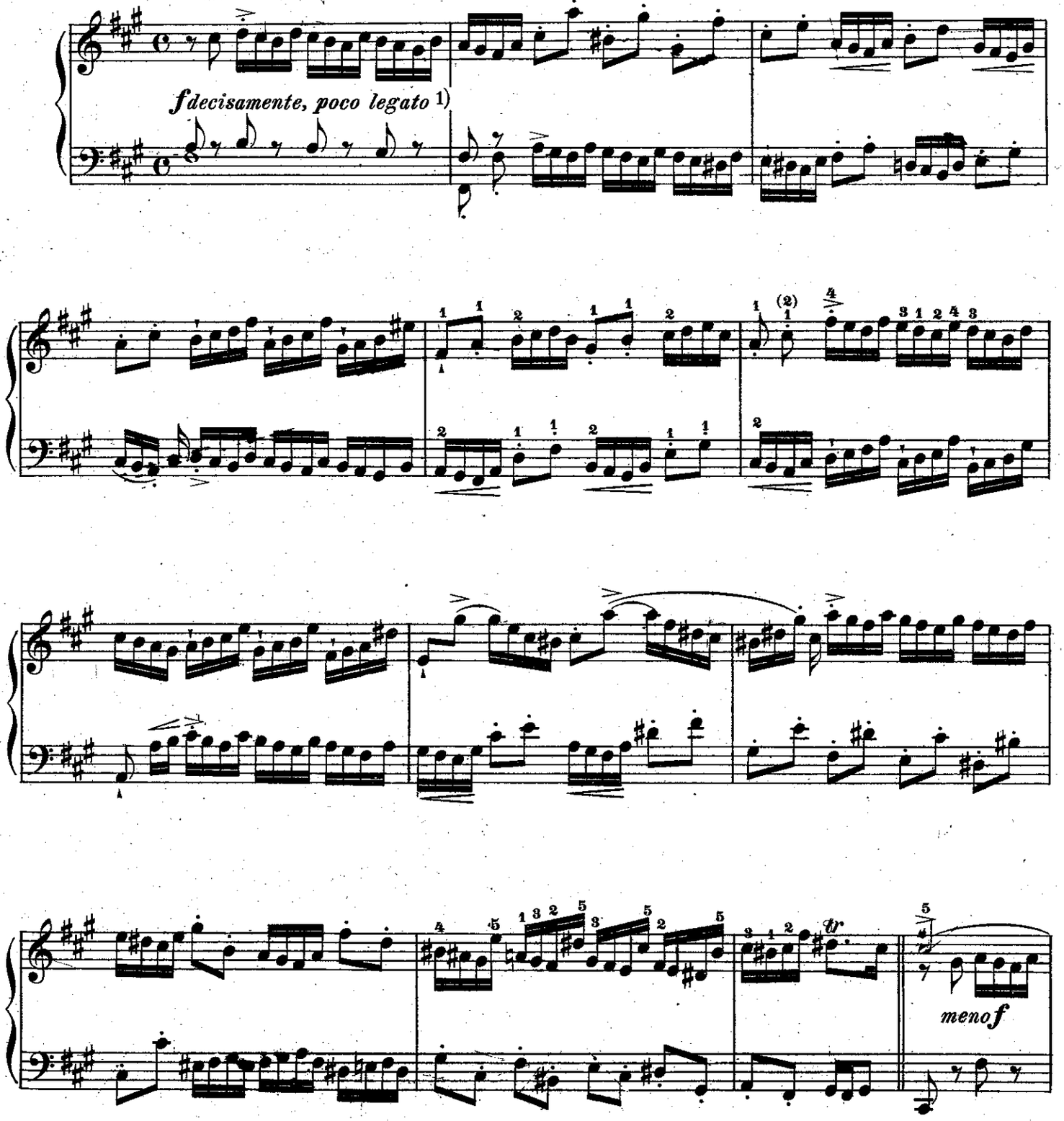


4) 1 3 2 3 2 1 2

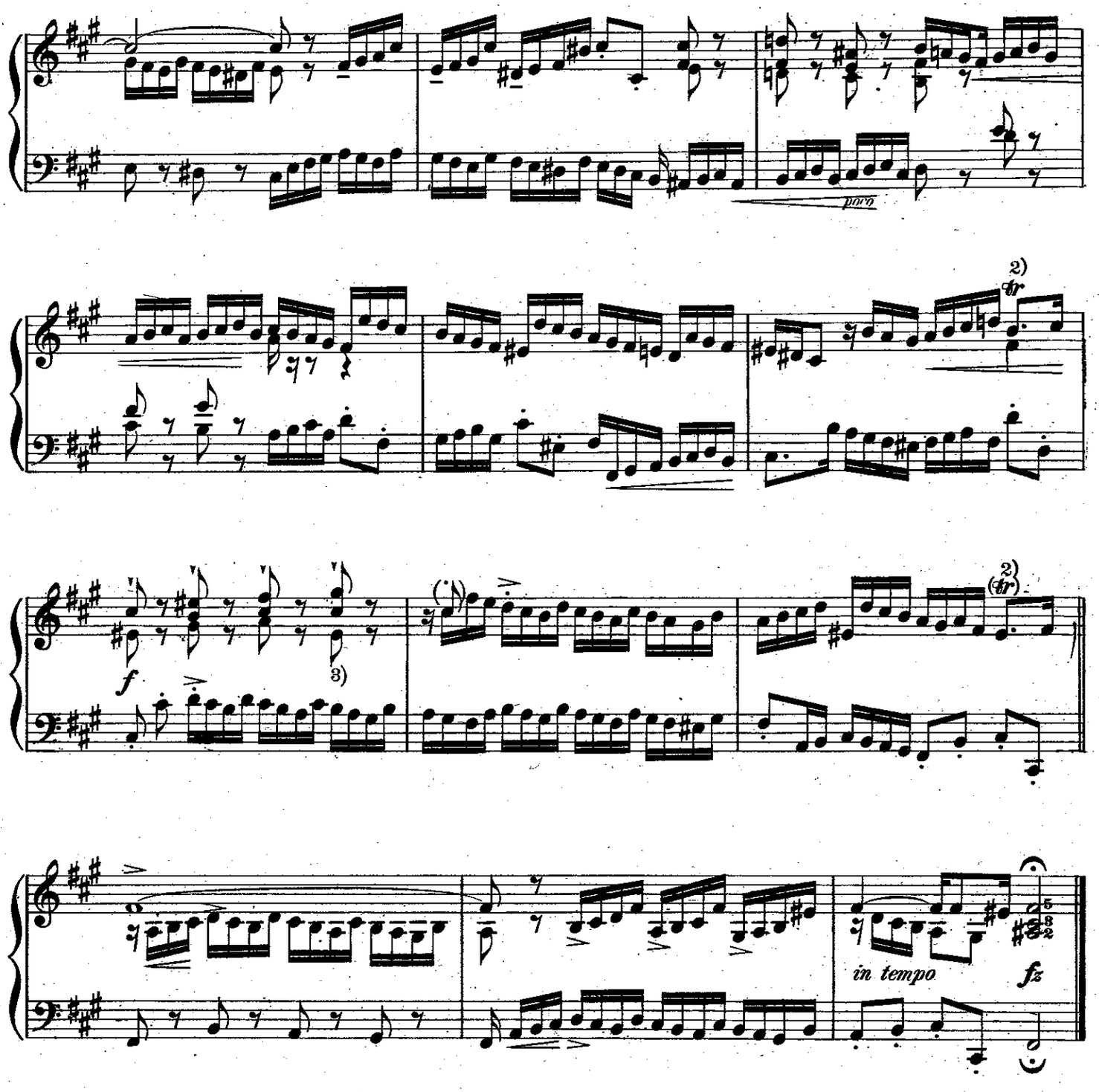
5) In the second part, the Editor distinguishes two development-groups, the first leading from the fundamental key to its relative, and the second from this latter back into the tonic.

Prelude XIV.

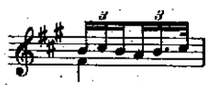
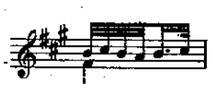
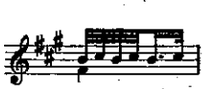
Allegro con spirito.



1) In contradistinction to "un poco legato" (somewhat connected), this "poco legato" is to be conceived negatively, in the sense of "slightly (hardly) connected". Play, therefore, a trifle more smoothly than an absolute "non legato".



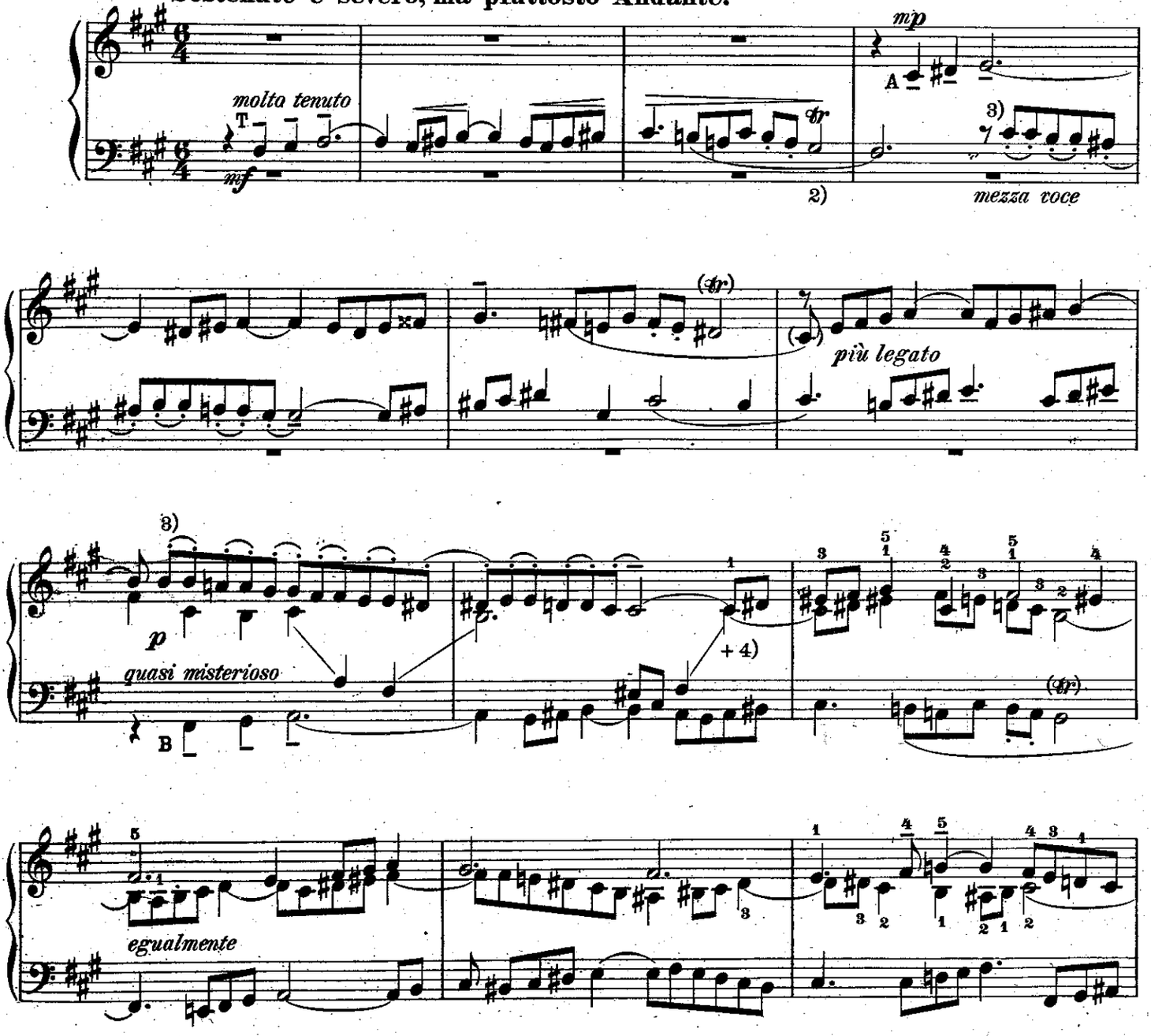
2) "A dotted note, followed in ascending progression by short one, may also take a trill with an after-beat. Instead, however, of slurring over the last note of the after-beat with the greatest rapidity to the next note, in the present case (with a dotted note) this is not done, because a very minute space of time must intervene between the last note of the after-beat and the following note. This space should be so measured, that one can just barely hear that the after-beat and the next note are two separate things..... This comes from the execution of dotted notes,.... according to which the short notes succeeding the dot are always dismissed more briefly than the notation actually demands". (C. Ph. E. Bach.)

Example:  or:  without after-beat: 

3) Strike as nearly as possible together.

Fuga XIV, a 4.

Sostenuto e severo, ma piuttosto Andante.[1]



1) *Sostenuto* (sustained) refers to the tempo; *severo* (severe, rigorous), to the expression; *piuttosto Andante* indicates, that the movement must by no means drag.

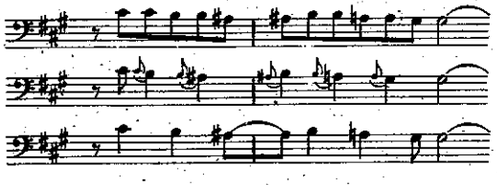
2) Compare Note 1 to Fugue XIII.

3) These repetitions (anticipations) of the counter-subject (compare Note 1 to Prelude XIII, and Note 2 to Fugue XIII) must not be conceived as appoggiaturas; for they are, in fact, syncopations in quarter-notes divided in the middle (i. e., eighth-notes):

Original figure:

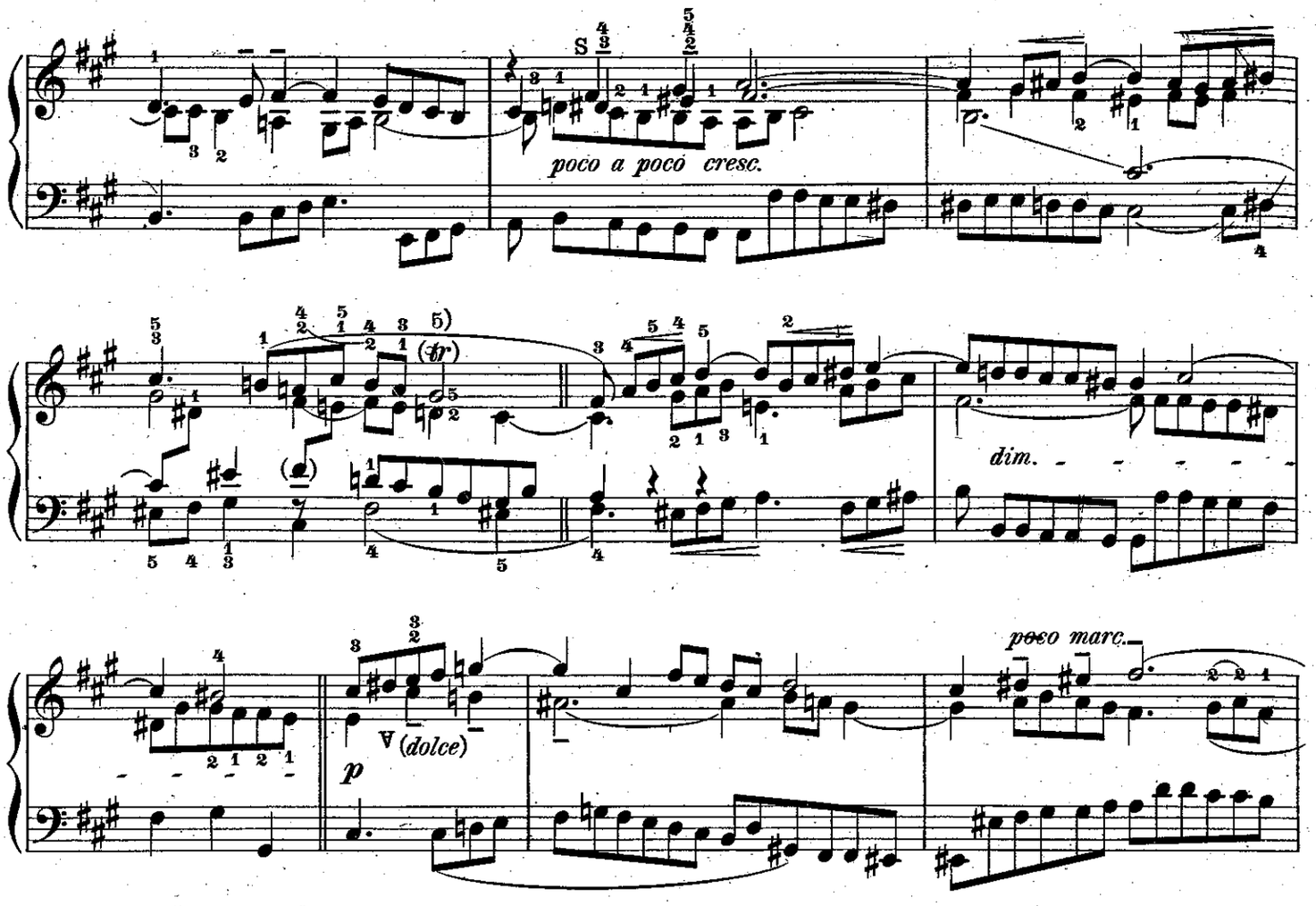
Wrong conception:

Correct conception:

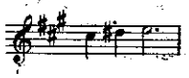


A uniform change of fingers is indispensable here.

4) This *C*♯ (+) is to be restruck, because taken here by the middle part.



5) This and all the following trills have been added by the Editor in conformity with the thematic model.

6) is to be understood as an abbreviated and figurative form of the theme: 

N.B. The Editor is unable to comprehend why Riemann seriously attempts to stretch the form of this Fugue into three parts (divisions); for he himself must admit the difficulties confronting him in the task. These difficulties vanish as soon as the *bipartite* form is assumed and acknowledged; the outline of the Fugue then stands out plastically, like a relief-map of a mountain-region.

In either division, each part brings out the theme once; and, in the Coda, the soprano repeats it for the last time in the smooth, simple form heard at the beginning of the Fugue. This is the scheme:

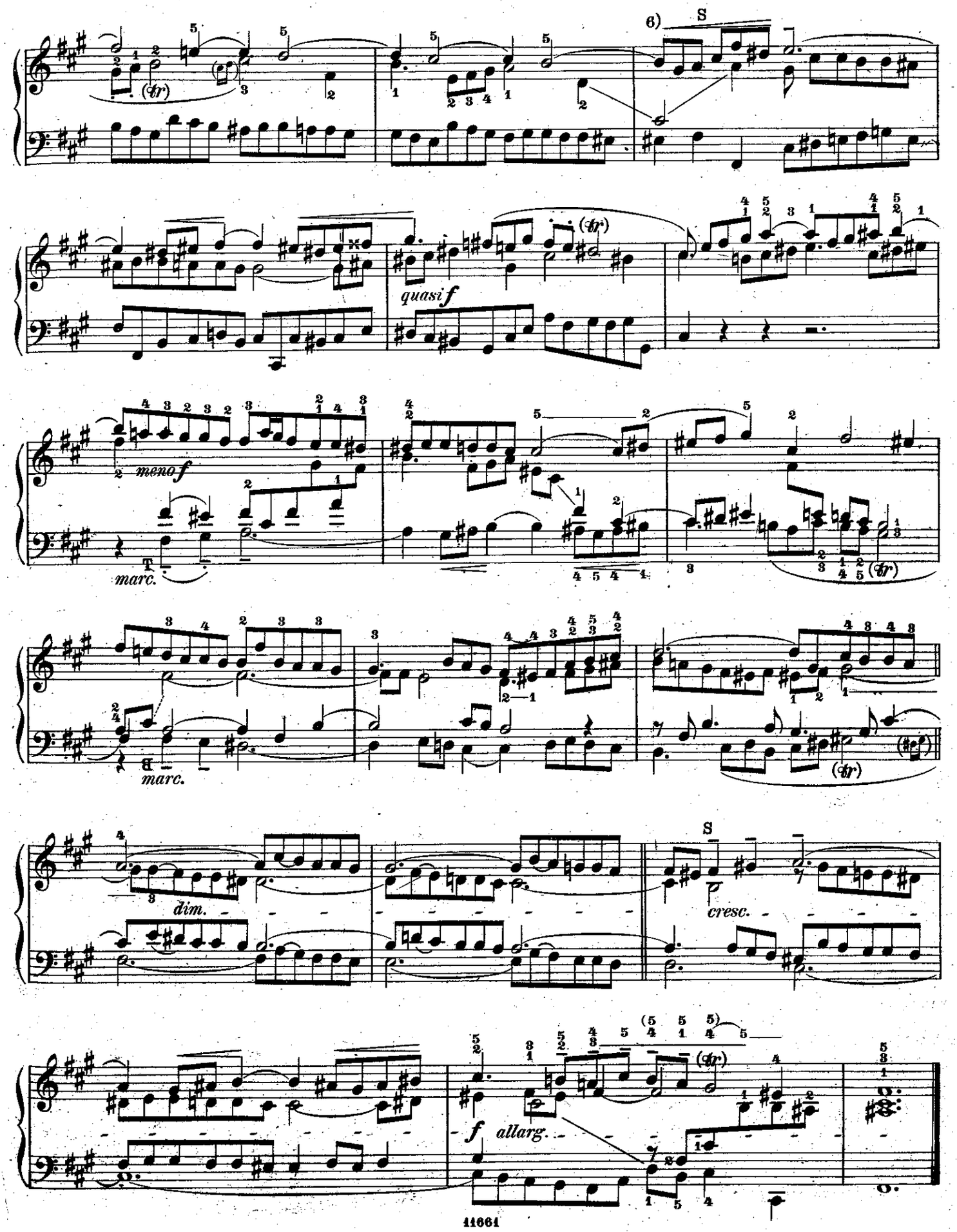
1st Part
- Tenor (*dux*), Alto (*comes*)
- 1 meas. modulation
- Bass (*dux*)
- Episode of 4 measures
- Soprano (*dux*)
- Modulation and transition, 2½ measures

2nd Part
- Alto (*comes,* in contrary motion)
- Episode (1½ measures)
- Soprano (*comes,* in direct motion)
- 1 meas. modulation (agreeing with same in 1st Part)
- Tenor (*dux*)
- Bass (*dux,* in contrary motion)
- Transition (2 measures)

Coda .... Soprano (*dux*)

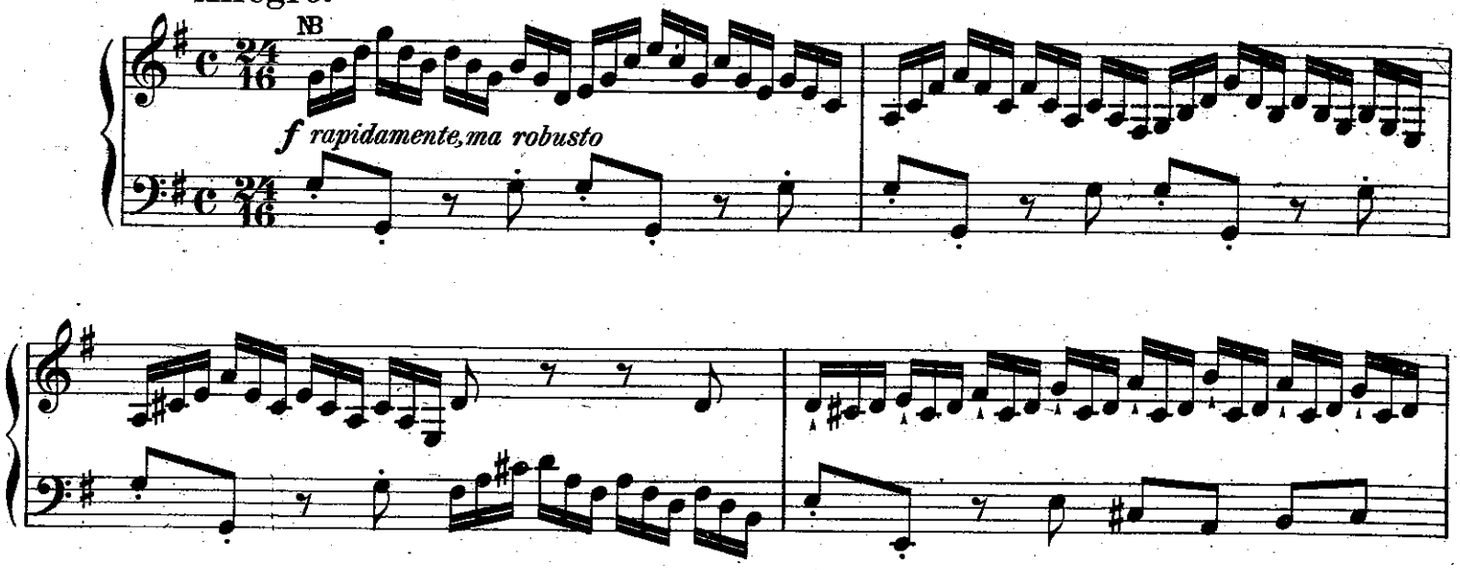
(Aside from slight deviations to the subdominant, there are no modulations into any other key.)

We refer to our remarks to the *E*-minor Fugue, Note 4, and repeat our objection to the introduction and application of an average rule of measurement. The yardstick of the tripartite form, which is, as we have shown, too long for this piece, would be (for instance) altogether inadequate for the Beethoven Sonata Op.106, which transcends all set bounds.


6)
S
(tr)
quasi f
meno f
marc.
marc.
dim.
S
cresc.
f
allarg.
(tr)

Prelude XV.

Allegro.



N.B. Firmness of touch and certainty of aim are the most necessary conditions for playing 3- and 4-part broken chords. The hand should feel the position of the notes in advance, — indeed, the full chord should be in readiness in the fingers, just as if all the parts were to be struck simultaneously; by this means the possibility of unevenness and wrong notes will be cut off. It therefore appears advisable to practise the figure, first of all, in flat chords: *a)* *b)* *c)* *d)* the following variants will then enable the student to derive the most varied benefits from the same. etc.

It is of no merely subordinate interest (if we may be allowed to make a brief digression) to trace the changes which the employment of broken chords as accompaniment-figures has undergone in the evolution of pianoforte-literature. While

Mozart limits himself to the spreading of a sustained harmony within the range of an octave (*D*-minor Concerto, last movem., Coda),

Beethoven already reveals to us the charm of tonal effect and the significance of position (Op. 53, Rondo; Op. 109, conclusion of the trill-variation; 32 *C*-minor Variations, XXXI and XXXII);

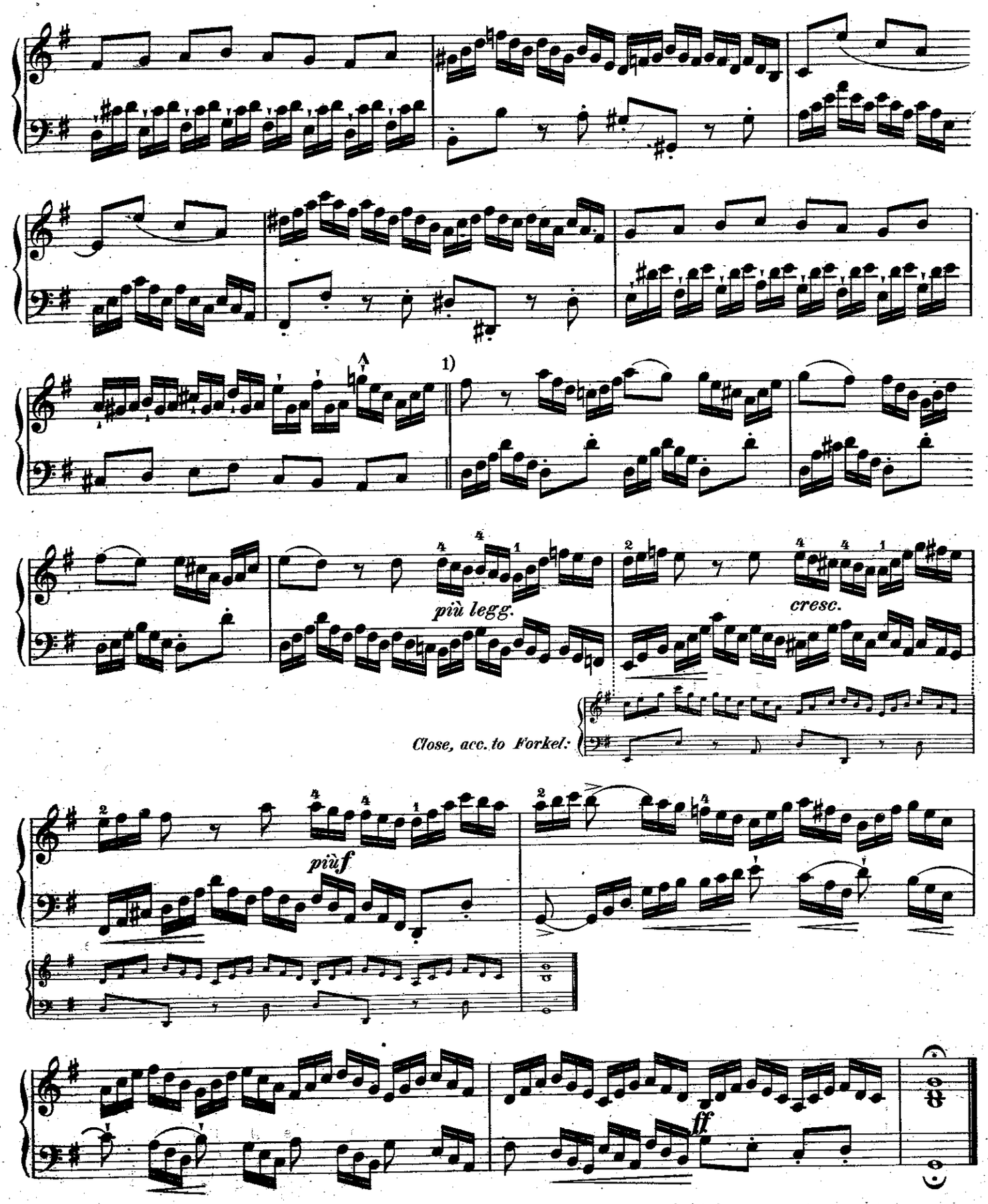
Chopin employs broken chords for passionately intensifying his melodies, for which the left-hand part in the Finale to the *B*-minor Sonata, in its three intensified forms, affords us a remarkable example; by

Henselt the spread of the stretches is pushed to its utmost extent, and he invests them with the brilliancy and bravura of the virtuoso-style (Études, Op. 2, Nº 1); and finally,

Liszt gathers all the attainments of his predecessors together, in a finished pianistic style, and exalts the "arpeggio", by accentuating its characteristic and tonally picturesque points, into a higher sphere of ornamentation. (As examples we mention "Bénédiction de Dieu dans la solitude", Part III; *Norma* fantasia, *B*-minor movem.=*C*, "arpeggiando con grandezza"; the Études *Vision, Waldesrauschen, D*♭-major (*de concert*); "St. François marchant sur les flots", development-part; etc., etc.; in which Liszt employs the entire range of the keyboard.)

It was repugnant to Bach's thoroughly polyphonic nature to let his accompaniment-parts progress, measure after measure, in smooth chord-figures; when he used chords, he chose forms like those in the Preludes in *E*♭-minor and *E*-minor. On the other hand, he was fond of taking figurate broken chords as *independent themes;* the Preludes in *C* and *G*-major and *D*-minor may be considered as types of this description.

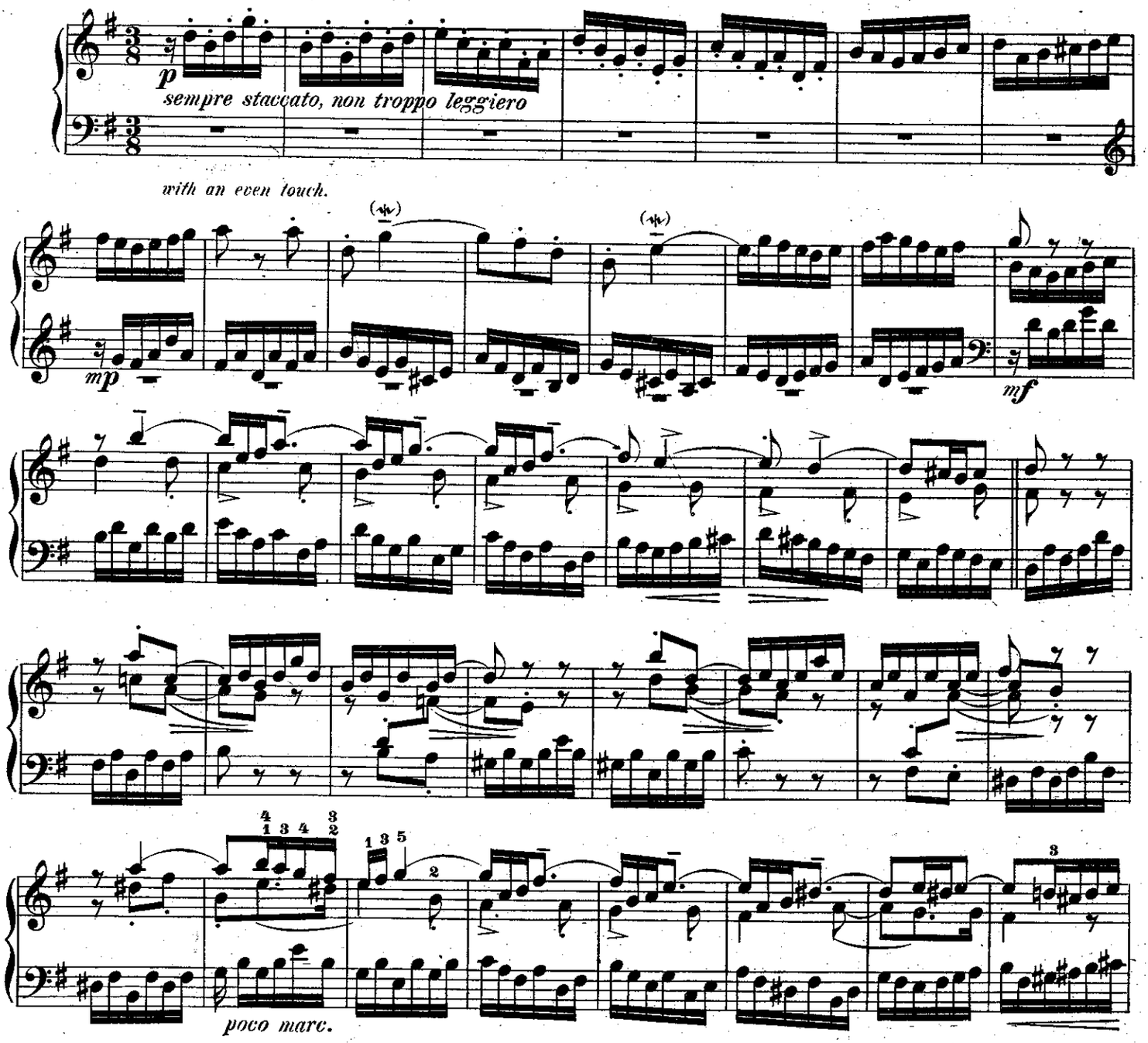
We find the arpeggio employed in this same manner by Beethoven, particularly in his development-movements; even in more modern literature (Chopin) similar instances are not lacking. At this juncture we recommend the student to take up the grand *crescendo* before the *Prestissimo,* in the Rondo of Beethoven's Op. 53, as a side-study, and to practise the passage in all the keys with the same fingering.

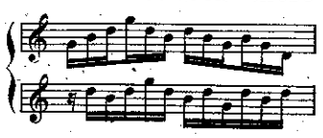


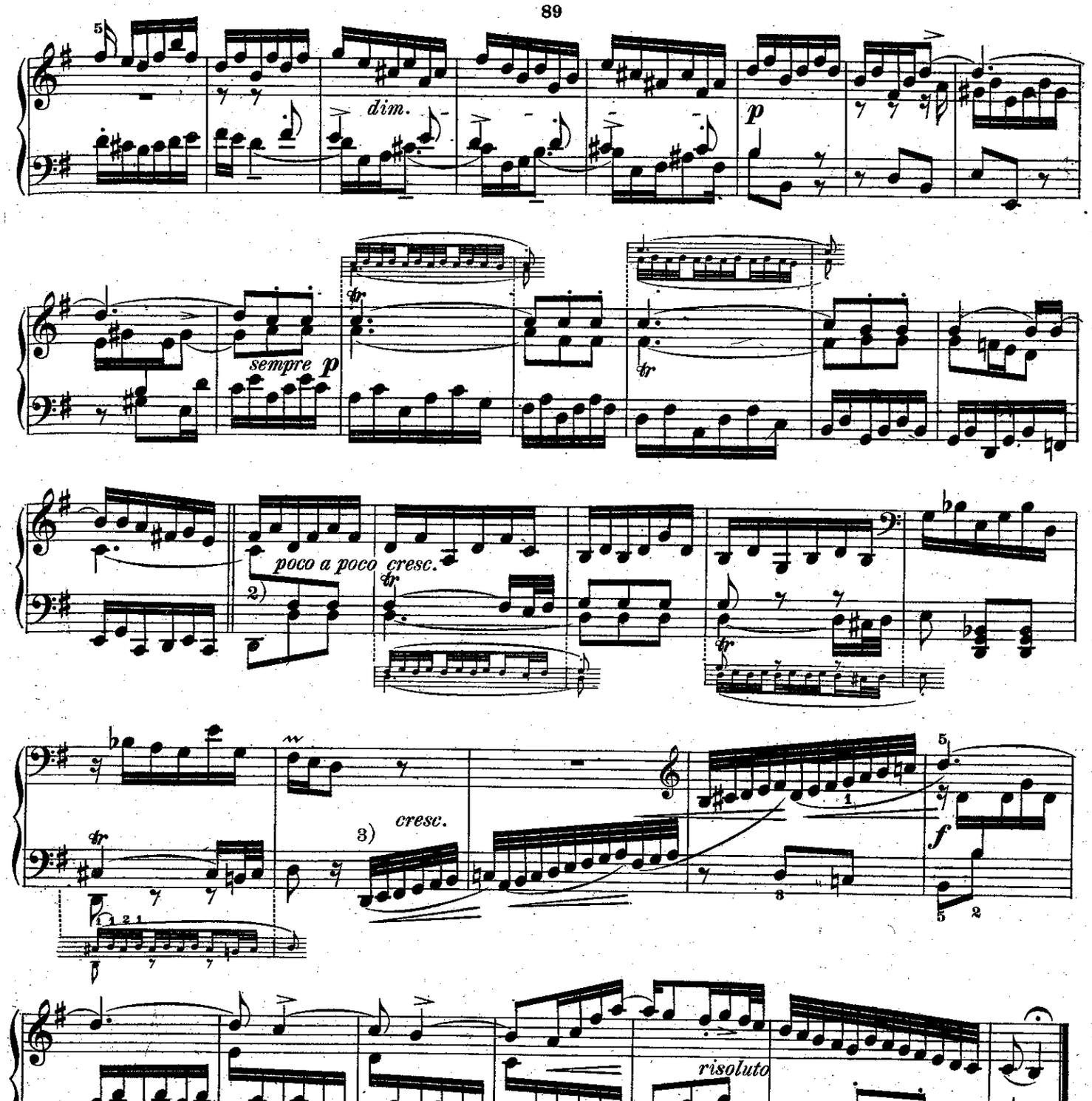
1) Here, it is true, one can plainly perceive a "dividing-line" in the form, which latter, nevertheless, can no more be forced into set limits than in the case of the *F*-major Prelude.

Ⓐ Fuga XV, a 3.[1)]

Allegretto scherzoso.

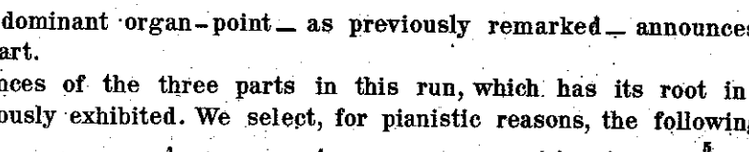


[36] 1) This Fugue, originally, was the 15th in Part II. While in the case of the *E*♭ Fugue the Editor was influenced chiefly by *æsthetic* reasons for a like change in the pairing, in this case *technical* reasons are the moving cause. The relation between these motives ("pointed" chord-figures, as we called them in a Note to the last Invention):  is, indeed, indisputable. By setting them side by side, and together with the following variants, we obtain a cycle of Études belonging to the same class. Now, therefore, the Editor needed only to investigate the æsthetic value of his new arrangement; this investigation shows a surprisingly harmonious relationship of the fugue to the prelude. The last scruple — concerning the mutual suitability of the prelude and fugue then left over — also appears to us to be removed after a comparison of their common light character.



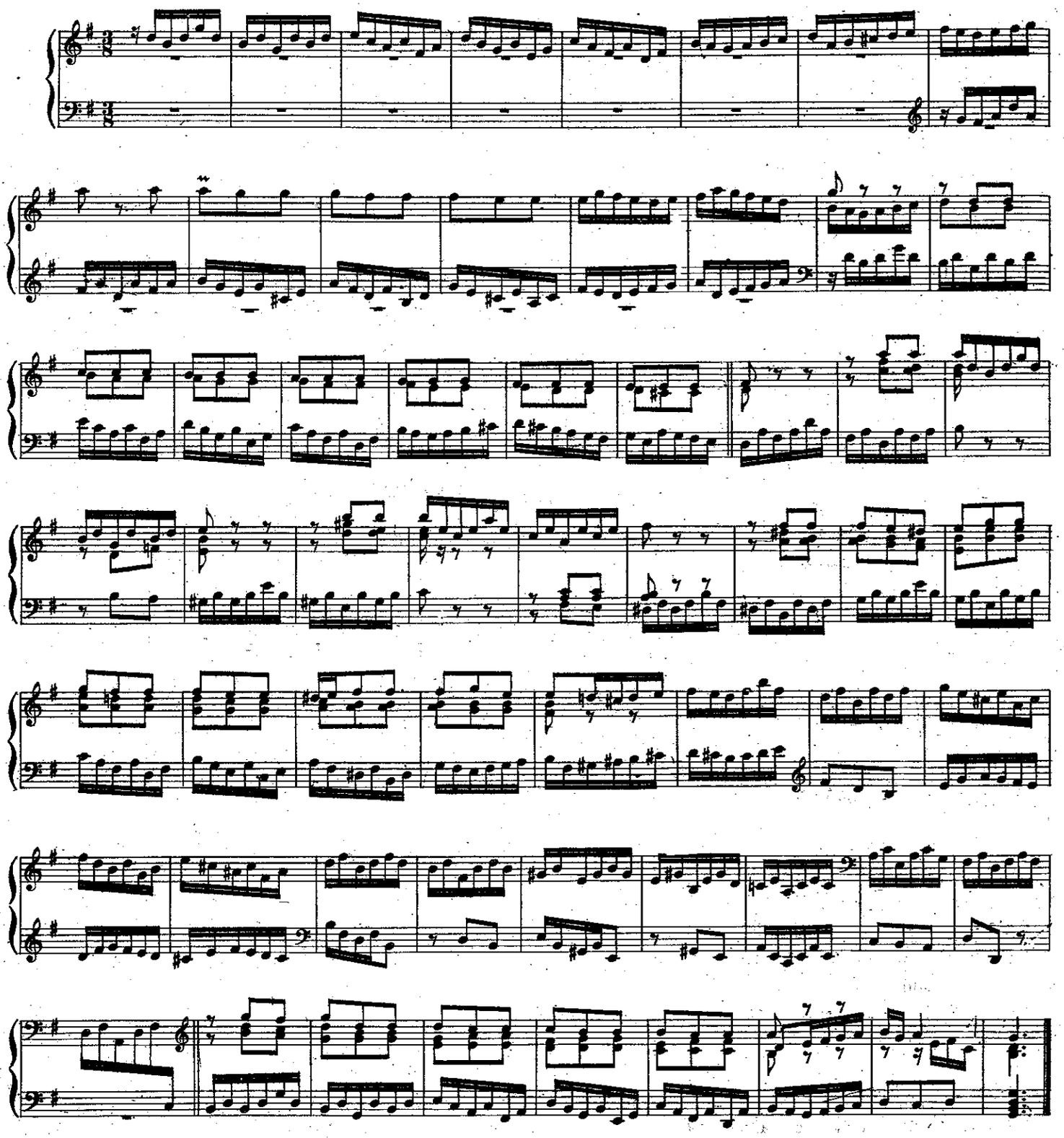
[87] 2) The entrance of the dominant organ-point — as previously remarked — announces, in contrapuntal pieces, the beginning of the Third Part.

3) The successive entrances of the three parts in this run, which has its root in the bass and its climax in the soprano, might be variously exhibited. We select, for pianistic reasons, the following method of division:



Ⓑ A Study in Composition.[1)]

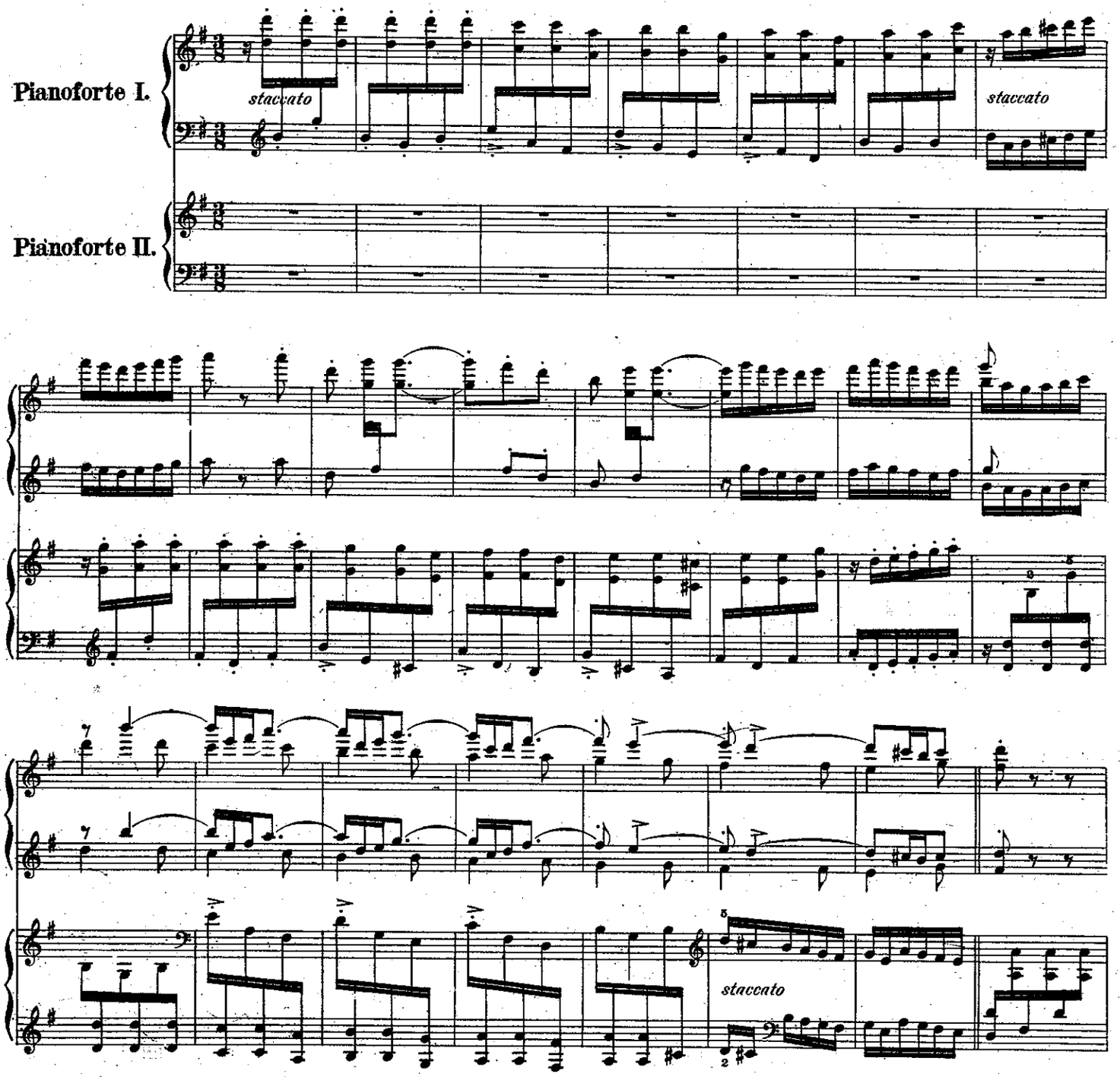
Another form of Fugue XV, according to Kellner's copy.



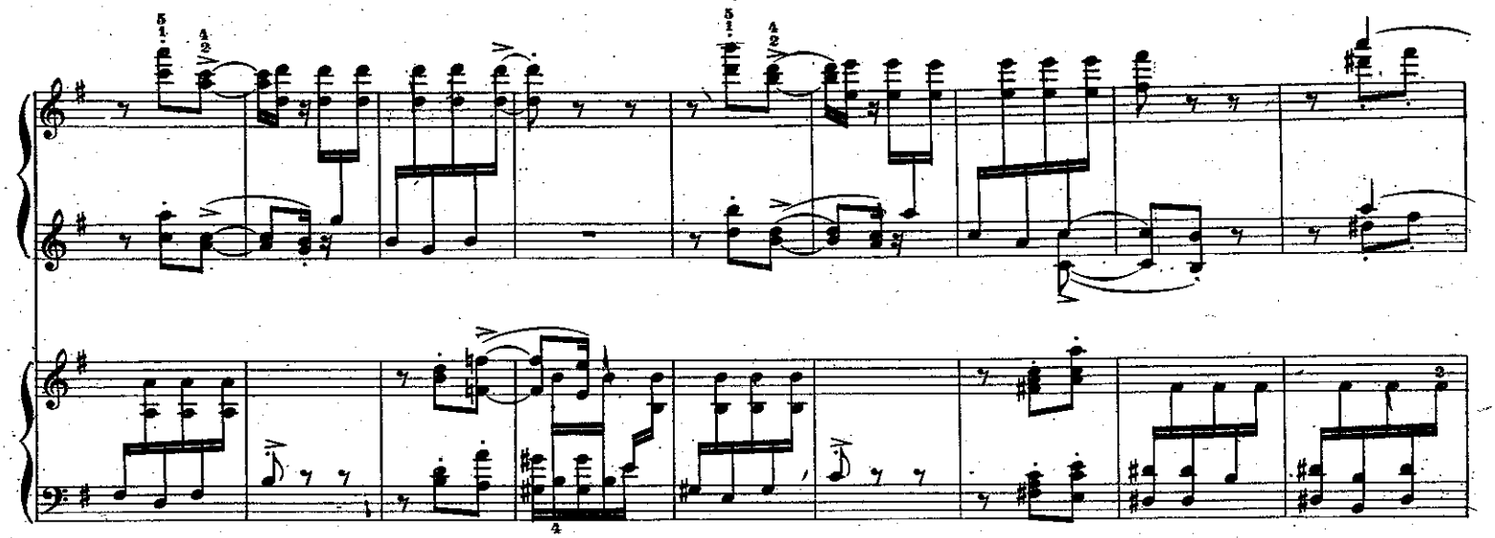
1) The form of the Fugue here given, which permits us to peep into the workshop of genius, so to speak, and may well be regarded as a finished sketch for the preceding piece, should be taken at its real value as a study in composition. Its naïve style of expression is decidedly not without charm; so many desirable features moved the Editor to include this "Fughetta" in the collection.

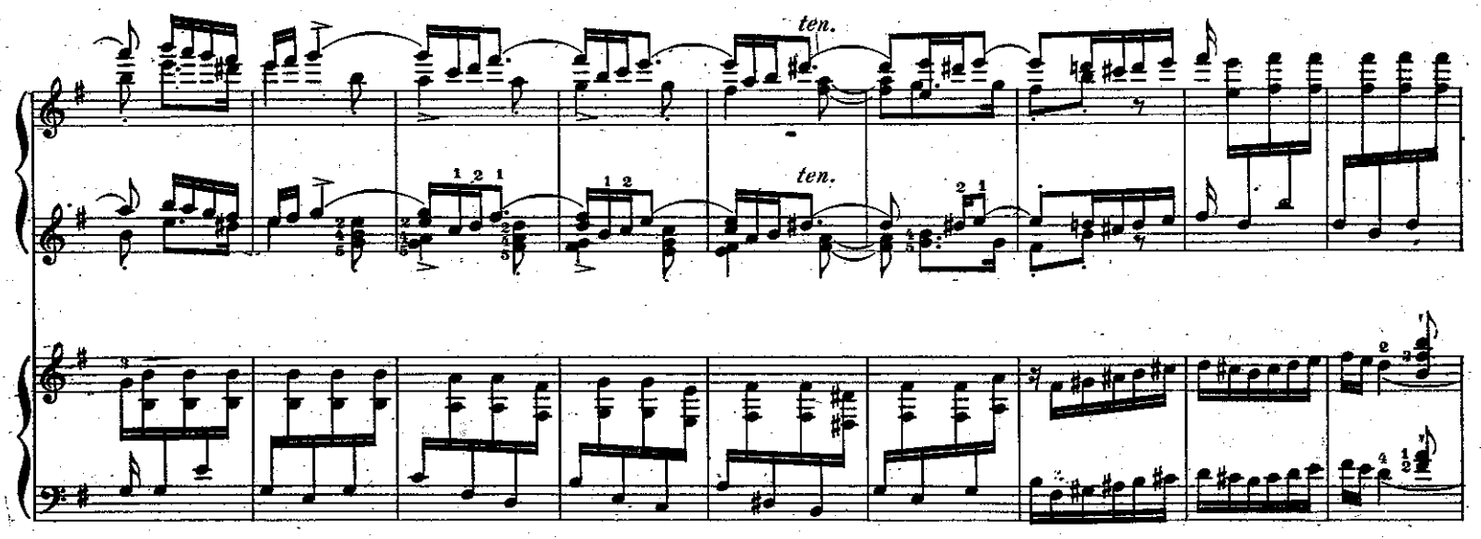
© Study. Étude.[1)]

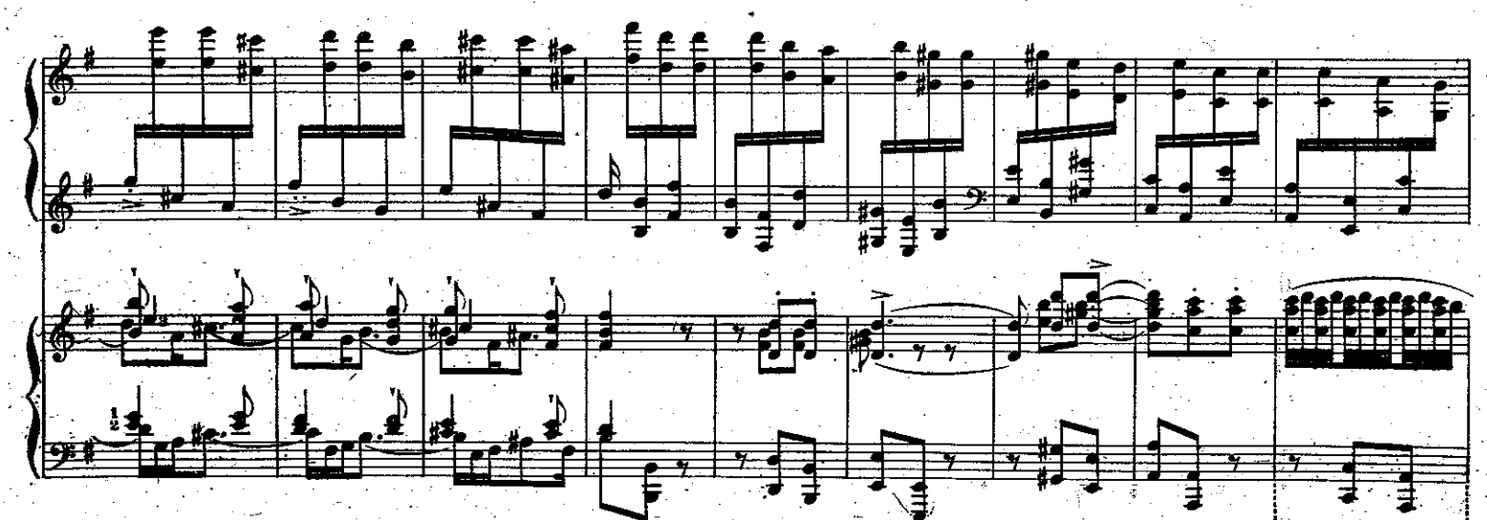
Arrangement of Fugue XV for two Pianofortes.

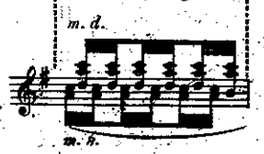


1) The figuration quite closely follows the pattern of genuine Bach *organ-pedal passages;* and even though the light, humorous composition hardly bears, in view of its character, such a weighting-down as it has in this arrangement, we can, nevertheless, not permit this opportunity to pass without embracing it to present a style of study in technique which will be found very helpful in transcriptions of Bach's organ-pieces. Yet the Fugue, even in this shape, will lose none of its grace or transparency, if properly played. We emphatically repeat, as we have said again and again, that the technical enrichments which Bach's music is capable of taking on ought never to be made the vehicle for the exhibition of virtuosity; but that they, as the medium for an effective presentation of the Master's grandeur of style, appear not only justifiable, but indispensable.

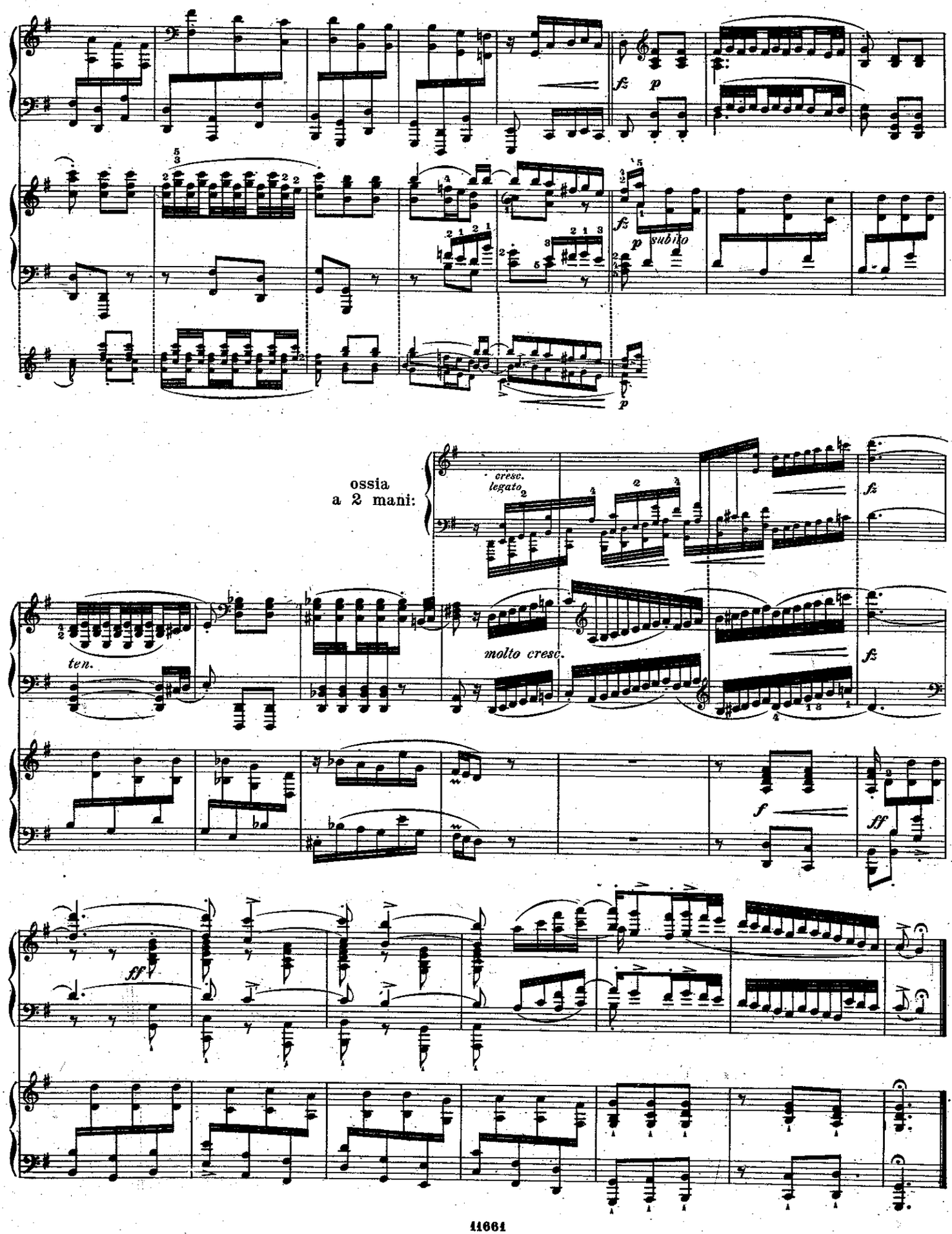






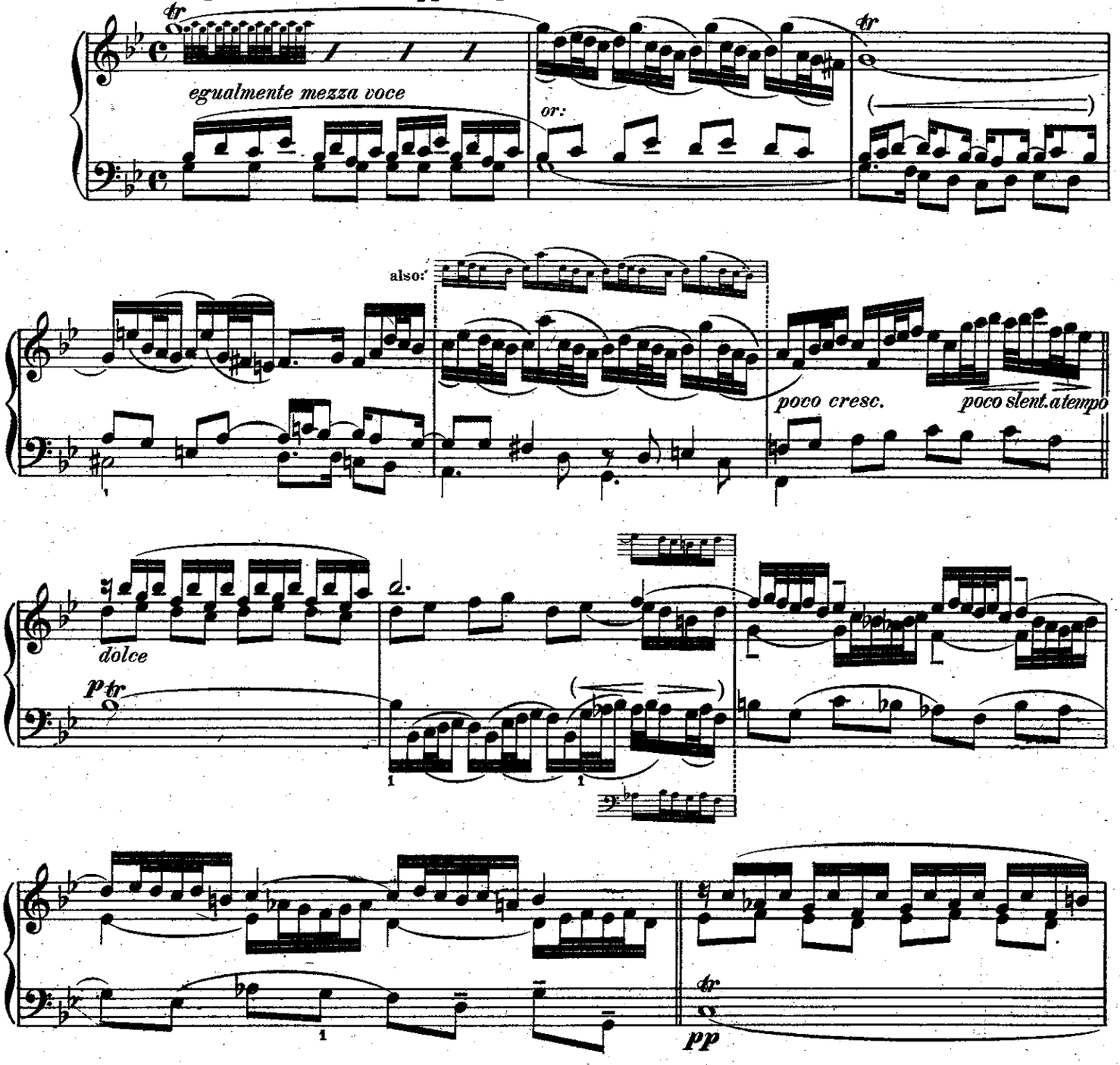


ossia
Pianoforte II.

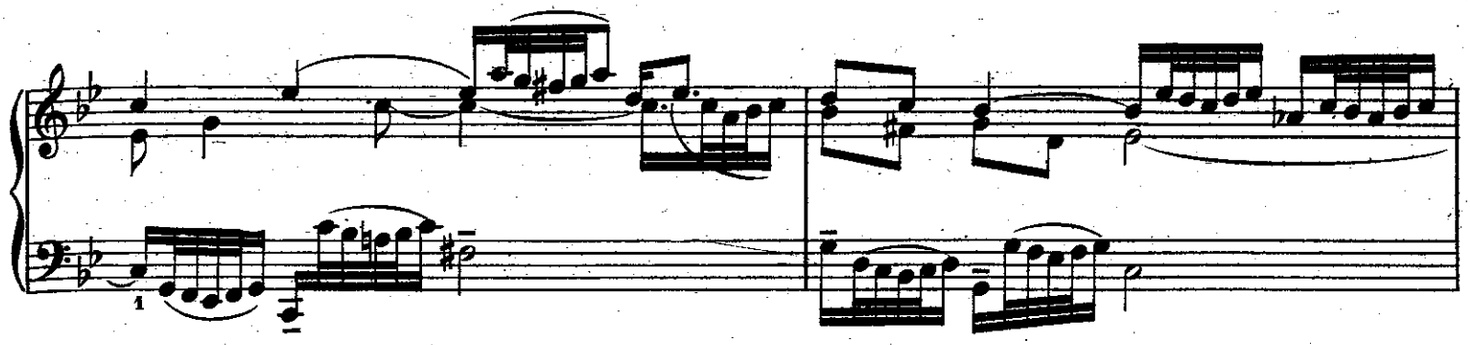

fz
p
fz
p subito
p
ossia
a 2 mani:
cresc.
legato
fz
ten.
molto cresc.
fz
f
ff
ff

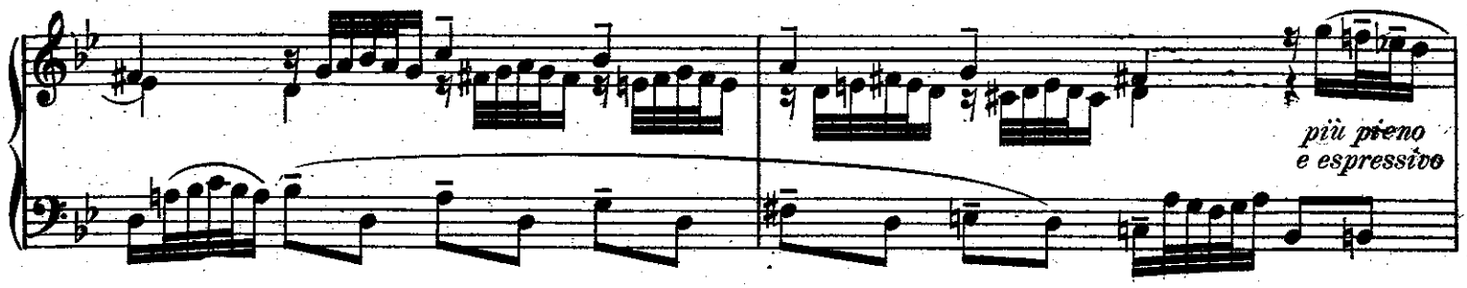
Prelude XVI

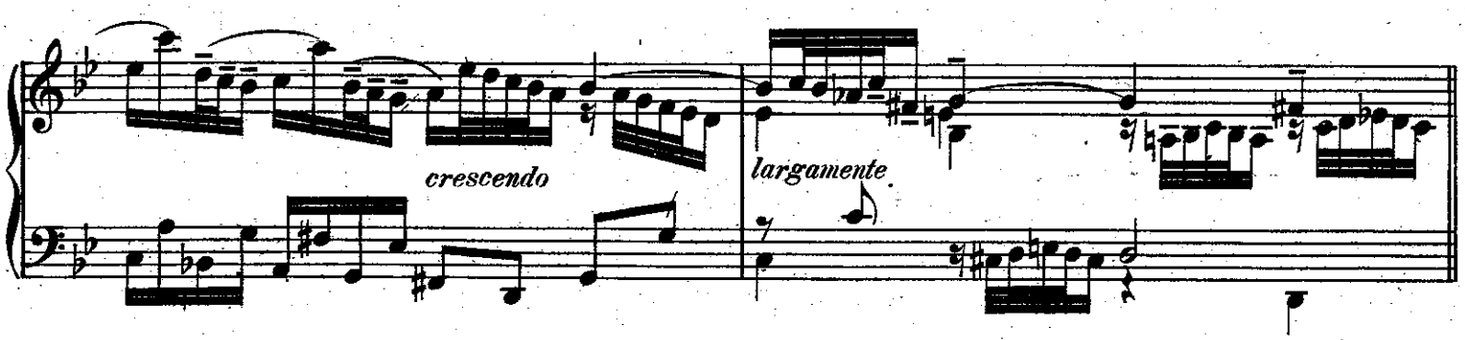
Larghetto, senza troppa espressione. (N.B.) NB)

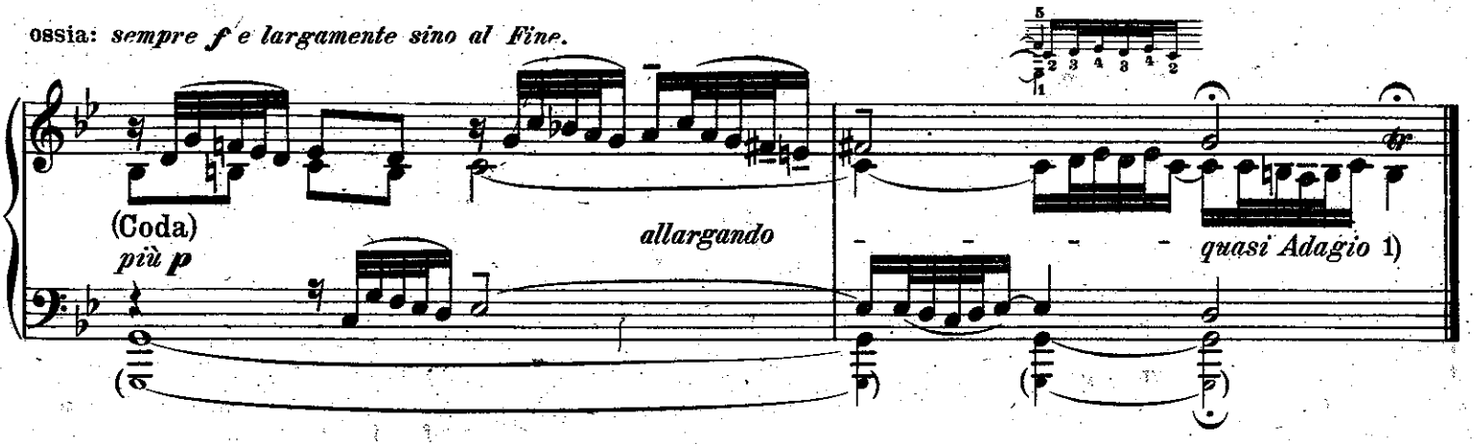


[42] **N.B.** Though the direction "without special expression" may at first appear singular, or, to many, even distasteful, we wrote it down with a full consciousness of its import. Enough music is spoiled by too much "feeling", especially in cases where real expression is wanting. Consequently it seems a duty, at times, to guard against rampant exhibitions of sentimentality. Even if the performance of this Prelude — which is, in a sense, a counterpart to the *F*-minor Prelude — ought to disregard neither the swelling dynamic lines, nor an intensification and a climax, the character of the composition points, on the whole, to an even, rather dark registration, which should predominate in all the details of shading. Study the soft registers of the organ, and their treatment, especially in Bach's works. We take the tempo-mark *Larghetto* from Riemann's analysis.







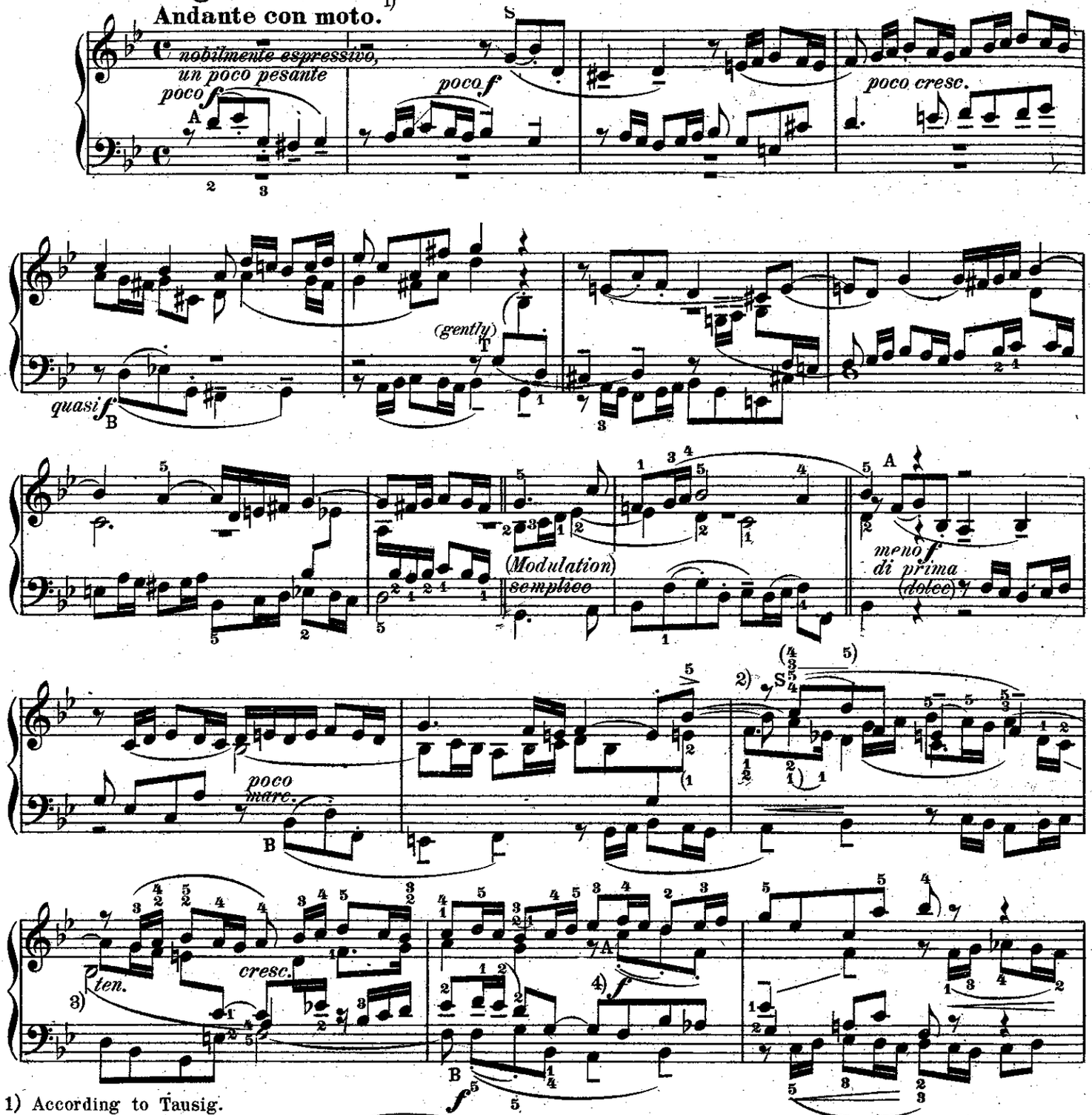


[43] 1) "A trill without following notes, e. g., at a close, over a fermata, etc., always takes an after-beat". (C. Ph. E. Bach.) Execution of this closing trill, including the whole duration of the fermata:

(Compare Appendix to Prelude XI.)

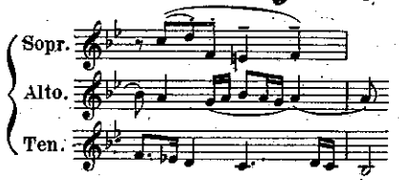
Fuga XVI, a 4.

Andante con moto. 1)

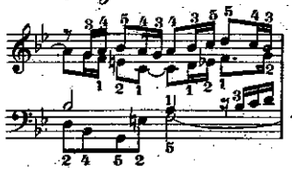


1) According to Tausig.

2) Leading of the parts:

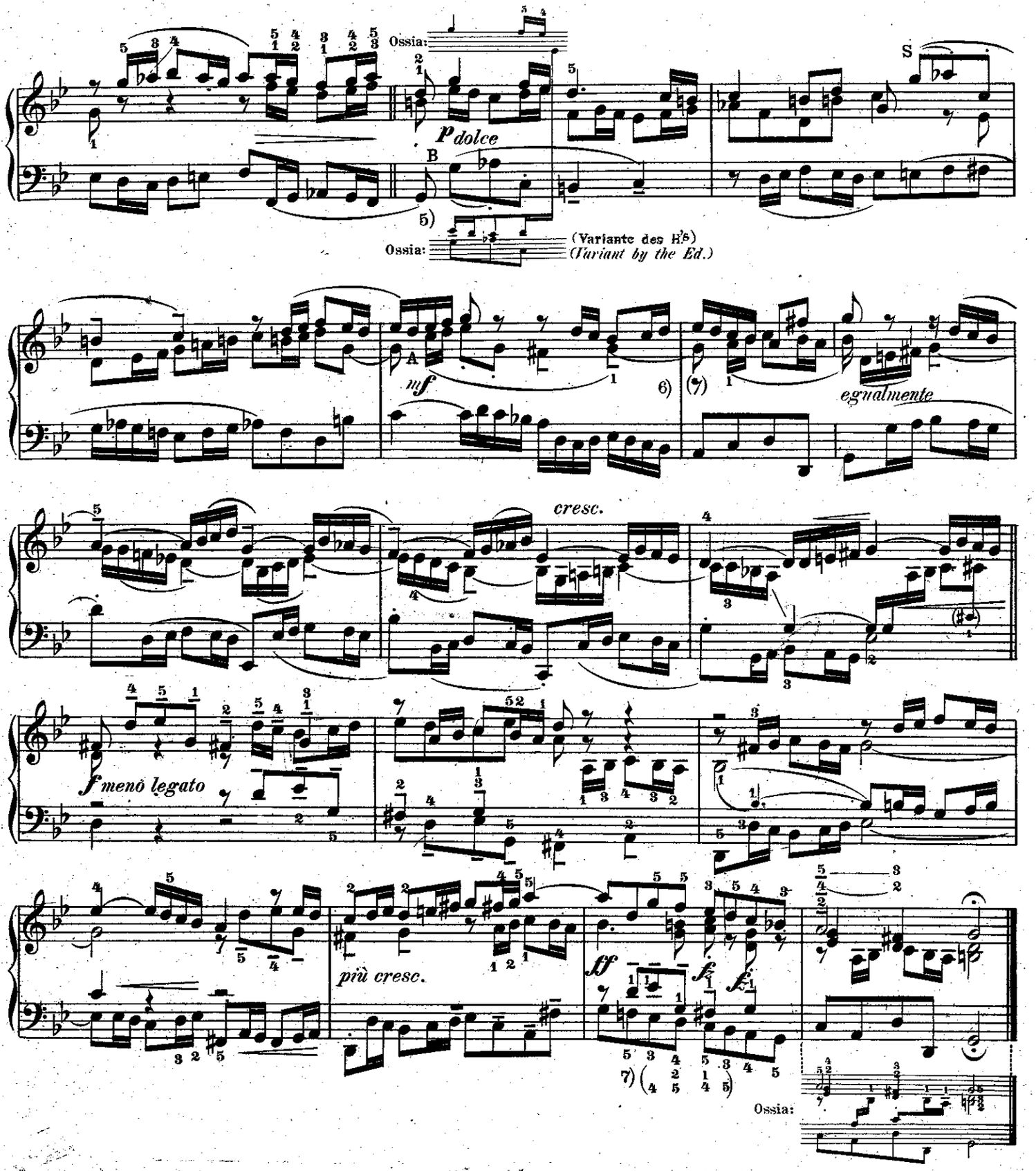


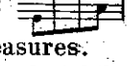
3) The distribution of the parts on the two staves in this measure is copied from Tausig:



The student should compare this reading with ours, and as soon as he can master both technically choose between them.

4) This stretto between bass and alto is not noticed in Riemann's analysis.

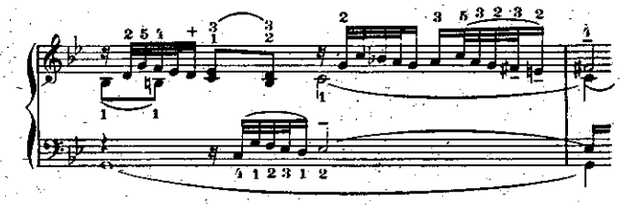


5) The notation of the autograph resolves a possible doubt as to whether we have to do, in the next 8 measures, with a tenor or a bass part; as it exhibits the first four eighth-notes with joined stems:  and therefore, judging from the preceding, decides for the bass. The tenor pauses exactly 10 full measures.

6) From harmonic considerations we have written here in the theme a tied note, in place of the original eighth-rest.

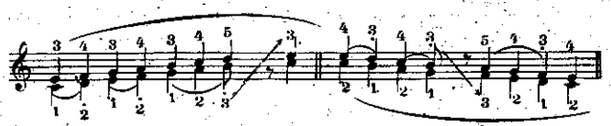
7) The addition of a free, "supernumerary" part for the attainment of greater fullness and compactness of tone, shows indubitably that a *fortissimo* is required in the two final measures.

Prelude XVI. It would seem advisable to employ the soft pedal throughout the number, excepting for the last phrase before the Coda. It follows, that from the passage marked *"più pieno ed espressivo"* up to the next double-bar, the soft pedal should be raised. If the Coda is to sound broad and loud (the editor has noted this *nuance* as a variant), the soft pedal will not, of course, be used here either. Employ the following fingering in the first measure of the Coda:



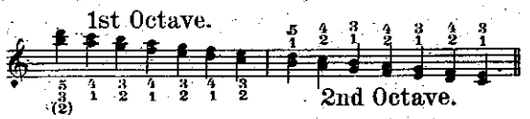
+ This D is wrongly engraved as an eighth-note.

To the observations on Fingering of Thirds (Fugue IX, Note 1) should be added, that for scales in Thirds which, played with the ordinary fingering, are intended to sound legato, it is most important in ascending to play the *higher* part legato, and in descending to play the *lower* part legato:



2. The strictest legato for diatonic runs in thirds (v. Ex. in notes, Fugue XI, Note 1):

Example:



the 3rd octave like the first, the fourth like the second, etc.

Finally, we omitted to remark, that the different forms of Bars used to mark divisions in the form have the following significations:

Close of any Part:	Division in a Part:	Sections or Periods important to indicate:	or:	Close, or End:

To the editions of the "Well-tempered Clavichord" mentioned in a Note to our "Introductory Remarks" should be added a new revision of the work, edited by Prof. Karl Klindworth, and an analytic "Edition of the Fugues in Score," by Dr. F. Stade, which have appeared since we went to press.

"The Well-tempered Clavichord"

by

JOHANN SEBASTIAN BACH.

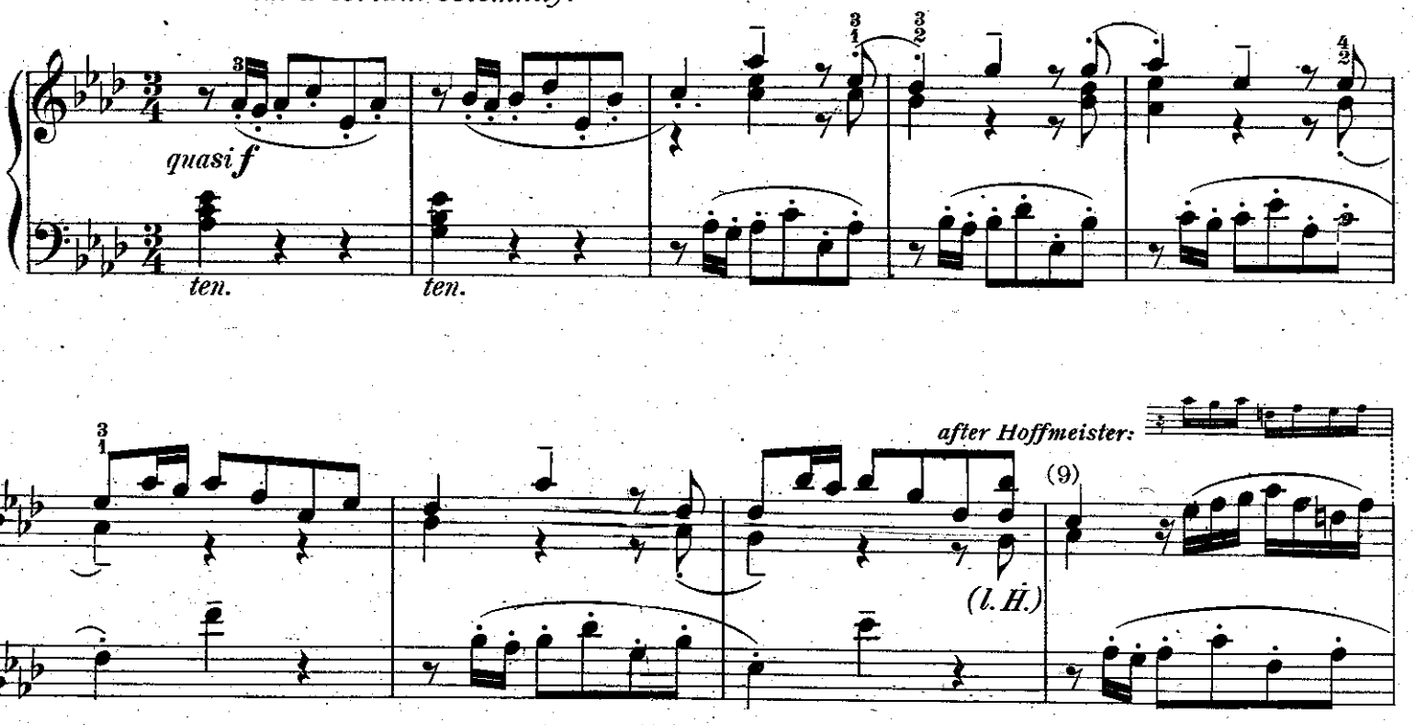
Revised, annotated, and provided with parallel exercises and accompanying directions for the study of modern pianoforte-technic

by

FERRUCCIO B. BUSONI.

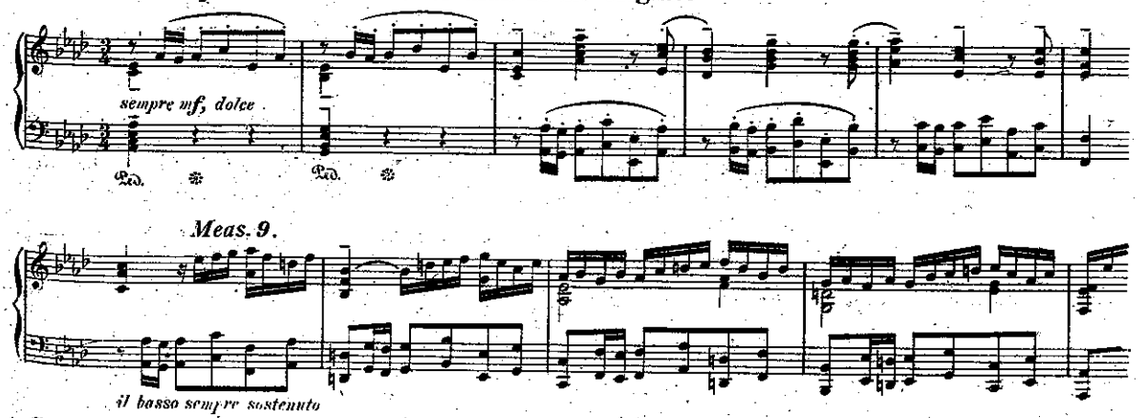
Prelude XVII. **Part III.**

With a certain solemnity.



N. B. This introductory number strikes us as solemn and "ceremonious", although its somewhat meagre setting does not allow full scope to these characteristics. To their fuller development, an amplification of the pianoforte-score would seem desirable, which might assume the following form:

The tempo somewhat broader than in the original



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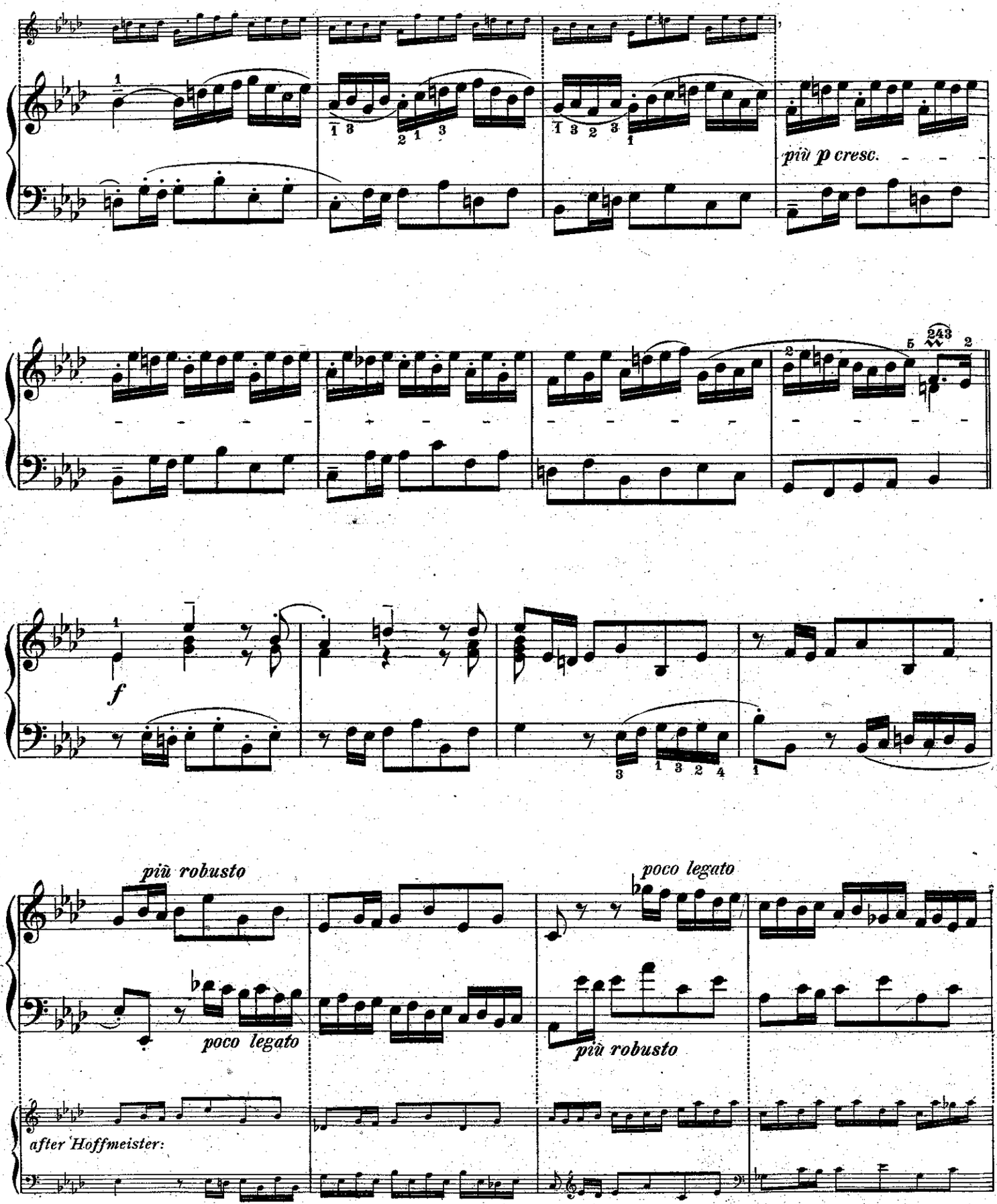
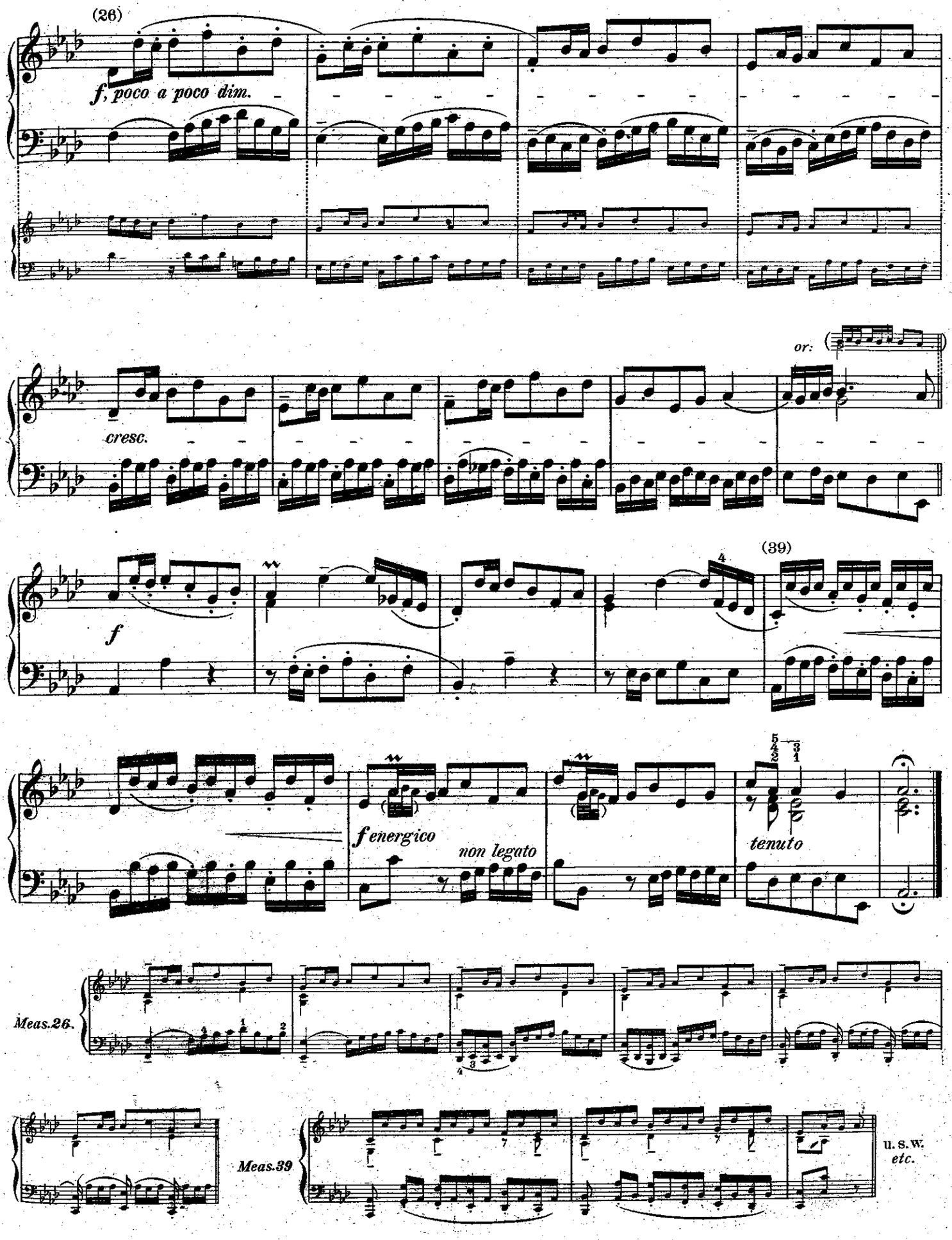
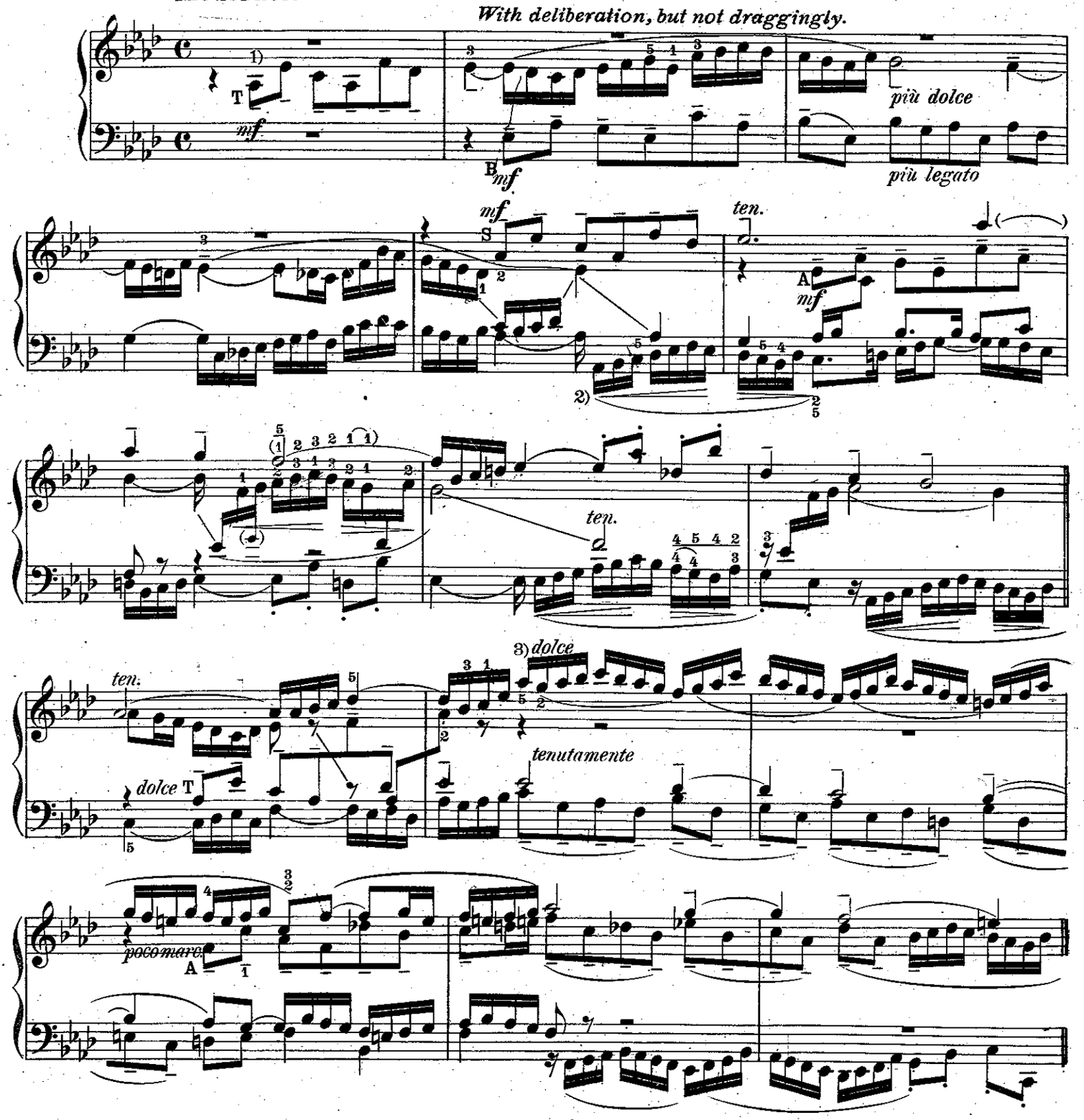

più p cresc.
f
più robusto
poco legato
poco legato
più robusto
after Hoffmeister:

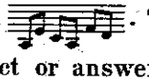

(26)
f, poco a poco dim.
cresc.
or:
(39)
f
f energico
non legato
tenuto
Meas. 26.
Meas. 39
u. s. w.
etc.

Fuga XVII, a 4.

Moderato.

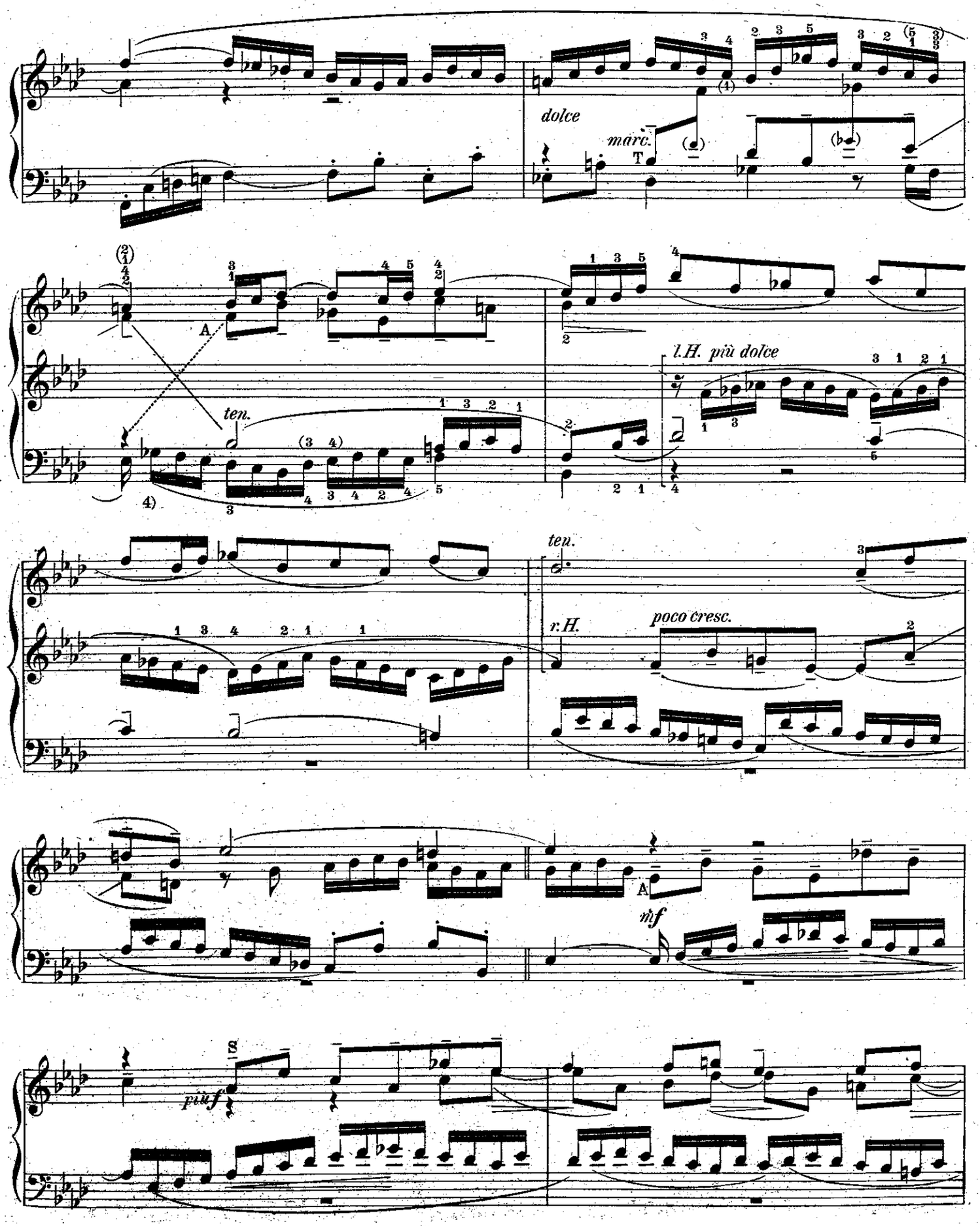
With deliberation, but not draggingly.



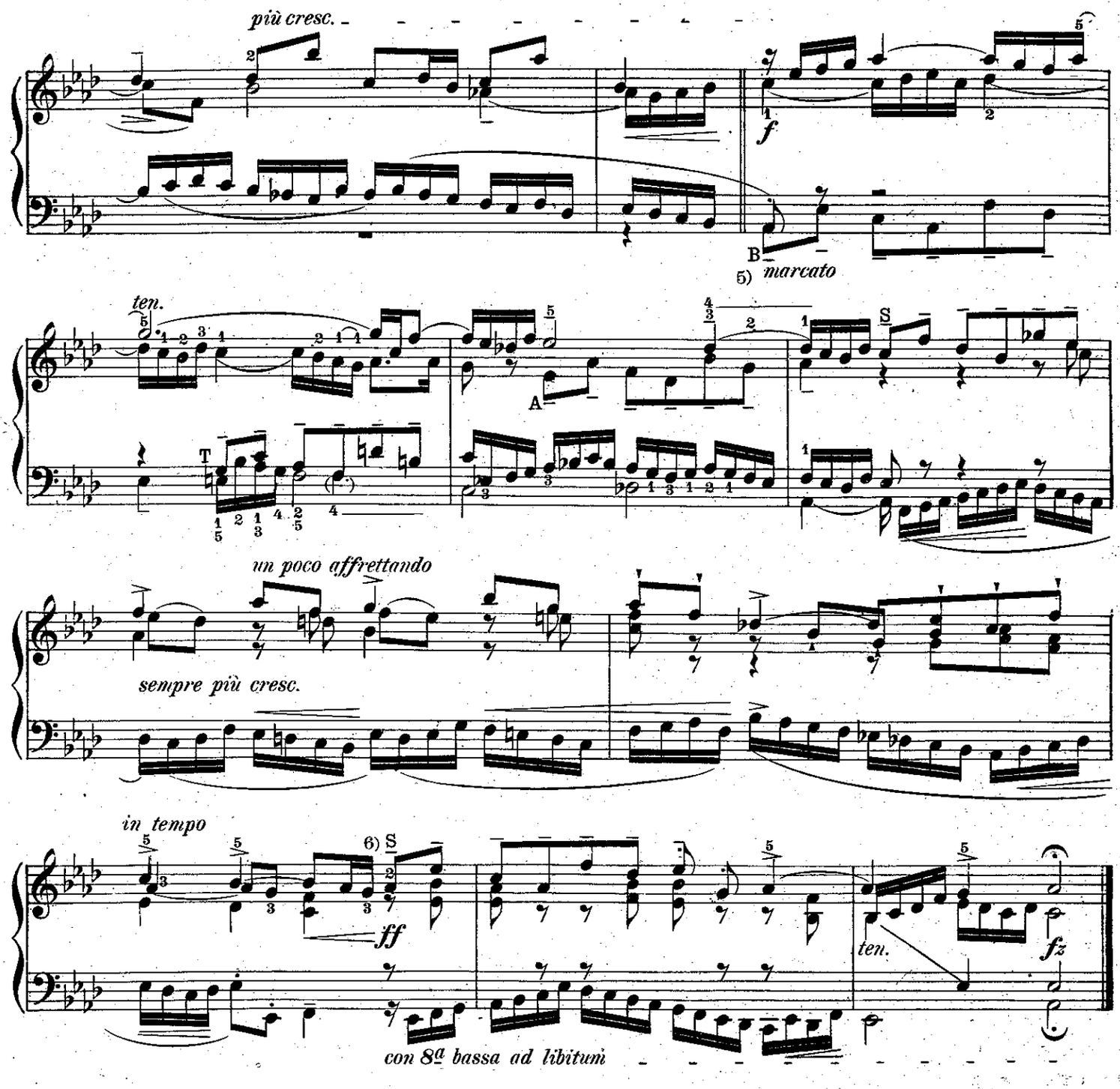
1) The theme is developed from the motive and its intensified repetition . In spite of this, it appears in trochaic form  . The modifications in the succession of the intervals in the theme, according as this latter appears as subject or answer, in minor or in major, exhibit a noteworthy variety, and require special attention.

2) As the 16th-note figure plays an *obbligato* rôle, it is important, and should be brought out distinctly, even rather obtrusively (on no account sentimentally!).

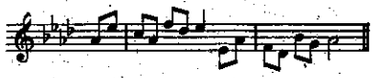
3) In this three-part episode (sequence) and the following three repetitions of the same, lies the characteristic feature for the development of this fugue. Compare these passages with those in the Second Part of the E-major fugue (IX). Note 8, to which they are related both in spirit and form.



4) Inversion of the Figure mentioned in Note 2.



5) Notice the ascending thematic chain in the regular succession of the four parts.

6) The "inner part", which makes itself felt in the resolution, should be imagined thus: 

N. B. The editor analyzes the form as follows:

1st Part. Exposition = 6 measures.
Coda = 3 measures.

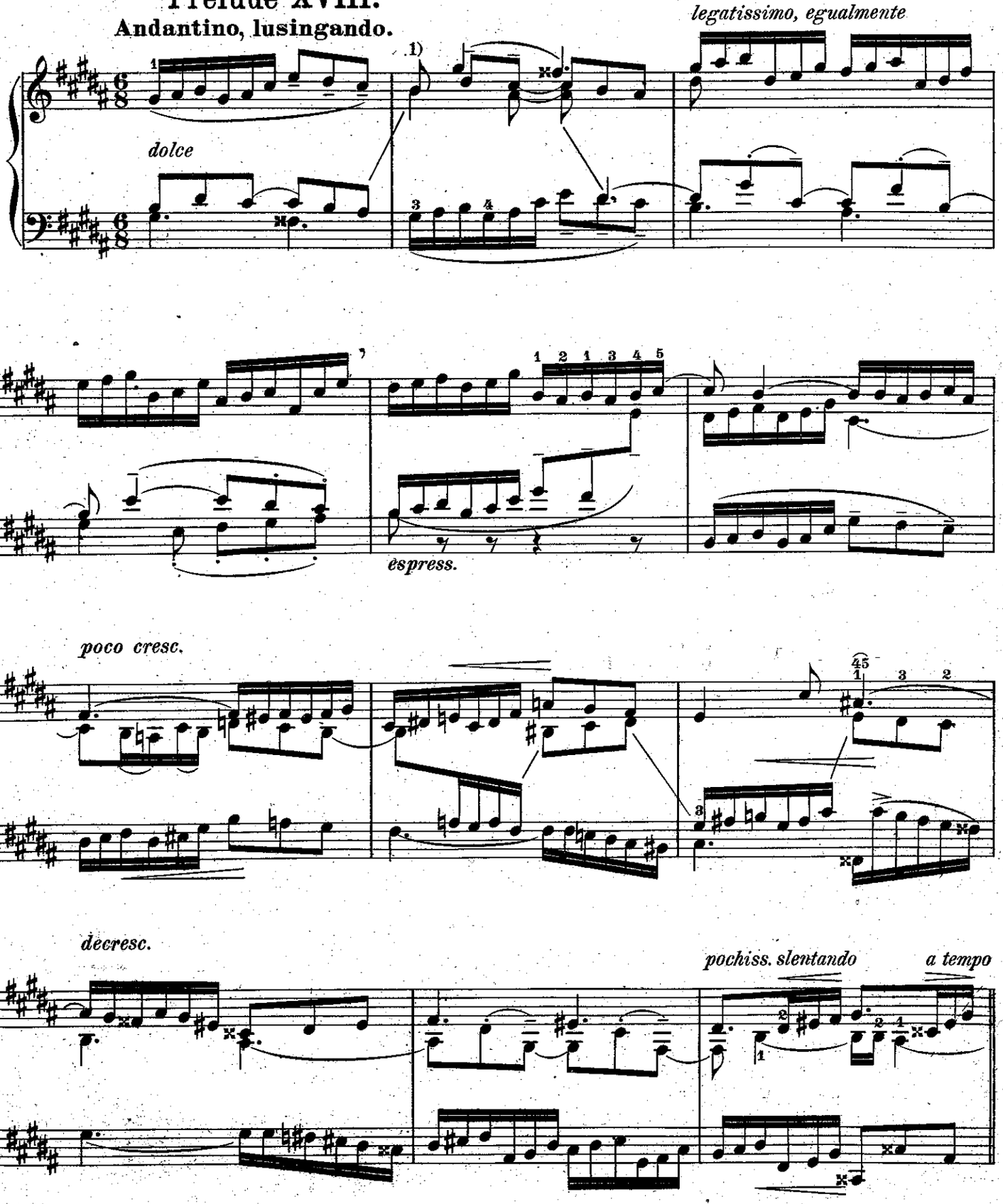
2nd Part.
- Division 1. Tenor, I. 3-part episode (sequence) = 3 measures.
  Alto, II. 3-part episode = 3 measures.
- Division 2. Free measure. Tenor. Alto, III. 3-part episode = 5 measures.
  Modulatory thematic transition = 2 measures.
- Division 3. Alto. Soprano, IV. 3-part episode = 4 and one-fourth measures.

3rd Part. (begins on the 2nd beat) Ascending thematic chain – Bass, Tenor, Alto, Soprano = 4 measures (see Note 5)
Episode. Soprano. Resolution. = 5 measures.

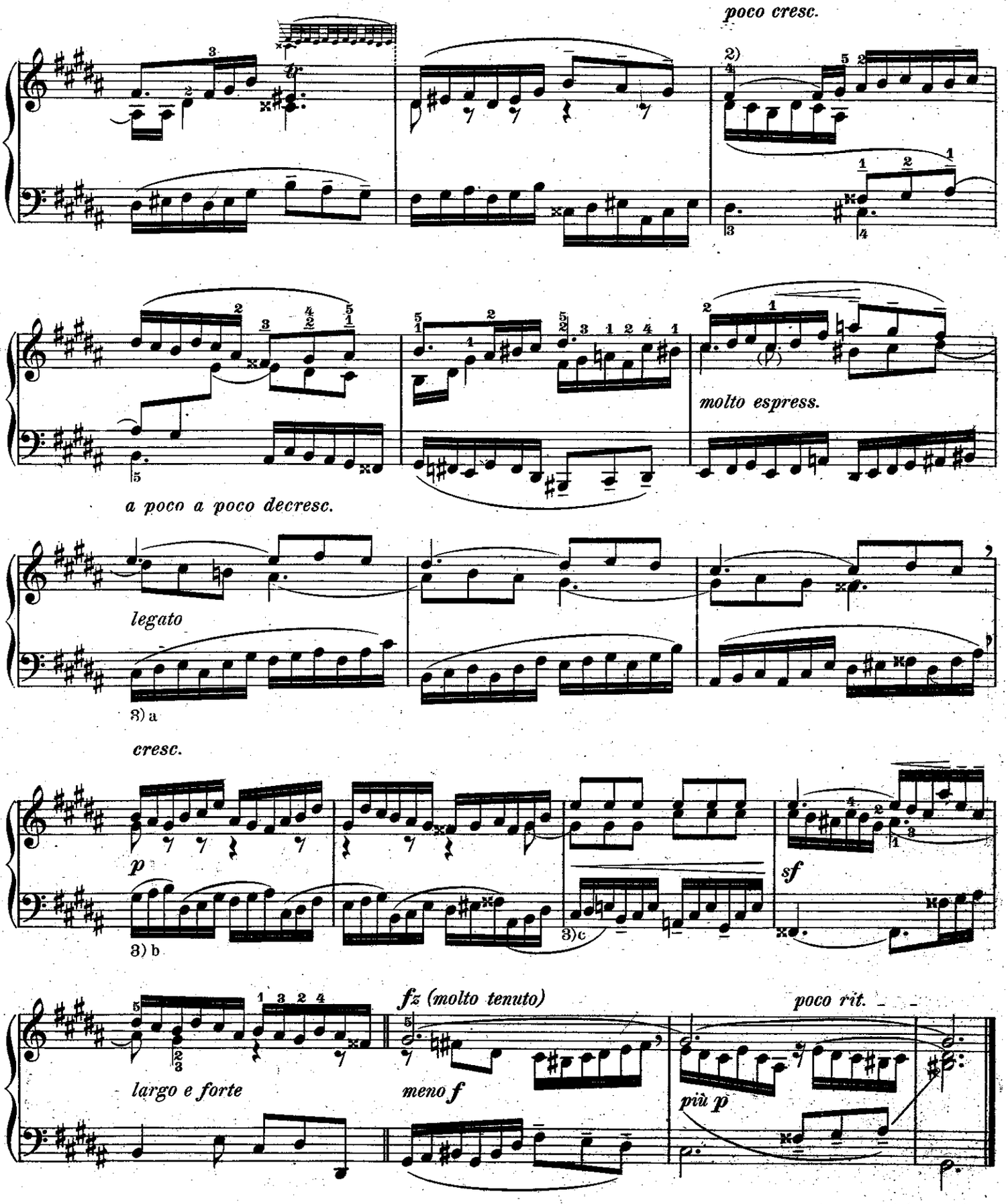
The relative length of the three parts, 1-2-1 (=9-17-9 measures), is the most satisfactory mode of division.

Prelude XVIII.

Andantino, lusingando.



1) Excepting the following 7 eighths, and the closing measure and one-half, which are written in four parts, this Prelude (which we classify as an "Invention") is written in three parts (triple counterpoint).

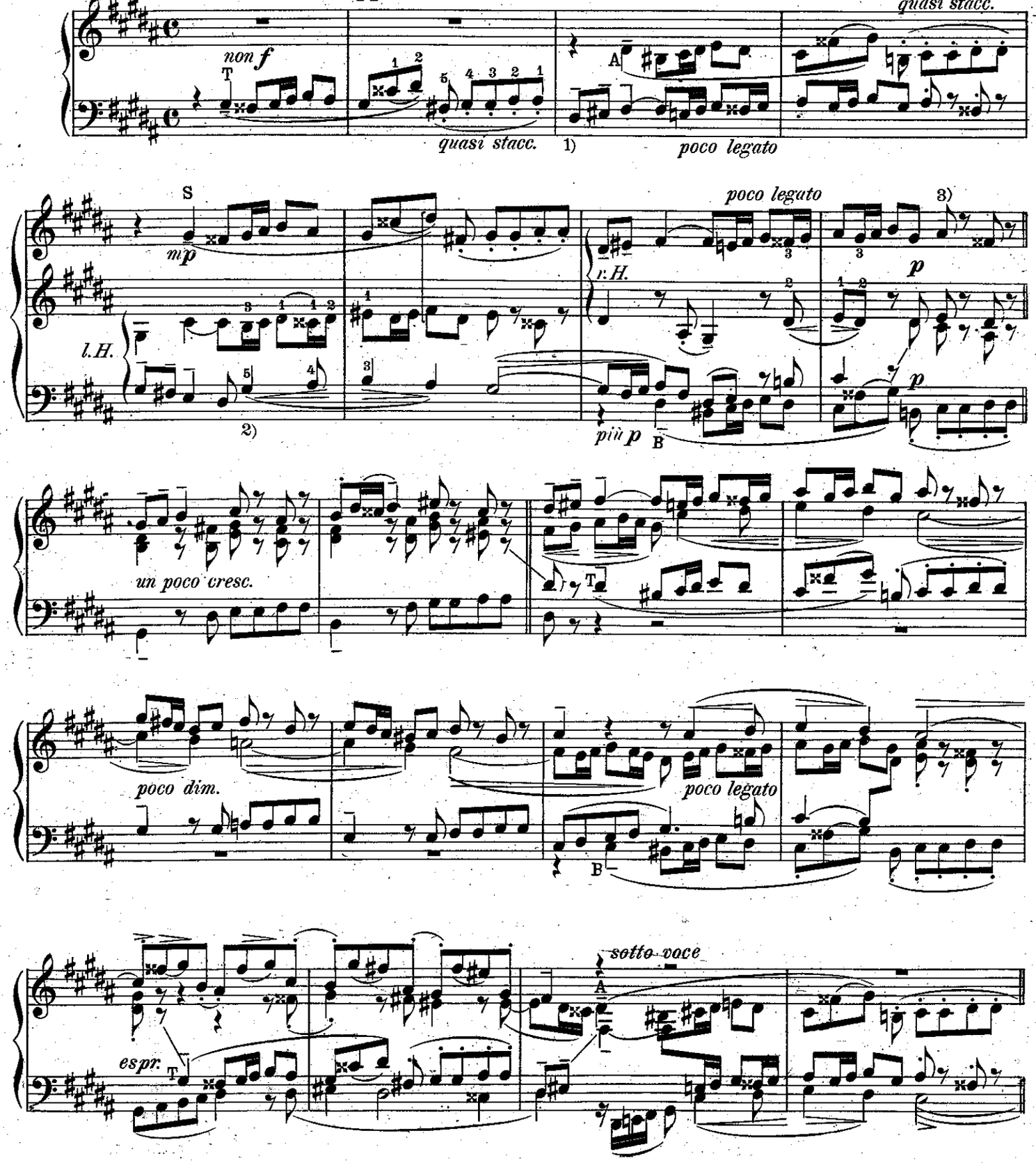


2) Emphasize the development of the inverted motive (alto, soprano, bass).

3) The formula of the sequence at first appears as a whole measure (a), and later in diminution as a half-measure (b) and quarter measure (c)

Fuga XVIII, a 4.

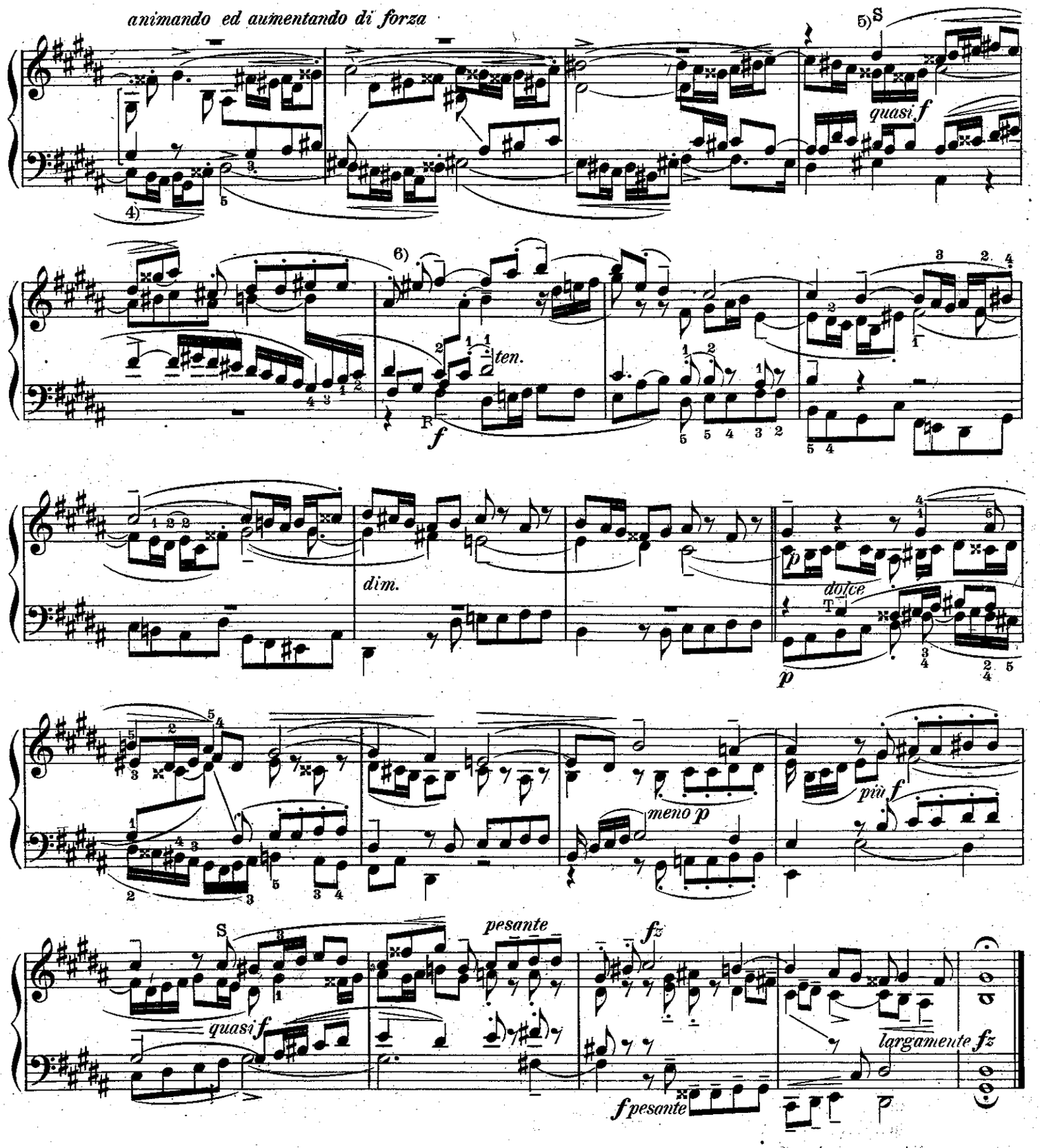
Andante (non troppo) con un certo sentimento severo.



1) The motive , while not properly belonging to the theme, almost always follows on its heels, although often in another part from that having the theme.

2) This extremely expressive counter-theme may almost rival the principal theme in the importance accorded it in performance.

3) These chords (the closing formula of the first counter-subject), should be struck very solidly, and not too short.



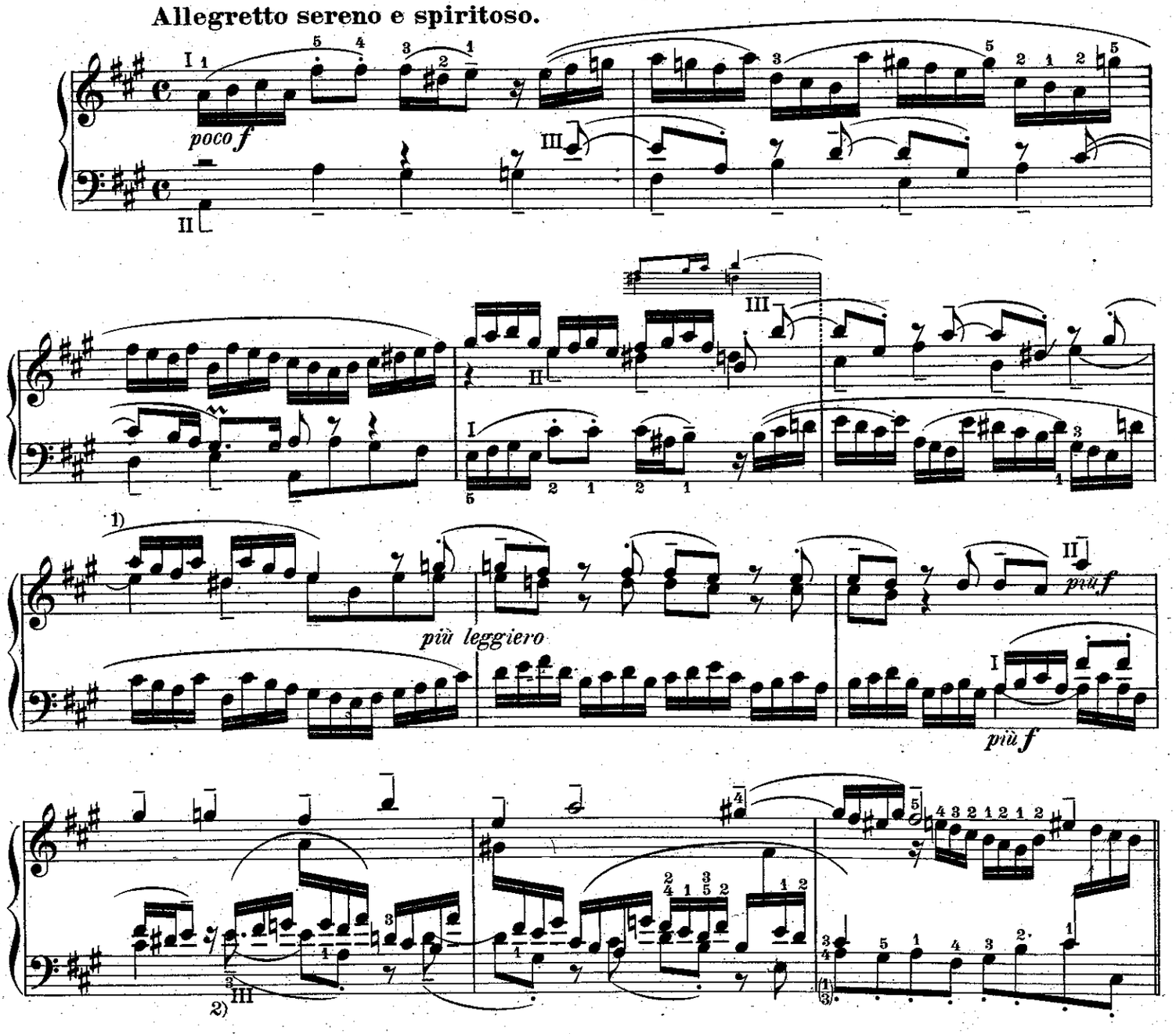
4) The motive of the episode is derived from a free inversion of the theme: The changed phrasing is accounted for by the fact, that the short (unaccented) final note of the theme-motive becomes a long (principal) note in the new form (+). The æsthetic law of "contrast" likewise justifies the alteration.

5) By means of an harmonic device, the otherwise interrogative character of the descending second in the theme becomes affirmative here.

6) If this step of a second were to be referred to the theme , it would have to be played as if slurred. But we consider it as derived from the redundant thematic motive (comp. Note 1).

Prelude XIX. (Fughetta a tre soggetti ed a tre voci.) NB.

Allegretto sereno e spiritoso.



N. B. It would seem that the nature of this Prelude has hitherto not been fully recognized. We regard it as a Fughetta, built up in the most elegant style on three subjects, the two comparatively slow ones being treated with greater freedom, though not made subordinate on that account. The exposition is complete, for each of the three themes appears in each part. The development-section is less fully worked out, to be sure, and, apart from the classical three-part counterpoint, which is the basic idea of the whole number, without polyphonic arts; but this very circumstance stamps the Prelude as a Fughetta, distinguishing it from the higher class of the Fugue.* The structural analysis follows:

1st Part. Exposition, 10 measures + 1 modulatory measure = 11 measures.

2nd Part. { Div. 1. The 3 themes in F♯ minor, 3-meas. Episode = 5½ "
Div. 2. The theme appears twice in the tonic = 5 "
Coda. Free close of the 1st theme.

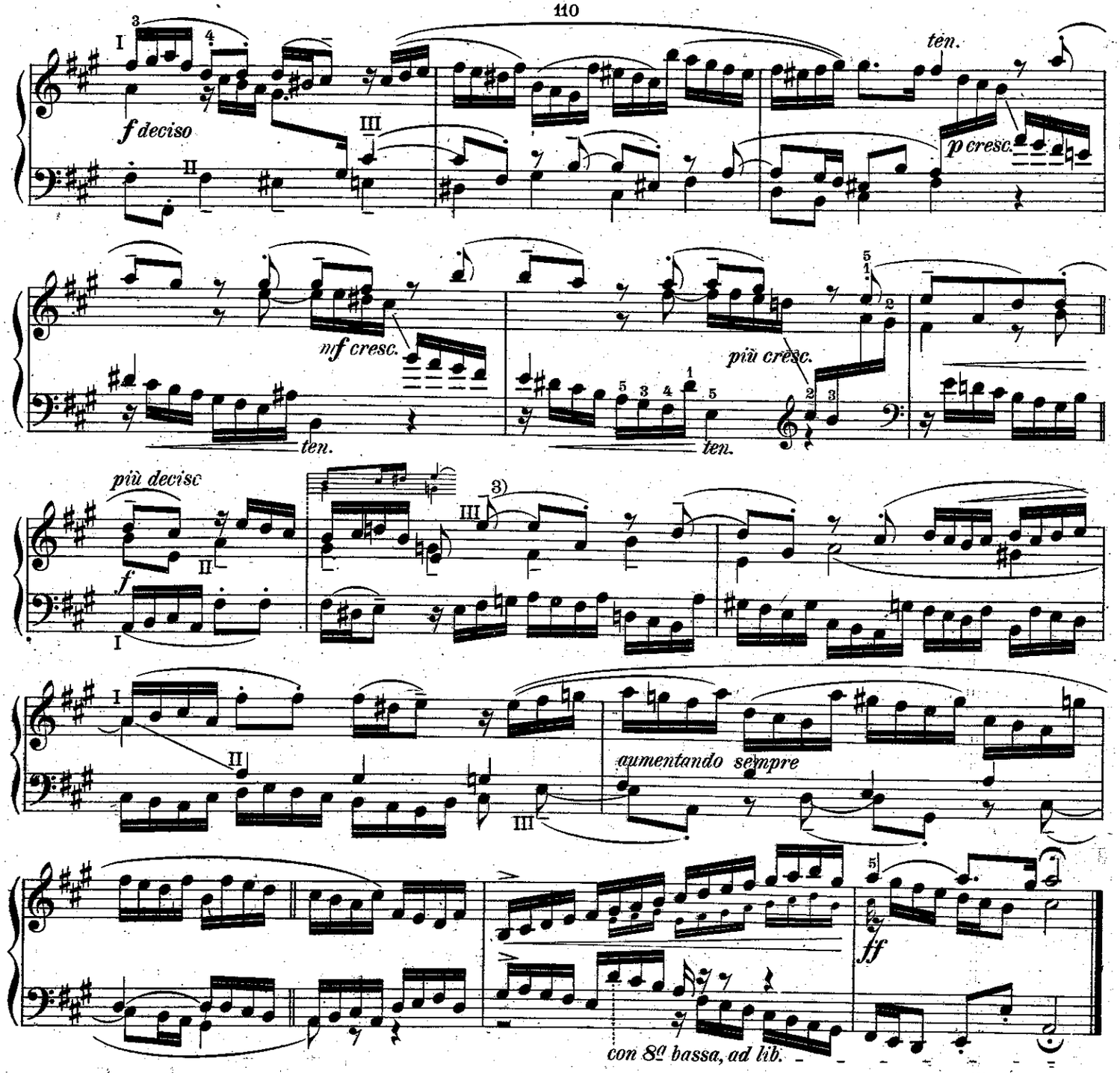
The two parts are, therefore, of like length.

*) Compare, in Bach's Thirty Variations in G major, No. 10 (in fughetta-form), which consists of only two developments without episode or coda.

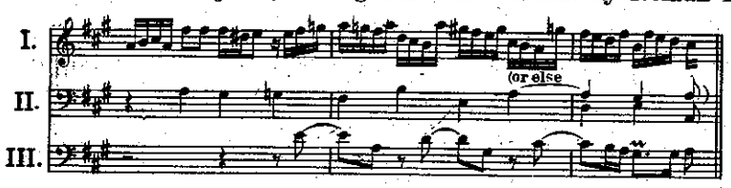
---

1) Transposed thus for the sake of euphony. The true reading would be

2) To render the passage practicable, the entrance of the third subject is anticipated by a 16th. (The editor embraces this opportunity to recommend a study of the interesting variants of the 2nd and 3rd subjects throughout the fughetta.)



The three subjects, distinguished in the text by Roman numerals for the sake of clearness, are as follows:



In this connection, compare No. IX of the 3-part Inventions (F minor), which is very similar in form, the theme in quarter-notes being nearly identical with the 2nd subject here.

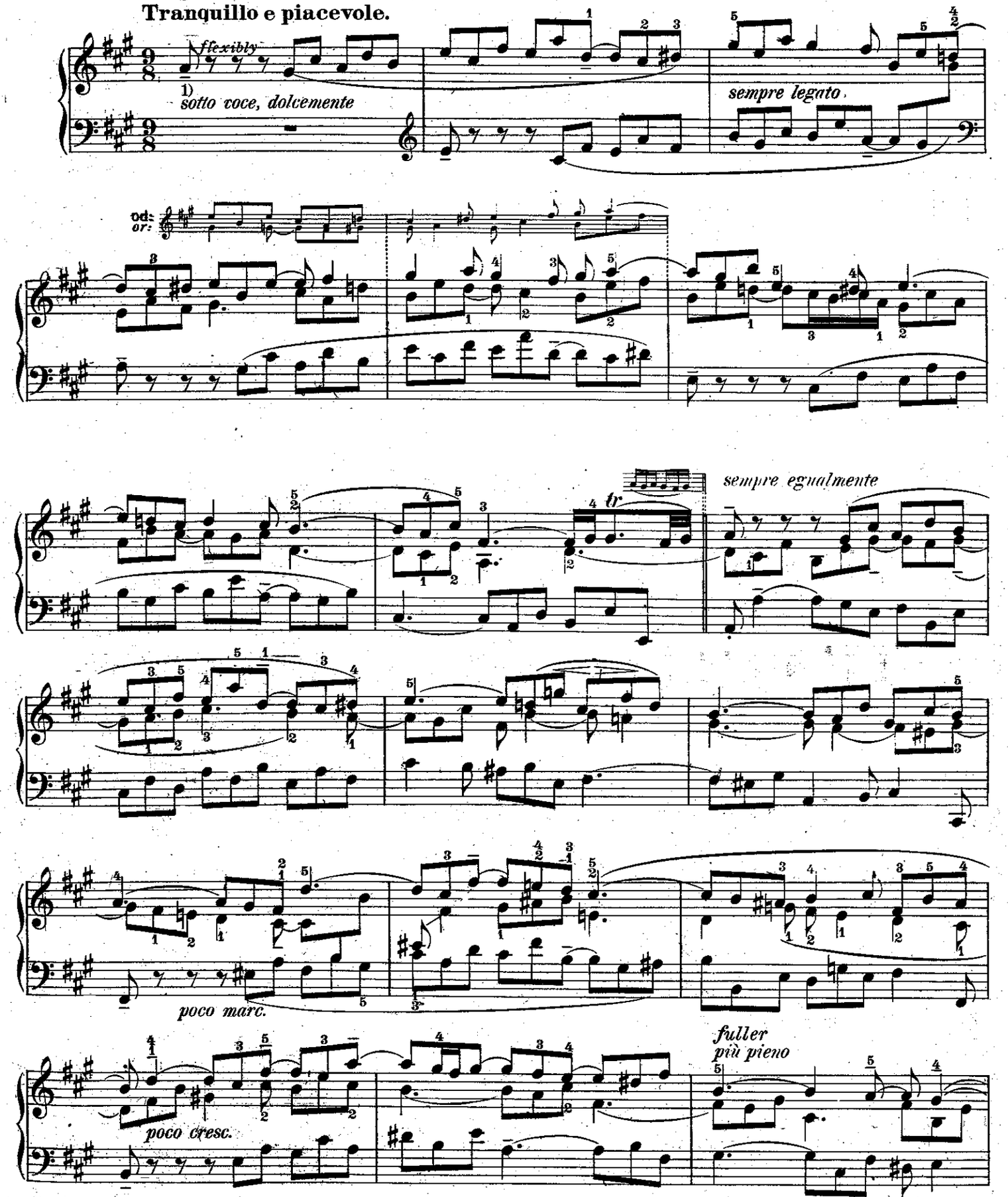
---

3) In order to bring out distinctly the two-part character of the two themes interwoven here (and further on), a brief special "side-study" is requisite. Hitherto we have only heard this "a due" passage hammered out thus:

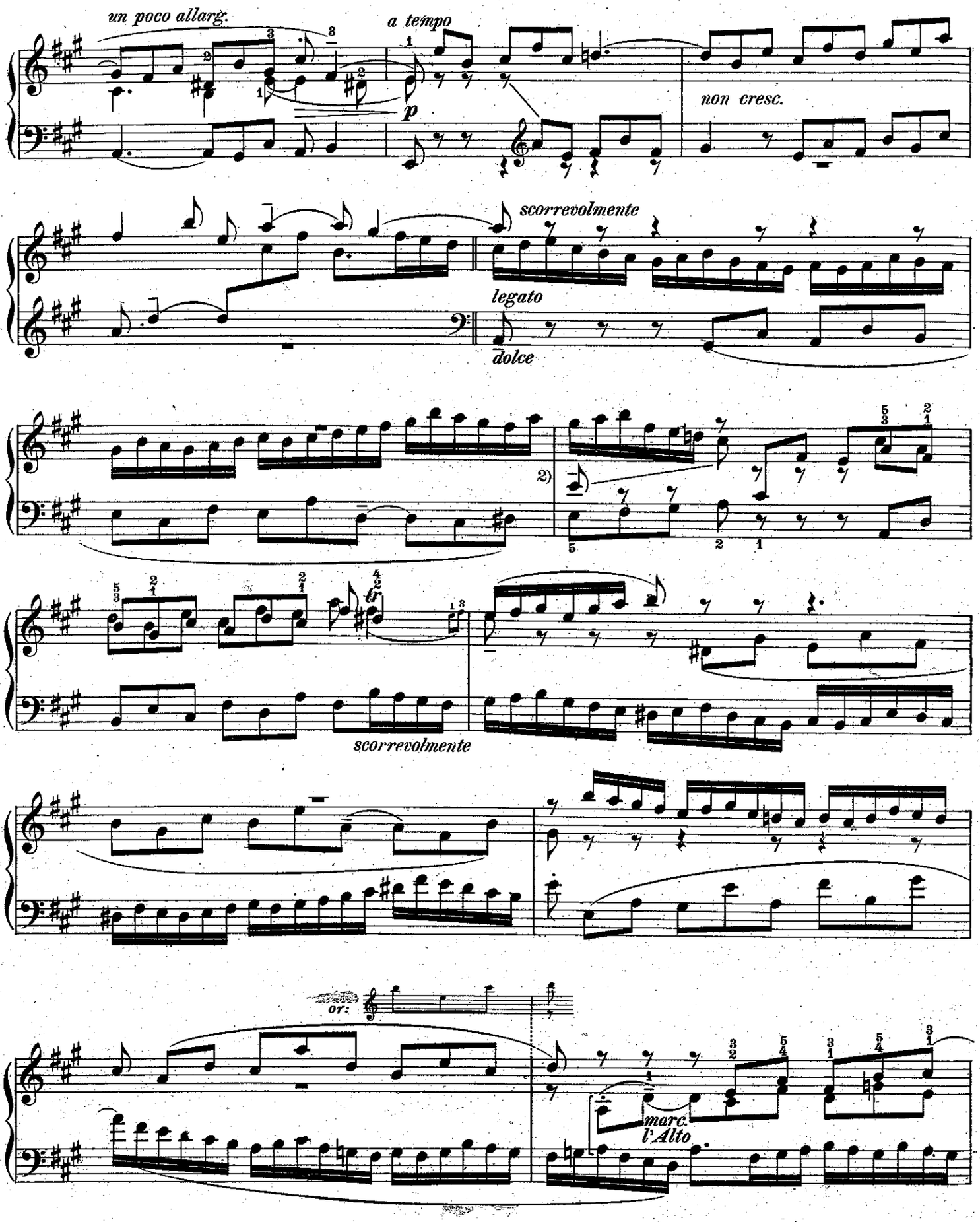
To avoid this "vulgar" style, and at the same time to hit the right one, it is advisable to play the highest part in such a way that its higher tone may sound somewhat louder, and its lower tone somewhat softer, than the tones of the inner part. Before the eighth-rest, a short breathing-space should intervene. The notation would be as follows:

Fuga XIX, a 3.

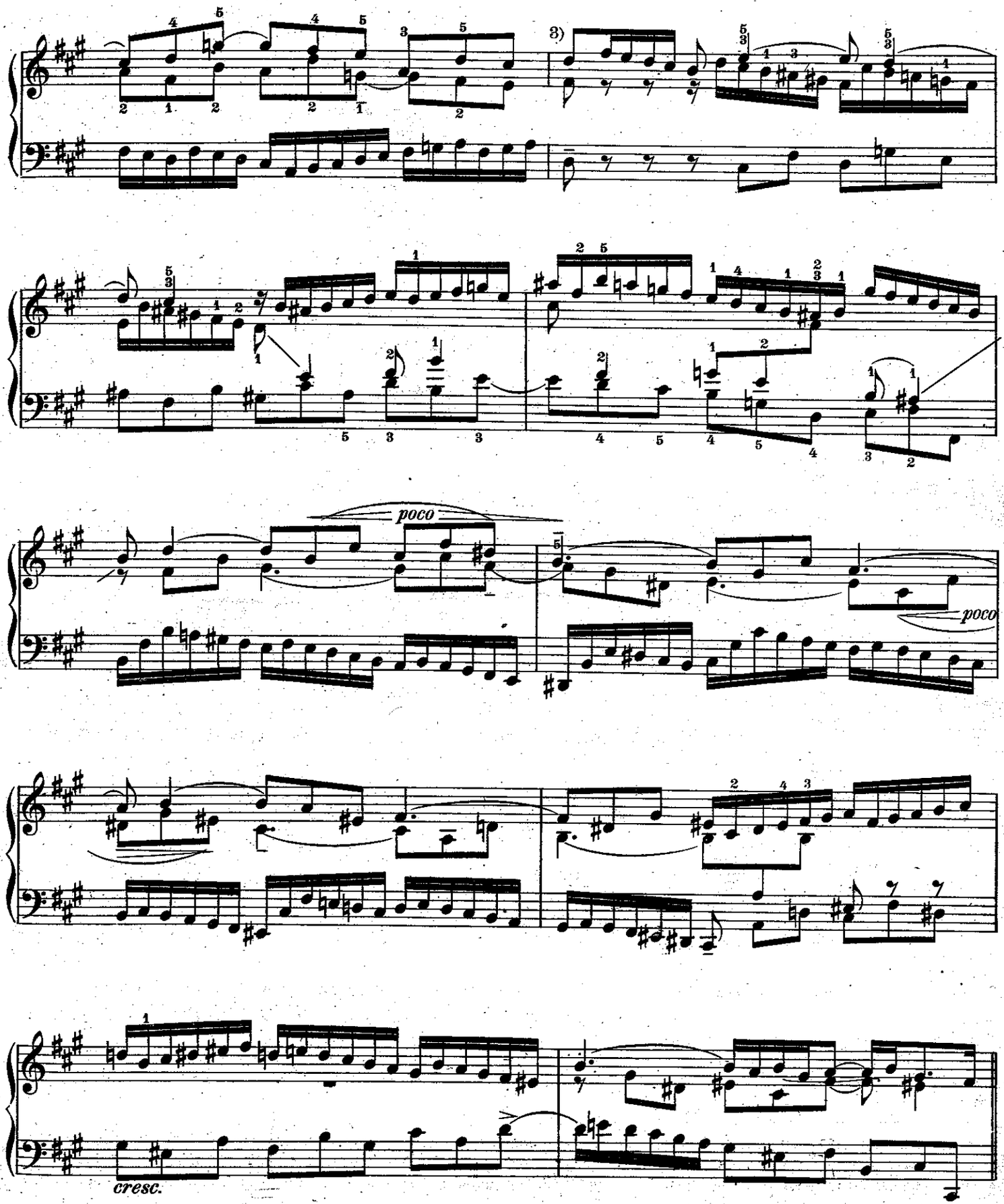
Tranquillo e piacevole.



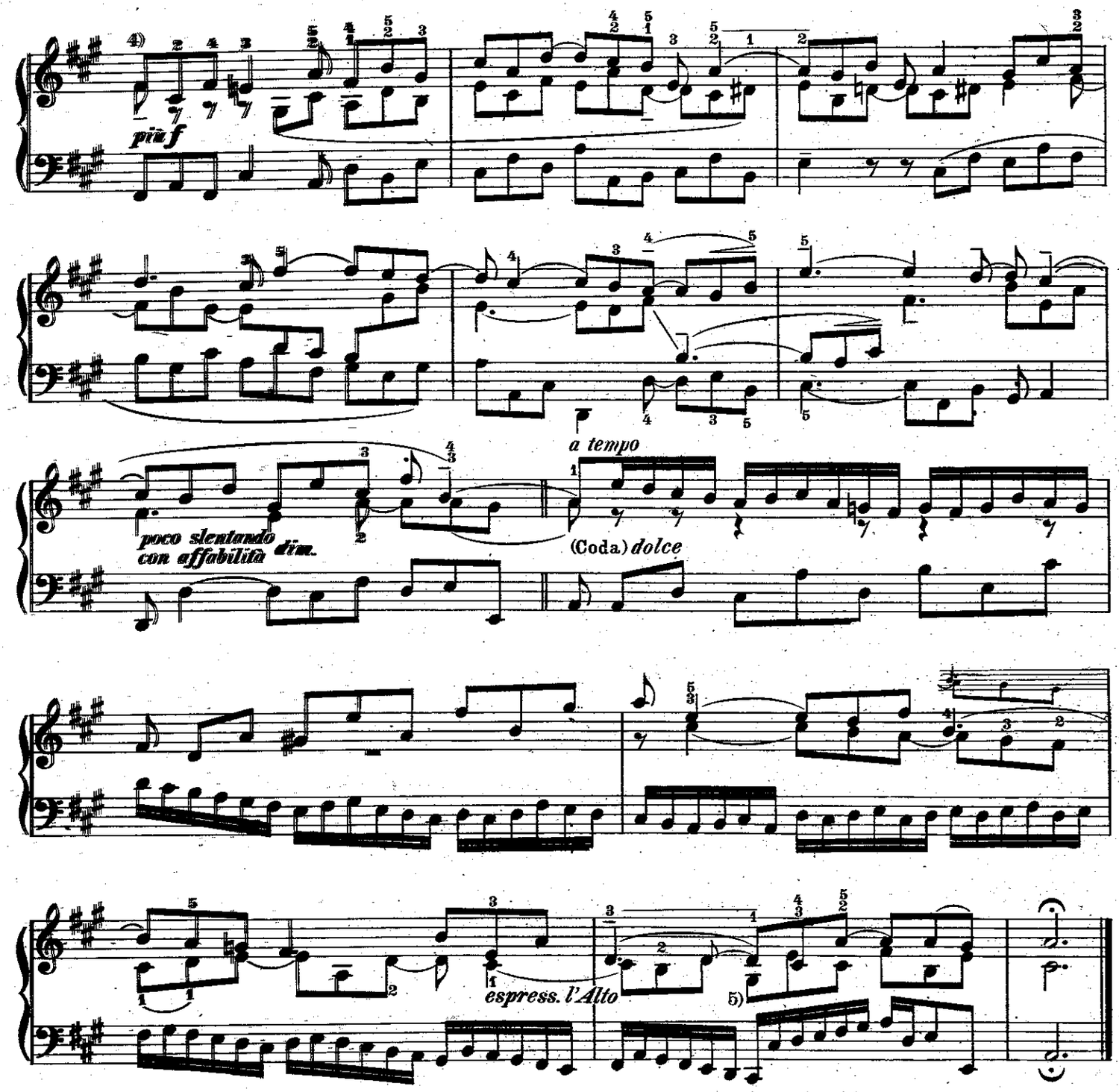
1) Of the coarse "sforzato" on the first eighth-note of the theme, given in most editions "true to Czerny", there is no trace in Bach.

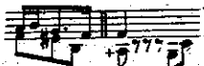


2) It being evidently the inner part which carries out the figurate counter-theme, the part now entering must, consequently, be the highest part. It would sound most "un-Bach-like" if the Alto (which replies in the third measure thereafter) were to take the theme twice in one breath and in the same position. This erroneous idea has been taken up by Riemann.



3) The development-section of the fugue comprises two divisions, one quiet, the other rapid. The latter may, in turn, be divided into a fore-phrase and an after-phrase, the boundaries of which meet at this point.



4) Despite the deceptive F♯ minor chord of the first three eighths, the fundamental key of A major already predominates, **and continues from here to the** close. (A "more correct" thematic entrance would be: ). **The Third Part, which begins here, turns out to** be a copy of the Second in diminution.

5) Bischoff calls this G♯ "rather peculiar", and, in company with Kroll, allows himself to be misled into preferring an E. **One has merely to compare the soprano** in meas. 6 and 7 of the Third Part, in order to recognize beyond cavil the legitimacy of the G♯.

N.B. 1. This lack of rhythmical contrasts and rhythmic concatenation, and the velvety flexibility of the tone-figures, **appear strange in solid, angular Bach.** For once the performer need not hesitate to display the "femininity" in his art.

N.B. 2. The editor considers the thematic affinity of the Preludes and Fugues in A major, in Vol. I and Vol. II, worthy **of remark. Compare the following:**

Prelude in Vol. I. **Fugue** in Vol. I.

Fugue in Vol. II. **Prelude** in Vol. II.

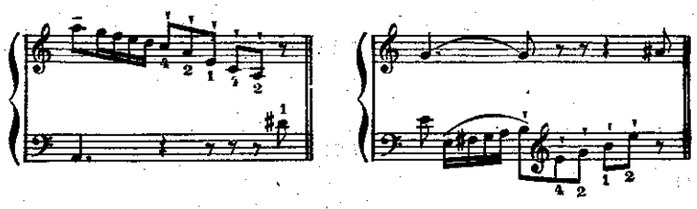
Prelude XX.

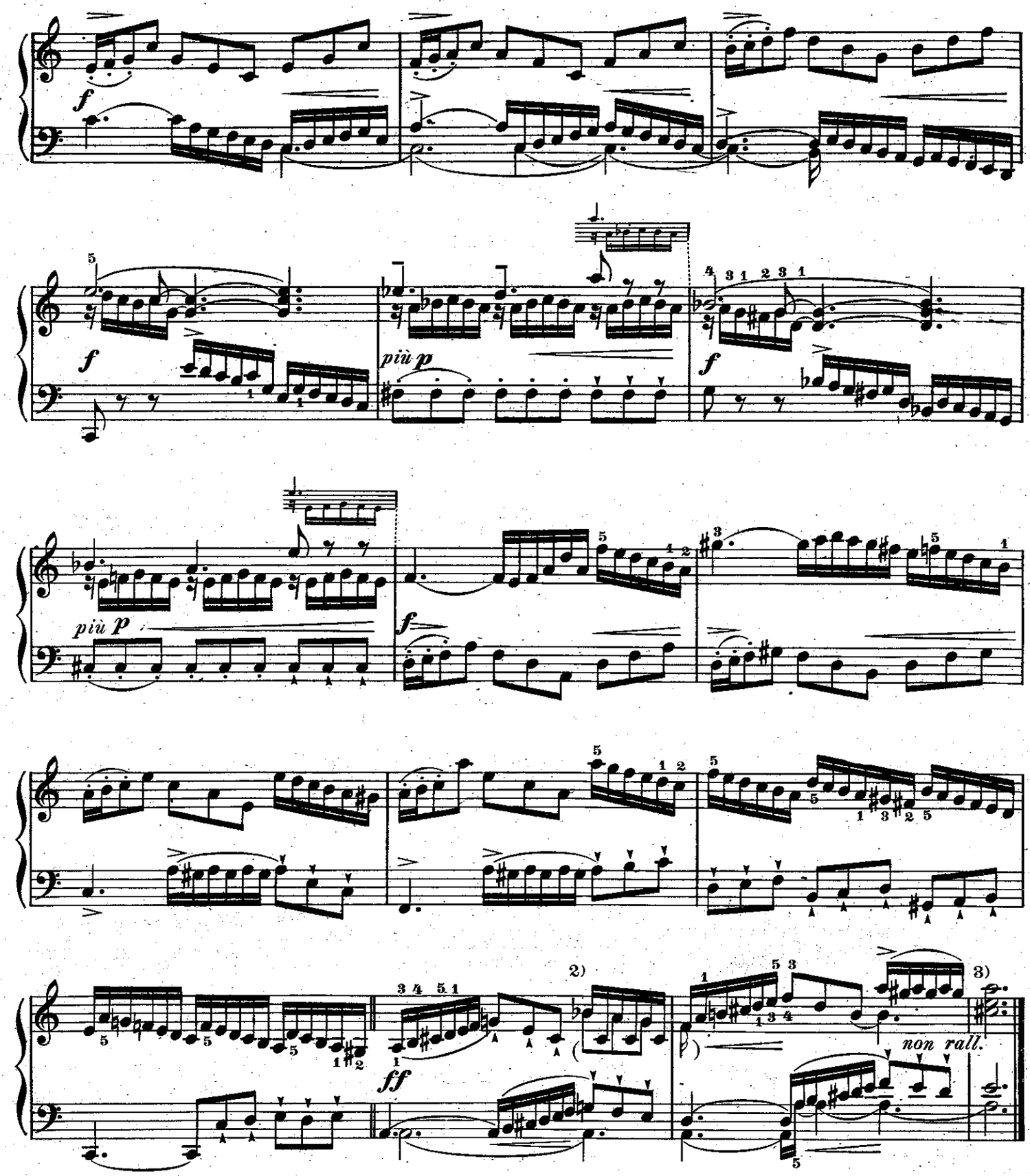
Allegro (impetuoso.)

with sweeping impetuosity.

staccatiss.

1) The following notation would lend a stronger movement to the phrasing:





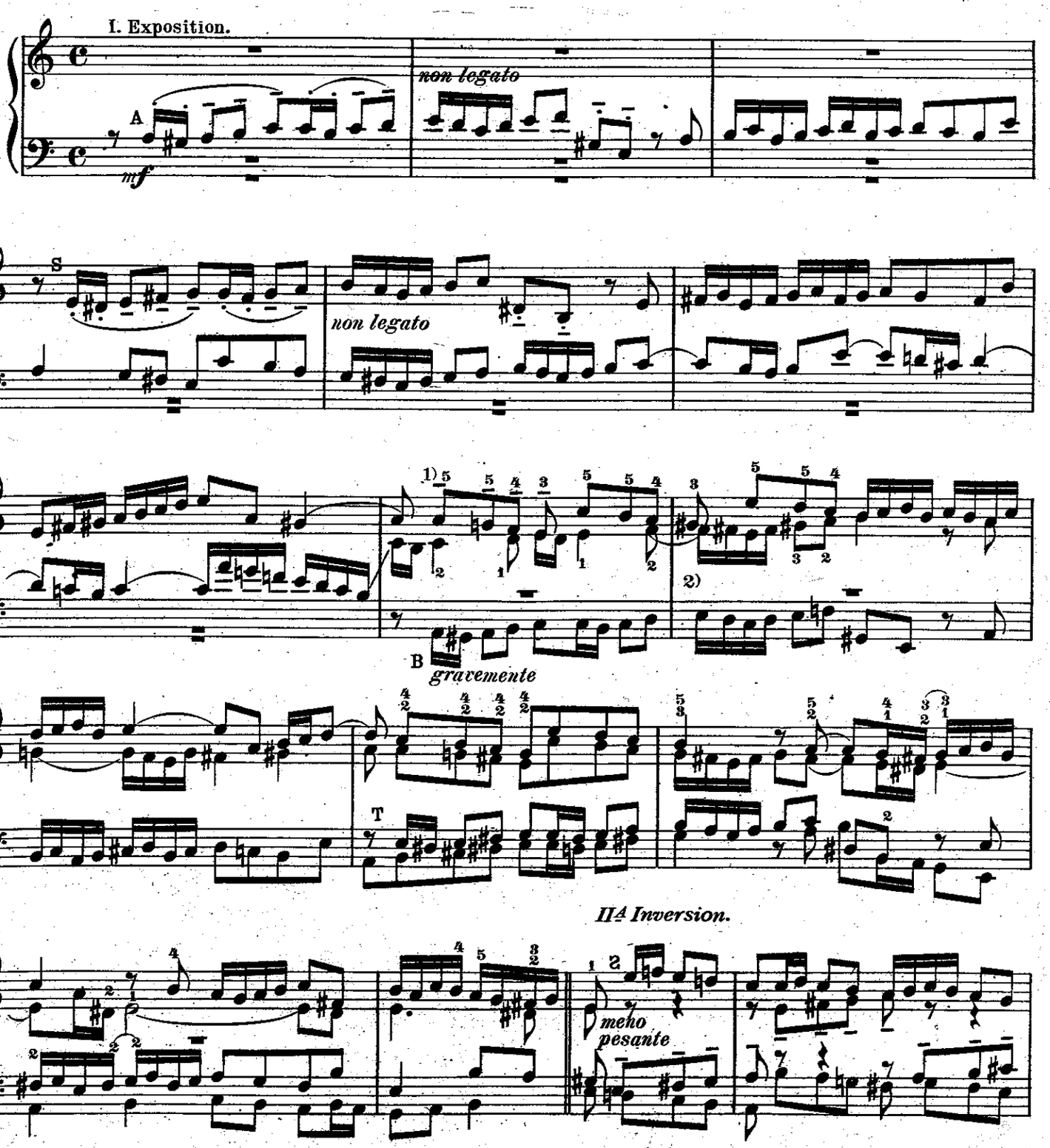
2) The editor employs the following thematico-symmetrical form:

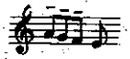
3) The thematic E in the tenor should be emphasized, for which reason it is doubled. Otherwise would sound better.

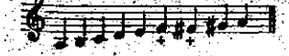
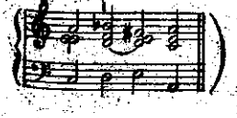
Fuga XX, a 4.

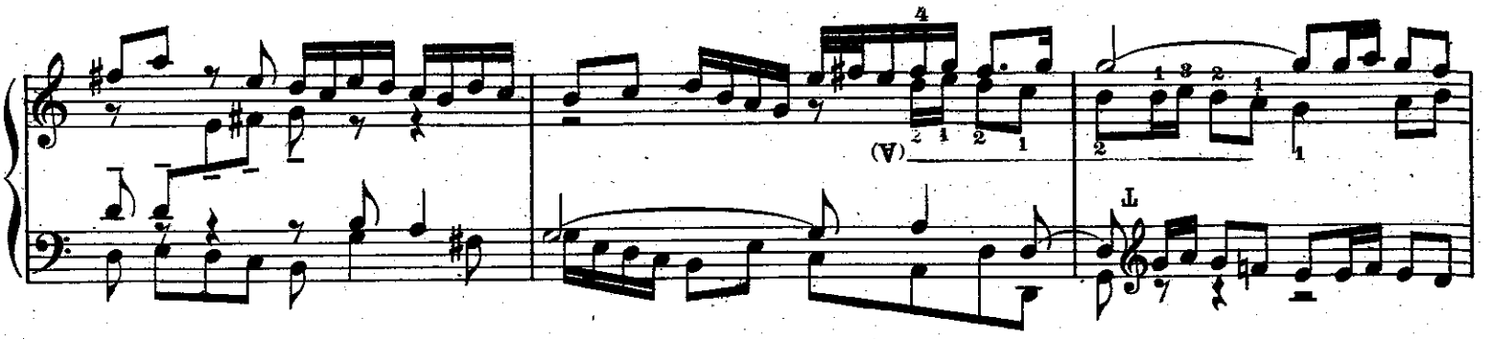
Moderato deciso, con fermezza e gravità.

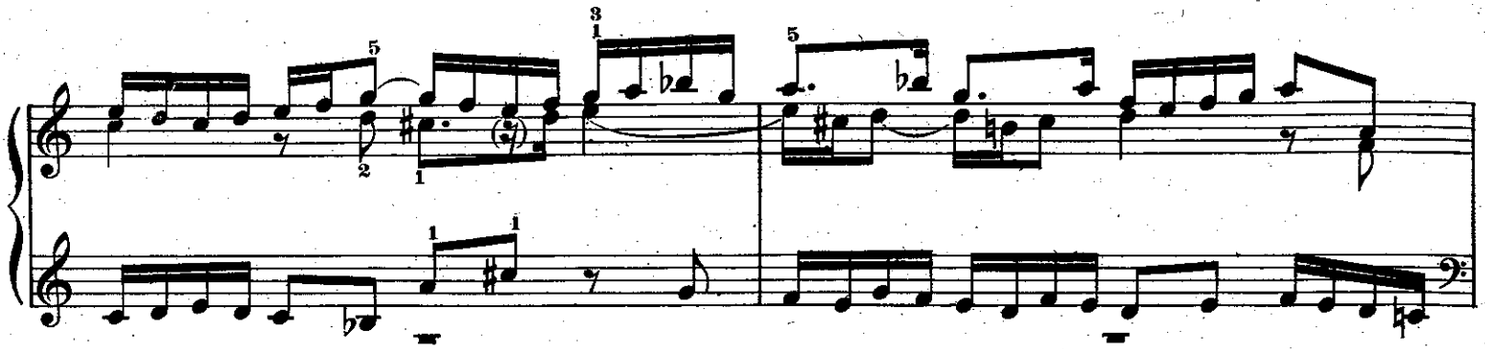
I. Exposition.

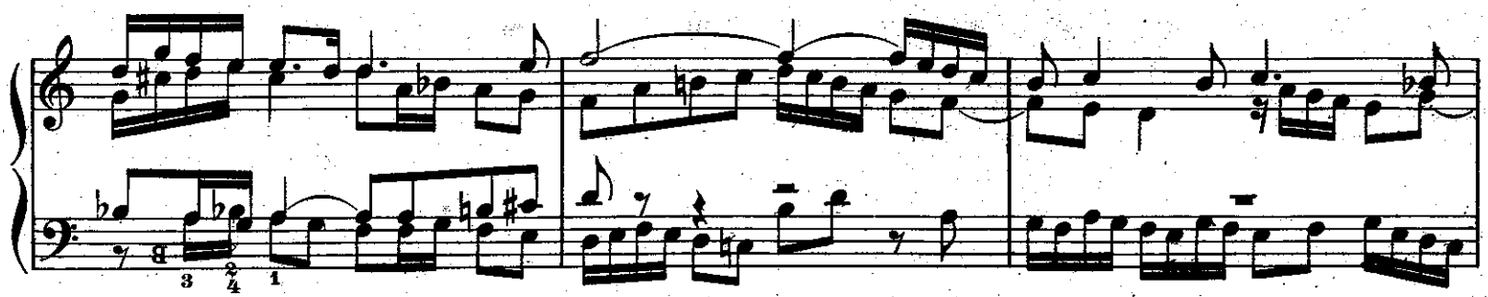


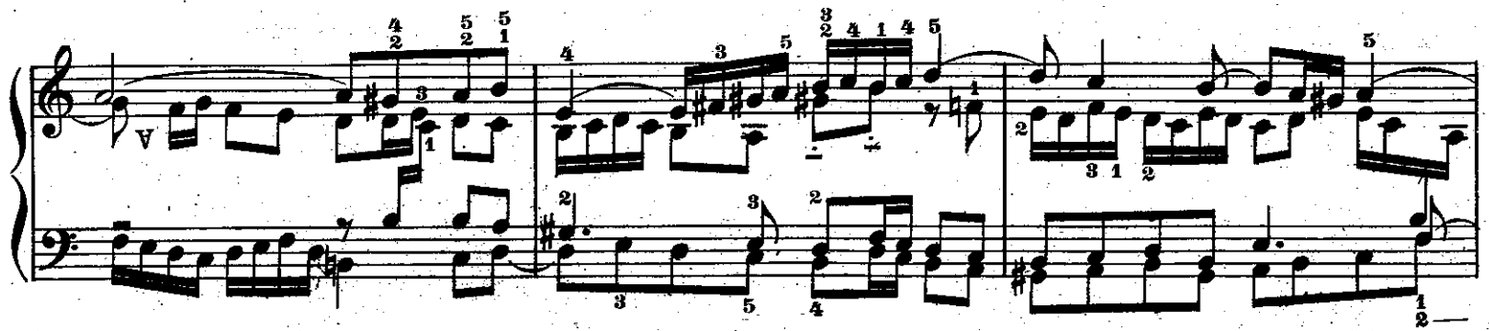
1) Considerable stress should be laid on the first motive in the counter-theme:  which runs through the entire fugue.

2) This is an enriched form of the minor scale which appears here in the alto part. It might be called the "harmonico-melodic", or "combined" minor scale. Its peculiarity resides in the employment of both sixths, minor and major:  There is a wealth in practical harmony, which the meagre formulæ of the theorists cannot contain. For example, the scale really exists (only recall the everyday harmonic formula: ) but in the text-books it is nowhere mentioned.

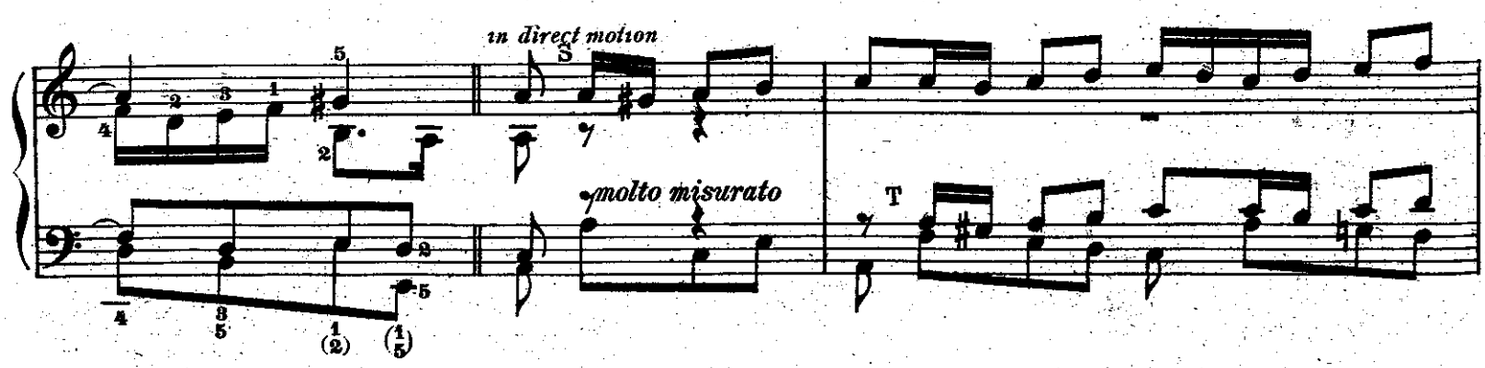


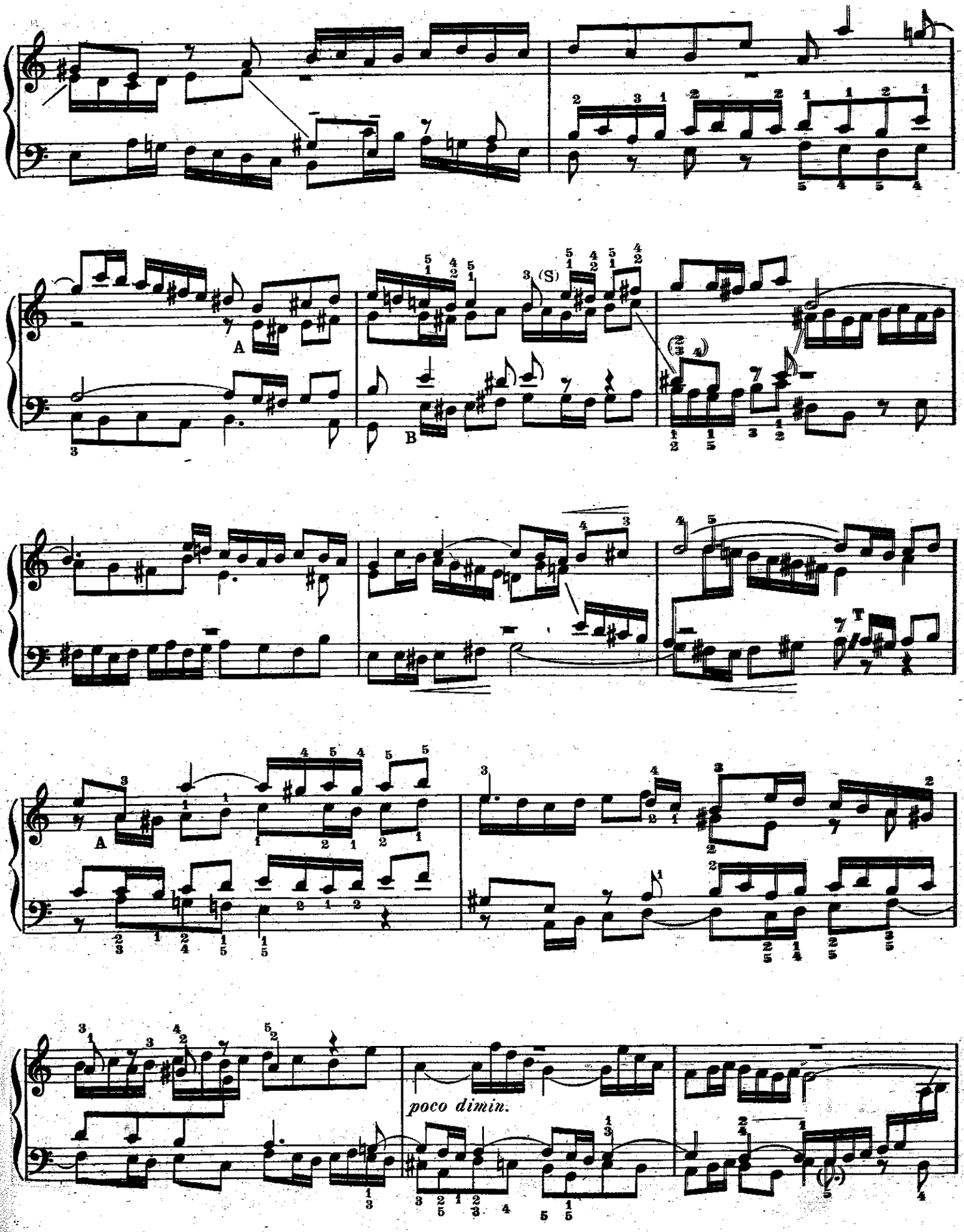


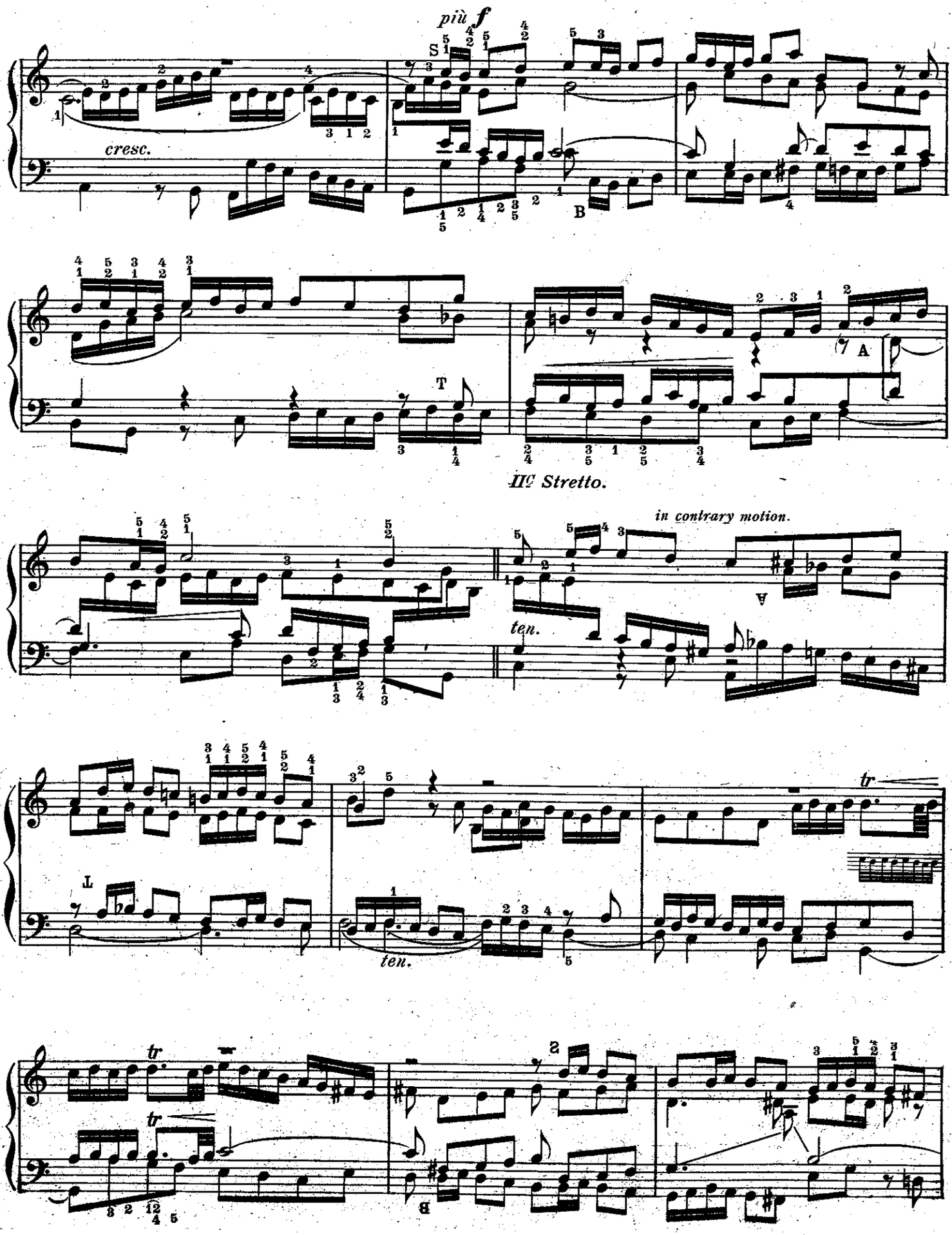


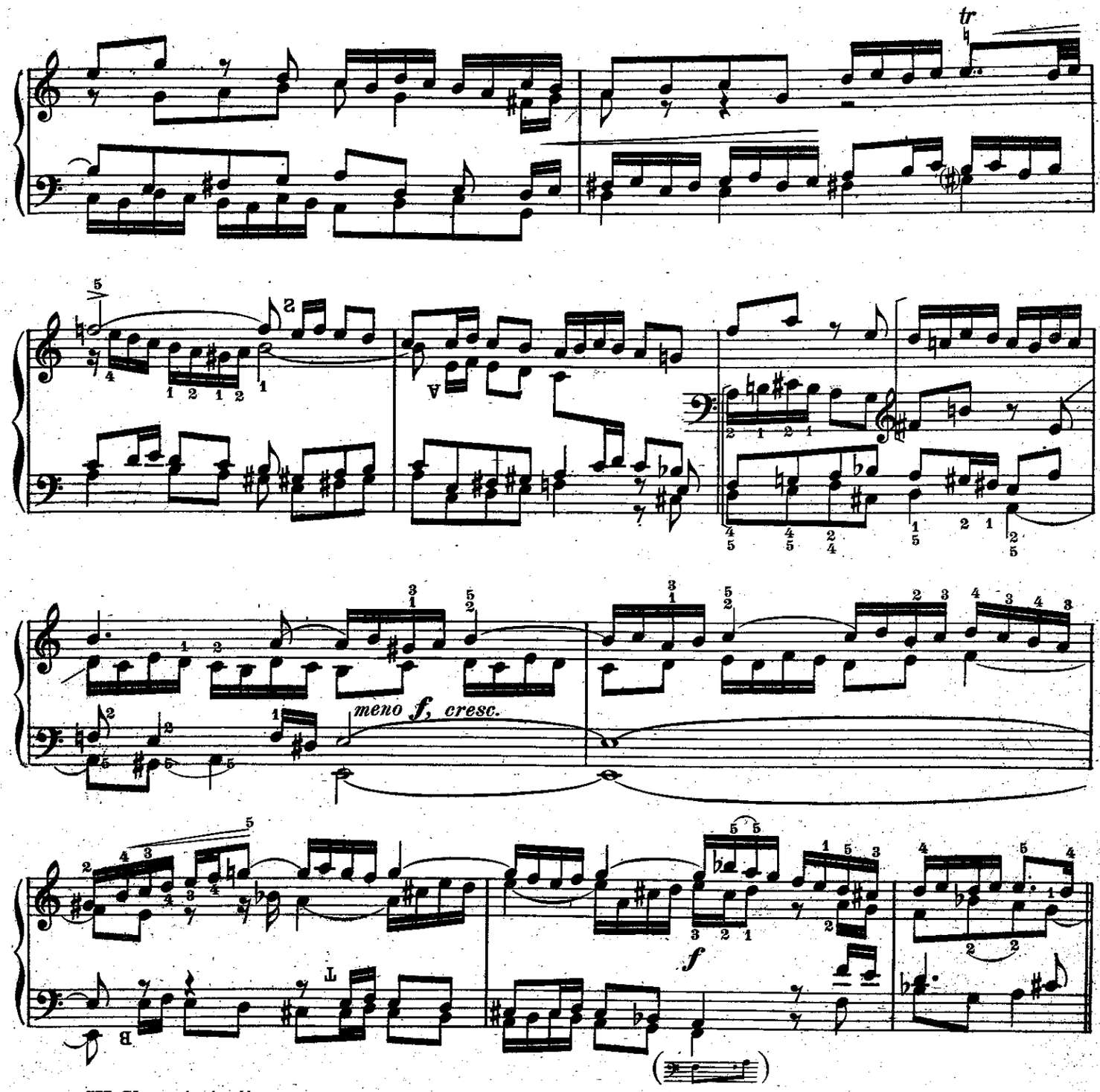


IIB Stretto.

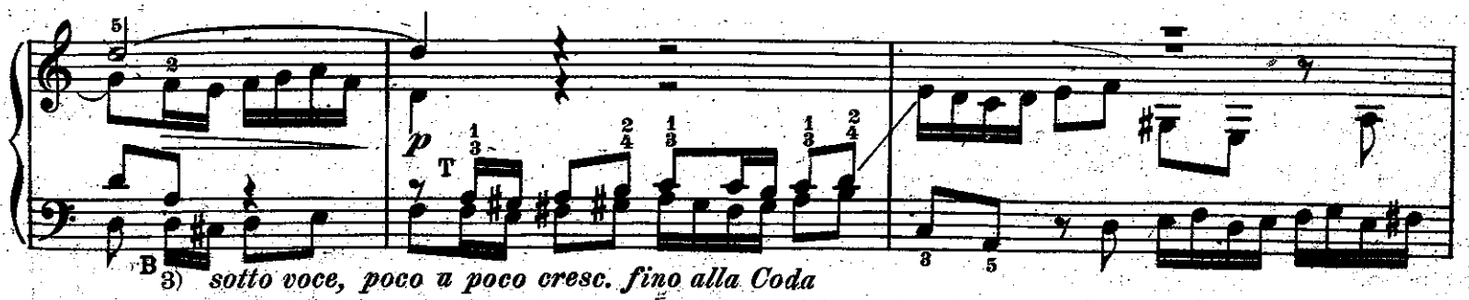



A
B
(S)
poco dimin.

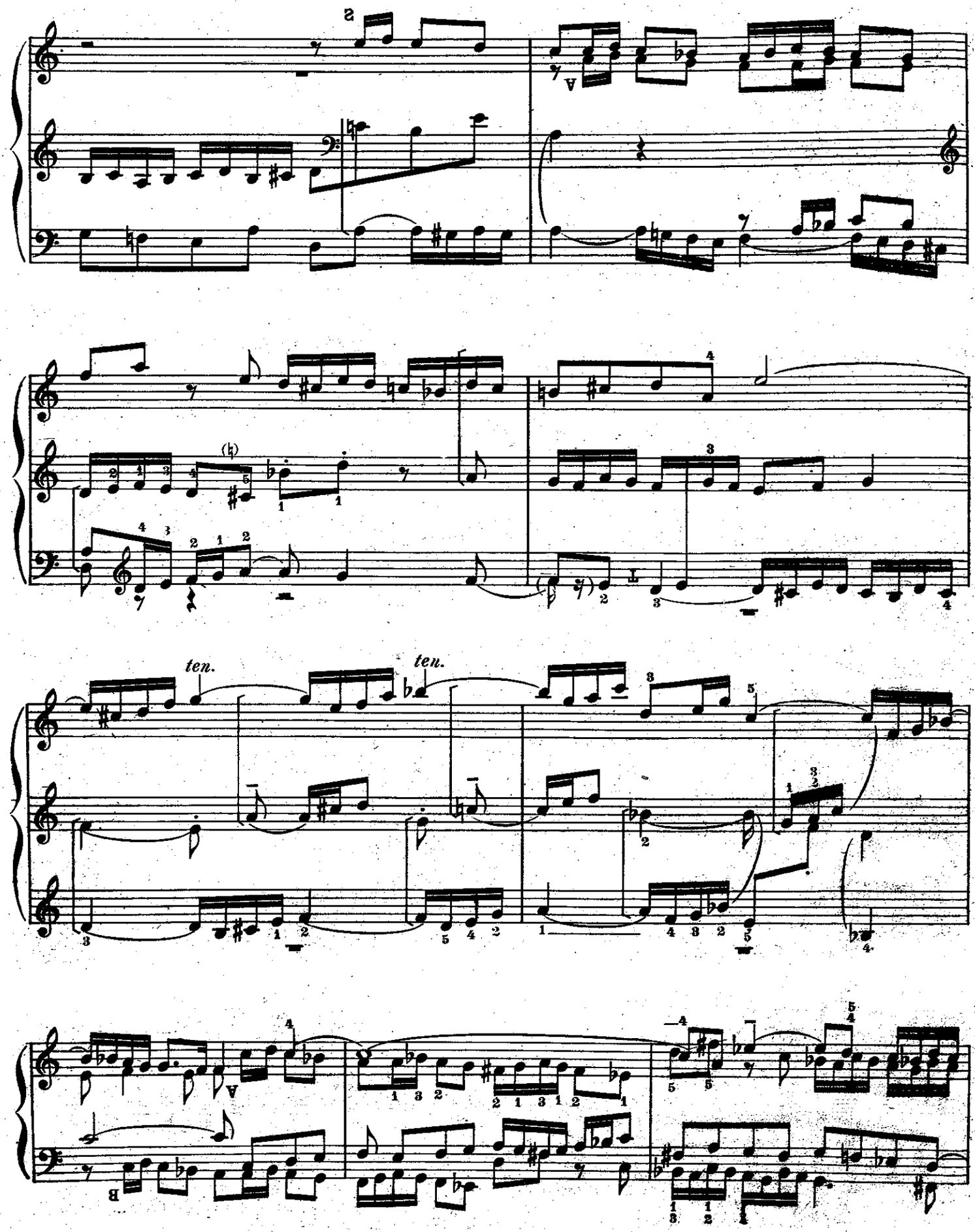

più f
cresc.
S
B
T
A
IIc Stretto.
in contrary motion.
ten.
L
ten.
tr
tr
2
8

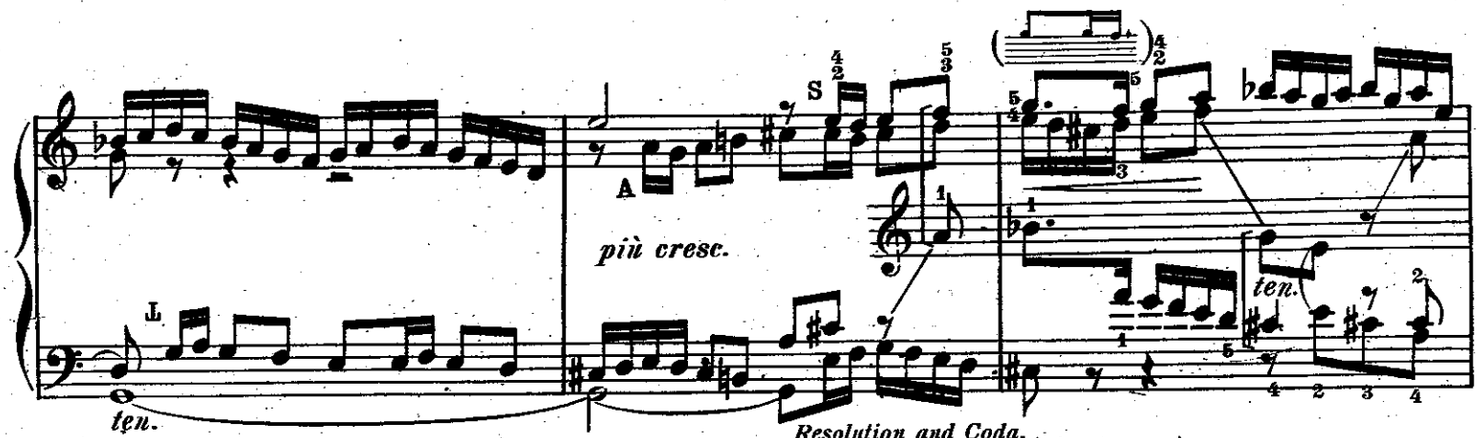


III. Closest stretto.

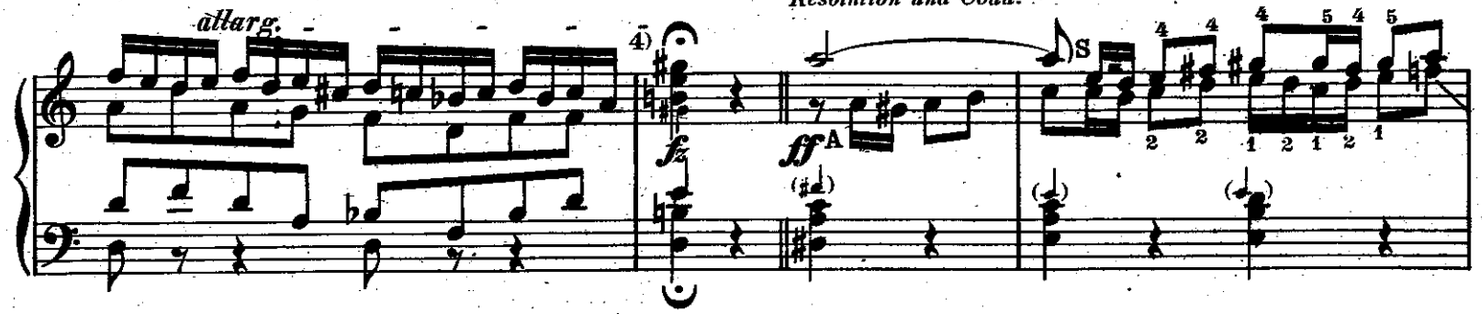


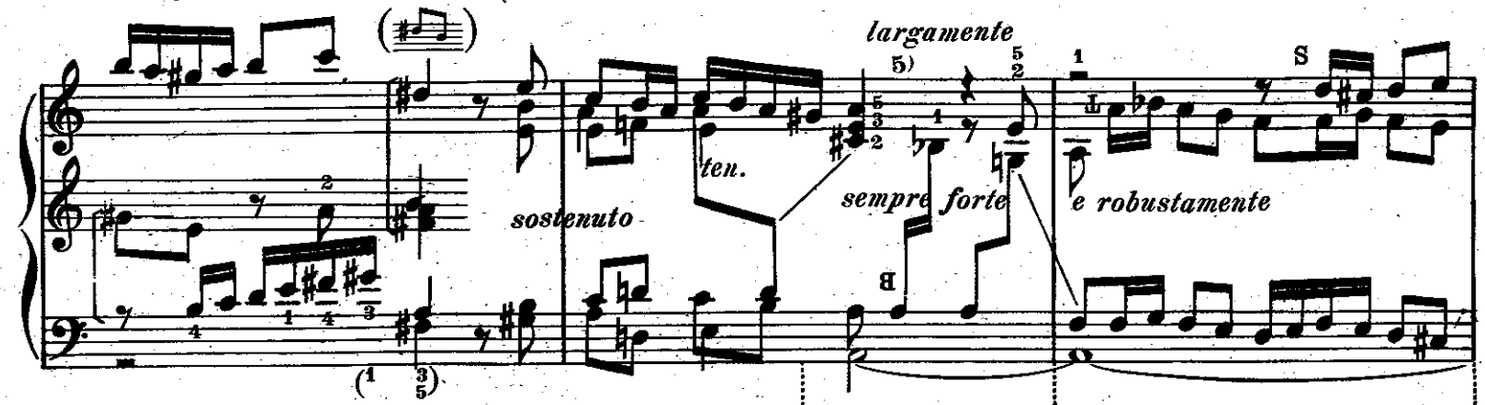
3) The stretto beginning here really shows a contrapuntal intensification, inasmuch as the imitation in the second part contains, at the same time, the Dominant answer to the first (canon at the twelfth), and also because the next stretto between soprano and alto (in the inversion) enters before the former one is finished.


ten.
ten.

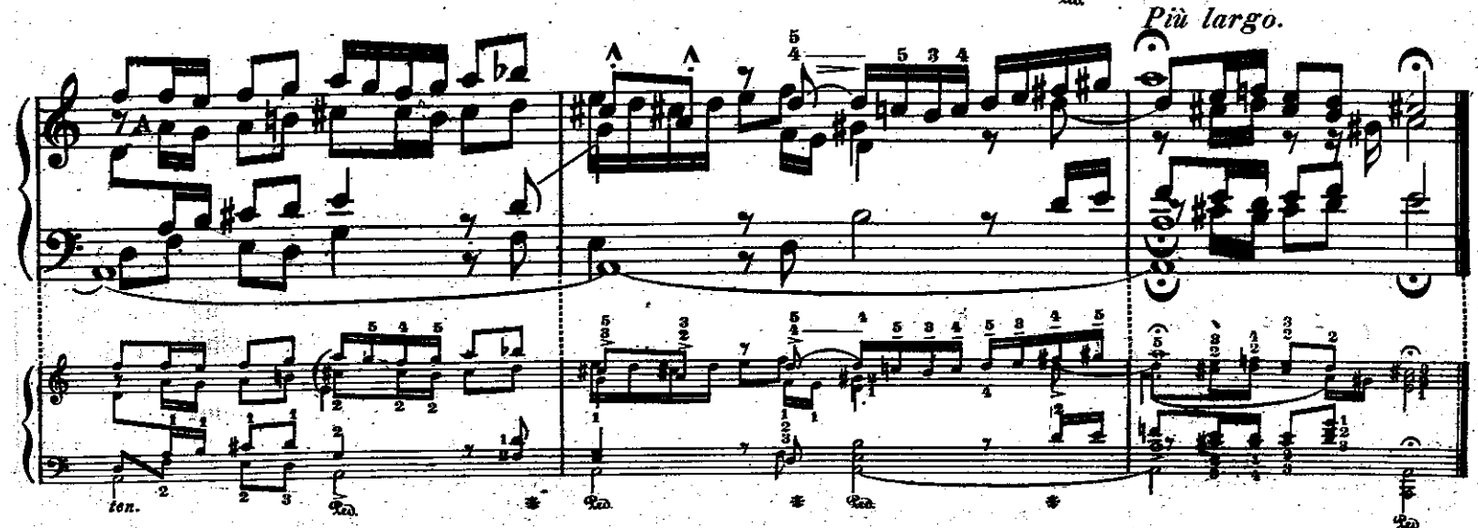


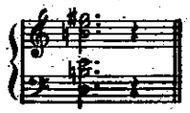
Resolution and Coda.





Modern rendering of the organ-point:



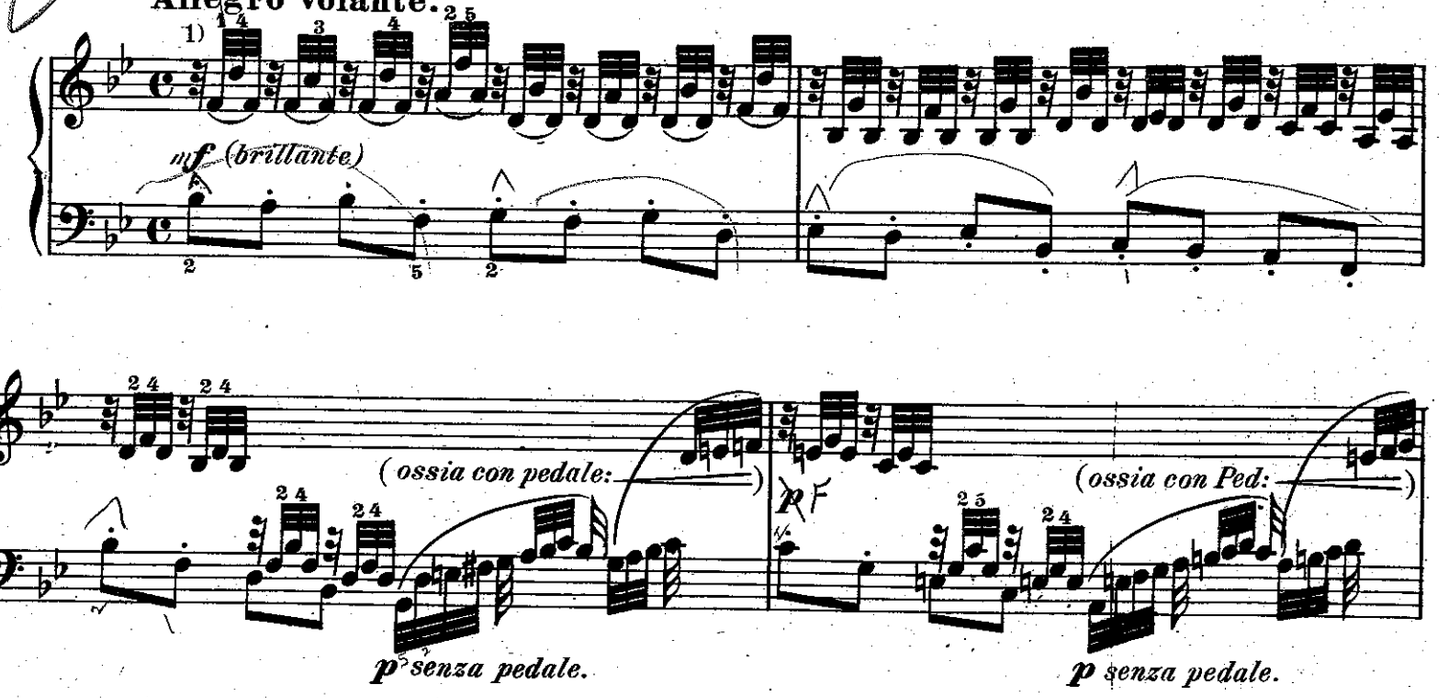
4) **Fermata:** 

5) **Stretti between bass and tenor in contrary motion, then between soprano and alto in direct motion. The organ-point is treated like a free pedal-part.**

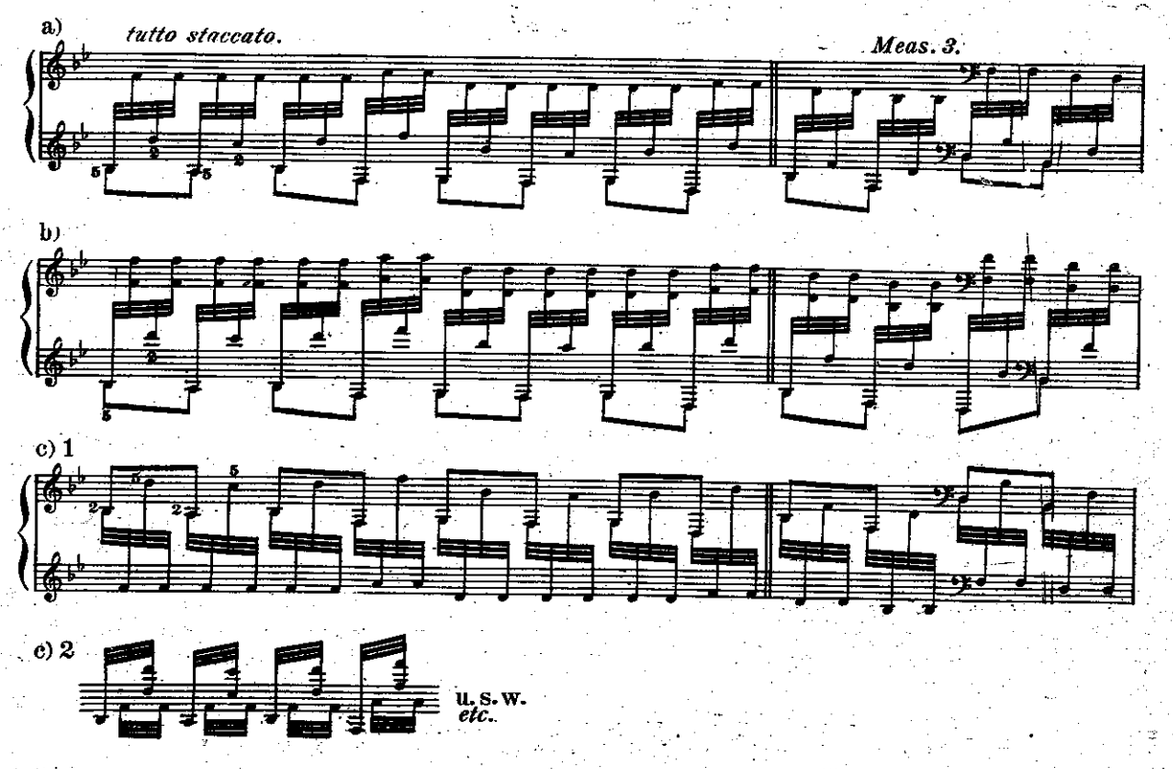
Trill Broken

Prelude XXI. (Toccata) NB.)

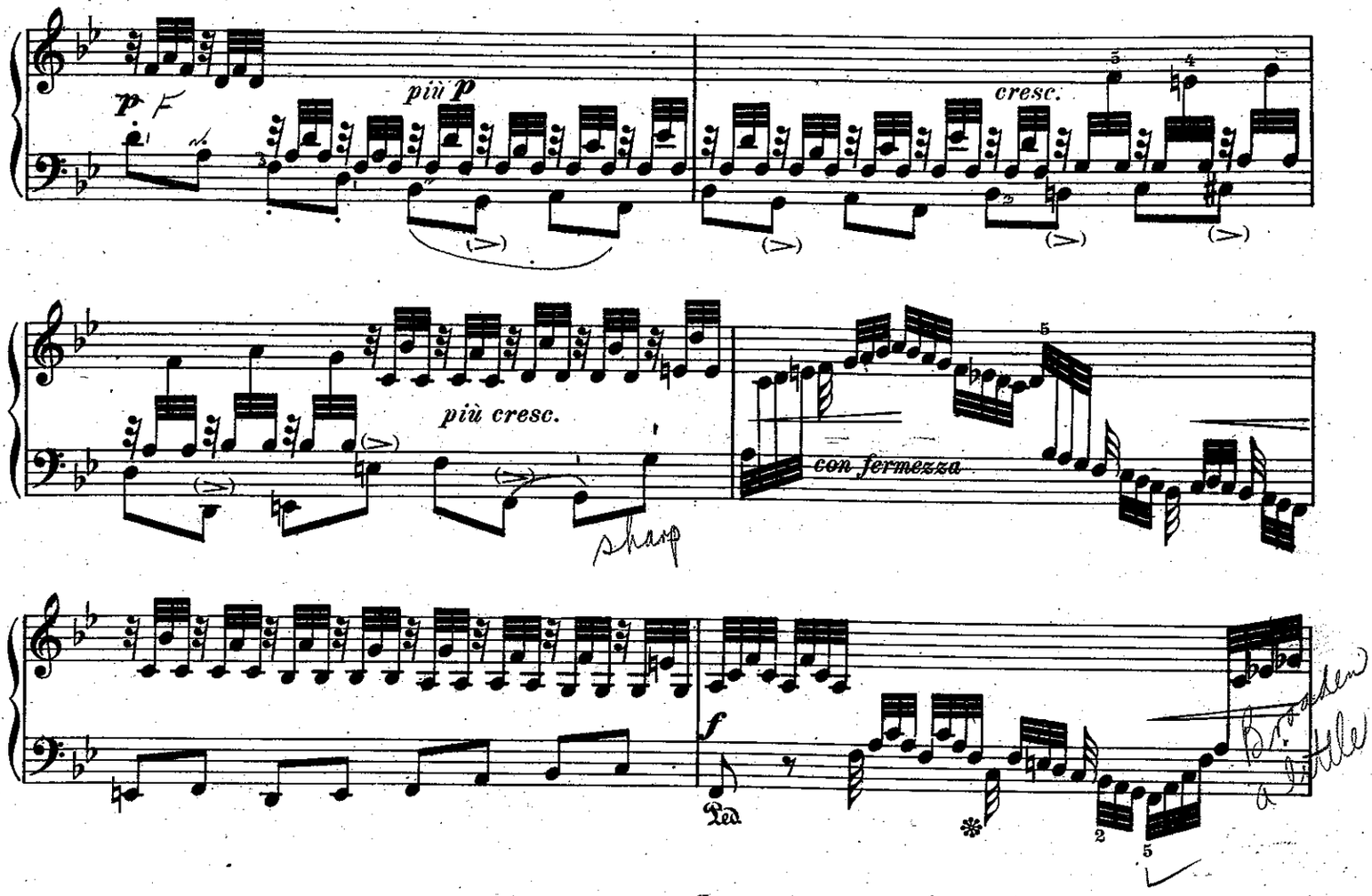
Allegro volante.



1) This figure gives a foundation for exercises in wide leaps. At Bach's time, leaps were regarded as feats of *bravura;* they are, for instance, a prominent feature in the Scarlatti technic. We recommend the study of a few of this master's sonatas in connection with the following variants:

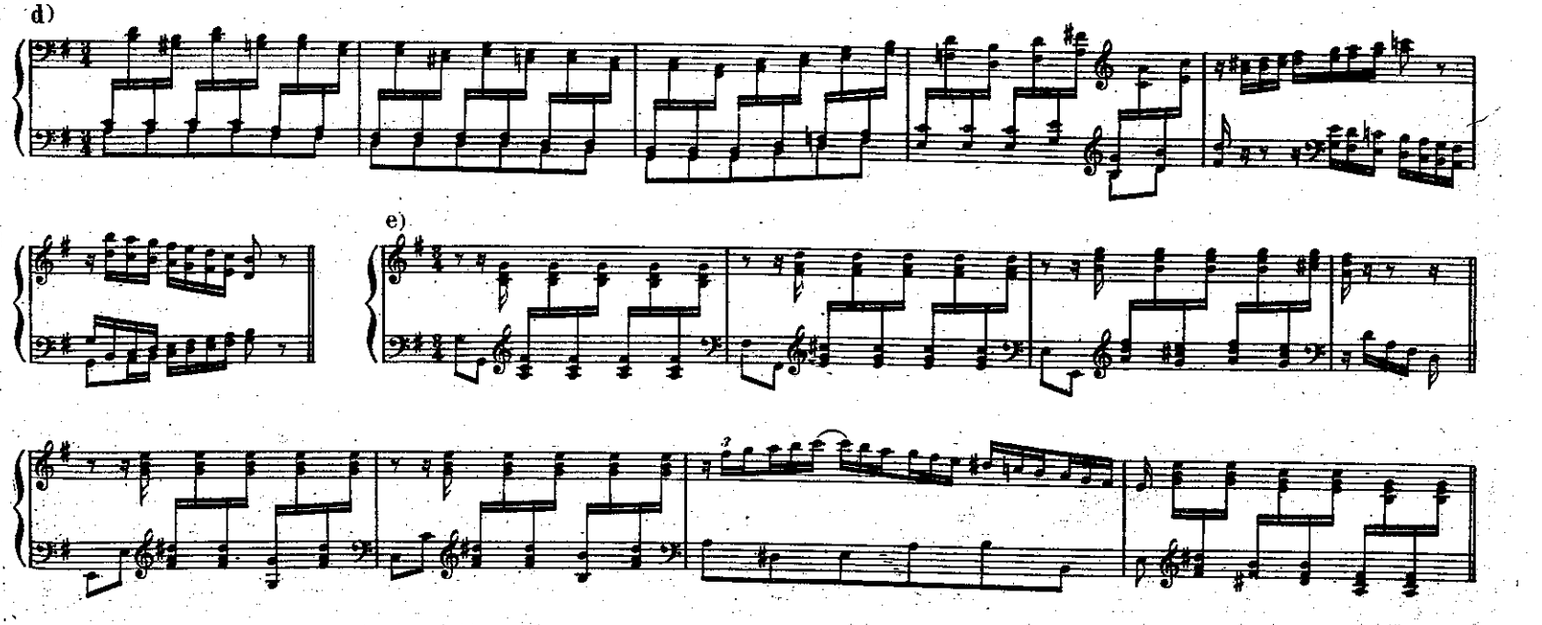


We have repeatedly employed this mode of notation (which divides the figures into anticipating and after-striking notes for both hands alternately), e. g., in the variations to the Preludes in C minor, C♯, and the Fugue in G. — Since Liszt gave this style of technique a novel tone, by an intended imitation of the cymbals, it has taken on a very modern sound — so much so, indeed, that it might seem a mistake to bring it up in connection with Bach. Its origin, however, is earlier, as it goes back to Bach, and has its root in the clavichord with double manual. In com-



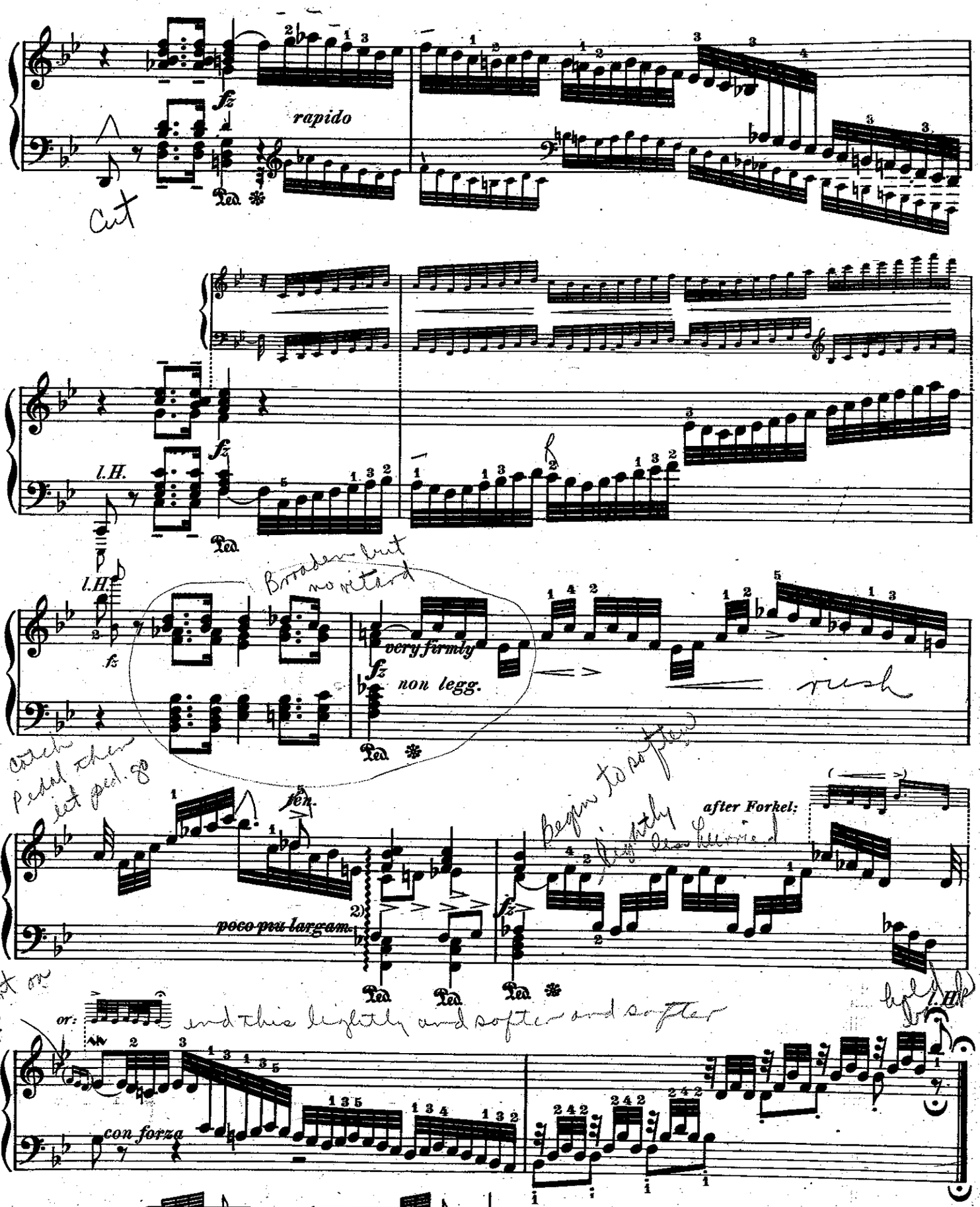
positions written by Bach for that instrument, passages of this kind are to be found. Although we no longer have a double manual, we have learned to play such passages on a single one. The following examples, from Bach's "30 Variations", are adduced in proof of the above.

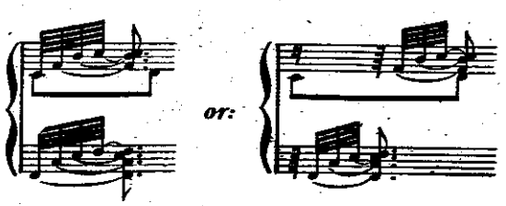
d)



e)

Even the cross-fingerings peculiar to the notation for double manual, can (with slight alterations) be executed on our pianos; any lack of smoothness which may be noticeable, is attributable to a want of practice in this style. Do not neglect to try the master's "30 Variations" (in G), which have a strong leaning to this technic; they broaden the intellectual and technical faculties.



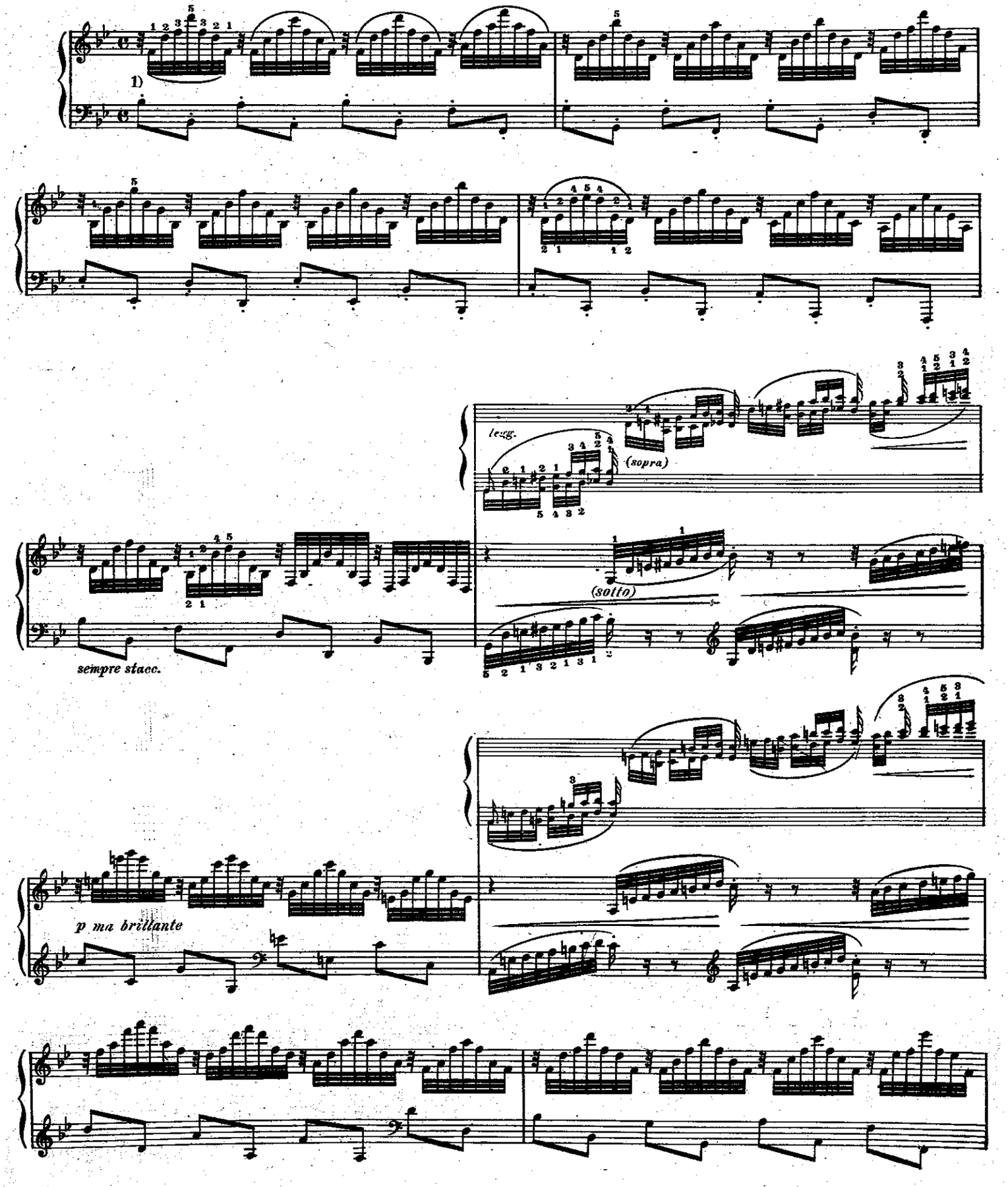
Execution: 

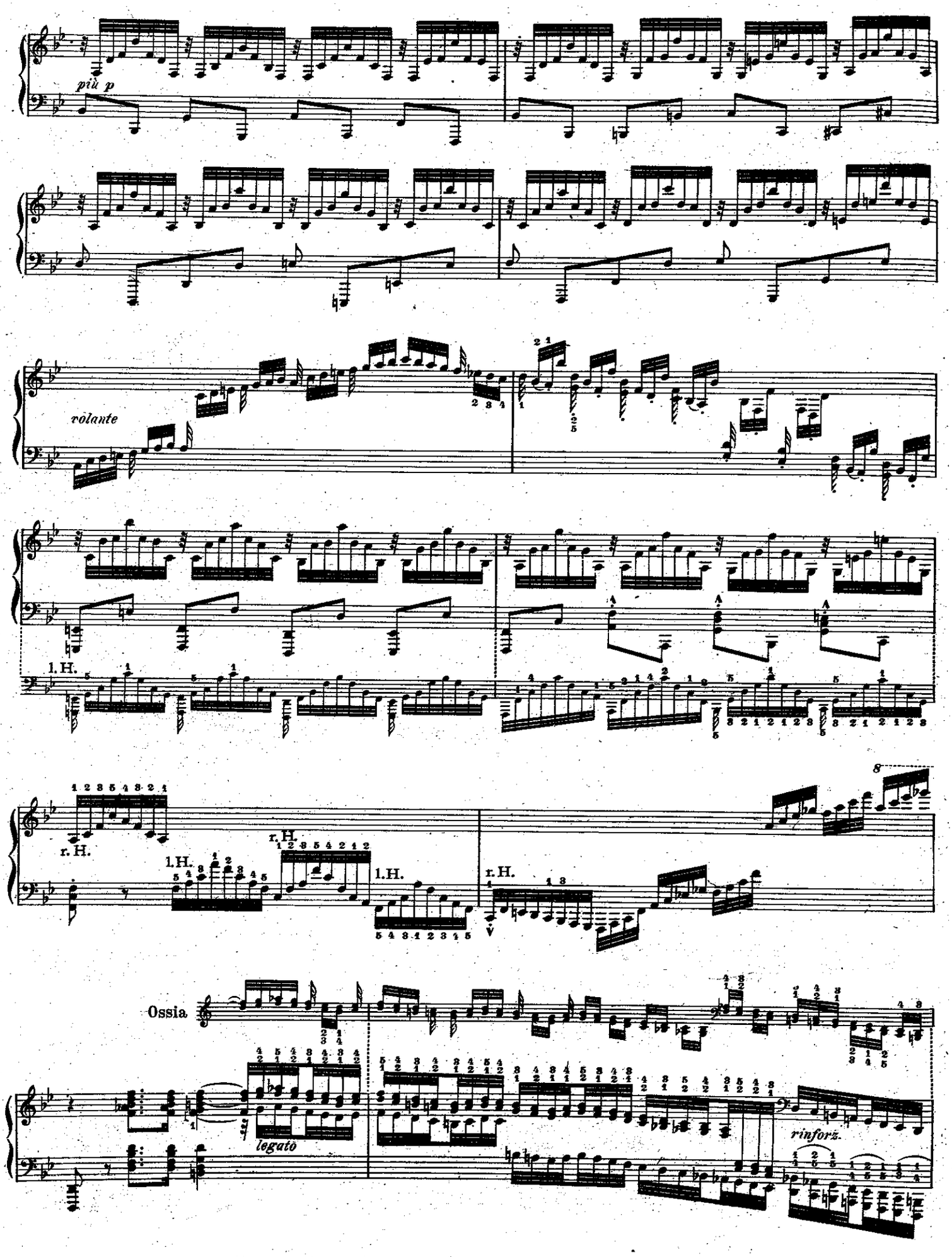
N.B. From its display of virtuosity, we call this number a "Toccata". But even virtuoso-pieces (in the Bach sense) are to be taken seriously. This one should be interpreted "playfully", yet not "frivolously".

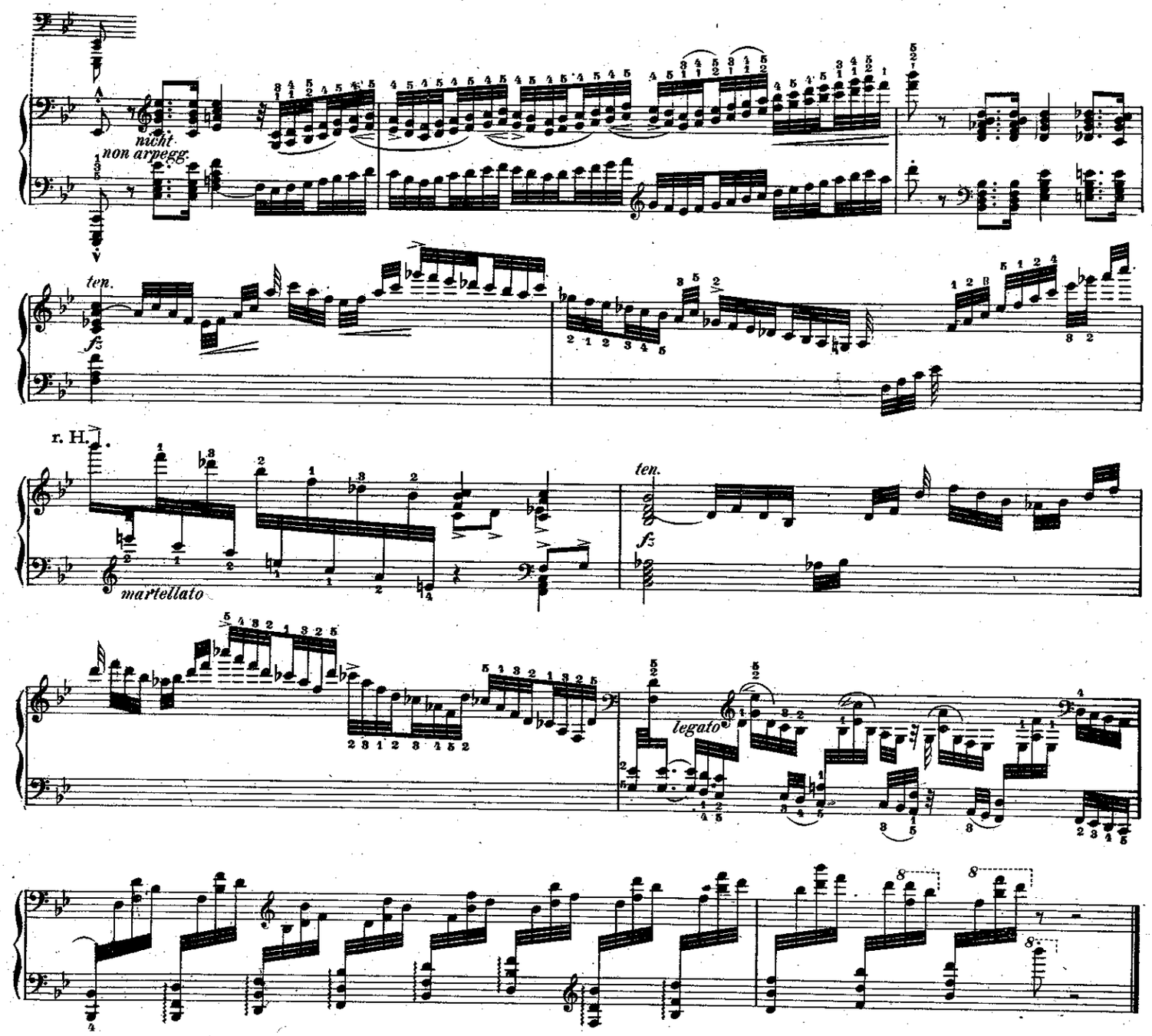
Study.

Technical Variants to Praeludium XXI.

Moderato vivace.

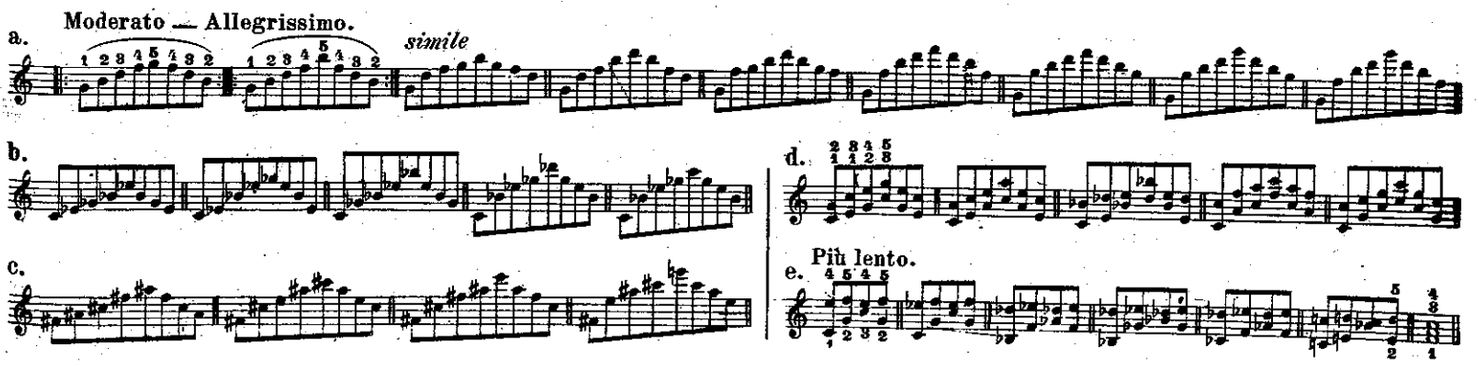



più p
volante
1. H.
r. H.
1. H.
r. H.
1. H.
r. H.
8
Ossia
legato
rinforz.



N. B. Broken chords wider than the octave, played without turning the thumb under, require a continuously fixed position of the fingers, a flexible wrist, and lightness of touch (which naturally increases with the swiftness of the movement, and must not degenerate into feebleness of tone).

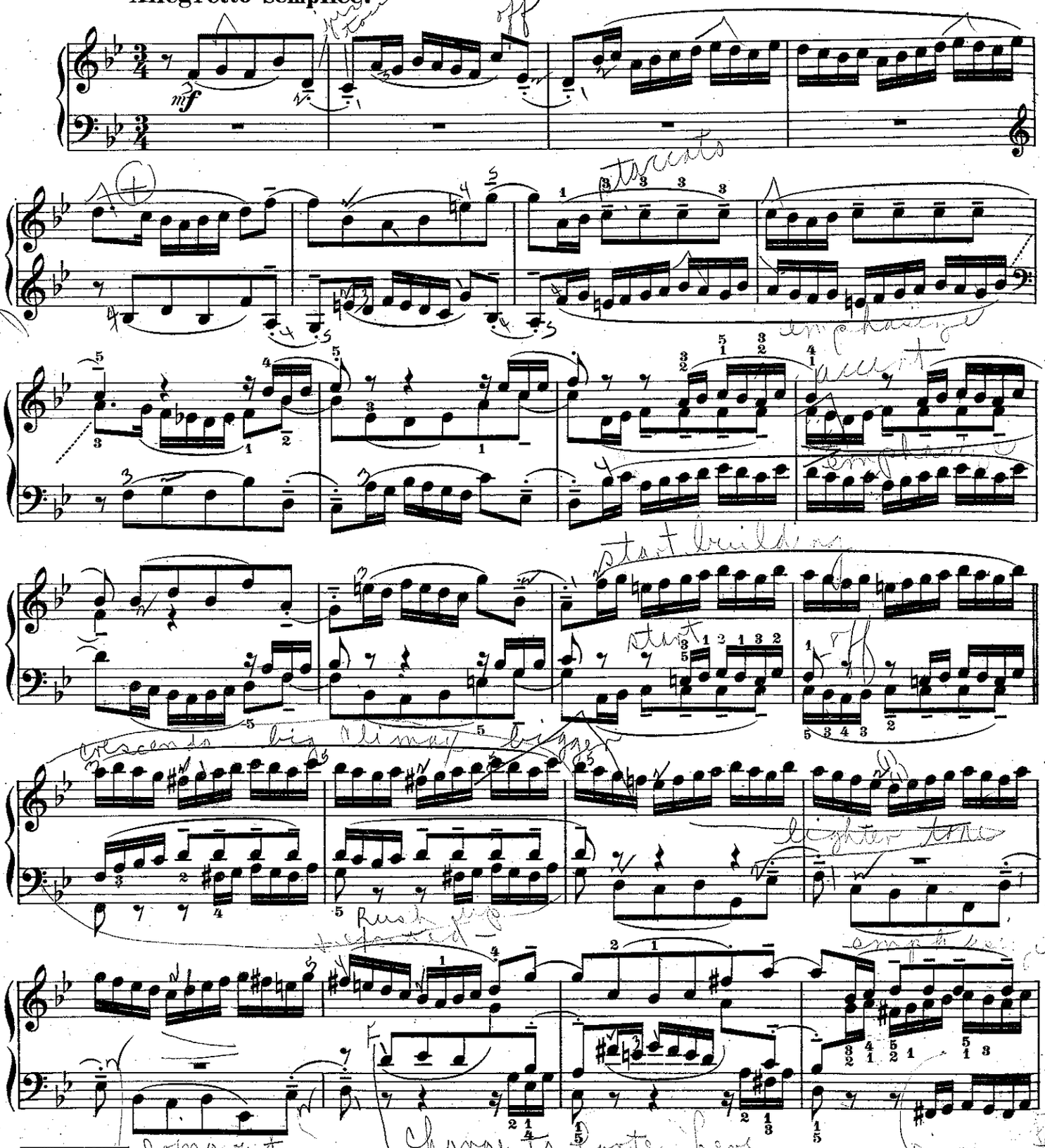
As a preliminary and companion-study to the above, the editor proposes the figures below, or similar ones, in various transpositions:



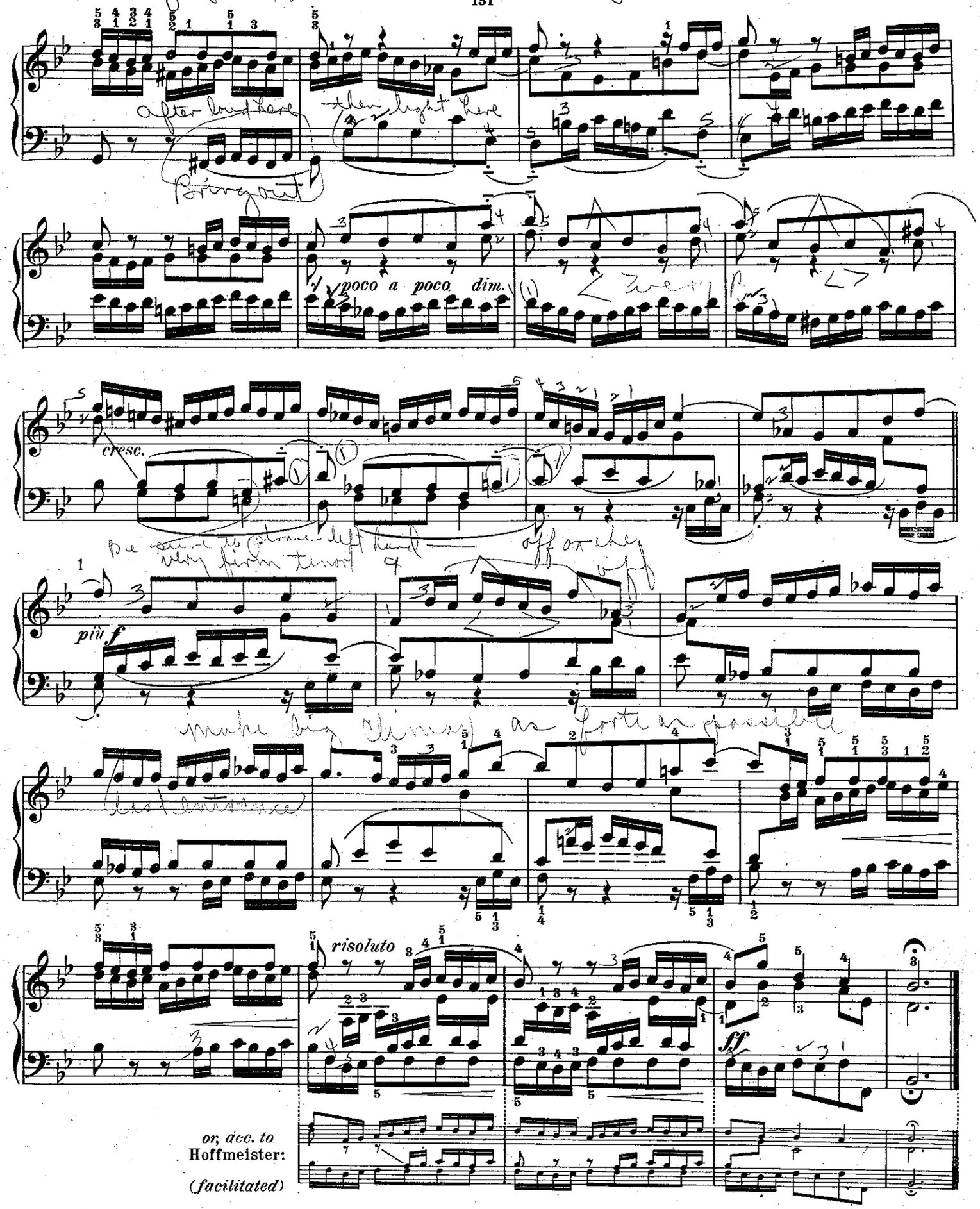
As the climax of this style of study may be mentioned Chopin's Étude op. 10, No. 11 (which we recommend to practise in ascending and descending *broken* chords), and Liszt's "Vision".

Fuga XXI, a 3.

Allegretto semplice.



N.B. This Fugue employs, strictly and exclusively, the theme and its two counter-subjects; no other motive-material is used, even transiently. Here the "development" means simply the continuous contrapuntal inversion of the three subjects. From the last measures of the theme, sequences are elaborated which fill out the episodes; series of sequences, forming the counterpoint to the above, also spring from the inversion of the first measure of the theme. Only the last five beats (the closing cadence) of the Fugue are free.



This number retains throughout an easygoing character, without intellectual elevation or depth, and still without becoming shallow; its form displays smoothness and roundness.

1) This and the following entrance of the theme – *dux* and *comes* transposed to the subdominant – belong together; we regard them as the opening of the Third Part of the Fugue.

Prelude XXII.

Andante mistico.

Molto sostenuto e con raccoglimento.

flebile, tranquillamente.

poco marc.
espress.

ten.

(poco crescendo)

poco marc.
espress.

10

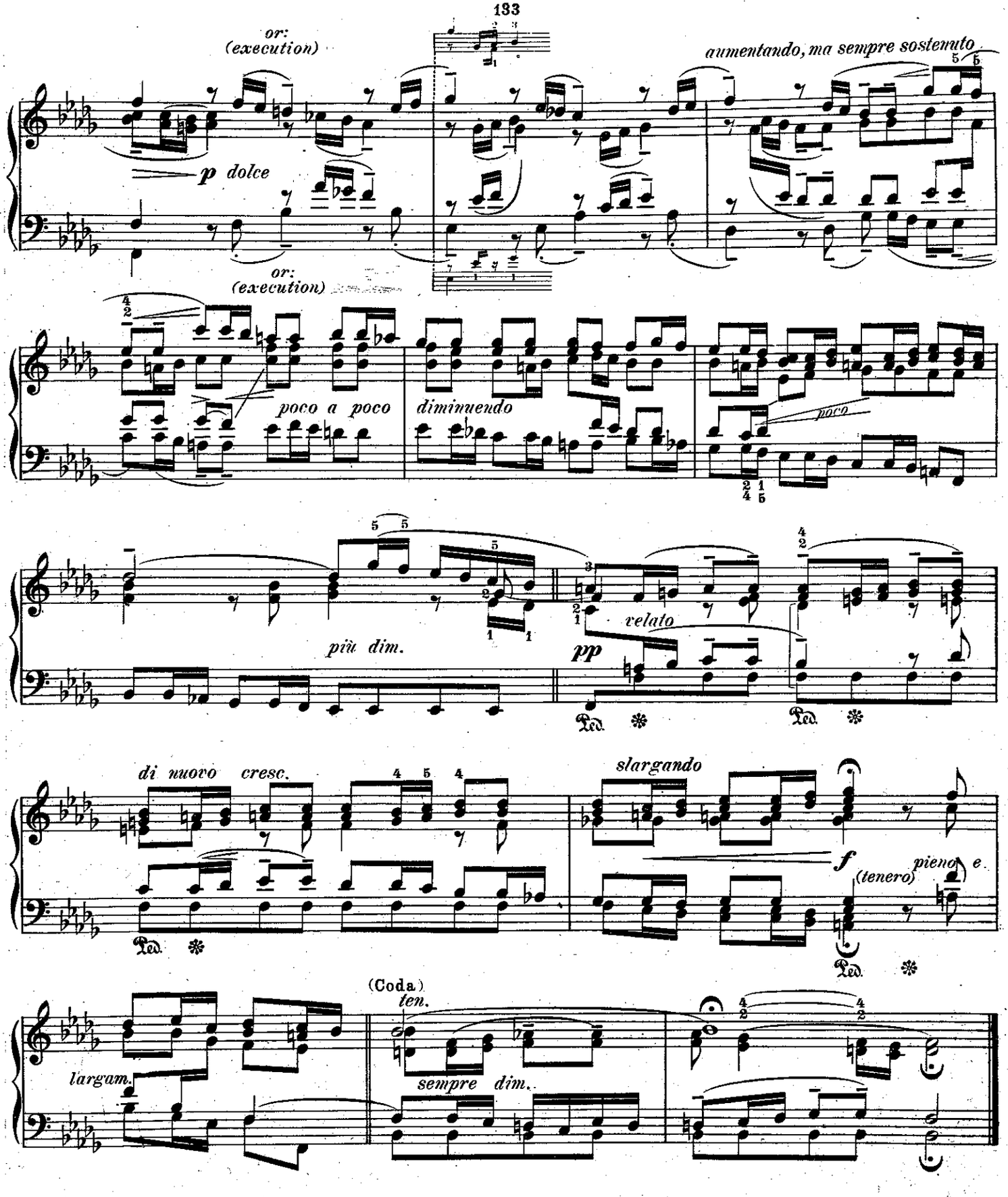
più pieno e sostenuto

12

N. B. Both the Prelude and the Fugue are in the lofty vein of those in C♯ minor and E♭ minor. While the C♯ minor Fugue awakens the conception of a mighty cathedral, the two numbers in B♭ minor may be likened to artistically wrought side-chapels— vaults in which things most precious are kept.

In the Prelude, we note particularly the perfection of form; nor can we refrain from giving an outline of the salient points.

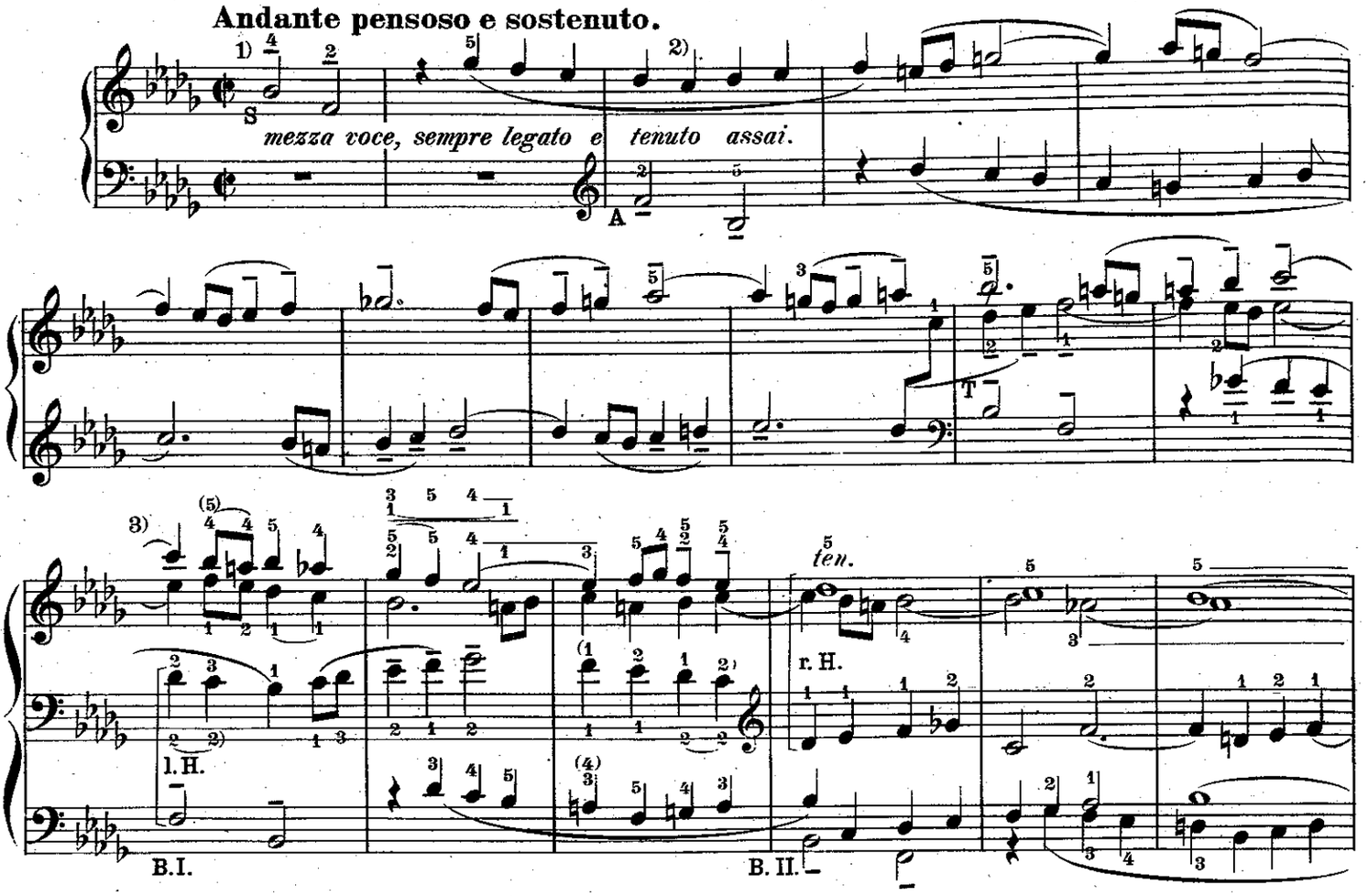
The theme in soprano ascends stepwise over an organ-point, and is freely imitated by the bass in meas. 3 and 4. An episode of 2½ measures leads back again, so to speak, to the beginning. The soprano resumes the theme, but this time descending stepwise, and modulating; in meas. 10 it is imitated by the alto (as before by the bass). Meas. 12 closes the First Part in the dominant key, the again ascending theme in the alto being interrupted.



What now follows is, in a certain sense, a development with the motives of the theme; it continues through 7 measures, reaching its climax exactly in the middle of the fourth. From that point the line again falls, and is arrested before an organ-point on F, upon which the theme for the last time begins to ascend. Fermata, resolution, and coda are most intimately related with the G♯ minor Prelude. — It is the extremely difficult task of the player, to hit the golden mean between severity and resignation in expression, and to invest this latter with the twilight of an unmaterial tone-color.

Fuga XXII, à 5.

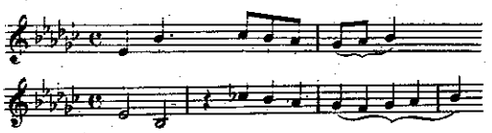
Andante pensoso e sostenuto.

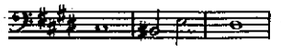


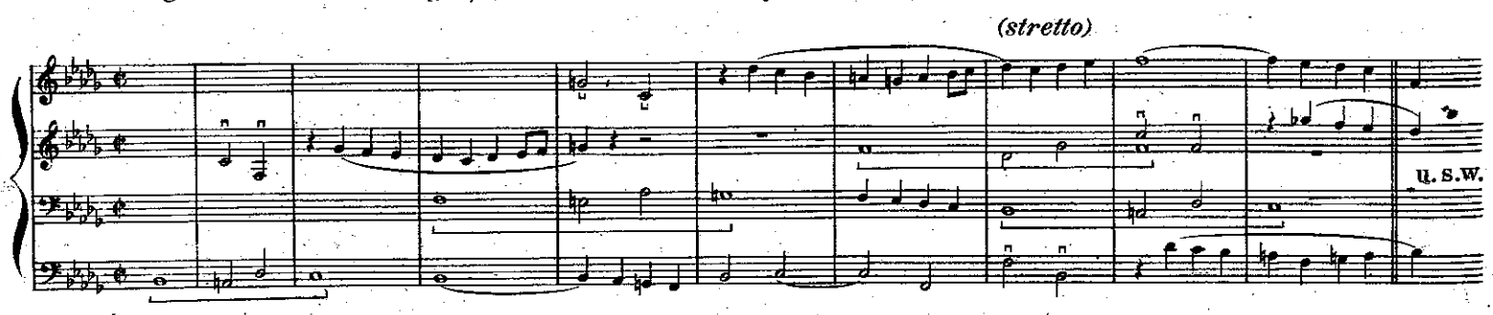
1) This Fugue is related, not only spiritually but also thematically, to the one in Eb minor. The resemblance between the themes is so evident, that — possibly for that very reason — the commentators do not specially mention it:

Fugue in Eb minor:

Fugue in Bb minor:
(transposed for comparison)

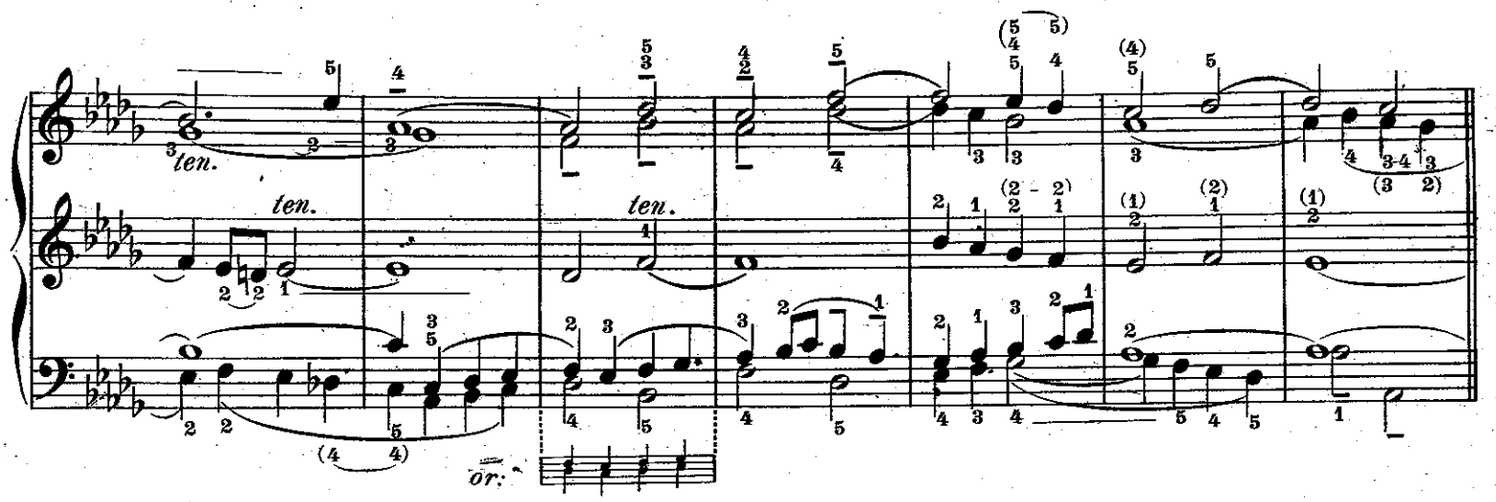


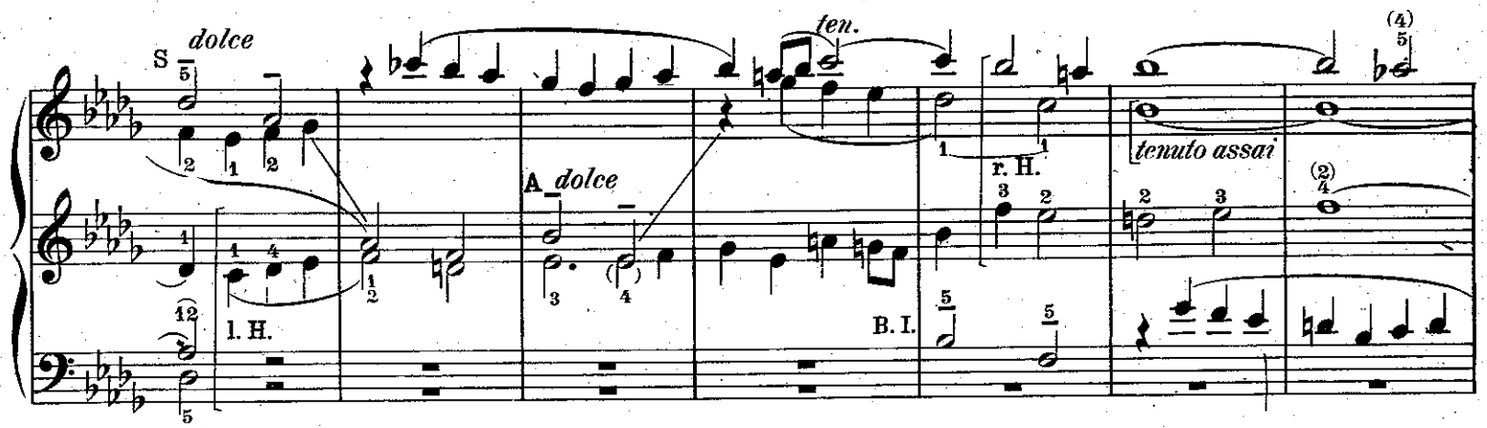
Our theme also has a certain relation to that in the C♯ minor Fugue:  these two might be blended together in a double-fugue, without much difficulty:

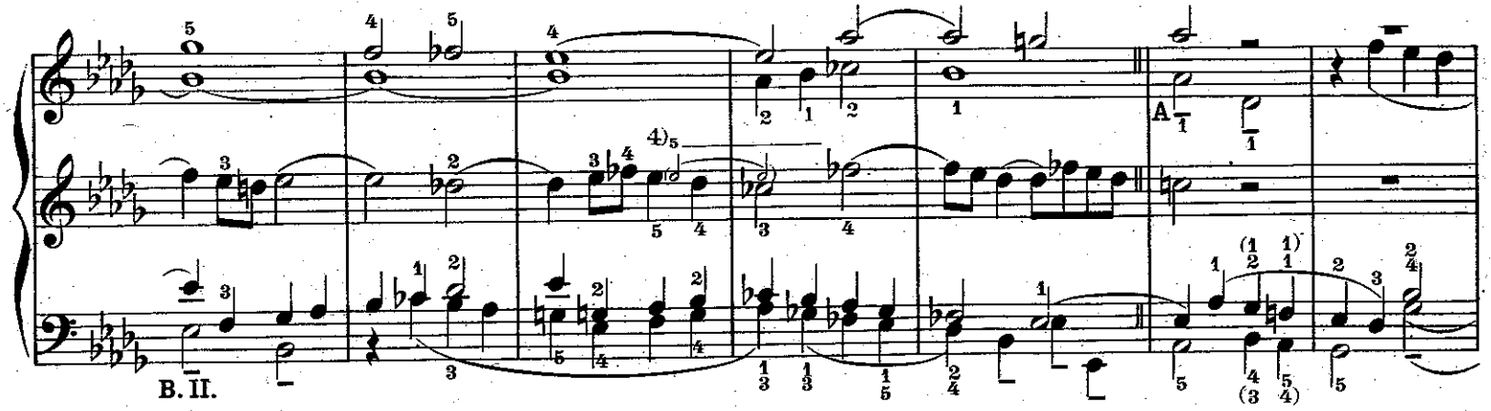


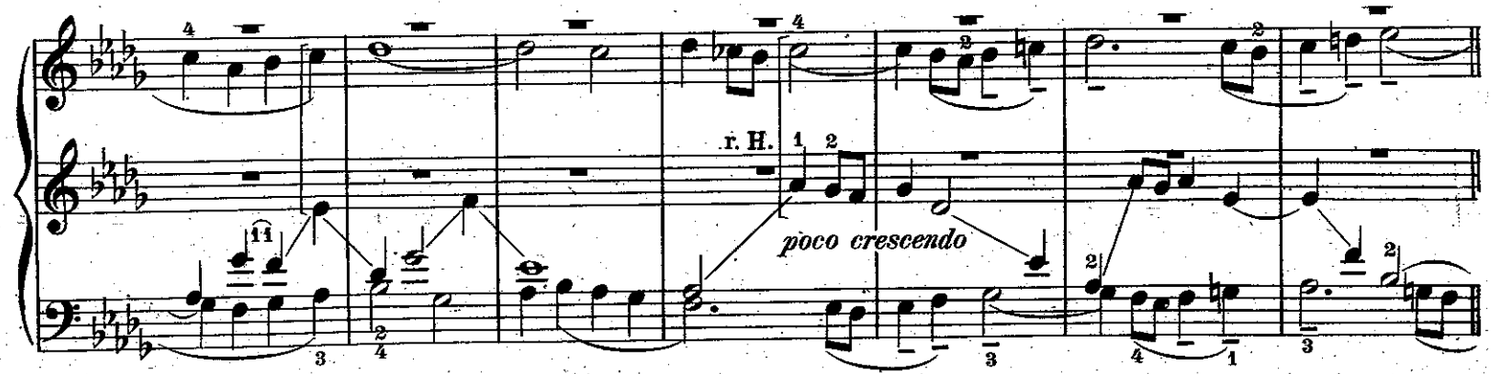
2) As regards the melody, the four next-following quarter-notes doubtless belong to the theme; contrapuntally considered, they are of subordinate rank, though the chief feature of this "after-theme" — the quarter-note movement, descending at first, and then ascending — is retained nearly throughout.

3) Without the above distribution on three staves, it would be impossible to exhibit distinctly the early and obstinate crossing between alto and tenor; by this means, too, the inner parts are rendered easily distinguishable, whereas, in all former editions and analyses, their limits were more or less indefinite.

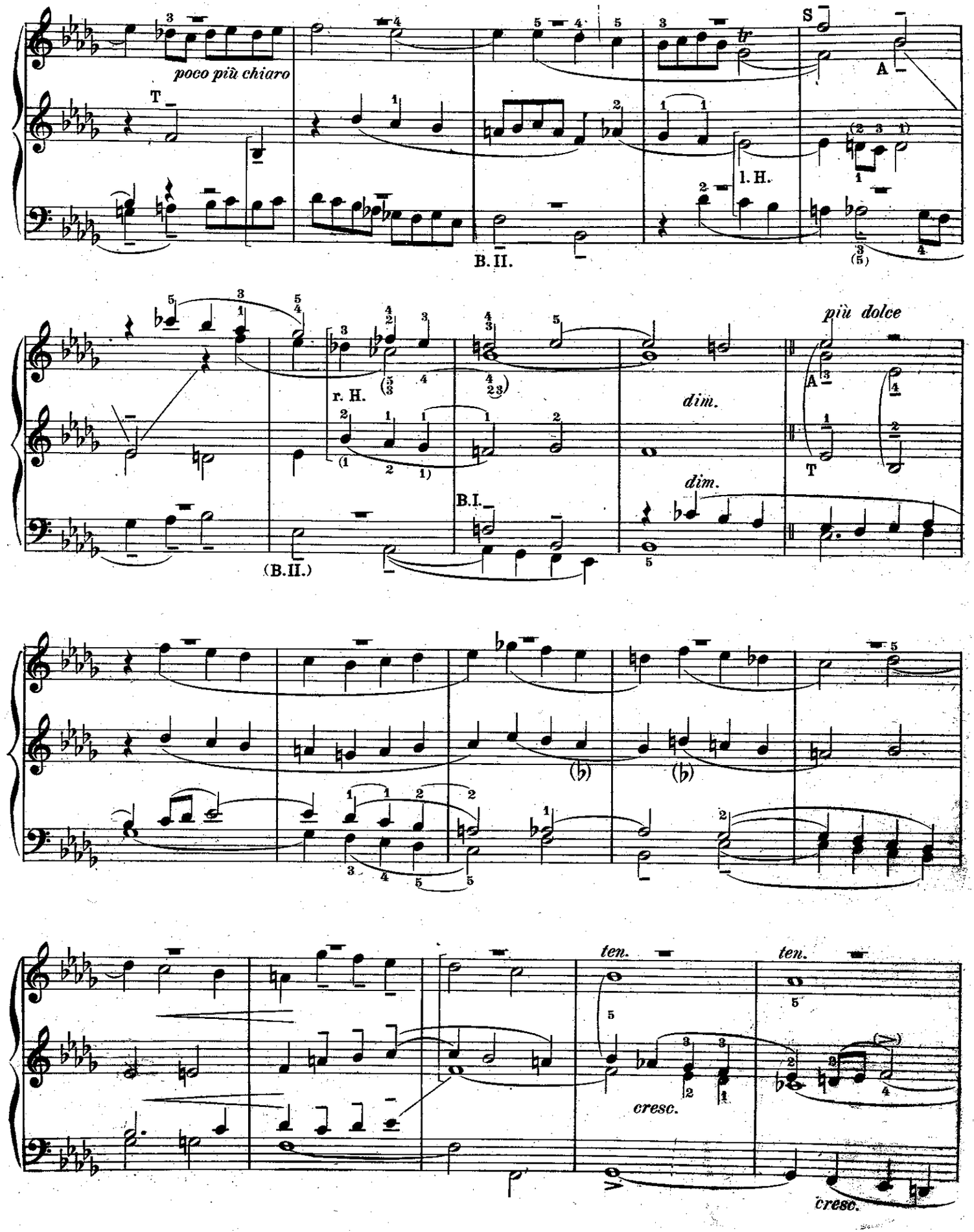


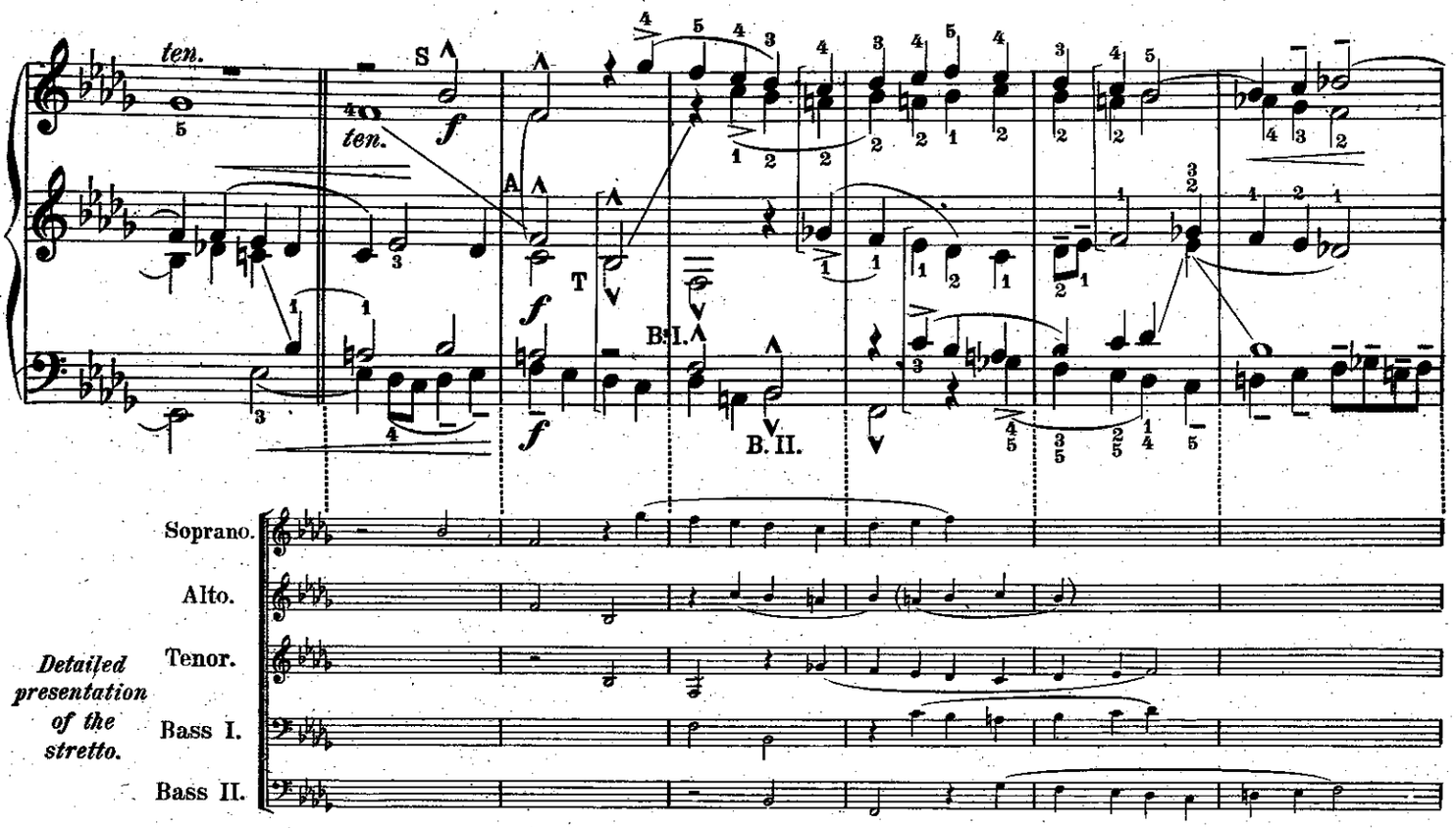




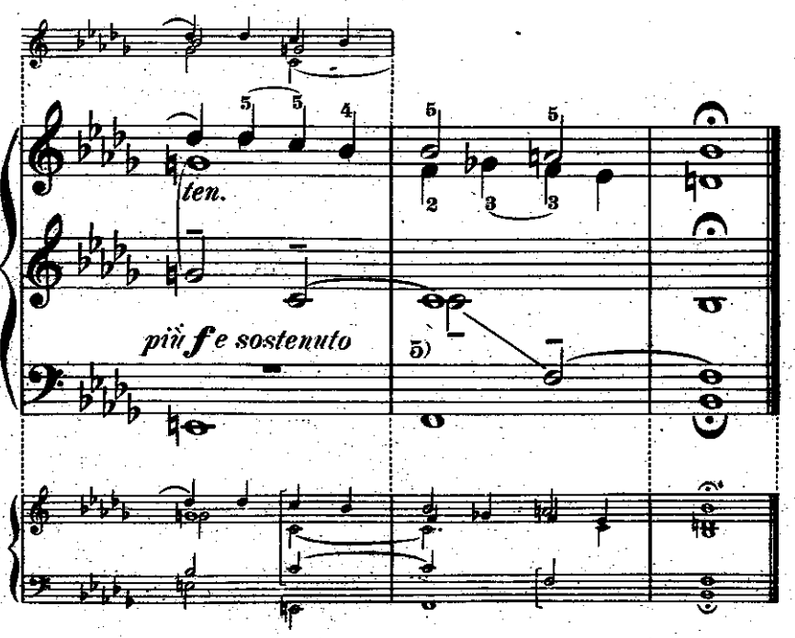


4) This Eb in the tenor is to be held 4 beats, on account of the corresponding note in the soprano.


poco più chiaro
T
S
A
l. H.
B. II.
r. H.
più dolce
dim.
dim.
B. I.
(B. II.)
ten.
ten.
cresc.
cresc.



Detailed presentation of the stretto.



(Hoffmeister)
Variant I.

(Schwenke)
Variant II.

5) This C has to be struck again, because of the reëntry of the part upon it.

N.B. The exposition and its "postlude" end with the 24th measure, in the relative key.

The development-section consists of two long and symmetrically formed divisions, each containing, in its first half, a development of the theme, and, in its second half, a single entrance of the theme followed by a somewhat extended episode. The second division of the development-section is an intensified copy of the first, the development (first half) being enriched by two stretti, while the single theme-entrance (second half) appears in two parts together, and the following episode is written in four parts instead of three.

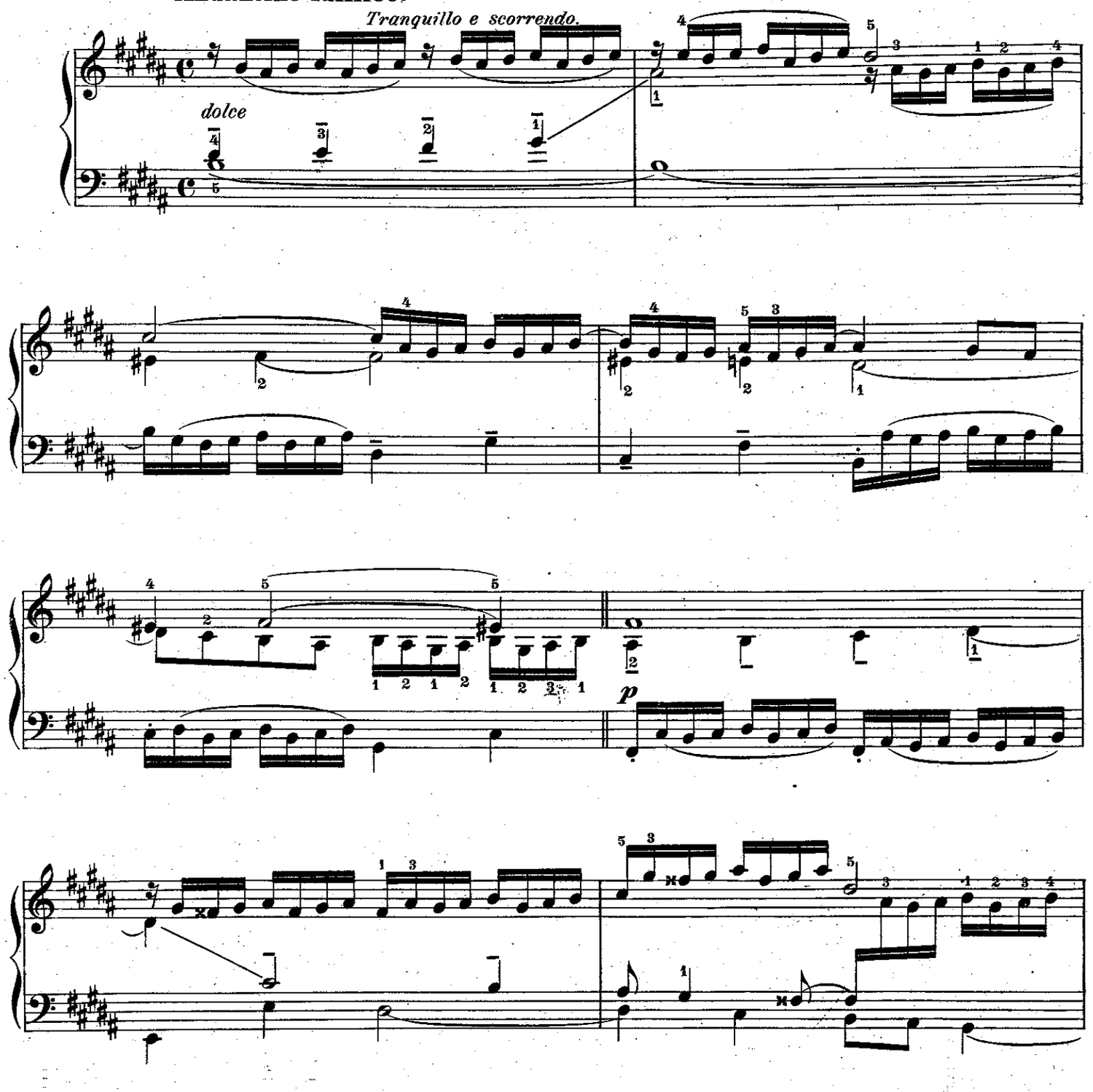
In the Third Part, a certain lack of breath is fully made up for by profundity (the extremely close 5-part stretto).

Prelude XXIII.[N.B.]

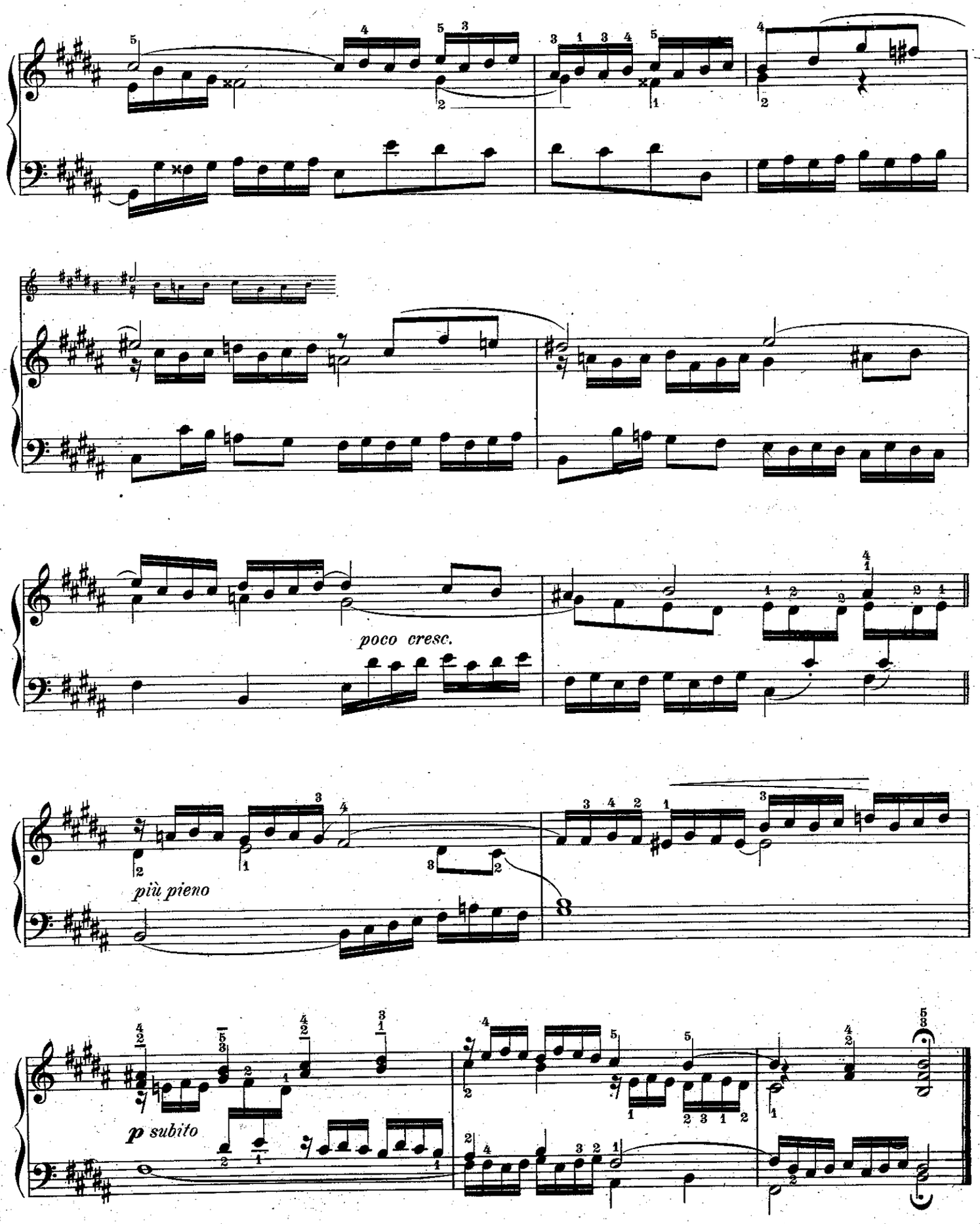
Andantino idillico.

Tranquillo e scorrendo.

dolce

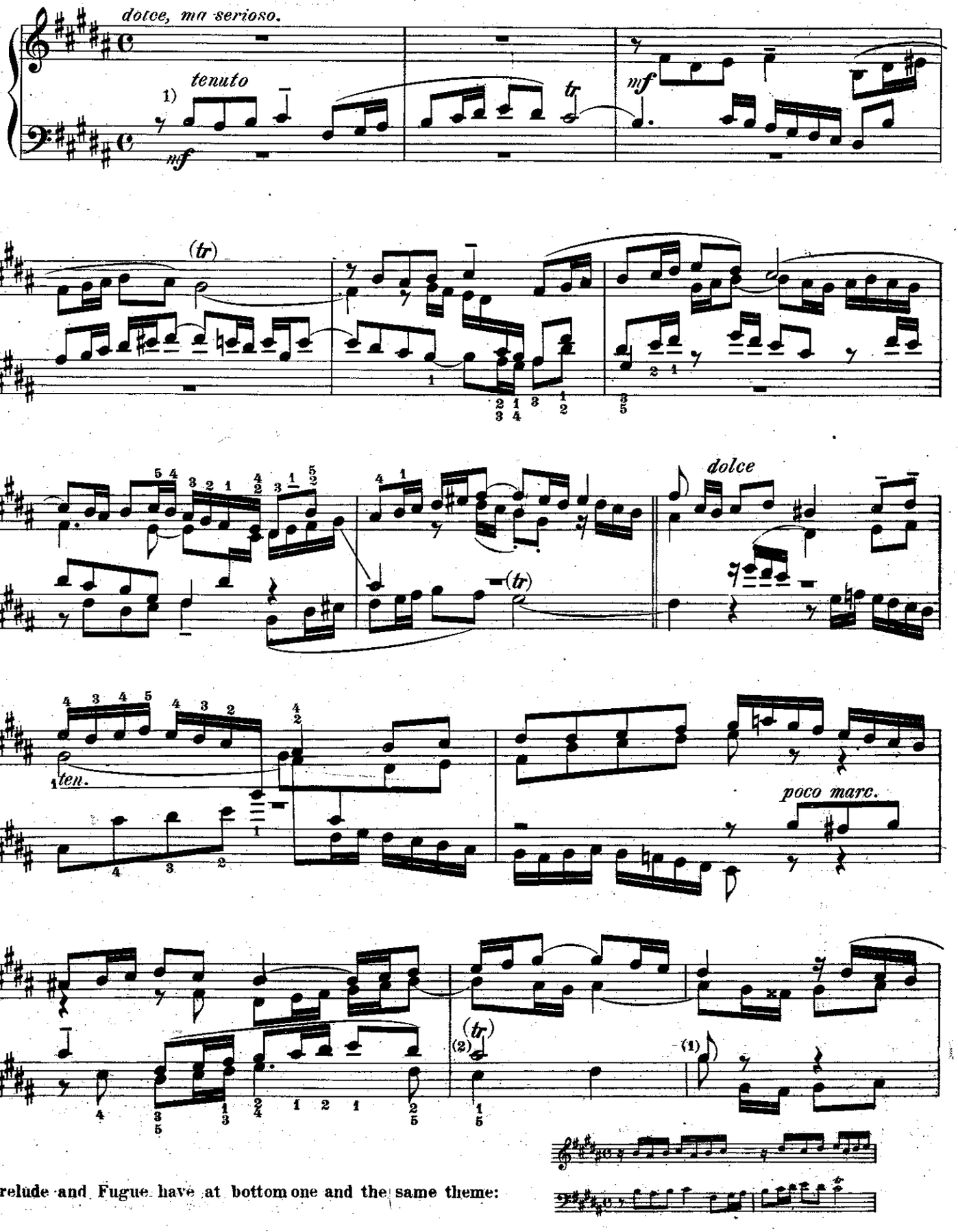


N.B. This might well be termed a "Study in Tone and Mood". In the first respect, the player should strive to develop a tender touch, taking the tones of the soft wood-wind for his model, and thus enveloping the tone-weft in a quiet half-light. — Do not disturb the unity of mood by a "forcedly musical" emphasizing of the imitations, which take only a subordinate rôle here.

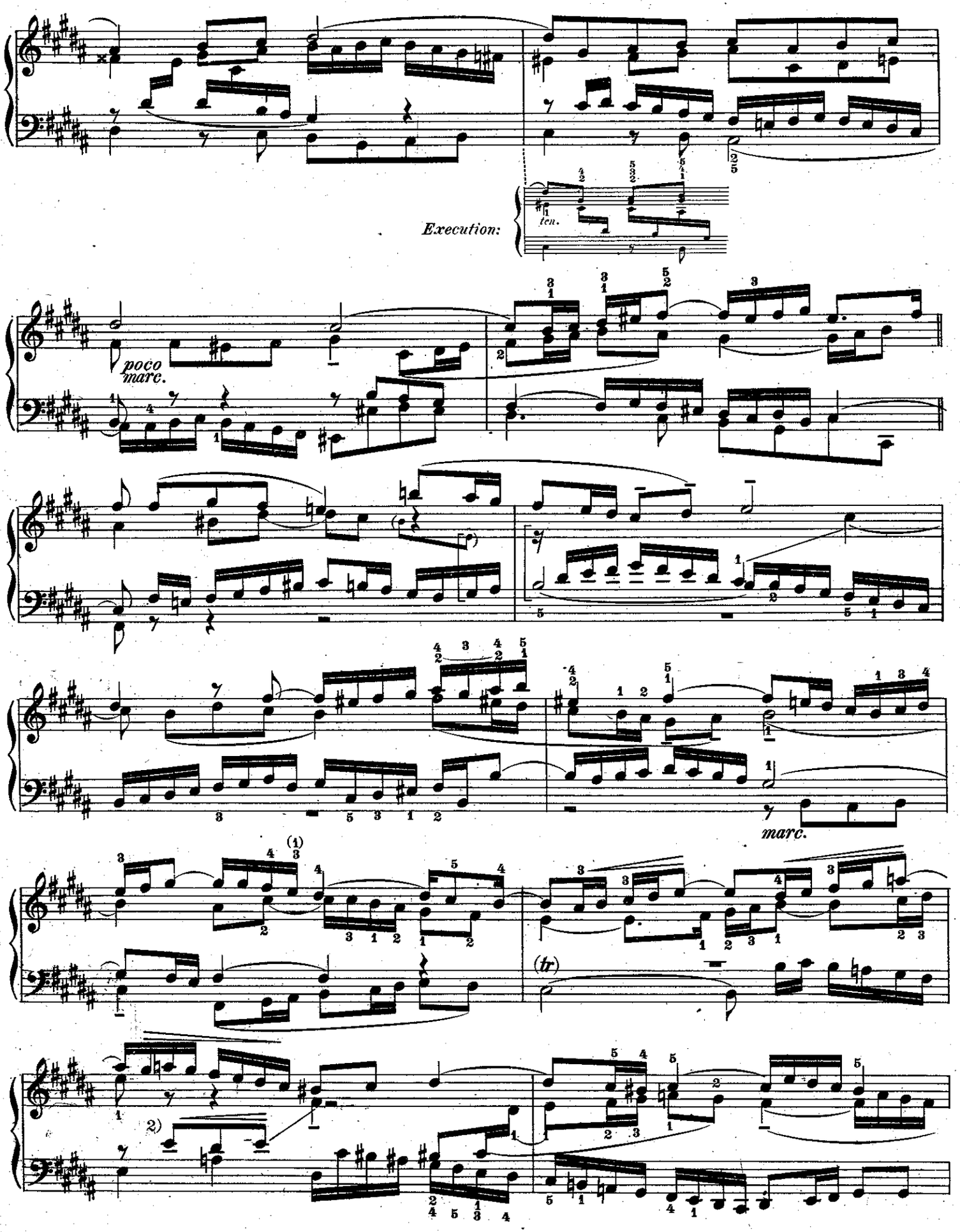

poco cresc.
più pieno
p subito

Fuga XXIII, à 4.

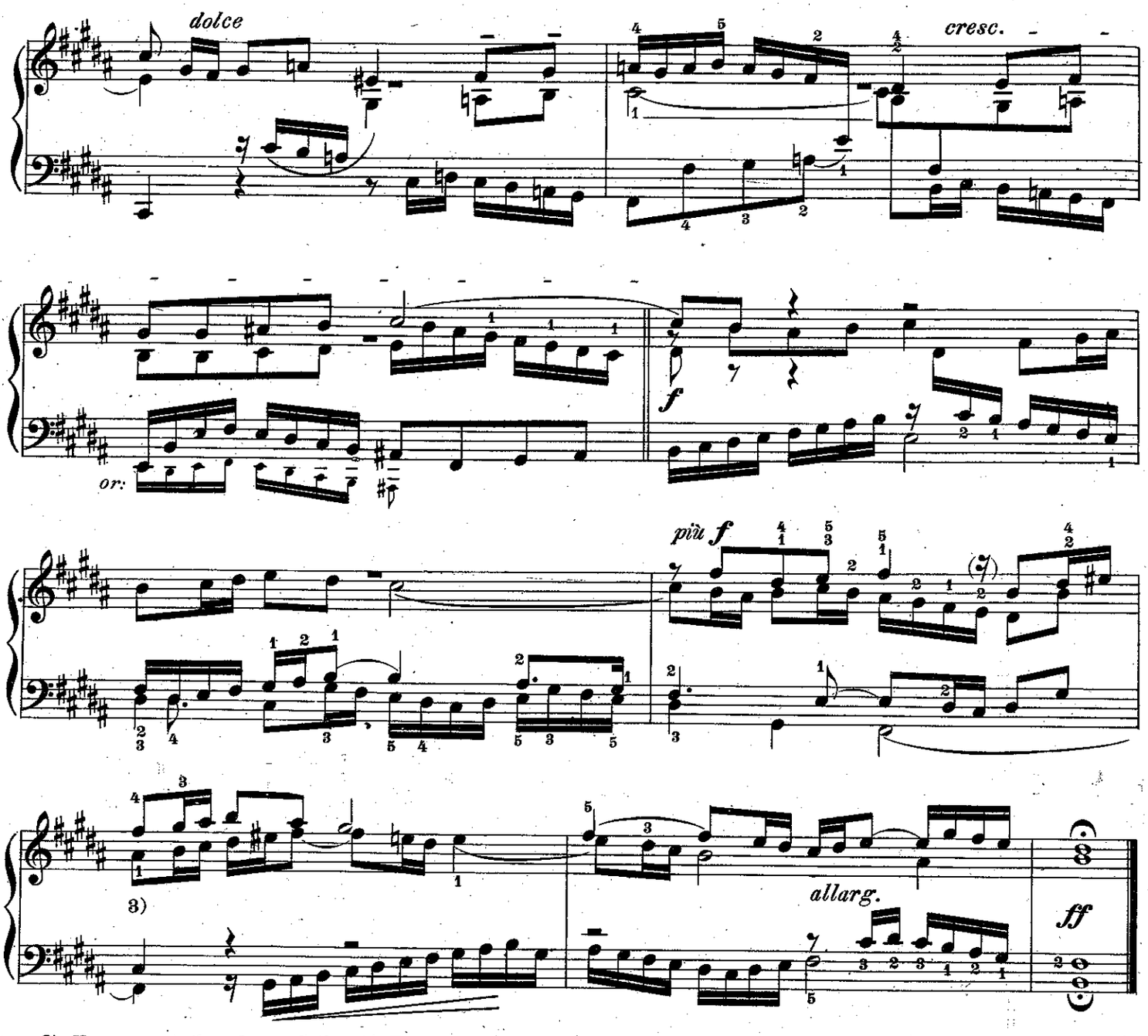
Poco Andante.



1) Prelude and Fugue have at bottom one and the same theme:

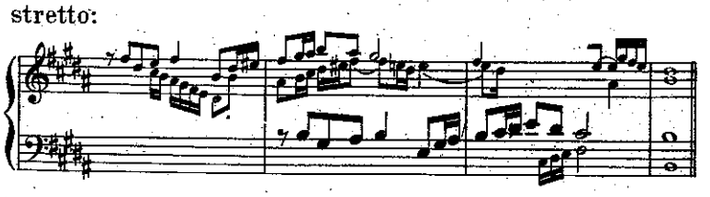


2) The position of the theme answers here to the subdominant key; but its harmony is that of C♯ minor.



3) Here, as at the close of the A♭ Fugue, the editor hears an "inner part" sounding through the harmony of the last three measures, and lending it the character of a stretto:

The idea might be written out as follows:



N. B. The exposition closes together with the theme in the fourth part. The Second Part is undeniably spiritless and slow, and of peculiar stiffness in the partial symmetry of its construction.

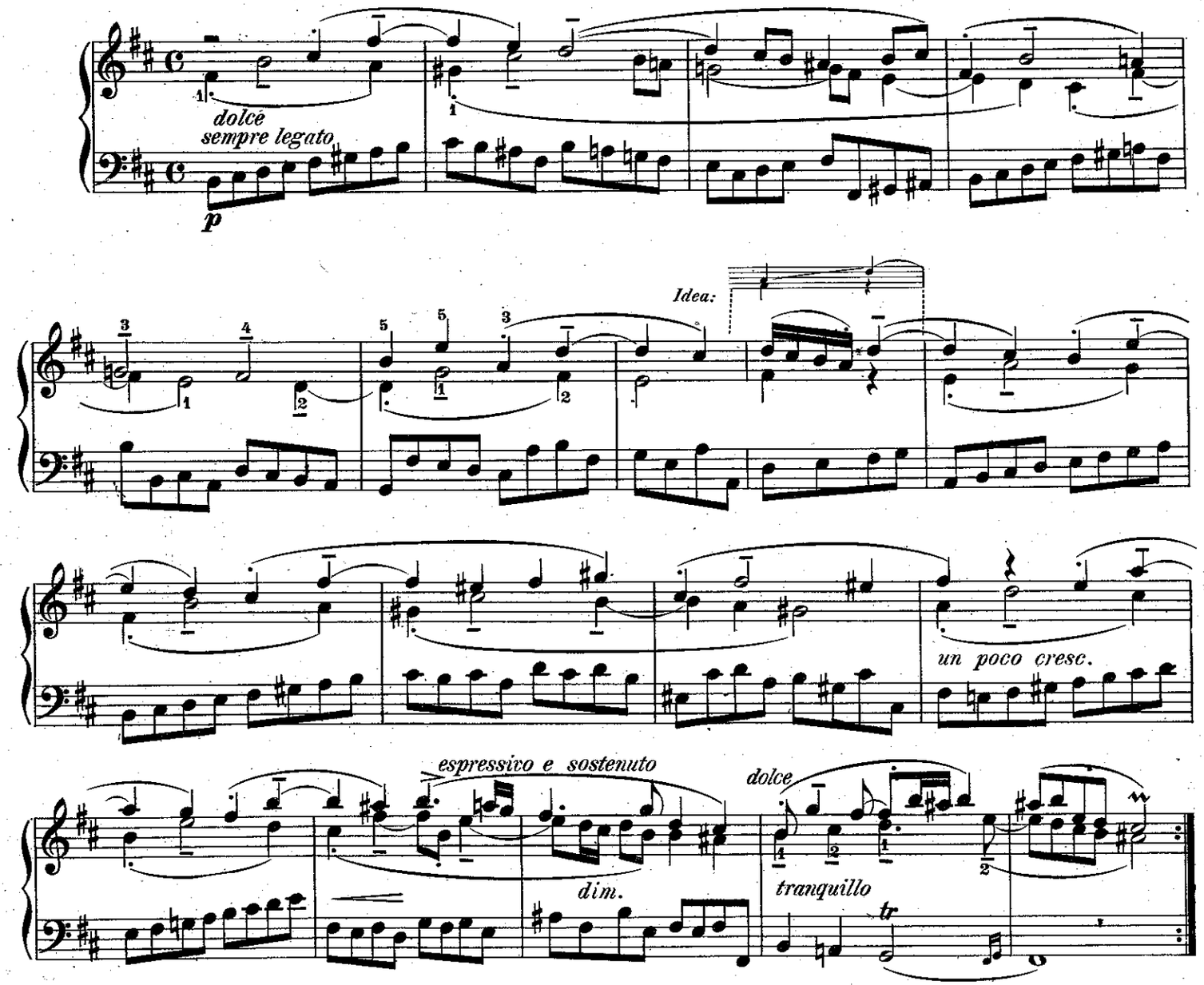
An episode of 2½ measures, closed by an isolated entrance of the theme, appears three times in the course of the development, the second time (directly after the first) in contrapuntal inversion and transposed into the dominant key, and the third time in the subdominant key (here extended to three measures, and without the theme-entrance).

Between episodes 1 and 2 a complete development of the theme is interposed: Soprano and alto in contrary motion, bass and tenor in similar motion.

The Third Part represents a third (but incomplete) development (in this connection compare Note 3).

Prelude XXIV. NB.

1) Andante (religioso.)



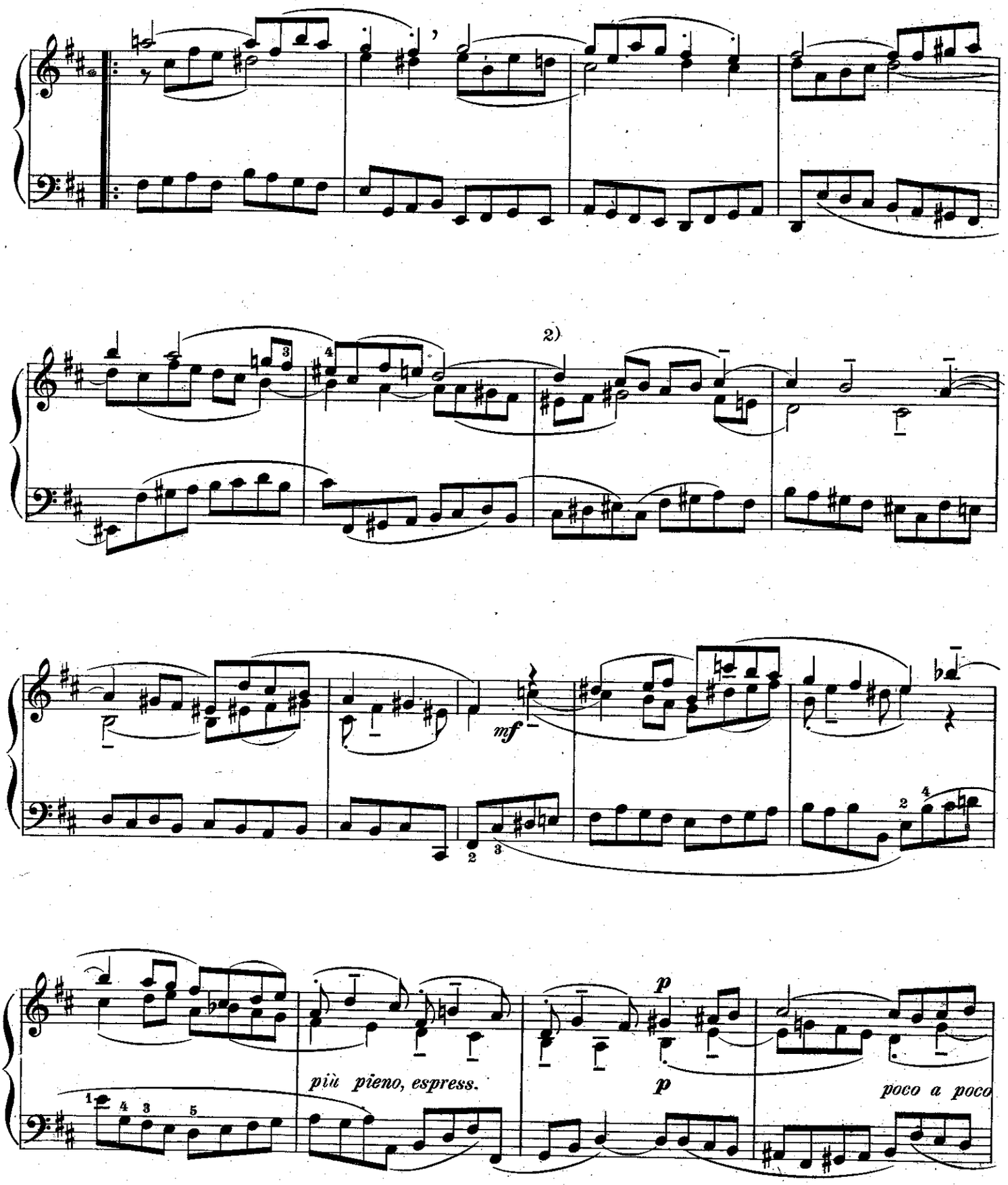
1) The Tempo-mark (Andante), and likewise the double-bar at the close of the First Part, are by Bach's own hand; these are, unfortunately, the first and sole directions by the master himself.

N. B. This magnificent piece (which is, by the way, a classic specimen of double counterpoint over a *basso continuo*) forms a worthy close to the wonderful Third Series of Preludes. — Actuated by the earnest desire to reveal the many, still half-hidden, beauties of this work to wider appreciation, and seeking after an attractive form in which to present them to the public, the editor begs to offer the suggestion, that selections from among these Preludes might be variously grouped together to form short Suites, which could be employed with good effect as concert-numbers, even by players of medium ability. The following series of four Preludes (only one example among many) strikes us as peculiarly adapted to this purpose:

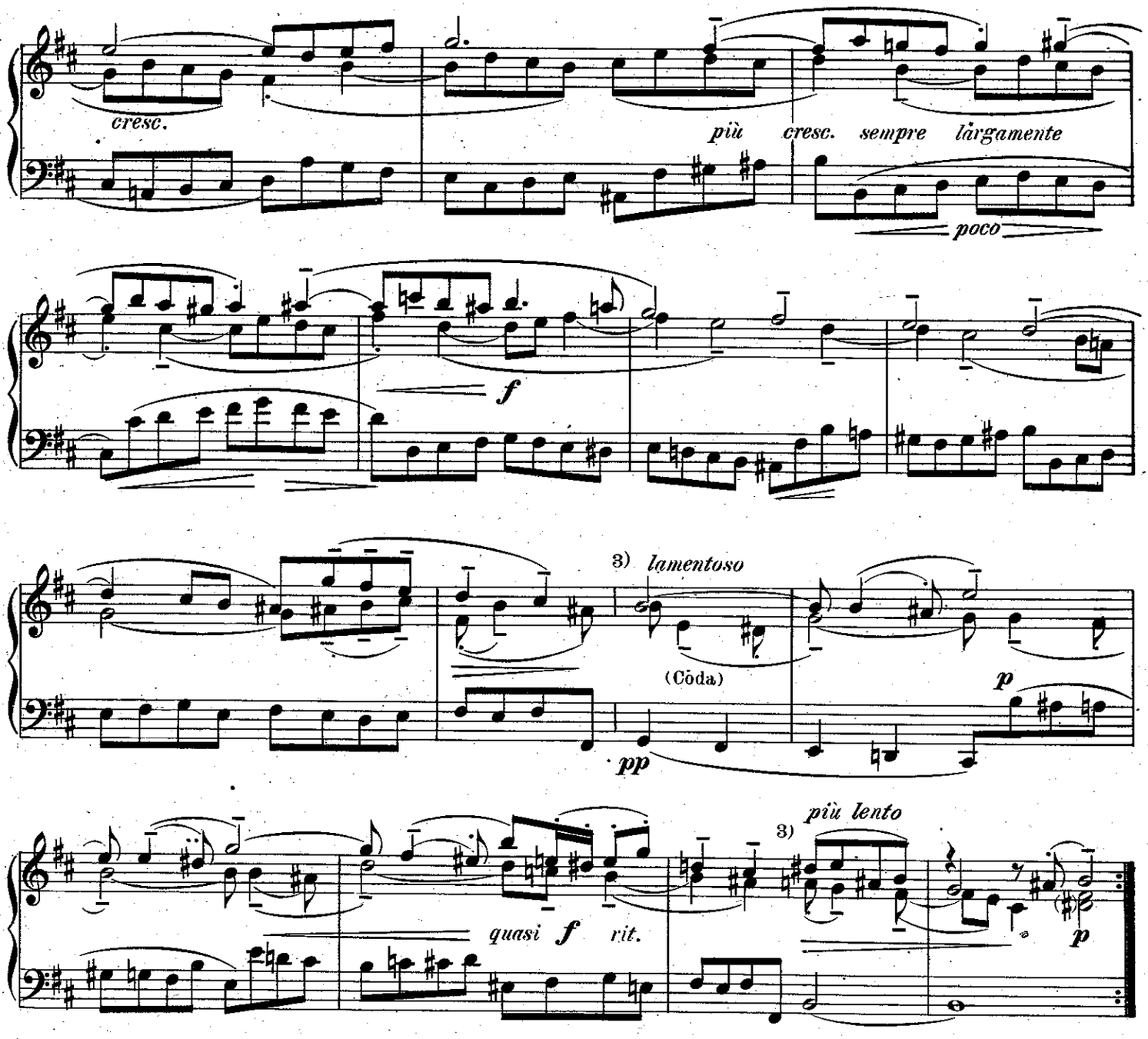
Prelude in B major, as the "Prelude";
Prelude in A major, as the "Fughetta";
Prelude in B minor, as the "Andante";
Prelude in B♭ major, as the "Toccata" (Finale).

All these numbers, to be sure, would have to be set in the same key, for the sake of proper connection — the three first, say, transposed to B♭: an æsthetic transgression over which — presumably — a very unæsthetic uproar would be raised.

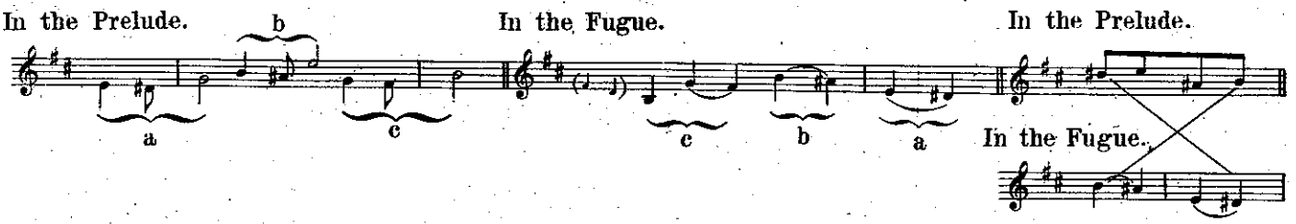
This Prelude affords an excellent study in legato octave-playing by merely doubling the bass part in the lower octave throughout.



2) In this measure we find repeated the motive of the episodes in the Fugue; note for note in the higher parts, and varied in the bass. This is not the sole point of resemblance to the Fugue; compare Note 3.



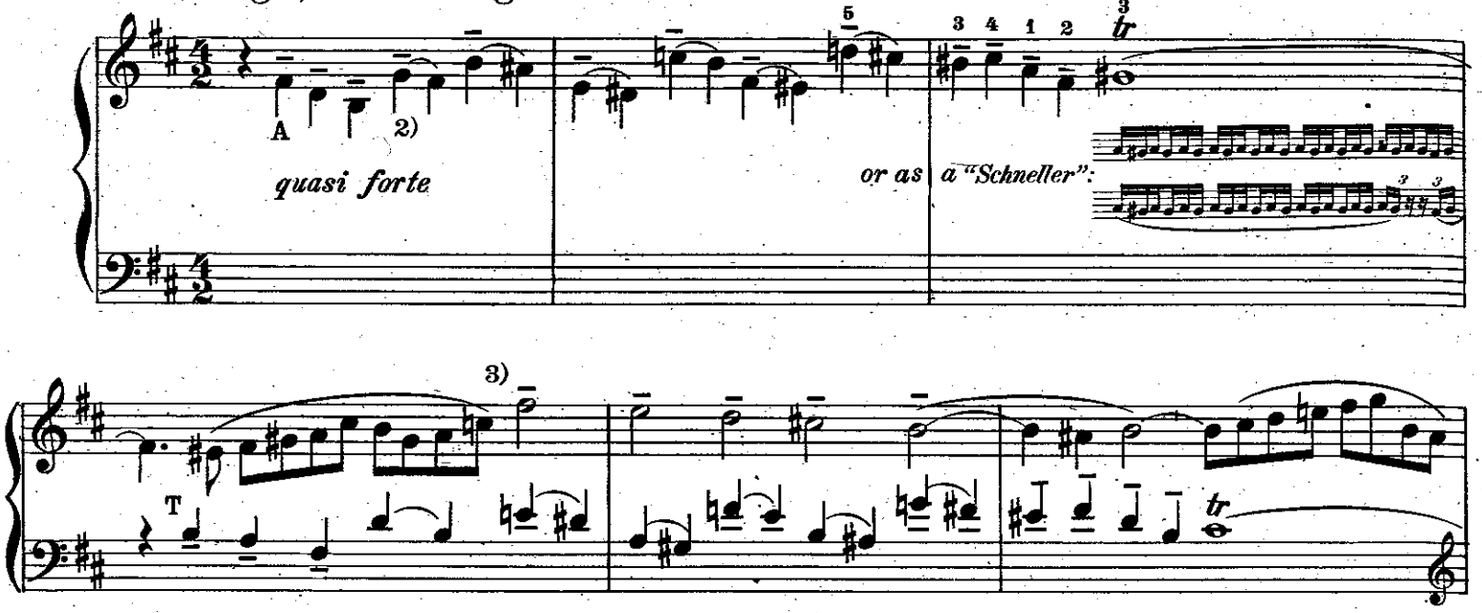
3) Both in the syncopated motive, and in the eighth-note figure in the soprano (meas. before the last), we perceive a presage of the following fugue — the "shadow cast before" by the approaching fugue-theme.



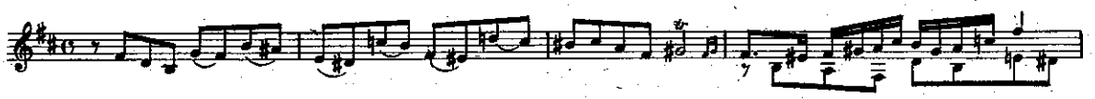
Intentional or not (and, if unintentional, the more characteristic of Bach's genius), this thematic premonition forms one of the most æsthetically justified transitions with which we are acquainted. The chromatic bass, a variation of the original movement in quarter-notes, is, both harmonically and contrapuntally, of extreme beauty. Play it in somewhat retarded tempo, and with expressive phrasing, so that each harmonic detail may be intelligible to the listener.

Fuga XXIV, a 4.

(Largo.)[1] Andante grave e solenne.

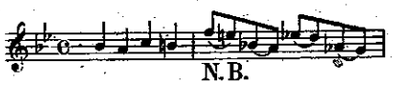


1) The tempo-mark "Largo" is by Bach himself, who also wrote the whole Fugue in "𝔠" (common time).

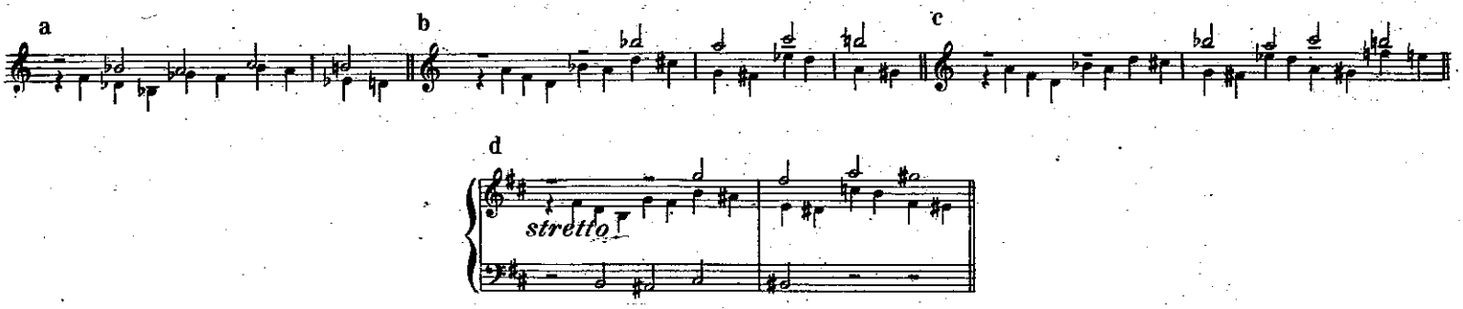


In the editor's experience, the oft-recurring figures in 16th-notes induce the effect, through the eye, of an allegro movement, thus tempting the player to undue rapidity. Our notation shows more clearly the grave, ponderous element intended by Bach, and promotes adherence to a steady, solemnly measured movement. — The short slurs — trochaic phrasing — are also by Bach's hand.

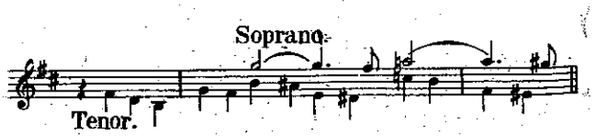
2) Who is not reminded here of the Fugue on B-A-C-H?



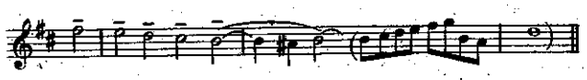
The relationship to the B-A-C-H motive is no merely superficial one, but of a close harmonic description, as is proved by a few experiments with the themes; e. g.:



2[b]) The "Bach" motive, employed as a counter-subject, occurs once in the present Fugue, at the beginning of the Third Part, and in a form in closest affinity to that of our example b):



3) The *obbligato* codetta of the first counter-subject might almost be elevated to the importance of a second theme:



r. H.

B

delicato
zart

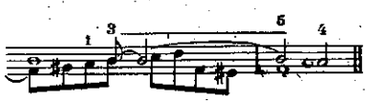
4)

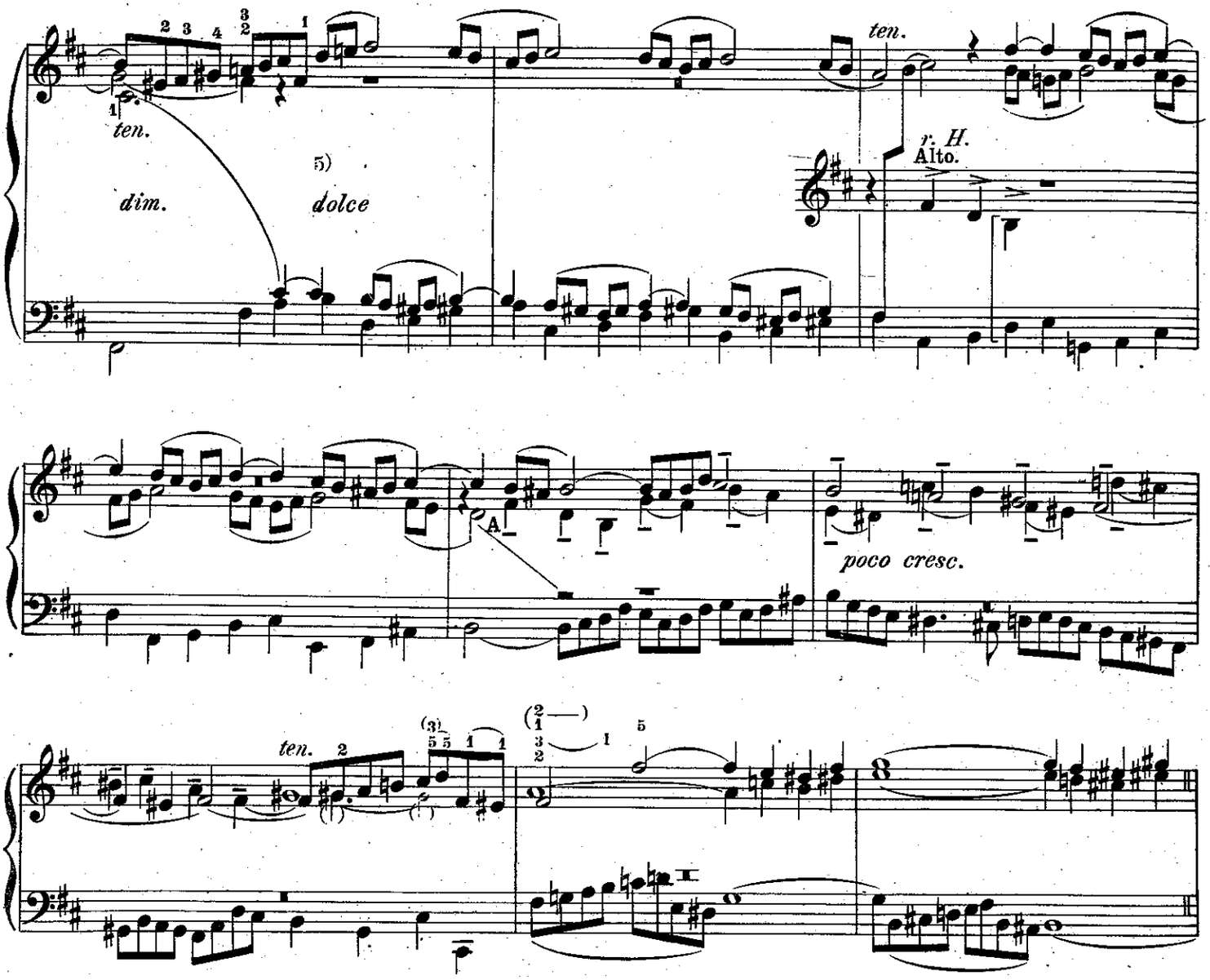
tr

S

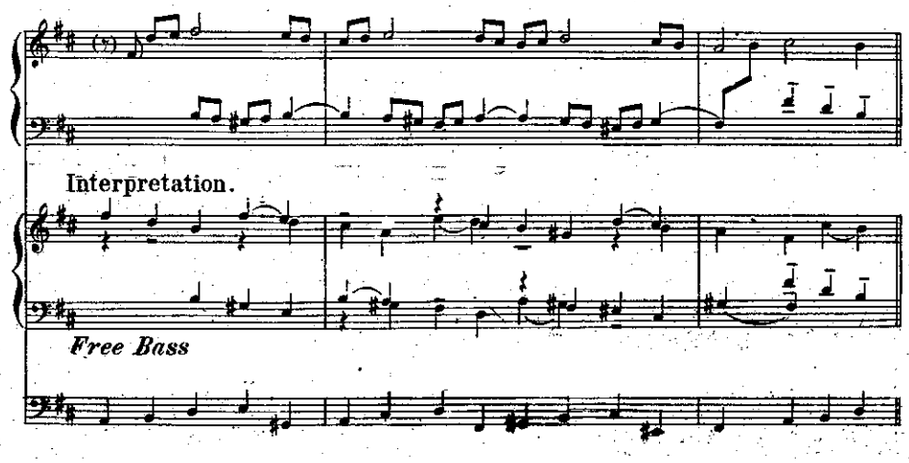
(tr)

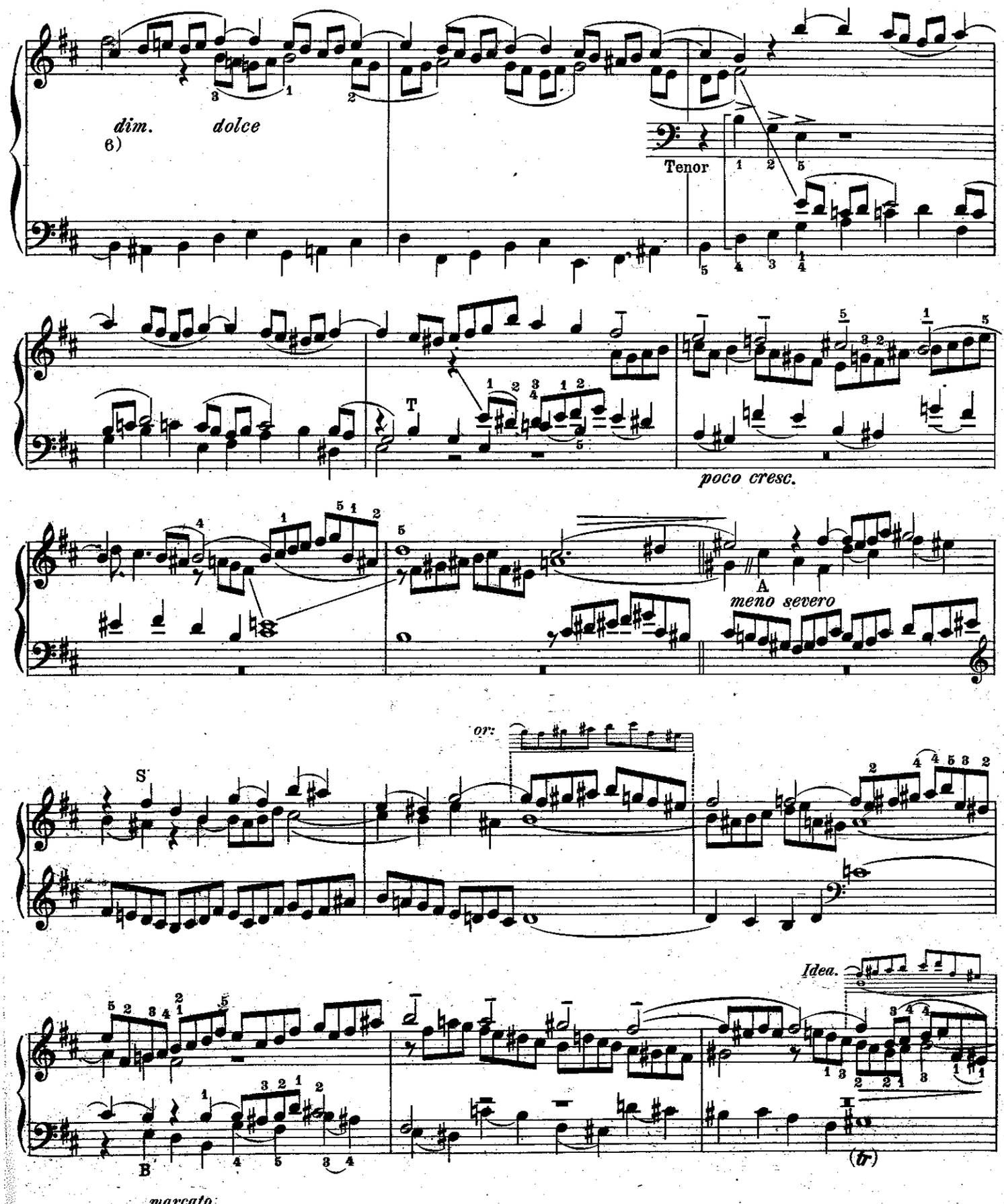
4) *Execution:*



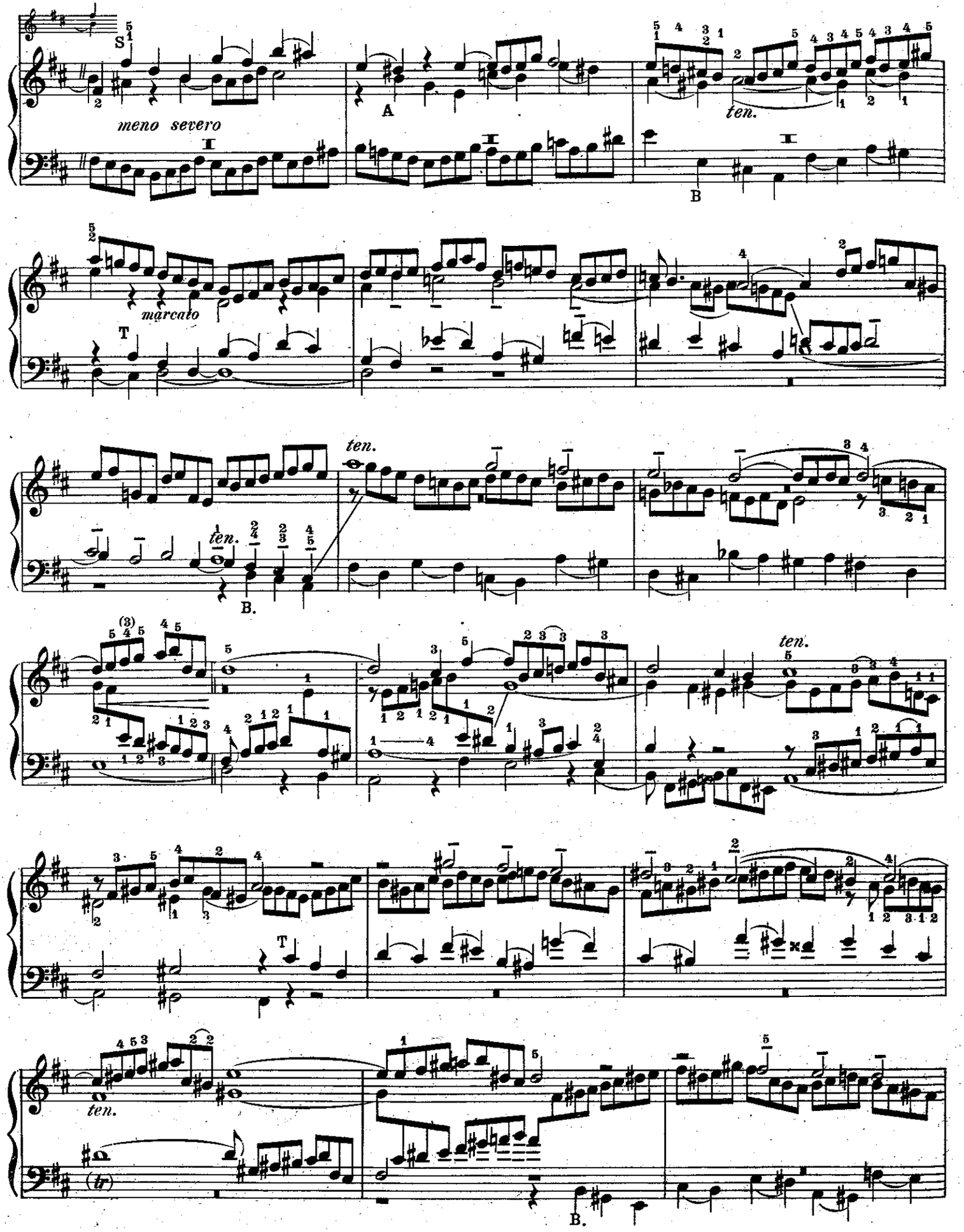


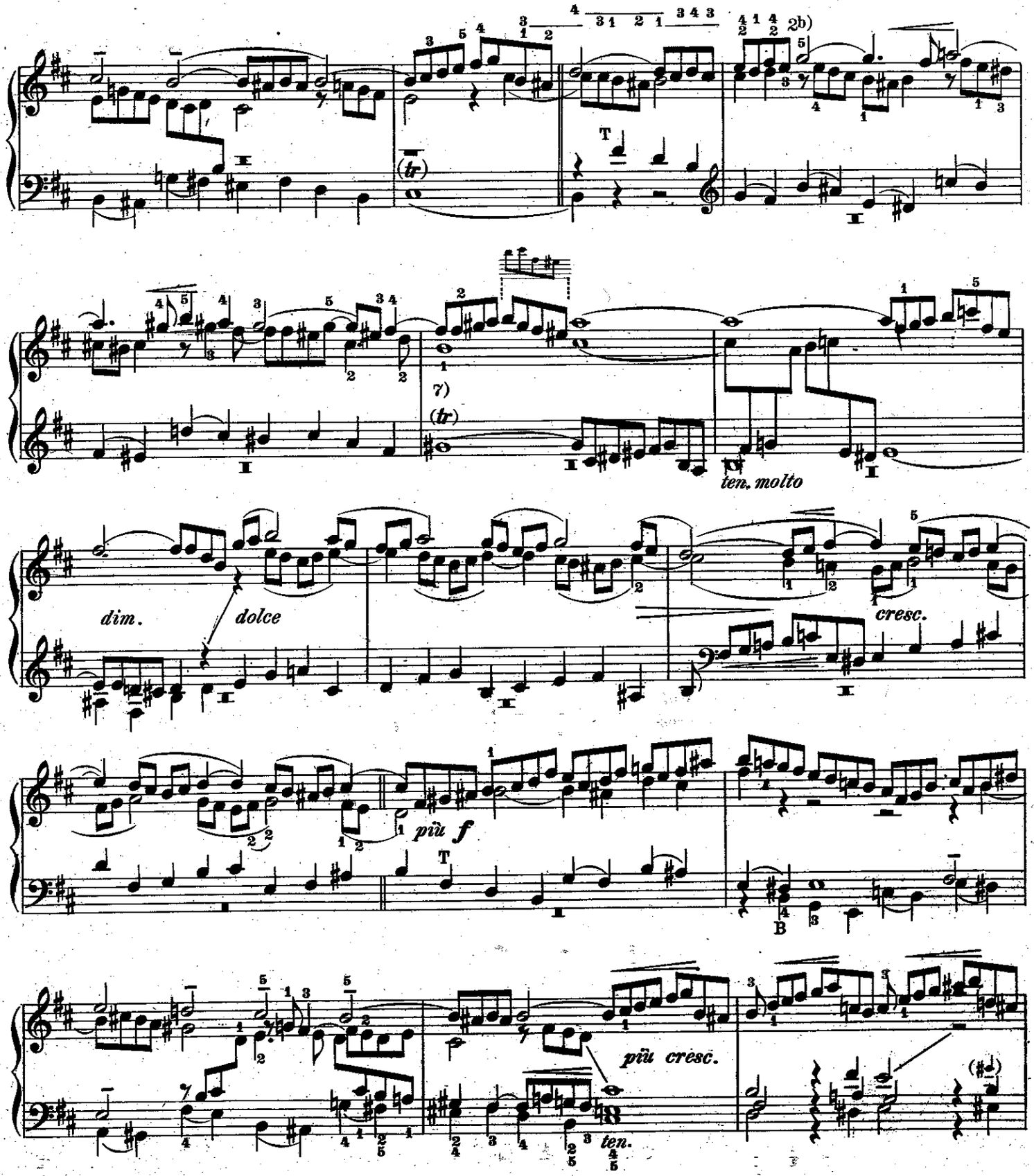
5) These oft-repeated episodic sequences would be of too slight importance, and, above all, would be too loosely related to the principal divisions of the Fugue, if they were not regarded as ornamental presentations of a thematic conception. They might be compared with the architectural leaf-ornamentation, from which, on closer inspection, all kinds of oddly contorted figures of men and animals peep out.



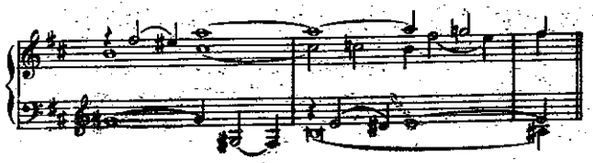


6) In more extended fugues (which are not invariably the most artistic ones), it is one of Bach's peculiarities — not to say "mannerisms" — to repeat entire episodic periods transposed to the dominant, and thus to introduce a certain symmetrical order into the contrapuntal undulation. Such is the case here.

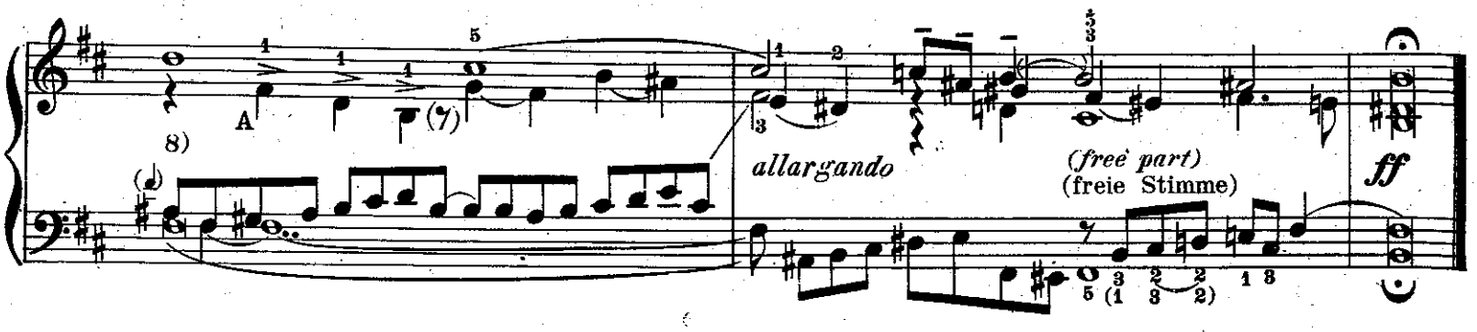

S
meno severo
A
ten.
B
marcato
T
ten.
ten.
B.
ten.
T
ten.
(tr)
B.

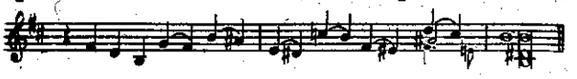


7) The harmonico-melodic quintessence of this measure and the next may be reduced to the following form:

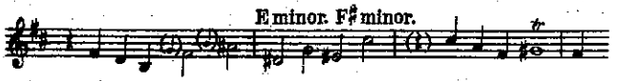


Compare herewith the Coda of the Prelude, and the Note appended thereto.



8) The theme, at first taken up by the alto, and continued by the soprano on the third and fourth quarters of the last measure but one, may be imagined as sounding on to the close: 

GENERAL VIEW OF THE FORM.

The harmonic basis of the theme is simpler than appears at first glance. On laying bare its sinews, so to speak, it takes on the following appearance: 

Observe that meas. 3 contains in itself, as it were, the answer to the first.

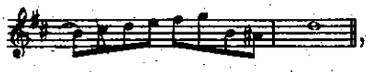
First Part. Exposition: Alto, Tenor, Bass, Soprano = 10 measures (ends with unresolved semicadence).

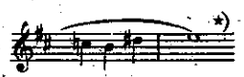
Second Part.
- Div. 1. 1st Episode (v. Note 5) Theme-entrance of Alto = 7 measures.
  Imitative modulatory transition = 2 measures.
  2nd Episode (v. Note 6) Theme-entrance of Tenor = 7 measures.
  Imitative modulatory transition = 1 measure.
- Div. 2. Imit. w. fragment of theme betw. A. and S., imitative modulatory transition, theme-entrance in Bass = 7 measures.
  Imit. w. fragment of theme betw. S., A. and B., entrance of T. (*dux*, D major), answer by the B. (*comes*, A major) = 9½ measures.
- Div. 3. Imitat modul. transition extended to a 3-measure episode.
  Theme-entrance of T., transition. Theme-entr. of B. (end in tonic) = 10 meas.

Third Part.
- Div. 1: Theme in Tenor (B minor), 3rd Episode (like Ep. 1 and 2 = Sp.) = 8½ meas.
- Div. 2. Fragm. of theme in T., theme in B. (from E min. to B min.), Theme in A. = 8 meas.

We distinguish two kinds of episodes, differing from each other in construction and motives.

The first kind (classified as Episodes 1, 2 and 3) is the more important; it has been analyzed in detail in Notes 5 and 6.

The second kind, which we term, for the sake of distinction, "imitative modulatory transitions", is derived from the closing arabesque in the first counter-subject  , a motive usually developed in three or four parts.

Finally, we mention a third (subordinate) kind of episode-motive 

(a continuation of the 1st counter-subject), which occurs in the exposition, and at the beginning of the development-section, in combination with the motive of the second kind, then disappearing almost entirely.

It is very interesting to trace the harmonic weft of this fugue, with its remarkable display of "magnificent disregard" typical of the genus.

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*) Notice, besides, the features common to this first episode (meas. 7 and 8) and the episode in measures 6 and 9 of the B♭ minor Fugue.