


Prelude XIII.

Andantino tranquillo ma scorrevole ($\frac{4}{8}$).

sempre p, delicatamente e legato

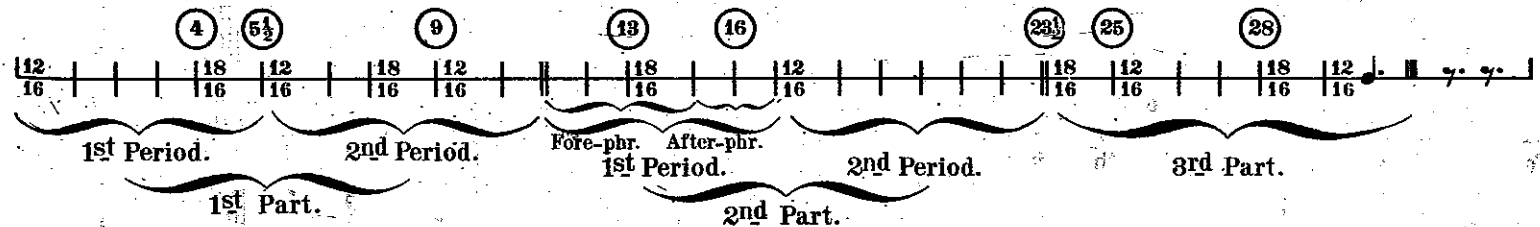
poco *p subito* **N.B. NB)**

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, N^o 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  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 ($\frac{12}{16} : \frac{18}{16}$). 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 $\frac{12}{16}$ measures, and correspond with the similar figures in the musical text. Thus the first period, for instance, consists of 4 $\frac{12}{16}$ measures and 1 $\frac{18}{16}$ measure, corresponding to $5\frac{1}{2}$ measures of the original.



5 2 3 1 5 2 1 4 2 5 1 4 5 1 2 5 1 3 2 5 1 2 3 5

poco

(tr) (tr) 13 *p*

16 (tr) *p*

(tr) 23 *quasi f* *p* *poco*

25 *pp*

28 *p subito*
 (ped.) * *una corda*

Fuga XIII, a 3.

Allegretto piacevole e scherzoso. NB)
N.B.

dolce 1) *tr*

dolce, poco marc. *tr*

2) *quasi staccato*
mf leggiermente *quasi staccato*

dolce
un poco con piccanteria

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.

80

4)

5 2 1 4

41 5

3 2 2

più f

5)

3 2 5 1

ten.

2 5 4

3 4 3 2

meno f

1 2 3

5 2 1 2

5

un poco pesante (b)

poco a poco dim.

p

3 4 5 5 4 3

2 1 2 1 4 2

mf

p

dolce

5 4 3 (tr) 3 4 5 2

4 3 1 5

4 5 4 3 2 4 5 2

5 2

1 2 3 2 1

5

4 3 2 1 5

1 2 3 2 1 2

più risoluto

f

4)

5

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.

fdecisamente, poco legato 1)

meno f

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.

The image contains three systems of musical notation for a piano piece. The first system shows a treble and bass staff with a 'poco a poco cresc.' instruction. The second system includes fingering numbers and a 'dim.' instruction. The third system includes a 'poco marc.' instruction and a 'p dolce' marking.

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 (<i>dux</i>), Alto (<i>comes</i>)	1 meas. modulation
		Bass (<i>dux</i>)	Episode of 4 measures
		Soprano (<i>dux</i>)	Modulation and transition, 2½ measures
2nd Part	{	Alto (<i>comes</i> , in contrary motion)	Episode (1½ measures)
		Soprano (<i>comes</i> , in direct motion)	1 meas. modulation (agreeing with same in 1st Part)
		Tenor (<i>dux</i>)	
		Bass (<i>dux</i> , in contrary motion)	Transition (2 measures)
Coda ----		Soprano (<i>dux</i>)	

(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

quasi f

meno f
marc.

marc.

dim.
cresc.

f allarg.

Prelude XV.

Allegro.

NB

f rapidamente, ma robusto

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) etc.

the following variants will then enable the student to derive the most varied benefits from the same.

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 piano-forte-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.

Close, acc. to Forkel:

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.

1
7
E
1
0
B
r
3,
t
e
s
r
-
e
n
s
y
-
1
B.

Ⓐ Fuga XV, a 3.¹⁾

Allegretto scherzoso.


p
sempre staccato, non troppo leggiero

with an even touch.

mp *mf*

poco marc.

³⁶ 1) This Fugue, originally, was the 15th in Part II. While in the case of the $E\flat$ Fugue the Editor was influenced chiefly by *aesthetic* 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 *aesthetic* 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:

(B) A Study in Composition.¹⁾

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

The musical score consists of seven systems of piano music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The music is a fugue, characterized by its intricate counterpoint and complex rhythmic patterns. The first system shows the initial entry of the subject in the treble clef. Subsequent systems show the subject being taken up by the bass clef and then by the treble clef again, illustrating the fugue's structure. The notation includes various note values, rests, and dynamic markings, with some measures containing figured bass (7) indicating specific fingering or articulation. The piece concludes with a final cadence in the seventh system.

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.

Pianoforte I.

staccato

Pianoforte II.

staccato

staccato

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.

First system of musical notation, consisting of two staves. The upper staff features a complex melodic line with many sixteenth notes and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. There are some markings above the first few notes of the upper staff, possibly indicating fingerings or articulation.

Second system of musical notation, consisting of two staves. This system includes dynamic markings such as *ten.* (tension or tenuto) and fingering numbers like *1 2 1* and *2 1*. The notation continues with intricate melodic and harmonic patterns.

Third system of musical notation, consisting of two staves. The notation is dense with many notes and slurs, maintaining the complex texture established in the previous systems.

ossia
Pianoforte II.

Fourth system of musical notation, consisting of a single staff. It contains a short melodic fragment, possibly an alternative ending or a specific performance instruction, with dynamic markings *m. d.* and *m. f.*

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. It contains various musical notations including notes, rests, and dynamic markings such as *f*, *p*, and *p subito*. Fingerings are indicated with numbers 1-5.

ossia
a 2 mani:

Second system of musical notation, consisting of two staves. It includes the instruction *cresc. legato* and dynamic markings *f* and *ff*. Fingerings are indicated with numbers 1-5.

Third system of musical notation, consisting of two staves. It includes the instruction *ten.* and *molto cresc.* and dynamic markings *f* and *ff*.

Fourth system of musical notation, consisting of two staves. It includes dynamic markings *f* and *ff*.

Fifth system of musical notation, consisting of two staves. It includes dynamic markings *ff*.

Sixth system of musical notation, consisting of two staves. It includes dynamic markings *ff*.

Prelude XVI

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

The musical score consists of four systems of music, each with a piano (p) part on the left and an organ (tr) part on the right. The key signature is one flat (B-flat) and the time signature is common time (C).

- System 1:** The piano part begins with a trill (tr) and the instruction *egualmente mezza voce*. The organ part also begins with a trill (tr). The system concludes with the instruction *or:*.
- System 2:** The piano part includes the instruction *poco cresc.* and the organ part includes *poco slent. a tempo*. A section of the organ part is marked *also:*.
- System 3:** The piano part is marked *dolce* and the organ part is marked *p tr*. The system ends with a first ending bracket labeled '1'.
- System 4:** The organ part concludes with a trill (tr) and the dynamic marking *pp*. The system ends with a first ending bracket labeled '1'.

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.

ossia: sempre *f* e largamente sino al Fine.

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. ¹⁾ Andante con moto.

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) *P dolce*

Ossia: (Variante des H's)
(Variant by the Ed.)


mf *egualmente*

cresc.

f meno legato

più cresc. *ff*

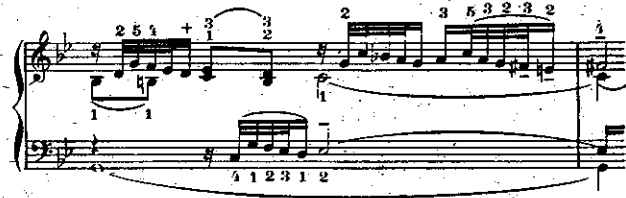
Ossia:

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, "supererumerary" 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):



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

Meas. 9.

1 3 2 1 3 1 3 2 3 1

più p cresc.

5 2 4 3 2

f

3 1 3 2 4 1

più robusto

poco legato

più robusto

after Hoffmeister:

(26)

f, poco a poco dim.

or:

cresc.

(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.

The musical score is presented in five systems, each with a treble and bass staff. The first system begins with a treble clef and a 'T' marking. The second system features a 'mf' dynamic and a 'ten.' marking. The third system includes a 'ten.' marking and a '3) dolce' marking. The fourth system has a 'dolce' marking and a 'tenutamente' marking. The fifth system starts with a 'poco marc.' marking and an 'A' marking. The score is filled with musical notation, including slurs, ties, and fingerings, illustrating the development of the fugue's theme.

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 *obligato* 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.

The first system of music consists of two staves. The upper staff contains a melodic line with various note values and fingerings (e.g., 3, 4, 2, 3, 5, 3, 2, 5, 3). The lower staff provides a harmonic accompaniment. Performance markings include *dolce* and *marc.* with a 'T' time signature.

The second system continues the piece. It features a section marked 'A' in the upper staff. The lower staff includes the marking *L.H. più dolce*. Fingerings and articulation marks are present throughout, such as (2) 1 4 3, 3 1, 4 5, 4 2, 1 3 5, 4, 1 3 2 1, 3 1 2 1, 1 3, 2 1, 4, 2 1, 4, 5, 2 1, 4.

The third system shows further development of the musical themes. It includes the marking *ten.* in the upper staff and *r.H. poco cresc.* in the lower staff. Fingerings like 1 3 4 2 1 1 and 2 are visible.

The fourth system continues with the musical notation. A section marked 'A' is present in the upper staff. The dynamic marking *mf* is indicated in the lower staff.

The fifth system concludes the page's musical content. It begins with the marking *pizz* in the upper staff.

4) Inversion of the Figure mentioned in Note 2.

più cresc. -

f

B
5) *marcato*

ten.

A

un poco affrettando

sempre più cresc.

in tempo

ff

ten.

fz

con 8^a bassa ad libitum

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. Ascending thematic chain - Bass, Tenor, Alto, Soprano = 4 measures (see Note 5).

(begins on the 2nd beat) 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.

legatissimo, egualmente

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).

poco cresc.

molto espress.

a poco a poco decresc.

legato

8) a

cresc.

p

sf

8) b

8) c

largo e forte

fz (molto tenuto)

meno f

poco rit.

più p

- 2) Emphasize the development of the inverted motive (alto, soprano, bass).
- 8) 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.

quasi stacc.

non f

quasi stacc. 1) poco legato

S

mp

poco legato 3)

p

più p B


un poco cresc.

poco dim.

poco legato

espr. T

sotto voce A

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.

animando ed aumentando di forza

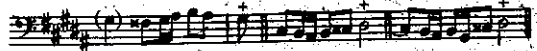
4) 5) *quasi f*

6) *ten.* *f*

dim. *p* *dolce*

meno p *più f*

pesante *fz* *largamente fz* *f pesante*

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.

flexibly
1) *sotto voce, dolcemente*
sempre legato

Od.
Or.

sempre egualmente

poco marc.

poco cresc.
fuller più pieno

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.

un poco allarg. *a tempo* *non cresc.*

scorrevolmente *legato* *dolce*

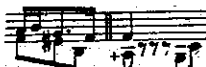
scorrevolmente

or: *marc.* *l'Alto*

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.

The musical score is presented in five systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The first system includes fingering numbers (1-5) and a '3)' marking. The second system continues with similar notation. The third system features a 'poco' marking above the treble staff and below the bass staff. The fourth system includes a '2 4 3' marking above the treble staff. The fifth system begins with a 'cresc.' marking below the bass staff. The notation includes various note values, rests, and slurs, indicating a complex and varied texture.

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#.

M.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.


M.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 XX.
Allegro (impetuoso.)

with sweeping impetuosity.

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

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

8) 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.

non legato

mf

non legato

1) 5 5 4 3 5 5 4 3 5 5 4

2) 3 2

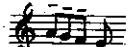
B

4 2 4 2 4 2 4 2 5 3 4 1 3 2 1



T

II. Inversion.

meho pesante

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 "harmonic-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.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a 4-measure chordal passage and a 2-measure triplet. The bass staff contains a rhythmic accompaniment. Fingerings are indicated with numbers 1-5. A dynamic marking 'V' is present.

Second system of musical notation. The treble staff continues the melodic line with a 5-measure chordal passage. The bass staff continues the rhythmic accompaniment. Fingerings are indicated with numbers 1-5.

Third system of musical notation. The treble staff features a melodic line with a 3-measure triplet. The bass staff continues the rhythmic accompaniment. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. The treble staff contains a complex melodic line with multiple 4-measure chordal passages and a 5-measure triplet. The bass staff continues the rhythmic accompaniment. Fingerings are indicated with numbers 1-5. A dynamic marking 'V' is present.

III Stretto.

Fifth system of musical notation. The treble staff begins with the instruction *in direct motion* and contains a melodic line with a 5-measure triplet. The bass staff begins with the instruction *molto misurato* and contains a rhythmic accompaniment. Fingerings are indicated with numbers 1-5. A dynamic marking 'T' is present.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a supporting line with similar rhythmic patterns. Fingering numbers (1-5) are present below the bass line.

Second system of musical notation. It includes a treble clef with a melodic line and a bass clef with a supporting line. This system contains specific annotations: 'A' and 'B' are placed below the bass line, and '(S)' is placed above the treble line. Fingering numbers are visible throughout.

Third system of musical notation, continuing the piece with a treble and bass clef. The notation includes various note values and rests, with fingering numbers indicated below the notes.

Fourth system of musical notation. This system features a treble clef with a melodic line and a bass clef with a supporting line. It includes a section marked 'A' in the treble clef. Fingering numbers are clearly visible below the notes.

Fifth system of musical notation, the final system on the page. It includes a treble and bass clef. The treble clef has a melodic line, and the bass clef has a supporting line. The instruction *poco dimin.* is written above the bass line. Fingering numbers are present below the notes.

più f

cresc.

1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1

S 4 2 5 1 4 2 5 3

B 4

4 1 5 2 3 1 4 2 3 1

T

2 3 1 2

3 1 4 2 3 4 5 3 4

III^o Stretto.

in contrary motion.

ten.

5 1 4 2 5 1 3 1 5 2 4 3 1 2 3 4 5 4 3 2 1

V

L

ten.

3 4 5 4 3 2 1 2 3 4 5 4 3 2 1

tr

tr

tr

2

3 1 2 3 1

8 2 12 4 5

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various accidentals. A trill (tr) is marked above the final note of the first measure.

Second system of musical notation. The treble clef part includes fingerings (1, 2, 1, 2, 1) and a 'V' marking. The bass clef part includes fingerings (2, 1, 2, 1) and (4, 5, 4, 5, 2, 4). A fermata is placed over the final note of the first measure.

Third system of musical notation. The treble clef part includes fingerings (3, 1, 5, 2, 2, 3, 4, 3, 4, 3). The bass clef part includes fingerings (1, 2, 1, 2, 1) and the instruction *meno f, cresc.* A large fermata spans across the end of the system.

Fourth system of musical notation. The treble clef part includes fingerings (2, 4, 3, 4, 3, 4, 3, 2, 1, 2, 1, 5, 3, 4, 5, 4, 1, 2). The bass clef part includes fingerings (3, 2, 1, 2, 2). A dynamic marking *f* is present. A small musical staff in parentheses is located at the bottom right of the system.

III. Closest stretto.

Fifth system of musical notation, starting with a dynamic marking *p*. The treble clef part includes fingerings (1, 3, 2, 4, 1, 3, 1, 3, 2, 4). The bass clef part includes fingerings (1, 3, 1, 3, 2, 4). A fermata is placed over the final note of the first measure.

B) *sotto voce, poco u poco cresc. fino alla Coda*

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.

Musical score system 1. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff begins with a fermata and a '2' above the first measure. The grand staff contains complex rhythmic patterns with various note values and rests.

Musical score system 2. It consists of three staves: a single treble staff at the top and a grand staff below. The top staff has a fermata and a '4' above the final measure. The grand staff includes fingerings such as '(b) 1 1' and '4 3 2 1 2'.

Musical score system 3. It consists of three staves: a single treble staff at the top and a grand staff below. The top staff has two 'ten.' markings above it. The grand staff includes fingerings such as '3 1 2 5 4 2 1 4 8 2 5 4'.

Musical score system 4. It consists of three staves: a single treble staff at the top and a grand staff below. The top staff has a fermata and a '4' above the first measure. The grand staff includes fingerings such as '1 3 2 2 1 3 1 2 1 5 5' and '1 3 1'.

Musical score system 1, first system. Treble and bass staves. Includes markings: *più cresc.*, *ten.*, and *Resolution and Coda.* Fingerings and slurs are present.

Musical score system 2, second system. Treble and bass staves. Includes markings: *allarg.*, *ff*, and *ten.* Fingerings and slurs are present.

Musical score system 3, third system. Treble and bass staves. Includes markings: *largamente*, *sostenuto*, *ten.*, *sempre forte*, and *e robustamente*. Fingerings and slurs are present.

Modern rendering of the organ-point:

A short musical fragment showing a modern rendering of the organ-point, consisting of a few notes in the bass staff.

Musical score system 4, fourth system. Treble and bass staves. Includes markings: *Più largo.* Fingerings and slurs are present.

4) Fermata:

A musical notation showing a fermata over a note in the treble staff and a corresponding note in the bass staff.

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.

Grill Broken

Prelude XXI. (Toccata) B.

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-

The first system shows a treble clef staff with a *p* to *f* dynamic range, followed by *più p* and *cresc.* markings. The bass clef staff has a *p* dynamic and a *cresc.* marking. The second system features *più cresc.* in the treble and *con fermezza* in the bass, with a handwritten *sharp* annotation. The third system includes a handwritten *broader a little* note and a *2* marking in the bass staff.

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.

The first system, labeled d), shows a complex passage in the bass clef. The second system, labeled e), shows a complex passage in the treble clef. The third system, labeled f), shows a complex passage in the treble clef.

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.

Handwritten: *cut*

Handwritten: *fz*

Handwritten: *rapido*

Handwritten: *Tea **

Handwritten: *2 1 3 1 2 1 2 3 3 4 3 3*

Handwritten: *I.H.*

Handwritten: *fz*

Handwritten: *Tea*

Handwritten: *1 3 2 1 1 3 1 3 2*

Handwritten: *I.H.*

Handwritten: *fz*

Handwritten: *Tea **

Handwritten: *very firmly*

Handwritten: *non legg.*

Handwritten: *rush*

Handwritten: *1 4 2 1 2 5 1 3*

Handwritten: *catch pedal when it ped. go*

Handwritten: *fz*

Handwritten: *Tea **

Handwritten: *poco più largam.*

Handwritten: *sen.*

Handwritten: *begin to soften*

Handwritten: *after Forkel: *more**

Handwritten: *2 2 2 2 2*

Handwritten: *Start on*

Handwritten: *f*

Handwritten: *or:*

Handwritten: *end this lightly and softer and softer*

Handwritten: *Tea Tea Tea **

Handwritten: *con forza*

Handwritten: *1 3 1 3 5 1 3 4 1 3 2 2 4 2 2 4 2 2 4 2*

Handwritten: *1 1 1*

Execution:

Handwritten: *or:*

M.B. From its display of virtuosity, we call this number a "Tocatta". 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.

The musical score is presented in a multi-system format. The piano part is written in a grand staff (treble and bass clefs), and the violin part is written in a single staff (treble clef). The score includes several systems of music, each with a piano part and a violin part. The piano part features complex technical exercises, including arpeggiated chords, sixteenth-note runs, and triplet patterns. The violin part includes melodic lines with slurs and accents. Performance markings such as *legg.*, *(sopra)*, *(sotto)*, *sempre stacc.*, and *p ma brillante* are used throughout. Fingering numbers (1-5) are provided for many notes. The key signature is one flat (B-flat major or E-flat minor), and the time signature is 3/4.

First system of musical notation. Treble clef with a key signature of two flats. The right hand features a continuous sixteenth-note pattern. The left hand plays a simple bass line. The dynamic marking *più p* is present.

Second system of musical notation, continuing the sixteenth-note pattern in the right hand and the bass line in the left hand.

Third system of musical notation. The right hand has a *rolante* (slowly) marking. It features a series of chords and melodic fragments. The left hand continues with a bass line. Fingerings like 2 1, 2 3 4, and 5 are indicated.

Fourth system of musical notation. The right hand continues with chords and melodic lines. The left hand has a *1. H.* marking and includes a complex rhythmic pattern with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

Fifth system of musical notation. The right hand has a *r. H.* marking and includes a sequence of notes with fingerings 1 2 3 5 4 3 2 1. The left hand has a *1. H.* marking and includes a sequence of notes with fingerings 5 4 3 2 1 2 3 4 5.

Sixth system of musical notation, starting with the word *Ossia*. It features a melodic line in the right hand with various fingerings and a bass line in the left hand.

Seventh system of musical notation. The right hand has a *legato* marking and a *rinforz.* (ritornello) marking. It features a complex melodic line with many fingerings and a bass line.

nicht non arpegg.

ten.

r. H.

martellato

ten.

f

legato

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:

Moderato — Allegrissimo.

a. *simile*

b.

c.

d.

Piu lento.

e.

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".

very rarely does the piece subject begin on the beat
 Hence always emphasize the beat. Triple Fugue

Fuga XXI, a 3.
 Allegretto semplice.

bring second & last note of phrase

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.

Theme.

Counter-subj. I.

Counter-subj. II.

(from here on dependent on the theme)

Be sure to bring out

a very folly fugue - just roaring at the end -

The musical score consists of several systems of two staves each (treble and bass clef). It includes various musical notations such as notes, rests, and ornaments. Handwritten annotations in ink are scattered throughout, including:

- At the top: "after bow here" and "then light here" with arrows pointing to specific notes.
- Below the first system: "Bring out" with a bracket under a phrase.
- Below the second system: "poco a poco dim." with a hairpin indicating a gradual decrease in volume.
- Below the third system: "cresc." with a hairpin indicating a gradual increase in volume.
- Below the fourth system: "piu f" (pianissimo forte) and "Be sure to place left hand very firm thro'".
- Below the fifth system: "make big climax as forte as possible".
- Below the sixth system: "risoluto" and "ff" (fortissimo).
- At the bottom left: "or, acc. to Hoffmeister: (facilitated)" with a bracket under a simplified version of the bass line.

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.

più pieno e sostenuto

10

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.

or:
(execution)

aumentando, ma sempre sostenuto

p dolce

or:
(execution)

poco a poco diminuendo

più dim. *pp*

velato

*Tea **

*Tea **

di nuovo cresc. *slargando*

f (tenero) pieno e.

*Tea **

largam. *sempre dim.*

(Coda)

ten.

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.

mezza voce, sempre legato e tenuto assai.

ten.

r. H.

l. H.

B. I. B. II.

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


Fugue in E \flat minor:



Fugue in B \flat minor:

(transposed for comparison)



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

(stretto)

U. S. W.

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.

System 1: Tenor and piano accompaniment. The tenor part begins with a *ten.* marking. The piano accompaniment includes a section marked *or.* with a specific rhythmic pattern.

System 2: Soprano and piano accompaniment. The soprano part is marked *S dolce*. The piano accompaniment includes markings for *A dolce*, *r. H.*, *I. H.*, *B. I.*, and *tenuto assai*.

System 3: Piano accompaniment. This system features complex fingering and includes the marking *B. II.*

System 4: Piano accompaniment. This system includes the marking *r. H.* and *poco crescendo*.

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

First system of musical notation. It consists of three staves: a treble staff, a middle staff, and a bass staff. The key signature has two flats (B-flat and E-flat). The first staff contains a melodic line with a trill (tr) and a fermata (S). The second staff has a trill (T) and a fermata (A). The third staff has a fermata (A). The instruction *poco più chiaro* is written above the first staff. Fingerings are indicated with numbers 1-5. A section marker **B. II.** is located below the second staff.

Second system of musical notation. It consists of three staves. The first staff has a trill (T) and a fermata (A). The second staff has a trill (T) and a fermata (A). The third staff has a trill (T) and a fermata (A). The instruction *più dolce* is written above the first staff. The instruction *dim.* (diminuendo) appears twice. A section marker **B. I.** is located below the second staff, and **(B. II.)** is located below the third staff.

Third system of musical notation. It consists of three staves. The first staff has a trill (T) and a fermata (A). The second staff has a trill (T) and a fermata (A). The third staff has a trill (T) and a fermata (A). The instruction *dim.* (diminuendo) appears twice. A section marker **(B. II.)** is located below the second staff.

Fourth system of musical notation. It consists of three staves. The first staff has a trill (T) and a fermata (A). The second staff has a trill (T) and a fermata (A). The third staff has a trill (T) and a fermata (A). The instruction *ten.* (ritardando) appears twice. The instruction *cresc.* (crescendo) appears twice. A section marker **(B. II.)** is located below the second staff.

ten.
5

ten.
f

4 5 4 3 4 3 4 5 4 3 4 5

1 2 2 2 2 1 2 2 2 1 2 2

4 3 2

1 1 1 2 1 2 1

3 2 1 2 1

3 4 5

3 2 1

1 2 1

3

4 5 4 3 2 1

4 5 4 3 2 1

4 5 4 3 2 1

4 5 4 3 2 1

4 5 4 3 2 1

4 5 4 3 2 1

Soprano.

Alto.

Tenor.

Bass I.

Bass II.

Detailed presentation of the stretto.

(Hoffmeister)
Variant I.

ten.

5 5 4

5 5

2 3 3

piu f e sostenuto

5

(Schwenke)
Variant II.

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

M. 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 strettos, 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.

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-work in a quiet half-light. — Do not disturb the unity of mood by a "forcibly musical" emphasizing of the imitations, which take only a subordinate rôle here.

5 4 5 3 3 1 3 4 5 4

2 1 2

poco cresc.

più pieno

p subito

Fuga XXIII, à 4.

Poco Andante.

dolce, ma serio.

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

Execution:

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 $A\flat$ 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 $2\frac{1}{2}$ 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.)

The musical score is presented in three systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system starts with a piano (*p*) dynamic and the instruction *dolce sempre legato*. The second system includes a section marked *Idea:*. The third system features *un poco cresc.* and *espressivo e sostenuto* markings. The final section is marked *dim.*, *dolce*, and *tranquillo* with a trill (*tr*) in the bass line.

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 \flat major, as the "Toccatà" (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 \flat : 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.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with slurs and a fermata. The bass clef part contains a rhythmic accompaniment with slurs.

Second system of musical notation. A measure in the treble clef is marked with a '2)' above it, indicating a second ending or variation. The bass clef part continues with slurs and articulation marks.

Third system of musical notation. The treble clef part includes a dynamic marking of *mf*. The bass clef part features a sequence of notes with fingerings 2, 3, and 4 indicated below them.

Fourth system of musical notation. The treble clef part has a dynamic marking of *p*. The bass clef part includes the instruction *più pieno, espress.* and a sequence of notes with fingerings 1, 4, 3, and 5 indicated below them. The system concludes with a *p* dynamic and the instruction *poco a poco*.

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.

cresc.
più cresc. sempre largamente
poco
f
 3) *lamentoso*
 (Coda)
pp
quasi f rit.
 3) *più lento*
p

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.

In the Prelude. In the Fugue. In the Prelude.
 In the Fugue.

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 *obligato* codetta of the first counter-subject might almost be elevated to the importance of a second theme:

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature has two sharps (F# and C#). The top staff contains a melodic line with slurs and ties. The middle staff contains a complex rhythmic pattern with fingerings 4, 1, 2, 4, 5, 1, 3, and a marking "r. H." above it. The bottom staff contains a bass line with a marking "B" above it.

Second system of musical notation. It consists of three staves. The top staff is marked "delicato zart" above it. The middle staff has a marking "4)" above it. The bottom staff has a marking "tr" above it. The notation includes various slurs, ties, and rhythmic markings.

Third system of musical notation. It consists of three staves. The top staff has a marking "5" above it. The notation includes slurs, ties, and rhythmic markings across all three staves.

Fourth system of musical notation. It consists of three staves. The top staff has a marking "(tr)" above it. The middle staff has a marking "(p)" above it. The bottom staff has a marking "5" above it. The notation includes slurs, ties, and rhythmic markings.

4) Execution:
A small musical diagram showing a sequence of notes with fingerings 1, 3, 5, 4. The notes are in a treble clef staff with a key signature of two sharps.

ten. *dim.* 5) *dolce* *ten.* r. H. Alto.

This system shows the beginning of a musical passage. The right hand (RH) starts with a melodic line marked 'ten.' and 'dim.', followed by a section marked '5) dolce'. The left hand (LH) provides a rhythmic accompaniment. An Alto voice part is introduced on the right, marked 'r. H. Alto.' and 'ten.'.

poco cresc.

The second system continues the musical development. The right hand features more complex rhythmic patterns. The left hand maintains its accompaniment. The dynamic marking 'poco cresc.' is present.

ten. 2 (3) 5 5 1 1 (2) 1 3 2 1 5

The third system shows further melodic and harmonic development. The right hand includes various ornaments and fingerings, such as triplets and slurs. The left hand continues with its accompaniment.

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.

Interpretation.

Free Bass

This system provides an 'Interpretation' of the preceding musical material. It consists of three staves: the top staff shows the original melodic line, the middle staff shows a simplified harmonic interpretation, and the bottom staff is labeled 'Free Bass' and shows a more rhythmic and harmonic foundation.

The musical score is divided into four systems. The first system includes the piano part with dynamics *dim.* and *dolce*, and a tenor part. The second system continues the piano part with *poco cresc.*. The third system features a section marked *A* and *meno severo*. The fourth system includes a section marked *or:* and *Idea.*, and concludes with the instruction *marcato*. The score contains numerous fingering numbers (1-5) and articulation marks throughout both piano and tenor parts.

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.

musical score system 1, featuring piano accompaniment with markings *meno severo*, *A*, and *ten.*. Includes fingerings such as 5 4 3 1 and 5 4 3 4 5 4 3 4 5.

musical score system 2, featuring piano accompaniment with marking *marcato* and a *T* section.

musical score system 3, featuring piano accompaniment with marking *ten.* and a *B* section.

musical score system 4, featuring piano accompaniment with marking *ten.* and various fingerings.

musical score system 5, featuring piano accompaniment with marking *T*.

musical score system 6, featuring piano accompaniment with marking *ten.* and a *B* section.

Musical notation system 1. Treble clef with key signature of two sharps (F# and C#). The melody features a sequence of eighth notes and quarter notes with various fingerings: 4 3 1 2, 3 4 3, 4 1 4 2b, 4 1 2 5, 4 1 3. The bass line includes a trill marked (tr) and a trapezoidal dynamic marking (T).

Musical notation system 2. Treble clef with complex phrasing and fingerings: 4 5 4 3, 5 3 4, 2 2, 7), 1 5. The bass line features a trill (tr). A dynamic marking *ten. molto* is present.

Musical notation system 3. Treble clef with phrasing and dynamics: *dim.*, *dolce*, *cresc.*. The bass line includes a trapezoidal dynamic marking (T).


Musical notation system 4. Treble clef with phrasing and dynamics: *più f*. The bass line includes a trapezoidal dynamic marking (T) and lettered markings B and B.

Musical notation system 5. Treble clef with phrasing and dynamics: *più cresc.*, *ten.*. The bass line includes fingerings: 5 1 3, 5, 4 1 2 1, 2 3 4, 2 3 5, 4 5. A trapezoidal dynamic marking (T) is also present.

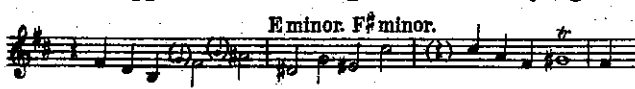
7) The harmonico-melodic quintessence of this measure and the next may be reduced to the following form:

Reduced musical notation system showing a simplified version of the preceding musical material in both treble and bass clefs.

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.

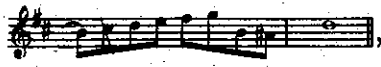
The harmonic basis of the theme is simpler than appears at first glance. On laying bare its sinews, so to speak, it takes on the following appearance:  Observe that meas. 3 contains in itself, as it were, the answer to the first.


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

- | | |
|---|--|
| } | 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. (<i>dux</i> , D major), answer by the B. (<i>comes</i> , 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 web of this fugue, with its remarkable display of "magnificent disregard" typical of the genus.

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