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THE  
WELL-TEMPERED CLAVICHORD

BY

JOHANN SEBASTIAN BACH

REVISED, ANNOTATED, AND PROVIDED WITH PARALLEL EXAMPLES AND SUGGESTIONS FOR  
THE STUDY OF MODERN PIANOFORTE-TECHNIQUE

BY

FERRUCCIO B. BUSONI



G. SCHIRMER, INC., NEW YORK

# Introduction.

To the foundations of the edifice of Music, JOHANN SEBASTIAN BACH contributed huge blocks, firmly and unshakably laid one upon the other. And in this same foundation of our present style of composition is to be sought the inception of modern pianoforte-playing. Outsoaring his time by generations, his thoughts and feelings reached proportions for whose expression the means then at command were inadequate. This alone can explain the fact, that the broader arrangement, the "modernizing", of certain of his works (by Liszt, Tausig, and others) does not violate the "Bach style" — indeed, rather seems to bring it to full perfection; — it explains how ventures like that undertaken by Raff, for instance, with the *Chaconne*\* are possible without degenerating into caricature.

Bach's successors, HAYDN and MOZART, are actually more remote from us, and belong wholly to their period. Rearrangements of any of their works in the sense of the Bach transcriptions just noticed, would be sad blunders. The clavier-compositions of Mozart and Haydn permit in no way of adaptation to our pianoforte-style; to their *entire* conception the original setting is the only fit and appropriate one.

The spirit of Mozart's piano-style is handed down, in a form internally weakened but externally enriched, by HUMMEL. With the latter begins that phase of musical history which deserves to be termed "feminine", wherein Bach's influence, and consequently his connection with the composing virtuosi of the pianoforte, grows weaker and weaker — parallel with the comprehension of these gentlemen for Bach's music.

The unhappy leaning towards "elegant sentimentality", then spreading wider and wider (with ramifications into our own time), reaches its climax in Field, Henselt, Thalberg and Chopin\*\*, attaining, by its peculiar brilliancy of style and tone, to almost independent importance in the history of pianoforte-literature.

But with BEETHOVEN, on the other hand, new points of contact with the Master of Eisenach were evoked, bringing the advance of music nearer and ever nearer to the latter; nearest of all in Liszt and Wagner\*\*\*, the characteristics in the style of either pointing directly Bach-ward, and completing the circle which he began. The attainments of modern *pianoforte-making*, and our command of their wide resources, at length render it possible for us to give full and perfect expression to Bach's undoubted intentions.

It therefore seemed to me the proper course to pursue, to begin with a digression from the "Well-tempered Clavichord" — a work of so high importance for the pianoforte and of such comprehensive musical value —, that I might trace and show (from the very trunk, as it were) the manifold outbranchings of modern pianoforte-technic.

Although we owe to CARL CZERNY — a man whose importance is derivable in no small measure from the fact, that he forms the intermediate link between Beethoven and Liszt — the resurrection, so to speak, of the "Well-tempered Clavichord", this admirable pedagogue handed us the work in a garb cut too much after the fashion of his period; hence, neither his conception nor his method of notation can pass unchallenged at the present time. BÜLOW and TAUSIG, advancing on the path opened by the revelations of their master,

\* This piece, originally written by Bach for solo violin, was arranged by Raff for full orchestra.

\*\* Chopin's puissant inspiration, however, forced its way through the slough of enervating, melodious phrase-writing and the dazzling euphony of mere virtuose sleight-of-hand, to the height of teeming individuality. In harmonic insight he makes a long stride toward the mighty Sebastian.

Mendelssohn's "Hummelized" piano-style, overflowing with smoothly specious counterpoint, has naught in common with Bach's rock-stirring polyphony, all earlier and persistent arguments to the contrary notwithstanding. On the other hand, Mendelssohn's successful efforts to inaugurate performances of Bach's works, must be set down as redounding to his credit.

\*\*\* The truth of this assertion, as regards Liszt, shows most clearly in his magnificent *Variations a motive from Bach* („Weinen, Klagen“), and in the *Fantasia and Fugue on B, A, C, H.*

Conversely, the *recitatives* in Bach's Passions stand nearest, among all classico-musical productions, to Wagner's spirit, both in respect to their expressional form and depth of feeling. [Comp. Note 3 to Prelude VI.]

Liszt, by his interpretations of the classics, were the first to attain to fully satisfactory results in the editing of Bach's works. This is abundantly proved, in particular, by Bülow's masterly edition of the *Chromatic Fantasia and Fugue*, and Tausig's *Selection* from these Preludes and Fugues.

Much will be met with, in the course of this work, which substantially agrees with Tausig; but identical passages are rare. In this connection I beg to quote from a letter written by the poet Grabbe to Immermann concerning a proposed translation of Shakespeare: "Where I could use Schlegel", he writes, "I did so; for it is ridiculous, stupid, or vain in a translator to leap aside over hedges and ditches, where his predecessor has made a path for him".

The need of an edition as complete\* and correct in form as possible has induced the editor, in this attempt to furnish such an one, to bestow upon his work the most painstaking and conscientious attention, reinforced by more than ten years' study of this particular subject. The present edition, however, also aims in a certain sense at re-founding, as it were, this inexhaustible material into an advanced method, on broad lines, of pianoforte-playing; this aim will, however, be carried out principally in Part. I, that being preponderant in the variety of its technical motives.\*\*

The present work is also intended as a connecting link between the editor's earlier edition (publ. by Breitkopf and Härtel) of Bach's *Inventions*, forming on the one hand a preparatory school, and his concert-editions of Bach's *Organ-fugues* in *D* and *E♭*, and of the *Violin-Chaconne*, which will serve, on the other hand, as a close to the course herein proposed.

Following these last, the study of further *pianoforte-arrangements of Bach's organ-works* is recommended, namely:

Liszt, *Six Preludes and Fugues*.

— *Fantasia and Fugue, G-minor*.

Tausig, *Toccatà and Fugue, D-minor*.

d'Albert, *Passacaglia*.

When these works have been thoroughly learned, both musically and technically, every really ambitious student of the piano ought to take up the still unarranged organ-compositions of Bach, and try reading them *at sight* with as great completeness and richness of harmony as is possible on the pianoforte (doubling the pedal-part in octaves wherever feasible). The manner in which this is to be executed, is suggested in the *Examples of Transcription* given as an Appendix to Part I.

Still, this comprehensive course of study in Bach's piano-music forms but a *part* of that which is necessary to make a thorough pianist of a person naturally gifted. If this truth were stated in plain terms by every conscientious teacher to zealous beginners, the standard wherewith people are now-a-days content to compare the artistic and moral capacities of students would speedily be raised to a height inconveniently beyond the reach of the generality. By such means a barrier might gradually be built up against dilettantism and mediocrity, and thus against the degeneration of art, — a barrier which might cause many to pause and reflect, more carefully than present conditions render needful, before risking a leap and a possible breaking of their necks.

\* Tausig unfortunately left the *greater half* of the work untouched, several keys being unrepresented in his Collection; even the monumental *B♭-minor fugue* in Part II (to mention one instance) is omitted; neither can he escape the censure of having reproduced certain incorrect readings of the Czerny text. — Bischoff's and Kroll's praiseworthy efforts were confined for the most part to a critical textual revision. Recent good editions are those by Franz and Dresel, Louis Köhler, Jadassohn, Reinecke and Riemann. The chief aim of this last revision is analytical phrasing and anatomization. Analyses in book-form have also been published by Riemann and still earlier by van Bruyck.

\*\* The editor does not for a moment imagine that he is able to exhaustively accomplish this task alone. He will be well satisfied if he should succeed in disclosing a broader horizon for the study of Bach's works, and in formulating a plan for successfully bridging over the interval between the "Well-tempered Clavichord" and modern piano-technic.

New York, January, 1894.

Ferruccio B. Busoni.

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# "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.


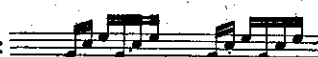
## Prelude I.

Moderato.

Part I.


*p. egualmente*  
*ben tenuto*  
*(Ped. ...)*

*(simile) 2)*  
*poco rinf. 3)*

1) The flowing and even movement in sixteenths must be kept up between the 8<sup>th</sup> and 9<sup>th</sup> notes in each measure, and between the successive measures; do not play:  or thus (!): 



2) The Editor recommends abstention from the use of the pedal up to the 5<sup>th</sup> measure of the 3<sup>d</sup> section, and the strict holding-down of the left-hand notes instead, which very nearly gives the effect of the pedal.

3) Tausig's conception of this prelude, requiring a pianissimo execution throughout, is likewise deserving of notice, and forms an entirely new study.

NB. I. For the attainment of a perfect legato, practice the figure first in *andantino* tempo, with a somewhat firm touch, and in such a way that each tone in the right hand is successively held down through the true duration of the next, thus assuming the time-value of an eighth-note: 

II. Then try to obtain the effect of the original notation by playing the figure thus:

*Allegro, leggiemente.*

right hand.   
left hand. 

etc.

*p subito*  
*poco rinf.*  
*p*

*mp*  
*p*  
*mp*

*p*  
*poco*

III. This Prelude is also adapted for the practice of an energetic staccato in the following arrangement. In practicing this staccato, care must be taken to render the interchanging of the hands perfectly smooth and even.

*Allegro moderato.*

IV. Finally, this Prelude may also be usefully employed for the study of the lightest staccato (in close imitation of the "springing bow" on the violin). The following arrangement will serve as a preparation for the 4th number of the Liszt-Paganini études.

*Allegro vivace, leggerissimo.*

*tenuto, quasi effetto di pedale.*

2 3 5                      1 3                      1 2 4

1 3 4 2 3 4                      *meno tenuto*                      *p*                      *cresc.*

\*2) *Ped.*                      \* *Ped.*                      \* *Ped.*                      \* *Ped.*                      \*

*più*

*Ped.*                      \* *Ped.*                      \* *Ped.*                      \* *Ped.*                      \* *Ped.*                      \*

(ossia: *ff* sempre forte - - - - -)

*f*

*Ped.*                      \* *Ped.*                      \* *Ped.*                      \* *Ped.*                      \* *Ped.*                      \*

(ossia: *ff* - - - - - *molto largamente ed armonioso* - - - - - *allarg.* - - - - - *ff*)

*p*                      *dolce*                      *p 4)*

*Ped.*                      \* *Ped.*                      \* *Ped.*                      \*

4) The Editor desires to caution against an over-valuation, or possible under-valuation, of this piece. To quote from Riemann, it is simply a "portal" to the entire work; forming, however, in its euphony and structural finish, a highly satisfactory musical introduction.



## Fuga I, a 4.

Moderato, quasi Andante.

1) *mf* A

2) *mf* S

*meno f*

*mf* T

*quasi f* S

*quasi f* T

*mf* A

*p* A


*quasi f* B

*quasi f* B


*poco f* B

1) The theme is equal in length to 6 quarter-notes, or  $1\frac{1}{2}$  measures in 4/4 time. As the parts follow each other in close succession, without intermediate episodes, the entrances at S. and B. produce a shifting of the 4/4 rhythm, resulting in an apparent  $3/2$  measure.

2) S stands for Soprano, A for Alto, T for Tenor, and B for Bass; they always indicate the entrance of the theme. The notes on the upper staff are for the right hand throughout; those on the lower staff for the left hand only.

3) The 3<sup>d</sup> and 4<sup>th</sup> quarters in the bass originally conceived thematically: 

4) According to the formal structure, the double-bar belongs here; according to the polyphonic form, the soprano and bass close half a measure further on.

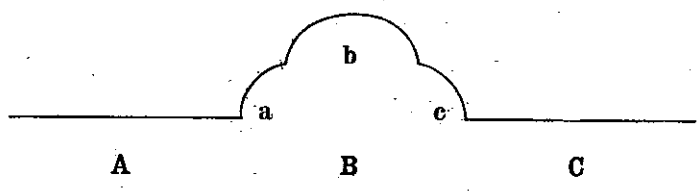
5) The bass phrase  is a mutilation of the theme; here the stretto simply grows freer. In the last measure of the development but one, the tenor alone remains "thematic" — the sole survivor, as it were, of the battle between the parts; in the last measure we even lose every trace of the theme.

The musical score consists of two systems of piano and organ-point notation. The first system includes dynamic markings such as *sfz* and *f*, and performance instructions like *sostenuto*. The second system features a *p* marking and a *f* marking. Fingerings and articulations are indicated throughout the score. A small section at the bottom is labeled "(after Tausig)".

**NB.** A fugue so architectonically perfect in construction as this will be met with, in the course of Part I, in possibly one other case—that of the notable *E♭*-minor fugue, whose “architectural style” is, to be sure, entirely different. Here the culminating effect is massed in the middle; whereas in the *E♭*-minor fugue the insatiable upward striving presses onward to the very last measure.

The exposition (the successive appearance of the theme in each of the four parts, with alternation between the tonic and dominant keys) embraces 6 measures, and may be represented graphically by a straight line. The development then follows in three sections, the middle one being that most replete with contrapuntal devices, while the third development-section gradually leads back into the “straight line” (Coda).

Retaining our architectonic comparison, we feel tempted to illustrate the scheme of this fugue by means of the annexed figure:



- conformably to which we have
- A = Exposition, 6 measures
- B = Development, 17 measures
  - { a = 7 measures = Stretto
  - { b = 5 measures = continually narrowing Stretto (climax)
  - { c = 5 measures = simple Stretto again, and return to rest.
- C = Coda. 4 measures = Organ-point on the tonic.

Outside of hand thrown out for accent

8

# Prelude II.

## Allegro con fuoco.

accent discord

**NB.** The technical utility of this Prelude—which is comparable to an agitated stream reflecting the flames of a conflagration—may be enhanced: a) by a strict holding of the notes with both little fingers; b) by a martellato variation of the principal figure with an “alternate striking of the hands in double notes” (Zweigriffen); or c) by added octaves, thus rendering the whole a study of sixths in “transcendent execution”. This Prelude (as Bach wrote it) also makes an excellent preparation for the study of the trill with the 1<sup>st</sup>, 2<sup>d</sup>, and 3<sup>d</sup> fingers, e. g.

### Studie. (Etude.)

a)

### Studie. (Etude.)

b)

TEXT 10. (Measure 10)

*begin by cresc.*

1) In the Editor's opinion, the first period ends with the 14th measure in the relative key, and the second with the next 13 measures, just before the Presto. This latter embraces, together with the Coda, 14 measures more, (reckoning the Adagio as 4 allegro measures); hence the generally satisfactory symmetrical effect. This division, too, best accords with our natural perception.

Relay - let left hand  
come out

**Presto. (poco più vivo)**

Handwritten annotations for the Presto section include:  
 - Above the first staff: (1 3 4 2 4 3 4 5 3 2 3) and 2 1 3 2 3 1 3 4 1 2 3  
 - Above the second staff: answer  
 - Below the first staff: f<sup>ma</sup> legg. (quasi Cadenza)  
 - Below the second staff: 2, (5), (1 2), 4, 1 3 2 1, 2 3 2, (1 2 3 4 3)

**Adagio. (poco a piacere)**

Handwritten annotations for the Adagio section include:  
 - Above the first staff: Keep more or less same speed  
 - Above the second staff: 1 2 3 2 1 3 2 3, 2 3 4 5 4 3 2 1 3 4 2 3 4  
 - Below the first staff: recitando, drammatico  
 - Below the second staff: 3) (1), 4 2 3, 1 5, 2 3 4 5 4 3 2 1 3 4 2 3 4

**Allegro. (Tempo I, poi allargando)**

Handwritten annotations for the Allegro section include:  
 - Above the first staff: 1 2 3 4 2 5 1 2 4 3 1 2  
 - Below the first staff: up to tempo immediately  
 - Below the second staff: \*  
 - Below the third staff: \*  
 - Below the fourth staff: \*

2) The artist must know, among other things, how to husband his strength for climaxes and turning-points, and how to seize opportunities for gathering new strength. This consideration makes the addition of a hold (◡) over the G in the left hand appear justifiable; it should lend to the bass a certain organ-like ponderousness, and throw the Presto—"bearing down all barriers" with its irresistible flood—into yet stronger relief; the point of rest thus gained before this quasi cadenza will also enable the player to recover the necessary lightness and elasticity, which are apt to suffer from 24 measures of an obstinately monotonous movement. Finally, this same left-hand G may be transformed, by adding the lower octave and employing the Steinway third pedal (pedale de prolongement, or sustaining-pedal), into an effective 6-measure organ-point.

3) The tempo to be taken here is four times as slow as that of the preceding movement, so that a quarter of the Adagio corresponds to an entire measure of the Presto. Supposing it to be played without a change in time-signature, the following reading would yield a rhythmically correct execution:

Handwritten annotations for the comparison score include:  
 - Above the first staff: (Allegro.)  
 - Above the second staff: ten.  
 - Above the third staff: allargando  
 - Below the first staff: \*  
 - Below the second staff: \*  
 - Below the third staff: \*  
 - Below the fourth staff: etc.

The difference between the 32<sup>d</sup>-notes and 64<sup>th</sup>-notes is apt to be overlooked by pupils, who thus find themselves entangled in most extraordinary measures; the above simplified notation will aid them in finding the right way. The character of this episode is that of a broad "recitative-style".

**Presto. (Measure 2.)**

Handwritten annotations for the Presto Measure 2 section include:  
 - Below the first staff: 5 3 4 5 3 4  
 - Below the second staff: 5 3 4 5 3 4  
 - Below the third staff: 5 3 4 5 3 4  
 - Below the fourth staff: 5 3 4 5 3 4  
 - Below the fifth staff: 5 3 4 5 3 4  
 - Below the sixth staff: 5 3 4 5 3 4  
 - Below the seventh staff: 5 3 4 5 3 4  
 - Below the eighth staff: 5 3 4 5 3 4  
 - Below the ninth staff: 5 3 4 5 3 4  
 - Below the tenth staff: 5 3 4 5 3 4  
 - Below the eleventh staff: 5 3 4 5 3 4  
 - Below the twelfth staff: 5 3 4 5 3 4  
 - Below the thirteenth staff: 5 3 4 5 3 4  
 - Below the fourteenth staff: 5 3 4 5 3 4  
 - Below the fifteenth staff: 5 3 4 5 3 4  
 - Below the sixteenth staff: 5 3 4 5 3 4  
 - Below the seventeenth staff: 5 3 4 5 3 4  
 - Below the eighteenth staff: 5 3 4 5 3 4  
 - Below the nineteenth staff: 5 3 4 5 3 4  
 - Below the twentieth staff: 5 3 4 5 3 4  
 - Below the twenty-first staff: 5 3 4 5 3 4  
 - Below the twenty-second staff: 5 3 4 5 3 4  
 - Below the twenty-third staff: 5 3 4 5 3 4  
 - Below the twenty-fourth staff: 5 3 4 5 3 4  
 - Below the twenty-fifth staff: 5 3 4 5 3 4  
 - Below the twenty-sixth staff: 5 3 4 5 3 4  
 - Below the twenty-seventh staff: 5 3 4 5 3 4  
 - Below the twenty-eighth staff: 5 3 4 5 3 4  
 - Below the twenty-ninth staff: 5 3 4 5 3 4  
 - Below the thirtieth staff: 5 3 4 5 3 4  
 - Below the thirty-first staff: 5 3 4 5 3 4  
 - Below the thirty-second staff: 5 3 4 5 3 4  
 - Below the thirty-third staff: 5 3 4 5 3 4  
 - Below the thirty-fourth staff: 5 3 4 5 3 4  
 - Below the thirty-fifth staff: 5 3 4 5 3 4  
 - Below the thirty-sixth staff: 5 3 4 5 3 4  
 - Below the thirty-seventh staff: 5 3 4 5 3 4  
 - Below the thirty-eighth staff: 5 3 4 5 3 4  
 - Below the thirty-ninth staff: 5 3 4 5 3 4  
 - Below the fortieth staff: 5 3 4 5 3 4  
 - Below the forty-first staff: 5 3 4 5 3 4  
 - Below the forty-second staff: 5 3 4 5 3 4  
 - Below the forty-third staff: 5 3 4 5 3 4  
 - Below the forty-fourth staff: 5 3 4 5 3 4  
 - Below the forty-fifth staff: 5 3 4 5 3 4  
 - Below the forty-sixth staff: 5 3 4 5 3 4  
 - Below the forty-seventh staff: 5 3 4 5 3 4  
 - Below the forty-eighth staff: 5 3 4 5 3 4  
 - Below the forty-ninth staff: 5 3 4 5 3 4  
 - Below the fiftieth staff: 5 3 4 5 3 4

not robust

robustamente

Handwritten musical score for the first system. It consists of two staves. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat). It contains a sequence of notes with various fingerings: (5 3 1), (4 2 1), (3 2 1), (2 4 2), (3 5 3 1 4), (2 1 2 1 4), (2 3 5 1), (2 3), (5 2 1 2), and (3). The lower staff is in bass clef and contains a few notes with a dynamic marking of *light* and a tempo marking of *allargando*. A *Coda* symbol is present at the end of the first staff.

Studie. (Etude.)

Allegro moderato.

Handwritten musical score for the second system, labeled 'c)'. It consists of two staves in bass clef with a key signature of two flats. The music is a rhythmic exercise with many beamed notes. Fingerings are indicated above and below notes. A dynamic marking of *mf* is present.

Handwritten musical score for the third system, including a section labeled '(Measure 10)'. It consists of two staves with rhythmic exercises. 'etc.' markings are used to indicate continuation of the exercise.

Handwritten musical score for the fourth system, including sections labeled '(Measure 14)', '(Measure 16)', and '(Measure 19)'. It consists of two staves with rhythmic exercises and 'etc.' markings.

Handwritten musical score for the fifth system, including a section labeled '(Measure 25)'. It consists of two staves with rhythmic exercises.

Lo stesso tempo.

Handwritten musical score for the sixth system, labeled 'Lo stesso tempo.'. It consists of two staves with rhythmic exercises. A 'Pedal III.' marking is present at the beginning of the system.

Adagio.

Handwritten musical score for the seventh system, labeled 'Adagio.'. It consists of two staves with rhythmic exercises. The tempo is slower than the previous sections.

Fuga II, a 3.  
Allegretto, vivacemente.

The musical score consists of four systems of two staves each (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score includes various dynamic markings such as *p*, *mp*, *poco*, *quasi stacc.*, *mf*, and *p subito*. Numerous handwritten annotations are present, including "poco", "quasi stacc.", "accent + poco quarter", "bring out", "briskly", and "accent". Fingerings are indicated by numbers 1-5 above or below notes. A circled number "7" is visible at the end of the first system. The score concludes with a *mf* dynamic marking and a *p subito* instruction.

- 1) The counterpoint in eighth-notes to be played staccato throughout.
- 2) At first sight, one is easily tempted to take the first half of this measure in the Soprano for a continuation of the preceding sequence, the more so, because the sequence actually goes on in the bass for another half-measure. It is for the player to separate, in the phrasing, the entrance of the theme on the second eighth-note from the episode, and to bring it out by proper stress on the notes.

**NB.** Its pleasing, almost dance-like rhythm, its subject progressing by the simplest of intervals, and hence easy of apprehension, and its striking economy of contrapuntal devices, have made this fugue, perhaps, the most popular one in the whole collection. Taken as a whole, the development may be regarded as a single long episode (*divertimento*), which is thrice divided, at regular intervals of time, into shorter sections by the entrance of the theme. So much for the polyphonic form; according to its formal structure, this part consists of twice 8 measures.



3) *p*

*gentle portamento*

*meno legg.*

*poco a poco cresc.*

*più cresc.*

*non legg.*

*poco largamente* (Coda) *rall.*

*cut off appropriately*

*a little slower retard*

3) The two passages to which attention is called are not exactly easy to play correctly,— the counterpoint in a light staccato, the theme in due relief, the syncopation strictly observed. Practice slowly, in this way:

4) The added octaves in the bass were brought into vogue by Czerny. The Editor, however, agrees with Franz and Dresel in allowing them first to enter with the entrance of the theme, and also supports the opinion, that this addition cannot be considered a violation of Bach's style.

*play*

# Prelude III.

Veloce e leggiero.

(una corda)  
egualmente piano

Ped. \* (3 1 2 3 4 2)

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

1)

1 1 4 5 (1 3 1) 5 2 5 1

2 (1 5) 3 1 4 3 2 4 1 2 1 2 5

1)

4 1 5 3 4 5 4 3 2 1 (1)

2 2 4 1 5 2 5 1 5 2 2



1)

2 2 1 5 2 5 1 5 2 2

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

2)

1) This reading is also authentic, and finds logical confirmation in the 2<sup>d</sup> measure of the 2<sup>d</sup> section:

2)  is later consistently transformed into eighth-notes in the up-beat, thus: 

1 3 4      1 3 2      3      1

3 2 3 4 3 2      1 3 2 4      (5)      4      2

1      4      5 3 2 1      3 1 3      1 3

*più p*

1 3 5 3 (2 4)      1 4      5      2 5      1 5      2

1)      *p*

1      2      1      5

*p* *simile* *poco*

*poco cresc.* *p*

*poco*

*cresc.* *p subito* *cresc.*

*più cresc.* *Ped.*

*f* *deciso* *in tempo*

Ossia:

3) The Editor plays this after-struck  $g^{\sharp}$  with the clean thumb-stroke from the joint, keeping the wrist quiet but not rigid. The rhythm is marked and supported by the broken-chord figure in the left hand, which must be struck with precision.

4) The 8 eighth-notes of this measure are commonly played in an undefinable species of time, according to which each of them has a time-value of approximately 8 sixteenth-notes. This mistake is inevitable when the sixteenth-note figures in the foregoing 6 measures are conceived as triplets—a weakness to which dilettantes and the like are prone to succumb. The cadence must be played strictly in time and with strong emphasis, sounding, as it were, like a sudden resolve.

# Studie. Etude.

## Technische Varianten zu Praeludium III.<sup>1)</sup>

### Technical Variants of Prelude III.

*Da eseguirsi il più fedelmente possibile in tempo e carattere del pezzo originale.*

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and fingerings.

Second system of musical notation, including an 'Ossia' section with specific fingerings like 5 4 2 1 5 4 and 2 1 1 2 1.

Third system of musical notation, including an 'Ossia' section with fingerings such as 1 2 1 2 3 and 5 3 5 4 5.

Fourth system of musical notation, including an 'Ossia' section with fingerings like 1 2 1 2 3 and 5 4 5.

Fifth system of musical notation, including an 'Ossia' section with fingerings such as 1 2 1 2 3 and 5 3.

Sixth system of musical notation, including an 'Ossia' section with fingerings like 2 3 4 and 2 1 2 3 1 2.

quiet  
must  
to  
when  
di-  
frone

1) This study must not be taken up until the original, which requires what might be termed a "flying" execution, is fully mastered technically. A further preliminary exercise is obtained by transposing the latter into C-major.

First system of musical notation. It consists of a grand staff with three staves: a treble clef staff at the top, a middle staff with a treble clef, and a bass clef staff at the bottom. The music features complex rhythmic patterns and fingerings. A *p subito* marking is present in the lower right of the system.

Second system of musical notation. It consists of a grand staff with three staves. The music continues with similar rhythmic complexity. *cresc.* and *più cresc.* markings are visible in the lower staff.

Third system of musical notation. It consists of a grand staff with three staves. An *Ossia* section is indicated above the top staff. The music includes *f legg.* and *f* markings. Fingerings are clearly marked throughout the piece.

Fourth system of musical notation. It consists of a grand staff with three staves. The music features *mf legg.* and *cresc.* markings. An *Ossia* section is also indicated in the lower left.

Fifth system of musical notation. It consists of a grand staff with three staves. The music includes a *f* marking and extensive fingerings. The system concludes with a double bar line.

# Fuga III, a 3. Allegro moderato.<sup>1)</sup>

*At first smoothly and gracefully; then with a gradual intensification.*

*Other phrasings of the theme, e. g.,*  *may be equally correct.*

1) Riemann's proposed tempo-mark "Andantino piacevole" might easily lead to a certain inappropriate lassitude of movement and expression very prejudicial to this fugue in which rhythmical culminating-points and strongly marked phrasing are indispensable.

2) Literal execution  the next measure in same way.

*egualmente*

*marcato ma sotto voce*

*ritenutamente poco espress.*

*a tempo*

*dolce*

Ossia

*più energico*

*mf*

or, acc. to the parallel passage:

- 3) Through 3½ measures the key is equivalent (on the piano) to F-minor. This idea will facilitate playing them by heart.
- 4) Here the downward leap of a seventh in the theme is inverted to the upward step of a second.



*legg.*  
*tutto egualmente dolce*  
*p legg.*

*subito*

*f*

*marcato*

acc. to Tausig in two parts.

*f energico e misuratamente*

acc. to Tausig.

5) The authentic readings are  $b\sharp$  in the left hand and, in the next measure,  $g\sharp$  in the right; not and the ordinary and incorrect readings.

6) 3 1 2 3 1

1 3 2 1

1 3 2 1

ten.

f

Execution:

2 5 5 5 5

1 2 4

meno f

3 2 1 2

4 3 1 2 4 3 1 5 (3)

5 4 2

2 3 4 1

4 3 5 4 2

4

5 3

1 2 3 1

2 3 1

4 4

5 2 5 6 4 5

1 1 1 7)

1 3 4 5 2 1 3 2 5 1

4 2 5 3 2

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

4 4

2 1 4 3

ff

(1 2 1 2 3 1 2 1 3 1 2)

6) With the last  $1\frac{1}{2}$  measures the 2<sup>d</sup> section ends, they, at the same time, forming the commencement of the 3<sup>d</sup> section (//). Combinations of this sort are not uncommon in polyphonic forms (compare, for instance, No. 11 of Bach's Inventions in the Editor's edition, and also the middle movement of Beethoven's Sonata, Op. 109, in Bülow's edition.)

The subdivisions above proposed, indicating the natural boundaries within the development, will be found to have the satisfactory proportion of 9:19:9 measures; it is evident, that the middle section is about twice as long as either of the others.

In the Editor's judgment, the third principal division now following is to be regarded simply as an epilogue, wherein all that has been said before is repeated in concentrated form, though the true contrapuntal development comes to a standstill. Henceforward, the principal key is, on the whole, adhered to; the brief transient modulations merely serve to establish its domination more and more, whereby the entire conclusion attains to the very height of affirmative energy.

7) Here the theme appears as if interwoven in the figuration of the highest part; modulation from the dominant key to that of the tonic. It is as if the Soprano answered itself in the key of the higher fifth, anticipating any further reply by returning at the same time to the principal key and reaching a definitive close.

These two last measures in the Soprano might be skeletonized as follows:

# Prelude IV.

Andante serioso, non troppo sostenuto ed espressivo.

The musical score consists of six systems of piano and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 6/4. The score includes the following markings and features:

- System 1:** *mezza voce*. Fingerings: 4 3 1 2 3 1 5, 1 3 2, 1, 3, 1. Includes a fermata with a star symbol.
- System 2:** *dolce*. Fingerings: 2 3 1 4 3 5, 3 2 5, 4 3 5 4 3, 4 2 3 1 2 5, 4 5 4 3 5, 4 2 3 1, 4 5 4 3 5 4. Includes a fermata with a star symbol.
- System 3:** *sempre sostenuto*, *dolce*, *poco cresc.*, *poco marcato*, *espress.*, *poco pesante*. Fingerings: 3, 1 2, 1 1, 5 2 3 4 2 3, 5 1, 2 3.
- System 4:** *slentando (ma poco)*, *dolce*, *dim.*, *a tempo*, *p*, *semplice*. Fingerings: 5 3 2, 1, 4 4 2, 3.
- System 5:** *poco cresc.*, *dim.*, *più cresc.*, *cresc.*. Fingerings: 3 5 4 3, 5, 4, 2 3 5 3 4 5, 1 3 2, 5, 4, 1 2 3, 3 1, 1, 3.
- System 6:** *meno f*, *poco cresc.*. Fingerings: (1) 4 3, 1, 1 2 1, 5, 4 3, 3.

1) The time is to be imagined as having two beats to the measure (d. x 2) to prevent a possible dragging of the tempo.

4 3 2 1 5 1 1 3 2 #2

2 2 1 4 3 1 2 3 1 2 5

5 5 3 1 3 4 3 2 1 3 5 3 2 1 NB.

*egualmente f, molto espress.* *sosten.* *dim.*

*fz*

*poco a poco cresc.* *largamente (with large Tone)*

*f, mit grossem Ton.*

*fz poco lamentoso* *ten.*

*fz*

*fz* *dolce* NB. 2) *più p* *sosten.*

*fz*  $\frac{3}{4}$   $\frac{2}{3}$   $\frac{5}{2}$   $\frac{5}{2}$

2) The measures between the two NB's are, formally speaking, only a melodic prolongation of the cadence,— an interpolation somewhat in "recitative-style," forming in any event a highly effective deferment, and thus an enhancement, of the final strain. The movement as originally conceived, supposing this "parenthesis" omitted, may be reconstructed as below, plainly showing the internal connection of the measures immediately preceding and following the 1<sup>st</sup> and 2<sup>d</sup> NB. respectively:

NB.

NB. Through the chaste melancholy of these tones there sounds a note of suppressed pain, bursting forth only at rare intervals,— a Passion-like strain for whose expression a truly devotional mood, and an earnest conception of the full depth and grandeur of Bach's style, can alone suffice. Ingeniously devised nuances will not avail; even mature artistic powers cannot dispense with what is termed, in common parlance, "mood," "inspiration". It follows, that the marks of expression and shading which occur throughout the piece are meant, and can serve, merely as suggestions, and not as absolute directions.

## Fuga IV, a 5.

Gravemente e sostenuto, ma non troppo.<sup>1)</sup>

*T poco pesante*

A.II. 

*sotto voce, misterioso*

*B poco pesante*

S 

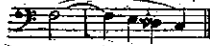
M. D. *poco*

A.I. 

M. D.

T 

1) The eighth-notes of the counter-subject should roll on in a tranquil, stately movement, to which the general tempo must conform.

2) The counter-subject  plays, in the first section of the exposition, an important (almost obbligato) rôle, which is to be borne in mind in the execution.

3) Wherever a moving part touches, in its course, a tied note in another, so that they sound in unison, the note in question is to be struck again, out of regard for the moving part.

4) We willingly assent to Riemann's view, that the next 13½ measures may be considered as a second exposition, albeit one incomplete in fact and effect on account of the omission of the soprano and of the 1st alto. In place of these, however, the 2d alto in this supplementary exposition brings out the theme twice; this 2d alto—not the 1st, as Riemann asserts—is to be regarded as the final exponent of the theme.

By the partial notation of the theme on three staves, the Editor hopes to facilitate a comprehension of the contrapuntal scheme.


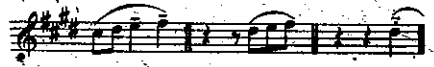
Musical score system 1, measures 1-4. The system consists of a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). Fingerings are indicated by numbers 1-5. The label "M.S." is written above the treble staff in the first measure. The label "A II. 2" is written below the bass staff in the third measure. A "T" is written below the bass staff in the first measure.

Musical score system 2, measures 5-8. The system consists of a grand staff with treble and bass clefs. The key signature is two sharps. Fingerings are indicated by numbers 1-5. The label "M.S." is written below the bass staff in the fifth measure. The label "B. 5" is written below the bass staff in the sixth measure. The label "M.D." is written above the treble staff in the seventh measure. The label "A II. 2" is written below the bass staff in the eighth measure.

Musical score system 3, measures 9-12. The system consists of a grand staff with treble and bass clefs. The key signature is two sharps. The tempo marking "sempre mezza voce" is written above the treble staff. The label "Counter-subject I." is written above the treble staff in the first measure. The label "A II. 1" is written below the bass staff in the fourth measure. A "T" is written below the bass staff in the first measure.

Musical score system 4, measures 13-16. The system consists of a grand staff with treble and bass clefs. The key signature is two sharps. The tempo marking "sempre mezza voce" continues. The label "Episode" is written above the treble staff in the third measure. Fingerings are indicated by numbers 1-5.

Musical score system 5, measures 17-20. The system consists of a grand staff with treble and bass clefs. The key signature is two sharps. The tempo marking "ten." is written above the treble staff. The label "A.I." is written below the treble staff in the first measure. The label "(C.I.)" is written below the bass staff in the first measure. The label "(C.I.) 2" is written above the treble staff in the fourth measure. The label "S" is written above the treble staff in the fifth measure. Fingerings are indicated by numbers 1-5.

5) The 3 quarter-notes in the auftakt (up-beat) of the 1<sup>st</sup> counter-subject  are variously modified in the course of the development; the chief variations are  etc.

Counter subject II.  
*poco marc.*

(C. II.)

S  
7) A I.

(C. I.) (C. II.)

S  
C. I.

(C. I.)

S  
*marcato*

*poco cresc.* *ten.*

*dolente* *dem.*

6) From this point up to the Coda, the 1<sup>st</sup> counter-subject plays an entirely obligato rôle; i. e., it becomes the persistent and constant companion of the principal theme.

Likewise obligato up to the very end. Do not make the two staccato quarter-notes too short.

7) Follow out the beautiful leading of the 1<sup>st</sup> alto, which takes up successively the principal theme, and the 2<sup>d</sup> and 1<sup>st</sup> contra-subject. Also follow the bass at beginning of 3<sup>d</sup> section; here the succession is different.

8) The chromatic imitation between soprano and 1<sup>st</sup> alto, commencing here and continuing to the end of the second section, should be brought out prominently.

mp  
armonioso  
mf sostenuto

(C.I.)

B

ten. poco a

poco animando e cresc.

più f

cresc.



S *ben marcato*  
 A.I. *ben marc.*  
 B *ben marcato*

*f*  
*espress.*  
 T *1 marc.*

S *largamente*  
*sempre f.*  
*f.*  
 (5 4)  
 4 1 3

*breit*  
*broad*  
 A.I. *3*


oder:  
 or:

NB. In this fugue we seem to be borne upward, out of the crypt of a mighty cathedral, through the broad nave and onward to the extreme height of the vaulted dome. Midway in our flight, the unadorned gloom of the beginning is supplanted by cheerful ornamentation; mounting to the close, the structure grows in austere sublimity; yet the presence of the unifying idea is felt everywhere,— the single fundamental motive leaves its impress on every part.

## Prelude V.

Allegro con spirito e molto scorrevole (Quasi „alla breve”). 1)

1) The rising and falling of the figuration (in the first section) should be accompanied by a corresponding swell and subsidence in the dynamic shading-nuances, which, being felt rather than audibly expressed, are too ethereal for expression by written signs.

2) In view of the intimate relations between this figural motive and that of the well-known *A*-minor fugue (publ. separately) by the same master  the latter—a five-finger exercise par

excellence—should be taken up together with this prelude. The left hand taking its full share in the execution of the figure, the following transcription of the prelude, for both hands, will offer few difficulties after the fugue-study is completely mastered.

Allegro vivace.

To the “positive” of this perpetuum mobile Chopin’s Etude Op. 25, No. 2, and the Finale to his *B*-minor Sonata, furnish the comparative and superlative. Of course, this comparison refers chiefly to the technical form, less to the musical content, of these pieces, so different in many respects. But all three are alike in happiness of conception and unity of mood.

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

ossia:

2 2 5 3 1 4 1      (2) 4 1 3 5 2 4 3 1 2 3 4 5      5 1 3      2 5

*dim.*      *pp*

1 3 2 1 2 3 4 5      1 1 2 5      1 2

*poco a poco cresc.*

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

*sempre più cresc.*      *ten.*

14 1 1 5 4 3 2 1 3 2      1 2 1 2 3 4 1 4      3 4 1 2

3 1 2 3 4 5      2 1 4 5 (1 3 4 5 2 3 4 1) 2 3 1 3      5 1

*poco sientando*

Adagio.

Execution, without changing the tempo (sempre allegro).

3 2 1 3      3 1 1 3 1 3



*f*      *veloce e forte*      *short and sharp together sfz*      *ff*

*l.H.*

## Fuga V, a 4.

Allegro moderato ed eroico, piuttosto Andante.<sup>1)</sup>

1) The tempo may be approximately determined by stating, that the 32<sup>d</sup> notes of the Fugue are about equal to the sixteenth-notes of the Prelude.

2) Take care not to play the dotted note too long, or the sixteenth-note too short—mistakes to which teachers' ears have long since grown accustomed; not this way  but so  When accompanied by the figure in 32<sup>d</sup> notes, the proper execution is sufficiently obvious.

NB. Thanks to its rhythmico-plastic forcefulness and the exceeding simplicity of its contrapuntal construction (note, for instance, the carelessness with which the four-part structure is held together in the 3<sup>d</sup> section), this fugue divides the honors of popularity with its rival, the fugue in *C*-minor. However, it is none the less a characteristic piece of the first rank, and finds most effective expression in this fugal form.

Besides this, the thematic relations between Prelude and Fugue are closer than may generally be assumed; their common harmonic basis would render it possible to superimpose the one piece on the other, (of course, with some modifications). E. g.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with slurs and fingerings (2, 4, 1, 4, 3, 4, 2, 1, 3, 5, 4, 5). The left hand provides a harmonic accompaniment with fingerings (4, 2, 1, 5).

Second system of musical notation. Treble clef, key signature of one sharp. The right hand continues the melodic line with slurs and fingerings (4, 2, 5, 3, 5, 5, 3, 5, 3, 4). The left hand accompaniment includes fingerings (5, 2, 2, 5).

Third system of musical notation. Treble clef, key signature of one sharp. The right hand features a complex melodic line with slurs and fingerings (4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5). The left hand accompaniment includes fingerings (2, 2).

Fourth system of musical notation. Treble clef, key signature of one sharp. The right hand has a melodic line with slurs and fingerings (2, 1, 3, 4, 3, 1, 3, 2, 5, 3, 5, 4, 5). The left hand accompaniment includes fingerings (5, 2).

Fifth system of musical notation. Treble clef, key signature of one sharp. The right hand has a melodic line with slurs and fingerings (4, 5, 4, 1, 2, 3, 4, 3, 2, 4, 2). The left hand accompaniment includes fingerings (3, 1, 3, 4, 3, 2, 3, 1, 3, 2, 4, 5, 4). The dynamic marking *ff* is present. The tempo marking *in tempo* is also present.

Sixth system of musical notation. Treble clef, key signature of one sharp. The right hand has a melodic line with slurs and fingerings (2, 1, 3, 4, 3, 1, 4, 2, 5, 1, 3, 4, 3, 1, 4, 2, 5, 4, 5, 4, 4, 5, 4, 5, 4, 5). The left hand accompaniment includes fingerings (1, 3, 2, 1, 3, 2, 2, 3, 4, 5, 1, 2, 5, 4, 5, 4, 5, 2). The dynamic marking *ff* is present. The tempo marking *sempre in tempo* is also present. The system concludes with a double bar line and a repeat sign.



Close acc. to: *Friedemann Bach's*

The chase after an ideal legato is a relic of that period in which Spohr's violin-method and the Italian art of song held despotic sway over the style of execution. There obtained (and still obtains) among musicians the erroneous notion, that instrumental technic ought to be modelled after the rules of singing, and that it the more nearly approaches perfection, the more closely it copies this model so arbitrarily set up for imitation. But the conditions—the taking breath, the necessary joining or dividing of syllables, words, and sentences, the difference in the registers—on which the art of singing is based, lose greatly in importance even when applied to the violin, and are not in the least binding for the pianoforte. Other laws, however, produce other—characteristic—effects. These latter, therefore, are to be cherished and developed by preference, in order that the native character of the instrument may make itself duly felt. In proof of the staccato nature of the pianoforte, we instance the enormous development which has come about, within a few decades, in wrist-technics and octave-playing, to receive detailed mention under Fugue X.

By regularly transposing the first note of each triplet into its higher octave, this prelude is transformed into a modern Étude for broken chords in open harmony. In this form, it may (and should) serve as a preparation for the similar larger Études by Chopin and Henselt.

Vivace legg.

etc.

3) This cadence sounds indisputably like a presage of the chromatic runs so characteristic of Liszt's music; even the flower of modern chromatics is rooted in the tone-world of Bach, as might be proved by numerous examples. This again confirms the remarks in the Introduction.

In conformity with the proposed "transcription" in open harmony, this cadence would sound best in this form:

In the preceding measure (including the tied *g* in the *aufakt*) (up-beat) the original version may be retained.



# Fuga VI, a 3.

Andante espressivo.

1) In this Fugue, and those coming after, S denotes the inversion of the theme in the Soprano (theme in contrary motion), V= in the Alto, T= in the Tenor, B= in the Bass.

2) The Bass, in this measure, should be conceived as a transcription (or rather a corruption) of the theme: 

3) In each case, the trill belonging to the theme is to be executed as shown in the Exposition.

4) Both of the two 4-measure periods so marked (at the close of the development, 1st section, and the conclusion of the fugue) are perfectly symmetrical as compared one with the other. The second (Tonic) is an exact transposition of the first (Domin). This method of procedure, so frequently employed by Bach, is important as typical of the sonata-form later evolved.

General View:

I. Exposition = 9 measures (the Bass finishes the period a measure before).

Episode = 3 measures.

II. Development. {Section 1 = 8 measures (close in dominant key)  
 {Section 2 = 8 measures (in 8th measure, alto begins the 3d division)

III. Coda. {Section 1 = 10 measures;  
 {Section 2 = 6 measures (the first 4 identical with the closing measures of Devel., Sec. 1.)

## Prelude VII.

(Introduction.)

Allegro deciso.<sup>1)</sup>

The musical score is presented in five systems of grand staff notation (treble and bass clefs). The first system starts with a forte (*f.*) dynamic and a tempo marking of *Allegro deciso.*<sup>1)</sup>. The second system includes a *f. 2)* marking. The third system features a *3)* marking. The fourth system includes a *con fuoco* marking and a *non legato* instruction. The fifth system includes a *Poco Andante.*<sup>1)</sup> marking and a *friten. al recitativo* instruction. The score contains various musical notations such as triplets, slurs, and fingering numbers (1-5).

1) The tempo-marks, and also the perfectly logical division of this Prelude into an "Introduction" and "Fugue" are to be credited to Riemann, and were taken from his analysis of the "Well-tempered Clavichord"

2) In the coming Fugue we shall see this figure in sixteenth-notes utilized as the counter-subject to the theme.

3) According to Kroll and Bischoff, this tied eighth-note is not  $c^2$  but  $d^2$ . This idea, however, appears equally contradictory to the scheme observed in the foregoing 4 measures and to our harmonic sense, which hears in this figuration the dominant seventh-chord of  $B$ -major. Consequently, we write  $c^2$  in the place in question.

4) The theme of the coming Fugue, and also to a certain extent the "skeleton" of its development and stretto, are presented here in advance; this might be compared to a chapter-heading briefly setting forth its contents.

First system of musical notation, featuring a treble and bass staff with various notes, rests, and fingerings (1, 3, 4, 5, 2, 1, 2, 3, 4, 5).

Second system of musical notation, featuring a treble and bass staff with various notes, rests, and fingerings (4, 5, 3, 2, 4, 3, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5).

Third system of musical notation, featuring a treble and bass staff with various notes, rests, and fingerings (1, 5, 3, 4, 1, 5, 4, 2, 5). Includes performance markings: *espress.* and *poco riten.*

**Tempo I<sup>1)</sup>**  
**(Fuga a 4)**  
 (C.S.)

Fourth system of musical notation, featuring a treble and bass staff with various notes, rests, and fingerings (1, 3, 2, 5, 3, 2, 1, 3). Includes performance marking: *non f*.

Fifth system of musical notation, featuring a treble and bass staff with various notes, rests, and fingerings (2, 3, 2, 5, 5, 4, 5, 5, 2).

5) Here the fugal theme is quite fully presented  Its rhythmic form, however, has still to undergo a transformation.

6) Kroll and Bischoff let the Tenor enter here on  $e^b$  (in unison with the Bass). Riemann, instead, erroneously substitutes the Alto, making it skip down from  $e^b$  to  $a^b$ , while the Tenor breaks off entirely. In reality, the Alto does not take up the theme till the 6th measure; at first, from its position, apparently taking the place of the Tenor part it resumes in the next-following measure the place in which it naturally belongs. The Soprano does not participate in the Exposition of the theme.

First system of musical notation. Treble clef, bass clef. Includes fingerings (e.g., 3 1 2 1 5 3 2, 3 1, 2 1 3, 5 4 3, 3 4 5, 1) and a section marked 'A'.

Second system of musical notation. Treble clef, bass clef. Includes fingerings (e.g., 2, 1, 3, 4, 2, 5, 4 3 2 2, 5, 1, 2, 3, 4, 2, 2) and dynamic markings 'dim.' and 'dolce'.

Third system of musical notation. Treble clef, bass clef. Includes fingerings (e.g., 3, 4, 1, 4, 3, 4 5 4, 1, 2, 4, 1, 2, 3, 4 5) and dynamic markings 'dim.' and 'A marc.'.

Fourth system of musical notation. Treble clef, bass clef. Includes fingerings (e.g., 3, 2 1 3 1 2 1 2, 2 1 3 1 2, 2 1 2, 1 2 3 2, 2 3 4 5 4 3 2 5, 4 3 2 5 4, 4 3 1) 5).

Fifth system of musical notation. Treble clef, bass clef. Includes fingerings (e.g., 2 1 4, 3 2 1 2, 1, 2 3 4, 3 2 1, 4, 2 3 4, 3 2 1) and a section marked 'T'.

Sixth system of musical notation. Treble clef, bass clef. Includes fingerings (e.g., 3, 4 3, 1, 3 1 4, 2, 5 2 1 3 4, 2, 1 2 3 4, 1 4 5, 2 5, 4) and a section marked 'Ossia'.

7) *f*

*f* *B f*

*meno f*

*T, marc.* *A marc.*

*f cresc.*

The following notation seems more conformable to the leading of the parts.

The main musical score consists of five systems of two staves each. The notation includes treble and bass clefs, notes, rests, and dynamic markings such as *p*, *p<sup>mo</sup> cresc.*, and *ff*. Fingerings and articulation marks are present throughout the piece.

8) In order to bring out the culminating point more prominently, the Editor suggests that a doubling of the Bass part in octaves appears not inappropriate. According to this view, the left-hand part would stand thus:

A single system of musical notation showing a bass line with a doubling of the bass part in octaves. It includes dynamic markings like *ff* and a note for the right hand "(R. H. for r.h.)".

Fuga VII,<sup>1)</sup> a4.  
Tempo giusto.

*Pesante e ben tenuto, ma non legato*

*f*

1) The more sportive Fugue originally inserted here seems utterly incongruous to the Prelude, so boldly outlined in conception and structure. Riemann's remarks confirm this opinion. Contrariwise, the  $E\flat$  major Fugue in Part II exhibits, both in its theme and in the broad, vigorous working-out, a striking kinship, an "elective affinity", to the foregoing Prelude, — giving birth to the fancy that we have, as it were, to do with a supernumerary development-section of the "Fugal Prelude" (omitting the ornamental counter-subject). The liberty which the Editor has taken in setting this fugue in the place of the legitimate incumbent, is justified by the circumstance, that Bach was apparently influenced, in his arrangement of the series, solely by the order of the keys. If the two volumes had originally been issued together (there was an interval of 20 years between!) it is quite likely that Bach would have partly interchanged their contents, pairing several preludes and fugues in a manner different from the present. In any event, the graceful, not very weighty  $E\flat$ -major Prelude in Part II, stands in a more sympathetic relation to the first  $E\flat$ -major Fugue than to the second.



A comparison of the themes in question is calculated to support the editor's opinion.

It will also be of interest to note, that the subject of the great  $E^b$ -major (triple) Fugue for the organ must likewise be considered as belonging to this same family of themes. This subject reads:

in Division I:  
and in Division III  
even:

Prelude (from Part I.)

Fugue (from Part II.)

(rhythmically identical with our Prelude.)

An obligato counter-subject in sixteenth-notes, developed in Division III of the Organ-Fugue, completes the resemblance of the latter with the Prelude now under consideration.

We are, therefore, fully justified in the conception, that these 3  $E^b$ -major fugues form (intellectually) one work, or at least 3 workings-out of one and the same idea, as 3 branches from one parent stem, a conception wherein Bach's inexhaustibility is presented to our renewed astonishment.

As mentioned in the Introduction, an arrangement of this triple organ-fugue is embraced in the course of study mapped out by the Editor.

2) We here meet with a rare example. The second section of the executory part shows a point of rest. This becomes the more conspicuous and effective owing to the contrapunctal development being resumed with full energy, in the tenor part.

*dolce,  
tranquillo e tutto legato*

*T marcato  
ma dolce*

*cresc.* *f come prima*

*cresc. ed. allarg.*

8) The following transcription, which allows of doubling the Bass part in octaves, is offered as setting forth in fullest vigor the characteristic ponderousness and sturdiness of this Fugue

# Prelude VIII.

Lento.

*dolcissimo, una corda*

*Dampfer-pedal*

*armonioso*

*voller*

*dim.*

*with broad tone*

*mf*

*menof*

*ten.*

*3 corde*

*poco*

*cresc.*

1) The right foot should hold the pedal down for the time marked by the horizontal line, releasing and depressing it as marked by the vertical and oblique lines.

Suggestions for the execution:

2) 3) 4) 5)

*non legato*  
*più deciso*  
*ma sempre largamente*  
*non legato*  
*senza Pedale*  
*f*  
*dim.*  
*più dim.*  
6)  
*f*  
*ped.*  
*(as above)*

*dolce*  
*cresc. subito*  
*pp*  
*p*  
*mf*  
*f*  
*f drammatico*  
7)  
*ped.*

*appassionato*  
*ritenuto*  
*ff*  
*p*  
*espress.*  
8)  
9)  
*una corda*

6)  
7)

- 8) The  $e^b$  in the Soprano ought fairly to "sing"; give the middle part expression, but less prominence.  
9) The soft pedal need not be retaken till the entrance of the "misterioso", 3 measures further on.

**NB.** This deeply emotional movement, emanating from the inspiration of a devout dreamer, is Bach's prophetic forecast that in the fullness of time a Chopin would arise. Whoever is able to look beyond the external form, or to penetrate into the depths, will admit the mysterious affinities subsisting between this Prelude and Chopin's Étude Op. 25, No 7.

The execution of long-breathed melodies on the pianoforte is not only difficult, but positively unnatural. In no case can a tone be evenly sustained, and a swell is still less possible; yet these are two indispensable conditions for the rendering of cantabile passages, and impossible of fulfilment on the piano. The connection of one sustained tone with a following tone is perfect to a certain extent only when the second tone is struck with a softness precisely corresponding to the natural decrease in tone of the first (*f. — p.*). While the tone of the pianoforte, by reason of the instrument's mechanism, naturally increases in power and sonorousness in the descending scale, the melody requires, on the other hand, that intensifications, as a general rule, shall be accompanied by an increase of tone-power when ascending;— but beyond a certain pitch the duration of the piano-tone becomes so short, that pauses and breaks in the melodic continuity are absolutely unavoidable. It is the function of the touch, to overcome these difficulties and to counteract these defects as far as may be. To avoid plagiarism of various remarks made by Thalberg on this point, I quote literally a few passages from the Preface to his "L'Art du Chant appliqué au Piano". This course appears to be the best, in view of the fact, that these remarks are noteworthy, and yet already forgotten.

*pp*  
*misterioso*

*pp*  
*una corda*  
*allargando*  
*3 corde*

*pp*  
*una corda*

10)  
L.H.

<<1) One of the first requisites for the acquisition of a sonorous style of playing, and a tone at once full and adaptable to all nuances, consists in the attainment of perfect freedom from rigidity. It is, therefore, indispensable to possess, in the forearm, wrist, and fingers, the eminent suppleness and versatile flexibility that characterize the voice of a skilful singer. (See Note on pag. 35.)

2) In broad, chaste, dramatic melodies very much must be exacted from the instrument and as full a tone as possible drawn from it; yet this ought never to be sought by striking the keys hard, but by taking them with a short stroke and pressing them down deep with a warm, powerful, energetic touch. For simple, tender melodies the keyboard should be kneaded, as it were, with a boneless hand and fingers of velvet; in this case the keys must be felt of rather than struck.

5) Always avoid in playing that ridiculous and tasteless mannerism in which the melody-notes are struck at an exaggerated interval of time after their accompaniment, so that from beginning to end of the piece the impression of a continuous succession of syncopations is produced.... We urgently advise that the notes be sustained, giving to each its full time-value. To this end, especially in playing polyphonic compositions, a change of fingers on keys already held down must be diligently looked to. In this connection, we cannot too highly recommend to youthful artists the slow and conscientious study of the Fugue, as the sole method of training the hand for the proper mastery of the polyphonic style.... The performance of a simple 3 or 4-part Fugue, and its correct and appropriate interpretation in moderato tempo, requires and gives proof of more talent than the execution of the most brilliant, swift, and intricate pianoforte-movement.>>

The infinite diversity in the minute shadings of the tones, which is at the command of the best-equipped modern pianist, is not applicable, however, in its full extent to the interpretation of Bach's "concert-pieces". The successive shades should follow each other in a more abrupt and unprepared fashion, like changes in registration; in most cases, too, the same shade of expression should extend unvaried throughout an entire movement.

The method of marking the (indispensable) pedal which we have adopted for this piece is not absolutely binding, but will serve as a point d'appui for individual applications.

Fuga VIII,<sup>1)</sup> a 3.

Andante pensieroso, non troppo accentato.

The musical score for Fuga VIII, a 3, is presented in five systems. Each system consists of two staves (treble and bass clef). The first system is marked *p mezza voce* and includes fingering numbers (5, 2, 5, 2, 5, 1) and a section labeled 'S'. The second system is marked *p* and *Bmf, dolce*, with *poco espress.* at the end. The third system is marked *legato* and *B5*. The fourth system is marked *poco*. The fifth system is marked *più distintamente* and *mf*. The score includes various musical notations such as slurs, ties, and dynamic markings.

1) Stated briefly, this Fugue is the most important in the Book—perhaps in the whole First Part. This is mentioned in order that the player may be aware, from the very start, of the full moment of the task to which he addresses himself.

2) According to the Editor's analysis, there are three sections within the Development which form dividing-lines; of these, that in the middle is nearly as long as the two others combined. Thus, the proportions are similar here to those in the development-section of the *C#*-major Fugue (the third in this book.) The general analysis follows:

*più marcato*

*dolce*

*(sotto)*

*dim.*

Development { I = 10 1/2 measures — Stretto in similar motion.  
 II = 22 measures — Developm. and Stretto in contrary motion.  
 III = 10 measures — Stretto in both the above varieties.

The third division of the fugue contains an effective intensification of what goes before; the augmentation of the theme is here added to all the devices employed up to this point, entwined in an intricate contrapuntal maze; the trouble of following out these combinations will be richly repaid.—

Special attention should be paid to the masterly construction of the Fugue.

3) *p ma marc.* *marc.*

*poco slentando*

*a tempo* *f*

*poco marcato*

*largamente* *molto marc.* B4) R

3) The leading of the two highest parts, which frequently cross, comes out more clearly in the notation given below. The Soprano (theme) should be emphasized.

SOPRANO.  
ALTO.

4) S, A, T, B denote theme in the Soprano (Alto, Tenor, Bass) in augmentation, (i. e. the time-values of the notes are doubled). The appearance of the theme in augmentation is indicated, furthermore, by a horizontal bracket



First system of musical notation. Treble clef (top) and bass clef (bottom). The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-5. A slur covers the first two measures.

Second system of musical notation. Treble clef (top) and bass clef (bottom). The section is marked *molto marc.* and labeled 'A'. It features a mix of eighth and sixteenth notes with fingerings.

Third system of musical notation. Treble clef (top) and bass clef (bottom). The section is marked *meno f* and *espress.*. It contains eighth and sixteenth notes with fingerings.

Fourth system of musical notation. Treble clef (top) and bass clef (bottom). The section is marked *molto marc.* and *f*. It features eighth and sixteenth notes with fingerings.

Fifth system of musical notation. Treble clef (top) and bass clef (bottom). The section is labeled 'A'. It contains eighth and sixteenth notes with fingerings.

Sixth system of musical notation. Treble clef (top) and bass clef (bottom). The section is marked *ff* and *allargando*. It features eighth and sixteenth notes with fingerings.

Ossia section at the bottom of the page. It consists of a single line of musical notation with a treble clef and a few notes.

# "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 IX

Part II.

Allegretto, in modo pastorale.

1) In this passage, and analogous ones, the sign  $\swarrow$  was written over the note. The writing-out in small notes shows how the sign is to be understood. The unfortunate necessity for such pedantic minuteness was recognized by Bülow, and still earlier by C. Ph. Em. Bach, from whose "Essay on the true method of playing the Clavier" (1787) we quote, in this connection, the following remarks, which are quite as applicable to our own time:

"All embellishments indicated by small notes belong to the following note; consequently, the preceding note must never be robbed of any portion of its time-value, and the following note loses only so much as the small notes call for. This observation is the more pertinent, the more generally the rule is disregarded.... From this rule it follows, that these small notes, and not the following principal note, are to be struck together with the bass or the other parts. Through them we glide ("slide") into the following note; this, too, is far too often neglected.... However superfluous it may seem to insist that the other parts, together with the bass, should be struck with the first note of any embellishment, it is, nevertheless, a rule which is very often disregarded" (Part I, Chap. 2, §§ 23 and 24.)

2) The "poco ritenuto" before the cadences in *B*-major and *E*-major must be treated with the utmost taste and discretion; the given fingering is the natural one for the style of touch required here.

N. B. Bach, after touching, in the contents of Part I (according to our edition), the principal degrees in the scale of musical feeling, and giving expression to the heroic, melancholy, vehement, reflective, and humoristic moods in a form which likewise gave full scope to the technical virtuosity of his time, presents in this Prelude, for the first time, a picture of idyllic color and tender simplicity of expression, in whose performance these same attributes should be reflected.

What Bülow said about Beethoven, with reference to his "Diabelli Variations", may be applied, with equal appropriateness to this work as a whole: we see in it "the microcosm of Bach's genius".

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*sempre tranquillo  
e legato*

3

4 5 4 1 5

*poco cresc.* *poco f* *espress.*

5 5

2) *poco riten.* - - *a tempo* *un poco sosten.* *più so- ste- nu- to*

*dim.* *p* *tenuto*

5 5

### Fuga IX, a 3.

Allegro giusto.

*risoluto* *risoluto* *f* *non legato, vivamente*

*f* *non legato, vivamente*

*meno f*

1 3 4 5 2

1) The ideal fingering for strictly *legato* scales in thirds would be one in which *no finger should be used on two consecutive degrees*. Such a fingering— although both possible and justifiable— is not generally employed, for the reason that no piano-method has thoroughly applied this principle to a system of fingering.— Even if the following examples should appear discouragingly unusual, one ought, at least, not to neglect to give them a practical

The third octave like the first, the fourth like the second.

The passages in thirds occurring here would, therefore, be played thus:


The defect in the (otherwise clever) so-called Chopin fingering for *chromatic* scales in thirds is found in the twice-repeated employment of the thumb on the consecutive white keys *e-f* and *b-c*. Certain modern pianoforte-virtuosi avoid this difficulty by sliding, with the second finger, from *eb* to *e* and from *bb* to *b*— an expedient which perfectly answers the purpose, and which gives an absolute *legato*:


In descending, the second finger slides down from *f#* to *f*, and from *c#* to *c*. The fifth finger, too, may slide in certain cases; for instance, in the following:

2) If we write out the theme in conformity with the original form:

it becomes evident that the second part of the fugue does not begin, in the soprano and alto, till the fourth eighth-note of the measure. The same is true of the bass at the beginning of the third part.

3) The different types of character exemplified by the three parts, should be brought out here by the employment of different kinds of touch; the figures in 16th-notes in pearly fluency; the counterpoint in eighth-notes, light and detached; the middle part as sustainedly as possible, and not without expression. The same holds good— noting the exchange of their rôles— for the parallel passage in the third part, measures 4-7.

4) By the assumption of the alto figuration, the entrance of the theme in the soprano suffers mutilation. Hence, an alteration of this passage, somewhat as  It is, however, inexcusable that Czerny, without further ceremony, makes a similar change in the text.

5) Some persons with a mania for emendation and a horror of parallel fourths (but not of any piece of presumptuousness), have smoothed out the third  a crime all the greater, because this passage is to be understood *thematically*.

In the counterpoint, the realm of individualism, any part which has anything to say may go its own way. To this principle, which affords an explanation of the "harshnesses" in Bach's music, the master adhered by preference.

**N. B.** The piece requires a fresh, lively, "solid" style of execution, with an energetic and characteristic marking of each entrance of the theme. A retardation of the tempo at the end of the last measure but one, is unallowable, as repugnant to the style of the piece.

# Prelude X

58

Sostenuto, quasi Andante.\*)

<sup>6</sup> 1) The *forte* which Tausig requires, in all the parts, up to the entrance of *A*-minor, applies really, in the main, to the soprano alone, which is in the true sense of the term a "singing" part (for this point we refer to our detailed discussion in the N.B. to Prelude VIII); the inner parts should be struck more softly, and as *perfectly solid* (not broken) *chords*; the bass figuration should flow on calmly and evenly, unswerved by the changing emotions of the melody. The *expression* (we have abstained from using the, in this case, insufficient expression-mark *espressivo*) rises, at certain points of this grandly and broadly conceived melody, almost to passion. The piece breathes melancholy, but not sentimentality or discouragement. There must be no fond pining away, no soft suspense, no lingering. For the grieving of a strong nature finds expression in very different tones from that of a languid, sickly soul. Make this distinction between Bach and Chopin, even where the former permits transient repose to the full energy of his powers; here it breaks out unexpectedly, like a fountain of living water from the earth, like the flame of a hidden fire. This sudden reversal of the mood (or, as one might say, this outbreak of a forced and desperate humor) does not allow the player to use the two transitional measures at (2) for a carefully worked up *crescendo*, interposed between the contrasting passages; he ought rather to retain the first tranquil tempo until immediately before the *Presto*.

2) Carefully observe the *rest* between trill and after-beat; this peculiar, and very expressive interruption of the melodic line was misunderstood even by Tausig.

\* The figures in 16th-notes should neither be hurried over without expression, nor pathetically retarded.

*ten.*

*ten.*

*ten. poco agitato*

*p* *cresc.*

*allarg.* *più sosten.*

*ossia forte:*

*fz* *p tranquillo*

*Close given in*

Presto.  $\text{♩} = \text{♩} \text{ 4}$ )

4) Despite its altered character, the contents of the *Presto* are most intimately related to those of the slow movement. On the one hand, the 16th-note figures are a direct continuation of the former accompaniment-motive; on the other, the two parts have the inner bond of an *harmonic basis common*, taken all in all, to both. Thus, the first four measures of the *Presto* are (viewed harmonically) a transition into the subdominant of the opening measures of the Prelude. Meas. 5-7 of the *Presto* contain a "contraction" of meas. 10-14 of the *Andante*, in the original key. In the *Presto*, meas. 8, 9, and half of 10, correspond exactly to meas. 15, 16, and half of 17, in the preceding movement. From here onward, the movement frees itself from harmonic constraint, and the tempestuous sweep reaches a climax in a cadence-like organ-point. This last effect, no less than the typical figurate half-measure motive with its consistent repetition and peculiar phrasing as an *aufтакт*-motive, vividly remind us of the C-minor Prelude (Nº II), which we advise the student to repeat as this juncture; whereas the slow part of this piece has a yet completer model in the middle movement of the "Italian Concerto", which may be introduced here as a valuable side-study. (Compare "Appendix" on next page.)



° 5) By a doubling of the note-values in the closing measure, the Cadence would lose nothing in energy, and might possibly gain not inconsiderably in firmness:

let the player decide, whether this form is not more congenial to his rhythmico-symmetric sense, than the original one, and choose accordingly. No compromise (in the shape of an indefinite "Allargando") is permissible. In either case, the tempo must be strictly observed.

### Appendix.

From C. Ph. E. Bach's "Essay on the true method of playing the Clavier".  
(Part I, Chapter 3.)

§ 7. "On account of the want of a sustained tone, and of a perfect *crescendo* and *decrescendo*, which have been not inaptly compared to light and shade, it is no easy task to execute a singing *Adagio* on our instrument, without growing tedious and showing too great simplicity through chariness of ornamentation, or becoming indistinct and ridiculous through overmuch embellishment.... The golden mean is hard to find, it is true, but not impossible.... But all these graces must be executed in such a rounded and finished style, as to make the listener think he is hearing mere plain notes. To this end, a freedom in execution is necessary which shall exclude all servile imitation or mere mechanical dexterity. One must play from the heart, and not like a trained bird.

§ 13. "As a musician cannot move others without himself feeling emotion, he must be able to arouse in himself all the emotions which he would impart to his hearers; he makes them understand his feelings, and can in this way best excite them to sympathy.... This becomes more especially his duty in pieces of an expressive cast, in playing which he must feel the same passions that moved the composer when penning the composition".

It will be seen that these opinions of the younger Bach are in complete accord with those advanced in the N. B.'s to Preludes IV and VIII. From them, therefore, the latter receive confirmation, and are set by them in the right light.


# Fuga X, a 2.

62

Allegro deciso.<sup>1)</sup>

Counter-subject 3)

<sup>10</sup> 1) The Editor is very sensible of the difficulty of finding the correct interpretation and explanation for much which is left, in this work, to intuition;— especially in view of the conflicting opinions already advanced by eminent authorities, each of which merits full confidence, and which are, nevertheless, wholly irreconcilable. While Riemann holds that this fugue has, “on the whole, a contemplative character”, Tausig expresses an opinion diametrically opposed to this by his expression-mark “Allegro con fuoco”; and Bischoff differs from both, choosing to express his idea of its interpretation by “Allegro capriccioso”. The Editor inclines to Tausig’s view, but for the “con fuoco” would prefer to substitute “deciso”. He considers that dynamic refinement and variety are of less importance than a transparently distinct execution of the figuration; *forte*, with light and shade appropriately distributed, should prevail throughout.

2) It seems to the Editor that *both* of the final eighth-notes  also belong to the theme, although Riemann passes over this point in silence.

3) This fugue surpasses all the others in simplicity

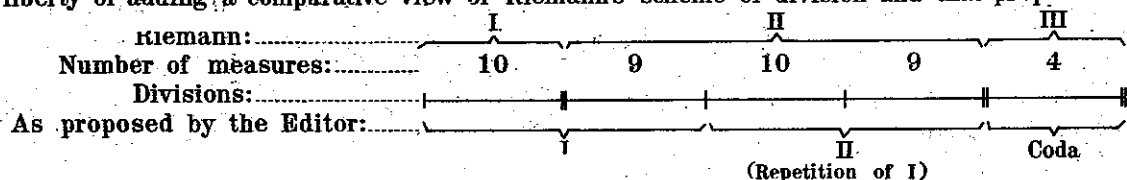
It is the only one in two parts; contains neither inversions nor stretti;

And abstains from a manifold variation of the counterpoint in its consistent retention of the first counter-subject.

\*“The vivacity of the *Allegro* is commonly expressed by detached notes”.— C. Ph. E. Bach.— Compare the N. B. to Prelude VI.

4) Our scheme of division coincides with that of Riemann. However, if we take the circumstance into consideration, that the next division and the one after it are a *complete and faithful repetition* of the first two divisions (at least as regards their form, if not the harmony), and that these 19 measures actually contain the contrapuntal inversion of the first 19, we are led to the conclusion that here the traditional fugal form is not present, and that another, corresponding to the contents, is adopted. Indeed, the Editor has long been of the opinion, that every theme or motive creates — according to its length, style, or character — its own, individual form; and that the rules prescribing the adaptation of new ideas to received forms, are wholly hurtful. It is to be hoped that the time will come when the fugue and symphony will be regarded as the perfect flower of Bach's and Beethoven's thought, but not, at the same time, as the loftiest aim of the modern composer. For, when new ideas are demanded, unusual forms should not surprise.

We take the liberty of adding a comparative view of Riemann's scheme of division and that proposed by the Editor:



## Appendix to Fugue X.

The Editor proposes to transform this fugue, by doubling the soprano in the higher octave and the bass in the lower octave, into a Study in Octaves, the usefulness of which, on account of the peculiar structure of the figuration, should be very great.

Though the rôle of octave-technique in modern piano-playing is a very prominent one, and in spite of the many extant methods and examples, but little has been taught or written concerning the *manner* in which octaves ought to be played. At this juncture, therefore, the Editor considers it appropriate to offer a few remarks on the most important points. These are:

1. **The position of the hand.** The back of the hand, together with the first joints of the fingers, should form an even, nearly horizontal plane, having a slight downward inclination from the wrist. The three middle fingers, which are mostly unemployed, should be held in a loose group, with their tips drawn inward, so that the disagreeable scuffling across the intervening keys in the octave may be avoided. While the wrist should move with perfect freedom and looseness, care must be taken to keep the thumb and little finger at exactly the right distance apart, and in position for striking.

2. **The movements**, of which there are three:

a) The striking of the key,— a sharp, decided *downward* movement of the wrist. On this the Editor wishes to lay special stress; while the *rebound* of the hand from the keyboard should be *involuntary*, effected solely by the combined elasticity of the hand and the pianoforte-action. (Though the above applies chiefly to detached octave-playing, the characteristic element of octave-technique, the principle therein contained is equally applicable to the subspecies of the *Portamento*, *legato* octave-playing.)

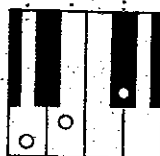
b) The second kind of movement is that of the arm. It is the function of the latter to follow the hand sideways and horizontally, and to carry it over the place where the down-stroke is to be made. This renders it possible to strike the keys *vertically* and exactly in the middle. The movement of the arm, which principally affects the forearm, must likewise be perfectly free and loose.

c) The third kind of movement is the turning of the wrist, carrying the hand with it, to either side, the arm remaining quiet; also, the slight shifting from white to black keys, and vice versa. The former occurs when the distance between the keys to be struck is too small to require a shifting in the position of the arm, for instance in appoggiaturas, trills, or in figures revolving about a central tone, e. g.



Position of hand, on central tone *d.* on central tone *g.*

In passing from white keys to the black keys lying further back, the point where the key is struck should be so shifted as to carry the hand gradually from the edge of the keyboard to the middle. For example, the way which the hand would take in playing the octaves:



D E f#

might be represented about as follows:


In such cases another rule is to be observed, namely, that the wrist is to remain at *the same* height for striking both the white and the black keys, consequently, the fall of the hand is less for the latter than for the former.

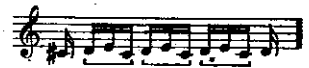
Above all, however, the player must seek to acquire an equal and even stroke both in tone and rhythm, and an *equal power of tone in both notes of the octave.*


Finally, one of the most important points in learning octave-playing is



3. **The Phrasing**,\* i. e., the grouping of the tones of a passage in conformity (a) with the musical motives, (b) with the position of the notes on the keyboard, or (c) with the change in the direction. This grouping, however, should be audible only to the player, and in public performances should properly form only a mental, not a physical, factor.

\* To the best of my knowledge, this valuable expedient—which, besides, is entirely independent of the *musical* phrasing—has not as yet been theoretically exploited.

**EXAMPLES:**  Taken thus, each group requires only a simple sideways movement (up) and the easy successive seconds are retained.

The phrasing:  on the contrary, would require a twofold shifting of the hand, and exhibit an ascending second followed by a descending leap of a third.

In the following passage:  the upper phrase-marks show leaps of fourths and fifths, while those below give successive seconds.

The example quoted above, from Chopin's Nocturne, is to be phrased in such a way that the hand remains, in each group, quietly over the same tone:  whereas the following passage:  can be best executed, as marked above, by letting the hand glide easily between the 1st and 2nd tones of each group, from the black key, to the white one.

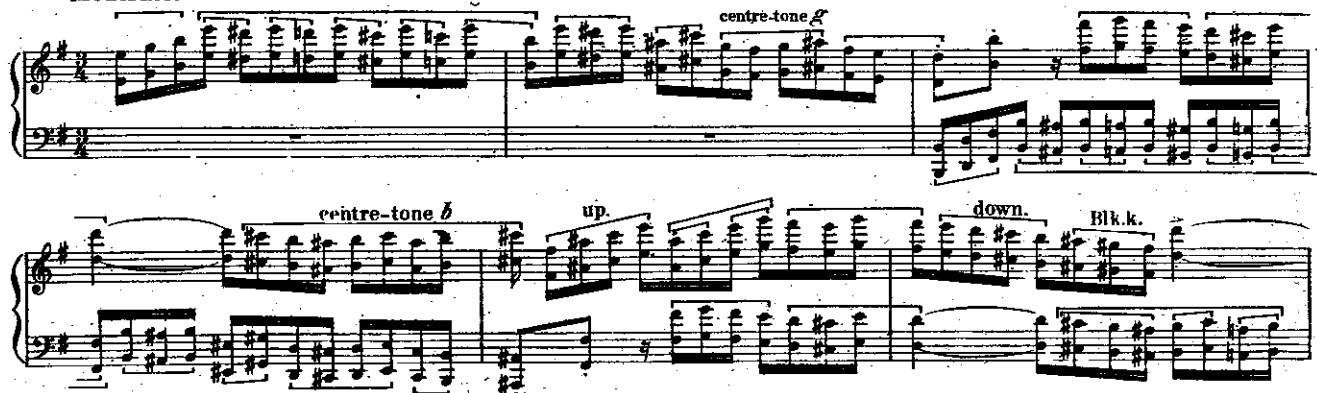
Further examples in phrasing (all to be imagined in octaves) are:

To a)  (Liszt) (Liszt)

To b)  3. 4. 5. down. slide. Bl.k. Wh.k. slide  
6. 7. 8. 9. Thirds. Thirds. Bl.k. keys. Wh. keys. Bl.k. keys. Bl.k. Wh.k. Bl.k. Wh.k.  
10. 11. Seconds on black keys. chrom. (Liszt)

To c)  12. up. down. 13. (Liszt) 14. Allegro deciso. down. down. (Liszt)  
15. up. down. centre-tone d (Rubinstein) 16. up. down. O centre-tone c. (Henselt)

Now, applying these principles to our fugue, we obtain the following result:

Moderato.  centre-tone g  
centre-tone b up. down. Bl.k. etc.

Even should the player not avail himself, in the present case, of this critique of octave-playing, it will prove extremely useful in executing Bach's organ-pieces on the piano. (Also compare Appendix to Vol. I.)

# Prelude XI.

Allegro giocoso.

quasi *f*, con spirito

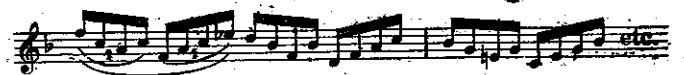
legg. 2)

3)

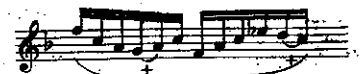
staccato

5 3 1 2 3 5 2 1 3 5

1) The original conception of this half-measure thematic figure is a purely *chordal* one:



The insertion of a changing or passing-note in each group of quarter-notes gives it its present appearance:



2) "Lightly", but not feebly or affectedly; such is the meaning of this expression-mark in Bach, and the performance of the whole piece is to be shaped accordingly.

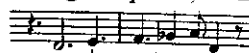
3) With regard to the trills, we refer, in general, to the Appendix to this Prelude, and, in particular, to No 12 of the Two-part Inventions (in the Editor's edition) as an admirable preliminary study.

**N.B.** This Prelude affords material for three different exercises: Flowing Chord-figuration, Studies on the Trill, and the Springing Staccato—contrasts which the player should seek to combine to a Whole.

Musical score for a piano piece, page 67. The score is in G major and 3/4 time. It consists of five systems of two staves each (treble and bass clef). The first system has a treble staff with a wavy line and a bass staff with a wavy line. The second system has a treble staff with a wavy line and a bass staff with a wavy line. The third system has a treble staff with a wavy line and a bass staff with a wavy line. The fourth system has a treble staff with a wavy line and a bass staff with a wavy line. The fifth system has a treble staff with a wavy line and a bass staff with a wavy line. The score includes various musical notations such as notes, rests, and dynamics.

<sup>15</sup> 4) As in the case of the first Three-part Invention, the Editor found it impossible to formulate any scheme for the formal division of this Prelude. It is one of those Bach "sketches" which cannot be adapted to fit dogmatic rules, and which, by their genuinely "preludial" character, afford the best justification for their name.

5) Many editions have *f* here instead of *g*; the former would indicate an organ-point, which, however, is not intended here; the latter gives the fundamental part the following form:



## Appendix to Prelude XI.

Whereas octave-technique (comp. App. to the preceding Fugue) assumed importance only in modern piano-literature, Trills have at all times played a leading part. But what transformations the trill has undergone—from a simple adornment of the melody up to a self-subsistent feat of virtuosity—is revealed with phenomenal clearness in Bach, Beethoven, and Liszt. In my opinion, the most diversified and complicated tasks for the study of the trill are to be found in Beethoven's Sonatas, Concertos, and Variations.—With special reference to the trill as exemplified in Bach, we quote first of all the following remarks from the work by C. Ph. E. Bach, already cited above at Prelude IX:

§ 3. (Chap. 2). "A good clavier-style distinguishes three different kinds of trills;— the ordinary trill, the trill from above, the trill from below, and the inverted mordent.

§ 7. Trills are the most difficult graces. Not everyone can master them. They must be assiduously practised in youth. Their beats must, above all, be even and rapid. A rapid trill is always preferable to a slow one....

§ 8. In practising the trill, do not lift the fingers too high.... [Make a note of this!] Begin it quite slowly, gradually increasing in rapidity, but always smoothly; the nerves [muscles] must also be relaxed, otherwise a goat-like, unequal trill is produced. Many try to force the trill. In practising, the rapidity should not be increased until the trill is entirely smooth and even. The higher tone, when played for the last time, is snapped off; i.e., after striking it, the finger-tip, bent as far inward as possible, is withdrawn from the key with the utmost swiftness, with a slide.\*

§ 9. The trill must be industriously practised with all fingers.... for sustained trills sometimes occur in the extreme parts, in which one has not a choice of fingers, the others being employed in carrying out other parts....

§ 12. A trill over a note of any considerable length, whether it progresses up or down, always takes an after-beat.... A trill not followed by another note, e. g., at the close, or over a fermata, etc., always takes an after-beat."— Bach declares it to be wrong

§ 21. .... "not to sustain a trill properly; for all kinds of trills, down to the inverted mordent, should occupy the full time-value of the note over which they are set...."

To the above must be added, that each and every trill ought to contain a *determinate number of notes*, and should be rhythmically grouped; only by this means can absolute evenness be attained.

The following *scheme of systematic trill-exercises* may be modified to suit individual needs.

Differ. finger-ings.

2 white keys. 2 black keys. 1 white key 1 black key 1 white key 1 black key  
 1 black key 1 black key 1 white key 1 white key  
 min. second maj. second min. second maj. second

Same, with alternating pairs of fingers:  
 1213 - 1323 - 1423 - 2423 - 2434 - 2534 - 3435 - 3545;  
 with different accentuation, in various combinations, e.g.  
 1 1 2 3 1 2 3 1 4 2 3 and with changing seconds, e.g.  
 1 2 4 3 2 1 4 2 3

As a preparation for trills in thirds the Editor recommends:

a) simple trills with sustained tones, e. g.

b) disjoined double trills:

Trills in thirds follow next:

In pairs of --- 2 maj. Thirds 2 maj. Thirds 1 min. Third 2 min. Thirds 1 min. and 1 maj. and  
 With interval of --- 1 semitone 1 whole tone 1 semitone 1 whole tone 1 maj. Third 1 min. Third to be transposed to all degrees of the octave.

Then follow Trills in all species of fourths, fifths, and sixths; and Trills above, below, or between 2 or more held tones, e. g.

Double Trills in contrary motion and with chord-intervals; e. g.

(comp. Coda of Beethoven's Concerto in E<sup>b</sup>, 1<sup>st</sup> movem.)

Trills with a changing number of parts (simulated double trill), e. g.

(Liszt) (Alkan) (Liszt)

Trills with a second *obligato* part, e. g.

(Liszt) (Liszt) to which class melodies over an organ-point formed by a trill also belong (see Beethoven, Op<sup>er</sup> 53, 109, 111).

Finally, the desire to produce trills in three or more parts led to the idea of:

Chord-trills executed by the alternate striking of the hands, e. g.

an idea transferred later to one-part trills and Octave-trills:

As a supplementary study we must notice the Tremolo, which is properly a *trill in wider intervals*. (Compare Liszt's *Transcendental Tremolo-Etude* on Paganini's *Caprice*.)

\* It was considered best not to suppress the mention of this peculiarity of technique, so characteristic of that time; though hardly any modern pianist will be able to follow the given directions.



## Fuga XI, a 3.

Allegretto, ben misurato, con semplicità.

mezza voce

Th. C.S.

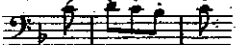
*mf dolce*

*tr*

*poco marc.*

*tr* *poco marc.*

<sup>17</sup> N.B. Despite its careful polyphonic working-out, this fugue belongs to the pleasing and less exacting class. As the exponent of a type of character it is not the peer of the *E*-minor Fugue, although the latter commands only comparatively modest resources of expression. The Editor felt obliged to suppress the "elegant"

phrasing of the first 5 eighth-notes  which is in such vogue, and for which Czerny is probably responsible, in favor of a more justifiable mode of execution.

*più marc.*

*più marc.*

5 2 7 1

*quasi f*

*acc. to*

Czerny:

*meno f*

4 8 5 3 1 7 1 2 1 7 7

*dolce*

ossia:

*a tempo*

*poco slentando*

*crescendo*

2 5 3 4 5 2 1 3

*il basso*

*cresc.*

*f*

*f*

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

2)

*f*

*a tempo*

1 2 3 4 1 5 2 1 2

1) Although these 3 eighth-notes, on account of the held tone  $b\flat$ , can be taken only with the finger-stroke, they must nevertheless be brought out as a direct continuation of the preceding *staccato*; this is the aim of the fingering given. The ascending bass part should be taken as a model, and the imitation should sound out prominently.

2) Though no one, perhaps, can fail to recognize the disguised theme in this ornamentation, we call special attention to it:

3) An analogous case to that under 1).

## Prelude XII.

Andante<sup>1)</sup>

*with round, full tone  
largamente, espressivo*

*poco sentito*

*p più pieno*

*p cresc. con affetto*

*espressivo molto*

*dim.*

*ossia*

<sup>1)</sup> *Andante* (moderately slow) is to be supplemented, in the further course of the piece, by the qualifying words "*tranquillo, espressivo, mesto, appassionato*".

<sup>2)</sup> Rests have been added by the Editor to fill out breaks in the full number of parts.

<sup>3)</sup> The Editor conceives the form which makes its appearance here as belonging to the tripartite type, and has arranged his scheme of division accordingly. Thus the first part embraces  $5\frac{1}{2}$  measures, supplemented by an external appendage of  $2\frac{1}{2}$  measures more; the second part contains two divisions of 4 and  $3\frac{1}{2}$  measures respectively; and the third part extends to the close.

Musical notation for the first system, featuring a treble and bass clef with various notes and rests.

*più dolce.*

Musical notation for the second system, including the instruction "più dolce".

*Close, acc. to Forkel:*

Small musical notation fragment.

*poco slentando a tempo*

*più subito*

*Ad. \**

*Ad. \**

Musical notation for the third system with performance instructions.

*sempre sostenuto e con grand'accento*

*molto cresc.*

*più sostenuto - ten.*

*fma non strepitoso*

*Ad. \**

*Ad. \**

*etc. U.S.W.*

Musical notation for the fourth system with performance instructions.

III. *Ad.*  
(sustaining Ped.)


## Fuga XII, a 4.


Molto sostenuto, ma fermo in tempo e carattere.

Riemann: Adagio penseroso = ♩)

1) The following arrangement, derived from a crossing of the hands, will materially promote a distinct enunciation of the theme:

2) A writing-out in score plainly shows the interrelationship of the theme and the three counter-themes, and is given here as an aid to the student:

The connecting-link  does not belong to any one of the counter-themes in particular, and is inserted alternately before the second and third.

3) From the beginning of the second development, a certain rigidity in the form and monotony in the harmonic and contrapuntal evolution are perceptible, which gradually ruin the effect of the magnificent and promising first part. For this, in our opinion, the unbroken *tripartite* rhythm ( $= 1\frac{3}{4}$ ) is chiefly to blame. And then comes the monotonous succession of the alternate entrances of the theme and the episodes; one follows the other with pedantically strict regularity. The episodes themselves elaborate unchangingly a motive of not exactly remarkable rhythmic charm, based on an harmonic sequence either ascending or descending.— Avoid, in this last-mentioned motive, a too pronounced marking of its *anapestic* character (by detaching the eighth-notes) 

a method of execution which, in the frequent repetitions, would endanger the grave character of the piece; and adhere as closely as possible to the Editor's phrasing.

4) Here the tripartite rhythm is abbreviated by half a measure, which causes a shifting of the fundamental rhythm; this abridgment of the symmetrical form is, however, made good in the next episode by the insertion of two quarter-notes. A similar diversion appears before and after the entrance of the theme in *E<sup>b</sup>* major.

N.B. To the very evident relationship subsisting between this fugue and the ninth of the Three-part Inventions, the similarity in key may, first of all, contribute in some measure. But a still closer bond appears on comparing the thematic material of these two pieces. For example, both in the Invention and the Fugue the principle theme is composed of quarter-notes in chromatic succession:

Fugue: Invention:

In either case, the counter-theme progresses upwards by degrees and in half-measure groups, the latter separated by rests on the strong beats:

Fugue: Invention:

The similarity is rendered still more striking by the agreement in the construction of the two compositions. For in both a second *obligato* counter-theme comes to the aid of the first; and the play of the continual superposition (contrapuntal inversion) of the three motives goes on, in both cases, without further development properly so called. Finally, each of these pieces is dominated by the sustained emotion of thoughtful gravity comprehended in the Italian expression-mark "*grave*"; though the depth and sublimity of feeling, and the intensification of expression, revealed in the Invention, are not reached in the Fugue. (Compare Notes 3 and 5 to this Fugue, and the N.B. to N<sup>o</sup> 9 of the 3-part Inventions, in the Editor's edition.)

*sempre f*

*mf*  
*dolce*  
(Tenor)  
*p*  
(Alt.)

*poco a poco - cresc.*

*f*

*sostenuto sino al Fine*  
ten.

5) With a very delicate employment of the pedal, it would be quite feasible to double the bass part in the octave. The Editor has repeatedly insisted on the admissibility of this procedure in Bach. Some instances may be found in Fugues II, V, VII, and the ninth of the 3-part Inventions:

*p*