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& Härtel

EDITION
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BACH-BUSONI

Piano Works

Instructive Edition

Volume I

The Well-Tempered Clavier – First Part
Book 1: BWV 846–853

Translation


for EB 6860

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Translation of the Remarks within the Music Text



Translations of German words or abbreviations are given from top to bottom and at each tier from left to right. They occur once for each piece.

Words and phrases that Busoni emphasized by spaced type are underlined in the translation for better visibility. The rare original underlining is represented by a double line.

The symbol  represents one or various consecutive music samples in the German text.


Praeludium I


p. 14:

1) The most even sixteenth-note motion should occur between the eighth and ninth sixteenths of each measure and in connecting the measures with each other. Thus, not  or even 


2) The editor recommends conserving the pedal up to the fifth measure of section III, though keeping the left-hand notes consistently strict, which has almost the same effect as using the pedal.


3) Tausig's view of this piece, that it is to be performed *pianissimo* unaltered throughout, is also noteworthy and constitutes a study on its own.

NB. I. To get a perfect *Legato*, first practice the figure in Andantino tempo, rather vigorously and so that each note in the right hand is held while the next is struck, thus attaining the eighth-note value: 

II. Then try to achieve the effect of the original implementation with the following version:
right hand
left hand  or | etc.

p. 15:

III. This piece is also suitable for practicing a forceful staccato in the following transcription; when practicing, make sure that the hands alternate absolutely evenly. 

IV. Finally, this prelude can also be advantageously used as a study of the lightest staccato (equivalent to ricocheting violin bowing). The following configuration may serve as a preliminary study for the fourth number of the Liszt-Paganini Etudes. 

p. 16:

4) The editor warns against overestimating or even underestimating this piece. It is – going along with Riemann

– simply a “portal” to the complete oeuvre; incidentally, an unusually musically-satisfying introductory piece due to its agreeable sounds and formal rounding off.


Fuga I

p. 17:


1) The subject lasts for six quarter beats, or one-and-half **C**-time measures. Since each voice follows hard on the other without any mediating episodes, a shift in the 4/4 rhythm occurs with the S. und B. entries, creating the illusion of a 3/2-time signature.

2) **S** stands for soprano, **A** for alto, **T** for tenor, **B** for bass in the text, always referring to the subject entries. The notes on the upper staff consistently apply to the right hand, the notes on the lower staff, exclusively for the left.


p. 18:

3) Third and fourth quarters in the bass are originally considered part of the subject, as 

4) The double bar line is placed here according to the compositional form. In conformity to the polyphonic form, the soprano and bass conclude a half measure later.

5) The bass passage  is a mutilation of the subject. The stretto gradually becomes freer just here. In the development's penultimate measure, the tenor finally perseveres alone in the subject – it has, so to speak, outlasted its fellow combatants in the fight – and in the last measure we even lose every trace of the subject.

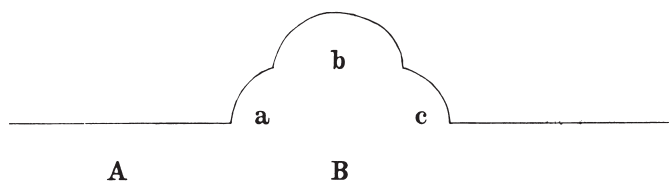
p. 19:

or (according to Tausig): 

NB. In the first volume we shall once again encounter such an architectonically perfect design as is characteristic of this fugue, namely, in the important E-flat minor fugue, though carried out in an entirely different “architectural style.” Here, the climax of the intensification looms up in the middle, there, the insatiable, upward striving persists to the last measure.

The exposition (the subject's successive entry in each of the four voices in the alternating, tonic-to-dominant key relationship) consists of six measures and represents a calm line. The development then falls into three sections, the middle of which being the most developed in the contrapuntal arts, whereas the third development section gradually leads back again to the “calm line” (coda).

Retaining our architectonic comparison, we shall attempt to represent this fugue's plan as follows:



This is, accordingly:

A = Exposition, 6 measures

B = Development, 17 measures: a = 7 measures = stretto

b = 5 measures = closer
and closest strettos
(climax)

c = 5 measures = simple
stretto again and
return to calmness.

C = Coda, 4 measures = organ point on the tonic.

Praeludium II

p. 20:

NB. The technical benefit of this piece, comparable to a restless stream reflecting the flames of a conflagration, can be increased: **a)** by strictly holding down the fifth finger of both hands; **b)** by paraphrasing the main figure martellato (alternating upper/lower neighboring tones of the coupled hands); **c)** by octave doubling the whole piece to a transcendental sixth etude. (The prelude, as jotted down by Bach, can also be used as an efficient preparatory exercise for trilling-studies for the first, second and third fingers.) For example,

Study

etc.

measure

p. 21:

1) In the editor's opinion, the first period ends with the fourteenth measure in the parallel key and the second, after thirteen more measures, directly before the Presto. This, together with the coda, comprises in turn fourteen measures (the Adagio counted as four Allegro measures) resulting in the mostly satisfactory proportions. This division also best confirms the natural perception.

p. 22:

2) The artistic requirements include, among other things, saving the strength for the high points and turning points and creating the opportunity to gather new strength. With that in mind, putting a fermata on the left-hand G is not inappropriate. That should give the bass a certain organ-like force, from which the Presto (quasi cadenza), erupting, so to speak, from all dams, will stand out all the more brilliantly. The resting point gained in this way will also enable the player to recover the necessary lightness

and elasticity that twenty-four measures of persistently even motion would probably have exhausted. The same left-hand G can finally be transformed into an effective six-measure organ point – by doubling it in the lower octave and using the third Steinway (prolonging or sustaining) pedal. (See study c)

3) The tempo here is to be taken only one-fourth as fast as the previous one, so that the Adagio's quarter note is equal to a whole Presto measure. Imagined without a change of the tempo marking, the following reading would result in a rhythmically correct execution.

The difference between thirty-second and sixty-fourth notes in the Adagio is mostly overlooked by the students who as a result often get into the most fantastic tempos. The simpler notation given would probably easily help them onto the right path. – The character of this episode is to be kept in a broad, recitative style.

Fuga II

p. 24:

1) The eighth-note counterpoint is always to be played staccato.

2) At first glance, it is easy to mistake the first half of this measure in the soprano for a continuation of the previous sequence, and all the more so, as the latter actually still continues for half a measure in the bass. It is the player's task to separate by phrasing the subject's entry on the second eighth note of the episode and to make it more noticeable by slightly emphasizing it.

NB. Appealing, almost dance-like rhythm, a motif that moves in the simplest interval leaps and is therefore easy to grasp, and great economy in the contrapuntal arts have made this fugue perhaps the most popular of the entire collection.

The development is to be considered on the whole as a single large episode (divertimento), which, within regular time intervals, is divided three times into smaller sections by the entry of the subject. So much for the polyphonic form. In terms of the compositional form, this section is constructed of two sets of eight measures.

p. 25:



3) The two related passages here are not so easy to execute correctly: the counterpoint played lightly staccato, the subject emphasized, the syncopation kept strict. Practice it slowly as follows

4) Thanks to Czerny, octave doubling in the bass has become a common practice. The editor agrees, however,

with Messrs. Franz and Dresel, that this is to be implemented only at the subject entry, and advocates that this addition is not to be considered a violation of the Bach style.

Praeludium III

p. 26:

- 1) This version is authentic as well and logically justified in the second measure of the second section.
- 2)  subsequently transformed consistently into two up-beat eighth notes: 

p. 28:

- 3) The editor plays the thumb's afterbeat (*g sharp*) from the thumb's joint, with the wrist quiet, though not rigidly tense. The rhythmic focus and anchor point lies in the left hand's precisely-struck chord figure.
- 4) This measure's three eighth-note beats are mostly played in an indeterminable tempo, each of them roughly equaling the duration of three sixteenths. This mistake is inevitable when the sixteenth-note figures of the earlier six measures are perceived as triplets: a weakness into which amateurs easily fall. The cadence should, however, sound strictly in time, most energetically, like a sudden decision.

p. 29:


Study


Technical variants for Praeludium III ¹⁾

- 1) To be tackled only after gaining absolute technical mastery of the original piece, requiring a certain "flying" style of playing.
A transposition of the latter to *C major* may also be practiced beforehand.

Fuga III

p. 31:

Calmly graceful at the opening, then gradually intensifying
Other subject phrasings  may also be equally valid.

- 1) Riemann's proposed tempo marking *Andantino piacevole* could easily and misleadingly suggest a certain detrimental lassitude in flow and expression in a piece not lacking rhythmic peaks and highly energetic moments.
- 2) Literal execution of this and the following measure 



p. 32:

or, according to the parallel passage: 

- 3) The key stays as if in *F minor* for three and a half measures on the piano, facilitating memorizing here.
- 4) Here, the subject's descending seventh leap is inverted to the ascending second.


p. 33:

according to Tausig, in two voices 

- 5) *B sharp* in the left hand and *g sharp* in the right hand in the next measure are authentic, not  and  as generally, though erroneously usual.

p. 34:


Execution 

- 6) The second section ends here with the final measure and a half, while concurrently serving as the opening of the third part. () Such combinations are not rare in polyphonic forms. (See, for example, no. 11 of the editor's edition of the Three-Part Inventions, together with the middle movement of Beethoven's Sonata, op. 109, in Bülow's edition.)

The suggested, natural sub-sections indicating the development's natural boundaries result altogether in the satisfying ratios of 9:19:9 measures. As shown, the middle section is about twice as long as the other two.

The editor's opinion is that the third main section, now following, should simply be considered an epilogue, since everything previously stated is now concisely recapitulated, halting the actual contrapuntal development in the process. The home key becomes the main thing, no longer to be left, only reinforced all the more by the small modulatory deviations.

- 7) Here, the subject appears to be woven into the upper-voice figuration, modulating to the home key from the dominant. The soprano answers itself, so to speak, in the dominant key, forestalling any counter reply by simultaneously returning to the home key and definitively concluding in it.

The scaffold of these two final measures in the soprano could be presented as approximately 

Praeludium IV

p. 35:


Quietly seriously, with deep feeling

- 1) The meter is to be considered as having 2 beats ($\text{♩} \times 2$), in order to avoid possibly dragging the tempo.

p. 36:

sonorous

2) Viewed formally, those measures within the two **NBs** merely expand the cadence melodically as an interpolated, rather recitative-like, though very effective retardation, hence intensifying the closing.


Reconstructing the passage in its original version by omitting this “parenthesis” as follows lets the inner connection of the two measures, the one before the first **NB** and the one after the second **NB**, clearly emerge .

Sounding from the noble melancholy of these tones is a muted pain audibly breaking out only here and there, something Passion-like, which can only be expressed by a solemn composure and the perfect understanding of the greatness and depth of Bach's style. Sophisticated nuances do not do it; even a mature artistry requires here what is commonly called “mood,” “inspiration.” Consequently, the performance markings and nuances noted in the text can and should apply only as a guide, but not as imperative prescriptions.

Fuga IV

p. 37:

1) The eighth notes of the first countersubject should roll out in a smooth flowing motion, thereby stipulating the tempo.

2) The countersubject  plays an important, almost obligatory role in the first section of the exposition, to be taken into account in the performance.

3) Where a moving voice coincides during its course with the tied note on the same pitch, creating a unison, the tone in question is to be restruck there as part of the moving voice.

4) We readily concur with Riemann's view that the next thirteen and a half measures should be considered a second exposition, though noticeably incomplete in the absence of the soprano and first alto.

Instead, in this subsequent exposition, the subject is presented twice by the second alto, which (and not the first alto – as Riemann maintains) is to be regarded as the last subject exponent (in *E major*).



The editor believes that the contrapuntal setting is made clearer by here and there displaying the text on three staves.

p. 38:

Countersubject

calm

Episode

5) During the course of the development, the three up-beat quarter notes of the first countersubject  are subjected to varied modifications, the most important being:  etc.

Henceforth, countersubject I itself plays a definitely obligatory role up to the coda, becoming, that is, the persistent and continuous companion of the main subject.

p. 39:

6) Likewise, and indeed consistently obligatory up to the end. Do not play the two staccato quarter notes too short.

7) Here, the beautiful lead of the first alto can be tracked, consecutively taking up the main subject, then the second and first countersubject. Likewise, at the beginning of the 3rd section, the bass; only in a different order.

8) The chromatic imitation between soprano and first alto, beginning here and lasting up to the end of the second section, should be perceptibly emphasized.

p. 41:

sonorous

broadly


or: 


NB. With this piece it is as if one were to climb from the crypt of a mighty cathedral through the spacious naves, up to the cupola's highest vault. In the middle of our ascent, serene ornaments take the place of the earlier, gloomy austerity; towards the summit, the structure becomes more sublime and stricter; but the unified idea appears throughout, the one, executed basic motif shines out of every part.

Praeludium V

p. 42:

1) The rise and fall of the figuration (in the first section) ought to be accompanied, accordingly, by a steady waxing and waning of the dynamic shading, though their nuances, more felt than really heard, cannot be indicated in writing due to their delicacy.


2) In view of the close relations of this figural motif to that of the well-known (separately edited *A minor* fugue by the same master , the latter, a five-finger exercise par excellence, is to be studied with this prelude.

Since here the left hand is also deeply involved in the figure, after technically mastering the fugue study, the following transcription of the prelude will offer little more difficulty for both hands .

or also: 

To the basic form of this Perpetuum mobile, the Etude, op. 25, no. 2 (in *F minor*) and the Finale of the *B-flat minor* sonata, both by Chopin, provide the comparative and superlative. This comparison is of course aimed primarily at the technical rather than musical content of the pieces, otherwise in many ways different from one another. All three have in common, though, the brilliant success and the attribute of being cast from a single mold.



p. 43:

Execution without changing the tempo 
rapidly arpeggiated
together

Fuga V


p. 44:

1) The tempo is roughly to be determined as the fugue's thirty-second note approximating the prelude's sixteenth note.

2) Be careful not to make the dotted note too long or the sixteenth note too short; a mistake that teachers' ears have had to get used to. Thus, not , but 


Wherever the thirty-second-note figure occurs, the correct execution of the dotted rhythm automatically follows.

NB. Thanks to its rhythmic-plastic forcefulness and the sheer, excessive simplicity of its contrapuntal construction (just look at the nonchalance with which the four-part texture is maintained in section III), this fugue shares the primacy of popularity with its *C minor* companion. Nevertheless, we are dealing here with a musical character piece of the first order, which finds the most effective expression in the form bestowed upon it.

Incidentally, the thematic relationships between the prelude and the fugue are closer than generally assumed; their common harmonic basis would enable the two pieces, with appropriate modifications, to be built upon each other; for example  etc.

Praeludium VI

pp. 46/47:


[music text p. 47] Conclusion according to Friedemann Bach's *Klavierbüchlein* [little piano book] 

1) The instruction in footnote 1 to prelude V also applies here.

2) To be struck a bit shorter than the upper voice, though by no means dry.

NB. This prelude is to be consistently kept *non legato*: a way of playing, executed by fingers elastically striking without the aid of the wrist so that the finger rebounds


from the key before the next finger is lowered. This type of touch differs, however, from the actual staccato in that the notes, although separated from each other, should sound as smooth and sustained as possible.

The tenth of Bach's two-part inventions (in the editor's edition) provides a suitable preliminary study for this section; a useful follow-up study, on the other hand, is achieved by playing through the prelude several times without using the thumb  etc.

The editor deems it proper to point out the importance of *non legato* playing as the touch closest to the piano's nature. In it one can find, for example, the secret of the so-called pearl-like playing based on the identical prerequisites of separation, smoothness, and uniformity. Actually, the legato playing preferred by the older school cannot be perfectly attained on the piano, even though an illusion can be created in some cases that approaches the legato effect.


The pursuit of the "legato ideal" is due to the time when Spohr's violin school and the Italian art of singing held a relentless sway over performance. There was (and still is) the misguided view among musicians that instrumental technique should be modeled on singing; that the more it equals this highly arbitrary performance pattern, the more perfect it is to be termed. But the conditions of breathing, cohesion or separation of syllables, words, and sentences, the difference in registers underlying the art of singing, already lose their significance in the case of the violin and have no validity at all on the piano. Other principles, though, also yield other effects of their own. These latter, preferably, are thus to be cultivated and developed in order to help the innate character of the instrument achieve full justice.

Speaking on behalf of the piano's staccato nature, is, among other things, the importance of wrist and octave playing that has increased enormously in the last few decades, to be discussed in detail in the case of Fugue X.

By transposing the respective first note of each triplet into the higher octave, this prelude provides a modern etude for broken chords in open harmony. It can and should serve as a preparation for the similar larger Chopin and Henselt etudes.  etc.

p. 48:

3) This cadenza indisputably sounds like a foreknowledge of the chromatic runs so characteristic of Liszt. The flowering of today's chromaticism is also rooted in Bach's interlocking tonal convolutions, of which numerous examples can be given. This once again confirms everything that was said in the introduction.


Consistent with the proposed transcription in open harmony, this "cadenza" would read best as 

The original writing can be retained in the preceding measure (in addition to the upbeat eighth note g).

Fuga VI

p. 49:

Interlude-Episode

- 1) The trill belonging to the subject is to be executed throughout in the manner shown in the exposition.
- 2) The bass in this measure should be considered as a paraphrase of the subject 

NB. The subject's inversions (subject in contrary motion) for this and later fugues are designated as follows: **2** = in the soprano, **V** = in the alto, **L** = in the tenor, **B** = in the bass.

p. 50:

- 4) The two four-measure periods of concern here at the close of the 1st section's development and at the close of the fugue in general are in a strictly symmetrical relationship with each other. The one (in the dominant) is an exact transposition of the other (in the tonic). This method that Bach often used is significant as one of the forerunners of the sonata form.

An overview:

- | | |
|-----------------|--|
| I. Exposition | = 9 measures (the bass ends the period a measure earlier.) |
| | Episode = 3 measures |
| II. Development | Section I = 8 measures (close in the dominant key.) |
| | Section II = 8 measures (the alto already opens with the eighth measure of Section III.) |
| III. Coda | Section I = 10 measures |
| | Section II = 6 measures (the first four of these are identical with the closing measures of the development of Section I.) |

Praeludium VII


p. 51:

(Prologue)


- 1) The tempo markings as well as the entirely justified division of the prelude into *prologue* and *fugue* are Riemann's merits and taken from his analysis of the Well-Tempered Clavier.
- 2) We shall see arising from this sixteenth-note figure the *countersubject* to the subject in the later fugue.
- 3) Kroll and Bischoff warrant that the tied eighth note is to be d^2 and not c^2 . This, though, contradicts the scheme observed in the earlier four measures just as much as also the harmonic feeling, picked out here in the dominant-seventh chord of *B flat major*. We therefore put c^2 at the spot in question.

- 4) The subject of the later fugue and, to a certain extent, also the framework for its development and strettos are produced here in advance; comparable to a chapter heading briefly indicating the content.


p. 52:

- 5) Here the fugue subject already appears in its entirety. Only the rhythmic form still has to undergo a change. 
- 6) Kroll und Bischoff have the tenor enter here on *e flat* (with the bass *unisono*). Instead of this, Riemann erroneously gives the floor to the alto, which he has descending from *e flat* to *a flat*, while the tenor pauses entirely. In fact, the alto first exposes the subject only in the sixth measure; representing the tenor voice at the beginning through its register, yet already resuming its natural place in the next measure. The soprano is not involved in the exposition of the subject.

p. 54:

- 7) More appropriate for the voice leading would probably be the following realization 

p. 55:

- 8) In order to make the culmination point more distinct, the editor does not consider the doubling of the bass part to be inappropriate for the subject's duration. The left-hand part would then look like this: 

Fuga VII

p. 56:



The more jocular fugue originally occupying this space is clearly disproportionate to the prelude that is large in content and form. Riemann's dictum also confirms our opinion in this. In contrast, the *E-flat major* fugue from the second volume shows in its subject as well as in its broad, pithy design, a striking affinity, an elective affinity to the previous piece, evoking the idea that here it is almost as if we were dealing with a superfluous development section of the fugue-prelude (omitting the ornamental countersubject). The freedom that the editor dared take in substituting this fugue for the legitimate one, can also be justified by the fact that in ordering the succession, Bach himself seemed simply to have let the choice be determined by the key. Had the two volumes appeared at the same time (twenty years were intervening!), then the assumption would be that Bach might possibly have intermixed their content, pairing some preludes and some fugues otherwise than how they are now. In any case, the graceful, insignificant *E-flat major* prelude from the second volume shows more congenial relationships with the first than with the second *E-flat major* fugue.

p. 57:

A comparison of the subjects in question should help to support the editor's viewpoint

Prelude (from vol. I)  | Fugue (from vol. II) 

It is also of interest to point out further that the subject of the great E-flat major (triple) fugue for the organ is also to be regarded as belonging to the same thematic family. This is

in section I  | and in section III, even:  | (identical in rhythm with our prelude)


An obligatory countersubject in sixteenth-note motion implemented in section III of the organ fugue completes this piece's resemblance to the prelude presented here.

Thus, we can confidently grasp these three *E-flat major* fugues as a legitimate single work, leastwise, as three treatments of one and the same idea, as the three branches of one stem: an image revealing anew, to our astonishment, Bach's inexhaustible creative power.

According to the preface, incidentally, an arrangement of the organ's triple fugue has been included in the study plan drafted by the editor.

2) Here, we encounter the rare example of the second section of the development registering a point of rest that emerges all the more effectively as, upon the tenor's signal, the contrapuntal development again bestirs itself to full energy in section III.

p. 58:

3) The following transcription, enabling the bass voice to be doubled in octaves, would probably first lend the proper intensity to this fugue's characteristic force and firmness: 

Praeludium VIII

p. 59:

soft, tender
Right pedal
somewhat fuller
fuller
with a broad tone
or without pedal

1) The foot should remain on the pedal for the duration of the horizontal line, moving appropriately as it rises and sinks.

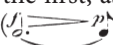
Suggestions for execution: 

p. 60:

8) The *e flat* in the upper voice should literally sing; the middle voice expressive, though more veiled.

9) Reusing the left pedal can also still be reserved for another three measures until the entrance of the *misterioso*.

NB. This heartfelt composition, born of the fantasy of a religious dreamer, is Bach's prophecy that Chopin would one day arise. Anyone capable of looking beyond the external forms or through these to what is fundamental will concede the covert relationships prevailing between this prelude and Chopin's Etude, op. 25, no. 7.

Performing lengthy melodies on the piano is not just difficult, but virtually unnatural. The tone can never be sustained at the same intensity, let alone swell; nevertheless, these are two indispensable conditions for the performance of singing passages that remain unfulfilled here. One held note tied over to the next is only to some extent perfected when the second note is struck so much more softly than the first, as required by the natural decrease in volume (). While on the piano, thanks to its technical construction, the increase in power and sonority is naturally linked with the descending pitch, the melody, on the other hand, usually tends to progress upwards where an increase should occur, demanding thereby the increase in tone intensity; beyond a certain pitch, however, the duration of the sound on the pianoforte becomes so short that pauses and gaps in the melodic line become almost inevitable. The task of the touch is to conquer these obstacles as well as possible, compensating for these deficiencies. In order not to repeat some of the things that Thalberg has already said about this, I am giving a few passages from the preface to his L'Art du Chant appliqué au Piano verbatim. I consider this all the more proper since they are remarkable and yet have already been forgotten.

p. 61:

1) One of the first conditions for achieving full-sounding playing, a great tone capable of all nuances, is to be free of any stiffness. It is therefore indispensable to have the same flexibility in the forearm, wrist, and fingers as a skilled singer has in the voice. (See note on p. 47.)

2) In broad, noble, dramatic singing, much is expected of the instrument and as full a tone as possible must be drawn from it, though never by striking the keys hard, but rather by touching them briefly and depressing them deeply, with power, decisiveness and warmth. In simple, gentle singing, the keyboard has to be "kneaded" to a certain extent, squeezing it as if with a bared-flesh hand and fingers made of velvet; in this case, the keys must be felt more than struck.

10) It is essential to avoid the ridiculous and tasteless manner of playing the melody notes exaggeratedly long after those of the accompaniment, thus creating the impression of constant syncopation from the beginning to

the end of the piece ... We urgently recommend sustaining the notes and giving them their absolute value. To achieve the ultimate objective, finger substitution has to be almost constantly used, especially when playing polyphonic movements. In this respect we cannot strongly enough recommend to young artists the slow and conscientious study of the fugue, which alone gives the means of attaining a good playing of a polyphonic piece ... The performance of a simple three- or four-part fugue and its correct and true-to-style presentation at a moderate tempo requires and demonstrates more talent than the execution of the most brilliant, blazingly fast and intricate piano piece.

The infinitely divisible nuance shading scale that a modern piano player at best possesses, may not, meanwhile, be fully applied in the rendition of the Bach recital pieces. Rather, the succession of shades must proceed in a certain terraced manner, as it were, as if caused by a change of register; also, in most cases a tone color has to extend unaltered over a whole piece.

The prescribed use of the pedals indispensable here is not necessarily the only one of its kind; but it may provide a guide to the individual conception.

Fuga VIII

p. 62:

1) This fugue is, in short, the most important in this book and perhaps in the entire first volume. This is to be mentioned so that in advance the player can become properly aware of the task set him.

2) According to the editor's investigation, the development is formed by three sections, the middle one, inci-

dentally, being the same size as the other two combined. Thus, the situation here is similar to that in the development section of the *C-sharp major* fugue (this volume's third). The general analysis yields the following:

p. 63:

Development I = 10 1/2 measures – Strettos in normal motion.

II = 22 measures – development and strettos


in contrary motion.


III = 10 measures – closest stretto of both earlier kinds.

The fugue's third section actually brings an enhancement of the previous: in addition to all the arts already applied, the subject is also augmented in connection with many intricate contrapuntal combinations; tracing them in the music text will be well worth the effort.

Special attention should be paid to the masterful construction of the fugue.

p. 64:

3) The multiply interwoven voice-leading of the two upper voices emerges more clearly in the following illustration. The soprano (subject) is to be emphasized: 

4) S, A, T, B signify: Subject in the soprano (alto, tenor, bass) in the augmentation (that is, doubling the note value). The occurrence of the subject in augmentation is also indicated by a horizontal bracket .