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Piano Works

Instructive Edition

Volume I

The Well-Tempered Clavier – First Part
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Translation


for EB 6861

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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 IX

p. 14:

1) Above the note at this and analogous spots is the symbol . The written out notation shows how the symbol is to be understood. That this pedantry is unfortunately in place was already recognized by Bülow and before him by Philipp Emanuel Bach, from whose “Versuch über die wahre Art das Clavier zu spielen, 1787” we take the following sentences that are still fully applicable today:

“All the ornaments indicated by the small notes belong to the subsequent note; consequently, the duration of the preceding is absolutely not to be shortened, so that the following one loses the equivalent value of the small notes. This remark is the more necessary as the rule is generally flouted ...”

“By virtue of this rule, these small notes rather than the subsequent main note are to be struck simultaneously with the bass or other voices. Glide from them onto the following note; this is really very often flouted ...”

“As superfluous as it could seem to be, to be reminded that the other voices, including the bass, must be struck with the initial tone of an embellishment: so often does this go unobserved.” (First part, second main chapter, §23 and §24.)



2) The *poco ritenuto* before the cadences in *B major* and *E major* must be most discreetly and tastefully executed; for the kind of attack in question here, the specified fingering is natural.

NB. After Bach touched on the noblest levels of the musical, emotional sphere in the content of volume I (according to our edition), and gave the heroic, melancholic, impetuous, reflective, humorous moods the word in a form that at the same time also fully unfolds the technical virtuosic ability of his time, he offers for the first time in this prelude a tone image of idyllic coloring and simple delicacy of expression, the performance of which is to reflect appropriately the same attributes.



What Bülow asserts about Beethoven’s “Diabelli Variations” can be equally applied to this complete work: in it we behold “the microcosm of Bach’s genius.”



Fuga IX


p. 16:

1) The ideal fingering for strictly smooth thirds scales would avoid reusing any single finger on two adjacent steps. Such a procedure, though possible and justified, is not generally applied because no piano method attempts to establish such a fingering. Though the following examples may at first seem dauntingly odd, do at least give them a practical try  The third and fourth octaves are fingered just like the first and second, respectively. Thus, the passages of thirds here would be as follows: 

The disadvantage of the, incidentally, ingenious, so-called Chopinesque fingering for chromatic thirds is mainly in the successive use of the thumb twice on the lower keys *e-f*, *b-c*. Several more recent virtuosos have circumvented this by sliding the second finger from *e flat* down to *e* and from *b flat* down to *b*, which has proven to be perfectly functional, resulting in an absolute *Legato*:


In minor thirds  More recent fingering: | Chopin fingering: | In major thirds 

Upon descending the second finger slides from *f sharp* down to *f* and from *c sharp* to *c*. In certain cases, the fifth finger can also “slide,” as, for example, in the following  where the more normal fingering  proves to be inconvenient.


2) If the subject is constructed just like the original , then the result is that the second part in soprano and alto does not begin until the fourth eighth note. It is the same with the start of part III, in terms of the bass.

3) The dissimilar character type of each of the three voices might well be represented here by using different kinds of touch: the sixteenth-note figuration in a pearling flow, the eighth-note counterpoint, light and detached, the middle voice ideally constrained and not without expression. The same applies to the parallel passage in the third part, fourth to seventh measures, allowing for the role reversal.


p. 17:

according to Kroll 

Bass voice according to Kroll 

4) In adopting the alto figuration, the subject entry in the soprano becomes garbled. Therefore, a change at this point, something like the following would not be entirely unjustified here  However, Czerny is not justified in

adding a similar paraphrase in the text without further ado.

5) Several of those who would improve everything, shying away from parallel fourths, though not from audacity, have smoothed out the penultimate measure's third quarter note as follows , an even greater offense, since the passage is to be understood as being in the nature of the subject.

In counterpoint, the realm of individuality, every voice having something to say may be allowed to go its own way. The Master preferred to follow this principle, which explains the "Bachian clashes."

NB. The piece requires a fresh, lively, robust presentation style with energetic "emphases" every time the subject enters. A retardation in tempo at the end of the penultimate measure is ruled out as contrary to character.

Praeludium X

p. 18:

The *f*, stipulated by Tausig for all voices up to the entry of the *A minor*, may still mainly be used only in the "singing" (in the real sense of the word) upper voice (we refer to the detailed discussion in the NB. to prelude VIII); the middle voices are softer and the chords should be played strictly simultaneously; the figuration in the bass should flow smoothly and evenly, unimpeded by the melody's changing affects. The expression (we have abstained from the *espressivo* as a not all-encompassing term) rises almost to passion at a few moments of this large and broadly-felt song. The piece breathes sadness, though not sentimentality or dejection. Nothing in it should languish, float, or hesitate. The sorrow of a strong nature is expressed in completely different tones from that of a weary, sickly soul. This is how Bach is distinguished from Chopin, even when he lets the full application of his strength temporarily rest. This breaks out unexpectedly, like a fresh jet of water from the earth, like the flame of a hidden fire. This sudden change of mood (it could also be taken as the outbreak of a despairing gallows humor) does not allow its two transition measures 3) to be used to convey the contrasts through a well-rounded *Accelerando*; rather, one should persevere in the quiet first tempo until immediately before the *Presto*.

2) Pay careful attention to the rest between the trill and its termination; this curious, highly expressive break in the melodic line was misunderstood even by Tausig.

*) The thirty-second-note figures are to be neither inexpressively hurried nor pathetically protracted.


p. 19:

Conclusion according to Friedemann Bach's "Klavierbüchlein": 

p. 20:

4) Despite the altered character, the content of the *Presto* is most closely related to that of the slow movement. On the one hand, sixteenth-note figures are a direct continuation of the earlier accompanying motif; on the other, it is the largely common harmonic basis that internally connects the two parts. Thus (in harmonic terms), the first four measures of the *Presto* are the opening bars of the prelude transposed to the subdominant. Measures 5–7 of the *Presto* contain a contraction of the *Andante*'s measures 10–14 in the original key. *Presto* measures 8, 9 and half of 10 are fully identical to measures 15, 16, and half of 17 in the previous movement. From here on the harmonic constraint is freed and the stormy movement culminates in a cadenza-like organ point. This latter factor, no less than the type of figured half-measure motif with its consistent repetition and the curious upbeat phrasing, are vividly reminiscent of the (*C minor*) prelude II (we advise reviewing that again on this occasion), while the slow part of this piece has an even more ideal model in the middle movement of the Italian Concerto, which can be inserted here as a valuable auxiliary study. (Cf. the Appendix on this.)

p. 21:

5) By doubling the note values of the final measure, the cadence would not lose any of its energy and perhaps gain considerably in stability. 

The player would judge whether this version suits the rhythmic-symmetrical feeling better than the original one and choose accordingly. Something in-between (in the form of an indefinite *Allargando*) is not admissible; in both cases, the tempo must be strictly maintained.

Appendix

From Ph. E. Bach's "Versuch über die wahre Art das Clavier zu spielen."

(First part, third main chapter) § 7. "Since long-held notes cannot be sustained, and lacking the tone volume's perfect increase and decrease, aptly expressed pictorially as shadow and light, it is no small task to play an *Adagio* singingly on our instrument without letting too long a time span and unimagination show from too little padding [ornaments, flourishes], or without becoming vague and ludicrous through too many motley notes. ... The golden mean here is admittedly difficult to find, though not impossible. ... But all these embellishments

have to be performed fully rounded and in such a way that one should believe one is hearing just the simple notes. This calls for a freedom ruling out everything slavish and mechanical. Play from the soul, and not like a trained bird.”

§ 13. “A musician can only move others as he himself is moved; thus, he himself must be able to feel all the affects that he wants to arouse in his listeners; letting them understand his emotions best moves them to sympathize. ... He monitors this obligation mainly in expressive pieces ... in the latter case he must be sure to feel the same emotion that the composer felt in composing the ... piece.”


As can be seen, these observations by the younger Bach perfectly agree with the comments stated for preludes IV and VIII. Hence, from him the latter receives confirmation and authorization and light.

Fuga X

p. 22:

Countersubject

1) The editor is well aware of the difficulty of finding a correct interpretation for much of what is unspoken in this work, when obviously contradicting each other are many excellent men before him, each of them deserving the best trust. While Riemann ascribes a “more contemplative character” to this fugue, Tausig expresses the opposite view with his heading “Allegro con fuoco,” Bischoff for his part devises a third interpretation for which he chooses the description “Allegro capriccioso.” The editor tends more towards the Tausig view but would replace “fiery” with “decisiveness.” He is less concerned with dynamic delicacy and diversity – a sometimes more or less bright forte should prevail – than with the great clarity of the play of the figures.

2) It occurs to the editor that both eighth notes  must still be included in the subject; although Riemann withholds this fact.

3) Simplicity distinguishes this fugue from all others; it is the only two-voice type, contains neither inversions nor strettos, and dispenses with a manifold contrapuntal design by consistently adhering to the first countersubject.

*) “The liveliness of the Allegro is in general presented in detached notes ...” (Ph. E. Bach) Cf. the NB. for prelude VI.

p. 23:

4) Our classification agrees with that of Riemann. If, however, one takes into account that the subsequent and the next following section completely and faithfully (if not harmonically, at least formally) repeat the first two sec-

tions, that these nineteen measures contain in fact the contrapuntal inversion of the first nineteen measures, we are led to abandon the conventional fugue scheme and set up another one corresponding to the content. It is also the editor’s long-held opinion that every subject, every motif, depending on its scope, style, or character, generates its own natural form, and that the specified constraint to adapt new ideas to old-fashioned forms is a perishable one. It is to be hoped that one day we shall come to view the fugue, the symphony, as the most perfect form of the Bachian, the Beethovenian ideas, but not as the modern composer’s highest tasks; for wherever new ideas are required, unusual forms should not come as a surprise.

Allow us to compare the Riemann division of this fugue with that suggested by the editor:

Number of measures:

Sections:

Editorial suggestion:

(Repetition of I)

p. 24:

Appendix to Fugue X

The editor suggests that by doubling the soprano in the upper octave and the bass in the lower octave, this fugue can be transformed into an octave exercise that will be of considerable benefit, given the peculiar design of the figures.

As prominent as the role played by octave technique is in today’s piano literature, as much as it shows up in methods and examples, so little has been taught or written about the way in which octaves are to be played. As a result, the editor feels compelled at this point to state as briefly as possible what is most important. The following is to be regarded as such:

1. The hand position. The back of the hand down to the finger’s middle phalanx should form an even, almost horizontal line sloping slightly downwards from the wrist. The three middle, mostly idle fingers are to be loosely grouped together, the ends of which are to be turned inwards to avoid their annoying swiping over the keys within the octave. While the wrist should play completely loosely, be careful to strictly keep the octave distance between the thumb and the fifth finger, ready to play.


2. The motion can be distinguished as of three types



a) Striking the key: a short, decisive downward movement of the wrist. The editor wants the latter to be emphasized; the rebounding of the hand from the keyboard must occur unconsciously, solely by combining the hand’s elasticity with the piano mechanism. (If this also applies preferably to the short staccato playing, the characteristic element of octave technique, it describes a common principle extending to its subspecies: the portamento, the slurred octave playing.)

The second type of motion is

b) that of the arm which has the task of following the hand in a sideways-horizontal direction and leading it over the point where the action is to take place. This makes it possible to strike the keys perpendicularly and squarely in their middle. The arm shift – incidentally, it mainly extends to the forearm – must be completely relaxed.

The third kind of motion is

c) the rotation of the wrist, or the hand to both sides, with the arm kept still, as well as the small shift from the white keys to the black keys and vice versa. The former takes place when the distance to be struck between the keys is too short to require an arm movement; thus, for example, with appoggiaturas, trills, or passages that revolve closely around a mid-tone, such as, for example  Hand position: on mid-tone *d* | on mid-tone *g*

When moving from the white keys to the black keys further back, the contact point of the key must be shifted so that the hand is gradually brought from the edge towards the center of the keyboard. The path that the hand has to traverse for the octaves  should, for example, be thought of as follows: 

Also to be considered here is the rule that the wrist remains at the same height when striking both the white and the black keys; thus, the hand is lowered more with the former and less with the latter.


It is, however, important that when struck, the octave's two notes be precisely aligned, tonally and rhythmically, and equally strong.


One of the most significant moments in learning to play octaves is, finally


3. the phrasing,*) that is, the grouping of a passage's notes, depending on its musical motifs (a), the notes' position on the keyboard (b), or the change in direction (c). This grouping may be audible only to the player and actually only mentally present during public performance.

*) As far as I know, this important aid, which, incidentally, is completely independent of the musical phrasing, has not yet been considered on the theoretical level.



p. 25:


Examples:  Thus, each group requires only a sideways movement (upwards) and maintains the comfortable succession of seconds.

The phrasing  would require, on the other hand, the hand to move twice and represent a second step up and a third step down.

In the following passage , the upper phrasing results in leaps of fourths and fifths, while the lower phrasing results in successions of seconds.

[Mittelw.: The meaning is unclear.]

The example already given from Chopin's Nocturne is to be phrased in such a way that in each group the hand remains calmly on the same note  whereas the following  succeeds best in the manner given, insofar as the hand slides easily from the black to the white keys between the first and second notes of each group.

Further phrasing examples (all of them in octaves) are 

abw. [abwärts] = downwards

sliding

Ob. T. / Obert. [Obertaste] = black key


U. T. / Untert. [Untertaste] = white key

thirds

black-key seconds

aufw. [aufwärts] = upwards

middle tone


If we now apply these principles to our fugue, we get the result: 

If for the present work, the critique of the octave play is in vain, it will prove to be all the more helpful when performing Bach's organ pieces on the piano (see, incidentally, the appendix to volume I).

Praeludium XI

p. 26:

1) The original idea of this half-measure subject figure is a purely chordal one 

Inserting a neighboring or a passing note into each of the quarter-note groups lends it its current form 


2) "lightly" but not weakly and delicately. This is the sense in which Bach's indication and the performance of the entire piece is to be understood.

3) Concerning the trills, we generally refer to the appendix to this prelude, in particular, to the twelfth of the two-part inventions (arranged by the editor) as an excellent preliminary study.

NB. This prelude offers a threefold exercise material: flowing chord configuration, trill studies, leaping staccato contrasts, which the player should combine into a whole.

p. 27:

4) The editor had to desist from dividing the form here, just as elsewhere with the first of the three-part inventions. They belong to those Bachian "successes," which simply do not fit within the boundaries of rigid dogmatism and mostly justify their name by their truly "preluding" character.

5) Many editions have *F* instead of *G* here; that would mean an organ point, but it is inadvertent. This gives the bass voice the following shape 

p. 28:

Appendix to Prelude XI

Whereas the octaves (cf. appendix to the previous fugue) only gained significance in more recent piano playing, trills have played the most important role in piano literature of all times. The trill's transformations from simple melodic ornamentation to an independent virtuosic performance is revealed in its most brilliant appearances in Bach, Beethoven, and Liszt. The most diverse and, in my opinion, most complex exercises for studying the trill can be found in Beethoven's sonatas, concertos, and variations. The following sentences by Ph. E. Bach, taken from his works already quoted in prelude IX, have a particular relationship with the [J. S.] Bach trill:

(Second main chapter, third section) § 3. In fine piano playing there are many kinds of trills, the regular one, that from below, that from above, and the half or short trills [*Pralltriller*].

§ 7. Trills are the most difficult embellishments. Not all performers succeed with them. They must be diligently practiced when young. The finger strokes must be, above all, uniform and rapid. Fast trilling is always preferable to a slow trilling. ...

§ 8. Do not raise the fingers too high during the exercise ...” [keep this in mind!] “Trill at the outset very slowly and then always a bit faster, but always the same” [evenly] “the nerves [muscles] must likewise be limp [loose], otherwise, coming out is an uneven bleating trill. Many want thus to force it. During the exercise, never increase the speed before being able to keep it completely even. The last time the uppermost note in the trill occurs, it is flicked off by the fingertip, that is, after the stroke the fingertip, which has been bent double most rapidly, is retracted from the key as fast as possible and allowed to slip off.*)

§ 9. Trills must be practiced diligently with all the fingers ... as prolonged trills sometimes occur in the outer voices where there is no choice of fingers, because meanwhile the other voices keep moving. ...

§ 13. Trills on a somewhat longer note, whether ascending or descending, always end with a *Nachschlag* [termination formula]; ... a trill without a subsequent note, for example, at the end, with a fermata above, etc., always has a *Nachschlag*.” Bach declares it to be erroneous

§ 21 ... “when trills do not last long enough, regardless of whatever type, except the short trill, [it] must continue for the duration of the note over which it is placed ...”

It should also be added that the trill should always contain a counted quantity of notes and be rhythmically divided, which alone can preserve absolute uniformity.

The draft of systematic trill exercises following here must be modified according to individual needs.



Various fingerings 

Untertaste(n) / Unter T. = white key(s)

Obertaste(n) / Ober T. = black key(s)

in kl. Sekunde/Sek. = in minor second

in gr. Sekunde/Sek. = in major second


The same with alternating pairs of fingers: 1213 – 1323 – 1423 – 2423 – 2434 – 2534 – 3435 – 3545; with alternating accents, in various combinations, for example  and with alternating seconds, for example  etc.


As preparation for thirds trills, the editor recommends


a) simple trills with held tones, for example 



b) dismantled double trills 


Initially following are thirds trills:

In combinations of / at the interval of a | 2 major thirds / half tone | 2 major thirds / whole tone | 2 minor thirds / 1/2 tone | 2 minor thirds / 1/1 tone | a minor and / a major third | a major and / a minor third  which are transposed to all steps of the octave.



These are followed by trills in all kinds of fourths, fifths, and sixths; trills above, below, or between two or more sustained notes, e.g.,  etc.

Double trills in contrary motion and with chordal intervals, e.g.,  (cf. the coda of Beethoven's E-flat major concerto, movement I.)

Trills with alternating numbers of voices (simulated double trills), e.g.,  and 

Trills with a second obligato voice, e.g.,  also including melodies with underlying organ point trills (cf. Beethoven opp. 53, 109, 111)

Finally, the wish arose also to be able to realize three- and multi-voice trills, the idea:


Trills executed by alternating two hands , subsequently carrying over to unison trills and octave trills 

To be mentioned as an added follow-up study is still the tremolo, which is actually a larger-interval trill. (cf. Liszt's Transcendental Tremolo Etude from Paganini's Caprice.)


*) The editor did not think he should suppress citing this performance idiosyncrasy, characteristic of their time, although hardly a pianist of our day would be able to find his way around in this style.

Fuga XI


p. 29:

NB. Regardless of its careful polyphonic elaboration, this fugue is one of the pleasing and less demanding. As the bearer of a character type, it does not come close to the *E minor* fugue, even though the latter has only more modest means of expression. The editor had to desist from the generally accepted “elegant” phrasing of the first five eighth notes  – probably going back to Czerny – in favor of a more justifiable rendering.

p. 30:

according to Tausig 

1) Although these three eighth notes can only be struck from the finger joint as a result of the held note *b flat*, they must still be heard as the direct continuation of the preceding *staccato*, as indicated by the fingering given. Take the ascending bass voice as a model and let the imitation forcefully emerge.

2) Although everyone would probably recognize the disguised subject in these ornaments, it should be particularly pointed out 

3) A case analogous to 1)

Praeludium XII

p. 31:

with full touch

1) *Andante* = moderately slow is to be supplemented in the further course of the piece by the adjectives *tranquillo*, *espressivo*, *mesto*, *appassionato*.

2) The editor has added rests in places to complete the four voices otherwise not fully implemented.

3) The editor reckons the form appearing here as a three-part type and represents its disposition as such. Accordingly, part I comprises five and a half measures, attached to which is an external extension of two and a half measures; part II then breaks down into two sections of four plus three and a half measures; part III goes to the end.


p. 32


Conclusion according to Forkel 


Fuga XII

p. 33:

according to Riemann


1) The following kind of setting – based on hand-crossing – would probably crucially help the subject to emerge  etc.

2) The relationship between the subject and the 3 countersubjects can clearly be seen from a separated presentation; we shall have one such follow for the purpose of a better orientation for the students: 

The connection  is not especially relevant to any of the countersubjects and alternately takes its position before that of II. and III.

p. 34:


3) Becoming noticeable from the beginning of the second exposition is a certain rigidity of the form and a monotony of the harmonic and contrapuntal content, slowly


destroying the effect of the splendid, so promising part I. In our opinion, the predominant three-measure rhythm (= 12/4) is first to be blamed. In monotonous succession individual subject entries and episodes then alternate with one another, always with pedantic, tenacious regularity. The episodes themselves work through an eternally identical motif of not exactly exuberant rhythmic appeal, based on a gradually descending harmonic sequence. Avoid, with this very motif, forcing the *anapestic* character all too greatly into the foreground (by playing the eighth note detached) , which could, by the frequent repetitions, compromise the piece's seriousness, and follow as close as possible the editor's marking.

4) Here the three-measure rhythm appears shortened by half a measure, hence shifting the basic rhythm; this symmetrical curtailing is again compensated for in the next episode by the addition of two quarter notes. A similar allowance occurs before and after the entry of the subject in *E flat major*.

p. 35:


countersubject

NB. The same key choice may contribute to the pronounced relationship existing between this fugue and the *ninth* of the *three-part inventions*. Even closer relationships emerge, however, from the comparison of the thematic material of these pieces. In both the invention and in the fugue, the main subject is written in quarter notes and in chromatic succession: 

Here, as there, the countersubject progresses upwards in stages and in half-measure groups, separated from each other by rests on the strong beats: 

The similarity becomes even more complete due to the similar structure of the two compositions. In fact, in both of them a second obligato countersubject comes up to the earlier one, and the play of the continual superimposition (contrapuntal inversion) of the three motifs unfolds here and there in the same way without any actual further development. Prevailing in this, as in that piece, finally, is that solemn, pensive, and serious mood, such as is implied by the Italian marking *grave*; though the depth and sublimity of feeling and the heightened expression revealed in the invention are not attained in the fugue. (Compare notes 3 and 5 for this fugue and the NB to the editor's editing of No. 9 of the three-part inventions.)

p. 36:


5) Careful use of the pedal could make an octave doubling of the bass voice possible. The editor has repeatedly emphasized that such a procedure is admissible with Bach. Examples of this are provided by fugues II, V, VII and the ninth of the three-part inventions: 

Praeludium XIII

p. 37:


Calmly, evenly flowing

1) Beginning with this prelude is a small series of “elementary” repetition studies, among which the next two fugues are still to be reckoned. To this we would like to append as a final exercise the 6/16 fugue from Bach’s *D major Toccata* (Bischoff edition, volume I, VI.), which poses a noticeably more difficult task in the repetition attack. – The sixteenth note before the quarter note is not to be played as detached, – it would give this slightest syllable an unreasonable importance – but struck very softly and, as it were, slurred to the next note, it can easily be performed with the finger change shown.

2) The figure is composed of alternately tied sixteenth notes  The editor considers rewriting the entire piece this way superfluous.

3) Since initially there are no trills in the theme, they could also be omitted here and later, especially since interrupting the steady sixteenth-note flow with more hurried rhythms may not seem salutary.

NB. The rhythm in this piece offers the twofold extraordinary appearance of a complete independence from the four-measure period structure and a continual change in the time signature (12/16 : 18/16). We have tried to illustrate our conception of the latter in the following figure: the vertical lines represent bar lines, the spaces between are thus measures. The numbers enclosed in circles indicate the sum of the 12/16-measures and correspond to the same number in the text. Thus, for example, the first period consists of four 12/16-measures and a 18/16-measure, corresponding to 5 1/2 measures of the original.


 Period | part | antecedent | consequent

*) Appearing in the two *F-sharp major* pieces is the cheerful, graceful, and less profound Rococo style: his era’s style, which Bach himself embodies extremely rarely, as its character is not compatible with his personality. Its effect is all the more impressive here. Surrounded to the right and left by the gloomy fugues in *F minor* and *F sharp minor*, the two music pieces look like a Watteau composition between two Dürer woodcuts.

Fuga XIII

p. 39:

1) Where the trill is part of the subject, no variants in its execution are allowed; it would mean changing the subject itself. So, choose a trill form that can be as faithfully retained as possible, even in the most intricate combinations. The most plastic example of this kind can be found,

incidentally, in the final fugue of Beethoven’s sonata op. 106 .

2) Do not be tempted to use trochaic phrasing ; it is the iambic (syncopated) rhythm speaking here .

3) Thematically correct execution .

NB. The terms “piacevole” and “scherzoso” appear separately in the exposition and in the first episode; from part II onwards, however, they unite to form a continuous play of contrasts.

p. 40:

5) In part II the editor distinguishes between two development groups, of which the first leads from the basic key to the parallel key, the second leads back from this to the tonic.



Praeludium XIV

p. 41:

1) poco legato = to be negatively understood as hardly slurred in contrast to: un poco legato (a bit slurred). Thus, play it somewhat more slurred than absolutely non legato.

p. 42:

2) “Dotted notes followed by a short ascending note also allow trills with the *Nachschlag* [termination formula]. Whereas the last note of the *Nachschlag* is usually always connected with the next note at maximum speed, this does not occur with dotted notes, because between the last note of the *Nachschlag* and what follows must be a very small space, just so that the *Nachschlag* and the following note can barely be heard as separated. ... This originates from the performance of the dotted notes, ... by virtue of which the short [notes] following the dots are always shorter than notated.” (Ph. E. Bach.)

Example  or  without termination formula .

3) Struck as simultaneously as possible.

Fuga XIV


p. 43:


1) Sostenuto = stately refers to the tempo, severo = strictly to the expression; piuttosto Andante implies that the movement may not be allowed to drag.

2) Compare annotation 1) to fugue XIII.

3) These repetitions (*Doppelschläge* = playing the same note twice) of the countersubject (cf. note 1) to prelude XIII and 2) to fugue XIII) are not to be felt as appoggiatu-

ras, for they mean quarter-note syncopations divided into halves (i.e., eighth notes).

Original figure  Switching fingers consistently here is indispensable.



Wrong conception 

Correct conception 

4) The *C sharp* + is to be restruck taking into consideration the middle voice.

p. 44:

5) This and all subsequent trills are added by the editor according to the thematic pattern.

6)  is to be understood as a shortened and figurative design of the subject (*comes*) .

NB. The editor cannot really imagine why Riemann seriously made it his business to extend the form of this fugue to three parts, whereas he himself had to admit the difficulties that would be created for him. These disappear in one fell swoop as soon as one learns to see the two-part nature of the form. At the same time the plan of the fugue emerges plastically like a relief map.

In both parts, each voice brings the subject once and the soprano gives it to us one last time in the coda, as smooth and simple as was heard at the opening of the fugue. Here is the schema:

Part I one measure of modulation

Episode = four measures

Modulation and transition = two and a half measures

Part II *Comes* in contrary motion)

Episode = one and a half measures

(*Comes* in normal motion)

one measure of modulation = matches the same in

part I

(*Dux* in contrary motion)

Transition = two measures

(Except for small differences after the subdominant, there are no modulations to another key.) We refer to what was said in comment 4) to the *E minor* fugue and again express our concerns about the introduction and use of a conventional scheme. The criterion of the three-part form, which, as demonstrated, is too broad for this piece, would be utterly inadequate if applied, for example, to the boundary-storming fugue in Beethoven's sonata op. 106.

Praeludium XV

p. 46:

NB. A firm touch and accuracy are the most important requirements for playing three- and four-voice broken chords. The hand should feel the position of notes in

advance, indeed, the full chord should already lie in the fingers, as if all the voices were to be played at the same time: this bars the way for irregularities and mistakes. It therefore seems advisable for the time being to practice the figure in the closed chords ☺ the following variants then enabling drawing manifold benefits from it ☺ etc.

It is of more than minor interest (to allow us a little digression) to observe what changes the use of broken chords as an accompanying figure has undergone in the development of piano literature. Whereas

Mozart restricts himself to breaking down a harmony lying within the octave range, (*D minor* concerto, last movement, coda)

Beethoven already reveals to us the magic of the sound effect and the significance of the register (op. 53, Rondo; op. 109, end of the trill variation; 32 *C minor* variations, XXXI and XXXII);

Chopin uses broken chords to enliven his melodies passionately, of which the left-hand part in the finale of the *B minor* sonata in its three heightened forms provides a remarkable example. With

Henselt the greatest possible extent of the wide span is attained and over it he pours the brilliance and bravura of the virtuoso style (*Etudes* op. 2, no. 1); finally, it is

Liszt who succeeds in uniting all the results of his predecessors in a pianistically perfect setting, moving arpeggios into a higher hierarchy of ornamentation by emphasizing the characteristic and tone-painting moment. (We mention among others: "Bénédiction de Dieu dans la solitude," part III; *Norma-Fantasia*, *B major* movement = *C*, *arpeggiando con grandezza*; the *Etudes*: *Vision*, *Waldesrauschen*, *D flat major* (de concert); *St. Francois marchant sur les flots*, development part, etc. Liszt here uses the full keyboard range.)

Bach's thoroughly polyphonic nature is reluctant to move his accompanying voices over long stretches in idle chordal figures; on such occasions he chooses forms such as those shown in the preludes in *E flat minor* and *E minor*. He often likes to let figurations of broken chords appear as independent motifs; the preludes in *C major*, *D minor* and *G major* are to be regarded as of this type.


In this sense we find the arpeggios used in Beethoven, especially in his developmental movements, and even in the more recent literature (Chopin, op. 10, no. 1) there is no lack of such examples. We recommend that the student turn to the large intensification before the Prestissimo in Beethoven's op. 53 rondo movement as an auxiliary study, namely, to practice the passage in all keys with the same fingering.

p. 47:

Closing according to Forkel: 

1) One can indeed clearly perceive a break in the form here; regardless of this, just as in the case of the *F major* prelude, this cannot be constrained within limits.


Fuga XVp. 48:*with precise attack*

1) This fugue is originally the fifteenth of the second volume. Whereas in the case of the E-flat major fugue, it was mainly aesthetic reasons prompting the editor to make the same exchange, here the change is aimed at mainly technical purposes. The relationships between these motifs (“jagged” chord figures, as we called them in a note to the last invention)  are indeed undeniable.

By placing them next to one another and with the following variants, we obtain a cycle of related studies. The only thing remaining for the editor to do was to examine the aesthetic value of his innovation; it results in a surprisingly harmonious relationship between the fugue and the prelude. The last concern – how the two remaining pieces fit together – seems to us to have been resolved, too, after a comparison of their common light-weight character.

p. 49:

2) The entry of the organ point on the harmonic dominant – we have already noticed it elsewhere – heralds the opening of the third part in contrapuntal pieces.

3) The separation from each other of the three voices in this run, which has its roots in the bass and culminates in the soprano, could be represented in various ways. For pianistic reasons, we choose the following break-down: 

p. 50:**b) Composition Study¹⁾**

Another version of fugue XV, from Keller’s copy

1) The present version of the fugue allows us – as the saying goes – a glimpse into the Master’s workshop and can very well be regarded as an executed sketch of the previous piece, which may here be considered and appreciated as a “composition study.” Its naïve form of expression is definitely not without charm; many captivating features moved the editor to include this “Fughetta” in the collection.

p. 51:**c) Study¹⁾**

Arrangement of the fugue XV for two pianos

1) The figuration is based entirely on the pattern of genuine Bach organ pedal passages; and albeit the character of the light, humorous piece hardly tolerates such a burden as can be experienced from this arrangement, we, on the


other hand, can hardly pass up the opportunity to offer a study number on a kind of technique that will come in very handy with the transcriptions of Bach’s organ pieces. Yet, even in this form, the fugue, if played correctly, will lose none of its grace and transparency. We firmly emphasize – and have done so again and again – that the technical enrichments that Bach’s music is capable of must never aim at the display of virtuosity, but that as a means of effectively representing the Master’s stylistic greatness, they are justified and even seem necessary.

Praeludium XVIp. 54:

also

NB. As conspicuous – even offensive to some – as the rule “without special expression” may at first appear, we have set it down in full awareness. Excessive feeling is often enough indulged, especially where true expression is lacking. Therefore, it seems advisable at times to work towards eliminating sentimental effusiveness. Even though the performance of this piece, a companion piece in a certain sense to the *F minor* prelude, may not lack either the swelling dynamic lines, or an intensification and a climax, the composition’s character as a whole points to a uniform, light-dark registration that should have mastered all shading details. Study the organ’s soft registers and their treatment, especially in Bach’s works. We take the *Larghetto* indication from Riemann’s analysis.


p. 55:

1) A trill without subsequent notes, e.g., at the end, above the fermata, etc., always has a “Nachschlag” [termination formula] (Ph. E. Bach.) Execution of this final trill, taking into account the duration of the fermata  (cf. the appendix to prelude XI)

Fuga XVIp. 56:*(soft)*

1) according to Tausig


2) Voice leading 

3) The distribution of the voices between the two staves in this measure, according to Tausig:  The player might like to compare this reading with ours and make his choice as soon as he has learned to master both technically.

4) This stretto (bass and alto) is not mentioned in the Riemann analysis.

p. 57:

(Editor's variant)

5) Any doubt as to whether we are dealing with the tenor or the bass in the next eight bars is relieved by the autograph notation, beaming the first four eighth notes together:  and hence, inferred from the preceding, decides for the bass. The tenor rests, strictly speaking, for a full ten measures.

6) For harmonic reasons, a tied note appears here in the subject instead of the original eighth rest.

7) The fortissimo in the last two measures is clearly indicated by adding a free, extra voice to achieve greater sonority and compactness.

p. 58:


Appendix to Prelude XVI

Using the soft (left) pedal seems advisable for the whole piece's duration, with only the last phrase before the coda calling for an exception. From the point marked più piano ed espressivo to the next double bar line, the soft pedal must therefore be left off. If the coda is to sound broad and strong (the editor has specified this nuance as a vari-


ant), the soft pedal is, of course, not used here, either. Use the following fingering in the first measure of the coda:




* In the text, *d* is erroneously an eighth note.

Besides the considerations on the fingering of thirds (fugue IX, note 1), it should be added that in the case of thirds scales, should they sound legato when played with the usual fingering, the upper voice must preferentially be slurred (kept) when ascending, and the lower part when descending .

Strictest legato for diatonic thirds passages, descending: (cf. the music example, fugue IX, note 1)

Example: .

Octave III, like the first, octave IV, like the second, etc.

Finally, we omitted mentioning that the bar line types by which we marked the division of the form in the text have the following meanings: .

Conclusion of a part: | Division of a part: | Sections, periods, whose identification is important: | or: | end:

To be included besides the editions of the “Well-Tempered Clavier” mentioned in a note to the introductory word, are a new arrangement of the work by Prof. Karl Klindworth and an analytical score edition of the fugues by Dr. F. Stade.