



Breitkopf
& Härtel

EDITION
BREITKOPF

BACH-BUSONI

Piano Works

Instructive Edition

Volume I

The Well-Tempered Clavier – First Part
Book 4: Supplement to the First Part

Translation


for EB 6863

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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.








p. 13:

Addendum





Bach in his capacity as harmonist is at the same time a transcendental chromaticist; – wherever in passagework he uses chromatic figurations, they are also mostly (if not always!) of a harmonic nature. Thus, for example, in the coda of the D minor prelude. As, in any case, we did not encounter figurations of a melodic nature in the 1st volume of the “Well-tempered Clavier,” we did not have an opportunity to touch on this important branch of piano technique.

For the sake of completeness – (we believe we have mentioned almost every other kind of technique) – we must also illustrate the chromatic playing technique with a few examples.




I. Fingering for simple chromatic scales.


- a) With the lower three fingers.  (Moscheles' Etude in G major.)
- b) With the upper three fingers.  (Chopin's Etude op. 10. No. 2.)
- c) With the lower four fingers. 
- d) With the upper four fingers. 
- e) With five fingers (fingering suitable for very rapid playing in the keys of B, E, G.):  | in F sharp:  | in E flat:  etc.

II. Fingering for doubled chromatic scales.

- a) In major seconds:  or:
- b) In thirds. Cf. the first comment for Fugue IX.
- c) In fourths:  – The fingering is similar
- d) In augmented fourths. or diminished fifths.
- e) Additional fingerings to those more familiar for major and minor chromatic sixths: 
- f) In minor sevenths: 

III. Chromatic scale, in alternating notes, played with two hands (each hand in whole tones).

- a) simply (with or without octave doubling) 
- b) in chords, for example  in simulated six-four chords. | in simulated sixth chords  (Compare here the second number of the Paganini-Liszt Etudes.)

- c) Division into upper and lower keys:  Lower keys.
| Upper keys.

Thus, the stimulus for further combinations is given.

p. 14:

First Appendix to Volume I.

About the Transcription of Bach's Organ Works for the Pianoforte.

*** The editor considers the rendering of Bach's organ works on the piano to be a vital complement to pianistic Bach studies. He requires that every pianist be not only familiar with and have mastered all already available transcriptions, but also be able independently to transcribe Bach's organ pieces for the piano. Refraining from doing so, he will be acquainted with only the half of Bach.

*** The piano of that time entailed some limitations. The depth of thought found its full breadth of expression only on the organ. But Bach's mind runs as a great unity through all his works. The manifestations, in which his mind is embodying itself – be they on the organ or on the piano –, show only a difference in dimensions: – hardly of the character and the forms. This one difference, though, is often enormous enough to give Bach's physiognomy a far more powerful hallmark.

*** To be encountered among the Master's organ works are more pianistic-type compositions, just as, in turn, among the piano fugues there are some types belonging within the organ domain. At its core Bach's technical method of composing is one and the same for both instruments: except for few different nuances, of which several pedal passages are most prominent.

There can thus be no question of aesthetic offenses in transferring Bach from the organ to the piano.

*** But if we acknowledge the legitimacy of such transcriptions, we benefit considerably. The piano literature is augmented by the most outstanding what this art genre in general has to offer. So much for the artist. For the student, on the other hand, opening up to the greatest extent is a technical field that – girded by the paths of the well-tempered piano – grants increased freedom of movement in all directions.

*** That such transcriptions are feasible without sinking into mere mutilations of their model, Liszt and Tausig have already satisfactorily proven. We want to affirm the evidence, perfect it, and systematically support the piano prince's happy inspiration.*)

Encountered in pursuit of this goal may be many unexpected, difficult-to-solve problems of piano setting;

efforts to resolve such can only lead to new pianistic achievements.

*** We do not consistently encounter difficulties, however, as the piano has several features giving it a head start over the organ. Rhythmic precision. Distinctive accuracy in entry. Greater impact and clarity in passagework. Ability to modulate the touch. Transparency in intricate writing. Speed, where such is commanded.***) A simpler, always ready apparatus that is generally at hand. – The pianoforte's tone duration is after all less limited, at least when handled skillfully, than is demanded of the instrument – which is in this respect infamous. The bass is even very extensive, and its tone can be prolonged as needed by skillfully and inconspicuously replaying it. The majority of Bach's organ fugues are advantageously kept within figured and moving forms: thus, the most distinguished antagonism between piano and organ, the steady holding of sustained tones, is to some extent cancelled out by itself.

*** When approaching the task of transcribing an organ piece for the piano, be sure to bear in mind, in particular, the sound effects of a consummate performance on the organ. Have an excellent organist play it for you. The transcriber should experiment with the organ himself, playing with the stops and trying out their combinations, studying and observing the acoustic effects of the “couplings” and “mixtures” in pursuit of an illusory imitation. In selecting the chord positions, the intervals to be doubled, the octave transpositions, there are important character moments for imitating the organ sound. A single note in the flute register sounds confusingly like a real flute; a full-voiced setting played with it – and the whole personality of the organ emerges.

*** This essay is not intended as a stand-alone book; or else it would outweigh the main work in extent and significance. Hence, a concise listing of the most important points, accompanied by examples, shall suffice. They are the following:

1. Doublings.
2. Registration.
3. Additions (Fill-ins), Omissions, Liberties.
4. Pedal Usage.
5. Performance.


*) We have often mentioned Liszt. Perhaps not often enough, – for today's piano playing owes almost everything to him. The musical bourgeoisie still likes to decry the modern virtuosos as corrupters of the classics; meanwhile, what the exploits of Liszt and his students (Bülow, Tausig) have done for the general understanding of Bach and Beethoven makes every theoretical-practical didacticism appear bumbling, all frowning musings of stiffly-dignified professors seem fruitless.

**) “The piano gives one the advantage of being capable of getting up to a greater speed than any other instrument.” (Phil. Em. Bach.)

p. 15:

I. Doublings.

I. Simple doubling of the pedal voice.

The pedal is almost without exception 8-foot and 16-foot, that is, think of doubling in the lower octave, corresponding to the normal way of writing for cello and double bass in the orchestra. In accordance with foot technique, it is to be executed as a forceful “non legato”; a strict “legato” even goes against its character. 

p. 16:

d. Figured bass, alternating simple and doubled (“simulated” octaves).

This convenient way of notating is advantageous for doubling chordal figures. The upper-octave's incompleteness is unobtrusive in rapid passages, because the lower note contains the octave as an “overtone.” Interrupting the lower octave would, on the other hand, be very disturbing.

p. 17:

II. Simple doubling of the manual parts. (Whether the octave doubling should be placed in the upper or lower octave depends on arranger's taste or even on the requirements of the musical situation, though the doubling in the upper octave is to be accepted as the norm. (4-foot voice.)

p. 18:

If both voices are in octaves (see the following example), then the doubling of the lower voice appears to be in line with the upper voice: adding thus only a third real octave.

Refrain if possible from writing octaves for one hand alone in the two-voice manual doubling (generally in the upper and middle voices). The reasons for this are the purely pianistic character and the impossibility of a perfect legato.

p. 19:

At some “piano” passages, the doubling of the lowest voice could be omitted. The first “overtone” is sufficient to evoke the illusion of an octave struck. (In the following example, the staccato character of the bass particularly justifies this method.)

[Ex. 18] (the r.h. after-striking “a” represents the doubling of the middle voice.)

p. 20:

III. Octave Doubling of all Pedal and Manual Voices. (Seldom fully feasible. To facilitate this task, the doubling must be done alternately according to the lower and upper octave.)

a) The manual voices are doubled at the lower octave.

p. 22:

IV. Tripling (simultaneous sounding of one voice in three octaves) is mostly used only for a single voice. The tripling of a multi-voice setting can hardly be executed. Runs of thirds and sixths (two-voiced) can at least be played concurrently in three octaves at the same time, but the pianistic bravura character comes too much to the fore. (Concerning the tripling of three-voiced writing, see section 3 of this essay.) With this type of transcription it is advisable to add a lower and an upper octave to the original voice. – Two lower octaves can also be added to pedal solos. (16-foot and 32-foot voices.)

p. 24:

e. Two octaves apart, one-voice manual. For acoustical reasons already discussed, the omission of the middle octave is not perceived as a gap. This kind of setting (it has to be classed as tripling) is even very advisable in the case of passages at velocity. Quiet “piano settings” obtain thereby a distinctive timbre, which is beneficially utilized with the registration (see there).

g. Combination of d. and e.
h. Other combinations.

p. 25:

i. Attempt at tripling all voices (not recommended.)

V. Doubling of a single manual voice, with the simple setting of the other voices.

Even though, on the whole, it seems desirable to achieve a doubling as complete and even in all voices as possible, the leading voice may occasionally be preferred over the others in favor of the theme.

p. 27:

2. Registration.

When following the registration of an organ piece, the transcriber must first adhere to organ practices and the

organist's justified traditions. The decision about how far he can follow them, what to substitute for the unacceptable, forms the artistic and thinking side of the challenge. The transcriber will have to weigh the resources of the piano sound against those of the organ and make a compromise between the effect required and the given possibilities.

The organ-registration's basic contrasts can be summarized under the terms:

Simple Positive – auxiliary voices

Labial voices (flute section) – reed voices (reed section).

We do not undertake enumerating the almost infinitely possible intermediate gradations and combinations.

The transcriber must consider: whether to choose darker or lighter, stronger or weaker, more mellow or shriller timbres? – Whether doubling should take place at all and if so what kind? – Low or high, wide or close position? – How to use the pedals? – Exact dynamic markings – The concern is with the manifold combinations of the types of doubling and setting, of variety and contrast.

Imitation of the organ, style appropriateness, playability are the main conditions that must be adhered to under all circumstances.

If a rule is to be observed (the editor does not want to act as lawgiver), it is, above all, the following: in the fugue exposition, in most cases also in episodes, refrain from doublings and gradually accumulate the dynamic means towards the close, in order to realize that sustained intensification ordinarily belonging – according to the editor's view – to this genre of compositions.

The change of registers, the increase and decrease of the amplitude may occur in sharp steps, abruptly (terraced), without petty dynamic transitions: this manner reproduces one of the most characteristic idiosyncrasies of the organ.

An important buttress of the registration lies in the performance, respectively, in the art of pianistic touch. Cf. here the 5th section of this essay.

If we would want to illustrate all classes of registration in examples by quoting Bach, we would be either incomplete or become excessively detailed.*)

We have therefore constructed an example showing a number of nuancing possibilities for compiling these in a table.

*) In his transcriptions of the preludes and fugues in D, E flat and E minor, the editor has taken great care of the registration, referring to them as a collection of this kind of examples. The piano arrangement of the violin chaconne by the same Master may also be consulted in the series; to the extent that the editor has treated the sound effect, here and there, in an organistic sense. This approach, which is repeatedly assailed, is first of all justified by the important content, which is not exhaustively expressed by the violin, thereupon by the example given by Bach himself with his

own organ transcription of his violin fugue in G minor. We find the following said about this by Griepenkerl: “It is important to note here that the fugue by J. S. Bach was most probably originally composed for the violin. In this form, and in G minor, it can be found in the first of the six well-known sonatas for solo violin, whereas for the organ it had to be transposed to D minor for reasons of practicality and for effect. The prelude is completely different, and in the fugue all the violinistic passages are first made applicable to the organ keyboard; apart from these differences, though, the congruence is extraordinarily great.”

p. 28:

Each of these 16 registration examples can be multiplied by further variants, different dynamics (*p–m f–f*) or occasional use of the *una corda* pedal.

[In the vertical comment, read “after-phrase” as “transcription of the consequent phrase.”]

p. 29:

3. Additions, Omissions, Liberties


I. Additions

(Fill-in additions, completions) occur: to attain a larger, fuller tone; when two voices are too far apart; in the case of massed effects, climaxes, instead of doubling, where this is practically unfeasible; to enrich the piano setting, and so forth. They are mostly harmonic or figurative, seldom contrapuntal, melodic, or even independent. – Entering additions without violating the style is a touchstone of the transcriber’s taste.

p. 32:

II. Omissions

(Gaps in the voice-leading, incomplete doubling, imprecise reproduction of the chord positions, delayed or anticipated entries) must arise: as a result of hand-span limits, due to the more comfortable way of playing, with dense polyphony. Often it is a single note that must be left out, transposed an octave or replaced by another harmonic interval. Such imperfections, if handled carefully, are not very disturbing, except when concerning the voice presenting the subject, where it is to be avoided whenever possible.

To this chapter, we still add that unilateral but useful doubling of passages in thirds and sixths, which can be executed with a single hand: 

Furthermore, the sometimes necessary omission of appoggiaturas, upper mordents, and other “ornaments.”

p. 34:

III. Liberties

(free arrangements) are – in view of some of the two instruments’ irreconcilable differences – are not inadmissible; they can be of a technical and formal nature: “technical” (virtuoso), when concerning passage extensions, certain figural and rhythmic changes; “formal” (compositional), when relating to harmonic, contrapuntal, thematic*) [aspects], or modifications of the musical structure. The preludes and fugues in D and E flat (in the editor’s transcription) contain three examples of this kind of freedom, which could in turn represent three subtypes:

1. in the E-flat major prelude, skip of 18 already previously heard measures;
2. harmonic suspension (instead of the full close) at the end of the same prelude, followed by a cadenza-like transition to the fugue;
3. in the D major fugue: an added “coda,” faithfully reproduced from one of the prelude’s episodes. – (Compare these passages in the relevant prints.)

p. 35:

*) “The ornamented cadenzas are quasi extemporized compositions. To be performed according to the content” – (at the end) – “of a piece with a freedom pertaining to the meter – (without a specific tempo)” – Ph. Em. Bach.

p. 36:

4. Pedal usage.

a) sustaining [damper] pedal (right, large pedal)

Don’t believe in the legendary tradition: Bach should be played without pedal.*)

If pedal usage is sometimes necessary in Bach’s piano works, it is irreplaceable in his transcribed organ works. With the piano works, however, the inaudible pedal use is often the only legitimate one. We mean pedaling to connect individual tones, two chords, to emphasize a suspension, to sustain a voice, etc.: a kind of damper-system activity that does not produce any actual pedal effects. In strict polyphonic writing, it is indispensable and also justified in entering there where the rule “without pedal” is generally followed. Here, to a certain extent, the foot replaces a missing finger.

(That not pedaling is often the best pedal use, this sentence should probably be taken to heart not only in playing Bach, but rather in playing the piano in general.)

Wherever possible, it is preferable to sustain the notes with your hand rather than with the pedal.

“Noisy” pedal effects in the pianistic sense go out of style.

Where the pedal is used for chords (solid or broken), lift the hands concurrently with the pedal. The indefinite, lingering sound goes against the organ's nature.

In passages imitating the organ's "full organ" splendor, the pedal cannot be omitted. The raised dampers do not have an objectionable effect on passing tones and *cambiata* and *suchlike*. Remember that the "mixtures" sounding with the "full organ" contain the fifth and octave, indeed, even the third and seventh of every tone played. An almost illusory imitation of these sound mixtures (sound confusions) can only be produced with the pedal on the piano.

*) It is kept alive by people who also demand that Bach be performed only on the spinet or clavichord. It is those who annoyedly assert that playing much Liszt is detrimental to the pianist, that Beethoven's inventiveness has weakened in his third-period works, that chromatic trumpets are something unmusical; – questionable opinions that we deliberately do not refute, since this work shall neither contain a polemic nor is intended to challenge one.

p. 37:

(Concerning the use of the damper pedal, cf. also in general the *Fantasia* in G minor in Liszt's transcription.)

b.) the *una corda* ["soft"] pedal.

To be said in advance about the *second* (left, *sordino*) pedal (also referred to as "*una corda*"), is that it is to be used not only for the ultimate gradation of "*pianissimo*," but it can also be used for "*mezzoforte*" and all dynamic shadings in between. The case may even occur where some movements are played *more softly without* using the "soft" pedal than others played *with* it. What is aimed for here is not the degree of force level, but the peculiarity of the sound. (Cf. "Registration.")

Cf. the coda to the D major prelude (in the editor's transcription) and the E minor fugue in appendix II to the volume I.

The entry of the organ pedal part in the fugue exposition is as a rule advantageously supported by pedal II. The exposition in general, including the episodes, mostly well tolerate the "soft" pedal. (Cf. the fugue in E flat major = ♭). Thus, the editor plays, for example, the repeat of the secondary subject (beginning in F minor) in the *G minor fantasia* with the *una corda pedal* in the most consistent "piano," as well as up to the half cadence in F minor (thus 6 full measures).

p. 38:

c.) the *sostenuto pedal* (middle, prolongation, "suspension or sustaining pedal.")

[Please note: In the historic English translation, "sustaining pedal" is used for this pedal and not as today for the damper pedal! As it is always coupled with the German descriptions "Prolongement" or "III. Pedal," there should be no danger of confusion.]

The piano builders Steinway & Sons have affixed a pedal to their instruments, enabling the lifting of the dampers for individual tones, while the rest of the keyboard is played "without a pedal."

The procedure involves depressing the pedal in question immediately after striking (*silently* or *audibly*) the certain tones intended to be "sustained"; whereby these are as if "mesmerized." After being struck, they continue to sound for as long as the pedal is depressed; and the sound is *pur*er than with the usual pedal, as here the other strings cannot resonate. In the meantime, the loud pedal can be used as desired; its function does not interfere with that of the sustaining pedal. If a figure is played, touching also, among others, the notes to be retained, the sound of these is reinforced with each restriking; when this occurs at regular intervals, these tones can attain an actually infinite duration.

Truly organistic effects can arise only from the combined action of all three pedals.

As is to be expected, the editor has not yet succeeded in revealing all the possibilities that Steinway's invention holds: The extent to which he has succeeded is disclosed in the following examples. –

p. 41:

5. Performance

The performance is to be, above all, generous, broad and firm, rather harder than too soft.

"Elegant" nuances, such as: "soulful" swelling of the phrases, coquettish hurrying and lingering, all-too-light staccato, all-too-supple legato, pedal indulgence, and *suchlike*, are and remain *bad habits*, wherever they occur; they are offensive errors in playing Bach. – A certain *tem-po elasticity*, applied in large proportions, gives the performance, on the other hand, that trait of freedom characterizing every artistic achievement. Thus, for example, the Bach *organ fantasias* are not to be played from beginning to end at a metronomically unchangeable tempo.

Among others, the study of the *touch**) takes first place in our case. The tasks it sets are: to acquire the richest possible range of dynamic gradations and to maintain an impeccable evenness within each gradation. Demanded particularly in the soft registers (requiring a great variety of levels) is a dull-rigid homogeneity of tones.

With the organ, the pipes of one and the same register are painstakingly balanced: a tone that is only a little louder would literally scream out.

If, on the piano, one voice is allowed to stand out more prominently than another (subject, imitation), then this

contrasting register – such as an upper manual of the organ – has to be likewise and in all tones of the same measured quality.

To be able to lift a single note out of the sounding mass (accent) is an advantage that the piano has over the organ, and it would be unreasonable not to use it where it is musically defensible; even melodic episodes may and are to be injected with breath and feeling in performance, in the immense intensifications, life must pulse and impel.

Be particularly careful to strike all notes of a chord strictly together. The arpeggiation and the hasty anticipation of the basses are in very dubious taste; first of all, because it runs counter to the organ's character, then because it creates the impression of effort. Moreover, such basses lack the necessary weight. The cause usually lies in the transcription itself; it is up to the transcriber to prevent awkwardnesses of this kind.

*) On the organ the performer must choose the registers wisely; on the piano they [the registers] must first originate under the fingers.

p. 42:

(Compare the additionally numerous examples in the transcription of the E-flat major prelude and fugue.).

Another expedient for imitating the organ lies in the mute repeating of sustained notes on occasions, as the following examples show:

p. 43:

6. Addenda

Greater demands are made on the transcription by individual types of organ pieces, which, either, owing to an overly convoluted polyphony, cannot be completely mastered by two hands on the piano (assuming the necessary doublings); or because they are intended for two manuals and are practically-speaking infeasible. In both cases, the transcription task is solved by the arrangement for two pianos.*) (cf. also the variant for Fugue XV.

*) For similar reasons, Bach also once resorts to this solution; namely in the two penultimate fugues of his contrapuntal legacy: "The Art of the Fugue."

p. 46:

Our task can be seen from a completely different perspective when it comes to transferring completely an organ piece's content to the style and character of the pianoforte, to translating it literally into the language of the piano. As with "orchestrating," the success here is all the greater, the less the nature of the transcribing instrument is denied, the more closely the musical ideas are adapted to it. They are not simply translated, they are "poetically rendered."

There, all the instrument's means are to be unfurled where they can help provide effect, and the "freedom" of the arrangement gains limits pushed further afield. It becomes almost unlimited, when – as in the following master examples – it is a matter of transcribing your own compositions.*)

p. 49:

As rewarding, large assignments, we recommend: Bach's Toccata in F major, Toccata e Fuga in C major, Fantasia in G major and the Passacaglia as a four-hand arrangement on two pianos.

p. 50:

The examples given are taken from: | the numbers:

[vertical] Organ works

Liszt's Fugue on the Name "Bach"

Liszt's Variations on "WEINEN & KLAGEN" (from a Bach motif)

p. 51:

Second Appendix to Volume I.

Prelude and Fugue.

(Example of a transcription from the organ to the pianoforte)

p. 54:

This fugue should sound like it is being played without a pedal.

The pedal's use should be limited to joining hard-to-connect notes and letting those that cannot be held with the hand continue to sound; whereby the specified duration may be neither shortened nor exceeded.

p. 55:

Third Appendix to Volume I.

Analytical Representation of the Fugue from Beethoven's Sonata, op. 106.^{NB})

Part I, A. Exposition.

subject

Expansion of the subject (free)

free expansion

Countersubject I

(Contraction of b. 1)


NB) The study of the piano fugue, which nevertheless remains the primary goal of the "Well-Tempered Clavier," we would not consider to be complete without touching on the highpoint of all piano-fugue composition, the final movement from Beethoven's 106th work (a composition of elemental force).

By illuminating its forms, the content also comes to light; in itself nothing is so dark and murky to explain this composition's undeniable unpopularity. (Rather, we would like to attribute it to its inherent restlessness (that is, its lack of ease).)

Only a more frequently consummate performance and the conveying of an exhaustive overview of Beethoven's train of thought can combat and perhaps break down this lack of popularity. The editor has attempted both ways, in order to help the piece, decried as "ugly and unpianistic," though in truth ingenious and masterful, achieve the place in the public befitting it. In this he only followed Hans von Bülow, whose exemplary edition of this fugue is supplemented here in one direction.

1) The subject consists of only six measures, for which we provide two kinds of evidence. Firstly: In the course of the fugue, the subject is never faithfully reproduced beyond the 6th measure. Secondly: The "Canon cancrizans" (mirror canon) in part III gives the subject starting from the 6th measure.

The subject disintegrates into: 

Motif C disintegrates into: 

2) The sixteenth-note runs in this fugue are thematic, in and of themselves, regardless of interval succession. Retained in the process is at least a certain type of diatonic passage.

*) Is used in three forms:

p. 56:

Countersubject II

Episode: | Sequential imitation
scaled-down

Free form of subject C

Second exposition (incomplete) in a remote key.

Rhythm 1 quarter note premature.

Free counterpoint.

with a shifted rhythm.

thematic sixteenth-note runs.

Imitation of the middle voice.

Imitation of the soprano.

p. 57:

Answer in the dominant of the foreign key. The rhythm is delayed 1 quarter note

Contrapuntal inversion of the previous last 2 measures.

Sixfold imitation of the last measure (modulatory sequence)

(inversion)

Imitation of the soprano.

First independent episode.

Transformation of the soprano

p. 58:

Augmented countersubjects I and II, paraphrased as one voice.

Subject augmented. (Doubled duration values) 12 measures.

Subject in decimen counterpoint.

Free imitation of the subject C (expansion)

Fragment of a stretto in contrary motion and augmentation between soprano and bass.

Stretto-like play with subject fragment

(Subject A) in augmentation.

In the original value. | (Idea)

Second independent episode.

Symmetrical counter piece for the episode I.

Sequence of four single measures.

Sequence voices inverted; soprano and alto imitating. (three-measure) expansion of the 1-measure sequence

motif to two measures. Fourfold succession of the same.

Transformation of

p. 59:

Imitation of the preceding last four quarter notes and transition.


(Mirror canon)¹⁾

New countersubject (III).

Thematic sixteenth-note runs.

Answer in the parallel key.

Development with subject fragments in the canon cancrizans.

1) That is: tone succession inverted, retaining its original duration value and intervals, for example:  Rhythm reversed.

2) The F sharp is both the last note of countersubject III and the first note of the subject.

3) This counterpoint, a rhythmic variation of countersubject III, hurries ahead of this, thus constituting a singular canon.

p. 60:

Sequence. A 1-measure formula 11 times in succession.

Subject B in the mirror canon's contrary motion.

Subject B in contrary motion of the original.

Imitative variants.

Compression

Free transition (three measures)

New counterpoint type in soprano and alto (in close imitation)

Subject in the original form.

Last section of the counterpoint in the alto, augmented.

5th subject-measure sequentially progressing forward.

Transition

Subject in contrary motion.

Subject-sequence continued in the middle voice.
(free)

NB. The subject's 6th measure is omitted here.

p. 61:

Countersubject I's variation in contrary motion.

Imitation and continuation.

Answer in the dominant (omitting the final 1 1/3 measures)

Sequence (of three measures)

Sequence in inversion. Basses' varied imitation.

Subject B (free inversion)

Counterpoint borrowed from the subject.


Subject in contrary motion in remote key. Passage parallel to the part I, B. (incomplete). Free continuation.

Imitative intensification. (in two voices) | (in three voices)

Thematic sixteenth runs

Diminution (reduction of subject A, to half the duration value)

Free half cadence.


1) Bülow wants to perceive in the trills "the subject reduced threefold." If that were so, then the upbeat notes would have to be sixteenths. We behold only a simple reduction (of half the original note value) and consider the trills as quarter notes, shortened by rests. The unabbreviated presentation of this setting should thus read:  The execution has been omitted for technical reasons on the piano.

p. 62:

New countersubject (IV), initially as independent fugue subject.

Answer.

Transition and modulation

Idea of the imitations in soprano and alto. 

Part V, B. Double fugato. (Re-establishment of the home key)

Sequence with fragments of countersubject IV and subject B. The bass in 3/4-rhythm, the upper voices in 2/4-rhythm.

Compression

1) A fughetto within the fugue; quasi a theater within the theater, where played is an independent piece related to the main plot and intervening in it.

p. 63:

Stretto in normal and in contrary motion.

Subject in normal motion, rhythm delayed by 2 quarter notes.

Subject in contrary motion, rhythm delayed by 1 quarter note.

Normal motion

Inversion

Free inversion of the sequence.

Different inversion of the sequence.

Recurrence of countersubject I.

thematic.

Inversion of the pedal-point episode.

(Imitation of the bass – fragmentary)

1) The dominant pedal point usually resolving the fugue is here only a warning signal in preparation of the imminent appearance of the really ultimate pedal point. Even though the ear hears it as only 4 measures long, the idea actually lasts for 12 measures plus 2 quarter notes, if not also up to the beginning of part VI.

2) The soprano is composed here in two voices; five measures later the bass – as already several times earlier – with octave doubling. Imagine the setting as being for string orchestra: the violins partly "divisi," the bass scored for cellos and double basses.

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Even more closely (ascending)

Compressed repetition (descending)

Harmonic torpor.

Subject, concurrently in normal and contrary motion. three-voiced stretto of subjects A and B.

*) "From here on the so-called stretta begins," says Bülow and errs in the term. In contrapuntal terminology (relevant here) stretta is synonymous with stretto (in Italian, as well as in English). With the homophonous forms, on the other hand, stretta is understood as meaning that part of the coda which "rushes" (stringendo = hurrying, accelerating) to the end by accelerating the tempo and heightening the expression. The difference between coda and stretta can be very clearly perceived, for example, in the great Leonore overture.

1) The soprano here completes the subject broken off in the alto by giving the 6th measure 1 octave higher.

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Harmonic suspension, figured. (cf. the close of part V)

Pedal point. Countersubjects I and II paraphrased as separate voices (cf. part II, 3rd and 4th measures.)

Free coda.

Four quarter-note rhythm.

*) Here the polyphony ends and with it the actual fugue. The appendix that follows pianistically and in terms of content is brilliant and lively, resolving to a certain extent the complete "Hammerclavier" sonata.

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Fourth Appendix to Volume I.

Preceding the “fughetta” included in Kellner’s copy as a “composition study” for Fugue XV is the following piece:

*) What is noteworthy about this little piece – incidentally charming and pianistically grateful – is the alternation between three- and four-measure rhythms. We have noted these at the beginning of each group of measures by numbers under the staves.