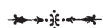


J. S. BACH'S FORTY-EIGHT PRELUDES AND FUGUES

BOOK I



CONTENTS

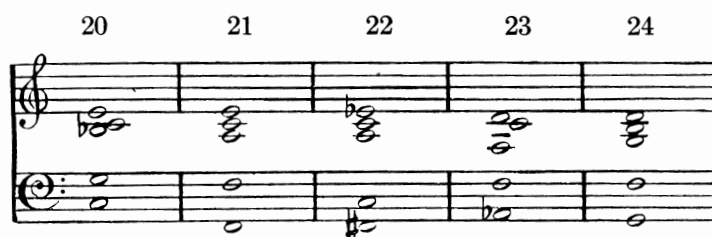
PRELUDE	FUGUE	PRELUDE	FUGUE
1.  page 22	 page 24	13.  page 104	 page 106
2.  page 28	 page 30	14.  page 110	 page 112
3.  page 34	 page 36	15.  page 116	 page 118
4.  page 42	 page 44	16.  page 124	 page 126
5.  page 50	 page 52	17.  page 130	 page 132
6.  page 56	 page 58	18.  page 136	 page 138
7.  page 62	 page 66	19.  page 142	 page 143
8.  page 70	 page 72	20.  page 148	 page 150
9.  page 78	 page 80	21.  page 158	 page 160
10.  page 84	 page 86	22.  page 164	 page 166
11.  page 90	 page 92	23.  page 170	 page 172
12.  page 96	 page 98	24.  page 176	 page 178

Prelude




PRELUDE I

THE bar added by Schwenke between bars 22 and 23 shows the danger of misunderstanding one of Bach's most characteristic progressions, the skip in the bass from F# to A♭, avoiding striking the dominant until the long pedal-point begins. Probably Schwenke thought it desirable to have an even number of bars before reaching this point; this is, however, not necessary. But Schwenke (unlike Gounod and other moderns) did not misconstrue the harmony of bar 23, in which it is not the middle C which is unessential, but the B. The sense of bars 20 to 24 is as follows:





and this may be suggested, either by playing bar 23 almost as a melody with practically no pedal (which method presupposes that the whole piece has been played *spianato* — *i.e.*, with thread-like clearness and no *sostenuto* in the right hand), or, perhaps better, with the following

touch:  , which presupposes plenty of pedal elsewhere, and

some care to prevent the B from remaining in the chord here. In either case such harmonic subtleties cannot be expressed with a heavy touch or in a quick *tempo*. The climax is obviously attained at bar 29, and the dying away after it is equally obvious, especially with the B♭ of bar 32 followed by the relaxing of the rhythm in the last three bars.

FUGUE I

A *STRETTO* Fugue, occupied entirely with the entries of the Subject. From bar 14 onwards these overlap (or at least join) twelve times. In the course of such a passage even the most fragmentary hint of the Subject (such as the F#, G#, A of the alto in bar 16) should so be played as to contribute to the cumulative effect. Mark particularly the bass entry arising from the crotchet in the middle of bar 17, and bring out also the distorted version in the bass in bars 20½–21. This was less liable to be overlooked in Bach's earliest versions of this Fugue, since its group of  (instead of ) represents the theme as Bach first wrote it throughout. By dotting this group in the Subject he improved the counterpoint everywhere, but here and there found some difficulty in deciding a resultant detail; notably in bar 9, where (as, for a different reason, in bar 4) we adopt the reading of an important early copy which, while not always trustworthy, has here no likely reason for going wrong.

The rest of the counterpoint is all derived from the semiquaver figure of bar 2, often treated by inversion (as in bar 4).

The *tempo* is a flowing eight or (rather) a slow four in the bar; and the prevalent touch a *legato cantabile* in all the parts. The "false relations" in bars 13 and 18 make excellent sense if in the upper parts the second quaver is attacked as a fresh phrase-entry, while the lower parts remain unbroken in their flow. The shake given in brackets in bar 13 may always be understood in such cadences. It begins with the upper note, stops on the dot, and is practically identical with the ornament given by some good MSS. in bar 19.

PRELUDE I

[Moderato]

The musical score for "PRELUDE I" is written in a moderate tempo, marked [Moderato]. It consists of six systems of music, each featuring a piano (left) and treble (right) staff. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. The first system begins with a treble staff containing eighth notes and a bass staff with a triplet of eighth notes. The second system continues the melodic line in the treble and the accompaniment in the bass. The third system introduces a key change to two sharps (D major) in the treble staff. The fourth system features a measure with a circled number 10 in the bass staff. The fifth system shows a key change to two flats (B-flat major) in the bass staff. The sixth system concludes with a measure marked with a circled number 15 in the bass staff. Fingerings are indicated by numbers 1 through 5 above or below notes, and articulation marks like staccato dots are present throughout.

First system of musical notation, measures 1-3. The treble clef staff contains eighth-note patterns with fingerings 1 2 5, 1 2 4, and 1 4. The bass clef staff contains eighth-note patterns with fingerings 5 2, 3 1, and 3. Measure 3 includes a circled measure number (20).

Second system of musical notation, measures 4-6. The treble clef staff continues with eighth-note patterns. The bass clef staff contains eighth-note patterns with a key signature change to one sharp (F#) in measure 5.

Third system of musical notation, measures 7-9. The treble clef staff continues with eighth-note patterns. The bass clef staff contains eighth-note patterns. Measure 8 includes a circled measure number (25).

Fourth system of musical notation, measures 10-12. The treble clef staff continues with eighth-note patterns, including a key signature change to two sharps (F# and C#) in measure 11. The bass clef staff contains eighth-note patterns with a key signature change to two sharps in measure 11.

Fifth system of musical notation, measures 13-15. The treble clef staff continues with eighth-note patterns. The bass clef staff contains eighth-note patterns. Measure 13 includes a circled measure number (30).

Sixth system of musical notation, measures 16-18. The treble clef staff contains eighth-note patterns with fingerings 1 5 2 1 4, 1 4, 3 2, 1, 5, and 5. The bass clef staff contains eighth-note patterns with fingerings 1, 5, and 5. Measure 18 includes a circled measure number (35).

FUGUE I

a 4

[Andante con moto]

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
88
89
90
91
92
93
94
95
96
97
98
99
100
101
102
103
104
105
106
107
108
109
110
111
112
113
114
115
116
117
118
119
120
121
122
123
124
125
126
127
128
129
130
131
132
133
134
135
136
137
138
139
140
141
142
143
144
145
146
147
148
149
150
151
152
153
154
155
156
157
158
159
160
161
162
163
164
165
166
167
168
169
170
171
172
173
174
175
176
177
178
179
180
181
182
183
184
185
186
187
188
189
190
191
192
193
194
195
196
197
198
199
200
201
202
203
204
205
206
207
208
209
210
211
212
213
214
215
216
217
218
219
220
221
222
223
224
225
226
227
228
229
230
231
232
233
234
235
236
237
238
239
240
241
242
243
244
245
246
247
248
249
250
251
252
253
254
255
256
257
258
259
260
261
262
263
264
265
266
267
268
269
270
271
272
273
274
275
276
277
278
279
280
281
282
283
284
285
286
287
288
289
290
291
292
293
294
295
296
297
298
299
300
301
302
303
304
305
306
307
308
309
310
311
312
313
314
315
316
317
318
319
320
321
322
323
324
325
326
327
328
329
330
331
332
333
334
335
336
337
338
339
340
341
342
343
344
345
346
347
348
349
350
351
352
353
354
355
356
357
358
359
360
361
362
363
364
365
366
367
368
369
370
371
372
373
374
375
376
377
378
379
380
381
382
383
384
385
386
387
388
389
390
391
392
393
394
395
396
397
398
399
400
401
402
403
404
405
406
407
408
409
410
411
412
413
414
415
416
417
418
419
420
421
422
423
424
425
426
427
428
429
430
431
432
433
434
435
436
437
438
439
440
441
442
443
444
445
446
447
448
449
450
451
452
453
454
455
456
457
458
459
460
461
462
463
464
465
466
467
468
469
470
471
472
473
474
475
476
477
478
479
480
481
482
483
484
485
486
487
488
489
490
491
492
493
494
495
496
497
498
499
500
501
502
503
504
505
506
507
508
509
510
511
512
513
514
515
516
517
518
519
520
521
522
523
524
525
526
527
528
529
530
531
532
533
534
535
536
537
538
539
540
541
542
543
544
545
546
547
548
549
550
551
552
553
554
555
556
557
558
559
560
561
562
563
564
565
566
567
568
569
570
571
572
573
574
575
576
577
578
579
580
581
582
583
584
585
586
587
588
589
590
591
592
593
594
595
596
597
598
599
600
601
602
603
604
605
606
607
608
609
610
611
612
613
614
615
616
617
618
619
620
621
622
623
624
625
626
627
628
629
630
631
632
633
634
635
636
637
638
639
640
641
642
643
644
645
646
647
648
649
650
651
652
653
654
655
656
657
658
659
660
661
662
663
664
665
666
667
668
669
670
671
672
673
674
675
676
677
678
679
680
681
682
683
684
685
686
687
688
689
690
691
692
693
694
695
696
697
698
699
700
701
702
703
704
705
706
707
708
709
710
711
712
713
714
715
716
717
718
719
720
721
722
723
724
725
726
727
728
729
730
731
732
733
734
735
736
737
738
739
740
741
742
743
744
745
746
747
748
749
750
751
752
753
754
755
756
757
758
759
760
761
762
763
764
765
766
767
768
769
770
771
772
773
774
775
776
777
778
779
780
781
782
783
784
785
786
787
788
789
790
791
792
793
794
795
796
797
798
799
800
801
802
803
804
805
806
807
808
809
810
811
812
813
814
815
816
817
818
819
820
821
822
823
824
825
826
827
828
829
830
831
832
833
834
835
836
837
838
839
840
841
842
843
844
845
846
847
848
849
850
851
852
853
854
855
856
857
858
859
860
861
862
863
864
865
866
867
868
869
870
871
872
873
874
875
876
877
878
879
880
881
882
883
884
885
886
887
888
889
890
891
892
893
894
895
896
897
898
899
900
901
902
903
904
905
906
907
908
909
910
911
912
913
914
915
916
917
918
919
920
921
922
923
924
925
926
927
928
929
930
931
932
933
934
935
936
937
938
939
940
941
942
943
944
945
946
947
948
949
950
951
952
953
954
955
956
957
958
959
960
961
962
963
964
965
966
967
968
969
970
971
972
973
974
975
976
977
978
979
980
981
982
983
984
985
986
987
988
989
990
991
992
993
994
995
996
997
998
999
1000

This image displays a page of musical notation for a piano piece, consisting of six systems of staves. Each system typically includes a treble and bass staff joined by a brace. The notation is complex, featuring numerous notes, rests, and fingerings. Key markings include measure numbers 15, 20, and 25 in circles. Performance instructions such as 'R' (Right), 'L' (Left), 'R-L', and '(L)' are present. Fingerings are indicated by numbers 1 through 5. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various musical symbols like slurs, ties, and dynamic markings.

PRELUDE II

THE initial *tempo* should be so moderate and the touch and pedalling so light (if any pedalling is admitted until the climax approaches) that the listener can suspect far more harmonic detail than one chord in the bar. Nobody with an extensive knowledge of Bach's concerted and vocal music would be surprised to find the entire first twenty-four bars of this prelude occurring as an accompaniment to some such theme as this:

Andante.

Flute.

Violin.

Continuo.


which gives a separate harmonic value to almost every semiquaver in the bar. Compare Prelude X. In the absence of such detail the initial *tempo* should be flowing, but without suggesting anything like the subsequent *Presto*. A good way to make the hand and ear sensitive to the required "suggestiveness" of touch is to practise the first bar alone as a preliminary exercise with the following fingering (which, however, is not recommended for actual adoption in the piece itself):

On the clavichord this prelude is unintelligible if played with the *forte energico* conception of it now so much in vogue; and on the pianoforte that conception is not only dull and ugly, but cuts away all possibility of making Bach's cadenza (beginning with the passage marked *Presto*) stand out distinctly.

Like most arpeggio preludes, this piece reaches its climax through a dominant pedal (beginning at bar 21). The first sign of an approaching important event is the downward step of the bass in the middle of bar 18. (This is overlooked by the text of the *Bach-Gesellschaft*, in contradiction to all the autographs.) Here a *crescendo* is well in place, and may be carried on to a big climax.

At the beginning of the *Presto* cadenza the long G in the bass should be resonant (it may be legitimately doubled by the lower octave), and the semiquaver rest in the right hand may be understood as a dramatic pause; after which the cadenza follows, breaking away decisively (in accordance with Bach's *Presto* mark) from the previous moderate *tempo*, but without confusion or loss of melodic sense. The left hand joins in with distinct intention as a canonic answer to the right. Changes of harmony crowd in, and the *tempo* broadens at bars 32 and 33 in preparation for the shock of the *Adagio*. This is to be understood as a recitative, in which the necessary freedom of rhythm consists rather in exaggerating than in neglecting the distinctions of time-value in the notes — *i.e.*, the quavers are pauses, the demisemiquavers a flow of melody, and the first group of semidemisemiquavers excited (the second group, however, broadening out to the end of the bar). The *Allegro* is a return to

the neighbourhood of the moderate opening *tempo*. A delicate indication of the touch it requires is shown by bar 36, in which a common corruption of the text destroys Bach's whole point by prematurely resolving the bass with an octave C. But Bach has deliberately allowed the B \sharp of bar 35 to die out uncontradicted while the contrary harmonies of bar 36 drift away downwards, and the resolution comes only in the middle of bar 37. At this point (and hardly at all perceptibly before it) a big final *ritardando* is to be understood. In corrupt texts the last crotchet is supplied with a chord below. This again misconstrues Bach's language. The

only possible addition would be tied notes, thus , which is, indeed, always

a legitimate way to play this and similar passages. On the other hand, the absence of ties in this most carefully written piece may show that Bach is thinking here of the lightest possible touch.

FUGUE II

THIS Fugue is throughout in various kinds of Double and Triple Counterpoint, and its Episodes are derived one from another and recapitulated symmetrically. The Czerny tradition of taking the Subject, or any other of these themes, *staccato*, is open to serious objection on harmonic and other grounds, the whole piece demanding a clearness and resourcefulness of phrasing attainable only in a *legato cantabile* style. The *tempo* is that in which Episodes 2 and 3 flow without dullness, but in which also the cadence in bars 28–29 (before the Coda) makes its point with only a moderate amount of *ritardando*.

The two Countersubjects demand as much attention as the Subject, with which they form a Triple Counterpoint which appears in five of its six possible permutations. The First Countersubject begins with a descending scale of semiquavers, and continues with a *cantabile* in quavers. The Second Countersubject (see bars 7–8) fills out the harmony with quavers in a characteristic broken rhythm. The combination of all three sounds quite clear with an evenly-balanced tone, and the effort of the pianist should be not to “bring out” this or that theme, but to keep the phrasing of each independent; the Subject and Second Countersubject obviously falling into three phrases, while the First Countersubject refuses to break into more than two.

Episode 1 is in bars 5–6 (before the entry of the third voice), and combines the main figure of the Subject with an important new counterpoint. At present the combination consists mainly of concords; but it is in Double Counterpoint in the twelfth, which has the important property of changing sixths into sevenths. In Episode 2 (bars 9–10) the upper parts imitate each other with the main figure of the Subject (this kind of development must not be played with the emphasis of real entries or of anything like a *stretto*), while the bass develops the scale figure of the First Countersubject. In Episode 3 (bars 13–14) the treble inverts the bass of Episode 2 bodily, while the other parts develop the quaver-figure of the Countersubjects in thirds. Episode 4 develops Episode 1 by showing its inversion in the twelfth. The resulting bold harmonies, emphasised by the interjections of the treble, make excellent sense if the main figures of the Subjects have always been melodiously phrased and articulated. The natural joints will then show no “false relation” whatever in the chromatic steps of the sequence. Episode 5 recapitulates and develops Episode 2, and thus completes the symmetry of the scheme.

Note the low position of the bass in bars 20–21, and later, as indicating (on Bach's instruments) a climax in full tone. The MSS. show that in bars 20–21 this low position was an afterthought.

PRELUDE II

[Moderato]

5 4

5

⑤

10

4

5 2 1 4

5 3

15

5 4 2

5 1

20

25

Presto

30

35

Adagio

Allegro

35

1