

Supplement.

Bach, in his character of a harmonist, is likewise a transcendental chromaticist; when he employs chromatic figuration in his passages, it is almost always (if not invariably) harmonic in complexion; e.g., in the Coda of the D-minor Prelude. In Vol. I of the "Well-tempered Clavichord" we met with no chromatic figuration of the melodic kind, and consequently had no opportunity to touch upon this important branch of pianoforte-technic.

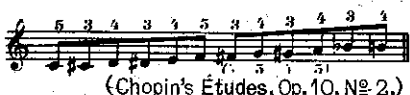
For completeness' sake (for we think that nearly every other sort of technic has been mentioned) we shall now add a few illustrations of chromatic exercises.

I. Fingering for Simple Chromatic Scales.

a) With the 3 lowest fingers.



b) With the 3 highest fingers.



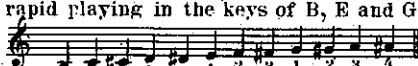
c) With the 4 lowest fingers.



d) With the 4 highest fingers.



e) With 5 fingers (fingering suited for very rapid playing in the keys of B, E and G).



in F#:



in E:



(Beethoven)

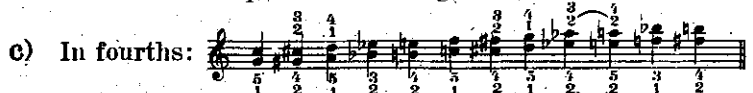
etc.

II. Fingering for Double Chromatic Scales.

a) In Major seconds:



b) In thirds (comp. Note 1 to Fugue IX).



c) In fourths:



The fingering is similar for

d) Augmented fourths, or diminished fifths.

e) The ordinary fingerings for major and minor chrom. sixths may be added here:



f) In minor sevenths:

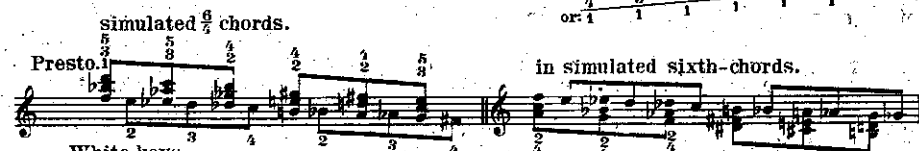


III. Chromatic Scale in Anticipated and After-striking Notes, played with both hands, each progressing by major seconds.

a) Simple scales (with or without doubling in the octave):



b) In chords; e. g.:



c) Division by black and white keys:



(Compare the second number of the Paganini-Liszt Études.)

The above will stimulate a search for further combinations.

First Appendix to Volume I.

On the Transcription of Bach's Organ-works for the Pianoforte.

* * * The editor regards the interpretation of Bach's organ-pieces on the pianoforte as essential to a complete pianistic study of Bach. He demands, that every piano-player should not only know and master all such transcriptions hitherto published, but should also be able independently to transcribe for the pianoforte organ-compositions by Bach. Should he neglect to do so, he will only half know Bach.

* * * The clavichord had many limitations. Profound thought found corresponding breadth of expression only on the organ. But Bach's thought goes, as a grand unifying element, through all his works. The forms in which it embodies itself, whether on the organ or on the piano, discover a difference only in dimensions—hardly in character or form. This one phase of difference is, however, often powerful enough to lend his musical physiognomy a far mightier stamp.

* * * Among the master's organ-works one finds pieces written rather in piano-style, and again, among the piano-fugues, numbers in typical organ-style. His technical manner of writing is, at bottom, the same for both instruments, aside from a few obvious *nuances*, among which some pedal-passages are the most prominent.

In making transcriptions for the pianoforte of Bach's organ-works, there can, therefore, be no question as to æsthetic propriety.

* * * The admissibility of such transcriptions once recognized, however, our gain therefrom is very considerable. Piano-literature is augmented by the most eminent works belonging to this branch of art. So much for the artist. To the student, on the other hand, is opened a technical field of the widest extent, which, following along the lines of the "Well-tempered Clavichord," permits increased freedom of movement in every direction.

* * * Both Liszt and Tausig have given satisfactory proofs, that such transcriptions can be made without sinking to the level of mere mutilations of their originals. We desire to reinforce and perfect these proofs, and to provide the happy thought of the Prince of Pianists with a basis of systematic analysis. *)

In pursuing this aim, many an unexpected and difficult problem in piano-technic may be encountered; but the striving after the right solution will surely lead to new pianistic acquisitions.

* * * But difficulties are not found everywhere. The piano possesses certain characteristics which give it an advantage over the organ: Rhythmic precision; emphatic exactness of entrance; greater impetuosity and distinctness in passage-playing; ability of modulating the touch: clearness in involved situations; rapidity, where required; **) a simpler mechanism, always ready, and everywhere at hand. The ability to sustain tones on the piano is, with artistic treatment, less limited than one would suppose, considering the bad name of the instrument in this regard. The bass tones are really capable of great prolongation, and may be sustained *ad libitum* by skillfully repeated and imperceptible finger-pressure. Fortunately, the majority of the Bach organ-fugues are written in a more or less lively figurate style; thus the prolongation of tones, the chief element of antagonism between organ and piano, is so much the less in evidence.

* * * Before attempting the piano-transcription for an organ-piece, one ought, first of all, to acquaint oneself with its effect on the organ when played in masterly fashion. Listen to its performance by some excellent organist. Then experiment yourself on the organ, trying the different stops and their various combinations. Study and note the acoustic effects of the "couplers" and "mixtures," and endeavor to imitate them successfully. In the choice of the position of the chords, of the intervals to be doubled, and of the octave-transpositions, important characteristic features for imitating the organ-effects are to be considered. A single tone of the flute-stop sounds deceptively like a real flute; but play a polyphonic passage with this register, and the entire individuality of the organ is manifested.

* * * This Appendix is not intended for a separate volume, which might easily outvie the main work in size and importance; we must content ourselves with a concise presentation of the principal points, accompanied by illustrative examples. These points are the following:

1. Doublings.
2. Registration.
3. Additions, Omissions, Liberties.
4. Use of the piano-pedals.
5. Interpretation (style of playing).

*) We have often mentioned Liszt—perhaps not often enough, for contemporary pianism owes him almost everything. Musical commoners still delight in decrying modern virtuosi as spoilers of the classics; and yet Liszt and his pupils (Bülow, Tausig) have done things for spreading a general understanding for Bach and Beethoven, beside which all theoretico-practical pedantry seems bungling, and all brow-puckering cogitations of stiffly solemn professors unfruitful.

**) "It is an advantage of the piano, that one can obtain a greater degree of rapidity upon it than upon any other instrument." C. Ph. E. Bach.

1. Doublings.

I. Simple doubling of the pedal-part.

Pedal-tones, almost without exception, are to be considered as 8-foot and 16-foot stops, i. e., as doubled in the lower octave; this corresponds to the ordinary mode of writing for 'cello and double-bass in the orchestra. In conformity with the pedal-technic, the pedal-parts are to be performed in a bold *non legato*; a strict *legato* would, indeed, be wholly out of keeping.

a. Quiet movement, sustained throughout.

Example 1.

(Original.)

Organ. Manuals. Pedal.

(Transcription.) Pianoforte.

This example shows a musical score for organ. The top part is labeled '(Original.)' and includes staves for 'Organ. Manuals.' and 'Pedal.'. Below it is a '(Transcription.)' for 'Pianoforte.' in a single system. The music is in 3/4 time and features a sustained, quiet movement. The transcription uses a grand staff with a piano (*p*) dynamic.

b. Quiet movement, interrupted by participation of l.h. in manual-parts.

Example 2.

Example 3.

Organ.

Pianoforte.

(molto sost
il basso)

Example 2 shows organ manuals and pianoforte transcription. The organ part is in a 6/8 time signature. The pianoforte part is marked *pp* and includes the instruction '(molto sost il basso)'. Example 3 shows organ manuals and pianoforte transcription in a 12/8 time signature. The pianoforte part features complex rhythmic patterns with fingerings (1, 3, 5, 3, 2) and accents.

c. Figurate bass, doubled throughout.

Example 4.

Organ.

Pianoforte.

Allegro.
(non arpegg.)

Example 4 shows organ manuals and pianoforte transcription in a 6/8 time signature. The organ part has a steady rhythmic pattern. The pianoforte part is marked 'Allegro.' and '(non arpegg.)', indicating a fast, non-arpeggiated figurate bass.

d. Figurate bass, with alternate double and single tones (simulated octaves).

This easy mode of notation is well adapted for the doubling of chord-figures. The incompleteness of the higher octave is unnoticeable in rapid passages, as the lower tone contains the higher as an "overtone". On the other hand, the interruption lower octave would have a most disturbing effect.

Example 5.

Organ.

Pianoforte.

Example 6.

Organ.

Pianoforte.

not so good:

(Tausig)

e. Bass accompaniment (example of dividing parts between r. and l. hand).

Example 7

Lentamente.

Organ.

Pianoforte.

pp

ten.

u.s.w. etc.

u.s.w. etc.

II. Simple doubling of the Manual-parts. (The taste of the transcriber, or the requirements of the musical situation, will decide whether the octave-doubling shall take place above or below. The doubling in the higher octave, however, should be regarded as the norm—imitating a 4-foot stop.)

Example 8.

(Fantasia) Très vite ment.

Organ.

Pianoforte.

Anticipation and after-striking of both hands in simulated octaves.

Example 9.

Presto.

Organ.

Pianoforte.

f quasi legato

Also compare the first 5 measures of the E-minor Prelude in App. II to Volume I.

b. In two parts.

Example 10.

Example 11.

Organ.

(Manuals.)

Pianoforte.

legato

When both parts are in parallel octaves (see next Ex.), the lower part is already doubled in unison with the higher; we therefore have only to add a third real octave-part.

Example 12.

Organ.
(Manuals.)

Correct Transcription.

Free (pianistic) transcription by Tausig.

legato

Simulated (interrupted) octave-doubling of passages in sixths (chords).

Example 13.

Organ.
(Manuals.)

Pianoforte. 1st Version.

Pianoforte. 2^d Version.

Tausig's Version.

ff

(Free treatment of the intervals, and neglect of the organ-tone.)

If possible, avoid writing octave-passages for one hand alone in these two-part manual-doublings (more especially in the soprano or inner parts). Their purely pianistic character, and the impossibility of obtaining a perfect legato, are the reasons for the avoidance.

Example 14.

Organ.
(Manuals.)

Incorrect transcription.

Correct transcription.

Example 15.

Organ.
(Manuals.)

Pianoforte.

Detailed description: This musical example shows two systems of staves. The top system is for the Organ (Manuals), with a treble and bass staff. The bottom system is for the Pianoforte, also with treble and bass staves. The music is in G major and 3/4 time. The Organ part features a melodic line with some grace notes and rests. The Pianoforte part provides a harmonic accompaniment with a steady eighth-note bass line and chords in the treble.

Example 16.

Organ.
(Manuals.)

Pianoforte.

Detailed description: This musical example consists of two systems of staves. The Organ (Manuals) system has a treble and bass staff. The Pianoforte system has a treble and bass staff. The key signature is B-flat major and the time signature is 4/4. The Organ part has a melodic line with some slurs. The Pianoforte part has a more complex accompaniment with chords and moving lines in both hands.

In many *piano* passages, the doubling of the lowest part may be omitted. The first overtone is sufficiently prominent to cause the illusory effect of an actual octave. In the following example, this method is especially justified by the staccato character of the bass.

Example 17

Organ.
(Manuals.)

Pianoforte.

Detailed description: This musical example shows two systems of staves. The Organ (Manuals) system has a treble and bass staff. The Pianoforte system has a treble and bass staff. The key signature is B-flat major and the time signature is 4/4. The Organ part has a melodic line with some slurs. The Pianoforte part has a steady eighth-note bass line and chords in the treble. There are annotations 'u. s. w. etc.' in the right-hand parts of both systems.

(the after-striking *a* in the r. h. represents the doubling of the inner part)
Also compare the 3-part passage towards the close of the E minor Fugue in Appendix II to Vol I.

Example 18.

Organ.
(Manuals.)

Pianoforte.

Detailed description: This musical example shows two systems of staves. The Organ (Manuals) system has a treble and bass staff. The Pianoforte system has a treble and bass staff. The key signature is G major and the time signature is 3/4. The Organ part has a melodic line with some slurs. The Pianoforte part has a steady eighth-note bass line and chords in the treble. There is an annotation '(the after-striking "a" in the r. h. represents the doubling of the inner part)' above the Pianoforte system. The name '(Tausig)' is written at the bottom right of the Pianoforte system.

III. Doubling in the Octave of all Pedal- and Manual-parts. (Seldom practicable throughout. To render it possible, the doubling must alternate between the lower and the higher octaves.)

a. The manual-parts doubled in the lower octaves.

Example 19.

Organ.

Pianoforte.

tranquillo
dolce legato

This musical score for Example 19 is set in 3/4 time with a key signature of two flats. It features two systems of staves. The first system is for the Organ, consisting of three staves: a right-hand manual staff with a treble clef, a left-hand manual staff with a bass clef, and a pedal staff with a bass clef. The second system is for the Pianoforte, also consisting of three staves: a right-hand manual staff with a treble clef, a left-hand manual staff with a bass clef, and a pedal staff with a bass clef. The manual parts in both systems are marked with a '7' above the notes, indicating they are to be played an octave lower. The Pianoforte part includes the markings 'tranquillo' and 'dolce legato'.

b. The manual-parts doubled in the higher octave.

Example 20.

Organ.

Pianoforte.

l. h.
l. H.

This musical score for Example 20 is in 3/4 time with a key signature of two flats. It features two systems of staves. The first system is for the Organ, with three staves: right-hand manual (treble clef), left-hand manual (bass clef), and pedal (bass clef). The second system is for the Pianoforte, with three staves: right-hand manual (treble clef), left-hand manual (bass clef), and pedal (bass clef). The manual parts in both systems are marked with a '5' above the notes, indicating they are to be played an octave higher. The Pianoforte part includes the markings 'l. h.' and 'l. H.'.

c. The manual-parts doubled partly in the higher, partly in the lower octave.

Example 21.

Organ.

Pianoforte.

d. In simulated octave-doubling throughout.

Example 22.

Example 23.

Organ.

Pianoforte.

IV. The tripling in Octaves of any part is commonly employed only in unison passages. It is hardly practicable with more than one part. True, passages in thirds or sixths ("two-part") can be executed in triple octaves ("six parts"); but the character of pianistic bravura is then altogether too marked. (For tripling 3-part passages, compare Section 3 of this Appendix.) In this sort of transcription it is advisable to add a lower and a higher octave to the original part. In the case of pedal solos, two lower octaves may be added (16-foot and 32-foot stops).

a. Pedal-part, in triple octaves throughout.

Example 24.

b. Pedal-part in triple octaves divided between the hands (legato effect).

Example 25.

c. Pedal-part in anticipating and after-striking octaves (imitation of pedal-technic).

Example 26.

Example 27.

Example 28.

Example 29

Organ (Pedal.)

Correct Execution:

More practical execution:

Pedal-examples b and c may also be transferred to manual-parts, d, Manual-part, in simulated triple octaves (legato).

Example 30.

Example 31.

Organ (Manuals.)

Tausig's transcription (very free).

Variant by the ed.

e. At an interval of two octaves; single manual-part. By reason of the acoustic laws already mentioned, the omission of the middle octave will not cause an empty effect. This mode of notation, which must be classed among the "triplings", is really extremely well adapted for rapid running passages. To quiet *piano* movements it lends a peculiar tone-color, which may be happily utilized in Registration (*q. v.*)

Example 32.

Organ (Manual.)
 Velocemente. *s*
 Pianoforte. *f legato*

f. At an interval of two octaves; two manual-parts.

Example 33.

Organ.
 Pianoforte. *mf*
 strike and hold.

Example 34.

Organ (Manual.)
 Pianoforte. (Tausig.)

g. Combination of d and e.

Example 35.

Organ (Manual)
 Piano.

h. Other combinations.

Example 36.

Example 37.

Maestoso.
 Organ.
 Pianoforte. *forte*
 marcatiss.

N. B. (Pedalton nachschlagend) N. B. (Pedal-toye belated.)

i. Attempt at tripling all parts (not to be recommended).

Example 38.

Organ

Pianoforte.

The score for Example 38 consists of three systems. The top system is for the Organ, showing a single melodic line. The middle system is for the Pianoforte, split into two systems. Each system has a right-hand (r.H.) and left-hand (l.H.) part. The left-hand parts are marked with 'ff' (fortissimo). The score is in 3/4 time and features complex rhythmic patterns and triplets.

V. Doubling of one manual-part, the rest remaining unchanged.

Though it seems best, in general, to apply any attempted doubling to all the parts equally as far as possible, the leading part may occasionally be doubled alone, for the sake of emphasizing the theme.

a. Doubled Soprano.

Example 39.

Organ

(Manuals.)

Pianoforte.

The score for Example 39 consists of three systems. The top system is for the Organ, showing a single melodic line. The middle system is for the Pianoforte, split into two systems. Each system has a right-hand (r.H.) and left-hand (l.H.) part. The left-hand parts are marked with 'dolce' and 'legato'. The score is in 3/4 time and features complex rhythmic patterns and triplets.

b. Doubled Alto.

Example 40.

Organ.

Pianoforte.

c. Doubled Tenor.

Example 41.

Organ.

Pianoforte.

d. Doubled Bass (later doubled Alto.)

Example 42.

Organ
(Manuals.)

Pianoforte.

2. Registration.

In the registration of an organ-piece the transcriber should, first of all, consider the usages of organ-playing and the well-grounded traditions of organists. His decision as to how far he shall follow them, and what shall be substituted for anything he may reject, constitutes precisely the artistic and reflective side of his task. He must compare the tone-material of the piano with that of the organ, and arrive at a compromise between the effect demanded and the means at his disposal.

The fundamental contrasts in the organ-registers may be thus classified:

Simple foundation-stops — Mutation-stops
Flue-stops (Flute-work) — Reed-stops

We shall not attempt an enumeration of the intermediate gradations and combinations, whose possibilities are wellnigh infinite.

The transcriber should consider whether darker or lighter, stronger or weaker, milder or sharper tone-effects are to be chosen; whether doublings are to be employed, and, if so, what kind; the position — high or low, dispersed or close; how the pedals are to be used; exactly what dynamic signs are needed. He should provide for diversity in his combinations of doublings and style of writing, seeking variety and contrast.

The fundamental requirements are Organ-effect, Observance of the Organ-style, and Playability; these must be adhered to under all conditions.

If any one rule is to be observed (it is not the editor's intention to pose as a law-giver), let it be this: To refrain from doublings in the Exposition of the fugue, and likewise generally in the Episodes, and gradually to cumulate the dynamic effects towards the close. By this means will be realized that continuous intensification which is in general — in the editor's opinion — suited to this species of composition.

The change of registers — the increase and decrease in fullness — should take place in sharply marked gradations, abruptly ("in terrace-form"), without petty dynamic transitions; this style reproduces one of the most characteristic peculiarities of the organ.

In this style of playing — the art of pianoforte-touch — is found an important adjunct to the registration. Compare Section 5 of this Appendix.

Were we to attempt, by the aid of quotations from Bach, to give illustrations of all classes of registration, the result would be either incomplete, or excessive in detail.* We have, therefore constructed one specimen-example, in which a number of possible shadings can be displayed. These latter are tabulated by themselves.

*) The editor, in his transcriptions of the Preludes and Fugues in D, E \flat , and E minor, has devoted much care to the registration, and begs to call attention to them as a series of examples in point. His piano-transcription of Bach's Chaconne for violin may also be added to this series, inasmuch as the editor has, in both cases, treated the tonal effects from the standpoint of organ-tone. This procedure, which has been variously attacked, was justified, firstly, by the breadth of conception, which is not fully displayed by the violin; and, secondly, by the example set by Bach himself in the transcription for organ of his own violin-fugue in G minor. On this head Griepenkerl remarks: "It is important to observe, that the Fugue by J. S. Bach was, in all probability, originally written for violin. In this form it is found among the well-known six sonatas for solo violin, and in the key of G minor; whereas it had to be transposed for organ to D minor, for the sake of effect and of ease in execution. The Prelude is an entirely different one, and in the Fugue all passages peculiar to violin-technic have been altered to suit the organ-keyboard; aside from these deviations, however, the resemblance is extremely great".

Example 43.

Organ.

1. *2. Same, an octave higher.* (con *8va* bassa - - - - -)

3. *4. & 5. Same, 1 octave, or 2 octaves, higher.*

6.

7.

8.

9.

10. *11. & 12. Same, an octave higher, or an octave lower*

13. *14. Same, an octave higher.*

15. *16. Same, an octave high*

Complete each of these examples by a contrasting transcription of the after-phrase.

Each of these 16 examples in registration, may be multiplied by other variants, different dynamic marking (*p-mf-f*), or by occasional use of the soft pedal.

3. Additions, Omissions, Liberties.

I. Additions.

Fillings, or completion of the harmony, occur for the following reasons: To obtain greater fullness of tone; where two parts are too far apart; for cumulative effects, and climaxes; as a substitute for doublings, when the latter are impracticable of execution; to enrich the piano-effect; etc., etc. They are usually harmonic or figurative; seldom of a contrapuntal, melodic, or in any way independent nature. The natural introduction of additions, without violating the style, is a touchstone of the transcriber's taste.

Example 44.

Example 45.

Organ.

Pianoforte.

Example 44 and 45 are musical examples showing Organ and Pianoforte parts. Example 44 features a complex organ part with many sixteenth notes and a pianoforte part with chords and some melodic lines. Example 45 continues with similar complexity, showing dense organ textures and accompaniment for the pianoforte.

Example 46.

Example 46 is a musical example showing Organ and Pianoforte parts. The organ part is highly detailed with many sixteenth notes and rests, while the pianoforte part provides a harmonic accompaniment with chords and some melodic fragments.

Example 47.

Organ.

Pianoforte.

non legato

Example 47 is a musical example showing Organ and Pianoforte parts. The organ part consists of a steady stream of sixteenth notes. The pianoforte part is marked *non legato* and features a series of chords and some melodic lines.

Example 48.

(Manuals.)
Organ.

(Pedal.)

Pianoforte.
(Tausig.)

Example 49.

Organ (Manuals.)

Pianoforte.
(Tausig.)

N.B. (rhythmic addition)

Example 50.

Organ (Manuals.)

Pianoforte.
(Tausig.)

ff (?)

Example 51.

Organ (Manuals.)

Pianoforte.

r.H. 4 5 8 5 2

l.H.
con Pedale

Pedal.

Example 52.

Organ (Manuals.)

Pianoforte.

mf

Example 53.

Organ.

Pianoforte. *ff con Ped.*

The musical score is divided into two main systems. The first system contains the first 16 measures, and the second system contains the remaining 16 measures. The Organ part is written in a single treble clef staff, while the Pianoforte part is written in a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 3/8. The Pianoforte part begins with the instruction 'ff con Ped.' and includes various fingering numbers (1-5) and articulation marks (accents, slurs). The Organ part features a melodic line with slurs and accents. The second system includes a 'solo zusammen' instruction and concludes with a final flourish.

II. Omissions.

Hiatuses in part-progression, incomplete doublings, inexact reproduction of the positions of chords, and belated or anticipated entrances, necessarily arise:— From the limited stretching capacity of the hands; or from facilitations in playing; or where there are too many parts. Frequently only a single tone is omitted, transposed into the octave, or replaced by some other harmonic interval. With careful treatment, the effect of such omissions is not very disturbing, except in the part having the theme, which part should, therefore, be spared wherever possible.

Example 54. Example 55. Example 56.

Organ.

Pianoforte.

Example 54 shows Organ and Pianoforte parts. The Organ part has a melodic line with some omissions, while the Pianoforte part provides harmonic support. Example 55 shows a similar arrangement with different omissions. Example 56 shows a more complex arrangement with many notes and some omissions in the Organ part.

Example 57

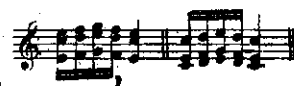
a)

b)

Example 57 consists of two variations, a) and b). Variation a) shows a melodic line in the Organ part and a more active line in the Pianoforte part. Variation b) shows a different melodic line in the Organ part and a more active line in the Pianoforte part. Both variations show omissions in the Organ part.

Under this head we also reckon those one-sided, but useful, doublings of runs in thirds and sixths, which can be executed with one hand:

Also the occasionally unavoidable omission of appoggiaturas, mordents, and other ornaments.



Example 58.

Example 59.

Example 60.

* Compare Note on the "Sustaining-pedal", p. 84.

III. Liberties.

Free arrangements are, in view of some irreconcilable diversities in the two instruments, not inadmissible. They may be of a technical or of a formal nature: "Technical", when they consist in an extension of the passages, or an alteration of certain figures and rhythms; "formal", when they occasion harmonic, contrapuntal, thematic,* or other modifications of the musical structure. Of such liberties the Preludes and Fugues in D and E \flat (as transcribed by the editor) contain three examples, of which, in turn, three subclasses might be distinguished:

1. In the E \flat Prelude, a skip of 18 measures previously heard;
2. An harmonic suspension (instead of a full close) at the end of the same Prelude, followed by a cadence-like transition to the Fugue;
3. In the D major Fugue, an added "Coda", faithfully imitated from an Episode in the Prelude. (Compare the above-mentioned passages in the published works.)

Illustrations of the first kind.

Example 61.

Manual.
Pedal.
(Tausig.)

Example 62.

a.) b.)
(Adagio.)
ff
NB.

Example 63.

Organ-
Pedal.
Piano.
Left hand. (Liszt)
rinforzando

Example 64.

* In Bach we repeatedly meet with the theme taken up in simplified form by the pedal; e. g.:

instead of:

Illustration of the second kind. (The reason for choosing this form is, to give the theme the greatest emphasis at the culminating point of the Fugue.)

Example 65.

Organ.

Exact piano-transcription.
(Tausig.)

Free piano-transcription.

Illustrations of both kinds.

Example 66.

Organ.

Pianoforte.

Presto. *)

*) "The embellished cadences are like a bit of improvisation. They are executed at the close of a piece, without strict adherence to the tempo".

4. Use of the Piano-pedals.

(a) The Damper-pedal (loud pedal).

Do not believe in the legendary tradition, that Bach must be played without pedal.*

While the pedal is sometimes necessary in Bach's piano-works, it is absolutely essential in these transcribed organ-pieces. True, in the piano-works the inaudible use of the pedal is the only proper one. By this we mean the employment of the pedal for binding two successive single tones or chords, for emphasizing a suspension; for sustaining a single part, etc.; a manner of treatment by which no specific pedal-effect is brought out. Indispensable in the legato polyphonic style, its employment is also fully justifiable where the instruction "*senza pedale*" is generally observed; the pedal being, as it were, a substitute for a missing finger.

(That the *disuse* of the pedal is often its best use, is a saying applicable not only to Bach-playing, but likewise to piano-playing in general.)

Wherever possible, sustain the tones with the hands rather than with the pedal.

Sweeping pedal-effects in a pianistic sense are foreign to the style.

Where chords (solid or broken) are taken with the pedal, lift the hands simultaneously with the pedal. A vaguely prolonged sound is contrary to the nature of the organ.

In passages intended to imitate magnificent "full organ" effects, the pedal is indispensable. The raised dampers produce no ill effect with passing- and changing-notes, and the like. Consider, that the mixtures opened with the full organ contain the fifth and octave, or even the third and seventh, of every tone struck. An approximate imitation of these tone-blendings (tone-tangles) can be obtained, on the piano, only by using the pedal.

Example 67.

Adagio.

Example 68.

Example 69.

* It is kept alive by people who also demand that Bach should be played only on the spinet or clavichord. These are the same persons who irritably asseverate, that much playing of Liszt injures a pianist; that Beethoven's power of invention, in his third period, was enfeebled by age; that chromatic trumpets are unmusical instruments;— all debatable opinions, which we intentionally refrain from contradicting, as the aim of this work is neither controversial nor to provoke controversy.

Example 70.

Example 71.

Example 70: *ff*
Example 71: *p*, *pp*
Ped. * Ped. * Ped. * Ped. * Ped. Ped. * Ped. *

U. S. W. etc.

(For the use of the damper-Pedal, compare (in general) Liszt's transcription of the G minor Fantasia.)

(b) The soft pedal.

Touching the soft, or left, pedal (marked "una corda" or "u. c.") let us say at the outset, that it may be used not only for the last gradations of "pianissimo", but also in "mezzo forte" and all the intermediate dynamic shadings. The case may even occur, that some passages are played more softly without the soft pedal than others with it. The effect intended here is not softness of tone, but the peculiar quality of tone obtained. (Compare "Registration".)

Example 72.

Adagio.

p senza Pedale
pp
mp
p
II. Ped. u. c. * senza Ped. II. Ped. u. c.

Example 73.

poco legato

p
f tenuto
p
f
p
II. Ped. u. c. * Ped. Ped. Ped. Ped. II. Ped. u. c.

Example 74.

f
mf
piu tenuto
p
f
mf
p
II. Ped. u. c. * II. Ped. u. c.

Example 75.

Moderato maestoso.
ten.

tre corde

una corda

mf
p
II. Ped. u. c. * II. Ped. u. c.

(Compare the Coda to the editor's transcr. of the D major Prelude, and the E minor Fugue in App. II to Vol. I.)

The entrance of the organ-pedal-part in the exposition of a fugue may, as a rule, be advantageously supported by the soft pedal. The exposition as a whole, and also the episodes, are usually benefitted by the soft pedal. (Compare the Fugue in E \flat = C.) The editor plays, for instance, the repetition of the secondary theme (beginning in F minor) in the G minor Fantasia, with soft pedal and in the evenest "piano" up to the semicadence in G minor (i.e., 6 full measures)

(c) The Sustaining-pedal.

Many modern instruments are furnished with a pedal, by the aid of which single tones may be sustained (their dampers lifted from the strings) while all the rest of the keyboard is playing "*senza pedale*". In order to effect this, the sustaining-pedal is pressed down just after the notes to be sustained are struck audibly or inaudibly; and they sound as long as the pedal is held, and with greater purity of tone than with the ordinary loud pedal, because the other strings cannot vibrate with them. The loud pedal can be employed at pleasure while the sustaining-pedal is held, as it does not interfere with the action of the latter. In playing any figure containing the tones held by the sustaining-pedal, their sound is reinforced and prolonged with each repetition; when they are repeated at regular intervals of time, their tone is indefinitely prolonged.

(Notes for the sustaining-pedal are square.)

Example 76.

Example 77.

Example 78.

Real organ-effects can be obtained only by the combined action of the three pedals.

As might be supposed, the editor has not succeeded in discovering all the hidden possibilities of the sustaining-pedal; the following illustrations will show the results of his investigations hitherto.

Example 79.

U. S. W.
etc.

Example 80.

Adagio. *Sust.-ped. and loud Pedal.*

III. Ped.
Sust.-pedal continually held with left foot.

Example 81.

ff III. Ped. *Sust.-ped.*

energeticamente
ff

Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Example 82.

Sust.-ped. and soft pedal.

p *una corda* *Sust.-ped. with right foot.*

mf III. Ped.

u. s. w. etc.
(Liszt)

Example 83.

Grave. *mf* *espress.*

II. Ped. u. c. * II. Ped. u. c. *

(Liszt)

Example 84.

Adagio. *Sust.-ped. (r. foot)*

Sust. ped.
p III. Ped.

una corda
pp

Example 85.

3 Pedale. *ten.*

ff Ped. * Ped. * Ped. * Ped. *

ten. Fuga. *p*

una corda

Sust.-ped.

Also see Ex. 91.

Andante sostenuto.

Musical score for Example 86, featuring piano accompaniment. The score is in 3/4 time and consists of four measures. The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment. The tempo is marked 'Andante sostenuto'. Performance instructions include 'p dolce III. Ped. Sust.-ped.' and 'una corda'.

Example 87.

Musical score for Example 87, featuring piano accompaniment. The score is in 3/4 time and consists of four measures. The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment. The tempo is marked 'Andante'. Performance instructions include 'dolciss.', 'dolce una corda', and 'III. Ped. Sust.-ped.'.

Example 88.

Musical score for Example 88, featuring piano accompaniment. The score is in 4/4 time and consists of five measures. The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment. Performance instructions include 'fz', 'f', and 'una corda'.

Example 89.

Musical score for Example 89, featuring piano accompaniment. The score is in 3/4 time and consists of four measures. The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment. Performance instructions include 'mf', 'senza ped.', and 'p'.

Example 90.

Musical score for Example 90, featuring piano accompaniment. The score is in 3/4 time and consists of four measures. The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment. Performance instructions include 'f' and 'una corda'.

5. Interpretation (style of playing).

Let the interpretation be on broad lines, full and firm, and rather hard than too tender.

"Elegant" nuances, such as a sentimental swell of the phrases, a coquettish hastening and retarding, excessively light staccato, over-flexible legato, over-employment of the pedal, and the like, are bad habits wherever they occur; in Bach-playing, they are offensive mistakes. On the other hand, a certain elasticity in the tempo, when applied on a large scale, lends to the interpretation that trait of freedom which characterizes every artistic performance;— for instance, Bach's organ-fantasias ought not to be played from beginning to end with stiff metronomic precision.

The study of touch* is of the first importance for our purpose. The student is required to acquire as complete a scale of dynamic gradations as possible, with the ability to maintain unimpeachable evenness in each gradation. More especially in the soft registers (which call for great variety of shading), a dull and rigid monotony of tone is demanded.

In the organ, the pipes belonging to one and the same registers are "equalized" with the utmost care; any tone even a very little louder than the rest would fairly scream in comparison.

When any part, on the piano, is to be rendered more prominent than the others (theme, imitation), let this contrasting register — like a solo-stop on the organ — be likewise, and in all its tones, perfectly smooth and even in quality.

One advantage which the piano has over the organ is, the ability to render prominent (accent) one tone above the general level; and it would be foolish not to utilize this advantage where its use is musically justifiable. The melodic episodes, too, should breathe inspiration and feeling, and powerful intensifications should pulse and vibrate with life.

Be specially careful to strike all the tones of a (solid) chord together. Arpeggios, or the hasty anticipation of the bass, are of very doubtful taste; firstly, because contrary to the character of the organ; secondly, because they produce the effect of over-exertion. Moreover, such basses lack the necessary weight. For these faults the transcriptions themselves are usually answerable; it is the editor's business to forestall such awkward difficulties.

Example 91.

The musical score for Example 91 is presented in three systems. The first system is labeled "Organ." and shows a piece with a melodic line in the right hand and a supporting bass line in the left hand. The second system is labeled "Pianoforte. (not good)" and shows the same piece transcribed for piano, but with a less effective bass line. The third system is labeled "better." and shows the same piece with a more effective bass line, marked "Adagio molto." and "79ed.".

Example 92.

The musical score for Example 92 is presented in two systems. The first system is labeled "not so good." and shows a piece with a melodic line in the right hand and a supporting bass line in the left hand. The second system is labeled "ossia" and shows the same piece with a different bass line, marked "(Liszt)".

*) On the organ, the performer must skilfully select his registers; on the piano, they must arise under his very fingers.

Example 93.

Organ.

not good.

better.

still better.

Pianoforte-transcription.

(Also comp. numerous examples in the transcr. of the Eb Prelude and Fugue.)

Another help in imitating the organ, is the inaudible repetition of sustained tones in passages like that shown below:

Example 94.

Adagio.

sempre una corda.

Molto lentamente

Pedal und
Pedal und
una corda together.

Execution of
the inner part. (silent)

Example 96.

Allegro.

ff

una corda

Execution: (silent)

(More on Interpretation in the chapters on *Registration* and *Use of the Pedals*.)

6. Supplementary.

Higher demands are made by the transcription of certain kinds of organ-pieces which cannot be thoroughly mastered by one player on the piano (taking into consideration the necessary doublings) because of their too intricate polyphony, or which, because intended for two manuals, present other insuperable difficulties in practice. In either case, the problem of transcription may be solved by arranging them for two pianos.* (Also compare the Variant to Fugue XV.)

Example 97.

Organ.

Pianoforte I

Pianoforte II.

f legato

f

* Bach himself, for similar reasons, once took refuge in this expedient; it was in the two fugues before the last, in his contrapuntal bequest "The art of Fugue"

This page of musical notation is for a piano piece, page 184. It consists of six systems of staves, each system containing a grand staff (treble and bass clefs) and a separate bass line. The music is written in a key with two flats and a 3/4 time signature. The notation is highly technical, featuring intricate rhythmic patterns, including sixteenth and thirty-second notes, and complex chordal textures. Dynamic markings include *ff* (fortissimo) and *fz* (forzando). Fingering numbers (1-5) are placed above notes to indicate fingerings. The piece concludes with a double bar line and the word *Red.* written below the staff.

Example 98.

Allegro (sostenuto.)
Chotr org.

Organ.

Pianoforte I.

una coraa
pp

Ped.

Pianoforte II.

mf molto tenuto

The chords with soft pedal. (very gently).

Ped.

Our problem is presented in a wholly different aspect when we have to metamorphose an organ-piece, by transcription for piano, wholly into the style and character of a piano-piece—actually to translate it into the language of the piano. Just as in the case of “orchestration,” our success will now be the greater, the less the nature of the pianoforte is disowned, and the closer the musical thoughts are made to conform to it: they should not be simply translated, but re-poetized.

All the resources of the instrument are to be utilized where they can enhance the effect; the freedom of transcription gains wider limits, becoming wellnigh unlimited when—as in the following model examples—the transcriber works with his own compositions^{*)}

Example 99.

Organ.

All notes held.

Trillo

^{*)} From this standpoint the editor has attempted a transcription of Liszt's Fantasia and Fugue on the chorale in Meyerbeer's *Prophet*.

Pianoforte

sempre ff e presto

The first system of the piece consists of two staves. The treble staff contains a melodic line with various notes and rests, including fingerings such as 3, 1, 2, 5, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has two sharps (F# and C#), and the time signature is 2/4.

The second system continues the piece with similar notation. It features a treble staff with a melodic line and a bass staff with accompaniment. The notation includes various notes, rests, and fingerings. The key signature and time signature remain the same as in the first system.

The third system continues the piece with similar notation. It features a treble staff with a melodic line and a bass staff with accompaniment. The notation includes various notes, rests, and fingerings. The key signature and time signature remain the same as in the first system.

The fourth system features a section labeled "fff Trillo" with the instruction "(ben in tempo)". The notation is primarily in the bass staff, showing a series of chords and trills. The treble staff has some notes and rests. The key signature and time signature remain the same as in the first system.

The fifth system concludes the section with similar notation. It features a treble staff with a melodic line and a bass staff with accompaniment. The notation includes various notes, rests, and fingerings. The key signature and time signature remain the same as in the first system.

F. Liszt.

Example 100.

Organ.

The first system of musical notation for Example 100 consists of three staves. The top staff is a treble clef with a melodic line. The middle and bottom staves are a grand staff (treble and bass clefs) providing accompaniment. Dynamics include *pp* (pianissimo) in the top staff and *pp* in the bottom staff.

The second system of musical notation continues the piece. It features a vocal line in the top staff with lyrics "poco - a - poco" and "ere". The organ accompaniment is in the middle and bottom staves. Dynamics include *poco* and *a*.

The third system of musical notation features a vocal line in the top staff with lyrics "scen - do". The organ accompaniment is in the middle and bottom staves. Dynamics include *Full organ* and *f* (forte).

The fourth system of musical notation features a vocal line in the top staff with lyrics "tenuto" and "ten.". The organ accompaniment is in the middle and bottom staves. Dynamics include *tenuto*, *ten.*, and *ff* (fortissimo).

The fifth system of musical notation features a vocal line in the top staff with lyrics "ten.". The organ accompaniment is in the middle and bottom staves. Dynamics include *ten.*.

The sixth system of musical notation features a vocal line in the top staff. The organ accompaniment is in the middle and bottom staves. This system concludes the piece with a final flourish.

Quasi Allegro moderato.

Pianoforte.

pp *tranquillo* *sotto voce gemendo*

sempre pp *poco a poco cresc.*

e un poco acceler. il tempo *f marc.*

sempre più agitato e cresc. *rinforz.*

stringendo

marcatissimo

più rinforzando

F. Liszt.

As acceptable tasks of considerable magnitude, we recommend for transcription Bach's Toccata in F, the Toccata e Fuga in C, the Fantasia in G, and, for a 4-hand arrangement for two pianos, the Passacaglia.

Pieces from which the preceding
Examples are quoted:

Numbers:

Organ-works.

Bach's E \flat major Prelude & Fugue	2. 3. 5. 11. 16. 17. 21. 40. 42. 44. 45. 46. 52. 55. 56. 57. 68. 74. 75. 85.
” D major Prelude & Fugue	4. 10. 15. 24. 33. 41. 47. 51. 69. 70. 71. 73. 79. 80. 94.
” D minor Toccata & Fugue	6. 9. 12. 13. 18. 31. 34. 48. 49. 50. 54. 61. 62. 64. 65.
” Passacaglia	1. 19. 20. 38. 39. 93. 97.
” Fantasia in G major	7. 8. 30.
” Toccata in F major	22. 23. 26. 53. 58. 59. 81.
” Toccata & Fugue in C major	14. 25. 28. 35. 36. 37.
” Fantasia & Fugue in G minor	63. 83. 92.
” Fugue (Violin-fugue) in D minor	66. 91.
” Prelude in A minor	82.
” Toccata (“Doric”) in D minor	60.
” Prelude in G minor	32.
” Prelude in E minor	29.
” 2nd Concerto in A minor (acc. to Vivaldi)	98.
” Chaconne	72.
Beethoven's 4th Symphony	84.
Liszt's Fugue on the Name “BACH”	99.
Liszt's Variations on “WEINEN & KLAGEN”	100.
(on a Motive by Bach)	

Original

27. 43. 67. 76. 77. 78. 86. 87. 88. 89. 90. 95. 96.

Second Appendix to Volume I.

Prelude and Fugue.

(Example of transcription from the organ for the pianoforte.)

Organ. (Original)

Musical score for Organ (Original) in G major, 4/4 time. It consists of three staves: a treble staff with a melodic line, and two bass staves providing harmonic support. The notation includes various rhythmic values and accidentals.

Pianoforte. Transcription.

Moderato deciso.
non legato

mf

(sotto)

ma tenutamente

(sopra)

Musical score for Pianoforte Transcription. It features two staves with a treble and bass clef. The tempo is 'Moderato deciso' and 'non legato'. The dynamic is 'mf'. Fingerings and articulation marks like '(sotto)' and '(sopra)' are present. The piece is marked 'ma tenutamente'.

or:

Alternative notation for the Pianoforte Transcription, showing a different fingering or articulation for a specific passage.

Continuation of the Pianoforte Transcription score, showing the right and left hand parts across two staves.

non allegro.

l. H.

ten. ten. ten. ten.

or:

Continuation of the Pianoforte Transcription score. It includes the instruction 'non allegro.' and 'l. H.' (left hand). The piece is marked with 'ten.' (tenuto) in several places. An alternative notation 'or:' is provided for a specific passage.

Continuation of the Pianoforte Transcription score, showing the right and left hand parts across two staves.

pesante

ten. sosten.

r. H.

l. H.

Continuation of the Pianoforte Transcription score. It includes the instruction 'pesante' and 'sosten.' (sostenuto). The piece is marked with 'ten.' (tenuto) in several places. Alternative notation 'or:' is provided for the right and left hand parts.

First system of musical notation, consisting of a grand staff with two staves. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Second system of musical notation, continuing the complex rhythmic patterns. It includes dynamic markings *f* and *p*, and a fermata over a measure in the right hand.

Third system of musical notation, showing a continuation of the intricate rhythmic texture.

Fourth system of musical notation, featuring various dynamic markings: *f*, *p tenuto*, *non legato*, *più f*, and *ff*. It also includes the instruction *ten. ten.* and a triplet of eighth notes marked *2323*. The right hand has a *sa sa sa* marking above it.

Fifth system of musical notation, continuing the piece with similar rhythmic complexity.

Sixth system of musical notation, including the instruction *non leg.* and a marking *L.H.* pointing to a specific passage in the right hand.

Sust. Ped.

Andante tranquillo.

With the rigid dynamic evenness of an organ - register.

Con la rigida eguaglianza dinamica d'un registro d'organo.

una corda.

sempre dolce

morbidissimo

Red.

ten. ten. ten.

pp

dolciss.

ppp subito

ppp subito

This Fugue should sound as if played without pedal.

Limit the use of the pedal to binding tones difficult of connection, and to prolonging tones which cannot be sustained by the hand; the time-value must in no case be lengthened or abbreviated.

Third Appendix to Volume I.

Analytical exposition
of the Fugue in Beethoven's Sonata, Op. 106. N. B.

1st Part: A. - Exposition.

Theme (1) *tr* (2)

Motive A Motive B B

c, 1 c, 2 c, 3

Motive C

crescendo

Extension of the theme (free)

Th. *tr*

Motive (a) *sf* (a, 1) *sf*

Countersubject I. a, 2 Motive (b, 1)

free extension. *cresc.* b, 2 *

(contraction of b, 1)

N. B. We should not regard the study of the piano-fugue (which is, in fact, the chief aim of the Well-tempered Clavichord) as completely concluded, without a mention of the climax of all piano-fugue composition, the last movement of Beethoven's opus 106 — a work of elementary power.

By the illumination of its formal structure, light is also thrown on its conception; nothing in this fugue is so obscure and turbid as to explain its undeniable unpopularity. (We should rather ascribe it to the immanent feeling of unrest — the lack of pleasurable ease.)

Only frequent and finished performance, and the provision of a complete view of Beethoven's intellectual procedure, can make head against, and possibly overcome, this unpopularity. The editor has tried both ways, in order to lift this piece, decried as "ugly and unpianistic" but really masterful and full of genius, to its rightful place before the public. In this he has merely followed Hans von Bülow, whose model edition of this Fugue is supplemented here in one direction.

(1) The theme comprises only 6 measures. Of this we furnish two proofs: (1) In the course of the Fugue, the theme is never exactly reproduced beyond the sixth measure; (2) the "canon canerizans" in the third part, begins the theme with the sixth measure.

Theme

Theme has 3 motives:

Motive A. Motive B. Motive C.

Motive C can be subdivided thus:

Motive c, 1. c, 2. c, 3.

(2) In this Fugue, the movement in sixteenths in itself, without reference to the succession of its intervals, is regarded as thematic. At the same time, a special type of the diatonic passages is retained.

*) (to meas: 17). This is employed in three forms:

C.S.I.
 Countersubject II.
 Motive a.
 Th. *f* *sf*

Episode: Sequence-like imitations of C.S.I.b,2
 C.S.II.b. C.S.I.b 2
 Motive b. *f*
 free extension.

in diminution.
 in diminution.
 Th.A.

Free form of Th.C. 1st Part, B.= second Ex-
 Th.A. *f* Theme

position (incomplete) in a remote key.

The rhythm anticipated by one

lept. at the tenth.
 free counterpoint.
 Th.C, 3
 C.S.I.Motive b.
 beat.

C.S.I. b, 2 with shifted rhythm.
 thematic movem. in 16ths.
 Imitation of inner part. Imitation of soprano.

Answer in the Dominant of the foreign key. The rhythm

in dimin. Th. *tr*

C.S.II
C.S.I

belated by one beat.

Contrapuntal inversion of the last two measures.

Six successive imitations of the last measure (modulatory sequence)

(Inversion....)

C.S.I.b.

Th. A *f ben marcato* Th. A *imit.*

1st independent Episode.

(Divertimento.)

Motive (a)

dimin. Motive (b)

dimin. Motive (c)

Motive (a)

cresc. Transformat. of

cresc. Motive (b)

Motive (c)

of the Soprano.

M. (b) M. (b)

M. (b)

2nd Part. Augmentation.

Counter-subj. I and II in augment., set in one part.

Theme in augmentation (doubled values).
12 measures.

Th. in cpt. at the tenth.

C.S.I. b. Free Imitation of Theme C (extension) C.S.I. b. Frag. Th.

of a stretto, in contrary motion and augmentation, between Soprano and Bass. Stretto-like play with thematic motive

(Domi. Answ.) Th. Th.

(Th. A) in augmentation.

(Th. A) in augmentation. dimin. C.S.I. b. C.S.I. b. in original value.

(Idea)

Second independent episode.

(Symmetrical counterpart to 1st Episode.)

p cresc. f

Sequence of 4 separate measures.

Inversion in parts of Sequence; Soprano

Transformation of ②

and Alto imitating (3-meas.) Extension of 1-meas. sequence-motive to 2 measures. Four repetitions of the same.

Imitation of the preceding 4 beats, and transition.

3rd Part. Canon cancrizans.
New Counter-subject (III.)

1)

matic movem. in 16ths.

Answer in the relative key.

Development with Theme-fragments in the Canon cancrizans.
Th. B. in Canon cancr.

(1) That is, inversion of the succession of the tones, retaining their original time-value and the intervals. E.g.:

(2) F# is both the last note of counter-subject III, and the first of the theme.

(3) This counterpoint, a rhythmic variation of C.S. III, enters before the latter, and thus forms a unique canon.

Sequence. 11 repetitions of a 1-meas. formula.

Th. B. in the contr. motion of the canon canerizans.

Th. B. in the contr. motion of the Original.

Musical score for the first system, showing piano accompaniment with dynamics like "cresc." and "f".

Th. B. in the canon caner.

Imitatory variants.

Contraction.

Musical score for the second system, featuring imitatory variants and a contraction.

free transition (3 meas.)

New counterpoint in

Musical score for the third system, showing a free transition and new counterpoint.

Augm. of last link of counterpoint in the Alto.

Theme in the original form.

Sopr. and Alto. (imitating closely)

Musical score for the fourth system, featuring Soprano and Alto parts imitating each other.

N.B. Sequence-like progression of 5th thematic measure.

4th Part. Inversion.

Transition

Theme in Contrary motion.

Musical score for the fifth system, including a transition and theme in contrary motion.

Continuation of the themat. Sequence in the inner part.

C.S.I. contr. mot.

Musical score for the sixth system, showing a continuation of the thematic sequence.

(free)

N. B. Meas. 6 of theme is omitted here.

Variation of C.S.I.
in contr. motion.

Imitat. and continuation.

Sequence (3-meas.)

Th. A.

Inversion of the Sequence.

Varied Imitation of the Bass.

Theme in contr. motion in remote key. Parallel passage to 1st Part, B (incomplete). Free continuation.

Imitatory intensification. (2-part.)

Th. A.

(3-part.)

1) Diminution (of Th. A. to
one-half of time-value.)

Free semi-cadence.

(1) Bülow regards the trills as "a triple diminution of the theme." If this were the case, the notes in the *aufakt* would have to be sixteenths. We perceive, consequently, only a simple diminution (the half of the original note-value), and regard the trills as quarter-notes abbreviated by rests. An unabridged presentation of this passage would, therefore, probably be thus:

It was not written so, because of its impracticability on the pianoforte.

5th Part, A. Novation.

New Counter-subject (IV), at first as an independent fugue-theme. (1)

Transition and Modulation.

Idea of the Imitations in Soprano and Alto.

5th Part, B. Double Fugato. (Return to original key.)

a tempo

higher parts in 2/4 time.

Contraction.

(1) A Fughetta in the Fugue; like a theatre on the stage, on which an independent piece is played in connection with, and affecting the plot of, the principal play.

5th Part, C. Stretto in direct and contrary motion.

Theme in direct motion, rhythm belated by 2 beats. free

Theme in contrary motion, rhythm belated by one beat. free

Th. in contrary motion. free

Theme in direct motion. N.B.

Direct motion. Sequence (3 meas.)

Inversion.

Free inversion of the Sequence. Another inversion of the Sequence.

Reentry of Counter-subject I. thematic.

Inversion of the organ-point Episode. Imitation of Bass (fragmentary)

(1) The dominant organ-point, which, as a rule, closes the fugue, is here only an alarm-signal preparatory to the appearance of the serious and final organ-point. Though lasting, for the ear, only through four measures, it really extends, for the mind, through twelve measures and two beats — if not even to the commencement of Part VI.

(2) The soprano is set here in two parts; in the fifth measure thereafter the bass is doubled in the octave. Imagine the passage for string-orchestra, the violins *divisi* in places, and the bass part taken by the 'celli and double-basses.

still closer (ascending)

Imit. (Musical notation)

Contracted repetition (descending)

6th Part. Conclusion.*)

Imitation (Sop. and Bass)

(Th.) *tr* C.S.I.

Harmonic torpor.

Suspension

Th. C.S.II.

(Th.)

Idea: (Musical notation)

Theme in direct and contrary motion simultaneously.

cresc. - - - *piu cresc.* - - - *f*

Th. *tr* C.S.I.

Th.

Three-part stretto of themes A and B.

(Idea: (Musical notation))

Th. *tr*

(Idea: (Musical notation))

*"At this point the so-called stretta begins," says Bülow with a mistaken choice of terms. In *contrapuntal* terminology, with which we now have to do, the *stretta* or *stretto* signifies a "close" leading of the theme in several parts. In the homophonic forms, on the other hand, we do, in point of fact, understand under the term "stretta" that portion of the Coda which, in accelerated tempo and intensified expression, "hastens" toward the close (*stringendo* = hastening, accelerating). The distinction between Coda and Stretta is, for example, very evident in the great *Leonora* overture.

(1) Here the soprano completes the theme interrupted in the alto, by taking up the sixth measure an octave higher.

Musical score system 1, featuring a treble and bass staff. The music is in a minor key. The top staff has a trill marked 'Th.' and a fermata. The bottom staff has a trill marked 'tr'.

Musical score system 2, featuring a treble and bass staff. The music is in a minor key. The top staff has a trill marked 'tr' and a fermata. The bottom staff has a trill marked 'tr'. The system is marked with 'C.S.II.' and 'C.S.I.'.

Musical score system 3, featuring a treble and bass staff. The music is in a minor key. The top staff has a trill marked 'tr' and a fermata. The bottom staff has a trill marked 'tr'. The system is marked with 'Cadenza.', 'p cresc.', 'ff', 'Harmonic Suspension, figurate.', and 'comp. close of Part. V.'

Organ-point. C.S. I. and II set together in one part (see Part II, meas. 3 and 4).

Musical score system 4, featuring a treble and bass staff. The music is in a minor key. The top staff has a trill marked 'tr' and a fermata. The bottom staff has a trill marked 'tr'. The system is marked with 'C.S.I. (imit.)', 'C.S.I.', 'Themr', and 'ritardando'.

Poco Adagio.

Free Coda.

Tempo I.

Musical score system 5, featuring a treble and bass staff. The music is in a minor key. The top staff has a trill marked 'tr' and a fermata. The bottom staff has a trill marked 'tr'. The system is marked with 'pp'.

Musical score system 6, featuring a treble and bass staff. The music is in a minor key. The top staff has a trill marked 'tr' and a fermata. The bottom staff has a trill marked 'tr'. The system is marked with 'Rhythm of four quarter-notes.' and 'Idea:'.

*) Here the polyphony, and therewith the Fugue proper, comes to an end. The coda now following, so brilliant and impetuous in pianistic effect and conception, closes what might be called the series composing the Sonata for Hammerclavier.

Appendix IV to Volume I.

In Kellner's copy the following "Praeludium" precedes the "Fughetta" appended, as a study in composition, to Fugue XV.

Prelude

(Allegro)

leggiermente

3*

susurrando

saltando

From here, play each successive measure of the following

6 somewhat louder.

4

f risoluto

p subito

sempre crescendo molto

misuratamente

more probably:

p subito

f con sc ad lib.

attacca la Fughetta (XV) (B)

* In this charming and pianistically acceptable little piece, the alternation between three- and four-measure rhythm is noteworthy. We have indicated it by figures at the beginning of each group of measures.