

FIFTEEN PRELUDES AND FUGUES
FOR KEYBOARD BY J. S. BACH

Thesis for the Degree of M. A.
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ABSTRACT

FIFTEEN PRELUDES AND FUGUES

FOR KEYBOARD BY J. S. BACH

by Roger S. Gustafson

Included in the Bach Werke Verzeichnis¹(BWV 894-908) are fifteen pairs of preludes and fugues for keyboard (written between 1709 and 1738) which Bach did not choose to include (except for two of the fugues) among the twenty-four preludes and fugues that he collected for the second book of The Well-Tempered Clavier. The purpose of this thesis is to determine, if possible, why Bach did not choose to incorporate these isolated paired works into the second book of The Well-Tempered Clavier.

The thesis is arranged in the following fashion: a consideration of the prelude and fugue before Bach; a consideration of the prelude and fugue in the works of Bach; and, finally, an analysis of the fifteen preludes and fugues which form the body of this study.

Bach used two of the fugues and possibly one of the preludes as models for the preludes and fugues included in The Well-Tempered Clavier.

For various reasons, the other pairs were not used. Some are too short or too long while others do not even appear to have been written for keyboard. The most important reason appears to be the use of the older form of the prelude and fugue which was not popular in 1744.

¹W. Schmieder, Thematisches-systematisches Verzeichnis der musikalischen Werke von J. S. Bach (Wiesbaden: Breitkopf und Härtel, 1958) pp. 512-519.

FIFTEEN PRELUDES AND FUGUES
FOR KEYBOARD BY J. S. BACH

by
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CHAPTER I

AN INTRODUCTORY SURVEY OF THE PRELUDE AND FUGUE

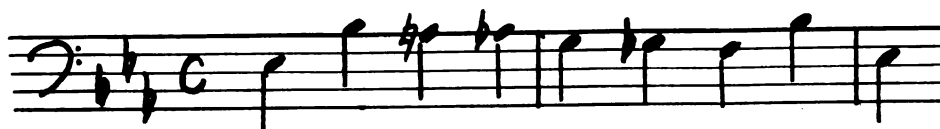
The Central-German School

The Central-German School of composers who influenced Bach greatly in the writing of his preludes and fugues was located in Thuringia and the northern part of Bavaria around Nuremburg. Included in this school are Bach's great uncle, Heinrich Bach (1615-1692), two of Bach's second cousins, Johann Christoph Bach (1642-1703) and Johann Michael Bach (1648-1694), Johann Kuhnau (1660-1722), Johann Krieger (1652-1736), and Johann Pachelbel (1653-1706). Although he came from southwestern Germany, Johann Kasper Ferdinand Fischer (c. 1650-1746) should also be listed as an influence.

The compositions of the Central-German School are characterized by "modesty of means and simplicity of style" in comparison to the "learned ostentation of the South and fantastic imagery of the North".¹ This "modesty of means" can be seen in the works of the above-mentioned composers, a few of which we will now examine.

¹Willi Apel, Masters of the Keyboard (Cambridge, Mass. : Harvard University Press, 1958), p. 124.

One of the first persons to have an influence on Bach was his second cousin, Johann Christoph Bach, the town organist at Eisenach where Bach began his schooling. In his later years, Bach praised his relative and called him a "profound musician".¹ One of J. C. Bach's paired works is the Praeludium et Fuga in Es dur which until recently was attributed to J. S. Bach.² Although titled Preludium et Fuga, it is really a toccata with three distinct sections. The first and last sections are free fantasy in which the organist has an opportunity to display his technical ability with scales and arpeggios. The middle section is comprised of a sturdy four-voice fugue built on a chromatically descending subject:



Because of its compact and concise nature, this fugue subject is closer to those of J. S. Bach than are the looser and longer subjects of Pachelbel and Buxtehude. Unlike most of Bach's fugues, however, there are no episodes, and the only modulation is to the relative minor.

¹Charles Sanford Terry, The Music of Bach: An Introduction (New York: Dover Publications, Inc., 1963), p. 2.

²It was included in the Bach Gesellschaft (Vol. XXXVI, no. 12).

Johann Pachelbel, who has been termed the "spiritual ancestor of Bach",¹ influenced Bach greatly, for he was the teacher of Bach's oldest brother, Johann Christoph, who in turn taught his brother the Pachelbel technique. Pachelbel wrote numerous fantasias and toccatas in free style, seven clavier fugues and twenty-one organ fugues, only two of which are preceded by preludes.

The fantasias of Pachelbel are free and, with the exception of a few measures, lack any polyphonic sections. For the most part, they consist of two or three note chords accompanied by a running eighth-note figure which are occasionally interrupted by sections of strict homophony. Sequential treatment and repetition of material play a major role in the fantasias.

The fugues of Pachelbel are, for the most part, in three voices and have key signatures that do not go beyond three sharps or flats. They are short and lack the elaborate polyphony and the distant modulations found in Bach's fugues. In most of the fugues, there is a modulation to the dominant, but it is usually brief. Since the subject appears continuously throughout most of the fugues, episodes are extremely short or totally absent. The use of a countersubject is rare.

The subjects of Pachelbel's fugues are usually long, and, in comparison to the compact fugue subjects of Bach, give a feeling of

¹George Grove, Grove's Dictionary of Music and Musicians, ed. E. Blom (9 Vols. ; New York: Macmillan, 1959), VI, 478.

aimlessness. Repetition of notes and the use of sequences, as can be seen in the subject from the Fugue in C major,¹ are used extensively:



The fugues in Anmutige Clavier-Uebung by Johann Krieger embody almost all the elements of fugal style with which Bach worked.² In this collection (1698), which includes preludes, fugues, ricercars, toccatas, a fantasia, and a ciacona, the fugues are particularly important, for they show exactly the type of imitative polyphony which Bach inherited. The Fugue in C major³ is a good illustration. It is a four-voice fugue in which the voices enter in the order alto-tenor-bass-soprano. The fugue subject is compact and, unlike many fugue subjects of the time, has a modicum of rhythmic variety:



There is a short countersubject which is used inconsistently, a quasi stretto, and a dominant pedal which is held through the last four and one-

¹Adolf Sandberger, Denkmäler der Tonkunst in Bayern, Zweiter Jahrgang, I. Band: Klavierwerke von Johann Pachelbel, ed. Max Seiffert (38 Vols. ; Leipzig: Breitkopf und Härtel, 1900-1938), p. 106.

²Willi Apel, Harvard Dictionary of Music (Cambridge, Mass. : Harvard University Press, 1962), p. 287.

³Archibald T. Davidson and Willi Apel, Historical Anthology of Music (2 vols. , Cambridge, Mass. : Harvard University Press, 1964), II, 133.

half measures. It is a Bach-type fugue, but harmonically much simpler. Except for an extremely short section in A minor, the only modulations present are created by the nature of the fugue subject. From this, it does not appear that the equal tempered system, which allowed frequent and distant modulations, was part of Krieger's musical "vocabulary."

The one work from the Central-German School which probably influenced Bach the most is J. K. F. Fischer's Ariadne Musica of 1695. In this work, Fischer included twenty preludes and fugues in nineteen different keys. In so doing, he was the first composer to apply, in a thorough manner, the use of the equal tempered system to compositions for the keyboard. This same idea was used by Bach, but expanded to include all twenty-four keys, when he wrote his two sets of preludes and fugues entitled The Well-Tempered Clavier (1722 and 1744).

Both the preludes and fugues in Ariadne are quite short. Most of them are under thirty measures and some are as short as ten measures. Although they are brief, they are complete and unified pieces of music. The preludes, for the most part, consist of a very free development of a simple motive which is stated at the beginning. The fugues all have four voices with exception of two (nos. 14 and 15) which have five voices. In both cases, the fifth voice is merely a sub-octave doubling of the bass voice. Because of their extreme brevity, only four of the fugues have episodes. Fifteen of them do, however, have

short codas.¹

Ariadne Musica "served as a direct model for the Well-Tempered Clavier, not only with regard to the order of keys but sometimes even with regard to the fugue themes".² This can easily be seen in a comparison of the subject from the fugue in E major of Ariadne with the subject of the E major fugue from The Well-Tempered Clavier, Book II:



In borrowing this subject from Fischer, Bach used the identical pitches and changed only the barring and the rhythmic value of three notes.

Both Bach and Fischer employed this subject for a four voice fugue but at this point the similarity ends. Fischer's fugue is almost all in white notes (half and whole-notes). It has no episodes and only two very brief modulations to the dominant. On the other hand, Bach's fugue, which uses eighth and quarter-notes as well, has a great deal of motion and includes stretto sections, distant modulations, an episode, and even a short coda.

¹William Presser, The Fugue Before Bach. Ph. D. dissertation, Eastman School of Music, 1947. (Rochester, N. Y. : University of Rochester Press, Microcard Publications, 1962), p. 298.

²Manfred F. Bukofzer, Music in the Baroque Era: From Monteverdi to Bach (New York: W. W. Norton Co. , 1947), p. 266.

The North-German School

Centered around the towns of Hamburg and Lübeck, the principal composers of keyboard music in the North-German School were Johann Adam Reinken (1623-1722), Vincent Lübeck (1654-1740), Georg Böhm (1661-1733), Nicolas Bruhns (1665-1697), and Dietrich Buxtehude (1637-1707). Of this group, Buxtehude was the most important influence on Bach.

The style of composition exhibited by this group is "characterized by native rather than foreign traits, by freedom of thought rather than conservatism, by boldness of imagination rather than academic rigidity".¹ The principal forms were the prelude and the toccata, of which the toccata was the vehicle that best carried the characteristic traits of the North-German School.

In order to attain a better view of these forms, I have, for several reasons, chosen to concentrate on the music of Buxtehude. One reason is that "all North German composers used the prelude and fugue essentially as it was used by Buxtehude".² Buxtehude's works constitute a compendium of the forms and styles used by the North German School. The other reason rests on the fact that Bach admired and was influenced by Buxtehude's works. This is born out by the familiar story of Bach traveling on foot from Arnstadt to Lübeck, in 1705, to study with Buxtehude, who, from 1668 until his death in 1707, was

¹Apel, Masters of the Keyboard, p. 109.

²Presser, p. 165.

organist at the Marienkirche in Lübeck.

The toccatas of Buxtehude consist of alternating sections of improvisation and imitative counterpoint. The toccata always opens with a freely improvised section in toccata style and, after a firm cadence, continues with a fugue having an elaborate and rhythmically active subject. A short bridge leading to the second toccata section follows the fugue, which is as long or longer than the improvisatory sections. This latter section may be the close, but usually Buxtehude included a second fugue followed by a climatic section in toccata style. Thus, the alteration of free and fugal sections resulted in a three-part (T F T) or a five-part (T F T F T) toccata.

The toccata sections, in contrast to the fugal sections, produced "the effect of an improvised performance".¹ This was achieved by using free rhythms and irregular phrases and by keeping the harmonic flow fluid through the use of extended pedal points and quick changes of direction. To establish some measure of order, however, Buxtehude usually employed the devices of sequence and imitation.

Although Buxtehude gave only five of his organ works the title "toccata", he did in fact write twenty-two toccatas: five "Toccatas" and seventeen "Praeludia und Fuga". The "Preludes and Fugues" are in approximately the same form as the three-part toccatas but with two

¹Donald Jay Grout, A History of Western Music (New York: W. W. Norton Co. , 1960), p. 343.

and sometimes three fugues, which are separated by improvisatory interludes, in the central section. Also, the final section (free) is often shortened to the point that it resembles a coda of the fugue.

"Most seventeenth-century compositions called 'Prelude and Fugue' by later editors show a relationship to the simpler Buxtehude type of toccata, that is, a toccata with one comparatively long fugal section in the middle."¹

Most of the fugue sections of the "Toccatas" and "Preludes and Fugues" are monothematic and have four voices with tonal answers but lack countersubjects. Unlike the fugues of Bach, Buxtehude's fugues modulate only to the dominant (if at all), and lack episodes and fugal devices such as inversion, augmentation, diminution and stretto. Without the use of these devices (except for rare cases), Buxtehude's fugues consist of numerous entries of the subject and answer in various ranges without any development of the subject.

There is, however, a great variety of fugue subjects. The subject from Prelude and Fugue in G minor² uses wide leaps and

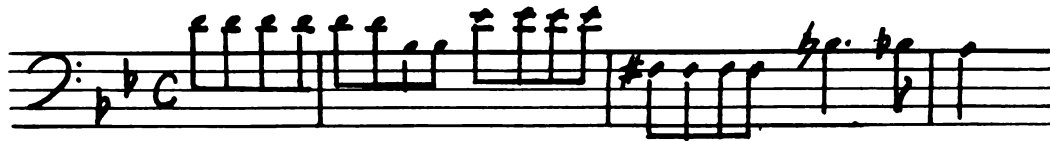
¹Ibid., 344.

²Dietrich Buxtehude, Orgelwerke, Vol. I: Freie Kompositionen, ed. P. Spitta (Wiesbaden: Breitkopf and Härtel), p. 78.

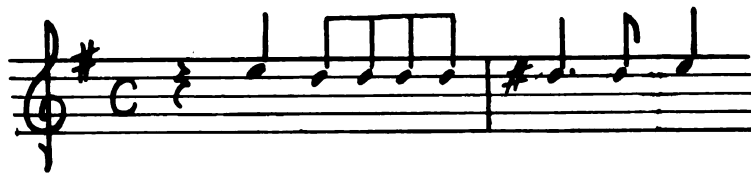
a recurring rhythmic pattern:



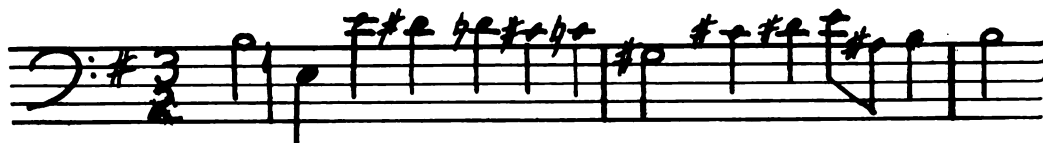
Many of the fugue subjects feature tone repetitions as well as almost exclusive use of one rhythmic unit, as in the subject from the Prelude and Fugue in G minor:¹



The Prelude and Fugue in E minor² shows how very short some are:



An unusual subject is this highly chromatic one from the Prelude and Fugue in E minor:³



Quite often, when more than one fugue is used, the second and third fugue subjects are variants of the original subject.

¹Ibid. , 23.

²Ibid. , 71.

³Ibid. , 30.

"This use of the variation principle in a fugal type of composition is derived from the early seventh-century keyboard fantasies of Sweelinck and Scheidt, as well as from the variation canzona of Frescobaldi and the toccatas of Froberger." ¹

¹Grout, p. 344.

CHAPTER II

THE PRELUDE AND FUGUE IN BACH'S WORKS

Organ Works

Bach composed over 200 organ works (representing about seven percent of his complete works) many of which are in the form of preludes and fugues. The prelude and/or fugue - type works include: four preludes, five fantasias, seven fugues, three fantasia and fugues, twenty-six prelude and fugues, five toccatas and fugues, and one passacaglia and fugue. The major portion of these works belong to the Weimar (1708-1717) and pre-Weimar periods. During the Cöthen (1717-1723) and early Leipzig (1723-1735) periods, Bach wrote little for the organ. After 1735 he wrote the bigger works and revised many of the earlier ones.¹

"Perfectly idiomatic to the instrument, technically difficult but never parading empty virtuosity, Bach's preludes and fugues sum up all the striving of the Baroque toward pure, balanced tonal architecture

¹Albert Schweitzer, J. S. Bach, trans. E. Newman (2 vols. ; Boston: Bruce Humphries, 1962), I, 267.

on a monumental scale."¹ Representative selections of the various types of Bach's preludes and fugues are discussed below.

Fantasias

A fantasia from quite an early date (1705) is the Fantasia in G major (BWV 571). It consists of three sections, of which the first two are thematically related. The beginning of the subject for section two appears to be an inversion of the subject used in section one:



The first section begins imitatively with all entries of the subject occurring either on G or E. The subject is worked out in a polyphonic style (mainly in sixteenth-notes) with great use of sequence and imitation. The first section ends in B minor with free toccata style. The subject of the second section is worked out in a polyphonic style also, but in a much slower and shorter manner. The faster third section employs a sixteenth-note subject and an ostinato figure of stepwise descending half-notes. The ostinato begins in the pedal but appears also in the upper voices in the original and transposed forms. This use of the ostinato "is an early and modest example of Bach's use of a technique

¹Grout, p. 324.

that was to reach its magnificent climax in the great Passacaglia in C minor. "¹

From a later date (1720) is the Fantasia and Fugue in G minor (BWV 542). This work shows a much different form of the fantasia and, unlike the G major Fantasia, is coupled with a fugue sometimes referred to as the Great G minor.

The Fantasia is, in reality, a toccata with short interludes of counterpoint. The contrapuntal sections are short and employ only the lightest and least conspicuous of subjects. One of these sections is interrupted by a homophonic passage in which chords played on the manuals are supported by a pedal-part in eighth-notes.

Toccatas

The form of the toccata as Buxtehude used it (alternation of free and fugal sections) is employed by Bach in the Tocatta in E major (BWV 566). It consists of two fugues, each of which is preceded by improvisatory sections. The opening section contains a series of improvisations (consisting of arpeggios and scales) which are periodically interrupted by areas of polyphony and homophony. The four-voice fugue which follows has a four measure subject with a tonal answer, a

¹Karl Geiringer, Johann Sebastian Bach: The Culmination of An Era (New York: Oxford University Press, 1966), p. 216.

countersubject, and a very regular set of voice entries (S - A - T - B). After the exposition, each voice is reintroduced but (unlike Buxtehude's fugues) with long episodes between each entry. The fugue closes with a section of subject development. After a short free section, comprised of scale passages punctuated by chords, the second fugue begins. In this second four-voice fugue, the meter changes from 4/4 to 3/4. As Buxtehude often did in his toccatas, Bach used a subject for the second fugue which is related to the first fugue subject. A comparison of the two shows that the same general melodic outline is present in each:

First Fugue	
Second Fugue	

Following a regular exposition, the subject is transformed and developed, but not stated again in its original form.

The Dorian Toccata (BWV 538) does not use the Buxtehude arrangement of contrasting sections as found in the E major Toccata. Instead, it employs an opening one-measure theme upon which the entire Toccata is constructed:



This theme is worked out polyphonically, but with occasional interruptions by free one-line passages. In spite of a lack of variety of sections in the E major Toccata, "the well planned modulations and Bach's art of melodic evolution protect the work from any possibility of monotony".¹

A toccata which also lacks contrasting sections, but which has greater dimensions (438 measures), is the Toccata in F major (BWV 540). Built on a short motive, the toccata begins with a fifty-four measure organ point over which two voices move in note-against-note counterpoint. Following this is a twenty-six measure pedal solo ending (in C major) with large chords in the manuals. This first section is repeated in the key of the dominant. The toccata proceeds with a development section in which the contrapuntal transformation of the theme is interrupted by a section in familiar style. The toccata ends with a short restatement of the organ-point section, but with the motive inverted.

Prelude and Fugue

The early preludes and fugues of Bach have the form which Buxtehude used: basically three sections with one or two fugues in the central section (i. e. simple toccata form). A work of this type is the Prelude and Fugue in A minor (BWV 551) from the Lüneburg period (1700-1702). In the center section are two fugues, the first of which is

¹Geiringer, p. 225.

a scant seventeen measures long. The second fugue has a new subject, but is accompanied by a countersubject which resembles the subject of the first fugue.

Another pair, the Prelude and Fugue in C minor (BWV 549) from the same period, also has three movements, but with only one fugue in the second section. This fugue, which is separated from the improvisatory opening section by a full cadence, has a subject based on the main motive of the first section. The third section consists of an improvisatory coda.

In a later period, Bach completely separated the prelude from the fugue. The Prelude and Fugue in C minor (BWV 537) of 1716 shows the departure from the traditional form. The prelude, subtitled "Fantasia", begins by stating a motive which is developed in free imitation over a tonic pedal. Following this are various sections (each of which has a new motive) in free fantasia style. The prelude ends in G major with a phrygian cadence followed by a double bar.

The four-voice fugue which follows, is built on a firm and compact subject:



After the exposition, which has entries in the alto, soprano, bass, and tenor and a countersubject in eighth-notes, there are spasmodic subject

entries in various keys. The entries are separated by short episodes. Following this is an extended episode built on a combination of the countersubject and a new motive comprised of stepwise ascending half-notes. The fugue ends with a statement of the subject and answer and a thirteen measure coda, which also is built on the countersubject.

Representative of Bach's most mature works in this form is the Prelude and Fugue in E flat major (BWV 552) from the third book of the Klavier-Übung of 1739. The prelude and the fugue are situated on either side of twenty-one chorale preludes and four duettos so that they appear like giant pillars. Together they are known as the Trinity or St. Anne Prelude and Fugue. The title Trinity was applied because of the supposed reference to the Trinity by the consistent use of the number three; both the prelude and the fugue have three flats, three main parts and three themes. The designation of St. Anne was given to the pair because "Bach's fugue theme uses the same intervals as the 'St. Anne tune' of an early English hymn".¹

The prelude opens with a thirty-two measure section which is cast in the stately style of the French Overture. The opening measures reveal the style:



¹Geiringer, 243.

Treated mostly in a polyphonic manner, the section makes great use of appoggiaturas and sequences. This material is used also for the third part, making the prelude a large ternary form. The second part, which is of much larger dimensions, contains six distinct sections in which two new subjects are used alternately with material from the first part. The two new subjects are:



A comparison of these two new subjects with the opening of the first part shows a great contrast of styles. A diagram follows in which the length and the cadences of the various sections are given ("a" is material derived from Part I and "b" and "c" are sections constructed on new material):

TABLE 1. -- The Form of the Prelude in E flat major (BWV 552)

Part I	Part II	Part III
32 bars - E flat major	b-19 bars - B flat major	31 bars - E flat major
	a-20 " - C minor	
	c-28 " - C major	
	a-13 " - A flat major	
	b-19 " - E flat major	
	c-45 " - G major	

The fugue reflects the multi-sectional character of Buxtehude's

fugues by being divided into three sections and using thematic variation.

"Each of the three sections in this movement has a subject of its own, but the second and third sections employ in addition a rhythmic alteration of the first theme in contrapuntal combination with their own ideas."¹ The subject (based on the "St. Anne tune") of the first part and the two variants used in the succeeding sections are:

Subject

First Variant

Second Variant

The first section (36 measures) is in five voices and has an exposition with a tonal answer and voice entries in the order of tenor, bass, soprano, alto, and pedal. Following the exposition is a loose development of the subject, with an emphasis on parallel sixths. The second section (45 measures) has a change of meter from C to $6/4$. The subject (in comparison to the half and quarter-note motion of the altered "St. Anne tune") is in running eighth-notes. The exposition is constructed on this subject, but only in four voices. The altered "St. Anne" subject enters after the exposition and is paired with the eighth-

¹Geiringer, 243.

note subject.

In contrast to the second section, the third part has five voices and is shorter (30 measures). In the exposition, which begins with the third-section subject, the altered "St. Anne" subject enters in the soprano and pedal as a continuation of the third-section subject. The two subjects are then worked out together, with the "St. Anne" subject appearing mainly in the pedal as support for the more flowing third-section subject.

The Well-Tempered Clavier

The works which Bach wrote for clavichord and harpsichord in the form of the prelude and/or fugue include:

- 6 fantasias or preludes
- 3 fantasias and fugues
- 11 fugues or fughettas
- 7 toccatas
- 3 preludes and fugues
- 4 preludes and fughettas
- 48 preludes and fugues (Well-Tempered Clavier)
- numerous instructional pieces

Of these works, the forty-eight preludes and fugues included in the two books of The Well-Tempered Clavier represent Bach's finest compositions in this form and "mark the last great flowering of prelude and fugue for clavier".¹

¹Geiringer, 123.

Arranged so that each book contains a complete cycle of twenty-four preludes and fugues (one prelude and one fugue in each of the twelve major and minor keys), The Well-Tempered Clavier helped to establish firmly the idea of equal temperament. Although the history of equal temperament is traceable to the early sixteenth-century, Bach most likely borrowed the term from Andreas Werckmeister (1648-1706) who explained and advocated the use of the system in his book, Musical Temperament of 1691.¹ Predecessors of The Well-Tempered Clavier include a few pieces of J. P. Trierer, J. Mattheson's Exemplarische Organistenprobe of 1719, Friedrich Suppig's Labyrinthus Musicus of 1722 and J. K. F. Fischer's Ariadne Musica, which has already been mentioned.²

The Well-Tempered Clavier, Book I

The first book, completed in 1722 while Bach was at Cöthen, was written for teaching purposes, as can be seen in these words from the title: "For the use and profit of young musicians who are eager to learn . . ."³ Each prelude, almost in the style of an "étude", presents a certain technical aspect of keyboard playing which is to be mastered.

¹Schweitzer, 334.

²Geiringer, 123.

³Ibid., 278.

The teaching aims of The Well-Tempered Clavier go beyond mere technique, however, for the preludes exemplify different types of keyboard composition of the late Baroque. The fugues, wonderfully varied in subjects, texture, form and treatment, constitute a compendium of all the possibilities of concentrated, mono-thematic fugal writing.¹

The preludes and fugues of the first book, most of which were written during his stay at Cöthen, are more unified in style than the preludes and fugues of the second book which were written over a period of many years. There are in the first book, however, eleven preludes which appeared earlier in the Clavier Bûchlein vor Wilhelm Friedeman Bach. The versions of the preludes found in the Bûchlein are shorter and simpler and in some cases "come to a halt at the end of a page with no sign of any attempted conclusion".²

The preludes, on the whole, have little or no thematic relation to the fugues. They do, however, show a great variety of textures and forms. Some have the characteristics of an etude (C minor and D major), a dance movement (the E flat minor is a Saraband), and even an aria (E minor).

Others display distinct instrumental forms such as the toccata (E flat major and B flat major) and the trio sonata (B minor). One of the preludes is a triple fugue (A major), three are two-part inventions (F sharp minor, A flat major and A minor), and three others are three-part inventions (E major, G sharp minor and B major). Some, which

¹Grout, 389.

²Johann Sebastian Bach, Clavier-Bûchlein vor Wilhelm Friedeman Bach, ed. R. Kirkpatrick (New Haven: Yale University Press, 1959), p. xvi.

are comprised of broken chords, seem like lute improvisations (D minor and G major) and still others have the aria-like quality found in the slow movement of a church sonata.

Because Bach never abided by a strict form, diversity of style and means is also to be found in the fugues. One fugue has two voices, eleven have three voices, ten have four voices and two have five voices. Some fugues employ a countersubject (E flat major, E major and minor, F sharp major and minor, G major and minor, and B major and minor) while others use two countersubjects (C minor, C sharp major, F minor, G sharp minor, and B flat major). Although most of the fugues are monothematic, there is one triple fugue (C sharp minor). This same fugue is an example of a ricecar in contrast to the "newer" types (F minor and B minor). It is, however, the subjects which do the most to set the fugues apart from each other. The E minor Fugue has a subject which is quite similar to those of Buxtehude:



The subject from the Fugue in D minor, on the other hand is quite concise and compact:



The subject from the B minor Fugue is of particular interest because it utilizes all twelve possible pitches:



"As in the organ fugues, each subject in Bach's clavier fugues is a clearly defined musical personality, of which the entire fugue is felt to be a logical development and projection."¹

The Well-Tempered Clavier, Book II

Book II consists of a group of preludes and fugues which Bach collected during various periods of his life and some of which he revised at Leipzig in 1744. Unlike his intent for the first book, Bach had no didactic purpose in mind for Book II, nor did he, in fact, give it the title The Well-Tempered Clavier. This was applied later when the collection was published.²

Different versions of some of the pairs are known to exist. In particular there are two earlier versions of the C major Prelude and Fugue, one of the C sharp major Prelude and Fugue and a shortened version of the Prelude in D minor. Precursors of the Fugues in G major and A flat major were combined with different preludes.

¹Grout, 390.

²Terry, 31.

The preludes deviate from those in Book I. As in the first book, there are preludes cast in the style of two-part (C minor, D sharp major, E minor, and B minor) and three-part (C sharp minor and A major) inventions. Unlike the first book, however, most of them are in distinct binary form. The outlines of concerto form combined with the style of the French overture (F sharp major and A flat major) as well as simple sonata form without a contrasting subject (D major, F minor, G sharp major, and B flat major) can also be found.¹ On the whole, the preludes of the second part seem more mature than those of the first part. This is due to the fact that Bach was, of course, a more mature composer and that he was writing less for " 'young musicians anxious to learn' than 'others already expert in the art' ".²

The fugues, of which fourteen are in three voices and ten are in four voices, show many deviations from traditional fugal treatment. In the Fugue in F minor, homophonic episodes interrupt the counterpoint and in the G major, the subject limits the material possible for contrapuntal development. The A minor Fugue, with its extended runs in thirty-second notes, gives more the feeling of a character-piece than a fugue.

¹Geiringer, 299.

²Terry, 32.

The elevation of the fugue to a character-piece. . . must be regarded as the culmination of the form. It was the ultimate step in the development that could be taken without breaking through the framework of Baroque music altogether.¹

Along with these deviations, the fugues of Book II also contain some of Bach's most expert use of contrapuntal devices. In the D major, which is a stretto fugue, he seems to be exploring all the various possibilities of overlapping voices entrances. The E major is also of this type, but with entrances of the subject in augmentation and diminution. In the B flat minor, which is called "one of the most imposing fugues Bach ever wrote",² stretto, inversion, and two countersubjects are used in a most original manner to build the longest and one of the most complex fugues of both books.

¹Bukofzer, 287.

²Geiringer, 300.

CHAPTER III

ANALYSIS AND DESCRIPTION OF INDIVIDUAL PRELUDES AND FUGUES

Praeludium und Fuge A moll (BWV 894)

The Prelude and Fugue in A minor was composed around 1717 while Bach was at Weimar.

It consists of a fugue with what is called a prelude; but this prelude is, in fact, a complete movement, broadly planned and brilliantly worked out, on the concerto model. That this was Bach's purpose is here particularly clearly indicated by the circumstance that in the later years of his life he worked up these two movements into a true concerto for flute, violin, and clavier [BWV 1044], with an accompaniment, inserting an adagio between them, --forming an arrangement, it may be added, of dazzling artistic quality and splendor.¹

The prelude opens with a short tutti section which is used eleven times throughout the work to mark off and define the various sections:



¹Philip Spitta, Johann Sebastian Bach, trans. C. B. and J. A. Fuller Maitland (New York: Dover Publications, Inc., 1951), I, p. 420.

Following this opening measure is a three measure section from which almost all the material for the entire prelude is derived. It is comprised of triplet patterns in the treble accompanied by chords in the bass. After the Phrygian cadence ending this section, the tutti and triplet sections are repeated in E minor but with the triplets in the bass and the accompanying chords in the treble. The next nine measures (9-18) consist of a modulatory section, in which the triplet-theme is exploited by sequential treatment, and a return to the tonic key of A minor. The tutti section is heard once again (m. 18) but in stretto-imitation with the answer in the dominant. The prelude continues with further development and transformation of the triplet-theme followed by a modulation to C major with the aid of a dominant-pedal. There is, in the new key, an almost-exact repetition of the opening four measures followed by a long triplet section which modulates to E minor.

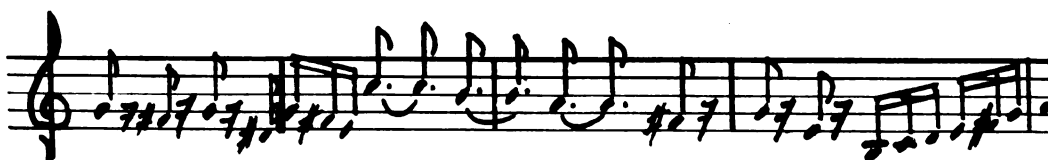
The tutti is stated once again (m. 40) and is followed by more triplet and tutti sections. The prelude modulates to D minor and a new section (m. 53-69) is introduced in which the tutti-theme alternates three times with short rhapsodic episodes in thirty-second notes. The tutti-theme is heard in a very fragmented style followed by the triplet-theme in parallel sixths. The next nine measures (77-86), loosely based on the melodic shape of the triplet-theme, are in a highly rhapsodic style. A tutti passage (m. 86) in A minor followed by further develop-

ment of the triplet-theme closes the prelude. In this closing section the treatment of the triplets is changed. For the first time, the sequences contain three groups of triplets, whereas all previous triplet sections had sequences comprised of two or four sets of triplets.

The three-voice fugue, like the prelude, is very long (153 measures) and rarely displays the contrapuntal ingenuity found in the fugues of The Well-Tempered Clavier. It is loosely constructed and for the most part consists of a single voice accompanied by chords. The gigue-like subject, which has a tonal answer, is harmonically oriented:



The countersubject, which employs rests and syncopations, is rhythmically varied:



The exposition (m. 1-13) states the subject, answer, and subject (tenor-alto-soprano) in a very straightforward manner, overlapping the first note of the new entry and the last note of the previous entry. Following the exposition is an episode of eleven and one-half measures (m. 13-24 1/2) which begins by modulating, through the use of diminished-seventh chords, from E minor to D minor and then to E major.

Following the episode, two voices continue with broken chords in contrary motion after which a series of false entries and a modulation to E minor lead to a second exposition (m. 24-43). In this exposition there are statements of the answer (soprano) and subject (alto) followed by another subject entry in D minor. Another episode (m. 43-57), in which there are several cross relations and scales in parallel tenths, leads to a third exposition (m. 58-81). The three entries of the exposition are separated by sections of subject fragments accompanied by chords. The next nineteen bars comprise an episode consisting of scales, broken chords, and false entries of the subject, which are treated sequentially in various keys. A final entry of the subject (m. 101), which is in F minor, is followed by a forty-eight measure episode and coda consisting of false entries and various transformations of the subject and countersubject. The coda (m. 145-153) has four false entries of the subject, all in A minor, and ends with scales in parallel tenths.

The Prelude and Fugue in A minor are both rather loosely held together and do not exhibit Bach's compositional genius. In addition to this they are "too large and too self-subsistent. . . to be possible to include in a collection".¹

¹Schweitzer, 339.

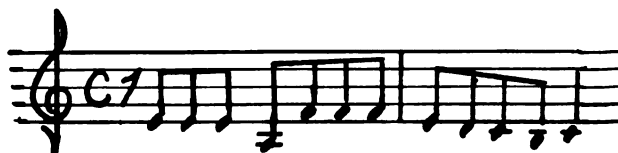
Praeludium und Fuga A moll (BWV 895)

This pair, which Bach is believed to have written at Cöthen in 1720, is very short and shows the influence of toccata form. The prelude, only thirteen measures in length, begins with two measures of improvisatory scales and broken chords which terminate in a perfect-authentic cadence in A minor. The introductory measures establish the key center and provide the motive upon which the rest of the prelude is constructed:



This motive is developed in four-part counterpoint, with the exception of one measure (m. 10) of scale passages in rhapsodic style, using sequences and close imitation.

The fugue is in three voices and is built on a very sturdy subject:



The answer to this subject is tonal. There is a countersubject (composed of sixteenth-notes) which is used only with entries of the tonal answer. The exposition (m. 1-8), by the use of a superfluous entry, is perfectly balanced. The subject enters in the alto with the answer following immediately in the tenor. A one measure bridge section

(modulating from E minor to A minor) intervenes and is followed by entries of the subject (soprano) and the answer (alto). After the exposition there is a two measure episode which is built (as are all the episodes of this fugue) on the motive from the prelude. A second exposition (m. 10-16) is followed by a modulation to E minor with a statement of the subject in that key and a return to A minor. After a statement of the answer, there is a return to A minor through the use of chain suspensions followed by a statement of the real form of the answer. The final statement of the subject is in A minor. The remainder of the fugue (m. 29-34), which is without subject entries, consists of a coda built on material from the prelude.

Because the prelude-motive is used both for the episodes and for the conclusion of the fugue, the entire structure gives the impression of a toccata. Bach probably did not include this pair in The Well-Tempered Clavier because of their brevity and employment of the older, motive-related prelude and fugue form.

Praeludium und Fuga A dur (BWV 896)

The prelude, consisting of twelve measures, is extremely short. With the exception of two measures (m. $7\frac{1}{2}$ - $9\frac{1}{2}$), it is set in three voices: the top voice moving in dotted-eighth and sixteenth-notes, the middle voice in eighth-notes, and the bottom voice in half-notes and eighth-notes. The upper two voices, which generally move

in parallel thirds or sixths, consist of a series of suspensions with the lower voice acting as an accompaniment.

Believed to have been written in 1709, this prelude is one of Bach's earliest and simplest works. Because there are striking similarities, it may have served as a model for the G major Prelude in the second book of The Well-Tempered Clavier. A comparison of the first measure of the A major and G major preludes shows these similarities:

Prelude in A major
(BWV 896)



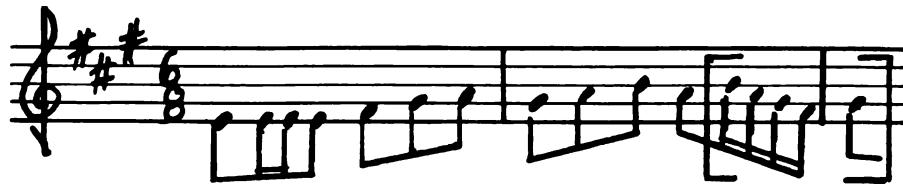
Prelude in G major
(W. T. C. II)



In the G major Prelude the voices retain the parallel movement and melodic shape of the A major Prelude. The quadi-binary form of the A major is also reflected in the G major Prelude.

The fugue, in comparison to the prelude, is quite long (69

measures) and is in 6/8. The subject has an ascending character:



The last five notes (in brackets) are not part of the subject (since they are not employed consistently) but constitute a bridge section to the next entry and provide a motive upon which practically all the episodes are built. In the exposition (m. 1-14), the subject is "answered in bar 3 in such a way as to lead us at first to think of E major as the tonic".¹ This is the result of an entrance of the answer on B (which implies the dominant of the dominant) rather than A.

Following this is a statement of the subject and two statements of the answer (heard for the first time), all of which are separated by bridge passages. The highly unconventional exposition cadences in E minor and is followed by an episode (m. 14-24) built on the ascending sequences of the subject and the descending motive immediately following the subject.

A second exposition, having four entries, occupies the next seven measures (m. 24-31). The exposition begins with statements of the answer (bass) and subject (tenor) in stretto and continues with a bridge followed by the answer (soprano) and subject (alto) again in

¹Spitta, I, 433.

stretto. A short episode (m. 31-34) modulates to E major followed by a statement of the subject (beginning on B). This is answered in stretto by a statement beginning on F sharp rather than the expected E. The next nine measures contain the subject, answer, and various episodes in A major.

The fugue closes with a long exposition (m. 48-68).

Entrances of the subject and answer are heard nine times, some of which are separated by bridge passages. The exposition begins with a statement of the subject (bass) and continues with the answer (soprano) in stretto and inversion. Inverted statements of the subject (alto) and answer (soprano) are then followed by a simultaneous sounding of the subject in both its upright and inverted forms. There follows a short bridge passage and inverted statements of the subject (alto) and answer (bass). The exposition closes with another bridge followed by the subject and a partial statement of the answer in inversion and stretto. The final answer begins on B rather than A as in the first exposition.

Both the prelude and fugue are quite unconventional and, in many respects, structurally weak. The inclusion of this work in a collection such as The Well-Tempered Clavier would have made these weaknesses even more apparent.

Praeludium und Fuga A moll (BWV 897)

The twenty-five measure prelude is an improvised rhapsody consisting mainly of runs and broken chords punctuated by diminished-seventh and dominant-eleventh chords. One of the main features of the prelude is the contrast between sections of quadruplets and triplets (all in thirty-second notes). The prelude ends on a half-cadence, prompting the subject of the fugue to employ an unusual opening.

The fugue subject begins with a return to the tonic with the statement (in octaves) of the notes E and A and continues with two sequentially treated patterns:



The exposition of this 107 measure, three-voice fugue has three entries (alto-soprano-bass) in the usual subject-answer-subject order. The next seventy-two bars (m. 12-84) consist of five modulatory episodes (from five to ten measures long) each of which is followed by a short exposition having an entry of the subject and the answer in the new key. These expositions are in C major (m. 16-22), E minor (m. 29-36), G minor (m. 47-53), F major (m. 63-70), and A minor (m. 74-82). Except for the last exposition, they all have the subject and answer overlapped and in upright form. The next seven measures (m. 84-90) are in the manner of a free improvisation using the diminished-seventh

chords of the prelude. There follows a section (m. 90–100) consisting of false entries over a dominant pedal (E). The fugue closes with a false entry of the subject in parallel octaves.

It is difficult to believe that Bach wrote this prelude and fugue, for it is, on the whole, "a worthless clumsy piece of work (particularly following the last eighteen measures of the fugue)".¹

Praeludium und Fuga B dur (BWV 898)

The prelude is short (eighteen measures), displays the style of the overture, and has a ternary form. The A section (m. 1–7) consists of five repetitions of the opening measure at various tonal levels and a one measure codetta ending on a half cadence. The first measure is somewhat reminiscent of the opening movement of the D major Partita:

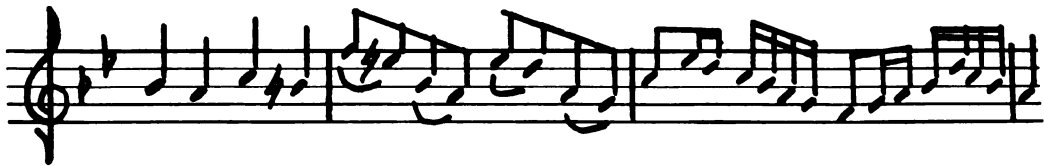


The B section (m. 8–12) retains the dotted rhythm of the A section

¹Johannes Schreyer, Beiträge zur Bach-Kritik (2 vols. Leipzig: Verlag von Carl Merseburger, 1910), I, 54.

but applies it to passages of descending broken chords and ascending scales. The A' section (m. 13-18) begins with a three measure repetition of the A section and concludes with sequential treatment of the dotted-eighth and sixteenth-note pattern. The prelude ends with a full cadence on the first beat of the fugue, thus overlapping the prelude and the fugue by one beat.

The fugue is in four voices and is built on a soggetto cavato employing the four letters of Bach's name:



This subject is rich in possibilities for development and Bach takes good advantage of them. The exposition (m. 1-13) has a regular order of entries, all of which are overlapped: subject (alto), answer (soprano), subject (tenor), and answer (bass). The answer is tonal. There is a short countersubject (one measure) which is used only against the B-A-C-H section of the subject. Following the exposition is an episode (m. 15-27) built on the descending scale from the last measure of the subject. This scale-motive is used in imitation and in sequences of parallel thirds which were in "quite common use in the compositions of that time".¹ A statement of the subject (m. 27-29) complete with countersubject is followed by a long episode (m. 30-48) containing a systematic development of the subject.

¹Spitta, III, 206.

The next exposition (m. 49-54), in which the overlapped subject and answer are both stated in the soprano, is followed by another episode (m. 54-68). An entry of the subject (m. 69-71) is followed by an episode (m. 71-79) containing a literal repetition of a measure from a previous episode (m. 33) and an improvisatory section built on scales and broken chords. As in the Prelude and Fugue in A minor (BWV 897) the fugue closes with a final statement of the subject in parallel octaves.

This prelude and fugue, composed about 1717, is more finely constructed than the preludes and fugues previously discussed. It does not, however, reach the level of composition found in The Well-Tempered Clavier. The prelude is too short to balance a fugue over four times its length. The fugue, which has no transposed subject entries, lacks variety. As in many of the other fugues considered in this study, there is an improvisatory section at the end which "is a peculiarity of the style of the Northern masters, from whose influence Bach had not yet freed himself".¹

¹Spitta, III, 207.

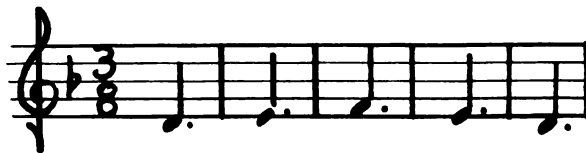
Praeludium und Fughetta D moll (BWV 899)

This prelude and fugue was written in about 1720 when Bach was at Cöthen. The prelude seems like a piece for organ but Bach "added to it a fugue unmistakably written for the clavier".¹ The entire prelude of twenty-seven measures is based on the opening measure:



Functioning like the subject of a very free four-voice fugue, it is heard, with only slight rhythmic and melodic changes, a total of twenty-four times. Aside from two measures (m. 25-26) at the end, there are no episodes. Fragments of the subject, however, are used for the accompanying counterpoint. A tonic pedal (m. 1-5) and two dominant pedals (m. 6-8 and 22-24) help create the impression that the prelude was set for organ.

The three-voice fughetta which follows is built on an extremely simple subject of five notes:



¹Spitta, II, 54.

The exposition (m. 1-13) contains the entries of the subject (alto), answer (soprano), and subject (bass), all of which are overlapped. The answer is real and there is no true countersubject. Providing the counterpoint in the expositions are scale passages in sixteenth-notes and broken chords in eighth-notes. The episode (m. 14-19) which follows is based both on fragments of the subject in diminution and on the free counterpoint of the exposition. Another short exposition, (m. 20-29) consisting of a subject entry in D minor and one in G minor, is followed by a short episode (m. 29-32). The next seventeen measures (m. 33-49) are comprised of four overlapping subject entries, the first two being in G minor and the last two in D minor. A coda (m. 49-55), which contains the most rhythmically complex patterns of all the fifty-five measures, closes the fugue.

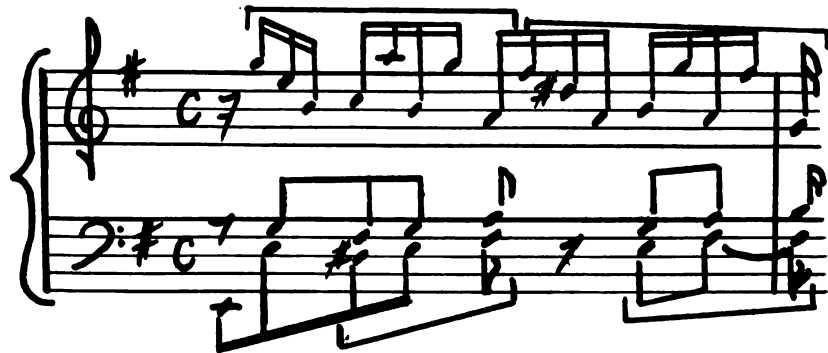
The Prelude and Fugue in D minor is one of "many more pieces written by Bach especially for technical practice, though most of them were no doubt dispersed and lost among his pupils".¹ More than likely, Bach thought of this prelude and fugue only as "pieces for testing the progress of a pupil"² and not of sufficient quality to include in a collection.

¹Spitta, II, p. 53.

²Ibid.

Praeludium und Fughetta E moll (BWV 900)

With the exception of several rhapsodic passages, the entire prelude, which is nineteen measures long, is based on the various motives found in the first measure:



The second measure employs the same material but with the parts inverted and exchanged. The prelude continues with the inverted sixteenth-note motive (returned to the right hand) which is accompanied by descending eighth-notes and followed by a section of sequences (m. 3-4). A modified version of the motive and its sequence leads to a rhapsodic section (m. 6) consisting of runs in thirty-second-notes accompanied by a single line of eighth-notes. Following this, the motive reappears in two voices (in contrary motion) and continues in one voice (inverted) accompanied by eighth-notes (m. 8). The motive is further developed (in three voices) by fragmentation, augmentation and sequence (m. 9-11). The next three measures (m. 12-14), which are comprised of improvisatory runs and an accompanying line of eighth-notes, are similar to the free section heard earlier (m. 6). The prelude continues with sequential treat-

ment of the motive in parallel thirteenthths, and two statements of the inverted form of the motive. A three octave descending scale in thirty-second notes brings the prelude to a close.

The fugue, in contrast to the prelude, is in triple meter and is quite long (104 measures). It is in three voices and has a "long but vigorous 'harmonic' theme, whose outline is based on a trochaic rhythm and symmetrical pitch-pattern":¹



The countersubject provides good accompaniment to the voice entries as well as material for development in the episodes:



The exposition (m. 1-32) contains entries of the subject, answer, and subject in the alto, tenor and bass. The answer (tonal)

¹A. E. F. Dickinson, Bach's Fugal Works (New York: Pitman Publishing Corporation, 1956), p. 108.

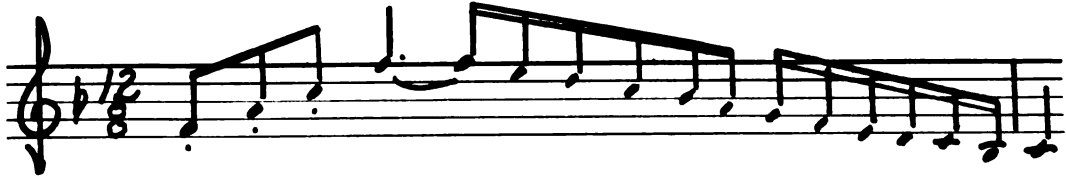
overlaps the subject by one beat and ends in B minor. A bridge section which modulates to E minor introduces the subject. Following the exposition is a seven measure episode (m. 32-39) based on the countersubject. The fugue continues with an exposition which has entries of the subject (alto) and answer (bass) in G major. The exposition is followed by an episode (m. 57-64), an exposition in A minor (m. 65-73) having one subject entry (soprano), another episode (m. 74-85), and a fourth exposition (m. 85-102) having entries of the subject (bass) and answer (soprano) in E minor. The latter half of this last answer is embellished by sixteenth-notes but the general outline is still discernible. The fugue ends with a diminished-seventh chord followed by a perfect-authentic cadence.

Dating from about 1720, the E minor Prelude and Fughetta, like the D minor Prelude and Fugue already discussed, was composed for teaching purposes.¹ It is similar to almost all the pairs previously analyzed in that the prelude (18 measures) is far too short to balance the fugue (104 measures). The preludes and fugues of The Well-Tempered Clavier usually differ in length by only twenty to thirty measures. Perhaps Bach considered the eighty-six measure difference between the E minor Prelude and Fugue too great to include them among the "48".

¹Spitta, II, p. 53.

Praeludium und Fughetta F dur (BWV 901)

The prelude is a freely constructed work of sixteen measures in three-part counterpoint. The opening measure contains the theme upon which most of the prelude is based:



Throughout the prelude, this theme is heard as a unit and also in highly fragmented form. Stated as a unit, it acts as a unifying device, and stated in fragmented form it provides material for development. It is interesting to note that after the opening measure all the full statements of the theme appear in the bass voice, and only in keys other than F major (m. 5 and 6 in C major, m. 7 in G minor, m. 8 in D minor, and m. 11 in C major).

The four-voice F major Fugue was used in its entirety (with only minor changes) as the basis for the first half of the A flat major Fugue of The Well-Tempered Clavier, Book II. The A flat major Fugue, fifty measures in length and preceded by a different prelude, is regarded as "one of the greatest in the forty-eight".¹ The fugue

¹Donald Francis Tovey (ed.) J. S. Bach: Forty-Eight Preludes and Fugues (2 vols. , London: The Associated Board of the Royal Schools of Music, 1924), I, 137.

is built on a strong subject:



The countersubject consists of a descending chromatic line of quarter-notes. It provides a good foil to the faster-moving subject.

The exposition (m. 1-10) consists of four entries: (subject (alto), answer (soprano), subject (tenor), and answer (bass)).

When the bass voice enters, the soprano stops, leaving only three sounding voices. (The introduction of the real fourth voice was delayed until the closing measures (m. 22) in order to produce a climax; this technique is adhered to also in the A flat major Fugue.)

Following the exposition, an episode (m. 10-13) comprised of free counterpoint and fragments of the subject introduces a second exposition (m. 13-24) of four entries (in F major). The first entry is the subject (bass) which is followed by a two measure link and a statement of the answer (alto). Overlapping the answer is an entry of the subject (tenor) which is followed by another link. The fourth voice enters with a final entrance of the subject and the fugue ends on the last note of the subject.

Having no coda and no subject modulations, the F major Fugue appears to be a short, unfinished fugue. In the A flat version, Bach remedied this by adding two episodes, two expositions (containing

subject modulations), and a four measure coda built on the subject and countersubject. These additions turned the original twenty-four measures into a complete fifty measure fugue. The A flat major Prelude, which accompanies the revised fugue, is considerably longer than the sixteen measure Prelude in F major.

Praeludium und Fughetta G dur (BWV 902)

The prelude is set in four-voice counterpoint and has a binary form. The first two measures, containing two rhythmically active voices with two tonic pedals, constitute a theme from which material for the rest of the prelude is drawn:



A salient feature of this theme is the exchange of voices (soprano and tenor) at the bar line. Following these opening measures, the theme is freely developed (m. 3-8) and stated (in D major) in an embellished version (m. 9-10). The prelude continues with sections (built on the theme as well as free counterpoint) in three voices (m. 11-18) and two voices (m. 20-28). The two-voice section brings the first half of the prelude to a close on a cadence in D major

followed by a repeat bar.

The second half of the prelude begins with a motive from the beginning measures and continues with sequentially treated scales interspersed with fragments of the theme (m. 29-33). Continuing with a section of free development (m. 33-40), the prelude returns to an exact repetition (in G major) of the theme (m. 41-42). Following a long section of development, the prelude closes with a cadence in G major.

The sixty measure fugue, which is in three voices, served as a direct model for the A major Fugue of the second book of The Well-Tempered Clavier. The subject consists of broken chords and scale passages:



The countersubject begins with sequential treatment of a figure which when heard with the subject, creates a series of suspensions and continues with two measures of counterpoint in contrary motion to the subject:



The exposition (m. 1-23) has statements of the subject (soprano), tonal answer (alto), and subject (bass), all of which are overlapped. The exposition ends in D major and is followed by an episode (m. 23-33) based on the broken-chord figure of the subject. The episode modulates to E minor and introduces a statement of the subject which is accompanied by the first half of the countersubject. The next eleven measures (m. 41-52) are occupied by an episode based on the second measure of the subject. A final entry of the subject (m. 53-60) accompanied by an altered form of the countersubject bring the fugue to a conclusion.

The G major Fugue from the second book of The Well-Tempered Clavier has seventy-two measures, fifty-two of which come directly from the fugue under discussion. In the version included in The Well-Tempered Clavier, Bach altered the countersubject, omitted the last subject entry, lengthened the final episode, and added an eleven measure coda. Paired with the revised fugue is an entirely new prelude. Although it is livelier and shorter, the new prelude retains the binary form of its predecessor.

Chromatische Fantasia und Fuga D moll (BWV 903)

The Chromatic Fantasy and Fugue was composed between 1720 and 1725 and was "from the first, one of the most popular of Bach's

clavier works".¹ It is "the most impressive product of his youthful period, a work noticeable for its bold use of chromatic harmonies, anticipating by one hundred years the chromatic harmonies of Chopin".² As in The Well-Tempered Clavier, it shows "Bach's urge to explore boldly the possibilities of the well-tempered system".³

The fantasy, which is similar in style to the G minor Fantasy for organ (BWV 542), is in three distinct sections. The first section (m. 1-48) has a toccata-like character comprised of runs, broken chords, and arpeggios. Within this section are two contrasting and alternating ideas: long runs in thirty-second notes (m. 1-2, 21-25, and 31-32) and broken chords and arpeggios in sixteenth-note-triplets (m. 3-20, 26-30, and 33-49).

Section two (m. 49-61) is in the style of a recitative and section three (m. 61-79) is comprised of a combination of both toccata and recitative styles. Of particular importance in these latter sections are the chromatic and enharmonic modulations.

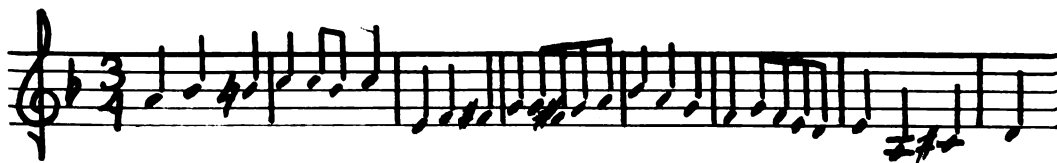
The fugue is 161 measures long and is based on a chromatic

¹Schweitzer, I, 430.

²Apel, Masters of the Keyboard, 153.

³Geiringer, 232.

subject which begins with the letters of Bach's name (although not in correct order):



The exposition (m. 1-26) begins with an entry of the subject in the soprano followed by the answer (tonal) in the alto. After a three measure link, the exposition continues with a statement of the subject in the tenor and closes in D minor.

Although the fugue begins in strict contrapuntal style, it continues in a very free manner. Following the exposition, the subject is stated six times in various keys (m. 41-46, m. 62-64, m. 76-82, m. 90-95, m. 131-133, and m. 140-146) but only in a truncated or embellished form. The last full subject entry is stated in octaves. The episodes surrounding the subject entries are very free and in some instances (m. 98 and 121) reflect the improvisatory style of the fantasia.

In both the fantasia and fugue, "all is uncontrolled 'storm and stress' "¹ coupled with bold feats of modulation. Because of their size and character, the Chromatic Fantasy and Fugue form a large unified work which could not have been included in any collection.

¹Spitta, III, 181.

Fantasie und Fuga A moll (BWV 904)

The fantasy, in concerto style, consists of slowly shifting harmonies and resembles the structure found in the preludes of the English Suites (see specifically the A major English Suite BWV 806). This theme, consisting of chords in half and whole-notes and scale passages in eighth-notes, is repeated at the end (m. 100-111) and, in transposed forms, in the middle of the prelude (m. 31-42 in E minor and m. 69-80 in D minor). Connecting these various entrances of the theme are three and four-voice modulatory sections based on the theme.

Following the fantasy is an eighty measure, four-voice double fugue in which "Bach develops first an extended and energetic theme, then a brief and mournful, chromatically descending second subject".¹ The "extended and energetic theme" consists of wide leaps and scale passages:



Opening with the subject in the soprano, the exposition (m. 1-18) continues with the answer (tonal) in the alto, the subject in the tenor,

¹Geiringer, p. 289.

and the answer in the bass. There follows a short episode (m. 18-22), an exposition containing statements of the answer (bass) and subject (alto), another short episode, and a final statement of the subject (soprano) before the entrance of the second subject.

The next twenty-three measures are built on the "chromatically descending second subject":



The exposition employing the second subject begins with the subject (bass) and answer (alto) in *stretto* and continues with an altered statement of the answer (soprano) followed by the subject in *stretto*. There follows a long episode (m. 44-56) which leads to an exposition containing the answer (soprano) and overlapped subject (alto). A new section (m. 61-63), in which both subjects are developed, begins by overlapping a statement of the first subject to the last statement of the second subject. Continuing this new section is a statement of the second subject (alto) followed by *stretto* statements of the second subject (bass) and answer (tenor) which begins on D rather than the expected E. Another statement of the second subject on D is followed by a bridge passage and closing statements (in A minor) of the first and second subjects in *stretto*.

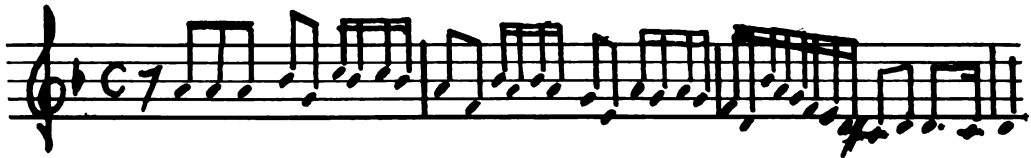
The A minor Fantasy and Fugue are "among the grandest things

in the piano literature"¹ but, like the Prelude and Fugue in A minor (BWV 894), are too big to have been included in any collection.

Fantasia und Fuga D moll (BWV 905)

The fantasy is twenty-one measures long and has three voices. The soprano and alto voices are paired together in two-part counterpoint. The bass voice supports the upper voices with scale passages and broken chords. As in the G major Prelude (BWV 902), the D major Fantasy begins with a theme in two voices (soprano and alto) followed by an exchange of voices (m. 4). The remainder of the fantasy consists of free development of the theme.

Following the fantasy is a sixty measure, three-voice fugue. The subject is comprised of a motive and two sequences followed by a scale passage and cadence:



The countersubject is built on a three note figure derived from the subject:



¹Schweitzer, I, p. 339.

The exposition (m. 1-16) begins with the subject in the alto followed by the answer (tonal) in the soprano. After a three measure link, the exposition continues with the answer in the bass followed by a redundant statement of the subject in the alto. All statements of the subject and answer are accompanied by the countersubject. Following the exposition is a five measure episode (m. 16-20) and another exposition (m. 21-27) consisting of statements of the answer in the soprano and subject in the tenor. A four measure episode introduces another exposition consisting of entrances of the subject (bass) and answer (soprano) in A minor. This exposition ends in D minor and is followed by a ten measure (m. 40-49) episode built on fragments of the subject. The fugue concludes with an exposition of thirteen measures (m. 46-60) in which the subject is stated three times. Surrounding the voice entries in this exposition are bridge passages built on fragments of the subject in inversion and imitation.

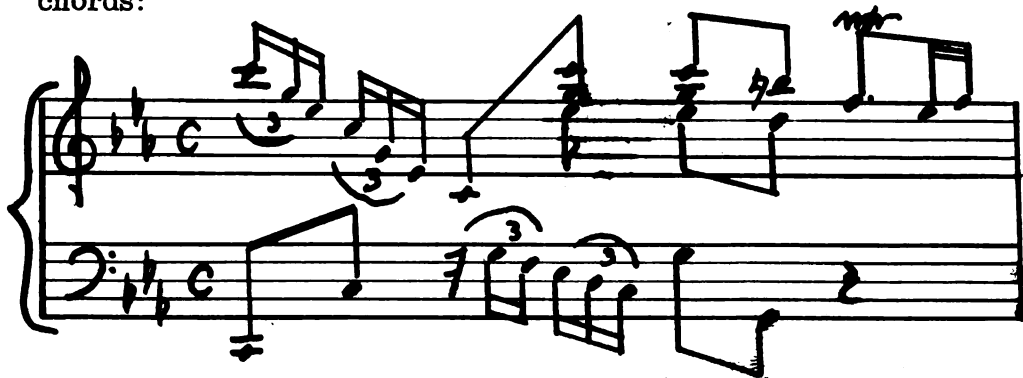
The authenticity of this work is strongly doubted because of the order of voice entries in the fugue. "The Fantasy and Fugue in D minor can not be by Bach; for in the fugue, after the first appearance of the theme, the answer appears twice in succession and later, the subject appears four times in succession."¹ In addition, the prelude seems too short to balance the fugue which is three times its length.

¹Schreyer, II, p. 53.

Fantasia und Fuga C moll (BWV 906)

The Fantasia and Fugue in C minor was written in about the same period as the Italian Concerto or perhaps a little later (1738).¹ The fantasia, in bipartite form, is in the Neapolitan keyboard style of Scarlatti, "a characteristic of which was the crossing of hands".² The fugue comes down to us in unfinished form. The autograph, giving only forty-seven measures, displays an individual fugue more in the form of a fantasia.³

The fantasy begins with a sixteen measure exposition in which two contrasting themes are stated. The very lively first theme (m. 1-8) is based on a descending arpeggio (in triplets) followed by chords:



Following this opening measure, the theme appears twice more in transposed forms (m. 2 and 3). The exposition continues with four

¹Schweitzer, I, p. 341.

²Terry, p. 41.

³Schweitzer, I, p. 341.

repetitions of the arpeggio (in inversion) in the left hand accompanied by a chromatic line in the right hand. The first theme comes to a close on a half cadence (m. 8) and is followed by the second theme (m. 9-16). In the new theme, the right hand concentrates on broken chords and scale passages while the left hand crosses back and forth over the right hand. There follows a middle section (m. 17-33) in which the two themes are transposed and developed. Closing the fantasy is a short recapitulation (m. 34-41) which states the first theme but makes no reference to the hand crossing of the second theme.

The three-voice fugue begins with a ten measure exposition built on "chromatic sequences we meet so often in Bach's fugues":¹



Following a statement of the subject in the soprano are statements of the answer (real) in the alto, the subject in the bass, and a redundant entry of the answer in the soprano. An episode (m. 11-16) built on the last seven notes of the subject introduces a second exposition containing statements of the subject, answer, and subject. The next twenty-three measures (m. 23-45) comprise a long episode which

¹Schweitzer, I, 341.

begins with development of the subject and continues in a freely improvised style having no relation to the subject. The fugue ends with a statement of the subject (m. 46-47) and a two measure cadence added by Forkel.

The fantasy is an interesting piece of music because it exhibits "a form nowhere else employed by Bach in pieces of this name" and is "the forerunner of Emmanuel Bach's sonata form".¹ "The stirring Fantasy in C raises the bipartite sonata type of Scarlatti to absolute perfection."² The accompanying fugue is of less interest than the fantasy because it was left unfinished. It does show, however, that Bach had not planned a regular fugue. Because of the long, free episode at the end, the fugue appears more like a fantasy.

Two Problematic Works

The last two pairs of preludes and fugues to be considered (the Fantasy and Fughetta in B flat major, BWV 907 and the Fantasy and Fughetta in D major, BWV 908) are highly problematic. Unlike the works previously analyzed, these fantasias and fugues are written on only one staff and have sections with figures-bass accompaniment.

¹Spitta, III, 182.

²Bukofzer, 298.

To ascribe these works to keyboard, as Schmieder¹ has done, is at best questionable. It is true that they exhibit techniques used in the other clavier preludes and fugues. Supporting Schmieder's theory also is the fact that Czerny has written convincing realizations of both pairs, which are technically feasible on the clavier.² These points, however, do not solve the problem raised by the manner in which they were notated.

If Bach did intend these works to be performed on a keyboard instrument, why did he indicate some of the parts with figures rather than writing them out and why did he use only one staff? These notational techniques are not found in any of the other works that he wrote for clavier. It is, therefore, conceivable that these pieces were intended to be performed on a polyphonic instrument other than keyboard. A bowed or plucked string instrument, such as the viola da gamba or lute, would be capable of such a performance. It is improbable, however, that these pieces were written for gamba, for the writing, unlike that found in the Six Sonatas and Partitas for Unaccompanied Violin and the Six Suites for Unaccompanied Violoncello,

¹W. Schmieder, Thematisches-systematisches Verzeichnis der Musikalischen Werke von J. S. Bach (Wiesbaden: Breitkopf und Härtel, 1950), p. 505.

²F. K. Griepenkerl (ed.), Klavier Werke von J. S. Bach (Leipzig: C. F. Peters Co.), CCXII, 32-42.

is not idiomatic for a bowed string instrument. With almost all the melodic material in the bass, it would be impossible to sustain the indicated chords appearing above the bass.

The most likely medium of performance, therefore, would be an eight or nine course lute or archlute with the bottom three courses tuned to F sharp, E, and D. The fact that the lowest notes in the two fantasias and fugues (F sharp, E, and D) are uninflected supports the theory that these works were written for lute. In addition, the style of writing would lend itself very well to the plucked sound of the lute.

Included in the Bach works are several lute compositions. There are two suites, one partita, one sonata and two preludes and fugues.¹ It is entirely possible that Bach also wrote the Fantasy and Fughetta in B flat major and the Fantasy and Fughetta in D major as lute pieces and that they were later transcribed for clavichord. Griepenkerl, the editor of the volume in which these works appear, is known to have transcribed the Prelude in C minor (BWV 999) in just such a manner.

¹Geiringer, 368.

Although the old manuscript which is the source for the tiny composition clearly bears the designation 'pour la lute', F. K. Griepenkerl began using it as a work of educational keyboard music. As No. 3 of the set of the '12 Little Preludes' assembled by him, it has been studied by generations of budding clavierists.¹

Fantasy and Fughetta in B flat major (BWV 907)

The fifty-five measure fantasy opens with a five measure introduction of broken chords and is followed by a change of meter (from 4/4 to 3/4) and a statement of the theme upon which most of the fantasy is built. The theme consists of a motive, which has a figured-bass accompaniment followed by a scale passage:



The statement of the theme begins a section (m. 6-18) in which the theme is stated five times in various transpositions. A two measure link and a repetition (a perfect fourth lower) of the theme-section (m. 18-29) follow. The fantasy continues with a new section (m. 32-39) comprised of Alberti-like figurations which are treated sequentially, and closes with a sixteen measure section (m. 40-55) built on the theme.

¹Ibid., 310-311.

The fughetta begins with an exposition (m. 1-8) in three voices.

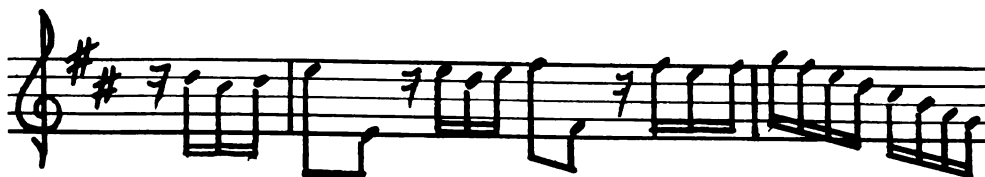
The subject is entirely in sixteenth-notes:



Following the subject in the soprano, there are statements of the answer (real) in the alto and subject in the tenor accompanied by a countersubject built on the subject. After the exposition, the fugue proceeds in one voice, two voices, and one voice accompanied by chords. Three-voice counterpoint is not heard after the opening exposition. Following the exposition, the fughetta continues with a statement and development of the subject (in F major) having a figured-bass accompaniment. There follows an exposition in two voices, with statements of the subject and the answer in G major and of the answer in B flat major. The next six measures (m. 19-24), consisting of subject development accompanied by chords, is followed by sequential treatment (in one voice) of motives from the subject. The remainder of the fughetta alternates between sections of figured bass and two-voice counterpoint and has entries of the subjects in the keys of G minor, D minor, A minor and B flat major.

Fantasia und Fughetta D dur (BWV 908)

The fantasia begins with a three measure introduction of scale passages. There follows a statement of the theme consisting of a motive with sequential treatment and a long scale passage:



Continuous repetition and development of this theme occupies the entire fantasy.

The three-voice fughetta begins with an exposition (m. 1-10) having five entries of the subject and answer. The subject is comprised mostly of stepwise motion but has some octave leaps:



Following the entry of the subject in the soprano, there are statements of the answer (tonal) in the alto and subject in the tenor. Redundant entries of answer and subject are then stated with figured-bass accompaniment followed by a cadence in D major. The remainder of the fughetta, consisting of an alternation of contrapuntal and figured bass writing, has subject entries in B minor (m. 10), E minor (m. 16), A major (m. 30), and D major (m. 35). Between the subject entries are episodes based on the subject as well as freely improvised material.

Conclusions

These fifteen preludes and fugues, which offer an insight into Bach's early techniques of composition, reveal a wide range of forms and styles. They form a link between the preludes and fugues of the earlier masters and those found in both books of The Well-Tempered Clavier.

In the preludes, of which nine are entitled Praeludium and six are entitled Fantasia, a variety of forms and styles is apparent. There are preludes in the style of the concerto (Prelude in A minor BWV 894 and Fantasy in A minor BWV 904), toccata (Prelude in A minor BWV 895 and Prelude in A minor BWV 897), and French overture (Prelude in B flat major BWV 898) as well as the fantasia (Fantasy in D minor BWV 903). Three of the preludes are in binary form (Prelude in A major BWV 896, Prelude in G major BWV 902, and Fantasy in C minor BWV 906) and one is in ternary form (Prelude in B flat major BWV 898). One of the preludes employs fugal technique throughout (Prelude in B flat major BWV 898) and another appears to have been written for organ (Prelude in D minor BWV 899). The length of the preludes runs from a scant twelve measures (Prelude in A major BWV 896) to an extremely long 112 measures (Prelude in G major BWV 902). Most of the preludes are shorter than their accompanying fugues (some are three to five times as short) but there are four

which are longer.

The fugues are in three voices (eleven) and four voices (four). With the exception of one double fugue (Fugue in A minor BWV 904), all the fugues are monothematic. Eight fugues have countersubjects, six have redundant subject entries in the initial exposition and four employ real answers. Two of the fugues employ a soggetto cavato (Fugues in B flat major and D minor, BWV 898 and 903).

Many of the fugues are freely constructed. In some cases they reflect the simple toccata form of Buxtehude. One fugue is cast in the style of a fantasy (Fugue in C minor BWV 906), two overlap their preludes (Fugues in A minor and B flat major BWV 897 and 898), and eight have closing sections built on material from the prelude. Two of the fugues close with statements of the subject in octaves (Fugue in A minor and B flat major BWV 897 and 898).

Of the fifteen preludes and fugues considered, Bach used only two of the fugues and possibly one of the preludes as models for the preludes and fugues included in the second book of The Well-Tempered Clavier. The Fugue in F major (BWV 901) and the Fugue in G major (BWV 902) served as direct models for the Fugue in A flat major and Fugue in G major. The Prelude in A major (BWV 896), because of a similarity of styles, could have served as a model for the Prelude in G major.

As a result of the analyses, some reasons can be proposed for Bach's exclusion of the remainder of the preludes and fugues from the second book of The Well-Tempered Clavier. Three of the pairs (Prelude

and Fugue in A minor BWV 894, Chromatic Fantasy and Fugue in D minor BWV 903, and Fantasy and Fugue in A minor BWV 904) are too large and "self-subsistent"¹ to have been included in any collection. Two (Fantasy and Fugue in B flat major BWV 907 and Fantasy and Fugue in D major BWV 908) were probably not written for clavier and therefore could not have been included. Two other pairs (Prelude and Fughetta in D minor BWV 899 and Prelude and Fughetta in E minor BWV 900), which Bach wrote for specific teaching purposes, were possibly not deemed to be of sufficient quality. At least one pair (Prelude and Fugue in A minor BWV 897) is too "clumsy"² and two others (Prelude and Fugue in A minor BWV 895 and Prelude and Fughetta in F major BWV 901) are too short to have been considered for inclusion. The difference in length between the prelude and the fugue is too great in five of the pairs (Prelude and Fugue in A major BWV 896, Prelude and Fugue in A minor BWV 897, Prelude and Fugue in B flat major BWV 898, Prelude and Fughetta in E minor BWV 900, and Fantasia and Fugue in D minor BWV 905) to have allowed their inclusion in the second book of The Well-Tempered Clavier.

Probably the most important reason for not including more of these works in the second book of The Well-Tempered Clavier is that many of the preludes and fugues reflect the older toccata-like form used by Buxtehude. The overlapping of the prelude and the fugue (Prelude and Fugue

¹Schweitzer, p. 339.

²Schreyer, I, 54.

in A minor BWV 897), the use of a free ending in the fugue (Prelude and Fugue in A minor BWV 898), and the employment in the fugue of motives from the prelude (Prelude and Fugue in A minor BWV 895) give the impression of the older toccata form. By 1744 when Bach finished the second book of The Well-Tempered Clavier, this form of the prelude and fugue was out of fashion. Perhaps for this reason, the works that employed the toccata form were not included.

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