

PRELUDES AND FUGUES

from *The Well-Tempered Clavier, Books I and II*
Johann Sebastian Bach (1685–1750)

Bach's *Well-Tempered Clavier*, two cycles of preludes and fugues in all twenty-four major and minor keys, is not only a supreme technical achievement, but also displays the widest possible expressive and emotional range. The following selection gives a glimpse of this remarkable variety and provides examples of the chief types of fugue and fugal device. Study might begin with the lively F major or noble C minor fugue (pages 106 and 107), which exhibit many standard characteristics.

The idea for a collection of preludes and fugues in many keys grew out of seventeenth-century experiments with new systems of tuning and was actually first realized by a predecessor of Bach, Johann Kaspar Ferdinand Fischer (c. 1665–1746), who published in 1702 his *Ariadne Musica*, a set of short preludes and fugues for organ in nineteen keys plus the Phrygian mode. (The mythological title denoted that the work was a guide through the "labyrinth" of keys, as Ariadne's ball of thread had guided Theseus.) Bach borrowed not only the plan of Fischer's work, but also a few of Fischer's fugue subjects, writing new and much more elaborate fugues on them. We give here one such example: Fischer's and Bach's E major fugues are placed side by side to facilitate comparison.

For further comparison of fugues in other styles and from other periods, see pages 80, 157 (at bar 189), 452, and 490.

■ PRELUDE 1 IN C MAJOR, BWV 846¹⁰ from Book I (1722)

The *Well-Tempered Clavier* opens with this simple prelude in an improvisatory style. It is followed by a rather slow four-voice fugue of great dignity.

The image displays three systems of musical notation for the Prelude 1 in C Major, BWV 846. Each system consists of a grand staff (treble and bass clefs) with handwritten musical notation. Below each system, there are handwritten Schenkerian analysis symbols. The first system has symbols 'C: I', 'ii 4', and 'V 6'. The second system has symbols 'I', 'ii', 'V 4', and 'V 6'. The third system has symbols 'V 4', 'ii', 'V 4', and 'I'. A large handwritten 'J' is visible at the bottom center of the page.

¹⁰ Heinrich Schenker's famous analysis is in *Four Graphic Music Analysis*, ed. Felix Salzer (New York: Dover, 1969, pp. 36–37).

Handwritten musical notation for measures 12-15. The notation includes treble and bass staves with notes and rests. Handwritten annotations below the staves include: vi^{04}_3 , ii^4 , vii^{04}_3 , and I^6 .

Handwritten musical notation for measures 16-19. The notation includes treble and bass staves with notes and rests. Handwritten annotations below the staves include: IV^2 , ii^7 , I^2 , and I .

Handwritten musical notation for measures 20-23. The notation includes treble and bass staves with notes and rests. Handwritten annotations below the staves include: I^2 , IV , vii^{07}/V , and vii^{04}_2 .

Handwritten musical notation for measures 24-27. The notation includes treble and bass staves with notes and rests. Handwritten annotations below the staves include: 8 , 7 , 6 , 5 , 5 , 6 , 7 , and 3 .

Handwritten musical notation for measures 28-31. The notation includes treble and bass staves with notes and rests. Handwritten annotations below the staves include: 9 , 56 , $\#7$, 4 , 8 , 57 , and 3 .

Handwritten musical notation for measures 32-35. The notation includes treble and bass staves with notes and rests. Handwritten annotations below the staves include: I^2 , IV , ii , I^2 , and I .

[illegible]