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THE PRELUDES OF THE WELL-TEMPERED CLAVIER,
VOLUME I, OF JOHANN SEBASTIAN BACH:
A COMMENTARY AND ANALYSIS

DISSERTATION
Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Musical Arts in the Graduate
School of The Ohio State University

By
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The Ohio State University
1972

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INTRODUCTION

In existing analyses of the 48 preludes and fugues that comprise The Well-Tempered Clavier of Johann Sebastian Bach, the preludes are all too often regarded as mere prefaces to the fugues. Although in its early history the prelude was usually no more than a preliminary, in the music of Bach it gained new stature, becoming a composition as ingeniously and intricately devised, in its own right, as the companion fugue.

Because the prelude is basically a highly idiomatic keyboard piece (being the first real departure from types patterned after those of vocal music), it assumes an important position in the development of keyboard writing. The preludes of the WTC are rightly considered to be representative of the culmination of Baroque keyboard style; but it cannot be disputed, and is often overlooked, that they also represent a striking departure, both formally and technically, from the contemporary norm.

In the seventeenth century the prelude was a very free improvisational work, often written without benefit of time signature or barlines; in structure it was virtually a series of phrases with nothing but a key signa-
ture in common. Bach was one of the first composers to organize and unify the prelude, and to endow it with far greater scope and formal structure. Thus, he foreshadowed the independent prelude of the nineteenth and twentieth centuries, and indeed, the compactness and self-sufficiency of the Bach prelude may be considered a precedent for the small forms and "character pieces" so typical of nineteenth-century Romanticism.

Bach's innovations in the preludes also include the expanding and perfecting of keyboard techniques. Since the previous history of the prelude had consisted chiefly of works for the organ, composers found it necessary to modify certain devices to fit the needs of the non-sustaining instruments. For example, whereas the organ can indefinitely sustain a pedal the other keyboard instruments cannot, and repeated notes or figurations were employed to convey a comparable effect. The most common figuration utilized for that purpose was the "style brisé," the characteristic broken-chord pattern of lute music. In the preludes of Bach's predecessors and contemporaries this device remained comparatively static and repetitive, but the uniquely personal style of Bach transformed these fundamental designs and imbued them with virtually infinite capacity for variation and freshness.

In general, each prelude is based upon a short theme or motive -- either a rhythmic pattern, a melodic phrase,
or a characteristic texture (or combination of these) -- which presents the basic material upon which the composition is constructed. Most often this thematic material consists of figuration: scale, arpeggio, and broken-chord patterns which are subsequently repeated throughout the work. The second most frequent category of prelude is the polyphonic type, which may be of a strictly contrapuntal nature or only partially so. A third type, classified as being essentially linear in scheme and melodic of purpose, is less often met with but none the less important. It is to be understood, however, that these classifications are not necessarily rigidly adhered to in the course of a prelude, and that quite often a single work will fuse the characteristics of several types.

As influential as Bach's preludes were to later musical endeavors, so were they influenced by other forms and types of music, keyboard and non-keyboard, which existed prior to and concurrently with their conception. Among these may be cited the trio sonata, the violin and continuo sonata, the arioso, the contrapuntal types (e.g., two-part inventions, three-part sifonias, and fugal types), and various dance-types (e.g., allemande, sarabande, polonaise, gigue, and waltz).

This variety of form and content is indicative of the flexibility and latitude enjoyed by these works and their consequences on successive musical thought, but only a more
detailed examination of the individual nature of each prelude will begin to do justice to their intrinsic eminence and importance. These preludes, because of their quality and impact deserve to be treated in greater detail than has hitherto been accorded them, and it is hoped that these analyses not only will demonstrate the logic and conciseness of Bach's accomplishments in this realm, but by so doing will reveal the subtle blending of structure and freedom which make them the apotheosis of the genre.
COMMENTARY AND ANALYSIS

No. 1 - C Major (BWV 846)

Origin

This prelude, as it appears in the WTC, is commonly agreed to represent the third stage in its development, there being two other authenticated forms extant. The version presumed to represent the original state was edited by Johann Nikolaus Forkel and first published in 1801 by Hoffmeister and Kühnel of Leipzig, and contains 24 measures.\(^1\)

The work's next appearance was as Praeludium No. 1 in the "Clavierbüchlein of Wilhelm Friedemann Bach" (BWV 846a), in the handwriting of Johann Sebastian and Friedemann Bach. This version, again, is appreciably shorter than that of the WTC, as it has only 27 measures.\(^2\) There is, however, considerable change from the earlier format: a measure is inserted following each of measures 4, 6, and


8 of Forkel's edition, and the four-measure coda is completely different from the original form. It should also be noted that the prelude was included in the "Clavierbüchlein für Anna Magdalena Bach" (1725), in the handwriting of Bach's wife.  

General Comments

\[ \frac{4}{4}\text{meter; \text{35 measures. This piece epitomizes the traditional prelude archetype: the preludizing by way of a succession of harmonies, utilizing a single animated phrase with a distinctive rhythmic trait. In this case the motive is in the "style brisé" and its characteristic figuration is subjected to continuous reiteration. Even the rhythm of the harmonic progressions is kept at the constant pace of one change per measure, creating a completely homogeneous texture. The motive is itself repeated twice per measure throughout most of the work, only in the final three measures expanding into a melisma-like variation of itself.} \]

Formal Structure

Three sections. In the first (m.1-11) the initial four measures are devoted to establishing the tonic by a

I-II$^{4}_{2}$-V$^{6}_{5}$-I progression, and the remainder to modulating to the dominant via the circle of fifths. The second section (m.12-19) leads back to the tonic. A vital element in both these modulations is the descending bass line, which plays an important coloristic as well as functional role in the third section (m.2035). In m.22-24 it embellishes the dominant with a diminished third, F#-A$^b$, and in so doing adds a note of suspense prior to its duty as a dominant pedal in m.24-31. As if to balance the prelude's inception, the final four measures once again establish the tonic (I-IV$^6_4$-V$^7$-I), the bass line this time serves as a tonic pedal, and the highest notes in the final four measures outline the same pattern as those in the first four measures (E-F-F-E).
No. 2 – C Minor (BWV 847)

Origin

This prelude appeared as Praeludium No. 2 in Wilhelm Friedemann’s Clavierbüchlein in the handwriting of Johann Sebastian and Friedemann Bach. This form of the prelude contains only 27 measures, and the changes of tempo indicated in the WTC version (Presto, Adagio, Allegro) are missing. Besides minor variants in the body of the piece, e.g., the lower voice of m.18, the earlier prelude lacks the section from m.26 to the second beat of m.36 but includes the remainder of that measure, and the final measure is completely different. 4

General Comments

4/4 meter: 39 measures. As in Prelude No. 1, this work is a product of the early prelude in influence. Although the general pattern until m.25 is the same in the use of the motive (twice per measure) and in the harmonic rhythm (one change per measure) the comparative complexity of the motive itself elicits a corresponding elaboration of the total scheme. The motive here comprises two closely related units, i.e., the first and second beats, and the use of the lower neighbor as the third and seventh notes of the

figure results in a certain piquant energy not found in the simpler arpeggiated pattern of its predecessor.

**Formal Structure**

Three sections. The first (m.1-14) has as its first four measures a I-IV₆⁴-VII₄³-I cadence over a tonic pedal. The pedal continues two more measures, afterwards proceeding downwards in a modulation to the relative major. The second section (m.15-27) continues the descending bass line, passing through the tonic at m.18, and at m.20 a chromatic upper neighbor forecasts the dominant pedal, m. 21-27. Over this pedal the upper voice rises, leading to the Presto section which begins the third large division, m.28-38. This part is in itself tri-sectional, the entire Presto being a six-measure dominant pedal in function, leading to a deceptive resolution at m.35. Both the Adagio, a one-measure section containing flourishes on V⁷/IV and IV₆⁴, and the Allegro, a four-measure section affirming the tonic, are supported by a tonic pedal. An interesting instance of cross relations occurs in the Allegro, as the first note of the section, B in the upper voice, resolves to C in the lower voice 2 1/2 measures later.
No. 3 - G# Major (BWV 848)

Origin

This prelude appeared as Praeludium No. 8 in Wilhelm Friedemann’s Clavierbüchlein in the handwriting of Johann Sebastian and Friedemann Bach. This version and that of the WTC are identical in most important respects, including length; minor deviations (the upper voice of m.16, 17, and 55, and the lower voice of m.8, 25, and 101) are also present in a few early copies of the WTC. 5 6

General Comments

\[ \frac{3}{8} \] meter; 104 measures. This dance-like prelude represents yet another variation on the principle of preludizing on a series of chords. As in No. 2 there is a two-fold motive, consisting of the first two measures, but the units here are more disparate. In addition, the prelude exhibits strong traces of two-part invention ancestry in that imitative texture and two-voice style are displayed -- definitely a striking contrast from the mere repetition of arpeggiated figures.

Formal Structure


Three sections. The first (m.1-31) consists of four eight-measure phrases featuring invertible counterpoint: m.1-8 and 17-24 are the reverse of m.9-16 and 25-31. The section starts in the tonic, modulates via the circle of fifths, and ends in the relative minor. The second section (m.32-54) is modulatory of purpose, reaching the tonic at its close. Again using the circle of fifths, it passes through the subdominant in m.47 for a repetition of the theme. M.55-104 comprise the third section, beginning with a tonic statement of the theme in m.55-62. M.63-74 are a dominant pedal; m.75-86 contain a downward-shifting sequence leading to another dominant pedal, m.87-100. The first ten measures of this pedal are an exact transposition, one octave lower, of the first dominant pedal. The remaining four measures of the pedal are an arpeggiated flourish with the effect of a single voice, and the final four measures establish the tonic with a I₆₋⁰VII/V-I₄-V⁷-I progression.
No. 4 - C# Minor (BWV 849)

Origin
This prelude appeared as Praeludium No. 9 in Wilhelm Friedemann’s Clavierbüchlein in the handwriting of Johann Sebastian and Friedemann Bach. Except for the fact that this version contains absolutely no ornaments, it is precisely the same as that found in the WTC.7

General Comments
\[ \frac{6}{4} \text{ meter; 39 measures.} \] This work is significantly different from the preceding one, not only because of its extremely lyrical character and its comparative lack of modulation, but because of the use of an actual theme, not merely a motive. This theme is treated in imitation and there is quite a strict adherence to its distribution, but the freedom allowed the other voices results in a wide variety of development. Two motives, the first and second halves of the first measure, reveal great rhythmic contrast: the even eighths of the first being a perfect foil for the Siciliana-like second. These figures are presented interspersed with episodic passages, in a very highly organized scheme. The prelude has a certain relationship to the trio sonata in that there is often the effect of two equal upper

voices with supporting bass, and also to the slow movement of a sonata da chiesa in that a cantilena theme, although treated contrapuntally, is accompanied by a basso continuo.

**Formal Structure**

Two sections. The first four measures of the first section (m.1-14) feature the theme imitated in both hands at the distance of one measure, first in tonic and then in dominant. A transition to the relative major follows (m. 5-7), whereupon the theme is stated in m.8 in that key; a further transition leads to a cadence in the dominant minor. The second section (m.15-31) begins in that key with a theme derived from transitional material, accompanied by motivic variations, and then proceeds to work its way back to the tonic, which it reaches at m.18. There follows a descending sequence using the transitional theme (m.19-23) and an ascending sequence using the two motives (m.24-25). Next, the motives are alternated between the two hands in imitation at the distance of 1/2 measure. M. 30 begins a passage with dominant function resulting in a deceptive resolution to the raised sixth degree of the c# minor scale (m.35). This eventually leads to the tonic, reached only at the final chord.
No. 5 - D Major (BWV 850)

Origin

This prelude appeared as Praeludium No. 4 in Wilhelm Friedemann's Clavierbüchlein in the handwriting of Johann Sebastian and Friedemann Bach. There are a few minor discrepancies, but the most drastic difference between this version and that of the WTC is its length; the handwriting of Bach and his son breaks off after the first beat of m. 10 and the piece is completed "by other sources," forming a prelude of only 22 measures.

General Comments

\[ \frac{4}{4} \] meter; 35 measures. Although related in general to the simpler prelude pattern, the motive in this piece is more widely distributed over the keyboard than the preceding examples of this type. The work is in two voices almost exclusively, the lower voice having the role of supplying a dance-like rhythmic accompaniment to the "perpetuum mobile" figurations of the upper voice.

Formal Structure

Four sections. In the first (m.1-12), the first two measures establish the tonic with a I-I\(^6\)-II\(^7\)-V\(^7\) progression and the prelude then modulates via the circle of fifths back

\[ ^8 \text{Ibid., p. 23.} \text{ Kritische Bericht, p. 88} \]
to the tonic. The same device is utilized to modulate to the subdominant in the second section (m.13-19). The third section (m.20-24) opens with the prelude's first four measures exactly transposed to the subdominant, the fifth measure of the section being subtly altered to lead smoothly to the tonic. The fourth section (m.25-35) is in effect a coda, starting with an ascending repetition of the motive and featuring a dominant pedal in m.27-29, a deceptive resolution in m.30 leading to the tonic minor in m.32, and further leading to another deceptive resolution in m.33. This measure also contains a bravura scale passage, followed in the next measure by two diminished seventh chords -- a striking example of Bach's use of chromatic harmony to heighten the expressive intention. The prelude concludes with an affirmative V\(^7\) cadence.
No. 6 - D Minor (BWV 851)

Origin

This prelude appeared as Praeludium No. 3 in Wilhelm Friedemann's Clavierbüchlein in the handwriting of Johann Sebastian and Friedemann Bach. With the exception of the last measure the sole difference between this version and that of the WTC is one of length, the earlier one ending after the 14th measure.9

General Comments

4 meter; 26 measures. Again, two-voice texture prevails almost exclusively, and the prelude is homophonic and based on the early prelude pattern. The toccata-like broken-chord figurations in triplet sixteenths which constitute the motive, plus the increased importance of the moving bass line and the extensive passages with rapid changes of harmony, combine to produce a heightened virtuosic effect.

Formal Structure

Three sections. A tonic pedal of 1 1/2 measures establishes the tonality in the first section (m.1-5), after which the circle of fifths is used to modulate to the relative major. The second section (m.6-14) continues the modulation, this time back to the tonic, using three sequences:

9Ibid., p. 22. Kritische Bericht, p. 87
m.6-7 lead to the subdominant, m.8-9 to the dominant, and m.10-14, though touching briefly several times on the tonic, are prevented from making a final cadence in that key by a deceptive resolution at m.15. This brings about the third section (m.15-26). The effect of this final part is that of a coda; the first 6 1/2 measures are a tonic pedal followed by a series of descending diminished seventh chords with dominant function. A I₆-V₇-I cadence affirms the tonic.
No. 7 - $E^b$ Major (BWV 852)

General Comments

$\frac{4}{4}$ meter; 70 measures. This, the most extended prelude in the first book of the WTC, is actually a prelude and fugue in itself, the initial improvisatory section serving as a prelude to the subsequent double fugue. The sudden contrast in the sectionalization is clearly toccata-inspired, as is the characteristic blend of figuration and imitation. There is, however, a remarkable relationship between the motives of the improvisatory and fugal sections: the motive of the second part (m.10) is derived from the intervals occurring in the basic motive of the first measure of the prelude, taken backwards (i.e., the 7th, 4th, and 1st notes of the upper voice — $E^b$, $A^b$, $G$). In addition, it should be noted that stretto occurs throughout the entire prelude.

Formal Structure

Two sections, texturally speaking; three sections, structurally speaking; and six sections, tonally speaking. M.1-9 constitute the first section in all three senses and serve both to introduce the first theme, presented in imitation, and to establish the tonic, by way of a tonic pedal in m.1-4. The remainder of the section is devoted to setting a mood of anticipation for the next part, accomplished by flourishes in the upper voice over a dominant pedal (m.
8-9). The second section (m.10-24) sees the statement of the second theme worked out contrapuntally, with copious suspensions, ending in the dominant. The third section, structurally speaking, begins simultaneously with the third section, tonally speaking (m.25-34), and involves the combining of the two themes, previously presented, in double counterpoint at the octave and 12th. The section is mainly in the area of the dominant, but accomplishes a very quick modulation to the mediant minor with the introduction of an F# in the bass in m.33. Section four (m.35-41) begins in the dominant and modulates by sequences to the relative minor, and the fifth part (m.41-58) begins and ends in the subdominant major. In the sixth and final section (m.58-70), there is a dominant pedal in m.66-67 leading to the coda, which is supported by a tonic pedal (m.68-70).
No. 8 - E♭ Minor (BWV 853)

Origin

This prelude appeared as Praeludium No. 10 in Wilhelm Friedemann's Clavierbüchlein in the handwriting of Johann Sebastian and Friedemann Bach. There are numerous minor deviations between this version and that of the WTC (e.g., the bass in m.18, and the lack of ornaments in m.15). The handwriting of Bach and his son breaks off at the conclusion of m.35, and the piece is completed "by other sources," to form a prelude of equal length to that of the WTC.\(^\text{10}\)

General Comments

\(\frac{3}{2}\) meter; 40 measures. The unifying element in this work is the presence of the three repeated chords which underlie the cantilena-like theme. This rhythmic support lends coherence to an often rhapsodically free melodic line and results in a structure as consistent as those preludes utilizing the more obvious scheme of repetition of a figuration. The prelude bears the influence of the sarabande, in its stately mood and triple meter, of the sonata da chiesa, in its melody-and-accompaniment style, and also of lute and harpsichord music, in its use of arpeggiated figures.

Formal Structure

\(\text{\textsuperscript{10}}\)Ibid., pp. 34-35. Kritische Bericht, pp. 91-92.
Three sections. The first section (m.1-16) contains four divisions: the first four measures establish the key (I-IV\textsuperscript{6}_4-V\textsuperscript{6}_5-I progression over a tonic pedal), whereupon m.5 suddenly jumps to the mediant and commences a modulatory phrase which reaches the subdominant minor in m.8 and the dominant minor at m.12, cadencing in that tonality at m.16. M.16-29 define the second section, which contains two divisions: the first cadences in the subdominant minor at m.20, and the second features two deceptive resolutions (m.26 and 29, the former involving a Neapolitan sixth chord) used to delay the final tonic resolution. This section is also distinguished by the use of imitation at the octave, at m.20-21. The third section (m.29-40), the coda, starts in the area of the subdominant, proceeds to the dominant, but is interrupted by yet another deceptive resolution (m.37). A tonic pedal from m.37-40 finally affirms the long-prolonged tonic cadence (I\textsuperscript{7}-IV\textsuperscript{6}_4-V\textsuperscript{4}_3-I).
NO. 9 - E Major (BWV 854)

Origin

This prelude appeared as Praeludium No. 6 in Wilhelm Friedemann's Clavierbüchlein in the handwriting of Johann Sebastian and Friedemann Bach. The form of this prelude and that of the WTC are identical in length, and the sole discrepancy between them is the middle voice in m.7 and 21.11

General Comments

The regularity of rhythm of the motive (the first measure) of this prelude lends a flowing and pastoral character, and although the motive is quite prominent, the irregularity with which it is introduced provides greater contrast and flexibility than in the figurate preludes. The texture is that of a three-part sinfonia; but although there is some imitation, the upper voice invariably predominates melodically and the imitation is limited to fragments of the opening motive.

Formal Structure

Three sections. M.1-8 constitute the first section, the first two measures of which establish the key with the theme in the upper voice over a tonic pedal. Next there is

a series of sequences built on imitation of motivic fragments, which modulate to the dominant. Of special interest here is the descending chromatic scale beginning in the upper voice on G natural (m.7-8) -- the expected here would be a diatonic scale beginning on G#. The section following (m.9-14) starts unexpectedly in the relative minor of the subdominant, modulates to the relative minor of the subdominant, and appears prepared to end the section at m.13; but a circle of fifths modulation brings about the tonic at the beginning of m.14 and the tonic seventh chord on its second beat. This chord, in turn, acts as the dominant of A, in which tonality the third section commences. M.15-16 are an exact repetition of the initial two measures of the piece, only in the subdominant and over a subdominant pedal. A slightly varied repeat of the imitative sequence follows, and there is a dominant pedal in m.19-20. M.21-22 sees a transposed repetition of the unusual chromatic line, which is met with a deceptive resolution at m.22. The upper voice becomes a tonic pedal under which motivic fragments are imitated and the tonic cadence affirmed.
No. 10 - E Minor (BWV 855)

Origin

This prelude appeared as Praeludium No. 5 in Wilhelm Friedemann's Clavierbüchlein in the handwriting of Friedemann Bach, but in such a drastically simplified form as to be a mere germ of the later prelude. In this state it was no doubt intended as an exercise both in thorough bass and for the left hand, since the upper voice is limited to two short chords per measure instead of the florid melody found in the WTC. As such it epitomizes, as does the first prelude, the early prelude type. Equal in importance to the evolution of the upper voice is the fact that the prelude in its original state contained no Presto section, being only 23 measures in length. Other variations include the lower voice of m.3, 15, and 21, and the ending, which omits the transition to the Presto and breaks off in the second half of m.22. Here a dominant chord ensures a quick ending.12

General Comments

4/4 meter; 41 measures. In this prelude the motive is given first to the lower voice, and up until the Presto furnishes a rolling accompaniment to the elaborate canti-lena melody, itself characteristic of a slow movement from

a sonata da chiesa. The pattern of short chords from the earlier version of the prelude is retained, serving a double purpose: to delineate and provide rhythmic punctuation to the total sound, and to act as a foil to the rhythmic freedom of the melodic line — a middle-road between it and the persistent bass figuration. At the Presto an elaboration of the motive is given to both voices, mostly in parallel motion. Here the texture suddenly changes to a strictly two-voice scheme, which is retained until m.34, when it becomes three-voice, and m.38, when it becomes four-voice. This build-up of voices has the purpose of producing a heightened dramatic anticipation of the final cadence.

Formal Structure

Three sections. The first four measures of the first section (m.1-9) establish the key with a I-II\textsuperscript{4}-V\textsuperscript{6}-I progression, after which a modulatory passage with descending bass and melodic lines leads to the relative major. M.10-22 comprise the second section, which contains three sequences (m.10-11, 12-13, and 14-15), based on variants of the initial melodic motive. The section passes through the tonic at m.11, the mediant at m.13, the subdominant at m.15, and, through another descending bass line, to the tonic at m.21. There is a tonic pedal in m.21-22, but a modulation to the subdominant is accomplished by the bass line,
which again descends. The third section (m.23-41) could well be an independent prelude in itself, and bears a significant relationship to the first part of the prelude in many structural details. Its first four measures establish the key of the subdominant with the same chord progressions as the piece's beginning; a modulatory passage with descending bass and melodic lines leads to the tonic at m.32; the following seven measures contain a series of sequences based on the initial motive and displaying a descending melodic line to which a dominant pedal is added in m.34; there is a deceptive resolution at m.40, leading to a final cadence in the tonic.
No. 11 - F Major (BWV 856)

Origin

This prelude appeared as Praeludium No. 7 in Wilhelm Friedemann's Clavierbüchlein in the handwriting of Friedemann Bach. Aside from the fact that the handwriting breaks off after the first beat of m.14 and is completed "by other sources," the only important difference between this version and that of the WTC is the meter: $\frac{24}{16}$.

General Comments

$\frac{12}{8}$ meter; 18 measures. This work is yet another instance of the use of an arpeggiated motive in a vastly different context from that of either the first or second preludes. In this piece the mood is obviously dance-like, suggesting perhaps a passsepied or even a waltz, and the use of a two-voice texture throughout, combined with copious imitation, shows the influence of the two-part inventions. Also of interest is that often a single measure gives the effect of an entire phrase, because the more complex meter enables more harmonic variety within the measure.

Formal Structure

Three sections. The first section (m.1-8) devotes the first two measures to establishing the key (I-IV-V7-I), then modulates via a deceptive resolution at m.4 and

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$^{13}$Ibid., pp. 28-29. *Kritische Bericht*, pp. 89-90.
the circle of fifths to the relative minor. Present in this section are an ascending sequence (m.3-4) and two descending ones (m.1-2 and 5-6). Sequences also form an integral part of the second section (m.9-15) and are used to modulate, again by way of the circle of fifths. A subdominant pedal enters in m.14, becomes the third degree of the supertonic, and the seventh degree of the dominant of the tonic, which is reached at the third beat of m.15. This is the onset of the third section, the coda, in which the sequence of m.15-16 is related to that of m.11-12.
No. 12 - F Minor (BWV 857)

Origin

This prelude appeared as Praeludium No. 11 in Wilhelm Friedemann's Clavierbüchlein in the handwriting of Friedemann Bach. The handwriting breaks off after the first two beats of m.18 and is completed "by other sources." This form of the prelude and that of the WTC are of identical length, but there are three minor discrepancies: the bass in m.3 and 13, and the alto in m.12.13

General Comments

\[ \frac{4}{4} \] meter; 22 measures. The motive of this work is composed of two elements, one a dignified ascending series of four quarter notes and the other a concurrent ornamentation in sixteenths, the latter mainly consisting of broken-chord figurations and employing auxiliary and passing tones. It is this dual character of the theme which is responsible for the combination of texture and treatment occurring throughout the prelude. Exhibited is a blend of cantilena-like melody with invention-like imitation, in a style reminiscent of an allemande and bearing traces of lute and organ influence.

Formal Structure

Two sections. The first section (m.1-12) is divided

13Ibid., pp. 36-37. Kritische Bericht, pp. 92-93.
into two distinct parts: m.1-9 and 9-12. In the first 1 3/4 measures the theme is placed over a tonic pedal, followed by imitation in the bass of a motivic fragment (the second half of m.2). In m.3-4 the bass states the quarter-note motive in its entirety in the dominant, leading to a deceptive resolution and a sequence based on a variant of the second half of m.2 (m.4-5). The part ends in the relative major, but that tonality is already reached at m.6 -- the intervening time being spent in an upward climb of an octave using both elements of the opening motive, the bass presenting a diatonic scale from $A^b$ to $A^b$. Similar patterns and sequences prevail in the second part, which is modulatory of purpose and ends in the dominant.

The second section (m.13-22) is also bipartite; it begins at once in the subdominant, modulates to the dominant, and is met with a deceptive resolution in m.16, the onset of part two. This section has the effect of a recapitulation, as the motive of the prelude is brought back for a repetition in the tonic. But this time it is placed over a dominant pedal; the pedal continues through m.21, where a $V-II^-2-V^7-I$ cadence announces the prelude's conclusion.
No. 13 - F# Major (BWV 858)

General Comments

12
16 meter; 30 measures. This prelude has three component parts to its motive, each assigned a different role: the arpeggiated figure in triplet sixteenths, imitated at the outset, recurring frequently, and shared between the parts; a steady pattern of dotted eighths, given to the bottom voice only; and a syncopated, rather angular pattern, given to the top voice only. Evident is the influence of the two-part inventions, as well as the dance-like lightness of the gigue.

Formal Structure

Three sections. The first section (m.1-11) may be divided into two parts: m.1-6 and 6-11. The first three measures of the work establish the tonality with an entire measure of the tonic. Composed of a free imitation by the bass of the upper voice's sixteenth-note motive, the measure is followed by two measures of a downward-moving bass line in dotted eighths. The line turns upward in m.4 and appears ready to cadence in the dominant, but a deceptive resolution in m.5 delays the cadence until the next measure. The second part begins in the dominant with the opening motive, now beginning on the second half of the measure. Again the pattern is similar -- a descending, followed by an ascending bass line -- the goal this time
General Comments

12 meter; 30 measures. This prelude, in two-voice texture, has three component parts to its motive, each assigned a different role: the arpeggiated figure in triplet sixteenths, imitated at the outset, recurring frequently, and shared between the parts; a steady pattern of dotted eighths, given to the bottom voice only; and a syncopated, rather angular pattern, given to the top voice only. Evident is the influence of the two-part inventions, as well as the dance-like lightness of the gigue.

Formal Structure

Three sections. The first section (m.1-11) may be divided into two parts: m.1-6 and 6-11. The first three measures of the prelude establish the tonality with an entire measure of the tonic, composed of a free imitation by the bass of the upper voice's sixteenth-note motive, followed by two measures of a downward-moving bass line in dotted eighths. The line turns upward in m.4 and appears ready to cadence in the dominant, but a deceptive resolution in m.5 delays the cadence until the next measure. The second part begins in the dominant with the opening motive, now beginning on the second half of the measure. Again the pattern is similar -- a declining, followed by a rising bass line -- the goal this time being the relative minor.
M.12-24 constitute the second section and it, too, starts with the triplet motive in imitation. Its goal is a modulation to the tonic, and there are cadences in the relative minors of the mediant (m.15) and the supertonic (m.18), both of which act in dominant function. The final section (m.24-30) re-establishes the tonic by presenting the triplet motive as it occurs in the imitative phrase only, without the initial statement. The descending bass pattern jumps to a dominant pedal in m.26, which it holds for 2 1/2 measures, and above it the upper voice first resolves to the tonic minor (m.27) then climbs in syncopated leaps, preparing for the subsequent I-V-VI-I\(^6\)-V-I cadence that concludes the work.
No. 14 - F# Minor (BWV 859)

General Comments

\[ \frac{4}{4} \] meter; 24 measures. This prelude exhibits stylistic traits of a two-part invention, yet in exactly half of its measures there are more than two parts. Analogously, the opening motive would appear to be concentrated solely in the sixteenth-note pattern occurring first in the upper voice (one measure plus one sixteenth-note), but it will be noticed that the middle voice, with its pattern of eighth-notes and eighth rests, outlines the first note of each group of four sixteenths in the upper voice at the interval of a tenth below. The texture of the work is contrapuntal throughout, enhanced in m.14, 15, 16, and 19 with chordal punctuations.

Formal Structure

Two sections. In the first section (m.1-14) the initial measure plus one eighth-note establishes the key with a tonic pedal, which supports the two other parts in their statement of the motive. The three-voice scheme then disappears, leaving the remaining parts to restate the motive in the dominant, in invertible counterpoint at the 12th. A one-measure transition follows, and in m.4 the motive is again stated in the tonic. From here to m.9 there is a modulation to the dominant via the circle of fifths, and involves a cadence in the relative major at
m.6-7 and a statement of the motive in the dominant of the relative major, at m.7-8. At m.9 the motive is stated in the dominant and answered in m.10 with an inverted variant of itself; the variation becomes even more extreme, culminating in a final cadence in the dominant at m.12. As an extension, the third voice re-enters at this point in the middle range, restating the motive in the dominant and accompanied by a dominant pedal in the upper voice. This is imitated in the lower voice, bringing the section to a close. The motive and motivic variants continue to be treated in like manner throughout the second section (m.14-24). A series of sequences leads from the subdominant, with which the section begins, through the relative major (m.16) to the dominant, for a half-cadence in that tonality at m.19. The motive is immediately stated in the tonic, answered, also in the tonic (m.20), and the next measure prepares a cadence for m.22, the beginning of the coda. These last three measures contain a transposition to the tonic of the middle voice’s statement of the motive in m.12-13, an imitation, also in the tonic, and a I6-IV-I6-V-I cadence.
No. 15 – G Major (BWV 860)

General Comments

24\_16 meter; 19 measures. The motive here is comprised of an arpeggiated figuration in triplet sixteenths, each group of two triplets having the range of an octave, and accompanied by octave leaps in eighth notes. In the course of the piece this scheme is subject to several variations, the triplets outlining dominant or diminished sevenths, scale patterns, or ostinato figures; the eighth-note accompaniment sometimes repeating its original octave interval and sometimes outlining the harmonic progressions. Except for the final chord, the entire prelude is of homogeneous texture: in two voices, imitative, and with the rhythmic character of a gigue.

Formal Structure

Two sections. The first section (m.1-10) begins with two measures of a tonic pedal underlying a I-IV\_4-VII\_5\_6-I progression, establishing the tonality. The pedal continues into half of m.3, becoming the seventh degree of the dominant of the dominant, which is reached in the second half of the same measure. This tonality remains until m.6, when a sequence utilizing the circle of fifths modulates away from, then back to, the dominant. M.11-19 comprise the second section, starting with 2 1/2 measures of a dominant pedal underlying a descending series of sequences. M.
13 begins another sequential series, this time ascending, and reaching the tonic in m.16. From here until the end of the prelude there is a continuous downward sequence of an octave, cadencing in the tonic with I-IV$^6$-II$^6$-v$^7$-I.
No. 16 - G Minor (BWV 861)

General Comments

\[ \text{meter} \]

19 measures. The first measure contains the two elements upon which the entire prelude is constructed: a pedal point in the form of both a trill and of repeated eighth-notes, and a sixteenth-note figuration composed of a series of thirds. There are considerable permutations and juxtapositions of these in the course of the piece, as for example in m.2, where there would seem to be a completely new figuration in the upper voice. However, the thirty-second-notes will be seen to fall within the interval of a third, and the repeated G to be another form of the pedal point. The prelude exhibits a style that is at once imitative and lyrical, the latter quality suggestive of an adagio movement from a typical violin sonata or concerto of the Baroque period.

Formal Structure

Three sections. M.1-6 comprise the first section, which establishes the key with a three-measure tonic pedal. The circle of fifths is then used for a modulation to F, reached in m.6. This tonality, the dominant of the relative major, is emphasized for the entire measure. The second section (m.7-10) opens in the relative major with an inverted variant of m.1, and the circle of fifths is now used to modulate to c, the subdominant. In the third sec-
tion (m.11-19) the first measure exhibits the variant stated in m.7, now transposed to the subdominant. Following is another circle of fifths modulation, employing a Neapolitan sixth chord in m.13 (used in subdominant function), and reaching a dominant pedal at m.14. The pedal lasts 1 1/2 measures, and over it is a descending scale line in two parallel voices. A deceptive resolution in m.15 and another Neapolitan sixth chord (at m.17, again used subdominantly) postpone the resolution to the tonic, which ultimately occurs at m.18 with a tonic pedal of three measures, affirming the key.
General Comments

\( \frac{3}{4} \) meter; 44 measures. In this prelude the emphasis is upon a strong rhythmic as well as motivic design. The source from which these two components stem is the first measure, which, repeated in modified dominant sequence, forms a two-measure theme. Imitation of this theme takes place almost continuously, and although the chords which outline the harmonies and act in rhythmic juxtaposition to the moving line are an integral part of the proceedings, they are utilized in such a way as to appear as one voice, thus giving to the work the essential texture of a two-part invention. The rhythmic character, in addition, combines with the two-part form to reflect the further influence of a Baroque polonaise.

Formal Structure

Two sections. The scheme of this prelude is that of a typical movement in binary form: the two main divisions are marked by cadences in the dominant and tonic, respectively; the second division begins with a repeat of the opening material in the dominant followed by a modulation back to the tonic for a final statement of the theme. The entire first half of the first section (m.1-18) is spent in the region of the tonic. At the start, the two-measure theme is inverted and extended, so that the first 5 meas-
ures are a $I-V_5^6-I_4^6-V^7-I$ affirmation of the home key. In m.6-9 there is a brief circle of fifths modulation based on variants of the first measure, but it merely leads back to the tonic. The objective of this part is accomplished by first a descending sequence to the relative minor (m. 10-13), and then an ascending one to the dominant. The first four measures of the second half of the prelude are like their counterparts in the first, only decidedly more ornate, and are an inverted variant of the initial four measures, transposed to the dominant. In m.22 the seventh is added to the dominant chord, producing the dominant of $A^b$, reached in m.24, and the circle of fifths modulation continues to the subdominant, in m.26. The next eight measures parallel the descent and ascent of m.10-18, touching the dominant in m.30. M.35-44 are a coda, possessing the identical eight-measure pattern just described, before settling into the final $I-IV-V^7-I$ cadence.
General Comments

6/8 meter; 29 measures. In the style of a three-part sinfonia, this prelude is based on a theme of lyrical character consisting of one measure plus one eighth-note (soprano voice of m.1-2). The theme is composed of two elements: an ascending group of sixteenths and a descending group of eighths, related to each other by virtue of the fact that they both outline the interval of a fourth (G#-C# and E-B) and that they are both based upon the tonic scale pattern (the note B is implied between the fifth and sixth notes of the sixteenth-note pattern). Furthermore, the first pattern itself comprises two smaller groups, outlining the intervals of a third and a fourth, respectively. The other two voices in the first measure are not mere accompaniment but are integrally involved with the theme: the alto exactly parallels the soprano at the intervals of a sixth and then a tenth, and the alto and bass form a third on the first and last beats of the measure. In the course of the work these relationships are retained to a remarkable degree, imparting a subtle but unmistakable unity of design.

Formal Structure

Two sections. The home key is established in the first
two measures of the first section (m.1-13) by the imitation of the soprano's theme in the bass, at the interval of an octave. In the next two measures a sequence outlining a descending fourth leads to the relative major in m.5. M. 5-6 again exhibit octave imitation, this time between the alto and bass. A modulation through the circle of fifths, constantly utilizing either thematic fragments or variants of the entire theme (often in parallel thirds or tenths) results in a cadence in the dominant minor at the end of the section. Also notable in this part is a statement of the theme in contrary motion, in m.10. The second section (m.14-29) starts with the theme in the soprano, imitated in contrary motion in the alto, and leading to the subdominant in m.18. Here the theme is stated in the soprano, but instead of being imitated in another voice it sets off a series of sequences which twice outline a descending fourth: m.19-22 and 22-23. Emphasis on this intervalic pattern continues, and is present in the bass line of m. 24. M.27-29 are a coda, beginning with a tonic thematic statement in the bass, imitated in contrary stepwise motion by the alto, and concluding with a plagal cadence.
No. 19 - A Major (BWV 864)

General Comments

\( \frac{4}{4} \) meter; 24 measures. As in the preceding prelude, this work evidences the scheme of a three-part sinfonia and its theme appears first in the soprano, attended by thematically-derived motives utilized throughout the piece. The theme consists of 2 1/2 measures plus one sixteenth-note and is in two phrases separated by a sixteenth-rest, the initial four notes forming the pattern which is then inverted and further varied in the second and third measures. Despite the differences in rhythmic pace among the three voices (there is a progressive augmentation of note values from top to bottom) a close relationship exists: the downward leaps of a fifth in the alto are derived from corresponding intervals in the soprano's first and second measures, and the bass line, which starts on the second beat (the first note merely providing a tonic accent) begins with an inversion of the last three notes of the soprano's first measure.

Formal Structure

Two sections. In the first section (m.1-14), a lengthy series of progressions (I-VI\(^6\)-v\(^6\)-I\(^5\)-VI\(^7\)-II-v\(^7\)-I\(^7\)-II\(^6\)-v\(^7\)-I) establishes the tonic. A quick modulation to the dominant is made in the second half of m.3, and the theme is then stated in the bass in that key, beginning in the
second half of the measure. M.11 then modulates to the relative minor for a variant of the theme in the soprano in m.12 and a cadence in the same key in m.14. The second section (m.14-24) displays a sequential modulation via the circle of fifths, and in m.17 the bass states the theme in the tonic, giving the effect of a recapitulation. This is imitated two octaves higher by the soprano at m.20. M.23 prepares for the final I-V\(^7\)-I cadence by a dramatic sweep of two scales in contrary motion.
No. 20 - A Minor (BWV 865)

General Comments

9/8 meter; 28 measures. This prelude, in the style of a two-part invention, is constructed from a theme of three measures plus one eighth-note -- the longest in the first volume of the WTC. As if to compensate for this length, however, the motivic design and overall texture of the work are of a comparatively simple nature. The theme, in the upper voice, consists of a rising sequence based on a one-measure motive, this motive being composed of a scale line (the D is implied) and an arpeggio figuration; the bass line accompanying this motive consists of a downbeat accent, a trill-like drone, and an arpeggio. Aside from the obvious last-mentioned component, the two voices are related only in their range: one octave.

Formal Structure

Three sections. The first section (m.1-12) opens with a I-6-VII-0-VII5-I progression over a bass with tonic pedal implications. An instant modulation is achieved by the last note of m.4 (D#), bringing about a repeat of the theme by the bass in the dominant. M.9-10 are a descending sequence using a variant of the theme, and they cadence in the relative major. The theme, stated in the soprano in this key, opens the second section (m.13-21), followed by another descending sequence in m.17-19. M.20 presents the
first measure of the theme in the subdominant and m.21 presents the diminished seventh chord outlined in the third measure, leading to the third section (m.22-28). M.22-24 are essentially a $I^6$-VI-IV-$V^6$-$I^6$ progression, beginning with a slightly varied tonic statement of m.1 and culminating in a deceptive resolution at the coda, a three-measure $V^9$/IV-$IV^6_4$-$VII^6_3$-$I$(major) progression above a tonic pedal.
No. 21 - B♭ Major (BWV 866)

General Comments

4\textsuperscript{4} meter; 20 measures. Rapid broken-chord figurations, far-ranging scale patterns, and bold chordal announcements combine to create a toccata-like prelude with a virtuosic emphasis unparalleled in the WTC. In addition, this work sees a return to the use of a motive in a completely homophonic setting, yet because of the diversity of the component parts the end-product is as unlike the early figurate preludes of the first book of the WTC as they are from those manifesting contrapuntal treatment. The divisions of this work are clearly evident by the division of the material used: the broken-chords so prevalent in the first half do not return until the very last measure of the piece, and the second half introduces the new element of massive chords.

Formal Structure

Two sections. The first 2 1/2 measures of the first section (m.1-10) serve to establish the tonic with a series of half-measure sequences using the motive (I-V\textsuperscript{6}-I-V) in the tonic, mediant, and subdominant) and variants of the motive (II-V\textsuperscript{7}-I). From the second half of m.3 to the end of the section scale patterns alternate with the preceding figuration, starting in the mediant and modulating by a
series of sequences to the dominant, reached at m.10. At this point, the onset of the second section (m.11-20), there is an abrupt halt to the proceedings, and the chordal motive followed by the scale motive (now elaborated into a written-out cadenza) combine to form one unit, which is then treated in sequence. In m.11-12 the chords are I\textsuperscript{6}_5-V/VII and the scale pattern descends to the supertonic; in m.13-14 the chords are II-II\textsuperscript{7}-V and the scale pattern ascends to the tonic. M.15-20 are a coda, starting in the tonic, flourishing in the dominant, pausing briefly on the tonic in m.17, going on to a V\textsuperscript{7}-I\textsuperscript{7} deceptive resolution at m.18, and finally resolving to the tonic in the final measure.
No. 22 - B♭ Minor (BWV 867)

General Comments

$\frac{4}{4}$ meter; 24 measures. With the reiteration of a metric formula (two sixteenths and one eighth) virtually as persistently as in any of the earlier etude or dance-like preludes, this work succeeds in unfolding a mood diametrically opposed to them; indeed, the melancholy romanticisms, reveling in accented dissonances, and the floating, aria-like melodic line depend upon that formality of movement for stability and coherence. The texture is simultaneously imitative and chordal, and there is great stress on the interval of the third, so that this becomes the harmonic basis of the entire composition. The theme, first presented in the upper voice, spans two measures plus one eighth-note, and consists of an ascending series of motivic sequences.

Formal Structure

Two sections. A tonic pedal in m.1-3 of the first section (m.1-13) supports the theme and the harmonic progression of the other voices as they fluctuate between I and $0\text{VII}_2^4$. The bass enters in the tonic at m.3 with exact imitation for 1 1/2 measures, thereafter proceeding in downward motion to the dominant, reached in m.5-6 (both measures utilizing thematic fragments and the latter meas-
ure having a dominant pedal in the upper voice). There is a tonic cadence in m.7, and the soprano then states the theme in descending sequence in the same tonality. The general impression of downward movement continues, touching on the dominant at m.11. A Neapolitan sixth chord in the dominant key intervenes in the same measure, and the actual cadence in the dominant comes in m.13. The second section (m.13-24) opens with two measures of imitative dialogue, using thematic fragments, between the outer voices in contrary motion and the inner voices in parallel thirds. These sequences are used to modulate to the relative major, reached at m.15, and further sequential modulation leads to the dominant at m.20. Here a dominant pedal (m.20-22) underlies a dominant statement of the theme in the soprano, and there is a weighty accumulation of chords at the dominant cadence in m.22. A dramatic pause separates the foregoing from the final resignation on the tonic major, in m.13-14, in which the theme is in the middle voices in parallel thirds.
General Comments

\( \frac{4}{4} \) meter; 19 measures. In the style of a three-part sinfonia, this prelude is constructed from a half-measure sixteenth-note scale figuration. The motive is repeated, exactly and in inversion, during the entire course of the work. The theme, of two-measure duration, contains three of these motives in an ascending pattern, descending only for a half-note ending. Accompanying the theme in the beginning is an ascending quarter-note pattern in the alto which exactly parallels the thematic contour, and a pedal in the bass is also present.

Formal Structure

Four sections. The first section (m.1-5) establishes the tonality in the first two measures with the theme stated over a tonic pedal. The alto replies in the second half of m.2 with an inversion of the motive, and there follows a modulation by way of a sequence of exact motivic repetitions which end in the dominant. At the start of the second section (m.6-10) the first measure of the theme, slightly altered, is given to the bass for a dominant presentation, the alto retaining its role of ascending quarter-notes and the soprano now taking over the pedal. M.10 -14 constitute the third section, in which there is an overall
downward movement to the tonic, involving a series of alternations of the sixteenth-note pattern and the pedal (both now curtailed to half-measure phrases). There is an inversion of the motive in the bass at m.12, and the tonic is reached at the first note of m.15; but the seventh of the tonic chord immediately enters, creating a deceptive cadence and initiating the coda (the fourth section, m.15-19). Inversions of the motive are displayed in m.15, 16, 17, and 18; in m.17 they appear above a dominant pedal, and in m.18 simultaneously with the original form.
No. 24 — B minor (BWV 869)

General Comments

4\4 meter; 47 measures. This prelude, in three-voice texture, is the only one in the entire first book of the WTC to consist of two repeated sections. The binary structure is built from a syncopated motive (the first measure, middle voice), which in turn comprises an ascending fourth and descending second. Imitation of this motive takes place continuously in the upper two voices, sometimes with variations and extensions, sometimes (as in the second half) in diminution. As the accompanying bass line proceeds in eighth-notes with a steadily moving melodic minor scale-like pattern throughout the piece, the prelude's derivation from the trio sonata (i.e., two treble voices and basso continuo) is obvious.

Formal Structure

Two sections. The tonality in the first section (m. 1-17) is established within the first three measures with a I-V(minor)-V7-I-VI-II7-V7-I cadence. There follows a modulatory section which passes through the relative major in m.6 and cadences in the dominant minor in m.12 with an imitative pattern paralleling the first measure. A tonic cadence is reached at the first beat of m.16, and the remainder of the section is a cadence in the dominant, coming almost as a postscript. The second section (m.18-47) em-
ploys an eighth-note diminution of the motive set against a half note, together with fragments of the bass line used in the upper voices. This section opens in the dominant minor and modulates quickly to the relative major (m.21); but the very next measure is once more in the dominant minor and there is a cadence in that tonality in m.27. In this same measure, a reminder of the opening motive, using a tritone (F#-C natural), begins another modulatory section, again using sequences based upon motivic fragments. The prelude prepares to end in the tonic, but a deceptive resolution simultaneous with the onset of a tonic pedal at the third beat of m.46 paraphrases the first section with a final postscript, which cadences in the tonic.
CONCLUSION

Bach began The Well-Tempered Clavier, appropriately enough, with a perfect realization of the traditional methods of prelude construction, the improvisational repetition of a characteristic pattern. Of the first six preludes, in fact, five utilize this most basic scheme. However, in place of mere random repetition of the pattern, Bach augmented this technique and others to form a coherent, logical structure, at once free and disciplined.

Instead of the often aimless wanderings of the previous efforts in that style, Bach's preludes have a sense of direction, proceeding organically from section to section. Whether pattern repetition, contrapuntal devices, melody-and-accompaniment, or a combination of these prevails, each work is unified by consistent motivic treatment, the whole being built upon the development and exploitation of the motive.

Some of the preludes are stylizations of dances, such as the allemande (No. 12 in F Minor), sarabande (No. 8 in E♭ Minor) or the gigue (No. 13 in F# Major); others belong to the "perpetuum mobile" type (No. 2 in C Minor, No. 5 in D Major); still others bear the influence of an
aria-like melodic inspiration (No. 10 in E Minor). In several instances a distinct type of instrumental music is the basis, such as the trio sonata (No. 24 in B Minor), toccata (No. 21 in B\textsuperscript{b} Major), two-part invention (No. 11 in F Major), three-part sinfonia (No. 18 in G\# Minor), and fugue (No. 7 in E\textsuperscript{b} Major).

There is much indication of Bach's interest in developing the prelude form in the differences between the same prelude as found in the Clavierb"uchlein of Wilhelm Friedemann Bach and in its final state in the WTC. These preludes (Nos. 1-6 and 8-12) in most cases display a more mature, and often longer and more complex working-out of motivic material than in their simpler states, bearing less resemblance to the conventional model of the prelude. For example, No. 10 in E Minor is highly ornamented and vastly expanded in scope and design in comparison to its earlier counterpart; the Presto section of the Prelude No. 2 in C Minor was evidently added for sheer virtuosic effect.

However, the number of preludes which fall into each category of prelude types provides the clearest picture of Bach's gradual departure from the concept of the prelude as an unsophisticated preliminary to one of a self-contained, autonomous miniature.

Pattern repetition is employed in Preludes No. 1, 2, 3, 5, 6, and 21. Nos. 7, 9, 13, and 19 have a definite
contrapuntal texture. Melody-and-accompaniment style is the basis for Nos. 8 and 10. Thus, half of the preludes use established building blocks, albeit in an original and innovative way. The other half, comprised of most of the later preludes of the first book, use combinations of these basic schemes: pattern repetition and contrapuntal, contrapuntal and melodic, or all three types.

Certainly, as these analyses have attempted to demonstrate, the bulk of Bach's efforts in the first book of the WTC was devoted to molding and refining the compositional structures and devices which enabled him to provide unity and cohesion, while retaining the variety of possibilities inherent in the prelude.
BIBLIOGRAPHY


