

- 5 a "Arpeggio" theme in alto (m. 47), then in bass (m. 48).
 b Note "five-part" diminished-seventh chord in the middle of m. 47.
 c I avoid thumb in upper key on the downbeat of m. 48, but accept the little finger moving from E to D.

- 6 a The tied-over C on the fourth beat of m. 70 practically disappears.
 b The alto moves from the right hand to the left hand.

- 7 a Tenor moves to right hand in m. 98, making the left hand free for the bass line.
 b G-G in tenor/alto: *Notes communes* tied à la Dupré?
 c Note little finger walking from F-sharp to G to A in m. 97.

- 8 a The left hand jumps back up to play the trill in the alto (by the way: trill starting with the upper note F or not?).
 b The tenor C in the middle of m. 104 coincides with the alto C, a nice example of typical "Bachian" keyboard counterpoint.

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