

# 5. Präludium und Fuge in G

BWV 557

Präludium G  
Grave

*high point*

*see end*

*inv. ctrpt. invertible ctrpt.*

14

I II VI VI (V) VI I IV

18

Pedale solo "stipno phantastico"

22

motive borrowed from Grave Fuga 1



*IV (incomplete)*

*S*

*Alto*

*tr*

*y*

*g*

*ad lib.*

*la*

*atpt. subj. derived*

*b*

Musical score system 1, measures 2-7. The treble clef staff contains a melodic line with a trill (tr) in measure 3. The bass clef staff contains a rhythmic accompaniment. Handwritten blue annotations include a bracket labeled 'IV (incomplete)' above the treble staff, a bracket labeled 'S' above the treble staff in measure 7, and a bracket labeled 'Alto' under the treble staff in measure 3. A bracket labeled 'y' is under the bass staff in measure 3, and a bracket labeled 'g' is under the bass staff in measure 7.

Musical score system 2, measures 8-13. The treble clef staff contains a melodic line with a trill (tr) in measure 10. The bass clef staff contains a rhythmic accompaniment. Handwritten blue annotations include a bracket labeled 'ad lib.' above the treble staff in measure 10, a bracket labeled 'la' under the bass staff in measure 13, and a bracket labeled 'y' under the bass staff in measure 10.

Musical score system 3, measures 14-19. The treble clef staff contains a melodic line with a trill (tr) in measure 15. The bass clef staff contains a rhythmic accompaniment. Handwritten blue annotations include a bracket labeled 'atpt. subj. derived' above the treble staff in measure 15, a bracket labeled 'b' under the bass staff in measure 18, and a bracket labeled 'y' under the bass staff in measure 15.

series of false entries.

19

25

subj.-derived - "duo" effect w/ subject.

30



# Prelude in G Major - BWV 557 (24 mm)

- Prelude divides itself into 4 ~~major~~ sections

A - Grave 1-5

B - [Allegro] 6-19

C - 20-23 pedal solo.

D - "Coda" 24-25

A - sustained grave - I → V  
arpeggiated chord (unusual in organ  
lit. although there are examples of  
this in other pieces)

- harmonic intro to establish the key.

B. [Allegro] - new tempo suggested by notation  
& character.

- pedal line relatively simple

- Manual change for B section (or not)  
again, remember the character of the  
German baroque organ - probably not a  
"dramatic" change.

C. Pedal solo - "stylus phantasticus" influence -  
pedal solos very common in North & Central  
German preludia - almost non-existent in  
the South of Germany & Austria.

D. return to opening registration if "B" played on  
a different manual - broaden so as to  
recall the opening.



# Fugue - BWV 557 (35 mm).

- again no double bar between prelude & fugue -
- tonal fugue
- Exposition mm. 1-13 (2<sup>d</sup> entry already incomplete)  
G D G D A<sub>2</sub> b false entries (mm 20-22), a, a, d.
- 4-note rising figure.
- much of the counterpoint subject-derived.  
see mm. 17-22, 30-32.
- extensive use of "false entries" or truncated statements of the subject.
- articulation of subject
- ! ♪ ! prominent rhythmic motive (1<sup>st</sup> appearance mm. 2-3 in the tenor. This becomes or acts as a unifying device thru-out the piece.

