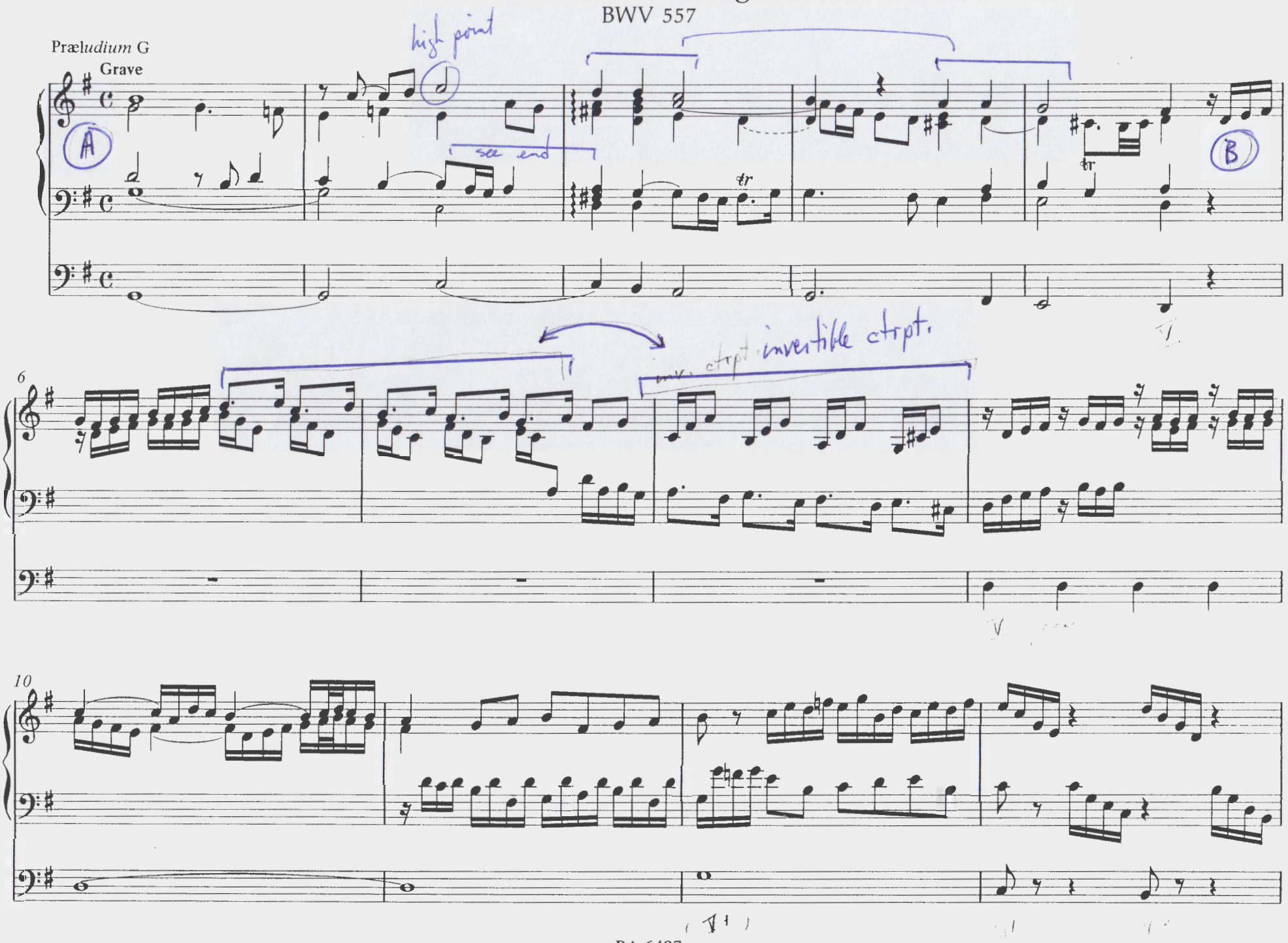
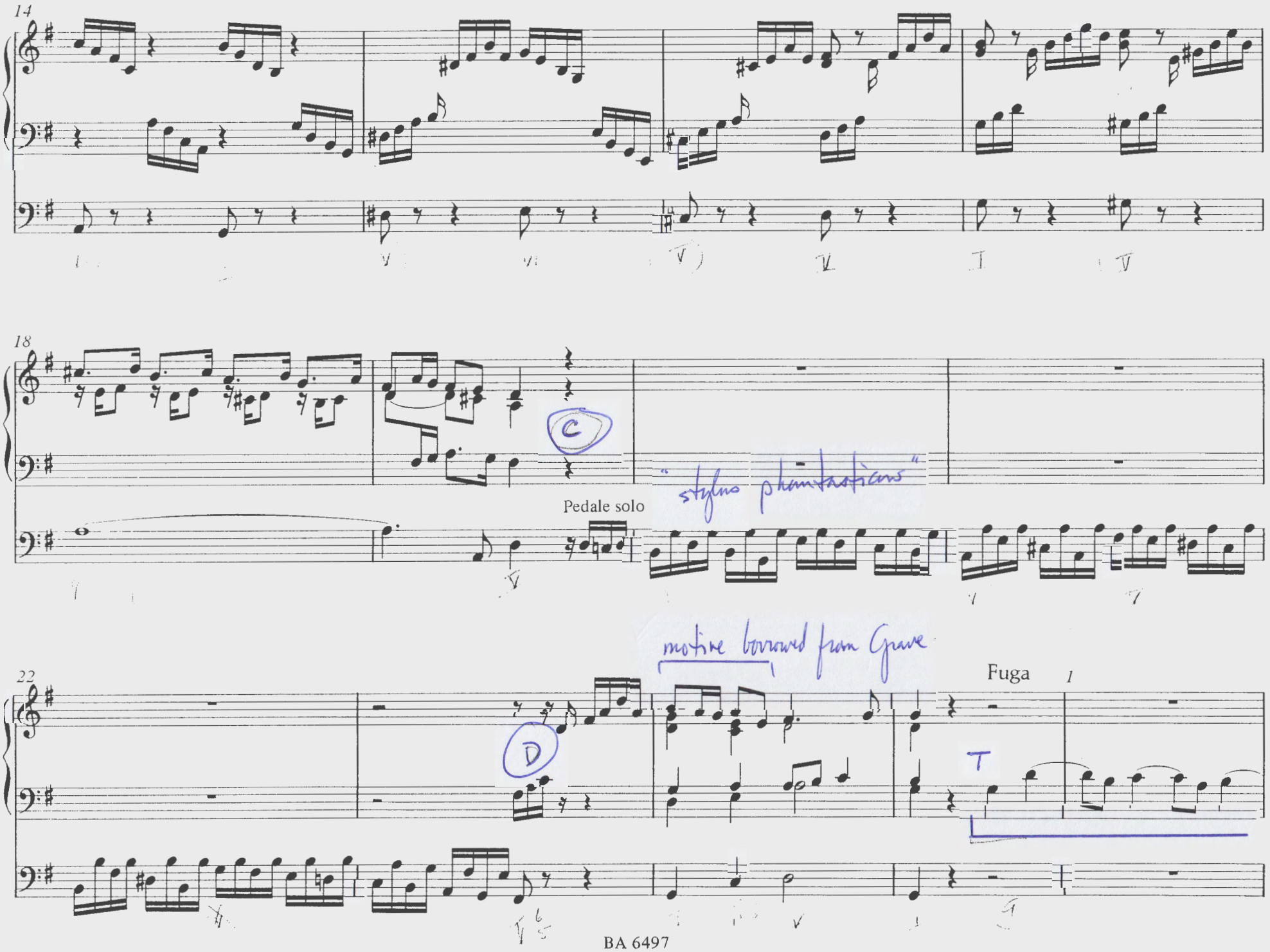
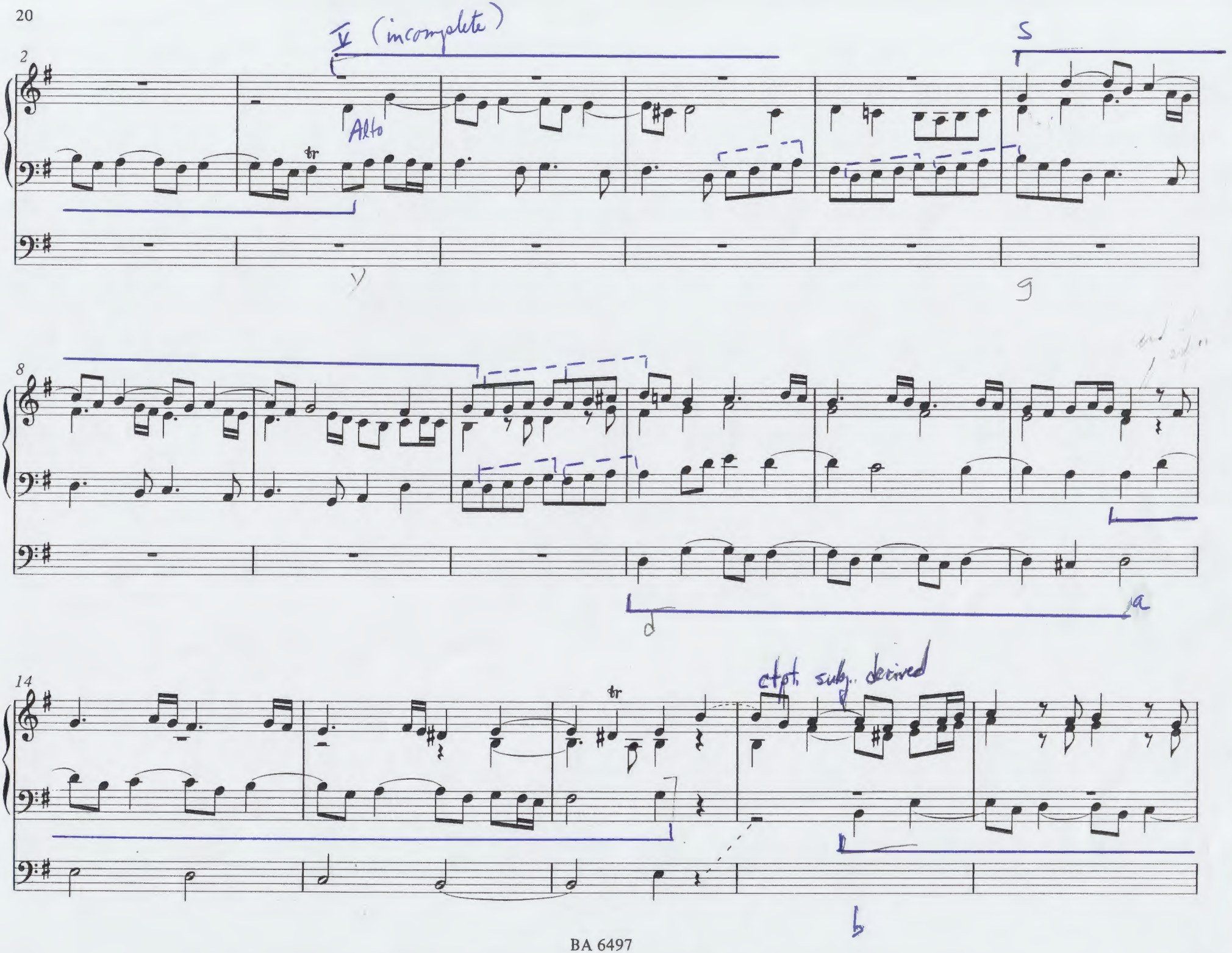
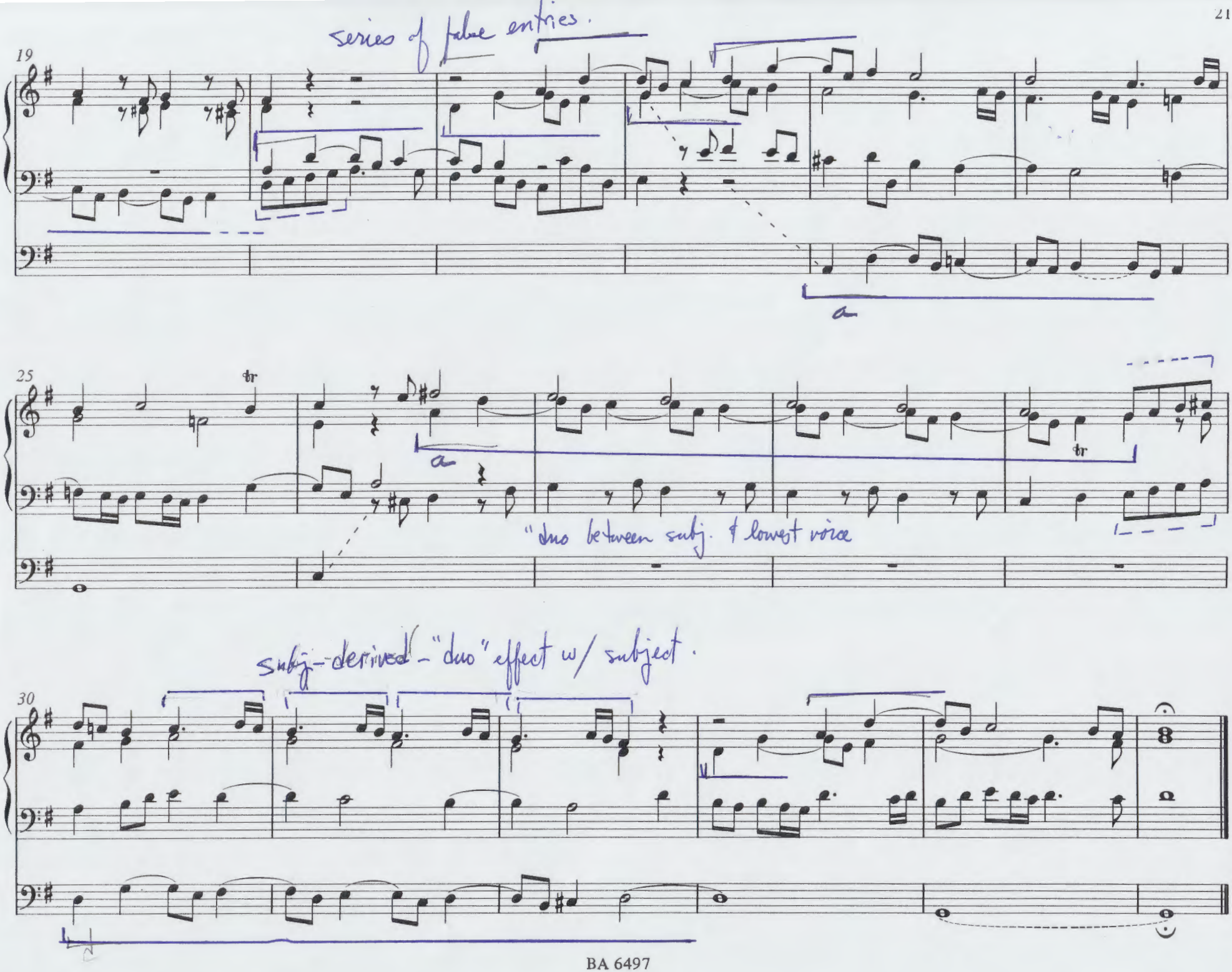
5. Präludium und Fuge in G

BWV 557




14
18
C
Pedale solo
"stylus phantasticus"
22
motive borrowed from Grave
D
Fuga
1
T


V (incomplete)
Alto
S
ctpt. subj. derived


series of false entries.
19
a
25
tr
a
"duo between subj. & lowest voice
tr
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-existant 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 (2d entry already incomplete)
  G D G D A/a, b false entries (mm 20-22), a, a, d.
- 4-note rising figure.
- much of the countersubject-derived. see mm. 17-22, 30-32.
- extensive use of "false entries" or truncated statements of the subject.
- articulation of subject
- ♩ ♫ ♩ prominent rhythmic motive (1st appearance mm. 2-3 in the tenor. This becomes an acto as a unifying device thru-out the piece.

22-141 50 SHEETS
22-142 100 SHEETS
22-144 200 SHEETS
AMPAD