

4. Präludium und Fuge in F BWV 556

Präludium F

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8

16

23

cantata @ the gate

simile

simile

simile

cad. extension

I, II, III, IV, V, VI

30

cad. extension

simile

I V V V

37

cad. extension tr

V V V V II

45

(A) (literal repeat)

cadence on the mediant

V V V V II

52

tr

Fuga

Handwritten annotations: *c*, *F*, *quasi counter-subject*

Handwritten annotations: *F*, *c*

Handwritten annotations: *Vand d'expression*, *f c*, *F natural*

motivic borrowing from head of subj.

16

f

derived from subj.

21

tr

ext.

frag. subj. fragment

25

ext.

from subj. head

F Major, BWV 556. (58 mm)

- cheerful "galant" style. - strong harmonic orientation - little emphasis on counterpoint - almost a "minuet"
- canonic (harmonized canon) @ the outset of then harmonic - pedal function is primarily harmonic (not linear & melodic).
- form quasi A B A
 - A 1-14
 - B 15-44 (inversion of voices in m. 5)
 - A 45-58 literal repeat of opening
- 4-measure phrases very common
- inversion of motives practices dexterity & control in both hands - the voices continually imitate or echo each other.
- cadence for B section on the mediant "a" - usually the V is expected.
- though the pedal part is relatively simple, manual coordination sometimes poses problems for the player.
- Manual changes could correspond to the formal structure & thereby enhance it.



Fugue, BWV 556 (29 mm)

- Exposition 1-12
- Episode 12-13
- Subject (V) - 14-16
- Episode 17-18
- Subject (I) 19-21
- Episode 21-22
- subj. V 23-25
- Epis. 25-29.

- only 6 entries of the subject
- episodes all derived from the subject material
- countersubject (?) mm. 4-5
- perhaps the simplest of the 8 fugues, reflecting the galant (uncomplicated) style.

