

1476. Praeludium II

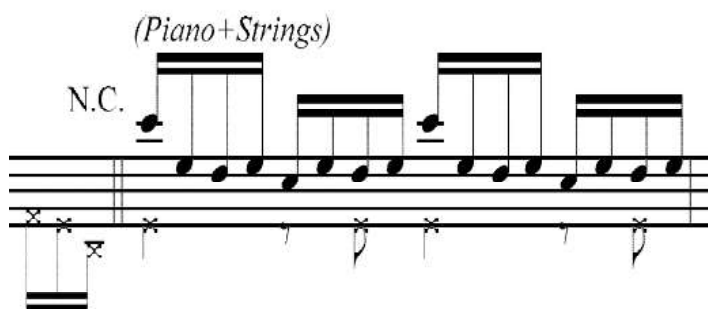
Backgrounds Of S. Radic

Prelude II and Fugue in C Minor, BWV 847, form the second pair of works in Part 1 of the Wohltemperiertes Klavier, a collection of preludes and fugues for keyboard instruments by Johann Sebastian Bach. When compared with the Prelude and Fugue in C Major, at the beginning of the Wohltemperiertes Klavier, it is noticeable that the two Preludes are very similar in their structure, but that the two Fugues are constructed very differently. Here we play the prelude alone - almost in its original length, in contrast to the JL version, which lasts 3:40 minutes and contains several large repetitions and inserted "own" arr. parts by JL!

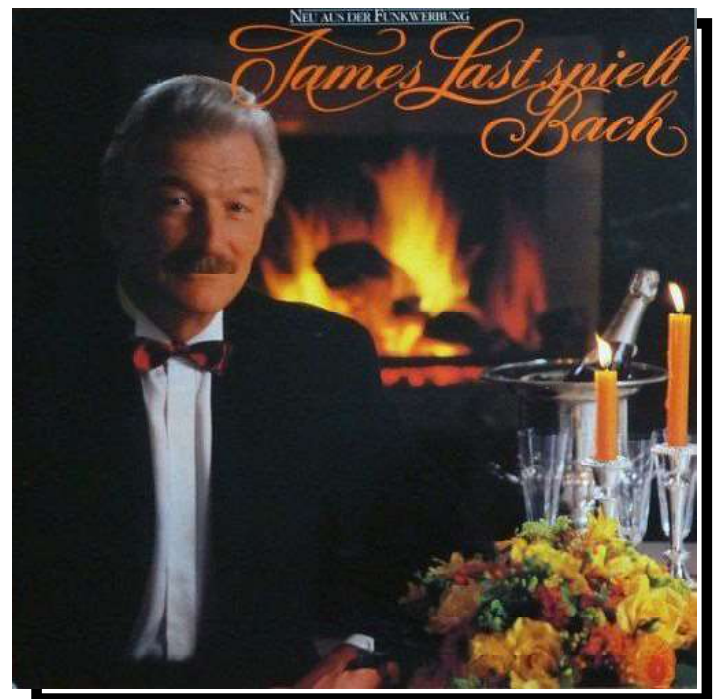
It also begins with a series of chords written out as sixteenths and surrounded by alternating notes. The movement here is in two voices, but homophonic. What does "homophonic" mean? In a homophonic movement, all voices are rhythmically equal (homorhythmic) or almost equally formed, so that the music appears essentially as a succession of chords:



Here directly to the comparison the same beginning "only with one hand" as Midi with drums. The midi fill is created by doubling the melody voice with the piano+strings sound, which creates the combination sound game "ensemble piano" that is currently popular in the music hobby scene:



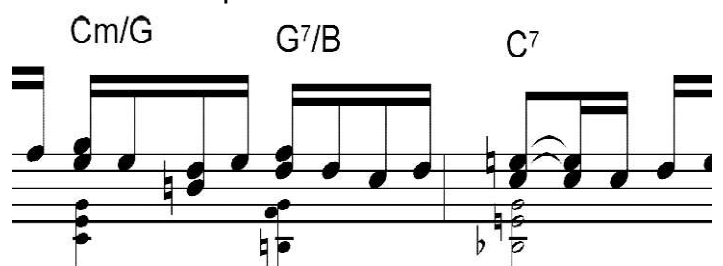
My midi arrangement is definitely only for the right hand - the accompaniment is completely "fictitious", with some choral borrowings from JL.



The accompanying rhythmic changes compared to the Bach original - and especially the various tempo changes - are not taken into account here: We play consistently in a 16beat tempo at 80 and at the end we do a "molto-ritardando" over tempo 70>60>50.



Here the same part in the chorus:



Bach Original-Ending:



and Chorus-Ending:



16-Beat, T=80

Main 1 Main 2

Advanced

BD Clap

Programming instruction

Do not be fooled by "speed 80"! This is a 16-beat - and every melody note must follow this 16-beat constraint! Here the 16-movement is only hinted at by the "shaker". In the background the dotted bassdrum works with the clap-beat, which can possibly also be amplified by the increase of snare. The bass in Main 1 is also a dotted fundamental. When playing style, the "Revolving" bass should be set, which then always follows the lower note of the chord held - and this allows other notes to be played according to the chorus specification - and not always just the fundamental. The chord accompaniment of the guitar follows the bass. The "voice" part is the JL-bond, here formed as Advanced, so you can switch it off. In Main 2 the voice part could also be replaced by the strings.