



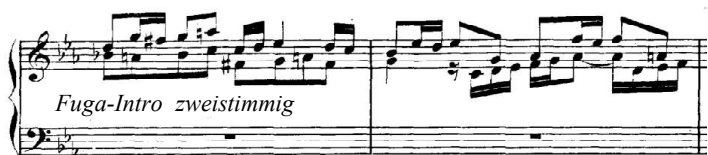
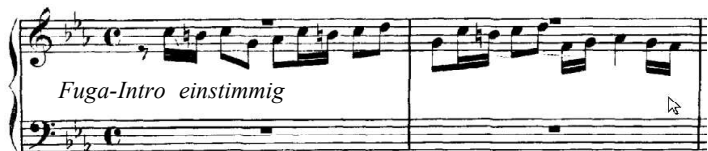
# 1564. Bach: Fuga II

Backgrounds by S. Radic

Prelude and Fugue in C minor, BWV 847, is a piano composition by Johann Sebastian Bach. It is the second Prelude and Fugue in the first book of the Well-Tempered Clavier, a series of 48 preludes and fugues by the composer. The Prelude is 38 bars long and largely consists of a repeating motif. The motif consists of the progression of sixteenth notes in the form of broken chords in both hands. Below are the first two bars of the Prelude:

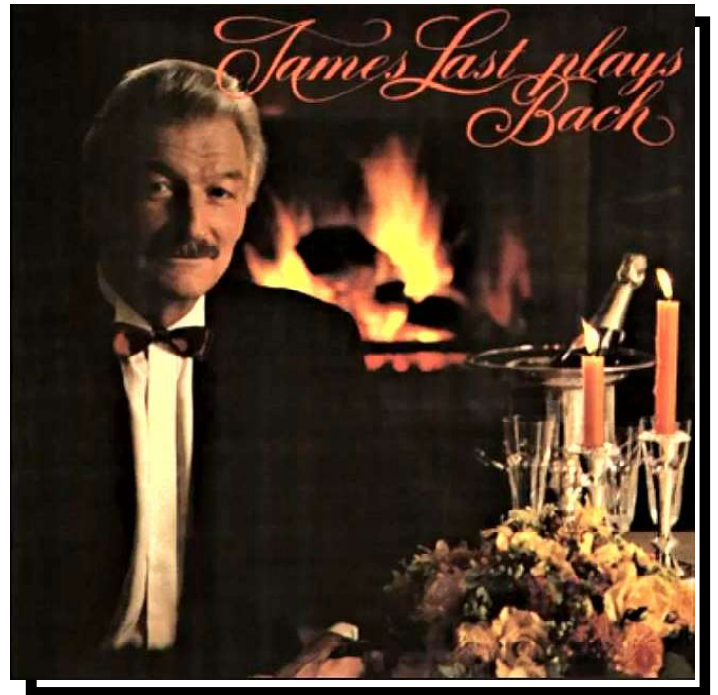


continued, with different key changes. The coda begins in bar 34, where there is a sudden change in texture and tempo. In the first bar of the coda, an arpeggiated chord is followed by a rapid succession of 16th notes. This new motif is repeated twice, after which a sequence of sixteenth notes ends the Prelude. The fugue is 31 bars long and written by Bach for three voices. Below is the two-bar theme of the fugue, which begins in the middle voice:



*Like the prelude, the fugue ends with a "Picardie third" (C-major).*

The theme is then repeated in the top voice in the dominant key (G minor) and then again in the lowest voice, again in the home key. The fugue then continues with a development and another repetition of the theme in the home key.



**MIDI editing.** First, let's look at the James Last version. how did he do that? He played all three parts of the fugue with the strings - but left the middle part (the one from the intro) of the brass section in the relatively low register, AND he added (composed to) new, similar 16th note phrases, which Bach didn't even write! This made his orchestral version really great! I took a different route, namely the "ensemble keyboard" route, where I only play in two voices, with this popular ensemble registration of piano and strings - and everything only with the right hand - the brass parts I'll leave it to the MIDI sequence. The KEY2 version is in the original key of C minor, while the identical version KEY1 is in A minor - without the brass section. I can then play the chords in UM/Split as a strings pad with my left hand. Here is a two-bar passage from the complete MIDI score:



## Special-8Beat, T=90

The musical score is presented in a multi-staff format. The top staff is for Piano, marked 'ADV.+'. The second staff is for Strings, with sections labeled 'A' and 'C'. The third staff is for Guitar, with sections labeled 'B+A' and 'D+C'. The fourth staff is for Bass, with sections labeled 'A' and 'C'. The bottom staff is for Drums, marked 'Small-Crash' and 'BD DSD'. The score is divided into two main sections: 'Main 1' (measures 1-8) and 'Main 2' (measures 9-16). The Piano and Strings parts are identical in both sections. The Guitar and Bass parts have different accompaniment phrases in Main 2 compared to Main 1. The Drums part features a consistent 'Small-Crash' pattern throughout.

## Programming instruction

*This "Special 8Beat" programming is consistently intended for the accompaniment of a "fugue", which runs continuously, without the slightest stop in the process! I doubt whether a standard style can be found in this solution. You can see in the diagram that the Piano and Strings parts are completely identical. Here they form the aspect of a "piano strings ensemble", an interesting piano playing technique, which also shapes the melody in the solo area (Richard Clayderman "invented it"). However, James Last added the brass group in the solo section. The bass continuously plays two syncopations per bar and complements the eighth note of the guitar perfectly. In the drums section, "small crash" is once again the order of the day, but can also be replaced by a good, loud hi-hat open. The fundamental difference between Main 1 and Main 2 is actually only in the two different accompaniment phrases, which I filtered out from the individual solo phrases of the title and which should be changed alternately every four bars in order to increase the style diversity. The piano part, which is designated as "Advanced" (ADV.+), also contributes to this. This also ensures that the A-B-C-D parts are divided.*