

Bach, Short Prelude in A minor

BWV 942

composed in Köthen about 1720

Capellmeister to court of Prince Leopold

Schenker, Tonwille, Heft 4, 1924

Schenker, Meisterwerk I

Chorale-prelude exer. - find the turns

Nicht

met. in Spitta

J.S. Bach, Short Prelude in A minor (BWV 942)

A.F.
(1969)

10

(10)

(6-6-6)

10

10

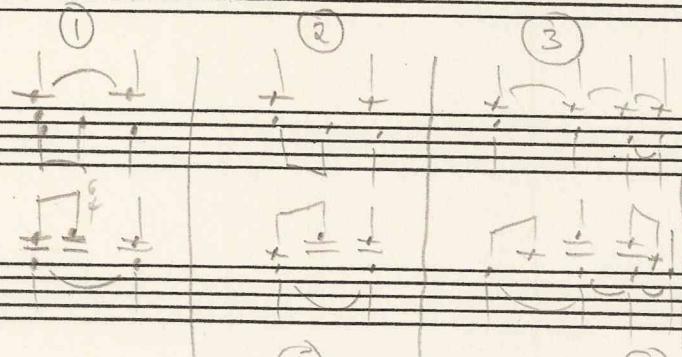
Bach, Kleines Präludium a-moll, I/2

The image shows a handwritten musical score for a six-string instrument, likely a guitar or lute. The score consists of six staves of music, each with a different tuning indicated by the letter names of the strings (e.g., E, A, D, G, B, E). The music is written in common time. Various performance markings are present, including fingerings (e.g., '10', '5', '6', '7'), dynamic markings (e.g., 'f', 'p'), and articulation marks (e.g., 'staccato'). Some markings are circled or underlined for emphasis. The score includes several measures of music, with some sections labeled with numbers (e.g., '13') and parentheses (e.g., '(and)'). There are also some crossed-out markings, particularly in the lower half of the page.

Bach, Short Preludes in A minor

Supplementary sketches

Voice-leading
and development
of rhythmic figures



bass w/ pizz.
suggest triple meter

4 5 6

N.B., only one soprano voice.

(not)

(bass A note
held through
as in sketch)

2

① incorporation of two parts into single voice and bass in lower part

etc.

J.S. Bach, Short Prelude in A minor

A. 11.

Preparatory Materials: Some basic substructures

①

(1)

10-10-10

I - II⁶

②

(2)

6 7 8

③

(3)

J.S. Bach, Chorale, F major (BWV 942) D.T. 6/11/69

Handwritten musical score for J.S. Bach's Chorale, F major (BWV 942). The score consists of two staves of music with various markings, including dynamics, articulations, and performance instructions like "N.P." (Non Punctum). Measures 1 through 11 are shown, with measure 3 circled in blue.

Division of upper melodic line m. 10-11

Handwritten analysis of the division of the upper melodic line in measures 10-11. It shows two staves of music with vertical representation arrows indicating note correspondence between them. Measure 10 is labeled "Division of the line" and "Triadic". Measure 11 is labeled "Rhythmic Displacement due to eighth notes".

J.S.Bach, Short Prelude in A minor (BWV 942)

A.F.
(1969)

Handwritten musical score for J.S. Bach's Short Prelude in A minor (BWV 942). The score consists of three staves of music.

- Staff 1:** Treble clef, common time (indicated by 'C'). The key signature changes from A minor (no sharps or flats) to D major (one sharp) at measure 10. Measures 1-9 show a steady eighth-note pattern. Measure 10 begins with a half note followed by eighth-note pairs. Measures 11-12 show sixteenth-note patterns.
- Staff 2:** Bass clef, common time. Measures 1-9 show quarter notes. Measure 10 begins with a half note followed by eighth-note pairs. Measures 11-12 show sixteenth-note patterns.
- Staff 3:** Bass clef, common time. Measures 1-9 show quarter notes. Measures 10-12 show eighth-note patterns.

Annotations include circled measures (6-6-6), measure numbers (10, 11, 12), and a circled measure 10. Measure 10 is circled with a large oval, and the measure number '10' is written below it. The circled measure 10 contains a sixteenth-note pattern labeled '(6-6-6)'.

(5)

This page contains two staves of handwritten musical notation. The top staff uses a treble clef and a 2/4 time signature. The bottom staff uses a bass clef and a 2/4 time signature. There are several dynamic markings such as \times , $*$, $\ddot{\text{d}}$, and p . The page is numbered (5) at the top center.

I [V] IV [VI] III IV V I

N.B. 6 6 6 2 4 10 10 10 10 10 10 7 10 5 (10 10 10 10) 7 # 1 (10 10 10)

(10) (15)

This page contains two staves of handwritten musical notation. The top staff uses a treble clef and a 2/4 time signature. The bottom staff uses a bass clef and a 2/4 time signature. There are dynamic markings like p , x , f , and ff . The page is numbered (10) above the first staff and (15) above the second staff. The bass staff has a note labeled $\hat{6}(\text{N})-$.

IV V⁷ I V I

J.S. Bach, Little Prelude in C minor (6 Preludes for Beginners) BWV 934
See Fig. 124, 2b in freire Satz (Sec. 26) for mms. 21-23

A.F. 1975
Revised Oct. 1978

Measure groupings (fgd)
determine melodic segments

The score consists of five staves of music. Measure groupings are indicated by numbers above the staves: 4, 4, 2, 2, 3, 3. Red annotations include: "SEE p. 2 for condensed sketch of mm. 5-20" with a downward arrow; "Ch. in fgd." in a red box; "Extending 3rd"; "Coupling: a' - G'"; "(8 7) 10 8" under a bracket; "to A b.m. 17"; "bass unfolding"; "Represents large 3rd in retrograde"; "Coplin"; "III"; and "IV". Roman numerals I, II, III, IV, V, VI, VII, VIII are placed above specific measures.

① This desc. 3rd an enlargement
of the fgd 3rd - c. 5, m. 1

② Prepares introduction of G in
next bav.

4

4

(33)

(34)

(35)

Repeats unfolding at beginning

(36)

(37)

X Heavily prolonged B-flat function of the extended 5-2-2-ug. is resolved back into the tonality.

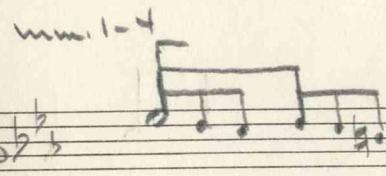
SEE measure grouping (3c)

5 9 13 | 16 18 20

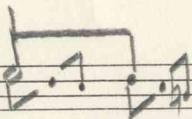
II

Bach, Little Prelude in C minor BWV 934

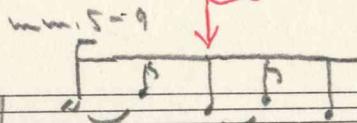
Class exercise



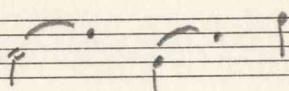
better:



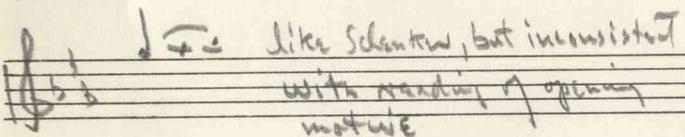
a pair of unfolded
intervals



etc.



m. 21



Like Schenker, but intensified
with reading of opening
motive

Arrival on b in 32 - This is the
melodic goal coinciding with **V**

September 23, '69

Excuse my English!

Dear Allen,

I thought that a few remarks about the Small Preludes might be helpful.

There are analyses of #1 and 2 in Tonville 4, and of #3 in Tw. 5. Many things are good but of course not all.

#1. (C major) The bass moves C-D-E-F (m. 6)-G, with parallel 10s above: e-f-g-a-b. Schenker misread M. 6, which is rather an analog to m. 1: the bass moves from F to its fifth, C, and then proceeds to G; the top voice imitates the "third" $\not\delta$ e-g of m. 1 -- here a-c. Unfortunately, Fig. 43b in Der freie Satz is based on this wrong reading

(return of the tonic in m. 6). This is one of the few compositions whose background I do not understand; so I never go into this question when teaching the piece. (I am speaking of the top voice.) The prolongation of mm. 3-6 is discussed in the text, p. 4, and is good to show. Schenker says beautiful things about the end, in particular the free repetition in mm. 11-16 of mm. 7-9 (the arpeggio of m. 9 enlarged in 15-16). The students are always impressed by this repetition feature; it makes the piece a real composition.

#2. This is pretty poor in Sch. My idea: background $\hat{3} \hat{2}$ (m. 9!) $\hat{1}$ (15 or 16). Fig. 1c in the text is important. On the whole, this piece is more difficult than it seems, i.e. for the students: how to explain the "V" in m. 6 (rather like a bass unfolding C-G, A-D before the real V appears, together with e-d-c, b-d in the top voice). This is tough for beginners to understand.

#3. Analysis very good, especially also Fig. 1 in the text. If the students are very good, you might explain the 5-5 in the outer parts of mm. 22-23. The bass Eb is not a Nbn. It is a passing note which then is taken over by the r.h. and continues to e \sharp and f \sharp . Thus ~~Eb~~ Eb does not move back to D and there ain't any 5-5. There is no other way to hear and explain the Eb of the r.h. I find this absolutely phantastic. ~~xxx~~ The passing motion makes m. 24 a passing chord, and the top voice really moves here through the tritone c-f \sharp , not through 2 thirds c-a \sharp -f \sharp -- in contrast to mm. 17-22.

#4 is extremely difficult, #5 too difficult for beginners.

* #8, F major (Harmony, Appendix II): Good to show the 10-10-10 -- see p. 350 bottom and 351 top, but poorly graphed in the overall picture. I disagree ~~xxx~~ with Jonas' bass reading in the second line up to the middle. I don't find it necessary, though, to discuss every detail in the piece.

A little later I sometimes like to do #10, the little Trio to a Menuet by Stölzel (sp?), G minor, from the Friedemann Bach book. It is contrapuntally very intricate, probably

* in conjunction with 10-10 in #1, also Mozart A. v.

intentionally so for pedagogical purposes. mm. 1-4 are not so easy, 5ff. tough. But the bass is very clear and beautiful. If you want, I send you a copy of my best sketches (I had to make many over the years because of the difficulties).

Always,



Cone

Salzer has an analysis of the Mozart F major theme, sonata #2. But the first 6 measures are misread. First it should be c-(f)-eb-d, then as echoing parallelism bb-d-c, where bb represents an inner voice which should move to a. Quite charming, I find. Students usually understand this.

A major theme: mm. 1-4 of the Finale of Sonata B \flat 570 show exactly the same structure as 1-4 of the Theme.

In mm. 2 and 3 before the end (forte) the bass leads, not the top voice as before. Reason: the tenor repeats part of the melody of the preceding measures.

Say me again!

Bach, 12 Small Preludes, #1

John

M. 1 2 3 6 7 11 14 15° 16 17 18

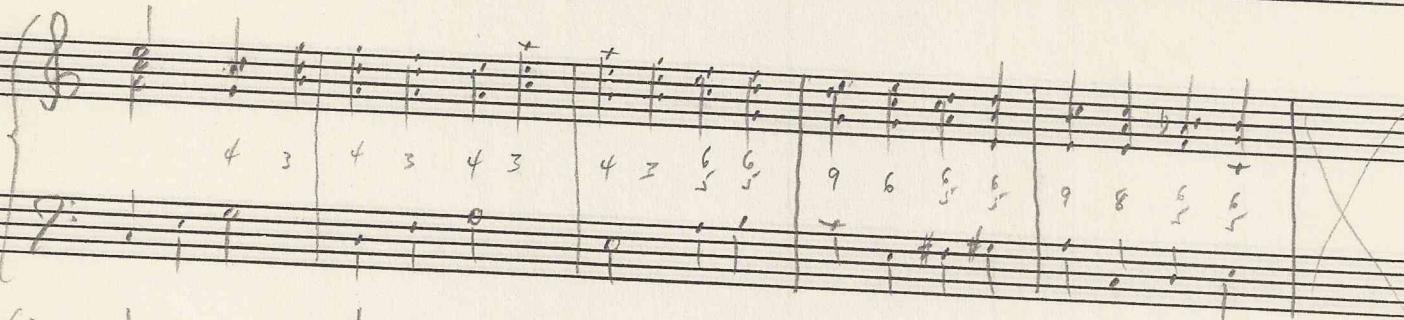
10 - 10 - 10 () 10 - 10

I II IV^8 IV_3^7 V $\frac{6}{4} - \frac{5}{3}$ I

U. F. Fris Satz 43, sub

Bach - 12 Little Preludes, No. 1

2



10 (5)

(5)

10

5

10

10

5

9 (8) 6

4 3

IV
(instead of acc.
5th)

Scholar
reads this measure
as I

✓ My graph (the same) attached

13.8 BACH: Twelve Short Preludes, No. 1

