

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

Chorals - preludes exam. - find the tonic

Nicht

met. in Spitta

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

A.F.  
(1969)

Handwritten musical score for the first system of J.S. Bach's Short Preludes in A minor (BWV 942). The score is written on two staves in treble and bass clefs. It features a key signature of one flat (B-flat) and a 3/4 time signature. The music consists of a series of chords and melodic lines. A circled number '10' is written above the staff in the middle section. There are some scribbles and corrections in the right-hand portion of the system.

Handwritten musical score for the second system of J.S. Bach's Short Preludes in A minor (BWV 942). The score is written on two staves in treble and bass clefs. It features a key signature of one flat (B-flat) and a 3/4 time signature. The music consists of a series of chords and melodic lines. A circled number '10' is written above the staff in the middle section. There are some scribbles and corrections in the right-hand portion of the system.

# Bach, Kleines Präludium a-moll, I/12

Handwritten musical notation for the first system of the piece. It features a treble clef and a staff with notes and accidentals. The notation includes a series of notes with various accidentals (sharps and naturals) and a large slur covering the entire system.

Handwritten musical notation for the second system. It features a bass clef and a staff with notes and accidentals. The notation includes a series of notes with various accidentals and a large slur covering the entire system. Fingerings are indicated by numbers 10, 10, 5, 6, 6, 7, 10.

Handwritten musical notation for the third system. It features a bass clef and a staff with notes and accidentals. The notation includes a series of notes with various accidentals and a large slur covering the entire system.

Handwritten musical notation for the fourth system. It features a treble clef and a staff with notes and accidentals. The notation includes a series of notes with various accidentals and a large slur covering the entire system. A circled number 13 is visible above the staff. There are also some handwritten annotations like "(NN)" and arrows.

Handwritten musical notation for the fifth system. It features a bass clef and a staff with notes and accidentals. The notation includes a series of notes with various accidentals and a large slur covering the entire system.

# Bach, Short Prelude in A minor

## Supplementary sketches

Voice-leading  
and development  
of thematic figures

bass w/rygg.  
suggests triple meter

④

⑤

⑥

NE, only one approach.

(not)

(bass A not  
held through  
as in sketch)

⑦

⑧

incorporation of two parts into single voice and rest in lower parts

etc.

J.S. Bach, Short Prelude in A minor

A.F.

Preparatory Materials: Some basic substructures

①

Handwritten musical notation for exercise 1, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The notation includes several measures with notes and rests. Above the first measure, there is a circled 'N'. Above the second measure, there is another circled 'N'. Above the third measure, there is a circled 'd'. Above the fourth measure, there is a circled '10-10-10' with a slur over three notes. Below the second measure, there is a circled 'G' with a circled '4' below it. Below the fourth measure, there is a circled 'I - I<sup>6</sup>'.

②

Handwritten musical notation for exercise 2, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The notation shows chords and notes. Below the first measure, there is a circled 'G'. Below the second measure, there is a circled '#'. Below the third measure, there is a circled '7'. Below the fourth measure, there is a circled '#'. Below the fifth measure, there is a circled '6'.

③

Handwritten musical notation for exercise 3, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The notation shows notes and rests.

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Principle line of upper register Fig. 10-11

Rhythmic Displacement due to lighter notes

Division of two lines (triple)

Vertical Representation:

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Handwritten musical notation for the first system of J.S. Bach's Short Preludes in A minor (BWV 942). The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and A minor. A circled number '10' is written above the upper staff. The notation includes various note values, rests, and accidentals.

Handwritten musical notation for the second system of J.S. Bach's Short Preludes in A minor (BWV 942). The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and A minor. The notation includes various note values, rests, and accidentals. A circled number '10' is written above the lower staff. A chord diagram '(6-6-6)' is written above the lower staff.

Handwritten musical notation for the third system of J.S. Bach's Short Preludes in A minor (BWV 942). The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and A minor. The notation includes various note values, rests, and accidentals.

⑤

N.B. 6 6 6 #4 2 6 10 10 #6 6 10 10 #6 8 10 7 10 5 (10 10 10) 8 7 # 4 3 4(10 10 10)

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

⑩

⑮

6(N)- 6 7 10 10 10 10 2 1 2 1

IV V<sup>7</sup> I V I



J.S. Bach, Little Prelude in C minor (6 Preludes for Beginners) BWV 934

See Fig. 124, 26 in former Satz (SEC. 26) for mm. 21-23

A.F. 1975  
Revised Oct. 1978

See p. 2 for  
Condensed sketch of mm. 5-20

Measure groupings (fgd)  
determine mgd melodic segments

1) This desc. 3rd an enlargement of the fgd 3rd - c.s., m. 2

2) Prepares introduction of G in next bar.

4 4

Repeats unfolding at beginning

⊗ Here the prolonged B<sub>3</sub> Kappion of the Extended 5<sup>th</sup> Zug, is resolved back into the triad.

SEE MEASURE GROUPING (3's)

Bach, Little Prelude in C minor BWV 934  
Class errors

mm. 1-4

better:

a pair of unfolded intervals

mm. 5-9

neighbors to Eb not F# — an interesting situation: harmonic grouping vs. contrapuntal patterns

etc.

m. 21

like Schenker, but inconsistent with reading of opening motive

Arrival on b in 32 — This is the melodic goal coinciding with I

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 Tonwille 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"  $\phi$  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 eb and f#. Thus ~~the~~ 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. ~~xxx24~~ The passing motion makes m. 24 a passing chord, and the top voice really moves here through the tritone c-f#, not through 2 thirds c-ah-f# -- 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 Stöltzel (sp?), G minor, from the Friedemann Bach book. It is contrapuntally very intricate, probably

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

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,

*Edward*

Salzer has an analysis of the Mozart F major theme, sonata #2. But the first 6 measures are misread. ~~The~~ First it should be c-((f))-e $\flat$ -d, then as echoing parallelism b $\flat$ -d-c, where b $\flat$  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. <sup>1 and 2</sup> ~~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.

*Ask me again!*

# Bach, 12 Small Preludes, # 1

John

m. 1 2 3 6 7 11 14 15 16 17 18

(cons. p.t.)

10 — 10 — 10 ( ) 10 — 10

I IV<sup>b</sup> V<sup>7</sup><sub>3</sub> 6-5 4-3 I

Bach - 12 Little Preludes, No. 1

2

(instead of acc. str.)  
IV

Schantz  
reads this wrongly  
as I

✓ My graph (the same) attached

13.8 BACH: Twelve Short Preludes, No. 1

Handwritten musical score for Bach's Twelve Short Preludes, No. 1. The score is written on five systems of staves. The first system contains six measures of music. The second system contains six measures, with the first two measures marked with '10'. The third system contains six measures, with the first two measures marked with '10' and the final measure marked with '-IV'. The fourth system contains three measures, each marked with '10'. The fifth system contains three measures. The notation includes various note values, rests, and accidentals.