

Organ Prelude & Fuge in e BWV 555

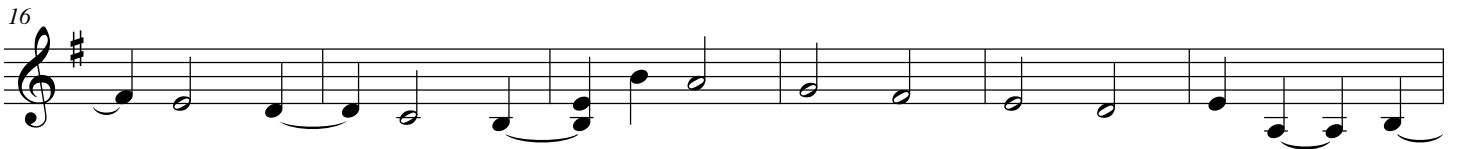
Transcribed for String Quartet

Violin 2

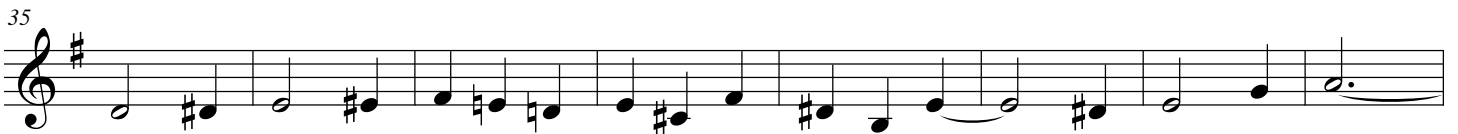
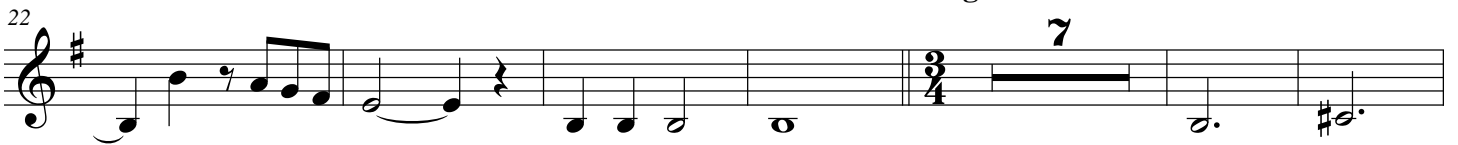
Johann Sebastian Bach (1685-1750)

Transcr. Dan Oppenheim

Praeludium. ♩ = 68



Fuga ♩ = 132



Organ Prelude & Fuge in e BWV 555

60

69 73 74

77 78 79 80 81 82 83

84 85 86 87 88 89

90

The image shows a single-staff musical score in treble clef with a key signature of one sharp (F#). The score consists of five lines of music, each representing a measure. Measure numbers 60, 69, 73, 74, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, and 90 are indicated above the notes. The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and accidentals (sharps and naturals). The piece concludes with a double bar line and a repeat sign at the end of measure 90.

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Transcribed for String Quartet

Viola

Johann Sebastian Bach (1685-1750)

Transcr. Dan Oppenheim

Praeludium. ♩ = 68



Fuga ♩ = 132

15



66



73



85



92



Organ Prelude & Fuge in e BWV 555

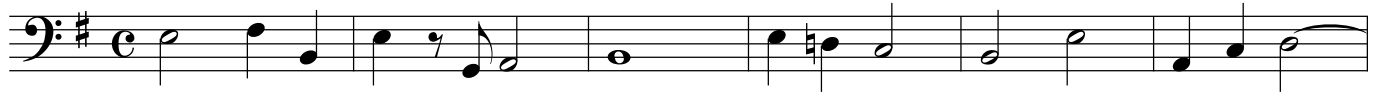
Transcribed for String Quartet

Cello

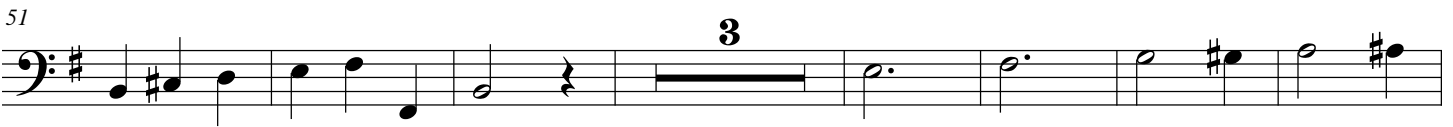
Johann Sebastian Bach (1685-1750)

Transcr. Dan Oppenheim

Praeludium. ♩ = 68



Fuga ♩ = 132



Organ Prelude & Fuge in e BWV 555

Transcribed for String Quartet

Score

Johann Sebastian Bach (1685-1750)

Transcr. Dan Oppenheim

Praeludium. ♩ = 68

The image displays the first 12 measures of the Praeludium from the Organ Prelude & Fuge in e BWV 555, transcribed for string quartet. The score is arranged in three systems, each with four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello (Vlc.). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as ♩ = 68. The first system (measures 1-5) shows the initial entries of the four instruments. The second system (measures 6-11) continues the development of the themes. The third system (measures 12-15) shows further interaction between the parts. The notation includes various rhythmic values, accidentals, and phrasing slurs.

17

Vln. 1

Vln. 2

Vla.

Vlc.

Fuga ♩=132

23

Vln. 1

Vln. 2

Vla.

Vlc.

32

Vln. 1

Vln. 2

Vla.

Vlc.

41

Vln. 1
Vln. 2
Vla.
Vlc.

This system contains measures 41 through 48. The first violin part (Vln. 1) features a melodic line with eighth and sixteenth notes, including a trill in measure 45. The second violin part (Vln. 2) provides a harmonic accompaniment with a mix of eighth and sixteenth notes. The viola part (Vla.) has a more active role with sixteenth-note patterns. The cello part (Vlc.) is mostly passive, playing a simple bass line of eighth notes.

49

Vln. 1
Vln. 2
Vla.
Vlc.

This system contains measures 49 through 56. The first violin part (Vln. 1) continues its melodic development with a trill in measure 51. The second violin part (Vln. 2) maintains its accompaniment role. The viola part (Vla.) has a more active role with sixteenth-note patterns. The cello part (Vlc.) is mostly passive, playing a simple bass line of eighth notes.

57

Vln. 1
Vln. 2
Vla.
Vlc.

This system contains measures 57 through 64. The first violin part (Vln. 1) features a melodic line with eighth and sixteenth notes, including a trill in measure 59. The second violin part (Vln. 2) provides a harmonic accompaniment with a mix of eighth and sixteenth notes. The viola part (Vla.) has a more active role with sixteenth-note patterns. The cello part (Vlc.) is mostly passive, playing a simple bass line of eighth notes.

65

Vln. 1

Vln. 2

Vla.

Vlc.

72

Vln. 1

Vln. 2

Vla.

Vlc.

78

Vln. 1

Vln. 2

Vla.

Vlc.

85

Vln. 1

Vln. 2

Vla.

Vlc.

91

Vln. 1

Vln. 2

Vla.

Vlc.