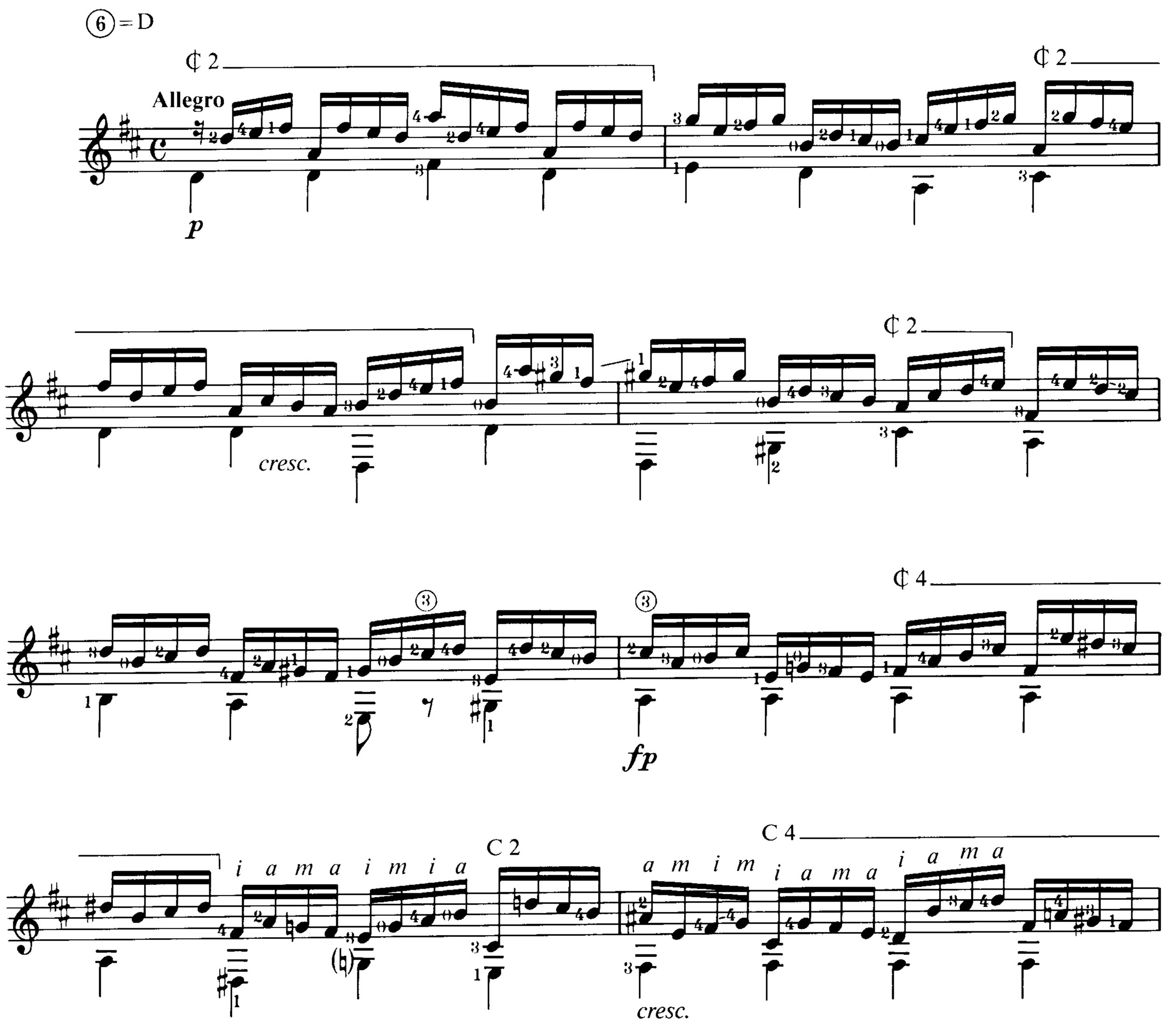
PRELUDE #5

Prelude #5 is taken from Book I of Bach's "Well-Tempered Clavier". This transcription calls for an advanced left-hand technique. Since this prelude was originally written for the harpsichord, a brighter free-stroke technique is best suited to the style of the piece.

I find that the best way to memorize the contrapuntal writing so often used by Bach is to split the piece into numerous small sections. In this case, I suggest that you make the divisions every two to four measures. If you get a sudden memory lapse while playing in front of friends or a concert audience, you can always jump to the next section and continue, rather than stumbling around to find your place or starting from the beginning. This technique has saved my life more than once and is used by many performers to memorize lengthy pieces that have no natural or obvious sectional breaks.

The long scale at the end is called a "cadenza" and is a good legato exercise. Practise it very slowly and play all the notes smoothly and evenly.

J. S. Bach
transcribed by R. Fortin



C 4 ¢ 3 C 2

f

¢ 2

dim.

¢ 2

p

¢ 2

i m a m i

cresc.

C 7

¢ 7 C 5 C 7 C 7

C 7 C 5

cresc.

C 5 ¢ 2

¢ 7 C 5

¢ 2 C 2

f

ff

i m a i

m i a m

C 2

Meno allegro

¢ 2

mf

sf