

Prelude and Fugue in E Major

For Solo Keyboard

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in the style of J. S. Bach

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Program Notes

The *Prelude and Fugue in E Major* is modeled after the preludes and fugues in Bach's *The Well-Tempered Clavier*. It was constructed to combine my favorite parts of Bach's contrapuntal writing with a keen sense of harmony.

I. Prelude

The *Prelude* is a bright, playful dance structured in binary form, a rare structure for a Bach prelude. It opens with bold, chordal structures, then moves to a contrapuntal passage before ending its first half in the dominant key. The second half features spicy seconds and a modulation back to the home key of E major.

II. Fugue

The *Fugue* is a three-voice keyboard fugue featuring episodes, stretti, inversions, augmentations, and pedal points. However, it differs from the fugues in *The Well-Tempered Clavier* in several notable ways; for example, a tonal answer is not used despite the prominent fifth in the fugue subject, time signature changes and cadential subversion delineate the work's sections, and planned dissonances along with extended harmonies permeate the work.

The fugue subject begins with a declarative ascending fifth and descends stepwise until the second voice enters. A brief codetta full of spicy sevenths leads to the entrance of the third and final voice, then a short episode modulates to the relative minor key. Two stretti are featured before a deceptive cadence builds to the "recapitulation": a section that mimics the opening, including a descending chromatic bass line that visits every note. A final episode transitions into a magical coda, featuring elegantly voiced harmonies and a triumphant, satisfying stretto finish.

Prelude and Fugue in E Major

I. Prelude

Cheerful (♩ = 126)

mf-mp

6

11

16

21

p

26

f

31

mp

36

mf

41

1. 2.

46

poco rit.....

II. Fugue

mf

4

7

10

13

f

16

Musical score for measures 16-19. The piece is in A major (three sharps) and 2/4 time. Measures 16 and 18 have a 2/4 time signature, while measures 17 and 19 have a 4/4 time signature. The melody in the right hand features eighth and sixteenth notes, often beamed together. The bass line provides harmonic support with eighth and sixteenth notes. Measure 19 ends with a whole rest in the right hand.

20

Musical score for measures 20-22. The melody continues with eighth and sixteenth notes. Measure 22 features a half note in the right hand and a half note in the bass line, both with a fermata. Measure 23 begins with a half rest in the right hand and a half note in the bass line.

23

Musical score for measures 23-25. Measures 23 and 24 have a 4/4 time signature, while measure 25 has a 2/4 time signature. The right hand has a half rest in measure 23 and a half note in measure 24. The bass line continues with eighth and sixteenth notes. Measure 25 features a half note in the right hand and a half note in the bass line.

26

Musical score for measures 26-28. Measures 26 and 27 have a 4/4 time signature, while measure 28 has a 2/4 time signature. The right hand has a half rest in measure 26 and a half note in measure 27. The bass line continues with eighth and sixteenth notes. Measure 28 features a half note in the right hand and a half note in the bass line. The dynamic marking *mp* (mezzo-piano) is indicated below the bass line in measure 27.

29

Musical score for measures 29-31. Measures 29 and 30 have a 4/4 time signature, while measure 31 has a 2/4 time signature. The right hand has a half rest in measure 29 and a half note in measure 30. The bass line continues with eighth and sixteenth notes. Measure 31 features a half note in the right hand and a half note in the bass line.

31

sub. p

sub. *p*

34

34

37

p

p

40

f

f

43

43

46

mf

49

52

f

55

triumphant

ff

58

* omit small notes if E1 out of range

