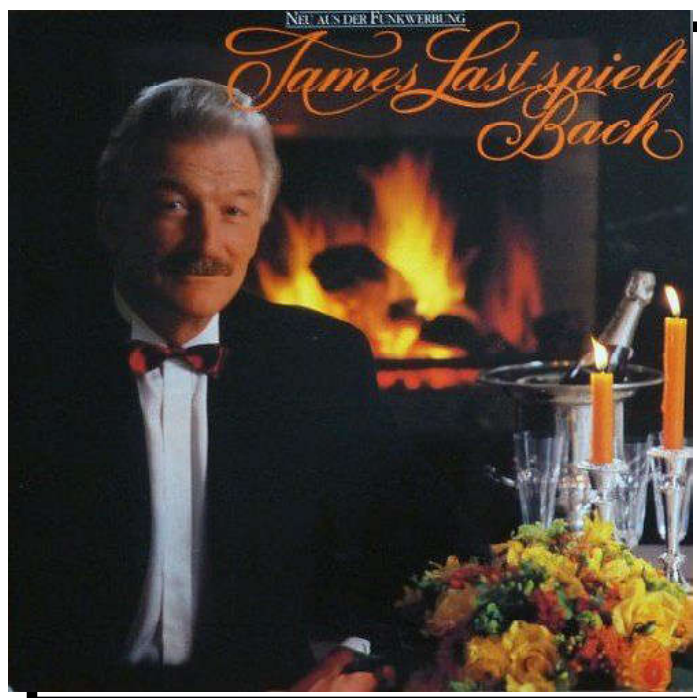


# 1468. Praeludium XV

## Backgrounds Of Svetozar Radic

**Johann Sebastian Bach**, Prelude & Fugue #15 in G major, Well-Tempered Clavier, Book 1, BWV 860 - this is the full title of this work, which James Last arranged brilliantly for his orchestra. The video recording I have before me is from some restaurant visit of the orchestra during a tour of Brazil after a concert, where James Last spontaneously gets the orchestra to play this Prelude in happy hour style.

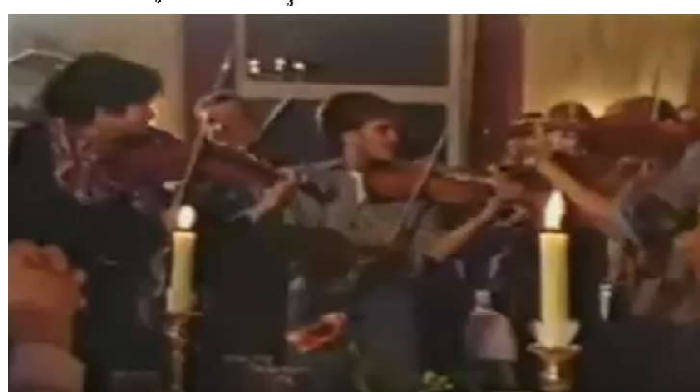
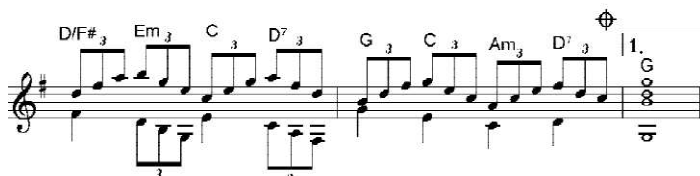
**My MIDI editing** was a lot more tedious, because the original Bach piano notation consists of very clever distribution of themes and accents through the playing of both hands in two clefs. However, I wanted to play the whole thing in treble clef only, so that many keyboard players who do not know the bass clef could use it. The result is a combined version of main notes and small cue notes, so that the work can now actually be played in one clef with both hands in OM or in OM and UM split. The Bach original is written in a different metre (16th-note triplets in 4/4 time), whereby the tempo 70 is already considered to be hellishly fast. My metre consists of 8th-note triplets in 4/4 time - this results in a doubling of the original time - but for our purpose absolutely better readable. I have "throttled" the tempo to 130 and declared the whole thing as "Baroque Discofox"! There are three complete passages in all Midi versions: 1st piano solo, 2nd string solo and 3rd piano+strings with "molto ritardando" ending.



Here is a small note comparison of the two different metre specifications based on the last phrase in the Bach original, in one bar with 16th-note triplets:



And here now the same final phrase, now in two bars with 8th-note triplets and octave shifts:



Barock-Discofox, T=130

The musical score is arranged in five staves. From top to bottom: Cembalo (bass clef, 4/4 time), Strings (bass clef, 4/4 time), Guitar (bass clef, 4/4 time), Bass (bass clef, 4/4 time), and Drums (bass clef, 4/4 time). The Cembalo part consists of a continuous sequence of eighth notes, with groups of three notes beamed together (triplets). The Strings and Guitar parts play chords on the first and third beats of each measure. The Bass part plays a simple line of quarter notes. The Drums part plays a pattern of quarter notes, with labels for 'BD' (Bass Drum) and 'SD' (Snare Drum) on the first and third beats, and 'Mid.-Crash' and 'Low-Crash' on the second and fourth beats. On the right side of the score, two vertical arrows labeled 'Main 1' and 'Main 2' indicate the structure of the music, with 'Main 1' spanning the first two measures and 'Main 2' spanning the next two measures.

Programming instruction

In this "Baroque Discofox" Bach himself has set the direction: The basic beat consists of the two bar phrases of chord and bass programming. The drums have an even easier game: there the Discofox continues unperturbed in quarter beats. The two "hissing instruments" middle and low cracks are again only a better (i.e. louder) solution for the hi-hats, which don't give much in my Pegasus in 1990. The string chords with the guitar rhythms are designed as Advanced. The "highlight" here is the harpsichord with the original beginning phrase by Bach - quietly running in the background, it fulfills the intended "baroque purpose"!