Prelude and Fugue No. 16 in G Minor

from "The Well-Tempered Klavier"

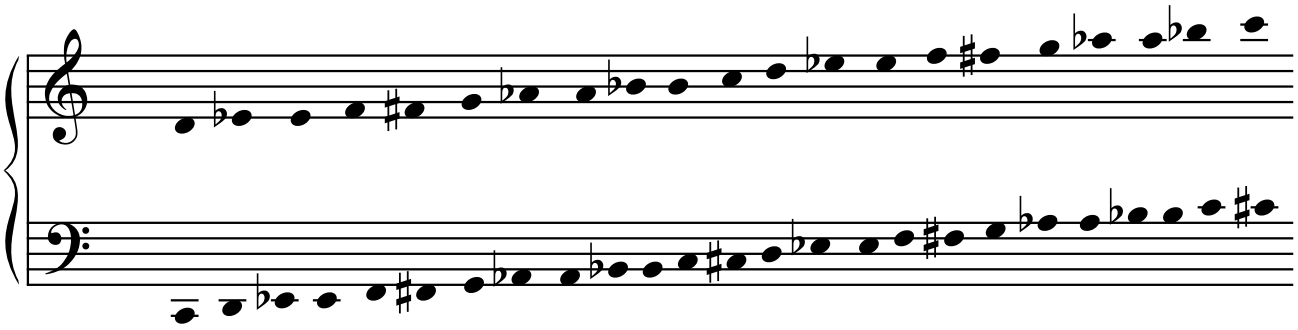
by Johann Sebastian Bach

Arranged for Handbell Quartet

by Larry Sue

Performance Notes

5 Octaves
Handbells Used: 46



Sometime around 1720, "well-tempering", the tuning of a keyboard instrument was discovered. Without going into excruciating detail, this meant that it was now possible to play harpsichords and clavichords - and shortly thereafter, pianos - in every key.

In 1722, J.S. Bach combined this new technology with his inimitable compositional genius by writing preludes-and-fugue pairs in each major and each minor key. And as if that wasn't enough, in 1744 he did it again! The two sets of pieces are now known as Book I and Book 2 of "The Well-Tempered Klavier".

For nearly three centuries, they've been an indispensable part of the classical repertoire. As instructional works, they provide opportunity to learn the "sense of line" that's essential to great performance; as performance pieces, they charm and amaze ever after multiple hearings.

The two pieces for a particular key are intended to be played prelude first, fugue second. Invariably, this results in a beautiful contrast between the impressions created by each piece. Each prelude-fugue pair is arranged so they can be played back-to-back by the same (two to six) players.

Because of the nature of Baroque music, and the additional complexity injected by transferring it to handbells, these arrangements have been notated in "open score" format with use of cross-staffing to show where the musical lines are going; this is particularly true in the fugues.

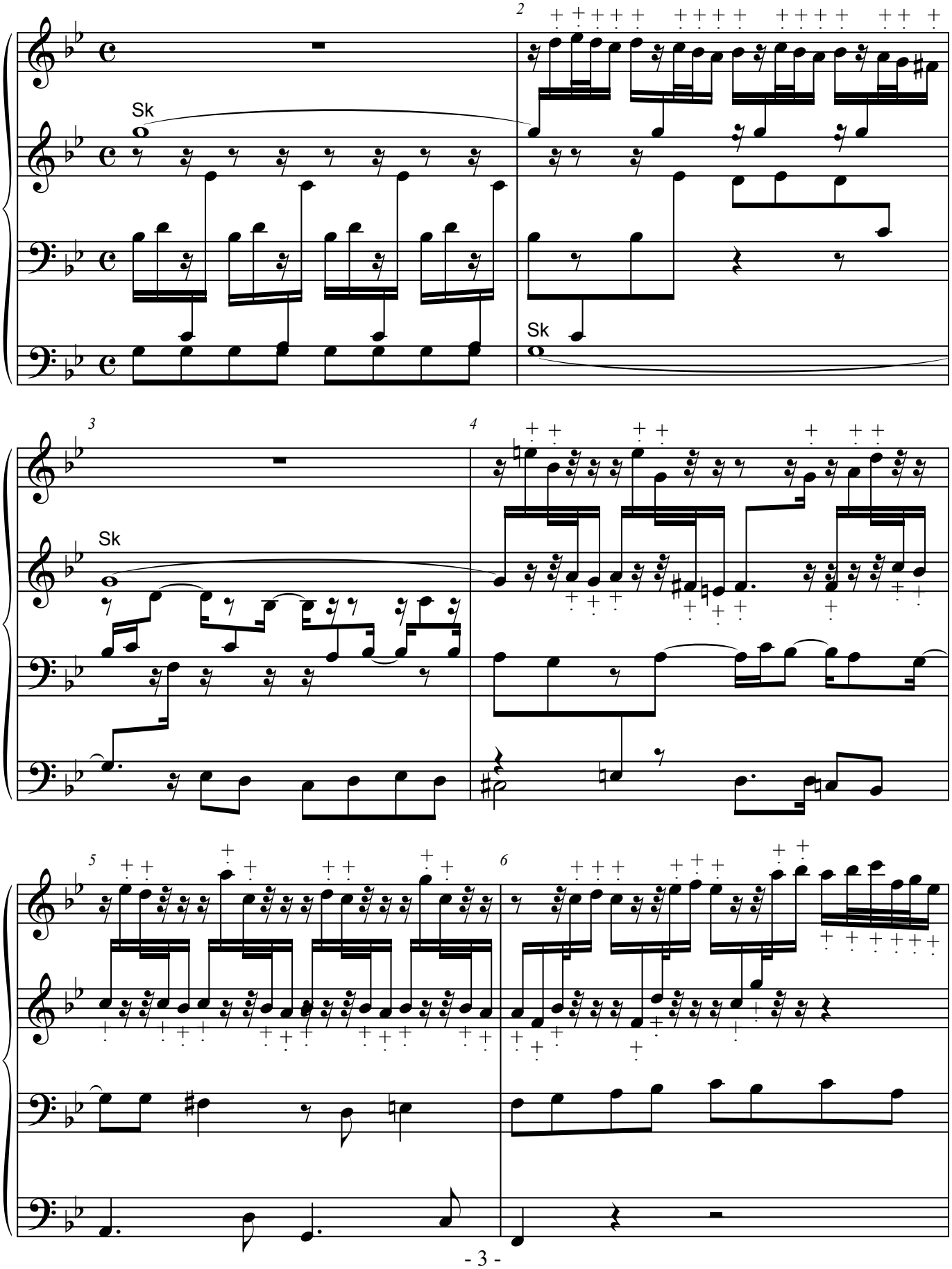
Prelude No. 16 will require a lot of cooperation between rigners - you'll need to learn when to step back from the table to make room for someone else to ring around the bell in your hand (or hands!).

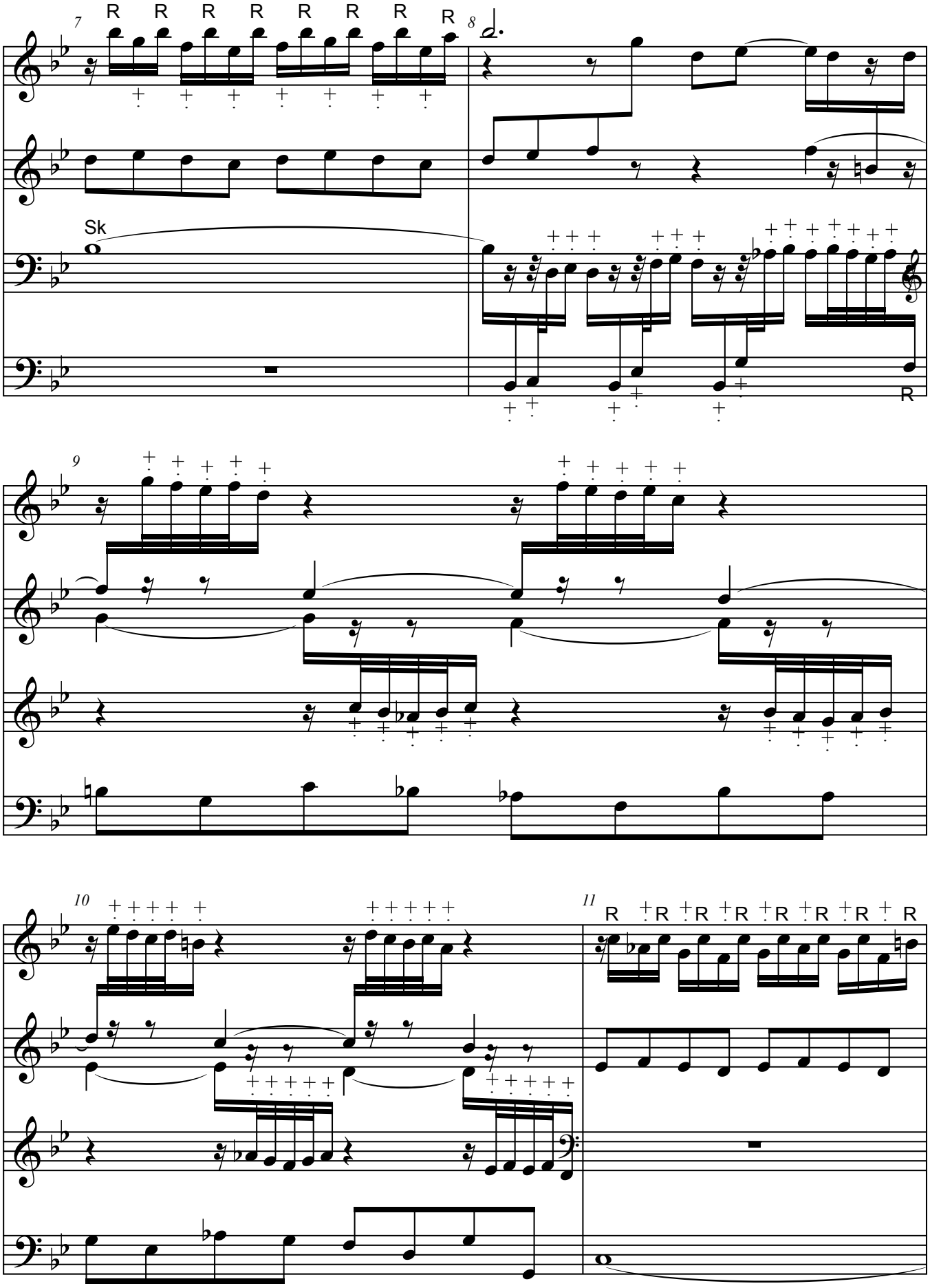
Fugue No. 16 is all malleted, which makes it a lot easier, but at the same time the continuity of each voice will probably require switching mallets (or holding double mallets) to keep the timbre of the bells consistent. I'd recommend using two mallets that are for the midrange, and then one mallet each of the type for the ranges above and below.

Have patience and persevere - at the end of the path lies a gorgeous performance!

Larry Sue

Prelude No. 16

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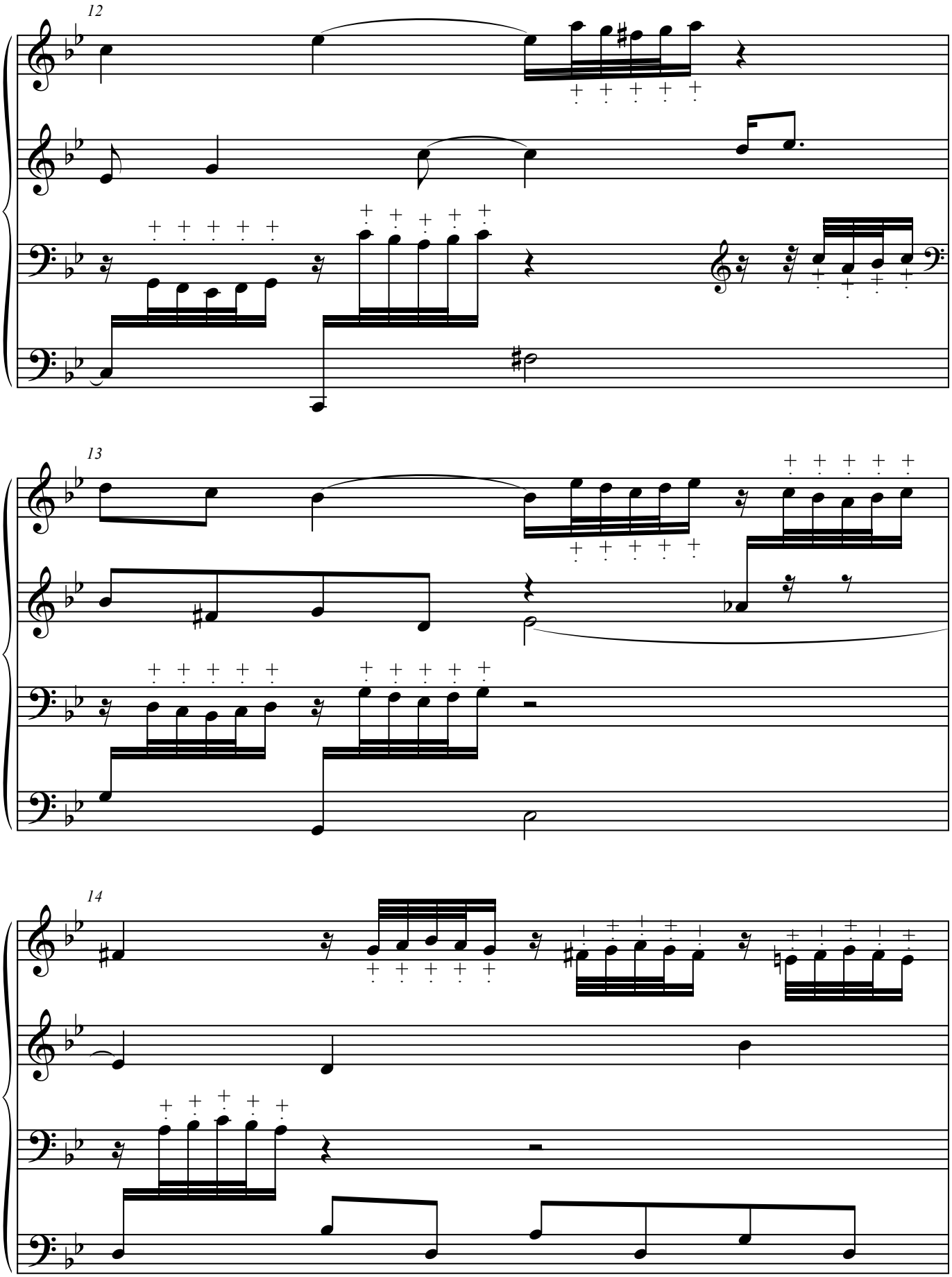
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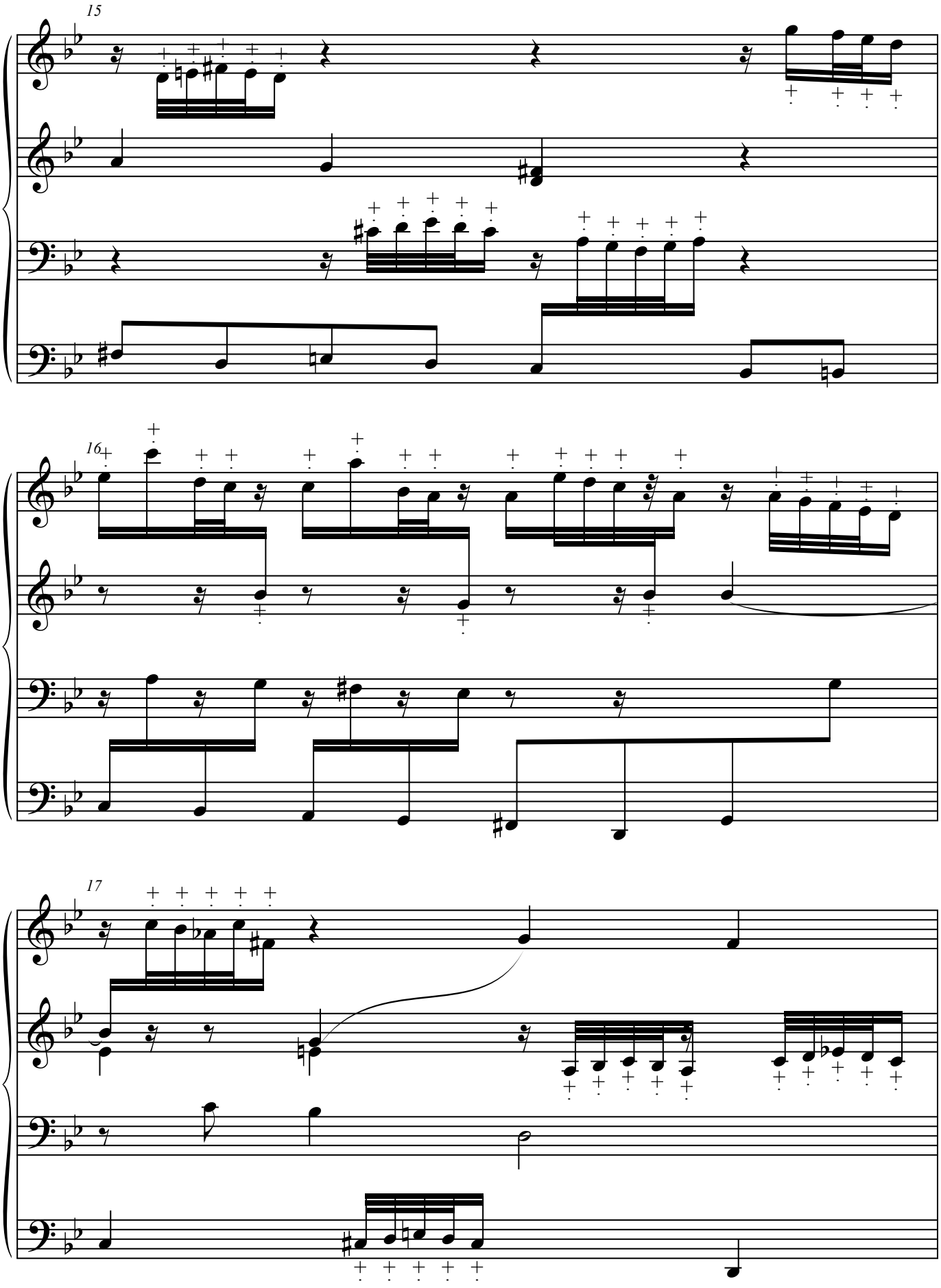
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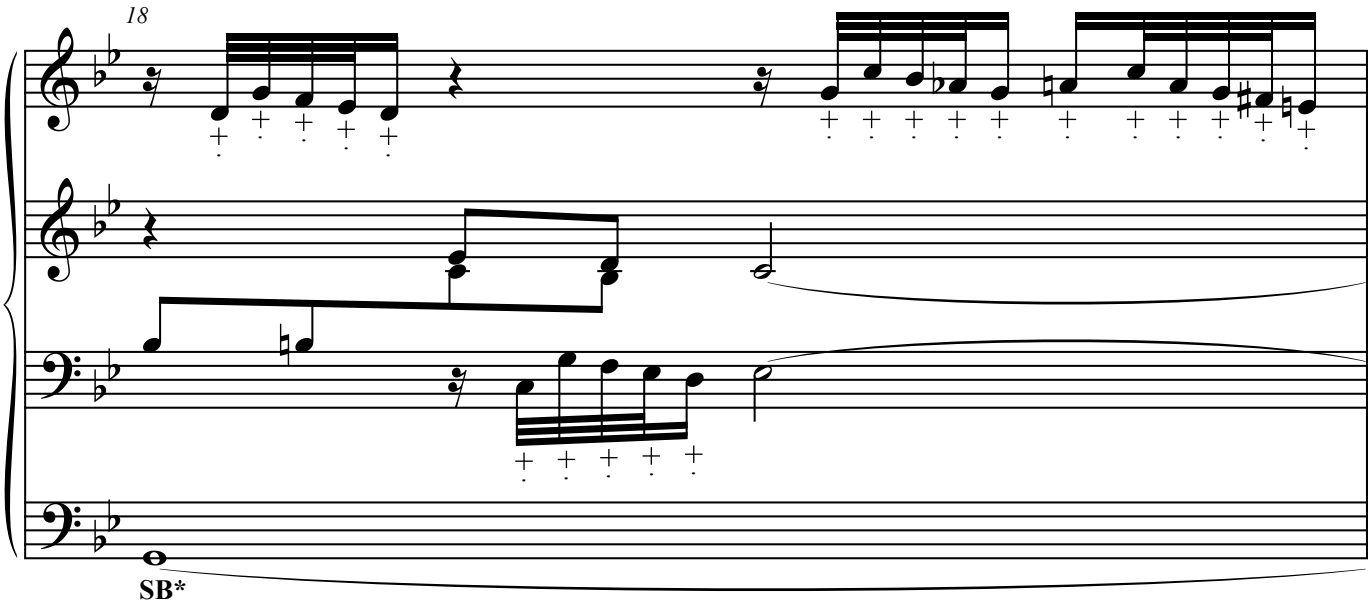
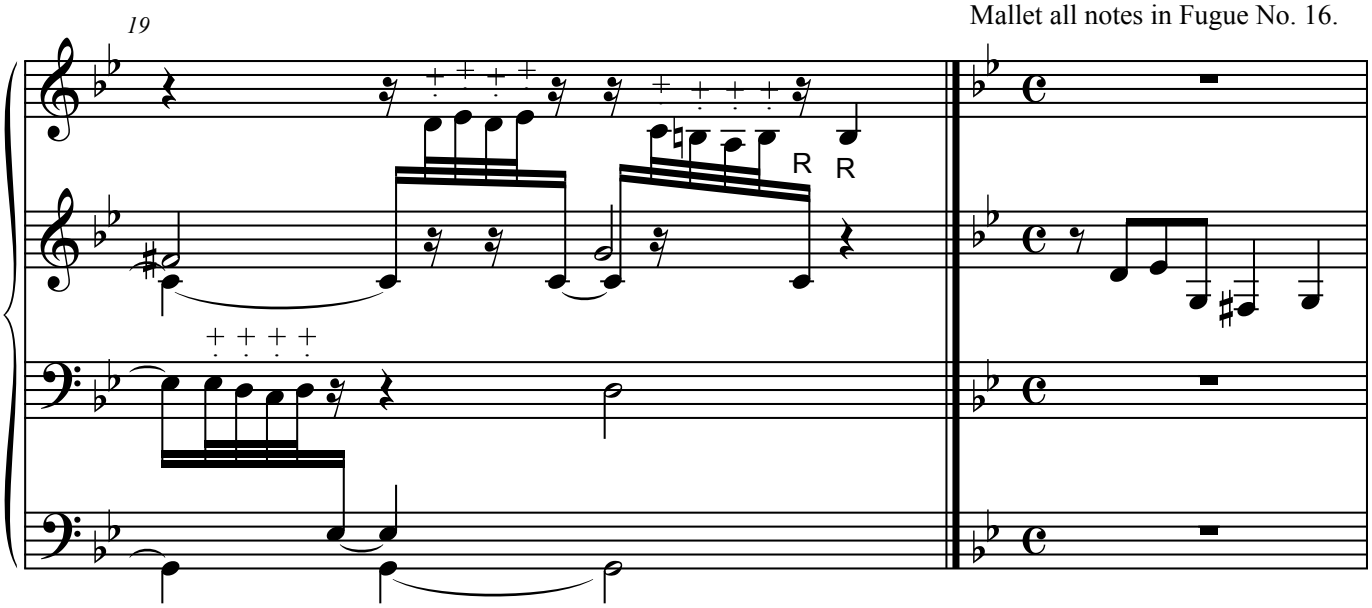
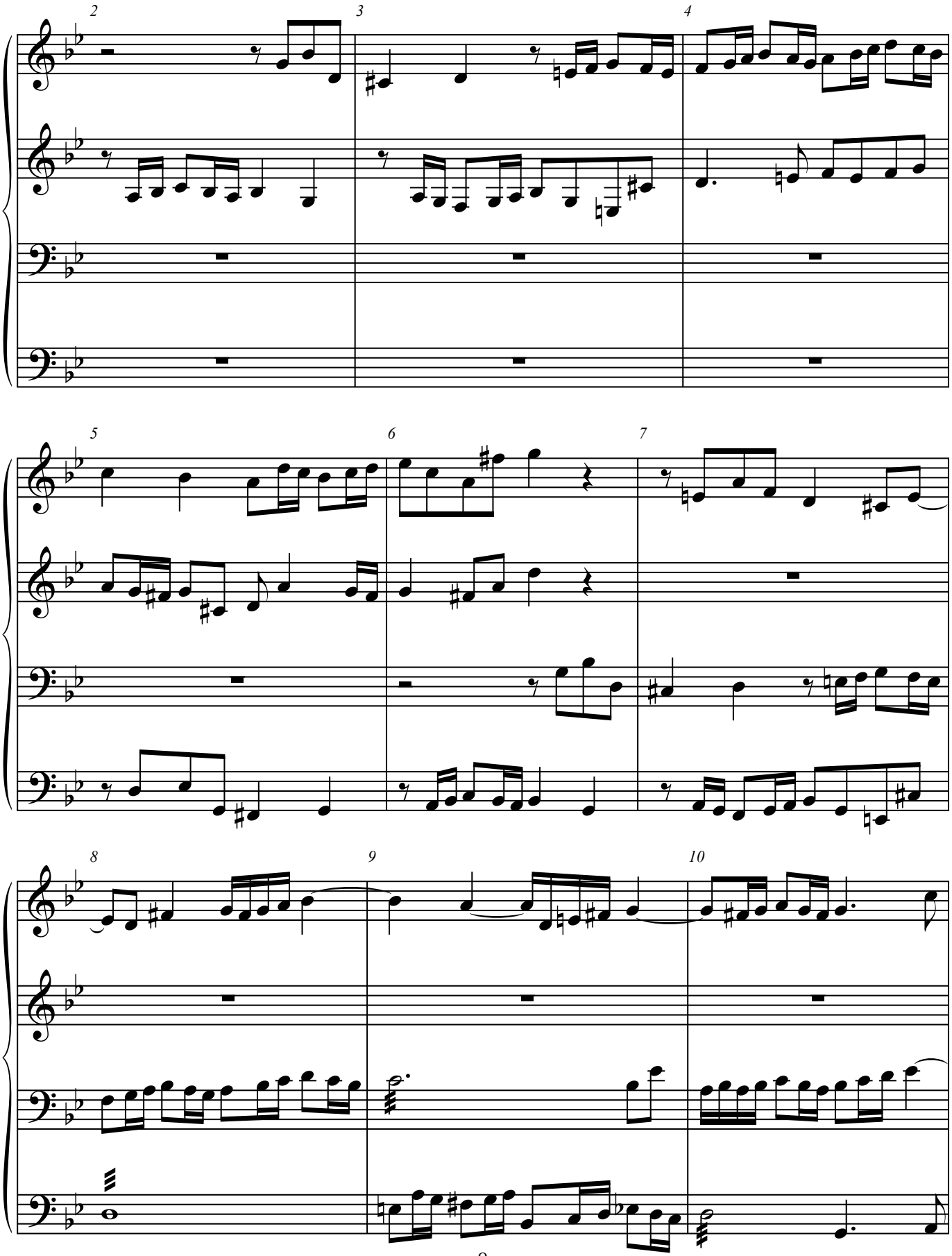


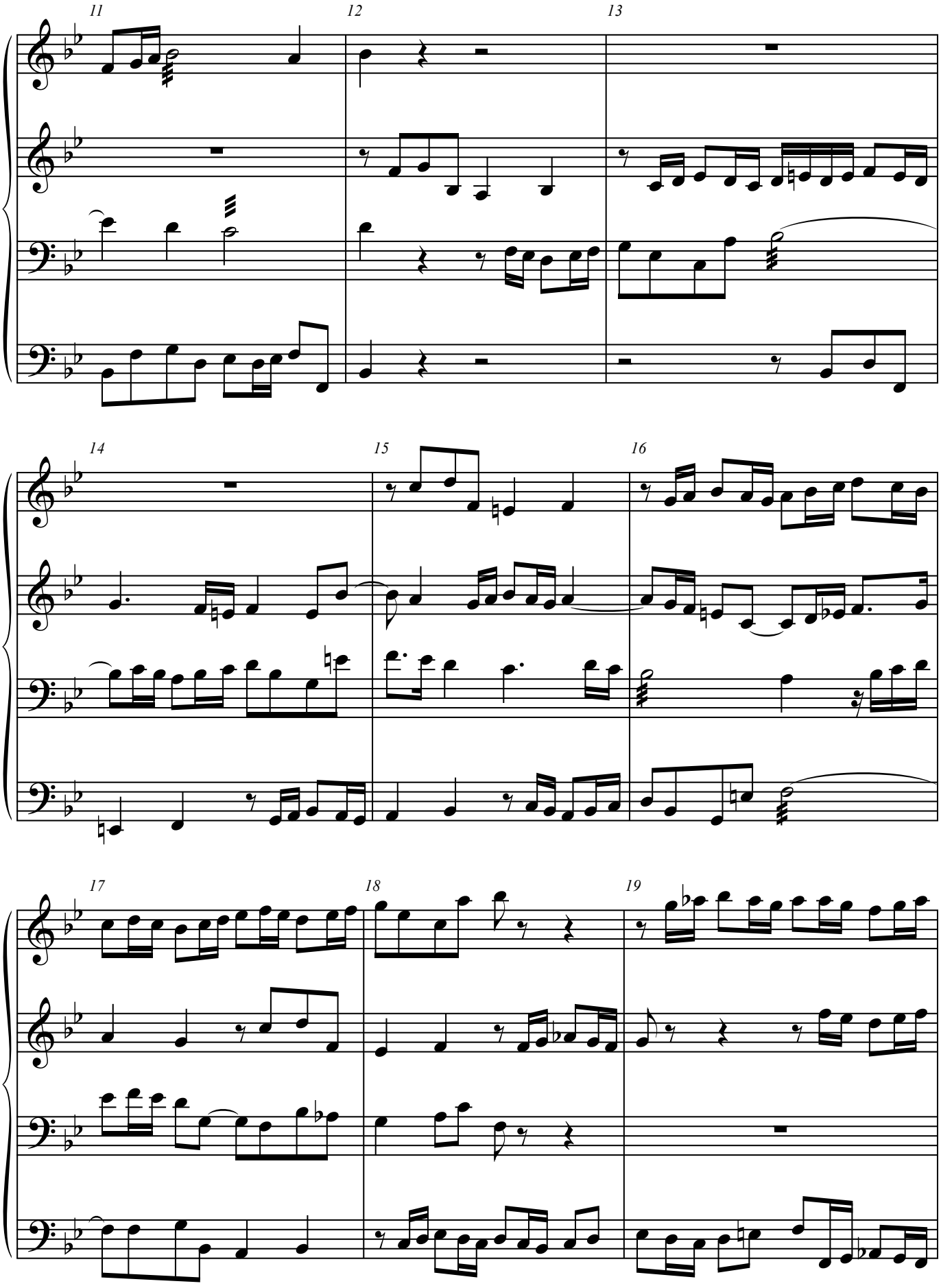
Mallet all notes in Fugue No. 16.



* Singing Bell

Fugue No. 16

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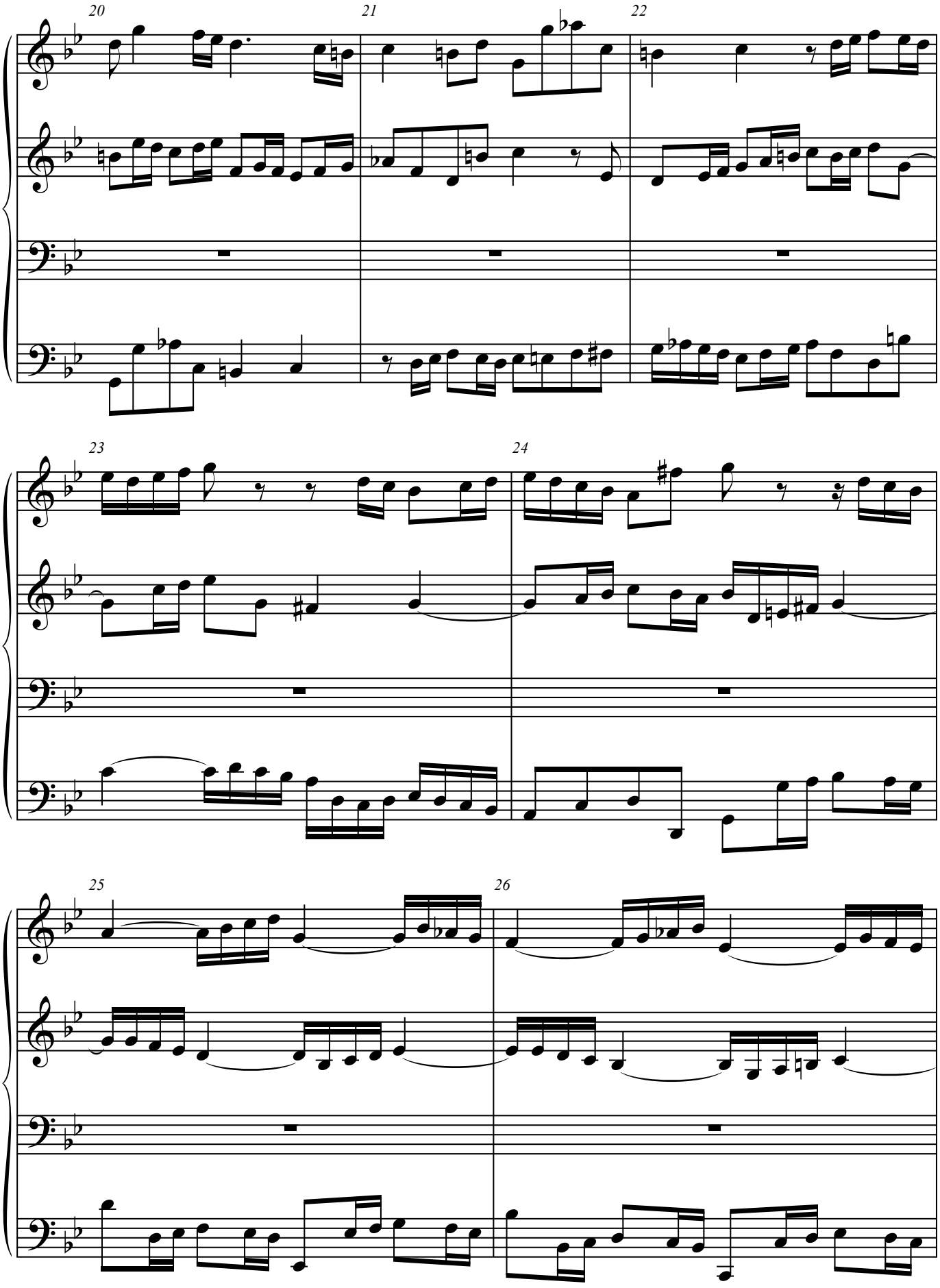
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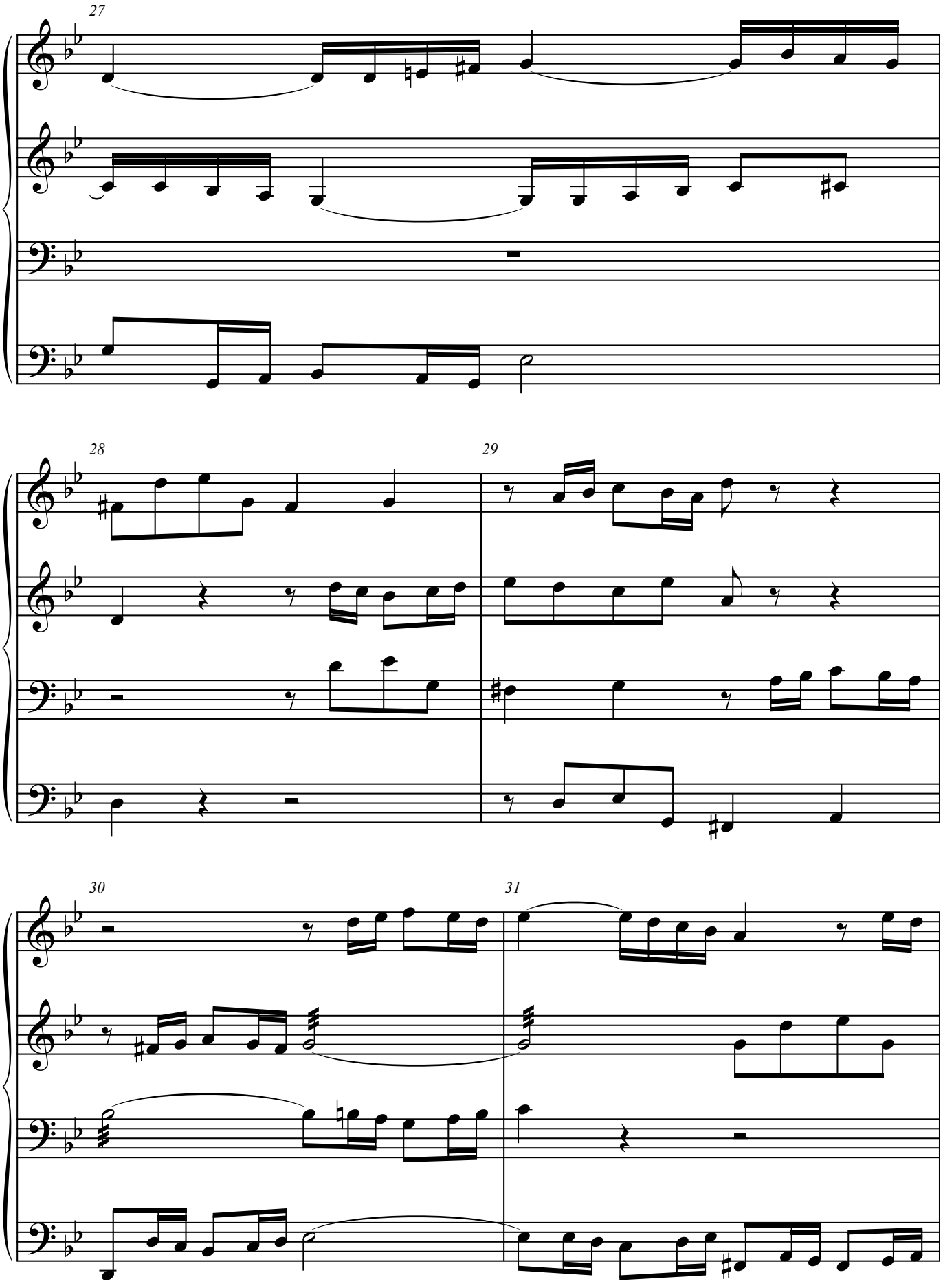
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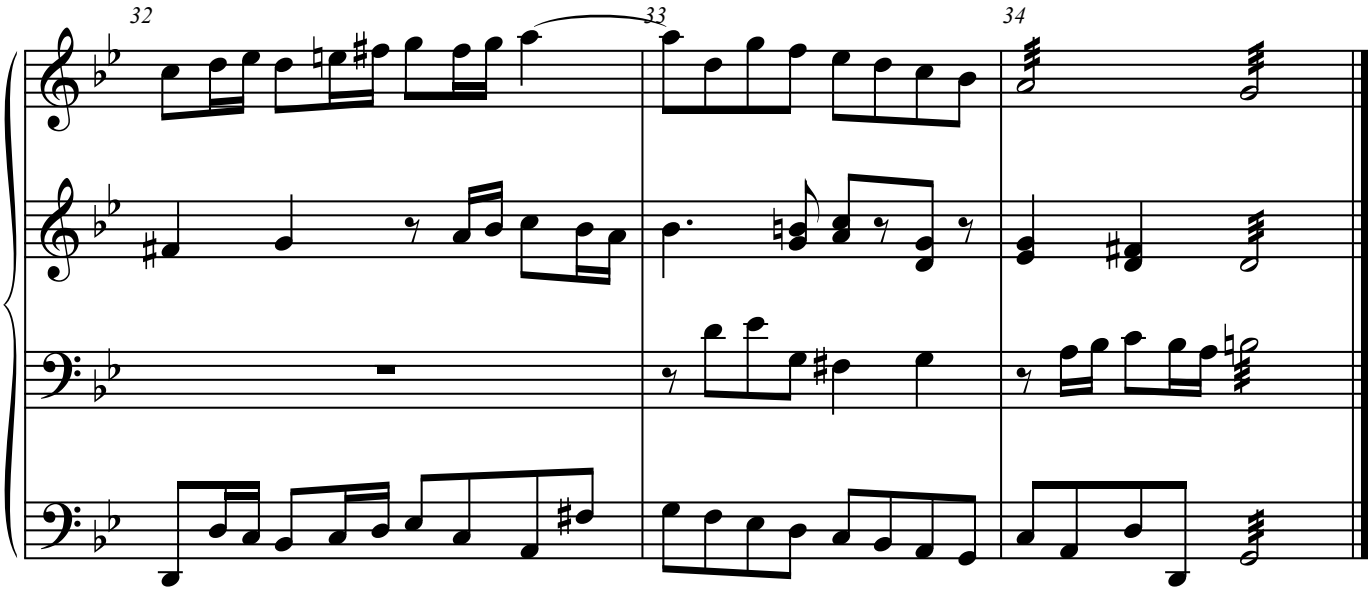
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