

## SCHEMA

<b>CORSO</b>	<b>II</b>
<b>AUTORE DEL BRANO:</b>	<b>Johann Sebastian Bach</b>
<b>TITOLO DEL BRANO:</b>	Prelude in D Major BWV 936 (Or.: Præaludium)
<b>HISTORICAL NOTES</b>	
For this prelude also, as for others of this group, there are many sources based on two distinct sets with common features. Even though we lack the original manuscript, the composition of this prelude can also be dated between 1717 and 1720 in Cöthen.	
<b>CHARACTERISTICS OF THE PIECE</b>	
It is a piece for three voices sometimes compared to a Triosonata where the bass line is characterized by a pattern of quavers that support the polyphony of the higher voices. The piece has a two-part structure with both parts 'ritornellate' where the initial theme is also the final element of both sections; the second part of the piece is the most exquisitely polyphonic, where different discursive and rhythmic elements participate in an imitation game. The character is clear, bright and smooth, although not without a certain lyricism.	
<b>PERFORMANCE NOTES</b>	
The main problem with the performance of this prelude is related to the execution of the bass line; The majority of performances present the notes in the bass line as staccato. After having long analyzed the different notes to the interpretation of this piece I could not find any reason to make this solution an imperative, therefore I preferred to consider the bass line as a normal continuo, with the function of harmonic support. Thanks to the soft legato, the bass line does not interfere with the clarity of the polyphonic game in the higher voices. I then highlighted the magnificent melodic game in the top voices without forgetting to include in this game the bass line too, whenever possible. I have not performed the trill in the third bar because it is not present in all sources but I don't exclude doing so in future recording of the piece.	

Tullio Forlenza