

Praeludium a-Moll

- alternativ -

Georg Böhm
(1661-1733)

The image displays a musical score for a piece titled "Praeludium a-Moll" by Georg Böhm (1661-1733). The score is written for piano and is divided into six systems, each containing a treble and bass staff. The first system includes a "Pedal" marking. The second system begins with a measure number of 4. The third system begins with a measure number of 7. The fourth system begins with a measure number of 10. The fifth system begins with a measure number of 13. The sixth system begins with a measure number of 16. A large, semi-transparent orange oval watermark is centered over the middle of the score, containing the word "musicalion" in a bold, orange, sans-serif font, with the text "click for more" in a smaller, orange, sans-serif font below it. The watermark also features a small musical note icon above the text.



53

59

66

73

musicalion
click for more

79

(+ Pedal)

86

Type: Sheet music

Title: [Prelude in A-minor >alternative< \(organ - little pedal\)](#)

Composer: [Georg Böhm](#)

Period: Baroque

Theme: .miscellaneous

Series: Organ Works

Difficulty: Mittel

Arrangement group: Keyboard instruments solo

Arrangement: Organ>wped

Orchestration: Organ>wped = Orgwp(1)

Böhm's A-minor Prelude is generally known with a fugue performed in a strict style, which offers a pedal-inclusive, rounding conclusion with echoes of the prelude.

However, the Breitkopf publishing house provides a variant on this in the appendix of the 2nd volume of its >Georg Böhm piano and organ works<, which may have only appeared later and is declared there as a "second fugue", but which would be better described as an imitative movement and offers a rather pleasing way of giving the piece a different character.

{Thoughts on the interpretation:

The playful beginning represents an attractive combination of mostly toccata-like, but occasionally also passage-like movement, which is particularly beautiful when the interpretation is not too fast, but "shaped". In other words, this creates an improvisationally lively impression, which is conveyed on the one hand by the repeated, slightly delayed movement and on the other hand by the organ-like emphasis (= slight pauses on relevant notes or chords) of "internal points of light", e.g. so-called 'good' bar parts, all the accidentals, complicated harmonies, etc.} [JT]