

# PRELUDE IN B MINOR

(BWV 855a)

J. S. BACH

Arranged by CHRIS THOMAS

## INSTRUMENTATION

- 1 Conductor Score
- 8 Violin 1
- 8 Violin 2
- 5 Violin 3 (Viola T.C.)
- 5 Viola
- 5 Violoncello
- 5 Double Bass



**Please note:** Our band and orchestra music is collated by an automatic high-speed system.  
The enclosed parts are now sorted by page count, rather than score order.



## THE ARRANGER

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Chris Thomas is a composer for film, television, theme parks, and a TED speaker. He has won a Hollywood Music in Media Award, twice won the American Prize in Composition (2nd place), a Global Music Award, and the Gold Medal Prize at the Park City Film Music Festival. He has been nominated for a Film & TV Music Award, International Sound & Film Music Crystal Pine Award, and a Palm Beach International Music Award. Chris has written music for several Emmy-nominated films, and for *The Woman Rebel*, which was shortlisted for an Academy Award. In television, he works as a composer, orchestrator, and conductor for studios such as Sony, ABC, FOX, CBS, and HBO.

Chris's work can be heard in theme parks all over the world. He has written music for the Evermore Adventure Park, Knott's Berry Farm, The Void, Queen Mary Chill, Dreamland Theme Park (UK), Los Angeles Haunted Hayride, Ink: Stories on Skin, Seismique, and many more. His music for the concert hall has been performed in notable venues such as Carnegie Hall, the Sydney Opera House and the Hollywood Bowl. His *Symphony #1* (the Malheur Symphony) was the subject of his TED Talk in 2019.

Learn more at [www.christthomasmusic.com](http://www.christthomasmusic.com).

## ABOUT THE MUSIC

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Following a performance of Rachmaninov's illustrious second piano concerto, the soloist graced the stage once more for an encore. From my seat in the cello section, I eagerly awaited the soloist's chosen piece, knowing each performance had a unique selection. Then, it happened – the stage was bathed in the unassuming elegance of Bach's *Prelude in B Minor* (originally in E minor). This composition exuded a profound beauty veiled in darkness, yet radiant and inspiring in its timelessness.

Later, we learned that this arrangement was ingeniously crafted by the nearly forgotten luminary of Russian music, Alexander Siloti. Siloti was not only a virtuoso pianist but also a devoted pupil of Franz Liszt, a mentor to his first cousin Sergei Rachmaninov, a fervent champion of the arts, and a universally cherished soul. Cherished so greatly that luminaries like Rachmaninov, Liszt, Tchaikovsky, and Stravinsky, among others, paid homage by dedicating works to him.

In Siloti's arrangement, the cascading 16th notes were transposed from their original left-hand abode to the soaring reaches of the right hand. To compensate for the empty lower register, he ingeniously wove in chords implied by the running 16th notes. Nestled amidst the expanse between the high and low registers, the melody found its new home in the middle range of the piano.

My own adaptation begins where Siloti elegantly concludes – with the melody cradled in the midrange. From here, I further weave the melody, cascading 16th notes, and even my own countermelodies into different ranges. The malleability of Bach's original music easily facilitates this exchange, and every section gets a turn presenting the melody, the cascading notes, and the new countermelodies. The result is a harmonious ballet of musical elements, allowing the melody's metamorphosis to grace every corner of the ensemble.

Embark on a musical journey like no other as you immerse yourself in this hauntingly beautiful arrangement of Bach's *Prelude in B Minor*. With every note, you'll be drawn into a world of deep emotion and intricate artistry, where darkness and beauty coalesce into a luminous musical experience.

—Chris Thomas

DURATION: 3:45

# PRELUDE IN B MINOR

(Bach Prelude BWV 855a)

J.S. BACH  
Arranged by  
CHRIS THOMAS  
(BMI)

**Largo** (♩ = 53)  
*Legato e cantabile*

U.H.  
-1

Violin 1

Violin 2

Viola  
(Violin 3)

Violoncello

Double Bass

pizz.

mp

(sim.)

(melody)

mp

3

4

1

2

-1

-1



Vln. 1 *p* *mp*  
 Vln. 2 *p* *mp*  
 Vla. *p* *mp*  
 Vcl. *p*  
 D.B. *p*

5 6 7

Vln. 1 *p* *mf*  
 Vln. 2 *p* *mf*  
 Vla. *p* *mf* *p*  
 Vcl. *mf*  
 D.B. *mf*

8 9 10

Vln. 1 *p*  
 Vln. 2 *p*  
 Vla. *mp*  
 Vcl. *p*  
 D.B. *mp*

11 12

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

13 14 15

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

16 17 18

*rall.*

*mf*

*mf*

*mf*

*mf*

19 *poco meno mosso*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

19 20 21

*p*

*p*

*mp*

*p*

*mp*

rit. molto rit.

Vln. 1 *pp* *mp* *p*

Vln. 2 *pp* *mp* *p*

Vla. *p* *p*

Vcl. *pp* *mp* *p*

D.B. *pp* *mp* *p*

22 23

**24** **Tempo I**  
(melody)

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mp*

D.B. *mp*

24 25

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

26 27 28

Vln. 1 *mf*

Vln. 2

Vla.

Vcl.

D.B.

29 30

33

Vln. 1 *f* *mp* (melody)

Vln. 2 *f* *mf*

Vla. *f* *mp*

Vcl. *f* *mp*

D.B. *f* *mp*

32

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

35

38

(melody)

41

44