Buxtehude Praeludium BuxWV 141

The highlighting illustrates the pervasive presence of the four-note motive that first appears as the opening four notes of the work.

I have not necessarily highlighted every occurrence of the motive, and I might have highlighted some that are modified versions of it rather than exact versions. These modifications include augmentation, diminution, nestling of notes within more complex themes, and alteration by changing the direction of the final note.

Is it convincing that this is a source of meaningful thematic unity? (I think so!)



























































