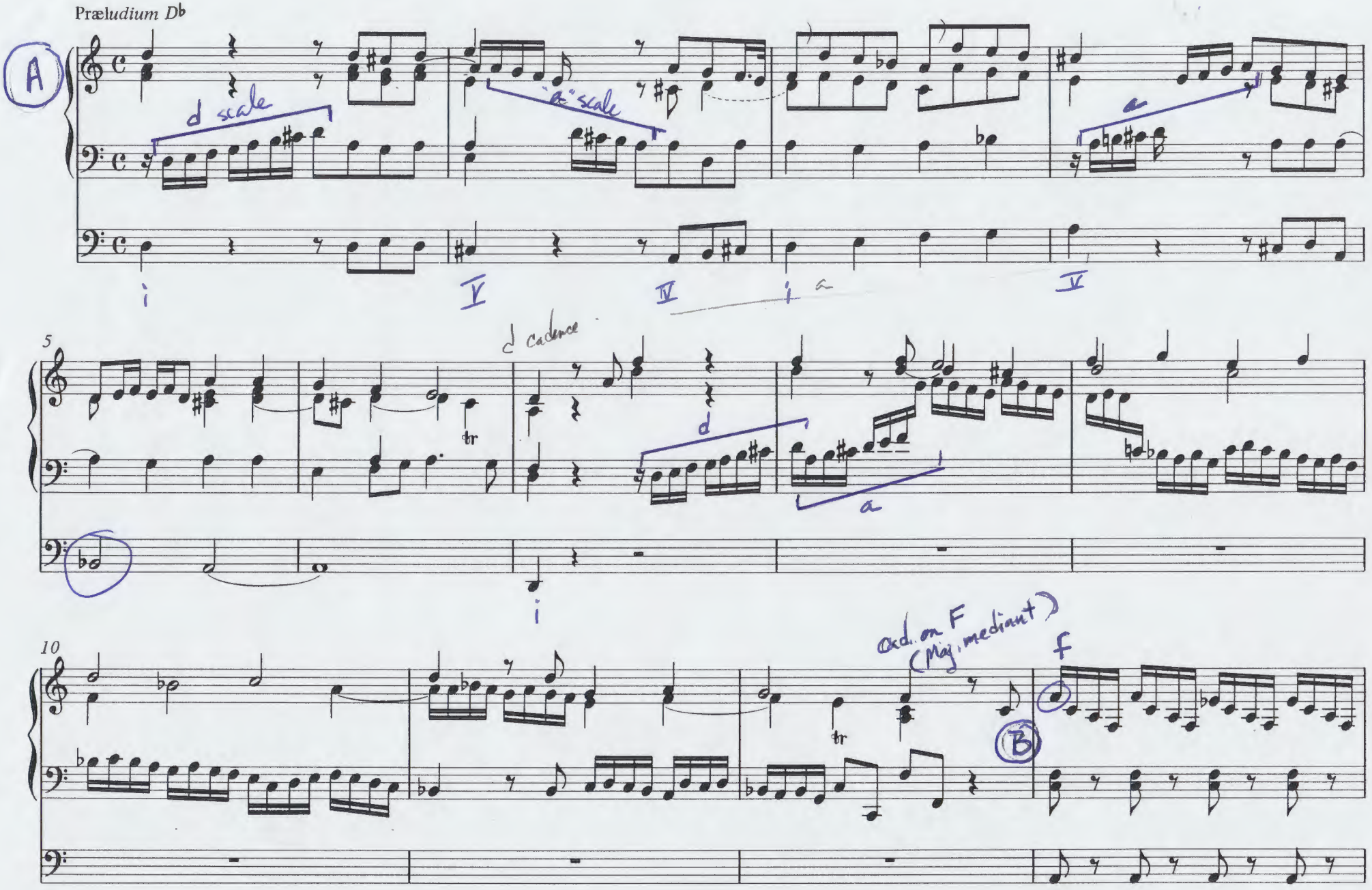
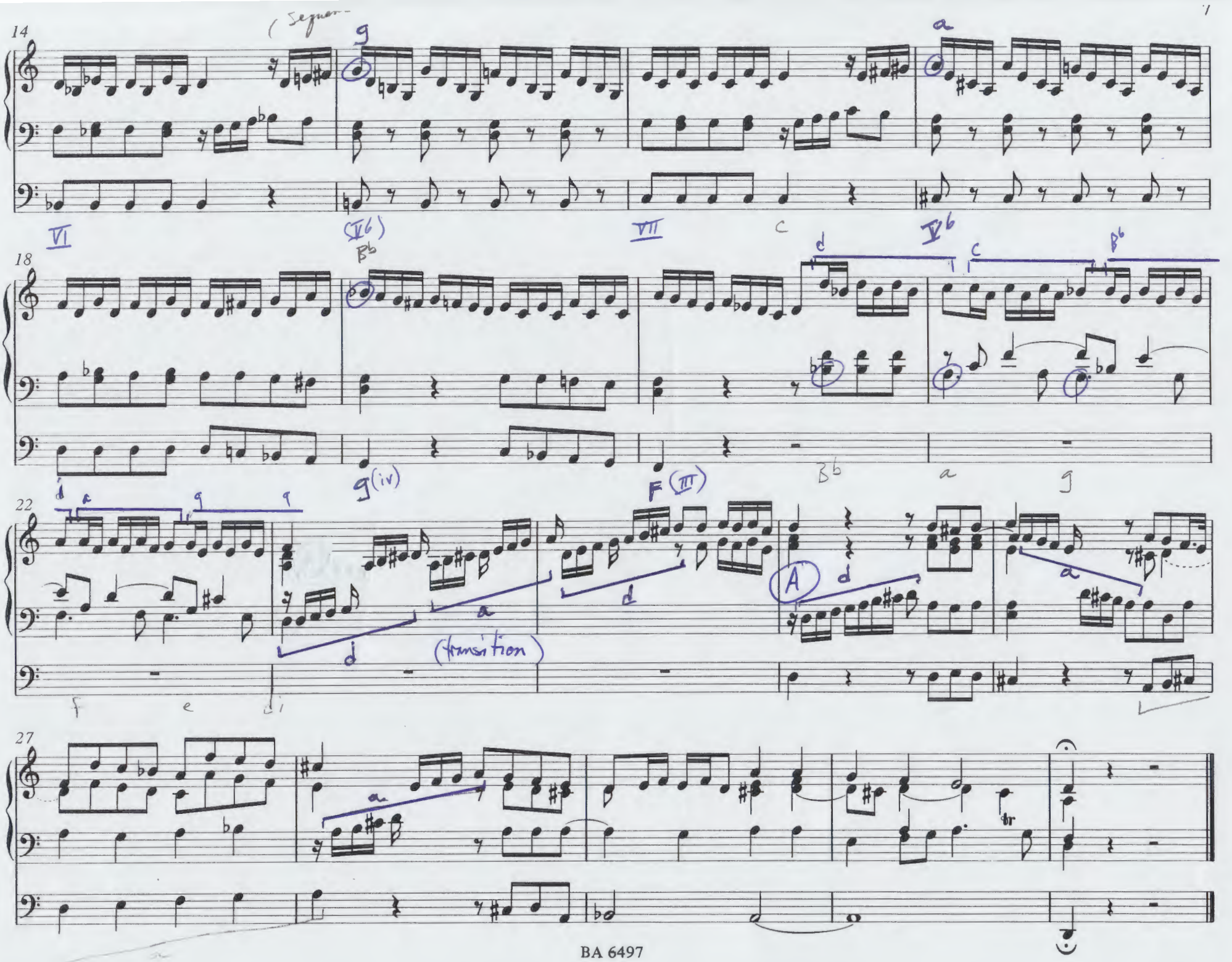
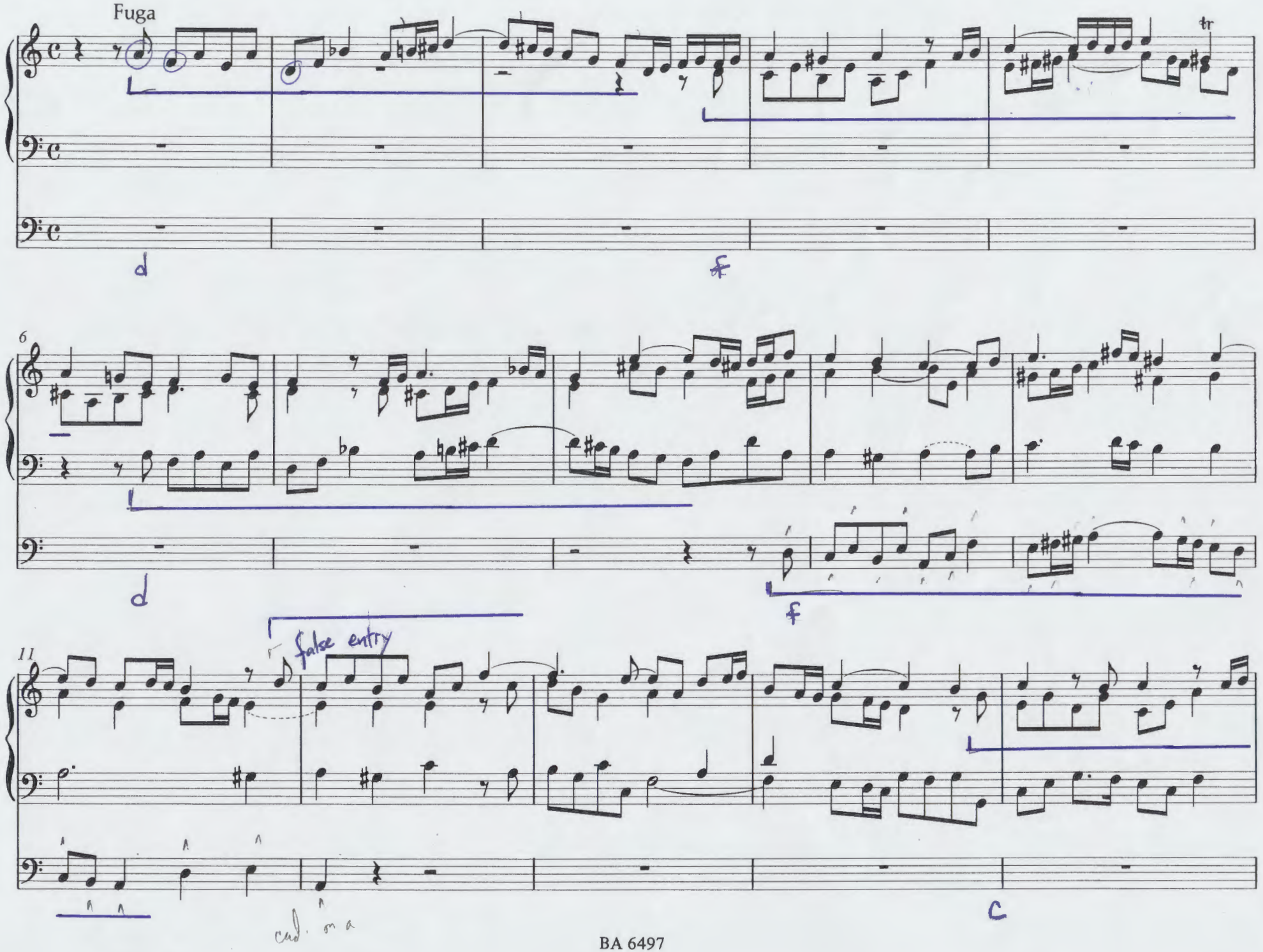
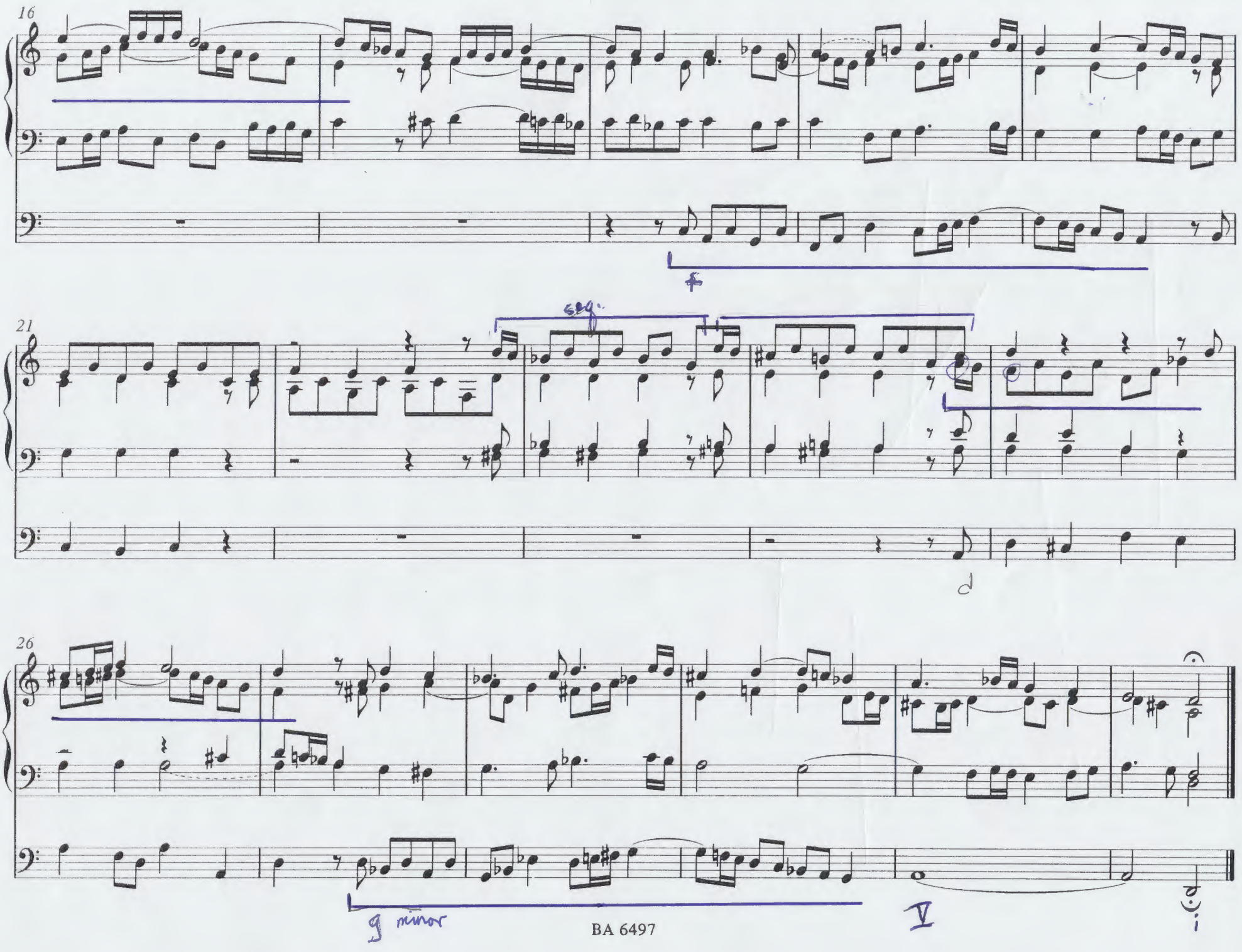
2. Präludium und Fuge in d

BWV 554




14
(Sequen-
g
a
VI
(VI6)
B♭
VII
C
V6
d
c
B♭
18
g(iv)
F (III)
B♭
a
g
22
d
a
g
g
d
a
(transition)
d
d
A
d
a
f
e
d
27
a
tr
BA 6497


Fuga
tr
d
f
6
d
f
11
false entry
cad. on a
C


16
21
26
seq.
g minor
V

D Minor, BWV 554 (31 mm)

Prelude. A tripartite ABA form, with the primary motive for the A section being a scale.

B form dominated by a broken triad motive

Mm. 1-7 identical to mm. 25-31

note the predominance of 3rds & 6ths in the harmonic/melodic configuration.

Manual changes could follow the formal structure

A - Man. I
B - Man II

or.

HW mm. 1-7
OW m. 7-12
HW m. 13-20
OW. m. 20-22
HW. m. 23 → end.

harmonic structure largely primary chords & secondary dominants

cadences further emphasized by trills

22-141 50 SHEETS
22-142 100 SHEETS
22-144 200 SHEETS

fugue, BWV 554 (31 mm)

Note double bar separates Prelude & fugue.

Tonal answer.

Exposition mm. 1-12 d, f, d, f

Episode 12-14

subj. 14-16 c

Episode 17

subj. f

Episode. mm. 21-24

sub. d, then g minor (m. 27)

this fugue form is more typical, however the presence of episodes already sets it apart from composers of late 17th-c. No. Germany, also, the tonality of the last statement of the subject is a little unexpected.

22-141 50 SHEETS
22-142 100 SHEETS
22-144 200 SHEETS
AMPAD