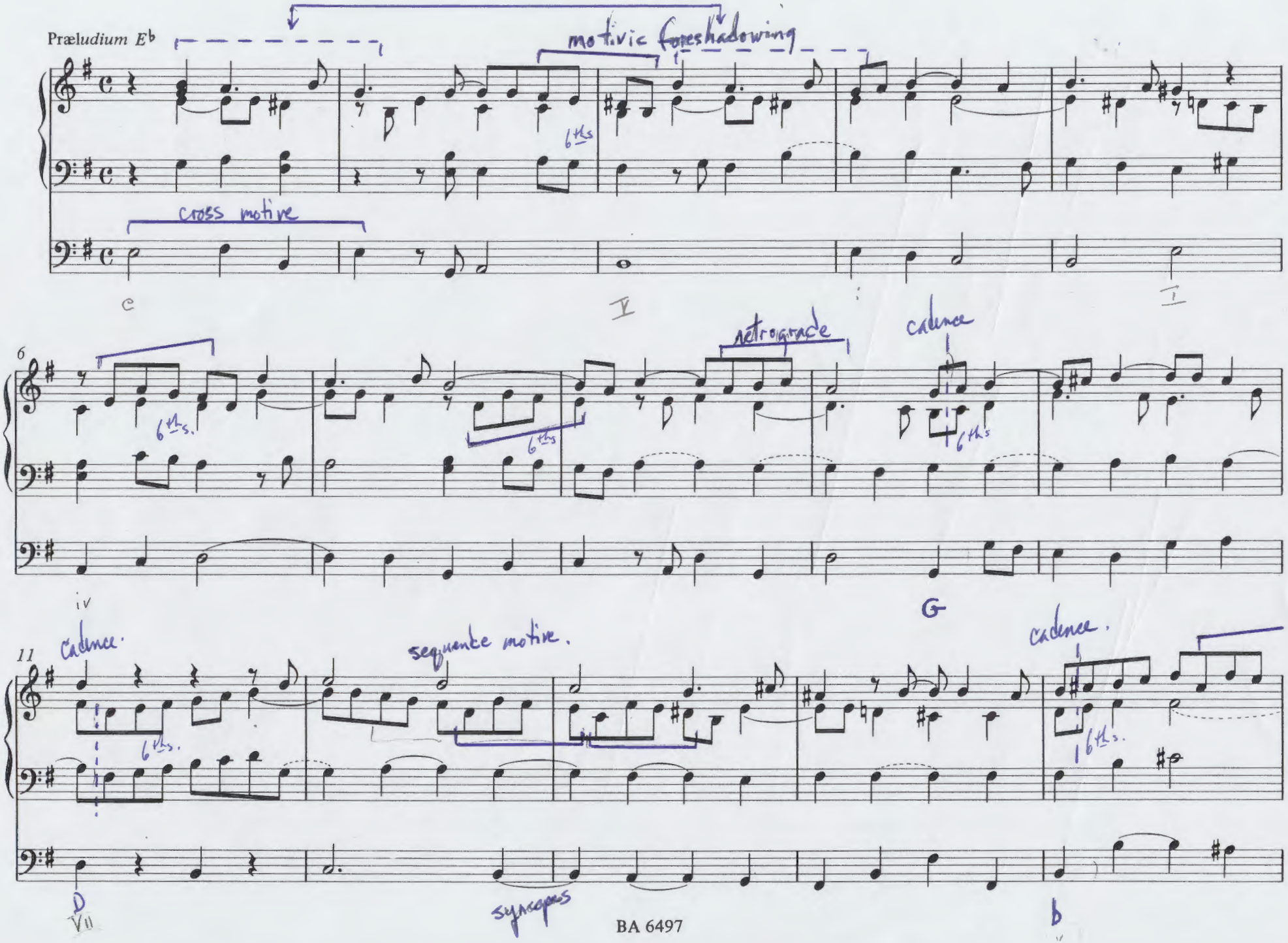
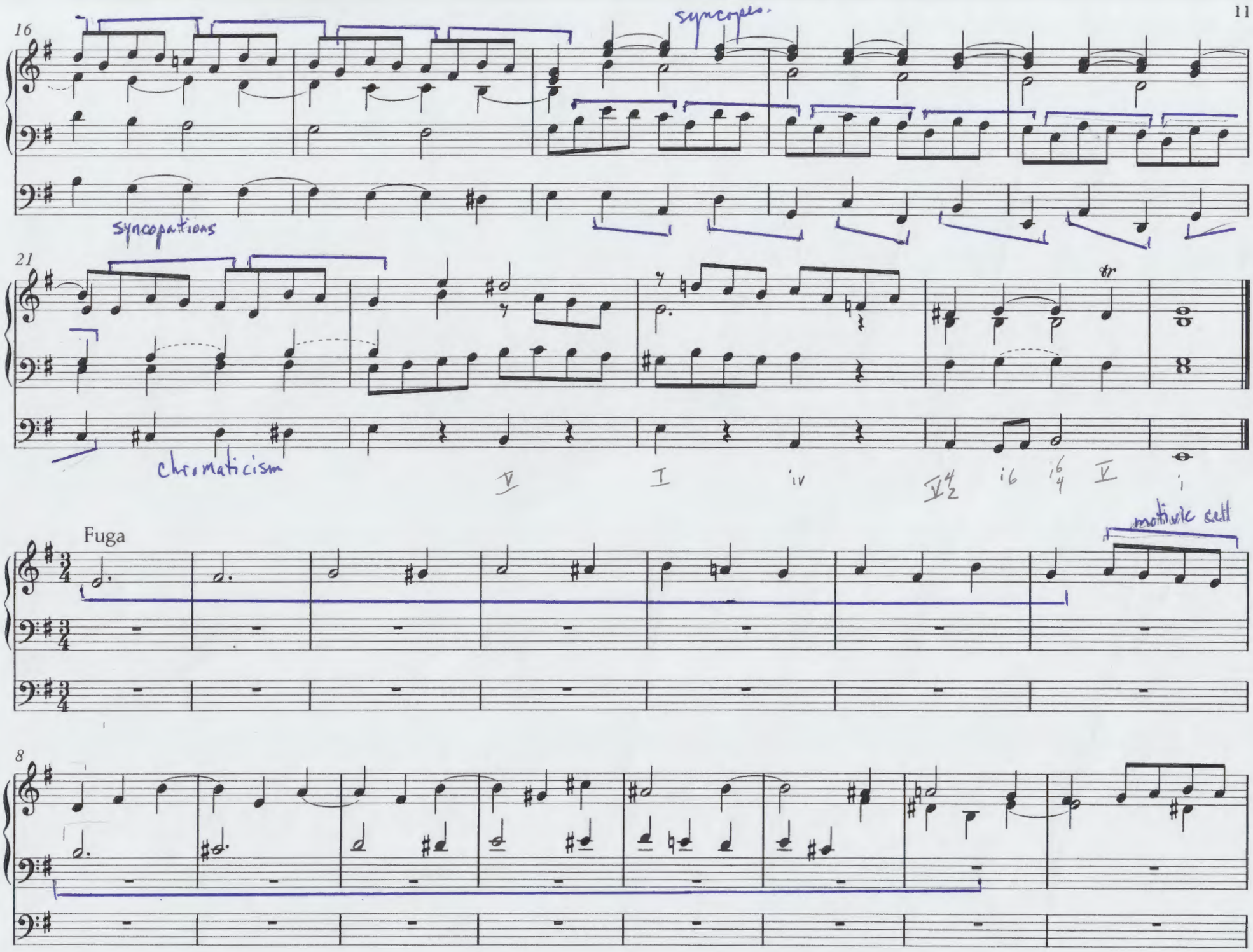
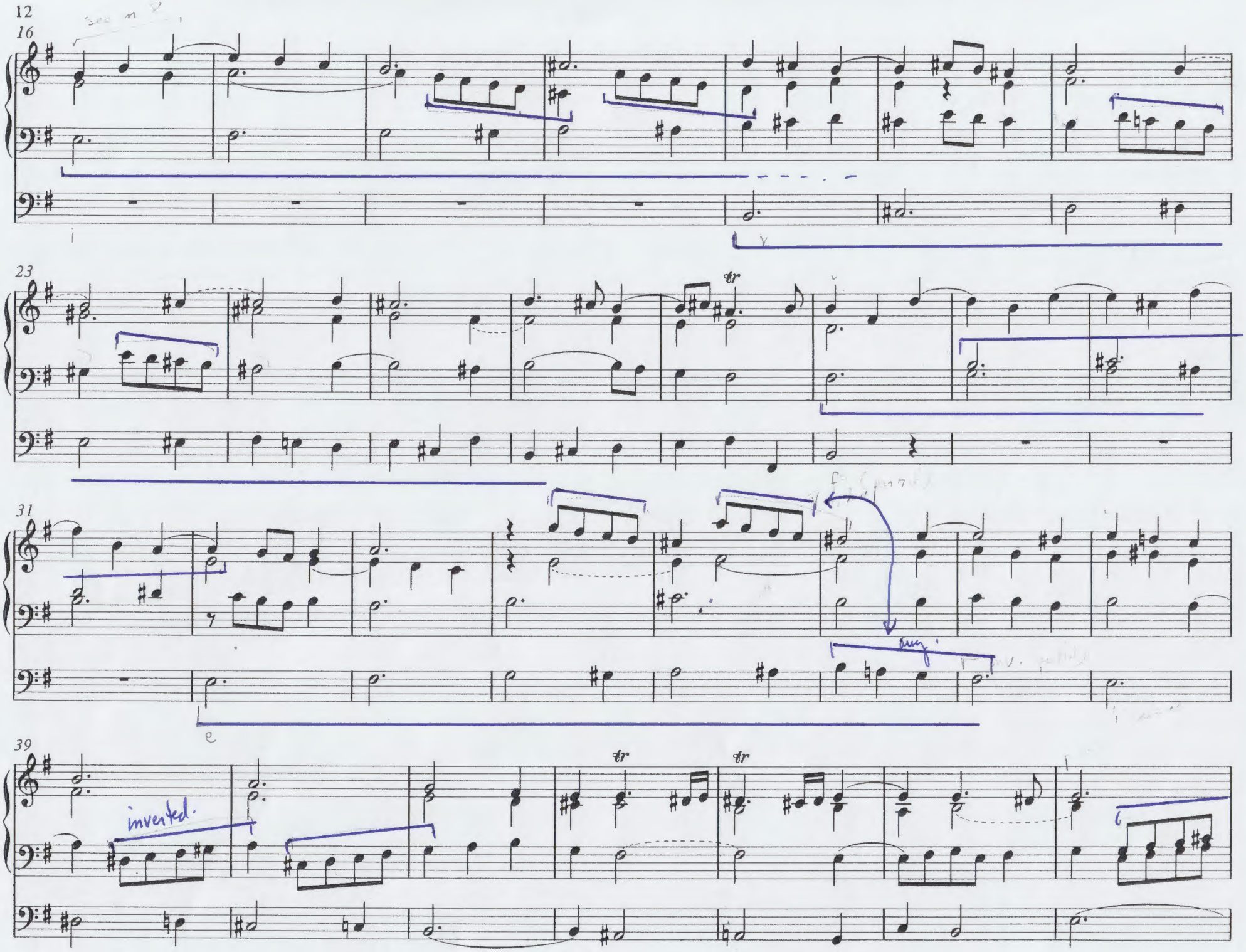
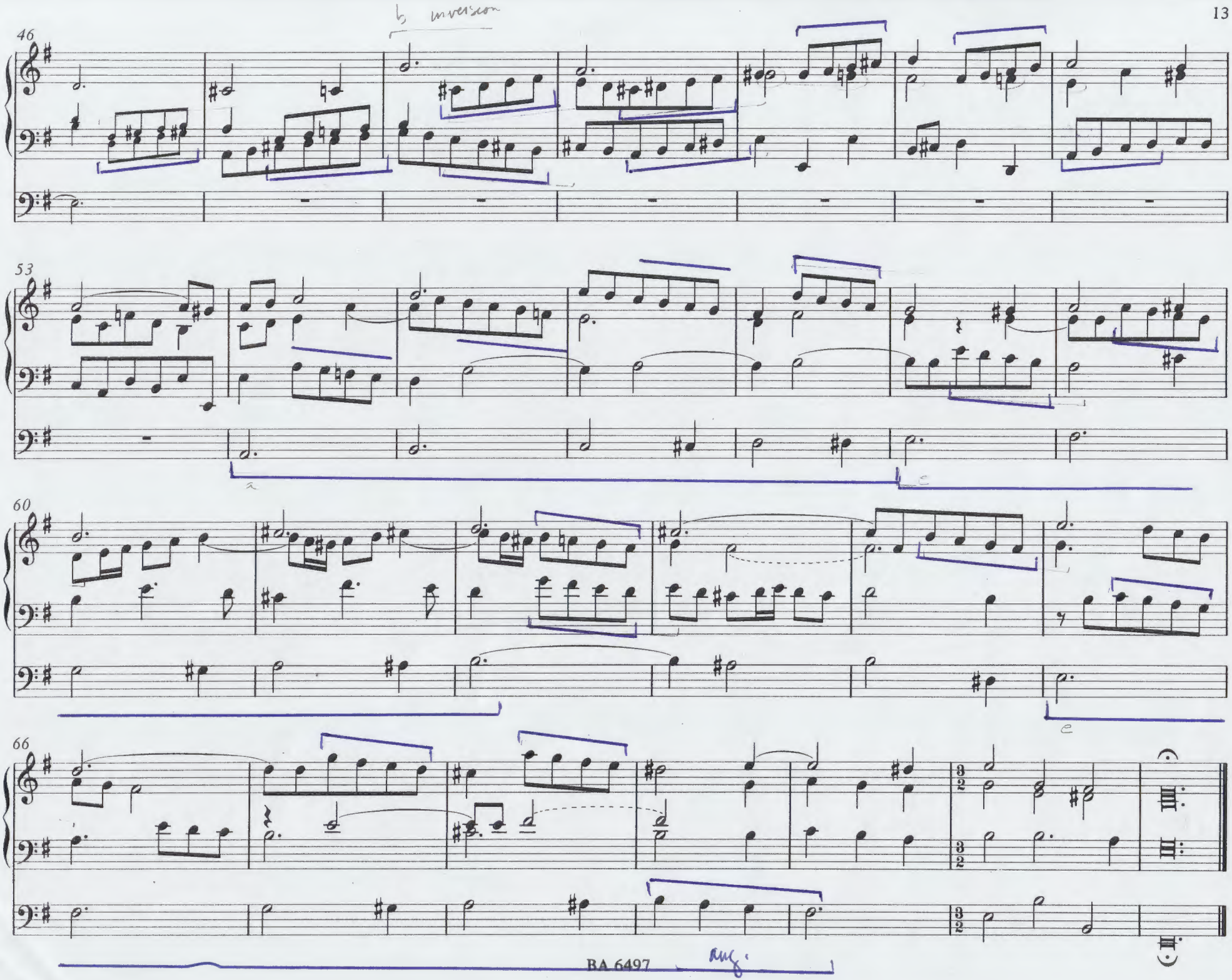
3. Präludium und Fuge in e

BWV 555




16
syncopes.
syncopations
21
tr
chromaticism
V
I
iv
V4/2
i6
i6/4
V
i
Fuga
motivic cell
8


16
23
31
39
tr
tr
tr
inverted.


b inversion
46
53
60
66

E Minor - BWV 555 (25 mm)

Mattheson - e minor an introspective, thoughtful key. Bach often used this key for crucifixion texts

the metric marking also allows for a moderate tempo (in their origin, meters were tempo indicators.

Several unusual features:

- more contrapuntal than the 1st 2. - a more consistent and continuous texture.
- extensive use of sequences - the length of the sequences - all using the same motivic material very unusual.
- use of syncopations (m. 12-13 (syncopes) m. 18-20 creates a sense of "hanging", being suspended — related to the crucifixion? N.B. cross motive in the pedal @ the beginning
- chromaticism in the pedal - w/in the Doctrine of Affections, chromaticism used to indicate pain & suffering
- several internal cadences that one should observe
- again 6ths & 3rds plentiful, and although the harmonies are calm & melodious, there is a thoughtful character that permeates the prelude!

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

fugue - BWV 555 (72 mm)

- shift from duple to triple meter — suggesting a slightly faster tempo.
- note chromaticism in the subject (a thematic connection to the prelude.
- a long subject - very different from the previous fugues
- entries in the Exposition S, A, T (truncated), B.

Exposition mm 1-28 cadence on the V

- m. 28, 29 truncated stretto - false entries.
- m. 32 ped. entry of the subj. in tonic
- m. 7 intro. of motivic cell as a bridge to the real answer
- after m. 28, all remaining subject entries are truncated.
- long episode. mm 38-53
- two successive truncated pedal entries. mm. 54-62
- 2-meas. episode 63-64
- breves in final measure
- motivic cell - m. 7, 18, 19, 22, 23, 34, 35, 36 (aug), 39 (inv.), 40 (inv.), 46 (inv), 47 (inv), 48, (inv & orig), 49 (inv), 50 (inv), 51 (inv) 52 (inv).

@ m. 54 - to end. in orig.

1-36 orig.; 39-53 inv.; 54-70 orig.