

3. Präludium und Fuge in e

BWV 555

Präludium E^b

motivic foreshadowing

cross motive

retrograde

cadence

sequente motive.

cadence.

synopses

BA 6497

The musical score consists of three systems of staves. Each system includes a grand staff (treble and bass clefs) and a separate bass line. The first system (measures 1-5) is labeled 'Präludium Eb' and includes a 'cross motive' annotation. The second system (measures 6-10) includes 'retrograde' and 'cadence' annotations. The third system (measures 11-15) includes 'sequente motive.', 'cadence.', and 'synopses' annotations. Roman numerals (c, V, I, iv, G, D, b) are placed below the bass line to indicate harmonic structure. Handwritten blue annotations highlight specific musical features like '6ths' and 'motivic foreshadowing'.

16

syncopes

syncopations

21

chromaticism

dr

V I iv V⁴ i⁶ i^{6/4} V i

Fuga

motivic cell

8

12

16

see m 2

23

31

39

e

b inversion

46

Musical score for measures 46-52. The treble staff contains a melodic line with various intervals and accidentals. The bass staff provides a harmonic accompaniment with chords and moving lines. Handwritten blue annotations include slurs and brackets underlining specific notes and groups of notes in both staves.

53

Musical score for measures 53-59. The treble staff continues the melodic development. The bass staff features a more active line with eighth and sixteenth notes. Handwritten blue annotations include slurs and brackets.

60

Musical score for measures 60-65. The treble staff shows a continuation of the melodic theme. The bass staff has a steady accompaniment. Handwritten blue annotations include slurs and brackets.

66

Musical score for measures 66-72. The treble staff concludes with a final melodic phrase. The bass staff ends with a sustained accompaniment. Handwritten blue annotations include slurs and brackets.

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 6^{ths} & 3^{rds} plentiful, and although the harmonies are calm & melodious, there is a thoughtful character that permeates the prelude!



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
- traves in final measure
- motivic cell - m. 7, 18, 19, 22, 23, 34, 35, 36 (orig).
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.

