

## PROFILE

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| <b>GRADE</b>   | <b>II</b>                                       |
| <b>AUTHOR:</b>   | Johann Sebastian Bach                           |
| <b>TITLE:</b>  | Prelude in E Major BWV 937<br>(Or.: Præaludium) |
| <b>HISTORICAL NOTES</b>  |   |
| For this prelude also, as for others of this group, there are many sources based on two distinct sets with common features. Even though we lack the original manuscript, the composition of this prelude can also be dated between 1717 and 1720 in Cöthen.  |   |
| <b>CHARACTERISTICS OF THE PIECE</b>  |   |
| The piece is in two parts, both ritornellate. There are two thematic elements at the beginning, the first made of staccato notes, exposed by the right hand, overlapped on the second element that appears in the left hand and consists of a pattern of fluid semiquavers. These semiquavers not represent, however, an accompaniment or a support, but they are a real structural motif that will turn into the central element in the elaboration of the second part. The writing, distinctly for keyboard, is not without some difficulties, therefore the piece can be placed at the end of the second grade. |   |
| <b>PERFORMANCE NOTES</b>   |   |
| Within this group of small preludes, this is certainly the one with the most brilliant and homogeneous writing. I therefore chose a performance tempo that favored a sufficient fluency of the piece and the clearness of the melodic pattern of semiquavers, without making it look like a technical study and keeping it compatible with the grade in which it is placed. The character is fully baroque and therefore the staccatos don't lack a certain density of timbre.   |   |

Tullio Forlenza