

## PROFILE

<b>GRADE</b>	<b>II</b>
<b>AUTHOR:</b>	<b>Johann Sebastian Bach</b>
<b>TITLE:</b>	Prelude in E Minor BWV 938 (Or.: Præaludium)
<b>HISTORICAL NOTES</b>	
Concerning this prelude, as others of his group, there are many sources based on two distinct sets with common features; however, it lacks the manuscript but, despite this, for this prelude too the composition can be dated between 1717 and 1720 in Cöthen.	
<b>CHARACTERISTICS OF THE PIECE</b>	
The piece is in two parts, both ritornellate, full of thematic ideas and connecting elements with different musical characters. As it often happens in Bach's music, the speech seems to flow quite naturally while, at a closer analysis, the great contrapuntal skill present in the composition emerges. As in the case of the small preludes BWV 935 and 937, we are very close to the style of Two Parts Inventions, where all the musical elements in the two voices have the same importance.	
<b>PERFORMANCE NOTES</b>	
The performance of this piece represents the final step from an interpretative the point of view, as in this prelude we don't observe the typical uniformity of the previous preludes, but a greater range of expressions with different musical moods that follow one another. Since the musical phrases are still very short, given the brevity of the piece, the most important skill is to shift from one expressive context to another without ever making an artificial musical discourse, rather searching for an uninterrupted consequentiality. My choice of speed is not too lively but not too slow either, and it was made to adjust all the different expressive moods to a constant time unit.	

Tullio Forlenza