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AN INTRODUCTION
TO THE
PERFORMANCE OF BACH

*A progressive anthology of keyboard music
edited, with introductory essays, by*

ROSALYN TURECK

IN THREE BOOKS — BOOK I

Music Department

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The pieces in this first book are taken from the following collections:

The Wilhelm Friedemann Büchlein, a book of musical instruction written by Bach for one of his most talented sons. It is inscribed: "Begun in Cöthen, 22 January 1720."

The Anna Magdalena Büchlein. This is the second and better-known one of 1725. The first, much smaller, belongs to the year 1722.

Since the printing of music was still a very expensive and slow process in the eighteenth century, Bach often copied by hand the works of other composers in order to have them for his own study or pleasure. He also made various changes in these works—sometimes they were minute and sometimes they extended to composing his own version of the work. These compositions are often among his own manuscripts and bear no reference to the original composer; therefore manuscripts in Bach's own hand are sometimes open to question. The Anna Magdalena Büchlein, which is a collection of pieces which Bach's wife was especially fond of, contains a number of pieces which have not yet been authenticated nor identified and, very likely, never will be with complete certainty. Therefore it may be useful to point out to the student that the March in E flat and the Polonaise in F major in this volume are likely candidates for questioning. They may not be by Bach, and in pieces of such small dimension it is difficult to say whether or not he added his own touch to them.

For excellent detailed accounts of the history and steps of the dance forms, see Curt Sachs: *World History of the Dance*.

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Music Department

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PREFACE

IT SHOULD be stated at the outset that music, the most abstract and intangible of the arts, does not lend itself to the notation of many nuances of phrasing, dynamics, harmonic implications, and sense of form, nor of the feeling about all these things, which an artist expresses in actual performance. It is also confusing and stifling to the imagination of those who wish to learn, to attempt to note everything down in black and white. Musical performance is not a mechanical imitation of an approved model. I do not wish to prescribe an unalterable formula in this edition, to be carried out by every individual with the repetitiveness of a duplicating machine. For as long as one remains human there will remain nuances of all sorts, and as long as music remains an art and not a mechanical reproduction, there will always be more than one possibility in details of phrasing, dynamics, tempi, etc., and sometimes possibilities of marked difference in conception, all of them good. But they must adhere to the frame and idiom of the work itself; a valid, living, and communicative performance is the result not of licence but of information, experience, and insight. These books contain potential elements in Bach interpretation which will expand greatly on the advanced and professional level, but it is by no means possible to present all the aspects of Bach interpretation here, nor is it desirable. The full exposition will be dealt with in future and more technical books. The interpretations given in these books are types rather than models to be copied in a superficial sense. They are meant to be played as written, but I hope that the student will also learn basic principles from them and how to apply these principles to other works of the same type. For the interpretative suggestions are founded on deep structural principles which grow out of the music itself, and on the concepts of form and the performing practices of musicians of Bach's time. Many of my comments and musical ideas contained in these books are not limited to keyboard application and should also be of use to musicians other than pianists.

The pieces are selected from a range of works, some well known, some little known. Each piece represents a particular facet of study—fingering, various kinds of phrasing, dynamics, ornamentation, forms, etc. Book I is elementary and the increase of difficulty within it is gradual. Book II continues with and extends the ideas presented in Book I but its main content deals with the basic needs of contrapuntal and fugal performance in music of medium difficulty. Book III extends the ideas of the previous books and presents a wider view as applied to Suite and Variation Form. These longer works with their varied demands will help to develop more intensive and sustained concentration in performance. The music, however, being made up of short movements, is not too demanding, and the Suites prepare the ground for the interpretation of dance movements.

In choosing which manuscripts should be represented in this edition no great problems arise, for in most cases few manuscripts or early editions exist. The Aria and Ten Variations in Book III presents the widest choice, for there are more manuscripts of this composition than of the other works included here. On the whole the latter are based on the Bach Gesellschaft edition except for the Invention in C major which is modified according to Landshoff's research. But in the case of the Aria and Ten Variations it has been necessary for me to make selections from several sources (indicated in the notes on this work), none of them being wholly adequate in themselves since they present confusing problems and would not be clear enough as they stand, for performers today (see Manuscripts and Editions in Book III). Where a characteristic indication such as the phrasing of a figure is noted in the original, I follow this phrasing as a model and retain or develop it according to the requirements of the music in corresponding figures. I apply this as a general rule to all the works represented in this edition.

I hope that this work may open the way to a wider understanding of Bach's music and its performance and that it may clarify some of the problems with which many musicians have been so sincerely concerned.

ROSALYN TURECK

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GLOSSARY OF NOTE VALUES

<i>English</i>	<i>American</i>
Semibreve	Whole note
Minim	Half note
Crotchet	Quarter note
Quaver	Eighth note
Semiquaver	Sixteenth note
Demisemiquaver	Thirty-second note
Hemidemisemiquaver	Sixty-fourth note

FINGERING

Although Bach introduced a wider use of the thumb on keyboard instruments, it was sparingly employed in his time in comparison with its usage today. Contrapuntal music requires contrapuntal phrasing which in turn requires contrapuntal thinking and fingering. In order to phrase in *several* moving lines, the fingering used in Bach's time must be incorporated into the muscular habits of the hand, for contrapuntal music gave rise to a keyboard technique which suited its needs. Lacking constant use of the thumb and with less emphasis on successive fingering than in modern technique, overlapping, underlapping, and frequent silent change of fingering on the same note are indispensable. This type of keyboard fingering will require the establishment of new muscular habits because most hands are trained today in nineteenth and twentieth-century keyboard technique which developed to meet the needs of harmonic and percussive idioms. An admirable equipment for chordal, virtuoso, and melodic playing in a single line, this later technique makes no provision for contrapuntal structures, and the addition of earlier keyboard technique is indispensable for adequate performance of Bach's more complex music. Moreover, the independence of fingers which is developed through

Bach's keyboard approach frees the present-day pianist from the tyranny of the sustaining pedal for purposes of legato and sustained notes. Most of the major problems of pedalling in Bach performance are thus solved, for true finger independence enables one to dispense with nineteenth-century requirements, practices, and sonorities. For these reasons I begin Book I with Bach's own exercise for fingering which he wrote for his young son, Wilhelm Friedemann.

In simple pieces where each hand plays one voice, there is little or no problem and therefore in Book I the need for overlapping fingering is slight. But the student should continue to practise the first exercise regularly in order to meet later problems (see Books II and III).

Bach playing requires a strong trill technique. I therefore recommend 5-3 in preference to 5-4 for ornaments where the use of the fifth finger is required, because 5-3 is, in the very nature of the hand structure, much stronger and more reliable. Occasionally in the realisation of ornaments I have suggested alternative fingerings, the choice of which will depend on the size of hand and strength of the fingers.

PHRASING

Phrasing constitutes the skeleton of Bach performance as well as the heart of it. The development of a fine Bach style is proportionate, to a large extent, to the care which is taken to understand the relation of phrasing to structure. This volume begins with the bare fundamentals and establishes the simplest principles of thinking and playing in various areas of phrasing (i.e. contrapuntal, figurative, melodic, harmonic, and rhythmic phrasing). Players need not worry themselves over these terms at this point, except to realise the vital fact that phrasing does not have to do solely with melodic line. All musical elements combine to influence its shape, and shape in music is as vital contrapuntally and aurally as it is visually in painting. The meaning of the phrase marks in this edition may be grasped by seeing how they fit the designs of each individual phrase and how they are constructed on several levels simultaneously, according to the number of voices and general structure of the piece. Even in these little pieces you may notice the structural relations between phrase shapes. But do not make an intellectual exercise of phrasing, for it is an art as well as a study in structure. A beginning is made in Book II at indicating how to discover possibilities of phrasing and how to decide on a final choice. However it is a large subject and will form a major section in a future book. The phrasing I have given here contains all that is necessary for a musically and stylistically correct performance, and a feeling for structure will be absorbed naturally through simple, careful study and playing of the pieces.

The long phrase marks indicate breathing periods; do not confuse them with legato playing. But in addition to

breathing periods, inner phrasing is also indispensable. Played without inner phrasing, notes tend to stand vertically beside each other like soldiers, rather than bending according to their own inner shapes which unite them to the whole design. The long phrase forms the unity of design to which the inner phrases belong, but the successful performance of a long phrase is itself dependent upon the delineation of its parts. One cannot exist without the other. I therefore indicate the inner phrasing with great care for every note, figure, and structural relationship, and I hope that performers and teachers will be equally conscientious.

One of the greatest skills required in phrasing Bach's music is the ability to shape the whole phrase and the inner phrase simultaneously. Many figurations are composed of several inner shapes. In these cases the performer should not break the shapes up into little pieces by making obvious gaps between them. The smaller shapes should be played with awareness; they build up into the larger shapes to form the entire phrase. The aim is always the *inclusion* of the small shapes in the large phrase rather than the division of the large phrase into small shapes. The phrasing needs of the pieces in this volume constitute an elementary preparation for learning to think and play with more than one phrase shape in mind. Where alternative inner phrasings are suggested, select one and maintain it throughout the piece. As the player studies more complex music, he will gradually learn to think in many phrase shapes at the same time. Book II in this series provides the foundation for this development.

DYNAMICS

In order to express the dynamics required by Bach's structures, the mental attitude and muscular habit must be based on entirely different fundamentals from that of later music. Most performers today acquire their tech-

nique of dynamics mainly from music built on the harmonic structures of the late eighteenth and the nineteenth centuries. Musicians still confine their conception of the piano to the limits of this music.

DYNAMICS—*continued*

But since the music of Bach grows from a very different sense of form, it requires a different conception and technique of dynamic style. This applies no matter what instrument may be used. In our time, performances on the harpsichord and organ are sometimes closer to the conception and style of nineteenth-century transcriptions of Bach than to the original music. The use of the harpsichord, clavichord, or organ does not exempt the performer from understanding and applying the inner dynamic demands of the musical structure. For the characteristic sonority and style of each of these instruments does not, in itself, suffice for the performance of Bach. Following as we do the nineteenth century, it is not so easy to detach oneself from many unconscious musical habits of thought which establish themselves in conventional early training and are carried out and revealed in performance, and it does not follow that association with earlier instruments dispenses automatically with musical habits formed by romantic music. For the understanding and application of dynamics which fit Bach's music, the instrumental approach is insufficient because it does not present a solid or dependable solution.

The dynamic indications in the first five pieces in this volume grow out of the harmonic structure. This is one branch of Bach dynamics. Another grows out of and is planned according to contrapuntal structure. Contrapuntal dynamics will be new to most pianists. The first indications of contrapuntal dynamics appear in the March in D major. These indications constitute the simplest beginnings from which the performer may grow to understand the intricate dynamic requirements of fugal structure. They may appear very simple and not particularly new as they stand, but without preparatory study even the greatest piano technique, if it has been based on different foundations, will not be able to express the requirements for dynamics in Bach's structures. Dynamic changes must

be made *on* the first note of the new colour, for the pianist's habit of continual rise and fall does not suit Bach. Thus, dynamic changes occur *after* the last note of a phrase and on the first note of a new phrase, and even beginners can do this nicely with a little effort. Crescendo and diminuendo are in place in Bach performance but they play a subsidiary role.

Dynamic levels are the natural outcome of Bach's musical structures. They are by no means a substitute for those of the harpsichord. Certain sonorities of other instruments may be suggested or recalled by the performer or listener, but the attempt to duplicate them results only in sheer mechanics. If performance consisted of substitutions, or imitations, or duplications, it would not be an art, but a shallow and mechanical dead-end.

The highest skill in varying dynamic levels requires completely independent fingers and the ability to change quantity of tone distinctly and unmistakably from one note to another, no matter how fast the tempo or how many parts are involved. With the dynamic indications as they appear here, it will be found that crescendo and diminuendo are unnecessary in these pieces. Do not be content with an approximate change from *f* to *mf* or from *mf* to *mp*. The difference must be unmistakable and precise.

Each dynamic indication in this volume's pieces is to be maintained without change until the next one appears. Often there is no change throughout long sections. The repeats should be played when indicated and I hope that even in these simple pieces, my markings will provide a glimpse into the fascinating possibilities of repeated sections. The symbols (1) and (2) preceding interpretation marks refer to the first playing and to the repeat respectively. Book III in this series provides more advanced study in performing repeats in Suite and Variation form.

TOUCH

LEGATO: Only one type of legato exists, a true connection of one note to another. A fine legato is indispensable for clarity of part playing in Bach.

STACCATO: There are many types of staccato, the number varying with the technical skill and musical sensitivity of the performer. The simplest way to think and teach staccato is to classify it as detached, in contrast to legato which is uncompromisingly connected. The degree of duration and detachment determines the type of staccato. A sub-distinction between non-legato and staccato may also be made. The important thing to remember is that staccato is capable of great variation. For instance, in a melodic piece staccato touch is not as short or crisp as in a highly rhythmic work in a fast tempo. In staccato, do not jump off the note trying to achieve the detached effect. Simply think "down", with a clear idea of how long or little you mean to hold it, and you will find yourself coming off quite naturally; with these two thoughts in mind and the muscular habit established, there is no danger of ever holding a note through its full

value. The natural reflex action of the wrist or finger following a relaxed downward stroke forms a good first step in the development of a natural and relaxed staccato. Whatever the degree of dynamics, the above approach holds good, the only difference being the *amount* of weight released into the key. For *p* or *pp* one would use little weight, but the downward movement must still be carried through. To lessen the weight in *p* or *pp*, lift the wrist a little.

TENUTO: — Hold through the full time of a note value but avoid a tonal accent on the note unless the rhythm calls for it.

TENUTO-STACCATO: — The sound duration of the note receives about half the note value, more or less, depending on the character and tempo of the work.

NON-LEGATO: The sound duration equals almost all of the note value. Another kind of non-legato is as follows: hold the note for its full value and take a very short breath *before* the following note.

THE FUNCTION AND USE OF THE PEDALS

Many musicians have long deplored the use of the right pedal for Bach performance on the piano because a

sustaining pedal did not exist on eighteenth-century instruments, and also because the usual style of piano

THE FUNCTION AND USE OF THE PEDALS—*continued*

pedalling produces sonorities which obscure the musical structures in an iridescent mist. It is true that the instruments in Bach's time did not include a pedal for sustaining tone such as the piano has, but this does not mean that sustained tone or true legato was unknown. On the contrary, the possibilities of both were wholly fulfilled on both the clavichord and the organ which were the keyboard instruments which Bach played and favoured most. In reproducing the music of a past era we must refer to the musical qualities of the musical and instrumental style rather than the physical parts of an instrument. The solution of the usage of the sustaining pedal does not lie, therefore, in a blanket rule of taboo. It lies in solving the musical and keyboard demands of structure. When this is achieved it will be found that the right pedal is of value but that it is employed in a different way from that of the nineteenth century. It is not the pedal itself, nor the piano which is at fault, but rather the performer's application of a style which distorts Bach's music. The right pedal serves a particular function for the massed sounds of Beethoven or the colouristic figurations of Chopin. In this type of music it is a primary tonal and colour effect. For Bach it serves a very different purpose as a refined aid primarily for connecting contrapuntal lines in legato, and occasionally for expressing certain musical subtleties in varying the qualities of sonority between sustained and detached tone. Its function and use is therefore dependent on different factors. The great mistake in pedalling in Bach performance has been due completely to the application of musical ideas which belong to nineteenth-century music. These cannot be applied to pedalling in any other kind of music, neither that of the eighteenth century nor of the twentieth century. When this is fully realised, the right pedal will take its proper place as a

flexible device which is capable of varying usage according to the inner demands of different musical structures.

What, then, are the fundamental properties of the piano pedals, and how do they best function as a contribution to Bach performance? *Tre corde* (three strings) is the natural state of the piano tone, and I regard *tre corde* as a basic quality which can be contrasted with the sonority of *una corda*—soft pedal. This constitutes one of the piano's most valuable assets for playing Bach. Too often the pedals are used only as crutches to lean upon in order to play with more or less tone, and their use, for these simple means exclusively, limits rather than expands one's performance. Eventually the skill of the hands should develop to a point where the fingers alone can produce any and every degree of softness and legato without being dependent on the feet. I use *una corda* then, as a *quality* in contrast to *tre corde*. The *quantity* of tone is determined by the fingers whether or not the foot is employing the soft pedal. In the early and intermediate stages of piano study the skill can hardly have developed to this point. Indeed few artists have this kind of complete mastery of the quantity and connection of sound. However, I recommend this as a goal, and if one works with such an aim in mind, the tonal independence of hand and fingers can develop very much earlier than usual. Also, with the development of overlapping fingering and speed in changing fingers on one note, smoothness of legato playing can go far to free itself from over-dependence on the sustaining pedal. The pieces in Book I do not require the right pedal at all. Bear in mind that *una corda* refers to the quality more than to the quantity of sound. I have introduced it very early in Book I wherever its use is fitting musically. *u.c.* indicates *una corda*, soft pedal, *t.c.* indicates *tre corde*, no soft pedal.

ORNAMENTATION

The term "ornamentation" gives the impression, to the modern mind particularly, of something extraneous and dispensable. In the music of Bach and his predecessors this is quite wrong. The first point to learn about ornamentation is that for this music it is indispensable, and the second that it is as much a part of the musical structure as the printed notes.

As a result of musical developments after 1750, the shorthand notation of ornaments was abandoned. By Beethoven's time, strictly speaking from about his middle period, the need for reading and performing ornaments became virtually non-existent and ornamentation became a lost art, for all the notes were written out in their exact note values and figurations. The only remnants of ornamentation's great past were the simplest signs, the trill, the *appoggiatura*, and one or two others, which became extremely simplified in performance. The *appoggiatura*, losing all its individual character and varied possibilities of performance, became a simple "grace note" which has for over a hundred years now been played fast and ahead of the down beat. The trill lost all its fascinating rhythmic possibilities, all the variations in its duration. It became indiscriminately unmeasured and indiscriminately fast. Wherever encountered, whether in a slow lyrical movement or a fast movement, it is today performed in the same

way—as fast as possible. But in the seventeenth and eighteenth centuries, it formed a whole category of ornamentation under which many types and kinds could be listed.

The following are a few fundamental facts about ornamentation which a musician must know before it is possible to consider general rules, or the performance of any particular ornament.

1. Ornamentation is indispensable.
2. It is as much part of the musical structure as the printed notes.
3. It is a shorthand notation of musical *figures*.
4. It influences not only melodic line, but also all the other elements of music—rhythm, harmony, and structure, and all the elements of performance—phrasing, tempo, touch, and dynamics, and these in turn influence it.
5. It is a written system which is comprehensible only to the literate; it has its own terms, its own idiomatic expressions, its own nuances of meaning and expression, all of which are expressed by and communicated through its symbols.
6. Ornamentation forms a mass of rules and categories of types which allow exceptions, variations, improvis-

ORNAMENTATION—*continued*

ations, and personal freedom. Therefore, scholarship, judgment and feeling must all be present in its practice.

If the student has been brave enough to read this far, he can now reap the reward of the following practical information which covers some general rules as well as particular ornaments which are most often encountered.

RHYTHM: Virtually *all* ornaments in Bach's music begin *on* the beat, that is, the *first* note of most ornaments is played *on* the beat. The *accent* should be played clearly on the *first* note of the ornament, *not* on the last note as it is still too often heard today. The rest of the ornament, whether it consists of one or many more notes, falls *after* the beat. Very rarely an ornament falls before the beat, and occasionally between beats, but only after several years of study and experience does a modern performer know when these rare applications fit, and how, so it is better for the student not to attempt them. The fundamental thing to learn is that the basic rhythm of ornamentation is built on the beat. One should, therefore, forget as quickly and completely as possible the rhythmic frame of grace notes and trills which belong to a more recent tradition derived from the last century. It is helpful to learn to think and feel the new frame of on-the-beat rhythm away from the instrument as well as when playing. The feeling for this rhythm comes only after the thought is clear, but the feeling is indispensable and in performance it must combine with the correct allocation of the notes. If this new rhythm is not absorbed into the feeling, the ornamentation, though correctly played otherwise, will be artificial and fundamentally wrong and will cause distortion of every element—melody, harmony, and rhythm—in the music.

STRUCTURE: Ornaments always are and must be conceived as an intrinsic part of the figure, whether the figure is a melodic line, a short rhythmic motive, or whatever. They should not be jerky, squeezed, or uneven, nor sound extraneous or dispensable. They illuminate or intensify the character and expressiveness of the figure they belong to; sometimes the character and even structure of a phrase reveals itself completely differently with the ornament from what it would appear to be without the ornament.

TEMPO: In order to perform the ornaments not only correctly but also in their characteristic style, give them enough time to be playable and comprehensible. On the whole, ornaments should be thought, felt, and played slower than one usually hears them today. This rule holds good for most music preceding Mozart. Trills are never played with the nervous speed typical of virtuoso performers of recent years. They are almost always measured, for example four, six, eight or more trill notes to a quaver, crotchet, etc. Ornaments in a slow movement are apt to be slower than in a fast movement. The surest guide to the tempo of an ornament is to fit the speed to the time value, rhythm, and character of the motive, not forgetting the tempo and character of the piece as a whole.

GENERAL TERMS AND PRACTICE: Virtually all ornaments begin on the note above

the main note except where otherwise indicated in the symbol itself. The term "main note" applies to the large note on the staff above which the ornamental symbol appears. Thus the first note of an ornament is generally the one which is *not* printed in the score! And this first note must be played, as emphasised above, *on* the beat, the main note falling *after* the beat. In other words, that large written-out note is not the main attraction any more—it must give equal and sometimes more ground to the notes which do not appear in the score but which are implied by the symbol. The term "auxiliary note" refers to the *unwritten* note of the ornament. In the case of a long ornament it usually refers to the unwritten notes most closely related to the main note.

HARMONY: The auxiliary note is usually a *whole* tone above the main note. This differs again from nineteenth-century practice where graces and trills are almost always taken with the semitone. The whole-tone auxiliary stems from remnants of earlier harmonic practices deriving from ecclesiastical modes and their sense of interval and harmony. For although music of the seventeenth and eighteenth centuries was composed in the major and minor scales the earlier practices were still in musicians' ears and not wholly abandoned. After Bach's death all traces of the past vanished and, in the nineteenth century, the inexorability of the raised seventh, the love of the leading note and more and more chromatic and altered chords encouraged the use of the semitone interval. Since Bach's music is written in the major and minor scales, the semitone is to be reckoned with and is also employed. But because associations with earlier practices still adhere, it will be found that the harmonic situation calls for less chromaticism in the ornament than in later music. Consider the particular harmonic situation of the ornament itself and in relation to the harmonic structure of the piece as well. On the whole, choose the interval which is next to (above or below) the main note in the harmony employed at that moment, according to whatever major or minor scale it belongs to; it will be found that this note is usually a whole tone away. Above all, do not use the semitone as a matter of course, as is the usual practice in nineteenth-century music.

MELODY: The melodic line will be affected fundamentally by the choice of auxiliary note, which should be chosen according to the harmonic structure.

Examples

APPOGGIATURA:

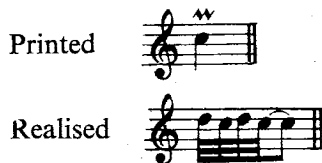


The choice depends on the surrounding melody, rhythm harmony.

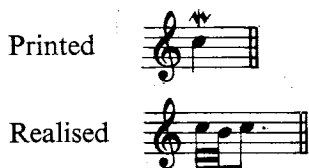
In the nineteenth century this symbol was called "grace note," being performed fast and before the beat. This is an erroneous term and conception for Bach.

ORNAMENTATION—*continued*

SHORT TRILL:



MORDENT:



The line through the symbol indicates the use of the note below, beginning on the main note. If the line does *not* appear in a symbol, always employ the auxiliary above the main note.

LONG TRILL: Mainly measured, that is, usually two or four notes against one in another voice. The number depends on the tempo of the movement, the rhythmic value of the note over which the trill appears, the figure against which the trill will be played and the character of the lines and figures within which the trill is situated. Usually two or four notes are played against semiquavers. The decision is left to the performer.

ARPEGGIO: A category of ornamentation which includes many possibilities of elaboration. For the present, the following information will suffice: *All* arpeggios are begun on the beat, that is, the *first* note of the chord is played *on* the beat, the rest of the notes in the chord fall *after* the beat. Here again, the entire frame of rhythm is felt on the beat.

ADDED ORNAMENTS: One of the most important branches of knowledge in the study of ornamentation concerns *adding* ornaments where they are not indicated by the composer. This was an habitual and endorsed practice in Bach's time and for several centuries before him, very different from the meticulous attitude towards exact notation on the part of composers and performers today. But understanding of suitable applications is impossible without a thorough knowledge of the whole field of ornamentation. In order to acquaint the student with the practices of adding fitting ornaments, as well as to complete the needs of the pieces in this book, I have added certain simple ornaments accordingly. Explanations about their usage and my initials where I have chosen them, appear below each work. In those pieces where the ornaments are realised in the score, I have indicated the ornament symbols below each work in order that the student may become familiar with the association of a symbol and its style of performance. If no initials follow the symbol, this means that it appears in a manuscript score.

HARPSICHORD, CLAVICHORD, AND PIANO

The sound of a stringed keyboard instrument originates mainly from the construction of its action which determines the manner in which the string is to vibrate. The materials of which the instrument is made will influence its tone, but not to the same degree. For the performer it is indispensable to learn as much as possible about the possibilities of the instrument's action, since the quality of performance, instrumentally, is in direct ratio to one's knowledge and feeling about it.

Keyboard instruments developed in Europe within about the last five hundred years. Before the development of instruments with keys, tone was produced by direct contact with the string. The fingers of the left hand worked out the pitch and string pressure and the right hand strummed or plucked. Sometimes a plectrum of bone or wood was used instead of the fingers for plucking the strings, removing direct contact in one hand. Keyboard instruments make another step in the direction of indirect contact with the strings. But the idea of plucking or pressing the strings was retained. For a plucked tone, the plectrum was attached to the key. The most favoured materials used for the plectrum on early instruments were leather or a feather quill. It was attached to the key in such a way that when the key was struck downwards by the finger, the plectrum at the other end jumped up and plucked the string. This, in the simplest terms, is the action of the harpsichord.

Pressing the string, when transferred to a keyboard produced a very different sound from plucking. A narrow flat tangent made of brass was attached to the key so that when the key was pressed down with the finger, the

tangent at the other end came up and *pressed* the string. The amount of pressure of the tangent on the string corresponded entirely to the amount of pressure by the finger on the key. The tangent did not fall away after its initial contact with the string, as on the harpsichord and the piano, but retained its pressure on the string until the finger left the key. The keyboard technique called for vibrating the key with the finger pressure rather than a hard strike. The fingers thus had complete control of the amount of tone, its gradations of sound and its vibrating quality. The clavichord was this type of instrument. On the harpsichord, once the key was struck, that is, the string plucked, there was no possibility of nuance within the same note. On the clavichord not only were crescendo and diminuendo possible but also the most delicate nuances of tone on the same note. This capacity gave rise to wonderful expressive possibilities and a most intimate and personal musical expression. The tone was small and the instrument had to be played gently, but within its delicate frame was contained a very wide and subtle gamut of dynamics and colour, and a beautiful singing tone.

In order to make up for its limitation of sound on one note or one keyboard, additions were made to the harpsichord similar to organ devices. A second keyboard or "manual" was often added, and "registrations" multiplied the colour possibilities. The latter were produced, in the earlier harpsichords, by means of hand knobs which when pulled sounded their individual colour. Later harpsichords incorporated foot registrations, but there were never set rules on how many registrations a

harpichord should have, and every harpichord differed in this respect. Both the hand and foot devices are known as pedals which is also an organ term. The harpichord developed its own variety of colour, but the variety depended on mechanical means. When a pedal was used for colour registration, the colour would continue until cut off by the pedal. A person with a highly developed harpichord technique can produce with his fingers certain varied nuances on the same manual or within the same registration, but this has small possibilities and is seldom realised except by the very finest harpichord players. It is by no means an inevitable characteristic of the harpichord, as is the tone control on the clavichord. Keyboard technique on the harpichord calls for a direct downward stroke which the plectrum needs in order to pluck the string firmly. Since the tone is not sustained but short and rather brilliant, it is effective for fast and figured passages but not as expressive as the clavichord for singing melodic lines. Although the tone is larger than that of the clavichord, it also is a chamber instrument and cannot be heard properly in a modern concert hall. In most modern halls seating more than two or three hundred, the loveliness of the real harpichord tone is lost and the subtle differences between registration qualities are dissipated, the noise of the plucking action becoming predominant. Large spaces distort its true tone and electrical amplification, which may appear to present a solution, increases the quantity but does not solve the problem of quality which is the harpichord's greatest asset. To force harpichord performance into a space which is too large to accommodate its natural tone is therefore an injustice to both the harpichord and to Bach's music, for the listener has no true measure of judging the actual sonorities of the harpichord.

In the early eighteenth century, the piano appeared. At first, it was so feeble an instrument that it did not interest composers until after Bach's time. By Mozart's time the piano reached a degree of individuality which enabled it to be brought to the fore, yet even he often alternated between harpichord and piano. With Beethoven the instrument began to develop its strong and varied character and superseded other keyboard instruments entirely. We know that Bach tried several of the early pianos at the court of Frederick II but in their embryonic form they were not yet useful to a composer and the growth of the piano could not possibly be envisaged at that time.

BACH'S ATTITUDE TO MUSIC AND INSTRUMENTS—AND OURS

Throughout his life, Bach transcribed his own and other composers' music for different solo instruments and combinations such as choral and chamber groups. No rule existed in his time demanding that a particular work be restricted to one instrument, because musicians did not think or feel that way about music and performance. Indeed Bach often wrote several versions of the same work.

This flexibility held good in the matter of instrumental performance as well. Harpichords differed, often greatly, from each other. Some had one manual (keyboard), some two, and some included a pedal keyboard as on the organ. The registrations differed from instrument to instrument so that the possibilities of sonorities and dynamic effects varied with the capacities or limits of each instrument. The variety of registration used by the

The piano constitutes a keyboard stringed instrument of a third type. A felt-covered hammer is attached to the key, and when the key is pressed the hammer *strikes* the string. As everyone knows, the amount of tone is controlled by the fingers, and the tonal gradation is very wide, from *fff* to *ppp*. Once a note is struck, the tone cannot be varied, for the hammer stroke is as incapable of recall as is the plucked action of the harpichord. But the player can produce pronounced crescendo and diminuendo from one note to another. The clavichord could produce this kind of crescendo and diminuendo too, as well as gradations on a single note. The piano pedals are not regarded as registrations or stops in the harpichord or organ sense. They have been popularly called the "loud" and "soft" pedals referring to their influence on the amount of sound when employed for this purpose. But every fine pianist of the last hundred years or more has known how to use these pedals with more subtlety than that. Actually the sustaining capacity of the right pedal aids legato and provides its own possibilities of colour, while the left pedal provides a distinctly different quality. (See "The Function and Use of the Pedals"). On the piano, the possibilities of tone, legato, melodic playing, brilliance, crispness, staccato, etc., etc., lie in the degree of skill and finger control which the performer has developed. This instrument is capable of many more sounds and styles of touch and performance than those associated with "piano" music—that is, the romantic and virtuoso music of the nineteenth and early twentieth centuries. This notion of the piano corresponds solely with the needs of this type of music. Unfortunately the understanding of, and attitude towards the piano are too often limited to this period which represents only one era of the piano's active development. The sonority and performing style of Mozart's time was different from that of Chopin, and each is equally different from that of Stravinsky. These vastly different styles have all found expression on the same basic instrument. Therefore, the conception of the piano cannot any more be restricted to any one period. It is capable of many different styles and sonorities, more than have hitherto been conceived, and it is up to the performer to discover and achieve them. The technique of a pianist can be developed to suit each style of music. Thus the blame lies with the performer rather than the instrument if musical style is found lacking in Bach performance upon the piano.

performer therefore depended on the registrations found on each harpichord. This was equally true of the organ. It is also well known that it was a common practice to perform on any keyboard instrument that was available. The term "clavier" is a generic one, meaning keyboard, and it was used as a general description for any keyboard instrument. Transference from one instrument to another in the orchestra was also common practice. The simple fact is that musicians were not so instrument-conscious as we are today, and that the great present-day concern over musical sonorities did not develop until after Bach's death. Insistence on the use of a particular sonority such as that of the harpichord is an attitude adopted long after the Bach period, in the twentieth century.

On historical grounds alone, musical factors apart, it

BACH'S ATTITUDE TO MUSIC AND INSTRUMENTS—AND OURS—*continued*

is extremely misleading to make a blanket rule that the harpsichord was the instrument for which Bach's music was intended. In Germany, the clavichord was more popular than the harpsichord. Unfortunately, few people hear the clavichord today since its tone is so delicate that it can rarely be heard at all in a room larger than is contained in the average home. As a result the main emphasis has been directed to the harpsichord which can at least be heard in a larger space although then its quality is diminished. In its own time its virtuoso brilliance was its most useful characteristic. Since the harpsichord has predominated in our time as the representative of Bach's keyboard instruments, many musicians and students do not realise that the harpsichord was regarded as an impersonal instrument in Bach's time and that the clavichord was much more loved in Germany. France was more interested in the harpsichord, and Couperin was *the* harpsichord composer rather than Bach, as can be seen by his style of writing and his fame as a harpsichord expert. And yet Couperin says in his famous work on harpsichord performance, *L'art de toucher le clavecin*: "As the sounds of the harpsichord are isolated one from the other, as the power of each sound cannot be increased or diminished, it has hitherto appeared almost inconceivable that a player can play with expression on the instrument (*donner de l'ame a cet instrument*)". (Translation from Dannreuther, *Ornamentation*.) His own words prove the case best. Life in Germany revolved round the church and the home where organ and clavichord reigned, whereas in France the court led the fashion and the harpsichord was the court instrument. Bach had comparatively little to do with court life, his milieu for most of his life being the church and the school. As a performer his fame was attached to the organ. A thorough investigation into his music shows that although he was open to every influence, his idiom is essentially abstract and unfettered by dependence on specific musical sonorities.

The editorial marks for the pieces in these books are the result of a study, besides the musical structure, of the instruments of Bach's time as well as the possibilities of the piano. The piano's varied capacities for singing tone, brilliance, and control over richness and dryness of tone, plus the endless variety of touch, present a tremendous opportunity for the success of the piano for Bach's keyboard music. Fitting style will emerge with scholarship, musicality, and wider understanding of this instrument.

Before 1750, no set intention of the composer as to the exact way a work should be performed was indicated. In Bach, interpretation or tempo indications are very rare. The modern musician who is dependent on guidance through interpretation marks, rather than through the music itself, is at a loss in this situation. For those who think today in terms of reproducing precisely the work of a composer, the freedom and flexibility of composers and performers before 1750 must necessarily be bewildering. This does not mean that these musicians lacked integrity, but simply that the musical art involved and created attitudes which were more flexible than those which have grown from twentieth-century developments and which govern most modern minds.

Interest in the reconstruction of the past is a modern

one. Musically, it has grown with the development of musicology since the last century. For purposes of performance of Bach's music, we must realise more distinctly the function and product of the musicologist and the artist. The musicologist is a historian whose duty it is to uncover information and to present it in the clearest and most accurate form possible. But for the performer, acquaintance with this material is only the first step. It is the function of the artist to study musicological data with the aim of solving its problems musically, integrating them within the art and expressing the whole of that art. The information gained from musicology constitutes raw material for the musician to work with, forming only one of the means and tools of his equipment, because a mass of historical information, no matter how well sifted and informative, is still far from showing one how to play Bach. This material must eventually be integrated by the artist into a meaningful as well as honest performance, through his experience with all the aspects of the artistic processes of both the composer and performer. Much more than historical information is necessary for understanding and playing this music, and musical performance is art, it is not musicology. The study of historical information and presentation of historical reconstructions is quite another sphere. The living significance and communication which Bach gives to us today is not expressed in historical reconstructions, interesting, informative and even lovely as they may sometimes be. Bach goes much further than that in his influence on, and meaning for, modern minds and feeling, and every contemporary composer is well aware of this. The musician need no longer confuse historical with musical goals. Each has its place and value, and the time has come for understanding that these two fields are not synonymous, because the historical approach forms only one part of the education of an artist, but it does not constitute the full expression of any art. I therefore recommend that artists, teachers, and students recognise their debt to musicologists for making invaluable information available to them, but at the same time recognise that performance as an art represents an infinite sphere which makes boundless demands and gives limitless experience to both the performer and listener. In Bach's music, the form and structure is of so abstract a nature on every level that it is not dependent on its costume of sonorities. Insistence on the employment of instruments of the seventeenth and early eighteenth centuries reduces the work of so universal a genius to a period piece. Only a pedantic attitude can be satisfied with insistence on prescribed sounds for this type of music. In Bach everything that the music is comes first, the sonorities are an accessory. Some musicians, pianists in particular, have ceased to play Bach altogether because they do not play the old instruments. This is forcing the accessory factor into a primary position which produces an absurdity. It parallels the position of a famous German expert on fugue who refused to teach Bach's fugues to his students because Bach did not write in "correct" fugue form. Bach cannot be limited or withdrawn by confining him to the instruments of his lifetime. The significant and informed performance of Bach is contained in the understanding of the concepts expressed in his form and structures and insight into the significance of his art as a whole.

APPLICATIO IN C MAJOR

S. 994

(from the WILHELM FRIEDEMANN CLAVIERBÜCHLEIN)

This little study piece, the first in Friedemann's book, forms a perfect introduction on the most elementary level to the style of fingering, ornamentation and dynamics required as a foundation for the performance of Bach's music. The notation of fingering and ornaments are his own. Notice the overlapping use of the thumb and second finger in the scale passage, bar 3.

Phrasing: The long phrase shape of the piece is felt in two-bar phrases. This conclusion is based on the structure of the linear motive itself and on the harmonic form which integrates with the two-bar structure of the melodic line. Note that the rhythm of the piece also falls into two-bar shape. The short inner phrases should not be emphasised, but rather contained within the longer phrase. In order to avoid visual confusion, the two-bar phrase line has not been placed in the score.

Tempo: Choose a degree of Moderato which is comfortable for the even and cantabile playing of the ornaments and smoothness in connecting overlapping fingers. The metronome indication suggests an *approximate* tempo.

Ornaments: Really cantabile and to be played as an intrinsic part of a singing melodic line.

Realised version: Third system, second bar—I prefer G natural to G sharp for the beginning of this ornament primarily because of harmonic considerations, viz. the dominant seventh of A minor is not definitely indicated until the second beat with E in the bass. Melodic consideration should be included in one's final choice, as well. Here, the use of G natural adheres to Bach's usual practice in similar situations favouring whole tones to semi-tones.

Last bar—although the ornament symbol is the same as the one shown two bars previous, the treatment must be modified here due to the contrapuntal situation. To begin on B with F in the bass would create parallel fourths on a diminished chord in its second inversion; leading into this position is the worst and most forbidden usage in counterpoint. The realisation of the ornament itself remains the same except that the main note is established first and then is followed by the correct realisation of the ornament.

ORIGINAL VERSION

The musical score is presented in two systems. Each system consists of a treble clef staff and a bass clef staff. The first system covers measures 1 through 4. The second system covers measures 5 through 8. The piece is in C major and 2/4 time. Fingerings are indicated by numbers 1-5. Ornaments are shown as wavy lines above notes. The final measure (measure 8) ends with a repeat sign.

REALISED VERSION

♩ = 63

1) *mf*
2) *p t.c.*

Handwritten fingerings: 3 2 3 4 3 4 3 2 3 4 3 1, 3 2 3 4 3 5 4 5 3 2 3 5 1, 2, 3, 2, 3

Handwritten fingerings: 5, 3 2 3, 1, 2 1 2, 1, 5, 4, 5, 2, 3 2 3, 1, 3, 2, 1 2 1 2, 1 2 1, 5, 1 2 4, 5

1) *p t.c.*
2) *mf*

Handwritten fingerings: 5 4 3 2 3 2 1 5, 2 3 5 3 5 3 2, 5, 1 3, 5, 4, 5, 6, 5, 1 2 1 2, 2, 5, 4

Handwritten fingerings: 5, 4 3 2, 3 2 1 2, 1, 5, 2 3 5 3 5 3 (5), 4, 5, 2 1 3 2 1 2, 2, 2 3 4 5, 3 2, 1 2 1 2, 3, 5, 2, 1 2 1

a) If speed of technique allows: otherwise as above.

b) If speed of technique does not allow:

c) Change silently.

CHORALE "JOY AND PEACE"

(from the ANNA MAGDALENA BÜCHLEIN)

- | | | | |
|--------|---|-----|---|
| (1) a. | Rest contented and at peace
Within the God of your life. | (2) | God, your source and your sun,
Shines brightly, daily, for your bliss.
Rest contented, contented. |
| b. | In Him rest all joys.
Without Him, all is vain. | | |

In one version of this work, a fermata sign appears at the end of each two-bar phrase in both voices, a typical indication for the sung chorale. However, in another version, the sign in the bass is omitted altogether from the first section and moving notes replace the long note. In keyboard performance only a slight breath is necessary where it appears in both voices in the original, in order to indicate the phrase endings.

A few sparse phrasing indications occur in the three versions of this work, two of which are in the *Anna Magdalena Büchlein* and one in four parts in the collection of four-part chorales. Although the phrasing indications are original, they appear in different phrases in different versions of this chorale.

The music should be felt in two-bar phrases as is evident from its harmonic structure. The phrasing which I have indicated is the inner phrasing *within* the longer two-bar period. Note that the phrase shapes of the soprano and bass are often different from each other; they should be carefully carried out with melodic feeling for the two lines. This constitutes the first step in contrapuntal phrasing.

The staccato is a type of tenuto-staccato, not short and sharp. The most pictorial way I can describe a subtle effect of this kind is to say, breathe off from the note.

ORIGINAL VERSION

REALISED VERSION

Cantabile ♩ = 96-108

This Chorale will be found in the four-part chorales under 'Gib dich zufrieden und sei stille'.

MUSETTE IN D MAJOR

S. Anh. 126

(from the ANNA MAGDALENA BÜCHLEIN)

The Musette was a name for a type of bagpipe. The music written under this title always contained an imitation of the drone-bass of the instrument. This is an extremely simple example of a Musette, yet the repeated bass notes convey the picturesque connection with the drone and carry the main responsibility for the title. The upper stave has been transposed from the C clef of the original; Bach's time signature, 2, has been retained.

Imagine toy instruments playing this little piece in a bold fashion. The *f* and *mf* would not be thick and the *p* and *pp* would be delicate. Remember that *-* means hold the full note value; it does not mean tonal accent. The staccato should be crisp and short. The accents indicated are miniature and should be kept within the framework of the piece which is a miniature in every respect. But it is a bold, not a timid miniature!

♩ = 66-76

1) *mf*
2) *pp* u.c.

mf

p t.c.

mf

p u.c.

poco rall.

IV

MINUET IN G MAJOR

(from the ANNA MAGDALENA BÜCHLEIN)

S. Anh. 116

For the first time so far, the longer periods are indicated in the score by the long phrase marks. Please notice that the piece proceeds by two-bar and four-bar periods. The longer period and the inner phrasing must be fully integrated with each other. To succeed in this, be on constant watch that the inner phrasing in both voices is carefully delineated, and at the same time that the sense of each phrase is united within the longer period. The beginning of each long phrase is the natural moment for the rhythmic breath. This does not mean a lag in time nor a complete break. It must be felt in the same terms as natural physical breathing. The character of this minuet is elegant and gentle. Staccato need not upset the lyrical quality of the long line; it is contained within the singing line. A gentle staccato, not too short and crisp, would be best here. In bars five and six, the first and second beats are not tied; the sign refers to the inner phrasing. The upper stave has been transposed from the C clef.

Cantabile ♩ = 88-96

2 3 5 4 4 2 3 or 5 3 2 or

1) *mf*
2) *p* u.c.

4 5 4

3 1 2 3 1 3 5 4 3 4

5 1 3 5 4

3 4 3 2 1 4 5 3 4

1) *p* t.c.
2) *mp* t.c.

5 3 2 1 or 2 4 1 4 2 4 1

b 2 1

1) *mf*
2) *mf* 2) *p* u.c.

4 4

5 5 3 5 1 2 1 3 5 1 3 1 2 1

3 5 3 4 3 2 1 3 5 1 3 1 3 1 2 1

b

†) Avoid a tonal accent

c

MINUET IN G MINOR

(from the ANNA MAGDALENA BÜCHLEIN)

The poignant line is most successfully realized if the long phrase is kept in mind. Avoid metronomic accents. In the original the upper staff has the C clef, with only B flat in the key signature, the E flats appearing in the score. I have retained this key signature.

Cantabile ♩ = about 100

1) *mf*
2) *p* u.c.

1) *mf*
2) *p* u.c.

1) *mf*
2) *p* u.c.

1) *p* t.c.
2) *mp* t.c.

1) *mf*
2) *p* u.c.

*Easier and suitable:

1) 2)

(d) In a cadence ♭ may often include an afterbeat.

(e) If a simpler line is preferred here, this ornament may be omitted.

(f)

An ending chord may be arpeggiated up or down, depending on the carrying through of the melodic line, its harmonic and rhythmic position. R.T.

VI

MARCH IN D MAJOR

S. Anh. 122

(from the ANNA MAGDALENA BÜCHLEIN)

Contrapuntal dynamics are introduced in this march. Be careful to begin the change of dynamics decisively on the first note over which the indication appears; also to make clear distinctions between *p*, *mp*, and *f*. The staccato touch is short in *f*, very pointed in *p* and *mp*. The upper staff has been transposed from the C clef.

♩ = 120 - 132

1) *f*
2) *p t.c.*

4 1 2 1 2 5

3 2 3 5 3 1 2 1 4 1 5 3 5

or or

1 3 2 1 3 2 1 5

1) *f*
2) *p t.c.*

4 1 2 5 2 3 1(3) 1

1 2 3 4 5 2 1 3 4 5 2 1 5 3 1 3 2 5 2 3 1 2

2) *mp*

3 4 3 4

2) continue *p* in bass

2) *f*

3 5 3 5

c d

5 3 2 1 3 2 1 3 1 2 1

a b c d

R.T. R.T. R.T.

VII
MARCH IN E FLAT
 (from the ANNA MAGDALENA BÜCHLEIN)

S. Anh. 127

A short breath is indicated before the last note of this piece, and is to be employed only in the repeat for the sake of the ending. It takes the place of the conventional *ritard.*, which is an effect unsuitable to many of Bach's works and too often applied mechanically to the end of every piece. Take special care to feel the staccato and slurs within the long periods, thus avoiding choppiness in performance. The upper stave has been transposed from the C clef.

♩ = 112-126

2) *p t. c.*

(b)

* Easier and suitable:

(c)

System (c) consists of two staves. The upper staff contains a melodic line with various fingerings (3, 2, 1, 4, 5, 3, 2, 1, 2, 4, 1, 3, 2, 1) and slurs. The lower staff contains a bass line with fingerings (5, 3, 2, 1, 3, 1) and slurs.

(d)

2) *mp*

System (d) consists of two staves. The upper staff has a melodic line with fingerings (5, 4, 3, 2) and slurs. The lower staff has a bass line with fingerings (1, 1) and slurs. The dynamic marking *mp* is present.

(e)

System (e) consists of two staves. The upper staff features a melodic line with triplets and fingerings (3, 1, 2, 3, 3, 5, 1, 3, 3). The lower staff has a bass line with slurs.

(f)

2) *f*

System (f) consists of two staves. The upper staff has a complex melodic line with many fingerings (1, 2, 3, 4, 3, 4, 3, 5, (2), 1, 1, 2, 4, 3, 2, 3, 2, 5, 2, 1, 2, 4, 3, 2, 5, 1, 3, 2) and slurs. The lower staff has a bass line with slurs. The dynamic marking *f* is present.

(g)

1 2

System (g) consists of two staves. The upper staff has a melodic line with fingerings (1, 2, 4, 3, 5, 2, 1, 2, 1, 5, 4, 1, 3, 2, 1, 2, 1, 3, 6) and slurs. The lower staff has a bass line with slurs. There are two first endings marked 1 and 2. A circled 'g' is above the final measure of the first ending.

(c) *tw*

Small musical notation for (c) showing a triplet of eighth notes.

(d) *tw*

Small musical notation for (d) showing a triplet of eighth notes.

(e) *tw*

Small musical notation for (e) showing a triplet of eighth notes.

(f) *tw*

Small musical notation for (f) showing a triplet of eighth notes.

* Easier and suitable:

Small musical notation showing an alternative phrasing for the triplet in (f).

(g)

Small musical notation for (g) showing a triplet of eighth notes.


POLONAISE IN F MAJOR

S. Anh. 117a

(from the ANNA MAGDALENA BÜCHLEIN)

The Polonaise has undergone a long development over at least three centuries, with diverse influences from different countries. It is a dance of Polish origin as its name reveals. Although the Polonaise is no doubt of much earlier date, from 1573 onwards there are reports of its use as a processional court dance opening a great ball, or the celebration of a great occasion, the couples making obeisance to the king or presiding host.

The chords in the bass of this Polonaise contribute more pointedly to the vigour and stateliness of the dance when they are arpeggiated. In the seventeenth and eighteenth centuries chords were more often arpeggiated than not, and I therefore recommend that the chords be broken, if the player can manage to think and play both the ornamentation and broken chords. However, the chords may not be arpeggiated indiscriminately. I have indicated } in the realised version for the intervals which may most safely and effectively be played by beginners in this style. The broken chords should be taken quickly, with the lowest note of the chord *on* the beat, played simultaneously with the *first* note of the figure in the upper voice. The second note of the chord falls after the beat. The first note may receive a note value of about a

hemidemisemiquaver, but not as slow as a demisemiquaver. Example: 

The upper stave has been transposed from the C clef.

ORIGINAL VERSION



The mordents in bars one, two, nine, ten, may be played more quickly as in bar four, third beat. However, I strongly recommend the demisemiquaver treatment as indicated in the realised version for young or inexperienced players. Taken too quickly for complete comfort and natural musical performance, these mordents will be squeezed too tightly into the figure, thus destroying the proud rhythm and melodic line of the Dance.

To convey the real character of ornaments through arithmetical time values is virtually impossible. In a piece of this type which depends so much on the character of the ornament performance, written out time values can present

only a correct realisation, and often there are *several* ways in which ornaments may be realised correctly. The atmosphere and manner of performance can be, at best, only suggested through the time values, but never noted down. Thus correctness is not enough; the atmosphere and feeling of a style is needed to bring it to life and convey its significance.

REALISED VERSION

Majestic ♩ = 60-69

The musical score is written for piano in 3/4 time, marked 'Majestic' with a tempo of ♩ = 60-69. It consists of two systems of music, each with a treble and bass staff. The first system begins with a dynamic of *f* and includes first and second endings. The second system features a first ending marked *f* and a second ending marked *pt.c.* (poco ritardando). The score is heavily ornamented with slurs, ties, and fingerings. Performance instructions include *f*, *pt.c.*, *f no rit.*, and *poco*. A circled 'a' in the final measure of the second system refers to a detail on page 18.

(a) see (d), page 18



R.T.

AN INTRODUCTION
TO THE
PERFORMANCE OF BACH

*A progressive anthology of keyboard music
edited, with introductory essays, by*

ROSALYN TURECK

IN THREE BOOKS — BOOK II

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The music contained in the three books of this anthology has been recorded by Rosalyn Tureck on a 12" L.P. record entitled *An Introduction to Bach* for E.M.I. (His Master's Voice ALP 1747).

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* The authenticity of the *Fantasia in G minor* is open to question. It may be a youthful composition or a copy of another composer's work, possibly touched up by Bach. However, the name of J. S. Bach is on the manuscript of this work.

** Here again the name of J. S. Bach appears on the manuscript. The authenticity has been questioned but this work seems to me almost certainly his own composition or, at the least, another composer's work which was used as a germinal idea and fully re-worked by Bach.

GLOSSARY OF NOTE VALUES

<i>English</i>	<i>American</i>
Semibreve	Whole note
Minim	Half note
Crotchet	Quarter note
Quaver	Eighth note
Semiquaver	Sixteenth note
Demisemiquaver	Thirty-second note
Hemidemisemiquaver	Sixty-fourth note

PREFACE

IT SHOULD be stated at the outset that music, the most abstract and intangible of the arts, does not lend itself to the notation of many nuances of phrasing, dynamics, harmonic implications, and sense of form, nor of the feeling about all these things, which an artist expresses in actual performance. It is also confusing and stifling to the imagination of those who wish to learn, to attempt to note everything down in black and white. Besides, my performance of the pieces in the recording for E.M.I. (His Master's Voice—ALP 1747), which illustrates the edition of the music contained in these books, may not match every dot or phrase mark indicated in my editing. This is desirable, for it will show that musical performance is not a mechanical imitation of an approved model. I do not wish to prescribe a precise and unalterable formula in this edition, to be carried out by every individual with the repetitiveness of a duplicating machine. For as long as one remains human there will remain nuances of all sorts, and as long as music remains an art and not a mechanical reproduction, there will always be more than one possibility in details of phrasing, dynamics, tempi, etc., and sometimes possibilities of marked difference in conception, all of them good. But they must adhere to the frame and idiom of the work itself; a valid, living, and communicative performance is the result not of licence but of information, experience, and insight. These books contain potential elements in Bach interpretation which will expand greatly on the advanced and professional level, but it is by no means possible to present all the aspects of Bach interpretation here, nor is it desirable. The full exposition will be dealt with in future and more technical books. The interpretations given in these books are types rather than models to be copied in a superficial sense. They are meant to be played as written, but I hope that the student will also learn basic principles from them and how to apply these principles to other works of the same type. For the interpretative suggestions are founded on deep structural principles which grow out of the music itself and on the concepts of form and the performing practices of musicians of Bach's time. Many of my comments and musical ideas contained in these books are not limited to keyboard application and should also be of use to musicians other than pianists.

The pieces are selected from a range of works, some well known, some little known. Each piece represents a particular facet of study—fingering, various kinds of phrasing, dynamics, ornamentation, forms, etc. Book I is elementary and the increase of difficulty within it is gradual. Book II continues with and extends the ideas presented in Book I but its main content deals with the basic needs of contrapuntal and fugal performance in music of medium difficulty. Book III extends the ideas of the previous books and presents a wider view as applied to Suite and Variation Form. These longer works with their varied demands will help to develop more intensive and sustained concentration in performance. The music, however, being made up of short movements, is not too demanding, and the Suites prepare the ground for the interpretation of dance movements.

In choosing which manuscripts should be represented in this edition no great problems arise, for in most cases few manuscripts or early editions exist. The Aria and Ten Variations in Book III presents the widest choice, for there are more manuscripts of this composition than of the other works included here. On the whole the latter are based on the Bach Gesellschaft edition except for the Invention in C major which is modified according to Landshoff's research. But in the case of the Aria and Ten Variations it has been necessary for me to make selections from several sources (indicated in the notes on this work), none of them being wholly adequate in themselves since they present confusing problems and would not be clear enough as they stand, for performers today (see Manuscripts and Editions in Book III). Where a characteristic indication such as the phrasing of a figure is noted in the original, I follow this phrasing as a model and retain or develop it according to the requirements of the music in corresponding figures. I apply this as a general rule to all the works represented in this edition.

I hope that this work may open the way to a wider understanding of Bach's music and its performance and that it may clarify some of the problems with which many musicians have been so sincerely concerned.

ROSALYN TURECK

FURTHER NOTES ON ORNAMENTATION

Bach included the following little table of ornaments in the work of elementary musical instruction, known as the *Wilhelm Friedemann Bächlein*, which he compiled for his ten-year-old son.

"Explanation of divers signs, showing how to play certain ornaments neatly."

Trillo Mordant Trillo und Mordant

Cadence Doppelt-Cadence Idem

Doppelt-Cadence und Mordant Idem Accent steigend

[steigend = ascending]

Accent fallend Accent und Mordant Accent und Trillo Idem

[fallend = falling]

This table contains Bach's only written instructions about certain ornaments, and the fact that it is contained in a beginner's book is proof that he considered ornamentation a fundamental branch of knowledge, and instruction in it essential from the very first stages of musical education. For these reasons this table has value. It forms an excellent introduction to the notation of ornamentation and a good guide to the correct playing of certain ornamental types. It achieves no more, no less. Naturally everyone who studies music even in the most elementary way should know this table.

However, it must not be supposed that knowledge of this table equips a performer to handle all matters of ornamentation in Bach. It is only a beginner's chart constituting a first step towards literacy in this field. Actually, there are an enormous number and variety of symbols, rules and exceptions in the music of the seventeenth and early eighteenth centuries. The symbols and their names vary from one composer to another despite the fact that the performance of the ornament under each name may sometimes be alike. Observe the realisation of the last two ornaments in Bach's own table. The

symbols are different, but their performance is alike. It is not possible to standardise the field of ornamentation but it is possible to clarify the ways of performing basic symbols. To complete the requirements for the music in Book II the following explanations, and additions to Bach's table, are necessary. They constitute gradual steps in expanding one's knowledge of ornamentation.

Basic ornaments:

Short trill

This ornament is built on pairs of notes. The number of notes employed must vary, necessarily, according to the musical context. In actual practice, ♯ calls for four notes more often than six. See Invention in C major, where six notes are out of place melodically and rhythmically. Especially in cadences, this symbol may also be treated as a long trill, which contains any number of notes above four; Bach employs ♯ for long and short trills.

Long trill: ♯, ♯, tr., t.

Although ♯ and tr. are fairly well standardised in modern editing to symbolise a long trill, and ♯ short trill, Bach used all of these signs for long trills. Their performance is based on the same principle of pairs of notes and may be any number from six notes upwards, depending on the musical context. All trills are measured, that is, performed on the basis of pairs of notes; they are never played as a haphazard whirr of speed and sound. Observe that all of Bach's realisations in his table are in measured notation. This does not signify nor suggest a mechanical or pedantic performance. On the contrary, it provides more expressive and varied possibilities. It was standard practice in Bach's time to play trills which extended through several beats or bars with expressive freedom and actual rubato, particularly in slow movements. But freedom, whatever its degree, was founded on the two-note framework.

Ornaments in combination with another voice:

Where ♯, ♯, or a long trill occurs simultaneously with another voice, the first note of the ornament is always played together with the down-beat of the other voice.

Example 1.

Example 2.

Here six notes are most fitting for tr. Note how the ornament joins with the lower voice. See Prelude and Fugue in A minor for specific examples.

The symbols listed here are those most often indicated by Bach for these ornaments. Others appear in manuscripts and early editions but it would only confuse the student to list them all here.

FURTHER NOTES ON FINGERING

The employment of overlapping and underlapping fingering really begins with the music in this volume and is extended even more in Book III. It will be seen that as part-writing becomes more independent, even in only two voices and certainly where the parts increase in number and complexity, this type of fingering becomes more and more necessary in order to perform each part with clarity and unbroken line. Some of the fingering changes on one note, which always take place silently, are recommended with small hands in mind. Large hands may not require certain changes in order to achieve unbroken lines in legato, and if the 3rd, 4th and 5th fingers are strong the frequent use of 31 may be disregarded, especially in the performance of ornaments. However, the musical shapes

in phrasing may not be disregarded because of lazy fingers or old muscular habit. Frequent changes of fingering fit the style of this music because they are often indispensable in realising purely musical demands, and overlapping, underlapping fingering, which is also implied in changes of fingers on one note, introduces a smoothness of connection beyond any other means. When the occasion arises to choose between tenor or bass for legato playing, (if the tenor does not carry indispensable motivic or harmonic material) give primary consideration on the whole to maintaining legato in the bass. If successive thumbs cannot be avoided, slide as smoothly as possible from one to another, unless the phrasing calls for a distinct break.

FURTHER NOTES ON PHRASING

An inevitable accessory to developing contrapuntal thinking is the growth of one's capacity to phrase musical figures in different shapes simultaneously. This ability is required, and will extend itself, in two directions: horizontally and vertically. The horizontal refers to building the inner phrasing up in one part to its largest period, within which there may be from two to half-a-dozen sub-phrases. The third motive of the Fantasia in G minor aptly illustrates these needs in a long phrase, as do indeed, the Fantasia in its entirety, and the Fugue in A minor. The vertical

applies to simultaneous performance of different phrasings in different parts. Both will be developed greatly through the study of contrapuntal thinking which is based necessarily on the actual structure of Bach's music. Two-part music being naturally limited in the vertical demand, the Invention in C major requires a comparatively small effort in this respect. The Fantasia and the Fugue make substantial demands and provide a strong foundation for the development of facility in both vertical and horizontal phrasing.

PRACTICAL USES OF THE SUSTAINING PEDAL

(See Book I for The Functions and Use of the Pedals)

The works in Books II and III require the use of the sustaining pedal. I have not indicated its use in the musical scores because the pedal is employed so differently in Bach performance that were its use noted in the score the student would no doubt find the indications confusing. The most outstanding distinction between conventional piano pedalling and that required for Bach's music consists in *not* employing the sustaining pedal through long passages even when the harmony may appear to permit it. It usually detracts rather than adds brilliance in fast, forte passages, and is never used for lavish colour effects. On the whole, this pedal is employed sparingly, not for reasons of theoretical purism but simply because its function as a continuous sustaining device is less valuable for Bach's structures than for other kinds of music.

However, it is of great value as a final aid to legato where the complexity of parts or weaving of lines makes it impossible for the fingers to manage a true connection.

To achieve legato with the pedal, press the right pedal down momentarily *between* the notes, that is, catching with the pedal the end and beginning of the two sounds to be connected. This must be done, on the whole, with so brief a duration that the quality of sound in the line(s) is not changed by its use and its employment cannot be discerned by the listener. Connecting chords may be treated in this way as well. The right pedal may also be used to enhance quality, viz. on long-valued sustained tones or in melodic passages. This change of quality from the damped drier tone also gives the performer a valuable and subtle addition to his tonal palette by contributing exquisite possibilities of play in tone colours between singing and varied dry, detached or staccato effects. The practice of quality changes is entirely in keeping historically with the subtle changes of colour possible on the clavichord through touch, and the harpsichord through its registrations.

I

HOW TO THINK CONTRAPUNTALLY

(TWO-PART INVENTION IN C MAJOR)

In order to play works of Bach which go beyond the simplest level, as in Book I of this series, one must learn to think and play contrapuntally. By contrapuntal thinking I mean the following: firstly, the ability to think simultaneously in two or more parts; secondly, the ability to envisage motives continually shifting in the parts; and thirdly, the ability to preserve the relation of the parts to each other successively as well. These are a few instances of contrapuntal thinking; there are more, but these will provide the foundation and will suffice for the music in this book.

Contrapuntal performance—the technique of playing lines as lines and not as inner or outer parts of chordal masses—requires first, clear contrapuntal thinking, second, a finger technique wherein each finger is independent in touch and tone of every other finger, and third, rhythmical and tonal independence of each hand. Contrapuntal thinking and performance call for approaches to musical study and instrumental techniques, tonal and otherwise, which are different from traditional nineteenth-century methods of piano playing and musical instruction. The basic principles should be helpful to other instrumentalists as well.


I have selected the C major Invention in two parts as the simplest piece with which to begin. The second version of the Invention is a study which I have devised for the development of flexible thinking in two parts. The voices are inverted so that the line which formerly appeared in the soprano is now in the bass, and vice versa. Since Bach uses this device constantly it is essential that the performer learn to think naturally in this idiom. This is the first step in contrapuntal thinking. Try to learn both versions by memory and play them alternately with phrasings and dynamics as shown. Learn to play them not mechanically, which is a temptation, but thinking each part as a musical line, in its own shape, simultaneously and successively in relation to the other part. This will require in performance not only envisioning both lines in the original and the inverted positions, but also independent phrasing of each line in both the original and the inverted version. It is an excellent study in preparation for understanding Bach's music when listening as well as when performing, and it is a fascinating game if accomplished through the mind and the fingers, rather than through muscular habit. The next step in the study of contrapuntal thinking and performance is taken in the three-part Fantasia in G minor followed by another step forward in the A minor Fugue, which requires all the basic principles for fugal playing, though on a comparatively simple level.

The ornaments in the original manuscript of the Inventions form its most problematic issue since it is uncertain as to which ones were prescribed by Bach himself. As usual, no interpretative indications are given in the score. Explanation of Ornaments with asterisk, in order of appearance:

Page 12, bar 8:

A short trill, ✨, appears here but its inclusion would necessitate its repetition in all the following sequential phrases despite the fact that the ornament does not reappear. This is somewhat too complicated for the present stage of study, therefore I do not prescribe it. The omission does not violate the score in any way.

Page 13, bar 4:

The model for its inclusion appears in bar 6. Besides the ending, these are the two important cadences of this Invention and the figure  is identical each time.

Page 13, bar 10:

Again I add this ornament because of the final cadence.

Page 13, last bar:

My addition of ✨ follows the practice in ornamentation of its combination with a final arpeggiated chord where suitable.

INVENTION IN C MAJOR

S. 772

The short phrases of two notes and four notes within long lines, as at bar three, should be felt, but only slightly indicated as inner phrasing. They should not intrude upon the longer phrase; if the breaks between the shorter inner phrases become obvious, the lines will be choppy.

Note the inversion of the exposition at bar seven. In bar nine, as in bar three, the opening figure is inverted, forming a pattern for the contrapuntal development used in this Invention.

$\text{♩} = \text{about } 66$

mf (singing tone)

a)

b)

or

c)

*

a)

b)

c)

Performing models:

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex melodic line with many slurs and ties, and a more rhythmic accompaniment in the bass.

Second system of musical notation, consisting of two staves. It includes performance markings: *p* (piano), ** c)*, and *(m)*. A dashed line connects a note in the upper staff to a note in the lower staff. The notation is dense with slurs and ties.

Third system of musical notation, consisting of two staves. The music continues with complex phrasing and slurs across both staves.

Fourth system of musical notation, consisting of two staves. It includes the dynamic marking *mf* (mezzo-forte) and a flat symbol (*b*) in the lower staff. The notation is highly detailed with many slurs.

Fifth system of musical notation, consisting of two staves. It includes performance markings: *mf*, ** c)*, and *(m)*. The system concludes with a double bar line and repeat signs.

A small, separate musical system labeled *d)*, showing a short melodic phrase in treble clef with a bass line below it.

CONTRAPUNTAL STUDY

mf (singing tone)

a)

This system shows the first two measures of the study. The treble clef part begins with a melodic line marked *mf* (singing tone). The bass clef part provides a rhythmic accompaniment. A bracket labeled 'a)' spans the first measure of both staves. A second bracket labeled 'a)' is placed under the bass staff in the second measure.

This system contains the next two measures. The treble clef part continues with a melodic line, and the bass clef part continues with its accompaniment. A bracket labeled 'a)' spans the first measure of both staves.

or

b)

c)

This system contains the next two measures. The treble clef part continues with a melodic line. The bass clef part has an alternative line indicated by the word 'or' and a bracket labeled 'b)'. A bracket labeled 'c)' is placed under the bass staff in the second measure.

This system contains the next two measures. The treble clef part continues with a melodic line, and the bass clef part continues with its accompaniment. A bracket labeled 'a)' spans the first measure of both staves.

b)

This system contains the final two measures. The treble clef part continues with a melodic line. A bracket labeled 'b)' is placed under the treble staff in the second measure.

b)

Op.

Musical notation for system b), featuring two staves with treble and bass clefs. The music consists of eighth and sixteenth notes with various accidentals. A dynamic marking *mf* is present. A bracket labeled 'b)' spans the first two staves, and another bracket labeled 'Op.' spans the last two staves.

c)

p

Musical notation for system c), featuring two staves with treble and bass clefs. The music consists of eighth and sixteenth notes with various accidentals. A dynamic marking *p* is present. A bracket labeled 'c)' spans the first two staves, and another bracket labeled 'Op.' spans the last two staves.

Musical notation for system 4, featuring two staves with treble and bass clefs. The music consists of eighth and sixteenth notes with various accidentals.

mp

du

Musical notation for system 5, featuring two staves with treble and bass clefs. The music consists of eighth and sixteenth notes with various accidentals. A dynamic marking *mp* is present. A bracket labeled 'du' spans the first two staves, and another bracket labeled 'Op.' spans the last two staves.

mf

mf

e)

Musical notation for system 6, featuring two staves with treble and bass clefs. The music consists of eighth and sixteenth notes with various accidentals. Dynamic markings *mf* are present. A bracket labeled 'e)' spans the first two staves, and another bracket labeled 'Op.' spans the last two staves.

e)

Musical notation for the L.H.F. (Left Hand Foot) part, featuring a single staff with a treble clef. The music consists of eighth and sixteenth notes with various accidentals. A bracket labeled 'e)' spans the staff.

L.H.F.

II

HOW TO LEARN TO PLAY CONTRAPUNTAL STRUCTURES

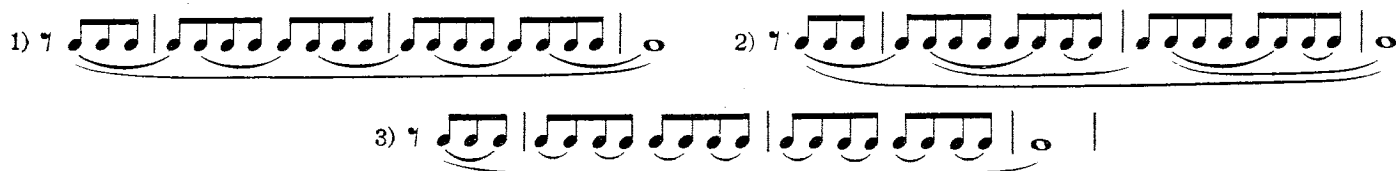
(FANTASIA IN G MINOR)

- (a) Memory
 (b) Constant motives

Having learned to think and perform consciously in complete inversion of voices in the C major Invention, the student will perceive more easily how Bach changes the position of the three motives in the Fantasia. I recommend isolating all those sections which present the three complete motives, studying and playing them quite apart from the rest of the piece. The quickest and soundest development in contrapuntal thinking will be gained by learning these sections mentally, away from the instrument. This method will also develop a dependable memory for contrapuntal music, which, as everyone knows, is the most difficult for musicians to memorise. Since the sections containing the three motives form the body of the work, it will be fairly easy to learn the bridge passages which connect them, thus completing the study of the whole. To facilitate the study of the form in this work, each motive is numbered 1, 2, 3 in the order of its entry; the sections are marked off by the reappearance of these numerals. The Fantasia in G minor forms a keystone in this *Introduction* for it contains, in clear and simple form, the elements of contrapuntal phrasing which are required for more complex forms in three or more parts, and fugues.

- (c) Varying possibilities of phrasing and how to make decisions about them.

Phrasing depends on structure, and although the structure of a motive may be generally agreed upon, the phrasing within that structure often admits of several possibilities. A great deal of experience is required to understand how to phrase Bach, therefore at this stage I propose definite suggestions for individual choices. In the first motive I have suggested an alternative in one detail. The second motive, being chromatic, can hardly be treated in any other way than sustained legato. The third motive presents wider alternatives. This is the first example of a long motive which can be phrased in different ways, all suitable and good. Here are three possibilities; the third is printed in the score.



They all have in common the long phrase beginning on the upbeat and ending on the long-valued downbeat. This shape is inevitable because it is based on the rhythmic direction of the music. But the inner phrasing admits of variation in shape. The first example above presents a straightforward and constant shape of upbeat-to-downbeat; the third example emphasises a two-note phrase, which, however, does not destroy the upbeat-to-downbeat shape of the large phrase. The second example combines both inner patterns. The final choice depends on personal conviction and success in execution. The latter is usually dependent on the former. In making a choice, select that phrasing which feels natural to you, because good execution is hampered if one's musical feeling is not taken into account. However, do not confuse technical limitations or half-formed musical conceptions with strong inner convictions; these grow strong only after experience and skill have been acquired.

The final choice of inner phrasing can be made only after one knows the piece as a whole and can understand and feel the relationship of inner parts:

- (a) to the whole motive as it appears throughout the work;
 (b) to the other motives as they appear throughout the work;
 (c) to the subsidiary material as it appears throughout the work.

If a choice is made of either example (1) or (3), there is the danger of monotony through a feeling of repetitiveness, but the avoidance of this effect depends on each individual's performance. Example (2) is rather complex and substantially more difficult. I recommend it for more developed performers. One more point remains to be considered: whether the interval of the fourth in the first motive will be played detached or slurred. Familiarity with the way the whole work develops will be of great help in the final decision. *Do not try to decide solely according to the motives themselves but consider their entire treatment as well.* All other phrasings indicated in the score will fit with any one of the three suggested shapes for the third motive and, all the phrasing suggestions being suitable, I leave the final subsidiary choices to the individual, and I believe that short of total insensitivity there can be no danger of going wrong.

Final choices of phrasing in the motives *must be maintained throughout the whole piece.* This is a fundamental rule. If this rule is carefully observed, one can move naturally into the realm of fugue.

FANTASIA IN G MINOR

S. 917

The opening figure, a brilliant flourish in the old style of embellishment, is an excellent example of the ancestor of the Prelude or opening Toccata. Short as it is, it suffices to establish the key with great forcefulness. Note the three pronouncements of G minor, each in a different figuration—(1) emphasis on dominant tonic, (2) scale passage in tonic with a half cadence, (3) final confirmation of key in a straight scale passage. The opening note is typical of one requiring ornamentation, and I therefore recommend the mordent.

The Fantasia is constructed on three distinct motives worked through in double counterpoint. The bridge passages in simple imitation serve for purposes of modulation and relief from the concentration of the other sections, although their figures derive from the main material. Do not exaggerate the two-note slurs; they must be felt more than heard. Give special attention to the wonderful modulation involving a chromatic bass which is an inversion of the second main motive, from bars 32 to 36, and also to the passage in cadenza style at the end. This short Fantasia contains the germ of the form which Bach employed so imaginatively in more extended instrumental compositions: the Prelude, Fantasia, or Toccata, the fugal body, and the concluding cadenza.

Maintain the dynamic level until a change is indicated.

* Change silently to thumb in left hand

First system of musical notation. The right hand (R.H.) plays a melodic line with slurs and ties. The left hand (L.H.) plays a bass line with triplets. Dynamics include *p*, *mp*, and *mf*.

Second system of musical notation. The right hand (R.H.) features a triplet and a five-note phrase. The left hand (L.H.) has a triplet and a five-note phrase. Dynamics include *f*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. The right hand (R.H.) has a melodic line with slurs. The left hand (L.H.) has a bass line. Dynamics include *p* and *u.c. p*. A first ending bracket is present.

Fourth system of musical notation. The right hand (R.H.) has a melodic line with slurs. The left hand (L.H.) has a bass line. Dynamics include *t.c. mp* and *mf*. A first ending bracket is present.

Fifth system of musical notation. The right hand (R.H.) has a melodic line with slurs. The left hand (L.H.) has a bass line with triplets. Dynamics include *f*. Fingerings are indicated with numbers 1-5.

First system of musical notation. Treble clef, bass clef. Dynamics: *mf*, *mp*. Fingerings: 1, 2, (1), (2). Performance instructions: "2) L.H. *", "t.c.", "mp".

Second system of musical notation. Treble clef, bass clef. Dynamics: *mp*. Performance instruction: "R.H.". Fingerings: 3).

Third system of musical notation. Treble clef, bass clef. Dynamics: *mf*, *f*. Fingerings: 1, 2.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *f*. Fingerings: 2(4), 1), 2), 3).

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f*. Performance instructions: "C", "C".

* Change silently to second finger in left hand.

HOW TO PLAY A FUGUE

A fugue subject is a constant motive throughout the work. It does not develop organically as do the themes in sonata form. One arrives at the phrasing of a fugue subject through understanding its structure and the way in which that structure relates to the whole work. Since the basic figure of the subject remains constant, the phrasing of that figure should also remain constant. Thus throughout a fugue, or any composition built on constant motives, the phrasing for the motives remains unchanged. A contrapuntal composition is made up of horizontal lines rather than vertical masses, with the result that these lines must not be broken in rhythm or colour. Now it can be seen how important it is for a keyboard player to be skilled in overlapping fingering, the exercise for which forms the first piece in Book I of this series. Without it, contrapuntal performance on a keyboard is virtually impossible, and fugue-playing cannot be achieved with musically satisfying results.

Constancy of shape is the essential factor in achieving clarity in fugal structures. In order to reproduce this music faithfully, patterns must be preserved and their clarity in relation to each other remain unobscured. The juxtaposition of similar or varied patterns in Bach's contrapuntal writing is one of the greatest wonders of his genius. The Fugue in A minor demands less in terms of simultaneous phrasing of motives than the G minor Fantasia for there is only one main motive—the subject. There are, however, subsidiary figures which reappear and these also must retain their original shape. These are a counter-subject employed very flexibly and shorter motives in the counterpoint. The greatest efforts must always be made to preserve clarity of structure, line, figure, harmonic progressions and so forth. By these devices the intangible and all-important meanings of music shine through, for if performance is to fulfil its function it should illuminate music.

The question many musicians seem to be most concerned about in fugue playing is how much and how often to bring out the fugue subject. This question arises out of nineteenth-century thinking which is so preoccupied with the idea of more important-less important, as in melody-accompaniment. Everyone knows that a fugue is not composed in these terms. But the performer must realise more fully that it is built in depth, rather than on flat planes, with co-operative material rather than with material which simply supports or opposes a single outstanding theme. In fugue, the subject is certainly the main motive, but the development in this form is built by the surroundings of the subject and its situation within them rather than by a melody-accompaniment style or by an organic development such as occurs in sonata form. The "situation" in fugue is created by constantly shifting positions of the material in all the voices, the key changes, and the relationships emerging from the changes which this harmonic and contrapuntal treatment produces. The subject remains a constant—it is the situation which is changing and fluid. But subject and situation relate so inevitably to each other that they are wholly inter-dependent. It is not a question of how much, or how often, a fugue subject should be brought out, but rather one of relationship of parts within the whole form. The subject should be brought out in some cases to call attention to itself, in others to show or clarify its place and relationship to its surroundings. But each situation in which the subject appears cannot be fully understood unless one hears clearly the other parts which create it. The other parts are not simply a support or opposition to the subject. They condition and develop it. Also, although a subject is constant and may not be lost, other parts must be brought out according to their leading characteristics and their relationship to each other, as well as to the subject. These comments will, I hope, serve as a beginning for fugue playing. The consideration of fugue and fugue playing in all its aspects involves, of course, very much more discussion than is possible or necessary at this point.

PRELUDE AND FUGUE IN A MINOR


S. 895

PRELUDE: The two opening bars are an embellishment which should be played freely—that is, without a strict bar line.

But the relationship of demisemiquavers to semiquavers must be strongly preserved. The most common error in "free" playing is made by flattening out all rhythmic values in an effort to broaden the line. The result defeats itself—freedom and breadth occur through variation of rhythmic values rather than equal values. Composers are well aware of this and therefore in all free recitatives and cadenzas the rhythmic values are very carefully varied. The art of playing with freedom in such sections is to give up the mathematical divisions of bar lines but to retain the rhythmic relationships of the note-values. From the *a tempo* indication, the bar line should be observed.

Alternative inner phrasings are indicated in the score, the up-beat shape usually appearing above the line and the down-beat shape below the line. The large phrase shape is always off the beat, following the way the long line is composed. The right hand is recommended for the opening figure because of its superior strength. The following figure may be disposed between the hands according to one's choice of phrasing. For the explanation of the treatment of ♯ in bar two see Book III, Further Notes on Ornamentation.

FUGUE: The subject is indicated throughout by the part in which it appears—S for Soprano, B for Bass, A for Alto,

T for Tenor. The counter subject appears as a fixed motive only twice with the entry of the second and fourth voices in the exposition. It is composed in two figures: a melodic passage in semiquavers, and a short figure  both built on a rhythmic motive which is based on up-beat to down-beat. The rhythmic design of these motives predominates as counterpoint throughout the fugue, the semiquaver passage varying melodically. The two motives are separated from each other after the exposition and as the fugue develops and approaches its end, the counterpoint increases in freedom with the introduction of a syncopated rhythm which appears with the ending melodic descent of the subject. The variations in the counterpoint should be marked by parallel variation in shape and musical awareness in the performance. Imitation in different voices should be brought out, as well; the most important I have marked thus: []. Note the short stretto in bars 18 and 19. At the sixth and seventh bars from the end [] means bring out bass part *melodically* equally with the soprano and with awareness of contrary motion in these two voices. Do not break the long phrase of the soprano with the entry of the bass line in *forte*. Maintain the dynamic level until a change is indicated.

PRELUDE

broaden

a)

f *r.h.*
1 1 3 5 1
or

a tempo ♩ = 80-84
Melodic with singing tone

b) *mf* or *mp* (tr) (1)
5 4 5 (4) 5 (4)

(tr) (2) 4 5 3 5 4 2 1 2(1) 5 4 3 5
5 1(4) 5 (4) 5 (4) 5 (4) 5 2 5

2(1) 4 5

1(5) 4 1 3 1 2 h)
2 3 1 2

a) b) c) d) e) f) g) h)

(tr) (1) (tr) (2)

FUGUE

$\text{♩} = \text{about } 54$

T
mp singing tone
B

a) 1 W

5
2(B)
5

A

3 4 5
1 2 3
4(5)
3
5

1
1(2)
2
1 2 1
3
2 1 2
1
1 2 1

a) 2 W

3 4 5
1 2
1
T²
1
2
B

a) 1

a) 2

3 1

b) 1

p

3 5 4 5

b) 2

1 5 4 5

5 4 (w)

2 3 4 3 4 5 2 5

mf

T

b) 3

(tr) 5 3 4 5 4

3 5 4 3 5

mf

A *mf*

4 2 1

3 4 5

2 1 L.H.

L.H. 1 1 2

3 5 4 5

(3) 2 (5)

L.H.

2 4 5 4

b) 4

(w)

R.H.

2 1 4 3 1

2 1

f

S

b) 1

3

b) 2 as b) 1 or:

b) 3 b) 4 as b) 1 or b) 2

3(4) 3 (5) 3(4) 8 5 3(4) 3

mf *mp* *pp*

T R.H. u.c. 5 4

3(5) S

mp t.c.

5 3(5) 5 3 2 3 4 5(4) 5

R.H. *mf* *f* c) *f*

B 3 1 2 1 5 4 5 3 4 5 4 5

slightly slower

c) 2 (e) (f) (g)

R.H. *f* (w)

d) (w)

c) 1 (c) 2 as c) 1

3

d)

e)

f)

g)

AN INTRODUCTION
TO THE
PERFORMANCE OF BACH

*A progressive anthology of keyboard music
edited, with introductory essays, by*

ROSALYN TURECK

IN THREE BOOKS — BOOK III

OXFORD UNIVERSITY PRESS
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The music contained in the three books of this anthology has been recorded by Rosalyn Tureck on a 12" L.P. record entitled *An Introduction to Bach* for E.M.I. (His Master's Voice ALP 1747).

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* This work appears to me to have been originally for the lute. Its authenticity is questionable. It is very possible that Bach transcribed it for a keyboard instrument. The Sarabande and Gigue are very close prototypes of Bach's own compositions, the French Suites in particular. Compare this Gigue with the Gigue from the French Suite in C minor, No. 2. One can as easily question its origin as well.

** The A major Suite appears in the Clavierbüchlein of Wilhelm Friedemann, in which collection nothing is in Bach's own hand. This in itself is not a case for or against authenticity; however, Telemann has been suggested as the composer and this ascription seems plausible in the case of the outer movements. The Courante, on the other hand, could certainly be by Bach.

GLOSSARY OF NOTE VALUES

English

Semibreve

Minim

Crotchet

Quaver

Semiquaver

Demisemiquaver

Hemidemisemiquaver

American

Whole note

Half note

Quarter note

Eighth note

Sixteenth note

Thirty-second note

Sixty-fourth note

PREFACE

IT SHOULD be stated at the outset that music, the most abstract and intangible of the arts, does not lend itself to the notation of many nuances of phrasing, dynamics, harmonic implications, and sense of form, nor of the feeling about all these things, which an artist expresses in actual performance. It is also confusing and stifling to the imagination of those who wish to learn, to attempt to note everything down in black and white. Besides, my performance of the pieces in the recording for E.M.I. (His Master's Voice—ALP 1747), which illustrates the edition of the music contained in these books, may not match every dot or phrase mark indicated in my editing. This is desirable, for it will show that musical performance is not a mechanical imitation of an approved model. I do not wish to prescribe a precise and unalterable formula in this edition, to be carried out by every individual with the repetitiveness of a duplicating machine. For as long as one remains human there will remain nuances of all sorts, and as long as music remains an art and not a mechanical reproduction, there will always be more than one possibility in details of phrasing, dynamics, tempi, etc., and sometimes possibilities of marked difference in conception, all of them good. But they must adhere to the frame and idiom of the work itself; a valid, living, and communicative performance is the result not of licence but of information, experience, and insight. These books contain potential elements in Bach interpretation which will expand greatly on the advanced and professional level, but it is by no means possible to present all the aspects of Bach interpretation here, nor is it desirable. The full exposition will be dealt with in future and more technical books. The interpretations given in these books are types rather than models to be copied in a superficial sense. They are meant to be played as written, but I hope that the student will also learn basic principles from them and how to apply these principles to other works of the same type. For the interpretative suggestions are founded on deep structural principles which grow out of the music itself and on the concepts of form and the performing practices of musicians of Bach's time. Many of my comments and musical ideas contained in these books are not limited to keyboard application and should also be of use to musicians other than pianists.

The pieces are selected from a range of works, some well known, some little known. Each piece represents a particular facet of study—fingering, various kinds of phrasing, dynamics, ornamentation, forms, etc. Book I is elementary and the increase of difficulty within it is gradual. Book II continues with and extends the ideas presented in Book I but its main content deals with the basic needs of contrapuntal and fugal performance in music of medium difficulty. Book III extends the ideas of the previous books and presents a wider view as applied to Suite and Variation Form. These longer works with their varied demands will help to develop more intensive and sustained concentration in performance. The music, however, being made up of short movements, is not too demanding, and the Suites prepare the ground for the interpretation of dance movements.

In choosing which manuscripts should be represented in this edition no great problems arise, for in most cases few manuscripts or early editions exist. The Aria and Ten Variations in Book III presents the widest choice, for there are more manuscripts of this composition than of the other works included here. On the whole the latter are based on the Bach Gesellschaft edition except for the Invention in C major which is modified according to Landshoff's research. But in the case of the Aria and Ten Variations it has been necessary for me to make selections from several sources (indicated in the notes on this work), none of them being wholly adequate in themselves since they present confusing problems and would not be clear enough as they stand, for performers today (see Manuscripts and Editions in Book III). Where a characteristic indication such as the phrasing of a figure is noted in the original, I follow this phrasing as a model and retain or develop it according to the requirements of the music in corresponding figures. I apply this as a general rule to all the works represented in this edition.

I hope that this work may open the way to a wider understanding of Bach's music and its performance and that it may clarify some of the problems with which many musicians have been so sincerely concerned.

ROSALYN TURECK

MANUSCRIPTS AND EDITIONS

Three main manuscripts of the Aria and Ten Variations in the Italian Style form the basis of the Bach Gesellschaft, Peters, and Bischoff editions. These manuscripts are known as the Andreas Bach, Kellner, and Krebs manuscripts. Several others exist but they are not equal to these three in importance. The Bach Gesellschaft and Peters editions have worked with all three; the Bischoff edition mainly with Andreas Bach's. But all have had to sift what they found and each necessarily differs from the others, particularly in respect to the ornaments. My edition also varies somewhat from other editions in certain respects, mainly in ornaments.

Since no manuscript exists in Bach's own hand, it is not possible under the circumstances to present a "clean" and unedited score. One way to present this work would be to print Andreas Bach, Kellner, and Krebs and all the others exactly as they appear, leaving the choices to the performer, who then, no doubt, would be bewildered in not knowing what choices to make. The ideal way, in my opinion, would be to print all available manuscripts followed by a discussion of the points raised by them and their variants. But this is a work of scholarship which would form a book in itself and could not be included in this series. I have therefore edited this work referring to sources only here but not in the score. To those who are interested, I recommend studying the original material.

When one studies the actual manuscripts of Bach of which not so many exist in perfect form, and the much larger number of manuscripts of Bach's music written out by other people, one begins to realise that certainty about Bach's intentions cannot be achieved by the study of a single authority. The variants from copy to copy are too numerous and although Bach's own autograph is certainly the final authority, in many cases this does not exist. And even when it does, corrections, changes, copying mistakes, and sections in other handwriting often make it impossible to say with absolute certainty what Bach's own complete intention about them was. The modern mind wants the safe harbour of a source authority, and indeed it would be very comfortable for all of us to have complete and clearly correct manuscripts for ultimate reference. But unfortunately this is not the case, and therefore scholarship and performing experience are demanded for sifting the variants and making relatively final decisions.

It is common knowledge that performing indications are comparatively rare in the scores of Bach and other

composers of his time. This does not mean, however, that performers played without phrasing, dynamics, or other performing means except in the few places where indications were marked in the score. To accept literally the absence of such directions brings one to the absurd position of playing in no tempo because there are no tempo indications, no phrasing because no phrasing is shown, etc. Yet some musicians have taken this position. I have heard an internationally famous composer-conductor say to an orchestra in rehearsal, "Gentlemen, there are no dynamic marks in the score, therefore we play without dynamics!" The actual result of his directions was a medium loud sound without life or quality.

The lack of performing indications has led many musicians today to perform everything in moderation. But the absence of a tempo or dynamic indication does not necessarily signify *moderato* or *mf*. Some scores do exist which contain written interpretative directions in Bach's own hand, showing sufficient evidence to prove that performing means were employed—that detailed phrasing, changes of dynamics, differentiations in tempo, etc., were expected by the composer from the performer. The varied possibilities in ornamentation and the practice of leaving cadenzas to be improvised by the performer illustrate again the scope of responsibility given to the performer. Also, the enormous variety of Bach's musical content does not permit an interpretation as blank as the visual impression that the printed page gives to the modern eye in this respect.

The distinction between honest scholarship and sterile visual literalness must be made. The former should include, along with conscientiousness about visual accuracy, a great deal of wider knowledge which brings *understanding* to the written page. The latter is often, unfortunately, a refuge for ignorance and insecurity. For it is due to insufficient knowledge that the performance of Bach's music has been imprisoned within the blankness of his omissions of performing directions. In the nineteenth century, the same reason produced the opposite result and exaggerated amplification of the music. Lacking performing indications, the interpretation can be found through the music itself, and with the additional understanding of examples from Bach's occasional notations and knowledge about composing and performing practices in his time, it is possible to arrive at a combined scholarly, artistic and meaningful solution.

FURTHER NOTES ON FINGERING

As the performer progresses to more extended and complex compositions the employment of overlapping and underlapping fingering increases. Its most extensive use thus far appears in the Aria and Ten Variations, particularly in variation ten. The student is now ready to intensify his work in this style of fingering and the following pattern showing where to pass the finger over or under will serve as a general model for other combinations of fingering as well.

Right hand: *overlapping*—ascending, viz. 3434
underlapping—descending, viz. 5353

Left hand: *overlapping*—descending, viz. 4343
underlapping—ascending, viz. 5454

Frequent change of fingering also increases with Bach's more advanced compositions. The modern student may balk at his first encounter with these frequent changes but they provide so much more clarity in fast passages, staccato, quick ornaments, and legato in melodic lines, that they are well worth the extra trouble. Besides, the general strength and speed of finger technique will be greatly developed as a result of this practice.

FURTHER NOTES ON DYNAMICS

My fundamental approach in building a performance is based on the structure of the music, and dynamics, as everything else, emerge from structure. If a performer has the equipment to analyse, and takes the trouble to investigate thoroughly the structure of a work he will find there its main stylistic requirements. The intention of Bach is in the music itself. If one works on the foundation of purely musical elements, shaping of the dynamics emerges which is genuine, growing from the music and not from any particular sonority.

The general dynamic plan is built on the necessities of the musical structure, forming, as dynamic pillars, a strong architectural framework of sound and colour. The form itself will reveal the general level of sound. The main architectural framework of a composition is usually based on the large harmonic scheme. This provides an overall key to dynamic levels. But when the harmonic scheme is very simple other composing devices will provide the clue for dynamic changes. The Prelude from the Suite in F minor illustrates the latter statement. In this case the harmonic scheme is virtually static, each section returning constantly to F minor. Here the figure provides the structural variety of the piece. Observe that the dynamics change with each change of figure. Where the figure is maintained there is no need to change the dynamics. A kernel of the processes of dynamic planning is contained in this simple piece. In a work of larger dimensions more elements come into play but the large principles remain in forming a general dynamic scheme. The important point to realise is that a parallel framework of sound and colour can be built naturally on the necessities of the structure if the original form of the music is perceived. When a general dynamic scheme has been clarified, flexibility of detail in which individual taste plays a great part will be inevitable. Differences of taste are sometimes great, sometimes small, but in music as abstract as that of Bach, the possibilities of variety in dynamic schemes and details may be numerous and yet all may be good. Further steps towards personal in-





dependence and flexibility in details are made in my alternative suggestions for interpretations in this Book. Naturally any flexibility must be in keeping with the style and content of the music, in this case Bach's style. The alternative suggestions in my edition are not only suitable for the particular works in which they appear; they may also serve as types from which to learn how to vary dynamics in similar situations in many different works of Bach. I hope that they will also stimulate the performer's imagination to the wonderful possibilities of subtle colours involved in the performance of Bach. The notion of continuous moderate tempo, moderate quantity of tone and little or no colour is as inaccurate historically as it is anti-artistic and sterile musically (see *Manuscripts and Editions*). It stems from inadequate musicological information plus the violent reaction against individuality which took place in the early twentieth century. These do not form an artistic foundation from which to work, and it is time that musicians everywhere felt secure enough to scrap the notions formed on half-information and the neurotic resentment which has grown against human and artistic expression as compared with the literal approach of mechanical duplication. By expression I mean communication which embodies intellect, aesthetic and personal intuition producing a significant and artistic whole.

Remember that where a dynamic mark is indicated it is *continually* maintained until the next dynamic indication. The fact that no new mark may appear for several lines does not mean that it has been forgotten! Pianists (and violinists also) are so accustomed to altering tone quantities with frequent changes and crescendo and diminuendo that it may take a while before the musician becomes accustomed to performing comparatively long sections in one colour. The real nuances are more subtly included within the same colour and are also aided by the varied phrasing shapes which keep the ear more truly and keenly interested than the more superficial blandishments of romantic tone painting.

FURTHER NOTES ON ORNAMENTATION (continued from Book II)

(Bach's Table of Ornaments at end of essay)



APPOGGIATURA:

The symbols employed for the appoggiatura are usually  or . Bach used both types. The ornament represented by the small note sometimes appears as  or ; however, before 1750 its note value was rarely an indication of its playing time. In Bach's own elementary table (see p. 10), the *Accent steigend* and *Accent fallend* are appoggiatura. The pitch of either symbol is indicated by the line or space on which it appears. As was seen in Book I of this series, the appoggiatura takes half the value of its main note. When the main note is dotted, the appoggiatura may take one- or two-thirds of its time

value, thus:  or 

Here, choice may be exercised, based on the melody, harmony and rhythm of the ornament's context. In contrapuntal music, the interval created by the appoggia-

tura and its resolution must also be taken into account. The part writing brought about by realising ornaments is subject to the principles of counterpoint. The intervals most to be avoided are parallel octaves. Parallel or hidden fourths and fifths should be avoided, on the whole; however, they often occur in Bach's music and occasionally the ornaments do form them.

CLOSING NOTES:  





Sometimes Bach writes out closing notes to a trill. Observe that, in his table, the mordent at the end of his ornaments—Trill and Mordant, Double-cadence and Mordant—is employed as a sign for closing notes. More often, however, closing notes are not indicated in any way. It is then up to the performer to choose whether or not to add them. The following points will help to form a foundation for exercising good musical choices:

FURTHER NOTES ON ORNAMENTATION—*continued*

1. Closing notes are often very well suited to trills occurring at the end of the movement, section, or sometimes on a strong harmonic resolution.
2. They are well suited to trills in movements of lyrical line.
3. The rhythm or melodic figuration of important motives, when the tempo is leisurely, viz. Prelude, F minor Suite, where they have been written into the figure, or of subsidiary material, may often influence the inclusion or exclusion of the closing notes.

THE DOT:

In Baroque music, the dot is not merely an indication of a note's time value as it is in modern notation. It belongs to the category of ornamentation and presents some of the most fascinating possibilities in this field. Its major feature is the influence which it exerts upon the rhythm of its following notes, which are strongly influenced by its presence. An instance of its effect on rhythmic figure is

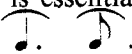
that of the French Overture where  is played , or  is played .

Among its varied possibilities, the dot does not necessarily signify a sustained sound for the duration of a note's time value. Today it is considered a major crime to play a dotted note detached or staccato. In Bach's time the reverse was often true. In the following basic rhythmic patterns, the dot often demands a rest, or a detached performance, at times so short that it becomes quite staccato.

1.  or 2.  or 3. 

An illustration to the first example occurs in the treatment of the dotted note at the end of each section in the Courante from the Suite in A major in this volume, where staccato may be applied very suitably to the dotted note. This is especially true for patterns (1), (2) and (3) in combination with a trill, and particularly so if they occur in cadences.

Symbol	(1) 	(2) 	(3) 
Performance			
or			

Here the impulse is essentially rhythmic, and the phrase shape is usually . Movements composed in highly rhythmic figures often contain such patterns in their sectional endings, the French Courante form being a notable example of this type. I do not recommend short treatment of the dotted note in the Gigue from the Suite in F minor in this volume. It is too early for the student to attempt it in a work of this kind and in any case the motive is not extended enough to require it. However, in Giges of this type (viz. French Suite in C minor and French Overture [Partita in B minor]), the short treatment of the dot is useful, although it must never be employed totally throughout this type of movement.

The dot may also be treated simply as a rest and is often

extremely beautiful and fitting in slow melodic or leisurely-moving figures as well. An example occurs in the Aria and Ten Variations, variation six, bar five.

All dotted notes are *not* played detached or short. The examples quoted here illustrate certain types of treatment which apply only where the form and/or figure of a movement require such treatment. Since dotted notes are held for their full length as well, beware of producing a rest or an altered rhythm wherever a dotted note appears in the score. In discovering the beauty and charm which the detached treatment of the dot can give to the musical figure, the inexperienced can go too far in its application. Do not mutilate a movement in which a dotted note figure predominates, by chopping off the head of every dotted note. Remember that this is a means of emphasis—melodic, rhythmic, occasionally harmonic—in performance. The musical structure of a work must not be harmed by it, neither in its harmonic strength, its melodic continuity, nor in its rhythmic flow. Also avoid being pedantic in its use. The charm and value of this earlier practice lies in the flexibility which the dot represents. Rigid demands for the performance of dotted note figures, whether sustained, detached, or rhythmically altered, are equally unsatisfactory. Outside of a few model situations, no book can tell the performer exactly when and where to play each different form that the dot takes. The player must be left on his own to judge the moment and the frequency of its varied styles of treatment in each piece of music. Not only does no final authority exist which can guarantee rightness in each situation; it cannot exist in the very nature of this art.

At this point, it is necessary to stress the two fundamental facts about the art of ornamentation which must apply to anyone performing or listening intelligently today. Ornamentation forms a body of information which must be learned, and at the same time the actual application of this information which occurs in performance involves musical integration into specific musical situations. Ornamentation cannot exist, and performance cannot be judged or criticised solely on the basis of, one or the other of these two fundamental facts. The general knowledge and the specific application are totally inseparable in performance. The emphasis today is too often on rules. This is an emphasis on external historical facts which is too limited. Ornamentation cannot be successfully performed from textbook knowledge alone, just as it cannot succeed on the sole basis of musical 'instinct' or 'taste.'

The few ornaments which I have added in the typical moments which call for them are indicated in this volume by (). Each ornament is a type and its execution will vary according to the musical context in which it finds itself. The musical material itself will in time suggest the best manner of performance, but a good deal of information and performing experience is required before one can discern what each musical situation really is and what it requires. Only after an informed consideration of *all* the musical elements has been given to the ornament can one feel assurance about its suitability and the exercise of one's personal taste.

BACH'S TABLE OF ORNAMENTS:

Bach included the following little table of ornaments in the work of elementary musical instruction, known as the *Wilhelm Friedemann Büchlein*, which he compiled for

his ten-year-old son.

"Explanation of divers signs, showing how to play certain ornaments neatly."

The image displays four rows of musical notation, each illustrating a different ornament. Each row consists of a treble clef staff with a single note and a bass clef staff with a corresponding rhythmic pattern. The ornaments are labeled as follows:

- Row 1:** Trillo (trill), Mordant (mordant), Trillo und Mordant (trill and mordant).
- Row 2:** Cadence (cadence), Doppelt-Cadence (double cadence), Idem (idem).
- Row 3:** Doppelt-Cadence und Mordant (double cadence and mordant), Idem (idem), Accent steigend (accent ascending). A bracket below the last example reads "[steigend = ascending]".
- Row 4:** Accent fallend (accent falling), Accent und Mordant (accent and mordant), Accent und Trillo (accent and trill), Idem (idem). A bracket below the first example reads "[fallend = falling]".

PRACTICAL USES OF THE SUSTAINING PEDAL

(See *Book I for The Functions and Use of the Pedals*)

The works in Books II and III require the use of the sustaining pedal. I have not indicated its use in the musical scores because the pedal is employed so differently in Bach performance that were its use noted in the score the student would no doubt find the indications confusing. The most outstanding distinction between conventional piano pedalling and that required for Bach's music consists in *not* employing the sustaining pedal through long passages even when the harmony may appear to permit it. It usually detracts rather than adds brilliance in fast, forte passages, and is never used for lavish colour effects. On the whole, this pedal is employed sparingly, not for reasons of theoretical purism but simply because its function as a continuous sustaining device is less valuable for Bach's structures than for other kinds of music.

However, it is of great value as a final aid to legato where the complexity of parts or weaving of lines makes it impossible for the fingers to manage a true connection.

To achieve legato with the pedal, press the right pedal down momentarily *between* the notes, that is, catching with the pedal the end and beginning of the two sounds to be connected. This must be done, on the whole, with so brief a duration that the quality of sound in the line(s) is not changed by its use and its employment cannot be discerned by the listener. Connecting chords may be treated in this way as well. The right pedal may also be used to enhance quality, viz. on long-valued sustained tones or in melodic passages. This change from the damped dryer tone also gives the performer a valuable and subtle addition to his tonal palette by contributing exquisite possibilities of play in tone colours between singing and varied dry, detached or staccato effects. The practice of quality changes is entirely in keeping historically with the subtle changes of colour possible on the clavichord through touch, and the harpsichord through its registrations.

REPEATED SECTIONS

The varied treatment of the repeats in the Suites and the Variations is the result of causes inextricably rooted in the musical form itself. The modern notion that a repeat is solely or mainly a duplication of material, and therefore unnecessary, is a total misunderstanding of the composing style in the Baroque era. In Bach's music a repeat is not a simple repetition of material. It provides rather the discovery of varied aspects of the same material. This is intrinsic to the concepts and sense of form of composers before and during Bach's time. Repeats are as much a part of the musical form of dance movements and variations as is the harmonic scheme of tonic to dominant, dominant to tonic. Some of the very foundations of Baroque style which formed so rich a reservoir of ideas for their forms and structures were embellishment, ornament and variation of the same material. When the concepts and sense of form of Baroque composers are thoroughly understood in their terms, not in ours, one realises that repeats are indispensable to the form and meaning of the music.

The performer of today must rise above the notion of simple repetition or mechanical alteration of *f* to *p* in repeats. The change of colour in a repeated section expresses another aspect of the motives and relationships of the movement. It is not produced for the prevention of boredom nor exhibition of the performer's virtuosity in varying sonorities nor any external instrumental reasons.

It grows out of the potentialities of the music itself, which is never a flat and absolute statement but rather the source of a rich variety of significances.

The changes of dynamics which I have recommended in the works in this volume give some idea of how dynamic changes are formed out of the treatment and relationships of harmony, of motives and of sections to each other. Not all repeats are best in *p*, but if a drop is suitable, *p* in the repeat of one variation may mean something quite different from *p* in the repeat of another variation depending on the material of each, their relationship to each other and their placement in the whole form. The texture of *p* employed should be different since the reasons for the *p* are different; also the mood of *p* varies according to the meaning and form of different movements of the suites of variations. On the other hand, sometimes the meaning of a section, a variation, or its relationship to its other part or other variations is most clearly presented by playing the repeat in the identical former level of dynamics. For instance, *f-f* or *p-p* may present as great a changing aspect or clarification of the material as *f-p*.

Thus, the repeat becomes a new exposition, it creates perspective, it enriches our knowledge about the movement and enlarges our understanding and feeling of the whole work. If this explanation is understood by the performer it seems inconceivable to me that a repeat can ever again be regarded as a textbook repetition.

Prelude

The form of the Prelude is a b a c a d a. The colour and style of the three movements are reminiscent of lute music, but it would be foolish to transfer the plucked lute effect on to the piano literally, for a constant staccato would ruin the music of the Prelude and Sarabande. Musically, the essence of these two movements is lyricism and a long singing line. In the Prelude, the demisiquaver note figure in the bass of bars 41-47 may be played with a detached or, if possible, with a short staccato touch. The latter is more difficult, but some degree of detachment is desirable here. Because of its difficulty I have not similarly marked the second section of this figure. This type of touch will clarify the shape of the long line in the upper register, suggest the sharpness of a plucked instrument, and etch its own rhythmic shape as a short phrase with rests, in the first period of this section. In the whole of this section detached touch also clarifies the bass, where the harmonic progressions form a strong foundation for the increasing activity of the upper line, moulding more distinctly the harmonic direction of the phrase. The rest of the Prelude should be played *legatissimo* in bass and treble. The ornament in the first bar is a rare forebeat—played lightly before the main note in the manner of a slide.

A parenthesis around a fingering indication means a silent change to the new finger. The fingering is worked out so as best to enhance the shapes of phrases, touch, and tonal moulding. Of course technical ease is always kept in mind. The fingering is especially suited to small hands and third, fourth, and fifth fingers which are unequal in strength. This will account for a substantial use of 3, 2 and 1, although there are enough demands on 3, 4 and 5, to make this a useful exercise for finger development, as well as a musical study. Bars 16, 27 and 28 are examples of the necessity and application of overlapping and underlapping fingering. I have simplified the fingering in the bass line for the sake of the inexperienced and suggest a slide with the 5th finger from D \flat to C in bar 27 to help legato. In performance, I use more Bach fingering than indicated in this edition.

For the most successful results keep in mind above all the long phrase shapes, and play all the lines in each part lyrically with a singing tone. Follow carefully the inner phrases of each part and try to understand and feel the implications they give rise to in the long phrase. Listen for their presence in your playing. The phrasing in bar 24 differs from the like figure everywhere else. It is meant so, because the form of the following section is built on short ornamental figures and is more strongly supported if preceded by a long cadential line.

Sarabande

The type of singing line and tone required in this movement is different from that of the first, which is lighter and lyrical in a more linear and fragile framework. Here the harmony is rich, and presented in the main chordally. The beautiful melody of this Sarabande calls for warmth of tone, feeling for its shape and harmonic interest, and genuine emotion. The lovely middle part must not be treated as "accompaniment", but as an important additional part. It complements the more widely spaced intervals of the melody and serves as a foil for it in rhythm, harmony, and simple contrapuntal treatment.

The ornaments are, of course, an integral part of the upper melody line contributing in a major way to its rich expressiveness. They should receive as much singing tone and quality as the longer-valued notes. They must sound as though they were all originally written in "big" notes on the staff, and must never sound extraneous.

The decision whether, in this movement, the appoggiatura should receive one-third or two-thirds of the value of the main note rests finally on the rhythm. For the basic rhythm of the sarabande form is $\text{♩} \text{♩}$. Any other rhythmic treatment of the appoggiatura based on melodic or harmonic considerations would distort the sarabande rhythm. Since $\text{♩} \text{♩}$ is a foundation of the whole form it must emerge as the strongest factor in one's choice. Thus the appoggiatura in this movement must always be resolved on the second beat whenever the main note is a dotted minim. The extension of the ornament into a trill in the cadences is a typical historical practice.

Having made a choice of the off- or on-beat inner phrasing which I recommend, retain it through the repeats.

Gigue

Around basic structural demands differences of detail and nuance may always occur. I have kept the recommendations simple, but within even a simple frame individual taste plays a part. Therefore two possibilities of a general level of dynamics are noted. Anyone who prefers a large dynamic frame for the Gigue should follow the second recommendation of *mf* as a general level for the whole Gigue. With *mf* established, the repeat should be played on a level related to *mf*; the *tre corde piano* indications are then in order. For this movement, *p* in *una corde* is too far removed in quality from *tre corde mf* and would break the integration of the dynamic frame if used in conjunction with the general level of *mf*. If a more delicate mood is desired, then follow the first recommendation of (1) *tre corde mp* and for the repeated section (2) *una corda p*. They are well related and will complement each other effectively. All dynamics must be retained until a new dynamic level is indicated, when the change should be immediate and precise, occurring *on* the note where it appears. Consider, however, the first note of the change in relation to the phrase which precedes *and* follows. If the change moves from *p* to *mp*, or *mp* to *mf*, do not make an accent on the first note of the louder level; conversely if the change moves from *mp* to *p*, or *mf* to *mp*, do not drop the first note exaggeratedly, possibly losing it altogether. Levels can remain distinct and unmistakable without exaggeration. As the surest guide in this respect, the student should choose and listen to levels of dynamics, always watchful that their relationships one with the other are maintained. Wherever choice is indicated, viz. "*mp* or *mf*," the initial one fits with those appearing first and the second one fits with all others appearing after the word "or".

Lyric figure, grace and rhythmic swing form the personality of this Gigue, whether it be felt in a larger or more delicate dynamic framework.

PRELUDE

$\text{♩} = 100-112$



First system of musical notation. Treble clef: *mp*, notes with fingerings 2 5, 4 1, 3 2 3 2, 2 3. Bass clef: *p*, notes with fingerings 1 2 3, 5 1 2, 3 2 3, 1 3 4, 5 2 4.

Second system of musical notation. Treble clef: notes with fingerings 3, 3, 5, *p* 3, 3, 5, *p* 2, 1 2 1. Bass clef: notes with fingerings 1, 3, 2, *mp* 5, 4, 3, 3.

Third system of musical notation. Treble clef: notes with fingerings 3, 5, 3, *mp* 5, (4) 5, 4, 3, 1 2. Bass clef: notes with fingerings 2, 1, 2, 1, 3, 4, 3, 2, 1, *mp* 1, 3, 2, 1, 4, 3, 2, 1, 3, 1, 2.

Fourth system of musical notation. Treble clef: notes with fingerings (3) 4 5 4 3 4, 3, *mp*, notes with wavy lines. Bass clef: notes with fingerings 1, 3, *p* 1, 3, 5, 3, 2, 1.

Fifth system of musical notation. Treble clef: notes with wavy lines, *mf* 2, notes with fingerings 3 4 2 3 1. Bass clef: notes with fingerings 5, 2, 4, 1, 3, 2, *mf* 2, *mf* 4, 3.

Musical notation system 1, featuring two staves (treble and bass clef). The treble staff contains a sequence of eighth-note chords with fingerings: 2 3 4 5 2 3 5, 1 2 4 2 8 5 4, 5 2 1 8 1 2 5, 3 1 2 8 1 2 5, 4 2 1 3 2 1 5. The bass staff contains eighth-note chords with fingerings: 1, 2, 3, (4) 5, 5, 5, 4(5), (3) 5, 1 3 2 1 5.

Musical notation system 2, featuring two staves. The treble staff contains eighth-note chords with fingerings: 4 1 2 3 1 3 2, 1 4 5 3 4 2, 1 2, 4, mp, w, w. The bass staff contains eighth-note chords with fingerings: 5, 1, 2, 3, 4, 5, 1, 5, 7, 7, 5, p.

Musical notation system 3, featuring two staves. The treble staff contains eighth-note chords with fingerings: p u.c., w, w. The bass staff contains eighth-note chords with fingerings: p.

Musical notation system 4, featuring two staves. The treble staff contains eighth-note chords with fingerings: t.c. p legato, (b) 2 3 4 1, 2 3 4, 1 2 3 4 5 1 2 3 4 1 2 3, 1 2 3 4 5 1 2 3 4 1 2 3, 1 2 3 4 5 1 2 3 4 2 3 4. The bass staff contains eighth-note chords with fingerings: or p, 4 3 2 1 2 1 2 3, 3 2 1 2 1 2 3 4, 1 2 3 1 2 3 4.

Musical notation system 5, featuring two staves. The treble staff contains eighth-note chords with fingerings: mf, 1 4 3 2 1, 2 3 4 5 4 3 2, 3 1 5 4 3 1 3 2, 1 2 5 4 1 4 3 2. The bass staff contains eighth-note chords with fingerings: mf, 5, 4 3 2 1 2 4 2 5 1, 3 2 1 5 3 2, 1 2 4 2 5 1 3 2 1 5 3 2.

1
 3 1 4 3 2 1
 1 2 5 4 3 2 1 2
 3 2 3 2 1 3 4 3 2 1
 1 2 4 2 5 3 2 1 2 5 3 1
 5 3 2 1 3 4 3 2 1
 mp
 mp

p u.c.
 p

SARABANDE

♩ = about 46

1) *mf*
 2) u.c. *p*
 l.h.
 1
 2 3 2 3 4 2 3
 1
 or
 or
 3
 5

★

3 2 3 2
 1) *p* u.c.
 2) *mp* t.c.
 or

1) *mp* t.c.
 2) *p* u.c.
 or

* or C played before beat in the manner of a slide

(Fine)

p u.c. *t.c. mp*

mf *Da Capo sin'al Fine*

GIGUE

♩ = about 80-88

1) *t.c. mp* or *mf*
2) u.c. *p* or *t.c. p*

2) *mp*

2) *p*

1) *t.c. mp or mf*
2) *u.c. p or t.c. p*

1) *p or mp*

1) *mp or mf*
2) *mp t.c. or mf*

2) *u.c. p or t.c. p*

1 2
3212 (3)
(2)
a) *poco*

a)

This little Suite appears in Wilhelm Friedemann's *Büchlein*. The character of the work is more straightforward than that of the F minor Suite.

Allemande

The tempo should be leisurely with legato usually predominating. The Allemande is written in long lines which are generally divided into smaller phrases by the harmonic sequences. The recommended phrasing follows the linear, harmonic, and rhythmic structure of the work. The basic shape of the phrase is maintained throughout the movement, but its length varies according to the way the music is composed. Remember that the inner phrasing is always contained within the longer figure which must be played as a unit and with feeling for the whole phrase. The dynamics are the most varied so far encountered in these three books. Note the relationship of changes between the greater level of the first playing and that of the repeat. Most of the time the dynamics differ from each other in the repeated sections, but sometimes they are identical, as in the last half of the second section. This accomplishes two ends: within the dynamic framework of the whole it brings about the necessary contrasts according to the changes in figure and modulation, and at the same time its identification with the opening brings about an integration which solidifies the dynamic form of the whole Allemande and strengthens its ending. However, if one wishes a change in the repeat of the 2nd section, indications are given in parentheses for an effective and natural way of returning from *f* to a quieter ending.

Courante

Almost all the quavers are played staccato, whether in the bass, middle, or highest register. The Courante or Corrente derives from "courir" which means to run. This spells lightness. Staccato touch is a natural conclusion. The general principle is: play short-valued notes short, long-valued notes long. Occasionally a two-note slur is indicated, dictated by strong harmonic reasons. Note that the slurs occur at harmonic resolutions and at the opening bars of each section establishing the key. Where I leave the choice of staccato or slur to the individual, I suggest that an accent on the first of the two quavers will often accomplish as strong an indication of harmonic resolutions as the slur. The use of slurs is dangerous in a flowing figure, for too many of them chop up the line. They may be used, but with discernment; besides, not all resolutions require a slur.

Despite the fact that almost the entire upper line is played staccato, phrasing marks still appear throughout the work. Staccato does not destroy the line as may often be feared. Conversely, legato does not ensure it. Unbroken line is formed by breathing periods and phrasing which shape and illuminate it. These must always be present. When breath and shape form the line, the touch may vary in many degrees according to the character of the music, and the line will not be destroyed. Where the crotchets are unmarked, they are to be held through their value if a single note, or played legato if in a continuous figure. The line (-) on a note indicates full note value rather than a tonal accent.

All arpeggiated chords in this work follow the general rule of beginning with the lowest note *on* the beat, the others falling in succession after the beat. The dotted note in the bar before the end of each section in this Courante is an example of a rhythmic situation at a cadence, where a dotted note may be played staccato. Harmonically it is also a typical moment for a short trill. Its performance, then, would entail playing the short trill and making the last note of the ornament a well defined staccato.

Gigue

A straightforward, lively Gigue which is written with brilliance and transparency. It is composed freely in respect to the maintenance of a set number of parts. Four entries of the main motive in the first section produce the converging of lines into an unusual chordal episode. The other episodes are written in only two parts, and the main motive appears against chords. Balance and symmetry are maintained, however, by the parallel use of the motives and episodic material in both sections.

Alternative dynamics in the last half of the second section are given. Some may prefer a big, some a more delicate ending; again, either one is suitable. Because the writing is transparent, avoid thickness and heaviness of sound in *mf* and *f*. Hold all crotchets full length. Particular care must be taken to avoid heavy accents in the single line sections with quavers in the right hand and single crotchet notes in the left. Note the entries of the main motive in the different voices, indicated by S (soprano), A (alto), T (tenor) and B (bass). In the chordal sections bring out the top line where S appears.

Pay particular attention to performing the ornaments with the first note squarely on the beat. In this movement it is easy for the inexperienced to fall into the more habitual forebeat rhythm which is not only incorrect and in bad style but which will ruin the rhythm and flow of the entire Gigue. The alternative manner of arpeggio in the last chord means simply: play the lower third on the beat simultaneously with the bass octave and roll the upper notes into the ornament allowing them to fall naturally after the beat.

ALLEMANDE

♩ = 72-80

The musical score for the Allemande is presented in two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4. The key signature has one sharp (F#). The tempo is marked as ♩ = 72-80. The score includes various musical notations such as slurs, dynamics (1) *mf* and 2) *p u.c.*, and fingerings (1, 2, 3, 4, 5). A trill ornament is shown above the final note of the first section.

3232
4 1
3 2 1 2 4 3 2
2 1212 3 1 2 5
or . . .

4 3 4 2 4 1 2 1 5 4 5 3 2 1 5 4
1) *p* t.c.
2) *p* u.c.
1) *mp*
2) *mp* u.c.
1) *mf*
2) *mp* t.c.
1) *f*
2) *mf*

5858
3 2 3 1 4 32321
5 3 5 2 5 2 1
1) & 2) *f*
2) *mp*
1 2 1 2 1 4 2 5 2 1 2 4 5 2 1 3 1 4 2 5 1 2 1 3 1 4 2 5

2 5 4 5 3 5 2 5 1
1) *mf*
2) *p* u.c.
2 1212 3

1 2
1) *mf*
p u.c.
p u.c.
or . . .
2 3 1 5 3 1 2 1 3 1 4 2 5 1 2 1 3 1 4 2

5 4 5 3 5 2 4

1) *mf*
2) *mp t.c.*

1 2 1 3 1 4 2 5

3 2 3 1

1) *p t.c.*
2) *p u.c.*

1 5 3 5 1 3

5 4 3 2

323232

1 3 1 2 3 1

1) *p u.c.*
2) *p t.c.*

2 4 1 5 3

Or.

2 3 2

3 2 3 1

5 4 5 3 5 1 5

2 4 3 4 2 4 1 5 3232

1 2

1) *p t.c.*

4

1 2 1 3

2 1 3 1 4 1

1 & 2) *cresc. to mp*
 1 & 2) *p t.c.*
mp
or.

1 2 3 4 5 4 3 1 3 2 3 2 1 2 5 4 5 3 5 2 4 1 4 5 3 5 2 4

mf *f* 1 & 2) *f*

3 2 3 1 3 5 3 2 4 3 4 2 4 3 2 3 2 1
 (or 2) *mp*

1) & 2) *mf to end*
 (or 2) *p t.c.*
 2 1212 3

3 2 3 2 3 2 1 3 2 3 2 1 5
 (poco)
 *
 3 2 3 2 3 2 1 3
 (or) *p t.c.*
 (w)
 1 2 1 3 1 4 2 5
 2 *or.*

*Arpeggio and/or ornament may be omitted

COURANTE

♩ - staccato
♩ - about 60

1) *p* t.c.
2) *pp* u.c.

legato

or

tr

1) *mf*
2) *p* u.c.

or l.h.

or l.h.

1) *p* 1) *mf* 2) *p* t.c.

5 3 2 1 3 2 4 2 3 2 2

1 2 5 4 2 5 2 1

1) *p* 1) *mf* to end

1 3 5 2 3 1 5 4 2 4

1 2 2 1 5 3 1 5 2 1 2 2

3 2 1 2 3 2 1

5 4 3 1 2 1 3 3 2 3 2

5 1 4 1 5 2 4 1 2 5 4 3

2) *p* u.c. to end (tr) see p. 22

2 3 5

2 1 2 3 2 1 3 2 1 3 2 1 2 4

2 1 2 4 1 2 1 2 3 1 2 3 2 1 2 4 1

3 2 3 2 1 2 3 2 1 2 4 1

GIGUE

♩ = about 96

1) *f*
2) *p* t.c.

S 3 1 w 3 2 1 4 L.H. *f*

T 121 5 1 3 5 1 5 1 2 4
1) *f*

2 5 1 4 2 5 1 4 1 3 2 5 3 5 2 5 4 5 4 3
B 121 5 1) *f* 1 3 5

5 2 1 5 3 1 5 5 4 4 2 5 3 4 2 1 5 2 1 4 3 1 5 4 1 5 3 1 4 3 1 5 3 1
L.H. 2 1 2 1 2 1

4 3 5 5 4 5 4 5 4 5 4 5 5 4 5 5 4 3 2
2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

5
1

R.H.

2 4 2 4 1 3

3 5 4 3 1 3 2 1

5 4 5

3 5 3 2

1

5

1) *f*
2) *mp* t.c.

A

1) *f*
2) *mp*

B

1) *f*
2) *mp*

1 & 2) *p*

1 & 2) *mp*

1 & 2) *f*
B

1 & 2) *p*
or 2) *f*
1 & 2) *mf*
or 2) *mp*
1 & 2) *f*
or 2) *mp*
B

S
2) *mp*

2) *p* to end
or 2) *f*
1 3
2 1 3 2
3 1 2 1
(W)
or

ARIA AND TEN VARIATIONS IN THE ITALIAN STYLE S. 989

Aria—Cantabile

Fingering. The fingering is based on two main factors—legato treatment of the ornamental melody, and division of the hands in the other parts since some intervals are too wide for legato playing with one hand. The latter is indicated throughout the work by \square for the left hand, \square for the right hand.


Ornamentation. The appoggiatura on the second beat of the first bar is regarded as belonging to the ornament as a whole; that on the fourth beat as a passing note. The following examples show other possibilities for performing this passing note.

♩ may be regarded as a passing note 

or an appoggiatura 

Variation I

Ornamentation. In the bass of the second bar, ornaments are added to bring out the imitation of the main motive. This imitation is important because it establishes the main motive. Henceforth the structural contribution of this figure in the bass is so slight in its few recurrences that the ornament is no longer necessary.

Touch. The pattern indicated in the first four bars should remain constant throughout the variation. ()

All crotchets are legato. Only the quavers vary in touch. *Do not allow the touch employed to weaken the harmonic resolutions.*

Tempo. For reasons of continuity it is desirable to match the pulse in this variation to that of the Aria, or remain close to it. For example, if $\text{♩} = 72$ is preferred in the Aria, take about $\text{♩} = 72$ for the first variation.

The character of the variation is vigorous in the *f*, pointed and light in the *p*.



Variation II

Play lightly and with a sense of the triplets as part of a long ornamental line. Do not accent the first of each triplet. The line moves rhythmically from the first to the third beat of the bar. Do not over-emphasise this pulse however, particularly in bars two, eight, and eleven. Remember that \bar{p} means "hold full value," and is not a tonal accent. The character of this variation is lively and gay as a result of its ornamental motive.

Variation III—Cantabile

The melodic line is long and it must be played with a very legato singing tone. In the repeat of each section, in the first two bars respectively, it is especially lovely to bring out the bass a little above the upper voice as though it were the melody, and then return to the upper voice. This occurs only in the first two bars of each section and is indicated by $\square \square$.

Variation IV

In the penultimate bar, the Bach Gesellschaft give  for the first two beats in the soprano; Bischoff gives . I prefer the latter because it is more in keeping rhythmically with all the other figures in this variation. The phrasing is planned in accordance with the syncopated rhythms.

Character. The irregular rhythms and figures of this variation provide a vivid contrast to the preceding and following melodic variations which are so different in their rhythms. The humour and charm of this variation must be displayed with vivacity, highlighting its place between the beautiful melodic lines and meditative character respectively of its neighbours.

Fingering. The use of overlapping and underlapping fingering may be seen in bar four; however 4321 may be used in place of 3131. Also in bars nine and eleven, but here I feel this type of fingering is not as easily replaceable due to the clarity of part writing which can be obtained thereby.

Variation V—Cantabile


Phrasing. The phrasing in this variation is based on a play between "on beat" and "off beat" shapes. *The phrasing shapes are treated contrapuntally*, coinciding with each other or reversed according to the linear, harmonic and rhythmic requirements of the music. It will be seen that by continual interplay of contrapuntal phrasing the continuity of melodic line and harmonic progression is maintained.

Character. The scale passages and repeated figures may give the impression of a dull piece, or a technical piece requiring swift tempo to supply interest. On the contrary, it is melodic and meditative. The ascending scale passage forms one of the loveliest moments in the variations, and the repeated figures become interesting with an awareness of the changing harmonic implications in the bass figure. The tone should be singing and full in the *mf*, light in texture in the *p* u.c.

Variation VI

The utmost delicacy of tone and staccato playing are required in this variation. Its pointed, rhythmic figure makes a perfect contrast to the long line of the previous variation and its transparency of structure is exquisite in relation to the galloping brilliance of the following variation. Also its fragility produces a hushed moment preceding the next three variations, all brilliant in various ways. The staccato should be pointed and light, contained *within* the long phrase which, despite the rhythmic figure, is very melodic. Do not break up the two-bar phrase with the rhythmic figure or the staccato.

Variation VII

Phrasing. The pattern of phrasing is carried through two beats  would make this rollicking variation thumpy and heavy in rhythm. The former pattern extends the line and expresses 12/8 as well. Note how the phrasing of the opening two bars fits the rhythmic structure. In bars two and four in the bass, the phrasing given carries one *on* to the repeat, thus avoiding a mechanical sense of finality with the end of each two-bar group. The melodic shape and harmonic direction of the top line establishes the two-bar shape strongly enough to retain it undisturbed by the upbeat phrasing in the bass. In bars nine and twelve, however, the situation, although visually similar, is different musically. Following the full cadence in D minor, the rest in the upper line in bar nine demands a strong downbeat for the phrase in the bass; the harmonic situation in bar twelve does not permit carrying the upbeat in the tonic into C major for the repeat, and a strong downbeat is required in both lines to establish C.

Variation VIII

The brilliance here emerges from the short figures, thus the rests are of great importance. I have indicated a distinct difference in detached touch on the quavers for the first and repeat performance, ♩ and staccato, the former carrying out the heavy character of the *f* and the latter as pointed as possible in the *p*. The two types of touch serve to round off the character of the figure and at the same time call attention to the rests. Everything else is to be played staccato, in both hands, unless otherwise marked. The *f* is big in character, the *p* delicate and playful.

Variation IX

Notice and carry out the imitation in the structure and phrasing. The character is forceful, the tone full in the staccato equally with the slurs. The staccato is not pointed but rather heavy except for two bars in the repeat where *p* is indicated. But please avoid hard tone or banging effect.

Variation X—Cantabile

Return to the mood of the Aria and its tempo, or close to it. The top line should be played as legato and as singing as possible.

Phrasing. Try to shape the top line in long phrases. The inner phrasing in the form of slurs is moulded by the inner voices and the bass. The longer line in the soprano creates a serenity indispensable in this concluding variation whose exquisite mood is one of suspended finality.

REALISED ORNAMENTS OF ARIA



O.U.P. 150

ARIA

$\text{♩} = 72-80$

1) *mf*
2) *p* u.c.

1) *mp* t.c.
2) *p* u.c.

2) *mp* u.c.
1) *mp*
2) *p* u.c.

VAR. I

$\text{♩} = 72-80$

1) *f*
2) *p* t.c.

1212 3232 1 3232 8 5 8 1 3232 235 3232 4 5 - 4 2 3232 121

121(4) 2 123235 3 121 5 4 2 1 2 1 5

212 4 5:232 2121 5 121

1) *f*
2) *p* t.c.
1) *p*

3131 2 3 1 3 1

1) *f*
2) *p*
1) *p*
2) *mp*

2323 1 4 2121 4 2 3232 1212 5 1 3 5 1 2 3232 4 323

1) *f*
2) *f*

VAR. II

♩ = 80-88

1 2 3 5 3 3 1 2 3 5 3 3 1 2 3 5 3232

1) *mp*
2) *p* u.c.

5 3 5 3 5 3 2 1

(or) 2(1) 3 2 1 2

*Or ; the following ornaments in the time values established previously.

1) *mp*
2) *p* u.c.

1) *mf*
2) *p* u.c.

1) *p* t.c.
2) *mp* t.c.
1) *mf*
2) *mf* or *p* u.c.

VAR. III

$\text{♩} = 66-72$

1) *mf*
2) *p* u.c.

tr or *tr*

1) *tr* or *tr*
2) *tr* or *tr*
p u.c.
(2)

1) *mp*
2) *p u.c.*

1) *mf*

or tr

323

2) *mp t.c.*

6

tr

1) *mp*
2) *mp u.c.*

2) *mp*

1) *mf*
2) *p u.c.*

1

2

p u.c.

VAR. IV

♩ = about 96

1) *mf*
2) *p t.c.*

4 3 5 1 8 2 5 3 1 8 1 3 5 3 2 121

5 3 2 1 5 8 4 1 2

1) *mf*
2) *p* t.c.

2)
1) 5 1 2 5 4

r.h.
l.h.

2 1 2 5 3 1 3 5 5 3 2 4

5 2 3 1 1 2 1 2 (4) 5 3 4 2 3 1 5 4 (5)

l.h.

VAR. V

♩ = about 66-72



1

5353

3232

legato

1) *mf*

2) *p* u.c.

1

3 (4)

5

2

3232

5

1) *mf*

2) *p* u.c.

1

1 2 1318

1

2

3

2

5

3

1 2

3

1 5 3

1

1) *mp*

2) *mp* u.c.

1 2 3 4 5

3

1 5 3 1 4 2 3 1 4

1) *mf*
2) *p* u.c.

2 1 3 5 1

VAR. VI
♩ = about 60

1) *p* t.c.
2) *pp* u.c.

or 4 5 4 3 1 2 3

1 2 (1) 1

3 5 4 3

4 3 5 (4) 5

1 3 4 3 1 3 1

1) *p* t.c.
2) *pp* u.c.

1) *mp*

stacc.

1) *mp*
2) *mp* u.c.

5 4 3 5 7 4

3 2 3 2

4 (5)

1) *p*
2) *pp* u.c.

3 2 3

1 3 2 3 2

5 3 5 1 3 1

3 1 1

4 2 3 1

36 VAR. VII

♩ = 100-112

1) *f*
2) *f*

1 3 3 5 1

2 5 3 5 4 2 5

2) 1 3 2 3 1 4 5 5

323

1) *f*
2) *p t.c.*

5 1 2

1 3 2

1 2 1 2 3

5 5

staccato

5 1 5 3 1 5

1) *f*
2) *mp*

3 (5) 1 2 1

1) *mp*
2) *mf*

1) *f*
2) *f*

(2) *poco*

1) *poco*

3 (5)

VAR. VIII

♩ = 96-104

1) *f*
2) *p t.c.*

1) *f*
2) *f*

1) *f*
2) *p t.c.*

3 5 1) 2) 2 5 3 1) 2) 1 2 5 3 1 2 5 3 1

2) 3 1 2 3

1212 1 2

3 5 3 (H) 3 2 8 2 3 4 1

p t.c.

4 2 4 1 2 1 4 1 4 1 3

This system contains the first two measures of the piece. The treble clef staff features a melodic line with fingerings 1, 2, 3, 4, 1 and slurs. The bass clef staff has a bass line with fingerings 4, 2, 4, 1, 2, 1, 4, 1, 4, 1, 3. A dynamic marking *p t.c.* is present in the second measure.

1) 2) 1) 2) 3

1) *f* 2) *p t.c.*

This system contains measures 3 and 4. It features first and second endings for both hands. The treble clef staff has slurs and fingerings 1) and 2). The bass clef staff also has slurs and fingerings 1) and 2). A dynamic marking *f* is in the first measure, and *p t.c.* is in the second measure. A triplet of eighth notes is marked with a '3' in the third measure.

(w) 2) *mp* 1) *mp* 2) *mf*

This system contains measures 5 and 6. The treble clef staff has a slur and a 'w' marking. The bass clef staff has slurs and dynamic markings *mp* and *mf*. A first ending is marked with a dashed line and '1) *mp*' and a second ending with '2) *mf*'.

2) *mf* 1) *f* 2) *f*

5 3 1 5 3 2 3 2 1 5 5 3 2 3 2

This system contains measures 7 and 8. The treble clef staff has slurs and fingerings 5, 3, 1, 5, 3, 2, 3, 2, 1, 5, 5, 3, 2, 3, 2. The bass clef staff has slurs and dynamic markings *mf* and *f*.

1 2 3 5 1 2 1 2

p t.c.

This system contains the final two measures. The treble clef staff has slurs and fingerings 1, 2, 3, 5, 1, 2. The bass clef staff has slurs and a dynamic marking *p t.c.*. Both staves end with fermatas.

VAR. IX

♩ = 92-96

The first system of musical notation consists of two staves, treble and bass clef, with a common time signature. The music is written in a key with one sharp (F#). The tempo is marked as quarter note = 92-96. The first measure of the treble staff is marked with a dynamic of *f* and a rhythmic pattern of (1&2). The piece features a complex, rhythmic melody with many slurs and ties.

The second system continues the musical piece with two staves. The treble staff continues the melodic line with various slurs and ties. The bass staff provides a steady accompaniment. The key signature remains one sharp.

The third system of musical notation features two staves. The treble staff begins with a dynamic of *f* and a (1&2) marking. The piece continues with intricate melodic and harmonic textures. A second ending bracket is visible at the end of the system, labeled with a '2)'.

The fourth system of musical notation consists of two staves. The treble staff starts with a dynamic of *p* and a '2)' marking. The music continues with a mix of melodic and rhythmic patterns. The key signature remains one sharp.

The fifth and final system of musical notation on the page consists of two staves. The treble staff begins with a dynamic of *mp* and a (1&2) marking. The piece concludes with a melodic flourish in the treble and a final accompaniment in the bass. A dynamic change to *mf* is indicated for the final measures of the treble staff.

1

2

VAR. X

♩ = 72 - 88

3232 5 4 3 5

1 2 ♯ 5 (4) 5 8 5353 3 4 5 4 3232 3 4 1 tr

1) *mf*
2) *p* u.c.

323 5 4 5 4 5

1) *mf*
2) *p* u.c.

5 4 5 4

3 4 5 4 32321 424

1) *mf*
2) *p* u.c.

1) *p*
2) *mp* u.c.

1) *mf*
2) *p* u.c.

2) *pp* u.c.

* Change silently to right hand during the rest in the ornament