Part Two

Baroque Compositions

Though Part II begins with one of Monteverdi's *seconda prattica* madrigals, it stresses music written after 1700—the part of the Baroque repertoire most emphasized in theory and analysis courses. Further Baroque examples in the form of chorale harmonizations are given in Appendix B (page 553), and seven of these are from the early seventeenth century.

Imitative Counterpoint

Imitative counterpoint naturally bulks large in this section of the book. There are two 2-part inventions, one 3-part sinfonia, five fugues, and four canons of Bach, plus a simple keyboard fugue of J. K. F. Fischer, and a large choral fugue of Handel. Two of the Bach chorale preludes also feature imitation prominently. Examples of double and triple counterpoint occurring within all these works can be quickly located in Index I under "Invertible counterpoint."

Fischer's fugue is the simplest of the fugues and a useful model for a first attempt at fugue writing. Among the Bach fugues (all from the *Well-Tempered Clavier*), the G minor and F major both have countersubjects as well as other standard characteristics. Many fugal "devices" are featured in the C major and D sharp minor fugues, especially the latter. Handel's fugue, from *Israel in Egypt*, shows a treatment appropriate to the depiction of a particular dramatic situation. Examples of fugue continue later in the anthology with an extensive fugato section in the finale of Haydn's "Clock" symphony, and two twentieth-century fugues—one each by Bartók and Hindemith. Double and triple fugue are represented within the entire cluster of examples.

To enrich the study of the harmonic forces that shape an imitating voice, particularly a fugal answer, see Index I under "Imitation, real and tonal." This group of examples begins with very simple ones from late Renaissance polyphony and continues through the twentieth century.

Basso Ostinato Forms

Without going into the terminological problems of "passacaglia" versus "chaconne," suffice it to say that the type of piece founded on a reiterated bass melody, or *ground*, is represented in Part II by *Dido's Lament* of Purcell and the *Crucifixus* of Bach—pieces offering both a choice of level of difficulty as well as a rich display of Baroque chromaticism. The type based on a reiterated series of harmonies in which the first and last chords are fixed, with the intervening ones replaceable by substitutes, is represented by Bach's great D-minor *Chaconne* for solo violin, which contains, among many other things, a wide range of examples of compound melodic line. These three pieces invite comparison with the examples of stock basses in Part I (page 42), particularly the pieces by Cabezón and Simpson. Related post-Baroque examples will be found in Index I under "Ostinato" and "Variations."

Cantus Firmus

Cantus firmus composition is represented by three Bach chorale preludes and one chorale variation (pages 133–138). Though the four selections from his *Musical Offering* are of interest mainly as canons, all are based on a cantus firmus that appears in its simplest form in Canon 2. Some of the cantus firmus techniques in Part II might be contrasted with the Renaissance examples in Part I. Index I gives a complete listing under "Cantus firmus compositions."

Other Baroque Forms

Binary form with both parts repeated is amply represented in Part II by the pieces from the Anna Magdalena *Notebook*, various Bach suite movements, the Corelli trio sonata, the Handel *Air*, and the Scarlatti sonata. This group as a whole shows the form worked out in a wide variety of different harmonic and melodic plans. All these examples, together with related ones in other parts of the book, are listed under "Binary form" in Index I. *Bar form* is shown by *O Gott, du frommer Gott* and the prelude on *Jesu, meine Freude* (as well as by numerous chorales in Appendix B). *Da capo form* is exemplified by both the *Gavotte* and *Minuet* of Bach and by the Handel aria, "Where'er you walk." The use of ritornello to create form occurs modestly in this aria and full blown in the Allegro of Handel's B minor concerto grosso. Relatable to ritornello is the form of the Couperin *Passacaille* on page 65, a work that relates more directly to the rondos of Part III. A simple example of variations is Handel's *Air*, which may be compared with other variations in the anthology (see Index I). Finally, the "one-part form" typical of many Baroque introductory and improvisatory pieces occurs in the *Well-Tempered Clavier* preludes in C major and G minor, the Corelli *Preludio*, and the movement from Bach's arrangement of the Marcello oboe concerto (page 106).

Figured Bass and Score Reading

Of the various pieces with figured bass, two—the Corelli *Preludio* and the Handel recitative, "Thy Rebuke"—are provided with an empty staff for writing the realization. Five chorales and one short aria that likewise await realization are listed in Index I under "Figured bass" and "Unfigured bass." Of the various pieces scored for media other than piano, several are usable for assignments in score reading. See the list of recommended score-reading excerpts on page 580.

LASCIATEMI MORIRE

from the *Sixth Book of Madrigals for Five Voices (publ. 1614)*
Text: Ottavio Rinuccini

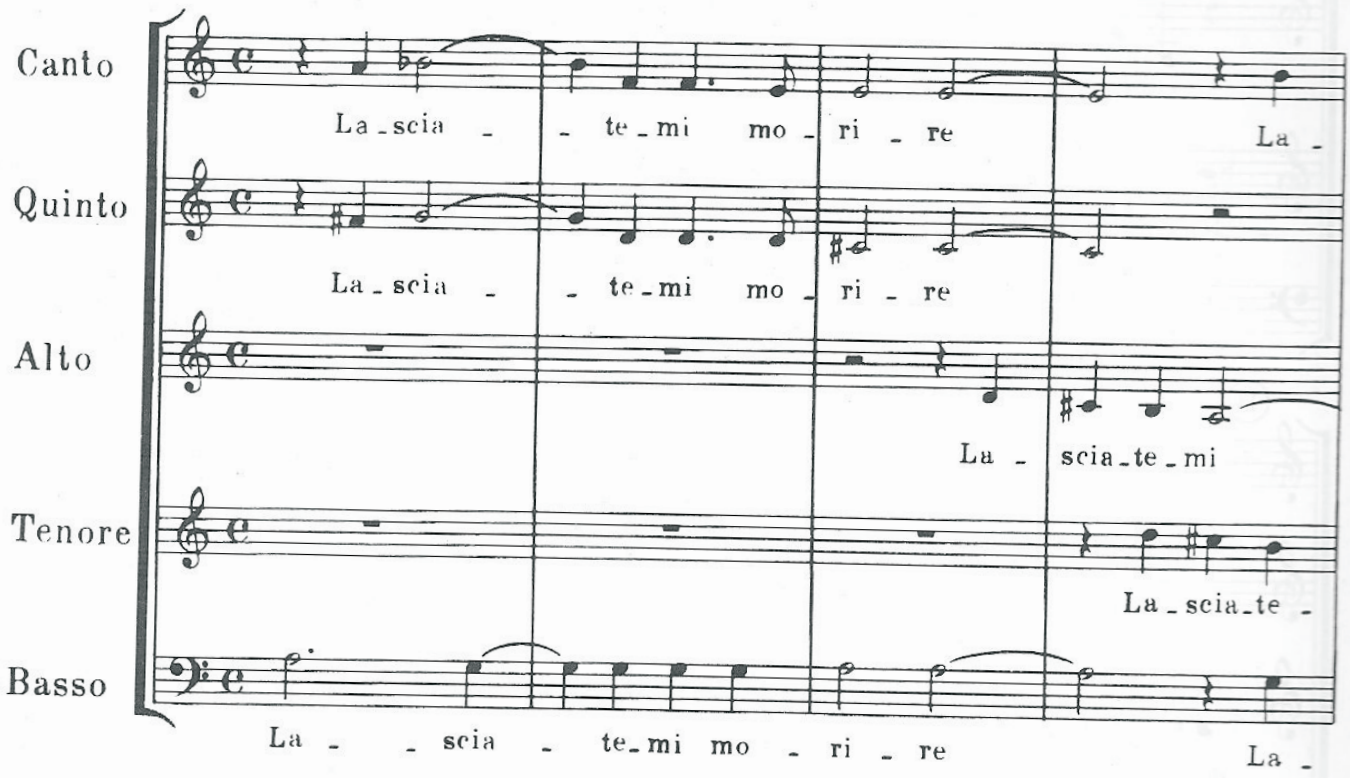
Claudio Monteverdi (1567–1643)

Lasciatemi morire is the first of four madrigals that together comprise a larger work entitled *Lamento d'Arianna*. Originally the *Lamento* was composed as a monody (for solo voice and continuo) in the opera *Arianna* (1608), a work of which only fragments have survived. Monteverdi later arranged the *Lamento* in madrigal form.

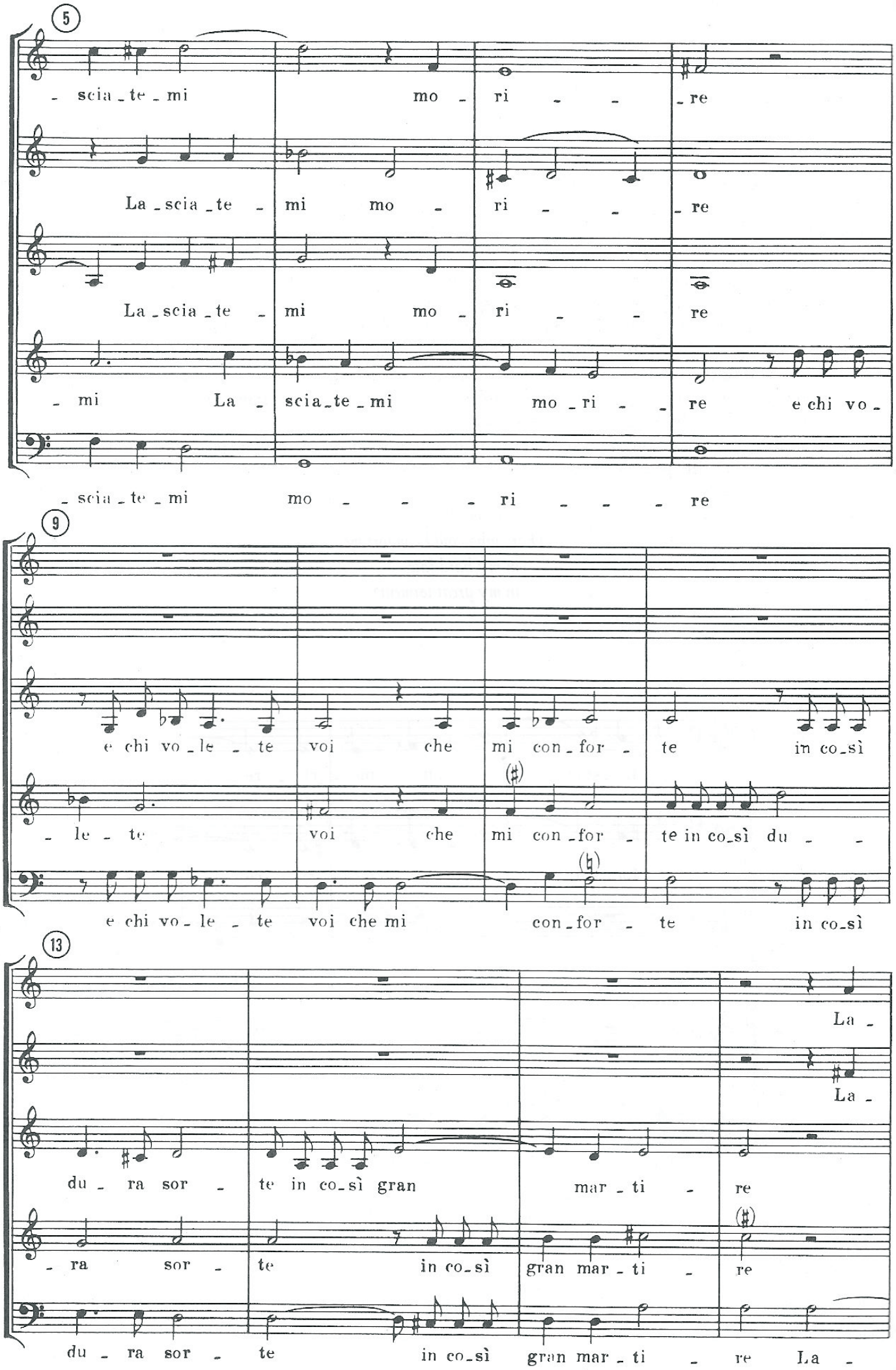
The radical change in musical style that took place in Monteverdi's time is vividly reflected in his own compositions, which he himself distinguished as composed in either the old style *(prima prattica)* or the new *(seconda prattica)*. As often happens when traditions are modified, this shift in style gave rise to heated polemics.[1] A characteristic of the new style particularly offensive to Monteverdi's critics was its way of treating dissonance. Examine the use of dissonance throughout *Lasciatemi morire* and compare it with that of compositions typical of the old style, for example, the Palestrina mass excerpt beginning on page 18, and the Desprez motet on page 15.

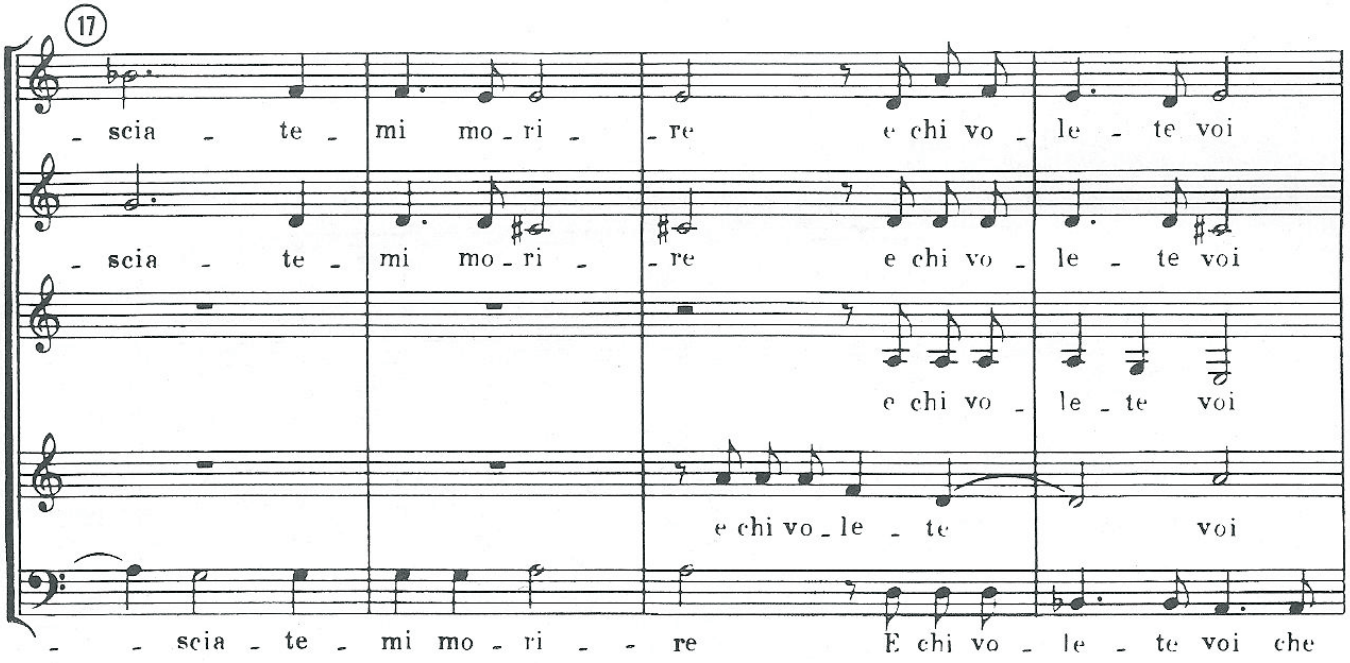
Another feature of the new style was the intimate relation of the music to the words. Consider *Lasciatemi morire* from this point of view.

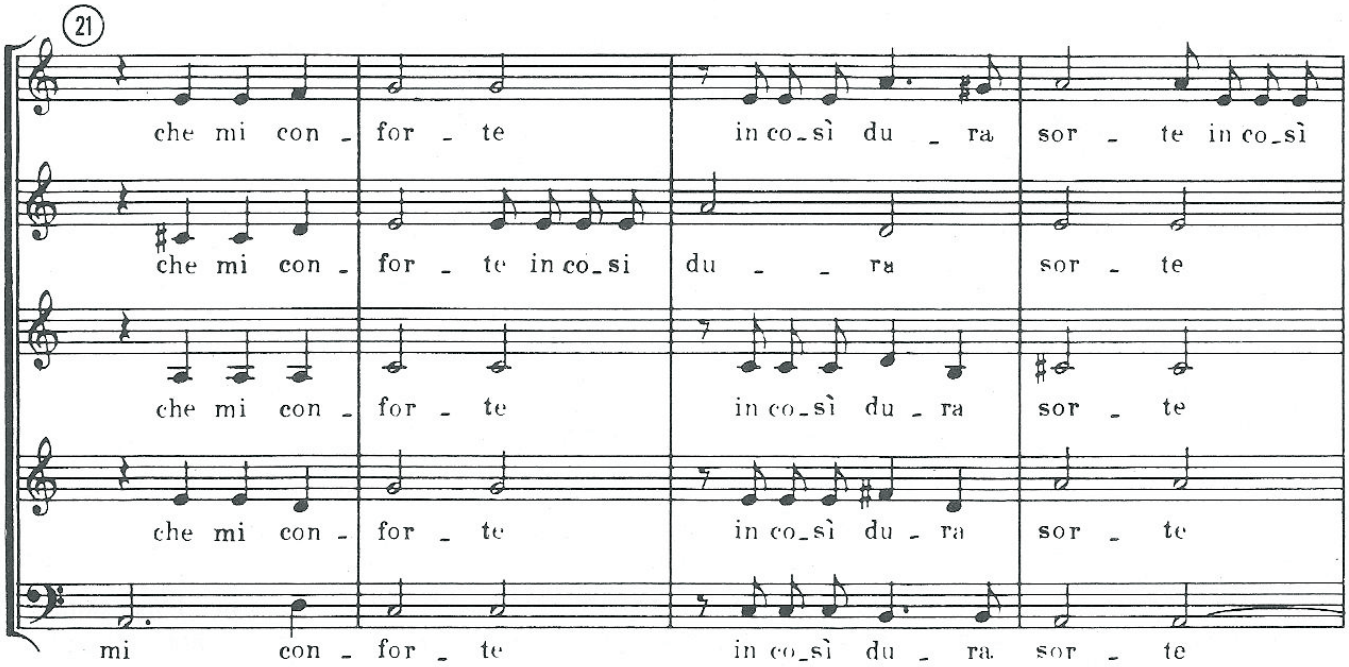
[O,] let me die,
[For] who could comfort me
in my hard fate,
in my great torment?

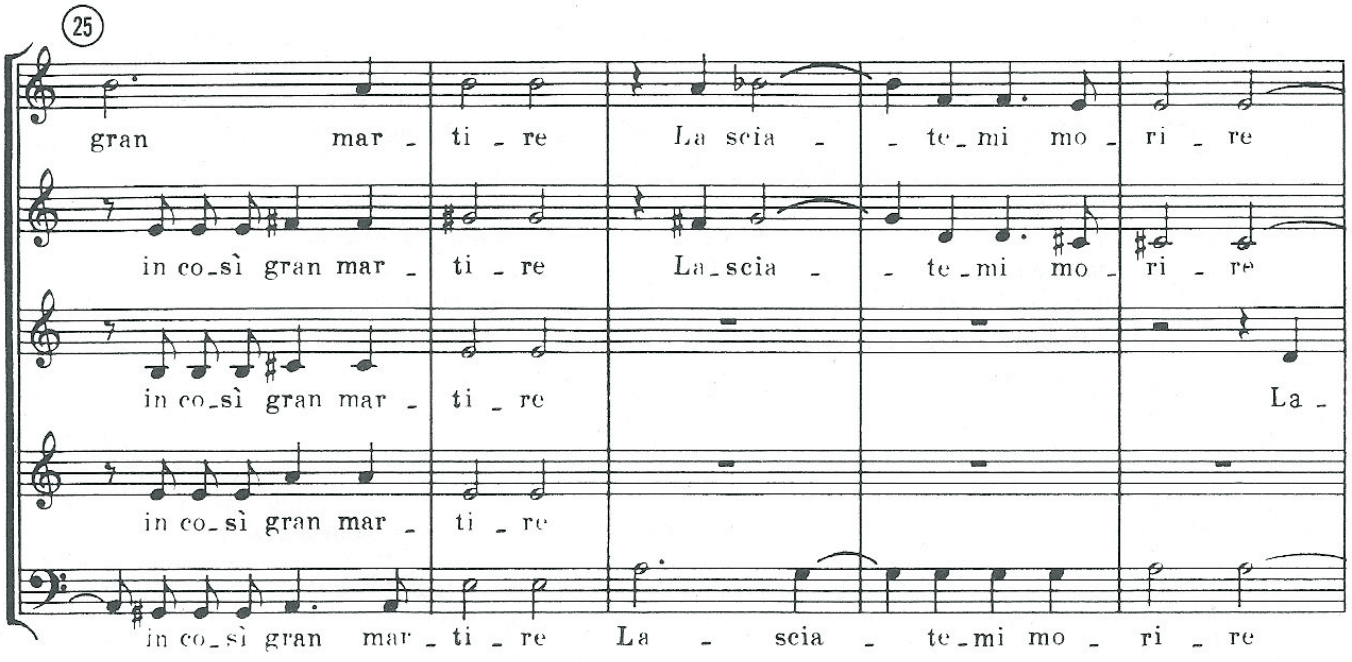


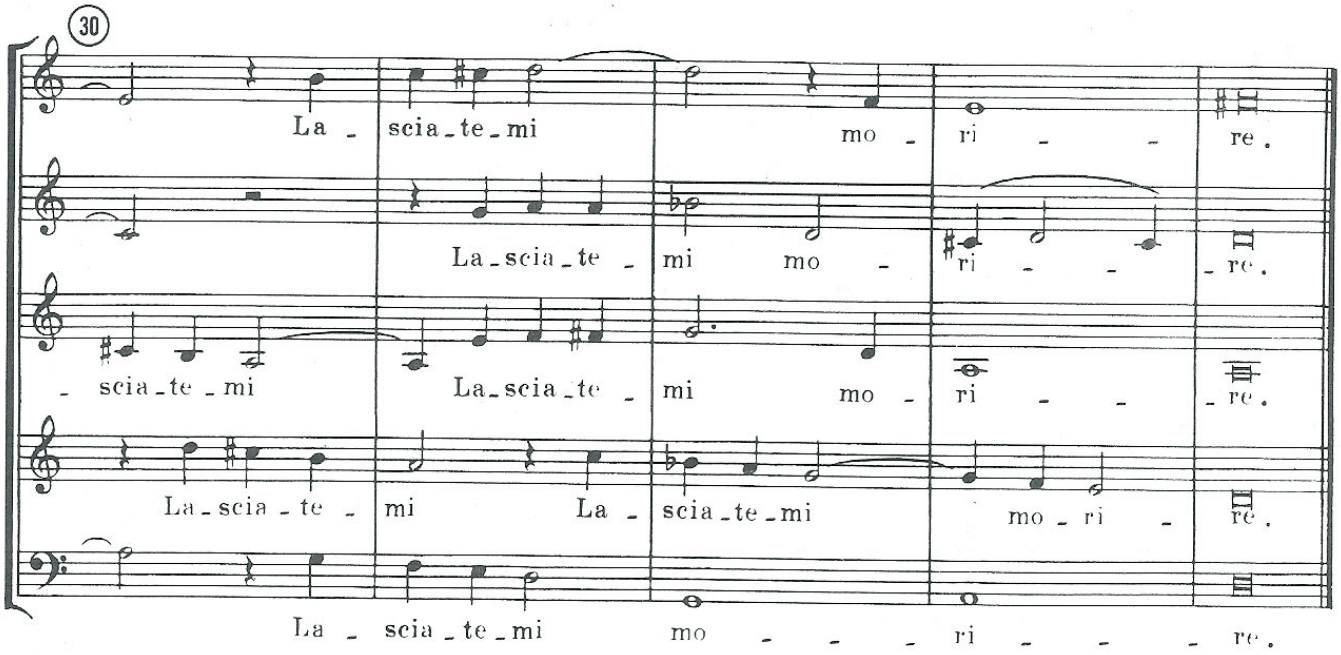
[1] See the famous attack by the conservative theorist, G. M. Artusi, which, together with Monteverdi's defense, is given in English translation in Strunk, *Source Readings in Music History* (New York: Norton, 1950), pp. 393–412. Artusi's critique is very instructive on certain technical differences between the old and new styles.


5
- scia_te_mi mo - ri - - re
La_scia_te - mi mo - ri - - re
La_scia_te - mi mo - ri - - re
- mi La - scia_te_mi mo_ri - - re e chi vo -
- scia_te_mi mo - - - ri - - - re
9
e chi vo_le - te voi che mi con_for - te in co_sì
- le - te voi che mi con_for - te in co_sì du - -
e chi vo_le - te voi che mi con_for - te in co_sì
13
La -
La -
du - ra sor - te in co_sì gran mar_ti - re
- ra sor - te in co_sì gran mar_ti - re
du - ra sor - te in co_sì gran mar_ti - re La -


17
- scia - te - mi mo - ri - re e chi vo - le - te voi
- scia - te - mi mo - ri - re e chi vo - le - te voi
e chi vo - le - te voi
e chi vo - le - te voi
- - scia - te - mi mo - ri - - re E chi vo - le - te voi che


21
che mi con - for - te in co_sì du - ra sor - te in co_sì
che mi con - for - te in co_si du - - ra sor - te
che mi con - for - te in co_sì du - ra sor - te
che mi con - for - te in co_sì du - ra sor - te
mi con - for - te in co_sì du - ra. sor - te


25
gran mar - ti - re La scia - - te_mi mo - ri - re
in co_sì gran mar - ti - re La_scia - - te_mi mo - ri - re
in co_sì gran mar - ti - re
La -
in co_sì gran mar - ti - re
in co_sì gran mar - ti - re La - scia - te_mi mo - ri - re



SONATA No. 11

from *Sonate da camera a tre, Op. 4 (publ. 1694)*

Arcangelo Corelli (1653–1713)

The trio sonata was the commonest type of Baroque instrumental chamber music. This example is the eleventh in a set of twelve, all published as Opus 4, and all of the *da camera* type, that is, consisting of several dances, which are sometimes preceded, as here, by a prelude.

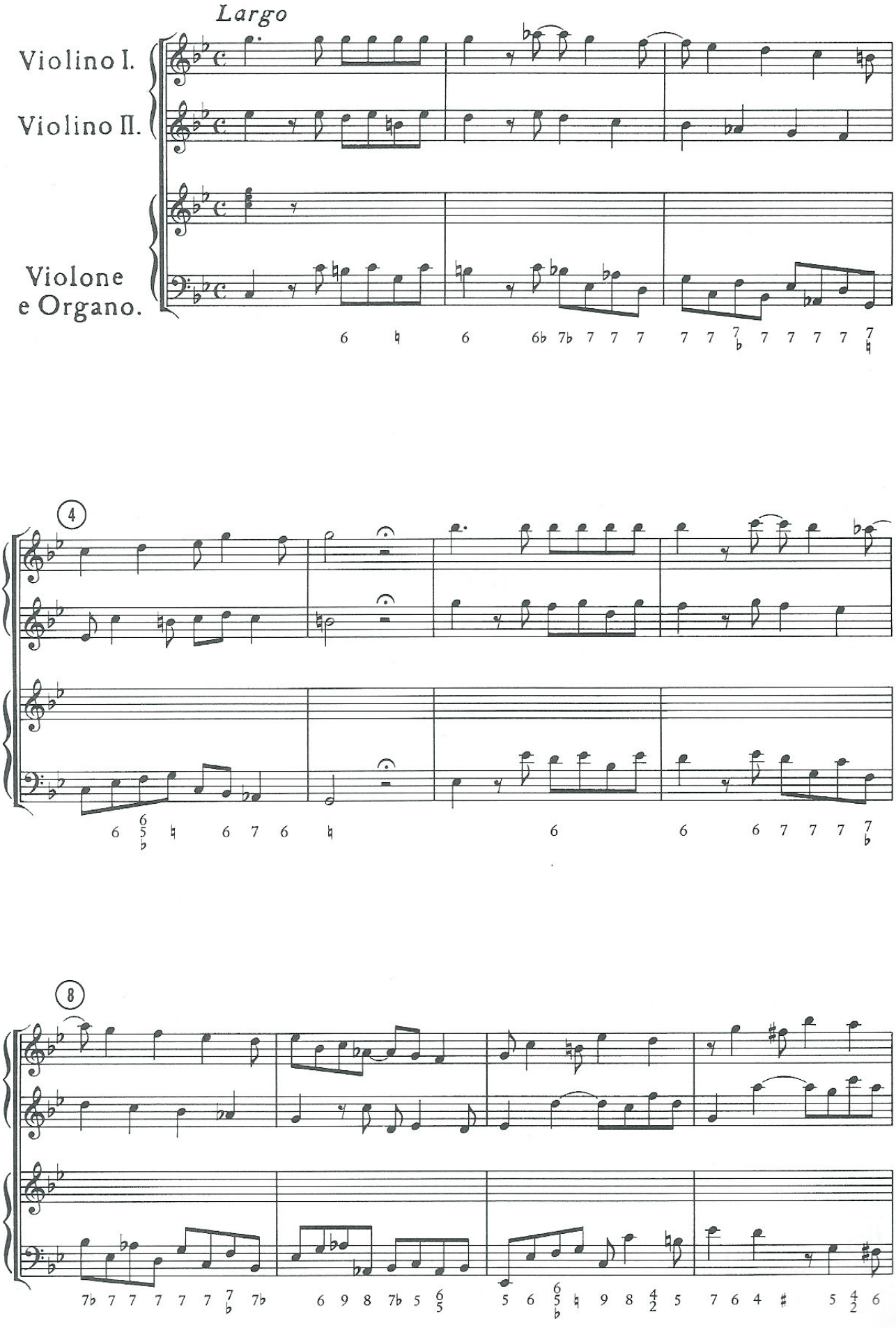
Three-part writing disposed as two high parts over a bass is a texture that was very common in the Baroque, when it was often referred to as *a tre*—"in three."[2] But most such cases, including most trio sonatas, required a fourth player, namely, a keyboardist, whose left hand played the bass line while the right played a realization, usually in three simple parts, of the figures written under the bass. In the *Preludio* below an extra staff is provided for such a realization.

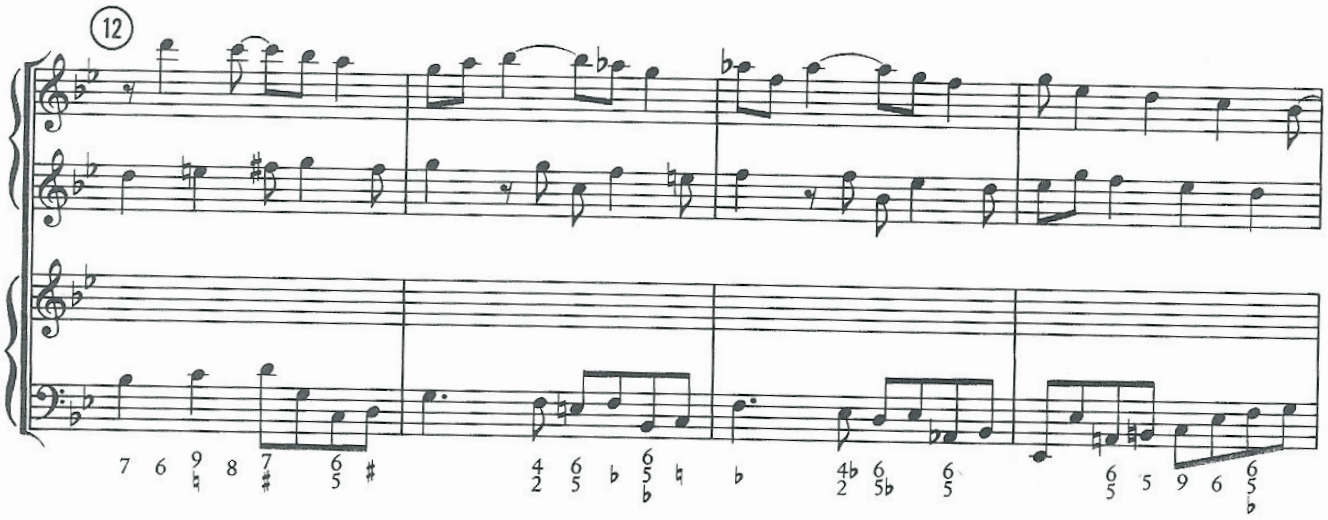
All three movements of Sonata 11 are rich in chordal sequences. Identify as many as you can find. In the *Corrente*, at bar 2, do parallel fifths occur? What is happening rhythmically at bars 18–19? And at bar 48, what justifies the parallel seconds?[3] Compare the openings of the *Preludio* and *Corrente*. How are they structurally similar? The *Allemanda* features suspensions throughout. How are the suspensions produced in bars 5–6 and 29–31? Is there a term for this process? Make one up.

[2] For another example, see the passage in the Handel concerto grosso, page 77, bar 21ff., and the comments on page 75.

[3] But see what Robert Donington says about the performance of the so-called "Corelli clash" in his *The Interpretation of Early Music*, new version (St. Martin's Press, 1974), pp. 250 and 639.

PRELUDIO

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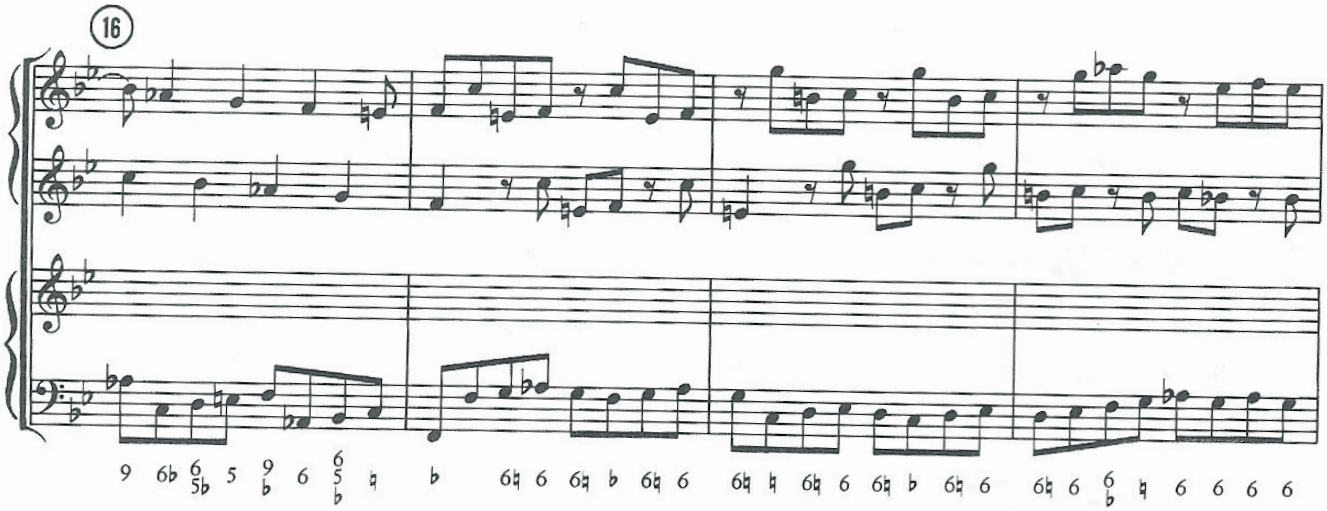
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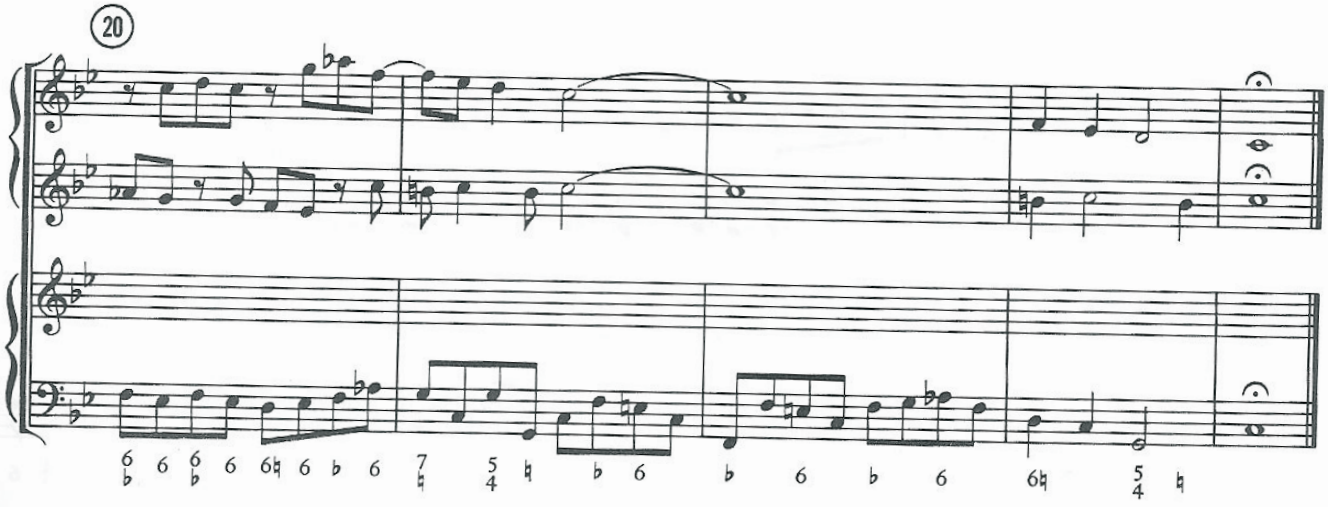
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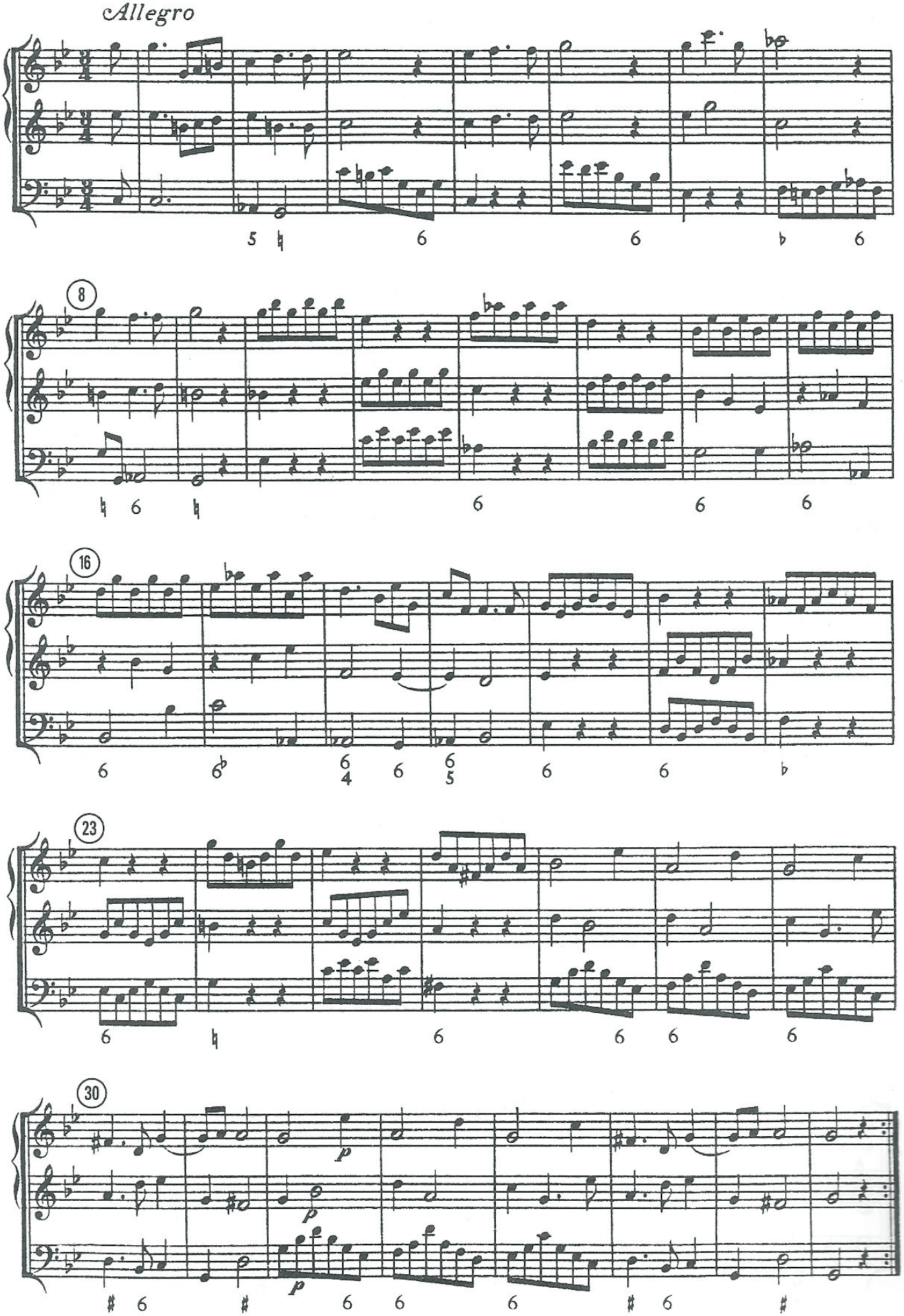
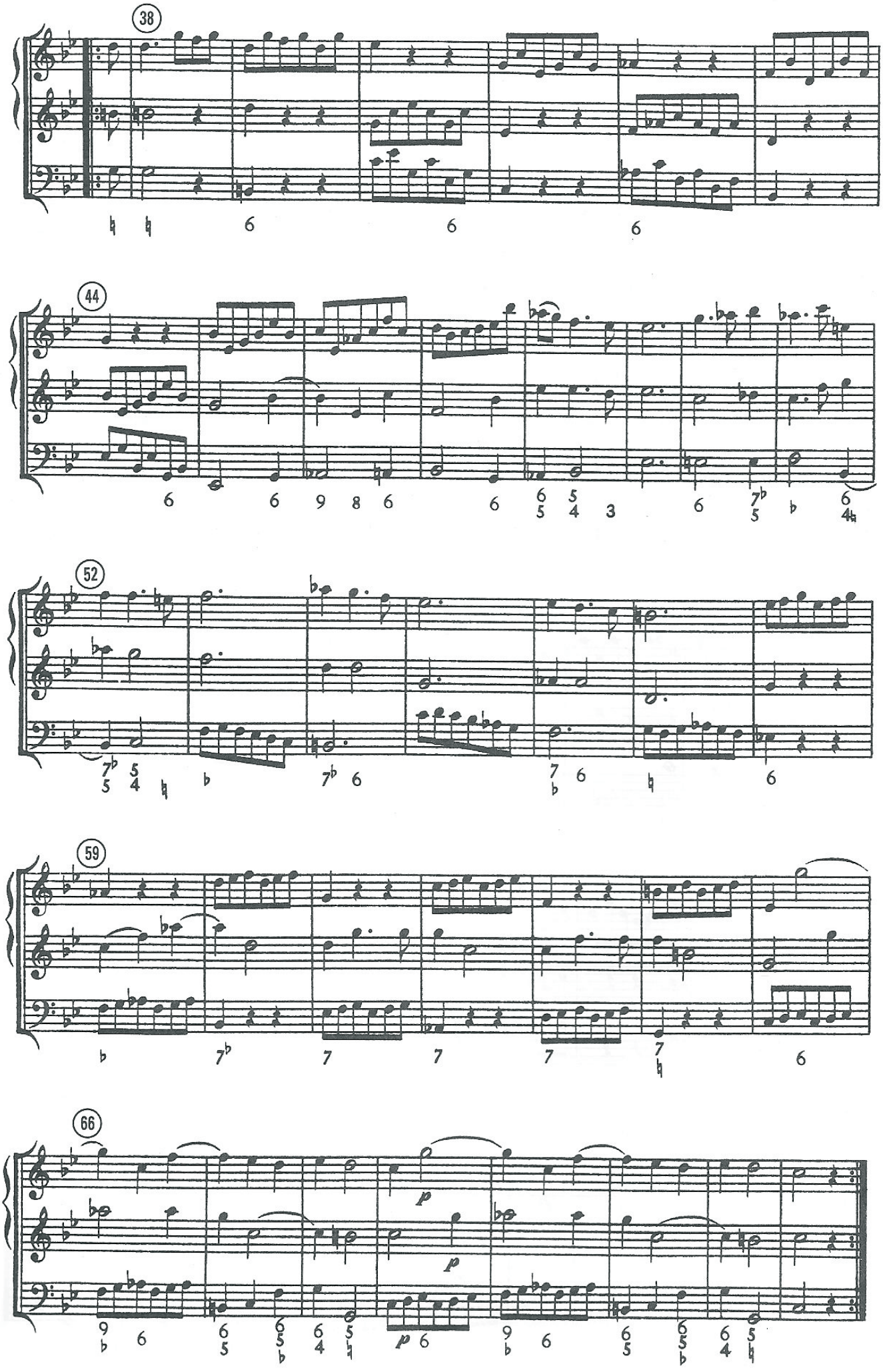
CORRENTE

Allegro

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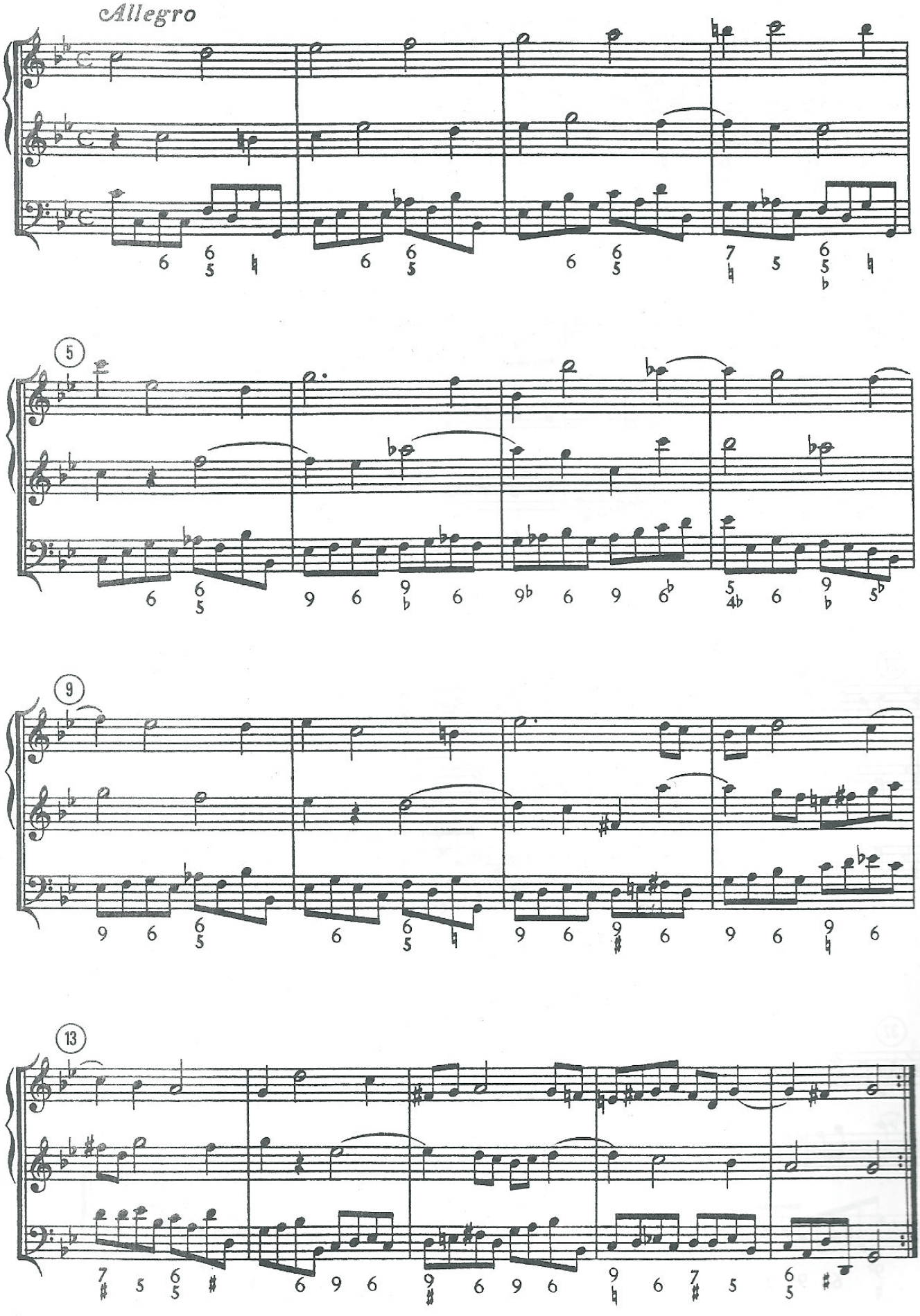
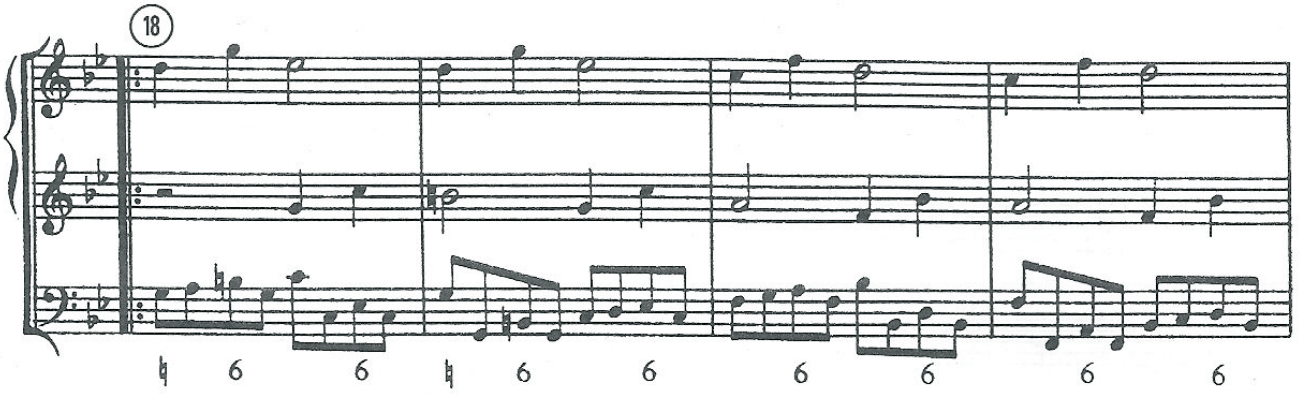
ALLEMANDA

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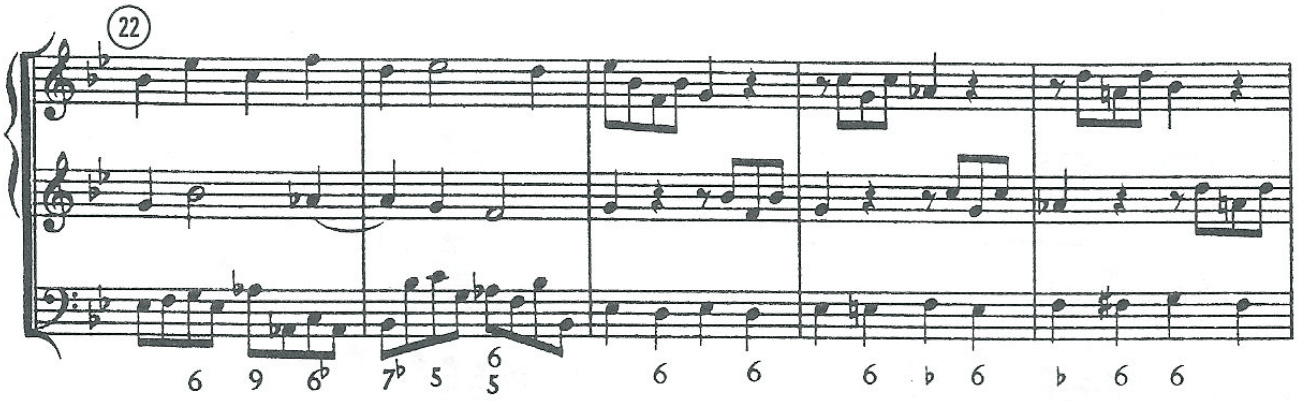
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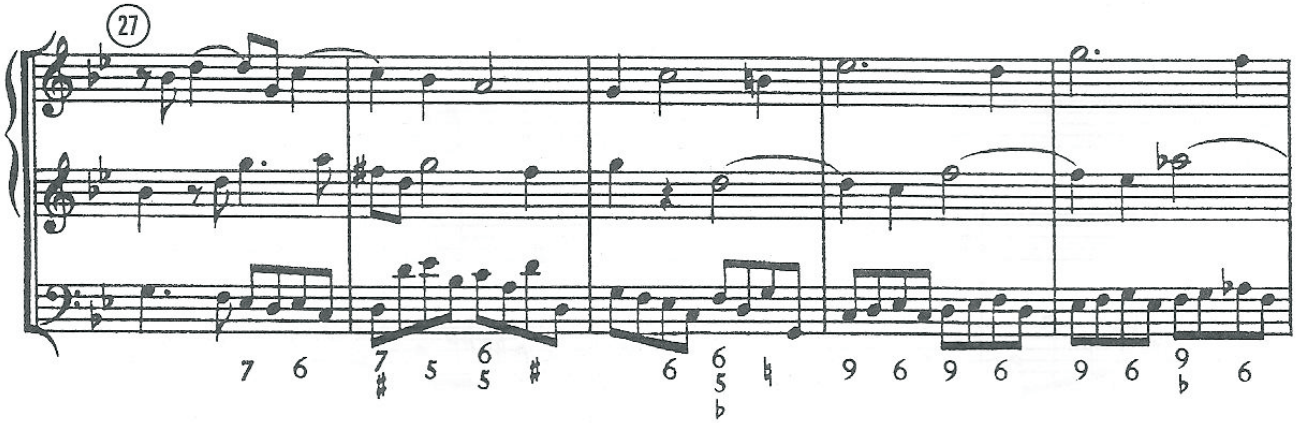
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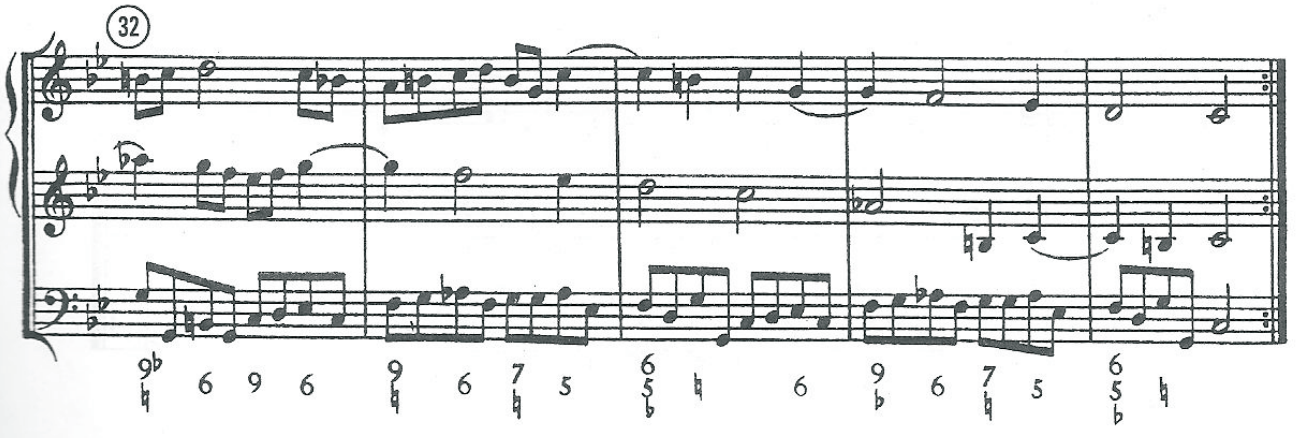

32

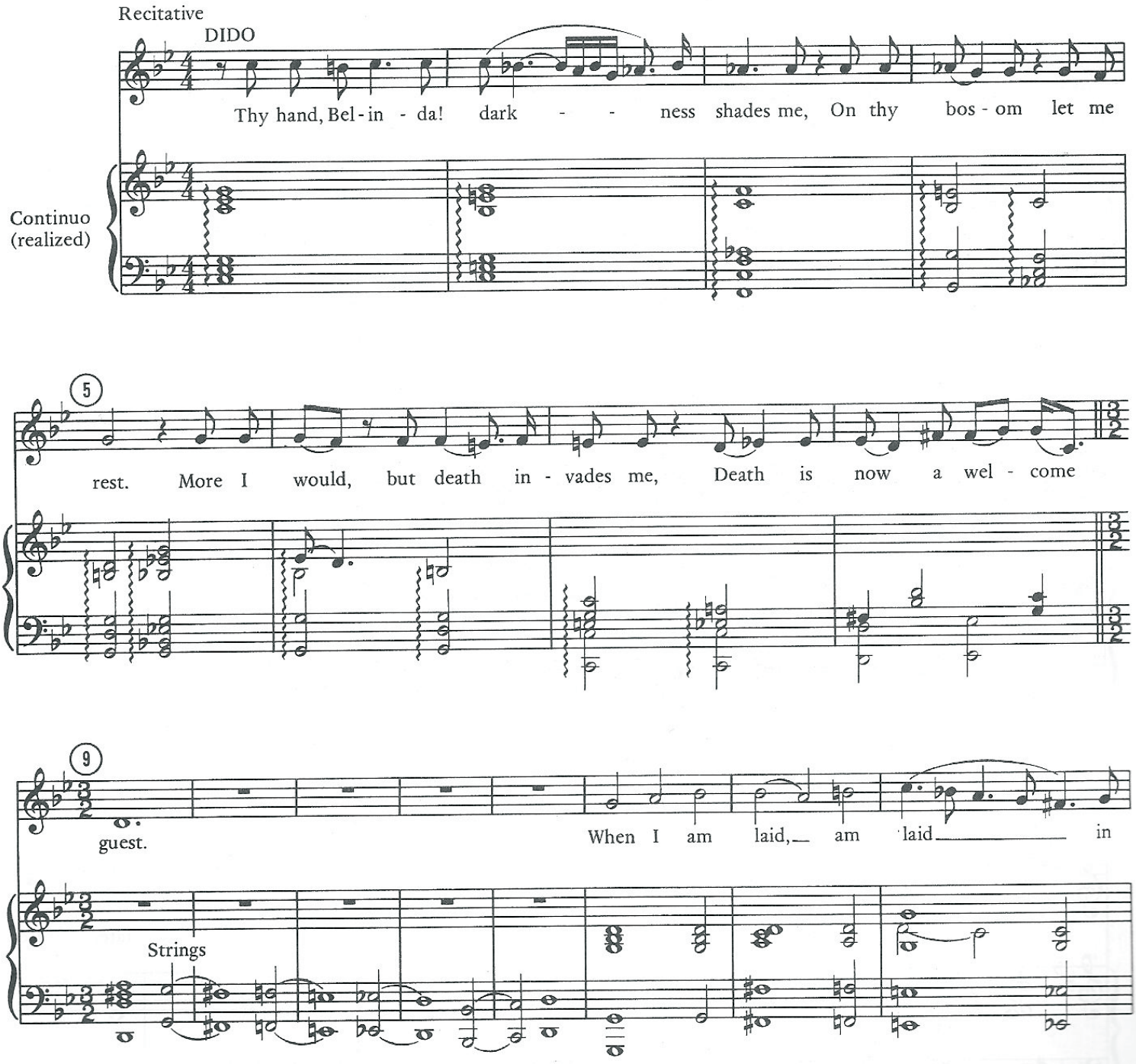
DIDO'S LAMENT

from *Dido and Aeneas (1689)*
Text: Nahum Tate

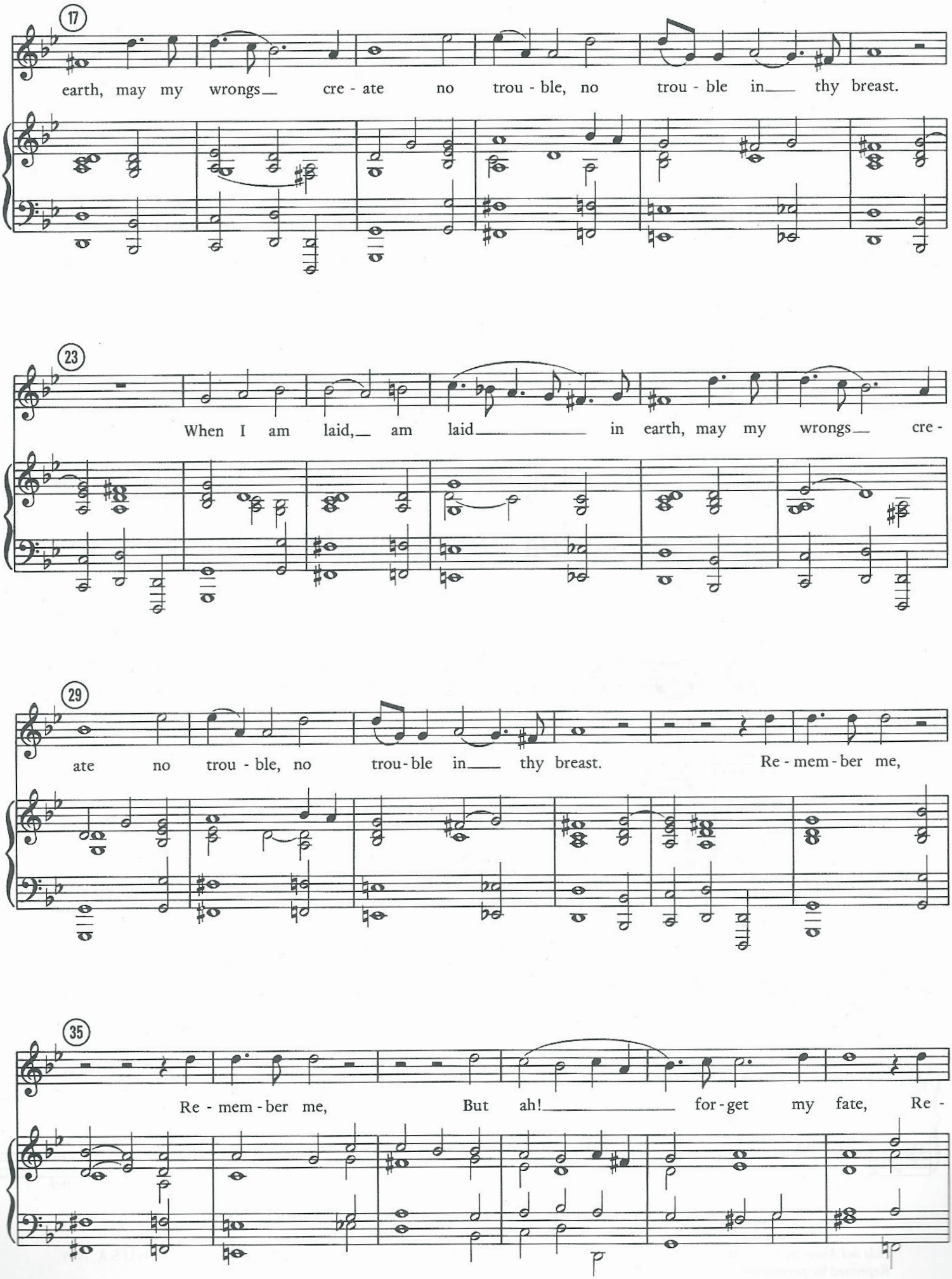
Henry Purcell (ca. 1659–1695)

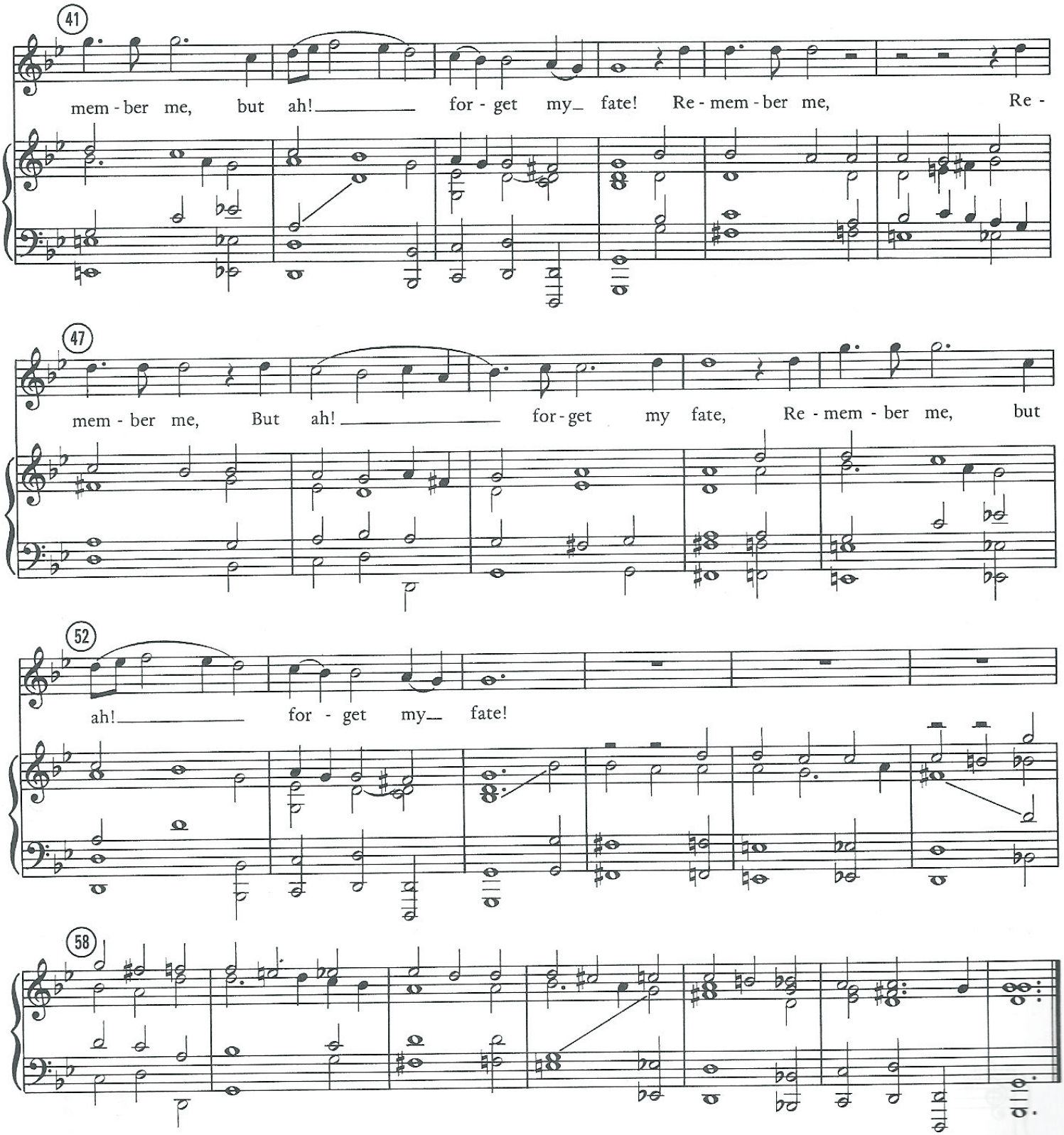
Near the end of the most celebrated of English operas, the heroine Dido, having lost her beloved Aeneas, elects to die. In this aria she bids a grieving farewell to her lady-in-waiting, Belinda.

What specific musical devices has Purcell used to portray this somber scene? How do the vocal phrases fit with the bass? Where do cadences occur? What is the aria's form? How do the works on pages 100 and 129 compare with this one?



Dido and Aeneas by Henry Purcell, Edward J. Dent, ed. Copyright, 1925, by the Oxford University Press, London. Renewed in U.S.A. 1953. Reprinted by permission.


17
earth, may my wrongs cre - ate no trou - ble, no trou - ble in thy breast.
23
When I am laid, am laid in earth, may my wrongs cre -
29
ate no trou - ble, no trou - ble in thy breast. Re - mem - ber me,
35
Re - mem - ber me, But ah! for - get my fate, Re -



PASSACAILLE

from *Pièces de Clavecin, Ordre VIII (publ. 1717)*

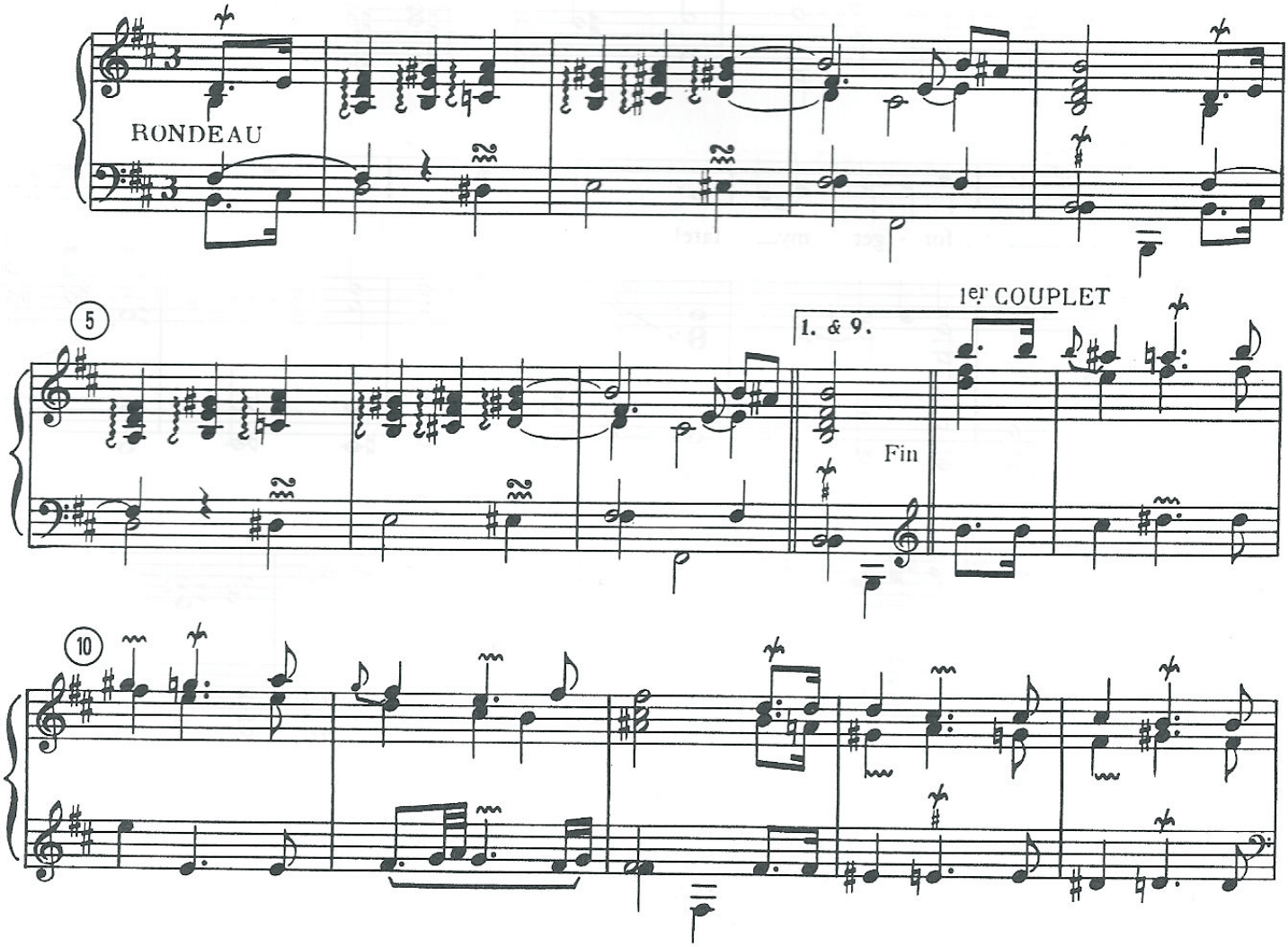
François Couperin (1668–1733)

Member of a distinguished musical family and one of the greatest French Baroque composers, François Couperin was appointed *claveciniste* to Louis XIV in 1701. His four-volume *Pièces de Clavecin* (1713–1730), consisting of 27 suites, or *ordres*, influenced the keyboard style of many of his younger contemporaries, notably G. F. Handel and J. S. Bach.

Unlike some of his predecessors, Couperin conceived of his suites not merely as collections of miscellaneous pieces, but as unified wholes. The *Passacaille* is the penultimate and climactic movement in a suite of ten, and a piece whose noble dimensions and tragic atmosphere provide a corrective to the popular notion that Couperin's music is all Rococo prettiness.[4]

The term *passacaille* as used here is related to but not synonymous with *passacaglia* as commonly understood today. Before looking it up, examine this example for overall form. Which section of the piece strikes you as the most intensely expressive? How so? And how does this section (whichever one you choose) fit into the "drama" of the entire composition?

Couperin's music works better on the instrument it was written for—the harpsichord *(clavecin)* —than on the piano. This is particularly true of its many ornaments, which are integral to the music and generally should not be omitted. Two basic principles of this complex subject are that ornaments start on, not before, the beat, and that trills start on the upper auxiliary, not the main note—but there are many exceptions! Couperin's *pincé* (⫪) is the equivalent of the familiar mordent (𝆖). In bar 1, the right hand's arpeggio signs mean to roll upwards; the left hand's is "correctly" played , but could a case be made for starting this trill on the *main* note, D♯?[5] The fingerings here are Couperin's own. What effect do they produce in bars 61-62?



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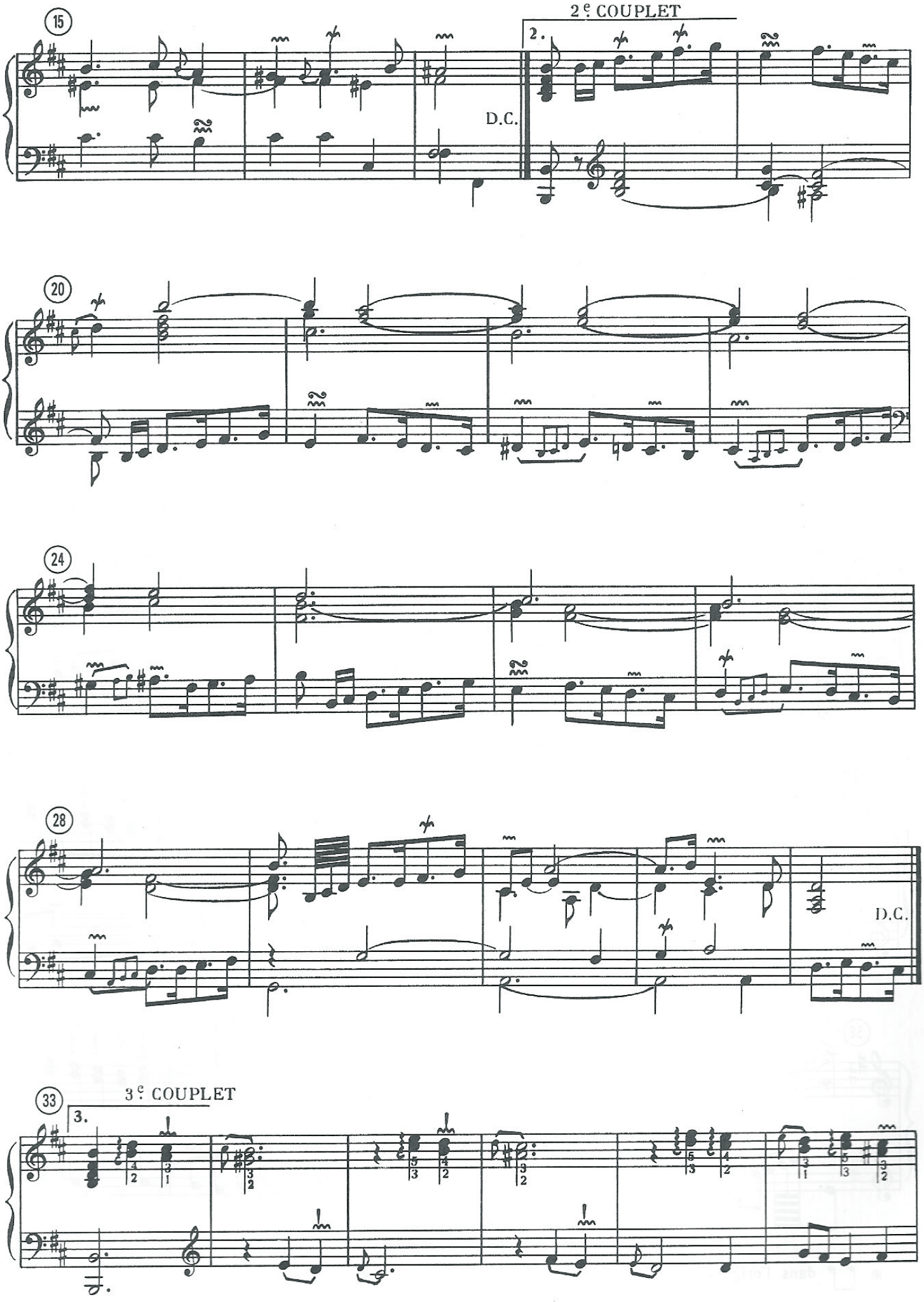
[4] Wilfred Mellers comments insightfully on the *Passacaille* in his *François Couperin and the French Classical Tradition* (London, 1950), rev. ed. 1987, p. 192.

[5] A useful reference work on these and related matters is Robert Donington's *The Interpretation of Early Music*, new version, St. Martin's Press, New York, 1992. See also "Ornaments" in *The New Harvard Dictionary of Music*, op. cit., 3rd ed. For general good advice see *Companion to Baroque Music*, ed. J. A. Sadie (London: Dent, 1990), p. 409ff.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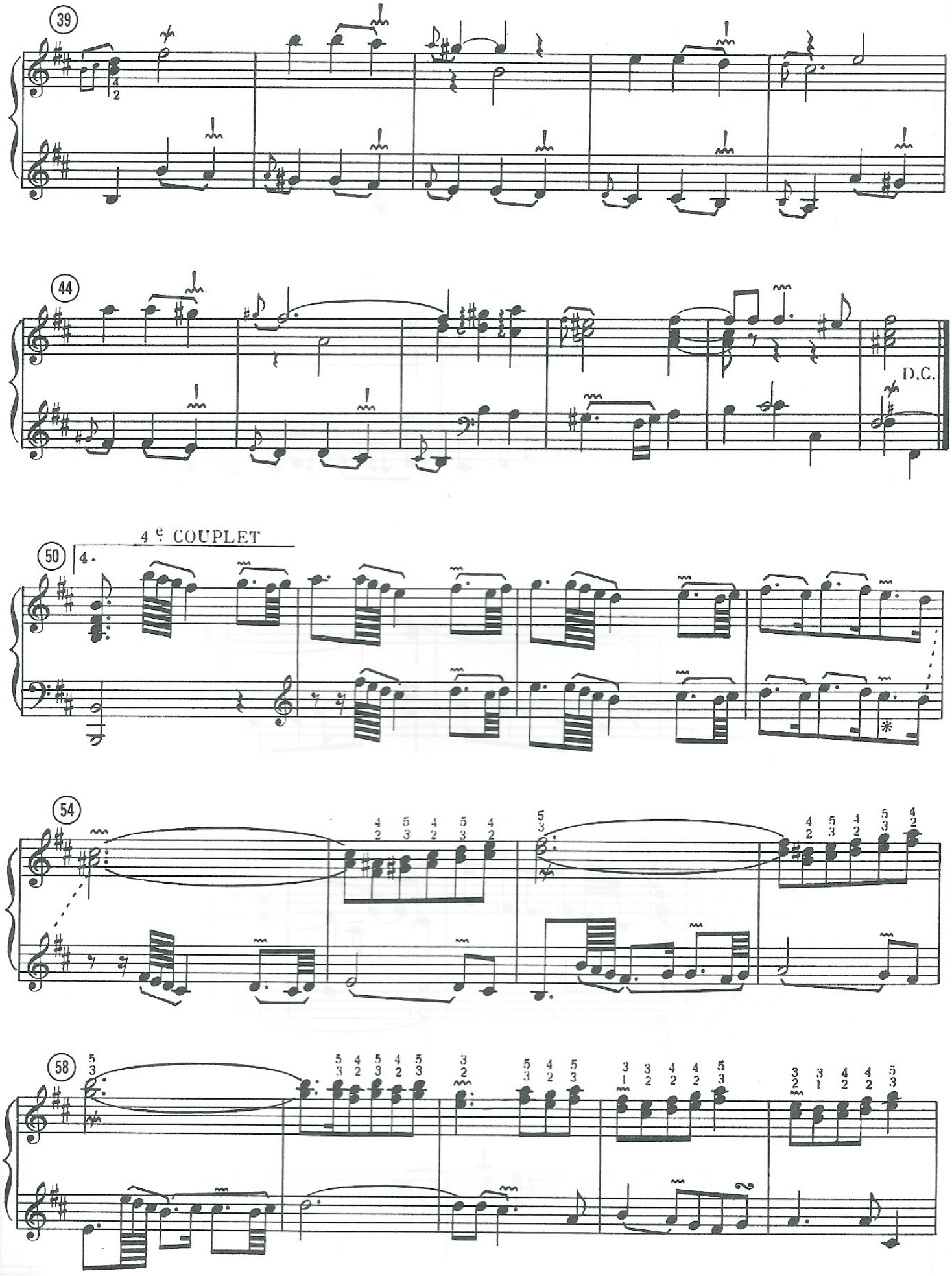
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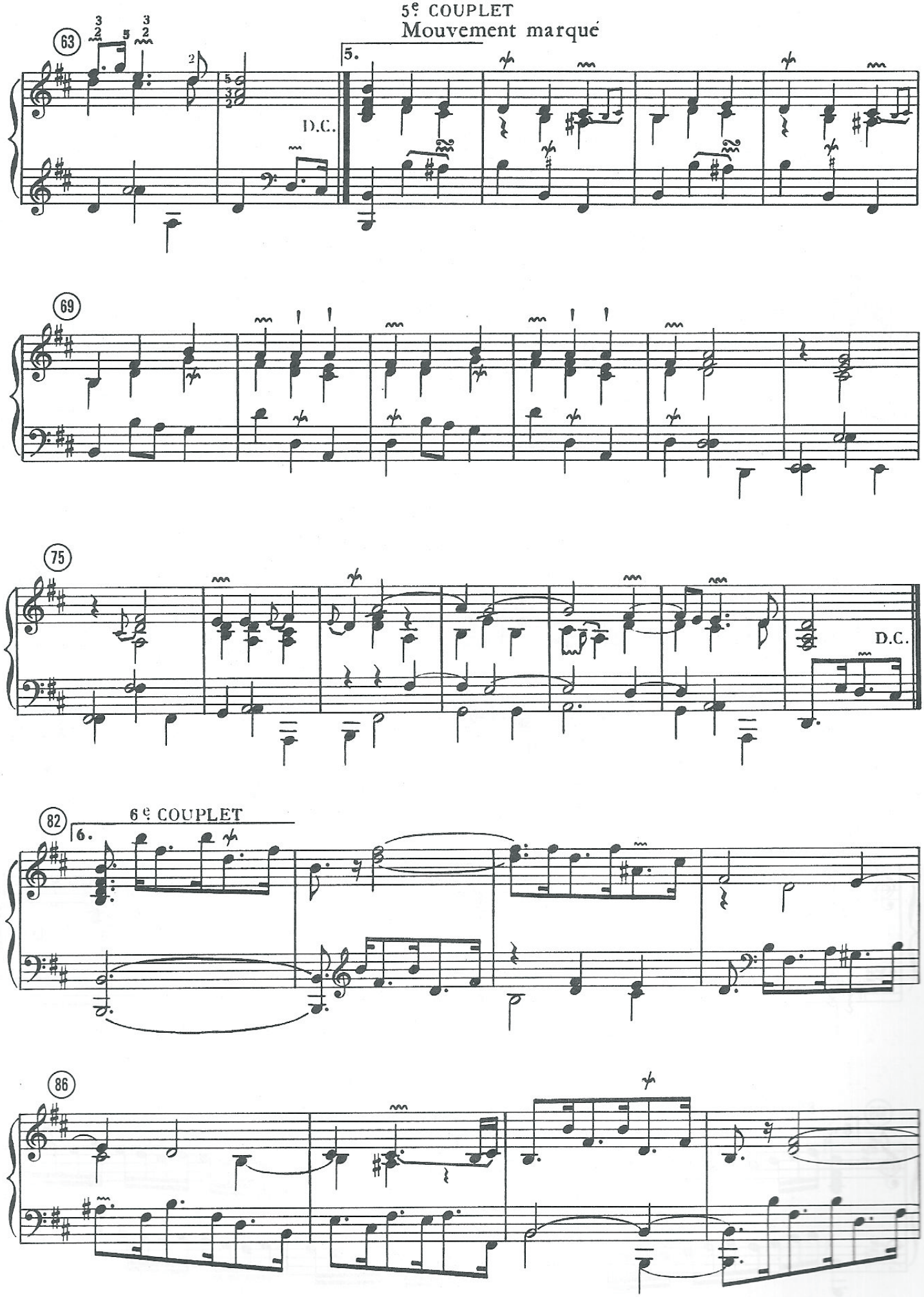
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Mouvement marqué
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D.C.
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D.C.
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6.
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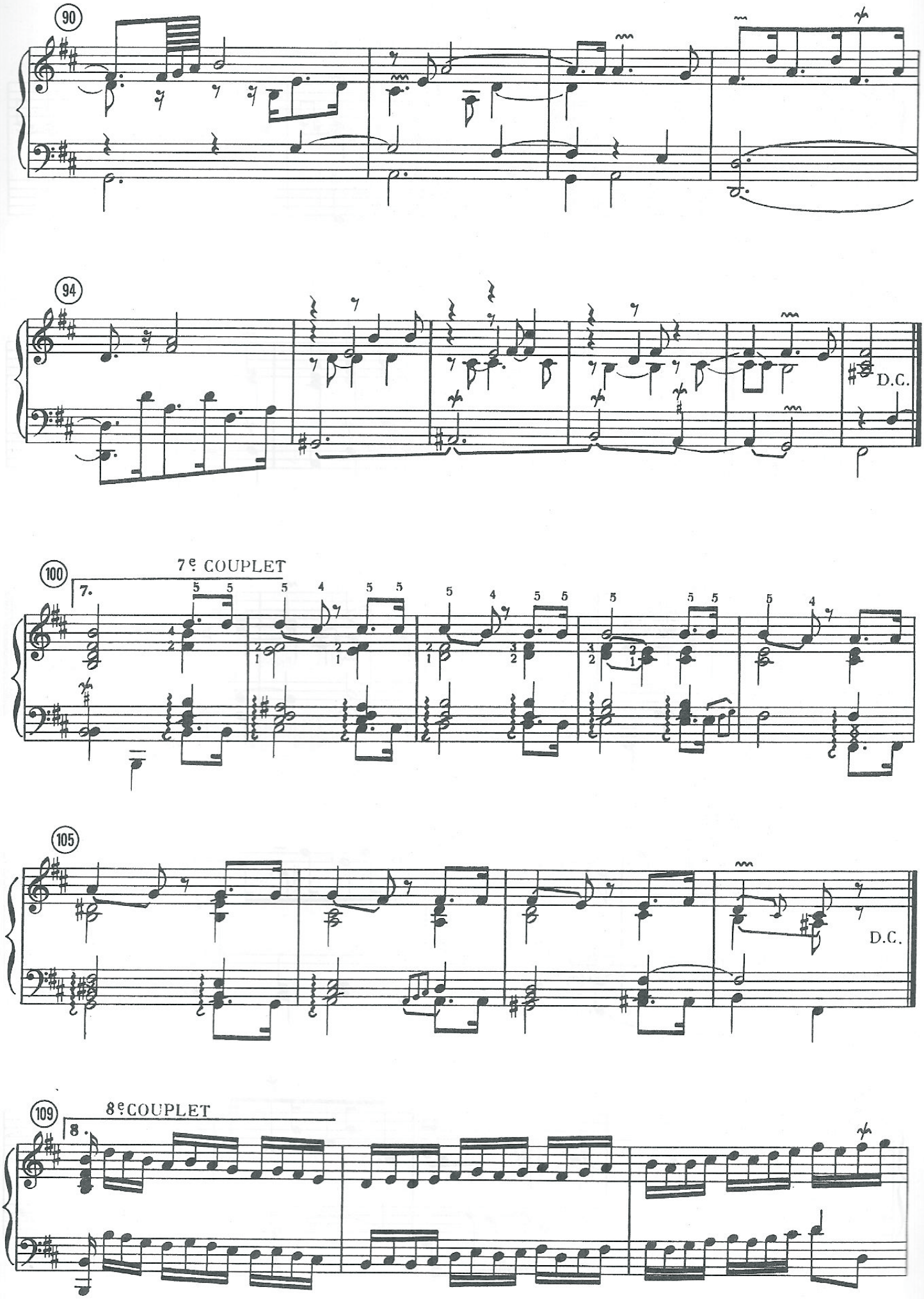
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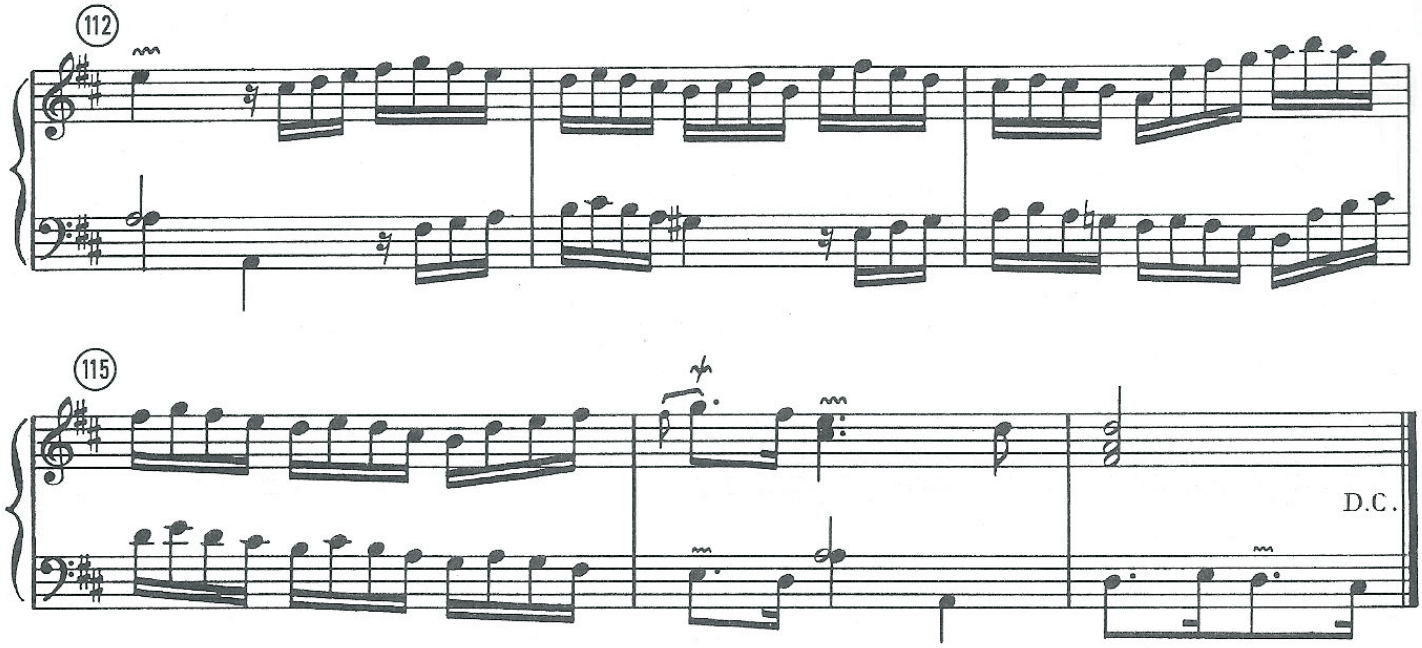


FOUR PIECES

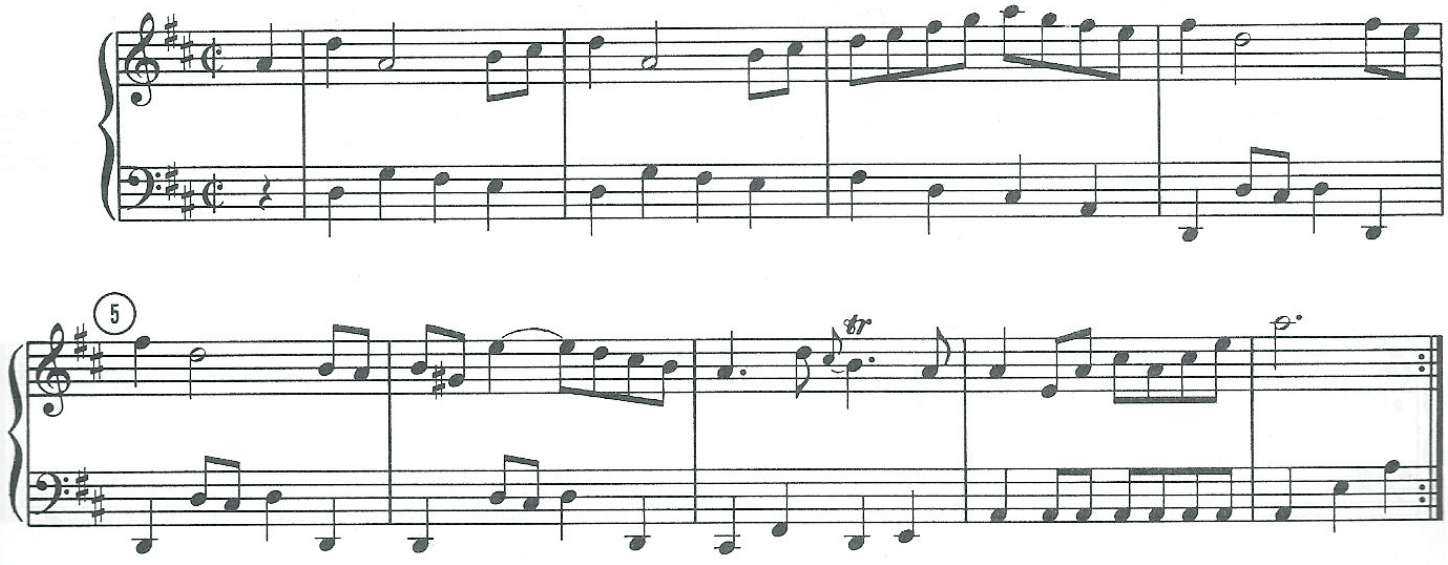
from the *Notebook for Anna Magdalena Bach (1725)*

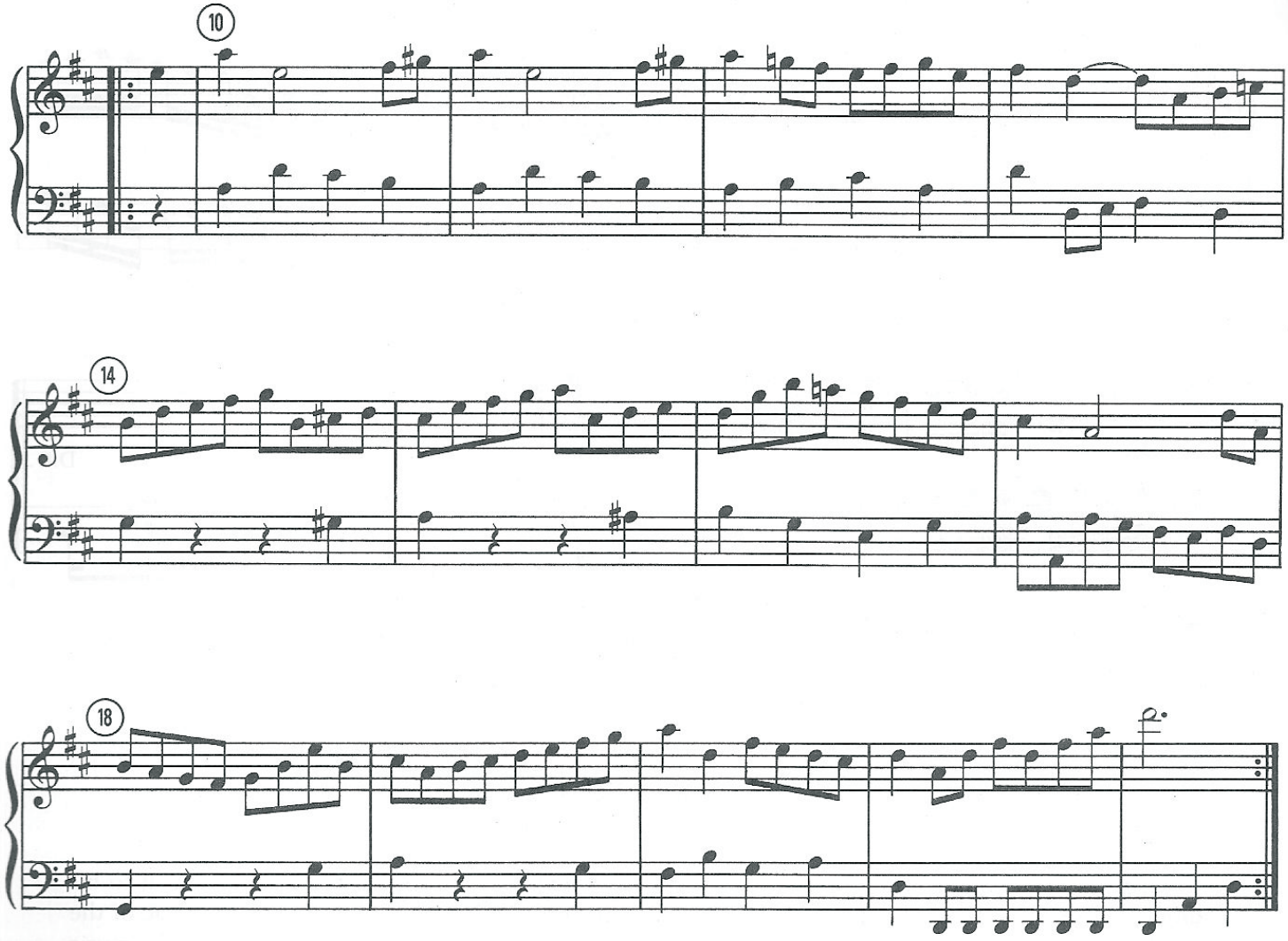
It has been conjectured that the *Notebook* of 1725 began as a birthday gift from J.S. Bach to his young second wife. Be that as it may, it grew during the ensuing years into a collection of music of the Bach household, the pieces copied in from time to time by various members thereof. Although the music of Bach himself is well represented in the collection, pieces by other composers, known and unknown, were also included. Several have been attributed to the young Carl Philipp Emanuel Bach. (For later works similar in idea, see pages 313 and 512.

The four simple pieces given here all have a double bar in the middle. In what ways do they differ in form? Analyze their harmony. What are the harmonic implications of the two-voice texture?

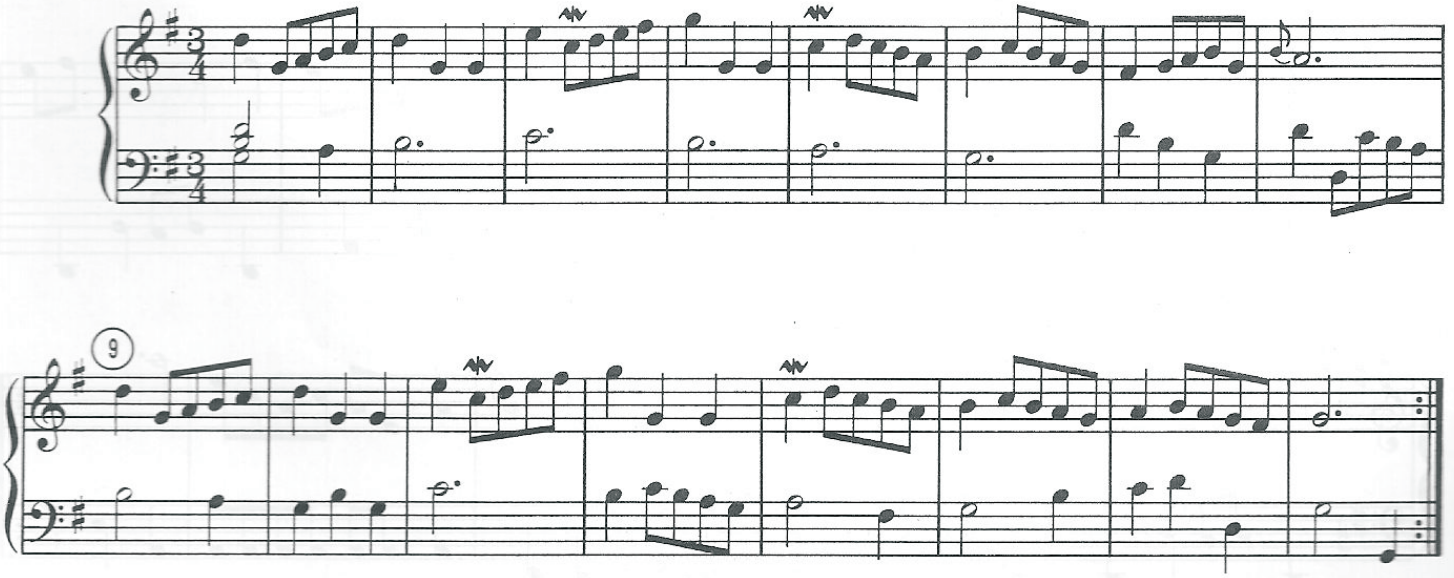
MARCH

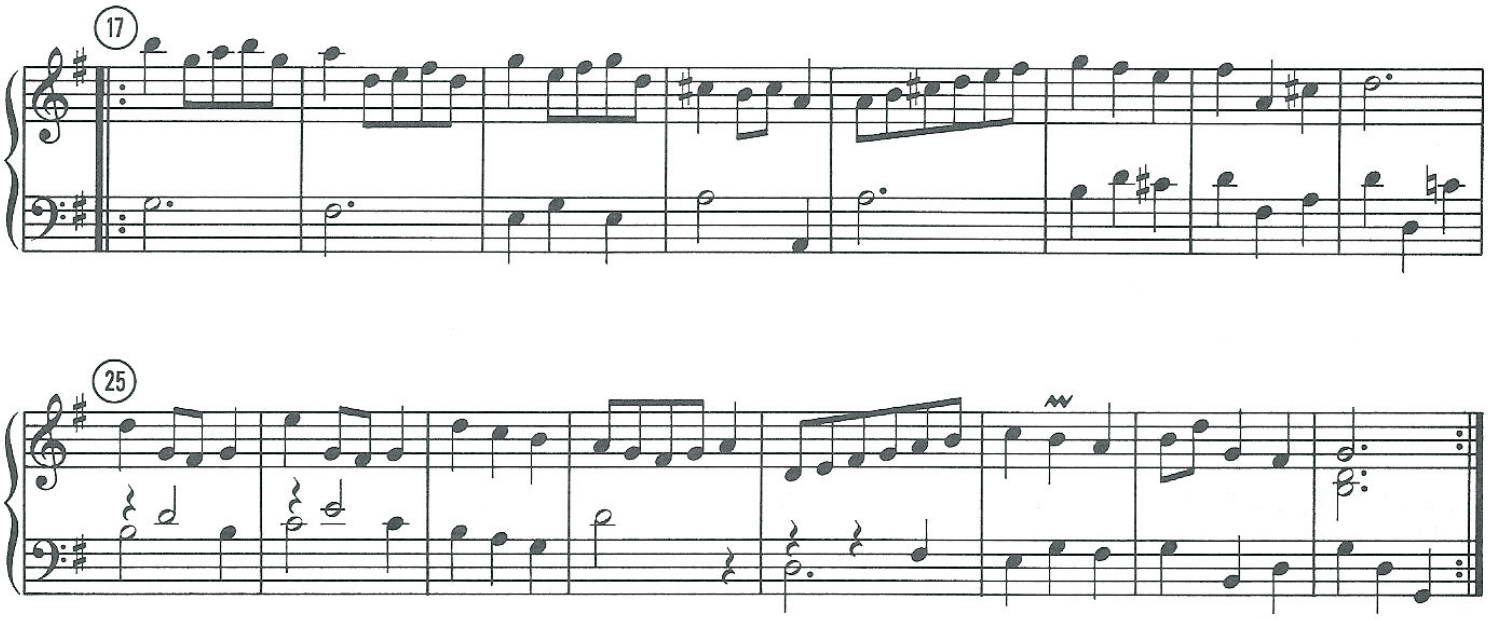
In bar 1, second quarter, what is the explanation of the dissonance? What is the essential voice-leading underlying the sequences? Where are the strongest cadences?





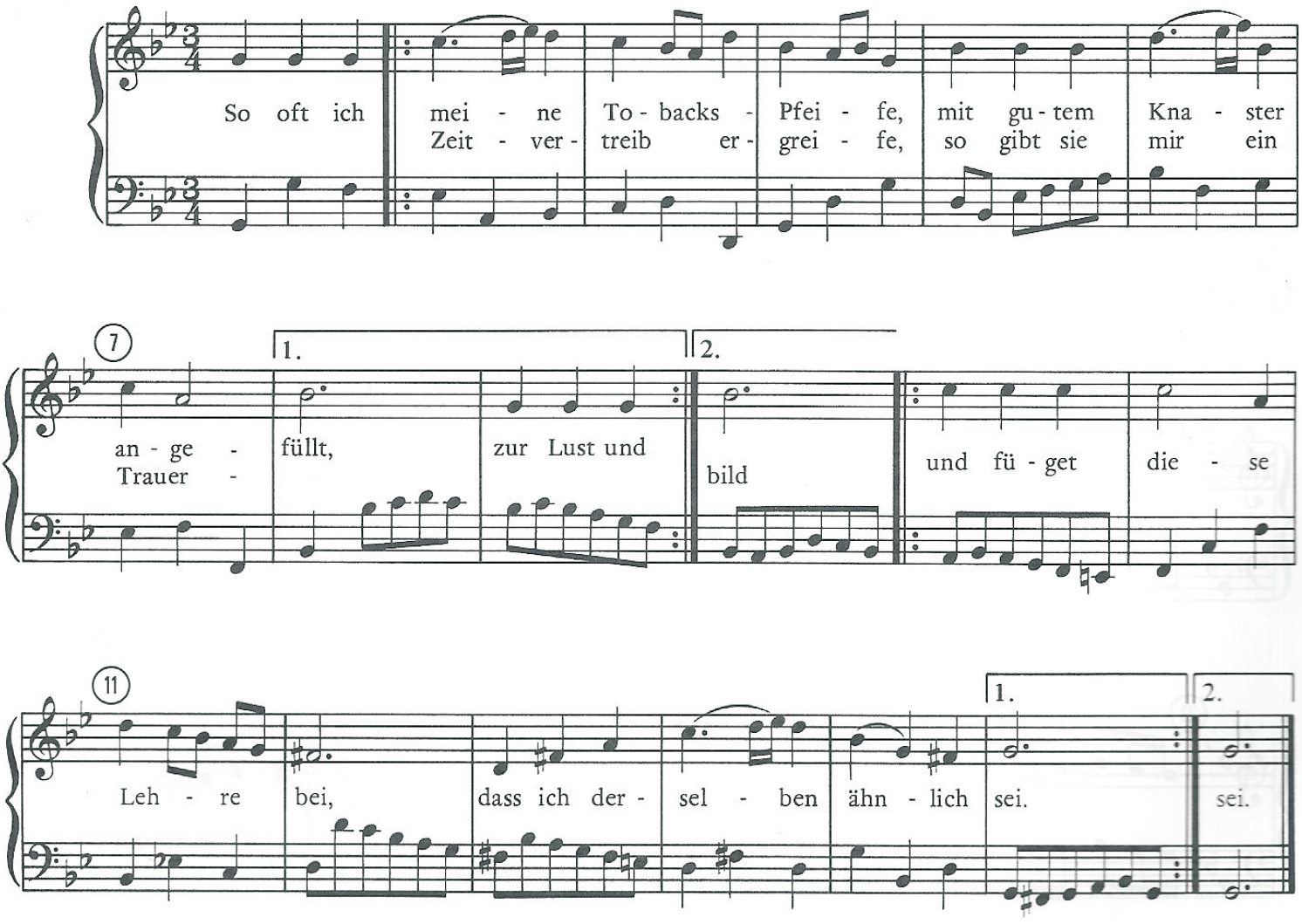
MINUET



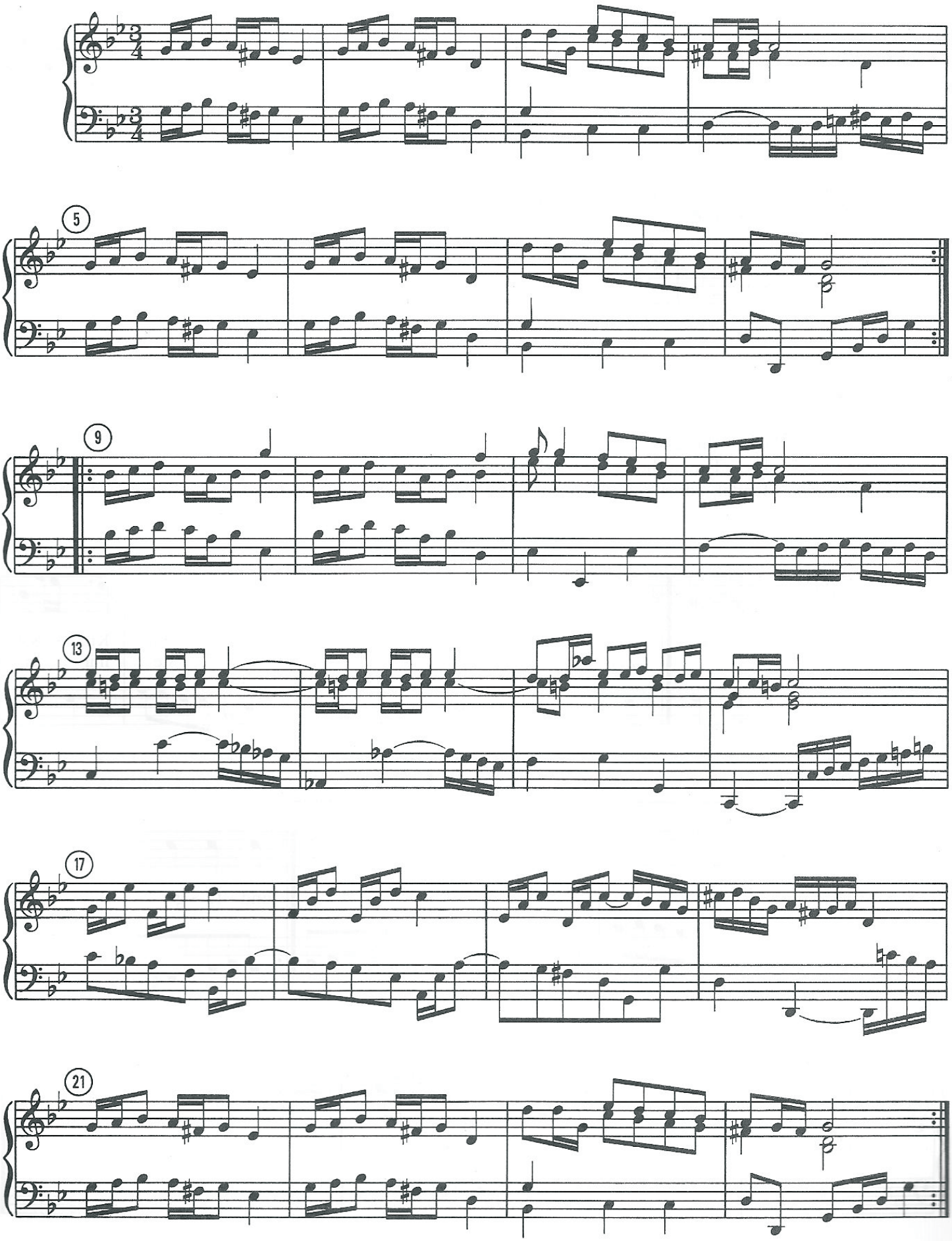


ARIA

In the *Notebook* this aria is provided with text—a six-stanza poem entitled "Edifying Thoughts of a Tobacco Smoker." The author is unknown. An excellent English rendering is in *The Bach Reader*, H. David and A. Mendel, eds. (New York: Norton, 1945), p. 97. Inner voices were very likely added in performance.



Polonaise



CONCERTO GROSSO No. 12 in B MINOR

from *Twelve Grand Concertos, Op. 6 (1739)*
First and Second Movements

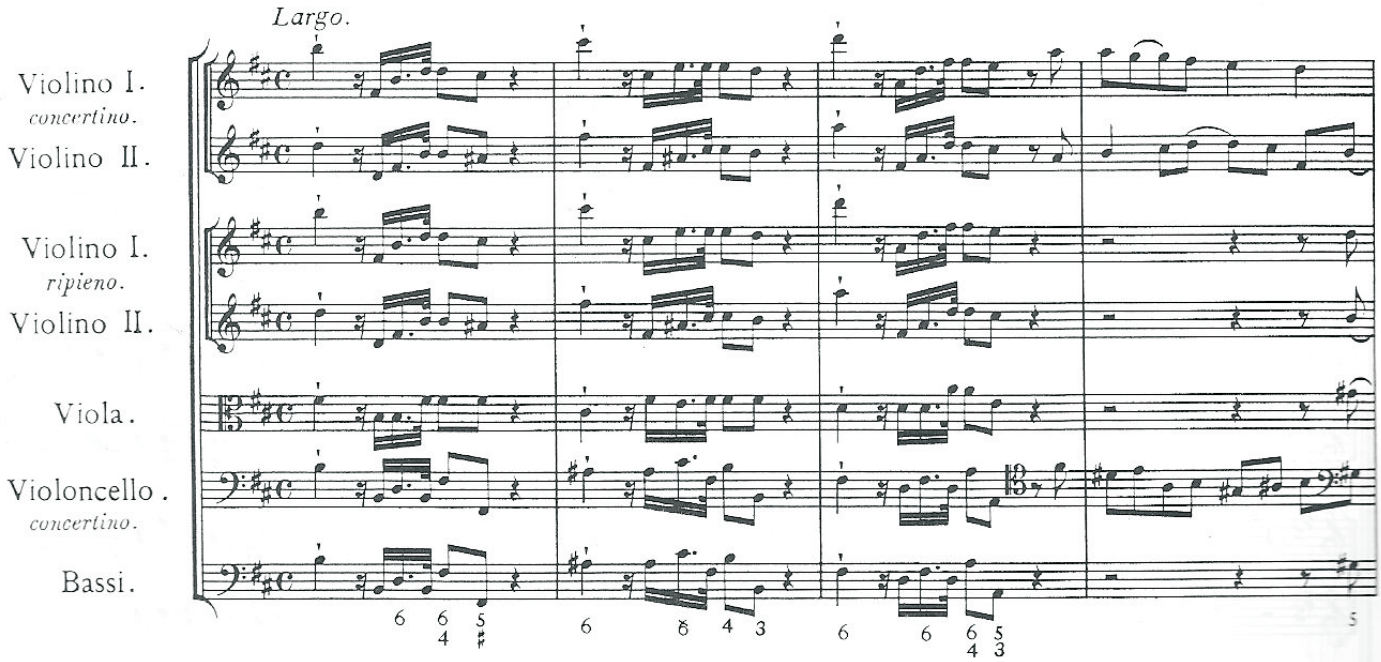
George Frideric Handel (1685–1759)

The concerto grosso, the most important Baroque orchestral genre, reached its summit in Handel's *Twelve Grand Concertos*, Op. 6, and in J.S. Bach's quite different "Brandenburg Concertos" of 1721. The genre is characterized by the use of a small group of solo instruments called the *concertino*, contrasted with the full string orchestra, or *ripieno*. In Opus 6, Handel followed the Corellian tradition of a concertino composed of two violins and continuo (cello plus harpsichord), the instrumentation of the Baroque trio sonata. He also followed Corelli in employing four or more movements. These movements may take virtually any form. The present example, after the two movements given here, continues with a Larghetto theme with one "variatio," then a brief modulating transition leading to a concluding fugue.

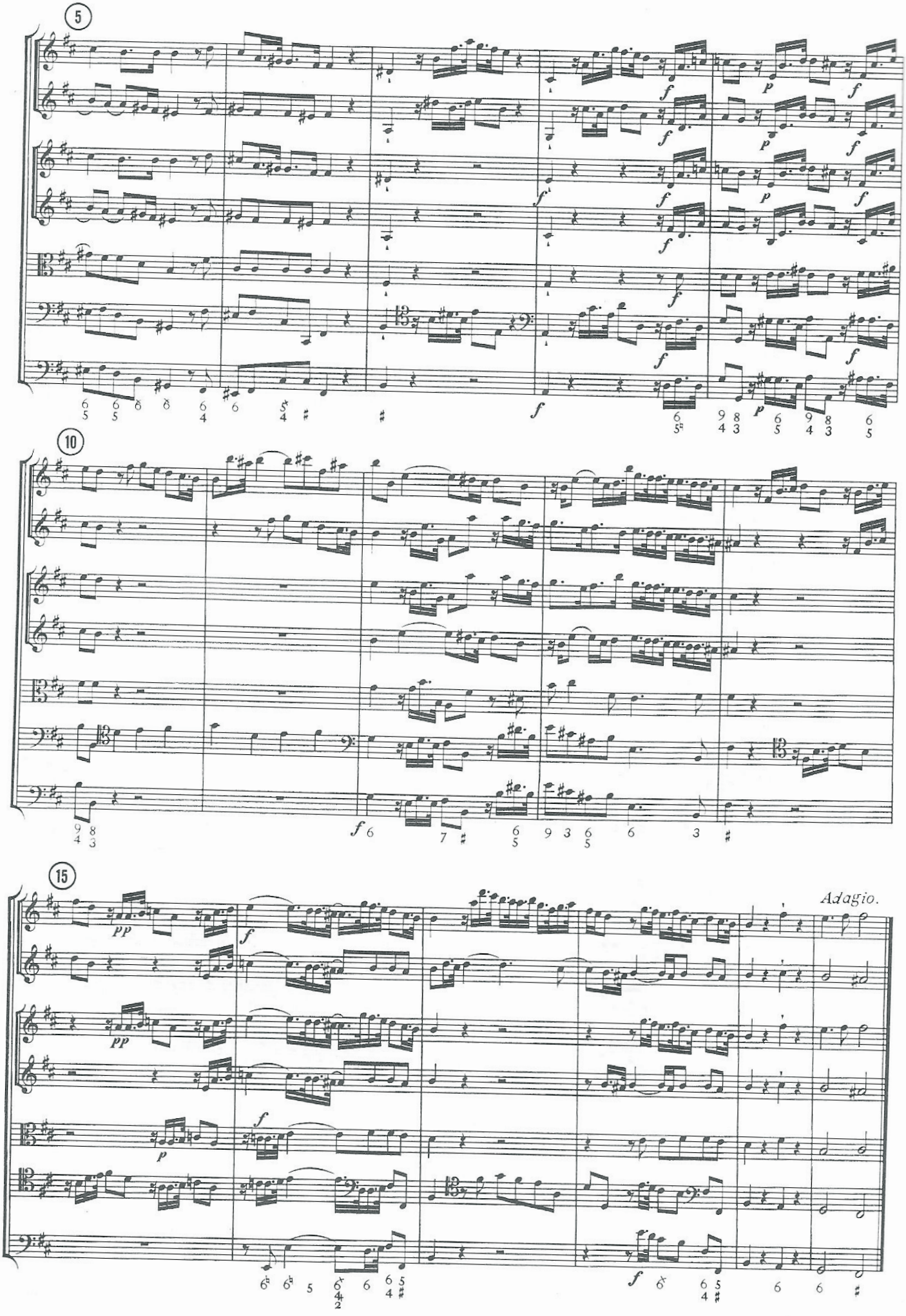
The opening Largo serves as an introduction to the following Allegro. Although this Allegro shows many stylistic traits common to fast movements of concerti grossi, it does not share a conventional form. There is no "concerto grosso form" in the sense that there is a sonata form. Of course, this movement has a form of its own. Trace the plan of its various materials. How do they coalesce into a whole?

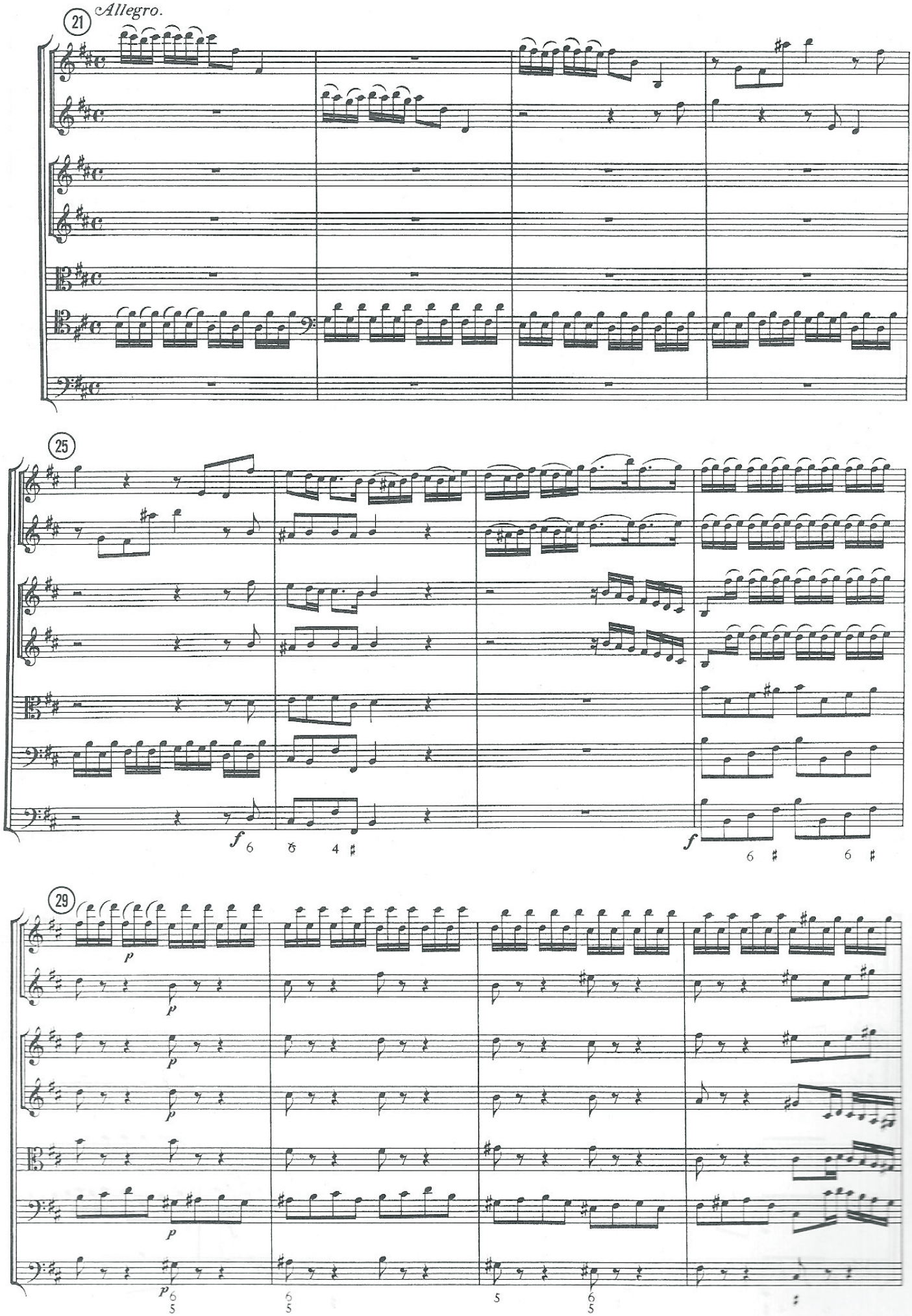
Among the details of the Allegro are many clear examples of various standard types of sequence. What is the basic progression underlying the sequences in the Allegro's opening three bars?

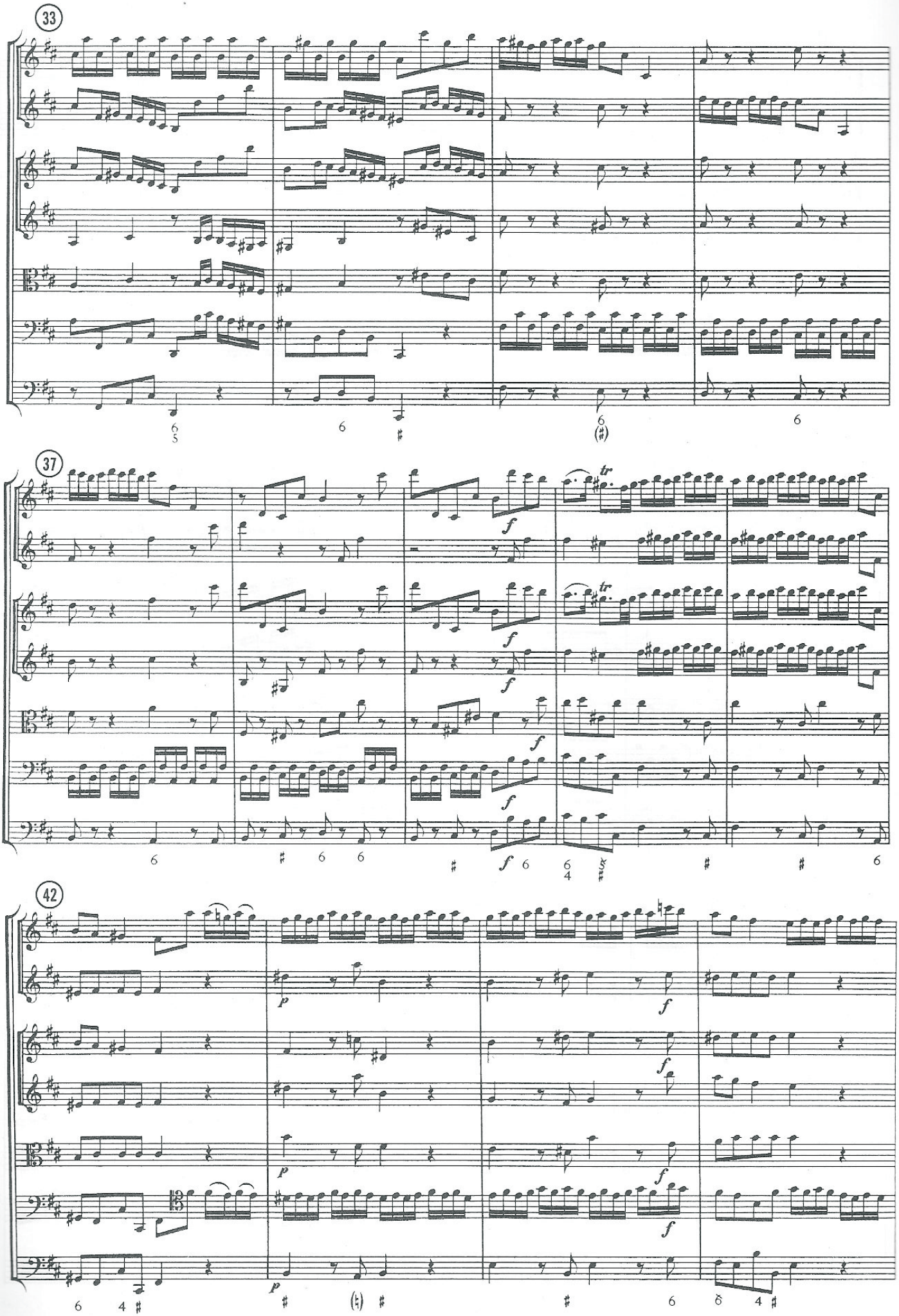
The score clearly differentiates between concertino and ripieno in the violin parts. The part marked "Violoncello" is for the solo (concertino) cello only. All other cellos, together with the basses, read from the part marked "Bassi."[6]

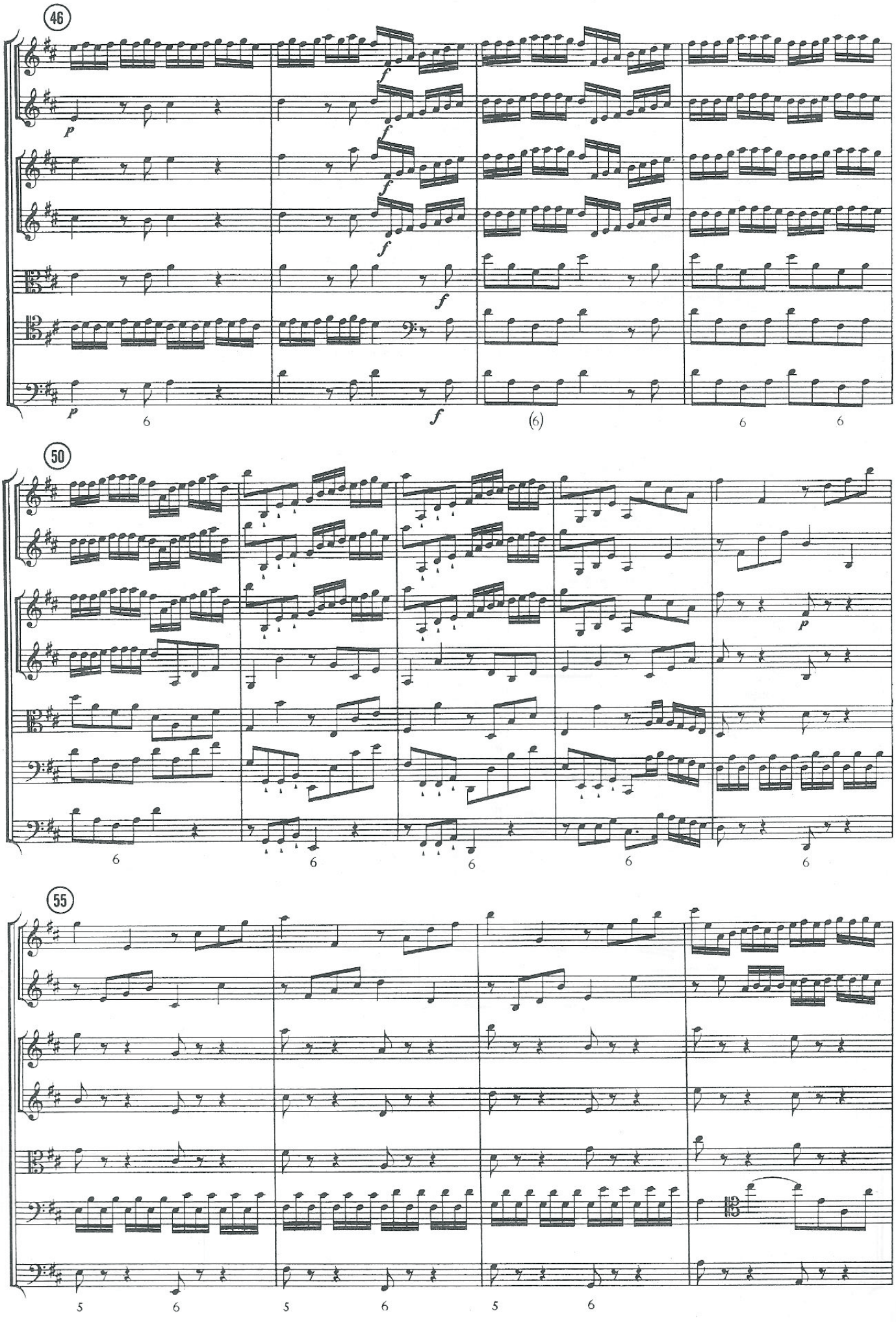


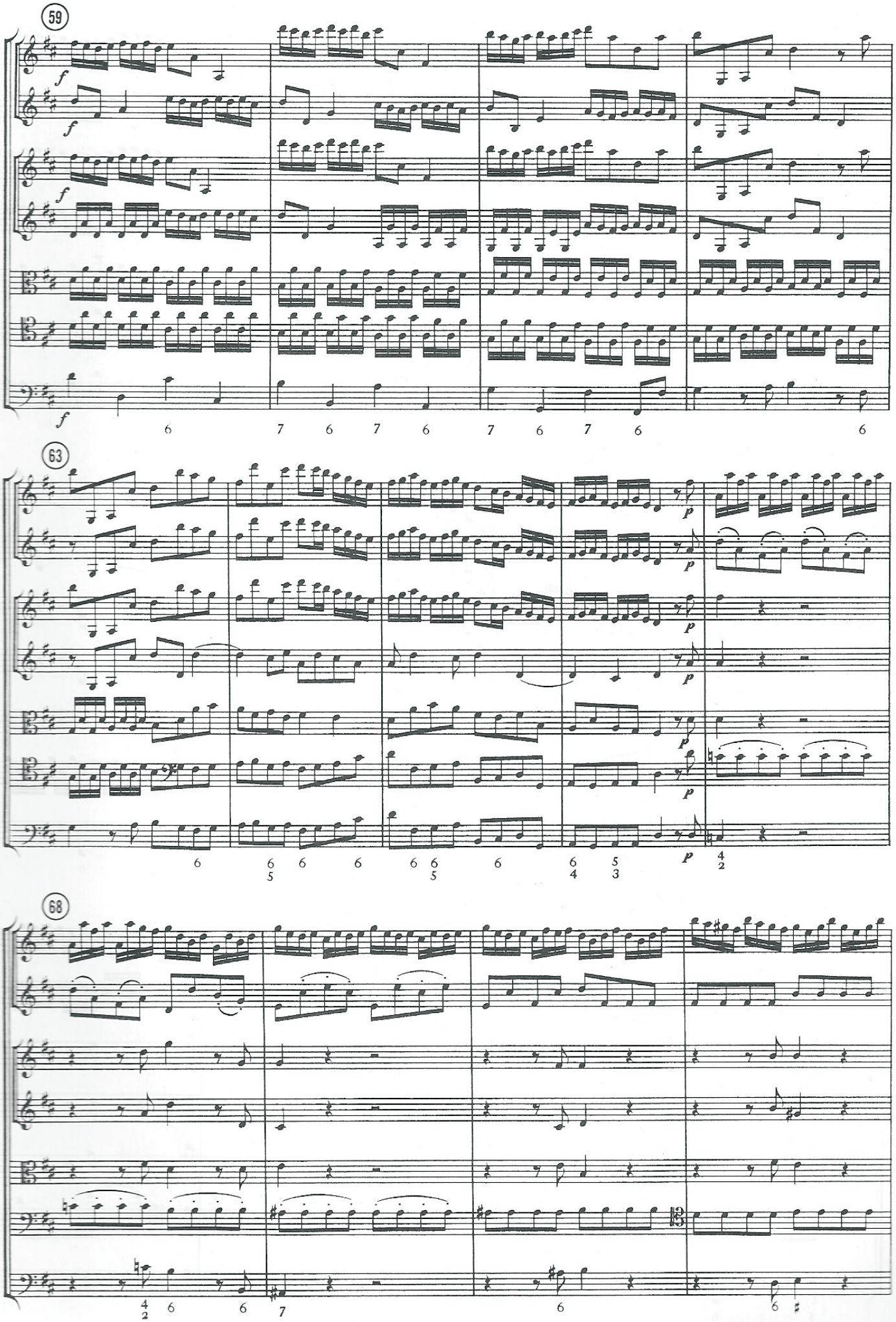
[6] An informative study of Handel's concertos is in Pippa Drummond's *The German Concerto* (New York: Oxford University Press, 1980), pp. 91–180.

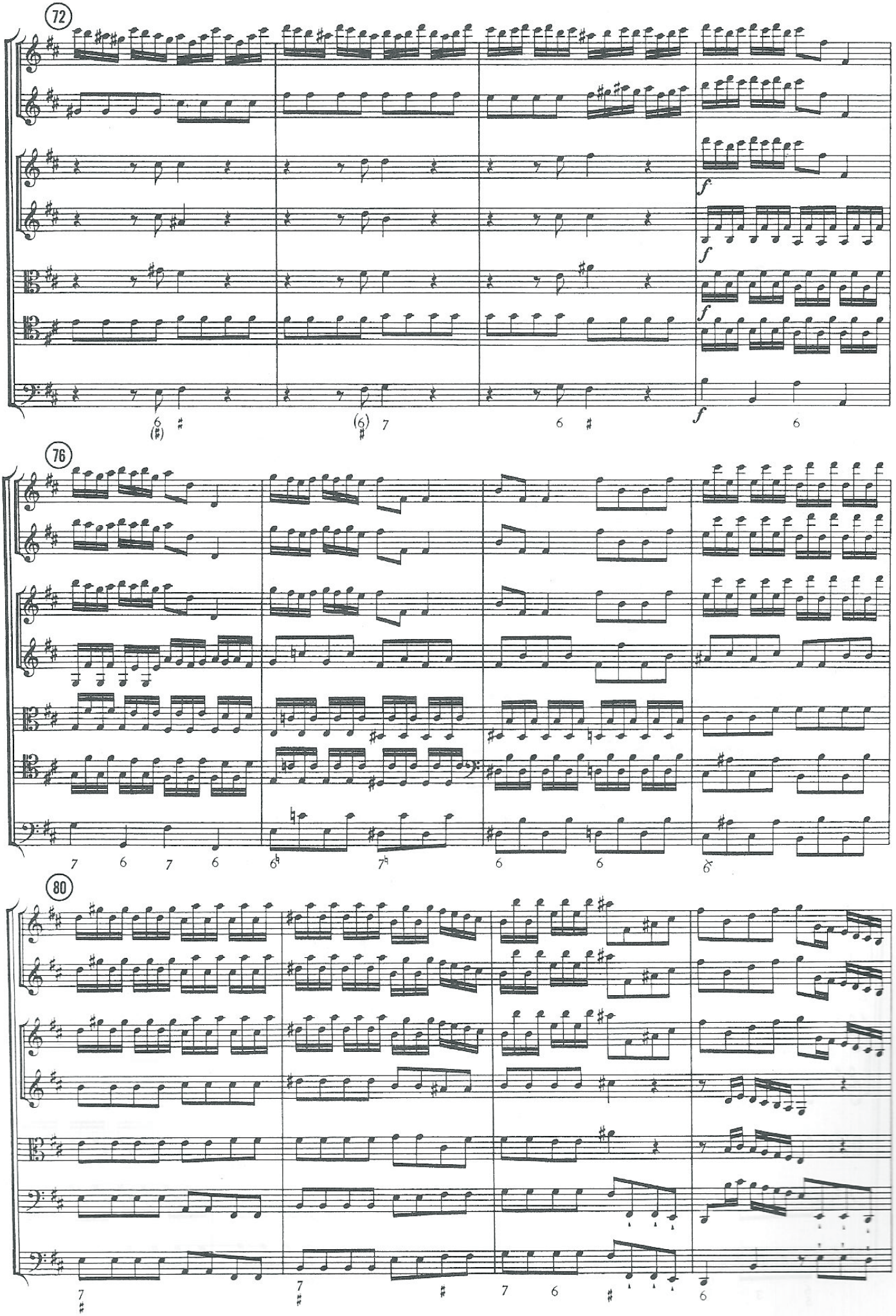

5
10
15
Adagio.

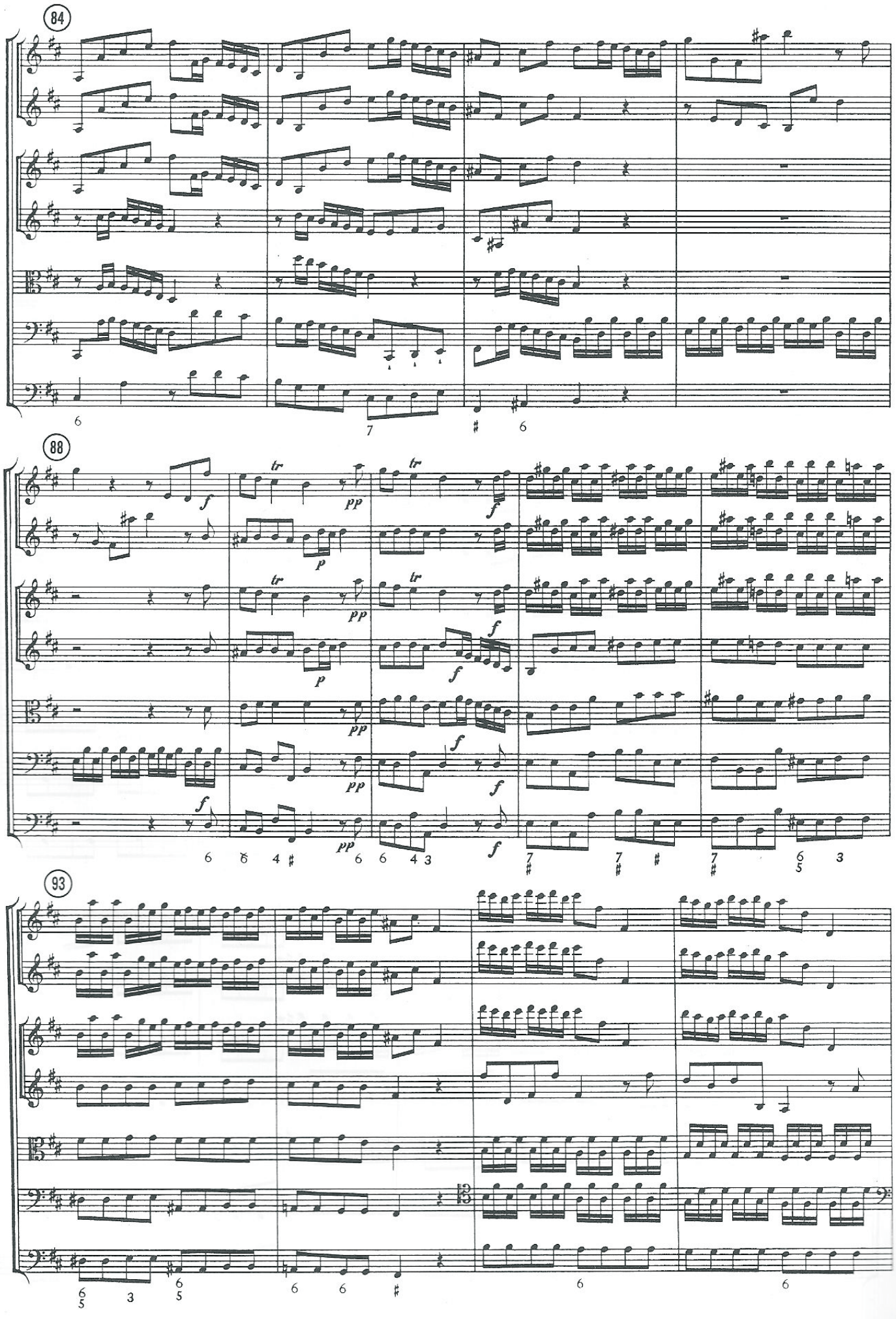

21
Allegro.
25
f
29
p

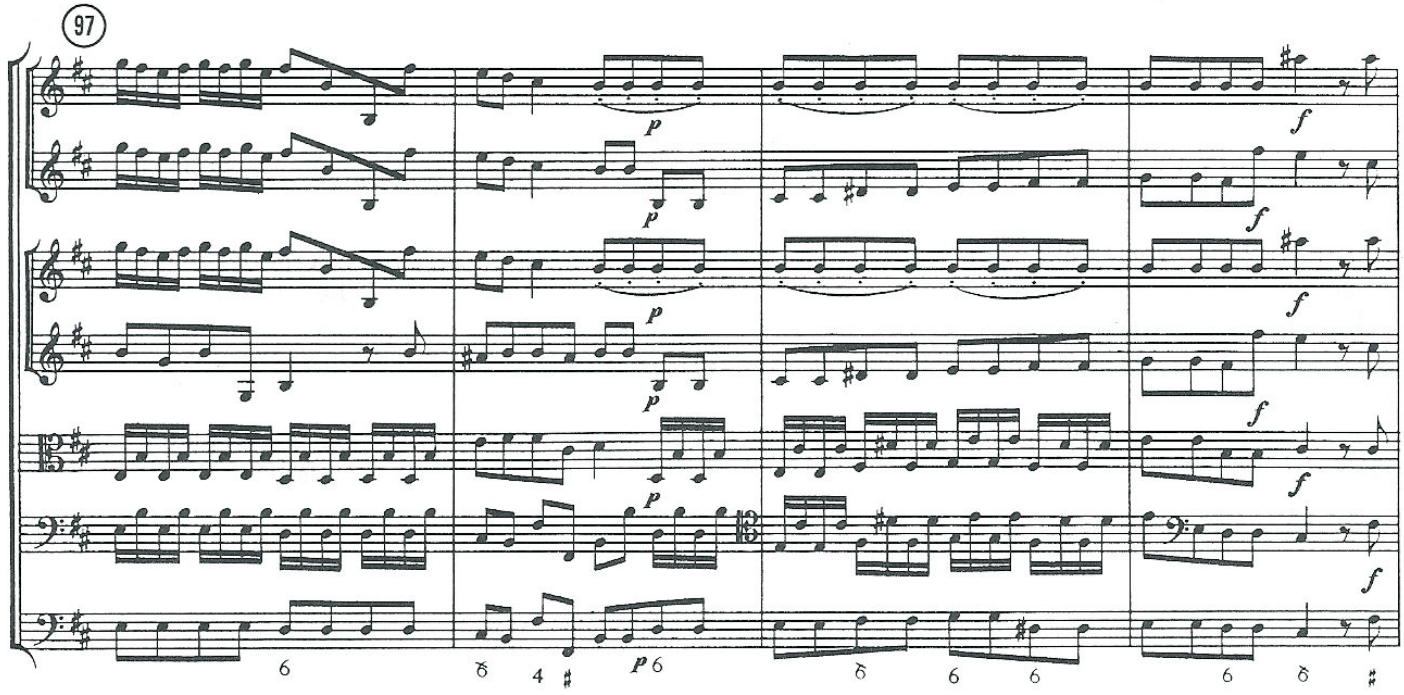

33
37
42
f
p
tr

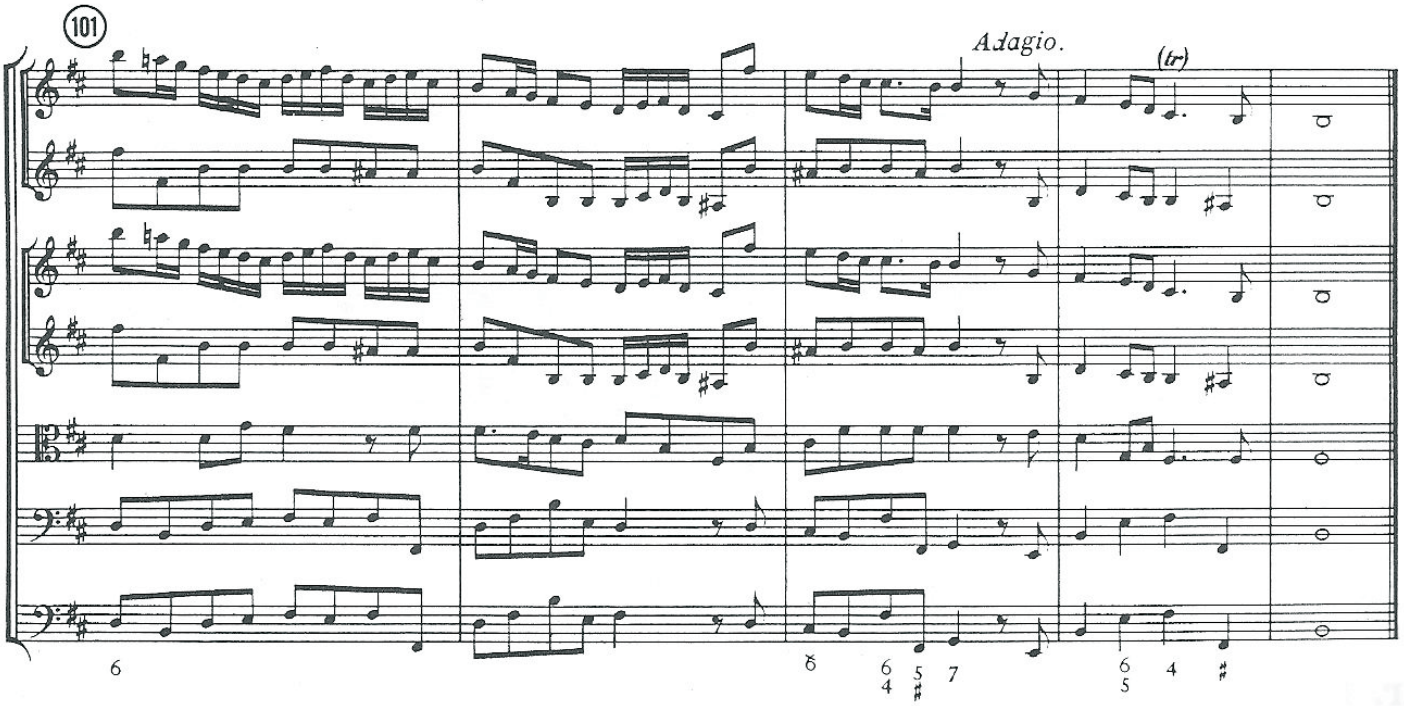

46
50
55

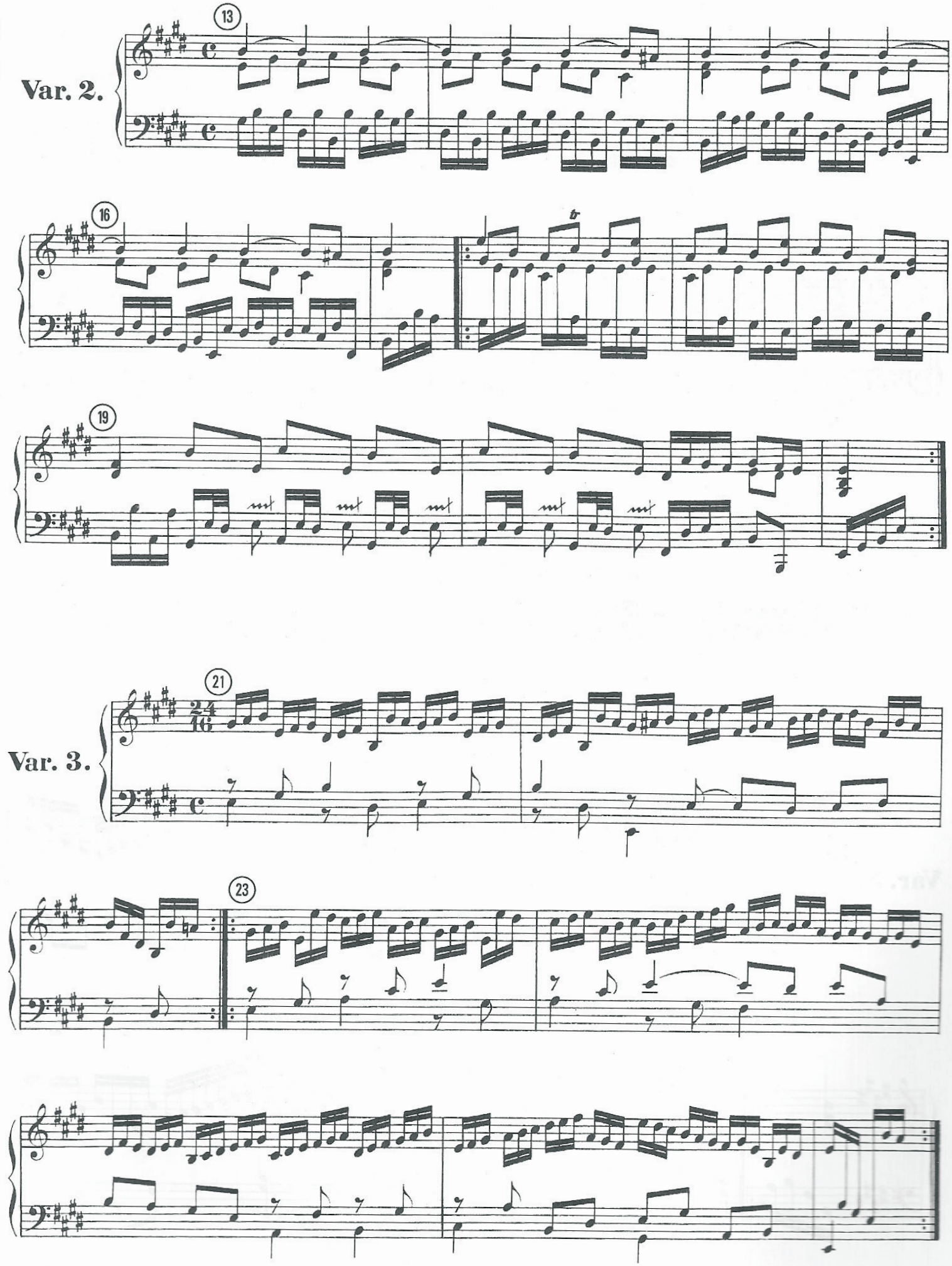

59
63
68


72
f
f
f
f
76
80


84
88
93


97
p
f


101
Adagio.
(tr)


Var. 2.
13
16
19
Var. 3.
21
23

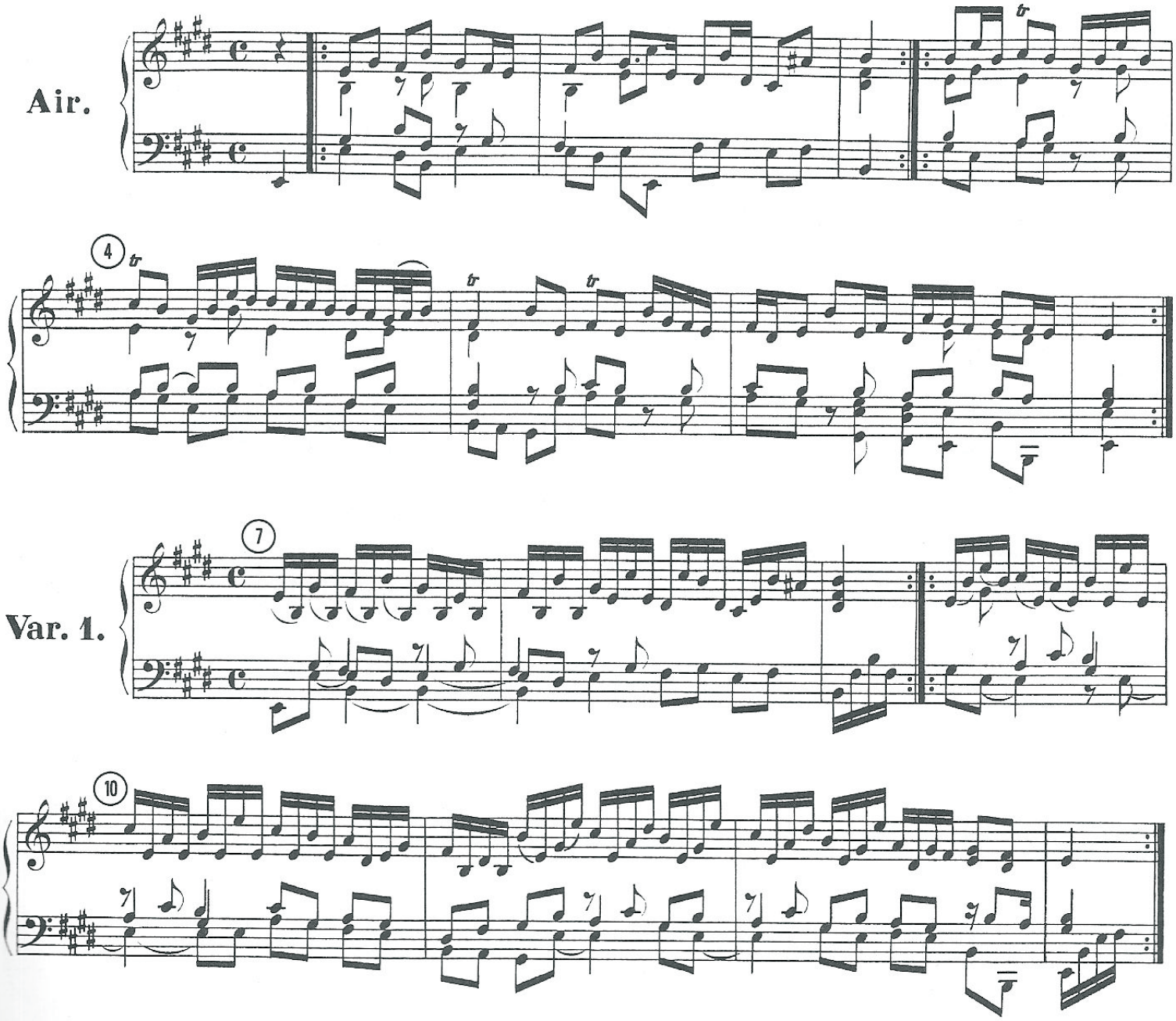
AIR

from *Suite No. 5 (publ. 1720)*

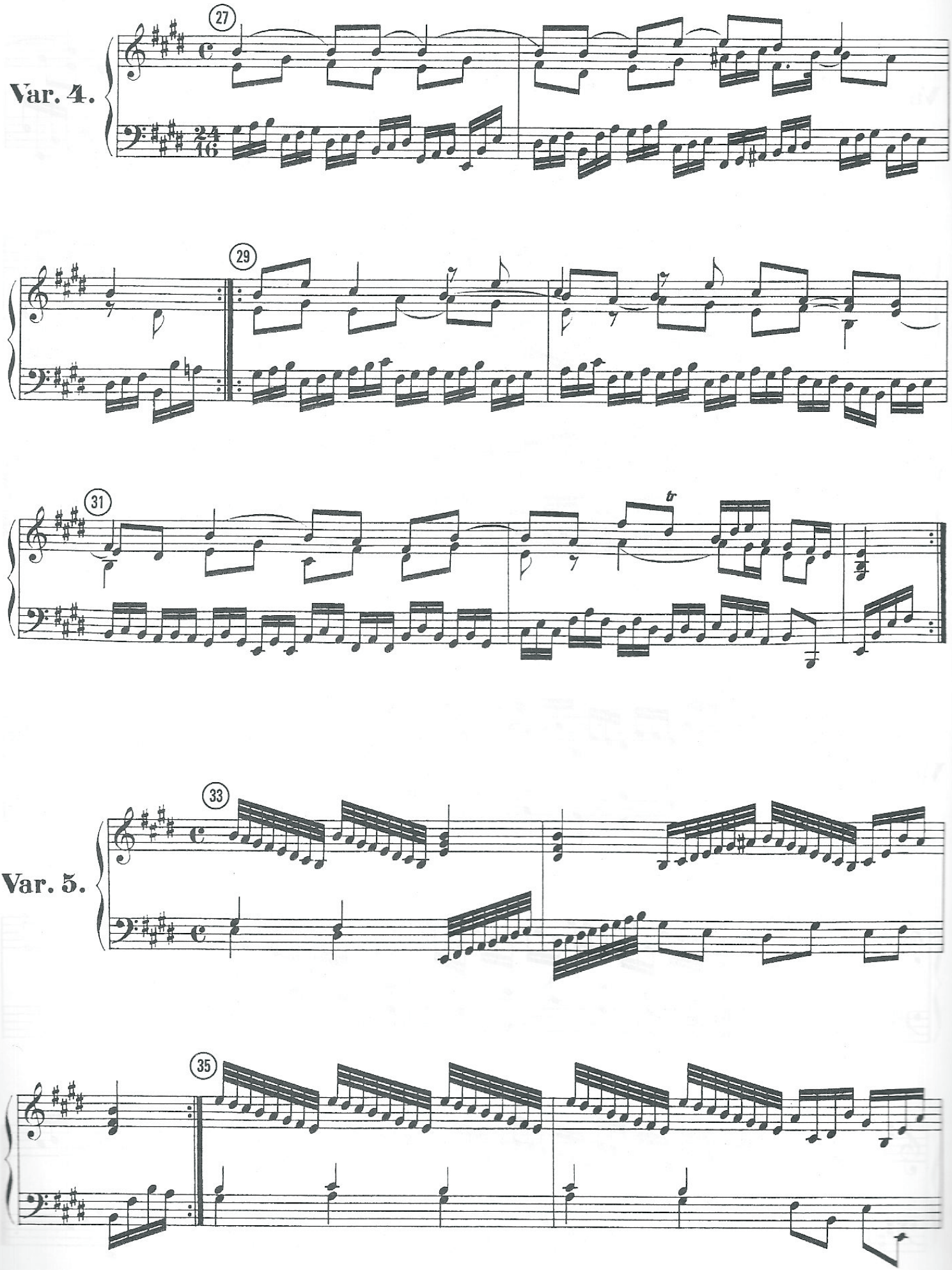
George Frideric Handel (1685–1759)

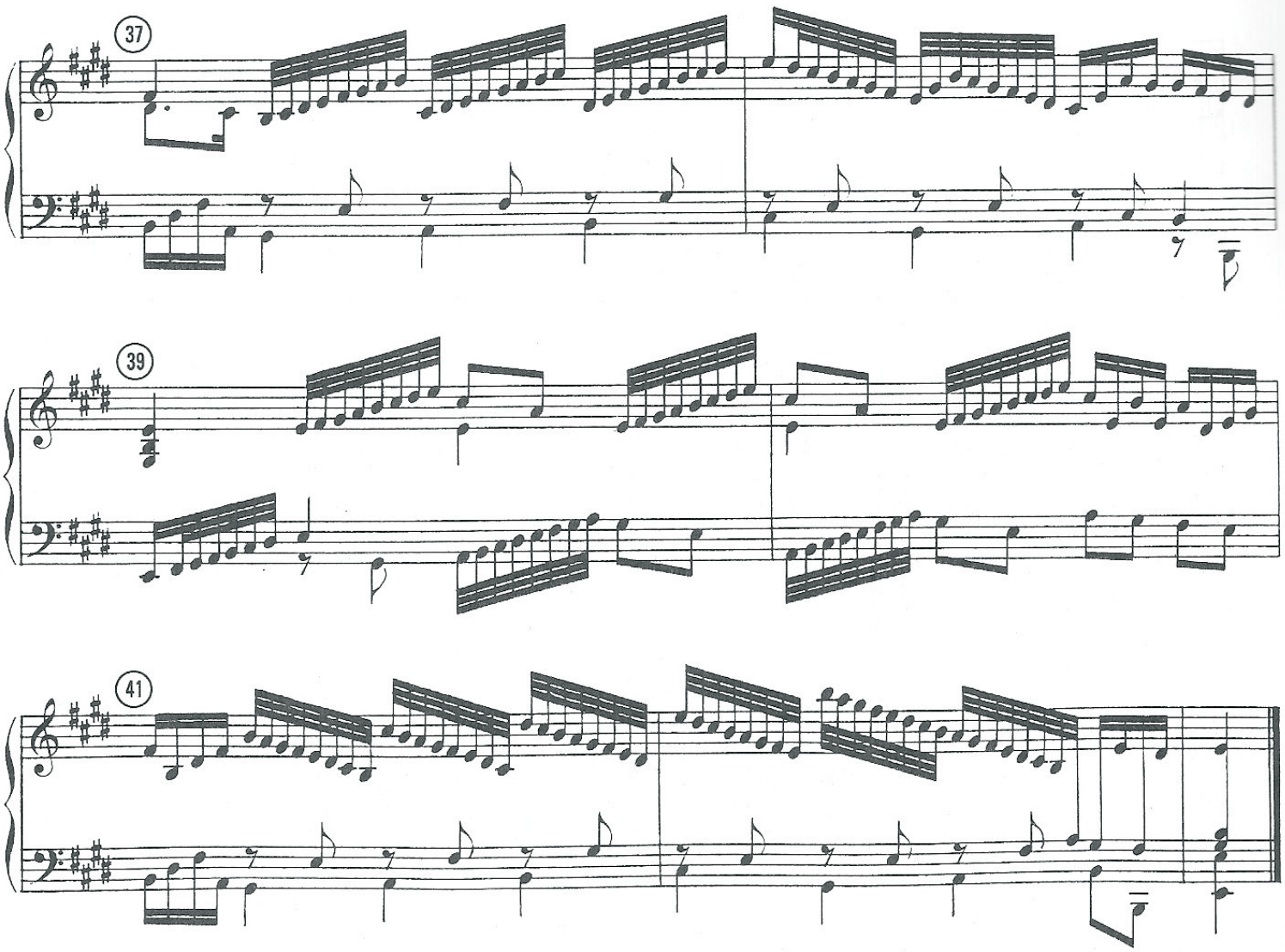
The fifth of Handel's sixteen keyboard suites starts with a prelude, allemande, and courante, then ends with the following tuneful "Air" with its five variations (called *doubles* by Handel.) This movement achieved great popularity and in the nineteenth century received the spurious title of "The Harmonious Blacksmith." (It is referred to by this nickname in Dickens' *Great Expectations*.)

What is the basic melodic and harmonic framework that underlies both the theme and all the variations? Are any passages in the variations actually simpler than their counterpart in the theme? Without looking at the score or thinking too hard, listen to someone play the theme and when you pick up the beat start conducting in two's. Do your downbeats agree with Handel's? His placement of the bar lines has puzzled many. Can you think of any reason for it?[7]



[7] Heinrich Schenker touches on this phenomenon in his *Erläuterungsausgabe* of Beethoven's E major sonata, Op. 109 (Universal Edition, rev. ed. 1971), p. 4, and in his essay on Haydn's "Emperor Hymn" in *Der Tonwille*, vol. 10 (Vienna, 1924), p. 11.


Var. 4.
27
29
31
tr
Var. 5.
33
35



HE SMOTE ALL THE FIRST-BORN

No. 9 from Israel in Egypt (1738)
Text based on Exodus 12:29 and Psalms 105:36.

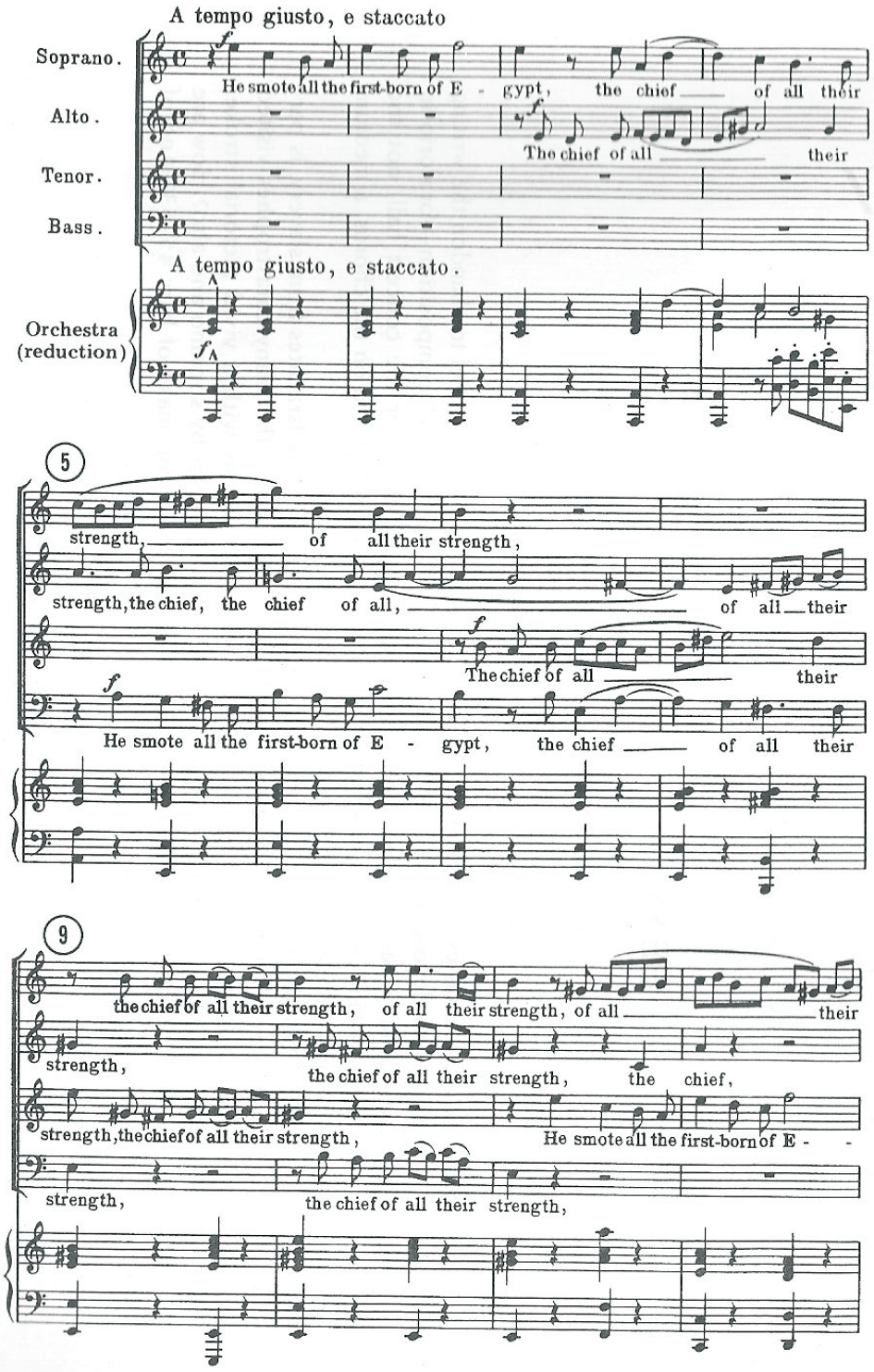
George Frideric Handel (1685–1759)

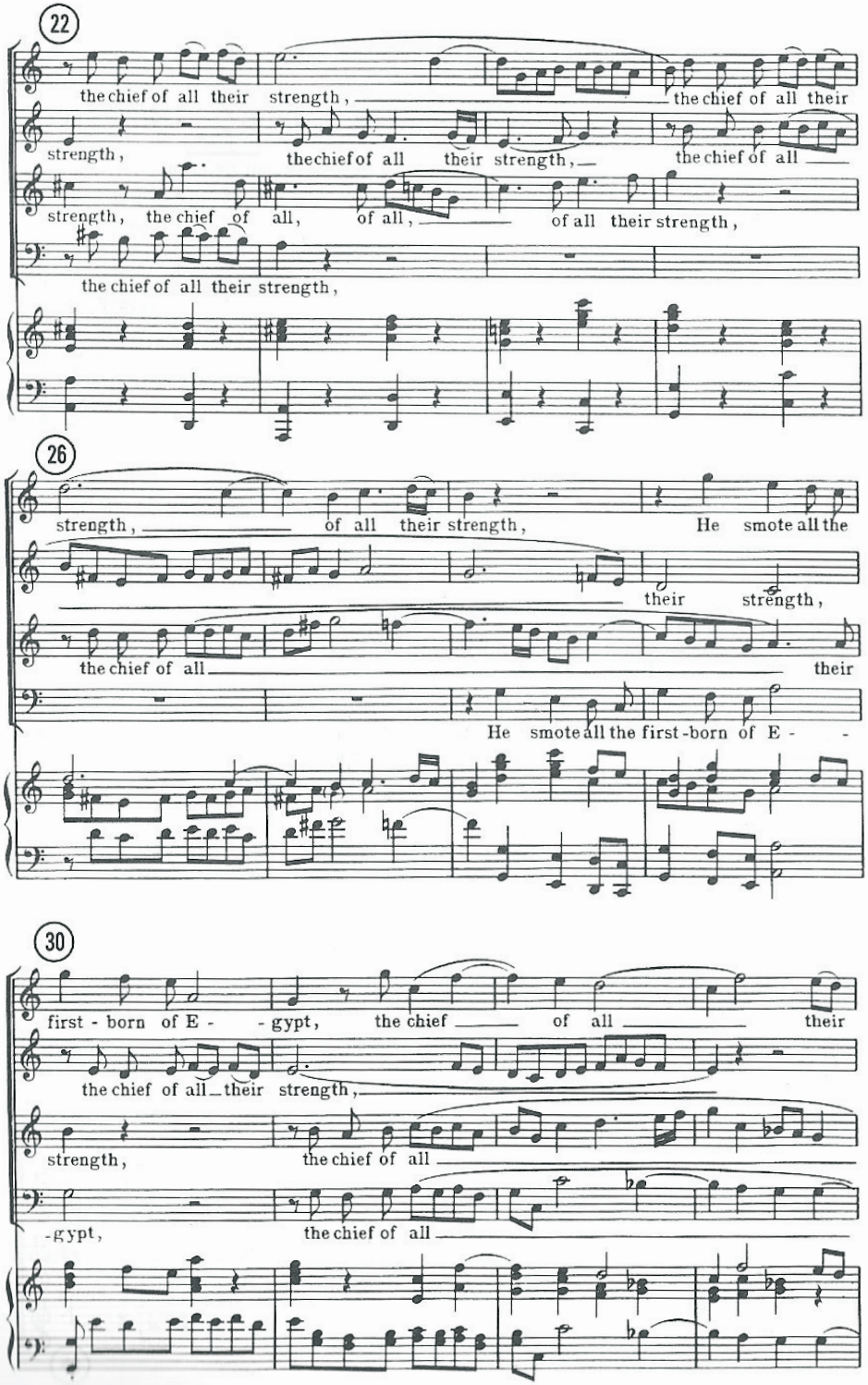
Changing musical tastes in England during the 1730's gradually led Handel to abandon the writing of Italian operas and to devote himself instead to a new type of "dramatic" composition—oratorio in English—a genre usually based on a religious subject but conceived for the concert hall, not the church. The chief musical innovation of the oratorio was the emphasis placed on the chorus, a medium Handel used with unparalleled imagination and dramatic effect.

Israel in Egypt, based on the Biblical story of the deliverance of the Israelites from slavery, is particularly rich in choral numbers. This selection, which depicts one of the many catastrophes visited upon the Egyptians to persuade them to let the Israelites go, opens with a vivid pictorial stroke.

What is the relation of the two themes announced at the outset by soprano and alto? How are these two themes continued? What type of piece is this? What do you make of bars 45–53? And of 53–56? And of the last five vocal bars?[8]

[8] Handel derived this chorus from an instrumental piece composed earlier. See Paul Henry Lang's pertinent comment in his *George Frideric Handel* (Norton, 1966), p. 660.


A tempo giusto, e staccato
Soprano.
He smote all the first-born of E - gypt, the chief of all their
Alto.
The chief of all their
Tenor.
Bass.
A tempo giusto, e staccato.
Orchestra (reduction)
5
strength, of all their strength,
strength, the chief, the chief of all, of all their
The chief of all their
He smote all the first-born of E - gypt, the chief of all their
9
the chief of all their strength, of all their strength, of all their
strength,
the chief of all their strength, the chief,
strength, the chief of all their strength,
He smote all the first-born of E - -
strength,
the chief of all their strength,
13
strength, the chief of all their strength, the chief of all their
the chief of all, of all their strength,
-gypt, the chief of all their strength,
the chief of all their strength, the chief of all their
16
strength, the chief of all their strength,
the chief of all their
the chief of all their strength, of all their
strength,
He smote all the first-born of E- - -
19
the chief of all their strength,
strength, of all their strength, the chief of all their
strength,
the chief,
the chief of all their
-gypt, the chief of all their strength,

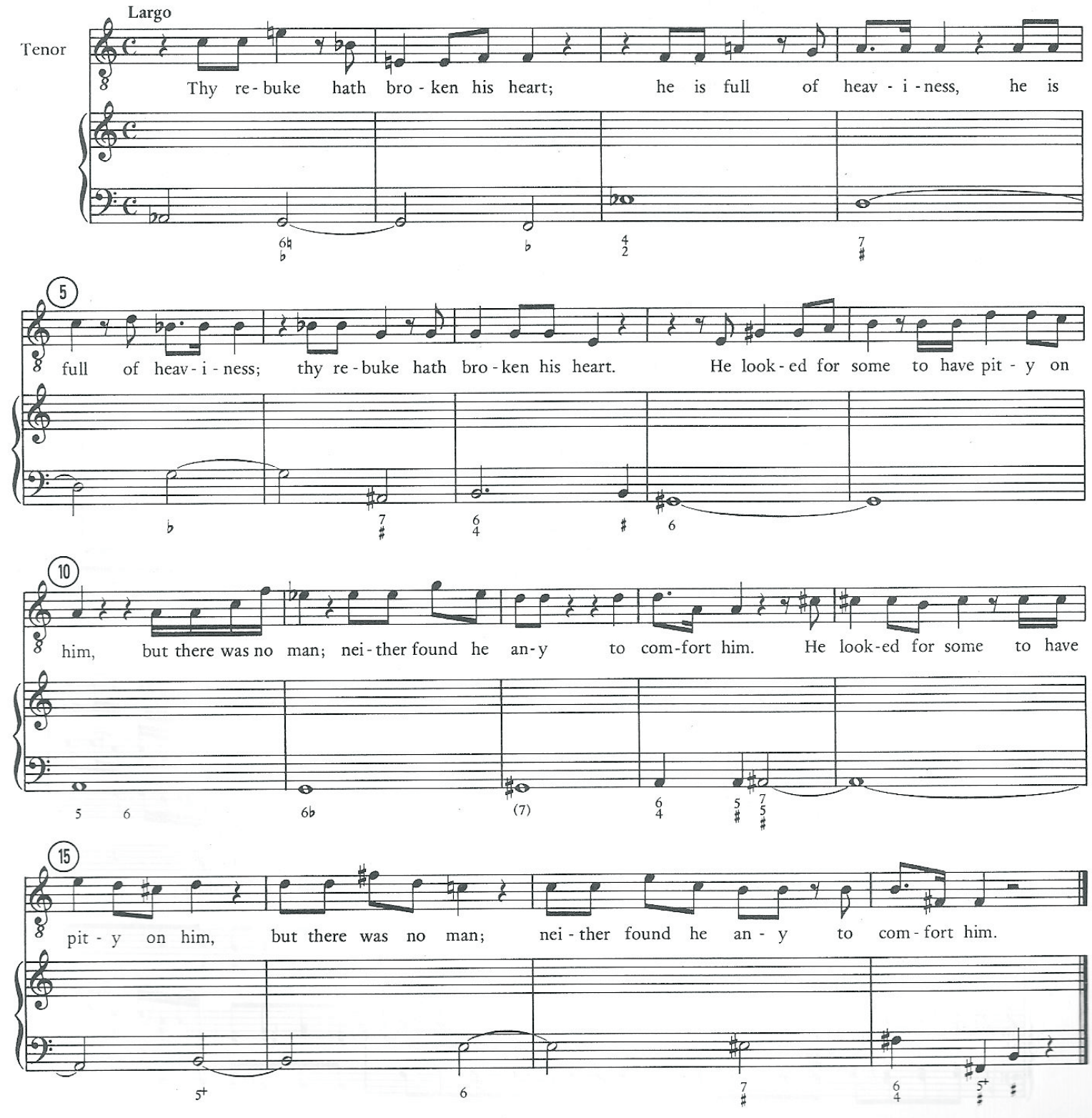

22
the chief of all their strength, the chief of all their
strength, the chief of all their strength, the chief of all
strength, the chief of all, of all, of all their strength,
the chief of all their strength,
26
strength, of all their strength, He smote all the
their strength,
the chief of all their
He smote all the first-born of E - -
30
first - born of E - - gypt, the chief of all their
the chief of all their strength,
strength, the chief of all
-gypt, the chief of all
34
strength, the chief of all their strength, the chief of
He smote all the first-born of E - - gypt, the chief of all
their strength,
their strength, the chief of all their strength,
38
all their strength, He smote all the first-born of E - -
their strength, He smote all the first-
the chief of all their strength,
the chief of all their strength, He
42
-gypt, the chief of all their strength, the chief of all their strength, He
-born of E - - gypt, the chief of all their strength, He
the chief of all their strength, the chief of all their strength, He
smote all the first-born of E - gypt, the chief of all their strength, He

RECITATIVE:
THY REBUKE HATH BROKEN HIS HEART

No. 27 from Messiah (1741)
Text based on Psalms 69:20

George Frideric Handel (1685–1759)

This tenor recitative falls between a chorus in C minor, "He trusted in God," and a tenor arioso in E minor, "Behold, and see." It is a particularly effective series of chromatic modulations. Sing the vocal line while playing your realization of the figured bass. (An extra staff is provided for the realization.) How is each modulation accomplished? Which one employs the most radical chromaticism?



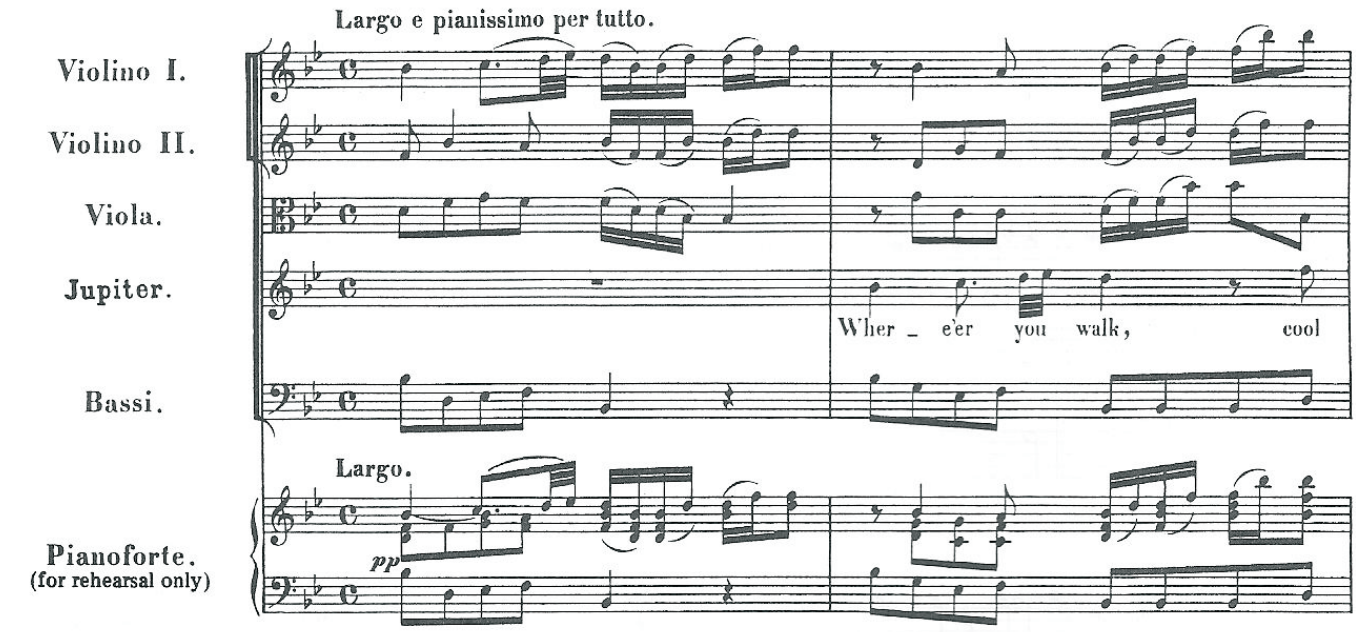
WHERE'ER YOU WALK

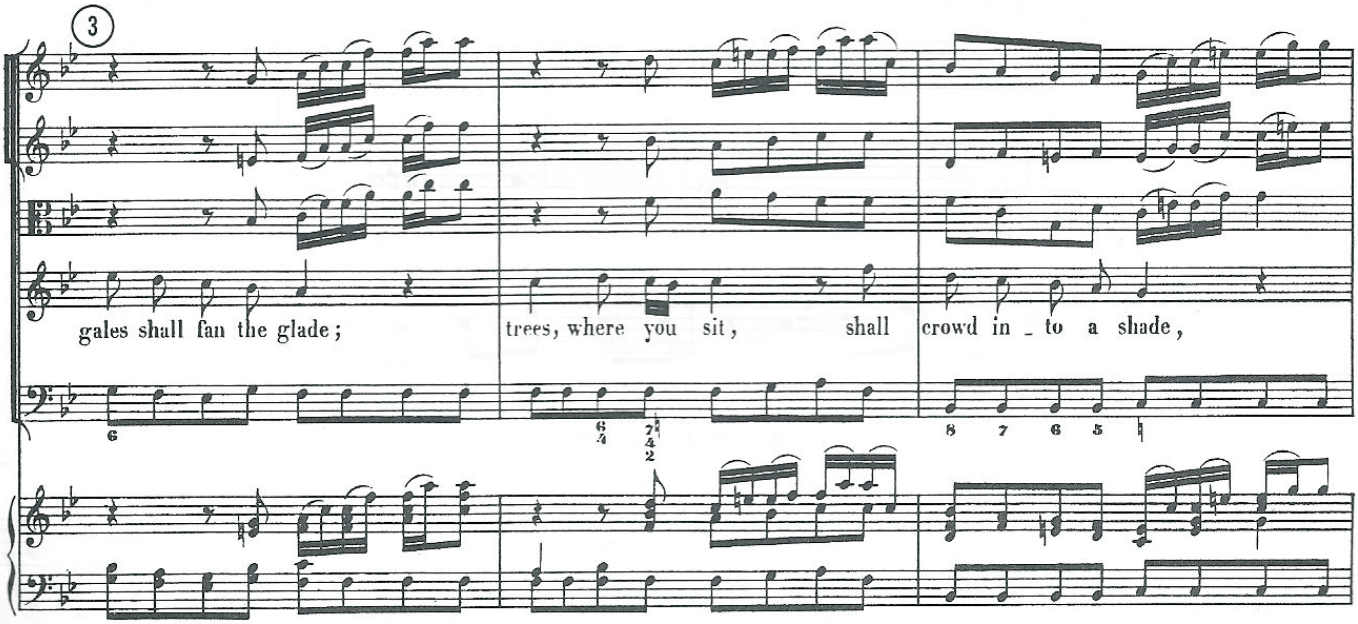
from *Semele* (1743)

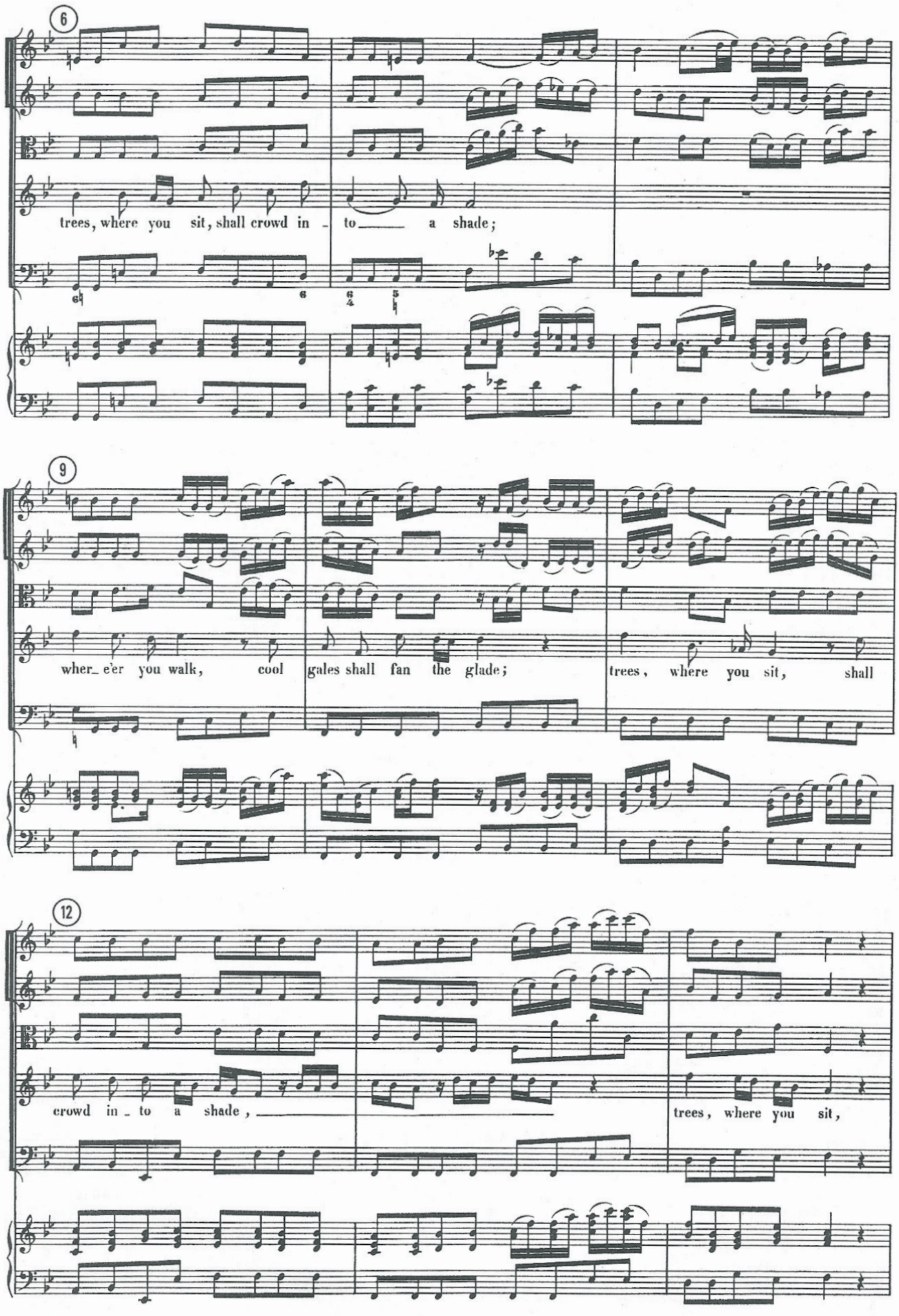
George Frideric Handel (1685–1759)

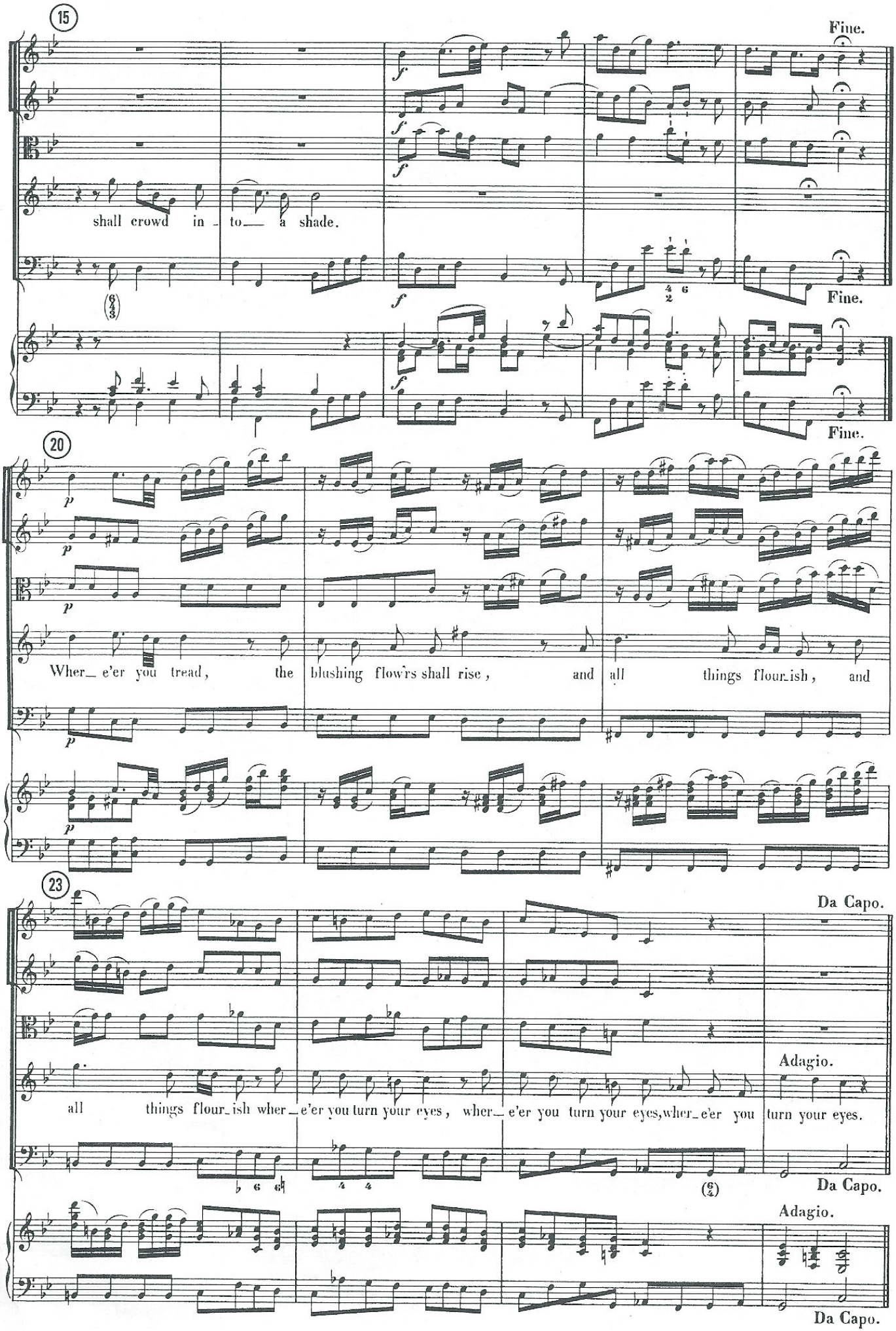
Not all of Handel's oratorios were religious; some were based on allegorical or mythological subjects. The latter type is represented by *Semele*, in which Greek gods and mortals figure in a thoroughly human love story. The libretto was by the great comic dramatist, William Congreve, but was modified for Handel by an unknown arranger. In the world-famous tenor aria, "Where'er you walk" (for which the arranger inserted a poem by Alexander Pope), Jupiter conjures up a pastoral paradise for his beloved Semele in which the elements of Nature join to delight and protect her. Why does Handel stipulate "pianissimo throughout"?

What is the form of this aria? Draw a simple "scheme" representing the largest sections, then under this, group the phrases and sub-phrases according to their length. How does bar 1 fit in? Below your scheme write the keys. One of the key relationships is quite unlike the others. Which one? What do the string figures symbolize? (Notice how seamlessly they interweave with the vocal part.) In bar 21, why does the unexpected major 7th (g^1–$f\#^2$) sound so right?






6
trees, where you sit, shall crowd in - to a shade;
9
wher_e'er you walk, cool gales shall fan the glade; trees, where you sit, shall
12
crowd in_to a shade, trees, where you sit,


15
Fine.
shall crowd in - to— a shade.
Fine.
Fine.
20
Wher_ e'er you tread, the blushing flow'rs shall rise, and all things flour_ish, and
23
Da Capo.
all things flour_ish wher_e'er you turn your eyes, wher_ e'er you turn your eyes, wher_e'er you turn your eyes.
Adagio.
Da Capo.
Adagio.
Da Capo.

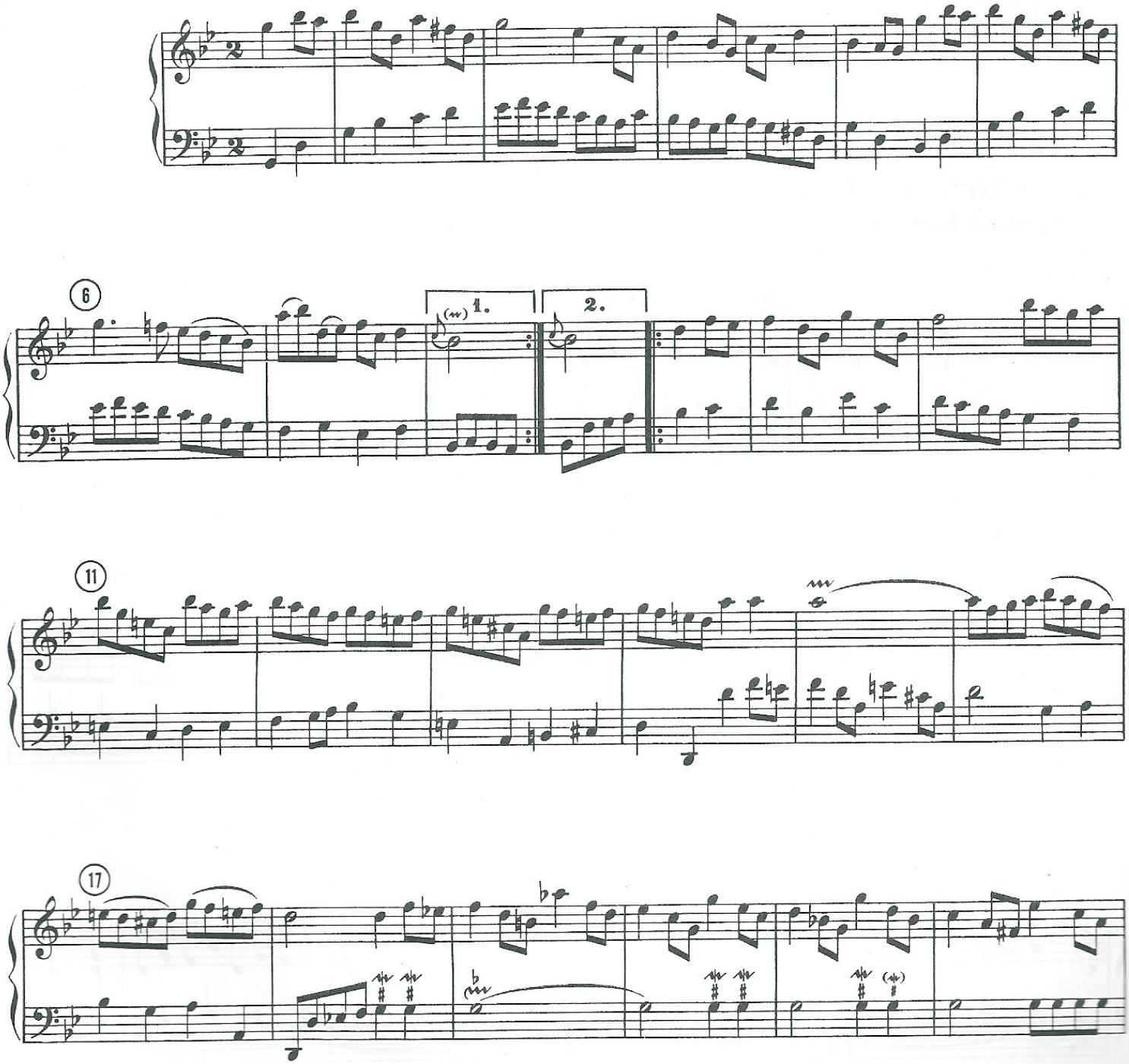
GAVOTTE

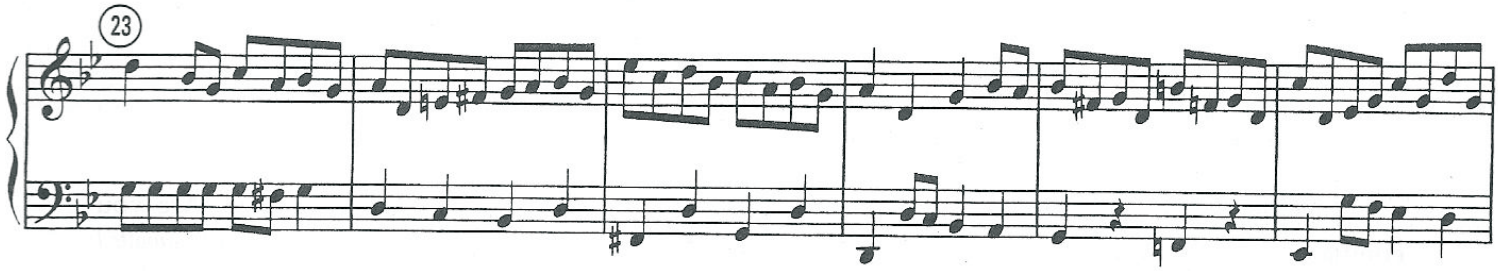
from *English Suite No. 3 in G minor, BWV 808 (before 1722)*

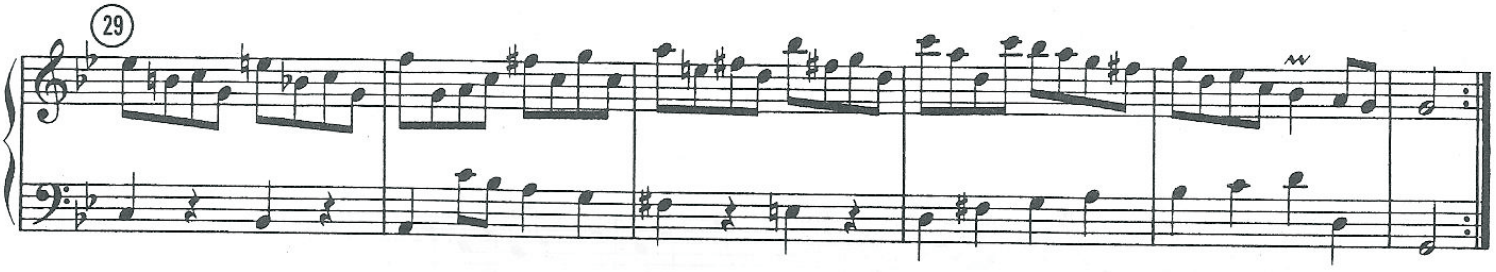
Johann Sebastian Bach (1685–1750)

Without looking at the music, listen to the opening measures and conduct in two. Are you conducting it as notated? (See remarks on page 84.) Study of the harmony and voice leading of *Gavotte I* will reveal that, although the piece has only two parts—treble and bass—it often has three or four implied *voices*. (A simpler example of this phenomenon will be found on page 133.) In *Gavotte II*, what harmonies do you hear besides that of the obvious tonic pedal? What is the harmony in bar 46, first half?

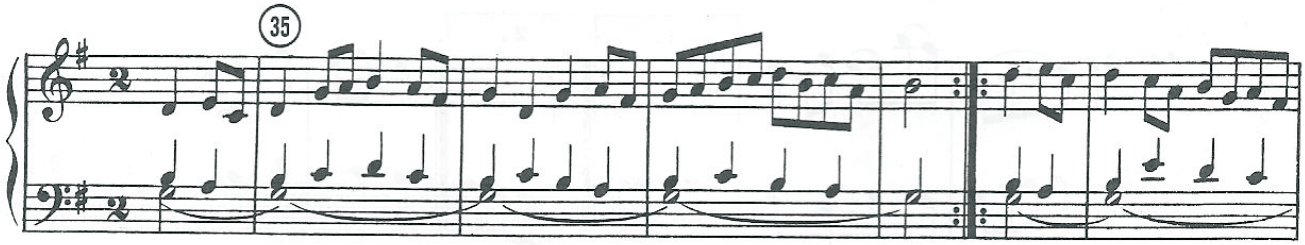
GAVOTTE I

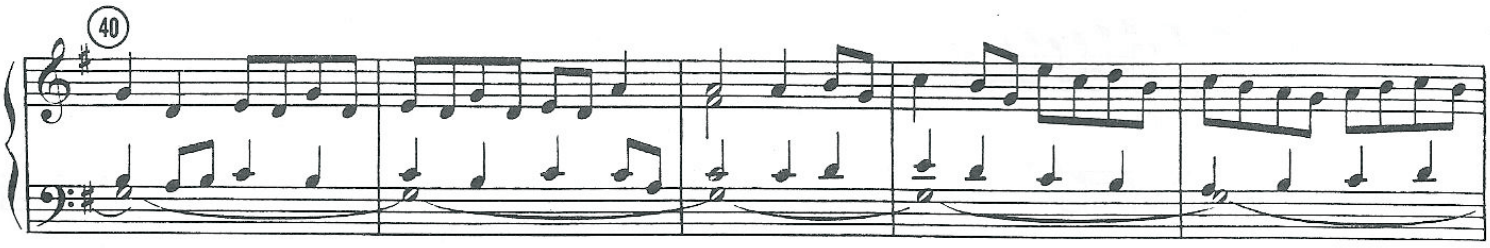


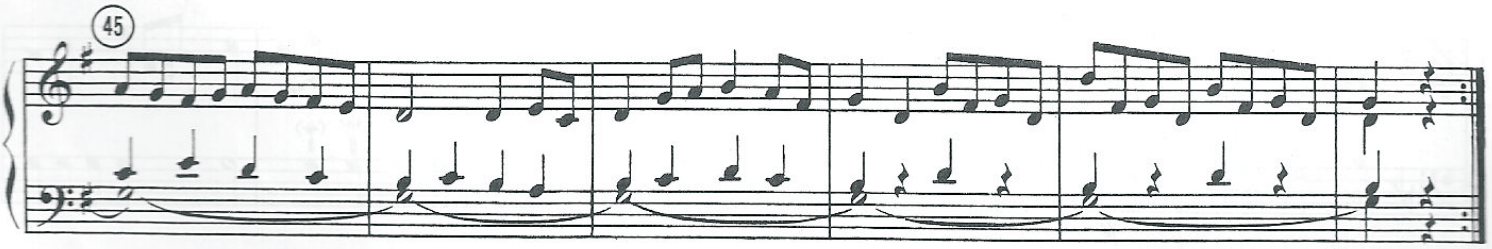




Gavotte II
(ou la Musette)







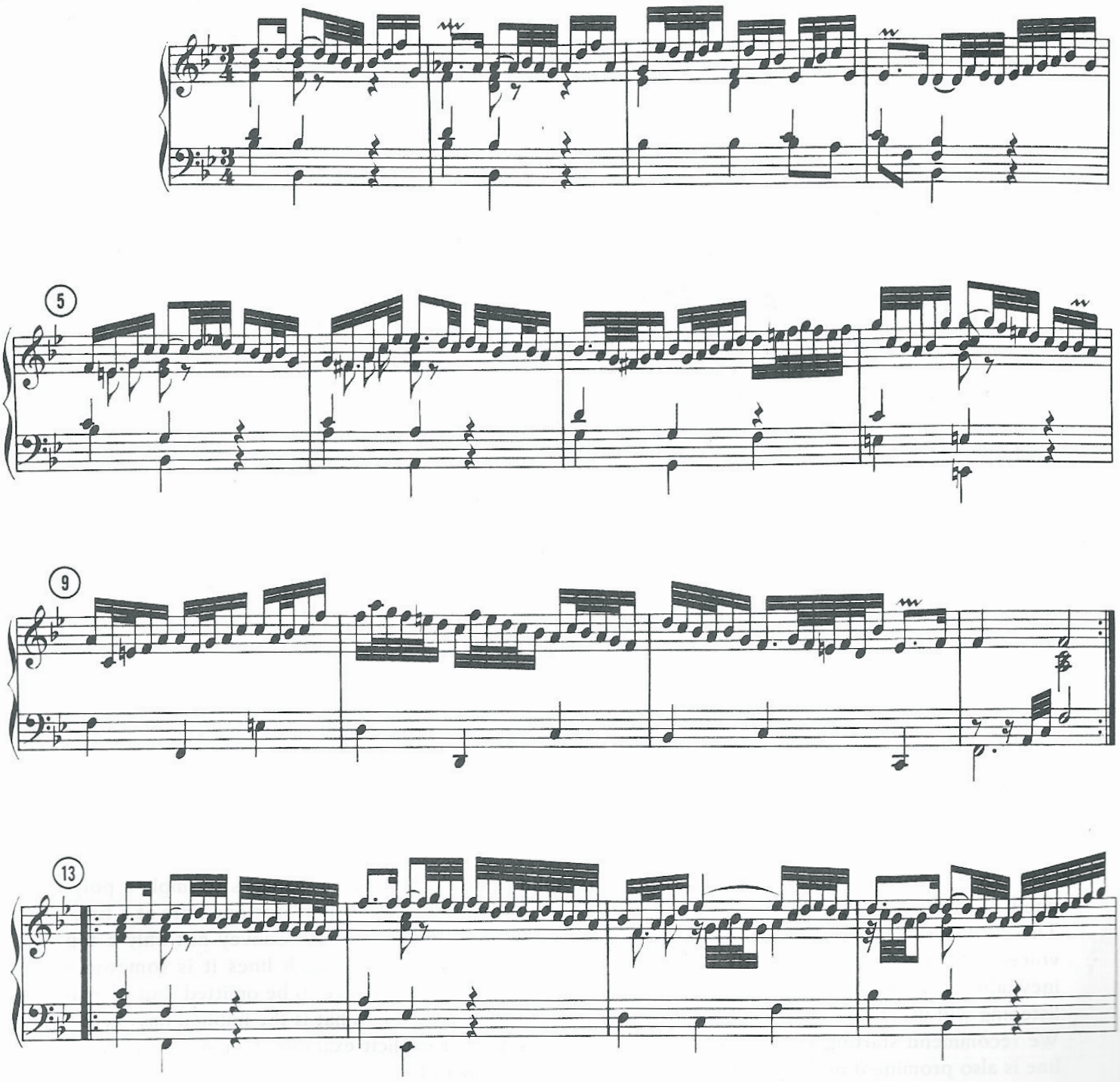
(Gavotte I. d. c.)

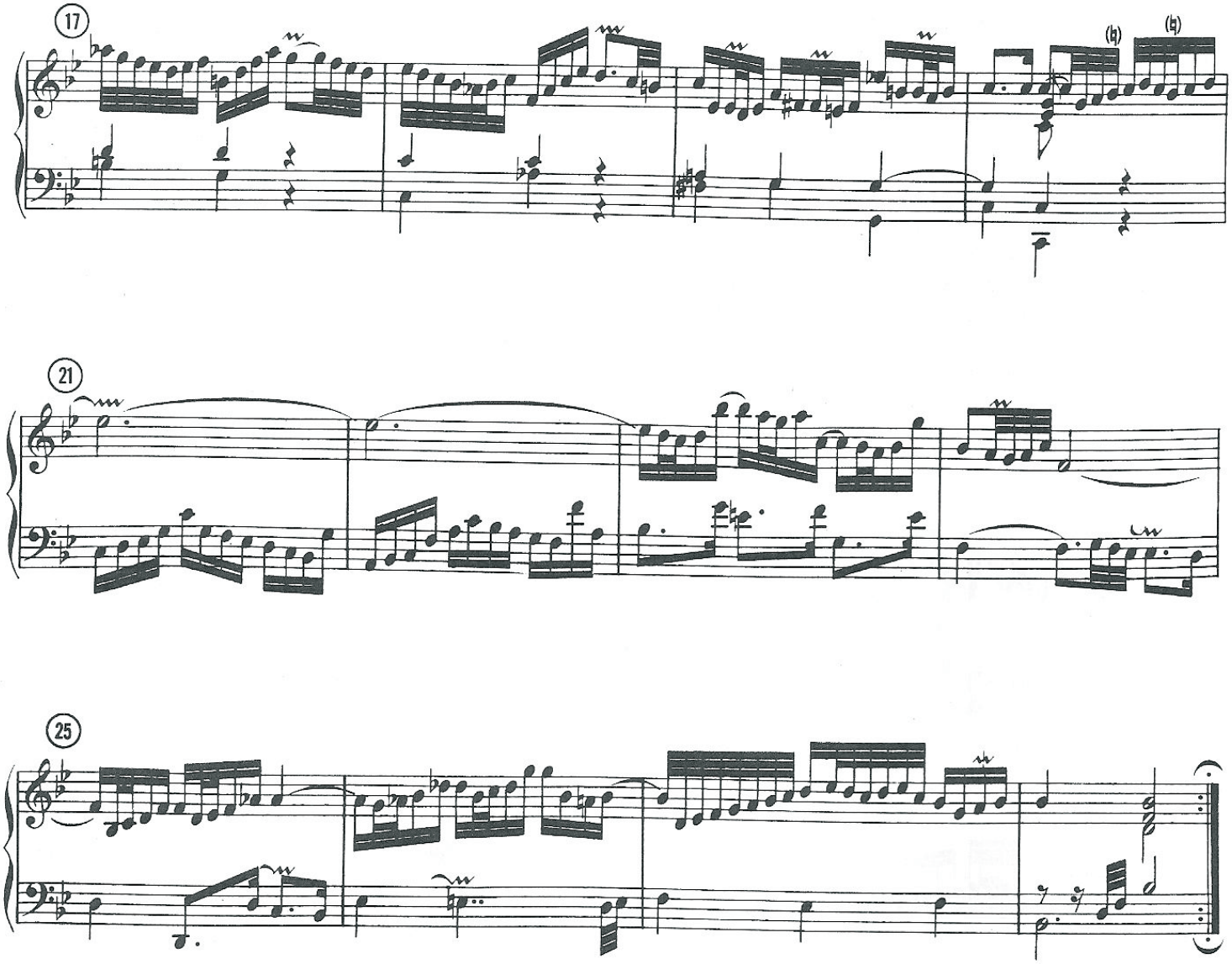
SARABANDE

from *Partita No. 1 in B flat major, BWV 825 (publ. 1726)*

Johann Sebastian Bach (1685–1750)

A practical analysis problem is presented by the ornate melodic line of this sarabande: How should one articulate and phrase it? At first the ornateness seems to obscure the essential continuity of the line, but close examination by means of the process of reduction will reveal many long-range stepwise connections that give direction and meaning to the elaborate figuration. Making such a melodic reduction will be somewhat similar to perceiving the *cantus firmus* in a highly ornamented chorale prelude such as *Wenn wir in hochsten Nöten sein* (page 135). Although the sarabande has, of course, no *cantus firmus*, it clearly has "main," or "high-ranking," tones around which tones of subordinate rank cluster. (Note: In bar 5, the E flat against E natural is correct.)





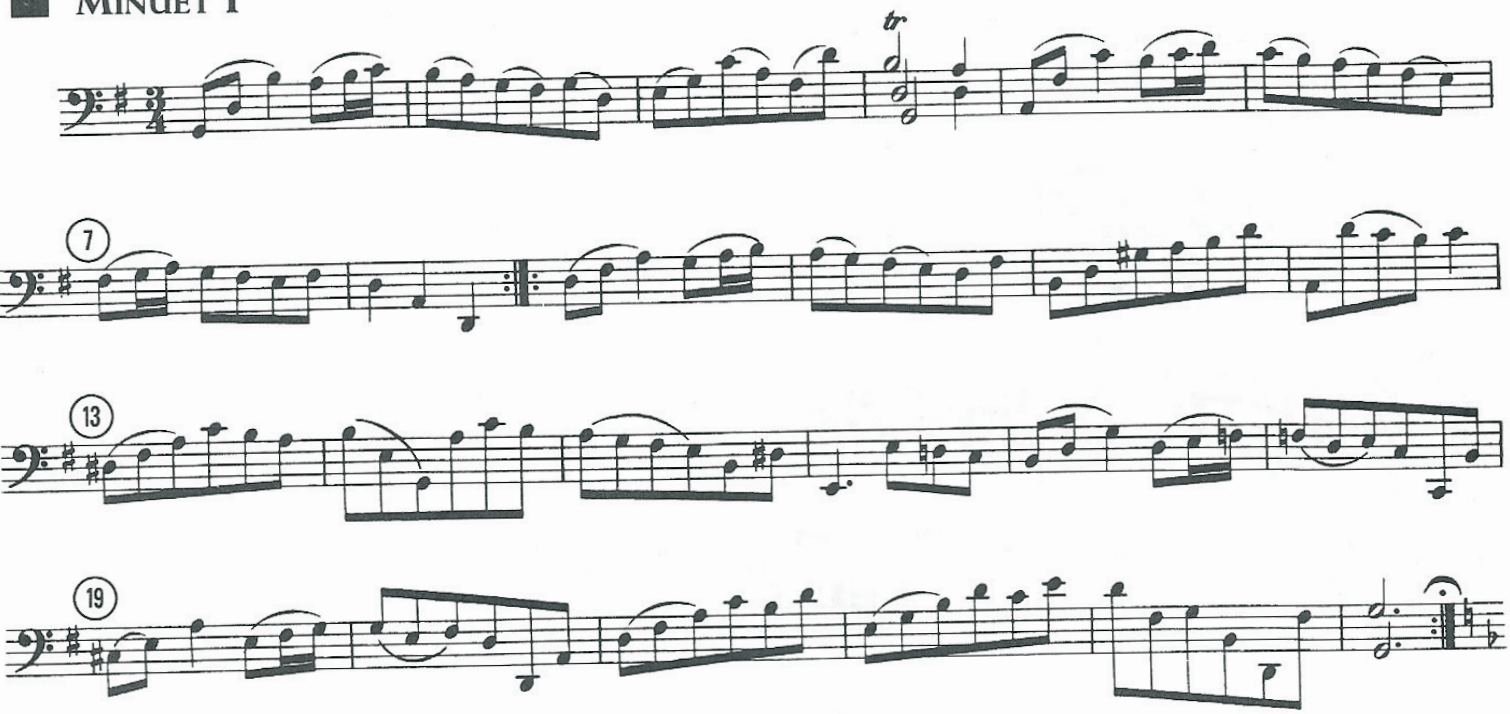
MINUET

from *Suite No. 1 in G major for Violoncello Solo, BWV 1007 (ca. 1720)*

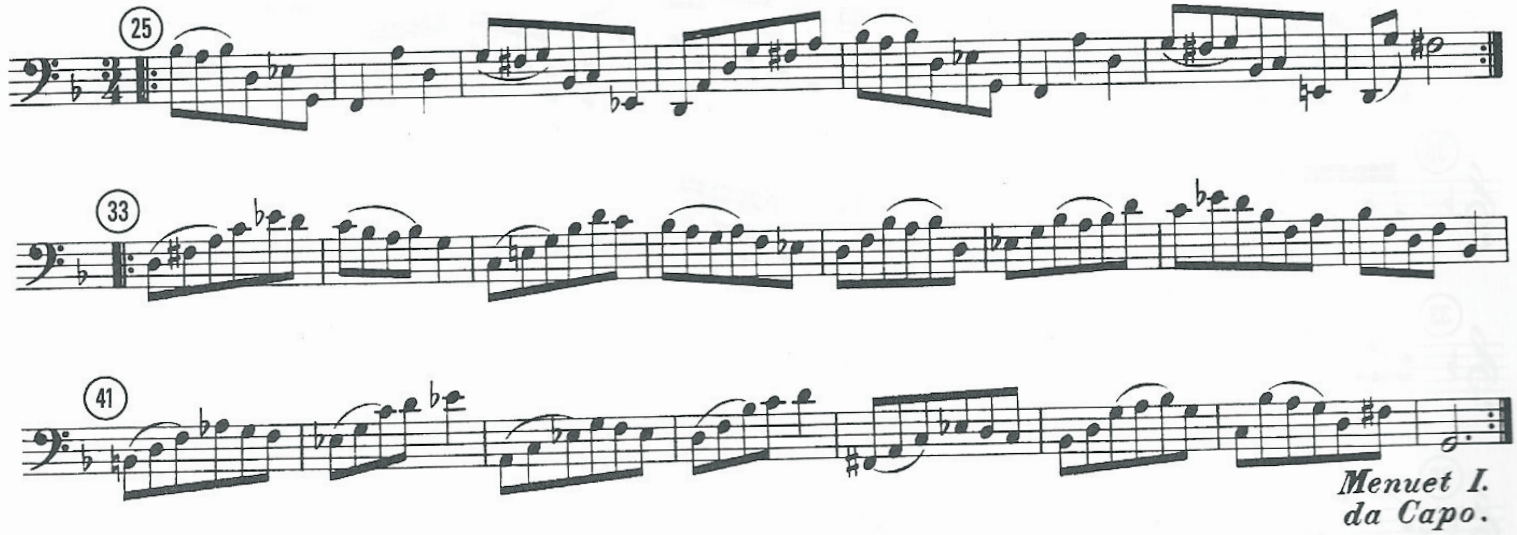
Johann Sebastian Bach (1685–1750)

In his masterly suites and sonatas for solo violin and solo cello Bach manages to imply a polyphonic web of voices by means of a single instrument playing for the most part just one note at a time. The compound (or polyphonic) melodic lines of which these works are built convey not only a top voice and a bass, but frequently one or more inner voices as well. In such lines it is sometimes inevitable that one or more notes of a voice—especially a bass voice—have to be omitted, but careful listening will usually reveal what is implied. (A tricky spot is bars 4–8. What is the implied bass here?) We recommend starting with Minuet II, the simpler and more explicit example. Compound melodic line is also prominent in the pieces on pages 84, 95, 100, and 133.

MINUET I



MINUET II

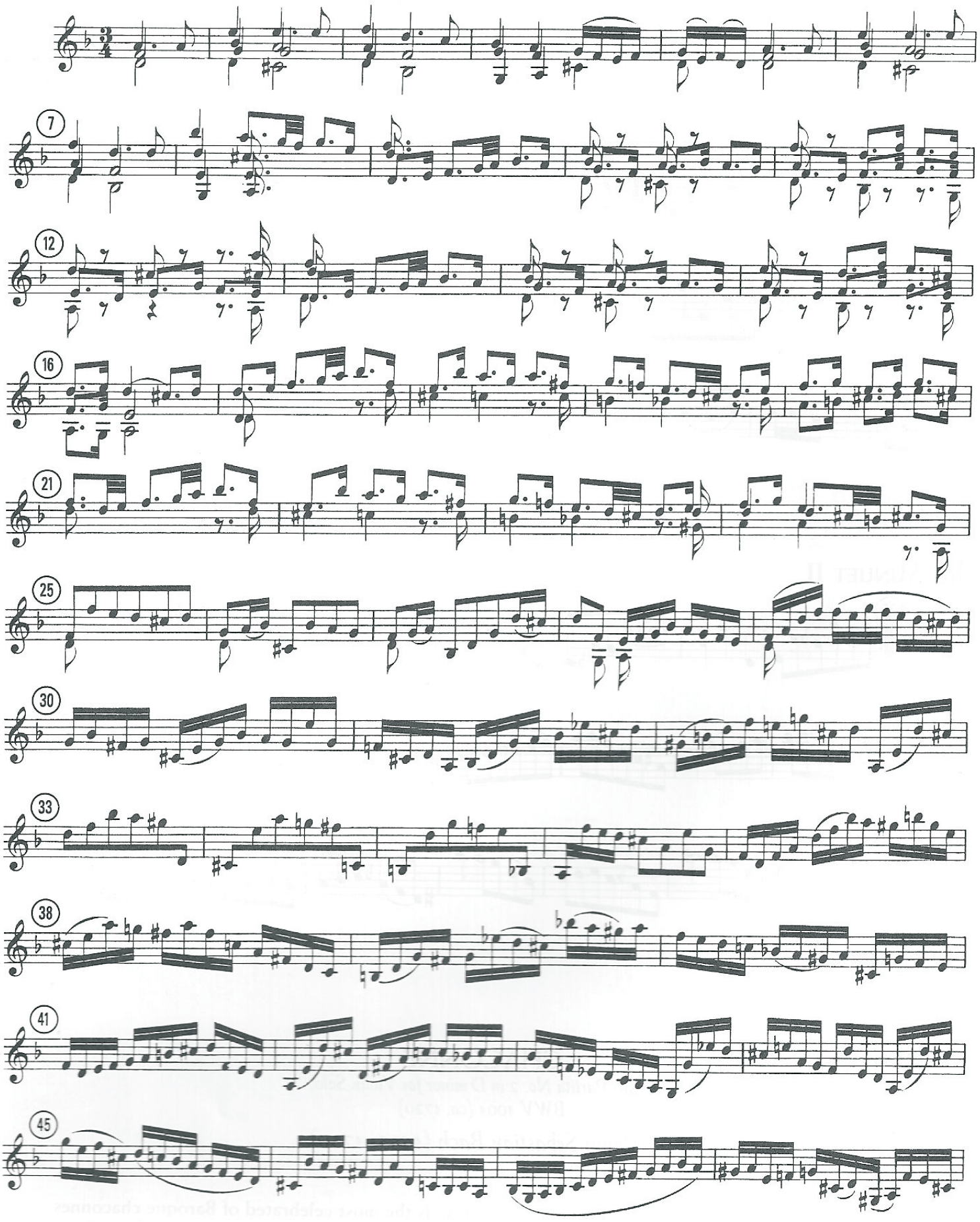


CHACONNE

from *Partita No. 2 in D minor for Violin Solo, BWV 1004 (ca. 1720)*

Johann Sebastian Bach (1685–1750)

This work, the fifth and last movement of a suite, is the most celebrated of Baroque chaconnes. Its composer, though restricting himself to a fixed harmonic scheme (what is it?), has built, within a pitch gamut of only three octaves, a monumental musical edifice as rich in variety as in elements that unify. What holds this piece together? How do its many details group into a single large form?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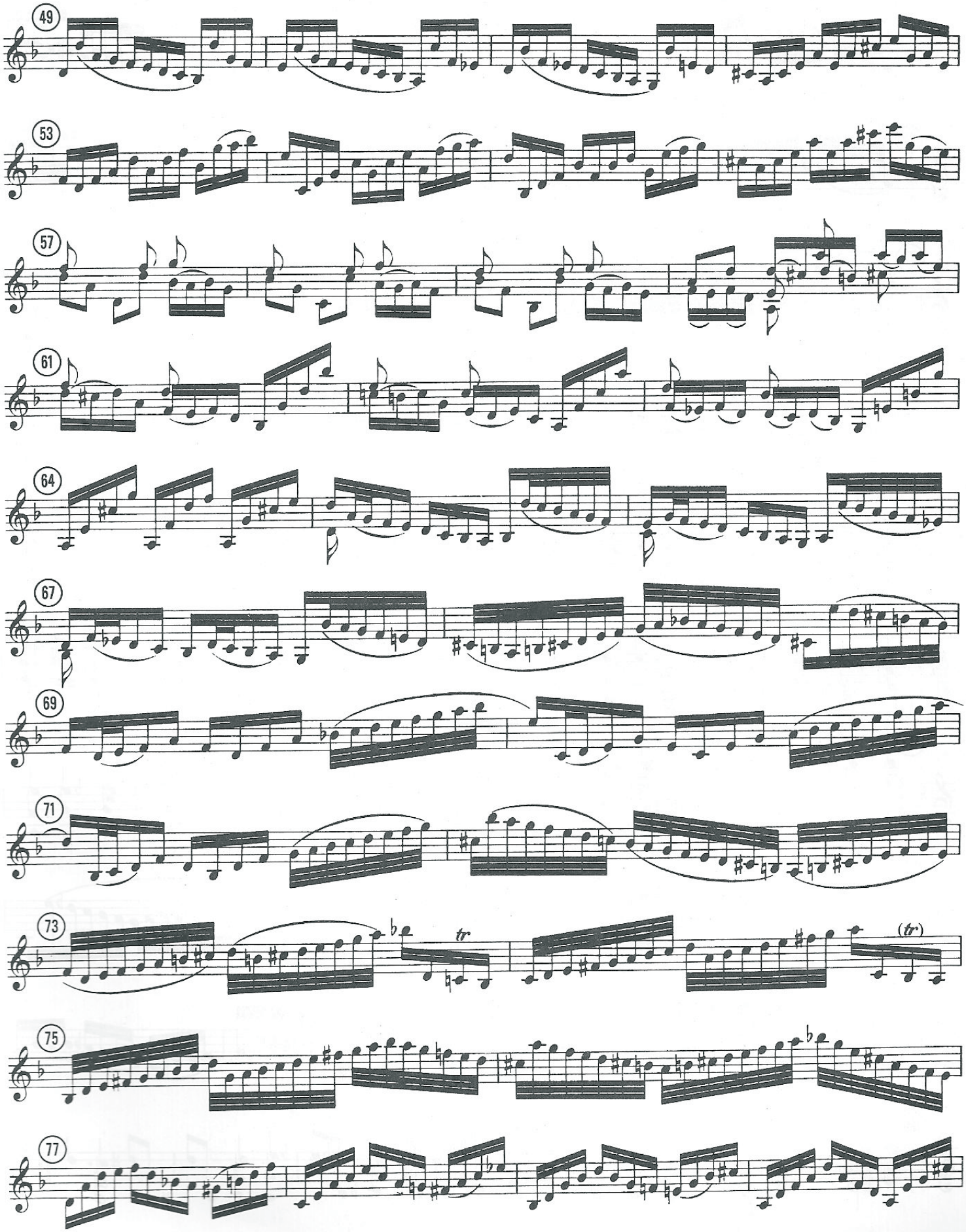
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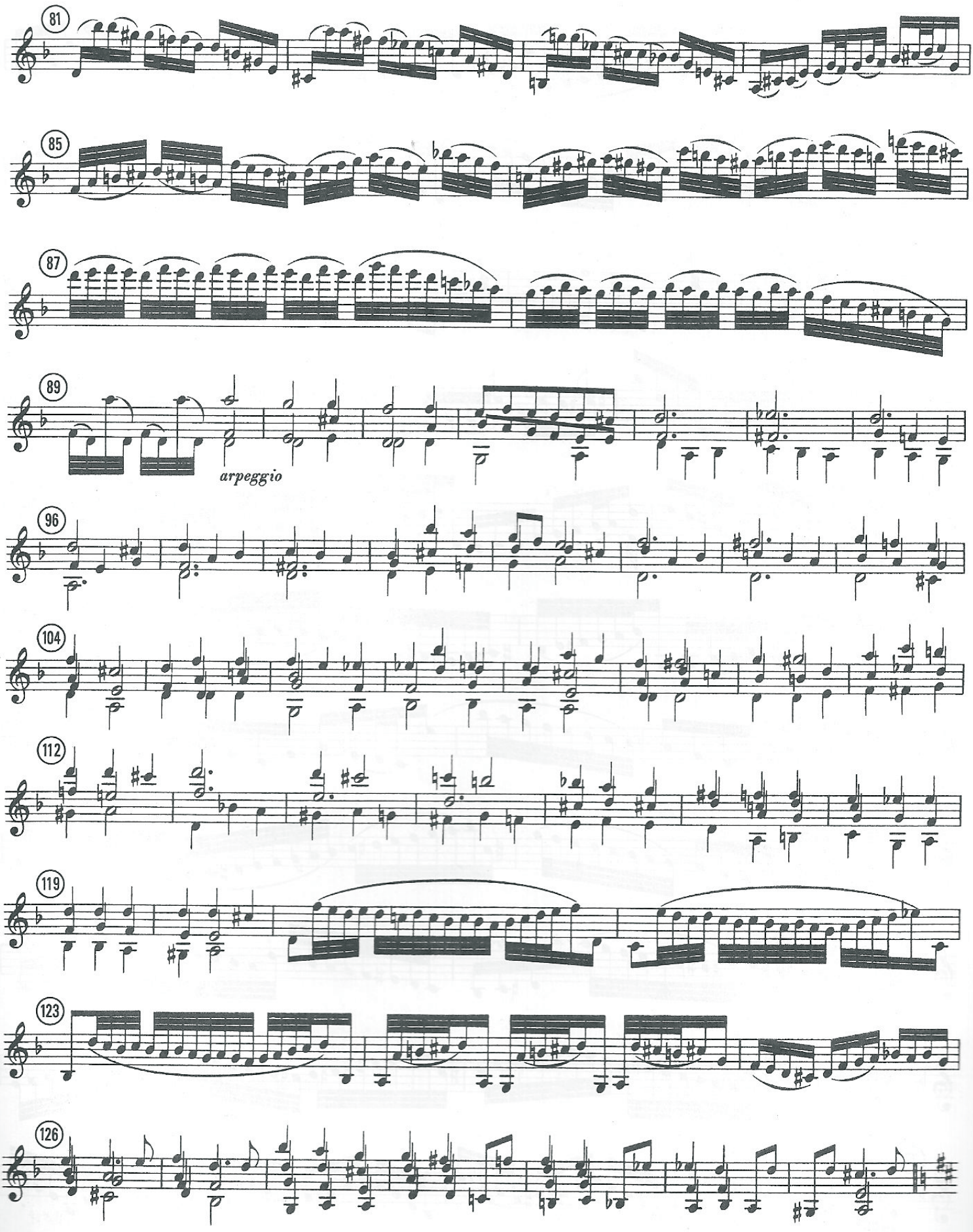
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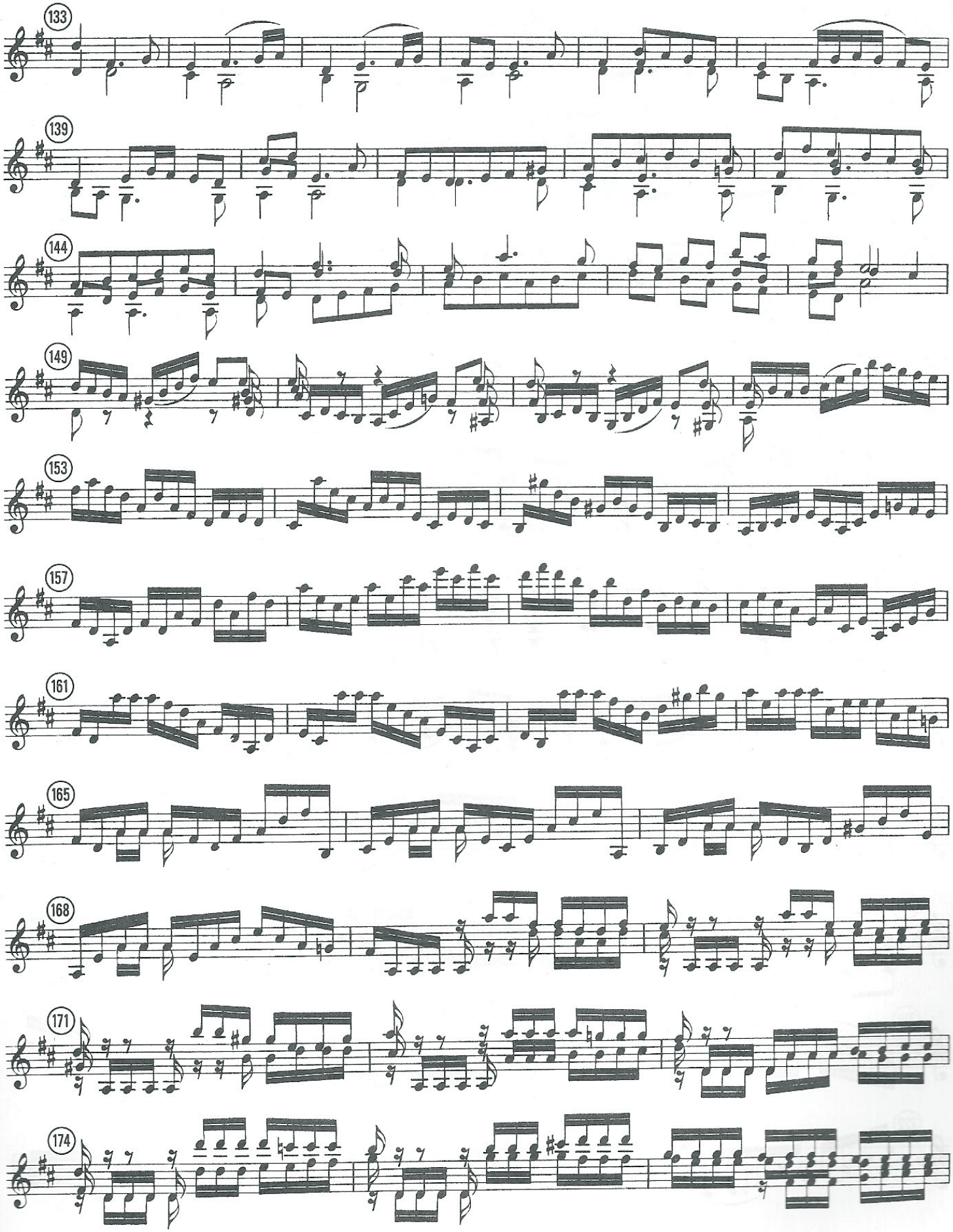
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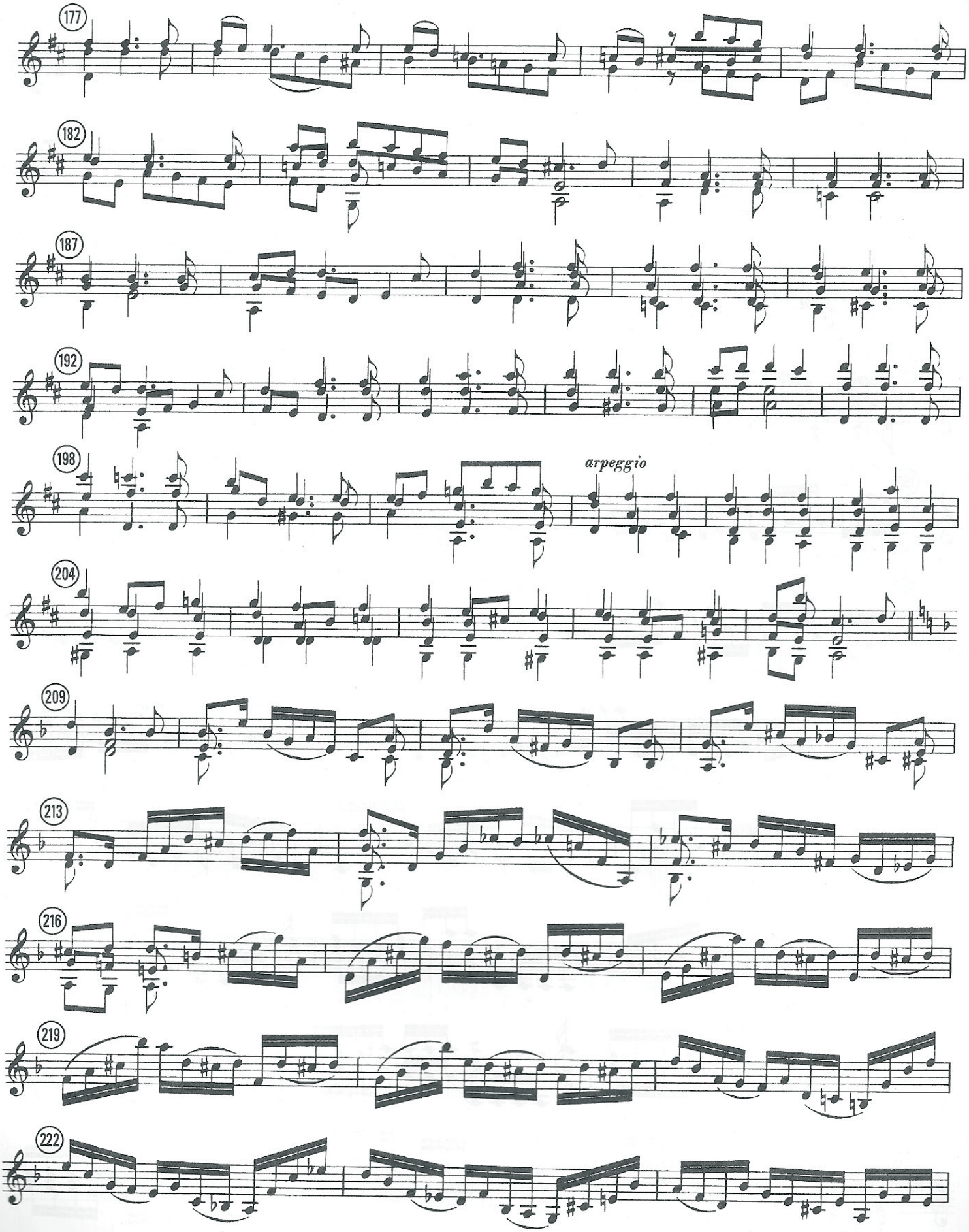
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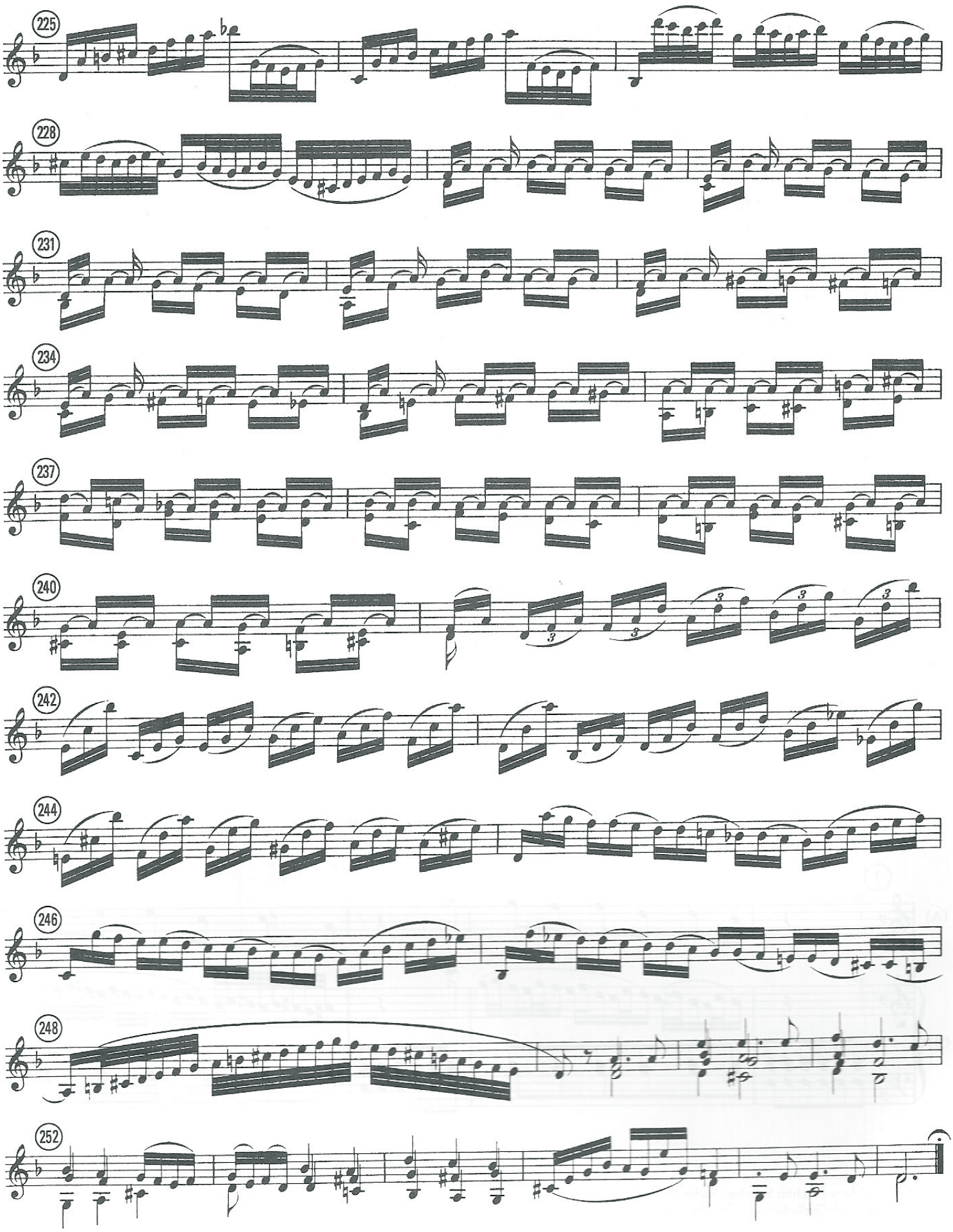
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HARPSICHORD CONCERTO AFTER MARCELLO

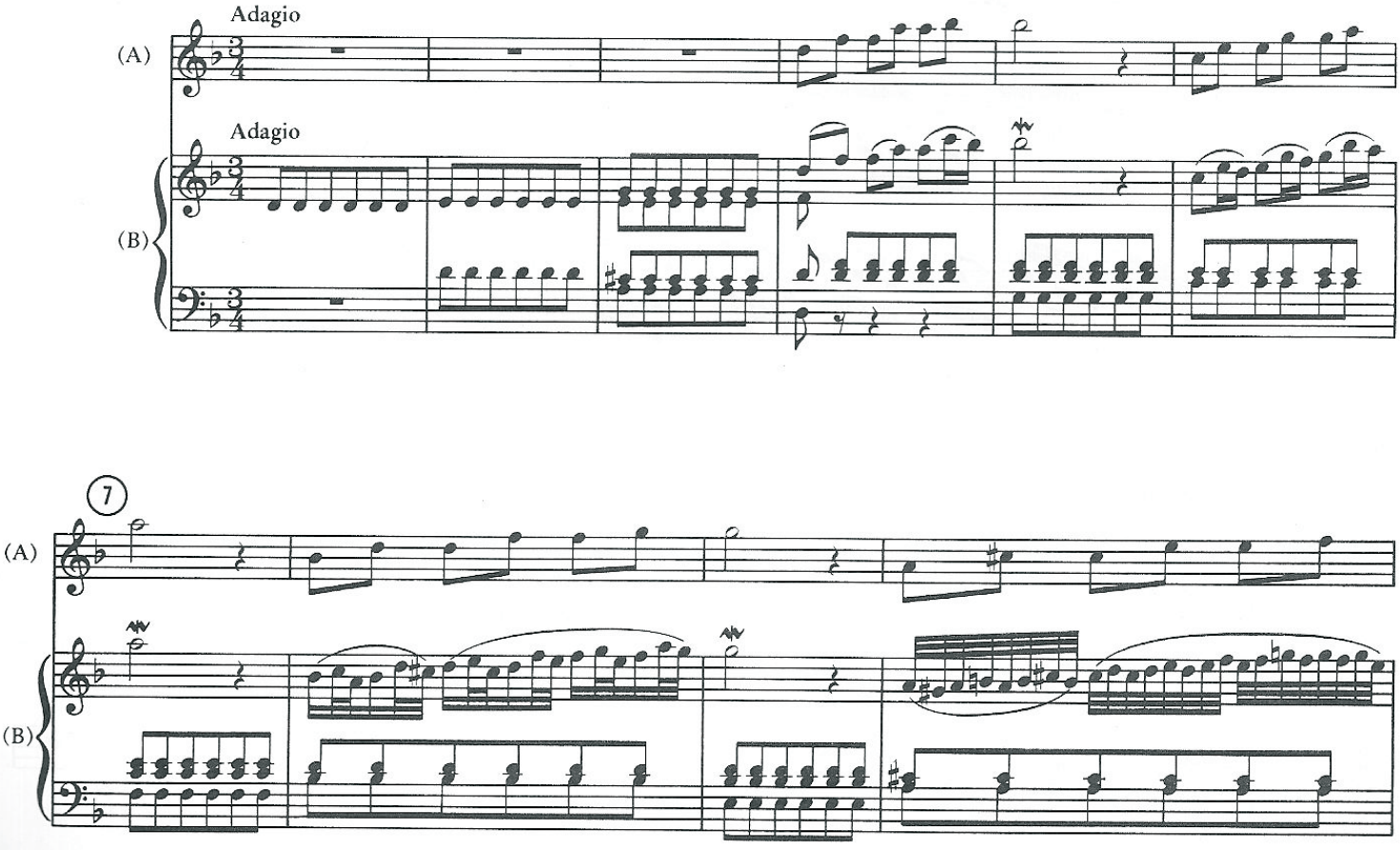
BWV 974 (1713–1714), second movement

Johann Sebastian Bach (1685–1750)

Exactly why the great J.S. Bach should have made polished virtuosic arrangements for unaccompanied harpsichord solo of sixteen concertos by mostly Italian contemporaries (including Vivaldi) has long puzzled students of his music. They were once thought to be merely study pieces or exercises. But recent research has revealed the existence of a tradition in various North European cities and courts (Bach was at Weimar at the time) of musical gatherings at which such arrangements of works for large ensemble formed the repertoire.[9] In short, they were in their own right considered a genre of concert music.

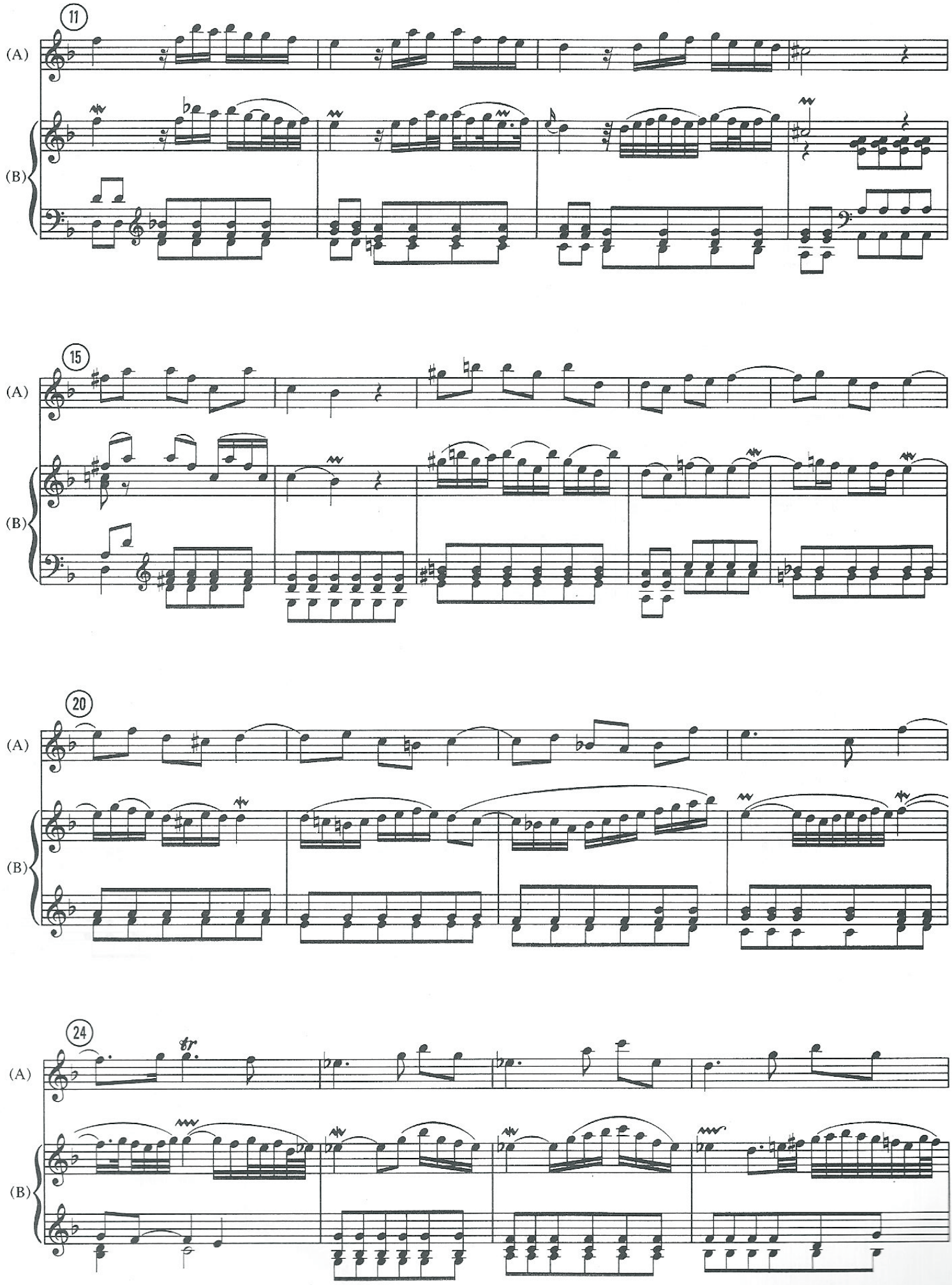
One of Bach's arrangements was of a concerto for oboe and strings by Alessandro Marcello.[10] In the example below, which shows the second movement, we give at (A) Marcello's oboe solo part only; (B) is Bach's arrangement. Following common practice, Bach subjected the solo part to elaborate diminution (see page 49) of the kind that a performer might improvise. His arrangement is a primary document in the history of ornamentation. (Though Bach's diminutions are for harpsichord, modern oboists often play them.)

Study Bach's right-hand part in detail. Discover the original oboe line imbedded within it, and explain the function of each note of the elaboration. Do you perceive any principles governing Bach's manner of elaborating? Bach made only slight changes in Marcello's harmonies, which contain a variety of chordal sequences worth noting. What kinds of cadences occur?



[9] See Hans-Joachim Schulze, *Studien zur Bach-Überlieferung im 18. Jahrhundert* (Leipzig, Peters, 1984), p. 154f. All sixteen concertos are in Vol. 42 of the *Bach-Gesellschaft* edition. They have not yet appeared in the *Neue Bach-Ausgabe*.

[10] This work is No. D935 in the thematic catalogue of Eleanor Selfridge-Field, *The Music of Benedetto and Alessandro Marcello* (Clarendon Press, Oxford, 1990).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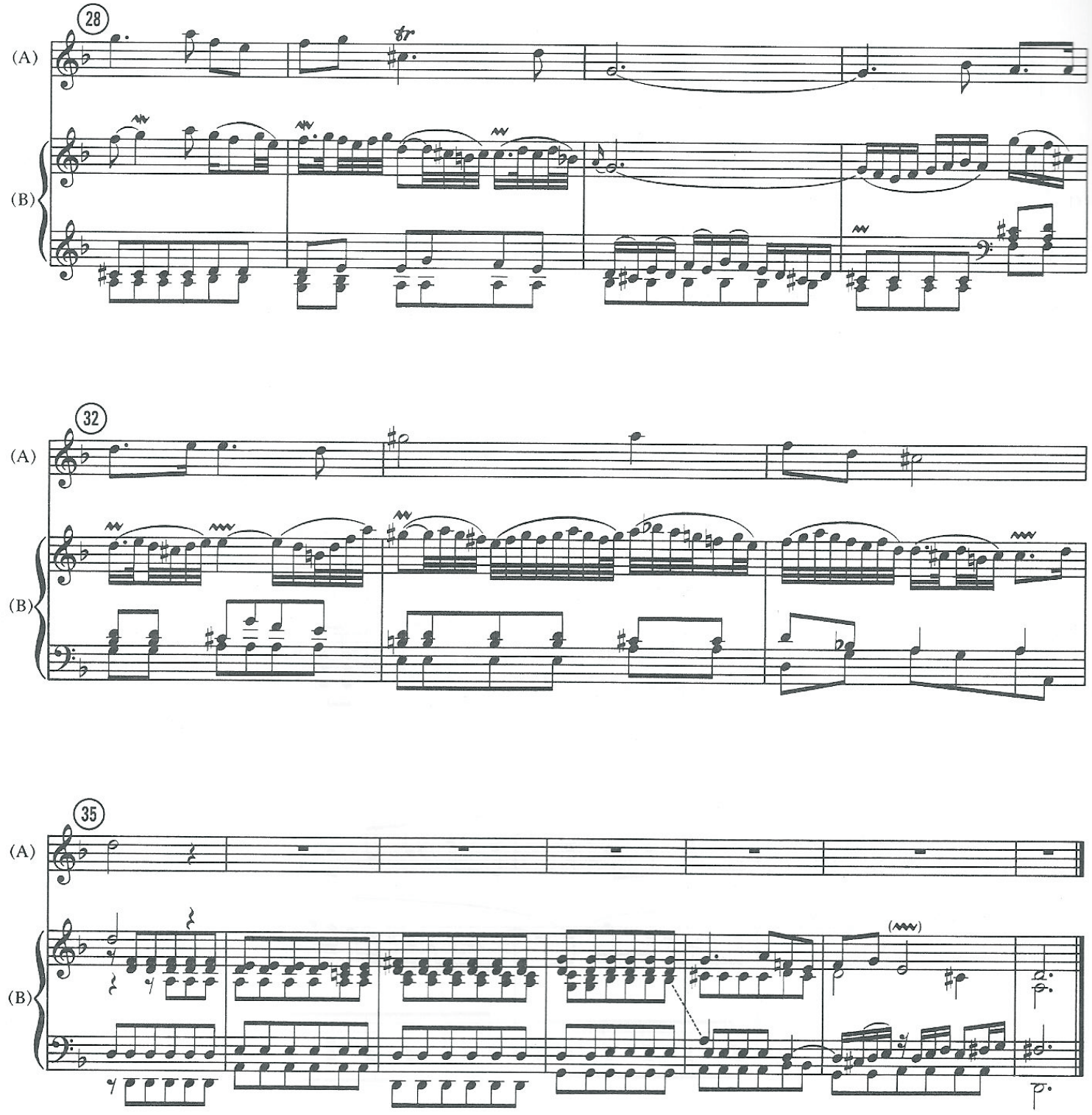
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TWO INVENTIONS

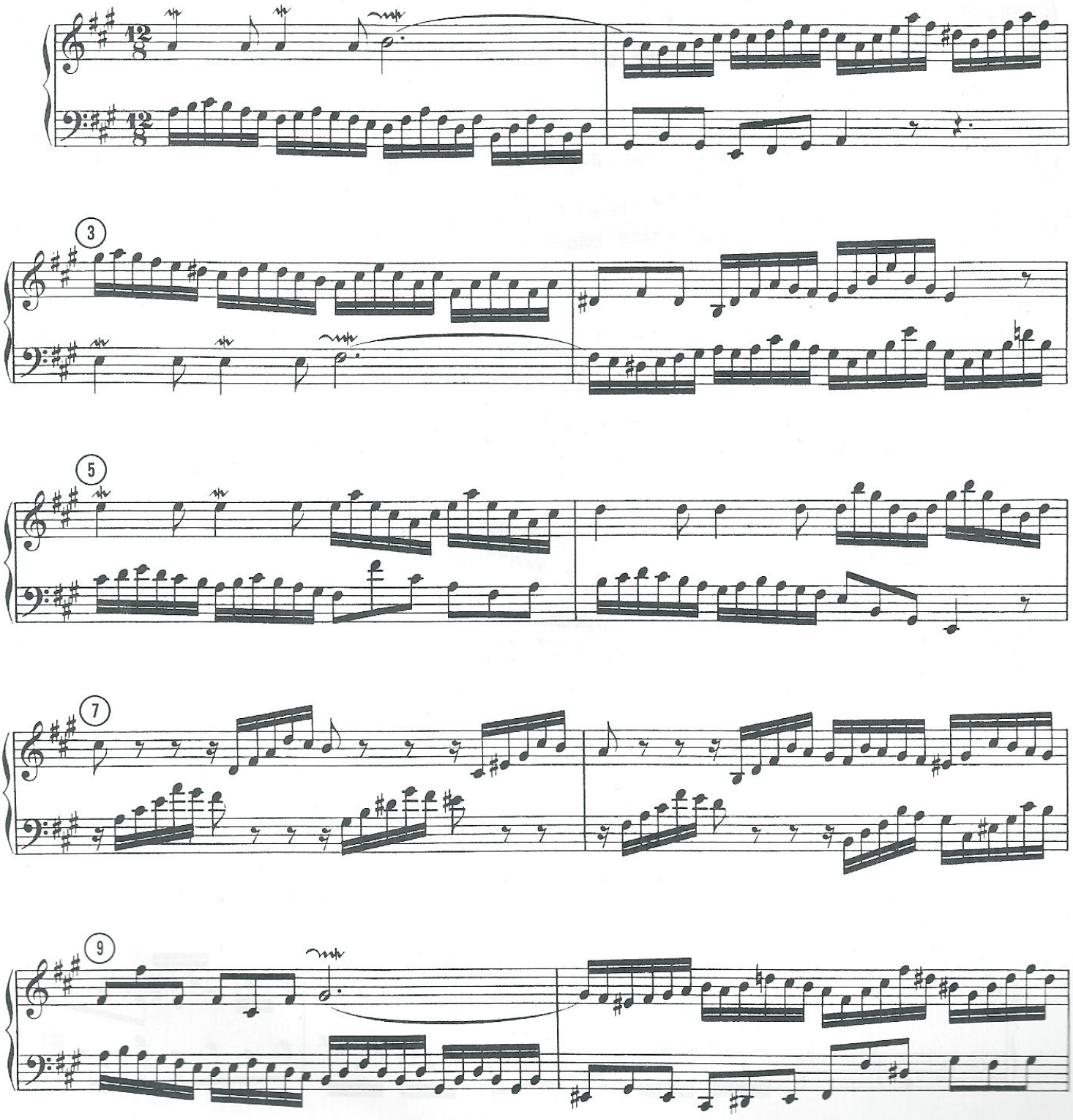
(1720–1723)

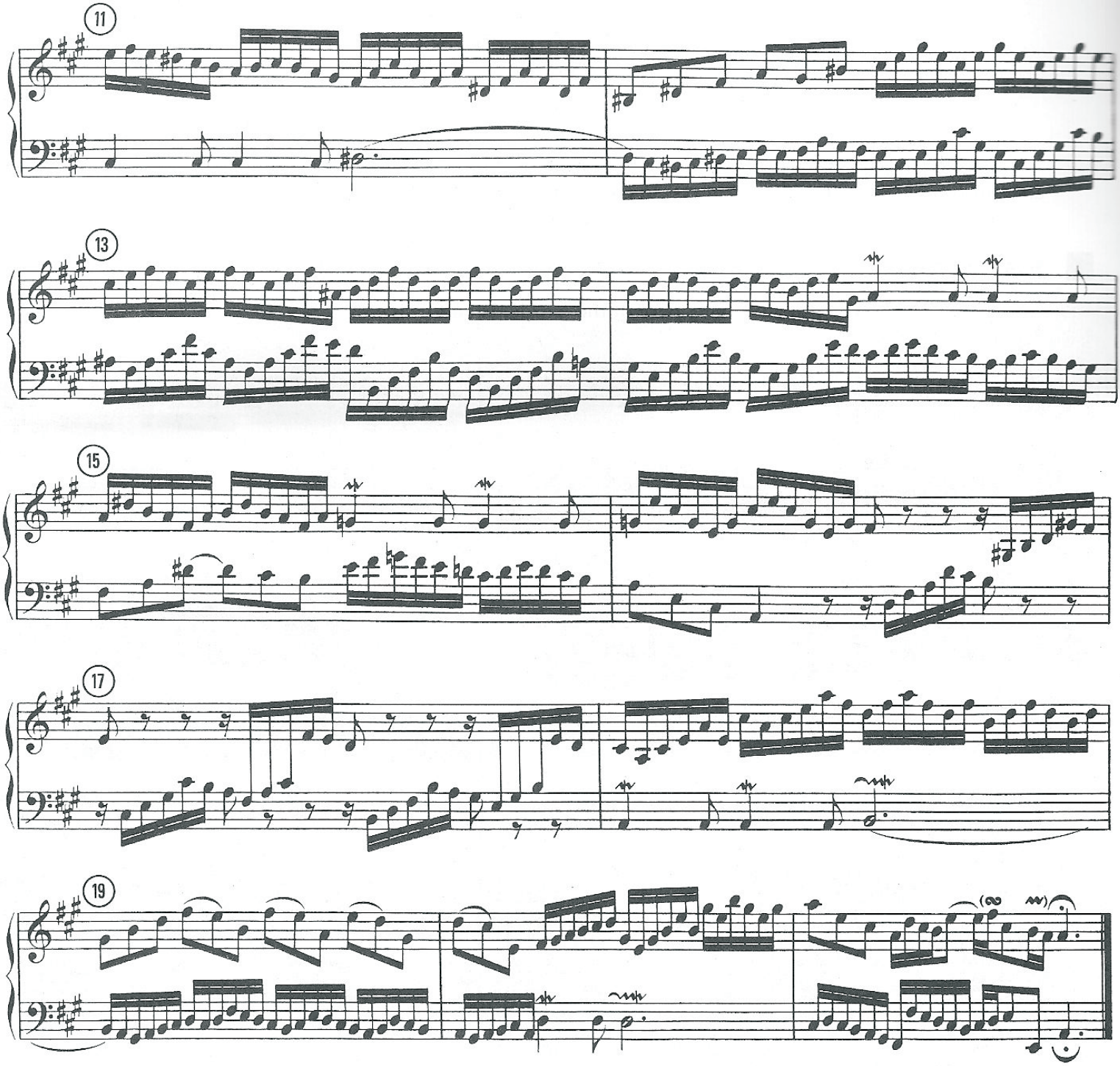
Johann Sebastian Bach (1685–1750)

These two examples from Bach's well-known set of fifteen *Inventionen*, or "two-part inventions," are constructed in quite different ways. In each case, what is the basic melodic material, and how is it treated? How are inventions like and unlike fugues?

INVENTION 12 IN A MAJOR, BWV 783

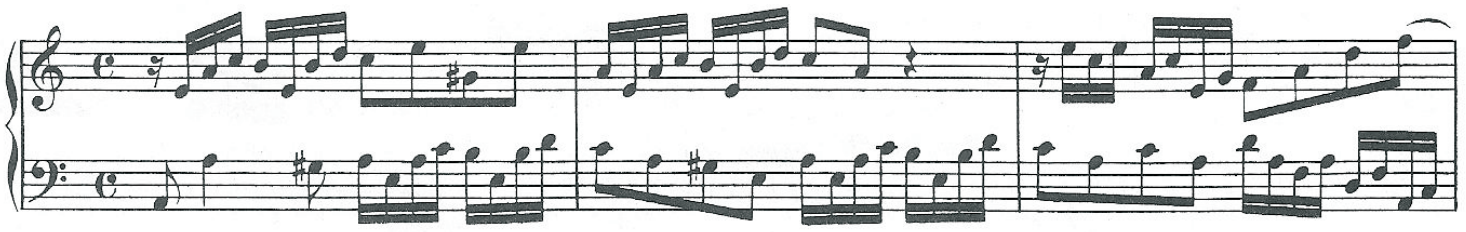
What is the musical advantage here of the mordents and trills?

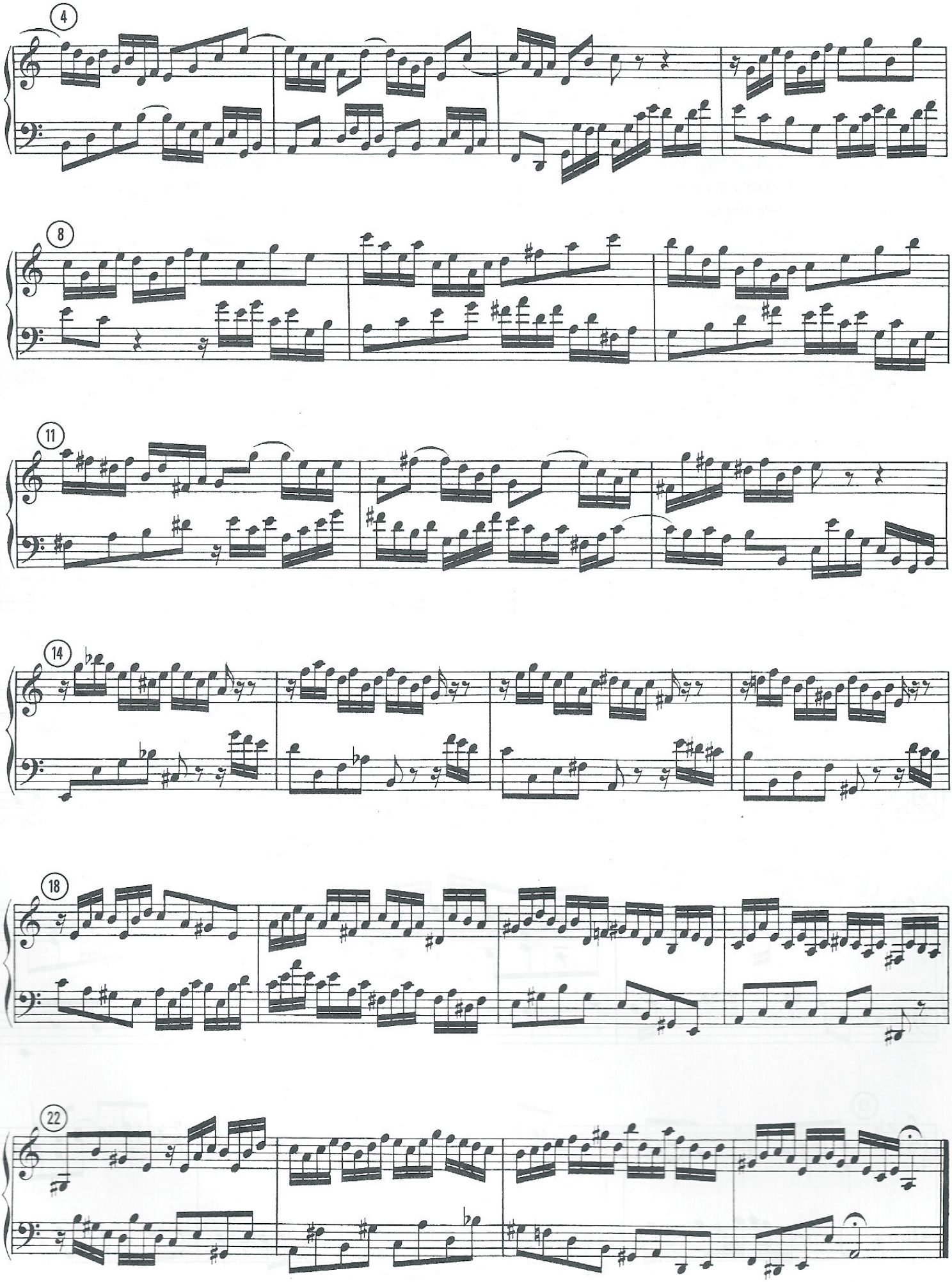




INVENTION 13 IN A MINOR, BWV 784

Where do phrases begin and end in this piece?

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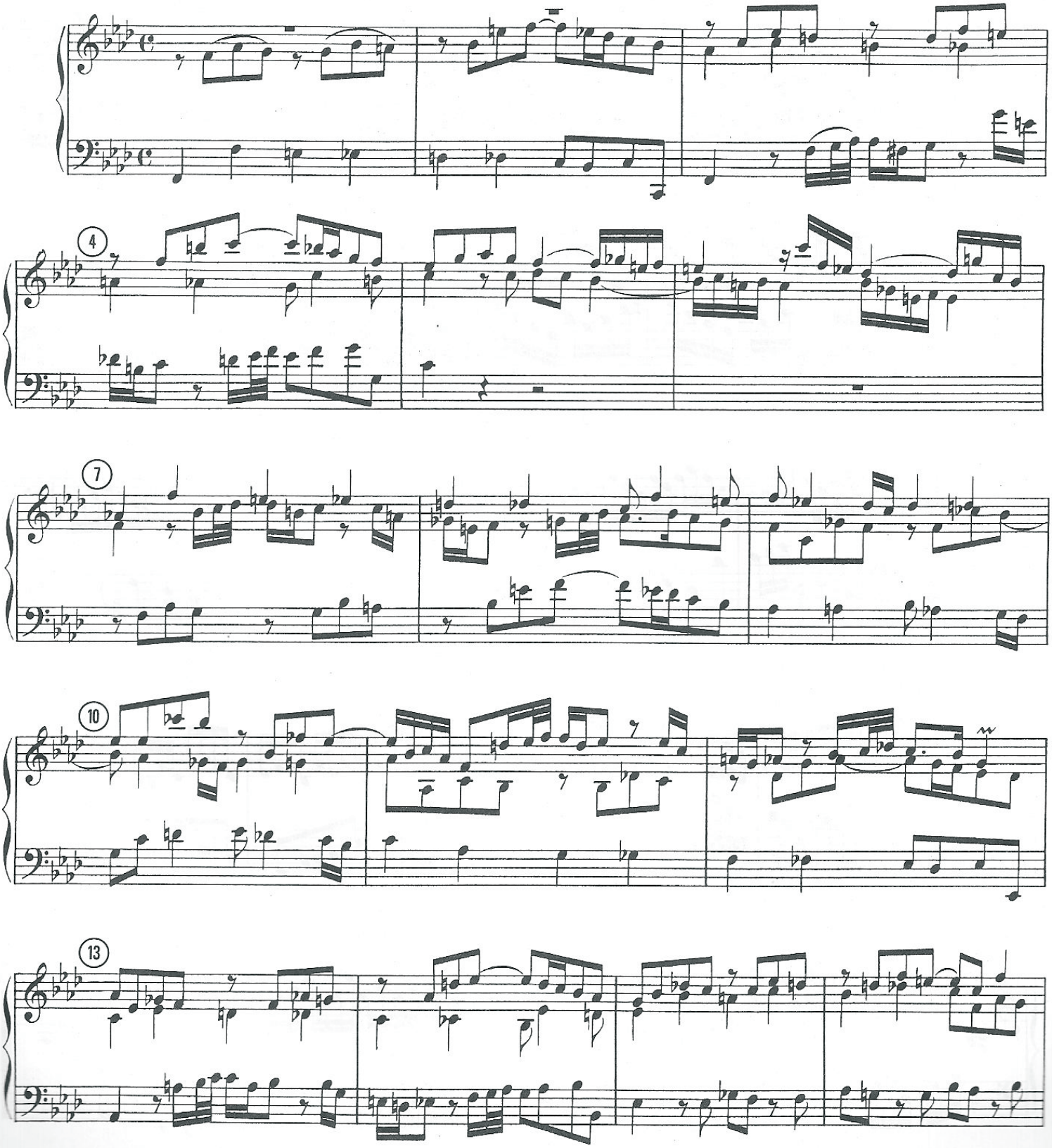
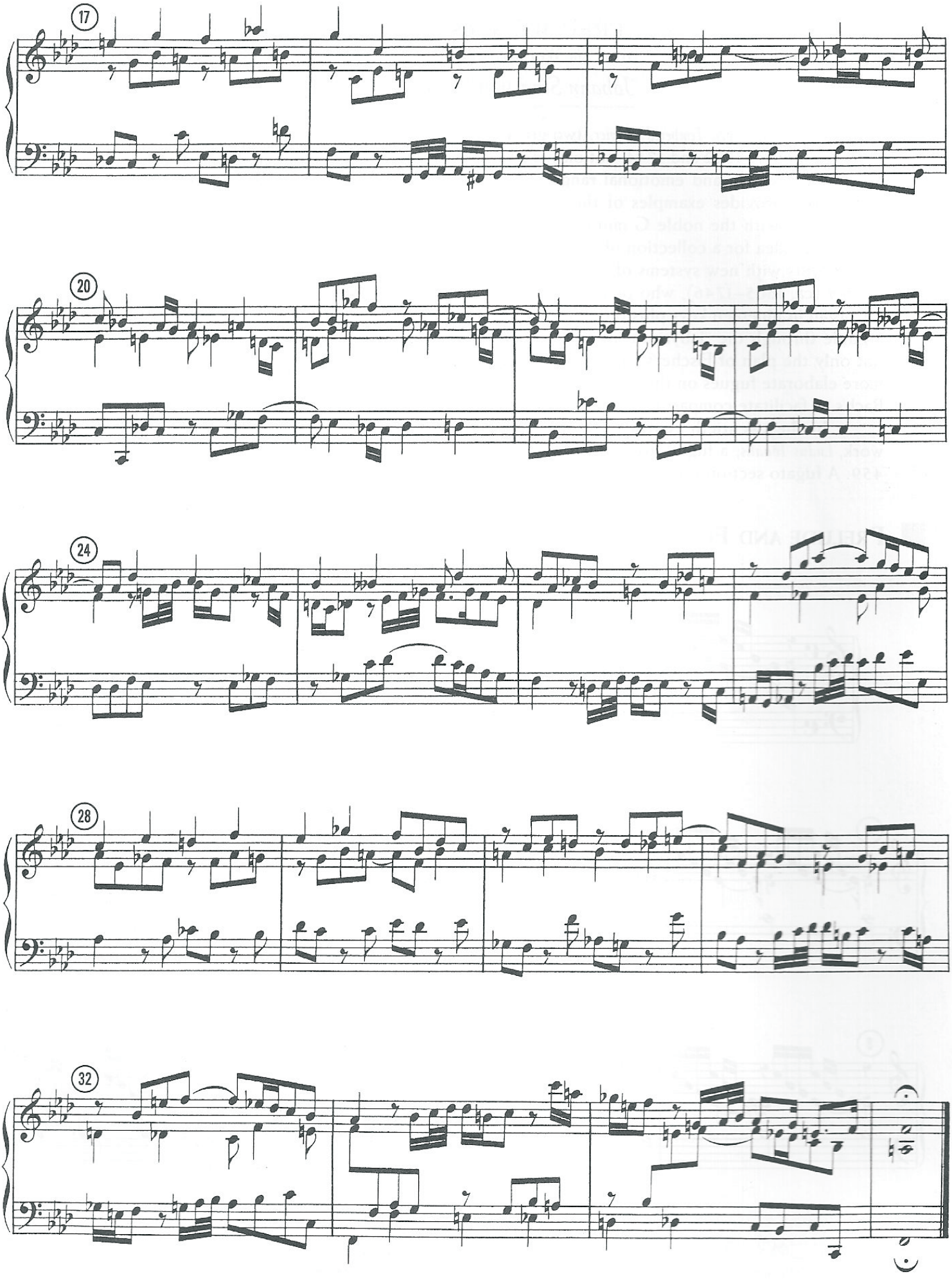
SINFONIA 9 in F MINOR, BWV 795

(1720–1723)

Johann Sebastian Bach (1685–1750)

Bach grouped his *Inventionen* together with fifteen *Sinfonien* ("three-part inventions"), both sets following the same key plan. The intensely emotional *Sinfonia 9* features triple invertible counterpoint as its chief constructive idea. Call its three subjects A, B, and C. A set of three yields how many permutations? How many does Bach use?

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PRELUDES AND FUGUES

from *The Well-Tempered Clavier, Book I (1722)*

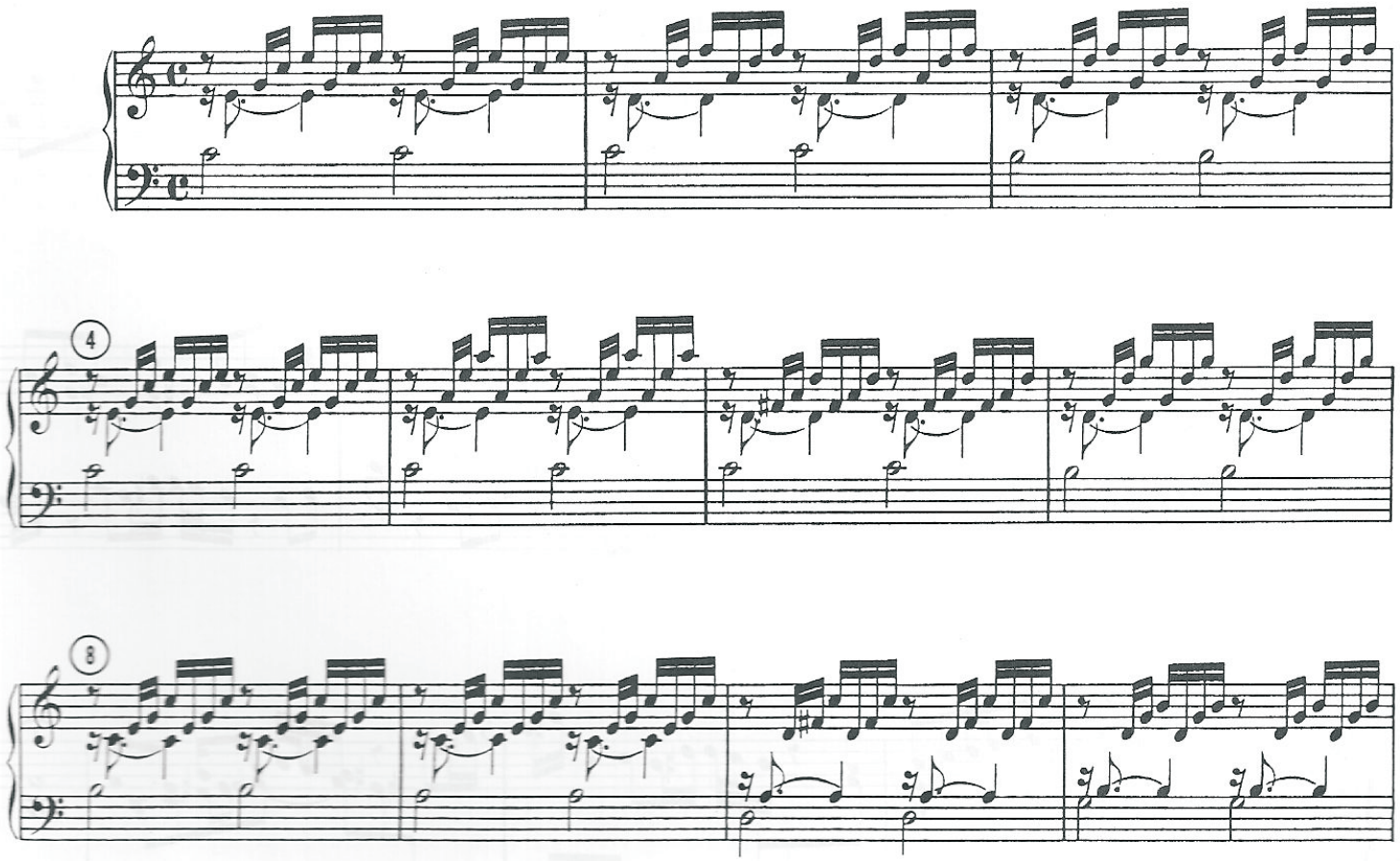
Johann Sebastian Bach (1685–1750)

J.S. Bach's *Well-Tempered Clavier*, two great cycles of preludes and fugues in all 24 major and minor keys composed in 1722 and 1744, not only is a supreme technical achievement, but also displays the widest possible expressive and emotional range. The following selection gives a glimpse of this remarkable variety and provides examples of the chief types of fugues and fugal devices. Study of the fugues might begin with the noble G minor (page 125), because it exhibits many "standard" characteristics.

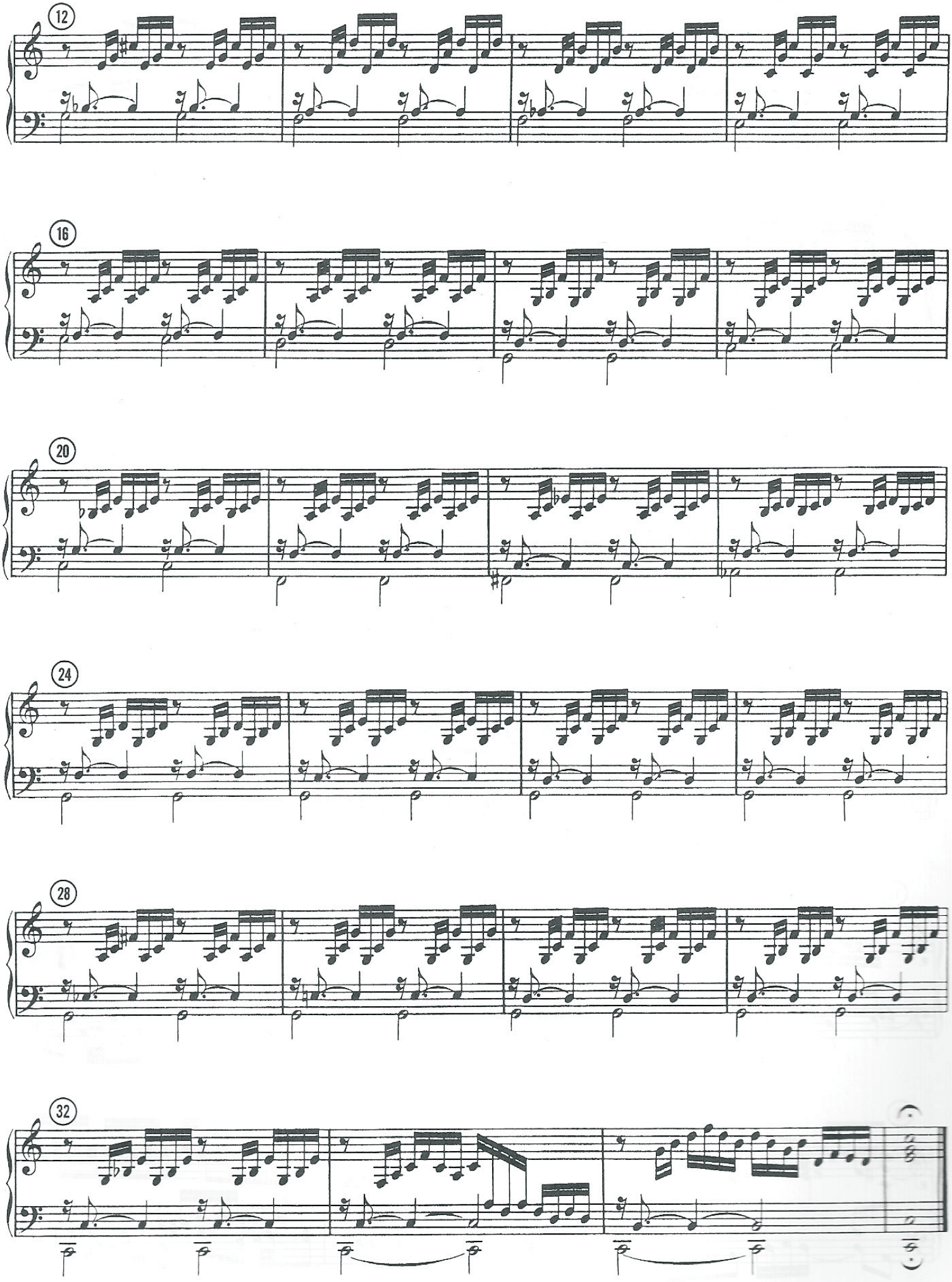
The idea for a collection of preludes and fugues in many keys grew out of seventeenth-century experiments with new systems of tuning, and actually occurred first to a predecessor of Bach, J. K. F. Fischer (ca. 1665–1746), who published in 1702 his *Ariadne musica*, a set of short preludes and fugues for organ in nineteen keys plus the Phrygian mode. (The mythological title denoted that the work was a guide through the "labyrinth" of keys, as Ariadne's ball of thread guided Theseus.) Bach borrowed not only the plan of Fischer's work, but even a few of Fischer's fugue subjects, writing new and much more elaborate fugues on them. One such example is given below: Fischer's F major fugue is set above Bach's to facilitate comparison.

In the twentieth century *The Well-Tempered Clavier* inspired Paul Hindemith's somewhat similar work, *Ludus Tonalis*, a fugue from which will be found on page 498. Other fugues are on pages 88 and 459. A fugato section is on page 172 at bar 189.

PRELUDE AND FUGUE 1 IN C MAJOR, BWV 846[11]



[11] Heinrich Schenker analyzes this prelude in *Five Graphic Music Analyses*, ed. by Felix Salzer (New York: Dover, 1969), pp. 36–37.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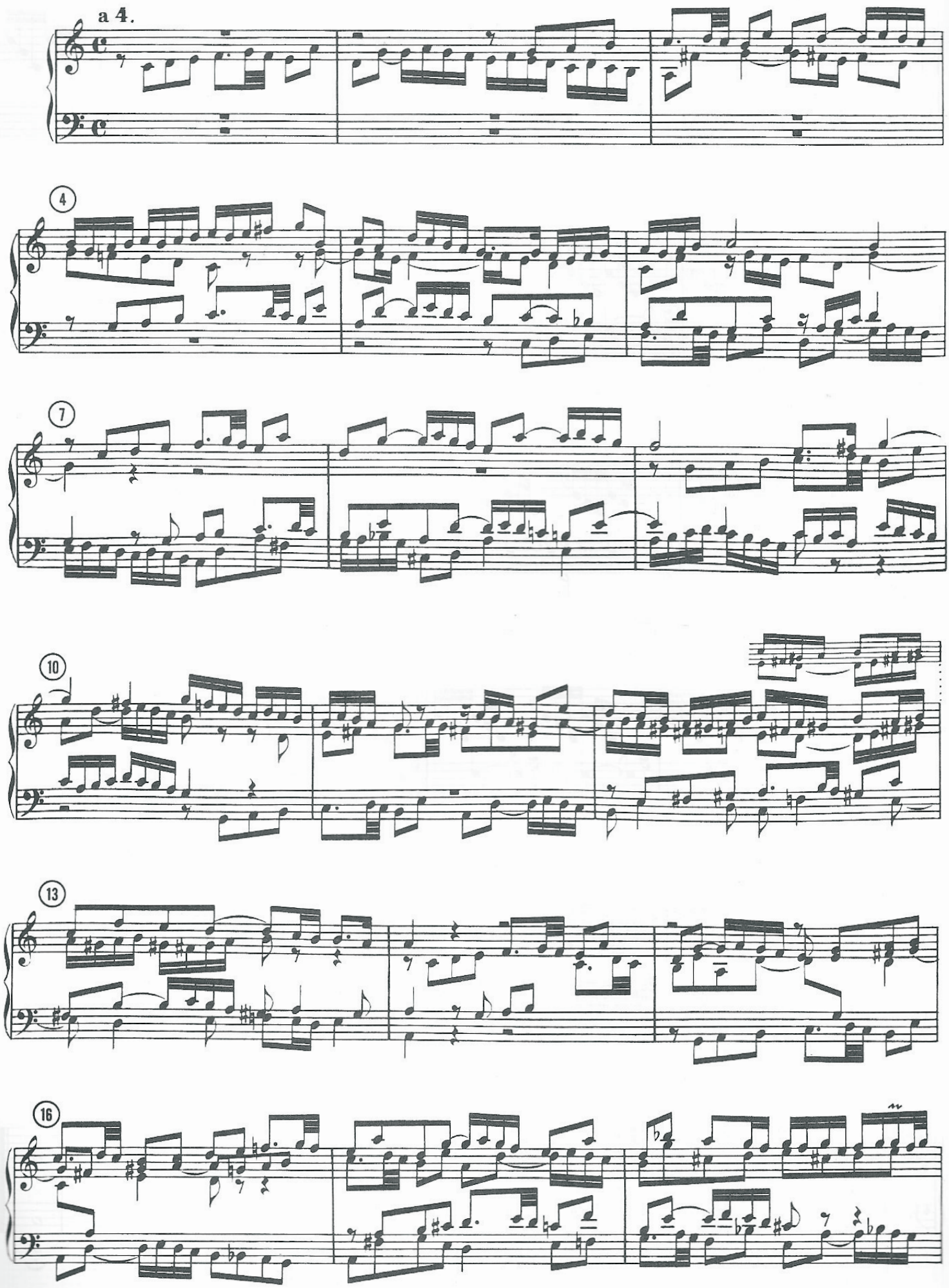
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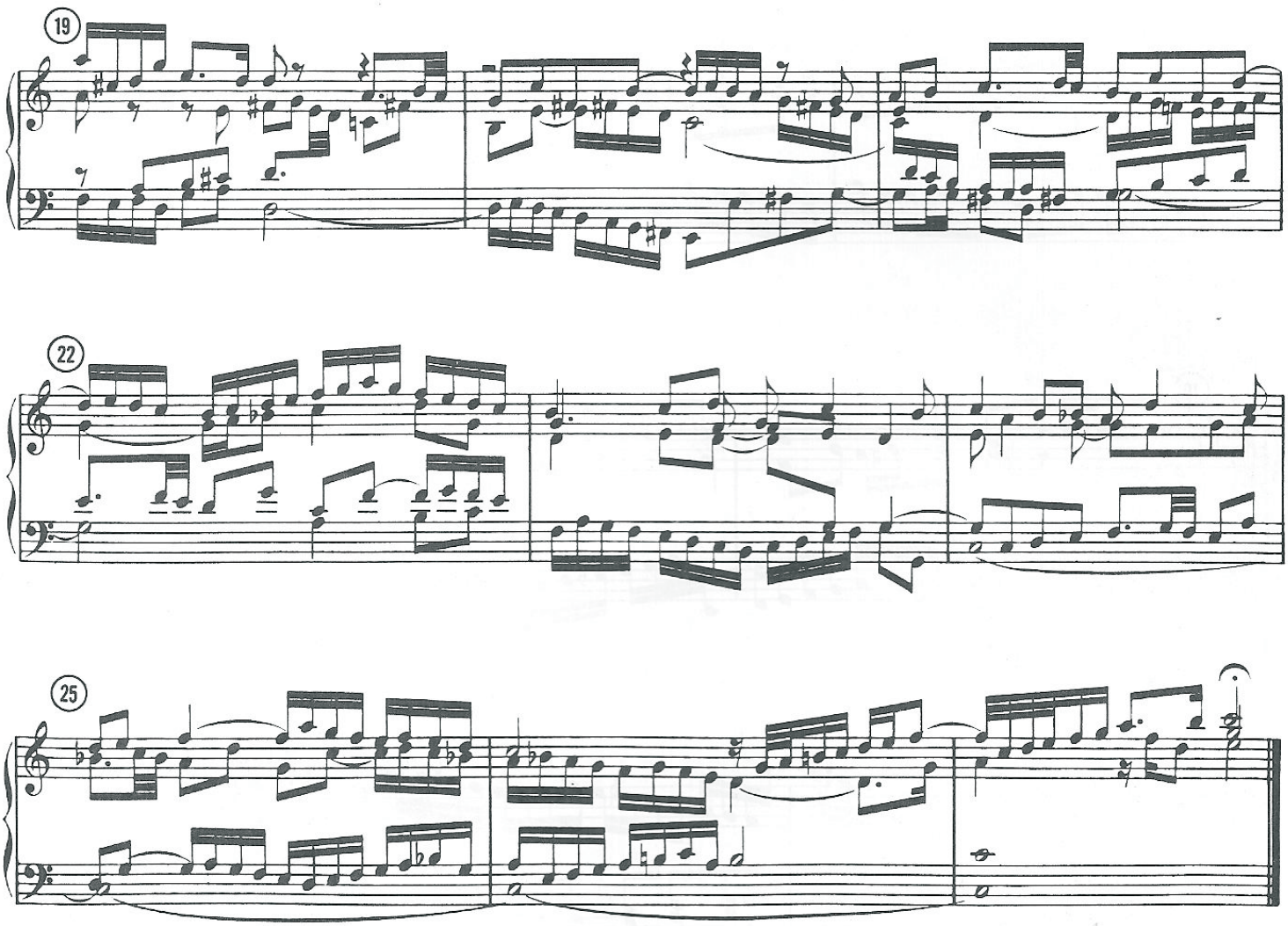
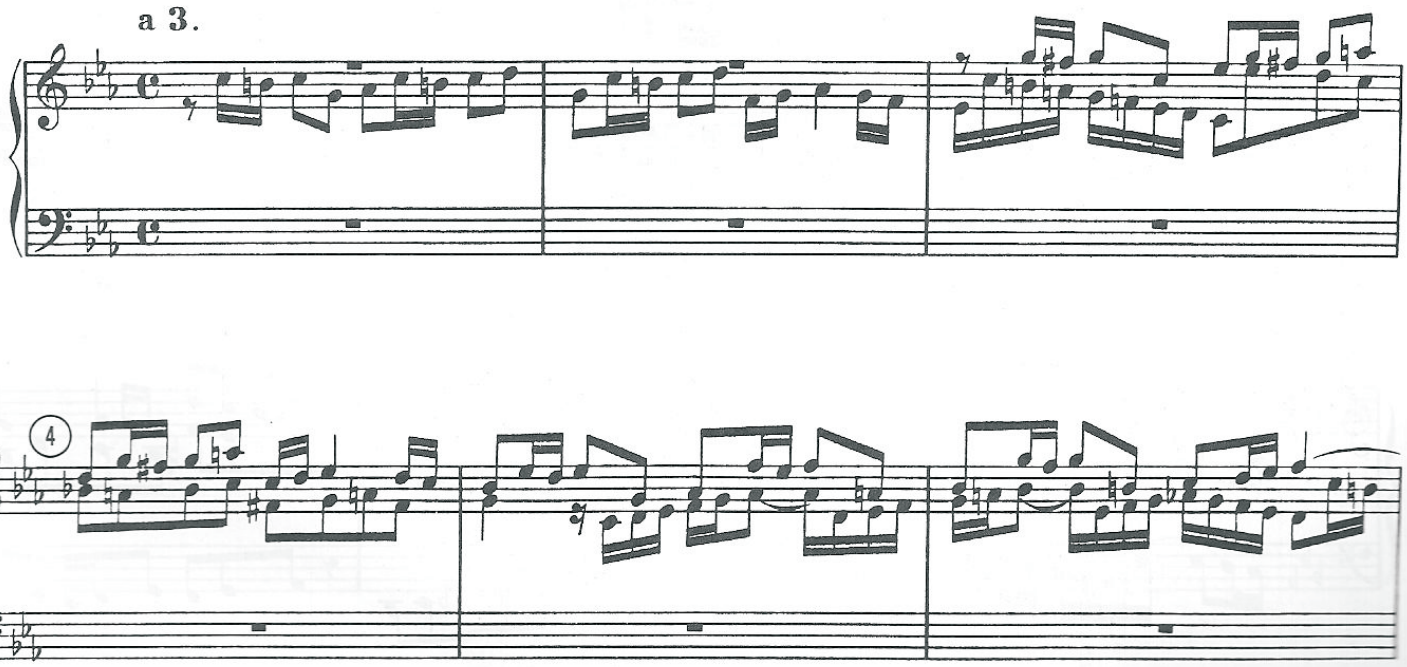
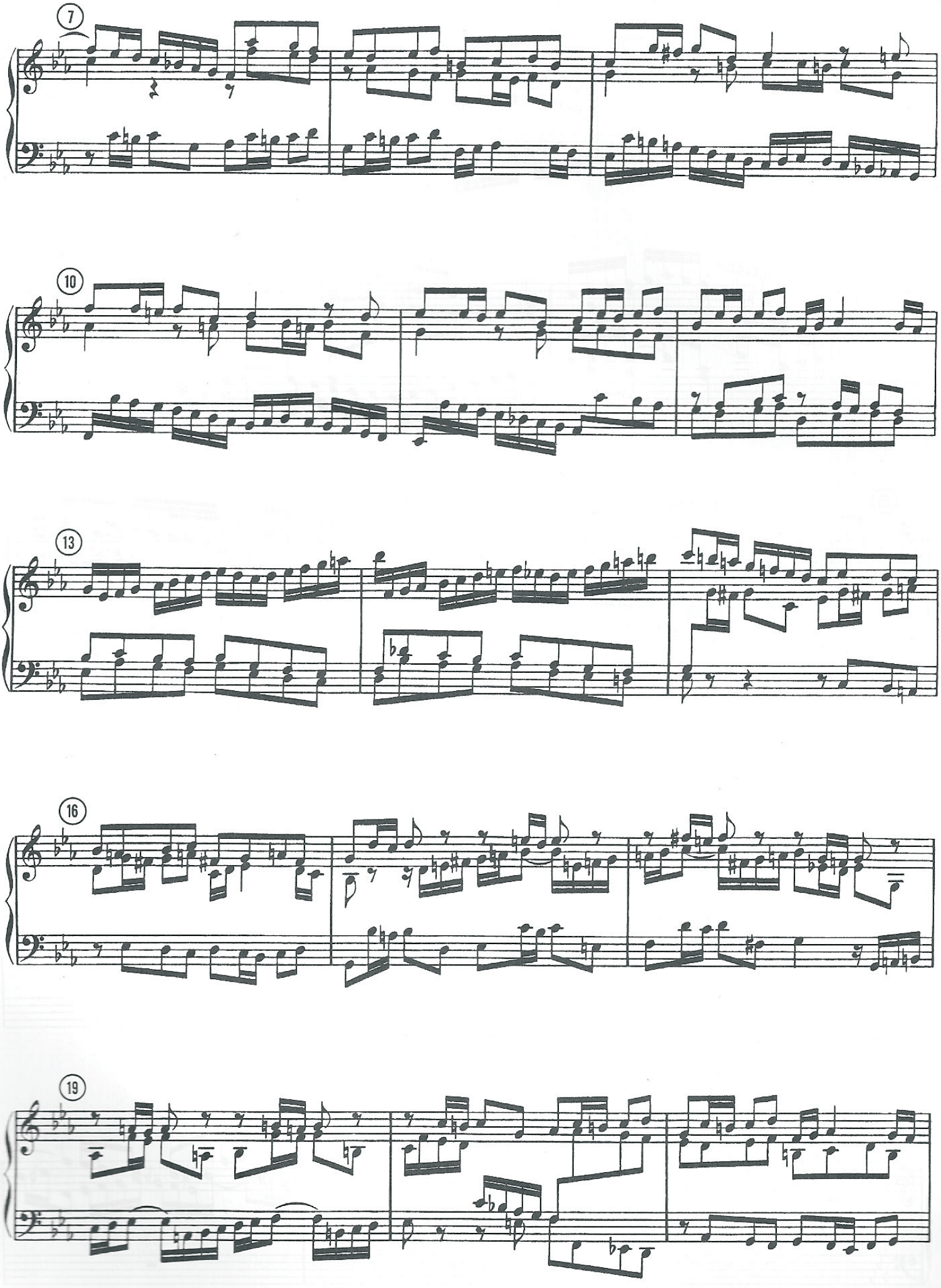


FUGUE 2 IN C MINOR, BWV 847

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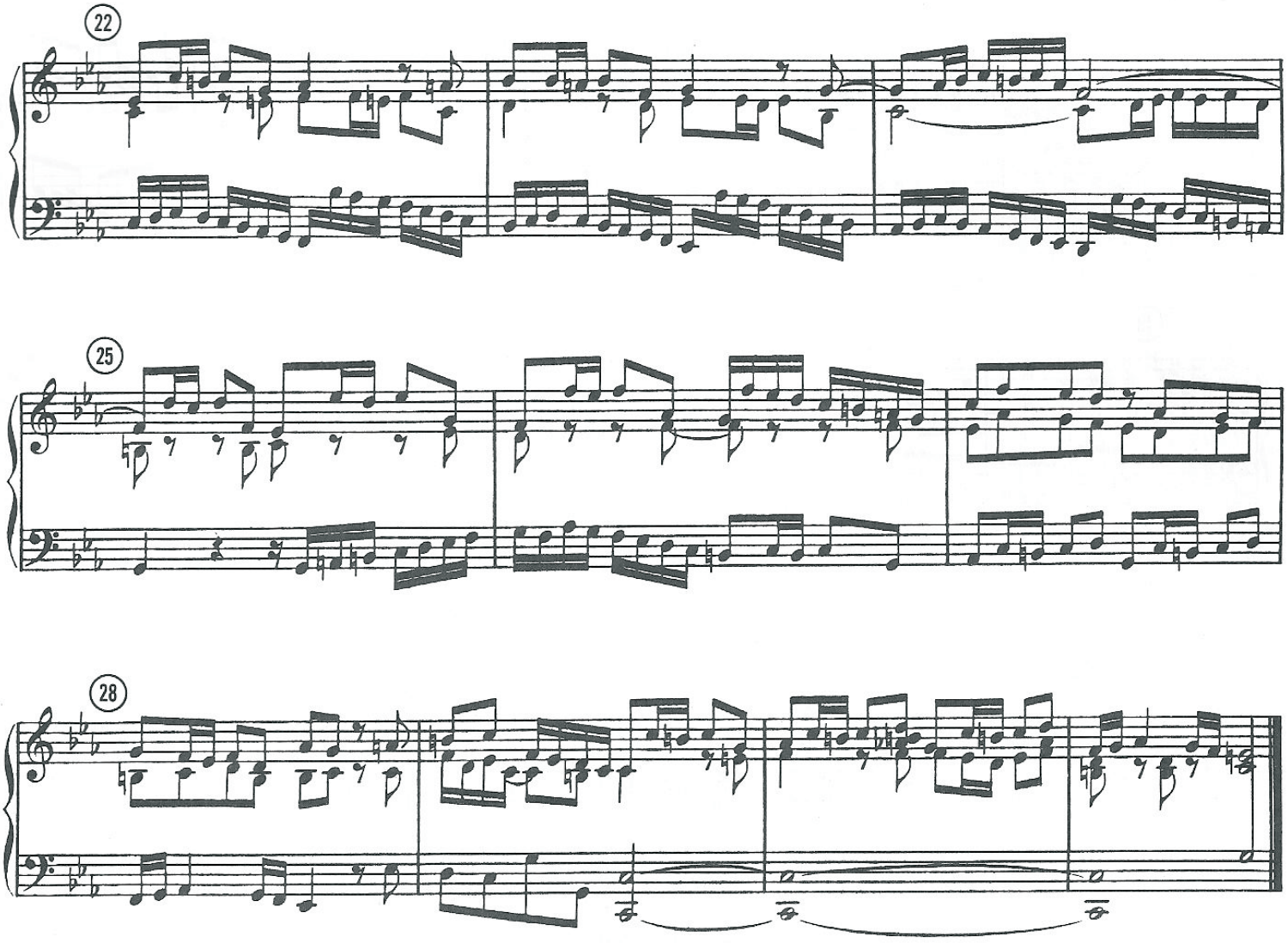
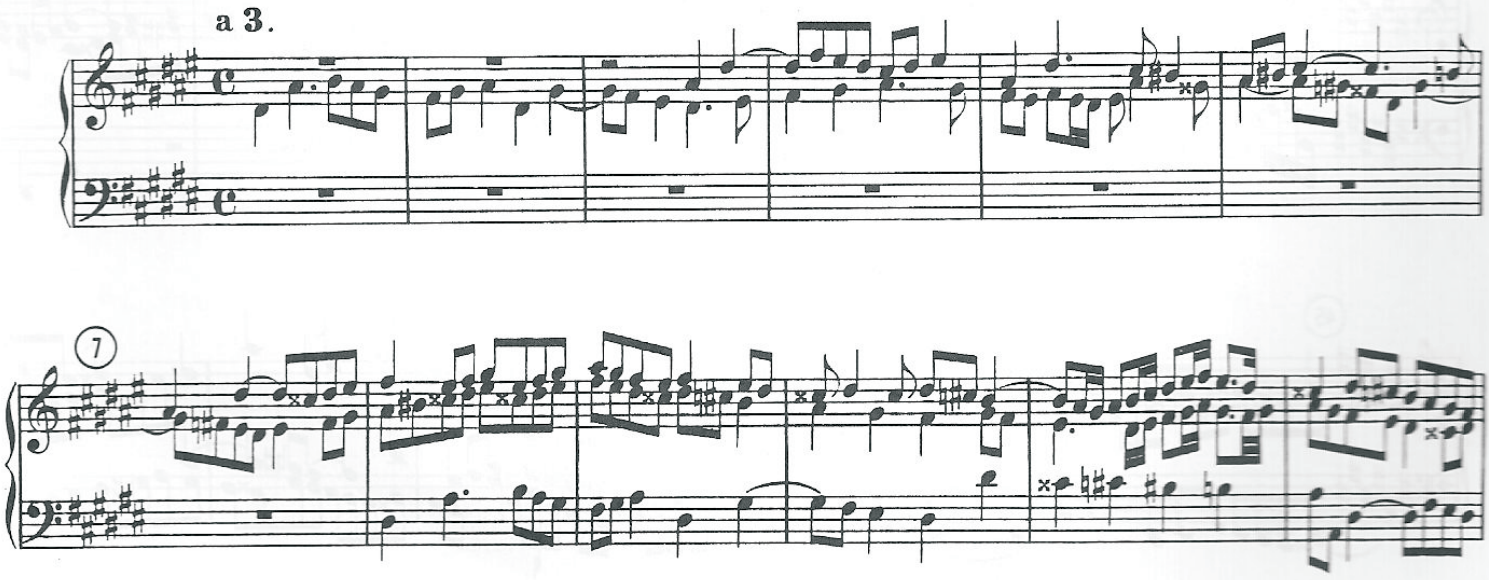
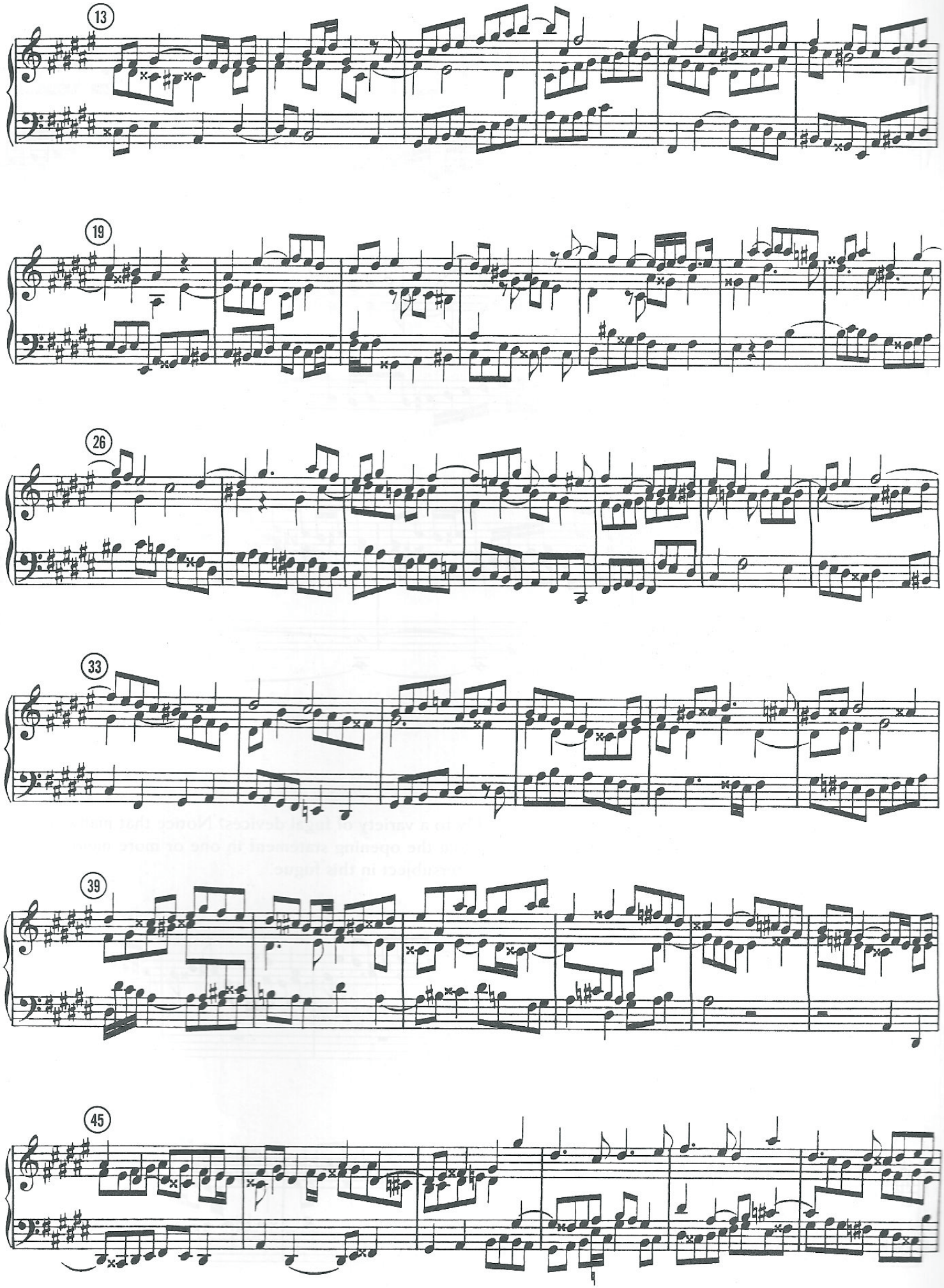


FUGUE 8 IN D SHARP MINOR, BWV 853

What kind of subject lends itself most readily to a variety of fugal devices? Notice that many of the statements of the subject of this fugue differ from the opening statement in one or more melodic intervals. Why? Comment on the absence of a countersubject in this fugue.

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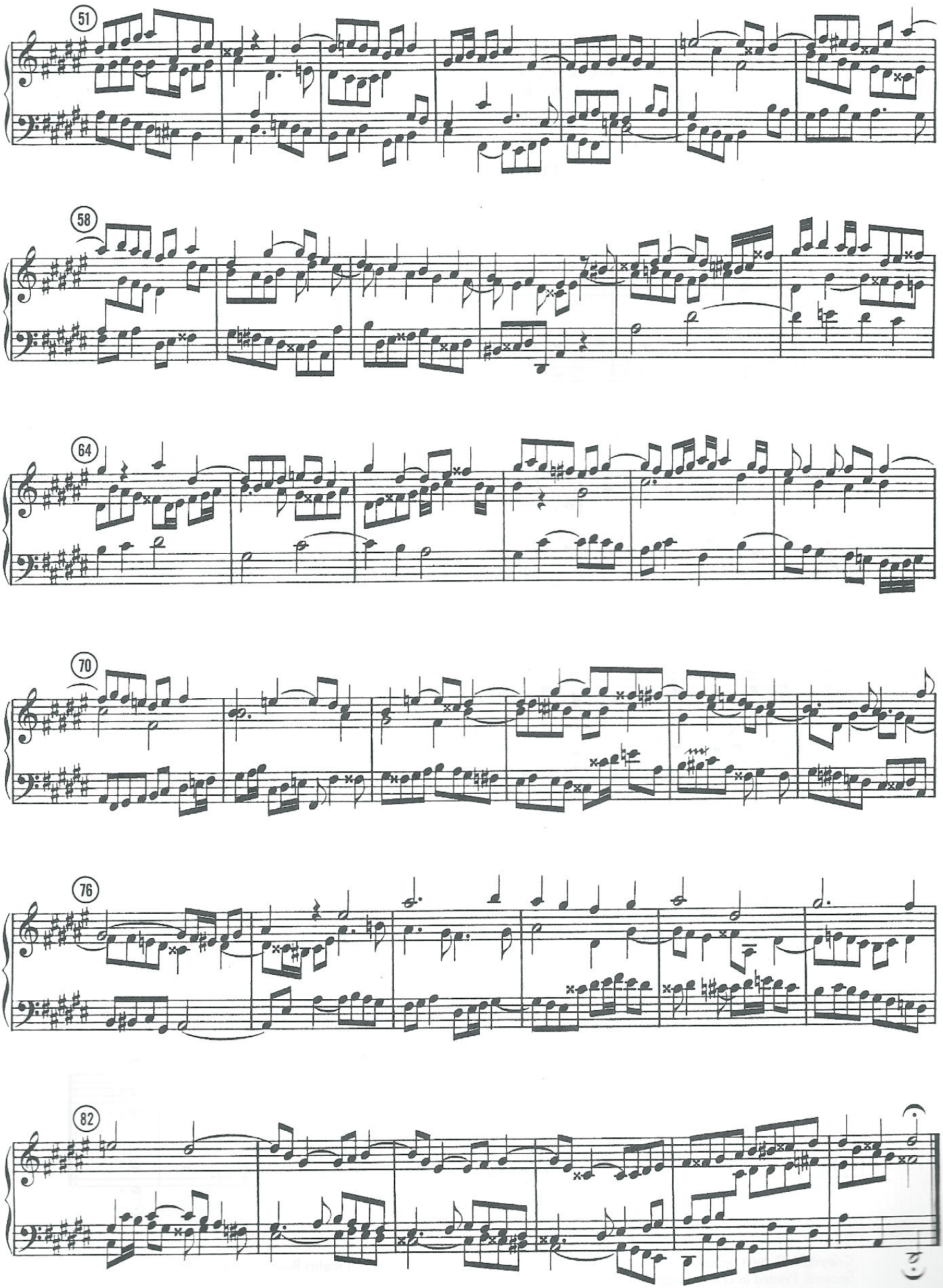
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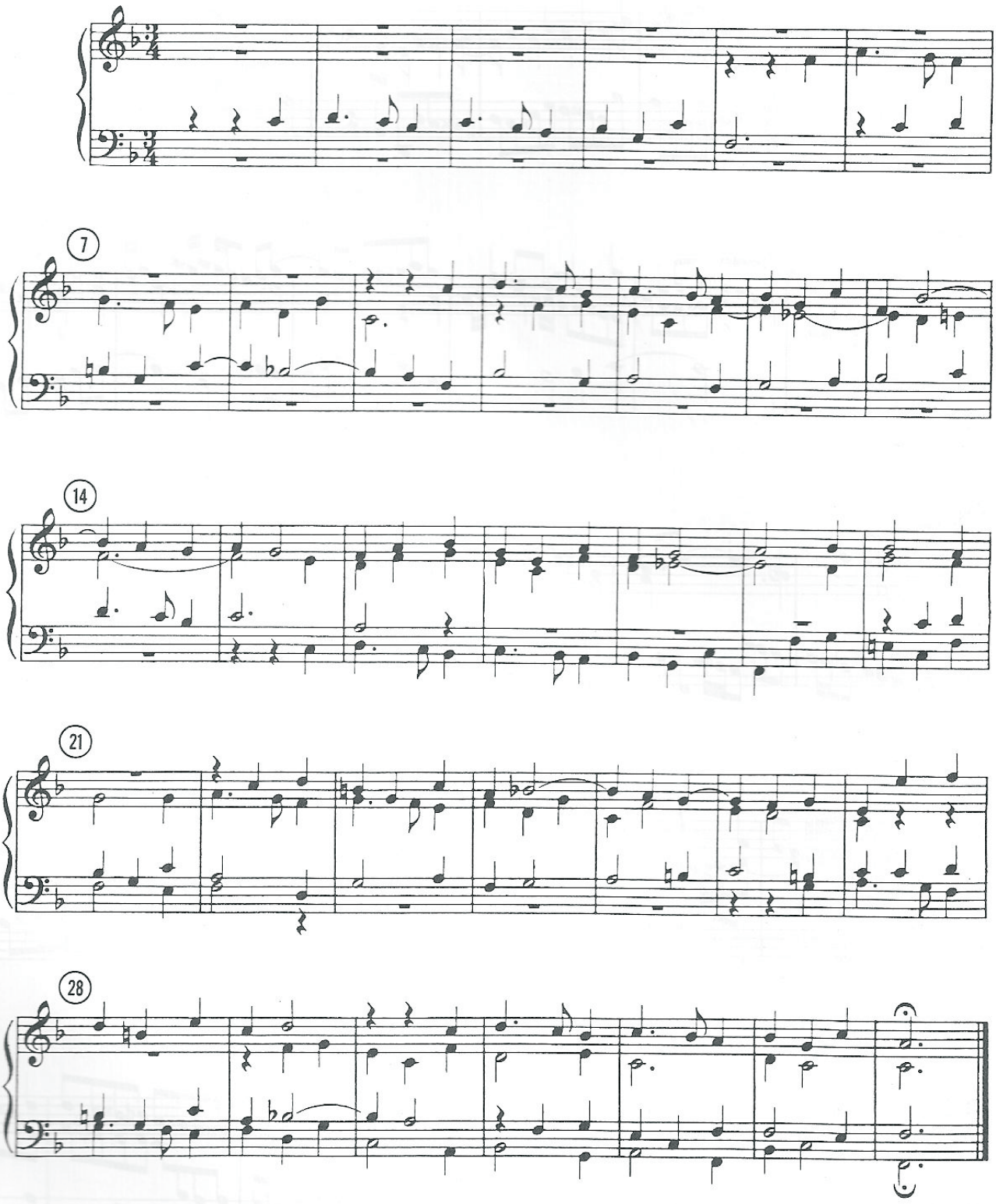
FUGUE 11 IN F MAJOR, BWV 856

First we give the F major fugue of J. K. F. Fischer that provided the germ of Bach's fugue in the same key. (See p. 114.) Fischer's should also be examined in its own right. There is more to it than appears at a glance.

FUGUE IN F MAJOR

J. K. F. Fischer (ca. 1665–1746)



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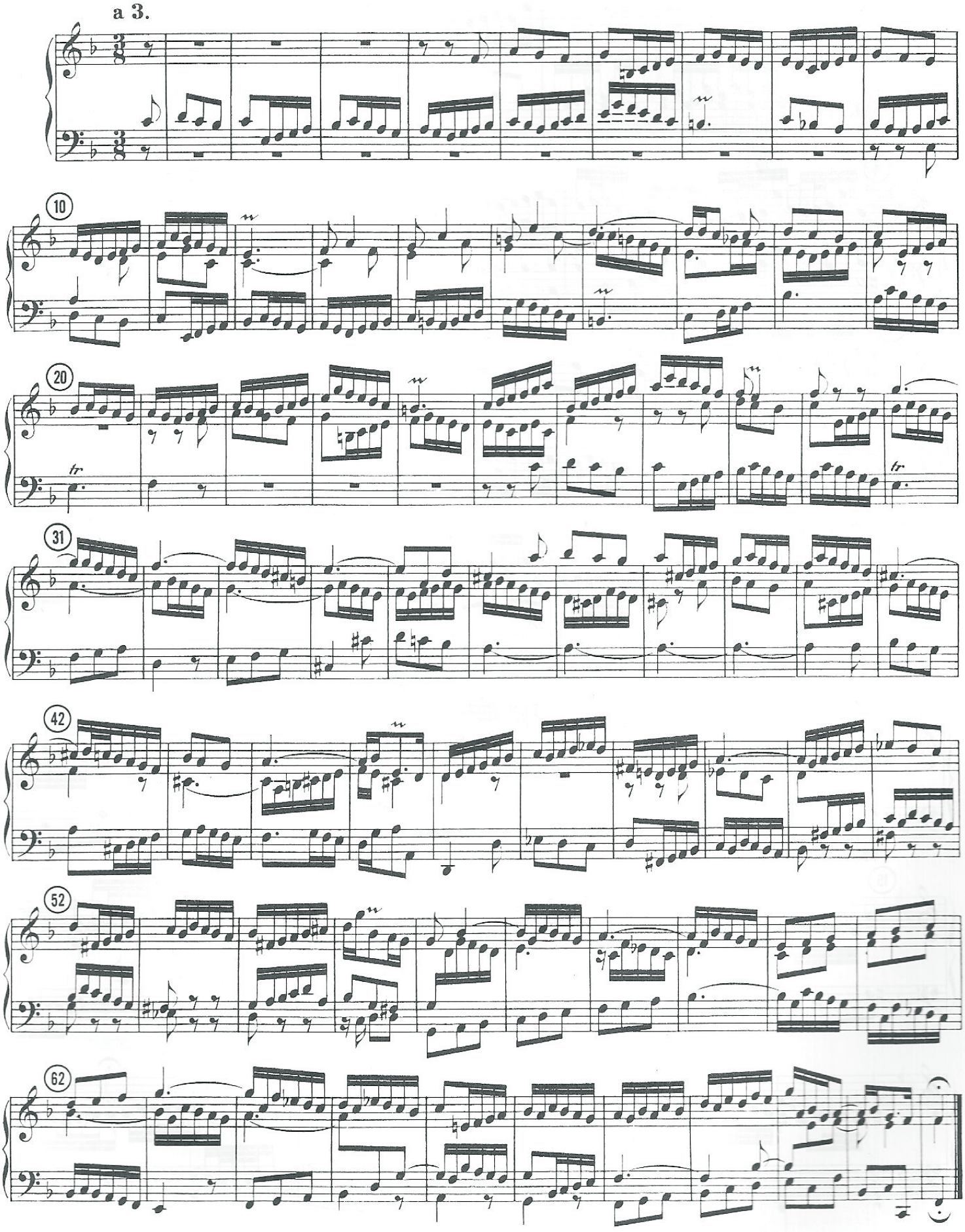
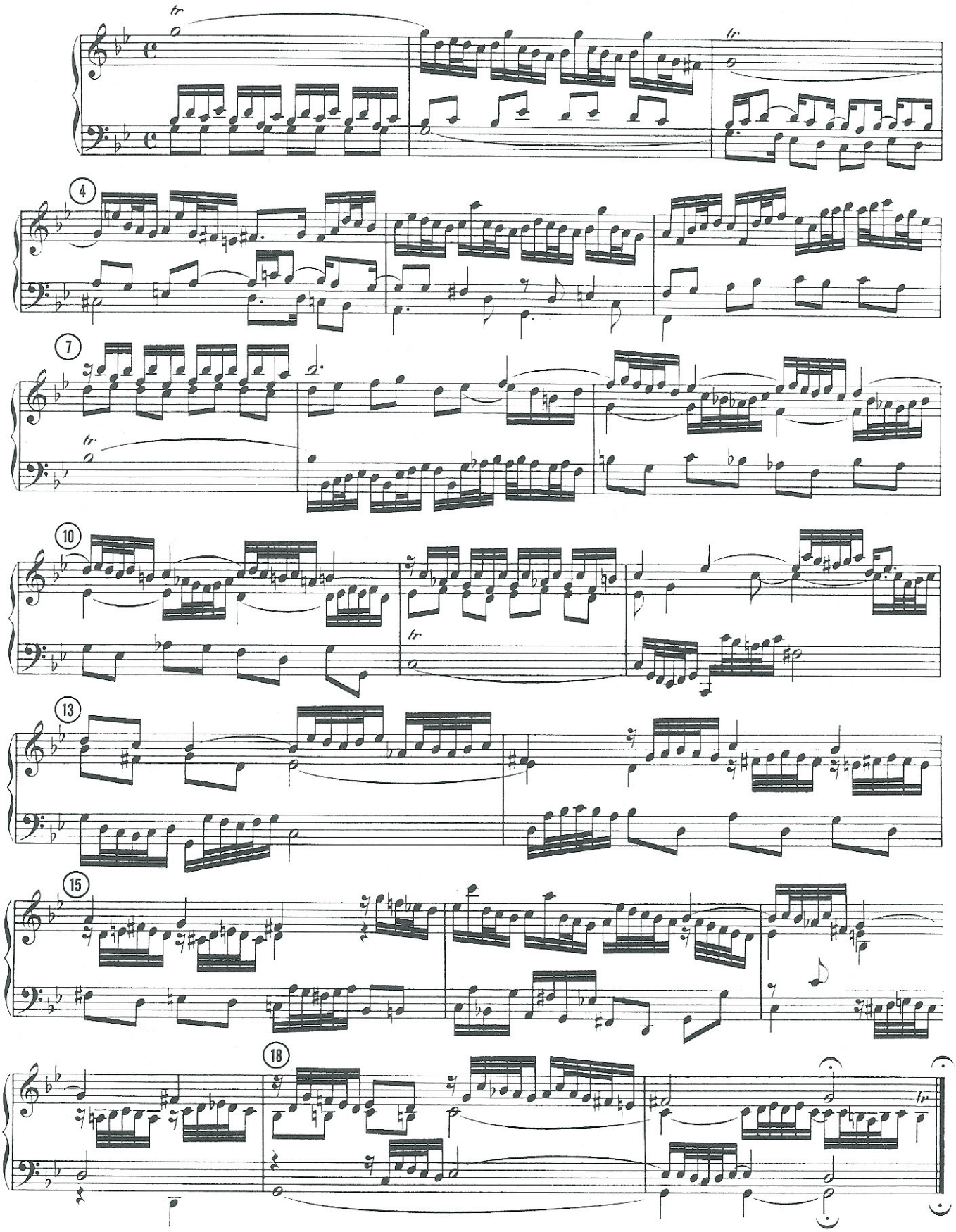
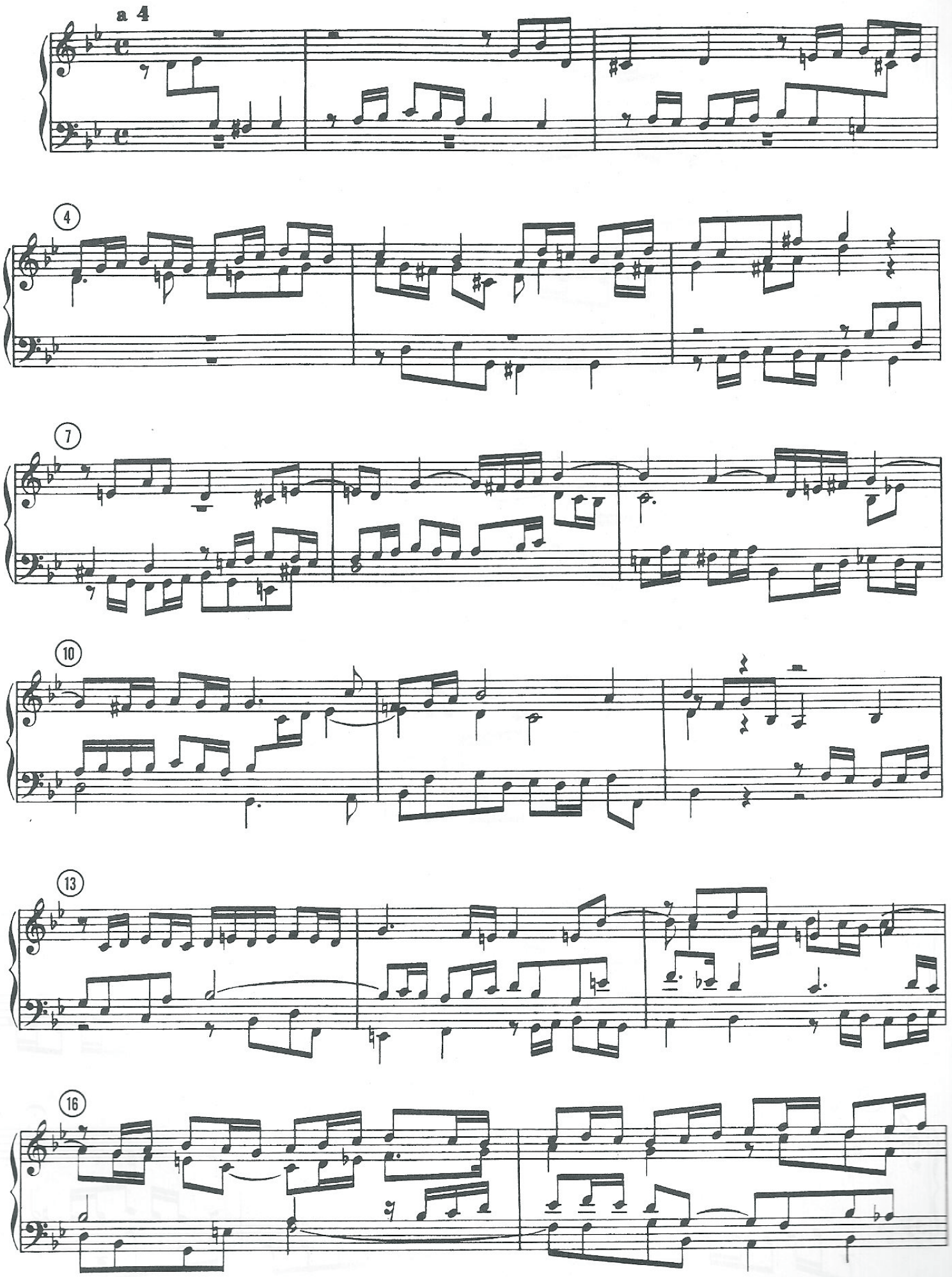
Now discover how Bach modified Fischer's subject, and notice how he treated it in bars 37–42. Does Fischer's original subject lend itself to similar treatment?



PRELUDE AND FUGUE 16 IN G MINOR, BWV 861

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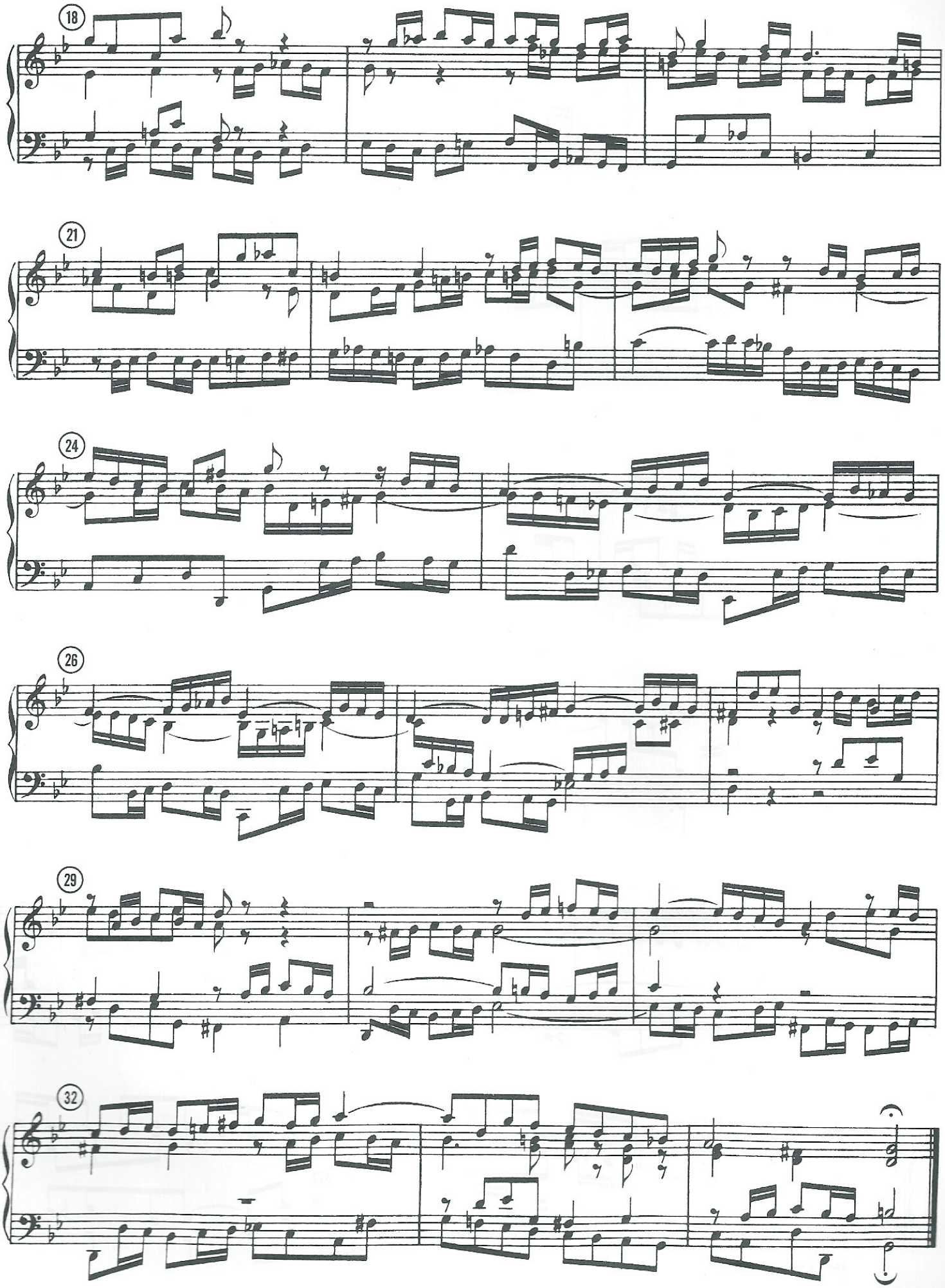
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FOUR CANONS

from *The Musical Offering, BWV 1079 (1747)*

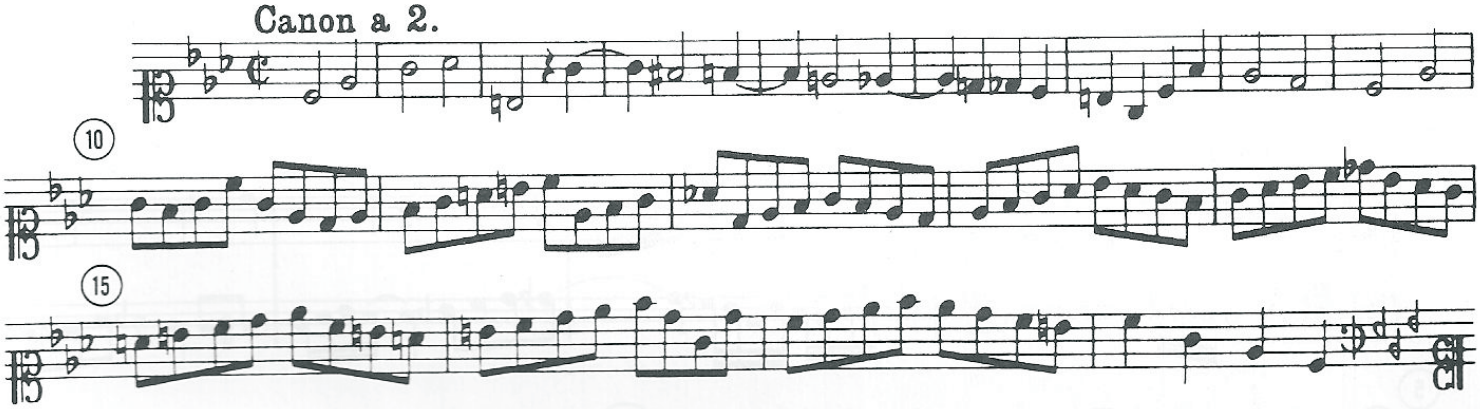
Johann Sebastian Bach (1685–1750)

The term *canon* comes from the Greek word for rule or law. In musical parlance it denotes a type of composition in which a leading voice, or *dux*, is strictly imitated by a following voice, the *comes*, or by more than one follower. The rule denotes the time and pitch intervals at which the follower enters, and the form it is to take—whether an exact replica of the leader, inverted, augmented, and so on. Of the many types of canon, the simplest is perhaps the round. Exactly what is the rule governing the performance of "Three Blind Mice"?

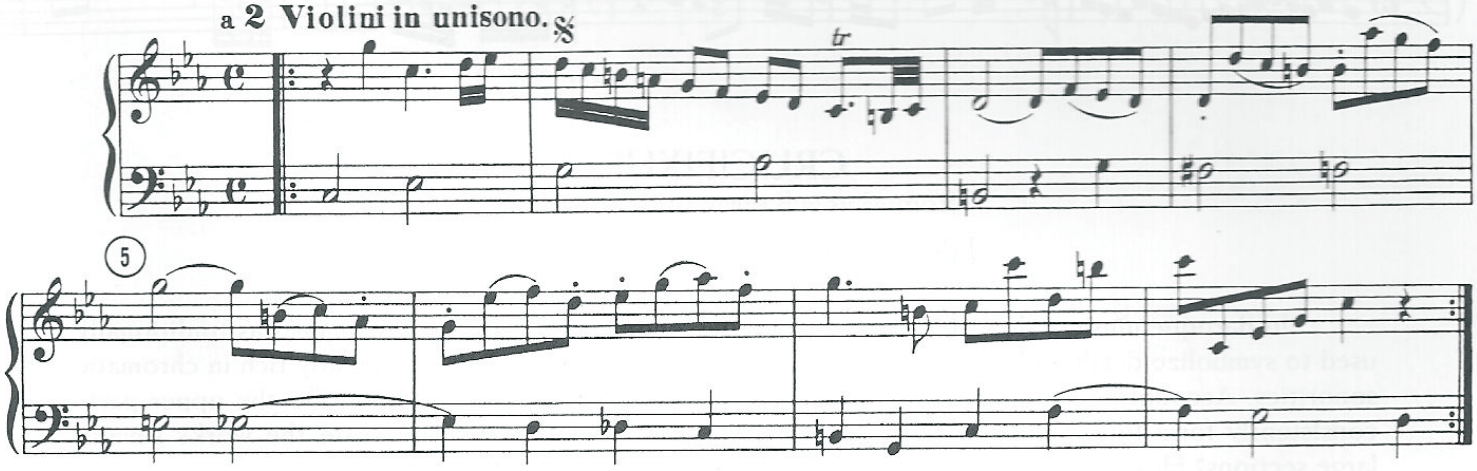
The canons below are based on a theme purportedly given to Bach by King Frederick the Great as a subject for improvisation. Bach later sent the king a "musical offering" in which the same royal theme served as the basis of an impressive collection of pieces, many of them canons. In the notation of some of them, Bach carried on the old tradition of the *riddle canon*: The canon is written as one part only, and the reader is left to figure out how it is to be performed.

It is important to distinguish between the rule, which merely indicates how to perform the canon, and the way the canon operates within the triadic tonal system. (What harmonic principle governs the construction of "Three Blind Mice"?) To discover their rules is only one reason—a superficial one—for the inclusion of these canons here. The real analytic problem is to discover how they are composed. (For other examples, see "Canons" in the General Index.)[12]

1 How would you go about composing a canon of this type?



2 Here a two-voice canon is set over a third, non-canonic, line—the king's theme.

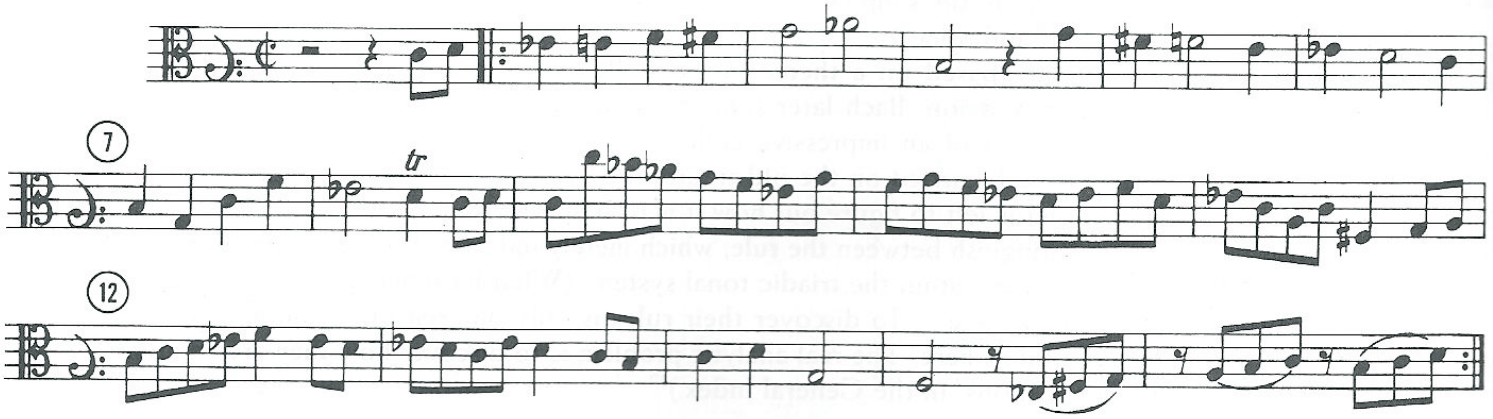


[12] Solutions by Bach's pupil Johann Philipp Kirnberger (1721–1783) to all the *Musical Offering* canons are given in Volume 31 of the *Gesellschaft* edition of Bach's works.

3 The upside-down clef signifies that the *comes* is to be inverted, but there is no indication of where it is to enter. Instead, Bach gives the Latin for "Seek and ye shall find."

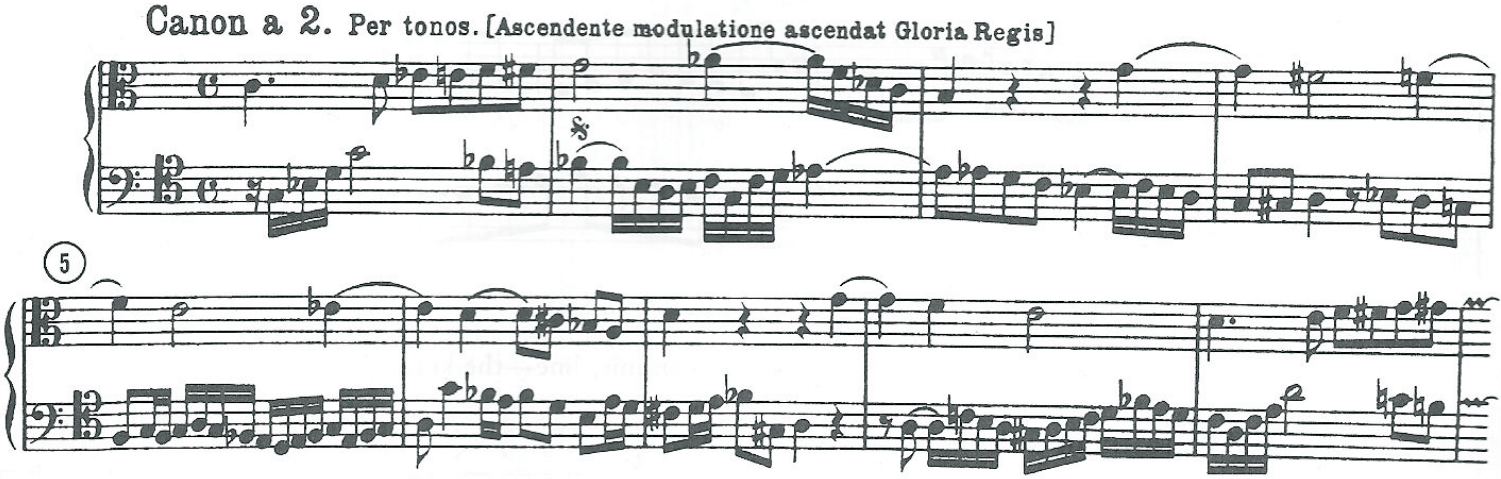
When inversion occurs in tonal music, it is nearly always *tonal*. This example of inversion is particularly arresting in that it is *real* throughout, that is, it requires not a single alteration in interval size. What particular characteristics of his material does Bach exploit to achieve this *tour de force*? What is the axis of symmetry in this canon? (Twentieth-century examples of symmetrical organization around an axis are on pages 458 and 488.)

Canon a 2. Quaerendo invenietis



4 This amusing example bears the clue, "In whole steps." As in No. 2, the king's theme is played against a canonic duet. The clefs indicate which of the two notated parts is to be performed canonically and at what interval. On reaching bar 9, all parts start again—but what has happened, and how did it happen?

Canon a 2. Per tonos. [Ascendente modulatione ascendat Gloria Regis]



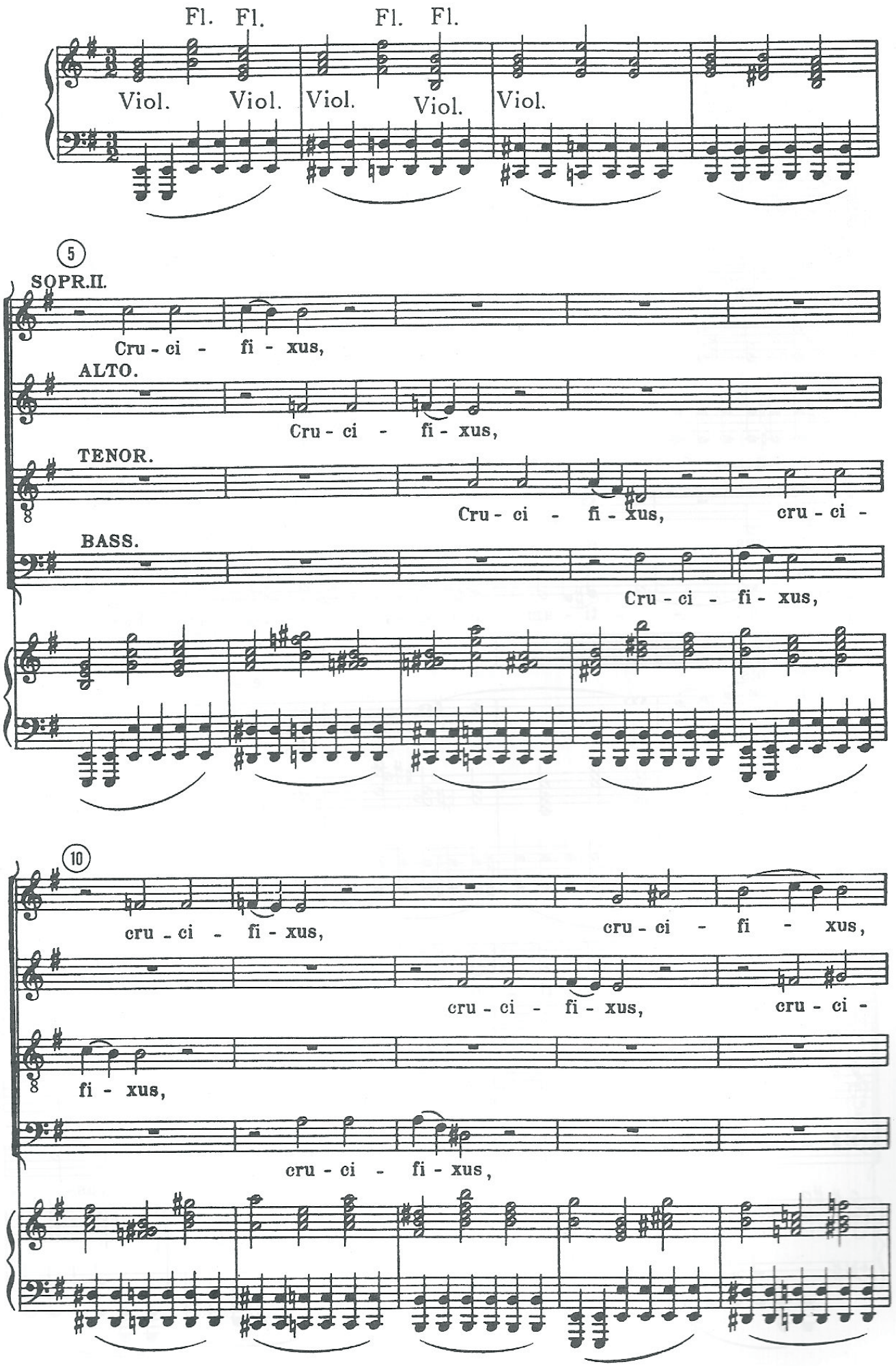
CRUCIFIXUS

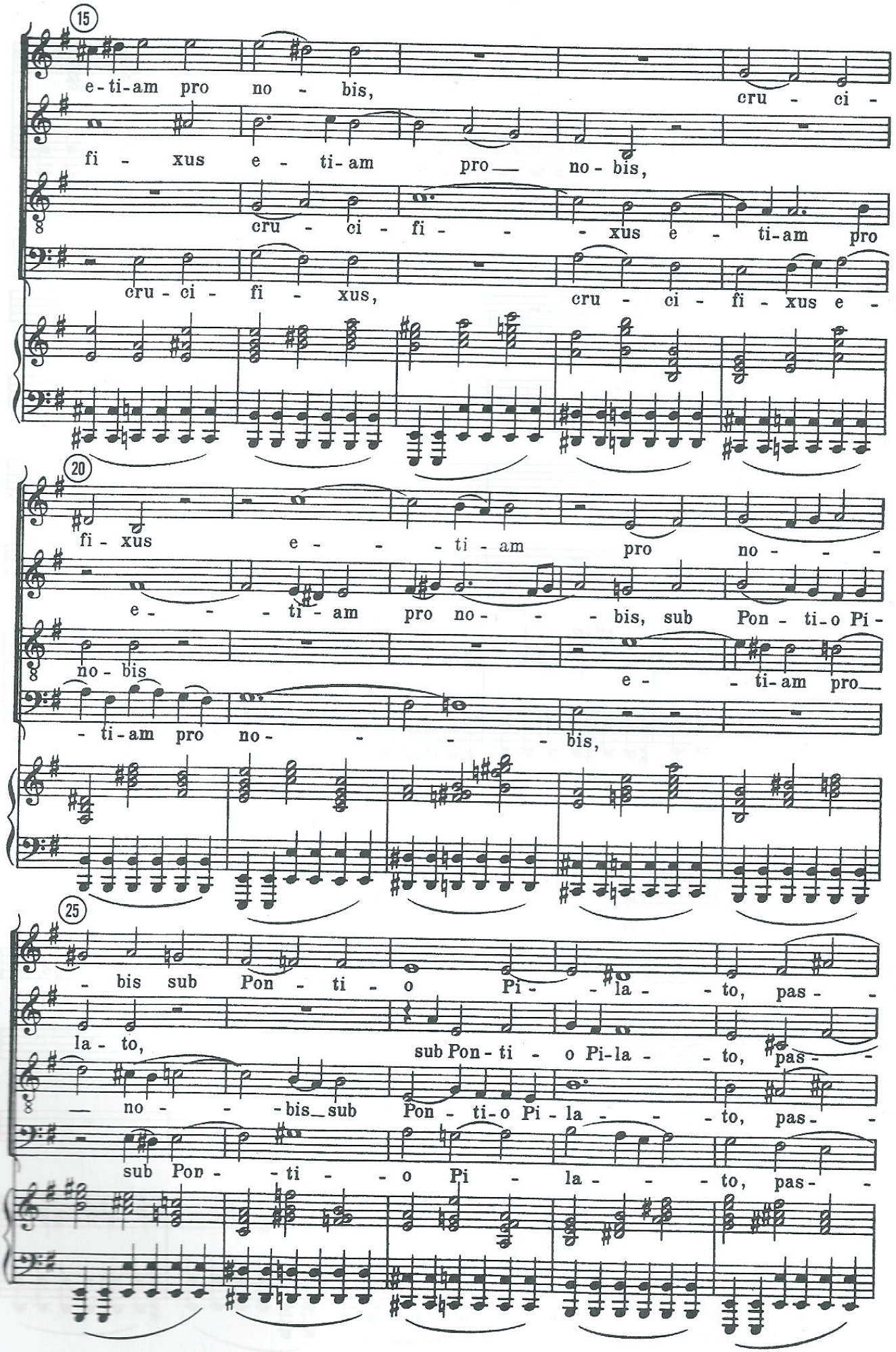
from *Mass in B minor, BWV 232 (1733)*

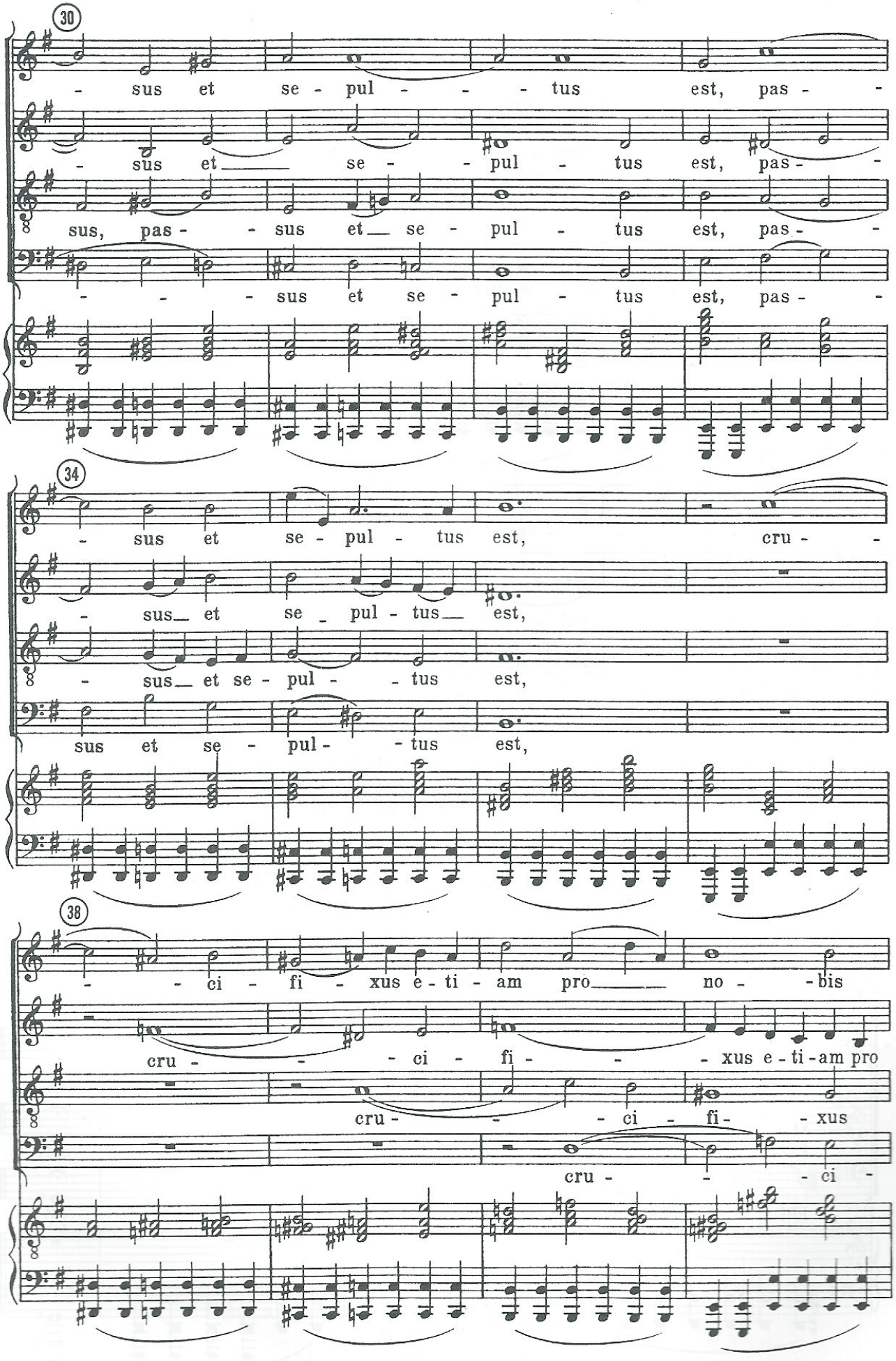
Johann Sebastian Bach (1685–1750)

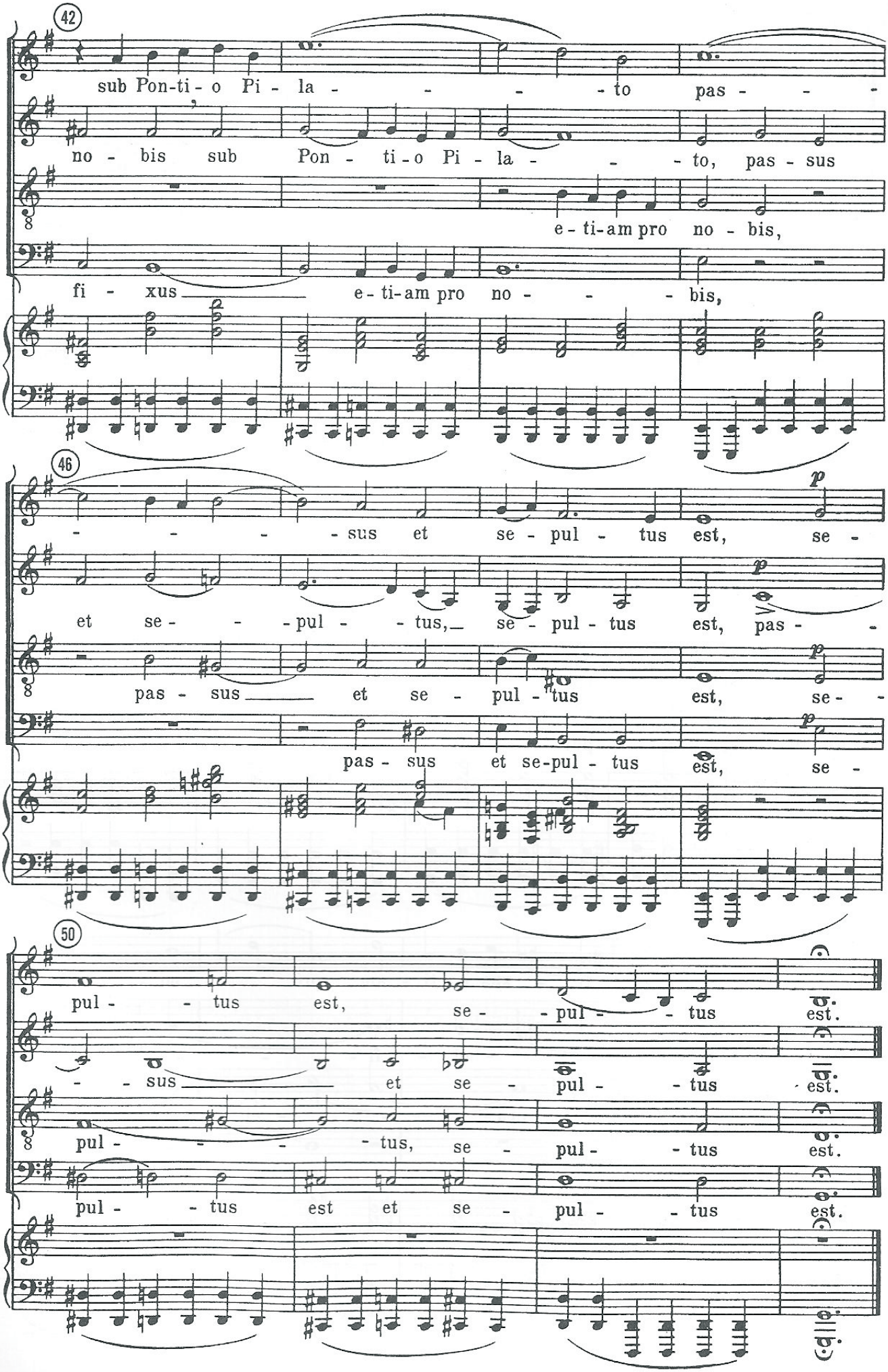
In Baroque music a slow chromatic ground descending from tonic to dominant was traditionally used to symbolize death with its attendant grief. This masterful example is particularly rich in chromatic sonorities. Accounting for them is the problem.[13] The ground is four bars long. Do the upper parts consistently form four-bar phrases parallel with the ground? What factors create the work's several large sections? How do the final five bars relate to the rest of this movement?

[13] A start is given in Aldwell and Schachter's *Harmony and Voice Leading* (Harcourt Brace Jovanovich, 2nd ed., 1989), page 525.


Fl. Fl. Fl. Fl.
Viol. Viol. Viol. Viol. Viol.
5
SOPR.II.
Cru - ci - fi - xus,
ALTO.
Cru - ci - fi - xus,
TENOR.
Cru - ci - fi - xus, cru - ci -
BASS.
Cru - ci - fi - xus,
10
cru - ci - fi - xus,
cru - ci - fi - xus,
cru - ci - fi - xus,
fi - xus,
cru - ci - fi - xus,


15
e-ti-am pro no - bis,
cru - ci -
fi - xus e - ti-am pro — no - bis,
cru - ci - fi - - xus e - ti-am pro
cru - ci - fi - xus,
cru - ci - fi - xus e -
20
fi - xus e - - - ti - am pro no - - -
e - - - ti - am pro no - - - bis, sub Pon - ti - o Pi -
no - bis
e - - ti-am pro —
- ti-am pro no - - - - bis,
25
- bis sub Pon - ti - o Pi - - la - - to, pas -
la - to,
sub Pon - ti - o Pi-la - - to, pas - -
— no - - - bis_sub Pon - ti-o Pi - la - - - to, pas -
sub Pon - - ti - - o Pi - la - - - to, pas -


30
- sus et se - pul - - - tus est, pas -
- sus et se - pul - tus est, pas -
sus, pas - - sus et se - pul - tus est, pas -
- - - sus et se - pul - tus est, pas -
34
- sus et se - pul - tus est, cru -
- sus et se - pul - tus est,
- sus et se - pul - - tus est,
sus et se - pul - - tus est,
38
- - ci - fi - xus e - ti - am pro - - no - bis
cru - - - ci - fi - - - xus e - ti - am pro
cru - - - ci - fi - - xus
cru - - - ci -

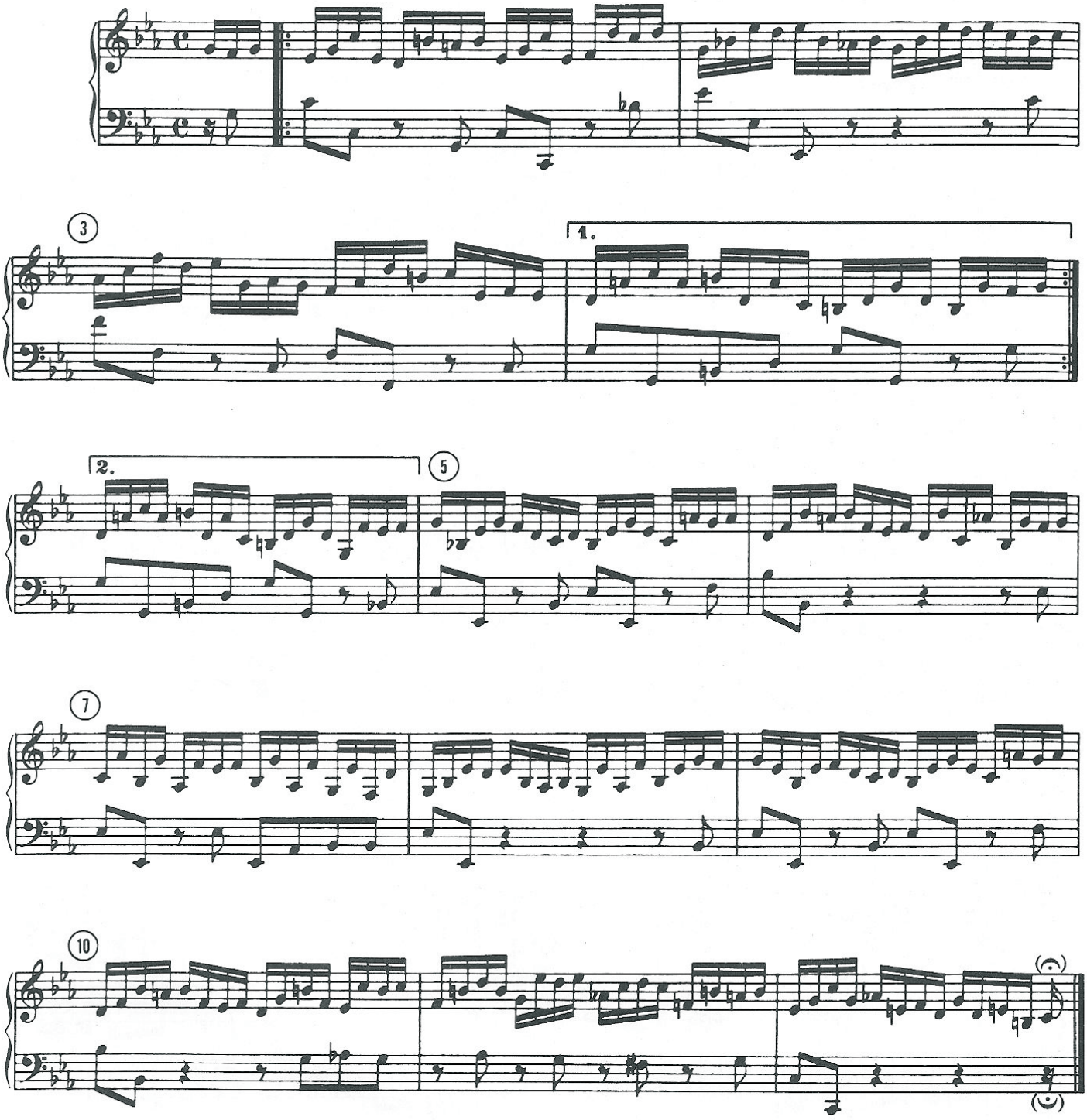

42
sub Pon-ti-o Pi - la - - - - to pas - - -
no - bis sub Pon - ti - o Pi - la - - - to, pas - sus
e - ti-am pro no - bis,
fi - xus e - ti-am pro no - - - bis,
46
- - - - - sus et se - pul - tus est, se -
et se - - - pul - - tus, se - pul - tus est, pas - -
pas - sus et se - pul - tus est, se - -
pas - sus et se-pul - tus est, se -
50
pul - - tus est, se - - pul - - tus est.
- - sus et se - pul - - tus est.
pul - - - - tus, se - pul - - tus est.
pul - - tus est et se - pul - - tus est.

O GOTT, DU FROMMER GOTT

BWV 767 (ca. 1700), fourth variation

Johann Sebastian Bach (1685–1750)

In listening to variations, we appreciate them best when we perceive something of the theme from which they derive. What is the simple tune underlying this piece, the fourth in a set of nine organ variations on a chorale? Write a reduction (in $\frac{4}{4}$ time!) that consists of all the essential voices (not just the tune) in their simplest, unembellished form.



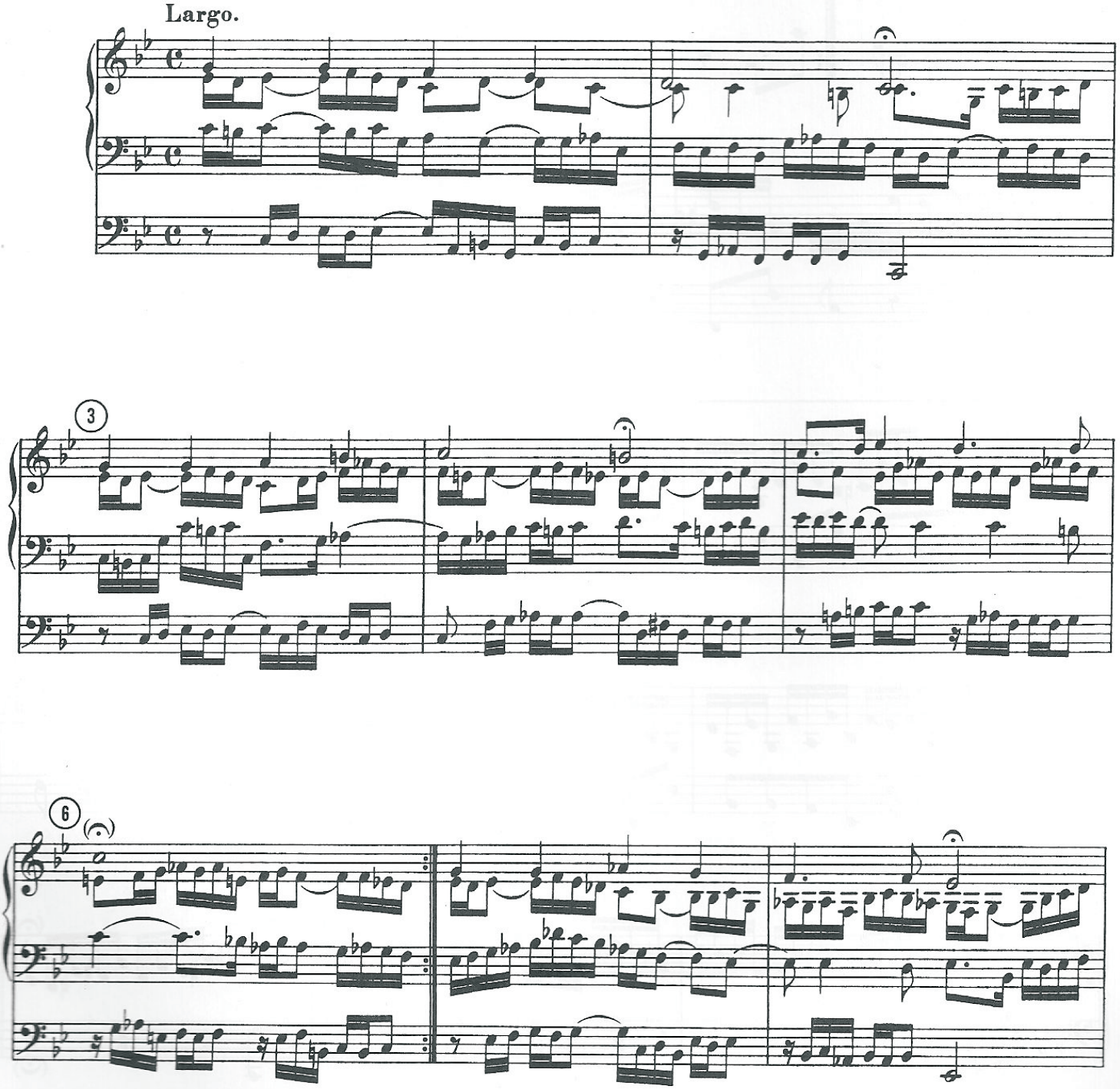
THREE CHORALE PRELUDES

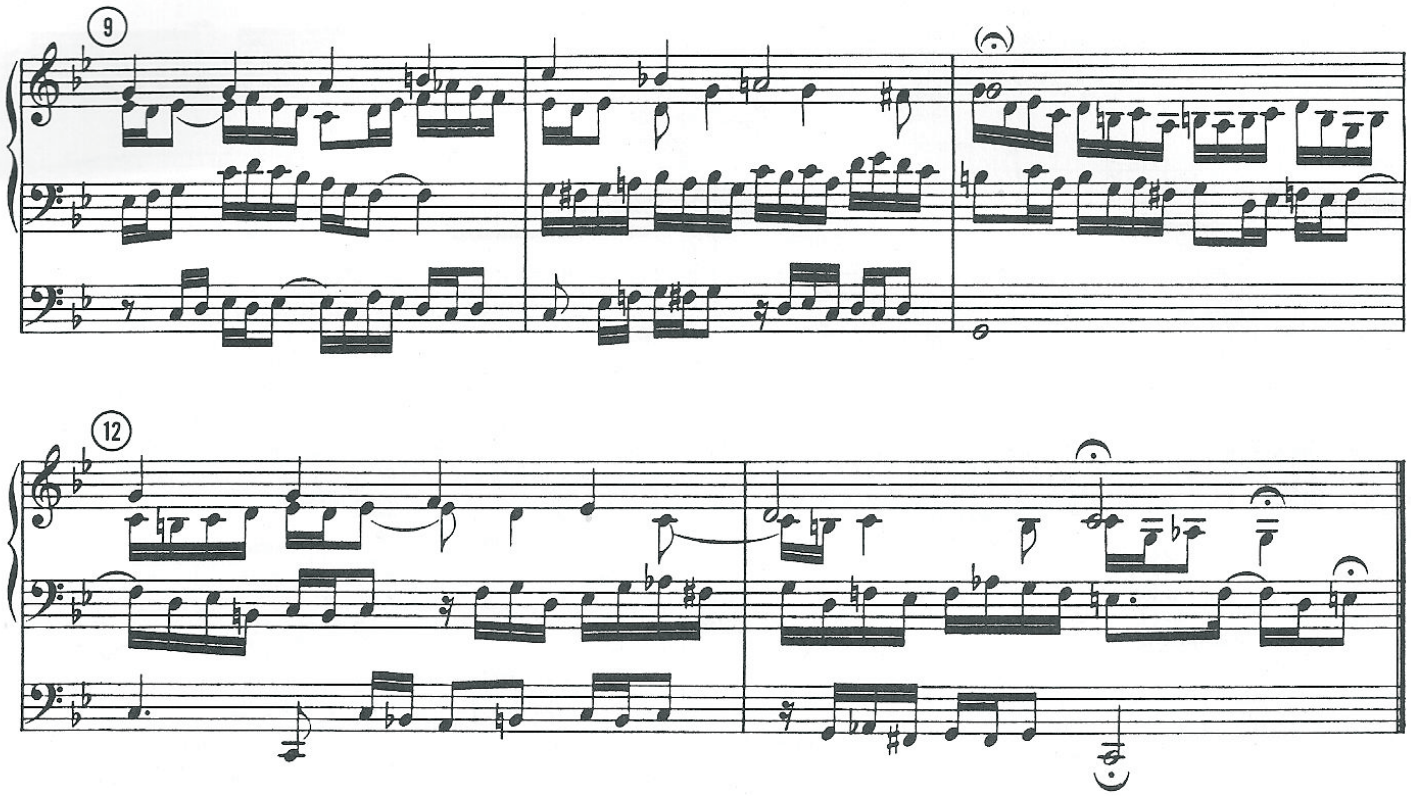
Johann Sebastian Bach (1685–1750)

The chorale prelude is an organ composition based on a chorale and performed in the Lutheran service prior to the singing of the chorale by the congregation. Three of the many types of prelude are illustrated here. The first two are from the *Orgelbüchlein* (Little Organ Book), an unfinished collection of preludes, in which Bach planned to provide for every occasion of the church year.

JESU, MEINE FREUDE , BWV 610 (ca. 1717)

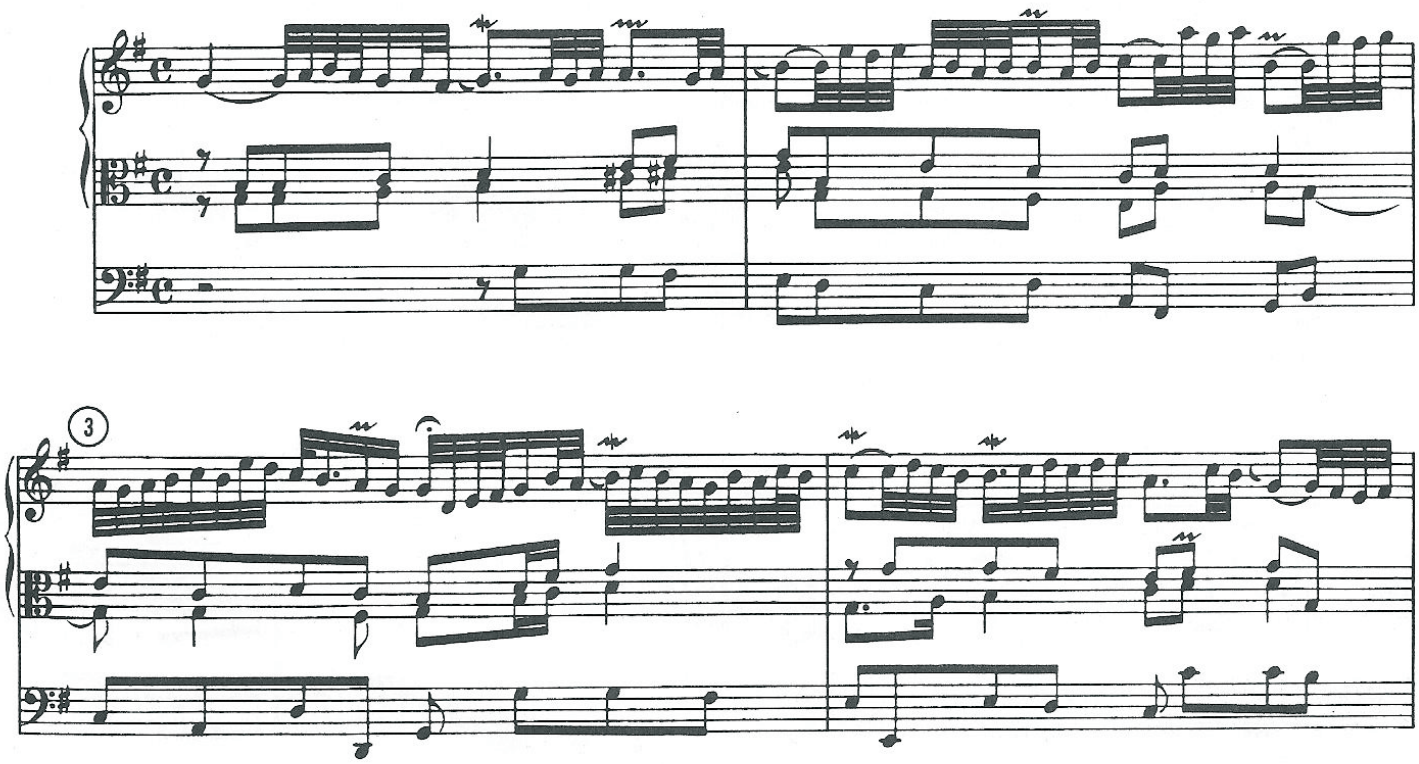
What are the basic harmonies that underlie this prelude? Are they identical with the chorale on page 567? What is the meaning of the key signature?

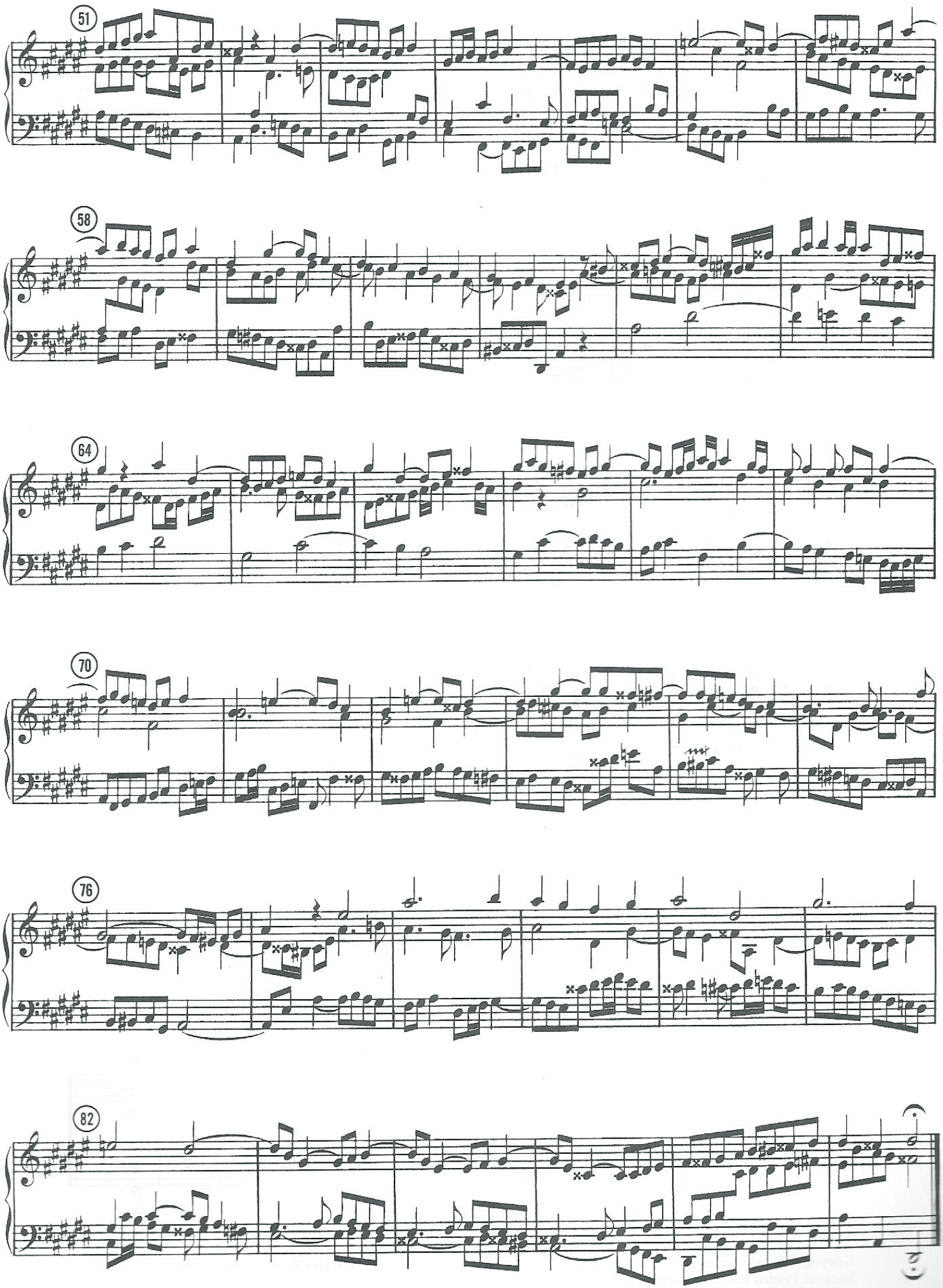




WENN WIR IN HÖCHSTEN NÖTEN SEIN, BWV 641 (ca. 1717)

Discover the musical relation between this prelude, "When We Are in Direst Need," and the next, written some thirty-three years later. (For a comment on ornamentation, see page 66.)

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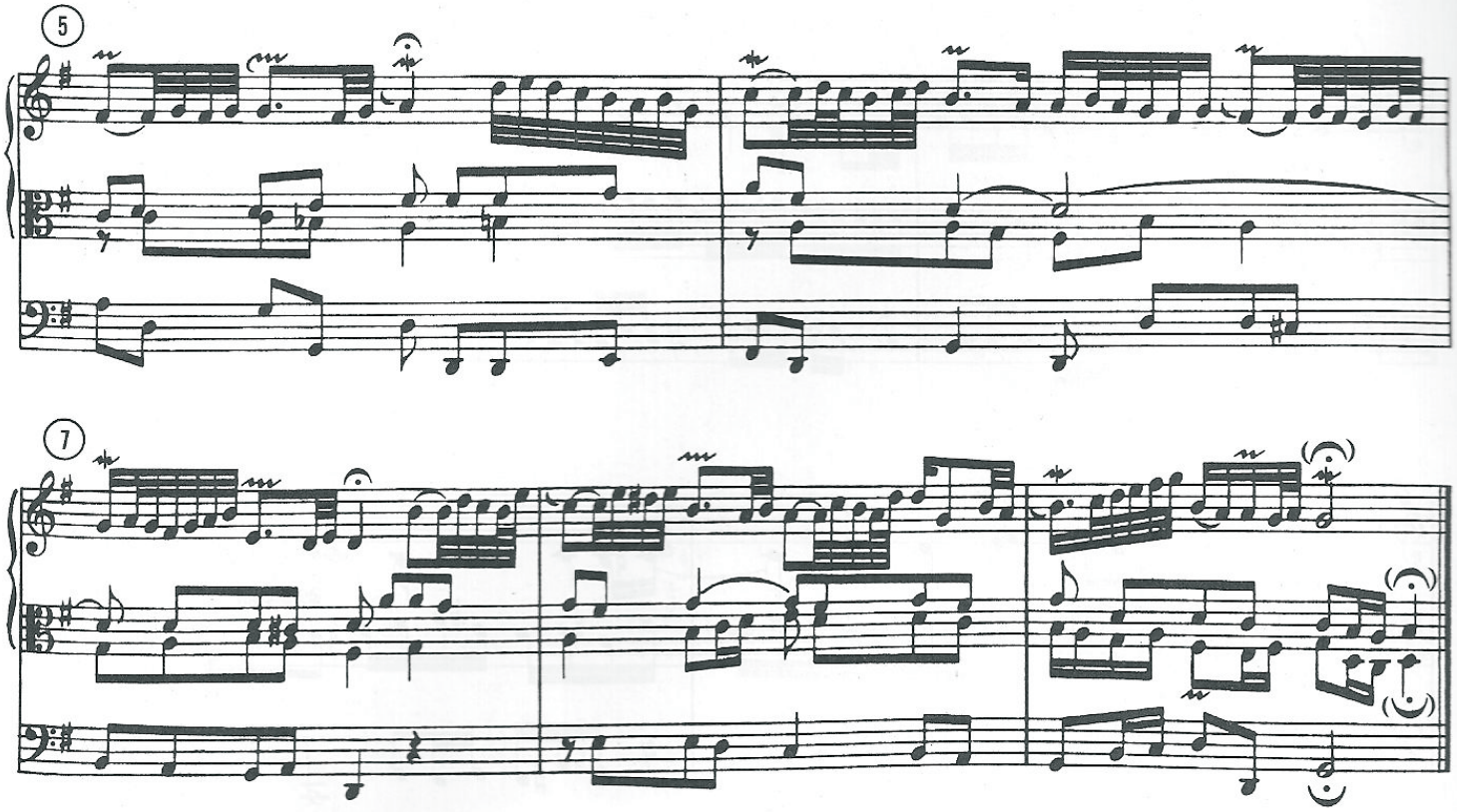
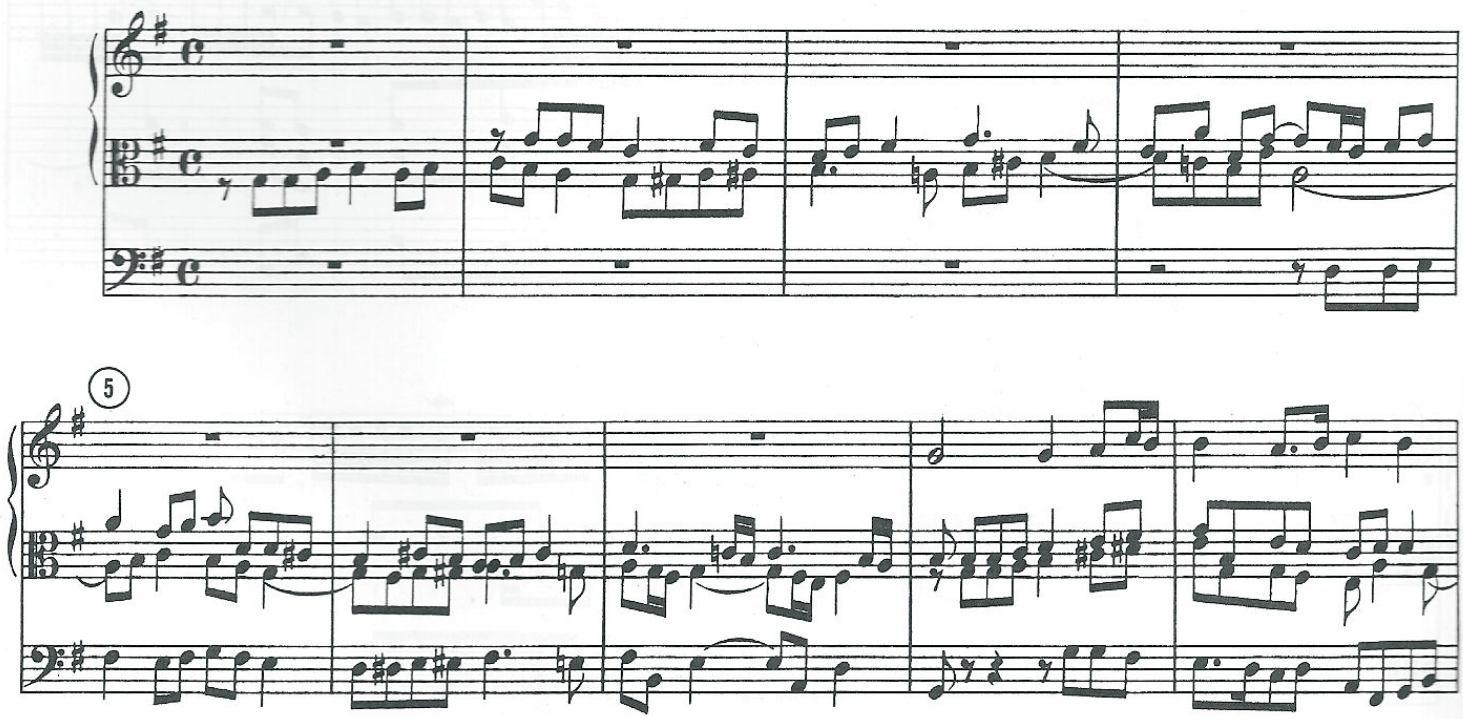
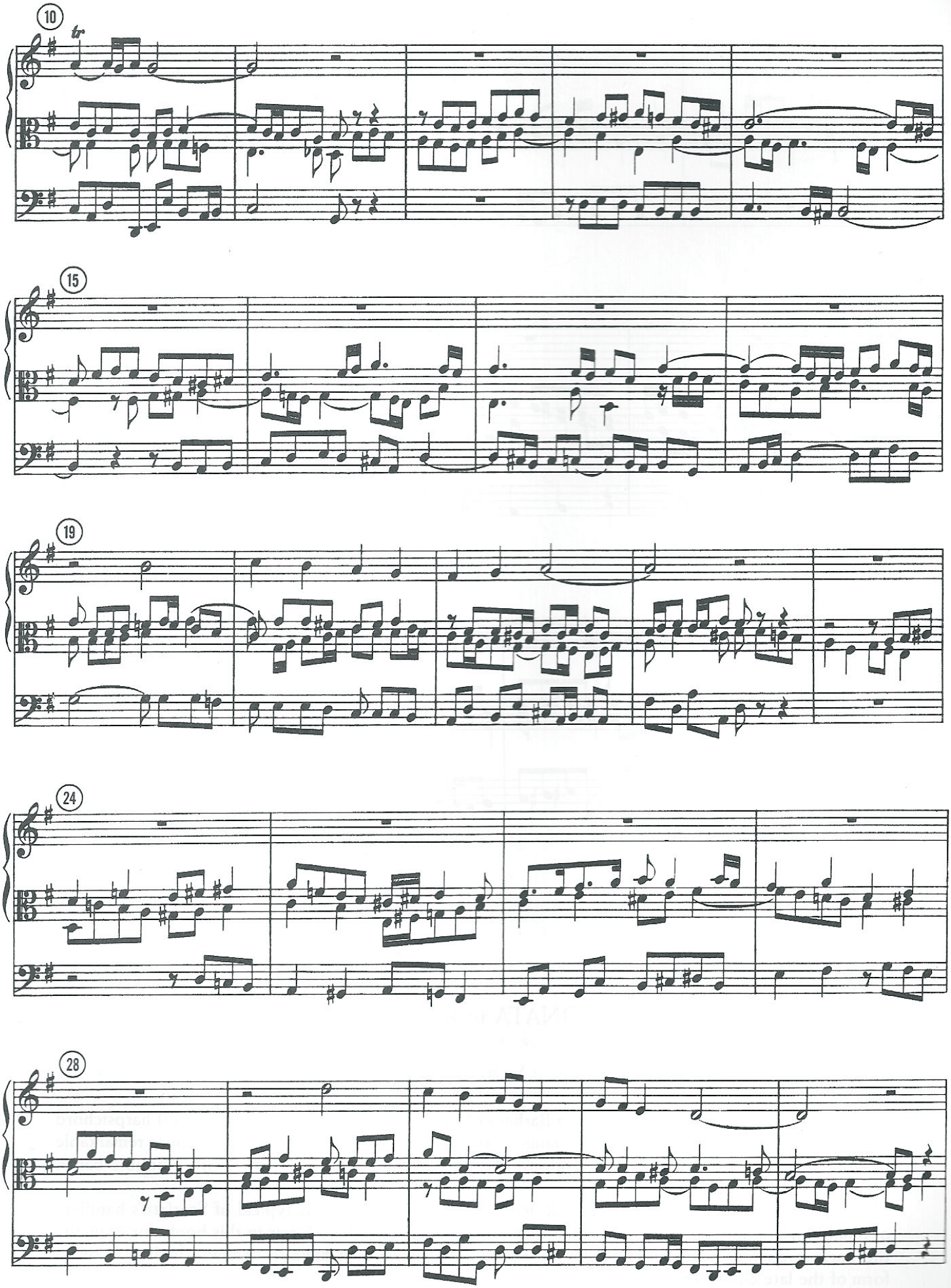


VOR DEINEN TRON TRET' ICH HIERMIT, BWV 668

from Eighteen Chorale Preludes (1750)

Bach's last composition, dictated on his deathbed, is an organ prelude based on the chorale *Wenn wir in höchsten Nöten sein*. Taking a line from an inner stanza of that hymn, Bach titled this work "Before Thy Throne I Now Appear." The chorale, with little adornment, lies in the upper part. What is happening in the other parts?

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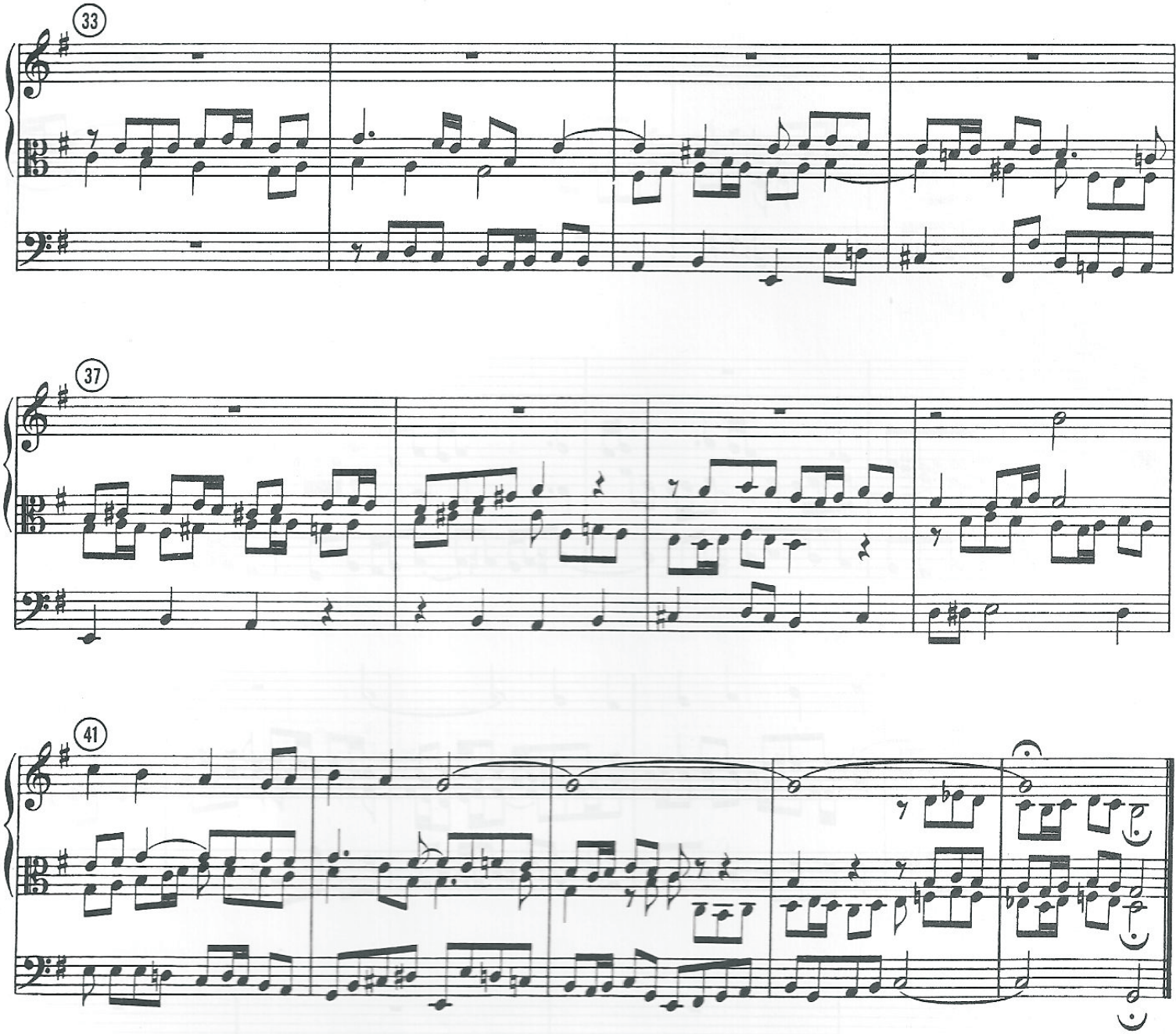


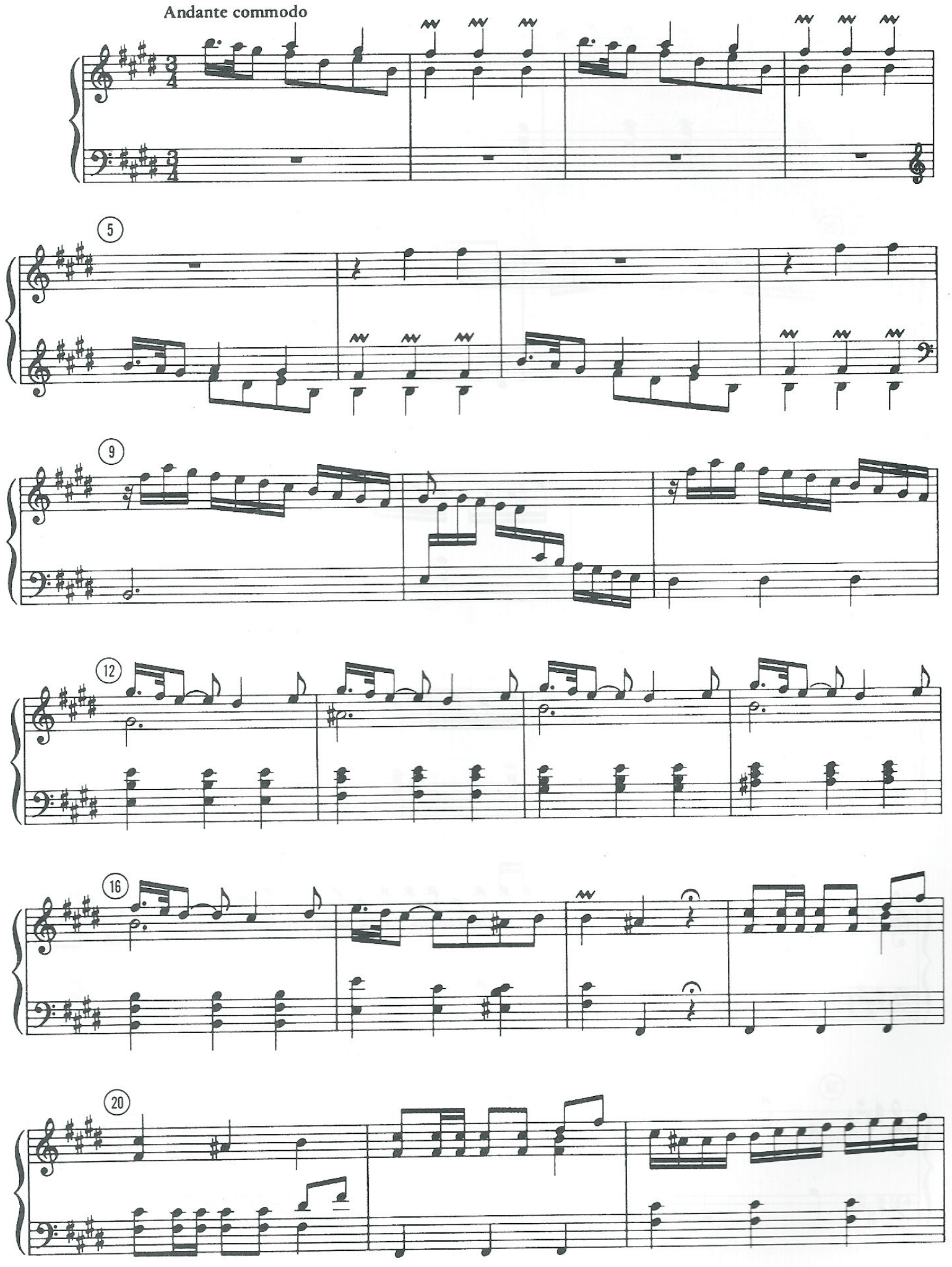
SONATA in E MAJOR

Kirkpatrick 380 (Longo 23) (1754?)

Domenico Scarlatti (1685–1757)

For his gifted pupil, Queen Maria Barbara of Spain, Scarlatti wrote more than 500 harpsichord sonatas. Their originality and emotional range, striking enough in themselves, are the more remarkable in light of the fact that, with few exceptions, the sonatas are all in binary form with a double bar in the middle.

This justly well-known sonata, with its simulation of trumpets, is typical of Scarlatti's handling of binary form. How does its form compare with other Baroque binary forms in this book, for example, the Bach sarabande and minuet (pages 97 and 98)? What does it have in common with the sonata form of the late eighteenth century?


Andante commodo
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9
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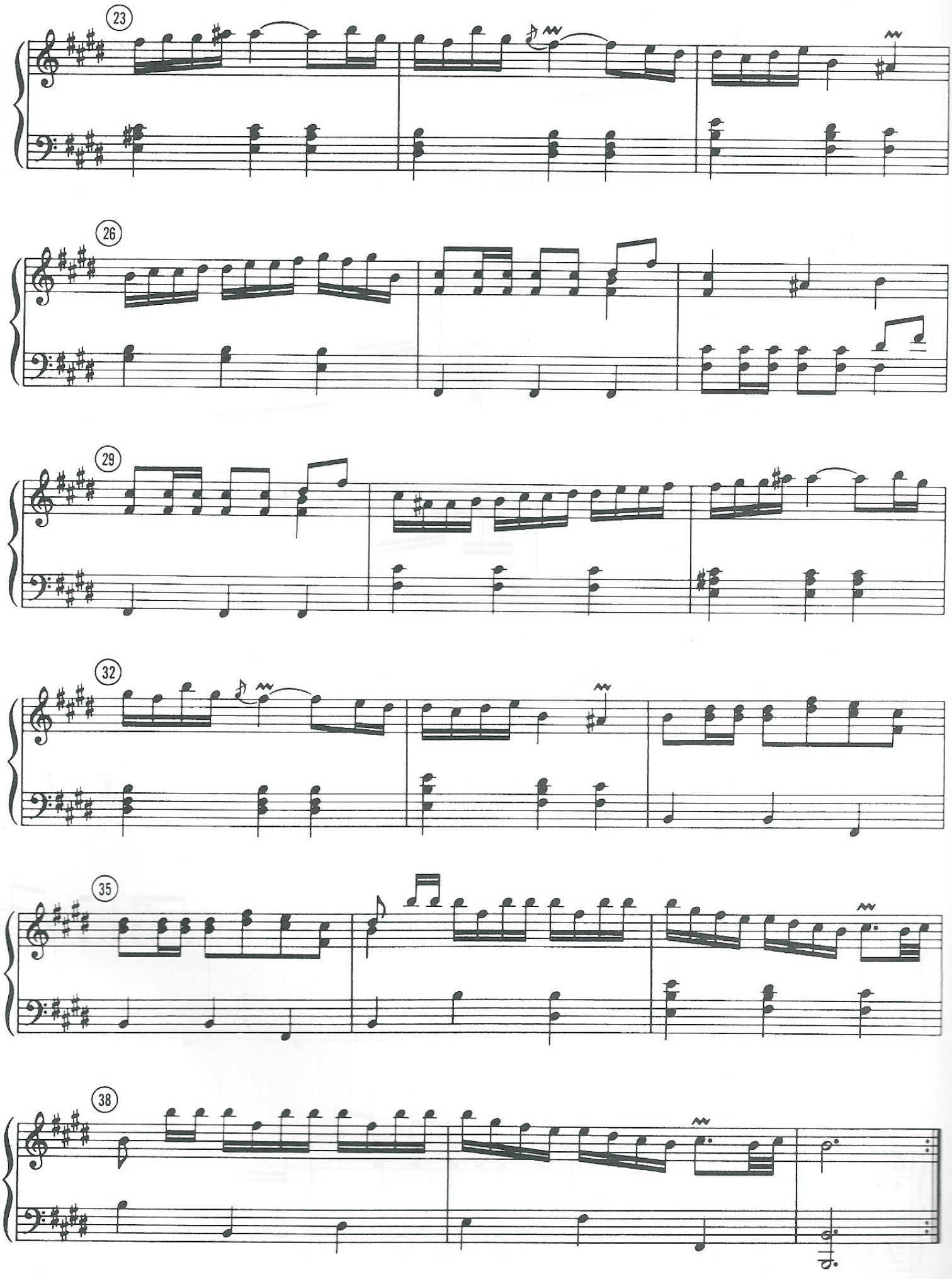
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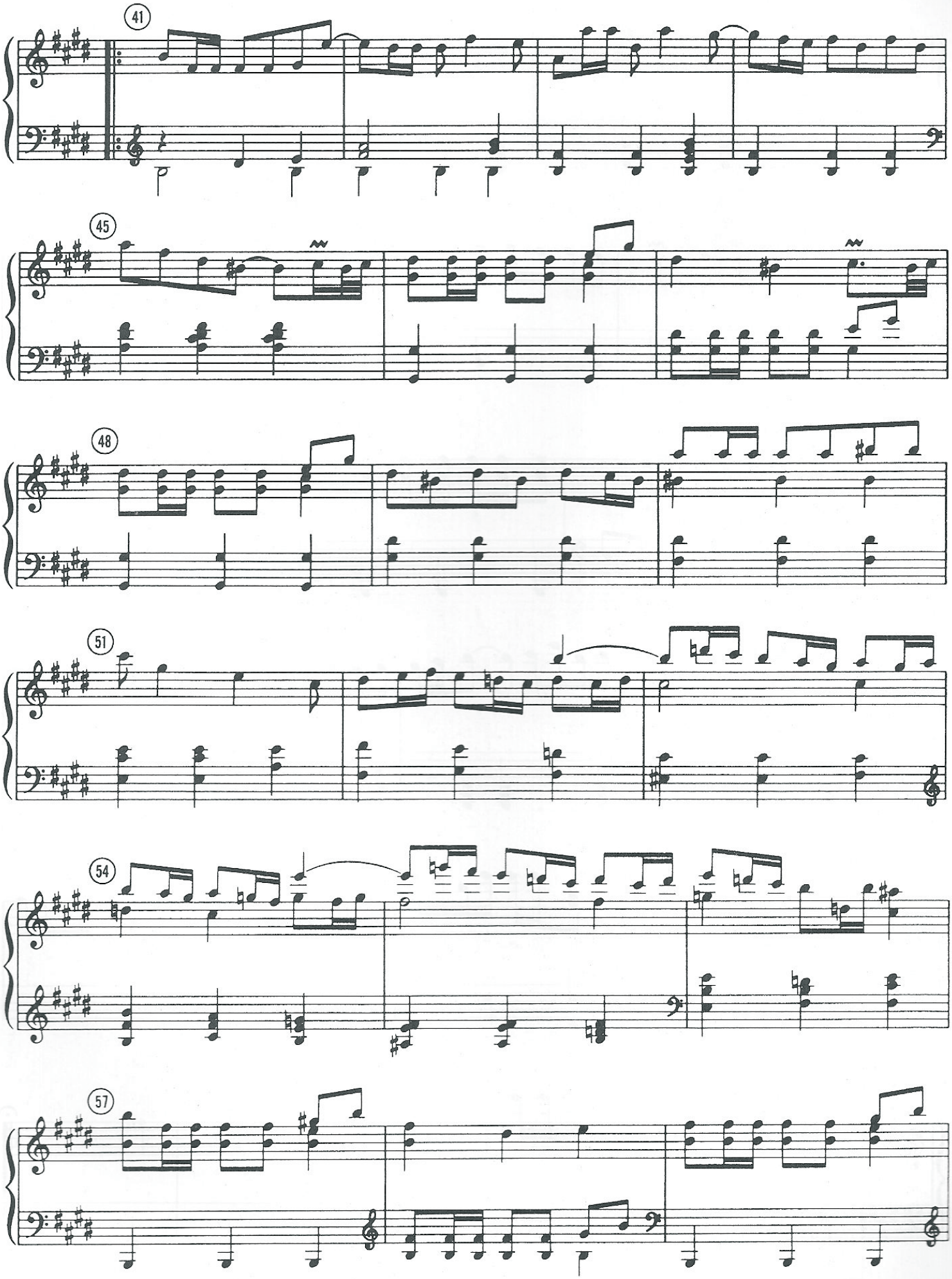
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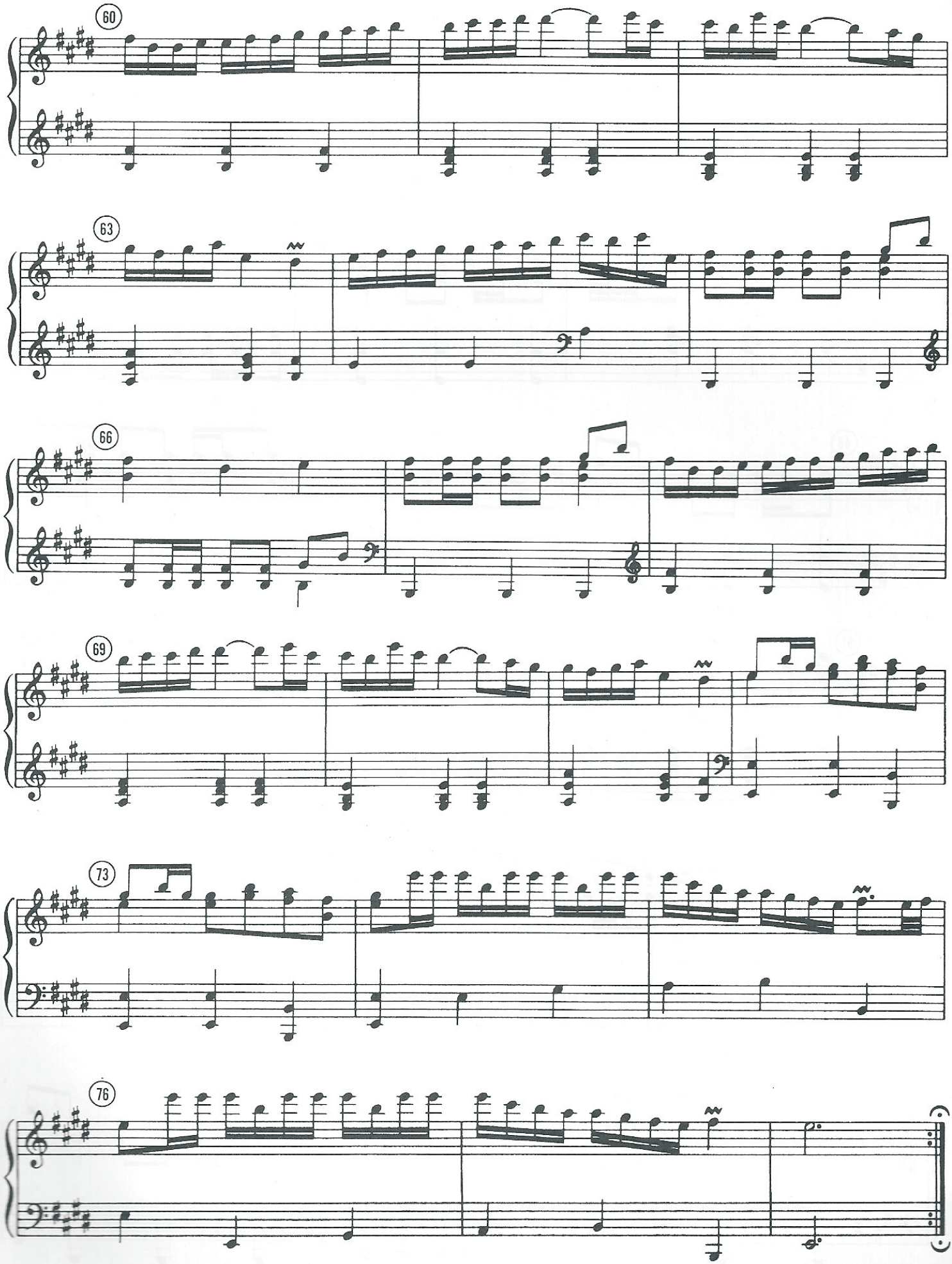
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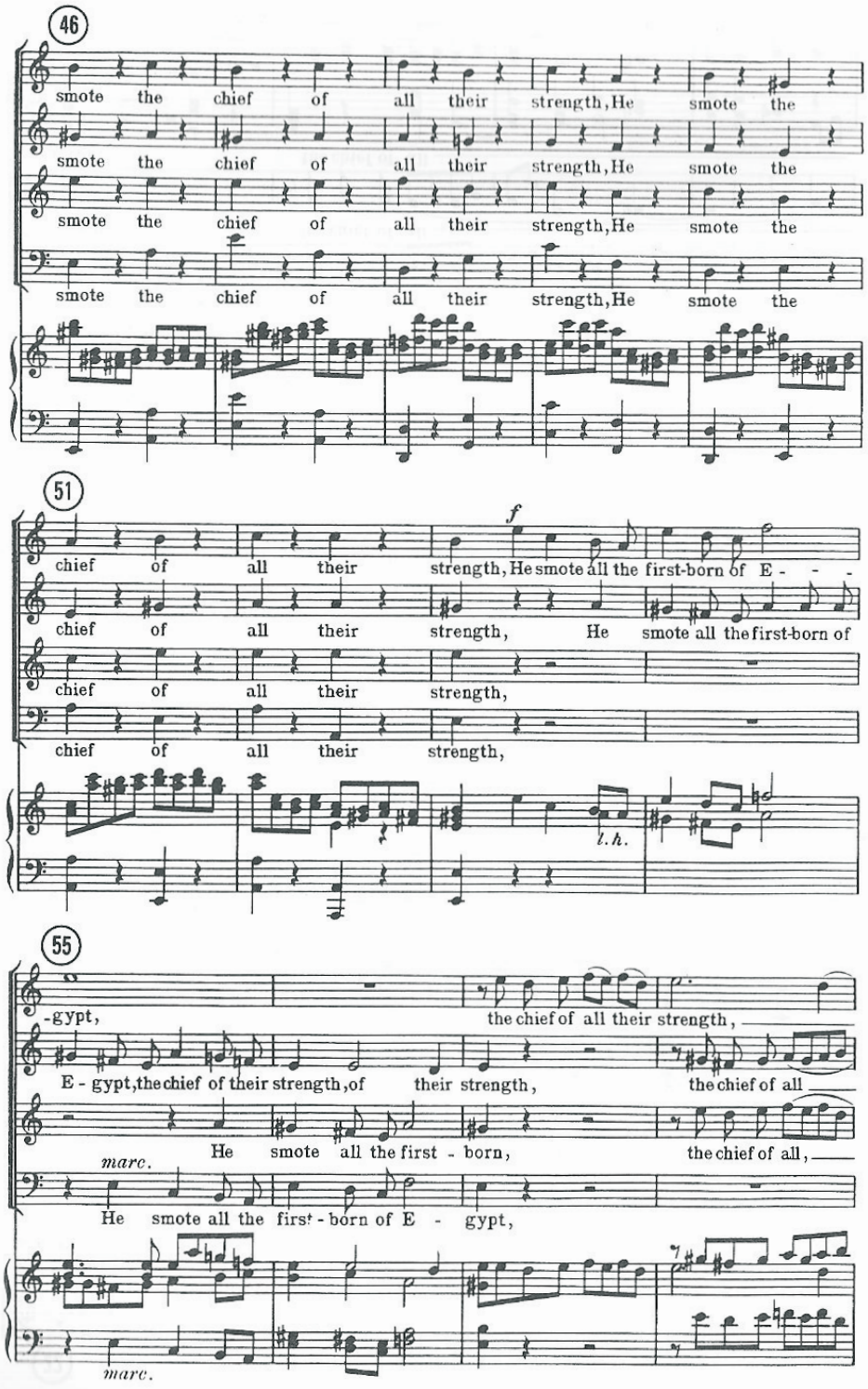
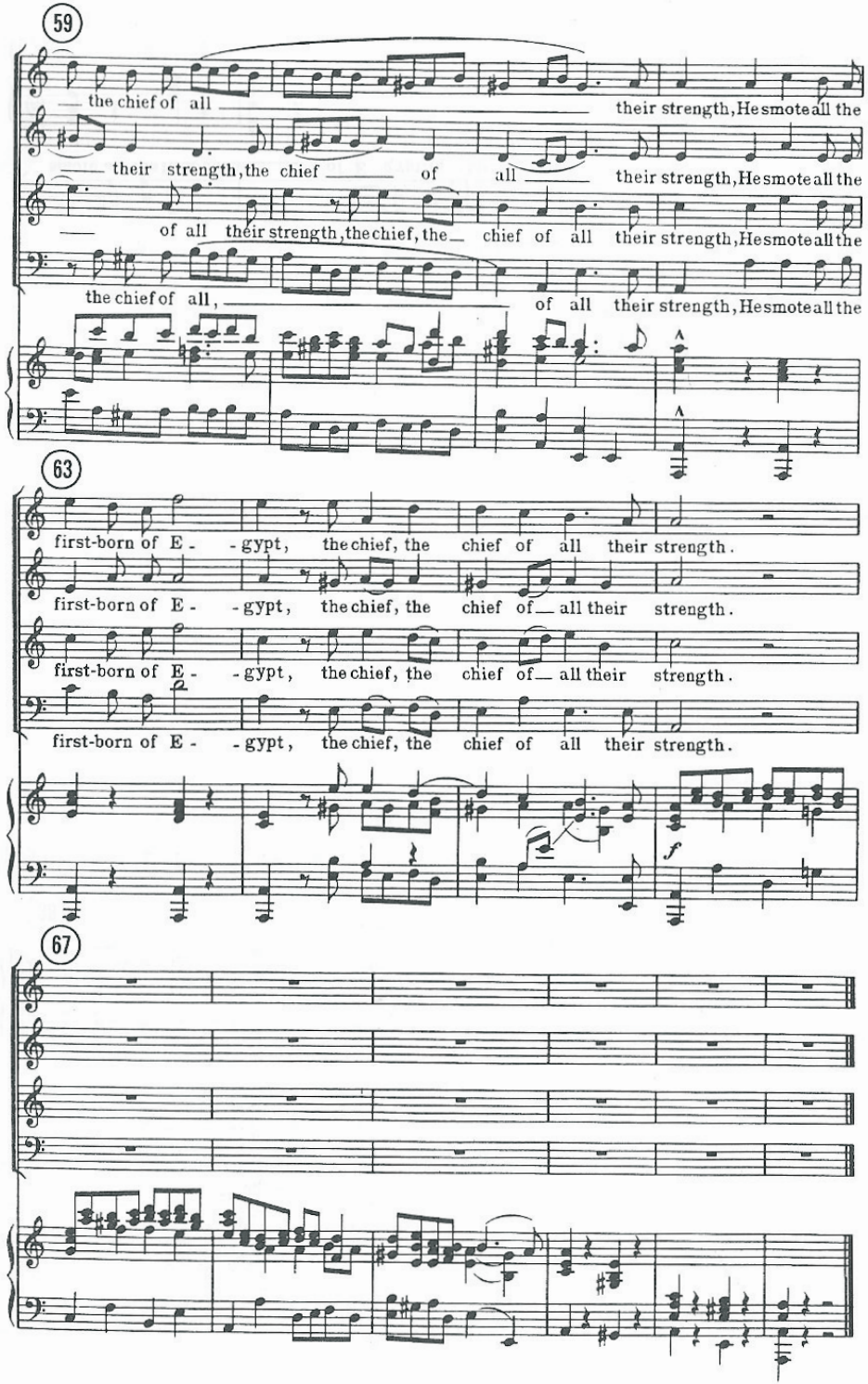

46
smote the chief of all their strength, He smote the
smote the chief of all their strength, He smote the
smote the chief of all their strength, He smote the
smote the chief of all their strength, He smote the
51
f
chief of all their strength, He smote all the first-born of E - - -
chief of all their strength, He smote all the first-born of
chief of all their strength,
chief of all their strength,
l.h.
55
-gypt, the chief of all their strength,
E - gypt, the chief of their strength, of their strength, the chief of all
marc.
He smote all the first - born, the chief of all,
He smote all the first - born of E - gypt,
marc.


59
the chief of all their strength, He smote all the
their strength, the chief of all their strength, He smote all the
of all their strength, the chief, the chief of all their strength, He smote all the
the chief of all, of all their strength, He smote all the
63
first-born of E - gypt, the chief, the chief of all their strength.
first-born of E - gypt, the chief, the chief of all their strength.
first-born of E - gypt, the chief, the chief of all their strength.
first-born of E - gypt, the chief, the chief of all their strength.
f
67