

Part Two

Baroque Compositions

T

hough 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?

Canto

Quinto

Alto

Tenore

Basso

La - scia - te - mi mo - ri - re La -

La - scia - te - mi

La - scia - te -

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

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 - sì 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

30

La - scia - te - mi mo - ri - re .

La - scia - te - mi mo - ri - re .

La - scia - te - mi mo - ri - re .

La - scia - te - mi La - scia - te - mi mo - ri - 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

Largo

Violino I.

Violino II.

Violone
e Organo.

6 4 6 6b 7b 7 7 7 7 7 7 7 7 7

4

6 6 4 6 7 6 4 6 6 6 7 7 7 7

8

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a treble and bass staff joined by a brace, with a circled '8' above the treble staff. The second system also has a brace, but the treble staff is empty. The third system has a treble staff with a single note. The bass staff in the first system contains a sequence of notes and rests, with a final sharp sign. The bass staff in the second system contains a sequence of notes and rests, with a final sharp sign. The bass staff in the third system contains a sequence of notes and rests, with a final sharp sign. The notes are written in a style that suggests a specific dialect or pronunciation, with some notes having a sharp sign above them. The rests are indicated by a 'z' symbol. The final sharp sign is a common musical notation for a sharp note.

7^b 7 7 7 7 7 7^b 6 9 8 7^b 5 6 5 5 6 6 9 8 4 5 7 6 4 # 5 4 6

(12)

7 6 9 8 7 6 # 4 2 5 b 6 5 4 b 4b 6 5 5 5 9 6 5

(16)

9 6b 6 5 9 6 5 4 b 6 6 6 6 b 6 6 6 6 6 6 6 6 6 6 6 6

(20)

6 6 6 6 6 6 6 6 7 5 4 4 b 6 b 6 b 6 6 6 5 4

CORRENTE

Allegro

Measures 1-7 of the Corrente. The piece is in 3/4 time, D minor, and 2/4 time signature. The notation shows a treble and bass staff. Fingerings are indicated by numbers 5, 6, 6, b, 6 below the bass staff.

Measures 8-15 of the Corrente. Measure 8 is circled with the number 8. The notation shows a treble and bass staff. Fingerings are indicated by numbers 6, 6, 6, 6 below the bass staff.

Measures 16-22 of the Corrente. Measure 16 is circled with the number 16. The notation shows a treble and bass staff. Fingerings are indicated by numbers 6, 6, 6, 4, 6, 6, 5, 6, 6, b below the bass staff.

Measures 23-29 of the Corrente. Measure 23 is circled with the number 23. The notation shows a treble and bass staff. Fingerings are indicated by numbers 6, b, 6, 6, 6, 6 below the bass staff.

Measures 30-36 of the Corrente. Measure 30 is circled with the number 30. The notation shows a treble and bass staff. Fingerings are indicated by numbers #, 6, #, p, 6, 6, 6, #, 6, # below the bass staff. The piece ends with a double bar line.

38

Figured bass notation for measures 38-43: $\flat$ $\flat$ 6 6 6

44

Figured bass notation for measures 44-51: 6 6 9 8 6 6 6 5 4 3 6 7 $\flat$ 5 $\flat$ 6 4 $\flat$

52

Figured bass notation for measures 52-58: 7 $\flat$ 5 5 4 $\flat$ 7 $\flat$ 6 7 6 $\flat$ 6

59

Figured bass notation for measures 59-65: $\flat$ 7 $\flat$ 7 7 7 7 6

66

Figured bass notation for measures 66-72: 9 6 6 6 6 5 4 3 $\flat$ 6 9 6 6 6 6 5 4 3 $\flat$

ALLEMANDA

Allegro

First system of musical notation for the Allemanda. It consists of three staves: a treble staff, a middle staff, and a bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some rests. Below the bass staff, there are fingering numbers: 6, 6/5, 4, 6, 6/5, 6, 6/5, 7, 5, 6/5, 4.

Second system of musical notation for the Allemanda. It consists of three staves. A circled number 5 is placed above the first measure of the treble staff. The music continues with various note values and rests. Below the bass staff, there are fingering numbers: 6, 6/5, 9, 6, 9/b, 6, 9/b, 6, 9, 6/b, 5/b, 6, 9/b, 5/b.

Third system of musical notation for the Allemanda. It consists of three staves. A circled number 9 is placed above the first measure of the treble staff. The music continues with various note values and rests. Below the bass staff, there are fingering numbers: 9, 6, 6/5, 6, 6/5, 4, 9, 6, 9, 6, 9, 6, 9, 6.

Fourth system of musical notation for the Allemanda. It consists of three staves. A circled number 13 is placed above the first measure of the treble staff. The music continues with various note values and rests. Below the bass staff, there are fingering numbers: 7, 5, 6/5, 6, 9, 6, 9, 6, 9, 6, 9, 6, 7, 5, 6/5, 6, 5, 6/5.

18

6 6 6 6 6 6 6

22

6 9 6^b 7^b 5 6⁵ 6 6 6 6^b 6^b 6 6

27

7 6 7[#] 5 6⁵ [#] 6 6⁵ 6^b 9 6 9 6 9 6 9^b 6

32

9^b 6 9 6 9 6 7^b 5 6⁵ 6^b 6 9 6 7^b 5 6⁵ 6^b

DIDO'S LAMENT

from *Dido and Aeneas* (1689)

Text: Nabum 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?

Recitative

DIDO

Thy hand, Bel-in - da! dark - - ness shades me, On thy bos - om let me

Continuo
(realized)

rest. More I would, but death in - vades me, Death is now a wel - come

guest. When I am laid, — am laid — in

Strings

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 -

(41)

mem - ber me, but ah! _____ for - get my_ fate! Re - mem - ber me, Re -

(47)

mem - ber me, But ah! _____ for - get my fate, Re - mem - ber me, but

(52)

ah! _____ for - get my_ fate!

(58)

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?



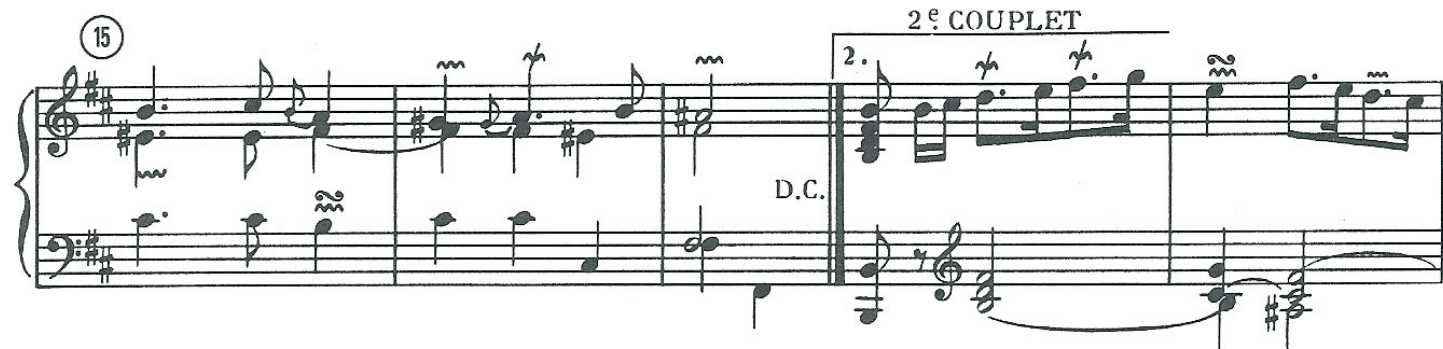
Reprinted by permission of Alphonse Leduc, Paris, from Volume II of Couperin, *Pièces de Clavecin*, ed. Kenneth Gilbert, © Huegel et Cie. 1969.

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

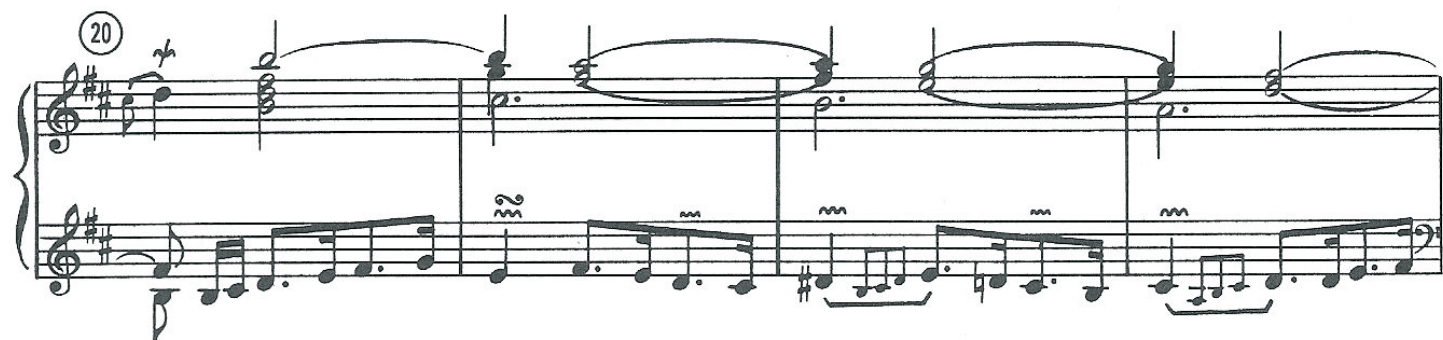
⁵ A useful reference work on these and related matters is Robert Donington's *The Interpretation of Early Music*, new version, St. Martin's Press, New York, 1992. See also "Ornaments" in *The New Harvard Dictionary of Music*, op. cit., 3rd ed. For general good advice see *Companion to Baroque Music*,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

(15) 2^e COUPLET

D.C.



(20)

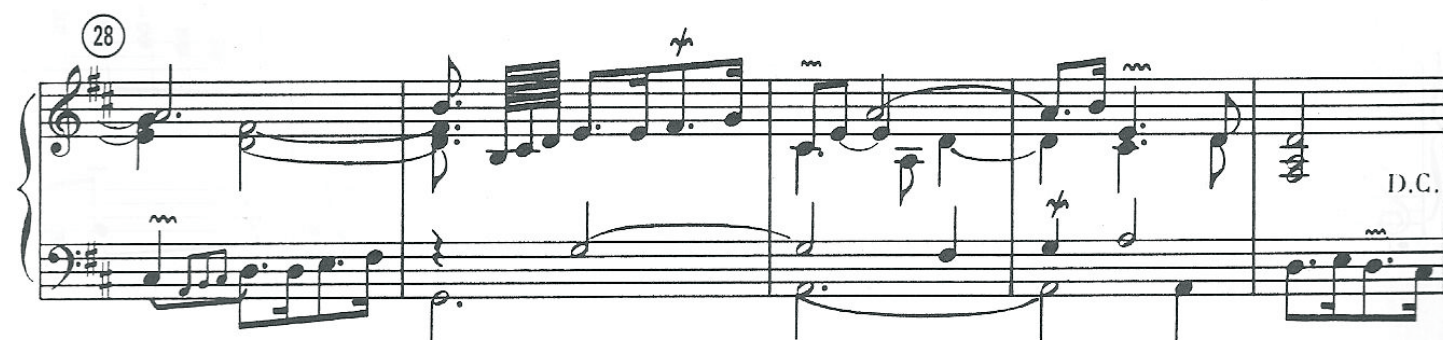


(24)



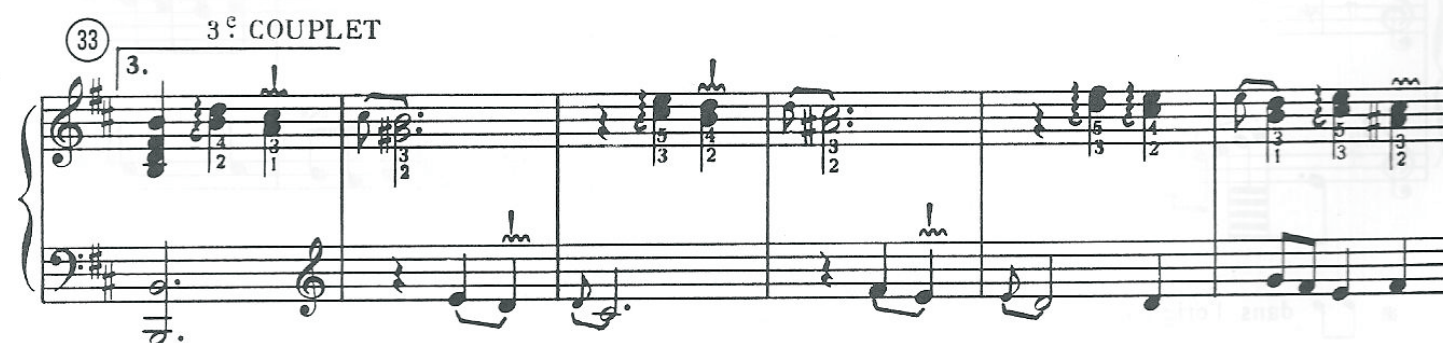
(28)

D.C.



(33) 3^e COUPLET

3.



(39)

(44)

(50) 4^e COUPLET

(54)

(58)

5^e COUPLET
Mouvement marqué

63

D.C.

69

75

D.C.

82

6^e COUPLET

86

90

90

94

94

D.C.

100

7^e COUPLET

100

7^e COUPLET

105

105

D.C.

109

8^e COUPLET

109

8^e COUPLET

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?

(10)

Measures 10-13 of a piece in D major. The treble clef has a key signature of two sharps (F# and C#). The melody in the treble clef features eighth and sixteenth notes, with some accidentals. The bass clef provides a simple harmonic accompaniment with quarter and eighth notes.

(14)

Measures 14-17 of the piece. The treble clef continues the melodic line with more complex rhythmic patterns, including sixteenth notes. The bass clef accompaniment remains steady with quarter notes.

(18)

Measures 18-21 of the piece. The treble clef melody concludes with a half note and a quarter note. The bass clef accompaniment ends with a series of eighth notes. The piece concludes with a double bar line.

MINUET

Measures 1-8 of the Minuet in D major. The time signature is 3/4. The treble clef features a lively melody with eighth and sixteenth notes, including trills. The bass clef provides a simple accompaniment with quarter notes.

(9)

Measures 9-16 of the Minuet. The treble clef continues the melodic line with trills and eighth notes. The bass clef accompaniment remains simple with quarter notes. The piece concludes with a double bar line.

(17)

(25)

ARIA

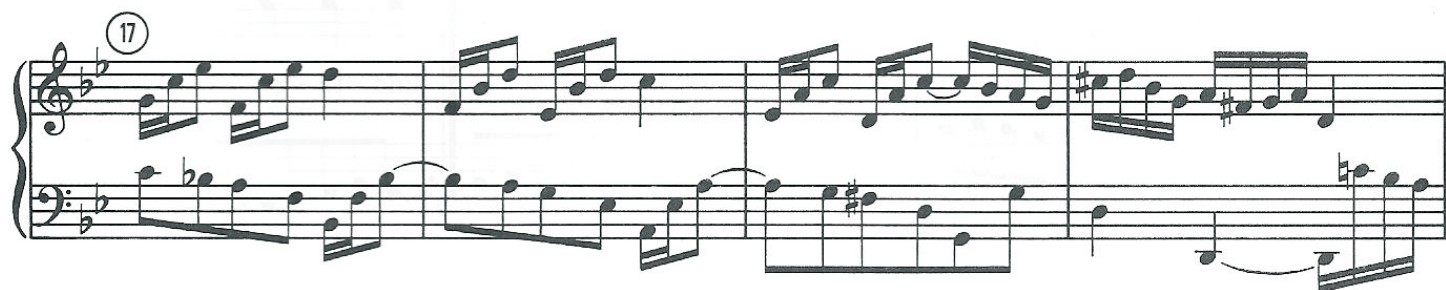
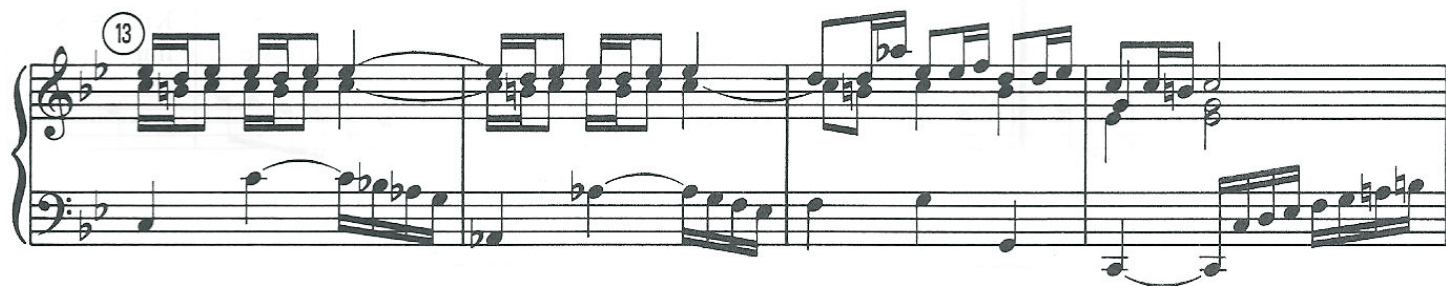
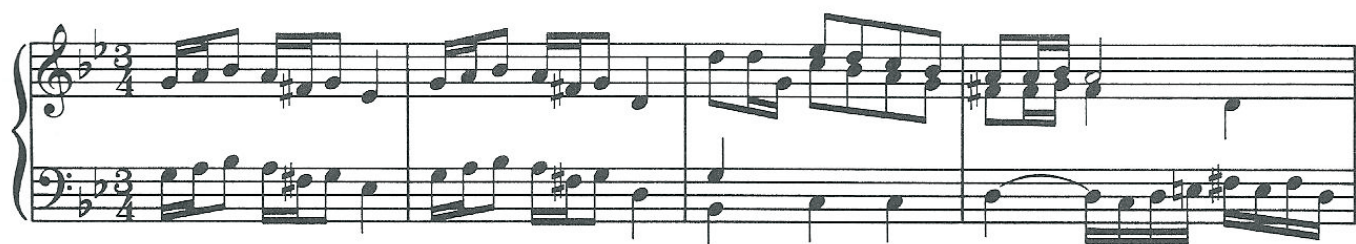
In the *Notebook* this aria is provided with text—a six-stanza poem entitled "Edifying Thoughts of a Tobacco Smoker." The author is unknown. An excellent English rendering is in *The Bach Reader*, H. David and A. Mendel, eds. (New York: Norton, 1945), p. 97. Inner voices were very likely added in performance.

So oft ich mei - ne To - backs - Pfei - fe, mit gu - tem Kna - ster
Zeit - ver - treib er - grei - fe, so gibt sie mir ein

(7) 1. an - ge - füllt, zur Lust und 2. bild und fü - get die - se
Trauer -

(11) 1. Leh - re bei, dass ich der - sel - ben ähn - lich sei. 2. sei.

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

Largo.

Violino I.
concertino.

Violino II.

Violino I.
ripieno.

Violino II.

Viola.

Violoncello.
concertino.

Bassi.

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.

6 5 6 8 6 4 6 4 # # f 6 9 8 6 9 8 6 5

9 8 4 3 f 6 7 # 6 9 3 6 6 3 #

6 6 5 6 6 5 6 5 6 6 #

21 *Allegro.*

Measures 21-24 of the Concerto. The score is in B minor (two sharps) and common time. Measures 21 and 23 feature a rapid sixteenth-note arpeggiated figure in the first violin. Measures 22 and 24 show a similar figure in the second violin. The cello and double bass play a steady eighth-note accompaniment throughout. Measures 21 and 23 have a fermata over the final note.

25

Measures 25-28 of the Concerto. Measures 25 and 27 feature a rapid sixteenth-note arpeggiated figure in the first violin. Measures 26 and 28 show a similar figure in the second violin. The cello and double bass play a steady eighth-note accompaniment. Measures 25 and 27 have a fermata over the final note. Fingerings 6, 8, 4, # are indicated for the first violin in measure 25, and 6, #, 6, # for the second violin in measure 27.

29

Measures 29-32 of the Concerto. Measures 29 and 31 feature a rapid sixteenth-note arpeggiated figure in the first violin. Measures 30 and 32 show a similar figure in the second violin. The cello and double bass play a steady eighth-note accompaniment. Measures 29 and 31 have a fermata over the final note. Dynamics *p* (piano) are marked for the first violin in measure 29 and the cello/double bass in measure 30. Fingerings 6, 5, 5, 6 are indicated for the first violin in measure 29, and 6, 5, 5, 6 for the second violin in measure 31.

33

5 6 6

37

6 # 6 6 # f 6 6 # # 6

42

6 4 # # (b) # # 6 6 4 #

46

p *f* *f* *p*

6 *f* (6) 6 6

50

p *f* *f* *p*

6 6 6 6 6

55

p *f* *f* *p*

5 6 5 6 5 6

59

f

f

f

f

f

f

6 7 6 7 6 7 6 7 6

[illegible]

68

Sheet music for 'The Rose Tree' in D major, 4/4 time. The score consists of seven staves. The first staff is the melody, featuring a series of eighth-note runs. The second staff is a harmonic accompaniment. The third and fourth staves are for a vocal or instrumental part, with many rests. The fifth staff is a bass line. The sixth and seventh staves are for a keyboard or guitar accompaniment, with a repeating eighth-note pattern. The key signature has two sharps (F# and C#). The time signature is 4/4. The score is numbered 68 in the top left corner.

72

6 # (6) 7 6 # f 6

76

7 6 7 6 6 7 6 6 6

80

7 # 7 # 7 6 # 1 1 1 6

84

6 7 # 6

88

6 8 4 # pp 6 6 4 3 f 7 7 # 7 # 6 3

93

6 3 5 6 6 # 6 6

(97)

p *f* *p* *f* *p* *f* *p* *f*

6 8 4 # *p* 6 8 6 6 6 8 #

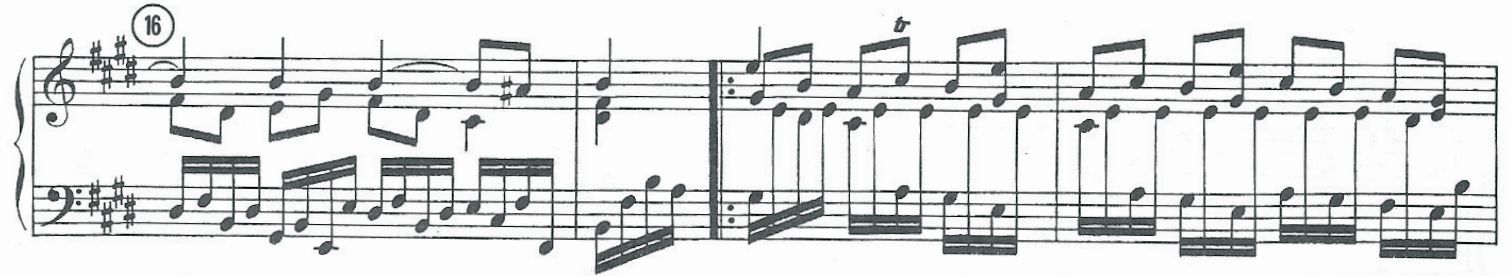
(101)

Adagio. (*tr*)

p *f* *p* *f* *p* *f* *p* *f*

6 8 6 5 7 6 5 4 #

Var. 2.



Var. 3.



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

Air.

Var. 1.

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.

Musical score for Variation 4, measures 27-32. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is written for a grand staff (treble and bass clefs). Measure 27 starts with a circled number 27. The melody in the treble clef features eighth and sixteenth notes, often beamed together. The bass clef accompaniment consists of a steady eighth-note pattern. Measure 29 starts with a circled number 29. Measure 31 starts with a circled number 31 and includes a trill (tr) in the treble clef. Measure 32 ends with a double bar line and repeat dots.

Var. 5.

Musical score for Variation 5, measures 33-36. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is written for a grand staff (treble and bass clefs). Measure 33 starts with a circled number 33. The treble clef features rapid sixteenth-note runs. The bass clef has a steady eighth-note accompaniment. Measure 35 starts with a circled number 35. Measure 36 ends with a double bar line and repeat dots.

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. their
 Bass.

A tempo giusto, e staccato.

Orchestra (reduction)

[illegible]

9

the chief of all their strength, of all their strength, 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,
strength, the chief of all their strength,

Detailed description: This is a musical score for a hymn. It consists of five systems of music. The first system has a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The second system has a treble clef and a key signature of one sharp. The melody continues on a single staff. The third system has a treble clef and a key signature of one sharp. The melody continues on a single staff. The fourth system has a bass clef and a key signature of one sharp. The melody continues on a single staff. The fifth system has a treble clef and a key signature of one sharp. The melody continues on a single staff. The lyrics are written below the staves, with some words appearing above the staves for better fit. The lyrics are: 'the chief of all their strength, of all their strength, 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, strength, the chief of all their strength,'.

[illegible]

16

strength, the chief of all — their strength,

the chief of all their strength,

He smote all the first-born of E —

strength,

[illegible]

34

the chief of all their strength, the chief of
strength,
He smote all the first-born of E - - gypt, the chief of all
their strength,
the chief of all their strength,
their strength,
the chief of all their strength,

20

38

The musical score is written on ten staves, organized into five systems of two staves each. The first system begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "all their strength, He smote all the first-". The second system continues the melody and includes the lyrics "the chief of all their strength, He". The third system features a more complex melodic line with the lyrics "the chief of all their strength, He". The fourth system continues the melody with the lyrics "the chief of all their strength, He". The fifth system concludes the piece with the lyrics "the chief of all their strength, He". The music is characterized by a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics are written below the staves, aligned with the corresponding musical phrases.

all — their strength, He smote all the first-
the chief of all their strength, He
the chief of all their strength, He
the chief of all their strength, He
the chief of all their strength, He

42

the chief of all their strength, the chief of all their strength, He
of E - gypt, the chief of all their strength, He
sote all the first-born of E - gypt, the chief of all their strength, He

Detailed description: This is a musical score for a hymn, numbered 42. It consists of four staves of music. The first staff is a vocal line with lyrics 'the chief of all their strength, the chief of all their strength, He'. The second staff is a vocal line with lyrics 'of E - gypt, the chief of all their strength, He'. The third staff is a vocal line with lyrics 'sote all the first-born of E - gypt, the chief of all their strength, He'. The fourth staff is a piano accompaniment line. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are written below the staves, with some words like 'sote' and 'E - gypt' appearing to be misspellings or archaic forms of 'smote' and 'Egypt'.

[illegible]

26

strength, of all their strength, He smote all the
the chief of all their strength, their
He smote all the first-born of E -

Detailed description: This is a musical score for a hymn. It consists of four staves. The first staff is a vocal line with lyrics 'strength, of all their strength, He smote all the'. The second staff continues the vocal line with 'the chief of all their strength, their'. The third staff is a vocal line with lyrics 'He smote all the first-born of E -'. The fourth staff is a piano accompaniment line, featuring a melody in the right hand and a bass line in the left hand, with lyrics 'He smote all the first-born of E -'.

30

The Chief of All

first - born of E - gypt, the chief of all
the chief of all their strength,
the chief of all
the chief of all
-gypt,

The musical score is written on five staves. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a vocal line with lyrics. The music is in 4/4 time and features a variety of note values and rests.

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?

Largo

Tenor

Thy re-buke hath bro-ken his heart; he is full of heav-i-ness, he is

Figured bass: 6h, b, 4, 2, 7#

5

full of heav-i-ness; thy re-buke hath bro-ken his heart. He look-ed for some to have pit-y on

Figured bass: b, 7#, 6, 4, #, 6

10

him, but there was no man; nei-ther found he an-y to com-fort him. He look-ed for some to have

Figured bass: 5, 6, 6b, (7), 6, 4, 5#, 7, 5#

15

pit-y on him, but there was no man; nei-ther found he an-y to com-fort him.

Figured bass: 5+, 6, 7#, 6, 4, 5#, 5#

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 ($g^1-f\sharp^2$) sound so right?

Largo e pianissimo per tutto.

Violino I.

Violino II.

Viola.

Jupiter.

Bassi.

Largo.

Pianoforte.
(for rehearsal only)

Wher - e'er you walk, cool

3

gales shall fan the glade; trees, where you sit, shall crowd in - to a shade,

6

trees, where you sit, shall crowd in - to a shade;

9

where'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.

$\frac{8}{3}$

$\frac{4}{2}$ 6

Fine.

Fine.

20

p

Where'er you tread, the blushing flowers shall rise, and all things flourish, and

p

p

23

Da Capo.

all things flourish where'er you turn your eyes, where'er you turn your eyes, where'er you turn your eyes.

$\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$

$\frac{6}{4}$

Da Capo.

Da Capo.

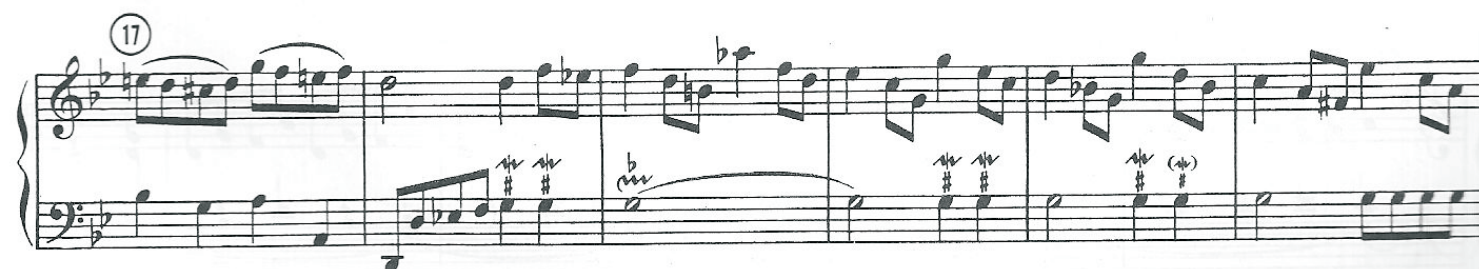
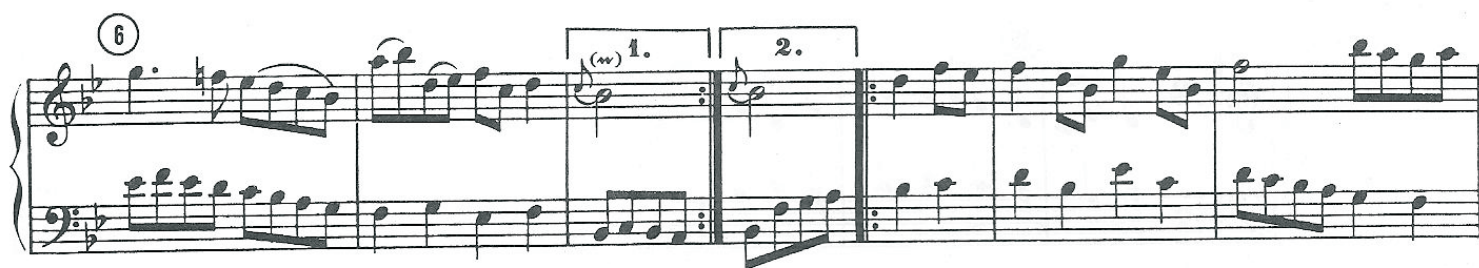
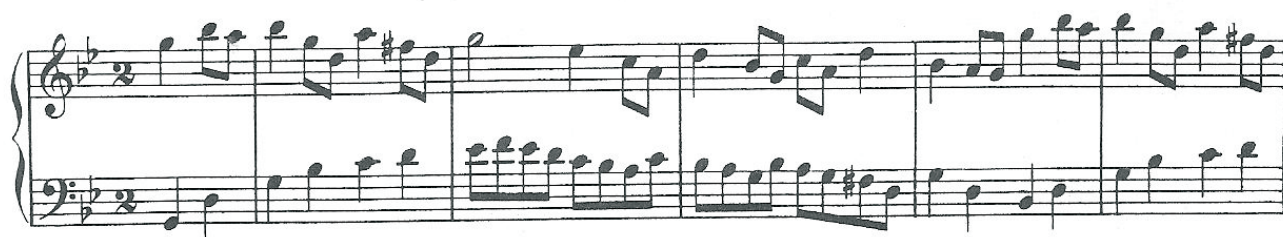
Da Capo.

GAVOTTE

from *English Suite No. 3 in G minor, BWV 808* (before 1722)Johann Sebastian Bach (1685–1750)

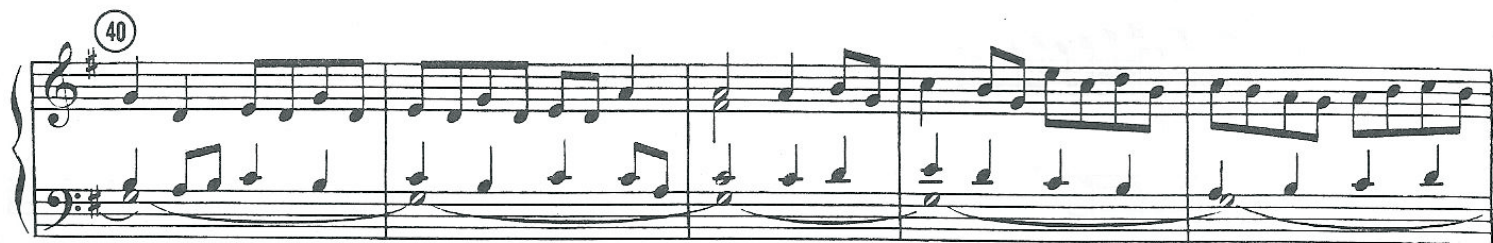
Without looking at the music, listen to the opening measures and conduct in two. Are you conducting it as notated? (See remarks on page 84.) Study of the harmony and voice leading of *Gavotte I* will reveal that, although the piece has only two parts—treble and bass—it often has three or four implied 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)

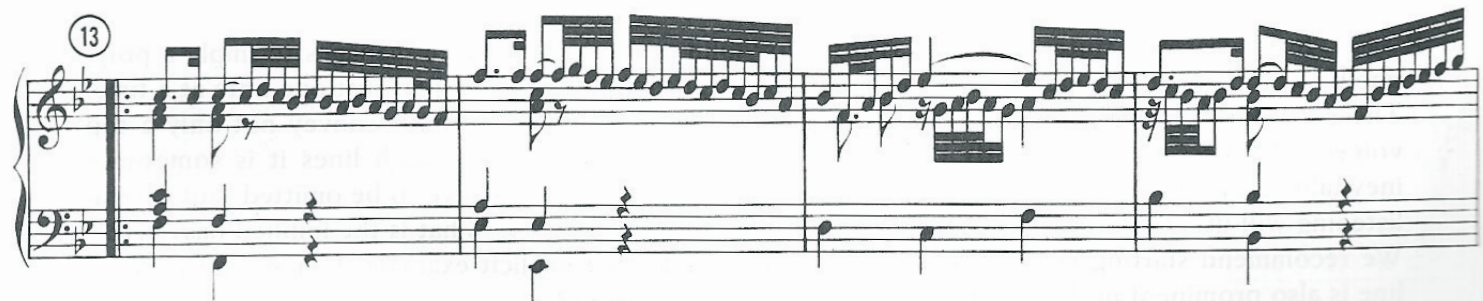
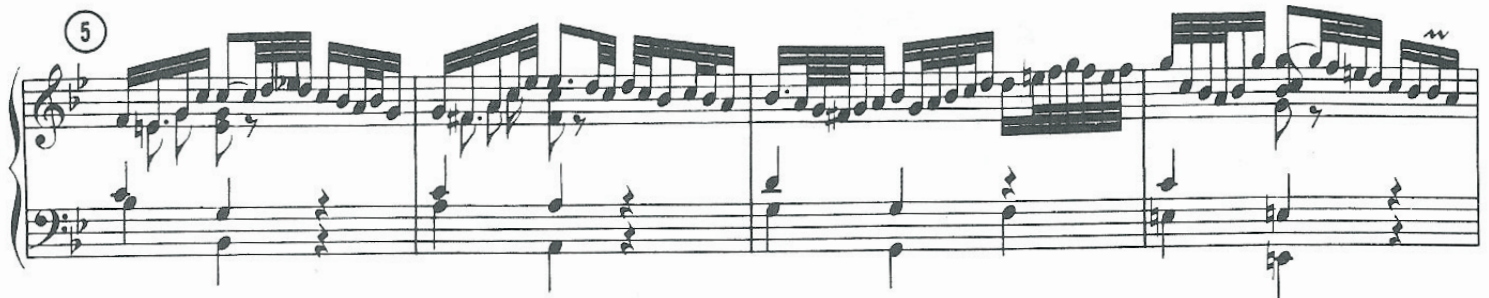
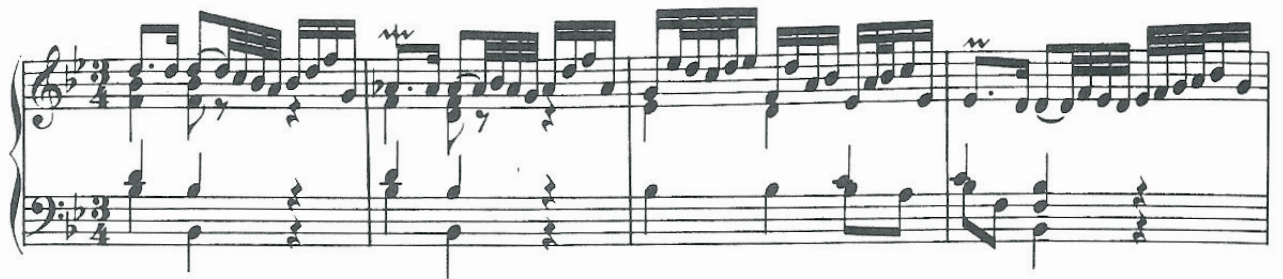


(Gavotte I. d. c.)

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 höchsten 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

*Menuet I.
da Capo.*

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?

This musical score is for a Baroque composition, likely a keyboard or lute piece, written in 3/4 time. The key signature is one flat (B-flat). The score is presented in ten staves, with measure numbers 7, 12, 16, 21, 25, 30, 33, 38, 41, and 45 marked at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes treble clefs, key signatures, and measure numbers. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

This page contains the musical score for measures 49 through 77 of the Chaconne from Partita No. 2 in D minor for Violin Solo by J.S. Bach. The score is written for a single violin and is in D minor, indicated by two flats (Bb and Eb) in the key signature. The time signature is 4/4. The music is characterized by its repetitive harmonic structure, with each measure containing a different rhythmic pattern. The notation includes various note values (eighths, sixteens, and dotted rhythms), rests, and phrasing slurs. Measure 73 features a trill (tr) on the G4 note. Measure 75 features a trill (tr) on the Bb4 note. The page number 101 is located in the top right corner.

49

53

57

61

64

67

69

71

73

75

77

81

85

87

89

arpeggio

96

104

112

119

123

126

This musical score consists of ten staves of music, each beginning with a measure number in a circle. The notation is in a single system, likely for a single melodic line. The key signature has one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Staves 81, 85, and 87 contain complex, rapid passages. Staff 89 includes the word 'arpeggio' under a specific passage. Staves 96, 104, 112, and 126 feature more complex harmonic structures with multiple notes beamed together. Staves 119 and 123 contain long, flowing melodic lines. The score concludes with a double bar line and a key signature change to two sharps (F# and C#) on the final staff.

This page contains the musical score for measures 133 through 174 of the Chaconne from Partita No. 2 in D minor for Violin Solo by J.S. Bach. The score is written for a single violin and is in D minor (two sharps: F# and C#). The key signature is D minor, and the time signature is 4/4. The music is characterized by its repetitive harmonic structure, with each measure containing a unique rhythmic pattern. The score is organized into ten staves, each beginning with a measure number in a circle: 133, 139, 144, 149, 153, 157, 161, 165, 168, and 174. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece is a single melodic line, and the overall texture is dense due to the complex rhythmic patterns.

This musical score consists of ten staves of music, each beginning with a measure number in a circle. The notation is in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures contain complex chords or arpeggiated figures. The final measure of the tenth staff is marked with a double bar line.

177

182

187

192

198 *arpeggio*

204

209

213

216

219

222

This page contains the musical score for measures 225 through 252 of the Chaconne from Partita No. 2 in D minor for Violin Solo by J.S. Bach. The score is written for a single violin and is in D minor, indicated by two flats in the key signature. The time signature is common time (C). The music is characterized by its repetitive harmonic structure, with each measure containing a different rhythmic pattern over the same chordal framework. The notation includes various note values, rests, and articulation marks. Measures 225-230 show a sequence of eighth and sixteenth notes. Measures 231-236 feature more complex rhythmic patterns, including triplets. Measures 237-242 continue with eighth and sixteenth notes, some with slurs. Measures 243-248 show a transition to a more melodic line with slurs and ties. Measures 249-252 conclude the section with a final cadence, featuring a long note in the final measure.

225

228

231

234

237

240

242

244

246

248

252

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?

The musical score is presented in two systems. Each system contains two staves: (A) the original oboe solo part by Alessandro Marcello, and (B) Johann Sebastian Bach's harpsichord arrangement. The tempo is marked 'Adagio' and the time signature is 3/4. The key signature has one flat (B-flat). In the second system, a circled section in the harpsichord part (B) highlights a specific ornamentation, showing how Bach's rapid sixteenth-note passages elaborate on the original oboe line.

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).

(11)

(A)

(B)

Measures 11-14. The right hand (A) features a melodic line with eighth-note patterns and a trill in measure 14. The left hand (B) provides a harmonic accompaniment with chords and moving lines in both staves.

(15)

(A)

(B)

Measures 15-18. The right hand (A) continues the melodic line with eighth-note patterns. The left hand (B) features a more active accompaniment with sixteenth-note runs in the right staff and chords in the left staff.

(20)

(A)

(B)

Measures 20-23. The right hand (A) has a melodic line with some grace notes. The left hand (B) continues with a complex accompaniment featuring sixteenth-note runs and chords.

(24)

(A)

(B)

Measures 24-27. The right hand (A) features a melodic line with a trill in measure 24. The left hand (B) has a very active accompaniment with rapid sixteenth-note runs in both staves.

(A) 28

(B)

(A) 32

(B)

(A) 35

(B)

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?

The musical score for Invention 12 in A Major, BWV 783, is presented in five systems. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 12/8. The score includes various musical notations such as notes, rests, and ornaments (mordents and trills). The first system shows the beginning of the piece. The second system is marked with a circled '3' at the start of the treble staff. The third system is marked with a circled '5'. The fourth system is marked with a circled '7'. The fifth system is marked with a circled '9'. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes mordents and trills as indicated by the text.

11

Measures 11 and 12 of the piece. Measure 11 features a treble staff with a series of eighth-note runs and a bass staff with a single eighth note followed by a half note. Measure 12 continues the treble staff's eighth-note runs and the bass staff's eighth-note runs.

13

Measures 13 and 14. Measure 13 shows continuous eighth-note runs in both staves. Measure 14 features a treble staff with a half note followed by a quarter note, and a bass staff with eighth-note runs.

15

Measures 15 and 16. Measure 15 has a treble staff with a half note followed by a quarter note, and a bass staff with eighth-note runs. Measure 16 features a treble staff with a half note followed by a quarter note, and a bass staff with eighth-note runs.

17

Measures 17 and 18. Measure 17 has a treble staff with a half note followed by a quarter note, and a bass staff with eighth-note runs. Measure 18 features a treble staff with a half note followed by a quarter note, and a bass staff with eighth-note runs.

19

Measures 19 and 20. Measure 19 has a treble staff with a half note followed by a quarter note, and a bass staff with eighth-note runs. Measure 20 features a treble staff with a half note followed by a quarter note, and a bass staff with eighth-note runs.

INVENTION 13 IN A MINOR, BWV 784

Where do phrases begin and end in this piece?

Measures 21 and 22. Measure 21 has a treble staff with a half note followed by a quarter note, and a bass staff with eighth-note runs. Measure 22 features a treble staff with a half note followed by a quarter note, and a bass staff with eighth-note runs.

4

Measures 4-7 of the piece. The treble clef staff features a series of eighth-note runs and a half-note rest in measure 7. The bass clef staff provides a steady accompaniment of eighth notes.

8

Measures 8-10. The treble clef staff continues with eighth-note patterns, while the bass clef staff has a more active line with eighth-note runs and some accidentals.

11

Measures 11-13. The treble clef staff shows a melodic line with some accidentals, and the bass clef staff continues with a rhythmic accompaniment.

14

Measures 14-17. The treble clef staff features a complex pattern of eighth notes and rests, while the bass clef staff has a more straightforward accompaniment.

18

Measures 18-21. The treble clef staff has a dense texture of eighth notes, and the bass clef staff provides a supporting line with some accidentals.

22

Measures 22-25. The treble clef staff continues with eighth-note runs, and the bass clef staff has a more active line with eighth notes and some accidentals.

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?

The musical score for Sinfonia 9 in F Minor, BWV 795, is presented in five systems. Each system consists of three staves (Soprano, Alto, and Bass). The key signature is F minor (three flats) and the time signature is 3/4. The score illustrates the concept of triple invertible counterpoint, where the three subjects (A, B, and C) are permuted in various ways. The first system shows the initial entry of the subjects. The subsequent systems are labeled with circled numbers 4, 7, 10, and 13, indicating the beginning of new permutations. The music features complex counterpoint and ornamentation, characteristic of Bach's style.

17

Measures 17-19 of the Sinfonia 9 in F Minor. The music is in F minor (three flats) and 3/4 time. Measure 17 features a treble staff with a melodic line of eighth and sixteenth notes and a bass staff with a rhythmic accompaniment of eighth notes. Measure 18 continues the melodic development in the treble and adds a more active bass line. Measure 19 concludes the system with a final cadence in the treble and a sustained bass note.

20

Measures 20-23 of the Sinfonia 9 in F Minor. Measure 20 shows a more complex texture with sixteenth-note passages in both staves. Measure 21 features a prominent sixteenth-note figure in the treble. Measure 22 continues with similar rhythmic intensity. Measure 23 ends with a half-note cadence in the treble and a half-note in the bass.

24

Measures 24-27 of the Sinfonia 9 in F Minor. Measure 24 begins with a new melodic phrase in the treble. Measure 25 shows a continuation of the melodic line with some chromaticism. Measure 26 features a more active bass line with eighth-note patterns. Measure 27 concludes the system with a half-note cadence in the treble and a half-note in the bass.

28

Measures 28-31 of the Sinfonia 9 in F Minor. Measure 28 starts with a new melodic phrase in the treble. Measure 29 continues the melodic development. Measure 30 features a more active bass line with eighth-note patterns. Measure 31 concludes the system with a half-note cadence in the treble and a half-note in the bass.

32

Measures 32-35 of the Sinfonia 9 in F Minor. Measure 32 begins with a new melodic phrase in the treble. Measure 33 continues the melodic development. Measure 34 features a more active bass line with eighth-note patterns. Measure 35 concludes the system with a half-note cadence in the treble and a half-note in the bass.

PRELUDES AND FUGUES

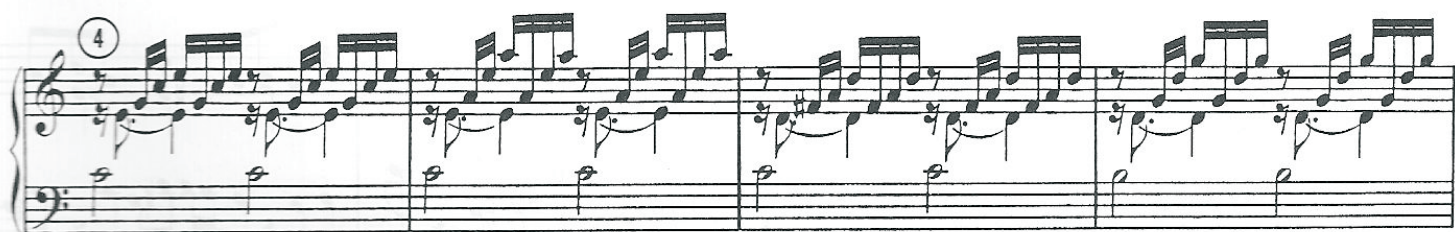
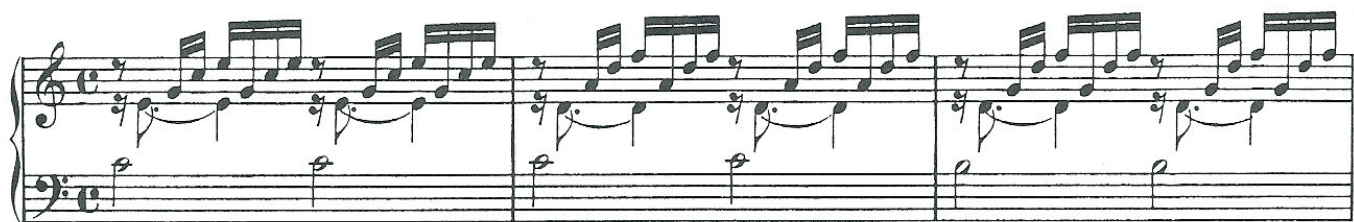
from *The Well-Tempered Clavier, Book I* (1722)
Johann Sebastian Bach (1685–1750)

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 846¹¹



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

12

Measures 12-15 of the Prelude and Fugue 1 in C Major. The right hand features a continuous eighth-note pattern, while the left hand plays a steady quarter-note accompaniment.

16

Measures 16-19 of the Prelude and Fugue 1 in C Major. The right hand continues the eighth-note pattern, and the left hand maintains the quarter-note accompaniment.

20

Measures 20-23 of the Prelude and Fugue 1 in C Major. The right hand continues the eighth-note pattern, and the left hand maintains the quarter-note accompaniment.

24

Measures 24-27 of the Prelude and Fugue 1 in C Major. The right hand continues the eighth-note pattern, and the left hand maintains the quarter-note accompaniment.

28

Measures 28-31 of the Prelude and Fugue 1 in C Major. The right hand continues the eighth-note pattern, and the left hand maintains the quarter-note accompaniment.

32

Measures 32-35 of the Prelude and Fugue 1 in C Major. The right hand continues the eighth-note pattern, and the left hand maintains the quarter-note accompaniment. The piece concludes with a final chord in the right hand.

a 4.

This musical score consists of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Measure numbers 4, 7, 10, 13, and 16 are indicated at the beginning of their respective systems. The piece features intricate melodic lines and complex harmonic structures typical of Baroque music.

4

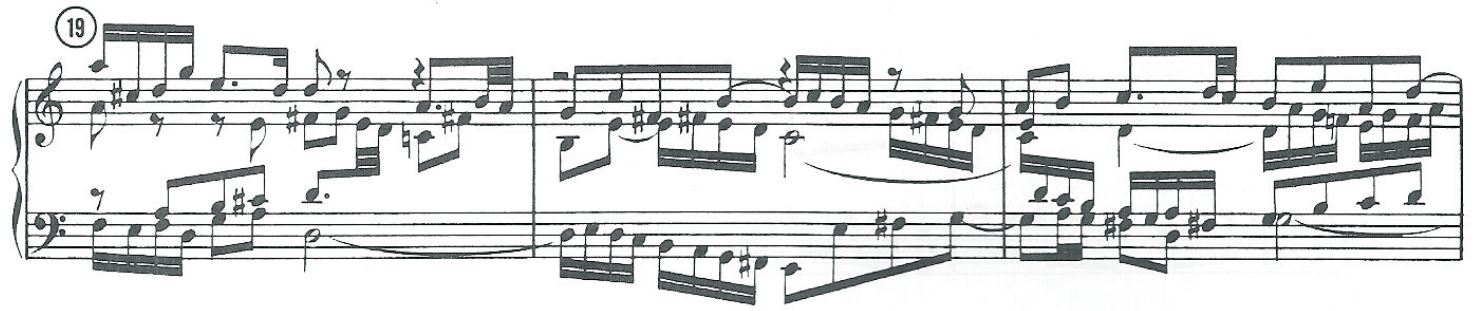
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13

16

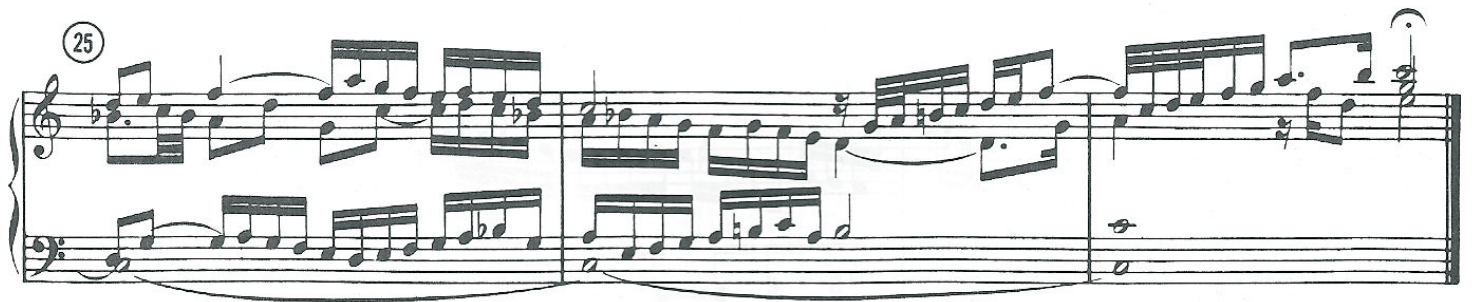
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22



25



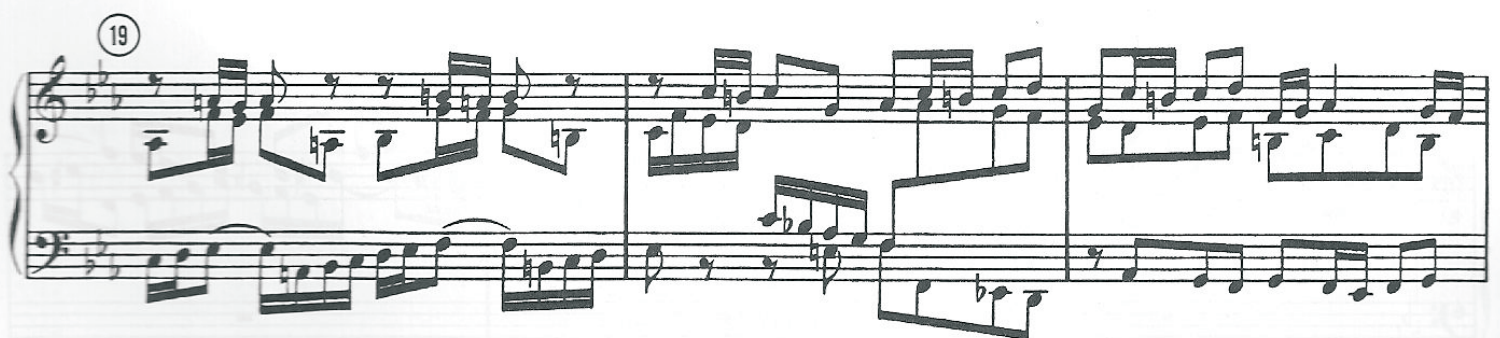
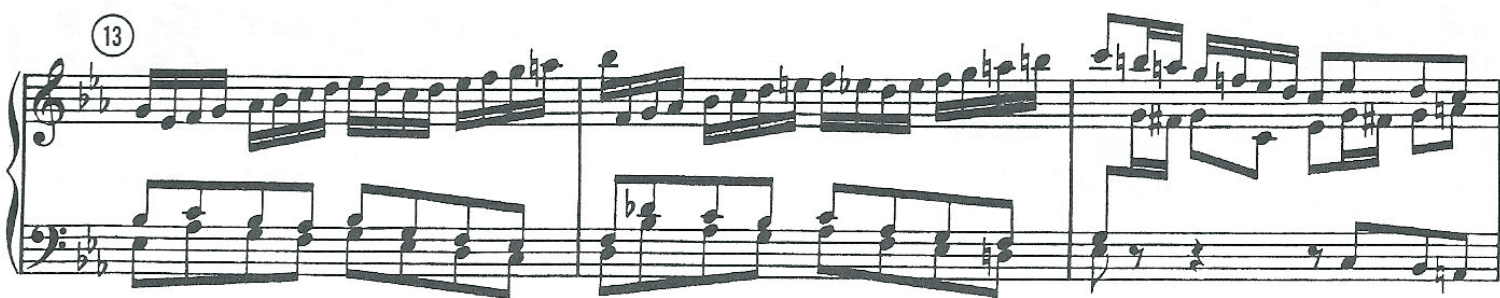
■ FUGUE 2 IN C MINOR, BWV 847

a 3.



4





Measures 22-28 of Fugue 2 in C Minor, BWV 847. The score is written for two staves (treble and bass clef) in C minor (three flats). Measure 22 begins with a circled number 22. The music features a complex texture with multiple voices. Measure 25 begins with a circled number 25. Measure 28 begins with a circled number 28. The piece concludes with a double bar line and repeat dots at the end of measure 28.

■ 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.

Measures 3-7 of Fugue 8 in D Sharp Minor, BWV 853. The score is written for two staves (treble and bass clef) in D sharp minor (three sharps). Measure 3 begins with a circled number 3. Measure 7 begins with a circled number 7. The music features a complex texture with multiple voices. The piece concludes with a double bar line and repeat dots at the end of measure 7.

13



System 13: Treble and bass staves in G major (one sharp). The treble staff features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The system concludes with a double bar line.

19



System 19: Treble and bass staves in G major. The treble staff continues with intricate melodic patterns, including some grace notes. The bass staff maintains a consistent rhythmic accompaniment. The system ends with a double bar line.

26



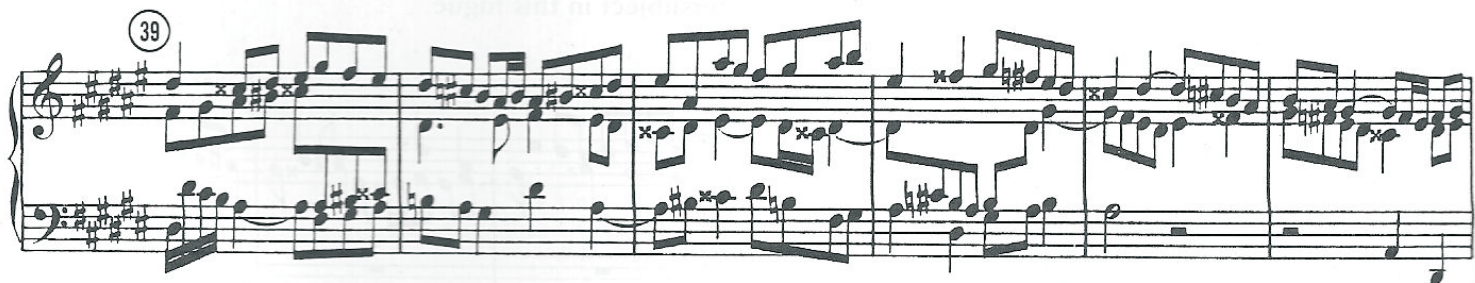
System 26: Treble and bass staves in G major. The treble staff shows a continuation of the fast-moving melodic line. The bass staff accompaniment remains active. The system concludes with a double bar line.

33



System 33: Treble and bass staves in G major. The treble staff features a series of beamed sixteenth notes. The bass staff accompaniment consists of eighth and sixteenth notes. The system ends with a double bar line.

39



System 39: Treble and bass staves in G major. The treble staff continues with rapid melodic passages. The bass staff accompaniment is steady. The system concludes with a double bar line.

45



System 45: Treble and bass staves in G major. The treble staff features a melodic line with some rests. The bass staff accompaniment continues with eighth and sixteenth notes. The system ends with a double bar line.

51

Measures 51-57 of the fugue. The treble staff features a complex, rapid melodic line with many sixteenth and thirty-second notes, while the bass staff provides a more rhythmic accompaniment with eighth and sixteenth notes. The key signature is D sharp minor (three sharps).

58

Measures 58-63. The treble staff continues with intricate melodic patterns, including some triplets. The bass staff maintains a steady accompaniment. Measure 63 ends with a repeat sign.

64

Measures 64-69. The treble staff shows a continuation of the complex melodic texture. The bass staff features a more active line with frequent sixteenth-note runs. Measure 69 ends with a repeat sign.

70

Measures 70-75. The treble staff has a more melodic and less technically demanding line compared to the previous system. The bass staff continues with its rhythmic accompaniment. Measure 75 ends with a repeat sign.

76

Measures 76-81. The treble staff features a series of dotted rhythms. The bass staff has a more active, sixteenth-note accompaniment. Measure 81 ends with a repeat sign.

82

Measures 82-88. The treble staff has a more melodic line with some rests. The bass staff continues with its rhythmic accompaniment. Measure 88 ends with a repeat sign.

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)

7

14

21

28

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?

a 3.

10

20

31

42

52

62

PRELUDE AND FUGUE 16 IN G MINOR, BWV 861

This musical score is for the Prelude and Fugue 16 in G minor, BWV 861, by Johann Sebastian Bach. The score is written for piano and is in G minor, 3/4 time. It consists of two systems of staves, each with a treble and bass clef. The first system contains measures 1 through 12, and the second system contains measures 13 through 18. The music is characterized by its intricate counterpoint and harmonic complexity. The first system begins with a treble clef and a key signature of two flats (B-flat and E-flat). The bass line features a series of eighth notes, while the treble line has a series of sixteenth notes. The second system continues the piece with more complex rhythmic patterns and a final cadence in measure 18. The score is marked with measure numbers 1, 4, 7, 10, 13, 15, and 18. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

a 4

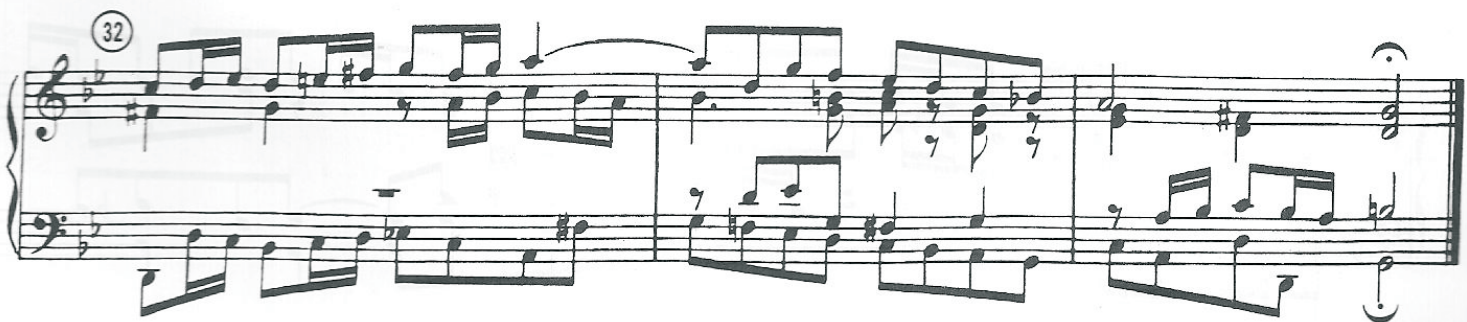
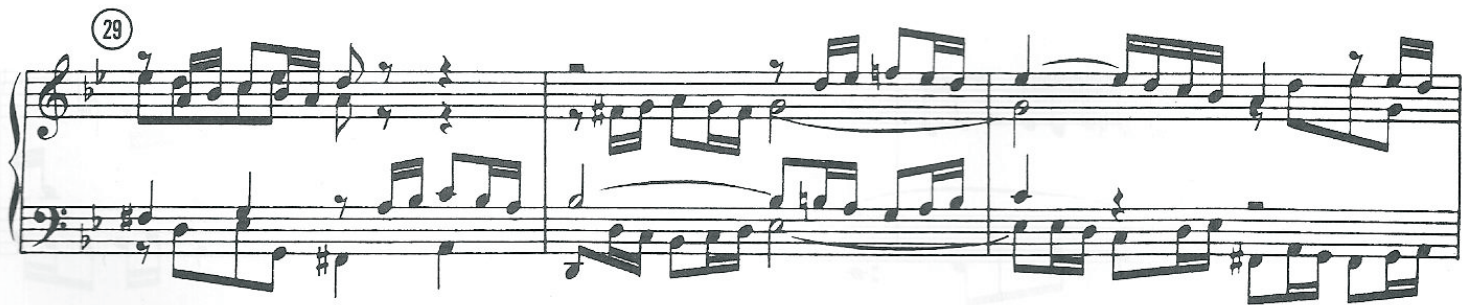
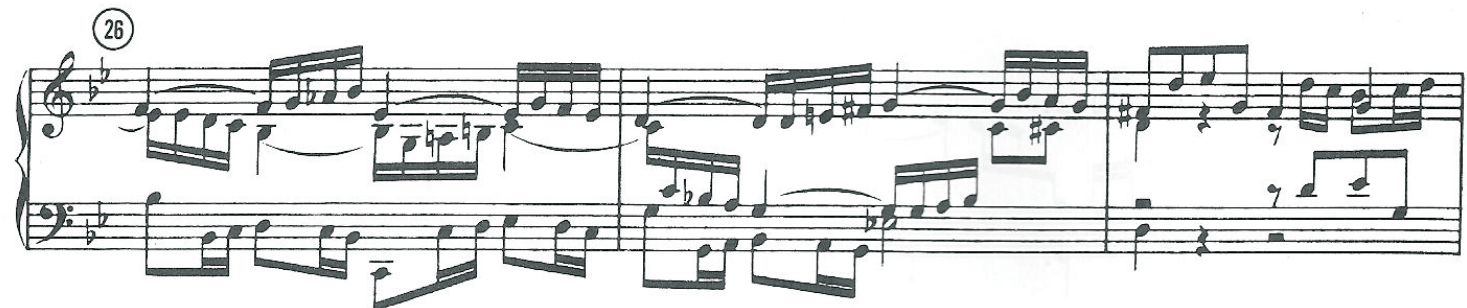
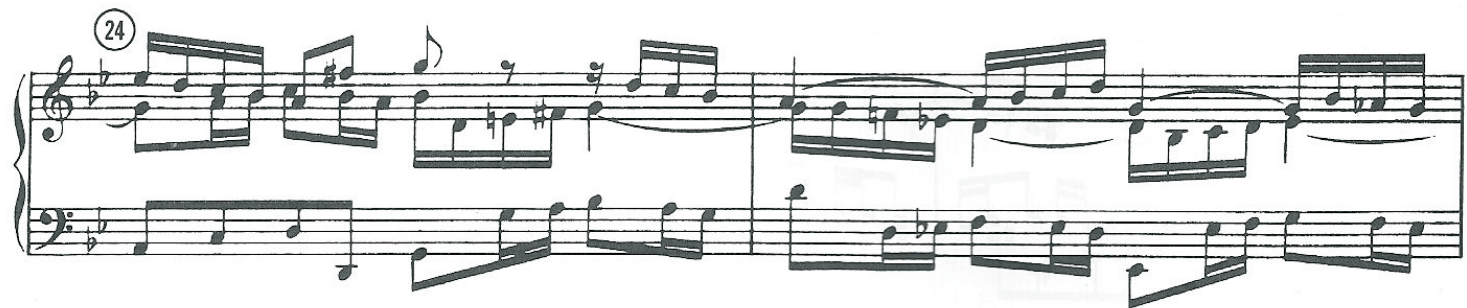
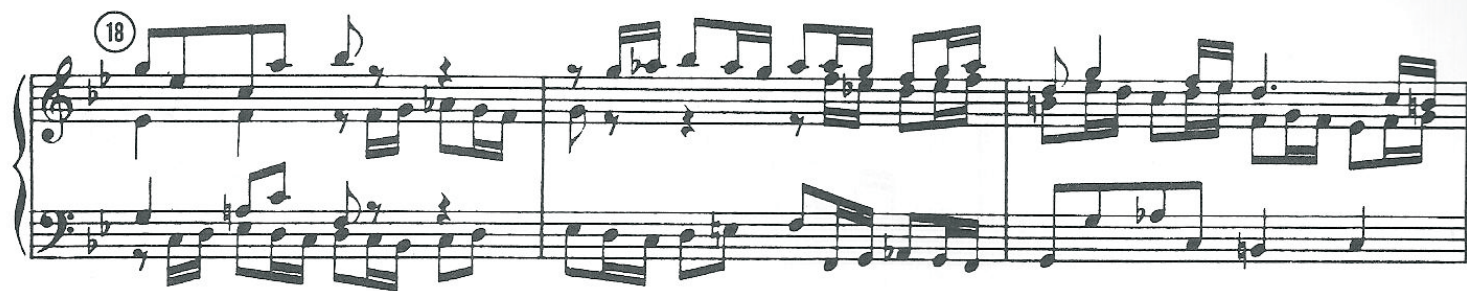
4

7

10

13

16



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?

Canon a 2.

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

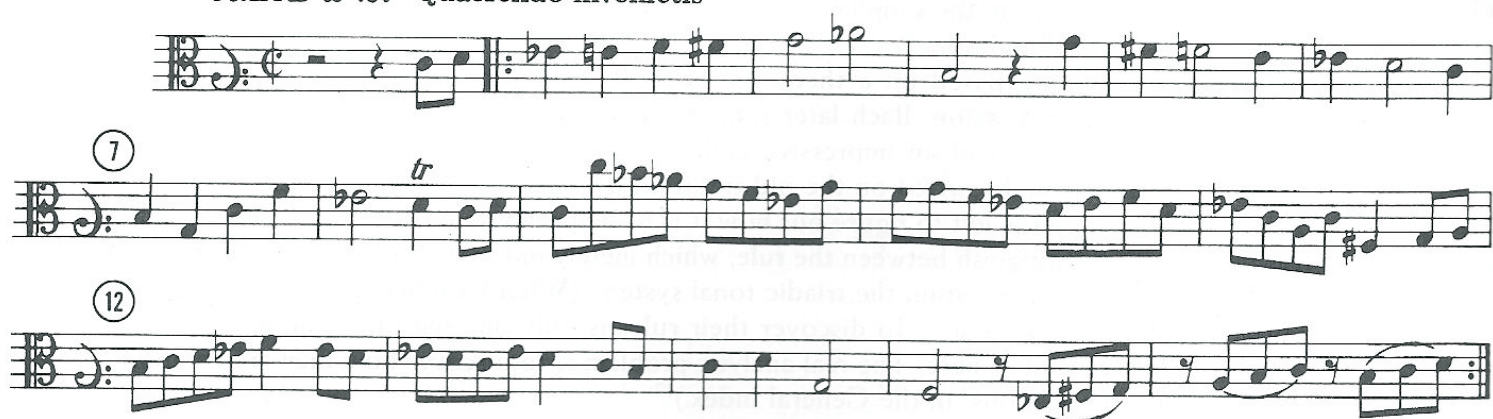
a 2 Violini in unisono. %

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, cru - ci -

fi - xus,

cru - ci - fi - xus,

15

e - ti - am pro no - bis, cru - ci -

fi - xus e - ti - am pro no - bis,

8 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 -

8 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 -

8 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 -

8 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,

8 - 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.

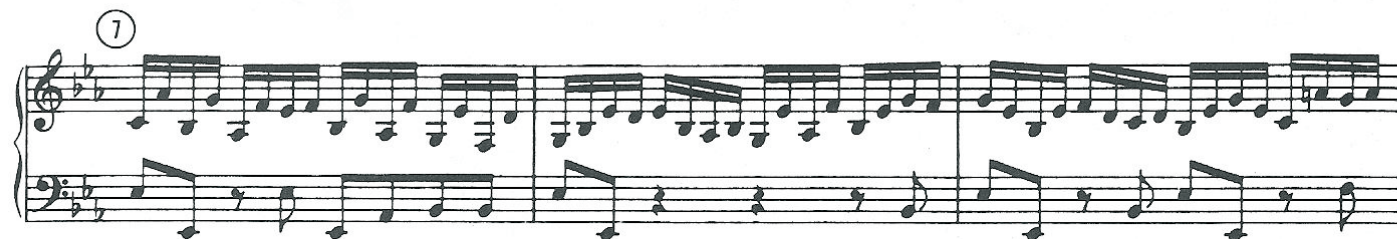
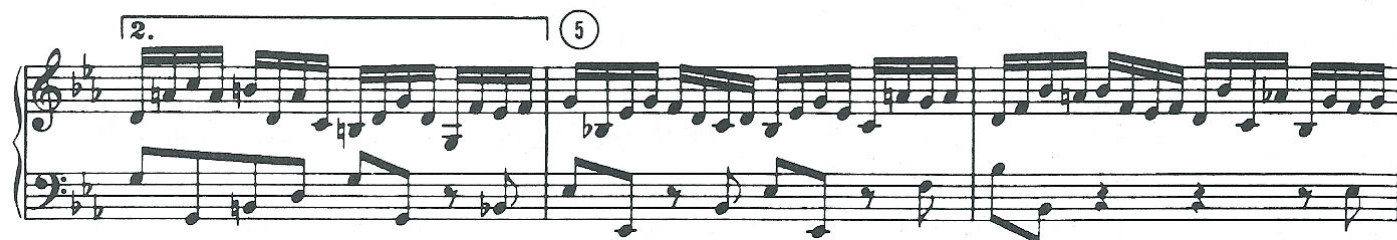
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O GOTT, DU FROMMER GOTT

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 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?

Largo.



Measures 9-12 of the chorale prelude. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is B-flat major (two flats). Measure 9 is marked with a circled '9'. Measure 12 is marked with a circled '12'. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

■ 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.)

Two systems of the musical score for BWV 641. The first system shows measures 1-4, and the second system shows measures 5-8. The key signature is D major (two sharps). The time signature is common time (C). The score is written for three staves: Treble, Bass, and a lower Bass staff. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. Ornamentation is indicated by wavy lines above certain notes.

51

Measures 51-57 of the fugue. The treble staff features a complex, rapid melodic line with many sixteenth and thirty-second notes, while the bass staff provides a more rhythmic accompaniment with eighth and sixteenth notes. The key signature is D sharp minor (three sharps).

58

Measures 58-63. The treble staff continues with intricate melodic patterns, including some grace notes. The bass staff maintains a steady accompaniment. Measure 63 ends with a double bar line.

64

Measures 64-69. The treble staff shows a change in texture with some longer note values and rests. The bass staff continues with a consistent rhythmic pattern. Measure 69 ends with a double bar line.

70

Measures 70-75. The treble staff features a series of eighth-note patterns. The bass staff has a more active line with many sixteenth notes. Measure 75 ends with a double bar line.

76

Measures 76-81. The treble staff has a more melodic, slower-moving line compared to previous sections. The bass staff continues with a rhythmic accompaniment. Measure 81 ends with a double bar line.

82

Measures 82-88. The treble staff features a series of eighth-note patterns. The bass staff has a more active line with many sixteenth notes. Measure 88 ends with a double bar line.

■ 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?

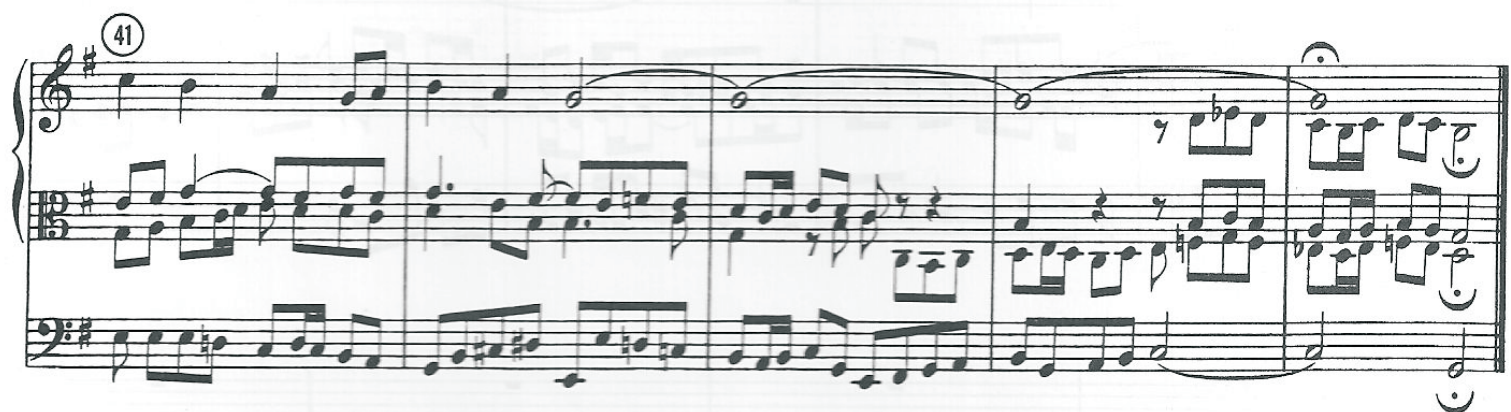
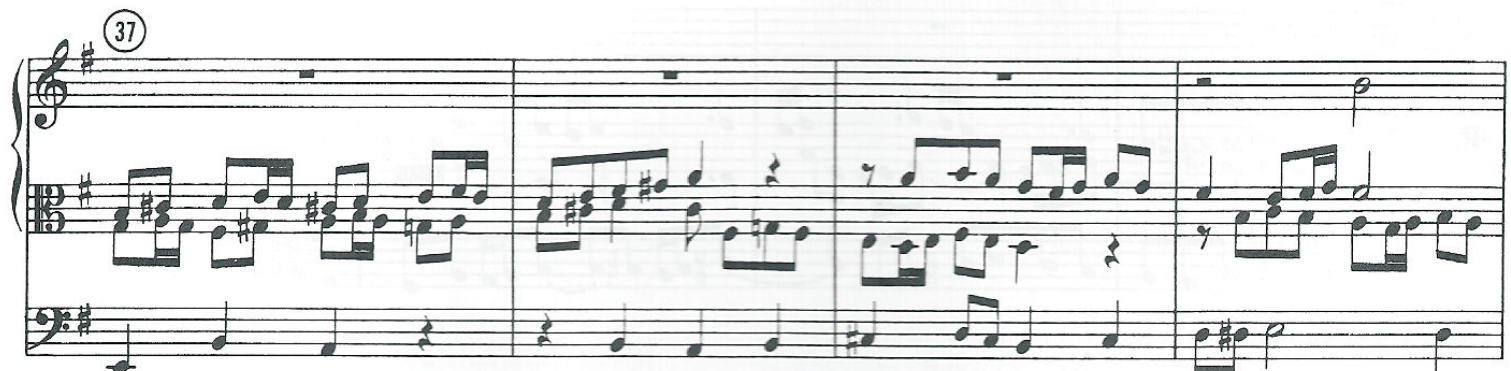
10

15

19

24

28



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 comodo



5



9



12



16



20



23

Musical notation for measures 23-25. Treble clef, key of D major. Measure 23: Treble has eighth-note runs, bass has chords. Measure 24: Treble has eighth-note runs, bass has chords. Measure 25: Treble has eighth-note runs, bass has chords. Measure 26: Treble has eighth-note runs, bass has chords.

26

Musical notation for measures 26-28. Treble clef, key of D major. Measure 26: Treble has eighth-note runs, bass has chords. Measure 27: Treble has eighth-note runs, bass has chords. Measure 28: Treble has eighth-note runs, bass has chords.

29

Musical notation for measures 29-31. Treble clef, key of D major. Measure 29: Treble has eighth-note runs, bass has chords. Measure 30: Treble has eighth-note runs, bass has chords. Measure 31: Treble has eighth-note runs, bass has chords.

32

Musical notation for measures 32-34. Treble clef, key of D major. Measure 32: Treble has eighth-note runs, bass has chords. Measure 33: Treble has eighth-note runs, bass has chords. Measure 34: Treble has eighth-note runs, bass has chords.

35

Musical notation for measures 35-37. Treble clef, key of D major. Measure 35: Treble has eighth-note runs, bass has chords. Measure 36: Treble has eighth-note runs, bass has chords. Measure 37: Treble has eighth-note runs, bass has chords.

38

Musical notation for measures 38-40. Treble clef, key of D major. Measure 38: Treble has eighth-note runs, bass has chords. Measure 39: Treble has eighth-note runs, bass has chords. Measure 40: Treble has eighth-note runs, bass has chords.

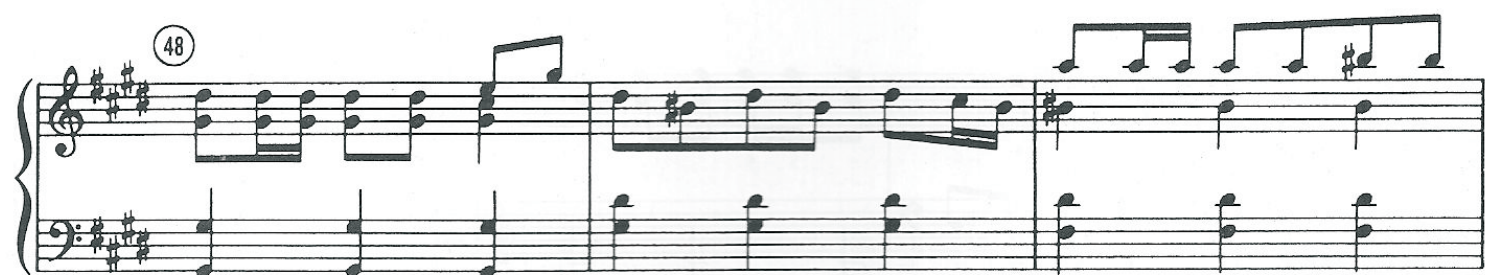
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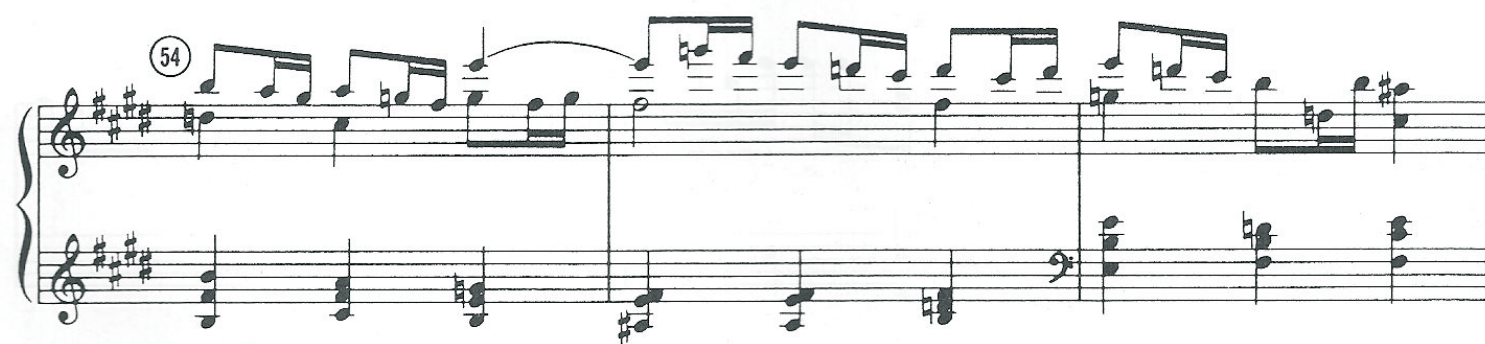
48



51



54



57



The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled with a circled '60', consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and contains a melody of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef with the same key signature and contains a bass line of eighth and sixteenth notes. The second system continues the melody and bass line across two more staves, maintaining the same musical notation and key signature.

63

66

The musical score for 'The Rose Tree' is written for piano. It features a treble and bass staff. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The piece is marked with a circled number 66.

55

The musical score is written on ten staves, organized into five systems of two staves each. The first system begins with a treble clef and a key signature of one sharp (F#). The melody is primarily in the treble, with some lower notes in the bass. The lyrics are: "the chief of all their strength, the chief of all the chief of all". The second system continues the melody and includes the lyrics "E - gypt, the chief of their strength, of their strength, the chief of all". The third system features a "marc." (marcato) marking and the lyrics "He smote all the first - born, the chief of all,". The fourth system includes the lyrics "He smote all the first - born of E - gypt,". The fifth system concludes with a "marc." marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

the chief of all their strength,
the chief of all
the chief of all

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.