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PERFORMANCE PRACTICE OF MULTIPLE STOPS IN THE SONATAS AND PARTITAS FOR UNACCOMPANIED VIOLIN OF J. S. BACH (VOLUMES I AND II).

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PERFORMANCE PRACTICE OF MULTIPLE STOPS IN THE SONATAS AND PARTITAS FOR UNACCOMPANIED VIOLIN OF J. S. BACH

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSIC EDUCATION

BY

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Norman, Oklahoma

1970

PERFORMANCE PRACTICE OF MULTIPLE STOPS IN THE SONATAS AND PARTITAS FOR UNACCOMPANIED VIOLIN OF J. S. BACH

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PERFORMANCE PRACTICE OF MULTIPLE STOPS IN THE SONATAS AND PARTITAS FOR UNACCOMPANIED VIOLIN OF J. S. BACH

CHAPTER I.

INTRODUCTION

The musical compositions which are the subject of the present study were written during Bach's employment as court Kapellmeister to Prince Leopold at Cöthen, 1717 to 1723. This was a period during which he wrote little church music but a great many instrumental compositions, two collections of which were the Six Suites for unaccompanied Cello and the Three Sonatas and Three Partitas for unaccompanied Violin. These two groups were dedicated respectively to Ferdinand Abel, principal cellist and to Josephus Spiess, first violinist of the Cöthen instrumental ensemble.

Purpose of the Study

This study will investigate performance of a specific aspect of the sonatas and partitas for unaccompanied violin. Thorough consideration is to be given movements of each sonata and partita wherein a literal performance of multiple stops cannot be realized. The term "multiple stop" in this instance is defined as a three- or four-note combination scored to be sounded simultaneously.

The following considerations are presented as facts which serve to focus upon the goal of this study:

1. A literal performance of these works was not expected by the composer since such could not have been accomplished either in that period or in the present day.

> The composer of violin music wrote out the polyphonic progressions in an idealized way to show the true counterpoint, but he left the actual 'realization' of the score to the violinist according to his desires and abilities. Moreover, this idealized version of the music helped the player to understand the musical progression otherwise concealed in the figuration.[1]

The unaccompanied violin sonatas and partitas of Bach contain frequent three- and four-string multiple stops which, although written as blocked chords, cannot be performed as on a keyboard, but because of rounded bridge and tension of bow hair must be arpeggiated in some manner. Two possibilities which tend to support literal interpretation should be mentioned, yet discounted. One is that a three-string chord can be sustained if sufficient bow pressure is applied. However, limitations in the duration of a simultaneous three-string sound and in the propriety of its necessarily loud dynamic level could frequently render it impractical. The other possibility, amounting to a theory propounded by Arnold Schering in the early twentieth century, yet later renounced by him, is that in Bach's day there existed a violin bow so constructed with sufficiently high arch and slack hair that all four strings could be sounded simultaneously, the performer drawing up the slack with his right thumb when desiring to sound an individual string. However,

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[1]David D. Boyden, The History of Violin Playing from its Origins to 1761 (London: Oxford University Press, 1965), p. 272.

evidence of the existence of such a bow has not been uncovered despite exhaustive research.

> ...not one of the pictures of performing violinists of the time show the bow hair curved over three or four strings, and this would be an absurdity because the hair would hit the straight bow stick, characteristic of both French and Italian bows.
>
> It is true that German bows of the time have a more pronounced arch than typical French and Italian bows, and by using a relatively flat bridge, one might play and sustain three-part, although not four-part, chords.... But a flat bridge makes it difficult to play clearly on single strings, and the bridge was not flat but curved. Besides, no German source speaks of relaxing the thumb or of slack bow hair; nor do German pictures of the time show the bow hair arched over the strings, as it should be according to Schering's theory.[2]

2. Composers of violin music of the period (early eighteenth-century) indicated few marks of expression and styles of bowing in their works. Thus, lack of knowledge relating to specific performance practices in addition to the physical changes that the instrument and particularly the bow have undergone since, lead the present day violinist to rely upon other than early eighteenth-century practice for developing an interpretation of his own. One might wonder if perhaps eighteenth-century treatises on violin playing would serve as an aid to interpretation. They do, but only to a limited extent. The first such manuals appeared at the very end of the seventeenth century, the level of instruction in all of them being decidedly elementary. These were conceived primarily for the amateur. Not until after 1750 were treatises written of significant worth to the professional violinist; such works are those of Geminiani, Leopold Mozart, and L'Abbe le fils. Interpretation and performance of the multiple stops in the unaccompanied violin works of Bach are unique as compared with compositions of contemporaries

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[2]Ibid., p. 433.

such as Corelli, Vivaldi, Tartini, and others. This uniqueness, this polyphonic quality and prevalence of blocked chords, sets them apart from characteristic eighteenth-century violin compositions. Bach was undoubtedly influenced, however, by two German composers whose experiments with scordatura tuning, multiple-stops, and higher positions were relatively well-known in their time but whose compositions have not survived in the modern performer's repertoire. These innovators were Heinrich Biber (1644-1704) and Jacob Walther (c. 1650-1717).

3. Except in few instances, modern editions do not differ with the autograph of Bach's sonatas and partitas insofar as notation is concerned, although there are several significant differences in articulation (slurs) and in multiple-stop note values. The Joachim & Moser edition is significantly different from the others in that it contains throughout a double score, the lower staff having been carefully transferred from Bach's original text, autographed and dated 1720. It is from this edition, specifically the original Bach text, that the primary source of the present study is taken.

Procedure

The study will be confined to movements containing a predominance of multiple stops. Each movement will be analyzed harmonically, including identification of phrases and non-harmonic tones. From the three sonatas and three partitas, there consists a total of thirty-two movements. Of these, sixteen contain a predominance of multiple stops; it is this group which will be the subject of the investigation. A companion volume (Volume II) contains each movement, fully illustrated.

The movements will be treated in turn, each being examined according to the following procedure:

1. Performance practice of each multiple stop will be notated and a specific principle (or principles) for evaluation of performance will be assigned to it.

2. Style characteristics which are revealed through analysis and are relevant to performance will be cited.

3. Instances in which discrepancies occur between the Bach autograph and the present analysis (or illustrations) will be listed for purposes of clarification.

Analytical Guide Lines Related to Bach's Style Characteristics

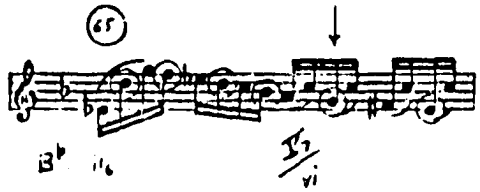
In certain instances Bach's style characteristics become a factor in determining or explaining terminology of analysis. Following are several terms so affected:

1. Analysis of non-harmonic tones. Traditionally, non-harmonic tones are defined as being either prepared or resolved by step-wise motion or repetition. However, on occasion non-harmonic tones approached and left by skip are found in the works presently under investigation. Reconciliation with traditional analysis is based upon the polyphonic texture characteristic of these works. Three guide lines follow:

   a) The skips involve an octave displacement of either the non-harmonic tone or an adjacent harmonic tone.

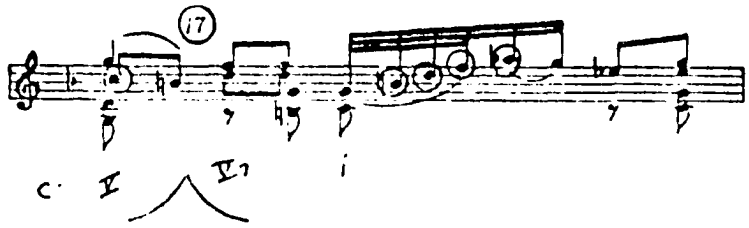
Sonata No. 1, Adagio, m. 14

b) The non-harmonic tone is part of an intermittent melodic line.



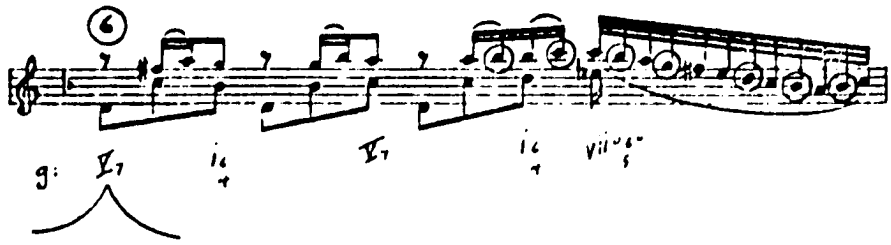
Sonata No. 1, Fuga, m. 65

c) A succession of non-harmonic tones surrounded by members of an analyzed harmony may be termed an arpeggiated suspended chord.



Sonata No. 1, Adagio, m. 17

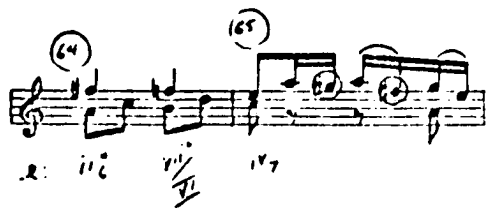
2. Analysis of chord inversion. The analyzed inversion of a chord will be determined by the lowest chord member regardless of its temporal appearance.



Sonata No. 1, Siciliana, m. 6

3. Analysis of diminished triads. A literal interpretation of the diminished triad is chosen rather than one which describes the chord as a dominant seventh sound with missing root. However, this analysis will occasionally result in unusual root relationships. Illustrations of such occasions follow. Since the emphasis of this study is not primarily focused upon analysis of root motion, this interpretation is considered to be sufficient.

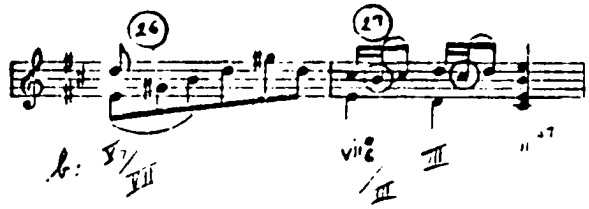
a) As an example of one irregular resolution, notice the diminished triad on beat one in the illustration below. The triad is not followed by a chord containing the resolution of its root. Resolution note "G" might be implied, however, as the missing root of a dominant seventh chord on beat two.



Sonata No. 2, Fuga, m. 64-65

b) As another example of an irregular resolution, wherein the diminished triad acts as the chord of resolution, notice the

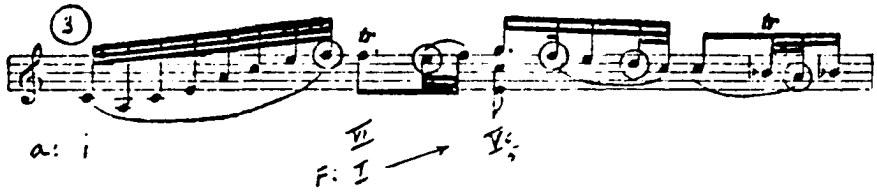
illustration below. The harmony in measure twenty-six implies a traditional root motion to an "A" which is not present in the following measure. This resolution might be implied, however, as a dominant seventh chord with missing root on beat one of measure twenty-seven.



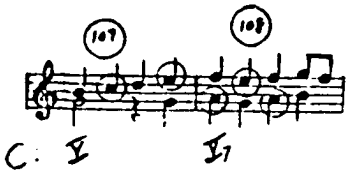
Partita No. 1, Sarabande, m. 26-27

4. Analysis of seventh and ninth chords.

a) Provided a belated appearance of the seventh occurs within a one-measure span, a harmony will be analyzed initially as a seventh chord. Notice in the second illustration below that the seventh does not appear until measure 108.

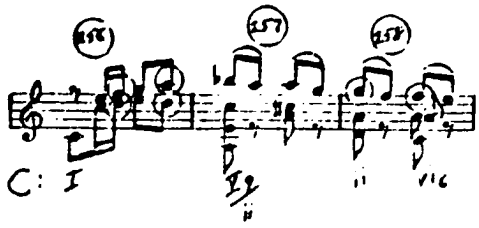


Sonata No. 2, Grave, m. 3



Sonata No. 3, Fuga, m. 107-108

b) The analysis of a harmony as a ninth chord is chosen when the ninth cannot be explained as a non-harmonic tone and its note of resolution does appear in the following harmony.



Sonata No. 2, Fuga, m. 256-258

5. In addition to the primary requirement of a fugal episode, that of being a passage wherein a statement of the subject is not present, the following factors are considered in the analysis of episodes occurring in the three fugues included in this study. An episode:

a) signals a change in treatment or organization of rhythmic or melodic material and is usually preceded by a cadence.

b) is frequently characterized by sequences.

c) effects a transition between one key and the next. A passage, generally brief, which can be analyzed as an extension of a tonality is thus not recognized as an episode.

Interpretation of Symbols Used in Analysis

The following is a list of symbols which are used in Volume II and are correlated with discussion in Volume I.

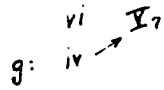
B: Key analysis (major)

b: Key analysis (minor)

4. Illustrated performance of multiple stop appearing in Volume II (reference in Volume I)

(17) Numbered measure

Non-harmonic tone (encircled)

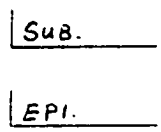


Pivot chord of modulation (arrow indicates harmonic analysis continuing in new key)

Harmonic cadence

Melodic phrasing (used when melodic does not coincide with harmonic cadence)

Numbered variation in "Chaconne" from Partita No. 2



Fugue subject or episode entries

Principles for Evaluation of Performance Practice

The initial approach to performance of three-note or four-note chords in violin music is to regard them as three-string or four-string stops. It should be recognized, however, that no four-note chord can

be interpreted as written; that is, an immediate, simultaneous sound is impossible because of the arch of the violin bridge and the tension on the hair. The chord must therefore be performed in some manner of arpeggiation. In some instances, however, three-note chords can be sustained simultaneously for a short duration by sufficient bow pressure and velocity. Since the bow activates the violin's sound, performance of all multiple stops is further delimited by bowing style. This style can involve the following in any combination: the direction of the bow stroke, an on-the-string versus an off-the-string attack, the type of arpeggiation (upward or downward), and an implied dynamic level within the context of surrounding sonority.

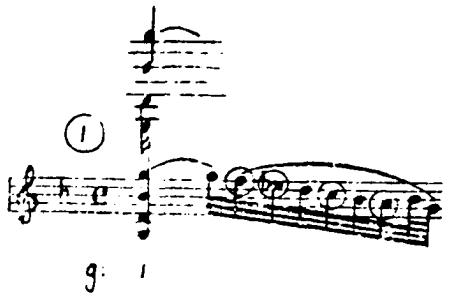
Whereas this investigation is concerned with illustrating multiple stop performance which cannot be interpreted literally without some alteration, a consistent attempt will be made to provide illustrations which retain as closely as possible the literal requirements of the Bach autograph. First priority, therefore, shall be to retain articulation and time durations which do not conflict with literal interpretation.

The following principles for evaluation of performance practice evolve from this study. They are based upon options available for non-literal performance of multiple stops, upon technical limitations in bowing and left hand fingering, upon theoretical considerations of the works under investigation, and upon textural and style characteristics of the composer. Since the one performance characteristic all multiple stops share is that they preclude literal interpretation, the first category (Ia, b, and c), which is addressed to that specific common

characteristic, is universally applicable. That category is subdivided for the purpose of defining three options available to the performer. These are the breaking (plane changing) bow stroke, the crushing bow stroke, and the arpeggiated bow stroke.

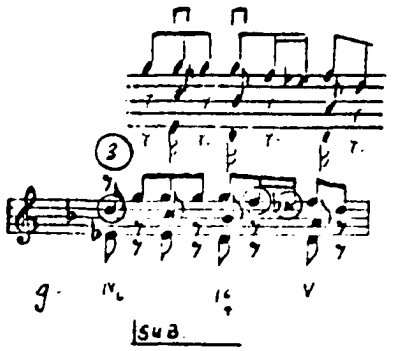
I. Options Available for Non-literal Performance of Multiple Stops

a. A rapidly drawn bow changing planes or "breaking" the multiple stop in two is the most common performance technique. In the case of a four-string stop, the separation is between the lower two and upper two voices. In a three-string stop, the printed duration of the middle voice is taken literally except when restricted by limitations of fingering or articulation. In all cases, the bow, in initiating the sound of one outside voice, necessarily causes a delay at the opposite end of the multiple stop. This will in turn cause the initiating voice to be abbreviated in its duration. Unless otherwise stated, it should be understood that the lowest voice customarily initiates the sonority. The direction of emphasis is away from the lowest voice, toward a sustained upper voice.

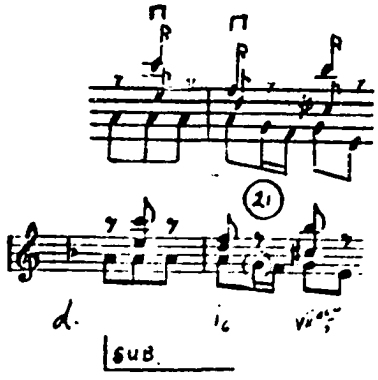


Sonata No. 1, Adagio, m. 1

b. When the multiple stop is a three-string combination and all three voices are of equally short duration, a swift, somewhat crushing bow stroke can be applied to initiate a simultaneous sound. However, this principle can be effected best when the multiple stop is struck down bow following a slight lift and only when a rather forceful stroke is appropriate. The three strings are struck simultaneously, followed by a slight adjustment of the bow as it alters its plane to emphasize the melody note. A sustaining emphasis can be placed on either upper or lower note when a down bow stroke is used. However, an up bow stroke can place a sustaining emphasis only on the upper note of a multiple stop. The reverse is quite awkward.

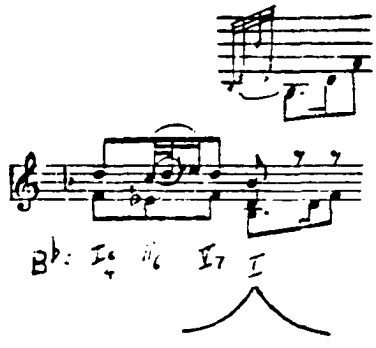


Sonata No. 1, Fuga, m.3



Sonata No. 1, Fuga, m. 21

c. The multiple stop can also be arpeggiated one string at a time, either upward or downward, the bow coming to rest on the melody note or voice of strongest resolution. This principle is effective when a less than forceful attack is appropriate and a particular voice holds the impetus for an ongoing melodic line. The arpeggiation provides first a resolution to the tonic, then the completion of the upper voices' melodic lines, and finally a return to the voice which continues the melodic impetus.

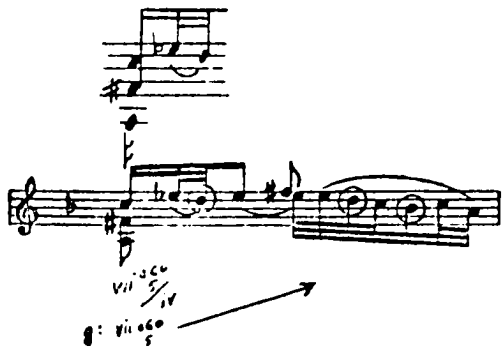


Sonata No. 1, Siciliana, m. 4

In addition to the application of one of the above options to the performance of each multiple stop, others of the remaining principles are available for further substantiating a specific performance practice. The final subdivision of the fifth category (Vc) defines a specific style of performance somewhat similar to principle Ic. However, the distinguishing performance characteristic of a continuing arpeggiation serves to disassociate it from all three subdivisions of the first category.

II. Technical Limitations in Bowing and Left Hand Fingering

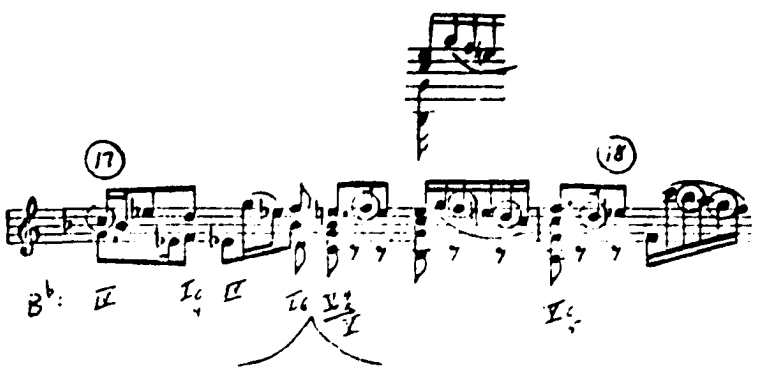
a. Technical awkwardness in left hand fingering can occasionally necessitate the abbreviation (in time duration) of part of a multiple stop.



Sonata No. 1, Adagio, m. 9

b. The printed articulation (slurs or absence of slurs) can necessitate the alteration in time duration of one or more tones within a multiple stop. This practice may also be influenced by similarly articulated figures in close prox-

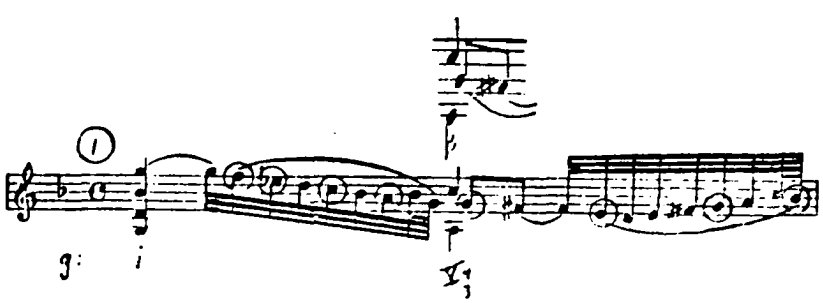
imity. Notice the similarity between beat four, measure seventeen and beat two, measure eighteen.



Sonata No. 1, Siciliana, m. 17-18

III. Theoretical Considerations

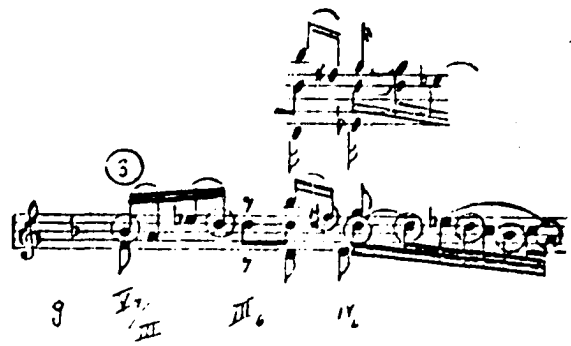
Harmonic background can be a determining factor in deciding where emphasis should lie. This principle has specific reference to active or non-harmonic tones having a clearly defined tendency toward resolution. In the following example, middle voice "G," in addition to being the melody, is a non-harmonic tone with impetus for a clearly articulated resolution to "F sharp."



Sonata No. 1, Adagio, m. 1

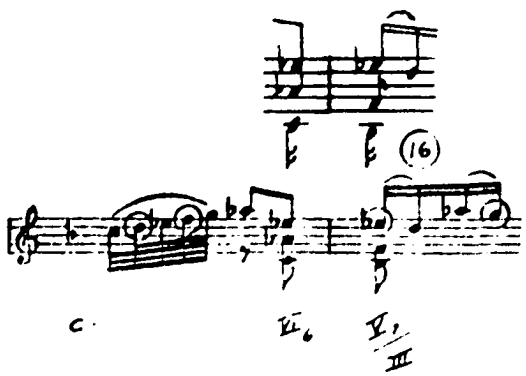
IV. Textural Characteristics

a. A texture (polyphonic) which realizes or implies more than one melodic line influences multiple stop performance. Melodic significance is shared by the respective voices. In the following example, middle voice "D," as the continuing melody, is joined momentarily by an upper voice.



Sonata No. 1, Adagio, m. 3

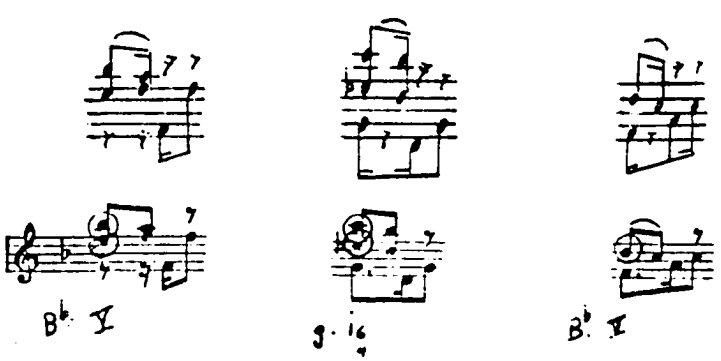
b. A texture (homophonic) which implies one melodic line with chordal accompaniment, influences multiple stop performance and therein suggests emphasis on the member of the melodic line. This emphasis can be implied by the printed stem division whereby the melody is visibly separated from the accompanying voices. In the performance illustration, however, this stem division may be obscured by the priority of adhering to as literal a performance in time duration as is prescribed by the Bach autograph.



Sonata No. 1, Adagio, m. 15-16

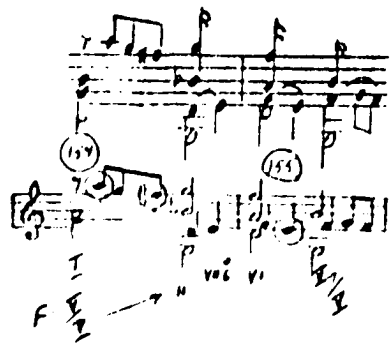
V. Style Characteristics

a. Frequent recurrence of a particular melodic figure within a movement is a factor supporting a consistency in performance of that figure throughout the movement. The first of the following examples cannot be performed literally, the second can be partially so, and the third completely so. However, the implication of this figure as a stylistic element suggests a similarity in performance.



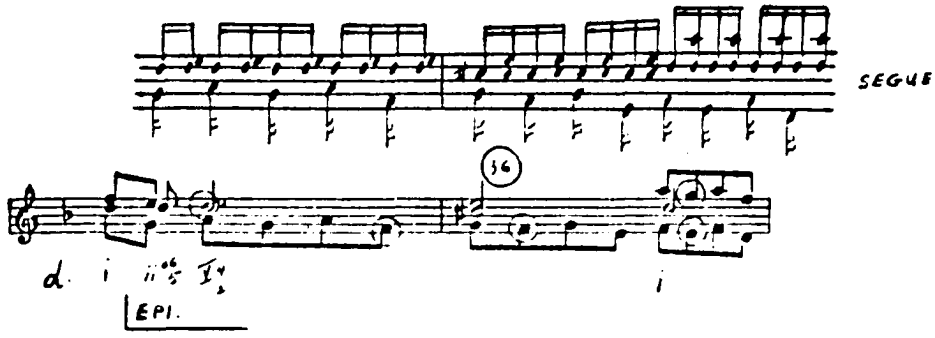
Sonata No. 1, Siciliana, m. 11, 10, 15

b. The composer's choice of stem direction (division) suggests a consistency in interpretation among like figures in close proximity. Technical feasibility, however, could limit strict adherence to this principle.



Sonata No. 3, Fuga, m. 154-155

c. Where it is not possible to sustain long note values indicated to be held during performance of several shorter note values, a continuous arpeggiation can be employed throughout the passage. This technique is a type of bariolage or ondeggiando style of bowing.



Sonata No. 1, Fuga, m. 35-36

The several movements of the three sonatas and three partitas will be subjects for the following six chapters. Each chapter will be devoted to one of the sonatas or partitas. Principles for evaluation of performance practice previously outlined will be assigned the enumerated multiple stops. Volume II of this study consists exclusively of illustrated and analyzed scores of the movements under investigation.

CHAPTER II.

SONATA NO. I in G MINOR

Sonata No. 1 contains four movements: Adagio, Fuga, Siciliana, and Presto. Of these, the first three will be included in this study and are the subject of this chapter.

Adagio in G minor[3]

Reference to Enumerated Multiple Stops Illustrated in Volume II

1. Principle Ia. The characteristic resonance of open strings "G" and "D" supports a momentarily simultaneous sound.

2. Principles Ia and III. The middle voice "G," in addition to being the melody, is a non-harmonic tone with impetus for a clearly articulated resolution to "F sharp."

3. Principles Ia and IIa. The middle voice "G" is the melody. Although the upper voice "F sharp" cannot be sustained for its printed value, it should receive sufficient emphasis in order to continue "in memory" until its resolution on beat three.

4. Principle Ia. The characteristic resonance of open strings "G" and "D" supports a momentarily simultaneous sound.

5. Principles Ia and IVa. Although middle voice "D" remains the pre-

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[3]The key signature suggests the dorian mode. However, the movement can be readily analyzed in "G" minor.

dominant melody, the upper sixteenth notes suggest a momentarily polyphonic texture.

6. Principles Ia and IVa. This is a continuation of the previous example.

Principle IIb. Observance of the printed articulation will necessitate abbreviation of the upper voice "G."

7. Principles Ia and IVa. Although middle voice "D" remains the predominant melody, the upper voice suggests a momentarily polyphonic texture.

Principle IIa. Duration of the middle voice "D" must be shortened in order for the trill to be executed.

8. Principles Ib and IVb.

9. Principle Ia. Curiously, Bach is inconsistent here in that both open "Gs" in the measure will sound the same length; the performer has no control over the open "G" string's resonance in this instance.

10. Principles Ia and IIa. The middle note "E" cannot be sustained for its printed value.

Principle IVb.

11. Principle Ib and IVb.

12. and 13. Principles Ia and III. The middle voice can be sustained for its printed value and thus complement the resolution of the upper voice.

14. Principles Ia and IIa. The middle note "F sharp" cannot be sustained for its printed value.

15. Principles Ia and III. The middle voice "A," in addition to being

the melody, is a non-harmonic tone with impetus for a clearly stated resolution to "B flat." The slur is added to accommodate the duration of the upper voice.

16. Principles Ia and III. Since middle voice "G" is the continuing melody, no delay in its entrance should occur.

17. Principles Ia and IIb. Observance of the printed articulation will necessitate abbreviation of the upper note "B."

18. Principles Ib and IVa.

19. Principles Ia and IIb. In performance, the grace note follows the lower two notes of the chord. Observance of the printed articulation will necessitate abbreviation of the middle note "F."

20. Principles Ia, IIa, and IVb. The possibility of sustaining the middle note is recognized, though discounted because of the awkward fingering.

21. Principles Ia, IVb, and Vb. The possibility of sustaining the middle voice for its printed value is discounted because of the awkward fingering.

22. Principle Ia.

23. Principles Ib and IVb.

24. Principles Ia and IVb.

25. Principle Ia.

26. and 27. Principles Ia and IVb. In these and in the above illustration, the middle note can be sustained for its printed value, thus the similarity in interpretation.

28. Principles Ia and IVa. This multiple stop should be executed with

a clearly defined two-and-two-string separation in order to support an equal emphasis upon both upper voices. Note the similarity to illustration five in measure three.

29. Principles Ia, IIb, and IVa. Note the similarity to illustration six in measure three.

30. Principles Ia and III. The middle voice "C" is a non-harmonic tone with impetus for a clearly articulated resolution to "B."

31. Principle Ia.

32. Principle Ia.

33. Principles Ia, IIa, and IIb. Fingering awkwardness and the printed articulation equally restrict the duration of upper note "A."

34. Principles Ia and IVa. The illustration implies the continuation of a momentarily polyphonic texture; however, the characteristic resonance of open strings tends to support an alternative wherein the bow would break away from a simultaneous sounding of both open strings allowing their combined resonance to support the upper melodic line.

35. Principles Ia and III. This multiple stop should be executed with a clearly defined two-and-two-string separation in order for the seven-six suspension to be clearly articulated.

36. Principle Ia.

37. Principles Ia and IIb. Observance of the printed articulation will necessitate abbreviation of middle note "A."

38. Principle Ia. The characteristic resonance of open strings "G" and "D" will effectively produce a longer duration in sound than is apparent from the illustration.

Style Characteristics Relevant to Performance

The movement is predominantly of a homophonic texture. Although a top-line melody prevails, the performer should be aware of the occasional instances when the melodic line is surrounded by its chordal accompaniment. Such examples are measure one, beat three; measure two, beat one; measure ten, beat one; and also measure ten, beats three and four.

Momentarily polyphonic passages occur which call for a dual emphasis in melodic import. Notice measure three, beats two and three; measures five and six, beats four and one respectively; and measure eleven, beats one and two.

Phrase lengths vary from six and one-half beats to twelve beats with the curious exception of a fourteen-beat phrase, in the middle of which is found an evaded cadence on a diminished seventh chord and fermata (measure thirteen). The choice of phrase separation in measure seventeen is influenced by measure four and the similarity of melodic material and harmonic progressions surrounding these two areas.

Discrepancies Between the Autograph and Analysis

In measure three, beat three, it is assumed that lower note "E" is to be a flat as is marked previously in the upper octave.

In measure six, beat one, it is assumed that the "E flat" is to be retained from the previous measure.

In measure nineteen, beat one, it is assumed that the "F" is to remain a sharp from its anticipation across the bar-line.

Fuga in G minor[4]

Reference to Enumerated Multiple Stops Illustrated in Volume II

1. to 3. Principle Ib. The upper voice, in observance of this principle, may not be delayed, nor should the bow's support be withdrawn from it.

4. to 6. Principle Ib.

7. Principles Ib and IVa. Two melodies overlap in the upper voices, one terminating, the other beginning a new line.

8. Principle Ib. The bow reverses its direction of emphasis in order to support a melodic line in the lower voice.

9. Principles Ib. and IVa. This is also an overlapping of two melodic lines (see illustration seven); however, nothing can be done to equally sustain both outside voices.

10. Principles Ib and IVa.

11. to 15. Principle Ib.

16. Principles Ib and IIb.

17. and 18. Principle Ib.

19. Principles Ib and IVa.

20. to 22. Principle Ib. The bow reverses its direction of emphasis in order to sustain a melodic line in the lower voice.

23. to 29. Principles Ib and IVa. This series of multiple stops begins with perhaps an equal melodic importance in outer voices of which there

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[4]In contrast to the Adagio, this movement does appear to have a modal harmonic background. The dorian mode is implied by an occasional minor triad on the dominant scale degree.

is no way to equally emphasize. In illustrations twenty-six through twenty-nine, a fragment of the fugue subject does appear in the middle voice.

30. Principles Ia and IVa. The fragment shifts to the upper voice, overlapping the previous statement.

31. and 32. Principle Ib.

33. Principle Ia.

34. and 35. Principles Ib and IVa. The melodic fragment shifts to the middle voice.

36. and 37. Principle Ib. The slur is added to accommodate the duration of the upper voice.

38. and 39. Principle Ib.

40. Principles Ib and IVa. The melodic fragment shifts to the middle voice.

41. Principles Ib and IVa. The melodic fragment returns to the upper voice.

42. to 46. Principle Ib.

47. to 58. Principles Ib and Vb. The rhythmic similarity and contour of the melodic line (measures thirty to thirty-two) give reason for a consistency in interpretation of the chordal accompaniment with the exception of measure thirty, beat four, and thirty-one, beats three and four, where the four-string stops would be performed according to principle Ia. Note Bach's inconsistency in stem direction (measure thirty-one, beats one and two) for which there appears to be no explanation.

59. and 60. Principle Ib.

61. to 64. Principles Ib and Vb. See illustration forty-seven and following.

65. Principle Vc. Performing the printed half notes as repeated eighth notes would approximate the composer's intention of a continuous sound; however, repeated sixteenth notes do better by producing an undulating or continuously arpeggiated effect.

66. Principle Ia.

67. Principle Ib. The bow reverses its direction of emphasis in order to support a melodic line in a lower voice.

68. Principle Ia. In this instance, wherein the subject is in a lower voice, the bow executes a downward breaking motion in which the top two strings are sounded first in order that a longer duration can be given the lower voices.

69. Principle Ib. The bow reverses its direction of emphasis in order to support a melodic line in the lower voice.

70. Principle Ib. A case could be made for this multiple stop to be performed with an emphasis on either outer voice. The choice as illustrated is based on the fact that successive down bows would interrupt the continuity of the lower voice "F" to "D" and that a simultaneous three-string stop with a downward emphasis is not feasible on an up bow. Therefore, the multiple stop is performed as an arpeggiated up bow with a momentary loss of the lower melody, albeit note the melodic displacement of the low "D" by the upper voice.

71. to 78. Principle Ib. With the exception of illustration seventy-two to which principle Ia applies, all multiple stops in these three

measures can be performed in like manner.

79. and 80. Principle Ia. In this instance a slur has been added (in the middle voice on the previous eighth note) to accommodate a more clearly defined entrance of the subject in the upper voice.

81. to 83. Principles Ia and IVa. Throughout this and the following measure the fugue subject appears simultaniously in two upper voices.

84. Principles Ib and IVa.

85. to 88. Principles Ia and IVa.

89. to 91. Principles Ib and IVa. The upper voice can be recognized as fragments of the fugue subject, the middle voice as a significant line of suspensions, and the three voices together an interesting example of three-part counterpoint.

92. to 98. Principles Ib and IVa. Throughout this measure the fugue subject appears simultaneously in two voices.

99. to 106. Principle Ib. With the exception of illustration 102, to which principle Ia applies, all multiple stops in these three measures can be performed in like manner.

107. to 117. Principle Ib. A passage similar to these measures has been analyzed earlier in this movement and should serve as a model for its performance. Reference is made to illustrations forty-two to fifty-eight in measures twenty-eight to thirty-two.

118. to 120. Principle Ib. At this tempo a literal interpretation of a sixteenth-note three-string stop is feasible.

121. to 126. Principle Ib.

127. to 130. Principle Ib. A shift in the melodic line from upper

voice in the preceding multiple stop to the lower voice beginning with illustration 127 necessitates a reverse in the bow's direction of emphasis.

131. and 132. Principle Ia. Here, also, the bow reverses its direction of emphasis in order to sustain the melodic line in the lower voice.

133. and 134. Principle Ib. The bow's direction of emphasis continues as above.

135. and 136. Principle Ib. Note the similar situation between these two multiple stops and illustrations sixty-nine and seventy. It is appropriate that they be performed in the same way.

137. to 145. Principle Ib.

146. Principle Ia.

147. Principle Ib.

148. Principle Ib.

149. Principle Ib and IIb.

150. Principle Ia. The characteristic resonance of open strings "G" and "D" will effectively produce a longer duration in sound than is apparent from the illustration.

Style Characteristics Relevant to Performance

The primary concern throughout the movement should be a clearly defined articulation of the fugue subject. Both the tempo of the composition and character of the subject suggest a forceful, frequently lifted down-bow stroke on multiple stops. The choice of principles for multiple stop performance is made largely on that basis. In addition, the performer should remain aware of the voice in which the subject,

or melodic fragments thereof, appears. Selection of the appropriate multiple stop performance procedure is also dependent upon this factor. For example, note the difference in voice location of the subject in each of the following measures: fifty-two, fifty-seven, and fifty-eight and nine. This difference in voice location is the basis upon which performance practice is made.

Opportunities for dynamic contrast between respective subject entrances can be made on the basis of the number of voices present. For example, compare subject entrances in measures fourteen, twenty-five, and eighty-two which occur respectively in a one-, two-, and three-voice texture.

Discrepancies Between the Autograph and Analysis

In measure two, beat three, it is assumed that lower note "E" is to be a flat as is marked previously in the upper octave.

In measure thirty-one, beat one, it is assumed that the "F" is to remain a sharp from its anticipation across the bar-line.

In measure forty-four, beat three, it may be assumed that the final sixteenth note was intended as an "A."

In measure fifty-four, beat three, it is assumed that the sixteenth note is a return to "D natural."

Siciliana in B flat Major

Reference to Enumerated Multiple Stops Illustrated in Volume II

1. Principles Ia and IVa. The upper two voices are of equal melodic significance.

2. to 5. Principles Ia and IVa.

6. Principles Ic and IVa. A rapid, but less than forceful, arpeggiation provides first a resolution to the tonic, then the completion of the upper voices' melodic lines, and finally a return to the voice which continues the melodic impetus.

7. and 8. Principles Ia, IIa, and III. Some sort of compromise is necessary in accommodating the relative importance of the upper and lower voices on the first and third beats of this measure. A separation of the upper two voices from the lower is suggested by the double suspension. Upon resolution of the suspension, the bow returns to the lower voice which carries the impetus for an ongoing melodic line.

9. Principle Ia and Va. Performance of this and of several following illustrations is influenced by illustrations seven and eight.

10. Principle Ia.

11. Principle Ia. The middle note "G" (on the fifth eighth note of the measure) creates a dilemma since by its presence, one of the more important outer voices needs to be interrupted.

12. to 16. Principles Ia, III, and Va. Upon resolution of the nonharmonic tones, the bow returns to the lower voice, which carries the impetus for an ongoing melodic line. See also illustrations seven and eight.

17. to 19. Principle Ia. The visual aspect of this segment is misleading. The stem division suggesting a lower-voice melodic line is not necessarily aurally valid. The upper voice, although apparently interrupted, carries more melodic weight. Notice the rearrangement in

stem division in the illustration.

20. Principle Ia.

21. to 25. Principle Ia.

26. to 33. Principle Ia.

34. Principles Ia and IIb. Duration of inner voice "C" is abbreviated by the bow's change in direction.

35. to 37. Principle Ia.

38. Principle Ic and IVa. A rapid, but less than forceful arpeggiation provides first a resolution to the tonic, then the completion of the upper voices' melodic lines, and finally a return to the voice which continues the melodic impetus.

39. Principles Ia, III, and Va. Upon resolution of the non-harmonic tones, the bow returns to the lower voice, which carries the impetus for an ongoing melodic line. See also illustrations seven and eight.

40. Principle Ia.

Style Characteristics Relevant to Performance

An area of inconsistency exists in the movement relative to Bach's directions for articulating (slurring) a frequently recurrent melodic figure. Note the printed slur in measure five, beat one; measure eleven, beat three; and measure fifteen, beat one. In contrast, the slur is missing on several other like figures: measure five, beat three; measure seven, beat three; measure ten, beats one and three; measure eleven, beat one; and others. Although the slur is absent more frequently than present, the view is taken here that the generally legato character of the movement supports a consistent use of the slur with

this figure. An additional, yet similar application of this effect would be in measure two. On beat three, if the first three sixteenth notes are slurred, this would provide for a literal interpretation of the middle voice "B flat."

In measure fifteen, on the second eighth note of beat one, the "C" could be performed for its full eighth-note value; however, this is not advised because of the resultant inconsistency with like figures elsewhere in the movement (see measure five, eleven, and others).

Discrepancies Between the Autograph and Analysis

In measure four, on the final eighth note of beat two, the analysis assumes that the upper note was intended to be chord member "C" instead of escape tone "D."

In measure nine, on the second eighth-note of beat three, the middle voice "F" is analyzed as a sharp so as to provide a major dominant triad in G minor.

CHAPTER III.

PARTITA NO. I in B MINOR

Partita No. 1 contains eight movements: Allemande, Double, Corrente, Double, Sarabande, Double, Bourree, and Double. Of these, the Allemande, Sarabande, and Bourree will be included in this study and are the subject of this chapter.

Allemande in B minor

Reference to Enumerated Multiple Stops
Illustrated in Volume II

1. Principle Ia. Upper voice, "F sharp," initiates a top-line melody with chordal accompaniment.

2. Principle Ia. Both upper voices share the melodic importance although the longer duration of note "E" carries the melody forward.

3. Principle Ia and IVb. The inconsistency in stem division between this and illustration one does not appear to have significance other than to visually reinforce a top melodic line with chordal accompaniment.

4. Principle Ia. The bow reverses its direction of emphasis in order to support a melodic line in the lower voice.

5. Principle Ia. The melodic line returns to the upper voice.

6. Principle Ia and IVb. The melodic line appears to change voices.

7. Principle Ia. The melodic line appears to change voices.

8. to 11. Principle Ia and IVb.

12. Principles Ia and IIa.

13. Principle Ia.

14. Principles Ia. and IVb.

15. Principle Ic. A rapid arpeggiation provides respectively the resolution of the previous "G sharp," the completion of the upper melodic line, and a return to the voice which continues the melodic impetus.

16. Principle Ia.

17. and 18. Principles Ia and IVb.

19. to 21. Principles Ia and IVb.

22. Principle Ia.

Style Characteristics Relevant to Performance

The movement is homophonic in texture. In some instances, the illusion of two alternating accompanied melodies is created by their overlapping at the point of a double or multiple stop. Notice measures five, seven, sixteen, and nineteen. In other locations a two voice texture is suggested by wide intervallic leaps of an apparently single melodic line, which upon closer analysis implies a dual directional emphasis. Notice the fourth and following beat in measures one, two, nineteen, and twenty.

In those instances when the multiple stop becomes a pivotal point for a melodic change in voice, consistency in performance should provide for a durational emphasis of the voice which continues the melodic impetus. Notice this procedure as exemplified by illustrations five, seven, and fifteen.

The lack in coincidence of harmonic cadence and melodic phrasing is frequent enough in the movement to become a significant factor in performance. Such instances are illustrated in measures five, ten, twelve, fifteen, and twenty-one. Measure twelve differs from the others in that melodic phrasing does coincide with the harmonic cadence on the first beat, but repetition of the cadence requires that a new phrase begin with an anacrusis of the final three notes in the first ending.

Discrepancies Between the Autograph and Analysis

Characteristically, Bach does not cancel a previously altered note on the same line or space even within the same measure. Therefore, the following "corrections" are listed for purposes of clarification.

In measure one, beat four, the "A" should be a natural.

In measure ten, beat two, the thirty-second notes are a return to "E natural."

In measure fourteen, beat four, the "C" should be a sharp.

In measure fifteen, beat three, both "Cs" should be sharp to avoid the interval of an augmented second. However, on the fourth beat, the "C" returns to a natural because of a temporary modulation to the subdominant of "E" minor.

In measure eighteen, beat three, the "C" should be a sharp.

In measure twenty-two, beat three, the final thirty-second note is a return to "D natural."

Sarabande in B minor

Reference to Enumerated Multiple Stops Illustrated in Volume II

1. Principle Ia.

2. Principle Ia.

3. Principles Ia and IIb. Without the addition of a slur, the middle voice would be interrupted by a change in the bow's direction. Reference is made to this addition in the section on style characteristics of this movement.

4. Principle Ia.

5. Principles IIa and Vb. The "E sharp" cannot be sustained for its printed duration because of awkwardness in left hand fingering. This influences the consistency in performance of like figures on the previous two beats. Reference to the inclusion of these double stops and to the added slurs is made in the section on style characteristics of this movement.

6. and 7. Principle Ia.

8. Principles Ia, IIb, and IVb. With the addition of the slur, the middle voice can be performed literally through measures six and seven.

9. Principles Ia and IVb.

10. Principles Ia, IIb, and IVb. See illustration eight.

11. and 12. Principle Ia.

13. to 15. Principle Ia.

16. to 19. Principle Ia.

20. to 22. Principle IIa. Although each of these figures is but a

double stop, none can be performed literally because of the wide leap in the upper voice. Reference is made to these figures in the section on style characteristics of this movement.

23. Principles Ia and IVb.

24. to 26. Principles Ia, IIb, and IVb. The printed articulation requires the eighth notes to be bowed separately, limiting the duration of the upper line of quarter-notes. Slurs are added in this and in similar measures to offset this limitation. Reference is made to this addition in the section on style characteristics of this movement.

27. Principle Ia.

28. Principles Ia and IVb.

29. to 31. Principle Ia.

32. Principles Ia and IIb.

33. Principles Ia, IIa, and IVb. Middle voice "E" cannot be sustained for its printed duration because of the wide leap in the upper voice.

34. Principles Ia, IIb, and IVb. The slur is added to preserve the time duration of the middle voice.

35. and 36. Principle Ia.

37. to 39. Principle Ia.

40. Principle Ia.

41. Principle Ia.

42. to 44. Principle Ia.

45. Principles Ia and IVb.

46. and 47. Principle Ia.

Style Characteristics Relevant to Performance

Although performance practice of double stops (the simultaneous sounding of two notes) is beyond the scope of the present study, this movement contains several instances of these figures which cannot be literally performed and are therefore included here. These occur in measures three, thirteen, and fourteen.

Another area of concern which also is outside the central theme of this study, but which does influence multiple stop performance, is articulation. Indications of articulation are sparse throughout the Bach autograph. In this movement particularly, the absence of printed slurs among adjacent eighth notes frequently conflicts with concurrent longer note values. This absence of slurs, or the incorporation of them, becomes an element of the movement's style and requires some interpretation which would provide consistency in performance. Notice the printed slurs in measures twenty, beat three; twenty-one, beats three and four; and twenty-three, beats three and four. This articulation is adopted as the source for the added or altered slurs in the following measures: one, three,five, six, seven, fifteen, twenty, and twenty-two.

Bourree in B minor

Reference to Enumerated Multiple Stops Illustrated in Volume II

1. and 2. Principle Ia.

3. Principles Ib and IVb.

4. to 7. Principles Ib and IVa. The outer voices momentarily share

melodic significance; however, in practice they cannot receive equal durational emphasis. In illustration seven, the slur is added to accommodate the duration of the middle note.

8. and 9. Principle Ib.

10. and 11. Principles Ib and IVb. The slurs are added to accommodate the duration of the middle notes.

12. to 15. Principle Ib.

16. to 19. Principles Ib and IVa. Stem division implies a dual emphasis upon the upper voices.

20. Principle Ia. The illustration endeavors to suggest that the two inner voices share in beginning an imitation by inversion of the previous two measures. Following a rapid two-and-two division of the four strings, the bow reverts slightly to simultaneously retain the inner voices.

21. to 23. Principles Ib and IVa. These two measures are the melodic inversion of the previous two.

24. Principles Ia and IIa. Except for the precluding technical limitation, performance of this multiple stop would have followed the same procedure as illustration twenty; however, the interval of a sixth (between notes "G" and "E") cannot be sustained.

25. and 26. Principles Ib and IVa. Stem division implies a dual emphasis upon the upper voices.

27. and 28. Principles Ib. and IVb. The slur is added to accommodate the duration of half-note "A."

29. Principles Ib and IVa. The outer voices momentarily share melodic

significance; however, in practice they cannot receive equal durational emphasis.

30. to 34. Principle Ib.

35. and 36. Principle Ib.

37. and 38. Principle Ia.

39. Principle Ib.

40. to 42. Principles Ib and IVa. The outer voices momentarily share melodic significance; however, in practice they cannot receive equal durational emphasis.

Style Characteristics Relevant to Performance

The movement, in the rapid tempo of a spritely dance, consists primarily of a single melodic line above chordal accompaniment. The practice of a "crushing" bow stroke on a three-string chord is most prominent with the uppermost chord member sustaining the singular melodic significance. There are, however, four locations in which a dual emphasis of melodic lines is implied, the first of which is the sequence of illustrations four, five, six, and seven. Another is in measures twenty-one through twenty-seven in which the melody progresses first in parallel thirds, then in parallel sixths. The third location is measures thirty-five and thirty-six with the momentary appearance of a secondary, descending melodic line in the lower voice. The final area is the last two measures in which the outer voices share in melodic significance.

CHAPTER IV.

SONATA NO. II in A MINOR

Sonata No. 2 contains four movements: Grave, Fuga, Andante, and Allegro. Of these, the first three will be included in this study and are the subject of this chapter.

Grave in A minor

Reference to Enumerated Multiple Stops
Illustrated in Volume II

1. Principle Ia. This initial chord might be regarded as an announcement of the key rather than being melodically associated with the movement.

2. and 3. Principles Ia, IIb, and IVb. The upper voice is the single melodic line above a harmonic realization. The middle notes of the illustrations should be interpreted in like manner because of surrounding rhythmic similarity. Bach's articulation following illustration three necessitates the abbreviation of the middle note.

4. and 5. Principles Ia and IVb.

6. Principles Ia and IVa. Melodic interest is shared momentarily by the two outer voices; however, the upper is the more prominent and should be sustained.

7. to 9. Principles Ia and IVb.

10. Principle Ia. Bach's articulation of the first beat in the

following measure (measure nine) provides the source for the added slurs.

11. Principles Ia. and IVb.

12. Principles Ia and IVa. Melodic interest is shared momentarily by the outer voices; however, the upper is continuous and should be sustained.

13. Principles Ia, III, and IVa. Lower note "B," as the resolution of the "A sharp," concludes the melodic line in one voice while becoming a part of the supporting harmony for a melody continuing in another voice.

14. and 15. Principles Ia and IVb.

16. Principles Ia and IVb. Middle voice "A" can be sustained for its printed value provided the sixteenth and two thirty-second notes are slurred.

17. and 18. Principles Ia and IVb.

19. Principles Ia and IVa. A slightly stronger emphasis on the middle note "B" will produce the effect of overlapping voices. Clearly differentiating the durations of the two upper voices will enhance this effect.

20. Principles Ia, IIa, and IIb. Both awkwardness in fingering and the printed articulation restrict the duration of middle note "A."

21. Principles Ia and IVb.

22. Principles Ia and IVa. Melodic interest is shared momentarily by the outer voices; however, the upper is continuous and should be sustained.

23. Principles Ia and IVb.

Style Characteristics Relevant to Performance

A clearly defined top-line melody is nearly consistent throughout the movement. In a few instances, however, the homophonic texture is momentarily interrupted. Three of these locations, similar among themselves, are on the third beats of measures six and ten and on beat one of measure twenty. Two others, also similar between themselves, are on beat one, measure eleven and beat three, measure seventeen. In these latter two instances, the durational emphasis on the newly entering voice is evident. Finally, in measure eleven, beat three, there appears another shift wherein the melody returns to the upper voice.

Discrepancies Between the Autograph and Analysis

In measure six, beat one, it is assumed that the "F sharp" should be retained over the bar line.

Fuga in A minor

Reference to Enumerated Multiple Stops Illustrated in Volume II

1. to 3. Principle Ib. The upper voice, in observance of this principle, may not be delayed, nor should the bow's support be withdrawn from it. This note is a member of the fugue subject; the remaining notes are supporting harmony. Several locations throughout the movement support the addition of eighth rests in this measure. See measures sixty-two, eighty-two, 142, and 249.

4. and 5. Principles Ib and IVa. Middle and upper voices share in melodic significance. The middle voice should receive slightly more emphasis because it is clearly derived from the fugue subject.

6. and 7. Principles Ib and IVa. These two illustrations can be interpreted in a similar manner to the previous two but with the upper voice receiving the greater emphasis.

8. and 9. Principles Ib and IVa. Middle and upper voices share in melodic significance.

10. Principle Ia.

11. Principle Ib.

12. Principles Ib and IVa. The upper voice is perhaps more significant than the others because of the resulting melodic interval of a sixth across the bar line which is repeated in sequence beginning in measure thirty-three.

13. to 17. Principle Ib. Middle and lower notes of these five multiple stops are harmonic support for the sequence which extends five measures.

18. and 19. Principles Ib and IVa. Melodic significance could be considered equal among voices.

20. Principle Ib. The bow reverses its direction of emphasis in order to support a melodic line in the lower voice.

21. to 23. Principle Ia. The bow reverses its direction of emphasis in order to support a melodic line in the lower voice.

24. and 25. Principle Ia. The bow reverses its direction of emphasis in order to support a melodic line in the lower voice. In this instance, the composer's choice of stem division suggests that melodic prominence

be given lower "E" in illustration twenty-four and thus the "F" in illustration twenty-five.

26. Principle Ib. The melodic line returns to the upper voice.

27. and 28. Principles Ia and IVa. Melodic significance could be considered equal between outer voices; however, the upper voice is part of a continuing melodic line.

29. Principles Ib and IVa. Lower note "A" concludes a melodic line while becoming a part of the supporting harmony for the upper voice.

30. Principles Ia and IVa. Lower note "E" concludes a melodic line while becoming part of the supporting harmony for the upper voice.

31. Principle Ib.

32. Principle Ib. The bow reverses its direction of emphasis in order to support a melodic line in the lower voice.

33. to 35. Principle Ib. The upper note of each illustration is a member of the fugue subject; the remaining notes are supporting harmony.

36. to 38. Principle Ia.

39. Principle Ib.

40. to 47. Principle Ib. With the exception of illustration forty-two, for which the breaking bow stroke is used, all are performed with a rather forceful, non-broken stroke which sustains the upper note.

48. to 52. Principles Ia and Ib. The first two multiple stops of this group as a whole reflect an inversion of measures eighty-two and three and should be performed with the bow's direction of emphasis reversed in order to support a melodic line in the lower voice.

53. and 54. Principles Ib and IIb.

55. to 57. Principle Ia. The bow reverses its direction of emphasis in order to support a melodic line in the lower voice.

58. and 59. Principle Ib.

60. to 63. Principles Ib and IIb.

64. to 67. Principles Ia and IVa. This sequence of five measures is somewhat of a dialogue between voices which overlap on alternating upward and downward breaking multiple stops.

68. Principles Ia and IIb.

69. to 72. Principle Ib.

73. and 74. Principles Ib and IVa. Melodic significance could be considered equal between outer voices; however, the upper voice is part of a continuing melodic line.

75. Principle Ib.

76. Principles Ib and IVa.

77. Principles Ia and IVa.

78. and 79. Principles Ib and IVa. Middle and upper voices share in melodic significance.

80. and 81. Principles Ib and IVa. The greater emphasis returns to the upper voice.

82. and 83. Principles Ib and IVa. Middle and upper voices share in melodic significance.

84. and 86. Principle Ib. The inner voice should receive emphasis as the significant melodic line.

87. to 90. Principle Ib. The melodic line of the previous two measures now appears in the upper voice (illustration eighty-nine would follow

principle Ia).

91. to 93. Principle Ib.

94. to 96. Principles Ib and IVa.

97. Principle Ib.

98. Principles Ia and IVa.

99. Principles Ib, III, and IVa. Lower note "D," as the resolution of "C sharp," concludes a melodic line while becoming the supporting harmony for the upper voices.

100. Principle Ia.

101. Principle Ib.

102. to 104. Principles Ib and IIb. Multiple stop illustrations 102 and 104 are interpreted in like manner to illustration 103 wherein the middle note must be abbreviated because of the upper sixteenth-note passage.

105. Principles Ia and IVa. Voices overlap as the melodic line continues in an inner voice.

106. Principles Ib and IVa. Voices overlap as the melodic line returns to the upper voice.

107. and 108. Principle Ia. The fugue subject in inversion appears above supporting harmony.

109. and 110. Principle Ib. The fugue subject continues in inversion.

111. Principle Ib. The fugue subject in inversion appears above supporting harmony.

112. and 113. Principle Ia. The melodic line appears in an inner voice.

114. Principle Ib.

115. to 117. Principles Ib and IIb.

118. Principle Ib.

119. to 124. Principles Ib. and IVa. Neither outer voice seems more prominent than the other. A rapidly drawn bow stroke giving them as nearly an equal emphasis as possible is most sppropriate here.

125. and 126. Principle Ib.

127. and 128. Principle Ib. The bow reverses its direction of emphasis in order to support a melodic line in the lower voice.

129. Principle Ib.

130. and 131. Principle Ib.

132. Principle Ia.

133. Principle Ib.

134. Principle Ib.

135. to 138. Principles Ia and Ib. Illustrations 135 and 138 are assigned principle Ia, the remaining multiple stops, principle Ib. The group as a whole represents a top-line melody with chordal accompaniment.

139. Principles Ib and IIb.

140. Principle Ib.

141. to 145. Principle Ib. The bow reverses its direction of emphasis in order to support a melodic line in the lower voice.

146. Principles Ib and IVa. Lower note "D" concludes a melodic line while becoming the supporting harmony for the upper voices.

147. and 148. Principles Ia and IVa. This measure is identical to

measure forty-three.

149. and 150. Principle Ib. The bow reverses its direction of emphasis in order to support a melodic line in the lower voice.

151. Principles Ia and IVa. Lower note "C" concludes a melodic line while becoming the supporting harmony for the upper voice.

152. Principle Ia.

153. Principle Ib.

154 Principles Ib and IVa. Voices overlap as the melodic line continues in an inner voice.

155. Principles Ia and IVa. Voices again overlap with the melodic impetus continuing in the upper voice.

156. Principle Ib.

157. Principles Ib and IIb.

158. Principle Ia.

159. and 160. Principle Ib.

161. Principle Ia.

Style Characteristics Relevant to Performance

The tempo of the movement and character of the fugue subject are similar to that of the G minor fugue from Sonata No. 1. Three-string multiple stops are performed with a forceful, frequently lifted bow stroke so as to produce as similar a duration of all simultaneous tones as possible. The decision as to which note of the multiple stop receives the durational or dynamic emphasis is determined by the particular location of the most prominent melodic line. In only a few instances do two or more lines appear simultaneously for more than a momentary

overlapping of voices. Such locations of polyphonic sustenance where multiple stops are involved occur in measures thirty-eight and nine, forty-three, 135, 144 to 146, 157 to 165, 202 and 203, 275, and 278. Usually the direction of emphasis taken by the bow is determined by the location of the one voice which at the moment carries the melodic impetus forward. Some examples of this can be found in illustrations five, seven, twenty-one to twenty-three, and sixty-four to sixty-seven. Often multiple stops appear significant solely in their role of supplying harmonic realization. Illustrations of this characteristic are found grouped in measures 104 and 105 and in the final two measures of the fugue.

The harmonic analysis of this movement has revealed in certain sequential passages a unique harmonic rhythm of one chord per measure wherein this one chord is occasionally two consecutive chord qualities having a common root. Attention is called to a consistency of analysis among the following passages: measures five and six, eighteen to thirty, seventy-four to eighty, and 233 to 239.

Discrepancies Between the Autograph and Analysis

In measure 148, beat one, it is assumed that the "B flat" is carried over the bar-line.

In measure 257, beat one, it is assumed that the "C sharp" should occur at the beginning of the measure.

Andante in C Major

Reference to Enumerated Multiple Stops Illustrated in Volume II

1. Principles Ia and IIb. A clear articulation of the second six-

teenth note is a necessary part of the melodic line. However, this requires the abbreviation of upper voice "C." See paragraph on style characteristics for discussion of the added slur.

Principle IVa. The two upper voices represent overlapping melodic lines and should therefore receive equal emphasis.

2. Principle Ia. The slur is added to preserve the time duration of the inner voice.

3. and 4. Principles Ia, IIb, and IVa. See illustration one.

5. and 6. Principle Ia. The slurs are added to preserve the time durations of the inner voice.

7. Principle Ia.

8. Principle Ia. The slur is added to preserve the time duration of the inner voice.

9. Principles Ia and IIa.

10. Principle Ia.

11. Principle Ia.

12. and 13. Principle Ia. The slurs are added to preserve the time duration of the inner voice.

14. Principle Ia.

15. Principle Ia. The slur is added to preserve the time duration of the inner voice.

16. Principle Ia.

17. Principle Ia. The slur is added to preserve the time duration of the inner voice.

18. Principle Ia.

19. Principle Ia. The slur is added to preserve the time duration of the inner voice.

20. Principle Ia.

21. Principles Ia and IVb.

22. Principles Ia, IIb, and IVb. The printed slur necessitates the abbreviation of inner note "C."

23. Principles Ia and IVb. The slur is added to preserve the time duration of the inner voice.

24. Principles Ia and IIb. In order to sustain the upper voice for its printed time duration and on the same bow stroke articulate the two eighth notes of the inner voice, the bow's plane lifts slightly off the D string and returns to it without upsetting a continuation of the upper note.

25. and 26. Principle Ia. The slur is added to preserve the time duration of the inner voice.

27. Principle Ia.

Style Characteristics Relevant to Performance

A prominent characteristic of the movement is the continuous underlying eighth-note accompaniment pattern. The sustaining quality of this pattern can be retained, despite the accompanied sixteenth-note melody, by the addition of slurs in the upper melodic line. With the exception of illustration nine, all multiple stops involving sixteenth notes are thus slurred. The multiple stop cited above could also include a slur, the illustration not so indicating one only because of another performance principle which rules out the possibility

of retaining the accompanying eighth note for its printed time duration. The added articulation on beat two in measure three, beat two in measure six, and beat one in measure seven is suggested by the repeated sixteenth note in the melodic line. The bow must necessarily leave the first lower eighth note regardless of the added slur in order to articulate the top voice.

Discrepancies Between the Autograph and Analysis

In measure eighteen, beat one, it is assumed the printed "G sharp" in an error.

CHAPTER V.

PARTITA NO. II in D MINOR

Partita No. 2 contains five movements: Allemande, Courante, Sarabande, Gigue, and Chaconne. Of these, the Sarabande and Chaconne will be included in this study and are the subject of this chapter.

Sarabande in D minor

Reference to Enumerated Multiple Stops Illustrated in Volume II

1. and 2. Principle Ia.

3. to 5. Principles Ia and IVa. Slurs are added to preserve the time durations in the inner voice.

6. Principle Ia.

7. Principle Ia.

8. Principles Ia and IIb. The printed articulation indicating a slur on only the latter two sixteenth notes is perplexing. Actually, all four could be slurred to preserve the time duration of inner note "D;" however, the shorter slur is added as a compromise.

9. Principles Ia and IVa. The slur is added to preserve the time duration of the upper melodic line.

10. Principles Ia and IIa.

11. Principle Ia.

12. and 13. Principle Ia. Slurs are added to preserve the time

durations in the inner voice.

14. and 15. Principle Ia.

16. and 17. Principle Ia.

18. Principles Ia and IIa.

Style Characteristics Relevant to Performance

There are two occasions in the movement where a polyphonic texture is present. These are in measures one through four and in measures eight and nine. Elsewhere, multiple stops support a single melodic line in the upper voice.

Three of the four trills included in the movement are unable to receive literal performance. Although none is involved in a multiple stop, their similarity in requiring a non-literal interpretation should be based upon a consistency in performance. These embellishments occur in measures nine, thirteen, and twenty-five (first ending). The trilling finger is the same as is used for the lower note of the double stop. This necessitates a delay of the trill until the lower note is sounded for a brief portion, probably a sixteenth note in value, of its printed time duration.

Discrepancies Between the Autograph and Analysis

In measure ten, beat two, it is assumed the printed "B flat" is an error.

Chaconne in D minor

Reference to Enumerated Multiple Stops Illustrated in Volume II

1. Principles Ia and IIb. Middle note "F" cannot be sustained for its printed value without nullifying the melodic rhythm of the upper voice.

2. Principle Ia.

3. Principles Ia and IIb. Middle note "A" cannot be sustained for its printed value without nullifying the melodic rhythm of the upper voice.

4. and 5. Principles Ia and IIb. These multiple stops are to be interpreted in the same manner as the previous two.

6. and 7. Principle Ia.

8. to 12. Principles Ia and IIb. These multiple stops are to be interpreted in the same manner as illustrations one through five.

13. Principle Ia.

14. Principle Ia.

15. Principles Ia and III. The non-harmonic tone "E" in the previous measure is first resolved, followed by the bow's emphasis upon sustaining a melodic line in the lower voice.

16. to 18. Principle Ia. The bow continues to reverse its direction of emphasis in order to sustain the melodic line in a lower voice.

19. to 21. Principles Ia and IVa. The melodic impetus shifts to two upper voices.

22. Principle Ia. The bow resumes its downward emphasis in order to

sustain the melodic emphasis in a lower voice.

23. to 30. Principles Ia and IVa. This passage is to be interpreted in the same manner as illustrations fifteen through twenty-one.

31. Principles Ia and IIb.

32. and 33. Principles Ia and IVb.

34. Principle Ia. The slur is added to preserve the time duration of the upper accompanying note.

35. Principle Ia.

36. Principle Vc. The composer's call for an arpeggiated figure suggests a continuation of the bariolage bowing style established on the first beat of the measure.

37. Principle Vc. The figuration is changed to favor a continuation of the same style of bowing established in the previous measure.

38. Principle Vc. The four-string arpeggio is so arranged as to continue the same style of bowing established in preceding measures. Arrangement of slurs is left to the discretion of the performer.

39. Principle Vc.

40. Principle Vc. The significance of the change in figuration is the new variation of the Chaconne beginning with this measure.

41. Principle Vc. The figuration of the previous measure continues, incorporating members of a four-string chord.

42. and 43. Principles Ia and IIb. These multiple stops are identical to those in measure two.

44. and 45. Principles Ia and IIb. These multiple stops are identical to those in measure three.

46. to 52. Principles Ia and IVb.

53. and 54. Principles Ia and IVb.

55. Principle Ia. A slur might be added to preserve the time duration of the middle note.

56. Principles Ia and IIa. The slur is added to assist in lengthening the duration of the middle voice.

57. Principle Ia.

58. to 63. Principles Ia, IIa, and Vb. Some of the inner voice time durations in these two measures cannot sustain their printed values. For this reason plus the absence of slurs in the upper voice, all inner voices maintain a consistent eighth-note value.

64. to 66. Principles Ia and IVa.

67. to 70. Principles Ia and Vb. The bow's direction of emphasis is reversed to sustain a melodic line in the lower voice. Note measures forty-one and two for a similar melodic contour.

71. to 74. Principles Ia and IVa.

75. Principle Ia. The slur is added to preserve the time duration of the upper voice.

76. Principle Ia.

77. Principles Ia and IIa. The bow's direction of emphasis is reversed in order to continue a melodic line in the lower voice.

78. and 79. Principles Ia and IIa. The second of these two illustrations requires the bow's direction of emphasis to be reversed in order to continue a melodic line in the lower voice. See illustrations seventy-six and seven.

80. and 81. Principles Ia and IIa.

82. to 84. Principle Ib.

85. Principle Ia.

86. to 88. Principle Ia.

89. to 94. Principles Ia and Vb. The bow's direction of emphasis is reversed to sustain a melodic line in the lower voice.

95. to 97. Principles Ia and IVa.

98. Principles Ia and IVa. The slur is added to preserve the time duration of the middle voice.

99. to 106. Principles Ia and IVa. The two upper voices should be equally sustained throughout the passage, providing a sonority of grand proportion.

107. to 114. Principles Ia and IVa. See above.

115. Principles Ia and IIa.

116. Principle Ia. The slur is added to preserve the time duration of the upper voice.

117. to 125. Principles Ia and IVa.

126. Principles Ia and IVa. The slur is added to preserve the time duration of the middle voice.

127. to 132. Principles Ia and IVa.

133. Principle Ia. The slur is added to preserve the time duration of the upper voice.

134. and 135. Principle Ia.

136. Principle Ia. The slur is added to preserve the time duration of the inner voice.

137. Principles Ia and IIa.

138. Principle Ia.

139. to 141. Principle Vc. The particular configuration of the arpeggio could be left to the discretion of the performer. This figure, which begins the twenty-fourth variation of the Chaconne, differs from measures eighty-nine and 105.

142. and 143. Principle Ia.

144. Principle Ia. A slur might be added to preserve the time duration of the middle note.

145. Principles Ia and IIb. Middle note "F" cannot be sustained for its printed value without nullifying the melodic rhythm of the upper voice.

146. to 154. Principles Ia and IVb. This entire variation (measures 209 through 216) is clearly a single melodic line supported by these occasional chords.

155. to 161. Principles Ia and IIb. See illustrations one through seven. This is identical to the first four measures of the movement.

162. to 166. Principles Ia and IVa.

Style Characteristics Relevant to Performance

The Chaconne consists of an eight-measure theme with thirty variations. Variations sixteen (measure 133) through twenty-four (measure 201) are in D major. Variations fifteen (measure 121) and eighteen (measure 149) are extended to twelve measures each. A basic harmonic progression of four measures occurs twice in each variation, three times in each of the two twelve-measure variations. The total number of four measure segments is therefore sixty-four. Based upon the premise that

harmonic analysis can reveal a structure which, when recognized by the performer, aids in interpretation and in memorization, an analysis of the four-measure sequence follows.

A series of tonic - subdominant - dominant harmonies can be traced throughout each sequence. The tonic triad or its harmonic substitution always occurs at the beginning of each series and the dominant or its harmonic substitution always concludes the fourth measure of the series. The middle harmony, however, is the most variable, not only in its temporal appearance between tonic and dominant, but also in the frequency and variety of its harmonic substitutions. Notice the following pattern. Harmonic substitutions and their frequencies are in parentheses:

Basic progression in each four measure segment:

Tonic -	Subdominant -	Dominant
(Dissonant tonic, three times; German sixth chord, once)	(Supertonic, thirteen times; Submediant, twenty-three times; Dominant/dominant, four times)	(Leading-tone, six times)

Melodic contour usually changes quite clearly with each new variation. However, variations two (measure seventeen) and twenty-three (measure 193) are exceptions in that in each of these cases, a change in voice is the contributing factor to variety. Also, variations twelve (measure ninety-seven) and fourteen (measure 113) continue with no significant change in contour from the preceding section. In each of these cases, the same arpeggiated figuration continues throughout.

CHAPTER VI.

SONATA NO. III in C MAJOR

Sonata No. 3 contains four movements: Adagio, Fuga, Largo, and Allegro assai. Of these, the first three will be included in this study and are the subject of this chapter.

Adagio in C major

Reference to Enumerated Multiple Stops Illustrated in Volume II

1. to 9. Principles Ia and IVb. The addition of slurs is supported by the printed articulation in measures one and two and in several other measures throughout the composition.

10. to 15. Principles Ia and IVb. The middle voice should receive emphasis as a continuation of the melodic line.

16. to 24. Principles Ia and IVb. The melodic line returns to the upper voice.

25. Principle Ia.

26. Principle Ia. The slur is added to preserve the time duration of the inner voice.

27. to 32. Principles Ia and IVb. The melodic line changes voices during this passage and the bow's emphasis should change accordingly.

33. to 35. Principles Ia and IVb. The bow's direction of emphasis is reversed in order to sustain the melodic line in the lower voice.

36. to 44. Principles Ia and IVb. The melodic line changes voices during this passage and the bow's emphasis should change accordingly.

45. to 47. Principles Ic and IVa. The bow initially arpeggiates the four strings, then returns to the two inner voices which share the melodic line in thirds.

48. Principles Ia and IVa. The two-measure passage is completed with the melody returning to a single voice.

49. and 50. Principles Ia and IVb. The melodic line returns to the upper voice.

51. Principles Ia and IVa.

52. to 54. Principles Ia and IVb. The melodic line returns to the upper voice.

55. Principles Ic and IVa. The bow initially arpeggiates the four strings, then returns to the two inner voices which share the melodic line in thirds.

56. Principles Ia and IVa.

57. Principles Ia and IVa. The bow's direction of emphasis is reversed in order to sustain the melodic line in the lower voice.

58. Principles Ia and IVa.

59. Principles Ia and IVa. The bow's direction of emphasis is reversed in order to sustain a melodic line shared by the two lower voices.

60. Principles Ia and III. The previous double passing tone combination is resolved quite naturally as the bow stroke begins with the lower two strings, returning to its customary direction of emphasis.

61. Principles Ia and IVa. The bow's direction of emphasis is reversed

in order to sustain a melodic line shared by the two lower voices.

62. to 67. Principles Ia and IVb. The melodic line changes voices during this passage and the bow's emphasis should change accordingly.

68. and 69. Principles Ia and IVa.

70. to 72. Principles Ia and IVb. The melodic line returns to the upper voice.

73. Principle Ia.

74. Principles Ia, IIa, and IVa. Upon completion of the melodic line in the lower voice, the bow's emphasis switches to middle note "E" as the voice which continues the melody. Upper note "A" cannot be sustained for its printed time duration because of awkwardness in left hand fingering.

75. and 76. Principle Ia.

77. Principles Ia and IIb. Inner note "C" cannot be sustained for its printed time duration.

78. Principle Ia.

79. Principles Ia and IVa.

80. Principles Ia and IVa. The bow's direction of emphasis is reversed in order to sustain a melodic line continuing in the lower voice.

81. Principles Ia and IVa.

82. Principles Ia and IVa. The slur is added to preserve the time duration of the inner voice.

83. Principles Ia and IVa.

84. Principles Ia and IVa. The bow's direction of emphasis is reversed in order to sustain a melodic line continuing in the lower voice.

85. Principle Ia.

Style Characteristics Relevant to Performance

The movement is characterized by a single, rather plodding, melodic line, occasionally appearing in parallel thirds or sixths. Rhythmic contrast is reflected in the evenly articulated eighth notes of measures five, seven, and nine and in the diatonic scale passages of measures forty through forty-two. Another form of variety is found twice in the ornamental phrase extensions of measures twelve and thirty-nine.

There is a certain awkwardness about the bow's downward direction of emphasis, a breaking or plane-changing bow stroke from upper notes to lower notes, which limits its use to those instances wherein a melodic line is clearly in the lowest voice. Notice the appearance of a melodic line in the middle voice of a multiple stop (measures six and seven, sixteen, twenty-two and three, and twenty-seven), wherein theoretically the bow's emphasis could be directed to either end of the vertical combination. Perhaps tradition is an additional factor; nevertheless, the decision to perform multiple stops in the measures cited above with a bow stroke which initiates the lower note first can be based upon the fact that the melodic line does not occur in the lowest voice.

Discrepancies Between the Autograph and Analysis

In measure ten, beat one, it is assumed that the "D sharp" should be retained over the bar line.

In measure forty, it is assumed that a tie should also be included in the upper voice.

Fuga in C Major

Reference to Enumerated Multiple Stops Illustrated in Volume II

1. Principles Ia and IVa. The conflict between the middle voice, which is not slurred, and the upper voice, which is the fugue subject, is resolved in favor of the latter by the addition of the slur.

2. Principles Ia, IIa, and IVa. Inner voice "C sharp" cannot be sustained for longer than a quarter note because the same finger is needed for upper note "G."

3. and 4. Principles Ia and IVa. The addition of a slur allows inner voice "C" to be sustained for its printed value.

5. Principles Ia and IVa. The slur is added to preserve the time duration of the inner voice.

6. Principles Ia, IIa, and IVa. The whole note cannot be sustained below two other moving voices.

7. Principles Ia, IIa, and IVa. Inner voice "C" cannot be sustained for longer than a quarter note because the "D" must be fingered on the same string.

8. Principle Ia. The slur is added to preserve the time duration of the inner voice.

9. and 10. Principles Ia and IIa. The inner voice cannot be sustained because of awkwardness in fingering.

11. Principle Ia. The slur is added to preserve the time duration of the inner voice.

12. Principles Ia, IIa, and IVa. Upper voice "A" cannot easily be sus-

tained because inner voice "D" requires the same finger. Moreover, the inner voice begins a new statement of the fugue subject and should thus be clearly articulated.

13. Principles Ia, IIa, and IVa. The upper voice cannot be sustained because of awkwardness in fingering; however, it does take on significance as the countersubject and should be given emphasis for that reason.

14. Principles Ia and IVa.

15. and 16. Principles Ia and IVa. The slur is added to preserve the time duration of the upper voice.

17. Principles IIa and III. Performance of this multiple stop is based primarily on a theoretical consideration. Although not defined by principle III, the separation of phrases could be a factor in determining multiple stop performance even though awkwardness in fingering would also be involved here. An additional theoretical concern is that eighth note "G" is the delayed resolution of the "F sharp" in the previous measure. Notice a sequence of this passage in measures thirty-three and four.

18. Principles Ia and IVa. The bow reverses its direction of emphasis in order to sustain melodic lines in the lower two voices.

19. and 20. Principles Ia and IVa. See above. Slurs are added to preserve the time duration of the inner voice.

21. Principle IIa. Inner voice "E" cannot be sustained because eighth note "G" must be fingered on the same string.

22. Principles Ia and IVa. The bow reverses its direction of emphasis in order to sustain a melodic line in the lower voice. The slur is

added to preserve the time duration of the inner voice.

23. Principles Ia and IVa. The subject and countersubject enter simultaneously at this point.

24. Principles Ia, IIa, and IVa. The upper voice cannot be sustained because of awkwardness in fingering.

25. Principles Ia and IVa.

26. and 27. Principles Ia and IVa. The slurs are added to preserve the time durations in the upper voice.

28. Principles Ia and IIa. The upper voice cannot be sustained because of awkwardness in fingering.

29. and 30. Principle Ia.

31. Principles Ia and IVa. The two upper voices overlap, sharing melodic significance. The slur is added to preserve the time duration of quarter note "D."

32. Principle Ia.

33. Principle Ia. Inner voice "C" carries the melodic significance; notice the melodic interval of a third across the previous bar-line.

34. Principle Ia.

35. Principle Ia. Inner voice "A" carries the melodic significance.

36. and 37. Principle Ia.

38. Principle Ia. The bow reverses its direction of emphasis in order to sustain a lower melodic line.

39. and 40. Principle Ia.

41. Principle Ia. The bow reverses its direction of emphasis in order to sustain a lower melodic line.

42. Principle Ia.

43. to 48. Principles Ia and IIa. The bow reverses its direction of emphasis in order to sustain a lower melodic line. Since some of the inner voice half notes in these measures cannot be sustained for their printed value, all are abbreviated for the sake of consistency.

49. to 51. Principle Ia.

52. Principles Ic and IVa. The previous two eighth notes call for a continued downward movement; therefore, a rapid arpeggiation from the lower to the upper voice and return to the lower melodic line is most appropriate.

53. Principle Ia. The upper voice of the previous multiple stop is recalled in retrospect as the fugue subject continues.

54. Principle Ia. The slur is added to preserve the time duration of the inner voice.

55. Principles Ia and IVa. The bow's direction of emphasis is reversed in order to first continue the fugue subject in the upper voice, then to articulate the downward moving lower voice. The slur is added to preserve the time duration of the inner voice.

56. to 59. Principle Ia.

60. Principle Ia. The slur is added to preserve the time duration of the upper voice.

61. Principles Ia and IIa. The upper voice cannot be sustained because of awkwardness in fingering.

62. and 63. Principles Ia and IIa. The inner voice cannot be sustained because of awkwardness in fingering.

64. Principles Ia and IIa. The upper voice cannot be sustained because of awkwardness in fingering.

65. Principle Ia. The slur is added to preserve the time duration of the inner voice.

66. Principles Ia and IVa. The bow's direction of emphasis is reversed and the slur added to preserve the time duration of the lower voice.

67. and 68. Principles Ia and IVa. The bow's direction of emphasis remains reversed in order to sustain both lower voices.

69. and 70. Principle Ia.

71. Principles Ic and IVa. The fugue subject is in the lower voice; therefore, a rapid arpeggiation from the lower to the upper voice and return to the lower line is most appropriate.

72. Principle Ia

73. Principles Ic and IVa. Despite the entrance of the fugue subject in the upper voice, the lower voice remains the more active at this point, thus the rapid arpeggiation and return to the lower voice.

74. Principle Ia.

75. Principles Ia, IIa, and IVa.

76. Principle Ia.

77. to 79. Principle Ia. Slurs are added to preserve the time durations in the upper voice.

80. Principles Ia, IIa, and IVa.

81. and 82. Principle Ia. Slurs are added to preserve the time durations in the inner voice.

83. and 84. Principles Ia, IIa, and IVa. The bow's direction of emphasis is reversed in order to sustain a melodic line continuing in the lower voice.

85. and 86. Principle Ia. Slurs are added to preserve the time durations in the upper voice.

87. Principle Ia.

88. to 90. Principle Ia. Slurs are added to preserve the time durations in the upper voice.

91. Principles Ia, IIa, and IVa.

92. and 93. Principle Ia. Slurs are added to preserve the time durations in the inner voice.

94. and 95. Principles Ia. and IIa.

96. to 98. Principle Ia. Slurs are added to preserve the time durations in the upper voice.

99. Principle Ia.

100. Principles Ic and IIa. Awkwardness in left hand fingering prevents low "B flat" and upper "G" to be sounded in the same multiple stop even though in arpeggiation, hence the delay of the lower note.

101. Principles Ia and IVa. The fugue subject continues in the upper voice.

102. and 103. Principle Ia. Slurs are added to preserve the time durations in the inner voice.

104. Principle Ia.

105. to 107. Principle Ia. Slurs are added to preserve the time durations in the inner voice.

108. and 109. Principle Ia.

110. Principles Ia, IIa, and IVa.

111. and 112. Principle Ia. Slurs are added to preserve the time durations in the upper voice.

113. Principle Ia.

114. and 115. Principles Ia and IIa. The bow reverses its direction of emphasis in order to sustain the fugue subject entering in the lower voice. Inner voice "C sharp" cannot be sustained for its printed value because of awkwardness in fingering.

116. Principle Ia. The slur is added to preserve the time duration of the inner voice.

117. Principles IIa and Va. Awkwardness in fingering causes alteration in time duration of both voices. This figure has occurred twice previously. See measures twenty and twenty-six.

118. and 119. Principle Ia. The fugue subject continues in the lower voice. Slurs are added to preserve the time durations in the lowest voice.

120. Principles Ia and Vb. Although the bow's direction of emphasis in this instance might be either upward or downward, the latter is chosen for the sake of consistency with the previous two illustrations.

121. Principles Ia, IIa, and IVa. As the fugue subject is concluded, the melodic line returns to the top voice.

122. Principle Ia. The slur is added to preserve the time duration of the inner voice.

123. Principles Ia and IVa. The slur is added to preserve the time

duration of the upper voice.

124. Principle Ic. The arpeggiation provides continuity of the melodic line in the inner voice by sounding first the "F sharp," then the upper notes, and returning to the voice which carries forward the melodic impetus.

125. Principles Ia and IIa. Awkwardness in left hand fingering precludes the sounding of both outer voices on the same quarter note. The upper "C" is therefore deleted in favor of its lower octave.

126. Principle Ia. The slur is added to preserve the time duration of the inner voice.

127. Principle Ia.

128. Principle Ia. The slur is added to preserve the time duration of the inner voice.

129. and 130. Principles Ia and IIa.

131. Principles Ia and IVa. The slur is added to preserve the time duration of the upper voice.

132. Principles Ia, IIa, and IVa. The tied note cannot be sustained above two other moving voices. See also measure thirteen.

133. Principle Ia. The slur is added to preserve the time duration of the inner voice.

134. Principles Ia and IIa.

135. Principle Ia.

136. Principles Ia and IIa. Awkwardness in left hand fingering precludes the sounding of both outer voices on the same quarter note.

137. Principle Ia.

138. Principle Ia.

139. Principles Ic and IVa. The previous two quarter notes call for a continued downward movement; therefore, a rapid arpeggiation from the lower to the upper voice and return to the lower melodic line is most appropriate.

140. Principle Ia. The upper voice of the previous multiple stop is recalled in retrospect as the fugue subject continues in inversion.

141. Principles Ia and IIa.

142. Principle Ia.

143. and 144. Principle Ia. Slurs are added to preserve the time durations in the inner voice.

145. Principle Ia.

146. and 147. Principles Ia. and IVa. Slurs are added to preserve the time durations in the upper voice. The countersubject appears in inversion below the inverted subject.

148. Principle Ia.

149. Principle Ia. Slurs are added to preserve the time duration in the upper voice.

150. to 154. Principles Ia and IIa.

155. Principle Ia.

156. and 157. Principle Ia. Slurs are added to preserve the time durations in the upper voice.

158. and 159. Principle Ia. The bow reverses its direction of emphasis in order to clearly articulate the downward moving melodic line as it continues from an inner voice to the lowest voice.

160. Principles Ia and IIa.

161. Principle Ic. The previous two quarter notes call for a continued downward movement; therefore, a rapid arpeggiation from the lower to the upper voice and return to the lower melodic line is most appropriate.

162. Principles Ia and IIa. The bow reverses its direction of emphasis in order to articulate the moving voice.

163. Principles Ia and IIa.

164. Principles Ia. and IIa. The bow reverses its direction of emphasis in order to articulate the moving voice.

165. Principle Ia.

166. and 167. Principle Ia. The slurs are added to preserve the time duration of the longer note values.

168. Principles Ia and IIa.

169. Principle Ia. The slur is added to preserve the time duration of the inner voice.

170. and 171. Principles Ia and IIa.

172. to 174. Principles Ia and IIa.

175. and 176. Principle Ia.

177. Principle Ia. The slur is added to preserve the time duration of the inner voice.

178. Principle Ia.

179. Principles Ia and IIa.

180. Principle Ia.

181. to 183. Principle Ia. The bow reverses its direction of emphasis in order to articulate a melodic line in the lower voice.

184. Principles Ia and IIa.

185. Principle Ia. The slur is added to preserve the time duration of the inner voice.

186. to 188. Principle Ia.

189. Principles Ia and IIa.

190. Principle Ia. The slur is added to preserve the time duration of the inner voice.

191. to 193. Principles Ia and IIa.

194. Principle Ia.

195. Principles Ia and IVa.

196. Principles Ia and IIa.

197. and 198. Principle Ia.

199. Principles Ic and IVa. The bow's direction of emphasis is first toward the fugue subject in the upper voice, then arpeggiated to the lower moving voice. On the following beat, the emphasis returns to the upper voice.

200. Principle Ia. The slur is added to preserve the time duration of the inner voice.

201. and 202. Principle Ia.

203. Principle Ia. The slur is added to preserve the time duration of the upper voice.

204. Principle Ia.

Style Characteristics Relevant to Performance

This fugue differs from the two preceding ones in that its subject is longer and more lyrical, not suggestive of the crushing bow stroke

prevalent in the others. It is the most difficult of the three from the standpoint of performance. The analysis outlined by the foregoing illustrations has attempted to preserve as literal an interpretation as is technically possible, particularly with regard to added slurs intended to preserve the time duration of half notes, yet such an interpretation necessarily compounds the difficulty of performance.

A clearly defined countersubject begun by chromatically descending half notes accounts for a more frequent polyphonic texture with the corresponding performance obligation to articulate both melodic lines where they parallel each other. Two instances where subject and countersubject appear concurrently for a significant length of time are measures four to twenty and measures twenty-four to thirty-four. These passages recur in measures 298 to 308 and 312 to 322. Subject and modified countersubject appear concurrently but in inversion in measures 205 to 217.

With the exception of the final measure, performance of the entire last section of the movement (measures 297 to 353) is identical to the first section (measures nine to sixty-five) and is therefore not reillustrated. Two other sections, similar to each other, although not involving multiple stops, should be mentioned because of their need for a non-literal interpretation. These are measures 186 to 200 and measures 273 to 287, wherein a sustained melodic line occurs simultaneously with intermittent eighth notes of too great an intervallic span to suggest that a literal performance could be feasible. All quarter and half notes might best be reduced to eighth notes to provide a consistency in performance.

Largo in F Major

Reference to Enumerated Multiple Stops Illustrated in Volume II

1. Principles Ia and IVb. The fingering is somewhat awkward and would necessitate half position, but inner note "E" can be sustained for its printed value.

2. Principles Ia and IVb.

3. Principles Ia and IVb. The slur is added to preserve the time duration of the inner note.

4. Principle Ia. Despite the stem division which differs from the previous illustrations, the upper voice continues the significant melodic line.

5. Principle Ia. A case could be made here for a reversed direction of the bow's emphasis in order to sustain the longer printed value of the lower voice; however, the decision to use the more common upward direction of emphasis is based upon completion of a more significant melodic line in the upper voice. The melody continues from what begins as an inner voice.

6. to 9. Principles Ia and IVb.

10. Principles Ia and IVb. The slur is added to preserve the time duration of the inner note.

11. Principles Ia and IVb.

12. and 13. Principles Ia and IIb.

14. Principle Ia. The upper voice continues the significant melodic line. See also illustration four.

15. Principles Ia and IVb.

16. Principle Ia. The slur is added to preserve the time duration of the inner note.

17. Principles Ia and IIa. The trill must be delayed since the trilling finger is needed first for inner note "B flat."

18. Principle Ia.

Style Characteristics Relevant to Performance

A prominent feature of the movement insofar as articulation is concerned is a bowing pattern which Bach prescribes twenty-one times in fifteen measures. This pattern involves the slurring of the first three of a group of four sixteenth notes. In addition, following nearly half of these patterns is another four note pattern of sixteenth notes which are slurred two and two. Notice measures one through three for example. Evaluating multiple stop performance so as to complement such characteristic patterns is a logical outcome of the present study.

CHAPTER VII.

PARTITA NO. III in E MAJOR

Partita No. 3 contains seven movements: Preludio, Loure, Gavotte en Rondeau, Menuet I, Menuet II, Bourre, and Gigue. Of these, the Loure and Menuet I will be included in this study and are the subject of this chapter.

Loure in E Major

Reference to Enumerated Multiple Stops Illustrated in Volume II

1. Principles Ia and IVb.

2. to 17. Principles Ia and IVb. All illustrations in this group are identical in that they are each a triple stop involving the vertical combination of three notes of the same time duration and represent in the upper voice a member of a melodic line with chordal accompaniment.

18. Principles Ia and IVb. The slur is added to preserve the time duration of the inner note.

19. Principles Ia and IVb.

Style Characteristics Relevant to Performance

The most prominent characteristic of this movement is its lyrical, top-line melody. Consistency in interpretation of the multiple stop accompaniment will enhance the melodic significance of this upper voice.

The inner note serves only to identify the underlying harmony and to contribute sonority. In the sense that there exists in this movement an easily recognized uniformity among multiple stops, it is one of the simplest to interpret among those movements under investigation.

Discrepancies Between the Autograph and Analysis

In measure twenty, it is assumed that the final three "As" should be natural.

In measure twenty-one, it is assumed that the final "E" should be natural.

Menuet I in E Major

Reference to Enumerated Multiple Stops Illustrated in Volume II

1. to 3. Principles Ia and IVa. The upper line, as a repetition of two measures earlier, and the inner voice as an imitation of measures one, four, and nine, should receive equal melodic emphasis. The slur is added to preserve the time duration of the inner voice.

4. Principle Ia.

5. Principles Ia and IVa.

6. Principle Ia. The slur is added to preserve the time duration of the inner voice.

7. and 8. Principle Ia.

9. to 12. Principle Ia.

Style Characteristics Relevant to Performance

Measures one through eighteen are somewhat of a polyphonic texture.

An upper melodic line is complemented by an intermittent four note figure whose repetition is its primary melodic significance. This movement, like the one previously analyzed, creates few non-literal performance problems. In fact, all six of the dance movements, in addition to the Preludio, are unique in the sense that multiple stops are remarkably scarce in comparison with the preceding sonatas and partitas.

CHAPTER VIII.

CONCLUSIONS

Throughout the course of this study, a sequence of selecting principles for multiple-stop performance has been followed. The pattern of this sequence has been to consider first, the instrument; second, the autograph; and third, style. The initial consideration has been the limitations of the instrument which necessitate non-literal interpretation. Then an effort was made to retain as closely as possible such requirements of the Bach autograph as articulation and time durations, illustrating alterations only when necessary to establish consistency in performance. Next, elements of style, such as the prevailing texture, an adopted articulation where none was indicated, and the harmonic background were considered. The sequence is based upon the view that the capabilities of the instrument and the printed requirements of the composer take priority over stylistic considerations and theoretical background.

The value of underlying theoretical considerations notwithstanding, they play less a role in determining performance practice than had been anticipated. For the most part, technical considerations, such as performing a multiple stop so that its members would sound as nearly simultaneous as possible and observing respective time durations as accurately as possible, take precedence over strictly theoretical considerations. Even textural considerations such as the articulation

of melodic line appear to be of greater concern than non-harmonic tones in inner voices and the definition of harmonic background. This is not to suggest that theoretical considerations are not significant. Several aspects of performance and performance preparation are aided by an awareness of harmonic background, two of which are justification for decisions in phrasing and retention in memorization. However, in the process of multiple-stop performance, theoretical considerations seem to make their distinctive contribution more through an intellectual recognition than through aural reception. This, then, is the value of the accompanying harmonic analysis of each movement under investigation -- to provide a theoretical background for intellectual consideration.

Two characteristics of performance which have been of concern throughout this study are style and melodic articulation. These are, however, dependent upon tempo and implied dynamics. Bowing styles can be selected from the clearly defined techniques of the breaking bow stroke, the crushing bow stroke, and the arpeggiated stroke. Yet the performer must first base his bowing decision upon tempo and dynamic level. A rapid tempo employing frequent multiple stops suggests the crushing bow stroke, provided a forceful and relatively loud dynamic level is appropriate. A slow tempo, perhaps of a marked lyrical quality, suggests an arpeggiated or broken bow stroke depending again upon the choice of dynamic level. A less forceful dynamic level calls for the arpeggiated rather than the broken bow stroke.

Within the confines of technical limitations, decisions as to melodic articulation are dependent also upon the prevailing texture and

location within the multiple stop of the member (or members) of the melodic line (or lines). Determining emphasis in dynamics and in time duration is dependent upon these factors. The Bach autograph offers no indications of expression and frequently no suggested tempo other than could be inferred from the title of the movement and its location within the sonata or partita. Therefore, much is left to the discretion of the performer and to his technical ability and musicianship.

Performance interpretation of multiple stops in these sonatas and partitas has occasionally been hampered by inconsistencies in Bach's choice of stem direction and articulation. As an instance of this, compare the following two movements: "Sarabande" from Partita No. 2 and "Loure" from Partita No. 3. Measures one, two, eleven, and twenty-one of the Sarabande include five multiple stops wherein all members of each are attached to a single stem. Yet these examples can be performed no more literally than the other multiple stops which occur in the same movement, all of which are comprised of divided stems. In the Loure, which contains virtually the same number of multiple stops as the Sarabande, only one (see measure eleven) is not illustrated on divided stems. Both dance movements exemplify a primarily homophonic texture and top-line melody. The upper note in all of the single-stemmed multiple stops cited could have just as logically been separated from the remaining members so as to represent a consistency in melodic delineation throughout either movement. The problem of interpreting stem division takes on greater dimension in the longer movements and perhaps is not solvable other than to be labeled an

inconsistency in notation. However, one possible explanation might be an attempt by the composer to indicate in those instances of non-divided stems a change to a louder dynamic level, which in turn could be achieved by a rapid, forceful bow stroke.

Another area of inconsistency apparent in the autograph is in articulation: the use of, or absence of, slurs. Frequently two or more shorter note values occurring simultaneously with a longer note value are not slurred. This would suggest either an abbreviation or a repetition of the latter. The problem often can be solved, however, by the addition of slurs. Notice the prevalence of this situation in "Andante" from Sonata No. 2. In this movement there is only slight evidence as to the composer's intention regarding articulation. For another example of inconsistency in articulation, see Chapter II, the paragraph on style characteristics of "Siciliana" from Sonata No. 1. Several recurrences of a characteristic passage are not articulated in a consistent manner. In both movements cited above and throughout this study, a consistency in articulation among like figures has been adopted and inserted where multiple-stop performance is concerned.

It is hoped that the present study has provided an insight for the violin student, not only into the interpretation of multiple-stop performance in these works of Bach, but also into establishing criteria for non-literal interpretation which may be required in works of other composers. As with many programs of inquiry, this investigation upon its completion appears to suggest the possibility of further and more detailed study in several related areas. Except in few instances,

this study has not attempted to designate the bow direction of multiple stops, nor has it attempted to solve all the problems of articulation extraneous to those relating specifically to multiple-stop performance. The influence of technical limitations in performance upon dynamic fluctuations and of harmonic analysis upon memorization are other areas of investigation which might incorporate findings of this study. Yet another concern, that of double stops and their non-literal interpretation, has been touched upon only lightly. Each of these areas appears to be a significant source for further inquiry.

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PERFORMANCE PRACTICE OF MULTIPLE STOPS IN THE SONATAS AND PARTITAS FOR UNACCOMPANIED VIOLIN OF J. S. BACH

VOLUME II

BY

DENMAN WAYNE GERSTUNG

Norman, Oklahoma

1970

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SYMBOLS USED IN ANALYSIS

The following is a list of symbols which are used in Volume II and are correlated with discussion in Volume I.

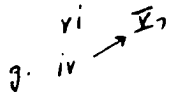
B: Key analysis (major)

b: Key analysis (minor)

4. Illustrated performance of multiple stop appearing in Volume II (reference in Volume I)

(17) Numbered measure

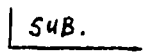
Non-harmonic tone (encircled)

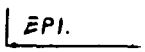
 Pivot chord of modulation (arrow indicates harmonic analysis continuing in new key)

Harmonic cadence

Melodic phrasing (used when melodic does not coincide with harmonic cadence)

Numbered variation in "Chaconne" from Partita No. 2

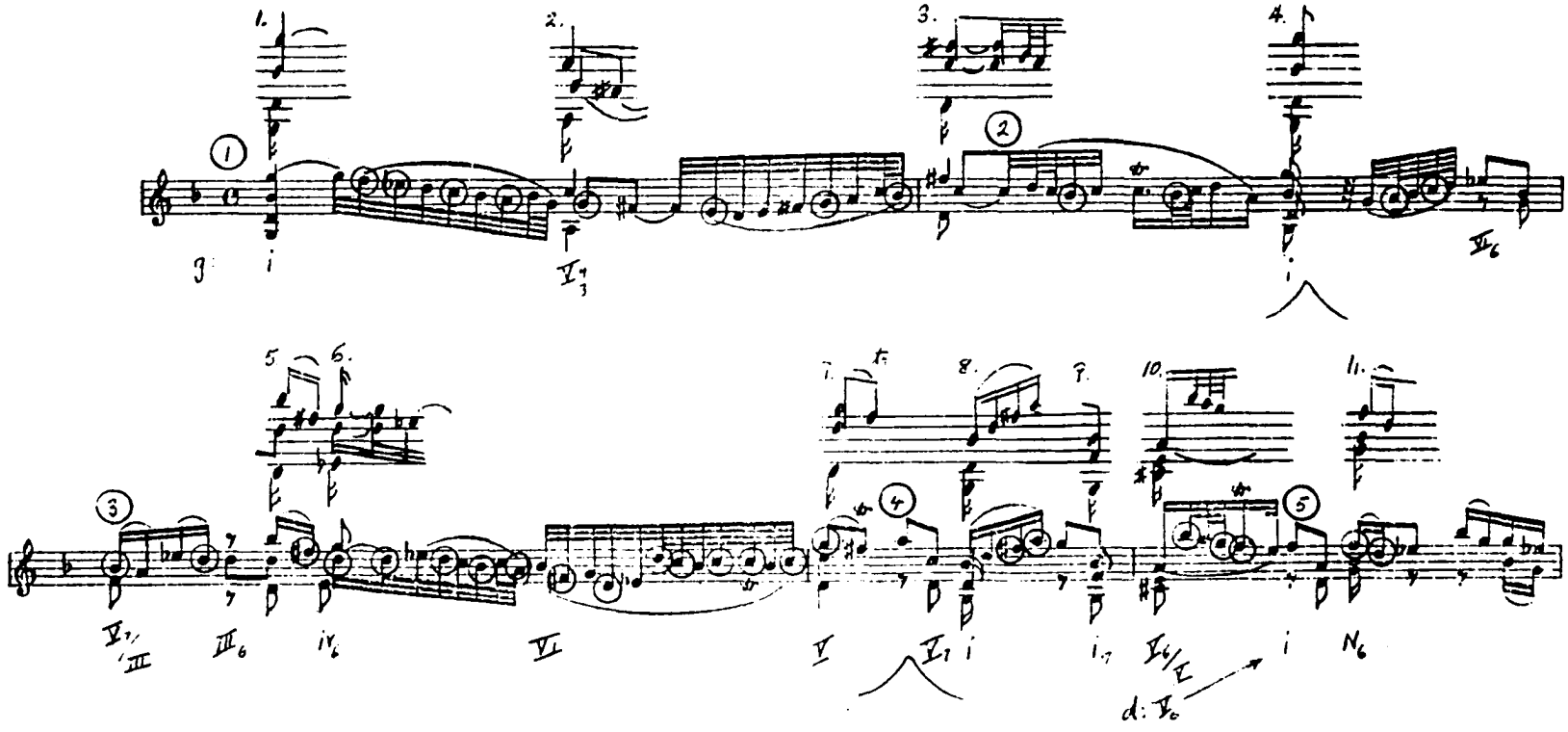


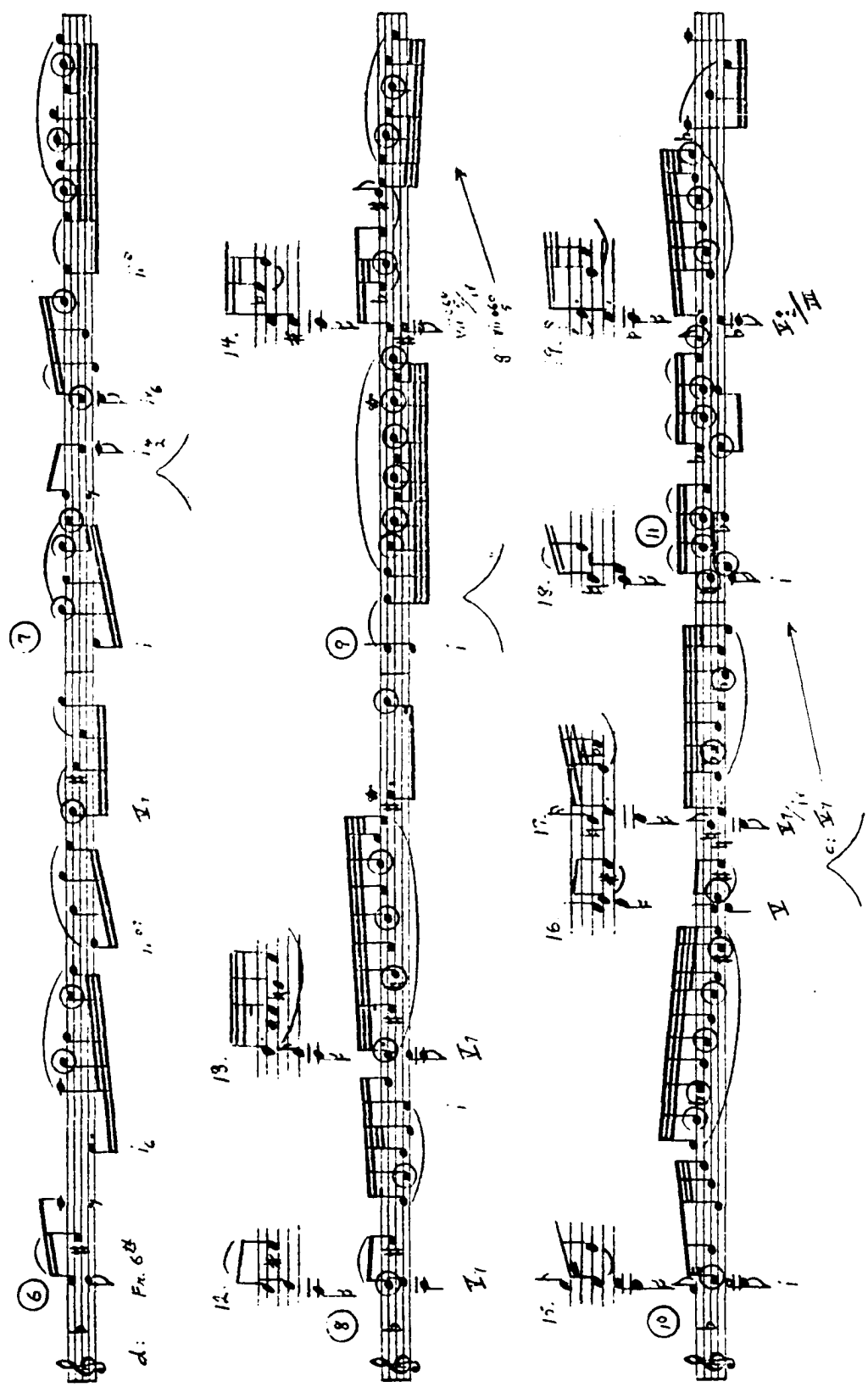


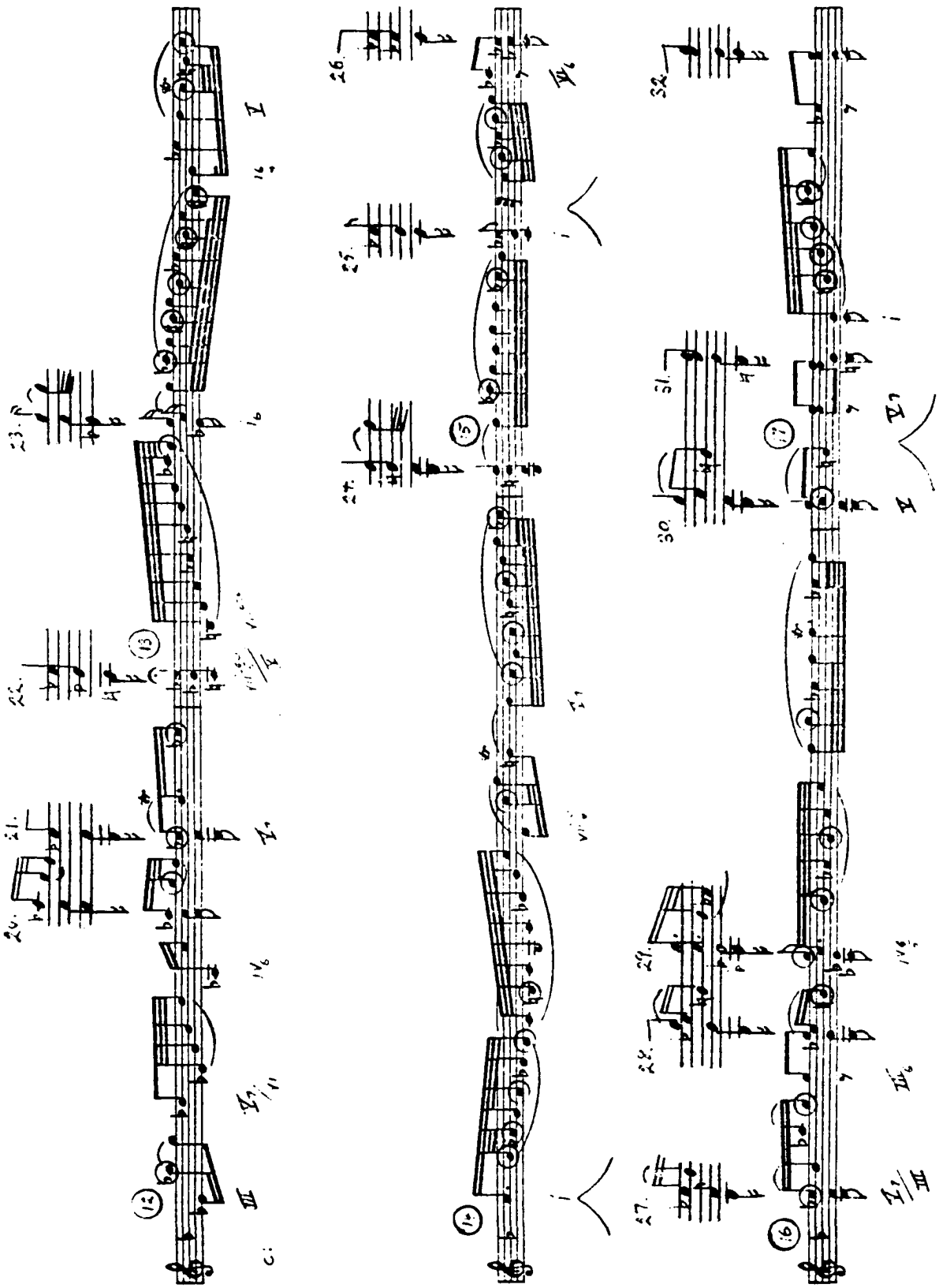
Fugue subject or episode entries

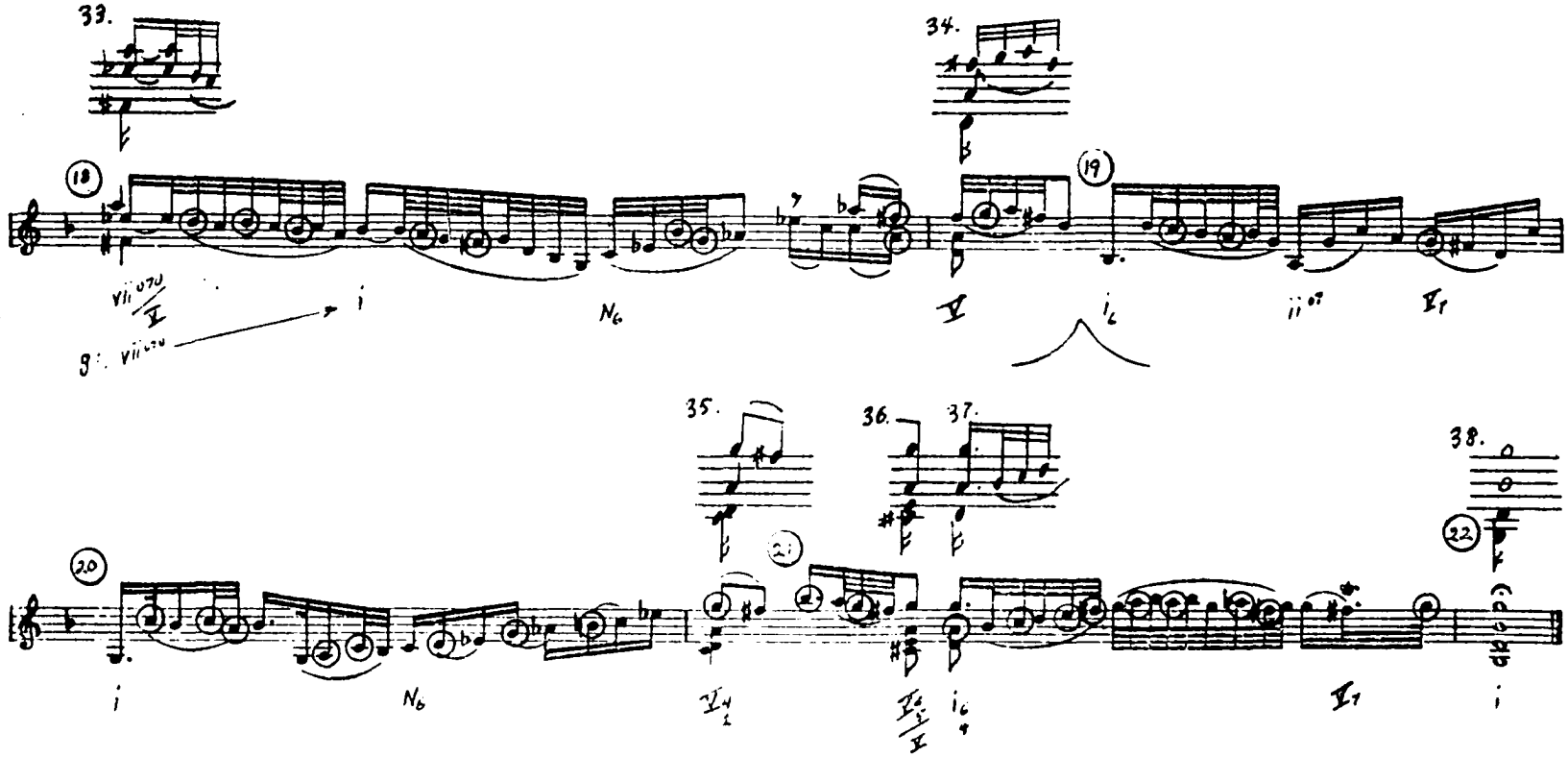
S O N A T A No. 1

Adagio.





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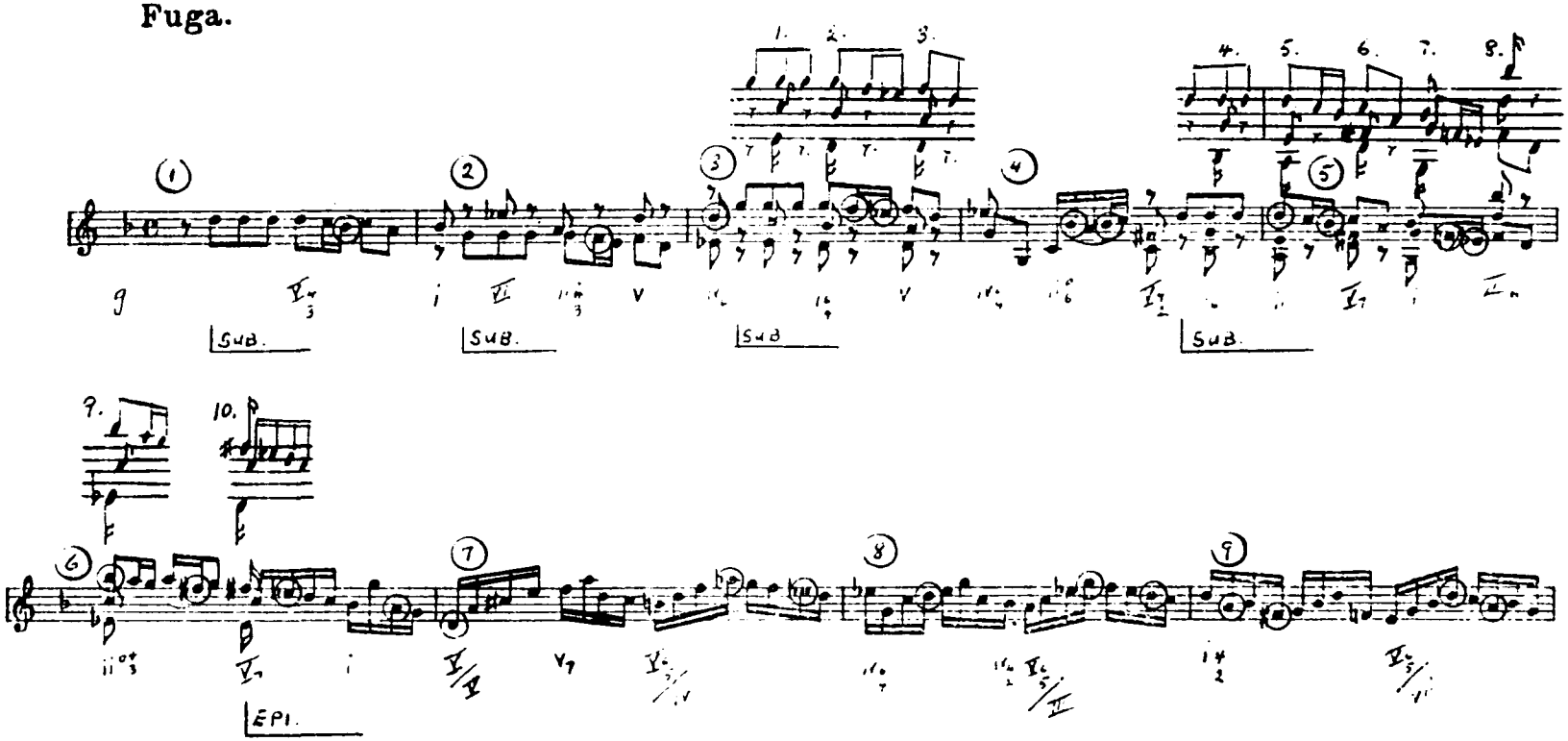
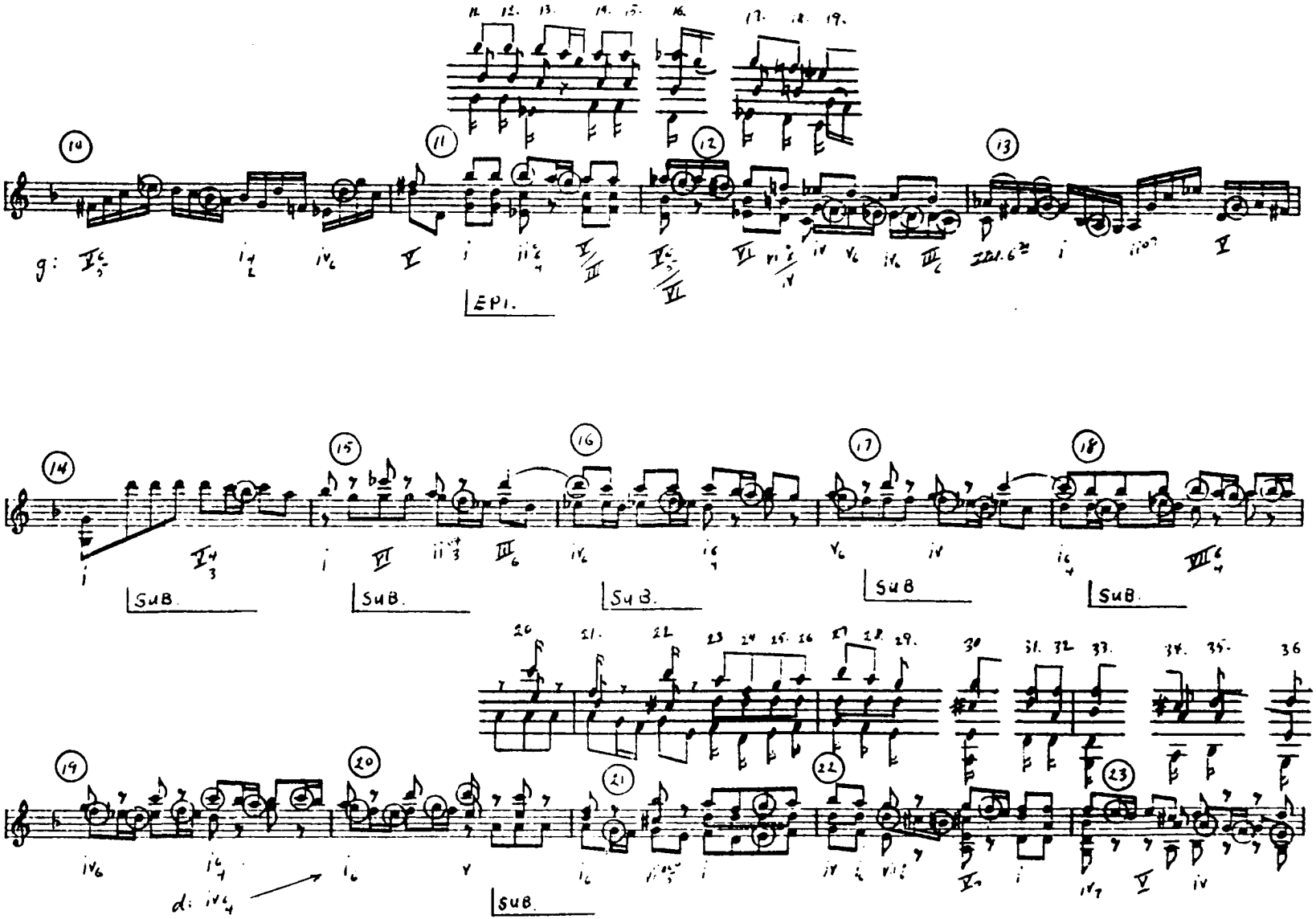
S O N A T A No. 1

Fuga.

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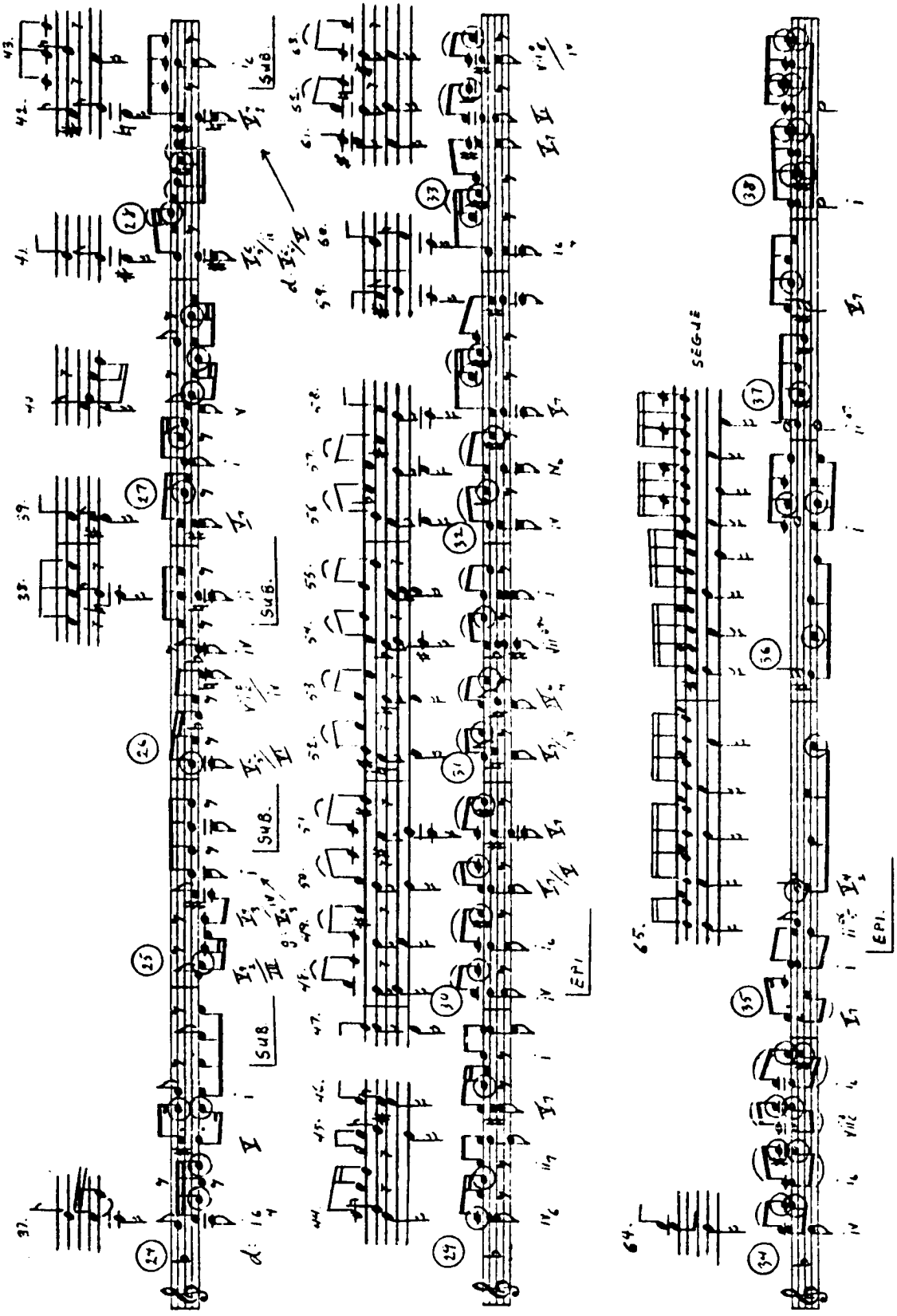
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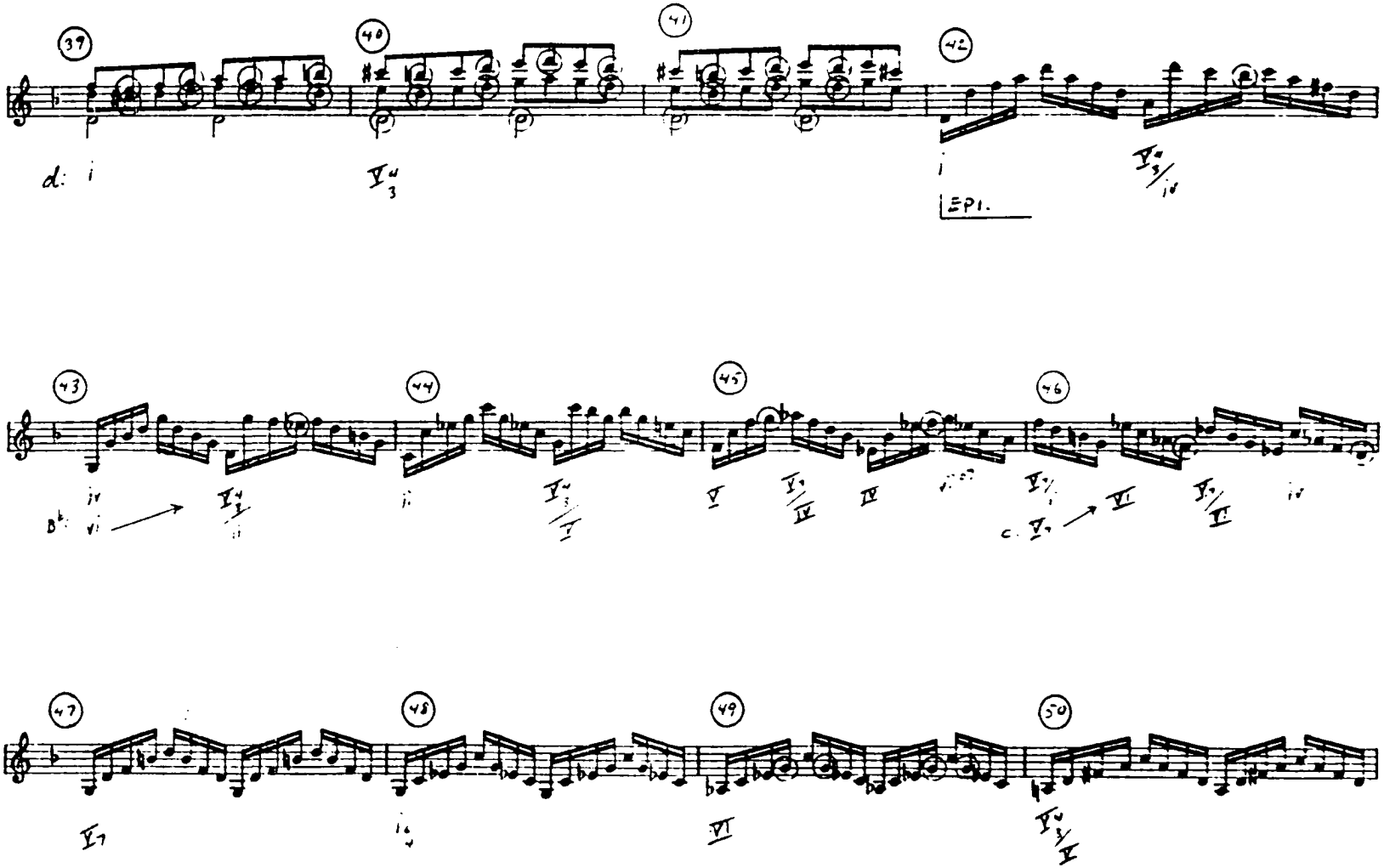
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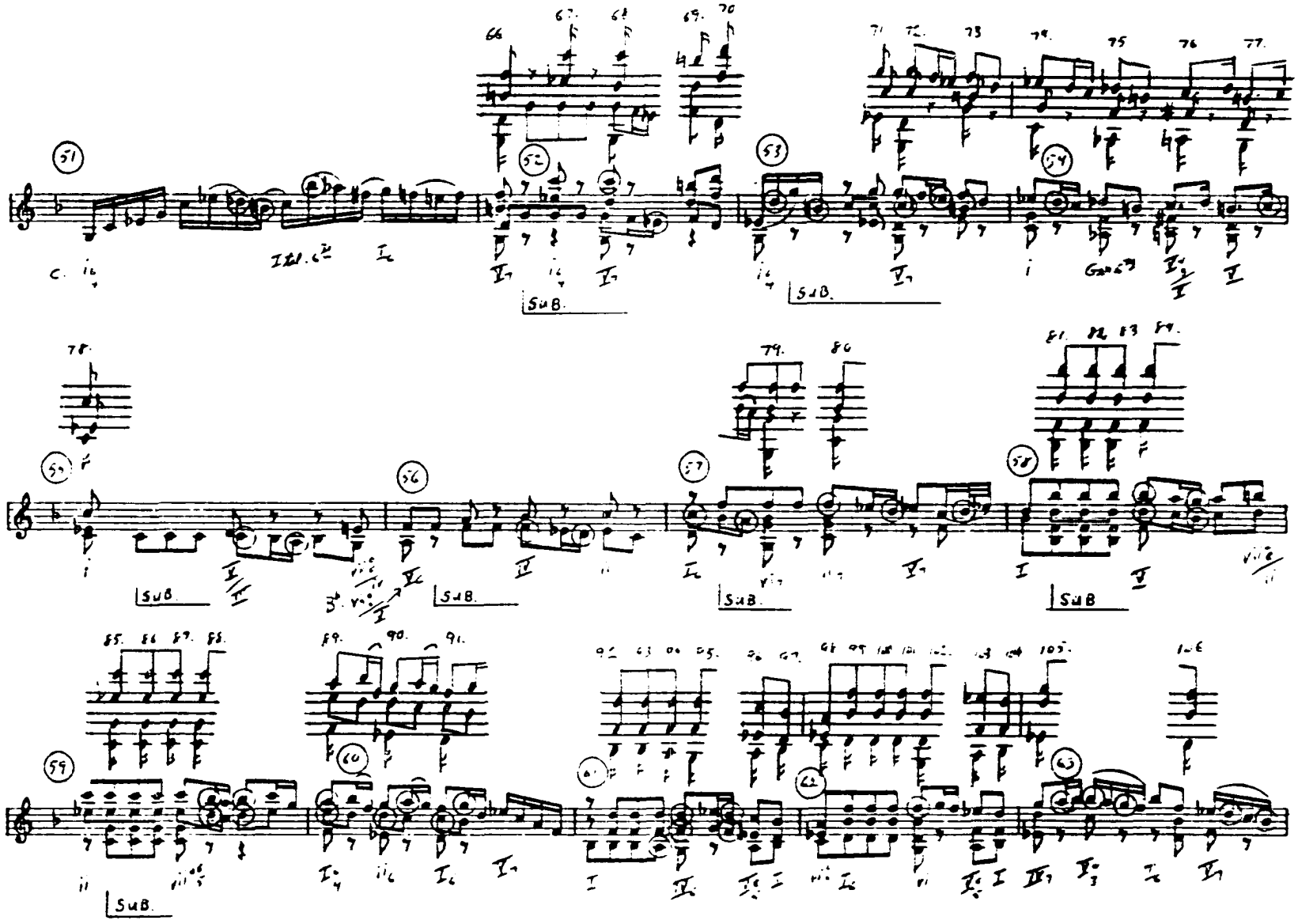
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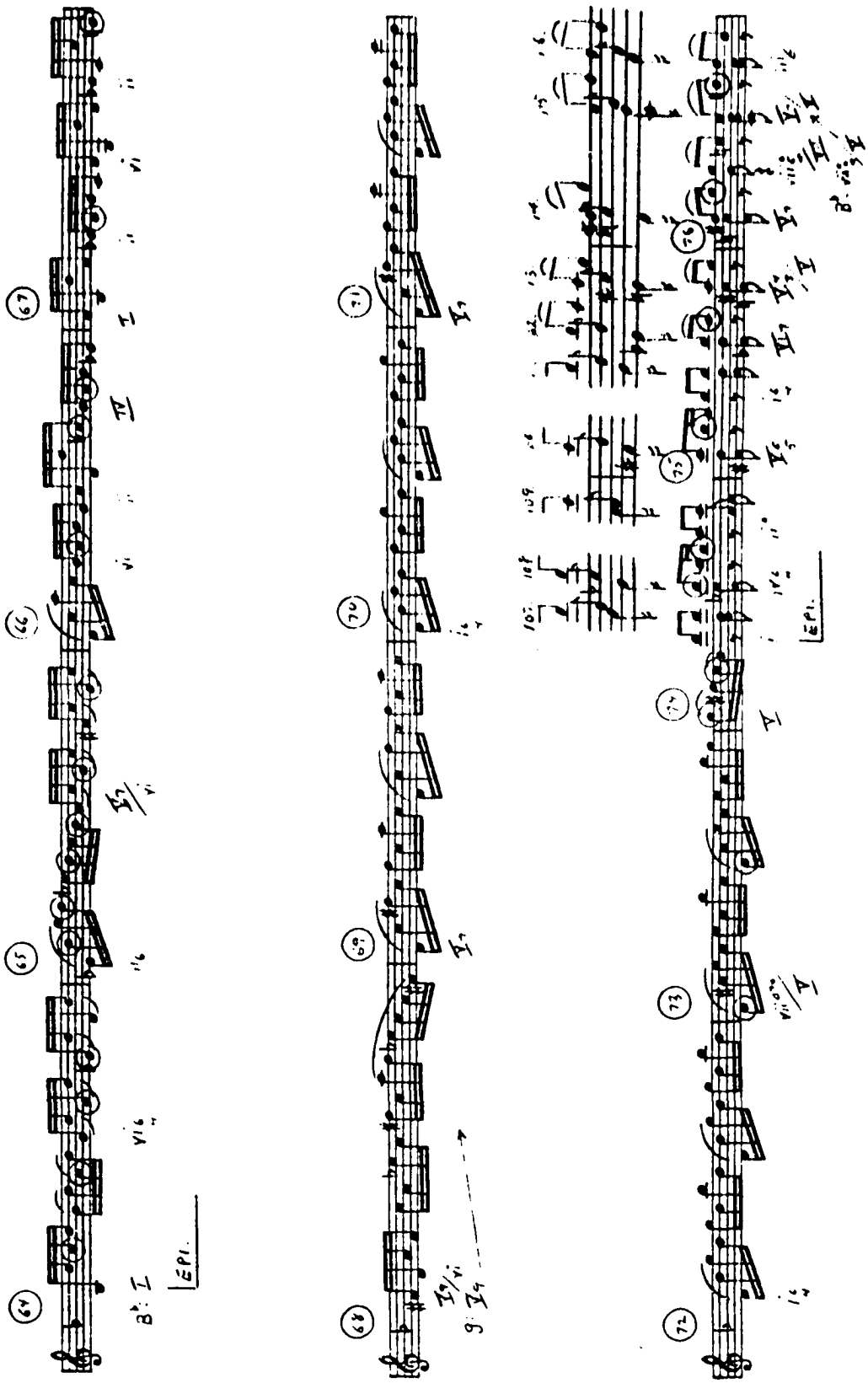

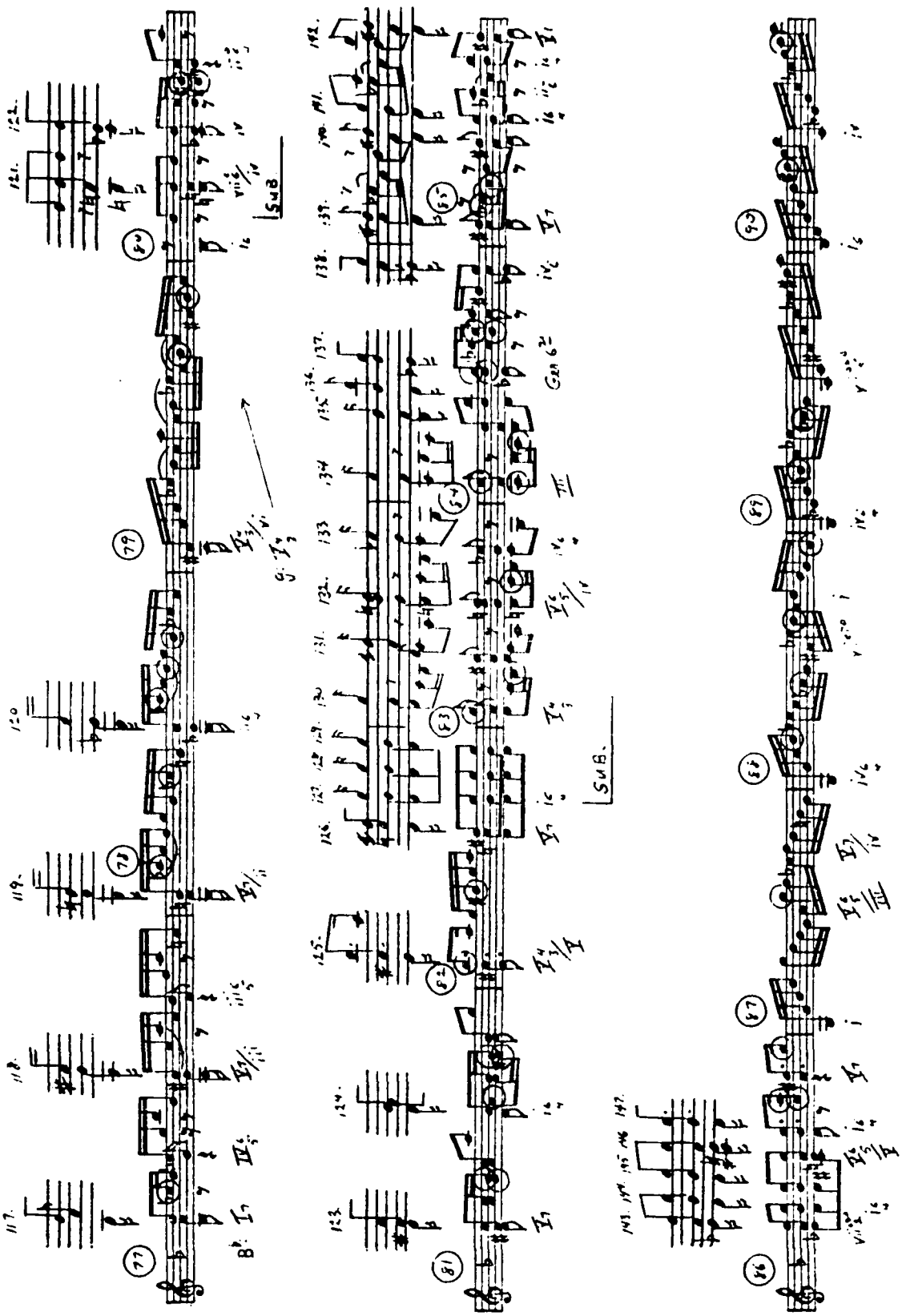

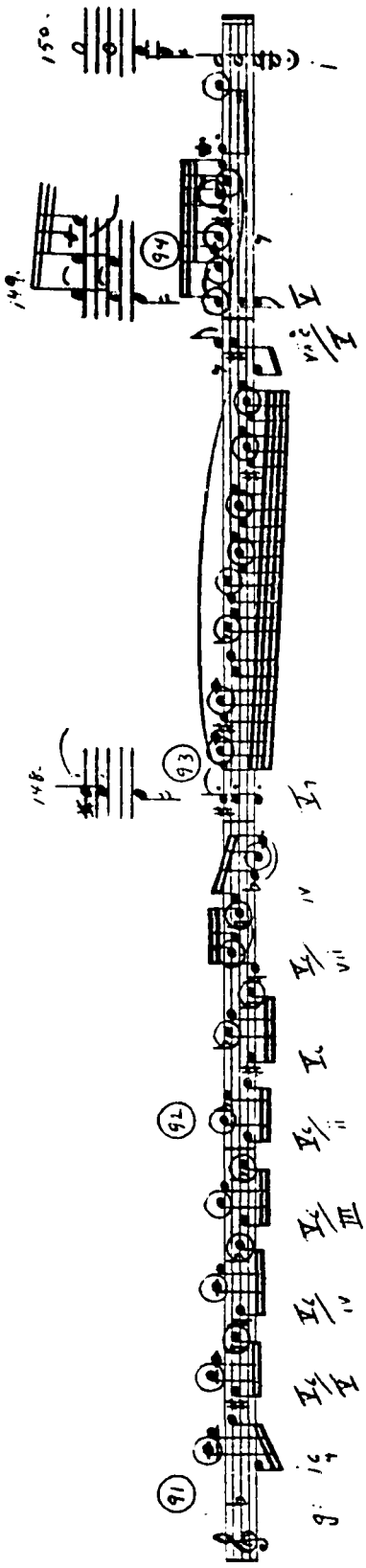
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S O N A T A No. 1

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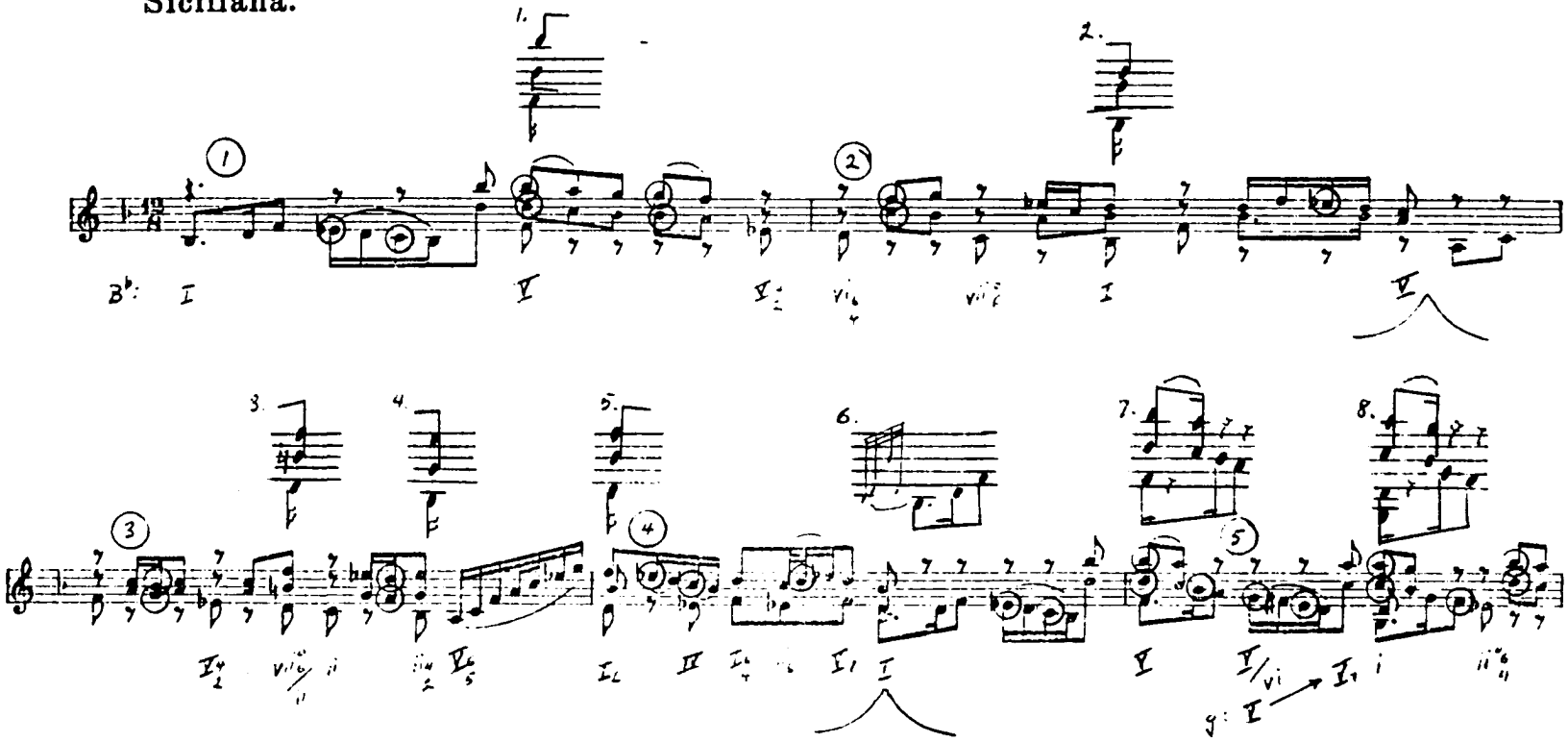

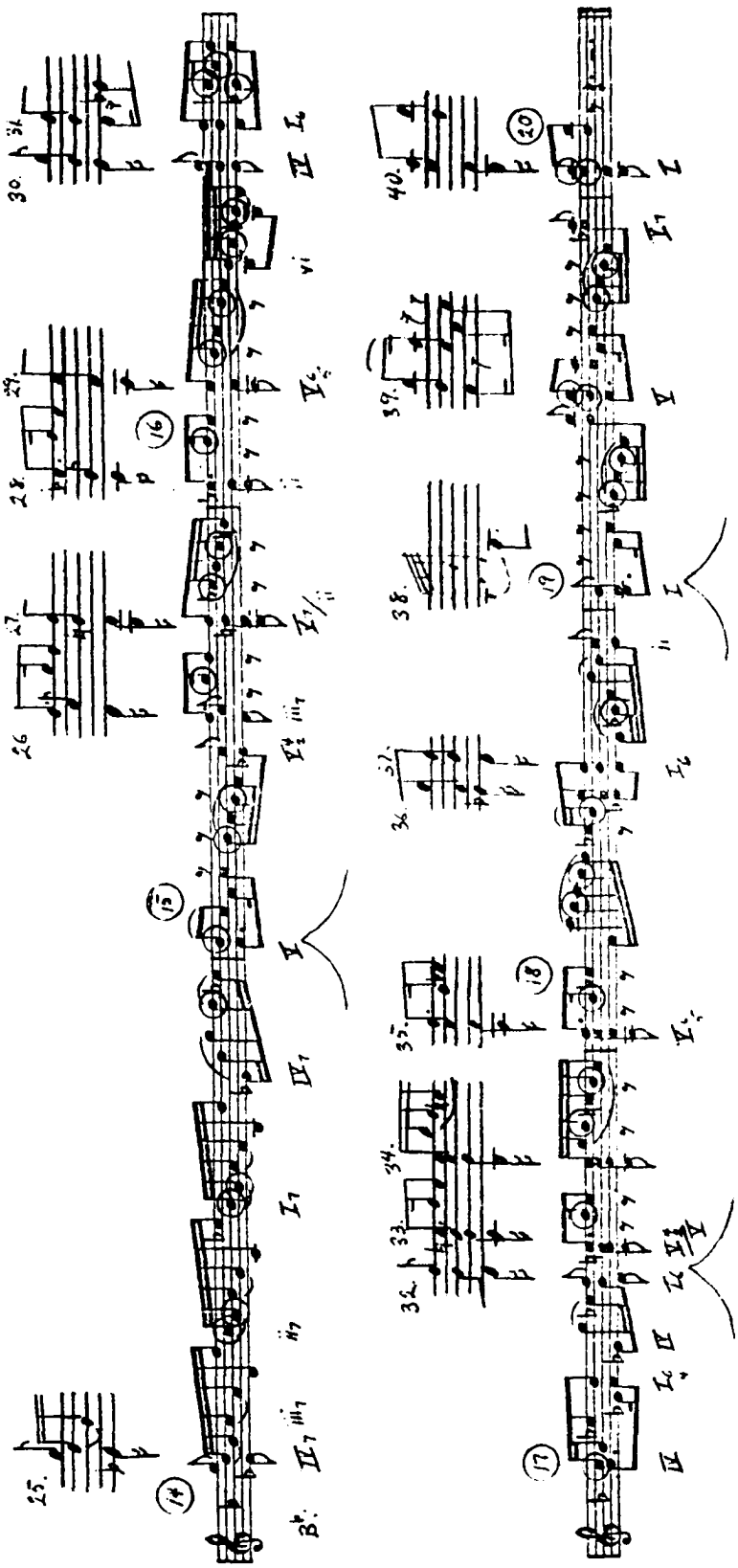

P A R T I T A No. 1

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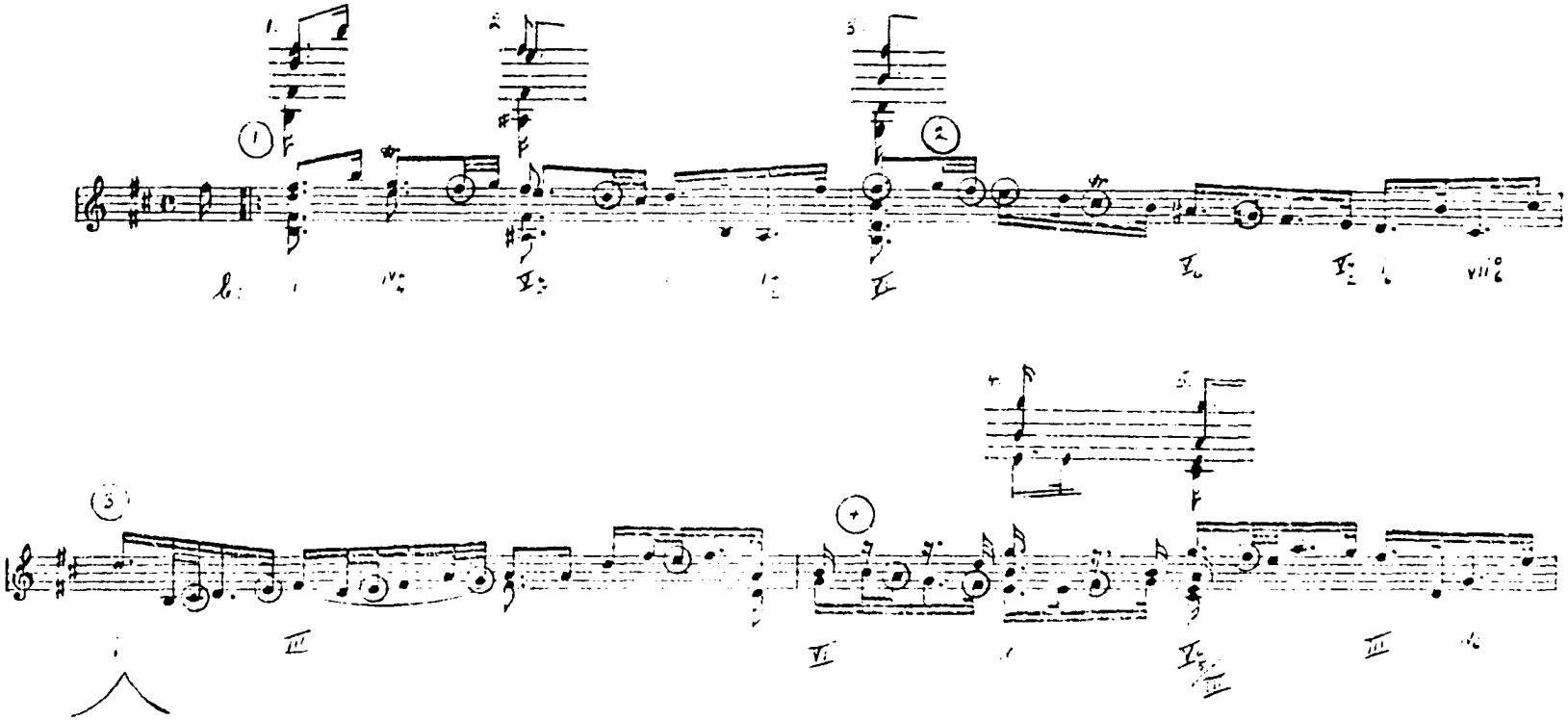

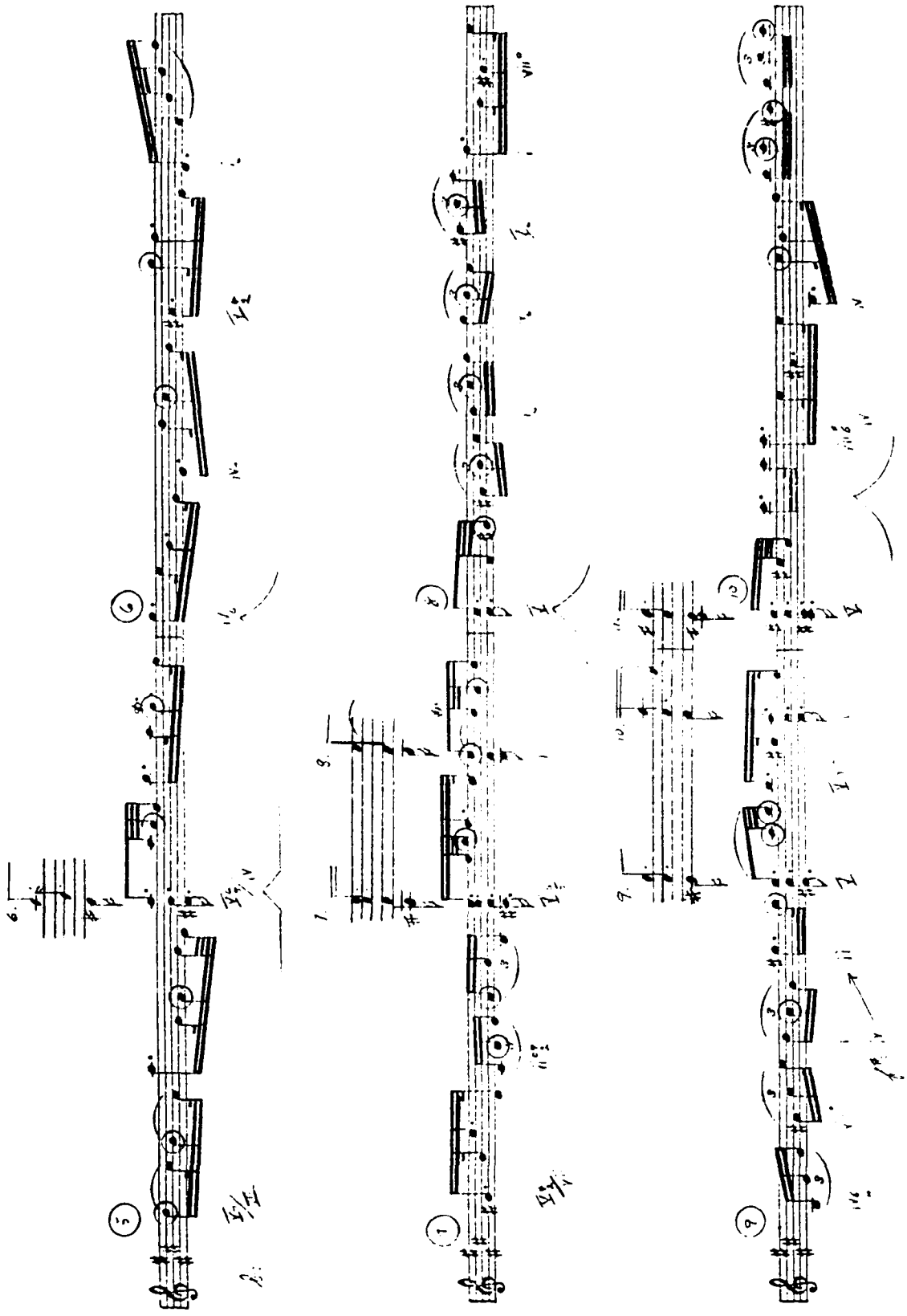

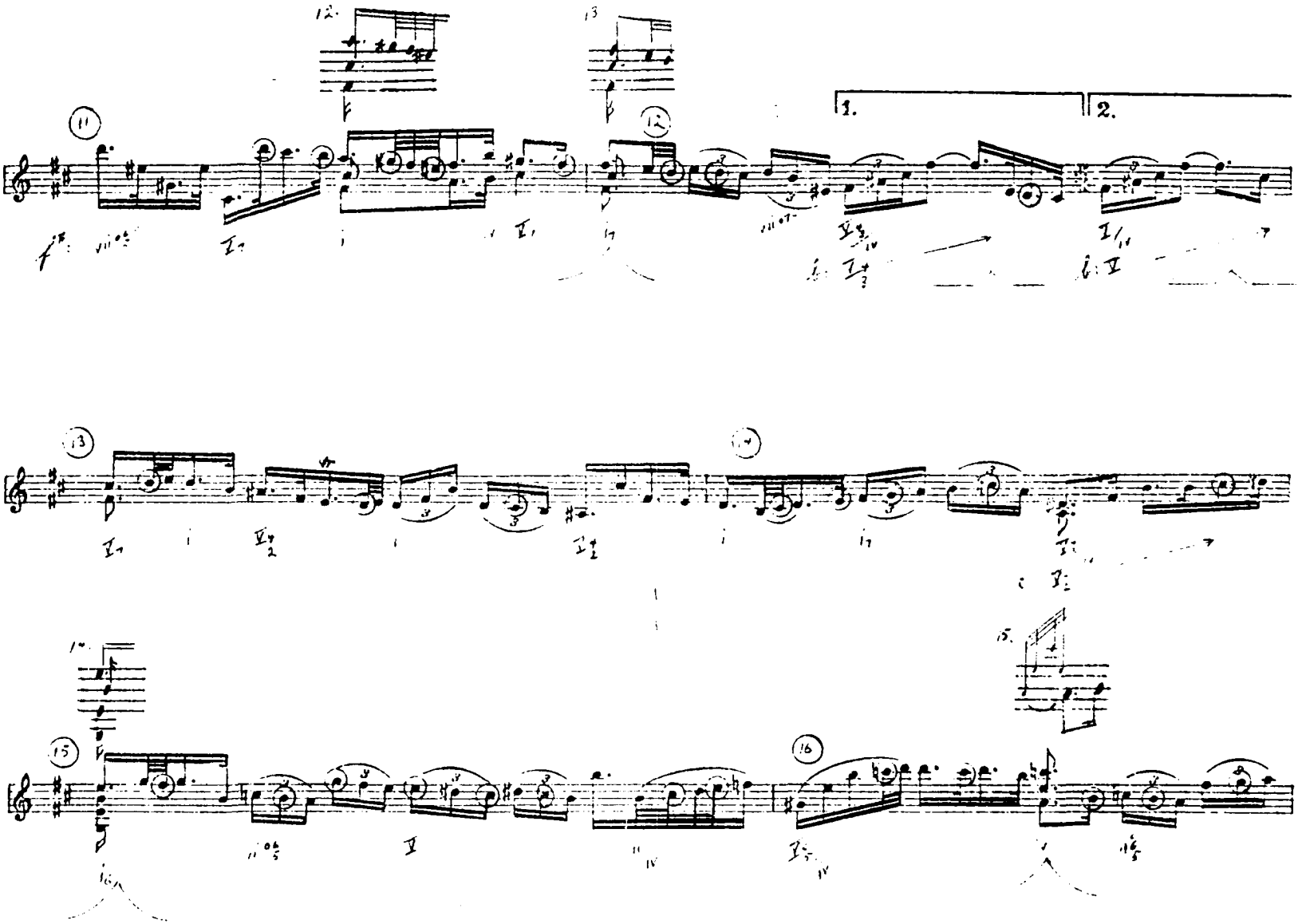
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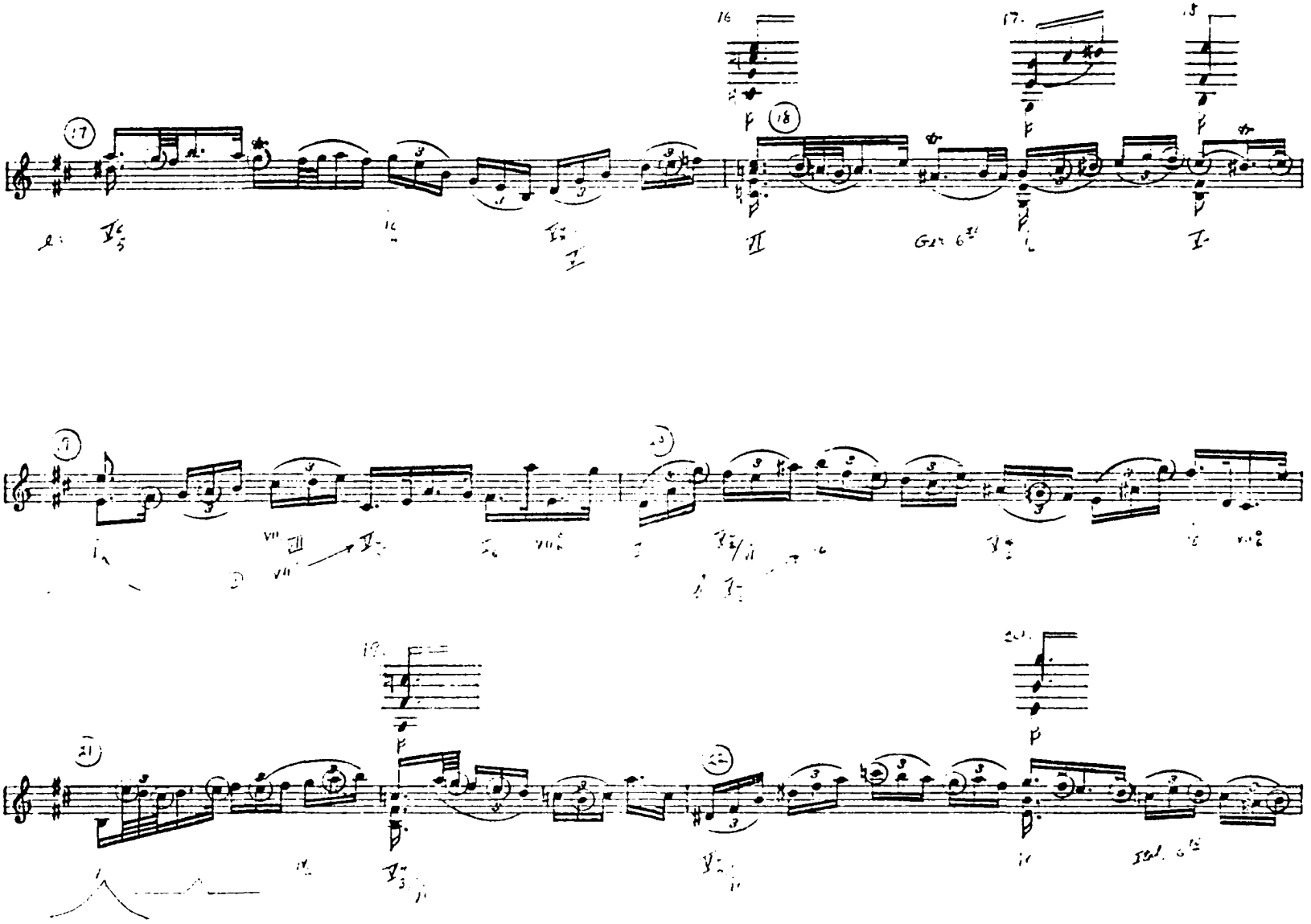

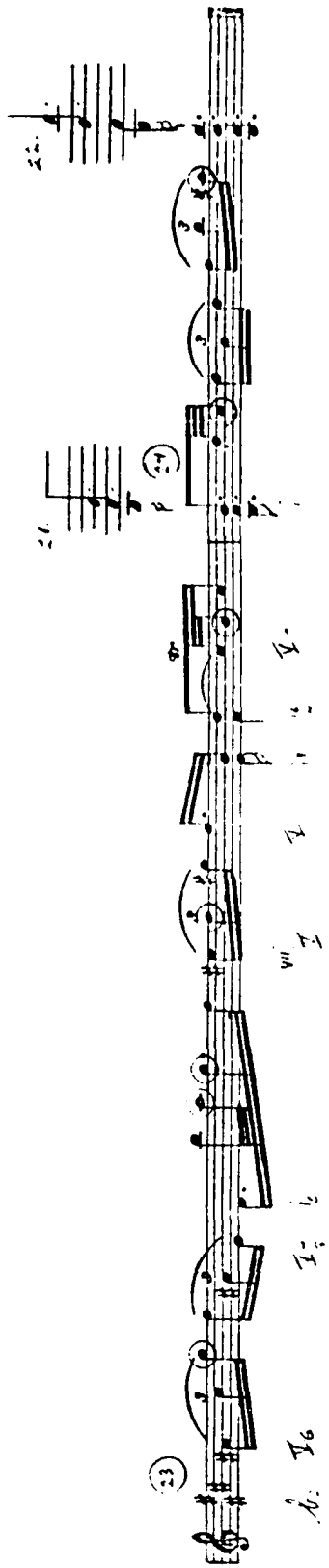

P A R T I T A No. 1

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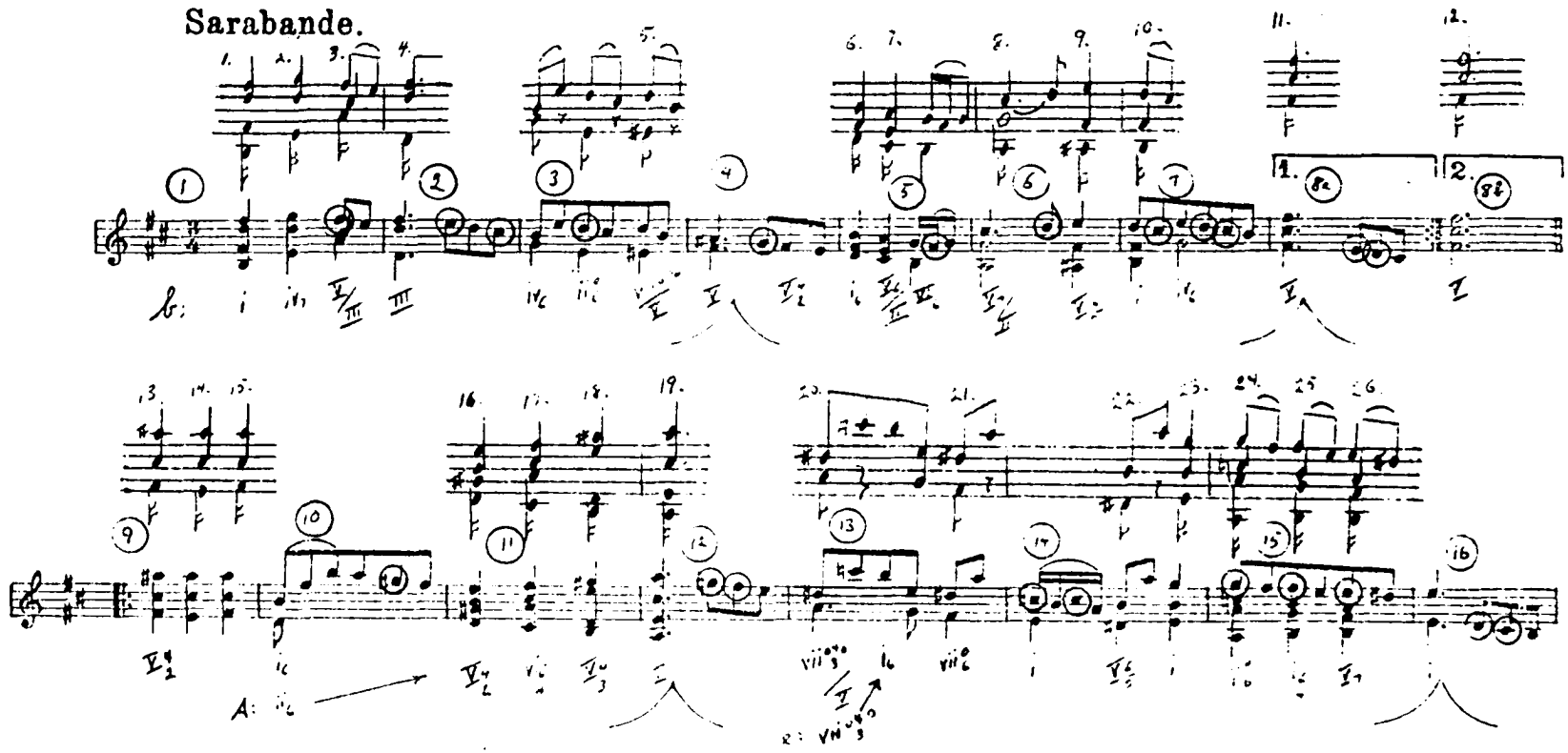
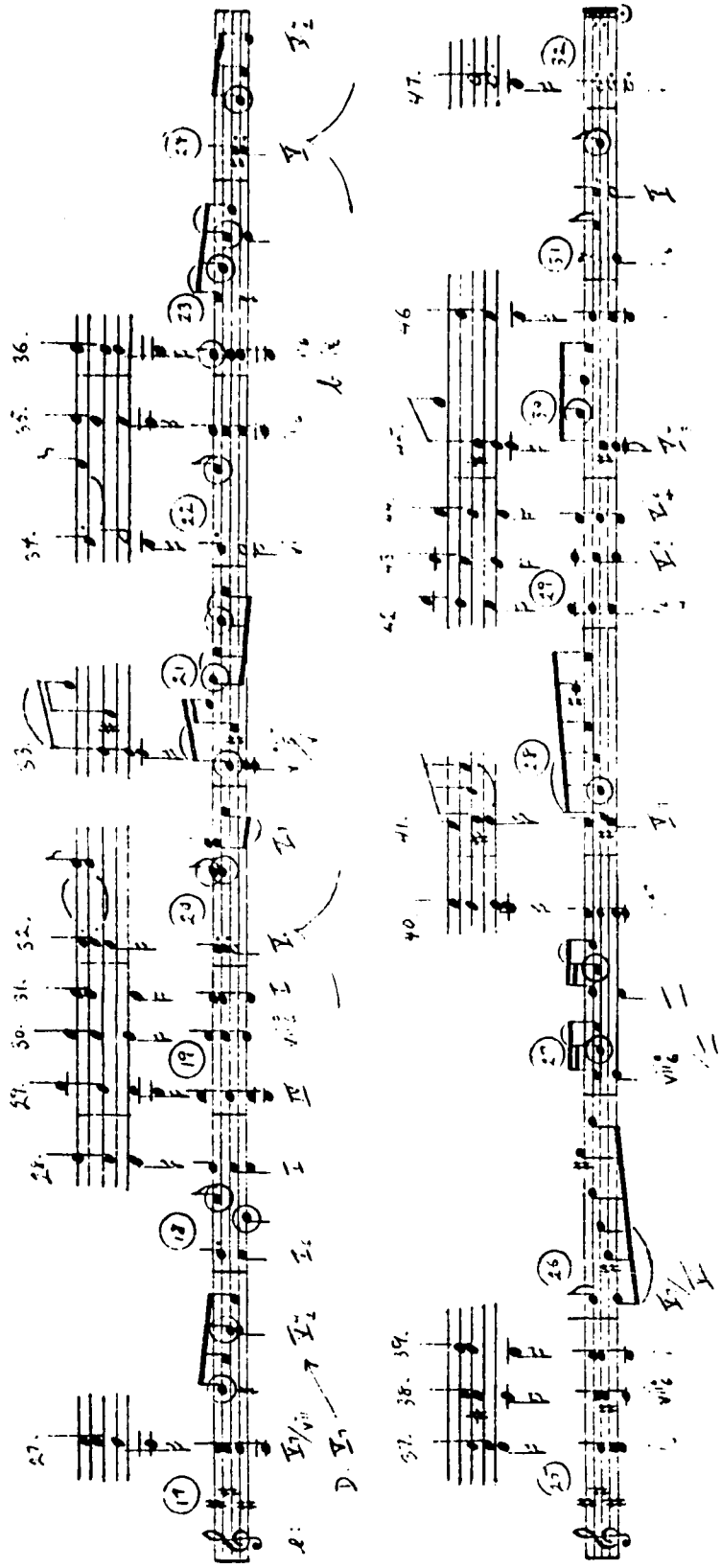
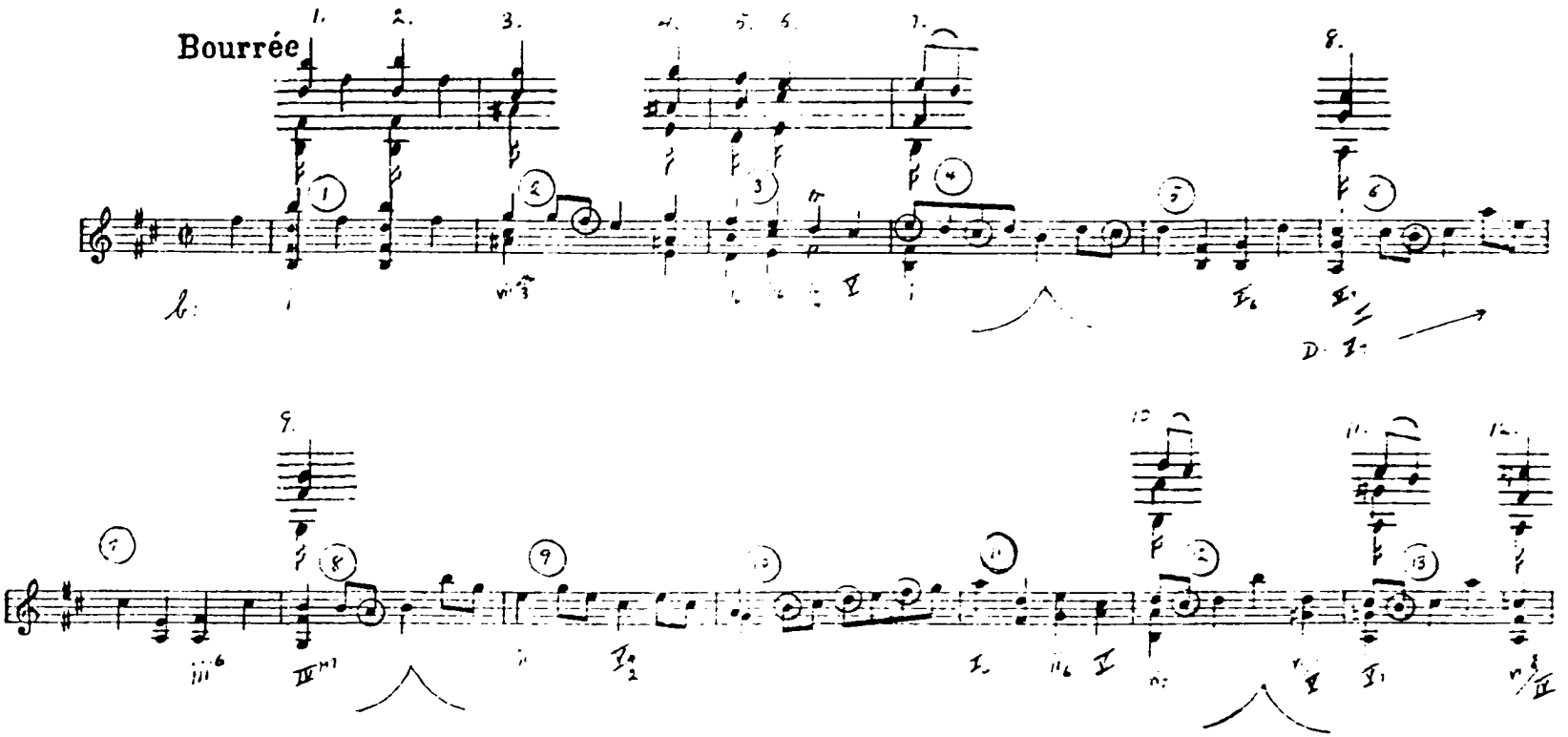
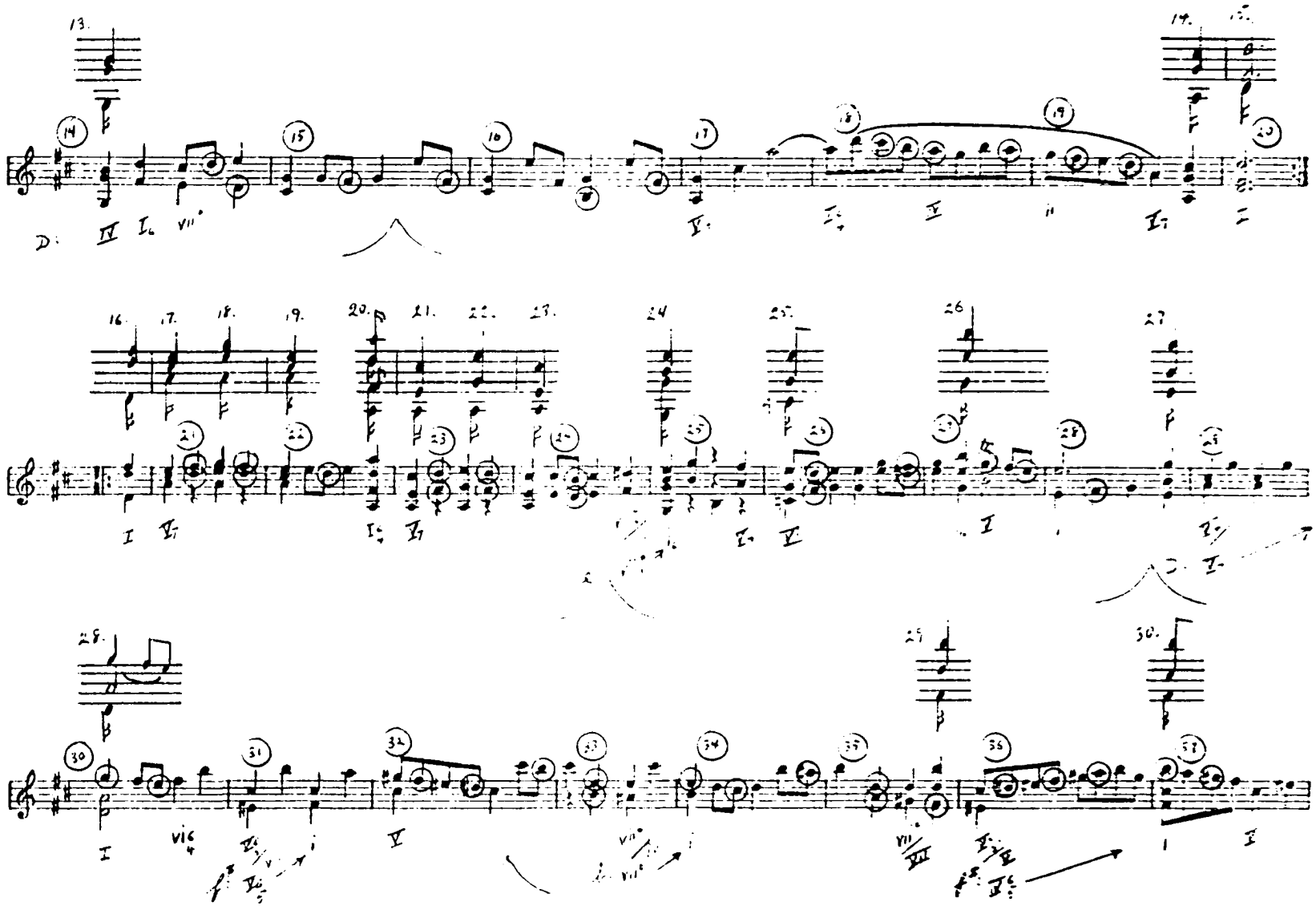
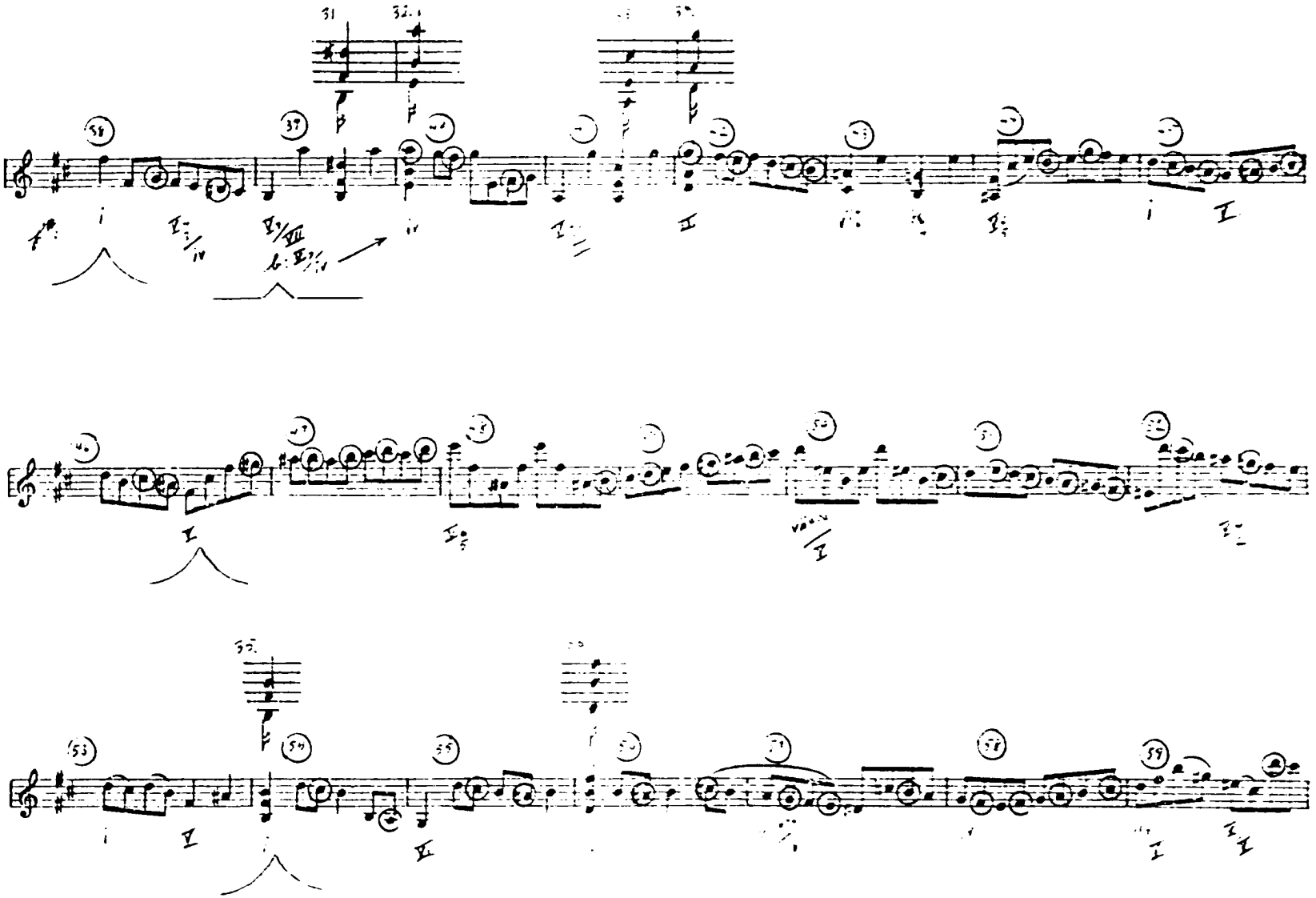


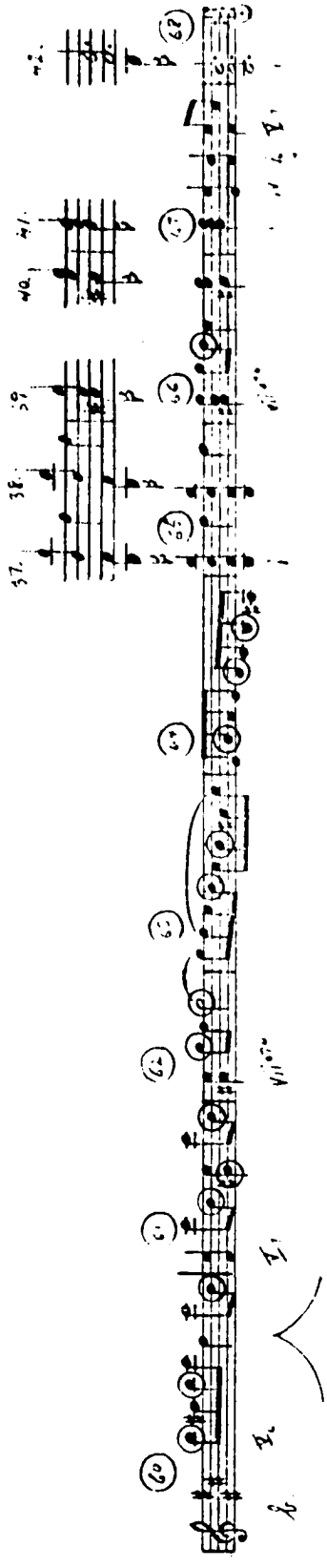


P A R T I T A No. 1

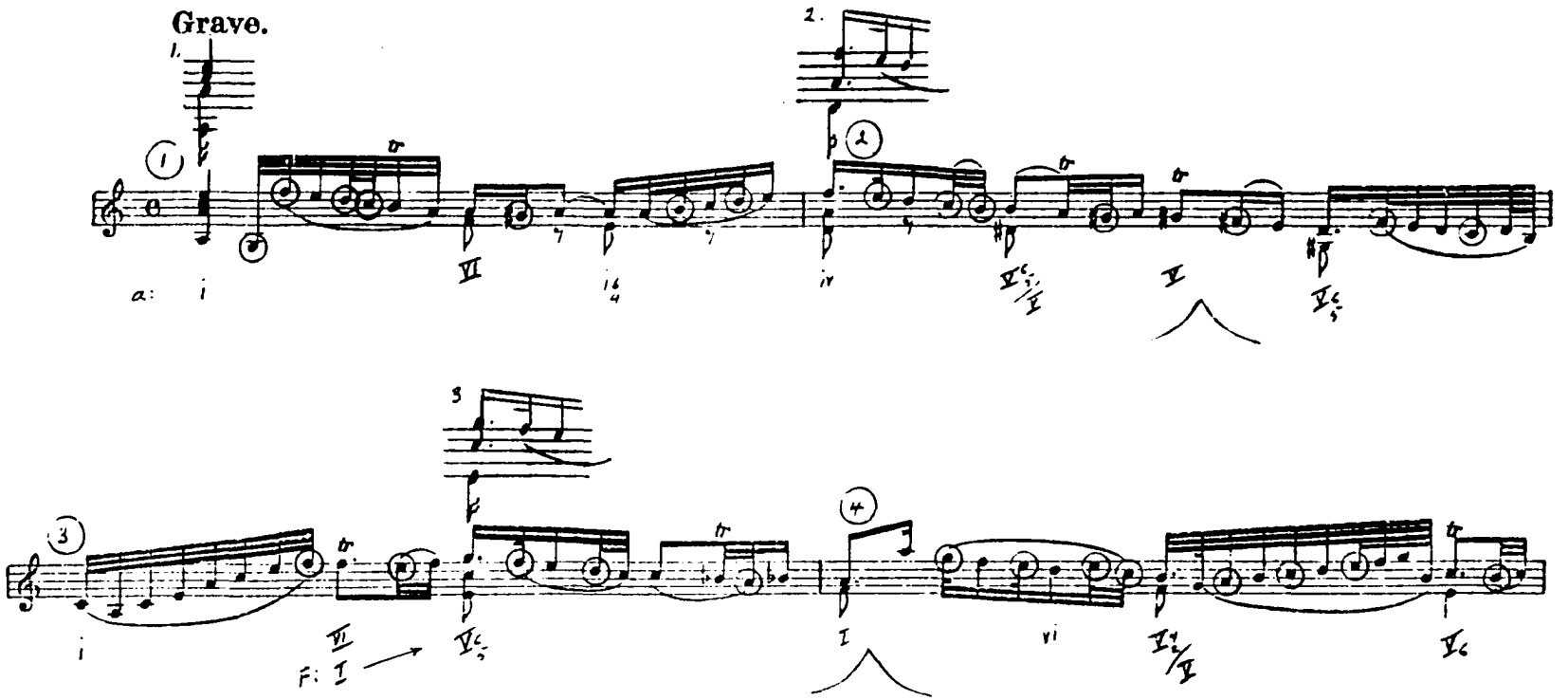


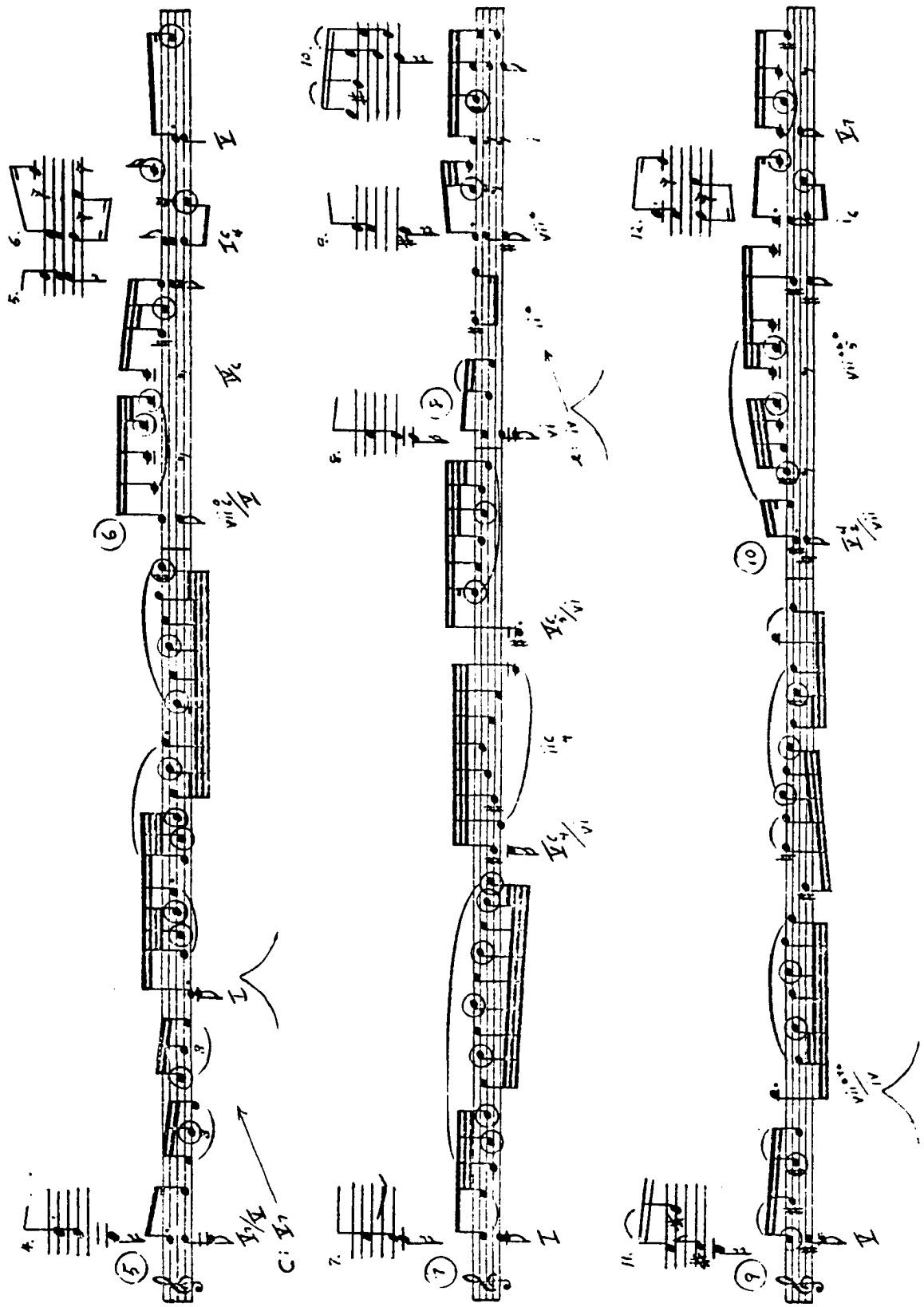


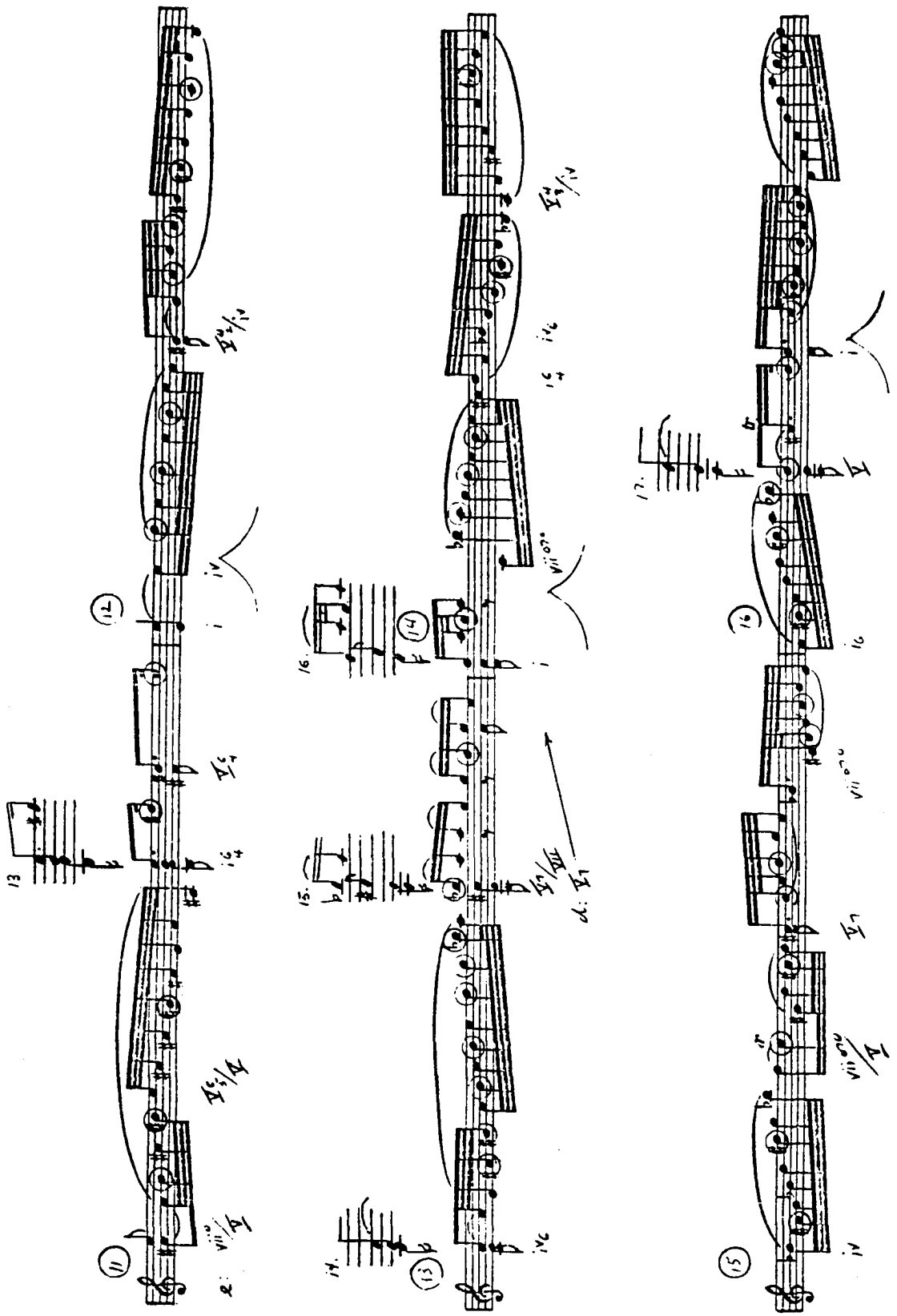


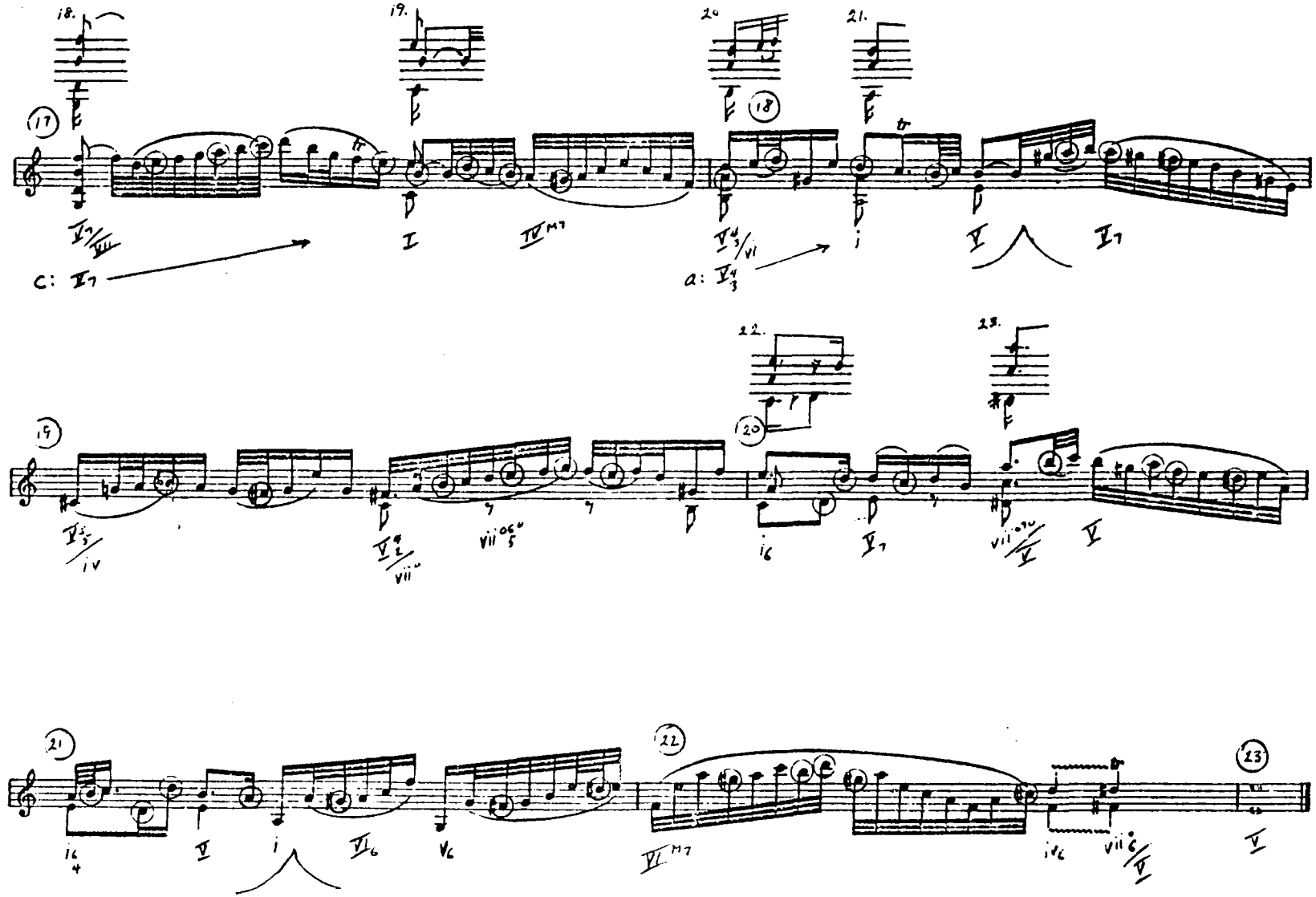


S O N A T A No. 2





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V65/iv
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vii°7/V
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S O N A T A No. 2

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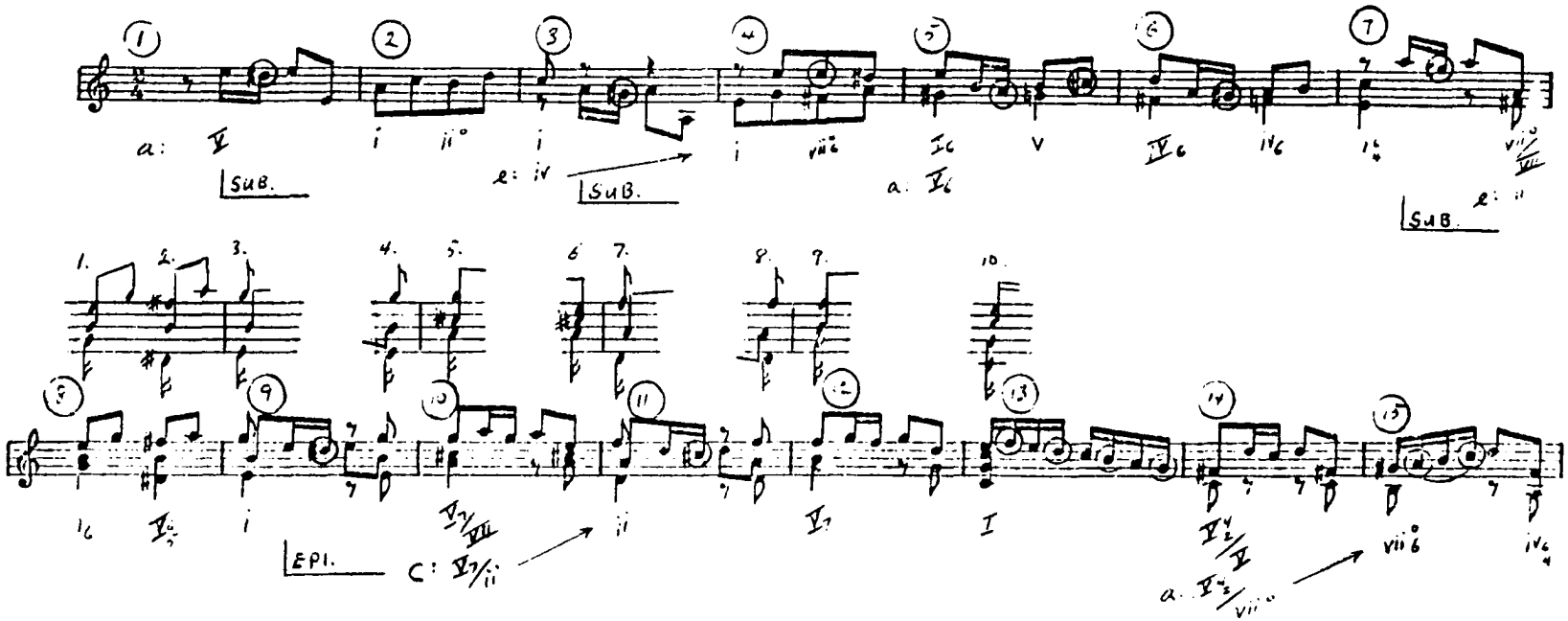

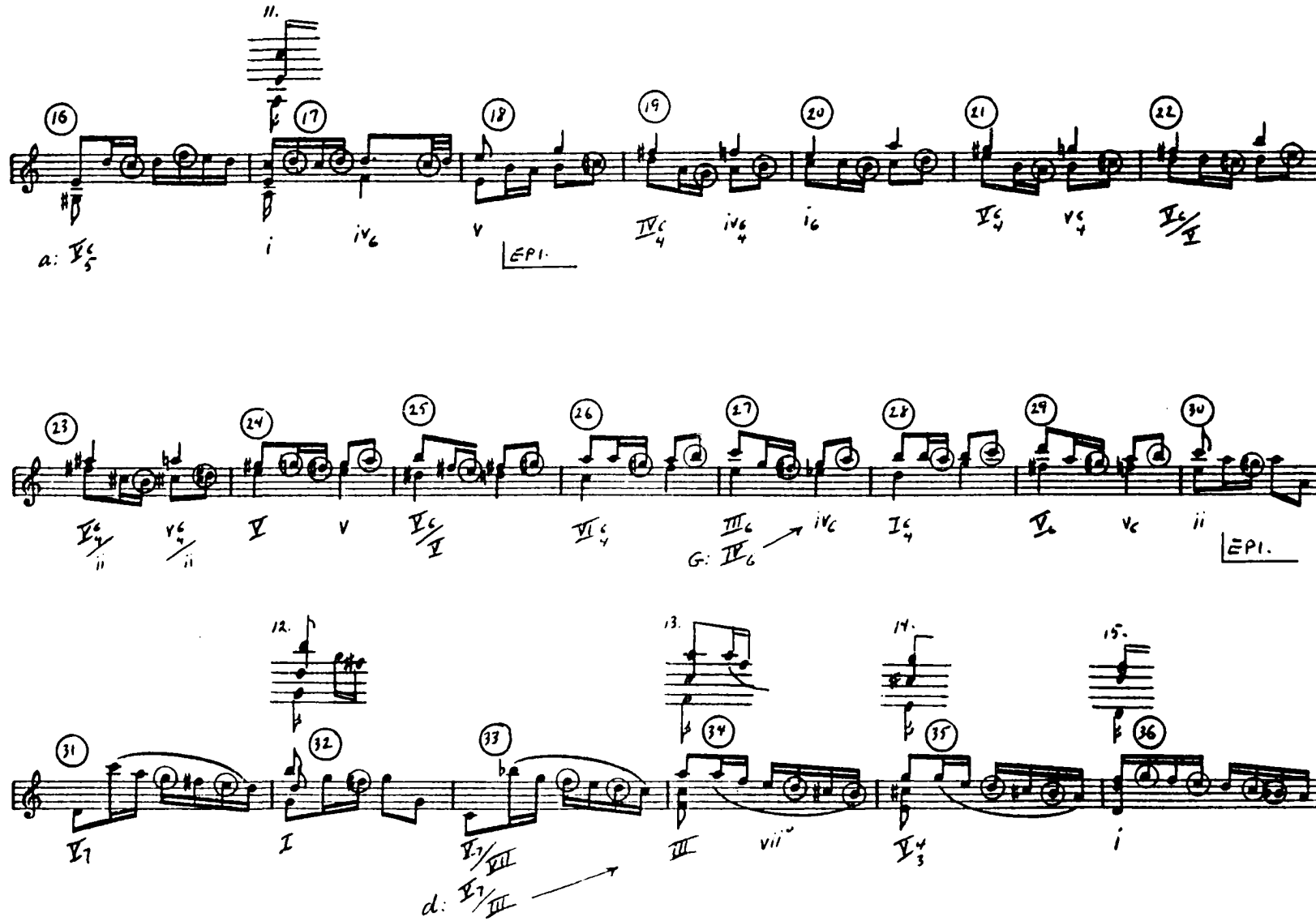
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IV6/4
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V6/4
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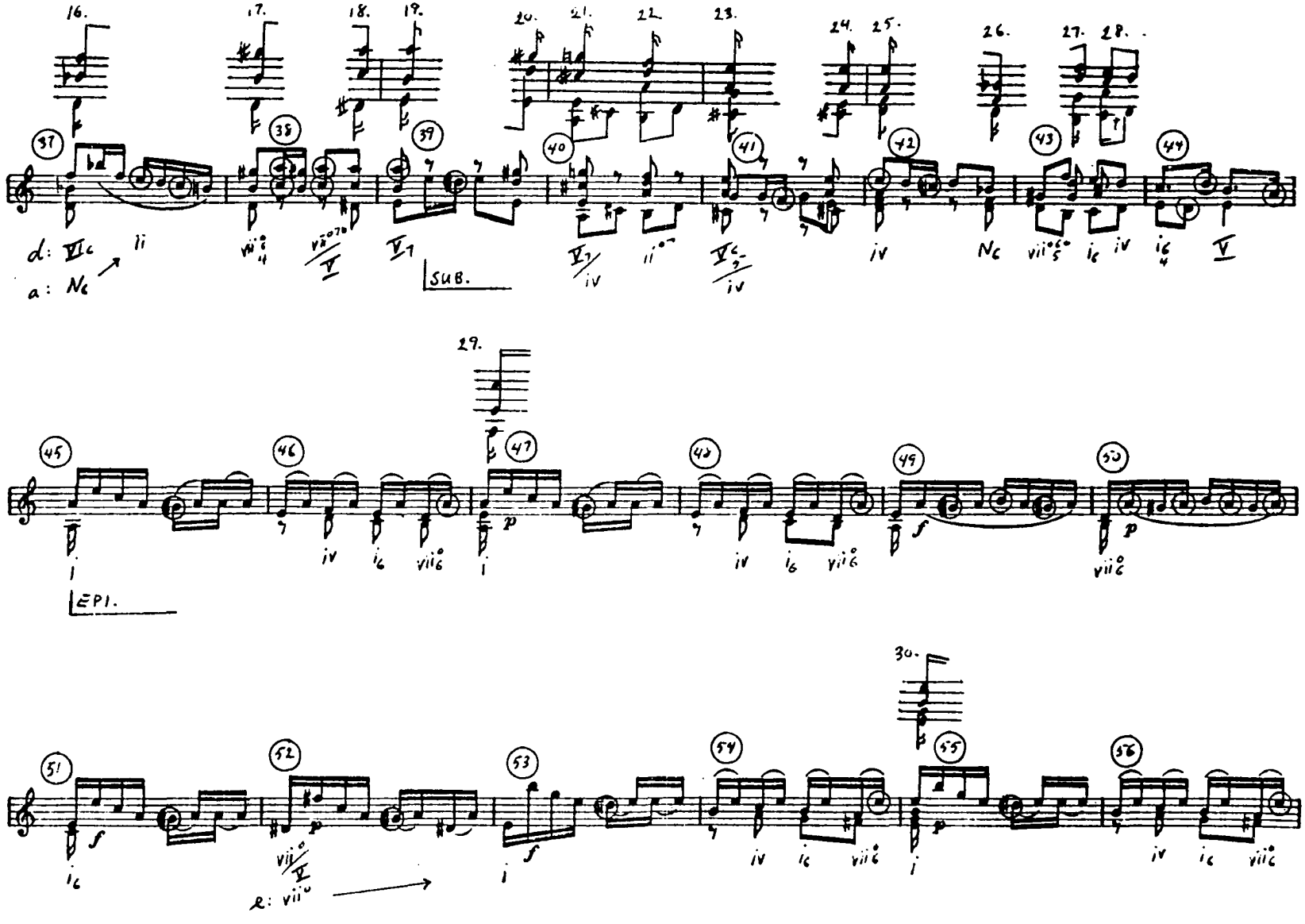
III
vii°
V4/3
i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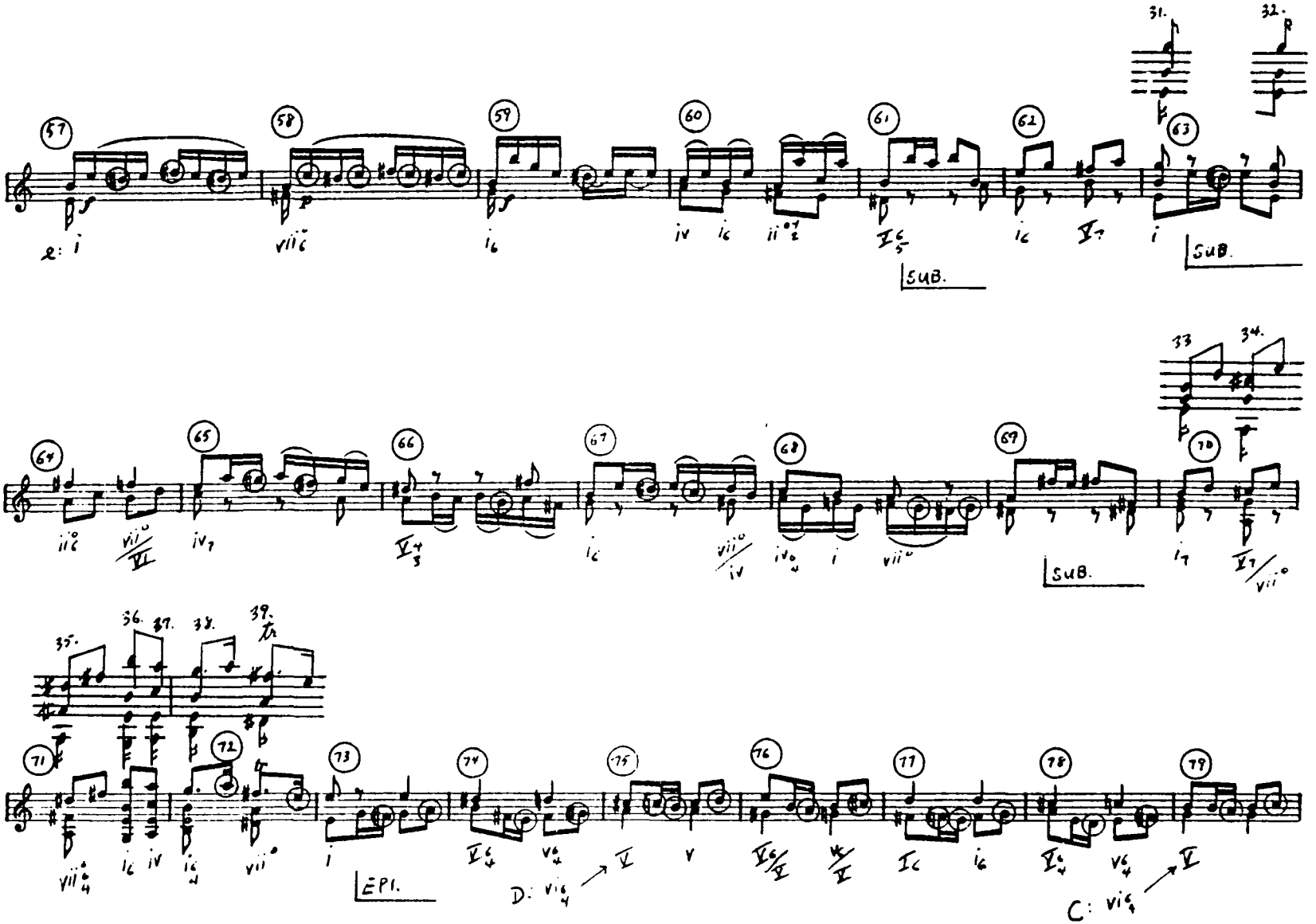
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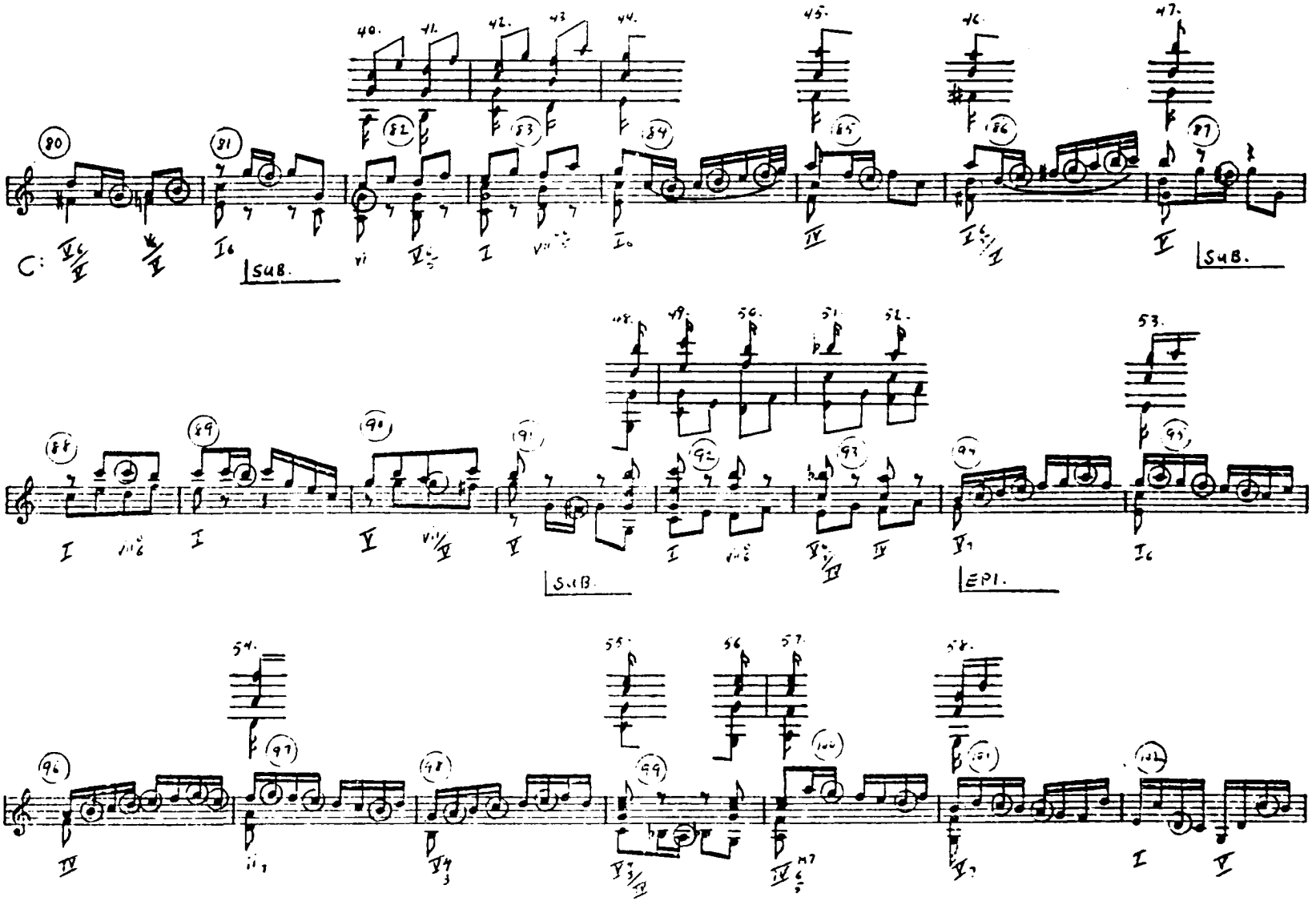
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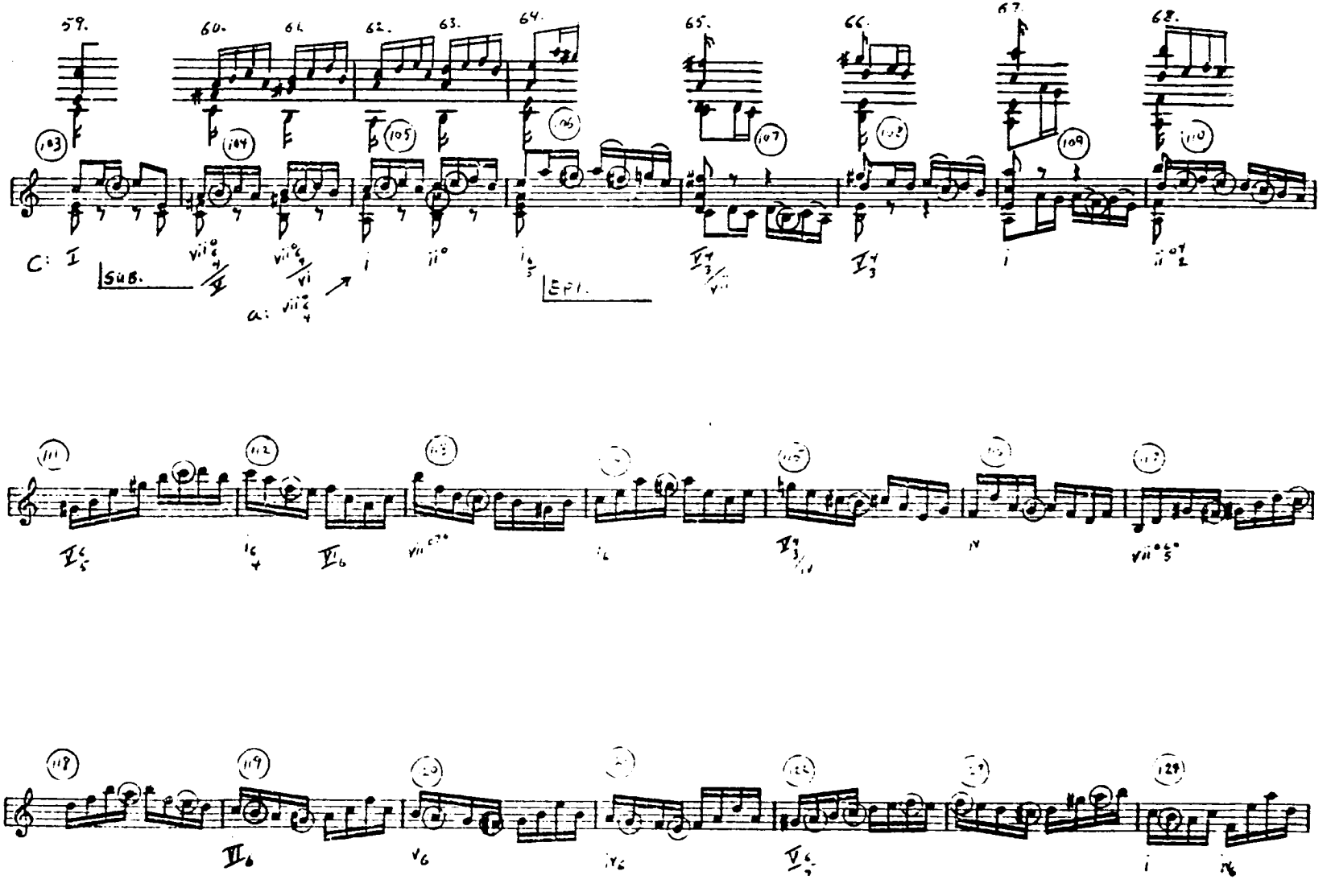
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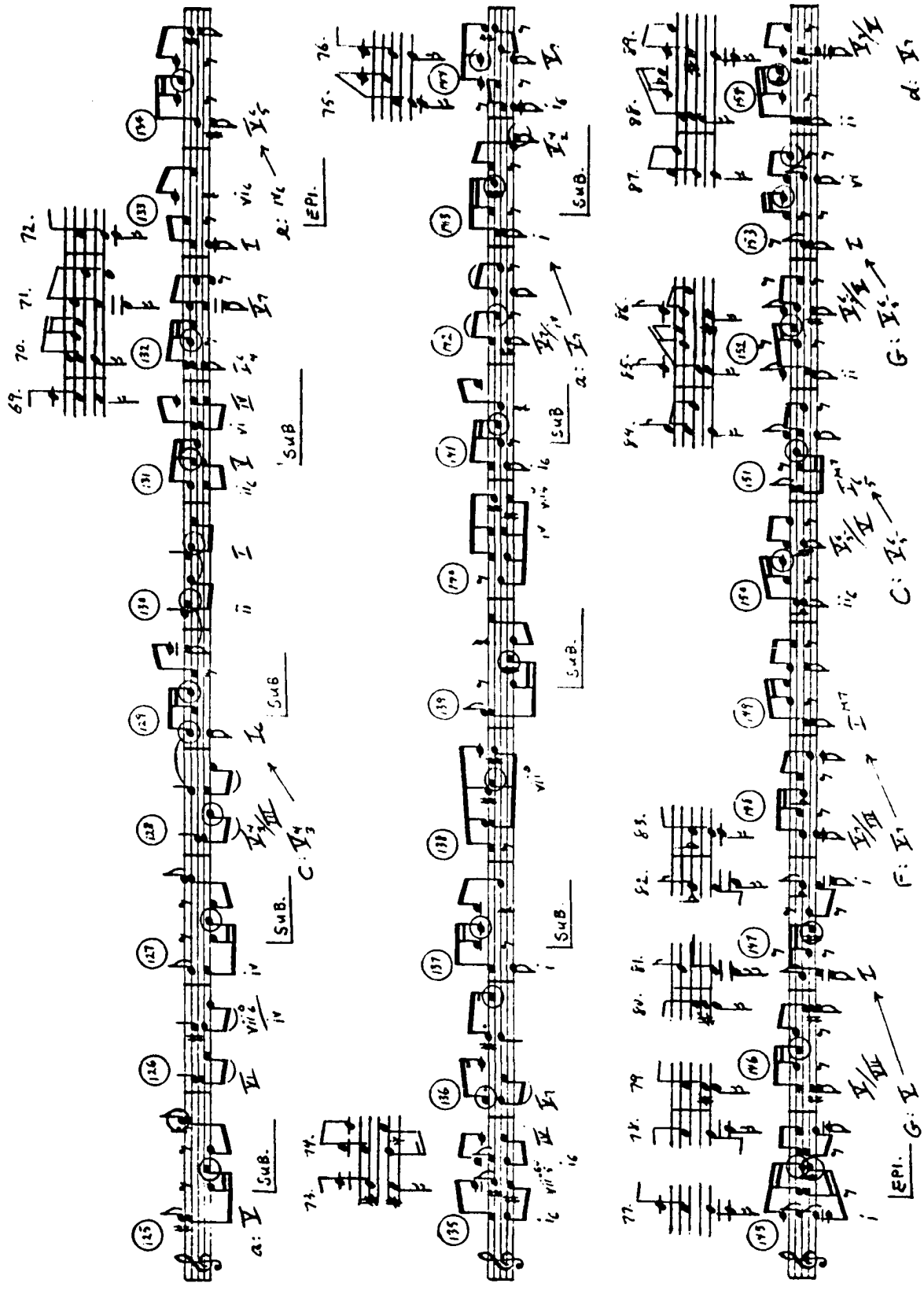
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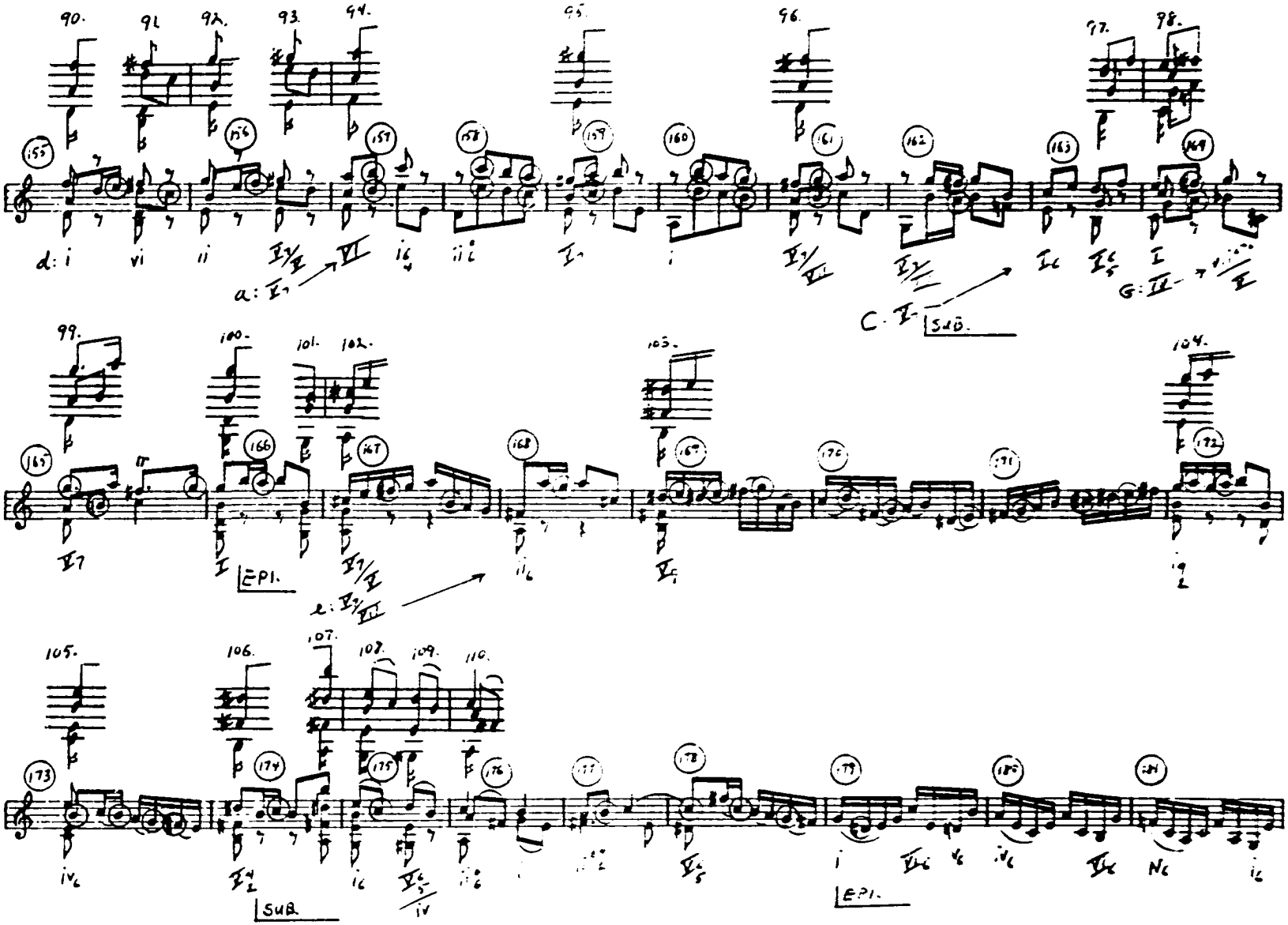
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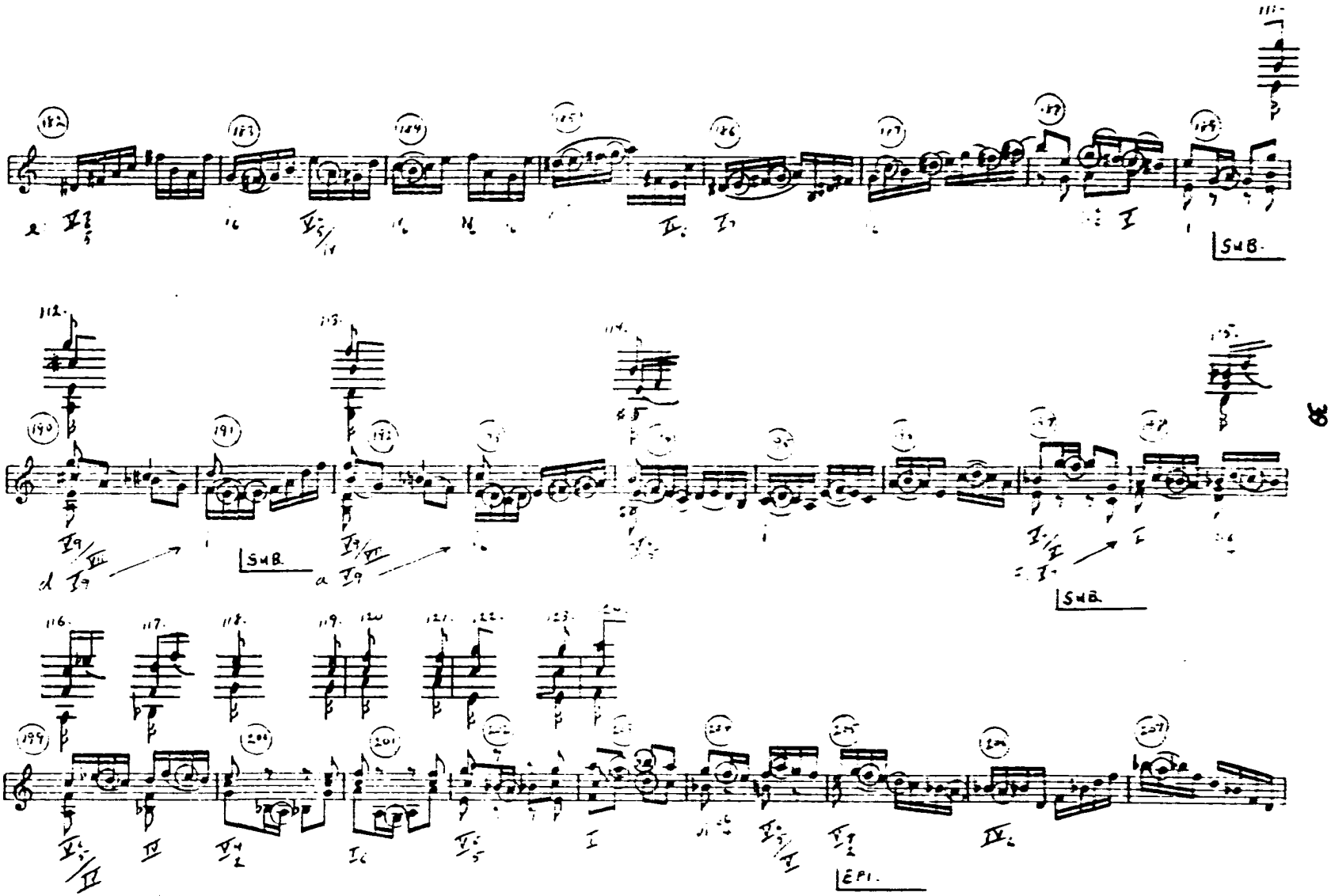
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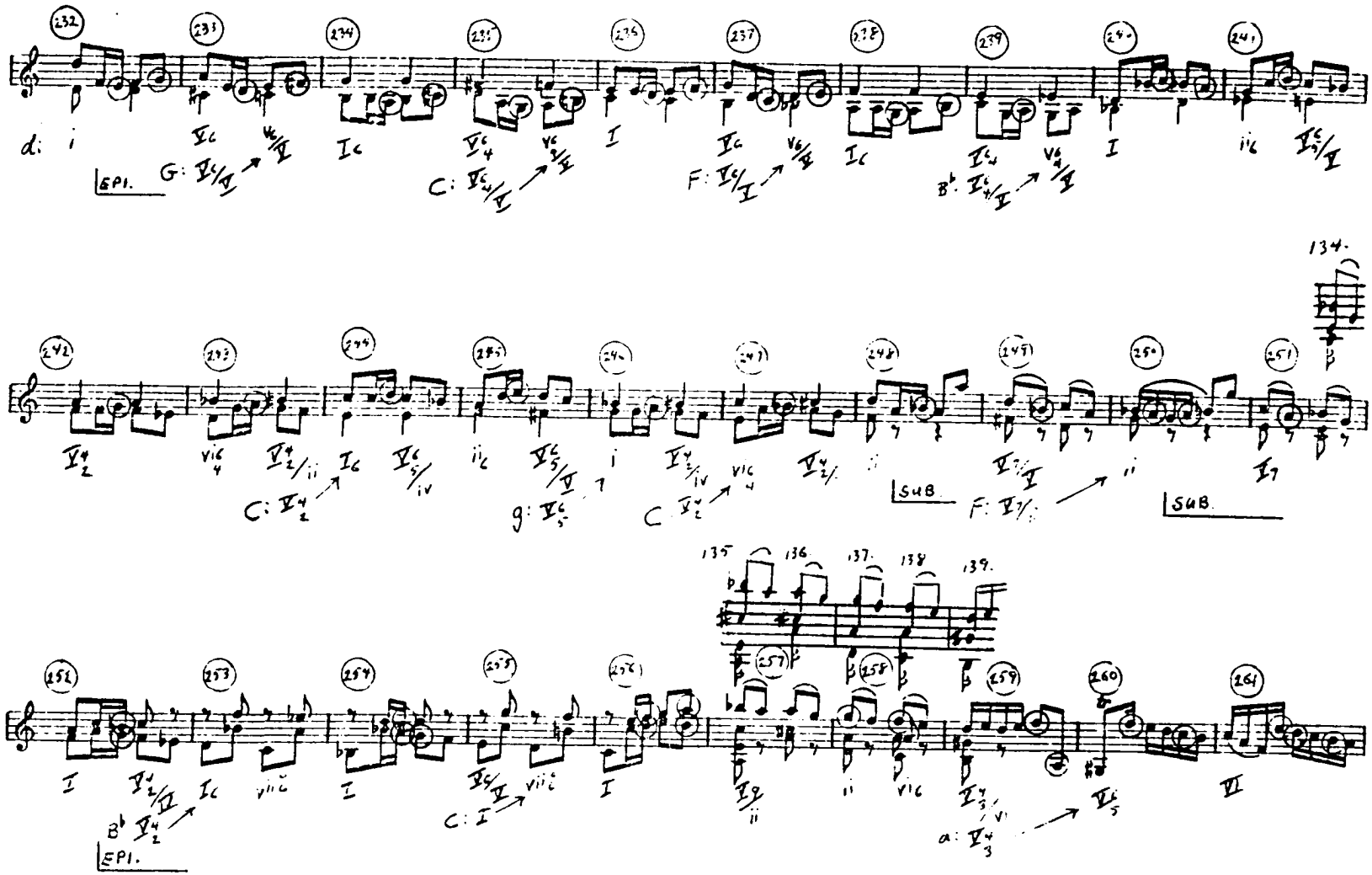
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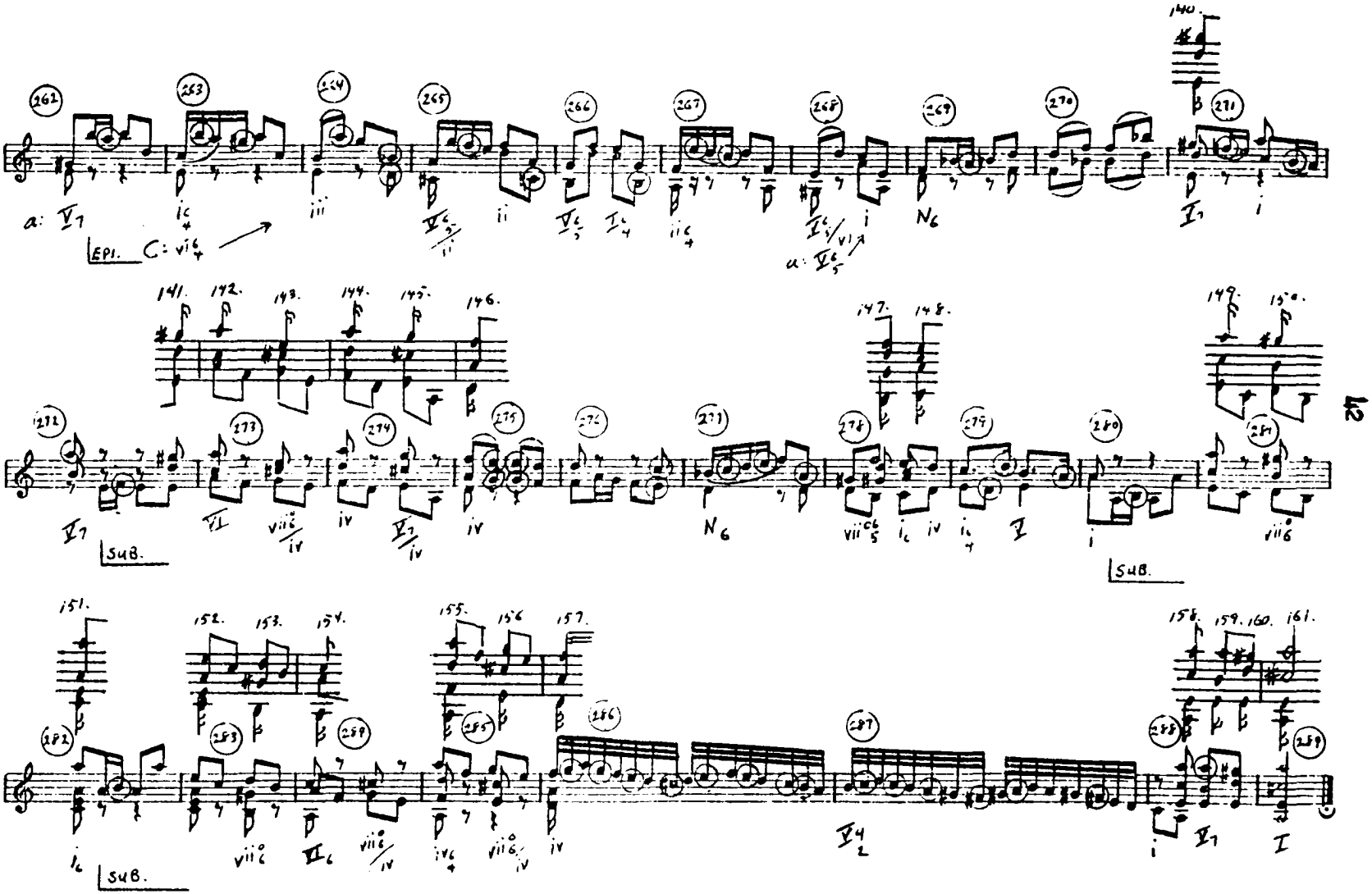
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S O N A T A No. 2

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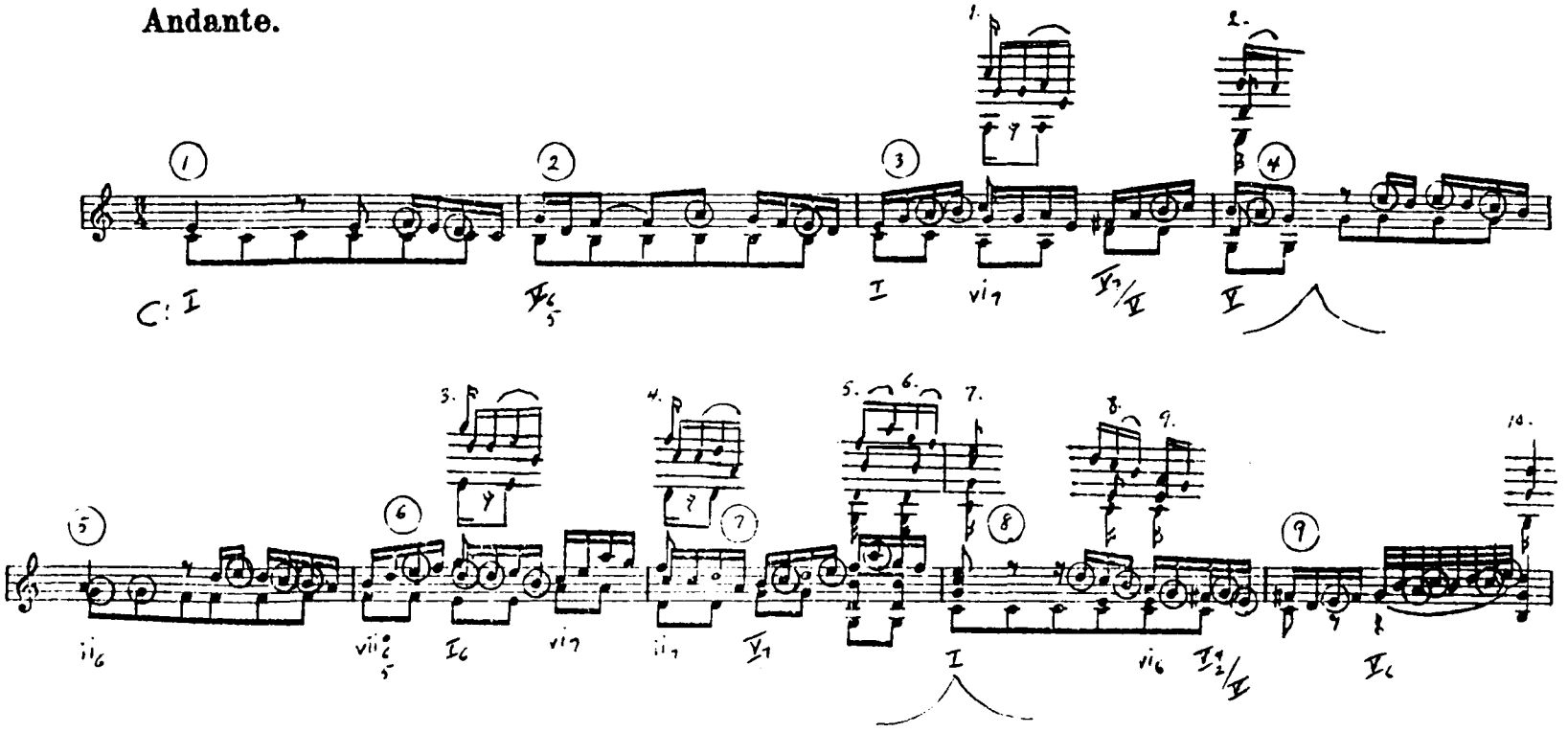

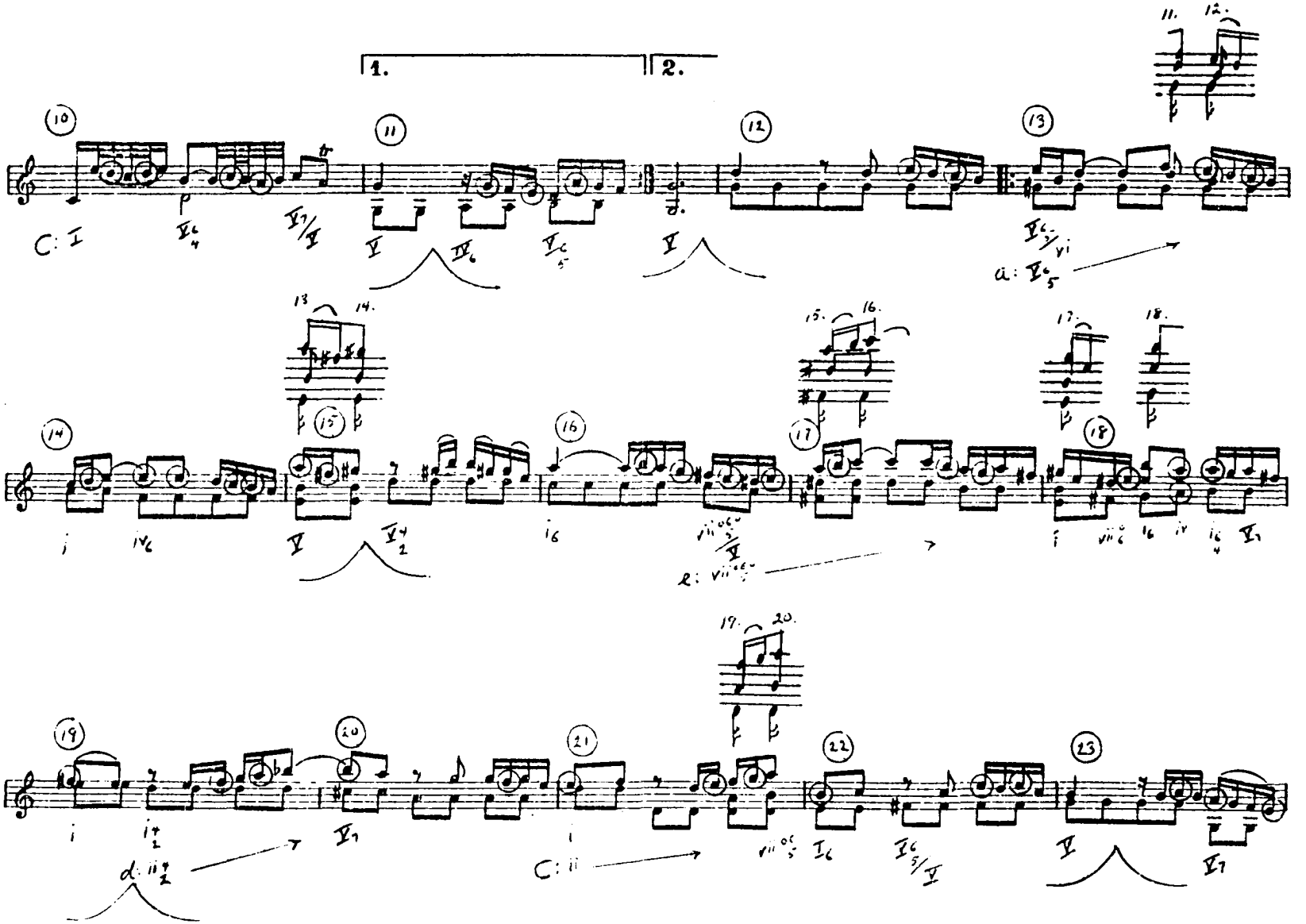
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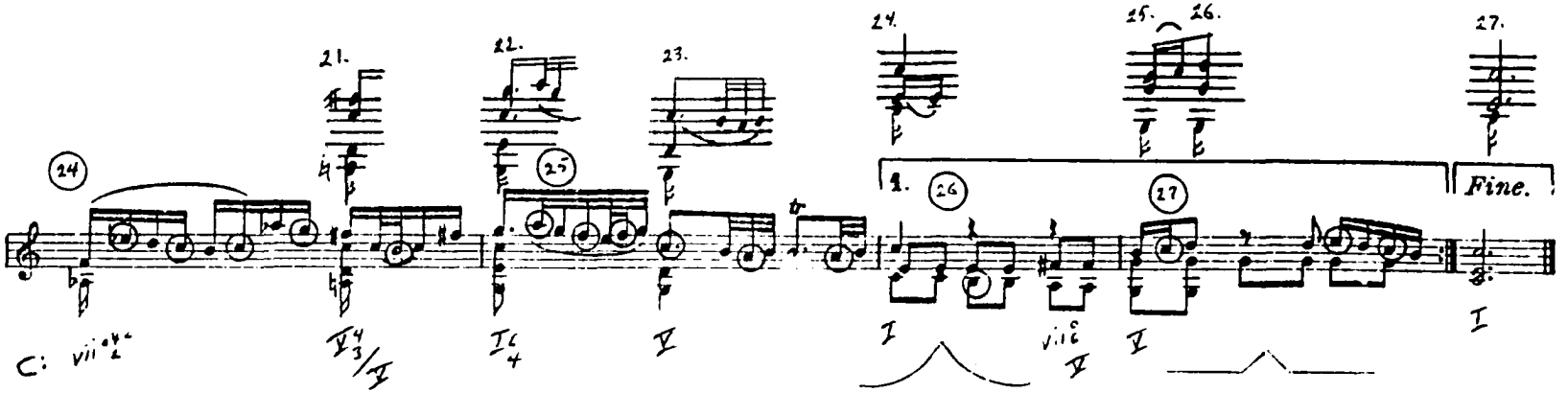
e: vii°6/5
d: ii4/2
C: ii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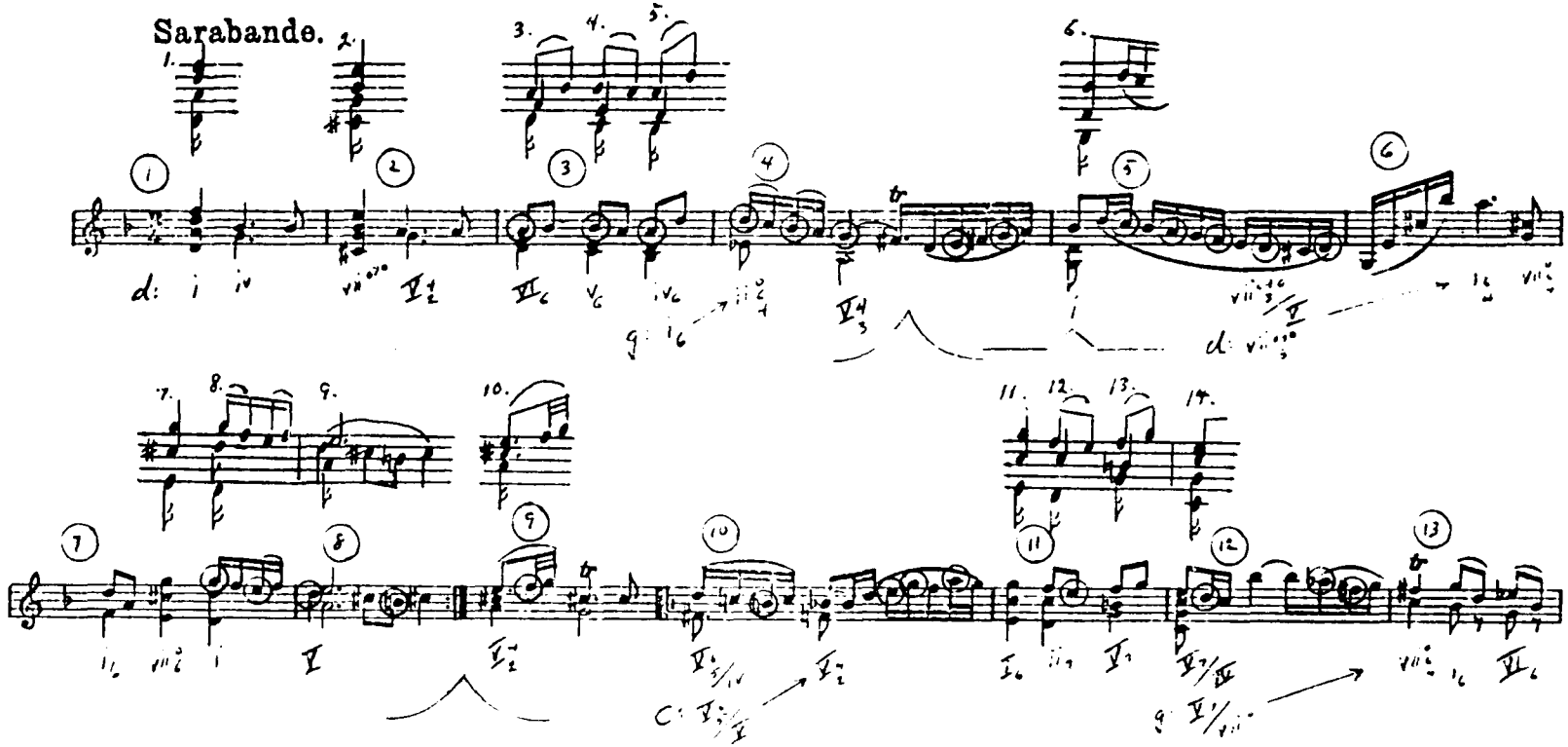
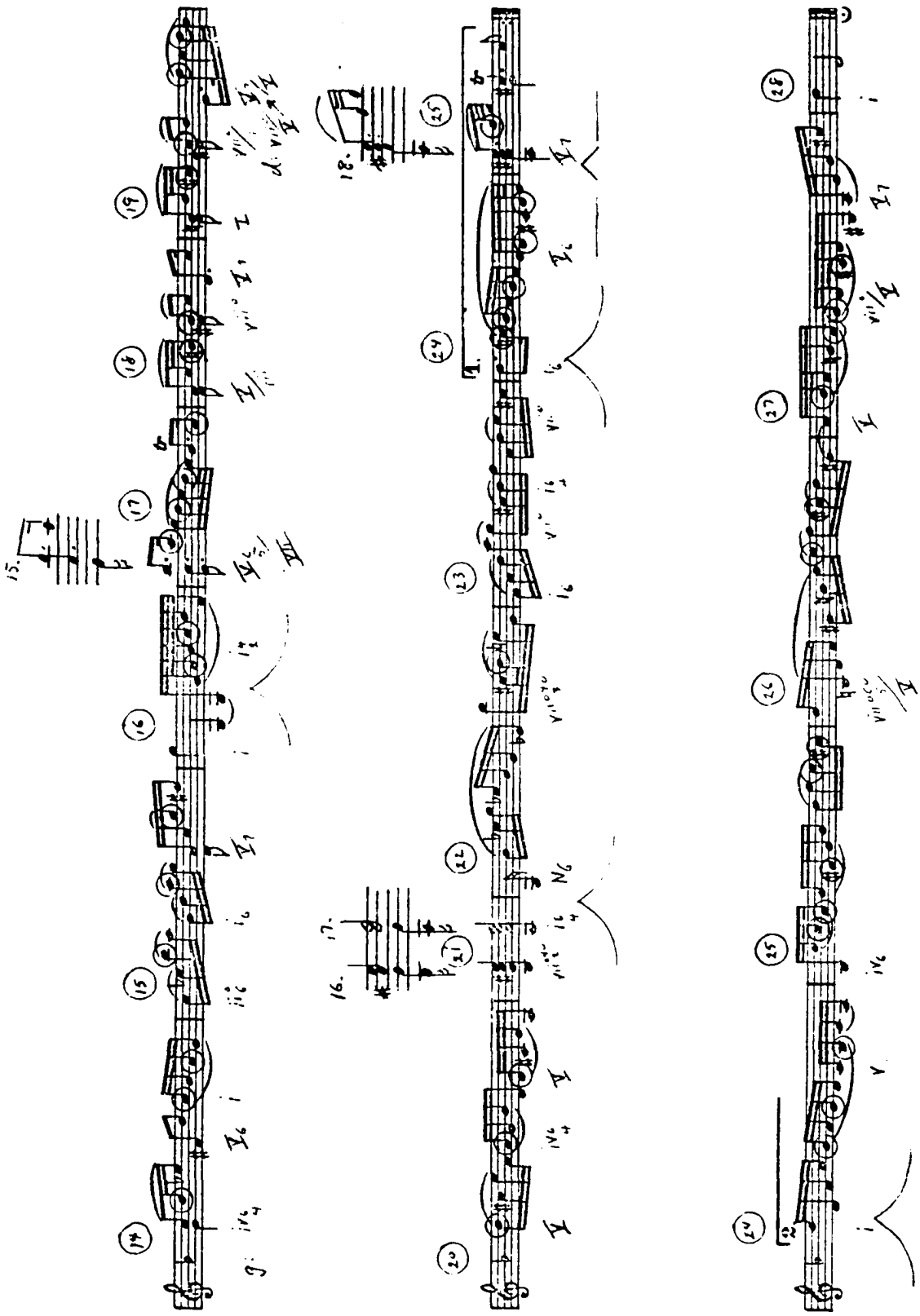
I6-4
V
I
vii°6
V
I
I

P A R T I T A No. 2





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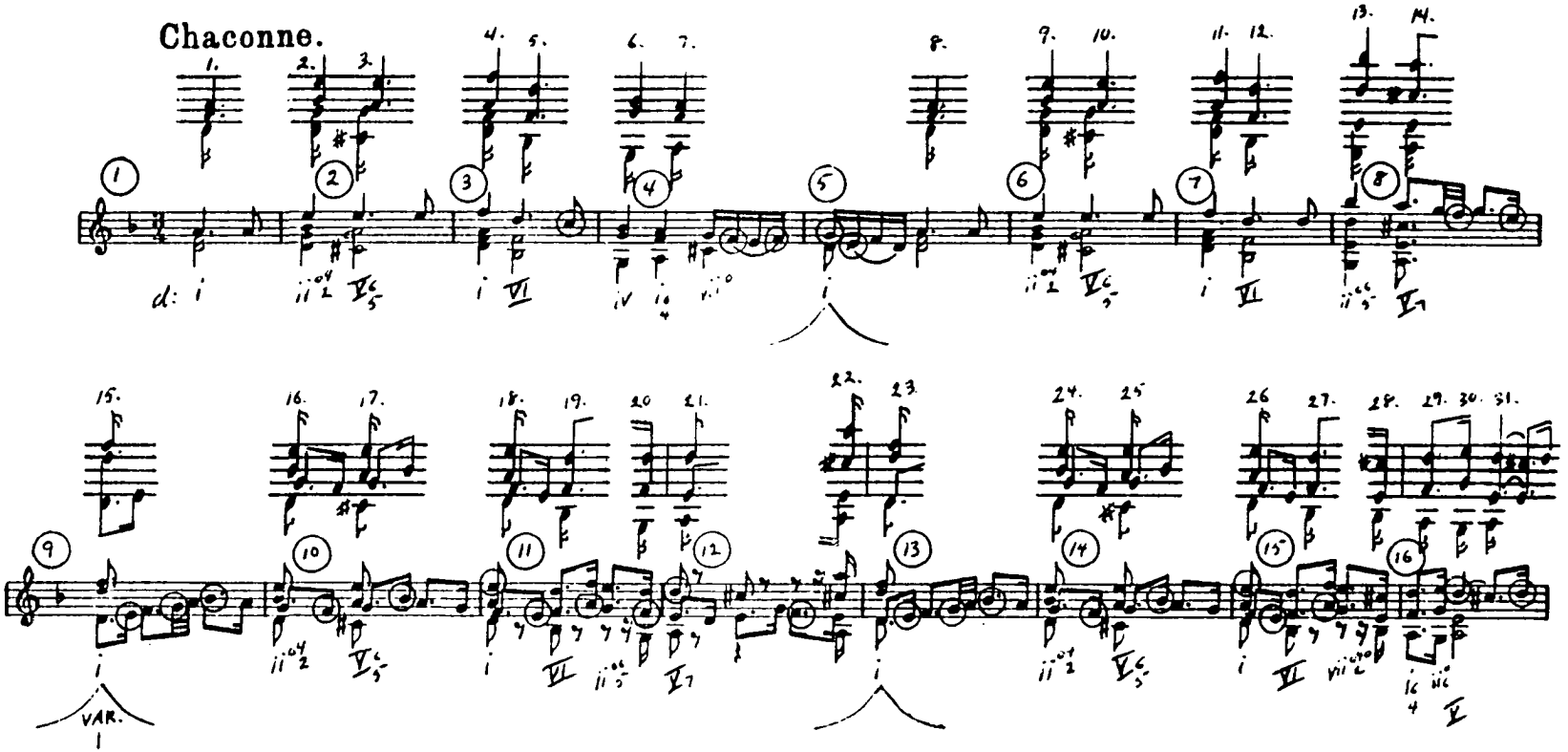

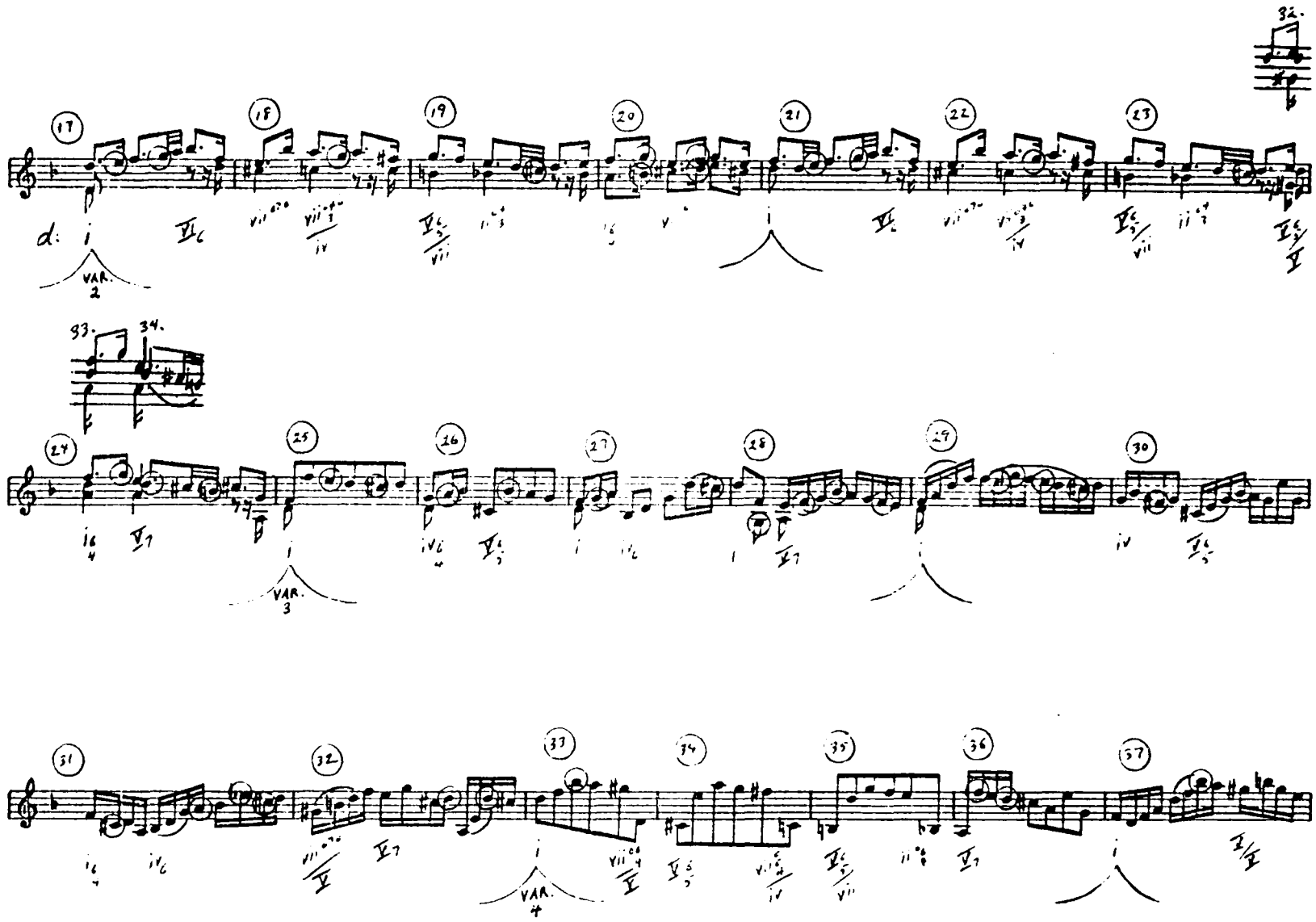
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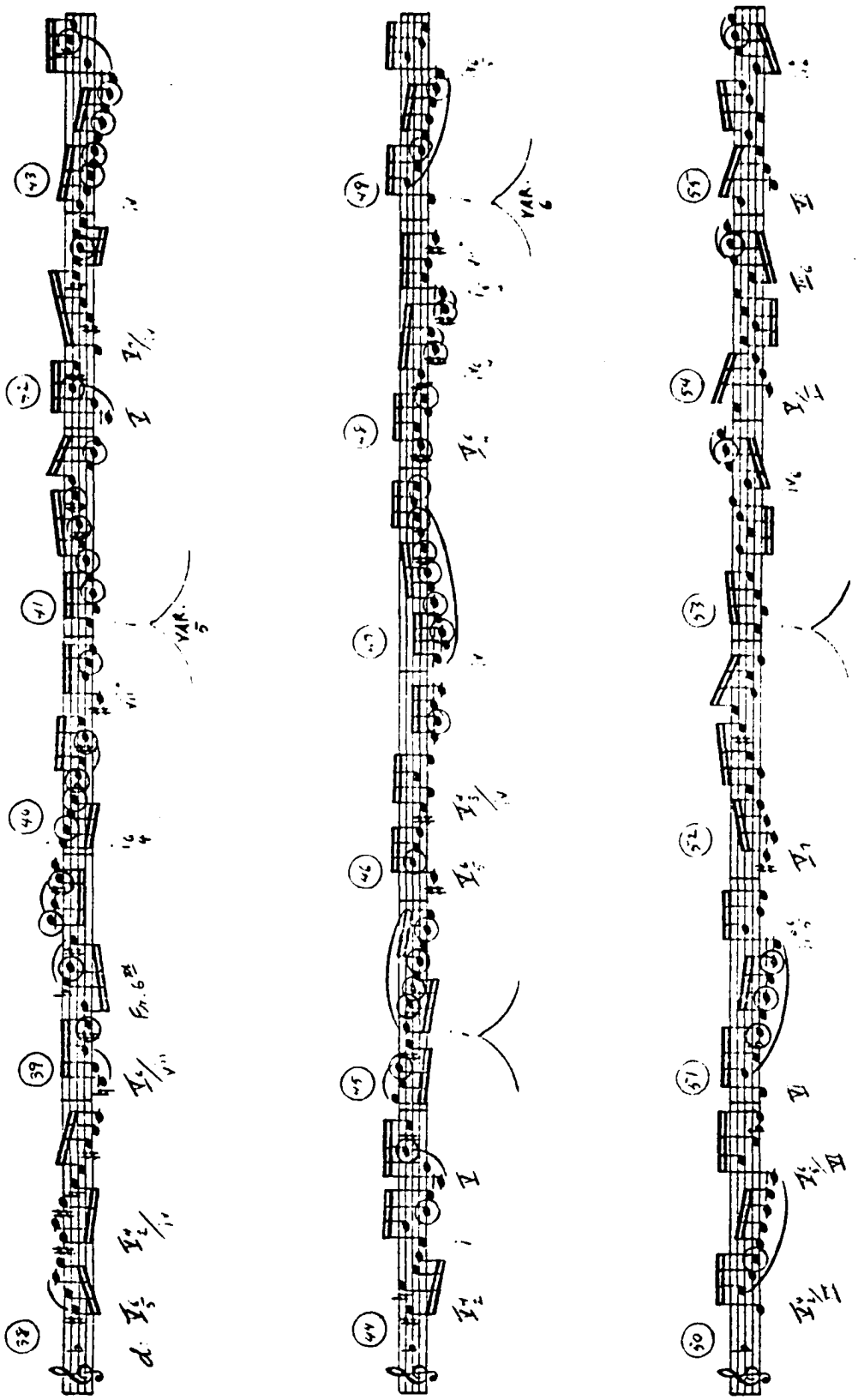

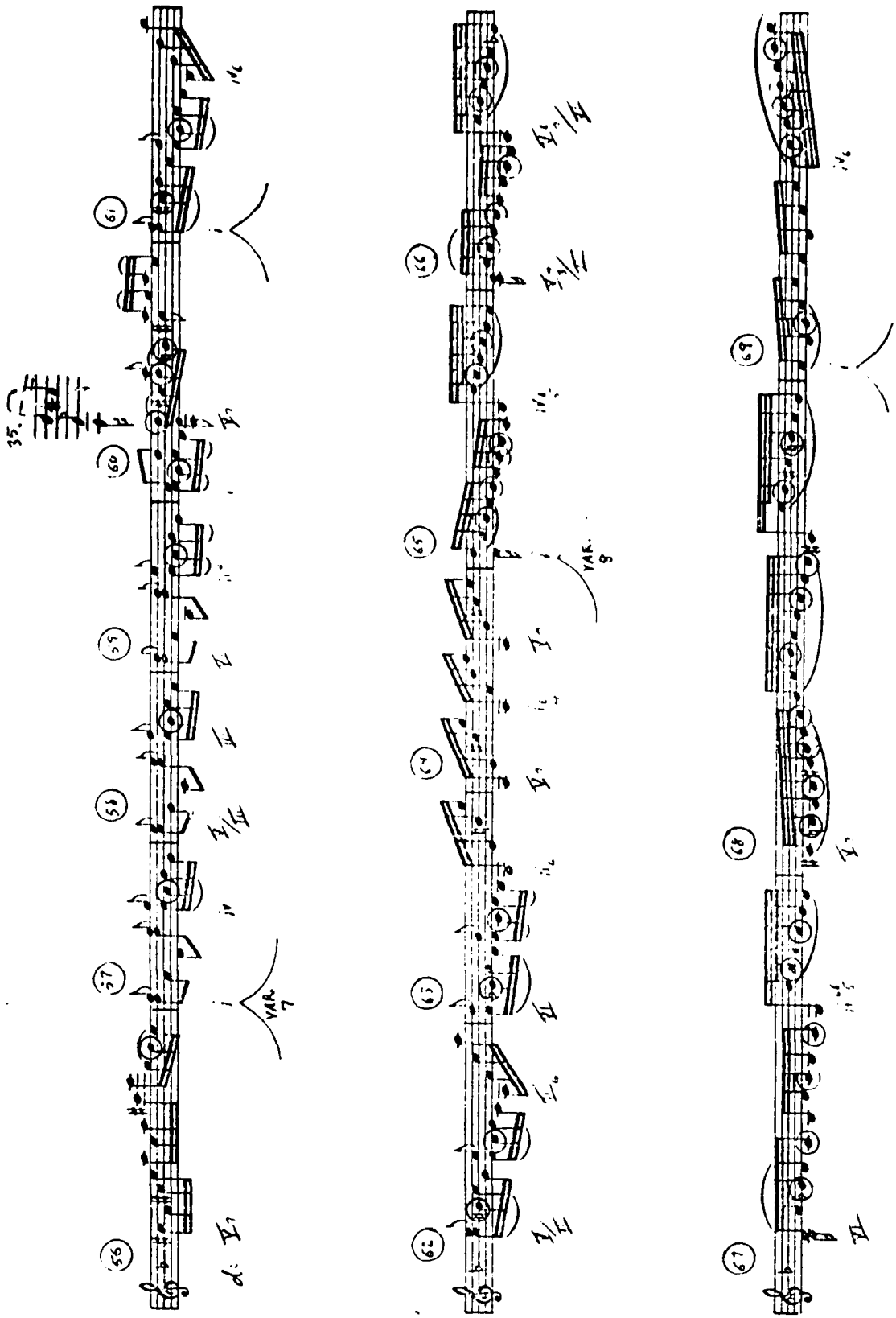
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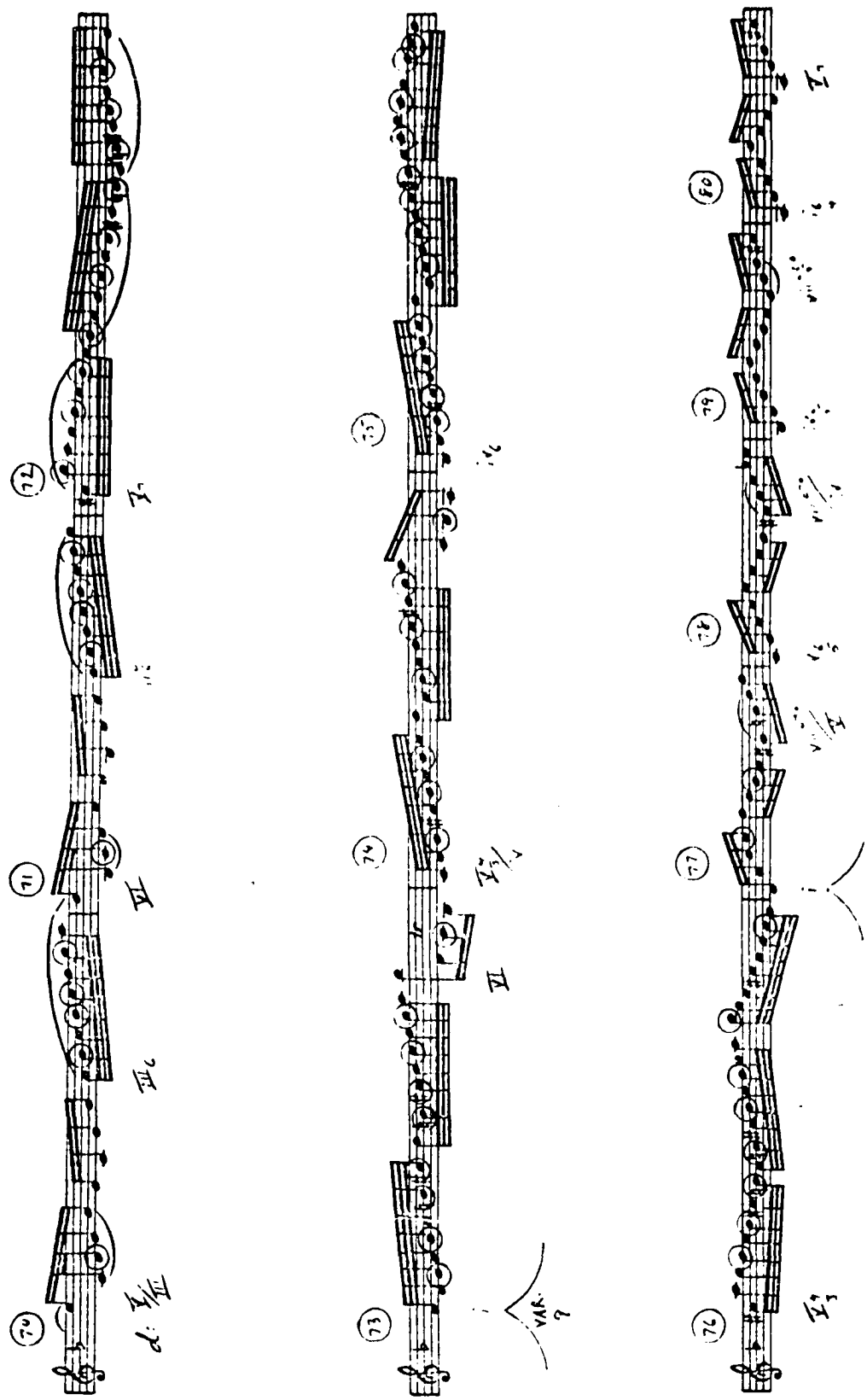

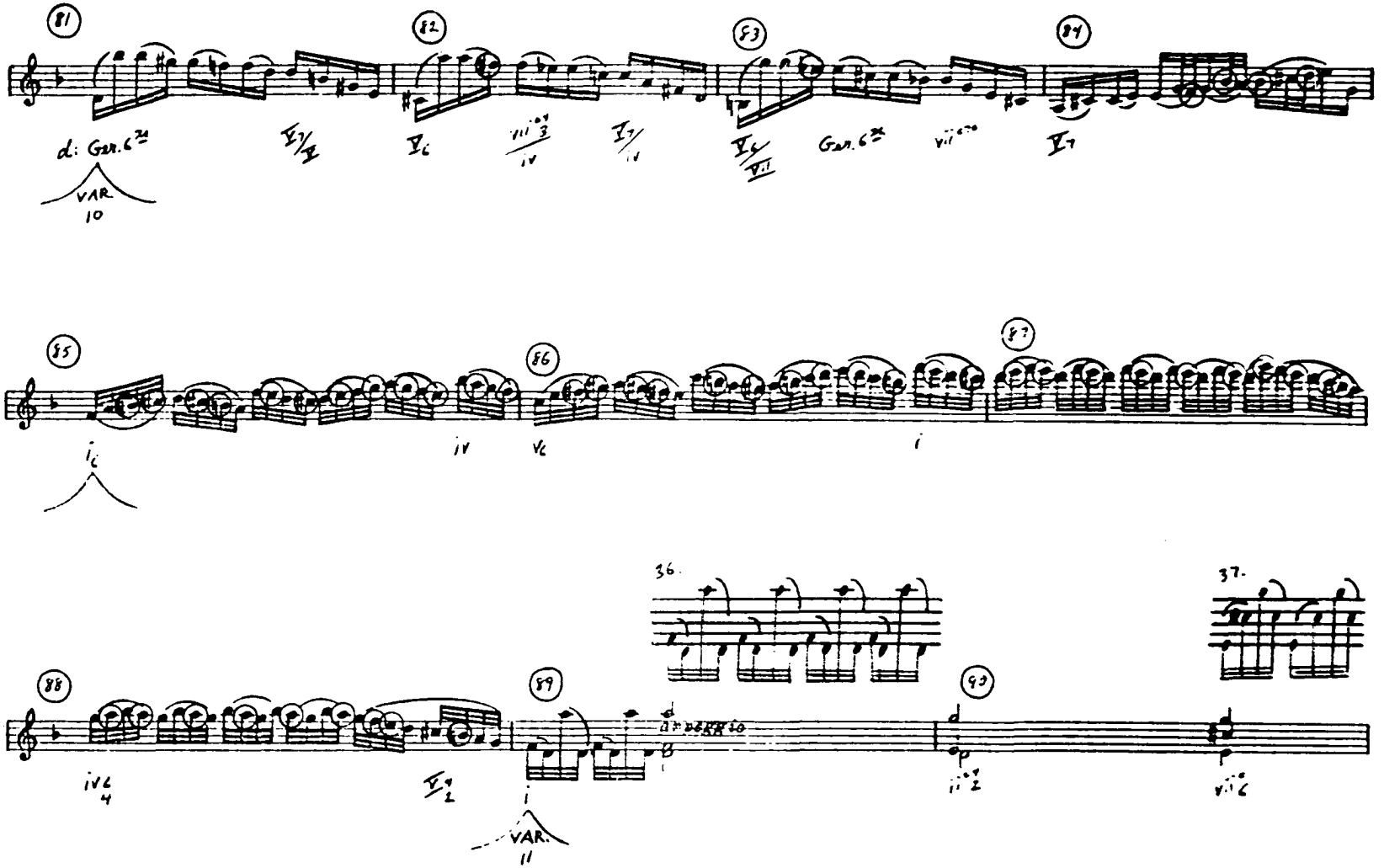
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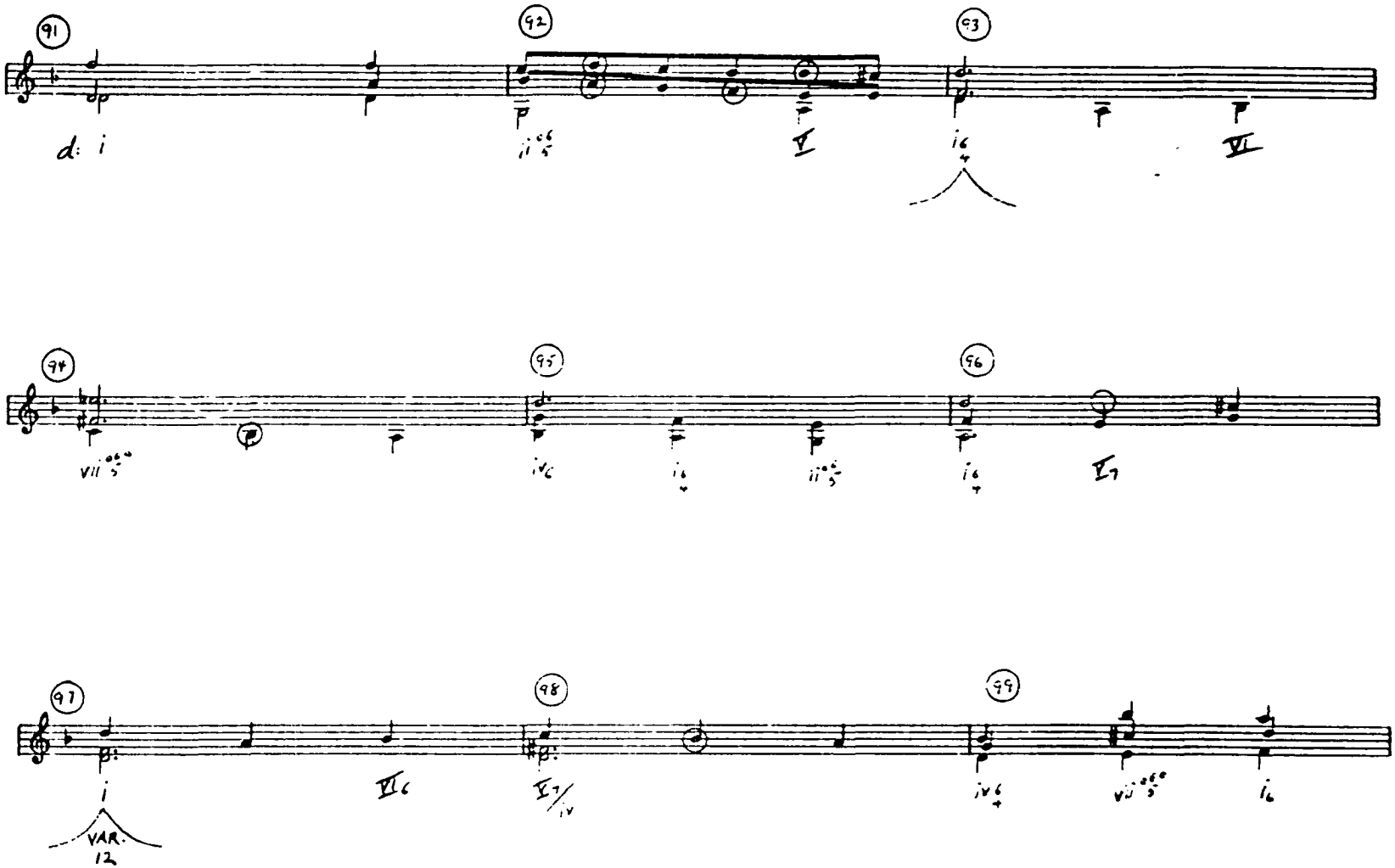
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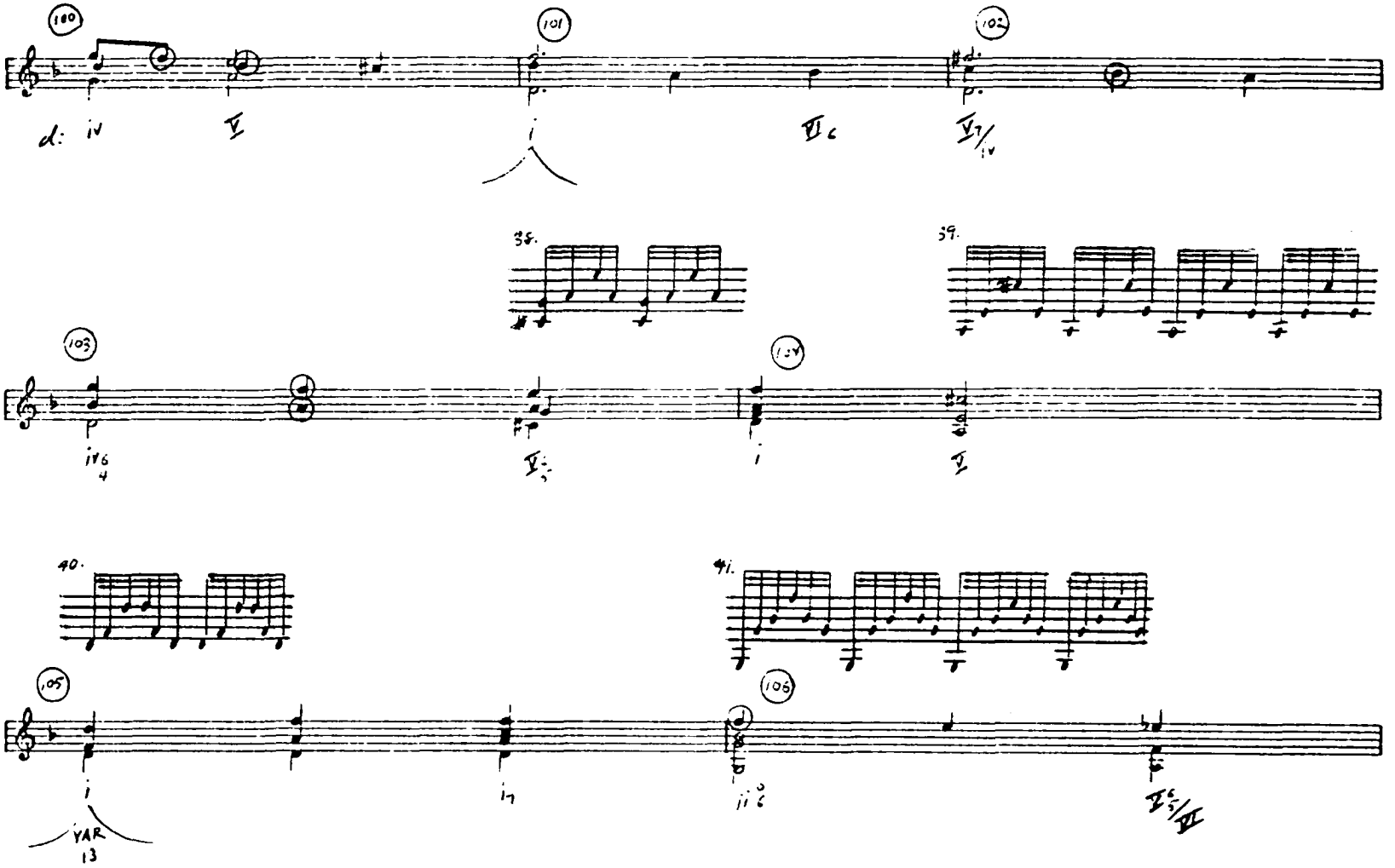
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V7/iv
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39.
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105
106
i
VAR 13
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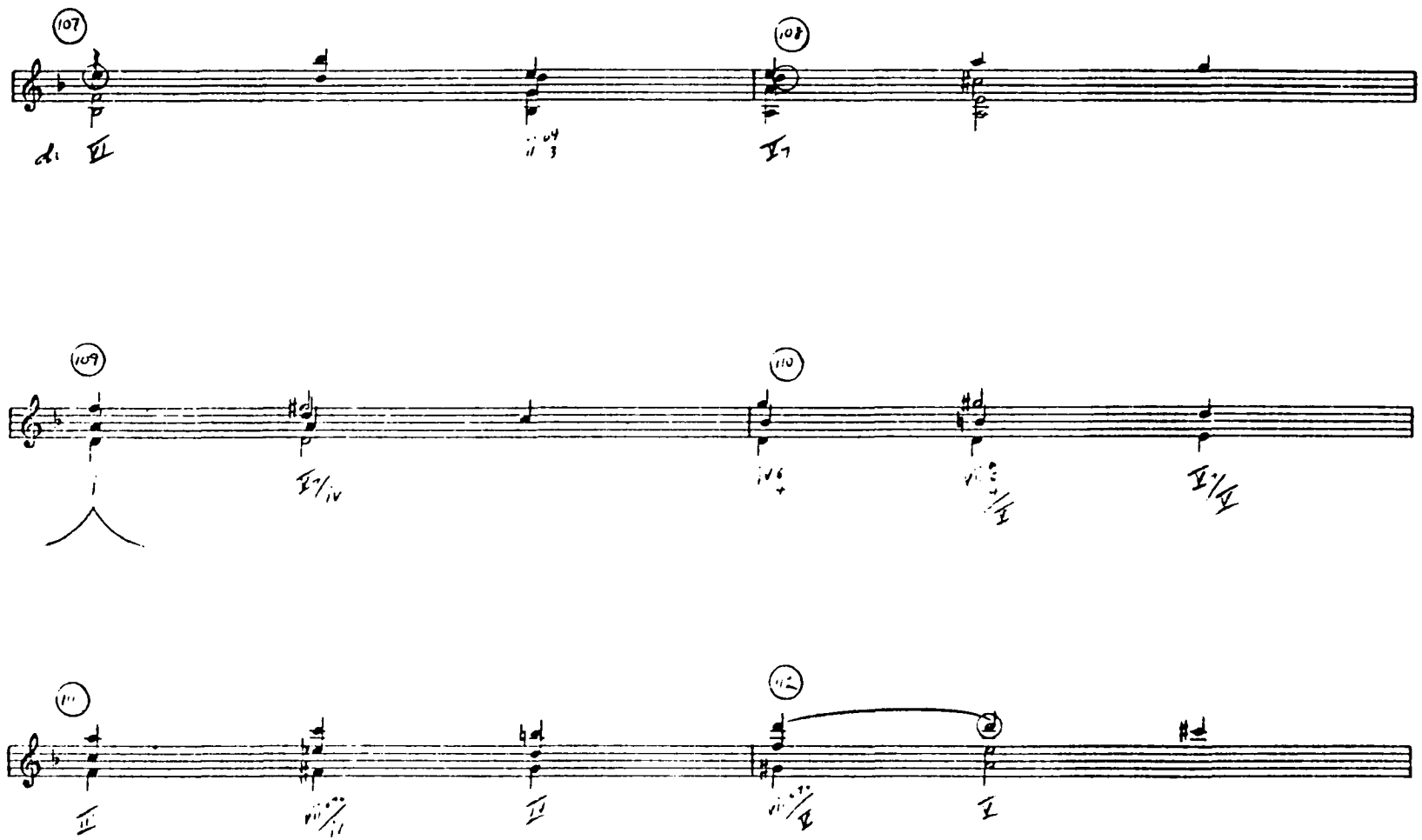
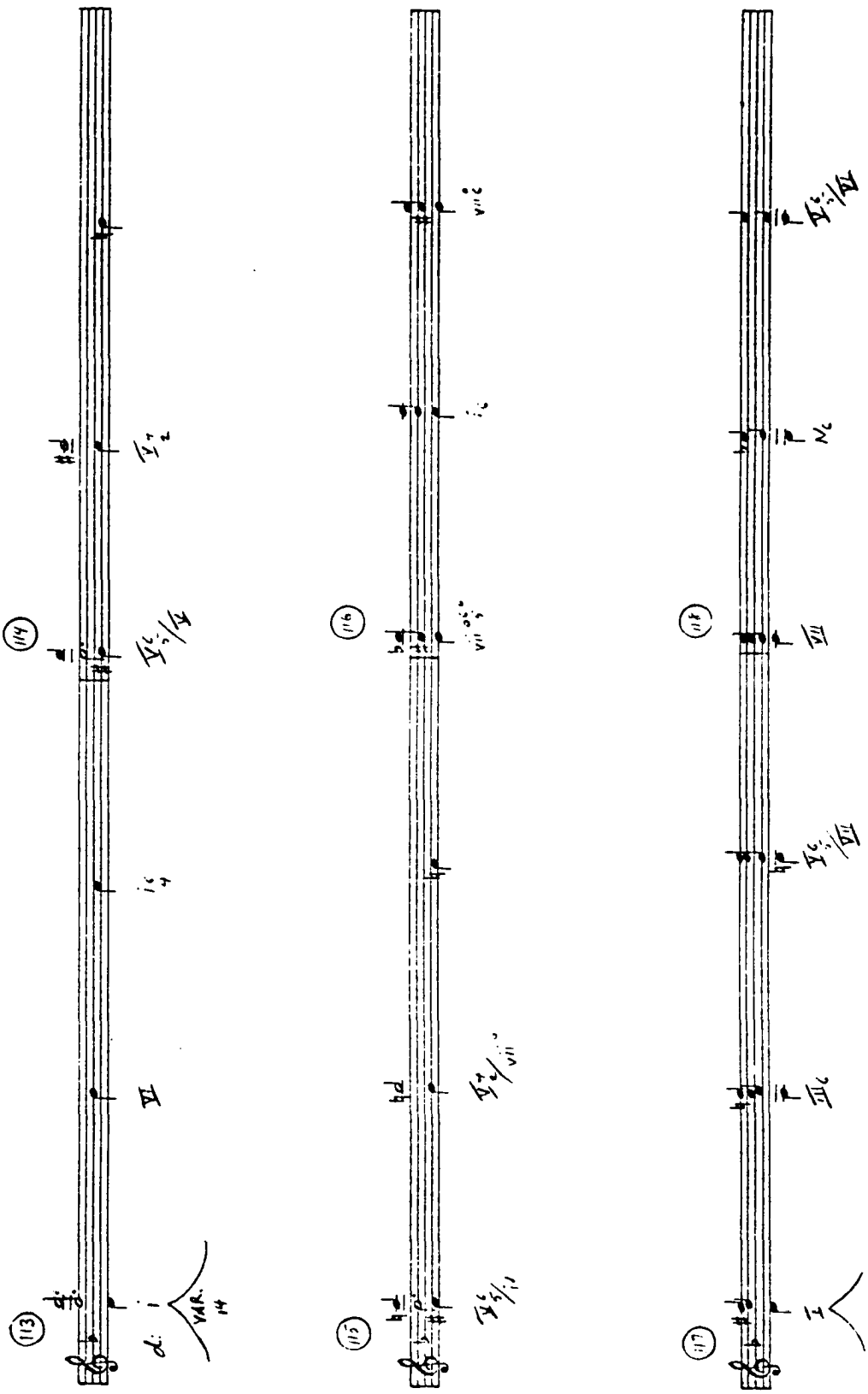
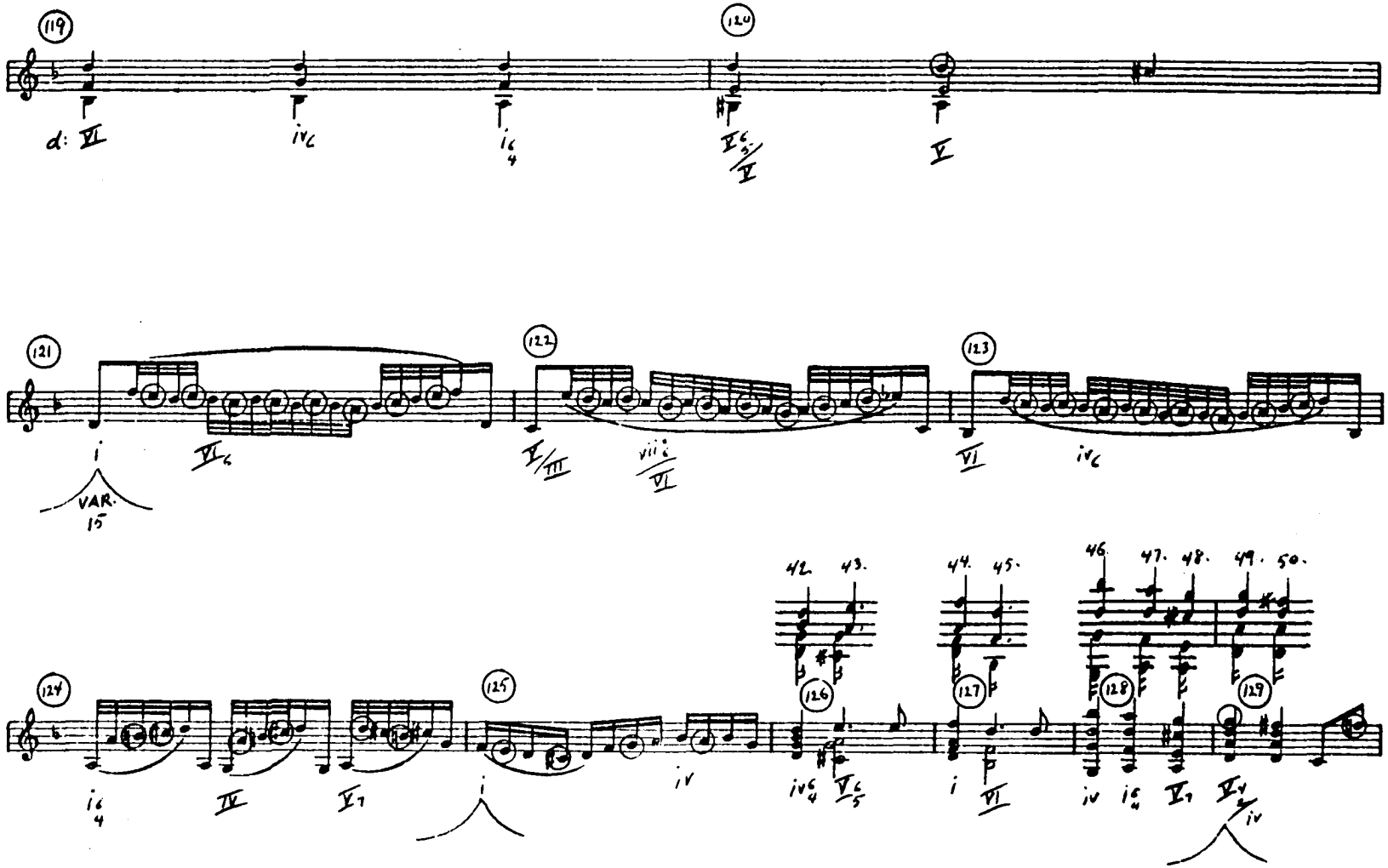
ii°6
V6/5/VI



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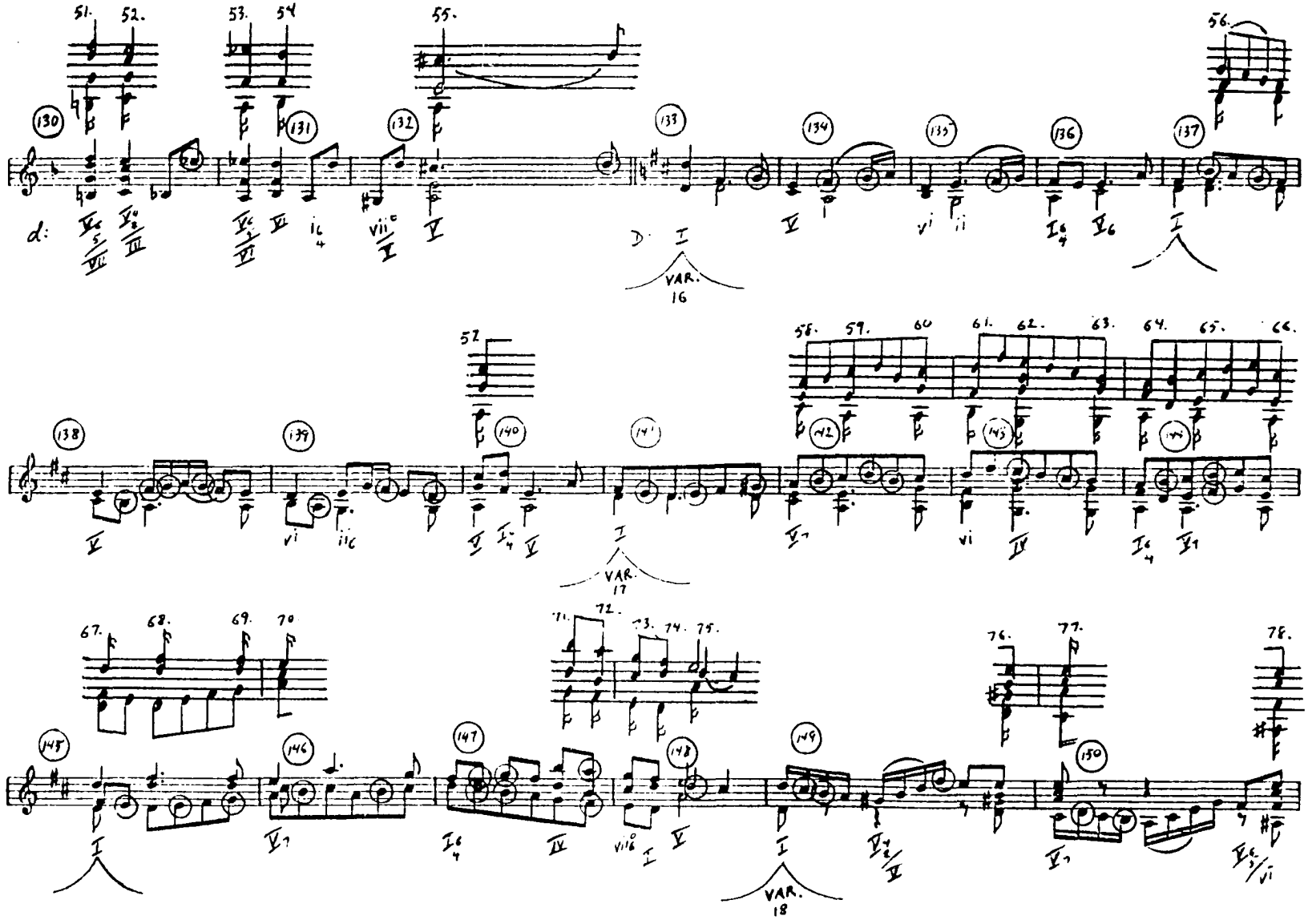
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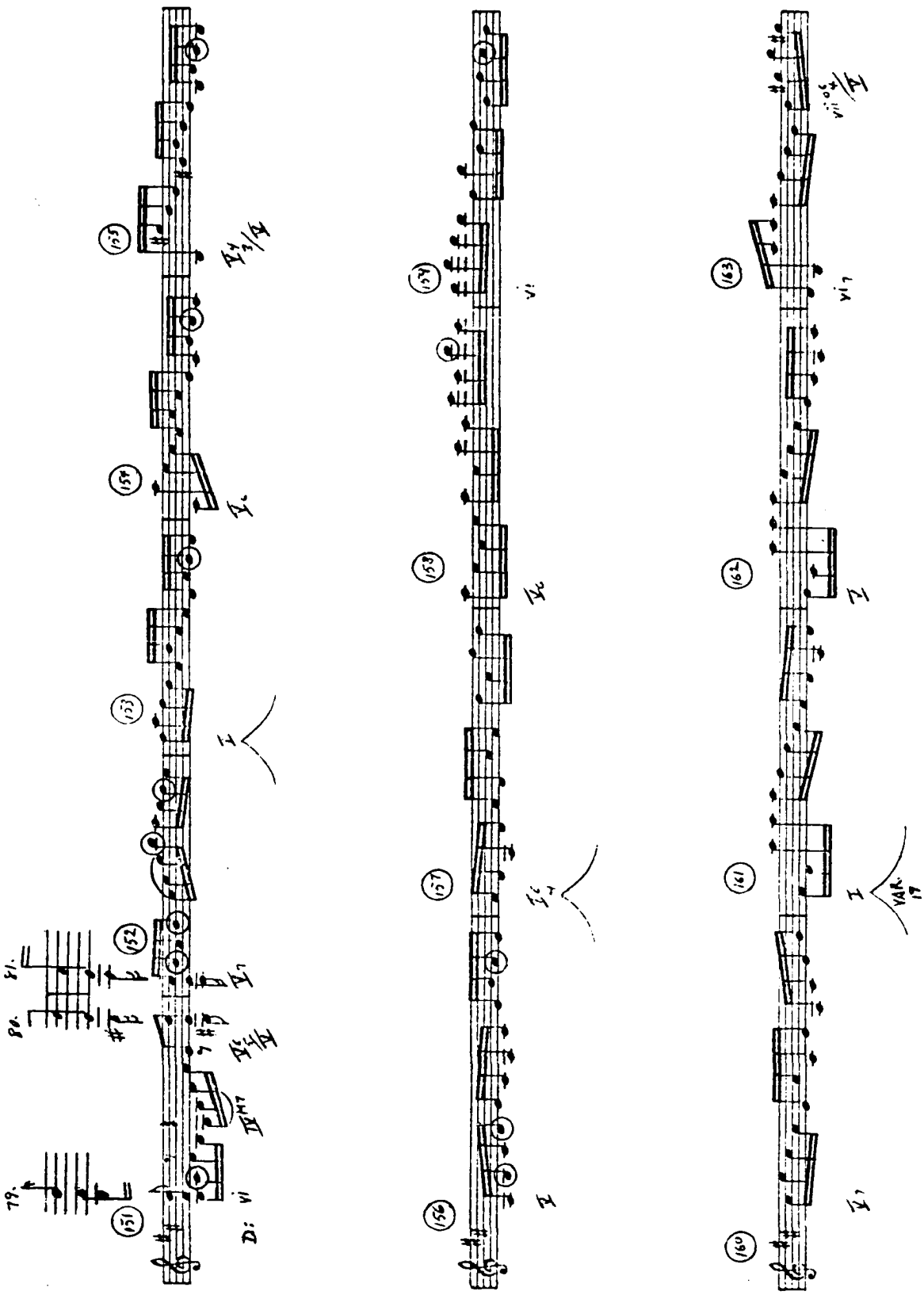

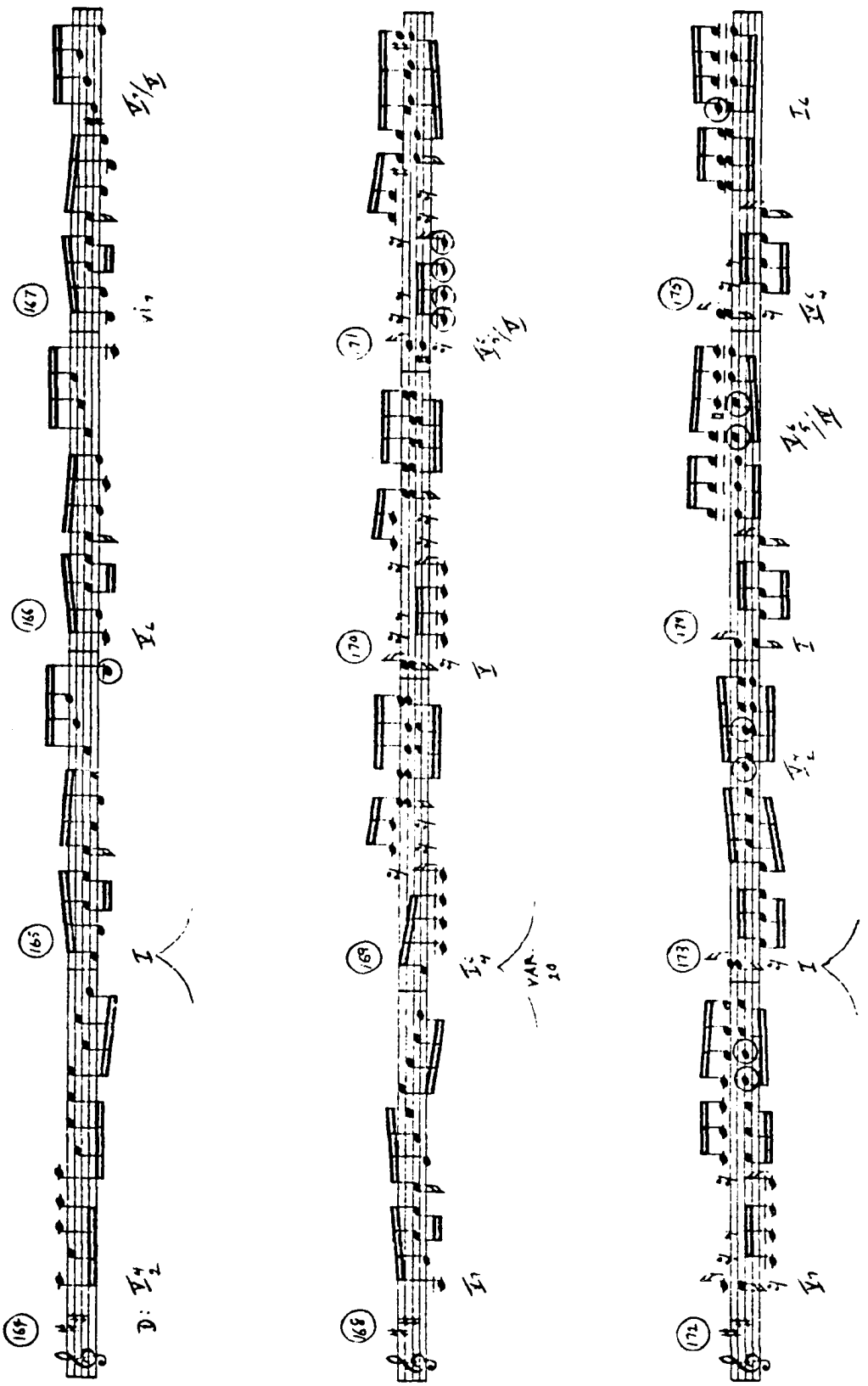

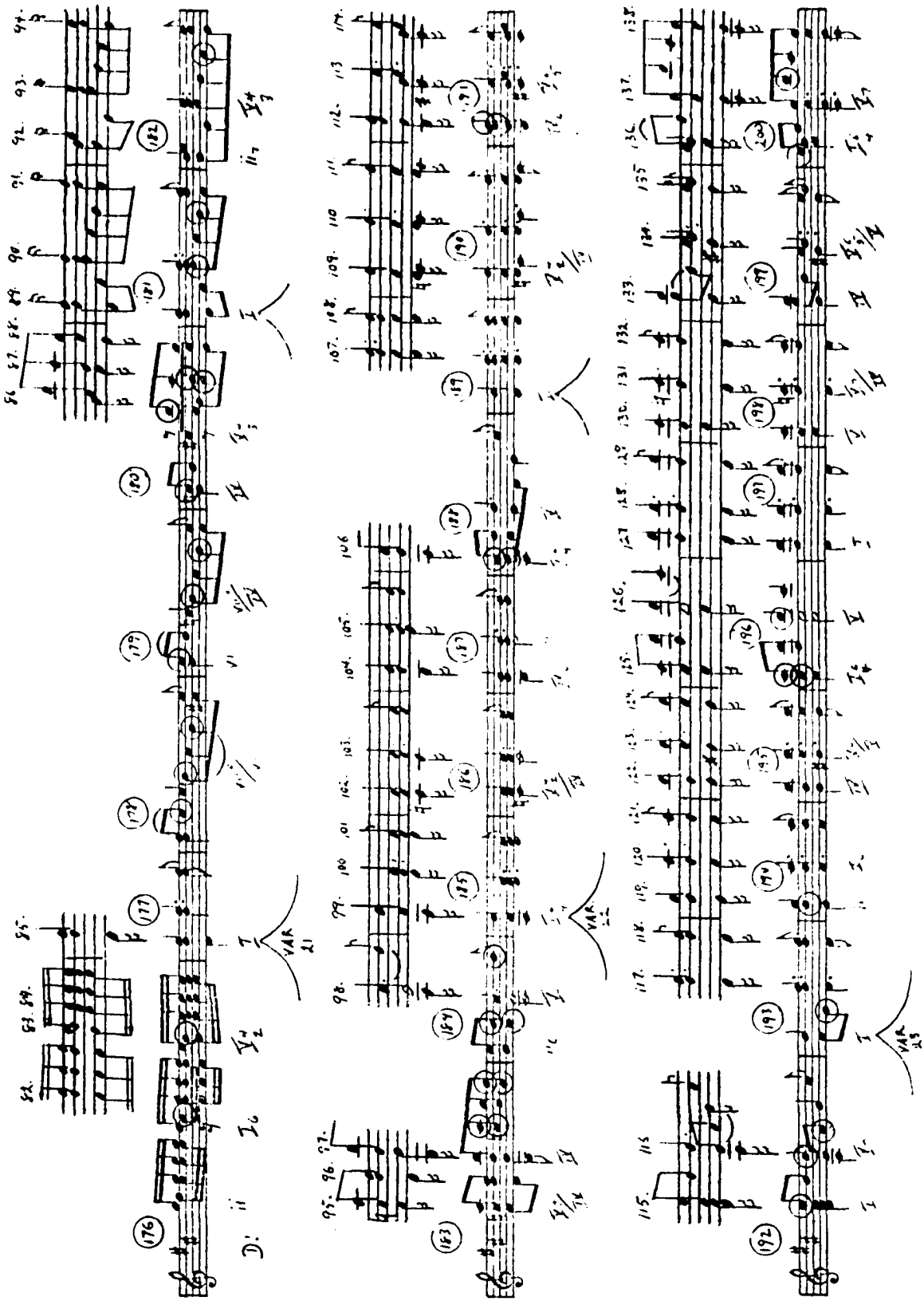

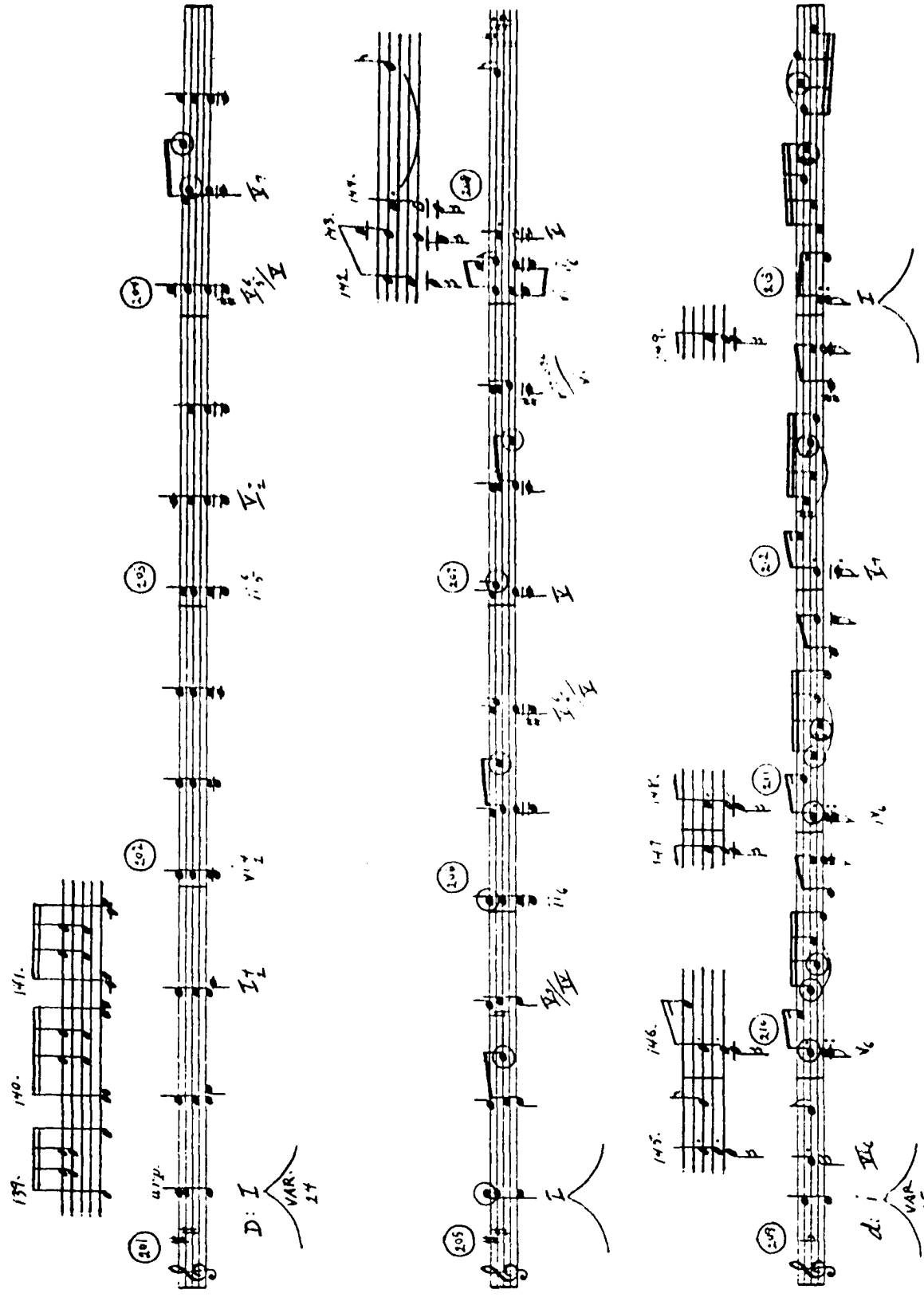
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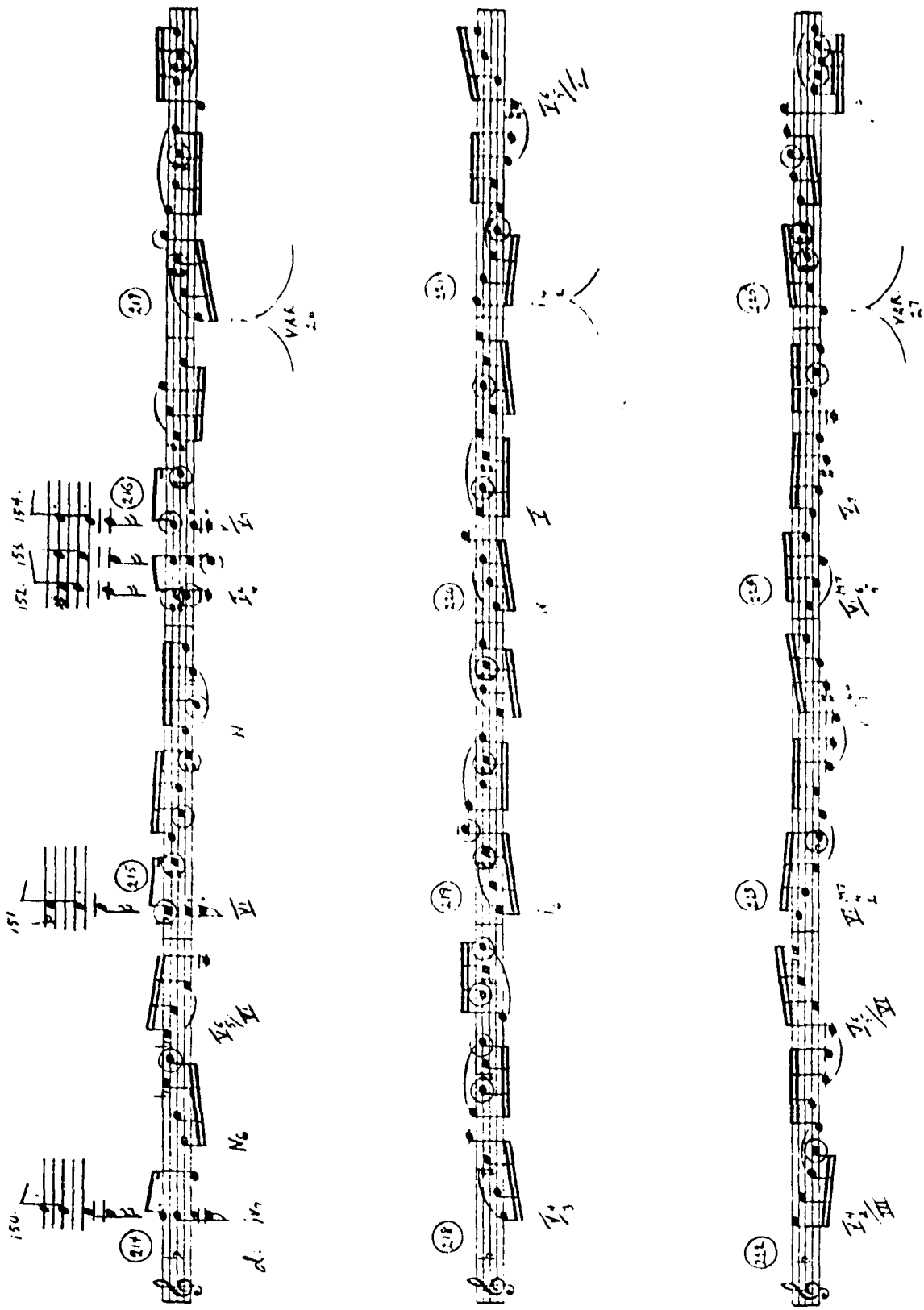

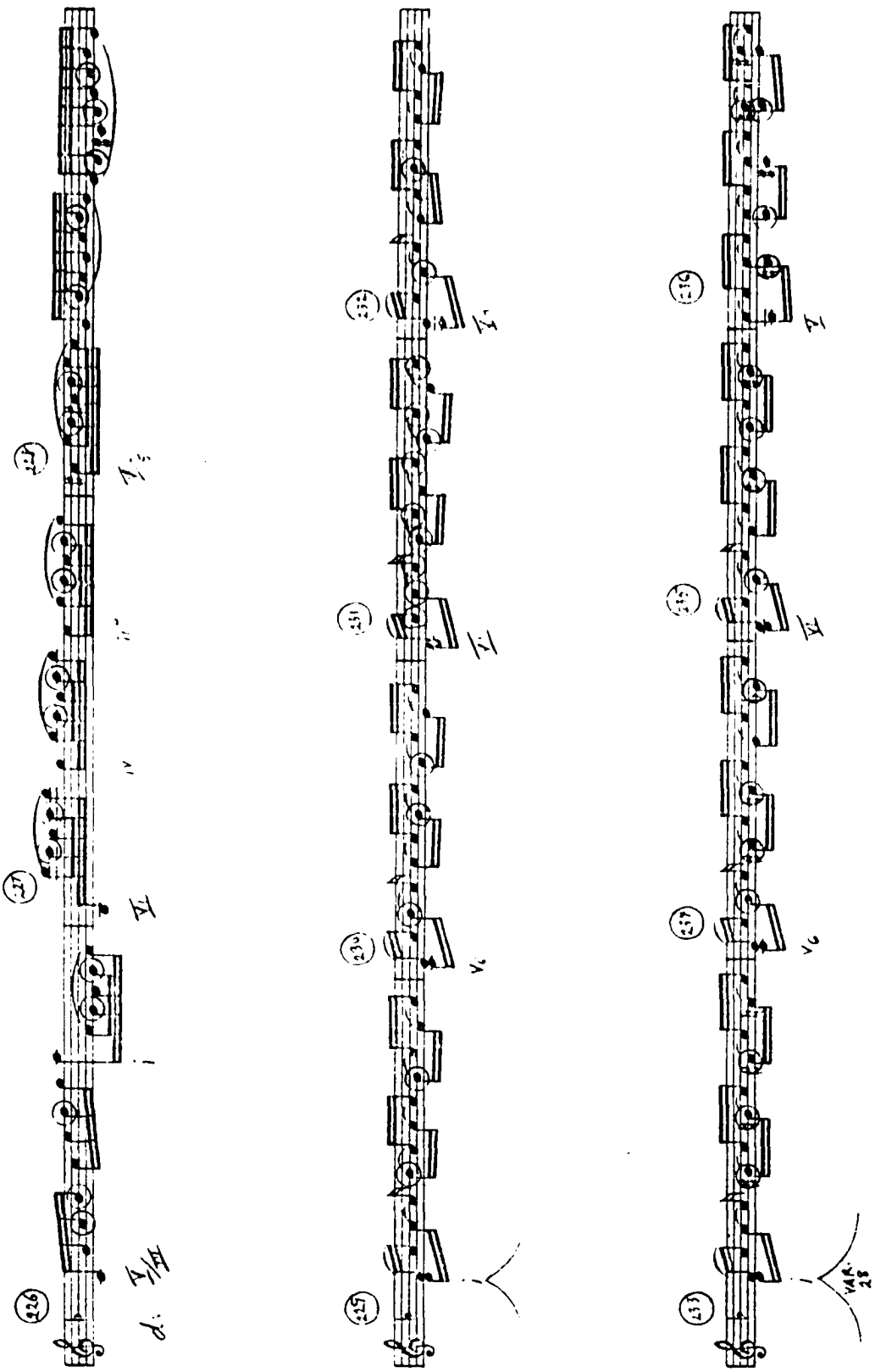
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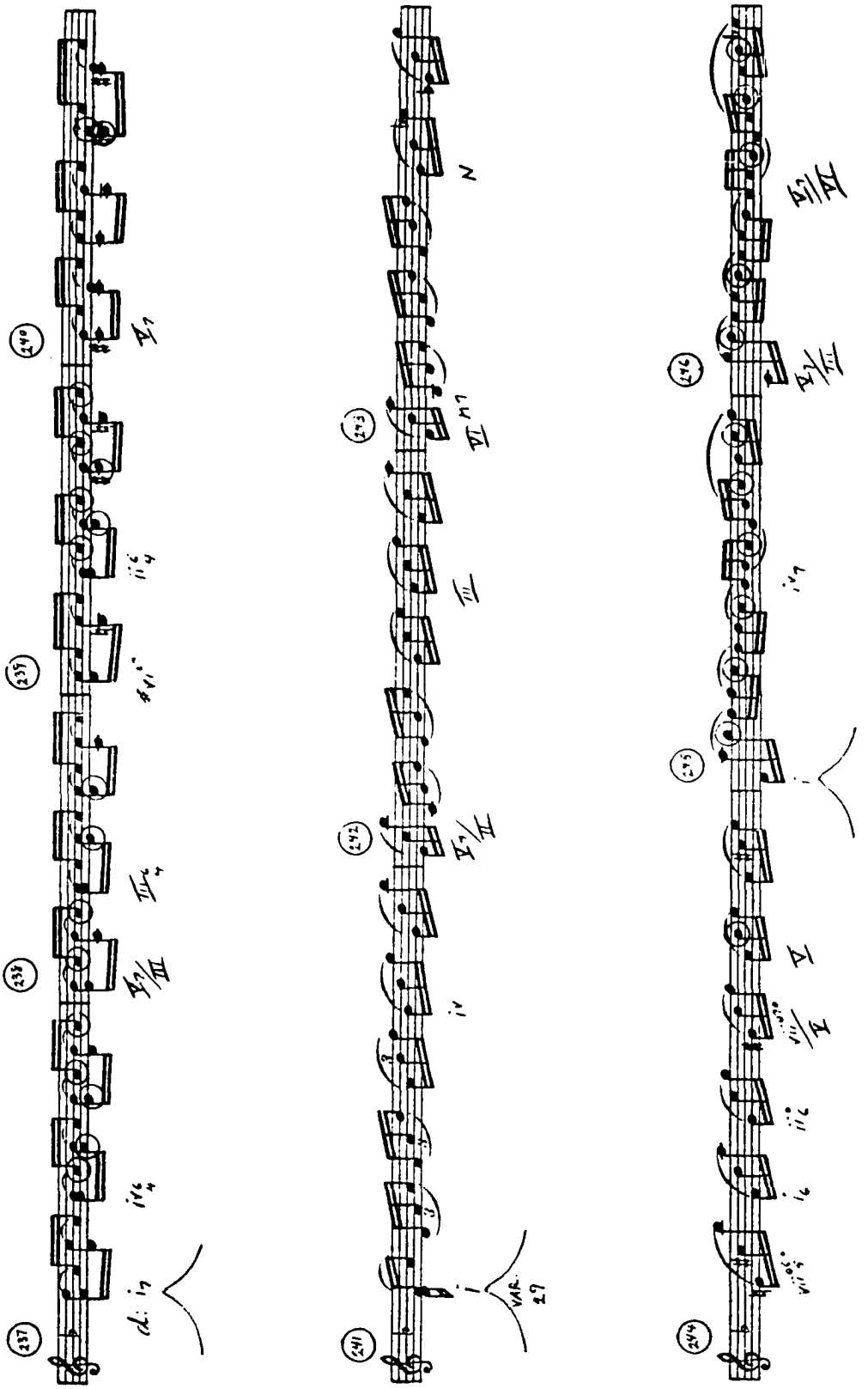

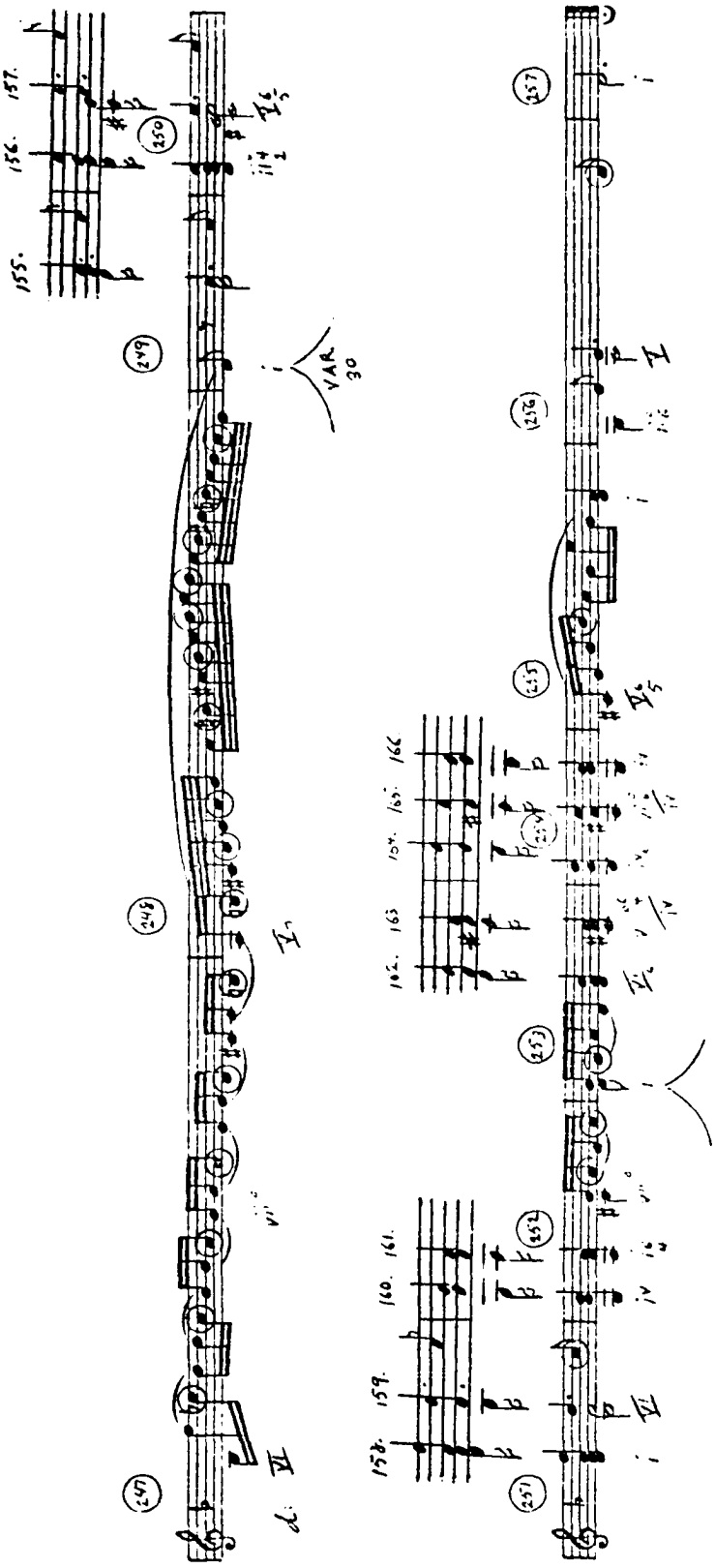
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S O N A T A No. 3

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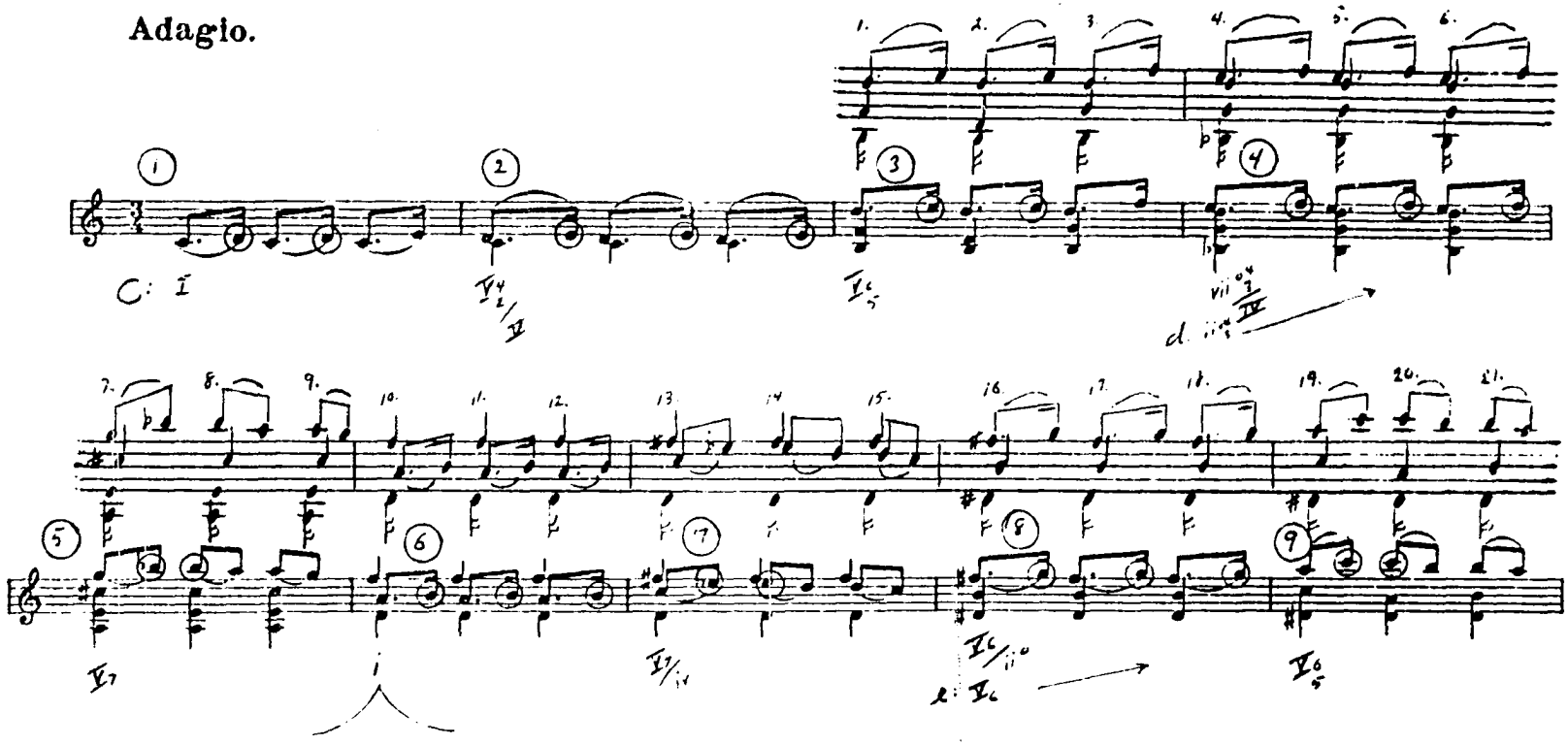

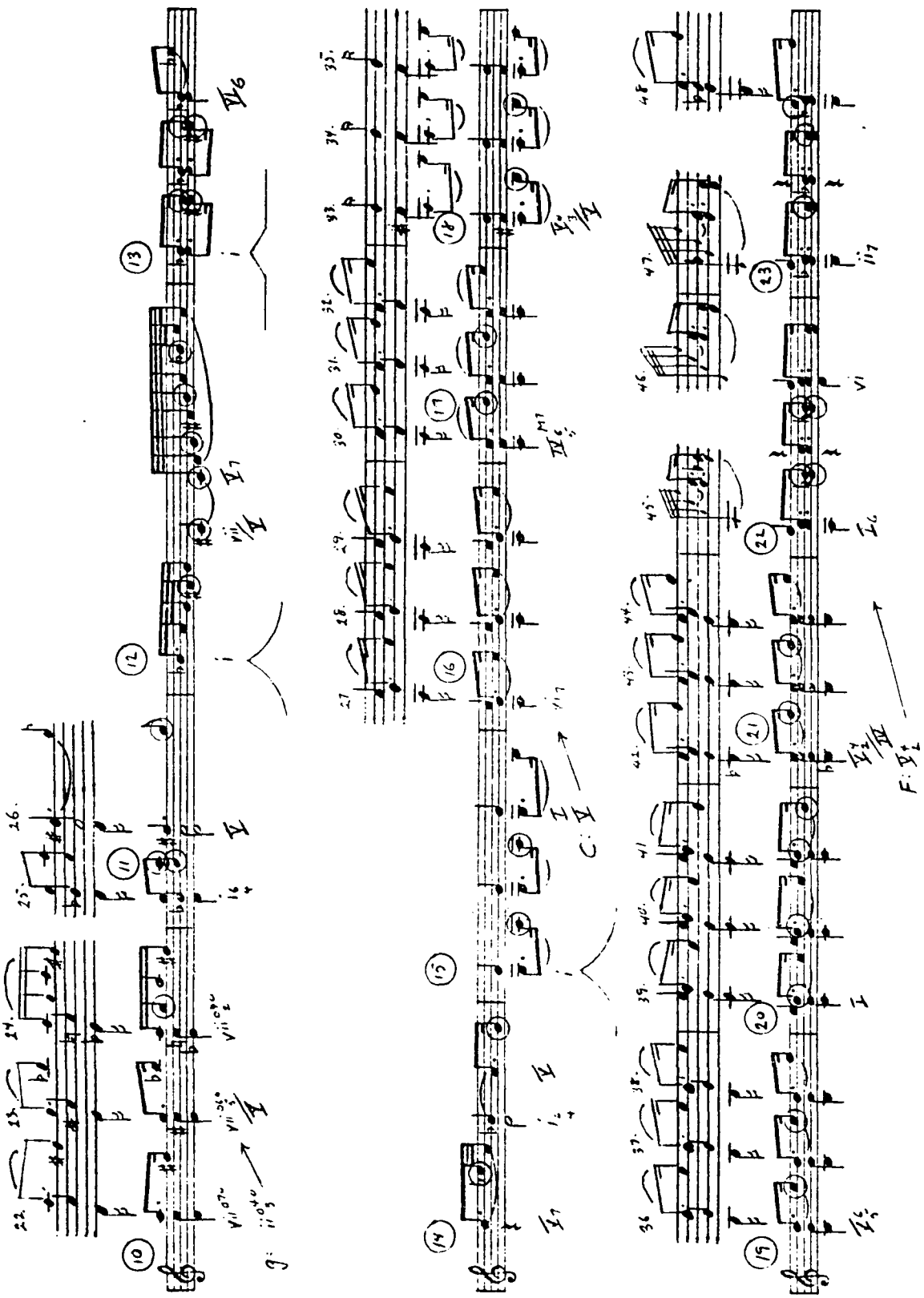

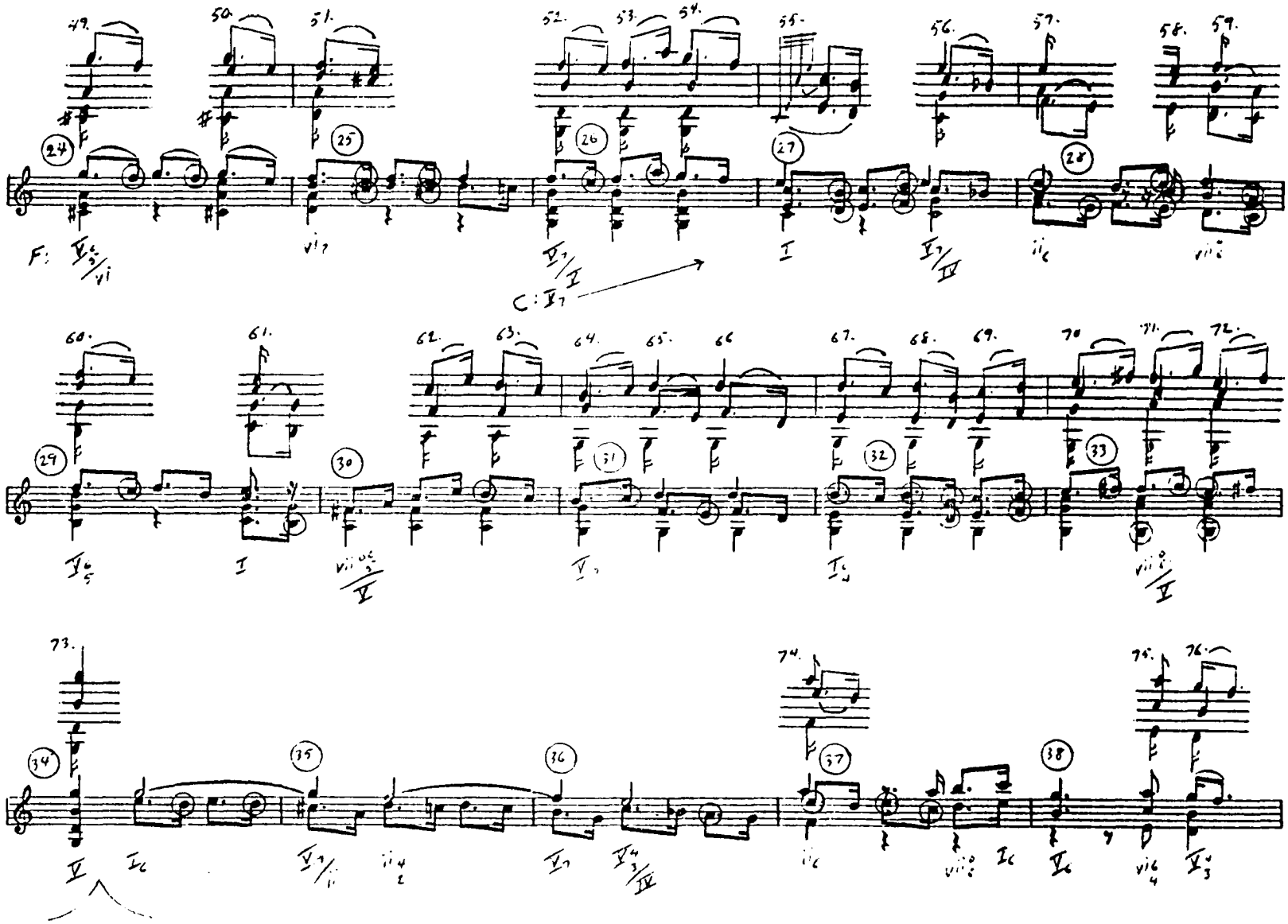

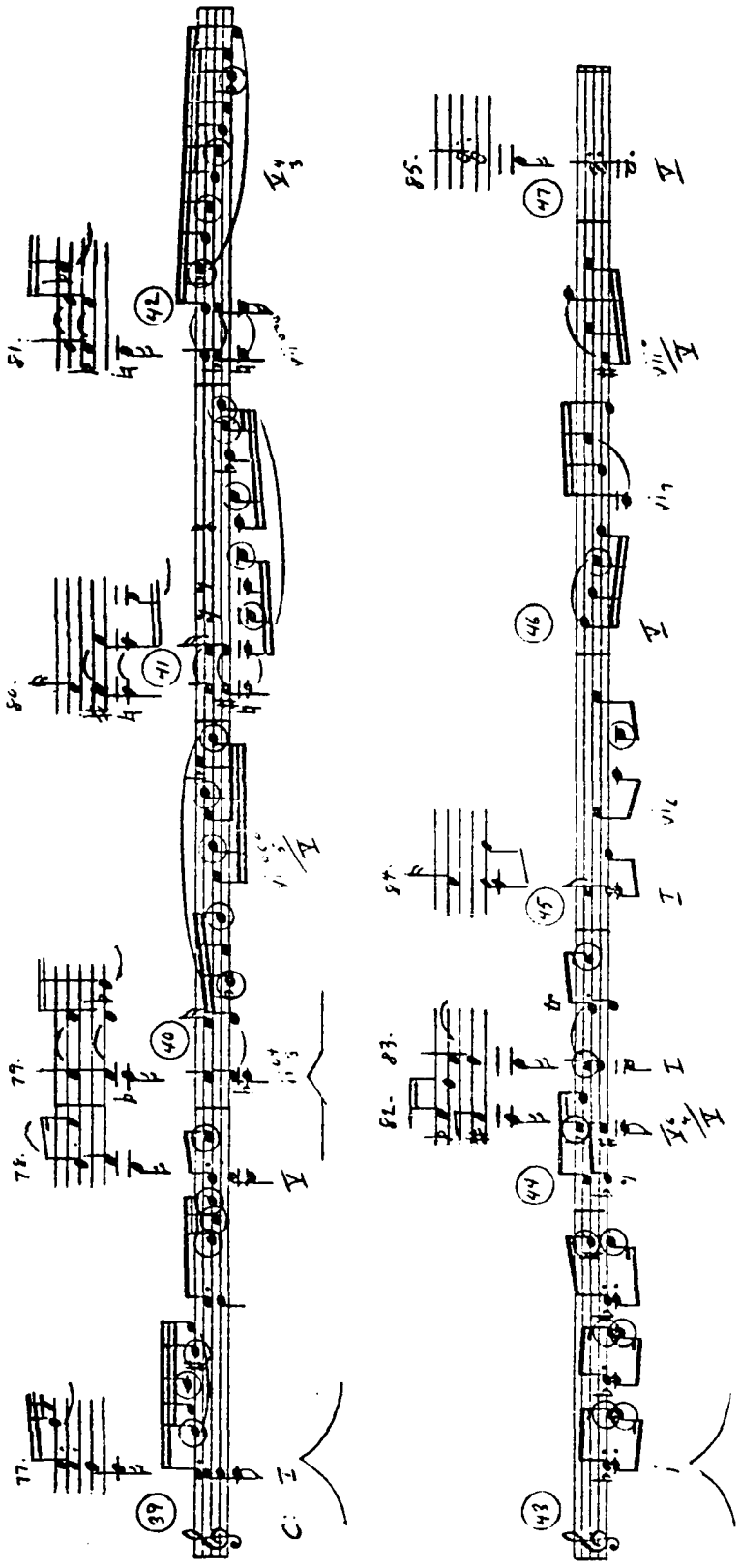

S O N A T A No. 3

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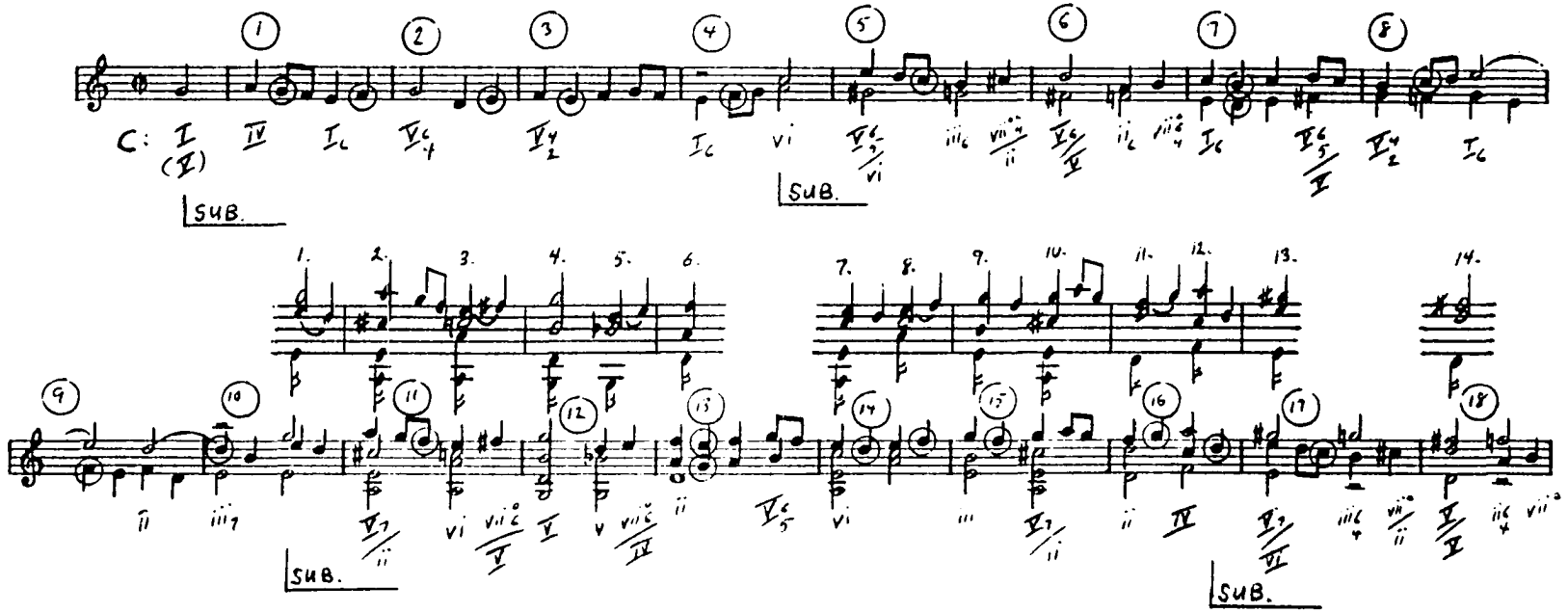

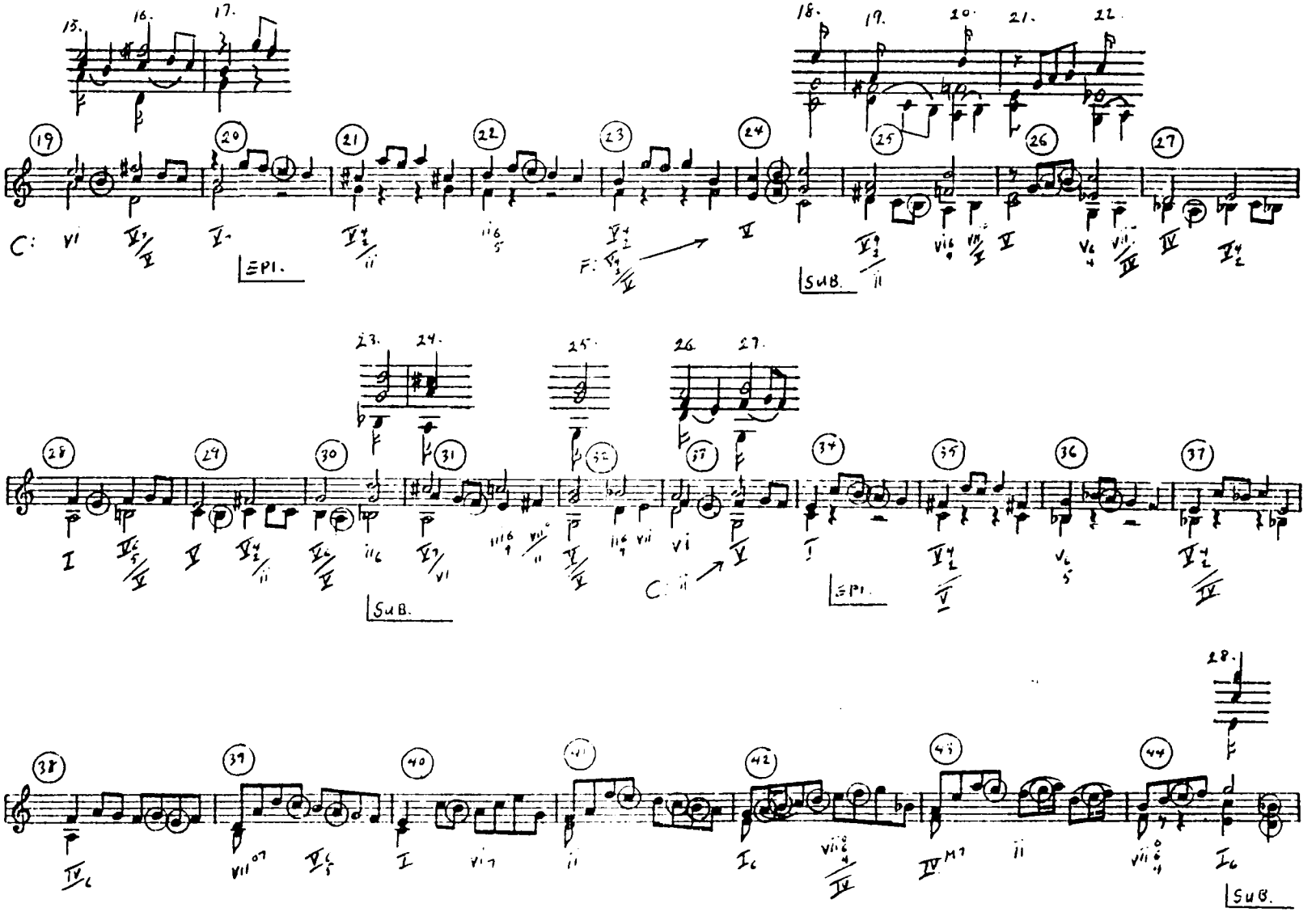
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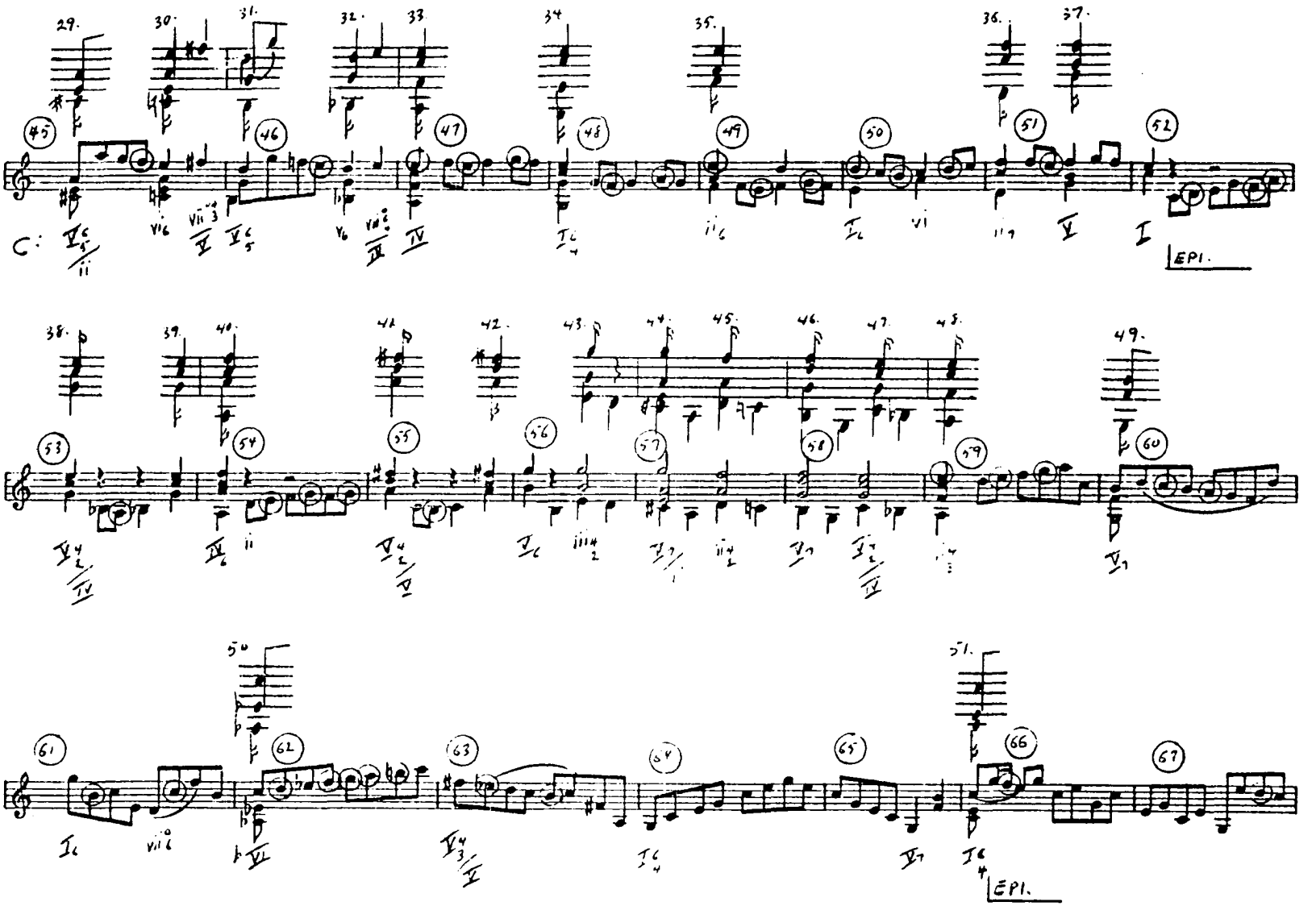
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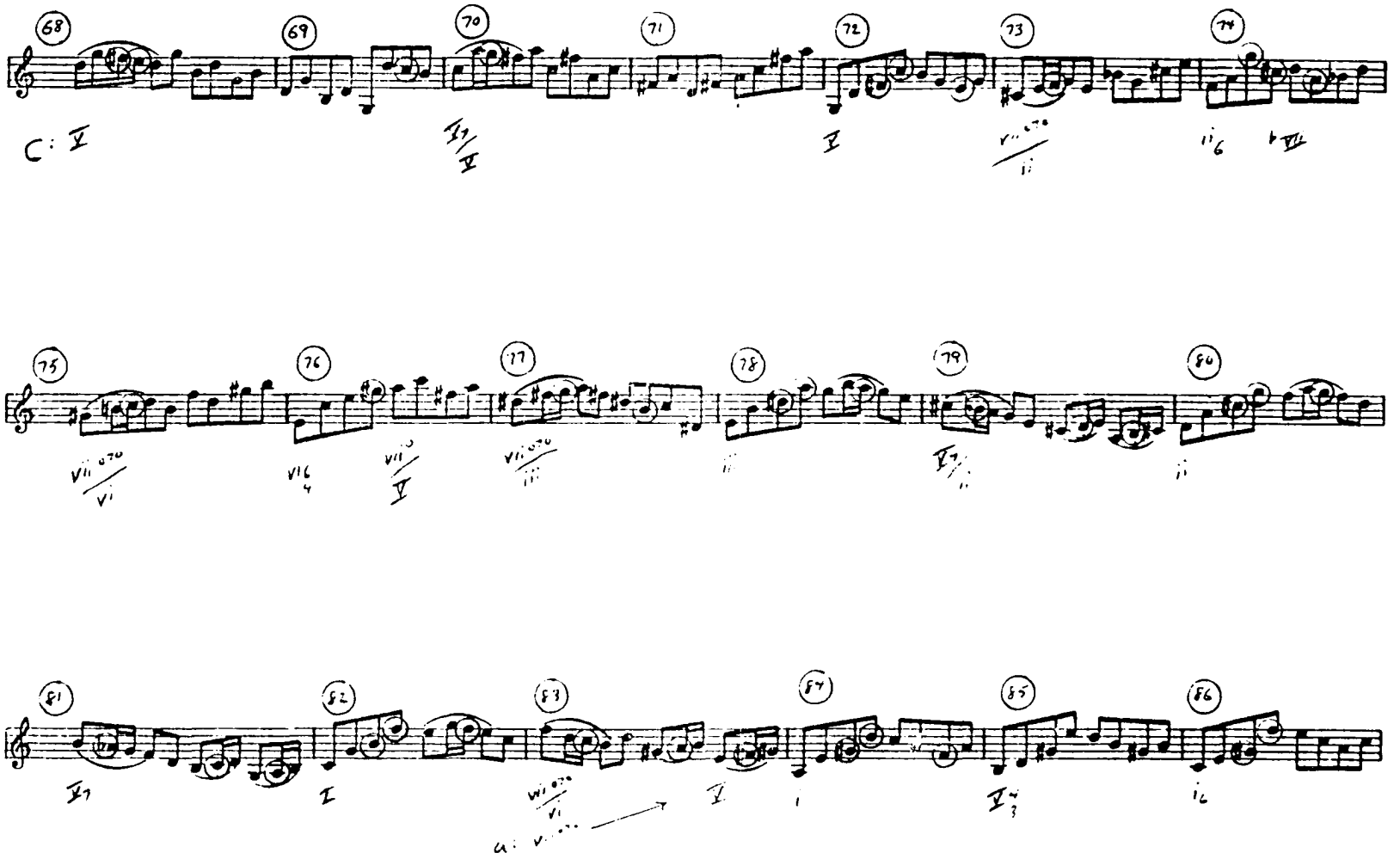
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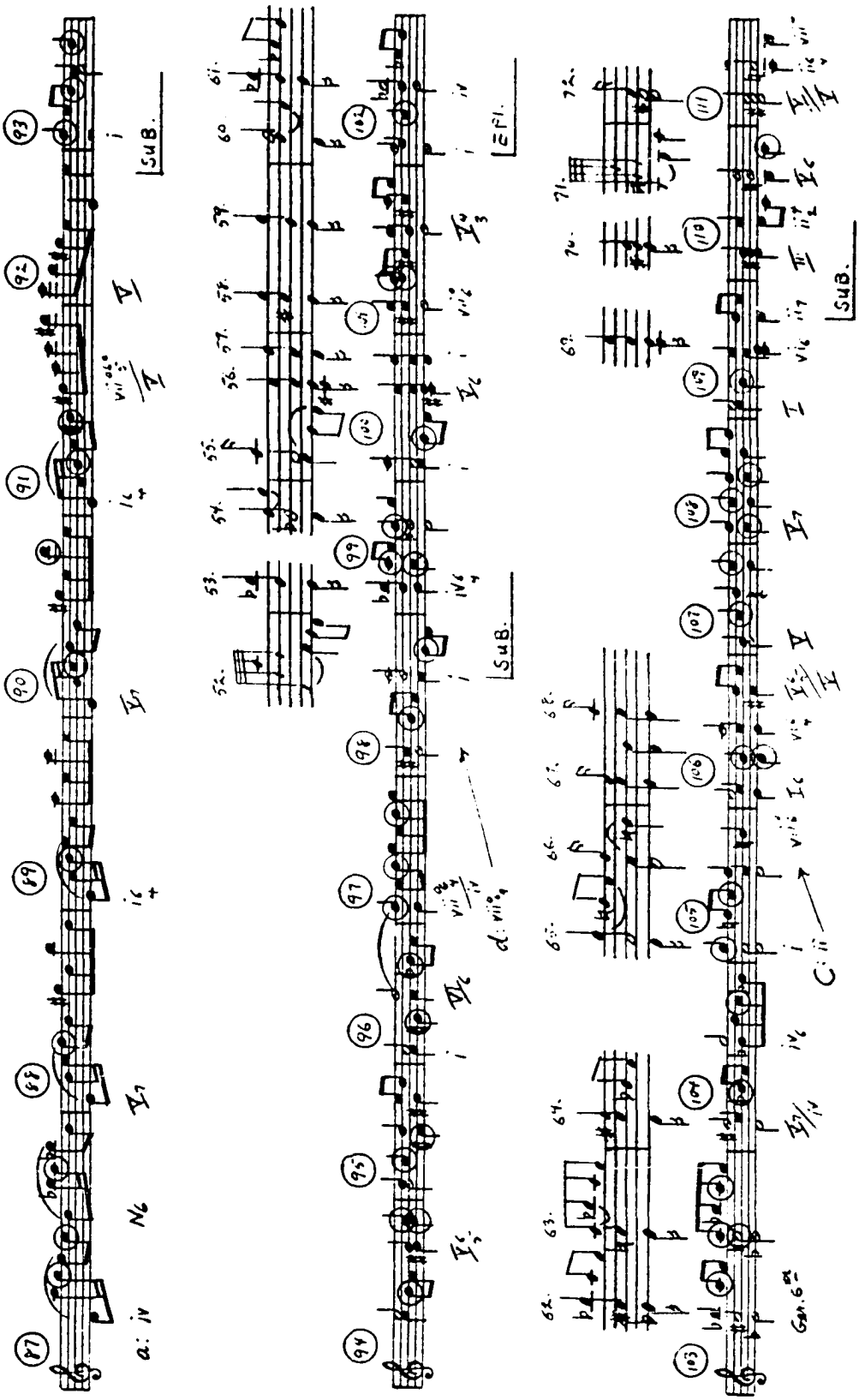
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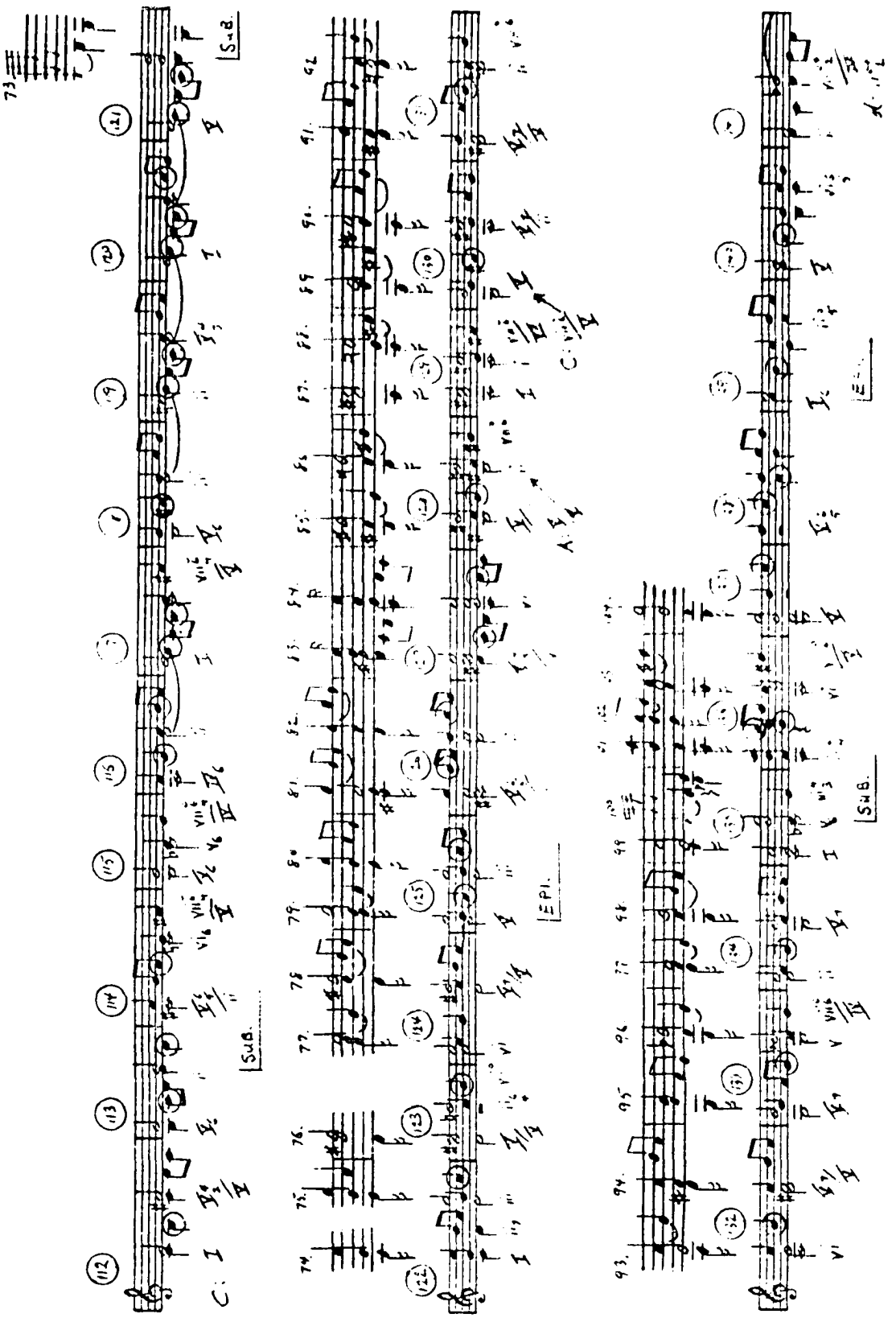

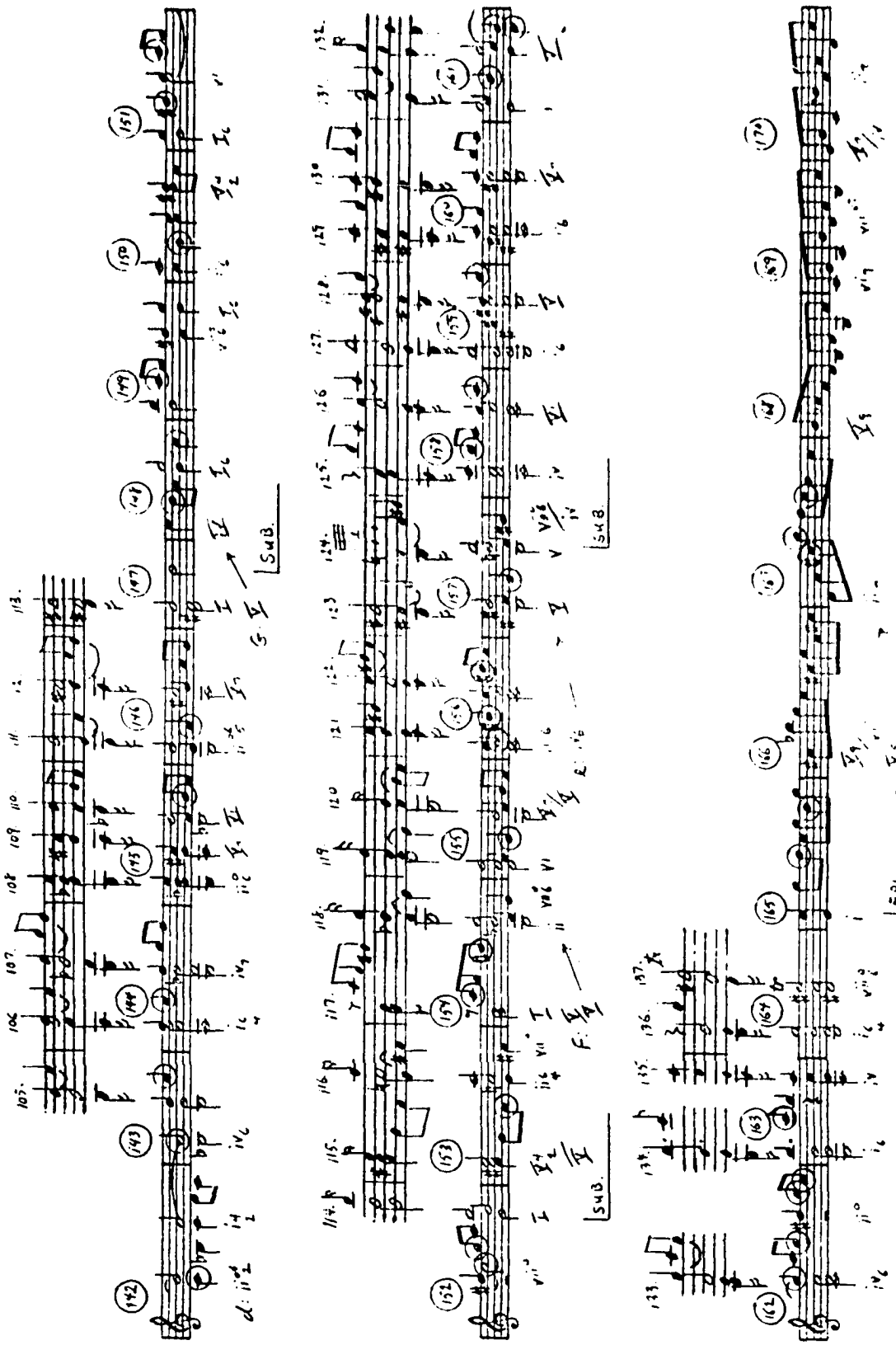
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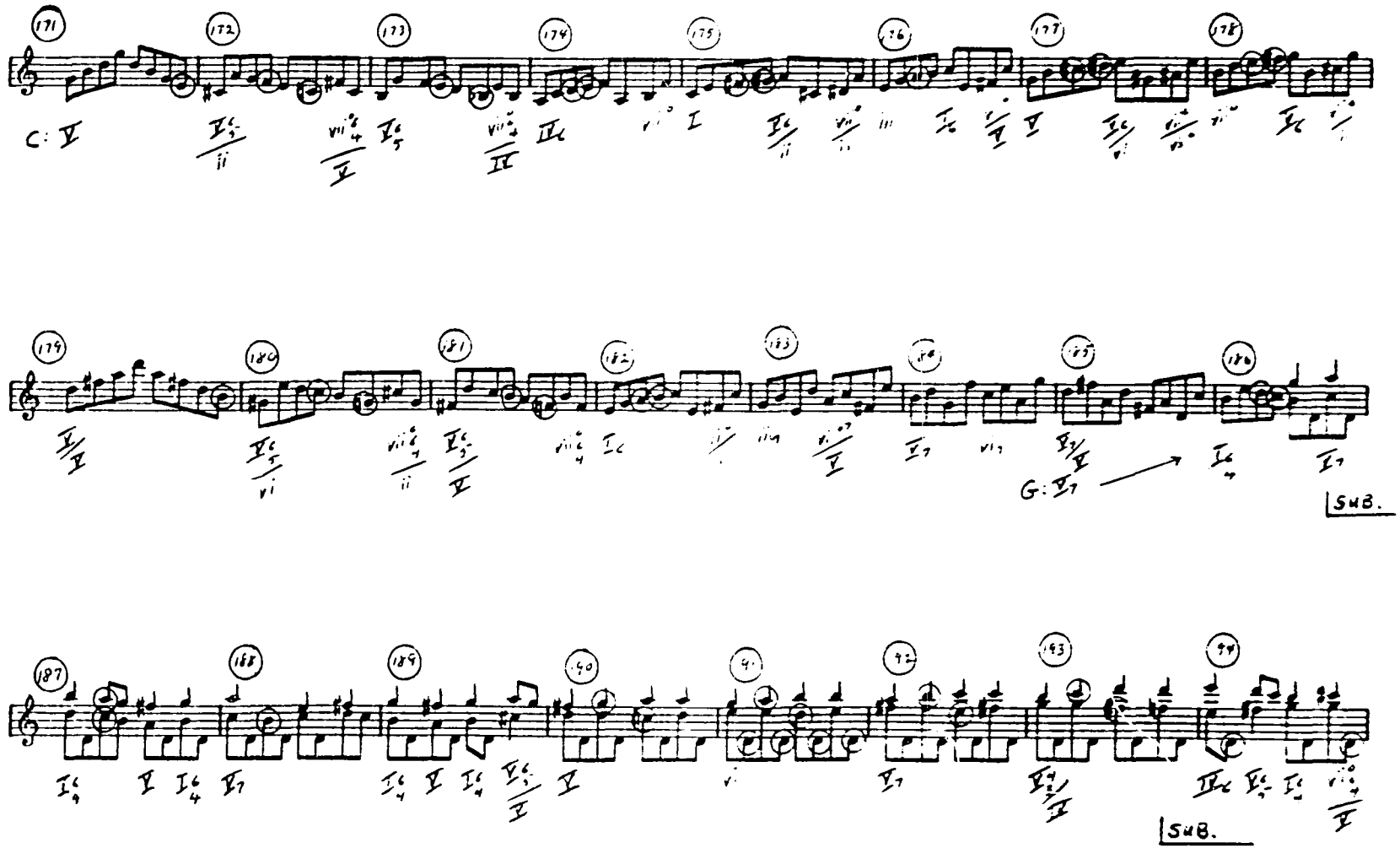
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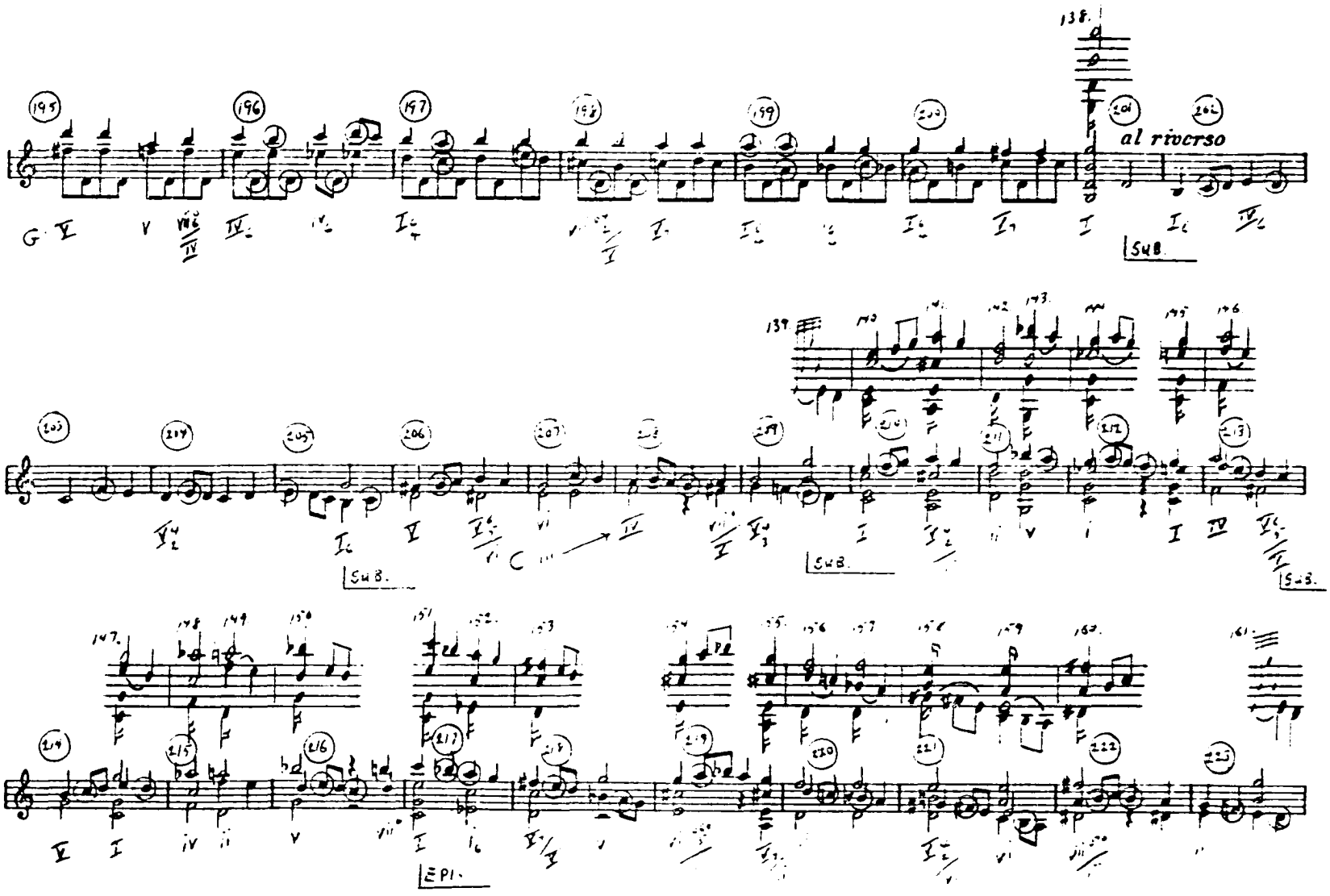
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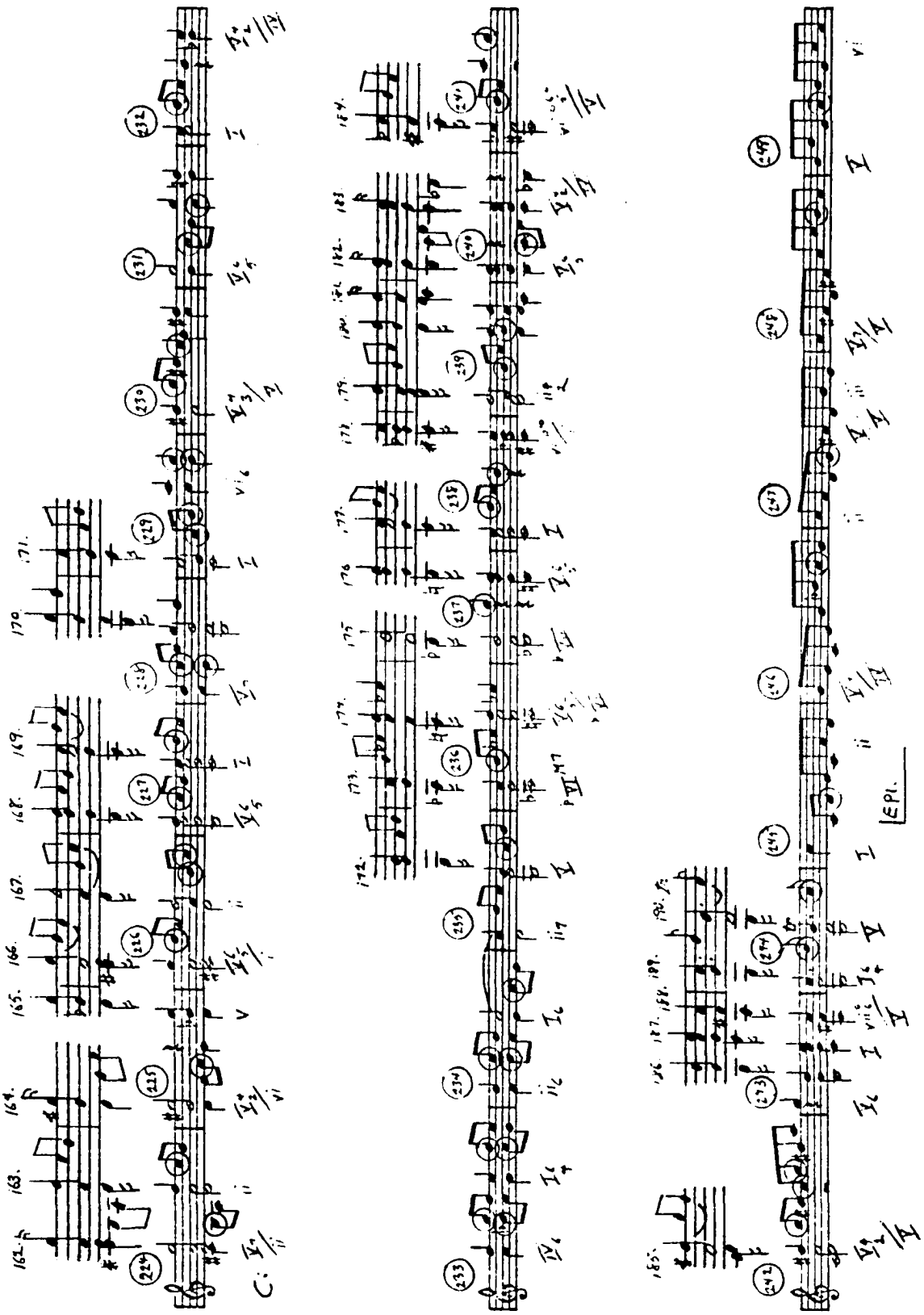

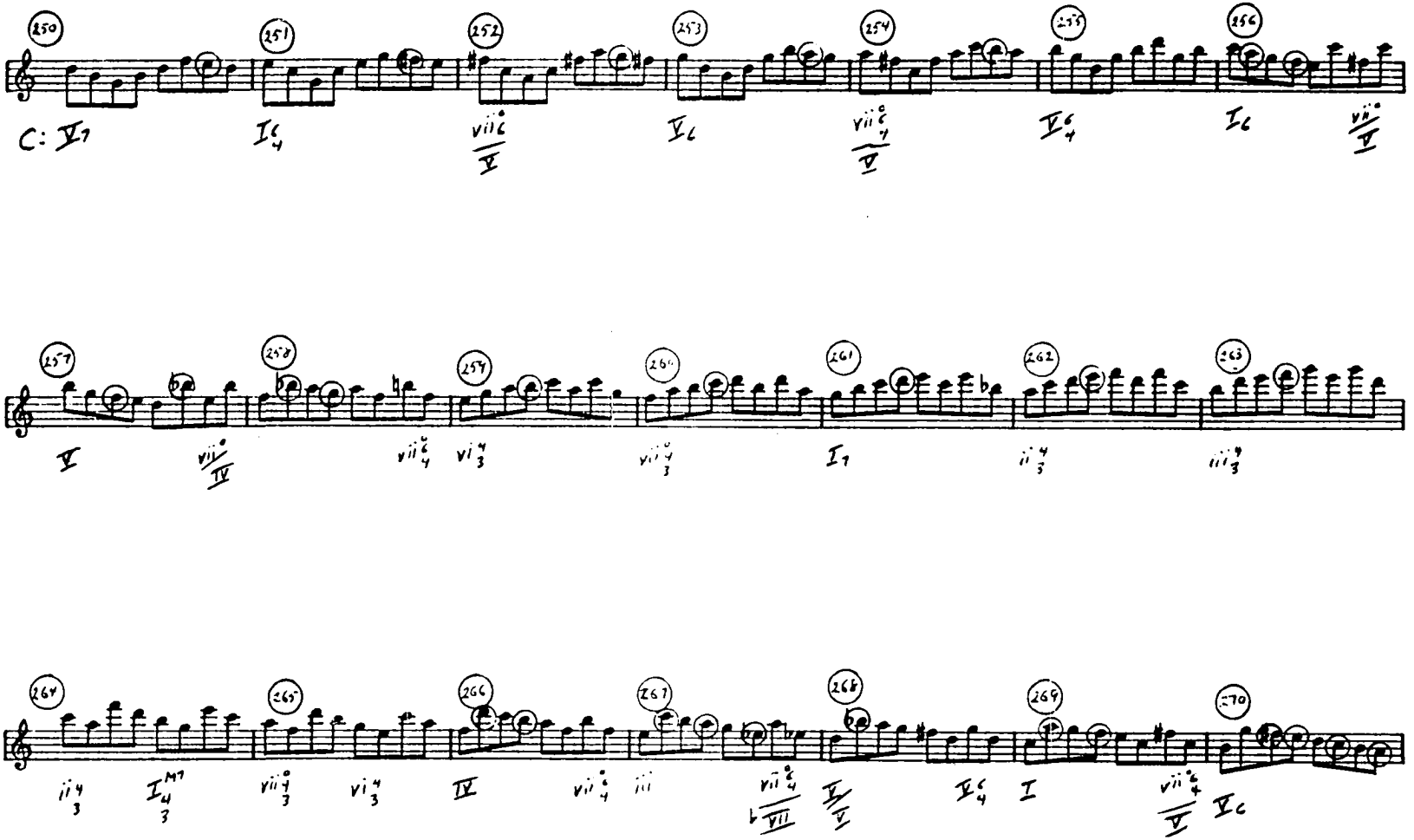
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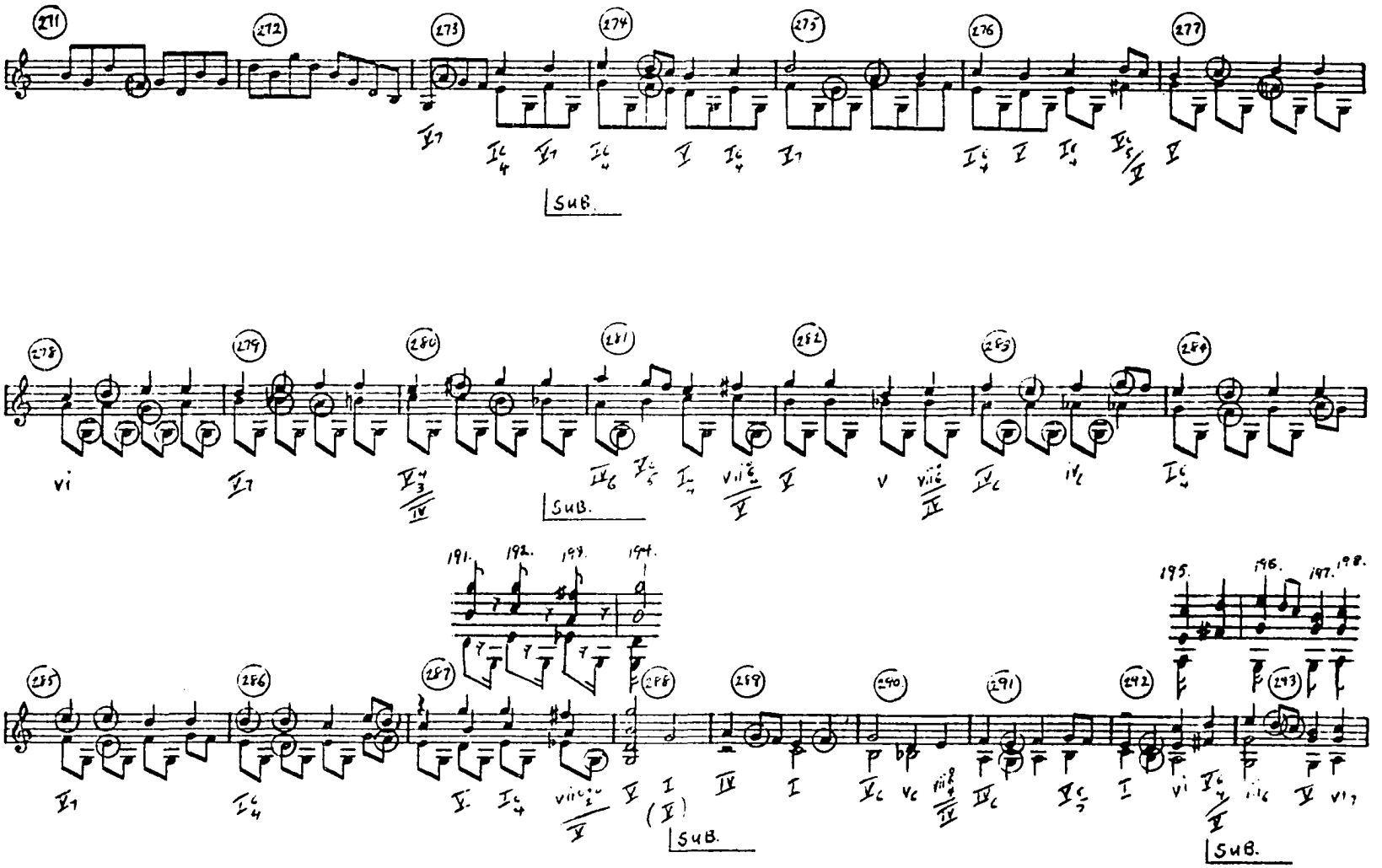
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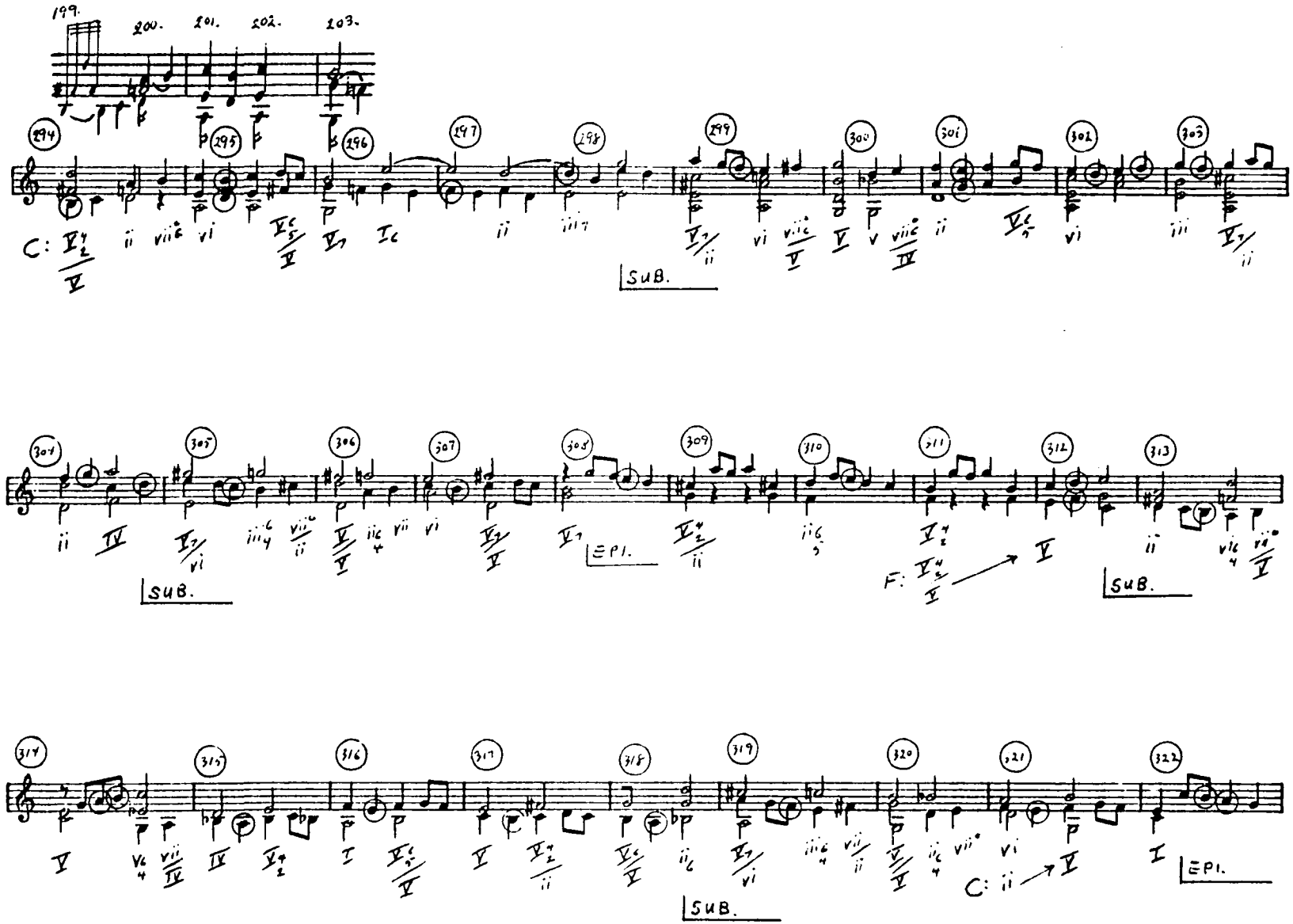
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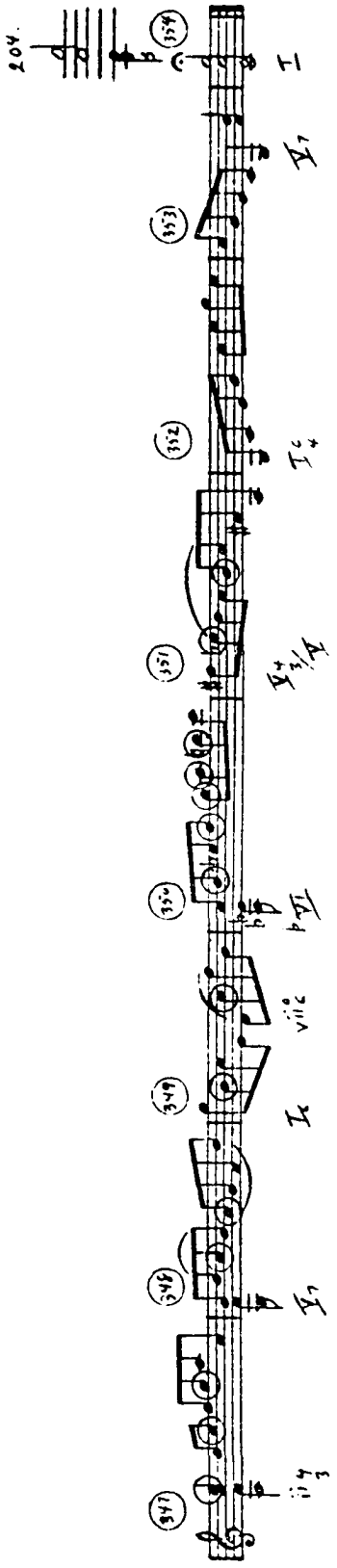

S O N A T A No. 3

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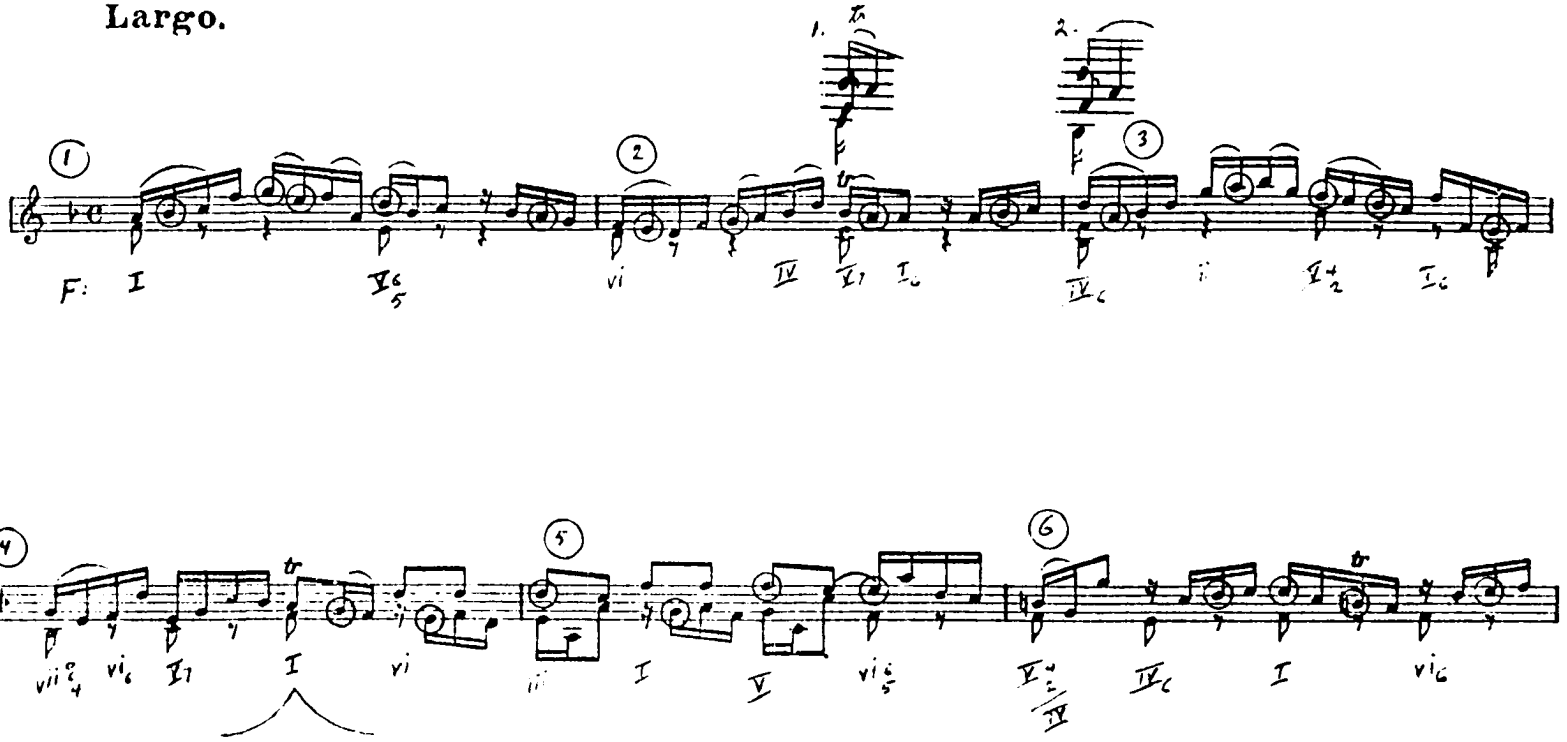

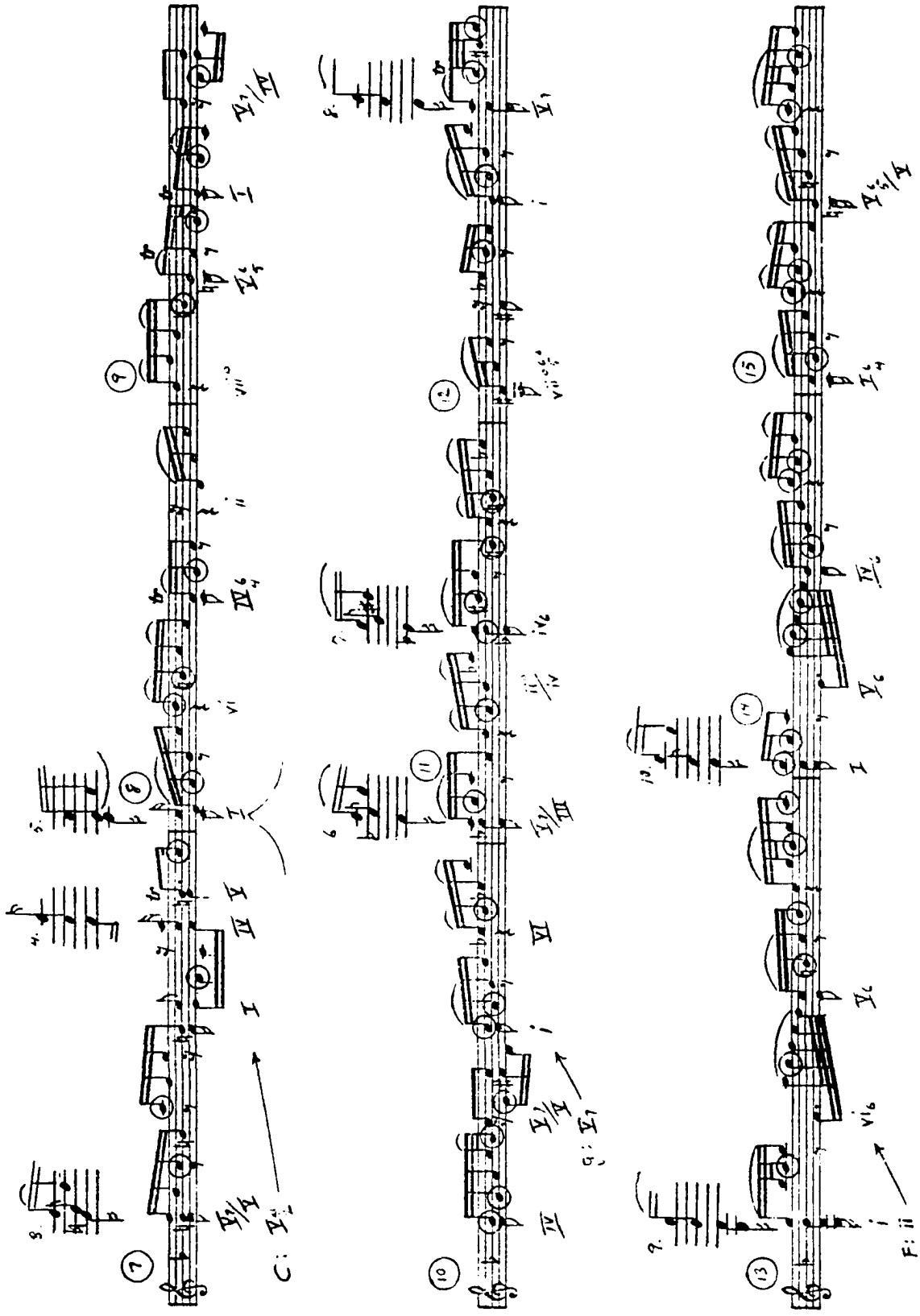

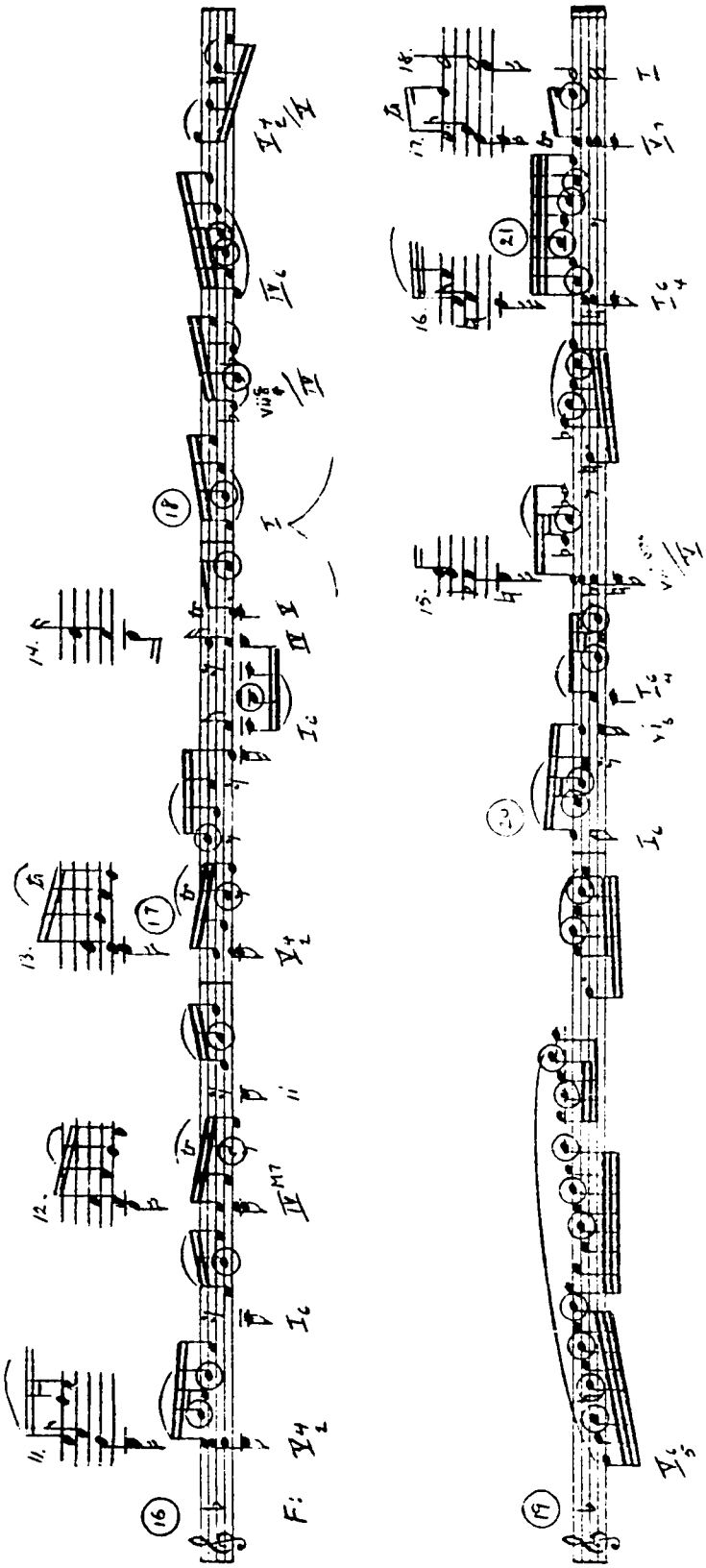

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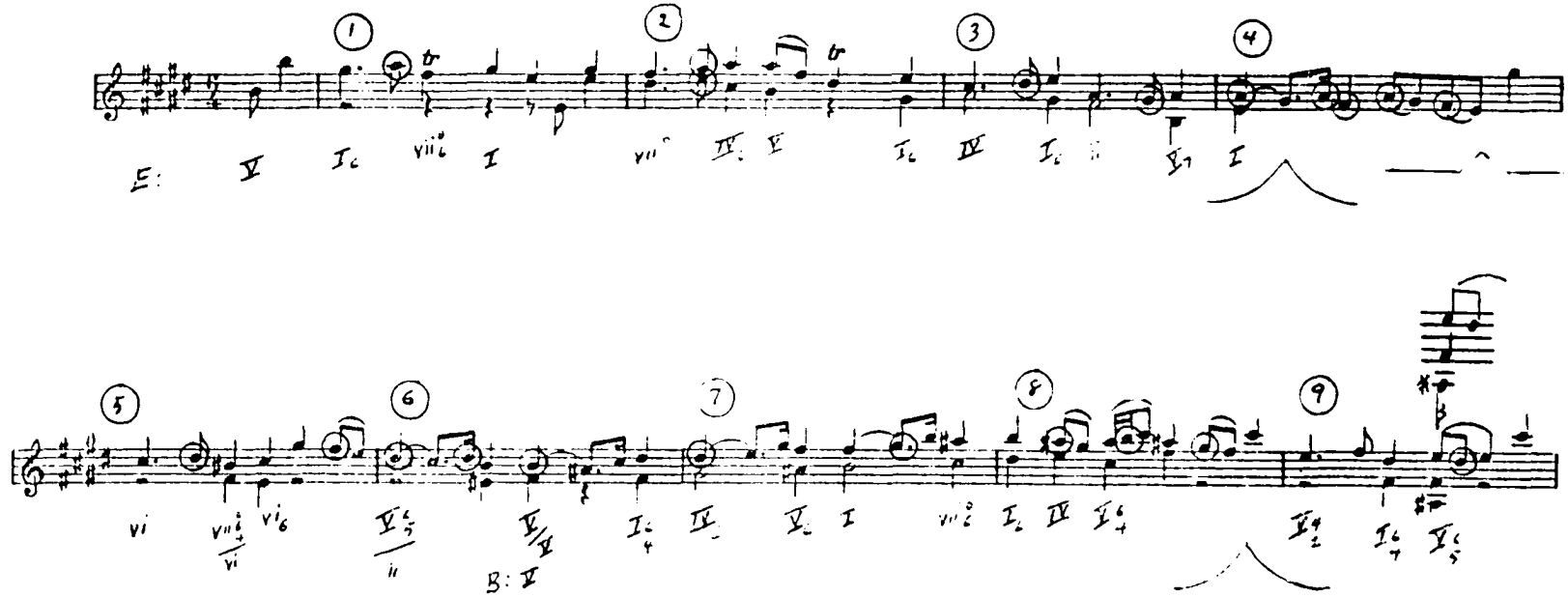

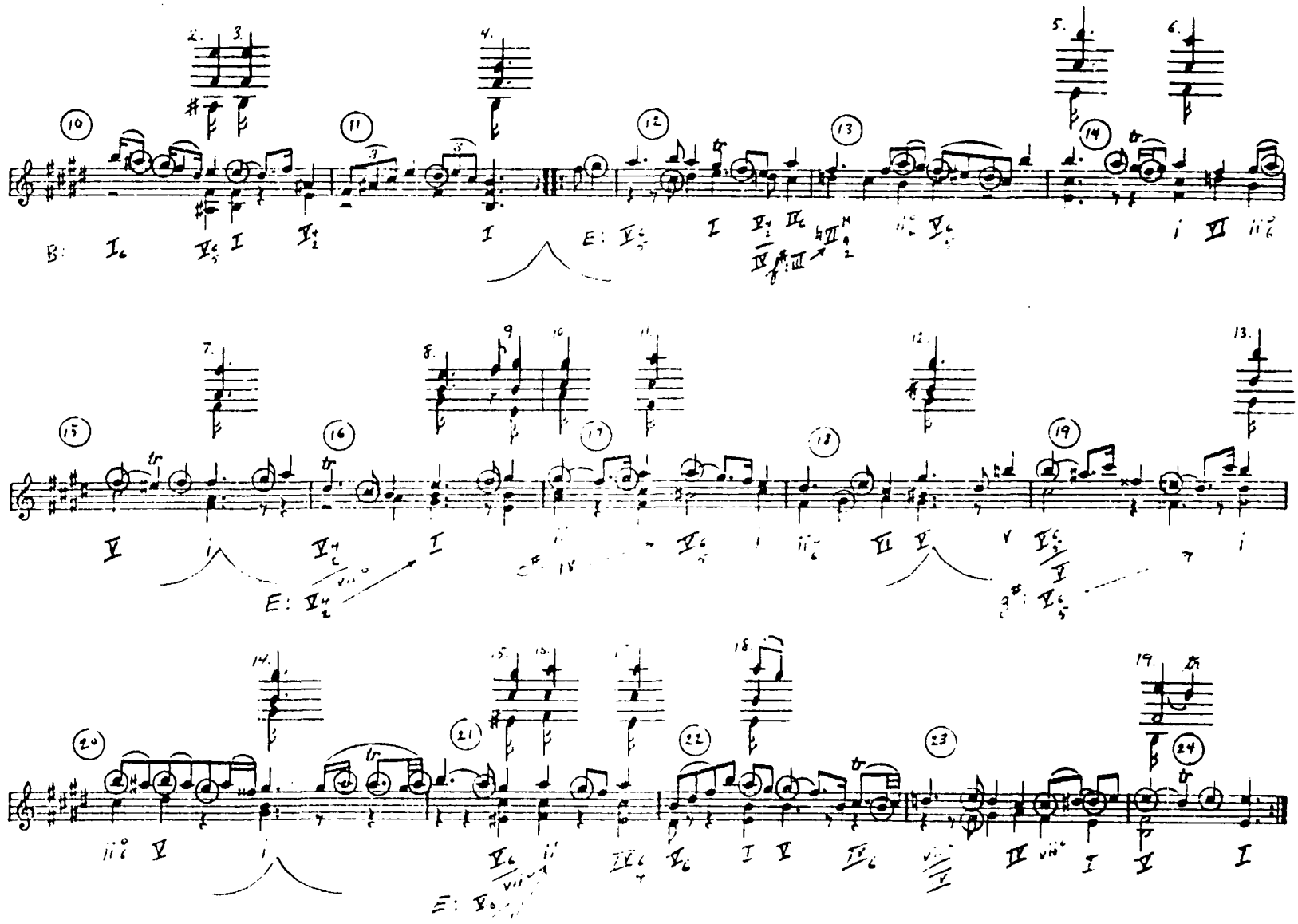

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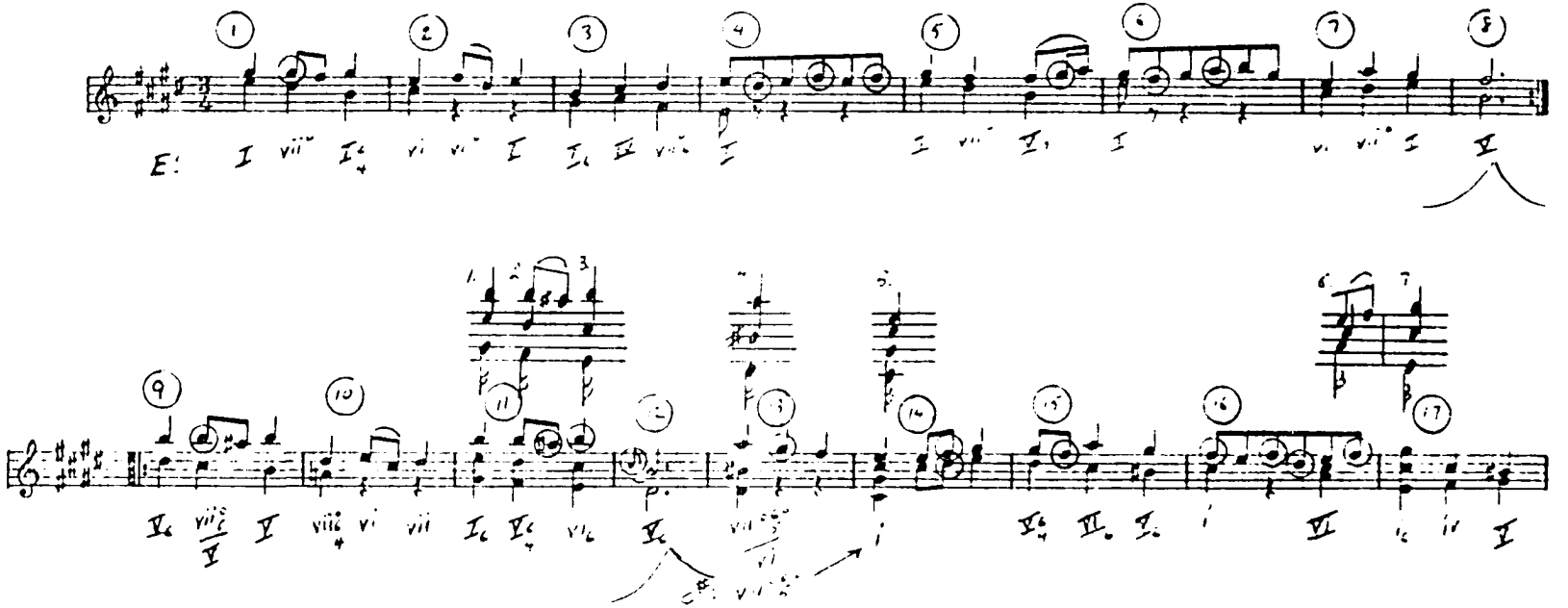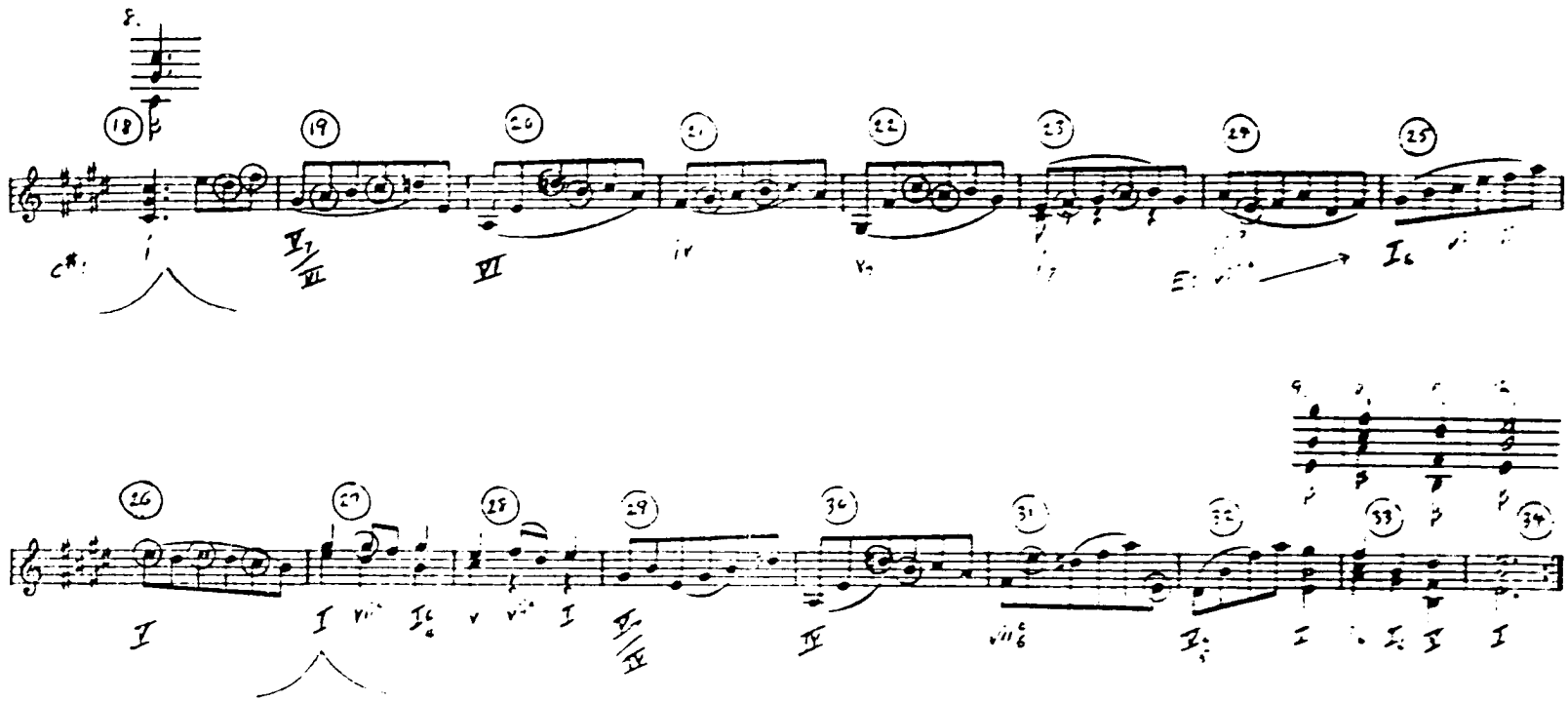
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