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TEACHING BAROQUE PERFORMANCE PRACTICE AT THE PIANO:
A COMPARATIVE STUDY OF PEDAGOGICAL EDITIONS

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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Abstract

Baroque music is an integral part of a pianist's repertoire, and therefore its presence is ubiquitous in piano teaching literature. Although most Baroque keyboard works were not originally written for piano, most pedagogical collections of piano music establish Baroque as the earliest of the four or five style periods. Therefore, it is essential that pianists are familiar with Baroque performance practice, the stylistic conventions on how to perform Baroque repertoire. The rise of the historically informed performance (HIP) movement in the second half of the twentieth century affected the way pianists teach and perform Baroque keyboard repertoire, as they strive to make practices of articulation, phrasing, and ornamentation more consistent with those adopted during the Baroque period. This change of paradigm is represented in current editions used to teach Baroque repertoire, which more consistently incorporate stylistic conventions aligned with Baroque treatises on music performance. Although the editorial practices on Baroque concert repertoire have been widely studied in the literature, especially regarding the music of Johann Sebastian Bach, no study has been conducted on how modern pedagogical editions of elementary and intermediate Baroque works teach the fundamentals of Baroque performance practice.

This study provides a comparative analysis of selected pedagogical editions of Baroque keyboard works in light of historical performance sources, as well as modern sources by musicologists, performing artists, and pedagogues. Focusing on twenty Baroque keyboard works aimed at late-elementary to intermediate piano students, the study identifies how pedagogical editions published in or after 1980 reflect conventions of Baroque performance practice regarding rhythm, tempo, fingering, ornamentation, articulation, phrasing, and dynamics. As a result, it provides a portrait of established teaching practices at this moment in time.

Chapter 1 includes an overview of the topic of teaching Baroque performance practice, establishes terminology used to classify music editions, and presents the need and the purpose of the study, the limitations of the study, and the procedures adopted for the selection and analysis of pedagogical editions. Chapter 2 presents a review of relevant literature, comprising four sources of Baroque performance practice: historical treatises, musicological studies, and writings from performing artists and piano pedagogues. Chapters 3 through 7 comprise the comparative analysis of editions of twenty Baroque keyboard pieces, with each chapter covering four pieces of similar level of difficulty. The pieces are leveled according to Jane Magrath's leveling system from *Piano Literature for Teaching and Performance*, and each of chapters 3 through 7 corresponds to one level in Magrath's classification, from level 3 to level 7. Chapter 8 presents the conclusions and suggestions for future studies and future editions.

The study indicates that, although most surveyed editions are demonstrably influenced by performance practice described in Baroque treatises (especially the *Essay on the True Art of Playing Keyboard Instruments*, by Carl Philipp Emanuel Bach, and *L'art de toucher le clavecin*, by François Couperin), editorial practices are often not consistent across different publications by the same editor, and even across different pieces in the same publication. Over-editing and use of long legato lines are some of the characteristics found in surveyed editions that do not align with current HIP-inspired Baroque performance practice. Performance suggestions by the editors indicate that most of them are influenced by the sound capabilities of the harpsichord, but do not intend to fully imitate the harpsichord, instead taking advantage of the specific characteristics of the modern piano in regard to dynamics, articulation, and phrasing. Although most editions present performance directions that conform to Baroque performance practice, they often adopt a prescriptive approach to articulation, phrasing, and especially ornamentation. With some

laudable exceptions found in editions of Reid Alexander, Richard Jones, Helen Marlais, Willard Palmer, and Christos Tsitsaros, most editions are not able to convey the experimentative ethos of HIP, and thus may fail to communicate one of the most fascinating aspects of Baroque music.

Chapter 1: Introduction

The term "Baroque" is conventionally used to refer to European art music produced roughly between 1600 and 1750, the so-called Baroque period. "Baroque," stemming from the Portuguese word "barroco," meant an irregularly shaped pearl, and it was first used in a musical context as a derogatory term to describe the music of Jean-Philippe Rameau in 1734.[1] The event that marks the beginning of the Baroque period is the rise of opera, a genre that first emerged in Italian cities in the last decade of the sixteenth century and first decade of the seventeenth century, with composers such as Jacopo Peri and Claudio Monteverdi. The end of the Baroque period is commonly placed in 1750, corresponding to the death of German composer Johann Sebastian Bach. Today, almost three centuries after the end of the Baroque, music of the period is frequently performed by classical musicians, including pianists.

Although keyboard instruments played a ubiquitous role in *basso continuo*—the improvised accompaniment used in opera and in multiple genres of instrumental and vocal music in the Baroque period—solo keyboard music was also of great relevance. Musicologist F. E. Kirby divides keyboard music of the Baroque period in five broad categories: settings of songs and their variations, the toccata, imitative contrapuntal forms, dances and suites, and the sonata.[2] Some of this styles, like Baroque dances and contrapuntal pieces, were essential in teaching keyboard instruments during the Baroque period, and remain to this day a cornerstone of piano teaching repertoire. It is important to note, however, that these categories are not clear-cut:

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[1] Wendy Heller, *Music in the Baroque*, Western Music in Context (W.W. Norton & Company, 2014), 3–4.

[2] F. E. Kirby, *Music for Piano: A Short History* (Amadeus Press, 1995), 17–35.

composers often write in hybrid forms, merging characteristics of multiple categories. Examples of important works of this kind are the keyboard toccatas (BWV 910–916) of Johann Sebastian Bach, which are large-scale works in multiple sections, starting with bravura sections meant to sound like improvisations and ending with a fugue.[3]

In the Baroque period, composers generally did not specify which keyboard instrument their music should be played on, as it was understood that competent keyboard players would perform on whichever instrument was available.[4] Works were frequently written for *klavier*, a general term that usually refers to stringed keyboard instruments such as the harpsichord and the clavichord, but can also refer to the organ.[5] Music intended for a particular instrument—such as J. S. Bach's *Italian Concerto*, BWV 971, *Overture in the French Style*, BWV 831 and the *Goldberg Variations*, BWV 988, all meant for a two-manual harpsichord—are the exception rather than the rule.[6] Although the early piano—usually called fortepiano, to differentiate it from the modern piano—was invented around 1700 by Italian instrument-maker Bartolomeo Cristofori, it was only in 1732 that a work was written specifically for it: a set of twelve sonatas by Italian composer Lodovico Giustini (1685–1743).[7] Baroque instruments are very different in their mechanism, sound capabilities, and practical uses, both between the instruments and when compared to the modern piano. Therefore, the performance and teaching of Baroque repertoire on the piano should be informed by knowledge of Baroque instruments.

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[3] Victor Lederer, *Bach's Keyboard Music: A Listener's Guide*, Unlocking the Masters 21 (Amadeus Press, 2010), 23–24.

[4] Richard Troeger, *Playing Bach at the Keyboard: A Practical Guide* (Amadeus Press, 2003), 23.

[5] John Koster, "Klavier," in *Grove Music Online* (Oxford University Press, 2001), accessed April 17, 2025,https://doi.org/10.1093/gmo/9781561592630.article.15105.

[6] Troeger, *Playing Bach at the Keyboard: A Practical Guide*, 21.

[7] Nancy Lee Harper, "Baroque Fingering and Interpretation: What Can a Modern Pianist Learn?," in *The Performing Pianist's Guide to Fingering* (Indiana University Press, 2021), 123.

Even though most Baroque repertoire was not written originally for piano, keyboard works by Baroque composers such as Johann Sebastian Bach, Domenico Scarlatti, and George Frideric Handel are an integral part of piano performance and teaching repertoire. Partly because of its pedagogical use, keyboard music of these composers—who are humorously referred to by musicologist Richard Taruskin as "the class of 1685"—never fell out of fashion. Furthermore, the music of J. S. Bach and his contemporaries is considered "the earliest music that today's concertgoers and record listeners are normally expected to 'understand' without special instruction." Music that predates "the class of 1685" is often termed "early music" and considered to be in the realm of specialists.[8] Such specialists constitute the so-called historically informed performance (HIP) movement, which employs historical instruments and playing techniques, and was responsible for "reviving" most of early Baroque repertoire.

Although much of the music from J. S. Bach and his contemporaries never went out of fashion, the way of performing this repertoire has changed dramatically since the eighteenth century. When Felix Mendelssohn conducted Bach's *St. Matthew Passion* in Berlin in 1829, he believed the music had to be adapted in order to appeal to audiences of the time. Similarly, Baroque keyboard music would be performed on the piano in a Romantic style throughout the 1800s.[9] In the second half of the nineteenth century, it was common for publishers of piano music to invite notable pianists or pedagogues to serve as editors. They would add their own dynamics, tempo, phrasing, and pedaling marks, which were undistinguishable from the

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[8] Taruskin, *Music in the Seventeenth and Eighteenth Centuries*, 233–34.

[9] Dorottya Fabian, "Performance Practices for Baroque and Classical Repertoire," in *The Oxford Handbook of Music Performance: Development and Learning, Proficiencies, Performance Practices, and Psychology*, ed. Gary E. McPherson, vol. 1, 2 vols. (New York, NY: Oxford University Press, 2022), 329.

composer's indications.[10] These editorial practices helped solidify a Romantic way of performing Baroque works on the modern piano, which became part of the musical mainstream. Such mainstream performing practices would later contrast with the performing practices of the HIP movement.

The HIP movement first emerged in the early years of the twentieth century from the curiosity around musical instruments that were no longer in use, such as clavichord, harpsichord, lute, recorder, among others.[11] The HIP movement has incorporated not only historical instruments but also historical practices into musical performances—mostly derived from musical treatises and other historical texts from the Baroque period. Since musicians were expected to be proficient in the performing conventions of Baroque music, it also became the norm for them to perform using *Urtext* (German for 'original text') editions, which do not contain performing suggestions by the editors.[12] *Urtext* editions gained popularity starting in the 1930s, aiming to provide to musicians the closest approximation of the composer's true intent, obtained through the careful examination of the most reliable sources.[13]

Since the beginning of the twenty-first century, authors have recognized a "cross-pollination" between the HIP movement and the mainstream,[14] a trend that is also present in academia.[15] The influence of the HIP movement has been such that, although pianists playing

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[10] Howard Ferguson, *Keyboard Interpretation from the 14th to the 19th Century: An Introduction* (New York: Oxford University Press, 1975), 175.

[11] Kelly, *Early Music: A Very Short Introduction*, 71.

[12] Clifford Bartlett, "Sources and Editions," in *A Performer's Guide to Music of the Baroque Period*, 2nd. ed. (London: The Associated Board of Royal Schools of Music, 2002), 111–12.

[13] Ferguson, *Keyboard Interpretation from the 14th to the 19th Century*, 175.

[14] Butt, *Playing with History: The Historical Approach to Musical Performance*, 41.

[15] Kailan R. Rubinoff, "Professionalizing Historical Performance: The Past and Present of Early Music Education in Amsterdam," in *Early Music in the 21st Century* (Oxford University Press, 2024), 148–49.

Baroque repertoire are generally not part of the HIP movement, they are now expected "to play what the composer wrote (…) with a full understanding of the musical conventions that prevailed at the period concerned."[16] Furthermore, performers are currently expected to be familiar with the regional characteristic of Baroque music—mainly the different performing traditions that prevailed in Italy, France, and Germany—meaning that not all Baroque keyboard music is to be performed in the same style.

Since Baroque composers rarely indicate interpretive marks—such as dynamics, phrasing, articulation, and tempo—in their music,[17] two options are presented to the piano student or performer: to be proficient in the performing conventions of Baroque music, or to use editions that contain performance suggestions added by the editors. The use of *Urtext* editions, devoid of performing suggestions, is the norm among professional pianists, but it can present problems for piano students who are not yet familiarized with the conventions of Baroque performance practice and who may still be learning the rudiments of technique itself. Maurice Hinson states that a teacher who decides to use an *Urtext* edition must be able to and willing to annotate the music with all the necessary performing guidelines, essentially creating a viable performing edition for the student. For most teachers, however, Hinson suggests using editions with some performance suggestions, which should be clearly differentiated from the composer's own markings.[18]

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[16] Ferguson, *Keyboard Interpretation from the 14th to the 19th Century*, 153.

[17] Jeanine M. Jacobson, *Professional Piano Teaching: A Comprehensive Piano Pedagogy Textbook. Volume 2: Intermediate-Advanced Levels*, ed. E. L. Lancaster and Albert Mendoza (Los Angeles, CA: Alfred Music, 2015), 219.

[18] Maurice Hinson, "Editions of Keyboard Music," in *How to Teach Piano Successfully*, 3rd ed. (San Diego, California: Neil A. Kjos Music Company, 1988), 289.

To deal with the challenge of using traditional *Urtext* editions in piano teaching, editors and pedagogues of the late twentieth and early twenty-first centuries have designed special editions with the specific goal of introducing piano students to Baroque performance practice, often following the principles of HIP. Some of the strategies include: *Urtext* editions with extensive performance notes geared towards the intermediate student; edited scores supplemented by in-depth exploration of the context and style of each piece; comprehensive editions that employ both *Urtext* and annotated scores; among others.

These modern pedagogical editions differ from the heavily edited scores published in the nineteenth century and can provide important insights on current teaching and performing practices. This document analyzes modern pedagogical editions of selected Baroque keyboard pieces at the elementary and intermediate levels with the objective of understanding how editorial indications convey principles of Baroque performance practice.

Terminology on Editions

Nomenclature in regard to editions of piano music varies among authors and may sometimes present contradictions. In her dissertation on editions of J. S. Bach's *The Well-Tempered Clavier*, Chiara Bertoglio defines instructive edition (IE)—also called interpretative edition or practical edition—as an "edition of a musical work prepared for publication by a musician other than its composer," edited to include "advice on performance elements missing from an *Urtext*'s normal sources."[19] Bertoglio divides instructive editions into two categories: performance IE and analytical IE. Performance IE is an edition created by an eminent

[19] Chiara Bertoglio, "Instructive Editions of Bach's Wohltemperirtes Klavier: An Italian Perspective" (PhD diss., University of Birmingham, 2012), 1, https://etheses.bham.ac.uk//id/eprint/3357/.

performing artist or teacher, who "adds signs on the score as he would do on his own performance copy, and/or as he would do on those of his students." This type of edition, exemplified by the nineteenth-century editorial work of Hans von Bülow, often makes no distinction between markings made by the composer and markings provided by the editor.[20] Analytical IE, on the other hand, refers to an edition that focuses not on concrete performative aspects, but on the internal structure of the work, with the most significant examples being the editions of Hugo Riemann and Heinrich Schenker.[21]

Piano pedagogue Jeanine Jacobson describes another type of edition, the "student edition," which can be considered a third category of IE. According to Jacobson, student editions are based not on the authority of a performer or music theorist, but on thorough research on performance practice.[22] In referring to the editorial work of Willard Palmer, Bertoglio calls this kind of edition "contemporary IE," stating that such editions are "integrated with HIP advice on interpretation, keeping editorial additions clearly distinguished from the composer's indications."[23] For Jacobson, student editions "offer the best of both worlds" for students that, either due to young age or not enough musical maturity, may not be ready to use *Urtext* or Performance IEs.[24]

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[20] Bertoglio, "Instructive Editions of Bach's Wohltemperirtes Klavier: An Italian Perspective," 22–24.

[21] Bertoglio, "Instructive Editions of Bach's Wohltemperirtes Klavier: An Italian Perspective," 29–30.

[22] Jeanine M. Jacobson, *Professional Piano Teaching: A Comprehensive Piano Pedagogy Textbook. Volume 2: Intermediate-Advanced Levels*, ed. E. L. Lancaster and Albert Mendoza (Alfred Music, 2015), 185.

[23] Bertoglio, "Instructive Editions of Bach's Wohltemperirtes Klavier: An Italian Perspective," 81.

[24] Jacobson, *Professional Piano Teaching: A Comprehensive Piano Pedagogy Textbook. Volume 2: Intermediate-Advanced Levels*, 185.

While student editions, as defined by Jacobson, are the main focus of this study, neither Jacobson's nor Bertoglio's definitions account for a relatively new phenomenon: pedagogical *Urtext* editions designed mainly for intermediate piano students, such as those published in the 2010s by G. Henle Verlag and Wiener Urtext. Therefore, for the purposes of this study, the author decided to adopt a different nomenclature, "pedagogical edition," which encompasses both student editions and pedagogical *Urtext* editions. The three main categories of pedagogical editions identified by the author are:

1) Standard Student Editions. They contain fingerings and interpretive markings which may or may not be clearly distinguished from the composer's own markings. They often contain performance notes for individual pieces or introductory notes on Baroque performance practice.
2) Guided Student Editions. These publications may resemble method books or textbooks because of an abundance of extra information around each piece. These materials are often organized around learning outcomes, which may be related to Baroque performance practice, historical and cultural context of the pieces, or more straight-forward objectives such as technical development and practice strategies. Authors of this kind of publication include Nancy Bachus, Ingrid Jacobson Clarfield, and Helen Marlais.
3) Pedagogical *Urtext* Editions. These editions may contain significant introductory notes aimed at students starting at the intermediate level, which are generally absent from traditional *Urtext* editions. Although interpretive suggestions are presented in performance notes, fingerings are the only editorial markings on the score.

Need for the Study

Editorial additions in Baroque works are an important factor influencing how musicians perform this repertoire. According to Bertoglio, editions can "be said to be a chronicle of stylistic change not just in editing, but in performance practice."[25] Editorial practices in Baroque keyboard music have long been examined in the literature, especially when referring to the stark contrast between nineteenth-century editions and *Urtext* editions.[26] However, no study has been conducted on the how modern pedagogical editions of elementary and intermediate Baroque works—more specifically, those released after 1980—teach the fundamentals of Baroque performance practice. This study aims to fill this gap, comparing modern pedagogical editions in light of historical performance sources, as well as modern sources by musicologists, performing artists, and pedagogues.

Purpose of the Study

This study provides a comparative analysis of selected pedagogical editions of Baroque keyboard works aimed at late-elementary to intermediate piano students, identifying how editions reflect the established conventions of Baroque performance practice regarding tempo, rhythm, fingering, ornamentation, phrasing and articulation, and dynamics. Ultimately, this study aims to understand how modern pedagogical editions of Baroque keyboard works aid the teaching of Baroque performance practice to the piano student, providing a portrait of teaching practices at this moment in time.

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[25] Bertoglio, "Instructive Editions of Bach's Wohltemperirtes Klavier: An Italian Perspective," 3.

[26] Roger Goodman, "Choosing Editions of Baroque Keyboard Music," *Clavier*, 1985, 20–25.

This study can serve as a useful resource for teachers who desire to use high-quality editions that can help teach the conventions of Baroque performance practice. Teachers can learn about how current editions represent established Baroque performance practice, as well as learn how to identify pedagogical editions that fit their needs and the needs of their students. Furthermore, this study can aid future editors of piano music, as they can develop a better understanding of the best practices in editing Baroque keyboard music for piano students.

Limitations of the Study

This section describes the limitations established for the study concerning the difficulty level of the pieces and criteria that published materials should meet to be included in the study. Publications that meet the necessary criteria to be included in the study have been called "Current Pedagogical Editions," as defined below. This section also discloses issues resulting from these established limitations, concerning the representation of publications, publishers, and composers.

Leveling of Music

This study is limited to Baroque keyboard pieces ranging in difficulty from late elementary to intermediate, which corresponds to levels 3 to 7 in the grading system devised by Jane Magrath in *Piano Literature for Teaching and Performance,*[27] while also accepting pieces of intermediate leveling, such as levels 4–5. The lower threshold, level 3, was established because it corresponds to the most accessible original Baroque pieces that are widely available in

[27] Jane Magrath, *Piano Literature for Teaching and Performance: Composers and Keyboard Works from Baroque Through Contemporary Periods*, ed. E. L. Lancaster and Albert Mendoza (Kingston, NJ: Frances Clark Center for Keyboard Pedagogy, 2021), xiv–xv.

piano pedagogical materials. The upper threshold, level 7, was chosen because it corresponds to the easiest of the *Two-Part Inventions* by Johann Sebastian Bach,[28] which are some of the first pieces with fully developed imitative counterpoint that are widely available in pedagogical materials.

Defining Current Pedagogical Edition

This study is limited to current pedagogical publications devised with the specific purpose of teaching Baroque performance practice. To be included in the study, publications must satisfy at least one of the following conditions:

1) Be dedicated exclusively to Baroque music;
2) Include a section dedicated to Baroque interpretation;
3) Include performance or program notes;
4) Include explicit instructions on Baroque performance practice.

In order to more accurately represent current practices in teaching Baroque performance practice, this study is limited to materials and editions published on or after 1980.

Representation of Publications and Publishers

This study is limited to publications issued in English, including multi-lingual publications in which one of the languages is English. Due to recent changes in the publishing industry in North America, publication status—being in print or out of print—was not a criterion for the selection of publications. This ensures that influential editions from the first decade of the twenty-first century—such as those by Frederick Harris Music—are covered in the study.

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[28] Magrath, 12–14.

Place of publication was also not a criterion for the selection of editions. Due to the wide availability of pedagogical editions by American publishers, the majority of pedagogical publications featured in this study is published in the United States of America, although publications from Austria, Canada, Germany, and the United Kingdom are also present.

Representation of Composers

In the survey of current pedagogical editions, the author identified 261 pieces by 55 Baroque composers. However, 159 of these pieces were found in only one publication and thus could not be considered for the study. Pieces by the "class of 1685"—Johann Sebastian Bach, Domenico Scarlatti, and George Frideric Handel—were in number of 142, or 54% of the total. The overrepresentation of these three composers in this study can be explained by a few factors:

1) Works by Bach, Scarlatti and Handel are frequently presented in multi-composer publications, and several publications are dedicated exclusively to their works.
2) Pieces that are part of the established teaching canon—such as pieces from the *Little Notebook of Anna Magdalena Bach* and the *Little Preludes* of Johann Sebastian Bach—appeared in multiple publications and were more likely to be leveled by Jane Magrath.
3) Works by multiple prominent Baroque composers—such as the Italian Girolamo Frescobaldi, the English Henry Purcell, and the French Élisabeth Jacquet de La Guerre—did not simultaneously meet the criteria of being found in at least two publications and being leveled by Jane Magrath.

Role of Editors and Publishers

The author recognizes that editors of pedagogical editions of piano music may work under guidelines and constraints set by their respective publishers, and that editors might not be able to implement editorial choices that fully reflect their own pedagogical views. However, assessing the possible contrast between each editor's vision and the final published materials is outside the scope of the present study. Because the study analyzes several different editions by the same publisher, editions are referred to using the last name of the primary editor, even if editors did not have full creative control over editorial choices.

Procedures for the Study

This section describes the procedures employed in the selection and in the analysis of materials. Selection of Pieces describes the criteria used for the selection of Baroque keyboard pieces to be analyzed, as well as the list of selected pieces. Selection of Authoritative Editions presents the editions chosen as a reference in the comparative analysis, while Selection of Publications provides the list of Current Pedagogical Editions from which individual pieces are drawn. Finally, Comparative Analysis of Editions describes the methodology used in the analysis of each of the selected Baroque keyboard pieces.

Selection of Pieces

The author reviewed pedagogical publications that fit the criteria established in Limitations of the Study, identifying 261 unique Baroque pieces, 101 of which were leveled by Jane Magrath in *Piano Literature for Teaching and Performance*. The most common piece—

Musette in D major, BWV Anh. 126 from the *Notebook for Anna Magdalena Bach*—was found in eight publications, while 159 pieces were found in a single publication.

From the pool of pieces found in at least two pedagogical publications, the author thus selected four representative pieces from levels 3 through 7, for a total of 20 pieces. The following guidelines were used for selecting the pieces:

1) Select pieces leveled by Jane Magrath; this ensures that the leveling of the pieces is consistent.
2) Include at least one piece found in each of the major sources identified in the study; this ensures that most recent materials and most renowned authors and editors are represented.
3) Include at least two different composers in each level; this ensures variety in the surveyed repertoire.

The selected pieces, with respective composers and Magrath levels, are shown in Table 1.1 below.

Table 1.1. List of selected Baroque keyboard pieces.

#	**Name**	**Composer**	**Magrath Level**
1	Minuet in G Major, BWV Anh. 114 from *Notebook for Anna Magdalena Bach* (1725)	Christian Petzold (attr. Johann Sebastian Bach)	3
2	Menuet en rondeau from Book II of *Pièces de Clavecin*	Jean-Philippe Rameau	3
3	Rigaudon I from "Suite in E Minor" (Book II of *Pièces de Clavecin*)	Jean-Philippe Rameau	3
4	Sonata in D Minor, K. 32 (L. 423)	Domenico Scarlatti	3–4
5	Minuet in G Major, BWV Anh. 116 from *Notebook for Anna Magdalena Bach* (1725)	Unknown (attr. Johann Sebastian Bach)	4
6	Musette in D Major, BWV Anh. 126 from *Notebook for Anna Magdalena Bach* (1725)	Unknown (attr. Johann Sebastian Bach)	4

Table 1.1 (continued)

7	Gavotte in G Major, HWV 491	George Frideric Handel	4
8	Minuet in C Major from "Sonata in C Major," K. 73b, L. 217	Domenico Scarlatti	4
9	March in D Major, BWV Anh. 122 from *Notebook for Anna Magdalena Bach* (1725)	Carl Philipp Emanuel Bach (attr. Johann Sebastian Bach)	5
10	Minuet in D Minor, BWV Anh. 132 from *Notebook for Anna Magdalena Bach* (1725)	Unknown (attr. Johann Sebastian Bach)	5
11	Sarabande from "Keyboard Suite in D Minor," HWV 437	George Frideric Handel	5–6
12	Sonata in C Minor, K. 40 (L. 357)	Domenico Scarlatti	5
13	Little Prelude in C Major, BWV 924 from *Notebook for Wilhelm Friedemann Bach*	Johann Sebastian Bach	6
14	Le Petit-Rien in D Major from "14th Ordre," Book III of *Pièces de Clavecin*	François Couperin	6
15	Air in B-flat Major, HWV 471	George Frideric Handel	6
16	Sonata in G Major, K. 431 (L. 83)	Domenico Scarlatti	6
17	Invention No. 8 in F Major, BWV 779	Johann Sebastian Bach	7
18	Little Prelude in D Minor, BWV 926 from *Notebook for Wilhelm Friedemann Bach*	Johann Sebastian Bach	7
19	Larghetto in D Minor, K. 34 (L. 7)	Domenico Scarlatti	7
20	Sonata in A Major, K. 322 (L. 483)	Domenico Scarlatti	7–8

Selection of Authoritative Editions

All current pedagogical publications in the study were also compared to critical editions, whenever possible. In cases when a critical edition was not available, *Urtext* editions were used. This is especially relevant when concerning the sonatas of Domenico Scarlatti, since the critical edition started by Emilia Fadini in 1978 and published by Ricordi is not yet complete, as of March of 2026.[29] Although there is discussion around whether Kenneth Gilbert's edition

[29] "Domenico Scarlatti – Critical Edition | Ricordi," accessed March 21, 2025, https://www.ricordi.com/en-US/Critical-Editions/Scarlatti-Domenico-Critical-Editions.aspx.

constitutes a true critical edition, it is the only *Urtext* edition of the complete Scarlatti sonatas.[30] Therefore, the author decided to employ the term "authoritative edition." For each composer, the authoritative editions were selected as follows:

1) Johann Sebastian Bach: *Neue Ausgabe Sämlicher Werke*, published by Bärenreiter-Verlag;[31]
2) George Frideric Handel: *Hallische Händel-Ausgabe*, published by Bärenreiter-Verlag;[32]
3) Domenico Scarlatti: *Le Pupitre*, edited by Kenneth Gilbert and published by Heugel;[33]
4) Jean-Philippe Rameau: *Œuvres Complètes*, published by A. Durand et Fils;[34]
5) François Couperin: *Œuvres Complètes*, published by Éditions de L'Oiseau-Lyre;[35]

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[30] Domenico Statuto and John Ruggero, "The biggest scandal in music publishing," Notatio: A Forum Devoted to the Practice of Music Notation, 2021, https://notat.io/viewtopic.php?t=756.

[31] Johann Sebastian Bach, *Die Klavierbüchlein Für Anna Magdalena Bach (1722 nd 1725)*, ed. Georg von Dadelsen, vol. 4, Neue Ausgabe Sämtlicher Werke, V (Kassel: Bärenreiter-Verlag, 1957); Johann Sebastian Bach, *Klavierbüchlein Für Wilhelm Friedemann Bach*, ed. Wolfgang Plath, vol. 5, Neue Ausgabe Sämtlicher Werke, V (Kassel: Bärenreiter-Verlag, 1962); Johann Sebastian Bach, *Inventionen Und Sinfonien*, ed. Georg von Dadelsen, vol. 3, Neue Ausgabe Sämtlicher Werke, V (Kassel: Bärenreiter-Verlag, 1970).

[32] Georg Friedrich Händel, *Klavierwerke II: Zweite Sammlung von 1733*, ed. Peter Northway, vol. 5, Hallische Händel-Ausgabe, IV (Kassel: Bärenreiter-Verlag, 1970); Georg Friedrich Händel, *Klavierwerke IV: Einzelne Suiten und Stücke, Zweite Folge*, ed. Terence Best, vol. 17, Hallische Händel-Ausgabe, IV (Kassel: Bärenreiter-Verlag, 1975); Georg Friedrich Händel, *Einzeln überlieferte Instrumentalwerke II*, ed. Terence Best, vol. 19, Hallische Händel-Ausgabe, IV (Kassel: Bärenreiter-Verlag, 1988).

[33] Domenico Scarlatti, *Sonates*, ed. Kenneth Gilbert, vol. 1, 11 vols., Le Pupitre (Paris: Heugel, 1984); Domenico Scarlatti, *Sonates*, ed. Kenneth Gilbert, vol. 2, 11 vols., Le Pupitre (Paris: Heugel, 1979); Domenico Scarlatti, *Sonates*, ed. Kenneth Gilbert, vol. 9, 11 vols., Le Pupitre (Paris: Heugel, 1972).

[34] Jean-Philippe Rameau, *Pièces de Clavecin*, vol. 1, Œuvres Complètes (Paris: A. Durand et Fils, 1895).

[35] François Couperin, *Pièces de Clavecin: Troisième Livre*, ed. Kenneth Gilbert, Œuvres Complètes de François Couperin (Monaco: Éditions de L'Oiseau-Lyre, 1980).

Selection of Current Pedagogical Editions

Based on the criteria established in Limitations of the Study, the author selected thirty pedagogical publications that contain at least one of the selected pieces. The list of selected pedagogical editions is found in Table 1.2, organized alphabetically by the last name of author or editor.

Table 1.2: List of selected pedagogical editions.

Pedagogical Edition or Book	**Author(s) or Editor(s)**	**Publisher**	**Date**
Celebrate Bach, Book 1: Selections from the Notebooks, Early Suites, and Little Preludes	Reid Alexander, Samuel Holland, and Marc Widner	Frederick Harris Music	2004
Celebrate Bach, Book 2: Selections from Inventions and Sinfonias and The Well-Tempered Clavier, Book 1, Duetto, BWV 804	Reid Alexander, Samuel Holland, and Marc Widner	Frederick Harris Music	2007
Celebrate Handel: Selected Suites and Dance Movements, Air with Variations (The Harmonious Blacksmith)	Reid Alexander, Samuel Holland, and Marc Widner	Frederick Harris Music	2004
Celebrate Scarlatti: Selected Sonatas	Reid Alexander, Samuel Holland, and Marc Widner	Frederick Harris Music	2005
The Baroque Piano: The Influence of Society, Style, and Musical Trends on the Great Piano Composers	Nancy Bachus	Alfred Music	2006
Keys to Stylistic Mastery, Book 3: 25 Intermediate to Late Intermediate Pieces from Five Style Periods	Ingrid Jacobson Clarfield and Dennis Alexander	Alfred Music	2003
From Mystery to Mastery: A Unique and Exciting Step-by-Step Approach to Practicing and Performing Favorite Piano Repertoire from Four Stylistic Periods, Book 1	Ingrid Jacobson Clarfield and Suzanne West Guy	Alfred Music	1996
From Mystery to Mastery: A Unique and Exciting Step-by-Step Approach to Practicing and Performing Favorite Piano Repertoire from Four Stylistic Periods, Book 2	Ingrid Jacobson Clarfield and Suzanne West Guy	Alfred Music	1996
Bärenreiter Piano Album: Baroque	Adél Erényi	Bärenreiter-Verlag	2003
Selections from the Notebook for Anna Magdalena Bach	Nancy Faber, Randall Faber, and Robert Heath	Dovetree Productions	1992
Bach – Händel – Scarlatti: 31 Easy Piano Pieces with Practice Tips	Nils Franke	Wiener Urtext	2012
Scarlatti: An Introduction to His Keyboard Works	Margery Halford	Alfred Music	2001
J. S. Bach – At the Piano: 16 Well-Known Original Pieces in Progressive Order of Difficulty	Sylvia Hewig-Tröscher	G. Henle Verlag	2017
Anthology of Baroque Keyboard Music: Late Intermediate to Early Advanced Works by 42 Composers	Maurice Hinson	Alfred Music	1998
At the Piano with Scarlatti	Maurice Hinson	Alfred Music	1989
The Anna Magdalena Bach Book of 1725	Richard Jones	Associated Board of the Royal Schools of Music	1997

Table 1.2 (continued)

Pedagogical Edition or Book	**Author(s) or Editor(s)**	**Publisher**	**Date**
Anthology of Baroque Keyboard Music: Late Intermediate to Early Advanced Works by 42 Composers	Maurice Hinson	Alfred Music	1998
The Anna Magdalena Bach Book of 1725	Richard Jones	Associated Board of the Royal Schools of Music	1997
Baroque Keyboard Pieces: Book 1	Richard Jones	Associated Board of the Royal Schools of Music	1991
Baroque Keyboard Pieces: Book 2	Richard Jones	Associated Board of the Royal Schools of Music	1991
Inventions and Sinfonias	Richard Jones	Associated Board of the Royal Schools of Music	1984
Handel: First Book for Pianists	George Lucktenberg	Alfred Music	2005
Succeeding with the Masters, Baroque Era, Vol. 1	Helen Marlais	FJH Music Company	2004
Succeeding with the Masters, Baroque Era, Vol. 2	Helen Marlais	FJH Music Company	2005
Inventions and Sinfonias	Willard A. Palmer	Alfred Music	1991
J. S. Bach: An Introduction to His Keyboard Music	Willard A. Palmer	Alfred Music	2006
J. S. Bach: Selections from Anna Magdalena's Notebook	Willard A. Palmer	Alfred Music	1992
The Baroque Era: An Introduction to the Keyboard Music	Willard A. Palmer and Margery Halford	Alfred Music	1993
Introduction to Baroque Keyboard Literature, Vol. 1	Pamela Schultz and Robert Schultz	Columbia Lady Music	1982
J. S. Bach: Eighteen Little Preludes	Keith Snell	Neil A. Kjos	1995
J. S. Bach: Selections from the Notebook for Anna Magdalena Bach	Keith Snell	Neil A. Kjos	1995
J. S. Bach: Two-Part Inventions	Keith Snell	Neil A. Kjos	1995
Scarlatti: Ten Sonatas	Keith Snell	Neil A. Kjos	1996
J. S. Bach: Two-Part Inventions	Christopher Taylor	G. Schirmer	2004
J. S. Bach: First Lessons in Bach	Christos Tsitsaros	G. Schirmer	2009
J. S. Bach: Nineteen Little Preludes	Christos Tsitsaros	G Schirmer	2012

Table 1.2 (continued)

Pedagogical Edition or Book	**Author(s) or Editor(s)**	**Publisher**	**Date**
J. S. Bach: Selections from the Notebook for Anna Magdalena Bach	Christos Tsitsaros	G. Schirmer	2005
The Baroque Era: Early Intermediate Level	Richard Walters and Christos Tsitsaros	G. Schirmer	2014
The Baroque Era: Intermediate Level	Richard Walters and Christos Tsitsaros	G. Schirmer	2014

Comparative Analysis of Editions

For each of the selected pieces in Table 1.1 above, different pedagogical editions are compared between themselves and against an authoritative edition, regarding the following editorial additions:

1) Tempo markings and rhythmic indications;
2) Instructions for the realization of ornaments;
3) Articulation markings and phrasing markings;
4) Dynamic markings;
5) Fingerings, both written and implied;
6) Pedaling indications, if present.

Whenever appropriate, editorial markings from different editions are consolidated into color-coded figures for easier visualization of the differences. For each piece, the findings are then contrasted with the conventions of Baroque performance practice from the review of related literature.

Tempo markings and tempo words provided by the editors are contrasted with suggestions from the literature and with markings provided for pieces of a similar style or genre. Rhythmic alterations, such as the use of *notes inégales*, are contrasted with instructions from historical treatises and publications from performing artists and pedagogues.

Realization of ornaments provided in pedagogical editions are contrasted with tables of ornaments provided by Baroque composers, and to instructions given in historical treatises and in writings by musicologists, pedagogues, and performing artists. Proposed ornaments are also evaluated in terms of their feasibility for performance by young learners on the modern piano.

A similar comparative analysis occurs with articulation and phrasing, considering both markings on the score—slurs, tenutos, staccatos—and indications found in performance notes. There is further discussion on how specific articulation and phrasing markings are influenced by the technical capabilities of the various Baroque keyboard instruments, and how well they translate to the modern piano.

In terms of fingering, the study contrasts the fingerings suggested in pedagogical editions with fingering principles provided in historical treatises and in texts by modern performing artists. There is further exploration of the relationship between fingering and articulation (how certain fingerings imply certain articulations) and between fingering and ornamentation (how appropriate or inappropriate historical fingerings are for the realization of ornaments on the modern piano).

For dynamics, the study examines how the principles of terraced dynamics (with its connection to the harpsichord) and inflectional dynamics (associated with the clavichord) are applied in pedagogical editions. Whenever relevant, the relationship between dynamics and musical features of each piece—consonance and dissonance, melodic contour, phrase structure—is discussed.

Organization of the Study

This document is organized into eight chapters. Chapter 1 presents an introduction, Need for the Study, Purpose of the Study, Limitations of the Study, Procedures for the Study, and Organization of the Study. Chapter 2 presents a review of the related literature, comprising four sources of Baroque performance practice: historical sources, musicological sources, performing artist sources, and pedagogical sources. Chapters 3 through 7 contain the analysis of pedagogical

editions of the twenty selected keyboard pieces, with pieces separated into different chapters according to their level, from levels 3 to 7. Chapter 8 consists of the conclusion, which is divided into Summary of Editorial Practices, Suggestions for Further Study, and Suggestions for Future Editions.

Chapter 2: Related Literature

Chapter 2 presents a review of related literature with a main focus on Baroque performance practice, drawing from historical treatises, musicological writings, and writings by notable performing artists and pedagogues. The topics covered are explored to the extent that they remain relevant to the upcoming study, specifically the study of how modern editions teach principles of Baroque performance practice to piano students from elementary to early intermediate levels. The chapter is organized in eight sections: Genres of Baroque Keyboard Music, Instruments Used for Baroque Performance, Authenticity in Baroque Performance, Tempo and Rhythm, Ornamentation, Articulation and Phrasing, Fingering, and Dynamics.

For the purposes of this study, there are four sources of Baroque performance practice: historical sources, musicological sources, performing artist sources, and pedagogical sources. Historical sources comprise treatises and teaching materials by Baroque composers—such as *L'art de toucher le clavecin*, by François Couperin, and the *Essay on the True Art of Playing Keyboard Instruments*, by Carl Philipp Emanuel Bach (henceforth C. P. E. Bach)—which provide information on how Baroque composers intended their music to be taught and performed. Historical materials not available in English are accessed through secondary musicological sources, mentioned below.

Musicological sources comprise scholarly work done by musicologists on various aspects of Baroque performance practice, such as the analysis and interpretation of historical sources, and the study of performance practices related to different times, places, and different instruments. These sources also provide access to information from historical sources not readily available in English, such as *Die Kunst das Clavier zu spielen* by Friedrich Wilhelm Marpurg.

Performing artist sources draw on the artistic expertise of performing pianists to discuss aspects of Baroque performance practice that are relevant to modern piano students. The main authors explored in this study are Austrian pianist Paul Badura-Skoda and American pianist Joseph Banowetz, whose textbooks on performance are highly regarded by modern pianists and pedagogues. These sources are especially relevant to the present study, as they often address (just like pedagogical sources below) the adaptations necessary to perform Baroque works on the modern piano.

Pedagogical sources refer to materials devised by notable piano pedagogues, aimed either at instructing piano students, or at instructing piano teachers. Such materials—including textbooks, magazine articles, and performance notes in pedagogical editions—are especially relevant to the present study, for they often modify principles of Baroque performance practice from the previous three kinds of sources, in order to match the skill level of intermediate piano students.

It is important to note that, in some cases, it is not possible to unequivocally classify a source into one of the categories above. A notable example is the writings of Howard Ferguson—a composer, concert pianist, and musicologist[1]—that could well be classified as musicological, performing artist, or pedagogical sources.

Genres of Baroque Keyboard Music

As stated above, F. E. Kirby classifies keyboard music of the Baroque period using five broad categories: settings of songs and their variations, the toccata, imitative contrapuntal forms,

[1] Michael Hurd, "Ferguson, Howard," in *Grove Music Online* (Oxford University Press, 2001), accessed April 17, 2025, https://doi.org/10.1093/gmo/9781561592630.article.09483.

dances and suites, and the sonata.[2] Kirby's categories can be helpful in understanding the styles that permeated the keyboard repertoire during the Baroque period, but they are not meant to be mutually exclusive, as important works often represent more than one category.

The present study focuses on two of Kirby's categories—dances and suites, and imitative contrapuntal forms—because they correspond to the works which are most frequently used to introduce young piano students to Baroque music. However, understanding the range of Baroque keyboard repertoire is essential for educators, as progressing piano students should eventually encounter works in all styles described by Kirby.

Settings of Songs and Their Variations

The first of Kirby' categories, setting of songs and their variations, originates from the Renaissance practice of using a well-known melody as a *cantus firmus* and elaborating on it by adding other voices. A similar practice is the variation form, originating from the Spanish "*diferencias*," in which a melody is stated repeatedly, each time with alterations. Variations on popular melodies are common in the work of Girolamo Frescobaldi (1583–1643), Italian composer and organist at Saint Peter's Basilica in Rome. Two kinds of variation form that are associated with dance—often appearing in dance suites—are the chaconne and the passacaglia.[3]

Toccata

The toccata can be considered the main form of Italian keyboard music during the Baroque period. Its style is very idiomatic for the keyboard, and consists largely of figurations of

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[2] F. E. Kirby, *Music for Piano: A Short History* (Amadeus Press, 1995), 17–35.
[3] Kirby, 17–18.

scales and arpeggios, aiming to display the virtuosity of the performer.[4] The quasi-improvisatory character of the toccata can also be found in the French prelude of composers such as Louis Couperin (c. 1626–1661), which is often written without time signature and rhythmic values (the unmeasured prelude).[5] In the keyboard music of Johann Sebastian Bach (1685-1750), the seven keyboard toccatas (BWV 910–916) are large-scale works in multiple sections, starting with bravura sections meant to sound like improvisations and ending with a fugue.[6]

Works in Imitative Counterpoint

Works in imitative counterpoint in the early Baroque received several different names, such as *canzona*, *ricercar*, and *fantasia*,[7] all of which influenced the development of the fugue, a work in imitative counterpoint with voices starting one at a time. Besides being incorporated as part of a *toccata*, as mentioned above, fugues are often paired with a prelude; they constitute thus an integral part of the most influential composition of Johann Sebastian Bach, *The Well-Tempered Clavier*.[8]

The Well-Tempered Clavier comprises two sets of preludes and fugues in all major and minor keys, totaling forty-eight pairs of prelude and fugue written starting in 1722. It is a didactic work "intended not only to assist young people in learning music but also for the diversion of those already accomplished in the art,"[9] as Bach writes in the title page. The work

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[4] Kirby, 17–21.
[5] Kirby, 21.
[6] Victor Lederer, *Bach's Keyboard Music: A Listener's Guide*, Unlocking the Masters 21 (Amadeus Press, 2010), 23–24.
[7] Kirby, *Music for Piano: A Short History*, 22–25.
[8] Kirby, 36.
[9] Kirby, 38.

was inspired by *Ariadne musica*, a set of preludes and fugues for organ published in 1702 by Johann Caspar Ferdinand Fischer (c. 1656–1746). Bach wrote two other collections of didactic works in imitative counterpoint, both more accessible than *The Well-Tempered Clavier*: the two-voice *Inventions* (BWV 772–786) and the three-voice *Sinfonias* (BWV 787–801). Each set comprises fifteen pieces written in keys of up to four sharps or flats. According to the foreword by the composer, the pieces are meant for the student "to achieve a cantabile style in playing and at the same time acquire a strong foretaste of composition."[10]

Dances

Dance suites are an essential part of Baroque keyboard repertoire. They consist of stylized dance styles that were developed in the French court of Louis XIV starting in 1650 and that were quickly imported by several competing German courts.[11] French composers such as François Couperin (1668–1733) published dances for keyboard instruments in large sets called *ordres*, which contained multiple dances of each style, all related by key. However, *ordres* were too long to be performed in their entirety, and performers were expected to choose which dances to play. When German composers such as Johann Jacob Froberger (1616–1667) and Johann Caspar Ferdinand Fischer started writing keyboard dances, they "preselected" the dance movements, thus creating multi-movement works called suites.[12] In general, dances are written in binary form, although in France composers would also write *pieces en rondeau*, in which

[10] Johann Sebastian Bach, *Inventionen und Sinfonien*, ed. Ullrich Scheideler, with Michael Schneidt (G. Henle Verlag, 2015), 1.

[11] Meredith Little and Natalie Jenne, *Dance and the Music of J. S. Bach: Expanded Edition* (Indiana University Press, 2001), 3–4.

[12] Taruskin, *Music in the Seventeenth and Eighteenth Centuries*, 260.

strains alternate with a refrain.[13] After Froberger's death, the publisher of his suites rearranged the order of the dances, thus establishing a standard suite format of four core dances: *allemande*, *courante*, *sarabande*, and *gigue*.[14]

The *allemande* is a dance of German origin, also called *alman* in England and *bal tedesco* or *balletto* in Italy. Originally a fast dance in duple meter, it was slowed down by French harpsichordist Jacques Champion de Chambonnières (1602–1672), who transformed it into a slow stately dance in $\frac{4}{4}$, with a dense contrapuntal texture, and starting with an anacrusis.[15] The French *allemande* that became a core dance of the keyboard suite was so different from the original German dance that, by the time of Johann Sebastian Bach, it could no longer be associated with a dance form.[16]

The second core dance of the keyboard suite may correspond to two different dances (although not all composers have been consistent with this nomenclature): the older Italian *corrente* and the French *courante*. The Italian *corrente* is a fast and virtuosic dance in $\frac{3}{4}$ or $\frac{3}{8}$ with an anacrusis, usually written in a simple two-voice texture. In contrast, the French *courante* is a slow and solemn dance in $\frac{3}{2}$ or $\frac{6}{4}$ with a denser texture, often featuring a hemiola in the measure preceding a cadence.[17]

The *sarabande* probably originated in Spain or in Latin America, where it was a fast and lascivious dance which was sung and accompanied by castanets and guitar.[18] It was eventually

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[13] Taruskin, *Music in the Seventeenth and Eighteenth Centuries*, 261.
[14] Thomas Forrest Kelly, *Early Music: A Very Short Introduction* (Oxford University Press, 2011), 63.
[15] Taruskin, *Music in the Seventeenth and Eighteenth Centuries*, 260.
[16] Little and Jenne, *Dance and the Music of J. S. Bach: Expanded Edition*, 34.
[17] Taruskin, 267.
[18] Little and Jenne, 92.

banned from the Spanish ballroom for being considered obscene, so it had to be adapted for its use in French ballet. It was incorporated into the dance suite as a slow and majestic dance in triple meter (𝟑, $\frac{3}{2}$ or $\frac{3}{4}$), usually with an accented second beat, represented by a longer rhythmic value.[19]

The *gigue* is the most lively of the core dances in the suite, originating from the jig, which was imported from Ireland and England. In their book *Dance and the Music of J. S. Bach*, Meredith Little and Natalie Jenne identify three distinct kinds of *gigue*, one of them being French ("French *gigue*") and two Italian ("*giga* I" and "*giga* II"). In common, these kinds have triple subdivision, imitative texture, and unpredictable phrase lengths. Unlike the French *gigue*, two kinds of Italian *giga* are often fugues or quasi-fugues. The French *gigue* is often characterized by the *sautillant* rhythm (♩.♫), which is rarely used in its Italian counterparts.[20] Time signatures can be $\frac{3}{8}$, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, among others.[21]

Besides the four core dances, composers often included other movements in their dance suites. Between the *sarabande* and the *gigue*, it was common for composers to include "modern" dances collectively called *galanterien*, which reflected the French *style galant*.[22] Examples of *galanterien* are the minuet, *passepied*, *gavotte*, and *bourrée*.[23] Furthermore, composers such as Fischer also prefaced their suites with a prelude, sometimes in the style of a *toccata*, or in the *style brisé*—which emulates in the keyboard the strumming of a lute.[24]

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[19] Taruskin, 261.
[20] Little and Jenne, *Dance and the Music of J. S. Bach: Expanded Edition*, 145.
[21] Little and Jenne, 143.
[22] Taruskin, *Music in the Seventeenth and Eighteenth Centuries*, 262–63.
[23] Kelly, *Early Music: A Very Short Introduction*, 52.
[24] Taruskin, 260.

Sonata

The last category of Baroque keyboard music in Kirby's classification is the sonata, whose main representative is German composer Johann Kuhnau (1660–1722), who composed fourteen keyboard sonatas. The form is reminiscent of the Italian *sonata da chiesa*, with movements alternating slow and fast tempos, and three-voice textures that resembles a *trio sonata*. It is important to note that the so-called keyboard sonatas by Domenico Scarlatti (1685–1757), most of which are single-movement works in binary form, do not survive in the composer's autograph manuscript, so it is impossible to know if the composer actually called them "sonatas."[25]

Instruments Used for Baroque Performance

Most Baroque keyboard music was not written for a specific instrument, and only with the pre-Classical composers did the notion of composing for a single instrument became widespread. The majority of the Baroque repertoire performed by pianists today was written for the *klavier*, a generic name given to stringed keyboard instruments such as harpsichord and clavichord, but which could also include the organ.[26] Notable counter-examples include parts II and IV of the *Clavierübung*—respectively the *Italian Concerto* and the *French Overture*, and the *Goldberg Variations*—by Johann Sebastian Bach, which require a harpsichord with two manuals. The publication of works intended for multiple instruments continued throughout the eighteenth century as a means to appeal to a wider audience, with a surprising example being

[25] Taruskin, *Music in the Seventeenth and Eighteenth Centuries*, 391.

[26] John Koster, "Klavier," in *Grove Music Online* (Oxford University Press, 2001), accessed April 17, 2025, https://doi.org/10.1093/gmo/9781561592630.article.15105.

Ludwig van Beethoven's *Grande Sonate Pathétique in C Minor*, published in 1799 for harpsichord or fortepiano.[27]

Baroque stringed keyboard instruments have different capabilities in terms of volume, timbre, control of dynamics, registration, among others. This led twentieth-century scholars on attempts to determine the ideal instrument for individual Baroque works, especially those of J. S. Bach. A notable example is German-American scholar Erwin Bodky who, in 1960, classified Bach's fugues in groups that either "seem destined by nature for the harpsichord" or that "almost always have to be reserved for the clavichord."[28] These attempts are not only deemed by modern scholars as speculative and unhistorical, but they also "limit the player's imagination as to what an instrument can actually do."[29] The interchangeability between different instruments is recommended by C. P. E. Bach, who claimed that keyboard players should own both a clavichord and a harpsichord, and practice interchangeably on both instruments: on the latter to develop finger strength, and on the former to develop expressiveness.[30]

As a result of the aforementioned "cross-pollination" between the HIP movement and the musical mainstream, modern authors agree that modern piano students can benefit from playing on historical instruments such as the harpsichord and the clavichord. Harpsichordist and clavichordist Richard Troeger praises the music schools that require piano students to take harpsichord lessons, stating that "the clavichord can inspire and instruct the pianist by its

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[27] Bernard Brauchli, *The Clavichord*, Cambridge Musical Texts and Monographs, ed. John Butt and Laurence Dreyfus (Cambridge University Press, 1998), 229.

[28] Erwin Bodky, *The Interpretation of Bach's Keyboard Works* (Harvard University Press, 1960), 78–79.

[29] David Schulenberg, *The Keyboard Music of J. S. Bach*, 2nd revised edition (Routledge, 2006), 12–13.

[30] Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, ed. William J. Mitchell (New York: W.W. Norton & Company, 1949), 37–38.

combination of clarity with an expressive, infinitely varied use of dynamics" and that the harpsichord "can imbue the pianist with sensitivity to the music's built-in textural dynamics."[31]

Stringed keyboard instruments were much more varied in the Baroque period than the piano is today. Instruments varied widely according not only to national origin, but also to individual instrument-makers. Variable characteristics included size, range and number of keys, size of keys, number of keyboards, available registers, among others. Furthermore, the 150-year period saw great experimentation and invention of new instruments, including the *lautenwerk* (a harpsichord with gut strings that provided a mellow sound), the *cembalo d'amore* (a clavichord in which the strings rang more freely because they were not fixed to the bridge),[32] and the *geigenwerk* (a bowed keyboard instrument inspired by drawings by the Renaissance polymath Leonardo da Vinci).[33]

Clavichord

The clavichord is likely the oldest of the main stringed keyboard instruments used in the Baroque period, thought to have originated in the early fifteenth century. Usually shaped like a rectangular box, the clavichord is a portable instrument often used at home or when traveling. Due to its small size and quiet sound, the clavichord in generally considered unsuitable for public

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[31] Richard Troeger, *Playing Bach at the Keyboard: A Practical Guide* (Amadeus Press, 2003), 38–39.

[32] David Yearsley, "Keyboard Music," in *The Routledge Research Companion to Johann Sebastian Bach*, ed. Robin A. Leaver (Routledge, 2017), 298.

[33] Stewart Pollens, *A History of Stringed Keyboard Instruments* (Cambridge University Press, 2021), 77.

performances.[34] It is also the simplest keyboard instrument from a mechanical standpoint, as the only moving part is the key lever.[35]

In the clavichord, pairs of strings extend from a woven cloth on the left to the bridge on the right. When a key is depressed, a metal blade called tangent, which is attached to the key lever, rises and hits the string pair. The tangent, which stays in contact with the strings as long as the key is depressed, not only provides energy for the strings to vibrate, but also determines the sounding length of the strings: because the left part of the strings is muted by the woven cloth, only the right side of the strings (from the tangent to the bridge) vibrates. When the key is released, the tangent falls and the woven cloth mutes the entire string.[36]

The simple mechanism of the clavichord is responsible for two of its most important characteristics: the control in dynamics and the control of pitch. In terms of dynamics, the variation of the speed of attack on the key allows for a wide range of dynamics, sometimes described as varying between *pianississimo* and *mezzo-forte*.[37] Composers such as Carl Phillipp Emanuel Bach (1714–1788) praised the expressive capabilities of the clavichord, saying that "It is at the clavichord that a keyboardist may be most exactly evaluated."[38] However, its quiet tone made it only appropriate for study or "performance in an intimate setting."[39]

The fact the tangent stays in contact with the string for the duration of the sound also allows for some control in pitch. By increasing and decreasing the pressure applied on a key, the

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[34] Edwin M. Ripin et al., "Clavichord," in *Grove Music Online* (Oxford University Press, 2001), accessed April 17, 2025, https://doi.org/10.1093/gmo/9781561592630.article.05909.

[35] Pollens, *A History of Stringed Keyboard Instruments*, 106.

[36] Troeger, *Playing Bach at the Keyboard: A Practical Guide*, 28.

[37] Bodky, *The Interpretation of Bach's Keyboard Works*, 92.

[38] Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, ed. William J. Mitchell (W.W. Norton & Company, 1949), 36.

[39] Brauchli, *The Clavichord*, 214.

performer can modify the tension on the string and thus cause some change in pitch. This effect is called *Bebung* and corresponds not to a full vibrato but to a half-vibrato (because the pitch can be raised in relation to the normal value but not lowered).[40] Another important effect allowed by the clavichord is the *Tragen der Töne*, which "seems to consist of a single variation of pressure of the finger on a series of notes after each attack,"[41] and is used in series of stepwise notes to imitate vocal portato.[42] According to German composer Christian Friedrich Daniel Schubart, C. P. E. Bach was the first composer to "exploit systematically the expressive capabilities of the clavichord, including the *Bebung*."[43]

As mentioned above, the sounding length (and therefore the pitch) of clavichord strings is determined by the location of the tangent, which means that different tangents can produce different pitches from a single pair of strings. This kind of clavichord, in which two or more different notes can be produced from a single pair of strings, is called fretted. Although up to five notes could be produced from the same pair of strings, as in early clavichords, during the early eighteenth century most fretted clavichords had only two adjacent keys—one natural and one accidental, such as C and C-sharp—sharing each pair of strings. Conversely, a clavichord in which each note has its own pair of strings is called unfretted.[44]

Fretted clavichords were the majority of clavichords during the late Baroque period: they represented 73% of the clavichords built between 1700 and 1750.[45] Although they were cheaper and lighter, fretted clavichords presented two relevant disadvantages when compared to unfretted

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[40] Brauchli, *The Clavichord*, 267.
[41] Brauchli, *The Clavichord*, 274.
[42] Troeger, *Playing Bach at the Keyboard: A Practical Guide*, 28.
[43] Brauchli, *The Clavichord*, 218–19.
[44] Troeger, *Playing Bach at the Keyboard: A Practical Guide*, 28.
[45] Brauchli, *The Clavichord*, 145.

clavichords: in terms of playability, the notes that share the same pair of strings cannot be played at the same time, meaning that certain pieces can only be played with adjustments; in terms of tuning, the temperament of the instrument is fixed, because it is determined by the relative position of the tangents. [46] In his book *A History of Stringed Keyboard Instruments*, Stewart Pollens claims that most fretted clavichords in the Baroque period were fretted according to the meantone temperament, which means that such instruments would be mostly limited to repertoire in keys with up to two flats or three sharps.[47] Unfretted clavichords do not present these problems, but they did not become widely available until after the end of the Baroque period. Indeed, Daniel Gottlob Türk, in his clavichord method *Clavierschule* (1789), considers fretted clavichords unacceptable.[48]

One kind of clavichord that is worth of note is the pedal clavichord, which was a practice instrument for organists. Pollens explains that these instruments existed in two varieties: "those with pull-down mechanisms attached to the manual keys of a conventional clavichord, and those employing a completely independent clavichord fitted with its own pedalboard that sat on the floor beneath a conventional clavichord."[49] In his book *The Clavichord*, Bernard Brauchli describes a pedal clavichord with two manuals and one pedalboard, which might have been similar to an instrument owned by J. S. Bach:[50] "[it] is in fact two clavichords in a box, the lower one able to slide forward to simulate a two-manual organ; both manual clavichords rest on a very

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[46] Pollens, *A History of Stringed Keyboard Instruments*, 106.
[47] Pollens, 245–46.
[48] Brauchli, *The Clavichord*, 208–9.
[49] Pollens, 246.
[50] Schulenberg, *The Keyboard Music of J. S. Bach*, 13.

large third instrument, on a stand, the keylevers of which are controlled by a pedalboard with a tracker mechanism."[51]

Modern authors argue that pianists and piano students have much to learn from playing the clavichord. For Troeger, the clavichord is the best keyboard instrument for clearly delineating contrapuntal lines.[52] Its thin sound and timbral difference between high and low register make it easier to show individual voices when compared to the modern piano. While older authors such as Bodky advise the pianist to play quieter to imitate the clavichord,[53] Troeger argues the piano should be "played on its own terms, with its own resources, but informed by what Bach's own world of instruments (…) has to tell us."[54] Therefore, the pianist should not imitate the clavichord, but approach the piano with awareness of the clarity in articulation and counterpoint that the clavichord allows.

Harpsichord

The harpsichord was the most important stringed keyboard instrument of the Baroque era. While the clavichord was an instrument of home practice and intimate performances for organists and amateurs, the harpsichord was an expensive instrument found in homes of princes and nobles, and in public performance venues.[55] With the size and shape comparable to that of a modern grand piano, the harpsichord was suitable for public performance, either solo or in ensembles.

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[51] Brauchli, 155.
[52] Troeger, *Playing Bach at the Keyboard: A Practical Guide*, 31.
[53] Bodky, *The Interpretation of Bach's Keyboard Works*, 92.
[54] Troeger, 38.
[55] Troeger, 31.

The mechanism of the harpsichord works by plucking the strings with plectra originally made from bird quill or leather (although nowadays they are made of plastic). The plectrum is mounted on a vertical slip of wood called jack, which rises when the key is pressed down, allowing the plectrum to pluck the string. When the key is released, the jack comes down with the plectrum passing silently through the string, and a damper attached to the jack mutes the string.[56] With this mechanism, the volume of the sound produced does not change according to the speed with which the key is depressed.[57]

While harpsichords may have a single set of strings and jacks—which is called a stop—it is not the case with most harpsichords. Most commonly, instruments have at least two stops, which can be activated or deactivated to change the sound of the instrument. A common configuration for a single-manual harpsichord is to have either two stops in normal pitch (called 8' stops) or one stop in normal pitch (8') and one stop sounding one octave higher (called a 4' stop). For harpsichords with two manuals and three stops, a common configuration is as follows: one soft 8' stop on the upper manual, and a stronger 8' stop and a 4' stop in the lower manual. A device called a coupler generally allows the upper keyboard to be activated from the lower. In this example, while the upper manual only operates an 8' stop, four different registrations can be obtained from the lower manual: either one of the 8' or the 4', both 8' and 4' stops, and both 8' and 4' coupled with the 8' from the upper manual.[58] This allows the performer to create quick contrasts in dynamics by changing from the stronger lower manual to the softer upper manual.

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[56] Troeger, *Playing Bach at the Keyboard: A Practical Guide*, 24.

[57] Edwin M. Ripin et al., "Harpsichord," in *Grove Music Online* (Oxford University Press, 2001), accessed April 17, 2025, https://doi.org/10.1093/gmo/9781561592630.article.12420.

[58] Troeger, 24.

However, changes in registration or activating or deactivating the coupler could only be done in pauses in the music.[59]

Harpsichords had several methods for changing the sound of the strings, such as the plucking point: in harpsichords that had two 8' stops, often one set of jacks plucked the string closer to the nut, producing a more nasal timbre, while the other set of jacks plucked the strings closer to the middle, producing a more flute-like sound. A lute stop is a register of close-plucking jacks that produces a nasal sound similar to that of a lute. Another common device was the buff or harp stop, which consisted of soft leather or felt pads that, when in contact with the strings, created a harp-like sound.[60]

In the early twentieth century, harpsichordists often performed on piano-derived harpsichords that were essentially non-historical.[61] A notable example is the instrument used by Wanda Landowska (1879–1959), a Polish-born harpsichordist who "almost single-handedly (…) was responsible for the widespread public acceptance of the harpsichord in Europe and the United States."[62] Landowska's harpsichord was a giant Pleyel instrument from 1912 named *Grand Modèle de Concert*, which was designed to be all-encompassing[63]—thus allowing performance of any kind of repertoire—but had "nothing whatever to do with historical styles of instruments."[64] Starting with Arnold Dolmetsch, harpsichord makers have been making efforts to

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[59] Pollens, *A History of Stringed Keyboard Instruments*, 224.
[60] Pollens, *A History of Stringed Keyboard Instruments*, 112–14.
[61] Troeger, *Playing Bach at the Keyboard: A Practical Guide*, 23.
[62] Edward L. Kottick, *A History of the Harpsichord* (Indiana University Press, 2003), 429.
[63] Kottick, *A History of the Harpsichord*, 426.
[64] Troeger, 23.

build instruments according to historical models,[65] which might either be instruments in the style of a particular Baroque maker, or replicas of a specific surviving instrument.[66] Jeremy Montagu warns of the challenges involved in trying to produce an instrument adequate for multiple Baroque styles, by summarizing the notable differences between instruments owned by different composers: "Of course Handel's Schudi didn't sound like Couperin's Taskin and they didn't even work the same way with their couplings, and Frescobaldi's single-manual Italian sounded very different again, and none of them sounded anything like Bach's Hass or Mietke."[67]

There has been a long-standing association between 16' stops (that sound one octave lower than normal) and the music of J. S. Bach, which led to the inclusion of this register in several harpsichords in the twentieth century. However, there is no evidence that Bach owned a harpsichord with a 16' register or that he considered it necessary.[68] In the case of François Couperin, it has been argued that he did not know 16' registers, and that a standard instrument would be like the one described above: two 8' registers and one 4' register. Modern authors have also argued that most of the harpsichord pieces of both Couperin and Jean-Philippe Rameau can be performed in single-manual harpsichords.[69]

As mentioned above, only three works by J. S. Bach require a two-manual harpsichord: the *Italian Concerto*, BWV 971; the *French Overture*, BWV 831; and the *Goldberg Variations*, BWV 988. In the *Italian Concerto*, a solo work that imitates an orchestral style, Bach uses the

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[65] Thomas Forrest Kelly, *Early Music: A Very Short Introduction* (Oxford University Press, 2011), 110.

[66] Pollens, 521.

[67] Jeremy Montagu, "Making (Faking?) Early Music," in *Early Music in the 21st Century* (New York, NY: Oxford University Press, 2024), 75–76.

[68] Pollens, *A History of Stringed Keyboard Instruments*, 259.

[69] Pollens, 224–25.

Italian words *forte* and *piano* to indicate changes of manual: *forte*, representing *tutti* sections, is meant to be played in the louder manual (usually the lower), while *piano*, representing solo sections, is meant to be played in the quieter manual (usually the upper). Keyboard works requiring a two-manual harpsichord, however, are an exception both in Bach's output and in Baroque repertoire in general. [70] In the case of Rameau, Pollens argues that the markings *doux* ("sweet" or "soft") and *fort* ("strong") found in works such as *La Poule* might not indicate changes of manual, but changes of mood.[71]

Fortepiano

The fortepiano was invented by Italian instrument-maker Bartolomeo Cristofori around 1700. The earliest documentation of the instrument comes from the musical inventory of the Medici court in Florence, which describes in 1700 "a large *cembalo* by Bartolomeo Cristofori, of new invention, that makes the soft and the loud."[72] Lodovico Giustini da Pistoia (1685–1743) was the first composer to write a collection specifically for the fortepiano, the twelve *Sonate de Cembalo di Piano, e Forte detto volgarmente di martelletti* ("Sonatas for the harpsichord capable of soft and loud, popularly called hammer harpsichord"), op. 1 published in Florence in 1732.[73] Although the new instrument allowed for the performer to crescendo and decrescendo, composers at the time seemed to be mostly attracted by its *piano* sound rather than by dynamic

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[70] Troeger, *Playing Bach at the Keyboard: A Practical Guide*, 21.
[71] Pollens, *A History of Stringed Keyboard Instruments*, 225.
[72] Pollens, 316.
[73] Nancy Lee Harper, "Baroque Fingering and Interpretation: What Can a Modern Pianist Learn?," in *The Performing Pianist's Guide to Fingering* (Bloomington, IN: Indiana University Press, 2021), 123.

gradation.[74] Because of this, British musicologist Davitt Moroney claims that the fortepiano did not produce a significant impact on styles of performance until the end of the eighteenth century.[75] Indeed, C. P. E. Bach acknowledges the existence of the fortepiano in the *Essay on the True Art of Playing Keyboard Instruments*, but he still did not consider the new instrument essential for keyboard players. The dynamic gradation allowed by the instrument has its disadvantages, in the words of C. P. E. Bach: "[the fortepiano] has many fine qualities, although its touch must be carefully worked out, a task which is not without difficulties."[76] He likely refers to the difficulty in adequately performing polyphonic works on the fortepiano, due to its large dynamic contrast and variety of tone color.

There is much scholarly interest around the relationship between composers of the late Baroque—especially J. S. Bach and Domenico Scarlatti—and the early fortepiano. J. S. Bach may have encountered early fortepianos by Gottfried Silbermann as early as the mid-1720s.[77] According to Bach's pupil Johann Friedrich Agricola, Bach praised the tone of Silbermann's early instruments but found the touch too heavy and the high register too weak. For Agricola, it was Bach's criticism that led Silbermann to improve his instruments.[78] There is evidence that, after playing on Silbermann's later fortepianos during his visit to Frederick the Great in Potsdam

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[74] Peter Williams, "The Baroque Era: Keyboards," in *Performance Practice: Music after 1600*, The Norton/Grove Handbooks in Music (New York: W.W. Norton, 1989), 34.

[75] Davitt Moroney, "Keyboard," in *A Performer's Guide to Music of the Baroque Period*, 2nd. edition (The Associated Board of Royal Schools of Music, 2002), 49.

[76] Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, ed. William J. Mitchell (New York: W.W. Norton & Company, 1949), 35–36.

[77] Eva Badura-Skoda, "Bach, Johann Sebastian (1685-1750)," in *Encyclopedia of the Piano*, 2nd ed., ed. Robert Palmieri and Margaret W. Palmieri, Encyclopedia of Keyboard Instruments (Routledge, 2003), 37.

[78] Pollens, *A History of Stringed Keyboard Instruments*, 248.

in 1747, he held a more favorable view of the instruments. In 1749, Bach even acted as an intermediary in the sale of one of Silbermann's instruments to Count Branicki of Białystok.[79]

Although Domenico Scarlatti's keyboard music is often associated with the harpsichord, there is evidence that the composer had contact with early fortepianos. John Koster postulates that, in the first decade of the eighteenth century, while Scarlatti still lived in Italy, "Cristofori's new instruments must have made a deep impression on young Domenico, and [that] he would have played an important role in transferring the modern Florentine style of harpsichord making to Portugal and Spain."[80] Whether or not Scarlatti was responsible for it, the Portuguese and Spanish courts for which Scarlatti worked from 1719 until the end of his life were home to both harpsichords and fortepianos. At the time of death of Queen Maria Bárbara of Spain, Scarlatti's patron, her inventory lists five fortepianos, four of them built in Florence, either by Cristofori or his pupil Giovanni Ferrini. Two of these instruments, however, had been converted into harpsichords.[81] While some authors consider this conversion as evidence that either Scarlatti himself or the Spanish court did not like fortepianos,[82] others suggest that the reason might lie in local technicians' inability to repair the "unfamiliar and complicated" action of the new instruments.[83]

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[79] Pollens, 254.

[80] John Koster, "The Early Neapolitan School of Harpsichord Making," in *Domenico Scarlatti En España*, ed. Luisa Morales, Studies in Spanish Keyboard Music 2 (Asociación Cultural LEAL, 2009), 71.

[81] Stewart Pollens, "The Pianoforte in the Performance of Scarlatti's Sonatas," in *Domenico Scarlatti En España*, ed. Luisa Morales, Studies in Spanish Keyboard Music 2 (Asociación Cultural LEAL, 2009), 302.

[82] Pollens, "The Pianoforte in the Performance of Scarlatti's Sonatas," 310.

[83] Howard Schott, "Harpsichord to Piano—Transition," in *Encyclopedia of the Piano*, 2nd ed., ed. Robert Palmieri and Margaret W. Palmieri, Encyclopedia of Keyboard Instruments (Routledge, 2003), 167.

Modern Piano

Due to the differences between the piano and the keyboard instruments of the Baroque period, there is debate among scholars, artists, and teachers on how to adequately perform Baroque keyboard works on the modern piano. Even modern pianists sometimes claim that, ideally, Baroque works should be performed on the instruments for which they were written.[84] Badura-Skoda, in the preface to *Interpreting Bach at the Keyboard*, divides modern performers of J. S. Bach into three categories:

1. Historically minded musicians pretend that they and their audiences are living in the time of Bach;
2. Performers who have a predilection for the style of the nineteenth century like to operate with large masses of sound, thereby emphasizing specific expressive elements. They seem to be blissfully unaware of the results of musicological research.
3. Performers who prefer the style of the twentieth century aim at a compromise. Their wish to perform Bach's music using the resources available today means that they are not afraid of making use of adaptations, though these are often even more remote from the original sonorities than nineteenth-century 'romantic' performances.[85]

Since Bach is the Baroque composer that is most frequently performed by pianists today, the categories above may as well refer to performers of Baroque keyboard music in general. Badura-Skoda's first category seems to describe, in a rather simplistic way, the HIP movement, which tends to perform Baroque on historical instruments. The second category describes performers—mainly pianists—that are not interested in incorporating knowledge of Baroque performance practice into their playing, thus reproducing Romantic aesthetics into their performance of Baroque works. The third kind of performer, who attempts at a compromise—to perform Baroque works on the modern piano, but with awareness of Baroque performance practice—is

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[84] Howard Ferguson, *Keyboard Interpretation from the 14th to the 19th Century: An Introduction* (New York: Oxford University Press, 1975), 153.

[85] Paul Badura-Skoda, *Interpreting Bach at the Keyboard* (Oxford: Clarendon Press; New York: Oxford University Press, 1993), vii.

the most relevant to this study. Likewise, musicologist Davitt Moroney, in his chapter from *A Performer's Guide to Music of the Baroque Period*, recognizes the value of reaching a compromise. As Moroney states:

> It is useful to think about what aspects of performance were considered significant in the Baroque period and to try and make these same features contribute to modern piano performances, without denying the nature of the piano itself, or trying to imitate the older instruments.[86]

Moroney therefore aims to use the knowledge of Baroque performance practice to enhance and inform performances on the modern piano. The exploration of this phenomenon is at the core of the current research document.

A phenomenon that permeates the world of pianists and piano teachers is the belief that the works of J. S. Bach—and perhaps Baroque keyboard repertoire in general—not only can but should be performed on the piano. For example, Maurice Hinson has claimed that Bach would probably "be very pleased if he could walk in and hear and play our beautiful contemporary pianos today" and that the "modern piano is the best instrument to play music of [the Baroque] period."[87] Musicologist and harpsichordist John Butt argues that the argument that Bach would have liked to hear his music on a modern piano is built on flawed assumptions:

> The logical clarity of this argument belies some crucial assumptions: namely that Bach, were he alive today, would still be a composer (...), that if he were still a composer, he would still be concerned with the works he wrote over 250 years ago, and that, were he to be impressed by the possibilities afforded by modern instruments, he would still be writing or performing the same kind of music. (...) I would certainly not condemn the practice of playing Bach on modern instruments, but only suggest that it is unwise to consider hypotheses regarding a composer's transhistorical intentions as any part of an argument in its favour.[88]

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[86] Moroney, "Keyboard," 49.

[87] *Performance Practices in Baroque Keyboard Music*, directed by Maurice Hinson (Alfred Music, 2003), DVD Video, 107 min.

[88] John Butt, *Playing with History: The Historical Approach to Musical Performance* (Cambridge University Press, 2002), 77.

More recent artists, such as Angela Hewitt, emphasize that the instrument in which one performs Bach is a matter of personal taste. Hewitt quotes American pianist and harpsichordist Rosalyn Tureck as saying: "The blame lies with the performer rather than the instrument, if musical style is found lacking in Bach performance upon the piano."[89]

Transferring Baroque pieces to the modern piano also creates its own difficulties. As Ferguson notes, the "thick" tone made of "over-rich harmonics" of the modern piano is less adequate for the performance of contrapuntal music, when compared to the "transparently-toned" harpsichord and clavichord. Although much more effort is required of the modern pianist to make contrapuntal textures sound clear,[90] the ability of the piano to apply different dynamics to different voices is sometimes considered an advantage.[91] Moroney also points out that, due to its heavier action, the execution of trills on a modern piano is much more difficult than on a harpsichord or clavichord. Harpsichord keys need only be depressed two or three millimeters before the string is plucked, which allows for much faster trills than on a modern piano.[92]

Authenticity in Baroque Performance

The HIP movement has incorporated not only historical instruments but also historical practices into musical performances—mostly derived from musical treatises and other historical texts from the Baroque period. The strive for authenticity has been part of the HIP movement since its inception, but what is meant by authenticity has been subject of debate throughout the

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[89] *Angela Hewitt: Bach Performance on the Piano*, directed by Uli Aumüller (Hyperion Records, 2008), DVD Video, 212 min.

[90] Ferguson, *Keyboard Interpretation from the 14th to the 19th Century*, 154.

[91] *Angela Hewitt: Bach Performance on the Piano*.

[92] Moroney, "Keyboard," 54.

twentieth century. Landowska is quoted as saying "You play Bach your way, I will play him Bach's way," implying that she knows of an "authentic" way to play the music of J. S. Bach, and that following these directions leads to a better performance.[93] Although the instruments used by Landowska are nowadays considered unhistorical, at the time the fact that she was performing on a harpsichord might have been enough to make such a performance "authentic."[94]

The strict adherence to *Urtext* editions in the 1950s—as opposed to the heavily edited scores of the nineteenth century—has been associated with the motto "let the music speak for itself," which urged musicians to play metronomically and stop phrasing in order to achieve an "authentic" result. Performances of this kind have been derisively called "sewing-machine Baroque" because of their strict tempo and lack of expressiveness and have been criticized by musicologists of the time, such as Theodor Adorno.[95] This paradigm changed in subsequent decades. Starting in the 1960s, HIP scholar-performers such as Nikolaus Harnoncourt stressed "the need for the performer to be foremost a musician and not a scientist," meaning that just using historical instruments and blindly following performance directions are not enough to create an effective musical performance.[96]

Musicologist and philosopher Peter Kivy, in his 1995 book *Authenticities*, describes four kinds of authenticity:

1) Authenticity to the composer's intentions in regard to performance;
2) Authenticity to the sound that was originally produced in the composer's time;

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[93] Kelly, *Early Music: A Very Short Introduction*, 87.
[94] Pollens, *A History of Stringed Keyboard Instruments*, 520–21.
[95] Kelly, *Early Music: A Very Short Introduction*, 91–92.
[96] John Butt, *Playing with History: The Historical Approach to Musical Performance* (Cambridge University Press, 2002), 32.

3) Authenticity to the original performance practice;

4) Personal authenticity of the performers.[97]

The fourth kind is not only Kivy's preferred form of authenticity, but it also represents the view of Richard Taruskin, who states that performers can "bestow authenticity upon themselves." For Taruskin, "the most authoritative and compelling reconstructionist performances of old music, as well as the most controversial, have always been those that have proceeded from a vividly imagined—that is frankly to say imaginary—but coherent performance style."[98] Taruskin recognizes that the first three kinds of authenticity are impossible, and that much about HIP is not truly historical, but had to be invented. Ultimately, Taruskin claims that HIP does not represent a return to the past but is a modern phenomenon that conforms to modern taste.[99]

Tempo and Rhythm in Baroque Performance

In the Baroque period, tempo and rhythm indications were not as precise as they are today. The metronome was only invented in 1816, meaning that indications of speed had to rely on time signatures, tempo words, and stylistic conventions that were familiar to musicians of the time. In terms of rhythm, the notation of note values was sometimes mathematically imprecise,[100] and certain rhythmic alterations—such as *notes inégales* or overdotting—were considered standard in certain contexts, even if not notated.

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[97] Butt, *Playing with History: The Historical Approach to Musical Performance*, 25.

[98] Richard Taruskin, *Text and Act: Essays on Music and Performance* (Oxford University Press, 1995), 57.

[99] Butt, *Playing with History: The Historical Approach to Musical Performance*, 14.

[100] Troeger, *Playing Bach at the Keyboard: A Practical Guide*, 169–70.

Time Signatures and Tempo Words

In 1756, Leopold Mozart explained in his book *A Treatise on the Fundamental Principles of Violin Playing* that time signatures merely provide the number of notes of a certain time value that make up a bar. For him, "one has to deduce [the speed] from the piece itself," and that "for such perception long experience and good judgement are required."[101] Indeed, the experienced musician could deduce much information from the music and even from time signatures alone, as certain time signatures implied certain tempos, which may not be evident for modern performers. In his treatise on composition *Die Kunst des reinen Satzes in der Musik* (1771), German composer Johann Philipp Kirnberger explains that time signatures with larger values, such as $\frac{3}{2}$ and $\frac{6}{4}$, "have a heavier and slower tempo than those of smaller values, like $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{6}{8}$ meter, and these in turn are less lively than $\frac{3}{8}$ or $\frac{6}{16}$ meter."[102]

The relationship between music and dance in the Baroque era is exemplified by how Kirnberger explains time signatures in terms of dance. For him, the natural tempo for $\frac{3}{4}$ is that of a minuet, while $\frac{3}{8}$ has the tempo of a *passepied*. Time signatures with a denominator of 16, often used in gigues, should be played "lightly and rapidly," as if imitating a violinist playing with the tip of the bow.[103] Evidently, Kirnberger assumes that his reader would have been familiar with all these dance genres. Another important factor in determining the tempo of a piece is the fastest notes that are included in it, which prevents "an allegro from being hurried and an adagio from being dragged."[104] As an example, Kirnberger cites the example of a *sarabande*, a dance in $\frac{3}{4}$ that

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[101] Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker, Early Music Series 6 (Oxford University Press, 1948), 32–33.

[102] Troeger, *Playing Bach at the Keyboard: A Practical Guide*, 146.

[103] Troeger, 147.

[104] Bach, *Essay on the True Art of Playing Keyboard Instruments*, 151.

often includes note values as short as thirty-second notes; because of the fast note values, a *sarabande* needs to be slower than a minuet, which is also in $\frac{3}{4}$, but usually does not include notes faster than eighth notes.[105] Although characteristics of individual dances were generally common knowledge among musicians in the Baroque period, these characteristics changed over time. The adoption of certain dances by the French court generally caused these dances to slow down,[106] as is the case with the *allemande* and the *sarabande*, both of which became slow and stately dances in the Baroque suite.[107]

In the Baroque period, Italian tempo words were rarely used in keyboard music. They were generally not considered essential but were used to complement the information already provided by the time signature and the rhythmic patterns present in the piece. The most frequent markings were, in ascending order of speed: *largo*, *adagio*, *andante*, *allegro*, *vivace*, and *presto*; however, some scholars argue that *adagio* might have been slower than *largo*. While in modern times tempo words have acquired a standardized meaning (with many metronomes providing tables with the suggested speeds for each tempo word, such as *allegro* ranging from 120 to 168 beats per minute, and *presto* ranging from 168 to 200 beats per minute), in the Baroque period these words were read more literally and indicated a general character more than a precise speed. Troeger mentions a passage in the *Toccata in G Major*, BWV 916, in which J. S. Bach marks "allegro e presto," which nowadays would be considered contradictory. However, at the time, the indications were not incompatible, as the Italian words literally mean "cheerful and fast."[108]

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[105] Troeger, *Playing Bach at the Keyboard: A Practical Guide*, 146.

[106] Robert Donington, *Baroque Music: Style and Performance, a Handbook*, First American edition (W.W. Norton & Company, 1982), 17.

[107] Richard Taruskin, *Music in the Seventeenth and Eighteenth Centuries*, Oxford History of Western Music 2 (Oxford University Press, 2005), 260–61.

[108] Troeger, 151–52.

Troeger also provides an example of an instance in which a tempo word is necessary, because the time signature and the style do not provide unambiguous information on tempo. The seventh variation of the *Goldberg Variations*, BWV 988, is written in $\frac{6}{8}$ time and features an almost constant dotted rhythm, which could designate either a slow and gentle *siciliano* or a fast *gigue*. According to Troeger, Bach must have realized that the style alone did not provide enough information to the performer, so he wrote "al tempo di Giga," indicating that a fast tempo should be adopted. Troeger also notes that, since not all older editions contain such indication, twentieth-century performers sometimes interpreted the variation in a slower tempo, like a *siciliano*.[109]

Determination of Appropriate Tempos

Although the metronome did not exist in the Baroque era, musicians and theorists of the time tried multiple methods of quantifying tempos. English composer Thomas Mace described in 1676 a method of using a pendulum to establish musical tempo, but it never became widespread. The most common way of measuring tempo was in relation to the average human pulse. In his 1752 treatise *On Playing the Flute*, Johann Joachim Quantz uses "the pulse beat at the hand of a healthy person" to establish four main categories of tempo, each one played twice as slowly as the previous one: *allegro assai*, *allegretto*, *adagio cantabile*, and *adagio assai*.[110] Using an average heart rage of 80 beats per minute, Donington calculated the tempos implied by Quantz for multiple tempo words and dance styles, which Donington considered unrealistic.[111]

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[109] Troeger, *Playing Bach at the Keyboard: A Practical Guide*, 145.

[110] Johann Joachim Quantz, *On Playing the Flute*, 2nd ed., trans. Edward R. Reilly (Faber and Faber, 1985), 283–84.

[111] Donington, *Baroque Music*, 18–19.

Attempts to obtain "correct" and rigid tempos for Baroque works have been criticized by modern scholars, as in reality "tempo is affected by many factors, such as the size and acoustical characteristics of the hall, the particular instruments being used, the size of the ensemble, and even how one feels at the time."[112] Instruments such as the clavichord and harpsichord, due to their thin sound and fast decay, guide the performer to appropriate tempos, while the modern piano, with its resonance and slower decay, is "far too open-ended" in that regard.[113] The effect of room acoustics is that more resonant spaces generally lead to slower performances, because of the performers' attempt at retaining clarity in the musical lines, while drier acoustics invite faster tempos.[114]

Rhythmic Flexibility

Modern performers generally agree that Baroque music allows for a certain rhythmic flexibility that contrasts with "motoric" performances of the early HIP movement. For both Badura-Skoda and Troeger, Baroque music should have a regular tempo at the level of the measure, while allowing great flexibility within each measure.[115] For Donington, cadences may require different levels of tempo manipulation: while some should be simply acknowledged "with a momentary easing of the tempo," clearer cadences require "quite a perceptible rallentando."[116] Troeger criticizes the tendency of certain performers to slow down or stop before

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[112] Mary Cyr, *Performing Baroque Music* (Amadeus Press, 1992), 29–30.
[113] Troeger, *Playing Bach at the Keyboard: A Practical Guide*, 32.
[114] Donington, *Baroque Music*, 11.
[115] Troeger, *Playing Bach at the Keyboard: A Practical Guide*, 143; Paul Badura-Skoda, *Interpreting Bach at the Keyboard* (Oxford : Clarendon Press ; New York : Oxford University Press, 1993), 17.
[116] Donington, *Baroque Music*, 20.

a cadence, calling a "mannerism with no historical, and certainly no musical, justification." Instead, Troeger advocates for the use of slight agogic accents in the passage leading to a cadence, in order not to place unnecessary emphasis on what he considers an already "obvious musical gesture."[117]

Dotted Notes

In Baroque performance practice, there are instances in which dotted notes are played with a different duration than that implied by notation. Troeger explains that notation of dotted notes was often mathematically imprecise in the Baroque period, giving an example of a dotted eighth note followed by three instead of two thirty-second notes. The impreciseness of dotted rhythms is especially clear in the relationship between dotted rhythms and triplets. In this context, dotted rhythms are generally assimilated into the triplets, as shown in Figure 2.1, in which the circled notes are performed at the same time.[118]

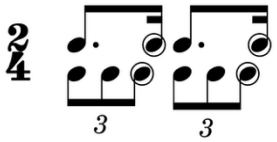

Figure 2.1. Relationship between triplets and dotted notes.

Another phenomenon that leads to dotted notes being performed differently than written is that of overdotting, in which dotted notes are lengthened, while the following note is shortened.[119] Overdotting was standard practice in many contexts,[120] such as French overtures

[117] Troeger, *Playing Bach at the Keyboard: A Practical Guide*, 164.
[118] Troeger, 169–70.
[119] Bach, *Essay on the True Art of Playing Keyboard Instruments*, 157–58.
[120] *Angela Hewitt: Bach Performance on the Piano*.

and other "pieces whose character was noble, stately, slow, march-like, or vigorous and sharply articulated."[121]

The issue of overdotting has been deemed controversial,[122] with artists such as Badura-Skoda criticizing the "excessive overdotting" applied by others. As an example, Badura-Skoda describes how harpsichordist and instrument maker Arnold Dolmetsch performed the *Prelude in E-flat Minor*, BWV 853 from the first book of J. S. Bach's *The Well-Tempered Clavier.* Badura-Skoda suggests a slight overdotting, with the eighth notes becoming eighth-note quintuplets, while Dolmetsch applied what could be considered triple-dotting. The notated original is displayed in Figure 2.2 along with Dolmetsch's interpretation and Badura-Skoda's suggestion, adapted from *Interpreting Bach at the Keyboard*.[123]

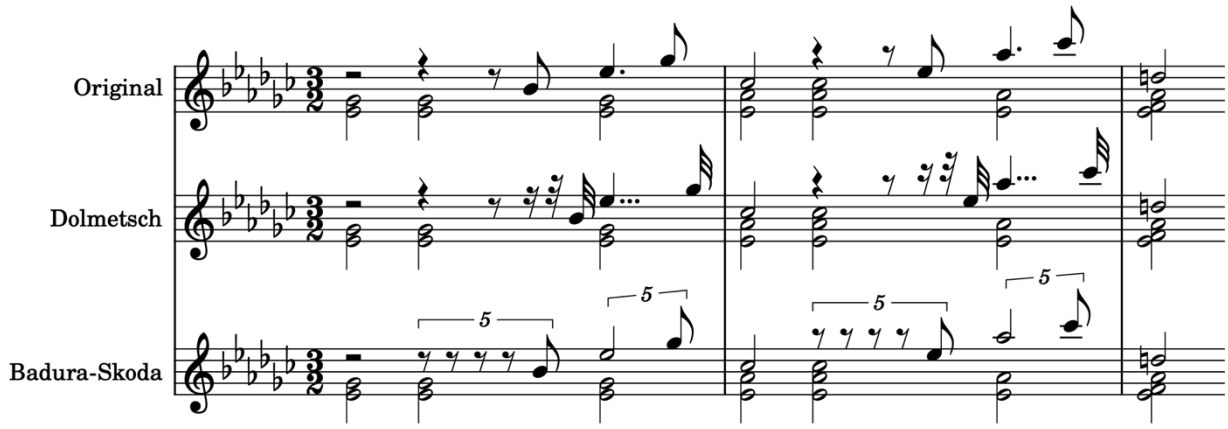

Figure 2.2. Interpretation of dotted notes in *Prelude in E-flat Minor*, BWV 853 by J. S. Bach.

While in some instances the decision to apply overdotting —and to which extent—may depend only on personal taste, in other instances it is determined by more objective factors such as counterpoint. Performers and scholars agree that overdotting should not be applied in

[121] Cyr, *Performing Baroque Music*, 119.
[122] Troeger, *Playing Bach at the Keyboard: A Practical Guide*, 170.
[123] Badura-Skoda, *Interpreting Bach at the Keyboard*, 55.

situations that would lead to contrapuntal inaccuracies such as parallel fifths and parallel octaves.[124] Furthermore, C. P. E. Bach claims that overdotting, with its "defiant character," should not be employed when it would disturb the "suave effect" of other voices.[125]

Inequality in French Music

Inequality (*notes inégales*) consists of playing with an uneven rhythm (either long-short or short-long) pairs of stepwise notes that are notated in the same time value. This tradition was already established in French music during François Couperin's time and is only partially addressed in his table of ornaments. Couperin calls short-long inequality *notes coulées*, and notates such pairs with a slur and a dot over the second note.[126] Halford points out that long-short inequality, usually notated with a slur over stepwise notes with the same time value, was so ubiquitous during Couperin's time that he is able to address the issue with a single statement[127]: "In my opinion, there are defects in our [French] method of writing music (…) The Italians write their music in the true note values in which it is to be played. For example, we dot several eighth notes in succession moving by conjunct degrees, we write them in equal time values."[128] Couperin thus assumed not only that it would be evident to the reader that he was referring to long-short inequality, but also that nothing else had to be said about the topic, which is indeed not mentioned again in Couperin's book.

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[124] Badura-Skoda, *Interpreting Bach at the Keyboard*, 61.
[125] Bach, *Essay on the True Art of Playing Keyboard Instruments*, 372.
[126] Couperin, *L'art de toucher le clavecin*, 9.
[127] Couperin, 8.
[128] Couperin, 49.

According to Troeger, inequality should be employed primarily when the mood of the piece is gracious rather than energetic.[129] While inequality was expected in many circumstances, the degree of inequality was left at the performer's discretion.[130] Halford provides written-out examples of different ways in which inequality may be performed, as shown in Figure 2.3.[131] Long-short inequality appears on the left, and short-long (*notes coulées*) appears on the right.

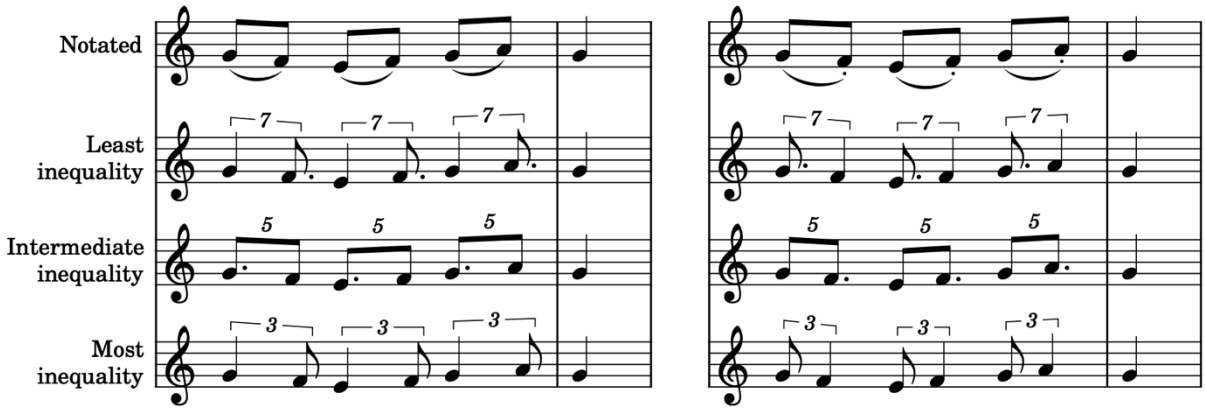

Figure 2.3. Different ways of performing *notes inégales*.[132]

Ornamentation in Baroque Performance

Ornamentation and embellishment are essential elements of Baroque performance practice. Although the terms are often used interchangeably, this study follows the interpretation of musicologist Dorottya Fabian, who makes a distinction between ornamentation and embellishment: ornamentation is the addition of trills, mordents, appoggiaturas, and other decorations, frequently indicated by signs and described in a table of ornaments; embellishments, on the other hand, refer to melodic decoration, either improvised by the performer, or played in

[129] Troeger, *Playing Bach at the Keyboard: A Practical Guide*, 165.
[130] Cyr, *Performing Baroque Music*, 117.
[131] Couperin, *L'art de toucher le clavecin*, 10.
[132] Couperin, 10.

such a way that sounds improvised. Ornamentation is largely associated with French harpsichord music, while embellishment is associated with Italian music.[133]

Written-out embellishments from Italian composers can serve as valuable models for musicians who intend to learn how to improvise in the style of the Italian Baroque. For violinists, the 12 *Methodische Sonaten* by Georg Philipp Telemann and Arcangelo Corelli's violin sonatas are important resources. Furthermore, any musician can benefit from the numerous embellishment examples provided by Johann Joachim Quantz in "Of Extempore Variations on Simple Intervals," chapter 13 of his treatise *On Playing the Flute*.[134]

Ornamentation in French music is largely based on tables of ornaments provided by composers. These are especially important because composers often created their own ornaments.[135] C. P. E. Bach praises the "painstaking accuracy" with which the French notate their ornaments,[136] and expresses his indebtedness to both French ornamentation and Italian embellishment styles in the establishment of the then "present taste."[137] Because melodic embellishment is rarely found in the sort of pedagogical materials with which this study is concerned, this section covers only ornamentation.

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[133] Dorottya Fabian, "Performance Practices for Baroque and Classical Repertoire," in *The Oxford Handbook of Music Performance: Development and Learning, Proficiencies, Performance Practices, and Psychology*, ed. Gary E. McPherson, vol. 1 (New York, NY: Oxford University Press, 2022), 341.

[134] Johann Joachim Quantz, *On Playing the Flute*, trans. Edward R. Reilly, 2nd ed. (London: Faber and Faber, 1985), 140–58.

[135] Cyr, *Performing Baroque Music*, 132.

[136] Bach, *Essay on the True Art of Playing Keyboard Instruments*, 79.

[137] Bach, 85.

François Couperin's Table of Ornaments

Tables of ornaments are an important resource in determining how composers expected their music to be ornamented. In the first book of *Pièces de Clavecin*, published in 1716, François Couperin included a table (*Explication des Agrémens, et des Signes*[138]) explaining twenty-nine ornaments and signs used in his music. An excerpt of Couperin's table of ornaments is found in Figure 2.4, with original names in italics and the usual English name in parenthesis.

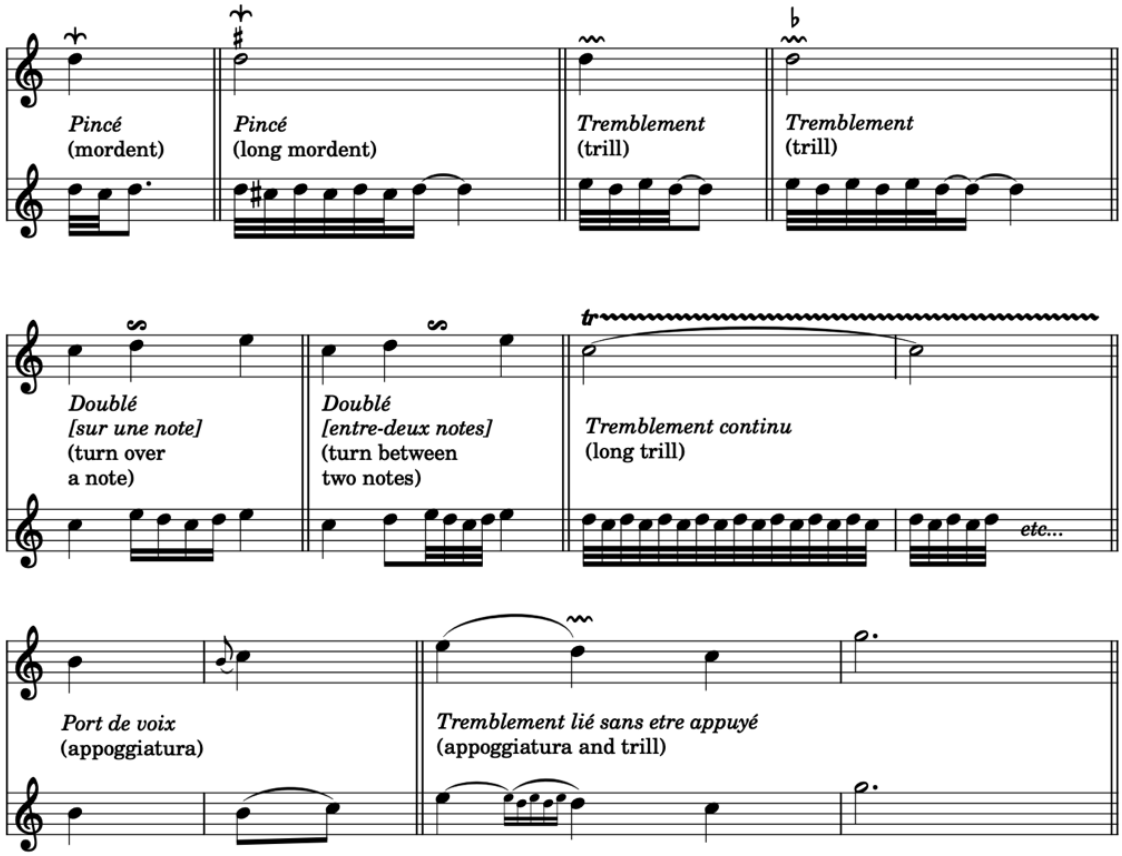

Figure 2.4. Excerpt from Couperin's *Explication des Agrémens, et des Signes.*

[138] François Couperin, *L'art de toucher le clavecin*, trans. Margery Halford, Alfred Masterwork (Port Washington, N.Y.: Alfred Publishing, 1974), 12–13.

As can be observed in Figure 2.4, both *pincés* (mordents) and *tremblements* (trills) can be performed in different ways. Couperin explains that the length of the main note determines the length of the ornament, therefore longer notes result in ornaments with more repercussions.[139]

In *L'art de toucher le clavecin*, Couperin gives detailed instructions on how to perform trills, which expand on the basic description given in his table of ornaments. Conforming with most Baroque traditions, Couperin establishes that all trills begin one step above the main note.[140] For trills on long notes (*tremblements d'une Valeur un peu considerable*), Couperin determines that trills are in three parts: 1) Stress on the note above the main note; 2) Repercussions; 3) Stopping point. Figure 2.5 shows Couperin's explanation of the performance of a trill on a long note.[141] The contrast between the realization of trills in Figure 2.5 and in Couperin's table of ornaments (Figure 2.4) demonstrates that tables of ornaments are not always literal, but mainly describe the shape of each ornament.[142]

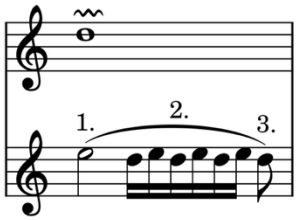

Figure 2.5. Three parts of a trill, according to François Couperin.

The last ornament presented in Figure 2.4, *tremblement lié sans etre appuyé*, is of special interest. Margery Halford, editor and translator of the English edition of *L'art de toucher le clavecin*, calls it "tied trill which is not dwelt upon,"[143] while Palmer identifies it—when it

[139] Couperin, 34.
[140] Couperin, 38.
[141] Couperin, 39.
[142] Troeger, *Playing Bach at the Keyboard: A Practical Guide*, 180–82.
[143] Couperin, 17.

occurs in Couperin's *Le Petit-Rien*—as equivalent to the *Prall-Triller*[144] described in C. P. E. Bach's *Essay.* This ornament is discussed below.

J. S. Bach's Table of Ornaments

In the *Klavierbüchlein für Wilhelm Friedemann Bach*, written in 1720, Johann Sebastian Bach provides a table of thirteen ornaments, often called *Explication* (full name: *Explication unterschiedlicher Zeichen, so gewisse Manieren artig zu spielen, andeuten*).[145] The four essential ornaments in the table are the *accent* (appoggiatura), the *trillo* (trill), the *mordant* (mordent), and the *cadence* (turn); the remaining ornaments consist of combinations of those four.[146] Figure 2.6 presents J. S. Bach's *Explication*,[147] with original names in italics, and usual English names by pedagogue Willard A. Palmer given in parenthesis.[148]

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[144] Willard A. Palmer and Margery Halford, eds., *The Baroque Era: An Introduction to the Keyboard Music*, 2nd ed., Alfred Masterwork (Van Nuys, CA: Alfred Publishing, 1993), 42.

[145] Valery Lloyd-Watts and Carole L. Bigler, *Ornamentation: A Question and Answer Manual* (Van Nuys, CA: Alfred Publishing, 1995), 25.

[146] Lloyd-Watts and Bigler, 27.

[147] Johann Sebastian Bach, *Klavierbüchlein Für Wilhelm Friedemann Bach*, ed. Wolfgang Plath, vol. 5, Neue Ausgabe Sämtlicher Werke, V (Kassel: Bärenreiter-Verlag, 1962), 3.

[148] Johann Sebastian Bach, *Inventions and Sinfonias*, ed. Willard A. Palmer, 2nd ed., Alfred Masterwork (Alfred Music, 1991), 4.

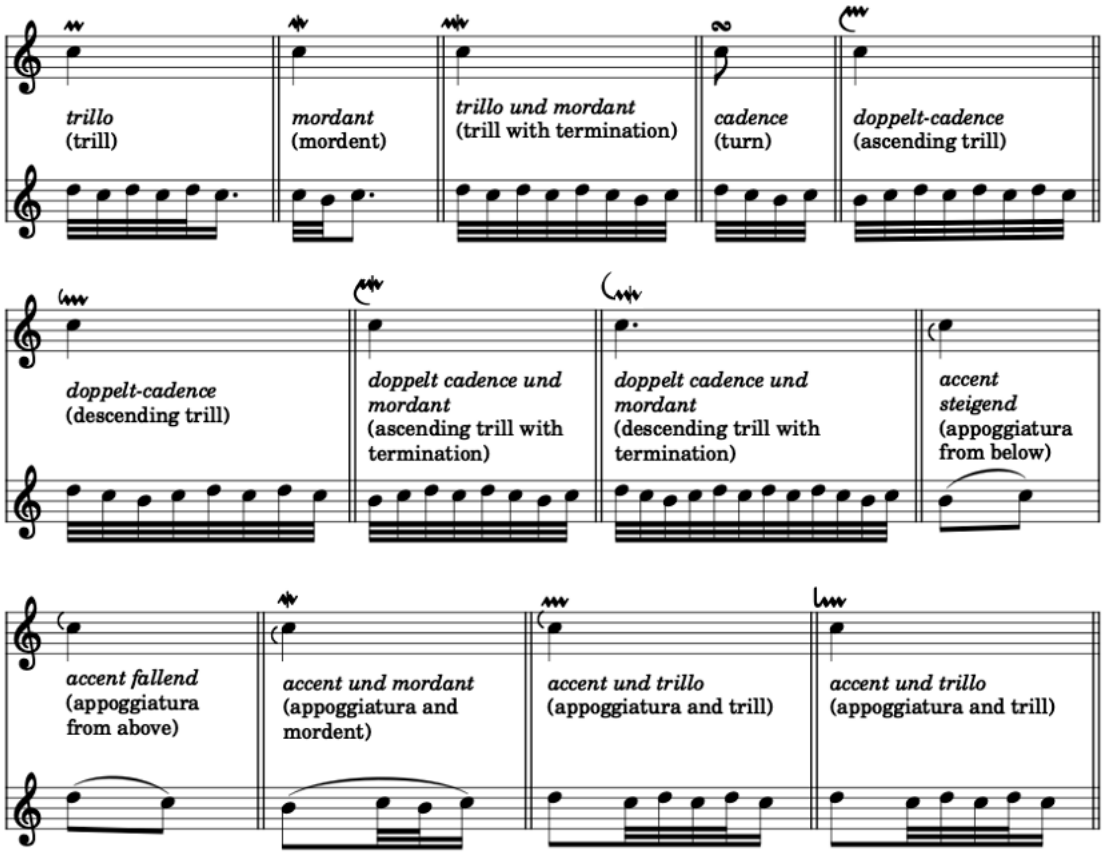

Figure 2.6. *Explication* from *Klavierbüchlein für Wilhelm Friedemann Bach.*

Ornaments from the *Explication* are employed in the *Applicatio*, BWV 994, an eight-measure piece in binary form also found in the *Klavierbüchlein für Wilhelm Friedemann Bach*.

J. S. Bach's table of ornaments demonstrates the composer's knowledge of the tradition of French ornamentation. More specifically, Bach's table of ornaments shows a remarkable resemblance to that in Jean-Henri d'Anglebert's *Pièces de clavecin*, published in 1689. As an example, musicologist Mary Cyr points out that Bach's *trillo und mordant* is exactly the same as d'Anglebert's *tremblement et pincé*.[149]

Using specific signs to prescribe specific ornaments was by no means the only form of ornamentation that Bach wrote in his music. Bach often employed fully written-out

[149] Cyr, *Performing Baroque Music*, 138.

ornamentation and embellishment in both French and Italian styles, which led to criticism from fellow composer Johann Adolph Scheibe for being too prescriptive in his indications. Scheibe is quoted in Cyr as saying in 1737: "every ornament, every little grace, and everything that one thinks of as belonging to the method of playing, he expresses completely in notes."[150] Scheibe thus implies that those aspects of ornamentation prescribed by Bach, should have been left to the performer.

C. P. E. Bach's Writings on Ornamentation

C. P. E. Bach views ornamentation as an essential part of music, saying that it heightens expression and makes music pleasing.[151] However, he points out that ornaments should be used with moderation—for they are like "spices that may ruin the best dish"—and in ways that do not disturb the affect of the piece. As an example, he states that the affect of sadness does not invite heavy ornamentation.[152]

Although Bach considers ornaments essential, he also considers that, due to their difficulty, ornaments are to be added later in the students' learning process. He encourages students to practice the lessons which accompany the *Essay* (the *Six Keyboard Sonatas*, Wq. 63, often called *Probestücke*, or "demonstration pieces") first without any ornaments; once the isolated ornaments are learned, students must then learn the ornamented pieces first on the clavichord,[153] which has a lighter action than the harpsichord.

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[150] Cyr, 139.
[151] Bach, *Essay on the True Art of Playing Keyboard Instruments*, 79.
[152] Bach, 80–81.
[153] Bach, *Essay on the True Art of Playing Keyboard Instruments*, 39.

C. P. E. Bach's *Essay* provides more detailed instructions on the realization of ornaments when compared to the tables of ornaments examined above. One of the general principles regarding the rhythm of ornaments in C. P. E. Bach's *Essay* is that ornaments notated as "small notes" always take time from the following note, not affecting the duration of the preceding note.[154] This is in disagreement with Johann Joachim Quantz, author of *On Playing the Flute*, who gives an example of passing appoggiaturas in which the "small notes" take time from the previous note and are performed before the beat. C. P. E. Bach's and Quantz's views on the performance of such appoggiaturas are expressed in Figure 2.7, adapted from Quantz.[155]

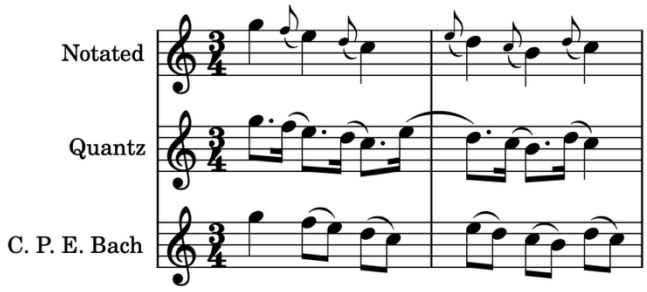

Figure 2.7. Performance of appoggiaturas in Quantz and C. P. E. Bach.

Most modern authors share C. P. E. Bach's view that appoggiaturas should be performed on the beat, as in Figure 2.7 above. However, Troeger argues that, in certain cases, appoggiaturas should be performed before the beat in order to avoid bad counterpoint, such as parallel fifths.[156] While most ornaments in C. P. E. Bach's *Essay* closely follow J. S. Bach's *Explication* from the *Klavierbüchlein für Wilhelm Friedemann Bach*, a few ornaments are worth pointing out, because of the extra detail provided in the *Essay.* Such ornaments are the turn and the *Prall-Triller*.

The turn is described in both Couperin's and J. S. Bach's tables of ornaments, and in both cases, it fills the entire duration of the note. However, C. P. E. Bach points out that the turn can

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[154] Bach, 84–85.
[155] Quantz, *On Playing the Flute*, 93.
[156] Troeger, *Playing Bach at the Keyboard: A Practical Guide*, 186.

occur in both fast and in slow pieces, and that its realization changes accordingly. While in fast tempos, the duration of the main note is divided equally between the four notes of the turn, in slower tempos there is a stop on the main note, as demonstrated in Figure 2.8.[157]

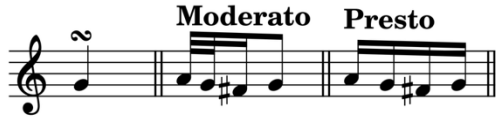

Figure 2.8. Realization of a turn under moderate and fast tempos, according to C. P. E. Bach.

C. P. E. Bach defines the *Prall-Triller* as "the most attractive, but at the same time the most difficult [ornament]."[158] Palmer notes that the slur notated on the score actually functions as a tie, because the appoggiatura is also the first note of the trill. The *Prall-Triller* must be performed very fast, while making sure the repercussions start a little after the beat. Palmer's demonstration of correct and incorrect executions of the *Prall-Triller* is shown in Figure 2.9.[159]

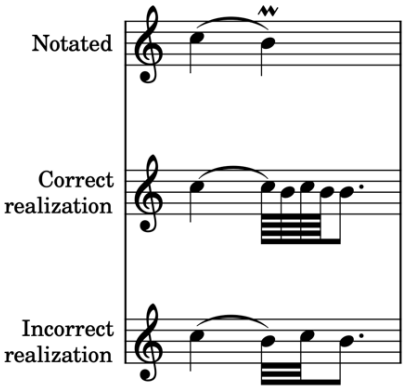

Figure 2.9. Correct and incorrect realizations of the *Prall-Triller,* by Willard A. Palmer.

Ornamentation in Scarlatti

Authors disagree on the relevance of C. P. E. Bach's *Essay on the True Art of Playing Keyboard Instruments* in determining the realization of ornaments in the music of Domenico

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[157] Bach, *Essay on the True Art of Playing Keyboard Instruments*, 113.
[158] Bach, 110.
[159] Palmer and Halford, *The Baroque Era: An Introduction to the Keyboard Music*, 5.

Scarlatti. In his seminal book on Scarlatti, Ralph Kirkpatrick recognizes that C. P. E. Bach's *Essay* has "no direct historical connection with Scarlatti."[160] As Kirkpatrick states:

> [Bach's *Essay*] deals with much that is not to be found in [Scarlatti's] music; and it stems from a Franco-German tradition with which [Scarlatti] was never associated; but little seems to occur in Scarlatti's treatment of trills and appoggiaturas that is not clearly and authoritatively discussed in Bach's treatise.[161]

Therefore, Kirkpatrick recognizes that, although a straight connection between Scarlatti's music and C. P. E. Bach's treatise could not be drawn, the *Essay* was the best source available to him in his search of how to perform that repertoire.

Emilia Fadini—editor of the ongoing critical edition of Scarlatti's sonatas published by Ricordi starting in 1978[162]—recognizes the importance of determining which of C. P. E. Bach's teachings apply to Scarlatti's music.[163] Sutcliffe says that Kirkpatrick's text needs "circumspect handling, since it is now thought to rely too heavily on the treatise by C. P. E. Bach,"[164] and quotes Kenneth Gilbert, who said "C. P. E. Bach is surely irrelevant for Scarlatti."[165]

Modern authors such as Badura-Skoda[166] and Frederick Neumann[167] claim that Scarlatti's trills, as opposed to C. P. E. Bach's and Couperin's, likely start on the main note, following an

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[160] Ralph Kirkpatrick, *Domenico Scarlatti* (New York, NY: Apollo, 1968), 366.

[161] Kirkpatrick, 366.

[162] "Domenico Scarlatti – Critical Edition | Ricordi," accessed March 21, 2025, https://www.ricordi.com/en-US/Critical-Editions/Scarlatti-Domenico-Critical-Editions.aspx.

[163] Emilia Fadini, "La grafia dei manoscritti scarlattiani: problemi e osservazioni," in *Chigiana*, vol. 40, No. 20 (Domenico Scarlatti e il suo tempo, Firenze: Leo S. Olschki, 1990), 196.

[164] W. Dean Sutcliffe, *The Keyboard Sonatas of Domenico Scarlatti and Eighteenth-Century Musical Style* (Cambridge ; New York: Cambridge University Press, 2003), 256.

[165] Domenico Scarlatti, *Sonates*, ed. Kenneth Gilbert, vol. 1, Le Pupitre (Paris: Heugel, 1984), ix.

[166] Badura-Skoda, *Interpreting Bach at the Keyboard*, 261; Harper, "Baroque Fingering and Interpretation: What Can a Modern Pianist Learn?," 162.

[167] Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music* (Princeton University Press, 1978), 352.

Italian tradition dating back to Girolamo Frescobaldi.[168] A trill starting on the main note is supported by an Italian concept that considered trills and mordents to be inversions of each other.[169] Badura-Skoda further supports this claim with an example from Scarlatti's *Sonata in A Minor*, K. 7, shown in Figure 2.10. He argues that the short appoggiaturas that precede the trills in measures 2, 4, and 6 would be redundant if the trills started on the upper note, thus suggesting that a trill starting on the main note was the norm for Scarlatti.[170] A similar argument is made by Neumann using different musical examples.

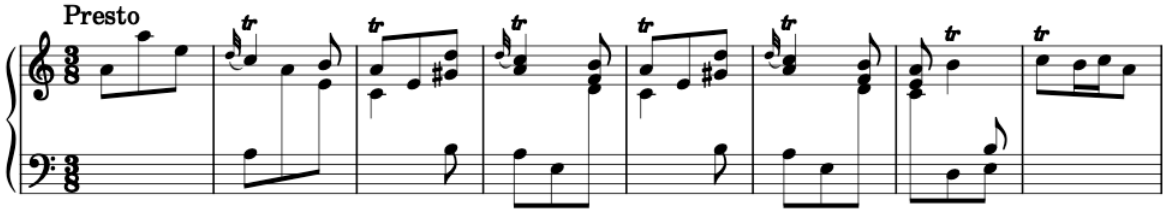

Figure 2.10. Excerpt from *Sonata in A Minor*, K. 7 by Domenico Scarlatti, mm. 1-8.

Neumann hypothesizes that Scarlatti's trill signs could refer to either trills or mordents and recognizes that mordents might provide a more "satisfactory interpretation" in some contexts.[171] Fadini expands on this idea by claiming that trill signs in Scarlatti's sonatas (𝆔 or *tr*, which are interchangeable according to Italian tradition) follow no exact norm, and could represent several different ornaments that, in the Franco-German tradition, are expressed with different signs and with more detail. Referencing Figure 2.6, J. S. Bach's *Explication*, Scarlatti's trills signs could refer to trills, mordents, ascending and descending trills with and without

[168] Badura-Skoda, *Interpreting Bach at the Keyboard*, 259.
[169] Neumann, 350.
[170] Badura-Skoda, 261.
[171] Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music* (Princeton University Press, 1978), 355.

termination, and appoggiatura and trill. The exact ornament to be use is, therefore, left at the discretion of the performer.[172]

Pedagogical Writings on Ornamentation

Pedagogical authors often recognize that ornaments can be realized in multiple ways, depending on taste, style, and skill of the performer. Generally, modern pedagogical authors state that pieces need to be learned first without ornaments before starting to add them, while others deem ornaments as optional. Some editions feature multiple possibilities for the realization of ornaments, altering the rhythm and the number of repercussions, which affects the technical difficulty involved in their execution. Authors allow much freedom on the execution of the trill, for example. For Palmer, repercussions of the trill can take the entire duration of a note, or can stop on the main note; furthermore, he states that trills can sometimes be "made more effective by lingering on the first note,"[173] which is in accordance with Couperin (see Figure 2.5 above). Both Palmer and Hinson agree that the minimum number of notes in a trill is four, or two repercussions.[174] However, Hinson states that, when unable to perform the minimum number of notes of a trill, the performer may replace the trill with an appoggiatura.[175] Figure 2.11 demonstrates some possible realizations of a trill notated on a quarter note.[176]

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[172] Fadini, "La grafia dei manoscritti scarlattiani: problemi e osservazioni," 196–97.

[173] Bach, *Inventions and Sinfonias*, 6.

[174] Maurice Hinson, ed., *Anthology of Baroque Keyboard Music: Late Intermediate to Early Advanced Works by 42 Composers*, Alfred Masterwork (Van Nuys, CA: Alfred Music Publishing, 1998), 5; Bach, *Inventions and Sinfonias*, 6.

[175] Hinson, *Anthology of Baroque Keyboard Music: Late Intermediate to Early Advanced Works by 42 Composers*, 5.

[176] Bach, *Inventions and Sinfonias*, 6.

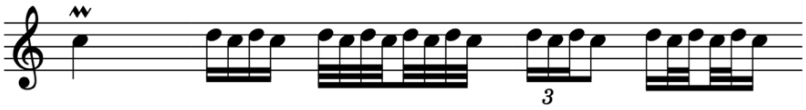

Figure 2.11. Possible realizations of a trill, by Willard A. Palmer.

Similarly to the trill, Palmer provides multiple possibilities for the execution of the mordent. While a mordent on a fast note consists of a single repercussion, mordents on long notes can be realized as long mordents, consisting of multiple repercussions and taking a significant portion of the duration of the main note. Figure 2.12 gives a few possible realizations of a long mordent according to Palmer, with varying rhythms and varying number of repercussions, but always stopping on the main note.[177]

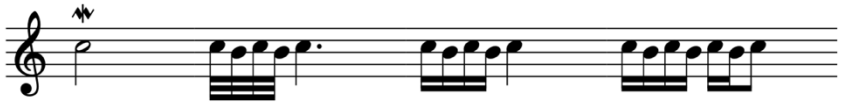

Figure 2.12. Possible realizations of a long mordent, by Willard A. Palmer.

The tables of ornaments by François Couperin and J. S. Bach, along with C. P. E. Bach's *Essay*, are essential historical sources in determining the realization of ornaments in Baroque music. In the case of the music of Domenico Scarlatti, works by musicologists such as Sutcliffe and Fadini, and by performing artists such as Badura-Skoda, are of paramount importance, as the relevance of the aforementioned historical sources to Scarlatti's music is a matter of scholarly debate. These sources—historical, musicological, artistic—combined with the practical advice of notable piano pedagogues, will inform the comparative analysis of ornamentation in the selected pedagogical editions in Chapters 3 to 7.

[177] Bach, 6.

Baroque Articulation and Phrasing

Articulation and phrasing are essential for the creation of a Baroque sound. For Donington, phrasing and articulation are different ways in which the flow of sound is broken: articulation separates individual notes into small groups; and phrasing groups notes into larger units, while separating units from each other. Articulation and phrasing inflect musical lines so that audiences can become aware of meaningful patterns that make up the music.[178]

Since the 1960s, musicians of the HIP movement have recognized that music from before the nineteenth-century, and especially Baroque music, is based on an aesthetic attitude that emphasizes rhetorical and speech-like patterns.[179] Recently, a few conservatories, such as the Royal Conservatoire of the Hague in the Netherlands, have started offering declamation and acting courses for musicians in order to help students better engage with early music. Conductor Jed Wentz recognizes that his involvement with historical acting "shifted [his] conception of the starting point for performative decisions away from the *aesthetic* and toward the *kinesthetic*, or perhaps better said, from the intellectual to the muscular."[180]

The emphasis on embodied understanding of music is also relevant in the performance of Baroque dances. French dance manuals of the Baroque period have registered sequences of steps used in several court dances, which allows contemporary dancers and musicians to know how to dance each particular genre. Pedagogues such as Maurice Hinson[181] and Sylvia Coats recommend that piano teachers and students learn how to dance the steps of Baroque dances,

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[178] Robert Donington, *Baroque Music: Style and Performance, a Handbook* (New York: W.W. Norton & Company, 1982), 29–30.

[179] Butt, *Playing with History: The Historical Approach to Musical Performance*, 3–4.

[180] Jed Wentz, "Renewing Historical Performance through an Embodiment of Historical Acting Techniques," in *Early Music in the 21st Century* (Oxford University press, 2024), 38–39.

[181] *Performance Practices in Baroque Keyboard Music*.

because it helps establish not only articulation and phrasing, but also tempo and ornamentation.[182]

Principles of Baroque Articulation

Articulation refers to how individual notes are connected or separated, with legato and staccato being the two ends of this spectrum. Since most Baroque keyboard works include sparse and sometimes inconsistent articulation marks, scholars turn to instrumental works for indications on how to perform these works. German musicologist and Bach scholar Georg von Dadalsen makes a distinction between interpretative and instructional articulation marks: the first type of marking relates to the character of the music and its motives, while markings of the second type are meant to aid inexperienced performers in issues of instrumental technique. However, this distinction is not as relevant to keyboard music, since slurs are not inherently related to basic keyboard technique.[183]

Although modern music uses slurs mainly to indicate legato, they serve different functions depending on the context. Since the early seventeenth century, slurs have been used in vocal music to indicate text underlay, meaning that slurred notes are to be performed on a single syllable, even if not legato. In string music, slurs indicate that a group of notes should be played with a single bow stroke, thus implying legato.[184] In keyboard music, slurs were first used as a reference to string bowings: German organist Samuel Scheidt used sixteenth notes slurred in

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[182] Sylvia Coats, *Thinking as You Play: Teaching Piano in Individual and Group Lessons* (Indiana University Press, 2006), 147.

[183] John Butt, *Bach Interpretation: Articulation Marks in Primary Sources of J. S. Bach*, Cambridge Musical Texts and Monographs (Cambridge University Press, 1990), 4–7.

[184] Butt, *Bach Interpretation: Articulation Marks in Primary Sources of J. S. Bach*, 24–25.

groups of four in his *Tabulatura Nova* in 1624, a technique that he called "imitatio violistica." In his book *Bach Interpretation*, John Butt argues that such slurs may, in scalar passages, indicate that the group of notes is to be played with adjacent fingers, rather than with paired fingerings such as 3–4–3–4.[185] However, in French keyboard music such as that of Jean-Philippe Rameau, slurs meant that all notes were meant to be held until the end of slur, a technique often associated with arpeggiated chords.[186]

On the other hand, dots placed above or below the note heads, which denote staccatos in modern music notation, did not have a standardized meaning in the Baroque period. For C. P. E. Bach, dots indicate detached notes, with each note sounding for up to half the notated value. J. S. Bach sometimes used dots to mark weak beats of the measure, which emphasizes the light upbeats of dance pieces.[187] The same device is used by François Couperin, although he employs strokes rather than dots to indicate staccatos.[188]

Although the works published by J. S. Bach during his lifetime—especially the *Clavierübung* II, which comprises the *Italian Concerto* and the *French Overture*—contain detailed articulation,[189] most of the music analyzed in the present document presents few articulation markings. In 1755, Marpurg, cited by Donington, recognized that, unless otherwise indicated, there is an "ordinary movement" in keyboard music, "which consists in lifting the finger from the last key shortly before touching the next note."[190] Marpurg's statement is in agreement with C. P. E. Bach, who claims that tones that are not detached (staccato), nor slurred

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[185] Butt, 53.
[186] Butt, 54.
[187] Butt, 169.
[188] Butt, 55.
[189] Butt, 170.
[190] Donington, 30.

(legato), nor marked tenuto, should sound for half of the notated value.[191] This average articulation is often referred to as non-legato. Badura-Skoda criticizes modern performances that are overly reliant on C. P. E. Bach's statement, with most notes being shortened: "This sounds ugly and choppy, and, though an understandable reaction to the exaggerated legato playing of the past, is musically unbearable and often historically untenable."[192] For Badura-Skoda, Bach's claim of sounding a note for only half its value is not a general principle; rather, he refers to a specific case of bass lines that resemble a walking bass, which "should be played slightly detached, as a good cellist or viola da gamba player would render them."[193]

Troeger has a different view of the "ordinary movement." He calls this average articulation structured legato, which he describes as a "simple, clear connection or near-connection of tones." For Troeger, this kind of articulation requires different kinds of movement depending on the acoustical characteristics of the performance space. In a dry acoustic space, he describes "a scissorlike movement between successive fingers," with each key being released as the next key is being depressed. For more resonant spaces, Troeger compares the movement of the fingers to "the effect produced by using the same finger on successive notes down the scale, holding each as long as possible and attacking every new note with the same motion with which the previous one was released."[194]

There are multiple factors that modify the "average" sound, such as character of the piece, melodic intervals, and harmonic content. Even when specific articulation is not notated,

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[191] Bach, *Essay on the True Art of Playing Keyboard Instruments*, 157.

[192] Paul Badura-Skoda, *Interpreting Bach at the Keyboard* (Oxford: Clarendon Press; New York: Oxford University Press, 1993), 98.

[193] Badura-Skoda, 98.

[194] Troeger, *Playing Bach at the Keyboard: A Practical Guide*, 108.

C. P. E. Bach states that "in general the briskness of allegros is expressed by detached notes and the tenderness of adagios by broad, slurred notes."[195] In terms of intervallic content, it is well-accepted that stepwise passages are generally played legato, while leaps should be detached.[196] Harmonically, dissonances should be connected (slurred) to their resolutions.[197]

In harpsichord and organ, which do not allow for fine control of dynamics through touch, articulation is used to simulate the effect of accentuation. When a note is preceded by a short silence, it will sound accentuated. This is especially useful in syncopations, in which the syncopated note is emphasized by shortening the previous note.[198] Conversely, when two notes are slurred together, the second note is de-emphasized by having its attack covered by the first note. The use of articulation to simulate accentuation is illustrated by pianist and harpsichordist William Heiles using the subject of the *Fugue in C Minor* from BWV 847, as shown in Figure 2.13.[199]

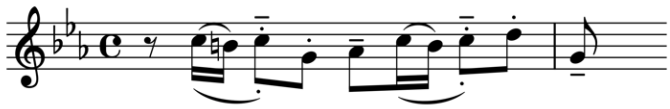

Figure 2.13. Two possible articulations for the subject of *Fugue in C Minor*, BWV 847.

Heiles provides two different articulations for the fugue subject: in the one above the staff, an accent on the eighth-note C is created through an almost imperceptible silence after the sixteenth-note B; in the articulation below the staff, an accent is created on the first C, making the first three notes sound like a written-out mordent. While Hailes's articulations from Figure 2.13 necessarily produce accents in the harpsichord, the same is not true for the modern piano, in

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[195] Bach, *Essay on the True Art of Playing Keyboard Instruments*, 149.
[196] Badura-Skoda, *Interpreting Bach at the Keyboard*, 96.
[197] Badura-Skoda, 96.
[198] Donington, *Baroque Music*, 38–39.
[199] William Heiles, "An Approach to Bach and Scarlatti," in *Creative Piano Teaching*, 4th ed. (Champaign, IL: Stipes Publishing, 2011), 230–31.

which notes can be accented through dynamics. Furthermore, Hailes states that, because of the "thicker" sound of the modern piano, such subtle articulation effects are not as pronounced as they are on the harpsichord.[200] However, both kinds of articulation shown by Heiles are frequently employed by pianists and are often found in pedagogical editions of Baroque works.

Principles of Baroque Phrasing

For pianists, phrasing usually refers to using dynamic gradation to inflect melodic lines. However, this kind of melodic nuance was not possible in instruments such as the harpsichord or the organ. This section discusses Baroque phrasing as it is understood by musicologist and organist Hermann Keller: separation between musical phrases. The use of dynamics for shaping phrases is discussed below in the section on dynamics.

Phrasing is an essential part of Baroque performance practice, and composers as early as François Couperin developed a need to notate such separation. In his third book of *Pièces de Clavecin*, François Couperin introduced a new symbol, an apostrophe to "mark the end of melodies or of what we call harmonic phrases, and to make it clear that it is necessary to detach slightly the end of a melody before passing on to what follows."[201] Although Couperin's proposed symbol never became standard notation, the separation between musical phrases is expected in Baroque music.

Keller explains the distinction between musical poetry and musical prose and its relevance to phrasing. Musical poetry refers to music with regular phrase lengths such as two or

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[200] Heiles, 230–31.

[201] Hermann Keller, *Phrasing and Articulation: A Contribution to a Rhetoric of Music*, trans. Leigh Gerdine, The Norton Library; Variation: Norton Library. (New York: W.W. Norton, 1973), 17.

four measures, referencing the regular meter of poetic verses. In Baroque keyboard works, musical poetry is better represented by dance movements such as the minuet, *gavotte*, *bourrée*, and *sarabande*.[202] Phrasing in these works is straightforward, which leads pedagogues to suggest detaching over the barline, thus creating an emphasis on the downbeat, as well as a lilting or dancing feel.[203]

Musical prose refers to contrapuntal works, such as inventions, fugues, and toccatas.[204] Such works can present challenges in phrasing, because individual voices rarely finish their phrases at the same time.[205] Keller provides phrasing and articulation suggestions for all fugue subjects of *The Well-Tempered Clavier*,[206] and pedagogues recognize that whichever articulation is used on the subject should be replicated throughout the fugue.[207] While complex contrapuntal works are not part of this study, this principle applies to recurring motives found in many of the selected pieces.

Keller warns pianists against over-separating phrases. Using J. S. Bach's *Invention No. 1* he states that the motive that originates the sequence in measures 3 and 4 should be shown through light dynamic shading rather than through separation. He conducts a thorough analysis of the Invention, indicating the passages that require very clear separation, and others in which the separation should be barely perceptible.[208]

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[202] Keller, 65.

[203] Marvin Blickenstaff, *Inspired Piano Teaching*, ed. Peter Jutras (Kingston, New Jersey: Piano Education Press ; Frances Clark Center, 2024), 302.

[204] Keller, *Phrasing and Articulation: A Contribution to a Rhetoric of Music*, 65.

[205] Keller, 70.

[206] Keller, 86–88.

[207] Blickenstaff, 220.

[208] Keller, *Phrasing and Articulation: A Contribution to a Rhetoric of Music*, 70.

Fingering in Baroque Performance

Styles of fingering are largely determined by the instrument on which one performs. As British musicologist Peter Williams points out, the short key length of keyboard instruments in the early seventeenth century did not allow for versatility in the use of the thumb, with players limited mostly to the use of the long fingers.[209] This was a characteristic of multiple schools of practice before the time of J. S. Bach. Indeed, even Jean-Philippe Rameau, in his 1722 *Treatise on Harmony* only suggests using the thumb when right-hand chords extend to one octave; all chords spanning up to a seventh are played using fingers 2 to 5.[210]

Early Baroque fingerings were largely based on the idea of some fingers are better than others. In Girolamo Diruta's 1609 treatise *Il transilvano*, fingers 2 and 4 are deemed "good fingers," and they play mostly on "good notes," which are usually consonant notes that fall on downbeats. "Good fingers" thus alternate with "bad fingers" in patterns such as 2–3–2–3 and 3–4–3–4.[211] The seventeenth-century school of English virginalists built on the notion of good fingers, instead calling them "strong fingers." However, for the English, both finger 1 and finger 3 were considered strong. J. S. Bach's approach to fingering, discussed below, is influenced by the English school, eventually leading to a system in which fingers are used in a "more-or-less equal basis."[212]

This development of new fingering techniques at the time of J. S. Bach is especially relevant for performance on the modern piano. With its longer, wider, and heavy-weighted keys,

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[209] Williams, "The Baroque Era: Keyboards," 24.

[210] Jean-Philippe Rameau, *Treatise on Harmony*, trans. Philip Gossett (Dover Publications, 1971), 386.

[211] Cyr, *Performing Baroque Music*, 103.

[212] Cyr, 103–4.

the modern piano does not allow the kinds of finger crossings mentioned above, such as 3–4–3–4, and requires more use of the thumb. Modern harpsichordists such as Richard Troeger criticize the use of standardized scale fingerings. According to Troeger,

> Modern piano technique often involves indiscriminate application of scale fingerings and other standard patterns without reference to metrical and rhythmic groupings. This practice can run counter to musical values, especially in earlier music.[213]

Troeger thus suggests that pianists have much to learn from fingering styles used in the Baroque period, especially concerning finger substitution and use of fingerings that allow a relatively closed hand.[214]

Fingerings from J. S. Bach

While J. S. Bach's table of ornaments from the *Klavierbüchlein für Wilhelm Friedemann Bach* provides an explanation on how the composer intended ornaments to be realized, the *Applicatio*, BWV 994 offers a unique glimpse into Bach's views on fingering. Ascending scalar passages on white keys feature series of 3–4 in the right hand and 2–1 in the left hand,[215] which are some of the fingerings suggested by C. P. E. Bach in the *Essay on the True Art of Playing Keyboard Instruments*.[216] Similarly, most mordents are given to fingers 2–3 in the right hand, and 1–2 in the left hand, which are two of the four essential trills that, according to C. P. E. Bach, every keyboard player should have; the others are 3–4 in the right hand, and 2–3 in the left hand[217].

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[213] Troeger, *Playing Bach at the Keyboard: A Practical Guide*, 207.
[214] Troeger, 210–14.
[215] Bach, *Klavierbüchlein für Wilhelm Friedemann Bach*, 4.
[216] Bach, *Essay on the True Art of Playing Keyboard Instruments*, 46.
[217] Bach, 102.

Besides the *Applicatio*, BWV 994, two other pieces from the *Klavierbüchlein für Wilhelm Friedemann Bach* have original fingerings by J. S. Bach himself: the *Præambulum in G Minor*, BWV 930, and the *Praeludium und Fughetta in C Major*, BWV 870a. Pianist Nancy Lee Harper observes that, in both pieces, fingering is largely determined by chordal shapes. Furthermore, she points out moments in which the use of fingers 5–4 on a leap of a fourth in the bass imply that such notes are meant to be disconnected.[218]

Fingering in C. P. E. Bach's *Essay*

In the *Essay on the True Art of Playing Keyboard Instruments*, C. P. E. Bach states that his father, J. S. Bach, was responsible for creating new fingering methods that far differed from that of earlier keyboard players:

> My deceased father told me that in his youth he used to hear great men who employed their thumbs only when large stretches made it necessary. Because he lived at a time when a gradual but striking change in musical taste was taking place, he was obliged to devise a far more comprehensive fingering and especially to enlarge the role of the thumbs and use them as nature intended; for, among their other good services, they must be employed chiefly in the difficult tonalities. Hereby, they rose from their former uselessness to the rank of principal finger.[219]

J. S. Bach's introduction of the thumb as a "principal finger" is related primarily to its ability to cross under the long fingers, thus providing new ways of performing scales, which C. P. E. Bach explores exhaustively.

C. P. E. Bach thus provides a nearly comprehensive guide to the fingering of scales and scalar passages in both hands, ascending and descending, in major and in minor keys. Bach states that keys with few sharps and flats, despite being often called easy, are instead more difficult

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[218] Harper, "Baroque Fingering and Interpretation: What Can a Modern Pianist Learn?," 126.

[219] Bach, 42.

because they offer multiple possible fingerings; indeed, C. P. E. Bach provides three different fingerings on either hand for the ascending scales of C major,[220] G major,[221] and D major.[222] Conversely, keys with many sharps or flats are deemed easier by Bach, for there is only one good fingering.[223]

Two overall principles govern the fingering of scalar passages in C. P. E. Bach's *Essay*: first, black keys are generally played with fingers 2, 3, and 4, rarely played with finger 5, and played with finger 1 only as a last resort;[224] and second, one should use finger 1 or finger 4 in a white key that precedes a black key, so that the black key can be played with finger 2 in the former case, or finger 3 in the latter.[225] This is illustrated on Figure 2.14, adapted from C. P. E. Bach's *Essay*. [226] Fingerings in red are the ones Bach deems "the least usual."

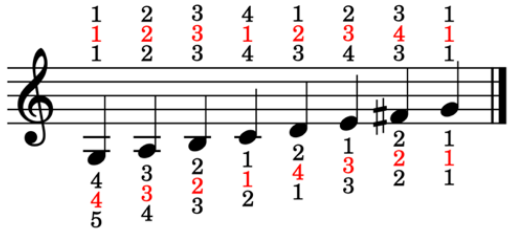

Figure 2.14. Excerpt of the ascending G major scale, with alternative fingerings for left hand (below staff) and right hand (above staff) by C. P. E. Bach.

While the modern fingerings of the G major scale are recognized by Bach, he considers the one in the right hand unusual, probably because it uses finger 4 on F-sharp; as mentioned above, Bach prefers to use the longer finger 3 on black keys.[227] Other fingerings that Bach recommends

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[220] Bach, 46.
[221] Bach, 49.
[222] Bach, 51.
[223] Bach, 57–58.
[224] Bach, 45.
[225] Bach, 49.
[226] Bach, 48–49.
[227] Bach, 49.

are those with repeated groups of 3–4 in the right hand and 1–2 in the left hand, which may be used "several times in succession" in passages with no black keys[228] and are useful in playing with "unbroken continuity."[229]

Bach identifies many different fingering techniques that can be used when necessary. Such techniques include skipping fingers in stepwise motion to prepare for leaps,[230] using a finger twice in a row when moving from a black key to an adjacent white key, and finger substitution on long notes. Bach advises against permitting students to use finger substitution unless absolutely necessary, as it is "not easy to employ this device skillfully."[231]

Fingering in Couperin's *L'art de toucher le clavecin*

The fingering principles of François Couperin are very similar to those of C. P. E. Bach, although Couperin is not as exhaustive as Bach in his treatment of scales. Scalar passages employ several kinds of finger crossings, some of which are found in C. P. E. Bach (such as 3 crossing over 4 in ascending right hand), and some of which do not occur in C. P. E. Bach (such as crossing of 2 over 4 in ascending right hand, and 3 crossing over 2 in descending right hand).[232]

Much of the fingering instructions given by Couperin are related to the realization of ornaments. Similar to C. P. E. Bach, Couperin states that trills should be practiced with all fingers but that, in performance, preference is given to 2–3 and 3–4 in the right hand, and 1–2

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[228] Bach, 48–49.
[229] Bach, 58.
[230] Bach, 71.
[231] Bach, 72.
[232] Couperin, *L'art de toucher le clavecin*, 41.

and 2–3 in the left hand.[233] Finger substitution is employed by Couperin in a chain of trills,[234] although such technique is discouraged by C. P. E. Bach.[235]

Dynamics in Baroque Performance

Dynamics are rarely indicated in Baroque scores, which has led to pedagogues with contrasting views about how dynamics should be incorporated into performance. Howard Ferguson divides dynamics into two types: structural dynamics, which "mirror the contrast between a single voice and the combined voices of a crowd," and inflectional dynamics, "which may be compared to the rise and fall of a speaking voice," thus corresponding to the crescendo and decrescendo.[236] Structural dynamics are commonly called terraced dynamics, and refer to the sudden change of dynamic levels between different music segments.

Even though instruments such as the harpsichord did not allow inflectional dynamics, different dynamic levels could be created through variations in texture. Dynamic levels are thus built into each composition. Writing about the keyboard sonatas of Domenico Scarlatti, Stewart Pollens argues that the harpsichord permits as much variety in dynamics as the early fortepiano, but only the latter instrument allows the performer to "override the built-in dynamics" and choose their own through touch.[237] Therefore, experience on Baroque instruments can allow pianists to develop awareness of dynamics levels that are implied in Baroque keyboard works.

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[233] Couperin, 38.
[234] Couperin, 43.
[235] Bach, *Essay on the True Art of Playing Keyboard Instruments*, 72.
[236] Ferguson, *Keyboard Interpretation from the 14th to the 19th Century*, 157.
[237] Pollens, "The Pianoforte in the Performance of Scarlatti's Sonatas," 310.

Terraced Dynamics

The idea of terraced dynamics emerges from two elements of Baroque music: the alternation between *tutti* and *solo* in works in ritornello form, such as concertos;[238] and the discrete dynamic levels that result from different registration in the organ and harpsichord.[239] In harpsichord music, the words *piano* and *forte* refer specifically to instruments with two keyboards, in which, for example, one keyboard is connected to a single eight-foot register, producing a *piano* dynamics, while the other is connected to two eight-foot registers, producing *forte*.[240]

Another instance of terraced dynamics corresponds to the alternation of the two manuals of the harpsichord to create echo effects.[241] Such echo effects, where a *forte* passage is followed by a *piano* echo, are frequently found in Italian instrumental music, such as the *Sonate da chiesa*, Op. 1 and Op. 3, by Arcangelo Corelli.[242] While echo effects can be used in keyboard music even when unmarked by the composer, Ferguson warns against using it indiscriminately, "for [it] can chop up the music to such an extent that it sounds irritatingly short-winded."[243]

Modern authors criticize the notion held by many twentieth-century performers that terraced dynamics are the only form of dynamic contrast in Baroque music. For Troeger, imitating the "flatness" of the harpsichord on the modern piano is an oversimplification that misunderstands the Baroque instrument, ignoring all the expressive nuance that it allows.[244]

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[238] Ferguson, 158.
[239] Cyr, *Performing Baroque Music*, 49.
[240] Cyr, 54.
[241] Ferguson, 158.
[242] Cyr, *Performing Baroque Music*, 51.
[243] Ferguson, *Keyboard Interpretation from the 14th to the 19th Century*, 158–59.
[244] Troeger, *Playing Bach at the Keyboard: A Practical Guide*, 40.

Although crescendos and diminuendos are rarely indicated in Baroque music—with Rameau's use of hairpins in a printed score of *Hyppolyte et Aricie* in 1733 being a notable counter-example[245]—musicologists such as David Boyden demonstrated that "subtle dynamic shadings were very much a feature of baroque performance."[246] Cyr also demonstrates that diminuendos can be implied by the consecutive use of *forte*, *piano*, and *più piano*, such as in the *Christmas Concerto* by Corelli.[247] These arguments support the idea that there is no reason for pianists performing Baroque keyboard music to refrain from using inflectional dynamics in their playing.

Inflectional Dynamics

Although the harpsichord and the organ were not capable of producing gradual or inflectional dynamics, other instruments—like violin, flute, voice, and of course the clavichord—were, and the latter instruments set the standards of expressivity for all musicians. Therefore, Fabian argues that "avoiding the use of gradated dynamics in Baroque music may (…) seem historically unfounded."[248] Ferguson notes that, when performing Baroque music on the piano, it is important to keep in mind the characteristics of the instruments used at the time,[249] some of which are indeed able of producing inflectional dynamics.

An important use of inflectional dynamics lies in dissonances and resolutions. Appoggiaturas start with a dissonance, which should be played louder than its resolution,[250] as

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[245] Cyr, *Performing Baroque Music*, 52.
[246] Cyr, 49.
[247] Cyr, 51–52.
[248] Fabian, "Performance Practices for Baroque and Classical Repertoire," 337.
[249] Ferguson, *Keyboard Interpretation from the 14th to the 19th Century*, 157.
[250] Cyr, *Performing Baroque Music*, 52.

according to C. P. E. Bach, dissonances "rouse our emotions and [consonances] quiet them."[251] Quantz states that continuo players—usually cello and harpsichord—should be aware of consonances and dissonances between the bass and the upper parts, and that "to excite the different passions the dissonances must be struck more strongly than the consonances." The harpsichord is not able to produce this kind of dynamic inflections, so Quantz suggests altering the speed of arpeggiation of chords, as chords arpeggiated faster will sound louder.[252]

Pedagogical Writings on Dynamics

Piano pedagogues provide useful guidelines for applying dynamic contrast to piano performances of Baroque keyboard works, usually based on the principles of terraced dynamics and inflectional dynamics. For Heiles, changes of dynamic terraces (which he calls "dynamic levels") should happen sparingly in Bach and Scarlatti, to avoid damaging the unity of the musical discourse; inflectional dynamics (which he calls "dynamic shaping"), on the other hand, should be employed continuously in order to portray the music's character and sense of rhetoric.[253]

Authors cited above, such as Keller and Donington, make a distinction between dynamics and phrasing, with the latter concept referring to the separation between musical elements but not necessarily to their shaping through inflectional dynamics. This view contradicts most pianists' understanding of phrasing, which considers both separation between phrases and inflectional dynamics. Pedagogue Jeanine Jacobson incorporates this more holistic understanding of phrasing held by modern pianists. For Jacobson, inflectional dynamics are essential in supporting

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[251] Bach, *Essay on the True Art of Playing Keyboard Instruments*, 163.
[252] Cyr, *Performing Baroque Music*, 54.
[253] Heiles, "An Approach to Bach and Scarlatti," 227–28.

cadences and in displaying changes of harmonic direction. She recommends that students approach cadences with a crescendo, followed by a decrescendo after the cadence. Similarly, she suggests using dynamics to portray the unexpected harmonies in a deceptive cadence.[254]

Pedagogues also stress the importance of identifying which Baroque keyboard instrument would have been used to perform a certain piece. While Jacobson claims that many Baroque keyboard works were originally intended for the clavichord—thus supporting the use of inflectional dynamics—she recognizes that works in a harpsichord style or in ritornello form require more use of terraced dynamics.[255] According to Deborah Rambo Sinn, the dynamics spectrum in playing J. S. Bach's music on the modern piano would be narrower than that of Mozart, which is in turn narrower than that of Chopin.[256] Palmer makes a similar claim when he says that "If [Bach's Inventions and Sinfonias] are to be played as they might have sounded on the clavichord, the dynamics range should be between *ppp* and *mf*."[257]

Another important use of dynamics on the piano is, according to Jacobson, to make polyphonic textures clear by using different dynamic levels to emphasize important melodic lines. This dynamic emphasis should change frequently as voices become more important or less important, at the performer's discretion. These guidelines are inspired by Baroque ensemble works, in which individual lines are naturally easier to discern because they are performed by

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[254] Jeanine M. Jacobson, *Professional Piano Teaching: A Comprehensive Piano Pedagogy Textbook. Volume 2: Intermediate-Advanced Levels*, ed. E. L. Lancaster and Albert Mendoza (Los Angeles, CA: Alfred Music, 2015), 236–38.

[255] Jacobson, 236–38.

[256] Deborah Rambo Sinn, *Playing Beyond the Notes: A Pianist's Guide to Musical Interpretation* (New York, NY: Oxford University Press, 2013), 2.

[257] Bach, *Inventions and Sinfonias*, 15.

different instruments or voices. On the modern piano, it is the responsibility of the performer to make sure individual voices are heard.[258]

Authors recognize that editorial suggestions of dynamics can be problematic, as they "acquire an appearance of authority that inhibits the teacher's discretion and discourages students from thinking for themselves."[259] A few editors, such as Palmer, address this by including dynamics (and other editorial markings) in gray to differentiate from the composer's original indications. Palmer also makes sure to emphasize that editorial markings are merely suggestions. While his edition does offer suggested dynamics, he warns against blindly following any editor's suggestions, as there is no right answer. As an example, he lists the opening dynamic markings in *Invention No. 1 in C Major* in several editions: *forte* in Busoni, *mezzo-forte* in Mason, and *piano* in Czerny.[260]

Final Remarks on Baroque Performance Practice

The principles of Baroque performance practice presented above will be used in the comparative analysis of selected editions of Baroque works in Chapters 3 to 7. Many of such principles are not feasible on the modern piano—such as fingerings of 3–4–3–4 suggested by C. P. E. Bach—while others may not be adequate for teaching young learners—such as ornaments with multiple repercussions in thirty-second notes. Similarly, the effect of some principles is not as pronounced on the modern piano as it is on the harpsichord or clavichord, as is the case with detaching notes over the bar line to create agogic accents. However, most of

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[258] Jacobson, *Professional Piano Teaching: A Comprehensive Piano Pedagogy Textbook. Volume 2: Intermediate-Advanced Levels*, 237.

[259] Heiles, "An Approach to Bach and Scarlatti," 233.

[260] Bach, *Inventions and Sinfonias*, 15.

these principles inform editorial decisions presented on pedagogical editions of Baroque works and thus are relevant to our understanding of how Baroque performance practice is taught.

Chapter 3: Analysis of Selected Editions—Level 3

This chapter provides a comparative analysis of editorial suggestions in pedagogical editions of selected Baroque keyboard pieces of level 3, although it also covers Domenico Scarlatti's *Sonata in D Minor*, K. 32, which Jane Magrath classifies as levels 3–4. The analysis is informed by the principles of Baroque performance practice previously reviewed in Chapter 2. Three Baroque composers are represented in this chapter: Christian Petzold, Jean-Philippe Rameau, and Domenico Scarlatti.

Five categories of editorial suggestions are compared for each of the selected pieces: rhythm and tempo, fingering, ornamentation, articulation and phrasing, and dynamics. These categories are presented in a different order from the one in Chapter 2 because, in the analysis of editions, the discussion on fingering helps understand each editor's views on ornamentation, articulation and phrasing; therefore, fingering is presented first here. Whenever appropriate, charts and color-coded figures are used to consolidate the views of different editors, aiding the visualization of different editorial principles in relation to Baroque performance practice.

For simplicity, editions with multiple editors are referenced using the last name of the first editor listed on the printed edition. In the special cases when the editor of a specific piece is identified in the book, their last name will be used to reference the edition.

In Chapter 3, pieces are presented in the following order:

1. *Minuet in G Major*, BWV Anh. 114, by Christian Petzold
2. *Menuet en Rondeau*, by Jean-Philippe Rameau
3. *Rigaudon I in E Minor*, by Jean-Philippe Rameau
4. *Sonata in D Minor*, K. 32, by Domenico Scarlatti

Minuet in G Major, BWV Anh. 114

Composer: Christian Petzold (traditionally attributed to Johann Sebastian Bach)

Original Sources: *Klavierbüchlein für Anna Magdalena Bach* (1725) and *Suite de Clavecin* (Petzold)

Level: 3

Table 3.1. Selected pedagogical editions that contain *Minuet in G Major*, BWV Anh. 114.

Pedagogical Edition or Book / Author(s) or Editor(s)	Publisher	Date
Celebrate Bach, Book 1: Selections from the Notebooks, Early Suites, and Little Preludes Reid Alexander, Samuel Holland, and Marc Widner	Frederick Harris Music	2004
Selections from the Notebook for Anna Magdalena Bach Nancy Faber, Randall Faber, and Robert Heath	Dovetree Productions	1992
The Anna Magdalena Bach Book of 1725 Richard Jones	Associated Board of the Royal Schools of Music	1997
Succeeding with the Masters, Baroque Era, Vol. 1 Helen Marlais	FJH Music Company	2004
J. S. Bach: An Introduction to His Keyboard Music Willard A. Palmer	Alfred Music	2006
Introduction to Baroque Keyboard Literature, Vol. 1 Pamela Schultz and Robert Schultz	Columbia Lady Music	1982
J. S. Bach: First Lessons in Bach Christos Tsitsaros	G. Schirmer	2009

The *Minuet in G Major*, BWV Anh. 114 from the *Klavierbüchlein für Anna Magdalena Bach* is a 32-measure-long piece written in binary form. As expected from a minuet, it is divided into regular phrases, each containing eight measures. Of the selected editions, six of them (Alexander, Faber, Marlais, Palmer, Schultz, and Tsitsaros) render the minuet in two full pages, with four measures (or one phrase) per system; Jones, on the other hand, displays the full piece in a single page, in six systems of variable length, while providing the accompanying *Minuet in*

G Minor, BWV Anh. 115, also by Christian Petzold, on the next page. While six of the editors included editorial suggestions on the score, Jones presents a clean score with only fingerings; Jones's other editorial suggestions—mostly ornaments—are in the performance notes at the end of the publication.

Concerning editorial suggestions, all but Schultz explicitly state that the markings on the score are editorial. However, Schultz indicates in another piece that certain slurs "are original,"[1] implying that other articulation markings stem from the editors.[2] Palmer is the only editor who presents editorial suggestions in gray, to differentiate from the markings stemming from the original sources.

Rhythm and Tempo

Tempo words or metronome markings are found in five out of seven editions: Faber, Marlais, Palmer, Schultz, and Tsitsaros. Palmer and Schultz suggest the same metronome marking, with a quarter note at 120–132 bpm, which Palmer calls *allegro moderato* and Schultz calls *allegretto*. Jones, who does not provide a tempo on the score, suggests a quarter note of *c.* 126 bpm in the performance notes, exactly in the middle of the range proposed by Palmer and Schultz. In an earlier publication, Jones suggests a tempo of 132 bpm.[3] Marlais suggests the slowest tempo, with quarter note at 96–120 bpm. Tsitsaros also marks the piece *allegretto*, but

[1] Pamela Schultz and Robert Schultz, eds., *Introduction to Baroque Keyboard Literature*, vol. 1, Schultz Piano Library (Columbia Lady Music, 1982), 4.

[2] Schultz and Schultz, 1:4.

[3] Richard Jones, ed., *Baroque Keyboard Pieces, Book 1* (The Associated Board of Royal Schools of Music, 1991).

does not suggest any metronome markings. Faber, in contrast, provides an indication of character, "gracefully," rather than an Italian tempo word.

Fingering

When providing fingerings for Petzold's *Minuet in G Major*, BWV Anh. 114, editors frequently give priority to ease of fingering for early learners. Many utilize five-finger patterns—since they are positions in which elementary students are more likely to feel comfortable—and fingerings that require the fewer changes of hand position. One example of giving priority to five-finger patterns is found in the first four measures of the Schultz edition: by omitting the mordent in measure 3, the student is able to play the first note of measure 3 with finger 3, essentially playing measures 1–2 in a G major five-finger pattern, and measures 3–4 in a C major five-finger pattern. Schultz's fingering in measures 3–4 may become unfeasible if the student is playing the mordent, as shown in Figure 3.1.

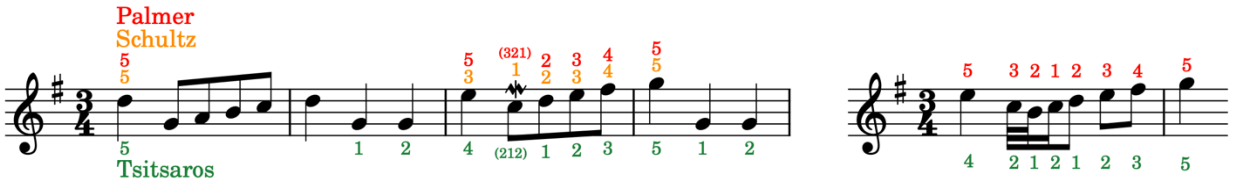

Figure 3.1. Fingerings in *Minuet in G Major*, BWV Anh. 114, mm. 1–4 (left) and realized mordent in m. 3 (right).

Figure 3.1 allows the comparison of different fingerings used in the mordent in measure 3. The fingering by Palmer, with 3–2–1 on the mordent, is common in pedagogical editions, including Marlais and Jones. If playing the last note of the mordent with finger 1, students are required to learn how to perform the ornament with a minimum amount of movement, in order to avoid creating an accent with the thumb. Tsitsaros avoids this challenge by suggesting the mordent be played with fingers 2–1–2, and crossing the thumb under immediately after the ornament. While

Tsitsaros's fingering for the mordent may be uncommon for the right hand, trills and mordents with fingers 1–2 are common in the left hand, being one of the fingerings that both C. P. E. Bach and François Couperin recommend, as stated in Chapter 2.

Following the principles of fingering from C. P. E. Bach's *Essay*, it is likely that the mordent on measure 3 would have been played either with fingers 2–3 or 3–4, as shown in Figure 3.2.

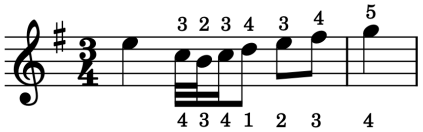

Figure 3.2. Possible fingerings of mordent in *Minuet in G Major*, BWV Anh. 114, m. 3.

The two fingering possibilities in Figure 3.2 follow Bach's suggestions both in terms of the realization of mordents, and in terms of fingerings for the G major scale. While the fingering above the staff is generally not feasible on the modern piano, as it requires the crossing of finger 3 over 4, the second fingering uses options that are more common in modern piano playing: a mordent with fingers 3–4, and the thumb crossing under finger 4. This fingering creates similar difficulties as Tsitsaros's fingering in Figure 3.1, requiring the thumb crossing immediately after the mordent, but avoids finishing the mordent with the thumb, as in Palmer.

While most editors choose fingerings that require the fewer number of changes in hand position, Tsitsaros often employs fingerings that require or imply certain articulations. One such case is in Figure 3.1 above, in which the change between finger 1 and finger 2 on G in measure 2 forces the student to separate the repeated quarter notes. As discussed below, such separation is indicated by both Palmer and Schultz through staccatos, by Faber through the break of a slur, and by Marlais in a footnote. An example of Tsitsaros's use of fingering to imply articulation is shown in Figure 3.3 below.

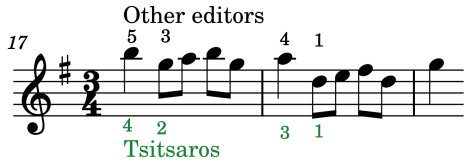

Figure 3.3. Fingerings in *Minuet in G Major*, BWV Anh. 114, mm. 17-19.

As shown in Figure 3.3 above, Tsitsaros is the only editor who suggests finger 4 on the first note of measure 17 in the right hand. All the remaining editors (Alexander, Faber, Jones, Marlais, Palmer, and Schultz) start measure 17 with finger 5. By suggesting finger 4 on the downbeat of measure 17, Tsitsaros implies that the first note in measure 18, A, be played with finger 3, followed by finger 1 on D; the interval of a fifth played with fingers 3–1 suggests that the interval be played non-legato. Such separation between the first and second notes of measure 18 is indicated by Marlais with the use of a slur spanning the four eighth notes in beats two and three.

In the last phrase of the piece, a change of finger aids both in the separation between the notes on beats one and two of measure 30, and in the performance of an ornament. As seen in Figure 3.4 below, Palmer suggests the change of fingering on the second C of measure 30, creating a separation between the repeated C and allowing the student to play the trill with fingers 2–3, usually considered easier. Marlais and Schultz also suggest starting the trill with finger 3.

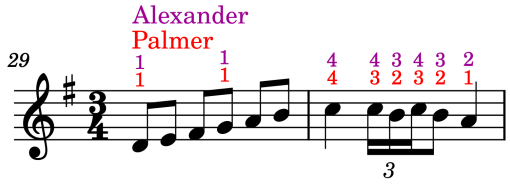

Figure 3.4. Fingerings in *Minuet in G Major*, BWV Anh. 114, mm. 29–30.

However, the fingering by Alexander presents an advantage: playing the trill in measure 30 with fingers 3–4 allows for easier fingering in the transition from measure 30 to 31. Furthermore, the

trill with fingers 3–4 is considered one of two essential trills of the right hand (along with 2–3) by C. P. E. Bach and François Couperin.

It is important to note the relationship between ornamentation and fingering. Both Faber and Marlais provide different fingerings to be used when playing with and without ornaments. Palmer's edition, on the other hand, provides only one set of fingerings, indicating that the editor considers ornaments an integral part of the piece.

Ornamentation

Pedagogical editions of *Minuet in G Major*, BWV Anh. 114 are based on the version found in the 1725 *Klavierbüchlein für Anna Magdalena Bach*, which contains mordents (measures 3, 5, 11, and 13), a trill (measure 30), and an appoggiatura in measure 8. None of these ornaments occur in the original source of Christian Petzold's *Suite de Clavecin*.

The selected editions of *Minuet in G Major*, BWV Anh. 114 present very contrasting views about ornamentation. Contrary to the other editions, Schultz omits the mordents in measures 3, 5, 10, and 13, while retaining the appoggiatura in measure 8 and the trill in measure 30. All other editions retained all the ornaments found in the *Klavierbüchlein*, with suggested realizations found in ossias (Alexander, Marlais, Palmer, Tsitsaros) or performance notes (Faber and Jones). All editorial suggestions agree on the execution of mordents, which are realized with the first two notes notated as thirty-second notes. On the other hand, the realization of the trill on measure 30 varies. Both Alexander, Faber, Marlais, Tsitsaros, Schultz, and Palmer start the trill on the upper auxiliary note, with Faber notating the repercussions as thirty-second notes, and the remaining editors using sixteenth-note triplets, as indicated in Figure 3.5.

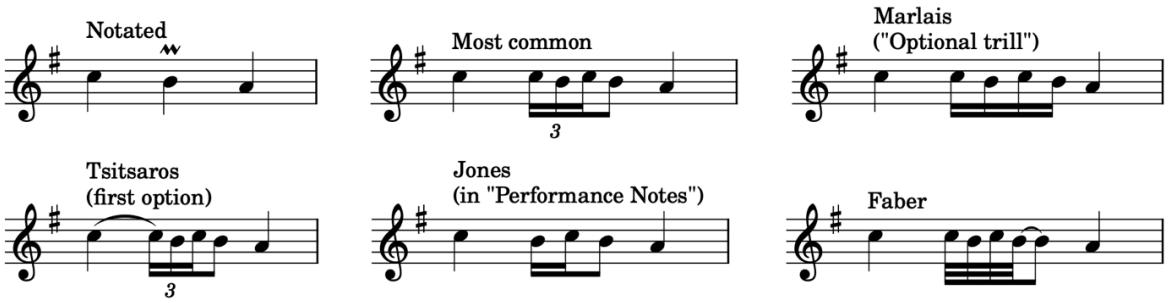

Figure 3.5. Suggested realizations of trill in *Minuet in G Major*, BWV Anh. 114, right hand, m. 30.

The realization labeled "Most common" in Figure 3.5 is used by Alexander, Marlais, Palmer, Schultz, and Tsitsaros. However, both Marlais and Tsitsaros also suggest alternative realizations for the trill. While Marlais's alternative trill uses a more comfortable rhythm of sixteenth notes, the one provided by Tsitsaros may prove more challenging. Tsitsaros's alternative trill, a *Prall-Triller*, avoids the immediate repetition of C in measure 30, while also avoiding the creation of an "upper mordent," which is deemed by Palmer as "INCORRECT," capitalized in the original.[4] Tsitsaros's choice of a *Prall-Triller* is not consistent with C. P. E. Bach and Couperin, because the note on which the trill is notated is not slurred to the previous note—which would be the indication of an appoggiatura and trill, and therefore, a *Prall-Triller*. The upper mordent that is avoided by Palmer and Tsitsaros, although not consistent with historical sources, is a commonly used solution when the note that precedes the trill coincides with the note on which the trill should normally be started (the upper auxiliary note). The upper mordent is indeed the suggested realization given by Jones.

Concerning the appoggiatura in measure 8, all surveyed editions indicate that it be played as a quarter note. Jones is the only editor who suggests an alternative: to play the appoggiatura

[4] Willard A. Palmer and Margery Halford, eds., *The Baroque Era: An Introduction to the Keyboard Music*, 2nd edition, Alfred Masterwork (Van Nuys, CA: Alfred Publishing, 1993), 5.

either as a quarter note or as an eighth note. Palmer recognizes that the quarter-note appoggiatura works better in this specific case, even if it contradicts the established performance practice—that the appoggiatura be given two-thirds of the value of a dotted note.[5]

Editors disagree on whether ornaments are essential and when they should be added during the study process. According to the editor, Palmer's book was prepared in such a way that "the student can play each [piece] in its original form, without omitting ornaments," and thus considers ornaments essential[6] and discourages students from simplifying ornaments.[7] While Faber considers ornaments optional,[8] Tsitsaros states that ornaments can be simplified or omitted depending on the skill of the player.[9] Both Marlais[10] and Faber[11] indicate that the piece should be learned without ornaments first.

Among the surveyed editions, Marlais and Jones are the only editors who suggest ornaments that are not notated in the original sources, as shown in Figure 3.6.

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[5] Johann Sebastian Bach and Willard A. Palmer, *J. S. Bach: An Introduction to His Keyboard Music*, Alfred Masterwork (Van Nuys, CA: Alfred Publishing, 2006), 14.

[6] Palmer and Halford, *The Baroque Era: An Introduction to the Keyboard Music*, 3.

[7] Bach and Palmer, *J. S. Bach: An Introduction to His Keyboard Music*, 7.

[8] Johann Sebastian Bach, *Selections from the Notebook for Anna Magdalena Bach: original keyboard classics*, ed. Nancy Faber, Randall Faber, and Robert Heath, The developing artist (Ann Arbor, MI: Faber Piano Adventures, 1992), 2.

[9] Johann Sebastian Bach, *First Lessons in Bach*, ed. Christos Tsitsaros, Schirmer Performance Editions (G. Schirmer, 2009), 6.

[10] Helen Marlais, *Succeeding with the Masters, Baroque Era, Vol. 1* (Fort Lauderdale, FL: The FJH Music Company, 2004), 13.

[11] Bach, *Selections from the Notebook for Anna Magdalena Bach*, 2.

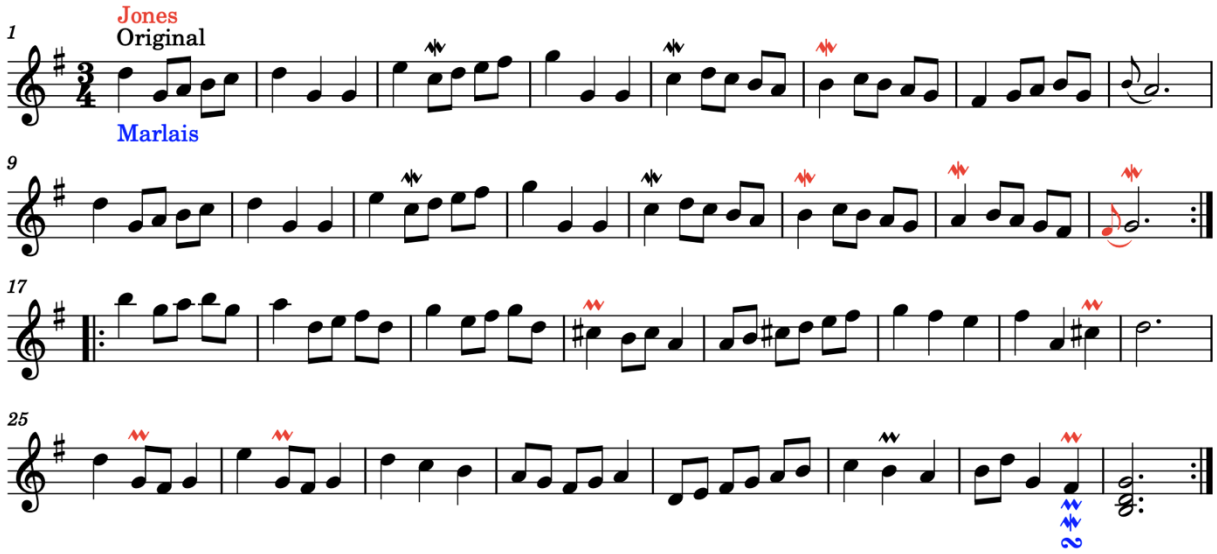

Figure 3.6. Additional ornaments suggested by Jones and Marlais in *Minuet in G Major*, BWV Anh. 114.

Marlais suggests that students add an ornament to the last F-sharp on measure 31, which is in accordance with Palmer, who says that trills "must ALWAYS [sic] be added to certain kinds of closing cadences."[12] However, Marlais provides three kinds of possible ornaments—trill, mordent, or turn—and asks students to decide which ornament they prefer in the final cadence.[13] Besides the final cadence trill, Jones suggests other eight ornaments to be used in the minuet, including mordents on measures 14 and 15, which imitate the mordent on measure 13, and ornaments in the cadences in measures 15–16 and 24.

Articulation and Phrasing

Surveyed editions of *Minuet in G Major*, BWV Anh. 114 adopt two approaches regarding articulation and phrasing: while some editions employ slurs to refer primarily to articulation, others use slurs to refer primarily to phrasing. In the first group are Alexander, Faber, and

[12] Palmer and Halford, *The Baroque Era: An Introduction to the Keyboard Music*, 4.
[13] Marlais, *Succeeding with the Masters, Baroque Era, Vol. 1,* 13.

Marlais. Their slurs are usually short, confined to short motives of a few notes each, and more commonly placed on notes that move stepwise. In the second group are Palmer, Schultz, and Tsitsaros. The editors' use of articulation in the beginning of the minuet is shown in Figure 3.7. Staccatos by Palmer and Tsitsaros are enlarged for easier visualization. Schultz is omitted from figures because, unless otherwise noted, it uses the same articulations as Palmer.

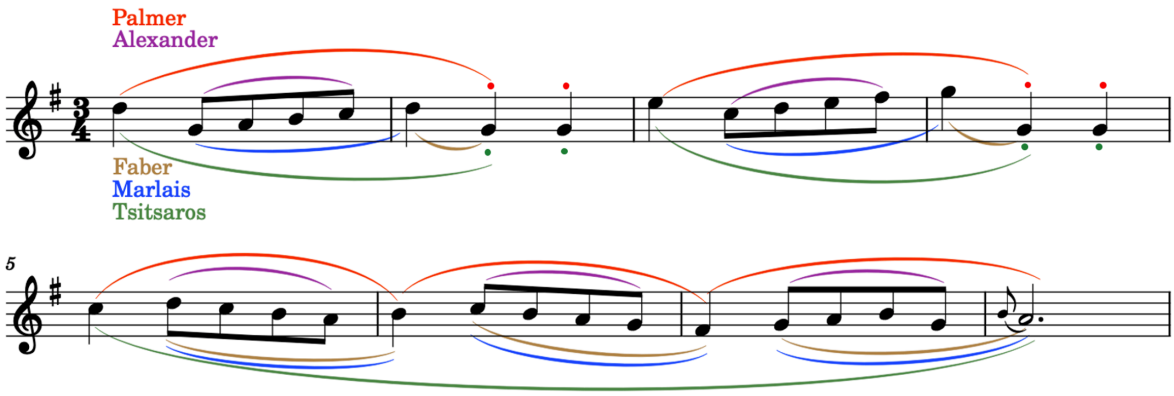

Figure 3.7. Articulation and phrasing in *Minuet in G Major*, BWV Anh. 114, mm. 1–8.

As seen in Figure 3.7, the articulations in Marlais and Alexander follow the principle that notes moving stepwise are usually played legato, while Marlais also points out that, in general, quarter notes are played non-legato.[14] The different duration of the slurs between Marlais (and Faber), and Alexander in measures 5–8 is also worthy of note. The slurs in Alexander follow the harpsichord principle of disconnecting at the end of a measure to create an accent on the downbeat, which is mentioned by Marlais.[15] Although the modern piano allows dynamic gradation that the harpsichord does not, the idea of disconnecting before the downbeat in Baroque dance pieces is mentioned by pedagogues such as Blickenstaff and aid in creating a dance feel.[16] On the other hand, both Marlais and Faber connect the slur all the way to the

[14] Marlais, 7.
[15] Marlais, 7.
[16] Marvin Blickenstaff, *Inspired Piano Teaching*, ed. Peter Jutras (Kingston, New Jersey: Piano Education Press; Frances Clark Center, 2024), 302.

downbeat, as the modern piano is able to emphasize the downbeat through dynamics. This longer slur emphasizes the sense of direction, with the anacrusis motive moving towards the downbeat.

In contrast, Palmer, Schultz, and Tsitsaros use slurs to denote phrase structure: slurs are used to connect the repeating motive in measures 1–2 and 3–4, while the staccatos in measures 2 and 4 clearly separate the two units. The overlapping slurs in measures 5–8 suggest no other articulation than a single uninterrupted legato line. However, those slurs emphasize the structure of 1+1+2 measures in the passage leading to the half cadence in measure 8, encouraging students to think of the overall flow of the phrase rather than focusing too much on separating small motives. This is especially evident in Tsitsaros, who notates a single slur connecting measures 5–8.

Articulation is also determined by motivic structure, as Marlais points out that melodic motives are usually played legato.[17] This explains why the Marlais edition connects the motives on measures 18 and 19 despite the intervals of a fourth and a third. Indeed, the slurs placed by Marlais emphasize the rhythmic motive that permeates the entire minuet, which can be observed in Figure 3.8 below (see measures 1–3 in Figure 3.7).

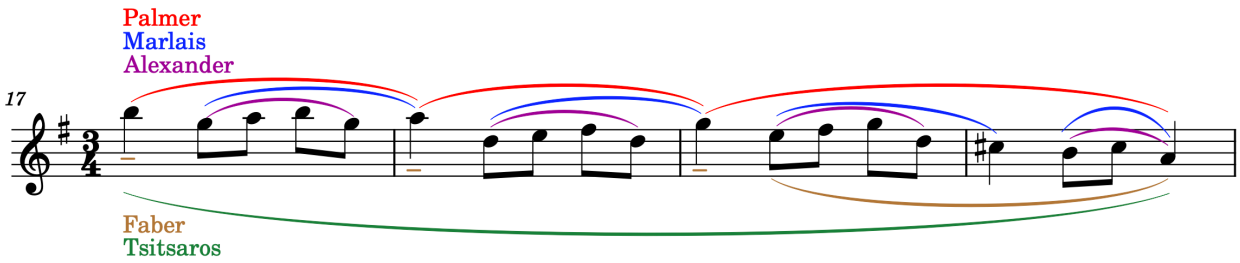

Figure 3.8. Articulation and phrasing in *Minuet in G Major*, BWV Anh. 114, mm. 17–20.

The tenuto markings by Faber in measures 17–19 are worthy of note, since tenuto usually refers to playing a note to its full value in the context of Baroque music. It is likely that Faber

[17] Marlais, *Succeeding with the Masters, Baroque Era, Volume 1*, 8.

employs the tenuto markings in a more modern sense, implying some degree of emphasis on the note.

While larger motives and phrase structure are the focus of Palmer's and Schultz's slurs in the right hand, the left hand features numerous short, slurred passages. This is especially evident in the second half of the piece, with Palmer and Schultz notating two-note slurs (some of them ending in staccatos) in measures 23, 24, 29, 30, and 31. Although these short slurs create a more detached left hand, this differs from Marlais, for whom all quarter notes are to be played "slightly detached."[18] Indeed, the only slurs notated in the left hand in Alexander and Marlais are the instances of eighth notes only found in measures 8 and 12, in which the editors use a similar articulation to that observed in Figure 3.8: Marlais extends the slur until the downbeat, and Alexander does not.

A slightly more detached right hand is implied by both Palmer and Schultz on measures 25–26, by using non-overlapping slurs, as shown in Figure 3.9 (see measure 5–8 in Figure 3.7 and measures 17–20 in Figure 3.8).



Figure 3.9. Articulation and phrasing in *Minuet in G Major*, BWV Anh. 114, mm. 25–28.

While Palmer and Schultz use slurs that emphasize the 1+1+2 phrase structure mentioned above, Tsitsaros provides no slur for measure 27, suggesting that these notes may be played non-legato. Similar to previous passages, Alexander, Faber, and Marlais connect only stepwise passages in eighth notes, with Alexander breaking the slur earlier on measure 28.

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[18] Marlais, 14.

Dynamics

Five of the selected editions of *Minuet in G Major*, BWV Anh. 114 include dynamic markings in their score, while two (Alexander and Jones) do not. The dynamic levels used by the first five editors are notably contrasting. However, they generally concur with the principle of terraced dynamics, in the sense that variations in dynamics follow the phrase structure of the piece. The dynamic layout in the editions of the piece is presented in Figure 3.10. Measure numbers are indicated on top of each section of the diagram, with every fourth measure displayed in gray for easier visualization.

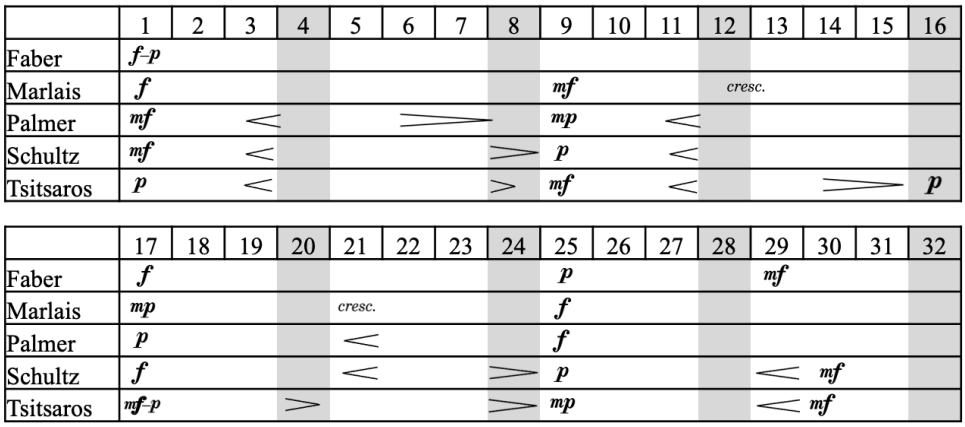

Figure 3.10. Dynamic layout of selected editions of *Minuet in G Major*, BWV Anh. 114.

Figure 3.10 shows that the beginnings of phrases in measures 1, 9, 17, and 25 are the most common places for changes of dynamic levels. Almost no consensus exists on how loud or soft each passage must sound, except perhaps for the ending, which is marked *mezzo-forte* or *forte* in all surveyed editions. Nonetheless, the editors generally agree that new phrases require a change of dynamic level. Both Faber and Alexander state that repetitions should use new dynamic

levels.[19] This kind of contrast is used by Faber in measures 1–16, and by Tsitsaros in measures 17–24.

Among the surveyed editions, Faber is the only editor that does not notate inflectional dynamics, only terraced dynamics. In suggesting inflectional dynamics, Palmer, Schultz, and Tsitsaros follow the same principle of crescendo on an ascending passage, which is especially prominent in measures 3, 11, and 21. A crescendo in the last scalar passage in measure 29 is present in Schultz and Tsitsaros but not in Palmer, because the latter had already established a *forte* dynamic level on measure 25. Although these three editors present decrescendos around measure 8, they serve different purposes: Palmer's decrescendo is on measures 6–7 and describes the dynamic tapering at the end of a phrase; Tsitsaros places a very short hairpin on the downbeat of measure 8, specifically to indicate the decrescendo between the appoggiatura and its resolution; and Schultz places a decrescendo over the entirety of measure 8, covering both the decrescendo in the appoggiatura and the decrescendo associated with the falling line in the left hand.

Final Remarks on *Minuet in G Major*, BWV Anh. 114

Among the surveyed editions, Marlais might be considered the most appropriate to introduce young students to Baroque keyboard repertoire. Its most important quality is its treatment of articulation. Slurs are used uniquely to connect short and mostly stepwise musical motives and not to delineate phrases. A footnote indicates that quarter notes, unless indicated

[19] Johann Sebastian Bach, *Celebrate Bach: Selections from the Notebooks, Early Suites, and Little Preludes*, ed. Reid Alexander, Samuel Holland, and Marc Widner, vol. 1 (Mississauga, Ontario: Frederick Harris Music, 2004), 8; Bach, *Selections from the Notebook for Anna Magdalena Bach*, 7.

otherwise, should be played slightly detached. These editorial choices convey the Baroque emphasis on short and speech-like patterns while at the same time creating an uncluttered score. Another remarkable feature is the editor's instruction for students to choose the ornament to be used in the final cadence, which introduces students to the extemporaneous nature of Baroque ornamentation.

For older students who might have more experience with the piano, Jones's edition presents advantages. It is essentially an *Urtext* edition, but it offers many suggestions on articulation and ornamentation in the performance notes, thus encouraging students to copy their preferred suggestions into the score. Jones's suggestions are often introduced using expressions such as "articulate the [right hand] *perhaps* thus" and "the closing treble note of the 1st strain *might* be ornamented thus"[20] (my emphasis), which conveys a non-prescriptive tone.

[20] Johann Sebastian Bach, *The Anna Magdalena Bach Book of 1725*, ed. Richard Jones (The Associated Board of Royal Schools of Music, 1997), 34.

Menuet en Rondeau

Composer: Jean-Philippe Rameau

Original Source: *Pièces de Clavecin* (1724, reedited in 1731)

Level: 3

Table 3.2. Selected pedagogical editions that contain *Menuet en Rondeau*.

Pedagogical Edition or Book / Author(s) or Editor(s)	Publisher	Date
Baroque Keyboard Pieces, Book 1 Richard Jones	Associated Board of the Royal Schools of Music	1991
The Baroque Era: An Introduction to the Keyboard Music Willard A. Palmer	Alfred Music	1993
Introduction to Baroque Keyboard Literature, Vol. 1 Pamela Schultz and Robert Schultz	Columbia Lady Music	1982

The *Menuet en Rondeau* is a 16-measure piece that appears alongside the table of ornaments in Jean-Philippe Rameau's *Pièces de Clavecin* from 1724 and reedited in 1731. The complete title of the collection translates to "Harpsichord Pieces, with a Method for the Mechanics of the Fingers, in which are taught the means of attaining perfect execution on this instrument, along with a table of ornaments." It is the only piece in the collection for which Rameau provides fingerings, and Palmer claims that the piece is presented as an example of "correct style of fingering."[21] Written in C major, the piece features a right hand confined to major five-finger patterns in eighth notes and a left-hand bass in quarter and half notes.

The piece is written in two eight-bar sections and, being identified as a "rondeau," it should be performed as AABA. While two of the editors (Jones and Palmer) follow Rameau in

[21] Willard A. Palmer and Margery Halford, eds., *The Baroque Era: An Introduction to the Keyboard Music*, 2nd edition, Alfred Masterwork (Alfred Publishing, 1993), 34.

using a *segno* to indicate that the piece should be played from the beginning until the end of the A section, Schultz notates the A section again, thus presenting the piece in 24 measures divided in two pages. In both Jones and Palmer, the piece is presented in a single page.

Rhythm and Tempo

While Rameau gives no indications of tempo, the three surveyed editions suggest tempo and metronome markings. Schultz suggests the slowest tempo, *moderato* with quarter note at 100–112 bpm, and Palmer suggests the fastest tempo, *allegro moderato* with quarter note at 126–144 bpm. Jones suggests an intermediate tempo, with quarter note at *c.* 120 bpm.

The use of inequality in the pairs of eighth notes is suggested by both Jones and Palmer: the former suggests it in footnote and the latter suggests the rhythm in lighter print above the staff. Although the editors suggest that pairs of eighth notes be performed like a quarter note and an eighth note under a triplet sign (), both state that the amount of inequality can be left at the discretion of the performer. This is in agreement with Little and Jenne, who state that the use of inequality in eighth notes is characteristic of French minuets.[22]

Fingering

As mentioned before, Rameau provided fingerings for the *Menuet en Rondeau* in his *Pièces de Clavecin*. Rameau's right-hand fingerings, reproduced by both Jones and Palmer, emphasize major five-finger patterns in the tonic and the dominant, requiring the hand to

[22] Meredith Little and Natalie Jenne, *Dance and the Music of J. S. Bach: Expanded Edition* (Indiana University Press, 2001), 71.

momentarily close in the transition between the two five-finger patterns. Schultz modifies Rameau's fingering by using a finger crossing in the transition, as shown in Figure 3.11.

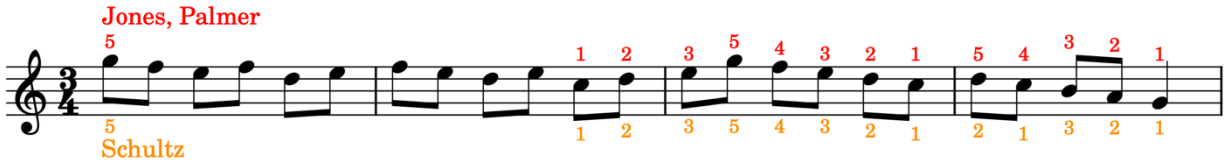

Figure 3.11. Fingering in *Menuet en Rondeau*, right hand, mm. 1–4.

The two fingerings in Figure 3.11 require different techniques: fast closing and opening the hand in Jones and Palmer, and the use of scale fingerings in Schultz. While both techniques are possible for students at level 3, the fingering of Jones and Palmer not only reinforces the relationship between tonic and dominant through the use of their five-finger patterns, but it is also conducing to a metric accent on the downbeat of measure 4. Meanwhile, a student using Schultz's fingering needs to pay attention to not create an accent on the second beat of measure 4, when finger 3 crosses over the thumb. Measures 9–12, which are an exact transposition to G major of the four opening measures, are treated in the same way in the three editions.

In the left hand, all editors agree with Rameau's fingerings, which are reproduced in their entirety by both Jones and Palmer. Although Schultz omits some of these fingerings, different fingerings are not implied. Rameau's fingerings are shown in Figure 3.12.

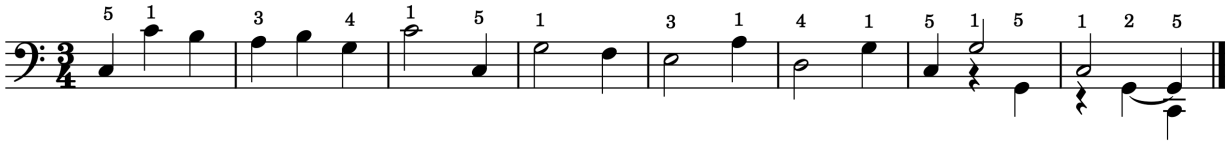

Figure 3.12. Original fingerings in *Minuet en Rondeau*, left hand, mm. 1–8.

It is important to note that, although Schultz's edition does not provide fingerings that contradict Rameau's own, it simplifies the left-hand bassline in measures 7–8 by turning all notes into quarter notes. By doing this, Schultz eliminates the need to hold down left-hand notes and makes the passage more accessible to young students with small hands.

Ornamentation

No ornamentation is indicated by Rameau in the *Menuet en Rondeau*, and no suggestions are provided by Jones and Schultz. Palmer's edition suggests that, in the repeat, the last right-hand note of each strain (in measures 8 and 16) can receive a trill, considered optional by the editor. This trill is notated in sixteenth-note quintuplets starting on the upper auxiliary note and is to be played with fingers 1 and 2. The use of a three-repercussion trill is aligned with French performance practice, according to which trills placed on long notes can have more repercussions.

Articulation and Phrasing

Of the surveyed editions, Schultz is the only one that provides articulation and phrasing suggestions. In terms of articulation, Schultz suggests at the beginning that the quarter notes in the left hand be played non-legato, and half notes are slurred to the succeeding quarter notes, as shown in Figure 3.13.

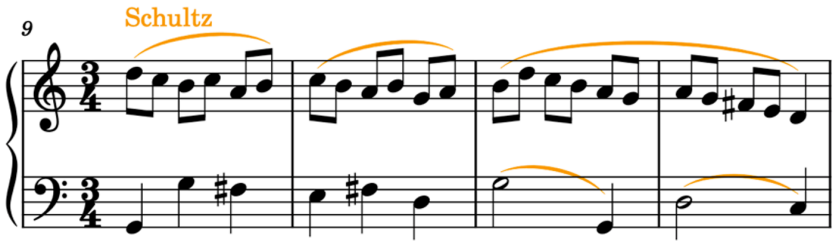

Figure 3.13. Articulation and phrasing in *Menuet en rondeau*, mm. 9–12.

Schultz's general indication of non-legato left hand agrees with Badura-Skoda's interpretation that basslines in "walking bass" style should be played non-legato.[23] However, the slur that

[23] Paul Badura-Skoda, *Interpreting Bach at the Keyboard* (Oxford : Clarendon Press ; New York : Oxford University Press, 1993), 98.

connects the octave leap in measure 11 is unusual, as large leaps are generally not connected. In notating two note slurs in measures 11 and 12, Schultz probably intends to indicate that the second note of each slur should be lighter than the first, thus emphasizing the lilting character of the minuet. This kind of notation is similar to François Couperin's use of staccatos on weak beats of dance pieces, described by John Butt.[24]

Slurs in the right hand, also shown in Figure 3.13, indicate phrasing. Schultz uses right-hand slurs consistently throughout *Menuet en rondeau*, dividing the regular four-measure phrases in groups of 1+1+2 measures. Such indications emphasize the phrase structure and suggest a brief detachment at the end of each slur. They also imply that eighth notes under each slur should be played more connected than the bassline.

Dynamics

Two of the surveyed editions, Palmer and Schultz, suggest dynamics for *Menuet en rondeau*. Both editors provide markings influenced by terraced dynamics, although Schultz notates a few instances of inflectional dynamics (crescendo and diminuendo). For both editors, each 8-measure period should start with a louder phrase (notated either *mezzo-forte* or *forte*) followed by a softer phrase. The dynamic layout of the piece in Palmer and Schultz is shown in Figure 3.14. Measure numbers with an apostrophe indicate the repetition of the A section, which Schultz notates in its entirety using different dynamics.

[24] John Butt, *Bach Interpretation: Articulation Marks in Primary Sources of J. S. Bach*, Cambridge Musical Texts and Monographs (Cambridge University Press, 1990), 55.

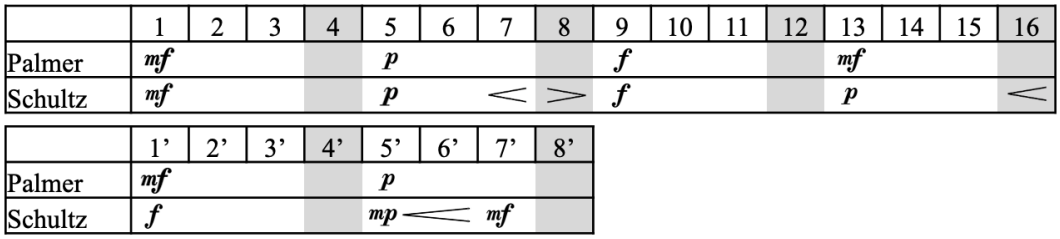

Figure 3.14. Dynamic layout of selected editions of *Menuet en rondeau*.

While most of the dynamic markings suggest a sudden alternation between dynamic terraces—such as the transition between *piano* and *forte* in measures 8 and 9 in both editions—in measure 16 Schultz suggests a crescendo leading to the repeat of the A section. The dynamic inflections suggested by Schultz in measures 5–8 are related to phrasing: the crescendos lead to the high point of the phrase, while the decrescendo in measure 8 follows the descending bass line. A similar crescendo is applied in the repeat of the A section, although this time Schultz establishes a *mezzo-forte*, indicating a wish to finish the piece at a higher dynamic level.

Final Remarks on *Menuet en Rondeau*

Among the surveyed editions, Schultz is the only one that presents substantial editorial suggestions. In contrast with Jones and Palmer, who add no articulation markings, Schultz uses slurs that last one or two measures. These slurs may add a lilting character to the minuet, but they sometimes connect large intervals in the left hand. Schultz also modifies the fingering contained in Rameau's original publication.

Since they are sparsely marked, the editions by Jones and Palmer would probably need to be complemented by the teacher, especially if used with younger students. These editions present two main advantages: first, they preserve Rameau's original fingering; and second, they introduce the concept of *notes inégales*, which is standard practice in this kind of repertoire.

Rigaudon I in E Minor

Composer: Jean-Philippe Rameau

Original Sources: *Pièces de Clavecin* (1724, reedited in 1731)

Level: 3

Table 3.3. Selected pedagogical editions that contain *Rigaudon I in E Minor*.

Pedagogical Edition or Book / Author(s) or Editor(s)	Publisher	Date
The Baroque Piano: The Influence of Society, Style, and Musical Trends on the Great Piano Composers Nancy Bachus	Alfred Music	2006
Keys to Stylistic Mastery: 25 Intermediate to Late Intermediate Pieces from Five Style Periods Ingrid Jacobson Clarfield and Dennis Alexander	Alfred Music	2003
Bärenreiter Piano Album: Baroque Adél Erényi	Bärenreiter-Verlag	2003

The *Rigaudon I in E Minor* is part of Jean-Philippe Rameau's second collection of keyboard pieces, the *Pièces de Clavecin* of 1724, which was later reedited in 1731. *Rigaudon I* is part of *Suite in E Minor*, which comprises both dances (such as an *allemande*, a *courante*, and a *gigue*) and character pieces (*Rappel des oiseaux* and *La villageoise*). The first *rigaudon* is followed by a second *rigaudon* in the parallel key of E major and its *double* (variation). Similarly to the pair of minuets in G major (BWV Anh. 114) and G minor (BWV Anh. 115) from the 1725 *Klavierbüchlein für Anna Magdalena Bach*, the two *rigaudons* and the *double* are often presented together in pedagogical editions, as is the case with Bachus and Erényi. However, only *Rigaudon* I is presented here, as the succeeding movements are not leveled by Magrath.

Rigaudon I in E Minor is a 16-measure piece in binary form and 𝟮 time, although it is usually rendered in 𝄵 or 𝅜 in modern editions. Both sections start with a two eighth-note

anacrusis. The first section is written entirely in two voices which start in imitative counterpoint. Meanwhile, the second section introduces a third voice acting as a pedal tone, while the upper voices momentarily move in parallel tenths.

Rhythm and Tempo

Meredith Little states that the *rigaudon* is similar to the *bourrée*, in that both are lively dances in duple meter, with four-bar phrases and starting with an anacrusis.[25] Little and Jenne argue that a tempo of 80–88 bpm would be adequate for *bourrées*, and that faster tempos might make the metric structure of the piece unrecognizable.[26]

Two of the surveyed editions feature tempo words: Clarfield suggests *allegretto* with the half note between 72 and 88 bpm, while Bachus suggests *andantino* but does not provide a metronome marking. According to modern convention, Clarfield's indication may seem contradictory, because the metronome marking used by the editor seems more aligned with Bachus's *andantino*. However, Clarfield's *allegretto* acknowledges that the piece is indeed moderately fast, because half notes at 72–88 bpm imply that quarter notes should be rendered at 144–176 bpm.

Fingering

All three of the surveyed editions of *Rigaudon I* feature fingering suggestions, which are highly influenced by the ornamentation. Erényi presents three different fingerings for the

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[25] Meredith Ellis Little, "Rigaudon," in *Grove Music Online* (Oxford University Press, 2001), https://doi.org/10.1093/gmo/9781561592630.article.05909.

[26] Meredith Little and Natalie Jenne, *Dance and the Music of J. S. Bach: Expanded Edition* (Indiana University Press, 2001), 37.

multiple ornaments (2–3, 1–3, and 1–2), Clarfield presents two (2–3, and 1–2), and Bachus, who omits the mordents on measures 3 and 7, suggests that all trills be performed with fingers 2–3. The fingerings used in the selected editions are shown in Figure 3.15.

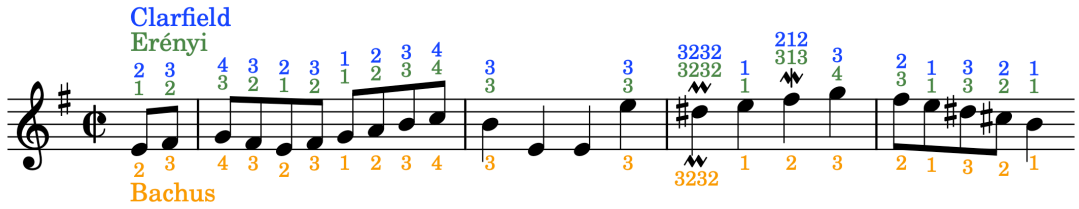

Figure 3.15. Fingering in *Rigaudon I*, right hand, mm. 1–4.

The fingering choices in Figure 3.15 suggest that, among the surveyed editors, Erényi is the one that is least concerned about using standard scale fingerings, which is especially visible in in measures 1 and 4. The use of paired fingers 1–2–1–2 in measure 1, a technique usually avoided by pianists, is in agreement with Baroque performance practice and might be much easier to play on the shallow keys of Baroque keyboard instruments. Both Bachus and Clarfield avoid the 1–2–1 finger crossing by beginning the right hand on finger 2, thus using the traditional fingering of the D major scale (2–3–1).

In the second part of the piece, all editors agree that a change of finger on repeated notes is necessary to perform the trill on measure 11, as presented in Figure 3.16.

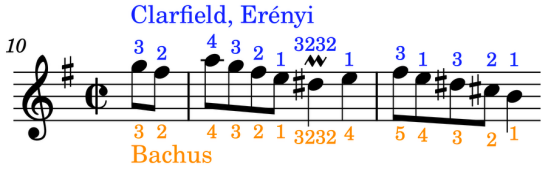

Figure 3.16. Fingering in *Rigaudon I*, right hand, mm. 10–12.

However, Bachus provides different fingerings after the trill on measure 11, opting to use a 5–4–3–2–1 fingering on measure 12 and thus emphasizing the B major five-finger pattern. Furthermore, Bachus's fingering reminds the student that the quarter note E on measure 11 should not be connected to the preceding trill, as it is an anacrusis to measure 12. However, the

omission of finger 3, leading to the use of finger 4 on E to prepare the B major five-finger pattern and the use of the shorter finger 5 on F-sharp, may create difficulties. Although feasible on the modern piano, Bachus's fingerings in Figure 3.16 may be more difficult on Baroque keyboard instruments, because of their shorter key lengths.

In the second part of the piece, both editors provide the same fingering for the left hand, even if it involves repeatedly playing a black key with finger 1. This is demonstrated in Figure 3.17 below.

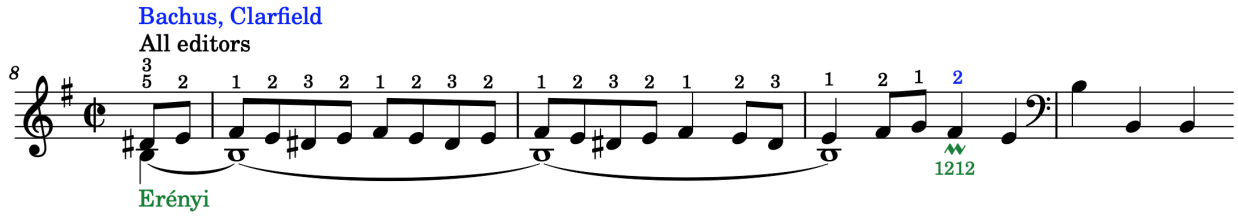

Figure 3.17. Fingering in *Rigaudon I*, left hand, mm. 8–12.

The use of left-hand finger 1 on F-sharp should not pose a significant problem. Since the left hand is in an essentially stationary position throughout measures 9 and 10, the use of a shorter finger on F-sharp is easier here than it is in the right hand in measure 12 (Figure 3.16).

The last significant difference in fingering among the selected edition occurs in the last measure. Both Clarfield and Erényi use fingerings that do not connect the final chord to the preceding eighth notes, while Bachus proposes a change of fingering to allow such connection, as shown in Figure 3.18.

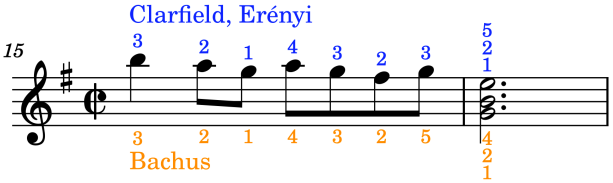

Figure 3.18. Fingering in *Rigaudon I*, right hand, mm. 15–16.

Bachus's choice of fingering in Figure 3.18 is evidently related to the editor's choice of articulation, as is discussed below. While Bachus's choice to prolong slurs until the downbeat

generally do not affect the chosen fingering, measures 15 and 16 are a notable counterexample. The fingering 2–5 on the last two notes of measure 15 is especially difficult considering that it requires the player to omit two fingers during a legato line. Furthermore, the opening of the hand that is required to create a legato between measures 15 and 16 may make the performance on the clavichord much more challenging, as the instrument usually favors closed hand positions. The fingering proposed by Clarfield and Erényi creates no such difficulties.

Ornamentation

All three of the surveyed editions feature ornament symbols on the score, while providing a possible realization of ornaments above the staff, along with suggested fingerings. Erényi, being an *Urtext* edition, features the most ornaments, while Clarfield and Bachus feature fewer ornaments. According to the critical edition, a *pincé* (mordent) on measure 3 is found in the 1724 edition of *Pièces de Clavecin* but not in the 1731 edition. This ornament appears in Clarfield and in Erényi, but not in Bachus, as shown in Figure 3.19. Note that, while Erényi uses Rameau's original symbol of *pincé*, Clarfield modernizes it to a mordent sign.

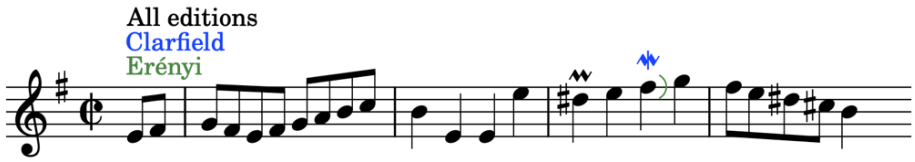

Figure 3.19. Ornaments in *Rigaudon I*, right hand, mm. 1–4.

The editors agree in terms of number of repercussions of the ornaments (two for trills and one for mordents) as well as the starting note of trills. However, they diverge in terms of the speed of realization of ornaments. While Erényi indicates that trills and mordents be realized as thirty-second notes, Bachus and Clarfield use sixteenth notes, leading to the trill in measure 3 to occupy the full length of the note. The proposed realizations are shown in Figure 3.20.

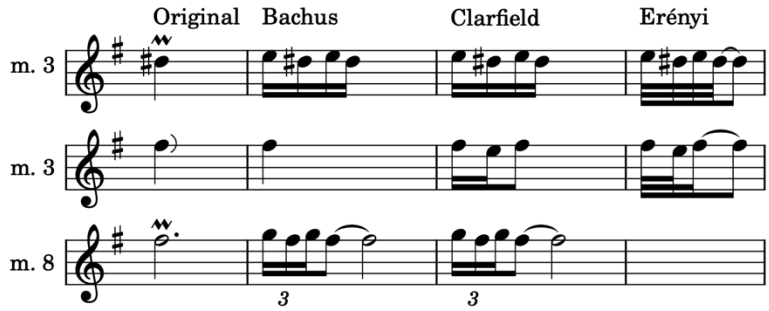

Figure 3.20. Realization of ornaments in *Rigaudon I*, mm. 3 and 8.

The slower ornaments proposed by Bachus and Clarfield align with the pedagogical goals of their editions, making the ornaments easier for students to perform on the modern piano. Erényi's fast ornaments, on the other hand, might present challenges, given the moderately fast tempo of the piece. However, all ornament realizations align with established Baroque performance practice.

There is a single ornament that is presented in both Erényi and in the critical edition, and is omitted by Bachus and Clarfield. In measure 11, Rameau presents synchronous trills in both hands, as shown in Figure 3.21.

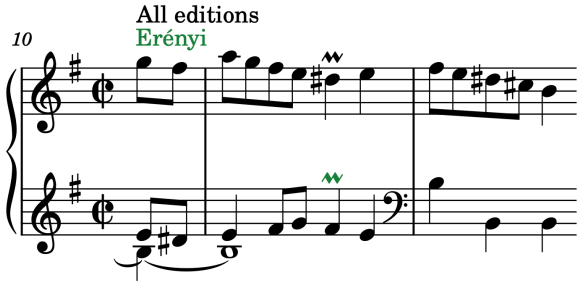

Figure 3.21. Trills in *Rigaudon I*, mm. 10–12.

Bachus's and Clarfield's choice to omit the left-hand trill is probably meant to make the piece more accessible to young learners. That is because performing measure 11 as written by Rameau may present two considerable challenges for students at this level: first, performing the left-hand trill with fingers 1–2 while a low note is being held by finger 5; and second, playing the fast repercussions of the trill with the two hands in perfect synchrony.

Articulation and Phrasing

Bachus and Clarfield are the only editions that provide articulation and phrasing markings. Both Bachus and Clarfield use long slurs to connect the stepwise lines in eighth notes, but Bachus's slurs extend for longer. This difference is demonstrated by how the two editors treat the first phrase of the piece, as shown in Figure 3.22.[27]

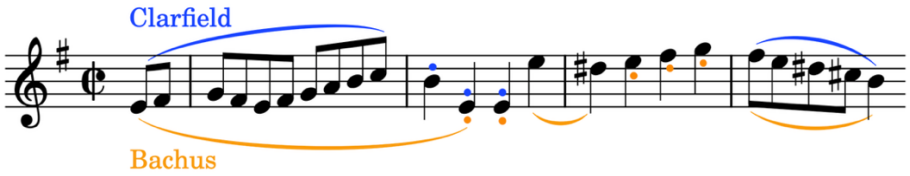

Figure 3.22. Articulation in *Rigaudon I*, right hand, mm. 1–4.

Clarfield's slur, which ends before the downbeat in measure 2, follows the Baroque performance practice of detaching before the downbeat, which is the only way to create a metric accent on the harpsichord. Although metric accents can be created through dynamics on both the clavichord and on the piano, the use of articulation to mark downbeats is suggested by many modern pedagogues.

Figure 3.22 also demonstrates how Clarfield uses three levels of articulation determined by note values and intervallic relationship: first, eigthth notes in stepwise motion are connected through slurs; second, quarter notes in stepwise motion receive no markings, suggesting an intermediate articulation; and third, quarter notes in measure 2 receive staccatos, which could either indicate that leaping notes are more detached, or that these notes should be short to emphasize the entrance of the legato left hand. The hypothesis that the staccatos that Clarfield uses in measure 2 are meant to create contrast between the hands is supported by the fact that Clarfield uses no other staccatos throughout the piece.

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[27] In Figure 3.22, as well as in following figures, staccatos are indicated as larger dots for easier visualization.

While slurs are used by Clarfield mainly to connect stepwise lines, Bachus also uses slurs to create metric accents and to avoid accents on weak portions of the beat. This difference can be observed in Figure 3.23.



Figure 3.23. Articulation in *Rigaudon I*, left hand, mm. 1–4.

In both measures 3 and 4, the second quarter note is marked staccato and is at the end of a slur, indicating that they should be both shorter and softer than the preceding note. Figure 3.23 shows that Bachus creates a metric accent at the beginning of measure 4 by starting a slur on that downbeat, while Clarfield creates a metric accent at the beginning of measure 3 by breaking the slur beforehand. However, Bachus's strategy ends up connecting large leaps of up to an octave, which is contrary to most accepted Baroque performance practice.

An important difference in articulation, which was alluded in the section on fingering, occurs in the last two measures of the piece, as presented in Figure 3.24.

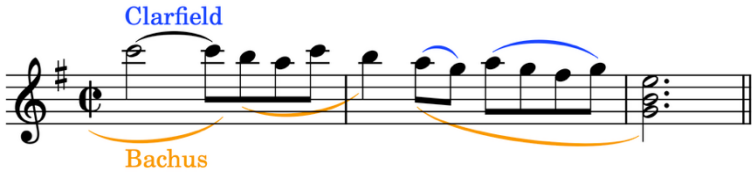

Figure 3.24. Articulation in *Rigaudon I*, right hand, mm. 14–16.

As mentioned earlier, Bachus's chosen articulation creates technical challenges in the last two measures of the piece. Meanwhile, Clarfield's two-note slur in measure 15 not only makes the change of fingering easier (see Figure 3.21) but also adds emphasis on the beat preceding the cadence, creating dramatic effect.

Dynamics

Bachus and Clarfield are the only editors who provide suggested dynamics for *Rigaudon I in E Minor*. Both of their suggestions are clearly inspired by terraced dynamics, although they have different opinions on how often dynamic terraces should be changed. The dynamic layout of the piece is provided in Figure 3.25.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Bachus	*mf*								*mp* cresc.			>	*mp* cresc.			*f*
Clarfield	*mf*				*p*				*mf*				*f*			

Figure 3.25. Dynamic layout of selected editions of *Rigaudon I*.

In first half of the piece, Clarfield treats the second phrase (measures 5 to 8) as an echo of the first phrase, thus dropping the dynamic level from *mezzo-forte* to *piano*. Bachus, on the other hand, renders the first eight measures as a single unit in terms of dynamics.

The two editors agree that the piece should close at a high dynamic level, marked *forte* in both. However, Clarfield achieves it through terraced dynamics by establishing *forte* throughout the last phrase, while Bachus starts the last phrase *mezzo-piano* and suggests a crescendo to the end.

Clarfield's use of different dynamics in each phrase provides dynamic variety that is not present in Bachus's edition. When writing *mezzo-forte* and *piano* in the first two phrases, Clarfield denotes that the second phrase is like an echo of the first. And the fourth phrase (measures 13–16)—which starts an interval of a third higher than the third phrase (measures 9–12)—is rendered *forte* by Clarfield, thus matching the higher pitch with a higher dynamic level.

Although the dynamic terraces provided by Bachus are not as frequent as those suggested by Clarfield, the inflectional dynamics suggested by Bachus are relevant in creating an expressive performance. In notating a crescendo in measure 9 and a decrescendo in measure 12, Bachus denotes a sense of four-bar phrase, which other editors may represent through long, four-

bar slurs, as in Figure 3.7 and Figure 3.8. Any performer playing *Rigaudon I* on the modern piano should not abstain from using inflectional dynamics like those notated by Bachus in measures 9–12, even if using an edition that provides only inflectional dynamics.

Final Remarks on *Rigaudon I in E Minor*

The editions by Bachus and Clarfield, both having been published by Alfred Music in the first decade of the twenty-first century, are very similar in their editorial markings. However, the Clarfield edition offers more resources related to Baroque interpretation, with a summary of principles of Baroque performance practice in the introductory pages and specific performance suggestions before each piece. The Clarfield edition also presents a more consistent treatment of articulation: slurs are limited to stepwise passages in eighth notes, which conveys the idea that such passages tend to be connected. These factors make Clarfield the recommended edition for *Rigaudon I in E Minor*.

Sonata in D Minor, K. 32

Composer: Domenico Scarlatti

Original Source: *42 Suites de Pièces pour le Clavecin*, edited by Thomas Roseingrave

Level: 3–4

Table 3.4. Selected pedagogical editions that contain *Sonata in D Minor*, K. 32.

Pedagogical Edition or Book / Author(s) or Editor(s)	Publisher	Date
Celebrate Scarlatti: Selected Sonatas Reid Alexander, Samuel Holland, and Marc Widner	Frederick Harris Music	2005
Bärenreiter Piano Album: Baroque Adél Erényi	Bärenreiter-Verlag	2003
Bach – Händel – Scarlatti: 31 Easy Piano Pieces with Practice Tips Nils Franke	Wiener Urtext	2012
Baroque Keyboard Pieces, Book 2 Richard Jones	Associated Board of the Royal Schools of Music	1991
Succeeding with the Masters, Baroque Era, Vol. 2 Helen Marlais	FJH Music Company	2005
The Baroque Era: An Introduction to the Keyboard Music Willard A. Palmer	Alfred Music	1993
Scarlatti: Ten Sonatas Keith Snell	Neil A. Kjos	1996
The Baroque Era: Intermediate Level Richard Walters	G. Schirmer	2014

The Sonata in D Minor, K. 32 is a 24-measure piece in $\frac{3}{8}$ time published in London by Thomas Roseingrave in 1739 and in Paris by Boivin and Le Clerc around 1737–40. Ralph Kirkpatrick indicates the Roseingrave edition as the primary source of this sonata but states out

that the source used by Alessandro Longo was the Vienna manuscript.[28] The indication "aria," likely referencing a vocal piece with *basso continuo* accompaniment, appears to stem from the composer, as it appears in multiple manuscript sources. It appears, either as a title or as an expressive marking, in all surveyed editions.

The piece is written in binary form, with an 8-measure A section and a 16-measure B section. Most editors render the piece in a single page (Alexander, Jones, Snell, and Walters) or less (Erényi and Franke) by presenting systems of more than four measures. Marlais and Palmer, however, render the piece in two pages, presenting four and three measures per system, respectively.

In the G. Schirmer publication, Richard Walters is the editor, but pianist Jeannie Yu made the recording of *Sonata in D Minor*, K. 32 that accompanies the book and provided the fingerings for the edition. For clarity, Walters's name is used in the comparison of editions, even though the fingerings are the work of Yu.

Rhythm and Tempo

Although the original sources provide the indication "aria," no specific tempo words are provided by the composer. Among the eight selected publications, four of them provide suggestions on tempo: Jones, Marlais, Palmer, and Walters. Of these, Walters simply suggests *moderato*, without a metronome marking. Among the metronome markings offered by the three remaining editors, there is stark contrast: Marlais suggests an eighth note at 66–76 bpm; Palmer marks *allegretto* and suggests an eighth note at 88–100 bpm; Jones writes *grazioso* and suggests

[28] Ralph Kirkpatrick, *Domenico Scarlatti* (Apollo, 1968), 442.

an eighth note at *circa* 132 bpm. Although Walters does not include a suggested tempo on the score, the edition is accompanied by a recording by pianist Jeannie Yu with a tempo of about 112 bpm at the eighth note. Furthermore, the editor states in the performance notes that, while one can perform the sonata slower than Yu's recording, it is recommended that students do not play the sonata "too slowly."[29] Therefore, the tempo suggested by Walters ends up being closer to Palmer's suggestion than to the one provided by Jones.

The discrepancy between Jones's tempo and those of the other editors is explained by how Jones understands the piece: in a footnote, Jones writes that the *Sonata in D Minor*, K. 32 is a "Minuet-like piece." In fact, the tempo chosen in the Jones edition, 132 bpm, is the same one provided for other minuets in the publication, such as the *Minuet in G Major*, BWV Anh. 114 (although in *Sonata in D Minor*, K. 32 the beat is determined by the eighth note, contrary to most minuets).

The tempo markings provided by Marlais and Palmer are less suggestive of a minuet and more of an expressive and moderately slow vocal piece, which seems in accordance with the marking "aria." Both tempo markings are possible and reasonable on the modern piano, with its high resonance and slow decay. However, Marlais's tempos, especially around the lower threshold of 66 bpm, might be too slow for Baroque instruments such as the clavichord, whose sound usually decays fast. Therefore, a clavichord would likely lead a performer to a faster tempo than that suggested by Marlais. On the other hand, both harpsichords and pianos would likely allow performers to explore the entire range of tempos suggested by Marlais and Palmer.

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[29] Richard Walters and Christos Tsitsaros, eds., *The Baroque Era: Intermediate Level*, Schirmer Performance Editions (G. Schirmer, 2014), 11.

Fingering

Fingering in the editions of *Sonata in D Minor*, K. 32 is largely influenced by the editors' choice of articulation and ornamentation. The first evidence of this happens in the right hand in the first measure of the piece, in which the use of finger 2 by Marlais and Palmer strongly suggests that the ascending leap between D and B-flat should be disconnected. While the use of finger 1 to start the piece does not necessarily imply a legato leap into the second measure, two editors (Snell and Walters) explicitly connect the B-flat on measure 2 to the preceding notes. The fingerings used by the editors in the opening measures of the piece are shown in Figure 3.26, including the fingering for the optional trills suggested by Palmer.

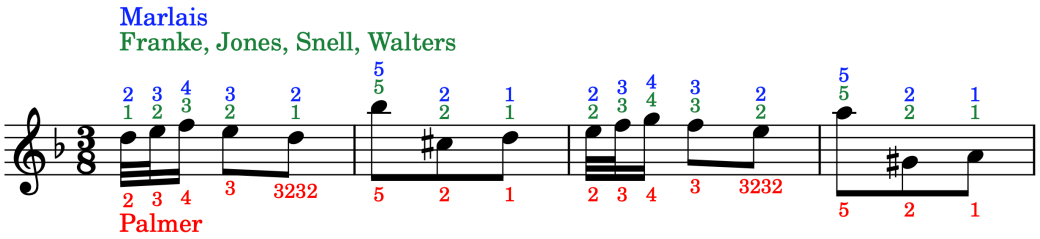

Figure 3.26. Fingering in *Sonata in D Minor*, K. 32, right hand, measures 1–4.

Marlais and Palmer consistently use the long fingers (2–3–4) in the thirty-second note written-out slides such as the one on the downbeat of measure 1, which occur throughout the piece. This fingering not only guarantees a similar sound in passages that employ this motive, but also results in Palmer's optional trills being performed with the most comfortable fingers, 2–3. Besides the 2–3–4 and 1–2–3 shown in Figure 3.26, other editors use a variety of different fingerings for the written-out slide. For example, Walters uses 1–3–4 in measure 11, and both Erényi and Jones use 3–4–5 in measure 14. Much of the changing of fingering in the slide appears to stem from a wish to avoid using the same finger in large leaps, which does not seem to be a problem for Marlais and Palmer, as shown in Figure 3.27 below.

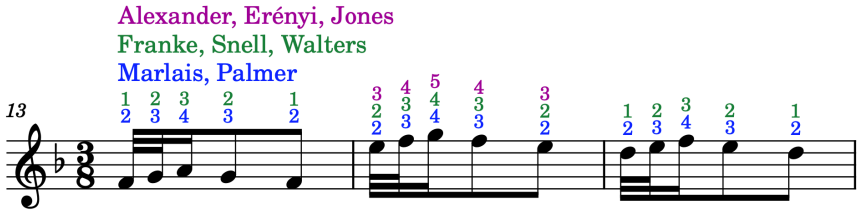

Figure 3.27. Fingering in *Sonata in D Minor*, K. 32, right hand, mm. 13–15.

As can be observed in Figure 3.27, Marlais and Palmer use finger 2 on the leap from measure 13 to measure 14, which is something that the remaining editors avoid. While the fingering suggestions made by Franke, Snell, and Walters are clearer, the fingering choices that Alexander, Erényi, and Jones make for measures 13 and 15 cannot be unequivocally determined.

Among the surveyed editions, Jones is the one that introduces the more complex fingerings, including two instances of finger substitution in the left hand, which suggest a need for legato. Figure 3.28 below contrasts Jones's fingerings with those of Marlais, that suggest separation between notes.

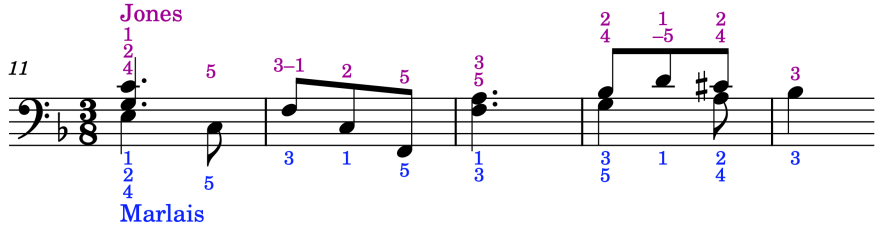

Figure 3.28. Fingering in *Sonata in D Minor*, K. 32, left hand, mm. 11–15.

Although Jones does not mark these passages as legato, it is implied by the fingering. Since Jones's finger substitutions, especially the one in measure 14, make the passage significantly more challenging, legato is a possible justification.

Ornamentation

Scarlatti notates five trills in *Sonata in D Minor*, K. 32 in measures 5, 7, 16, 19, and 23. These ornaments are omitted in three of the surveyed editions: Erényi, Snell, and Walters.[30] Despite omitting the original five trills, Walters suggests one ornament not present in the original sources: a written-out mordent in the last right-hand note of the piece, in measure 24. Of the five editors that preserve the ornaments, Franke is the only one that does not suggest possible realizations; the other four (Alexander, Jones, Marlais, and Palmer) present the suggested realizations either above the staff or as footnotes. From the five editors that present ornaments, Palmer is the only one that suggests additional ornaments, which should, according to the editor, be played in the repeat. The ornaments in the A section of the sonata are presented in Figure 3.29 below.

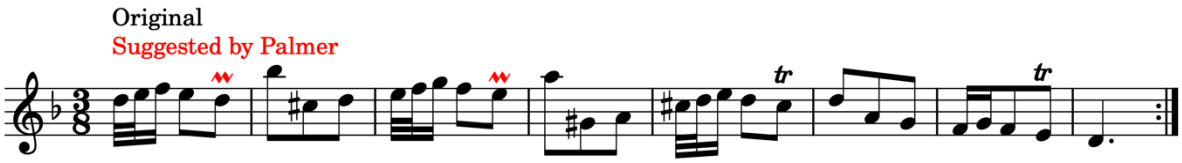

Figure 3.29. Original and suggested ornaments in *Sonata in D Minor*, K. 32, mm. 1–8.

From the four editors that suggest realization of ornaments (Alexander, Jones, Marlais, and Palmer), Jones diverges from the other three: while Jones suggests that all trills start on the principal note, the other editors have trills starting on the upper note. Jones is also the only editor who proposes that a single kind of ornament be used throughout the *Sonata in D Minor*, K. 32. Figure 3.30 shows the different realizations provided by the four editors for the trill on measure 5 of the sonata.

[30] The Alessandro Longo edition of *Sonata in D Minor*, K. 32 also omits ornaments. Longo seems to be the main source used by Snell.

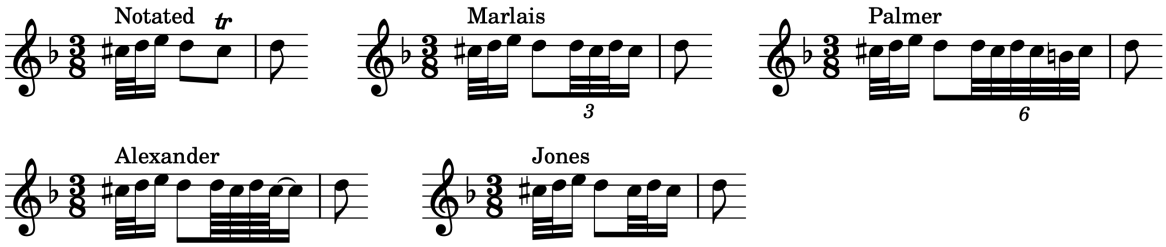

Figure 3.30. Suggested realizations of trill in *Sonata in D Minor*, K. 32, m. 5.

The variation observed in Figure 3.30 stems from the manipulation of three parameters: starting note, rhythmic value, and addition of termination. The ornament used by Jones, a trill starting on the main note, may also be called an inverted mordent, which is deemed incorrect by Palmer.[31] The ornaments chosen by Marlais and Alexander are both trills with two repercussions that start on the upper note and stop on the main note, although the former employs sixteenth-note triplets and the latter employs sixty-fourth notes. Palmer is the only editor who suggests a termination for this particular trill, which leads the ornament to fill the entire duration of the note. The realizations by Jones and Palmer might be considered incorrect in the German tradition of C. P. E. Bach. However, in the Italian tradition from which Scarlatti emerges, ornaments signs are frequently seen as interchangeable,[32] which would render Palmer's trill with suffix acceptable. Furthermore, some modern scholars such as Badura-Skoda argue that Scarlatti's trill may start on the principal note,[33] which aligns with Jones's realization.

In the cadential trill of measure 7, three editors—Alexander, Marlais, and Palmer—suggest a trill followed by an anticipation, as shown in Figure 3.31 below.

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[31] Willard A. Palmer and Margery Halford, eds., *The Baroque Era: An Introduction to the Keyboard Music*, 2nd edition, Alfred Masterwork (Alfred Publishing, 1993), 5.

[32] Emilia Fadini, "La grafia dei manoscritti scarlattiani: problemi e osservazioni," *Chigiana* 40, No. 20 (1990): 196–97.

[33] Paul Badura-Skoda, *Interpreting Bach at the Keyboard* (Oxford : Clarendon Press ; New York : Oxford University Press, 1993), 261.

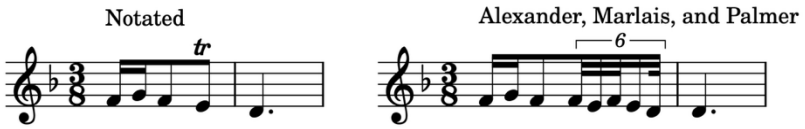

Figure 3.31. Suggested realization of trill in measure 7 of *Sonata in D Minor*, K. 32.

Regarding trills, Palmer is the only editor to establish which trills are essential and which are optional: for Palmer, the cadential trills in measures 7, 16, and 23 are required, while the others (even the ones on measures 5 and 19, which originate from the manuscript sources) are optional. Palmer is also the only editor who provides a different kind of trill for each situation: first, trills that resolve upwards by step (such as measure 5) are given a termination; second, the trill on measure 7, which resolves downwards by step, receives an anticipation; and finally, trills that are followed by an upwards leap (such as the trills suggested in measures 1 and 3) receive no termination or suffix and are identical to the trill Marlais provides for measure 5 (see Figure 3.30 above).

Contrasting with Palmer, Marlais gives more than one option for the realization of a few trills. For Marlais, the trills in measures 16, 19, and 23 are to be performed the same way as the one in measure 5, as a trill with two repercussions starting on the upper note. However, Marlais states that the trills in measures 16 and 23 (but not measure 19) could also be performed with a termination, like Palmer's realization from Figure 3.30. A probable reason for Marlais not to suggest the trill with termination for measure 19 is that this measure is less structurally significant than measures 16 and 23 and does not correspond to a perfect authentic cadence.

In terms of piano technique, the level of difficulty of the piece is affected by the omission or addition of ornaments. The omission of ornaments in Erényi, Snell, and Williams makes the *Sonata in D Minor*, K. 32 significantly more accessible, while the addition of faster and more frequent ornaments (as suggested by Palmer) has the potential to make the piece much more difficult than the levels 3–4 in Magrath's classification. Alexander, Marlais, and Jones present a

middle ground, offering simpler ornaments than Palmer and not adding any ornaments not already found in the manuscript sources. The choice of Jones to begin the trills on the main note may also stem from a technical reason: starting trills on the main note avoids note repetition that, at the tempo of 132 beats per minute suggested by Jones, would add to the technical difficulty of the piece. Palmer's suggestion of additional ornaments indicates that, contrary to Alexander, Jones, and Marlais, Palmer is more concerned about covering all the important principles of Baroque performance—including extemporized ornamentation—and less concerned with the leveling of the pieces. Indeed, Palmer's book covers a wide range of levels, finishing with a movement from J. S. Bach's *Partita in A Minor*, BWV 827.

Articulation and Phrasing

No articulation or phrasing markings occur in the manuscript sources of *Sonata in D Minor*, K. 32, therefore all markings discussed in this section stem from the editors. Being *Urtext* editions, Erényi and Franke do not present any of such suggestions, therefore these two editions are not examined here. Although Alexander and Jones do not present editorial interpretive markings on their scores, their editions present suggested articulation and phrasing respectively in the performance notes and in the footnotes.

Of the six editors that supply articulation and phrasing suggestions, Marlais is the one that presents fewer suggestions, with slurs being limited to the downbeat of odd-numbered measures, and a single left-hand slur connecting stepwise sixteenth notes in measure 16. Snell and Walters provide not only more frequent slurs, but also longer slurs. Indeed, the vast majority of right-hand notes in Snell and Walters are either part of a slurred group or, in the case of

Walters, receive a staccato. Figure 3.32 below shows the suggested articulation and phrasing markings in right hand of the A section of *Sonata in D Minor*, K. 32.

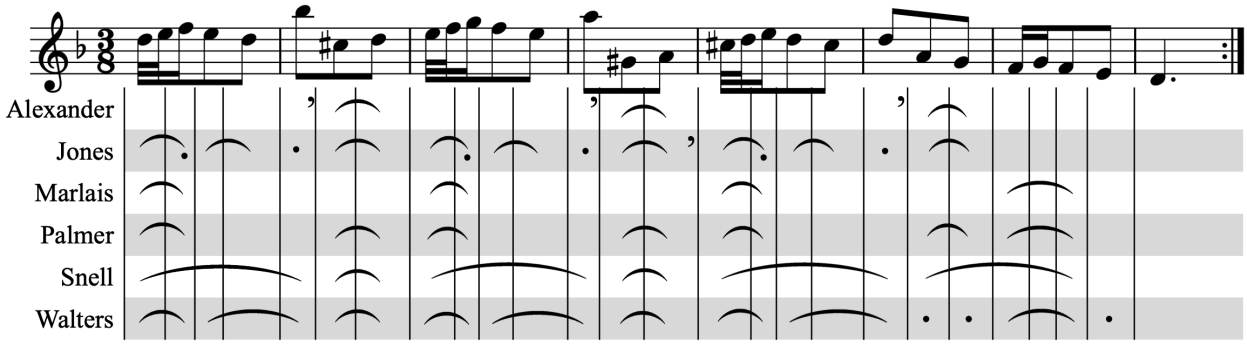

Figure 3.32. Articulation in *Sonata in D Minor*, K. 32, right hand, mm. 1–8.

Despite only depicting the first eight measures, Figure 3.32 represents the main articulation patterns used in the piece, as the surveyed editions are consistent in maintaining these patterns of articulation throughout the piece. Figure 3.32 shows that there are two kinds of articulation markings that repeat in most editions: first, the slur over the first three notes in measures 1, 3, and 5; and second, the slur over the stepwise eighth notes in measures 2 and 4. The first slur indicates that the three notes represent a written-out slide, an ornament called *tierce coulée* by François Couperin;[34] the second slur indicates that the two notes represent either a vocal sigh[35] or weeping.[36] Alexander emphasizes this dissonant sigh gesture by notating a breath sign before it.

Contrasting with the other editors, Snell and Walters use longer slurs which run across bar lines. These slurs contradict two principles of Baroque performance practice: first, that large

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[34] François Couperin, *L'art de toucher le clavecin*, trans. Margery Halford, Alfred Masterwork (Alfred Publishing, 1974), 13.

[35] Domenico Scarlatti, *Celebrate Scarlatti: Selected Sonatas*, ed. Reid Alexander et al. (Frederick Harris Music, 2005), 74–75.

[36] Richard Walters and Christos Tsitsaros, eds., *The Baroque Era: Intermediate Level*, Schirmer Performance Editions (G. Schirmer, 2014), 11.

intervals tend to be disconnected; and second, that notes should be disconnected at the bar line to not obscure the following downbeat. However, there are possible justifications for such slurs. Since the piece is called an aria, it is sensible to allow a more legato sound. Furthermore, the principle of detaching at the bar line is essential at the harpsichord (which does not allow dynamic contrast through touch) but not for the piano. Therefore, the articulations in Snell and Walters may be considered appropriate for the piano, but not for the harpsichord.

For the left hand, Alexander and Jones provide no articulation or phrasing markings. Since the A section is composed mostly of dotted quarter notes, the editors provide very little articulation markings for the left hand. The articulation suggested for measures 6 through 8 is shown in Figure 3.33 below.

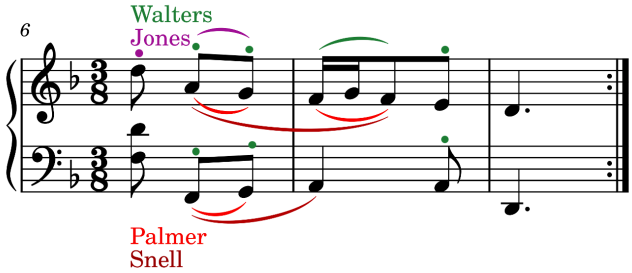

Figure 3.33. Articulation in *Sonata in D Minor*, K. 32, mm. 6–8.

Figure 3.33 demonstrates that, although the editors diverge in their chosen articulation, each editor keeps a consistent articulation across both hands: Palmer with two slurs, Snell with a longer slur, and Walters with staccatos. Such consistency also occurs in the B section.

In the B section of the sonata, there are three instances in which the sigh gesture appears simultaneously in both hands: measures 12, 20, and 22. Three editors—Palmer, Snell, and Walters—provide slurs for all three of these instances in the right hand, but only Walters uses the slur in the left hand in all three cases. The left-hand articulation in the B section is presented in Figure 3.34 below.

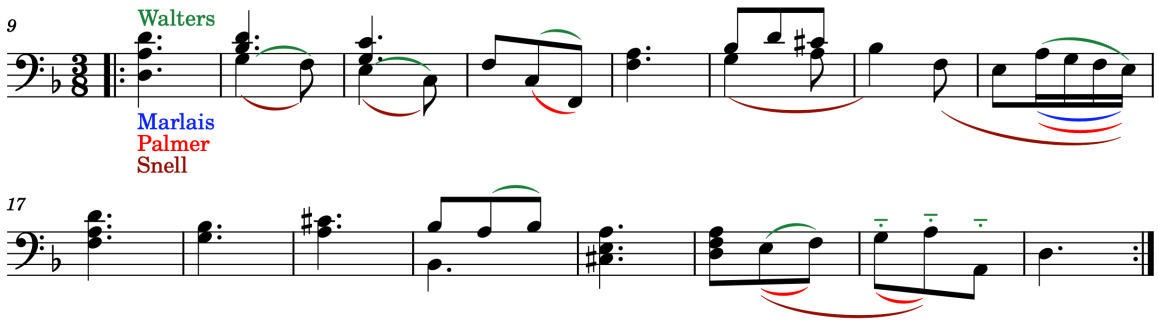

Figure 3.34. Articulation in *Sonata in D Minor*, K. 32, left hand, mm. 9–24.

In Figure 3.34, it can be observed that Palmer adds slurs in the sigh gesture in measures 12 and 22 but not measure 20. The absence of the slur in measure 20 is related to a fingering problem: Palmer recognizes that playing slurred notes on measure 20 while holding the lower B-flat with finger 5 would require a significant stretch of the left hand. Therefore, Palmer uses finger 1 on all the left hand eighth notes in measure 20, while omitting the slur. Conversely, Walters keeps the left-hand slur in measure 20, keeping consistent articulation across the hands but adding a technical challenge, especially for students with smaller hands. Different from the other two editors, Snell does not attempt to mimic the right-hand articulation into the left hand, and instead aims for longer legato lines, as in measures 14–15, 15–16, and 22–23.

The choice of left-hand articulation in measures 22–23 demonstrates how the editors apply different principles when choosing their interpretive markings. In connecting the four eighth notes, Snell considers that stepwise lines tend to be more connected. In contrast, both Palmer and Walters detach the flow of eighth notes at the bar line, leading to the sigh slur in measure 22, mentioned earlier. In measure 23, while Palmer chooses to repeat the sigh gesture by adding another slur, Walters portrays the final bass notes detached, but not as short as the staccato notes used in measures 6 and 7 (Figure 3.33).

In conclusion, Marlais and Palmer use articulation markings sparingly and consistent with principles of performance on Baroque instruments. The slurs marked by these editors in

Sonata in D Minor, K. 32 do not cross bar lines and generally do not connect any leaps (with the only exception being the left-hand slur that Palmer uses in measure 12, which mirrors the right-hand articulation). Snell and Walters, on the other hand, use longer slurs that frequently connect leaps and cross bar lines. These markings, while not unfeasible on the modern piano, do not reflect established Baroque performance practice, especially when referring to Baroque keyboard instruments.

Dynamics

Editorial dynamic markings are found in four surveyed editions: Marlais, Palmer, Snell, and Walters. Although Alexander does not notate dynamics on the score, the performance notes indicate *mezzo-forte* dynamics at the beginning of the piece and place decrescendos on the sigh gestures in measures 2 and 4. Among the surveyed editions, Walters is the only one that indicates that different dynamics be used in the repeat of both sections of the piece. The dynamic markings in the surveyed editions is summarized in Figure 3.35.

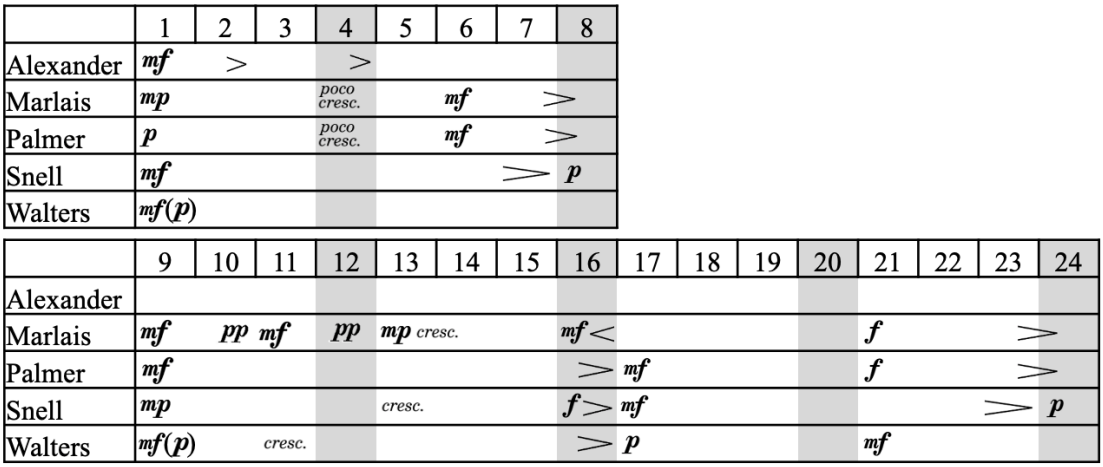

Figure 3.35. Dynamic layout of selected editions of *Sonata in D Minor*, K. 32.

Figure 3.35 suggests that all editions are influenced by terraced dynamics, as shown by the tendency of placing new dynamic levels at the start of phrases. This is especially evident in

Walters, who uses a single dynamic level in the A section of the piece, which is changed in the repeat. Walters's use of dynamics thus references the use of different manuals in a harpsichord. Sudden change of dynamics is also used by Marlais at the start of the B section, with a *pianissimo* placed on the sigh gestures in measures 10 and 12. In terms of strictly keyboard music, this may suggest a change of manual in a harpsichord or the use of the very soft dynamics of a clavichord, while in a broader sense it may indicate the use of different instrumentation.

All editors also use inflectional dynamics, albeit to different degrees. As mentioned earlier, Alexander indicates that sigh gestures be performed with a decrescendo. This kind of indication, although not present in the other editions, can usually be inferred from the two-note slurs which most editors employ in these passages, as shown in Figure 3.32 above. Differently from Alexander, the other editors use inflectional dynamics to indicate important structural points of the piece. Two examples of this use of dynamics are decrescendo hairpins that indicate dynamic tapering at the ends of phrases, and a crescendo between measures 11 and 13, which leads to the cadence in measure 16. This use of inflectional dynamics suggests that, although the Walters edition might more strongly reference the harpsichord, the dynamics are planned according to the capabilities of the modern piano.

Final Remarks on *Sonata in D Minor*, K. 32

Editorial markings in the *Sonata in D Minor*, K. 32 vary significantly, especially in articulation. The suggestions presented by Jones, Marlais, and Palmer can be considered the most adequate, as slurs are limited to stepwise passages, especially those constituting written-out slides and appoggiaturas.

In terms of ornamentation, Jones is the only editor to indicate that trills in *Sonata in D Minor*, K. 32 start on the main note, as seems to be the norm for Scarlatti. The other editors adopt a trill starting on the upper auxiliary note, as indicated in tables of ornaments by Couperin and J. S. Bach. Although Jones offers no explanation on Scarlatti's trills, the inclusion of main-note trills represents an important step towards teaching young pianists that there is no single norm for Baroque ornaments.

Chapter 4: Analysis of Selected Editions—Level 4

This chapter provides a comparative analysis of editorial suggestions in pedagogical editions of selected Baroque keyboard pieces of level 4. Similarly to Chapter 3, five categories of editorial suggestions are compared: rhythm and tempo, fingering, ornamentation, articulation and phrasing, and dynamics.

Two identified composers are represented in Chapter 4: George Frideric Handel and Domenico Scarlatti. The chapter also features two pieces of unknown authorship from the 1725 *Klavierbüchlein für Anna Magdalena Bach*: *Minuet in G Major*, BWV Anh. 116, and *Musette in D Major*, BWV Anh. 126. Although the composers of both pieces are unknown, they have historically been attributed to Johann Sebastian Bach.

The pieces in Chapter 4 are presented in the following order:

1. *Minuet in G Major*, BWV Anh. 116, by unknown composer
2. *Musette in D Major*, BWV Anh. 126, by unknown composer
3. *Gavotte in G Major*, HWV 491, by George Frideric Handel
4. *Minuet in C Major*, K. 73b, by Domenico Scarlatti

Minuet in G Major, BWV Anh. 116

Composer: Anonymous (traditionally attributed to Johann Sebastian Bach)

Original Sources: *Klavierbüchlein für Anna Magdalena Bach* (1725)

Level: 4

Table 4.1. Selected pedagogical editions that contain *Minuet in G Major*, BWV Anh. 116.

Pedagogical Edition or Book / Author(s) or Editor(s)	Publisher	Date
Celebrate Bach, Book 1: Selections from the Notebooks, Early Suites, and Little Preludes Reid Alexander, Samuel Holland, and Marc Widner	Frederick Harris Music	2004
Selections from the Notebook for Anna Magdalena Bach Nancy Faber, Randall Faber, and Robert Heath	Dovetree Productions	1992
Bach – Handel – Scarlatti: 31 Easy Piano Pieces with Practice Tips Nils Franke	Wiener Urtext	2012
The Anna Magdalena Bach Book of 1725 Richard Jones	Associated Board of the Royal Schools of Music	1997
Succeeding with the Masters, Baroque Era, Vol. 1 Helen Marlais	FJH Music Company	2004
J. S. Bach: Selections from Anna Magdalena's Notebook Willard A. Palmer	Alfred Music	1992
Introduction to Baroque Keyboard Literature, Vol. 1 Pamela Schultz and Robert Schultz	Columbia Lady Music	1982
Selections from the Notebook for Anna Magdalena Bach Keith Snell	Neil A. Kjos	1995
Selections from the Notebook for Anna Magdalena Bach Christos Tsitsaros	G. Schirmer	2005

The *Minuet in G Major*, BWV Anh. 116 from the 1725 *Klavierbüchlein für Anna Magdalena Bach* is a 40-measure piece in rounded binary form (ABA'), in which the A section spans 16 measures and the BA' section spans 24 measures. It was copied into the 1725

Klavierbüchlein by Anna Magdalena Bach, but its composer is not known.[1] Despite not being symmetrical like the well-known *Minuet in G Major*, BWV Anh. 114, the *Minuet in G Major*, BWV Anh. 116 is also built from regular eight-bar phrases. Most of the surveyed editions render the minuet in two full pages, although Franke uses one full page plus one system, and Jones renders the piece in a single page. Marlais and Tsitsaros are the only editors that presented the piece in four-bar systems, while other editors use a few systems of five or more measures in order to reduce the total number of systems.

Rhythm and Tempo

Editorial suggestions of tempo in the *Minuet in G Major*, BWV Anh. 116 are generally faster than the *Minuet in G Major*, BWV Anh. 114 covered in the previous chapter. The fastest tempo is suggested by Schultz, who marks *allegro* with the quarter note at 152–160 bpm. Snell also writes *allegro*, but does not provide a metronome marking. Marlais suggests a quarter note at 132–144 bpm, while Tsitsaros suggests 108–120 bpm. Interestingly, the recording that accompanies the G. Schirmer edition, also by Tsitsaros, uses a tempo of approximately 140 bpm, although the editor states in the performance notes that tempo choices in the recordings reflect "[the editor's] personal taste and musical concept."[2] Two of the editors, however, do not employ faster tempos than in the *Minuet in G Major*, BWV Anh. 114: while Jones suggests the same metronome of *c.* 126 bpm, Palmer used the Italian indication *un poco animato* and marked a

[1] Johann Sebastian Bach, *Die Clavier-Büchlein Für Anna Magdalena Bach 1722 & 1725: Kritische Ausgabe*, ed. Christoph Wolff (Edition Peters, 2019), 165.

[2] Johann Sebastian Bach, *Selections from the Notebook for Anna Magdalena Bach*, ed. Christos Tsitsaros, Schirmer Performance Editions (G. Schirmer, 2005), 4.

metronome of 112–126 at the quarter note. The remaining editors—Alexander, Faber, and Franke—do not provide tempo suggestions.

Fingering

All surveyed editions of *Minuet in G Major*, BWV Anh. 116 include suggested fingerings. Throughout the piece, most fingerings are very similar, as the piece is built mainly from simple arpeggios and from small motives that frequently fit into a five-finger pattern. For example, all editors present the same fingering for measures 1–2, as in Figure 4.1.

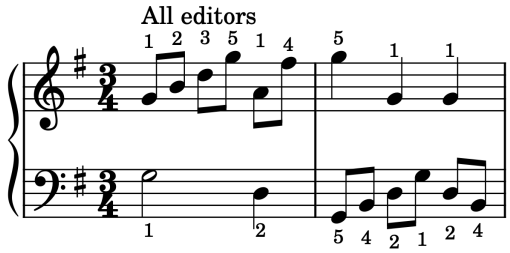

Figure 4.1. Fingering in *Minuet in G Major*, BWV Anh. 116, mm. 1–2.

The main reason for discrepancy in fingering is large leaps. Many editors include certain fingerings with the goal of aiding large leaps, even if the corresponding passage is not to be played legato. The first example of this phenomenon happens in measure 5, which starts a sixth up from the previous measure, as shown in Figure 4.2.

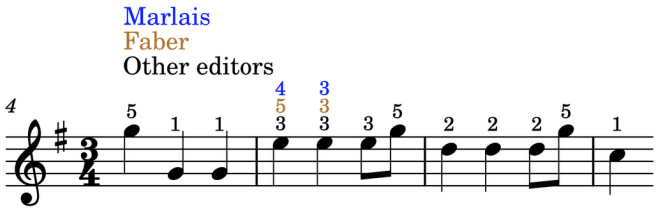

Figure 4.2. Fingering in *Minuet in G Major*, BWV Anh. 116, right hand, mm. 4–7.

While at first glance the fingerings used by Faber and Marlais in measure 5 may seem to stem from the wish to change fingers on repeated notes, they are employed to aid the leap from measure 4 to measure 5, which is supported by the fact that there are no changing fingers in

measures 4 and 6. Although changing fingers may make the passage easier, it may lead students to believe that the transition from measure 4 to measure 5 should be legato.

Another instance in which a specific fingering is used to make leaps less challenging is in measures 18 and 19. In this passage, both hands leap up at the same time, the left hand by an octave and the right hand by a tenth, as shown in Figure 4.3.

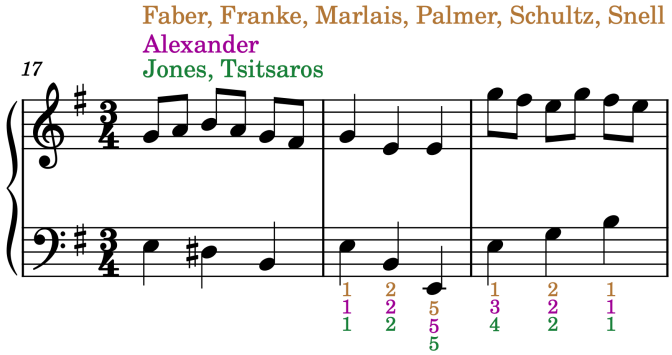

Figure 4.3. Fingering in *Minuet in G Major*, BWV Anh. 116, mm. 17–19.

Since the leaps happen at the same time in both hands, the fingering suggested by most editors allows the student to only change the position of the right hand from measure 18 to 19, while the left hand stays in place for one extra beat. While the fingerings suggested by Alexander, Jones, and Tsitsaros are feasible, they present the technical challenge of moving both hands to new positions at the same time, which might also create too long of a separation between measures 18 and 19.

Another significant divergence in fingering occurs in measures 25–28, in which the melodic sequence sometimes requires the change of fingers on repeated notes. Figure 4.4 shows the provided fingerings on this passage.

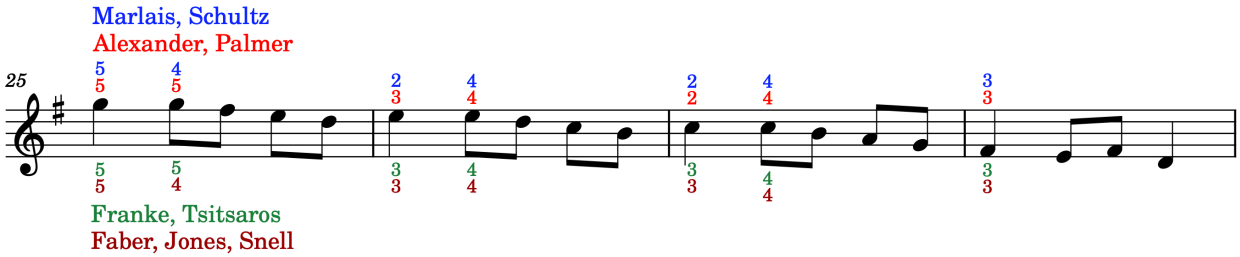

Figure 4.4. Fingering in *Minuet in G Major*, BWV Anh. 116, right hand, mm. 25–28.

Fingerings in measures 25 to 28 are determined by balancing two contrasting principles: first, that fewer finger changes make the passage easier; and second, that consistent fingerings across the sequence make the passage easier. Alexander and Palmer favor the first principle, which is indicated by the use of finger 5 on the eighth-note G in measure 25, leading to measure 26 beginning on finger 3. As a result, Alexander and Palmer have fewer finger changes, but they are different from each other: the repeated E in measure 26 is played with fingers 3 and then 4, while the repeated C in measure 27 is played with fingers 2 and then 4. On the other end of the spectrum are Faber, Jones, and Snell, that favor the second principle. In their editions, fingering across the passage is very consistent: every group of four eighth notes (measures 25, 26, and 27) starts with finger 4, and every downbeat (measures 26, 27, and 28) is played with finger 3. This is accomplished through the closing of the hand and omission of finger 2 in the transition from measure 25 to 26 and 26 to 27, which guarantees that both finger changes happen between consecutive fingers 3 and 4.

In a middle ground between the two groups of editors mentioned above, Marlais and Schultz have one more finger change than Alexander and Palmer (the change from 5 to 4 in measure 25), but without introducing the finger 2 omissions found in Faber, Jones, and Snell. Marlais and Schultz thus guarantee that each group of eighth notes starts with finger 4, with no concern over the finger that plays on the downbeat.

Ornamentation

The original manuscript of *Minuet in G Major*, BWV Anh. 116 does not present any ornament signs. Although most editors encourage students to add their own ornamentation—with Faber, Marlais, and Palmer mentioning the addition of cadential trills—Jones is the only of the surveyed editions that suggested specific ornaments to the *Minuet in G Major*, BWV Anh. 116. In the recording that accompanies the G. Schirmer edition, Tsitsaros adds many ornaments while repeating each section of the minuet. But since such variations are not included in Tsitsaros's printed edition, they will not be discussed here.

Jones suggests two kinds of trills to be added to the minuet. Both trill contain two repercussions and starting on the upper note—and thus follow Baroque performance practice—, but they are performed with a different rhythm. Figure 4.5 below shows two instances of the ornaments suggested by Jones.

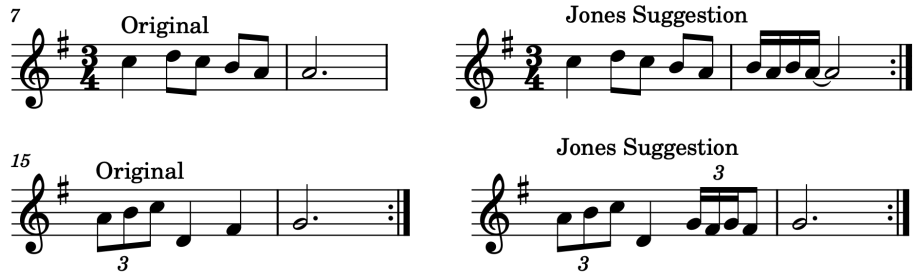

Figure 4.5. Suggested ornaments for *Minuet in G Major*, BWV Anh. 116, right hand, mm. 7–8 and 15–16.

Jones suggests that the first ornament be used in measures 8 and 32, while the second ornament be used in the last note of measures 15, 23, and 39, and the first note of measure 28. Although not directly stated, the reason for Jones providing two different rhythms for the trills is related to the length of the note receiving the ornament. The first ornament can be slower (sixteenth notes) because it falls on a longer dotted half note, thus allowing enough time for the ornament to stop on the main note. If sixteenth notes were used in the trill on measure 15, the ornament would

take the entire length of the note, which would be acceptable to authors such as Marlais and Palmer.[3] Jones, however, chooses to make the ornament in measure 15 faster by notating sixteenth-note triplets, so that the trill briefly stops on the main note.

Articulation and Phrasing

No articulation or phrasing markings occur in the manuscript of *Minuet in G Major*, BWV Anh. 116, therefore all such markings are editorial. Among the surveyed editions, three of them—Franke, Jones, and Tsitsaros—provide no articulation markings, although both Jones and Tsitsaros give suggestions in the performance notes.

For most of the editors, articulation in *Minuet in G Major*, BWV Anh. 116 is determined by musical gestures, the principal of which is the G major arpeggio that begins the piece. Four of the surveyed editions slur the arpeggiated gesture in measure 1, as shown in Figure 4.6 below. However, editors disagree in terms of when to end the slur. While Marlais and Schultz end the slur on the downbeat of measure 2, Palmer and Snell extend the slur through the second beat of measure 2, thus encompassing the descending octave leap. The detachment in the leap is also supported by Tsitsaros, who states that the octave leaps "imply an agile dancing gesture that is best achieved using a light staccato touch."[4]

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[3] Helen Marlais, *Succeeding with the Masters, Baroque Era*, Volume 1 (The FJH Music Company, 2004), 15; Willard A. Palmer and Margery Halford, eds., *The Baroque Era: An Introduction to the Keyboard Music*, 2nd edition, Alfred Masterwork (Alfred Publishing, 1993), 4.

[4] Johann Sebastian Bach, *Selections from the Notebook for Anna Magdalena Bach*, ed. Christos Tsitsaros, Schirmer Performance Editions (G. Schirmer, 2005), 9.

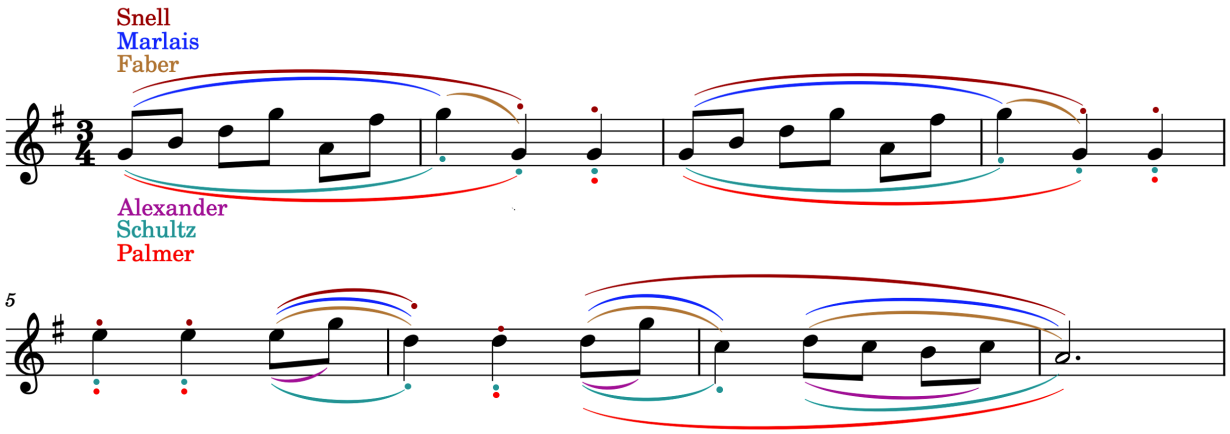

Figure 4.6. Articulation in *Minuet in G Major*, BWV Anh. 116, right hand, mm. 1–8.

In measure 2, both Palmer and Snell choose to present the octave leap as part of the slurred gesture starting in measure 1. However, their different use of staccatos indicates a slightly different hierarchy of beats. By writing staccato only on the third beat, Palmer implies that beat 3 (marked staccato) is even lighter than beat 2 (which is somewhat light because it is at the end of a slur). In Snell, beats 2 and 3 are less differentiated.

Jones diverges from the other editors by suggesting in the performance notes an entirely different articulation for measure 1. The editor suggests holding down the lowest notes on the first and third beats, as indicated in Figure 4.7 below. Jones's suggestion breaks down the measure into two gestures: the first delineating tonic harmony, and the second delineating the dominant. This becomes clear once the left hand is taken into consideration, as shown in Figure 4.7.

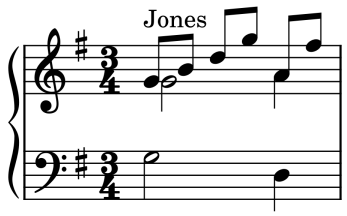

Figure 4.7. Articulation in *Minuet in G Major*, BWV Anh. 116, m. 1.

The articulation proposed by Jones would be similar to the one resulting from slurs in the music of French composers such as Jean-Philippe Rameau. In this context, a slur over an arpeggiated figure instructs the performer to hold all notes until the end of the slur.

The four editors that place a slur on the arpeggiated gesture in measure 1 also slur the imitation arpeggio that starts on the left hand in measure 2, extending the slur until the half-note G in measure 3. Contrastingly, Alexander and Faber not only do not slur the left-hand arpeggio, but also do not notate any articulation for the left hand in the A section. Alexander abstains from notating left-hand articulations for the entirety of the piece.

In measure 5, many of the editors agree that the repeated quarter notes in the right hand are to be detached, but they differ in how they represent such separation. While Faber and Marlais indicate a change of finger on the consecutive notes, Palmer, Schultz, and Snell place staccatos on the two quarter notes. It is worth noting that Faber and Marlais do not use staccatos anywhere in the minuet.

While the articulations presented in measures 1–8 are very similar in their starting and stopping points, larger divergence in the span of slurs can be observed starting in the last four measures of the A section, shown in Figure 4.8 below.

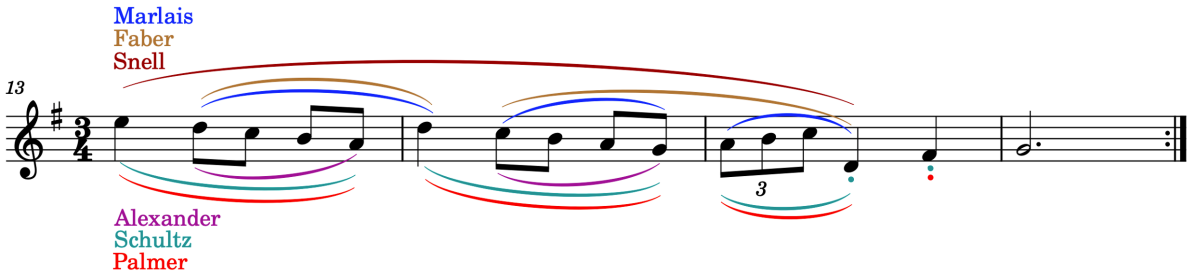

Figure 4.8. Articulation and phrasing in *Minuet in G Major*, BWV Anh. 116, right hand, mm. 13–16.

In measures 13 and 14, Palmer and Schultz add slurs that follow the stepwise motion starting on the downbeat of each measure. Alexander, probably following the principle of giving different

articulations to quarter notes and eighth notes, notates slurs only on the eighth notes. In contrast, Faber and Marlais use slurs that encompass leaps, showing the motivic similarity between measures 5–8 and 13–16. Snell follows yet another approach, by using a long slur that emphasizes the 2+2+4 structure of the phrase that starts in measure 9.

Left-hand articulations in the A section of the minuet are less frequent. As mentioned above, four editors—Marlais, Palmer, Schultz, and Snell—connect the entire arpeggiated chord on measure 2 until the first note of measure 3. This kind of slur is repeated by these editors in measures 4–5, 8–9, 10–11, and 12–13, even though measure 8 features a scalar passage instead of an arpeggio.

Another important articulation featured in the selected editions is the matching articulation between the hands in measures 5–7, which is employed by four editors in different ways, as shown in Figure 4.9. As it focuses on the matching articulations between the hands, other articulation markings are omitted from Figure 4.9 for clarity.

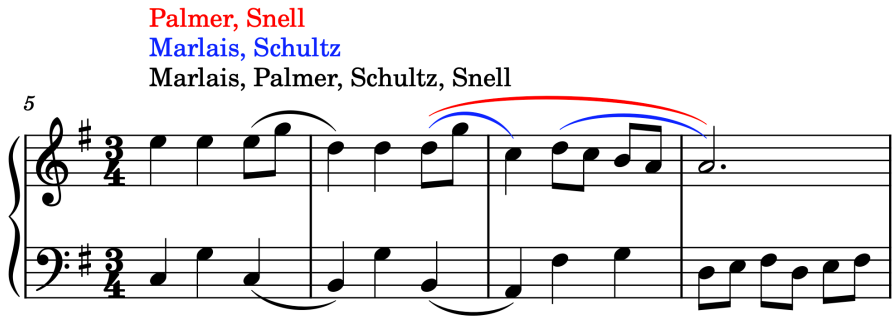

Figure 4.9. Matching articulations in *Minuet in G Major*, BWV Anh. 116, mm. 5–8.

The left-hand slur in Figure 4.9 makes it clear that the right-hand gesture from measure 5 to 6 is essentially a stepwise motion (E to D) interpolated by a G.

Although the B section is melodically very different from the A section, the right-hand starts with a motive that is rhythmically identical to the beginning of the A section. Therefore, editors employ the same right-hand articulations in measures 17–20 as they do in measures 1–4.

Another similarity is the use of matching articulation across the hands in the first two beats of measure 23, which is used by Faber, Palmer, Schultz, and Snell.

In the sequence starting in measure 25, five editors—Faber, Marlais, Palmer, Schultz, and Snell—use slurs to connect the steps in the sequence. Of these five editors, all but Marlais use a longer slur in measures 27–28, emphasizing the 1+1+2 structure of the passage. While still using slurs, Alexander diverges from the other editors by not extending the slurs past the bar lines, thus preserving the downbeat of each measure. The articulations in this passage are shown in Figure 4.10.

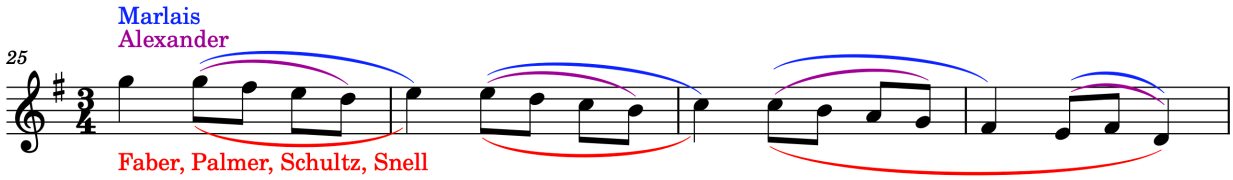

Figure 4.10. Articulation and phrasing in *Minuet in G Major*, BWV Anh. 116, right hand, mm. 25–28.

In measures 29–30, four editors—Faber, Palmer, Schultz, and Snell—use slurs to connect the first two quarter notes in the right hand, as shown in Figure 4.11. Although the Marlais edition does not connect the two notes with slurs, it does indicate, by the means of a tenuto, that the first note is longer or receives more emphasis than the second. In measures 31, the editors again disagree on which note the motive starts: for Faber, it starts on the second beat; for Palmer, Schultz, and Snell, it starts on the downbeat. Staccatos used by Palmer, Schultz, and Snell are omitted from Figure 4.11 for clarity.

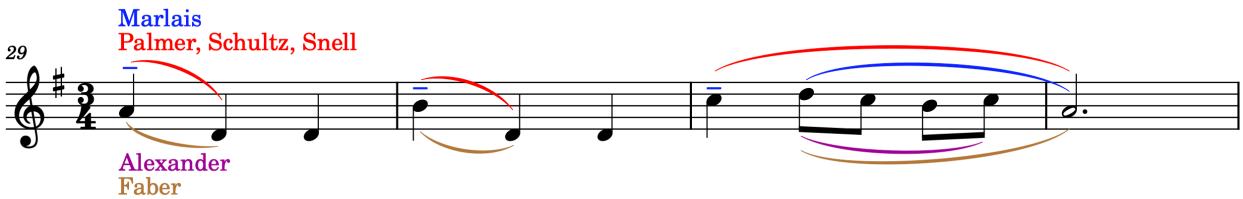

Figure 4.11. Articulation in *Minuet in G Major*, BWV Anh. 116, right hand, mm. 29–32.

In conclusion, the editorial articulations in *Minuet in G Major*, BWV Anh. 116 are largely determined by musical motives and often contradict some principles of established Baroque performance practice, such as not connecting slurs across bar lines and disconnecting large melodic intervals. The edition by Alexander, despite being consistent with principles of Baroque performance practice, often fails to communicate expressive ideas of articulations, as the edition's slurs are primarily indicative of stepwise eighth notes being connected. On the other end of the spectrum, three of the editors—Palmer, Schultz, and Snell—present a heavily edited score that might prove overwhelming for the student.

The editions of Faber and Marlais, on the contrary, are sparsely edited, featuring only the most important interpretive suggestions. Both present fewer and relatively shorter slurs, which encourage the attention to short motives instead the use of long legato lines. Furthermore, neither editor uses staccatos, which discourages students from making disconnected passages overly "choppy" and helps them understand Baroque non-legato.

Dynamics

Five of the selected editions of *Minuet in G Major*, BWV Anh. 116 include dynamic markings: Faber, Marlais, Palmer, Schultz, and Snell. These dynamic markings present many similarities between themselves, the most crucial of which is that all editors start the A section of the piece in *forte*, use a lower dynamic level at the start of the B section, and return to *forte* when the A-section material comes back in measure 33. Even Jones, who does not provide dynamic

markings on the score, suggests that "the middle section might be played at a lower dynamic level."[5] The dynamic layout of the piece is presented in Figure 4.12.

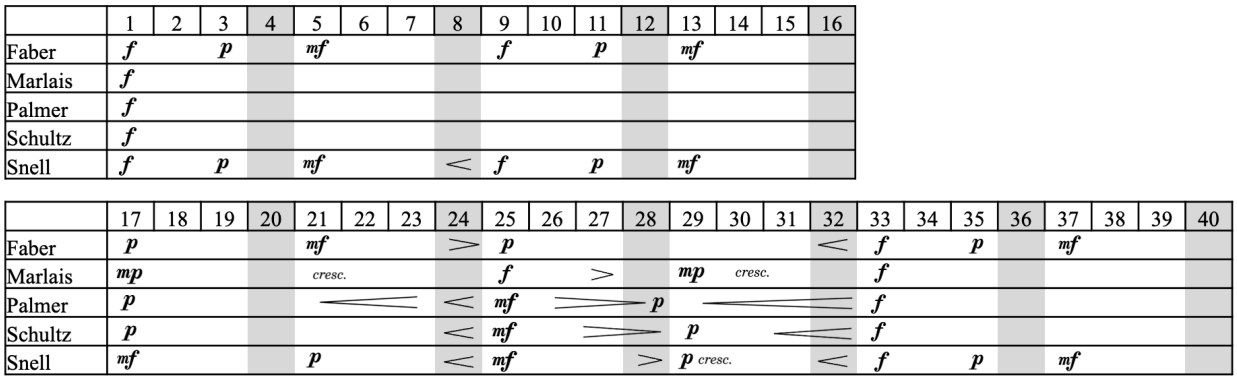

Figure 4.12. Dynamic layout of selected editions of *Minuet in G Major*, BWV Anh. 116.

As shown in Figure 4.12, three editors—Marlais, Palmer, and Schultz—do not notate any dynamic contrast in the A section, providing simply a *forte* in measure 1. Meanwhile, all editors provide more variety in dynamics in the B section, which agrees with a statement from Tsitsaros' performance notes: "The B section provides wonderful opportunities for fine dynamic shading, with its shift to different registers and its inventive harmonic scheme."[6] Indeed, all five editors provide inflectional dynamics—crescendos and decrescendos—in the B section, while only Snell does so in the A section.

Figure 4.12 demonstrates that all editors use terraced dynamics according to the structure of the piece, which is evident by the fact that most dynamic markings occur in intervals of four or eight measures. However, editors diverge in terms of the size of structural units to receive contrasting dynamics. In the A section, Faber and Snell use dynamics to show how measures 3–4 may be interpreted as an echo of the motive in measures 1–2, therefore changing dynamics in

[5] Johann Sebastian Bach, *The Anna Magdalena Bach Book of 1725*, ed. Richard Jones (The Associated Board of Royal Schools of Music, 1997), 35.

[6] Johann Sebastian Bach, *Selections from the Notebook for Anna Magdalena Bach*, ed. Christos Tsitsaros, Schirmer Performance Editions (G. Schirmer, 2005), 9.

two-measure intervals. For the other editors, the smallest structural unit to receive its own dynamic marking is a four-bar semi-phrase.

In the B section, Faber and Snell also diverge from the other editors by notating a change of dynamics in measure 21. In Snell, measure 21 (marked *piano*) can be interpreted as an echo of measure 19 (marked *mezzo-forte*), while Faber uses the repetition of material in measure 21 to intensify the dynamics preparing for the E minor cadence in measure 24. The remaining editors—Marlais, Palmer, and Schultz—use a single dynamic level in measures 17–24, although all of them notate crescendos towards measure 25. The descending sequence starting in measure 25 is used by four of the editors—all but Faber—to decrease the dynamic levels towards measure 29, a point in which dynamics start increasing again, leading up to a *forte* at the return of the A material in measure 33.

In summary, the dynamic markings by the editors combine terraced and inflectional dynamics in a way that fits the structure of the piece. In the A section, the dynamic terraces of Faber and Snell may help students understand both the sentence structure of the measures 1–8 and the use of echo effects in Baroque performance. In the B section, the dynamic levels clearly contrast with the A section, and the use of inflectional dynamics aid students in creating an effective performance of the development-like passage between measures 17 and 32.

Final Remarks on *Minuet in G Major*, BWV Anh. 116

There is significant variety in articulation markings in the surveyed editions of *Minuet in G Major*, BWV Anh. 116, with Alexander and Palmer representing two extremes: while the former notates only sparse markings that convey very little interpretive information, the latter may be considered over-edited, with a large number of slurs and staccatos in both hands. Marlais

avoids staccatos and uses slurs to delineate small musical motives, with slurs frequently ending on the following downbeat and indicating direction of the musical line. Considering the surveyed publications, the consistent treatment of articulation makes Marlais the preferred edition of *Minuet in G Major*, BWV Anh. 116.

Musette in D Major, BWV Anh. 126

Composer: Anonymous (traditionally attributed to Johann Sebastian Bach)

Original Sources: *Klavierbüchlein für Anna Magdalena Bach* (1725)

Level: 4

Table 4.2. Selected pedagogical editions that contain *Musette in D Major*, BWV Anh. 126.

Pedagogical Edition or Book / Author(s) or Editor(s)	Publisher	Date
Celebrate Bach, Book 1: Selections from the Notebooks, Early Suites, and Little Preludes Reid Alexander, Samuel Holland, and Marc Widner	Frederick Harris Music	2004
The Baroque Piano: The Influence of Society, Style, and Musical Trends on the Great Piano Composers Nancy Bachus	Alfred Music	2006
From Mystery to Mastery: A Unique and Exciting Step-by-Step Approach to Practicing and Performing Favorite Piano Repertoire from Four Stylistic Periods, Book 1 Ingrid Jacobson Clarfield and Suzanne West Guy	Alfred Music	1996
Selections from the Notebook for Anna Magdalena Bach Nancy Faber, Randall Faber, and Robert Heath	Dovetree Productions	1992
The Anna Magdalena Bach Book of 1725 Richard Jones	Associated Board of the Royal Schools of Music	1997
Succeeding with the Masters, Baroque Era, Vol. 1 Helen Marlais	FJH Music Company	2004
J. S. Bach: Selections from Anna Magdalena's Notebook Willard A. Palmer	Alfred Music	1992
Introduction to Baroque Keyboard Literature, Vol. 1 Pamela Schultz and Robert Schultz	Columbia Lady Music	1982
Selections from the Notebook for Anna Magdalena Bach Keith Snell	Neil A. Kjos	1995
First Lessons in Bach Christos Tsitsaros	G. Schirmer	2009

The *Musette in D Major*, BWV Anh. 126 is a piece in duple time (𝅗𝅥 in the original, but usually rendered as $\frac{2}{4}$ in modern editions) originating from 1725 *Klavierbüchlein für Anna Magdalena Bac*h. Although it was copied into the 1725 notebook by Anna Magdalena Bach herself on or after 1732, its composer is unknown.[7] The dance style originated from a musical instrument also called *musette*, which is a kind of bagpipe that was popular in France around the seventeenth and early eighteenth centuries.[8]

The 20-measure piece is written in ternary form or *Da Capo* form (ABA), in which the A section spans 8 measures and the B section spans 12 measures. Despite being written with a *da Capo al Fine* indication at the end of the B section and a *Fine* indication at the end of the A section, most of the surveyed editions rewrite the A section at the end, rendering the piece in 28 measures. Only three of the editors—Alexander, Bachus, and Jones—render the piece in its *da Capo* original. The remaining editors (Clarfield, Faber, Marlais, Palmer, Schultz, Snell, and Tsitsaros) notate the extra eight measures, with all but Marlais erroneously placing the repeat sign on measure 28 instead of measure 20. The change does not affect performance when the piece is played without repeats, as the form is ABA; however, when repeats are observed, a performance of the original has the form AABBA, while the modified version sounds like AABABA.

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[7] Johann Sebastian Bach, *Die Clavier-Büchlein Für Anna Magdalena Bach 1722 & 1725: Kritische Ausgabe*, ed. Christoph Wolff (Edition Peters, 2019), 167.

[8] Anthony C. Baines et al., "Musette (i)," in *Grove Music Online* (Oxford University Press, 2001), https://doi.org/10.1093/gmo/9781561592630.article.05909.

Rhythm and Tempo

No indications of tempo exist in the original manuscript of *Musette in D Major*, BWV Anh. 126, therefore all such indications are editorial. In the *Grove Music Online*, Anthony Baines states that the *musette* is a dance of pastoral character and moderate tempo.[9] This is in agreement with three of the surveyed editions—Bachus, Palmer, and Schultz—which notate *moderato*. The other tempo words used are *allegro* by Snell and "Lively but not too fast" by Faber. The slowest metronome marking is by Palmer, who suggests a quarter note at 60–69 bpm, while the fastest is *circa* 104 bpm by Jones. The remaining editions present intermediate tempos: Tsitsaros writes *circa* 69–80 bpm, Schultz writes 80–88 bpm, Marlais writes 88–92 bpm, and Clarfield writes 88–96 bpm. While Palmer's metronome marking may seem like a typographical error when compared to what is generally understood as *moderato*, it is close to the 56–66 bpm that the editor suggests for the *Gavotte ou Musette* from the *English Suite No. 3 in G Minor*.[10] Although Snell does not suggest specific metronome markings, the accompanying recording, made by Diane Hidy, present tempos of around 100 bpm. The recording by pianist Christos Tsitsaros, which accompanies the edition by the same editor, employs a tempo of around 96 bpm, faster than suggested on the score. Alexander and Erényi do not suggest tempos.

The choice of tempo in the *Musette in D Major*, BWV Anh. 126 is crucial in determining the overall difficulty of the piece. Its large leaps, sometimes happening simultaneously in both hands, can make the piece significantly more challenging at fast tempos. For this reason, Clarfield's publication includes several indications of how to isolate and practice these leaps.

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[9] Baines et al., "Musette (i)."

[10] Johann Sebastian Bach and Willard A. Palmer, *J. S. Bach: An Introduction to His Keyboard Music*, Alfred Masterwork 24456 (Alfred Publishing, 2006), 26.

Fingering

All surveyed editions of *Musette in D Major*, BWV Anh. 126 feature editorial fingering suggestions. For most of the piece, fingerings are very similar between editions, especially in the A section. Indeed, all editions feature the exact same fingerings from measures 1 to 8: fingers 5 and 1 on the left-hand broken octaves, and D major five finger patterns elsewhere.

The sixteenth-note passage in measure 12 features one of the largest divergences in fingering between the editors. As shown in Figure 4.13, most editors considered that, since the last right-hand note in measure 11 should not be connected to the sixteenth notes in measure 12, it is advisable to start measure 12 with finger 4 and thus play the sixteenth notes with consecutive fingers. In contrast, Palmer, Jones, and Tsitsaros suggest using scale fingerings to connect the two measures: while Palmer suggests crossing finger 4 on C-sharp, Jones and Tsitsaros use finger 3. The finger crossing proposed by Jones and Tsitsaros might be considered easier than Palmer's, as finger 3 is longer and stronger than finger 4. However, their proposal leads to an additional finger change: the omission of finger 2 between the sixteenth-note A and the eighth-note B, which does not occur in Palmer.

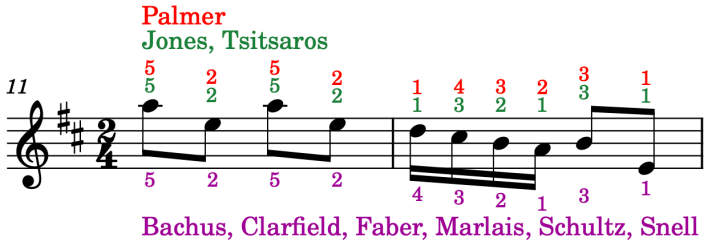

Figure 4.13. Fingering in *Musette in D Major*, BWV Anh. 126, right hand, mm. 11–12.

Despite introducing a change of hand position, the use of finger 4 at the start of measure 12 allows the group of sixteenth notes to sound similar to that in measure 1, which also starts with finger 4. Furthermore, the change of hand position guarantees that measure 12 is

disconnected from the previous measure, which, in Baroque instruments, creates a metric accent and enhances the dance character of the piece.

Measures 15 and 16 are an exact repetition of measures 13 and 14, and all surveyed editions use the same fingering both times. In this passage, choices of fingering are closely related to those of articulation, as can be observed while comparing Figure 4.14 and 4.19. For example, Bachus is the only editor who suggests that the interval of ascending seventh in measure 15 (from E to D) be slurred, and therefore she indicates that fingers 1 and 5 be used. In contrast, most editors suggest using fingers 1 and 3, which imply that the large interval should be played detached.

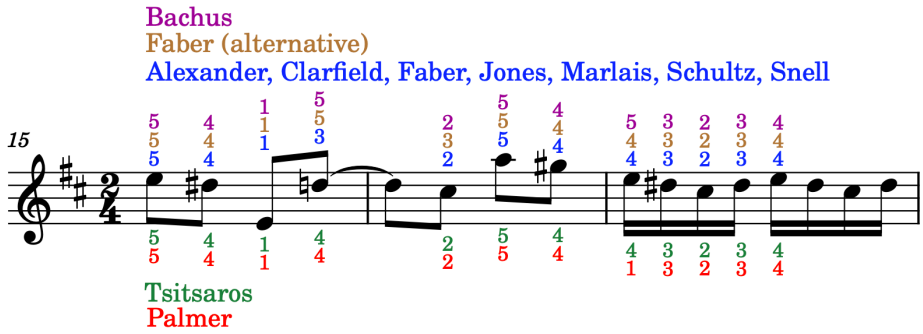

Figure 4.14. Fingering in *Musette in D Major*, BWV Anh. 126, right hand, mm. 15–17.

In the transition from measure 16 to 17, most editors suggest repeating finger 4 from G-sharp to E, which leads the interval to be played detached. Although this execution is feasible, it may present some difficulty because finger 4 is generally the weakest finger. Therefore, Bachus and Palmer present two contrasting alternatives. Bachus suggests that measure 17 starts with finger 5, which is stronger. Palmer, on the other hand, proposes that finger 1 be used, which removes the sudden change of hand position but introduces an immediate finger crossing. While both alternatives present the advantage of starting measure 17 with a stronger finger, Palmer creates another technical challenge (of the finger crossing) and may also lead students to play the interval connected.

In the last measures of the B section, the right-hand fingerings are determined by the editor's interpretation of the musical motives. For Bachus, the descending fifth from A to D in measure 19 is slurred, which leads the editor to indicate that these notes be played with fingers 1 and 2, respectively. For the remaining editors, these two notes are not connected; indeed, the eighth-note A is the end of a motive, while the eighth-note D is the start of a new motive, which is an anacrusis to measure 20. The fingerings in this passage are shown in Figure 4.15.

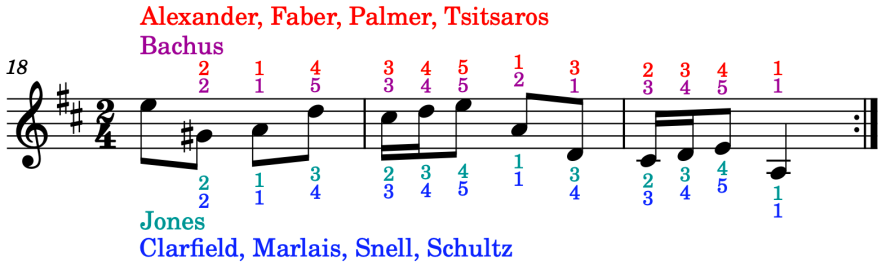

Figure 4.15. Fingering in *Musette in D Major*, BWV Anh. 126, right hand, mm. 18–20.

This interpretation leads to the identification of a repeated right-hand motive, starting on the eighth-note D of measures 18 and 19, and ending on the A on the second beat of measures 19 and 20. In Figure 4.15, it can be observed that five editors keep a consistent fingering in the two appearances of this motive: Jones starts the motive with finger 3 in both instances, while Clarfield, Marlais, Snell, and Schultz start it with finger 4. The second interpretation allows the student to play the motive using an A major five-finger pattern. Four other editors—Alexander, Faber, Palmer, and Tsitsaros—present the two occurrences of the motive with different fingerings: starting with finger 4 in the first time and with finger 3 in the second time. This stems from the fact that, although it is simple to play on an A major five-finger pattern in the second half of measure 18, landing with finger 4 on D after the leap in measure 19 can present difficulties. These editors have thus recognized that finishing a leap with finger 3 makes the passage easier, even if the fingering is less consistent.

Articulation and Phrasing

The manuscript source of *Musette in D Major*, BWV Anh. 126 contains no articulation or phrasing markings, therefore all such markings are editorial. All surveyed editions contain articulation suggestions, but while most of them are notated on the score, Jones only includes them in the performance notes.

The left-hand broken octaves that occur throughout the *musette* are consistently marked staccato by the editors. Jones and Tsitsaros are the only editors who do not notate staccatos on the broken octaves; however, Tsitsaros recommends in the performance eighth notes in this piece be played staccato to convey the "'drone' and somewhat nasal quality of *musette* bagpipes."[11] Slurs in the left hand are sparse, and mostly used in moments in which the left hand doubles the right hand at the octave.

Most editors agree that the sixteenth notes in the repeated motive that opens the piece should be connected, although they diverge on whether they should be connected to the preceding quarter-note A, as shown in Figure 4.16. As the quarter note moves to the sixteenth notes by stepwise motion, both options of articulation seem valid, and the choice rests on how much emphasis the performer wants to add to the second beat of the measure.

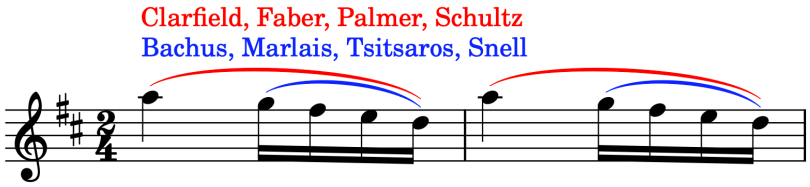

Figure 4.16. Articulation in *Musette in D Major*, BWV Anh. 126, right hand, mm. 1–2.

[11] Johann Sebastian Bach, *First Lessons in Bach*, ed. Christos Tsitsaros, Schirmer Performance Editions (G. Schirmer, 2009), 8.

In the contrasting motive that starts in measure 3, editors agree that the first three notes—essentially a written-out slide—should be played connected, as shown in Figure 4.17. In the two notes that follow, editors adhere to the principle of using different articulations for different note values: sixteenth notes are connected, therefore eighth notes are detached. In measure 4, editors again present contrasting views: four of them—Bachus, Palmer, Schultz, and Snell—add a slur to the first two eighth notes, which adds a sense of lilt to the measure, while mimicking the slur in the previous measure; meanwhile, the remaining editors opt to continue with detached articulation, especially because of the ascending leap.

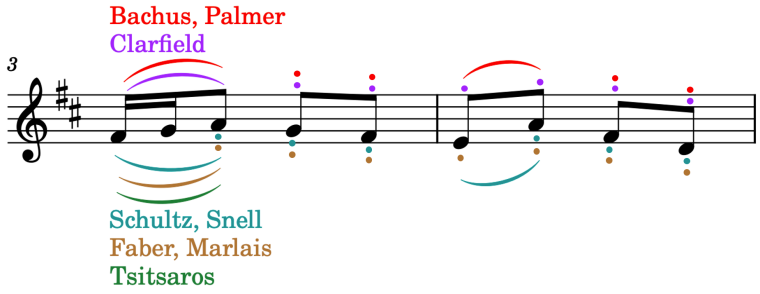

Figure 4.17. Articulation in *Musette in D Major*, BWV Anh. 126, right hand, mm. 3–4.

The articulations used by editors in the four opening measures are used throughout the piece in similar passages. For example, the slur that editors use in the first three notes of measure 3 is similarly employed in measures 7, 9, 19, and 20. Furthermore, similar to measure 1, sixteenth notes in stepwise motion are slurred in measures 12 and 17. In measure 17, most editors choose to slur the entire group of sixteenth notes until the downbeat of the following measure, while Bachus separates the sixteenth notes in groups of four and cuts the slur at the end of the measure. These slurs are shown in Figure 4.18, in which staccatos are omitted for clarity.

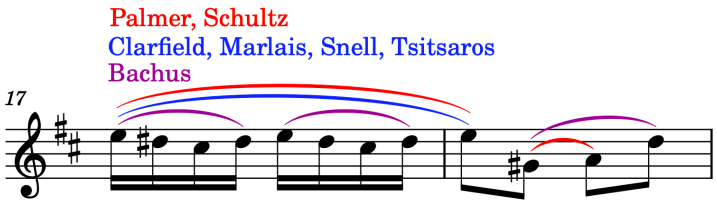

Figure 4.18. Slurs in *Musette in D Major*, BWV Anh. 126, mm. 17–18.

In measure 18, while most editors either write staccatos or provide no right-hand articulations, the slurs provided by Palmer, Schultz, and Bachus are of special relevance. In both cases, the same articulation is used in both hands. The slur notated by Palmer and Schultz denotes the resolution of a tritone between the two voices and thus implies a stress on the off-beat dissonance. In contrast, the slur provided by Bachus indicates that the left-hand notes are being interpreted as an off-beat D interpolated by its lower neighbor, while the three-note slur starts with a dissonant tritone and ends with an octave.

The passage in the piece in which there is the most divergence is in measures 13 and 14, as demonstrated in Figure 4.19. In this passage, two polar opposites are represented by the editions of Faber, and Jones and Tsitsaros. While Faber suggests that all eighth notes be played detached, both Jones and Tsitsaros notate slurs in the descending half-step intervals, thus implying written-out appoggiaturas. In measure 13, Jones further emphasizes the appoggiatura by placing an accent after the ascending seventh leap. The remaining editors use at least one of these two-note slurs, which were combined with staccatos, in the case of Marlais, or a longer slur, in the case of Palmer and Schultz.

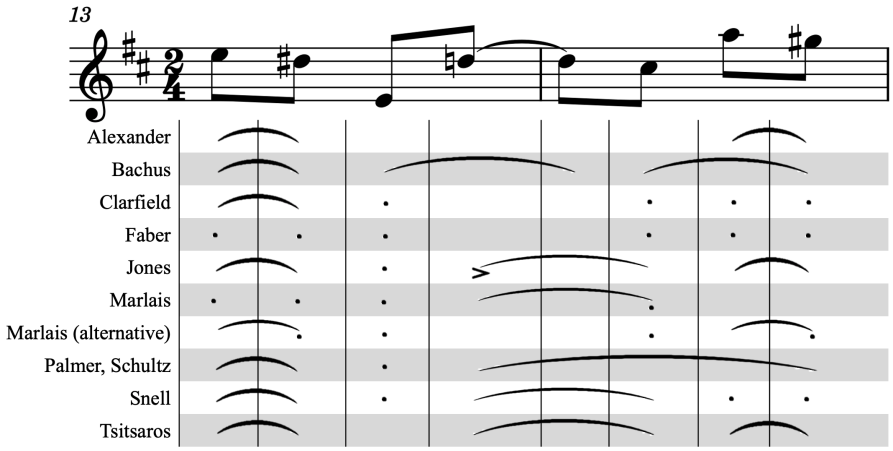

Figure 4.19. Articulation in *Musette in D Major,* BWV Anh. 126, right hand, mm. 13–14.

A diverging view is presented by Bachus who, despite considering the first two notes as a written-out appoggiatura, notates slurs spanning each of the ascending intervals in measures 13 and 14. In an earlier edition, Tsitsaros suggests other two options of articulation for these measures, stating that they are "all equally justifiable, depending upon the desired musical or harmonic effect."[12]

Among the surveyed editions, Tsitsaros presents the least articulation markings. The sparse markings, including a complete absence of staccatos, stems from the idea that, once students understand the important principles of Baroque performance practice, heavy editing is not necessary. In a different edition by G. Schirmer, co-edited by Tsitsaros, editor Richard Walters gives an important lesson on articulation in the performance notes: "To find Baroque style it is recommended that you play any notes not marked with slurs as slightly detached."[13] This advice not only leads to a cleaner edition, but also helps students learn the difference between the "slightly detached" of Baroque music and the very short staccato of later eras.

Dynamics

Out of the ten surveyed editions, eight (all but Alexander and Jones) presented dynamic markings, which are presented in Figure 4.20.

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[12] Johann Sebastian Bach, *Selections from the Notebook for Anna Magdalena Bach*, ed. Christos Tsitsaros, Schirmer Performance Editions (G. Schirmer, 2005), 5.

[13] Richard Walters and Christos Tsitsaros, eds., *The Baroque Era: Intermediate Level*, Schirmer Performance Editions (G. Schirmer, 2014), 6.

	1	2	3	4	5	6	7	8
Bachus	*mf*		*mp*		*mf*		*mp* *cresc.*	*mf*
Clarfield	*mf*		*mp*		*mf*			
Faber	*f*							
Marlais	*f*							
Palmer	*f*							
Schultz	*f*		*p*		*f*		*p*	
Snell	*f*							
Tsitsaros	*f*		*mf*		*f*		*mf*	>

	9	10	11	12	13	14	15	16	17	18	19	20
Bachus	*mp*		*cresc.*		*mf*		*p*		*mp* *cresc.*			
Clarfield	*p*						*mf*		*mp*		*mf*	
Faber	*mp*				*p*				*cresc.*		*f*	
Marlais	*mf*				*p*		*mp*		*cresc.*		*mf*	
Palmer	*p*						*cresc.*				*f*	
Schultz	*mf*						*p*		<		*f*	
Snell	*f*											>
Tsitsaros	*p*				*mp*	<>		<>	<	*mf*	*f*	

Figure 4.20. Dynamic layout of selected editions of *Musette in D Major*, BWV Anh. 126.

Dynamics in the *Musette in D Major*, BWV Anh. 126 are largely based on the principle of terraced dynamics. However, editors disagree in terms of which structural level the dynamic terraces operate in. The idea of terraced dynamics as representing the change of manual in a harpsichord can be observed in Snell's dynamics: in each section of the piece, Snell writes *forte* followed by *piano* in parenthesis, indicating that each section is to be played *forte* the first time and *piano* in the repeat. Other editors use terraced dynamics to highlight four-bar phrases or two-bar semi-phrases. This is especially evident in the A section, in which four editors (Bachus, Clarfield, Schultz, and Tsitsaros) change the dynamic levels every two measures, assigning *forte* to the opening material and a lower dynamic level to the passage with hands in parallel motion (mm. 3–4 and 7–8). The remaining four editors assign a single dynamic marking, *forte*, to the whole A section. The use of inflectional dynamics is uncommon in the A section, with only two editors notating such kinds of dynamic changes: Tsitsaros writes dynamic tapering in measure 8,

while Bachus writes a crescendo that makes the A section start and end at the same level of *mezzo-forte*.

Most editors start the B section at a lower dynamic level than the A section, with Snell being the only exception. Similarly to the contrasting dynamics assigned to contrasting motives between measures 1–2 and 3–4, four editors assign a different dynamic marking to measures 15 and 16, but for the opposite reason: the two measures are an exact repetition of measures 13 and 14. In this passage, Bachus and Schultz treat measures 15 and 16 as an echo by using softer dynamics. Contrastingly, Marlais suggests louder dynamics in measures 15 and 16. Clarfield is the only editor that adopts both approaches: in the "Artistic Version" of the score, the edition suggests that measures 13–14 and 15–16 be played respectively as *piano* and *mezzo-forte* the first time, and *forte* and *piano* in the repeat.

All editors but Snell notate some sort of increase in dynamics towards the end of the section, which is represented by incremental dynamic markings and crescendos. The contrast in dynamics between measures 13–14 and 15–16 is relevant for the overall dynamic planning of the B section. The passage starting on measure 13 features almost six full measures of only E (the dominant of A major) in the bass, therefore the use of louder dynamics in measures 15 suggests a build-up of energy towards the A major cadence in measure 20. However, these large crescendos start on different points in the piece: for Faber, Marlais, and Tsitsaros, the crescendo starts on measure 13; for Bachus, it starts on measure 15; and although Palmer only writes a crescendo in measure 15, there is no decrease in dynamics in the entire B section. This shows that these four editors defined their dynamics based on the larger structure of the B section, rather than on two- or four-measure units.

Since most editions notate the *Da Capo* A section as measures 21–28 (which are not present in the original manuscript), these editors had the option to use different dynamics in the concluding measures. However, five editors—Clarfield, Faber, Marlais, Palmer, and Snell—provide the same dynamics in measures 21–28 as they do in measures 1–8. Only two editors notate different dynamics for the *Da Capo* A section: Schultz changes the last four measures (mm. 25–28, equivalent of mm. 5–8) to *forte*, while Tsitsaros notates the whole section (mm. 21–28, equivalent of mm. 1–8) as *forte*.

Final Remarks on *Musette in D Major*, BWV Anh. 126

As described earlier, most surveyed editions erroneously present the *Musette in D Major*, BWV Anh. 126 in binary form, while the piece appears in ternary (*Da Capo*) form in the original manuscript. Only four editors—Alexander, Bachus, Jones, and Marlais—display the piece in its correct form.

Interpretive markings are very similar across editions, especially in the A section. Most editions indicate the left-hand broken octaves as staccato, while writing slurs over sixteenth-note passages. Faber presents most right-hand eighth notes as staccato, which ignores the fact that some pairs of eighth notes can be interpreted as written-out appoggiaturas. Most editions, therefore, use a combination of staccatos and two-note slurs for eighth notes. Marlais is the only edition that suggests two different articulations for measures 13 to 16, indicating that, although there are general principles to Baroque articulation, more than one musically convincing option is possible.

Gavotte in G Major, HWV 491

Composer: George Frideric Handel

Original Source: Aylesford Collection

Level: 4

Table 4.3. Selected pedagogical editions that contain *Gavotte in G Major*, HWV 491.

Pedagogical Edition or Book / Author(s) or Editor(s)	Publisher	Date
Celebrate Handel: Selected Suites and Dance Movements, Air with Variations (The Harmonious Blacksmith) Reid Alexander, Samuel Holland, and Marc Widner	Frederick Harris Music	2004
The Baroque Piano: The Influence of Society, Style, and Musical Trends on the Great Piano Composers Nancy Bachus	Alfred Music	2006
Baroque Keyboard Pieces, Book 1 Richard Jones	Associated Board of the Royal Schools of Music	1991
Handel: First Book for Pianists George Lucktenberg	Alfred Music	2005
Succeeding with the Masters, Baroque Era, Vol. 1 Helen Marlais	FJH Music Company	2004
The Baroque Era: An Introduction to the Keyboard Music Willard A. Palmer and Margery Halford	Alfred Music	1992
Introduction to Baroque Keyboard Literature, Vol. 1 Pamela Schultz and Robert Schultz	Columbia Lady Music	1982

The *Gavotte in G Major*, HWV 491 is a 20-measure piece in binary form, with the first section spanning eight measures and the second part spanning 12 measures. The piece is written entirely in regular four-bar phrases and with a two-voice texture. It is written in common time, and both sections start with an anacrusis of two eighth notes. The Jones edition claims that the

piece is written in the rhythm of a *bourrée* instead of a *gavotte*,[14] which is in agreement with Little and Jenne.[15]

Rhythm and Tempo

Among the surveyed editions, Palmer is the only one that suggests that pairs of eighth notes be played with long-short inequality. Palmer includes an excerpt from Handel's *Sonata in E Minor*, HWV 379 to serve as evidence that "inequality is just as appropriate in Handel's music as it is in French works." Palmer suggests that students use *notes inégales* throughout the entire piece or just in the repeat of each section.[16]

No tempo markings are found in the manuscript of *Gavotte in G Major*, HWV 491, and the expectation of tempo for a *gavotte* varies from fast to slow, "but never extremely fast or excessively slow."[17] However, Jones assertion that the piece is written in the rhythm of a *bourrée* would imply a faster tempo.

The piece is originally notated in common time (𝐂), but since *gavottes* are normally in duple meter, a few editors provide metronome markings in terms of the half note, which leads to a wide range of tempos in the surveyed editions. The slowest indication stems from Palmer, who writes *allegro* and suggests a quarter note at 100–120 bpm. Marlais and Schultz provide the same metronome marking of quarter note at 144–160 bpm, with the latter editor indicating *allegro*

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[14] Richard Jones, ed., *Baroque Keyboard Pieces, Book 1* (The Associated Board of Royal Schools of Music, 1991), 43.

[15] Meredith Little and Natalie Jenne, *Dance and the Music of J. S. Bach: Expanded Edition* (Indiana University Press, 2001), 37.

[16] Willard A. Palmer and Margery Halford, eds., *The Baroque Era: An Introduction to the Keyboard Music*, 2nd edition, Alfred Masterwork (Alfred Publishing, 1993), 52.

[17] Little and Jenne, *Dance and the Music of J. S. Bach: Expanded Edition*, 48.

moderato. In contrast, Jones and Lucktenberg suggest a half note at *circa* 84 bpm and 100 bpm (168 bpm and 200 bpm at the quarter note), respectively. Although Bachus writes *allegro* without any metronome markings, the companion recording by pianist Daniel Glover employs a tempo of around 86 bpm at the half note. The recording by Helen Marlais, which accompanies the publication by the same editor, employs a tempo of around 92 bpm at the half note (184 bpm at the quarter note), significantly faster than the metronome markings provided on the score.

The wide range of tempos observed in the surveyed editions demonstrates how the application of selected principles of Baroque performance practice can lead to varying results. Differently from the other editors, Palmer aims for a moderate tempo—which is fitting for a *gavotte*—but seems to take the written time signature of common time too literally, neglecting the fact that a *gavotte* is normally in duple meter (𝄵 or $\frac{2}{2}$ in this context). Therefore, Palmer's tempo can be considered too slow in regard to the half note (50–60 bpm). The tempos of Jones and Lucktenberg are moderately fast and ignore the notated time signature, instead adopting the half note as a reference. Finally, Marlais and Schultz reach a compromise: their metronome markings refer to the quarter note and thus acknowledge the 𝄴 time signature, which may avoid confusion for students. However, their metronome indications are fast enough for a student to alternatively feel the piece in a moderately slow duple meter (72–80 bpm), which is not far from the *c.* 84 suggested by Jones.

Fingering

Fingering in the surveyed editions of *Gavotte in G Major*, HWV 491 is largely determined by three factors: first, two-note slurs and the resulting repeated notes; second, the articulations other than two-note slurs, which are introduced by a few editors; and third, melodic

patterns that repeat across different keyboard topographies and the necessary adjustments to avoid playing F-sharp with the thumb. Editors address these factors in different ways.

Two-note slurs in the right hand are present throughout the piece, with some of them stemming from the original manuscript. Chains of written-out descending appoggiaturas start in the anacrusis to measures 3, 13, and 15, and editors use predominantly finger 3 in each step, as shown in Figure 4.21.

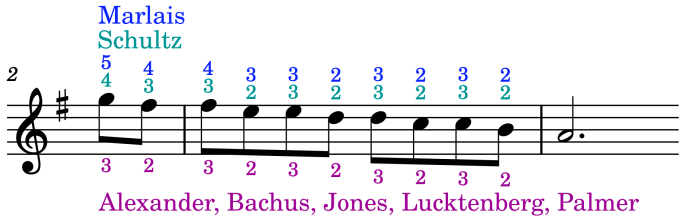

Figure 4.21. Fingering in *Gavotte in G Major*, HWV 491, right hand, mm. 2–4.

Figure 4.21 above shows that most editors prefer to keep a consistent fingering of 3 and 2 in the pairs of written-out appoggiaturas. In contrast, Marlais and Schultz choose to reduce the number of finger changes by starting the passage in eighth notes with the finger used at the beginning of measure 2, leading to the repetition of notes with the same finger. The suggestions by Marlais and Schultz simplify the fingering because they do not require a finger substitution on F-sharp; however, the repeated fingers may make it more difficult for students to create a consistent sound in the two-note slurs.

Several editors adopt changing fingers on repeated notes, especially in cadential passages. This can be observed in Figure 4.22, which shows that all but one of the editors changes fingers in the repeated E in measure 12. Alexander's fingering is omitted because the edition presents an E minor chord in measure 12, which contradicts the remaining pedagogical editions and the consulted critical edition.

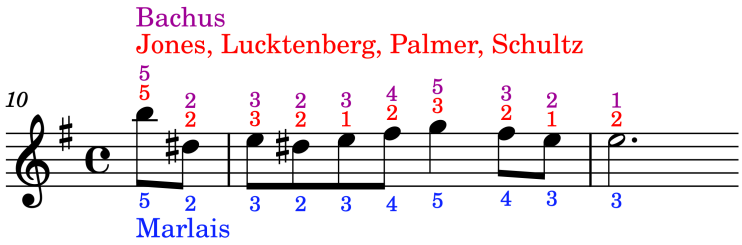

Figure 4.22. Fingering in *Gavotte in G Major*, HWV 491, right hand, mm. 10–12.

The change of fingering in measure 12 can be explained by the need to play the repeated notes with very different touches: the last E on measure 11, which is at the end of a two-note slur in most editions, must be very soft, while the following note receives more emphasis because it is on the downbeat.

The crossing of finger 1 in the second E of measure 11 presents the advantage of reaching the top G on the second beat with finger 3, which is stronger than the finger 5 proposed by Bachus and Marlais. In two editions, however, there is an additional explanation: both Jones and Palmer suggest that an ornament be played on the last F-sharp of measure 11; the fingering suggested by these two editors guarantees that a cadential trill would be played with fingers 2 and 3, which is the most comfortable option.

Although two-note slurs are the only kind of articulation that originates in the manuscript of *Gavotte in G Major*, BWV 491, editors introduce other kinds of articulations that require specific fingerings. This happens in measure 1, in which a few editors notated the ascending interval of a fifth with a slur, as displayed in Figure 4.23.

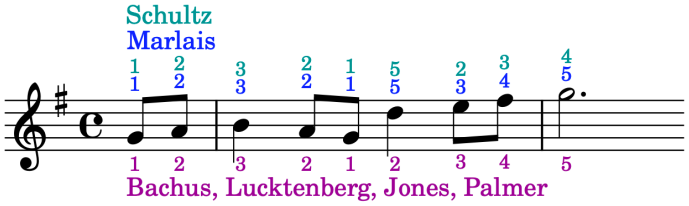

Figure 4.23. Fingering in *Gavotte in G Major*, HWV 491, right hand, mm. 1–2.

In this measure, most editors indicate that the ascending leap of a fifth be played with fingers 1 and 2, while two editors (Marlais and Schultz) indicate that it be played with fingers 1 and 5. The fingering chosen by Marlais and Schultz is compatible with their articulation, as they indicate that the quarter-note D is slurred to the preceding note and disconnected from what follows. The fingering used by the remaining editors suggests that the interval of fifth is disconnected, as most young piano students would not be able to reach a fifth with fingers 1 and 2. This is true for all but one of the five editors: while most editors do not indicate that the interval of fifth should be connected, Bachus explicitly indicates that it is slurred and should be played with fingers 1 and 2. This suggests that Bachus's fingerings may not be adequate for young learners.

Editors employ multiple different fingerings for the sequence that starts on the anacrusis to measure 17, as they use different strategies to avoid playing F-sharp with finger 1. As shown in Figure 4.24, most editors use fingers 4 and 1 to play the interval of a descending fourth at the beginning of each step of the sequence. On the third unit of sequence, which starts on B in the anacrusis to measure 18, six editors start with finger 5, allowing for the F-sharp to easily be played with finger 2.

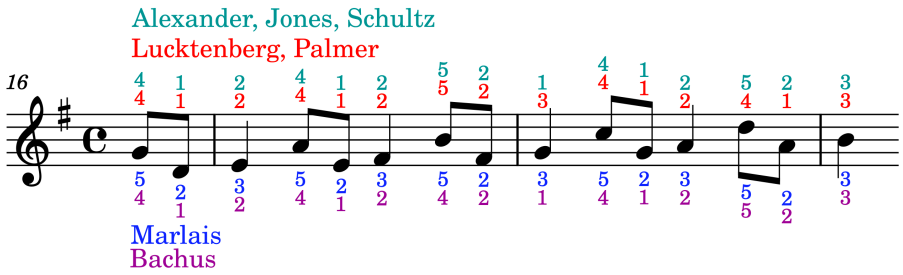

Figure 4.24. Fingering in *Gavotte in G Major*, HWV 491, right hand, mm. 16–19.

Two editors, Bachus and Marlais, choose to keep the fingering of the sequence consistent. Bachus does so by starting all but the last unit of the sequence with finger 4. Marlais, on the other hand, starts every unit of the sequence with finger 5, allowing all of them to be played with the same sequence of fingers, 5–2–3. Although it is unusual, Marlais's approach serves important

pedagogical purpose: helping students identify through fingering the similar intervallic motion that constitutes the sequence.

Ornamentation

No ornaments signs exist in the original manuscript of *Gavotte in G Major*, HWV 491. While most of the surveyed editions do not mention the addition of ornaments to the *gavotte*, Jones and Palmer do suggest ornaments in very different ways. Jones notates trills on measures 7, 11, and 19, which correspond to the cadential trills that Palmer establishes as mandatory. Other than the cadential trills, Palmer does not suggest any specific ornaments; instead, Palmer adds plus signs in several places in the piece, indicating the student should play a "suitable ornament" at all of these spots during the repeat of each section. The ornament signs presented by the two editors are presented in Figure 4.25.

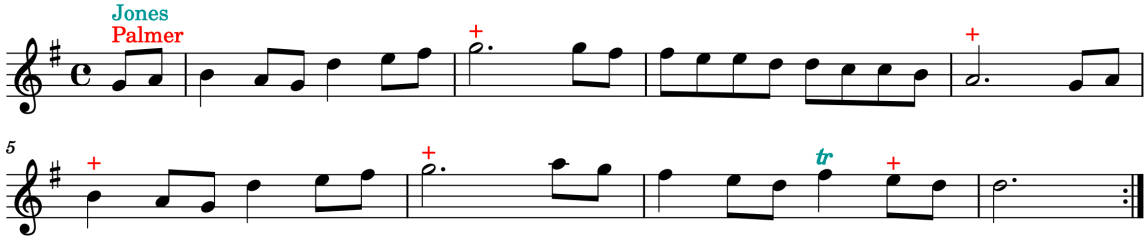

Figure 4.25. Suggested ornaments in *Gavotte in G Major*, HWV 491, right hand, mm. 1–8.

The realization of the cadential trills is suggested by Jones above the score, and it is affected by the context. In trills that are reached by downwards step motion, Jones starts the trill on the main note. In other instances, Jones starts the trill on the note above. This difference in Jones's realization of ornaments is shown in Figure 4.26.

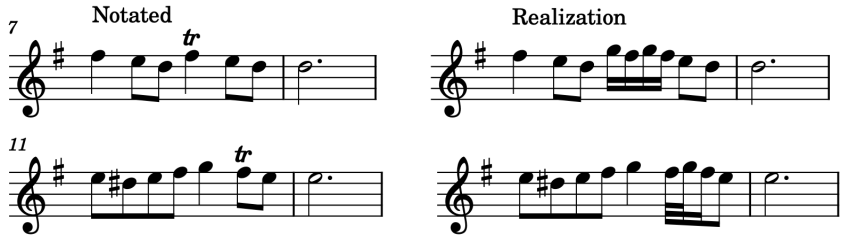

Figure 4.26. Realization of trills in *Gavotte in G Major*, HWV 491, right hand, mm. 7 and 11.

Jones's realization of the suggested trill in measure 11 shows that the edition starts the trill on F-sharp to avoid the repetition of G. Although this kind of realization is common when the note that receives the trill is preceded by its upper auxiliary, it is not mentioned in C. P. E. Bach's *Essay*, and it is deemed incorrect by Palmer, who calls it an inverted mordent.

Articulation and Phrasing

The only articulation markings found in the original manuscript of *Gavotte in G Major*, HWV 491 are two-note slurs. These slurs connect pairs of descending eighth notes in the right hand in measures 2, 12, 13, 14, and 15. These pairs function as written-out appoggiaturas, as shown in Figure 4.27. It is worth noting that, although the notes and rhythms in measure 3 are identical to those in measure 13, measure 3 contains no articulation markings in the manuscript.

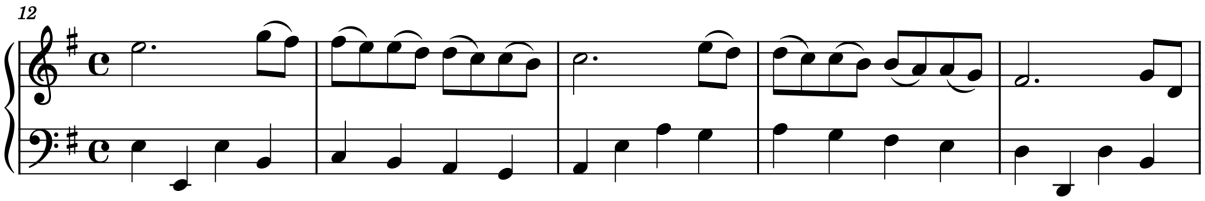

Figure 4.27. Original articulation in *Gavotte in G Major*, HWV 491, mm. 12–16.

All surveyed editions contain articulation markings, but only two editions identify the slurs stemming from the original manuscript: while Schultz lists in a footnote which articulation markings are original, Jones notates on the score only the original articulations and gives articulation suggestions in a footnote. Lucktenberg presents articulations in two colors, black and

light grey, with the intention of signaling which markings are original and which are editorial. However, this distinction of color has been sometimes engraved incorrectly, with some of Handel's original slurs appearing in light grey and others in black. The remaining editors—Alexander, Bachus, Marlais, and Palmer—make no mention of original articulations.

It has been mentioned before that slurs can be used to denote both articulation and phrasing: editors often use short slurs to refer to articulation, while longer slurs indicate phrasing inflections. In the case of the *Gavotte in G Major*, HWV 491, two editors, Lucktenberg and Schultz, adopt these two levels of slurs simultaneously, with a series of two- or three-note slurs being grouped by a longer slur. The way these editors mark the articulations in the first four measures of the piece is presented in Figure 4.28.

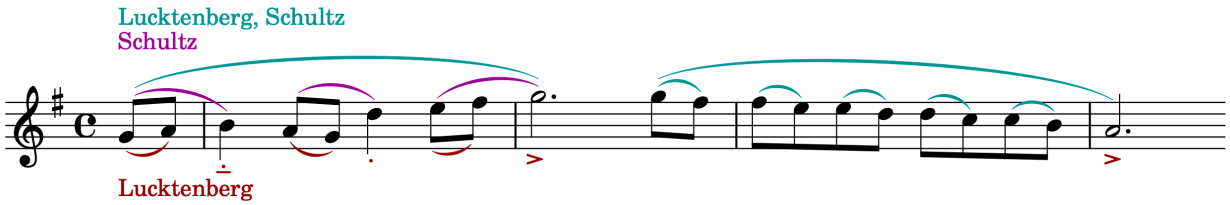

Figure 4.28. Articulation and phrasing in *Gavotte in G Major*, HWV 491, right hand, mm. 1–4.

Although the indications of articulation differ, the longer phrasing slurs are identical in Lucktenberg and Schultz. They are two-measure slurs starting on the anacrusis, except for the last four measures of the piece, which receive a four-measure slur. Because these longer slurs are presented with such regularity, they are omitted from the following figures.

The original two-note slurs likely influence the editorial decisions on articulation in two contrasting ways. For Lucktenberg and Palmer, the original articulations are seen as the rule, as every pair of eighth notes receives a slur, and no other kind of slur is used in the right hand. For other editors, the two-note slurs are seen as an exception, as slurs frequently extend for longer

than two eighth notes, some extending to the next beat. This discrepancy can be observed in the first four measures of the B section, depicted in Figure 4.29.

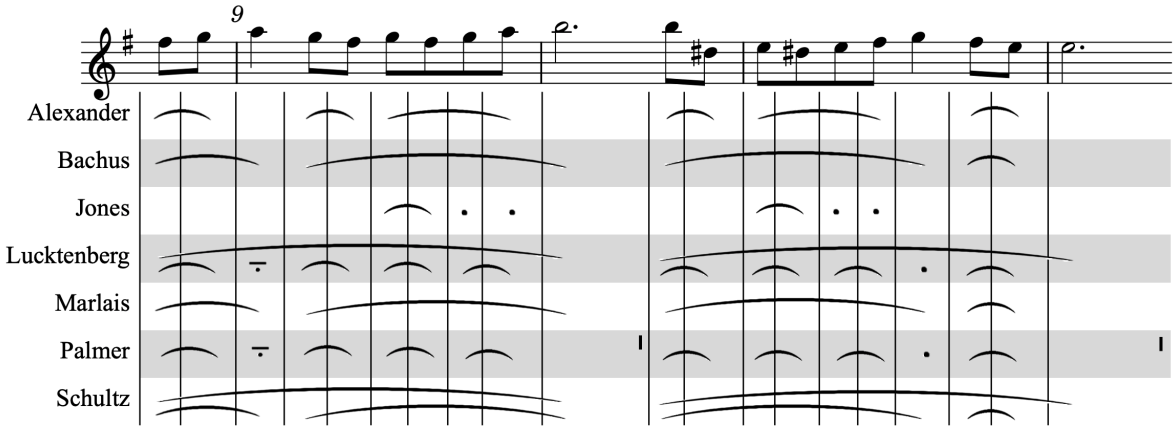

Figure 4.29. Articulation and phrasing in *Gavotte in G Major*, HWV 491, right hand, mm. 8–12. It can be observed that three of the editors—Bachus, Marlais, and Schultz—extend the slurs until the downbeats of measures 9 and 10, but it does not happen in the cadence in measure 12. This indicates that, although these three editors consider that the preceding motives should be connected until the downbeat, the cadence in measure 12 needs to be emphasized through separation. In contrast, three editors—Alexander, Lucktenberg, and Palmer—limit the short slurs to the eighth notes, never extending them to the following downbeat. This indicates that these slurs are appropriate for performance on the harpsichord, in which metric accents can only be created through detaching before the beat.

There is great contrast in the slurs proposed by Jones, as it is the only edition to indicate that some pairs of eighth notes be performed staccato. This is evident in Figure 4.29 and also in the beginning of the piece, in which Jones creates contrast between measures 1–2 and 3–4 by making the eighth notes staccato and slurred, respectively. Figure 4.30 presents the articulations indicated by editors in the first two measures of the piece. Measures 3 and 4 are not represented because all editors suggest two-note slurs on the pairs of eighth notes.

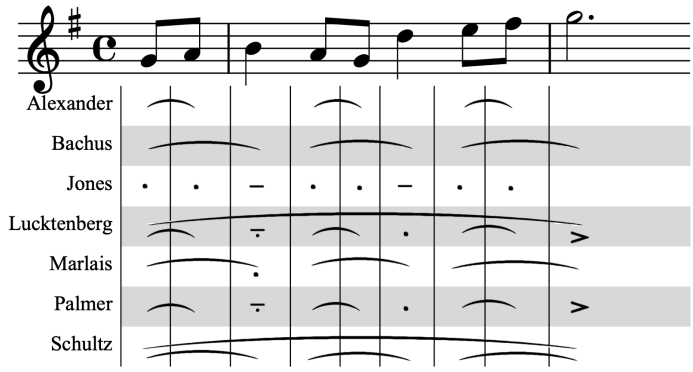

Figure 4.30. Articulation and phrasing in *Gavotte in G Major*, HWV 491, right hand, mm. 1–2.

The left hand of the *Gavotte in G Major*, HWV 491 consists of an almost constant stream of quarter notes that is only interrupted by a quarter rest in measure 4. In defining the articulation for the left hand, editors adopt two strategies: playing most or all notes detached, which is the strategy adopted by Bachus and Marlais; and adding two-note slurs to create a lilting feel, which is done by Lucktenberg, Palmer, and Schultz. Two editors—Alexander and Jones—give no articulation indications for the left hand.

Bachus's approach is simpler than Marlais's: Bachus simply writes "LH slightly detached" at the beginning of the piece. Marlais, on the other hand, notates staccatos on most notes, with two exceptions: Marlais adds a two-note slur leading to the downbeat of measure 9, and writes a staccato and tenuto to the lowest note of measures 8 and 20, making these notes slightly longer.

The other editors notate several two-note slurs in the left hand. With the exception of measures 17 and 18, both Lucktenberg and Palmer write the same consistent articulation: a slur connects the first two quarter notes of each measure, and the remaining notes are staccato. Schultz adopts similar articulation, using two-note slurs at the beginning of almost every measure, but without using any staccatos. The two-note slurs create a lilting effect that adds variety to the articulation and may be especially effective on the modern piano. In measures 17–

18 in Lucktenberg and Palmer, and 17–19 in Schultz, the editors write two-note slurs in both pairs of quarter notes in each measure, which matches the increase of harmonic rhythm in the sequence that precedes the final cadence. This articulation is shown in Figure 4.31.

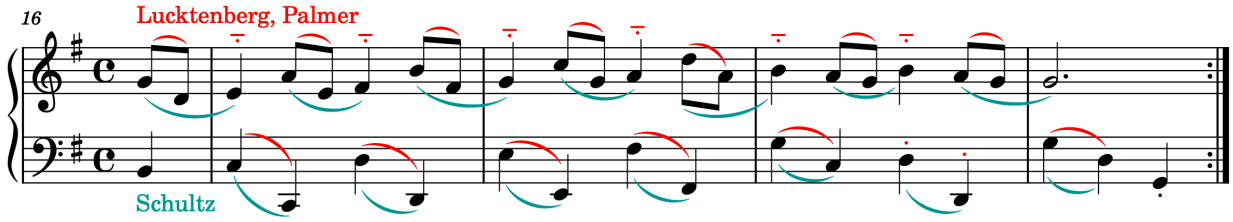

Figure 4.31. Articulation in *Gavotte in G Major*, HWV 491, mm. 16–20.

Although the left-hand slurs add variety to the articulation and introduce a dance-like character, they contradict one principle of Baroque performance practice: that large intervals are rarely played connected. Furthermore, the articulations introduced by Schultz in measures 17–18 may prove challenging for young learners, as the stress and release are desynchronized between the hands.

Dynamics

Five of the surveyed editions of *Gavotte in G Major*, HWV 491—Bachus, Lucktenberg, Marlais, Palmer, and Schultz—present dynamic markings. In these editions, there is a high prevalence of inflectional dynamics, as can be seen in Figure 4.32.

	1	2	3	4	5	6	7	8
Bachus	*mf* *cresc.*		*dim.*		*p*		*cresc.*	
Lucktenberg	*f* <	>	<	>	<		>	<
Marlais	*mf* <		*f* >		*p* <		*mf*	
Palmer	*f* <	>	<	>	<		>	<
Schultz	*mf*		*p*		*mf*		*p*	

	9	10	11	12	13	14	15	16	17	18	19	20
Bachus	*f*		*dim.*		*mf*		*mp*		*p* *cresc.*		*mf* <	*f*
Lucktenberg	*mf*						>	*p* *cresc.*			*f*	
Marlais	*p* <		>		*f* >		*mf* >	*p*	*cresc.*		*f*	
Palmer	*mf*						>	*p*	*cresc.*		*f*	
Schultz	*mf* <	*f*	*mp*		*mf*		*mp*		*p* *cresc.*		*f*	>

Figure 4.32. Dynamic layout of selected editions of *Gavotte in G Major*, HWV 491.

Dynamic suggestions in the surveyed editions are mainly focused on inflectional dynamics, which is demonstrated by the fact that, in most editions, most changes of dynamics either occur between adjacent levels (such as *mezzo-forte* and *mezzo-piano*) or are preceded by a crescendo or a decrescendo. As a result, most editions feature almost no sudden change of dynamics.

Crescendos and decrescendos are used to primarily to delineate phrasing inflections such as those in measures 1–4. In these measures, Bachus and Marlais use a single crescendo and a diminuendo to show the arc of the phrase, while Lucktenberg and Palmer notate more subtle dynamic shading. In the B section, all editors indicate a decrease in dynamics in measures 13–16 which follows the descending melodic line. Similarly, all editors notate an increase in dynamics in the ascending sequence starting in measure 17, finishing the piece in *forte*.

As opposed to the other editions, Schultz's edition is largely based in terraced dynamics, especially in the A section. Similarly to how Jones uses articulation to create contrast between the two motives in measures 1–4, Schultz uses dynamics, by alternating between *mezzo-forte* and *piano*. Schultz also uses sudden contrast in dynamics in the anacrusis to measures 9 and 11. The only other sudden changes of dynamics are found in Marlais, who descends from *mezzo-forte* to *piano* at the beginning of the B section and later goes back to *forte* in measure 13.

The dynamic markings in *Gavotte in G Major*, HWV 491 show that the editors are providing dynamic markings that do not intend to imitate the dynamic terraces of the harpsichord. All five editors notate inflectional dynamics, which cover a wide dynamic range, but without any sudden changes of dynamic level. This suggests that the editions are designed to take advantage of the dynamic capabilities of the piano.

Final Remarks on *Gavotte in G Major*, HWV 491

The original manuscript of *Gavotte in G Major*, HWV 491 contains a few two-note slurs, which are maintained in most editions. However, only two editions—Jones and Schultz—identify which slurs originate from the manuscript. In suggesting additional articulation markings, editors adopt two approaches: Palmer and Lucktenberg consider two-note slurs to be the norm, thus using slurs on most or all pairs of eighth notes, while Bachus, Jones, and Marlais consider the original two-note slurs to be the exception, and use different articulations elsewhere. Although most editions present acceptable articulation suggestions, Jones presents the most variety, by assigning different articulations to contrasting motives.

In terms of fingering, most editions use fingers 3–2 at the start of each pair of descending eighth notes, such as the ones in measure 3. This fingering aids in the performance of the written-out appoggiaturas at fast tempos, while also reminiscing of Baroque paired fingerings.

Minuet in C Major, K. 73b

Composer: Domenico Scarlatti

Original Source: Venice Manuscript, Vol. XIV (1742)

Level: 4

Table 4.4. Selected pedagogical editions that contain *Minuet in C Major*, K. 73b.

Pedagogical Edition or Book / Author(s) or Editor(s)	Publisher	Date
Celebrate Scarlatti: Selected Sonatas Reid Alexander, Samuel Holland, and Marc Widner	Frederick Harris Music	2005
Scarlatti: An Introduction to His Keyboard Works Margery Halford	Alfred Music	2001
Succeeding with the Masters, Baroque Era, Vol. 1 Helen Marlais	FJH Music Company	2004
Introduction to Baroque Keyboard Literature, Vol. 1 Pamela Schultz and Robert Schultz	Columbia Lady Music	1982
The Baroque Era: Early Intermediate Level Richard Walters	G. Schirmer	2014

The *Minuet in C Major*, K. 73b is the second movement of the three-movement *Sonata in C Minor*, K. 73, found in the XIV volume of the Venice manuscript of 1742. Called *Minuetto* in the original manuscript, the *Minuet in C Major* is preceded and succeeded by movements in C minor, which are marked *Allegro* and *Minuetto*. Although it is part of a multi-movement work, it is frequently found in pedagogical publications as a standalone piece.

The *Minuet in C Major*, K. 73b is written in binary form and $\frac{3}{8}$ meter. The movement is 28 measures long, with the two sections consisting of 12 and 16 measures, respectively. The piece consists of four-bar units, and two of the surveyed editions—Halford and Schultz—render the piece with four measures per system; the other editors include up to six measures per system, thus rendering the piece in a single page.

Rhythm and Tempo

There are no specific tempo markings in the original source of *Minuet in C Major*, K. 73b, however tempo information can be inferred from the title "Minuet" and the time signature. Unlike previous minuets covered in Chapters 3 and 4, the *Minuet in C Major*, K. 73b is written in $\frac{3}{8}$, which, according to Baroque performance practice, generally implies a faster tempo than $\frac{3}{4}$.

Halford and Schultz provide the slowest tempo marking of eighth note at 138–144 bpm, which Halford calls *allegro* and Schultz calls *allegro moderato*. A much faster tempo is suggested by Marlais, who writes a metronome marking of dotted quarter note at 60–66 bpm (equivalent to eighth note at 180–198 bpm) and provides a recording at around 60 bpm at the dotted quarter note. Walters writes *allegro* but does not provide a metronome marking. However, the recording that accompanies the G. Schirmer edition, made by pianist Jeannie Yu, uses a tempo of around 63 bpm at the dotted quarter note (around 189 bpm at the eighth note), which is in accordance with Marlais's suggestion. In the performance notes, Walters states that "one can imagine a tempo slightly slower than that on the companion recording."[18]

Fingering

As most of the right-hand melody in *Minuet in C Major*, K. 73b delineates simple chords, the surveyed editions present very little discrepancy in fingering. The significant differences occur in respect to two passages: the trill and the subsequent notes in measure 10, and the sixteenth-note passage in measures 17 and 18.

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[18] Walters and Tsitsaros, *The Baroque Era: Early Intermediate Level*, 11.

The trill in measure 10 is indicated in all editions, and four editors—Alexander, Marlais, Schultz, and Walters—provide specific fingerings for the trill, as illustrated in Figure 4.33.

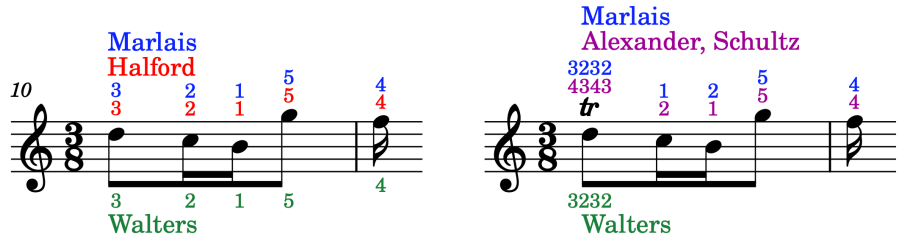

Figure 4.33. Fingering in *Minuet in C Major*, K. 73b, right hand, mm. 10–11.

As illustrated in Figure 4.33, Marlais is the only editor who provides complete fingerings for the passage with and without the trill. Walters uses the same fingering as Marlais in the trill, but omits the fingering in the succeeding notes. In contrast, Halford indicates that the first note in measure 10 be played with finger 3, but it is unclear if she is taking the trill into consideration.

Editors deal with the trill and ascending leap in measure 10 in two different ways: Alexander and Schultz indicate that the trill be played with fingers 4 and 3, which allows the student to easily play the leap with fingers 1 and 5; Marlais, on the other hand, uses fingers 3 and 2 for the trill, which leads to a finger crossing and requires the leap to be played with fingers 2 and 5. While Marlais provides the easier trill, playing the leap with fingers 2 and 5 may prove difficult for students with small hands, especially if they try to play the leap connected, which is Marlais's suggestion. Alexander and Schultz present a more difficult trill, but their fingerings may present the advantages of making the leap easier. Furthermore, the fingering provided by Alexander and Schultz allows the students to first learn the piece without the trill (using finger 3 on the first note of measure 10) and adding the trill later without changing any fingering.

The other significant discrepancy in fingering is found in measures 17 and 18, as shown in Figure 4.34.

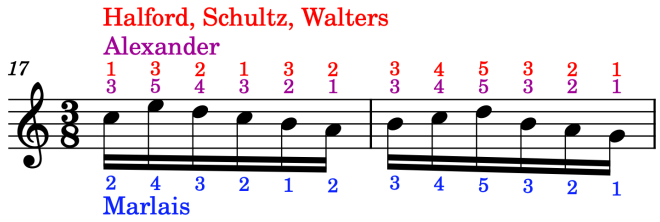

Figure 4.34. Fingering in *Minuet in C Major*, K. 73b, right hand, mm. 17–18.

The figure above demonstrates that most editors choose to use scale fingerings, with finger 3 crossing over the thumb in measure 17. Marlais, the only editor who indicates that these two measures are to be connected by a single slur, chooses to cross finger 2 over the thumb, which allows the passage to be played with less movement. In contrast, Alexander uses no finger crossings and instead recognizes that, although the passage is not a sequence, each measure can be played using a single five-finger pattern, which helps students see each measure as an individual unit. This is in accordance with the original Venice manuscript, which places a slur over all the notes in measure 18.

Ornamentation

In the original Venice manuscript, there are two trills indicated in *Minuet in C Major*, K. 73b: on the first right-hand note of measure 10, and on the last right-hand note of measure 19. The original trills are included in all the surveyed editions and are the only trills indicated in Alexander and Schultz. The remaining editions—Halford, Marlais, and Walters—place trills on the last right-hand note of each section of the piece (measures 12 and 28), although Halford is the only editor who indicates that these two trills are editorial suggestions. Walters places all trills in square brackets and indicates that they should be added in the repeat of each section of the piece.

Four of the editors—Alexander, Halford, Marlais, and Schultz—suggest realizations for the original trills of *Minuet in C Major*, K. 73b, with Marlais being the only editor who suggests more than one possible realization. These are presented in Figure 4.35.

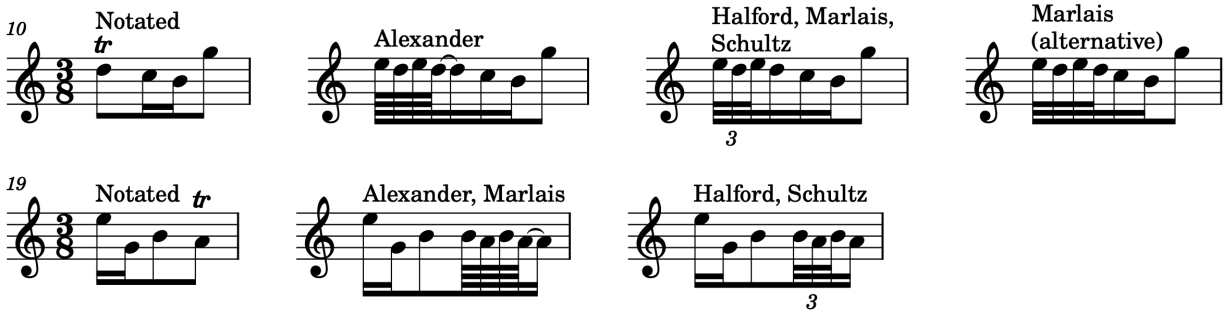

Figure 4.35. Realization of trills in *Minuet in C Major*, K. 73b, right hand, mm. 10 and 19.

As observed in Figure 4.35, the trill realizations for measures 10 and 19 are very similar: all start on the upper note and consist of two repercussions. Furthermore, most of them stop on the main note, with the only exception being the alternative trill that Marlais provides for measure 10, in which the trill repercussions take the entire length of the note. By providing this alternative trill, Marlais recognizes that intermediate students might not be able to perform a trill that is fast enough to stop on the main note. Although Marlais's alternative may be more accessible than the others, all options in Figure 4.35 follow established Baroque performance practice.

By starting the trill on the upper auxiliary note, the editors may be referencing French and German sources, such as the treatises by François Couperin and C. P. E. Bach, which bear little connection to Scarlatti. As indicated earlier, scholarship by Frederick Neumann[19] and Paul Badura-Skoda[20] indicates that Scarlatti likely intended his trills to start on the main note.

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[19] Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music* (Princeton University Press, 1978), 352.

[20] Paul Badura-Skoda, *Interpreting Bach at the Keyboard* (Oxford : Clarendon Press ; New York : Oxford University Press, 1993), 261.

As mentioned earlier, three editors suggest that trills be added on measures 12 and 28. However, only Halford and Marlais suggest realizations. Since these trills are placed on longer notes, both Halford and Marlais present realizations that differ from those in measures 10 and 19. While Marlais only makes the trills slower, Halford also adds one extra repercussion. Their realizations are shown in Figure 4.36.

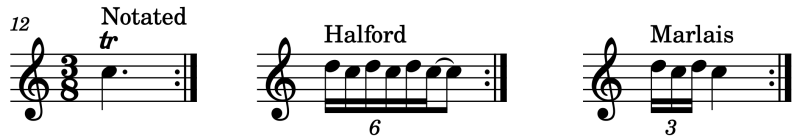

Figure 4.36. Realization of trill in *Minuet in C Major*, K. 73b, right hand, m. 12.

Despite writing only two realizations for the trills in the minuet, Halford reminds the reader that trills in the piece can be realized in other ways, as explained in the extensive performance notes in the publication. Suggestions for long trills include stopping on the first note, altering the number of repercussions, and stopping on the last note.[21] However, all options offered by Halford require that trills start on the upper auxiliary note.

Articulation and Phrasing

The Venice manuscript presents right-hand slurs in 16 out of the 28 measures of *Minuet in C Major*, K. 73b.[22] In Halford's edition, the editor states that the beginning and ending points of slurs in the original are sometimes impossible to determine with certainty. Indeed, some slurs appear to cover all notes in their measure, while others seem to be placed over the first two sixteenth notes.

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[21] Domenico Scarlatti, *Scarlatti: An Introduction to His Keyboard Works*, 2nd edition, ed. Margery Halford, Alfred Masterwork (Alfred Publishing, 2001), 7.

[22] In the Venice manuscript, slurs occur in *Minuet in C Major*, K. 73b in the following measures: 1, 2, 3, 4, 5, 6, 7, 13, 15, 16, 18, 20, 22, 23, 24, and 25.

All surveyed pedagogical editions indicate right-hand slurs that cover the entire measure. This differs from the *Urtext* edition by Kenneth Gilbert, which notes two-note slurs, as shown in Figure 4.37.

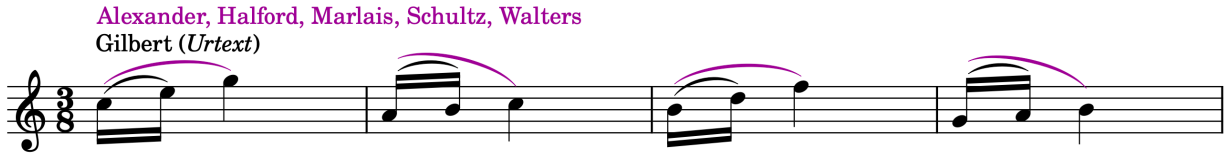

Figure 4.37. Slurs in *Minuet in C Major*, K. 73b, right hand, mm. 1–4.

In the original manuscript, a few measures (such as 8 and 9) use the same rhythmic pattern as the measures in Figure 4.37, but receive no slur. In such circumstances, all surveyed editions notate similar slurs, although only Halford and Schultz indicate that they are editorial additions.

In measures that have longer groups of sixteenth notes, only measure 18 contains a slur in the Venice manuscript. In the other instances (measures 11, 17, and 27) all editors but Alexander add slurs. The passage starting on measure 17 is used as an example in Figure 4.38.

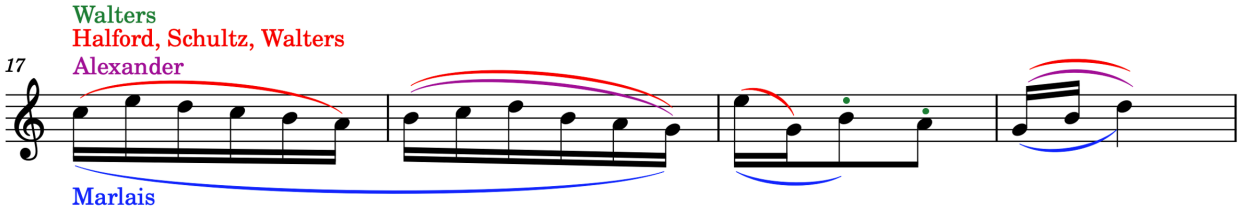

Figure 4.38. Articulation and phrasing in *Minuet in C Major*, K. 73b, right hand, mm. 17–20.

In this passage, most editors infer that measure 17 should have a slur, just like the original slur in measure 18. In contrast, Marlais replaces the original slur with a longer one covering the entirety of measures 17 and 18. This slur connects two different harmonies (D major and G major) that are not connected in the original. Figure 4.38 also shows that Walters, despite using the same slurs as Halford and Schultz, also places staccatos on the eighth notes of measure 19.

Another instance of discrepancy in articulation happens in measure 26. In this measure, most editors present no articulation markings. Marlais and Walters, however, place different slurs in the right hand, as shown in Figure 4.39.

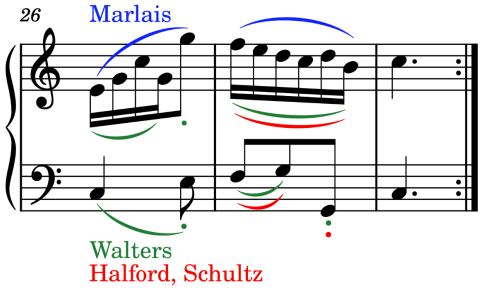

Figure 4.39. Articulation in *Minuet in C Major*, K. 73b, mm. 26–28.

Marlais notates a single slur spanning all of measure 26, which is consistent with the other full-measure slurs that she presents throughout the piece. Walters, on the other hand, ends the slur before the octave leap, indicating that the leap should be played detached.

Figure 4.39 also indicates that three editors (Halford, Schultz, and Walters) notate the left-hand octave leap as detached. The two-note slur followed by a staccato is a rare instance of left-hand articulation notated by Halford and Schultz; besides notating equivalent articulation in measures 11 and 19, the only other articulation they provide for the left hand are staccatos on the second and third eighth notes of measure 17. Walters, on the other hand, notates two-note slurs in every instance of a quarter note followed by an eighth note, as demonstrated in Figure 4.40.

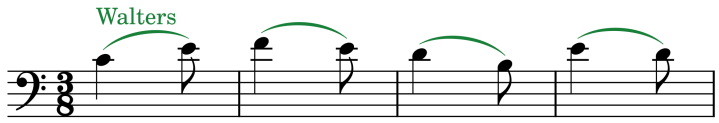

Figure 4.40. Articulation in *Minuet in C Major*, K. 73b, left hand, mm. 1–4.

The two-note slurs used by Walters in the left hand add stress on the downbeat of each measure, making the eighth note on the third beat softer. It may aid in giving the piece a lilting character, especially if the performer is thinking of the piece "in one," or counting in one-measure units.

However, in measures 13 and 14, these two-note slurs are placed on intervals of one octave, which are normally played detached in Baroque keyboard music.

The *Minuet in C Major*, K. 73b may present an exception to the principle that leaps are normally detached in Baroque music, at least in the cases depicted in Figure 4.37. The slurs in the opening measures of the piece connect arpeggiated gestures that contribute to the character of the dance. Because they stem from the original manuscript, they should be observed.

Original articulation markings are rare in this kind of repertoire, making editions like Halford and Alexander valuable for intermediate students. While the former makes clear differentiation between original and editorial markings, the latter only presents the articulation markings deemed essential. Both editions contrast with overly edited publications, in which the excess of information may become overwhelming for students.

Dynamics

The original manuscript of *Minuet in C Major*, K. 73b features a single dynamic marking: a "*pno*" (or *piano*) in measure 15. The passage is reproduced in Figure 4.41.

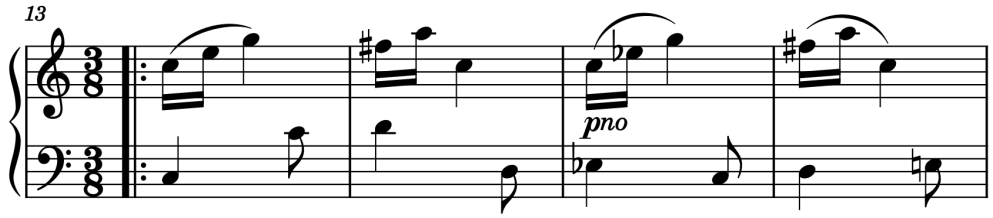

Figure 4.41. Original dynamic marking in *Minuet in C Major*, K. 73b, mm. 13–16.

The marking coincides with a sudden change to the minor mode, indicating that the change of mode requires a different sound. The indication can apply to any Baroque instrument: in the harpsichord, it means changing to the quieter manual; in the clavichord or the early fortepiano, it means decreasing the velocity of attack on the keys. In either case, there is no indication of how

long the *piano* lasts. In most surveyed editions, there is a new dynamic marking two measures later, in measure 17.

While four of the surveyed editions—Halford, Marlais, Schultz, and Walters—feature dynamic suggestions, Alexander only notates the original *piano* on measure 15. Most dynamic markings are terraced dynamics, with changes to *piano* accompanying changes to the minor mode in measure 5 (A minor) and measure 20 (C minor). The dynamic markings used by the editors are summarized in Figure 4.42.

	1	2	3	4	5	6	7	8	9	10	11	12
Alexander												
Halford	*mf*				*p*				*mf*	*cresc.*		*f*
Marlais	*mf*						*cresc.*				*f*	
Schultz	*mf*				*p*				*mf*	*cresc.*		*f*
Walters	*mf*(*p*)											

	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28
Alexander			*p*													
Halford	*f*		*p*		*mf*		*f*	*p*				*f*				
Marlais	*mf*		*p*		*cresc.*		*f*	*p*			*cresc.*				*f*	
Schultz	*f*		*p*		*mf*		*f*	*p*				*f*				
Walters	*mf*		*p*		*mf*			*p*				*mf*				

Figure 4.42. Dynamic layout of selected editions of *Minuet in C Major*, K. 73b.

As shown in Figure 4.42, dynamics in the A section of the minuet are primarily *mezzo-forte*, with Halford and Schultz indicating piano in measure 5. Three editors indicate a crescendo towards the cadence in measure 12, with the exception of Walters, who keeps the *mezzo-forte* dynamic level throughout the section. Walters is also the only editor who indicates that the A section should be repeated in a different dynamic level, *piano*. In the B section, dynamics are also influenced by harmony. After the original *piano* in measure 15, editors return to louder dynamics, later dropping again to *piano* indicating the upcoming C minor harmony. As C major is reestablished, so is a higher dynamic level.

From the four editors who suggest dynamics, three editors—Halford, Marlais, and Schultz—also include inflectional dynamics. Walters, however, uses only terraced dynamics,

without crescendos or decrescendos. Furthermore, Walters notates only two dynamic levels (*piano* and *mezzo-forte*) throughout the piece, thus suggesting a harpsichord with two manuals. Although the other editors are also influenced by terraced dynamics, they do not use it strictly, and their editions do suggest the modern piano.

Final Remarks on *Minuet in C Major*, K. 73b

The original manuscript of *Minuet in C Major*, K. 73b contains both trills and slurs, which are preserved in most editions. Although all surveyed editions notate additional slurs, only in Halford and Schultz they are identified as editorial. Halford also includes sparse left-hand articulation markings, including two-note slurs on stepwise eighth notes and a few staccatos.

In terms of ornamentation, original trills are preserved in all surveyed editions, while additional trills are suggested in some editions. Realization of trills varies across editions in rhythmic values and number of repercussions. However, all editions indicate that trills should start on the upper auxiliary note, which may not have been the norm for Scarlatti sonatas.

Chapter 5: Analysis of Selected Editions—Level 5

This chapter provides a comparative analysis of editorial suggestions in pedagogical editions of selected Baroque keyboard pieces of level 5, also comprising one piece of levels 5–6, the *Sarabande in D Minor*, HWV 437/4. Similarly to previous chapters, five categories of editorial suggestions are compared: rhythm and tempo, fingering, ornamentation, articulation and phrasing, and dynamics.

Three identified composers are represented in Chapter 5: Carl Philipp Emanuel Bach, George Frideric Handel, and Domenico Scarlatti. Two pieces originate from the 1725 *Klavierbüchlein für Anna Magdalena Bach*: C. P. E. Bach's *March in D Major*, BWV Anh. 122 and *Minuet in D Minor*, BWV Anh. 132, whose composer is unknown. In contrast to the *Klavierbüchlein* pieces, the two other works in this chapter—Handel's *Sarabande in D Minor*, HWV 437/4 and Scarlatti's *Sonata in C Minor*, K. 40—were published during the composers' lifetimes.

In Chapter 5, pieces are presented in the following order:

1. *March in D Major*, BWV Anh. 122, by Carl Philipp Emanuel Bach
2. *Minuet in D Minor*, BWV Anh. 132, by unknown composer
3. *Sarabande in D Minor*, HWV 437/4, by George Frideric Handel
4. *Sonata in C Minor*, K. 40, by Domenico Scarlatti

March in D Major, BWV Anh. 122

Composer: Carl Philipp Emanuel Bach (traditionally attributed to Johann Sebastian Bach)

Original Sources: *Klavierbüchlein für Anna Magdalena Bach* (1725)

Level: 5

Table 5.1. Pedagogical editions that contain *March in D Major*, BWV Anh. 122.

Pedagogical Edition or Book / Author(s) or Editor(s)	Publisher	Date
Celebrate Bach, Book 1: Selections from the Notebooks, Early Suites, and Little Preludes Reid Alexander, Samuel Holland, and Marc Widner	Frederick Harris Music	2004
Selections from the Notebook for Anna Magdalena Bach Nancy Faber, Randall Faber, and Robert Heath	Dovetree Productions	1992
The Anna Magdalena Bach Book of 1725 Richard Jones	Associated Board of the Royal Schools of Music	1997
J. S. Bach: Selections from Anna Magdalena's Notebook Willard A. Palmer	Alfred Music	1992
Introduction to Baroque Keyboard Literature, Vol. 1 Pamela Schultz and Robert Schultz	Columbia Lady Music	1982
Selections from the Notebook for Anna Magdalena Bach Keith Snell	Neil A. Kjos	1995
The Baroque Era: Early Intermediate Level Richard Walters and Christos Tsitsaros	G. Schirmer	2014

The *March in D Major*, BWV Anh. 122 is a 22-measure piece in binary form composed by J. S. Bach's second-oldest son, Carl Philipp Emanuel Bach. It is one of four pieces that were copied by the composer himself into the 1725 *Klavierbüchlein für Anna Magdalena Bach* before 1734, the others being the *Polonaise in G Minor*, BWV Anh. 123, the *March in G Major*, BWV Anh. 124, and the Polonaise in G *Minor,* BWV Anh. 125. Along with most of the pieces in the Anna Magdalena Bach notebooks, the *March in D Major* has been attributed to J. S. Bach in

the past, which explains why it is still commonly referred by its number in the BWV catalogue. In the Helm catalogue of the works of C. P. E. Bach, the march is identified as H 1.1.[1]

The piece is written in cut-time (𝄵) with both parts starting with a quarter-note anacrusis. Contrary to most *Klavierbüchlein* pieces surveyed in this document, the *March in D Major*, BWV Anh. 122 does not feature regular phrase length. Although most phrases are four measures long, ascending arpeggios at the end of each section lengthen their corresponding phrases by one measure. As a result, the binary structure of the piece consists of parts spanning 9 and 13 measures.

All surveyed editions engraved the march in two full pages. Most systems are three measures long, which means that no edition organizes the systems in a way that reflects phrase structure.

The G. Schirmer edition, although listing Richard Walters as the primary editor, states that *March in D Major*, BWV Anh. 122 is edited by Christos Tsitsaros. Therefore, this section will refer to the edition using Tsitsaros's name.

Rhythm and Tempo

Although there is no explicit indication of tempo in the manuscript source of *March in D Major*, BWV Anh. 122, the title suggests a marching tempo. However, editors disagree on whether the measure represents two or four marching steps. For Alexander, the *alla breve* meter indicates two steps per measure, and the editor encourages the student to "feel the steady pulse of

[1] Johann Sebastian Bach, *Die Clavier-Büchlein Für Anna Magdalena Bach 1722 & 1725: Kritische Ausgabe*, ed. Christoph Wolff (Edition Peters, 2019), 166.

a marching band."[2] In contrast, Richard Walters instructs the student to imagine "a rather quick walk, with a quarter note equal to each step."[3]

Tempo words used by the editors are *moderato* (Faber), "moderate march tempo" (Palmer), *allegro moderato* (Schultz and Tsitsaros), and *allegro* (Snell). The slowest metronome marking is provided by Palmer, who suggests a quarter note at 120–126 bpm, followed by 132–138 bpm in Schultz. The fastest metronome marking, and the only one given in terms of the half note is *circa* 80 bpm by Jones, which is equivalent to about 160 bpm in relation to the quarter note. The companion recording by Christos Tsitsaros uses a tempo of around 75 bpm at the half note (150 bpm at the quarter note), slightly faster than suggested by Tsitsaros in an older publication (*circa* 63–72 bpm at the half note[4]). The other editors do not indicate metronome markings.

Fingering

The *March in D Major*, BWV Anh. 122 contains several instances of scalar passages, arpeggios, and repeated notes; fingerings are thus largely determined by these features. One passage with fingering discrepancy between the editions is the sequence starting on the anacrusis to measure 14, in which choice of fingerings is influenced by the wish to avoid playing a black key with the thumb. Figure 5.1 shows the fingerings adopted in this passage.

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[2] Johann Sebastian Bach, *Celebrate Bach: Selections from the Notebooks, Early Suites, and Little Preludes*, ed. Andrew Hisey, Volume 1, ed. Reid Alexander et al. (Frederick Harris Music, 2004), 67.

[3] Richard Walters and Christos Tsitsaros, eds., *The Baroque Era: Early Intermediate Level*, Schirmer Performance Editions (G. Schirmer, 2014), 6.

[4] Johann Sebastian Bach, *J. S. Bach: First Lessons in Bach*, ed. Christos Tsitsaros, Schirmer Performance Editions (G. Schirmer, 2009), 22.

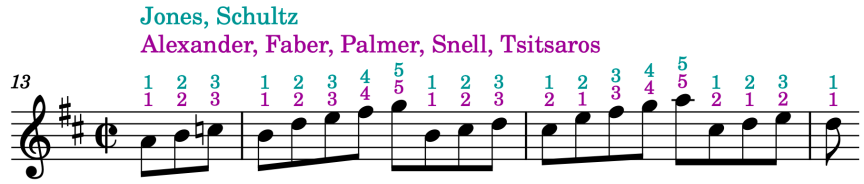

Figure 5.1. Fingering in *March in D Major*, BWV Anh. 122, right hand, mm. 13–16.

In measure 15, most editors use two finger crossings in order to avoid playing C-sharp with finger 1. In contrast, Jones and Schultz use the thumb on C-sharp, thus allowing both structural units of the sequence to be played with the same fingering. The main advantage of the fingering proposed by Jones and Schultz is the avoidance of finger crossings, which allows students to more easily understand the sequence. Although it is feasible, their fingering may present difficulties for students with long fingers, or who are playing on instruments with short keys, such as small clavichords. Such a fingering must be used with caution, with the teacher making sure that the student plays the thumb on C-sharp without ulnar deviation (twisting the wrist towards the ulna).

A similar issue occurs in the anacrusis to measure 6, in which most editors avoid the use of the thumb to play G-sharp. The interval of a minor sixth between G-sharp and E is only played by fingers 1 and 5 in Alexander and Schultz, as shown in Figure 5.2.

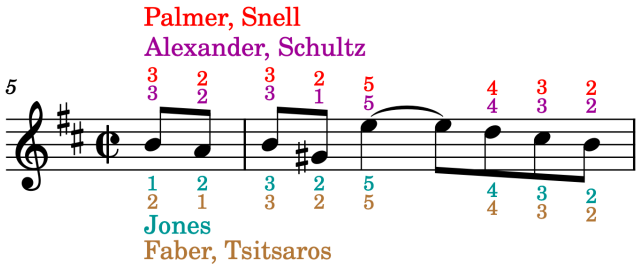

Figure 5.2. Fingering in *March in D Major*, BWV Anh. 122, right hand, mm. 5–6.

The fingering used by Alexander and Schultz avoids the stretch between fingers 2 and 5 in the large interval and may be beneficial for students with small hands. However, it presents the risk of twisting the wrist, similarly to the fingering employed by Jones and Schultz in Figure 5.1. The

remaining fingerings are all feasible, although the one presented by Jones implies that the start of the passage in Figure 5.2 should be connected to the preceding note.

The use of standard chord fingerings in arpeggiated passages leads to concordance in fingering between editions. In measures 7 and 8, most editions use fingers 2 and 3 on the trill and change the finger on the repeated A to start the arpeggio with finger 1. This passage is shown in Figure 5.3.

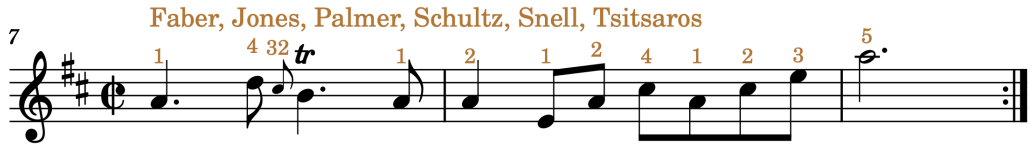

Figure 5.3. Fingering in *March in D Major*, BWV Anh. 122, right hand, mm. 7–9.

The fingerings in the trill in measure 7 are consistent across all surveyed editions, despite editors offering very contrasting realizations of the ornament. Alexander's fingering is omitted from Figure 5.3 because, since no fingering appears on the downbeat of measure 8, it is not possible to determine if the edition adopts the same finger change as the others.

Two sections with left-hand repeated notes occur in *March in D Major*, BWV Anh. 122, and they accompany the right-hand arpeggios at the end of both sections of the piece. In these passages, three editors—Palmer, Schultz, and Snell—alternate fingers 3–2–1 on the repeated notes, while the other editors use a single finger. These fingerings are shown in Figure 5.4 below.

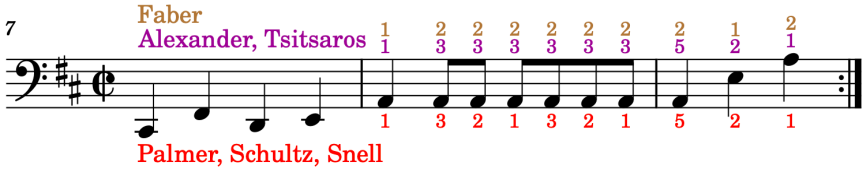

Figure 5.4. Fingering in *March in D Major*, BWV Anh. 122, left hand, mm. 7–9.

In two of these cases—the alternation of fingers and the repetition of finger 3—both the closed hand position and the bouncing movement used in the repeated notes aid the student in changing to finger 5 on the downbeat of measure 9. In the case of Faber, not only might it be more difficult

to use a bouncing movement with finger 2, but also the transition to finger 5 might be less feasible. As a result, Faber uses fingers 2 and 1 on measure 9, which may prove to be counterintuitive and more difficult for students with small hands.

In the left-hand repeated notes that occur in measure 21, most editors use the same fingerings shown in Figure 5.4 above. Tsitsaros, however, uses finger 4 on the repeated notes. This may create difficulty, as finger 4 is the weakest finger, and using finger 4 repeatedly requires stability in the arch of the hand.

Using alternating fingers on repeated notes is a primarily pianistic technique, therefore its use implies that such fingerings have been chosen with the modern piano in mind. Most Baroque keyboard instruments, with shallow key depth and lighter action, allow the playing of fast repeated notes with a single finger using finger action. On the modern piano, fast repeated notes may be played in either way: with repeated fingers or with a single finger. However, the deeper keys and heavier action of the modern piano may require that, when playing repeated notes with a single finger, the player uses broader movement (like bouncing from the wrist) instead of relying on finger action.

Ornamentation

The manuscript source of *March in D Major*, BWV Anh. 122 indicates a single ornament, an appoggiatura and trill in measure 7. This ornament is present in all surveyed editions of the piece, and suggested realizations are given in all editions, with the exception of Faber.

Editors engrave the ornament in different ways. In most editions, the symbols for appoggiatura and trill occur on the main score, while the realization is presented above the score

or in the performance notes. Differently from the other editors, Snell presents the realized ornament on the music, while presenting the original notation in a footnote. Another discrepancy happens in Alexander, who erroneously notates the appoggiatura with a slash (a symbol usually used to indicate an acciaccatura). The way the editors notate the ornament is presented in Figure 5.5.

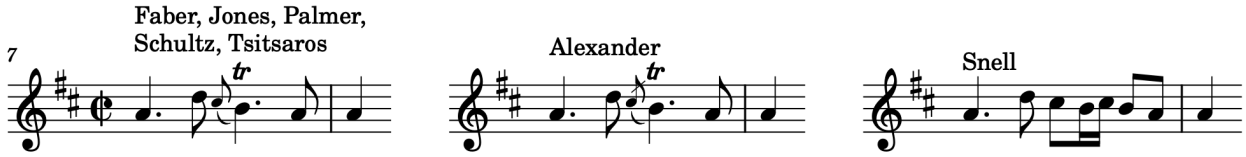

Figure 5.5. Notation of ornament in *March in D Major*, BWV Anh. 122, right hand, m. 7.

Most editors (Faber, Jones, Palmer, Schultz, and Tsitsaros) notate the ornament sign in the same way as the authoritative edition, the *Neue Bach Ausgabe*. The notation used by Alexander is incorrect, as the notation of acciaccaturas is uncommon in the Baroque era. Furthermore, Alexander's sign is inconsistent with the established performance practice of works of C. P. E. Bach: since trills should normally begin on the upper auxiliary note, the notation of a short appoggiatura preceding the trill would be redundant. The proposed realizations of the ornament are presented in Figure 5.6.

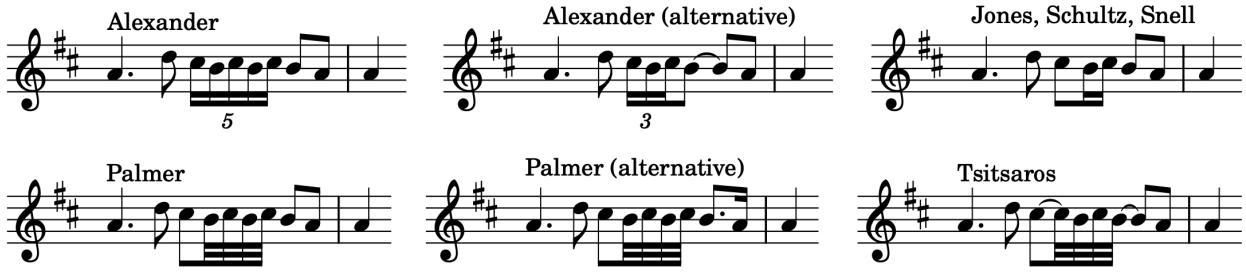

Figure 5.6. Realization of ornament in *March in D Major*, BWV Anh. 122, right hand, m. 7.

As mentioned above, Alexander is the only edition in which the C-sharp is interpreted as a short appoggiatura; in all other realizations, it receives the value of at least an eighth note. The figure also shows that Palmer is the only editor to suggest the application of overdotting on the note

that receives the trill, which leads the last note in measure 7 to lose half of its length. Overdotting is a common Baroque practice that is found in C. P. E. Bach's treatise and is appropriate to march-like pieces.[5]

The most common realization of the ornament—presented by Jones, Schultz, and Snell—is also the slowest. In a footnote, Snell explains that the ornament should ideally be realized the way Palmer suggests, however such realization "seems impractical" given the fast tempo of the piece.[6]

In a different publication, Palmer introduces the *Prall-Triller* and warns students against making an appoggiatura and trill "degenerate into the so-called 'inverted mordent,'" which the editor deems incorrect.[7] In this context, most of the realizations in Figure 5.6 would be considered incorrect, including Palmer's, because the trill begins on the principal note. According to C. P. E. Bach's *Essay*, Tsitsaros presents the only correct realization of the *Prall-Triller*, because the appoggiatura and the first note of the trill (both C-sharp) are connected by a tie.

Articulation and Phrasing

No articulation marks are found in the original manuscript of *March in D Major*, BWV Anh. 122. Other than Alexander, who only notates a single right-hand slur in measure 6, editors use staccatos and short slurs throughout the piece to emphasize the syncopated rhythms,

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[5] Mary Cyr, *Performing Baroque Music* (Amadeus Press, 1992), 119.

[6] Johann Sebastian Bach, *Selections from the Notebook for Anna Magdalena Bach*, ed. Keith Snell (Neil A. Kjos Music Company, 1995), 20.

[7] Willard A. Palmer and Margery Halford, eds., *The Baroque Era: An Introduction to the Keyboard Music*, 2nd edition, Alfred Masterwork (Alfred Publishing, 1993), 5.

as well as longer slurs in the long eighth-note passages. The articulation suggestions for the opening measures of the piece are presented in Figure 5.7. Faber is omitted for simplicity, because the suggestions are identical to Palmer, except that Faber's edition lacks the long slur starting in the anacrusis to measure 3. Furthermore, Jones's articulations are indicated in the performance notes, which do not provide suggestions for measures 3 and 4.

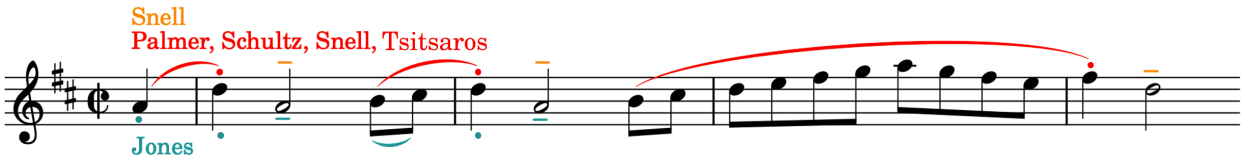

Figure 5.7. Articulation in *March in D Major*, BWV Anh. 122, right hand, mm. 1–4.

All editors represented in Figure 5.7 use staccatos on the downbeats to emphasize the upcoming syncopation, although only Jones and Snell use tenuto on the syncopated half note.

As shown in Figure 5.7, Jones treats the motivic material differently from the other editors by not using slurs that extend to the downbeat of the following measure. By disconnecting at the barline, Jones provides an articulation that is adequate not only for the modern piano, but for the harpsichord as well, because it does not obscure metric accents. The slurs placed by the other editors work only for instruments in which a metric accent can be created through dynamics, such as the piano and the clavichord.

The long slur that starts on the anacrusis to measure 3, used by most editors, can be considered appropriate, because the passage contains only stepwise motion. This kind of slur is used throughout the piece, such as in the sequence that starts in the anacrusis to measure 14. This sequence is presented in Figure 5.8.



Figure 5.8. Articulation in *March in D Major*, BWV Anh. 122, right hand, mm. 13–17.

In this sequence, most editors notate long slurs that connect each structural unit of the sequence. In contrast, Faber notates shorter slurs, breaking each unit of the sequence into two smaller parts. Jones follows an approach that is similar to Faber's, but again provides articulations that disconnect at the barline, emphasizing the downbeat.

The slurs used by Faber in measures 13–17 complement the ones provided by Palmer, Schultz, Snell, and Tsitsaros. While the longer slurs communicate the structure of the sequence, the shorter slurs delineate changes of direction in the melodic movement. Ultimately, both types of slurs convey relevant information for performance of the piece: the shorter slurs indicate a very small separation between small melodic fragments that move in different directions, and the longer slurs indicate a slightly bigger separation between units of a sequence. A similar divergence in the use of slurs occurs in the passage starting in the anacrusis to measure 18, which is shown in Figure 5.9.



Figure 5.9. Slurs in *March in D Major*, BWV Anh. 122, right hand, mm. 17–20.

In this passage, the slur suggested by Palmer and Schultz is more than two measures long, indicating that it likely refers to phrasing and not articulation. Indeed, a student playing the piece should not perform this passage with an uninterrupted legato, as it contains many leaps and changes of melodic direction. The slurs provided by Faber present a more adequate alternative, as they separate different motivic materials.

In the *March in D Major*, BWV Anh. 122, the left hand plays mostly in quarter notes. In the beginning of the piece, most editors indicate that these are to be played detached, but they indicate it through different means: Palmer uses staccato, Schultz uses staccato and tenuto,

Tsitsaros writes on the score that left-hand quarter notes should be detached, and Alexander writes in the performance notes that these are generally non-legato. With the exception of Snell, who writes a few left-hand slurs over passages in quarter notes, most slurs occur when there are eighth notes, as shown in Figure 5.10.

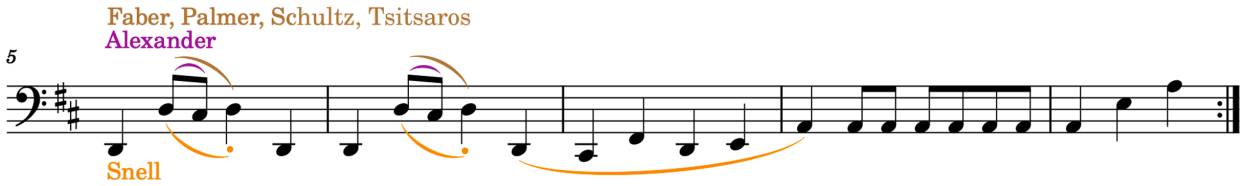

Figure 5.10. Articulation in *March in D Major*, BWV Anh. 122, left hand, mm. 5–8.

As a rule, editors adhere to the principle that basslines that resemble a "walking bass" should be detached. The reason for Snell to write the long slur in measures 6–8 is not clear, especially considering that, in an equivalent passage towards the end of the piece (measures 19–21), Snell writes staccato.

Dynamics

Five out of the seven surveyed editions—Faber, Palmer, Schultz, Snell, and Walters—present editorial dynamic markings. While Faber only notates two dynamic levels (*forte* and *piano*) and no inflectional dynamics, the other editors provide more detailed dynamic markings. The dynamic layout of the piece is presented in Figure 5.11.

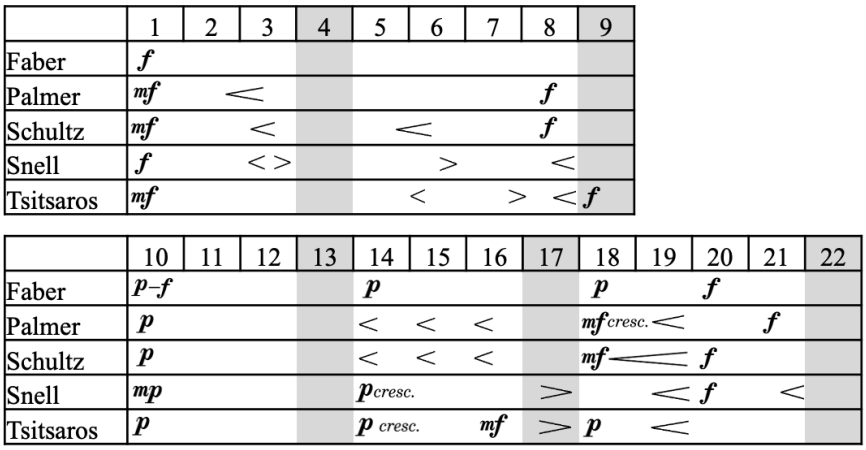

Figure 5.11. Dynamic layout of *March in D Major*, BWV Anh. 122.

All editors notate little or no dynamic contrast within the A section of the piece: while three editors (Palmer, Schultz, and Tsitsaros) start the section in *mezzo-forte* and end it in *forte*, the other editors use *forte* for the entire section. All indications inflectional dynamics in the A section are associated with direction of melodic motion: ascending motion indicates crescendo and descending motion indicates decrescendo.

A reduction of dynamic level to *piano* or *mezzo-piano* in the B section is found in all five editions. In four of the editions, dynamics start increasing in the anacrusis to measure 14, with the start of the ascending sequence. After a decrescendo that two editors use to mark the end of the phrase in measure 17, a new crescendo follows the ascending melodic motion in measures 18 and 19, with most editions ending the piece in *forte*.

Differently from the other editors, Faber notates only terraced dynamics, which reference the harpsichord. Faber is also the only editor who indicates that a passage be played with a different dynamic level in the repeat. In contrast, the other editors focus largely on inflectional dynamics: while small changes in dynamics follow the overall melodic contour, a larger sense of crescendo spans each section of the piece, culminating in the ascending arpeggios that end in

forte. In these editions, dynamics is not used to create echo effects or add contrast between sections, but to depict the constant increase of energy in each section of the piece.

Final Remarks on *March in D Major*, BWV Anh. 122

Editorial articulation markings in *March in D Major*, BWV Anh. 122 are predominantly staccatos used to emphasize upcoming syncopations and slurs that connect eighth-note passages. Jones's articulations contrast with those by the remaining editors, as Jones avoids slurs that cross barlines, which makes Jones's suggestions appropriate for performance at the harpsichord. On the piano, however, suggestions by Faber and Tsitsaros are also viable, because they focus on small melodic motives and avoids long legato lines.

In terms of ornamentation, Tsitsaros provides the only correct realization of the *Prall-Triller*, according to instructions from C. P. E. Bach's *Essay*. However, at fast tempos, the difference between Tsitsaros's realization and those of other editors may not be immediately noticeable.

Minuet in D Minor, BWV Anh. 132

Composer: unknown (traditionally attributed to Johann Sebastian Bach)

Original Sources: *Klavierbüchlein für Anna Magdalena Bach* (1725)

Level: 5

Table 5.2. Selected pedagogical editions that contain *Minuet in D Minor*, BWV Anh. 132.

Pedagogical Edition or Book / Author(s) or Editor(s)	Publisher	Date
Celebrate Bach, Book 1: Selections from the Notebooks, Early Suites, and Little Preludes Reid Alexander, Samuel Holland, and Marc Widner	Frederick Harris Music	2004
Selections from the Notebook for Anna Magdalena Bach Nancy Faber, Randall Faber, and Robert Heath	Dovetree Productions	1992
The Anna Magdalena Bach Book of 1725 Richard Jones	Associated Board of the Royal Schools of Music	1997
Succeeding with the Masters, Baroque Era, Vol. 1 Helen Marlais	FJH Music Company	2004
J. S. Bach: Selections from Anna Magdalena's Notebook Willard A. Palmer	Alfred Music	1992
Introduction to Baroque Keyboard Literature, Vol. 1 Pamela Schultz and Robert Schultz	Columbia Lady Music	1982
Selections from the Notebook for Anna Magdalena Bach Keith Snell	Neil A. Kjos	1995
First Lessons in Bach Christos Tsitsaros	G. Schirmer	2009

The *Minuet in D Minor*, BWV Anh. 132 is a 16-measure piece in binary form found in the 1725 *Klavierbüchlein für Anna Magdalena Bach*. The minuet was copied into the notebook

by Anna Magdalena Bach herself after 1732, but its authorship is unknown.[8] The structure of the piece is symmetric, with both sections spanning 8 measures. Each section consists of two four-bar phrases and contains two different endings indicated by *volta* brackets.

Given its short length, the piece can be presented in a single four-system page, as do Alexander, Jones, Schultz, and Tsitsaros. By arranging three measures in each system, Faber makes the score one and a half page long. In contrast, other editors omit one or both repeat brackets and present written-out repeats, which make the score longer. Palmer writes out the repeat of the B section, while Marlais and Snell fully write out both sections of the piece.

Although it diverges from the original, fully notating repeats may be done for three primary reasons: first, it allows the editors to use different dynamics and expressive markings (such as ritardando) in the repeat, as do both Marlais and Snell; second, it makes it possible to render the score with one four-bar phrase per system without repeat brackets, which Marlais and Snell also do; and third, it allows the editors to use different fingerings in the repeat. In this context, Palmer's reason for repeating the B section is unclear, as the edition presents no new editorial markings, it does not lay the piece out in a way that matches its phrase structure, and it does not adopt new fingerings in the repeat.

Rhythm and Tempo

Editorial suggestions for tempo are found in most surveyed editions of *Minuet in D Minor*, BWV Anh. 132, with the exception of Alexander and Faber. Tempo suggestions for this piece are generally slower than those given for other minuets in the *Klavierbüchlein für*

[8] Bach, *Die Clavier-Büchlein für Anna Magdalena Bach 1722 & 1725: Kritische Ausgabe*, 168.

Anna Magdalena Bach. Snell describes the tempo as *andante*, which is slower than the *allegretto* and *allegro* that is used by the editor in the G major minuets BWV Anh. 114 and BWV Anh. 116. Other suggested tempo words are *allegretto* in Schultz and *allegro moderato* in Palmer.

The slowest metronome marking stems from Tsitsaros, who writes circa 104–112 bpm at the quarter note, followed by Jones, who suggests a quarter note at *circa* 108 bpm. Marlais and Palmer suggest a quarter note ranging from 108 to 120 bpm, while Schultz suggests a faster tempo of 112–126 bpm. In the recordings that accompany their respective editions, both Marlais and Tsitsaros use faster tempos than suggested in their editions. Marlais's recording employs a tempo of around 128 bpm, while Tsitsaros's records at about 124 bpm. By employing faster tempos in the recordings, the two editors model the piece in a tempo that matches other minuets and discourage students from playing the piece in a slow and Romantic manner.

Fingering

Fingerings in *Minuet in D Minor*, BWV Anh. 132 are largely influenced by two factors: arpeggiated chords and repeats. First, editors disagree on the fingering used in arpeggiated chords with black keys and in the passages that follow. Second, editors adopt different approaches when dealing with fingerings used after different endings.

The right-hand arpeggiated chord in measure 3 is the first moment of large discrepancy in fingering. As shown in Figure 5.12, most editors choose to use the thumb on the C-sharp on the downbeat of measure 3, which leads to the arpeggiated chord being played with fingers 1 and 5 on black keys. Conversely, Marlais and Snell choose to avoid using the short fingers on black keys, and thus introduce a finger crossing after C-sharp. This passage is shown in Figure 5.12.

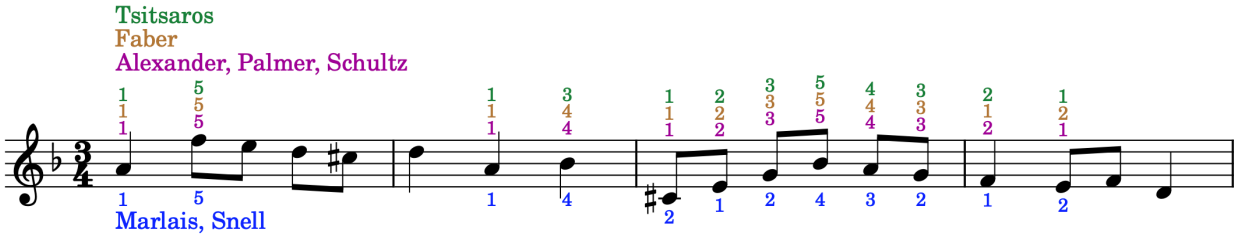

Figure 5.12. Fingerings in *Minuet in D Minor*, BWV Anh. 132, right hand, mm. 1–4.

The fingering used by Tsitsaros is nearly identical to the one used by Alexander, Palmer, and Schultz; the only difference is that Tsitsaros uses finger 3 on the final B-flat in measure 2, which implies that the descending leap of a diminished seventh is not connected. Although the use of fingers 4 and 1 on B-flat and C-sharp make the leap feasible, Palmer is the only editor that indicates that this interval should be connected.

The fingering used by Marlais and Snell in measure 3 follows the principle that students should avoid playing on black keys with fingers 1 and 5 whenever possible. This principle is especially relevant when playing on Baroque instruments with short keys, because playing with the thumb on black keys may cause the long fingers to get stuck between the black keys, become overly curled, or hit the fallboard. This principle is not as relevant in performing this piece on the modern piano for two reasons: first, this piece is not fast enough as to present a challenge in playing in between the black keys; and second, the modern piano has longer keys than most Baroque keyboard instruments. Therefore, using finger 1 to start the arpeggiated chord may be a valuable tool for teaching students not to fear playing with the short fingers on the black keys.

The next time a diminished-seventh arpeggiated chord occurs, in measure 14, the largest discrepancy in fingering occurs after the chord. In this passage, all editors use finger 1 on the C-sharp, but three different fingers are used for the following B-flat, as shown in Figure 5.13.

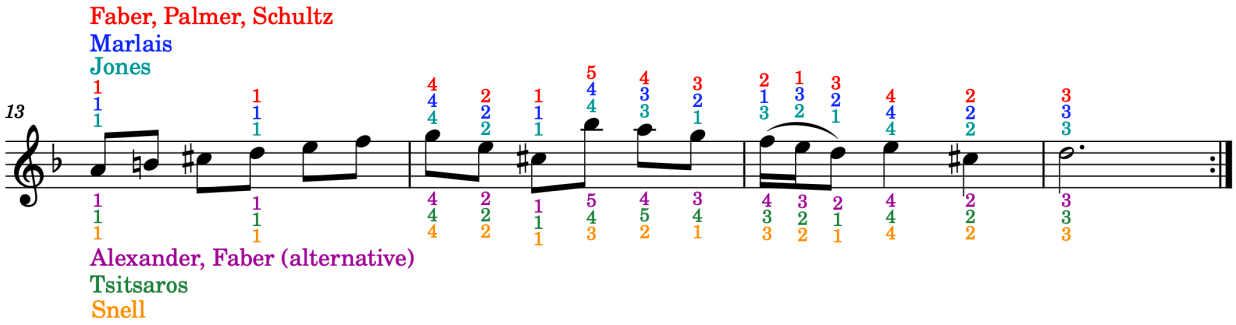

Figure 5.13. Fingerings in *Minuet in D Minor*, BWV Anh. 132, right hand, mm. 13–16.

Although most editors use finger 5 on B-flat, the descending scale that follows may prove challenging because finger 4 (playing A) is longer than finger 5 (playing B-flat). Finger 4 on B-flat is likely more comfortable, and the finger 3 proposed by Snell is also feasible. Snell's proposal of fingers 1 and 3 implies that the interval from C-sharp to B-flat is not connected, however Snell places these notes under a slur. The fingering proposed by Walters, with finger 5 crossing under finger 4 is especially challenging considering that the editor notates the corresponding notes as being connected.

In measure 15, four editors—Faber, Marlais, Palmer, and Schultz—notate finger crossings in the first three notes, which correspond to one of the few slurs present in the original manuscript of the *Minuet in D Minor*. Given the scarcity of such articulation marks in the works of the *Klavierbüchlein*, it is preferable to use consecutive fingers to play the three notes under the slur. The fingering suggested by Alexander is ingenious, as it explicitly indicates that there is a disconnect between measures 14 and 15. Furthermore, it avoids using finger 1 on the last note of the slur, which may prevent an undesired accent created by the thumb.

The first and second ending brackets that occur in both sections of the piece lead to discordant fingerings between the editions, primarily in the left hand. The phenomenon first occurs at the repeat of the A section, as shown in Figure 5.14. The figure depicts the opening measures of the A section, followed by the transition from the first ending of the A section to the

same opening measures in the repeated A section. In this context, the repetition of measure 1 is called measure 1'.

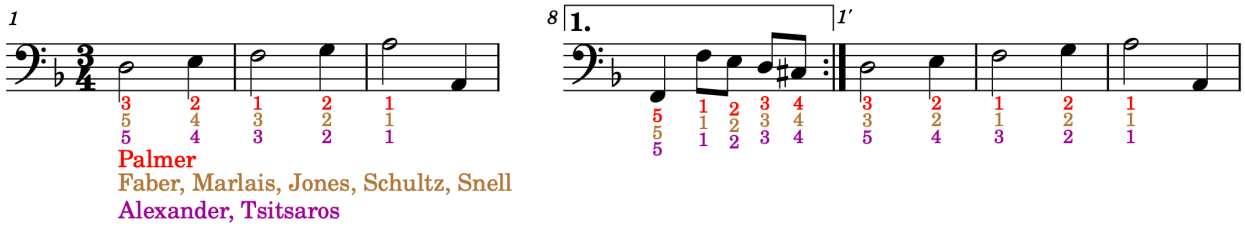

Figure 5.14. Fingerings in *Minuet in D Minor*, BWV Anh. 132, left hand, mm. 1–3, 8.

The figure above indicates that most editors adopt different fingerings in the repeat, as measure 1 begins with finger 5 and measure 1' begins with finger 3. In contrast, Palmer starts measure 1 with finger 3, which prepares students to use the same fingering in the repeat. Alexander and Tsitsaros do not propose a different fingering for measure 1', which may confuse students or force them to cross finger 5 under finger 4 in order to comply with the suggested fingering.

Another instance of this phenomenon occurs at the start of the B section, as depicted in Figure 5.15. The figure shows the transition from the A to the B section (measures 7, 8, and 9) as well as the first ending and repeat of the B section (measures 15, 16, and 9'). In this instance, most editors choose to start the B section (measure 9) with the counterintuitive finger 1, having to immediately cross finger 3.

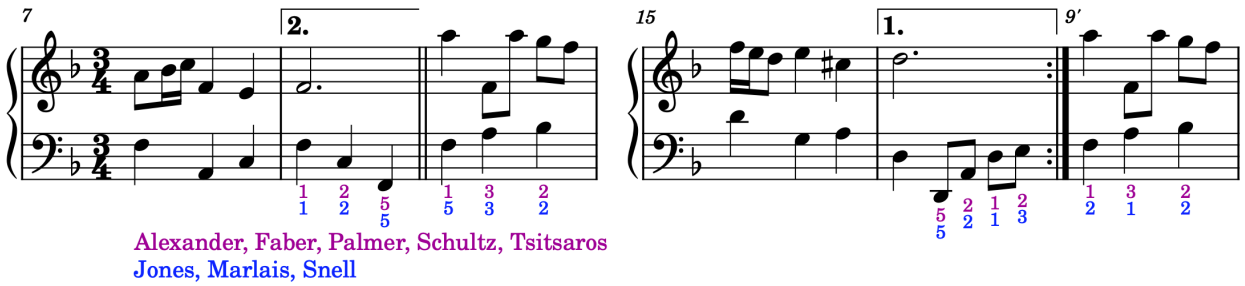

Figure 5.15. Fingerings in *Minuet in D Minor*, BWV Anh. 132, left hand, mm. 7–9, 15–16.

In this passage, the use of finger 1 at the beginning of measure 9 presents two advantages: first, it allows the student to use the same fingering in the repeat; and second, it makes the transition

from measure 8 to measure 9 easier, as the hands are not required to change positions at the same time. In contrast, the fingering proposed by Jones, Marlais and, Snell, albeit more intuitive, requires both hands to leap up at least an octave between measures 8 and 9.

Ornamentation

The original manuscript of *Minuet in D Minor*, BWV Anh. 132 contains one single ornament symbol: a *Schleifer* (or slide) on the first right-hand note of measure 6. This ornament is indicated in most editions, except for Snell, and these editions provide the same realization for the ornament, either above the score or in the performance notes. This realization is shown in Figure 5.16.

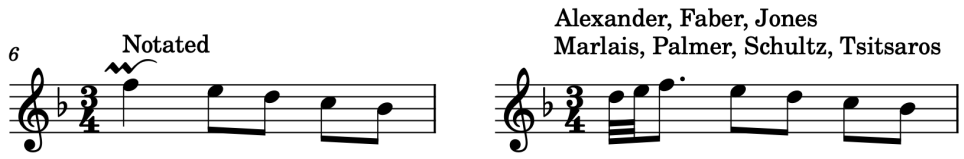

Figure 5.16. Realization of ornament in *Minuet in D Minor*, BWV Anh. 132, right hand, m. 6.

As shown in Figure 5.12, editors realize the ornament using the same rhythm of thirty-second notes. Contrary to the other editions, Snell removes the ornament and makes no mention of it.

Two editors, Jones and Palmer, suggest ornaments that are not notated in the original. Both suggest a trill (which Jones calls "shake") at each major cadence, on the last right-hand note of measures 7 and 15. Palmer, who elsewhere claims that cadential trills are mandatory,[9] presents the trill as a stylistic suggestion. The editors' suggestions for the ornamentation in measure 7 is shown in Figure 5.17. Since Jones's suggestion stems from the performance notes, no ornament symbol is used.

[9] Palmer and Halford, *The Baroque Era: An Introduction to the Keyboard Music*, 4.

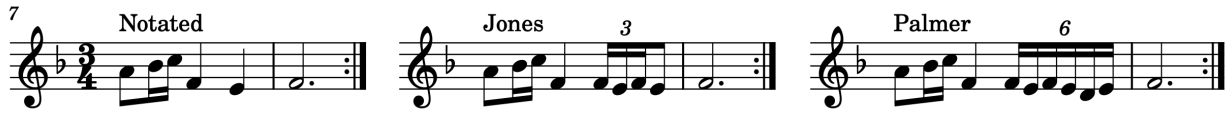

Figure 5.17. Suggested ornament in *Minuet in D Minor*, BWV Anh. 132, right hand, mm. 7–8.

While Palmer proposes a trill with termination, Jones proposes a simple trill with two repercussions. Jones also suggests that a similar trill be used on the first treble note of measure 4, marking the first cadence of the piece. Cadential trills like these, although not notated on the original sources, are standard performance practice.

Articulation and Phrasing

There are six slurs present in the original manuscript of *Minuet in D Minor*, BWV Anh. 132. They are two pairs of two-note slurs on the second and third beats of measure 5, and four three-note slurs on the first beat of measures 7, 10, 12, and 15. These slurs are identified as original in Alexander, Jones, Schultz, Palmer, and Tsitsaros. Faber, Marlais, and Snell make no distinction between original and editorial articulation markings.

In *Minuet in D Minor*, BWV Anh. 132, it is possible to observe two kinds of slurs: shorter slurs that indicate articulation of small musical motives and longer slurs that indicate phrasing. This distinction can be observed in the first four bars of the piece, represented in Figure 5.18 below.

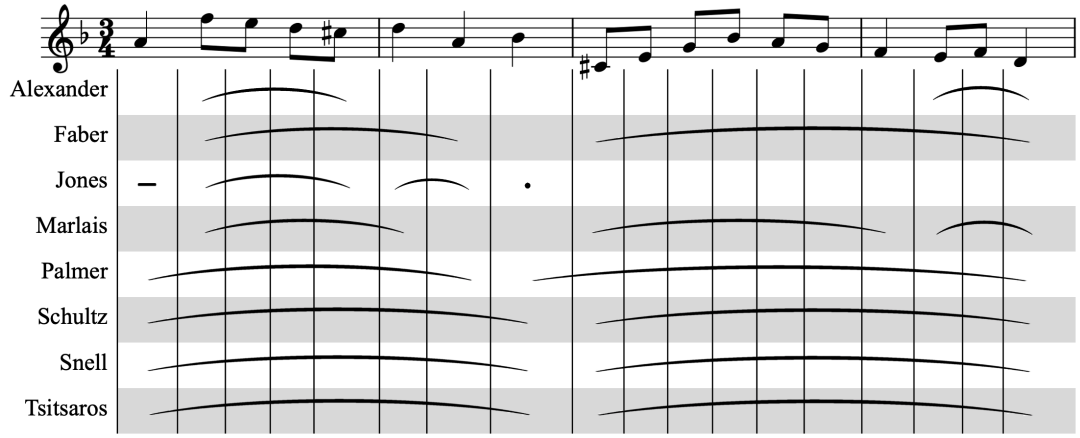

Figure 5.18. Articulation in *Minuet in D Minor*, BWV Anh. 132, right hand, mm. 1–4.

As Figure 5.18 indicates, four editors—Palmer, Schultz, Snell, and Tsitsaros—divide the four opening bars into two large gestures. The length of these slurs and large leaps contained within them indicate that these slurs indicate phrasing, as an uninterrupted legato would contradict Baroque performance practice. In contrast, the other editors place slur on smaller gestures, separating large leaps such as the ascending minor sixth that starts the piece. Alexander, Jones, and Marlais place a slur covering the stepwise eighth notes in measure 1, with the first two editors detaching at the barline.

Another feature of the surveyed editions is a relative absence of staccatos, which may be related to the gentle character of the piece when compared to other minuets, such as BWV Anh. 116. The most staccatos are found in Jones, who suggests a few staccatos on quarter notes and at the ends of slurs, but those are indicated in the performance notes rather than on the score. In certain moments of the piece, notes that are neither connected nor too detached are indicated by tenuto in Faber and Jones, and staccato and tenuto in Schultz, as can be observed in the following figures.

The second phrase of the piece, starting on measure 5, features three slurs found in the original manuscript. The two-note slurs in measure 5 are notated as such in all surveyed editions,

although Jones uses staccatos to indicate that the pairs of notes should be clearly separated. This passage is represented in Figure 5.19.

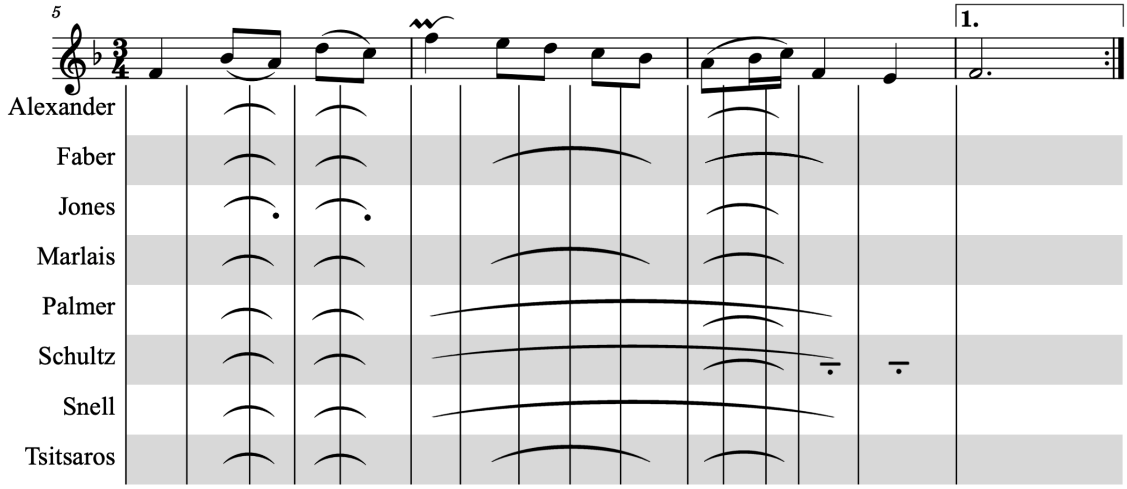

Figure 5.19. Articulation in *Minuet in D Minor*, BWV Anh. 132, right hand, mm. 5–8.

The other original slur in this phrase occurs on the first three notes of measure 7. Most editions include this slur as presented in the manuscript, with the exception of Faber (who extends the slur until the second beat of the measure) and Snell (who removes it). Three editors—Faber, Marlais, and Tsitsaros—connect the four stepwise eighth notes in measure 6 with a slur, in a manner that does not interfere with the original slur in measure 7. However, two editors—Palmer and Schultz—notate an overarching slur above the original slur, thus indicating that the inner slur refers to articulation while the longer slur refers to phrasing. In contrast, Snell ignores the original slur in measure 7 and presents the same overarching slur as Palmer and Schultz. While the use of two levels of slurs in Palmer and Schultz might be able to convey the difference between articulation and phrasing markings, Snell's use of a single slur in measures 6 and 7 contradicts Baroque performance practice in two ways: first, it ignores the original slur in measure 7; and second, it might imply that the leap of a fifth in measure 7 is connected.

The third phrase starts in measure 9 with a large descending leap in the right hand, which is not slurred in any of the surveyed editions, as shown in Figure 5.20. Three editors—Faber,

Jones, and Schultz—use tenuto signs to indicate that, although the first note is not connected to the second, it should not be too short, as it is a downbeat. Jones and Marlais use staccatos on the second note to indicate that the ascending leap of a tenth is also not connected. Interestingly, Schultz starts a slur on the second beat of measure 9, being the only edition to present the ascending leap as connected.

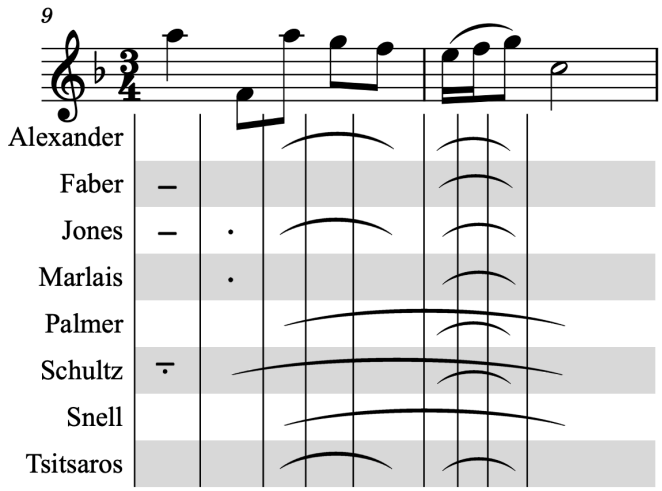

Figure 5.20. Articulation in *Minuet in D Minor*, BWV Anh. 132, right hand, mm. 9–10.

Measure 10 presents the next original slur in *Minuet in D Minor*, BWV Anh. 132, which is preserved in all editions except for Snell. Similarly to measure 7, Palmer and Schultz place longer phrasing slurs over the original slur in measure 10, which is used as an indication of articulation. Again, three editors—Alexander, Jones, and Tsitsaros—suggest a shorter slur in measure 9, not interfering with the one in the following measure.

The use of longer slur to refer to phrasing is especially evident in the last four measures of the piece, as illustrated in Figure 5.21. The entire phrase is connected by Palmer in one long slur, while Schultz and Snell present slightly shorter slurs. Once again, Snell is the only editor who does not retain the original slur in measure 15.

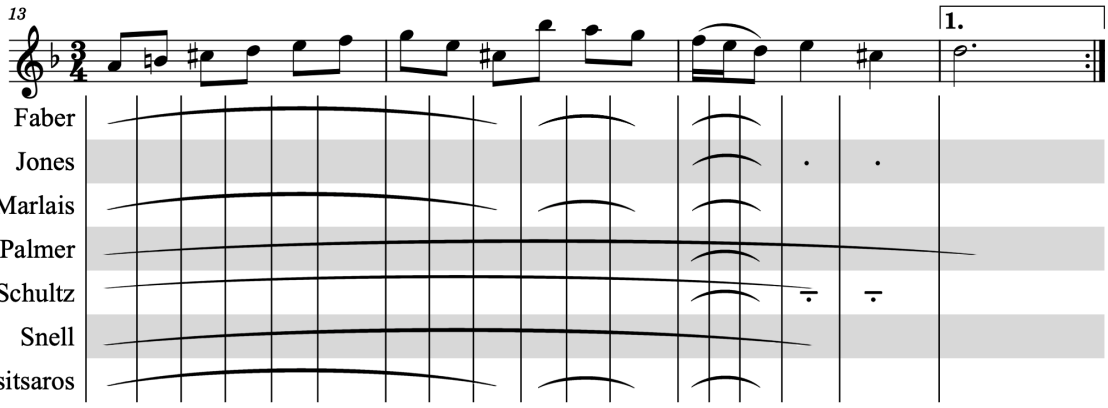

Figure 5.21. Articulation in *Minuet in D Minor*, BWV Anh. 132, right hand, mm. 13–16.

Three editors—Faber, Marlais, and Tsitsaros—notate a long slur that spans the entirety of measure 13 and the first half of measure 14, which correspond to a scale and arpeggio that delineate the A dominant-seventh harmony. All three editors break the slur before the leap of a diminish seventh and again at the end of the measure, thus emphasizing the original slur in measure 15.

Left-hand articulation markings are less frequent in the surveyed editions of *Minuet in D Minor*, BWV Anh. 132. Indeed, three editors—Alexander, Faber, and Jones—notate no articulation markings in the left hand, implying that most notes are disconnected. In Marlais, Palmer, and Tsitsaros, slurs are generally limited to segments with eighth notes segments and lasting up to one measure. A large contrast is found in Snell and Schultz, who notate phrase-long slurs in the left hand, such as the one covering the entirety of measures 1–4. In Snell, a series of overlapping slurs in the B section lasts for 18 beats (from the second beat of measure 16 to the first beat of the repeat of measure 14). The importance of phrasing left-hand lines is also emphasized by Marlais, who, in a preparatory page for *Minuet in D Minor*, BWV Anh. 132, suggests crescendos and decrescendos to be used in the left hand of the piece. By doing this in an introductory section, Marlais manages to make the actual score clearer and less cluttered, while also avoiding long phrasing slurs, thus reserving slurs for articulation of short gestures.

The analysis shows that, in *Minuet in D Minor*, BWV Anh. 132, Palmer, Schultz, and Snell generally use long slurs to indicate phrasing, with the first two editors placing them over the short articulation slurs found in the manuscript. Other editors tend to use shorter slurs that imply articulation, while detaching over large leaps and preserving original articulation markings. The sparsest articulation suggestions are found in Alexander and Jones, both of which suggest slurs of no more than four notes. In the middle ground, the remaining editors—Faber, Marlais, and Walters—use more slurs than Alexander and Jones, and these slurs can help students understand small music motives without making the music sound too choppy (by trying to make most passages disconnected) nor too Romantic (by trying to create long legato lines).

Dynamics

Editorial dynamic markings are found in six of the surveyed editions: Faber, Marlais, Palmer, Schultz, Snell, and Tsitsaros. From these, Faber's markings consist entirely of terraced dynamics, while all other editors also notate inflectional dynamics.

The dynamics used by the six editors are summarized in Figure 5.22. Because many editors notate the repeated sections in their entirety, there is discrepancy not only in dynamics across repeated sections, but also in measure numbers. To deal with the discrepancy in dynamic symbols, parentheses are used to indicated dynamics only found in the repeat, while asterisks indicate dynamics only found in the first *volta*. For example, a ***f****(***p***) in measure 1 indicates that measure 1 is played *forte* the first time, and *piano* the second time. Similarly, the asterisk placed next to the hairpin in measure 8 indicate that they are only present in the first *volta*. In terms of measure numbers, Figure 5.22 presents measure numbers according to the *Neue Bach Ausgabe*, ignoring conflicting measure numbers found in some editions.

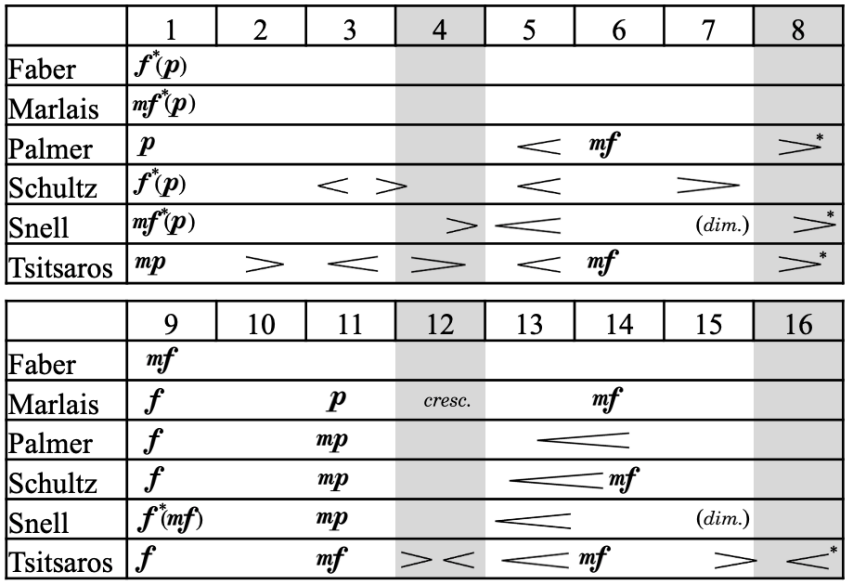

Figure 5.22. Dynamic layout of *Minuet in D Minor*, BWV Anh. 132.

Figure 5.22 shows that, although Faber is the only editor to exclusively use terraced dynamics, all editions are influenced by the practice. This is made evident by the *subito* decrease of dynamic level in measure 11, which portrays measure 11 as an echo of measure 9. Furthermore, four editors—Faber, Marlais, Schultz, and Snell—repeat the A section at a lower dynamic level.

Despite being frequently used to show the direction of melodic movement in the right hand, markings of inflectional dynamics are also used to call the student's attention to melodic movement in the left hand. An example is the decrescendo that Palmer, Snell, and Tsitsaros notate in the first *volta* bracket of measure 8, matching the descending eighth notes in the left hand and preparing the repeat of the A section at a lower dynamic level. Tsitsaros does the opposite in measure 16 in the first *volta* bracket: a crescendo accompanies the ascending left hand and prepares the repeat the B section in *forte*.

Inflectional dynamic markings are also used to emphasize imitation between the voices. Most editors notate a crescendo around measure 13, which matches the ascending scalar motion in the right hand. However, two editors—Marlais and Tsitsaros—indicate a crescendo that starts

on measure 12, along with the left hand ascending scale. Therefore, the earlier crescendo marking emphasizes the imitation between the hands instead of depicting only right-hand melodic motion.

Final Remarks on *Minuet in D Minor*, BWV Anh. 132

Most editors suggest slower tempos for the *Minuet in D Minor*, BWV Anh. 132 compared to other minuets in the *Klavierbüchlein für Anna Magdalena Bach*. In some editions, the slower tempo is accompanied by long slurs that likely refer to phrasing rather than articulation. In order to avoid confusion between short articulation slurs and long phrasing slurs, editions that use short slurs to articulate short musical motives—such as Alexander and Marlais—are preferred. However, Marlais's edition has the disadvantage of not making a distinction between original and editorial articulation markings. Such a distinction is made in Alexander, Jones, Schultz, Palmer, and Tsitsaros.

Sarabande in D Minor, HWV 437/4

Composer: George Frideric Handel

Original Source: *Suites de Pièces pour le Clavecin* (1733)

Level: 5–6

Table 5.3. Selected pedagogical editions that contain *Sarabande in D Minor*, HWV 437/4.

Pedagogical Edition or Book / Author(s) or Editor(s)	Publisher	Date
Celebrate Handel: Selected Suites and Dance Movements, Air with Variations (The Harmonious Blacksmith) Reid Alexander, Samuel Holland, and Marc Widner	Frederick Harris Music	2004
Handel: The First Book for Pianists George Lucktenberg	Alfred Music	2005
Succeeding with the Masters, Baroque Era, Vol. 2 Helen Marlais	FJH Music Company	2005
The Baroque Era: An Introduction to the Keyboard Music Willard A. Palmer and Margery Halford	Alfred Music	1993
The Baroque Era: Early Intermediate Level Richard Walters and Christos Tsitsaros	G. Schirmer	2014

The *Sarabande in D Minor*, HWV 437/4, called *saraband* in the first edition, is the third or fourth movement of the *Keyboard Suite in D Minor*, HWV 437, with the other movements being an *allemande*, a *courante*, and a *gigue* (originally *allmand*, *corrant*, and *jigg*). Alexander[10] and Palmer also mention an opening prelude (*preludium*) which was only discovered in the nineteenth century.[11] The suite was first published (without the prelude) in 1733 by John Walsh

[10] George Frideric Handel, *Celebrate Handel: Selected Suites and Dance Movements, Air with Variations (The Harmonious Blacksmith)*, ed. Reid Alexander et al. (Frederick Harris Music, 2004), 74.

[11] Palmer and Halford, *The Baroque Era: An Introduction to the Keyboard Music*, 54.

in London, as part of a collection of nine pieces by George Frideric Handel called *Suites de Pièces de Clavecin*, which is comprised of seven suites and two *chaconnes*.

The *Sarabande in D Minor*, HWV 437/4 is written $\frac{3}{2}$ time in the form of theme and variations: a sixteenth-measure *sarabande* is followed by two variations of the same length, with each section being repeated. Inside each section, the structure is that of a period consisting of an eight-measure antecedent phrase and an eight-measure consequent phrase.

Surveyed editions usually render the piece according to its phrase structure, with a half-phrase (four measures) per system. This way, three editors—Marlais, Palmer, and Walters—render the piece in three full pages, while Alexander, by presenting six systems per page, presents the piece in two full pages. Contrary to the other editors, Lucktenberg presents a few systems with five measures, and thus not following the phrase structure.

In the G. Schirmer edition, Richard Walters is identified as the primary editor. However, the fingering on the score is provided and the companion recording are provided by pianist Stefanie Jacob. In the analysis that follows, the edition is referred to using Walter's name, even if the fingering markings are the work of Jacob.

Rhythm and Tempo

Most surveyed editions of *Sarabande in D Minor*, HWV 437/4 indicate either tempo words or metronome markings, with the exception being Alexander, which indicates neither. In terms of tempo words, Walters writes *larghetto* while Palmer writes *adagio* with a metronome marking of 48–54 bpm at the half note. The remaining editors suggest faster metronome markings, both given in terms of the half note: Marlais indicates 66–72 bpm and Lucktenberg

indicates 76 bpm. The suggested tempos convey the expected character of the *sarabande*, as it was incorporated into the Baroque suite: a slow and majestic dance in triple meter.

The two companion recordings—the recording by Helen Marlais and the recording by Stefanie Jacob that accompanies the Walters's G. Schirmer edition—present similar tempos of around 55 bpm at the half note. Marlais's recording tempo thus deviates from the editor's own tempo suggestion. In the case of the G. Schirmer edition, Walters states that "one can imagine a slightly faster, more dance-like tempo than on the companion recording," suggesting the editor's preference for a faster tempo.[12]

In the performance notes, Walters warns the students against playing the piece in a Romantic style, which may refer to multiple a multitude of factors such as articulation, dynamics, *rubato*, pedal, and tempo. In the context of tempo, the sustaining power of the modern piano is greater than most Baroque stringed keyboard instruments, which means that the piano allows slower performances compared to such instruments. While all of the suggested tempos are adequate on the modern piano, the slower threshold suggested by Palmer (48 bpm) may be too slow for keyboard instruments with little sustaining power, such as small clavichords and harpsichords.

Fingering

All surveyed editions present fingering indications. For most of the *Sarabande in D Minor*, HWV 437/4, the differences in fingering between editions are not of major significance, as both the theme and the second variation largely consist of simple right-hand

[12] Walters and Tsitsaros, *The Baroque Era: Early Intermediate Level*, 10.

chords and left-hand scalar basslines. Indeed, two editors—Alexander and Walters—indicate little fingerings in the first section, implying either that most fingerings are evident for students at this level, or that multiple fingering options are available.

Even if many fingerings in the first section of the piece are not explicitly notated, a few differences can be observed in the way editors assign fingerings. Figure 5.23 presents fingerings notated or inferred from the context in measures 3–6. In this figure, Walters's edition is omitted because it presents no right-hand fingerings in the first 13 measures of the piece. Furthermore, blank spots on the figure indicate that specific fingering could not be determined.

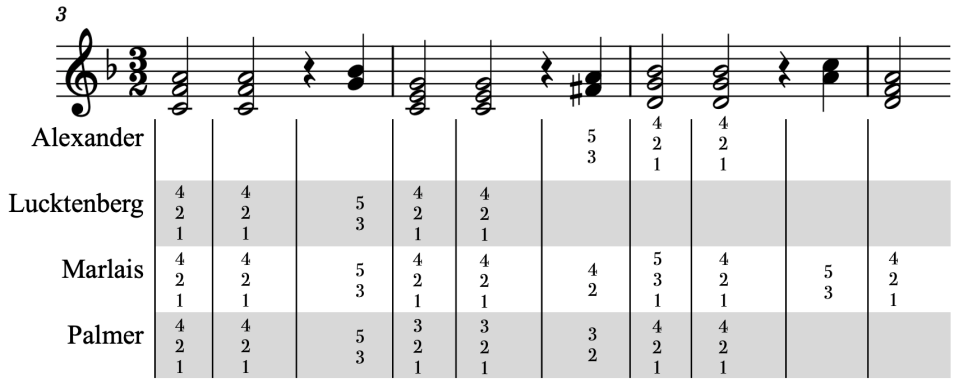

Figure 5.23. Fingering in *Sarabande in D Minor*, HWV 437/4, right hand, mm. 3–6.

Figure 5.23 shows that editors deal with the quarter notes at the end of measure 4 (F-sharp and A) in distinct ways: Alexander crosses finger 4 over finger 5 to reach for B-flat; Palmer uses finger 2 and 3 to play the minor third at the end of measure 4, also intending to reach B-flat with finger 4; and Marlais uses a more comfortable fingering of 2 and 4, reaching B-flat with finger 5 and changing to finger 4 in the next beat. These fingering choices, along with Palmer's use of fingers 1, 2, and 3 on the C major chord in measure 4, imply that the fingerings suggested by Alexander and Palmer are meant for students with larger hands.

The largest discrepancy in fingering occurs in the first variation, which is written in a three-voice texture, with the middle voice alternating between the treble clef and the bass clef.

Different fingerings result from three factors: whether certain groups of notes should be connected, whether to use finger substitution, and whether to redistribute the middle-voice notes between the hands. The result of these editorial choices can be observed in the first two measures of Variation 1, represented in Figure 5.24.

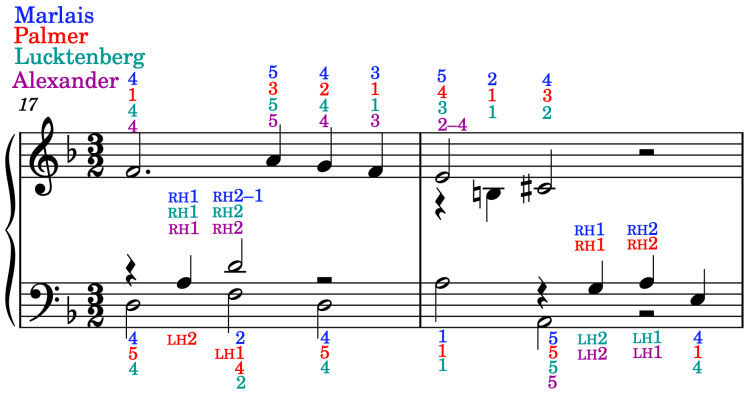

Figure 5.24. Fingering in *Sarabande in D Minor*, HWV 437/4, mm. 17–18.

Figure 5.24 indicates that, for most editors, the last treble notes in measure 17 should be connected to measure 18, and they use different artifices to achieve that: Lucktenberg omits two fingers in the end of measure 17 in order to finish the measure with finger 1; for the same reason, Palmer starts the right hand in measure 17 with finger 1; and Alexander uses finger substitution on the downbeat of measure 18. The Marlais edition, in contrast, indicates that there can be a slight disconnect between the last F in measure 17 and the E in measure 18, as the editor writes fingers 3 and 5, respectively.

In terms of note redistribution, Figure 5.24 shows that, in this passage, Marlais chooses to play most of the middle-note voices with the right hand, which requires the use of finger 4 on the opening F in measure 17 as well as on the C-sharp in measure 18. Palmer, by playing the two middle-voice notes in measure 17 with the left hand, is able to start the right-hand melody with finger 1, as indicated above. Although all fingering alternatives require some stretch of the hand, the use of the left hand to play the last three middle-voice notes in measure 18, as indicated by

Alexander and Lucktenberg, requires a significant stretch, as students are playing a minor seventh with fingers 5 and 2, which might be unfeasible for students with average hand size.

In the surveyed editions, two editors—Alexander and Marlais—employ finger substitutions. This practice is made evident by Figure 5.25 below, which shows measure 20 through 22.

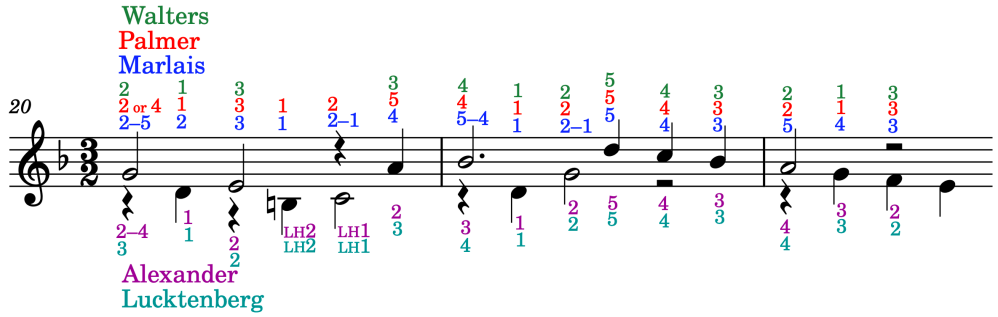

Figure 5.25. Fingering in *Sarabande in D Minor*, HWV 437/4, right hand, mm. 20–22.

In this passage, Marlais uses finger substitution four times, while Alexander uses it once. In measure 20, Alexander and Lucktenberg avoid finger substitution by redistributing two middle-voice notes to the left hand. Palmer also avoids finger substitutions by using more complex finger crossings, such as finger 4 crossing over finger 5 on the transition from measure 20 to measure 21.

The possibility of playing notes disconnected also affects the fingering shown in Figure 5.25. Two editors—Palmer and Walters—suggest that the first treble note in measure 20 can be played with finger 2, which implies that the interval of a third between G and E can be disconnected. In measure 22, the same editors also use finger 2 on the top-voice A, recognizing that its value is only a half note. The other editors—Alexander, Lucktenberg, and Marlais—create some disconnect between measure 21 and 22 in order to play this note with fingers 4 or 5, which would only be entirely necessary if the note were a dotted half note or a whole note.

From among the selected editions, Marlais is the one that presents fingerings with fewer stretches, which would make hers the most adequate edition for students with average hand size. However, Marlais's edition suggests fifteen finger substitutions in the first variation, while the technique is used four times by Alexander, and not used by Lucktenberg, Palmer, and Walters. It seems that, concerning finger substitution, most editors agree with C. P. E. Bach, who says that it should only be used as a last resort. However, finger substitution is an important Baroque technique, and a teacher assigning *Sarabande in D Minor* to their students should choose which edition best fits their students' skills and hand size.

In the second variation, editions present very little divergence in fingering. Most fingering differences occur in the left hand, which consists of a constant quarter-note bass line that plays scalar passages connecting arpeggiated chords. The most relevant instance happens in measures 39 and 40, which are shown in Figure 5.26.

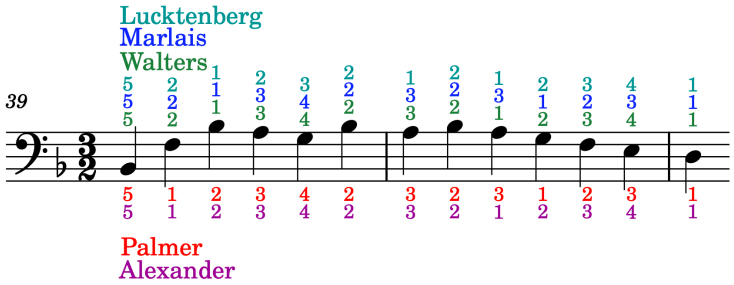

Figure 5.26. Fingering in *Sarabande in D Minor*, HWV 437/4, left hand, mm. 39–41.

As shown in Figure 5.26, all editors recognize that playing the higher B-flat in measure 39 with finger 1 presents problems. Two of the editors—Alexander and Palmer—avoid the problem entirely by playing the first two notes in measure 39 with fingers 5 and 1 and then crossing finger 2 to play the following B-flat. The remaining editors use fingers 5–2–1 to play the opening bass notes of measure 39, and eventually change fingers to play the last B-flat of the measure with finger 2. Although all fingerings are feasible, Lucktenberg's alternative may present difficulties for students with longer fingers, as fingers 2 and 3 play A and G in between the black keys.

In measure 42, the left hand plays a similar arpeggiated figure as in measure 39, but in A major. In this passage, Marlais is the only editor to use the same fingering of 5–2–1, as shown in Figure 5.27.

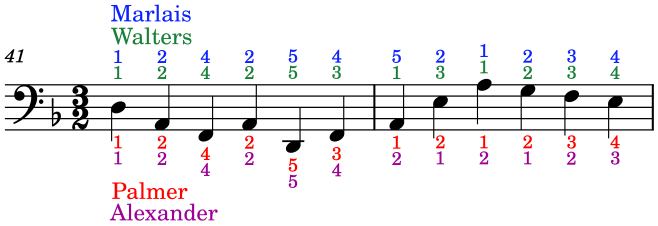

Figure 5.27. Fingering in *Sarabande in D Minor*, HWV 437/4, left hand, mm. 41–42.

In this passage, most editors choose to present the bass line in measure 42 as a continuation of the previous arpeggio, starting it with either finger 2 or finger 1 and then using finger crossings. Conversely, Marlais suggests a change of hand position at the start of measure 42, which creates a clear separation between the D minor and the A major figurations. Although the change of hand position may present a technical challenge, it breaks down the bass line into units that students are likely familiar with and emphasizes the imitation between measures 39 and 42.

Ornamentation

No ornaments symbols occur in the original editions of *Sarabande in D Minor*, HWV 437/4, and no specific ornament is notated in most surveyed editions. Throughout the movement, Palmer uses plus (+) signs to indicate notes in which students may choose to add an ornament of their choosing. Since the *Sarabande* occurs in the last ten pages of the publication, Palmer probably assumes that students are already familiar with the many kinds of ornaments presented earlier. Furthermore, Palmer suggests that some of the left-hand intervals in Variation 2 be connected with passing tones, as shown in Figure 5.28.

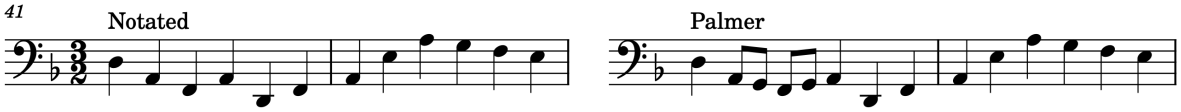

Figure 5.28. Ornamentation in *Sarabande in D Minor*, HWV 437/4, right hand, mm. 41–42.

The passing tones shown in Figure 5.28 are indicated by Palmer in measures 43, 45, and 48, and are the only specific ornaments that Palmer suggests.

In other points throughout the piece, Palmer uses the plus sign to identify where students should add an ornament. Rather unconventionally (at least when compared to the other surveyed editions), Palmer suggests that many ornaments be placed in left-hand notes. Many of these indications are placed on the second beat of the measure, which coincide with the emphasis that normally exists on *sarabandes*. Figure 5.29 depicts some of Palmer's suggestions in the theme of the *Sarabande in D Minor*.

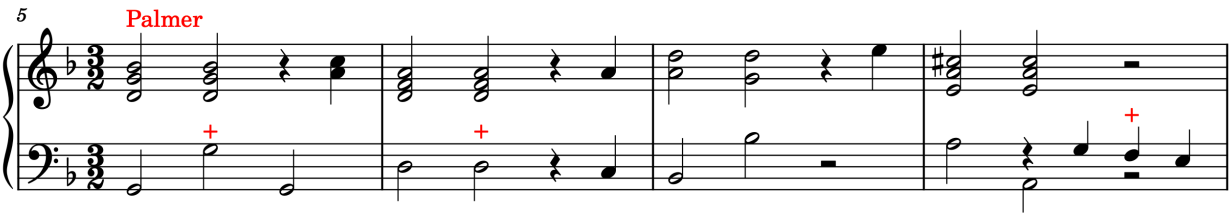

Figure 5.29. Ornamentation in *Sarabande in D Minor*, HWV 437/4, left hand, mm. 5–8.

The ornament suggestion in measure 8 is of special significance, because it emphasizes a motivic characteristic of the piece. The last three quarter notes in measure 9 can be interpreted as an anacrusis to measure 10, and this kind of descending motion recurs throughout the *sarabande* in different voices in measures 4, 12, 17, 19, 21, 23, 24, 25, 27, 29, and 30. In a consistent manner, Palmer places a plus sign on all these occurrences of the motive.

Palmer also places the plus sign in measures 15, 31, and 47, corresponding to the cadence that ends section of the piece. Anticipating that the cadential trill in measure 31 and 47 may present a challenge because the right hand is playing two simultaneous voices, Palmer writes suggestions for these ornaments in a footnote. They are shown in Figure 5.30.

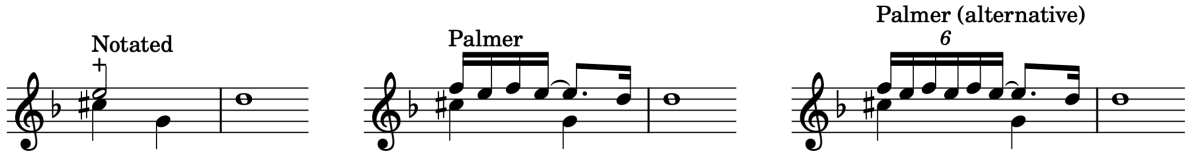

Figure 5.30. Ornamentation in *Sarabande in D Minor*, HWV 437/4, right hand, mm. 31–32. Both ornaments suggested by Palmer are trills starting on the upper note and ending with an anticipation. Palmer suggests that a similar ornament may be used in the final cadence in measure 47.

In total, Palmer places 49 plus signs on the score of *Sarabande in D Minor*, HWV 437/4, averaging about one ornament per measure. Although this amount of ornamentation would generally be considered excessive in piano performance, it is congruent with Baroque performance practice, especially in the repeats of sections. However, Palmer never states that ornaments must be added in the place of every plus sign. Furthermore, adding ornaments to all 49 places indicated by Palmer has the potential to create a very predictable performance instead of adding variety to it.

Articulation and Phrasing

No markings of articulation or phrasing are found in the original *Sarabande in D Minor*, HWV 437/4. Editorial additions of articulation and phrasing are inconsistent in the surveyed editions, with Lucktenberg being the only editor who notates multiple markings throughout the three sections of the piece. In contrast, the Palmer edition of the *Sarabande in D Minor* contains no articulation or phrasing.

In the theme of the *Sarabande in D Minor*, articulation and phrasing markings are only found in two editions: Lucktenberg and Marlais. The markings indicated by Marlais refer to articulation, as most of them are slurs that connect quarter notes moving stepwise, as shown in

Figure 5.31. On the other hand, the slurs indicated by Lucktenberg can only refer to phrasing, as they are longer slurs that connect passages containing a rest.

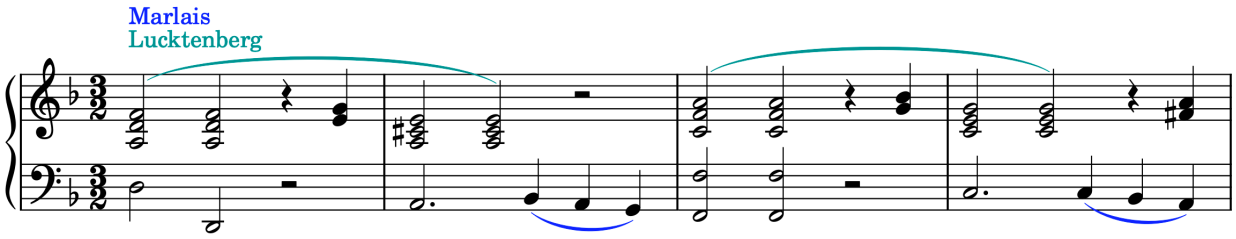

Figure 5.31. Articulation and phrasing in *Sarabande in D Minor*, HWV 437/4, mm. 1–4.

In the second phrase of the theme, Lucktenberg does not repeat the phrasing slurs used earlier, perhaps assuming that a similar phrasing could be implied. Instead, the editor writes articulation markings for the bass line, as shown in Figure 5.32.

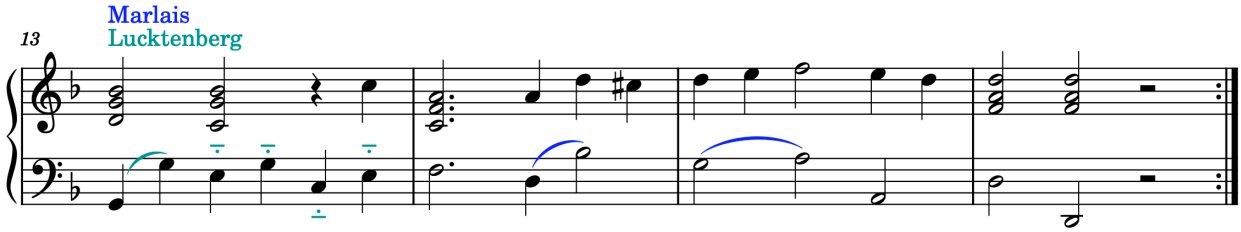

Figure 5.32. Articulation in *Sarabande in D Minor*, HWV 437/4, mm. 13–16.

By using staccato and tenuto, Lucktenberg indicates that most quarter notes in the left hand are detached, with the exception of the octave in the first beat of measure 13, which emphasizes the downbeat.

In Variation 1, spanning measures 17 through 32, four editors indicate articulation markings, although those in Alexander and Marlais are very sparse. Alexander writes slurs connecting the last three right-hand quarter notes in measure 17 and 19, while Marlais writes a single slur connecting the last three left-hand quarter notes in measure 24. These three instances are equivalent to the slurs that Marlais notates in the opening measures of the piece, which are shown in Figure 5.31 above.

Lucktenberg and Walters, on the other hand, notate frequent articulation markings in the first variation. Although Walters' articulation markings are consistent, Lucktenberg's are absent in the first seven measures of the section, only starting in measure 24, in which both editors notate the right-hand quarter notes slurred in pairs. As shown in Figure 5.33, Walters uses in Variation 1 the same kind of slurs that Marlais uses in measures 2 and 4 of the theme (Figure 5.31). Lucktenberg, on the other hand, uses staccato and tenuto to indicate that most of the middle and lower voices are to be played disconnected.

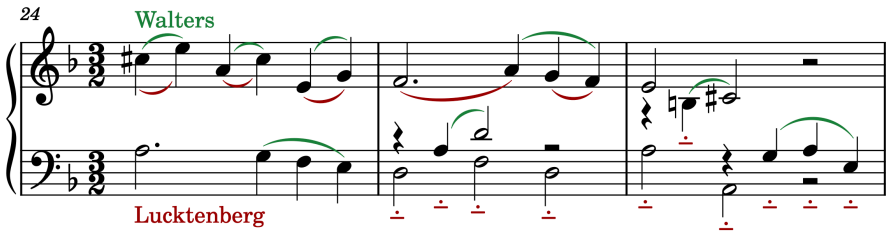

Figure 5.33. Articulation in *Sarabande in D Minor*, HWV 437/4, mm. 24–26.

In the final phrase of Variation 1, it can be observed that both Lucktenberg and Walters write two-note slurs to connect notes that belong to the same harmony, as shown in Figure 5.34. Lucktenberg also connects stepwise quarter notes in two-note slurs, while notating staccato and tenuto on unpaired notes, such as in measures 30 and 32.

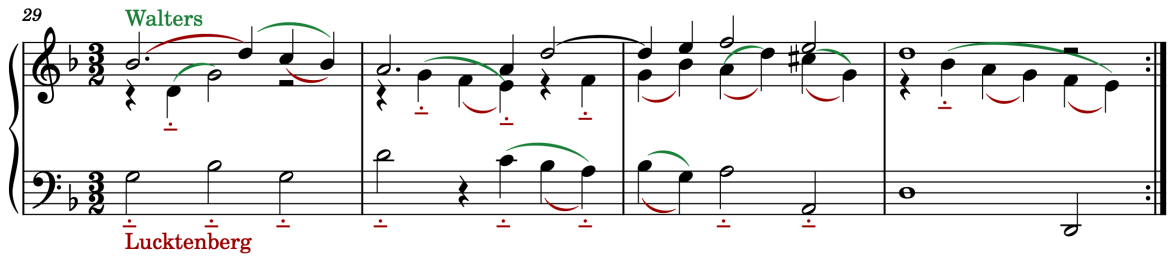

Figure 5.34. Articulation in *Sarabande in D Minor*, HWV 437/4, mm. 29–32.

In Variation 2, three editors—Lucktenberg, Marlais, and Walters—provide articulation markings throughout the movement, mostly in the left hand bass line. Except for the measures preceding the final cadence, Marlais and Walters use the same articulation pattern throughout the movement, while Lucktenberg uses one articulation pattern in the first eight-measure phrase and

introduces a new pattern in the second phrase. The articulation markings in the opening of Variation 2 are shown in Figure 5.35.

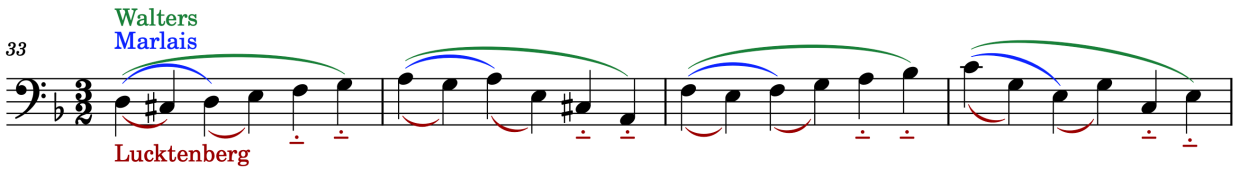

Figure 5.35. Articulation in *Sarabande in D Minor*, HWV 437/4, left hand, mm. 33–36.

The markings shown in Figure 5.35 are used by Lucktenberg until measure 40, by Marlais until measure 45, and by Walters until measure 46. While Lucktenberg uses two-note slurs to add emphasis to the first and second beats of each measure, Marlais adds a single slur bringing emphasis to the downbeat. The measure-long slurs notated by Walters contrast with the short slurs presented elsewhere in the movement. This kind of articulation is mentioned by Alexander, who states that students can choose to play Variation 2 with legato left hand, imagining the sound of a cello, but should "listen for clarity and shape."[13] In this sense, Walters's slurs can be viewed as indicating both articulation and phrasing, because they emphasize both the legato and the shaping of the bass line.

In the last four measures of Variation 2, the right-hand texture becomes similar to the ending of Variation 1. In this passage, Marlais is the only editor who provides articulation markings for the right hand. Both Marlais and Walters place a two-note slur on the first beat of measure 47, while later connecting the second and third beats, which correspond to the final unit of the hemiola that spans measures 46 and 47. These two slurs connect respectively the harmonies of G minor and A dominant-seventh. In contrast, Lucktenberg writes a detached bass line from measure 41 until the end of the piece.

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[13] Handel, *Celebrate Handel: Selected Suites and Dance Movements, Air with Variations (The Harmonious Blacksmith)*, 75.

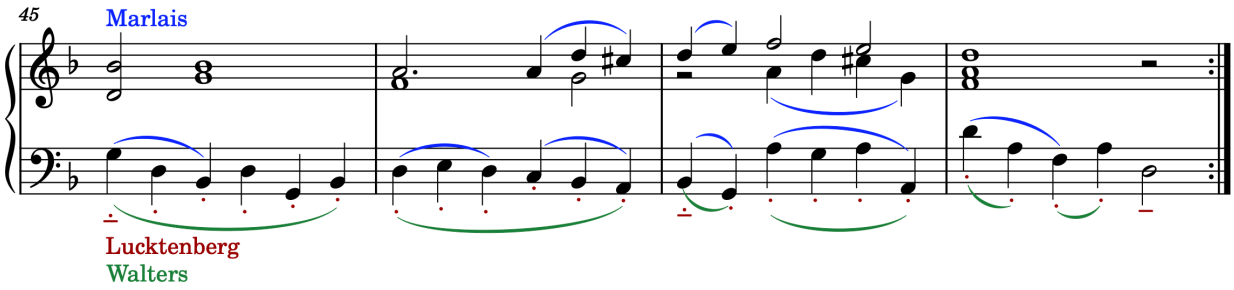

Figure 5.36. Articulation in *Sarabande in D Minor*, HWV 437/4, mm. 45–48.

Most surveyed editions of *Sarabande in D Minor*, HWV 437/4 present inconsistencies in the articulation markings, such as the absence of markings in sections of the piece and the use of inconsistent patterns of articulation. The lack of articulation markings in Walters's theme may stem from a wish to give students the opportunity to explore the by themselves the expressive options of the section. Meanwhile, the near absence of articulations in Marlais's Variation 1 is probably related to a wish to not overwhelm students, as the several finger substitutions notated by the editor may present a challenge for some. In Lucktenberg, the notation of different markings in the first and second phrases of the theme is probably used to avoid a cluttered score, as it seems evident that the phrasing markings in measures 1 through 8 should continue to be used in the following phrase.

Dynamics

There are no indications of dynamics in the original edition of the *Sarabande in D Minor*, HWV 437/4. Among the surveyed editions, four of them present dynamic markings, apart from Alexander. All four editors apply the principles of both terraced dynamics and inflectional dynamics, which are demonstrated respectively by the use of new dynamic levels at the start of each eight-bar phrase and by the use of crescendos and diminuendos framing the structural unit

of the piece. The dynamics used in *Sarabande in D Minor* are shown in Figure 5.37, in which parentheses indicate the dynamics used in the repeat of each section.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Lucktenberg	*mf*<*f*>	*mf*<*f*>					*f*	>	*mp*				<*mf*>	*p*	<*mf*>	*p*
Marlais	*mp*				*cresc.*		*mf*	>	*p*				*cresc.*		*f*	>
Palmer	*mf*					*cresc.*		*dim.*	*p*							
Tsitsaros	*f*(*p*)								*p*(*mf*)			*cresc.*			*f*	

	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
Lucktenberg	*mf*							>	*p*							
Marlais	*mf*				<			>	*p*				*cresc.*			*dim.*
Palmer	*mf*						*poco cresc.*	*dim.*	*p*					*cresc.*		*mf* *dim.*
Tsitsaros	*mf*(*p*)								*p*(*mf*)						*f*	

	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
Lucktenberg	*mf*< >		< >		<	>	<	>	*p*					<*mf*>		*p*
Marlais	*p*		*poco a poco cresc.*						*f*							
Palmer	*f*							*dim.*	*mf*							
Tsitsaros	*f*(*p*)								*p*(*mf*)				*cresc.*		*f*	

Figure 5.37. Dynamic layout of selected editions of *Sarabande in D Minor*, HWV 437/4.

The figure shows that most editors use markings of crescendo to emphasize the climax of each phrase, with three editors sometimes notating diminuendos after cadences in measures 8, 16, and 48. Contrasting with the other editors, Lucktenberg also uses hairpin dynamics to frame smaller structural units, as can be observed in the theme (measures 1–16) and Variation 2 (measures 33–48). These two-measure units coincide with the phrasing slurs that Lucktenberg uses in the first eight measures of the piece, indicating that the hairpin dynamics and the phrasing slurs are complementary. However, the use of both devices simultaneously may be considered redundant, as students at this level likely know that a phrasing slur probably implies this kind of dynamic shading.

In terms of terraced dynamics, the consequent phrases (beginning in measures 9, 25, and 41) usually start at a lower dynamic level than the antecedent phrase, although a higher dynamic level is sometimes reestablished, such as in measure 15 in both Marlais and Walters. From among the surveyed editions, Walters is the edition that is influenced the most by terraced

dynamics, which is demonstrated by two factors: the infrequent use of inflectional dynamic markings and the indication of different dynamic level in the repeat. By using contrasting dynamics in the repeat, Walters makes an allusion to the harpsichord that is absent in the remaining editions.

Final Remarks on *Sarabande in D Minor*, HWV 437/4

Editorial articulation and phrasing markings are presented inconsistently across the surveyed editions, with most editors omitting such markings in different parts of the piece. Tsitsaros is likely the most consistent edition in that regard, using slurs to connect quarter-note passages in the first and second variations, but not in the theme. In the case of Palmer, the editor appears to use the piece as an exercise on extemporizing ornaments and probably omits articulation and phrasing in order to provide a cleaner score.

Fingering suggestions must be taken into account when choosing an edition of *Sarabande in D Minor*, HWV 437/4, especially because of the complexity of its first variation. Among the surveyed editions, Palmer may present the most accessible fingering for young learners, with notes of the middle voice being frequently assigned to the other hand in order to avoid awkward finger crossings and finger substitution. In contrast, the frequent use of finger substitution employed by other editors might make the piece harder than the levels 5–6 indicated by Jane Magrath.

***Sonata in C Minor*, K. 40**

Composer: Domenico Scarlatti

Original Source: *42 Suites de Pièces pour le Clavecin* (1739), edited by Thomas Roseingrave

Level: 5

Table 5.4. Selected pedagogical editions that contain *Sonata in C Minor*, K. 40.

Pedagogical Edition or Book / Author(s) or Editor(s)	Publisher	Date
Celebrate Scarlatti: Selected Sonatas Reid Alexander, Samuel Holland, and Marc Widner	Frederick Harris Music	2005
Scarlatti: An Introduction to His Keyboard Works Margery Halford	Alfred Music	2001
Baroque Keyboard Pieces, Book 1 Richard Jones	Associated Board of the Royal Schools of Music	1991
Succeeding with the Masters, Baroque Era, Vol. 1 Helen Marlais	FJH Music Company	2004
Introduction to Baroque Keyboard Literature, Vol. 1 Pamela Schultz and Robert Schultz	Columbia Lady Music	1982

The *Sonata in C Minor*, K. 40 is a 24-measure-long piece in binary form, with the first section spanning eight measures, and the second section spanning sixteen measures. Not found in any of Domenico Scarlatti's more prominent manuscripts (Venice and Parma), this short minuet was first published in London by Thomas Roseingrave in 1739, which Kirkpatrick considers as its primary source. The piece is also found in the Vienna manuscript, Volume G.[14]

In the first six measures of the Roseingrave edition, the lower staff is written in tenor clef (C clef on the fourth line), switching to bass clef in measure 7. Most editions—Alexander,

[14] Ralph Kirkpatrick, *Domenico Scarlatti* (Apollo, 1968), 443.

Halford, Jones, and Schultz—notate the opening measures of left hand in treble clef and later turn to bass clef, while Marlais writes the entire left-hand part in bass clef.

Rhythm and Tempo

Four of the surveyed editions offer suggestions on tempo. Schultz, who marks *allegro moderato*, suggests 100–120 bpm at the quarter note, while Halford marks *allegro* at 120–138 bpm. Without providing any specific tempo words, Jones suggests quarter note at *circa* 120 bpm and Marlais suggests 108–120 bpm. The slower tempo allowed by Schultz seems to align with the edition's dynamic markings—with several passages in *piano* and *pianissimo*—thus suggesting a calm and introspective character. The recording that accompanies the Marlais edition uses a tempo between 140 and 150 bpm, suggesting that the editor also considers faster tempos appropriate.

Fingering

Although all four surveyed editions contain fingerings, the indications by Alexander are very sparse, not covering, for example, the harmonic thirds in the left hand in measures 1–6, or the broken sixths in the right hand in measure 4. The fingerings provided by Halford, Marlais, and Schultz in those left-hand passages provide insights into the articulations suggested or implied by the editors, as shown in Figure 5.38.

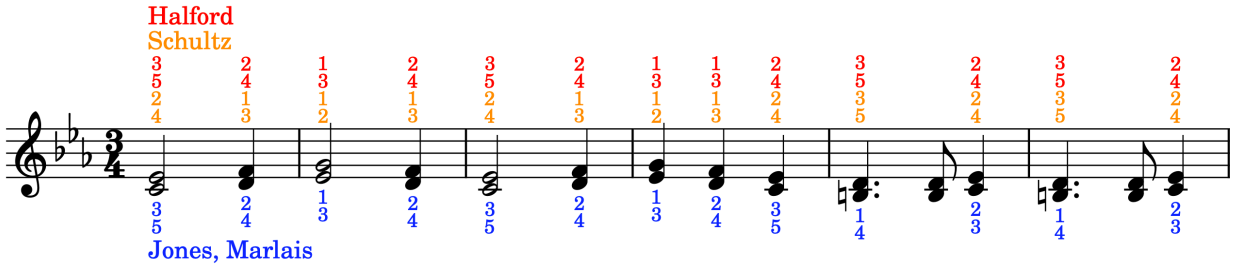

Figure 5.38. *Fingerings in Sonata in C Minor*, K. 40, left hand, mm. 1–6.

The fingerings written by Schultz suggest that the passage does not need to be legato, as indicated by the repeated use of finger 1 between measure 1 and measure 2. The same implication applies to Halford, who repeats fingers 1 and 3 in measure 4. On the other hand, the fingering provided by Marlais suggests a need for legato in both voices, as indicated by the complex finger crossing between measures 4 and 5. Both the fingerings of Halford and Schultz may be considered more straight-forward, and should be used if the performer considers that the passage can be non-legato. The use of complex fingerings in passages in thirds, similar to those used in Jones and Marlais, is found in pieces that accompany C. P. E. Bach's *Essay on the True Art of Playing Keyboard Instruments*, such as *Sonata II in E Major*, Wq. 63/8. In this piece, the indication of a slow tempo (*largo*) permits that two or three consecutive thirds be played legato. Although some of the thirds may be played connected in the opening measures of *Sonata in C Minor*, K. 40, Baroque performance practice does not conduce to a long legato line across measures 1 to 6.

Similarly, the use of fingers 1 and 5 in the broken sixths in measures 4 and 17 might indicate that the pairs of sixths are not connected to each other. However, fingers 1 and 4 are used in the last sixth of measures 4 and 17 to help transition to the larger interval on the downbeat of measure 18. Marlais uses this fingering in measure 4, and Schultz in both measures 4 and 17, as shown in Figure 5.39. Differently from the other editors, Jones avoids the use of the thumb on a black key in both measures 4 and 17, using finger 2 on A-flat and E-flat, respectively. The fingering suggested by Jones, with fingers 2 and 5 spanning a major sixth, require a relatively large hand.

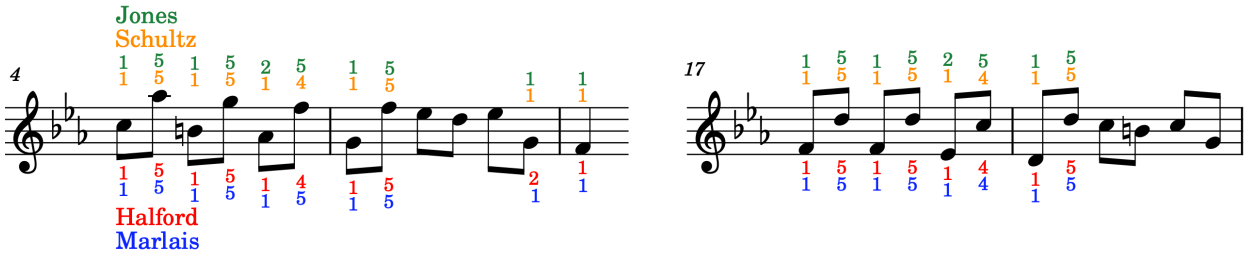

Figure 5.39. Fingerings in *Sonata in C Minor*, K. 40, right hand, mm. 4–6 and 17–18.

Although Marlais and Schultz mostly use fingers 1 and 5 for the motive of broken sixths, both Alexander and Jones start the piece with fingers 2 and 5, as shown in Figure 5.40. This fingering suggests the use of fingers 2 and 5 on a minor sixth in measure 2, which requires a large hand, indicating that some fingerings in these editions might not be appropriate for young learners.

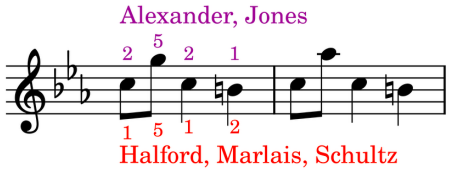

Figure 5.40. Fingerings in *Sonata in C Minor*, K. 40, right hand, m. 1.

Like the passage in harmonic thirds, the left-hand passage that ends the piece also requires fingering that imply non-legato. In measures 21 and 22, two voices in contrary motion reach the interval of an octave through stepwise motion; in this context, playing both voices in legato is not feasible without finger substitution. In this passage, both Marlais and Schultz choose to use fingers 4 and 5 for the bass line and finger 1 for the tenor line, according to Figure 5.41. The chosen fingering makes the syncopated tenor line non-legato, which adds rhythmic vitality to the ending of the sonata. In other editions, specific fingering could not be ascertained.

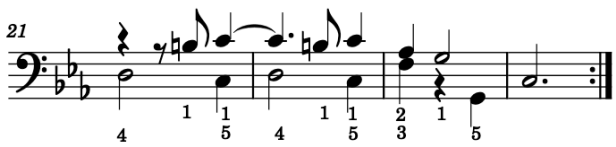

Figure 5.41. Fingering in *Sonata in C Minor*, K. 40, left hand, mm. 21–24.

Both Marlais and Schultz indicate that trills be played with fingers 2 and 3, the most efficient fingering for right-hand trills. In Marlais, students are expected to realize the need to change fingers in order to start the trill with finger 3 in measures 7 and 11, while this fingerings is made explicit in Schultz. In the other editors, specific fingerings for the trills is not provided.

Ornamentation

Three different kinds of ornaments appear in the original edition of *Sonata in C Minor*, K. 40: appoggiatura (measures 8, 12, and 24), trill (measures 7 and 23), and appoggiatura and trill (measure 15).

Two of the surveyed editions of *Sonata in C Minor*, K. 40, Alexander and Marlais, seem to concur with Emilia Fadini in the sense that it is not possible to establish an unequivocal realization for the ornaments in the music of Scarlatti.[15] As shown below, both Alexander and Marlais provide two different ways of playing an appoggiatura, and Alexander provides two ways of realizing a trill. Halford, Jones, and Schultz, on the other hand, notate a single way of realizing each ornament, although Halford writes in a footnote that students can refer to the introductory section of the book for other possible realizations of the trills. Figure 5.42 shows the proposed realizations for the trill and appoggiatura in measures 7 and 8.

[15] Emilia Fadini, "La grafia dei manoscritti scarlattiani: problemi e osservazioni," *Chigiana* 40, No. 20 (1990): 196–97.

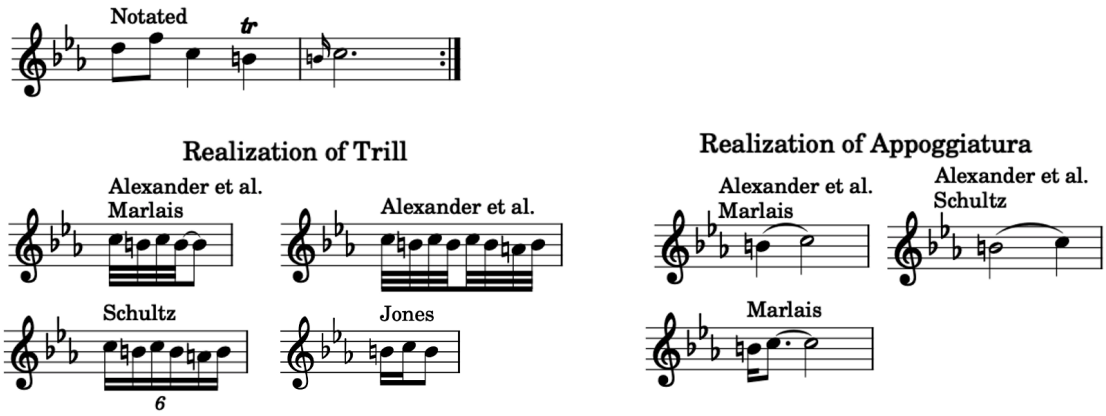

Figure 5.42. Suggested realizations of the trill and appoggiatura in *Sonata in C Minor*, K. 40, right hand, mm. 7–8.

The ornament realizations by Alexander indicate that such trills could be performed with or without a termination, which concurs with Fadini's claim that the trill symbol in Scarlatti could reference a variety of different ornaments. Marlais realizations of the appoggiatura indicate that it might not be possible to determine if the appoggiatura in measure 8 is short or long, and so both could be acceptable. Furthermore, a comparison between the trills by Schultz and Alexander suggest that a trill could be performed slower as long as it still retains at least two repercussions, as indicated by Palmer and Hinson.[16] Figure 5.42 also indicates that Jones is the only edition to align with Frederick Neumann[17] and Paul Badura-Skoda, [18] who claim that Scarlatti's trills start on the main note.

In the case of the appoggiatura and trill in measure 15, the appoggiatura might have been interpreted as a short appoggiatura, thus serving as evidence that Scarlatti's trills normally start

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[16] Maurice Hinson, ed., *Anthology of Baroque Keyboard Music: Late Intermediate to Early Advanced Works by 42 Composers*, Alfred Masterwork (Van Nuys, CA: Alfred Music Publishing, 1998), 5; Johann Sebastian Bach, *Inventions and Sinfonias*, ed. Willard A. Palmer, 2nd ed., Alfred Masterwork (Alfred Music, 1991), 6.

[17] Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music* (Princeton University Press, 1978), 352.

[18] Paul Badura-Skoda, *Interpreting Bach at the Keyboard* (Oxford : Clarendon Press ; New York : Oxford University Press, 1993), 261.

on the main note, similarly to Badura-Skoda's example from Sonata K. 7, reproduced above in Figure 2.10. However, the trill in measure 15 is missing from both Alexander and Marlais, which leads to the different realizations presented in Figure 5.43.

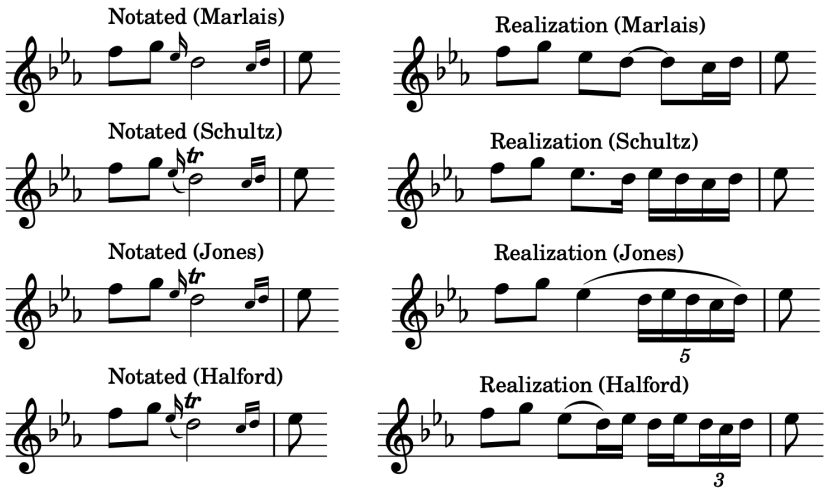

Figure 5.43. Notation and realization of ornaments in *Sonata in C Minor*, K. 40, right hand, m. 15.

Contrary to Badura-Skoda's example from *Sonata in A Minor*, K. 7, Schultz interprets the appoggiatura in measure 15 as a long appoggiatura rather than a short appoggiatura that initiates the trill. Therefore, Schultz's realization of this ornament ends up similar to the *Prall-Triller*, although with slower note values than previously described.

Articulation and Phrasing

The articulation and phrasing markings indicated in Marlais and Schultz are very similar and appear to draw on the motivic structure of the piece. The entire piece is based on two motives: the first is made of an ascending leap in eighth notes followed by the repetition of the first note as a quarter note (measure 1); the second motive is represented by the broken sixths in measure 4. Both of these motives delineate specific harmonies, and they are usually connected by slurs, as shown in Figure 5.44.

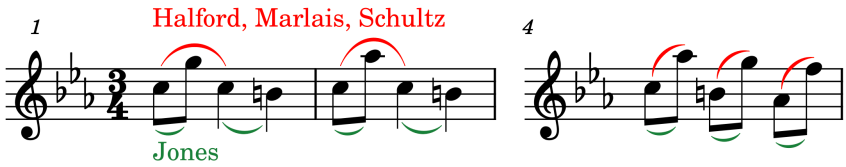

Figure 5.44. Articulation of motives *Sonata in C Minor*, K. 40, right hand, mm. 1–2 and 4.

The articulation in the opening piece contradicts the Baroque principle that large leaps should be disconnected. However, it follows the principle that short melodic motives tend to be played legato. This indicates that performers often need to prioritize one of seemingly contradicting principles depending on the character of the piece.

Other motives in the piece are based on the primary motives from Figure 5.44. As can be observed in Figure 5.45 below, measure 5 is based on the motive from measure 1, but with the top note ornamented with a written-out turn. In the first section of the piece, Marlais keeps the motive in measures 5 and 6 connected by slurs, as if emphasizing its relationship to the motive in measure 1. Meanwhile, Schultz places a staccato on the first note of each measure, avoiding making the ascending leap legato, but allowing the descending leap to be connected. Halford, however, disconnects both leaps, and thus treats the passage almost like two distinct voices: a legato higher voice and a staccato lower voice. Figure 5.45 shows the three different articulations in measures 5 and 6, with staccatos enlarged for easier visualization.

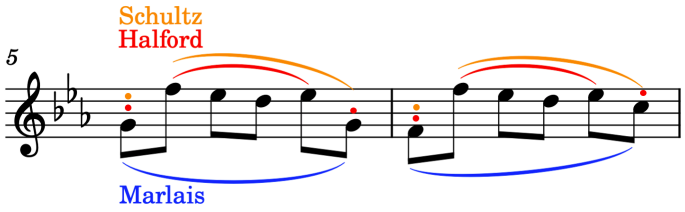

Figure 5.45. Articulation in *Sonata in C Minor*, K. 40, right hand, measures 5–6.

The articulation provided by Halford follows the principle of playing leaps non-legato, while Schultz only applies it to the ascending leap. Interestingly, Marlais adopts the same articulation as Schultz when the same figuration appears in the second half of the piece, on measures 17 and

20–22, suggesting that the articulations are not mutually exclusive, and could be employed in different parts of the piece to create musical diversity.

Dynamics

Dynamics suggested by Halford, Marlais, and Schultz are based much more in Scarlatti's repetition of melodic motives than on his phrase structure. The three editors use dynamics to create echo effects, and therefore dynamic levels act on smaller spans, often a single measure, as shown in Figure 5.46.

	1	2	3	4	5	6	7	8
Halford	*mf*			>		*cresc.*		>
Marlais	*f*					*p*	*mf*	
Schultz	*mp*		<	>	*p*	*cresc.*	*mf*	

	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
Halford	*p*	*cresc.*	*mf*	>	*p*	<			*f*		*p*		*f*	*p*	*mf*<	
Marlais	*f*				*p*		*cresc.*		*f*		*p*		*cresc.*		*f*	
Schultz	*p*	*pp*	*mf*	>	*p*	*pp*	*mf*	>	*p*	< *mp* >	*pp*		*p*	*cresc.*	*mf*<	

Figure 5.46. Dynamic layout of selected editions of *Sonata in C Minor*, K. 40.

Figure 5.46 shows that Marlais's approach to dynamics in *Sonata in C Minor*, K. 40 is more heavily inspired by terraced dynamics, with few markings of inflectional dynamics. For example, both Schultz and Marlais notate dynamics from *piano* to *mezzo-forte* between measures 5 and 7; however, in Marlais, the dynamic level changes abruptly, while in Schultz it happens through a crescendo in measure 6.

In the second part of the piece, while Schultz starts creating dynamic contrast right away, with each measure bringing a new dynamic level, Marlais waits until there is an exact repetition to suddenly drop the dynamics from *forte* in measures 17–18 to *piano* in measures 19–20. This echo effect is explored by Halford even further, as the edition not only presents measures 19–20 as an echo of measures 17–18, but also shows measure 22 is an echo of measure 21. It means

that the dynamics employed by Halford and Marlais more closely resemble the Baroque idea of an echo than Schultz's dynamic markings. However, it may be said that Schultz's choice of dynamics is more tailored to the capabilities of the modern piano, due to the several crescendos, decrescendos, and pianissimos.

Final Remarks on *Sonata in C Minor*, K. 40

Editorial articulation markings in *Sonata in C Minor*, K. 40 are mainly focused on short motives built from ascending leaps. Pairs of ascending leaps, such as in measure 4, are connected by two-note slurs in gestures that reference violin bowings. The preferred articulation markings are those presented by Halford, which delineate motives in a consistent way throughout the piece.

In terms of fingering, Halford provides adequate suggestions that avoid the use of complex legato fingering in passages that do not need to be legato, such as the left-hand thirds at the start of the piece. Similar fingerings are also presented by Schultz.

Regarding ornamentation, Jones is the only editor who begins trills on the main note, which seems to have been the norm for Scarlatti sonatas. The remaining editors start trills on the upper auxiliary, following treatises by Couperin and C. P. E. Bach.

Chapter 6: Analysis of Selected Editions—Level 6

This chapter provides a comparative analysis of editorial suggestions in pedagogical editions of selected Baroque keyboard pieces of level 6. Similarly to previous chapters, five categories of editorial suggestions are compared: rhythm and tempo, fingering, ornamentation, articulation and phrasing, and dynamics.

Four composers are represented in Chapter 6: Johann Sebastian Bach, François Couperin, George Frideric Handel, and Domenico Scarlatti. Only one of the selected pieces was published during the composer's lifetime: *Le Petit-Rien*, which is part of Couperin's third book of *Pièces de Clavecin*, was published in Paris in 1722. The three remaining pieces originate from manuscript sources: the *Prelude in C Major*, BWV 924 is found in the *Klavierbüchlein für Wilhelm Friedemann Bach*; Handel's *Air in B-flat Major*, HWV 471 is found in a collection of manuscripts commonly referred to as the Aylesford Collection; and Scarlatti's *Sonata in G Major*, K. 431 is found in the Venice and Parma manuscripts, the two main sources of Scarlatti sonatas.

In Chapter 6, pieces are presented in the following order:

1. *Prelude in C Major*, BWV 924, by Johann Sebastian Bach
2. *Le Petit-Rien*, by François Couperin
3. *Air in B-flat Major*, HWV 471, by George Frideric Handel
4. *Sonata in G Major*, K. 431, by Domenico Scarlatti

Prelude in C Major, BWV 924

Composer: Johann Sebastian Bach

Original Sources: *Klavierbüchlein für Wilhelm Friedemann Bach*

Level: 6

Table 6.1. Selected pedagogical editions that contain *Prelude in C Major*, BWV 924.

Pedagogical Edition or Book / Author(s) or Editor(s)	Publisher	Date
Celebrate Bach, Book 1: Selections from the Notebooks, Early Suites, and Little Preludes Reid Alexander, Samuel Holland, and Marc Widner	Frederick Harris Music	2004
J. S. Bach — At the Piano: 16 Well-Known Original pieces in Progressive Order of Difficulty Sylvia Hewig-Tröscher	G. Henle Verlag	2017
J. S. Bach: An Introduction to His Keyboard Music Willard A. Palmer	Alfred Music	2006
J. S. Bach: Eighteen Little Preludes Keith Snell	Neil A. Kjos	1995
J. S. Bach: Nineteen Little Preludes Christos Tsitsaros	G. Schirmer	2012

The *Prelude in C Major*, BWV 924 is an 18-measure piece found in the *Klavierbüchlein für Wilhelm Friedemann Bach*, where it was given the title *Preambulum*. It was composed by Johann Sebastian Bach around 1720 for his oldest son, Wilhelm Friedemann. The *Prelude in C Major* is the second piece notated in the *Klavierbüchlein*, appearing immediately after the *Applicatio*, BWV 994.

Written in common time in an improvisatory style, the *Prelude in C Major* consists of two sections of distinct texture. In the first section (mm. 1–9), a bass line moving in quarter notes is accompanied by right-hand arpeggiated chords written in sixteenth notes. The first section

ends on a dominant-seventh chord in measure 9, and the second part starts with sixteenth-note figurations in *moto perpetuo* in the right hand over a G pedal point in the left hand.

Rhythm and Tempo

Tempo indications are provided in three of the surveyed editions: Palmer, Snell, and Tsitsaros. The fastest tempo suggestion is found in Tsitsaros, who indicates a quarter note at 76–84 bpm. Snell writes *moderato* and suggests a quarter note at 60–72. Palmer writes *molto moderato* and suggests the slowest tempo from among the surveyed editions, with a quarter note marked at 60–66 bpm followed by an indication of "or slower" in parenthesis. The slower tempo in Palmer's edition is probably related to the strict ornament realizations found in the edition. Indeed, Palmer's trills with prefix and termination (measures 3 and 4) are notated in thirty-second-note triplets, which lead to twelve notes in one beat. In contrast, other editors suggest that these ornaments be realized with eight or ten notes.

The editions of Snell and Tsitsaros include companion recordings, with the first being made by pianist Diane Hidy and the second being made by Christos Tsitsaros himself. Both recordings employ tempos that match the editions they accompany: Hidy records at around 70 bpm, and Tsitsaros at about 80 bpm.

In their performance notes, both Alexander and Tsitsaros indicate that the tempo does not need to be strict in the second part of the piece. Tsitsaros writes that "the use of *rubato* will be helpful in mm. 9 to the end as a means to add motion and drive to the long cadenza-like flourish, which develops over the dominant pedal point,"[1] while Alexander indicates that "though the

[1] Johann Sebastian Bach, *Nineteen Little Preludes*, ed. Christos Tsitsaros, Schirmer Performance Editions (G. Schirmer, 2012), 10.

pulse should remain recognizable, this section may be played more freely."[2] This is reflected in the recordings of Hidy and Tsitsaros, both of whom adopt a faster tempo starting in measure 9, and later slowing down towards the end of the piece. Although none of the surveyed editions explicitly indicate that a faster tempo should be used starting in measure 9, Palmer writes *a tempo* in measure 9, while Tsitsaros writes *poco rubato* in measure 11. The decrease of speed found in the two companion recordings is indicated by three editors in measure 17: while Palmer and Snell write *ritardando*, Tsitsaros writes *poco allargando*. The use of terminology such as *rubato*, *ritardando* and *allargando* is not consistent with editorial practices in the Baroque period, as these indications did not become common until the Romantic period. However, the rhythmic flexibility that is expressed by these words is an essential part of the performance of Baroque works in improvisatory style.

Fingering

Editorial suggestions of fingering in *Prelude in C Major*, BWV 924 are largely based on chord fingerings, as most of the right hand notes consist of arpeggiated chords. Throughout of the piece, it is possible to observe that most editors seem to default to fingers 1–2–4 in arpeggiated chords whenever possible, which is the case of Alexander, Hewig-Tröscher, and Tsitsaros. It leads to frequent chords fingered with 1–2–3, which might not be feasible for students with small hands. In contrast, Palmer and Snell prefer to use fingers 1–3–5 whenever possible. Figure 6.1 demonstrates how these fingering tendencies occur are represented the first

[2] Johann Sebastian Bach, *Celebrate Bach: Selections from the Notebooks, Early Suites, and Little Preludes*, ed. Andrew Hisey, Volume 1, ed. Reid Alexander et al. (Frederick Harris Music, 2004), 74.

two measures of the piece. Alexander, Hewig-Tröscher, and Snell are omitted from Figure 6.1 because although they match the tendencies explained above, their fingering preferences for measure 2 could not be determined with certainty.

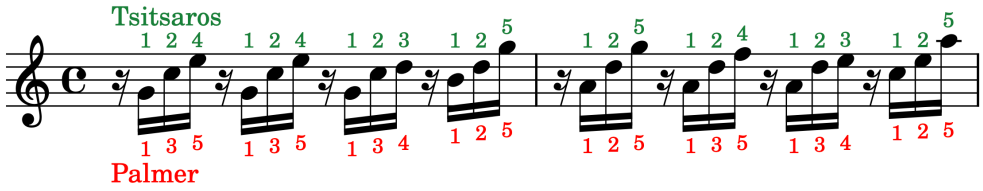

Figure 6.1. Fingering in *Prelude in C Major*, BWV 924, right hand, mm. 1–2.

Another fingering tendency is observed in measures 3 and 4 of the piece, in which Snell and Palmer start the arpeggiated chord in the third beat with finger 2. This fingering is used to prepare for the leap of fourth that occurs between the lowest note in third beat and the lowest note in the fourth beat, allowing the hand to open less. The remaining editors avoid using finger 2 on the lowest note of the chord, instead using fingers 1–2–3 or 1–2–4. This passage is shown in Figure 6.2.

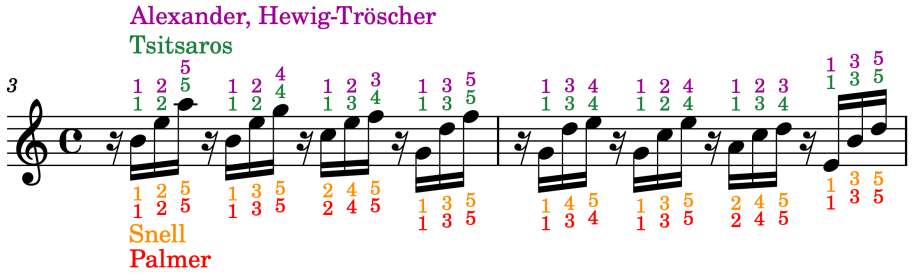

Figure 6.2. Fingering in *Prelude in C Major*, BWV 924, right hand, mm. 3–4.

Fingerings like those suggested by Palmer and Snell in measures 3 and 4 can be helpful for students with small hands, as the thumb does not need to extend as much to reach for the lowest note on the fourth beat. This kind of fingering uses a more closed hand and is therefore recommended for Baroque instruments such as the clavichord.

In the second section of the piece, which starts in measure 9, the right-hand line consists mainly of descending arpeggiated patterns in sixteenth notes that, contrary to the passages

showed above, are connected without pause in a *moto perpetuo*. For most of this passage, the fingering is determined by the chord shapes, with each arpeggiation starting on the highest note with finger 5 and proceeding to the lowest note, played with finger 1. Although most of this passage presents very similar fingerings, the F-sharp occurring in measure 14 and 15 leads editors to use discrepant fingerings, as some editors avoid playing F-sharp with finger 1. Figure 6.3 shows the fingerings used in this passage, including the trill in measure 15. Numbers are omitted from the figure whenever fingerings could not be determined from the context or when they are not deemed relevant to the discussion.

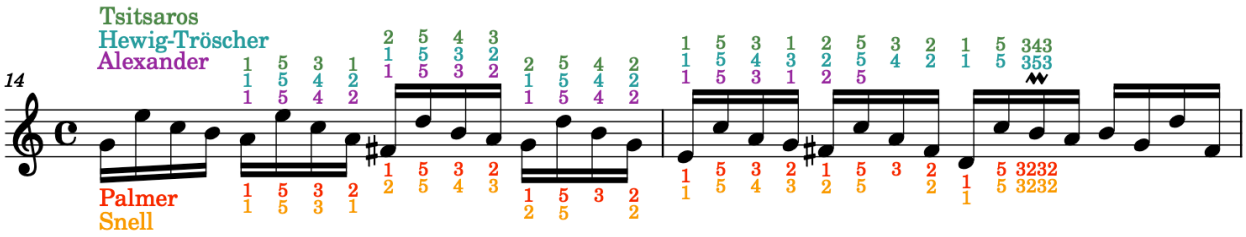

Figure 6.3. Fingering in *Prelude in C Major*, BWV 924, right hand, mm. 14–15.

The figure above shows that Palmer is the only editor that places finger 1 on F-sharp in both measure 14 and measure 15. Editors avoid playing on F-sharp with finger 1 through two different means: finger crossing (as Snell and Tsitsaros do in measure 14, and Alexander and Tsitsaros do in measure 15) and extension of the hand (as Hewig-Tröscher and Snell do in measure 15). Although playing F-sharp with finger 1 may present a challenge, it allows a set of fingerings that directly maps to the melodic contour. Palmer's fingerings become especially feasible when considering that the editor suggests the slowest tempo among the surveyed editions.

Figure 6.3 also shows that Palmer is the only editor that does not use fingers 4–5 to play thirds. Indeed, Palmer's edition avoids such fingering systematically throughout the entire piece. Palmer's choice might make the fingerings especially useful for piano students with small hands, as playing thirds with fingers 4 and 5 (instead of 3 and 5) may require significant stretch of the

hand. Furthermore, playing thirds with fingers 4 and 5 may be more difficult on the modern piano than on Baroque instruments, which frequently have lighter and narrower keys with shallower key depth.

The trill in measure 15, depicted in Figure 6.3, receives three different fingerings in the surveyed editions: Palmer and Snell use fingers 2–3, Tsitsaros uses 3–4, and Hewig-Tröscher uses 3–5. The first two options are traditional trill fingerings suggested by Baroque writers such as C. P. E. Bach. The suggestion given by Hewig-Tröscher, however, is more related to modern piano technique: a trill with fingers 3 and 5 takes advantage of forearm rotation, which is a technique primarily associated with the modern piano and its heavier and deeper keys. In contrast, Baroque keyboard technique usually dictates that trills are created mostly by finger action, which is perfectly feasible in instruments with lighter key action.

Regarding the left-hand mordents and trills in the first part of the piece, most editors provide fingerings. Most mordents are played with fingers 1–2, which is standard Baroque practice. However, editors also indicate fingerings associated with piano technique, such as starting and ending mordents on different fingers in measure 2, shown in Figure 6.4. Snell's edition is omitted because it does not present fingerings for this passage.

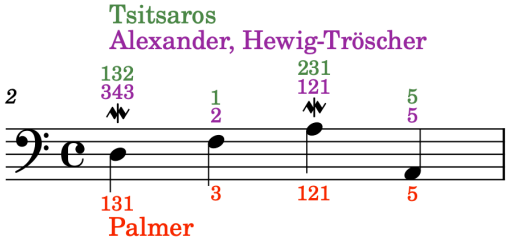

Figure 6.4. Fingering of mordents in *Prelude in C Major*, BWV 924, left hand, m. 2.

Figure 6.4 shows that all editors adapt the fingering of mordents in order to facilitate the overall shaping of the bass line: Alexander and Hewig-Tröscher use fingers 3–4 on the first mordent to make fingers 1 and 2 available to play the ascending triad; Tsitsaros changes fingers in both

mordents, first to allow finger 1 to play the following F, and then to use fingers 1 and 5 to play the descending octave; and Palmer uses fingers 1–3 on the first mordent so that the closed hand position allows for an easier crossing of finger 3 to play F. The fingerings employed by Palmer and Tsitsaros on the first note of measure 2 represent modern practice, as mordents with changing fingers and with fingers 1–3 are not present in C. P. E. Bach's treatise. Although an ornament with fingers 3–4 is not considered one of C. P. E. Bach's "essential trills" for the left hand (which are 1–2 and 2–3), it is considered standard for the right hand and is feasible for the left hand on Baroque instruments. However, using fingers 3–4 in a left-hand mordent might present challenges on the modern piano because of its heavier and deeper keys, making the suggestions by Palmer and Tsitsaros preferable.

In the more complex trills in measure 3, 4, and 5, editors usually employ fingers 1–2–3, with the exception of Hewig-Tröscher, who uses fingers 4 and 3 on the ascending prefix of the trill in measure 3. This realization is shown in Figure 6.5.

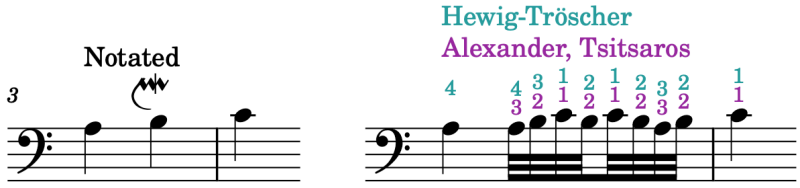

Figure 6.5. Fingering of trill in *Prelude in C Major*, BWV 924, left hand, mm. 3–4.

Figure 6.5 shows that, although Hewig-Tröscher uses a different fingering for the prefix of the trill in measure 3 (the first A–B), editors use the same fingering in the trill proper (C–B–C–B) and in the termination (the last A–B). Palmer's edition is omitted from the figure because, although it uses the same fingering as Alexander and Tsitsaros, its preferred realization is different. Snell's edition is omitted because it does not explicitly indicate fingering for this trill.

Ornamentation

There are four kinds of ornaments in *Prelude in C Major*, BWV 924: trill, mordent, ascending trill with termination (measures 3 and 5), and descending trill with termination (measure 4). The realization of all these ornaments is indicated in the *Explication*, the table of ornaments from the *Klavierbüchlein für Wilhelm Friedemann Bach*, found in Figure 2.6 in Chapter 2. Bach's table of ornaments is present in its entirety in four of the surveyed editions: Alexander, Hewig-Tröscher, Palmer, and Tsitsaros. Snell, however, presents an altered version of the table, providing additional explanation on ornaments, but omitting some of them. Besides tables of ornaments, three of the surveyed editions—Alexander, Palmer, and Tsitsaros—present the realization of the ornaments along with the score, either in footnotes or above the staff.

Because the original piece already contains 14 ornament signs, none of the surveyed editions suggest additional ornaments. Most editors include all the ornaments found in the original manuscript of the *Klavierbüchlein*, although Snell omits the mordent on the downbeat of measure 2, shown in Figure 6.4 above. Snell is also the only editor to change an ornament sign: the edition shows an ascending trill with termination in measure 4, while the original shows a descending trill with termination.

The difference in the realization of ornaments between editions occurs primarily because of the different number of notes used in each ornament, which results in different rhythmic values. While Alexander and Tsitsaros notate ornaments with different note values across the piece (for example, thirty-second notes as well as tuplets), Palmer's edition uses a single note value—thirty-second note triplets—for all the ornaments, while providing thirty-second note "simplifications" in footnotes.

Most ornament realizations found in the surveyed editions are given in thirty-second notes, which is the note value used by J. S. Bach in the *Explication*. With this note value, the ascending trill with termination, found in measures 3 and 5, is realized using eight notes, as shown in Figure 6.5 above. However, the descending trill with termination ideally requires a minimum of ten notes: four for the prefix, four for a two-repercussion trill, and two for the termination. J. S. Bach recognizes this in the *Explication* when he notates the descending trill with termination on a dotted quarter note, while all other ornaments are demonstrated on quarter notes. Therefore, Bach's realization of this ornament has 12 notes.

Palmer recognizes that the descending trill with termination in measure 4 needs additional notes. Palmer's realization employs the same number of notes as the one in the *Explication*, but in thirty-second triplets in order to result in the correct duration of a quarter note. In contrast, both Tsitsaros and Alexander provide realization that are ten notes long. The primary realizations of the ornament, as well as Palmer's proposed simplifications, are shown in Figure 6.6.

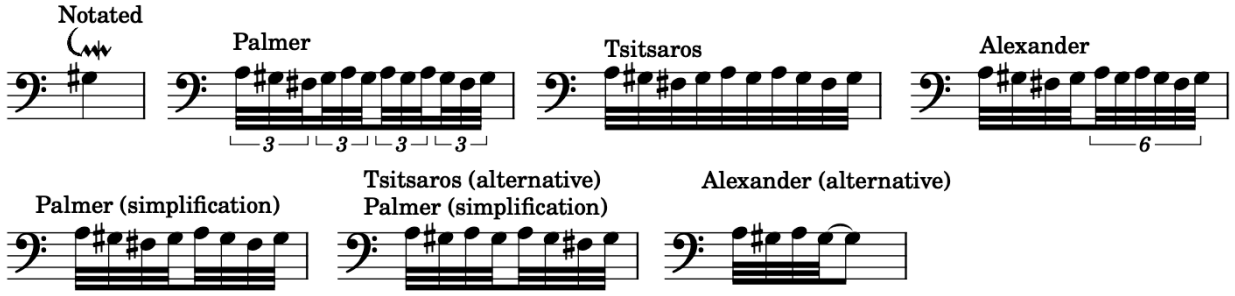

Figure 6.6. Proposed realizations of trill in *Prelude in C Major*, BWV 924, left hand, m. 4.

The figure shows that the trill realization by Palmer has three repercussions, while those of Alexander and Tsitsaros have two repercussions. Although the realizations of both Alexander and Tsitsaros have ten notes, the one provided by Tsitsaros is longer than a quarter note, because

it features ten regular thirty-second notes. Therefore, Tsitsaros's realization would need a quintuplet sign in order to be technically correct.

Recognizing that realizations in thirty-second note triplets may be too fast for intermediate students, Palmer indicates two possible simplifications of the ascending trill with termination, which are notated in thirty-second notes. In the first, Palmer keeps the prefix and the termination and reduces the number of repercussions to only one; this results in not a trill, but in two consecutive turns. Palmer's preferred simplification, which is also presented by Tsitsaros, removes the prefix, resulting in a trill with termination. Alexander proposes yet another simplification, which transforms the ornament in just a regular trill with two repercussions. Authors disagree on whether simplification of ornaments is acceptable, with Richard Troeger claiming that "elaborating the existing ornamentation appears to have been a standard eighteenth-century practice; simplifying it was not."[3] In the case of *Prelude in C Major*, BWV 924, the complex ornaments seem to be an integral part of the piece, so students should be discouraged from simplifying these ornaments.

In the ascending trills with termination, found in measures 3 and 5, a realization using eight notes is technically correct, because it includes the entire prefix, a two-repercussion trill, and the termination. In these cases, Alexander and Tsitsaros present a single realization in thirty-second notes. Palmer, however, uses the same note values used for the descending trill with termination, while the thirty-second note realization is called a simplification. The two different realizations are shown in Figure 6.7.

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[3] Richard Troeger, *Playing Bach at the Keyboard: A Practical Guide* (Amadeus Press, 2003), 178.

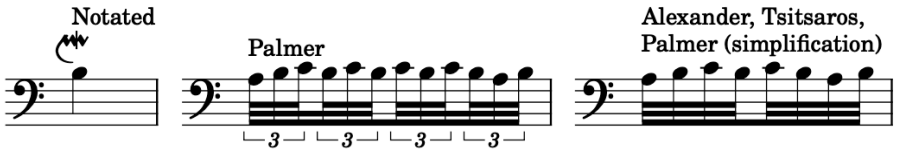

Figure 6.7. Proposed realizations of trill in *Prelude in C Major*, BWV 924, left hand, m. 3.

In the remaining ornaments, the rhythmic differences between editions are due to the rhythm values that Palmer uses throughout the piece, thirty-second note triplets. In all other ornaments, Alexander and Tsitsaros only use thirty-second notes. Although both rhythms are correct according to Baroque performance practice, this rhythmic difference is relevant because it changes the synchronization of the hands, as shown in the example in Figure 6.8, from measure 7 of the *Prelude in C Major*.

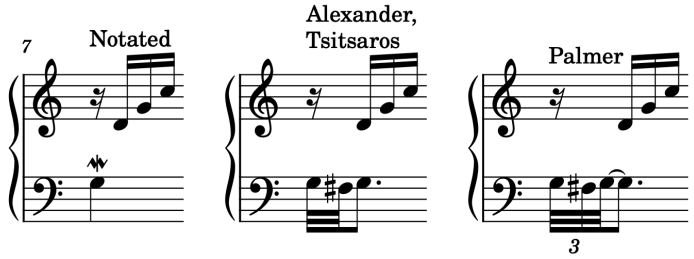

Figure 6.8. Rhythm of realized mordents in *Prelude in C Major*, BWV 924, m. 7.

In Alexander and Tsitsaros, the last note of the mordent coincides with the first note of the right hand, which might make the synchronization of the hands easier for intermediate students, as the rhythm is easier to count. In Palmer, however, the three notes of the mordent are played before the right hand starts, which may present difficulties because of the faster notes and the necessity of counting with triplets.

A striking difference between editions occurs in the pitch realization of mordents, the most common ornament in *Prelude in C Major*, BWV 924. The ornament occurs a total of nine times, always in the left hand. In Palmer, all mordents alternate between the main note and the note a half step below, resulting in accidentals. This contradicts Palmer's indication, in the introduction of the publication, that mordents "alternate the written note with the diatonic tone

below."[4] In Tsitsaros, however, there are diatonic and chromatic mordents: the mordent on E in measure 3 is marked as being diatonic (with D as the lower neighbor), while the mordent on G in measure 7 is marked as chromatic (with F-sharp as the lower neighbor); meanwhile, the mordent on G in measure 1 can be either diatonic (F natural) or chromatic (F-sharp).

The use of both diatonic and chromatic mordents complies with Baroque practice, as musicians of the time were expected to instinctively know which note to use in a mordent. Indeed, J. S. Bach did not write accidentals above or below ornaments in his music.[5] Badura-Skoda states that it is "only possible to follow one's musical instincts when it comes to deciding when to alternate with a major or a minor second."[6]

In the left-hand trill in measure 6, three editors—Alexander, Palmer, and Tsitsaros—write realizations starting on the upper auxiliary note and consisting of two repercussions. Regarding the right-hand trill in measure 15, however, Palmer is the only editor to provide a written-out realization. However, as shown in Figure 6.3 above, both Hewig-Tröscher and Tsitsaros write three fingers above the trill, indicating that it be realized as an inverted mordent. This inferred realization is presented in Figure 6.9 along with Palmer's realization.

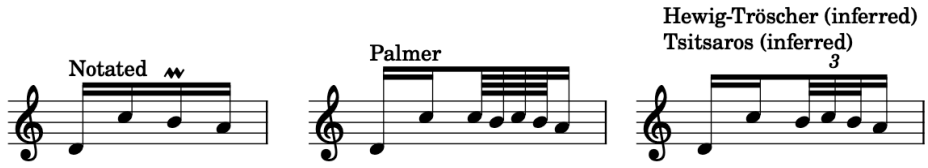

Figure 6.9. Realizations of trill in *Prelude in C Major*, BWV 924, right hand, m. 15.

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[4] Johann Sebastian Bach and Willard A. Palmer, *J. S. Bach: An Introduction to His Keyboard Music*, Alfred Masterwork 24456 (Alfred Publishing, 2006), 5.

[5] Richard Troeger, *Playing Bach at the Keyboard: A Practical Guide* (Amadeus Press, 2003), 178.

[6] Paul Badura-Skoda, *Interpreting Bach at the Keyboard* (Oxford : Clarendon Press ; New York : Oxford University Press, 1993), 450.

Even though Tsitsaros indicates elsewhere that trills begin on the upper auxiliary note, this particular case may favor a main-note trill for two reasons: first, the trill is reached by stepwise descending motion, therefore it is preceded by its upper auxiliary; and second, the short duration of the note that receives the trill makes it considerably more difficult to play a trill in sixty-fourth notes while repeating the upper auxiliary note.

Articulation and Phrasing

The manuscript source of *Prelude in C Major*, BWV 924 contains no markings of articulation and phrasing. In the surveyed editions, editorial suggestions of phrasing and articulation are very sparse and only found in Palmer and Snell. The remaining editors—Alexander, Hewig-Tröscher, and Tsitsaros—provide no such markings.

In Palmer, the arpeggiated chords in the first part of the piece receive slurs. The editor writes them in the first two beats and then indicates *simile*, as shown in Figure 6.10.

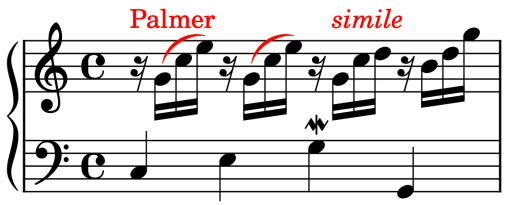

Figure 6.10. Articulation in the first part of *Prelude in C Major*, BWV 924, m. 1.

These slurs have a double purpose: they connect a musical gesture that delineates a certain harmony, and they indicate that the last note of each group is softer. The only other slurs found in the first part of the piece are two-note slurs that Palmer uses to connect each pair of bass notes in measures 7 and 8, as shown in Figure 6.11.

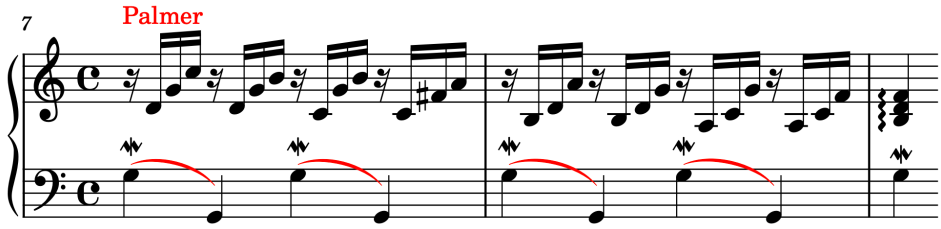

Figure 6.11. Left-hand slurs in *Prelude in C Major*, BWV 924, mm. 7–9.

In this case, the slurs indicate that the second and fourth beats of each measure are to receive less emphasis. However, playing legato octaves contradicts established Baroque performance practice, as large intervals should be disconnected, especially in a left-hand line resembling a "walking bass," (as defined by Badura-Skoda).

The remaining slurs are found identically in Palmer and Snell. These slurs connect the G dominant-seventh chords that start in measure 9, each of them ending on a strong beat. These slurs are shown in Figure 6.12.

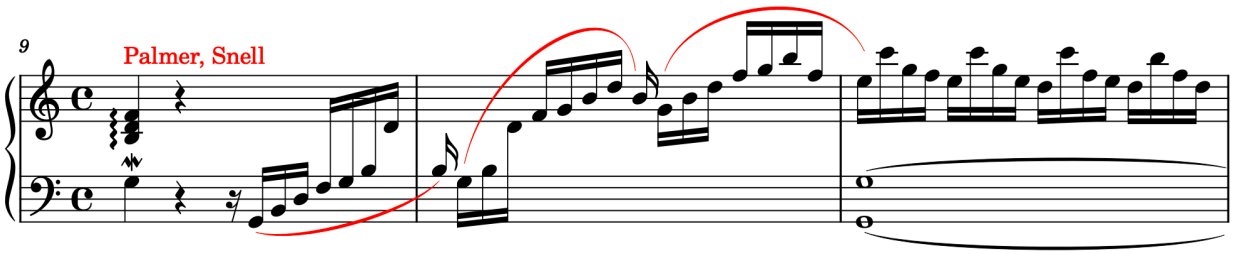

Figure 6.12: Slurs in cross-hand arpeggios in *Prelude in C Major*, BWV 924, mm. 9–11.

These slurs can be thought of as representing both articulation and phrasing, as they group musical gestures and also indicate the direction of the musical line. Although the manuscript of *Prelude in C Major*, BWV 924 contains no slurs, the separation between the B on the strong beats of measure 10 and the G that follows is alluded by the composer: Bach presents both notes with individual flags separated from the beams that connect the other sixteenth notes.

These slurs embody a fundamental principle of Baroque phrasing, that of directing musical lines to the next downbeat, and detaching immediately after. Throughout the second part of the piece, this kind of phrasing allows the performer to play the passage freely, as suggested

by Tsitsaros, while still keeping a strong sense of meter. However, the slurs indicated by Palmer and Snell stop on the downbeat of measure 11, and no other phrasing markings are indicated in the last seven measures of the piece. In the last beat of measure 17, however, Snell writes a tenuto on each of the top-voice notes, emphasizing the final cadence.

Dynamics

Editorial dynamic markings are found in three of the surveyed editions—Palmer, Snell, and Tsitsaros. In general, the editors plan their dynamics in the piece not as dynamic terraces, but as a continuum. As Figure 6.13 indicates, there are few sudden changes of dynamics notated in the editions of *Prelude in C Major*.

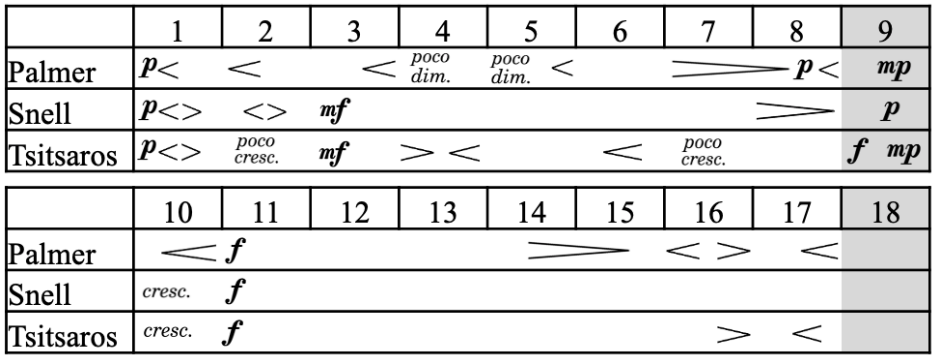

Figure 6.13. Dynamic layout of selected editions of *Prelude in C Major*, BWV 924.

Inflectional dynamics often follow the direction of melody lines, such as the ascending bass in the first half of both measures 1 and 2, as well as the ascending dominant-seventh arpeggios in measures 9 and 10. Tsitsaros and Palmer also use crescendos in some of the long trills that occur in the last beat of measures 3, 4, and 5, signaling that they lead to important arrival points. The dominant-seventh chord in measure 9, which marks the end of the first section of the piece, is prepared by all three editors, although Tsitsaros uses a crescendo, while Palmer and Snell use a decrescendo. In this passage, Tsitsaros's dynamics build up energy towards the half cadence,

while the other editors use decreasing dynamics to align with the overall downward movement of the right hand in measures 7 and 8.

The predominance of gradual dynamic changes indicates that the editors' vision for the piece is entirely designed for the dynamic capabilities of the modern piano, or of Baroque instruments such as the clavichord. While the harpsichord is fully able to create a gradual increase or decrease of energy through agogics, such fine nuances of timing are not indicated on the score. Furthermore, the absence of dynamic terraces, which emulate the changing of manual or registers, indicates that the surveyed editions of the piece do not reference the harpsichord.

Final Remarks on *Prelude in C Major*, BWV 924

The first eight measures of *Prelude in C Major*, BWV 924 may be considered a study on left-hand ornaments, and therefore it is important that pedagogical editions include adequate instruction on realization of ornaments. Three of the surveyed editions—Alexander, Palmer, and Tsitsaros—include an ideal realization of the ornaments and, recognizing that some trills with prefix and suffix may be difficult to perform, also present suggested simplifications. Although Palmer presents the shortest note values (thirty-second note triplets), the edition suggests the slowest tempo for the performance of the piece. Tsitsaros also acknowledges that mordents can be diatonic or chromatic, and offers both alternatives to students. The fact that the three editions (Alexander, Palmer, and Tsitsaros) present correct realization of ornaments according to J. S. Bach *Explication* while also providing students with interpretive choices makes them appropriate for teaching *Prelude in C Major*, BWV 924.

Le Petit-Rien

Composer: François Couperin

Original Sources: *Pièces de Clavecin,* Book 3, 14th *Ordre*

Level: 6

Table 6.2. Selected pedagogical editions that contain *Le Petit-Rien*.

Pedagogical Edition or Book / Author(s) or Editor(s)	Publisher	Date
The Baroque Piano: The Influence of Society, Style, and Musical Trends on the Great Piano Composers Nancy Bachus	Alfred Music	2006
The Baroque Era: An Introduction to the Keyboard Music Willard A. Palmer and Margery Halford	Alfred Music	1993
The Baroque Era: Intermediate Level Richard Walters	G. Schirmer	2014

Le Petit-Rien, literally translated as "the little nothing," is a piece in *rondeau* form originating from the 14th *ordre* of François Couperin's third book of *Pièces de Clavecin*, published by Boivin in Paris in 1722. *Le Petit-Rien* is the last piece in the 14th *ordre*, which features eight pieces in the keys of D major and D minor.

Written in D major in $\frac{3}{8}$ time (**3** in the original), *Le Petit-Rien* comprises the 16-measure refrain (*rondeau* or *grand couplet*), the 8-measure long first *couplet*, and the 18-measure second *couplet*. When performed with the indicated repeats, the form of the piece is AABBACA.

The original edition, followed by Bachus and Palmer, is 42-measures long, as none of the sections is notated twice. However, both Tsitsaros and the consulted *Urtext* edition (published by Éditions de L'Oiseau-Lyre) notate the entire refrain again after the each *couplet*, resulting in a score that is 74-measures long. Since differences in the editorial suggestions proposed by Tsitsaros in the repeated refrain are minimal, the forthcoming discussion uses measure numbers

according to the original edition, with the first *couplet* starting in measure 17 and the second *couplet* starting in measure 25.

Rhythm and Tempo

François Couperin marks *Le Petit-Rien* as *légérement* (literally "lightly"), which indicates character but not tempo. This indication is present in all surveyed editions, but Palmer is the only editor to complement it with a metronome marking: eighth note at 112–132 bpm.

Although explicit tempo markings are not provided by Bachus and Walters, the two editions are accompanied by recordings by pianists Daniel Glover and Jeannie Yu, respectively. In the recording, Glover uses a tempo of around 120 bpm at the eighth note, while Yu records at around 168 bpm. In the performance notes of the Walters edition, the editor praises the tempo of Yu's recording, but states that it might be too fast for some students and that a slower tempo is also appropriate.[7]

In the refrain of *Le Petit-Rien*, Couperin writes slurs over pairs of stepwise descending sixteenth notes, which occur in both hands. Palmer is the only editor to associate these markings with long–short inequality. Above the scores, Palmer suggests the rhythm represented in Figure 6.14 below.

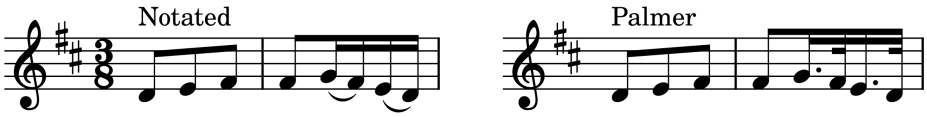

Figure 6.14. Long–short inequality in *Le Petit-Rien*, left hand, mm. 1–2.

[7] Richard Walters and Christos Tsitsaros, eds., *The Baroque Era: Intermediate Level*, Schirmer Performance Editions (G. Schirmer, 2014), 8.

In a footnote, Palmer points out that, although the edition realizes the *notes inégales* as dotted rhythms, the amount of inequality is a matter of personal taste, and that students "may wish to make the inequality less noticeable or even to use short–long inequality."[8] The suggestion of having students experiment with the reversed short–long inequality is evidently a valid exercise, however students should be aware that Couperin has a special sign for this kind of inequality (slurred notes with a dot over the second note), which is not used in this instance.

Fingering

Fingering in *Le Petit-Rien* is largely influenced by its frequent ornaments and the way they are realized. In Bachus and Palmer, the majority of mordents and trills are realized with fingers 2 and 3 in either hand and finger 1 and 2 in the left hand. Walters, who often notates three-note trills starting on the main note, also uses fingers 3 and 4 for trills, which would not be as feasible in the four-note trills indicated in Bachus and Palmer. Such difference in fingering can be observed in Figure 6.15.

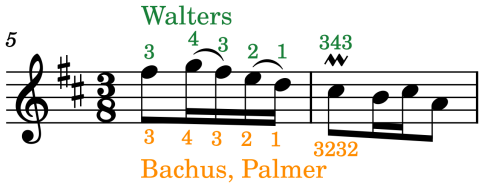

Figure 6.15. Fingering in *Le Petit-Rien*, right hand, mm. 5–6.

Figure 6.15 shows that, in Walters, the trill in measure 6 is approached stepwise with finger crossing, as the trill starts on C-sharp. Meanwhile, Bachus and Palmer reach the trill by changing fingers on the note D in which the ornament begins.

[8] Willard A. Palmer and Margery Halford, eds., *The Baroque Era: An Introduction to the Keyboard Music*, 2nd edition, Alfred Masterwork (Alfred Publishing, 1993), 40.

An exception to the usual fingering that Bachus and Palmer give to ornaments is found in the second *couplet* in measure 31. The two ornaments in the same measure force the editors to assign at least one of the ornaments to fingers 3 and 4, as shown in Figure 6.16.

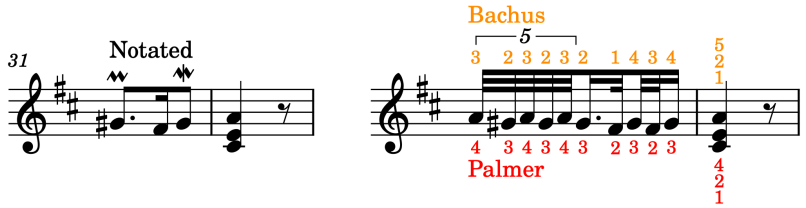

Figure 6.16. Fingering in *Le Petit-Rien*, right hand, mm. 31–32.

In this passage, the fingering suggested by Bachus has the advantage of assigning the longest ornament to fingers 2 and 3, while the use of finger 1 on F-sharp may present difficulty. In contrast, Palmer uses fingers 3 and 4 to play the trill, avoids using the thumb on F-sharp, and plays the A major chord with a more stretched hand. Although both fingering options are adequate for the modern piano, the one proposed by Palmer is not recommended to students with small hands.

Another measure that features two ornaments is measure 15, which leads to the final cadence of the refrain. The transition from the turn in measure 15 to the D major chord in measure 16 present a technical challenge, and Figure 6.17 shows the fingerings used to address it.

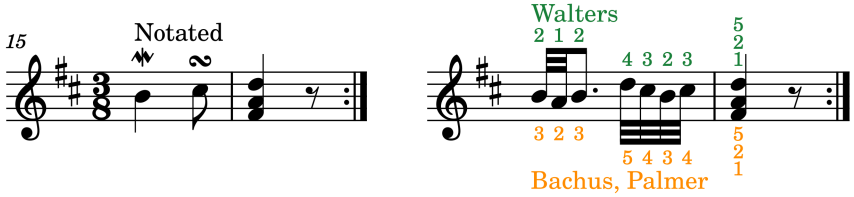

Figure 6.17. Fingering in *Le Petit-Rien*, right hand, mm. 15–16.

Although the fingering suggested by Walters makes the realization of the turn easier at faster tempos, it requires additional movement of the hand to reach the tonic chord with fingers 1, 2,

and 5. In contrast, the fingering suggested by Bachus and Palmer offers an easier transition from the turn to the following chord.

In the sequence starting in measure 33, there are two instances in which the lowest right-hand note is a black key, in measures 33 and 37. In measure 33, Walters opts to avoid using the thumb to play on the F-sharp, while Bachus and Palmer choose to start each unit of the sequence with finger 3, as shown in Figure 6.18. As Tsitsaros does not indicate fingerings in measure 37, it cannot be determined if the editor intends the student to use the same fingerings are measure 33 or measure 34.

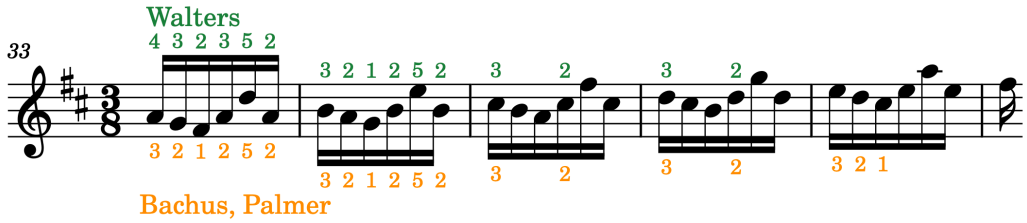

Figure 6.18. Fingering in *Le Petit-Rien*, right hand, mm. 33–38.

The fingering notated by Bachus and Palmer, despite having finger 1 play on black keys, allows the student to maintain the same fingering in every unit of the sequence, and thus better recognize the repeating intervals. While appropriate for the modern piano, these fingerings create difficulties in the performance on Baroque instruments with short keys, such as clavichords or small harpsichords.

Ornamentation

Le Petit-Rien contains four types of ornaments: mordent (*pincé*), trill (*tremblement*), turn (*doublé*), and appoggiatura and trill (*tremblement lié sans etre appuyé*). Although Couperin uses the French symbols shown in his table of ornaments (see Figure 2.4), all surveyed pedagogical editions present the ornaments in modern notation.

Couperin was known for advocating that his music be performed without addition or omission of ornaments, and the surveyed editions generally adhere to this. Although Walters's edition modifies a few ornaments—such as the trills in measures 14 and 24, which are turned into mordents—, this is likely an engraving error. All editors acknowledge that Couperin's music should ideally be played as written. Bachus states that students should "learn [the] piece without ornamentation, then add as many ornaments as possible."[9] Walters suggests that, in case students find the ornaments too challenging, they perform the piece only with right-hand ornaments.[10]

Palmer is the only editor to present realizations of all the ornaments above or below the score. Conversely, Bachus and Walters present most realized ornaments at the beginning of the piece and omit realizations of similar ornaments as the piece progresses. Although fingerings differ, the realizations provided by Bachus are identical to those in Palmer.

There is a fundamental difference between the ornament realizations provided by Walters and the ones provided by Bachus and Palmer. While Bachus and Palmer notate the realized ornaments with specific rhythms (thirty-second notes and tuplets), Walters writes the realizations in small notes, as shown in Figure 6.19 below. Not only does Walters's notation not provide a specific rhythm, but it also creates ambiguity as to whether the ornaments are played on the beat or before the beat. The vagueness in the realization of ornaments seems to be a conscious choice by Walters, who writes that the editor "[has] been very discreet in any ornament suggestions" and that "a teacher might guide a student in adding ornamentation."[11] Although Couperin's table

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[9] Nancy Bachus, *The Baroque Piano: The Influence of Society, Style, and Musical Trends on the Great Piano Composers* (Alfred Publishing, 2006), 39.

[10] Walters and Tsitsaros, *The Baroque Era: Intermediate Level*, 8.

[11] Walters and Tsitsaros, *The Baroque Era: Intermediate Level*, 5.

of ornaments does not provide specific rhythmic values for ornaments, Couperin's treatise *L'art de toucher le clavecin* establishes that trills and mordents start on the beat.[12]

Another feature of the ornaments provided by Walters is that the trills start on the main note, essentially becoming inverted mordents. Figure 6.19 shows the different realizations presented by the editors of the trill in measure 6.

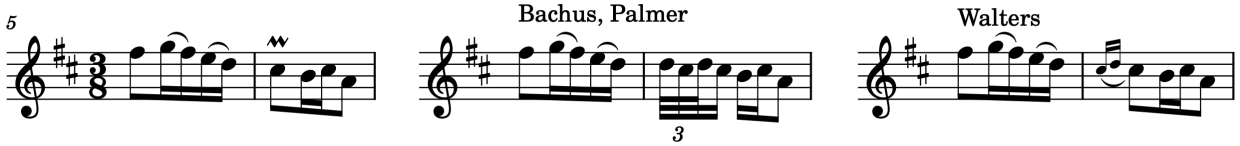

Figure 6.19. Realized trill in *Le Petit-Rien*, right hand, mm. 5–6.

There is a possibility that Walters only starts the trill in measure 6 on the main note because the trill is preceded by its upper auxiliary, the note D. The hypothesis cannot be tested because, although there are two trills in *Le Petit-Rien* that are not preceded by their upper auxiliary note (in measures 20 and 24), Walters does not provide a realization of the trill in measure 20, and the edition turns the trill in measure 24 into a mordent.

Throughout the Bachus and Palmer editions, it can be observed that the rhythm and number of repercussions of ornaments is usually altered so that the repercussions of the ornament last the equivalent time of either an entire sixteenth note or an entire eighth note, without tied notes. This is shown in Figure 6.20, in which the repercussions of the ornaments in measures 4 and 6 last the equivalent of a sixteenth note, while the three-repercussion trill in measure 24 lasts the equivalent of an eighth note.

[12] François Couperin, *L'art de toucher le clavecin*, trans. Margery Halford, Alfred Masterwork (Alfred Publishing, 1974), 34–35.

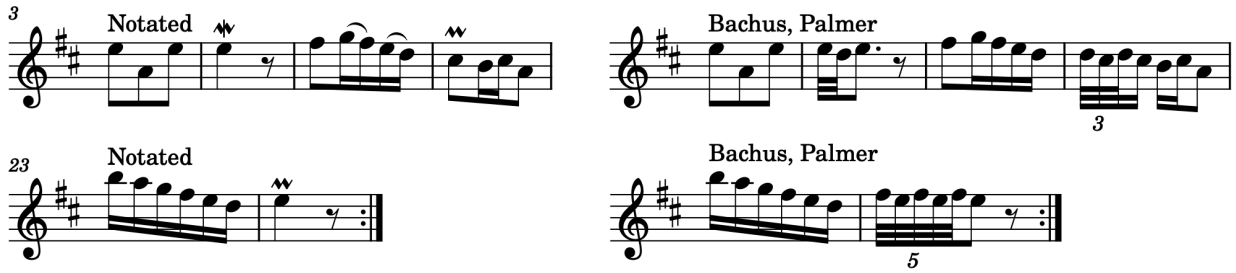

Figure 6.20. Realized ornaments in *Le Petit-Rien*, right hand, mm. 3–6 and 23–24.

This choice of rhythm implies that the ornamented notes in Figure 6.20 are divided in two parts of equal length—the repercussions and the main note—which can help students that are counting in either sixteenth notes or in eighth notes.

Le Petit-Rien also contains two more complex ornaments, both occurring in the second *couplet*: an appoggiatura and trill in measure 25 and simultaneous mordent and trill in measure 28. The appoggiatura and trill is only presented as such in Bachus and Palmer, as Walters removes the slur in measure 25 and thus transforms the ornament into a normal trill. This kind of ornament is called *tremblement lié sans etre appuyé* in Couperin's table of ornaments (see Figure 2.4), and Palmer considers it equivalent to the German *Prall-Triller*. The realization by Bachus and Palmer is presented in Figure 6.21 below. Walters is not shown because the edition does provide an explicit realization of this ornament.

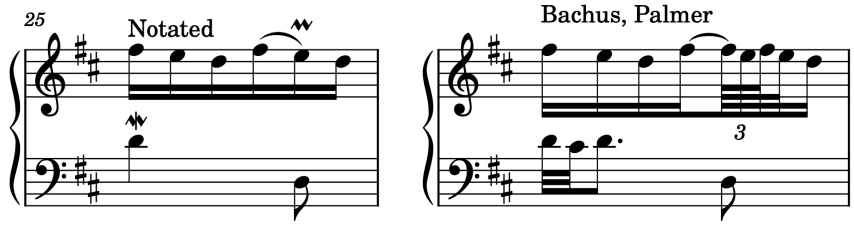

Figure 6.21. Realized appoggiatura and trill in *Le Petit-Rien*, m. 25.

The realization shows that, because of the tied F-sharp, the following E happens shortly after the left-hand D on the third beat. This differs from an inverted mordent, in which the right-hand E would be played simultaneously with the left-hand D. Although the difference at faster tempos may be barely noticeable, it is considered significant both by Baroque authors such as Couperin

and C. P. E. Bach—who discuss the appoggiatura and trill in their treatises—and by modern authors such as Bachus and Palmer.

The simultaneous trill and mordent in measure 28 are given special treatment by Bachus and Palmer. In their realizations, both authors delay the repercussions of the right-hand trill, as shown in Figure 6.22.

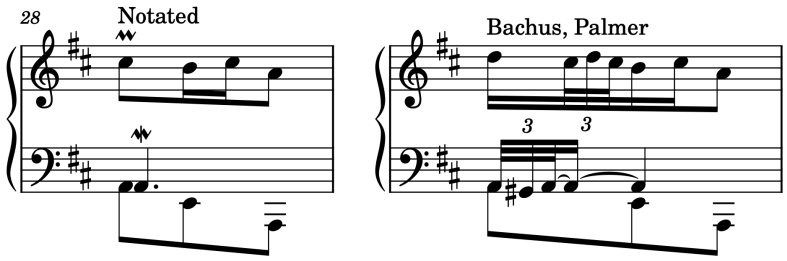

Figure 6.22. Realized mordent and trill in *Le Petit-Rien*, m. 28.

Concerning this passage, Palmer describes the resulting effect as "an ornament which begins in the lower voice and move [sic] to the upper voice before it is finished."[13] Although the same realization is presented by Bachus, the edition offers no additional explanation. This kind of realization of simultaneous ornaments is not presented in Couperin's table of ornaments or in his treatise.

In *Le Petit-Rien*, the surveyed editions follow very distinct paths in the presentation of ornaments. Walters considers that the student's teacher should be the primary resource and therefore presents only a few realized ornaments in the first 16 measures of the piece, while intentionally omitting specific information about rhythm. Conversely, Bachus and Palmer bestow on their publication the authority to present their preferred interpretation of the ornaments in much detail both in the score and in the performance notes. Walters's approach is valid for a large portion of Baroque music, especially in cases such as Italian music, in which the realization

[13] Palmer and Halford, *The Baroque Era: An Introduction to the Keyboard Music*, 42.

of ornaments is open-ended and dependent upon the personal taste of the performer. However, it ignores the fact that French harpsichord composers in general (and especially Couperin) tend to be very strict about the realization of ornaments in their music.

Articulation and Phrasing

Editorial articulation markings occur in the editions of Bachus and Walters. Palmer, who is the only editor to indicate that Couperin's original slurs refer to *notes inégales*, does not include any additional articulations, probably to avoid confusion concerning the intended meaning of slurs (articulation or inequality).

Articulation markings added by Bachus and Walters consist largely of short slurs of up to one measure in length. Walters also indicates staccatos on most eighth notes throughout the piece, while Bachus only notates staccatos in the second *couplet*. The articulation markings found in the opening eight measures of the piece are presented in Figure 6.23, in which the slurs notated in black originate from the composer.

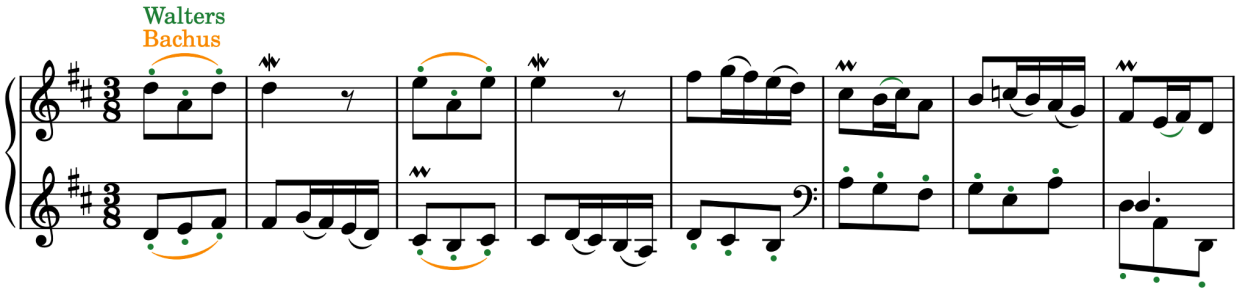

Figure 6.23. Articulation markings in *Le Petit-Rien*, mm. 1–8.

The slurs used by Bachus in measures 1 and 3 can be interpreted as representing either legato articulation or dynamic emphasis on the first beat of the measure. Meanwhile, the staccatos indicated by Walters originate from the principle that contrasting articulations should be assigned to different note values. In this context, sixteenth notes would be connected, while eighth notes

would be disconnected and would help create "the lightness that Couperin has requested."[14] In this passage, Walters implies that slurs are better suited for sixteenth notes, as the edition introduces two additional slurs in measures 6 and 8, which are not found in the original.

The use of slurs to connect musical gestures or motives, used by Bachus in measures 1 and 3, is also present in Walters. However, editors often disagree on the length of these gestures, such as in the sequence that starts in measure 33, in the second *couplet*. The last two measures of the sequence are shown in Figure 6.24, along with the last five measures of the second *couplet*.

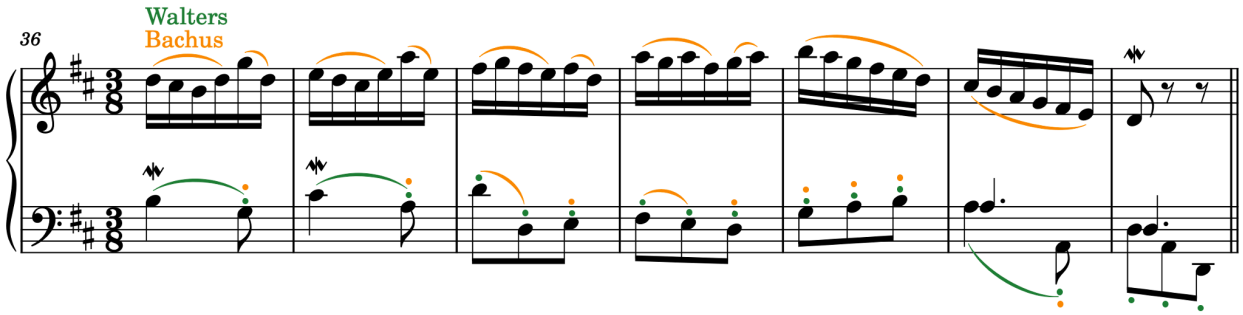

Figure 6.24. Articulation markings in *Le Petit-Rien*, mm. 36–42.

In the sequence, Bachus uses right-hand slurs that imply that each measure contains two distinct gestures: the first gesture spans beats one and two, in which the sixteenth notes delineate the interval of a third; and the second comprises beat three, in which the right hand reaches a high note and then falls down a fourth. In measures 33 through 37, each right-hand gesture corresponds to one left-hand note, which is likely the reason why Bachus does not place slurs connecting left-hand notes in these measures. Bachus continues with this articulation pattern through measures 38 and 39, using slurs to connect beats one and two in both hands. The pattern only changes in measure 40, in which the sixteenth notes moving in a uniform direction finally indicate a measure-long gesture.

[14] Walters and Tsitsaros, *The Baroque Era: Intermediate Level*, 8.

In contrast, Walters implies measure-long gestures for most of the second *couplet*. Indeed, Walters's left-hand slurs shown in Figure 6.24 actually start at the beginning of the *couplet*, in measure 25. By connecting the three beats of each together, Walters establishes a "in one" feel that matches the fast tempo adopted in the companion recording by Jeannie Yu. Furthermore, the editor implies that the chosen articulation and phrasing markings are dictated more by the underlying harmony than by melodic contour.

Although the articulation and phrasing marks provided by Bachus and Walters differ in many aspects, both editions focus on small musical units, without multi-measure phrasing slurs that are characteristic of older editions. Editors present an adequate number of editorial suggestions of articulation, making the score clean and not overly edited. However, both scores present the disadvantage of not making a distinction between original and editorial markings.

Dynamics

Dynamic markings occur in all surveyed editions of *Le Petit-Rien*, although the differ in frequency. Fewer dynamic markings are found in Walters, who only notates terraced dynamics. Walters's edition uses a lower dynamic level (*piano*) for both *couplets*, while the refrain alternates *mezzo-piano* and *mezzo-forte*, except for its last appearance, that uses *mezzo-forte* throughout. The other two editors are also influenced by terraced dynamics, but they do use inflectional dynamics, as shown in Figure 6.25.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Bachus	*mp*		<				*mf*	>	*mp*		<					*mf*
Palmer	*p*		*mp*		*mf*			>	*p*		*mp*		*mf*			
Walters	*mp*								*mf*							

	17	18	19	20	21	22	23	24
Bachus	*mp*				*mf*			
Palmer	*mf*(*p*)							
Walters	*p*							

	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42
Bachus	*mf*		<		*dim.*				*mp*	*cresc.*						*f*	>	< *f*
Palmer	*mf*			>	*p*				*mf*			*cresc.*		*f*			>	
Walters	*p*																	

Figure 6.25. Dynamic layout of selected editions of *Le Petit-Rien*.

Palmer's use of dynamics is influenced by multiple factors. In the refrain (measures 1–16), dynamic terraces alternate according to the structure of the phrase: *piano* at the first two-measure motive, *mezzo-piano* at the repeated motive, and *mezzo-forte* for the second half of the phrase. In the first *couplet*, Palmer notates no dynamic shading, only the change of dynamic terrace at the repeat. In the second *couplet*, the use of dynamic terraces is combined with the crescendo that follows the ascending sequence that starts in measure 33. Palmer also uses decrescendos to indicate dynamic tapering at the ends of some phrases.

Although also influenced by terraced dynamics—as demonstrated by the markings in measures 17 and 21—the dynamic markings indicated by Bachus largely indicate phrasing inflections. This is shown by the hairpins in the first eight measures of the piece: the crescendo in measure 3 indicates the beginning motive repeating in the dominant and thus building up energy; meanwhile, the decrescendo in measure 8 indicates tapering at the end of the phrase, as in Palmer. Similarly, phrasing arcs are shown by the crescendos in measures 26 and 34, and the decrease in dynamics in measures 29 and 40.

The dynamic markings in *Le Petit-Rien* indicate the different ways in which editors understand Baroque dynamics and their applicability to the modern piano. In Walters, dynamic

indications are purely of terraced dynamics, with dynamic terraces changing at the same frequency that a harpsichordist would change manuals. Palmer also uses dynamic terraces, but in a scale that depicts the structure of individual phrases. Both Bachus and Palmer use inflectional dynamics to emphasize the building-up of energy that leads to the dramatic high point of the piece in measure 40, which indicates that, at least in this passage, dynamic terraces are secondary. Their dynamic markings, as opposed to Walters's, are written with the piano in mind.

Final Remarks on *Le Petit-Rien*

One fundamental difference between Palmer and the other surveyed editions of *Le Petit-Rien* is the function of slurs. While Couperin's original two-note slurs are treated purely as articulation markings in Bachus and Walters, Palmer recognizes them as an indication of *notes inégales*. Therefore, Palmer preserves Couperin's and abstains from adding articulation markings to avoid confusion. In contrast, Bachus and Walters notate additional articulations and make no distinction between original and editorial markings.

The treatment of ornaments is identical in Palmer and Bachus, with realizations following instructions from *L'art de toucher le clavecin*. However, the asynchronous realization of the ornaments in measure 28 (fourth measure of second *couplet*), which is found in the two editions, is not described in Couperin's treatise.

Because of the precise realization of ornaments and the clear indication of original slurs, Palmer is the preferred edition for *Le Petit-Rien*. However, it lacks the additional articulation markings that are present in Bachus.

Air in B-flat Major, HWV 471

Composer: George Frideric Handel

Original Sources: *Aylesford Collection*

Level: 6

Table 6.3. Selected pedagogical editions that contain *Air in B-flat Major*, HWV 471.

Pedagogical Edition or Book / Author(s) or Editor(s)	Publisher	Date
Celebrate Handel: Selected Suites and Dance Movements, Air with Variations (The Harmonious Blacksmith) Reid Alexander, Samuel Holland, and Marc Widner	Frederick Harris Music	2004
Handel: First Book for Pianists George Lucktenberg	Alfred Music	2005
Succeeding with the Masters, Baroque Era, Vol. 1 Helen Marlais	FJH Music Company	2004

The *Air in B-flat Major*, HWV 471 is a 28-measure piece that exists in a manuscript from around 1710 or 1720, which is part of the so-called Aylesford Collection. The piece is in $\frac{3}{8}$ time and binary form, with the sections spanning 12 and 16 measures, respectively. Written entirely in two voices, the piece features imitative counterpoint, with the bass voice imitating the treble voice in the beginning of each of the sections.

The piece is built on four-measure segments or semi-phrases. The A section comprises a single 12-measure phrase, while the B section comprises two eight-measure phrases. Among the surveyed editions, Marlais is the only one who renders the piece according to the phrase structure, with regular four-measure systems. Two of the surveyed editions—Alexander and Lucktenberg—notate up to six measures per system, thus rendering the piece in a single page. In contrast, the Marlais edition presents system of four measures, rendering the piece in two pages.

Rhythm and Tempo

Two of the surveyed editions provide metronome markings: Marlais suggests an eighth note of 126–138 bpm, and Lucktenberg suggests an eighth note of 160 bpm. While Marlais's tempo implies a moderately fast triple meter, Lucktenberg's faster tempo suggests a "in one" feeling with a dotted quarter note at around 53 bpm

Although Marlais's notated tempo range is significantly slower than Lucktenberg's, the recording that accompanies the Marlais edition employs a tempo of around 162 bpm, which matches Lucktenberg's suggestion. This suggests that Marlais may consider that a tempo of around 160 bpm would be ideal for performance, but that a slower tempo would be more appropriate for students at this level, probably because of the challenges involved in playing the imitative lines in the key of B-flat major.

Fingering

Fingerings are provided in all three surveyed editions of *Air in B-flat Major*, HWV 471, and they are largely influenced by scalar fingerings. The first piece of thematic material is a scalar passage that descends a minor sixth, first from B-flat to D in measures 1–2, and then from F to A in measures 3–4. As shown in Figure 6.26, Alexander and Marlais treat this passage like a descending scale, while Lucktenberg uses five-finger-pattern fingering.

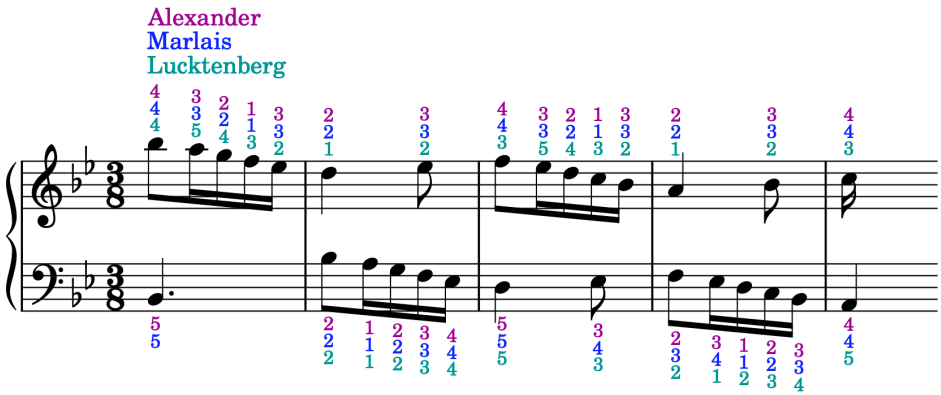

Figure 6.26. Fingering in *Air in B-flat Major*, HWV 471, mm. 1–5.

From the fingerings presented in Figure 6.26, Lucktenberg's are the only ones that imply a specific articulation: in measures 1 and 3 in the right hand and measures 2 and 4 in the left hand, it is clear that the eighth note on the downbeat is not connected the following sixteenth note. This is especially evident in measures 3 and 4, as it is not feasible to use finger crossing to make a legato transition from the downbeat F to the following E-flat using Lucktenberg's fingering. Lucktenberg employs similar five-finger fingerings in the passages starting in the sixteenth notes in measures 13, 14, 16, and 17. In contrast, the other editors use more traditional scale fingerings, which are determined more by the topography of the passage (the presence of black keys) than by its motivic construction.

Lucktenberg's choice of fingering in measures 3 and 4 presents an apparent contradiction: on the one hand, it avoids the "indiscriminate application of scale fingerings"[15] that some authors criticize and instead uses motivic patterns as its foundation, which aligns with Baroque practice. On the other hand, it uses both shorter fingers (1 and 5) on a black key, which creates difficulty on Baroque instruments—especially those with smaller keys—when compared

[15] Troeger, *Playing Bach at the Keyboard: A Practical Guide*, 207.

to the modern piano. It indicates that Lucktenberg's fingerings follow Baroque musical principles but are not designed to be used on Baroque instruments.

Lucktenberg avoids five-finger-pattern fingerings in similar scalar passages in measures 20 and 22, instead using finger crossings that facilitate the upcoming descending leaps in measures 21 and 23. This left-hand passage is shown in Figure 6.27.

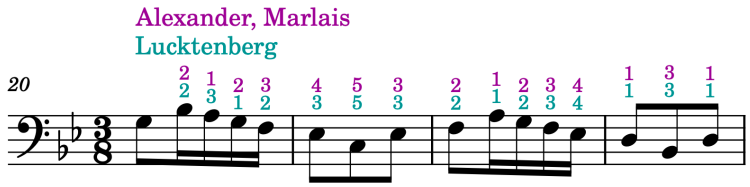

Figure 6.27. Fingering in *Air in B-flat Major*, HWV 471, left hand, mm. 20–23.

Another instance of fingering being directly related to articulation is in measures 7 through 9. In Alexander and Marlais, the right-hand fingering implies that there is a separation between the E natural (finger 3) and the G (finger 2) in measure 8. In contrast, these two notes are connected by a slur in Lucktenberg, which explains the use of adjacent fingers, as shown in Figure 6.28.

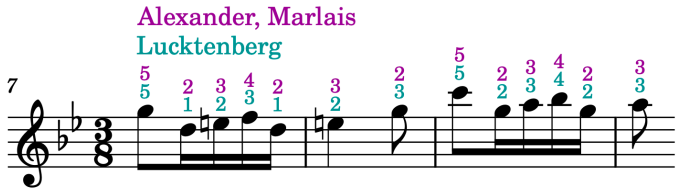

Figure 6.28. Fingering in *Air in B-flat Major*, HWV 471, right hand, mm. 7–10.

In the ornaments, the three surveyed editions present the same fingering in the three cadential trills that occur in the piece: fingers 2 and 3, which is the most common fingering recommended for right-hand trills. The only difference is found in the resolution of the cadence, as Lucktenberg indicates a change of finger, as shown in Figure 6.29.

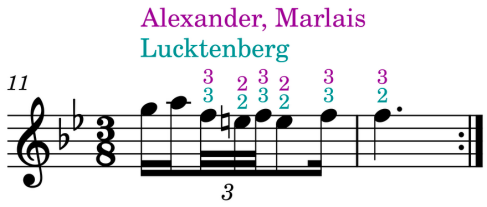

Figure 6.29. Fingering of trill in *Air in B-flat Major*, HWV 471, right hand, mm. 11–12.

Since Alexander and Marlais do not present specific right-hand fingering for measure 12, it can be assumed that finger 3 is repeated from the previous note. Conversely, Lucktenberg changes from finger 3 to finger 2 on the repeated F and uses a similar change of fingers in the final cadence in measures 27–28. This follows the practice of changing fingers on repeated notes, which is not as common in modern editions. In this specific case, changing fingers can help students create a better tone quality in the repeated note, especially considering that Lucktenberg suggests a significantly faster tempo than Marlais does. However, it might present an additional challenge in the final cadence, as it requires students to change fingers on a black key (B-flat), which is much narrower than a white key.

Ornamentation

There are three cadential trills notated in the original manuscript of *Air in B-flat Major*, HWV 471, located in measures 11, 19, and 27. All trill signs are notated on a dotted eighth note and are followed by a written-out anticipation notated as a sixteenth note. All surveyed editions present all three trills on the score, along with suggested realizations above the score or in footnotes. Since each edition is consistent in the way it realizes trills, Figure 6.30 presents the trill in measure 11 as an example.

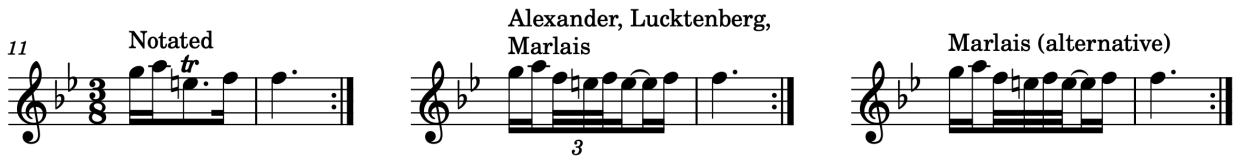

Figure 6.30. Realization of trill in *Air in B-flat Major*, HWV 471, right hand, mm. 11–12.

As seen in Figure 6.30, all surveyed editions present the same realization of the trill, using thirty-second-note triplets and two repercussions. As an alternative, Marlais also suggests a trill in thirty-second notes in which the repercussions are performed slower and therefore the trill lands on the main note a little later. Although both trills can be considered correct in the Franco-German tradition of Couperin and C. P. E. Bach and the difference between them is slight, it can be useful to present alternatives for the student both in terms of technique (allowing a slower trill) and in terms of counting.

Articulation and Phrasing

Editorial articulation and phrasing markings occur in all three surveyed editions, even though the frequency of such markings varies substantially. In Alexander and Marlais, the only markings are slurs that occur on passages with sixteenth notes, although the starting and ending points of the slurs are different. Meanwhile, Lucktenberg writes more varied markings, with frequent two-note slurs, staccatos, and staccato and tenuto, none of which are used by the other editors.

In all three editions, the first motivic material of the piece, a descending scale in sixteenth notes, receives a slur as it appears in both hands. Two editors—Alexander and Lucktenberg—break the slur at the barline, while Marlais continues the slur until the next downbeat. The notated articulations in the first section of the piece are shown in Figure 6.31.

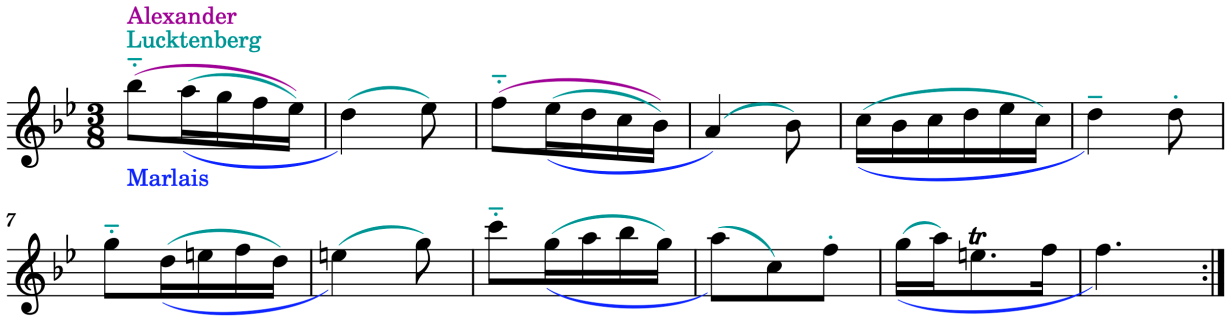

Figure 6.31. Articulation in *Air in B-flat Major*, HWV 471, right hand, mm. 1–12.

The figure shows that, in the first four measures, two principles are followed by all editors: that stepwise motion tends to be more connected, and that sixteenth notes are generally more connected than larger rhythmic values. Furthermore, both Alexander and Lucktenberg follow the principle of disconnecting across the barline, which is necessary on the harpsichord to create a metric accent on the downbeat. In contrast, Marlais extends the slurs until the following downbeat, which may indicate phrasing direction, with the shorter sixteenth notes leading to the long note on the downbeat.

As the *Air in B-flat Major* is largely built on the musical materials from the opening measures (shown in Figure 6.31), the articulation markings used by the editors throughout the piece are consistent with those presented in measures 1–12. In the case of Alexander, the only other right-hand articulation markings occur in measures 13 and 17, and they are equivalent to the ones in measures 1 and 3. In the case of Lucktenberg, the two-note slur in measure 2 is repeated whenever a measure features a quarter note followed by an eighth note. Similarly, Lucktenberg frequently uses the articulation in measure 10 (two eighth notes connected by a slur followed by a staccato eighth note) when there are three eighth notes in a measure. The consistent use of these patterns of articulation can be observed in Figure 6.32, that depicts the last six measures of the piece.

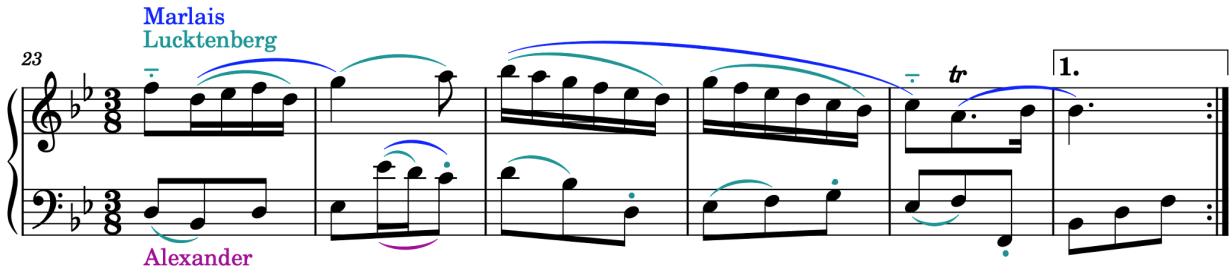

Figure 6.32. Articulation in *Air in B-flat Major*, HWV 471, mm. 23–28.

The figure indicates that certain slurs are related to the metric structure of the piece, and do not seem to depend on the intervallic content of the line. In the case of Lucktenberg, the use of two-note slurs on eighth notes serves to emphasize the downbeat, which means that the two large intervals in the left hand in measures 25 and 27 are disconnected because of their place in the measure, and not because of the size of the interval. In the case of Marlais, most of the slurs used by the editor connect stepwise lines. However, this passage features two intervals of a fourth that Marlais connects by slur, indicating that slurs also serve the greater purpose of denoting phrasing inflections.

Dynamics

Two of the surveyed editions of *Air in B-flat Major*, HWV 471—Lucktenberg and Marlais—present editorial dynamic markings. Dynamic indications are relatively sparse in both editions, as shown in Figure 6.33.

	1	2	3	4	5	6	7	8	9	10	11	12
Lucktenberg	*mp*							*cresc.*				*mf*
Marlais	*mf(mp)*											

	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28
Lucktenberg	*p*					<		*mf* >				*cresc.*			*f*	
Marlais	*mf*		*cresc.*		*f*			>			<				*f*	

Figure 6.33. Dynamic layout of selected editions of *Air in B-flat Major*, HWV 471.

The editors appear to plan their dynamic markings using very different criteria: while Lucktenberg uses dynamic inflections that culminate on cadences, Marlais relies more on

terraced dynamics. In the case of Lucktenberg, it can be observed that both sections of the piece start at a lower dynamic level, and crescendos lead to the three cadential points of the piece, in measures 12, 20, and 28. Furthermore, the B section of the piece presents wide dynamic range, from *piano* to *forte*.

Marlais's use of terraced dynamics in *Air in B-flat Major* is demonstrated by two factors: first, the A section of the piece occurs entirely in one dynamic level (*mezzo-forte*), and then it is repeated in a different dynamic level (*mezzo-piano*); and second, the B section of the piece starts again in *mezzo-forte*, contrasting with the preceding *mezzo-piano*. In the B section, Marlais uses dynamic inflections in a similar way as Lucktenberg, with crescendos before the cadences and a decrescendo after the measure 20 cadence, however with a much smaller dynamic range. Therefore, Marlais incorporates dynamic shading into a framework of terraced dynamics, while Lucktenberg's continuous dynamic layout (without any sudden changes) and wide dynamic range seems to reject the idea of terraced dynamics.

In conclusion, both editors write dynamic markings with the piano in mind, as both notate dynamic inflections leading to cadences. However, Marlais's markings are also inspired by the Baroque principle of terraced dynamics. By combining these two dynamic principles, Marlais does not intend to imitate a harpsichord, but instead adds Baroque flair to an edition written for the modern piano.

Final Remarks on *Air in B-flat Major*, HWV 471

The most relevant differences in articulation and phrasing markings are related to the treatment given to slurs at the barline: while Marlais finishes slurs on the following downbeat, Alexander and Lucktenberg break all slurs at the barline. These strategies represent two

important aspects of Baroque performance: indicating the direction of phrasing inflections and emphasizing the metric accent through detachment at the end of each measure. Although detaching at the barline is not necessary to create metric accents on the piano, the practice is adopted by many influential piano pedagogues. Each of the surveyed editions is consistent in their suggestions of articulation and phrasing, although Lucktenberg's score may be considered over-edited, with constant slurs, staccatos, tenutos, and staccatos and tenutos appearing in both hands. In contrast, markings by Alexander and Marlais are limited to slurs, as students are expected to understand that unmarked passages are likely to be played non-legato.

Differences in fingering are determined by how the editors understand the motives that constitute *Air in B-flat Major*, HWV 471. In Alexander and Marlais, there is predominance of scale fingerings with their corresponding finger crossings. Conversely, Lucktenberg's fingerings are based on five-finger patterns, similarly to Rameau's original fingerings in *Menuet en Rondeau*. Lucktenberg thus allows the motivic structure of the piece to dictate fingerings, rather than adopting standard scale fingerings.

Sonata in G Major, K. 431

Composer: Domenico Scarlatti

Original Sources: Venice Manuscript Vol. X (1755), Parma Manuscript Vol. XII (1755)

Level: 6

Table 6.4. Selected pedagogical editions that contain *Sonata in G Major*, K. 431.

Pedagogical Edition or Book / Author(s) or Editor(s)	Publisher	Date
Celebrate Scarlatti: Selected Sonatas Reid Alexander, Samuel Holland, and Marc Widner	Frederick Harris Music	2005
The Baroque Piano: The Influence of Society, Style, and Musical Trends on the Great Piano Composers Nancy Bachus	Alfred Music	2006
Scarlatti: An Introduction to His Keyboard Works Margery Halford	Alfred Music	2001
At the Piano with Scarlatti Maurice Hinson	Alfred Music	1989
Bach – Händel – Scarlatti: 31 Easy Piano Pieces with Practice Tips Nils Franke	Wiener Urtext	2012

The *Sonata in G Major*, K. 431 is a 16-measure piece found in two manuscripts from 1755: the Venice Manuscript, Vol. X, and the Parma Manuscript, Vol. XII. The Venice Manuscript is considered the primary source of the *Sonata in G Major*, K. 431 by both Ralph Kirkpatrick[16] and Kenneth Gilbert.[17]

[16] Ralph Kirkpatrick, *Domenico Scarlatti* (Apollo, 1968), 453.

[17] Domenico Scarlatti, *Sonates*, Vol. 9, ed. Kenneth Gilbert, Le Pupitre (Heugel, 1972), vi.

The *Sonata in G Major* is in $\frac{3}{4}$ time and is preceded by the indication *allegro*. The piece, identified by Margery Halford as the shortest known Scarlatti sonata,[18] is written in a symmetric binary form, with each section spanning eight measures. Most editors render the piece in a single page, with one four-bar phrase per system—in Alexander, Franke, and Hinson—or systems of three or four measures (Bachus). In contrast, Halford notates the piece in two full pages by using only two measures per system.

Rhythm and Tempo

The original indication of *allegro* is found in all surveyed editions, and two of those also provide metronome markings: Halford marks a quarter note at 96–112 bpm, while Hinson suggests *circa* 138 bpm. Although Bachus does not provide a specific metronome marking, the companion recording, made by pianist Daniel Glover, employs a tempo of around 138 bpm, matching the suggestion found in Hinson's edition.

The tempo marking given by Hinson suggests a virtuoso piece meant for display of technical prowess. Conversely, the tempo range given by Halford suggests an elegant courtly dance like the minuet.

In terms of rhythm, both Hinson[19] and Halford explain that, in a piece consisting mostly of triplets, regular eighth notes should be modified or "accommodated to the triplet figure by lengthening the first of two notes and shortening the second."[20] This applies to measure 12 of the

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[18] Domenico Scarlatti, *Scarlatti: An Introduction to His Keyboard Works*, 2nd edition, ed. Margery Halford, Alfred Masterwork (Alfred Publishing, 2001), 24.

[19] Domenico Scarlatti, *At the Piano with Scarlatti*, ed. Maurice Hinson (Alfred Publishing, 1989), 18.

[20] Scarlatti, *Scarlatti: An Introduction to His Keyboard Works*, 8.

sonata, the only measure to present regular eighth notes. In this passage, four of the editors suggest the realization found in Figure 6.34, where the preceding measure is included for context.

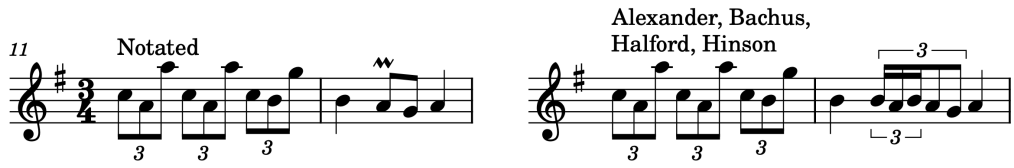

Figure 6.34. Rhythm accommodation in *Sonata in G Major*, K. 431, right hand, mm. 11–12.

In contrast, the Franke edition does not give specific suggestions on the performance of this rhythm or on the realization of this ornament.

Fingering

All surveyed editions of *Sonata in G Major*, K. 431 contain frequent fingering suggestions. In most circumstances, arpeggiated chords are fingered the same way as equivalent blocked chords, although editors frequently introduce finger crossings to avoid repeating fingers or overstretching the hand. The first example of this kind is found in measure 2, shown in Figure 6.35. To avoid confusion with finger numbers, triplet signs are omitted in this section.

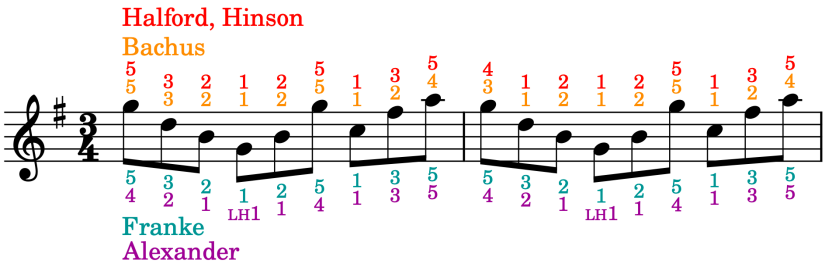

Figure 6.35. Fingering in *Sonata in G Major*, K. 431, right hand, mm. 1–2.

In the passage depicted in Figure 6.35, Franke simply repeats finger 5 in the transition from measure 1 to measure 2, which is feasible for students that can comfortably play with arm weight on this finger, but may present a problem for younger students. In order to avoid the strategy suggested by Franke, other editors (Bachus, Halford, and Hinson) start the piece with finger 5

and use a finger crossing in measure 2. In contrast, Alexander suggests that the lower G on the second beat of measures 1 and 2 be played with the left hand, which avoids finger crossing and allows students to play both measures with the same fingering.

The second phrase of the piece presents a similar problem, which is addressed in two different ways by the editors. As shown in Figure 6.36, three editors use fingerings that may require significant stretch of the hand.

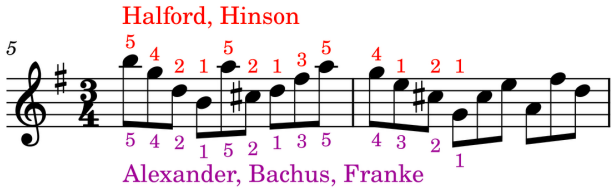

Figure 6.36. Fingering in *Sonata in G Major*, K. 431, right hand, mm. 5–6.

Alexander, Bachus, and Franke use fingers 4–3–2–1 on the first four notes of measure 6, which presents the risk of students overstretching the hand and creating tension. Halford and Hinson avoid this problem by, similarly to measure 2, using finger crossing.

In the last phrase of the piece, there is an instance in which all editors present the same fingering, and no alternative is presented to avoid hand stretching in the transition from measure 13 to measure 14. This passage is shown in Figure 6.37.

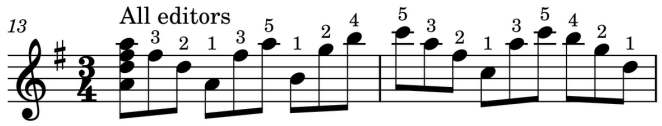

Figure 6.37. Fingering in *Sonata in G Major*, K. 431, right hand, mm. 13–14.

In this case, this fingering 1–2–4 used on the third beat of measure 13 presents the best alternative, if one wants to avoid repeating finger 5 (as Franke does in the transition from measure 1 to measure 2). Therefore, it is fundamental that teachers instruct students to not try to connect the B (finger 1) and G (finger 2) on the third beat of measure and instead use lateral

motion to reach for the two last notes of the measure. This is necessary to avoid overstretching the hand and possibly ulnar deviation.

The fingerings used in selected editions present various options for teachers to select according to the student's hand size. Even if a student has large hands, avoiding fingerings that require too much stretch is essential to play the piece fast, evenly, and without tension. While all suggested fingerings in *Sonata in G Major*, K. 431 are viable for older or more advanced students who already know how to efficiently stretch and contract the hand, the fingerings provided by Halford and Hinson are recommended for young students who are still learning how to build good fingering habits.

Ornamentation

The manuscript sources of *Sonata in G Major*, K. 431 contain a single ornament: a trill in measure 12, as shown in Figure 6.34 above. This trill is represented by a short trill sign (𝆖) in the original manuscripts, in the Kenneth Gilbert *Urtext* edition, and in the pedagogical editions by Alexander and Franke. The other editions—Bachus, Halford, and Hinson—instead notate the ornament with a ***tr*** sign. Although these trill signs may represent different ornaments in some contexts, they are interchangeable in the Italian tradition from which Scarlatti emerges.[21]

As already shown in Figure 6.34 above, identical realizations of the trill are provided in four editions: Alexander, Bachus, Halford, and Hinson. Although Franke offers no realization of this ornament, the table of ornaments presented in the performance notes and the fingering "3–2" suggests that the ornament should start in the upper auxiliary note, similarly to the other editions.

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[21] Emilia Fadini, "La grafia dei manoscritti scarlattiani: problemi e osservazioni," *Chigiana* 40, No. 20 (1990): 196–97.

Regarding the chords and octaves in measures 13, 14, and 15, Bachus is the only editor to notate on the score that they should be arpeggiated. Although they do not mention the *Sonata in G Major* specifically, both Franke[22] and Hinson[23] state in the performance notes that arpeggiating chords is part of the performance practice in Scarlatti sonatas. Indeed, arpeggiating chords is standard performance practice also in the music of J. S. Bach, in which arpeggiation sign are rarely written.[24]

Articulation and Phrasing

Articulation and phrasing marks occur in three of the surveyed editions of *Sonata in G Major*, K. 431: Bachus, Halford, and Hinson. Although Alexander does not notate slurs on the score, the performance notes state that "a fairly connected *legato* touch in the right hand will sound best."[25] Indeed, all the articulation and phrasing marks found in the surveyed editions are slurs, which are mainly used to connect the arpeggiated figurations in the right hand. These right-hand slurs are determined by three factors: the rhythm of the left-hand line, the gesture created by the arpeggiated notes, and the harmony delineated by the arpeggios. In the first phrase of the piece, these factors lead to identical articulations, as shown in Figure 6.38.

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[22] Johann Sebastian Bach et al., *31 Leichte Klavierstücke Mit Übertipps*, ed. Nils Franke, Urtext Primo 1 (Wiener Urtext Edition, Musikverlag, 2012), 60–61.

[23] Scarlatti, *At the Piano with Scarlatti*, 16.

[24] Richard Troeger, *Playing Bach at the Keyboard: A Practical Guide* (Amadeus Press, 2003), 189–90.

[25] Domenico Scarlatti, *Celebrate Scarlatti: Selected Sonatas*, ed. Reid Alexander et al. (Frederick Harris Music, 2005), 74.

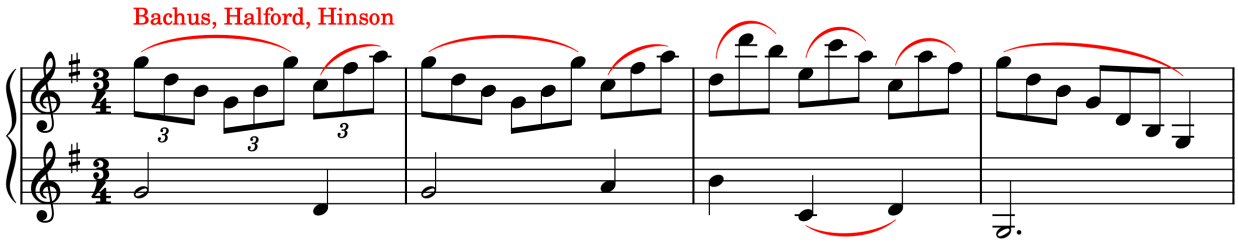

Figure 6.38. Articulation in *Sonata in G Major*, K. 431, mm. 1–4.

In other instances, however, editors prioritize different factors in determining the articulation. For example, in measure 5, Bachus and Hinson determine the right-hand slurs according to the left-hand rhythm, leading to a long slur over the two first beats of the measure. In contrast, Halford identifies separate gestures over two harmonies (G major and A dominant-seventh), and therefore separates these notes in two slurs, as shown in Figure 6.39.

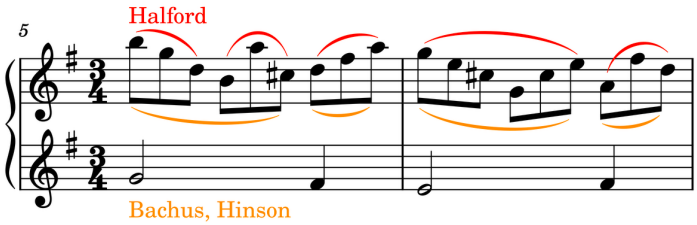

Figure 6.39. Articulation in *Sonata in G Major*, K. 431, mm. 5–6.

Even though Figure 6.39 shows some divergence, the editions of Bachus, Halford, and Hinson—all published by Alfred Music—present very similar ideas of articulation. They use slurs to connect short motivic gestures which are aligned with the left-hand line and the harmonic rhythm of the piece. The slurs not only demonstrate groups to be connected, but also indicates the shape of the melodic line, especially in the measure-long slurs on the descending arpeggios in 4, 8, and 16. The three editions present consistent articulation marks and avoid overly editing, which is demonstrated by the near absence of articulation markings in the left hand.

Dynamics

The three editions published by Alfred Music—Bachus, Halford, and Hinson—present dynamic suggestions. As shown in Figure 6.40 below, dynamic markings used by the three editors are very similar, with all editions starting the piece in *forte*, ending it in *fortissimo*, and using lower dynamic levels in the second and third phrases.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Bachus	*f*				*mf*				*mp*	*cresc.*		*mf*	*f*	*cresc.*		*ff*
Halford	*f*			>	*mf*			*dim.*	*mf*	*cresc.*	*f*	>	*ff*			
Hinson	*f*			>	*mf*			>	*mp*	*cresc.*	*f*	>	*ff*			

Figure 6.40. Dynamic layout of selected editions of *Sonata in G Major*, K. 431.

Dynamics indicated in the piece aid in delineating its structure, as new dynamic levels are used at the start of phrases (measures 5, 9, and 13), and two editors—Halford and Hinson—use decrescendos at the end of all but the last phrase of the piece.

In the performance notes, Alexander explains how Scarlatti uses a thickening texture to create a crescendo starting in measure 9: the left hand starts with single notes, then introduces double notes, and finally chords spanning an octave in measure 13.[26] This kind of written-out crescendo is followed by the three editors, who write crescendos in measure 10 and later reach *forte* or *fortissimo*.

Although the dynamic markings in the B section of the piece align with the dynamic levels implied by the texture, the same does not apply to the first section of the piece. The sonata starts with a two-voice texture and both hands in the treble register, which implies a lower dynamic level. This contrasts with the *forte* dynamics marked by the editors.

[26] Scarlatti, *Celebrate Scarlatti: Selected Sonatas*, 74.

The dynamic suggestions in *Sonata in G Major*, K. 431 indicate that the editors write with the piano in mind, with its ability to create phrasing inflections and to present dynamic levels that may contrast with the built-in dynamics implied by the texture. However, the dynamic suggestions are also influenced by the principle of terraced dynamics, with new dynamic levels established at the beginning of phrases, and by the textural changes starting in measure 9.

Final Remarks on *Sonata in G Major*, K. 431

In this short sonata, editorial markings of fingering, articulation, phrasing, and dynamics are very similar across surveyed editions, with editions also offering the same realization for the trill in measure 12. Right-hand articulation markings reference violin bowings, with arpeggiated chords slurred in groups of three or six. Because it consists of arpeggios, some stretch of the hand is necessary to play the piece, but some editors adopt strategies to make the piece more accessible to students with smaller hands. These include redistribution of notes between the hands (as in Alexander, mm. 1–2) and finger crossing (as in Halford and Hinson, m. 6). In general, the Halford edition presents the fingering that may better avoid overstretching the hand, thus making the piece attainable to young learners.

Chapter 7: Analysis of Selected Editions—Level 7

This chapter provides a comparative analysis of editorial suggestions in pedagogical editions of three selected Baroque keyboard pieces of level 7, as well as one piece (*Sonata in A Major*, K. 322 by Domenico Scarlatti) of levels 7–8. Similarly to previous chapters, five categories of editorial suggestions are compared: rhythm and tempo, fingering, ornamentation, articulation and phrasing, and dynamics.

Two composers are represented in Chapter 7: Johann Sebastian Bach and Domenico Scarlatti. The two works by J. S. Bach—*Prelude in D Minor*, BWV 926 and *Invention in F Major*, BWV 779—despite being very different in style, originate from the same source: the *Klavierbüchlein für Wilhelm Friedemann Bach*, which J. S. Bach devised to teach his oldest son. In contrast, the two Scarlatti sonatas studied here originate from very distinct sources: the *Sonata in A Major*, K. 322 originates from Venice and Parma manuscripts, the two main collections of Scarlatti sonatas, while the *Sonata in D Minor*, K. 34 is part of a group of sonatas first published by Thomas Roseingrave in 1739 and not found in the two large manuscripts.

In Chapter 7, pieces are presented in the following order:

1. *Invention No. 8 in F Major*, BWV 779, by Johann Sebastian Bach
2. *Prelude in D Minor*, BWV 926, by Johann Sebastian Bach
3. *Sonata in D Minor*, K. 34, by Domenico Scarlatti
4. *Sonata in A Major*, K. 322, by Domenico Scarlatti

Invention No. 8 in F Major, BWV 779

Composer: Johann Sebastian Bach

Original Sources: *Inventions and Sinfonias*, *Klavierbüchlein für Wilhelm Friedemann Bach*

Level: 7

Table 7.1. Selected pedagogical editions that contain *Invention No. 8 in F Major*, BWV 779.

Pedagogical Edition or Book / Author(s) or Editor(s)	Publisher	Date
Celebrate Bach, Volume II: Selections from Inventions and Sinfonias and The Well-Tempered Clavier, Book 1, Duetto, BWV 804 Reid Alexander, Samuel Holland, and Marc Widner	Frederick Harris Music	2007
The Baroque Piano: The Influence of Society, Style, and Musical Trends on the Great Piano Composers Nancy Bachus	Alfred Music	2006
From Mystery to Mastery: A Unique and Exciting Step-by-Step Approach to Practicing and Performing Favorite Piano Repertoire from Four Stylistic Periods, Book 2 Ingrid Jacobson Clarfield and Suzanne West Guy	Alfred Music	1996
Anthology of Baroque Keyboard Music: Late Intermediate to Early Advanced Works by 42 Composers Maurice Hinson	Alfred Music	1998
Inventions and Sinfonias Richard Jones	Associated Board of the Royal Schools of Music	1984
Inventions and Sinfonias (Two- and Three-Part Inventions) Willard A. Palmer	Alfred Music	1991
J. S. Bach: Two-Part Inventions Keith Snell	Neil A. Kjos	1995
J. S. Bach: Two-Part Inventions Christopher Taylor	G. Schirmer	2004

The *Invention No. 8 in F Major*, BWV 779 is a piece in two-voice imitative counterpoint and $\frac{3}{4}$ time found in two collections of instructional compositions devised by Johann Sebastian Bach, namely the *Inventions and Sinfonias* and the *Klavierbüchlein für Wilhelm Friedemann*

Bach. The earliest version of the piece, which bears the title *Praeambulum 4*, was copied into the *Klavierbüchlein* by Wilhelm Friedemann Bach.[1] This version is four measures shorter than the 34-measure fair copy (a clean, revised manuscript) notated in *Inventions and Sinfonias* by J. S. Bach.

The later version of *Invention in F Major* from *Inventions and Sinfonias* is the one included in all surveyed editions. The Alfred Music editions by Maurice Hinson and Willard Palmer present some of the differences between the earlier and the later versions, with both editors stating that measures 17 through 20 are not found in the *Klavierbüchlein*. However, Palmer is the only editor to present a discrepancy in the musical text: in measures 21–23, Palmer writes the different bassline found in the *Klavierbüchlein* as an *ossia*, allowing students to compare both versions.

Rhythm and Tempo

Tempo suggestions on the score are found in six of the surveyed editions: Bachus, Clarfield, Hinson, Jones, Palmer, and Snell. Although Alexander's edition provides no specific tempo words or metronome markings, the editor instructs students to "play [the] invention joyfully, avoiding a frantic tempo."[2] Three editors give tempo words alone: Bachus writes *allegretto*, Hinson writes *vivace*, and Jones writes *presto*. In the other three editions—Clarfield, Palmer, and Snell—although the used tempo words vary, there is consistency in upper threshold

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[1] Johann Sebastian Bach and Ralph Kirkpatrick, *Clavier-Büchlein Vor Wilhelm Friedemann Bach: Edited in Facsimile with a Preface by Ralph Kirkpatrick* (Yale University Press, 1959), xvii.

[2] Johann Sebastian Bach, *Celebrate Bach: Selections from Inventions and Sinfonias and The Well-Tempered Clavier, Book 1, Duetto, BWV 804*, ed. Andrew Hisey, Volume 2, ed. Reid Alexander et al. (Frederick Harris Music, 2004), 73.

of the metronome markings: Clarfield suggests *allegro* with a quarter note at 108–120 bpm, Palmer writes *vivace* at 112–120 bpm, and Snell writes *allegro* at 100–120 bpm. The presented tempo words are contrasting, and in some cases, it is not clear whether editors use Italian terms in the modern sense or in the Baroque sense. While modern convention establishes that *presto* and *vivace* are faster than *allegro*, during the Baroque period those words were seen as indications of character that were not mutually exclusive. Richard Troeger presents as an example J. S. Bach's marking of "allegro e presto" in *Toccata in G Major*, BWV 916, which translates to "cheerful and fast."[3] Palmer's markings indicate that the editor is using *vivace* in the Baroque sense, because in modern usage 112 bpm would not be considered *vivace*. However, it is not possible to determine if Hinson and Jones indeed intend a faster tempo than other editors.

Four editions of *Invention No. 8 in F Major* also feature companion recordings. The slowest tempo, of around 100 bpm, is used in the recording by pianist Daniel Glover, which accompanies the Bachus edition. A tempo of around 112 bpm is used by pianist Valery Lloyd-Watts in the recording that accompanies the Palmer edition. Tempos of around 120 bpm are used by pianists Diane Hidy and Christopher Taylor, whose recordings accompany the editions by Snell and Taylor, respectively.

The tempos suggested in the surveyed pedagogical editions align with recordings surveyed by Willard Palmer in the introductory section of his publication. In his survey of nine recordings by prominent pianists and harpsichordists of the twentieth century, the average tempo employed in *Invention No. 8 in F Major* is 114.67, with values ranging from 100 to 120 bpm. Palmer's survey of recorded artists contrasts with faster tempos suggested by nineteenth-century

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[3] Richard Troeger, *Playing Bach at the Keyboard: A Practical Guide* (Amadeus Press, 2003), 51–52.

editors Hans Bischoff (126 bpm) and Carl Czerny (144 bpm)[4], highlighting differences between nineteenth-century performance practice and post-HIP performance practice.

Fingering

Editorial fingerings are provided in all surveyed editions of *Invention No. 8 in F Major*, BWV 779. Fingerings are largely determined by the shapes of eighth-note broken chords and by sixteenth-note descending tetrachords that occur throughout the piece. When compared to pieces reviewed in earlier chapters, editions of *Invention No. 8* often present fewer fingering markings, especially in eighth-note passages. For example, only three editors—Bachus, Clarfield, and Taylor—provide unambiguous fingering in the opening measure of the piece, as shown in Figure 7.1.

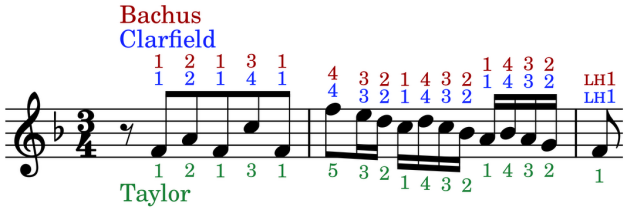

Figure 7.1. Fingering in *Invention No. 8 in F Major*, BWV 779, right hand, mm. 1–3.

Although fingerings in the opening measure are partially omitted by some editors, most editions present in detail the fingerings of sixteenth-note lines, primarily using fingers 1–4 on the descending tetrachords. The less detail given to fingerings in the eighth-note lines is likely associated to the fact that they are not to be played legato, which implies that multiple different fingerings are possible.

[4] Johann Sebastian Bach, *Inventions and Sinfonias*, 2nd ed., ed. Willard A. Palmer, Alfred Masterwork (Alfred Music, 1991), 16.

Figure 7.1 also shows that the first treble note in measure 3 may be played with either hand, as it corresponds to two voices in unison. While most surveyed editions indicate that this F be played with the left hand, Taylor uses the right hand, as shown in Figure 7.2.

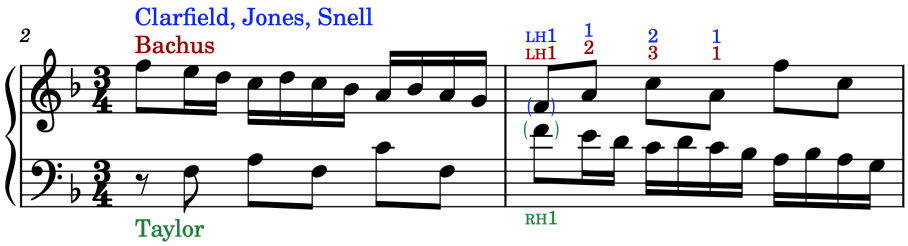

Figure 7.2. Fingering and note distribution in *Invention No. 8 in F Major*, BWV 779, mm. 2–3.

Besides the parenthesis on the notehead, the fingering used by Clarfield, Jones, and Snell further clarifies that the right hand should move away from this note by using finger 1 on the following note, A. In contrast, Bachus's edition not only does not notate a parenthesis on the notehead, but it also uses finger 2 on the following A, which might suggest (probably erroneously) that the F should be played with both hands simultaneously. In the similar passage that occurs in measure 18, editors distribute the coinciding notes in the same way as in measure 3. In this case, both Alexander and Bachus use finger 2 on the second treble note of the measure (B-flat), while Clarfield, Jones, and Snell use finger 1.

Most editions of *Invention No. 8 in F Major* employ finger changes to avoid overstretching the hand. This is evident in the sequence that starts in measure 4, in which the second and third structural units often use different fingerings than the first one. This passage is shown in Figure 7.3.

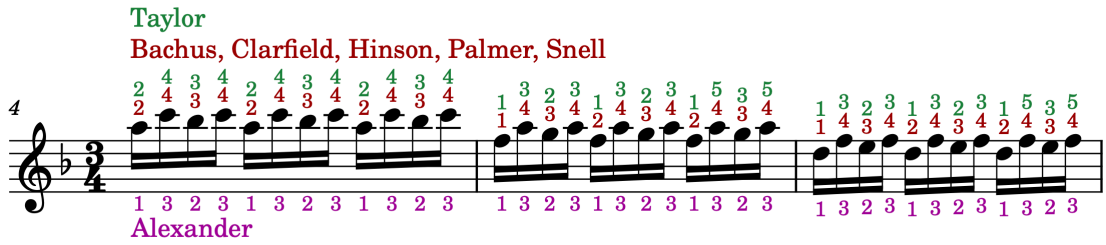

Figure 7.3. Fingering of sequence in *Invention No. 8 in F Major*, BWV 779, right hand, mm. 4–6.

In this sequence, six of the editors avoid overstretching the hand by using finger 1 on the first note of measures 5 and 6. In contrast, Taylor's approach involves using finger 5 at the end of measure 5, which may avoid stretching the hand but in turn uses hand contraction that may be uncomfortable for students with larger hands. Finally, Alexander uses the same fingerings throughout the sequence, probably trusting that students at this level are able to quickly move their hands to a new position without overstretching.

Some fingerings observed in the surveyed editions *Invention No. 8 in F Major* seem to be adopted for phrasing reasons. One of the clearest examples is in measure 4, in which Jones repeats finger 5 in the left hand in order to indicate that the thematic material, derived from measure 1, starts not on the downbeat, but on the second eighth note of the measure. This passage is shown in Figure 7.4.

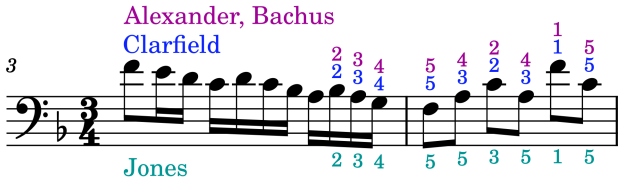

Figure 7.4. Fingering in *Invention No. 8 in F Major*, BWV 779, left hand, mm. 1–3.

This kind of fingering is employed by Jones throughout the piece, as seen in the use finger 5 on the second left-hand note of measures 14, 17, and 26.

A similar case of fingering being related to phrasing occurs in the right hand in measure 29, in which Jones, Hinson, and Palmer repeat finger 1 in the first two eighth notes of the

measure. Palmer similarly repeats finger 1 on the first notes of measures 7 and 16. Although these passages are thematically equivalent to that shown in Figure 7.4, they happen in a different context, as they are preceded by descending leaps. Therefore, it is possible that these fingerings were chosen primarily to avoid overstretching the hand, rather than to emphasize the thematic material.

In *Invention No. 8 in F Major*, most editors consider acceptable to use finger 1 on black keys when the passage in question is in eighth notes. For example, four editors—Alexander, Bachus, Clarfield, and Palmer—use left-hand finger 1 on the last C-sharp of measure 23, probably to facilitate the transition to the low D on the downbeat of measure 24. In the right hand in measure 24, Clarfield suggests two fingerings—one using finger 1 on B-flat, and other using finger 2—and encourages students to experiment both and choose the most comfortable option.

In contrast, finger 1 on black keys is generally avoided in sixteenth-note passages, such as the one in measure 16, shown in Figure 7.5.

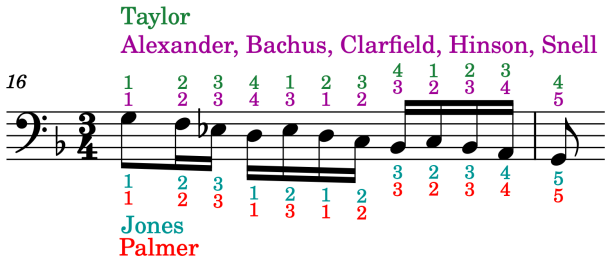

Figure 7.5. Fingering in *Invention No. 8 in F Major*, BWV 779, left hand, mm. 16–17.

In this passage, most editors use one or two finger crossings to avoid playing E-flat with finger one. On the other hand, Taylor uses finger 1 on the first note of each descending tetrachord, which leads to it being used on E-flat. Taylor's fingering may serve a valid musical purpose: showing students the repeated motive on which the passage is built, as all editors do in passages such as that in measure 2 (Figure 7.1). In measure 16, however, it may create problems for

students with long fingers, as they are required to play fast in the black key area. For the same reason, this fingering may not be adequate for performance on Baroque instruments.

In general, the fingerings presented in the surveyed editions of *Invention No. 8 in F Major*, BWV 779 obey two fundamental principles: using fingering patterns that align with the structure of the musical line and avoiding unnecessary hand stretches. Both are sound principles which conform not only with Baroque performance practice, but with modern piano pedagogy.

Ornamentation

No ornament sign is indicated in the manuscript sources of *Invention No. 8 in F Major*, BWV 779, and no additional ornament is suggested in any of the surveyed editions. However, two editions—Palmer and Taylor—suggest that the final chord of the piece be arpeggiated. While Taylor notates the arpeggiation sign, Palmer suggests the arpeggio in the performance notes.

Articulation and Phrasing

The manuscript sources of *Invention No. 8 in F Major* do not contain any explicit marking of articulation or phrasing. However, the manuscripts present groups of eighth notes beamed in ways that seem to indicate phrasing, as indicated in Alexander's performance notes. Figure 7.6 shows the beaming in the opening measures of the two main primary manuscripts of *Invention No. 8 in F Major*.



Figure 7.6. Beaming of eighth notes in the manuscript sources of *Invention No. 8 in F Major*, BWV 779.

Alexander suggests that the specific way in which the eighth notes are beamed may affect performance. In the performance notes, Alexander writes:

> The beaming of the eighth notes may have performance implications. A single beam joining five eighth notes in mm. 1–2 might suggest a forward-moving line with only slight beat accents. The paired eighth notes in mm. 3 and 7 may imply a more emphatic pulse on each beat.[5]

Alexander's hypothesis is supported by the fact that most editions adopt some or even all of the beaming of eighth notes written by Bach in the manuscript of *Inventions and Sinfonias*.

Although most editions present the kind of beaming showed in Figure 7.6, four of them—Alexander, Clarfield, Jones, and Snell—present nearly identical beaming as the *Inventions and Sinfonias* manuscript, with no more than one discrepancy. In contrast, Taylor does not imitate the kind of beaming used in the manuscripts, and instead notates eighth notes beamed in groups of two throughout the piece.[6]

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[5] Bach, *Celebrate Bach: Selections from Inventions and Sinfonias and The Well-Tempered Clavier, Book 1, Duetto, BWV 804*, Volume 2, 73.

[6] The beaming in the Clarfield and Snell editions is identical to that in the *Neue Bach Ausgabe* (NBA). The Jones edition presents a single discrepancy with the NBA: in measure 22, eighth notes are connected in pairs in the NBA, while Jones connects the last four eighth notes in a single beam. The *Inventions and Sinfonias* manuscript, however, shows the same beaming as Jones. Therefore, it is likely that Jones used the manuscript as his source, while Clarfield and Snell probably used the NBA.

Most surveyed editions do not present articulation or phrasing markings, although some are found in Bachus, Palmer, and Snell. Three other editors indicate that eighth notes and sixteenth notes are to be played with different articulation. They follow the same general principle, although they use different nomenclature: for Alexander, eighth notes and sixteenth notes are to be played staccato and legato, respectively; for Clarfield they should be detached and connected; and for Hinson, they should be non-legato and legato.

In the opening measures of the piece, Jones suggests that the first five eighth notes be played staccato, but that "the sixth is perhaps better sustained, not only to mark the climax but to unite the two figures in a single phrase."[7] This suggestion matches the articulation markings found in the editions of Bachus, Palmer, and Snell, as shown in Figure 7.7.

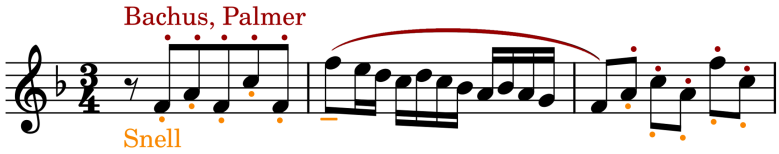

Figure 7.7. Articulation in *Invention No. 8 in F Major*, BWV 779, right hand, mm. 1–3.

Figure 7.7 shows that, for the three editors, the eighth note on the downbeat of measure 2 is longer than the preceding ones. In Bachus and Palmer, this is caused by the beginning of a slur, while in Snell it is caused by a tenuto.

The articulation marks shown in Figure 7.7 summarize the articulation principles used by the editors throughout the *Invention No. 8 in F Major*. In Bachus and Palmer, long slurs connect the descending sixteenth-notes lines until the next eighth note. Meanwhile, Snell avoids long slurs. The only slurs that Snell places on sixteenth notes are on the groups of three notes that

[7] Johann Sebastian Bach, *Inventions and Sinfonias*, ed. Richard Jones (The Associated Board of Royal Schools of Music, 1984), 6.

resemble written-out mordents in measures 10 and 32, which are also slurred by Bachus and Palmer.

In the passage starting in measure 21, editors use different articulation marks on the downbeat of each measure but achieve similar effects. In this passage, Bachus uses tenuto, Palmer uses staccato and tenuto, and Snell uses two-note slurs. Figure 7.8 shows measures 23 and 24, but the corresponding articulations apply to the passage spanning from measure 21 to measure 25.

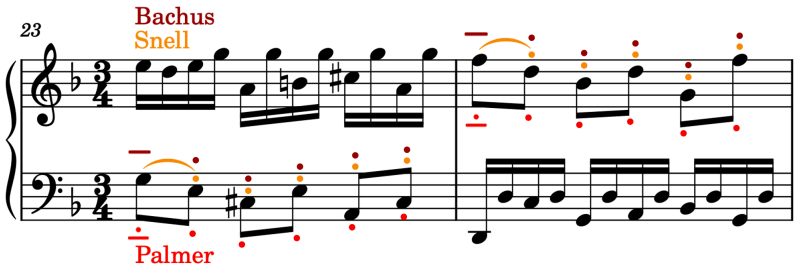

Figure 7.8. Articulation in *Invention No. 8 in F Major*, BWV 779, mm. 23–24.

In this passage, all editors use markings that make the eighth notes on the downbeat longer, creating a metric accent. In the case of Snell, the two-note slur also creates a lilting effect, which does not occur in Bachus and Palmer.

The articulation used by Snell in measures 21 to 25 contrasts with Jones's suggestion for the passage. For Jones, the eighth notes in this passage should be played staccato to emphasize their relationship with the opening theme of the piece. In the performance notes, Jones writes: "The temptation to adopt some form of mixed articulation in these sequential broken chords should be resisted, since it would tend to conceal their thematic derivation."[8] The articulations proposed by Bachus and Palmer are, therefore, better aligned with Jones's statement.

[8] Bach, *Inventions and Sinfonias*, ed. Jones, 6.

Dynamics

Editorial dynamics occur in five of the surveyed editions: Bachus, Clarfield, Hinson, Palmer, and Snell. In most editions, a wide dynamic range is used, while Snell simply writes crescendos and diminuendos within an overall dynamic level of *forte*. The dynamics used in the surveyed editions are summarized in Figure 7.9, in which highlighted measures show the primary entrances of the theme.

	1	2	3	4	5	6	7	8	9	10	11	12
Bachus	*mf*				*dim.*		<				*cresc.*	*f mf*
Clarfield	*mf*			*f*	*mf*	*mp*	*p*		*mp*	*mf*	*f*	*mp*
Hinson	*mp*			*cresc.*	*f*		*mf*		*cresc.*		*f*	*p*
Palmer	*f*				>		*p*		*cresc.*		*f*	
Snell	*f*				*dim.*				*cresc.*			

	13	14	15	16	17	18	19	20	21	22	23	24
Bachus			*mp*	*mf*			*mp*	<	*mf*	*dim.*		
Clarfield		>	*p*	*mf*	*f*	*f*		*mp*	*mf*	*mp*	*p*	*mp*
Hinson	*pp*					<		*p*	*cresc.* *mf*		>	*p*
Palmer		>	*p*	*f*	*f*		>	*p*				*più f*
Snell										*dim.*		

	25	26	27	28	29	30	31	32	33	34
Bachus					*mf*				<	*f*
Clarfield	*mf*	*f*	*mf*	*mp*	*p*	*mf* >	*p*	*cresc.*	*f*	
Hinson		<	*f*		*mf* >		*cresc.*	*f*		
Palmer		*f*	*dim.*		*p*		*cresc.*		*f*	
Snell				*dim.*			*cresc.*			*f*

Figure 7.9. Dynamic layout of selected editions of *Invention No. 8 in F Major*, BWV 779.

Although there is substantial variety in dynamic markings, a few common points can be observed across all editions, such as the increase in dynamics towards the cadences in measures 12 and 34.

Another feature observed in most editions is the use of dynamics according to the direction of the melodic line. A clear example is the decrease in dynamics along the descending sequences in measures 4–6 and 21–23, which is indicated by four editors. While most editors create these contrasts using frequent signs of inflectional dynamics, Clarfield generally notates

consecutive change in dynamic terraces, indicating that the editor favors sudden changes of dynamics.

Harmony also constitutes an important factor in determining dynamics. This is suggested by the drop in dynamic level that Bachus, Clarfield, and Palmer employ in measure 15, which features a diminished-seventh chord. In this passage, the sudden dynamic change is used to emphasize the dissonant and unexpected harmony.

An uncommon feature used by Hinson and Palmer is voice-specific dynamic signs, which are used to mark entrances of thematic material. In measure 16, Palmer uses a left-hand *forte* to emphasize the theme. In measure 12, Hinson uses a left-hand *piano* for the opposite effect: after the cadence in *forte*, the use of *piano* dynamics suggests the start of a new section of the piece. In the following measure, the treble voice enters in *pianissimo*, suggesting an echo. In measure 29, Hinson uses a right-hand *mezzo-forte* to mark the entrance of theme-derived material, while the left hand presents a decrescendo.

Among the editions of *Invention No. 8 in F Major*, two are mostly inspired by the principle of terraced dynamics: while Snell uses light dynamic shading within a single dynamic level, Clarfield uses up to four discrete dynamic levels to create crescendos and decrescendos. In most editions, dynamic shading is largely determined by the melodic contour, with editors using dynamics to map the direction of sequential passages. The frequent changes of dynamics suggest that, while editors are influenced by Baroque performance practice, the generally do not intend to emulate Baroque instruments on the modern piano. While the use of voice-specific dynamic marks in Hinson and Palmer may suggest a two-manual harpsichord, the frequent inflectional dynamics can only suggest instruments such as the clavichord and the piano.

Final Remarks on *Invention No. 8 in F Major*, BWV 779

Most surveyed editions present no articulation or phrasing markings for *Invention No. 8 in F Major*, BWV 779. For the editions that do present such markings, they consist mostly of eighth notes being played staccato and scalar passages in sixteenth notes being slurred.

Fingerings in the invention are usually determined by the chordal shapes in passages of eighth notes and by scalar patterns in the descending sixteenth-note tetrachords. In determining fingerings for passages in eighth notes, Jones is the only editor to consider that the theme-derived material starts not on the downbeat, but on the second eighth note of the measure, which leads to changes in hand position that do not occur in other editions. The use of thematic material to establish fingerings makes Jones the recommended edition for *Invention No. 8 in F Major*, BWV 779.

Prelude in D Minor, BWV 926

Composer: Johann Sebastian Bach

Original Sources: *Klavierbüchlein für Wilhelm Friedemann Bach*

Level: 7

Table 7.2. Selected pedagogical editions that contain *Prelude in D Minor*, BWV 926.

Pedagogical Edition or Book / Author(s) or Editor(s)	Publisher	Date
Celebrate Bach, Volume I: Selections the Notebooks, Early Suites, and Little Preludes Reid Alexander, Samuel Holland, and Marc Widner	Frederick Harris Music	2004
Succeeding with the Masters, Baroque Era, Vol. 2 Helen Marlais	FJH Music Company	2005
J. S. Bach: An Introduction to His Keyboard Music Willard A. Palmer	Alfred Music	2006
J. S. Bach: Eighteen Little Preludes Keith Snell	Neil A. Kjos	1995
J. S. Bach: Nineteen Little Preludes Christos Tsitsaros	G. Schirmer	2012

The *Prelude in D Minor*, BWV 926 is the fourth piece contained in the *Klavierbüchlein für Wilhelm Friedemann Bach*, appearing after the *Applicatio*, BWV 994, the *Prelude in C Major*, BWV 924, and a setting of the hymn *Wer nur den lieben Gott lässt walten*, BWV 691. It was composed and copied into the *Klavierbüchlein* by J. S. Bach.[9]

Written in $\frac{3}{4}$ time in an improvisatory style, the piece is 48-measures long and consists mainly of a two-voice texture with broken chords in eighth notes alternating between the hands. A *cadenza*-like passage occurs in measures 39 through 42, with a return to the original texture in

[9] Bach and Kirkpatrick, *Clavier-Büchlein vor Wilhelm Friedemann Bach: Edited in Facsimile with a Preface by Ralph Kirkpatrick*, xiv.

measure 43. Measure 43 features an alternative left-hand line written in finer strokes, which is indicated as an *ossia* in the *Neue Bach Ausgabe* and in the Tsitsaros edition but is not mentioned in the remaining pedagogical editions.

Rhythm and Tempo

Apart from Alexander, all surveyed editions provide metronome markings for *Prelude in D Minor*, BWV 926. While Marlais and Palmer suggest tempos in relationship to the quarter note, Tsitsaros and Snell use the dotted half note as a reference. Both Marlais and Palmer suggest a metronome of 120–132 bpm at the quarter note, with Palmer writing a vague *con moto*. Tsitsaros suggests 46–52 bpm at the dotted half note (138–156 bpm at the quarter note), while Snell writes *allegro* at 56–69 bpm (168–207 bpm at the quarter note). Although Alexander provides no tempo indication, the editor writes that students should "feel the meter as one beat per measure,"[10] which aligns with the tempo suggestions by Tsitsaros and Snell.

Three editions are accompanied by recordings: Marlais, Snell, and Tsitsaros. In all recordings, the tempo matches the suggestions given by the respective editors. At around 132 bpm at the quarter note, the recording by Marlais uses the upper limit of tempo suggested by the editor. Tsitsaros uses a tempo of around 50 bpm at the dotted half note (around 150 bpm at the quarter note), while the recording by Diane Hidy, which accompanies the Snell edition, uses a tempo of around 64 bpm (around 192 bpm at the quarter note).

[10] Johann Sebastian Bach, *Celebrate Bach: Selections from the Notebooks, Early Suites, and Little Preludes*, ed. Andrew Hisey, Volume 1, ed. Reid Alexander et al. (Frederick Harris Music, 2004), 75.

In the *cadenza*-like passage starting in measure 39, the editors do not give any indications on the score about tempo. However, two editors indicate in the performance notes that the passage may be performed without strict adherence to tempo. Mentioning the Baroque *stylus phantasticus*, the improvisatory style of organ pieces in the early Baroque period, Marlais states that students can play the passage "more freely, as if improvising."[11] Alexander instructs students to play the passage as an "improvised flourish," but reminds them to return to a regular tempo in measure 43.[12]

Fingering

Fingerings in the *Prelude in D Minor*, BWV 926 are largely based on the shapes of the arpeggiated chords delineated by the melodic lines. In most cases, there is no significant discrepancy in fingering, as fingering choices are determined primarily based on whether the editor wants finger 5 to play on a black key and how much hand stretch is considered comfortable. This can be observed in the first few measures of the piece, as shown in Figure 7.10.

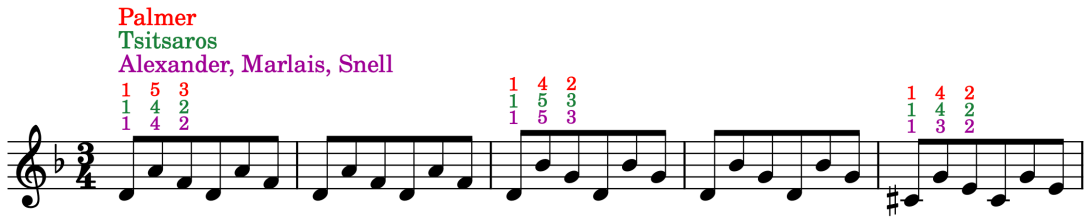

Figure 7.10. Fingering in *Prelude in D Minor*, BWV 926, right hand, mm. 1–5.

[11] Helen Marlais, *Succeeding with the Masters, Baroque Era*, Volume 2 (The FJH Music Company, 2005), 34.

[12] Bach, *Celebrate Bach: Selections from the Notebooks, Early Suites, and Little Preludes*, Volume 1, 75.

In the first five measures of the piece, it can be observed that Palmer avoids using finger 5 on B-flat, which leads to a fingering the extends the hand more in measure 3. In contrast, the other editors prefer to use a more compact hand shape in measure 3. While on the piano all suggested fingerings are feasible, Palmer's suggestion is especially useful on Baroque instruments with shorter keys, as passages can be made easier by avoiding use of the short fingers (1 and 5) on black keys. However, the use of finger 1 on C-sharp in measures 5 and 6 may present the best option considering the diminished-seventh interval on the first beat of measure 6.

Although fingering can be intuitive for large portions of the piece, the frequent trills and mordents require additional planning. In Alexander, Marlais, and Palmer, most right-hand ornaments are to be performed with fingers 2 and 3, which is standard practice in the treatises of Couperin and C. P. E. Bach. Mordents and trills with finger changes—a pianistic device not mentioned in those treatises—are found in both hands in the Tsitsaros edition and in the left hand in Alexander and Marlais. Figure 7.11 shows measures 14–16, in which Tsitsaros is the only editor to indicate finger change in the ornaments.

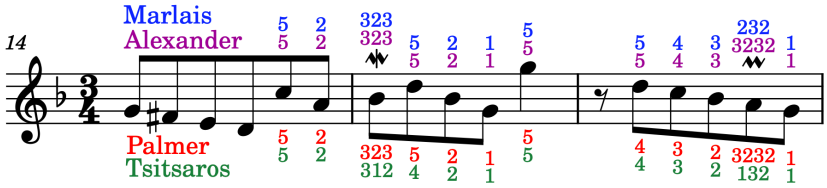

Figure 7.11. Ornament fingering in *Prelude in D Minor*, BWV 926, right hand, mm. 14–16.

In measure 16, Marlais and Tsitsaros choose to start the trill on the main note, which may make fingering easier by not repeating the note B-flat. Meanwhile, Alexander and Palmer start the trill on the upper auxiliary. While the fingerings used for the trill are the same in Alexander and Palmer, the fact that Palmer uses finger 2 on the B-flat preceding the trill may make the passage easier to perform at fast tempos, as finger 3 is not used twice in a row.

More difference in fingering is observed in passages in which an ornament occurs as two voices are being played on the same hand, such as in the mordent in measure 21. In this passage, the preceding note makes it difficult for the ornament to be performed with fingers 2 and 3, as shown in Figure 7.12.

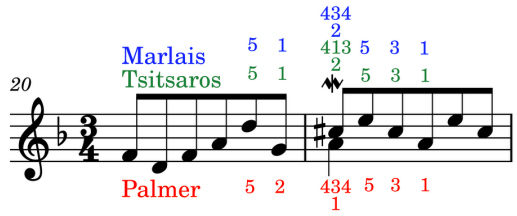

Figure 7.12. Ornament fingering in *Prelude in D Minor*, BWV 926, right hand, mm. 20–21.

On the downbeat of measure 21, Marlais and Tsitsaros use finger 2 on the lower right-hand note, which leads to difficult fingering options for the mordent. Palmer, on the other hand, uses finger 2 on the preceding note, allowing finger 1 to be used on the downbeat of measure 21. This simple fingering change makes the execution of the trill with fingers 3 and 4 significantly easier, as fingers 2, 3, and 4 are not overstretched.

Regarding the cadential trill in measure 44, editors provide contrasting solutions. Both Snell and Tsitsaros suggest that the repercussions be played with finger 3 and 5, which allows the use of forearm rotation instead of finger action alone. Marlais and Palmer suggest that the trill be played with fingers 3 and 4. The proposed fingerings are presented in Figure 7.13.

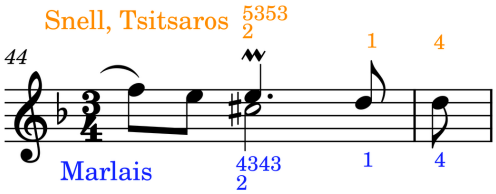

Figure 7.13. Ornament fingering in *Prelude in D Minor*, BWV 926, right hand, mm. 44–45.

Alexander and Palmer are omitted from Figure 7.13 because their fingerings could not be determined with certainty. While Alexander starts the trill with the same fingers as Snell and Tsitsaros (5 in the upper voice and 2 in the lower voice), Alexander's edition does not indicate

whether the lower note of the trill is played with finger 3 or 4. In the case of Palmer, the edition indicates that the trill should be played with fingers 3 and 4 like in Marlais, but the finger to be used on C-sharp is not specified. The fingerings used by Snell and Tsitsaros allow the performer to take the advantage of forearm rotation, which is especially useful considering that the action in the modern piano is significantly heavier than in Baroque instruments. In contrast, the fingering proposed by Marlais may rely not only on finger action, but also on a potential stretch between fingers 2 and 4. While adequate for Baroque instruments, the fingering proposed by Marlais may prove particularly challenging on the modern piano.

The sixteenth-note *cadenza*-like passage starting in measure 39 is made significantly easier when the notes are properly distributed between the hands. Although the manuscript source of *Prelude in D Minor* does not include specific fingering, the direction of the stems seems to indicate which hand should be used for each note. Three of the editors—Palmer, Snell, and Tsitsaros—distribute the notes according to Bach's manuscript, while Alexander diverges from the manuscript in a single note. Marlais, however, makes significant changes in the distribution of notes between the hands. Figure 7.14 shows the redistribution of notes made by Alexander and Marlais, while the direction of the stems follows the original manuscript. Right-hand fingerings are placed above the notes, while left-hand fingerings are placed below the notes.

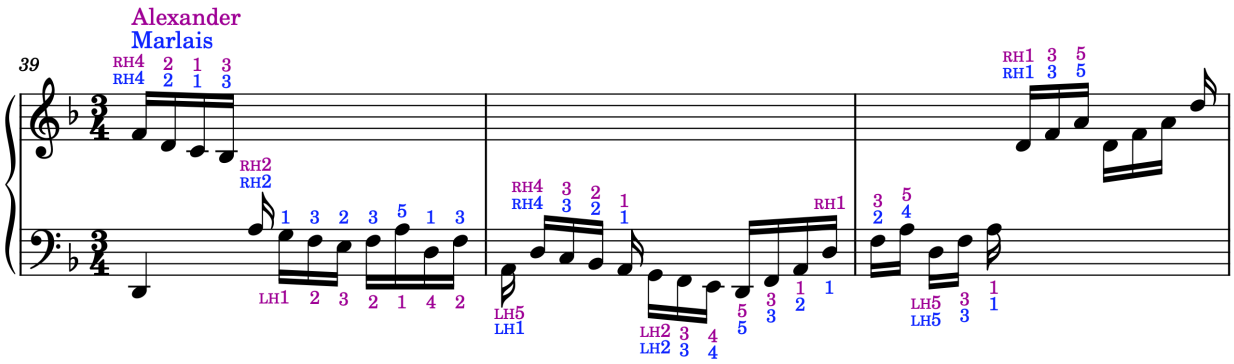

Figure 7.14. Redistribution of notes in *Prelude in D Minor*, BWV 926, mm. 39–41.

As shown in Figure 7.14, Marlais assigns all sixteenth notes in measure 39 to the right hand, while Alexander keeps the original distribution between the hands. Marlais's fingering offers the advantage of leading to the A on the downbeat of measure 40 being played with finger 1 in the left hand, which avoids conflict with the following right-hand notes. The figure also shows that Alexander assigns the final D in measure 40 to the right hand. Although it differs from the manuscript, it allows for the execution of all D-Minor arpeggiated triads in measures 40 and 41 in a symmetric way with fingers 1, 3, and 5.

Ornamentation

The manuscript of *Prelude in D Minor*, BWV 926 in *Klavierbüchlein* contains ten mordents and four trills that are distributed somewhat evenly between the left and the right hand. It also contains an arpeggiation sign in the right-hand chord on the downbeat of measure 43. Surveyed editions generally present all the ornaments found in the original, although Snell omits a right-hand mordent in measure 15 and a left-hand trill in measure 16. Furthermore, a left-hand trill in measure 18, not found in the original *Klavierbüchlein*, is indicated in the NBA in small print, and reproduced in the editions by Palmer and Tsitsaros.

Realizations of ornaments, either next to the score or in footnotes, are found in four of the surveyed editions: Alexander, Marlais, Palmer, and Tsitsaros. Although Snell does not provide realization of ornaments, the fingering indications in measures 21 and 43 make the shape of these ornaments discernible. Among the surveyed editions, only Palmer writes down the realizations of all ornaments. In contrast, other editors omit realizations that could be easily inferred from previous ornaments.

Differences in the proposed realization of ornaments are of three types: rhythmic value, starting note, and number of repercussions. Rhythmically, the most common note value used for trills and mordents is thirty-second notes, although multiple other rhythmic values occur. In the surveyed editions of *Prelude in D Minor*, BWV 926, only Tsitsaros presents more than one possible realization for the same ornament, as shown in Figure 7.15.

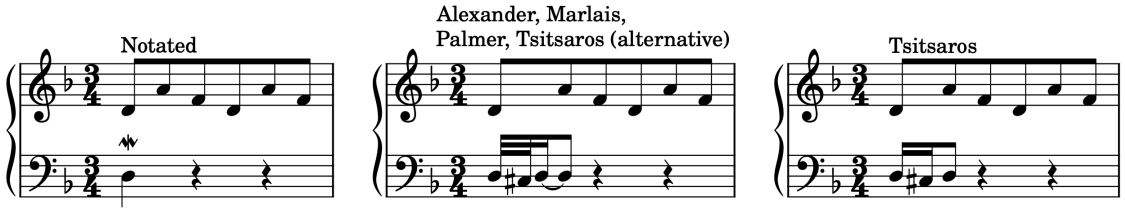

Figure 7.15. Realization of mordent in *Prelude in D Minor*, BWV 926, m. 1.

As shown in Figure 7.15, the first realization suggested by Tsitsaros uses sixteenth notes, which causes the third note of the ornament to coincide with the second treble note. The slower rhythm, as well as the clear correlation between the hands can help students who may be starting to learn how to play measured ornaments.

Tsitsaros also adapts ornaments to aid in the execution of technically demanding passages. In measure 11, the mordent is placed over the higher of two right-hand notes, which makes the ornament more difficult to execute than the ones presented earlier in the piece. In this instance, Tsitsaros presents the sixteenth-note mordent as the only option. The different realizations of this ornament are shown in Figure 7.16.

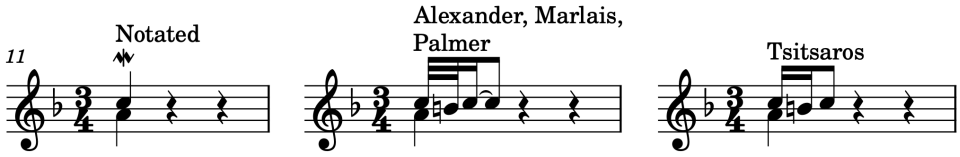

Figure 7.16. Realization of mordent in *Prelude in D Minor*, BWV 926, right hand, m. 11.

Editorial realizations of trills vary not only in rhythm, but also in the starting note. Alexander and Palmer always start trills in the upper auxiliary. In contrast, Marlais and Tsitsaros at times start the trill on the main note if it is preceded by its upper auxiliary, which may be easier to perform but contradicts Baroque treatises by composers such as C. P. E. Bach and Couperin. This discrepancy is observed in the realizations of the right-hand trill in measure 16, which is shown in Figure 7.17.

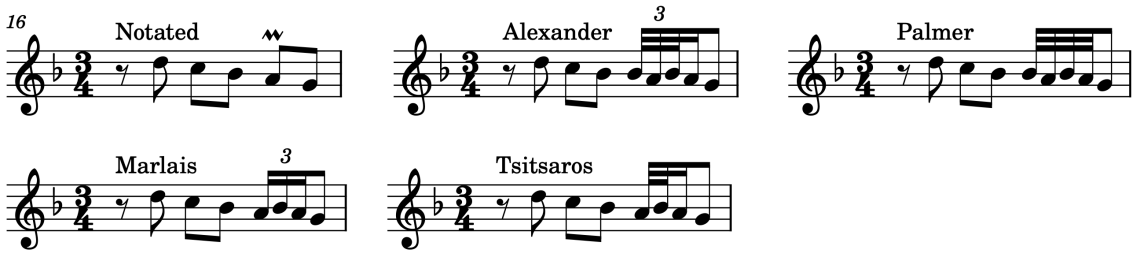

Figure 7.17. Realization of trill in *Prelude in D Minor*, BWV 926, right hand, m. 16.

The four editors present different realizations of the trill, which present similarities besides the starting note. In terms of rhythm, both Marlais and Palmer fill the entire duration of the trill with repercussions. Meanwhile, Alexander and Tsitsaros use faster repercussions so that the trill can briefly rest on the main note. Although the realizations by Marlais and Tsitsaros are significantly easier to perform than those of Alexander and Palmer, they are deemed incorrect by Baroque treatises and by modern authors who state that all trills should start on the upper auxiliary.

In the same measure, the left-hand trill is also preceded by its upper auxiliary. However, it is realized differently by Marlais and Tsitsaros: while Tsitsaros starts the trill on the main note as in Figure 7.17, Marlais starts it on the upper auxiliary. The suggested realizations of this trill are presented in Figure 7.18, which includes the preceding note in measure 15 for context.

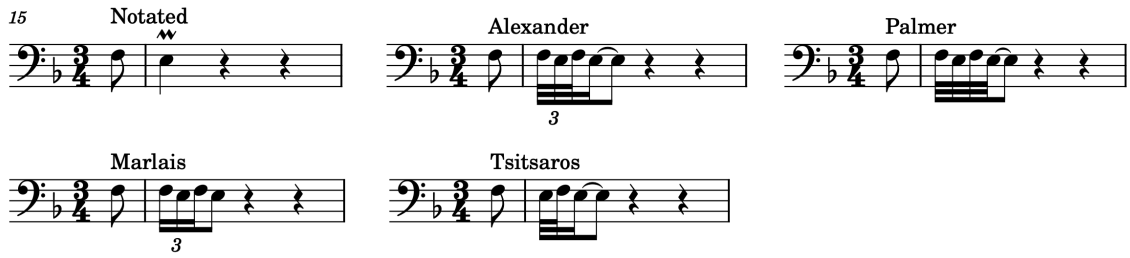

Figure 7.18. Realization of trill in *Prelude in D Minor*, BWV 926, left hand, mm. 15–16.

The different realizations used by Marlais and Tsitsaros suggest that, although both editors admit starting the trill on the main note when it is preceded by its upper auxiliary, Marlais avoids it when there is enough time to perform a four-note trill. Tsitsaros, on the other hand, starts the trill on the main note even when the trill is placed on a longer note, as is the case in Figure 7.18.

Significant differences in realization are also found in the cadential trill in measure 44. In this case, three editors present two-repercussion trills, while Palmer realizes the ornament as a long trill. The realizations are shown in Figure 7.19.

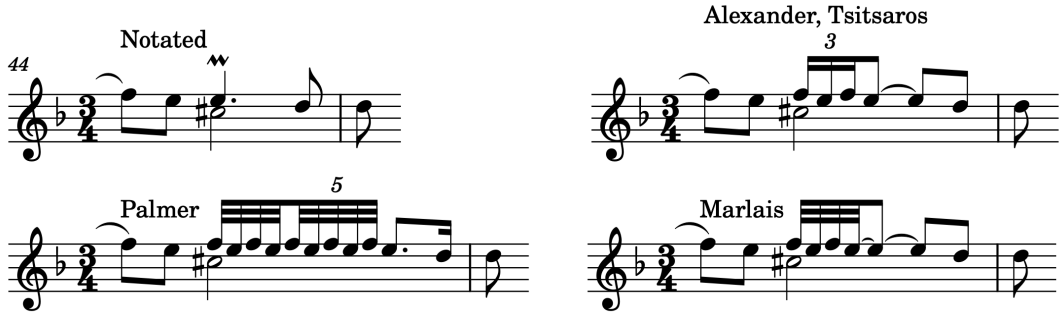

Figure 7.19. Realization of trill in *Prelude in D Minor*, BWV 926, left hand, mm. 44–45.

In this case, the realizations used by Marlais, Alexander, and Tsitsaros present the same number of repercussions. The suggestion by Alexander and Tsitsaros may be easier to perform for intermediate students, because the main note is reached simultaneously with the fourth eighth note of the left hand. In contrast, the realization proposed by Palmer is very technically challenging, as the lower right-hand voice, probably held with finger 1, might make it difficult to perform a long and fast trill with fingers 3 and 4, as indicated by Palmer.

Articulation and Phrasing

The only articulation and phrasing markings found in the original manuscript of *Prelude in D Minor*, BWV 926 are two slurs placed over right-hand scalar passages in measures 9–10 and 13–14. As Palmer states, the exact duration of the slurs is not clear in the manuscript.[13] However, the three editions that preserve these slurs—Alexander, Palmer, and Tsitsaros—present them with the same starting and ending points, aligning with the reading of the NBA. The original slur from measures 9 and 10 is presented in Figure 7.20, while the slur from measures 13 and 14 is omitted here because its compass is the same in all three editions. These slurs are not presented in Marlais and Snell.

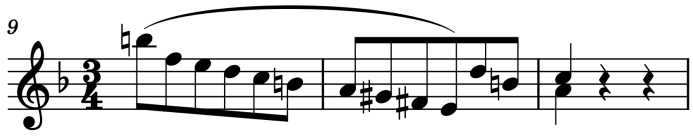

Figure 7.20. Original slur in *Prelude in D Minor*, BWV 926, right hand, mm. 9–11.

The slurs in measures 9–10 and 13–14 are the only articulation signs presented in Alexander and Tsitsaros. Indeed, Palmer is the only editor to write articulation and phrasing signs throughout the prelude. However, other editors offer suggestions. In terms of articulation, Snell writes "legato" on the first measure of the piece, while Marlais writes in a footnote that eighth notes may be played legato.

Although Tsitsaros's edition does not give specific suggestions on articulation, the editor writes about phrasing in the performance notes:

> The phrasing of [*Prelude in D Minor*, BWV 926] can be thought from two different angles: either from the downbeat to the end of the next measure, or from the second

[13] Johann Sebastian Bach and Willard A. Palmer, *J. S. Bach: An Introduction to His Keyboard Music*, Alfred Masterwork 24456 (Alfred Publishing, 2006), 50.

eighth note to the downbeat. A synthesis of both these approaches will enhance the rhythmic drive and bring unity to the piece.[14]

The second suggestion by Tsitsaros, of grouping measures in pairs, is similar to the phrasing indications presented by Palmer in the long eighth-note passages of the piece. As an example, the opening measures of the piece are reproduced twice in Figure 7.21, first with Palmer's slurs, and then with the phrasing gestures implied by Tsitsaros.

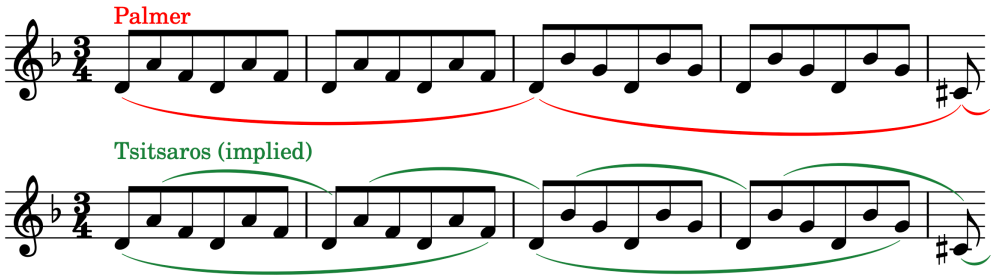

Figure 7.21. Notated and implied phrasing slurs in *Prelude in D Minor*, BWV 926, right hand, mm. 1–5.

Although both Palmer and Tsitsaros indicate that the arpeggiated lines be phrased in groups of two measures, Palmer does not break the slur at the barline, and instead starts each following slur at the exact point where the previous slur ends. By doing so, Palmer indicates inflections of phrasing but does not address how the phrases are to be separated. The suggestions given by Tsitsaros do not present this problem, and either of them (or a combination of both) can be used to satisfactory effect.

In quarter-note passages, Palmer uses three different kinds of articulation markings, which seem to be determined by the intervallic motion of the passages, with stepwise motion being connected and large intervals being disconnected. In measure 20, bass notes moving by intervals of seconds receive a slur. In measures 10 and 14, bass notes moving by intervals of a

[14] Johann Sebastian Bach, *Nineteen Little Preludes*, ed. Christos Tsitsaros, Schirmer Performance Editions (G. Schirmer, 2012), 10.

third are marked with slur and staccato, indicating non-legato articulation. Finally, bass notes playing intervals of an octave in measures 20 through 38 are notated as staccato. In this passage, the quarter note on the downbeat of every second measure is made longer by a tenuto, which creates a metric accent and complements the two-measure slurs that Palmer writes in the right hand.

The relative scarcity of articulation and phrasing markings in surveyed editions of *Prelude in D Minor*, BWV 926 (with the exception of Palmer) may stem from a few different factors. First, there might be a notion that students at this level are already acquainted with principles of Baroque performance practice, and no longer need as many editorial markings as in earlier pieces. Second, editors might want to avoid being too prescriptive in a piece in improvisatory style, in order to allow the students to follow their own intuition when building their interpretation.

Dynamics

Dynamic markings are found in four of the surveyed editions of *Prelude in D Minor*, BWV 926: Marlais, Palmer, Snell, and Tsitsaros. All four editors use a relatively wide dynamic range, from *piano* or *mezzo-piano* to *forte*, as summarized in Figure 7.22.

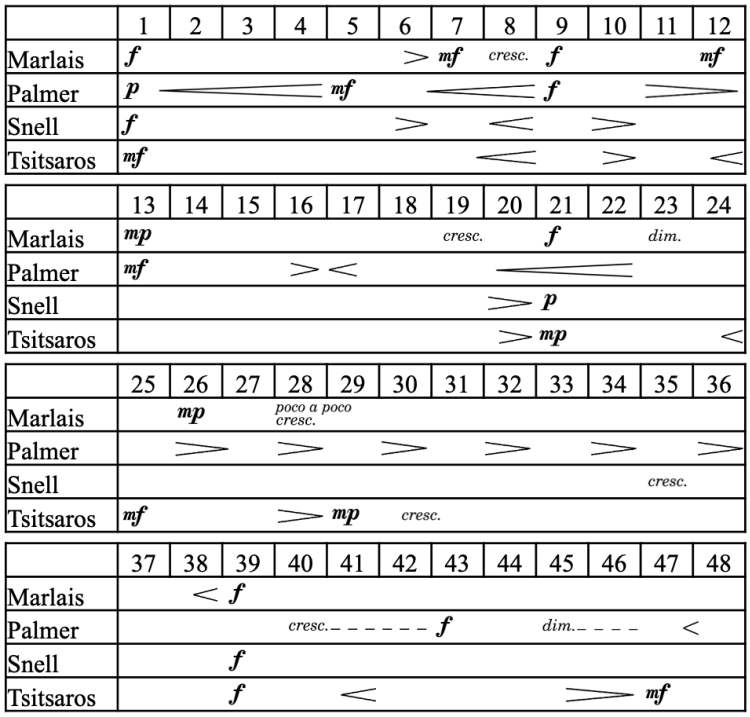

Figure 7.22. Dynamic layout of selected editions of *Prelude in D Minor*, BWV 926.

Most of the dynamic contrast in the surveyed editions occurs through incremental changes of dynamics, with very little influence of terraced dynamics. Dynamic inflections are used to reflect the direction of melodic motion, to signal dissonances and resolutions, and to lead to important arrival points.

All four editors use hairpins to indicate the direction of melodic motion. The most evident example is the high B on the downbeat of measure 9, which is preceded by crescendo in all editions. The hairpins around this passage indicate that, for all editors, that downbeat represents a peak. Only Tsitsaros uses a crescendo leading to the downbeat of measure 12, indicating that, while Tsitsaros may consider it a peak, other editors interpret it as an imitation of measure 9. On a local level, shorter hairpins such as those indicated by Palmer in measure 16 and 17 indicate melodic motion that does not present the same structural significance as measure 9.

Between measures 21 and 39, editors disagree on the direction of dynamics. Marlais indicates measure 21 as an arrival point marked *forte*, which is followed by a decrease in

dynamics leading to the deceptive harmony in measure 25. The following measures leading to the *cadenza* passage are treated as a building-up of energy in Marlais, Snell, and Tsitsaros, all of which indicate crescendos leading to *forte* in measure 39. Alternatively, Palmer treats the passage starting in measure 26 as a sequence of dissonances and resolutions, each of them reducing the dynamic level. The different treatment of the previous passage leads to a different interpretation of the *cadenza*. Palmer uses the fast *cadenza* to build up energy, while other editors present the *cadenza* as the result of a previous accumulation of energy.

The improvisatory character of prelude and the lack of clearly visible sections are possible reasons for the differences observed in the dynamic planning of the piece. The *perpetuum moto* observed in the first 39 measures favor a dynamic continuum rather than clear-cut dynamic terraces. The use of dynamics thus indicates that editors do not intend to imitate or emulate a harpsichord, and instead take advantage of the dynamic range of the modern piano.

Final Remarks for *Prelude in D Minor*, BWV 926

The most substantial differences observed in the surveyed editions of *Prelude in D Minor*, BWV 926 concerns ornaments and their fingerings. Although Palmer tends to use fingerings that facilitate the performance of ornaments, some of the realizations may be considered excessively complex, such as the long trill in measure 44. In contrast, Tsitsaros is the only editor to adapt the realization of ornaments according to the technical challenges, such as proposing that more difficult ornaments be realized in sixteenth notes, as in measure 11. Although Tsitsaros's ornaments reflect the rhythmic flexibility that should be used in Baroque ornamentation, some trills in the Tsitsaros edition start on the main note, which contradicts J. S. Bach's table of ornaments and C. P. E. Bach's *Essay*.

Sonata in D Minor, K. 34

Composer: Domenico Scarlatti

Original Source: *42 Suites de Pièces pour le Clavecin*, edited by Thomas Roseingrave

Level: 7

Table 7.3. Selected pedagogical editions that contain *Sonata in D Minor*, K. 34.

Pedagogical Edition or Book / Author(s) or Editor(s)	Publisher	Date
Celebrate Scarlatti: Selections the Notebooks, Early Suites, and Little Preludes Reid Alexander, Samuel Holland, and Marc Widner	Frederick Harris Music	2004
Scarlatti: An Introduction to His Keyboard Works Margery Halford	Alfred Music	2001
At the Piano with Scarlatti Maurice Hinson	Alfred Music	1989
Succeeding with the Masters, Baroque Era, Vol. 1 Helen Marlais	FJH Music Company	2004

The *Sonata in D Minor*, K. 34, also referred to as *Larghetto in D Minor*, is a 28-measure-long piece in binary form, with the first section spanning 12 measures, and the second section spanning 16 measures. Not found in Domenico Scarlatti's most prominent manuscripts (Venice and Parma), the primary source of this work is *42 Suites de Pièces pour le Clavecin*, published by Thomas Roseingrave in London in 1739.[15] Other sources for this sonata are the Boivin and LeClerc edition from around 1742[16] and the Vienna manuscript, Volume G.[17]

[15] Ralph Kirkpatrick, *Domenico Scarlatti* (Apollo, 1968), 443.

[16] Domenico Scarlatti, *Scarlatti: An Introduction to His Keyboard Works*, 2nd edition, ed. Margery Halford, Alfred Masterwork (Alfred Publishing, 2001), 4.

[17] Kirkpatrick, *Domenico Scarlatti*, 443.

The piece is made of regular four-bar phrases, each marked by a cadence. Halford and Marlais notate four measures per system, thus emphasizing the phrase structure of the piece, and rendering the piece in two full pages. In contrast, Alexander and Hinson notate five or six measures per system, rendering the piece in a single page. Among the surveyed editions, only Marlais omits the repeat signs in measures 12 and 28.

Rhythm and Tempo

The *Sonata in D Minor*, K. 34 is marked *larghetto* in the original sources, which leads some editors (like Marlais) to treat it as the piece's name, just like the *Minuet in C Minor*, K. 40. The tempo indication is kept in all surveyed editions, and three of them—Halford, Hinson, and Marlais—suggest metronome markings. Hinson suggests *circa* 80 bpm at the quarter note, while Marlais suggests 84–92 bpm. In contrast, Halford suggests a wider range of 80–100 bpm, which allows tempos slower and faster than Marlais. The companion recording by Marlais employs a tempo of around 90 bpm, which is next to the upper limit of the range suggested by the editor.

Although the surveyed editions present large variability in tempo, especially in Halford's case, all of them avoid excessively slow tempos. This appears to be a deliberate choice by the editors, who likely wish to convey the character of a minuet and deter students from playing the piece in a slow and Romantic manner.

Fingering

Fingerings in *Sonata in D Minor*, K. 34 are largely influenced by slurred groups of eighth notes in the right hand, which are presented in the original sources and usually preserved in the

surveyed editions. The simple shapes of the eighth-note groups lead to very similar fingerings across editions, as shown in Figure 7.23, which depicts the first phrase of the piece.

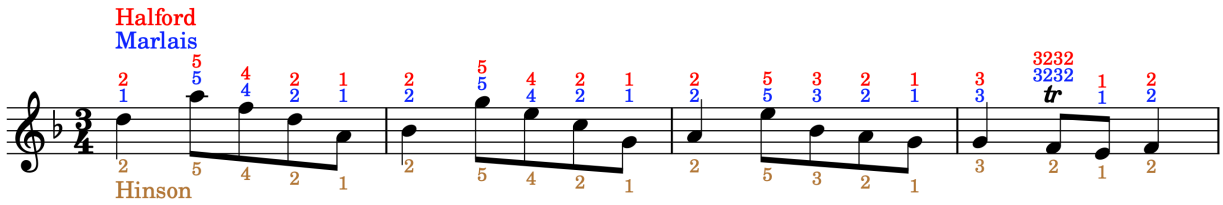

Figure 7.23. Fingering in *Sonata in D Minor*, K. 34, right hand, mm. 1–4.

As can be observed in Figure 7.23, the only differences in right-hand fingering in the first four measures are the starting note, for which Marlais indicates finger 1, and the omission of the trill in measure 4 by Hinson. The straight-forward shapes in the right hand, together with the relatively slow tempo of the piece, may be why Alexander presents only sparse fingering indications.

Fingering of ornaments is relatively uniform among surveyed editions, with trills and mordents being generally executed with fingers 2 and 3. However, the trill in measure 8 is of special interest because its termination uses two black keys, F-sharp and G-sharp. Figure 7.24 presents the written-out realization of the trill in sixteenth notes, which is adopted by all editors, along with the proposed fingerings.

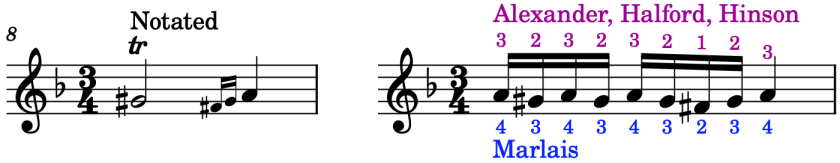

Figure 7.24. Fingering of realized trill in *Sonata in D Minor*, K. 34, right hand, m. 8.

The detailed fingering shown in Figure 7.24 is inferred from the context, as editors indicate only the starting finger on the downbeat of measure 8 (finger 3 or finger 4). Since no other fingering is indicated, it is thus assumed that Alexander, Halford, and Hinson intend to use finger 1 on F-sharp. This fingering is feasible on the modern piano, especially considering the tempo of the

piece and the use of sixteenth notes instead of faster moving notes. However, it would not be adequate for Baroque instruments with shorter and narrower keys, in which case Marlais's fingering would be preferred.

The chosen fingerings in the surveyed editions also present insights into the articulation to be employed, considering that left-hand articulations are infrequent. In passages like the one starting in measure 5, the use of fingerings that make legato unfeasible indicates that the passages should in turn be played detached. Hinson, however, uses finger substitution, which may imply legato articulation. This left-hand passage is depicted in Figure 7.25.

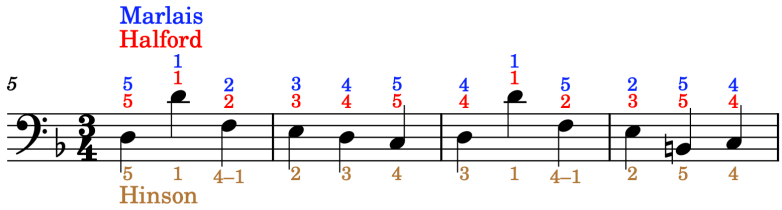

Figure 7.25. Fingering in *Sonata in D Minor*, K. 34, left hand, mm. 5–8.

In measure 5, Halford and Marlais use fingers 1 and 2 in the descending sixth, indicating that the notes are disconnected. The detachment of notes is more explicit in the transition from measure 7 to 8, in which Marlais uses a fingering that makes legato impossible.

Ornamentation

The original sources of *Sonata in D Minor*, K. 34 contain many right-hand ornaments, most of which are presented in the final measure of phrases. Although the signs indicate simple ornaments like trill and mordent, small notes are used to indicate that an ornament is preceded by an appoggiatura (measure 12) and to indicate the termination of a trill (measure 8).

Measure 8 constitutes a curious case, as the trill is absent in the Roseingrave edition, but is presented in square brackets in the Gilbert *Urtext*. The trill with termination is presented in all

surveyed pedagogical editions, although it is indicated in gray by Halford, indicating that it constitutes an editorial suggestion.

In the original sources of the sonata, different ornament signs are used in the intervallically equivalent passages in measures 4 and 16: the former contains a generic trill sign (***tr***) while the latter contains a short trill sign (𝆖). This discrepancy is ignored by Halford and Marlais, who use the first sign in both instances, and by Hinson, who omits both ornaments. The different ornament signs are preserved in Alexander. The choice of Halford and Marlais to simplify the notation concurs with Fadini's opinion that trill signs are largely interchangeable in Scarlatti's manuscripts.[18]

Realization of some ornaments is presented in all surveyed editions, although only Halford includes the realization of all ornaments. Realization of ornaments after measure 8 are missing in Alexander, apparently due to a misprint.[19] While Alexander, Halford, and Marlais present realized ornaments either in footnotes or above the score, Hinson surprisingly presents the already realized ornaments in the main score, omitting any ornament signs. In Hinson's edition, trills, mordents, and slides are realized in sixteenth notes, while the trills in measures 4 and 16 are omitted. Hinson's editorial choice, uncommon in modern pedagogical editions, may have been done to make the sonata more accessible, as it is the only work in Hinson's publication to be leveled as "early intermediate" by the editor.[20] As a result, no notes shorter than sixteenth notes are present in the Hinson edition. The choice to omit ornament signs and realize

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[18] Emilia Fadini, "La grafia dei manoscritti scarlattiani: problemi e osservazioni," *Chigiana* 40, No. 20 (1990): 196–97.

[19] Letters are used on the score to indicate that realizations are given in footnotes, but the footnotes are missing.

[20] Domenico Scarlatti, *At the Piano with Scarlatti*, ed. Maurice Hinson (Alfred Publishing, 1989), 22.

ornaments on the score contradicts an earlier publication by Hinson, in which teachers are instructed to only use scores in which editorial markings are clearly differentiated from the composer's own markings.[21]

As mentioned above, the trill with termination in measure 8 is consistently realized in sixteenth notes in all surveyed editions, as shown in Figure 7.24 above. However, significant rhythmic variety is observed in the realization of the other ornaments. In the case of the trill in measure 4, Alexander is the only editor to offer two alternatives: in the first option, the entire length of the trill is filled by thirty-second notes; in the second, the trill is made of thirty-second note triplets followed by a sixteenth note. Halford and Marlais suggest the second option, as shown in Figure 7.26.

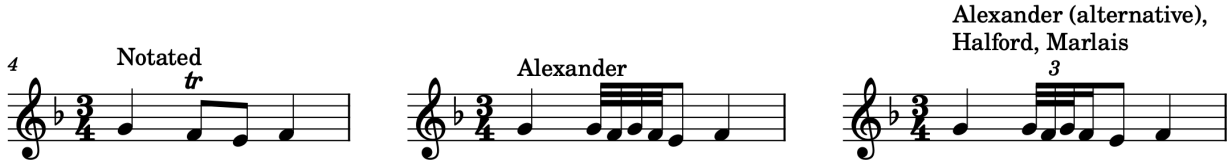

Figure 7.26. Realization of trill in *Sonata in D Minor*, K. 34, right hand, m. 4.

In the case of the appoggiatura and mordent in measure 12, even more options emerge, as editors vary the length of the appoggiatura, the rhythmic values used in the mordent, and the number of repercussions. These variations are shown in Figure 7.27.

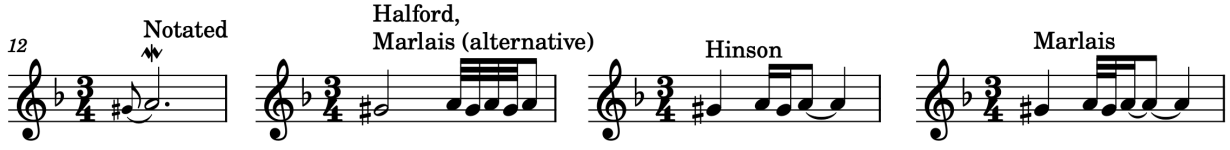

Figure 7.27. Realization of appoggiatura and trill in *Sonata in D Minor*, K. 34, right hand, m. 12.

As shown in Figure 7.27, Marlais is the only editor to propose two different realizations for the appoggiatura and mordent in measure 12. The options presented by Marlais vary in both the

[21] Maurice Hinson, "Editions of Keyboard Music," in *How to Teach Piano Successfully*, 3rd ed. (Neil A. Kjos Music Company, 1988), 289.

length of the appoggiatura (one-third or two-thirds of the main note) and in number of repercussions (one or two repercussions), suggesting that hybrid options (such as using a shorter appoggiatura and a two-repercussion mordent) would also be possible.

The hypothesis that Marlais supports the alteration of both the length of the appoggiatura and the number of the repercussions of the mordent in measure 12 is supported by the fact that all four options are presented by the editor in measure 28. However, neither the Roseingrave edition nor the Gibert *Urtext* edition indicate an appoggiatura in measure 28. Therefore, the placement of an appoggiatura in measure 28 appears to be an editorial addition by both Hinson and Marlais. In Alexander and Halford, only a mordent is present, which the latter realizes in thirty-second notes with two repercussions. The various realizations of this ornament are presented in Figure 7.28.

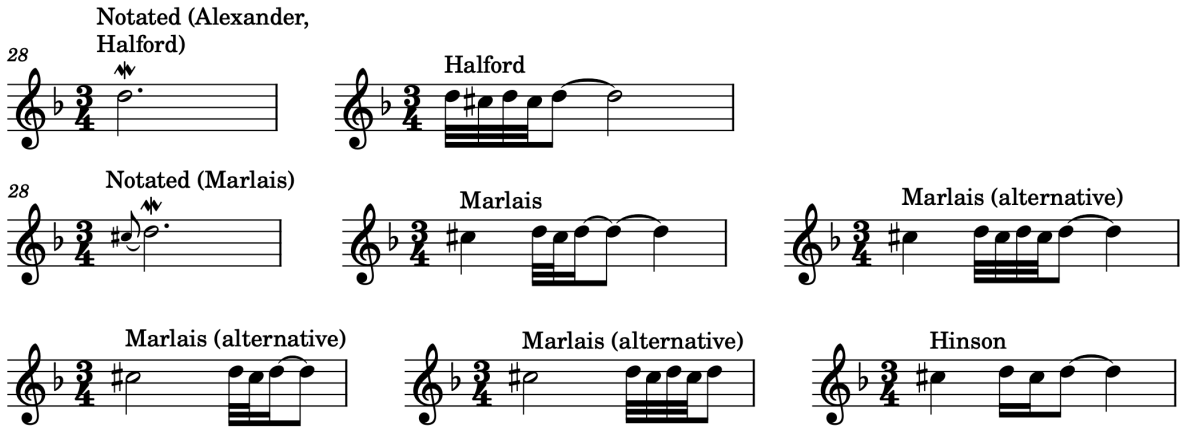

Figure 7.28. Realization of ornaments in *Sonata in D Minor*, K. 34, right hand, m. 28.

It is generally accepted that, when placed on dotted notes, appoggiaturas should take two-thirds of the value of the main note, as established in C. P. E. Bach. However, in pieces surveyed above (*Minuet in G Major*, BWV Anh. 114 and *Minuet in C Minor*, K. 40) editors argue that, in certain instances, a shorter appoggiatura is more appropriate. In *Sonata in D Minor*, K. 34 the use of a quarter-note appoggiatura in measure 12 may be beneficial because it brings the mordent to

the second beat, allowing an easier transition to the following phrase, which is either the repeat of measure 1 or measure 13. In terms of the mordent, Baroque performance practice states that mordents on longer notes can have more than one repercussion, which is the case in measure 12.

The slide in measure 19, which is indicated by Scarlatti in small notes, is realized on the beat by all editors. While Halford and Marlais use thirty-second notes to realize the ornament, Hinson uses sixteenth notes. Since Hinson realizes the ornament on the actual score, it looks indistinguishable from the passages in measures 9, 10, 25, and 26.

The suggestion of multiple ornament realizations, done by Alexander and Marlais on the score, clearly indicates to students that there is a dimension of freedom within the constraints of Baroque performance practice. Halford presents different varieties of trills in the extensive performance notes at the beginning of the publication, but the absence of different options on the main score may hinder students from experimenting with alternative realizations.

Articulation and Phrasing

In the original Roseingrave edition of *Sonata in D Minor*, K. 34, the only marking of articulation or phrasing are slurs. The source contains frequent right-hand slurs placed on groups of two, three, or four notes. The original slurs in the A section of the piece are presented in Figure 7.29.

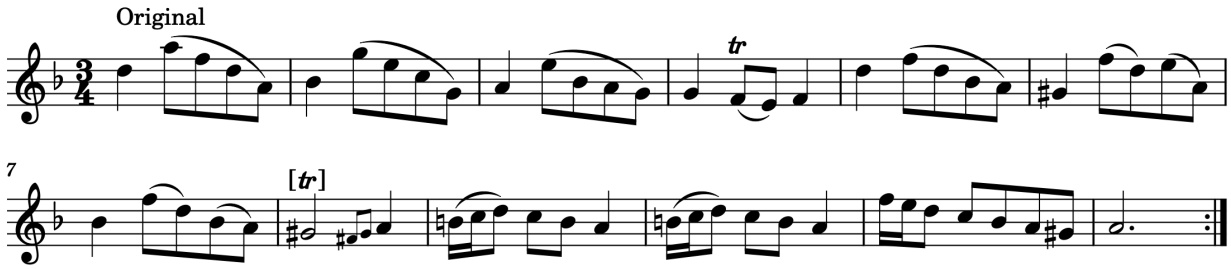

Figure 7.29. Original slurs in *Sonata in D Minor*, K. 34, right hand, mm. 1–12.

The figure shows that almost every measure receives one or two slurs, and that there is some inconsistency in measure 11, as neither the three-note figuration on the downbeat or the following group of eighth notes receive slurs. These inconsistencies are even more common in the B section of the piece, with five measures (19, 21, 23, 25, and 26) receiving no slurs, despite containing musical gestures that are slurred elsewhere in the piece. The Halford edition notes that another early edition (Boivin and LeClerc) presents slurs on the last two beats of measure 21 and on the first beat of measures 25 and 26, which do not occur in Roseingrave.[22] Halford therefore presents these slurs as original, being the only editor to clearly differentiate between original and editorial slurs.

It is observed that editorial slurs are based on the slurs present in the original, with Hinson and Marlais sometimes making the slurs longer. This tendency can be demonstrated in the first phrase of the piece, which is shown in Figure 7.30.

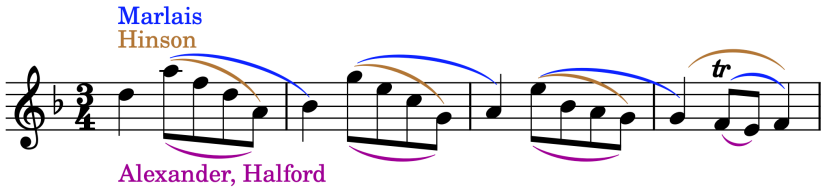

Figure 7.30. Slurs in *Sonata in D Minor*, K. 34, right hand, mm. 1–4.

In this phrase, the slurs presented by Alexander and Halford are identical to the ones found in the original. The largest discrepancy with the original is in Marlais, who extends the three first slurs until the next downbeat. These slurs can be interpreted in different ways: as an indication of a group to be played with legato articulation, as an indication to phrase towards the next downbeat, or both. As an indication of phrasing direction, Marlais's slurs are in agreement with Baroque

[22] Scarlatti, *Scarlatti: An Introduction to His Keyboard Works*, 38.

performance practice. However, as an indication of articulation, they contradict the principle that there should be a slight separation at the barline, in order to not obscure the metric accent.

Throughout the piece, all editors suggest slurs that are not present in the original. The suggestions are primarily based on the original slurs used in similar passages elsewhere in the piece. This can be demonstrated in the last six measures of the piece, shown in Figure 7.31.

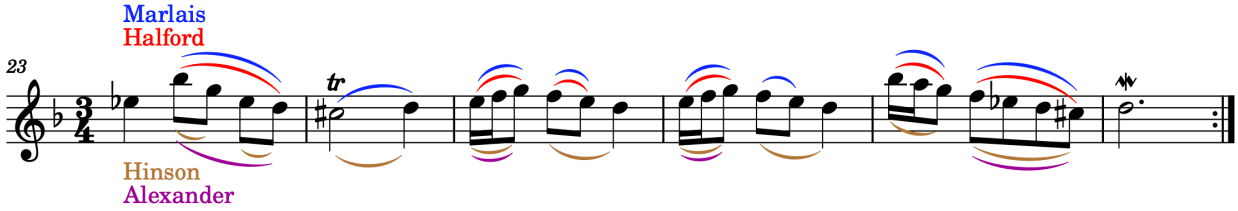

Figure 7.31. Slurs in *Sonata in D Minor*, K. 34, right hand, mm. 23–28.

In this passage, the only slur found in Roseingrave is the one on the last two beats of measure 27, while Boivin also indicates the slurs on the downbeat of measures 25 and 26. The remaining slurs are editorial. The conflicting suggestions in measure 23 are both based on original slurs from passages with similar intervallic content: Hinson uses two-note slurs as in measure 7, while the remaining editors use a long slur as in measure 15.

In the left hand, the original sources indicate no slurs, and Halford is the only editor who presents suggestions. Halford's slurs are sparse and—following principles of Baroque performance practice—do not cross barlines, and only encompass notes that move stepwise, as shown in Figure 7.32.

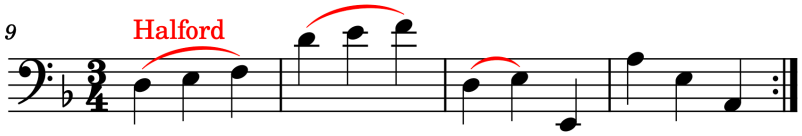

Figure 7.32. Slurs in *Sonata in D Minor*, K. 34, left hand, mm. 9–12.

Although Alexander does not notate any left-hand articulation, the performance notes state that the piece contains a "walking bass typical of minuets by Bach, Haydn, and Mozart" and that students should "play the left hand with a detached touch, listening for fragments of 'hidden

melody.'"[23] By "hidden melody," Alexander likely refers to the passage in measures 8 and 24, in which the left hand presents, although in augmentation, the same intervals as the last beat of measure 1 and the downbeat of measure 2.

Dynamics

Editorial dynamic markings are presented in three of the surveyed editions: Halford, Hinson, and Marlais. These markings are largely influenced by terraced dynamics, which is used in two ways: by starting phrases with different dynamic levels, and by using dynamic contrasts to create echo effects. The dynamic markings used by the editors are summarized in Figure 7.33.

	1	2	3	4	5	6	7	8	9	10	11	12
Halford	*p*			>	*p*	*mf*	<	>	*f*	*p*		
Hinson	*mf*		<	>	*mf*	>	*mf*	>	*mf*>	*p*	*mf*<	>
Marlais	*mf*						*cresc.*		*f*	*p*	*f*	

	13	14	15	16	17	18	19	20
Halford	*mf*		<		*f*	*p*	*mf*	>
Hinson	*mf*			>	*mf*			>
Marlais	*f*							

	21	22	23	24	25	26	27	28
Halford	*mp*				*f*	*p*		
Hinson	*mf*	>	*mf*	>	*mf*>	*p*	*mf*<	>
Marlais	*decresc.*			<	*f*	*p*	*mf*	

Figure 7.33. Dynamic layout of selected editions of *Sonata in D Minor*, K. 34.

The use of echo effects is most evident in measures 9–10 and 25–26, in which all editors indicate a decrease in dynamic level. In these passages, it can be observed that all editors use *piano* in measures 10 and 26, but only Hinson and Marlais return to a higher dynamic level in the following measures, while Halford keeps the *piano* dynamics until the end of the respective phrases. A similar echo effect is used by Halford in measures 17 and 18, but this time the editor

[23] Domenico Scarlatti, *Celebrate Scarlatti: Selected Sonatas*, ed. Reid Alexander et al. (Frederick Harris Music, 2005), 66.

returns to a higher dynamic level in measure 19. Although Alexander's edition does not explicitly notate dynamics, it encourages students to experiment with the use of contrasting dynamics to create echo effects in these passages.[24]

In the surveyed editions of *Sonata in D Minor*, K. 34, editors primarily use inflectional dynamics to highlight the phrase structure of the piece. This is especially evident in Halford and Hinson, who often use decrescendo to create dynamic tapering at the ends of phrases. Marlais's edition, however, uses the opposite effect: it uses crescendo to emphasize the imperfect cadences in measures 8 and 24.

The dynamic suggestions given by the editors are clearly influenced by terraced dynamics, especially in the creation of echo effects. These effects, even when not written on the original score, would likely be employed by performers on the harpsichord by changing manuals. Although the echo effects notated by the editors reference the harpsichord, the surveyed editions are designed with the piano in mind, which is supported by the frequent use of inflectional dynamics by Halford, Hinson, and Marlais.

Final Remarks in *Sonata in D Minor*, K. 34

The original sources of *Sonata in D Minor*, K. 34 contain multiple slurs, which are essential in determining the character of the piece. The slurs are preserved in the editions by Alexander and Halford, even though only Halford makes a distinction between original and editorial markings.

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[24] Scarlatti, *Celebrate Scarlatti: Selected Sonatas*, 66.

In terms of ornamentation, Marlais offers alternative realization for multiple ornaments by altering rhythmic values, number of repercussions, and length of appoggiaturas. This flexibility is especially relevant in the music of Scarlatti, since it was not subject to the strict rules of ornamentation established by the Franco-German tradition. However, no editor suggests starting trills on the main note, which may have been the standard for Scarlatti's music.

Sonata in A Major, K. 322

Composer: Domenico Scarlatti

Original Sources: Venice Manuscript, Parma Manuscript

Level: 7–8

Table 7.4. Selected pedagogical editions that contain *Sonata in A Major*, K. 322.

Pedagogical Edition or Book / Author(s) or Editor(s)	Publisher	Date
Celebrate Scarlatti: Selections the Notebooks, Early Suites, and Little Preludes Reid Alexander, Samuel Holland, and Marc Widner	Frederick Harris Music	2004
Scarlatti: Selected Sonatas Maurice Hinson	Alfred Music	2001
Succeeding with the Masters, Baroque Era, Vol. 2 Helen Marlais	FJH Music Company	2005
Scarlatti: Ten Sonatas Keith Snell	Neil A. Kjos	1996

The *Sonata in A Major*, K. 322 is an 81-measure piece in binary form, with the first section spanning 44 measures, and the second section spanning 37 measures. It is found in two of the main manuscript sources of Scarlatti sonatas, the Venice and the Parma manuscripts, with both Kirkpatrick[25] and Gilbert[26] considering the Volume VI of Venice manuscript from 1753 as its primary source.

The work is entirely written in cut-time (𝄵) and in two voices, with the bassline consisting mostly of half notes. Due to its irregular phrase structure, most editors do not attempt to present systems of regular length. The exception is Snell, who notates four measures per

[25] Kirkpatrick, *Domenico Scarlatti*, 450.

[26] Domenico Scarlatti, *Sonates*, Vol. 7, ed. Kenneth Gilbert, Le Pupitre (Heugel, 1975), vi.

system. Most editors render the piece in four full pages, starting the B section at the beginning of the third page or shortly after. However, Alexander is able to render the piece in three pages by notating up to five measures per system and up to six systems per page.

Rhythm and Tempo

The original sources of *Sonata in A Major*, K. 322 give the tempo indication of *allegro*, which is preserved in Alexander and Hinson. Snell, however, indicates *andante cantabile*. Hinson provides a metronome marking of *circa* 108 bpm at the half note, while Marlais suggests a slight slower tempo, with 92–104 bpm at the half note.

Alexander, who does not provide a specific metronome marking, identifies the piece as a *bourrée*, thus suggesting a "lively" tempo.[27] In contrast, the *andante cantabile* indicated by Snell suggests that the editor may interpret the piece as an aria with *basso continuo* accompaniment, or as a slower dance, such as the *gavotte*.

The recordings that accompany the editions by Marlais and Snell match the tempo suggestions by the editors. The recording by Helen Marlais uses a tempo of around 95 bpm, close to the lower end of tempos suggested. In turn, the recording by Diane Hidy, which accompanies the Snell edition, uses a tempo of around 80 bpm.

Fingering

All surveyed editions of *Sonata in A Major*, K. 322 contain fingering indications, which are largely determined by a few factors: scalar passages, the shapes of descending intervals

[27] Scarlatti, *Celebrate Scarlatti: Selected Sonatas*, 72.

created by pairs of eighth notes, arpeggiated chords, passages of repeated notes, and ornaments. While standard scale fingerings are used in passages such as that in measure 3, the editors use different fingering patterns in measures 26–28, as shown in Figure 7.34.

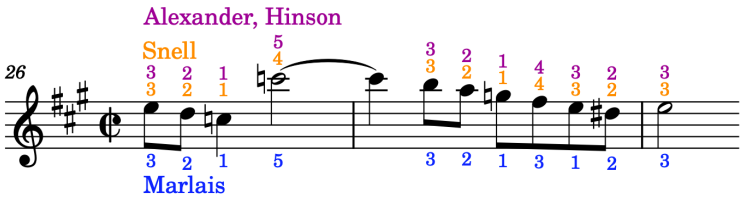

Figure 7.34. Fingering in *Sonata in A Major*, K. 322, right hand, mm. 26–28.

In this passage, most editors use the simpler option of crossing finger 4 on F-sharp in measure 27. Marlais instead crosses finger 3 on F-sharp, which is less scalar but allows the passage to be played with less movement of the hand.

Descending intervals of a sixth, such as in measures 18 and 19, receive different fingerings as editors prioritize either the wish to avoid finger 1 on black keys or the wish to avoid overstretching the hand. This passage is shown in Figure 7.35.

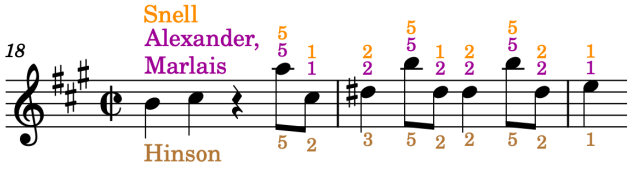

Figure 7.35. Fingering in *Sonata in A Major*, K. 322, right hand, mm. 18–20.

Three editors—Alexander, Marlais, and Snell—use very similar fingerings in this passage, with fingers 1 and 2 on C-sharp and D-sharp at the transition from measure 18 to 19. However, Hinson avoids the use of finger 1 on C-sharp. Although Hinson's proposed fingering may be feasible, students should make sure to immediately release finger 5 from the previous A to avoid unnecessary stretch of the hand.

In the B section of the piece, a similar passage presents larger intervals which, if meant to be connected, require finger crossing. As demonstrated in Figure 7.36, three editors employ the

same fingerings in this passage, while Hinson is omitted because precise fingering could not be ascertained.

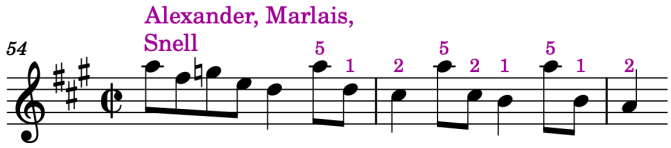

Figure 7.36. Fingering in *Sonata in A Major*, K. 322, right hand, mm. 54–56.

Editors employ different fingerings to address the diminished-seventh arpeggio in measure 63. Snell uses fingers 1 through 5 consecutively, which is standard fingering for this type of arpeggio, but might present difficulty for students with smaller hands. In contrast, Alexander and Marlais introduce a finger crossing, as shown in Figure 7.37.

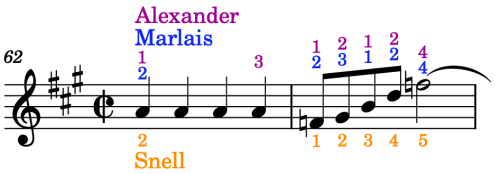

Figure 7.37. Fingering in *Sonata in A Major*, K. 322, right hand, mm. 62–63.

The fingering presented by Snell presents the risk of students playing the passage with an open hand, which creates tension and makes the execution more difficult. The fingerings of Alexander and Marlais are similar, but the finger change introduced by Alexander at the end of measure 62 allows for an easier transition to measure 63. Hinson is omitted from the figure because fingerings could not be determined with certainty.

Figure 7.37 also presents a different issue: in measure 62, it is not clear which fingering is used by each editor, as Hinson, Marlais, and Snell indicate that previous passages of repeated notes be played with alternating fingers. Figure 7.38 below shows two separate passages in which at least two editors indicate the change of fingers on the repeated notes. These occur in measures 23 and 45.

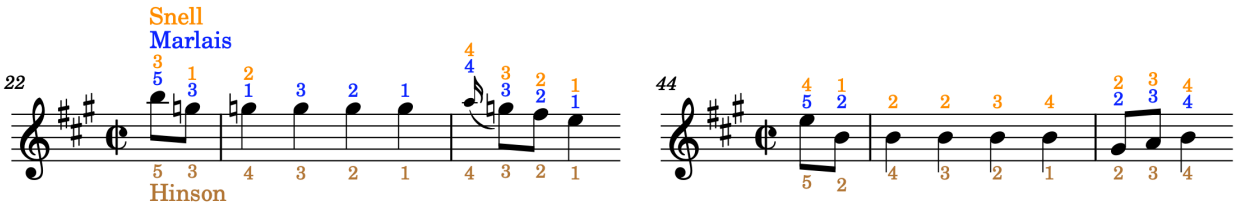

Figure 7.38. Fingering of repeated notes in *Sonata in A Major*, K. 322, right hand, mm. 22–24 and 44–46.

As Figure 7.38 demonstrates, only Hinson explicitly indicates that players should alternate fingers in both passages. Meanwhile, Snell's choice of fingering for measure 23 and Marlais's fingerings for measure 45 remain unclear. However, it may be argued that Snell only uses alternating fingers in measure 45 to more easily reach the G-sharp with finger 2 on the downbeat of measure 46. This would imply that, for Snell, there should not be changing fingers in measure 23.

Original trills in *Sonata in A Major*, K. 322 occur in measures 8, 10, 12, and 14, and in very similar circumstances: they are placed on appoggiaturas in the right hand, their repercussions happen between two white keys, and the appoggiatura resolves to a black key a half step below. Because the note that succeeds the trill is a black key, the traditional trill fingering of 2 and 3 is not adequate. The proposed fingerings for the trill in measure 8 are shown in Figure 7.39, and also apply for the other trills in measures 10, 12, and 14.

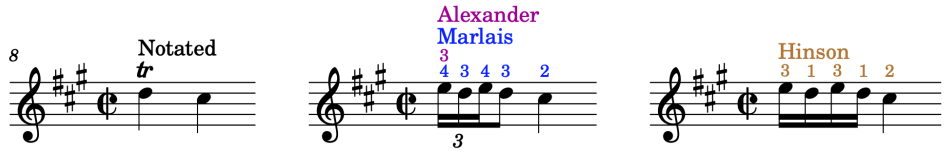

Figure 7.39. Realization and fingering of trill in *Sonata in A Major*, K. 322, right hand, m. 8.

In this trill, Marlais suggests that the repercussions be played with fingers 3 and 4, while Hinson uses 1 and 3. Both options are feasible, although the one by Marlais better aligns with Baroque performance practice—as a trill with fingers 3 and 4 is considered one of C. P. E. Bach's essential trills—while Hinson's suggestion relies on the very pianistic technique of forearm

rotation. Since Alexander only writes finger 3 on the starting note of the trill, it is unclear whether the student should use the same fingering as Hinson or use fingers 2 and 3, finishing with finger 1 on C-sharp.

Ornamentation

The original sources of *Sonata in A Major*, K. 322 indicate two kinds of ornaments: trills and appoggiaturas written as small notes. As mentioned above, trills appear in measures 8, 10, 12, and 14, although the last one, not found in the Venice and Parma manuscripts, is shown in square brackets in the Gilbert *Urtext* edition. Two of the surveyed editions—Hinson and Marlais—present all four trills, while Alexander presents the first three. In contrast, Snell presents only the trill in measure 8, omitting all others. Among the surveyed editions, only Hinson suggests an ornament not found in the original sources: a trill on the last treble note of the piece, in measure 81.

The realization of trills is indicated in Figure 7.39 above. It shows that Alexander, Marlais, and Hinson realize the trill with two repercussions and starting on the upper note. The only difference is that Hinson employs sixteenth notes, thus using the entire duration of the trill for the repercussions; meanwhile, Alexander and Marlais use sixteenth-note triplets, allowing the main note to be longer. Snell's edition is not shown in the figure because it does not include the realization of ornaments.

Frequent appoggiaturas occur in the *Sonata in A Major*, K. 322, and they are consistently indicated by small sixteenth notes in the Venice manuscript and in the Gilbert *Urtext* edition. However, the Parma manuscript indicates them with small eighth notes with either one or two

slashes, resembling acciaccaturas. Therefore, they are presented in an inconsistent manner by the editors and sometimes also realized in an inconsistent manner.

Among the surveyed editions, only Marlais presents the ornaments as they are found in Gilbert: small sixteenth notes. Alexander presents a mixture of small eighth notes and small eighth notes with a slash, and Hinson notates all appoggiaturas as small eighth notes with two slashes. Snell adopts yet another approach: in the edition, the appoggiaturas placed on quarter notes (as in measure 3) are already realized in the score as two eighth notes, while the appoggiaturas placed on eighth notes (as in measure 24) appear as small eighth notes with a slash.

Although the notation of the ornaments varies, in some instances the realization is consistent, which is the case of the appoggiatura in measure 3, shown in Figure 7.40.

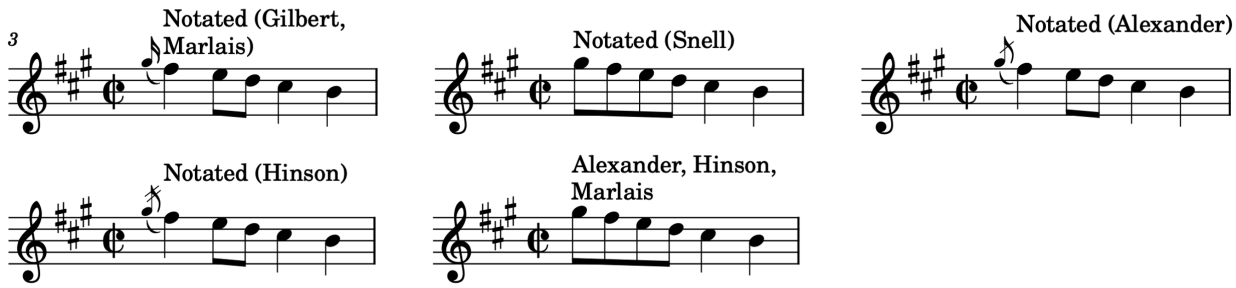

Figure 7.40. Notation and realization of appoggiatura in *Sonata in A Major*, K. 322, right hand, m. 3.

Figure 7.40 shows that, despite the different ways of notating the ornament, all editors realize it as a long appoggiatura taking half the value of the main note.

Beyond measure 3, editors suggest realizations for appoggiaturas that differ from that presented in Figure 7.40. The appoggiatura in measure 24, for example, is placed on an eighth note and is realized by Marlais as a long appoggiatura and by Hinson considers as a short appoggiatura. These realizations are presented in Figure 7.41.

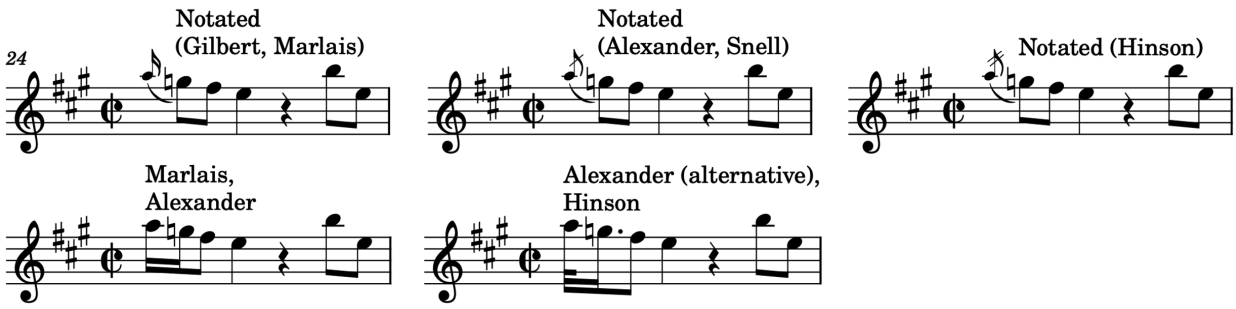

Figure 7.41. Notation and realization of appoggiatura in *Sonata in A Major*, K. 322, right hand, m. 24.

As can be observed in Figure 7.41, Alexander allows both alternatives for the realization of the appoggiatura: a long appoggiatura, as in Marlais, and a short appoggiatura, as in Hinson. Alexander thus recognizes that, in the music of Scarlatti, it might be impossible to determine whether appoggiaturas are short or long, since these ornaments were frequently interchangeable.

In Alexander, the remaining appoggiaturas (in measures 42, 61, 73, and 74) are indicated as small eighth notes without slashes, suggesting their realization as long appoggiaturas. As for Hinson, the realizations of appoggiaturas in measures 42 and 61, both of which occur on quarter notes, are also provided. In measure 42, the appoggiatura is realized as a long appoggiatura, while measure 61 receives a short appoggiatura, notated as a thirty-second note. Therefore, the length to be employed in the last two appoggiaturas (measures 73 and 74) in the Hinson edition is unclear.

Articulation and Phrasing

No markings of articulation or phrasing exist in the original sources of *Sonata in A Major*, K. 322. Editorial markings are given by three editors: Hinson, Marlais, and Snell. Although no slurs or staccatos are used by any of the editors in the left-hand line, Snell indicates that it should be legato, while Alexander indicates that it should be "nearly *legato*, especially

when it moves in steps."[28] Hinson gives no indications for the left-hand articulation, but writes in the performance notes that, unless slurred, quarter notes (only present in the right hand) should be played portato, with each note receiving "approximately three-quarters of its normal value."[29]

Indications of articulation in the surveyed editions of the sonata consist primarily of slurs and staccatos, the latter being used only by Hinson. Two-note slurs are used by all three editors, and it is indeed the only kind of slur used by Hinson. Marlais frequently writes three-note slurs ending on the beat, while Snell tends to group larger passages with longer slurs. Contrary to other editors, Hinson does not use slurs to connect more than two eighth notes in stepwise motion, as shown in Figure 7.42.



Figure 7.42. Articulation and phrasing in *Sonata in A Major*, K. 322, right hand, m. 18–22.

As observed in measure 21, Hinson breaks the group of four eighth notes two units: a slurred pair on the first part of the beat, and a staccato pair on the second part of the beat. Hinson uses this kind of articulation throughout the piece, which breaks long lines and creates emphasis on the strong beats. Marlais and Snell, instead, use slurs to connect long groups of eighth notes, especially when they move stepwise.

The three-note slurs in the Marlais and Snell editions are used to indicate that small rhythmic units lead to the downbeat, therefore they may indicate both articulation and phrasing. About these rhythmic motives, Alexander writes in the performance notes: "Keep each fragment

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[28] Scarlatti, *Celebrate Scarlatti: Selected Sonatas*, 72.

[29] Domenico Scarlatti, *Scarlatti: Selected Sonatas*, 2nd ed., ed. Maurice Hinson (Alfred Publishing, 2001), 8.

buoyant and bouncing, inflected towards its rhythmic goal."[30] The concept of phrasing to the downbeat is used by Snell in the final measures of both sections of the piece, as shown in Figure 7.43.

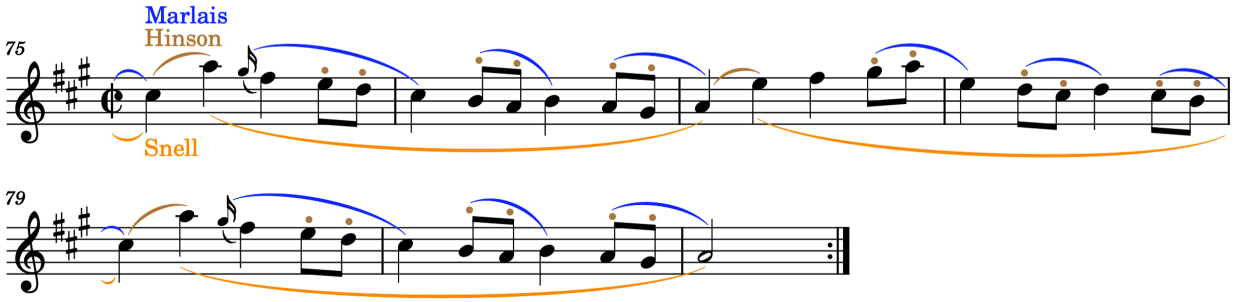

Figure 7.43. Articulation and phrasing in *Sonata in A Major*, K. 322, right hand, m. 75–81.

If interpreted as indications of articulation, Snell's long slurs contradict principles of Baroque performance practice, because they create long legato lines and obscure small melodic motives. When interpreted as indicators of phrasing, Snell's long slurs may complement the indications of Hinson and Marlais, instead of opposing them. However, the use of short slurs (that imply articulation) and long slurs (that imply phrasing) in the same edition may create confusion for students. In that sense, the editions of Hinson and Marlais are more consistent: Hinson indicates purely articulation, while Marlais indicates articulation and the inflection of short motives towards the strong beat.

Dynamics

Editorial dynamic markings are presented in three of the surveyed editions of *Sonata in A Major*, K. 322: Hinson, Marlais, and Snell. The frequency of markings varies among editions,

[30] Scarlatti, *Celebrate Scarlatti: Selected Sonatas*, 72.

with Snell presenting most frequent markings and Hinson presenting fewer markings. The dynamic suggestions by the three editors are summarized in Figure 7.44.

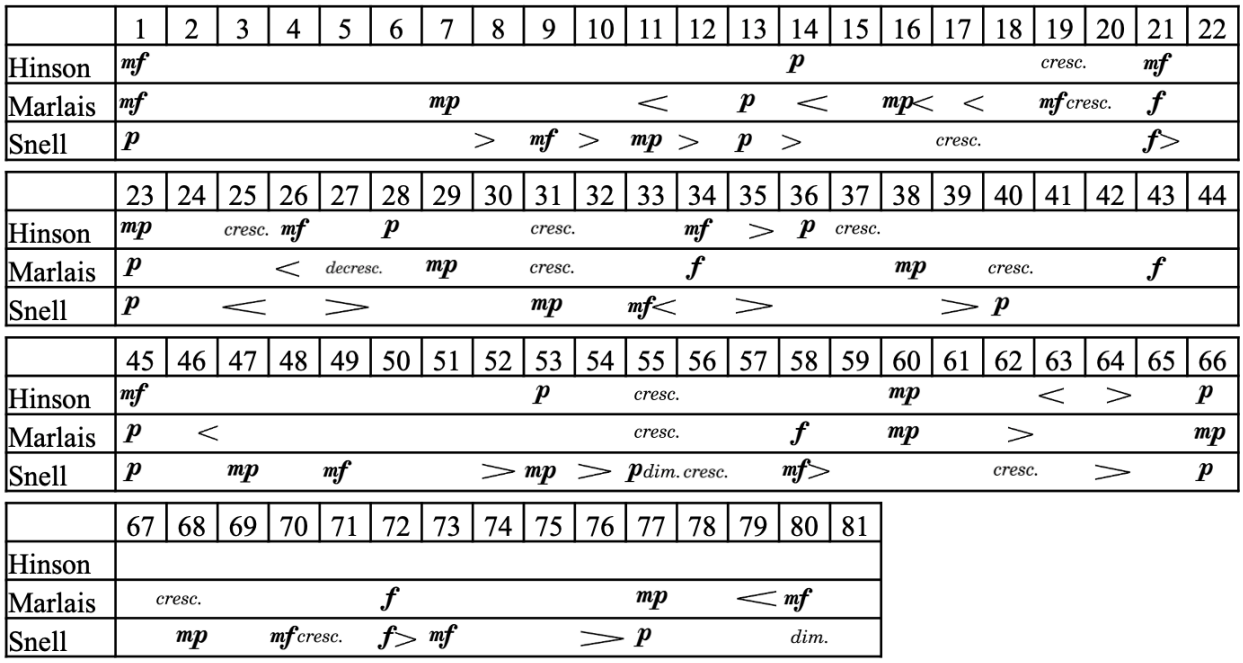

Figure 7.44. Dynamic layout of selected editions of *Sonata in A Major*, K. 322.

The figure indicates that, although there is great divergence between dynamic markings, editors agree on certain structural points. For example, all editors present a lower dynamic level at around measure 14, and all write crescendos leading to an arrival point in measures 21 and 22.

Dynamic inflection is also used to indicate contour, such as crescendos to accompany ascending melodic lines and decrescendos in descending lines. This happens in measures 62 to 64, in which both Hinson and Snell use dynamics to accompany a line that ascends as an arpeggiated chord and descends in stepwise motion. Similar effect is used by Marlais and Snell in measures 25 to 27, in which a high note is reached by an ascending leap, which is followed by a descending scalar passage.

Snell frequently uses hairpins to indicate dynamic shading as short as two notes. A clear example are the short decrescendos that Snell writes on measures 8, 10, 12, and 14, which

indicate that the second note of each two-note slur is softer than the first. As this kind of information is generally implied by the use of two-note slurs, the use of hairpins in this case may be considered redundant.

Terraced dynamics are used in some extent by all three editors. For Hinson, it mainly refers to larger structural units of the piece, which frequently start at a new dynamic level without notated crescendos or diminuendos. In Marlais and Snell, terraced dynamics are also used in a smaller scale, such as in the changes of dynamics that Snell writes every two measures starting in measure 45. In the case of Marlais, terraced dynamics also imply echo effects, as in the sudden *mezzo-forte* in measure 79.

The frequent use of inflectional dynamics by the three editors indicates that dynamic markings in *Sonata in A Major*, K. 322 are not intended to emulate the harpsichord, and instead are designed for the piano. In the performance notes, Alexander compares the bassline to a *basso continuo* accompaniment, and suggests that performers add additional notes to the left-hand part.[31] From this point of view, the *Sonata in A Major*, K. 322 can be imagined as a work for soloist and continuo, in which the dynamic range is not limited by the simple change of manual in the harpsichord. This exercise in imagination, even if not directly relatable to real Baroque performance practice, may use of the entire dynamic range of the modern piano.

Final Remarks in *Sonata in A Major*, K. 322

The *Sonata in A Major*, K. 322 exemplifies well the difficulty in determining the ornamentation in Scarlatti's sonatas. Notation of appoggiaturas is inconsistent across the Venice and Parma manuscripts, which is reflected in the surveyed editions. In Marlais, small notes are

[31] Scarlatti, *Celebrate Scarlatti: Selected Sonatas*, 72.

realized consistently as long appoggiaturas, while Alexander recognizes that they might represent either short or long appoggiaturas, and thus presents the two possible realizations. Differently from Alexander, who allows students to choose between short and long appoggiaturas, Hinson creates confusion by alternating between the two kinds of appoggiaturas while using the same symbol for both.

In this context, Marlais may be the recommended edition, because of the consistency with which it treats ornaments. However, curious students might benefit from accessing the Venice and Parma manuscripts (which are easily available on IMSLP) and comparing them with their own printed edition, thus reaching their own conclusions. This allows students to take ownership of their own learning process and embrace the exploratory ethos of Baroque music making.

Chapter 8: Conclusions

Baroque music is an integral part of a pianist's repertoire, and therefore its presence is ubiquitous in piano teaching literature. In the twenty-first century, it is generally accepted that, although most Baroque keyboard works were not written for the piano, pianists performing this repertoire should do so with an understanding of Baroque performance practice. Pedagogical editions of Baroque works are designed to aid piano teachers in instructing their students on the principles of Baroque performance practice, and are often informed by sources from the Baroque period, such as performing treatises.

This study compared current pedagogical editions of twenty Baroque keyboard works aimed at late-elementary and intermediate piano students in order to determine how editions reflect conventions of Baroque performance practice regarding tempo, rhythm, fingering, ornamentation, phrasing and articulation, and dynamics. The analyses indicate that most surveyed editions are influenced by Baroque performance practice as described in Baroque treatises, with special emphasis being given to the *Essay on the True Art of Playing Keyboard Instruments*, by Carl Philipp Emanuel Bach. However, editorial practices are often not consistent across different publications by the same editor, and even across different pieces in the same publication. Although most editions present performance directions that conform to Baroque performance practice, they often adopt a prescriptive approach to articulation, phrasing, and especially ornamentation, which does not convey the experimentative ethos of the historically informed performance movement.

This chapter summarizes the conclusions obtained from the comparative analyses of selected pedagogical editions of twenty Baroque keyboard works in regard to editorial practices

and their relationship to Baroque performance practice. The chapter is organized into three sections: Summary of Editorial Practices, Suggestions for Further Study, and Suggestions for Future Editions.

Summary of Editorial Practices

This section presents a discussion of the results of the analyses conducted in Chapters 3–7, thus providing a summary of editorial practices adopted across pieces of levels 3–7. Examples from selected pieces are used to describe important editorial trends observed in the analyses. Editorial practices are organized in the same order employed in previous chapters.

As mentioned in Limitations of the Study, the author understands that editors of piano music may operate under constraints from music publishers and may not have the creative freedom to devise editions that completely align with their own pedagogical values. Although the analyzed editions are referred by the name of the first editor listed in each publication, the music publishers may have had influence in the editorial practices described below.

Rhythm

Indications of rhythmic alterations are rarely presented in the surveyed editions of Baroque keyboard pieces. Two types of rhythmic alterations are found: *notes inégales*, which is indicated in some editions of French keyboard pieces, and rhythmic accommodation, which is only indicated in Scarlatti's *Sonata in G Major*, K. 431.

Editors suggest the use of *notes inégales* in two of the surveyed pieces: in Jean-Philippe Rameau's *Menuet en Rondeau*, both Jones and Palmer suggest that inequality be used; in François Couperin's *Le Petit-Rien*, only Palmer suggests the use of inequality. In both cases, the

editors indicate long-short inequality in terms of triplets but explain that the amount of inequality is a matter of personal taste. In Baroque performance practice, the use of long-short inequality is expected in French dance pieces of this style. However, no editors suggest the use of inequality in German pieces in French style, such as dances.

In *Le Petit-Rien*, Palmer identifies that the two-note slurs notated by Couperin likely indicate long-short inequality, as "in early manuscripts, long-short inequality is sometimes indicated by two-note slurs over stepwise successions of notes having the same time value."[1] This is not mentioned in the editions of Bachus and Walters, which treat the two-note slurs as regular articulation markings. Furthermore, Palmer suggests that students experiment with short–long inequality in *Le Petit-Rien*. Although it may represent a valuable learning opportunity, the use of short–long inequality in *Le Petit-Rien* contradicts Couperin's table of ornaments, which presents a special sign for this kind of inequality.

Rhythm accommodation is used only in measure 12 of Scarlatti's *Sonata in G Major*, K. 431. Measure 12 features a pair of regular eighth notes, which contrasts with the eighth-note triplets that constitute the rest of the piece. In this context, four of the surveyed editions—Alexander, Bachus, Halford, and Hinson—indicate that the second eighth note should be shortened in order to fit the predominant triplet rhythm. The realization of this rhythm, which would likely be evident for most musicians in the late Baroque period, is not present in Franke's *Urtext* edition.

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[1] François Couperin, *L'art de toucher le clavecin*, trans. Margery Halford, Alfred Masterwork (Alfred Publishing, 1974), 10.

Tempo

Indications of tempo, either through tempo words or through metronome markings, are present in most surveyed pedagogical editions. While most editors include these indications on the score, Jones and Tsitsaros sometimes present tempo suggestions in the performance notes. The editorial origins of tempo and metronome markings is made evident by a few editors: Halford, Lucktenberg, and Palmer present tempo indications in grey type, Faber writes tempo words in square brackets, Jones and Tsitsaros write metronome markings in square brackets, Marlais writes them in parenthesis, and Walters explains in footnotes which markings are editorial. The publications by Clarfield and Guy, which include three versions of each score ("*Urtext*," "Workout Score", and "Artistic Version"), omit tempo words and metronome markings from the *Urtext* score, indicating that they stem from the editors.

In some of the surveyed pieces, such as Scarlatti sonatas and François Couperin's *Le Petit-Rien*, indications of tempo or style occur in the original sources. In the case of Scarlatti, the tempo word is sometimes treated as the name of the piece, as the *Sonata in D Minor*, K. 32 is called "aria" in some editions, and the *Sonata in C Minor*, K. 40 is called "minuet" in most editions. In the case of *Le Petit-Rien*, the indication of *légèrement* also stems from the composer. The tempo words stemming from the original sources are preserved in most surveyed editions either as a tempo indication or the piece title. The only exception is Snell's edition of *Sonata in A Major*, K. 322, which is marked *allegro* in the original sources and *andante cantabile* in Snell's edition.

There is large variability in the metronome markings provided in the selected editions of Baroque pieces. This variability can originate from multiple factors, such as the attribution of different styles or genres to a piece, different interpretation of textual indications, and concern

with technical difficulty of the piece. Metronome markings suggested in the selected editions are presented in Table 8.1 below. The note values used for metronome markings is kept consistent for each piece to allow easier comparison, and an asterisk indicates that the edition originally uses a different note value as a reference.

The general character of some Baroque dances is observed in most of the tempos suggested by editors. Most minuets, for example, receive metronome markings of around 120 bpm, consistent with moderate tempos associated with eighteenth-century minuets. Indeed, Little and Jenne suggest that tempos faster than 𝅗𝅥. = 42–46 bpm (♩= 126–132 bpm) "will not permit clear projection of the frequent harmonic changes (…) or of hemiolas and syncopations in the music."[2] A significant exception is the *Minuet in C Major*, K. 73b, whose time signature of $\frac{3}{8}$ implies a faster, "in one" tempo, leading to faster metronome markings.

In two of the selected Scarlatti sonatas, editors present tempo choices that may not correspond to the indications found in the original sources. In the case of the *Sonata in D Minor*, K. 32, marked "aria" in original sources, Jones identifies the piece as a minuet and provides a tempo of *circa* 132 bpm at the eighth note, significantly faster than the other surveyed editions. In the case of *Sonata in G Major*, K. 431, marked *allegro*, the slower tempo indicated by Halford (96–112 bpm) suggests an elegant dance like a minuet, while Hinson's faster tempo (*circa* 138 bpm) suggests an etude-like piece. In both cases, the use of a moderate minuet tempo seems to contradict the indication found in original sources.

[2] Meredith Little and Natalie Jenne, *Dance and the Music of J. S. Bach: Expanded Edition* (Indiana University Press, 2001), 69.

Table 8.1. Metronome markings (bpm) in selected editions of Baroque keyboard pieces.

Name of Piece	Clarfield, Guy	Clarfield, Alexander	Halford	Hinson	Jones	Lucktenberg	Marlais	Palmer, Halford	Palmer	Schultz	Snell	Tsitsaros
Minuet in G Major, BWV Anh. 114					♩ = c. 126		♩ = 96–120		♩ = 120–132	♩ = 120–132		♩ = 104–120
Menuet en Rondeau					♩ = c. 120			♩ = 126-144		♩ = 100-112		
Rigaudon I		♩ = 72–88										
Sonata in D Minor, K. 32					♪ =c. 132		♪ = 66–76	♪ = 88–100				
Minuet in G Major, BWV Anh. 116					♩ = c. 126		♩ = 132–144		♩ = 112–126	♩ = 152-160		♩ = 108-120
Musette in D Major, BWV Anh. 126	♩ = 88–96				♩ = c. 104		♩ = 88–92		♩ = 60–69	♩ = 80–88		
Gavotte in G Major, HWV 491					♩ = c. 168*	♩ =200*	♩ = 144–160	♩ = 100–120		♩ = 144–160		
Minuet in C Major, K. 73b			♪ =138-144				♪ =180-198*			♪ = 138-144		
March in D Major, BWV Anh. 122					♩ = c. 160*				♩ = 120–126	♩ = 132–138		
Minuet in D Minor, BWV Anh. 132					♩ = c. 108		♩ = 108–120		♩ = 108–120	♩ = 112–126		♩ = 104–112
Sarabande in D Minor, HWV 437						𝅗𝅥 = 76	𝅗𝅥 = 66–72	𝅗𝅥 = 48–54				
Sonata in C Minor, K. 40			♩ = 120–138		♩ = c. 120		♩ = 108–120			♩ = 100–120		
Prelude in C Major, BWV 924									♩ = 60–66 or slower		♩ = 60–72	♩ = 76–84
Le Petit-Rien								♪ =112–132				
Air in B-flat Major, HWV 471						♪ = 160	♪ =126–138					
Sonata in G Major, K. 431			♩ = 96–112	♩ = c. 138								
Invention No. 8 in F Major, BWV 779	♩ =108–120								♩ = 112–120		♩ = 100–120	
Prelude in D Minor, BWV 926							♩ = 120–132		♩ = 120–132		♩ = 168–207*	♩ = 138–156*
Sonata in D Minor, K. 34			♩ = 80–100	♩ = c. 80			♩ = 84–92					
Sonata in A Major, K. 322				𝅗𝅥 =c. 108			𝅗𝅥 =92–104					

In the case of the *Gavotte in G Major*, HWV 491, the title of the dance and the time signature provide contradicting information: a *gavotte* is usually in duple meter and moderate tempo; however, the original source indicates a 𝐜 time signature, indicating four beats per measure. Because of this, editions present a wide variety in tempos, with the two extremes being Palmer (100–120 bpm at the quarter note) and Lucktenberg (100 bpm at the half note). In this case, it may be considered that the Palmer edition takes the musical text too literally, leading to an interpretation that does not fit the common description of a *gavotte*. In contrast, Lucktenberg seems to ignore the 𝐜 time signature, while Marlais and Schultz acknowledge the written time signature, but provide a tempo that allows the piece to be felt in cut-time (𝐜).

The editors' indications of tempo may be influenced by the technical difficulties of the piece, with slower tempos sometimes being used to make pieces more accessible. In the *Prelude in C Major*, BWV 924 complex trills with prefix and suffix are a possible reason why Palmer suggests that the piece be played at 60–66 bpm "or slower" (the only such indication found in the surveyed editions). In this piece, it seems appropriate that Palmer suggests the most complex ornament realization in the surveyed editions, but also suggests the slowest tempo.

Discrepancies between the tempo notated on the score and the tempo used for companion recordings may be an indication that a slower tempo is notated to lessen the technical challenges of pieces, especially when the editor and the recording artist are the same person. In the case of *Minuet in G Major*, BWV Anh. 116, the Tsitsaros edition suggests a tempo of 108–120 bpm at the quarter note, while the companion recording has a tempo of around 140 bpm. In *Air in B-flat Major*, HWV 491, the Marlais edition suggests a tempo of 126–138 bpm at the eighth note, with the recording employing a tempo of around 160 bpm. In both cases, the faster tempos in the recordings seem to be the editors' preferred tempo for performances, while they likely consider

that the slower tempos notated on the scores are appropriate for piano students at the respective levels.

Fingering

Editorial fingerings are present in all surveyed editions of the selected Baroque keyboard pieces. Most editors present frequent fingerings regardless of the level of the piece, while editors like Alexander and Jones present more sparse fingerings and often omit fingerings in passages in which good fingerings may be considered evident for the student.

When choosing fingerings, editors balance principles of Baroque fingering with principles of fingering aimed at young students. Examples of strategies used to make fingerings more accessible to young learners include the avoidance of three things: simultaneous leaps in both hands, large hand stretches, and finger substitution. The relative importance given to each principle depends on the editor and on the level of the piece. For example, in the *Minuet in G Major*, BWV Anh. 116, most editors use left-hand finger 1 on the downbeat of measure 19 to avoid simultaneous leaps in both hands (as shown in Figure 4.3). This strategy is used in this level 4 piece, but has not been identified in pieces of later levels.

Principles of Baroque fingering found in surveyed editions include avoiding fingers 1 and 5 on black keys, using fingerings that match musical motives rather than standard scale fingerings, not striving for legato fingerings in passages that do not need to be connected, and using trill fingerings recommended by authors such as C. P. E. Bach (2–3 or 3–4 in the right hand, and 2–3 or 1–2 in the left hand). Finger crossings from the treatises of C. P. E. Bach and François Couperin, such as the common crossing of finger 3 over finger 4, are not found in the

surveyed editions, as they are not as feasible on the modern piano as they are on Baroque instruments.

The principle of using musical patterns to guide the choice of fingering is present in most surveyed editions and is especially evident in the use of similar fingering patterns on repeating musical motives. A clear example comes from *Invention No. 8 in F Major*, BWV 779, in which motives of descending tetrachords are most often played with fingers 1 to 4 in both hands, with different fingers being employed to avoid the use of finger 1 on black keys. In measure 16 of this invention, Taylor uses left-hand finger 1 on the first note of each descending tetrachord, even when the tetrachord starts on E-flat. Taylor's choice of fingering presents an exception, as most editors present alternative fingerings that avoid placing finger 1 on black keys.

In the selected pieces, five-finger patterns can often be used to delineate short musical motives. A unique example is Rameau's *Menuet en Rondeau*, the only selected piece that presents fingerings that stem from the composer. Rameau's original fingering instructs students to use three separate five-finger patterns (C major, G major, and D major) in the right hand, without finger crossings. The Jones and Palmer editions use Rameau's fingering, while Schultz uses finger crossings. Five-finger patterns are also used motivically in *Air in B-flat Major*, HWV 471. In this case, Lucktenberg is the only edition to employ five-finger patterns, which emphasize the melodic direction towards the following downbeat. Although Lucktenberg's edition follows Baroque performance practice in its use of melodic motives to determine fingering, it leads to certain black keys being played with finger 1, such as in measure 4 in the left hand. Meanwhile, the other editors employ standard scale fingerings and finger crossings, which are determined more by the topography of the keyboard than by the motivic construction of the passages.

The examples from *Invention in F Major* and *Air in B-flat Major* demonstrate that the same set of principles of Baroque fingering can create different results depending on the priority that the editor gives to each principle. C. P. E. Bach establishes that players should avoid using finger 1 on black keys but does not discuss which circumstances would deem it preferable or necessary. Therefore, teachers must balance the two principles—using consecutive fingers according to melodic motives, and avoiding short fingers on black keys—based on their views on technique and the needs of their students.

The adaptation of fingerings to fit the hand size and technical abilities of young students generates even more variety in fingering. Among the surveyed editors, Marlais and Palmer are the ones that more consistently avoid fingerings that create large hand stretches, instead preferring fingerings that allow a relatively closed hand position. An example of the relationship between the principles of avoiding large stretches and avoiding finger 1 on black keys is found in Scarlatti's *Sonata in A Major*, K. 322. On the transition from measures 18 to 19, three editors—Alexander, Marlais, and Snell—allow fingers 1 to play on black keys as a means of avoiding overstretching the right hand. Hinson, on the other hand, avoids using finger 1 on a black key and thus creates a position that might be uncomfortable for students with small hands.

Another adaptation used to facilitate the performance by young students is the avoidance of finger substitution, which is mostly evident in Palmer editions. It can be observed in the frequent redistribution of notes between the hands and the use of finger crossings in the first variation of Handel's *Sarabande in D Minor*, HWV 437/4. In this piece, Palmer uses finger substitution only as a last resort, while Marlais employs it on almost every measure, and even on black keys. While C. P. E. Bach discourages students from using finger substitution, it is widely recognized—both in Baroque treatises such as Couperin's *L'art de toucher le clavecin* and by

current performers[3]—as an essential technique for performance of Baroque keyboard music. In the case of the *Sarabande in D Minor*, Marlais and Palmer represent two extremes, and teachers are encouraged to experiment with both sets of fingerings in order to define which fingerings are more adequate for their students.

Fingerings associated with pianistic technique are sometimes found in surveyed editions, with the most common being fingers 1–3 in mordents and trills, finger change on mordents (1–3–2, for example), and finger change on repeated notes. The use of these ornament fingerings is uncommon in surveyed editions, being mostly found in left-hand ornaments of the Marlais and Tsitsaros editions of *Prelude in D Minor*, BWV 926. Finger change on repeated notes is very rare in surveyed editions because arguably none of the selected pieces requires the fast repeated notes that would make change of fingers essential (such as those found in Scarlatti's *Sonata in D Minor*, K. 141). The most prominent instance of alternating fingers on repeated notes is found in three of the surveyed editions of *March in D Major*, BWV Anh. 122—Palmer, Schultz, and Snell. The fact that three other editors—Alexander, Faber, and Tsitsaros—play the repeated notes with a single finger indicate that they do not consider the passage fast enough to require the use of alternating fingers.

Ornamentation

Ornamentation is a fundamental part of Baroque performance practice, and as such, most surveyed editions dedicate significant attention to the topic. The surveyed pedagogical editions usually preserve ornaments found in original sources, including ornament signs on the score and

[3] Richard Troeger, *Playing Bach at the Keyboard: A Practical Guide* (Amadeus Press, 2003), 210–14.

providing suggested realizations above or below the score, as footnotes, or in performance notes. Notable exceptions are Snell's edition of *March in D Major*, BWV Anh. 122 and Hinson's edition of *Sonata in D Minor*, K. 34, both of which realize ornaments directly on the score. Some editions—such as those by Halford, Hinson, Jones, Marlais, Palmer—provide large introductory sections that discuss ornamentation, while books dedicated to the music of J. S. Bach often feature a total or partial reproduction of the *Explication* (Bach's table of ornaments) from the *Klavierbüchlein für Wilhelm Friedemann Bach*—as is the case with Alexander, Hewig-Tröscher, Palmer, Snell, and Tsitsaros.

Surveyed editions present different guidelines for the performance of ornaments. Faber states that "ornaments may be played or omitted according to the skill of the performer."[4] Most editions adopt a descriptive approach, providing ornament realizations but stating that ornaments can be omitted if needed. Contrasting views on ornamentation can be observed in Couperin's *Le Petit-Rien*, in which Palmer and Walters express opposite opinions: for Palmer, all ornaments indicated by Couperin must be performed, with no additional ornaments being added;[5] in contrast, Walters writes that, if the student finds the notated ornamentation challenging, they "might attempt to play only the right hand ornaments and omit the left hand ornaments."[6] Palmer's prescriptive view of ornamentation is also demonstrated by the indication that certain

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[4] Johann Sebastian Bach, *Selections from the Notebook for Anna Magdalena Bach: original keyboard classics*, ed. Nancy Faber et al., The Developing Artist (Faber Piano Adventures, 1992), 7.

[5] Willard A. Palmer and Margery Halford, eds., *The Baroque Era: An Introduction to the Keyboard Music*, 2nd edition, Alfred Masterwork (Alfred Publishing, 1993), 40.

[6] Richard Walters and Christos Tsitsaros, eds., *The Baroque Era: Intermediate Level*, Schirmer Performance Editions (G. Schirmer, 2014), 8.

cadential trills are mandatory in Baroque keyboard music, even if not indicated by the composer.[7]

Variations in the realization of ornaments occur in regard to starting note, rhythm, number of repercussions, and presence of prefix and suffix. The most significant of these variations is the starting note of trills. Tables of ornaments by François Couperin and J. S. Bach indicate that trills should start on the upper auxiliary note, and this instruction is adopted by most surveyed editions. However, when a trill is preceded by its upper auxiliary note, some editions start the trill on the main note, as is the case with Jones (*Minuet in G Major*, BWV Anh. 114 and *Gavotte in G Major*, HWV 491), Marlais and Tsitsaros (*Prelude in D* Minor, BWV 926), and Walters (*Le Petit-Rien*). Marlais's edition presents a curious case, as it only starts the trill on the main note if the editor considers that there is little time to perform a four-note trill starting on the upper auxiliary. This can be observed in measure 16 of *Prelude in D Minor*, BWV 926, in which two trills are preceded by the upper auxiliary: the trill placed on an eighth note starts on the principal note, while the trill placed on a quarter note starts on the upper auxiliary.

Marlais's ornamentation in *Prelude in D Minor*, BWV 926 thus establishes a middle ground between two types of editions: those that consider that all trills should start on the upper auxiliary (like Alexander and Palmer) and those that use principal-note trills on all trills that are preceded by the upper auxiliary (like Jones). Marlais recognizes that, following Baroque treatises, the majority of trills should start on the upper auxiliary, but that on rare occasions performers can be allowed the flexibility to start a trill on the main note if necessary.

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[7] Palmer and Halford, *The Baroque Era: An Introduction to the Keyboard Music*, 4.

In the case of Scarlatti, most editors treat trills in accordance with C. P. E. Bach's *Essay*, thus starting trills with the upper auxiliary note. In the performance notes of one publication, Hinson claims that Bach's treatise "dealt with most of the ornamentation problems found in Scarlatti's music,"[8] implying that the *Essay*'s instructions apply to repertoire outside of the Franco-German tradition of C. P. E. Bach. Among the surveyed editions, only those by Richard Jones suggests that Scarlatti's trills can start on the main note, which aligns with writings by Badura-Skoda and Neumann.

Another variation in the realization of ornaments concerns the length of appoggiaturas, which can be interpreted as long or short appoggiaturas. The variations occur in two Scarlatti sonatas: *Sonata in C Minor*, K. 40 and *Sonata in A Major*, K. 322. In each case, only one edition recognizes that it is not possible to determine if appoggiaturas are meant to be long or short. Marlais thus presents options for short and long appoggiaturas in measure 8 of *Sonata in C Minor*, K. 40, while Alexander offers similar options for measure 3 of *Sonata in A Major*, K 322.

The rhythm used in ornaments presents significant variability in the surveyed editions. The most frequently used note value used for trills and mordents is thirty-second notes, which is the rhythmic value used in J. S. Bach's *Explication*, although other rhythmic values are used, such as sixteenth notes, sixteenth-note triplets, thirty-second notes triplets, and sixty-fourth notes. While most editions provide only one possible realization for each ornament, some offer alternatives with a different rhythm. A common variation involves a four-note trill, which can be performed with four notes of equal length, or with a triplet followed by a longer fourth note.

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[8] Domenico Scarlatti, *At the Piano with Scarlatti*, ed. Maurice Hinson (Alfred Publishing, 1989), 11.

These alternative realizations, equally valid according to Baroque performance practice, are indicated by Marlais in *Minuet in G Major*, BWV Anh. 114 (Figure 3.5), *Minuet in C Major*, K. 73b (Figure 4.35), and *Air in B-flat Major*, HWV 471 (Figure 6.30).

Mordents and trills are also realized with varying number of repercussions in the surveyed editions. Although most mordents and trills are presented with three and four notes, respectively, ornaments placed on longer notes often receive more repercussions, which is in agreement with Baroque performance practice. A clear example is found in measure 8 of *Sonata in D Minor*, K. 34, in which all surveyed editions write a trill in which the sixteenth-note repercussions and suffix take the entire duration of the note (Figure 7.24). In the same piece, Marlais also presents alternative realization for the mordent in measure 28, allowing the use of one or two repercussions.

Many of the variations in the realization of ornaments are introduced with the objective of facilitating their execution, which can be observed in editions of two preludes by J. S. Bach. The *Prelude in C Major*, BWV 924 features the most complex ornaments in selected pieces: trills with both prefix and suffix. As demonstrated by Bach's *Explication*, the left-hand trill in measure 4 would require at least 10 notes, which leads Palmer to realize the trill in thirty-second note triplets and Alexander with a combination of thirty-second notes and thirty-second note triplets. Because of the challenges involved in playing the ornament and synchronizing it with the right hand, Alexander, Palmer, and Tsitsaros suggest simplifications such as removing the prefix (Figure 6.6).

Other simplifications of ornaments occur in *Prelude in D Minor*, BWV 926 and relate to rhythm. In this piece, some of the mordents and trills occur in moments when two simultaneous voices are played by the right hand, which may create technical challenges. Tsitsaros is the only

edition to indicate that the mordent in measure 11 be realized in sixteenth notes, in contrast with the thirty-second notes used for other ornaments (Figure 7.16). A slower rhythm is also used by Alexander and Tsitsaros in the cadential trill in measure 44, in contrast with the longer and faster trill used by Palmer (Figure 7.19).

In a few instances, editors allow the students to choose which ornaments should be used. An early example stems from Marlais's edition of *Minuet in G Major*, BWV Anh. 114, in which the editor instructs the student to experiment with three ornaments (a trill, a mordent, and a turn) and decide which one to play on the final cadence. In Palmer's editions of *Gavotte in G Major*, HWV 491 and *Sarabande in D Minor*, HWV 437/4, the editor writes several plus (+) signs on the score, instructing the student to add appropriate ornaments on those notes. The examples are designed for students of different levels: while Marlais's suggestion might represent one of the student's first encounters with Baroque repertoire, Palmer's assignment is meant for experienced students who are already proficient in the use of ornamentation. However, both instances serve similar functions: to give students agency and get them acquainted with the *ex-tempore* character of Baroque ornamentation.

Articulation and Phrasing

Most selected Baroque keyboard pieces contain no markings of articulation or phrasing. Out of the twenty selected pieces, only six pieces contain articulation markings, all of which are slurs. However, editorial markings of articulation and phrasing are present in most surveyed editions, with more of half of them making distinction between original and editorial markings. Table 8.2 below summarizes the treatment of original and editorial markings in surveyed editions, omitting *Urtext* editions. As an example, the markings "OA, EA, D" can be read as such: "the edition preserves original articulation markings, presents editorial articulation

markings, and makes a distinction between the original and editorial markings." A guide to abbreviations is presented below the table.

Regarding the pieces that contain original articulation markings, Table 8.2 indicates that most editions preserve the original slurs ("OA") while providing additional editorial markings ("EA"). In some cases, like the *Gavotte in G Major*, HWV 491 and the *Sonata in D Minor*, K. 34, the original sources contain inconsistent markings, such as two-note slurs that span only part of the piece. In situations like these, editors like Alexander, Palmer, and Halford primarily extend the slurs to the entire piece, making the slurring consistent across similar passages.

Table 8.2. Treatment of original and editorial articulation markings in selected editions of Baroque keyboard pieces.

Name of Piece	Original	Alexander	Bachus	Clarfield, Guy	Clarfield, Alexander	Faber	Halford	Hinson	Jones	Lucktenberg	Marlais	Palmer, Halford	Palmer	Schultz	Snell	Tsitsaros	Walters
Minuet in G Major, BWV Anh. 114	NA	EA, D				EA, ND			EA, D		EA, ND		EA, D	EA, ND	EA, ND	EA, D	
Menuet en Rondeau	NA	EA, D							NEA			NEA		EA, ND			
Rigaudon I	NA		EA, ND		EA, ND												
Sonata in D Minor, K. 32	NA	NEA					EA, D				EA, ND	EA, D			EA, D		EA, D
Minuet in G Major, BWV Anh. 116	NA	EA, D				EA, ND	EA, D		EA, D		EA, ND		EA, D	EA, ND	EA, ND	EA, D	
Musette in D Major, BWV Anh. 126	NA	EA, D	EA, ND	EA, D		EA, ND			EA, D		EA, ND		EA, D	EA, ND	EA, ND	EA, D	
Gavotte in G Major, HWV 491	A	OA, EA, D	OA, EA, ND						OA, EA, D	OA, EA, D	OA, EA, ND	OA, EA, ND		OA, EA, D			
Minuet in C Major, K. 73b	A	OA, NEA, ND									MA, EA, ND			OA, EA, D			OA, EA, ND
March in D Major, BWV Anh. 122	NA	EA, D				EA, ND			EA, D		EA, ND		EA, D	EA, ND	EA, ND	EA, D	
Minuet in D Minor, BWV Anh. 132	A	OA, EA, D				OA, EA, ND			OA, EA, D		OA, EA, ND		OA, EA, D	OA, EA, D	MA, EA, ND	OA, EA, D	
Sarabande in D Minor, HWV 437/4	NA	EA, D								EA, D		NEA					EA, D
Sonata in C Minor, K. 40	NA	NEA					EA, D		EA, D		EA, ND			EA, ND			
Prelude in C Major, BWV 924	NA	NEA										EA, D	EA, D		EA, ND	NEA	
Le Petit-Rien	A		OA, EA, ND									NEA, D					OA, EA, ND
Air in B-flat Major, HWV 471	NA	EA, D								EA, D	EA, ND						
Sonata in G Major, K. 431	NA	NEA					EA, D	EA, ND			EA, ND						
Invention No. 8 in F Major, BWV 779	NA	NEA	EA, ND	EA				NEA									
Prelude in D Minor, BWV 926	A	OA, NEA, D											OA, EA, D		RA, NEA	OA, NEA, D	
Sonata in D Minor, K. 34	A	OA, EA, ND					OA, EA, D	MA, EA, ND	OA, EA, D		MA, EA, ND			OA, EA, D			
Sonata in A Major, K. 322	NA	NEA						EA, ND							EA, D		

A = original sources contain articulation markings
NA = original sources do not contain articulation markings
OA = original articulations are maintained
MA = original articulations are modified
RA = original articulations are removed
EA = editorial articulations are present
NEA = editorial articulations are absent
D = there is differentiation between original and editorial articulations
ND = there is no differentiation between original and editorial articulations

Although most analyzed editions make some distinction between original and editorial markings, they are not always clear like Maurice Hinson recommends.[9] Consulted editions use the following methods to differentiate editorial markings from the ones stemming from original sources:

- Alexander and Schultz indicate in footnotes which slurs are original.
- Clarfield and Guy present multiple versions of the same score. Since articulation markings are omitted from the *Urtext* version, it is clear that they are editorial.
- Halford, Lucktenberg, and Palmer present original markings in black and editorial markings in grey.
- Jones presents mostly *Urtext* editions, and articulation and phrasing suggestions are presented either in footnotes or in extensive performance notes. An exception is *Sonata in D Minor*, K. 34, in which Jones uses editorial slurs and identifies them with a dash.
- In pieces with no original articulation markings, Tsitsaros and Walters write in footnotes that articulations are editorial suggestions. In *Minuet in D Minor*, BWV Anh. 132, Tsitsaros indicates original slurs with asterisks.
- Snell writes in the preface of the publication of Scarlatti sonatas that articulations markings are editorial.

The methods presented above do not present the same level of clarity. The editions by Halford, Lucktenberg, and Palmer (with the exception of a few engraving errors), clearly identify which markings are editorial by using different colors. Clarfield and Guy, and Jones, by

[9] Maurice Hinson, "Editions of Keyboard Music," in *How to Teach Piano Successfully*, 3rd ed. (Neil A. Kjos Music Company, 1988), 289.

separating the editorial suggestions from the *Urtext* score, make the distinction even clearer. Tsitsaros and Walters also make the distinction between original and editorial markings clear by writing that, unless indicated, articulation markings are editorial. By not presenting such a disclaimer on pieces without original articulations, Alexander and Schultz may create confusion, as the score presents no indication of the editorial origin of the markings.

Three of the editors make no distinction between original and editorial articulations: Bachus, Hinson, and Marlais. In the case of Faber and Snell, both editors state in the preface that articulations are editorial, which is only partially true, because they reproduce slurs found in the original source of *Minuet in D Minor*, BWV Anh. 132 and do not differentiate them from editorial suggestions. The relative disregard for original slurs probably stems from the fact that, from the six selected keyboard pieces that contain articulation markings, only *Le Petit-Rien* was published by the composer. Four of the pieces (*Gavotte in G Major*, HWV 491, *Minuet in C Major*, K. 73b, *Minuet in D Minor*, BWV Anh. 132, and *Prelude in D Minor*, BWV 926) survive in manuscripts that contain very inconsistent articulation markings, which might explain why editors may choose to focus on the principles of Baroque articulation rather than on the specific markings contained in the manuscripts.

Articulations and phrasing markings in the surveyed editions consist primarily of slurs, but also include various indications of non-legato articulations, such as staccato, tenuto, and staccato with tenuto. Most surveyed editions primarily use slurs to connect short musical motives or to indicate that stepwise passages are to be played legato. However, Palmer and Snell sometimes notate slurs of up to four measures, which instead indicate phrasing. Interestingly, Lucktenberg and Palmer sometimes write long slurs over the original short slurs (for example, in *Minuet in D Minor*, BWV Anh. 132 and *Gavotte in G Major*, HWV 491). Such markings imply

that short slurs refer to articulation, and long slurs indicate phrasing inflections, because long and unbroken legato lines are not consistent with Baroque performance practice.

Short slurs are very often used by editors to connect small musical motives, but editors diverge about when to break such slurs. It is established in Baroque performance practice that a silence of articulation should happen at the barline, because it is the only way of creating a metric accent on the harpsichord, since the instrument does not allow dynamic contrast through the speed of attack. This principle guides the articulation suggestions of Alexander and Jones, as these editors rarely notate slurs that cross barlines. In contrast, other editors frequently notate slurs that reach the next downbeat or beyond. A clear example is found in the opening measures of *Minuet in G Major*, BWV Anh. 114 (Figure 3.7), in which Alexander breaks the slur at the barline, and Marlais connects it to the next measure.

The example from *Minuet in G Major*, BWV Anh. 114 represents a problem found throughout the surveyed editions: editors use slurs to mean very different things. In Alexander and Jones, they are primarily indicators of legato articulation, while in Marlais they indicate not only legato, but also the direction of musical motives. Meanwhile, the function of slurs varies in Palmer, Snell, and Tsitsaros, as they can alternatively indicate anything from articulation of a pair of notes to the inflection of a full four-bar phrase. Furthermore, the matter of the varying functions of slurs is not addressed in the surveyed editions.

Alexander uses slurs in a very consistent way, mostly encompassing eighth notes moving stepwise, and disconnecting at the barline. The principle followed by Alexander, that stepwise notes tend to be connected, is mentioned by several editors (including Clarfield and Alexander, Halford, Hinson, Tsitsaros) in the performance notes. The fact that such slurs are consistent also means that they are predictable. Therefore, they are likely less useful for a student than slurs that

indicate musical motives. A similar argument can be made for phrase-long slurs: if a piece has regular four-bar phrases, using long slurs to indicate all of them clutters the score while conveying very little information to the student.

Although slurs are ubiquitous in surveyed editions, articulation signs used for detached notes are less common. With the exception of *Musette in D Major*, BWV Anh. 126—in which most editors write staccatos in the left-hand broken octaves—staccatos are relatively uncommon other than in editions by Lucktenberg, Palmer, and Snell. These editors often use staccato on weak beat to indicate that they receive less emphasis, and tenuto (or staccato and tenuto) to indicate non-legato articulation. This can create cluttered scores, as can be observed in Lucktenberg's edition of *Sarabande in D Minor*, HWV 437/4.

Editors like Marlais and Tsitsaros avoid the use of staccatos by trusting that students can understand that notes that are not slurred tend to be disconnected. Marlais writes in the performance notes that (at least in time signatures of $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$), quarter notes tend to be detached. This choice presents a few advantages: first, it allows a cleaner score; second, it helps students understand that a Baroque non-legato is not the same as the staccato used in later periods; and third, it helps students understand an important principle of Baroque articulation, rather than relying on markings on every note.

Dynamics

Dynamic markings are found in most surveyed editions of Baroque keyboard pieces. Nearly all markings stem from the editors, as only one original dynamic marking is found in the surveyed pieces: a *piano* in measure 15 of *Minuet in C Major*, K. 73b. Even though they are not

technically *Urtext* editions, dynamic suggestions are not found in the editions by Alexander and Jones.

In the selected pieces, most editors use a combination of terraced dynamics (sudden change of dynamic level) and inflectional dynamics (crescendo and decrescendo). An exception is Faber, who mostly writes terraced dynamics, with new dynamic markings usually occurring at the beginning of phrases. The principle of terraced dynamics originates from two elements of Baroque music: the alternation between *tutti* and *solo* in ensemble works, and the alternation between *forte* and *piano* when changing manuals on a harpsichord. Although the harpsichord does not allow inflectional dynamics, other Baroque keyboard instruments such as the clavichord and the early fortepiano do. The use of both terraced dynamics and inflectional dynamics indicate that most editors are therefore influenced by the harpsichord, but do not intend to imitate it on the piano. This approach is defended by modern scholars and performers such as Richard Troeger, who states that the piano should be "played on its own terms, with its own resources, but informed by what Bach's own world of instruments… has to tell us."[10]

Certain similarities are found in the way editors assign dynamic markings to the selected pieces. Editions of dances with regular phrase structure, such as minuets, often present new dynamic markings at the beginning of each phrase, or at the repeat of a section. It is also common for dynamics to change according to smaller structural units, such as two-measure motives, which can be used to create echo effects. An example of echo effect is created by Faber and Snell in measure 3 of *Minuet in G Major*, BWV Anh. 116, in which the motive from

[10] Troeger, *Playing Bach at the Keyboard: A Practical Guide*, 38.

measure 1 is repeated at a lower dynamic level. This device is also frequently used in Scarlatti sonatas, matching the composer's style of repeating musical motives for dramatic effect.

Inflectional dynamic markings are used for multiple purposes. Small inflections of dynamics often follow the direction of the melodic line, while larger inflections lead to cadences and other structurally important points. In some cases, dynamic inflections match phrasing slurs, such as in Lucktenberg's editions of *Gavotte in G Major*, HWV 491 and *Sarabande in D Minor*, HWV 437/4, which might appear redundant. While dynamics in the surveyed editions of dance pieces is mostly defined by terraced dynamics, editions of pieces in improvisatory style use inflectional dynamics to a larger extent. They are used to create large crescendos or decrescendos, such as the ones notated between measures 26 and 39 of *Prelude in D Minor*, BWV 926 by Marlais and Palmer. The extensive use of inflectional dynamics in this prelude suggests a piano "played on its own terms" without intention to imitate the harpsichord.

Suggestions for Further Study

In her dissertation about instructive editions of *The Well-Tempered Clavier*, Chiara Bertoglio claims that editions can "be said to be a chronicle of stylistic change not just in editing, but in performance practice."[11] By focusing on pedagogical editions, the present study documents not performance practice per se, but the current state of teaching practices of elementary to intermediate Baroque keyboard repertoire at the piano and its relationship to

[11] Chiara Bertoglio, "Instructive Editions of Bach's Wohltemperirtes Klavier: An Italian Perspective" (PhD diss., University of Birmingham, 2012), 3, https://etheses.bham.ac.uk//id/eprint/3357/.

Baroque performance practice. Based on the findings from the current study, the following areas are suggested for future research:

1. Conduct a similar study that represents more diverse composers. The methodology adopted for the current study required the existence of multiple pedagogical editions of the same piece and required that pieces be leveled by Magrath. The use of different methodology would allow the inclusion of other important composers that are commonly represented in modern piano anthologies, such as Henry Purcell, Georg Philipp Telemann, and Élisabeth Jacquet de La Guerre.
2. Conduct an analysis of companion recordings. Several editions analyzed in the current study include companion recordings produced either by the editor or by another pianist. The analysis of these recordings in light of principles of Baroque performance practice can deepen the understanding of current teaching practices.
3. Conduct an investigation on current piano teachers' understanding of Baroque performance practice and how they teach it to intermediate piano students. This would determine how modern educators teach Baroque performance practice, which editions they use, and how their teaching is aided and influenced by current pedagogical editions.
4. Conduct a study on how intermediate piano students perform Baroque keyboard repertoire. This investigation could assess the influence of editorial practices in current pedagogical editions of Baroque keyboard pieces on the students' learning of Baroque performance practice.

Since the second half of the twentieth century, the HIP movement has changed the way that the world makes and thinks about Baroque music, managing to make 300-year-old music

sound “fresh” to modern audiences. This study analyzed pedagogical editions that have been influenced by the HIP movement, painting a picture of how modern pedagogues teach the fundamentals of Baroque music on the piano. The author hopes that this study may inspire future studies on the topic of teaching Baroque music on the piano, while fostering collaboration between pianists and early music specialists. We still have so much to learn from each other.

Suggestion for Future Editions

The analysis of selected editions of Baroque keyboard works indicates that editors often adopt a prescriptive view towards Baroque performance, not taking into consideration the creative factor that would have been essential for any Baroque musician. The surveyed pedagogical publications rarely give students an opportunity to experiment with different alternatives, with notable exceptions being Marlais asking students to try different ornaments at the end of *Minuet in G Major*, BWV Anh. 114, Palmer using plus signs to indicate where students might play ornaments (*Sarabande in D Minor*, HWV 437/4), and Jones and Tsitsaros offering different articulation options in the performance notes.

Based on observations from this study, the following suggestions are given for future editorial work of Baroque keyboard pieces of elementary and intermediate levels:

1. Clearly indicate which markings are editorial, including tempo words, metronome markings, fingerings, articulation and phrasing, and dynamics.
2. Present the performance notes close to the actual piece, instead of at the beginning or end of the publication. They should be seen as an integral part of editorial work and not an afterthought.

3. If possible, distribute the measures in a way that matches the phrase structure of the piece (for example, four measures per system).
4. Prioritize essential interpretive markings, omitting markings that would be better explained in the performance notes.
5. Prioritize markings that convey important elements of Baroque performance practice, as opposed to personal interpretive opinions.
6. Use slurs to indicate small melodic motives. Convey ideas of phrase structure in the performance notes and through inflectional dynamics, avoiding multi-measure slurs.
7. Always plan fingering taking ornamentation into consideration.
8. Present as many ornament realizations as possible, indicating fingering. In pieces of earlier levels, only omit ornament realizations when a previous realization is equivalent.
9. Present ornament realizations suitable to the student's level. Offer simplified ornaments with slower rhythm or fewer repercussions.
10. Present model recordings that match the printed editorial markings in regards to tempo, rhythm, ornamentation, articulation, phrasing, and dynamics.
11. Present model recordings in harpsichord and clavichord as well as piano.
12. Present students with choices regarding ornamentation, articulation, or dynamics.
13. Systematically guide students towards the goal of extemporizing ornaments during repeats.
14. Systematically guide students towards the goal of improvising embellishments on Baroque models.

The consistent use of the suggestions above may make editions of Baroque repertoire at the late-elementary and intermediate levels more accessible and more engaging to piano

students. These editorial practices may better convey the importance of creativity in Baroque performance, guiding students in making stylistic choices according to Baroque principles instead of following strict rules set by editors or teachers. Editions that follow these suggestions may help students become proficient in Baroque performance practice and less reliant on prescriptive performance directions. Furthermore, these editions may help students develop the autonomy that is necessary for learning advanced repertoire from *Urtext* editions and creating performances that reflect each student's own artistic ideals.

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