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No 5.

FIRST LESSONS

IN

BACH

Compiled and Fingered

BY

WALTER CARROLL.

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Preface

The appreciation of Bach as a tremendous force in the progress of Music has been growing steadily during the last fifty years. The performance of his incomparable works, whose in - fluence flows in an ever widening channel through the whole domain of musical education, has clearly demonstrated that the practical study of Bach is the gateway to the mastery of tech - nique. It has accomplished still more; for out of the *knowledge* of Bach has grown the *love* of Bach, and the love of Bach has helped materially in creating that taste for good music which is so striking a feature of the present and so hopeful a sign for the future.

Bach wrote a large number of charming little pieces which provide elementary teaching material of priceless value. Short, melodious and rhythmical, they are played with keen de - light by young pupils in the early years of their instruction and serve as a natural stepping - stone to the vast store of intermediate and advanced compositions of the same writer.

The present selection is compiled with the object of placing within reach of the teacher a series of very easy pieces in convenient form. All the movements contain features of real ed - ucational worth which will repay special attention and care. Each number should pass through three stages of preparation:— *(a)* Accuracy of notes, time and fingering. *(b)* Closer attention to phrasing, expression and speed. *(c)* Performance from memory. Whether they be used as Stud - ies or as Pieces is immaterial as they combine the technical value of the one with the grace and charm of the other. Any pupil capable of playing a very easy Sonatina may commence the reg - ular study of Bach and thus early learn to love, in simple form, those elements of truth, sin - cerity and refinement which are revealed in every bar of his music; elements at once the source of his greatness and the measure of his power.

With the exception of Nos **6. 7. 8. 11. 12** & **14.** all the pieces are from the Clavier Book of Anna Magdalena Bach, the composer's second wife. Some of them were left unsigned, a cir - cumstance which, for a time, caused their authenticity to be questioned. The absence of the sig - nature from works which were undoubtedly genuine was, however, such a common occurrence that this fact alone was not long permitted to stand as evidence of doubt, and the pieces are now accepted as authentic specimens of the master's art.

WALTER CARROLL

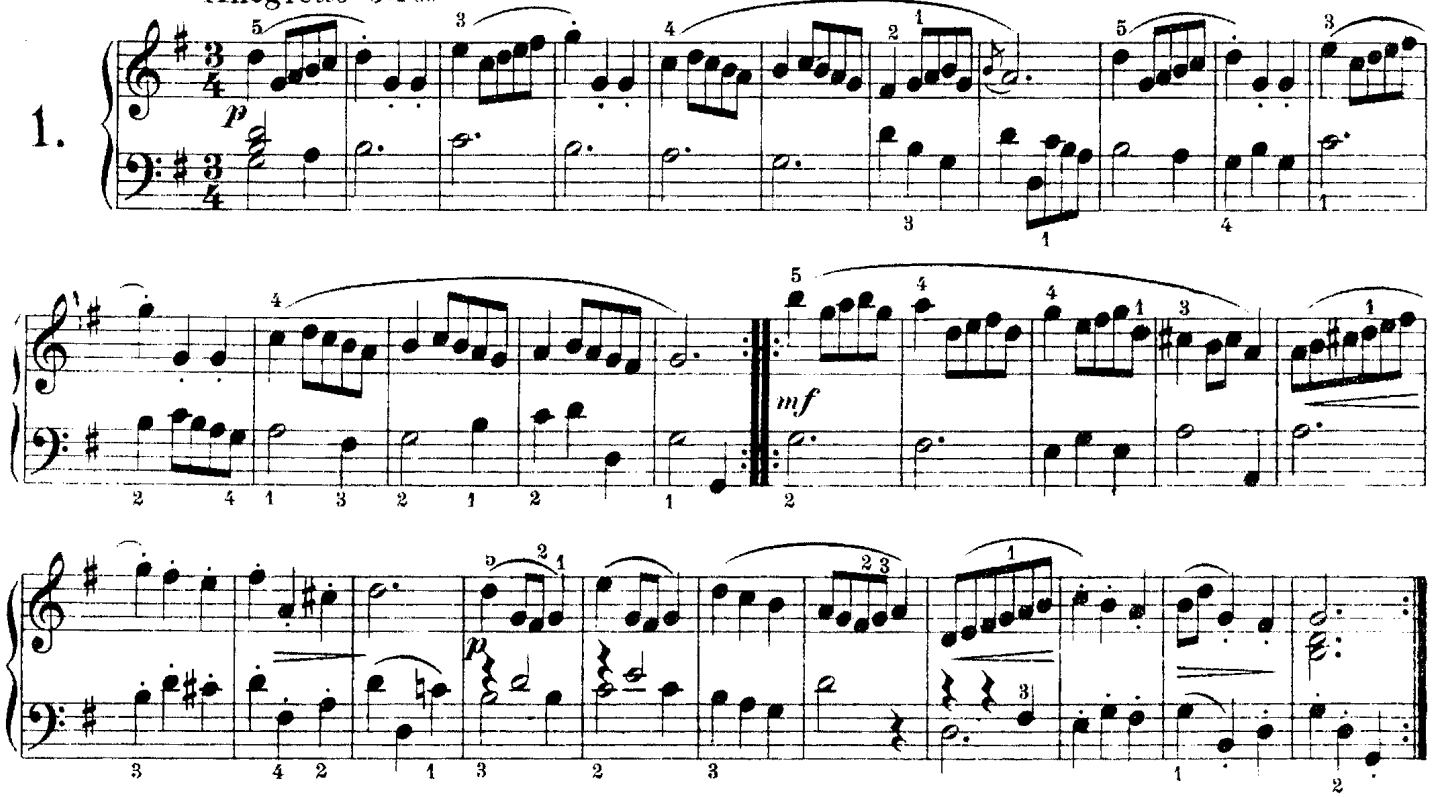
Minuet

A study in accent and in the correct timing of half beats

Allegretto ♩. = 66

J. S. BACH

1.



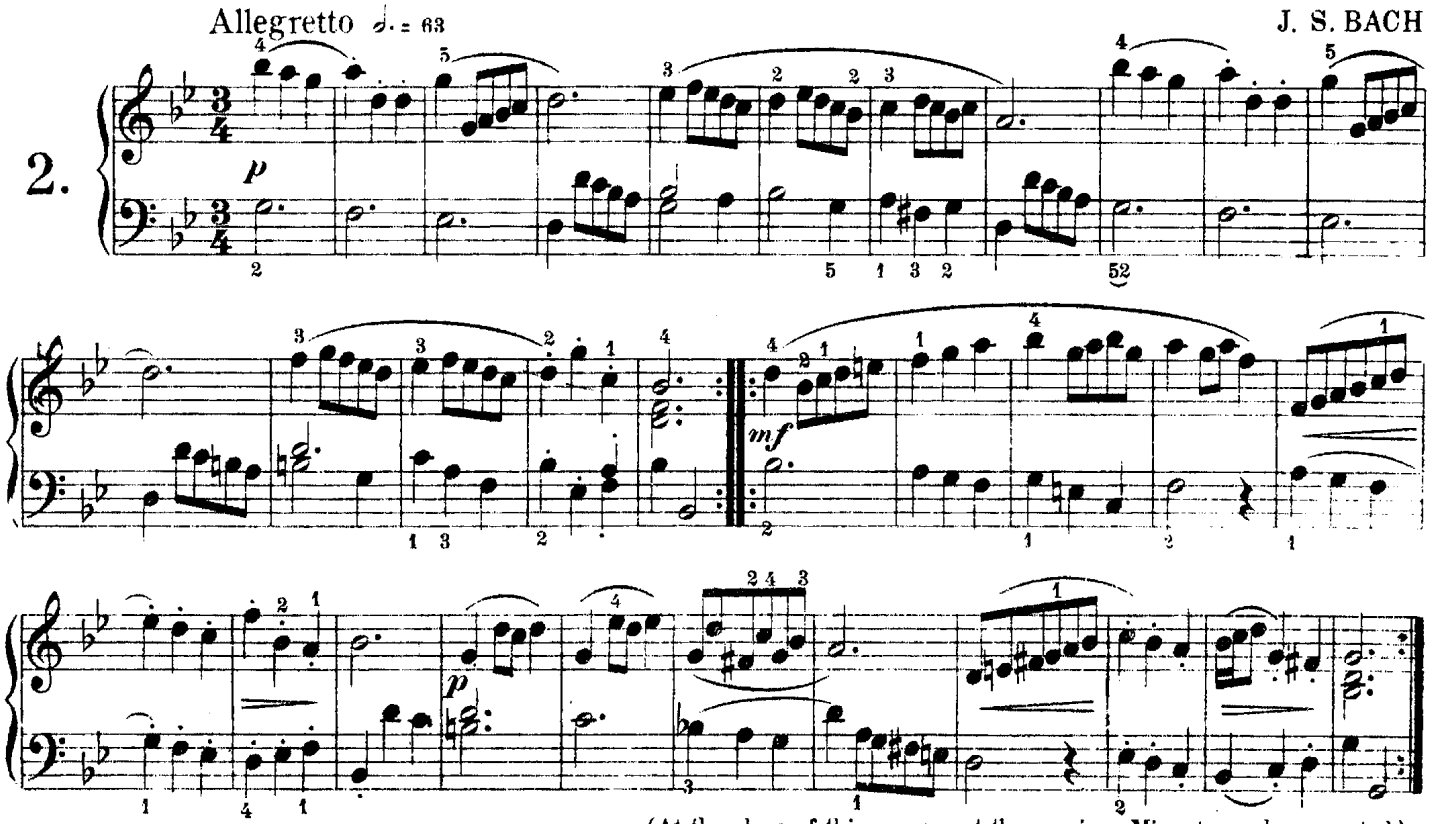
Minuet

A study in accent and in obtaining a proper balance of tone

Allegretto ♩. = 63

J. S. BACH

2.



(At the close of this movement the previous Minuet may be repeated)

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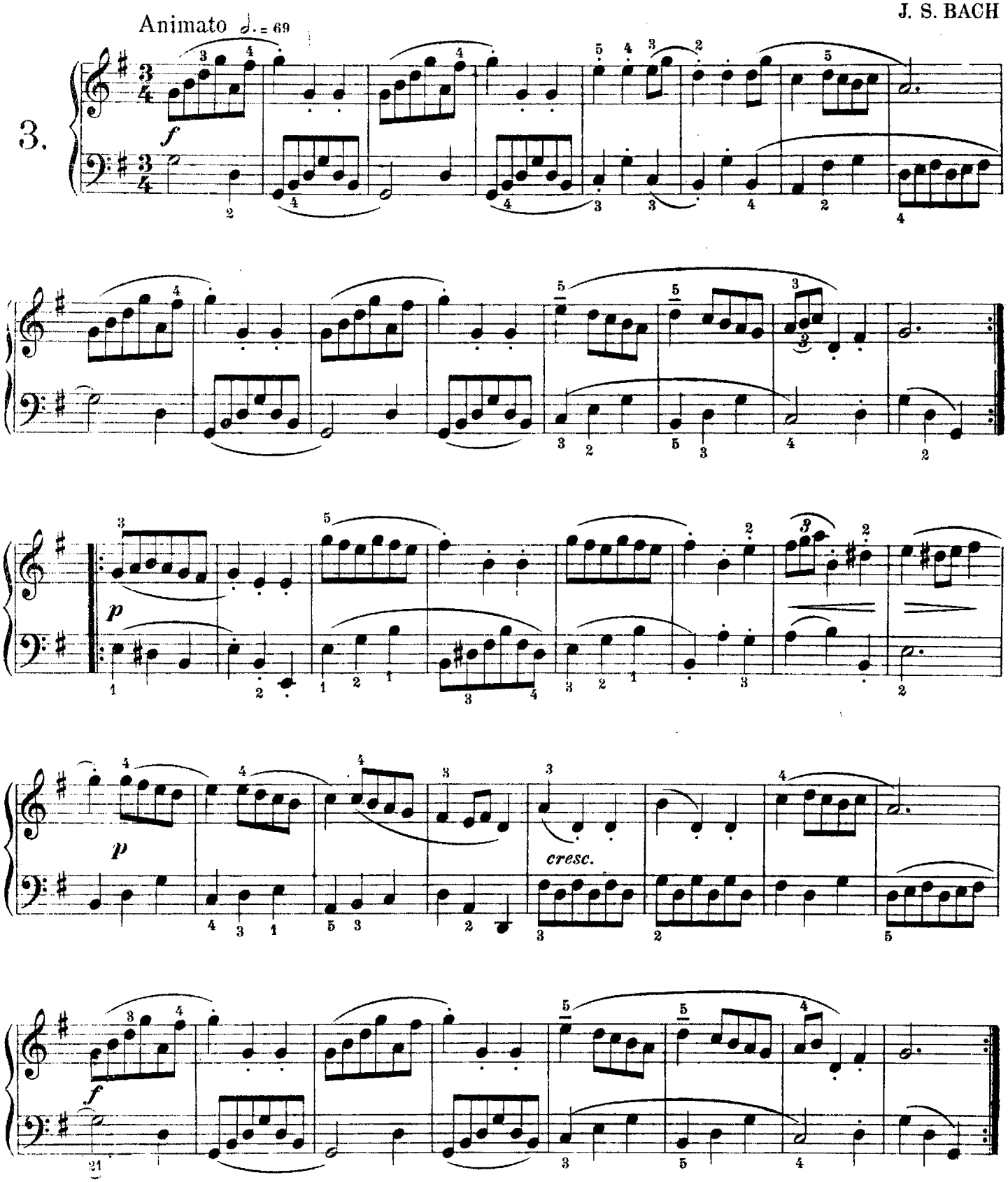
Minuet

A study in the arpeggio of the Common Chord. (close position)

J. S. BACH



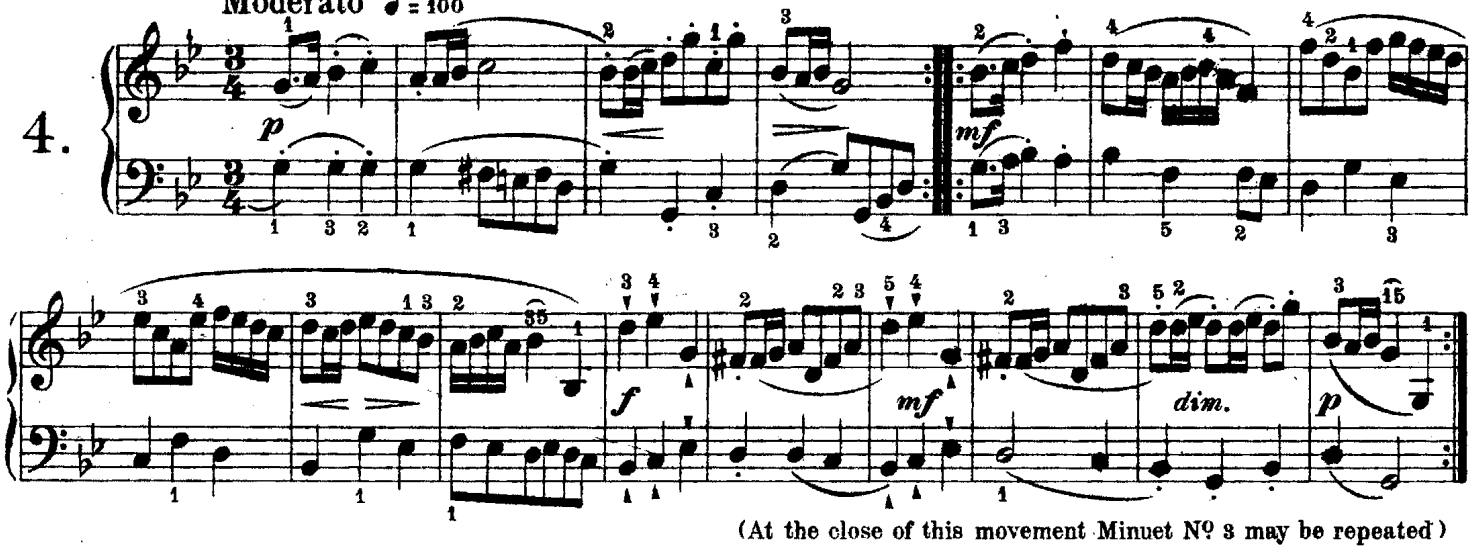
Polonaise

A study in phrasing and in the correct timing of quarter beats

J. S. BACH

Moderato ♩ = 100

4.



(At the close of this movement Minuet Nº 3 may be repeated)

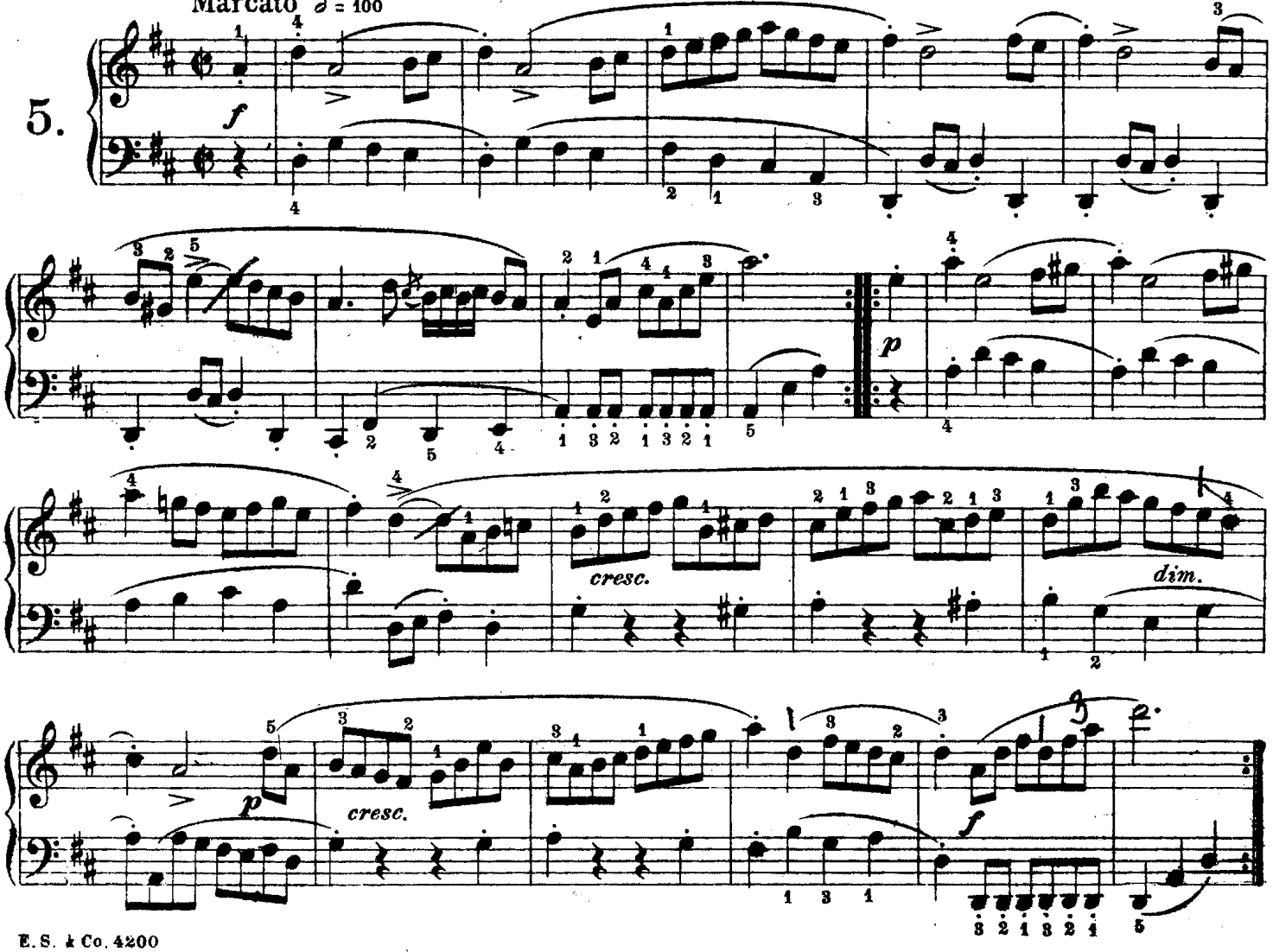
March

A study in syncopation and in keeping a steady beat throughout

J. S. BACH

Marcato 𝅗𝅥 = 100

5.



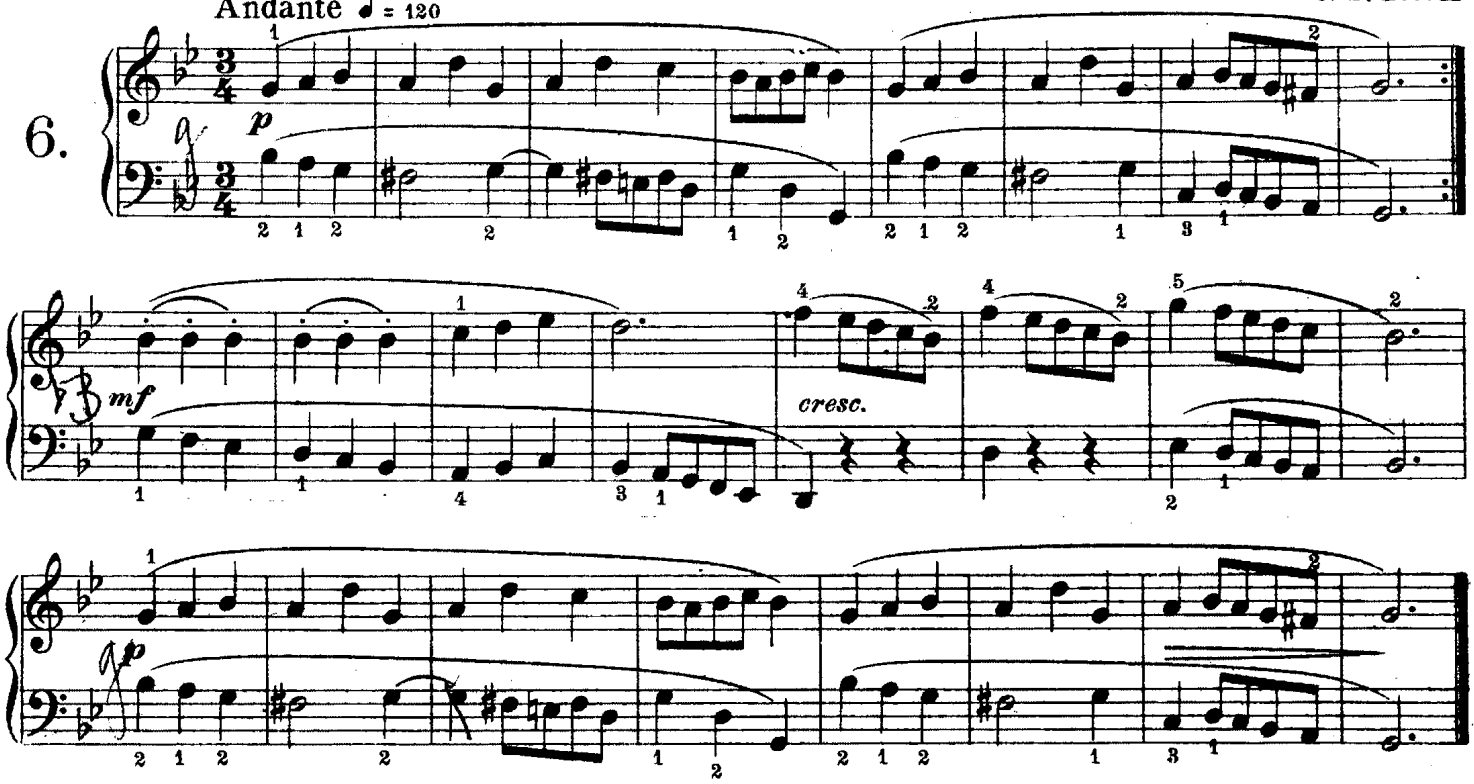
Minuet

A study in legato playing with careful balance of tone

J. S. BACH

Andante ♩ = 120

6.



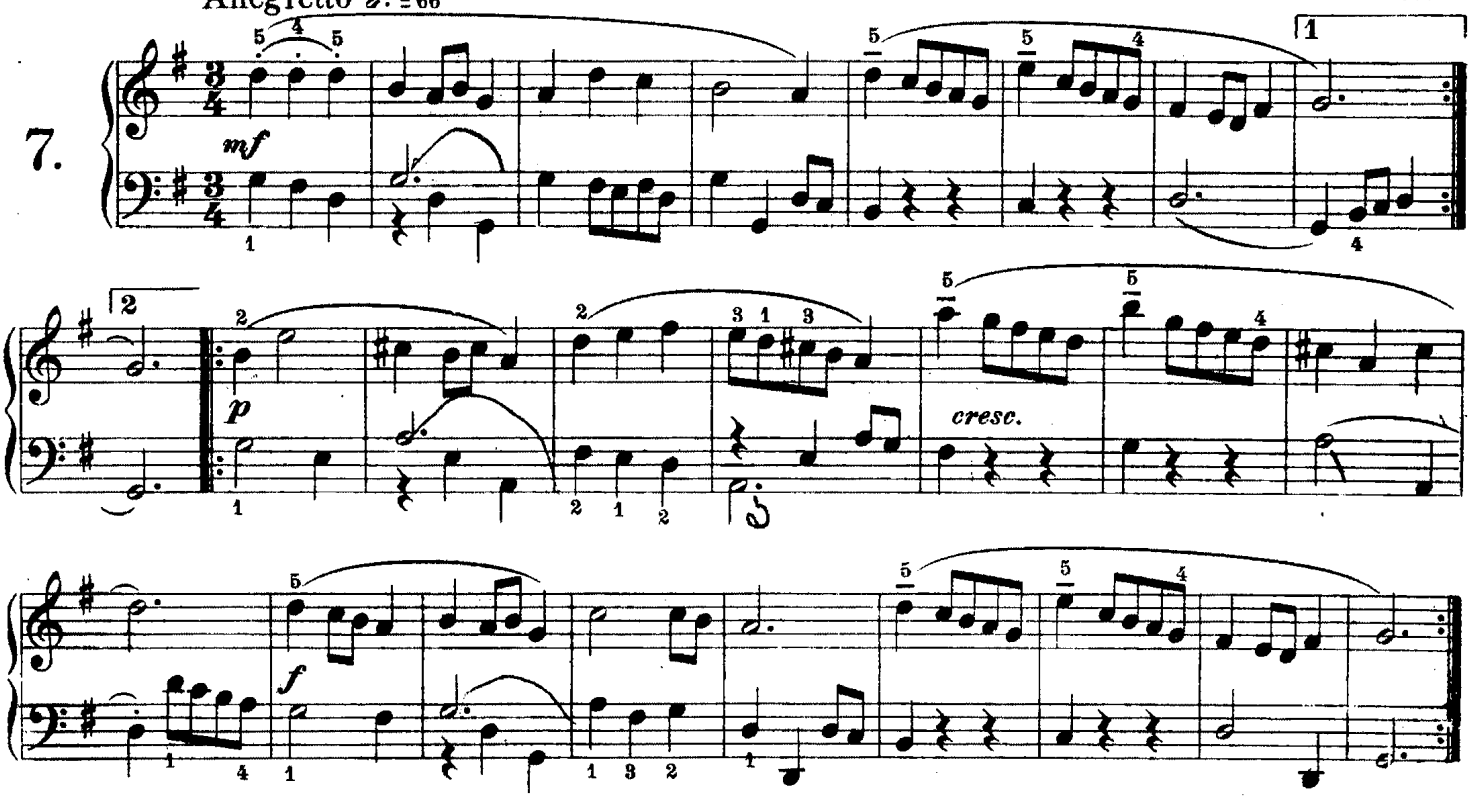
Minuet

A study in contrasting the effect of the major mode (No. 7) with that of the minor (No. 6)

J. S. BACH

Allegretto ♩. = 66

7.



(Nos 6, 7, 8, after being studied separately, may be grouped together for performance)

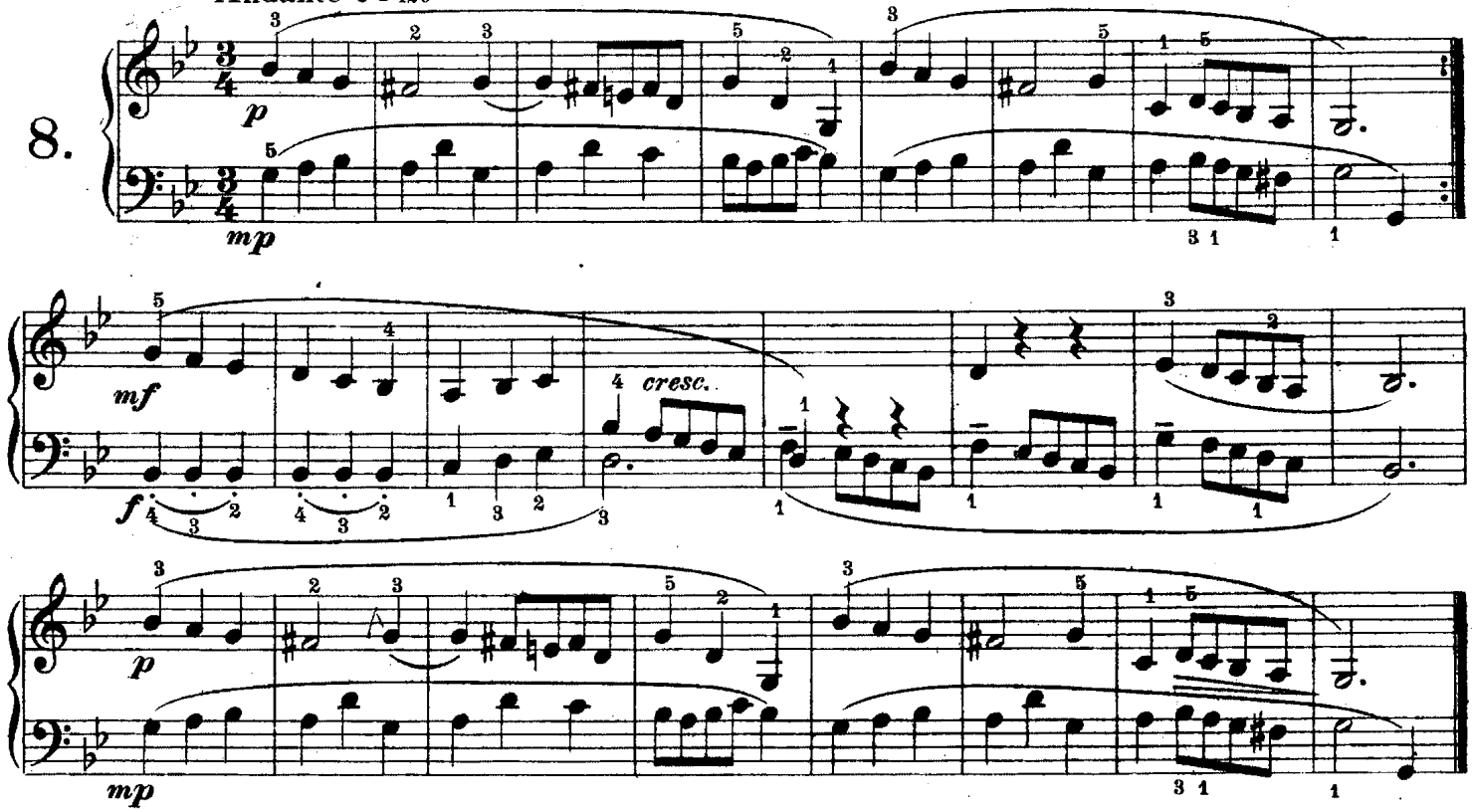
Minuet

A study in tone-values, the lower part to be slightly more prominent than the upper. (Compare with No 6

J. S. BACH

Andante ♩ = 120

8.



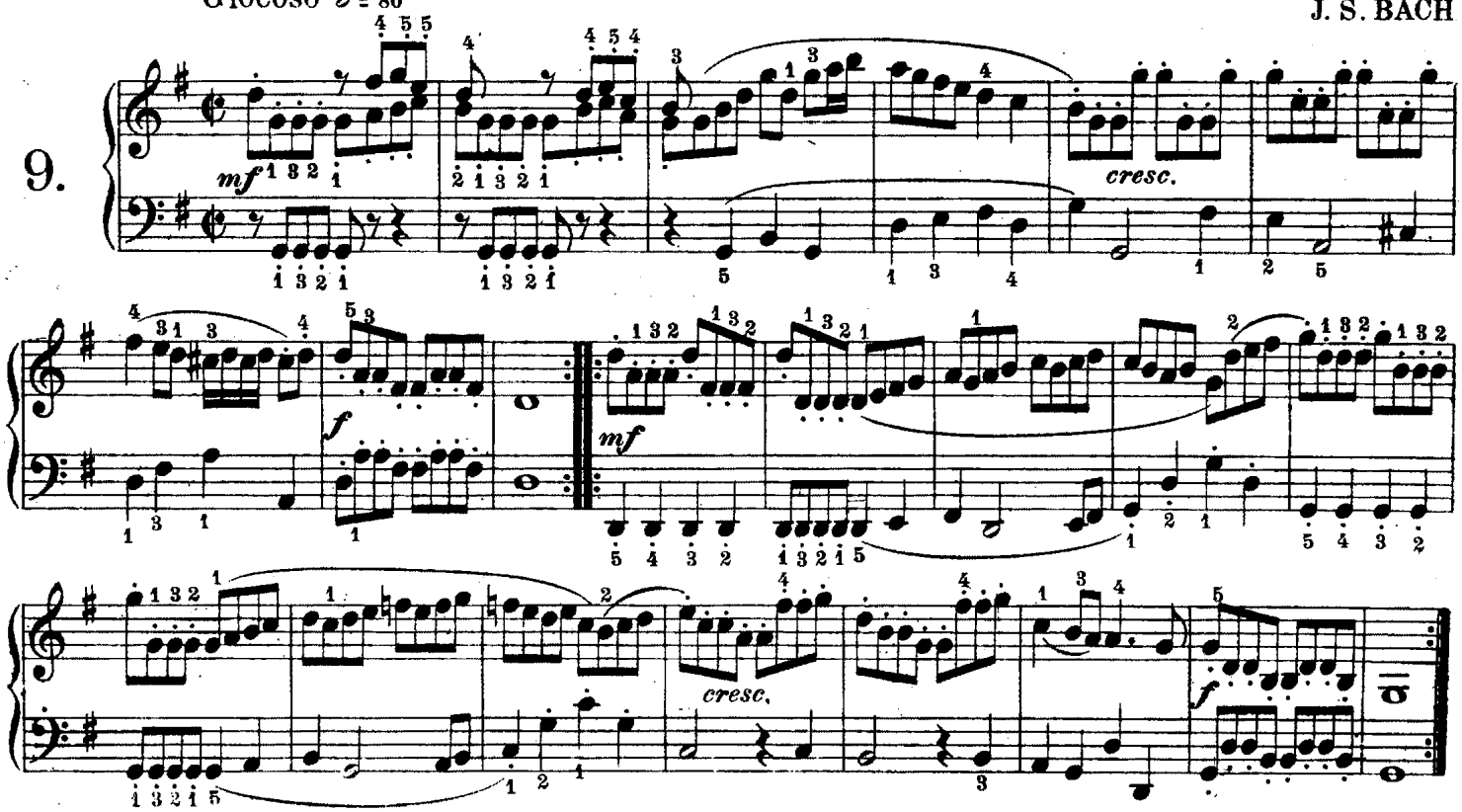
March

A study in staccato touch, repeated notes and observance of rests

Giocoso 𝅗𝅥 = 80

J. S. BACH

9.



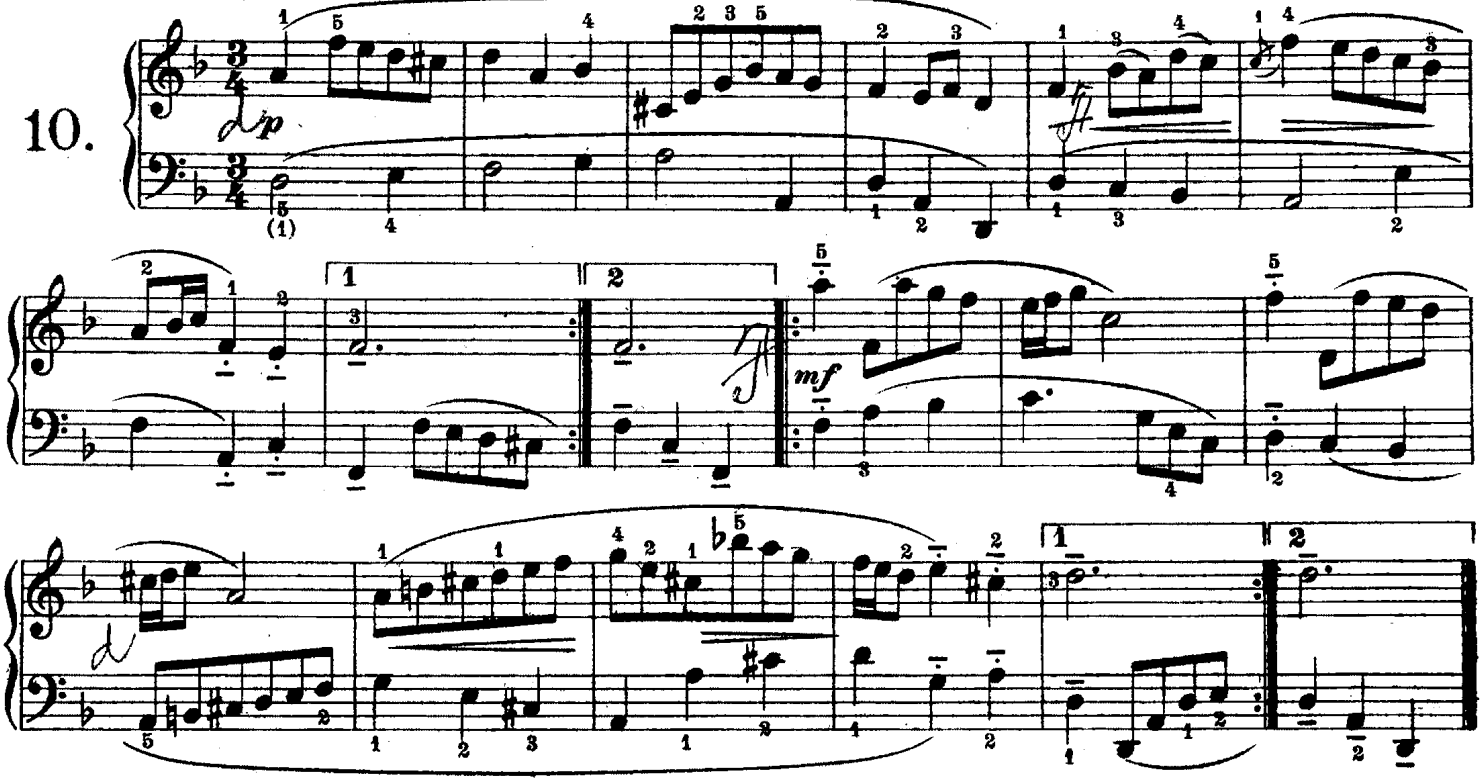
Minuet

A study in phrasing, legato touch and balance of tone

Andante e semplice ♩ = 108

J. S. BACH

10.



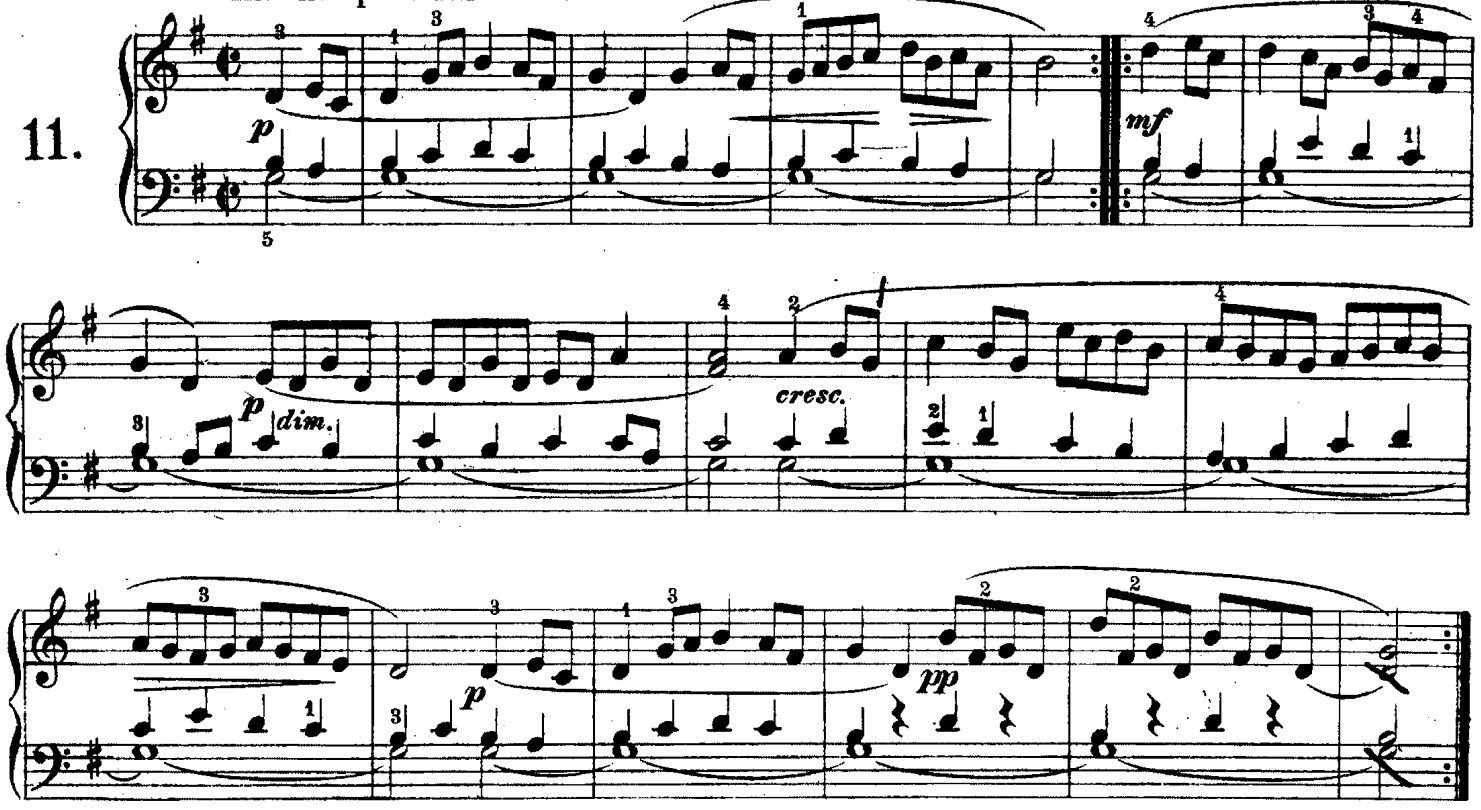
Musette

A study in sustained notes and quality of tone

Andante pastorale ♩ = 108

J. S. BACH

11.



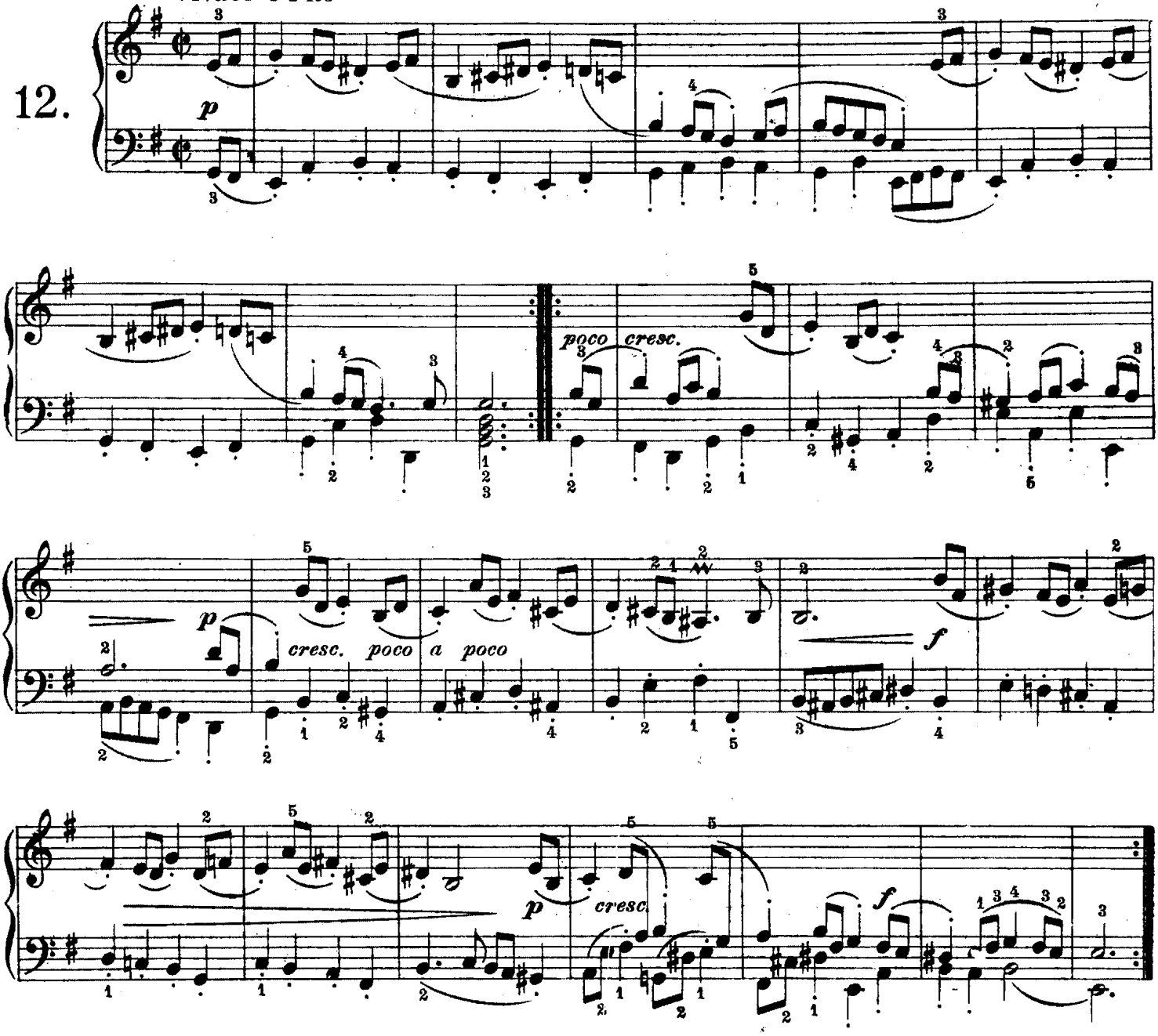
Bourrée

A study in contrasts of touch and independence of each hand

J. S. BACH

Vivace ♩ = 108

12.



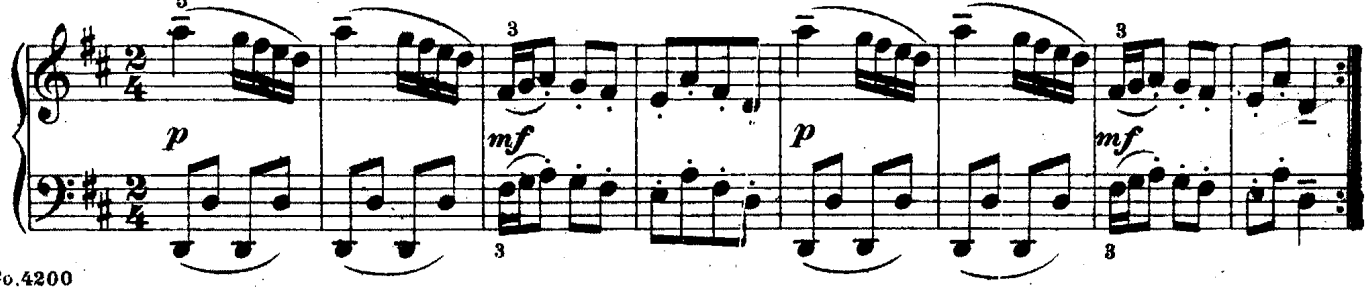
Musette

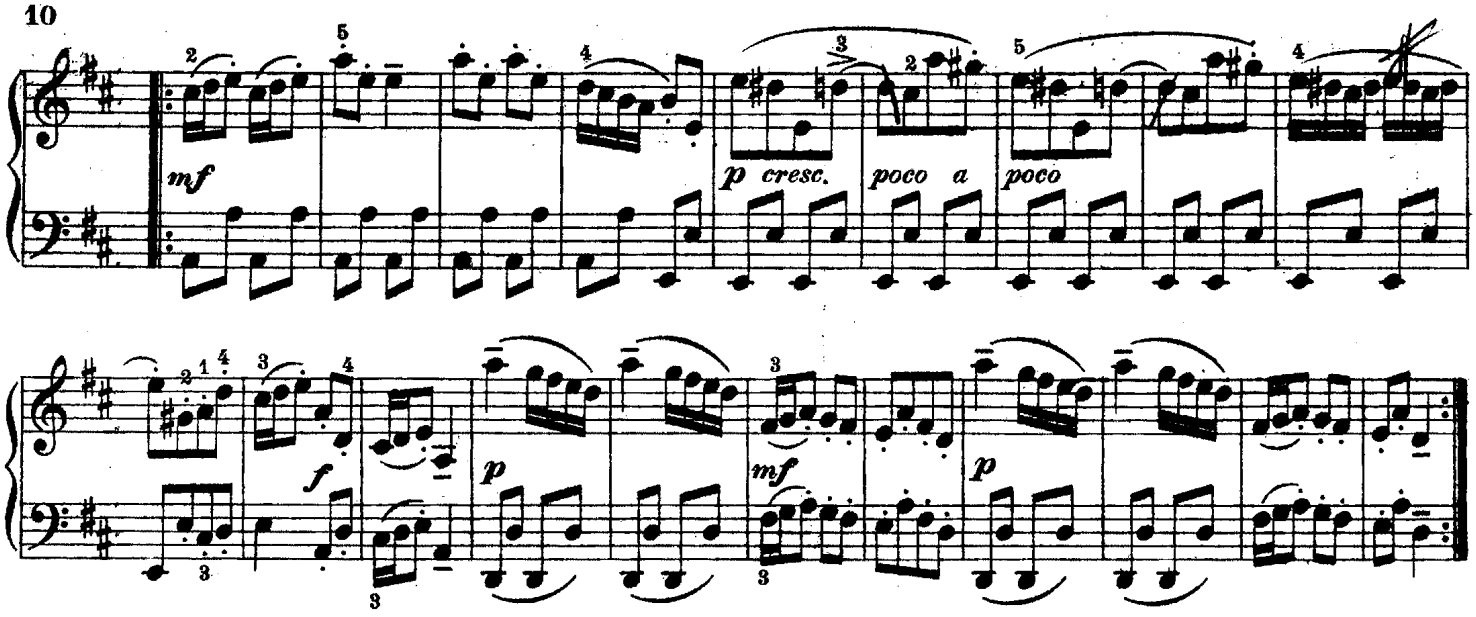
A study in broken octaves and in neat phrasing

J. S. BACH

Allegro con brio ♩ = 112

13.





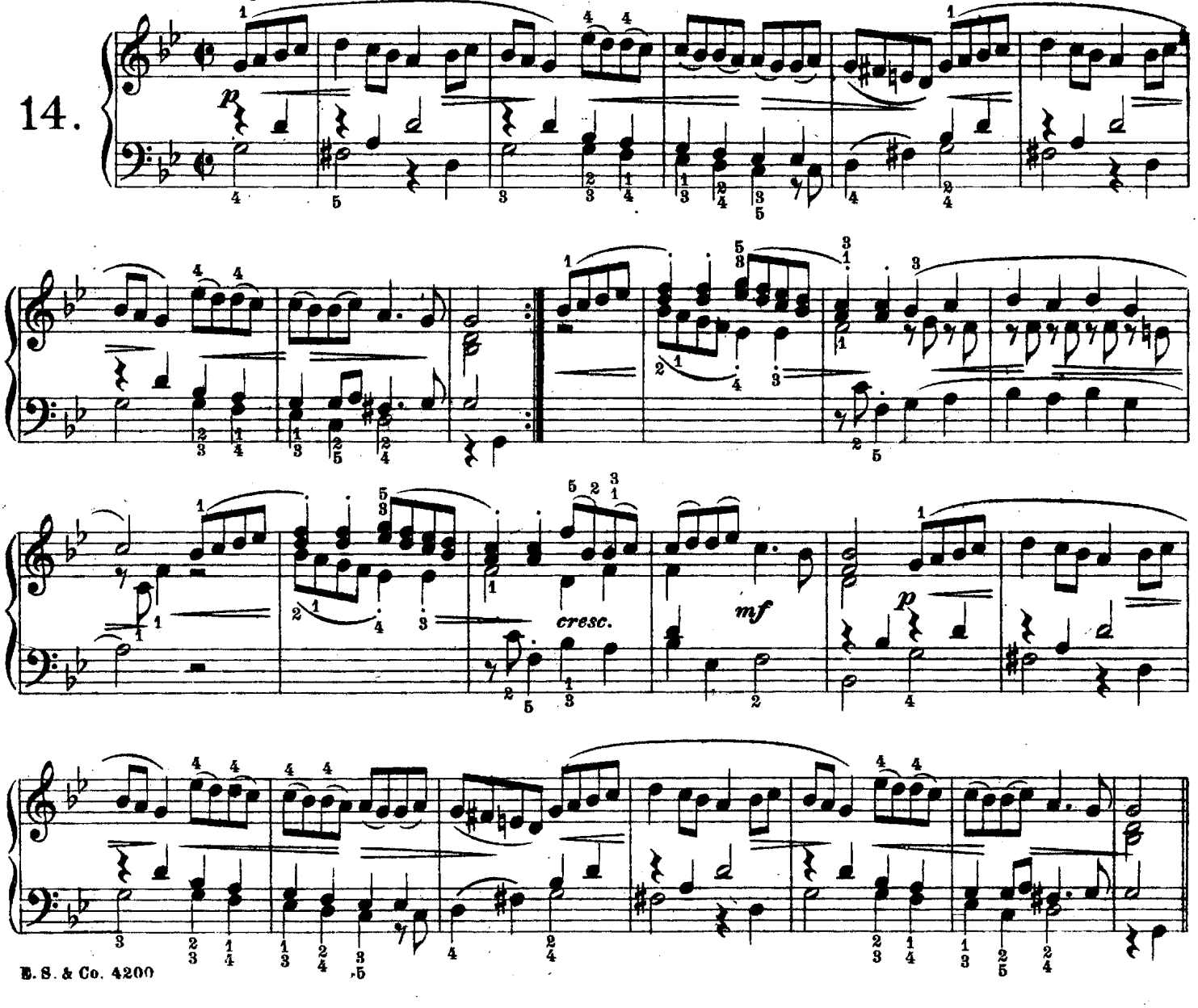
Gavotte

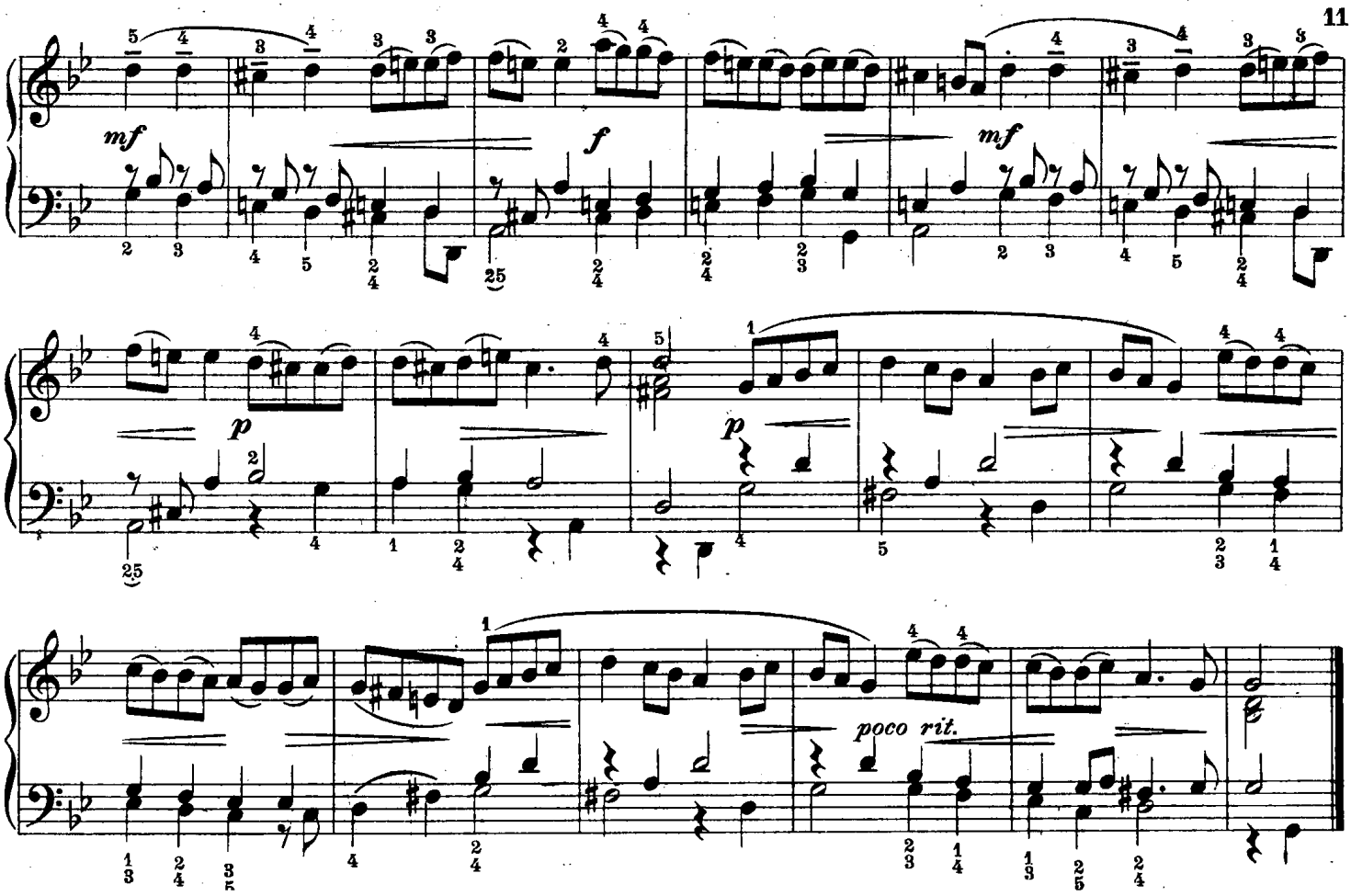
A study in phrasing, gradation of tone and cantabile playing

Allegretto ♩ = 72

J. S. BACH

14.





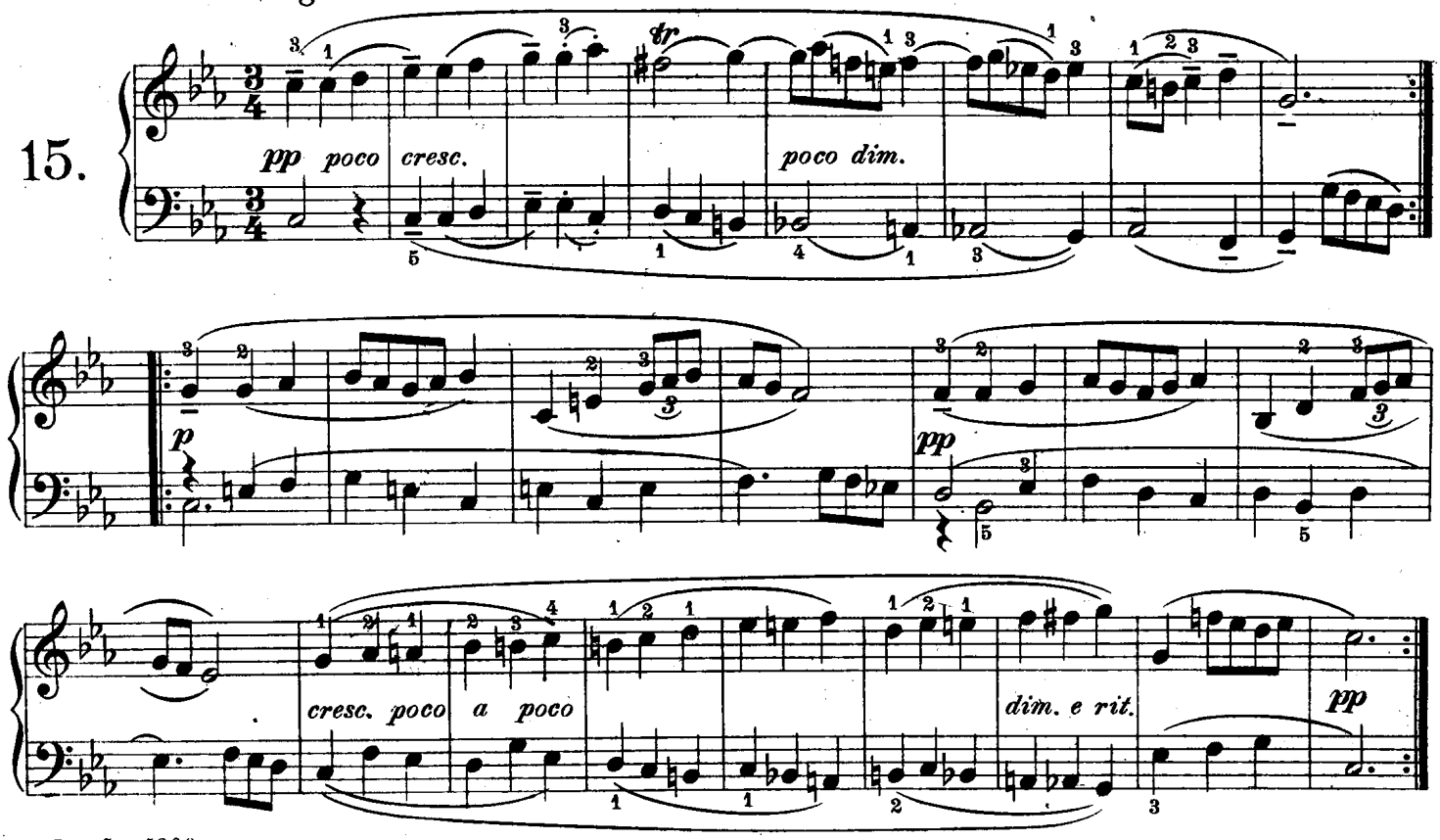
Minuet

A study in expression, phrasing and beauty of tone

Larghetto e sostenuto ♩ = 96

J. S. BACH

15.



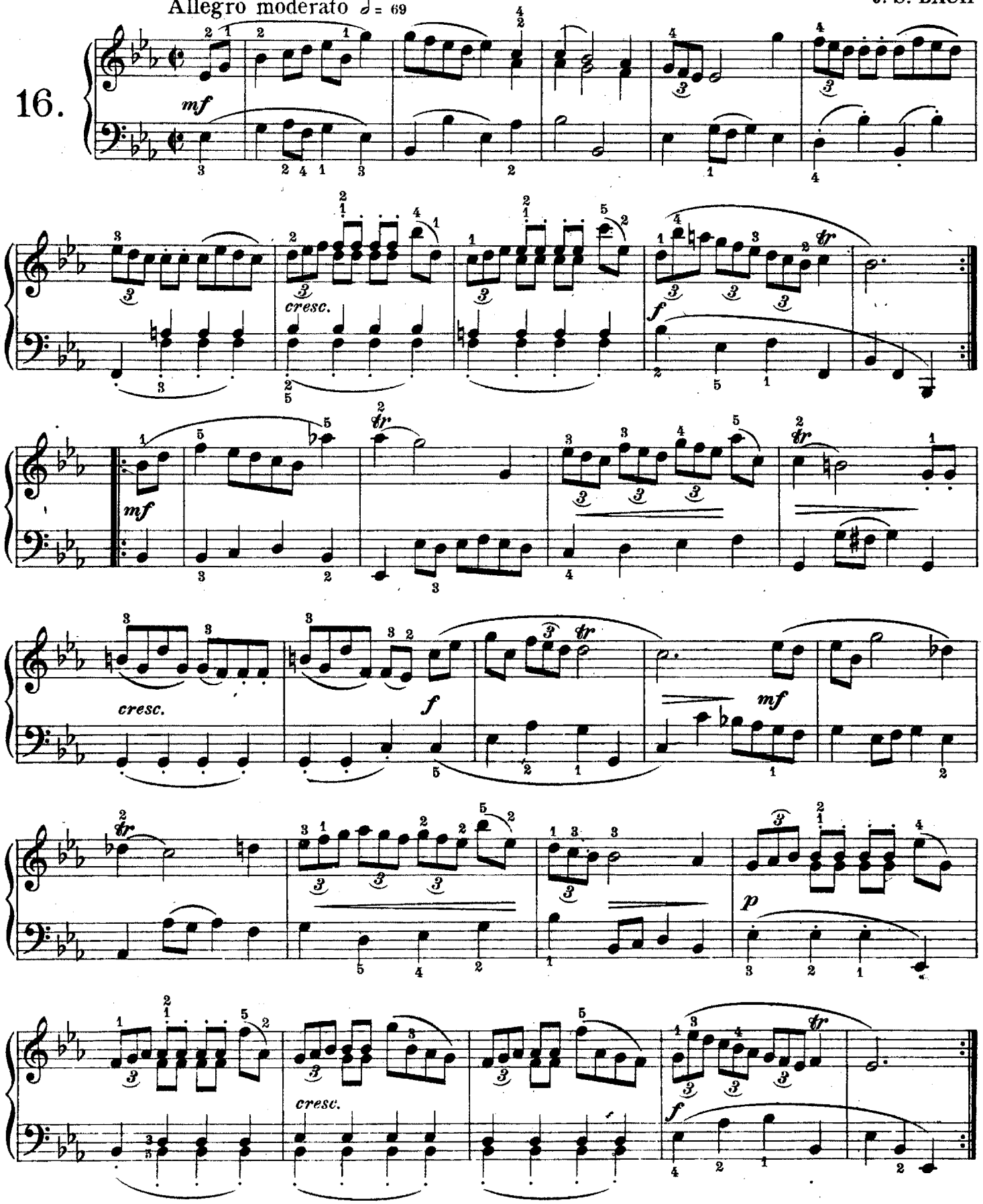
March

A study in the accurate timing of triplets and in steadiness of rhythm

J. S. BACH

Allegro moderato ♩ = 69

16.



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