

Collection Schubert  
No. 5.

# FIRST LESSONS

IN

# BACH

Compiled and Fingered

BY

# WALTER CARROLL.

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Book II

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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 influence 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 technique. 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 delight 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 educational 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 Studies 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 regular study of Bach and thus early learn to love, in simple form, those elements of truth, sincerity 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 circumstance which, for a time, caused their authenticity to be questioned. The absence of the signature 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  $\text{♩} = 66$

J. S. BACH

1.

2

# Minuet

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

Allegretto  $\text{♩} = 68$

J. S. BACH

2.

1

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

# Minuet

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

J. S. BACH

3. *Animato*  $\text{♩} = 69$  *f*

The musical score is written for piano and consists of 24 measures. It is in G major (one sharp) and 3/4 time. The tempo is marked 'Animato' with a quarter note equal to 69 beats per minute. The piece begins with a forte (*f*) dynamic. The right hand plays a series of arpeggiated chords, while the left hand plays a steady accompaniment of arpeggiated chords. The score includes various fingerings (1-5) and articulation marks. The dynamics change to piano (*p*) at measure 11 and include a crescendo (*cresc.*) starting at measure 15. The piece concludes with a repeat sign at the end of measure 24.

# Polonaise

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

J. S. BACH

4. Moderato  $\text{♩} = 100$

1 3 2 1 3 2 1 3 2 1 3 5 2 3

3 4 3 1 3 2 3 4 2 2 3 5 4 2 3 5 2 3 15

(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

5. Marcato  $\text{♩} = 100$

1 4 2 1 3 2 1 3 2 1 3 5 2 3

3 2 5 4 2 1 3 4 1 3 4 4 2 1 3 2 1 3 1 3 4

4 2 1 3 2 1 3 1 3 2 1 3 1 4

5 3 2 1 3 1 1 3 2 3 1 3 2

1 3 1 3 2 1 3 5

# Minuet

A study in legato playing with careful balance of tone

J. S. BACH

6. *Andante* ♩ = 120

*p*

*mf*

*cresc.*

# Minuet

A study in contrasting the effect of the major mode (N<sup>o</sup> 7) with that of the minor (N<sup>o</sup> 6)

J. S. BACH

7. *Allegretto* ♩ = 66

*mf*

*p*

*cresc.*

*f*

# Minuet

A study in tone-values, the lower part to be slightly more prominent than the upper. (Compare with N<sup>o</sup> 6)

Andante  $\text{♩} = 120$

J. S. BACH

8.

*p*  
*mp*

*mf*  
*f*  
*cresc.*

*p*  
*mp*

# March

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

Giocoso  $\text{♩} = 80$

J. S. BACH

9.

*mf*  
*mf*  
*cresc.*

*mf*  
*mf*  
*cresc.*

*mf*  
*mf*  
*cresc.*

# 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  $\text{♩} = 108$

12.

First system of musical notation for the Bourrée, measures 1-4. The right hand features a triplet of eighth notes and a sixteenth-note triplet. The left hand has a triplet of eighth notes. Dynamics include piano (*p*).

Second system of musical notation for the Bourrée, measures 5-8. Includes a repeat sign and a *poco cresc.* marking. Fingerings are indicated with numbers 1-5.

Third system of musical notation for the Bourrée, measures 9-12. Includes *cresc. poco a poco* and *f* markings. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation for the Bourrée, measures 13-16. Includes *p* and *cresc.* markings. Fingerings are indicated with numbers 1-5.

# Musette

A study in broken octaves and in neat phrasing

J. S. BACH

Allegro con brio  $\text{♩} = 112$

13.

First system of musical notation for the Musette, measures 1-4. Features broken octaves in both hands. Dynamics include piano (*p*) and mezzo-forte (*mf*).

2 5 4 3 2 5 4

*mf* *p cresc.* *poco a poco*

# Gavotte

A study in phrasing, gradation of tone and cantabile playing

Allegretto  $\text{♩} = 72$

J. S. BACH

14.

1 4 4 1

4 4 1 5 3 1 2 4 2 5

1 2 1 5 2 3 1 1 2 4

*cresc.* *mf* *p*

4 4 4 4 1 2 3 4 2 4 2 3 4 1 3 2 5 4

# 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  $\text{♩} = 69$

16.

The musical score consists of six systems, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegro moderato' with a quarter note equal to 69 beats per minute. The score includes various musical notations:
 

- System 1:** Treble staff starts with a *mf* dynamic. It features several triplet eighth notes and sixteenth notes. Bass staff has fingerings like 3, 2 4 1 3, 2, 1, 4.
- System 2:** Treble staff includes a *cresc.* marking and a trill (*tr*). Bass staff has fingerings like 3, 2 5, 2, 5 1.
- System 3:** Treble staff starts with a *mf* dynamic and includes a trill. Bass staff has fingerings like 3, 2, 3, 4.
- System 4:** Treble staff includes a *cresc.* marking, a *f* dynamic, and a trill. Bass staff has fingerings like 3, 5, 2 1, 1.
- System 5:** Treble staff includes a trill and a *p* dynamic. Bass staff has fingerings like 5, 4, 2, 1, 3, 2 1.
- System 6:** Treble staff includes a *cresc.* marking and a trill. Bass staff has fingerings like 3, 5, 4, 2 1, 2.

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