

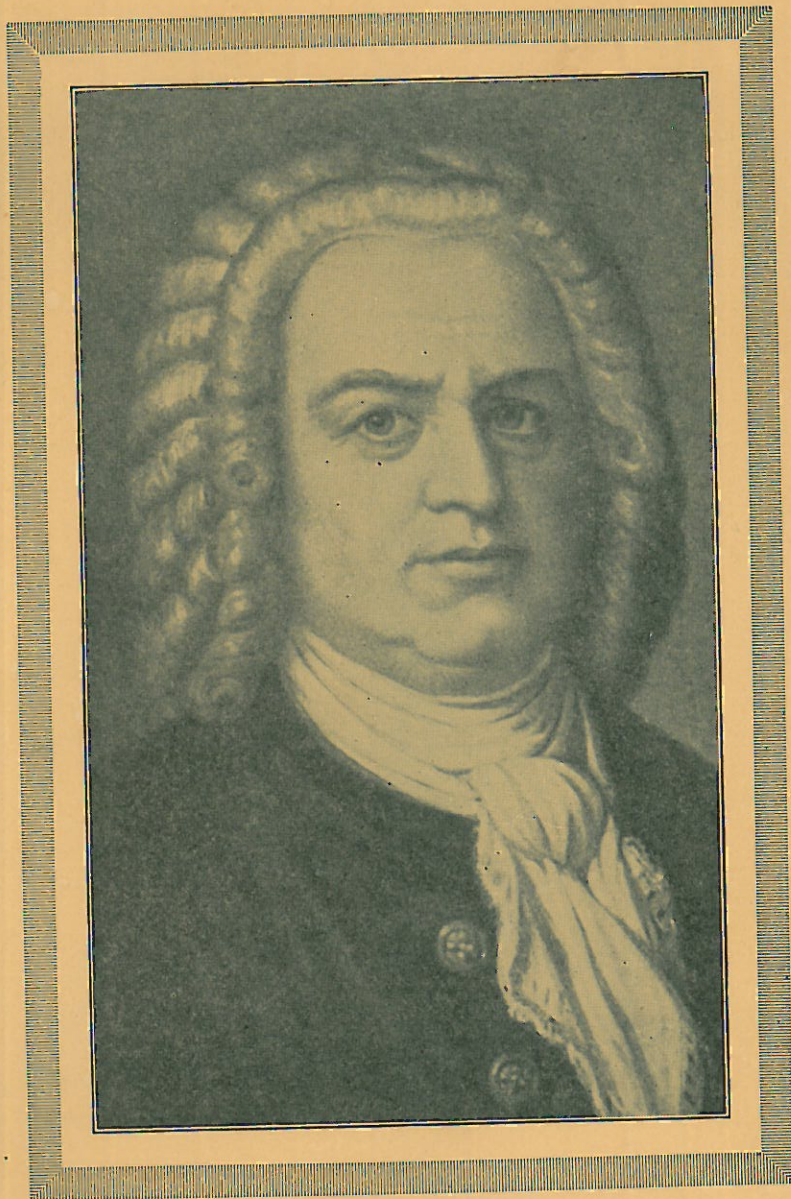
Katherine Melnick

FRENCH SUITE, No. 5

(FIRST, SECOND, AND THIRD MOVEMENTS)

By

JOHANN SEBASTIAN BACH



REVISED EDITION WITH BIOGRAPHICAL SKETCH
FINGERING, PHRASING, AND INSTRUCTIVE ANNOTA-
TIONS ON POETIC IDEA, FORM AND STRUC-
TURE, AND METHOD OF STUDY

By **EMIL SAUER**

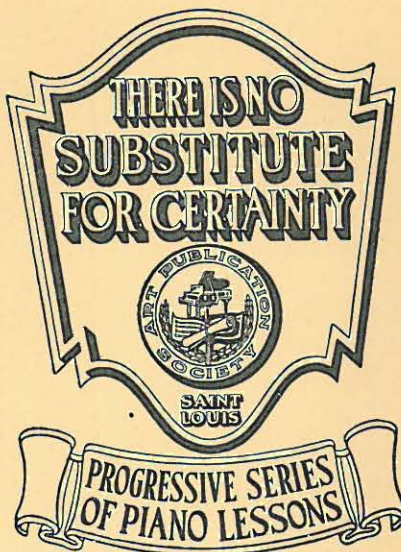
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REGISTERED

PROGRESSIVE SERIES COMPOSITIONS

Catalog No. 1101

FRENCH SUITE, No. 5.

Allemande, Courante, Sarabande, Gavotte.

BIOGRAPHICAL SKETCH—JOHANN SEBASTIAN BACH

Born at Eisenach, Thuringia, March 21st, 1685.

Died at Leipsic, Saxony, July 28th, 1750.



ONE of the greatest composers of all time, and the most prominent representative of a family of famous musicians who held a distinguished position in Germany for over two hundred years. Becoming an orphan at an early age, he was thrown upon the care of his older brother, Johann Christoph, who became his teacher.

At the age of fifteen he obtained a position in the choir of St. Michael's School at Lüneburg, and from this time he depended upon himself. While here, besides vocal music, he studied violin, organ and clavichord (forerunner of the piano). It was while at Lüneburg that he made several journeys on foot to Hamburg to hear Reinken and other famous Organists.

In 1703 Bach went to Weimer as violinist in the Court Orchestra of Prince Johann Ernst. We cannot follow him in this sketch through all the events of his life, but as teacher, organist and composer, he left his impress upon his time and gradually developed into the great master whose fame and work are epoch-making in the splendor of achievement, and their effect upon the course of musical history.

In 1723 Bach was appointed cantor of the famous Thomas School at Leipsic, which position he held until his death, in spite of many discouragements and much annoyance. His one solace was his delightful home life. Bach was twice married and the father of twenty children, some of whom developed great musical talent.

His works were greatly neglected until Mendelssohn revived them by bringing out the Passion Music at Berlin in 1829. It is said that Bach's equal as an organist never existed. He fixed the system of equal temperament which has made modern music possible, and, in fact, there was nothing which pertains to the art of music in which Bach was not a consummate master.

He composed an immense quantity of music for the church, for the organ, violin and clavichord, and various other instruments, besides his celebrated Passion Music (so-called because the words are from the New Testament account of the passion of Christ), and the celebrated Mass in B-minor. The "Well-Tempered Clavier," containing the forty-eight Preludes and Fugues, is indispensable to the pianist, and all his work shows the most consummate mastery of the resources of musical art.

FORM AND STRUCTURE.—The first part of the Allemande consists of a period of 12 measures which closes in the key of the *dominant*. The period might have ended on the second half of measure 8. The second half of the Allemande, which begins with measure 13, simply spins out the melody of the original motive, sometimes by means of transformations of melodic fragments which are combined into a movement twelve measures long. Each half of the piece is repeated but there is no return to the first part.

The Courante. The germ of this piece is the melody found in measures 25 and 26. This consists, in the first measure, of a descending scale-like motive in sixteenth-notes, followed by a figure in broken thirds in measure 25. Measure 26 carries on the idea but in eighth-notes, thus, contrasting with the first measure. The left hand part of measure 26 imitates the melody of measure 25, but does not continue the imitation beyond the first three notes of measure 26, unless one chooses to regard the second three eighths of measure 27 as a transposition of the second three eighths in measure 26; unquestionably the composer was perfectly conscious of the similarity of these two figures and of their key-relationship. This leads, in measure 28, to a repetition in the left hand of the melodic motive of measure 25. Thus, the piece is spun out, using eighth-notes and sixteenth-notes, and, finally, the first part ends with measure 40. The second part, beginning with measure 41, shows the melodic germ of the first part, but here in the left hand. It will be

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easy, from what has been stated, for the pupil to go through the rest of this piece and identify the different measures where the original motive is used or where fragments of it are transformed into new ideas.

The Sarabande. This piece also falls into two main parts, the first part being sixteen measures long, the second part is 24 measures long. The chief motive of the piece is used very extensively in building up the entire composition.

The Gavotte. This composition is a genuine modern three-part song form. The first period ends in measure 8. The second period ends in measure 16. The third period ends in measure 24. The third period is not exactly like the first period, but its movement and much of its contents are very similar, sufficiently so to enable us to identify this piece, as above stated.

POETIC IDEA.—It is not known definitely why this Suite of pieces was designated as a "French" Suite.

This suite was composed in the year 1722. A description of all the dances contained in the first half of this suite have been given in Lesson 84 of the Progressive Series and it is, therefore, unnecessary to take this matter up again in detail. We should like, however, to draw your attention to the order in which the pieces come in this Suite. First, comes the Allemande in the key of G. Next comes the Courante in the key of G. Then, the Sarabande, also, in the key of G; the Gavotte, which is in the key of G. Of the three pieces which go to complete this Suite, and which are published in full in our Catalogue, they are all in the key of G. Consequently, no attempt was made to obtain tonal contrast by means of change of key of the pieces composing the Suite, and, indeed, no very radical modulations occur during the course of the pieces themselves; consequently, if the Suite is to be played complete at one sitting, contrast will be obtained by means of the succession of each movement, as these pieces all have their characteristic rhythms.

The Allemande is in $\frac{4}{4}$ time, the Courante in $\frac{3}{4}$, *allegro*, the Sarabande in $\frac{3}{4}$ *andante*. The Gavotte is written in *alla breve* time. The Bourrée is written in *alla breve* time, the Loure in $\frac{6}{4}$ time, the Gigue in $\frac{12}{16}$ time. There is thus a very great variety of rhythmic contrast.

HOW TO STUDY.—We have given, up to the present time, so many of the Inventions of Bach, with full and explicit directions as to how to study them, that positively nothing new in the way of mechanical difficulties can exist in these pieces to baffle the student. In studying these pieces, apply the principles which have been used heretofore in the study of Bach's works. The Inventions, as you already know, were written primarily as a preparatory study for the works of this master and they adequately serve their purpose.

The marks of expression in this piece, together with the slurs and the marks showing the correct speeds at which the different pieces should be executed, will convey all needed information in regard to the interpretation of these compositions.

Finally, let it be borne in mind that this is one of the favorites among the Suites of this master. He wrote six French and six English Suites. The Sarabande of this Suite is a beautiful aria-like composition and should be rendered with great effect. The entire set of pieces which we give herewith will be a source of great satisfaction and delight to the student who takes the trouble to master them.

French Suite.

Nº 5.

Edited by Emil Sauer.

Joh. Seb. Bach.

Allegro moderato assai. $\text{♩} = 120$

dolce espr. fr

Allemande *mf*

poco cresc.

poco f *dim.* *dolce*

cresc *f* *dim.*

92, 6.

The metronome marks show the rate of speed at which each movement is to begin. Naturally, during the course of the movement, the *tempo* will bear, and indeed require the most manifold modifications.

Musical score for measures 29-32. The piece is in G major (one sharp) and 3/4 time. Measure 29 starts with a piano (*p*) dynamic. Measure 30 is marked with a hairpin crescendo. Measure 31 is marked *poco f*. Measure 32 ends with a *dimin.* (diminuendo) marking. Fingerings are indicated by numbers 1-5 above the notes. The bass line has fingerings 5, 2, 3, 4, 1, 3, 4, 1, 3.

Musical score for measures 33-36. Measure 33 starts with a piano (*p*) dynamic. Measure 34 is marked with a hairpin crescendo. Measure 35 is marked *cresc.* (crescendo). Measure 36 ends with a hairpin crescendo. Fingerings are indicated by numbers 1-5 above the notes. The bass line has fingerings 2, 4, 3, 2, 3, 1, 3, 1.

Musical score for measures 37-40. Measure 37 starts with a pianissimo (*pp*) dynamic. Measure 38 is marked *cresc. molto* (crescendo molto). Measure 39 is marked with a hairpin crescendo. Measure 40 ends with a forte (*f*) dynamic. Fingerings are indicated by numbers 1-5 above the notes. The bass line has fingerings 4, 3, 3, 3, 7, 15, 3, 2.

Musical score for measures 41-43. Measure 41 starts with a forte (*f*) dynamic. Measure 42 is marked *mf* (mezzo-forte). Measure 43 is marked *p* (piano). Fingerings are indicated by numbers 1-5 above the notes. The bass line has fingerings 1, 1, 4, 3, 1, 3, 2, 5, 2, 1.

Musical score for measures 44-46. Measure 44 starts with a forte (*f*) dynamic. Measure 45 is marked *p* (piano). Measure 46 is marked *cresc.* (crescendo). Fingerings are indicated by numbers 1-5 above the notes. The bass line has fingerings 2, 1, 1, 2, 1, 3, 5, 4, 1.

47 48 *dim.* 49 *p*

50 51 *f* 52

pp 53 54 *cresc. molto* 55 56 *f*

Andante molto sostenuto. ♩ = 80

cantabile

Sarabande. *p* 57 58 59 *p* 60 61 *mf* 62

piu espr.

63 64 65 *cresc.* 66 67 68

Allegro gioioso. $\text{♩} = 104$

Gavotte.

The musical score is written for piano and consists of 24 measures. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro gioioso' with a quarter note equal to 104 beats per minute. The piece is titled 'Gavotte' and is the sixth movement of 'French Suite No. 5'. The score includes various dynamics such as *f* (forte), *meno f* (mezzo-forte), *p* (piano), *cresc.* (crescendo), *marc.* (marcato), and *pochetossimo* (pizzicato). The melody is characterized by eighth and sixteenth notes, often with slurs and fingerings indicated above the notes. The bass line provides a steady accompaniment with eighth notes and rests. Measure numbers 5 through 24 are clearly marked at the beginning of each measure.

RECITATION QUESTIONS ON "FRENCH SUITE, NO. 5."

1. Give date and place of birth of Joh. Seb. Bach.
Ans.
2. Explain briefly the structure of the Allemande.
Ans.
3. Explain very briefly the structure of the Courante.
Ans.
4. Explain very briefly the structure of the Sarabande.
Ans.
5. Explain very briefly the structure of the Gavotte.
Ans.
6. In what key are all the pieces in this Suite?
Ans.
7. As contrast is not obtained by change of key, how is it obtained?
Ans.
8. How many French Suites did Bach write?
Ans.
9. How many English Suites did he write?
Ans.
10. Explain very briefly the best method of practicing these pieces.
Ans.

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vs.

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