

PART HTREE — Case Studies

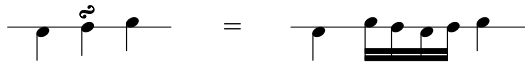
We are taking now closer look at seven spots in the organ work of Bach. In doing so, we try to apply our thinking method and listen in recordings groups of three.

Case One — Duet BWV 802 Ornament: Doppelschlag (turn) on the note

The character of the turn on the note is to create a continuation bridge between two notes and to highlight the importance of that connection. The line must be flowing but also clear, that is, articulated. The situation is harder if the note is to be played staccato and the time is shorter to play the ornament. Because the time for the ornament is reduced to the half of the note value and causes us, if not taking attention, to hurry up. This creates obfuscation and instability of time division.

MARPURG, 1749

»DOPPELSCHLAG«
»DOUBLÉ«



ClÜb III, Duett *e* (OSt)

802

73



Artist

A respectful, but ethereal sound

B not respectful

C respectful and very good, breathing tempo for the clarity

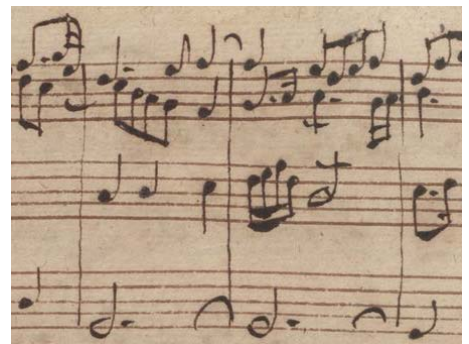
Case two — BWV 653 Choral 'An Wasserflüssen Babylon'. Ornament: Trill in measure 35

As Bach's writing determines that we cannot help out with the left hand, the shortness of the trill is required. The point d'arrêt (the point where the trill stops, PDA) is in that case inevitably counted on. This is a case which gives us a clue that the trill has to be stopped, even if there is a Nachschlag after the trill. According to what we can know, the trill does not stop only when a slur is above both the sign and the Nachschlag



Trill with stop - the clue is that there is no slur IS NOT THE SAME Trill continuing into the nachschlag.

The autograph tells us that there is no slur, so that the trill should actually be stopped for both reasons: because it means that and because Bach creates an environment in which it is very advantageous to do so. The difficulty is that the trill should sound in an effortless way. Also it should be of a drawing-singing character as if there was nothing else to play. We watch then two things: does stop the trill, and how is it coordinated with the other one, how is it played. Artist



A at 2.09

it takes the upper note of the trill before time and begins the trill on the main note. Stops the trill.

B at 2.02

does not stop the trill, plays with a longer upper note (appui) coordinates both in the same way

C at 2.11

stops, singing character, begins on the upper note on beat. coordinates differently (the other trill does not stop)

not stop)

17 Ch, „An Wasserflüssen Babylon”

A comparison between the Goldberg Variations and the spot in the choral is delighting. In both cases is a shorter trill required. So as to stop the trill before the other part moves, it must be really short.

Goldbg 16 (OSt) ↓

Case three — BWV 641 Wenn wir in höchsten Nöten sein...

Compound ornament: accent and mordent in measure 3

OBü, „Wenn wir in höchsten Nöten sein” (autogr)

OBü, „Wenn wir in höchsten Nöten” (autogr)

Artist

- A at 0.36 the mordent is ignored, only appoggiatura played
- B at 0.27 respects the meaning but the rhythm proportion not enough clear
- C at 0.29 good but the appoggiatura not is not enough long, too fast

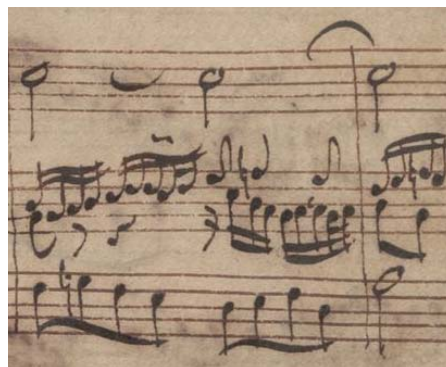


The compound ornament of turn and trill is a very good hint for the tempo — it has minimum 8 notes (4 beats) and the beats ought to stop too before the nachschlag:

Case four — BWV 662 Allein Gott in der Höh...

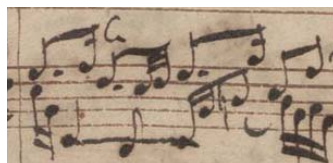
Ornament: trill versus accent if it is not doable (bar 15)

„Allein Gott in der Höh’ sei Ehr’” (autogr)



Because of the nature of the accent (not too short and weighty), the rhythmical realization of the time proportion between appoggiatura and main note is more difficult than that with the 2-beat trill. Thus, it is a better tempo indicator.

An even stronger tempo hint in bar 9 is also a compound ornament as in case four:



Artist

- A at 1.57 not very clear, but articulated, waery, fast no PDA
- B at 2.01 no PDA at all, so it speeds up the tempo or the playing clarity is diminished
- C at 2.03 excellent clarity but no PDA, so the breathing is missing (clarity in rhetoric not reached)

Case five BWV 994 — Applicatio

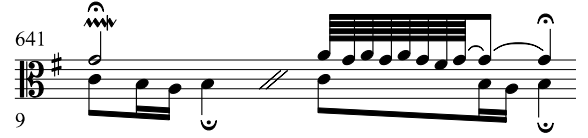
Compound Ornament: Trill and mordent in measure 2 (incorrectly usage is: trill and nachschlag)

The trill + mordent combination has at least 3 beats (6 notes) and thus becomes a tempo-indicator. In need, one can go without PDA as well, but one must think about whether a need is really there:

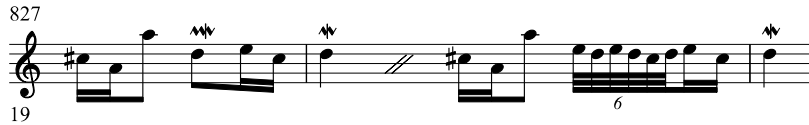
Part a, Sar (OSt, autogr)



OBü, „Wenn wir in höchsten Nöten sein” (autogr)



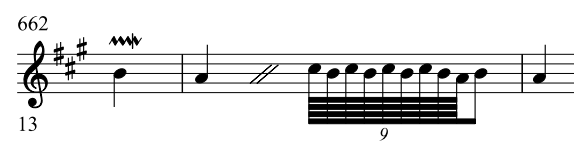
Part a, Scherzo (OSt)



ClBü (1720), Applicatio (autogr)



17 Ch, „Allein Gott in der Höh' sei Ehr' ” (autogr)



OBü, „O Mensch, bewein dein Sünde groß” (autogr)



Artist

A at 0.05 and 0.19 The beginning of the ornament is too fast so that the speeding up cannot happen between the beats

B at 0.09 and 0.25 singing character is better, and the tempo is slower for that reason (no seeding, though)

C at 0.03 and 0.013 tempo is fast, no speeding up, but clear beats, interesting that speeding is done at 0.22 and 0.27 (and at 0.34, 0.39 respectively) is recognizable when another ornament is played

Case six — BWV 676 Allein Gott in der Höh' sei Ehr

Compound ornament, one of the few of Bach's own inventions: doppelschlag + trill + mordent

Excellent tempo indicator: it has minimum 10 notes. BACH, 1720

»DOPPELT CADENCE
UND MORDANT«

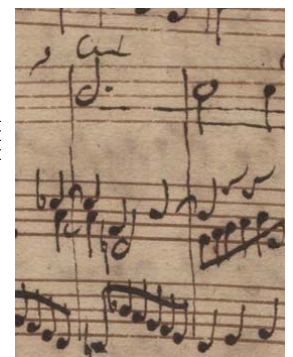


Marpurg, 1755 'Anleitung'

p. 57, Anm. 5. and Tab. V, Fig 9



17 Ch, „Schmücke dich, o liebe Seele” (autogr)



ClÜb III, „Allein Gott in der Höh' sei Ehr' ”



Artist

A at 0.32, 1.46, 2.23 no PDA (for the sake of the tempo), no speeding up ("leading in"), only minimum number of beats
 B at 0.34 and 1.54 the correct ornament, at 1.16 trill+mordent instead of turn+trill+mordent. 12 notes, leading in: OK
 C at 0.38 PDA is recognizable, "leading in" is there: but no mordent at the end (he could have that with that tempo).

Case seven — BWV 769 Vom Himmel Hoch da komm ich her

Ornament: melodic trill with nachschlag in bar 29 - this is a trill which is not allowed to stop (no PDA)

„Vom Himmel hoch, da komm ich her”, VergKan (autogr)

769



Bach writes these

17 Ch, „Allein Gott in der Höh' sei Ehr' ”

662

32

662



17 Ch, „Schmücke dich, o liebe Seele (autogr)

654

89

654



The difficulty is simply the character, as the trill cannot be played too fast because of its melodic nature and though, it has to have the minimum tone numbers (8), that is:

Clüb III, „Vater unser im Himmelreich” (OSt)

682

[1.] [2.]

Vom Himmel hoch

Artist — A at 2.33, not bad, plays as the autograph renders the augmentation

canon: The edition instructs trill with PDA, the autograph with melodic trill with nachschlag (the melodic trill is confluent and does not stop) Leading in is good.
 B at 3. 17 excellent, has a leading in, slows to the nachschlag in the melodic line
 C at 6.38 mechanic: no leading in, no melodic character, no slowing down with the nachschlag.

