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THE USE OF PEDAL IN J. S. BACH'S FRENCH SUITES, ENGLISH SUITES, AND PARTITAS: A GENERAL GUIDE TO PEDALLING IN THE KEYBOARD MUSIC

The Ohio State University

D.M.A. 1980

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THE USE OF PEDAL IN J. S. BACH'S FRENCH SUITES, 
ENGLISH SUITES, AND PARTITAS: A GENERAL 
GUIDE TO PEDALLING IN THE KEYBOARD MUSIC 

DOCTORAL DOCUMENT 

Presented in Partial Fulfillment of the Requirements 
for the Degree Doctor of Musical Arts in the 
Graduate School of the Ohio State University 

By 
Edwina Patricia Hopkins, B.Mus., M.Mus. 

* * * * * 

The Ohio State University 
1980 

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Approved By 

Adviser 
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To the memory of

Blanche Roper Hopkins
ACKNOWLEDGMENTS

I would like to express my deepest appreciation to my adviser, Professor Sylvia Zaremba, for her help on this document and for her continual support and encouragement of me throughout my studies. My sincere thanks also go to Dr. Keith Mixter, who so generously gave of his time and scholarly advice, and to Professor Richard Tetley-Kardos, who was on the reading committee.

Special thanks are extended to Mrs. Dorothy C. Lippmann, who was responsible for the preparation of the final manuscript.
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PERFORMANCES

Recital I

EDWINA HOPKINS, piano

Graduate Recital
Thursday, 8 April, 1976
Hughes Auditorium
8 p.m.

Supervised by:
Professor Sylvia Zaremba

PROGRAM

Sonata No. 5 in C Major, op. 38 . . . . . . . . . . Prokofiev
Allegro Tranquillo
Andantino
Un poco allegretto

Fantasie in F Minor, op. 49 . . . . . . . . . . . . . . Chopin

INTERMISSION
Pictures at an Exhibition

I. Gnomus
II. Il vecchio castello
III. The Tuileries
IV. Rydlo
V. Ballet of the Little Chickens
VI. Samuel Goldenberg und Schmuyle
VII. A Market Place in Limoges
VIII. Catacombae
IX. The Hut of Baba-Yaga
X. The Bohatyr-Gate of Kiev

Recital II

THE CHAMBER WIND GROUP
Richard Burkart, conductor
EDWINA HOPKINS, soloist

Tuesday, May 10, 1977
Hughes Auditorium
8 p.m.

Supervised by:
Professor Sylvia Zaremba

PROGRAM

Concerto for Piano and Wind Instruments (1923-24). . .Igor Stravinsky
(Revised 1950)

Largo - Allegro - Piu mosso - Maestoso (Largo del Principio)
Largo
Allegro

Recital III

EDWINA HOPKINS, piano

Graduating Recital Series, 1978-79
Friday, February 2, 1979
Hughes Auditorium
8 p.m.

Supervised by:
Professor Sylvia Zaremba
PROGRAM

Sonata, A Major ............................................. C.P.E. Bach
     Allegro assai
     Poco Adagio
     Allegro

Sonata, B-flat Major, op. posth. ..................... Franz Schubert
     Molto moderato
     Andante sostenuto
     Allegro vivace con delicatezza
     Allegro, ma non troppo

INTERMISSION

Funérailles .............................................. Franz Liszt
     (Harmonies poétiques et religieuses, No. 7)

Sposalizio .............................................. Franz Liszt
     (No. 1 from Années de pèlerinage, Second Year)

Fantasia Baetica ........................................ Manuel De Falla

Recital IV

EDWINA HOPKINS, piano

Graduating Recital Series, 1978-79
   Sunday, April 29, 1979
   Hughes Auditorium
   8 p.m.

Assisted by:
   Marya Giesy, violin
   Lucinda Breed Swatsler, cello
   Susan Rankin, horn

Supervised by:
   Professor Sylvia Zaremba

PROGRAM

Trio, E-flat Major, op. 100 ......................... Schubert
     Allegro
     Andante con moto
     Allegro moderato
     Allegro moderato
INTERMISSION

Trio, E-flat Major, op. 40 . . . . . . . . . . . . . . . . . . Brahms
Andante
Allegro
Adagio mesto
Allegro con brio
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CHAPTER I
INTRODUCTION

General Remarks

There exists a number of performing critical editions of the solo keyboard works of J. S. Bach; an annotated listing of these can be found in Maurice Hinson's Guide to the Pianist's Repertoire.¹ By choosing one of these and comparing it with the Neue Ausgabe or the Bach Gesellschaft, one can intelligently teach a given Bach clavier composition, pointing out to the student those things in the performing critical edition which are editorial and those which are original. However, in comparing the performing critical version with either the Neue Ausgabe or the Bach Gesellschaft, one is struck not so much by the editorial ornament, dynamic, and articulation indications in the former version as by the absence of pedal markings.

William S. Newman says that much pedalling cannot be indicated in the music because good pedalling is dependent on the conditions at each performance and is composed of many more movements than we have symbols.² Artist-performers recognize that pedalling must be adjusted

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according to the size of the hall and the acoustics, as well as to each individual piano. In addition, the style of the music affects how the pedal is used. Newman further says, "Pedalling is a highly sensitive art dependent almost entirely on the ear of the performer."\(^3\) This faculty of critical listening is often one of the last things a student acquires, even though it is necessary not only for pedalling, stylistic accuracy, and taste, but also for tone, another vital element of piano playing.

This author finds a general lack of resource material discussing principles of pedalling in Bach's works; in addition, an acute problem in applying these principles results because 1) the piano is not the instrument for which the music was written, and 2) Bach's music exhibits both contrapuntal and homophonic texture. It is the hope of this author to make a contribution to the solution of these problems by 1) an examination of performances of Bach's works by reputable pianists, and 2) a close examination of how principles ascertained from the aforementioned performances might be applied.

Rationale for Choice of French Suites,

English Suites, and Partitas

Despite the fact that one must use critical listening when pedalling, there are, nevertheless, some basic principles of pedalling


\(^3\) Ibid., 121.
which can be applied to Bach's works. This author has chosen to demonstrate these principles using the French Suites, English Suites, and Partitas. These works are representative of all facets of Bach's keyboard style because they contain a cross-section of his writing: we find a mixture of counterpoint and homophony in dance forms, fugues, and introductory movements (often brilliant and in a free style).

To demonstrate the principles of pedalling, first we will present a discussion which will reveal the use of pedal by performers who have recorded the suites; second, the author will discuss the practical application of the basic principles of pedalling in these works. The hope is that these two methods will provide guidelines for the use of pedal in all Bach's keyboard works, with the exception of the elementary pieces, which, because of the uncomplicated writing do not, in general, require use of pedal.

Brief History of the Piano
and Its Antecedents

In the Grotte de l' Ariege des Trois-Freres in France, drawings 40,000 years old depict horned animals playing stringed instruments. By 2,000 B.C., in Sumeria, Mesopotamia, and Egypt, the harp was firmly established as a musical instrument; the psaltery, another plucked instrument, can be traced back to Old Testament times. These two instruments are forerunners of the harpsichord, with its essential plucking mechanism. The dulcimer, a Persian and Iranian instrument, came into

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Europe in the 15th century. This instrument is the true forerunner of the piano, for its tone was produced by hand-held hammers striking the strings.

In Greece, some centuries before Christ, a vibrating string was stretched between two pegs, producing the instrument called the monochord. Varying pitches were produced by stopping the strings, using the fingers or some movable fret. It was this instrument from which Pythagoras in 582 B.C. developed the concept of the harmonic overtone series. Boethius, in his five-volume work De Institutione Musica (ca. 500 A.D.), described such an instrument. The monochord probably remained a one-stringed, unkeyed instrument until the 14th century. According to Sachs, there is no evidence of multiple strings until Simon Tunsteade (d. 1394) suggested using two strings and Jean de Muris (14th century) proposed four strings. This poly-stringed instrument developed into the clavichord, probably with the hurdy-gurdy (organistrum) contributing tangents which shortened the length of the strings and the organ contributing the levers and keys. The early clavichord was also called the monochord, and the two names were interchangeable until at least 1482 in Italy and Spain and 1497 in France. A monochord with

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7 Ibid., 270.
twenty-two keys and tangent action is mentioned in the treatise by Magister Conrad Von Zabern, from about 1460-1470. Prior to this, the monochord had developed into an instrument which was capable of a chromatic scale and which possessed up to ten strings. It remained a popular instrument until 1800. Its tone was small and sweet; a wide range of dynamics was possible and much sensitivity of touch was required. Fullness of tone was produced by double-stringing each note at the eight-foot pitch; the bass was strengthened by having one string at eight-foot pitch and one string at four-foot pitch. Both monochord and clavichord required a damper to prevent sympathetic vibrations of the upper part of the string. The clavichord is the real precursor of the piano, the tones of both instruments being produced by striking action.

The harpsichord flourished between 1500 and 1800. Because its strings were plucked, its mechanism was further from that of the piano than was the mechanism of the clavichord, but it was the harpsichord's frame into which the later piano action was placed. The harpsichord was developed in Italy, and from there it spread to the rest of Europe and Great Britain. The production of tone occurs in this way; when a key is struck, the jack (a long piece of wood which has a plectrum, a plucking device, made from quills or leather affixed to the upper end) rises, causing the plectrum to be forced past the string, plucking the latter. The harpsichord also is equipped with a damper which silences the string after the key is released. Some instruments had two keyboards, each controlling a separate set of jacks. John Hayward invented a pedal for altering the tonal quality of the harpsichord, and this device was the prototype of the piano's damper pedal.

10 Ibid., 16.
The compass of most sixteenth-century harpsichords was four octaves, but by the 18th century the compass had been extended to five octaves or occasionally five-and-one-half octaves. Of course, there were smaller instruments (virginals) which retained the four-octave range, and at the same time there existed some larger seven-octave instruments, having four-foot, eight-foot, and sixteen-foot stops.

In the 18th century there was a trend towards more expressiveness in music. Friedrich Blume says,

"What Scheibe criticized Bach for, the 'artificiality' and 'confusion' that obscured 'natural beauty,' already seemed old-fashioned to the progressive musicians of Bach's own generation (like Telemann, Graupner, Heinichen, and even Handel); what they sought was immediacy of emotional expression through the simplest possible means."\(^{11}\)

The keyboard instruments available could either produce a small, expressive tone (clavichord) or a larger, inexpressive tone (harpichord). C. P. E. Bach was a skilled performer on both instruments, but he was known for his expressive playing of the clavichord, in particular. Bach made this comparison between the two instruments:

... A good clavichordist makes an accomplished harpsichordist, but not the reverse. The clavichord is needed for the study of good performance, and the harpsichord to develop proper finger strength. Those who play the clavichord exclusively encounter many difficulties when they turn to the harpsichord ... The clavichordist grows too much accustomed to caressing the keys: ... In fact, finger strength may be lost eventually, by playing only the clavichord. On the other hand, those who concentrate on the harpsichord grow accustomed to playing in only one color, and the varied touch which the competent clavichordist brings to the harpsichord remains hidden from them.\(^{12}\)


According to Alfred Dolge, "The desire to combine the wonderful tone sustaining capacity of the clavichord with the power of the harpsichord, was shared by musicians as well as builders." Bartolommeo Cristofori, of Padua, Italy, is credited with the invention of the piano (ca. 1707), which could play both expressively and with a wide range of dynamics. Scipione Maffei, in his Giornale dei letterati d'Italia (1711), was the first to mention Cristofori's pianoforte, an instrument in which were found hammers instead of harpsichord jacks and which was called Gravicembalo col pian e forte.

By 1726, this new instrument had been improved by Cristofori so that it had all the salient features of a modern action: dampers (devices, one for each set of strings, which stop the strings from ringing), escapement (a device which allows repetition of the key by means of a hammer mechanism which is activated by the key, but is independent of it for the hammer's striking and return), and una corda (literally "one string," a device which moves the entire hammer action to one side so that each hammer strikes only one string). On the early instrument a hand-stop raised the dampers, so that resonances could mingle and reverberate. This proved, in some respects, to be an inconvenience, as it required that one hand be immobilized at the time of the employment of the stop, and this situation led to the invention of a knee-lever for the


14 Ibid., 41-42. According to Dolge, two other inventors came up with the idea of using a hammer mechanism in a harpsichord: Jean Marius (1716) and Christoph Schroeter (1717).
same purpose. Mozart made reference in a letter of 17 October, 1777, to such a device on one of Andreas Stein's pianos:

The device too which you work with your knee is better on his than on other instruments. I have only to touch it and it works; and when you shift your knee the slightest bit, you do not hear the least reverberation.\(^{15}\)

The compass of the piano at this time was about four-and-one-half octaves, but in 1784, Mozart owned an instrument of almost five octaves. In 1783, John Broadwood of England brought out a piano on which there was a foot-pedal for raising the dampers off the strings; at the same time, a "soft" pedal was added to muffle the tone by applying a piece of cloth to a portion of the strings. By 1794, Broadwood had extended the range of the instrument to six octaves, and this was the size of Beethoven's Broadwood piano of 1818.

According to Sumner, the early piano was initially thought of as a harpsichord, with hammers rather than plectra.\(^{16}\) Because the light, flexible strings of the harpsichord were used on the first pianos, when the hammers struck the strings very little energy was transmitted, and hammers bounced back. The use of more tension in the strings, and thicker strings, eliminated the problem. Many times the hammer blocked, that is, "re-rebounded," or hit the strings more than one time when the keys were struck forcefully. The solution was the invention of a backcheck


\(^{16}\) Sumner, op. cit., 41. See supra 6 for the name given to the Cristofori instrument.
for each hammer, the backcheck being an upright piece of wood, thicker at the top and covered with leather or other similar material, which catches the back of the hammer head as the hammer rebounds and prevents re-rebounding. Stein is credited with improving the backcheck in the 1770s and, incidentally, with the invention of the double escapement, which allows faster repetition of a note. Sebastien Erard later perfected the double escapement.

With the increasing tension on the strings came another problem: the wooden frame of the piano was unable to withstand the added pressure. Of necessity, metal was introduced into the frame. By 1825, Alpheus Babcock had invented and patented the all-metal frame and hitchpin (distal attachments for the strings) plate, made in one piece. Meanwhile, in 1828, cross-stringing, that is, crossing long bass strings over those of the treble, was found in a piano made by Henri Pape, a craftsman who was formerly with the Erard firm; thus, the longest bass strings reached almost the length of the diagonal of the case and created a more mellow tone, rich in overtones.

Until 1834, wire for strings was made from iron or brass and was of small strength, producing rather soft tones; thus, heavy playing caused strings to break. Experimentation ensued, so that by 1854 an English firm was producing tempered cast steel wire, which was frequently used for piano strings. The wire used today is of steel and is highly durable.

During the early 19th century, the number of strings to each note was increased from two to three. According to Sumner, one of Beethoven's pianos had four strings to a note.\(^{17}\) The use of multiple-

\(^{17}\) Sumner, \textit{op. cit.}, 76.
stringed notes created problems in tuning and in maintaining tuning because of the increased tension and dangers of distortion. This problem was solved by a committee of musicians and physicists, appointed by the Académie Royale des Sciences in France, which decided in favor of bi-chord stringing (two strings to a note). Improvements in the method of stringing allowed a return to trichord stringing later in the century.

Other improvements in the piano were made from the middle of the 19th century on, but essentially the instrument has undergone only refinements since then. Arthur Loesser says:

... the best practices of preceding generations of piano makers are now crystallized in the modern instrument in a period less than one hundred years after the piano began to be accepted as the successor of the harpsichord or clavichord.

Development of Pedals

Willi Apel defines a pedal as "... an action which is operated by the feet." The modern piano usually has either two or three pedals. These are 1) damper, the pedal on the right; 2) sostenuto, the pedal in the middle—present only when three pedals are attached; and 3) una corda, the pedal on the left.

18 Loc. cit.
In this document, the terms "pedal" and "pedalling" will refer to the damper pedal. When this pedal is depressed, the dampers (felt-covered pieces of wood which lie above the strings of a piano, whose function is to stop the strings from ringing when the key is released) are lifted from the strings, thus allowing a string to sound past the time the key is released.

**Development of Pedals**

As pointed out previously, the precursor of the modern damper pedal was a hand-stop on the mid-eighteenth century piano. This stop, when activated, raised a set of dampers off the strings. Because it proved cumbersome, piano makers changed the mechanism to that of a knee lever, which was located on the underside of the front of the case. In 1783, Broadwood was producing pianos with damper pedals, and by 1784, Mozart had added to his Anton Walter piano an attachment which raised and lowered the dampers by foot. The una corda, too, was originally a hand-stop, then was made a knee lever, and finally was transformed into a pedal.

One type of music for piano which was fashionable in the 1790s was "Turkish" or "Janizary" music, whose sound was drawn from that of the Turkish military band, or Janizary band. Members of the Janizary band were the Sultan's Elite Guards, and during the Turkish invasion of Europe in the 16th and 17th centuries, the band, playing Turkish music,

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21 Loesser, op. cit., Much of this section is based on Loesser's remarks found on pages 101, 125, 172-73, 248, 329, 406, and 564.
had accompanied the advancing Turkish troops. According to Karl Signell, "Those who were caught in the path of the advancing Turks must have been frightened out of their wits not only by the army but by its attendant boomings, jinglings, and clangings." The Janizary bands used such instruments as drums, cymbals, tambourines, cymbals (crescent with jingles, which later was transformed into the triangle), zurnas (shawms), and trumpets. After peace arrived, Turkish envoys were sent to their posts with small Turkish bands. Europeans, thus, became acquainted with and interested in Turkish music and instruments because of their being new and unusual. Late eighteenth-century composers began imitating in their music the sounds of the Janizary bands (e.g., Haydn's Military Symphony, No. 100, second movement interrupted with Turkish music), and it was not long before the European public demanded similar effects on the piano. The early nineteenth-century piano makers reflected this demand by adding pedals which imitated the Turkish sounds: cymbals (several strips of brass hit against the lower strings), triangle/bells (one or more metal hemispheres, struck with small rods), and drum (for which sound a mallet with padded head hit the back of the sounding board).

About this same time, non-percussive pedals included that for bassoon sound (a strip of parchment-covered wood pressed against the lower strings) and that for pianissimo (in which the hammers were brought closer to the strings before being activated). Arthur Loesser tells us that Napoleon had an Erard piano, dated 1801, which had five pedals: una corda, damper bassoon, "celeste" pianissimo (utilizing a

23 Ibid., 39.
cloth damper), and Janizary music (drums and triangle). The English makers never adopted these supernumerary pedals because their customers almost never requested them.

Between 1825 and 1850, several makers, including Erard, provided the piano with a pedal keyboard. A set of pedal levers connected the rear of the same keys that were worked by the fingers; the lowest twenty to thirty notes were involved. (Robert Schumann's Etudes in Form of Canons was inspired by this apparatus; today this work is usually played in a two-piano arrangement.)

The demand for multiple pedals continued through the first quarter of the 19th century; there were, however, artists and teachers who eschewed the use of the supernumerary pedals. Johann Nepomuk Hummel said, "Though a truly great artist has no occasion for pedals to work upon his audiences by expression and power, yet the use of the damper-pedal, combined occasionally with the piano-pedal .... has an agreeable effect in many passages. All other pedals are useless, and of no value either to the performer or to the instrument." After 1830, the number of pedals was generally reduced to two: damper and una corda. In the 1840s, an attempt was made to bring back the supernumerary pedals, but nothing came of it.

Another device, however, was invented during this time. In 1844, at the Paris Exhibition, Boisselot and Sons of Marseilles presented a piano with a pedal which would allow a selected group of dampers to be

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24 Loesser, op. cit., 329.
25 Sumner, op. cit., 58.
raised. This made it possible to play a bass note, sustain it with the new pedal, "and then play a variety of different chords or passages freely with both hands in another register of the keyboard without muddling the harmonies." This sostenuto pedal was never adopted by European piano makers, but Steinway and Sons in America perfected the mechanism in 1874 and have made it standard equipment, bringing the total number of pedals to three. The sostenuto pedal is found on almost all American-made pianos today.

\[26\] Loesser, op. cit., 406.
CHAPTER II
BACH'S KEYBOARD WORKS

Survey of Bach's Compositions

General Remarks

The music of J. S. Bach (1685-1740) is a culmination of the Baroque period. Bach lived at a time when contrapuntal style was beginning to merge with homophonic style. Although keyboard and concerted solo-choral media occupied Bach throughout his life, the nature of this compositional production was influenced by the positions he held during his life. A chronological survey of Bach's works is given here.

<table>
<thead>
<tr>
<th>Years</th>
<th>Location</th>
<th>Position</th>
<th>Compositions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1703-07</td>
<td>Arnstadt</td>
<td>Organist</td>
<td>Chorale preludes, chorale partitas, preludes and fugues; toccatas; harpsichord concerti; cantatas</td>
</tr>
<tr>
<td>1707-08</td>
<td>Mühlhausen</td>
<td>Organist</td>
<td>Clavier and violin sonatas, clavier and other instruments chamber music; solo cello sonatas, solo violin sonatas; orchestra suites (Overtures), Brandenburg Concerti; cantatas; Well-Tempered Clavier, Bk I, French Suites</td>
</tr>
<tr>
<td>1708-17</td>
<td>Weimar</td>
<td>Organist, Concertmaster in chapel of Duke Wilhelm Ernst</td>
<td>Cantatas, large-scale choral works; trio sonatas; Well-Tempered Clavier, Bk II, Partitas, English Suites, Goldberg Variations, Musical Offering, Art of Fugue</td>
</tr>
<tr>
<td>1717-23</td>
<td>Cöthen</td>
<td>Director of Music for Prince Leopold</td>
<td></td>
</tr>
<tr>
<td>1723-50</td>
<td>Leipzig</td>
<td>Church Cantor, Director of Music for City</td>
<td></td>
</tr>
</tbody>
</table>
The Keyboard Works

The first four Toccatas, S. 910-913,\(^1\) are from the Weimar period; the other three, S. 914-916, were written later. They are sectional works consisting of changing texture, improvisatory passages, chordal section, and fugues.

The Well-Tempered Clavier, Volumes I, S. 846-869 (1722), and II, S. 870-893 (1740-44), is a collection of two sets of preludes and fugues, twenty-four each, in all major and minor keys, ascending chromatically from C through B. These works were instructional in nature, intended to demonstrate the tempered scale, in which the octave is divided into twelve equal semitones, and to provide an advanced study of contrapuntal techniques.

Another pedagogical work is the Inventions and Sinfonias, S. 772-801 (1723), also known as the two-part and three-part inventions, fifteen each. These originally were written for son Wilhelm Friedemann's Klavierbüchlein (Little Keyboard Book). The purpose of these works was to provide elementary instruction in polyphonic playing and practice in expressive playing. Another collection of elementary instructional material is the Preludes for Beginners, S. 924-943 (1723).

The Chromatic Fantasy and Fugue, S. 903 (1730), is one of Bach's large-scale solo keyboard works, full of extreme contrasts. The fantasy, "characterized by an expansive harmonic language, is highly sectionalized, and free in construction."\(^2\) The fugue is lengthy and brilliant.

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\(^1\) S. numbers refer to Wolfgang Schmieder's Thematisch-Systematisches Verzeichnis der Musikalischen Werke von Johann Sebastian Bach (Leipzig: Breitkopf & Hartel, 1950).

The Concerto in the Italian Manner, or the Italian Concerto, S. 971, was presented along with the Overture in B minor, or the French Overture, S. 831, as Part II of the Klavierubung (1735), a four-volume series published by Bach between 1731 and 1742. Both the Italian Concerto and the French Overture were intended by Bach to be specifically for a two-manual harpsichord. In the Italian Concerto, the Italian element is evident in the order of movements—fast, slow, fast—and the concerto aspect is delineated by the indications of forte for the tutti parts and piano for the solo parts. The French Overture contains the following movements: Overture, Courante, Gavotte I and II, Passepied I and II, Sarabande, Bourée I and II, Gigue, and Echo. Paired dances are more important in this than in any other suite.

The Aria with (Thirty) Different Variations, also known as the Goldberg Variations, S. 988 (1742), appeared as Part IV of the Klavierübung. It is considered as the summing up of Baroque variation technique. The theme came from the Anna Magdalena Notebook. This work was specified by Bach to be for a two-manual harpsichord.

Bach's only venture into programmatic keyboard music was his Capriccio, On the Departure of a Beloved Brother, S. 992 (1704). This work is in six sections, each with programmatic title.

Background of the Three Sets of Suites

The French Suites, S. 812-817, English Suites, S. 806-811, and Partitas, S. 825-830, were all written in the 1720s. Each set contains six suites. The French and English Suites were composed at Cöthen; some of the French Suites appeared in the Klavierbüchlein for Bach's second
wife Anna Magdalena, which Bach compiled in 1722. According to Forkel, the English Suites were written for an English nobleman and the French Suites were written "in the French style".\(^3\) The Partitas had been published separately between 1726 and 1730, but were subsequently published in 1731 as Part I of the Klavierübung. All three sets of suites use the dance sequence that had become standard by the time of Bach—Allemande, Courante, Sarabande, and Gigue.

The French Suites lack an introductory movement and, in general, are easier and less elaborate than the other sets of suites. The optional dances are placed between the Sarabande and the Gigue.

No. 1—Allemande, Courante, Sarabande, Minuet I & II, Gigue
No. 2—Allemande, Courante, Sarabande, Air, Minuet, Gigue
No. 3—Allemande, Courante, Sarabande, Minuet & Trio, Anglaise, Gigue
No. 4—Allemande, Courante, Sarabande, Gavotte, Air, Gigue
No. 5—Allemande, Courante, Sarabande, Gavotte, Bourée, Loure, Gigue
No. 6—Allemande, Courante, Sarabande, Gavotte, Polonaise, Bourée, Minuet, Gigue

The English Suites each open with a prelude. According to Charles Rosen, the development of the opening movements of both the English Suites and the Partitas are Bach's most original contribution to the keyboard suite: "Many of them transfer to the single keyboard not only the grandeur but the specific effects of contemporary orchestral style."\(^4\) In the English Suites, a single pair of optional dances is

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\(^3\) Johann Nikolaus Forkel, Johann Sebastian Bach: His Life, Art, and Work, trans. Charles Sanford Terry (London: Constable, 1920), 128. This work was first published in Germany in 1802.

placed between each sarabande and Gigue.

No. 1—Prélude, Allemende, Courante I & II with 2 Doubles, Sarabande, Bourée I & II, Gigue
No. 2—Prélude, Allemende, Courante, Sarabande, Bourée I & II, Gigue
No. 3—Prélude, Allemende, Courante, Sarabande, Gavotte I & II, Gigue
No. 4—Prélude, Allemende, Courante, Sarabande, Minuet I & II, Gigue
No. 5—Prélude, Allemende, Courante, Sarabande, Passepied I & II, Gigue
No. 6—Prélude, Allemende, Courante, Sarabande, Gavotte I & II, Gigue

The Partitas show the greatest variety of organization and of style. The opening preludes of the English Suites are transformed and expanded in the Partitas. Only one or two optional dances are used, and Bach substitutes the Capriccio for the Gigue in No. 2.

No. 1—Praeludium, Allemende, Courante, Sarabande, Minuet I & II, Gigue
No. 2—Sinfonia, Allemende, Courante, Sarabande, Rondeau, Capriccio
No. 3—Fantasia, Allemende, Courante, Sarabande, Burlesca, Scherzo, Gigue
No. 4—Overture, Allemende, Courante, Aria, Sarabande, Minuet, Gigue
No. 5—Praeambulum, Allemende, Courante, Sarabande, Tempo di Minuetto, Passepied, Gigue
No. 6—Toccata, Allemende, Courante, Air, Sarabande, Tempo di Gavotta, Gigue

Dance Forms Used in the French Suites, English Suites, and Partitas

The suite, as defined by Willi Apel, is "an important instrumental form of Baroque music, consisting of a number of movements, each in the character of a dance and all in the same key." Each dance

\footnote{Apel, op. cit., 814.}
movement is in binary form, with each section repeated. The usual order of movements used by Bach consisted of Allemande, Courante, Sarabande, Optional Movements, and Gigue. The English Suites and Partitas included an introductory movement.

The basic dances are described below:

Allemende: in moderate 4/4 meter, with short upbeat; often uses brief running figures which pass through each voice.

Courante: two types (Bach used the French type in ten of the eighteen suites):
   a) Italian corrente—in quick triple meter (3/4 or 3/8), with upbeat; uses continuous running figures.
   b) French Courante—in moderate 6/4 or 3/2 meter, with frequent shifting from one meter to the other: results in feeling of instability; many dotted rhythms used; texture is contrapuntal with shifting of interest from the upper part to one of the lower parts.

Sarabande: in slow triple meter, most often without upbeat; often has accented second beat.

Gigue: two types (Bach used the French type in sixteen of the eighteen suites):
   a) French Gigue—in compound duple meter (6/4 or 6/8), using dotted rhythms, large intervals (6ths, 7ths, 8ves) and imitative texture, often with subject inverted in the second section.
   b) Italian Giga—quick tempo, non-imitative, using running passages over harmony.

The following description is Optional movements used by Bach.

Anglaise: 17th and 18th century English folk dance—in fast duple meter.

Air, Aria: found in suites of the 18th century—has a lyric rather than dance-like quality.

Bourée: French 17th century dance—in quick duple meter with an upbeat.
Burlesca: Italian—composition of a playful character.

Gavotte

Loure: 17th century dance—in moderate 6/4 meter, with a dotted rhythm creating strong emphasis on the first and fourth beats.

Menuet
Minuet: French country dance—in moderate 3/4 meter; this is the only movement that survived the decline of the suite.

Passepied: dance from Brittany—in quick 3/8 or 6/8 meter.

Polonaise: Polish national dance—in moderate triple meter, usually without upbeat; often has measures which use short repeated rhythmic motive.


Scherzo: as Bach used the term, has a combination of imitative and homophonic texture—in 2/4 meter, with an upbeat figure, and running sixteenth notes.

Bach's single substitution for a standard dance occurs in Partita No. 2, where we find a Capriccio replacing the Gigue. This Capriccio is in 2/4 meter and uses imitative writing; like the Gigue, the subject of this Capriccio is inverted in the second section.

Survey of Scholarly Critical and Performing Critical Editions of the French Suites, English Suites, and Partitas

Scholarly Critical Editions

The subject of editions of Bach's works is at first glance confusing. Scholarly musicians know that usually when wanting a definitive
answer about some questionable editorial mark, one turns to the original and unedited source of a given composer's works. (Source is herein defined as a body of materials originating from the time of composition to within one generation following the composer.) With the works of J. S. Bach, however, this approach is not possible. Rosalyn Tureck says:

> When one studies the actual manuscripts of Bach of which not so many exist in perfect form, and the much larger number of manuscripts of Bach's music written out by other people, one begins to realise that certainty about Bach's intentions cannot be achieved by the study of a single authority. The variants from copy to copy are too numerous and although Bach's own autograph is certainly the final authority, in many cases this does not exist. And even when it does, corrections, changes, copying mistakes, and sections in other hand-writing often make it impossible to say with absolute certainty what Bach's own complete intention about them was.®

Until the mid-1950s, the standard authority for Bach's works was the Johann Sebastian Bachs Werke, edited by the Bach-Gesellschaft in Leipzig, published 1851-1926 in 49 volumes. In 1947, J. W. Edwards Publishers of Ann Arbor, Michigan, reprinted the Werke in 46 volumes. The specific volume for the French and English Suites is Volume XLV, part two, which was edited by Alfred Dörffel. The Partitas are found in Volume III, part one, edited by C. F. Becker.

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A more recent edition of Bach's works, not yet complete, was begun in 1954. This is the Neue Ausgabe Sämtlicher Werke, edited by the Johann-Sebastian-Bach-Institut in Göttingen and by the Bach-Archiv in Leipzig, and published by Bärenreiter in Kassel. This edition represents the latest scholarly thought. The first four French Suites are available in Series 5, Volume IV, Klavier-und-Lautenwerke, "Das Klavierbücchlein fur Anna Magdalena Bach (1722 & 1725)," edited by Georg von Dadelsen (1957). The fifth and sixth French Suites and the six English Suites are unavailable at this time; when they are published, they will appear in Series 5, Volume VII. The Partitas can be found in Series 5, Volume I, Klavier-und-Lautenwerke, "Erster Teil der Klavierübungen," edited by Richard Douglas Jones (1976). Both the Bach-Gesellschaft and the Neue Ausgabe can be considered scholarly critical editions, that is, based on two or more sources with no additions in the way of ornaments, articulations, dynamics, fingerings, or tempo indications; it is to either the Gesellschaft or the Neue Ausgabe that one would turn for reference.

Performing Critical Editions

For performance and teaching purposes, other editions are readily available and among them are those which may be termed "performing critical" editions, that is, those based on two or more sources, but with additional suggestions regarding such things as ornaments, articulations, dynamics, fingerings, or tempo. Discussed following are the performing critical editions for each group of suites; examination of these has shown that not one pedal marking is given in any of them.

French Suites. Hans Bischoff edited the French Suites in 1881
for Steingraber. Bischoff based his edition on ten authenticated sources which are listed and discussed in the preface: there are three autographs and seven copies, found in libraries or in the possession of an individual. A Table of Embellishments follows the Preface. The editor has added indications for tempo, dynamics, fingerings, and articulations. Editorial notes appear below the music. (See Plate I.)

Hermann Keller edited the French Suites in 1950 for C. F. Peters. This edition was based on the later of two autographs, several earlier texts, and a copy of the French Suites made by Johann Nikolaus Gerber, a pupil of Bach in the years 1725-1726. Embellishments are discussed in the Preface. Indications for tempo, dynamics, and fingerings are added by the editor. Editorial notes appear below the music. (See Plate II.)

In 1972, Rudolf Steglich edited the French Suites for G. Henle. This edition is based on a copy of a second autograph and some other unnamed copies by Bach's students. The performer is referred to the Table of Ornaments in the Little Clavier Book of Friedemann Bach, reproduced in the Preface to the Steglich and Lampe edition of the Inventions and Sinfonias. Ornaments and articulations in regular type are Bach's; those in smaller type are taken from copies. Fingering was

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SUITE IV

ALLEMENDE.

Allegretto. 4/4 time.

1. C instead of B flat in C, though in error in score.
2. This natural sign before the A.
3. A return in C, F, H, and J.
4. According to F.

N.B. C contains many corrections of questionable authenticity. We indicate these with alphabetical symbols. The corrections which we apply the symbol $\phi$ are to be found in C as well as in B. Some of these examples are interesting because of their melodic curiosities, others warrant serious study of interest. The performer can make his own choice.

f) Note of longer value.
11) $\phi$ instead of $\phi$.
21) Note of longer value.
31) C instead of B flat.
41) The following version also appears in B, except near the opening.

11) Note of longer value.

Suite IV:

Allemande

Antestes con moto allemande

Note: This image contains a musical score with text in German and Latin. The score is for the Allemande section of French Suite No. 4 in E-flat major by Hermann Keller. The text includes comments about the authenticity of the suite and the edition. The score is presented in a clear, readable format with musical notations and instructions for playing. The pagination indicates that this is page 26.
provided by Hans-Martin Theopold. (See Plate III.) Editorial notes are given after the last suite.


SUITE IV

ALLEMANDE
**English Suites.** Steingräber published the Hans Bischoff edition of the English Suites in 1881.\(^{11}\) Bischoff based his work on seven complete sources and supplemented them with fragments of the suite collections, found in three libraries or in the possession of an individual. The Table of Embellishments follows the Preface. Bischoff suggested tempi, dynamics, fingerings, and articulations. Editorial notes appear below the music. (See Plate IV.)

Rudolf Steglich edited these suites in 1973 for G. Henle and they appeared in two volumes.\(^{12}\) His work is based on copies by pupils of Bach. The performer is referred to the Table of Ornaments in the Little Clavier Book of Friedemann Bach in the Preface to the Steglich and Lampe edition of the Inventions and Sinfonias. For the ornaments, Steglich says, "As guide in this direction we have taken the ornament and articulation signs from the best old copies."\(^{13}\) Hans-Martin Theopold provided the fingering. (See Plate V.) Editorial notes appear after the last suite in each volume.

**Partitas.** In 1882, Hans Bischoff edited these suites for Steingraber.\(^{14}\) This edition was based on the 1731 engraving, executed by Bach himself, and on seven sources found in five libraries or in the

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12 Ibid., 4.

13 Ibid., 4.


SUITE IV.
F major

PRÉLUDE.

Allegro. \( \text{\textcopyright}\) 1731

\[\text{\textcopyright}\] 1731

SUITE IV

Prélude

BWV 809

© 1959 by G. Henle Verlag, München
possession of an individual. The Table of Embellishments appears between
the Introductory Notes and the Preface. Ornaments in regular type and in
brackets are from Bach; those in smaller type are the editor's suggestions.
Bischoff adds indications for tempo, dynamics, fingerings, and
articulations. Editorial notes appear below the music. (See Plate VI.)

C. F. Peters published an edition of these suites by Kurt
Soldan in 1937. It was based on the 1731 engraving by Bach and was sup-
plemented by the first reprint of the work and several other manuscripts
found in two libraries. This edition contains a facsimile of Bach's own
Table of Embellishments found in the preface to the "Klavierbüchlein"
for W. F. Bach. Fingering was provided by C. A. Martienssen. (See Plate
VII.) Editorial notes are given after the last partita.

In 1970, G. Henle published an edition of these suites by
Rudolf Steglich. It was based on the 1731 engraving by Bach and was
supplemented by an earlier version of the Partitas in A minor and E minor
found in Anna Magdalena's Notebook and on copies which were made by
Bach's pupils. There is no Table of Embellishments. Ornaments in regu-
lar type are Bach's; those in small type or in brackets are from other
sources. Hans-Martin Theopold provided the fingering. (See Plate VIII.)
Editorial notes are given after the last partita.

15 Johann Sebastian Bach, Klavierübung. I. Teil. Partiten, nach dem
Erstdruck revidiert, 2 vols., ed. Kurt Soldan, fingering C. A.

16 Johann Sebastian Bach, Sechs Partiten nach dem Originaldruck von
1731, ed. Rudolf Steglich, fingering by Hans-Martin Theopold (Munich:

PARTITA II.

SINFONIA.
Grave. Adagio. \( \frac{3}{4} \).

\( \text{Grave. Adagio.} \frac{3}{4} \).

\( \text{Adagio.} \frac{3}{4} \).

\( \text{Adagio.} \frac{3}{4} \).

\( \text{Adagio.} \frac{3}{4} \).

1) In 'B', the two c\#s and the two d\#s are tied.
2) \( f \) instead of \( g, \bigstar \).
3) \( \text{c} \) instead of \( \bigstar, \bigstar \).

K3101
PARTITA 2

Sinfonia
Grave adagio

Andante

Partita II

Sinfonia
Grave Adagio

Andante
**Edition Used for Musical Examples**

Of the performing critical editions, this author has found the Bischoff edition to be the most valuable as a teaching tool. For many students, it is helpful to have suggested articulation, dynamic and fingering indications and ornaments. This gives the average student a starting point in the process of learning Bach's style, and this edition does so in a scholarly fashion.

For the purposes of examples in this document, however, the author prefers to use the Steglichs edition of all three sets of suites. This edition, having fewer editorial markings, makes a "cleaner" copy for the addition of pedal markings; in addition, it is more up-to-date than either Bischoff, Keller, or Soldan.
CHAPTER III

A N EVALUATION OF RECORDINGS OF J. S. BACH'S FRENCH SUITES, ENGLISH SUITES, AND PARTITAS PERFORMED BY SEVERAL ARTISTS

Recordings Used

The following discography represents the total production of piano recordings of Bach's French Suites, English Suites, and Partitas found in the December, 1979, Schwann Catalogue. The author has collected these discs for the purpose of keeping her record library current.

   (Columbia, M 32347, 1973).
   (Columbia, M 32853, 1974).
5. Alicia de Larrocha, Italian Concerto, French Suite No. 6, Fantasia in C minor, English Suite No. 2
   (London, CS 6748, 1972)
7. Alexis Weissenberg, Chromatic Fantasy and Fugue in D minor, Partita No. 5 in G, Partita No. 6 in E minor
   (Angel, S-36437 [n.d.]).
9. Wilhelm Backhaus, English Suite No. 6 in D minor, French Suite No. 5 in G major, Prelude and Fugue in G major (WTC, I), Prelude and Fugue in G major (WTC, II) (London, STS 15056, [n.d.]).

1 Schwann Record and Tape Guide (Boston, Massachusetts: ABC Schwann Publication, Inc.) XXI, No. 12 (December, 1979).
The Artists

Wilhelm Backhaus (1884-1969) was a German pianist whose first concert tour occurred in 1900; he made two extended tours of the United States in the years 1912-14 and 1954-56. He taught at the Royal College of Music in Manchester, England, and for a time was on the faculty of the Curtis Institute of Music in Philadelphia. Beethoven was his specialty, although he also performed music from Bach to Liszt.

Wilhelm Kempff (1895-) is a German composer and pianist. From 1916 to 1924, he toured as a concert pianist. From 1924 to 1929, he served as the director of the Hochschule fur Musik in Stuttgart; after 1929, he resumed his concert career. As Backhaus, Kempff is known as a Beethoven interpreter. His compositions include symphonies, concertos for piano and for violin, operas, chamber music, and choral works.

Agi Jambor (1909-) is a Hungarian pianist who graduated from the Royal Academy of Music in Budapest. She then continued her studies in Berlin and appeared in recitals with Edwin Fischer. Extensive tours of Europe followed. She was winner of the Brahms Prize in 1928 and the Warsaw Philharmonic Grand Prix of the International Chopin Competition in 1937. In 1954, she appeared at the Bethlehem Bach Festival, where she was extolled as a Bach interpreter. Her repertoire also included such composers as Beethoven, Debussy, and Bartok. She has held classes

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at the American Conservatory and was one of the founders of the Community Music School at Oak Ridge, Tennessee. Presently, she is on the faculty of the Peabody Conservatory of Music in Baltimore.

Alexis Weissenberg (1929-), a Bulgarian pianist, was first a composition student. In 1946, he completed his musical studies under Olga Samaroff at the Juilliard School of Music in New York City. In 1947, he debuted with the Philadelphia Orchestra, conducted by Eugene Ormandy, and since then has toured Europe and Asia extensively. He was a winner of the Leventritt Award in 1948.

Alicia de Larrocha (1923-), a Spanish pianist, first appeared publicly in recital at age five. She is known for her interpretation of Spanish music, but is not limited to it. In 1954, she appeared with symphonies in Los Angeles and San Francisco and in 1955 first performed in New York City. In 1965, following international tours, she returned to the United States for another tour here. She became director of the Academia Marshall in Barcelona in 1959.

Glenn Gould (1932-) is a native of Canada. He was a student of Alberto Guerrero (piano) and Leo Smith (composition) at the Royal Conservatory of Music in Toronto, where he graduated at age twelve. At age fourteen, he appeared with the Toronto Symphony. His American debuts were in Washington, D.C., and in New York City. He undertook a European tour in 1957. His repertoire included Sweelinck through Schoenberg.

From these brief biographies, we can see that because of the wide range in ages and in backgrounds of the performers, there could be a wide diversity of interpretive styles. This idea was borne out during the listening sessions.
Evaluation

At one end of the scale is Glenn Gould, who, in general, uses little pedal, although some inconsistency does occur. Gould provides contrast by articulation choices and by some selective use of the una corda pedal. Alicia de Larrocha and Agi Jamber use the pedal more than does Gould, but de Larrocha and Jambor are careful in its use and rely on finger legato; contrast is achieved by differences of articulation and tone. In the middle of the spectrum, Alexis Weissenberg shows inconsistency in pedalling; contrasting with passages using short, connecting pedal are passages in which the pedal blurs the diatonic movement overall several beats. At the opposite end from Gould are Wilhelm Kempff and Wilhelm Backhaus, both of whose playing includes much blurring of diatonic scale passages.

In the process of listening to the performances of the suites by these six performers, it became obvious that the pedal was used for the same basic purposes by each artist. These purposes are:

1. to connect the final chord of a section to the first note or chord of the repeat of that section or of the next section.
2. to connect chords within sections.
3. to connect repeated notes.
4. to connect leaps.
5. to sustain the notes of an arpeggio.
6. to provide a different tone color.

Gould uses a mixture of staccato and legato articulations in his approach to the French Suites and the English Suites, with more emphasis on the staccato touch, which at times gives the impression of creating a harsh tone. In French Suite No. 4, E-flat major, and English Suite No. 5, E major, pedal is not used at any time. Pedal is used in
only one movement of the following suites: French Suite No. 1, D minor (Gigue); French Suite No. 6, E major (Sarabande); and English Suite No. 4, F major (Sarabande). In the remainder of these suites (e.g., French Suites No. 2, C minor; No. 3, B minor; and No. 5, G major; and English No. 1, A major; No. 2, A minor; No. 3, G minor; and No. 6, D minor), several movements exhibit use of pedal. In all twelve suites, pedal is used infrequently for the purposes stated above.

In Gould's performance of the Partitas, we still hear the mixture of touches, but the pedalling seems to be less consistent, and the pedal is used more often. In Partita No. 3, A minor, we find only two movements being pedalled: Sarabande and Burlesca. The pedal is used in more movements in Partitas No. 1, B-flat major; No. 2, C minor; No. 4, D major; No. 5, G major; and No. 6, E minor; in addition, partial pedal is used in several places. Inconsistency occurs when Gould pedals through fragments of diatonic scale passages, thus creating a blur of sound which, though colorful, borders on a Romantic or even Impressionistic sound.

In the de Larrocha recording, we find the presence of little pedal, a more legato touch than Gould, and a rich singing tone, devoid of harshness. In the French Suite No. 6, E major (Gavotte, Bourree, and Gigue) and in the English Suite No. 2, A minor (Gigue), the pedal is not used. Besides using full pedal, de Larrocha uses partial pedal in the French Suite (Polonaise).

The Jambor recording also represents a performer who uses little pedal, but who, like de Larracha, produces a singing tone and utilizes a legato approach. However, this listener found in Jambor's playing a few inconsistencies in pedalling, such as no use of pedal in one passage
and then use of pedal in an analogous passage. Pedal was not used in Partita No. 4, D major; in the remaining five partitas, it was used in two or more movements.

Weissenberg uses a greater mixture of pedalled and unpedalled measures, sometimes pedalling through diatonic passage work and in contrapuntal sections. The only movement without pedal is the Corrente of Partita No. 6, E minor. The reasons for the choice of use or non-use of pedal seemed unclear to this listener.

Kempff and Backhaus demonstrate a similar approach to pedalling. Both pianists often pedalled through diatonic passages and in contrapuntal sections, blurring the lines and voices. The pedal was used in every movement of each suite by both performers.

In listening to these recordings, this listener was made aware of the wide range of pedalling interpretation which could be effected, from the stark, detached sound of Gould to the swimming, legato blur of Backhaus. Clarity of lines is important in contrapuntal music and, at the same time, the music must be expressive. The problem facing pianists who perform Bach's music is the creation and maintaining of a balance between linear clarity and expressiveness; the concept of balance applies to pedalling as well. The performances by Gould, while interesting and certainly clear, seem lacking in emotional expression. On the other hand, the "romanticized," whimsical use of pedal of the Backhaus performance errs as much in the opposite direction.

The performance which seems closest to the ideal is that of de Larrocha. Her pedalling was consistent and a result of a reflection

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3 For example, Partita No. 4, Sarabande, measures 1 and 13.
on stylistic considerations. Jambor, though inconsistent at times, also offered a view of Baroque keyboard music performance marked by stylistic integrity. From these two recordings, we can see that some basic principles of pedalling can be applied to the piano performance of Bach's music. These principles will be discussed in Chapter IV.

Below is a comparative graph of pedalling by three performers, as ascertained from the recordings listed previously. This graph illustrates the variety of pedalling which was encountered in Partita No. 6, E minor, Toccata, measures 1-4, 25-27.

\[ \text{\footnotesize Toccata BWV 831} \]

\[ \text{\footnotesize Gould} \]

\[ \text{\footnotesize Weissenberg} \]

\[ \text{\footnotesize Jambor} \]

\[ \text{\footnotesize Gould} \]

\[ \text{\footnotesize Weissenberg} \]

\[ \text{\footnotesize Jambor} \]

\[^{4}\text{For markings for pedal application, see page 48-49.}\]
CHAPTER IV

PEDALLING IN J. S. BACH'S FRENCH SUITES, ENGLISH SUITES, AND PARTITAS

The Use of Pedal in Bach's Works
and Related Problems

Louis Kentner has made the following statement concerning the use of pedal in Bach's works:

If we can consider Bach's music as abstract and then separate it from the medium originally intended . . . it can be performed on the piano, using taste and a sense of style, using the resources of the instrument.¹

The resources include tone color, partially achieved by application of the damper pedal, which affects the tone, enriching it by augmenting its overtones. It is generally accepted by pianists that pedalling is as much a part of piano playing as is touch. Anton Rubinstein has called the pedals "the life and soul of the instrument, since they beautify the tone and create colourings that are otherwise impossible."²

Aside from the obvious differences in methods of tone production between the piano and the harpsichord or the clavichord, the most striking difference lies in one's being able to sustain tones using the pedal of the piano, thus augmenting the tone color. According to Heinrich Neuhaus:

¹ Louis Kentner, Piano (New York: Schirmer, 1976), 76.
"The pedal is an organic, integral and most important property of the piano, a part of its very nature, and to eliminate it altogether is tantamount to a merciless emasculation of our instrument."^3

Pedalling depends on the style and the texture of the music and the color requirements; a passage in a sarabande by Bach should require pedal changes as often as every eighth-note and occasionally no pedal at all.

Example 1. J. S. Bach, English Suite No. 3, G minor, Sarabande, measures 1-2

whereas, a passage in a prelude by Debussy might require holding the pedal for two measures:

Example 2. Claude Debussy, "Voiles" (Preludes, I), measures 15-16.

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Kentner states that the pedalling art is instinctual in regard to the timing of pedal depression and the precise moment of its termination.\(^4\) The pedagogue, Theodor Leschetizky, has put it succinctly:

Good pedalling, good style, good taste all depend, for the most part, on listening to your own playing. Piano playing is not all emotion, by any means. You must use your senses, and always have them with you, or your emotions count for very little. If you listen well, that in itself is a means of attracting many emotional qualities.\(^5\)

Chief among the problems of pedalling in Bach's works is developing an awareness of the variety of textures, contrapuntal or homophonic. Geiringer has said:

No other composer succeeded in bringing polyphony and harmony to so complete a fusion. Bach's most intricate contrapuntal creations are always conceived on a strictly harmonic basis . . . . Vertical and horizontal elaboration are completely balanced and equally breathtaking.\(^6\)

An understanding of this is necessary to the pianist, for each type of texture must be treated differently in regard to pedalling.

In contrapuntal sections, clarity of each voice is necessary, so that the rhythmic as well as the melodic relationships are heard; in addition, the articulation of each voice must be made clear. Using

\(^4\) Kentner, *op. cit.*, 79.

\(^5\) Ethel Newcomb, *Leschetizky As I Knew Him* (New York: Appleton and Co., 1921), 64.

pedal throughout is inappropriate, then, in strictly contrapuntal writing, but it may be employed in certain situations within contrapuntal sections: 1) to enrich the chords at a cadence (use of delayed pedal); 2) to connect repeated notes (use of pedal after first note is played and release of pedal when second note sounds); 3) to connect wide leaps (use of pedal after first note is played and release of pedal when skip is completed).

These types of pedalling may also be applied in the homophonic sections, for homophony allows the use of pedal more often. James Ching says: "The pedal may be used at any point where the music is definitely harmonic in structure, and when the prevailing harmony lasts long enough to allow the correct pedal technique to be applied." Even in these sections, however, some counterpoint may occur, and these moments must be left unpedalled; and homophonic sections, therefore, will be a mixture of pedalled and unpedalled measures.

In using the pedal, the tone color is richer because the freely ringing string sets up sympathetic vibrations in other strings, bringing the overtones into play. One must be careful to make clean pedal changes, using the pedal sparingly, and not to overpedal at any time, or the line and the harmonies will be lost in the process. Erwin Bodky says, "Never should the damper pedal be used for creating veils of harmony. However, it can be used to beautify individual tones by applying it in small amounts." 


Notation and Practical Application

Markings Used

To reiterate, the use of pedal in Bach's music requires a knowledge of the style and an awareness of the mixtures and combinations of textures, both contrapuntal and homophonic. There is a need for highly critical listening, as good pedalling is strongly dependent on the careful use of that faculty. The author offers the following general comments on pedalling and presents the symbols which will be used in marking such pedalling.

The term "full pedal" means simply the complete depression of the pedal. This is followed most commonly by either change of pedal (release of pedal and immediate depression again) or release of pedal. There are several ways to use full pedal, but two are particularly applicable to Bach's music. The first involves depressing the pedal after a note or a chord, holding it until the next note or chord is played, and then changing the pedal or releasing it completely. The marking for this type of pedalling is _______. In certain types of passages, the effect needed is one of resonance, but with separation between notes or chords. The marking ___ indicates this type of pedalling.

In another type of pedalling, the pedal can be used by applying it only partially. This has several progressive variations, namely 1/4 pedal, 1/2 pedal, and 3/4 pedal. Using the pedal in any one of

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This and the following two symbols are based on those found in K. U. Schnabel's book, Modern Technique of the Pedal.
these ways allows the strings to ring somewhat, but not completely, thus providing a different color than either completely damped (unpedalled) or completely undamped (pedalled) sound. Because the choice of which variation to use depends on the particular piano and its pedal mechanism, the author will use the term "partial pedal" and a single symbol for that concept for those passages in which one of the variations could be used: the particular choice is thus left up to the individual. The symbol:.......................... \[10\] will be used to indicate partial pedal, which can be used in a connected fashion ! valves! valves} or in a separated fashion!: valves! valves!

One additional remark must be made about pedal indications. As has been brought out earlier, the exact timing of depression and release of pedal requires careful listening by the performer. Because music is an art taking place in time, our symbols for pedalling are inexact as to the precise moment of depression and release. For the musical examples contained in this document, the author will place the markings so that they approximate as closely as possible the moment of pedal action. Even as the notation is inexact, so in writing about pedalling there is difficulty. For this reason, the phrase "the pedal is depressed on . . ." will mean the pedal is depressed slightly after, and likewise, "release the pedal on . . ." will mean release the pedal slightly after.

Application

For a discussion of the use of full pedal in relation to textures in Bach's suites, let us look at some examples of movements from

\[10\] This symbol is a composite of those used by K. U. Schnabel, Op. Cit., 15, 18, and 24.
the suites which exhibit the mixture of contrapuntal and homophonic writing spoken of earlier. Of the three uses of full pedal, the first examples will demonstrate the use of pedal to connect repeated notes, to connect leaps, and to sustain single notes or broken chords.

In Example 3, because of the mixture of contrapuntal and homophonic writing, the pedal must be used judiciously. The scale patterns in the upper staff must not be blurred. The pedal is first used only for the repeated g' (in the system whereby middle c = c'), from the upbeat to the first beat of measure one, and then is released. The combination of counterpoint and homophony on the second beat allows the pedal to be depressed on the second beat and changed on the third sixteenth-note, second beat; release of that pedal must coincide with the third beat, so that the interval of a descending second in the upper staff is unblurred. The pedal is again depressed on the second sixteenth-note, third beat, so that the a-flat to A-flat octave leap in the lower staff is connected; the pedal must be changed on the third sixteenth-note, third beat, to avoid blurring the interval of an ascending second in the upper staff.


counterpoint and homophony on the second beat allows the pedal to be depressed on the second beat and changed on the third sixteenth-note, second beat; release of that pedal must coincide with the third beat, so that the interval of a descending second in the upper staff is unblurred. The pedal is again depressed on the second sixteenth-note, third beat, so that the a-flat to A-flat octave leap in the lower staff is connected; the pedal must be changed on the third sixteenth-note, third beat, to avoid blurring the interval of an ascending second in the upper staff.

This example and all following are by J. S. Bach.
Because of the homophonic quality there, the pedal can be held until the fourth beat, when it is released, so that the ascending scale pattern in the lower voice of the upper staff is clear. The pedal is depressed on the third sixteenth-note, fourth beat, for the connection of the repeated c" in the top voice, upper staff, and the pedal is held until the first beat of measure two. The pedal is changed on the first beat for the connection of the top voice, interval of ascending second, c"-d", and is released when the ascending scale pattern is begun on the second sixteenth-note, first beat. The pedal is depressed on the fourth sixteenth-note, second beat, for the connection of the repeated d" in the upper staff and is released on the third beat, so that the scale passage is unblurred. The pedal is depressed on the fourth sixteenth-note, third beat, to connect the octave leap c-c' and is released on the first sixteenth-note, fourth beat. The pedal is depressed on the second sixteenth-note, fourth beat, to connect the repeated g" in the top voice, upper staff and is released on the third sixteenth-note, fourth beat.

The opening of the Prélude in Example 4 is more homophonic than contrapuntal, with sustained chord effects, and one can, thus, apply more pedal here than in the Allemande of Example 3. In measure one, the pedal is depressed on the first beat, is changed on the second beat, and changed again on the third beat, thus enriching the sustained broken chords. In measure two, the pedal is changed on the first beat, changed on the second beat, and released on the third beat; the pedal is depressed on the third eighth-note, third beat, to provide for the connection of g/b-flat (third beat, measure two) to a (first beat, measure three). In measure three, the pedal is released on the first beat, depressed on the second beat, and released on the third beat, to avoid blurring the descending scale
Example 4. Prélude, English Suite No. 6, D minor, measures 1-10

pattern, lower staff. The pedal is depressed on the first beat, measure four, held through the second beat, and changed on the third beat. In measure five, the pedal is changed on the first beat, changed on the second beat, and held through the third beat. In measure six, the pedal is released on the first beat. One does not apply the pedal through measures six, seven, eight, and nine because of the contrapuntal texture. In measure ten, the pedal is depressed on the third eighth-note, first beat, to keep the tied F" ringing; the pedal is released on the second beat and depressed on the third eighth-note, second beat, to connect the
interval of descending third, g-sharp/b-natural to e/g-sharp, which shares the common tone g-sharp; and the pedal is released on the third beat. The pedal is depressed on the third eighth-note, third beat.

Example 5 illustrates another combination of contrapuntal and homophonic writing. In the first one-and-one-half measures, a pedal point is used in the lower staff. The repeated b'-flat in the upper staff on the second and fourth sixteenth-notes of each beat reinforce the pedal point by sympathetic vibration. Because of this, the upper notes of the melody must be strengthened slightly to avoid accentuation of the repeated b'-flats; this can be achieved by pedalling the sixteenth-notes in groups of two.

Example 5. Praeludium, Partita No. 1, B-flat major, measures 1-2.

In measure one, the pedal is depressed before the first beat to let the string be completely open to ring; the pedal is released on the third sixteenth-note, first beat, so the ornament is unblurred. The pedal is depressed on the second beat and changed on the third sixteenth-note, second beat; the pedal is changed on the third beat and released on the third sixteenth-note, third beat, to prevent blurring of the ornament. The pedal is depressed on the fourth beat, changed on the third sixteenth-note, fourth beat, changed on the first beat of measure two, and
released on the third sixteenth-note, first beat, for the ornament. The pedal is depressed on the second beat, changed on the third sixteenth-note, second beat, and released on the third beat, for the clarity of the descending scale pattern. The pedal is depressed on the fourth thirty-second note, third beat, to connect lower staff b-flat/d' to d/b-flat, an inverted interval with the common tone b-flat. The pedal is changed on the third sixteenth-note, third beat, and is released on the fourth beat for the ascending scale pattern. The pedal is depressed on the last thirty-second note, fourth beat.

The Sarabande, being a slow movement of the suite, is often an expressive, lyrical dance-type. More resonance and singing quality are called for, and the pedal may be used for color. The Sarabande of Example 6 is essentially homophonic.

In measure one, the pedal is depressed on the first beat, changed on the second beat and the following eighth-notes in that measure, changed on the first beat of measure two, and released on the second beat to provide clarity for the moving eighth-notes in the lower staff.


In the Sarabande of Example 7, we see an imitative beginning which is followed by a more homophonic texture. The pedal is used for warmth, but care must be taken not to blur the ornaments and the imitation.
Example 7. Sarabande, Partita No. 3, A minor, measures 1-2, 5.

The pedal is depressed on the first eighth-note in the upbeat measure and is released on the second eighth-note, upbeat measure, as the ornament begins. The pedal is depressed on the last eighth-note, upbeat measure, and is released on the first beat, measure one, as the ornament begins. The triplet is unpedalled. The pedal is depressed on the second beat, is changed on the second eighth-note, second beat, and is released on the third beat as the ornament begins. The pedal is depressed after the ornament is completed, to connect the \e\, top voice, upper staff, to the following \e\, where the pedal again changes. In measure two, the pedal is changed on the first beat and is released on the second eighth-note, first beat, so that the triplet is clear. The pedal is depressed on the second beat, changed on the second eighth-note, second beat, and released on the third beat, as the ornament begins. The pedal is depressed after the ornament is completed, to connect the third beat to its second eighth-note, where the pedal is changed. In measure five, the pedal is depressed on the first beat, released on the second eighth-note, first beat, to provide for the clarity of the triplet, and depressed on the third sixteenth-note of the triplet, to connect the repeated a\' in the lower staff. The pedal is changed on the second beat, released on the second eighth-note, second beat, and depressed on the third sixteenth-note of the
triplet, to again connect the repeated a' in the lower staff. This pedalling procedure is repeated for analogous passages.

The Gavotte of Example 8 exemplifies the use of implied pedal point, and the repeated notes in the bottom voice serving as pedal point. This is an example of strictly homophonic writing and the pedal may, thus, be used in connective fashion, beginning on the first eighth-note in the upbeat measure and changing on each quarter-note beat.

Example 8. Gavotte, English Suite No. 6, D minor, measure 1.

The Gigue of Example 9 is the French type, in a thinly-textured, two-part counterpoint. The pedal is depressed in measure one on the first beat, to connect the repeated a's and to strengthen the color; the pedal is changed on the second beat and released on the second eighth-note, second beat. In measures two, three, and the first half of four, the pedal is depressed on the main beat (one and two) and released on the second eighth-note of those beats.

The Allemande of Example 10 is essentially contrapuntal. The upbeat to measure one is pedalled to connect the repeated $e^\#$. In measure one, the pedal is released on the first beat. The pedal is depressed on the third sixteenth-note, first beat, to connect the repeated $e^\#$ and is released on the fourth sixteenth-note, to avoid blurring the moving voices.

**Example 10. Allemande, English Suite No. 2, A minor, measures 1-2.**

The pedal is depressed on the fourth sixteenth-note, second beat, to connect thumb-to-thumb (c"-b') and is released on the third beat, for clarity of the moving voices. The pedal is depressed on the fourth sixteenth-note, third beat to connect thumb-to-thumb (b'-g'-sharp) and is changed on the fourth beat to connect the repeated $f'$; the pedal is released on the third sixteenth-note, fourth beat, for clarity of the moving voices. In measure two, the pedal is depressed on the fourth sixteenth-note, second beat, to connect thumb-to-thumb (c"-b'). The pedal is changed for clarity of voices on the third beat and is released on the second sixteenth-note, third beat. The pedal is depressed on the fourth beat, to connect the repeated $f'$ and is released on the second sixteenth-note.

The Prélude of Example 11 illustrates Bach's homophonic writing; the arpeggiated chords accompanied by repeated notes or chords call
for a pedalling which will enhance the harmonies supplying color. In view of this, the pedal is depressed on the third beat of measure twenty-four and is changed on every eighth-note through these two measures.

Example 11. Prélude, English Suite No. 4, F major, measures 24-25.

The Loure of Example 12 is in imitative style, requiring clarity of pedalling, yet warmth of expression. The pedal is depressed on the quarter-note in the upbeat measure, for the purpose of aiding the singing tone.

Example 12. Loure, French Suite No. 5, G major, measure 1-2.

The pedal is released on the first beat of measure one and is depressed again on the second eighth-note, first beat, to provide more color for the long note in the upper staff. The pedal is released on the second eighth-note, second beat, depressed on the third beat, and released on the fourth beat. The pedal is depressed on the second eighth-note, fourth beat, and is released on the second eighth-note, fifth beat.
No pedal is applied on the sixth beat because of the moving voice, lower staff. The pedal is depressed on the fourth sixteenth-note, sixth beat and is changed in measure two on the first beat; the pedal is released on the second eighth-note, second beat. The pedal is depressed on the third beat and released on the fourth beat. The pedal is depressed on the second eighth-note, fourth beat, and released on the second eighth-note, fifth beat. The pedal is depressed on the sixth beat.

In the Rondeau of Example 13, the pedal is used to provide color and slight emphasis on the first beat of each measure. The pedal is depressed on the first beat and is released on the second eighth-note, first beat, each measure.


In the Allemande, Example 14, the pedal is used to connect large leaps. The pedal is depressed on the first beat and is released on the third sixteenth-note, first beat; depressed on the third beat and released on the third sixteenth-note, third beat. This applies to each measure in the example.

Example 14. Allemande, Partita No. 1, B-flat major, measures 24-25.
The examples up to this point have been concerned with the use of full pedal in a connecting manner. A second use of full pedal can be to color notes or chords, while at the same time providing separation between each note or chord. The following examples are concerned with this latter type of pedalling.

In the Prélude of Example 15, the four eighth-note harmonies in the last two beats of this measure would be pedalled in this manner: keys and pedal are depressed simultaneously and released simultaneously, thus creating separation between harmonies.

Example 15. Prélude, English Suite No. 4, F major, measure 59.

In the Courante, Example 16, again the keys and pedal are depressed simultaneously and the upper staff notes and pedal are released simultaneously on the first and second beats.

In both the Capriccio, Example 17, and the Menuet, Example 18, the lower staff notes and pedal are depressed simultaneously and released on the second sixteenth-notes and on the second eighth-notes, respectively.


A third use of full pedal is its application at cadences to create richer tone color. This use can be divided into two categories: a) to enrich the tone color of a single harmony at a cadence, and b) to make a succession of chords legato at cadences. Category a) is seen in Examples 19-22.
Example 19. Courante, French Suite No. 4, E major, measure 16.


Example 22. Menuet I, English Suite No. 4, F major, measure 32.
Category b) is seen in Examples 23-26.


Example 25. Praeludium, Partita No. 1, B-flat major, measures 20-21.

We will now leave the use of full pedal and look at partial pedalling in the Bach suites, illustrated in Examples 27 through 35. One use of this type of pedalling is for passages which include trills and in which some full pedalling is applied. The need arises because too severe a color change for one or two beats would occur in the middle of the pedalled section. The use of partial pedal does not cause blurring in diatonic passages.


Example 28. Sarabande; French Suite No. 6, E major, measures 1-3.
Example 29. Prelude, English Suite No. 6, D minor measure 37.

Still another use of partial pedalling arises from the need for some resonance in passages which feature running eights or sixteenths. These passages need clarity, which would be disturbed should full pedal be used.


Example 32. Gigue, French Suite No. 6, E major, measures 1-4.

Example 33. Corrente, Partita No. 3, A minor, measures 1-3.

Example 34. Allemande, English Suite No. 5, E minor, measure 1.

Unlike Examples 30-34, which use partial pedal in a separating manner, Example 35 shows the use of partial pedal in a connective fashion.

Example 35. Bourée, French Suite No. 5, G major, measures 1-2.
CHAPTER V

SUMMARY

There is very little written material on the subject of pedalling in Bach's keyboard music, probably because pedalling, in general, is an instinctive response by the pianist to the sounds emanating from the instrument and the surrounding environment. Decisions concerning pedalling must be based on critical listening, as well as on a knowledge of style. With Bach's music, the topic is clouded somewhat because the instruments of Bach's time were the harpsichord and the clavichord, and the tone of both instruments is quite different from that of the piano. Furthermore, neither instrument possesses a device for sustaining sounds, as we have on the piano.

There exists a lacuna in organized resource material on pedalling in Bach's works; this author has attempted to provide a solution to this problem, using the French Suites, English Suites, and Partitas to demonstrate some basic principles of pedalling. These works were selected because they exhibit all facets of Bach's writing for keyboard. The approach was two-fold: 1) an evaluation of pedalling techniques are demonstrated in recordings by several artists, and 2) a discussion of the practical application of the basic principles.

As expected, it was found that although the pedalling was occasionally the same between several artists, yet each one, in general, showed individuality in pedalling. Despite the similarities and differences of approach to particular passages, each artist did adhere to these
basic principles of pedalling:

1. to connect: chords within sections; the final chord of one section to the first note or chord of the repeat of that section of the next section: repeated notes; leaps
2. to sustain the notes of an arpeggio
3. to provide a different tone color.

The diversity among the artists ranged from using virtually no pedal (Glenn Gould) to overpedalling (Wilhelm Backhaus). There were, of course, those performers falling in between the two extremes.

In the section on the practical application, the author used musical examples from the three sets of suites to demonstrate two types of pedalling: full and partial. Suggestions were made for the use of full pedal for 1) connecting repeated notes, connecting leaps, and sustaining single notes or broken chords, 2) coloring notes or chords, while providing separation between them, and 3) creating richer tone color at cadences. Examples showed suggestions for the use of partial pedal 1) in a separating manner for a) passages which include trills and in which some full pedalling is applied and b) passages featuring running eighth-notes and sixteenth notes and 2) in a connective fashion.

The author hopes that this document will be of use to both students and teachers as a starting point for studying the use of pedal in Bach's keyboard works.
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English Suite, side 1.
French Suite, side 2, band 1.

Chromatic Fantasy and Fugue in D minor, Partita No. 5 in G, Partita No. 6 in E minor, performed by Alexis Weissenberg. Angel 36437.
Partita No. 5, side 1, band 2.
Partita No. 6, side 2.