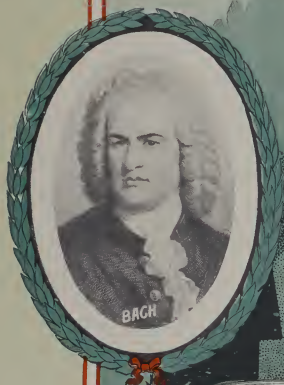


MUSIC OF THE MASTERS



ARTISTS EDITION

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BOURREE 26



Columbian Conservatory of Music

Intermediate Course

LESSON 26.

BIOGRAPHICAL SKETCH—JOHANN SEBASTIAN BACH.

Born at Eisenach, Thuringia, March 21, 1685.

Died at Leipsic, Saxony, July 25, 1750.



NE 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 Luneburg, 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 Luneburg 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 times 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.

HISTORICAL SKETCH—BACH'S "BOURREE."

The "Bourree" is an old French dance, which originated in Berri. It is in 4/4 time, and begins on the fourth beat of the measure. The movement is very similar to that of a *Gavotte*, which begins, however, on the third beat of the measure. The dance itself is a skipping one, and should be danced in short skirts; it is found in the original performance at present as a country clog dance. This particular piece is taken from Bach's *Third Suite for 'Cello*, and is a very delightful musical composition, and will well repay the most minute and careful study.

FORM-ANALYSIS—BACH'S "BOURREE," FROM THE THIRD SUITE FOR 'CELLO.

This composition offers a very interesting study in form, and can best be understood by referring each division to the three-part song-form, thus:

(First part; 8-measure period, (1-8).

(Middle part; 8-measure period, (9-16).

(Third part; 12-measure period, (17-28); developed from motives of the first period.

(First part; 8-measure period, (29-36).

(Middle part; 8-measure period, (37-44).

(Third part; 8-measure period, (45-52).

In the second division constant reference is made to the motives of the first division; the student should compare measure with measure, and also notice the difference of key at the beginning and end of each period, both alone and in comparison.

TECHNIC TO BACH'S "BOURREE," FROM THE THIRD SUITE FOR 'CELLO.

TEMPO.

This piece is marked "Allegro moderato." As we have learned elsewhere, the word "Allegro" in the older music should not be interpreted to mean as fast as in the later classical schools, and the word is here found modified by the term "moderato." Consequently, a very moderate tempo should be selected for the performance of this piece.

ORNAMENTATION.

The trill in the second measure should be executed as a triplet.

SLURS AND STACCATO.

We continue to caution the pupil to pay particular attention to slurs and staccato marks. A very common failure in classical music is a group of four eighth notes of which the first two are slurred together, and the second two are played staccato. It occurs in this piece and should be carefully attended to.

PEDALS.

We have refrained from marking the pedals in this piece. The pupil has had sufficient experience in pedaling to be able to apply it here without particular instruction. We simply remark that the pedal might be used with such chords as occur on the first and last beats of the first measure and similar places. The first and last chords, it will be noticed, have no staccato marks, consequently, must receive their full value. The pedal can aid the hands in prolonging these chords while being formed for the staccato chords which occur between them. As to the rendition of the third chord in the first measure and similar places, the pupil has the option of playing it either long (that is, giving it its full time), or staccato; of course, this makes a difference in the phrasing, in one case the chord being referred back to the previous staccato chords, and in the other case it is referred forward to the next long chord.

FORM.

Study the form analysis carefully, making a comparison between the different parts to see wherein they differ. For instance, compare measure 1 with measure 17, and then measure 2 with measure 18. The object of this comparison is to show how the composer starts out with a motive, and does not continue its imitation, but instead builds up a new musical idea. This piece is extremely instructive along these lines, and the pupil cannot study the motive structure with too much care.

PRACTICE.

The piece should be practiced according to the motives with which you are already familiar a few of which have been illustrated on the technic sheet.

Technic Bach's Bourree.

to m. 2

to m. 6

to m. 10

to m. 14

to m. 19

R.H.

to m. 35

to m. 38

to m. 43

to m. 1

L.H.



LESSON 26.

QUESTIONS ON BACH'S "BOURREE."

1. What is a Bourree?
Ans.
2. In what time is it written?
Ans.
3. What is the difference between a Bourree and a Gavotte?
Ans.
4. From what Suite is this piece taken?
Ans.
5. What does Allegro moderato mean?
Ans.
6. How should the Trill in second measure be played?
Ans.
7. How should you play the slurs in this piece?
Ans.
8. How should the Pedals be used?
Ans.
9. Who revived Bach's works?
Ans.
10. Name some of the music Bach wrote for the church.
Ans.
11. Name some of his best known piano works?
Ans.

Date received _____ Name _____

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New lesson No. _____

Sheet Music No. _____ Pupil's Number _____

Bourrée.

Edited by W. D. Armstrong. (From the Third Suite for 'Cello.)

Allegro moderato.

Musical score for Bourrée, from the Third Suite for Cello, edited by W. D. Armstrong. The score is in G major, 3/4 time, and consists of 28 measures. It features a piano (p) and forte (f) dynamic range, with a crescendo (cresc.) and a piano (p) marking. The tempo is Allegro moderato. The score is written for piano and includes fingerings and articulations.

Measures 1-4: *f*, *ad lib.*
 Measures 5-8: *f*
 Measures 9-12: *p*
 Measures 13-16: *f*
 Measures 17-20: *cresc.*
 Measures 21-24: *p*
 Measures 25-28: *p*

28 *b>* *f* *f* *p* 29 30 31

32 33 34 35 36

37 38 39 40 *f*

41 42 43 *dim.* 44 *p*

45 46 47 48

49 50 51 52 a 52 b

Fine.



