

Collection Schuberth  
Nº 5.

# FIRST LESSONS IN

# BACH

Compiled and Fingered

BY

# WALTER CARROLL.

Book I

Book II

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## Preface

The appreciation of Bach as a tremendous force in the progress of Music has been growing steadily during the last fifty years. The performance of his incomparable works, whose influence flows in an ever widening channel through the whole domain of musical education, has clearly demonstrated that the practical study of Bach is the gateway to the mastery of technique. It has accomplished still more; for out of the *knowledge* of Bach has grown the *love* of Bach, and the love of Bach has helped materially in creating that taste for good music which is so striking a feature of the present and so hopeful a sign for the future.

Bach wrote a large number of charming little pieces which provide elementary teaching material of priceless value. Short, melodious and rhythmical, they are played with keen delight by young pupils in the early years of their instruction and serve as a natural stepping-stone to the vast store of intermediate and advanced compositions of the same writer.

The present selection is compiled with the object of placing within reach of the teacher a series of very easy pieces in convenient form. All the movements contain features of real educational worth which will repay special attention and care. Each number should pass through three stages of preparation:—*(a)* Accuracy of notes, time and fingering.*(b)* Closer attention to phrasing, expression and speed.*(c)* Performance from memory. Whether they be used as Studies or as Pieces is immaterial as they combine the technical value of the one with the grace and charm of the other. Any pupil capable of playing a very easy Sonatina may commence the regular study of Bach and thus early learn to love, in simple form, those elements of truth, sincerity and refinement which are revealed in every bar of his music; elements at once the source of his greatness and the measure of his power.

With the exception of NOS. 6, 7, 8, 11, 12 & 14, all the pieces are from the Clavier Book of Anna Magdalena Bach, the composer's second wife. Some of them were left unsigned, a circumstance which, for a time, caused their authenticity to be questioned. The absence of the signature from works which were undoubtedly genuine was, however, such a common occurrence that this fact alone was not long permitted to stand as evidence of doubt, and the pieces are now accepted as authentic specimens of the master's art.

WALTER CARROLL

# Minuet

A study in accent and in the correct timing of half beats

Allegretto  $\text{d} = 66$

J. S. BACH

1.

# Minuet

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

Allegretto  $\text{d} = 68$

J. S. BACH

2.

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

# Minuet

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

J. S. BACH

Animato  $\text{d} = 69$

3.

21.

22.

# Polonaise

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

J. S. BACH

Moderato  $\text{♩} = 100$

4.

(At the close of this movement Minuet N° 3 may be repeated)

# March

A study in syncopation and in keeping a steady beat throughout

J. S. BACH

Marcato  $\text{♩} = 100$

5.

# Minuet

A study in legato playing with careful balance of tone

J. S. BACH

6.

Andante  $\text{d} = 120$

The sheet music for Minuet No. 6 features three staves of musical notation. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is B-flat major. The tempo is Andante with a dotted half note equivalent to 120 beats per minute. Dynamic markings include *p*, *mf*, and *cresc.*. Fingerings such as 1, 2, 3, 4, 5 are placed above the notes to guide the performer. The music is divided into measures by vertical bar lines.

# Minuet

A study in contrasting the effect of the major mode (No. 7) with that of the minor (No. 6)

Allegretto  $\text{d} = 66$

J. S. BACH

7.

The sheet music for Minuet No. 7 features three staves of musical notation. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is G major. The tempo is Allegretto with a dotted half note equivalent to 66 beats per minute. Dynamic markings include *mf*, *p*, and *cresc.*. Fingerings such as 1, 2, 3, 4, 5 are placed above the notes. The music is divided into measures by vertical bar lines.

(Nos 6, 7, 8, after being studied separately, may be grouped together for performance)

# Minuet

7

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

J. S. BACH

Andante  $\text{d} = 120$

8.

# March

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

Giocoso  $\text{d} = 80$

J. S. BACH

9.

# Minuet

A study in phrasing, legato touch and balance of tone

Andante e semplice  $\text{♩} = 108$

J. S. BACH

10.

Sheet music for Minuet, measures 10-12. The music is in common time with a key signature of one flat. The left hand provides harmonic support while the right hand plays melodic lines. Measure 10 starts with a dynamic 'd p'. Measures 11 and 12 show rhythmic patterns with sixteenth-note figures and sustained notes.

# Musette

A study in sustained notes and quality of tone

Andante pastorale  $\text{♩} = 108$

J. S. BACH

11.

Sheet music for Musette, measures 11-13. The music is in common time with a key signature of one sharp. The right hand plays sustained notes and eighth-note patterns, while the left hand provides harmonic support. Dynamics include 'p', 'mf', 'cresc.', 'pp', and 'dim.'

# Bourrée

A study in contrasts of touch and independence of each hand

J. S. BACH

12.

Vivace  $\text{d} = 108$

# Musette

A study in broken octaves and in neat phrasing

Allegro con brio  $\text{d} = 112$

J. S. BACH

13.

10

Musical score for piano, page 10, measures 2-5. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 2 starts with a dynamic *mf*. Measures 3 and 4 show a melodic line with various note heads and stems. Measure 5 begins with a dynamic *p*, followed by *cresc.*, *poco a poco*, and ends with a dynamic *p*. Measure 6 continues the melodic line. Measure 7 starts with a dynamic *f*, followed by *p*. Measure 8 begins with a dynamic *mf*, followed by *p*.

## Gavotte

A study in phrasing, gradation of tone and cantabile playing  
Allegretto  $d = 72$

J. S. BACH

14.

Sheet music for piano, page 14. The music is in common time and consists of four staves. The top staff shows a treble clef, a key signature of one flat, and a bass clef. The bottom staff shows a bass clef. The music features various note patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated above the notes, such as '1' and '4' over a series of eighth notes. Measure numbers 14. through 17. are present. The third staff includes dynamic markings like 'cresc.' and 'mf'. The fourth staff concludes with a bass clef and a bass staff.

Musical score for piano, page 11, measures 25-28. The score consists of three staves. The top staff uses treble clef and has a key signature of one flat. The middle staff uses bass clef and has a key signature of one flat. The bottom staff uses bass clef and has a key signature of one flat. Measure 25 starts with a dynamic *p*. Measure 26 begins with a dynamic *f*. Measure 27 begins with a dynamic *mf*. Measure 28 ends with a dynamic *poco rit.*

## Minuet

## A study in expression, phrasing and beauty of tone

Larghetto e sostenuto ♩ = 96

J. S. BACH

15.

*pp* *poco cresc.*      *poco dim.*

*p*      *pp*

*cresc. poco a poco*      *dim. e rit.*      *pp*

## March

A study in the accurate timing of triplets and in steadiness of rhythm

Allegro moderato  $\text{d} = 69$

J. S. BACH

16.

The sheet music contains ten staves of musical notation. The first staff (treble clef) starts with a measure of two eighth notes followed by a series of sixteenth-note patterns. The second staff (bass clef) provides harmonic support. Subsequent staves continue this pattern, with each staff starting with a different note. The music includes dynamic markings such as 'mf', 'cresc.', 'f', 'mf', and 'p'. Articulation marks like 'tr' (trill) and '3' (triplet) are also present. The notation uses various rhythmic groupings indicated by numbers (1, 2, 3, 4, 5) placed above or below the notes.

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