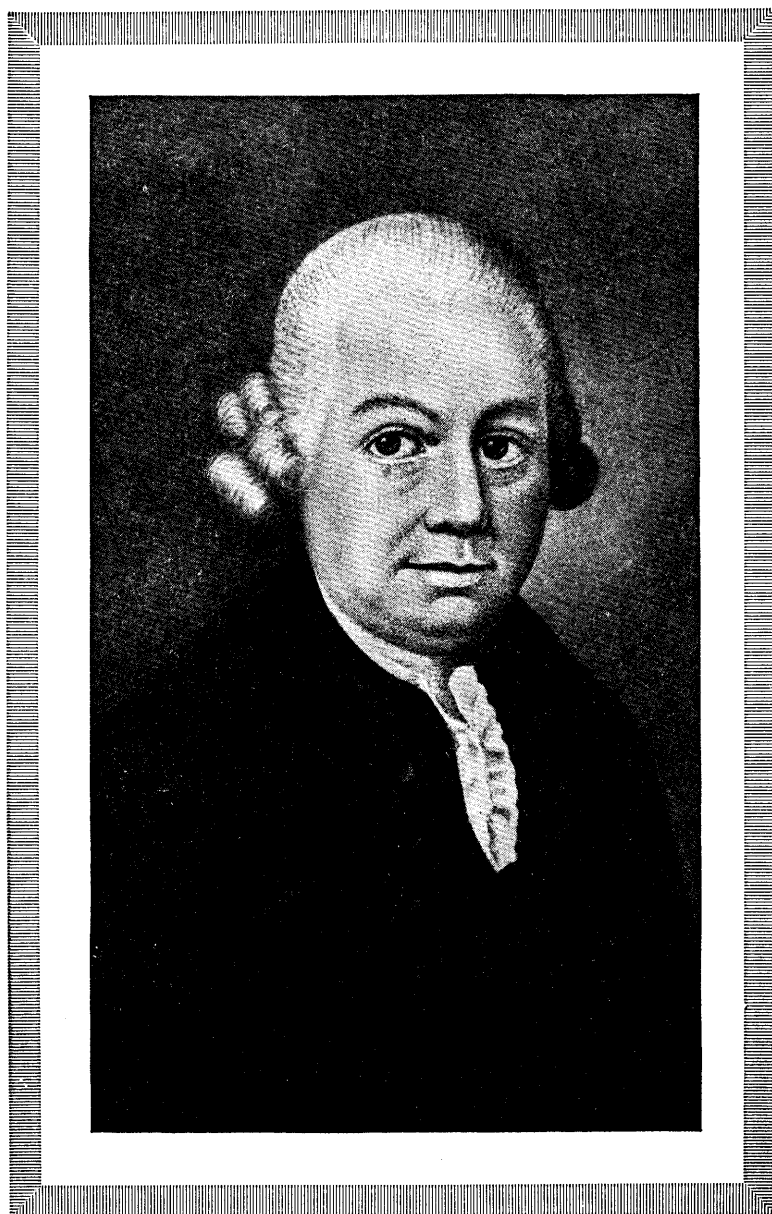


Solfeggietto *and* Allegro di Molto

By

Karl Phillipp Emanuel Bach



REVISED EDITION WITH BIOGRAPHICAL SKETCH
FINGERING, PHRASING, PEDALING, AND INSTRUCTIVE
ANNOTATIONS ON POETIC IDEA, FORM AND
STRUCTURE, AND METHOD OF STUDY

By **EMIL SAUER**

St. Louis

London

Price 45 Cents

PRINTED IN U. S. A.

No. 910

SOLFEGGIETTO AND ALLEGRO di MOLTO.

BIOGRAPHICAL SKETCH—KARL PHILLIPP EMANUEL BACH.

Born, Weimar, March 8, 1714.

Died, Hamburg, December 14, 1788.



HIS composer was the third son of Joh. Seb. Bach, and next to the father, the most famous musician of the family. He was destined by his father to the study of philosophy, and was a student in the Thomas School at Leipsic. He later went to Frankfort to study law. He was trained in music by his father, but as happens to so many, his love of music was not to be put aside in favor of some other career. In 1746, he was appointed Chamber-Musician to Frederick, the Great, which post he held until 1767, when he went to Hamburg, as Director of Music at the principal church. Ph. E. Bach was composer, teacher and director, and great in each one of these forms of activity. Besides he was a man of much refinement and culture. To him is ascribed the honor of having founded the modern school of piano-playing, and he is assigned the position of connecting link between his father, Haydn, and Mozart.

The forms in which his music was composed were highly finished. The number of his piano solos is 210. He also wrote two beautiful Sonatas for piano and violin, many orchestral works and concertos with orchestral accompaniments, works for the violoncello and for the flute and oboe and other wind instruments. He also composed a large quantity of vocal music, passions, cantatas, choruses, etc.

FORM AND STRUCTURE.—The form of the "Solfeggietto" is as follows: Measure 1 contains a motive which is partially repeated in measure 2. In measure 3, it is repeated an octave higher, and measure 4 repeats measure 2. This completes one phrase of the piece. Measure 5 takes up a new motive which is transposed in measure 6, and extended in measures 7 and 8. Measure 9 takes up the motive of the first measure but in a different key. Measure 10 repeats measure 2. Measure 13 introduces a new set of motives which are continued through measure 16. Measure 17 returns to the original motive of the piece. Measure 21 introduces still new material. Measure 26 repeats the motive of measure 14. Measure 31 takes up the original motive of the piece which is retained to the end of measure 35. We have here the germs of the three-part song form except that the middle section is very much longer than the other two parts.

The form of the "Allegro di Molto" shows first a complete period ending in measure 8; then a section containing thematic work, built partially upon motives from the first period, lasting through 8 measures and ending on the first beat of measure 17. Measure 17 takes up the motive of the original melody but in

a different key, and completes a period in measure 24 in the key of C minor. Next, follows a section beginning with measure 25, and ending with measure 45, which is like the developing section of a sonata, as it is built up of material taken from the first theme of the piece. Measure 45 returns to the first theme of the piece and is completed to an eighth-measure period in measure 52, somewhat different from the first statement of this theme. In this composition, we have the germs of composite song form.

POETIC IDEA.—The word “Solfeggio” means to apply the syllable names to the tones of the scale. This composition, employing, as it does, the broken form of chords in connection with some scale passages, may have suggested to the composer the name “Solfeggietto” on account of a fancied resemblance to a singer rendering these florid passages. At any rate, this will give a good conception of the meaning of the piece. The Allegro di Molto is more melodious in character. Even in the first measure we find a melody which appears in the first, third, fifth and seventh notes of the first and second figures, and is repeated in the second half of the measure. A new form of melody appears in the next measure, something like a dialogue. The piece keeps up the character of these motives and melodies throughout, and it will be a good help to the student to go through the piece and identify these different melodies and render them in his playing.

HOW TO STUDY.—After the description of the form and contents of these pieces which have already been given above, it will not be necessary to say much in regard to the method of studying these compositions. The work by Seb. Bach, the two and three-part Inventions, will have given the necessary introduction for the study of the works of this composer. This, in connection with the work in the Lessons and a careful attention to the marks of expression, will be all that the student will require to work up these pieces to a high degree of completeness. Always makes it a practice to carefully study your form analysis, not only what we have written, but go completely through the piece and identify every motive and theme, see whence it is derived, and in what manner it is transformed or transposed. Then analyze the piece in connection with the harmony employed. It will be found that the old composers used largely the forms of broken chords or intervals, employing with them many harmonic ornaments. These things can all be reduced to a fundamental harmony, and this has the added advantage that the pupil then learns how to do the reverse operation and transform his harmony into counterpoint.

Solfeggietto.

Edited and fingered by Emil Sauer.

Ph. E. Bach.

Prestissimo. $\text{♩} = 92$

1 4 4 1 3 5 1 3 1 4 4

mf 1 2 3 4

p 5 6 5 4 3 2 1 3 4 5 6 5 4 3 2 1 3 4

pp 7 8 9 10 11 12

p *subito* 13 14 15

f

95, 6.

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

2

p 16 *f* 17 *mf* 18

* *Ad.* * *Ad.* * *Ad.* *

piu f

19 20 21 *mf cresc.*

Ad. * *Ad.* * *Ad.* *

sfz 4 *sfz* 5

f 22 *pp* 23 *f* 24 25

Ad. * *Ad.* *Ad.* *Ad.*

p 26 *crescendo molto* 27 28

* *Ad.* *Ad.* *Ad.* *Ad.*

29 30 31 *ff* *f*

Ad. *Ad.* *Ad.* * *Ad.* *

32 33 34 35 *ff* *ff*

Ad. * *Ad.* * *Ad.* * *Ad.* *

Allegro di molto.

Edited and fingered by Emil Sauer.

Ph. E. Bach.

$\text{♩} = 144$

First system of musical notation, measures 1-2. The right hand plays a continuous sixteenth-note pattern. The left hand has a whole note chord in measure 1 and a half-note pattern in measure 2. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5. A metronome mark $\text{♩} = 144$ is at the top left. A double bar line with an asterisk is between measures 1 and 2.

Second system of musical notation, measures 3-4. Similar to the first system, with sixteenth-note patterns in the right hand and chords/patterns in the left hand. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5. A double bar line with an asterisk is between measures 3 and 4.

Third system of musical notation, measures 5-7. The right hand continues with sixteenth-note patterns. The left hand has a half-note pattern in measure 5 and a more complex pattern in measures 6-7. Dynamics include *mf*. Fingerings are indicated with numbers 1-5. A double bar line with an asterisk is between measures 5 and 6.

Fourth system of musical notation, measures 8-10. The right hand has a sixteenth-note pattern in measure 8 and a half-note pattern in measure 9. The left hand has a half-note pattern in measure 8 and a sixteenth-note pattern in measure 10. Dynamics include *f*, *espr.*, and *p*. Fingerings are indicated with numbers 1-5. A double bar line with an asterisk is between measures 8 and 9.

Metronome marks show the rate of speed at which each movement is to begin. Naturally, during the course of a movement, the *tempo* will bear, and indeed require, the most manifold modifications.
Solfeggietto and Allegro di molto, 3.

Measures 11-14. Treble clef, bass clef. Measure 11: *p*. Measure 12: *f*. Measure 13: *p*. Measure 14: *cresc.*. Fingerings and ornaments are indicated throughout.

Measures 15-17. Treble clef, bass clef. Measure 15: *sf*. Measure 16: *p*, *cresc.*. Measure 17: *f*. Fingerings and ornaments are indicated throughout.

Measures 18-19. Treble clef, bass clef. Measure 18: *p*. Measure 19: *f*. Fingerings and ornaments are indicated throughout.

Measures 20-21. Treble clef, bass clef. Measure 20: *p*. Measure 21: *f*. Fingerings and ornaments are indicated throughout.

Measures 22-24. Treble clef, bass clef. Measure 22: *p*. Measure 23: *p*. Measure 24: *ff*, *ten.*. Fingerings and ornaments are indicated throughout.

5 4 5 3 5 2 5
4 3 4 2 4 1 4

1 4

f 25 *p* 26

5 4 3 2
4 3 2 1

1 4 3

27 *f* *p* 28 *f* 29

4 5 4 5 1

30 *p* *cresc.* *f* 31 *p* 32 *cresc.*

33 *p subito* *ff* 34 *p* *ff* 35 *p* *ff*

36 *ten.* 37 *espr.* 38

f

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