

TIMMONS, LENA, D.M.A. Using the Organ to Teach the Fourth Suite Prelude for Violoncello Solo by J.S. Bach. (2012)
Directed by Dr. Alexander Ezerman. 77 pp.

Among the Bach unaccompanied suites for violoncello, the fourth suite in E-flat major is probably the least familiar to listeners and young cellists. It is also the least idiomatic for the cello, and the most difficult movement is the prelude. Musically speaking, it can be frustratingly abstract. For these reasons, it is not as popular as the other preludes and some students and teachers avoid its study. Taking into account Bach's famous and primary skill as an organist, the cello idiom can be enhanced by studying the organ idiom and using this knowledge to study this prelude.

Watching organists perform the music of Bach and listening to more of Bach's organ works, especially the preludia, toccatas, and fantasias can give cellists ideas for this fourth suite prelude. An organ performance of a transcription of this fourth suite prelude will be available online in the near future as a resource for cellists interested in this relationship between the cello and organ idioms where genres like the prelude are concerned.

Discussing the timbres and technical issues of the organ can guide the cellist toward ideas of phrasing and articulation. Organ issues of registration, manual changes, and performance style can aid the performer, teacher, and student in large-scale analysis and phrasing, thus making this prelude more accessible and shedding a more positive musical light upon this movement to make it less intimidating and abstract.

USING THE ORGAN TO TEACH THE FOURTH SUITE PRELUDE
FOR VIOLONCELLO SOLO BY J.S. BACH

by

Lena Timmons

A Dissertation Submitted to
the Faculty of The Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Greensboro
2012

Approved by

Committee Chair

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To my parents, David and Darlene Timmons, whose unconditional support and love
make so much possible. Thank you.

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of
The Graduate School at The University of North Carolina at Greensboro.

Committee Chair _____
Alexander Ezerman

Committee Members _____
Scott Rawls

Kevin Gerald

Sarah Dorsey

Date of Acceptance by Committee

March 2, 2012
Date of Final Oral Examination

ACKNOWLEDGMENTS

I would like to thank my committee chair, Dr. Alexander Ezerman for his guidance and patience throughout the course of this graduate endeavor. I would also like to thank my committee: Dr. Kevin Geraldi, Dr. Scott Rawls, and Ms. Sarah Dorsey for their guidance and support. Their interest and support in this project is much appreciated.

A *very* gracious thank you goes to Mrs. Pamela Kane for her time and talent as an organist. Her performance will appear online in the near future and it is her performance notes that appear with this document. The credibility and success of this project could not have been possible without her talent as an organist or her positive willingness to collaborate. Thank you very much. I would like to express immense gratitude to Dr. Andre Lash, who patiently took me on as a novice organ student and provided invaluable specialized guidance to Mrs. Kane and myself during the course of this project. The transcription and performance of the fourth suite prelude could not have been successful without the collaboration of these organists.

Countless thanks to my parents who have been my mentors, financial supporters, and pep squad. Thank you for helping me see this educational journey to its end. I would also like to thank my husband, Greg for his patience and support during this final stretch of graduate study.

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CHAPTER I

INTRODUCTION

The *Six Suites for Violoncello Solo senza Basso* (BWV 1007-1012) by Johann Sebastian Bach are an essential component to a cellist's repertoire; even the amateur cellist owns a copy of these six suites for solo cello. Though these pieces continue to be recorded time and again by the elite performers of the technological age, these suites remain an important part of any cellist's learning and technical development. It is inevitable that a cellist will study these pieces at some point during their musical life.

Of the suites, the first suite prelude is the most readily recognized and probably the most influential piece to lure young musicians to cello study in the first place. The jolly C major third suite follows in popularity. The second and fifth suite intrigue both listeners and performers with their deep dark minor tonalities. The sixth suite, most famous as the one for a five-stringed cello, continues to be a rite of technical passage for the modern cellist. The fourth suite, though jovial in character, is possibly the least familiar.

Bach was most famous for his keyboard skills, especially on the organ, and he was proficient on the violin and viola. This string knowledge is definitely apparent in pieces like the *Sonatas and Partitas for Violin Solo* (BWV 1001-1006), the *Brandenburg Concertos* (BWV 1046-1051), and of course the cello suites. Bach's instrumental music

also reflects organ or keyboard elements, which can be frustrating and difficult to interpret. This same keyboard element may offer the performer, teacher, and student some aid in analysis, phrasing, and articulation, especially in the case of the fourth suite prelude for cello solo. The organ idiom can be particularly helpful in guiding one's interpretation of this prelude. Introducing cello students to elements of the keyboard and organ idioms can help illuminate formal and phrasing aspects of the fourth suite prelude and make it more musically accessible.

Of the suites, the fourth is the least idiomatic for the cello. The key of E-flat does not capitalize on the resonance of the cello's open strings as do the other suites in G major, D minor, C major, C minor, and D major. The dance movements of the fourth suite are lively and do not deviate from any formal dance suite norm. The most difficult movement of the fourth suite is the prelude. Descriptions of this prelude range from "vigorous and robust"¹ and a movement of "bold gestures,"² to a "metamorphosis of a technical problem into spiritual experience,"³ a "heavy clockwork, the digging of earth"⁴ and having "a humdrum, plodding quality."⁵ I have never heard words like "plodding" or "humdrum" used to describe any of the other cello preludes.

¹Dimitry Markevitch, *Cello Story* (Van Nuys, California: Summy-Birchard, Inc., 1984), 160.

²Allen Winold, *Bach's Cello Suites: Analyses and Explorations, Vol. 1: Text* (Bloomington, Indiana: Indiana University Press, 2007), 26.

³Wilfrid Mellers, *Bach and the Dance of God* (New York: Oxford University Press, 1981), 18.

⁴Eric Soblin, *The Cello Suites: J.S. Bach, Pablo Casals, and the Search for a Baroque Masterpiece* (New York: Grove Press, 2009), 133.

⁵*Ibid.*

I have not come across many young (high school aged) cellists that pursue this suite. Some teachers even discourage this piece or refrain from suggesting it to students. I myself put off studying this suite for a long time. I found it intimidating technically, and the prelude particularly frustratingly abstract. Like any other piece, the fourth suite prelude requires the performer meditate upon its delightful peculiarities. Also, like any other piece in a cellist's lifetime, there will be (and should be) more than just one round with the fourth suite and its challenging prelude. This project is a subsequent study of this prelude, and it has certainly been illuminating.

This illumination was inspired by the many descriptions of this prelude as a “piece for keyboard”⁶ or a piece that “gives the impression of organ playing.”⁷ And why not? How could Bach's keyboard genius not infiltrate all of his music? Mendelssohn's chamber music qualities are found in his symphonies and Beethoven's symphonic qualities are found in his string quartets. It is not unusual for a composer to manipulate such idiomatic crossovers or influences. Not only is the fourth suite prelude in particular likened to the keyboard/organ idiom, it is also described in terms of organ/keyboard genres like the toccata. For instance, Anner Bylsma describes the prelude as “a toccata with interruptions.”⁸

⁶Anner Bylsma, *Bach, The Fencing Master: Reading Aloud from the First Three Cello Suites* (Basel, Switzerland: Bylsma Fencing Mail, 1998), 106.

⁷Markevitch, *Cello Story*, 160.

⁸Bylsma, *Bach, The Fencing Master*, 111.

This comparison of the cello preludes to keyboard idioms is nothing new. Dimitry Markevitch describes the third suite prelude as being in a “toccata style.”⁹ The first suite prelude is often compared to the first prelude of Bach’s *Well-Tempered Clavier I*, the fifth suite prelude contains a fugue, and the sixth suite prelude implies two-manual keyboard technique. Why then should we not explore this keyboard element and learn the fourth suite prelude in the light that the organ idiom can provide? Perhaps there is information within the keyboard idiom that string students are not always privy to in terms of pedagogy.

I have witnessed many master class technicians tell a student to play “like the organ” in many different passages of the suites. What does that mean? In terms of the fourth suite prelude, it could mean sustaining the pedal tones implied by the first note of each measure. Is that *all* there is to “playing like the organ?” There must be more to this adage than the simple evocation of a sustained pedal. There is after all, much more to an organ’s capabilities and traditions. There is registration, coordination, articulation, manual changes, and countless options for tone production and timbre. This paper will discuss some of these issues as they can apply to a cellist’s understanding of the fourth suite prelude.

Armed with a small amount of organ experience, I went back to the fourth suite prelude and discovered that the organ idiom shed light upon some of the abstract qualities of the prelude that I once struggled to interpret. With the help of organists, Pamela Kane and Dr. Andre Lash, I was able to make a transcription of the prelude for Kane to

⁹Markevitch, 160.

perform. I made the notes of Bach easy for her read, and at times, filled in some chords at moments where the cellist was limited and envisioned a short pedal solo midway through the prelude. In preparing for the organ performance, I made the transcription available to both Kane and Lash and we were able to iron out chord spellings, pedal rhythms, and pacing. What I did *not* do for the organists was indicate *how* to perform the prelude on the organ. Though I imagined certain manual changes and articulations, I did not indicate these specifics on the transcription for the organ performance. I left these idiomatic performance decisions to the organists.

Kane and Lash worked on registration and coordination of manual changes and articulation. In the end, we had a performance that demonstrated how an organist really would perform the fourth suite prelude for violoncello solo, complete with pedal tones, manual changes, and registration changes. A recorded performance will soon be available online for other cellists and interested organists to view as a resource and both the finalized transcription and the performance copy used by Kane are included as Appendices A and B. Aided by these new resources, I will show how the organ idioms of registration, manual changes, and keyboard fingerings can aid the performer, teacher, and student in large-scale analysis and phrasing, thus shedding a more positive musical light on the outwardly “plodding” quality of this prelude and make it a little less intimidating.

Though a great deal of scholarship about Baroque performance practice and these suites is available, this paper will not discuss in detail issues of Baroque instruments, bows, articulation, or fingerings. The students likely to study these suites today, apart

from graduate majors and specialists, are not likely to have access to or experience with a Baroque cello and its bow. This does not mean, however, that there will never be a context for these issues to be discussed in lessons.

Because the original autograph manuscript of these suites has yet to surface, there are sources that discuss the potential of the fourth suite prelude as a piece for lute¹⁰ or a possibility that the suites were aids for gambists converting to the cello.¹¹ Though fascinating, and potentially helpful for teaching and interpretation in terms of yet another idiomatic influence, these ideas will not be discussed at length here, as the focus is upon the influence of the organ idiom as seen through the organ performance of the prelude transcription, the transcription itself, and the information provided by the keyboard genres themselves.

¹⁰David Ledbetter, *Unaccompanied Bach: Performing the Solo Works* (New Haven, Connecticut: Yale University Press, 2009), 204.

¹¹Nathan J. Davis, "The Baroque Violoncello and the Unaccompanied Cello Suites of J.S. Bach, B.W.V. 1007-1012" (PhD Diss, New York University, 1986), 98.

CHAPTER II

IDIOMATIC INFLUENCE

Preludes belong to a category of pieces that began as improvisations and later came to be written down and read from the music as opposed to a genuine spontaneous performance. These pieces had titles like *praeludium*, *toccata*, *prelude*, and *fantasia*. Once written, the performer still performed these pieces with improvisatory musical characteristics and gestures. This could mean taking some liberties with rhythms, tempo, and articulations. These pieces served as introductions to other pieces in a set such as the dances of the suites for solo cello. Preludes were also used to establish a particular key for “concerted music in church” or a larger work like the suites for cello.¹² Though typically preludes were comprised of seemingly limited harmonic configurations like simple scalar passages and pedal tones, it is apparent that composers found numerous ways (melodic and harmonic rhythms and articulations) to make these “simple” materials interesting for listener and performer alike. Without the autograph manuscripts of the suites with which a specialist can begin to address issues of articulation and tempo, the performer has a large responsibility to prepare an interesting musical product.

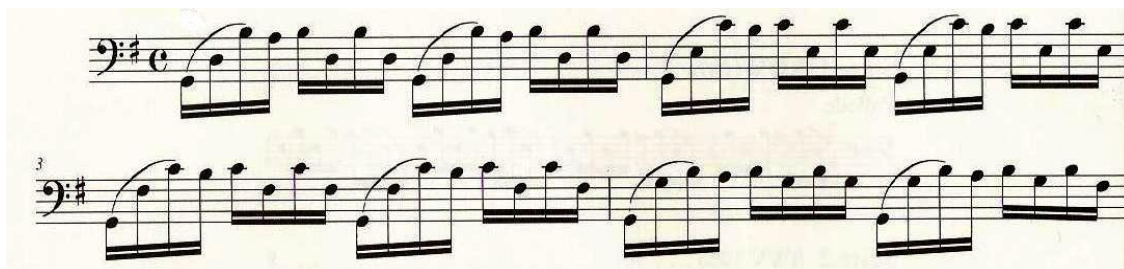
In Bach’s *Well-Tempered Clavier*, the preludes explore the given key and introduce the fugue that follows in the same key. In the cello suites, the preludes establish the key, the affect of the suite, and introduce the set of dance movements that

¹²Ledbetter, *Unaccompanied Bach*, 176.

follow. I have already mentioned that the first prelude is often compared to the first prelude in C major of Bach's *Well-Tempered Clavier* Book I. This keyboard piece is readily recognizable to many, as it is popular at weddings and has been transcribed for many different instruments. Perhaps its most famous version is that by Gounod who wrote an *Ave Maria* melody over the prelude material.

Harmonically these two preludes share similar functions/progressions as well as rhythmic figurations, and pedal passages. The harmonic rhythm of both preludes begins as a one-bar unit, the harmony changing every measure. The composite rhythm in a given measure for both preludes is straight sixteenth notes. In the opening of the cello prelude, Bach invokes a G pedal, the open G string which underlines the following harmonic progressions of the first four measures.

Figure 1. First Suite Prelude BWV 1007, mm. 1-4.¹³



In the keyboard prelude, Bach writes out a more visually obvious and sustained pedal in the left hand. It would be a good model for the teacher to play these opening measures of the keyboard prelude for the student as a way to demonstrate these two

¹³Johann Sebastian Bach, *Suiten für Violoncello Solo*, ed. Ulrich Leisinger (Wien: Wiener Urtext Edition, 2000), 2.

different ways that Bach writes pedal material.¹⁴ This can be an important aural example for students as well. Visually, the student can see the differences between the two musical representations of these pedal passages and begin to “translate” what this could mean for playing the cello prelude and the musical options available. This could lead to discussions with students about harmonic considerations of the resonant open G string and what that could mean for bowing techniques and bowing patterns. This would also be a good time to begin a basic harmonic analysis as the harmonic rhythm is very neatly laid out in these two preludes by Bach.

Figure 2. *Well-Tempered Clavier* Book I Prelude I, mm. 1-5.¹⁵

The image displays a musical score for Johann Sebastian Bach's Well-Tempered Clavier Book I, Prelude I, BWV 846. The score is presented in two systems, covering measures 1 through 5. The music is in C major and 3/4 time. The right hand (treble clef) plays a continuous eighth-note pattern, while the left hand (bass clef) plays a steady quarter-note accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. A circled '3' is placed above the first measure of the second system. The score is labeled 'BWV 846' in the upper right corner.

These two pieces are so often compared to each other; one is hard-pressed to find a source that mentions one without the other. Not only does Allen Winold mention this

¹⁴In my experience, many teenaged students may also be taking other lessons in piano, guitar, or voice. Therefore, demonstrations on the piano or another instrument could be a very effective teaching aid.

¹⁵Johann Sebastian Bach, *Das Wohltemperierte Klavier Teil I*, ed. Otto von Irmer. Fingerings by Hans-Martin Theopold (Munich: G. Henle, 1974), 4.

comparison, he dedicates an entire section in his analyses of the cello suites to the preludes of the first book of *The Well-Tempered Clavier*.¹⁶ Though this comparison may not be intended as a direct pedagogical aid in a teenager's cello lesson, it is significant that this relationship between the idioms is regarded as essential for understanding the general "purpose and structure" of the cello preludes as well the elements that make them unique.¹⁷

The keyboard prelude exclusively explores a specific pedal presentation of a harmonic journey. With the exception of the final three bars, the entire keyboard prelude is comprised of the pedal figure seen in the first measure (see Figure 2 above). The keyboard performer is challenged with making interesting musical decisions with this efficient musical morsel. The harmonic exploration that Bach provides certainly makes things interesting in this keyboard prelude. A student could be encouraged to do a broad harmonic analysis, and then look at the units and rhythms that comprise these harmonic events. A discussion of prioritization and phrasing can begin with this broad concept. This could be the beginning of the student's realization that straight sixteenths are not the most important musical goal of any prelude, cello or keyboard.

The first cello prelude is no less interesting in this harmonic regard though Bach does provide the cellist with a larger variety of musical material before returning to a rhythmically varied "pedal" presentation that leads to the climax and end of the prelude. Figure 3 displays an extended scalar passage of the first cello prelude. Though there have

¹⁶Winold, *Bach's Cello Suites*, 13.

¹⁷Ledbetter, *Unaccompanied Bach*, 176.

been very small instances of scalar passages earlier in the prelude, this moment after the fermata in measure 22 marks the beginning of a winding passage containing some chromaticism, an element not present in the keyboard prelude.

Figure 3. First Suite Prelude BWV 1007, mm. 21-24.¹⁸



Figure 4 displays how Bach combines both chromaticism and another version of pedal material. The string crossing passage beginning in measure 37 gives lively rhythmic impetus that leads to the conclusion of the prelude. Though it is not a sustained longer note value as in the keyboard prelude, the pedal here is the alternating and resonant open D string.

Figure 4. First Suite Prelude BWV 1007, mm. 37-42.¹⁹



¹⁸J.S. Bach, *Suiten für Violoncello Solo BWV 1007-1012*, ed. Ulrich Leisinger (Vienna: Wiener Urtext Edition/Schott Universal Edition, 2000), 3.

¹⁹Ibid.

Making a student aware of these large-scale differences can help foster a basic appreciation for the rich musical variety of the cello prelude(s) they are studying. I make this comparison to suggest its use as a pedagogical tool to help make a student appreciative of the basic musical elements of this prelude if necessary. This observation could mark a starting point for informed phrasing. Once the student becomes aware of the different sections and materials of the prelude like sequences and rhythmic variations, he/she can begin to think about how to treat them musically. This comparison invites the student to think about melodic and harmonic sequences and their phrasing.

As far as idiomatic influence is concerned, it is interesting to note that this cello prelude and the *clavier* prelude have pedals as a major musical characteristic. The pedal technique is also an organ reference, whereby the organist literally has a foot holding down a pedal that sustains a tone. In the cases of the first cello prelude and the first *Well-Tempered Clavier* prelude, it is not difficult to imagine an organist sustaining with the foot the G pedal (of the cello prelude) or the C pedal (of the keyboard prelude) as he/she improvises a flourish of arpeggios and scales above the harmonic passage. There will be more on the improvisatory nature of the prelude and the toccata later.

CHAPTER III
THE FOURTH SUITE PRELUDE AND THE ORGAN

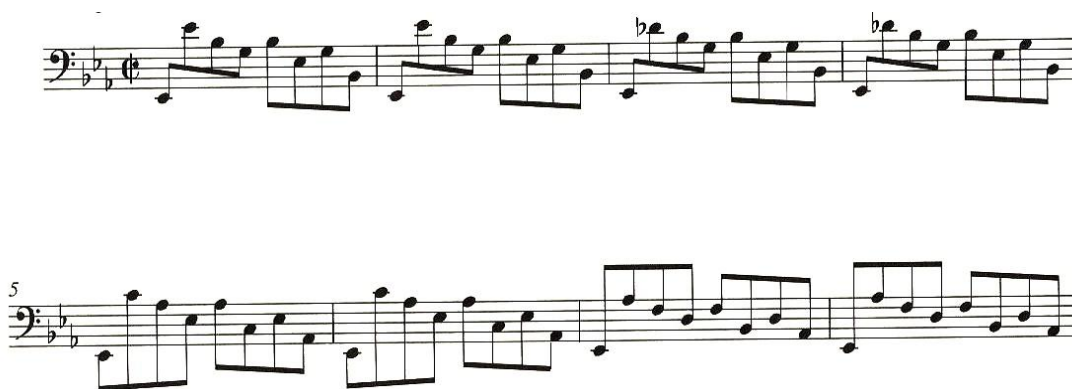
The C major prelude from the *Well-Tempered Clavier* also provides a good foundation for comparison regarding harmonic rhythm and arpeggiated melodic material of the fourth suite prelude. As I aim to show how the organ idiom can assist the performer's interpretive journey, one can also see how this very organ idiom can also contribute to the difficulty of the fourth suite cello prelude. The invoking of pedals that are unsustainable on the cello and the implied counterpoint that can only be realized on a keyboard, certainly make it difficult for a cellist or violinist to successfully perform the solo works of Bach. Though Bach seems to "force works that would have been appropriate for an organ or an orchestra into the narrow confines of an unaccompanied string instrument,"²⁰ it is this very concept that makes these pieces unique among the canon of works for solo cello and violin. Frederick Neumann uses the word "force" to address the indisputable technical challenges of these solo works. I want to emphasize that this obvious organ influence can also be a helpful *interpretive* aid, especially in the case of the fourth suite prelude.

At first glance, the fourth prelude does not appear to do anything we have not already encountered in the first suite prelude or the *Well-Tempered Clavier* prelude. It opens with an implied tonic pedal that is embodied in the first eighth-note of every

²⁰Frederick Neumann, "Some Performance Problems of Bach's Unaccompanied Violin and Cello Works," in *Eighteenth-Century Music in Theory and Practice: Essays in Honor of Alfred Mann*, ed. Mary Ann Parker (Stuyvesant, New York: Pendragon Press, 1994), 19.

measure just like the first cello prelude. Arpeggiated chords also characterize the basic melodic construction. The harmonic rhythm also begins as a regular two-bar unit. Though the main rhythmic unit is not the sixteenth-note of the first prelude, the constant eighth notes provide a similar rhythmic drive throughout the majority of the prelude.

Figure 5. Fourth Suite Prelude BWV 1010, mm. 1-8.²¹



So then, what makes this prelude so difficult for cellists? It has already been noted that the key of E-flat major makes it more difficult to maximize the resonance of the instrument's open strings. The first suite prelude and the *Well-Tempered Clavier* keyboard prelude also make use of large intervals. These large intervals and their location upon the strings of the instrument require the cellist to begin every measure on the lowest string and then immediately the highest string. This technical feat is unavoidable and presents some serious bowing and tone production challenges to the

²¹ Johann Sebastian Bach, *6 Suites a Violoncello Solo senza Basso BWV 1007-1012*, ed. Bettina Schwemer and Douglass Woodfull-Harris (Kassel: Bärenreiter, 2000), 30.

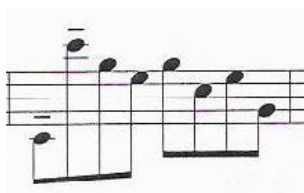
Admittedly, it is very difficult *not* to distort the rhythm in some fashion in order to accommodate the bow changes necessary for the sequence of pitches set by Bach.

Though difficult, it is of course possible. Also making such distortions attractive would be the student's desire to give the impression of a sustained pedal at the beginning of the measure. The two examples above represent played rhythms that go beyond what one might do if faced with figures 8 and 9.

Figure 8. Fourth Suite Prelude, m. 1 with dashes. Transcribed by the author.



Figure 9. Fourth Suite Prelude, m. 1 with different dashes. Transcribed by the author.



These little articulation suggestions paired with the technical difficulty of the large string crossings can lead a performer to some extent of rhythmic distortion. On the organ, this opening material would pose no problem for ten fingers and a pedal. Because the opening arpeggios are easier for the organist to fit into ten fingers and the low E-flat can actually be sustained in the pedal, there is little temptation for rhythmic or tempo distortion of the type that challenges the young cellist.

If this prelude had been written in G major or C major, those first eighth-notes of every measure would ring much longer and give a better impression of a sustained pedal than the E-flat that must be left quickly in order to reach the next E-flat two octaves higher. Here, the organ idiom alleviates two technical dilemmas for the cello. The organist can sustain the tonic pedal for the first 9 measures and present a flourish of seemingly effortless arpeggios. A faster tempo presents this prelude in a more vibrant character, and leaves one room to imagine or realize a more improvised characteristic for musical gestures. This cello prelude in particular makes one wonder exactly *how much* improvisation was done for pieces like these.

Figure 10. Transcription for organ of the Fourth Suite Prelude by Timmons, Kane, and Lash. mm. 1-4.

The genre of the prelude descends from an improvisatory art, and can be incorporated into one's performance of these preludes. This element is much easier to see from the perspective of the organ idiom. These opening intervals fit comfortably in the hands of the organist. These arpeggios continue to be important exercises for the keyboardist. Because it is more comfortable to "reach" these pitches and the pedal tone

can be easily realized, a faster tempo is possible on the organ without distorting rhythm. At a faster tempo, the harmonic rhythm becomes more apparent and the rhythmic pulse is more invigorating instead of laborious.

The ability to comfortably manipulate tempo and pacing is a way that a performer can take advantage of the improvisatory character of a piece like a prelude or another familiar keyboard genre, the toccata. On the cello, a quick tempo is more difficult to achieve without sacrificing clarity of the intonation and tone. With access to a transcription and its organ performance of the prelude to show young cellists, these pacing issues can be discussed. The student can hear what a different tempo can do for the harmonic rhythm of the prelude and begin to discover how the effects of the organ idiom may figure into one's overall interpretation of the prelude and what that could mean for technical execution on the cello.

The toccata of the Baroque period is a genuine keyboard genre and the improvisatory nature attached to its performance would be a beneficial concept for a young cellist or string student to study. This improvisatory nature is also something that will affect rhythm and tempo and require the performer to make particular decisions regarding pacing and phrasing which also affect technique and execution. This concept could lead to discussions about phrasing decisions and possibilities. For instance, looking back at Figure 10 above, an organist could apply a "cascading" effect to the opening material, beginning in a broad and somewhat slower manner and letting the tempo cascade into the eventual pace of the prelude. This type of improvisatory gesture also makes use of the visual aspect of the music: a giant leap at the beginning of each

measure is followed by descending arpeggios. That is just one example of what a cello student could take from the improvisatory keyboard idiom.

As a young cellist begins to tackle the challenge of the bowing pattern of this prelude, such a lighthearted character may not be instantly obvious. Instead, the young student may be working note by note, attempting to minimize the challenges of the string crossings and working toward spectacular intonation in E-flat major. Presenting this more joyous organ version may be a good way to model a more exhilarating and interesting musical goal for the student. Otherwise, it is all too easy for a student to become mired in the difficulty of the prelude, resulting in a grinding and lugubrious performance of this prelude.

As organs are not always available to studio teachers during cello lessons, young cellists could be encouraged to listen to organ pieces of Bach and watch organists in action. As part of this project, a video recording of Kane performing the transcription will be made available online soon for just this reason. Cellists and interested organists will be able to witness this interesting cross-idiomatic result. When such resources are not available, demonstrations on the piano can be just as helpful. These demonstrations can still display the freer nature of the fingers on the keyboard, especially in the key of the fourth suite prelude, E-flat. Sometimes students become myopic in their quest to execute the technical demands of the music that they become too distracted to listen for, identify, analyze, and even enjoy the phrases. Piano demonstrations like the *Well-Tempered Clavier* prelude can help train students to listen for these musical moments and

their relationship to each other.²³ These keyboard idioms can help a student recognize and even anticipate patterns in other music as well and apply similar processes to learning other pieces.

The organ idiom can present some musical choices for the cellist especially in terms of manual changes. During the course of a piece an organist may move from one keyboard to another, or play on two keyboards simultaneously. This aspect of the organ provides the organist options in timbre and volume as determined by their registration (combinations of stops employed). There are one or more (usually more) manuals on an organ. Some have three, four, sometimes five manuals. Each of these manuals corresponds to a family of pipes and stops (reeds, flutes, etc.). Each stop represents a pipe length or timbre/instrument and bear names like *Flute 8'*, *Bourdon 32'*, etc. Combinations of these stops are known as registration. The organist registers the organ for particular pieces, sections of pieces, etc. according to the appropriate style, performance tradition, and genre of the piece to best of the ability of the organ at one's disposal.

The organist can also change certain things about a registration as they play either by quickly pulling stops or pushing them in. Modern organs have computers built in with buttons corresponding to whatever registration an organist needs at any time. These can be set ahead of time in the computer's memory. Then during performance, the organist has but to push a button to change registration at the appropriate time. In Bach's day, there were individuals at hand to push and pull stops while the organist was playing.

²³There are also many different performances of the *Well-Tempered Clavier* on YouTube.com.

This is a high-stress task and requires the registrant to know the piece just as well as the performer.

An organ, like a piano, is not capable of continuous dynamics like a bowed stringed instrument. Loud and soft were achieved by changing the number of pipes active, the number of stops used: the registration set and change of manuals. For instance, one manual could be set with many stops pulled for a louder sound. Another manual could be registered for a softer, thinner registration. In performance, an organist could move from one manual to another to achieve these different dynamics and colors. This is especially effective for sequences or repetitions of melodic material. Manual changes also illustrate the “speaking, dialogue-like character of Baroque music.”²⁴ Conventionally, manual changes were not always notated in the organ music of Bach.²⁵ The performer must make decisions of phrasing structure, harmonic rhythm, etc. These influence the decisions regarding registration and manual changes. With her permission, Pamela Kane allowed me to include as Appendix A her performance copy of the organ transcription of the fourth suite prelude. In this performance copy, one can see her decisions for where and when to make manual changes and occasionally she wrote down what registration she used at times as well as which numbered buttons to push when she need a very quick registration change.

²⁴Nikolaus Harnoncourt, *Baroque Music Today: Music As Speech. Ways to a New Understanding of Music*, translated by Mary O’Neill, ed. Reinhard G. Pauly (Portland, Oregon: Amadeus Press, 1988), 39.

²⁵Peter Williams, “Further on Changing Manuals in Works of J.S. Bach,” in “Bach und die Orgel – Bach and the Organ,” ed. Peter Williams and Michael Heinemann, special issue, *The Organ Yearbook: A Journal for the Players and Historians of Keyboard Instruments* XXIX (2000): 80.

Though organs may share similar stops on their manuals and there are some “standard” stops, every organ is quite unique. Registration is unique to an organ, a genre, a style period, an acoustic space, and of course the organist. The different stops also allow for different timbre and articulation choices. Registration and manual changes are not always simply concerned with *forte* and *piano* though these dynamic changes and echo effects are made using these techniques. As it was stated earlier, manual changes in the organ music of Bach was not always notated or explicit.²⁶ It seems that Bach did not want to limit the options of any organist who would later sit down and perform his works; each organist would be able to make the most of the options their particular organ offered.²⁷

It is well known that Bach studied the music of Vivaldi by transcribing some of his violin concerti for the organ. From these examples, scholars like Hermann Keller were able to draw some conclusions about when Bach employed manual changes, specifically during rhythmic changes and phrase elisions.²⁸ Figure 11 is a segment from Vivaldi’s C major concerto that exemplifies an elision. Figure 12 is the same segment with markings by Keller to denote a manual change. In this case, the two manuals employed are the *oberwerk* (OW) and the *rückpositiv* (RP), so named for their pipe

²⁶Ibid.

²⁷Ibid., 78.

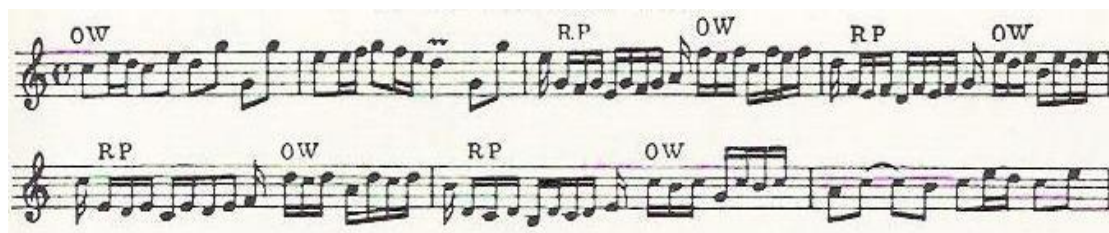
²⁸Hermann Keller, *The Organ Works of Bach: A Contribution to their History, Form, Interpretation and Performance*, translated by Helen Hewitt (New York: C.F. Peters Corporation, 1967), 43.

timbres or their location on the organ. Depending on the organ, these manual names and locations can vary.

Figure 11. Excerpt from Vivaldi Violin Concerto in C major (opening).²⁹



Figure 12. Same Vivaldi excerpt with Keller's manual changes notated.³⁰



Imagine now that these two manuals are set so that one is louder or fuller in texture than the other; each one has a distinct timbre and color. The sequence that begins in the third measure becomes more interesting as a call and response dialogue and the phrase rhythm takes on a new meaning as the first sixteenth-note of the first and third beats of the measure seem to take on a new role since the “echo” or manual change does not happen on the beat. Someone else could interpret the manual changes as necessary *on* those beats. This would change the rhythm of the timbre change and it could change

²⁹Ibid.

³⁰Ibid.

the listener's perception of the phrase rhythm. Manual changes *on* the beat, in this case, could make this phrase sound very heavy and the flow might not be as smooth between the sequences.

In the case of the fourth suite prelude similar manual changes are evident. Figure 13 shows manual changes that also occur after the downbeat. In these opening measures, playing the downbeat on the “old” manual allows the organist time to place the right hand on the “new” manual in time for the next statement. Thinking of the manual change in this manner means that the performer has to make a musical decision regarding the placement or role of the first eighth note of each measure. Does it belong to what is to come or what preceded it? In Appendix A you can see the lines Kane marked to denote that the subsequent downbeats belonged to the cascade that preceded it. Making the manual changes on the beat would not be as smooth a gesture for the organist to execute. The last note of the measure would probably be played by the left hand, and so making a manual change on the next downbeat would be a much more complicated gesture.

Figure 13. Transcription of the Fourth Suite Prelude for organ by Timmons, Kane, and Lash. mm. 1-4 MC = Manual Change

The image shows a musical transcription of the first four measures of the Fourth Suite Prelude for organ. The score is written for two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The right hand part begins with a quarter rest, followed by eighth notes. The left hand part begins with a quarter note, followed by quarter rests. Manual changes (MC) are indicated above the right hand staff at the beginning of measures 2, 3, and 4. A bracket under the bass line indicates a single manual change for the entire four-measure phrase.

An example of an echo effect happens later in the prelude in mm. 70-73. In the manner of the phrasing, the phrase unit does not fit neatly within two beats. The manual changes happen just after the downbeat and in the middle of the measure. In order to make a smooth manual change, it would make sense for the left hand to play the eighth note just before the manual change happens, allowing time for the right hand to move to the next manual for the echo. In the case of the performance of this transcription for the organ used, Kane was moving between the bottom-most and top-most manuals on the instrument. Though there is not a substantial left hand musical role, it is important here for allowing the coordination of the echo, which is also very effective and easily executed on the cello.

Figure 14. Transcription of the Fourth Suite Prelude for organ. mm. 70-73.

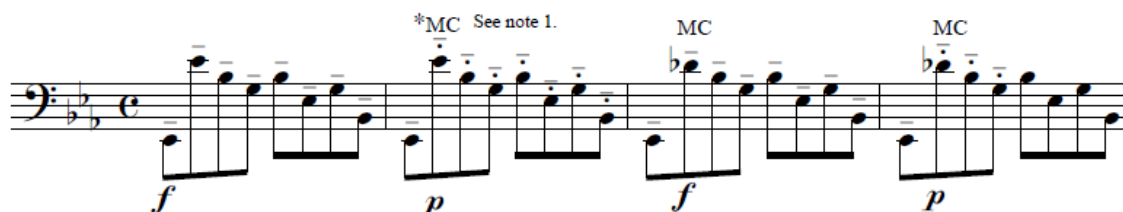
The image shows a musical score for organ, measures 70-73. The score is in G minor (two flats) and 4/4 time. It features a right-hand part with a melodic line and a left-hand part with a bass line. The right-hand part has seven manual changes (MC) marked above the staff. The left-hand part has a single eighth note in measure 70 followed by rests.

Like bowings or fingerings for a string player, registration and manual changes are numerous and many factors can influence these musical decisions. More manuals means more stops, combinations, and thus registration choices. This means more opportunities to employ manual and registration changes to enhance a musical interpretation. With this in mind, perhaps one can inform an interpretation of the fourth

suite cello prelude. At the very least, this idea of manual changes can help a student look beyond the technical challenges of bowing between each note and look more to a bigger picture, even if that picture is a couple of measures in size. Ultimately this could inform phrasing decisions in the cello prelude.

The opening of the prelude is definitely joyous and broad, implying a large registration on this “manual.” Like Kane’s choice to create an echo dialogue in the opening measures of the prelude, the cellist could begin with this idea and make decisions for what could be done on the cello for this material. An echo is possible, but is that the only thing available to the cellist? The young cellist could begin to explore the role of articulation in passages like the opening. What about the pacing? Issues of tempo were discussed earlier, and pacing too is an issue here. These are things the cellist will have to reconcile with the technique required to realize these musical ideas and goals.

Figure 15. Informed Cello Edition of the Fourth Suite Prelude by Timmons. mm. 1-4. The entire prelude with markings informed by the organ transcription ideas blended with techniques available on the cello is included as Appendix C. Critical notes accompany the prelude.



Like Kane’s musical choices, it is very similar to the manual change choices observed in the Keller examples seen earlier. Since we began this prelude with a large or loud “registration,” this change at measure 2 would be to a smaller or softer registration.

It would be easy for these changes to alternate loud and soft, and there is no real harm in thinking of these changes in this dynamic manner. Yet, because the organ is capable of so much more than simply loud and soft, one should also try to imagine what colors, timbres, and articulations would characterize these changes. Issues like these influence how an organist chooses particular combinations of stops when setting registration. One's interpretation of the length of a phrase or harmonic sequence will influence where and when these "manual changes" occur.

In Figure 14, the manual changes also do not occur *on* the beat. They coincide with the statement of the sequences as they develop in this section. This means that the performer has to identify the phrase length in order to decide upon an effect pacing. The cellist would have to do the same. Depending on the manuals available on a particular organ, the organist will have to choose which colors and timbres to register for this dialogue. One could look at this section in terms of strict loud and soft. With more manuals, an organist has a greater number of ranks and stops available and so the sound possibilities multiply. I cannot, however, specify a particular manual as Keller did in his example because those options would vary from organ to organ and depend upon how many manuals and stops are available. The timing of the manual changes within a piece and the registration of the manuals involved would vary from performer to performer. More options of course require more consideration on the part of the performer for efficient and interesting execution.

What does this mean for the young cellist? The organ ideas are presented as an introduction for the young cellist to this abstract fourth suite prelude. The cellist is not

obligated to adopt these organ idioms without regard to the unique cello attributes. These ideas drawn from the organ idiom can introduce the young cellist to analysis and illuminate points of departure between the two instruments. How can these manual changes and color/timbre decisions inform the cello student? Figure 15 showed how the cellist can shape the opening of the prelude in accordance with the organ idiom of manual changes. There are moments when the cellist can use this idea where an organist probably would not. Figure 16 shows the cello prelude marked with dynamics that suggest manual changes. However, the collaborative organists on this project suggested that they would *not* change manuals during mm. 37-46. The idea of manual changes combined with the continuous dynamics available to the cellist could result in an interesting interpretation.

Figure 16. Fourth Suite Cello Prelude, mm. 37-46 influenced by terrace dynamics and continuous dynamics. Transcribed by author.

The image shows a musical score for the Fourth Suite Cello Prelude, measures 37-46. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of three staves of music. The first staff begins with a dynamic marking of *mf* and ends with a *p* marking. The second staff begins with a *p* marking and ends with a *p* marking. The third staff begins with a *mf* marking and ends with a *f* marking, followed by "etc." The music features a series of eighth-note patterns with various accidentals (sharps and naturals) and dynamic markings. There are also some slurs and hairpins indicating dynamics.

There is nothing inherently wrong with a terrace dynamic interpretation. The notion here seems oversimplified, but it would make for a more interesting performance than an interpretation devoid of *any* dynamics. Performances with little consideration for dynamics are dangerously easy for students to succumb to because published Urtext editions of the suites that students most generally use possess *very few* markings in this regard. An experienced performer's interpretation can lead to any number of choices regarding pacing and dynamics. For the cello student, the manual changes of the organ idiom can be a useful starting point for these decisions. We should not forget that the modern cello is capable of continuous dynamics. These can and should be part of a musical interpretation.

The concept of loud and soft or strict terrace dynamics may or may not necessarily need to translate directly to the cello. This concept of manual changes is significant insofar as it can aid a performer in making decisions about the musical direction of this prelude and can be a useful tool for introducing a young cellist to phrasing identification and decisions as well as their technical requirements. Such a concept could help a young student look at the prelude in a different manner, and perhaps listen to recordings of this prelude in a different and more informed way. Who knows? This exposure might inspire the young cellist to listen to more organ performances.

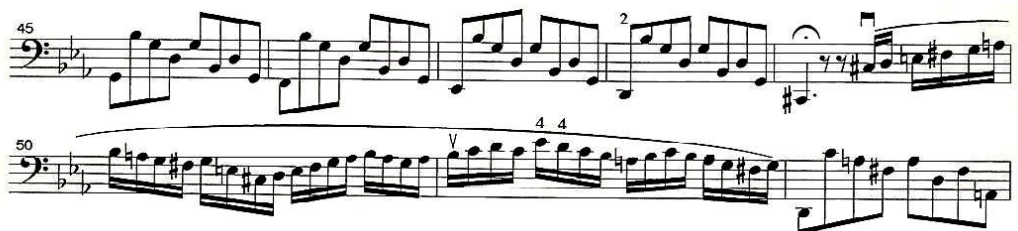
CHAPTER IV

IMPROVISATORY NATURE

The “toccata” passages make this prelude unique. Like the prelude, the toccata is a keyboard genre of improvisatory origins. Their form is usually free and meant to display virtuosic dexterity.³¹ They could be large-scale works or small pieces that preceded larger pieces like fugues. The most famous toccata by Bach is the *Toccatina and Fugue in D minor* BWV 565. These pieces are characterized by free-flowing scalar and arpeggio material and served to display virtuosity. These passages in the cello prelude provide an improvisatory oasis from the churning arpeggiated eighth-note material. These sixteenth-note passages are the defining toccata characteristics of this prelude and provide a clearer linear motion and musical direction to these sections. The section that begins in measure 49 (see Figure 17) is the true source for this toccata-like improvisatory character and also marks a new and different section. The practice of give and take in the sixteenth-notes does not detract from the overall drive and guides the listener. This free style is also known to organists as the *stylus fantasticus*.

³¹Stanley Sadie, ed., *The Norton/Grove Encyclopedia of Music* revised and enlarged (New York: W.W. Norton & Company, 1994), 822.

Figure 17. Fourth Suite Prelude, mm. 45-52.³²



The *stylus fantasticus*, “fantastic style,” is a term that describes the improvisatory nature that characterizes the keyboard prelude and toccatas of the Baroque.³³ The works of Froberger, Buxtehude and Bach exemplify this style. The keyboard writing is virtuosic and rhythmically free. These works display some of the most notable counterpoint and still imply a freedom of pacing, almost akin to a recitative style.³⁴ Thus, the straight, “busy” and chromatic sixteenth notes that appear in measure 49, and subsequently later in the prelude, are not meant to be square. Measure 49 begins a new section with a new affect and a new rhythm. Employing the *stylus fantasticus*, this is an opportunity for the performer to play with the listener’s expectations of pacing.

As part of the keyboard “vocabulary,” a string student is not likely to know about the *stylus fantasticus*. For pieces like the prelude, such knowledge could guide a young cellist and steer them away from an overworked and tired rendition of the fourth suite prelude. Here is a piece of the organ idiom that *should* be introduced into every string

³² J.S. Bach, *Six Suites for Violoncello Solo*, eds. Barbara Mueser and Martha Gerschefski (Atlanta, Georgia: Chez Harmonique, 1996), 25.

³³ Malcolm Boyd, ed., *Oxford Composer Companions: J.S. Bach* (New York: Oxford University Press, 1999), 471.

³⁴ *Ibid.*

player's upbringing. This concept can shed some much needed light upon the interpretation of this prelude. If one can accept the toccata nature of this cello prelude, and know that it is acceptable for a toccata to be comprised of many sections ranging in size and material, and knowing that this overabundance of straight rhythmic values would not have been expected to be played in a strict manner, then the fourth suite prelude looks more like a keyboard piece written for cello and a cellist can inform an interpretation with this other idiom. In this light, the bursts of sixteenth notes no longer appear disembodied and the eighth-notes do not have to suggest a heavy plodding walk to an unknown and dreaded place. The prelude makes more sense and the cellist can draw from another well of inspiration.

This first outburst of meandering sixteenth notes in the cello prelude does not last long enough to give the listener the idea that a "development" section has been initiated. The churning eighth notes pick up again in measure 52, lulling the listener back to the familiar material established at the very opening of the prelude. The toccata resumes in measure 56, gains momentum and arrives at its apex, the chord of measure 59. It is not difficult to imagine the arrival of this chord on the organ, as the range descends and the pedal introduces the bass note D. One can imagine the organist or harpsichordist dramatically rolling the chord.

Figure 18. Fourth Suite Prelude, mm. 53-62: the culmination and resolution of the “toccata” passage.³⁵

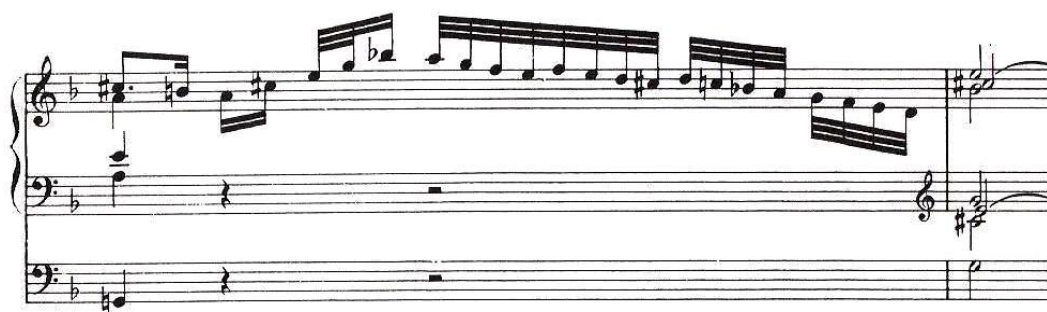
Apart from the fermata C-sharp in measure 49 and the final quarter note chord of the prelude, the chords in the above example are the longest rhythmic durations of the prelude. The performer is faced with decisions regarding the arrivals and departures of these moments. In the spirit of *stylus fantasticus*, the options are limitless! The goal is to be convincing, interesting, and not to obscure the rhythmic direction to the degree of losing or confusing the listener. One way to consider would be to accelerate the sixteenth-notes to arrive at measure 59 and hold the top of that chord the longest, and eventually cascade down from that high. The chords of measures 60 and 61 then need more momentum, as their functions seem more transitory and their durations are shorter than the chord of measure 59. The opposite scenario could be true as well. The sixteenth-notes could decelerate into the downbeat arrival of measure 59 and sustain the

³⁵ J.S. Bach, *Six Suites for Violoncello Solo*, eds. Barbara Mueser and Martha Gerschefski (Atlanta, Georgia: Chez Harmonique, 1996), 26.

bottom of the chord (the D) before pacing the momentum as one approaches the resolution on the downbeat of measure 62. There are of course, many other possibilities.

We again see a *stylus fantasticus* parallel. This passage and its possibilities remind me of a moment in the toccata and fugue in D minor BWV 565. Measure 21 leads to an important chord in measure 22. It would be a great challenge to find two recordings of performers that executed these measures in remotely the same way. Sometimes it seems that the downbeat chord of measure 21 has a fermata over it, sometimes the B-flat at the top of the arpeggio has the fermata. The pacing of the thirty-second notes of course varies from performer to performer. The half-note chord of the next measure is sometimes treated with a fermata and sometimes it is unexpectedly short. The *stylus fantasticus* allows many options for a performer to make a piece interesting and memorable.

Figure 19. Toccata and Fugue in D minor, BWV 565, mm. 21-22.³⁶



³⁶Johann Sebastian Bach, *Organ Works: Toccata and Fugue in D Minor*, eds. Charles-Marie Widor and Albert Schweitzer (New York: G. Schirmer, 1940), 4.

Let us now return to the cello prelude. The familiar arpeggiated eighth-notes in m. 62 of the fourth suite prelude (see Figure 18) again attempt to return the piece to a familiar ground, but the fluctuating minor and diminished harmonies suggest a sad nostalgia. A new rhythmic momentum begins in measure 70. The goal and direction are unclear, until an arrival on the Neapolitan of E-flat minor in m. 80 and its subsequent wandering sixteenth-notes unexpectedly cue the listener for a return of the joyous tonic and its familiar musical material in measure 82. In this section seen in Figure 20, the eighth-notes take on a more transitory role as the sixteenth-notes become the main melodic component. For the first time in the prelude, the eighth-notes are not the main attraction and have a different function, until measure 82 when all is made right and the opening material returns and the eighth-notes reclaim their status as the primary musical element of the prelude.

Figure 20. Fourth Suite Prelude, mm. 67-84.³⁷

³⁷Bach, *Suiten*, ed. Ulrich Leisinger, 27.

The cello student should channel the improvisatory nature of the toccata to discover ways to make sections like these effective and interesting journeys for the listener. The same could be true of all of the cello preludes.

The large scale analysis of the prelude can be seen as comprised of these smaller toccata sections. The first section can be seen as the largest (mm. 1-the downbeat of 49), followed by the first toccata section (mm. 49-the downbeat of 56). The next section (mm. 49-the downbeat of 62) contains the climax of the prelude and is followed by a transitory section (mm. 62-downbeat of 82). The final section of the prelude begins in measure 82 and reprises the opening material with a small flourish toward the end. When looking at this piece through toccata lenses, one can become comfortable with its free form and its asymmetrical construction. The sections are not all the same size or comprised of the same number of measures. With a free form, one can begin to discuss the options for phrasing and pacing.

Regardless of musical style and period, any bowings and articulations can be defended and debated, and for this reason the topic is not a major component of this project. This is not to say though, that bowings and articulation should not be addressed when learning or teaching this piece. Decisions regarding bowing and articulation will be influenced by the performer's decisions regarding phrasing, one's emphasis on period authenticity, and the type of cello and bow used for the performance. The concept of manual changes will provide the student with options for phrasing and direction, but the real significant bowing decisions to be made are in the toccata sections of the prelude. Different editions have different slurs and markings. The performer's choices regarding

the pace and articulation of the sixteenth-notes as well as the length of the quarter notes or chords will affect how those moments will be bowed in order to attain maximum efficiency and optimal tone production. Musical choices will influence technique and execution.

CHAPTER V

CONCLUSION

Does one have to necessarily be an organist to make more sense of the fourth suite prelude? No, but paying more attention to the idiom and exploring ways that Bach's keyboard style may have influenced his other works may help one's understanding and appreciation of this particular cello suite. In our quest as students to accomplish particular feats of technique and repertoire, we sometimes develop blinders to external "non-cello" resources that may actually help our process.

During my initial study of this piece, I was aware of the fact that the eighth-note arpeggios were certainly easier to play on the keyboard and I remember being frustrated that I could not replicate that same sense of ease and character on the cello. I was also aware of and inspired by the toccata elements of the sixteenth-note sections of the prelude and those characteristics certainly influenced my pacing of those moments. During the course of this project, the real breakthrough was the concept of manual changes. The opening section of the prelude (mm. 1-49) is the most challenging musically and technically. These arpeggios seem never-ending and the technical challenge of the string crossings distracted me from concentrating on making interesting musical shapes. In teaching, it would be helpful to think of the prelude as an organ piece, in terms of manual changes to help inform decisions regarding when to change not just dynamic but also color and articulation.

Though it may not always be possible for a teacher to demonstrate these manual changes for a young student, the concept is clear enough to describe and can still be helpful. Collaborating with organists for this project yielded two important resources: the transcription for organ and its performance, soon to be available online. For young students to see another idiom at work is always helpful, but to see the cello work successful on the organ can be a positive experience.

Learning this suite on a Baroque cello and bow would certainly require some serious rethinking of bowing norms and technique. Though it may not be a practical avenue for a young cellist with no access to a Baroque cello and bow, knowledge of their techniques and capabilities could enhance their knowledge of the suites. It would be helpful to note that longer and sustained articulations were not as easy to execute with a Baroque bow; a variety of shorter articulations presents the main avenue to an interesting musical idea. This basic idea presents challenges for managing bow speed and weight and would provide an occasion for a student to explore these techniques even as it applies to their modern bow. As more writings and recordings become available and accessible, it will become easier for young cellists to explore the Baroque cello. Knowing that different articulations were possible or not possible with the Baroque instrument is a fascinating topic and a great avenue for studying and revisiting the suites in general.

Throughout this paper period performance practice and notions of stylistic authenticity were briefly mentioned. These notions could be and have been the central issue of many books, dissertations, and articles. These concepts are challenged and debated as more historical information surfaces about either the music itself, the

composers, or the social and cultural contexts of the period during which the music was written. Oh what a day it will be if the autograph manuscript of the cello suites ever materializes!

Authenticity and Baroque performance techniques aside, a foray into the organ idiom can inform a study and performance of the fourth suite prelude. At the very least, the cellist is introduced to the challenges faced by an organist in terms of managing the instrument and how that may inform his/her performance decisions. Ideas presented by the organist can influence a cellist in terms of phrasing and timbre decisions and highlight the idiomatic differences as well. For instance, the solo cello can take advantage of really soft intimate dynamics in a hall. Depending on the organ and hall of course, an organist may not be able to achieve that level of softness. Where an organ cannot quickly crescendo or diminuendo or play *very* quietly, a cellist can take advantage of these techniques for musical ideas. With time and attention to an external idiom, a cellist can learn to look at the fourth suite prelude in a different and more interesting light, which in turn can inspire a fabulous interpretation.

In an effort to better understand and interpret the fourth suite prelude, I looked to the organ idiom for guidance since so many have described the prelude in keyboard terms. Some avoided it for that reason. I embraced its keyboard nature and found a wellspring of ideas that I did not see when I was ignorant of the clues and inspiration available through the organ idiom. With a transcription and a performance to share with other cellists, it has been exciting to see how easily the two idioms could relate to this prelude by Bach. From this experience, I learned to appreciate what organists do to

interpret and perform pieces and I was reacquainted with effects the cello could achieve that an organ cannot. With these combined ideas, I had more to work with when it came to this fourth suite prelude, more than I did during my initial study with the piece.

Now is the time to share this information, not just with fellow cellists, but with students. The established string pedagogy traditions are alive and well, and in the context of this fourth suite prelude and other pieces like it, the pedagogy could and *should* expand to include the keyboard notions of free forms like the toccata and the improvisatory practice of the *stylus fantasticus*. Context is just as important, so in addition to teaching these keyboard concepts, one should encourage students to listen to and watch organists and keyboard players perform works of this nature and Bach specifically. With YouTube.com such performances are easy to gain access to. Teachers can use this information to enhance their own understanding of this prelude. With tools like the transcription and the organ performance, a teacher could refer a student to the video and the transcription as a means to show them a different perspective of the piece. There is much to learn from other idioms. In doing so, we can become better teachers as we learn from new perspectives and renew the familiar as we are also reminded of the unique qualities of our own idiom.

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APPENDIX A

PAMELA KANE'S PERFORMANCE COPY OF THE TRANSCRIPTION BY
TIMMONS, KANE, AND LASH

The copy seen here reflects an earlier version of the transcription. The final transcription was made based on the notes she made in this part in conjunction with Dr. Lash. There are lines marking her manual changes, notes for registration changes, and manual names. Minus signs and plus signs indicated when she pushed in (subtracted stops) or pulled out (added) stops. The numbers seen inside squares note preset registrations that she could change at the push of those buttons during the course of the performance. Occasionally you will see abbreviations for the names of particular stops. This transcription was performed on the Andover Organ Op. 111 (1999) at the University of North Carolina at Greensboro February 9, 2012. Another performance for the video was recorded March 5, 2012.

22



Suite IV Prelude for Violoncello Solo

Transcribed for Organ

J.S. Bach
L. Timmons

*W. 11/11
8/11
Kamke
J. 11/11*

Organ

*G+ = 8, 4, 2 Pin
Sw = 8, 4, 2/3
16, 8, 4, 2/3*

Handwritten annotations: *G+* and *Sw*

Handwritten annotation: *5*

*end
ech.*

Handwritten annotations: *9* and *G+*

2

Suite IV Prelude for Violoncello Solo

13

Musical score for measures 13-16. The system consists of three staves. The top staff is in treble clef with a key signature of two flats and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes. The middle staff is in bass clef with a key signature of two flats and a 3/4 time signature, containing a bass line with eighth notes and rests. The bottom staff is in bass clef with a key signature of two flats and a 3/4 time signature, containing a bass line with half notes and rests.

17

Musical score for measures 17-20. The system consists of three staves. The top staff is in treble clef with a key signature of two flats and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes. The middle staff is in bass clef with a key signature of two flats and a 3/4 time signature, containing a bass line with eighth notes and rests. The bottom staff is in bass clef with a key signature of two flats and a 3/4 time signature, containing a bass line with half notes and rests.

21

Musical score for measures 21-24. The system consists of three staves. The top staff is in treble clef with a key signature of two flats and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes. The middle staff is in bass clef with a key signature of two flats and a 3/4 time signature, containing a bass line with eighth notes and rests. The bottom staff is in bass clef with a key signature of two flats and a 3/4 time signature, containing a bass line with half notes and rests.

Suite IV Prelude for Violoncello Solo

3

25

Musical score for measures 25-28. The top staff is in treble clef with a key signature of two flats and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of two flats and a 3/4 time signature, containing a bass line with eighth notes. Handwritten annotations include 'G+' and 'SWP' with arrows pointing to specific notes in both staves. A large bracket on the right side of the system spans from measure 25 to 28.

29

Musical score for measures 29-32. The top staff continues the melodic line from the previous system. The bottom staff continues the bass line. Handwritten annotations include 'G+', 'SWP', and 'G+' with arrows pointing to notes in both staves.

33

Musical score for measures 33-36. The top staff continues the melodic line. The bottom staff continues the bass line. Handwritten annotations include a flat sign under a note in the bass staff.

4

13 = + G+ m. x

Suite IV Prelude for Violoncello Solo

37

Handwritten circled note in the bass clef at measure 38.

simulate
climb

climbing!

41

45

Continuation

Not too much
+ Ped
G+ Ped
⑪ + 16 Pin
⑫ + 8 Pin
⑤
13

Suite IV Prelude for Violoncello Solo

49

Musical notation for measures 49-50. The treble clef staff contains a melodic line starting with a fermata. The bass clef staff contains a single note with a fermata. Handwritten annotations include "Ped" and a circled "8" in the bass staff.

51

Musical notation for measures 51-52. The treble clef staff contains a melodic line. The bass clef staff contains a single note with a fermata. Handwritten annotations include "mix" and "-G+" in the bass staff.

53

Musical notation for measures 53-55. The treble clef staff contains a melodic line. The bass clef staff contains a single note with a fermata. Handwritten annotations include "SW" in both staves and a large bracket under the bass staff.

6 Suite IV Prelude for Violoncello Solo

56

+G+
Mix

+ 8

58

Tutti original

60

Suite IV Prelude for Violoncello Solo

7

62 *to choir*

*esult
min
Chor Flute 8'*

4

66

70 *Ch SW Ch SW Ch SW*
Chorus Post - Rac

8

Suite IV Prelude for Violoncello Solo

73

stay on SW
SW

76

Mix
C1-27:3
3

78

Suite IV Prelude for Violoncello Solo

Sw \triangle
○

81

84

88

medium
all of - Retrospective
Casals

APPENDIX B

FINAL ORGAN TRANSCRIPTION OF THE FOURTH SUITE PRELUDE FOR

VIOLONCELLO BY

LENA TIMMONS, PAMELA KANE, AND DR. ANDRE LASH

This is the final version of the organ transcription of the Fourth Suite Cello Prelude for the organ. Pamela Kane and Dr. Lash were elemental in constructing this transcription. Notice that it is clean; there are no indications for manual changes or registration. Each organist will make these musical and coordinative choices on their own for the organ they have at hand.

Suite IV Prelude for Violoncello Solo

Transcribed for Organ

J.S. Bach
L. Timmons/P. Kane/A. Lash

Organ

5

9

2

Suite IV Prelude for Violoncello Solo

The image displays a musical score for a cello solo, consisting of three systems of music. Each system includes a grand staff with a treble clef and a bass clef, and a separate bass line below. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system starts at measure 13, the second at measure 17, and the third at measure 21. The music features a melodic line in the treble clef and a supporting bass line in the bass clef, with a third bass line providing a harmonic foundation.

13

17

21

Suite IV Prelude for Violoncello Solo

3

25

29

33

4

Suite IV Prelude for Violoncello Solo

37

Measures 37-40 of the Suite IV Prelude for Violoncello Solo. The score is written for a grand staff with treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The melody in the treble clef consists of eighth and quarter notes, with some rests. The bass clef part provides a simple accompaniment with quarter and eighth notes. The bottom staff shows a single bass line with whole notes.

41

Measures 41-44 of the Suite IV Prelude for Violoncello Solo. The score continues with the same grand staff notation. The treble clef melody becomes more complex with sixteenth notes and slurs. The bass clef accompaniment features eighth notes and rests. The bottom staff continues with whole notes, including a sharp sign (F#) in the second measure.

45

Measures 45-48 of the Suite IV Prelude for Violoncello Solo. The score concludes with the same grand staff notation. The treble clef melody features a series of eighth notes. The bass clef accompaniment has quarter notes and rests. The bottom staff shows whole notes, with a final melodic phrase in the last measure.

Suite IV Prelude for Violoncello Solo

5

49

51

53

6

Suite IV Prelude for Violoncello Solo

56

58

60

tr

The image displays a musical score for the Suite IV Prelude for Violoncello Solo, covering measures 56 to 60. The score is written for a solo cello and is organized into three systems. Each system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. Measure 56 features a complex rhythmic pattern in the treble staff, while the bass staff has a single note. Measure 58 shows a more active bass line with a triplet of eighth notes. Measure 60 includes a trill (tr) in the treble staff. The notation includes various note values, rests, and articulation marks.

Suite IV Prelude for Violoncello Solo

7

62

66

70

8

Suite IV Prelude for Violoncello Solo

72

Musical score for measures 72-73. The system consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes. The middle and bottom staves are bass clefs, both containing whole rests.

74

Musical score for measures 74-75. The system consists of three staves. The top staff is a treble clef with a key signature of two flats. It contains a melodic line with eighth and sixteenth notes. The middle staff is a bass clef with a whole rest. The bottom staff is a bass clef with two whole notes.

76

Musical score for measures 76-77. The system consists of three staves. The top staff is a treble clef with a key signature of two flats. It contains a melodic line with eighth and sixteenth notes. The middle staff is a bass clef with a quarter note followed by a whole rest. The bottom staff is a bass clef with a quarter note followed by a whole rest.

Suite IV Prelude for Violoncello Solo

9

78

79

80

81

tr

10

Suite IV Prelude for Violoncello Solo

84

87

89

tr

The image displays a musical score for a cello solo, consisting of three systems of music. Each system includes a grand staff with a treble clef and a bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system (measures 84-86) features a melodic line in the treble clef and a bass line in the bass clef. The second system (measures 87-88) continues the melodic line and includes a chordal texture in the bass clef. The third system (measures 89-92) features a more complex melodic line with a trill (tr) and concludes with a final chord in the treble clef and a bass line. The page number 10 is located at the top left, and the page number 70 is at the top right.

APPENDIX C

INFORMED EDITION OF THE FOURTH SUITE CELLO PRELUDE

BY LENA TIMMONS

Using the information I had learned throughout the course of this project, I set down a marked edition of the fourth suite prelude. The manual changes are indicated and are based upon those used by Kane in her performance of the piece. There are many more options for articulation than those found here, but this is but a beginning and one version of the prelude as informed by the organ idiom. The Critical Notes also accompany this edition.

PERFORMANCE EDITION CRITICAL NOTES

1. When performing the organ transcription of this piece, the organist could execute a manual change here. The organist plays this phrase repetition on a different manual of the organ, resulting in a different registration and timbre for this phrase. The result could be an echo, or quieter statement of the material. In this case, the organist would change manuals on the second eighth-note of the measure, giving the left hand the duty of playing the downbeat note and giving the right hand time to move into place on the next manual. Wherever this happens during the organ performance, “MC” will appear in the cello edition. For the cellist, the musical possibilities for this opening material could be distinguished with dynamics (forte and piano for an echo) and articulations. Here, the opening measure is designated with a longer bow stroke than that notated in the next bar for the repeated material. This is of course but one option for musical variety. Manual changes do not always strictly denote loud and soft, but also timbre and articulation. When “MC” appears, the performer should keep these musical options in mind.
2. With crescendo and diminuendo options, the cellist can make the most of these during transitional sections of this prelude. The organ cannot execute continuous dynamics as easily as a stringed instrument can. These can also be taken into consideration for musical ideas within the prelude and will highlight this adaptable technique available to the cello.

3. At major cadential moments like these, there are many options available and provide different choices for different performances of the piece. At this time, I performed a diminuendo into this cadence. One could just as well crescendo into measure 27. This could be an intimate moment for the cello, which is able to play at softer dynamics than the organ. A cellist could capitalize on this quality and look for moments to present this timbre.
4. Not only does the affect begin to change here, the musical pattern does as well. Instead of cascading downward in the second half of the measure, the material begins an ascending pattern in measure 37. The slurs in measure 38 seemed appropriate to better showcase the sighing thirds in the second half of that bar as well as measures 40-44. Bowings are also negotiable.
5. “Toccatà” is marked here and elsewhere to invoke the freedom of the genre as well as the *stylus fantasticus* practice. The sixteenth notes should not be played squarely and the performer must discover a pacing in accordance with his/her musical ideas. These ideas can also affect the bowings chosen for these sections.
6. This is another example of where manual changes would be employed to create contrasting colors for the bars containing the repeated material (mm. 52-55). In this case, I chose also to incorporate the continuous dynamics available on the cello. The concept of the manual changes are still employed at the beginning of the measures, but are quickly followed by the diminuendo that puts one closer to the dynamic or color that will characterize the beginning of the following measure.
7. The cellist has many options for the length of this E-flat at the top of this climactic chord. An organist would hold the chord and retain the E-flat at the top for a time before allowing the sixteenth notes to cascade to the next event. The modern cello bow is able to do this, and it is quite tempting to do so in order to maintain the strong dynamic marking. A Baroque bow would not be able to sustain that top note as easily, thus a Baroque cellist would not sustain that E-flat indefinitely, opting for a shorter and ringing articulation as part of a musical idea.
8. This downbeat resolution of a cadence with an octave displacement is very often found in the works of Bach. After the climax of the prelude, which contains chords, this moment at measure 62 has the potential to be the quietest and most intimate moment in the entire prelude. Though this edition is greatly influenced by the idiom of a very large and grand instrument, the cellist should not forget about the wonderful and different potentials of the cello, which include these very soft moments where the whisper draws in the listener.
9. It has been mentioned that manual changes are not always strictly about loud and soft or echoes. In this passage (mm. 70-73), I think an echo would be appropriate

and could also aid one's musical decision regarding the pacing of the repetitive material and the direction of the chromatic material.

10. As in measure 59, the organist sustains the F-flat in measure 80 after the chord is sounded. For bowing options, see the discussion in note 7.
11. The length of the tie is negotiable depending on one's musical choices. See discussion in note 7.
12. See notes 7 and 11.

Fourth Suite Prelude for Violoncello Solo

Edition Informed by the Organ Idiom

J.S. Bach
ed. Lena Timmons

Cello

*MC See note 1.

MC

MC

MC

5

MC

MC

MC

MC

9

MC

cresc.
See note 2.

13

dim.

dim.

17

dim.

dim.

21

cresc.

25

dim.

See note 3.

MC

cresc.

©2012

*MC = Manual Change.

2

Fourth Suite Prelude for Violoncello Solo

29 *f* MC *f* MC *f* MC

33 *dim.* *p* *cresc.*

37 See note 4. *leggiere* *mf*

41 *p* *f* *p*

45 *f* *cresc.*

49 See note 5. "toccata"

51 *p*

53 MC *f* MC *p* MC *f*

See note 6.

Fourth Suite Prelude for Violoncello Solo

3

56 *"toccata"* MC *p* *cresc.*

58 *crescendo molto*

59 See note 7. *ff*

61 See note 8. MC *p*

63 *mf*

66 *cresc.* *f*

69 *"toccata"* MC See note 9. MC MC MC *p* *f* *p*

72 MC MC MC MC V *f* *p* *f* *p*

4

Fourth Suite Prelude for Violoncello Solo

75 *MC* "toccata"
p

77 *mf*

79 See note 10.
f

81 *f*

83 *MC* *f*

86 *MC* *MC* "toccata"
f See note 11.

89 *cresc.* *tr* See note 12.
f