A STUDY OF THE J. S. BACH, CAPRICCIO ON THE
DEPARTURE OF A BELOVED BROTHER

DOCUMENT

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CHAPTER I

INTRODUCTION

The purpose of this study is to present a brief history of the work, a discussion of the ornamentation which occurs therein and suggestions for the performance of the ornaments, an analysis covering especially the characteristics of each movement in regard to form and style and inasmuch as possible to show the influence of this early work on the later compositions of J. S. Bach.

In preparation for this study all available material on the life of Bach and discussions of his works were examined, as well as books on ornamentation of Bach's day, the various forms used in the composition and general material that would provide background necessary for the writer's deeper understanding of the study.

In all cases of analysis, the Bach Gesellschaft Edition of the complete musical compositions of J. S. Bach was used, since this is the nearest approach to the original manuscript. For ideas on the performance of the work, the writer referred to the French edition of the composition, edited by I. Phillip, noted French pianist and pedagogue.

The present study of this composition, originally written for harpsichord, is concerned only with piano performance since this is the writer's chosen field of work.
The preparation of the study was limited by the scarcity of material dealing with the composition.

Definitions of certain terms used in the body of this study are given in the paragraphs which follow.

A cadence is a harmonic formula which occurs at the end of a composition or section of a composition and gives the feeling of momentary or permanent conclusion. Cadences of the dominant chord, V, progressing to the tonic chord, I, are called perfect or full cadences. When the order is reversed, the tonic chord, I, progressing to the dominant chord, V, the cadence is called a half cadence.¹

Counterpoint is the combination into a single musical fabric of lines or parts which have separate melodic significance. Contrapuntal means in the style of counterpoint.²

A fugue is the latest and most mature form of imitative counterpoint, developed during the seventeenth century and brought to its highest perfection by J. S. Bach. A fugue is written in contrapuntal style; based on a short melody, called subject or theme; and in each voice the horizontal space between one statement and the next of the subject is filled out by a freely invented counterpoint. A fughetta is a short fugue.³

For purposes of convenience, in the chapter on the

²Ibid., p. 189.
³Ibid., p. 285.
ornamentation and the analysis, the work is often referred to as *Capriccio*, and only the English translation of the title for each movement is used.
CHAPTER II

HISTORY OF THE WORK

In the year 1704, Johann Sebastian Bach, nineteen years old, held the position of organist and choir master at a church in Arnstadt.

Sometime during the year, Johann Jakob, the second of J. S. Bach's surviving elder brothers, decided to enter the service of the King of Sweden as oboe player in the Swedish guard. Johann Jakob returned home to bid farewell to his parents and friends.

Bach composed the *Capriccio sopra la lontananza del suo fratello dilettissimo*, (Capriccio on the departure of a beloved brother), as a farewell gift for Jakob to serve as a remembrance while he was away. The composition, originally for harpsichord, is a musical portrayal of the moods and scenes which were occasioned by the brother's impending departure.

The work is one of the very earliest, and most biographers agree that he undoubtedly composed no more in this style. Each of the six short movements has a title, appended by Bach himself: (1) *Ist eine Schmeichelung der Freunde, um denselben von seiner Reise abzuhalten*, (Persuasion addressed to friends that they withhold him from his journey); (2) *Ist
Eine Vorstellung unterschiedlicher Casuum, die ihm in der Fremde könnten vorfallen, (A representation of the various casualties which may happen to him in a foreign country); (3) Ist ein allgemeines Lamento der Freunde, (A general lamentation by friends); (4) Allhier kommen die Freunde, weil sie doch sehen, dass es anders nicht sein kann, und nehmen Abschied, (The friends, seeing it cannot be otherwise, come to take leave); (5) Aria di Postiglione, (Song of the Postilion); (6) Fuga all' imitazione della cornetta di Postiglione, (Fugue on the theme of the Postilion-horn).

Four years before, Johann Kuhnau, considered a leading musician of his day, had written six Biblical sonatas. These sonatas, based on six incidents from the Old Testament, were tone pictures illustrating the stories, aided by titles for each movement. Since Kuhnau was held in great esteem as a musician, the compositions were widely played and very popular. Undoubtedly, Bach knew the sonatas well and received the idea of the Capriccio programme from this source. However, the Kuhnau sonatas were works of a very serious nature, and this early composition of Bach is carried out with a certain humor.
CHAPTER III

ORNAMENTATION

In the opinion of this writer, the work under consideration is the most highly ornamented, in number if not in variety, which J. S. Bach produced. The six movements of the composition, 116 measures, contain a total number of 114 ornaments. However, the greatest amount of ornamentation occurs in the first two movements, the opening section, Arioso, has 62 ornaments; the second section, a fughetta, has 44, a total of 106 ornaments occurring in thirty-six measures of music.

Carl Philip Emmanuel Bach, son of J. S. Bach, in his book on the art of piano playing says about ornamentation:

It is not likely that anybody could question the necessity of ornaments. They are found everywhere in music, and are not only useful, but indispensable. They connect the notes, they give them life. They emphasize them and besides giving accent and meaning they render them graceful; they illustrate the sentiments, be they sad or merry, and give an important part in the general effect. They give to the player an opportunity to show off his technical skill and powers of expression. A mediocre composition can be made attractive by their aid, and without them the best melody may seem obscure and meaningless.¹

In this Capriccio, Bach has used the following ornaments:

Fig. 1.--Ornaments used by Bach in the Capriccio

In considering the performance of the ornamentation, only authorities of the time of J. S. Bach have been consulted. The writer has chosen three such authorities—Johann Joachim Quantz (1697-1773), Johann Sebastian Bach (1685-1750), Carl Philip Emmanuel Bach (1714-1788). The examination of the works on ornamentation by the three men previously mentioned was done in the translations offered by Edward Dannreuther in his work, Musical Ornamentation, and only examples were used which had a direct bearing on the work under consideration.

Johann Joachim Quantz was flute-master and musical favorite of King Frederick II. In his work, Versuch einer Anweisung die Flöte traversiere zu spielen, published at Berlin in 1752, he gives the following examples for the performance of the ornaments:

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2Johann Joachim Quantz, "Versuch einer Anweisung die Flöte traversiere zu spielen," ibid., Part I, 147-149.
The only work which J. S. Bach did on the performance of ornaments was for his infant son Friedemann and entitled Clavier-Buchlein vor Wilhelm Friedemann Bach, angefangen in Göthen den 22 Januar, 1720, (Little Clavierbook for Wilhelm Friedemann Bach, begun at Göthen the 22 January, 1720). The work seems to contain all that J. S. Bach thought essential and good practice, but it is by no means an exhaustive study. Below are given his ideas of performance of ornaments:\textsuperscript{3}

\textsuperscript{3}Johann Sebastian Bach, "Clavier-Buchlein vor Wilhelm Friedemann Bach, angefangen in Göthen den 22 Januar, 1720," ibid., Part I, 162.
Carl Philip Emmanuel Bach was one of the elder sons of Johann Sebastian Bach. Dannreuther in the introduction to his Musical Ornamentation says:

C. P. E. Bach is admitted to be the leading representative of the German school of "clavier" playing. None the less it would be a mistake to accept him as the sole guide to his father's works, even in the matter of graces (ornaments), of which he makes so great a specialty. He does not profess to be a guide to any man's practice other than his own; and though he speaks reverentially of his "blessed father" (mein seliger Vater) and quotes his words as those of a "great man," he quotes them simply to enforce his own views.4

Figure 4 illustrates C. P. E. Bach's ideas on playing ornaments as set forth in his Versuch über die wahre Art das Clavier zu spielen, (Essay on the True Way of Playing the Clavier), published in 1753.5

Norma Bess Holmes in her thesis states:

Trill (shake) and prall-triller begin on the upper auxiliary note and consist of rapid alternation of adjacent notes one-half or whole step apart. Sometimes a superfluous appoggiatura precedes the note. The prall-triller is used often in descending melodic patterns and has the effect of drawing the first note onto the second.

A short mordent is a three note pattern—a quick biting alternation of a principal note and a lower auxiliary.6

4 Edward Dannreuther, Musical Ornamentation, Part I, xi.


Fig. 4.--Ornaments as performed by C. P. E. Bach
The matter of ornamentation and, more so, the performance of the ornaments has been a delicate matter with musicians for years. On this subject, musicians have written, studied, and conjectured much and many conclusions have been drawn and withdrawn. No one can truthfully say who is right and who is wrong—even the musicians who performed and wrote during the period when ornamentation was a necessity of good music do not agree on interpretations. The matter of mistakes in copying, (ornamentation signs were used to save time for the copyist), printing and the variety of editions of music and books pertaining to ornamentation in which the editor has injected his personal preferences, all contribute to making ornamentation a source of confusion and uncertainty.

In working out an ornamented composition, the performer of today must reach his conclusions through research, the guidance of a capable teacher, and previous experience. Bearing this in mind, the writer presents a few ideas regarding his performance of the ornaments in the playing of the Capriccio. However, in view of the foregoing, these ideas can only be a suggestion for performance by others and are not intended to be construed as the only and correct manner of their execution:

1. All ornaments are performed so that the melodic line is not interrupted or distorted. This is of great importance since most of the ornamentation occurs in the melodic voice.

2. All ornaments are performed as quickly and clearly
as possible, the tempo of the movement and the musicianship of the performer being the deciding factors.

3. All appoggiaturas are performed in an even rhythm. The writer, under the guidance of his piano teacher, decided upon this method since in the case of this one ornament the character of the music seemed to be lost if performed otherwise. See Figure 5 below.

![Fig. 5 -- Appoggiatura as performed by writer](image1)

![Fig. 6 -- Mordent as performed by writer](image2)

4. The mordents (\(\text{\textbullet}\)), all of which are short, are performed as suggested by C. P. E. Bach, and illustrated in Figure 6.\(^7\)

5. All prall-triller or shakes (\(\text{\textbullet}\text{\textbullet}\)) are begun from the upper auxiliary and consist of the rapid alternation of the auxiliary and principal note, the speed and number of the alternations being determined by the performer's ability and the character of the music. The writer found it convenient

\(^7\)Dannreuther, op. cit., Part II, 42.
to alternate the notes twice in succession. (Figure 7, A)

An exception occurs when the prall-triller is preceded by the upper auxiliary note, either as an appoggiatura or a melody note. In this case the upper auxiliary is tied over. (Figure 7, B)

Fig. 7.--Prall-triller as performed by writer

6. Since the doppelschlag or turn (ω) occurs in this composition in a moderate tempo only, the manner of performance suggested by C. P. E. Bach for moderate tempo has been adopted:8

Fig. 8.--Doppelschlag as performed by writer

8Ibid., Part II, 30.
7. If two ornaments occur in different voice parts at the same time, they are performed together in their individual manner (A). In all cases the two ornaments appearing together are of the same kind, with one exception (first movement, Arioso, measure 12) and that is given below (B):

Fig. 9.---Two ornaments played at the same time as performed by the writer

8. The schleifer (\( \mathfrak{c} \)) is played on the beat as suggested by C. F. E. Bach:\(^9\)

Fig. 10.---Schleifer as performed by writer

\(^9\)Ibid., Part II, 51.
As a final basis for the performance of the ornaments in the Capriccio, the writer followed the precepts for the execution of ornaments in the works of J. S. Bach as set forth by Edward Dannreuther. These precepts are:

1. Bach’s ornaments are diatonic—i.e., they are to be sung or played with the notes of the scales. Chromatic inflexions alien to the scale are permitted only in the case of modulation, or to avoid an abnormal interval. Augmented intervals cannot form part of an ornament; and ornaments comprised in a diminished interval—e.g., a chromatic turn in a diminished third—such as E flat, D, C sharp, D—are inadmissible unless fully written out by the composer.

2. Ornaments belong to the time of the main note. On keyed instruments, organ, harpsichord, pianoforte, ornaments and the notes or chords supporting them in the same hand must be struck together; if a chord is played arpeggio the ornament forms part of the arpeggio.

3. All ornaments, whether indicated by signs or by tiny notes, are subject to the beat—they must be treated as essential to the melodic progress of the part in which they occur, and rendered so as to agree with the dominant pulsations of the time. Ornaments occurring in recitatives, at a pause, or at a final cadence, which latter it is customary to ritard somewhat, are ad libitum as regards speed and duration.

4. Shakes—prolonged shakes more than short ones, generally start with the upper accessory. They do so particularly when the main note has been touched upon just before the shake. This traditional rule is set aside by Bach only in cases where the shake starts ex abrupto, after a rest, or where the melodic outline of the part in which the shake occurs would be blurred. For example where the preceding note is one or more degrees higher than the note bearing the shake.

Shakes upon a note with a dot stop at or near the dot—a short note following the dot is usually taken somewhat shorter than it is written.

Shakes and mordents upon a prolonged note, when such note is tied on to another and shorter note of the same pitch, stop before the latter, without emphasis and without closing notes.

The speed and the number of repercussions of shakes and prolonged mordents is at the player’s discretion. The closing notes of a shake, when not specially indicated, may be added or omitted as the player chooses; traditionally they are required at the end of an air or an instrumental piece of some pretension.
5. Vorschläge (appoggiature) are far more frequently short than long. Long appoggiature, which are comparatively rare in Bach, before notes divisible by two take about half the value of the main note; before notes divisible by three, two-thirds. The duration of appoggiature depends upon the speed of a movement, upon the harmonic basis, and the prevailing rhythms. All prolonged appoggiature have the stress and the main note following a long appoggiatura is meant to be taken rather softly.10

10 Ibid., Part I, 161.
CHAPTER IV

ANALYSIS OF THE WORK SHOWING THE CHARACTERISTICS
OF EACH MOVEMENT AS REGARDS FORM AND STYLE

The basis of this analyzation is the Bach Gesellschaft

All styles or types of ornamentation referred to in this
chapter were discussed in the previous chapter on ornamentation.

First Movement

The first movement, Arioso, (Persuasion addressed to
the friends, that they withhold him from his journey),
Adagio, key of B flat major, measure signature 4/4, is in a
free style.

The harmony is simple, made up mainly of the primary
chords I, IV, V, with an abundance of accented and unaccented
passing notes. There are four modulations in the course of
this movement: measures 1-3 are in B flat major at the end
of which a modulation occurs to F major and remains there
from measures 4-7. Quick modulations to C minor and back to
F major are found in the latter part of measures 7 and 8,
with a final establishment of B flat major in measure 9, the
rest of the movement, measures 10-17, remaining in this key.
In the opinion of the writer, the number of full cadences
which this movement contains is unusual. In the space of
17
seventeen measures Bach has written eleven cadences, ten of which are perfect or full cadences, and with the exception of the last two, the first of which is a half-cadence, all cadences occur on the fourth beat or latter part of the fourth beat of one measure and the first beat of the following measure. These cadences are:

1. Measures 1-2, V-I, (B flat major)
2. Measures 2-3, V-I, (B flat major)
3. Measures 3-4, V-I, (F major)
4. Measures 4-5, V-I, (F major)
5. Measures 5-6, V-I, (F major)
6. Measures 6-7, V-I, (F major)
7. Measures 7-8, V-I, (C minor)
8. Measures 9-10, V-I, (B flat major)
9. Measures 11-12, V-I, (B flat major)
10. Measure 15, I-V, (B flat major, first and second beats)
11. Measure 16, V-I, (B flat major, second and third beats).

In measure 9, the left hand introduces an ascending figuration based on the B flat major chord, which Bach also uses again in the right hand of the last one and one-half measures of the movement. The left hand part of measure 14 and the first beat of measure 15 is interesting. Here the left hand descends scale-wise, five notes, B flat, A, G, F, E flat, against an ostinato in the right hand. In the left
hand, on the last three beats of measure 15, over a dominant pedal point on F, which is carried from the second beat of measure 15 through the second beat of measure 16. Bach uses the idea of the descending five note scale progression, this time on F, E flat, D, C, B flat, performed in the figuration of the previous ostinato of the right hand.

The highly ornamented melodic material is mainly diatonic with occasional skips of thirds, fourths and sixths. The melody contains a number of sequences, particularly those which occur in measures 8 and 9 (Figure 11) and measures 10 and 11 (Figure 12).

Fig. 11.—Melodic sequences in First Movement

Fig. 12.—Melodic sequences in First Movement
Rhythmically, the work is not complex. In Adagio, measure signature 4/4, the rhythmic figures are made up of sixteenth notes in two groups, \( \frac{\text{sixteenth notes}}{2} \), in no particular sequence throughout the movement. The left hand, along with sharing in the aforementioned rhythmical figures, is also allowed eighth and quarter notes. Generally, the left hand gives regular pulsations against the rhythmical figurations of the right hand.

This movement has no particular form unless sectional divisions based on cadences are made. No sections are repeated and the writer feels that to say the movement is in a free style is sufficient. At the end, a codetta made up of the left hand figuration of measure 9, now given to the right hand, extends the final B flat major cadence chord another measure and a half longer.

Second Movement

The second movement, Andante, (a representation of the various casualties which may befall him in the foreign country), is a four voice fughetta, 19 measures in length, measure signature 4/4.

The form of this fughetta consists of three expositions and a fourth section in which the subject is omitted in the soprano voice, but is repeated in the alto, tenor and bass. All the expositions and the final section are joined together by codettas. No reversal of the order in which the subjects enter is used, nor is there ever any variation of the subject
or counter-subject. The fughetta is real, inasmuch as the highly ornamented subject is answered a fifth lower in exact transposition without the ornamentation.

Fig. 13.--Subject and answer of Second Movement fughetta

A regular counter-subject is introduced above the answer.

Fig. 14.--Counter-subject of Second Movement fughetta

The subject is stated in the soprano voice in the key of G minor and is exactly one measure in length. The answer in the alto voice is a fifth lower in C minor with the counter-subject in the soprano. A short codetta of two beats, the first and second of measure 3, follows. The subject is announced in the tenor voice in the key of G minor, with the counter-subject in the alto and additional counterpoint in the soprano. Immediately, the answer occurs in the bass, the
counter-subject in the tenor and additional counterpoint in the soprano and alto. Now follows another codetta, third and fourth beats of measure 5, the alto and tenor voice using thematic material of the first codetta, transposed a third lower, while the soprano and bass form additional counterpoint.

This codetta leads to the second exposition, measure 6, when the subject enters one note lower than in the original statement. The tenor voice supplies additional counterpoint. The subject in the soprano begins in the key of C major, modulating to the key of C minor before the subject is completed. The answer in the alto is in B flat major at the beginning, but before it is finished, has modulated to B flat minor. Above the answer in the soprano voice is the counter-subject. At the end of this answer, another codetta occurs, transposed one note lower than the codetta of the first exposition. Again, the subject is in the tenor voice, starting in C major and going to C minor and the answer in the bass beginning in B flat major and ending in B flat minor. A recurrence of the codetta which ends the first exposition is now transposed one note lower.

The third exposition begins in measure 11 and is the same as the second exposition with everything transposed one note lower. This now places the subject in the key of B flat major and the answer in B flat major. At the end of
measure 15, the codetta is extended through the first two beats of measure 16. Now the subject, starting in C major and ending in C minor, occurs in the alto with the counter-subject in the soprano. The subject follows in the tenor beginning in B flat major but modulating to B flat minor. A final subject entrance is in the bass in the key of F minor. When this subject is half finished, the fughetta is stopped by a diminished chord on B, a half beat rest, a rolled dominant seventh chord in the key of C with the seventh suspended over to become the third of the tonic C major chord upon which the movement ends.

The only logical explanation for the ending is that Bach wished to establish a continuity between this movement and the next movement in F minor. This relationship is established through the use of the C chord which is the dominant of the key of F minor.

In the opinion of this writer, the fughetta just analyzed is a rarity among the works of Bach, and might indicate Bach's inexperience in the art of fugue writing at this early stage of his career. One cannot deny, however, that this movement is compact and ingenious, indicative of the great works which follow. Spitta says of this movement:

A fugue in G minor, nineteen bars long, which soon loses itself in remote keys—possibly with symbolical intention, for the modulations proceed softly and imperceptibly and terminate at last with an expression as of someone wearied with talking.1

Third Movement

The third movement, Adagissimo, (a general lamentation of the friends), is in measure signature 3/4. Though the key signature is three flats, B flat, E flat, A flat, the key signature of C minor, the recurrent alteration of D to D flat, and the fact that the movement begins and ends in the key of F minor, would indicate that the latter is actually the key signature. The only way the absence of the A flat in the key signature can be accounted for is found in Grove's Dictionary of Music and Musicians, which says:

The modes settled down into two groups (1) the Mixolydian and Ionian in which we recognize our major scale

```
\begin{verse}
F  G  A  B  C  D  E \\
\hline
F  G  A  B  C  D  E \\
\end{verse}
```

and (2) the Aeolian and Dorian

```
\begin{verse}
C  D  E  F  G  A  B \\
\hline
C  D  E  F  G  A  B \\
\end{verse}
```

in which, if the leading note (B) is optionally sharpened, we find our three minors--the "descending" with A flat, B flat, the "ascending" with A natural, B natural, and the "harmonic" with A flat, B natural. That is the state of things in the Handel-Bach period, when a good deal of major is really Mixolydian and a good deal of minor is really Dorian.\textsuperscript{2}

The movement, though not strictly in passacaglia form, is passacaglia-like in its basic idea. The *Harvard Dictionary* defines a passacaglia as "a continuous variation based on a clearly distinguishable ostinato which normally appears in the bass (ground) but may also be transferred occasionally to an upper voice." As an example of a very frequent passacaglia ground bass, the *Harvard Dictionary* cites:

![Fig. 15.--Passacaglia ground bass](image)

The bass in the opening four measures of this movement is:

![Fig. 16.--Bass, opening Third Movement](image)

The similarity between the two previous examples has been the basis for the writer's decision on the form of this third movement.

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In this movement Bach introduces eight measures of figured bass, to be realized by the performer. The first of these figured basses occurs in the opening four measures of the movement. The realization of this figured bass by the writer is given below, the original figuration being given on the third line, and the realization on the two lines above.

Fig. 17.—Realization of figured bass, Third Movement

The entire movement, with the exception of the eight measures of figured bass, is in two voices, the upper voice supplying variations above the lower voice. The variations are consistently musical representations of the sobbing of the friends, accomplished by descending diatonic passages and chromatic scale figurations.

Bach presents a ground bass in the first four measures, as has been previously shown. Measures 5-8 are variation I and measures 9-12, variation II. At measure 13, the
writer believes that Bach introduces another ground bass which extends through measure 17.

Fig. 18.—Bass, Third Movement

Of this bass Spitta says:

This second bass is a favorite motive with Bach. It occurs again in the first chorus of the cantata Weiner, klagen and from thence was adopted in the Crucifixus of the Mass in B minor; the first chorus of the cantata, Jesu, der du meine Seele; the first chorus of the cantata Nach dir, Herr, verlanget mich; the closing subject of the clavier toccata in F sharp minor; a clavier fugue in A minor, and other works.4

Measures 13-16 are variation III, measures 17-20, variation IV, a variation of the second bass. Measures 21-24 are variation V, the upper voice having a figuration which Bach gives to the lower voice in measures 25-28 as variation VI. Measures 25-28 also have the second four measures of figured bass which the writer has realized in the manner indicated in Figure 19. To realize this figured bass as block chords does not seem to fit the character of the music. Measures 29-33, variation VII, are again a variant of the second bass. In measures 34-40, the variations cease and the two voices use thematic material of a nature indicative of the sorrow of the

friends. The final variation, VIII, measures 42-44, is a variant of the first bass. The last variation is followed by a coda, measures 45-49, which again suggests, through the use of a chromatic figure, the sobbing friends.

Fig. 19.—Realization of figured bass, Third Movement

The writer, under the guidance of his piano teacher, follows the Isidor Phillip edition of the *Capriccio* in the performance of this movement. Phillip, through additional notation, gives the movement a harmonic depth which seems necessary for piano performance, keeping his additions in Bach style.

Fourth Movement

The fourth movement, (the friends, seeing it cannot be otherwise, come to take leave), has the measure signature 4/4. The key signature is B flat major, although the
eleven measure movement starts with the dominant seventh chord of the key of E flat major and ends with a full cadence (V-I) in F major.

The character of the entire work changes with this movement. The minor sorrowing mood of the first three movements is gone and the last three in major keys are joyful and full of life.

Harmonically, this movement begins on the dominant seventh chord of E flat major, followed by the E flat major chord which, by adding the seventh, D flat, becomes the dominant seventh chord of A flat major in which the fourth measure begins. Thereafter, modulations to B flat major, measure 61, G minor, last part of measure 6 and measure 7, D minor, measure 8, F major, measures 9-11, occur. On the last half of the second beat and the third beat of measure 10, there is a full cadence in F major, followed by a codetta in F major which continues through measure 11.

There is no form to this particular movement but simply eleven measures composed in a free style. However, the character of the music rather suggests a march rhythm.

Fifth Movement

The fifth movement, (Song of the Postillion), is a cheerful little piece of music, measure signature 4/4, key of B flat major. The movement is in two sections both of which are repeated in performance.
Harmonically, the structure is very simple. In the first section, measures 1-5, there is a modulation from the key of B flat major to F major, measure 3, but in measure 5, the return to B flat major is made. Measure 6 modulates to G minor, measure 8 to D minor, and in the course of the octave imitations of the horn in measures 9 and 10 a final modulation is made back to the key of B flat major.

The diatonic sprightly melody, which alternates a little tune with the imitation of the horn, is carried by the right hand in the first section while the left hand plays the accompanying harmonic background. In the second section, the process is reversed, the right hand forming the harmonic background against the left hand melody. The horn call, imitated in this movement, sets the stage for the next and final movement of the work, the fugue on the postillion horn call.

The rhythmic marking is Adagio Poco which would indicate that Bach was fearful lest the tempo of this movement be rushed, as well it might be if one were guided solely by the happy character of the piece. However, the writer feels that one must not lean too strongly toward a slow tempo, but rather strike a happy medium.

The fifth movement follows no established form. The opening section, measures 1-5, could be considered as A, the second section, measures 6-9, as B with an extension of the horn call theme which leads in measure 11 to a suggestion
of the opening theme A, followed by a short coda in measure 12, the horn call theme.

Sixth Movement

The sixth movement, (Fugue in imitation of the post-horn), is a three voice fugue, 54 measures long, key of B flat major, measure signature 4/4.

The subject of the fugue is stated by the soprano voice,

![Figure 20. Fugue subject, Sixth Movement](image)

the answer following immediately in the tenor. The fugue is tonal, since in measure 8, there is an interval skip of a fifth instead of the fourth which occurs in the corresponding passage of the subject. Above the answer is the countersubject made up of a similar imitation of the post-horn found in the Fifth Movement, and illustrated in Figure 21. The subject modulates to the key of F major in the measure preceding the answer and the entrance of the answer is a fourth lower in the key of F major. A codetta, one and one-half measures long, which borrows the horn-call octaves from the
counter-subject, follows in measures 9 and 10. The third voice, bass, now has the subject exactly like the first statement, except one octave lower. The middle voice carries the counter-subject, and the upper voice additional counterpoint. Again, a codetta, latter part of measures 14 and 15, is made up of thematic material from the counter-subject and the additional counterpoint previously written in the soprano voice.

Fig. 21.--Fugue subject answer, Sixth Movement

Again, as in the fughetta of the Second Movement, Bach uses a second exposition. This time the thematic entrances are in the same order as before, but an octave higher than in the first exposition. The soprano, measure 16, again introduces the subject; the counter-subject is given to the bass, and the tenor has additional contrapuntal material. Before the answer of the second voice, there is a codetta, measures 20-21, which uses once again thematic material from the counter-subject and first additional counterpoint. The answer is given in measure 22 by the tenor voice, the counter-subject,
with alterations, accompanying in the bass. The additional counterpoint in the soprano also borrows thematic material from the counter-subject. A codetta, measure 26, leads to the subject in the bass, measure 27, with additional counterpoint in the tenor and the counter-subject in the soprano. Using the last figuration of the subject, Bach now extends the subject, measure 31, forming an episode which indicates to the writer that the end of the exposition, first half of measure 32, has been reached.

Starting with the entrance of the theme in the bass, last half of measure 32, the writer feels the developmental part of the fugue has been reached. The additional counterpoint is in the alto and the counter-subject taken by the soprano, but on the last beat of measure 35 and measure 36, the counter-subject shifts suddenly to the tenor voice, and the soprano has a syncopated inverted pedal point on F. The bass states the subject, last half of measure 32, while the counter-subject occurs in the tenor and the soprano uses free counterpoint above both the tenor and the bass.

At the conclusion of the subject, measure 42 and continuing through measure 47, the longest episode of the fugue, based on thematic material of the counter-subject, occurs. In the course of this episode there are modulations to G minor, measure 45, and D minor, measure 47. In measure 48, the soprano states the subject in the key of D minor, but a stretto-like idea is introduced when the tenor announces the subject, also in D minor, on the third beat of the measure.
The alto voice drops the subject at the end of measure 48, taking up the counter-subject, greatly altered, while the tenor carries the subject through to a conclusion in measure 52. Again, a codetta of two measures which modulates to F major, and here the writer feels, the development of the fugue ends.

The last four measures, measures 55-58, form a brief recapitulation section. The subject is introduced in the bass voice, measure 55, in the key of B flat major, a stretto occurring when the soprano states the subject in the key of B flat major on the third beat of measure 55. Neither of these subjects is finished and both are slightly altered in measure 56. Measure 57 is like a codetta, but does not use any specific thematic material. In the final measure 58, the postillion horn is heard once again, and the composition ends with four chords, dominant and tonic harmonics of the key of B flat major.

The writer feels that this fugue is musically the most thoroughly composed of all the movements in the Capriccio. The form and the scarcity of modulations indicate quite clearly the inexperience of Bach's fugue writing this early in his career.

Of this fugue, Spitta says:

Bach had a wonderful sense of form, and his assiduity in study was so great, that his youthful receptivity very soon succeeded in absolutely assimilating the styles of the other masters; at the same time he in no way renounced his personal characteristics. If this fugue ever came under Kuhnau's
notice, he must at once have recognized himself in it, but he also must have discerned from afar the flight of a spirit other and mightier than his own. To mention the most conspicuous instance first, the whole technical structure and mechanism of the fugue is different from Bach's own later style, which makes the greatest demands on the independence and pliancy of every finger, and occasionally on the player's skill in runs; and yet its fundamental character is calm, equable, and flowing, and it is strictly opposed to all jumps and flying changes.\(^5\)

CHAPTER V

CONCLUSION

The study of the Capriccio on the departure of a beloved brother has shown that even though the work is one of Bach's earliest, there is clear indication in its content of the great masterworks which were to follow. As has been pointed out, some of the thematic ideas used in this composition were never abandoned by Bach, but carried through into later works. Though not of the greatest musical content, this work should be studied by all serious students of Bach as a foundation for approach to the later masterpieces.
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