

# SAMPLES of THE BACH PIANIST with the supplementary books

## Excerpts from BOOK 1 - Chapter 1 and 2 (57 pages)

### The Trill

The trill is an important ornament which was used very often in the Baroque and Classical periods. Trills consists of two alternating notes. They are often written using one of these two symbols: ♯ or tr. Trills are always played on the beat. They are mostly played from the upper note, but at times it is necessary to start on the main note. This depends on the context: the preceding and following notes, harmony, and other signs around the trill. The number of notes in a trill depends on the length of the note, and tempo of the piece (you can trill longer on a long note and in a slower tempo).



On the right are different versions of playing the trill from the example above. Try them out one by one. In the exercises on the following pages, the trill is given as a symbol, and it is up to you which of these versions you choose to play.

The trill does not have to take up the whole value of the note. On a long note, it is possible to have a stopping point (*point-d'arrêt*). This is shown in version c).



### Exercises for the Right Hand - Ascending thirds

**Practical tip:**  
If the 123 fingering is used, play the exercise one octave higher so that the wrist does not constrict the thumb.

François Couperin  
(1668-1733)



### Melody

*Große Hochzeit, große Freude*  
from the *Hochzeits Quodlibet*, BWV 524

Johann Sebastian Bach  
(1685-1750)



## Chorale

*Jesus bleibet meine Freude*  
BWV 147/10



**Tip for playing together:**  
Take a breath together before beginning in order to start playing at the same time, as you would if you were singing.  
Feel the movement of the music - this piece has a flow and swing to it.

Johann Sebastian Bach  
(1685-1750)

8<sup>va</sup>

Student

Teacher

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## Menuet in D minor

Leopold Mozart  
(1719-1787)

## Menuet in A minor

Johann Krieger  
(1652-1735)

**Practical tip:** Find all sequences in both hands - it will make the piece easier to learn.  
Practice slowly, even if you already know the piece, listening carefully to your sound.

## Exercise - Silent finger changes

Silent finger changes are an important technique in playing polyphonic music.  
Play the C major scale below, using all the finger combinations.  
For an extra challenge, try playing another scale!

2 - 1 2 - 1                      1 - 2 1 - 2  
3 - 1 3 - 1                      1 - 3 1 - 3  
4 - 1 4 - 1                      1 - 4 1 - 4

## Baroque Dance

Dances were very popular during the Baroque period, and were part of all celebrations and festivities. They were enjoyed by all people, from peasants to royals and members of royal courts, and were performed by professional dancers in ballets and operas.

Bach loved the dance! He composed many **Suites** (these were sometimes also called **Partitas**).

Suites are collections of dances of the time. These dances originate from different countries.

The main dances of the Suite are:

**Allemande** – German dance,

**Courante** – French dance (or Corrente – a faster Italian version)

**Sarabande** – Spanish dance, and

**Gigue** – English/Irish dance.

## Lento

TWV 33:9/2

**Encounter:** Learn this piece by teaching your left hand the paths to the next chords.

- 1) LH, bars 1-4: Play the chords in the LH in bars 1-4, including the corresponding fingering.
- 2) LH, bars 5+6: Can you see and hear that there are only two alternating chords in bars 5 and 6?  
Only the last chord in bar 6 has a G instead of a G sharp.
- 3) LH, bars 7+8: Play the 3 chords. If the octave is too big for your hand, just play one of the A notes.  
Repeat the LH several times. Are you familiar enough with some combinations to be able to play them by memory?
- 4) RH, bars 1+2 and 3+4: Play and sing the melody while you play.
- 5) RH, bars 5+6: Can you find anything that repeats itself?
- 6) RH, bar 6: The last note is an upbeat to bar 7. In bar 7 you will see small notes, a quick succession of notes.
- 7) RH+LH: Play both hands slowly together, first 2 measures at a time, then the entire piece.

You can see this piece with all the chords on the next page.

Georg Philipp Telemann  
(1681-1767)

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## The Mordent

The mordent ✨ is another important ornament which was often used in the Baroque and Classical periods. A mordent usually consists of three notes: the main note, the lower note, and returns to the main note again. Mordents are always played on the beat.



Notated:

Played as:

## Study

The mordent and silent finger changes  
from *L'art de toucher le Clavecin*

François Couperin  
(1668-1733)

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## Menuet in C major

### Practical tip:

In this work, the composer uses sequences to repeat the same patterns. Take the first pattern and mark it with your favourite colour. Use another colour for the second pattern.

Johann Philipp Kirnberger  
(1721-1783)



## Menuet in C major

### Practical tip:

Find the patterns that are sequenced - there are two different ones. Understand the pattern, and learn these sequences hands separately, putting hands together when you are confident. Complete the piece by adding the other bars.

Johann Wilhelm Hässler  
(1747-1822)





## Encounter for Prelude and Andante

Prelude (No. 48) and Andante (No. 21) from the *Methode ou Recueil*

### Encounter:

Bars 1-3: In each beat, we can see identical units. The first three units are in A minor.

The fourth unit is in E major 7 (with D - the 7th note above E). It leads back to A minor.

Bars 2+3: It is the same pattern repeated an octave lower.

Bars 1-3 RH: To make practicing easier, play all the notes in each beat as chords (one chord in beat 1, the next in beat 2, etc...). Then add the LH note before the chord.

When you are confident with this, play the piece as written.

As your hands learned the positions, the piece should be much easier to think and to play.

Johann Christian Bach  
(1735-1782)

Write the missing notes in the 2nd & 3rd bars as chords.



## Chorale

*Nun komm, der Heiden Heiland*, BWV 62/6

- 1) Play the piano version with separate hands.
- 2) Write the articulations that you find in the piano version in the soprano and bass in the four-part version that you see on the next page.
- 3) For a special challenge: play soprano and bass together.

Johann Sebastian Bach  
(1685-1750)

### Piano version



## Menuet in A minor

(Editor simplified LH)

There are two different ornaments in this minuet: the trill and the mordent.

Both are played ON the beat. Trills are in bars 9, 10 and 11, mordents in bars 4, 8 and 11.

In bar 8, you can see the sharp above the 2nd finger: play G-sharp.

Henry Purcell  
(1659-1695)

## Musette

from the *Anna Magdalena Bach Notebook* BWV Anh. 126

\* See the Teachers Guide Book for ideas to the first encounter with this work.

Johann Sebastian Bach  
(1685-1750)



## Tambourin

From the Suite in E minor RCT 2/8

### Practical tip:

If you would like to practice this with an accompaniment to your RH at home, play the LH of the teacher's part along with the RH melody.

\* See the Teachers Guide Book for ideas to the first encounter with this work.

Jean-Philippe Rameau  
(1683-1764)

## THE BACH PIANIST - Excerpts from BOOK 2 - Chapter 3 and 4 (67 pages)

### Exercises based on Couperin

\* See the Teacher's Guide Book for further exercises based on these patterns.

François Couperin  
(1668-1733)

### Cadential points

A cadence is a progression of two chords (sometimes preceded with one or more other chords). Cadences give a sense of completion, and composers use them to bring a phrase, section or the whole piece to a close. There are several different types of cadences which are used over and over again. Finding them in your piece helps you understand where sections end and where something new begins. Understanding the structure of the piece helps you break it down into manageable sections for practice and memorising. To find a cadence - look at the bass layer or voice. A jump up or down from the 5th note of the scale to the 1st is called a perfect cadence. Play through these perfect cadences in different keys and note how different they can appear. In all future pieces, start by noting where the cadences appear.

C major

G major

### Rigaudon

**Encounter:**

Bars 3+4 repeat the same pattern from bars 2+3 (see the larger notes). The music is the same – you just start on a different key. To make it easy to learn, look at the lines in both hands: there are ascending and descending lines (these are the dashes). These sometimes go beyond the three-note pattern. Once you recognise the pattern and how long a line is, you just need to know the next starting note. Once you have recognised these two patterns, you can learn the piece quickly. This approach to recognising ascending or descending patterns helps with sight-reading.

Johann Ludwig Krebs  
(1730-1780)

### Prelude in D minor



**Practical tips:**

- Play the scales in the first four bars with each hand alone, and learn them by memory.
- When you are confident with each hand, combine both hands.
- In the second system, begin by learning the second bar (from the second quaver ending on beat one of the following bar).
- In position changes, prepare the next position mentally before moving your hands to it.

Johann Wilhelm Hässler  
(1747-1822)

Tempo di menuetto

## Structure signs

In music of the Baroque period, and Bach's works in particular, structure is very important.

Structure is supported by other parameters such as phrasing, articulation and dynamics.

A meaningful interpretation of a work involves identifying these structures, and clearly separating phrases.

In this book, structures and phrases are marked with brackets (not slurs, as phrasing slurs may be mistaken for legato indication).

These indicate the beginning of a new phrase:



## Articulations signs

It is important to clearly define articulations through performance by making a fine separation between motives.

Articulations signs that you should know are: slur, staccato, *leggiero*, tenuto/portato.

Baroque slurs and phrases are much shorter than slurs in later periods (particularly the Romantic). Sometimes a phrase can consist of many little motives strung together as you will see in the following Couperin Studies.

Johann Sebastian Bach  
(1685-1750)

## Chorale

*O Sacred Head, Now Wounded*  
from the *St. Matthew Passion* by J. S. Bach, BWV 244

Johann Sebastian Bach  
(1685-1750)

Choral music is written on four staves, one for every voice, like this:

- 1) Play through each voice observing the articulations.
- 2) Sing each melodic line as you play to get to know it better.

Chorales can also be written in piano style, with two voices per staff:

Soprano and Alto voices on the treble staff, and Tenor and Bass voices on the bass staff.

To tell them apart, the stems of the Soprano and Tenor notes always point up, while the stems of the Alto and Bass notes point down.

On the next page, you can see exactly the same Chorale, notated in piano style.

One of the great things about the piano is that we can play all of these layers at the same time!

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## Prelude in G major

from the *Neue Klavierübung, Partie 5*

Johann Kuhnau  
(1660-1722)

Practical tip:

Read the encounter to the J. C. Bach Prelude and Andante from the *Methode ou Recueil* which is found in Chapter 2. You can apply the same practice technique here to help you to learn this piece.

## Menuet in G major



### Practical tip:

When a position change is required, prepare the new position by letting your fingers find the keys before playing.

When you are more confident with the movement to the new position, try doing this without looking. Use the groups of two and three black keys as a guide.

Play sequences one after the other and memorise them.

Georg Friedrich Händel  
(1685-1759)

## Aria

from the *Hochzeits-Quodlibet*, BWV 524



### Practical tip:

A motive (or motif) is a short musical idea - a short melodic or rhythmic idea that is used as a building block within a larger work.

This piece contains motives that are sequenced:

In the second phrase a are two sequences in the right hand.

In the third phrase there is one sequence in each hand.

Find and learn these sequences first.

Work in phrases, learning hands separately and playing slowly.

Start putting hands together when you are confident with each hand alone.

Johann Sebastian Bach  
(1685-1750)

## Study No. 5 for the Left Hand

Progression of sevenths  
from *L'art de toucher le Clavecin*



### The interrupted cadence:

An interrupted (or deceptive) cadence is a cadence that surprises the listener by not resolving how we expect it to.

In a typical ending, the cadence moves from chord V to chord I.

This is called a perfect cadence which sounds final (see page 3).

In an interrupted cadence, the music goes from chord V to chord VI instead.

### Practical tips:

Find all cadential points (there are two interrupted cadences and one perfect cadence).

Add structural signs.

### Musical tips:

Adapt the musical ideas you learned from studies 1 to 5 to this study.

Play telling a story through notes, and listen carefully to your sound.

François Couperin  
(1668-1733)

## Canon in C major

BWV 1075

Copy the articulation and the structure signs from the leader to the follower of the canon.

**Practical tip:** First, play both hands in unison - this means that both hands start at the same time.

When you are confident, play both hands as notated.

\* See the Teacher's Guide Book for information on how to work on this piece.

Johann Sebastian Bach  
(1685-1750)

## Canons on the Goldberg Ground

BWV 1087/6

Johann Sebastian Bach  
(1685-1750)

## Chorale

O Lamm Gottes, unschuldig, BWV 401

Johann Sebastian Bach  
(1685-1750)

Find the cadential points and mark them with an asterisk (or any other symbol you like).

## Prelude in E minor

### Encounter

1. Play the descending pattern in the Right and Left Hands.
2. Once you are familiar with it, memorise all the starting notes. You will notice that the Right Hand and Left Hand parts are identical in the first bar and almost identical in the second bar. What differs is the position on the keyboard.
3. Learn the starting notes from the third bar onwards.
4. Learn the chords in the Right Hand in bars 1-2. Play them back and forth and memorise their position on the keys.
5. Pencil in the missing notes in both hands.
6. Put the individual sections together in small units.



Allegro

Johann Wilhelm Hüssler  
(1747-1822)

## Prelude in E minor

### Musical tip:

The grace note (ital. *appoggiatura*) is played as a normal semiquaver here.

Johann Wilhelm Hüssler  
(1747-1822)

**Vite**  
TWV 33:16/3

Add structure signs, and the missing articulations. Find sequences.

Georg Philipp Telemann  
(1681-1767)

**Preludes in C major**

Practical tip:  
Listen carefully to ensure all chords are played exactly together.  
If this is proving difficult, try slightly altering the hand position (higher wrist, or rotating your hand a little to the thumb).

Johann Wilhelm Hässler  
(1747-1822)

**Allegro**  
Number 38 from the *Methode ou Recueil*

Practical tip:  
Play the pattern on the table to hear if it is rhythmically even. Try to imagine and hear the notes in your mind as you do this. Playing the first few on the piano just before can help you imagine them better.

Johann Christian Bach  
(1735-1782)

**Wir gehn nun**  
Chorus from the Cantata *Mer hahn en neue Oberkeet* BWV 212

Johann Sebastian Bach  
(1685-1750)

**14 Canons on the first eight notes of the Goldberg ground** (see some of them here in this sample)

**Supplementary sheet music: 70 Preludes by J. W. Hässler** (see some of them here in this sample)

**TEACHER'S GUIDE BOOK for THE BACH PIANIST BOOKS 1 and 2** (63 pages)

**Excerpt from Contents**

## **LESSONS with THE BACH PIANIST**

TECHNIQUE and TECHNICAL WORK    THEORY and MUSICIANSHIP    SIGHT READING    AURAL TRAINING    MEMORY WORK  
PLAYING in ALL KEYS    ENSEMBLE    ACTIVE LISTENING    ACTIVITIES and GAMES    FINGERING

**CANONS on the first eight notes of the Aria ground from the Goldberg Variations:** further information and methods for Canons 1-14

### **CHORALES and Introduction**

**FOUR-PART CHORALES - INTRODUCING** plus Activity 1 and Activity 2

### **CHORALE PRELUDES**

**PRELUDES by JOHANN WILHELM HÄSSLER - INTRODUCTION**

**LISTENING** - Suggested works

### **INFORMATION SHEETS**

- FORM / STRUCTURE and PHRASING FORM (Example: J. S. Bach: *Musette*, BWV Anh. 126)
- SEQUENCES
- NOTE FUNCTIONS and ARTICULATIONS (Example: J. S. Bach: *Piece in F major*, BWV Anh. 131)
- ORNAMENTATION

**IMPROVISATION:** Three guided improvisations + worksheets

**MELODY** – how to build a meaningful melody? (Analyse in the Example: J. S. Bach: *So oft ich meine Tobackspfeife*, BWV 515)

### **ENCOUNTERS / PRACTICE / METHODS / ANALYSIS:**

Encounters give the teacher ideas and methods of introducing new works to students, and are designed to make learning easier. They cover main learning types and approach works from different angles. Most encounters can be applied to similarly composed works.

**Encounters in the student book 1, chapter 1:**

L. Mozart: *Menuet in D major*

A. Vivaldi-J. S. Bach: *Larghetto*

G. P. Telemann: *Lento* TWV 33:9/2

**Encounters in the student book 1, chapter 2:**

J. P. Rameau: *Menuet en Rondeau*

J. C. Bach: *Prelude and Andante (Nos.48 and 21)* from the *Methode ou Recueil*

J. P. Rameau: *Tambourin* – RCT 2/8

J. S. Bach: *Musette*, BWV Anh. 126

**Encounters in the student book 2, chapter 3:**

J. C. F. Fischer: *Prelude in C major*

**Encounters in the student book 2, chapter 4:**

J. S. Bach: *Canon in C*, BWV 1075 (with *PUZZLE GAME*) + Worksheet: J. S. Bach: *Puzzle game*

Sheet music: J. S. Bach: *Canon in C*, BWV 1075

G. P. Telemann: *Allegrement* TWV 33:14/3

J. C. Bach: *Allegro*, No. 38 from the *Methode ou Recueil*

**Coming soon:** Book 3 – chapters 5 and 6 (40 works)

Book 4 – “On the way to dances in the Suites” (20 works)

Book 5 – “On the way to Prelude and Fugues” (works in progress)