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THE ORNAMENTATION OF THE FOUR FLUTE CONCERTI
OF CARL PHILIPP Emanuel BACH:
AN EXAMINATION OF THEIR NOTATIONS ACCORDING TO THE ORIGINAL
MANUSCRIPTS, AND A DISCUSSION OF THEIR EXECUTIONS
ACCORDING TO EIGHTEENTH-CENTURY TREATISES.

by
KRIS GUTHRIE

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE
DOCTOR OF MUSICAL ARTS

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ABSTRACT

The Ornamentation of the Four Flute Concerti of Carl Philipp Emanuel Bach: an Examination of their Notations according to the Original Manuscripts, and a Discussion of their Executions according to Eighteenth-Century Treatises.

by

Kris Guthrie

This document explores the ornamentations found in the four flute concerti of Carl Philipp Emanuel Bach. It considers C. P. E. Bach’s and J. J. Quantz’s suggestions for the execution of trills and appoggiaturas according to the directives found in each of their treatises, and it proposes a style of execution for the various types of trills and appoggiaturas written into the original manuscripts of Bach’s flute concerti. Often the execution that works best goes against the conventional rule of on-beat performance of all embellishments. The document also examines any differences in notation of these ornaments between the versions for the flute versus their original versions for the keyboard. Many of the elaborate symbols used to notate ornaments in keyboard music are simplified in music for non-keyboard instruments, but the executions are still intended to be just as varied.
ACKNOWLEDGMENTS

First I wish to acknowledge Dr. Anne Schnoebelen of the Shepherd School of Music at Rice University for her invaluable guidance and supervision in the research and composition of this document. Second, I am grateful to the staffs of the Microfilms Department of the Library of Congress, the Deutsche Staatsbibliothek, Preussischer Kulturbesitz in Berlin, and the Bibliothèque, Conservatoire Royal in Brussels for their great helpfulness in securing the manuscripts of Carl Philipp Emanuel Bach’s Flute and Cembalo Concertos. I am especially indebted to Dr. Paul Raspé, Bibliothécaire at the Conservatoire Royal in Brussels for his assistance in securing the manuscript of Bach’s A Minor Flute Concerto, Wq.166 and I extend my thanks to him for allowing me to reprint the manuscript as a part of this document. Finally, a word of deep appreciation to Russell Sarre for producing the numerous musical examples.
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INTRODUCTION
INTRODUCTION

In his four concerti for the flute, Wq. 166 in A Minor, Wq. 167 in Bb Major, Wq. 168 in A Major, and Wq. 169 in G Major, Carl Philipp Emanuel Bach notates numerous appoggiaturas and trills. Because he uses different note values to notate his appoggiaturas, everything from a quarter note to a thirty-second note, a flutist may simply resolve to apply this note value to the ornament. The conventional rule for ornamentation in Baroque and Classical music dictates that this time value should then be taken away from the following note. However in his Essay on the True Art of Playing Keyboard Instruments, written in 1753, Bach explains that there are always criteria based on musical logic and harmonic context that must be considered before determining what note value to assign to an appoggiatura and where to place it metrically in the measure. Consequently the length of the appoggiatura will not always match its written note value, and it may not always work best when placed on the beat.

The first section of this document will consider each appoggiatura in the A Minor Flute Concerto, Wq. 166, and will determine how each appoggiatura should be performed, both rhythmically and dynamically, based upon its melodic and harmonic context. Not only will Bach’s own Essay on the True Art of Playing Keyboard Instruments be used as a guide for this study, but a treatise written by Johann Joachim Quantz in 1752 entitled On Playing the Flute will also be consulted. There are two reasons for consulting these works. First, these treatises are widely regarded as being two of the best examples of studies dealing with ornamentation in the eighteenth century. Second, both composers are traditionally linked with the north German Berlin school, a circle of composers and theorists which
included such writers as Agricola and Marpurg, and which functioned within
the eighteenth-century compositional style known as Empfindsamkeit. (This
musical style will be discussed momentarily.)

The second section of this document will examine the trill signs in the
A Minor Flute Concerto. It will be seen that the conventional trill symbol, the
tr, found in the manuscripts of Bach’s four flute concerti, can stand for a
variety of different types of trills. The musical context which requires each
type of trill will be identified, the execution of each type of trill will be
explained and diagrammed, and an appropriate type of trill will be
suggested for the location of each tr symbol in the A Minor Flute Concerto.

A copy of the manuscript of the A Minor Flute Concerto has been
provided at the end of this document. However, a reader doing a thorough
examination of the embellishments in the concerto may want to consult a
piano reduction score available from Musica Rara. This edition is very
reliable because it reproduces the solo flute line exactly as it appears in the
manuscript.

The final section of this document will discuss any type of
appoggiatura or trill that Bach and Quantz may have detailed in their
treatises but was not found in Bach’s A Minor Flute Concerto.

THE FOUR FLUTE CONCERTI

In the Thematic Catalogue of the Works of Carl Philipp Emanuel
Bach, the author, Eugene Helm, lists four “authentic” concerti written for the
flute. These works are listed below with their standard Wotquenne
catalogue numbers, titles from Helm’s Catalogue (translated here from
Italian to English), date of composition (as estimated by Helm), and the
location of each concerto’s manuscript that was consulted and studied in the
writing of this document:

Wq. 166 (A Minor)
Concerto for transverse flute accompanied by two violins, viola and basso
continuo.
Circa 1750.
This manuscript is in the Library of the Royal Conservatory of Music in
Brussels, Belgium, and it is penned by Bach’s copyist, Michel. (No surname
for this person was located in either the Helm *Catalogue* or in Groves
*Dictionary of Music and Musicians*.)

Wq. 167 (Bb Major)
Concerto for transverse flute accompanied by two violins, viola and basso
continuo.
Circa 1751.
This manuscript is also in the Library of the Royal Conservatory of Music in
Brussels, also penned by Michel.

Wq. 168 (A Major)
Concerto for transverse flute accompanied by two violins, viola, and basso
continuo.
Circa 1753.
This manuscript is in the Royal Conservatory of Music’s Library in Brussels
as well, also penned by Michel.

Wq. 169 (G Major)
Concerto for transverse flute accompanied by two violins, viola, and basso
continuo.
Circa 1755.
This is a partial autograph manuscript in the German State Library in Berlin.
(On page 94 of his *Catalogue*, Helm explains that this manuscript was
originally a complete score, penned by an anonymous copyist, of the G
Minor Cembalo Concerto, Wq. 34, but with a blank staff left for the solo flute
part. Bach then wrote the solo flute part into this blank staff.)

Listed with these concerti in Helm’s *Catalogue* are four concerti for
the cembalo that, with the exception of a few details in the melodic line of the
solo instrument, are identical to the flute concerti:

Wq. 26 (A Minor)
Concerto for the cembalo accompanied by two violins, viola, and basso continuo.
1750.
The manuscript used in the writing of this document is an autograph score in the Library of Congress.

Wq. 28 (Bb Major)
Concerto for the cembalo accompanied by two violins, viola, and basso continuo.
1751.
This manuscript, in the German State Library in Berlin, is also an autograph score.

Wq. 29 (A Major)
Concerto for the cembalo accompanied by two violins, viola, and basso continuo.
1753.
This manuscript is in the Library of the Royal Conservatory of Music in Brussels, penned by Michel.

Wq. 34 (G Major)
Concerto for the cembalo accompanied by two violins, viola, and basso continuo.
1755.
This is an autograph manuscript in the German State Library in Berlin.

Helm believes that the cembalo version of the G Major Flute Concerto, Wq. 169, was composed first, because the autograph manuscript of the G Major Flute Concerto, Wq. 169, was only partially penned by Bach. Helm explains the reason for the dual penmanship of this score, and shows that it is evidence of the existence of the cembalo version of the G Major Concerto before the flute version.
[The autograph manuscript of the G Major Flute Concerto] was at first a complete score, in an anonymous hand...but with a blank staff provided for a solo flute part. Carl Philipp Emanuel Bach wrote the solo flute part into this blank staff as an optional substitute for the keyboard part, which obviously shows that the keyboard version did indeed come first.”

Helm lists each of the versions for the flute after each of the reciprocal renditions for the keyboard. In the entries for the cembalo concerti, he gives a date of composition, and in the next entry detailing the flute version, he states its date as estimated from the date assigned to the matching cembalo concerto. Since it is convincing that the cembalo's version of the G Major Concerto existed before the flute's version, then Helm may be surmising that the other three concerti were also written in the same sequence.

BACH, QUANTZ, AND THEIR TREATISES

Carl Philipp Emanuel Bach was born in the city of Weimar in 1714. The second surviving son of Johann Sebastian Bach, Carl Philipp Emanuel Bach would go on to become the most successful and well-known composer of Bach's sons. Furthermore, his compositions would later be held in high esteem as the primary examples of the north German Empfindsamkeit.

Bach's musical training commenced under the tutelage of his father at the Thomasschule where the elder Bach taught music. C.P.E. Bach’s autobiographical sketch suggests that his father was probably his only formal music teacher. He did receive a formal scholastic education, first at the University of Leipzig from 1731 to 1734, followed by studies at the

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University of Frankfurt an der Oder until 1738, but these studies were in the field of law. Bach's compositional style would suffer no ill consequences, however, from a home-grown musical upbringing, because the elder Bach's profound understanding of the French and Italian styles of music were undoubtedly passed on to his son.

Bach's two main positions of employment were as court accompanist for Frederick II of Prussia in Berlin from 1740 until 1768, and as Kantor of the Johanneum and director of music for the five principal churches in Hamburg from 1768 until his death in 1788. By the time of his appointment in Hamburg, Bach was widely regarded as the most famous keyboard player and teacher in Europe.

Johann Joachim Quantz was born in 1697 in the city of Hannover and died in 1773 in the city of Potsdam. As composer and flutist, he was a member of the court Kapelle in Dresden from 1727 to 1740 and as a member of Frederick II's court in Berlin from 1741 until his death. Thus for almost thirty years Bach and Quantz worked together in Frederick II's court.

While serving at the court in Berlin, Quantz's duties included instructing the King of Prussia on the flute and writing sonatas, chamber pieces and concertos for Frederick to perform at his frequent chamber music soirées. The vast knowledge gained from his experiences in advising Frederick on the flute evolved into the writing of his treatise, On Playing the Flute. Written in 1752, the treatise covers all aspects of playing the eighteenth-century flute, from the fundamentals of tone production to ornamentation. Although his opinions should not be relied upon as the sole definitive examples of interpreting the music of mid-eighteenth-century Germany, many practices of the period are illustrated in its pages. It will be
seen that his knowledge of the differences between French and Italian performance styles influences his opinions on embellishments. This expertise was probably nurtured during his travels abroad between 1724 and 1727, during which time he met the renowned French flutist Michel Blavet in Paris. Given the fact that much of Quantz’s advice on ornamentation is based on his study of this strong and highly developed French school of flute playing, Quantz’s opinions on embellishments should be weighed just as heavily as those put forth by Bach, even when they differ.

Bach’s treatise, *Essay on the True Art of Playing Keyboard Instruments*, appeared in 1753, a year after Quantz’s book. Although the treatise was intended for an audience of keyboardists, there is no reason to assume that Bach was unaware of the flute’s capacity for embellishment, since he accompanied Frederick II from the keyboard for almost 30 years. The work is regarded as providing the most prolific instruction for performing music written in the eighteenth century, and it is heralded for presenting the information in a thoroughly organized layout that uses clear and precise language. In fact, his instructions on the executions of ornamentation are so precise that modern performers might be tempted to accept his views on this subject as absolute truth. As will be seen, Bach lays the groundwork for deciphering embellishments in eighteenth-century literature, but neither his demonstrations nor those by Quantz should be taken at face value without some consideration of the musical context in which the ornament is found.

**EMPFINDSAMKEIT**

*Empfindsamkeit* refers to a musical aesthetic which flourished in north Germany during the middle of the eighteenth century. Writing in this style,
composers aimed for an intimate, sensitive, sometimes melancholy expression. Bach's comments in his Essay best embody the ideals of Empfindsamkeit:

A musician cannot move others unless he too is moved. He must of necessity feel all of the affects that he hopes to arouse in his audience... ³

Performers, as we have already learned, must try to capture the true content of a composition and express its appropriate affects. ⁴

The music of Bach is often cited as being the finest example of this aesthetic, and his compositional style is very similar to the broader, international idiom known as Galant: finely nuanced, periodic melodies which are supported by a light-textured accompaniment. Compared to the 'strict' or 'learned' style of the High Baroque in which his father composed, the Galant style is also known for its slower harmonic rhythm, thus making ornamentation and its harmonic colorings all the more important to a composer such as Bach or Quantz. However one feature that distinguishes Empfindsamkeit from the broader Galant style is the fact that the northern Germans tended to avoid lavish decoration. As will be seen, warnings by both Bach and Quantz against the over-use of embellishments will be cited throughout this document.

⁴ Bach, Essay, 153.
CHAPTER I
A. THE VARIABLE (LONG) APPOGGIATURA

Before discussing the various examples of this ornament, it must be established what Bach means by the term "variable." In addition, the question of on-beat versus pre-beat placement must be answered.

...in execution some appoggiaturas vary in length [the variable appoggiatura]; others are always rapid [the invariable appoggiatura].

Here Bach distinguishes between the variable, or long appoggiatura, and the invariable, or short appoggiatura. The "variability" of the long appoggiatura is explained by Bach thus:

The usual rule of duration for [long] appoggiaturas is that they take from a following tone of duple length one-half of its value, and two-thirds from one of triple length.

Thus since there is a difference in the length of the long appoggiatura, depending on the type of meter in which it is being used, Bach terms it as "variable."

All embellishments notated in small notes pertain to the following tone. Therefore, while the preceding tone is never shortened, the following tone loses as much of its length as the small notes take from it...According to this rule the small notes rather than the principal tone are struck with the bass and the other parts.

...the large notes before which they stand retain their length visually although in performance they always lose some of it to

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2 Ibid., 90.
3 Ibid., 84.
In the second extract above, Bach states his intentions for all appoggiaturas to be placed on the beat, thereby taking all of their time value from the note before which they stand and taking none of their value from the note which they precede. And Quantz is in agreement with this rule, at least so far as the long appoggiatura is concerned.

...they [appoggiaturas] receive their value from the notes before which they stand.5

Disagreement between these two musicians regarding the placement of appoggiaturas does not appear to arise until discussion over the invariable, or short appoggiatura. These differences will be addressed during the chapter on that ornament.

I. Allegro assai

The first two examples of the variable appoggiatura can be found in the three statements of the main theme in measures 32, 112, and 187, where we find an appoggiatura affixed to a dotted note and another appoggiatura affixed to a half note followed by a quarter rest. (The omission of this second appoggiatura from measure 112 will be discussed later.)

Ex. #1 (I. Allegro assai, measures 32, 112, 187)

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4 Bach, Essay, 87.
Regarding the first ornament in question in measure 32, the following quotation from Quantz will reveal just how long to hold the little note:

_If the note to be ornamented by the appoggiatura is dotted, it is divisible into three parts. The appoggiatura receives two of these parts, but the note itself only one part, that is, the value of the dot._\(^6\)

The following example from Bach’s _Essay_ agrees with this:

![Ex. #27](image)

C.P.E. Bach’s second quotation on page nine regarding appoggiaturas attached to notes of triple length applies here as well. Based on the quotations by Quantz and Bach and the illustration in Example 2 by Bach, a strong recommendation can be made for holding the D for a quarter note, and relegating the following principal notes C and D to the value of a dotted eighth note/sixteenth note:

![Ex. #3](image)

(I. Allegro assai, measure 32, execution of first appoggiatura)

As for the second appoggiatura found in measure 32, there are three reasons why one could assign a half-note value to the little note D and a

---

\(^6\) Quantz, _On Playing the Flute_, 95.

\(^7\) Bach, _Essay_, 90.
quarter-note value to the principal note E. First, consider Example 4 and an accompanying quote from Bach’s Essay, followed by a related quote from Quantz’s treatise:

Ex. #48

The examples [in Example 4] are frequent occurrences. Their notation is not the most correct, since in performance the rests are filled in. Dotted or longer notes should be written instead.⁸

If a rest follows a note, the appoggiatura receives the time of the note, and the note the time of the rest, unless the need to take breath makes this impossible.⁹

Although younger players may have difficulty eliminating the quarter rest as a breathing opportunity, experienced flutists should have little difficulty in executing the resulting long phrase.

The second reason for such an overlong interpretation of the grace note requires scrutinizing one of Bach’s rules regarding the notation of his written ornaments.

Because of their variability, such appoggiaturas have been notated of late in their real length.¹⁰

This statement reveals Bach’s desire to attempt to dictate to the performer

⁸ Bach, Essay, 91.
⁹ Ibid., 90.
¹⁰ Quantz, On Playing the Flute, 96.
¹¹ Bach, Essay, 87.
the intended length of the long appoggiatura, and if one accepts this rule at face value, then one can simply assign all of the appoggiaturas in his flute concerti whatever note values in which they happen to be written. However, Robert Donington presents a convincing argument against accepting unquestioningly the written note value of the little note in Bach's manuscripts. First, examine the following example from Bach's Essay, where he is describing the execution of an "invariable", or short appoggiatura.

\[ \text{Ex. #5}^{12} \]

*When these appoggiaturas fill in the interval of a third, they also are played quickly [When the tempo is fast]. However, in an Adagio their expression is more tender when they are played as the first eighth of a triplet rather than as sixteenths* (emphasis mine.).\(^{13}\)

Referring to this statement by Bach, Donington writes,

*It will once again be realized that the notation with tails suggestive of the timing is not even consistently applied by C.P.E. Bach (the last example should have double tails on his own principle) and was never in standard use [by other composers].\(^{14}\)*

Bach writes the appoggiaturas here as little eighth notes, and yet recommends that they be performed as triplets rather than their usual


\(^{13}\) Ibid., 92.

sixteenth notes. If sixteenth-note execution were the norm with this type of short appoggiatura, then according to his above-mentioned rule of “notating appoggiaturas in their real lengths,” Bach should have written them as such.

There is another inconsistency to be found among Bach’s notation when comparing the first appoggiatura in measures 32, 112, and 187 (see Example 1). It can be seen that a quarter note is used to notate the little note on the first and third statements of this main theme, but an eighth note is used on the second statement. It is impossible to say whether this oversight was due to the composer or to the copyist of this score, Michel. However both this example and the example presented by Donington should serve notice to the performer that Bach’s rule about appoggiaturas being notated in their real lengths should not be considered by performers as a hard and fast way or an easy remedy for determining the length of any appoggiatura, be it of the “variable” or the “invariable” variety. Instead one could view the chosen note value of the little note as a general reference point from which to make a decision based upon more important factors.

One of these more important factors is the third reason for executing the appoggiatura as a half-note: the harmony resulting from the execution of any appoggiatura. (A Musica Rara piano reduction is used as a model because the only available manuscript of the flute version of the concerto has only figured bass accompaniment, and the notes in the accompaniment of the Musica Rara edition are consistent with those of the string parts in the full score of the cembalo version.) If the D is held for a half-note, the voice-leading is as follows:
Ex. #6a
(I. Allegro assai, measure 32, beats 3 - 5, Musica Rara piano reduction)

Ex. #6b
(I. Allegro assai, measure 32, beats 3 - 6, recommended execution)

The result is a minor tonic chord on beat three with a D non-harmonic tone, a dominant-seventh chord on beat four, and the appoggiatura being resolved on beat five in a minor tonic chord. Resolving the ornament within this chord on beat five seems preferable to resolving it within the dominant chord on beat four and taking away the seventh, which would have been the result had the written note value of the little note been accepted.

Neither of the appoggiaturas in measure 32 is notated with any articulation markings. This is probably owing to the fact that Bach assumed
that the performer would automatically separate the appoggiatura from the previous tone and then slur it to its principal tone. That this was a presumed aspect of eighteenth-century performance practice is illustrated in the following quotations by Quantz and Robert Donington:

_It is a general rule that there must be a slight separation between the appoggiatura and the note that precedes it, particularly if both are on the same pitch, so that the appoggiatura can be heard distinctly._15

...the note before the appoggiatura must have a detached bow-stroke, so that the two notes of the same pitch may be heard clearly and distinctly._16

_All true appoggiaturas are joined to the ensuing but not to the previous note._17

The subsequent extract shows that Bach is also in support of this custom of articulation. Furthermore, it introduces another important aspect regarding the execution of the variable appoggiatura:

...appoggiaturas are louder than the following tone, including any additional embellishment, and they are joined to it in the absence as well as the presence of a slur. Both of these points are in accord with the purpose of appoggiaturas, which is to connect notes. They must be held until released by the following tone so that both are smoothly joined._18

According to both Bach and Quantz, the long appoggiatura not only robs its principal note of some of its length, it is also played more strongly than its

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15 Quantz, _On Playing the Flute_, 73.
16 Ibid., 218.
17 Donington, _Interpretation_, 199.
18 Bach, _Essay_, 88.
principal note:

*To excite the different passions the dissonances must be struck more strongly than the consonances.*\(^{19}\)

*But in general it can be said that dissonances are played loudly and consonances softly, since the former rouse our emotions and the latter quiet them.*\(^{20}\)

*Appoggiaturas retard the chords which are called for by the bass. It is common knowledge that, according to the rules of good performance, the ornament is emphasized and its release played lightly.*\(^{21}\)

...appoggiaturas are louder than the following tone, including any additional embellishment...\(^{22}\)

It will be seen that none of the variable appoggiaturas found in the A Minor Flute Concerto are notated with any slurs. The performance principle of automatically slurring the ornament to the following principal tone will need to be employed in each of these subsequent cases, as should the principle of playing the ornament louder than the following tone.

In measure 55 of the cembalo version of this concerto there is a long appoggiatura that is not found in the reciprocal version for flute (see next page).

\(^{19}\) Quantz, *On Playing the Flute*, 254.


\(^{21}\) Ibid., 322.

\(^{22}\) Ibid., 88.
Ex. #7a (I. Allegro assai, measure 55, cembalo version)

The addition of this appoggiatura into the flute version would add color to the harmony without creating any ugly parallel intervals. Quantz's and Bach's dotted-note rule about assigning two-thirds of the value to the appoggiatura and one-third to the principal note works nicely here since the entire bar is occupied with a D minor chord, and a half-note appoggiatura on the second large beat, resolving on the third large beat, would create a nice dissonance/consonance harmonic movement. Like the two appoggiaturas in measure 32, this appoggiatura should be given an overlong interpretation as well:

Ex. #7b
(I. Allegro assai, measure 55, recommended execution)

It is important to understand the reason for Bach's and Quantz's specification for this overlong appoggiatura when dealing with dotted or tied notes and notes which are followed by rests.

Appoggiaturas modify chords which would be too simple
without them. All syncopations and dissonances can be traced back to them. What would harmony be without these elements?²³

The first sentence of this citation demonstrates the fundamental reason for such a long, on-beat execution of the embellishment. Harmonic movement in the music of the Galant style tended to be slower and more consonant-filled than music of the previous style, the High Baroque. The dissonances resulting from the on-beat ornaments provided much needed harmonic shapings, color, and texture.

Without appoggiaturas a melody would often sound very meagre and plain. If it is to have a galant air, it must contain more consonances than dissonances; but if many of the former occur in succession, and several rapid notes are followed by a long one that is also a consonance, the ear may easily be wearied by them. Hence dissonances must be used from time to time to rouse the ear.²⁴

In his book, Ornamentation in Baroque and Post-Baroque Music, Frederick Neumann cites the above quotation by Quantz as demonstrative of Galant harmonic theory:

...the stylistic revolution [of the Galant period] brought with it a change in ornamental fashion. Within the family of one-note graces the main change concerned frequency and length of the appoggiatura. Its long and especially its 'overlong' forms, which were inconsonant with the linear music of the Baroque, were now not only free to proliferate but were constantly needed...²⁵

[Here] Quantz establishes the raison d'être for the long

²³ Bach, Essay, 87.
²⁴ Quantz, On Playing the Flute, 91.
Vorschlag [appoggiatura]- the enrichment of the harmony through dissonance...to prevent a melody from sounding 'meager and simple-minded' and to relieve the monotony of too many consonances which are, he says, usually associated with a galant air. The paragraph is very significant because it reaffirms the link between the long and 'overlong' appoggiatura and galant homophony.⁴⁶

Quantz elaborates still further on this point later on in his treatise:

Consonances make the spirit peaceful and tranquil; dissonances, on the other hand, disturb it. Just as an uninterrupted pleasure, of whatever kind it might be, would weaken and exhaust our capacities for remaining sensitive to it until the pleasure finally ceased, so a long series of pure consonances would eventually cause the ear distaste and displeasure, if they were not mingled now and then with disagreeable sounds such as those produced by dissonances.⁴⁷

Upon comprehending these reasons for overlong appoggiaturas in Galant music, it is also vital to understand that these overlong formulas are unique to the Galant style and should not be applied to the music of J. S. Bach or other masters of the High Baroque style. Here Neumann finds C.P.E. Bach drawing a distinction between ornamentation in his music versus that which is found in his father's.

Because of their variability, such appoggiaturas have been notated of late in their real length. Prior to this all were written as eighths. At that time, appoggiaturas as diverse as ours were not yet in use. Today, we could not do without the notation of their real values (emphasis mine)...⁴⁸

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⁴⁶ Neumann, Ornamentation, 188-189.
⁴⁷ Quantz, On Playing the Flute, 254.
⁴⁸ Bach, Essay, 87.
This paragraph is extremely revealing. In it Philipp Emanuel contrasts ‘today’s’, i.e. the Galant style, in which the new symbolism was introduced..., with the older style, where the eighth-note symbol was adequate because Vorschläge of such varying length did not exist...Since J. S. Bach did not belong to ‘today’s style’ but represented what was practiced ‘before’, we have here a clear statement by Philipp Emanuel himself that his rules do not apply to the music of his father.\textsuperscript{29}

The next variable appoggiaturas are found in measure 112, and the only difference between this measure and measure 32 is that here the theme is in the key of E minor rather than the tonic key of A minor, and here no appoggiatura is attached to the second half-note beat of the bar in either the flute or the cembalo version of this concerto. One can only speculate as to why Bach did not include the ornament upon the restatement of this theme. One may conclude it to be merely an oversight on either the part of the composer or the copyist, Michel. Before considering whether or not to add the appoggiatura, it is prudent to know just how C.P. E. Bach felt about performers adding their own ornaments to his music.

\textit{In view of their many commendable services, it is unfortunate that there are also poor embellishments and that good ones are sometimes used too frequently and ineptly. Because of this, it has always been better for composers to specify the proper embellishments unmistakably, instead of leaving their selection to the whims of tasteless performers.}\textsuperscript{30}

This seems to suggest that Bach prefers to not allow the performer to add his/her own embellishments to those already created by him. This attitude seems to reflect a change in taste occurring among composers during the same decade of the eighteenth century in which the \textit{Essay} was written.

\textsuperscript{29} Neumann, \textit{Ornamentation}, 184.
\textsuperscript{30} Bach, \textit{Essay}, 79.
William J. Mitchell, the translator of the English version of Bach’s Essay, cites the following as an example of this:

*It was customary for the performer in earlier times to add his own embellishments and elaborations freely. The practice was changing about 1750 to the modern method, whereby the composer specifies every last detail and the performer, hopefully speaking, follows orders. Indicative of the widespread nature of the earlier practice is Bach’s Foreword to Two Trios (Wotquenne No.161), the first of which is programmatic. He was anxious to have the first Trio performed as written and in order to attain this end (which would be taken for granted today) wrote: ‘it would be best to play the first Trio as notated, without the addition of free ornaments.’...*\(^{31}\)

Despite his misgivings, Bach does relinquish some control, albeit cautiously, to those performers who wish to ornament on their own:

*Nevertheless, those who are adept at it may combine the more elaborate embellishments with ours. However, care must be taken to use them sparingly, at the correct places, and without disturbing the affect of a piece.*\(^{32}\)

*Above all things, a prodigal use of embellishments must be avoided. Regard them as spices which may ruin the best dish or gewgaws which may deface the most perfect building. Notes of no great moment and those sufficiently brilliant by themselves should remain free of them, for embellishments serve only to increase the weight and import of notes and to differentiate them from others.*\(^{33}\)

Because the harmony in measure 112 is as static as it was in the initial statement of the theme in measure 32, and because Bach chose to enhance it at that time with a dissonance, it would be acceptable, and in fact

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\(^{33}\) Ibid., 81.
musically beneficial, to perform measure 112 the same way in which measure 32 was performed. The half-note B should be displaced with an A appoggiatura the length of a half note, and the B should then be placed as a quarter note on the fifth beat of the bar. As wary as he was of allowing the performer free reign in adding impromptu ornamentation, even C.P.E. Bach would probably have found this enhancement to be within the guidelines of musical taste.

The first appoggiatura found in measure 112 should be executed exactly as its reciprocal ornament found in the beginning of measure 32, as they are precise replicas found in two different keys.

In measure 121 a long appoggiatura is notated before a dotted half note. In accordance with the aforementioned rules of Bach and Quantz regarding notes of “triple length,” the little note F# should receive half-note value and the E quarter-note value, which should result in perfectly acceptable voice leading, since the E minor chord to which the principal note E belongs lasts for the value of four quarter notes:

Ex. #8

Because measure 187 is an exact replica of measure 32, the reader is referred to page eleven for the directives regarding the execution of the ornaments found in this measure.

II. **Andante**
In measure 19 of the cembalo version of this concerto, Bach notated an appoggiatura before the A on the fourth eighth-note beat, but he did not notate this grace note in the version for flute. Although upon first glance the flutist may be tempted to hold the B appoggiatura out for the duration of a full quarter note, in compliance with Bach’s and Quantz’s overlong formula for appoggiaturas attached to tied or dotted principal notes, this length would alter the harmonic structure of the bar from that which Bach appears to be specifying in the figured bass symbols found in the flute version:

Ex.#9a (II. Andante, measure 19, cembalo version)

Ex. #9b (II. Andante, measure 19, flute version)

The tones symbolized here appear to outline in the key of G major a minor supertonic-seventh chord on beat four, followed by a dominant chord on beats five and six. (The bass line from the cembalo version is identical to that of the flute version, and although the manuscript of the cembalo version is in full score, there is no string accompaniment in this bar.) Were the B appoggiatura held throughout beats four and five, the minor supertonic-seventh chord would be obliterated. If the flutist does desire to include this ornament from the cembalo version, the best remedy would be to articulate it
briefly on beat four, lasting no longer than the value of a sixteenth note, thus allowing it to resolve to the A well before the dominant chord.

There is another appoggiatura in measure 37 that is found only in the cembalo version of this concerto. Example 10 shows the measure exactly as it appears in the manuscript:

![Ex. #10](image)

Because a G major chord is implied throughout the measure, assigning an eighth-note value to both the C appoggiatura and to the B principal note could work well harmonically. However two important principles should be considered with the harmony.

First, Bach states that ornaments serve a melodic function that is just as important to the music as is their harmonic function:
They connect and enliven tones and impart stress and accent...\textsuperscript{34}

They enhance harmony as well as melody. They heighten the attractiveness of the latter by joining notes smoothly together...\textsuperscript{35}

The purpose of the appoggiatura in measure 37 of the cembalo version appears to be primarily melodic in that it connects the thirty-second-note run at the end of measure 36 to the B on the downbeat of the next bar. In the version for flute, there is not the same need for connection, as there is already stepwise motion from measure 36 to measure 37:

![Ex. #11 (II. Andante, measure 36 - 37)](image)

Second, consider the following citations from Bach and Quantz:

\textit{...it would be wrong to play the two embellishments in direct succession, for ornaments must never be crowded against each other.}\textsuperscript{36}

\textit{It is a general rule that there must be a slight separation between the appoggiatura and the note that precedes it, particularly if both are on the same pitch, so that the appoggiatura can be heard distinctly.}\textsuperscript{37}

\textsuperscript{34} Bach, \textit{Essay}, 79
\textsuperscript{35} Ibid., 87.
\textsuperscript{36} Ibid., 131.
\textsuperscript{37} Quantz, \textit{On Playing the Flute}, 73.
...the note before the appoggiatura must have a detached bow-stroke, so that the two notes of the same pitch may be heard clearly and distinctly.\textsuperscript{38}

Since there is a trill only in the flute version preceding the principal note B on the downbeat of measure 37, one may assume that had this trill existed in the cembalo version, Bach probably would not have followed such a trill with an appoggiatura on the same pitch on the very next note. In this case, the best answer is to leave well enough alone and perform this measure exactly as Bach has notated it in the version for flute.

The next example of a variable appoggiatura in this second movement is also found only in the cembalo score in measure 38. Because the notation in this bar is identical to measure 19 in both the flute and cembalo versions, the appoggiatura should be included in the flute version and performed the same as it was done in measure 19.

Measure 41 provides another situation where blindly following one of Bach's and Quantz's rules for the variable appoggiatura could lead to problematic voice leading. The measure is printed on the following page exactly as it appears in the manuscript of the flute version:

\textsuperscript{38} Ibid., 218.
The overlong formula for a note of triple length would call for limiting the principal note B to only the last eighth-note of the bar. However it is probable that Bach intended this B to form one chord with the G in the bass on the fifth eighth-note beat (i.e. a tonic chord in E minor), and another chord with the D# and F# on the last eighth-note beat (a dominant chord). Were the A# appoggiatura to be held for two-thirds of the principal note to which it is attached, it would form the harmonic interval of an augmented second with the bass tone on beat five rather than an implied chord of E minor. In this situation the overlong rule for triple length notes should not be followed, and the A# appoggiatura should be held for an eighth note.

The last variable appoggiatura found in this movement is in measure 87, a quarter note E appoggiatura attached to the D on beat four. Like the appoggiatura in measures 19 and 38, it is notated only in the cembalo score. The melodic contour and rhythms in measure 87 are very similar to those in measures 19 and 38. The harmonies in measure 87 are also the same as those in measures 19 and 38, except that the tonality is now C major. Because of these similarities, the directives for executing measures 19 and 38 should apply here as well.
III. Allegro assai

There are five instances where Bach utilizes the variable, or long appoggiatura in this final movement. The first two are similar to one another and are found in measures 93 and 95. Since the appoggiatura and principal note are followed by a rest in these examples, the reader is referred back to the quotes by Bach and Quantz on page twelve where both writers recommend that the little note should receive the value of the principal note and the principal note should receive the value of the rest. Since there is ample time to do so and still take a breath, the flutist should then consider whether or not this rhythmic displacement works harmonically. There is no harmonic clash created on the first half of each bar when the appoggiatura is given a half-note value. The C# in measure 93 combines well with the sixteenth-note run in the bass voice to create the dominant harmony of the D minor chord that follows in the second half of the bar, and the D# does so just as well in measure 95 in the tonal center of E minor. The results of this rhythmic displacement in these two bars would then be:

Ex. #13 (III. Allegro assai, measure 93 - 95)

There is a question created by a possible omission either by the composer or by the copyist of the manuscript regarding the appoggiatura in measure 95. This one is not marked with a sharp as the one in measure 93 is. Even if the lack of an accidental were an oversight by the composer, a
trained musical ear can recognize that the D# at the end of measure 94 should carry over right into the following tone, the D appoggiatura beginning measure 95. That this was a logical assessment made by performers in the eighteenth century can be seen in the following quotations by Bach.

_The tones of an embellishment adjust themselves to the accidentals of the key signature. Beyond this, we shall soon learn that at times, preceding and succeeding tones or, more frequently, modulations require additional alterations. The trained ear recognizes such contexts immediately. However, I have found it advisable to follow the practice of adding accidental signs to the symbols of ornaments in order to assist the performer._\(^{39}\)

_When accidental signs are not included with the symbols of trills and suffixes the correct alterations may be arrived at by considering the preceding tones or the succeeding. Sometimes the ear alone or modulations will dictate the necessary changes. While we are on this subject, it should be observed that neither trills nor suffixes are allowed in the interval of an augmented second. Aside from the keyboard there is a constant need for the notation of accidentals attendant on trills...^{40}_

In both places, Bach states his intentions to include accidentals with his ornamentations, so it is most likely that the missing sharp that should have accompanied this appoggiatura was not deliberately left out.

The third and fourth examples of the variable appoggiatura can be found in measures 198 and 200. Both of these appoggiaturas are attached to A minor 6-4 chords and serve a purpose of adding dissonance to the harmony. There are no ambiguities involved in the execution of these ornaments: the appoggiaturas are written out in eighth-note values attached

\(^{39}\) Bach, _Essay_, 83.
\(^{40}\) Ibid., 105.
to principal notes of quarter-note values. Although Bach is not always consistent with his stated intentions of indicating the actual time value of his appoggiaturas by the note value in which he chooses to write them, he has written these grace notes with the exact value in which they would be executed were one to assign them half the value of the note to which they are attached. This is in accordance with the rule stated on page nine where both Bach and Quantz advocate that, in the case of a long appoggiatura, half the value of a duple note should be given to its accompanying appoggiatura. This same rule also applies to the final variable appoggiatura of the movement found in the final cadence of the solo flute in measure 232, which is also indicated with a note value half that of its principal note. Since the string accompaniment in the full score of the cembalo version shows the first half of the measure to be all within a tonic chord, there is no danger of improper voice leading in holding both the G# and the A for a quarter note. Since this appoggiatura and principal note are followed by a rest, the flutist may be tempted to hold the G# for a half note and displace the A to the second half of the bar, as was recommended for the appoggiaturas in measures 93 and 95. The difference between these previous ornaments and this one in measure 232 is that measures 93 and 95 contain only one chord throughout the measure, whereas measure 232 changes from an A minor tonic chord to a supertonic chord, followed by an E major dominant-seventh chord. The G# appoggiatura must be resolved to the A before the A minor chord ends. Thus the suggested executions for these three appoggiaturas are as follows:
The appoggiatura in measure 232 is another example of an accidental that must be assumed by the flutist, where one must suppose that the G# ending measure 231 automatically carries into the following tone, the ornament. It was already pointed out that Bach intended to indicate all of his embellishments with their necessary accidentals, but that does not mean that this was another unintentional oversight by the composer. A composer in the eighteenth century may have felt that, in both this situation and the one in measure 95, it was such an obvious necessity for the performer to sharp the appoggiatura that marking it as such would have been redundant.
B. THE ABZUG

Bach and Quantz both talk about the need to stress an appoggiatura. The modern flutist often interprets this as simply articulating the ornament louder than its principal note. But there is evidence to show that some appoggiaturas, when long enough, were stressed not simply by articulating them more loudly than their principal notes but by applying a type of dynamic embellishment to them. This embellishment was known as an Abzug, and it is described below by Quantz:

Appoggiaturas must be tipped gently with the tongue, allowing them to swell in volume if time permits; the following notes are slurred a little more softly. This type of embellishment is called the Abzug; it originated with the Italians.¹

...long appoggiaturas that derive their value from the notes following them must be so bowed as to increase in volume, without accentuation, and must be slurred gently to the following notes, so that the appoggiaturas sound a little stronger than the notes that follow them.²

Quantz claims that this ornament originated with the Italians, and there appears to be a connection between the embellishment and a vocal ornament known as a messa di voce which Quantz mentions briefly when discussing a vocal cadenza:

The first note, beneath the semicircle with the dot (fermata), can be held as a messa di voce, allowing the tone to swell and diminish...³

This vocal ornament's progression into instrumental music is detailed by

¹ Quantz, On Playing the Flute, 93.
² Ibid., 227.
³ Ibid., 194.
Beginning with Caccini, the *messa di voce* became a standard vocal ornament of the baroque period. This ornament consisted of a crescendo and diminuendo applied by the voice to an individual note...As an instrumental ornament, the true *messa di voce* is first mentioned in Fantini's trumpet method (Frankfurt, 1638)...The style of singing described by Caccini was popular in Italy at this time, and Italian instrumentalists were beginning to imitate the expressive devices characteristic of this style.  

Although the *messa di voce* is described as growing and diminishing dynamically, and the *Abzug* is described by Quantz as simply growing dynamically into its principal tone, these ornaments are most likely interrelated. Perhaps the Italian instrumentalists who first began using the *messa di voce* on longer appoggiaturas found that the technique stressed the dissonance better when it was followed by a softer principal note without a diminuendo. Robison feels that the *messa di voce* belongs more within the Rccoco style than within the High Baroque style:  

...Indeed, available evidence suggests that this ornament was more essential to rococo instrumental practice than to baroque instrumental practice...  

The fact that Bach never mentions the *Abzug* in his *Essay* does not necessarily mean that he would have disagreed with its use, for this type of embellishment would have been impossible to execute on a stringed keyboard instrument, and it would have served no purpose in an essay intended for the performance of eighteenth-century keyboard instruments.

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5 Ibid., 3.
Robison theorizes similarly with the *messa di voce*:

*Significantly, the messa di voce is applied only to instruments with dynamic capabilities. The flute, oboe and trumpet are all wind instruments that can swell and diminish the volume of a note without going out of tune.*

Donington wisely advises applying the *Abzug* to the appoggiatura with good taste, being sure not to overdo the crescendo:

*Some writers describe a crescendo on the appoggiatura itself, if long enough; the effect in practice is a mild and somewhat gradual sforzando, but the least exaggeration will be fatal here.*

The following appoggiaturas from the first and third movements are long enough to accommodate the *Abzug*. Although the embellishment was customarily used in the Adagio movements of concerti, Bach's A Minor Concerto is unusual in that its second movement has no variable, long appoggiaturas that are long enough to accommodate a swell. On page 164 of his treatise, Quantz draws a distinction among the minor keys, stating that certain ones such as G minor and A minor "express a melancholy sentiment much better than other minor keys," and further writing that "the other major and minor keys, on the other hand, are used for pleasing, singing, and arioso pieces." In this concerto the outer movements are in the key of A minor. Perhaps this is why they are the movements which contain numerous opportunities to use an ornament as expressive in character as the *Abzug*. Notice that many of these appoggiaturas are embellishments that are written out in large notation:

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7 Donington, *Interpretation*, 205.
I. Allegro assai
(Counting in half-note beats)
bar 30, the A on beat one
two
bar 110, the E on beat one
two
bar 113, the E on beat one
one
bar 115, the G on beat one
beat one
bar 121, the F# on beat two
one
bar 187, the D on beat two

bar 32, the D on beat

bar 112, the A on beat

bar 114, the F# on beat

bar 116, the G# on

bar 185, the A on beat

III. Allegro assai
bar 93, the C# on beat one

bar 95, the D# on beat one
C. THE INVARIABLE (SHORT) APPOGGIATURA

C.P.E. Bach's basic description of what he terms the "invariable appoggiatura" is reprinted below as found in the Essay:

*It is wholly natural that the invariable short appoggiatura should appear most frequently before quick notes. It carries one, two, three, or more tails and is played so rapidly that the following note loses scarcely any of its length...In all cases, the character of the notes remains unchanged...the short appoggiatura remains short even when the examples are played slowly.*¹

The statement that "it carries one, two, three, or more tails" reveals that the invariable appoggiatura cannot automatically be distinguished from the variable or long appoggiatura by the note value in which Bach writes the little note. Instead the flutist must rely first upon the length of the principal note to which it is attached and then upon the harmonic context of the given measure or motif in question to determine just how long to linger on the appoggiatura.

Once it has been determined that a given little note in this flute concerto is in fact intended by Bach to be of the invariable variety, then one must decide just how short Bach intended this type of appoggiatura to be performed. First, reconsider the following statements by Bach that were cited earlier in establishing his desire to have all of his appoggiaturas placed on the beat:

*All embellishments notated in small notes pertain to the following tone. Therefore, while the preceding tone is never shortened, the following tone loses as much of its length as the small notes take from it...According to this rule the small notes rather than the principal tone are struck with*

the bass and the other parts (emphasis mine).²

...the large notes before which they [appoggiaturas] stand retain their length visually although in performance they always lose some of it to the ornament (emphasis mine).³

Compare these quotations with two others by Bach regarding the length of the invariable appoggiatura. First, there is the sentence from the quotation cited in the above paragraph, where Bach states that the invariable appoggiatura “is played so rapidly that the following note loses scarcely any of its length.” Second, there is this statement regarding the subsequent example from his Essay:

...the appoggiatura, which is present only to complete the run, must be very short so that the principal tone, c, which is the cause of the free execution and is therefore always especially important, loses little or nothing of its value (emphasis mine).⁴

Ex. #15⁵

It is possible to interpret a contradiction in these four highlighted fragments, for losing “scarcely any of its length” or “little or nothing of its value” could imply a pre-beat placement. Probably Bach still intends this ornament to be performed directly on the beat but only very briefly, resolving to the principal

² Bach, Essay, 84.
³ Ibid., 87.
⁴ Ibid., 92.
⁵ Ibid., 93.
note immediately. However, performers should keep in mind that an appoggiatura executed as quickly as Bach is requesting is likely to sound to the audience as if it were coming in before the beat.

Quantz most definitely has no singular hard and fast on-beat rule regarding the short appoggiatura. In fact, he divides his graces between on-beat and pre-beat execution:

*There are two kinds of appoggiaturas. Some are tipped as accented notes, or notes on the downbeat, others as passing notes, or on the upbeat. The former may called accented, the latter, passing appoggiaturas.*

The highlighted sentence of the following statement further clarifies Quantz’s division between the long, on-beat and short, pre-beat appoggiaturas.

*To avoid confusion with ordinary notes, they are marked with very small notes, and they receive their value from the notes before which they stand. It is of little importance whether they have one or two crooks. Usually they have only one. Semiquavers are generally used only before notes that must not be deprived of any of their value.*

It is possible then to draw a parallel between Bach’s variable, long appoggiatura and Quantz’s accented, downbeat appoggiatura, and between Bach’s invariable, short appoggiatura and Quantz’s passing, upbeat appoggiatura.

I. Allegro assai

In the main theme of the first movement, Bach uses two

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6 Quantz, *On Playing the Flute*, 93.
7 Ibid., 91.
appoggiaturas that fall into his parameters for the short, invariable appoggiatura. This theme occurs three times in measures 29, 109, and 184, and the excerpts are reprinted below.

Ex. #16 (I. Allegro assai, measures 29, 109, 184)

These ornaments can be categorized as invariable appoggiaturas because they are being used to fill in the interval of a third, and Bach specifically singles out this type of use within the section of the Essay that discusses the invariable appoggiatura:

*When these appoggiaturas fill in the interval of a third, they also are played quickly. However, in an Adagio their expression is more tender when they are played as the first eighth of a triplet rather than as sixteenths.*

Ex. #179

This example by Bach can provide an excellent interpretation for performing the graces found here in the first theme of this flute concerto. Although this movement is not an Adagio, a case can be made in favor of prolonging the length of these invariable appoggiaturas beyond what Bach laid out in his initial definition of the ornament, owing to the fact that the movement is in the key of A minor. On page 35 a distinction among the minor keys was drawn

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9 Ibid., 93.
by Quantz, who stated that A minor expressed a "melancholy sentiment much better than other minor keys." Even though Bach does not speak directly in terms of major or minor keys, he does draw a relationship between the affect of a piece and its influence on the execution of the embellishments of the piece:

*The volume and time value of ornaments must be determined by the affect.*\(^{10}\)

*...there are a few situations in which the ornament must be extended beyond its normal length because of the affect.*\(^{11}\)

William J. Mitchell, translator of the English text of Bach's *Essay*, attests to the importance that the "affects" of music had on composers in the *Galant* period:

*The premise of the theory of the affects was that music is capable of being more than a mere pattern of sounds but is, rather, expressive of many passions. It was therefore considered insufficient for a performer to play a piece solely in a technically correct manner. He must 'rouse and still the passions' by portraying the proper affect. All writers of the Berlin School, Quantz, Marpurg, Sulzer, and Bach, were preoccupied with the theory of the affects.*\(^{12}\)

Thus the performer is well within reason to conclude that Bach would have resolved to hold these appoggiaturas for the length of an eighth-note triplet in measures 29, 109, and 184.

Quantz's position on grace notes that fill in leaps of a third is in complete disagreement with that of Bach:

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\(^{10}\) Bach, *Essay*, 150.

\(^{11}\) Ibid., 94.

Passing appoggiaturas occur when several notes of the same value descend in leaps of thirds...Notes of this kind must not be confused with those in which a dot appears after the second (see Example 18c)...In this figure the [sixteenth] notes fall on the downbeat, as dissonances against the bass; when performed, they are executed boldly and briskly, while the appoggiaturas discussed here (passing appoggiaturas) require, on the contrary, a flattering expression. Were the little notes in [Example 18a] lengthened, and tipped in the time of the following principal notes, the melody would be completely altered, and would sound as illustrated in [Example 18d].

\[ \text{Ex. #18a & #18b} \]

\[ \text{Ex. #18c & #18d} \]

\[ \text{Ex. #19} \]

In [Example 19] the principal notes crescendo, the little notes weak.

The dynamic instructions above strongly imply that Quantz desired passing appoggiaturas between descending thirds to be performed before the beat.

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13 Quantz, On Playing the Flute, 93.
14 Ibid.
15 Ibid.
16 Ibid., 140.
17 Quantz, On Playing the Flute, 173.
Short appoggiaturas, among which those between descending leaps of thirds are reckoned, must be touched very briefly and softly, as though, so to speak, only in passing.\textsuperscript{18}

It is safe to conclude that, had Quantz been the composer of this concerto, he would have intended for the appoggiaturas found in the opening bar of the first movement's main theme to be performed before the beat. An on-beat placement most likely would have been out of the question for Quantz.

Since the opinions regarding the rhythmic placement of this type of short appoggiatura vary so clearly between these two musicians, one should attempt to adhere to the desire of the composer of the piece in question. And since the harmony in each of these three measures is static throughout the bar, then there is reason to conclude that the best execution in this case is the on-beat placement described earlier in this section. As for the articulation of these appoggiaturas and their principal notes, Quantz and Bach seem to be in agreement that the appoggiaturas should be played stronger than the principal tones (see pages sixteen and seventeen), but the long slur found in measures 109 and 184 should also be applied to measure 29. Since the slur is found in two out of three statements of this main theme, its omission from the first statement was probably an oversight by Bach or Michel.

II. Andante

There are three questions to be answered regarding the execution of the invariable appoggiatura written by Bach in measure 48 of the second movement: the rhythmic placement of the ornament, the augmented second

\textsuperscript{18} Ibid., 227.
created between the ornament and its principal note, and the articulation of the ornament and its principal note. The question of the rhythmic placement brings up another strong point of contention between Bach and Quantz. This involves performing a little-note appoggiatura before another appoggiatura that is written out in larger notation. Measure 48 is reprinted in Example 20 as it appears in the Musica Rara piano reduction score:

![Musical notation image]

Ex. #20

It has already been established that Bach intended for all of his appoggiaturas to be placed on the beat, even if done so very briefly, as in the case of the invariable appoggiatura. In his section on the invariable appoggiatura, Bach discusses large-note appoggiaturas being decorated by others written as little notes, but he does not designate the little notes to be performed in any special way to accommodate the large-note ornament. Thus one would assume that his usual on-beat execution would be intended here as well. However Quantz specifies that the little-note appoggiatura should be placed before the beat that holds the appoggiatura in large notation so as to not misplace the dissonance created by the written-out appoggiatura:

*Often two appoggiaturas are also found before a note, the first marked with a small note, but the second by a note reckoned*
as part of the beat [i.e. written in large notation]...Here the little note is again tipped briefly, and reckoned in the time of the previous note in the upbeat [i.e. pre-beat placement].

Frederick Neumann sides with Quantz on this issue, and he bases his opinion upon what is best for the harmonic integrity of the music:

This rule makes excellent musical sense. The on-beat start of the appoggiatura is meant to enrich the harmony. A second appoggiatura, displacing the first from the beat, will drain from the first the better part of its power to enrich and often create an awkward melodic-rhythmic design.

In yet another citation, Quantz reiterates his belief that the dissonance/consonance motion created by appoggiaturas is the uppermost priority of embellishments:

If there are shakes upon notes which form dissonances against the bass, whether the augmented fourth, the diminished fifth, the seventh, or the second, the appoggiaturas before the shakes [trills] must be very short, to avoid transforming the dissonances into consonances.

Although Quantz does not specify pre-beat or on-beat placement here, a “very short” execution of the appoggiatura before the trill would most likely sound to the listener to be before the beat. Neumann seems to interpret this paragraph in the same way:

Since even a brief accented on-beat rendition of the consonance would deprive the dissonance of its rhythmical backbone, it is likely that Quantz had unaccented ‘durchgehende’ Vorschläge [pre-beat appoggiaturas] in mind.

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19 Quantz, On Playing the Flute, 94.
20 Neumann, Ornamentation, 190.
21 Quantz, On Playing the Flute, 96.
The appoggiatura found in measure 48 is attached to a large-note appoggiatura. The arguments put forth by Quantz and Neumann in favor of pre-beat placement of such an ornament are very convincing. In order to preserve the dissonance created by the C in the flute against the E in the bass voice on the fifth eighth-note beat in this bar, the little note D must be placed before the beat. In music of the Galant era, preserving the colors created by the dissonances should be the most important goal in the performance of the piece.

Next, a word or two needs to be said regarding the augmented second created by this appoggiatura and its principal note. One may be reluctant to play a D# directly to a C-natural, reasoning that a composer would have reserved this interval for especially expressive moments. Indeed when discussing single melodic lines of the seventeenth and eighteenth centuries, Kent Kennan states the following:

_in any case, the awkward and unvocal interval of an augmented 2nd that occurs between the unaltered sixth scale step and the raised seventh step [in the harmonic minor scale] is generally avoided in melodic lines._

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22 Neumann, _Ornamentation_, 377.
But compare the measure in question here with measure 44 from the second movement of Bach's Concerto in Bb Major, Wq.167:

![Musical notation](image)

Ex. #21

That Bach was not averse to a melodic augmented second can be proven by the sixteenth notes beginning the bar. And immediately following is another ornament with this distinctive interval written in. Whereas his father probably would have reserved the melodic augmented second for extreme instances of text representation in his vocal music, the inclusion of this melodic interval in the instrumental music of C.P.E. Bach may be seen as another example of the stylistic difference between the music of the High Baroque and the music of the *Galant*. What would have been considered melodically awkward decades earlier had become colorful, perhaps even musically necessary considering the static nature of *Galant* harmonic movement. Consequently it is highly likely that the appoggiatura in measure 48 in the second movement of the A Minor Concerto was fully intended by Bach to have been a D#. Finally, the slur encompassing the dotted quarter-note beat which contains this appoggiatura in measure 48 needs to be addressed. This slurring is contrary to the directives by Bach and Quantz for articulating appoggiaturas spelled out on page sixteen, that “there must be a slight separation between the appoggiatura and the note that precedes it,” according to Quantz, and that “they are joined to [the following tone] in the absence as well as the presence of a slur,” according to Bach. Yet it is important to realize why these rules were put forth by the two musicians. Separating the
appoggiatura from its previous note helps to add stress to an appoggiatura, something which both Bach and Quantz advocated for all dissonances. And in the quotation on page sixteen, Bach states that a slur is in accord with the purpose of appogiaturas, which is to connect notes. So there are two purposes of appogiaturas: to add dissonance to the harmony, and to connect notes to one another. But this particular appoggiatura in measure 48 serves only a connective purpose to the melody and serves no purpose to the harmony. Because it is attached to a written-out appoggiatura, it should not be stressed. Instead, it should be placed before the beat where it will not affect the harmony of its principal note’s beat. Since the appoggiatura in measure 48 is not the type of ornament that needs to be stressed, then there is no need for it to be separated from the note before it with an articulation.

Measure 59 contains the next invariable appoggiatura, and after examining the bass line in the flute score, it is clear that this ornament will best enhance the harmony by being placed on the beat of its principal note:

![Ex. #22](image)

The resulting dissonance, a 4-3 appoggiatura against the Bb in the bass, would not occur were the grace note placed before the beat. This view is further supported by the notation of this measure as it is found in the
cembalo version of the A Minor Concerto:

Ex. #23

Here Bach writes the Eb not as an appoggiatura but instead as a thirty-second note placed directly on beat three, which is exactly the rhythm that would ensue if one were to place the appoggiatura found in the flute score on the beat.

Contrary to this execution, the appoggiatura found in measure 72 is best performed before the beat for two reasons. First, the A which begins the measure is a written-out appoggiatura, a suspension from the F major chord in the previous bar, and the Bb is its resolution. Displacing the Bb with the little note C would only weaken this resolution and the stress/release motion of the A and Bb:

Ex. #24 (II. Andante, measures 72 - 73)

Second, consider the following illustration and quote from Quantz's treatise:
Ex. #25a & b

If in a slow tempo several short notes ascend or descend by step but do not appear to be cantabile enough on certain occasions, a little note may be added after the first and third notes, to make the melody more agreeable [a]...With the additions they must be expressed as is to be seen in [b].

Although the figure containing the appoggiatura in measure 72 only has two ascending short notes rather than several, it is nevertheless written in a similar rhythm and with the same melodic motion as Quantz's example, and can therefore be seen as a proper place to apply Quantz's recommendation. It is true that Bach's will is to have all appoggiaturas placed on the beat, but even he admits that this rule was often resisted by performers at the time of the Essay's printing, for immediately after stating his on-beat embellishment principle on page 84 of his Essay, he writes the following sentence:

This observation grows in importance the more it is neglected...

In his book, Ornamentation on Baroque and Post-Baroque Music, Frederick Neumann cites numerous examples of grace notes being struck before the beats of their principal notes throughout the eighteenth century, including the Galant era. He concludes that, for better or for worse, Bach was never completely successful in obliterating the practice entirely from the

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24 Quantz, On Playing the Flute, 153.
25 Ibid., 153.
26 Bach, Essay, 84.
performance practices of German Galant music:

...the interbeat graces never ceased to flourish. Imported from both Italy and France as well as home grown by the irrepressible natural impulse to melodic ornamentation, they were immune to the ban which Philipp Emanuel had hurled against them. As long as this master based his principles on certain current practices, even though he adapted them with a heavy hand, his great prestige in Germany assured him a strong following, notably among keyboard players. But when he turned into an arbitrary lawmaker and tried to legislate his ban of all interbeat graces in defiance of widespread practices (which he himself acknowledged) and of musical nature itself, he was clearly ineffectual. Even his most faithful disciples refused to follow him on that path; practically all of them recognized and legitimized the use of Nachschlaege.27

In measures 81-83, Bach writes a sequence displaying his use of chromaticism in a harmonic progression which uses root movement by step and half-step:

Ex. #26

The frequency of chord changes is unusual for music of the Galant era, as seen in this full score using the string parts from the cembalo version of the concerto, and Bach chooses to color the passage even further with

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27 Naumann, Ornamentation, 199.
invariable appoggiaturas. Placing these grace notes on the beat would be Bach’s preference, and doing so does not appear to create any conflict with the voice-leading, as long as they are resolved within the eighth-note beat. But there is reason to believe that Bach would have had them held slightly longer than the usual length of an invariable appoggiatura. The melodic contour of the flute line is similar to the following example from Bach’s Essay where he states:

When a melody ascends a second and then returns to either a large note or another appoggiatura, the middle tone may be readily decorated with a short appoggiatura...We learn from [Example 17] that a long appoggiatura may also be used here.28

Ex. #2729

Example 17, to which he refers, is examined on page 40, and it demonstrates a situation where Bach allows for the invariable appoggiatura to be prolonged a bit longer than usual, thereby making it not so invariable. The extract immediately above seems to suggest that Bach views Example 27 as being similar to Example 17, and the performance recommendation of slightly prolonged appoggiaturas should apply to all three examples. Since the sequence found in measures 81 through 83 of this Andante movement is so similar to Example 27, then appoggiaturas lasting a bit longer than normal, perhaps for the value of a sixteenth note each, would apply here as well. Measures 81 and 82 should be slurred as they are marked, and

28 Bach, Essay, 92.
29 Ibid., 93.
measure 83 could also have a slur added from the D on the fourth eighth note through the downbeat of measure 84. This would produce a consistent articulation pattern throughout the sequence:

Ex. #28
(II. Andante, measures 81 - 83, recommended execution)

Measure 93, the last location of the invariable appoggiatura, uses this ornament in a way that is also akin to Example 17.

Ex. #29

As was recommended with the short appoggiaturas found in the main theme of the first movement (measures 29, 109, 184), these embellishments should, in theory, be held longer than usual, for they are filling the interval of a third (one interval being displaced by an octave leap). However their principal notes are only sixteenth notes, so the longest possible length that can be assigned to these appoggiaturas is the value of a thirty-second note each. In fact Bach himself wrote out the second set of appoggiaturas in thirty-second notes in large notation in the cembalo version of the concerto:
Ex. #30 (II. Andante, measure 93, beats 4 - 6, cembalo version)

Bach states that one of the purposes of appoggiaturas is to connect tones, and even though the ornaments in measure 93 of the flute version do add dissonance to the harmony, appoggiaturas that fill in the interval of a third were probably being used by composers such as Bach primarily for their connective value. This fact, and the fact that these appoggiaturas and their principal notes combine to create such quick note values are most likely the reasons why Bach chose to write these appoggiaturas within a long slur.

III. Allegro assai

This movement is built around a frequently recurring motive, which is first found in the flute version of the concerto in measure 31:

Ex. #31

The fact that Bach notated the little note as a thirty-second note, and the fact that it is attached to a set of sixteenth notes indicate that the appoggiatura here can be considered an invariable appoggiatura. It would seem logical for Bach to have included the little note with the set of sixteenth notes used in measure 29 to initially bring in the solo flute, and since it is used in the cembalo version of the concerto to introduce the soloist it is perfectly
acceptable for the flutist to add an invariable appoggiatura to the first entrance as well:

Ex. #32a (III. Allegro assai, measure 29, flute version)

Ex. #32b (III. Allegro assai, measure 29, cembalo version)

This figure continues to pervade the entire movement, occurring a total of almost sixty times. While deliberating the possible execution of this motif, one should first begin with a reminder of Bach's and Quantz's views of the short appoggiatura:

*It is wholly natural that the invariable short appoggiatura should appear most frequently before quick notes. It carries one, two, three, or more tails and is played so rapidly that the following note loses scarcely any of its length.*\(^{30}\)

*There are two kinds of appogiaturas. Some are tipped as accented notes, or notes on the downbeat, others as passing notes, or on the upbeat. The former may called accented, the latter, passing appogiaturas.*\(^{31}\)

*Semiquavers are generally used only before notes that must not be deprived of any of their value.*\(^{32}\)


\(^{31}\) Quantz, *On Playing the Flute*, 93.

\(^{32}\) Ibid., 91.
Thus it is established that Bach would have wanted these short appoggiaturas, like all of his appoggiaturas, to be performed on the beat, albeit very briefly. However even the briefest on-beat placement would be difficult to communicate here to the audience with this type of rhythmic figure. Most of the time this figure is written in the flute line without any accompaniment in the orchestra on that one particular beat, such as in measure 31 in the cembalo version, making it difficult for the ear to distinguish where the downbeat actually occurs. (The manuscript of the keyboard version, which is a full score, is referred to here because the manuscript of the flute version of the concerto contains only the solo flute line and the basso continuo line.) And even when there is an accompanying voice it is often only a single quarter note in one voice, as seen in measure 33 in the cembalo version (see next page):
Ex. #33a (III. Allegro assai, measure 31, cembalo version)
Ex. #33b (III. Allegro assai, measure 33, cembalo version)

No matter how carefully the soloist and orchestra try to place the little note directly on the beat, it is likely that the ear of the listener will tend to gravitate towards the first of the sixteenth notes as the downbeat and thus hear the results of the performers’ attempts at on-beat placement of the little note as simply an indication of bad rhythm. Indeed good ensemble would be much easier to achieve in a situation such as in measure 57, where the motif is being played by numerous voices, were the appoggiatura placed just before the beat:
Ex. #34

It is probably just this type of situation where Quantz would have termed these appoggiaturas to be of his “passing” variety. Because it permeates the entire movement, this sixteenth-note pick-up figure becomes a central melodic motif to the work, and therefore its rhythmic integrity should be preserved. Attempting to squeeze an appoggiatura directly on its beat would weaken the metrical vitality of this motif.
Ex. #35a (III. Allegro assai, measure 45)

Ex. #35b (III. Allegro assai, measure 223)

These two examples of measures 45 and 223 illustrate a rhythmic figure which is commonly found in music of the eighteenth century and which modern performers are accustomed to performing as four equal sixteenth notes. This conventional wisdom can be supported not only by Bach’s basic assertion that all appoggiaturas should be placed on the beat, but also by the fact that, assuming he is following his own rule about notating appoggiaturas in their real note lengths, he writes the little note with this figure each time as a sixteenth note (even when it is found in the orchestra in measure 89). The little note had been written as a thirty-second note each time it was attached to the previously considered motif found first in measures 29 and 31. (When this motif starts off the movement in the orchestra in measure one, it was written with a sixteenth note, but this is most likely due to an oversight by Bach or an error on the part of the copyist, Michel, for it is the only one notated as such.) Both of these
situations were probable efforts by Bach to dictate to the performer the intended note length that the appoggiatura would rob from its principal note.

The popularity of Bach's *Essay* may help to explain why the method of performing rhythmic figures such as those found in measures 45 and 223 became the even sixteenth-note rhythm, but it is difficult to account for a total disregard by modern scholars and performers of the following abstract from Quantz's treatise:

![Musical notation](image)

**Ex. #36**

*Short appoggiaturas...must be touched very briefly and softly, as though, so to speak, only in passing. For example, those in [the first measure of Example 36] must not be held, especially in a slow tempo; otherwise they will sound as if they are expressed with regular notes, as is to be seen in [the second measure of Example 36]. This, however, would be contrary not only to the intention of the composer, but to the French style of playing, to which these appoggiaturas owe their origin. The little notes belong in the time of the notes preceding them, and hence must not, as in the second example, fall in the time of those that follow them.*

Edward Reilly, the translator of the English version of Quantz's treatise, concludes that Quantz's statement regarding "the French style of playing to which these appoggiaturas owe their origin," strongly suggests that pre-beat placement in this rhythmic figure was not uncommon, at least in the school of eighteenth-century flute performance:

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33 Ibid., 228.
34 Ibid.
Judging from Quantz's insistence that the performance of passing appoggiaturas in the time of the preceding note is part of the French style of playing, he probably heard them performed in that manner, at least by flute players, during his visit to Paris in 1726 and 1727.\textsuperscript{35}

Furthermore, recall Bach's own admission that his on-beat rule was frequently ignored by performers of his day when he declares,

\textit{This observation [on-beat placement] grows in importance the more it is neglected...}\textsuperscript{36}

Knowing that it would have pleased Bach to hear flutists today perform the appoggiaturas in measures 45 and 223 on the beat as sixteenth notes, and considering that this execution would avoid any conflict with conventional ideas of interpretation, the modern flutist may choose, based solely on these reasons, to side with the composer of this concerto on this contentious issue. It is, after all, his concerto. Yet one can not be faulted for contemplating an attempt at Quantz's interpretation of this motif, since this execution seems to have been done on numerous occasions in the eighteenth century. One must first examine a final aspect of the music before deciding which directive best applies to these two examples in measures 43 and 223, and that aspect is the harmonic relationship created by the rhythmic placement of the ornaments. Does placing the little note directly on the beat create a dissonance or does it displace a dissonance in each of these examples? Judging from the figured bass symbols in measures 45 and 223, the little notes here appear to be nonharmonic tones. To set these appoggiaturas before their principal notes as per Quantz's instructions would be to remove the dissonance on each of these beats that

\textsuperscript{35} Edward R. Reilly, footnote #3, in Quantz, \textit{On Playing the Flute}, 94.

\textsuperscript{36} Bach, \textit{Essay}, 84.
Bach seems to have intended. And in music of the *Galant* period, opportunities for such harmonic color should not be overlooked. In these particular cases, on-beat placement is the more musically appropriate choice. However it must be stated that there were two different styles of execution recommended by equally eminent musical scholars in the eighteenth century for this type of rhythmic figure containing the short appoggiatura, and therefore the performer must take care to analyze the harmonic context before deciding between pre-beat or on-beat placement.

The slurs found over the appoggiaturas in measure 44 and 45 are confusing. Although Bach does not specifically talk about the beginning of an appoggiatura the way he discusses the end of an appoggiatura (that it should be slurred into its principal note), Quantz does specify that the little note should always be tongued, especially when the previous note is the same tone. This method of performance seems logical, for if the appoggiaturas here were to be slurred as written, it would be difficult for the listener to determine exactly when the second beat of each measure actually occurs. The suggested articulation for these two measures is as follows:

![Ex. #37](image)

(III. Allegro assai, measures 44 - 45, recommended execution)
D. ANSCHLAG/COMPOUND APPOGGIATURA

On the downbeats of measures 30, 31, and 33 in the first movement of the A Minor Flute Concerto, there is a two-note ornament that was known as an Anschlag in eighteenth-century Germany.

Ex.#38

Bach defines the usage of this ornament in the following two statements. Notice in the second citation that he seems to view the Anschlag as an opposite embellishment to the turn:

...the tone below and then the tone above are prefixed to [the principal note]...[it is] played more softly than the principal tone.¹

...it is also found...on the repetition of a tone followed by a descending second. In such a case it is better than the turn, just as the turn is better before an ascending second...²

Quantz's comments on this ornament are similar to those of Bach:

These two little notes which form leaps of thirds, are called the Anschlag, and are used by singers in extended leaps to hit the high note surely. It may be introduced...wherever you do not wish to make some other grace. It must be very quickly, yet weakly, tied to the note. The [principal] note itself must be a little stronger than the two little ones...it has a better effect if the first little note is a semitone rather than a whole tone below the principal note. Although the Anschlag expresses a tender,

¹Bach, Essay, 132.
²Ibid., 134.
sighing, and pleasing sentiment in singing and playing, I do not advise that it be used too lavishly.\(^3\)

In all but one place in the second movement Bach is consistent in writing the Anschlag prior to a descending second, and in all cases the ornament's first tone is a semitone below its principal note. Thus in his musical composition he remains true to the teachings found in his Essay, and one should be able to assume that the specifications found there for performing the ornament should work well. But like the short appoggiatura attached to the sixteenth-note figure that opens up the third movement, placing the Anschlag directly on the beat, as Bach prescribes for all of his ornaments, simply does not work. His performance principle, that the two little notes must be “weakly tied to the note,” and that the principal note must be “stronger than the two little ones” differentiates the Anschlag from all of his other appoggiaturas, which are meant to be played more strongly than their following tones. As with the figure opening the third movement, no matter how diligent the flutist tries to be with an on-beat placement of the Anschlag, because it is meant to be played weaker than the principal note, the ear of the listener will associate the strength of the principal note with a down beat. The result is likely to be heard as bad ensemble between the flutist and the orchestra.

Both Donington and Neumann are in agreement on this issue:

> Its [the Anschlag's] function is more rhythmic than melodic or harmonic; it is not itself accented, but displaces the accent of its main note to an irregular position just after the beat. But in view of the technical and musical difficulty of carrying out these instructions literally, there is some reason to suppose that it may also have been used as a normal rhythmic ornament taking the accent as well as the beat; or even as a melodic

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\(^3\) Quartz, On Playing the Flute, 159.
ornament, unaccented but before the beat.⁴

His models show the grace on the beat in conformance with his principles. However, since the beat attracts the accent and vice versa, Bach's solutions form a highly unstable compound that is unlikely to have asserted itself on every occasion. Once in a while, as pointed out before, such a rendition that is at odds with the usual metric-dynamic pattern has the rubato charm of a delayed entrance, but as a routine formula repeated over and over it has the flavor of a manneristic affectation.⁵

The combination of fastness and softness compared to the principal note, plus the remark that singers use it in a subservient role as an aid to vocal marksmanship, suggest the potential prebeat character of the grace in Quantz's usage.⁶

Neumann's answer to the dilemma appears to be performing the embellishment weakly before the beat. But Donington offers a choice between this directive or performing the embellishment accented and on the beat. There are two strong reasons for choosing a weak, pre-beat placement of the Anschlag. First Bach states that it "expresses a tender, sighing, and pleasing sentiment," and accenting the ornament would not communicate these affects to the audience. Second, many times in this concerto Bach has attached this ornament to a written-out appoggiatura, and as has already been established, it is unwise to displace one appoggiatura with another appoggiatura. Following are the locations where this occurs:

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⁴ Donington, Interpretation, 216.
⁵ Neumann, Ornamentation, 489.
⁶ Ibid.
I. Allegro assai
   (counting in half-note beats)
   bar 30, beat one               bar 110, beat one
   bar 113 through 115, beat one  bar 185, beat one

II. Andante
   (counting in eighth-note beats)
   bars 35 and 63, beat four      bar 93, beat one

There are times in the second movement where the flute enters on a
downbeat alone with an Anschlag. Since the tempo is slow, and there is no
need to specify a definite downbeat for an accompaniment, one may want to
experiment with an on-beat, soft placement of the ornament, thus giving “the
rubato charm of a delayed entrance,” as Neumann puts it:

   (counting in eighth-note beats)
   bar 21, beat four               bar 40, beat four
   bar 69, beat one                bar 71, beat one
   bar 89, beat four

As long as the orchestra is aware of what the soloist’s intentions are here,
this style of execution can offer a nice deviation from the soft, pre-beat
execution of the Anschlag that is necessary before a written-out
appoggiatura. However, one solo entrance of the Anschlag in this slow
movement is not recommended for the soft on-beat placement, and this one
is found in measure 46, beat three:
Because the orchestra's rhythm entering at the end of beat three requires a definitive placement of beat three by the flute, attempting to place a soft *Anschlag* on the beat followed by a strong principal note may create confusion in communicating to the orchestra just where this beat three is. In this example, a soft pre-beat placement is the best solution.
E. THE TWO-TONED SLIDE

Bach uses a two-toned slide in the figure found in measures 21 and 40 in the second movement. Only one measure is illustrated because they are identical:

Ex.#40

The following comments were found in his Essay regarding this ornament:

*The undotted slide consists of either two or three small notes which are struck before a principal tone.*

*The two-toned slide is distinguished from the three-toned in that it is always used in a leap which it helps to fill in....the two-toned slide is always played rapidly, the three-toned is not.*

*Because the emotions are more stirred by dissonance than consonance the slide is most frequently found over the former...(also) where there is a change from major to minor. The chords which go particularly well with this ornament are the diminished seventh, the augmented sixth when it contains a fifth, the sixth with an augmented fourth and minor third, and other similar constructions.*

*The slide teaches us two things. First, in certain passages the performer must aim more at an unaffected, subdued expressiveness than at filling out notes. Therefore he should not always feel obliged to select only profuse ornaments when decorating slow notes,...Secondly, and conversely, it must not be concluded that the fewer the notes in an ornament the*

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1 Bach, Essay, 136.
2 Ibid., 137.
3 Ibid., 138.
In the first quote, Bach says that the little notes occur before the main note, and this may give one the impression that he is asking for the appoggiaturas to be played before the beat. However the following illustration from his Essay clearly shows the ornament robbing time from the principal note:

Ex.#41

Bach states that the little notes are always played quickly, and this is also illustrated in Example 41 where he interjects them into the principal note's beat as thirty-second notes. Bach states that the slide is usually found over a dissonance, and the two-toned slides in measures 21 and 40 of the second movement of the A Minor Flute Concerto are placed within a dissonance, in this case a diminished-seventh chord.

Whereas Bach's opinion regarding the rhythmic placement of the two-toned slide rests clearly on the side of on-beat execution, Quantz's opinion is not nearly as certain, because he gives two contradicting illustrations throughout the course of his treatise. Neumann brings forth the first example found in a section dealing with extempore variations, which are ornaments that are not written originally by a composer but rather are added in later by the performer. So Quantz's intention was not necessarily to demonstrate the execution of a two-toned slide, but as Neumann points out, it still provides

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4 Bach, Essay, 139.
5 Ibid., 137.
proof of pre-beat execution of this embellishment in the eighteenth century:

\[ \text{Ex.} \#42^6 \]

That the even slide was not limited to an on-beat start is revealed in an illustration from Chapter 13 of Quantz’s work which deals with improvised ornamentation [Example 42]. In paragraph 42 of that chapter, Quantz shows how leaps between long notes may be filled with the scale notes that lie between them rather than with meandering diminutions. To demonstrate the procedure, Quantz gives first the structural leaps, then writes the notes that belong to the chord as quarter notes and the ‘passing notes’ as little eighths and sixteenths. Finally, he spells out their meaning in regular notation, which reveals complete anticipation of all the scale-like passages. Although the example is not meant to demonstrate the meaning of the little notes, it provides further intelligence that anticipation was compatible with the slide symbol of two equal little notes.\(^7\)

Yet in a following section of his treatise comparing the even-note slide to the dotted-note slide, Quantz diagrams the execution of the ornament as taking time from the principal note, in accordance with Bach:

\[ \text{Ex.} \#43^8 \]

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\(^6\) Quantz, *On Playing the Flute*, 159.

\(^7\) Neumann, *Ornamentation*, 236.

\(^8\) Quantz, *On Playing the Flute*, 229.
The two little semiquavers in [Example 43], more usual in the French than in the Italian style, must not be played as slowly as those described above [in an unrelated paragraph on the dotted-slide]; they are expressed precipitately...\(^9\)

So Quantz seems open to both types of rhythmic designs for the two-toned slide, pre-beat and on-beat. Neumann offers a theory for the apparent dual performance possibilities of the two-toned slide in the eighteenth century. He seems to feel that at times composers in the eighteenth century found smooth-note movement to be a demand that necessitated a pre-beat slide, in spite of Bach's rules and regulations.

*The anapest [pre-beat], like its cousin the prebeat *Vorschlag*, easily survived C.P.E. Bach's theoretical ban. The musical need for a slide that could unobtrusively connect notes without obscuring the principal tone assured the continued use of the anapest. Regardless of doctrinaire prohibitions, an ornament rarely fails to respond to the summons of musical demand.*\(^{10}\)

The two-toned slide clearly serves the function of filling in leaps between notes. But when Bach states that the performer "must aim more at an unaffected, subdued expressiveness than at filling out notes" (see the last of Bach's four quotations listed on page 69), he hints that the expressiveness provided by the embellishment is a more important role. And since an on-beat placement accentuates the seventh of the diminished-seventh chord, this can be seen as the more expressive rhythmic design of the two possibilities. One fact on which Bach and Quantz are in agreement is that the little notes should be performed quickly. In all three of their illustrations the little notes are diagrammed in large notation as thirty-second notes.

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\(^{10}\) Neumann, *Ornamentation*, 238.
Thus the performance of measures 21 and 40 in the second movement would look like this:

Ex.#44
A. THE NORMAL TRILL

The accomplished keyboardist has four trills; the normal, ascending, descending, and half or short trill.¹

Of these four groups in which Bach has classified the trill, the normal trill and the half trill, along with an ornament which he terms the snap, are used in the A Minor Concerto. There are also many examples of two hybrid ornaments that Bach invents by combining first the half trill and then the snap with a simple turn. The descending trill is not used in any of his four flute concerti, but the ascending trill will be examined in the B♭ Major Flute Concerto, Wq. 167, later on.

There are numerous questions that need to be answered by a flutist before performing these ornaments: Does each trill start on its upper note or its main note? When there is an upper-note start, how long should it be held, and is it a pre-beat start or an on-beat start? What is the speed of the note alternations? Does each trill take a suffix? If so, is there a pause between the last note of the alternations and the suffix? What is the speed of the suffix? How are the trill and its resolution articulated when no slur markings are present? Additionally, Bach introduces in his Essay the possibility of performing a different ornament, such as a turn, a trilled turn, or a snapped turn when the trill symbol is notated in non-keyboard music.

I. Allegro assai

The first two examples of the normal trill in the opening movement are found in measures 46 and 58, and there are five other trills in this movement that are similar in rhythm and harmonic structure. Because the harmonies in

¹ Bach, Essay, 100.
measure 46 are so unusual, it would be best to use the trill in measure 58 as a model for the six other similar trills, and then consider how the harmony in the orchestral accompaniment might influence their executions.

The initial factor to consider is how Bach intended his normal trills to begin. The following quote and diagram show that, according to Bach, all trills should begin on their upper note:

\textit{Since it always begins on the tone above the principal note, it is superfluous to add a small note \cite{Example 45d} unless this note stands for an appoggiatura.}\footnote{Bach, \textit{Essay}, 100.}

\begin{center}
\includegraphics[width=0.7\textwidth]{ex45ad}
\end{center}

\textit{Ex.\#45a-d}\footnote{Ibid.}

Thus when the trill is notated as seen in Example 45a or Example 45b, it is to be performed as seen in Example 45c. Also, when discussing mistakes which are commonly made by performers when playing trills, Bach refers to "plunging directly into a trill without playing a preceding appoggiatura or properly joining both ornaments"\footnote{Ibid., 107.} as one of these errors. By the term "preceding appoggiatura," Bach is probably referring to the upper note start to the trill.

Example 45 introduces a question of notation, for in the original manuscript of the flute score the trill in measure 58 of the concerto is notated with the \textit{tr} symbol, and the trill in Bach's example from his \textit{Essay} is notated...
with the three-waggle chevron (Example 45a). In fact, the \textit{tr} symbol is the only type of trill notation that Bach uses in the flute version of the concerto. Apparently the following three symbols, the three-waggle chevron, the \textit{tr} symbol, and the + symbol were all synonymous to Bach for notating the normal trill:

\textit{Each [trill] has its distinctive sign in keyboard pieces, although all may be indicated by either the abbreviation tr or a cross.}\footnote{5}{Bach, \textit{Essay}, 100.}

\textit{The normal trill has the sign of an \textquote{m}’ [Example 45a]}\footnote{6}{Ibid.}...

Although Bach writes an \textit{m} in this sentence, he refers to the illustration in Example 45a, where he has notated the normal trill with the three-waggle chevron. There are places in the cembalo version of the concerto where Bach uses a chevron to show a trill, but it is a two-waggle chevron. In a later chapter it will be seen that this is Bach’s way of asking for the half trill in his keyboard music.

Returning to the upper note start recommended by Bach for each trill, Quantz reveals his agreement on this issue with this quote:

\textit{Each shake begins with the appoggiatura that precedes its note, and as explained in the previous chapter, the appoggiatura may be taken from above or below.\ldots If however, only a plain note is found, both the appoggiatura and termination are implied, since without them the shake would be neither complete nor sufficiently brilliant.}\footnote{7}{Quantz, \textit{On Playing the Flute}, 103.}

When stating that the appoggiatura may be taken from below, Quantz is
probably referring to the various forms of the mordent, an ornament which is
struck from below the principal tone, which he illustrates in his previous
chapter on the appoggiatura:

Ex. #468

Regarding the pre-beat versus the on-beat start of a trill, Bach's rule spelling
out the on-beat placement of all embellishments would logically apply to
trills as well as appoggiaturas:

All embellishments notated in small notes pertain to the
following tone. Therefore, while the preceding tone is never
shortened, the following tone loses as much of its length as the
small notes take from it...According to this rule the small notes
rather than the principal tone are struck with the bass and the
other parts.9

Notice here that he uses the term embellishments, which would have
included all ornamentation under its umbrella: appoggiaturas, normal trills,
half trills, etc. Moreover, an upper note start to a trill creates an appoggiatura
on the note, and by now there should be no doubt that Bach requests all of
his appoggiaturas to be placed on the beat. Quantz gives one reason for
anticipating the upper-note start of a trill, and that is when the trilled note
forms a dissonance against the bass. Later some trills that do fit into this
category will be discussed, and at that time Quantz's justification for
anticipating the upper-note start of nonharmonic trills will be noted and

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8 Quantz, On Playing the Flute, 98.
9 Bach, Essay, 84.
examined. For the time being, since the trill at hand in measure 58 is not placed on a dissonance, and Quantz provides no other reasons for considering a pre-beat, upper-note start, there is no harmonic basis in beginning this trill prior to the beat. In fact, an on-beat, upper-note start should be assumed for all of the subsequent normal trills in the concerto. When there is a harmonic reason to do otherwise, it will be noted.

So it is certain that this trill in measure 58 should begin on its upper note, on the beat. But since the note from which it is already slurred is the upper note of the trill, some flutists may be tempted to allow this half note to serve as the upper note start to the trill. This is a common practice among modern flutists, yet here it would be harmonically illogical because the F half note is not an appoggiatura to the trilled E. The F half note is part of a D minor chord, and the E half note is part of an A major chord. Neither Bach nor Quantz talk about this particular situation, where the previous note to which a trill is tied is not functioning harmonically as an appoggiatura to the trilled note’s chord. However a solution can be decided upon by examining the harmonic movement in the bar. Only if the F half note were an appoggiatura to the E half note, all over one single chord, would it be appropriate to let this appoggiatura function as the upper note start to the trill, and then start a main note trill directly on beat three, as in Example 47:

Ex. #47
But in this case the notes belong to two different chords. To effect the upper note start called for by Bach and Quantz, the note alternations of the trill must be delayed by holding the F beyond the point when the orchestra articulates the A major chord. Bach and Quantz are calling for upper note starts to all of their trills in order to create a dissonance on the downbeat of each trill, and in the case of the one in measure 58, an upper note trill on beat three slurred to the preceding F half note will communicate this best. But how long should the note alternations be delayed? Again Bach and Quantz do not precisely spell out just how long an upper-note start to a trill would be, but Neumann finds some evidence to suggest that, in the type of situation found in measure 58, the upper-note start is more on the long side, and it is done with a crescendo into the note alternations:

Quantz's illustrations of diminutions and adagio embellishments, together with his concomitant verbal commentaries, offer interesting insights into the treatment of certain trills and their introductory Vorschläge. Before longer trills, such as those on quarter notes, the Vorschlag usually appears to be long and wachsend, i.e. starting softly and becoming louder...\textsuperscript{10}

One of these illustrations to which Neumann refers can be seen in Example 48, for which Quantz specifies, “the little note C crescendo, the B with the shake decrescendo”\textsuperscript{11}:

\begin{music}
\begin{musicfig}
\begin{musicstaff}
\begin{musicbeam}
\begin{musicnote}
\begin{musicrest}
\begin{musicnote}
\begin{musicnote}
\begin{musicnote}
\end{musicnote}
\end{musicnote}
\end{musicnote}
\end{musicnote}
\end{musicnostave}
\end{musicfig}
\end{musicbeam}
\end{musicstaff}
\end{music}

Ex. #48\textsuperscript{12}

\textsuperscript{10} Neumann, Ornamentation, 377.
\textsuperscript{11} Quantz, On Playing the Flute, 176.
\textsuperscript{12} Ibid., 169.
In the illustrations in Quantz’s treatise, the appoggiaturas attached to the trills are being used to designate the upper-note start and are not to be interpreted as separate ornaments. And although one should interpret this upper-note start to be somewhat longer than the speed of the note alternations to follow, Quantz has already been quoted as stating that there is nothing to read into the note value that he chooses to use in notating his appoggiaturas:

*It is of little importance whether they [the appoggiaturas] have one or two crooks.*¹³

Performing the upper note start in this manner, somewhat prolonged and with a crescendo into the note alternations, can be done only on a note of sufficient length. The trill found in measure 58 is placed on a note of ideal length for this type of execution. Each flutist will want to experiment to determine just how long he/she wishes to hold the upper-note start, but what seems to work well is to prolong the F into beat three for the length equivalent to two-thirds of an eighth-note triplet:

![Ex. #49](image)

Now that the start of the trill in measure 58 has been determined, the transition of this trill into its following note must be decided, that is whether or not to include a suffix at the end of the trill.

¹³ Quantz, On Playing the Flute, 91.
At times two short notes from below are appended. These are
called the suffix...The suffix is often written out...\textsuperscript{14}

This first extract by Bach implies that when the suffix is not written out, it may
not necessarily be called for. But none of the trills in either the flute or
cembalo version of this concerto has a suffix written out. This second extract
from Bach helps to clarify this ambiguity.

\textit{Trills on long notes are played with a suffix regardless of a
subsequent stepwise descent or ascent. The suffix may also
be added to a trill followed by a leap. When the decorated
notes are short, an ascent is better after a suffixed trill than a
descent....it can be seen that a descending second is the least
favorable for such an addition [the suffix].}\textsuperscript{15}

To summarize this statement, Bach is saying that a long note which is trilled
will take a suffix when followed by stepwise motion either down or up or
when it is followed by a leap. If a short note is trilled, it will take a suffix when
it rises up a step to its following note, but not when it falls down a step into its
following note. In the next chapter, it will be shown that a trilled, short note
which descends into its following note without a suffix is the exact definition
of the half trill. Whereas Bach recognizes the half trill as a separate,
unsuffixed ornament, Quantz does not do so and instead insists on a suffix
for all trills:

\textit{The ending of each shake consists of two little notes which
follow the notes of the shake, and are added to it at the same
speed. They are called the termination. This termination is
sometimes written out with separate notes. If however, only a
plain note is found, both the appoggiatura and termination are
implied, since without them the shake would be neither}

\textsuperscript{14} Bach, \textit{Essay}, 101.
\textsuperscript{15} Ibid., 103.
complete nor sufficiently brilliant.\textsuperscript{16}

This disagreement aside, it is indisputable that both Bach and Quantz would have called for a suffix at the end of the trill in measure 58. Now the commencement and the conclusion of the trill have been determined, but the speed of both the note alternations and the suffix remains in question. For the normal trill Bach favors an even, rapid speed of note alternations that are carried right into the beginning of the following tone, without a pause on the main note prior to the suffix:

\textit{Above all, the finger strokes must be uniform and rapid. A rapid trill is always preferable to a slow one. In sad pieces the trill may be broadened slightly, but elsewhere its rapidity contributes much to a melody.}\textsuperscript{17}

\textit{There are other errors [caused by trills] as ugly as they are frequent...failure to give trills their full length, which (excepting the half trill) must always agree with the value of the note over which the symbol appears...}\textsuperscript{18}

Neumann singles out the lack of a pause or “rest point” as an aspect of ornamentation that demonstrates not only a stylistic difference between C.P.E. Bach’s music and the music of his father but also a uniqueness in C.P.E. Bach’s trill model that distinguishes it from many other established trill patterns:

\textit{Philipp Emanuel stipulates that the regular trill has to be shaken throughout the whole length of the note...Hence, he rejects the rest point, a prominent feature of both previous and later trill practice that was specifically shown in his father’s}

\textsuperscript{16} Quantz, \textit{On Playing the Flute}, 103.
\textsuperscript{17} Bach, \textit{Essay}, 101.
\textsuperscript{18} Ibid., 106.
basic trill model...19

Quantz's idea of the perfect trill speed as described in the following three quotations seems to have been similar to that of Bach: rapid, yet even throughout the note:

*If the shake is to be genuinely beautiful, it must be played evenly, or at a uniform and moderate speed...To fix precisely the proper speed of a good regular shake is rather difficult. Yet I believe that a long shake which prepares a cadence will be neither too slow nor too quick if it is so struck that the finger makes not many more than four movements in the time of a pulse beat, and thus makes eight notes...*20

It is not until Chapter Seventeen in his treatise that Quantz clarifies just how fast he estimates the pulse beat to be in an average human being. After acknowledging that the pulse rate will vary as much from one human to another as it will within a human from one time of day to another, Quantz writes:

*Fix approximately eighty pulse beats to a minute as the standard.*21

Thus his notion of the average human pulse rate is equal to the speed of the quarter note at about m.m. = 80, and four finger movements within one quarter note would create note alternations at the speed of thirty-second notes. But this standard of measuring the speed of a trill seems to be only a starting point for Quantz, because he allows a variety of factors to possibly justify executing a trill at a faster or slower speed than this benchmark of

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19 Neumann, *Ornamentation*, 368.
21 Ibid., 288.
thirty-second notes at m.m. = 80:

All shakes do not have to be struck with the same speed; in this matter you must be governed by the place in which you are playing, as well as by the piece to be performed. If playing in a large place which reverberates strongly, a somewhat slower shake will be more effective than a quicker one; for too rapid an alternation of notes is confused through the reverberation, and this makes the shake indistinct. In a small or tapestried room, on the other hand, where the listeners are close by, a quicker shake will be better than a slower one. In addition, you must be able to distinguish the character of each piece you play, so that you do not confuse those of one sort with those of another, as many do. In melancholy pieces the shake must be struck more slowly, in gay ones, more quickly.22

Quantz goes even further, drawing a distinction between the speed of trills in low-pitched voices versus the speed of trills in high-pitched voices. That is, the lower the voice type, the slower the trill must be in order to be discernable:

In the case of the human voice, I might further conclude that the soprano could execute the shake more quickly than the alto and, in the proper proportion, the tenor and bass could execute it more slowly than the soprano and alto...On the flute and oboe the shake could be executed as quickly as the soprano executes it...23

The decision to alter one's intended trill speed based upon the acoustics of the performance hall at hand can be determined only by each individual flutist and will not be considered in great detail in the scope of this paper. Quantz's point of considering the liveliness of a hall's sound qualities is well taken, and indeed it is probably a good idea to refrain from extremely rapid

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23 Ibid., 103.
trill speeds when performing in a very reverberant room. But the technology of acoustics has improved so much since the date of Quantz's treatise that a modern flutist would do best to base decisions on trill speeds on some of the other factors that Quantz introduces. The most important of these factors is the character and tempo of each of the three movements:

*In fast and gay pieces, however, brief shakes can be struck a little more quickly.* 24

If this were the standard practice in the eighteenth century, then one could conclude that many of the trills in the first and third movements of Bach's A Minor Flute Concerto should be executed very quickly. But Quantz was quoted on page 84 as saying that, "In melancholy pieces the shake must be struck more slowly," and he was also quoted on page 35 that he distinguishes the key of A minor as the tonality that expresses a "melancholy sentiment much better than other minor keys." These outer movements may be fast in tempo, but the key of A minor paints a mood of melancholy strong enough to overshadow the gaiety of the tempo. Given this theory, plus the fact that the trill in measure 58 is on a relatively long note, the speed of this trill should not be too brilliant. A suggested speed might be approximately three finger movements after the F upper note start to the trill on beat three. Finally, the question of the audibility of a trill based on the range of the instrument is not an issue that concerns the flute, for even the fastest trill executed in a proper acoustical environment probably will be discernable.

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on this instrument.

The speed of the suffix as it relates to the speed of the trill must be considered as well. Bach and Quantz both state plainly that the rate of finger movement must remain constant throughout the note alternations from the main note to its upper note and on into the suffix:

The suffix must be played as rapidly as the trill proper.\textsuperscript{25}

The ending of each shake consists of two little notes which follow the notes of the shake, and are added to it at the same speed.\textsuperscript{26}

The six other trills in the first movement that are similar to the trill in measure 58 are listed as follows. What makes these ornaments comparable to one another is the fact that each trill is on a half note over one chord that has been slurred into from a preceding half note belonging to a different chord. And in each example the trill is resolved downward:

bar 46, F over a C 9-4 chord to a trilled E over an F# half-diminished-seventh chord.
bar 63, F over a D minor chord to a trilled E over an A major chord.
bar 124, G over an E minor chord to a trilled F# over a B dominant chord.
bar 129, G over an E minor chord to a trilled F# over a B dominant chord.
bar 151, E over an A minor chord to a trilled D over an E dominant-seventh chord.
bar 202, C over an A minor chord to a trilled B over an E dominant chord.

Since the rhythm of the harmonic movement of these subsequent seven trills

\textsuperscript{25} Bach, \textit{Essay}, 103.
\textsuperscript{26} Quantz, \textit{On Playing the Flute}, 103.
is the same as it is in measure 58, then the execution recommended for this trill should work equally well for the similar trills. But the harmonic relationships between the trilled note in the flute and the note in the bass line in two of these examples call for a main-note trill in order to create better voice leading. In measure 58 the fifth of the chord is trilled, so the dissonance on beat three between the F in the flute and the A in the bass line is emphasized when the upper-note start is prolonged. But in measure 46 there is already a dissonance created between the trilled E in the flute and the F# in the bass line. To prolong the preceding F into the inception of the F# in the bass on beat three would create an ugly harmonic color. In this case, a main-note trill without an upper-note start is recommended. In bar 151 Bach trills the seventh of an E major dominant chord against the root. Since holding the previous note into the downbeat of the trill would simply create an E in the flute against an E in the bass line, a dissonance that was already written in by the composer would be obliterated. This is another situation where a main-note trill beginning directly on the third beat of the bar would make the most sense harmonically.

The next example of a normal trill is found in measure 43, and four other trills similar to this one are found in measures 44, 45, 101, and 103. Thus the execution that is determined to be the most effective for one of these trills will be what works best for them all. To begin with, it is certain that all of the subsequent normal trills in the A Minor Flute Concerto will be commenced from their upper notes (except in the case of a trilled dissonance), for both Bach and Quantz were in complete agreement on this matter. As for the length of this upper-note start, even though a dotted quarter note provides almost as much length as the half note allows for
using a slightly prolonged upper-note start with crescendo as was
recommended for the trill in measure 58, the rests that precede the trill in
measure 43 and the four subsequently similar trills create a situation
different from that in measure 58, as explained in this extract from Quantz's
treatise:

_Sometimes the appoggiatura of the shake is just as fast as the
other notes which form the shake; for example, when, after a
rest, a new idea begins with a shake._27

Even though it is not the trill itself that immediately follows the rest, the
quarter note that does come after the rest functions as a pick-up note to the
trill, and thus it belongs more to the new motif in the third half-note beat of
the bar than it does to the second half-note beat of the bar. Also, the motif
that is in measures 43 to 45, and measures 101 and 103 has a character
that is more rhythmic, less linear, and less melodic than the thematic
material containing the normal trill in measure 58. A prolonged upper-note
start would not match this character well. Instead this upper-note start
should be just as brief as the fast-note alternations that follow.

The speed of these note alternations is also affected by the character
of this motif. Just as a brief upper-note start matches the lifted, upbeat nature
here, so does a fast trill speed match it as well. And the tonality here should
be taken into account just as it was with the type of trill that was first found in
measure 58. There the tonal center was A minor, so a slower trill speed was
determined to be appropriate to match the melancholy spirit of this key
center. Measures 43 through 45 alternate between C major and F major, so
very fast finger movements would be more appropriate with these brighter

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27 Quantz, _On Playing the Flute_, 104.
harmonies.

For terminating these trills, Bach provides an excellent solution to the problem of providing a suffix to a dotted note that is trilled. He allows for the little notes in the fraction after the dotted note to function as the suffix:

... in quite slow tempi the trills of [Example 50] may be suffixed, despite the fact that the rapid notes following the dot may be used as substitutes... It is not unconditionally necessary to suffix the ornament, provided that the dotted notes are trilled for their full length.\textsuperscript{28}

![Ex.#50\textsuperscript{29}]

The suffix is omitted from trills followed by one or more short notes which are capable of replacing it. If this substitution is made, [Example 51] must not be played in the slowest tempo.\textsuperscript{30}

![Ex.#51\textsuperscript{31}]

Although the rhythms used in these two examples are dotted eighth notes followed by thirty-second notes, the dotted quarter notes followed by sixteenth notes in the A Minor Concerto are comparable since the half note is the pulse beat. In fact, the sixteenth notes will be played even faster than

\textsuperscript{28} Bach, \textit{Essay}, 103.
\textsuperscript{29} Ibid., 103.
\textsuperscript{30} Ibid., 104.
\textsuperscript{31} Ibid.
their metrical note values indicate because of the eighteenth-century
convention of holding out dotted notes beyond their written note values:

...the note following a dot is always shorter in execution than its
notated length. 32

Short notes which follow dotted ones are always shorter in
execution than their notated length...occasionally the division
must agree with the notated values [when the rhythm in the
accompanying voices requires this]. 33

The dots are held long, and the following notes are made very
short. 34

The note after the dot must always be very short. 35

Donington’s solution is to think of the written-out suffix as part of the note
alternations:

When the little notes are written, we have to remember that they
are not necessarily to be taken at their written time value, but as
a continuation of the trill itself... 36

Thus all three of the elements in these trills in measures 43 through 45, and
measures 101 and 103 are all executed with speed: the upper-note start,
the note alternations, and the suffix. The flutist should work to find the fastest
speed of finger movement that can be used to perform smoothly all of these
elements at one even rate of motion. This rate of motion should then end up

32 Bach, Essay, 104.
33 Ibid., 157.
34 Quantz, On Playing the Flute, 133.
35 Ibid., 158.
36 Donington, Interpretation, 247.
being faster than the finger motions used for the trills that were first found in measures 46 and 58. This distinction is an important nuance to incorporate into the performance of these ornaments, for such a distinction can help to communicate the contrasting characters between the melodic motives that are being ornamented. A proposed rhythmic diagram of these dotted-note trills, using the one from measure 43 as a model, is as follows:

![Ex.#52]

Bach does not provide slurrings for these trills, nor does he address this issue in the text or the illustrations during his chapter on the trill. Since his Essay was intended for an audience of keyboardists, then the proposed style of phrasing may not have been suitable anyway for a wind instrument. But Quantz does give some directions in his treatise for articulating ornaments on the flute:

*Whether the appoggiatura is long or short, however, it must always be tipped with the tongue; the shake and its termination, on the other hand, must be slurred to the appoggiatura.*

A tongue attack should apply to all of the trills from the concerto, even those that do not have written-out appoggiaturas preceding them, since their upper-note starts serve as short appoggiaturas. All of the trills should then be slurred throughout the note alternations and into the suffix. The tone on

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37 Quantz, On Playing the Flute, 104.
which each trill resolves should be articulated.

There is another dotted note that is trilled in measure 63 (Example 53a), and its rhythm is identical to the rhythm of an illustration from Bach's Essay (Example 53b):

Ex. #53a (I. Allegro assai, measure 63)

Dotted notes followed by a short ascent also allow for suffixed trills. However, instead of the usual extremely rapid motion into the following note, when dotted notes are trilled a very short separation must be made between the last tone of the suffix and the following note. This separation need only be long enough to show that the suffix and the following note are two separate elements. Its length is dependent on the tempo; hence the execution of [Example 53b] is only approximately suggested by the time value of the last tone of the suffix, for the note following a dot is always shorter in execution than its notated length.39

This statement may seem to contradict his earlier statement on page 89

38 Bach, Essay, 103.
39 Ibid..
regarding Example 51, where a trilled dotted note was followed by two small notes. In that citation, Bach advised for “one or more short notes” in the fraction of the beat to serve as the suffix. In Example 53b he inserted a suffix before the eighth note. To clarify this ambiguity, a reminder of a previously printed statement by Bach is helpful:

*When the decorated notes are short, an ascent is better after a suffix trill than a descent....it can be seen that a descending second is the least favorable for such an addition [the suffix].*  

The figure in Example 53b is an ascending second, and this may be the reason why he is asking for the suffix to be used here. Since the interval following the trill in measure 63 in the concerto is also an ascending second, then one would assume that the execution for it should be the same as for the trill in Example 53b. If the interval had been a descending second, Bach might have preferred that the eighth note serve as a single-note suffix. It is interesting to note that he did not seem to adhere to this rule when the trilled, dotted note was followed by two small notes, such as the one found in measure 43 of the first movement of the concerto, for in the *Essay* his illustrations demonstrating these little notes as substitutes for suffixes are within both ascending and descending seconds.

To execute this trill is not easy, because Bach is requesting a slight pause on the second note of the suffix so as to distinguish the eighth note as a separate entity from the trill. Furthermore, he admits that the note following a dot is always played even later than where it is notated. To allow time for this type of suffix, the upper-note start of the trill should be rather brief (but as always, still placed on the beat), and the note alternations will most likely need to be limited to two finger movements after the upper-note start. The

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rhythmic diagram of the trill from measure 63, seen below, should serve only as a general guide for playing this ornament. Bach was careful to write that the rhythms in his diagram in Example 53b were "only approximately suggested," and each flutist should feel free to conform these rhythms below to whatever nuances he/she desires to communicate on this embellishment.

![Ex.#54]

As with many concertos from the eighteenth century, there are numerous cadential trills in Bach's A Minor Concerto. Many of the ones in the first movement were discussed under the umbrella of the trill found in measure 58, where it was ascertained that, since those trills were each on chords tones, their upper-note starts would be held over into their downbeats to provide some dissonance to the harmony, except in two cases where good voice leading required a main-note trill (measures 46 and 151). But the cadential trills found in measures 60, 126, and 204 are on nonharmonic tones resolving to harmonic tones during the span of the trill, and therefore they should have their upper-note starts anticipated before the beat. Quantz explains:

> If there are shakes upon notes which form dissonances against the bass, whether the augmented fourth, the diminished fifth, the seventh, or the second, the appoggiaturas before the shakes must be very short, to avoid transforming the dissonances into consonances.\(^{41}\)

\(^{41}\) Quantz, *On Playing the Flute*, 96.
Although Quantz does not specify pre-beat or on-beat placement, a “very short” execution of the appoggiatura before the trill would most likely imply placing the upper-note start of the trill before the beat. Neumann refers to this paragraph in his book on Baroque and post-Baroque ornamentation, and he seems to arrive at the same interpretation:

Since even a brief accented on-beat rendition of the consonance would deprive the dissonance of its rhythmical backbone, it is likely that Quantz had unaccented ‘durchgehende’ Vorschläge [a pre-beat placement of the upper-note start of the trill] in mind here, too.42

Neumann backs up this interpretation with an example from Quantz’s Flute Sonata No. 293, found below in Example 55. Because the trilled notes are already appoggiaturas, their upper-note starts should be placed before the beat:

Cantabile ma un poco andantino

Ex.#5543

A specimen of such a grace-note trill [a trill with its upper-note start placed before the beat] can be seen in [Example 55]. Since Quantz, as reported above, explained that a Vorschlag [appoggiatura] before a written-out long Vorschlag must be anticipated, this rule logically applies to the two trills on the

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42 Neumann, Ornamentation, 377.
43 Ibid.
sigh motive.⁴⁴

In addition to a short, pre-beat, upper-note start to the trills in measures 60, 126, and 204, another solution would be to go against Bach’s and Quantz’s insistence on the upper-note start and use a main-note start instead. Either solution will work, as long as the trilled, nonharmonic tone begins exactly with the chord in the orchestra on beat three in each of these three bars. Given either one of these two solutions, the entire length of the half note will be devoted to the note alternations. Thus the speed of the finger movement for the note alternations and the suffix need not be extremely fast. Use the following diagram of the trill in measure 60 as a model for the trills in measures 126 and 204:

Ex. #56
(I. Allegro assai, measure 60, two possible executions)

The final example of a normal trill in the first movement of the A Minor Concerto comes at the end of the cadenza in measure 207. Although the performance practice of cadenzas is a worthy subject, it will remain beyond the scope of this document. As for the trill, the flutist should compose the end of the cadenza so that he/she will be able to commence the trill on a C, with an articulation. As noted earlier in an illustration by Quantz, a longer trill can allow for a longer upper-note start that is started softly and done with a crescendo. Since a trill following a cadenza may be held for as long as a

⁴⁴ Neumann, Ornamentation, 377.
performer desires, and since this trill cadences in the “melancholy” key of A minor, the speed of the note alternations and suffix should be moderately paced. This will also aid the conductor in bringing in the orchestra on the downbeat of measure 208.

There are places in this movement where the tr symbol is notated that have not been discussed yet. These ornaments will be interpreted as snaps and half trills, and their performance features will be explained further on in this document.

II. Andante

Many of the rhythmic figures in the second movement that have a tr notated above them will fit Bach’s parameters for using the snapped turn and the trilled turn. Their characteristics which lead to this interpretation and their ensuing executions will also be discussed in a later section. Measure 26 contains two embellishments that can be defined as normal trills. In a faster tempo the first trill would be performed as an ornament that Bach calls a snap. But in this movement the tempo, the eighth note at approximately m.m. = 104, is sufficiently moderate to allow for an upper-note start on the beat, about two note alternations, and a suffix within the span of an eighth-note. The upper-note start should have a small agogic stress to it, that is to say it should not be played as quickly as the note alternations and the suffix. There is not time to begin the trill on a prolonged appoggiatura with a crescendo, but since the trilled note is a consonance, then a brief emphasis of the upper-note start will enrich the harmony. Yet the time taken to make the agogic stress does not leave too much time for the note alternations and the suffix. This brings up the issue of Quantz’s suggestion to alter the speed
of trills based on the tempo of the movement. On page 84 a citation of his was printed stating that trills should be done slower in “melancholy” pieces (which one would presume to mean slower) and quicker in “fast and gay” pieces. But applying this theory to the A Minor Concerto would conflict with his theory regarding the effect that a particular key has on the mood of a piece:

\[ A \text{ minor, C minor, D sharp major, and F minor express a melancholy sentiment much better than other minor keys...The other major and minor keys, on the other hand, are used for pleasing, singing, and arioso pieces.}^{45} \]

The Andante movement of this concerto is a Siciliano: a late Baroque instrumental movement of a gentle pastoral mood with simple phrases and repeated dotted figures. Although it is in a slow tempo, its key of A major can not be heard as depicting a gloomy temperament. The terms “pleasing” and “singing” seem more appropriate to a movement that is marked Andante instead of Adagio, in a compound meter of 6/8 time, and in a major key. Consequently, there is no reason to slow down the speed of the trills in this movement simply because the tempo is not a “gay” one. An approximated rhythmic diagram of a suggested execution of the first trill in measure 26 would look like this:

\[ \]

\[^{45}\text{Quantz, } On \text{ Playing the Flute, 164.} \]
The second trill in measure 26 is on one of the chord tones in the D major, dominant chord, so the upper-note start can be placed directly on the beat. Since the length of the previously trilled note was also an eighth note, and since it was also a chord tone, then the length of that trill’s upper-note start and the speed of its note alternations and suffix will all work equally well with the second trill in measure 26. The only aspect that is different with this second trill is that Bach has attached it to the preceding note with a slur. Whereas all of the trills in the concerto not marked with any slurs are to begin with an articulation on their upper-note starts and are to be slurred up to the articulation of their following notes, the upper-note start of the second trill in measure 26 will occur within a slur begun on the previous note. The flutist should take care to communicate to the conductor of the orchestra the precise placement of this last beat of the bar, since this will be a little less clear without the aid of a tongue attack directly on the trill.

An on-beat placement of the upper-note start will also work well on the chord tone that is trilled at the cadence in measure 29. A prolonged start with a crescendo followed by a decrescendo during the trill itself was first recommended for the trill in measure 58 of the first movement, and this would be in order here since Quantz recommended it to be done on longer trills, and since the harmony stays constant throughout the trill. (See Quantz’s citation regarding this style of execution on page 79.) Holding the upper-note start out for an eighth-note probably would be too long, because
if Bach had wanted an appoggiatura for half the length of the trilled note, then he probably would have notated it in the manuscript with a variable appoggiatura written as a little eighth note. Instead, a good idea would be to divide the first eighth note of the trill into a triplet and then assign the upper-note start to two-thirds of the triplet, thereby giving one time to make a quick swell on the appoggiatura and still remain true to the notation of the trill. Since this type of prolonged appoggiatura start calls for a decrescendo on the trill itself, then one may feel more comfortable with a modest, less brilliant trill speed, but the speed should still remain constant between the note alternations and the suffix:

Ex. #58
(II. Andante, measure 29, beats 4 - 6, recommended execution)

The slur written in the manuscript over the triplet on beat four of measure 29 may appear to extend into the trill on beat five, but many of the slurs written by the copyist are offset slightly to the right. When comparing the print of this measure with that of measure 14 of the same movement, one can see that the slur over the triplet in that bar appears to extend into the following beat. But because there is a repeated note on beat two, then it is certain that Bach did not intend the last note of the triplet, a C, to be slurred into the next note, which is also a C. Since this rhythm is so similar to the
rhythm of the trill in measure 29, then one can assume that both slurs pertain only to the sixteenth-note triplets.

The two trills in measures 44 and 45 should both be interpreted as normal trills. The first of these ornaments is in a rhythmic figure that is similar to the figure containing the first trill in measure 26: dotted sixteenth note, thirty-second note, trilled eighth note ascending to an eighth note. That trill was on a chord tone, a D in a G major chord, and this current trill in measure 44 is also on a chord tone, a G# in a G# diminished chord. Given the resemblance of these two embellishments, the performance practice suggested for the first trill in measure 26 will also apply to the trill in measure 44: an on-beat, upper-note start that is emphasized just enough to make it slightly longer than the speed of the note alternations and the suffix, and the note alternations consisting of approximately two finger movements.

A prolonged upper-note start done with a crescendo was advised for the quarter-note trill in measure 29. But to begin the next trill in measure 45 with the same length of appoggiatura would disrupt the voice leading here, because this trill encompasses two harmonies, an F# half-diminished seventh chord and a B major dominant chord. Remaining on a G for two-thirds the length of the first chord may not allow enough time to resolve clearly the dissonant G to the consonant F# before the harmony changes in the orchestra. Instead, the flutist should try assigning only one-third the length of beat five to a G and then proceed on to the note alternations. Also, since this trill is at a deceptive cadence, it would be more appropriate to crescendo during the note alternations rather than to decrescendo during them as was recommended for the trill in measure 29. Then the unexpected C major harmony on the downbeat of measure 46 could come in at a subito
piano dynamic level. Many performers are in the habit of accelerating the rate of a trill when playing a crescendo into the resolving tone. Neither Bach nor Quantz ever mentions increasing the rate of the finger movements during a trill. Instead they both advise an even and constant rate of motion throughout the note alternations and the suffix whether the trill is done fast and brilliantly or slowly and more expressively. (See page 82 through 86 for Bach's and Quantz's citations regarding the speed of the note alternations and the suffix.) Owing to this fact, it is questionable whether an accelerated trill was a common practice in the eighteenth century, and the flutist would be advised against this when increasing the volume of the trill in measure 45. A diagram of these suggestions would look like this:

Ex.#59

(II. Andante, measure 45, beats 4 - 6, recommended execution)

Like all of the previous normal trills in the second movement of the A Minor Concerto, the final normal trill in measure 71 is also placed on a chord tone. Therefore an on-beat placement of the upper-note start would be called for here. As was the case with the trills in measures 26 and 44, this trill is placed on an eighth-note. So, a slight agogic stress on the upper-note start should be done on this trill as well, followed by two finger movements on the note alternations, and then the suffix executed at the same speed. Bach has notated a slur between the trilled G# and the A resolving tone and
another carrying the A into the downbeat of the next bar. Thus a slur will extend from the upper-note start of the trill in measure 71 all the way to the downbeat of measure 72. Notice that each of the appoggiatura starts for the six normal trills in the second movement will all be prolonged to some extent. The only time that another form of execution was recommended by Bach or Quantz for this upper note was in the case of a trilled note starting a new idea after a rest, where the upper-note start would be played as quickly as the following note alternations and suffix. (See page 88 for this quotation.) However all of the normal trills in this movement are located within a musical phrase.

III. Allegro assai

In the final movement of the A Minor Flute Concerto there are only five places where the tr symbol will be interpreted as a normal trill. The majority of the tr symbols found in the manuscript in this movement will instead be performed as snaps, half trills, snapped turns, or trilled turns.

In measure 99 Bach uses a rhythmic design with a trill in a half cadence in E minor that is similar to the rhythmic design used for one of the first normal trills in the concerto. For that trill, found in measure 58 of the opening movement, Bach assigned it the value of a half note that is tied to a preceding half note a step above, and he used a different chord for each note. He has done the same with this trill in measure 99 of the last movement, but the prolonged upper-note start recommended for that trill will not work with the current trill in measure 99. This trill is on the seventh of an A# diminished-seventh chord. If the trill were begun on the beat with the upper neighbor, it would place an A in the flute against the A# in the bass
line. For this reason, it would be best to begin the note alternations from the main note of the trill, being sure that a G and not an A starts the trill directly on the downbeat of the half note. Because the first of the note alternations will then be a chord tone, an agogic stress is not recommended for it. This same type of trill in the first movement takes about three finger movements during the note alternations, but one may find that more finger movements are possible with this main-note trill. Use the following diagram as a general outline for this trill in measure 99:

![Ex.#60](image)

There are two normal trills in measures 151 and 160 that are rhythmically similar in the flute part to the trill in measure 99, but they are accompanied by a faster speed of harmonic movement in the orchestra. During the first of these two trills a C major chord and an F# diminished chord pass by underneath the ornament, and during the second one an F major chord and a B diminished chord occur underneath:

![Ex.#61](image)
Because both of the trilled notes are chord tones of the first of their two harmonies, the half note that leads into each trill should be held over into the downbeat of the trill so as to create an on-beat, upper-note start. Since the harmony will change halfway through both trills, the length of their upper-note starts should not be too long. To be sure that the note alternations begin before the orchestra moves to the second chord under each trill, both of the upper-note starts will probably need to be done just as fast as the following note alternations and suffix.

The remaining two normal trills in the last movement are found in measure 113, and the first one is similar to the first trill in measure 63 of the first movement. Given the similarity between these two trills, many of the features of the previous trill’s execution will apply as well to this current trill, and one may wish to review the discussion on that trill on page 92. After comparing the first trill in measure 63 of the first movement to a similar trill from Bach’s Essay (see Example 53b on page 92), it was ascertained that a suffix would be inserted before the eighth note. Although Bach recommends that the little notes following a dotted-note trill function as a suffix, this seems to apply mainly to dotted notes with two or more little notes following them. And when the trilled note is relatively short, Bach favors a suffix when the trill resolves up a step but not when it resolves down a step. So for the first trill in measure 113 in the third movement, a suffix should be placed between the dotted quarter note and the eighth note. Bach also recommended a pause on the last note of the suffix in this type of trill, thus separating the suffix from the following eighth note in order to show that they were not all part of the same entity. And since both he and Quantz call for notes after dotted notes to be done later than their notation indicates, then this eighth
note will also be performed instead as a sixteenth note. The tempo of the
third movement allows for a somewhat longer upper-note start than was
used for the trill in measure 63 in the first movement (half note at m.m. = 76
in the first movement; half note at m.m. = 66 in the last movement). Here the
trill takes on a nice rhythmic flow when the upper note is held for a written
eighth note, when two finger movements are done for the note alternations,
when the second note of the suffix lands and is held on the second quarter-
note beat, and when the G eighth note is relegated to the space of the final
sixteenth note of this quarter-note beat. Placing the second note of the
suffix, an E, directly on the second quarter note also provides good voice
leading, because the trilled tone is a member of the chord on this beat, and
its main note needs to be heard clearly before the nonharmonic F# comes in
as an anticipation to the next chord. Notice that because the last note of
measure 112 is an F#, this trill should alternate between an E and an F#.

Although the second trill in measure 113 is on a long note, its upper-
ote note start should not be held too long because the harmony changes in the
middle of the trill. A G the length of an eighth note will allow enough time to
show an agogic stress but probably not enough time to make a crescendo
on it. Then the note alternations of about three or four finger movements can
begin before the B major chord enters on the last quarter note of the bar. As
is usual for Bach's and Quantz's normal trills, the finger movements in the
suffix should be done just as fast as they are done in the note alternations.
With both trills written out in large notation, measure 113 appears as follows:
B. THE HALF TRILL

In the first movement the half trill is used in two rhythmic patterns: first in measures 32, 112, and 187 where the appoggiaturas before the trill are all being held for the duration of a written quarter note, thus giving only a dotted eighth note for the trilled note (see Example 3 on page 11); second in measures 102, 104, and 196 where Bach calls for a trill on a written eighth note. In the Andante there is a trilled sixteenth note slurred from a whole step above that requires a half trill in measures 17 and 47. And in the last movement the half trill takes the place of the normal trill in measure 198 where a variable (long) appoggiatura descends to a trilled quarter note, thus stealing half of its metrical value and allowing only the time span of an eighth note to perform the trill. These figures require a half trill instead of a normal trill because, in each case, the trilled note is the second note in the interval of a descending second, and the trilled note is a very quick note:

\[ \text{Ex.}\#63^1 \]

The half or short trill, which is distinguished from the others by its acuteness and brevity, isnotated for the keyboard in the manner of [Example 63]. Included in the figure is an illustration of its execution. Despite the upper slur, which reaches from the beginning to the end of the example, all notes are played except the second g and the last f, each of which is tied to its preceding tone by another slur which indicates that it must not be struck...The short trill joins the preceding note to the decorated one and therefore never appears over detached notes. It represents in miniature an enclosed, unsuffixed trill,

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1 Bach, Essay, 110.
introduced by either an appoggiatura or a principal note.  

The half or short trill appears only in a descending second regardless of whether the interval is formed by an appoggiatura or by large notes...It is found over short notes or over those made short by a preceding appoggiatura. 

These paragraphs and Bach’s diagram need some explaining. First, Bach states that the two-waggle chevron is his symbol for the half trill in keyboard music, yet he notates all of his trills, even those that will be interpreted as trilled turns and snapped turns, with the tr symbol throughout the flute concerto. This notation was not done out of negligence on the part of the composer or the copyist. It was simply a convention of the time for writing music for non-keyboard instruments:

The lack of symbols aside from the keyboard often leads to the setting of the trill’s sign in places where this ornament is ill at ease. Sometimes the speed of a piece makes it impossible to execute. 

Singers and instrumentalists other than keyboardists who wish to perform well need most of our short embellishments just as much as we do. However, our ways are much more orderly than theirs, for keyboardists have given embellishments specific signs the more exactly to indicate the detailed performance of their compositions. Because others have not shown such commendable foresight, but have tried, rather, to indicate everything through only a few signs, the study of ornamentation is much more taxing for them than it is for the keyboardist. Their signs have grown ambiguous or, indeed, incorrect, a condition which even today causes many improprieties in performance. 

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2 Bach, Essay, 110.  
3 Ibid., 111.  
4 Ibid., 118.  
5 Ibid., 82.
This is why it is so important for the flutist to learn the contexts that are required for each of these ornaments in order to recognize the type of trill that Bach had in mind. Second, notice the extremely rapid note values that Bach uses to diagram the execution of the half trill. When referring to Bach's diagram reprinted above in Example 63, Donington expresses the opinion that the note values chosen here by Bach are too fast, and that the diagram should be used only as a relative guideline:

*The theoretical interpretation of [the half trill], which is also the practical interpretation except at too rapid a speed, is [in Example 63].*

Third, Bach writes that all of the notes in Example 63 are played except for the second written G and the last written F. So what is really heard in Bach's diagram is a snap within a slur, F-G-F, coming in after the second downbeat with the final tone being held for the remainder of the quarter note. Fourth, notice how brief the upper-note start is in the half trill as opposed to a prolonged upper-note start recommended for many of the normal trills. For this reason, Donington feels that many composers in the seventeenth and eighteenth centuries were using the half trill not for harmonic reasons but instead for rhythmic purposes, something which distinguishes it from the normal trill:

*The standard baroque half trill is prepared in the modern but not in the baroque sense of the word: that is to say, it starts with its upper note, but this initial upper note is not, as a rule, substantially prolonged...The function of the half trill is scarcely harmonic; it is partly melodic; but it is, when short, primarily rhythmic.*

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7 Ibid.
Before attempting to apply this diagram to the trills in the first movement of the concerto, some further directives from Bach on the performance of this ornament need to be considered. The following instructions from Bach himself do not necessarily match his intention of beginning the half trill directly on the beat, as he requests all of his ornaments to be placed. Instead, there are two statements below that imply a pre-beat placement of the note alternations, which would then call for a rhythmic diagram that is slightly modified from the one in Example 63:

[The short trill] must literally crackle. In order to be truly effective the upper tone must be snapped on its final appearance in the manner described [below], but with such exceeding speed that the individual tones will be heard only with difficulty. Herein lies its acuteness, which stands beyond comparison with the sharpest of other trills...it must be played with such speed that the listener will not feel that the note to which it is applied has lost any of its length...It must not sound as frightening as it looks fully written out.8

Bach speaks of “snapping” a note, and the directions for doing so on the keyboard may give one a better idea of how this might be imitated on another instrument:

...the snap, a quick retraction which occurs when a finger leaves a key as rapidly as possible so that the succeeding finger may play its tone distinctly.9

Neumann points out the fact that if the upper tone is snapped the second time that it is notated in Bach’s diagram, then it will sound to the listener as if the second beat is coming in on that snapped note:

8 Bach, Essay, 32.
9 Ibid., 90.
The directive of being *geschnellt* [snapped] implies an accent...Since an accent seeks the beat, the execution could have sometimes involved partial anticipation as suggested in [Example 64].

Ex.#64

In addition to snapping the second upper note, Bach asks for the embellished note to be trilled and yet still sound as if no time has been taken away from the principal note to do so. The only way to ensure that the trilled note will not lose “any of its length” is to begin the note alternations before the beat. Although the above diagram by Neumann still has the principal note F delayed by one quick G, this is probably the best solution for including both of Bach’s requirements of snapping the final G and still placing the main note F on the beat as much as possible. This creates an ornament that is rhythmic, as Donington has pointed out to be its first function, and it also allows for at least some harmonic dissonance, however brief, by placing one of the nonharmonic tones at the inception of the second beat.

Using Neumann’s sketch in Example 64 as a blueprint, a rhythmic diagram for the half trills in the A Minor Flute Concerto has been provided below. Notice that with all of the embellishments the first note alternation, which is anticipated before the beat, should come in only at the last instant before the beat, and the snapped, upper note that is being placed on the beat should be left as quickly as possible. For although Donington admits

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11 Ibid.
that Bach’s note values in Example 63 are too fast, he is still mindful of the
fact that the half trill is intended to be a very quickly executed embellishment:

...the short half-trill is always performed (even in slow
movements) with the greatest attainable sharpness.\footnote{Donington, Interpretation, 252.}

\section*{I. Allegro assai}

The following example is a diagram of the half trill in measure 32. The same
diagram can be applied to the half trills in measures 112 and 187 as they
are identical in every way but the pitches involved:

\begin{center}
\includegraphics[width=0.8\textwidth]{example65a.png}
\end{center}

\textit{Ex.\#65a (I. Allegro assai, measure 32)}

The diagram below is for the half trill in measure 102, and it can be applied
to the similar half trill in measure 104. The next diagram is for the half trill in
measure 196:

\begin{center}
\includegraphics[width=0.8\textwidth]{example65b.png}
\end{center}

\textit{Ex.\#65b (I. Allegro assai, measure 102, beats 1 - 4)}
II. Andante

The executions of the half trills from measures 17 and 47 are both illustrated below:

Ex.#65d

III. Allegro assai

The final example shows the half trill in measure 198 of the last movement written out in large notation:

Ex.#65e

Bach furnishes one more prerequisite for rendering the half trill that is related to his recommendations for performing the appoggiatura:

...the short trill either by itself or combined with the turn often follows an appoggiatura and therefore, according to the rules governing the execution of appoggiaturas, must be played
Even though the rhythmic diagrams recommended above place the upper tone of each of the half trills on the beat, all of the half trills in this concerto that follow an appoggiatura should be played more softly than their preceding tones. The only half trills listed above that do not follow an appoggiatura are those found in measures 102 and 104 in the first movement. Bach mentions the short trill being used in combination with the turn. This union creates an ornament called the trilled turn, which will be discussed in the next chapter.

Quantz discusses the half trill only briefly, yet his comments support two of Bach's suggestions for performance:

...if shakes are indicated above several quick notes, the appoggiatura and termination are not always possible, because of the lack of time; often only half-shakes are performed.14

Several other little embellishments stemming from the appoggiaturas, such as the half-shake...are customary in the French style for giving brilliance to a piece...[They] may be added to upper appoggiaturas in place of the simple Abzug.15

Ex.#6616

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13 Bach, Essay, 112.
14 Quantz, On Playing the Flute, 229.
15 Ibid., 97.
16 Ibid., 98.
In the first quotation, Quantz agrees with Bach that the ornament is used in short note values where a normal trill would not be practical. In the second quotation, Quantz writes that the half trill can be “added to upper appoggiaturas.” He does not say to add it to the resolution of the appoggiatura, which would be the second note in the descending second interval, nor does his outline indicate this. This would suggest that Quantz favored executing the little notes of a half trill using the time value of the first of two descending notes. Such an execution would not be exactly like Neumann’s interpretation of Bach’s directives that were illustrated in Example 64, but it would suggest another pre-beat interpretation of the half trill. Just as Bach’s descriptions indicated a pre-beat placement of the half trill, so do Quantz’s directives and sketches.
C. TRILLED TURN

Bach uses the half trill to embellish the second tone in the interval of a descending second when the tempo is fast or when the note values involved are quick. But when the tempo is not as fast, and when the note values last a little bit longer, Bach writes in his Essay that an ornament which he terms the trilled turn can be used in place of the half trill. The trilled turn can be seen as a more elaborate version of the half trill, and it is created by combining this trill with a regular turn:

*The turn allies itself with the short trill when its first two notes are alternated with extreme rapidity by means of a snap. The effect of the combined ornaments can be most easily realized by thinking of a short trill with a suffix. This trilled turn introduces a unique charm and brilliance to the keyboard. It is a miniature but lively, enclosed and suffixed trill with which, however, it must not be interchanged, for there is as great a difference between the two as there is between the short trill or the turn and the normal trill. It has no distinctive symbol. I specify its use in the manner of [Example 67], which also depicts its execution...The trilled turn occurs either with or without a preceding appoggiatura. However, like the short trill it is used only in a descending second, the first note of which is drawn into the embellishment...Inasmuch as the trilled turn contains more notes than either of the ornaments which comprise it, it fills out relatively long notes better than either one alone. Consequently it is better to use it instead of the short trill in passages [where a descending second is written out with larger note values or in a slower tempo]...On the other hand, the short trill alone is better...when the tempo is allegretto or faster.*

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1 Bach, Essay, 121.
2 Ibid.
There are numerous important points to be considered in this paragraph. First, notice that Bach describes this ornament as an enclosed and suffixed trill used in a descending second as opposed to the half trill being an enclosed but unsuffixed trill that is also used in a descending second. Second, Bach makes it clear that, despite their similarities, the two embellishments are not interchangeable. Yet he admits to having no specific notation for them in non-keyboard music, so the flutist must be able to recognize when to use one or the other. The determining factor seems to be the tempo involved and the length of the note that is to ornamented: if the note value is very brief, then a half trill should be used; if the note value will allow more notes in the embellishment, then a trilled turn can be used since it is a suffixed ornament. Finally, even though the diagram in Example 67 has an appoggiatura before the trilled note, Bach writes that this preceding note will sometimes be a harmonic tone written out in large notation.

Now consider the differences in note values between Bach’s illustration of the half trill in Example 63 (imagine in thirty-second notes instead) and his illustration of the trilled turn in Example 67 (imagine in thirty-second notes and sixty-fourth notes instead). Whereas the note alternations in the half trill are intended to be done at a uniform speed, the first and last notes of the trilled turn are intended to be slightly held:

...[the trilled turn] must not enter before half the duration of the principal note has passed, precisely the time taken up by the appoggiatura...[the trilled turn's] final tone must never run directly into the following tone...but must always delay a bit in order to avoid the fault of a trill whose suffix acquires an additional tone...3

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3 Bach, Essay, 123.
The fact that the last tone in this ornament is intended to be held is important because some of the trilled turns in the A Minor Flute Concerto are followed by a leap or by a rest. This final held tone in the ornament solves the problem of attempting to exit a trill with a suffix directly into a leap or a rest.

The determining factors that should be used to decide which tr symbols in the concerto are to be interpreted as trilled turns are as follows: the note with the symbol over it should be the second note in the interval of a descending second that is slurred; the note value should be moderately quick, just long enough to cleanly execute all of the tones involved in the embellishment, but not too quick to require the half trill.

I. Allegro assai

An important procedure for the flutist, not only in the A Minor Flute Concerto but in all four of Bach's flute concertos, is to consult the versions for the cembalo and notice any places where the composer has indicated the symbol that he uses in Example 67. In the A Minor Cembalo Concerto, he does use this symbol in measures 37-38, 41, and 186 of the first movement:

Ex. #68

Since it has already been established on page 106 that the tr emblem can stand for any type of trill in non-keyboard music of the eighteenth-century, then these ornaments should be performed as trilled turns. Even the one in measure 37 that is not included in the version for the flute can be added because the writing in this bar is identical between the two versions. There
is also evidence to suggest that three other tr symbols from the flute version can stand for the trilled turn. The three rhythmic figures in measures 31, 42, and 111 with the tr character over them at first glance appear to be similar to the rhythmic figures containing the type of normal trill studied in measure 58, but they are omitted in the version for the cembalo. The distinguishing factor seems to be the direction of the resolution of the ornaments. The trill in measure 58 and its six similar counterparts found throughout the opening movement all resolve downward, whereas the ornaments listed above in Example 68, the trilled turn that is notated only in the cembalo version in measure 37, and the tr symbols that are notated only in the flute score in measures 31, 42, and 111 all resolve either to a note that is on the same tone as the trilled tone or upward to the note directly above. In the first movement of the cembalo version Bach consistently reserves the tr notation only for the ornamented half-note figures that resolve downward. Although Bach never specifies this as a factor separating the normal trill from the trilled turn, in the first movement of the A Minor Cembalo Concerto the tr over the ornamented half-note figure seems to signify a normal trill, and the symbol he uses in Example 67 signifies the trilled turn. Using these facts as guidelines, the tr marking in the following figures should be interpreted as trilled turns, and the flutist should feel free to add a trilled turn in measure 37, where it is found in the version for the cembalo.

bar 31, E over an E major chord to a trilled D over a G dominant-seventh chord.
bar 38, D over a G minor chord to a trilled C# over an A major chord.
bar 41, C over a C major chord to a trilled B over a G dominant-7th chord.
bar 42, E over a C major chord to a D over a G dominant chord.
bar 111, B over a B major chord to a trilled A over a D# diminished -
7th chord.
bar 186, E over an E major chord to a trilled D over a G#
 diminished-7th chord.

This diagram of the trilled turn in measure 31 can be used a model for all six
of the above ornaments:

Ex.#69

II. Andante

Listed in Example 70a on the following page are places in the second
movement where a tr is notated above an eighth note that is in the interval of
a slurred, descending second. Given the slow tempo, there is ample time to
perform these symbols as trilled turns instead of half trills. The executions of
three of them are also indicated on the next page in Example 70b:
measures 42, 46, and 59. Use the sketch of the trill in measure 46 as a
model for the remaining trilled turns as they are similar to one another.

Trilled Turns in the Andante: bars 42, 46, 51, 59, 65, 68, 85, 94 (both
trills).
III. Allegro assai

There is also sufficient time to perform the little notes included in the trilled turn for the following ornaments, as they are all placed above quarter notes in descending, slurred motives. The one from measure 47 is drafted in large notation. Use this diagram in Example 71 as a model for the remaining trilled turns:

**Trilled Turns in the Third Movement:** bars 47, 54, 65, 123, 215, 226.
D. THE SNAP

In the two Allegro assai movements of the A Minor Flute Concerto Bach marks the tr emblem over some very quick and detached notes. This is the perfect opportunity to use the snap, an ornament with just one note alternation to its upper neighbor. Some descriptions of it from Bach are arranged below:

[Example 72] illustrates my unvariable notation of the short mordent in inversion, the upper tone of which is snapped...¹

Ex.#72²

For the sake of comparison, Bach's illustration of the mordent and its execution is printed here:

Ex.#73³

In its employment as well as its shape it is the opposite of the mordent, but its tones are identical with those of the short trill...It is in effect a miniature unsuffixed trill.⁴

¹ Bach, Essay, 142.
² Ibid.
³ Ibid., 127.
⁴ Ibid, 142.
Upon comparing Example 72 with the half trill in Example 63, one can see that the little notes involved are the same: a quick touch on the main note, a quick touch on the upper note, and then a landing on the main note. On page 108 a quotation from Bach's *Essay* calls the half trill an "enclosed, miniature, unsuffixed trill." Since both embellishments are used on quick notes, and since they use the same tones relative to the principal note, the word "enclosed" is the key distinction between these two ornaments, for the snap is never used in a slur:

*The snap is always played rapidly and appears only before quick, detached notes...it is never enclosed and never appears under a slur.*

Along with the absence of a slur, the snap differs from the half trill in its metrical placement to the principal note. It was ascertained that the half trill is best performed with the second of its upper note alternations (the only one that is really audible) placed on the principal note's beat (see Example 64). One would assume that Bach would want the snap executed directly on the beat of its main note, as he desires with all of his ornaments, and his illustration in Example 73 of the mordent, which he terms the opposite of the snap, shows an on-beat execution. Since the embellishment's articulation is not blurred by the presence of a slur, this should be fairly easy to coordinate with the accompaniment, thus placing the first of the little notes, which is the same tone as the principal note, on the beat. Because this ornament adds no dissonant color, its main function is, even more so than that of the half trill, rhythmic and not harmonic.

The first statement listed above by Bach regarding the snap is

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somewhat confusing because the notation to which he refers is not used in either the cembalo or the flute version of the A Minor Concerto. Instead, he uses the two-waggle chevron over short, detached notes for the cembalo’s snaps, and like all of the other types of trills, the $\text{tr}$ for the flute’s snaps. There are five snaps in the first movement and three snaps in the last movement, and their locations are listed here:

### Ex. 74 (I. Allegro assai)

### Ex. 75 (III. Allegro assai)
E. SNAPPED TURN

Just as the half trill has a suffixed version in the trilled turn, which can be used as a substitute for slightly longer note values, Bach gives the snap its own more elaborate cousin with the addition of a suffix. This ornament is termed a snapped turn, and one of its two primary uses is for detached notes that are still short but perhaps too long to be amply filled out by the simple snap:

When a turn is introduced over detached notes it gains acuteness through the prefixing of a note whose pitch is the same as the decorated one...it [the prefixed note] is always played with a very rapid stroke delivered by a stiff finger and immediately connected with the following snapped note. This makes for a new kind of trilled turn, which may well be called the snapped turn...¹

Example 76 shows the execution of this embellishment. Notice two details: the speed with which the turn itself is intended to be performed, and the amount of time remaining on the principal note after the little notes are played.

Ex.#76²

For non-keyboardists, the conclusion of where to apply the snapped turn is left up to the judgment of the performer. Bach notates this ornament only by the tr symbol for non-keyboard instruments, as he does with all of his

¹Bach, Essay, 125.
²Ibid., 126.
versions of the trill:

It should be noted that aside from the keyboard the snapped turn is indicated by the sign of a trill and, even in keyboard pieces, often by the simple sign of the turn.\textsuperscript{3}

Bach makes it clear that...any non-keyboard trill on short notes may be played as a [snapped turn].\textsuperscript{4}

Since both the snap and the snapped turn can be used where a detached note has the tr sign written above it in the A Minor Flute Concerto, the suffixed version should be used on articulated notes which might be a bit too long for just the simple snap. There are such places in the Andante, where the snapped turn can be used as a way of adding some variety to the flutist's palette of embellishments. They are in measures 22, 41, 51, and 90:

\begin{figure}
\centering
\includegraphics[width=\textwidth]{ex77a.png}
\caption{Ex.#77a}
\end{figure}

All are dotted sixteenth notes, which should allow ample time for the ornament. The first one from measure 22 is diagrammed as a pattern for the other three:

\textsuperscript{3} Bach, \textit{Essay}, 126.  
\textsuperscript{4} Neumann, \textit{Ornamentation}, 476.
In measure 123 of the last movement there is just one detached note whose length is ideal for the use of the snapped turn instead of the plain snap:

Ex.#78a

The other primary use of the snapped turn is on the second note of a two-note motif that ascends in stepwise motion. Bach seems to view it as a less florid rendition of an ornament that he calls the ascending trill, which is also used after an ascending second. This type of trill is not used in the A Minor Flute Concerto, but it will be examined later on in his Bb Major Flute Concerto.

While the trilled turn may be introduced solely after a descending slurred second, it is precisely this situation alone which will not suffer a snapped turn.5

5 Bach, Essay, 125.
It [the snapped turn] may be introduced over the second of a pair of slurred notes in stepwise ascent, as in [Example 79]. In such a situation it replaces the ascending trill...⁶

Ex.#79⁷

Because Bach writes the model in Example 79 with eighth notes, and because it will be shown later that the ascending trill requires a longer note value, then the snapped turn should be used as the quicker equivalent when there is a need to embellish a quicker note value after the interval of a slurred, ascending second. Such is the case in measures 62 and 223 in the last movement of the A Minor Flute Concerto, where Bach writes the tr symbol over quarter notes. Use the following diagram of measure 62 in Example 80b for both snapped turns in Example 80a:

Ex.#80a (III. Allegro assai, measures 62, 223)

Ex.#80b
(III. Allegro assai, measure 62, recommended execution)

⁶ Bach, Essay, 126.
⁷ Ibid.
If one attempts to use a normal trill here, it becomes clear why Bach invented the snapped turn for situations such as these. For it would be awkward, in the case of the trill in measure 62, to play a C and then leap up within the slur for an upper-note start to the trilled D. It would also be awkward to do a normal trill with a suffix on the ornamented notes in measures 62 and 223 because the suffix would have no tone to which it could resolve in these two measures. The snapped turn offers a much smoother solution, even if it does break away from Bach's rule of trying to begin all trills from the note above. The fact that he has devised this ornament and the ascending trill, which will be seen to be another trill that does not start from its upper neighbor, should give musicians more confidence in breaking away from Bach's arbitrary regulations of on-beat starts to all appoggiaturas and on-beat, upper-note starts to all trills when the harmonic context or the time frame of the ornament involved deems it necessary.
CHAPTER III
A. THE ASCENDING TRILL

There are four types of embellishments that are found in one of the remaining three flute concerti by Bach but are not used at all in the A Minor Concerto. They are the ascending trill, the three-note slide, the turn, and the mordent. Two of these, the turn and the mordent, are not notated in any of the flute versions of the concerti, but they are notated in the cembalo versions. However, they appear in figures that are so similar between the two versions that a case could be made for including these ornaments in the concurrent locations in the flute version of that particular concerto.

The ascending trill has already been noted as an ornament that can be used on the second pitch in a slurred figure of two notes in stepwise ascent. In this respect it is related to the snapped turn, but since the ascending trill contains more notes, then a longer note value is required for this embellishment:

*The ascending trill requires a long note, for it comprises many tones, including the normal suffix.*

*Thus the ascending trill appears principally over long notes...*

The numerous tones are due to the fact that the ascending trill begins not on the upper neighbor but instead on the lower neighbor of a trill, passes through the principal note, touches the upper neighbor and then continues to alternate between the main note and the upper note until the suffix is played:

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1 Bach, *Essay*, 107
2 Ibid., 108.
The symbol used in the first measure of the example above is Bach's notation for the keyboard. What is most difficult about this trill is knowing when to use it, because the notation that Bach is likely to use to designate it in his literature for the flute does not resemble its intended execution:

Because, aside from the keyboard, this symbol is not widely known, it is often notated in the manner of [Example 82]; or the general abbreviation tr is written, the choice of trill being left to the discretion of the performer.  

A marking similar to this is found over two long notes in measures 215 and 218 of the first movement of the Bb Concerto for Flute, Wq. 166, by Bach:

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3 Bach, Essay, 107
4 Ibid.
5 Ibid.
Ex.#83b (B♭ Flute Concerto, I. Allegretto, measures 217 - 219)

Here only a lower neighbor appoggiatura preceding a half note is found in both measures in the original manuscript of the flute version, but a trill sign does follow the appoggiatura in measure 215 of the cembalo version:

Ex. #84 (B♭ Cembalo Concerto, I. Allegretto, measures 214 - 216)

Measure 218 from the cembalo version is of no assistance because the melodic line that Bach wrote for that instrument differs greatly in that bar from the melodic line written for the flute. But the notation for the ascending trill in measure 215 for the cembalo provides evidence strong enough to conclude that this type of trill will work equally well for the flute in both measures. The inconsistency between the note values of the two appoggiaturas in measures 215 and 218 of the flute version was probably unintentional on the part of either the composer or the copyist. In fact the type of little note written will have no effect on the execution of the trill since Bach’s diagram in Example 81 shows the lower neighbor to be as quick as the note alternations which follow. The suffix is also meant to be carried off with the same speed of finger movements as the other little notes in the trill, just as it
is done in a normal trill:

*With regard to such details [as the suffix] the performer should follow the precepts, previously discussed, of the normal trill.*

When these principles are applied to the two ascending trills in the Bb Flute Concerto, their executions should look approximately like the diagrams in Example 85. (The number of note alternations written does not represent the total number possible on each half note.)

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*6 Bach, Essay, 107.*
B. THE THREE-TONED SLIDE

The discussion on Bach’s use of the two-toned slide in the second movement of his A Minor Flute Concerto can be found beginning on page 69. The purposes of that ornament were to provide an “unaffected, subdued expressiveness” to the melody, and filling in leaps. Bach writes the three-toned slide into the Largo of his G Major Flute Concerto, Wq. 169, and in his Essay he portrays this ornament to be a tool in communicating sadness in very slow movements:

*The three-toned slide is equally at home in very rapid and very slow tempos, in flowing as well as highly expressive movements. Hence it has two quite opposite employments. In rapid pieces it fills out notes and adds sheen...Here it is always performed rapidly...In its other use it is well fitted for the expression of sadness in languid, adagio movements. Halting and subdued in nature, its performance should be highly expressive, and freed from slavish dependence on note values.*¹

*...the three-toned slide is effective in portraying sadness...*²

In order to communicate this idea of sadness, there are basically two questions to be answered. How fast is the three-toned slide played, and is it placed before or on the beat? For the first question, refer back to the second extract of Bach’s quotations listed on page 69 where he states that, unlike the two-toned slide, the three-toned slide is not always played quickly. In the first of the two extracts immediately above Bach indicates clearly that the ornament is played fast when it is used in rapid pieces, but he does not unequivocally say that it is played slowly in slow pieces. Still, he uses

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¹ Bach, Essay, 137.
² Ibid., 139.
language such as “halting and subdued,” and he talks about freeing the
ornament from “slavish dependence on note values.” These words give one
a strong inclination towards executing the three-toned slide rather slowly
when it is used in a movement that is marked Largo.

A slow execution will affect the decision between a pre-beat or an on-
beat placement of the embellishment. An extract of Bach’s on page 69 says
that both the two-toned and the three-toned slide are usually found over
dissonances, and these two slides in the Largo from the G Major Flute
Concerto are attached to appoggiaturas. As measures 22 and 66 are
identical, only one printing is included here (see next page):
Ex.#86

If the slide is played slowly and on the beat, the dissonance between the C in the flute and the B in the bass line will be weakened. An on-beat placement of the two-toned slide was not a problem in the Andante of the A Minor Flute Concerto, because Bach asks for the two-toned slide to always be played rapidly, and the rapid execution of that slide accentuated the seventh of its diminished-seventh chord when it was placed on the beat. But if the three-toned slide is meant to be done languidly in a slow movement, and if one places it on the beat in measures 22 and 66 in the Largo, then
almost no time is left in the eighth note to play the C appoggiatura, and the
dissonance ends up being played on a weak part of the beat. A diagram of
a three-toned slide by Quantz provides further testimony towards the
argument for pre-beat placement:

Ex.#87^3

_The three demisemiquavers in [Example 87] weak, the
crotchets C-C-C crescendo._^4

Playing the little notes weak and the main notes with a crescendo implies a
pre-beat placement of the slides in this example.

As strong as this case may be in favor of a pre-beat execution of the
three-toned slides in the Largo, two factors must be addressed which
contradict this argument. First examine Bach's diagram of the ornament:

[Example 88] illustrates the execution of the three-toned type.
Its pace is determined by the character of a movement and the
tempo._^5

Ex.#88^6

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^3 Quantz, _On Playing the Flute_, 140.
^4 Ibid., 173.
^5 Bach, _Essay_, 137.
^6 Ibid.
This illustration clearly shows an on-beat placement, and he reiterates that the character and tempo of the movement will alter the speed. But if the slides in the Largo take a substantial amount of time value from their principal note, which they will if they are placed on the beat, then the color of the C in the flute against the B major chord in the accompaniment will only be weakened since it will not occur at the inception of the beat. Bach states that the three-toned slide is played quickly in fast pieces, and the illustration in Example 88 gives a good interpretation of the ornament’s usage in that type of piece, but it does little to clarify its placement in a slow piece, and it contradicts his statement that the slow three-toned slide must be freed from slavish dependence on note values.

So playing the slides in the Largo slowly and before the beat works best for the voice leading involved, but it does create a timing problem with the notes in the previous beat, which have little time value available to give up to an ornament. The only practical solution would be to have the orchestra delay slightly the attack of the B major chord on the second beat of the bar, and have the flutist execute the slide moderately slowly. It should not be so slow as to create an awkward gap in the tempo, but it should still be slow enough to show the conductor where beat two occurs and communicate an expression of sadness.
C. THE TURN

The turn symbol cannot be found in either the flute or the cembalo version of the A Minor Concerto, Wq. 166 and Wq. 26 respectively. But there are many places where the sign is used in the cembalo versions of the other three concerti that Bach transcribed for the flute: the Concerto in Bb Major, Wq. 28, the Concerto in A major, Wq. 29, and the Concerto in G Major, Wq. 34. These are important sources to use when studying any of the flute concerti because Bach does not use the turn symbol in works for non-keyboard instruments. Instead the generic tr sign is once again relied upon by composers in the eighteenth century to stand for this ornament:

Despite the musical worth of this ornament [the turn], its symbol is little known apart from the keyboard. It is often indicated by the signs of the trill...there are many examples in which the turn is better and easier than the trill.\(^1\)

The lack of symbols aside from the keyboard often leads to the setting of the trill's sign in places where this ornament is ill at ease. Sometimes the speed of a piece makes it impossible to execute.\(^2\)

Before commencing a study of either the Bb Major, the A Major, or the G Major Flute Concerti, the flutist should consult the manuscript of the cembalo version of the concerto to locate places where Bach uses the turn symbol. True to Bach's own words in the above citations, the emblem is never written in the manuscripts of the four flute concerti, and yet it is found throughout three of the concerti for the cembalo. In many of these examples, the writing is identical or similar enough to warrant the interpretation of the flute's tr

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\(^1\) Bach, Essay, 117.
\(^2\) Ibid., 118.
symbol as a turn. In certain places one will find that a turn symbol in the cembalo version has simply been omitted with no replacement sign in the flute version. If the measure in question appears to have undergone little change when transcribed for the flute, then there will probably be no harm in adding the turn to the version for the flute.

Three examples from Bach’s A Major Concerto for Flute, Wq. 168, will be examined where the turn symbol in the cembalo version has either been changed to a tr, or has been completely omitted. In the version of the concerto for flute, the tr sign is found over a half note with a quarter note appoggiatura in measure 55 of the first movement. In the same location in the version for cembalo, the appoggiatura is written out as a quarter note in large notation and a turn sign is placed over the next quarter note:

Ex.#89a
(A Major Flute Concerto, I. Allegro, measure 55 - 56)

Ex.#89b
(A Major Cembalo Concerto, I. Allegro, measure 55 - 56)

Since a quarter-note appoggiatura attached to a half note would be given half the value of its principal note, then the two ways of notation used here would result in identical executions. Thus nothing is different between the
two versions in these two quarter-note beats, and the ornament that works for the cembalo should also work well for the flute. This tr symbol in the flute version can then be interpreted as standing for a turn.

Bach’s executions of the turn are as follows:

Ex.#90³

In his two extracts above on page 140, he talks about using the turn as a substitute for the trill on notes that are too short for the latter. He also specifies for it to be played rapidly:

_in most cases the turn is performed rapidly and its upper tone is snapped in the manner already described. Hence it is wrong to play it instead of the normal trill on a long note._⁴

For a reminder of Bach’s meaning of a snapped, upper tone, see the discussion on page 111 regarding the half trill’s execution. His purpose of snapping this tone seems to be to create a pause on the last note of the ornament. This is very important because it distinguishes this embellishment from the normal trill, whose note alternations and suffix are meant to be trilled all the way into the resolution without a pause:

...since the final tones of the turn are played less rapidly than the preceding ones, there is always a small space between them and the following tone.⁵

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³ Bach, Essay, 113.
⁴ Ibid., 114.
⁵ Ibid., 118.
The Adagio and Moderato measures of Example 90 are consistent with these directions, but the Presto measure is not, and the turn in question from the A Major Flute Concerto is from a movement marked Allegro. Even though the notes of the turn are written out as even sixteenth notes in the above Presto example, the first two tones of the turn in measure 55 should still be snapped according to Bach’s instructions in the two citations immediately above, leaving a pause on an F# before the resolution to the E. An Allegro tempo probably will not be too fast to allow for this style of execution. However, Bach complicates the trill in measure 55 by tying over the first note of the turn from the previous beat. The flutist will want to listen carefully to the eighth notes in the bass line to be sure that the G# is not left too early. Using Example 90 as a model, the turn in measure 55 of the first movement should look like this:

Ex.# 91

Although Bach intends for the turn to be performed rapidly in most cases, in some situations he allows for it to be played slowly:

...in slow tempos where, because of the affect, a trill may be replaced by a soft turn, the last tone of which is held until the following note enters.  

...the turn occasionally lays aside its brilliance for a purposely broad execution in slow, expressive movements...

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6 Bach, Essay, 114.
7 Ibid., 118.
Bach illustrates this in the following diagram from his *Essay*. Notice, however, that the speed of the first three tones does not seem to be any slower than it would be in a faster tempo. What does appear to be different about the turn in a slow tempo is that more time is spent lingering on the final note of the ornament than would occur in a faster tempo. He may be trying to say that in a slow tempo the turn can be used on longer note values, even if it does not fill out the length of the principal note:

![Ex.#928]

Bach writes the turn symbol in the second movement of the A Major Concerto for Cembalo in measure 85 on the restatement of the opening theme:

![Ex.#93a](A Major Concerto for Flute, II. Largo con sordini, measure 85)

Ex.#93b

(A Major Concerto for Cembalo, II. Largo con sordini, measure 85)

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The writing between the two versions is exactly the same, but Bach did not notate any ornament for the flute. Since there is no difference in the melodic line in the flute transcription, the turn as well as the \textit{Anschlag} can be added to the version for the flute. This is especially beneficial because here the main theme is restated just as it was first introduced in measure 23, and adding some ornamentation to it the second time it is played would avoid redundancy:

\begin{center}
\includegraphics{music_ex94.png}
\end{center}

\textbf{Ex.#94}
\begin{itemize}
\item (II. Largo con sordini, measure 85, recommended execution of turn)
\end{itemize}
D. THE MORDENT

Bach uses mordents throughout the Bb Major Concerto for Cembalo, Wq. 28, but he does not transfer any of them to the version for the flute. In fact every note on which the emblem is found in the cembalo version is left without any ornamental sign in the flute version. Both Bach and Quantz provide illustrations of the mordent's execution, so it is certain that the ornament was not foreign to wind instrumentalists in the eighteenth century.

*The mordent is an essential ornament which connects notes, fills them out, and makes them brilliant. It may be either long or short. The symbol of the long mordent is shown in [Example 95]. Its execution may be lengthened [as in the first measure] if necessary, but the symbol remains the same. The short mordent and its execution are illustrated in [the last two measures].*

![Ex. #95](image)

Quantz terms his mordents as *battements*, and he illustrates them as in Example 96. Unfortunately he does not give any guidance as to their execution or usage in the flute literature of the eighteenth century.

![Ex. #96](image)

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1 Bach, Essay, 127.
2 Ibid.
3 Quantz, *On Playing the Flute*, 98.
Bach admits that, like the turn, the mordent’s symbol is not used outside of keyboard music:

...the mordent, one of the most essential and widely used embellishments, is known by its sign to few outside of keyboardists.4

There may have been a practical reason based on the differences between the sonorities of the cembalo and those of the flute. First, he talks about using the ornament to fill out sustained tones on the keyboard:

*The mordent is an essential ornament which connects notes, fills them out* (emphasis mine), *and makes them brilliant.*5

*The mordent is used to fill out sustained tones.*6

...it should be noted that when the tempo is so slow that even a long mordent will not fill out the notes adequately, they may be shortened, repeated...*This liberty must be indulged circumspectly and out of necessity only.*7

The cembalo is a plucked-string instrument, and a note struck on it would decay very quickly. These statements reveal that using the mordent was one way for the keyboardist to continue the sonority of a long note by striking not just the principal note but also a mordent of one, two or three note alternations. The more note alternations included, the longer the sound would carry. Since the flute is a melodic instrument whose tone can be sustained as long as the player can exhale a breath, it does not need

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5 Ibid., 127.
6 Ibid., 128.
7 Ibid.
ornaments to sustain longer note values the way the cembalo does. For this reason, it may not be in the flutist’s best interest to incorporate all of the cembalo’s mordents into the flute version of this concerto. The resulting effect might possibly become musical overkill. Moreover, Bach may have preferred the sonority of a melodic instrument like the flute to be left undecorated, allowing the tone colors of the sustained voice to provide the musical expressiveness:

In using mordents the performer must be careful not to destroy the beauty of a sustained tone. Hence, as with other ornaments, he must not apply them to every long note nor overextend them. ⁸

In the second movement of the B♭ Major Cembalo Concerto Bach consistently places a short mordent over the quarter note of a syncopated figure that serves as the main theme of the movement:

Ex. #97

⁸ Bach, Essay, 129.
Ex. #97 (continued)

Bach appears to be using the mordent as an aid in carrying the sound of the quarter note into the following eighth note. Since each of these quarter notes could be sustained easily on the flute, Bach may have left these notes in the Bb Major Flute Concerto unornamented because he preferred to allow the “beauty of a sustained tone” to speak for itself. Because it is always best to err on the side of too few ornaments rather than too many, Bach’s writing in the manuscript of the Bb Major Flute Concerto should be trusted here, and the vast majority of the mordents in the cembalo version of the concerto should remain out of the flute version.

However there are two mordents that can be transferred from the Bb Major Cembalo Concerto without any danger of disturbing the melodic line in the flute. They are in measure 37 of the second movement and measure 202 of the third movement:

Ex. #98
The examples are not identical between the version for flute and the version for cembalo, but the rhythms and melodic shapes are similar, and they are both used not to sustain a long note, but to add brilliance to a note. Both of the concurrent flute measures are restatements of a theme that was already heard in each movement, so the mordent will work well as a means of variation. Measures 36 and 37 from the second movement and measures 200 through 202 from the third movement are printed below.

Since Bach's notation of the short mordent is used in the first case from the
cembalo version, then a single note alternation, or one finger movement, is diagrammed in the first measure of Example 100. The second mordent from the cembalo version has three waggles, so it represents two note alternations, or two finger movements, to the lower neighbor, as diagrammed in the last measure of Example 100:

Ex. #100

(Bb Concerto for Flute, II. Adagio, measure 37, recommended execution)
(Bb Concerto for Flute, II. Adagio, measures 200 - 202, recommended execution)

The first mordent should also be played quietly, since the note that it follows is a C appoggiatura against a G minor chord:

When it follows an appoggiatura, a mordent is played lightly in accordance with the rule covering the performance of appoggiaturas.\(^9\)

It is safe to assume that, as with all of Bach’s ornaments, the mordent was designed to be played directly on the beat.

C.P.E. Bach...can be assumed to have meant [his] onbeat patterns in a strictly literal sense.\(^10\)

While agreeing with an on-beat placement, Donington views this embellishment as providing rhythmic vitality to the note rather than providing

\(^9\) Bach, Essay, 128.
\(^10\) Neumann, Ornamentation, 461.
any melodic or harmonic expression:

Just as it is the nature of an appoggiatura to lean (that nature being literally expressed in its name of 'leaning' note); so it is the nature of a mordent to bite (this nature likewise being literally expressed in its name of 'biting' notes)... By virtue of leaning, an appoggiatura properly so-called takes the beat, and if long is mainly for melodic and harmonic poignancy. By virtue of biting, a mordent properly so-called takes the beat (including, very characteristically, a syncopated beat), and if short is mainly for rhythmic sharpness.\footnote{Donington, \textit{Interpretation}, 267.}
CONCLUSION
CONCLUSION

By now it should be apparent that neither the note value of an appoggiatura nor the conventionally instructed rule of placing ornaments on the beat in all music of the eighteenth century can be relied upon in determining the performance of a trill or an appoggiatura. Bach and Quantz instead make strong arguments for examining the harmonic and melodic context surrounding each ornament before deciding upon the length, dynamic, and rhythmic placement that will best enhance the music.

The information gathered in this document regarding the performance of appoggiaturas and trills according to Bach and Quantz can and should be transferred to the larger body of their compositions as well as to the music of other composers in the north German school and the Galant style in general. Their ornamentation rules can also be used in the music of composers writing in the later Classical style, such as Haydn or Mozart, as well as the music of earlier composers such as J.S. Bach, Telemann, or Vivaldi, for their advice to use ornaments to serve the expressive needs of a piece is applicable to music written in any style. But this should be done with caution, because many of the reasons that Bach and Quantz cite for executing an ornament in a particular fashion are based on the harmonic and melodic characteristics of music written in the Galant style. Thus, their suggested executions may not apply as well to trills or appoggiaturas found in music of the earlier Baroque or the later Classical era. Neither Bach’s nor Quantz’s treatise was the first or the last instruction method dealing with ornamentation. If a performer wishes to get a sense of how a work’s embellishments were intended to be performed, it would be prudent to first consult a method book written by a reputable musician in the near time
frame of the piece at hand and pertaining to the compositional style of the piece.
GENERAL BIBLIOGRAPHY


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SELECTED MUSIC BIBLIOGRAPHY


APPENDIX
Concerto
A moll
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Basso
de
C. P. E. Bach.
IMAGE EVALUATION
TEST TARGET (QA-3)