

Johann Sebastian

# **BACH**

## **CAPPRICCIO**

in B Flat Major

Revised by HANS BISCHOFF  
Translation by ALEXANDER LIPSKY

FOR PIANO

K 03050

# INTRODUCTORY NOTES




## For The Practical Use Of This Volume

All the ornaments indicated in this text are authentic, but only those printed in large type represent Bach's irrevocable intentions. The latter must be played. On the other hand, the execution of the ornaments in smaller type may be left to the discretion of the performer.



### TABLE OF EMBELLISHMENTS



For the uninitiated performer the following indications will suffice—in reference to this volume.

1) Grace notes, like all other embellishments, enter ON the beat—not before it. Unless indicated otherwise, they should be executed quickly.



2) The trill (tr or  ) generally begins on the auxiliary note. There is usually an after-beat, unless this is replaced by one or more indicated notes. The after-beat is unnecessary before a descending second. The symbol for the trill with an up-beat is  or .

The trill starting on the lower note  and the one starting on the upper note 


usually both end with an after-beat. The following symbols may also be used to indicate the same:  and .

The short trill  is usually tied to the upper second preceding. Its symbol frequently takes the place of 

and tr.

3) The mordent  or  often takes the tone a minor second lower as the auxiliary note, although the neighboring note is sometimes a major second lower. (Compare Türk, Ch. IV p. 61.)

4) The turn  placed over a note is executed , placed between two notes it is played 

In dotted rhythm, the turn proper ends on the dot 

5) The slurred note  is played 

6) Other embellishments are explained in the annotations.

DR. HANS BISCHOFF.

CAPRICCIO in B flat major.

'On the Departure to Distant Climes of his dearly - beloved Brother.' N.B.

The Peters Edition of this composition is based chiefly on a manuscript in the Kittel collection with which I am unfamiliar. I have compared three manuscripts preserved at the Royal Library in Berlin, numbered respectively P. 319, 320, 557. These constitute, in the main, quite satisfactory sources. They offer few problems of text interpretation; however, there are many questionable points pertaining to the obviously over-elaborate ornamentation. Moreover, there are many contradictory ornaments in these sources; thus it is often difficult and at times almost useless to attempt to determine an accurate interpretation. Some of the ornaments actually contradict the style which is generally characteristic of the period of Bach's artistic maturity. In view of the fact that this Capriccio is doubtless a youthful work, it becomes even more difficult to determine which ornaments stem authentically from Bach himself. I have, therefore, attempted a selection of ornaments which may be quite welcome to the performer, even though they make no claim to indisputable authenticity. It is better to omit in performance the ornaments appearing in small type, as well as those which are bracketed.

A very old manuscript of the Fugue contained in P. 595 is practically of no use whatsoever.

This describes the affectionate attempt of his friend to deter him from embarking on his journey.

ARIOSO.

Adagio. (♩ = 96.)

(1) a instead of b - flat in Peters. (2) The tie connecting the two b - flats is missing in the manuscripts. N.B. One must deduce from the programmatic titles of the various movements that the word brother is used in the sense of a co-member of a brotherhood, guild or lodge. (A. Lipsky.)