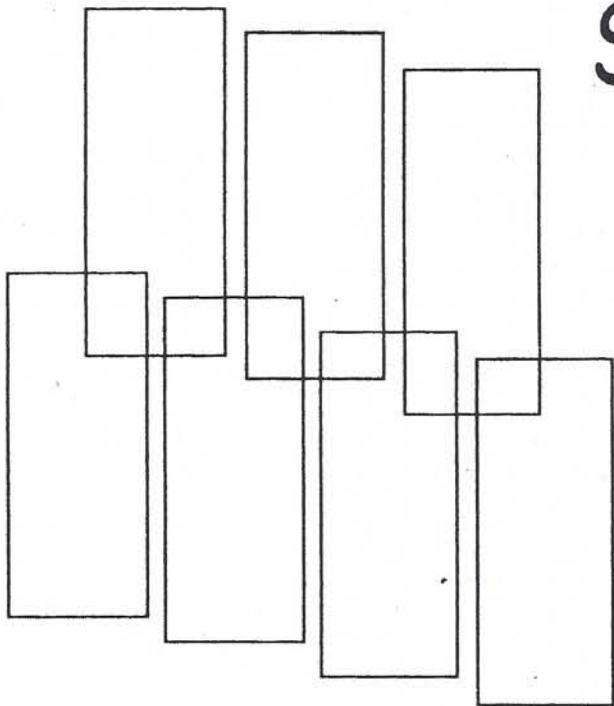


Suite For Lute In G Minor

J. S. Bach
[BWV 996]

Arranged
For
Vibraphone
By

Steven Machamer



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

Performance Notes:

ONE aspect of baroque music that has kept it interesting for the past 250 years is the expectation that the performer, especially of solo music, would ornament and embellish it, thus adding a spontaneous, creative element to the printed score. In the dance movements it is quite acceptable for a performer to create one's own double, or completely altered improvisation on the composer's exact harmonies. Bach has left us examples of this in his first Violin Partita, and in suites for keyboard, and lute. Any written-out realization of trills and other ornaments is useful only in that it will illustrate the shape and general timing of the ornamental pattern. To illuminate its expressive purpose you must adapt it to the shape of the phrase as a whole. Often, one can gain insight to the intention of an ornament by playing the passage without it. Once the melodic and harmonic rhythms are understood, the reason for the presence of the ornament should be clarified.

PRAELUDIO

WHILE I do not indicate any pedaling in this edition, my stickings are always chosen so as to minimize the need for raising the pedal while allowing the most use of mallet dampenings.

m. 1) The "Passaggio," is a section of free, improvisory passages intended to demonstrate one's artistry on the instrument. You pass through a number of highly ornamental chord changes which are open to virtuosic embellishment. After a half-cadence midway through the movement, Bach ends this "free" section with a contrasting "Presto" in the style of a fugue containing many entrances of the subject. The Presto revisits all of the tonal areas from the Passaggio before a final cadence in the tonic key of "G."

m. 5) Mordents () are interpreted as a three stroke ornament starting on the printed note and incorporating the lower neighbor, in this case, "F-sharp." The trill () in beat four is interpreted beginning with the upper neighbor to the printed note, and alternating between the two at least twice, as a general rule. Trills on short note values (16ths) have less room for interpretation than trills on longer values (dotted 8ths and quarters).

m. 6) Third beat: the arpeggiation symbol after the chord is a visual reminder that the upper three notes can be struck first, then breaking in the arpeggiation from low to high. Try to avoid a separation of the upper and lower halves of the chord. The stickings suggest which mallets might be used on which notes, and the order of attack. This notational device is used throughout the suite.

m. 11) An alternative to the trill on beat three would be to replace the written "F-sharp" with a "G" for one 8th note (suspending the harmonic tension), resolving to "F-sharp" on the second eighth of beat three.

m. 13) RE: beats one and three - the highest and lowest notes of the chord can be struck together in time, followed by a breaking in of the middle voices.

m. 15) There is no need to break the chord on the first beat. The stickings both for playing, and dampening allow for the "D" half notes in the bass to have full value.

m. 16) Presto: sticking suggestions are particular to the author's performance technique on the vibraphone, and chosen to facilitate maximum clarity in voice leading, and literal realizations of note values.

ALLEMANDE

m. 7) The suggested stickings on beats two and three allow maximum clarity in voice leading, however, viable alternatives do exist. Try to pedal throughout so that all quarter notes, dotted eighths, and eighths sustain for the full value.

m. 8) Hold down the pedal for the full bar, and dampen each sixteenth note from the "and" of beat one through the end of beat three.

mm. 13, 14, 15) The short trill in the bass line of these measures works well if it begins on the printed note, rather than the note above since they are part of a descending line and already approached from the note above. In effect they become three stroke inverted mordents.

m. 18) Like measure 8, hold down the pedal for the full bar, and dampen the sixteenths from the "and" of beat one through the end of beat three.

COURANTE

ONE should strive for a smooth bass line throughout, and always accompany the melodic upper voice. Although no ornaments are necessary, this movement is harmonically rich and invites the performer to experiment with embellishment.

m. 1) The mordent is on the tonic note of a mirror key, and therefore should be played with a "sharp" lower neighbor (an "F-sharp" -- leading tone-- rather than "F-natural"--the flatted seventh). The stickings for the trill on the second beat (3rd quarter-note of the bar) show the repetitions between mallet 1 on "B flat" and mallet 3 on "A." This trill and the two following thirty-second notes should function as parts of a single ornament decorating the passage of the melody up a step.

m. 15) The trill on the 2nd quarter-note is approximately one eighth-note in value. The "G" upper neighbor should be dampened after the trill giving a release of tension, and allowing the written "F" to sound. The lower double stops on the 2nd and 3rd quarter-notes should be as legato as possible, therefore hold down the pedal for both beats and muffle the double stop, "A flat/C," just before shifting down to the lower neighboring tones, "G/B." In general, always look for ways to get the full value of the printed notes with your chosen dampening and pedaling.

m. 22) If you are an absolute perfectionist, hold down pedal for the entire measure and try these mallet stickings and dampenings. There should be no dissonance hanging over the final chord.

SARABANDE

TRY to feel the slow half-note pulse, and work rhythmically, at first, without any of the ornaments. When you are comfortable with the notes, gradually work in the ornaments as expressively as possible.

mm. 1-5) It is possible to play cleanly, and hold down the peddle from the beginning of the piece until the second beat of measure 5. Try it, mallet dampening where necessary.

m. 9) Hold down the pedal for all of beats one and two, using the indicated mallet dampenings and stickings.

m. 11) There is a large broken chord on the first beat. Attack the two upper notes together, followed by a breaking in from the bottom. The chord on beat two can be broken starting on the inner "B flat" followed by the rest of the notes from the bottom up, with the upper two notes sounding together. In the second half of beat three it may be necessary to dampen the high "D" before playing the "C."

m. 14) The chord on the first beat should be broken with "D" sounding first, followed by the rest of the notes from the bottom up.

m. 17) There is a "stretched out" broken chord on the first beat going from the bottom up with a trill along the way. After reaching the upper "D" in the chord try a gruppetto of five notes alternating "E" to "D" before arriving at the high "F."

m. 23) Trill on "B-flat" to "A" for the dotted half with the right hand while mallet dampening the inner "D/G" with the left, before striking "C/F-sharp." Hold down the pedal from beat two of this measure until the double bar.

BOURRÉE

BECAUSE of the moving quarter-note bass line it is easy to overly emphasize the four beats per bar. Try to think in measure-long phrases, and give equal attention to the bass line. The lower voice is largely a reflected augmentation of the upper voice.

GIGA

THIS movement requires a deft use of the pedal in order to avoid the blurring of linear passages, while highlighting the harmonic rhythm of the arpeggiated sections. Try to make the two-voice texture distinguishable throughout the movement. A slight adjustment of the dynamics between hands will help to illuminate the passing of imitative counterpoint between voices.

m. 4) A half pedal is best throughout the bar, or pedal on every eighth-note, while in measure 5 you need to pedal the only once per dotted quarter-note.

m. 9) Pedal once for the first beat, on the quarter and the eighth of the second, half pedal the third beat, and--using the suggested mallet dampenings--one can get a way with pedaling on just the eighth and the quarter of the fourth beat.

m. 20) Although it requires much practice, hold the pedal down for all of beat three, and mallet dampen after the first four double-stopped sixteenth-notes.

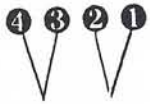
STEVEN MACHAMER holds both Bachelors, and Masters degrees in Percussion Performance from the Juilliard School where he was student of Saul Goodman. For his Masters recital, Mr. Machamer presented an all Bach program on vibraphone with music transcribed from the piano, organ, violin, cello, and orchestral repertoire. In 1990 he released his first CD, "Vibrant Baroque," to critical acclaim which included chamber music by Bach, Handel, and Leclair incorporating the piano and violin in performances with the vibraphone. The CD was praised in *Percussive Notes* ("In the final analysis, Mr. Machamer has created a recording which proves that -- with the right performer -- the vibraphone is just as capable of artistic virtuosity as any other instrument), and *Fanfare* ("Machamer's playing is musically and technically assured, and demonstrates a real sympathy for the repertoire.")

MR. MACHAMER has performed on baroque timpani with various ensembles including the New York State Early music Association, Amor Artists, the Millennial Arts production of Handel's *Messiah*, the Grande Bande, Philip Levin's Eighteenth Century Ensemble, and the Sine Nomine Singers and Baroque Orchestra. He is also a frequent percussionist with local New York orchestras including the Little Orchestra Society, Hudson Valley Philharmonic, Long Island Philharmonic, and for seven years was principal percussionist with the National Company of the New York City Opera.

HoneyRock
Percussion Performance Literature, Books & Recordings

Praeludio

J. S. Bach, BWV 996
Arr. Machamer



1 *Passaggio*

4

6

9

12

14

16 *Presto*

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21

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

26

1 1 1
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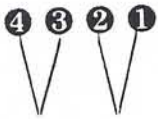
64

68

72

Allemande

J. S. Bach, BWV996
arr. Machamer



$\text{♩} = 60$

9

Musical staff 9: Treble clef, key signature of one flat (B-flat). The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords and eighth notes. A double bar line is present at the beginning.

11

Musical staff 11: Treble clef, key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords and eighth notes. Fingering numbers 1, 1, 1, 2, 3, 4, 3, 3, 4, 4, 3, 4 are present below the notes.

13

Musical staff 13: Treble clef, key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords and eighth notes. Fingering numbers 2, 1, 3, 2, 3, 3, 3, 4, 3, 2 are present below the notes.

15

Musical staff 15: Treble clef, key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords and eighth notes. Fingering numbers 1, 2, 4, 3, 3 are present below the notes.

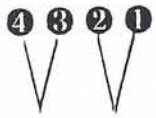
17

Musical staff 17: Treble clef, key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords and eighth notes. Fingering numbers 2, 1, 2, 1, 4, 3, 2, 1, 3, 4, 3, 1, 3, 4 are present below the notes.

Courante

J. S. Bach BWV 996

arr. Machamer



$\text{♩} = 72$

Bourrée

J. S. Bach, BWV 996
arr. Machamer

$\text{♩} = 66$

4

8

12

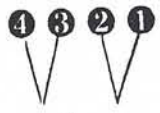
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20

24

Giga

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$\text{♩} = 126$

1

2

3

4

5

6

7

This page of musical notation is for guitar, consisting of seven systems of staves. Each system typically has a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values, accidentals, and fingering numbers (1-4) placed above or below notes. Some notes are marked with an 'x', indicating natural harmonics. The systems are as follows:

- System 1:** Treble clef staff with eighth and sixteenth notes. Bass clef staff with chords and single notes. Fingering numbers 1 and 2 are present.
- System 2:** Treble clef staff with eighth and sixteenth notes. Bass clef staff with chords and single notes. Fingering numbers 1, 2, 3, and 4 are present.
- System 3:** Treble clef staff with eighth and sixteenth notes. Bass clef staff with chords and single notes. Fingering number 7 is present.
- System 4:** Treble clef staff with eighth and sixteenth notes. Bass clef staff with chords and single notes. Fingering numbers 3 and 2 are present.
- System 5:** Treble clef staff with eighth and sixteenth notes. Bass clef staff with chords and single notes. Fingering numbers 1, 2, 3, 4, 3, 3, 2, 1, 2 are present.
- System 6:** Treble clef staff with eighth and sixteenth notes. Bass clef staff with chords and single notes. Fingering number 4 is present.
- System 7:** Treble clef staff with eighth and sixteenth notes. Bass clef staff with chords and single notes. Fingering numbers 1, 1, 3, 1, 2, 1, 2, 3, 3, 4, 4, 3 are present.

15

16

17

18

19

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