



## EXPLANATION OF THE PHRASING INDICATIONS.


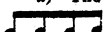
The mode of indication employed by the editor aims at making the *thematical construction* of compositions, the *organisation of musical form, clearly intelligible* to the student, whereas the traditional mode of indication lays special emphasis on *technical details in execution* (connected or detached playing, accentuation, variations of tempo, etc.) But although the minute analysis of the structure of compositions also affords the most reliable points of support as regards execution yet the rules to which execution has to conform with regard to the results of this analysis are not to a sufficient degree generally recognised to make detailed directions respecting execution superfluous, especially as either erroneous or partly inaccurate views on the principal laws of execution are current. Thus in the fulfilment of both requirements—namely in showing up the thematical organisation, and in giving full directions for execution in detail—results the need for perhaps rather ample indications (as compared with other editions), by slurs, dots, strokes, numbers, etc., concerning which a few explanations, while preventing misunderstandings, will set the student right.

### A.—PHRASING INDICATIONS IN THE NARROWER SENSE.

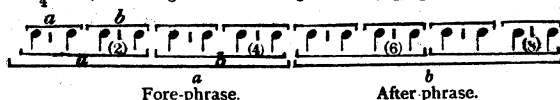
In demonstrating the organisation of musical form the following expedients are resorted to: a) The numbering of the bars (marked under the bar-lines) according to their position within the period.

b) The phrasing slurs, which generally make evident motives of the length of one bar, but also often those of the extent of several bars or on the other hand shorter.

c) The "reading guides" (*Lesezeichen*, ) also double in principal subdivisions () , which specially reveal subdivision into smaller and the very smallest articulations, and which are intended to prevent wrong interpretation or senseless mechanical execution of figurate passages.

d) The break in the cross-lines joining the quavers, semi-quavers, etc., which represent a larger note-value; e.g.  instead of , when a motive ends with the first quaver.

The employment of the bar-numbers is based upon the well-known fact that by far the greater number of all simple pieces are constructed in strictly symmetrical periods of eight bars; e.g. in  $\frac{2}{4}$  time, according to the following scheme (a proposition, b conclusion):—



The formation of two-bar groups by uniting two bars and four-bar phrases by uniting two groups, is realised by the musician as an accession of weight giving increased cadential power to the stress notes of those bar-motives which bring responding phrases to a close. The notes immediately following the 2nd, 4th, and 8th bar lines have this cadential power. If we remember that bar-lines do not separate motives, but that rather the beat which makes the division immediately follows a bar-line then the numbers marked under the bar-lines gain the sense of musical marks of punctuation with quite analogous significance to the comma, semi-colon, and full stop in literature.


If musical form were unconditionally compelled to proceed strictly symmetrically, these punctuation numbers would not be of any particular value. But they gain greatly in importance as a convenient and directly intelligible means of indicating the many various possible ways of interfering with strict symmetry, which occur frequently enough. The more important classes of these are:—


1) *Eltisions*, i.e. omissions of unaccented (first) form-members especially frequent as the omission of the 1st bar of the phrase (1st and 5th bars of the period), but also occurring as the omission of the first two-bar group of the period, and in the smallest compass as the omission of the unaccented (up beat) value of the 1st bar of each two bar group, which turns  $\frac{2}{4}$  time into a pseudo  $\frac{3}{4}$  time. The first two mentioned forms may be immediately recognised in the phrasing editions on account of the omission of the bars which correspond to the numbers in question, (e.g.: when the 4th bar is immediately followed by the 6th) The pseudo  $\frac{3}{4}$  time makes the insertion of dotted bar-lines necessary, which indicate the position of the most strongly accented cadential values, e.g.: (Beethoven. Op. 79):—





Another significance of the dotted bar-line will be found below (3).



2) *Repetitions of cadential phrases*. It is quite an ordinary thing in works of the very simplest structure to find the sustaining of a cadential effect (no matter whether half or perfect close on the contrary in a more general sense, less harmonic than purely rhythmical) with repeated confirmation (generally retaining the same harmony or reproducing the same harmonic succession). Instances of this will immediately be recognised in the phrasing editions on account of the repetition of the same numbers at a short distance (of 4 bars, if the whole after-phrase be repeated, of 2 bars, where a closing 2-bar group is repeated, but still more frequently of only one bar, when the second bar of the group is confirmed). These confirmations or "outbiddings" of cadential effects are rendered prominent by the addition of the letters a, b, c, d, etc. to the bar-numbers, making repetitions particularly conspicuous as such.

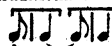


3) *Contraction of two form-members*, i.e. compression of the end of the one with the beginning of the next, likewise an altogether frequent occurrence in works conceived in simple style. These contractions can be recognised in two ways; first, by the crossing of the slurs which show the extent of the phrases () , and secondly, by the change of meaning of the bar-numbers (e.g.: (3=1), when the cadential value of a period becomes the point of stress of the beginning bar of a new period, or (4=5) when the closing bar of the fore-phrase becomes the beginning bar of the after-phrase, a back-change of meaning also occurs, when the close is contracted with the beginning of a repetition, e.g.: (8=7a). All single instances are made so clear by this mode of indication that any further explanation would be superfluous. The only case that remains to be mentioned is that in movements which are written in bars of the value of two (e.g.  $\frac{4}{4}$  or  $\frac{12}{8}$ ) in changing the meaning of an accented bar (2n 1, 4th, 6th, 8th) to that of an unaccented, the bar-line loses its significance and is replaced by a dotted line (cf. 1)


4) Of less frequent occurrence is the interruption of a period before the end, likewise indicated in two ways—by omission of the cadential numbers, and by cutting short the slur thus 

5) Two special phenomena in musical formation are characterised in the phrasing indications by overlapping slurs viz, the appended motive and the general up-beat, the former consists of an appendage to cadential values, as a rule not disturbing the symmetry, but merely absorbing the unaccented beats of following members, [the slur of the appended motive is turned backward over the preceding one;  ]. The general up-beat leads up to a larger form member (generally a new period) without the significance of the special up-beat to the beginning motive of the same, but rather in the sense of preparing transition to the whole following form-member, [the slur runs onwards partly over the next one:  ]. The execution of the general up-beat ordinarily requires a slight ritardando.

### B.—INDICATIONS RESPECTING EXECUTION.

As the phrasing slur is employed throughout, it is no longer possible, as was formerly the case, to suggest the interruption of legato execution where the slur was omitted, and therefore non-legato or mezzo-staccato are always indicated in words. Even the employment of dots under the slur , in other editions used for portato, could not be retained in the old sense, and had to be replaced by  already known (but under the slur), so that the round and pointed dots might continue to show the difference between the light and sharp staccato.

As traditional indications respecting articulation unite notes under one slur which the phrasing indications are forced to separate, (e.g. in a motive-formation ) , the latter require a new sign for the full sustaining of the last note under the slur (proceeding legato to the next) For this purpose the following are used: a) Uniting the ends of slurs in a point () already employed in the Cotta editions, and b) the tenuto stroke over the final note ()

One more new sign in the phrasing editions is the agogic accent () over a note or rest, requiring a slight lingering on the same. The editor hopes that, upon short examination willingly made, it will be confessed that his signs do not really require explanation, but are so designed that they could not be misunderstood, did not other habituation now and then stand in the way.