

J. Ph. Rameau.

SARABANDE.

(Gravitätisch.)

The musical score is presented in five systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece is marked "(Gravitätisch.)".

System 1: Treble staff begins with a 4-measure rest, followed by a series of eighth and sixteenth notes. Bass staff features a 231 fingering and a 4-measure rest. Dynamics include *mf dolce*.

System 2: Treble staff contains a 5-measure rest, followed by a 3-measure rest, and then a series of notes. Bass staff has a 2-measure rest and a 342 fingering. Dynamics include *p dolce*.

System 3: Treble staff starts with a 4-measure rest, followed by a 3-measure rest, and then a series of notes. Bass staff has a 231 fingering and a 1-measure rest. Dynamics include *cresc.* and *p*.

System 4: Treble staff begins with a 312 fingering, followed by a series of notes. Bass staff has a 3121 fingering and a 34 fingering. Dynamics include *mf* and *cresc.*.

System 5: Treble staff starts with a 3-measure rest, followed by a series of notes. Bass staff has a 312 fingering and a 1-measure rest. Dynamics include *dim.*, *mf*, and *f*.

EXPLANATION OF THE SIGNS OF PHRASING.

The numbers written below the bars make clear the broad features of the thematic structure, i. e., show its articulation in periods, they are a systematically applied musical punctuation: the 8 indicates the close of the period, consequently nearly corresponds to the full stop of the written language; the 4 is used like the colon or semicolon in parallels; the 2 is mostly, the 6 perhaps always, comparable to the comma. However, the numbers are nothing more than the ordinal numbers of the bars within the several periods. Where rhythmical complications do not occur, they run regularly from 1 to 8 and begin after 8 again with 1. All beginnings ex abrupto, intercalations, omissions, expansions, contractions, and dove-tailings (the close becoming the new beginning and the like) can be expressed at once intelligibly by the numbers and do not need any further explanations by means of special annotations. The dotted bar is either a suppressed bar (where an accented time becomes unaccented) or a repeated bar (where an unaccented time becomes accented); the sign in parenthesis of the accented bar (v) has a similar meaning (change of the accented bar to the unaccented, above the dotted bar even change to the unaccented half-bar).

For the articulation in detail (fixing of the limits of the motives) the reading-sign ('respectively") is employed; all other signs (slurs, dots, dots and dashes) retain their usual meaning, only have been used with greater critical strictness. The ^ signifies not a dynamic accent (emphasis), but an agogic accent (slight expansion of the value of the note).

Dr. Hugo Riemann.

Dr. Hugo Riemann 1849 - 1919

Studied at the Leipzig Conservatory, teacher of piano and theory at the Hamburg Conservatory, professor at Leipzig University.

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