

JOHANN SEBASTIAN BACH'S ORNAMENTIK

I. Tafel aller bei Bach vorkommenden Ornamente mit annähernder Ausführung

1. Der Triller ("das Trillo")

The diagram illustrates the execution of the Triller ornament. It shows three rows of notation. Each row starts with a single note on a staff with a trill symbol (a wavy line) above it. This is followed by an equals sign and two alternative ways to execute the trill: a sequence of six eighth notes (up, down, up, down, up, down) and a sequence of six eighth notes (up, down, up, down, up, down) with a '5' below the final note, indicating a fifth finger trill. The word 'oder' (or) is placed between the two alternative notations in each row.

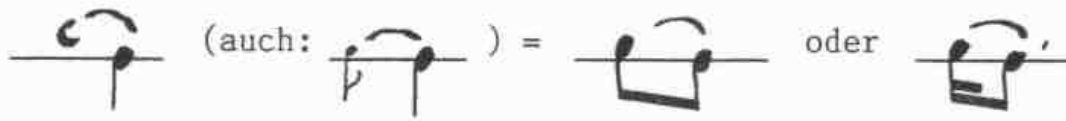
2. Der Mordent

The diagram illustrates the execution of the Mordent ornament. It shows a single row of notation. It starts with a single note on a staff with a mordent symbol (a vertical line with two diagonal strokes) above it. This is followed by an equals sign and two alternative ways to execute the mordent: a sequence of three eighth notes (up, down, up) and a sequence of three eighth notes (up, down, up) with a sharp sign (#) below the first and second notes. The word 'oder' (or) is placed between the two alternative notations.

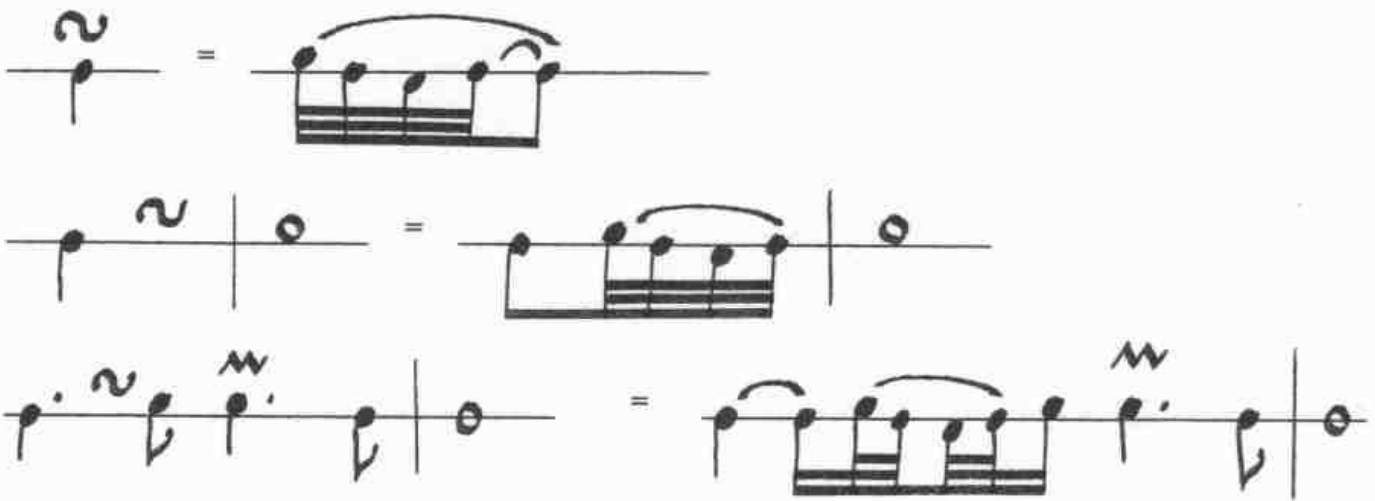
3a. Der steigende Vorschlag

The diagram illustrates the execution of the steigende Vorschlag ornament. It shows a single row of notation. It starts with a single note on a staff with a mordent symbol above it. This is followed by the text '(auch:)' and a second notation showing a sequence of two eighth notes (up, down) with a mordent symbol above the first note. This is followed by an equals sign and two alternative ways to execute the ornament: a sequence of two eighth notes (up, down) and a sequence of two eighth notes (up, down) with a sharp sign (#) below the first note. The word 'oder' (or) is placed between the two alternative notations.

3b. Der fallende Vorschlag



4. Der Doppelschlag



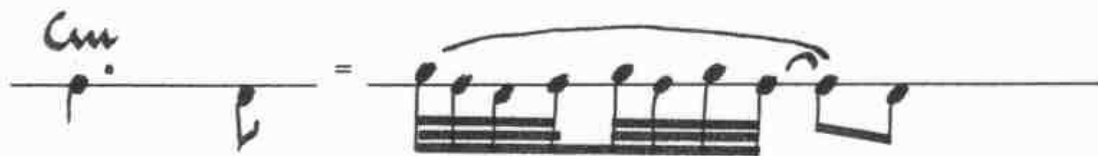
5. Der Schleifer



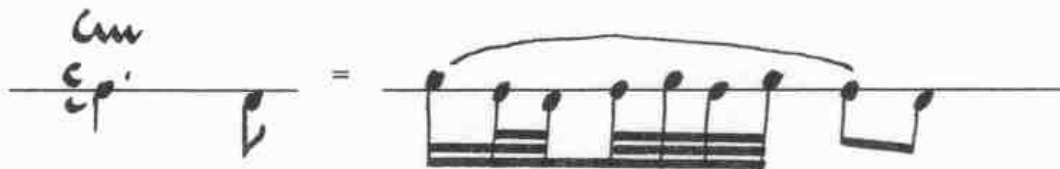
6. Vorschlag + Triller



7. Doppelschlag + Triller



8. Vorschlag + Doppelschlag + Triller



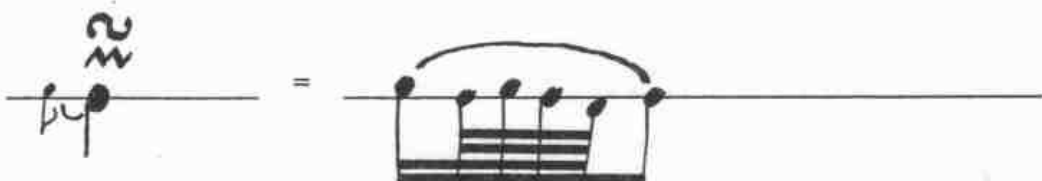
9. Schleifer + Triller



10. Triller + Mordent



11. Vorschlag + Triller + Mordent

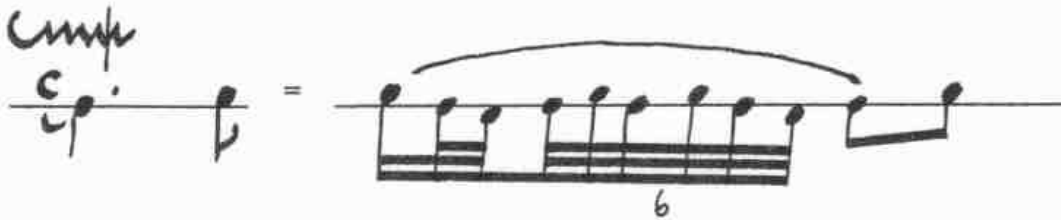


12. Doppelschlag + Triller + Mordent



13. Vorschlag + Doppelschlag + Triller + Mordent

mp

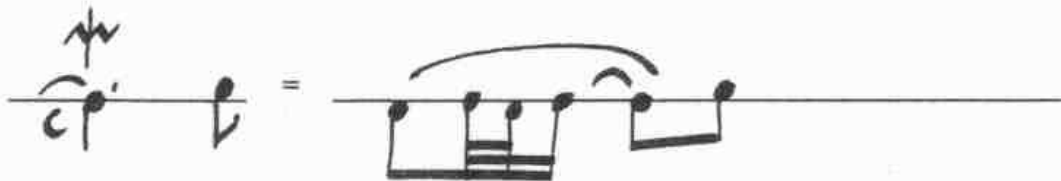


14. Schleifer + Triller + Mordent

mp

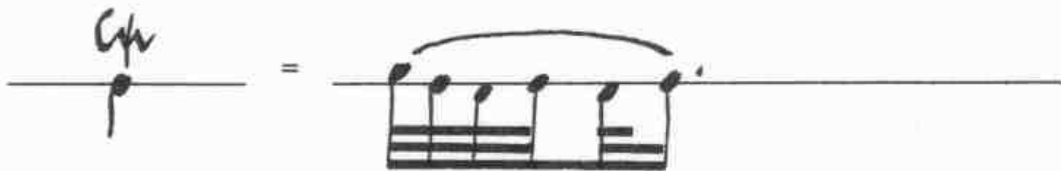


15. Vorschlag + Mordent



16. Doppelschlag + Mordent

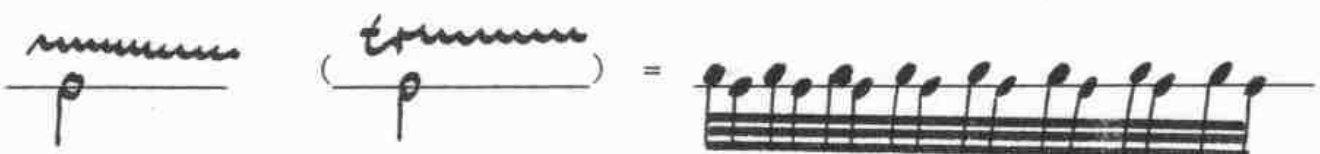
mp



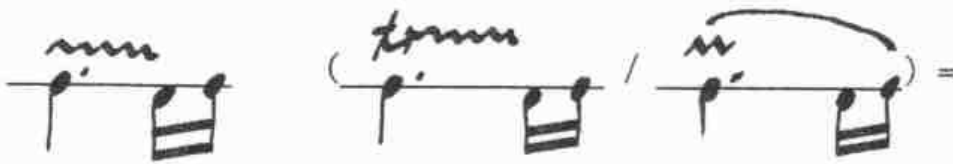
17. Schleifer + Mordent



18. Dauertriller



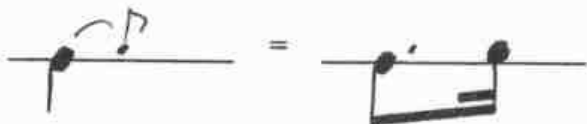
19. Melodischer Dauertriller mit Nachschlag



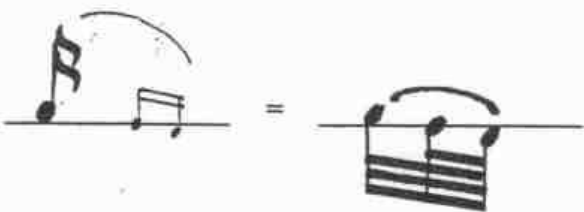
20. Dauermordent



21a. Steigender Nachschlag



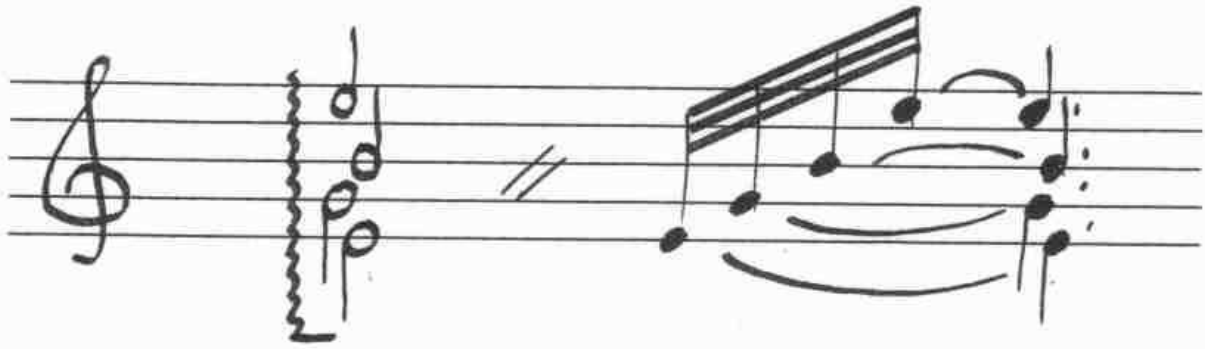
21b. Fallender Nachschlag



22. Tierce coulée



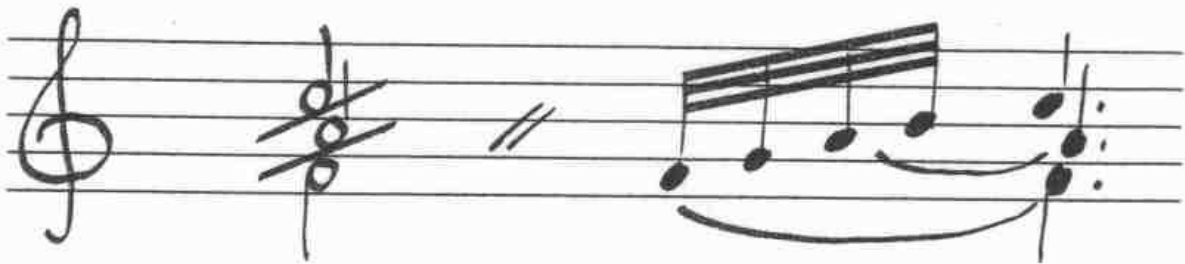
23a. Steigendes Arpeggio



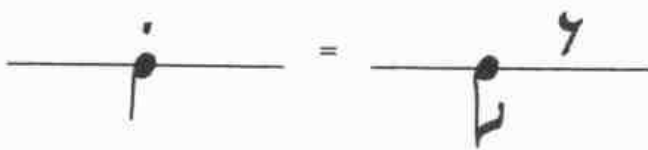
23b. Fallendes Arpeggio



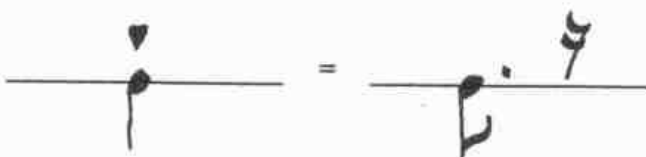
24. Arpeggio mit Acciaccaturen



25. Staccato



26. Aspiration





Der Triller

Folgende Zeichen sind absolut bedeutungsgleich:



Zahl der Schläge: Im "tempo ordinario" erhält die Viertelnote 3 Schläge
die punktierte Viertelnote 4 Schläge
die Halbe Note 6 Schläge

- Der Triller beginnt immer mit der oberen leitereigenen Nebennote, Hauptnotentriller schreibt Bach in vollen Noten aus.
- Der Triller beginnt mit dem **Appuy**, einer Haltung oder auch Betonung der ersten Note.
- Der Triller endet mit dem **Point d'arrêt**, einer Haltung auf der letzten Note, der **Hauptnote**, kommt also zur Ruhe, ehe der Wert der Hauptnote abgelaufen ist.

Bemerkung: Der italienische Triller ist konfluent, geht also gleichmäßig ohne Appuy und ohne Point d'arrêt! J.S.Bach zeigt diesen Triller besonders an als melodischen Dauertriller mit Nachschlag (vgl. Punkt 19).