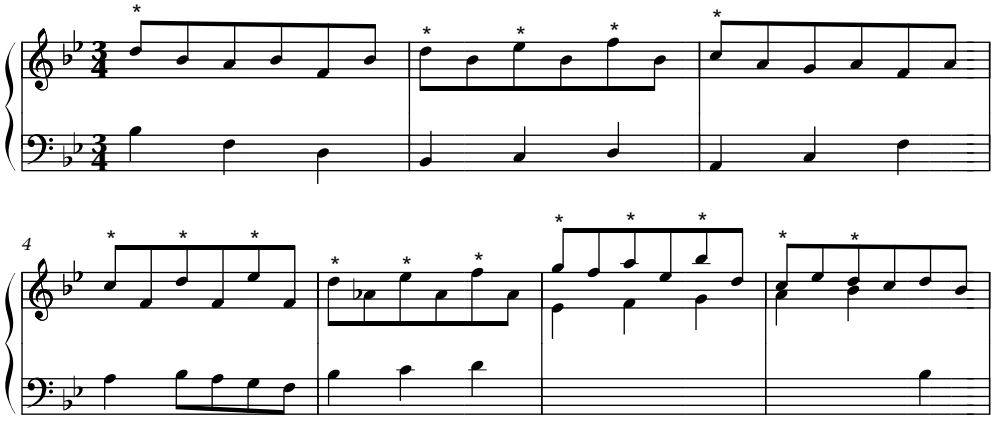
pianist will need to strike a careful balance between observation of such detail, and overloading of the texture with undue resonance. Any use of the sustaining pedal is particularly ill-advised here.

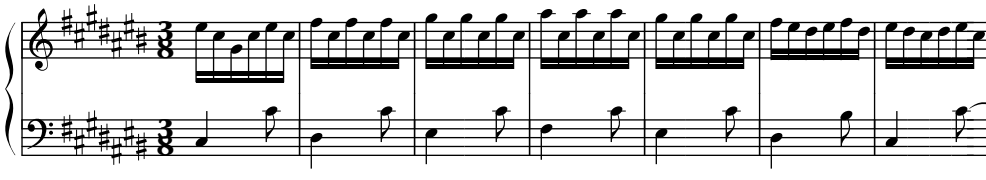
In some circumstances, Saint Lambert's "rule" can be applied to melodic material which the notation actually conceals:



Ex. 25: J. S. Bach: Partita I BWV 825, Menuet 1, bars 1–7

This passage is an obvious candidate for this treatment. By imagining stems on the more important notes of each pair in the right hand (indicated by *) — sustaining them, in other words, beyond their written length — these notes become long, which has two effects: the texture beneath and including these notes becomes, as Saint Lambert implied, chordal, although only written in two independent parts; and the music now projects a simple but effective melodic line, singing above the rest of the texture. Occasionally Bach did write such stems[11]; that he did not do so here should not cause us to assume that such a treatment was thought undesirable. Once again, the opportunity presented to the player of different approaches to the same material is a refreshing one.

However, we should perhaps note certain apparently similar passages which arguably ought **not** to be so treated... in particular circumstances, and for particular 18th century reasons:



Ex. 26: J. S. Bach: Prelude in C♯ major WTC Book I BWV 848, bars 1–7