J. S. BACH
et al.

The Anna Magdalena Bach Book of 1725

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et al.

CONTENTS

	Introduction	*page* 3
Anon.	Menuet in F, BWV Anh. II 113	5
Petzold, Christian	Menuet [I] in G, BWV Anh. II 114	6
	Menuet [II] in G minor, BWV Anh. II 115	7
Couperin, François	'Les Bergeries', Rondeau in B flat	8
Anon.	Menuet in G, BWV Anh. II 116	10
Anon.	Polonaise in F [First Version], BWV Anh. II 117a	11
	Polonaise in F [Second Version], BWV Anh. II 117b	12
Anon.	Menuet in B flat, BWV Anh. II 118	13
Anon.	Polonaise in G minor, BWV Anh. II 119	14
Bach, Johann Sebastian	Chorale 'Wer nur den lieben Gott lässt walten', BWV 691	14
Anon.	Menuet in A minor, BWV Anh. II 120	15
Anon.	Menuet in C minor, BWV Anh. II 121	16
Bach, Carl Philipp Emanuel	March in D, H. 1.1	17
	Polonaise in G minor, H. 1.2	18
	March in G, H. 1.3	19
	Polonaise in G minor, H. 1.4	20
?Böhm, Georg	Menuet in G	21
Anon.	Musette in D, BWV Anh. II 126	22
Anon.	Marche in E flat, BWV Anh. II 127	22
Anon.	Polonaise in D minor, BWV Anh. II 128	24
Anon.	Menuet in D minor, BWV Anh. II 132	24
Bach, Johann Christian	Aria in F, BWV Anh. II 131	25
Bach, Carl Philipp Emanuel	Solo per il Cembalo in E flat, H. 16	26
Bach, Johann Sebastian	Praeludium in C, BWV 846/1	28
Bach, Johann Sebastian	Aria in G, BWV 988/1	30
Hasse, Johann Adolf	Polonaise in G	32
	Performance Notes	34
	Critical Notes	39

INTRODUCTION

Anna Magdalena Bach, *née* Wilcke (1701–60), was a professional singer at the court of Cöthen during the period when Johann Sebastian Bach was employed there as Capellmeister (1717–23). Not long after their marriage, which took place on 3 December 1721, Bach wrote for her five keyboard suites (French Suites Nos. 1–5, BWV 812–16), entering them in a little manuscript book entitled 'Clavier-Büchlein vor Anna Magdalena Bachin Anno 1722'. This dedication suggests that Anna Magdalena was, quite apart from her talents as a singer, an aspiring clavier player, receiving tuition from her husband.

Anna presumably made steady progress on the clavier, for in 1725 Bach dedicated to her two much more difficult suites (Partitas Nos. 3 and 6, BWV 827 and 830). These became the first entries in a new *Clavierbüchlein* or little keyboard book, whose title was made up of her initials and the year: 'A. M. B. 1725'. It is from this later book that the contents of the present edition are selected. Bach may have presented it to his wife, as H.-J. Schulze conjectures, on the occasion of her birthday (22 September) or perhaps on their wedding anniversary.

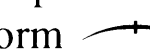
The book seems to have been filled up gradually over the next twenty years or so, mainly by Anna Magdalena herself, though with occasional contributions from her husband and the children. It seems to have functioned as a family album in which Anna could collect together favourite pieces of hers, composition attempts of the children's and pieces by musician-acquaintances, in some cases perhaps copied from the family guest book. Favourites of Anna Magdalena's very likely include Johann Sebastian's Praeludium in C from *The Well-Tempered Clavier I* and his Aria from the Goldberg Variations, as well as François Couperin's Rondeau 'Les Bergeries'. Compositions by the Bach sons include five pieces by Carl Philipp Emanuel, written before he left home in 1734 at the age of twenty, one by Johann Christian, written around 1745 when he was only about ten, and probably several among the many anonymous pieces in the collection (the likeliest candidates are the Polonaises, BWV Anh. II 117 and 128, the Menuets, BWV Anh. II 120, 121 and 132, the Musette, BWV Anh. II 126, and the Marche, BWV Anh. II 127). Composers represented who were on friendly terms with the Bachs include the Lüneburg organist Georg Böhm (1661–1733) (assuming that he is the 'Monsieur Böhm' concerned) and the Dresden musicians Christian Petzold (1677–1733) and Johann Adolf Hasse (1699–1783). Anonymous pieces that may have been written by friends of the family include the Menuets, BWV Anh. II 113, 116 and 118. Anna Magdalena's experience as a singer is reflected in the inclusion of a dozen chorales, sacred songs and arias, one of which is the celebrated lullaby 'Schlummert ein, ihr matten Augen' from Johann Sebastian's solo cantata *Ich habe genung*, BWV 82 (1727). As a whole, the book offers an illuminating portrait of domestic music-making in the Bach family home during the greater part of the Leipzig period (1723–50).

The present edition contains all the keyboard pieces in the collection, apart from the early versions of Partitas Nos. 3 and 6, BWV 827 and 830, and the incomplete copies of French Suites Nos. 1 and 2, BWV 812 and 813. Excluded are the chorales (except for the keyboard setting of 'Wer nur den lieben Gott lässt walten', BWV 691), sacred songs and arias, the poem 'Ihr Diener, werte Jungfer Braut' and two sets of figured-bass rules.

On the front cover of this edition, the central feature of the original front cover is reproduced: the monogram 'A. M. B.' and the year '1725', both in gold, together with C. P. E. Bach's subsequent conversion of his stepmother's initials into her full name.

The performance notes that follow the music pages provide guidance on appropriate tempo, phrasing and articulation and the realization of ornaments. They also indicate where further ornamentation might be added in accordance with the playing style of the period. Suggestions for dynamics, however, are given only where they are clearly warranted by structural factors: any other proposals of the editor's would be no more authoritative than a dynamic scheme carefully worked out by the player.

The original order of the pieces is retained up to and including the Polonaise in D minor, BWV Anh. II 128 (the order of the last six pieces in the *Clavierbüchlein* is, in any case, not chronological).

The original text is, in this edition, followed as closely as possible. Treble clef replaces the soprano clef in the upper stave; and fingering is provided throughout. Any other editorial additions are shown in square brackets or small print, except for added slurs and ties, which are printed in the form  .

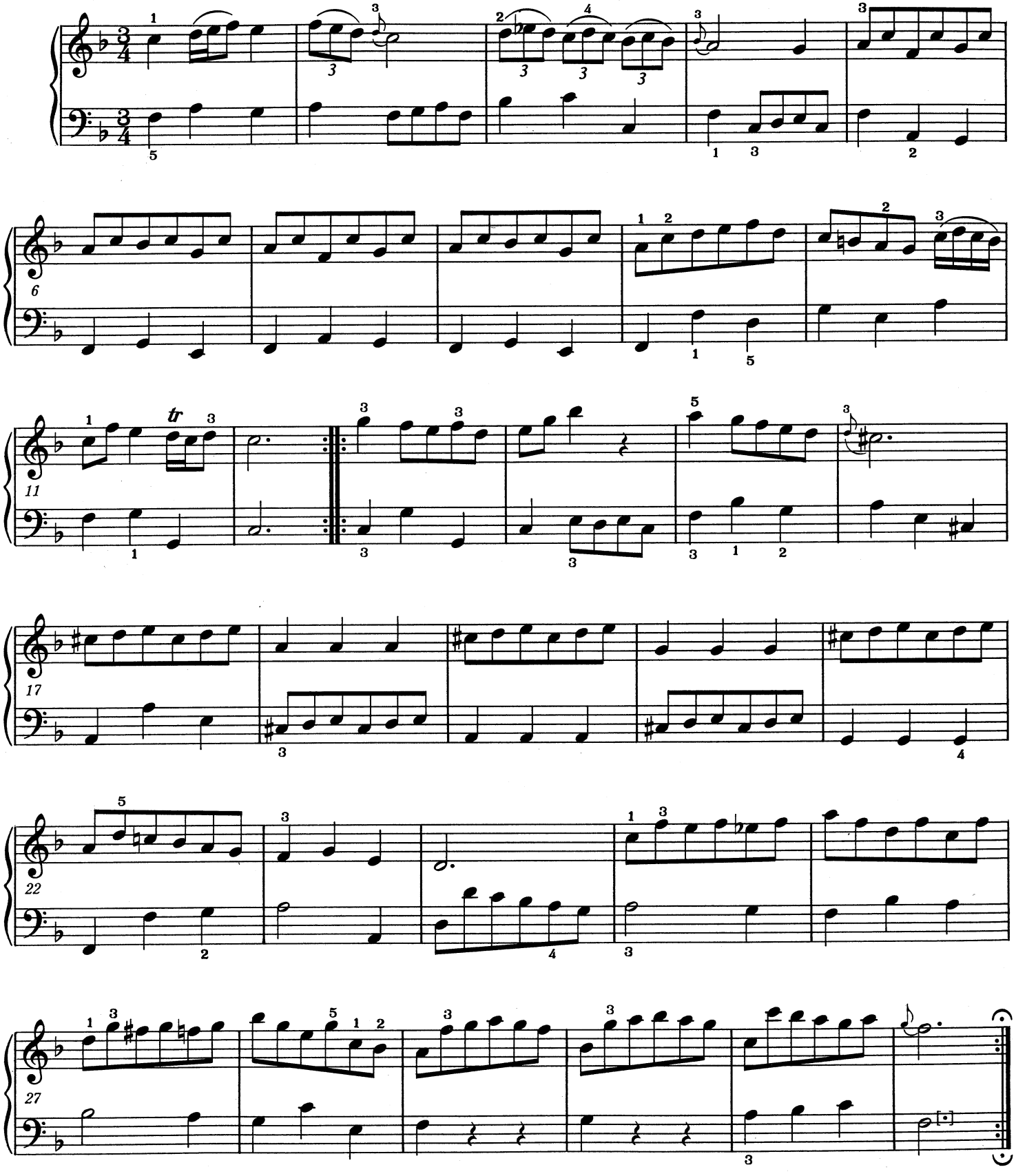
Richard D. P. Jones

Oxford, 1996

Menuet in F

BWV Anh. II 113

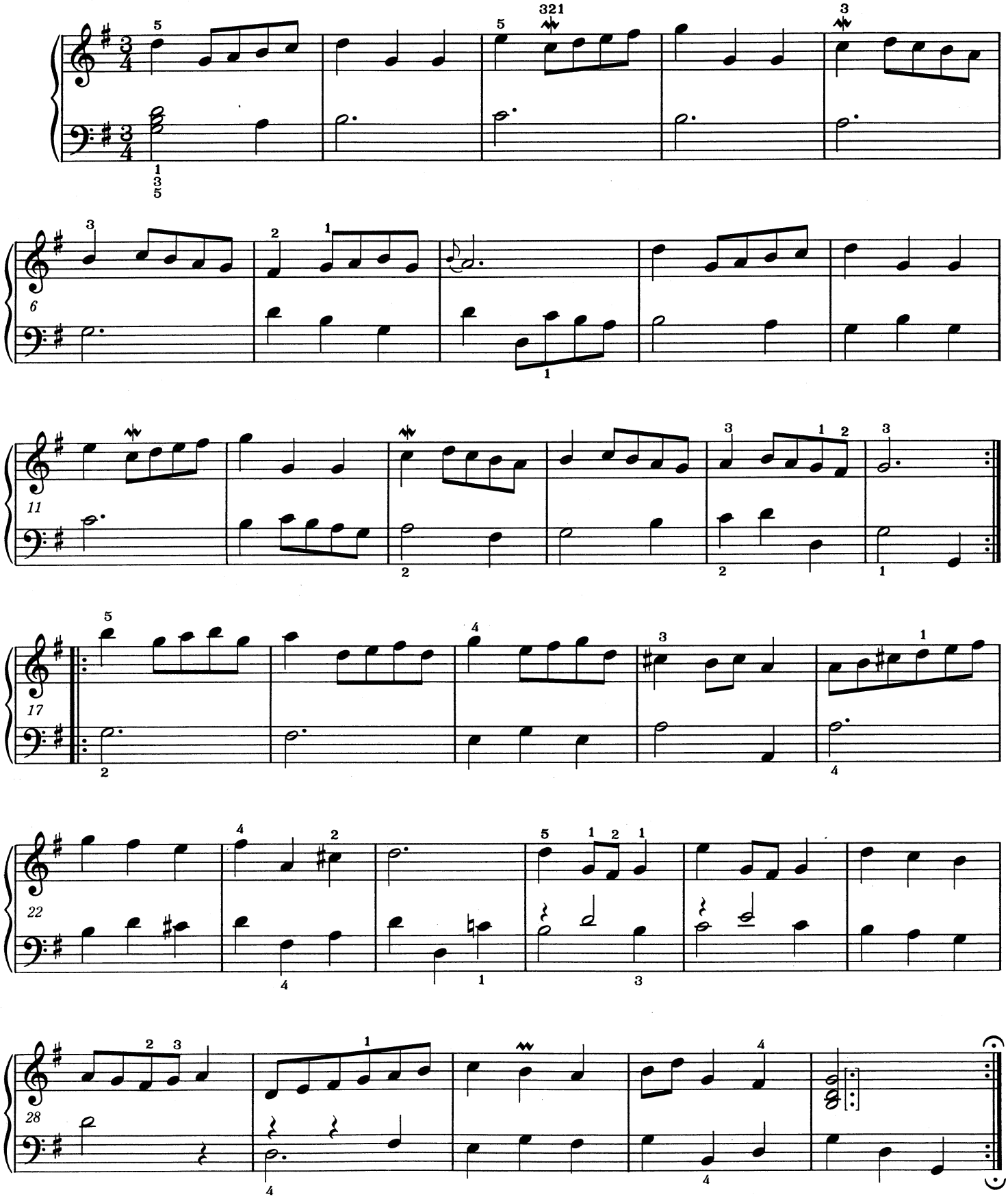
Anon.



Menuet [I] in G

BWV Anh. II 114

Christian Petzold
(1677–1733)

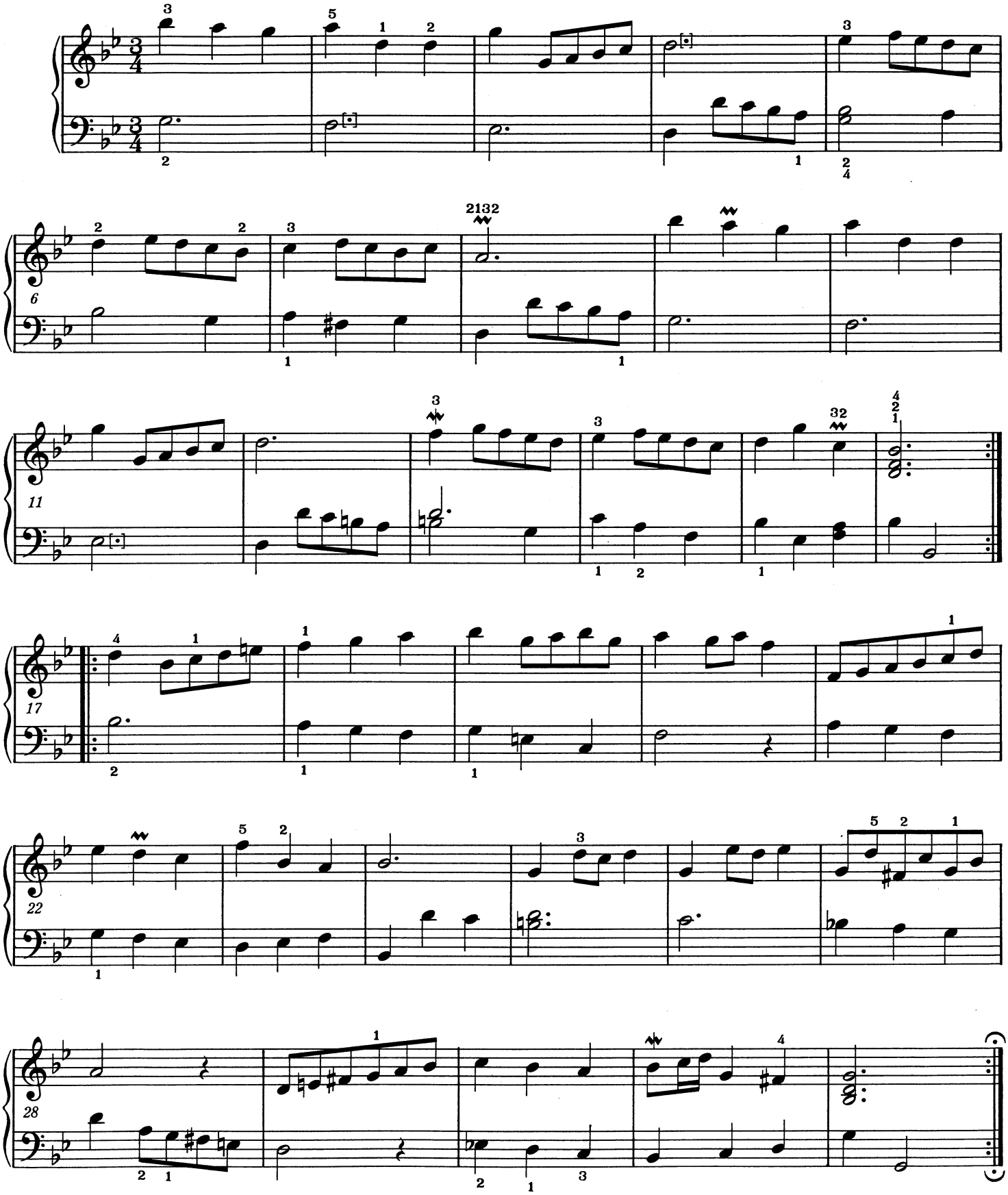


[Menuet II *attacca*]

Menuet [II] in G minor

BWV Anh. II 115

Christian Petzold



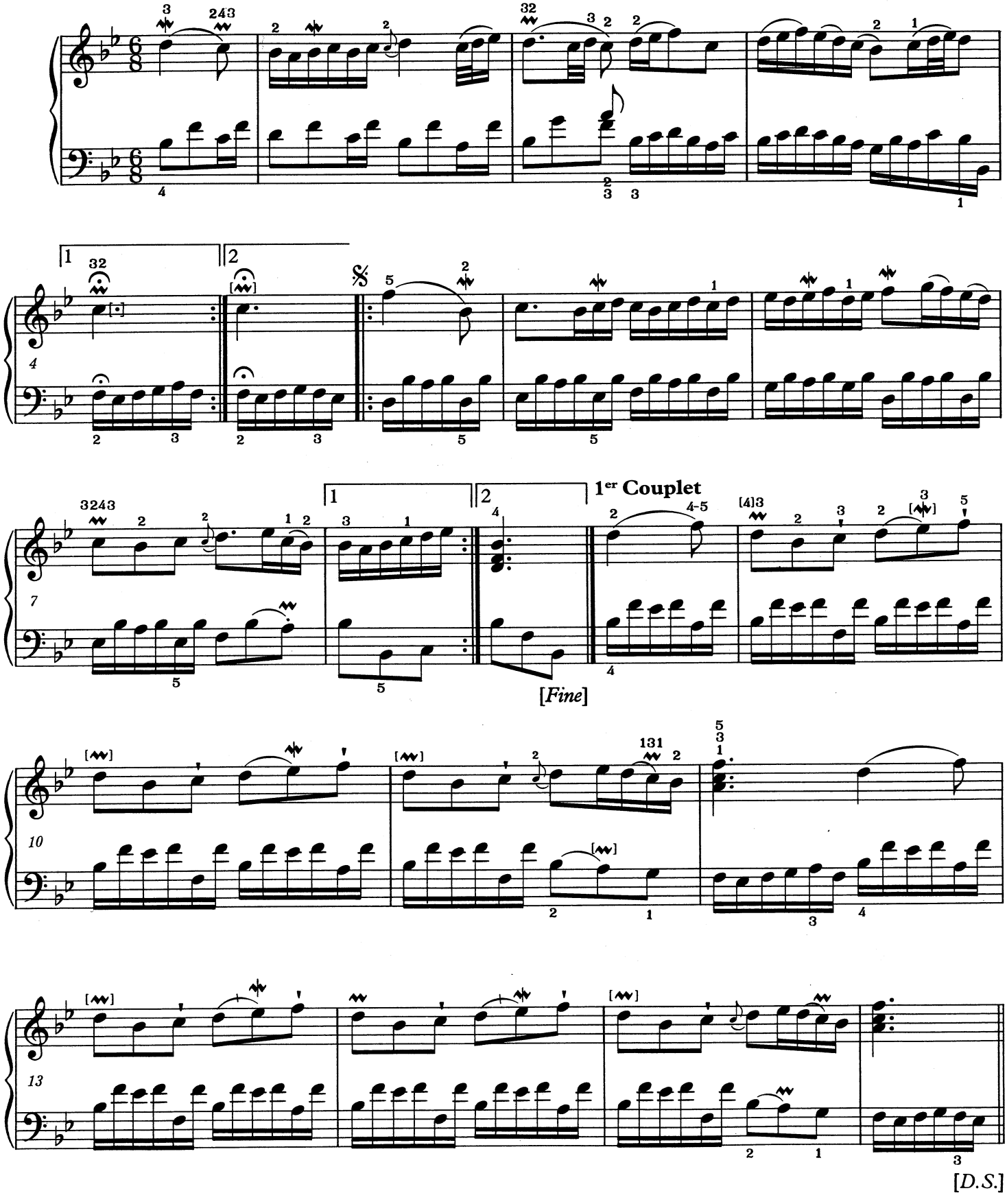
[Menuet I *Da Capo*]

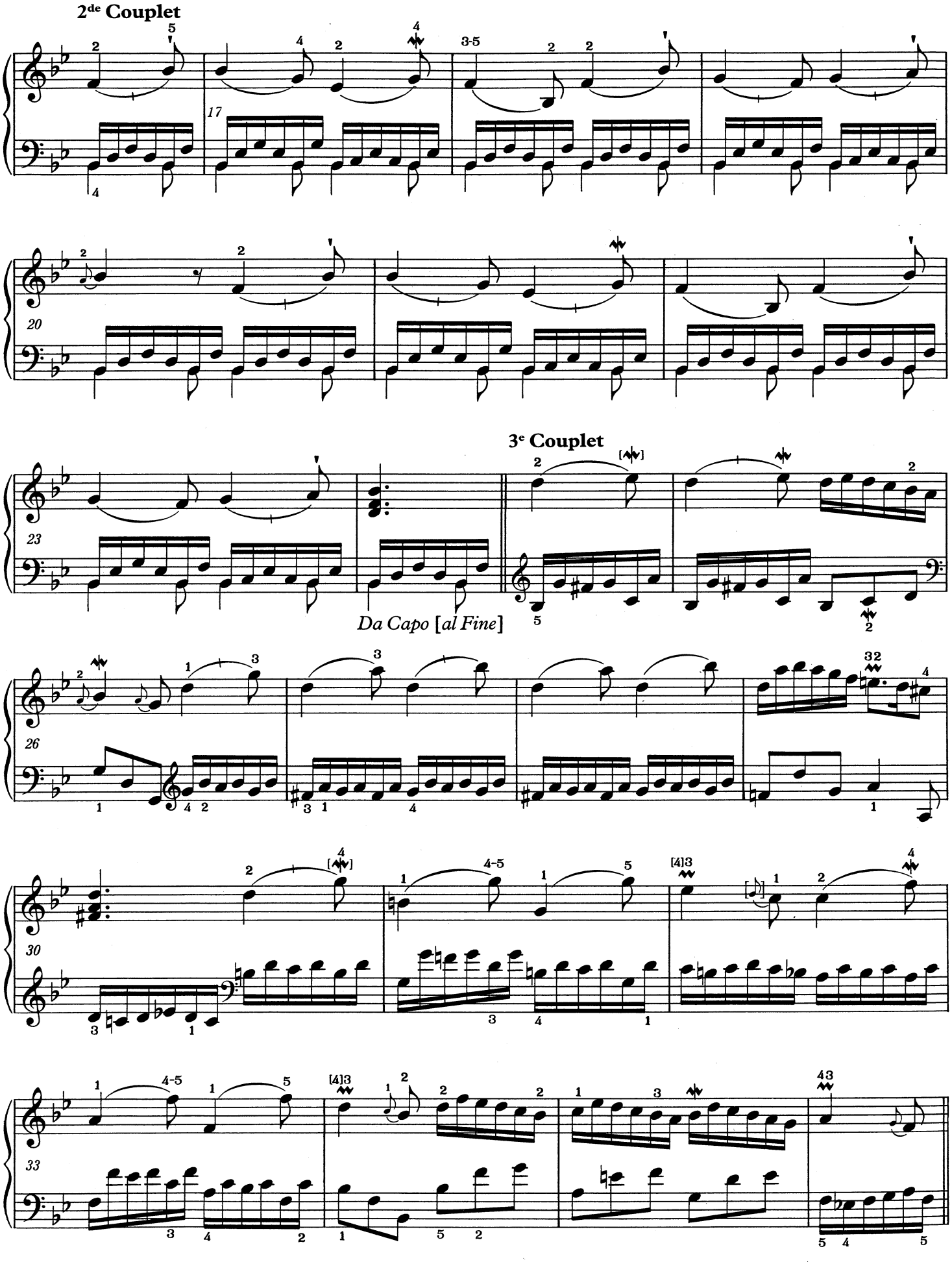
Les Bergeries

Rondeau in B flat

François Couperin
(1668–1733)

Naïvement

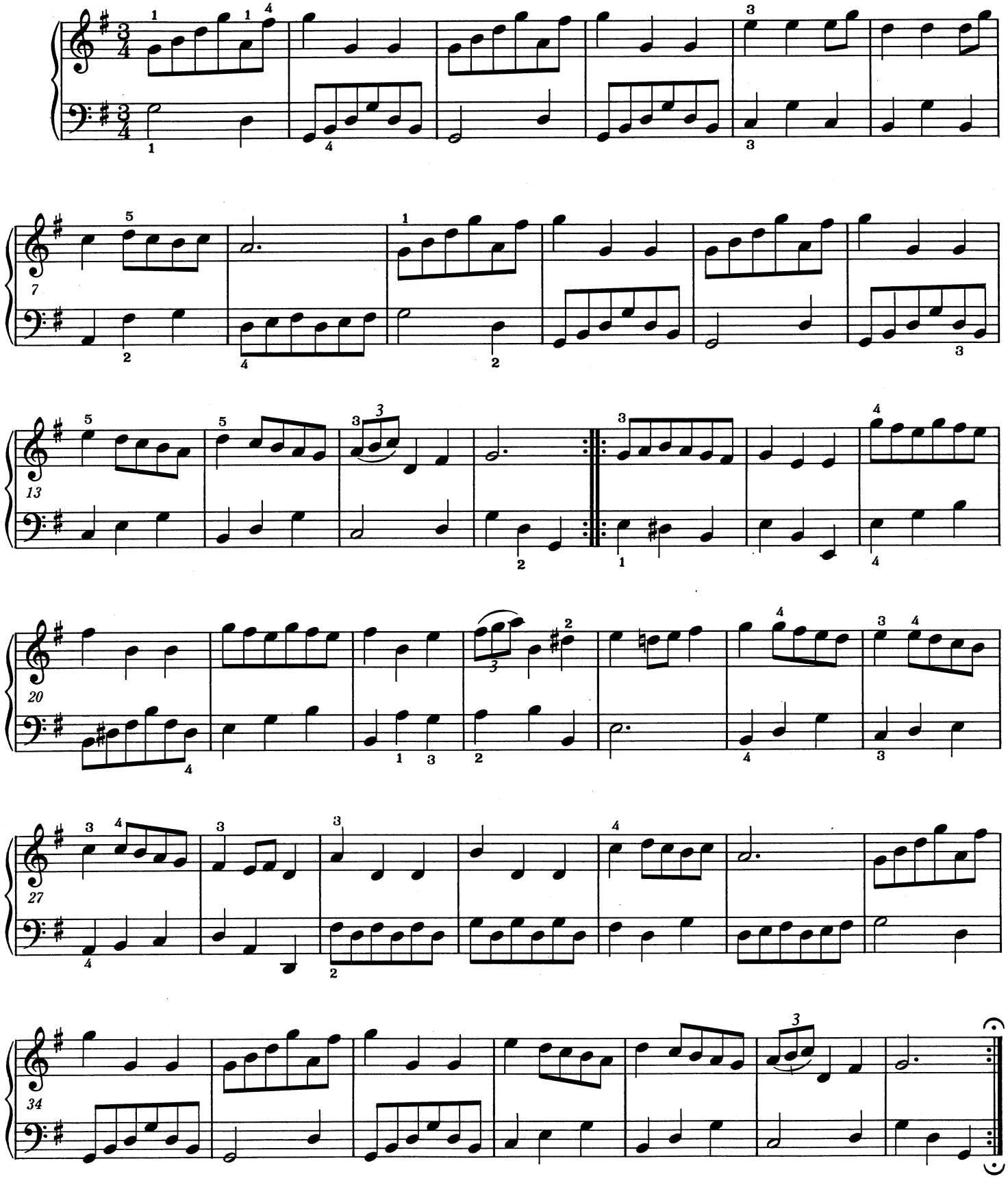



2de Couplet
17
20
3e Couplet
23
Da Capo [al Fine]
26
30
33
Da Capo [al Fine]

Menuet in G

BWV Anh. II 116

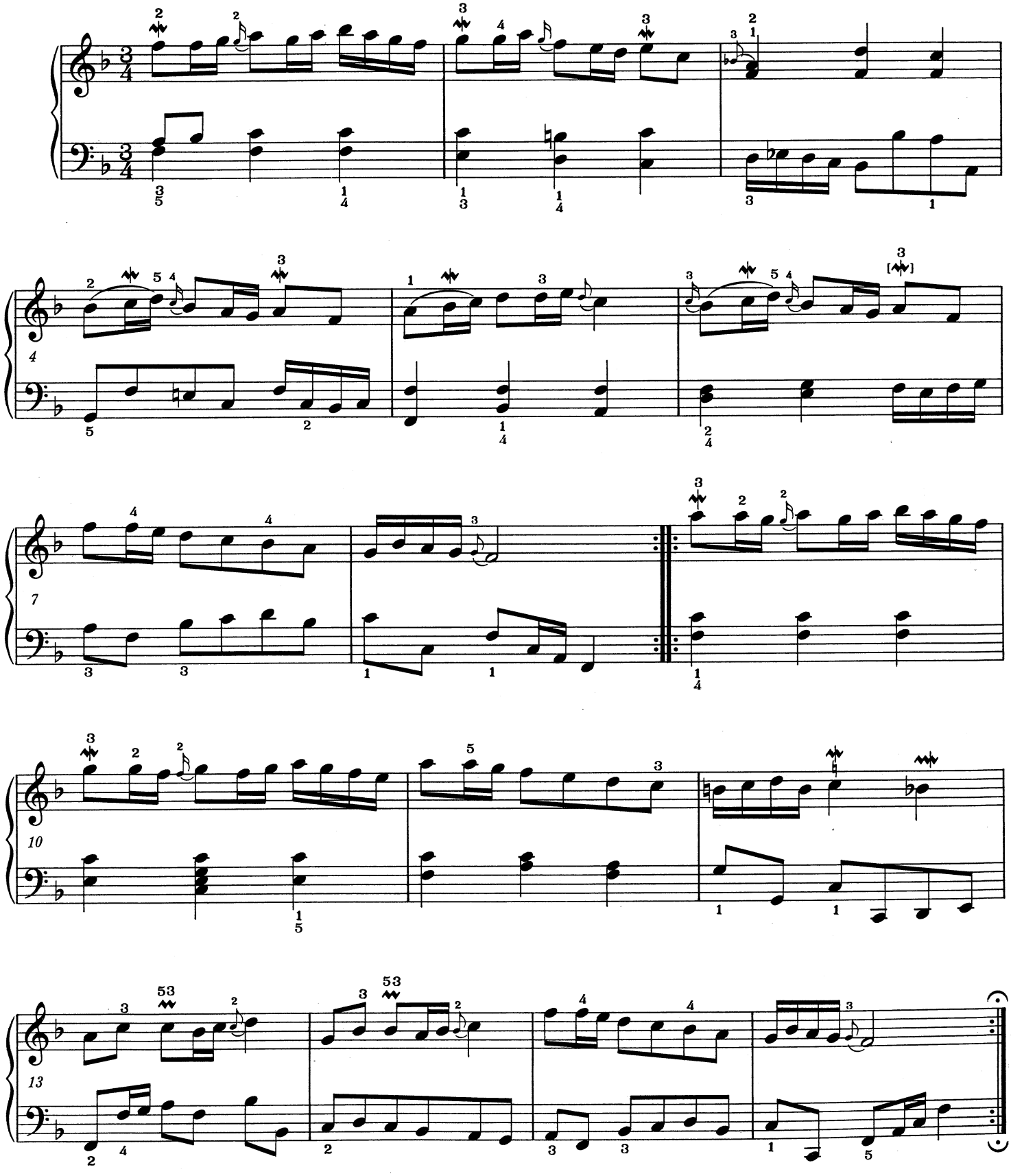
Anon.



Polonaise in F [First Version]

BWV Anh. II 117a

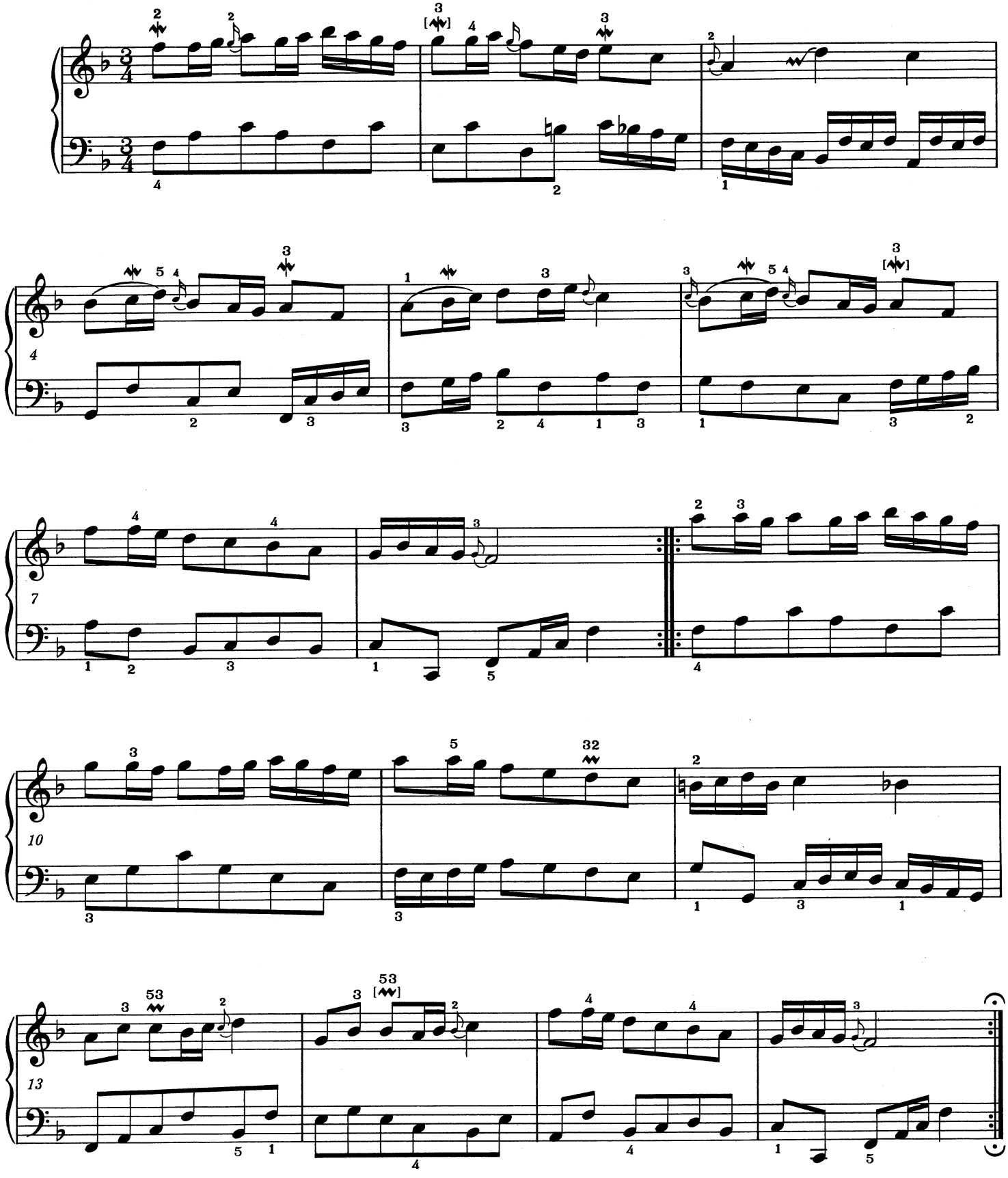
Anon.



Polonaise in F [Second Version]

BWV Anh. II 117b

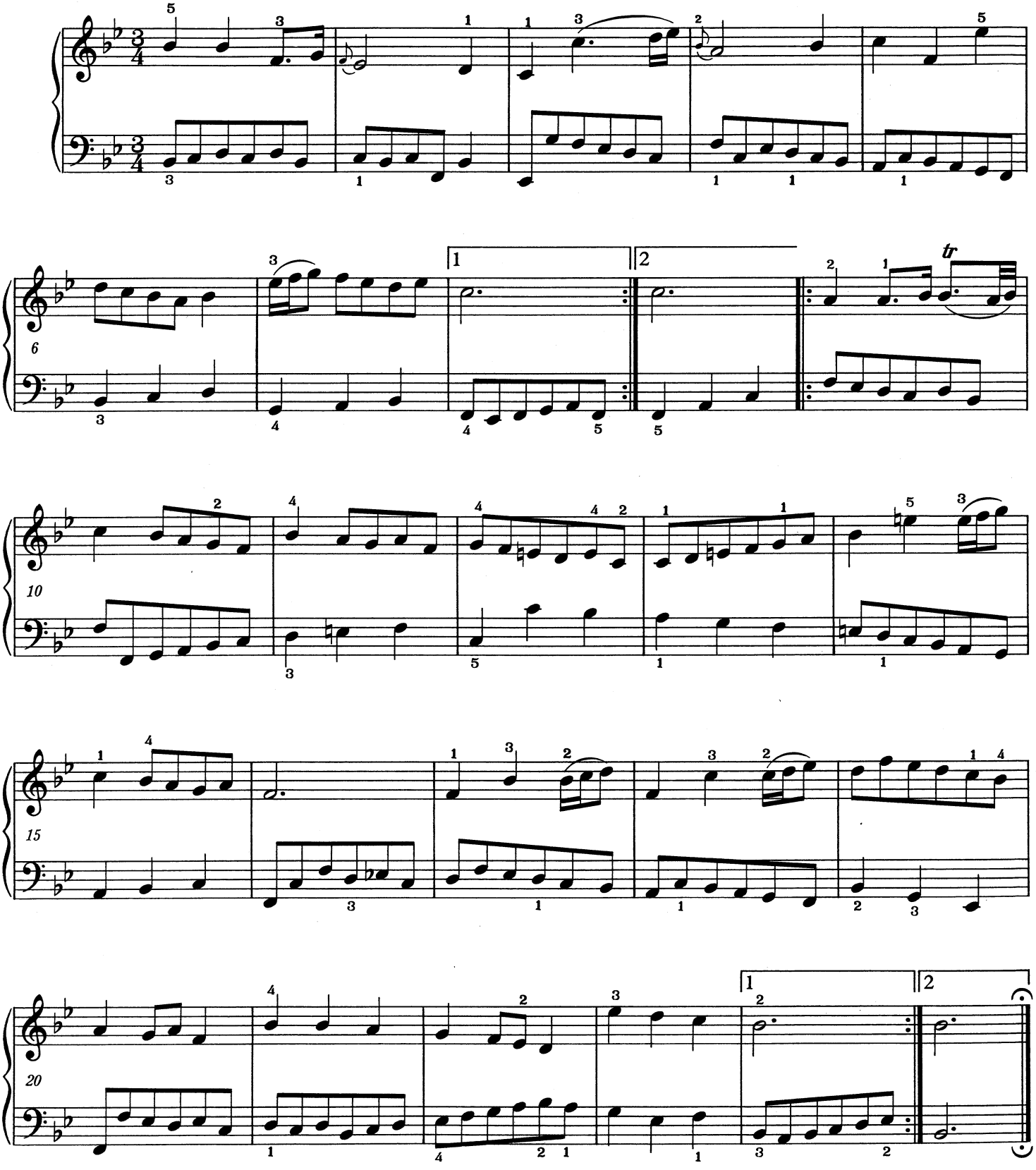
Anon.



Menuet in B flat

BWV Anh. II 118

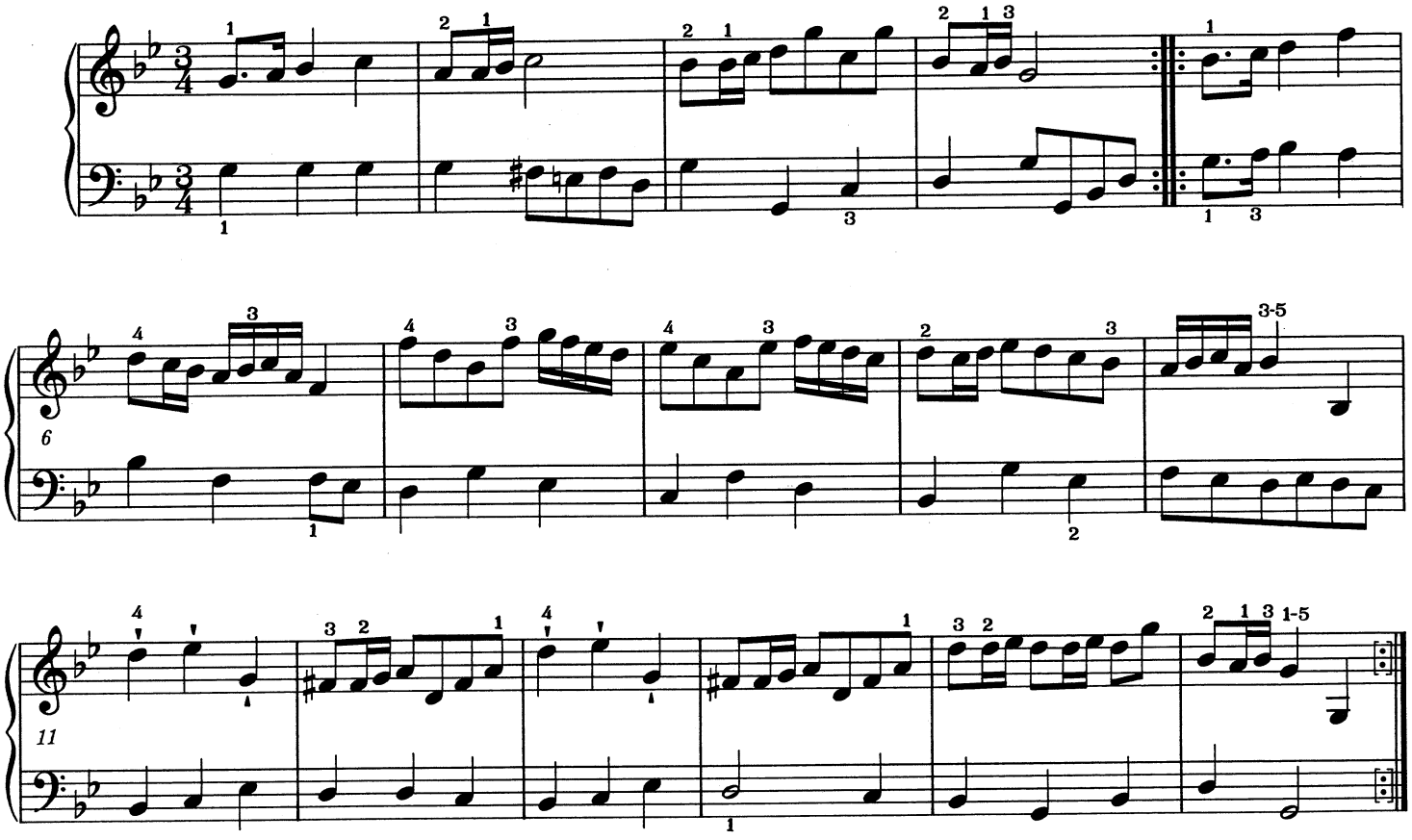
Anon.



Polonaise in G minor

BWV Anh. II 119

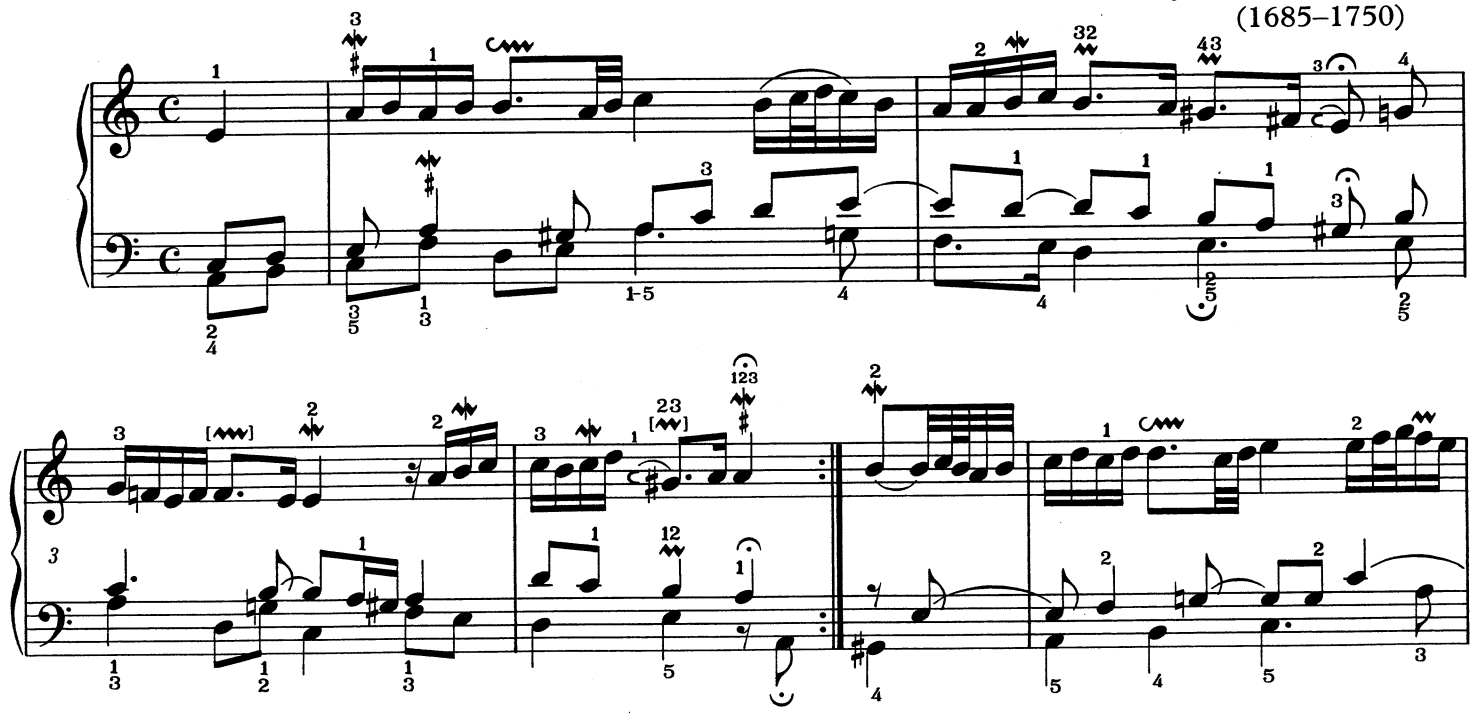
Anon.

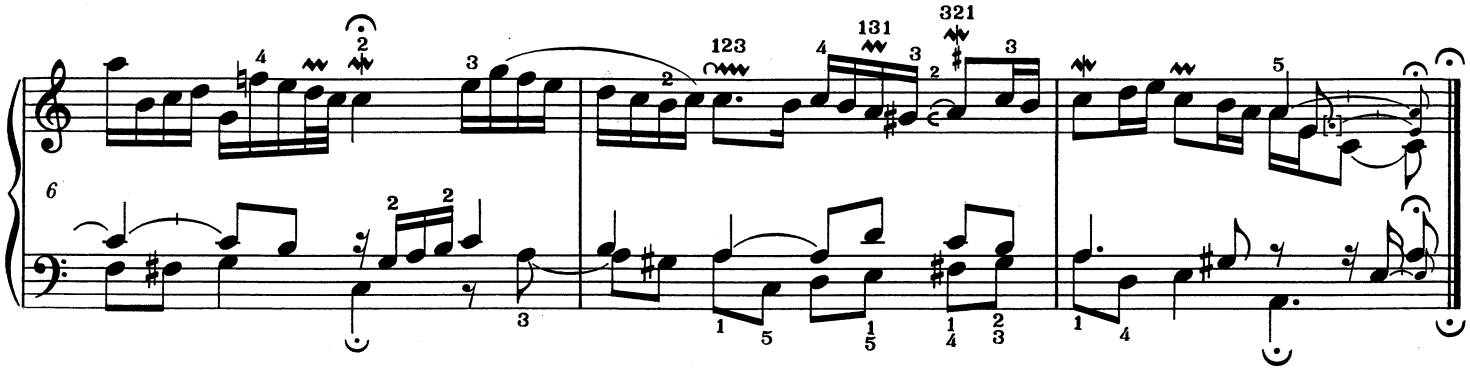


Chorale 'Wer nur den lieben Gott lässt walten'

BWV 691

Johann Sebastian Bach
(1685–1750)

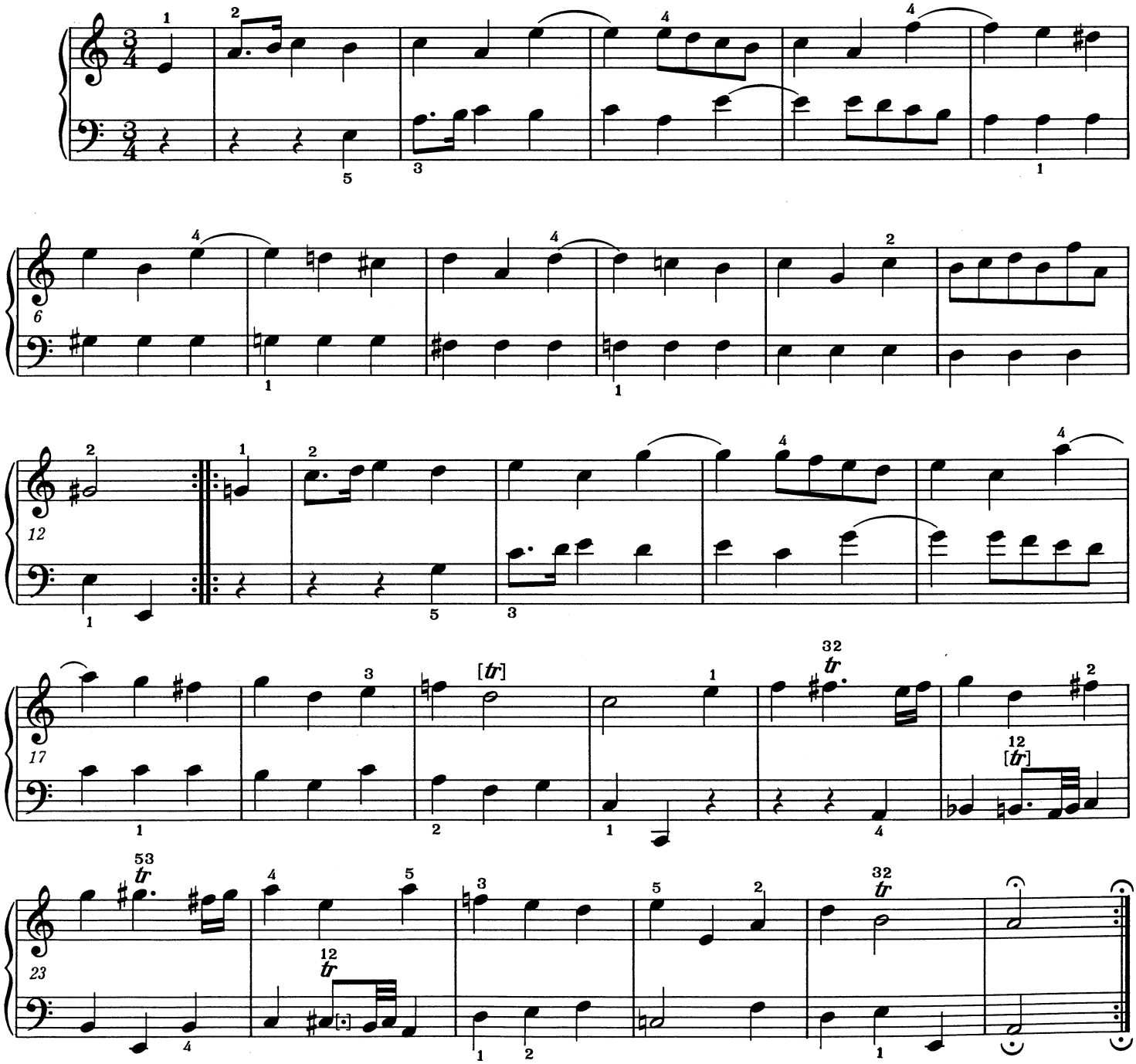




Menuet in A minor

BWV Anh. II 120

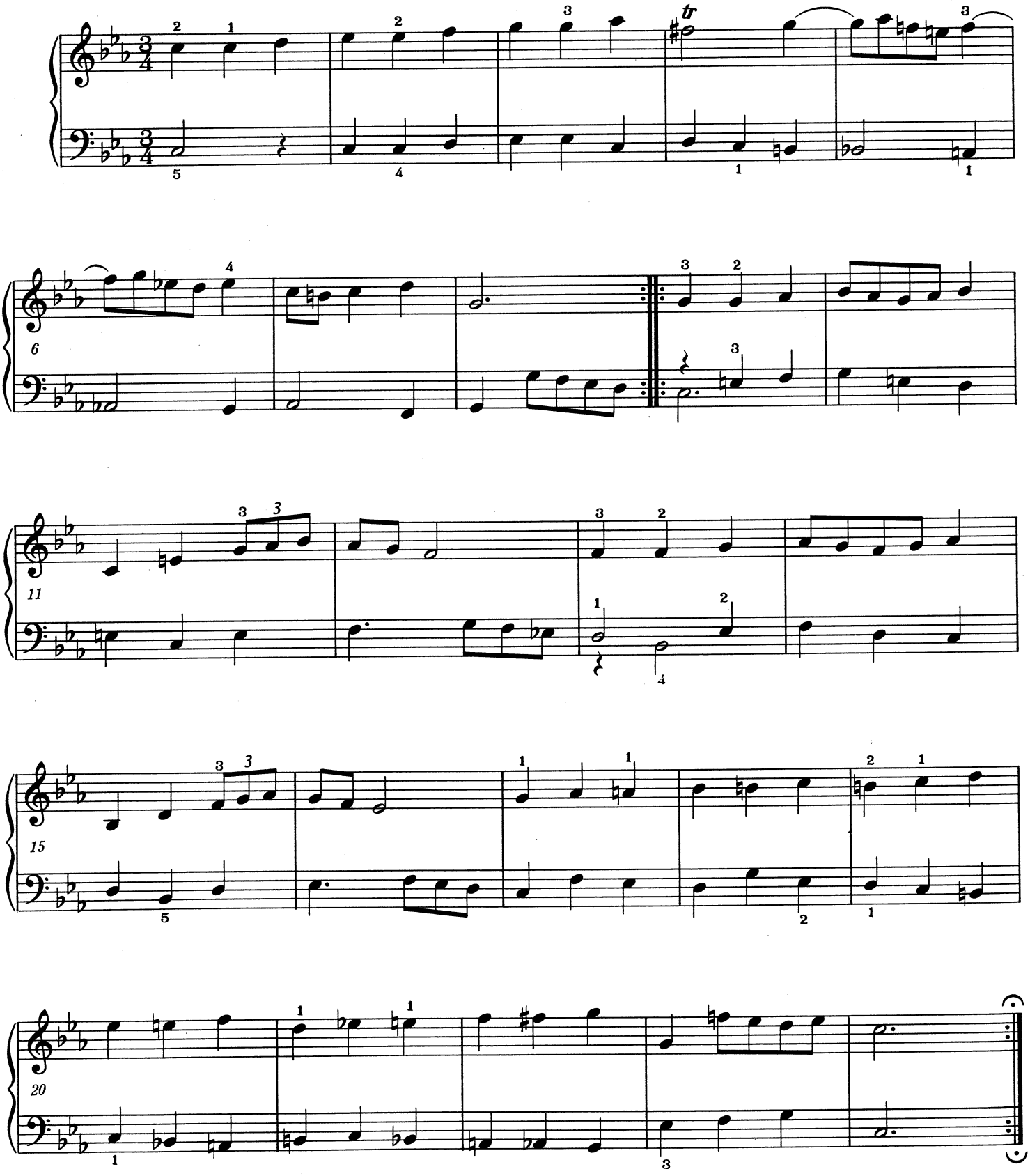
Anon.



Menuet in C minor

BWV Anh. II 121

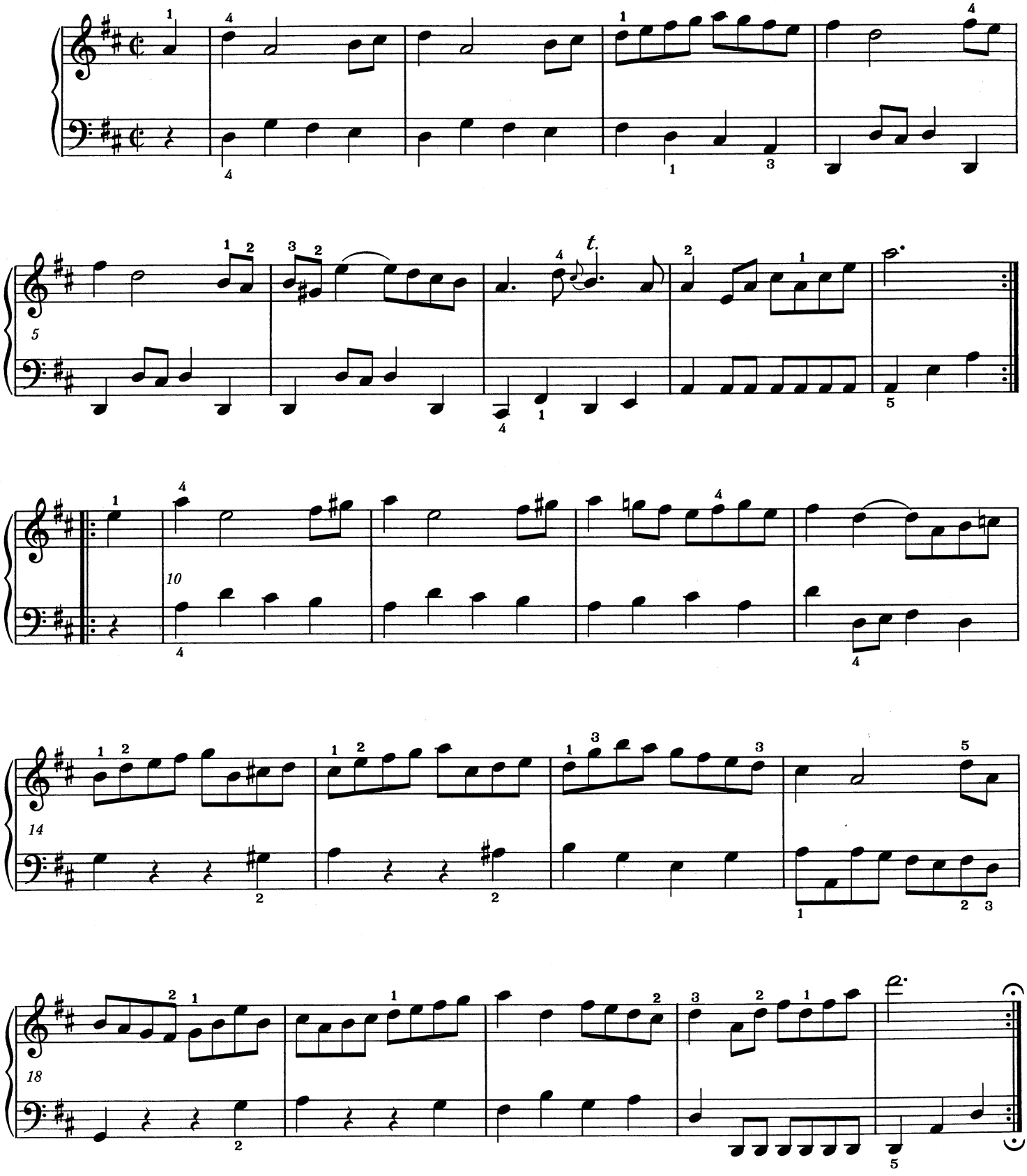
Anon.



March in D

H. 1.1

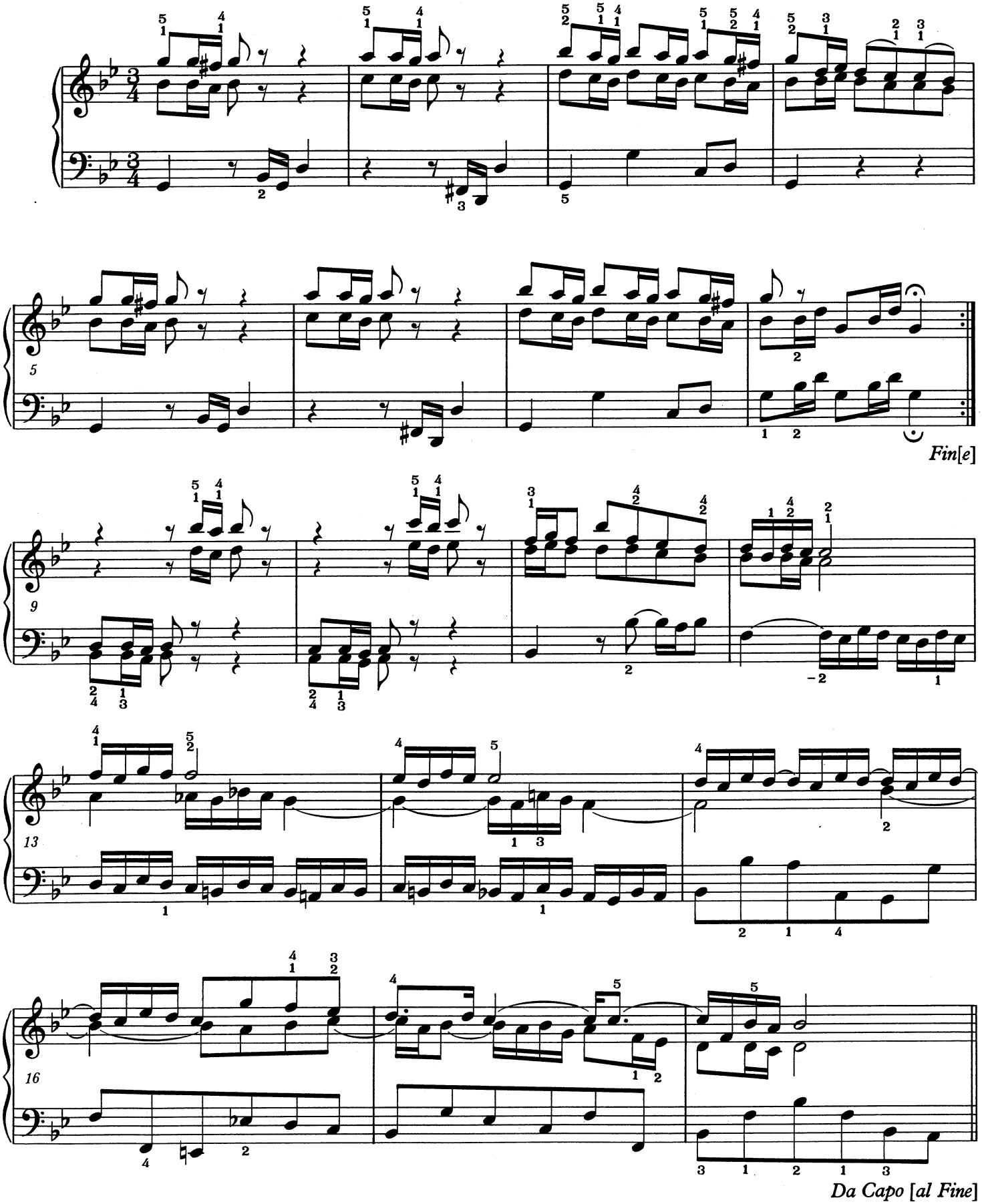
Carl Philipp Emanuel Bach
(1714–88)



Polonaise in G minor

H. 1.2

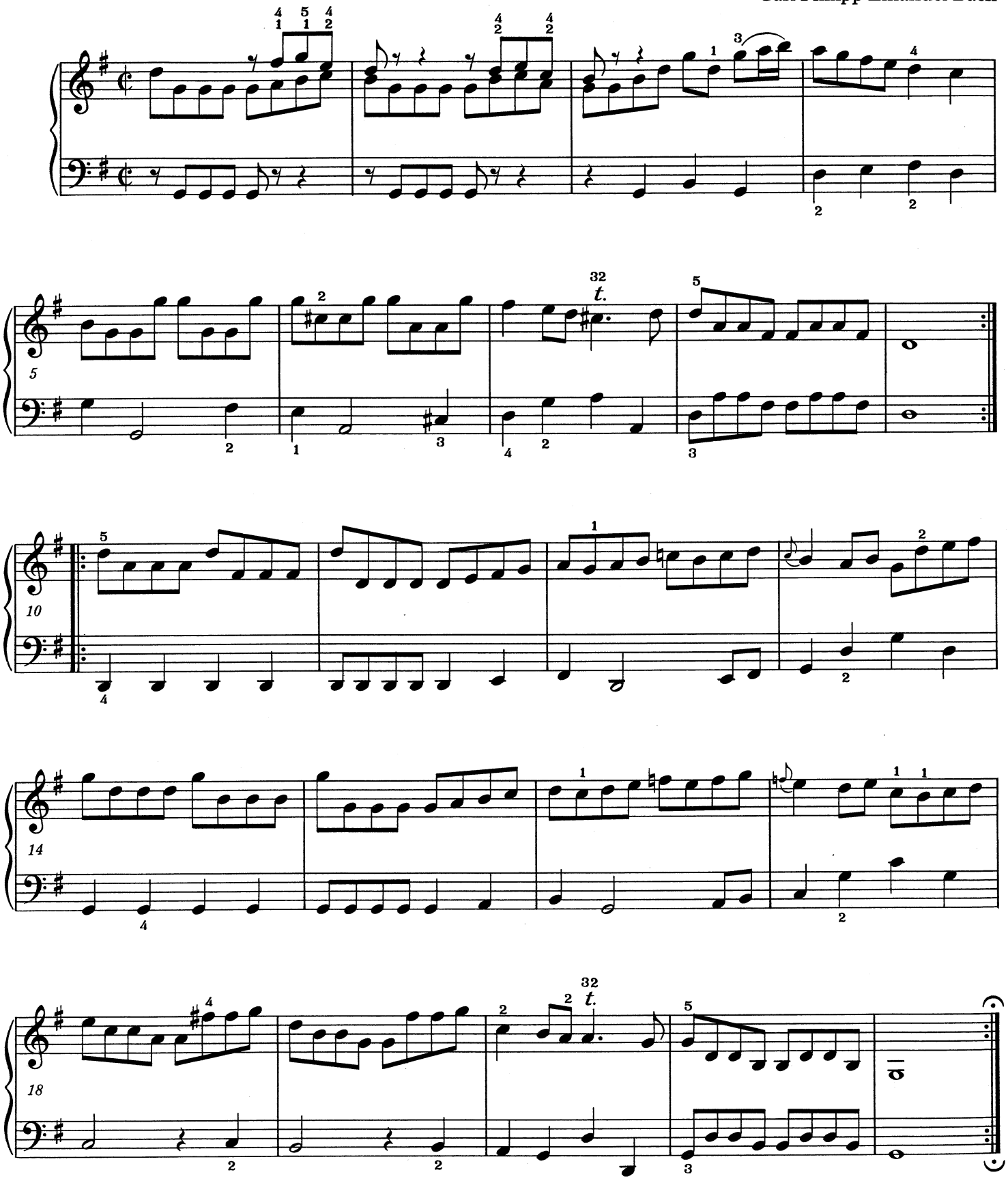
Carl Philipp Emanuel Bach



March in G

H. 1.3

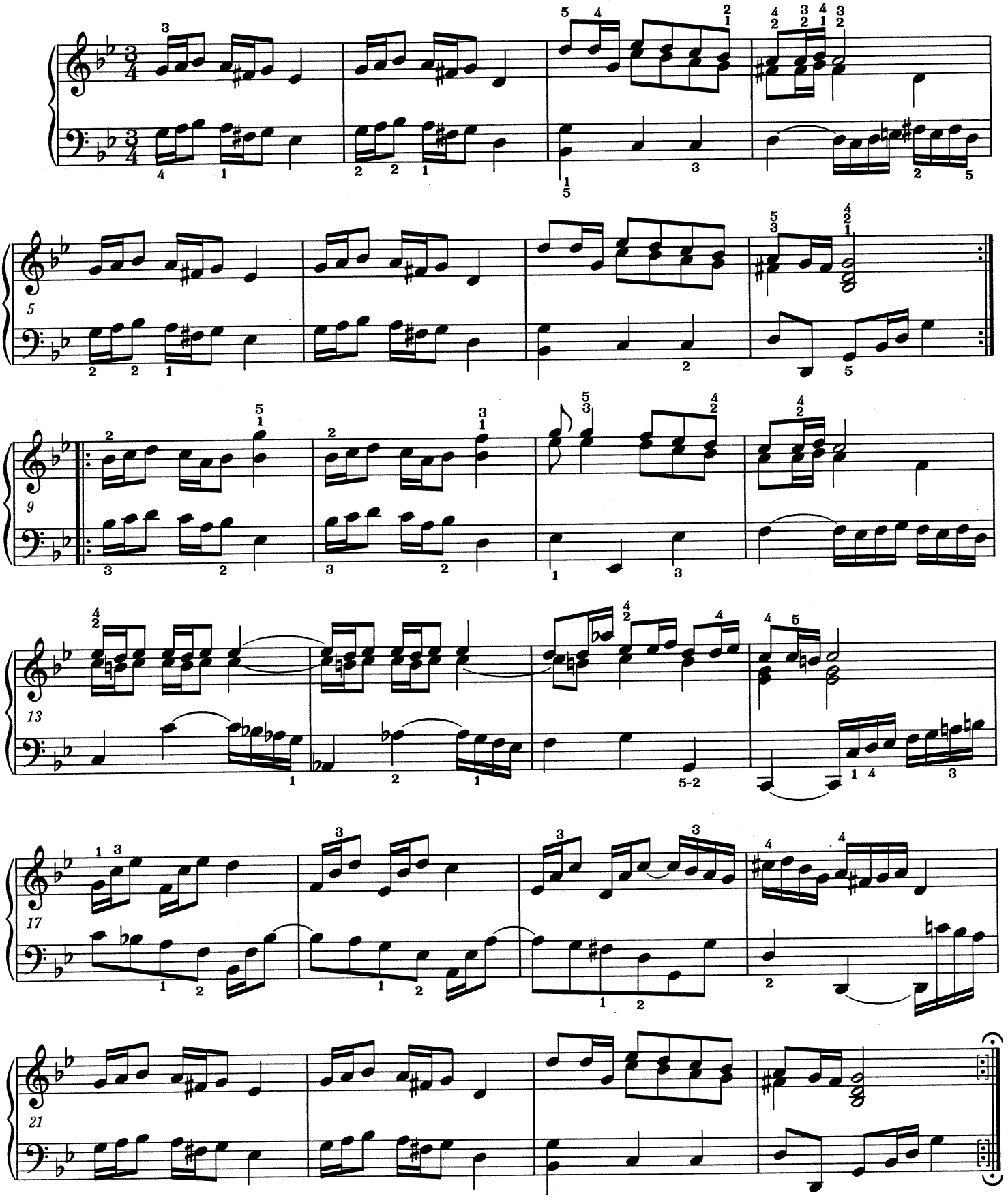
Carl Philipp Emanuel Bach



Polonaise in G minor

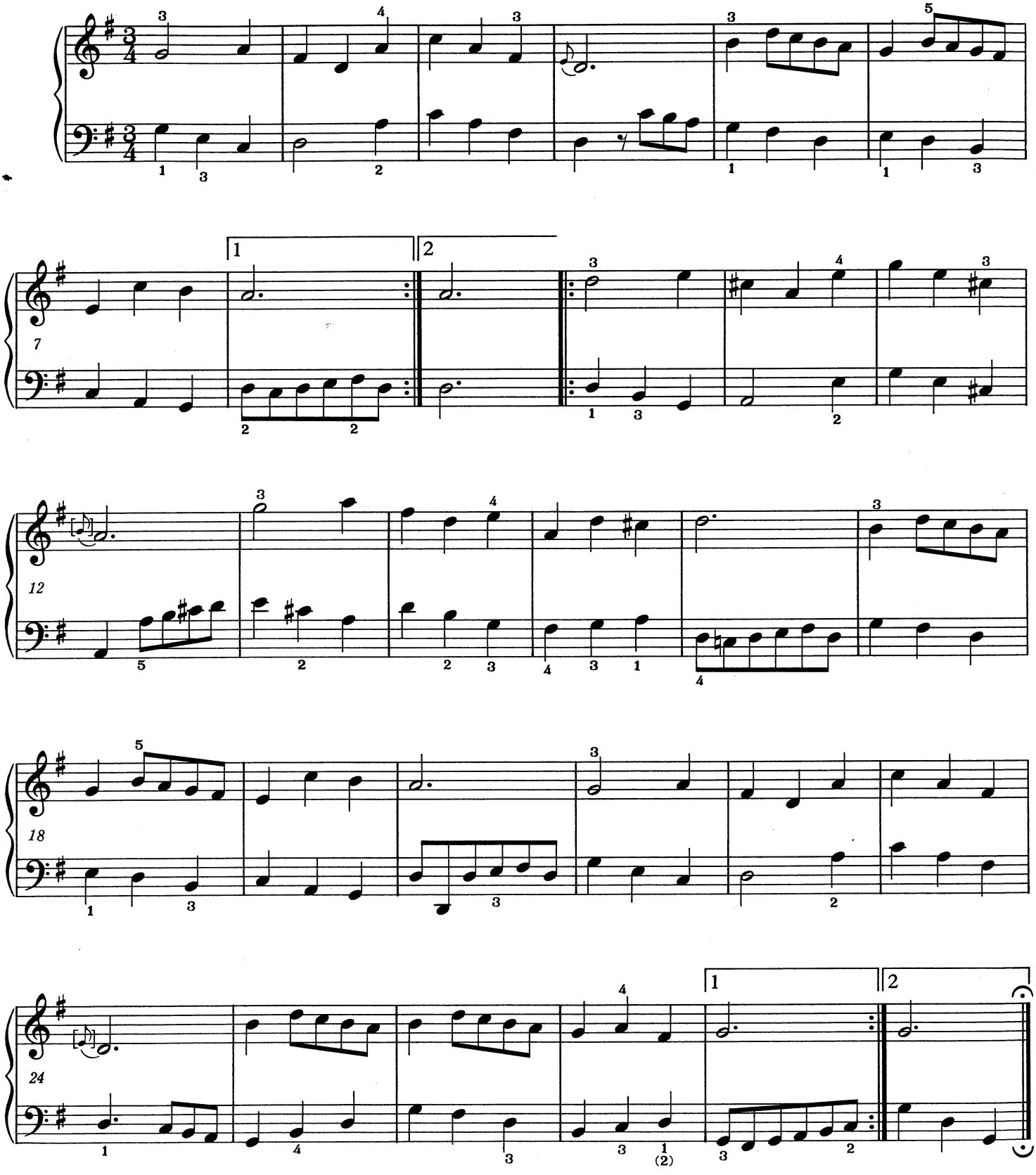
H. 1.4

Carl Philipp Emanuel Bach



Menuet in G

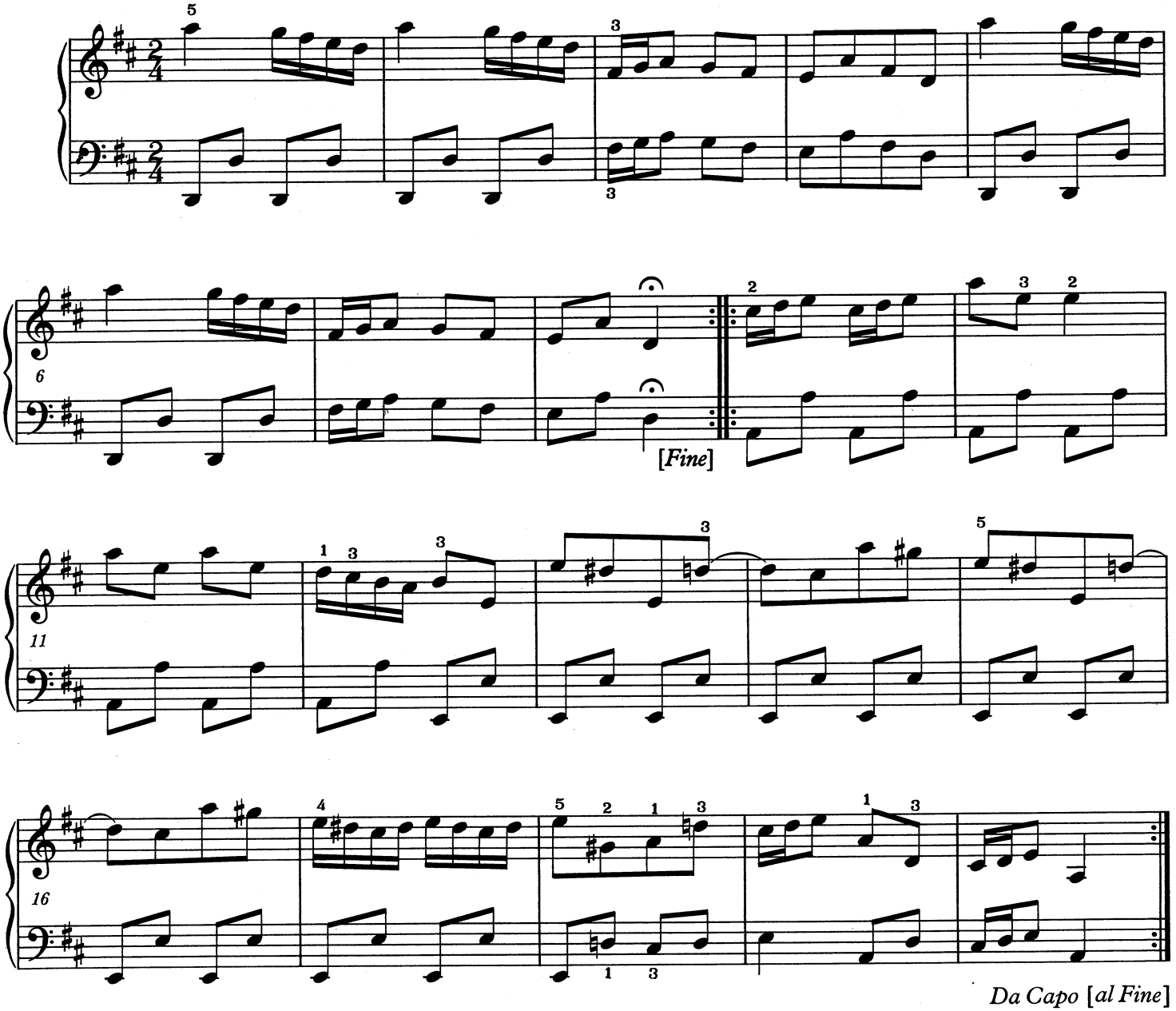
?Georg Böhm
(1661–1733)



Musette in D

BWV Anh. II 126

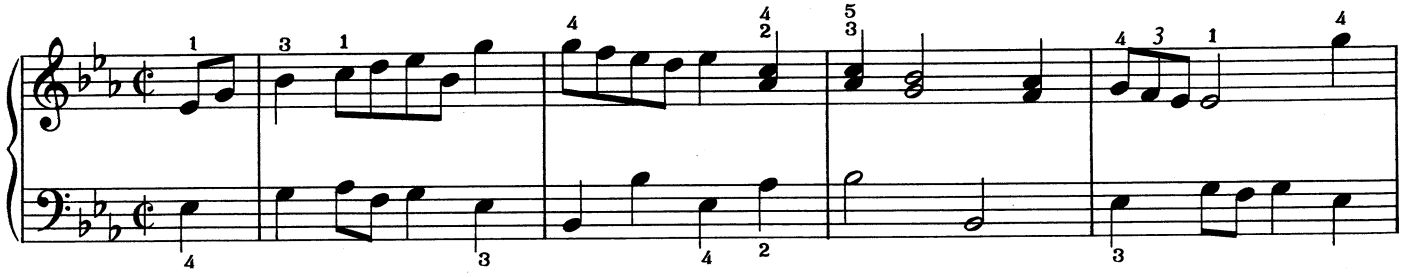
Anon.

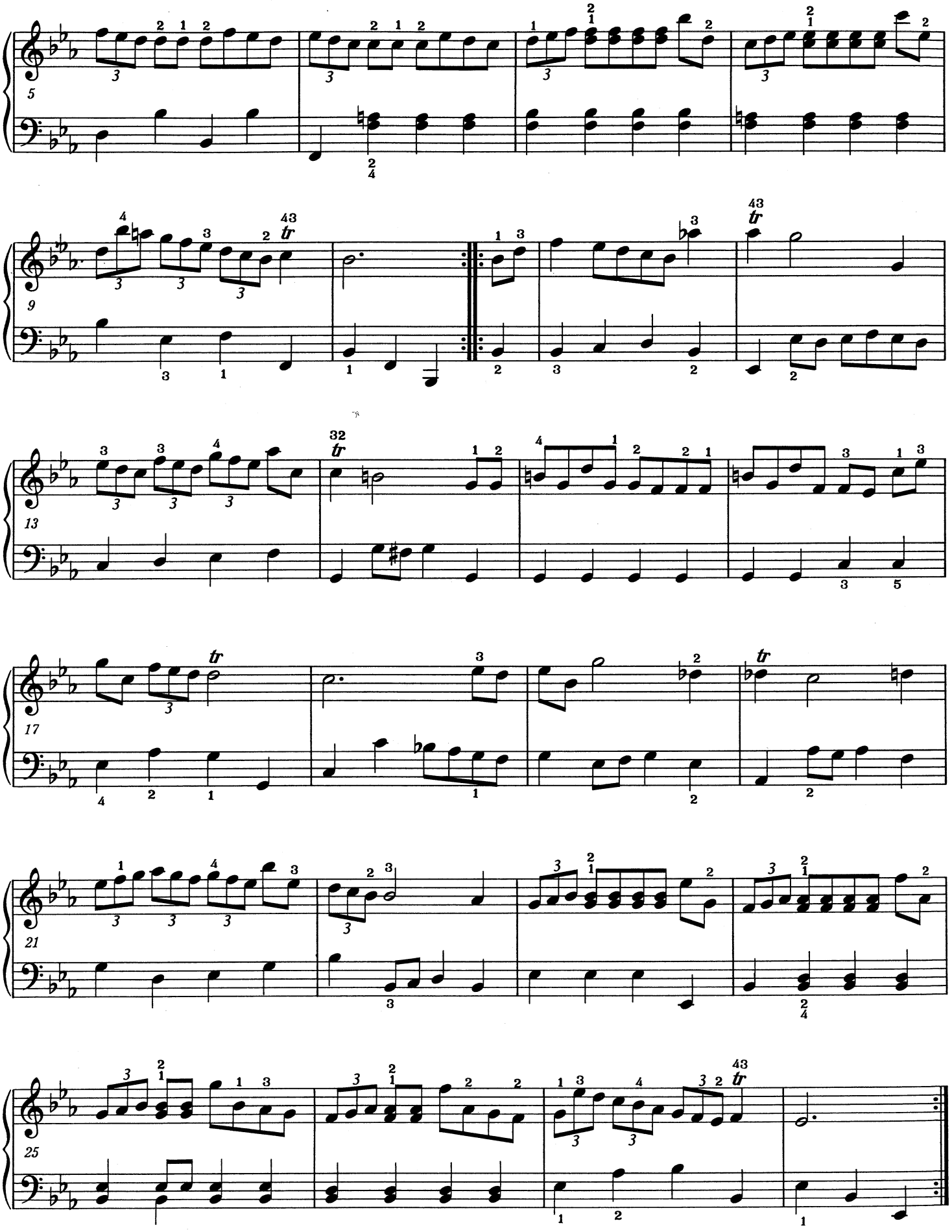


Marche in E flat

BWV Anh. II 127

Anon.

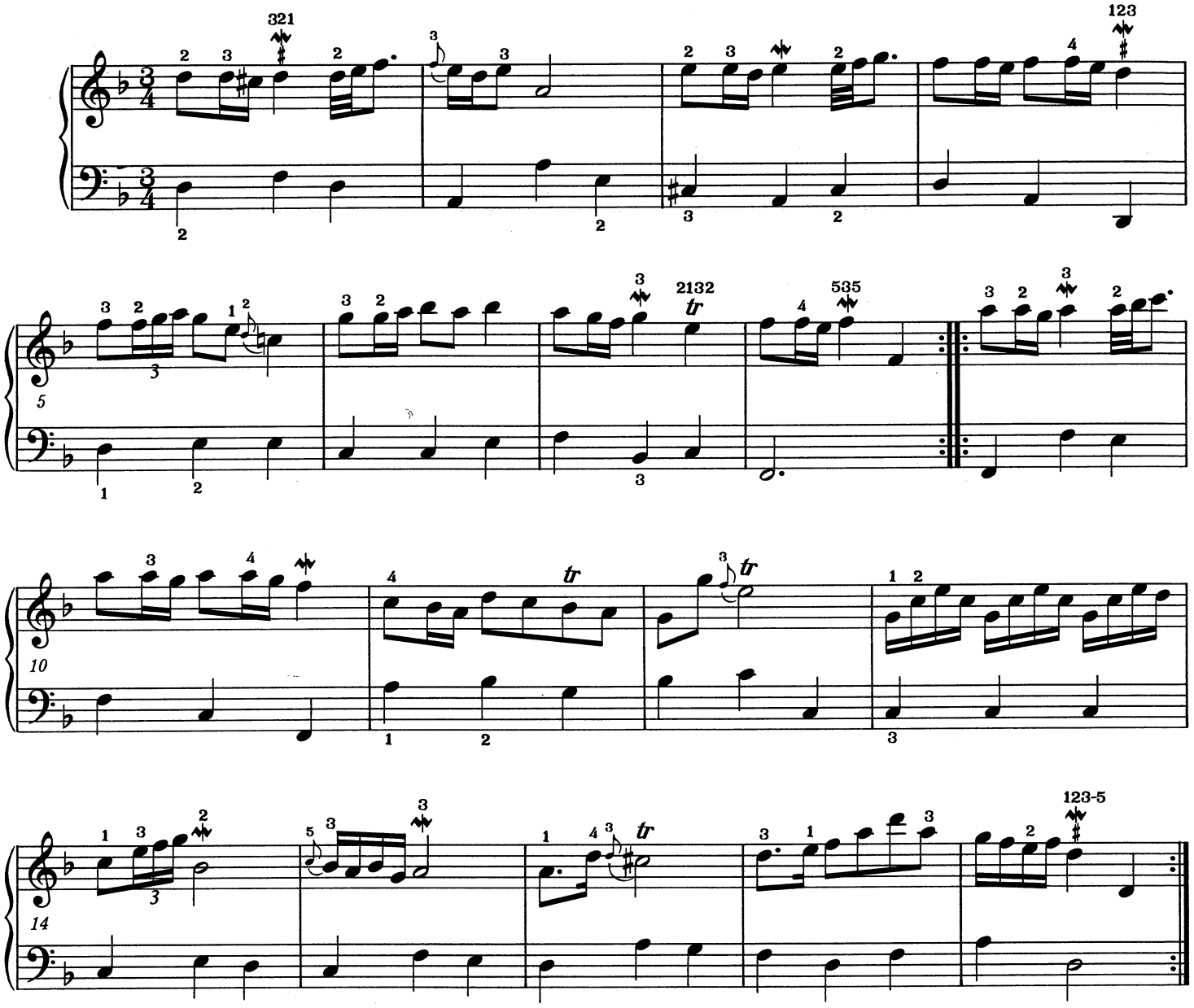




Polonaise in D minor

BWV Anh. II 128

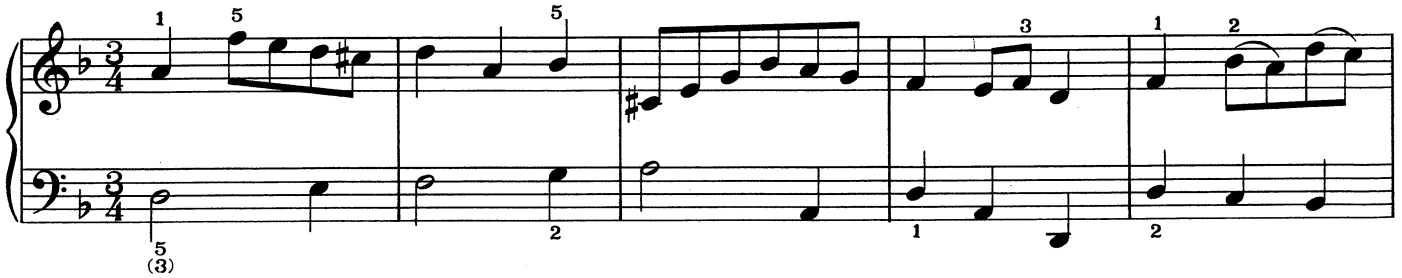
Anon.

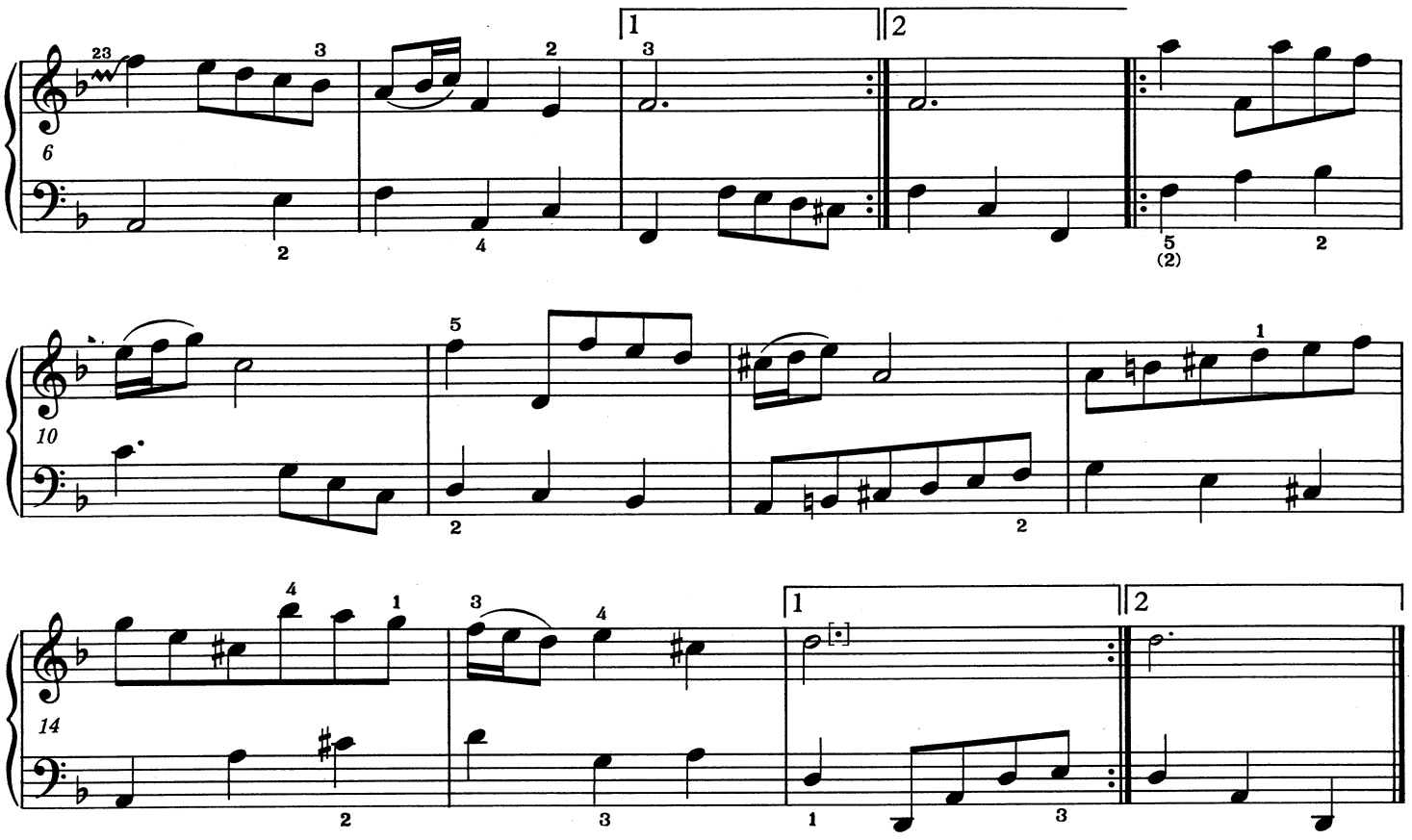


Menuet in D minor

BWV Anh. II 132

Anon.

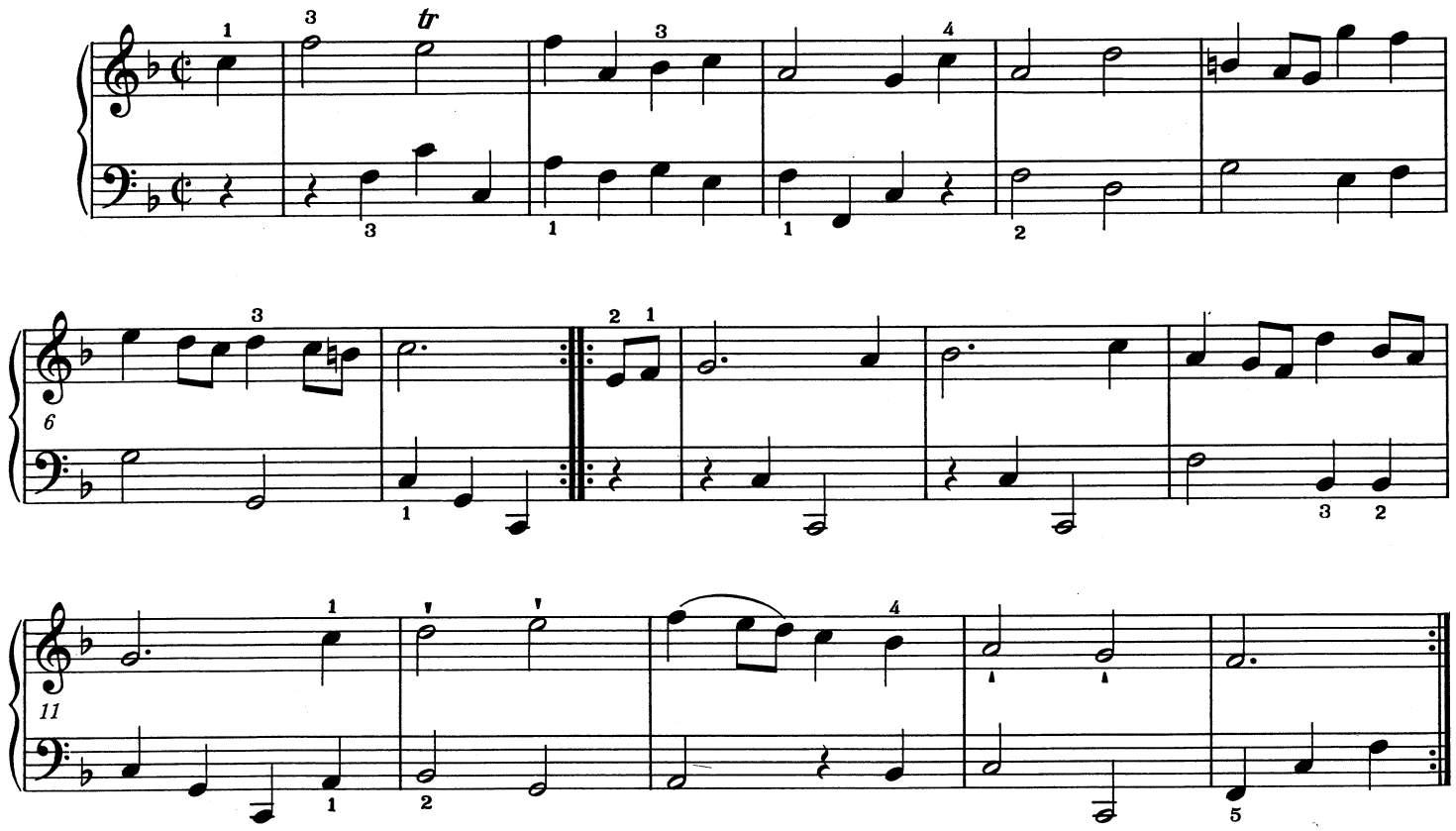




Aria in F

BWV Anh. II 131

Johann Christian Bach
(1735–82)

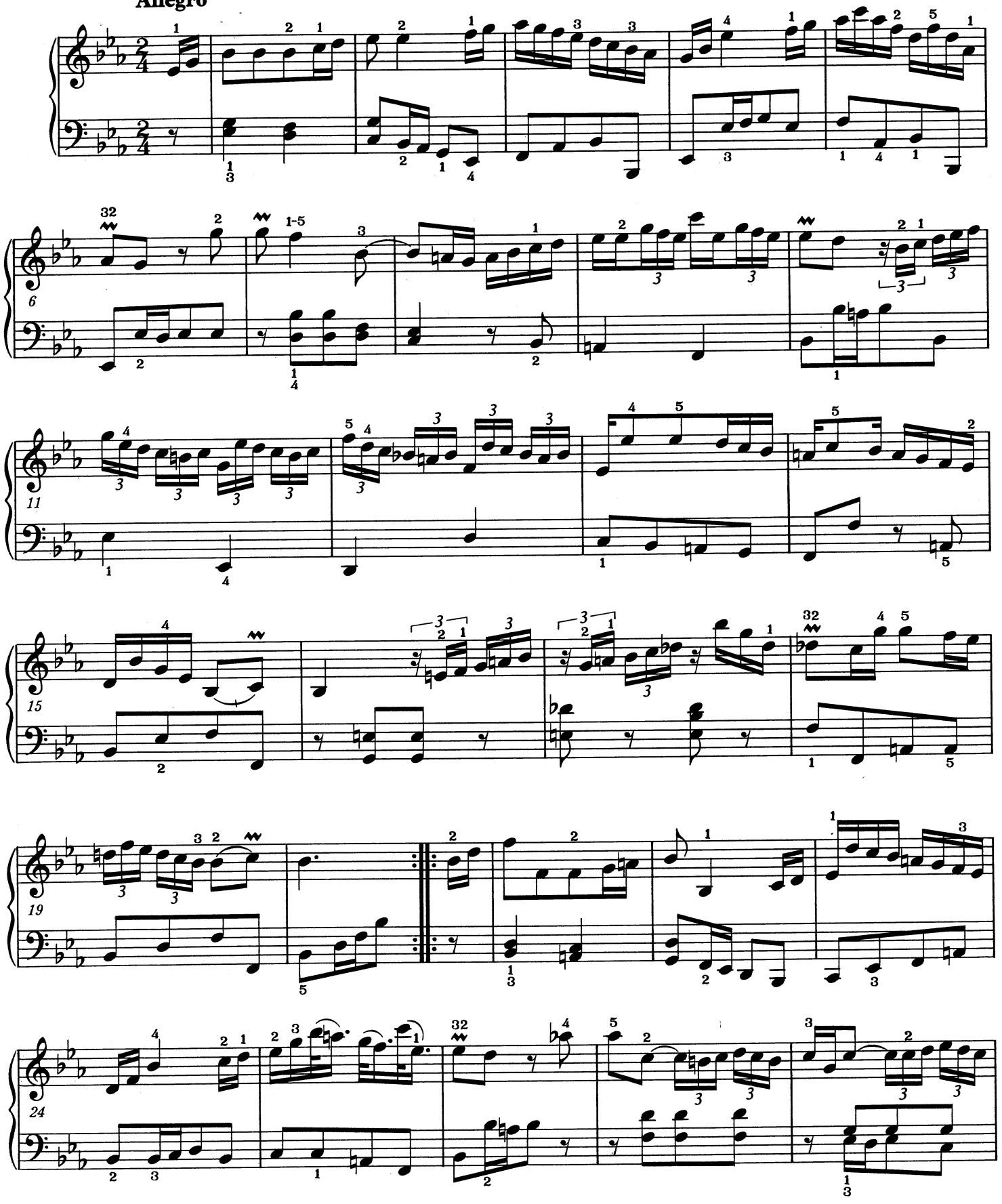


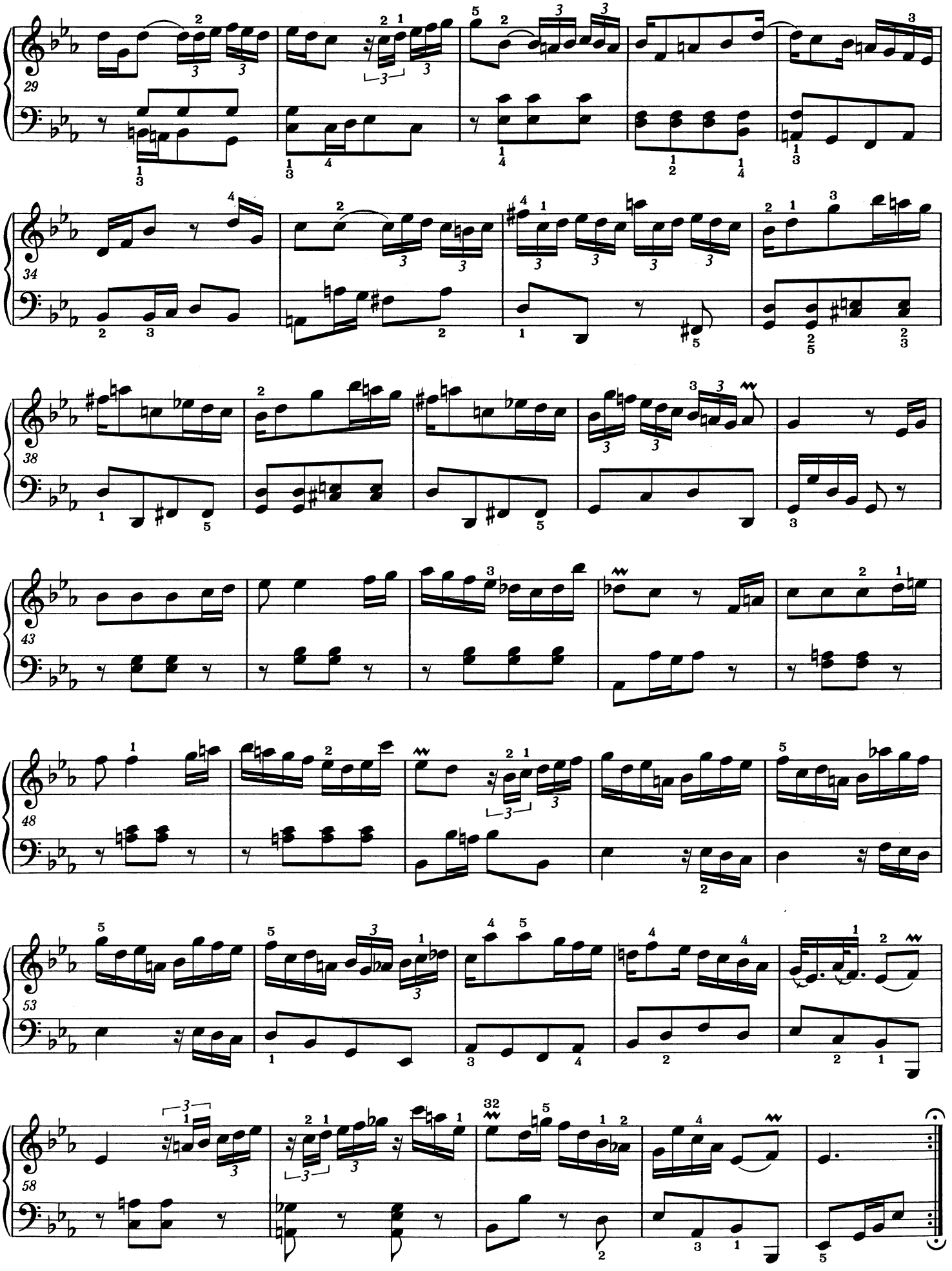
Solo per il Cembalo in E flat

H. 16

Carl Philipp Emanuel Bach

Allegro

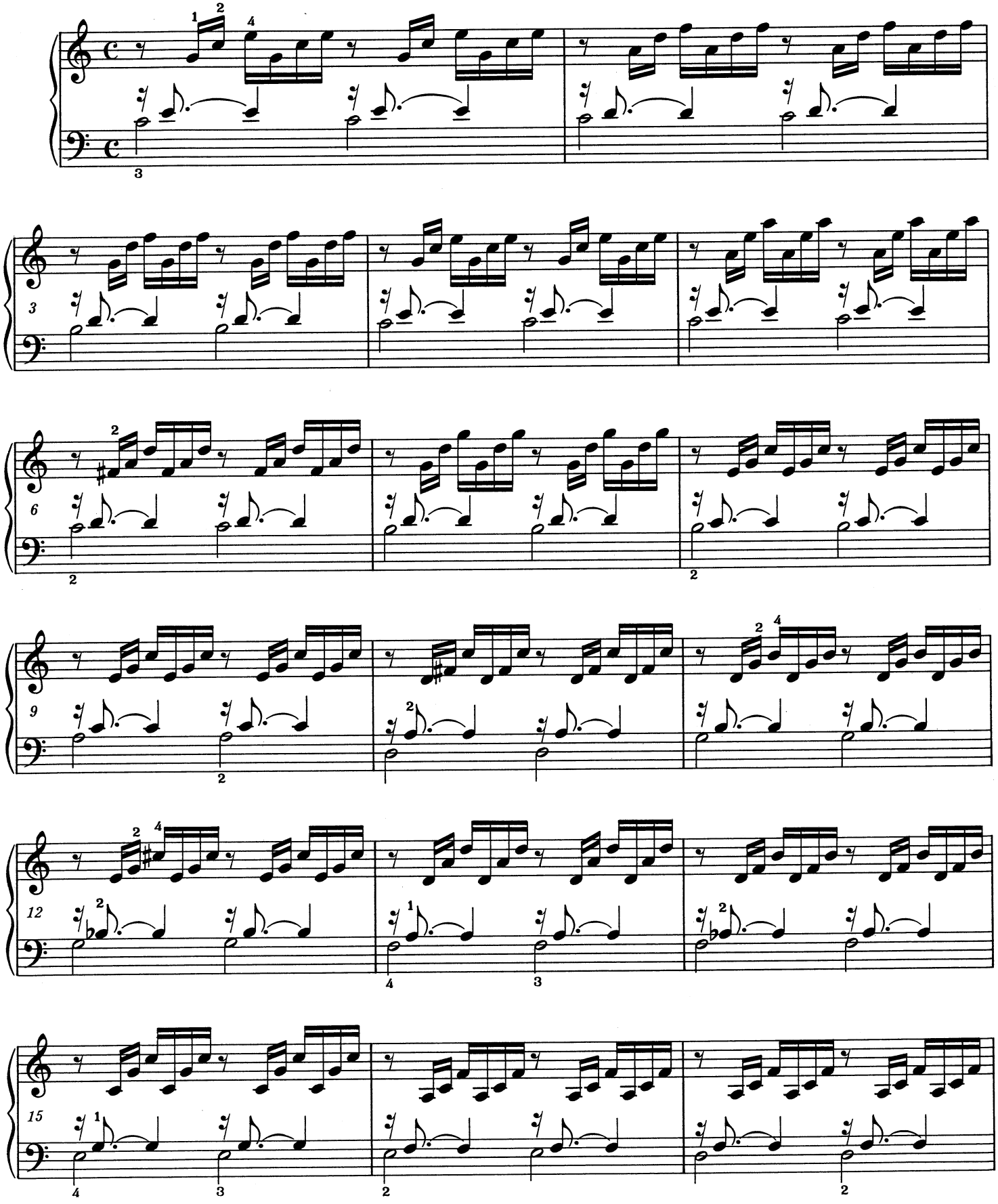


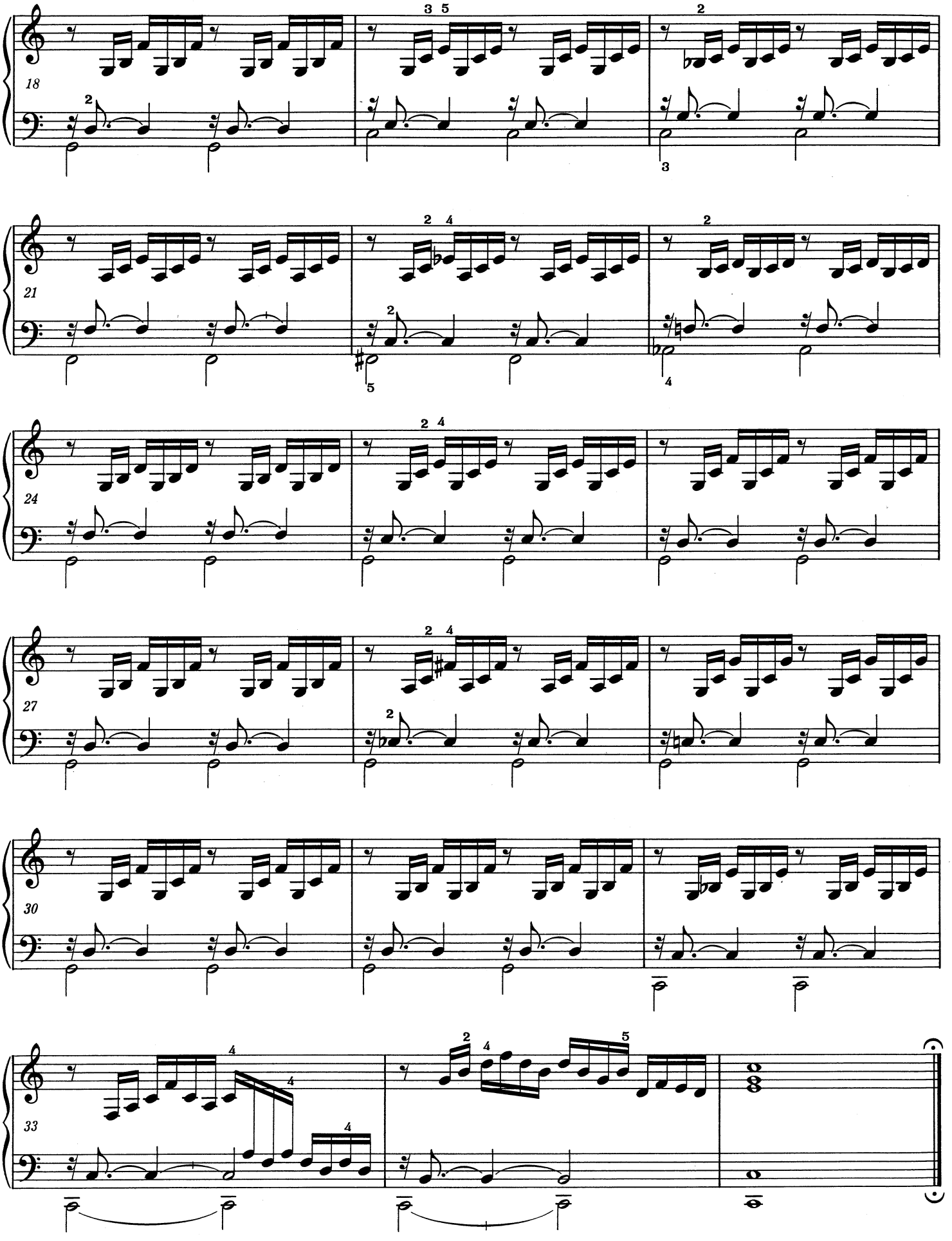


Praeludium in C

BWV 846/1

Johann Sebastian Bach

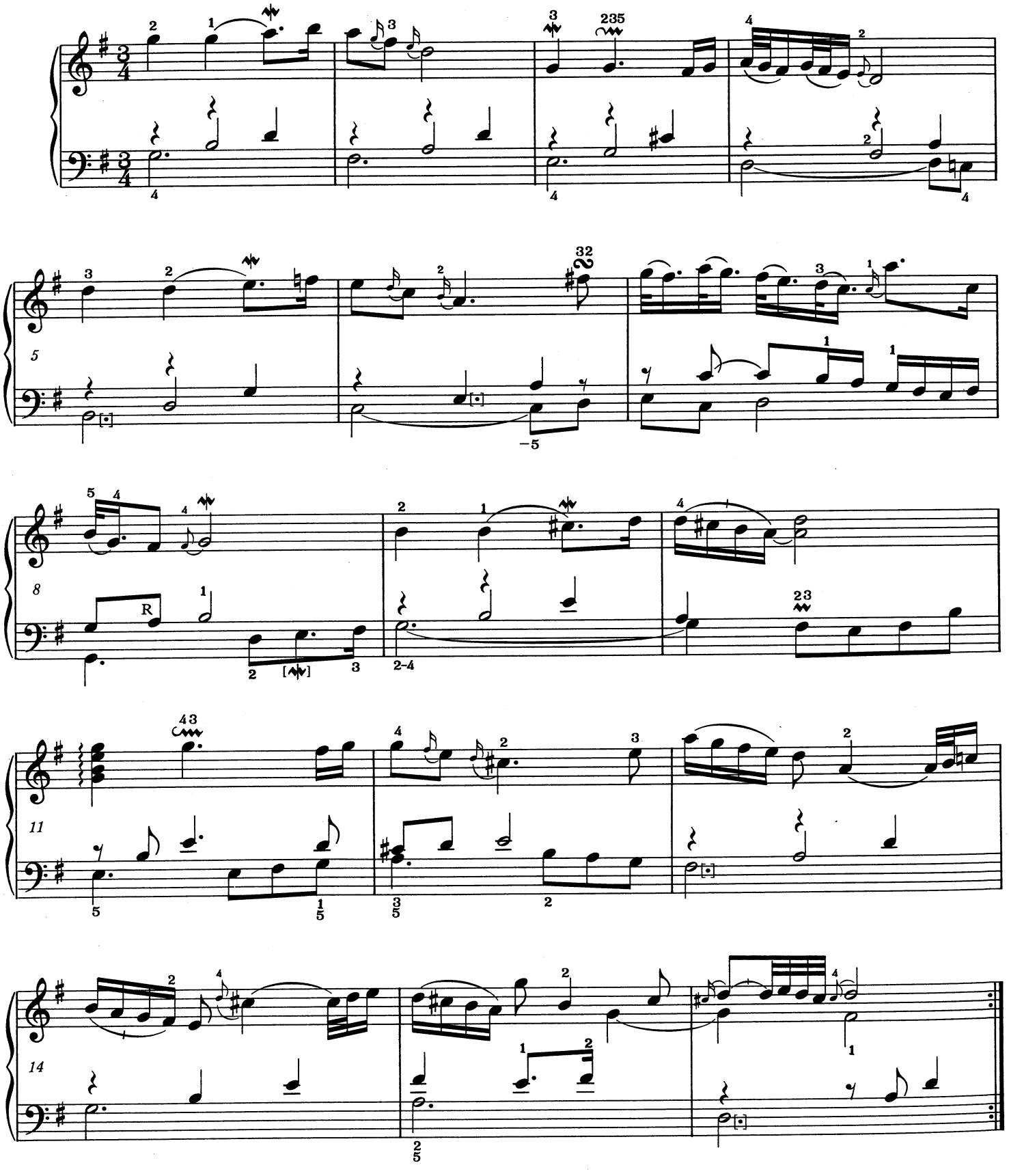


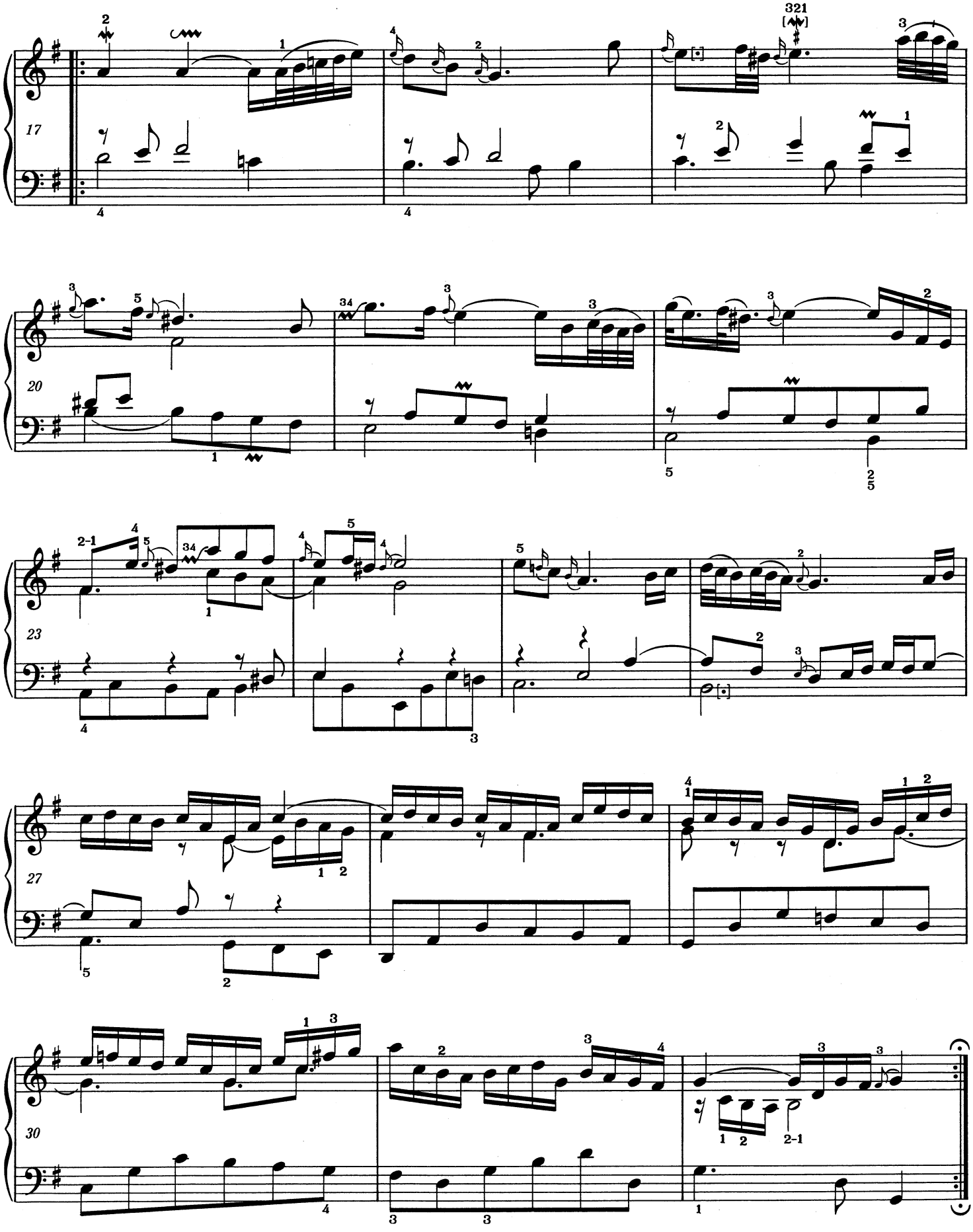

18
21
24
27
30
33

Aria in G

BWV 988/1

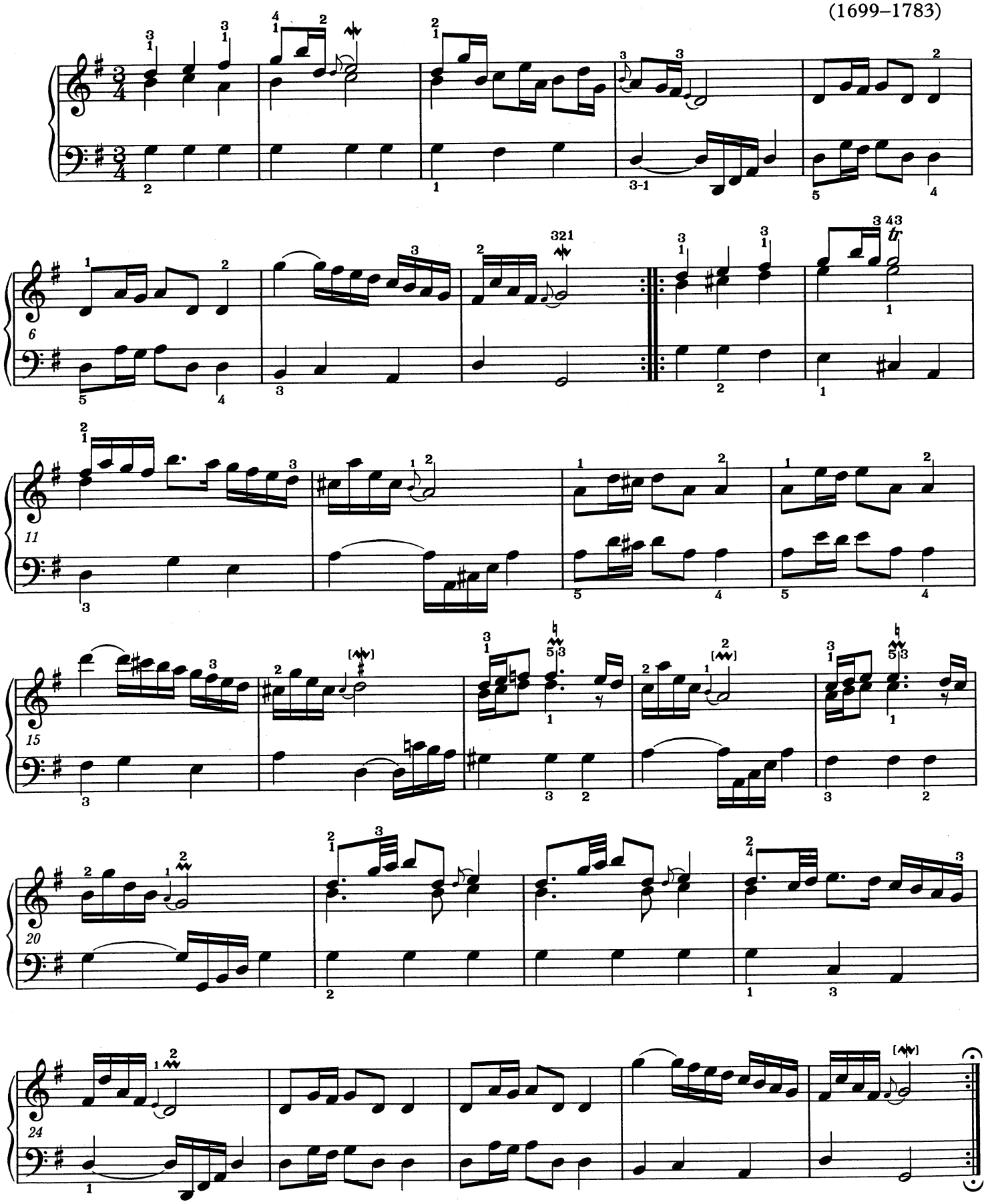
Johann Sebastian Bach





Polonaise in G

Johann Adolf Hasse
(1699–1783)



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PERFORMANCE NOTES

Anon.: Menuet in F, BWV Anh. II 113

The appoggiaturas in bars 2 and 32 are perhaps best played as quavers (=), those of bars 4 and 16 as crotchets or). Suggested tempo: ♩ = *c.*120.

Bar

1–4 The phrase should be well articulated with detached crotchets.

5–8 Use mixed phrasing in the l.h., e.g. ; the similar melodic line implied in the r.h. may be brought out using *tenuto* touch thus:

9–10 Phrase in short *legato* groups:

11 Use the treble *e″* as the starting note of the shake:

17–21 Note the 4-bar canon between treble and bass; suggested phrasing:

22–3 Perhaps articulate the r.h. part thus:

23 The treble *e′* might be ornamented thus: (=)

25–8 The melodic shape invites the following repeated phrasing pattern:

29–31 The r.h. contains two implied parts, one perhaps *staccato* and the other *legato* thus: etc.

C. Petzold: Menuet I & II in G/G minor, BWV Anh. II 114–115

The two minuets belong together as a pair and should be played *alternativement*, i.e. Menuet I — Menuet II — Menuet I without a break (omitting the repeats from the reprise of Menuet I).

Suggested tempo: ♩ = *c.*126.

Bar *Menuet I*

1–2 Spread the opening l.h. chord, perhaps phrasing the r.h. thus:

3 Play all mordents thus:

6,14,15 A mordent might be added to the 1st note of the bar by analogy with those of bars 5 & 13.

8 = or

16 The treble *g′* might be embellished thus:
=

20 Perhaps ornament the treble *c♯″* thus: =

22,27 The middle r.h. note might be embellished by analogy with bar 30 (q.v.).

23,31 Perhaps add a shake to the last treble note (play as in bar 20).

25,26 The r.h. *f♯′* is best treated as the closing-note of a *Schneller* (short main-note shake) thus:
=

30 =

32 Spread the final r.h. chord.

Bar *Menuet II*

1–4 Suggested r.h. phrasing:

4,12 A rising appoggiatura might be added to the treble *d″* thus: =

5–7,14 Perhaps add a mordent (see Menuet I, bar 3) to the 1st note of each bar by analogy with that of bar 13.

8 =

9 = (and the equivalent in bar 22)

15 =

16,32 Spread the closing r.h. chord of each strain.

18 Perhaps add a mordent thus: (the inverse of bar 9) =

20 A shake might be added to the 1st treble note (play as in bar 15).

23 The 2nd and 3rd treble notes might be played thus:
=

25,26 These bars might be embellished like the equivalent bars in Menuet I (q.v.).

27 Use *tenuto* touch to bring out the harmonic implications:

28 Perhaps add a shake to the treble *a′* like that of bar 8.

30 The r.h. might be embellished as in bars 9 & 22.

31 = ; perhaps add a shake to the last treble note (play as in bar 15).

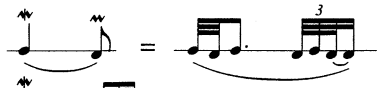
F. Couperin: 'Les Bergeries', Rondeau in B flat

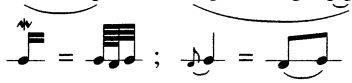
This piece is a pastorale in a folk-like idiom, making use of a bagpipe drone effect in the second episode. According to W. Mellers (*François Couperin and the French Classical Tradition*, London, 1950; revised edition 1987), '*bergeries* were little curls, small locks coyly turned up with a puff, and also of course the pseudo-shepherdesses who sported them'.

The rondeau theme (bars 1–8) alternates with three episodes or *couplets*, giving rise to the overall structure ABACADA. In his own edition (Paris, 1717), Couperin gives detailed instructions about the rondeau returns. After the *1er Couplet* he directs the player 'à la Reprise du Rondeau' (i.e. to the second strain of the rondeau, bars 4b–8a). After the *2de Couplet* he says: 'au Rondeau; dont on ne joué le commencement qu'une fois mais bien deux fois la Reprise' (i.e. play the first strain of the rondeau once, the second strain twice). After the *3e Couplet*, 'On reprend le Rondeau, comme au commencement', i.e. with both repeats.

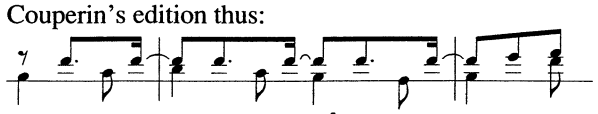
Couperin's edition contains additional ornaments (see the Critical Notes). R.h. semiquavers should be played as *notes inégales*; thus = . Suggested tempo: ♪ = *c.*120.

Bar

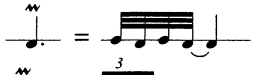
0 

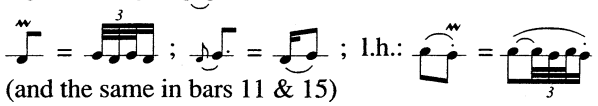
1 

1–2 The l.h. notes should be sustained, being notated in Couperin's edition thus:



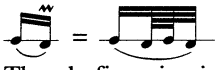
2

4 

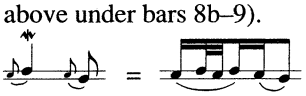
7 
(and the same in bars 11 & 15)

8a *2da volta*: spread the r.h. chord (perhaps downwards), as well as those of bars 12a & 16a (upwards) and 24a & 30a (downwards). Sustain the l.h. broken-chordal notes, as notated by Couperin, thus: ; the same applies to those of bars 26a & 34a.

8b–9 The r.h. fingering is Couperin's (from his treatise *L'Art de toucher le Clavecin*, Paris, 1717). Note that it implies a smooth join across the bar-line. Play the shake as in bar 7.

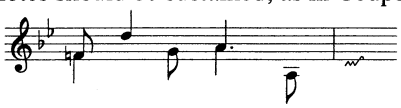
11 

16b–18 The r.h. fingering is from Couperin's treatise (see above under bars 8b–9).

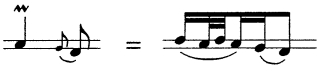
26 

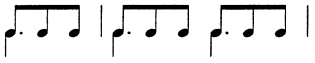
26b–28 The slurring of Couperin's edition — etc. — shows that he wants continuous *legato*; the same applies to bars 30b–31 and 32b–33.

29 The l.h. notes should be sustained, as in Couperin's edition:



30b–34a The r.h. fingering is from Couperin's treatise (see above under bars 8b–9).

32  (and the equivalent in bars 34 & 36)

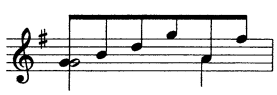
34b–35 The bass notes should be sustained, as in Couperin's edition, thus: 

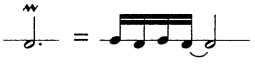
Anon.: Menuet in G, BWV Anh. II 116

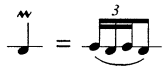
Suggested tempo: ♩ = *c.*126.

Bar

1,3 *Tenuto* touch might be employed in the opening r.h. figure thus:



8,32 Perhaps add a shake to the r.h. *a'* thus: 

15 A short shake might be added to the last note of the bar (and to the equivalent note in bars 23 & 39) thus: 

17ff. The middle section might be played at a lower dynamic level, a return to *forte* being made at the reprise in bar 33.

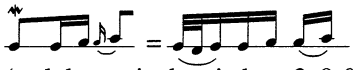
28 A shake might be added to the 1st treble note (play as in bar 15).

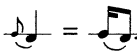
Anon.: Polonaise in F, BWV Anh. II 117

Anna Magdalena gives two versions of this piece, both reproduced here. The object of the revision was clearly to render the bass more elaborate and idiomatic to the keyboard.

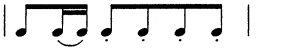
Suggested tempo: ♩ = *c.*80.

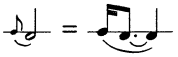
Bar *First Version*

1 
(and the equivalent in bars 2, 9 & 10)

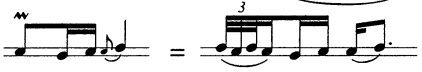
3  (and the equivalent in bar 5)

7 This characteristic polonaise rhythm, which recurs in bars 11 & 15, should be articulated thus:

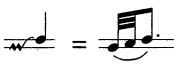


8  (and the same in bar 16)

12

13 

Bar *Second Version*

3 

9–12 Players need have no hesitation in transferring the rich ornamentation of the first version to the second.

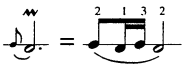
11 Play the shake as in bar 13 (see under first version).

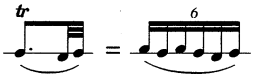
Anon.: Menuet in B flat, BWV Anh. II 118

Most crotchets should be slightly detached. Suggested tempo: ♩ = *c.*112.

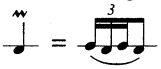
Bar

2 (and the equivalent in bar 4)

8 Perhaps ornament the closing note of the 1st strain (and the equivalent note in bar 16) thus: 

9 

20 A shake might be added to the 1st treble note thus:



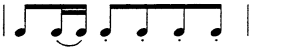
23 Perhaps add a shake to the last treble note (play as in bar 20).

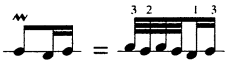
Anon.: Polonaise in G minor, BWV Anh. II 119

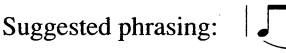
Crotchets should be mostly detached. Suggested tempo: ♩ = *c.*100.

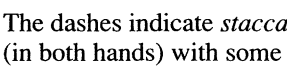
Bar

3 This typical polonaise rhythm, which recurs in bars 9, 12 & 14, should be articulated thus:



4 The r.h. figure on the 1st crotchet might be embellished thus:  (and the same in bar 16).

7,8 Suggested phrasing: 

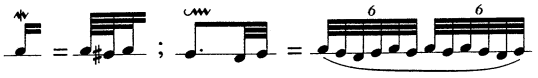
11,13 The dashes indicate *staccato*: play  (in both hands) with some emphasis on each note.

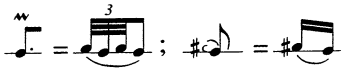
J. S. Bach: Chorale 'Wer nur den lieben Gott lässt walten', BWV 691

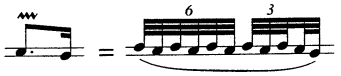
Play in an expressive *legato cantabile* style. For additional ornaments from the *Clavierbüchlein* for W. F. Bach of 1720, see the Critical Notes. Fermatas merely mark phrase-ends.

Suggested tempo: ♪ = *c*.72.

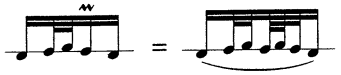
Bar

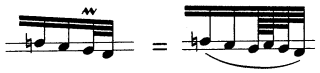
1 

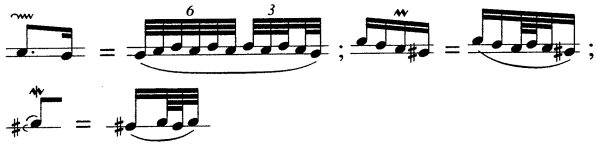
2 

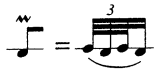
3 

4

5 

6 

7 

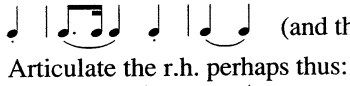
8 

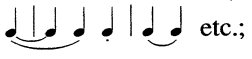
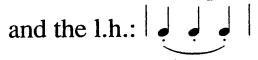
Anon.: Menuet in A minor, BWV Anh. II 120

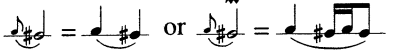
Suggested tempo: ♩ = *c*.132.

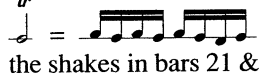
Bar

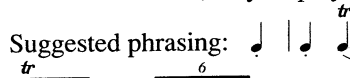
1–3 Treble and bass are in canon at the 8ve for 3 bars; they might be phrased thus:

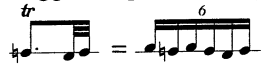

(and the same in bars 13–15).

5–6 Articulate the r.h. perhaps thus:  etc.; and the l.h.:  etc.

12 The closing treble note of the 1st strain might be ornamented thus: 

19  (and the equivalent in bar 27); the shakes in bars 21 & 23, where the closing-notes are written out in full, may be played in the same fashion.

21–2 Suggested phrasing:  etc.

22  (and the equivalent in bar 24)

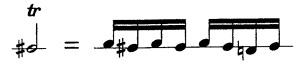
Anon.: Menuet in C minor, BWV Anh. II 121

Suggested tempo: ♩ = *c*.132.

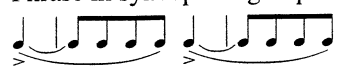
Bar

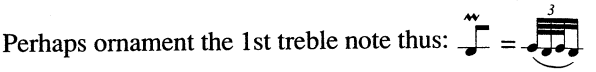
1–3 The opening theme might be phrased in cross-bar groups thus:

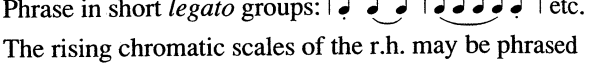
etc.

4 

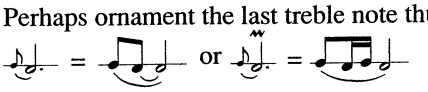
5–6 Phrase in syncopated groups thus:



7 Perhaps ornament the 1st treble note thus: 

9–12 Phrase in short *legato* groups:  etc.

17–22 The rising chromatic scales of the r.h. may be phrased in 2-bar *legato* groups.

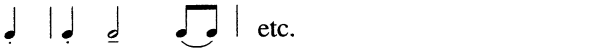
24 Perhaps ornament the last treble note thus: 

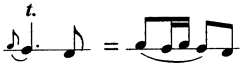
C. P. E. Bach: March in D, H. 1.1

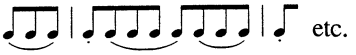
Suggested tempo: 𝅗𝅥 = *c*.80.

Bar

1–2 Perhaps articulate the opening theme thus:

 etc.

7 

14–15 Suggested phrasing:  etc.

20 The r.h. may be articulated in two ways:

C. P. E. Bach: Polonaise in G minor, H. 1.2

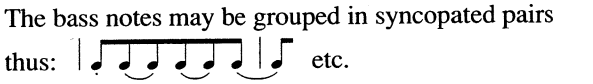
This piece is written in da Capo (ABA) form, the 1st strain (bars 1–8) being repeated (without its own internal repeat) after the middle section, for which a contrasting dynamic might be employed. Suggested tempo: ♩ = *c*.80.

Bar

1–3 The figure should be played in bars 1–2 but perhaps in bar 3.

11–12 Suggested phrasing:

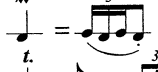
13–18 This more sustained passage might be played *legato cantabile* as a contrast to its surroundings.

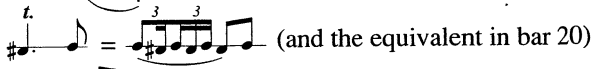
15–16 The bass notes may be grouped in syncopated pairs thus:  etc.

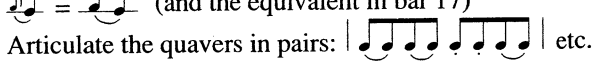
C. P. E. Bach: March in G, H. 1.3

Crotchets should be mostly detached. Suggested tempo: 𝅗𝅥 = *c*.66.

Bar

4 Perhaps add a shake to the last treble note thus: 

7  (and the equivalent in bar 20)

13  (and the equivalent in bar 17)

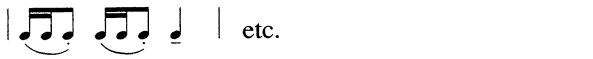
18–19 Articulate the quavers in pairs: etc.

C. P. E. Bach: Polonaise in G minor, H. 1.4

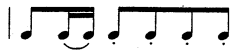
Suggested tempo: ♩ = *c*.92.

Bar

1–2 The opening 8ves figure may be articulated thus:

 etc.

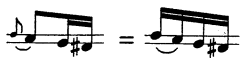
3 This characteristic polonaise rhythm is best articulated:



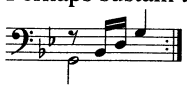
11–12 Suggested phrasing:

13–20 A lower dynamic level might be employed for this contrasting middle section.

24 An appoggiatura might be added to the 1st treble note, as in the sonata version (see the Critical Notes):



Perhaps sustain the bass *G*, as in the sonata version:



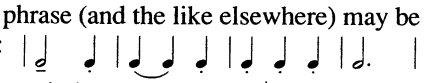
(the same applies in bar 8).

G. Böhm (?): Menuet in G

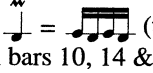
This is a fast one-in-a-bar minuet (𝅗𝅥. = *c*.60).

Bar

1–4 The opening phrase (and the like elsewhere) may be phrased thus:

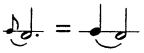


2 When the 1st strain is repeated, the *f*♯′ might be embellished thus:

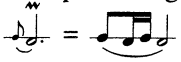


(the same applies to the equivalent note in bars 10, 14 & 22 on the repeat of the 2nd strain).

4



8 Perhaps add an appoggiatura, as in bar 4 (the same applies in bar 20); on repeat it might be further embellished thus:



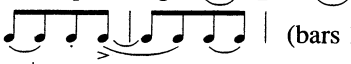
15 A shake might be added to the treble *c*♯″ thus:

(the same applies to the *f*♯′ in bar 27).

Anon.: Musette in D, BWV Anh. II 126

This piece is written in da Capo (ABA) form: repeat the 1st strain (without internal repeat) after the second, for which a contrasted dynamic might be used. Quavers in the 1st strain should be *staccato*, but r.h. ones in the 2nd strain may often be joined in pairs, e.g.

(bars 10–11) and



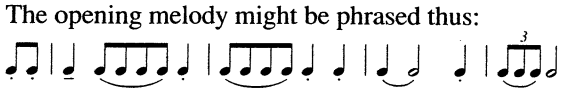
(bars 13–14). Suggested tempo: ♩ = *c*.104.

Anon.: Marche in E flat, BWV Anh. II 127

Suggested tempo: ♩ = *c*.120.

Bar

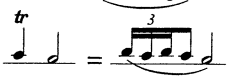
1–4 The opening melody might be phrased thus:



9

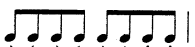
(and the same in bar 27)

12

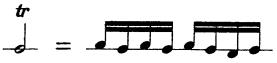


(and the equivalent in bars 14 & 20)

15–16 Articulate the quavers in pairs, e.g.



17

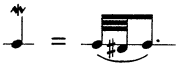


Anon.: Polonaise in D minor, BWV Anh. II 128

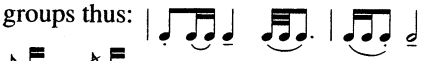
Suggested tempo: ♩ = *c*.80.

Bar

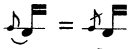
1



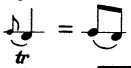
1–2 The opening phrase should be articulated in small groups thus:



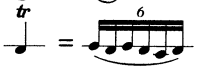
2



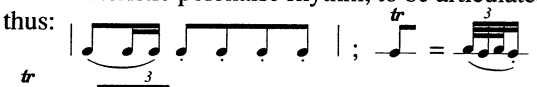
5



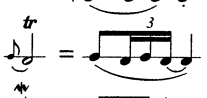
7



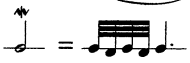
11 A characteristic polonaise rhythm, to be articulated thus:



12



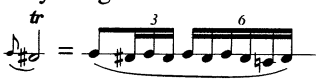
14



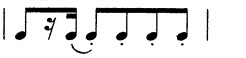
(and the equivalent in bar 15)

15 Play the grace-note as in bar 2.

16



17 Articulate thus:

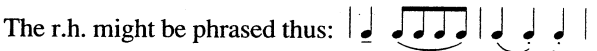


Anon.: Menuet in D minor, BWV Anh. II 132

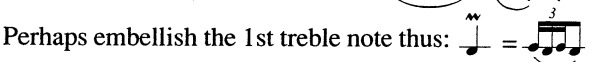
Suggested tempo: ♩ = *c*.108.

Bar

1–2 The r.h. might be phrased thus:

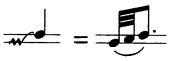


4 Perhaps embellish the 1st treble note thus:



5 Clearly separate the slurred pairs:

6



7 Play the crotchets *staccato*, perhaps with a shake on the *e*′ (play as in bar 4).

9,11 Articulate thus:

12–14 Bring out the bass-treble imitation.

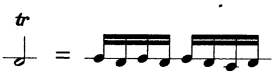
15 Play the crotchets as in bar 7.

J. C. Bach: Aria in F, BWV Anh. II 131

Suggested tempo: 𝅗𝅥 = *c*.69.

Bar

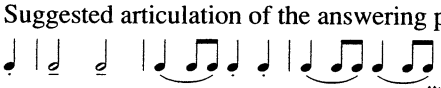
1



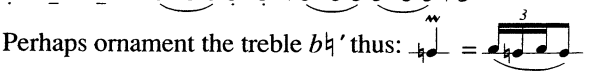
1–3 The opening phrase might be articulated thus:

3 Perhaps add a *tr* to the r.h. minim *a*′ (play as in bar 1).

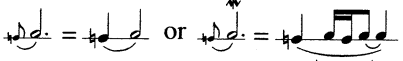
4–7 Suggested articulation of the answering phrase:



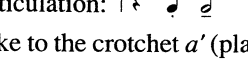
5 Perhaps ornament the treble *b*♮′ thus:



7 A rising appoggiatura might be added to the treble *c*″:



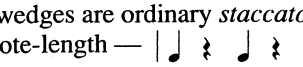
8,9 Suggested bass articulation:



10 Perhaps add a shake to the crotchet *a*′ (play as in bar 5).

11 A falling appoggiatura might be added to the treble *g'*:

12,14 The wedges are ordinary *staccatos*; play about half the note-length —

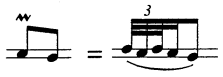


C. P. E. Bach: Solo per il Cembalo in E flat, H. 16

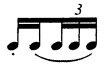
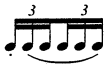
Suggested tempo: ♩ = *c.*66.

Bar

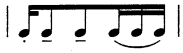
1–2 The opening phrase might be articulated thus:

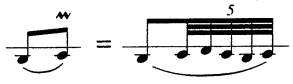
6  (and the equivalent in bars 7, 10, 18, 26, 46, 50 & 60)

9,11 Phrase in short *legato* groups preceded by a *staccato*:

 etc. and  etc.

13 Articulate thus:



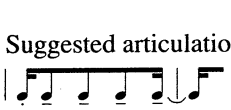
15  (and the equivalent in bars 19, 57 & 61)

16–18 This parenthetic minor-key passage might be played at a lower dynamic level than its surroundings.

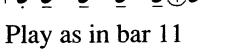
18 Articulate thus:

27–42 Perhaps adopt a lower dynamic level for this middle section, returning to *forte* at the tonic reprise in bar 43.

27,32 Suggested articulation:



and

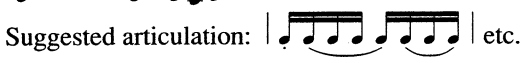


36 Play as in bar 11

37 Play as in bar 13

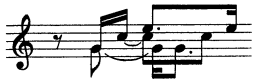
41

51 Suggested articulation:

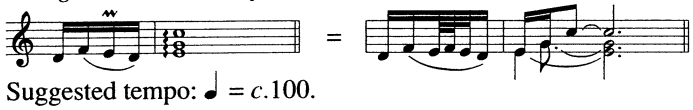
 etc.

J. S. Bach: Praeludium in C, BWV 846/1

The r.h. broken chords may be sustained thus:



The final cadence might be played *allargando* and suitably embellished:



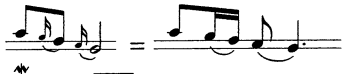
Suggested tempo: ♩ = *c.*100.

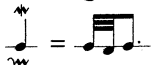
J. S. Bach: Aria in G, BWV 988/1

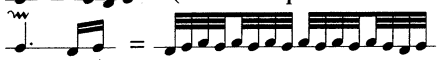
The florid r.h. part should be played in a *legato cantabile* style. Suggested tempo: ♩ = *c.*60.

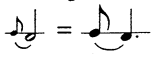
Bar

1 (and the equivalent in bars 5 & 9)

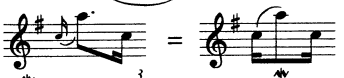
2  (and the equivalent in bars 6, 12, 18 & 25)

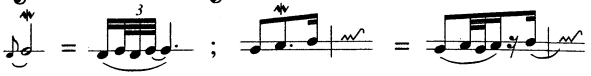
3  (and the equivalent in bar 17);

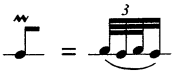


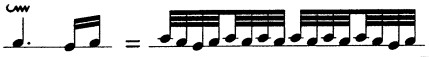
4 

6

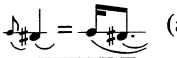
7 

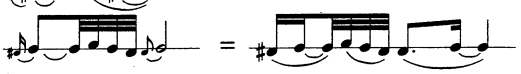
8 

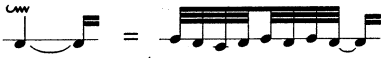
10  (and the equivalent in bars 19–22, l.h.)

11 

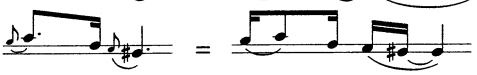
13 Articulate thus:

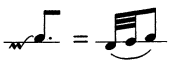
14  (and the equivalent in bars 21 & 22)

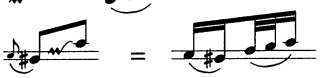
16 

17 

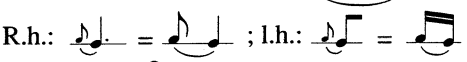
19

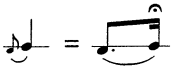
20 

21 

23 

24

26 R.h.:  ; l.h.:

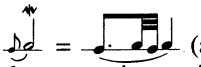
32 

J. A. Hasse: Polonaise in G

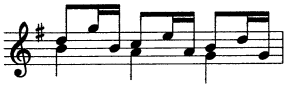
Suggested tempo: ♩ = *c.* 84.

Bar

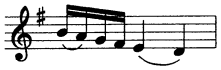
2,3 The thematic dactyl might be articulated thus:

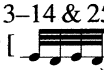
2  (and the equivalent in bars 8, 16 & 28); the appoggiaturas in bars 2, 21 & 22 might be played in 3rds, as in the sonata version (see the Critical Notes).

3 Perhaps fill out the inner part, as in the sonata version:

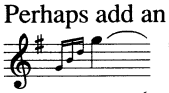


4 Play:



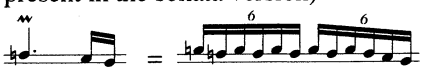
5,6 The rhythm might be sharpened to (and the same in bars 13–14 & 25–6) as in the sonata version, which also has ***tr*** [] to the r.h. and l.h. crotchet *d'/d.*

7 Perhaps add an arpeggio to the 1st treble note —

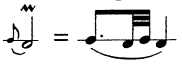


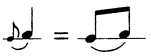
(and the equivalent in bars 15 & 27) — as in the sonata version.

10 (the closing notes are present in the sonata version)

17 

(and the equivalent in bar 19)

18  (and the equivalent in bars 20 & 24)

21 

CRITICAL NOTES

The *Clavierbüchlein* for Anna Magdalena Bach of 1725 (henceforth *AMB 1725*) belongs to the music collection of the Staatsbibliothek zu Berlin, Preussischer Kulturbesitz (shelf-mark: Mus. ms. Bach P 225). A facsimile edition is available (edited by G. von Dadelsen, Kassel, 1988). All the essential spade-work on dating and handwriting has been carried out by Georg von Dadelsen and published in the *Kritischer Bericht* to *Neue Bach-Ausgabe*, Series V, Vol. 4 (Kassel & Leipzig, 1957). Like all subsequent students of *AMB 1725*, the present editor is greatly indebted to Dadelsen. Attributions of anonymous pieces made since Dadelsen's edition appeared are detailed below. Textual notes refer to *AMB 1725* unless otherwise stated.

Anon.: Menuet in F, BWV Anh. II 113

Time signature: 3.

C. Petzold: Menuet I & II in G/G minor, BWV Anh. II 114–115

The attribution of these famous 'Bach minuets' to Christian Petzold, predecessor to W. F. Bach as organist at the Sophienkirche, Dresden, was made by H.-J. Schulze — see his 'Ein "Dresdner Menuett" im zweiten Klavierbüchlein der Anna Magdalena Bach', *Bach-Jahrbuch*, 65 (1979), pp. 45–64. The two minuets belong to a 'Suite de Clavecin par C. Pezold [*sic*]' transmitted in Berlin Mus. ms. 30500, a manuscript of Leipzig provenance, copied in 1726 by J. B. Tzschirich from a collection of H. R. Krausse's. It is possible that Bach received the suite as a gift from Petzold on the occasion of his concert on the new Silbermann organ at the Sophienkirche, Dresden, in September 1725.

Menuet I: time signature: 3; b. 8, 2nd bass note: *c*, not *d*, in error. *Menuet II*: key signature: one flat; time signature: 3; b. 27, last treble note: *c″* or *d″*, not *b♭′*, in error; b. 31: ornament reads ~~, not ~~.

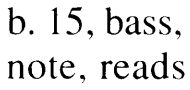
F. Couperin: 'Les Bergeries', Rondeau in B flat

Couperin published this piece in his *Second livre de pièces de Clavecin* (Paris, 1717), pp. 8–9, henceforth OE (Original Edition). Detailed comparison of the two versions cannot be made here (a facsimile of OE can be found in *Krit. Bericht*, *NBA* V/4, pp. 122–3). Title, subtitle, expression mark and episode headings are in this edition adopted from OE, as are many slurs and *staccato*s and certain ornaments (the second grace-note in b. 26 and the shakes in bb. 32, 34 & 36). Other ornaments present in OE only are as follows:

Bar	*Part*	*Sign*	*Ornament*
1	S	7	~~
3	S	11	~~
4a	B	5	*2da volta*: ~~
5	S	1	~~
7,11,15	S	4	~~
7	S	6	~~
8a	S	3	*1ma volta*: ~~
8b	S	2	~~
12	S	3	~~
16	B	5	~~
19,23	S	1	~~
20	S	1	~~
26–8	S	4	~~
27–8	S	2	~~
29	S	9	~~
31,33	S	2	~~

In *AMB 1725* the slide in b. 1, last quaver, printed as grace-notes in OE, is notated incorrectly as ; the 3rd bass note of b. 17 is a quaver, not a crotchet, in error; the ornament on the last treble note of b. 17 is ***tr*** (OE: ~~); the 1st treble note of b. 21 is followed by a quaver rest (cf. b. 20); a mordent is placed above the last treble note in b. 23; the 6th tenor note of b. 23 reads *g*, not *f*, in error; and the 6th tenor note of b. 24 reads *d*, not *f*, in error.

Anon.: Menuet in G, BWV Anh. II 116

b. 15, bass, reads  *c c d*, but cf. b. 39; b. 30, 1st treble note, reads *a′*, not *b′* (cf. b. 29); b. 39, 1st crotchet, r.h., reads *a′ b′*, but cf. b. 15.

Anon.: Polonaise in F, BWV Anh. II 117

First Version: entitled 'Polonoise'; b. 3, appoggiatura: *c″*, not *b♭′*; b. 4, grace-note: corrected here from ♪ to ♪ to accord with b. 6; b. 16, grace-note: corrected here from ♪ to ♪ to accord with b. 8. *Second Version*: no title; b. 13: semiquaver grace-note, but cf. b. 14.

Anon.: Polonaise in G minor, BWV Anh. II 119

This piece is of Polish origin — it belongs to a collection of '13 Polonoises avec la Basse', each entitled 'Taniec' (Polish for 'dance'), which are transmitted in a Leipzig manuscript of 1729. See K. Hlawiczka: 'Zur Polonaise g-moll (BWV Anh. 119) aus dem 2. Notenbüchlein für Anna Magdalena Bach', *Bach-Jahrbuch*, 48 (1961), pp. 58–60.

b. 3, 6th treble note: *d″*, not *c″*, in error.

J. S. Bach: Chorale 'Wer nur den lieben Gott lässt walten', BWV 691

The *Clavierbüchlein* for W. F. Bach of 1720 contains an autograph fair copy, from which Anna Magdalena may have copied the piece into *AMB 1725*. The autograph contains the following additional ornaments: b. 1: ~~ to tenor *g♯*; b. 3: ~~ to 1st tenor *a*; b. 6: ~~ to 1st treble *c″*; b. 8: ~~ to tenor *g♯*.

Anon.: Menuet in C minor, BWV Anh. II 121

b. 10, 3rd bass note: *c*, not *d*, but cf. the equivalent note in b. 14.

C. P. E. Bach: Polonaise in G minor, H. 1.4

An apparently earlier version of this piece formed the middle movement of a three-movement 'Sonata per il Cembalo solo di Sig^re^ C. P. E. Bach'. The sole source of this sonata, a Hamburg manuscript, was lost in World War II but a copy survived and served as the source of Dadelsen's edition of the sonata in Appendix I, *NBA* V/4 (pp. 134–6).

Georg Böhm (?): Menuet in G

The only surviving source of this piece, J. S. Bach's copy in *AMB 1725*, is entitled 'Menuet fait par Mons. Böhm'. Dadelsen (*Krit. Bericht*, *NBA* V/4, p. 91) questions whether the composer named is identical with Georg Böhm on the grounds that the piece is very different stylistically from Böhm's clavier suites. Since, however, the Böhm suites date from some thirty years before the entry of the Menuet in *AMB 1725*, the comparison is of dubious relevance. Böhm's continuing friendship with Bach during the period when the *Clavierbüchlein* was in use is attested by the fact that in the autumn of 1727 he sold copies on commission of Bach's 2nd and 3rd keyboard Partitas, BWV 826–7.

Anon.: Musette in D, BWV Anh. II 126

Time signature: 2.

Anon.: Polonaise in D minor, BWV Anh. II 128

This piece is unnamed in *AMB 1725*, but it is clearly a polonaise in style, hence the editorial title.

b. 3, 3rd crotchet, treble: (*sic*) in error, but cf. bb. 1 and 9.

J. C. Bach: Aria in F, BWV Anh. II 131

According to Schulze, this unnamed piece (the title 'Aria' is editorial) is an early compositional effort of Bach's youngest son's, entered in *AMB 1725* by the young J. C. Bach himself, probably not before about 1745. See H.-J. Schulze: 'Die Bach-Überlieferung', *Beiträge zur Musikwissenschaft*, 17 (1975), p. 48. Time signature: C; b. 4, 1st treble note: *c″* appears to have been corrected to *a′*, not vice versa.

C. P. E. Bach: Solo per il Cembalo in E flat, H. 16

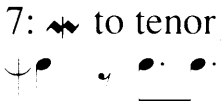
Elsewhere (Berlin, Mus. ms. Bach P 368) this piece forms the first movement of the Sonata per il Cembalo in E flat, H. 16 (Wq. 65/7), in its earliest known version. The whole sonata in this early version is published by Dadelsen in Appendix II, *NBA* V/4 (pp. 137–8).

b. 21, last treble note: ♪, not 𝅗𝅥, in error.

J. S. Bach: Praeludium in C, BWV 846 1

The piece is untitled in *AMB 1725* and lacks bb. 16–20; for this edition, these five bars have been supplied from the autograph (Berlin, Mus. ms. Bach P 415).

J. S. Bach: Aria in G, BWV 988/1

Anna Magdalena's text differs little from that of *Clavierübung IV* (1741; henceforth OE). *AMB 1725*, b. 11, 1st tenor note: *d′*, not *b*; b. 12, last treble note: *d″*, not *e″*; b. 17, 1st ornament: , not ; b. 19, bass: *c a b*, not *c b a* (cf. b. 18); b. 22, 4th treble note and appoggiatura: *c♯″*, not *d♯″*. All these places have been corrected in this edition according to OE. The notation of the appoggiaturas in bb. 6 & 12 has been corrected in accordance with that of b. 2. The first appoggiatura in b. 20 is present in *AMB 1725* only. OE, b. 3, 2nd ornament: ; b. 12, 2nd ornament: ; b. 17: to tenor *f♯′*; b. 24, 1st crotchet, treble: ; b. 30, alto: 

J. A. Hasse: Polonaise in G

This piece, which is given anonymously in *AMB 1725*, is a variant version of 'Polonoise 2^do' in F from a 'Sonata per Cembalo, del Sigr. Giov. Adolfo Hasse detto il Sassone' (the second of seven Hasse sonatas in Berlin, Mus. ms. 9640). See K.-H. Viertel: 'Zur Herkunft der Polonaise BWV Anhang 130', *Muzikološki Zbornik*, 13 (Ljubljana, 1977), pp. 36–43. The polonaise in question is lacking in the concordance mentioned by Viertel (London, British Library, Add. MS 32075).