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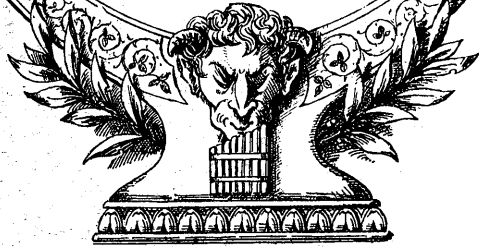
W. F. BACH. C. P. E. BACH. J. C. F. BACH.

VOLUME II.

PIANO

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J. & W. CHESTER
LONDON.



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EIGHTEENTH CENTURY MUSIC

SHORT PIECES

BY

WILHELM FRIEDEMANN BACH
CARL PHILIPP EMANUEL BACH
JOHANN CHRISTOPH FRIEDRICH BACH

SELECTED AND EDITED BY

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TWO VOLUMES.

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PREFACE.

THESE little pieces make no pretension to represent the best work of their respective composers. Most of them were written with a purpose, and they have been selected and edited for the same purpose, *i.e.*, that of serving a useful end in providing short and simple pieces for young people not advanced enough to play more ambitious works. Some of them are to be found in a miscellany edited by C. P. E. Bach; others were written by him to illustrate the use of the ornaments or "Manieren" which occur so frequently in the music of the time; one or two are found only in MSS.

Carl Philipp Emanuel Bach, 1714-1788 (known as the Berlin Bach), whose work forms the bulk of this collection, was one of the greatest clavichord players of his age, and the most remarkable figure in the transition period between J. S. Bach and Haydn.

His eldest brother, Wilhelm Friedemann Bach (1710-1784) (known as the Hallé Bach), who is represented in this collection by a charming Minuet, was by far the most gifted of the sons of J. S. Bach. His mastery of fugue, his organ-playing, and his facility in improvisation were remarkable, but grave moral faults prevented him from fulfilling the promise of his youth, and he is little known now, save to students.

Johann Christoph Friedrich Bach (1732-1795), known as the Buckeburg Bach, never attained to the eminence of his brothers, although his work was not unworthy of the family tradition. He was one of the contributors to C. P. E. Bach's Miscellany, and as such is represented in this collection. His style is harmonic rather than contrapuntal, and shows some similarity to that of his brother, Carl Philipp Emanuel.

With one exception, none of these little pieces have any indication of the nuances necessary for the performance.

Those printed here are the work of the editor, and are meant as suggestions only.

PRÉFACE.

Ces petites pièces ne sauraient prétendre à représenter les meilleures d'entre les œuvres de leurs auteurs. Elles furent écrites, pour la plupart, à dessein, et nous les avons choisies et éditées pour le même but d'utilité qui est de fournir d'œuvres simples et brèves les jeunes exécutants encore incapables d'interpréter des œuvres plus ambitieuses. Quelquesunes de ces pièces sont empruntées à un choix réuni par C. Philippe-Emmanuel Bach : d'autres furent écrites par lui-même pour servir d'exemples à l'emploi des ornements si fréquent dans la musique de cette époque : quelquesunes n'existent qu'en manuscrit.

Carl-Philippe Emmanuel Bach (1714-1788) connu sous le nom de Bach de Berlin et dont l'œuvre forme la plupart de ce recueil, était l'un des plus grands clavecinistes de son temps et la figure la plus remarquable de la période de transition entre Jean-Sébastien Bach et Haydn.

Son frère aîné, Wilhelm-Friedemann Bach (1710-1784) connu sous le nom de Bach de Hallé, et qui est représenté ici par un charmant menuet, était, de beaucoup, le plus doué des fils de Bach. Sa maîtrise dans l'art de la fugue, son talent d'organiste et sa facilité d'improvisation étaient remarquables, mais certains travers de sa nature l'empêchèrent de remplir toutes les promesses de sa jeunesse et son œuvre n'est guère connue que des érudits.

Jean-Chrétien Frédéric Bach (1732-1795) connu sous le nom de Bach de Buckeburg, sans atteindre à l'excellence de ses frères, fit néanmoins, preuve dans ses œuvres de plusieurs des qualités de la tradition familiale. Il fut l'un des collaborateurs du Recueil publié par Philippe-Emmanuel Bach et, comme tel, se trouve représenté dans notre collection. Son style, plus harmonique que contrapuntique, n'est pas sans ressembler, par plus d'un endroit, à celui de son frère.

Ces petites pièces, à l'exception d'une seule, ne portent originalement aucune indication des nuances nécessaires à leur exécution : celles, donc, que l'on trouvera ici sont nôtres, et l'on ne doit les considérer que comme de simples indices.

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No 1.

C. P. E. Bach.
1714-1788

Allegretto.

mf

p

p

cresc.

3 2 1

1 4 8 2 1

8 2 1

1

3

4

4

4

4

1

4

4

3

4

4

5 1 3

2 4 1 4 3 3 4 5

mf

cresc.

1 2 3 1

p

3 5 2 1 2 4 1 3 3 4 5

4 3 4

No 2.

C. P. E. Bach.
1714-1788

Allegretto.

1 2 3 4 5 3 2 1 4 2 3

mf

4 1 5 3 2 1 4 3 2 5 4 3 1 3 2 1

p

13 2

mf *cresc.*

5 4 5 4 3 2 1 3 5 4 3 2 1 3 5

mp *cresc.*

3 1 2 5 5 4 3 2 1 3 5

No 3.
Minuet.

C. P. E. Bach.
1714 - 1788

The first system of the Minuet consists of two staves. The right hand starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The left hand has a bass line of G2, B1, and C2. Dynamics include *mf* and *p*. A small treble clef staff above the right hand shows a fingering for a sixteenth-note triplet.

The second system features a first ending (1.) and a second ending (2.). The right hand has a melodic line with slurs and accents. The left hand provides harmonic support. Dynamics include *mf*. A small treble clef staff above the right hand shows a fingering for a sixteenth-note triplet.

The third system continues the piece with various rhythmic patterns. The right hand has a melodic line with slurs and accents. The left hand provides harmonic support. Dynamics include *p*. A small treble clef staff above the right hand shows a fingering for a sixteenth-note triplet.

The fourth system concludes the Minuet with a first ending (1.) and a second ending (2.). The right hand has a melodic line with slurs and accents. The left hand provides harmonic support. Dynamics include *cresc.*. A small treble clef staff above the right hand shows a fingering for a sixteenth-note triplet.

Nº 4.

C. P. E. Bach.

1714 - 1788

Presto.

The musical score is written for piano in G minor, 6/8 time. It consists of five systems of two staves each. The first system begins with a *mf* dynamic. The second system includes a *cresc.* marking. The third system features a *f* dynamic. The fourth system includes a *mf* dynamic and a *p* dynamic. The fifth system concludes with a *cresc.* marking and a double bar line with repeat signs. Fingerings are indicated by numbers 1-5 above or below notes. There are also some slurs and accents throughout the piece.

Nº 5. Minuet.

From a MS in the British Museum.

C. P. E. Bach.
1714 - 1788

The musical score is written for piano in G major and 3/4 time. It consists of four systems of music, each with a right-hand (R.H.) and left-hand (L.H.) part. The first system begins with a piano (*p*) dynamic. The second system is marked mezzo-forte (*mf*). The third system is marked forte (*f*). The fourth system is marked *dim.* (diminuendo). The score includes various musical notations such as slurs, ties, and fingerings. The piece concludes with a first and second ending. The left hand features several triplet patterns throughout the piece.

Nº 6.
Study for the Right Hand alone.

C. P. E. Bach.
1714-1788.

Allegro.

The musical score consists of six systems of music, each with a treble and bass clef staff. The key signature is G major (one sharp) and the time signature is 6/8. The tempo is marked 'Allegro'. The dynamics range from *mf* (mezzo-forte) to *f* (forte), with *p* (piano) and *dim.* (diminuendo) also used. The score includes various articulations such as slurs, accents, and trills. Fingerings are indicated by numbers 1-5 above the notes. The piece concludes with a final cadence.

System 1: *mf* dynamics, slurs over groups of notes, fingerings 1 3 4 2 1 5 3 1 2 1 4 5 3 1 4 1. Trill marked 321.

System 2: *f* dynamics, slurs, fingerings 4 2 1 5 3 1 2 1 4 4 1 2 5 4 1 1 1 1 1. Trill marked 321.

System 3: *cresc.* dynamics, slurs, fingerings 4 3 2 3 1 3 4 1 3 5 1 4. Trill marked 243.

System 4: *p* and *cresc.* dynamics, slurs, fingerings 1 2 5 5 3 2 2 4 5 4 2 1 2 4. Trill marked 123.

System 5: *dim.* and *p* dynamics, slurs, fingerings 4 2 5 4 2 1 5 3 5 4 2 4 3 1 3. Trill marked 123.

System 6: *mf* and *f* dynamics, slurs, fingerings 2 1 4 4 2 1 2 4 5 1 4 4 2 1 2. Trill marked 123.

SELIM PALMGREN

Pianoforte Pieces

| | | | | | | | NET. | |
|-------------------------------|------|------|------|------|------|------|------|----|
| | | | | | | | s. | d. |
| Adieux, Les | .... | .... | .... | .... | .... | .... | 1 | 6 |
| Aria | .... | .... | .... | .... | .... | .... | 1 | 6 |
| Barcarole | .... | .... | .... | .... | .... | .... | 2 | 0 |
| Berceuse | .... | .... | .... | .... | .... | .... | 1 | 6 |
| Bird Song | .... | .... | .... | .... | .... | .... | 1 | 6 |
| Dance on a Place of Execution | .... | .... | .... | .... | .... | .... | 2 | 0 |
| Dragon-Fly, Etude | .... | .... | .... | .... | .... | .... | 1 | 6 |
| En Route. Concert-Study | .... | .... | .... | .... | .... | .... | 2 | 0 |
| Evening Whispers | .... | .... | .... | .... | .... | .... | 1 | 6 |
| Finnish Lullaby | .... | .... | .... | .... | .... | .... | 1 | 6 |
| Folk-Song Intermezzo | .... | .... | .... | .... | .... | .... | 1 | 6 |
| Harlequinade.... | .... | .... | .... | .... | .... | .... | 2 | 0 |
| Menuet Célèbre of Mozart | .... | .... | .... | .... | .... | .... | 1 | 6 |
| Præludium | .... | .... | .... | .... | .... | .... | 2 | 0 |
| Prelude, D maj. | .... | .... | .... | .... | .... | .... | 1 | 6 |
| Presto-Prelude | .... | .... | .... | .... | .... | .... | 1 | 6 |
| Refrain de Berceau | .... | .... | .... | .... | .... | .... | 1 | 6 |
| Rococo | .... | .... | .... | .... | .... | .... | 1 | 6 |
| Round Dance | .... | .... | .... | .... | .... | .... | 1 | 6 |
| Scherzo | .... | .... | .... | .... | .... | .... | 2 | 0 |
| Tempo di Valse | | | | | | | 1 | 6 |
| The Sea | | | | | | | 1 | 6 |
| Valse Vive "Tuhkimo" | | | | | | | 2 | 0 |
| "War." Allegro Marziale | | | | | | | 1 | 6 |

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