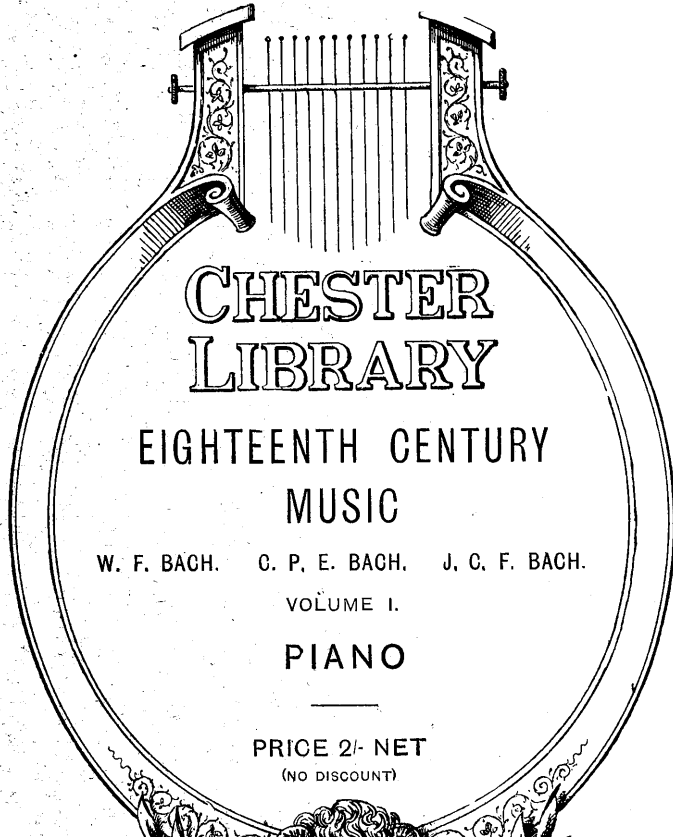


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VOLUME I.

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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.

J. & W. CHESTER,

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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.

CONTENTS.

TABLE DES PIÈCES.

VOLUME I.

- | | | | | | | |
|----|------------------------|------|------|------|------|---|
| 1. | Minuet in E flat | .... | .... | .... | .... | <i>Wilhelm Friedemann Bach.</i> |
| 2. | Minuet in F major | .... | .... | .... | .... | <i>Carl Philipp Emanuel Bach.</i> |
| 3. | Minuet in F minor | .... | .... | .... | .... | <i>Carl Philipp Emanuel Bach.</i> |
| 4. | Melody in F major | .... | .... | .... | .... | <i>Carl Philipp Emanuel Bach.</i> |
| 5. | Two Minuets in D major | .... | .... | .... | .... | <i>Johann Christoph Friedrich Bach.</i> |
| 6. | Allegro in C minor | .... | .... | .... | .... | <i>Carl Philipp Emanuel Bach.</i> |

VOLUME II.

- | | | | | | | |
|----|-----------------------|------|------|------|------|-----------------------------------|
| 1. | Allegretto in C minor | .... | .... | .... | .... | <i>Carl Philipp Emanuel Bach.</i> |
| 2. | Allegretto in D major | .... | .... | .... | .... | <i>Carl Philipp Emanuel Bach.</i> |
| 3. | Minuet in G major | .... | .... | .... | .... | <i>Carl Philipp Emanuel Bach.</i> |
| 4. | Presto in E flat ... | .... | .... | .... | .... | <i>Carl Philipp Emanuel Bach.</i> |
| 5. | Minuet in E major | .... | .... | .... | .... | <i>Carl Philipp Emanuel Bach.</i> |
| 6. | Allegro in A major | .... | .... | .... | .... | <i>Carl Philipp Emanuel Bach.</i> |

Nº1.
Minuet.

From a MS in the British Museum.

Wilhelm Friedemann Bach.
1710 - 1784.

The musical score is presented in four systems, each with a piano (left) and treble (right) clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with a mezzo-forte (*mf*) dynamic. The first system features a melodic line in the treble clef with fingerings 1, 2, 3, 4, 1, 3, 5, 4 and a bass line with fingerings 2, 1, 5, 2. The second system continues the melody with fingerings 1, 3, 5, 5, 4, 2, 1, 4 and includes a piano (*p*) dynamic marking. The third system shows a crescendo (*cresc.*) leading to a forte (*f*) dynamic, with fingerings 1, 3, 3, 4, 2, 2. The fourth system concludes the piece with fingerings 1, 3, 1, 2, 3, 3, 2, 3.

In the MS, this Minuet is followed by nine variations.

No 2. Minuet.

C. P. E. Bach.
1714 - 1788

3 1 1 3 3 4 S

mf

1 2 4 1 2 1 2 1 3 2 4

3 2 3 2 3

1 2 4 2

1. 2. 4 2

2 1 2 2 4

3 1 3 1

p *mf*

3 3

4 1 2 3 1 4 5 3 2 S

f *dim.*

1. 2. 1 2

2 3 2 5 1 1 2

1 8 2 1 2

Nº 3. Minuet.

C. P. E. Bach.
1714-1788

Adagio e mesto.

The musical score is written for piano in G minor, 3/4 time. It consists of four systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and includes the instruction *ten.* (tenuto) and a *poco cresc.* (poco crescendo). The second system features a mezzo-forte (*mf*) dynamic. The third system starts with *mf* and ends with a piano (*p*) dynamic. The fourth system concludes the piece. The score includes various fingering numbers (1-5) and articulation marks such as slurs and accents. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

No 4.

C. P. E. Bach.
1714 - 1788

(Allegretto.)

The musical score consists of four systems of notation. The first system is a grand staff with a treble clef and a bass clef, both in 2/4 time. The right hand starts with a dynamic marking of *mf*. The second system is labeled *L.H.* and shows the left hand with a dynamic marking of *p*. The third system continues the left hand with a dynamic marking of *p*. The fourth system concludes the piece. Fingerings are indicated by numbers 1-5 above or below notes. A measure number 132 is marked above the first system. The score includes various musical notations such as slurs, ties, and dynamic markings.

№5.
Minuet I.

Johann Christoph Friedrich Bach.
1732-1795

Musical score for Minuet I, measures 1-12. The score is in G major and 3/4 time. It consists of two systems of two staves each. The first system (measures 1-4) starts with a *mf* dynamic and includes fingerings 1, 5, 2, 1, 3, 1, 2, 1, 4, 4. The second system (measures 5-8) includes a first ending (1.) and a second ending (2.), with a *p* dynamic. The third system (measures 9-12) includes fingerings 4, 4, 3, 5, 4, 2, 2, 4, 2, 1, 1, 2.

Minuet II.

Musical score for Minuet II, measures 1-12. The score is in G major and 3/4 time. It consists of two systems of two staves each. The first system (measures 1-4) starts with a *p* dynamic and includes fingerings 4, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. The second system (measures 5-8) includes a first ending (1.) and a second ending (2.), with a *f* dynamic. The third system (measures 9-12) includes fingerings 5, 4, 1, 2, 2, 4, 2, 3, 2, 1, 2, 1, 2. The label "L.H." is present in the second system.

*) The dynamic signs in № II are in the original edition.

Nº 6.

C. P. E. Bach.
1714 - 1788

(Allegro.)

The first system of the piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a forte (*f*) dynamic. The right hand plays a series of eighth-note patterns, while the left hand provides a simple harmonic accompaniment. Pedal points are indicated by 'Ped.' markings under the bass staff at the beginning of each measure.

The second system continues the piece. The right hand features more complex rhythmic patterns, including sixteenth notes. Dynamics include mezzo-forte (*mf*), a decrescendo (*dim.*), and piano (*p*). A fermata is placed over a note in the right hand. Pedal points are marked with 'Ped.' at the end of the system.

The third system shows the continuation of the musical themes. The right hand maintains its eighth-note patterns. A crescendo (*cresc.*) is marked in the right hand. Pedal points are marked with 'Ped.' and an asterisk (*) is placed below the bass staff.

The fourth system concludes the piece. It features a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. A crescendo (*cresc.*) is marked in the right hand. Pedal points are marked with 'Ped.' at the end of the system.

mf *dim.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cresc.

Ped. Ped. Ped. Ped.

- poco - a - poco *f*

Ped. Ped. Ped. Ped. *

mf

Ped. Ped. Ped.

mf *f*

Ped. * Ped.