Exempel

nebſt achtzehn Probe-Stücken

in

Sechs Sonaten

zu

Carl Philipp Emanuel Bachs

Verſuche

über die wahre Art

das Clavier zu ſpielen

auf XXVI. Kupfer-Tafeln.

TAB: I.

Fig: I.

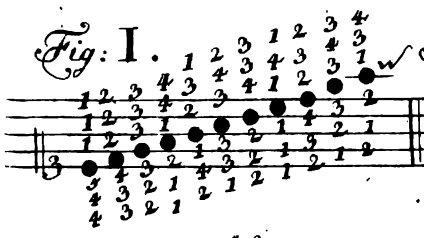


Fig: II.

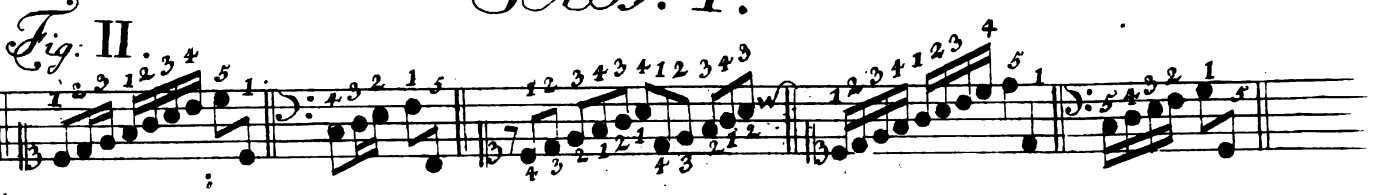


Fig: III.

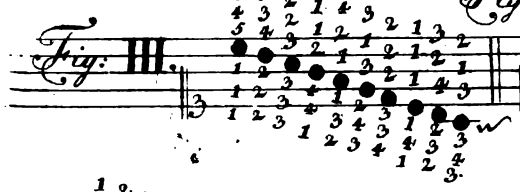


Fig: IV.

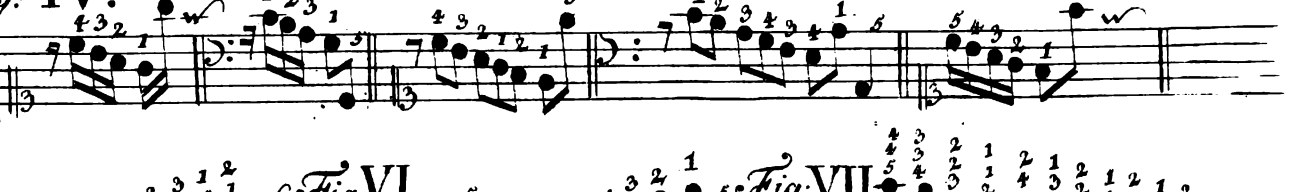


Fig: V.

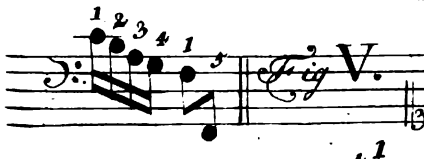


Fig: VI.

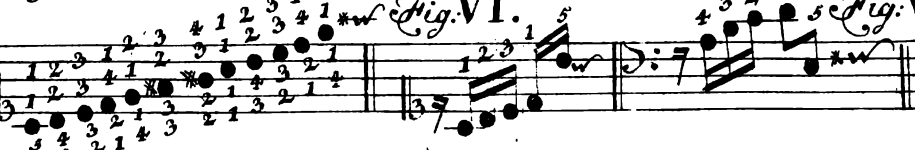


Fig: VII.

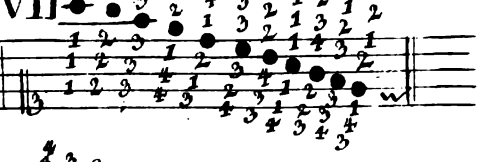


Fig: VIII.

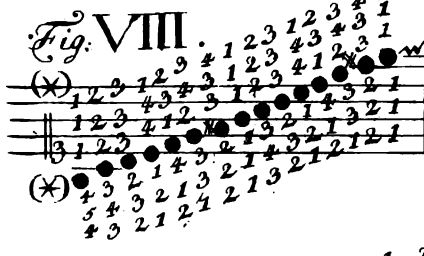


Fig: IX.

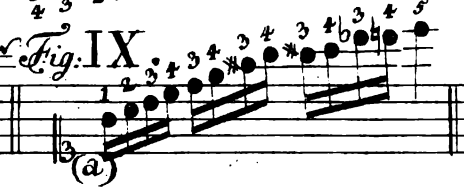


Fig: X.

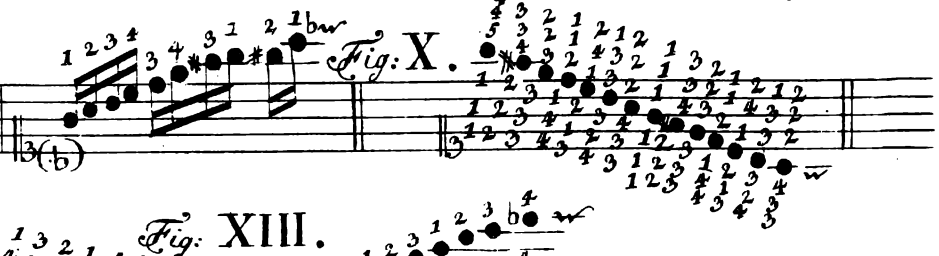


Fig: XI.

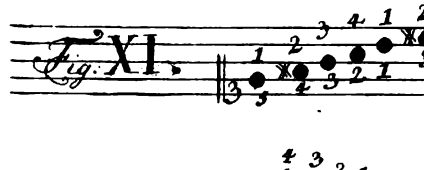


Fig: XII.

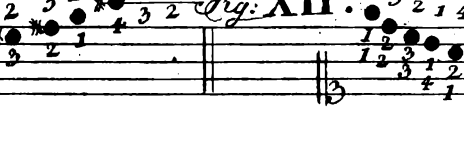


Fig: XIII.

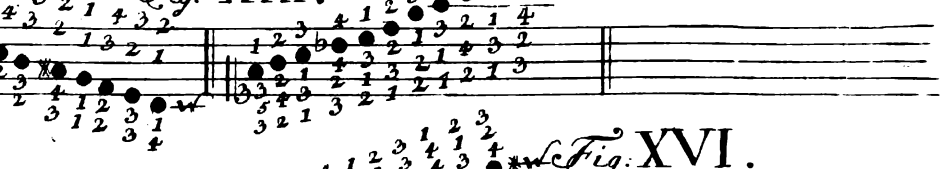


Fig: XIV.

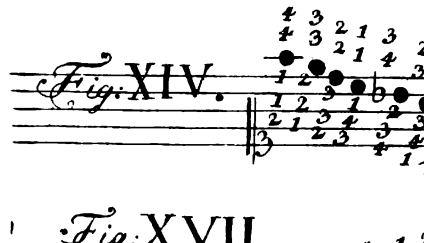


Fig: XV.

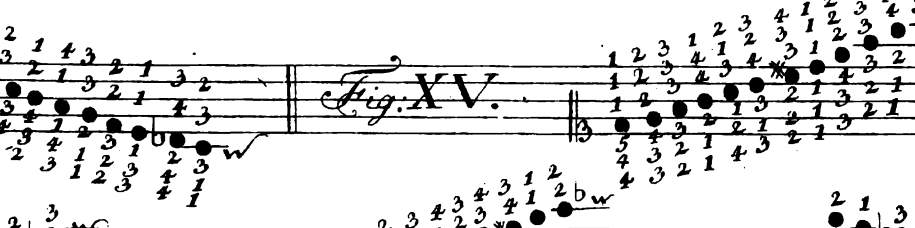


Fig: XVI.

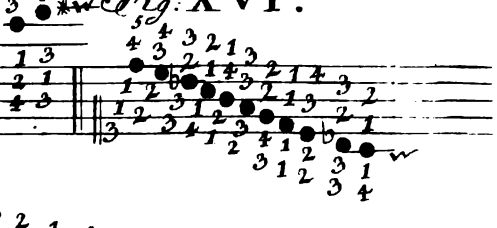


Fig: XVII.

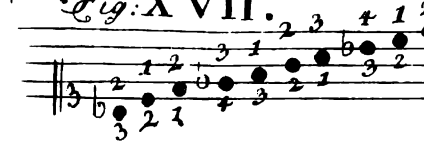


Fig: XVIII.

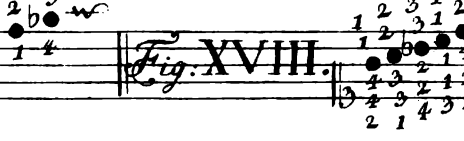


Fig: XIX.

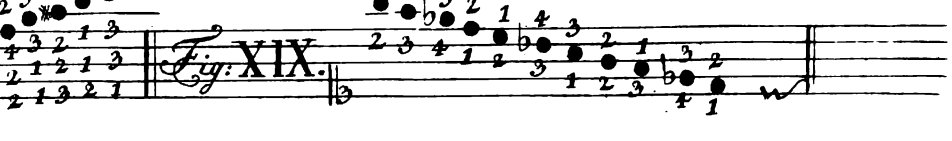


Fig: XX

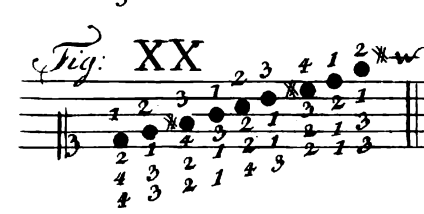


Fig: XXI.

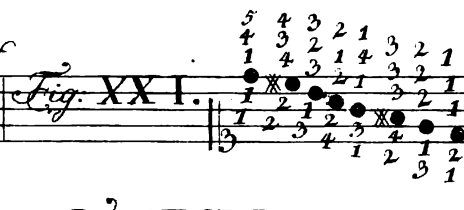


Fig: XXII.

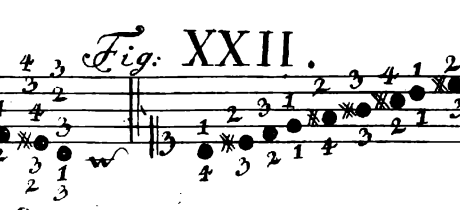


Fig: XXIII.

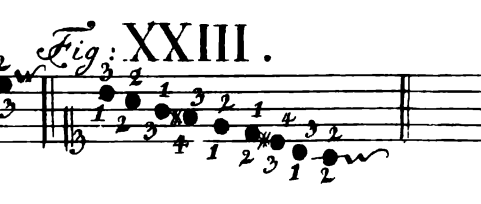


Fig: XXIIII.

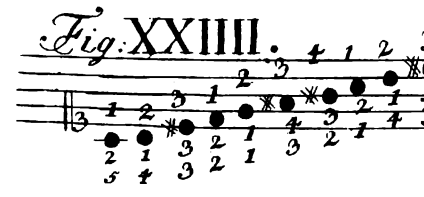


Fig: XXV.

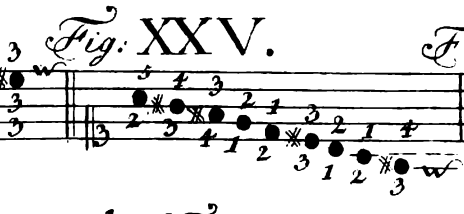


Fig: XXVI.

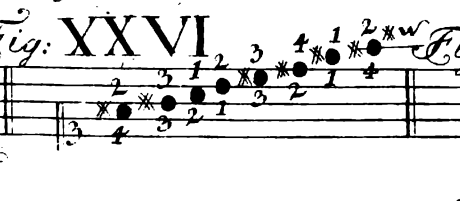


Fig: XXVII.

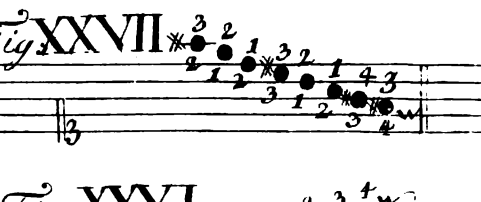


Fig: XXVIII.

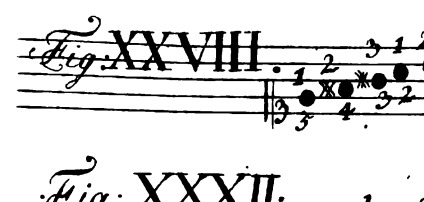


Fig: XXIX.

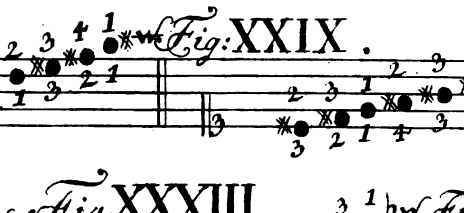


Fig: XXX.

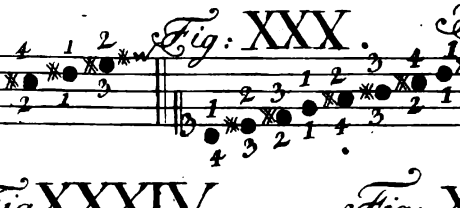


Fig: XXXI.

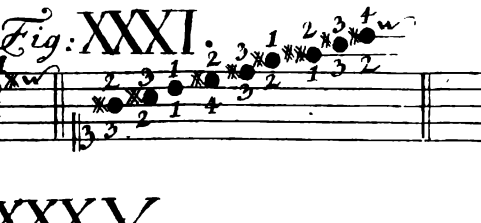


Fig: XXXII.

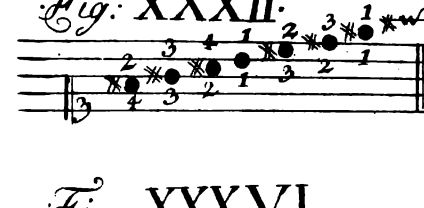


Fig: XXXIII.

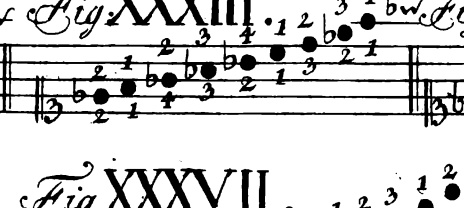


Fig: XXXIV.

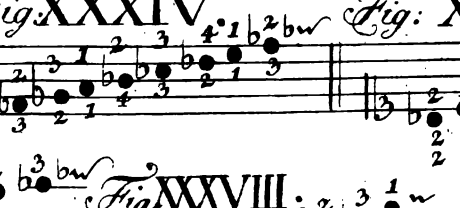


Fig: XXXV.

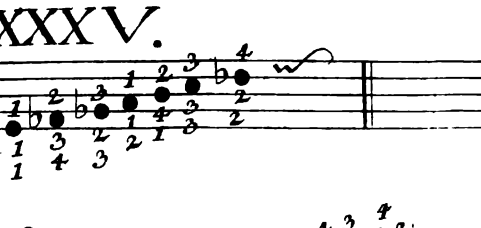


Fig: XXXVI.

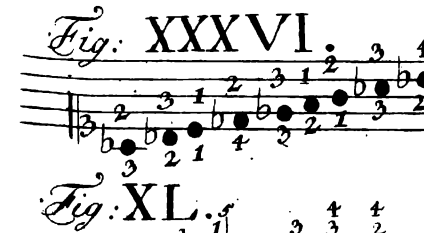


Fig XXXVII.

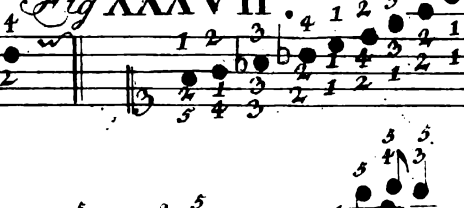


Fig XXXVIII.

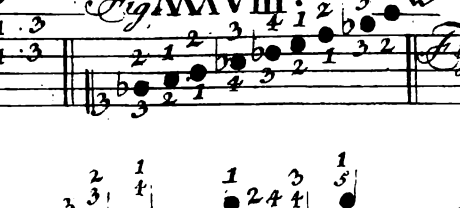


Fig XXXIX.

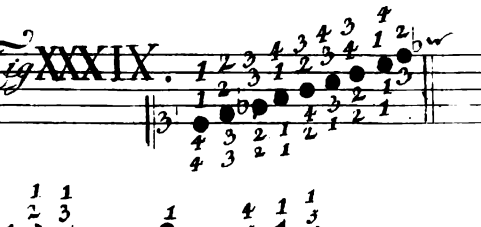


Fig: XL.

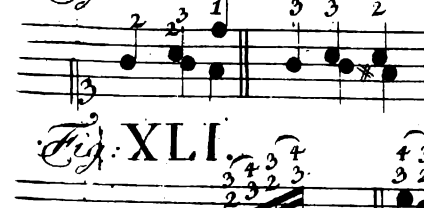


Fig: XLI.

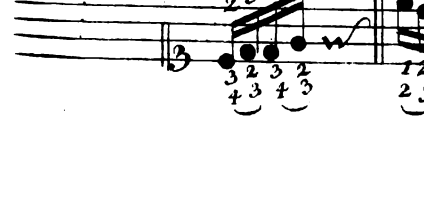
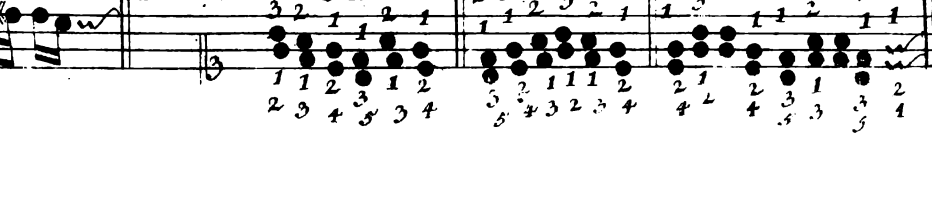


Fig: XLII



TAB: II.

Fig: XLIII.

Fig: XLIV.

Fig: XLV.

Fig: XLVI.

Fig: XLVII.

Fig: XLVIII.

Fig: XLIX.

Fig: L.

Fig: LI.

Fig: LII.

Fig: LIII.

Fig: LIV.

Fig: LV.

Fig: LVI.

Fig: LVII.

Fig: LVIII.

Fig: LIX.

TAB. III.

Fig. LX (a) (a)

(b) (b)

Fig. LXI

Fig. LXII

Fig. LXIII.

Fig. LXIV.

Fig. LXV. (a) (b)

Fig. LXVI

Fig. I. (2) (3)

(b) (*)

Fig. II. (a)

(b) Fig. III.

Fig. IV. (a) (b)

(c) (d) (e) (f)

(g) (h)

Fig. V. (a) (b)

Fig. VI

Fig. VII

Fig. VIII. (a) (b) (c)

(d) (e) (f) (g) (h)

Fig. IX. (b)

TAB. IV.

Fig. X.

Fig. XI.

Fig XII.

Fig. XIII.

Fig. XIV.

Fig. XV.

Fig. XVI.

Fig. XVII.

Fig. XVIII.

Fig. XIX.

Fig. XX.

Fig. XXI.

Fig. XXII.

Fig. XXIII

Fig. XXIV.

Fig. XXV.

Fig. XXVI

Fig. XXVII

Fig. XXVIII.

Fig. XXIX.

Fig. XXX.

Fig. XXXI.

Fig. XXXII.

Fig. XXXIII.

Fig. XXXIV.

Fig. XXXV.

Fig. XXXVI

Fig. XXXVII.

Fig. XXXVIII.

Fig. XXXIX.

Fig. XL.

Fig. XLI.

Fig. XLII.

Allegretto

Fig. XLIII.

Fig. XLIV.

Fig. XLV.

Fig. XLVI.

Fig. XLVII

Fig. XLVIII.

TAB: V.

Fig. XLIX. Fig. L.

Fig. LI.

Fig. LII

Fig. LIII

Fig. LIV.

Fig. LV.

Fig. LVI.

Fig. LVII.

Fig. LVIII

Fig. LIX.

Fig. LX.

Fig. LXI.

Fig. LXII.

Fig. LXIII.

Fig. LXIV. Fig. LXV.

Fig. LXVI.

Fig. LXVII.

Fig. LXVIII.

Fig. LXIX.

Fig. LXX

Fig. LXXI.

Fig. LXXII.

Fig. LXXIII.

Fig. LXXIV.

Fig. LXXV.

TAB: VI.

Fig: LXXVI. Fig: LXXVII. Fig: LXXVIII. Fig: LXXIX. Fig: LXXX.

Fig: LXXXI. Fig LXXXII. Fig: LXXXIII. Fig: LXXXIV. Fig: LXXXV.

Fig: LXXXVI. Fig: LXXXVII.

Fig: LXXXVIII. Fig: LXXXIX. Fig: XC

Fig XCI. Fig XCII. Fig XCIII.

Fig XCIV. Fig: XCV. Fig: XCVI.

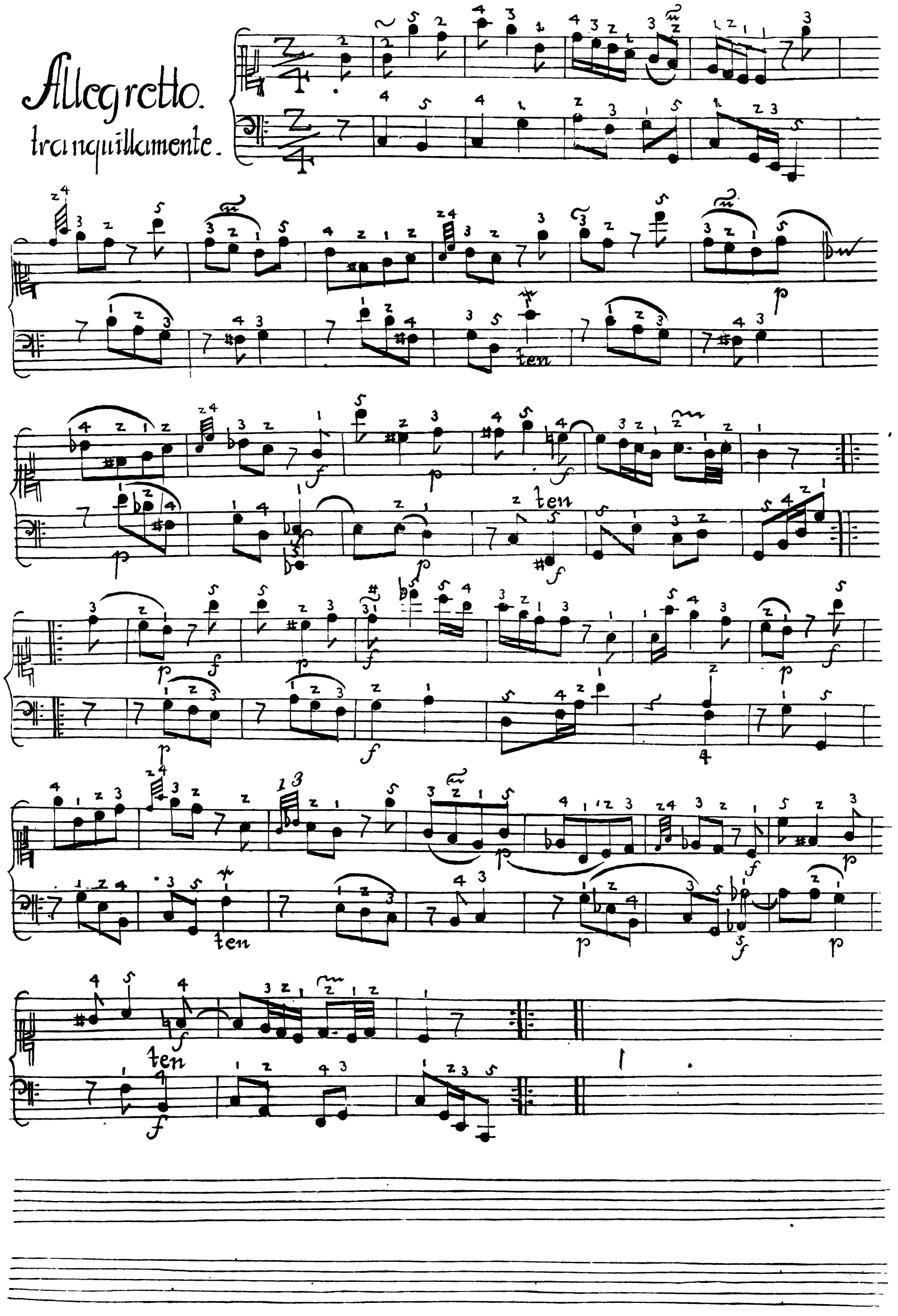
Fig: I. Fig: II. Fig: III. Fig: IV. Fig: V. Fig: VI. Fig: XCVII.

Fig: VII. Fig: VIII. Fig: IX. Fig: X.

Fig: XI. Fig XII. Fig XIII.

Fig: XIV.

Sonata I.



Andante.

mà innocentemente.

Tempo di
Minuetto.
con tenerezza.

Sonata II.

Allegro.
con Spirito.

Adagio
sostenuto.

Presto.

Sonata III.

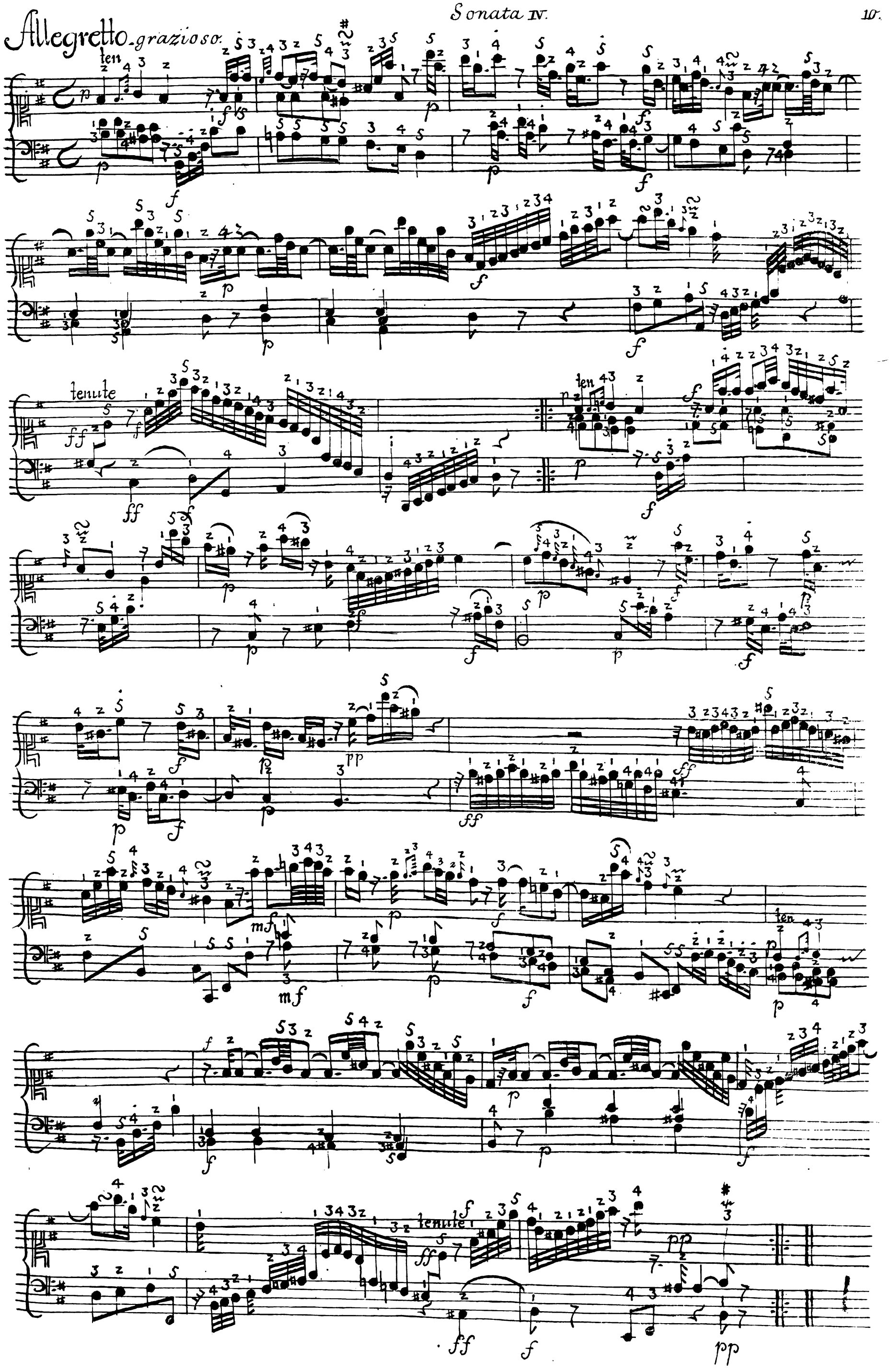
Poco Allegro

ma cantabile.

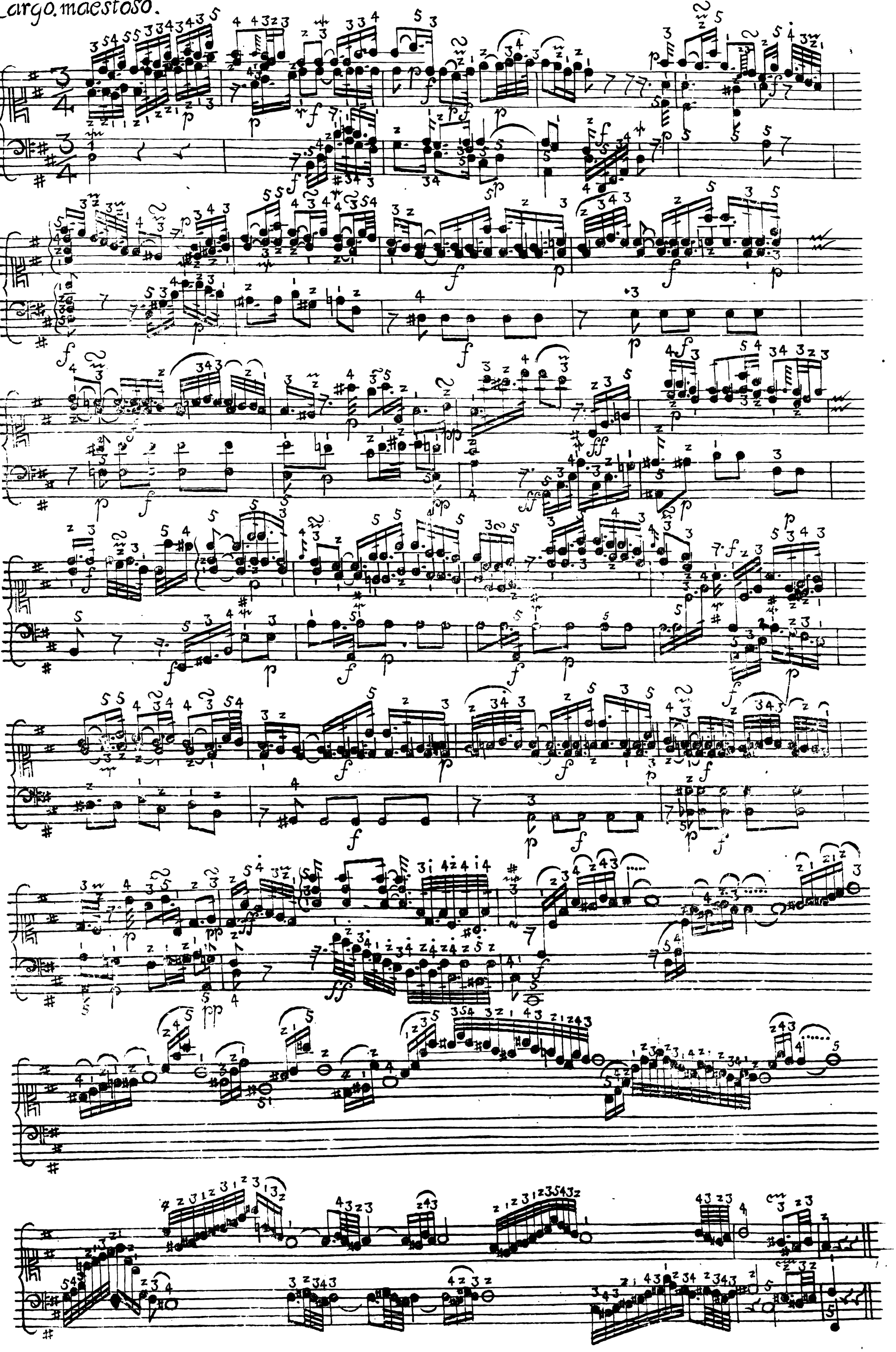
Andante.

lusingando.

Allegro.


Allegretto grazioso.
ten
tenute
ten
ten
tenute

11. Largo. maestoso.

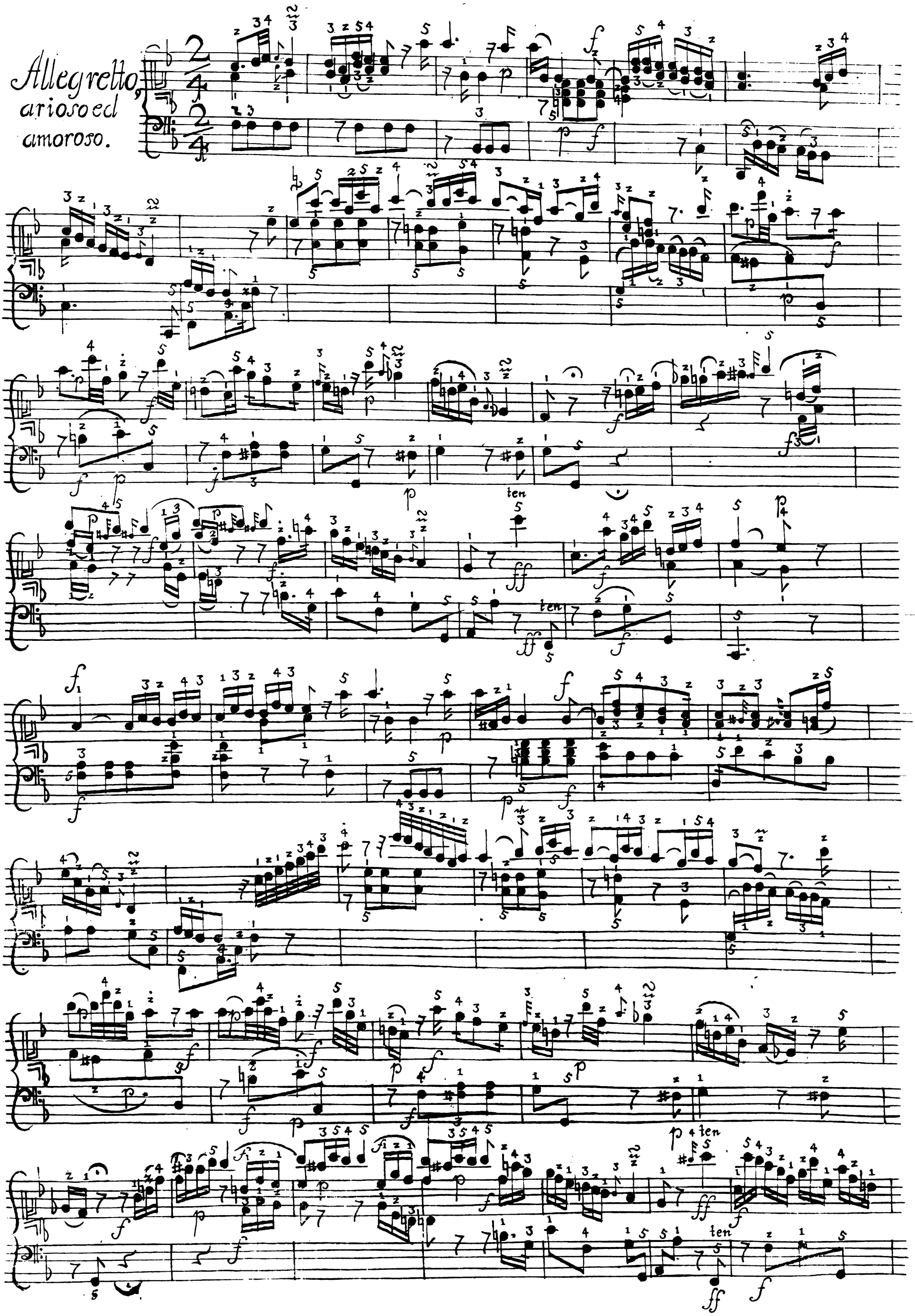


Allegro Siciliano e scherzando.

Allegro di molto. Sonata V.

Adagioassai
mesto e
sostenuto.

Allegretto,
arioso ed
amoroso.



ten

ten

4ten

ten

Allegro di molto. Sonata VI.

Adagio, affettuoso
e sostenuto.

19.

Fantasia.

Allegro.

moderato.

Largo.

allegro moderato

arpeggio