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EIGHTEENTH CENTURY MUSIC

SHORT PIECES

BY

WILHELM FRIEDEMANN BACH
CARL PHILIPP EMANUEL BACH
JOHANN CHRISTOPH FRIEDRICH BACH

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TWO VOLUMES.

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LONDON: 11, GREAT MARLBOROUGH STREET, W.-1.

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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

2 4

3

4

3

1

1 4 8 2 1

8 2 1

1

3

4

4

1 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

p

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

p

13 2

mf *cresc.*

mp *cresc.*

№ 3. Minuet.

C. P. E. Bach.
1714 - 1788

The first system of the Minuet consists of four measures. The right hand begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The left hand provides a simple harmonic accompaniment. Dynamics include *mf* in the first measure and *p* in the fourth measure. A small inset shows a fingering detail for the first measure.

The second system contains measures 5 through 8. It features a first ending (1.) and a second ending (2.). The right hand has a melodic line with slurs and a triplet in measure 8. The left hand has a bass line with a triplet in measure 8. Dynamics include *mf* in measure 8.

The third system contains measures 9 through 12. The right hand has a melodic line with slurs and a triplet in measure 10. The left hand has a bass line with a triplet in measure 10. Dynamics include *p* in measure 10. A small inset shows a fingering detail for measure 10.

The fourth system contains measures 13 through 16. It features a first ending (1.) and a second ending (2.). The right hand has a melodic line with slurs and a triplet in measure 14. The left hand has a bass line with a triplet in measure 14. Dynamics include *cresc.* in measures 13 and 14. A small inset shows a fingering detail for measure 14.

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 mezzo-forte (*mf*) dynamic. The second system includes a crescendo (*cresc.*) marking. The third system features a forte (*f*) dynamic. The fourth system includes a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The fifth system concludes with a crescendo (*cresc.*) and a final cadence. Fingerings are indicated by numbers 1-5 above or below notes. The score includes various articulations such as slurs, accents, and a repeat sign at the end.

Nº 5. Minuet.

From a MS in the British Museum.

C. P. E. Bach.
1714 - 1788

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *p*, *mf*, *f*, and *dim.*. The right hand (RH) and left hand (L.H.) are labeled. The score includes first and second endings, a repeat sign, and a trill (*tr*) in the first system. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100 are indicated at the bottom of the systems.

Nº 6.
Study for the Right Hand alone.

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

Allegro.

The musical score is written for the right hand in G major (one sharp) and 6/8 time. It consists of six systems, each with a treble and bass staff. The piece is marked 'Allegro'. The dynamics and articulation are as follows:

- System 1: *mf* (mezzo-forte), *p* (piano). Fingerings: 1 3 4 2 1 5 3 1 2 1 4 5 3 1 4 1. Accents on measures 1, 5, and 9.
- System 2: *f* (forte). Fingerings: 4 2 1 5 3 1 2 1 4 4 1 2 3 2 1 5 4 1. Accents on measures 1, 5, and 9.
- System 3: *cresc.* (crescendo). Fingerings: 4 3 2 3 4 1 3 4 1 5 1 4. Accents on measures 1, 5, and 9.
- System 4: *p* (piano), *cresc.* (crescendo). Fingerings: 1 2 5 5 3 2 2 4 5 4 2 1 2 4. Accents on measures 1, 5, and 9.
- System 5: *dim.* (diminuendo), *p* (piano). Fingerings: 4 2 5 4 2 1 5 3 5 4 2 4 3 1 3. Accents on measures 1, 5, and 9.
- System 6: *mf* (mezzo-forte), *f* (forte). Fingerings: 2 1 4 4 2 1 2 4 5 1 4 4 2 1 2. Accents on measures 1, 5, and 9.

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EDITION M. P. JURGENSON, Moscow.

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