


Johann Christian Bach

Quintett B-Dur

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Johann Christian Bach

Quintett B-Dur

für zwei Violinen (oder
Viola, Violoncello (oder
und Baß

herausgegeben
Thomas Carus

Partitur / Full score

Carus 38.401



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Revisionbericht

Die Quelle

Einzige erhaltene Quelle des vorliegenden Quintetts ist ein undatiertes, aus fünf Einzelstimmen bestehender Druck. Der Text seiner Titelseite lautet:

„QUINTETTO / PER / Due Violini o due Oboe Alto Viola / Violoncello o Sia Fagotto e Basso / DEL S^G JEAN CHRETIEN / BACH / Maitre de Musique de Sa Majesté la Reine de la Grande Bretagne / Prix 2.th. 8 / A PARIS / Se Vend au Bureau d'Abonnement Musical cour de l'ancien gran cerf St Denis / A Lyon chez M^r Castault M^d Libraire / Et aux adresses ordinaires de Musique / A. P. D. R. / Gravé par M.^{lle} Vendome et le S.^r Moria“.

Die Stimmen sind jeweils mit dem Titel *QUINTETTO* und der betreffenden Instrumentenangabe gekennzeichnet: *Violino Primo* (S. 2 u. 3), *Violino Secondo* (S. 2 u. 3), *Viola obligato* (sic; S. 2 u. 3), *Fagotto o Violoncello obligato* (S. 2 u. 3), *Basso* (S. 1). Die alternative Besetzung, Oboen statt Violinen, wird also nur im Titel genannt.

Der vorliegenden Ausgabe liegt das Exemplar der *Kungliga Musikaliska Akademien*, Stockholm, zugrunde – es ist das einzige bekannte Exemplar. Auf seinem Titelblatt hat ein Bibliothekar handschriftlich „1770“ als mutmaßliches Erscheinungsjahr ergänzt. Für die Herstellung von Kopien und für die Erteilung der Druckerlaubnis sind wir der Königlichen Musikakademie zu großem Dank verpflichtet.

Neben diesem Erstdruck (in *RISM A/I/1* übrigens nicht erwähnt) gab es laut Charles Sanford Terry, *John Christian Bach*, London 1929, S. 305, eine Handschrift in der früheren Preussischen Staatsbibliothek Berlin, No. 152 der ehemaligen Königlichen Hausbibliothek. Nach Auskunft der heutigen Berliner Bibliotheken ist diese Handschrift zu den Verlusten des Zweiten Weltkriegs zu zählen.

Zur Edition

Die Spartierung der Stimmen machte keinerlei Schwierigkeiten, so flüchtig und unsystematisch sie auch zuweilen sind. Das zweisätzig Quintett erweist sich vom 1. Einzelstimmen her als primäre Komposition für Streichinstrumente. Die Alternativbesetzung mit Oboen und Fagott, Violinen und Violoncello wirkt durch die Besetzung weniger natürlich. Man kann daher vermuten, daß sie nicht von dem Komponisten – wie zu jener Zeit häufiger – sondern von dem bewußten Verleger stammt, der den Kreis ansprechen wollte.

Beide Baßstimmen sind als Violoncellostimme als auch die Violinstimme, wenig selbständige Bassstimmen, sondern als Begleitung zwischen Hinweis *a punto d'* (S. 1, Takt 32) und *spiccate* (S. 1, Takt 95) als Streichinstrumente. Es fragt sich, ob die Baßstimmen als Violoncello- oder Violinstimmen intendiert und als solche grundzulegen ist.

Die Baßstimmen sind nicht nur harmonisch voll, sondern auch melodisch. Der Satz insgesamt auch angelegt ist. Die Baßstimmen sind derart ausinstrumentiert, daß eine Begleitung nicht nur unnötig wäre, sondern auch fremd wirken müßte. Aus der Aufzeichnung des stilistischen Umbruchs sind nun die Baßstimmen belegt: die Ausführung mit und die ohne die genannten Gründen halten wir für das vorliegende Quintett das Hinzutreten eines Tasteninstrumentes für nicht angezeigt. Wir verzichten deshalb auch auf die akkordische Ausstattung der Baßstimme.

Will man dennoch ein Cembalo hinzuziehen, so läßt sich eine akkordische Begleitung des harmonisch sehr einfach gehaltenen Satzes leicht improvisieren. Dabei würde der Cembalist an den Stellen, an denen die Stimme des Violoncello Continuocharakter hat, dem Violoncello folgen, und an jenen, an denen es obligat – motivisch und figurativ – eingesetzt ist, dem Basso. Ohne Cembalo würde man in jedem Fall die beiden *Ritornelli* des Menuetts spielen (2. Satz, Takt 78–97), in denen auch der Basso schweigt.

Alle Ergänzungen des Herausgebers im Notentext der vorliegenden Ausgabe sind gekennzeichnet: Ziffern und verbale Hinweise durch Kursive, Bögen durch Strichelung, Verzierung durch runde Klammern, Vorzeichen durch kleinere Typen. Fehlende Bögen von Vorschlagsnoten zur Hauptnote wurden dagegen ohne Kennzeichnung ergänzt. Die Akzidentiensetzung wurde stillschweigend modernisiert; alle Akzidentien über den Notentext sind vom Herausgeber ergänzt.

Die Lesarten der Quelle sind in den weiteren Einzelanmerkungen verzeichnet; nicht verzeichnet werden offensichtliche Druckfehler der Quelle. Augmentationspunkte, falsche Triolenziffern sowie fehlende Triolenziffern sind in den Einzelanmerkungen Abweichungen in der Bogen- und Triolen-Setzung unerwähnt.

Die Quelle unterscheidet sich von der Ausgabe durch staccato-Punkte, die in der Ausgabe durch Unterstrichungen markiert sind. Die Quelle unterscheidet sich von der Ausgabe durch die Bezeichnung der Staccato-Punkte, die in der Ausgabe durch Unterstrichungen markiert sind. Die Quelle unterscheidet sich von der Ausgabe durch die Bezeichnung der Staccato-Punkte, die in der Ausgabe durch Unterstrichungen markiert sind.

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Einzelanmerkungen

Abkürzungen: B = Basso, Vc = Violoncello, Vl = Violino, Vla = Viola

Die Einzelanmerkungen (zu Beginn steht jeweils die Taktziffer) werden gegliedert nach Lesarten und nach Anmerkungen zu den originalen staccato-Angaben und zur Bogensetzung.

1. Satz

Lesarten

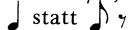
- 3 VI I viertes 8tel: ♩ statt ♩ (analog zu 9 VI II und 75 VI I geändert)
- 3 VI II erstes u. zweites 4tel: ♩ f' statt g'
- 3 Vc drittes u. viertes 8tel: f statt c'
- 18 VI II sechstes bis achttes 16tel: $a' b' a'$ statt $b' a' b'$
- 32 Vc zweites 4tel, 37 u. 38 Vc erstes 4tel: ♩ statt ♩
- 39 VI II: $+$ statt tr
- 42 VI II letztes 8tel: a' statt g'

46 Vc: ♯ statt tr

48 VI II: forte ein 8tel früher

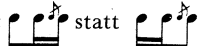
48 Vc: 

51: Volten nicht ausgeschrieben; VI I/II und Vc in der Quelle so notiert wie Volta 1 (sämtlich ohne letzte 8tel-Pause, Vc Halbe statt 4tel), Vla u. B wie Volta 2; d. h. in der Ausgabe wurde Volta 2 für VI I/II, Vla u. Vc, Volta 1 für B ergänzt

57 Vc erstes 4tel: 

61 VI I drittes 4tel: Vorschlag u. tr fehlen

71 VI II drittes 16tel: c'' statt d''

80 VI II erstes 4tel: 

82 VI II: 

83 Vc: ♯ ein 8tel früher

90 VI I: 2. u. 4. Vorschlag fehlen

101 VI II: Vorschlag fehlt; ♯ statt tr

Staccato - Angaben

fehlen: 19 Vc; 52 u. 53 VI II sowie 53 VI I; 58 Vla; 68 u. 69 VI I u. Vc; 82 Vla; 93 VI I, letzte 3 Noten; 98 Vc; 102 u. 103 B

Punkte statt Striche: 52 u. 66 Vc; 82 VI I.

40 Vc: auch erstes 8tel mit staccato-Strich

Bogensetzung

6 u. 16 Vla erstes 4tel: Bogen jeweils vom ersten 16tel an

11 VI II zweites 4tel: ein Bogen über vier 16teln

25 f VI II erstes 4tel: Bogen vom ersten 16tel an

25 f Vla: erstes bis achttes 16tel jeweils unter einem Bogen

27 VI I zweites 4tel, 28 VI I erstes 4tel sowie 29 u. 30 VI II erstes u. zweites 4tel: Bogen jeweils vom ersten 32stel an

35 Vla: Bogen über allen sechs 8teln

44 Vla: Bögen jeweils über vier Noten

48 VI II: Bögen jeweils über vier 16teln

77 VI I erstes 4tel: 2 Bögen über je zwei 16teln

84 f VI II, 86 f u. 93 f VI I, 91 f Vc: Bögen jeweils vom ersten 32stel an

104 f VI II: Bögen jeweils unter allen sechs 8teln

110 VI I: Bögen über je vier 16teln

2. Satz

Lesarten


7 VI I: zweimal ♯ statt tr

16 VI I: Vorschlag fehlt

16 Vc: 

24 u. 26 Vc: Vorschläge fehlen

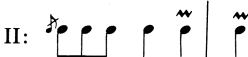
35 VI I: erster Vorschlag fehlt; VI II: zweiter Vorschlag g'' statt

36 VI II: 

47 Vc: 8tel b mit Praller

58 Vc: letzte Note f statt g

61 Vc: erste Note B statt d

72 f VI II: 

87 VI II: Vorschlagsnote nicht durchstrichen

91 Vc zweites 4tel: f' statt es'

93 VI II: 

97 VI I u. Vla: *D. C. senza ritornelli*; Vc u. B: *Dr. Ritornelli al* (Ausgabe folgt)

Staccato - Angaben

fehlen: 62 f, 69 u. 92 f VI II

Punkte statt Striche: 19 u. 21 V'

staccato-Punkt, nicht

jeweils erster staccato

23 Vc: das 4tel mit staccato

38 Vc: die beiden 4tel

Bogensetzung

11 f Vla:

32 f Vc:

76 f

76 VI

4teln

2steln

Critical Commentary

The Source

The sole remaining source of this quintet is an undated impression in five parts. The title page reads:

“QUINTETTO / PER / Due Violini o due Oboe Alto Viola / Violoncello o Sia Fagotto e Basso / DEL S^g JEAN CHRETIEN / BACH / Maitre de Musique de Sa Majesté la Reine de la Grande Bretagne / Prix 2. th. 8 / A PARIS / Se Vend au Bureau d'Abonnement Musical cour de l'ancien gran cerf St Denis / A Lyon chez M^r Castault M^d Libraire / Et aux adresses ordinaires de Musique / A.P.D.R. / Gravé par M.^{lle} Vendome et le S^r. Moria”.

The parts are each marked with the title “Quintetto” and the respective instrument name: *Violino Primo* (p. 2 & 3), *Violino Secondo* (p. 2 & 3), *Viola obbligato* (sic; p. 2 & 3), *Fagotto o Violoncello obbligato* (p. 2 & 3), *Basso* (p. 1). The alternative instrumentation of oboes rather than violins is mentioned only in the title.

The edition presented here is based on the copy in the *Kunliga Musikaliska Akademien*, Stockholm, and is the only known copy. A librarian has added the handwritten date “1770” to the title page as the probable year of publication. We are indebted to the Royal Music Academy for copies of the manuscript and for granting permission to publish this work.

Charles Sanford Terry, author of *John Christian Bach* (London, 1929, p. 305) claims that in addition to this first impression, which is not mentioned in RISM A/I/1, there was a manuscript in the former Prussian State Library in Berlin (No. 152 in the Royal Private Library). According to the present libraries in Berlin, this manuscript was lost in World War II.

About this Edition

The scoring of the parts presented no difficulties whatsoever in spite of the cursory and unsystematic manner in which the were sometimes produced. An analysis of the way the parts were written indicates that the two-movement primarily a composition for stringed instruments. for an alternative instrumentation with oboes and rather than violins and violoncello is not particularly. One can therefore assume it is not authentic and the probably stems from a profit-conscious to appeal to a larger audience. This the day.

Both bass parts are unfigured as well as the basso part noticeably simple and “a punto d’arco” (“a point of bow”) instruction, 1st movement, the part is intended for a keyboard instrument is intended for the parts it would be based

passages of the quintet is though the setting is very transparent. completely instrumental that chordal continuo part is not only unnecessary, clarity of it would sound odd. The force in that period of stylistic change offers possibilities: performance with or without Due to the reasons listed above, we do not consider it advisable to add a keyboard instrument to this quintet. We therefore also forgo the harmonic realization of the bass part.

If one still wishes to add a harpsichord, however, a harmonic accompaniment to the simple harmonies of this composition is not difficult to improvise. The harpsichordist would follow the cello part where it displays the characteristics of a continuo part and follow the bass part when the cello has the motivic and figurative character of obligato. In any case, one would not use harpsichord in the two *Ritornelli* of the minuet, where the bass does not play either.

All editorial additions to the music are indicated: numbers and verbal markings are in italics, ties are marked by broken lines, grace notes by parentheses, and accidentals by smaller type. The missing ties from the grace notes to the main notes have been supplemented without any indication. The markings of accidentals have been brought up to date, and all accidentals over grace notes have been added by the editor.

The source readings are indicated in the notes below: the obvious printing errors in the so forgotten points of augmentation, wrong as well as missing triplet markings and corrected, but not noted. Deviation placement of note stems are also

The source distinguishes between dots; however, this appears as passages which are differently. For this reason, this (which appear more frequently) have noted the places where markings vary in the source

The source uses the sign by the use of trill markings. Trills and mordants appear frequently, the third sign appears to be only a graphic ornamentation is sometimes even when appearing in different parts. Still, we did not think a seemed called for. The use of three remained basically unchanged. Only in two first movement, measures 39 and 101, are two simultaneously appearing signs standardized.








Detail Notes

Abbreviations: B = Bass, Vc = Violoncello, VI = Violin, Vla = Viola

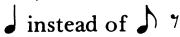



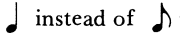

The detail notes are arranged by source readings, notes concerning the staccato markings and tie markings. Detail notes are preceded by measure number.

First Movement

Source Readings

- 3 VI I fourth eighth:  instead of  (analogous to 9 VI II and 75 VI I)
- 3 VI II first and second quarter:  f' instead of g'
- 3 Vc third and fourth eighth: f' instead of c'
- 18 VI II sixth through eighth sixteenth: a'b'a' instead of b'a'b'
- 32 Vc second quarter, 37 and 38 Vc first quarter:  instead of 
- 39 VI II: + instead of tr
- 42 VI II last eighth: a' instead of g'
- 46 Vc:  instead of tr
- 48 Vc: 

51: Voltas are not written out: VI I/II and Vc are notated in the source as Volta 1, (always without final eighth-rest, Vc half-note rather than quarter-notes); Vla and B marked as Volta 2. In the edition, Volta 2 has been added for VI I/II, Vla, and Vc; Volta 1 has been added for B.

57 Vc first quarter:  instead of 
 61 VI I third quarter: appoggiatura and tr. missing
 71 VI II third sixteenth: c" instead of d"
 80 VI II first quarter:  instead of 
 82 VI II:  instead of 
 83 Vc: ♯ one eighth earlier
 90 VI. I 2. and 4. appoggiatura missing
 101 VI II: appoggiatura missing; ♯ instead of ♯

Staccato Markings

missing: 19 Vc; 52 and 53 VI II and 53 VI I; 58 Vla; 68 and 69 VI I and Vc; 82 Vla; 93 VI I, last 3 notes; 98 Vc; 102 and 103 B

Dots instead of dashes
 52 and 66 Vc; 82 VI I.
 40 Vc: also first eighth with staccato dash

Tie Markings










6 and 16 Vla first quarter: always tie from first sixteenth
 11 VI II second quarter: a tie above four sixteenths
 25 f. VI. II first quarter: tie from the first sixteenth
 25 f. Vla: first through eighth sixteenths always under one tie
 27 VI I second quarter, 28 VI first quarter as well as 29 and 30 VI II first and second quarter: always tie from first thirty-second
 35 Vla: tie above all six eighths
 44 Vla: tie above each 4 notes
 48 VI II: tie above each four sixteenths
 77 VI I first quarter: 2 ties above two sixteenths each
 84 f. VI II, 86 f. and 93 f. VI I, 91 f. Vc: ties from beginning of thirty-second
 104 f. VI II: ties below all six eighths
 110 VI I: ties above each four sixteenths

Second Movement

Source Readings

7 VI I: twice ♯ instead of tr.

16 VI I: appoggiatura missing

16 Vc:  instead of 
 24 and 26 Vc: appoggiaturas missing
 35 VI I: first appoggiatura missing; VI II: second appoggiatura g" instead of b"
 36 VI II:  instead of 
 47 Vc: eighth b with mordant
 58 Vc: final note f instead of g
 61 Vc: first note B instead of d
 72 f. VI II:  | 
 87 VI II: appoggiatura note not crossed
 91 Vc: second quarter: f' instead of e flat.
 93 VI II:  instead of 
 97 VI I and Vla: *D. C. senza ritornello*; Vc and B: *Da capo senza ritornelli* al  (Edition follows VI II)

Staccato Markings

missing: 62 f., 69 and 92 f. VI II
 Dots instead of dashes: 19 and 21 VI I (and also with staccato dot, not tied over); 23 and 25 (lacking first staccato dot); 92 f. VI I/II

23 Vc: the quarter with staccato da'
 38 Vc: both quarters with staccato

Tie Markings

11 f. Vla:  | 
 32 f. Vc:  |  |  |  |  | 
 76 and 86 Vc
 86 VI II  |  |  | 

(Patrick Romey)

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Quintett B-Dur

Johann Christian Bach

1735–1782

I. Andante amoroso

Violino
(Oboe)
primo

Violino
(Oboe)
secondo

Viola
obligata

Violoncello
(Fagotto)
obligato

Basso

The image shows the first six measures of the musical score for the Quintet in B major, first movement. The score is written for five instruments: Violino primo (Oboe), Violino secondo (Oboe), Viola obligata, Violoncello (Fagotto) obligato, and Basso. The key signature is one flat (B major), and the time signature is 3/4. The tempo is marked 'I. Andante amoroso'. The score is divided into three systems. The first system contains measures 1-2, the second system contains measures 3-4, and the third system contains measures 5-6. A large diagonal watermark 'PROBEPARTITUR' is overlaid across the score. A smaller watermark 'Carus-Verlag' is visible in the upper right. The text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag' is printed along the diagonal watermark.

Aufführungsdauer/Duration: ca. 12 min.

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Herausgeber:
Thomas Kohlhase

9

Musical score for measures 9-11. The score is written for five staves: two treble clefs (top two), a tenor clef (middle), and two bass clefs (bottom two). The key signature has one flat (B-flat). The music features a complex texture with various rhythmic patterns and melodic lines. A watermark 'PROBE-PARTITUR' is visible diagonally across the page.

12

Musical score for measures 12-14. The score continues with five staves. The key signature remains one flat. The music includes various rhythmic patterns and melodic lines. A watermark 'PROBE-PARTITUR' is visible diagonally across the page.

15

Musical score for measures 15-17. The score continues with five staves. The key signature remains one flat. The music includes various rhythmic patterns and melodic lines. A watermark 'PROBE-PARTITUR' is visible diagonally across the page.

27

Musical score for measures 27-28. The score is written for five staves: Treble clef (top), Treble clef, Bass clef, Bass clef, and Bass clef (bottom). The key signature has two flats (B-flat and E-flat). Measure 27 features a complex melodic line in the top staff with many sixteenth notes and slurs. The other staves provide harmonic support with simpler rhythmic patterns.

29

Musical score for measures 29-30. The score continues with five staves. Measure 29 shows a continuation of the melodic and harmonic themes. Measure 30 features a more active melodic line in the top staff. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

30

Musical score for measures 31-32. The score continues with five staves. Measure 31 features a complex melodic line in the top staff with many sixteenth notes and slurs. The other staves provide harmonic support. Measure 32 shows a continuation of the melodic and harmonic themes. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

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a punto d'arco

spizicate

spizicate

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43

Musical score for measures 43-45. The score is written for five staves: two treble clefs (top two), two alto clefs (middle two), and one bass clef (bottom). The key signature has one flat (B-flat). Measure 43 features a melodic line in the top treble staff with a slur and a dashed line above it. Measure 44 continues the melodic development. Measure 45 shows a change in the bass line and the bottom alto staff.

46

Musical score for measures 46-49. The score continues with five staves. Measure 46 has a rest in the top treble staff. Measure 47 includes dynamic markings *p* and *f*. Measure 48 features a *tr* (trill) marking in the middle alto staff. Measure 49 shows a melodic flourish in the top treble staff with a slur and a dashed line above it.

50

Musical score for measures 50-53. The score continues with five staves. Measure 50 has a *+* marking above the top treble staff. Measure 51 includes first and second endings, indicated by '1.' and '2.' above the staff. Measure 52 continues the first ending. Measure 53 begins the second ending.

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53

Musical score for measures 53-55. The score is written for five staves: two treble clefs (top two) and three bass clefs (bottom three). The key signature has two flats (B-flat and E-flat). Measure 53 shows a melodic line in the top treble staff and a bass line in the bottom bass staff. Measure 54 features a complex melodic line in the top treble staff with many beamed notes and a bass line in the bottom bass staff. Measure 55 continues the melodic line in the top treble staff and the bass line in the bottom bass staff. A large bracket spans across the top two staves from measure 53 to 55.

56

Musical score for measures 56-58. The score is written for five staves: two treble clefs (top two) and three bass clefs (bottom three). The key signature has two flats (B-flat and E-flat). Measure 56 shows a melodic line in the top treble staff and a bass line in the bottom bass staff. Measure 57 features a complex melodic line in the top treble staff with many beamed notes and a bass line in the bottom bass staff. Measure 58 continues the melodic line in the top treble staff and the bass line in the bottom bass staff. A large bracket spans across the top two staves from measure 56 to 58.

59

Musical score for measures 59-61. The score is written for five staves: two treble clefs (top two) and three bass clefs (bottom three). The key signature has two flats (B-flat and E-flat). Measure 59 shows a melodic line in the top treble staff with a trill (tr) and a bass line in the bottom bass staff. Measure 60 features a complex melodic line in the top treble staff with a trill (tr) and a bass line in the bottom bass staff. Measure 61 continues the melodic line in the top treble staff and the bass line in the bottom bass staff. A large bracket spans across the top two staves from measure 59 to 61.

62

Musical score for measures 62-65. The score is written for five staves: two treble clefs, two bass clefs, and a double bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 12/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A watermark 'PROBENPARTITUR' is visible across the score.

66

Musical score for measures 66-69. The score continues with five staves. The key signature remains two flats. The music includes complex rhythmic figures and some dynamic markings. A watermark 'PROBENPARTITUR' is visible across the score.

70

Musical score for measures 70-73. The score continues with five staves. The key signature remains two flats. The music features dense rhythmic patterns, particularly in the upper staves. A watermark 'PROBENPARTITUR' is visible across the score.

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73

Musical score for measures 73-76. The score is written for five staves: two treble clefs (top two), a 12/8 time signature (third), and two bass clefs (bottom two). The key signature has two flats. The music features a complex melodic line in the upper staves and a steady bass line in the lower staves.

77

Musical score for measures 77-79. The score continues with five staves. The melodic lines in the upper staves become more intricate, while the bass lines remain rhythmic. A large watermark is visible across the page.

80

Musical score for measures 80-82. The score concludes with five staves. The melodic lines in the upper staves show a final flourish, and the bass lines provide a solid foundation. A large watermark is visible across the page.

83

Musical score for measures 83-84. The score consists of five staves. The first staff (treble clef) contains a melodic line with eighth notes and slurs. The second staff (treble clef) contains a melodic line with eighth notes and slurs. The third staff (alto clef) contains a melodic line with eighth notes and slurs. The fourth staff (bass clef) contains a melodic line with eighth notes and slurs. The fifth staff (bass clef) contains a melodic line with eighth notes and slurs.

85

Musical score for measures 85-86. The score consists of five staves. The first staff (treble clef) contains a melodic line with eighth notes and slurs. The second staff (treble clef) contains a melodic line with eighth notes and slurs. The third staff (alto clef) contains a melodic line with eighth notes and slurs. The fourth staff (bass clef) contains a melodic line with eighth notes and slurs. The fifth staff (bass clef) contains a melodic line with eighth notes and slurs.

Musical score for measures 87-88. The score consists of five staves. The first staff (treble clef) contains a melodic line with eighth notes and slurs. The second staff (treble clef) contains a melodic line with eighth notes and slurs. The third staff (alto clef) contains a melodic line with eighth notes and slurs. The fourth staff (bass clef) contains a melodic line with eighth notes and slurs. The fifth staff (bass clef) contains a melodic line with eighth notes and slurs.

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88

91

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94

Musical score for measures 94-95. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. The key signature has two flats. Measure 94 features a complex melodic line in the top treble staff with many beamed notes. Measure 95 shows a continuation of the melodic lines with some rests.

96

Musical score for measures 96-99. The score continues with five staves. Measures 96-97 have rests in the upper staves. Measures 98-99 show more active melodic lines in the upper staves, including trills and slurs. A large watermark 'PROBENPARTITUR' is overlaid diagonally across the page.

100

Musical score for measures 100-103. The score continues with five staves. Measure 100 has rests in the upper staves. Measures 101-102 feature trills (tr) in the upper staves. Measure 103 shows a continuation of the melodic lines. The watermark 'PROBENPARTITUR' is still visible.

103

Musical score for measures 103-106. The score is written for five staves: two treble clefs, two bass clefs, and a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

107

Musical score for measures 107-110. The score is written for five staves: two treble clefs, two bass clefs, and a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The music continues with various rhythmic patterns and rests. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

110

Musical score for measures 110-113. The score is written for five staves: two treble clefs, two bass clefs, and a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The music continues with various rhythmic patterns and rests. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

2. Minuetto

Musical score for measures 1-5. The score is written for five staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), Bass Clef (fourth), and Bass Clef (bottom). The key signature is one flat (B-flat) and the time signature is 3/4. Measure 1 starts with a quarter note G4 in the first staff. Measures 2-4 continue with eighth and quarter notes. Measure 5 features a trill (tr) on a quarter note G4 in the first staff.

Musical score for measures 6-10. Measure 6 begins with a trill (tr) on a quarter note G4 in the first staff. Measure 7 contains a trill (tr) on a quarter note G4 in the first staff. Measure 8 features a trill (tr) on a quarter note G4 in the first staff. Measure 9 has a triplet of eighth notes (3) in the first staff. Measure 10 has a triplet of eighth notes (3) in the first staff. The score continues with various note values and rests across all staves.

Musical score for measures 11-14. Measure 11 starts with a quarter note G4 in the first staff. Measure 12 features a trill (tr) on a quarter note G4 in the first staff. Measure 13 has a trill (tr) on a quarter note G4 in the first staff. Measure 14 has a trill (tr) on a quarter note G4 in the first staff. The score continues with various note values and rests across all staves.

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15

20

24

28

Musical score for measures 28-32. The score is written for five staves: two treble clefs (top two), two bass clefs (bottom two), and a central bass clef. The key signature is one flat (B-flat). Measure 28 includes a trill (tr) in the first treble staff. Measure 30 includes a trill (tr) in the second treble staff. The music features various rhythmic patterns and melodic lines across the staves.

33

Musical score for measures 33-37. The score continues with five staves. Measure 33 includes a trill (tr) in the first treble staff. Measure 35 includes a trill (tr) in the second treble staff. The music continues with complex rhythmic and melodic structures.

38

Musical score for measures 38-41. The score continues with five staves. Measure 38 includes a trill (tr) in the first treble staff. Measure 39 includes a trill (tr) in the second treble staff. The music concludes with sustained notes and rests in the later measures.

22

Carus 38.401

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44

Musical score for measures 44-46. The score is written for five staves: Treble clef (top), Treble clef (second), Alto clef (third), Alto clef (fourth), and Bass clef (bottom). The key signature has two flats (B-flat and E-flat). Measure 44 features a wavy hairpin above the first staff. Measures 45 and 46 show a triplet of eighth notes in the second staff.

47

Musical score for measures 47-51. The score is written for five staves: Treble clef (top), Treble clef (second), Alto clef (third), Alto clef (fourth), and Bass clef (bottom). The key signature has two flats. Measure 47 has a wavy hairpin above the first staff. Measures 48-51 show various rhythmic patterns across the staves.

52

Musical score for measures 52-55. The score is written for five staves: Treble clef (top), Treble clef (second), Alto clef (third), Alto clef (fourth), and Bass clef (bottom). The key signature has two flats. Measure 52 features a wavy hairpin above the first staff and a trill (tr) above the second staff. Measures 53-55 show various rhythmic patterns across the staves.

57

61

65

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70

74

Fine

78 Ritornelli

83

87

93

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Dacapo senza Ritornelli
fino al

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Die ältere Bach-Familie

Johann Bach (1604–1673)
 – Sei nun wieder zufrieden, meine Seel 30.132
 – Unser Leben ist ein Schatten 30.131
 – Weint nicht um meinen Tod in 1.253

Heinrich Bach (1615–1692)
 – Ach, daß ich Wassers gnug hätte (s. J. C. Bach) 30.401
 – Ich danke dir, Gott 30.402
 – Kyrie 30.403
 – Zwei Sonaten à 5 30.411

Georg Christoph Bach (1642–1697)
 – Psalm 133 „Siehe, wie fein und lieblich ist's“ 30.801

Johann Christoph Bach (1642–1703)
 – Ach, daß ich Wassers gnug hätte 30.401
 – Der Mensch, vom Weibe geboren 30.564
 – Die Furcht des Herren 30.502
 – Es erhob sich ein Streit 30.567
 – Es ist nun aus in 1.253
 – Fürchte dich nicht 30.561
 – Herr, nun lässest du deinen Diener 30.569
 – Herr, wende dich und sei mir gnädig 30.504
 – Lieber Herr Gott, wecke uns auf 30.566
 – Meine Freundin, du bist schön 30.503
 – Merk auf, mein Herz 30.570
 – Sei getreu bis in den Tod 30.563
 – Unsers Herzens Freude hat ein Ende 30.562
 – Wie bist du denn, o Gott 30.501

Johann Michael Bach d. Ä. (1648–1694)
 – Ach bleib bei uns, Herr Jesu Christ 30.623
 – Ach, wie sehnlich wart ich der Zeit in 30.621
 – Auf, laßt uns den Herren loben 30.619
 – Das Blut Jesu Christi 30.603
 – Dem Menschen ist gesetzt 30.604
 – Ehre sei Gott in der Höhe 30.605
 – Es ist ein großer Gewinn 30.606
 – Fürchtet euch nicht 30.607
 – Halt, was du hast 30.608
 – Herr, der König freuet sich 30.609
 – Herr, du lässest mich erfahren 30.610
 – Herr, ich warte auf dein Heil 30.611
 – Herr, wenn ich nur dich habe 30.612
 – Ich weiß, daß mein Erlöser lebt 30.613
 – Liebster Jesu, hör mein Flehen 30.614
 – Nun hab ich überwunden 30.615
 – Nun treten wir ins neue Jahr 30.616
 – Sämtliche Orgelchoräle 30.650
 – Sei, lieber Tag, willkommen 30.604
 – Unser Leben währet 30.601

Die Zeitgenossen

Johann Nikolaus Bach (1749)
 – Missa brevis „Allein Gott in der Höh sei Ehr“ (P. Bach) 30.701
 – ... 40.527
 – ... 40.528
 – ... in e 40.529
 – ... 4 in D 40.530

Johann Sebastian Bach (1677–1731)
 – ... Gesamtausgabe (Uwe Wolf) 30.000
 – ... auch als Einzelausgaben
 – Die mit Tränen säen 30.001
 – Ja, mir hast du Arbeit gemacht 30.003

– Mache dich auf, werde licht 30.006
 – Missa brevis „Allein Gott in der Höh sei Ehr“ 30.701
 – Suite in G 30.051

„Signor“ Bach
 – Sonate in c / Ob (Fl), Bc 35.101

Die Söhne J. S. Bachs

Wilhelm Friedemann Bach (1710–1784)
 – Concerto per il Cembalo in D 32.301
 – Dies ist der Tag 32.105
 – Erzittert und fallet 32.103
 – Flötenkonzert in D 32.315
 – Lobet Gott, unsern Herrn Zebaoth 32.101
 – 2 Sonaten in e und F / Fl, Bc 32.317
 – Gesamtausgabe (Peter Wollny) Bd. 1: Sonaten und Konzerte für Cemb solo und zwei Cemb 30.001

Carl Philipp Emanuel Bach (1714–1788)
 – Concerto per il Cembalo in D
 – Danket dem Herrn (Edition Wolf)
 – Die alte Litanei 1
 – Die neue Litanei 2
 – Gellerts geistliche Oden
 – Heilig
 – Mache dich auf, werde heilig
 – Magnificat
 – Sanctus in F
 – Sinfonia
 – Sonate
 – Sonate
 – Toccata

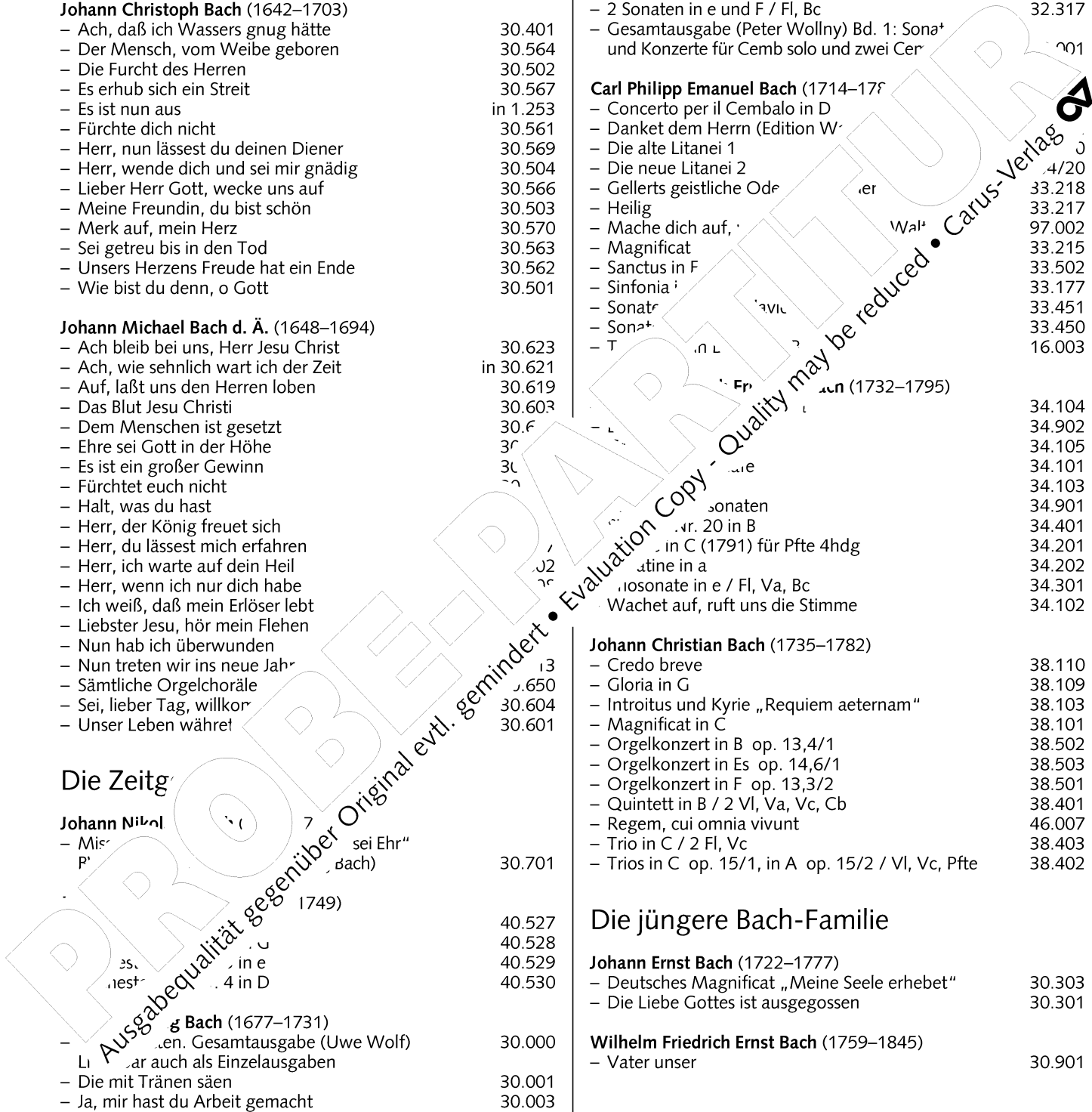
Christian Gottlieb Bach (1732–1795)
 – ... 34.104
 – ... 34.902
 – ... 34.105
 – ... 34.101
 – ... 34.103
 – ... 34.901
 – ... 34.401
 – ... in C (1791) für Pffe 4hdg 34.201
 – ... Litanei in a 34.202
 – ... Sonate in e / Fl, Va, Bc 34.301
 – ... Wachtet auf, ruft uns die Stimme 34.102

Johann Christian Bach (1735–1782)
 – Credo breve 38.110
 – Gloria in G 38.109
 – Introitus und Kyrie „Requiem aeternam“ 38.103
 – Magnificat in C 38.101
 – Orgelkonzert in B op. 13,4/1 38.502
 – Orgelkonzert in Es op. 14,6/1 38.503
 – Orgelkonzert in F op. 13,3/2 38.501
 – Quintett in B / 2 Vl, Va, Vc, Cb 38.401
 – Regem, cui omnia vivunt 46.007
 – Trio in C / 2 Fl, Vc 38.403
 – Trios in C op. 15/1, in A op. 15/2 / Vl, Vc, Pffe 38.402

Die jüngere Bach-Familie

Johann Ernst Bach (1722–1777)
 – Deutsches Magnificat „Meine Seele erhebet“ 30.303
 – Die Liebe Gottes ist ausgegossen 30.301

Wilhelm Friedrich Ernst Bach (1759–1845)
 – Vater unser 30.901



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