

Wilhelm Friedemann  
**BACH**

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## Sonaten für Klavier I

Sonata C-Dur A 1 (Fk unsicher)

Sonata C-Dur A 2a (Fk 1B)

Sonata C-Dur A 2b (Fk 1A)

Sonata C-Dur A 3 (Fk 2)

Sonata D-Dur A 4 (Fk 3)

Sonata D-Dur A 5 (Fk 4)

herausgegeben von / edited by  
Peter Wollny

In Verbindung mit dem Forschungsprojekt Bach-Repertorium an der Sächsischen Akademie  
der Wissenschaften zu Leipzig  
Einzelausgabe aus Band 1 der Gesamtausgabe

In cooperation with the research project Bach-Repertorium at the Sächsische Akademie  
der Wissenschaften zu Leipzig  
Separate edition from Volume 1 of the Complete Works

Stuttgarter Bach-Ausgaben  
Urtext



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Carus 32.241

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Die Werke aus dem vorliegenden Heft sind Band 1 der Gesamtausgabe entnommen (Wilhelm Friedemann Bach, Gesammelte Werke, hrsg. vom Bach-Archiv Leipzig, Bd.1: Klaviermusik I, hrsg. von Peter Wollny). Für den Kritischen Bericht verweisen wir auf die Gesamtausgabe.

Neben der vorliegenden Ausgabe sind sämtliche Sonaten, aufgeteilt auf drei weitere Hefte, erhältlich (Carus 32.242–32.244), sowie das Concerto in F-Dur für 2 Klaviere BR A 12 als Einzelausgabe (Carus 32.245)

Vier Sonaten sind von Léon Berben auf CD eingespielt worden: die Sonate in D BR A 4 auf der CD Klaviermusik I (Carus 83.346) und die Sonaten in C BR A 1, A 2a sowie die Sonate in D BR A 5 auf der CD Klaviermusik II (Carus 83.388).

The works of this edition are taken from Vol. 1 of the Complete Edition of the Works of Wilhelm Friedemann Bach (Gesammelte Werke, ed. by Bach-Archiv Leipzig, Vol.1: Klaviermusik I, ed. by Peter Wollny). For the Critical Report please refer to the Complete Edition.

In addition to this edition all the other Sonatas are also available separately, published in three volumes (Carus 32.242–32.244). The Concerto in F major for two keyboard instruments BR A 12 is also available (Carus 32.245).

Four of the Sonatas have been recorded on CD by Léon Berben: the Sonata in D BR A 4 on the CD Klaviermusik I (Carus 83.346) and the Sonatas in C BR A 1 and A 2a as well as the Sonata in D BR A 5 on the CD Klaviermusik II (Carus 83.388).

## Vorwort

Wilhelm Friedemann Bachs Sonatenschaffen ist zwar zahlenmäßig – im Vergleich zu dem von seinem jüngeren Bruder Carl Philipp Emanuel überlieferten Repertoire – verhältnismäßig klein, doch lässt sich anhand der erhaltenen Quellen erkennen, dass die Gattung der Klaviersonate W. F. Bach nahezu sein gesamtes Leben hindurch beschäftigte. Der zeitliche Rahmen dieser Werkgruppe reicht von den frühen oder mittleren 1730er Jahren bis in die letzte Lebenszeit des Komponisten.

Gemeinsam mit den Fantasien und Polonaisen zählen die Sonaten zu den Hauptwerken des ältesten Bach-Sohns. Sie prägen wie keine andere Gattung die Entwicklung seines Kompositionsstils und bestimmten auch maßgeblich seine öffentliche Reputation im 18. Jahrhundert. Es handelt sich durchweg um Werke für Kenner, die zum Teil höchste technische Anforderungen an den Spieler stellen. W. F. Bachs Beschäftigung mit der seinerzeit noch jungen Gattung der unbegleiteten Claviersonate setzte offenbar während der Dresdner Zeit (1733–1746) ein. Zu den frühesten Stücken zählen die Sonate in F-Dur (A 10<sup>1</sup>), die sich in gewissen Zügen ihrer thematischen Substanz an das 1735 im zweiten Teil der „Clavier-Übung“ veröffentlichte „Italienische Konzert“ J. S. Bachs anlehnt. Die kapriziöse, manchmal etwas bizarre Melodik und Harmonik ist für W. F. Bachs Schaffen der 1730er Jahre typisch; er scheint den Einfluss Jan Dismas Zelenkas widerzuspiegeln. Kurze Zeit später scheinen die Sonaten A 1, A 2a, A 9 und A 11a sowie das Konzert A 13a entstanden zu sein, die stilistisch etwa auf derselben Stufe stehen wie die „Preußischen Sonaten“ C. P. E. Bachs. Zu den reifen Werken der Dresdner Zeit gehört die 1745 veröffentlichte Sonate in D-Dur (A 4). Die mit A 4 initiierte Reihe von sechs gleichartigen Werken, in denen eine Verbindung von galanten und streng polyphonen Stilidealen angestrebt und mit höchsten technischen Ansprüchen verbunden wurde, führte Bach nicht weiter; statt dessen beschritt er mit der Anfang 1748 veröffentlichten Sonate in Es-Dur (A 7) einen neuen Pfad. Ob in Halle weitere Sonaten entstanden sind, ist nicht gewiss. Die Originalquellen der übrigen Sonaten deuten – soweit sie greifbar sind – auf die Spätzeit (1764–1784). Ein auffälliger Zug von W. F. Bachs Sonatenschaffen ist die Tendenz, beständig an der kompositorischen Substanz zu bessern und Werke teilweise mehreren, zeitlich weit auseinander liegenden Revisionen zu unterziehen. So liegt beispielsweise die Sonate in F-Dur (A 11) in nicht weniger als vier deutlich zu unterscheidenden Fassungen vor.

Die Überlieferung der Klaviersonaten ist höchst unterschiedlich. Während die beiden zu Lebzeiten des Komponisten gedruckten Werke (A 4 und A 7) bis ins frühe 19. Jahrhundert hinein in zahlreichen Abschriften verbreitet waren, sind die meisten anderen Stücke nur in wenigen oder gar nur in einer einzigen Quelle greifbar.<sup>2</sup> Die späteren Werke hingegen sind fast durchweg in Autographen oder autorisierten Abschriften überliefert.

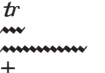






Ein auffälliger und vermutlich nicht zufälliger Quellenbefund ist die bevorzugte Überlieferung einiger Werke in Paaren. So sind die Sonaten in C-Dur und F-Dur (A 2a–b und A 11a–c) fast immer gemeinsam in den Quellen anzutreffen. Das gleiche gilt für die beiden gedruckten Sonaten sowie für die späten Sonaten in A-Dur und B-Dur (A 15 und A 16).

Über die von Bach verwendeten Instrumente sind keine Zeugnisse bekannt. Vermutlich sind die früheren Werke (Tastenumfang meist Kontra-A bis e<sup>3</sup>) in erster Linie für das Cembalo gedacht. Der größere Tonumfang der späteren Sonaten (teilweise bis g<sup>3</sup>) deutet auf das Hammerklavier. Singulär erscheint die Verwendung des Kontra-D im ersten Satz der späteren Fassung des Konzerts in G-Dur (A 13b).

Leipzig, im April 2009

Peter Wollny

In den Klaviersonaten kommen folgende Verzierungszeichen vor:

Zeichen	Beschreibung	Ausführung <sup>3</sup>
	Triller, ordentlicher Triller	Versuch I: 2.3, § 1–21 und Tab. IV, Fig. XIX–XXXI
	kurzer Triller (Pralltriller)	Versuch I: 2.3, § 30–36 und Tab. IV, Fig. XLV–XLVIII
	Triller von unten	Versuch I: 2.3, § 23 und Tab. IV, Fig. XXXIV–XXXIX
	Doppelschlag	Versuch I: 2.4, § 1–27 und Tab. V, Fig. L–LXII
	prallender Doppelschlag	Versuch I: 2.4, § 28–34 und Tab. V, Fig. LXIII–LXVIII
	Mordent	Versuch I: 2.5, § 1–15 und Tab. V, Fig. LXXII–LXXV
	langer Mordent	

<sup>3</sup> Die Angaben in dieser Spalte beziehen sich auf Erläuterungen zur Ausführung in Carl Philipp Emanuel Bachs *Versuch über die wahre Art das Clavier zu spielen*, Erster Teil, Berlin 1753 (Reprint Kassel u. a. 1994), mit Angabe von Hauptstück, Abteilung und Kapitel sowie Beispielen im Tafelteil.

<sup>1</sup> Zählung nach *Bach-Repertorium. Analytisch-bibliographisches Verzeichnis der Werke der Bach-Familie*, hrsg. vom Bach-Archiv Leipzig und von der Sächsischen Akademie der Wissenschaften Leipzig, Bd. 2: *Wilhelm Friedemann Bach*, bearbeitet von Peter Wollny, Stuttgart 2009.

<sup>2</sup> Zu den Quellen und Lesarten siehe Band 1 der Gesamtausgabe (Nachweis siehe Seite 2).

## Foreword

Although Wilhelm Friedemann Bach composed many sonatas for a keyboard instrument, his output was relatively small in comparison with that of his younger brother Carl Philipp Emanuel Bach. Nevertheless, the piano sonata was a form that preoccupied W. F. Bach throughout most of his life. The time frame for these works extends from the early or middle 1730s up until the composer's last years.

The sonatas, together with the fantasies and polonaises, are part of the principal works of J. S. Bach's eldest son. They, more than any other form, left their mark on the development of his compositional style and contributed greatly to his public reputation in the 18th century. These works are consistently aimed at connoisseurs, as they quite often demand the player's highest technical skill. W. F. Bach's preoccupation with the still young form of the unaccompanied keyboard sonata obviously started during his time in Dresden (1733–1746). One of the earliest pieces is the Sonata in F major (A 10<sup>1</sup>) whose thematic substance derives at least partially from J. S. Bach's "Italian Concerto" that was published in 1735 in the second part of the "Clavier-Übung." The capricious and sometimes bizarre melodies and harmonies are typical for W. F. Bach's works from the 1730s and seem to reflect Jan Dismas Zelenka's influence. The Sonatas A 1, A 2a, A 9 and A 11a as well as the Concerto A 13a seem to have been composed a short while thereafter and are stylistically similar to C. P. E. Bach's "Prussian Sonatas." The Sonata in D major (A 4), published in 1745, belongs to the mature works composed in Dresden. The series of six similar works which began with A 4, in which a connection between the gallant and strictly polyphonic stylistic ideals on the one hand and the highest technical demands on the other, led Bach into a cul-de-sac. Instead he trod a new path starting with the Sonata in E flat (A 7) of 1748. It is not certain if further sonatas were composed in Halle. The original sources of the other sonatas suggest, in as far as they are available, that they were composed during the late period (1764–1784). A conspicuous trait of W. F. Bach's sonatas is the composer's tendency, over many years, to continually improve the compositional substance as well as to make a number of revisions. The Sonata in F major (A 11), for example, exists in no less than four distinctly different versions.

The piano sonatas have been handed down in many varied manners. Whereas many copies of the two sonatas that had been printed during the composer's lifetime (A 4 and A 7) were disseminated up until the early 19th century, many of the other pieces were only available from a few or indeed only a single source.<sup>2</sup> The later works, however, have almost always been handed down as autographs or authorized copies.

A conspicuous and probably not incidental find is the transmission of some works in pairs. The sonatas in C major and F major (A 2a–b and A 11a–c) are almost always to be found together in the sources. The same applies to the printed sonatas as well as to the late sonatas in A major and B flat major (A 15 and A 16).

There is no evidence as to which instruments Bach used. The early works (mostly with a range from A<sub>1</sub> to e<sup>3</sup>) were probably composed for harpsichord. The larger pitch range of the later sonatas (sometimes to g<sup>3</sup>) indicates that they may have been written for the fortepiano. The use of D<sub>1</sub> in the first movement of the later version of the Concerto in G major (A 13b) is very singular.

Leipzig, April 2009  
Translation: David Kosviner

Peter Wollny

For suggestions concerning ornamentation see the table on page 3.

<sup>1</sup> The numbering is based on the *Bach-Repertorium. Analytisch-bibliographisches Verzeichnis der Werke der Bach-Familie*, published by the Bach-Archiv Leipzig and the Sächsische Akademie der Wissenschaften Leipzig, vol. 2: *Wilhelm Friedemann Bach*, edited by Peter Wollny, Stuttgart, 2009.

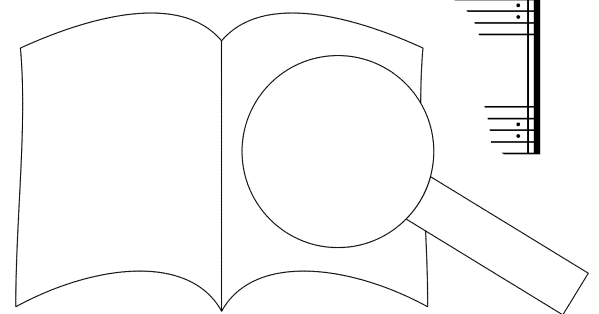
<sup>2</sup> For the sources and readings please refer to Volume 1 of the Complete edition (see the reference on p. 2).

# Sonata C-Dur

BR A 1 / Fk unsicher

Wilhelm Friedemann Bach  
1710–1784

Allegro



35

43

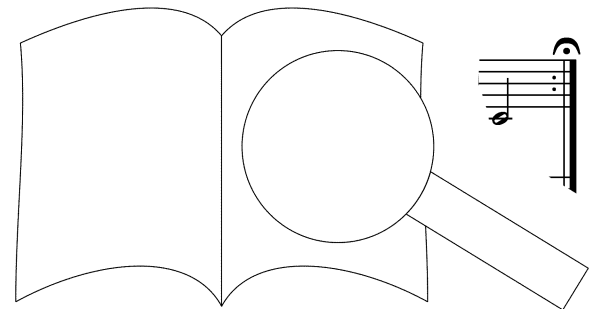
51

57

64

70

77



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Andante

Musical notation for measures 1-4. The piece is in 3/4 time and G major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present in measure 3.

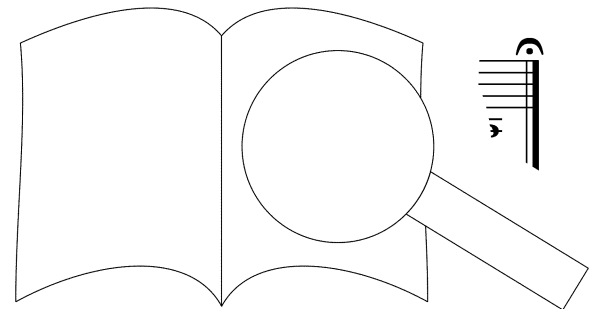
Musical notation for measures 5-8. Measure 5 begins with a forte (*f*) dynamic and a trill (*tr*) on the right hand. The left hand continues with eighth-note accompaniment. A piano (*p*) dynamic marking appears in measure 6.

Musical notation for measures 9-12. Measure 9 starts with a forte (*f*) dynamic. The right hand has a more active melodic line. A piano (*p*) dynamic marking is used in measure 10.

Musical notation for measures 13-15. The right hand features a series of sixteenth-note patterns. A piano (*p*) dynamic marking is present in measure 14.

Musical notation for measures 16-18. Measure 16 has a piano (*p*) dynamic. Measures 17-18 contain triplet figures in the right hand. A piano (*p*) dynamic marking is also present in measure 18.

Musical notation for measures 19-20. Measure 19 starts with a forte (*f*) dynamic. The right hand has a melodic line with eighth notes. A piano (*p*) dynamic marking is present in measure 20.



Presto

Musical notation for measures 1-7. The piece is in 3/4 time. The right hand features a melodic line with eighth notes and triplets. The left hand provides a harmonic accompaniment with chords and eighth notes.

Musical notation for measures 8-14. The right hand continues the melodic development with triplets and slurs. The left hand maintains a steady accompaniment.

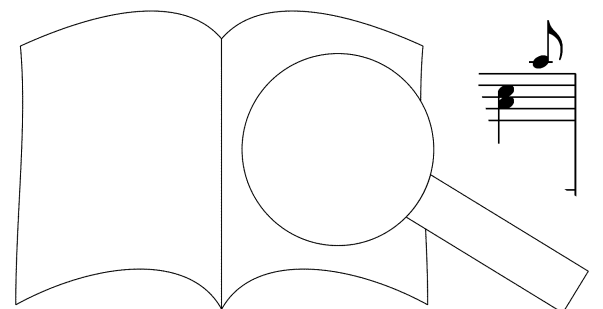
Musical notation for measures 15-21. The right hand has a more active melodic line with slurs and triplets. The left hand accompaniment becomes more rhythmic.

Musical notation for measures 22-26. The right hand features a melodic line with a trill in measure 24. The left hand accompaniment continues.

Musical notation for measures 27-31. The right hand has a melodic line with eighth notes and slurs. The left hand accompaniment is consistent.

Musical notation for measures 32-37. The right hand has a melodic line with slurs and triplets. The left hand accompaniment continues.

Musical notation for measures 38-40. Measure 38 starts with a key signature change to F major. The right hand has a melodic line with slurs and triplets. The left hand accompaniment continues.



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44

50

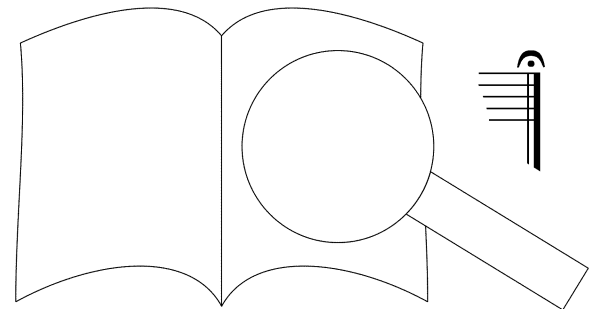
57

63

69

74

79



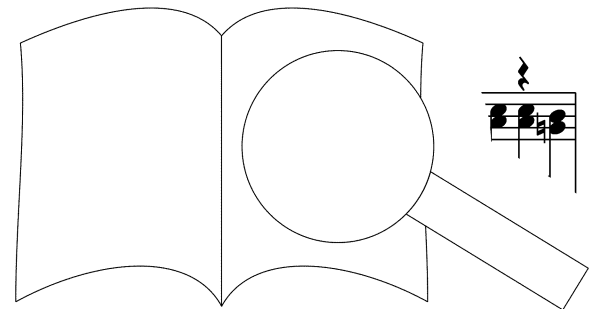
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# Sonata C-Dur

Frühere Fassung

BR A 2a / Fk 1B

Allegro



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29

33

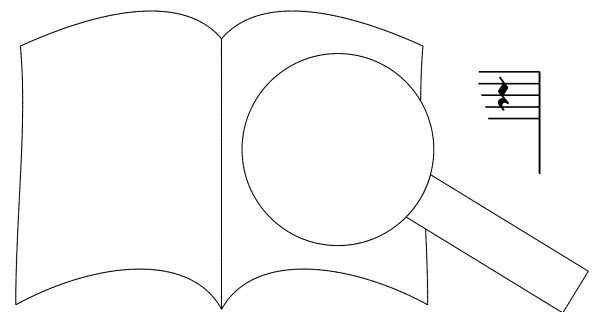
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41

45

49

52



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55

59

63

66

Grave

ossia:

6

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Vivace

Musical notation for measures 1-7. The piece is in 3/8 time. The right hand features a rhythmic pattern of eighth notes with occasional trills (tr) and a triplet of eighth notes in measure 4. The left hand provides a steady accompaniment of eighth notes.

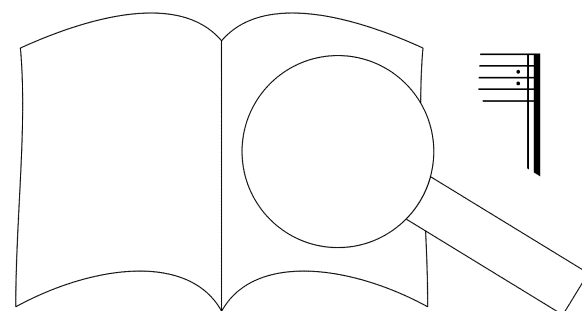
Musical notation for measures 8-13. The right hand continues with eighth-note patterns, including a descending line in measure 10. The left hand maintains the eighth-note accompaniment.

Musical notation for measures 14-21. The right hand has a more melodic line with some rests and a trill in measure 19. The left hand continues with eighth notes.

Musical notation for measures 22-27. The right hand features a series of eighth-note chords and a melodic line. The left hand continues with eighth notes.

Musical notation for measures 28-32. The right hand has a melodic line with some rests and a trill in measure 30. The left hand continues with eighth notes.

Musical notation for measures 33-36. The right hand has a melodic line with a trill in measure 34. The left hand continues with eighth notes.



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39

tr

tr

45

tr

b

51

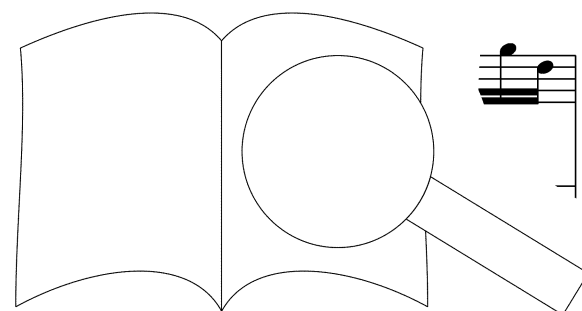
56

61

tr

ossia:

67



73 *ossia:* *ossia:*

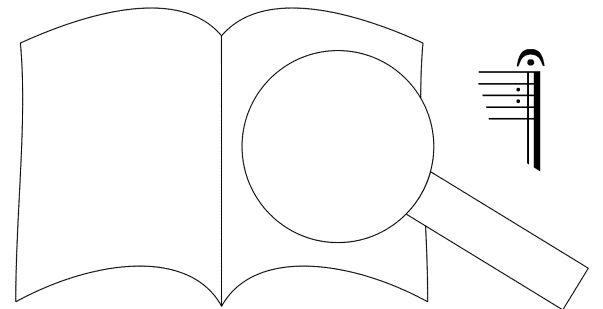
78 *tr* *tr*

85 *tr* *ossia:*

90

96

100



# Sonata C-Dur

Spätere Fassung  
BR A 2b / Fk 1A

Allegro

Musical notation for measures 1-4. The piece is in C major, 2/4 time, and marked Allegro. The right hand features a rhythmic pattern of eighth notes, while the left hand provides a steady accompaniment of quarter notes.

Musical notation for measures 5-8. The right hand continues with eighth-note patterns, and the left hand maintains the quarter-note accompaniment.

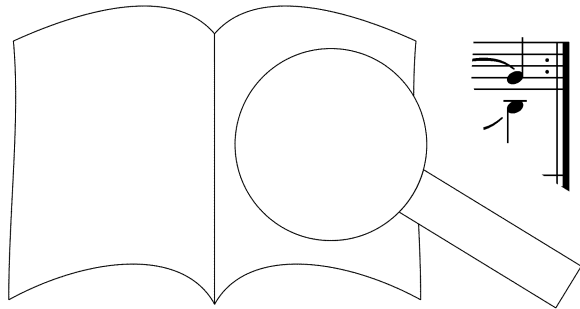
Musical notation for measures 9-12. The right hand introduces a melodic line with eighth notes, and the left hand continues with quarter notes.

Musical notation for measures 13-16. The right hand features a more complex melodic line with eighth notes and trills. The left hand continues with quarter notes.

Musical notation for measures 17-20. The right hand has a melodic line with eighth notes and trills. The left hand continues with quarter notes.

Musical notation for measures 21-24. The right hand has a melodic line with eighth notes and trills. The left hand continues with quarter notes.

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29

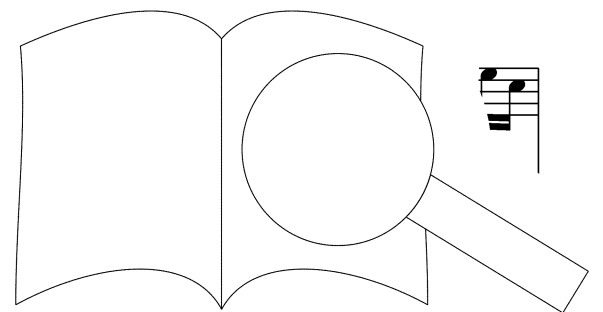
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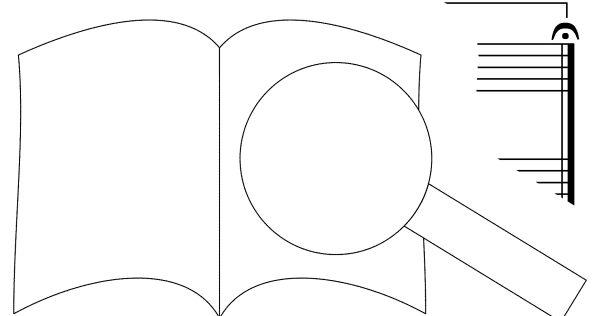
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Minuetto 1

7

12

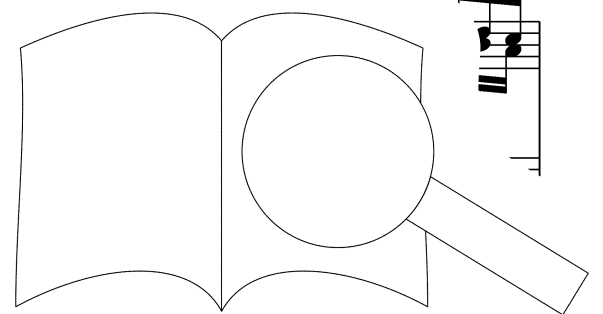


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Minuetto 2

Mir. a capo

Vivace



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22

Musical notation for measures 22-27. Treble clef has eighth-note chords and sixteenth-note runs. Bass clef has eighth-note accompaniment.

28

Musical notation for measures 28-32. Treble clef has sixteenth-note runs and chords. Bass clef has eighth-note accompaniment.

33

Musical notation for measures 33-38. Treble clef has sixteenth-note runs and chords. Bass clef has eighth-note accompaniment. Includes trills (tr) and ornaments (ow).

39

Musical notation for measures 39-44. Treble clef has sixteenth-note runs and chords. Bass clef has eighth-note accompaniment.

45

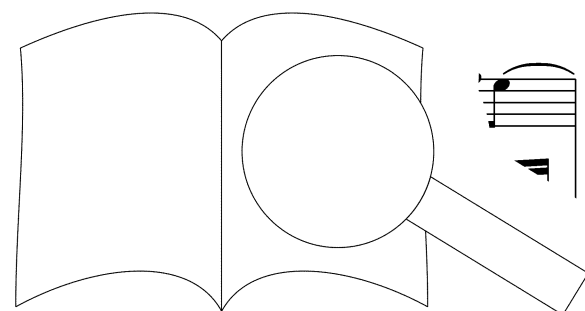
Musical notation for measures 45-50. Treble clef has sixteenth-note runs and chords. Bass clef has eighth-note accompaniment.

51

Musical notation for measures 51-56. Treble clef has sixteenth-note runs and chords. Bass clef has eighth-note accompaniment.

57

Musical notation for measures 57-62. Treble clef has sixteenth-note runs and chords. Bass clef has eighth-note accompaniment.



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62

69

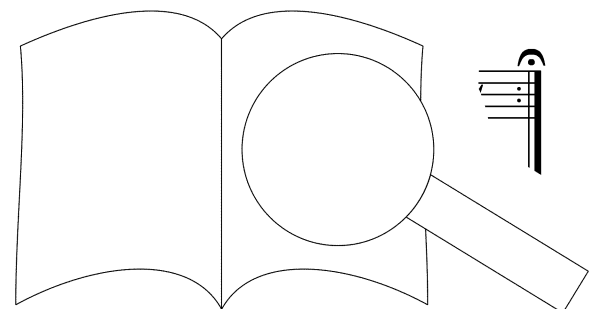
74

80

87

93

98



# Sonata C-Dur

BR A 3 / Fk 2

Allegro

Musical notation for measures 1-4. The piece is in C major, 2/4 time, and marked Allegro. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. Dynamics include piano (p) and forte (f). Measure 4 ends with a repeat sign.

Musical notation for measures 5-7. The melody continues with a series of eighth-note patterns. Measure 7 ends with a repeat sign.

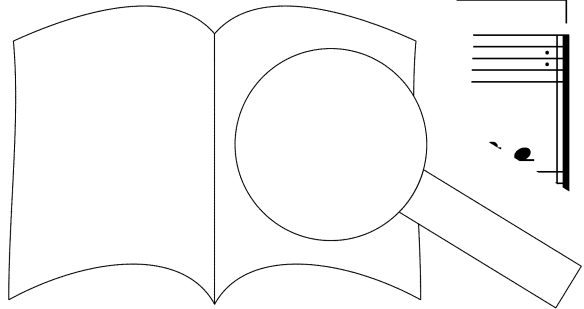
Musical notation for measures 8-10. The melody features a sequence of eighth notes with some chromaticism. Measure 10 ends with a repeat sign.

Musical notation for measures 11-13. The melody continues with eighth-note patterns. Measure 13 ends with a repeat sign.

Musical notation for measures 14-16. The melody continues with eighth-note patterns. Measure 16 ends with a repeat sign.

Musical notation for measures 17-19. The melody continues with eighth-note patterns. Measure 19 ends with a repeat sign.

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20 2.

Musical notation for measures 20-23. Measure 20 has a first ending bracket. Dynamics p and f are indicated.

24

Musical notation for measures 24-26. Dynamics p and f are indicated.

27

Musical notation for measures 27-29.

30

Musical notation for measures 30-32.

33

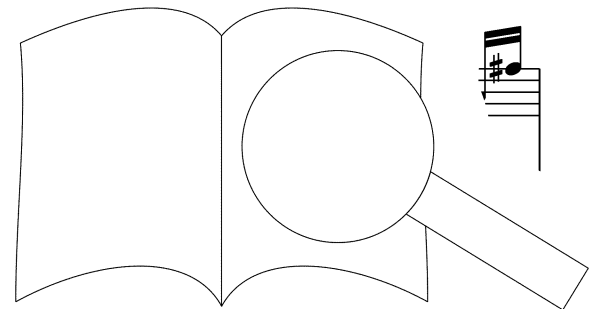
Musical notation for measures 33-35.

36

Musical notation for measures 36-38.

39

Musical notation for measures 39-41.



42

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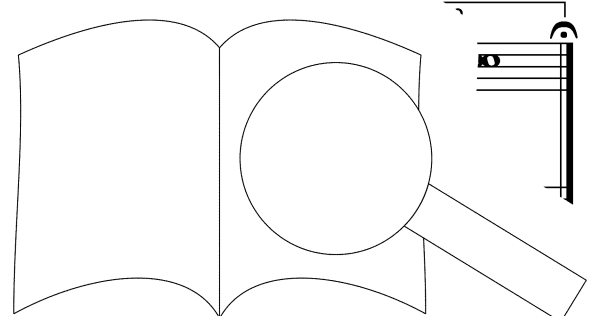
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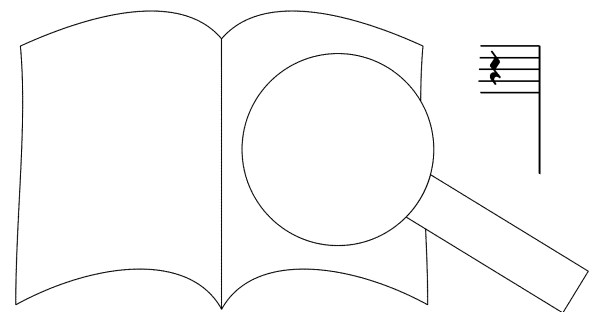
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Grave



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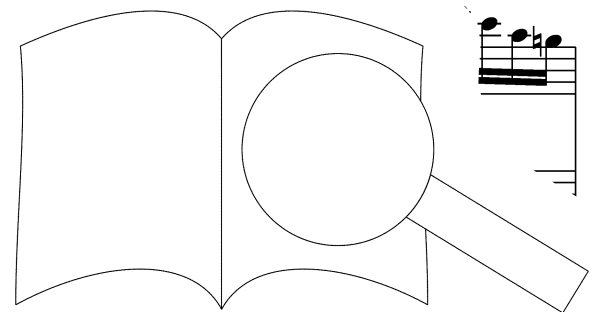
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Presto

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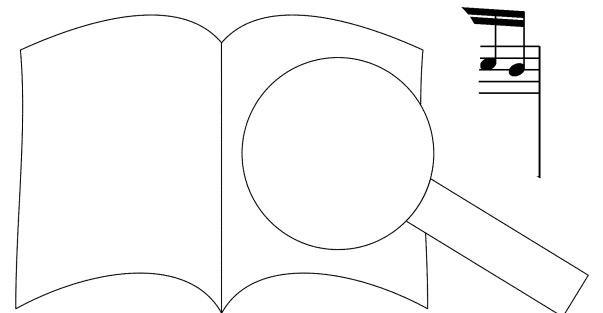
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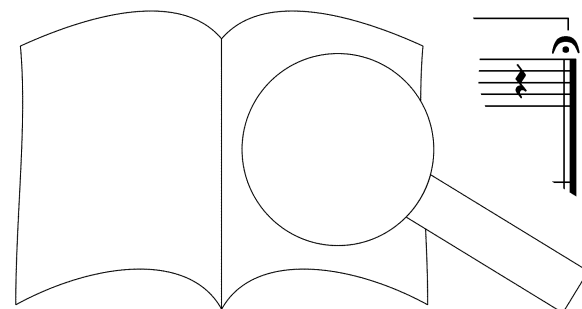
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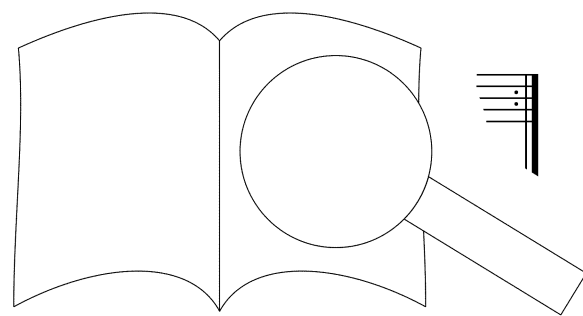
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# Sonata D-Dur

BR A 4 / Fk 3

Un poco allegro



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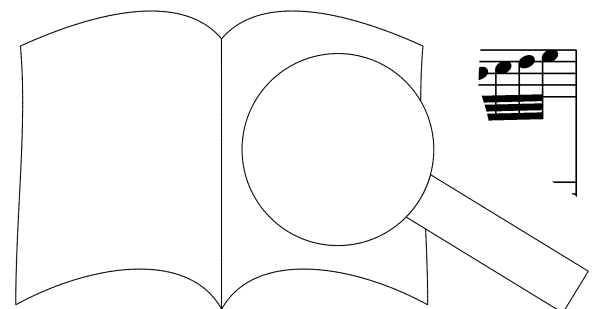
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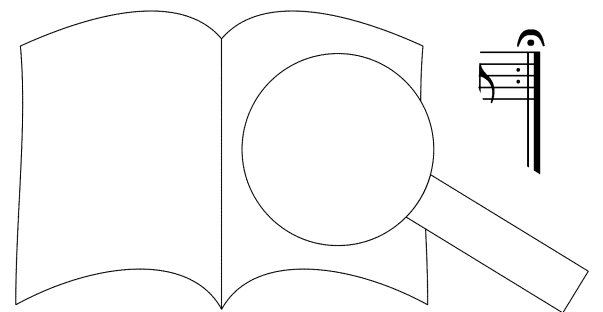
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Adagio

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of one sharp (F#). The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Musical notation for measures 6-10. The right hand continues with a melodic line, incorporating some grace notes and slurs. The left hand maintains its accompaniment pattern.

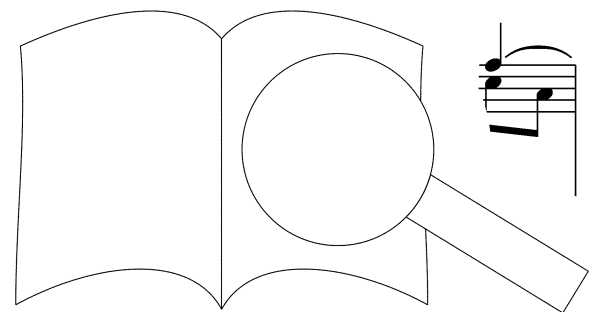
Musical notation for measures 11-15. The right hand has a more active melodic line with some sixteenth-note passages. The left hand accompaniment remains consistent.

Musical notation for measures 16-20. Measures 16 and 17 feature triplet markings (3) over the right hand. The right hand melody becomes more intricate with sixteenth-note runs.

Musical notation for measures 21-25. The right hand continues with a melodic line, and the left hand accompaniment provides harmonic support.

Musical notation for measures 26-30. The right hand features a melodic line with some grace notes and slurs. The left hand accompaniment continues.

Musical notation for measures 31-32. Measure 31 starts with a fermata over the first note. The piece concludes in measure 32.



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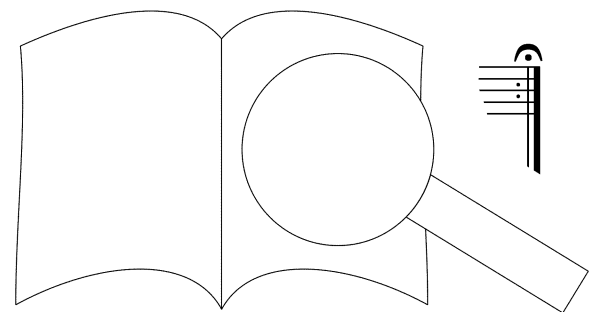
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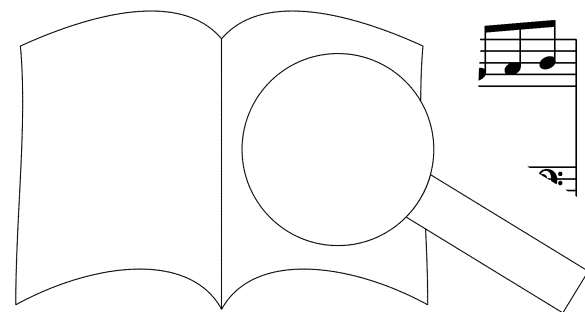
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Vivace



22

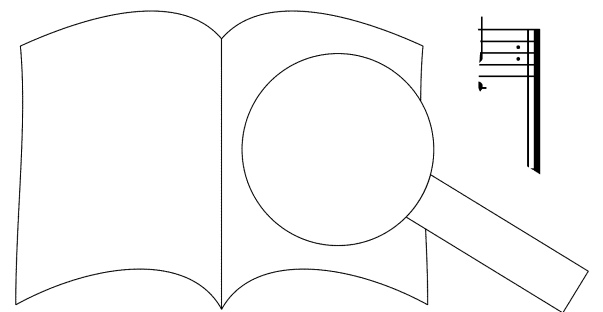
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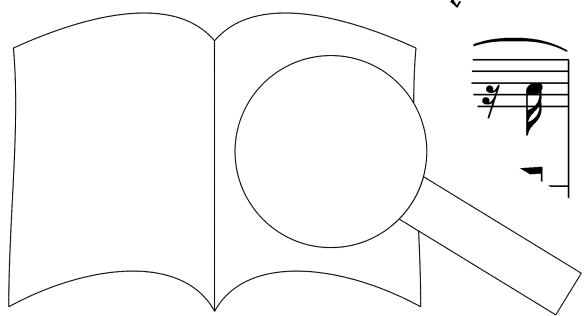
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65

Musical notation for measures 65-67. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a complex melodic line in the treble with many slurs and ties, and a more rhythmic accompaniment in the bass.

68

Musical notation for measures 68-70. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music continues with intricate melodic patterns and accompaniment.

71

Musical notation for measures 71-74. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a prominent melodic line in the treble with many slurs and ties, and a more rhythmic accompaniment in the bass.

75

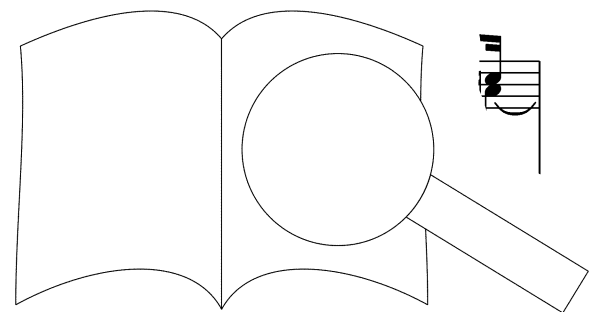
Musical notation for measures 75-78. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music continues with intricate melodic patterns and accompaniment.

79

Musical notation for measures 79-82. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a prominent melodic line in the treble with many slurs and ties, and a more rhythmic accompaniment in the bass.

83

Musical notation for measures 83-86. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music continues with intricate melodic patterns and accompaniment.



86

Musical notation for measures 86-88. The piece is in G major (one sharp) and 2/4 time. Measure 86 starts with a treble clef and a bass clef. The melody in the treble clef features eighth and sixteenth notes with slurs. The bass line consists of eighth notes. Measure 87 continues the melodic and harmonic patterns. Measure 88 ends with a double bar line and a fermata over the final note.

89

Musical notation for measures 89-91. The notation continues from the previous system. Measure 89 features a treble clef with a melodic line and a bass clef with a supporting line. Measure 90 shows a continuation of the melodic phrase. Measure 91 concludes with a double bar line and a fermata.

92

Musical notation for measures 92-95. Measure 92 begins with a treble clef and a bass clef. The treble clef part features a series of chords with slurs, while the bass clef part has a steady eighth-note accompaniment. Measure 93 continues the chordal texture. Measure 94 shows a change in the bass line. Measure 95 ends with a double bar line and a fermata.

96

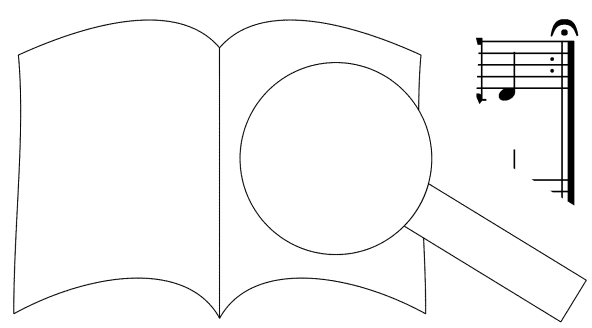
Musical notation for measures 96-99. Measure 96 starts with a treble clef and a bass clef. The treble clef part has a melodic line with slurs and a fermata. The bass clef part has a steady accompaniment. Measure 97 continues the melodic phrase. Measure 98 shows a continuation of the accompaniment. Measure 99 ends with a double bar line and a fermata.

100

Musical notation for measures 100-104. Measure 100 begins with a treble clef and a bass clef. The treble clef part features a melodic line with slurs. The bass clef part has a steady accompaniment. Measure 101 continues the melodic phrase. Measure 102 shows a continuation of the accompaniment. Measure 103 continues the melodic line. Measure 104 ends with a double bar line and a fermata.

105

Musical notation for measures 105-108. Measure 105 starts with a treble clef and a bass clef. The treble clef part has a melodic line with slurs. The bass clef part has a steady accompaniment. Measure 106 continues the melodic phrase. Measure 107 shows a continuation of the accompaniment. Measure 108 ends with a double bar line and a fermata.



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# Sonata D-Dur

BR A 5 / Fk 4

Allegro con spirito

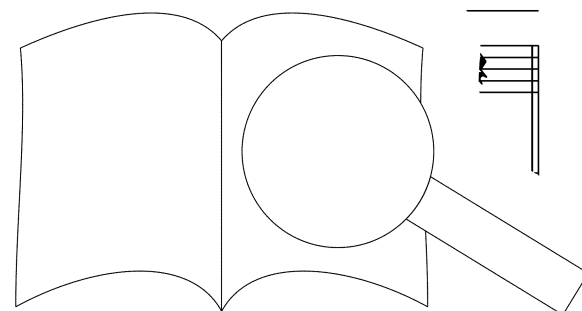
Musical notation for measures 1-5. The piece is in D major (one sharp) and common time. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

Musical notation for measures 6-9. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment. A fermata is placed over the final note of measure 9.

Musical notation for measures 10-13. Measure 10 begins with a trill. The right hand has more complex rhythmic figures, and the left hand continues with quarter notes.

Musical notation for measures 14-17. The right hand features a series of eighth-note runs. The left hand continues with quarter notes and some rests.

Musical notation for measures 18-21. The right hand has eighth-note patterns, and the left hand continues with quarter notes. A trill is present in measure 18.



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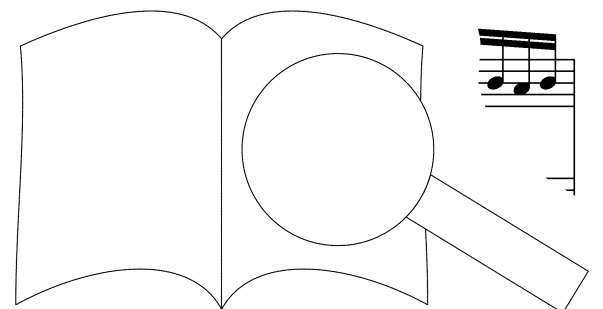
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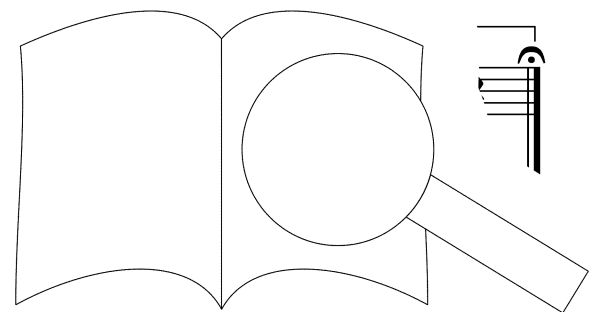
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Suave

Musical notation for measures 1-8. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo/mood is marked 'Suave'. The notation includes treble and bass staves with various note values, rests, and articulation marks.

Musical notation for measures 9-16. The notation continues with treble and bass staves, featuring eighth and sixteenth notes, rests, and dynamic markings.

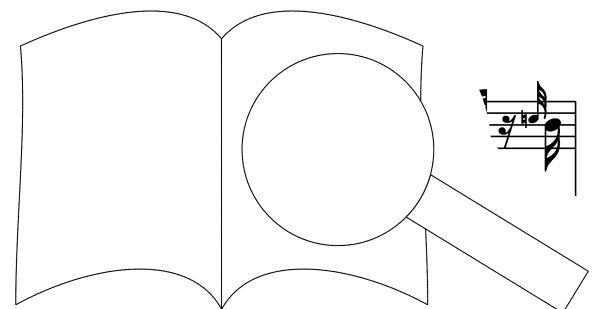
Musical notation for measures 17-22. Measure 17 is marked with a piano (*p*) dynamic. The notation includes treble and bass staves with various rhythmic patterns.

Musical notation for measures 23-29. The notation continues with treble and bass staves, showing a variety of note values and rests.

Musical notation for measures 30-35. The notation includes treble and bass staves with various rhythmic patterns and articulation.

Musical notation for measures 36-41. Measure 36 is marked with a piano (*p*) dynamic. The notation includes treble and bass staves with various rhythmic patterns.

Musical notation for measures 42-44. Measure 42 is marked with a piano (*p*) dynamic. The notation includes treble and bass staves with various rhythmic patterns.



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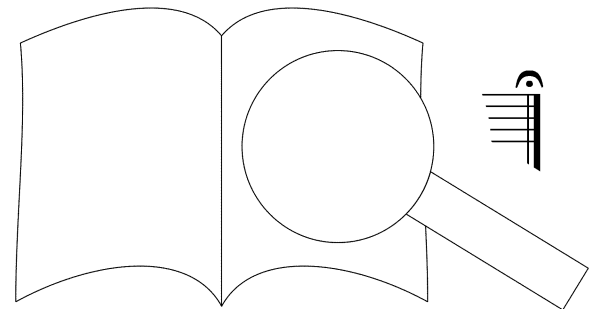
61

69

77

83

89



Vivace

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of one sharp (F#). The right hand features a complex rhythmic pattern with triplets and sixteenth notes, while the left hand provides a steady accompaniment.

Musical notation for measures 6-10. The right hand continues with intricate sixteenth-note passages, and the left hand maintains a consistent bass line.

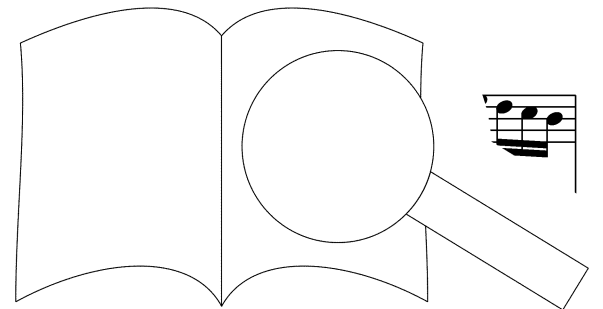
Musical notation for measures 11-15. The right hand shows a melodic line with grace notes, and the left hand has a more active accompaniment.

Musical notation for measures 16-19. The right hand features a series of sixteenth-note runs, and the left hand has a rhythmic accompaniment.

Musical notation for measures 20-24. The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment.

Musical notation for measures 25-28. The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment. The piece concludes with a first and second ending.

Musical notation for measures 29-32. The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment.



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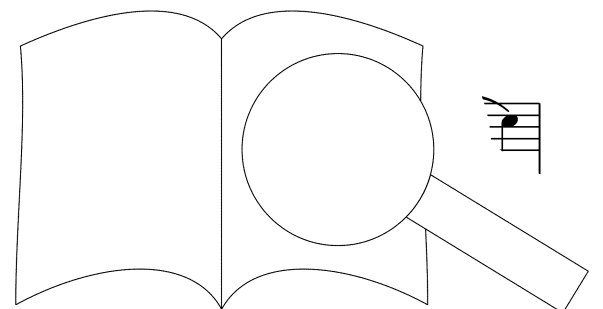
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71

Musical notation for measures 71-75. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, including some triplets and slurs.

76

Musical notation for measures 76-80. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music continues with intricate rhythmic patterns, including slurs and various note values.

81

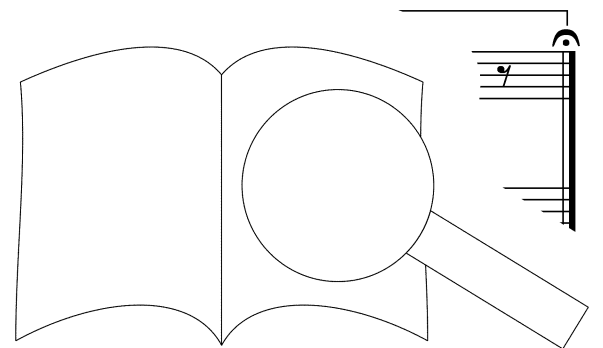
Musical notation for measures 81-85. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music features a mix of rhythmic patterns, including some rests and slurs.

86

Musical notation for measures 86-90. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music continues with complex rhythmic patterns and slurs.

91

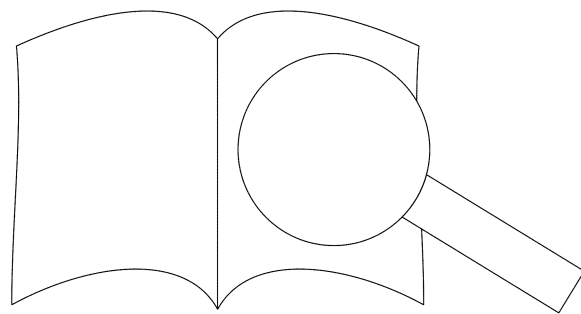
Musical notation for measures 91-95. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music features a mix of rhythmic patterns and slurs.



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 Bach, W. F. 2.301  
 Rheinberger 50.227

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