

Johann Christoph Friedrich

BACH

Sonate in C

für Klavier zu vier Händen
herausgegeben von Hannsdieter Wohlfarth

for piano for four hands
edited by Hannsdieter Wohlfarth

Stuttgarter Bach-Ausgaben
Urtext

Partitur / Full score



Carus 34.201

Das Entstehen einer Klaviermusik für vierhändiges Spiel im letzten Drittel des 18. Jahrhunderts ist aufs engste mit zwei Ursachen verknüpft: erstens mit dem Aufkommen des Hammerflügels, dessen im Vergleich zum Cembalo größerer Tonumfang eine wichtige äußere Voraussetzung für das Spiel zweier Personen an einem Instrument bildete, zweitens mit der gleichzeitig sich vollziehenden Emanzipation des Bürgertums, die ihrerseits die Schaffung einer eigenständigen bürgerlich-häuslichen Musikkultur zur Folge hatte. Geradezu familiär trat das vierhändige Klavierspiel in die Musikgeschichte ein: die Sonate in C-Dur (KV 19 d), die der neunjährige Mozart im Jahre 1765 für sich und seine Schwester komponierte, ist vermutlich das früheste Dokument dieser Musizierweise. – Kompositionstechnisch muß die vierhändige Klaviermusik jener Zeit mehr der Kammermusik als der Klaviermusik zugerechnet werden, denn der Zwang, das thematisch-melodische Geschehen auf vier Hände zu verteilen, warf für den Komponisten Probleme auf, deren Bewältigung in erster Linie kammermusikalischer Art war.

Von Johann Christoph Friedrich Bach (1732–1795) sind zwei Sonaten für Klavier zu vier Händen bekannt: eine zweisätzliche Sonate in A-Dur aus dem Jahre 1786 und die hier vorgelegte dreisätzliche in C-Dur von 1791. Beide Werke müssen noch zu den frühen Zeugnissen der vierhändigen Klaviermusik gerechnet werden, denn außer Mozart hatten bis dahin erst wenige Komponisten Werke dieser Gattung geschaffen, und die Frage, wessen Kompositionen dem „Bückerburger Bach“ wohl als Vorbild gedient haben mögen, ist nicht leicht zu beantworten. Vielleicht waren es die vierhändigen Sonaten seines jüngeren Bruders Johann Christian, den Friedrich 1778 in London besucht hatte und dessen Musizierstil auch in anderen Fällen für Friedrichs Kompositionen einflußreich war.

Die Sonate in C-Dur ist von dem Bestreben gekennzeichnet, die mit dem Hinzutreten eines zweiten Spielers am selben Instrument ermöglichte Erweiterung des klavieristischen Klangraumes nicht nur quantitativ, sondern auch qualitativ voll auszunutzen. In ihr ist bereits jenes akkordisch konzipierte Klangbild verwirklicht, das später für lange Zeit das populäre vierhändige Klavierschaffen (etwa dasjenige Anton Diabellis) prägen wird. Die nunmehr gewonnene Möglichkeit, die vergrößerte Manualfläche klanglich aufzufächern und zu durchlichten, läßt in dieser Sonate – insbesondere in ihrem langsamen Mittelsatz – Hörindrücke entstehen, wie sie nur das vierhändige Klavierspiel auszulösen vermag; es handelt sich hier nicht mehr nur um ein erweitertes Zueihändigspiel, sondern um ein ganz eigenständiges musikalisches Spezifikum.

Das Autograph dieser Sonate – ihr Titel lautete dort: „Sonate à quatre mains sur un Clavecin ou Piano-Forte“ – befand sich bis 1935 im Fürstlichen Hofarchiv zu Bückeberg. Es wurde dann jedoch mit den übrigen Bückeberger Musikbeständen der Bibliothek des „Staatlichen Instituts für deutsche Musikforschung“ in Berlin übereignet, die während des Krieges „aus Sicherheitsgründen“ nach Schlesien ausgelagert wurde und seither verschollen ist. Da eine Einsichtnahme in das Autograph somit nicht möglich war, übernahmen wir für die hier vorgelegte Ausgabe weitgehend unverändert die im Jahre 1920 von Georg Schünemann im Verlag C. F. W. Siegel's Musikalienhandlung Leipzig „für den praktischen Gebrauch“ herausgegebene Edition der Sonate. Nur hinsichtlich der dynamischen Angaben fühlten wir uns zu einigen Korrekturen der Schünemannschen Ausgabe gedrängt und berechtigt.

Hannsdieter Wohlfarth

Preface

In the last third of the eighteenth century, the origin of piano music for four hands can be traced to two developments. The first of these is the introduction of the pianoforte. Its larger tonal range, compared with that of the harpsichord, was an important extrinsic prerequisite for two persons playing on a single instrument. This coincided with the second development: the emergence of the middle class, which in turn resulted in the creation of an independent domestic middle-class music culture. Four-hand piano playing made its appearance in music history in just such a family setting: the Sonata in C major (KV 19d), which Mozart composed at the age of 9 for himself and his sister in 1765, is presumably the earliest document of this style of playing. As far as compositional technique is concerned, four-hand piano music of that time is more similar to chamber music than to piano music. The constraint on the composer of distributing the thematic-melodic material to four hands created problems whose solutions were primarily of a chamber music nature.

There are two known piano sonatas for four hands by Johann Christoph Friedrich Bach (1732–1795). The first is a two-movement sonata in A major from 1786, and the second one is the sonata in C major (composed in 1791), written in three movements, which is presented here. Both compositions must be considered among the earliest examples of piano music for four hands, because, except for Mozart, few of Bach's contemporaries had written music of this kind. It is not easy to determine which compositions served as a model for the "Bückeburg Bach". It may have been the sonatas for four hands written by his younger brother, Johann Christian, whom Friedrich had visited in London

in 1778. His brother's musical style also influenced some of Friedrich's other compositions.

The Sonata in C major is distinguished by the desire to exploit fully the increased scope of piano sonority brought about by the addition of a second player to the instrument. In this piece, one finds the chordal sound pattern which long remained a hallmark of popular four-hand piano composition (as in the works of Anton Diabelli). This newly-won possibility of unfolding and illuminating the increased keyboard surface brings about sound impressions, especially in the slow middle movement of this sonata, which only four-hand piano playing creates. One is no longer dealing with expanded two-hand playing, but with a totally independent musical entity.

The original manuscript of this sonata, bearing the title *Sonata à quatre mains sur un Clavecin ou Piano-Forte*, was in the court archives in Bückeburg until 1935, at which time it was transferred, along with the rest of the music from the archives, to the library of the "Staatliches Institut für deutsche Musikforschung" in Berlin. It was moved to Silesia during the war "for security reasons", and has been lost since that time.

Since we could not inspect the original score, we adopted the edition by Georg Schünemann, with little or no change. It was published in Leipzig by C.F.W. Siegel Musikalienhandlung in 1920, and was intended "for practical use". Only with regard to the dynamic markings did we feel obliged to make some corrections of the Schünemann edition.

Hannsdieter Wohlfarth
(Translation by Patrick Romey)

Sonate C-Dur

für Klavier zu vier Händen

Secondo

Johann Christoph Friedrich Bach

1732–1795

Allegro con brio.

The musical score is presented in two systems of staves. The first system (measures 1-6) is in bass clef. The second system (measures 7-12) is in treble clef. The third system (measures 13-18) is in bass clef. The fourth system (measures 19-23) is in bass clef. The fifth system (measures 24-28) is in bass clef. The sixth system (measures 29-32) is in bass clef. Dynamics include *mf*, *f*, *p*, and *tr*. A large watermark 'CARUS' is overlaid on the score.

Sonate C-Dur

für Klavier zu vier Händen

Primo

Johann Christoph Friedrich Bach
1732–1795

Allegro con brio.

mf

f

p

mf

7

tr

f

p

13

f

p

18

1

f

f

24

tr

1

f

f

29

p

mf

33

mf *p*

36

f *p*

39

p *pp*

42

p *mf* *p*

46

mf *mf* *mf* *mf*

53

f *p* *p*

33

f *p*

Musical notation for measures 33-36. The right hand features a complex, rapid sixteenth-note pattern with slurs and ties. The left hand plays a steady eighth-note accompaniment. Dynamics range from *f* to *p*.

37

f *p*

Musical notation for measures 37-39. The right hand continues with sixteenth-note patterns, while the left hand provides a consistent eighth-note accompaniment. Dynamics range from *f* to *p*.

40

p *pp* *f* *p* *tr*

Musical notation for measures 40-43. Measure 40 includes a trill (*tr*) in the right hand. The right hand has sixteenth-note patterns, and the left hand has eighth-note accompaniment. Dynamics range from *pp* to *f*.

44

mf *p* *mf* *f* *tr*

Musical notation for measures 44-48. Measure 44 includes a trill (*tr*) in the right hand. The right hand has sixteenth-note patterns, and the left hand has eighth-note accompaniment. Dynamics range from *p* to *f*.

49

p *mf* *mf*

Musical notation for measures 49-52. Measure 49 includes a fermata over the first measure. The right hand has sixteenth-note patterns, and the left hand has eighth-note accompaniment. Dynamics range from *p* to *mf*.

53

f *p* 1

Musical notation for measures 53-56. Measure 53 includes a fermata over the first measure. The right hand has sixteenth-note patterns, and the left hand has eighth-note accompaniment. Dynamics range from *f* to *p*. A first ending bracket is shown in measure 56.

57 *mf* *mf* *f* *p*

61 *mf* *f* *p* *mf*

68 *f* 1 *p*

73 *mf* *mf*

77 *mf* *f* *p*

82 *f* *p* *mf* *p*

86 *mf* *f* *p*

57 *mf* *f* *p* *mf* *f*

64 *p* *mf* *f* *p*

70 *p* *mf*

75 *mf* *p*

78 *f* *p*

82 *f* *pp* *p* *mf* *p*

86 *mf* *f* *1*

91 *mf* *f* *mf* *f* *Primo adagio* *a tempo* *tr*

96 *p* *mf* *f* *tr*

102 *p* *p* *mf* *f* *p*

108 *p* *mf* *f*

p *p* *mf*

118 *f* *tr*

91 *mf* *f* *mf* *adagio* *a tempo* *tr*

95 *f* *p* *mf* *f* *tr*

101 *p* *p* *f*

106 *mf* *mf*

111 *f* *p* 2

117 *mf* *mf* *tr* 1

122

f *p*

Musical score for measures 122-125. The system consists of two staves. The upper staff is in bass clef and contains a complex melodic line with many sixteenth notes, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The lower staff is in bass clef and contains a simpler accompaniment line with quarter and eighth notes.

126

p *mf*

Musical score for measures 126-128. The system consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth notes, starting with a piano (*p*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The lower staff is in bass clef and contains a simple accompaniment line with quarter notes.

129

f *p* *p*

Musical score for measures 129-132. The system consists of two staves. The upper staff is in bass clef and contains a complex melodic line with many sixteenth notes, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The lower staff is in bass clef and contains a simple accompaniment line with quarter notes.

133

f

Musical score for measures 133-136. The system consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth notes, starting with a forte (*f*) dynamic. The lower staff is in bass clef and contains a simple accompaniment line with quarter notes.

p *f* *p* *tr*

Musical score for measures 137-139. The system consists of two staves. The upper staff is in bass clef and contains a complex melodic line with many sixteenth notes, starting with a piano (*p*) dynamic and ending with a trill (*tr*) dynamic. The lower staff is in bass clef and contains a simple accompaniment line with quarter notes.

140

f *p* *mf* *f*

Musical score for measures 140-143. The system consists of two staves. The upper staff is in bass clef and contains a complex melodic line with many sixteenth notes, starting with a forte (*f*) dynamic and ending with a forte (*f*) dynamic. The lower staff is in bass clef and contains a simple accompaniment line with quarter notes.

122

f *f* *p*

This system contains measures 122 to 125. The right hand features a complex, rapid sixteenth-note pattern with many slurs and ties. The left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings are *f* for measures 122-124 and *p* for measure 125.

126

mf *f*

This system contains measures 126 to 129. The right hand continues with intricate sixteenth-note passages. The left hand has a steady accompaniment. Dynamic markings are *mf* for measures 126-128 and *f* for measure 129.

130

f *p*

This system contains measures 130 to 132. The right hand has a dense texture of sixteenth notes. The left hand accompaniment is more rhythmic. Dynamic markings are *f* for measure 130 and *p* for measure 131.

133

f

This system contains measures 133 to 135. The right hand features a fast sixteenth-note run. The left hand accompaniment consists of chords and eighth notes. A dynamic marking of *f* is present for measure 133.

136

p *pp* *f* *p* *tr*

This system contains measures 136 to 139. The right hand has a sixteenth-note pattern with a trill in measure 139. The left hand accompaniment is more active. Dynamic markings are *p* for measure 136, *pp* for measure 137, *f* for measure 138, *p* for measure 139, and *tr* for the trill.

140

f *p* *mf* *f*

This system contains measures 140 to 143. The right hand has a sixteenth-note pattern with a trill in measure 143. The left hand accompaniment is more active. Dynamic markings are *f* for measure 140, *p* for measure 141, *mf* for measure 142, and *f* for measure 143.

Andante

Musical score for piano, measures 1-32. The score is in 6/8 time and B-flat major. It features dynamic markings: *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The piece is marked *Andante*. The score is divided into systems of two staves each. Measure numbers 1, 6, 12, 17, and 28 are indicated at the beginning of their respective systems. A large, stylized watermark 'C&S' is overlaid on the score.

Andante

Musical score for piano, measures 1-31, in 6/8 time. The score is divided into five systems, each with a treble and bass clef staff. The tempo is marked 'Andante'. The key signature has one flat (B-flat). The dynamics are marked as follows: *f*, *mf*, *p*, *f*, *f*, *mf*, *p*, *f*, *f*, *mf*, *f*, *p*, *mf*, *f*, *p*, *pp*, *p*, *mf*, *f*, *p*, *mf*, *f*. There are first and second endings marked '1' and '2' at measures 12-13 and 22-23 respectively. A large watermark 'Canus' is overlaid on the score.

33 *p* *mf* *f* *f*

39 *mf* 1 *f*

45 *p* *f*

51 *f* 1 *p*

57 *p* *mf* *f* *p*

62 *p* *mf* *p*

67 *mf* *p* *f* *mf* 1 *mf*

33 *tr* *p* *mf* *f*

37 *f* *mf* *p*

42 *f* *f* *mf* 2

48 *p* 1 *f*

54 *mf* *f* *p*

62 *p* *p* *mf* *p* *mf*

68 *f* *mf* *mf* 1

73

1 *p*

78

p *p* *tr*

82

mf *p* *p* *f*

87

f *p* *mf*

92

f *mf* 1

99

f *p*

104

f *f*

73

mf 2 p

This system contains measures 73 through 78. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamic markings include *mf* at the start and *p* at the beginning of measure 77. A first ending bracket labeled '2' spans measures 77 and 78.

79

p mf 1

This system contains measures 79 through 84. The right hand has a more active melodic line with slurs and accents. The left hand continues with a steady accompaniment. Dynamic markings include *p* at the start and *mf* in measure 82. A first ending bracket labeled '1' spans measures 83 and 84.

85

mf f f

This system contains measures 85 through 88. The right hand features a melodic line with slurs and accents. The left hand provides a harmonic accompaniment. Dynamic markings include *mf* at the start, *f* in measure 86, and *f* in measure 88.

89

p mf p mf f

This system contains measures 89 through 94. The right hand has a melodic line with slurs and accents. The left hand provides a harmonic accompaniment. Dynamic markings include *p* at the start, *mf* in measure 90, *p* in measure 92, *mf* in measure 93, and *f* in measure 94.

95

p f

This system contains measures 95 through 98. The right hand features a melodic line with slurs and accents. The left hand provides a harmonic accompaniment. Dynamic markings include *p* at the start and *f* in measure 97.

99

f mf 2 p

This system contains measures 99 through 104. The right hand has a melodic line with slurs and accents. The left hand provides a harmonic accompaniment. Dynamic markings include *f* at the start, *mf* in measure 101, and *p* at the beginning of measure 103. A first ending bracket labeled '2' spans measures 103 and 104.

105

1 f f

This system contains measures 105 through 110. The right hand features a melodic line with slurs and accents. The left hand provides a harmonic accompaniment. Dynamic markings include *f* at the start, *f* in measure 106, and *f* in measure 108. A first ending bracket labeled '1' spans measures 105 and 106.

Rondo Allegretto

Musical notation for measures 1-5. The piece is in 2/4 time. The right hand features chords and arpeggiated figures, while the left hand has a steady eighth-note accompaniment. Dynamics include *f*, *p*, *f*, and *mf*.

Musical notation for measures 6-13. Measure 6 is marked with a '6'. Measure 7 includes a first ending bracket labeled '1'. Dynamics include *p* and *mf*.

Musical notation for measures 14-20. Measure 14 is marked with a '14'. Measure 15 includes a first ending bracket labeled '1'. Dynamics include *ff*, *f*, and *mf*.

Musical notation for measures 21-31. Measure 21 is marked with a '21'. Measure 22 includes a first ending bracket labeled '1'. Measure 23 features a triplet of eighth notes. Dynamics include *f*.

Musical notation for measures 32-38. Measure 32 is marked with a '32'. Measure 33 includes a first ending bracket labeled '1'. Dynamics include *mf* and *f*.

Musical notation for measures 39-45. Measure 39 is marked with a '32' (likely a typo for 39). Measure 40 includes a first ending bracket labeled '1'. Dynamics include *f*.

Rondo Allegretto

Musical notation for measures 1-5. The piece is in 2/4 time. The right hand features a melody with eighth-note patterns and chords, while the left hand provides a rhythmic accompaniment with eighth-note chords. Dynamics include *f*, *p*, *f*, and *mf*.

Musical notation for measures 6-13. The right hand continues with eighth-note patterns and chords. The left hand has a more active line with eighth-note chords. Dynamics include *f*, *p*, and *f*. A first ending bracket labeled '1' spans measures 11-13.

Musical notation for measures 14-21. The right hand features a melody with eighth-note patterns and chords. The left hand has a rhythmic accompaniment with eighth-note chords. Dynamics include *ff*, *f*, and *f*. A first ending bracket labeled '1' spans measures 19-21.

Musical notation for measures 22-26. The right hand features a melody with eighth-note patterns and chords. The left hand has a rhythmic accompaniment with eighth-note chords. Dynamics include *n*, *f*, and *mf*. A first ending bracket labeled '1' spans measures 25-26.

Musical notation for measures 27-31. The right hand features a melody with eighth-note patterns and chords. The left hand has a rhythmic accompaniment with eighth-note chords. Dynamics include *f*. A first ending bracket labeled '1' spans measures 30-31.

Musical notation for measures 32-35. The right hand features a melody with eighth-note patterns and chords. The left hand has a rhythmic accompaniment with eighth-note chords. Dynamics include *f*. A first ending bracket labeled '1' spans measures 34-35.

38 *p* *mf* *f*

42 *f* *p* *f* *mf*

48 *p* 1

55 *mf* *ff* *p* *mf*

61 *tr* *f* *tr*

66 *p* *f*

71 *f* 1

38 *p* *f*

42 *f* *p* *f* *mf*

48 *f* *p* 1

54 *f* *ff* *p*

60 *mf* *f* *tr*

65 1 *f*

71 *b* *b2* *mf* 1

76

76-81

p *mf* *f*

tr

Measures 76-81: Bass clef system. Measure 76: *p*. Measure 77: *mf*. Measure 78: *f*. Measure 79: *tr*. Measure 80: *f*. Measure 81: *f*.

82

82-87

p *f* *p*

tr *3* *3* *3* *3*

Measures 82-87: Bass clef system. Measure 82: *tr*. Measure 83: *p*. Measure 84: *f*. Measure 85: *f*. Measure 86: *p*. Measure 87: *p*.

88

88-93

f *p* *f* *mf*

Measures 88-93: Bass clef system. Measure 88: *f*. Measure 89: *f*. Measure 90: *p*. Measure 91: *f*. Measure 92: *f*. Measure 93: *mf*.

94

94-101

f *p* *mf*

Measures 94-101: Bass clef system. Measure 94: *f*. Measure 95: *f*. Measure 96: *f*. Measure 97: *f*. Measure 98: *f*. Measure 99: *f*. Measure 100: *f*. Measure 101: *mf*.

102

102-109

f *f*

more *tr*

Measures 102-109: Bass clef system. Measure 102: *f*. Measure 103: *f*. Measure 104: *f*. Measure 105: *f*. Measure 106: *f*. Measure 107: *f*. Measure 108: *f*. Measure 109: *f*.

110

110-116

mf *p* *mf* *mf*

Measures 110-116: Bass clef system. Measure 110: *mf*. Measure 111: *mf*. Measure 112: *p*. Measure 113: *mf*. Measure 114: *mf*. Measure 115: *mf*. Measure 116: *mf*.

117

117-124

p *mf* *pp*

tr

Measures 117-124: Bass clef system. Measure 117: *p*. Measure 118: *p*. Measure 119: *mf*. Measure 120: *mf*. Measure 121: *pp*. Measure 122: *pp*. Measure 123: *pp*. Measure 124: *pp*.

76 *p* *mf* *f* *b* *tr*

82 *tr* *w* *1* *p* *f*

89 *p* *f* *mf*

95 *f* *p* *1* *ff*

103 *Minore* *f* *tr*

110 *mf* *p* *mf* *p*

117 *tr* *mf* *mf* *pp* *f*

125 *f* *p* *mf*

132 *f* *f* *Andante*

139

146

153 *f* *p* *f* *mpo di prima*

161 *mf* *1* *p* *mf*

170 *f* *1* *p* *ff*

125

p *mf*

Measures 125-131. Treble and bass staves. Measure 125 starts with a treble clef and a key signature of two flats. The music features sixteenth-note patterns in the right hand and eighth-note accompaniment in the left hand. Dynamics range from *p* to *mf*. A trill is marked in measure 129.

132

Andante

f *f* *p*

Measures 132-139. Treble and bass staves. Measure 132 starts with a treble clef and a key signature of two flats. The tempo is marked "Andante". Dynamics include *f* and *p*. A trill is marked in measure 132. Fingerings 2 and 3 are indicated in measures 137 and 138.

140

f *p*

Measures 140-147. Treble and bass staves. Measure 140 starts with a treble clef and a key signature of two flats. Dynamics include *f* and *p*. A trill is marked in measure 147.

148

f *tr*

Measures 148-155. Treble and bass staves. Measure 148 starts with a treble clef and a key signature of two flats. Dynamics include *f*. A trill is marked in measure 155. The time signature changes to 2/4 in measure 155.

156 Tempo di primo

p *f* *mf*

Measures 156-162. Treble and bass staves. Measure 156 starts with a treble clef and a key signature of two flats. The tempo is marked "Tempo di primo". Dynamics include *p*, *f*, and *mf*.

163

p 1 *f* *f*

Measures 163-170. Treble and bass staves. Measure 163 starts with a treble clef and a key signature of two flats. Dynamics include *p* and *f*. A first ending bracket is marked in measure 169.

171

p 1 *f* *tr*

Measures 171-178. Treble and bass staves. Measure 171 starts with a treble clef and a key signature of two flats. Dynamics include *p* and *f*. A first ending bracket is marked in measure 176. A trill is marked in measure 178.

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)

- 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 30.610
- Ehre sei Gott in der Höhe 30.612
- Es ist ein großer Gewinn 30.620
- Fürchtet euch nicht 30.605
- Halt, was du hast 30.611
- Herr, der König freuet sich 30.624
- Herr, du lässest mich erfahren 30.607
- Herr, ich warte auf dein Heil 30.602
- Herr, wenn ich nur dich habe 30.608
- Ich weiß, daß mein Erlöser lebt 30.606
- Liebster Jesu, hör mein Flehen 30.622
- Nun hab ich überwunden 30.609
- Nun treten wir ins neue Jahr 30.613
- Sämtliche Orgelchoräle in 30.650
- Sei, lieber Tag, willkommen 30.604
- Unser Leben währet siebenzig Jahr 30.601

Die Söhne J. S. Bachs**Wilhelm Friedemann Bach (1710–1784)**

- Them.-system. Werkverzeichnis (BR II) 24.202
- Dies ist der Tag. Kantate BR-WFB F 13 32.105
- Erzittert und fallet. Kantate BR-WFB F 9 32.103
- Lobet Gott, unsern Herrn Zebaoth (Chor) BR-WFB F 24 / Fk 78b 32.101
- Wohl dem, der den Herren fürchtet. Kantate BR-WFB F 19 32.076
- Concerto per il Cembalo in D BR-WFB C 9 / Fk 41 32.301
- Concerto a due Cembali in Es BR-WFB C 11 / Fk 46 32.311
- Concerto per il Flauto traverso in D BR-WFB C 15 32.315
- Drei Duette BR-WFB B 7–9 / Fk 60–62 / 2 Va 32.203
- Sinfonia in F BR-WFB C 2 / Fk 67 32.302
- Sinfonia in d BR-WFB C 7 / Fk 65 32.303
- Sinfonia in D BR-WFB C 8 / Fk 64 32.304
- Sinfonia in D BR-WFB C-Inc. 16) 32.305
- Trio in D BR-WFB B 13 / Fk 47 / 2 Fl, Bc 32.213
- Trio in D BR-WFB B 14 / Fk 48 / 2 Fl, Bc 32.214
- Trio in a BR-WFB B 15 / Fk 49 / 2 Fl, Bc 32.215
- Trio in B BR-WFB B 16 / Fk 50 / 2 Vl [Fl, Vl], Bc 32.216
- Trio in H BR-WFB B-Inc. 19 / Vl, Cemb obligato 32.219
- Zwei Sonaten in e und F BR-WFB B 17 u. 18 / Fl, Bc 32.317
- Gesamtausgabe in 11 Bänden
- Bd. 1 Claviermusik I (Sonaten) 32.001
- Bd. 3 Kammermusik 32.003
- Bd. 4 Orchestermusik I (Cembalokonzerte) (in Vorb.) 32.004
- Bd. 5 Orchestermusik II (Konzert für 2 Cembali, Flötenkonzert) 32.005
- Bd. 6 Orchestermusik III (Sinfonien) 32.006

Carl Philipp Emanuel Bach (1714–1788)

- Them.-system. Werkverzeichnis (BR III.2, Vokalwerke) 24.203/20
- Concerto doppio in Es für Cemb u. Pfte 33.047
- Concerto per il Cembalo in D 33.301
- Dank-Hymne der Freundschaft BR-CPEB G^s 9 33.504
- Die alte Litanei 1 BR-CPEB H 53.1 33.204/10
- Die Israeliten in der Wüste BR-CPEB D 1 33.238
- Die neue Litanei 2 BR-CPEB H 53.2 33.204/20
- Gellerts geistliche Oden und Lieder BR-CPEB H 1 33.218
- Heilig BR-CPEB F 77 33.217
- Klopstocks Morgengesang am Schöpfungstag BR-CPEB G 1 33.239
- Magnificat BR-CPEB E 4 33.215
- Passionsmusik nach dem Evangelisten Matthäus (1769) BR-CPEB D^p 4.7 33.503
- Sanctus in Es BR-CPEB E 2 33.502
- Sinfonia in e 33.177
- Sonate in C für 2 Claviere 33.451
- Sonate in c / 2 Vl, Bc 33.450
- Triosonate in D / Fl, Vl, Bc 16.003
- Vier Motetten BR-CPEB H^s 52 33.208
- Zwei Psalmen BR-CPEB H 50–51 33.205

Johann Christoph Friedrich Bach (1732–1795)

- Them.-system. Werkverzeichnis (BR IV) 24.204
- Die Pilgrime auf Golgatha. Oratorium BR-JCFB D 1 34.104
- Groß und mächtig. Kantate zu Himmelfahrt BR-JCFB F 3 34.105
- Ich lieg und schlafe. Motette BR-JCFB H 100 34.101
- Miserere in c BR-JCFB E 1 34.103
- Wachet auf, ruft uns die Stimme. Motette BR-JCFB H 101 34.102
- Concerto grosso in Es für Cemb (Pfte) u. Orch. BR-JCFB C 43 34.402
- Drei Klaviersonaten BR-JCFB A 26, 27, 31 34.902
- Sechs Klaviersonaten BR-JCFB A 16–21 34.901
- Sinfonia in B BR-JCFB C 28 34.401
- Sonatina in a BR-JCFB A 12 34.202
- Sonate in C (1791) für Pfte 4hdg BR-JCFB A 41 34.201
- Triosonate in e BR-JCFB B 4 / Fl, Va, Bc 34.301

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
- Magnificat in C (1766) 38.102
- 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, Pfte 38.402

Die Zeitgenossen J. S. Bachs**Johann Nikolaus Bach (1669–1753)**

- Missa brevis „Allein Gott in der Höh sei Ehr“ BWV Anh. 166 (s. Johann Ludwig Bach) 30.701

Johann Bernhard Bach (1676–1749)

- Orchestersuite Nr. 1 in g 40.527
- Orchestersuite Nr. 2 in G 40.528
- Orchestersuite Nr. 3 in e 40.529
- Orchestersuite Nr. 4 in D 40.530

Johann Ludwig Bach (1677–1731)

- Die Motetten. Gesamtausgabe (Uwe Wolf) 30.000
- Lieferbar 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 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