

Wilhelm Friedemann
BACH

Sonaten für Klavier II

Sonata Es-Dur A 7 (Fk 5)
Sonata Es-Dur A 8 (Fk unsicher)
Sonata e-Moll A 9 (Fk unsicher)
Sonata F-Dur A 10 (Fk unsicher)

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



Carus 32.242

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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 32.241, 32.343, 32.244), sowie das Concerto in F-Dur für 2 Klaviere BR A 12 als Einzelausgabe (Carus 32.245).

Drei Sonaten sind von Léon Berben auf CD eingespielt worden: die Sonate in F BR A 10 auf der CD Claviermusik I (Carus 83.346) und die Sonate in Es BR A 8 sowie die Sonate in e BR A 9 auf der CD Claviermusik 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 32.241, 32.243, 32.244).

Three of the Sonatas have been recorded on CD by Léon Berben: the Sonata in F BR A 10 on the CD Claviermusik I (Carus 83.346) and the Sonata in E flat major BR A 8 and the Sonata in e minor BR A 9 on the CD Claviermusik 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 10¹), 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.² Die späteren Werke hingegen sind fast durchweg in Autographen oder autorisierten Abschriften überliefert.

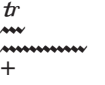






Ein auffälliger und vermutlich nicht zufälliger Quellenbefund ist die bevorzugte Überlieferung einiger Werke in Paaren. So sind die Sonaten in C-Dur und F-Dur (A 2a–b und A 11a–c) fast immer gemeinsam in den Quellen anzutreffen. Das gleiche gilt für die beiden gedruckten Sonaten sowie für die späten 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 e³) in erster Linie für das Cembalo gedacht. Der größere Tonumfang der späteren Sonaten (teilweise bis g³) 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 ³
	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	

³ 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.

¹ 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.

² 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 10¹) 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.² 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 A₁ to e³) were probably composed for harpsichord. The larger pitch range of the later sonatas (sometimes to g³) indicates that they may have been written for the fortepiano. The use of D₁ 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.

¹ 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.

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

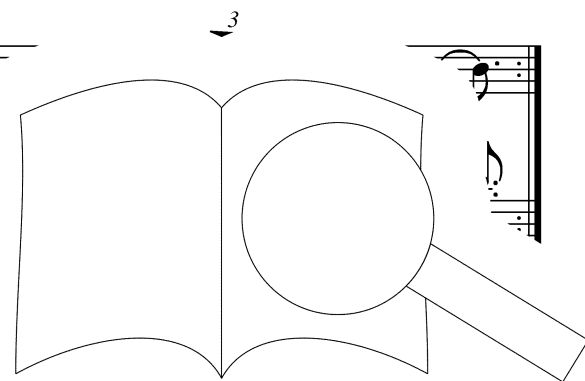
Sonata Es-Dur

BR A 7 / Fk 5

Wilhelm Friedemann Bach

1710–1784

Allegro ma non troppo



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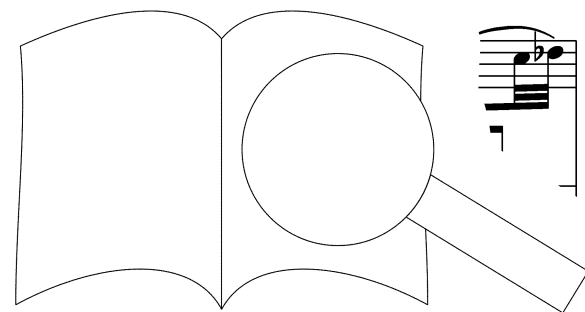
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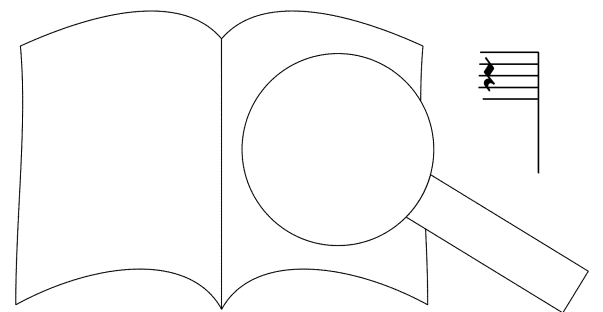
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Largo

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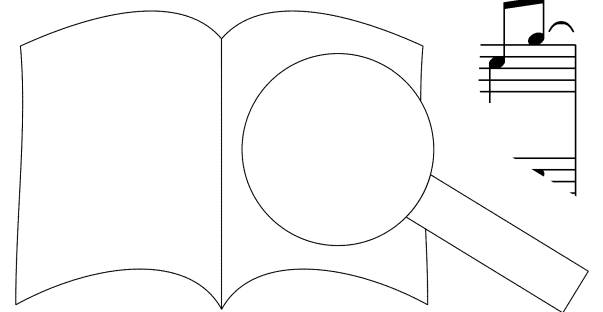
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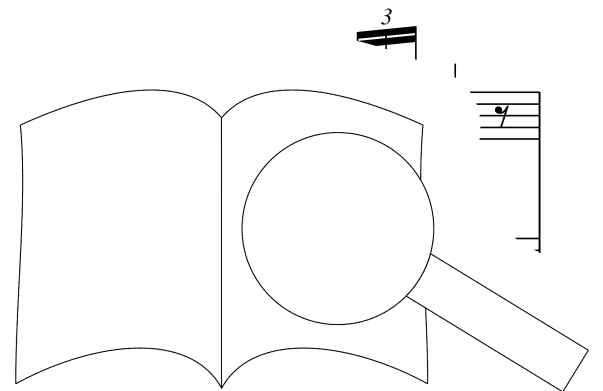
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Presto

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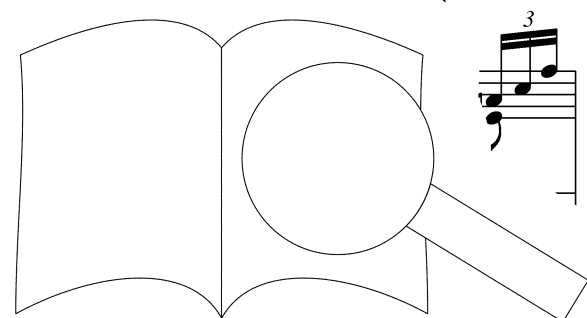
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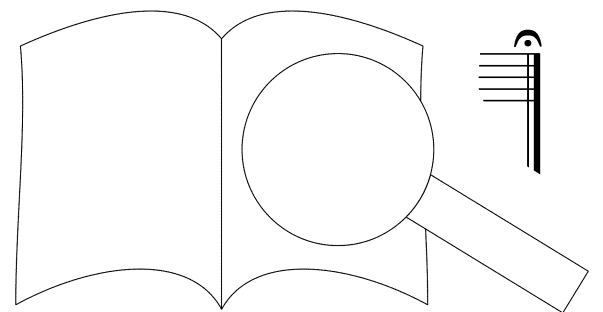
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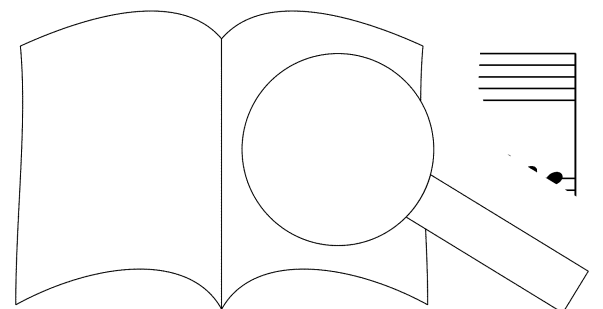


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Sonata Es-Dur

BR A 8 / Fk unsicher

Allegro



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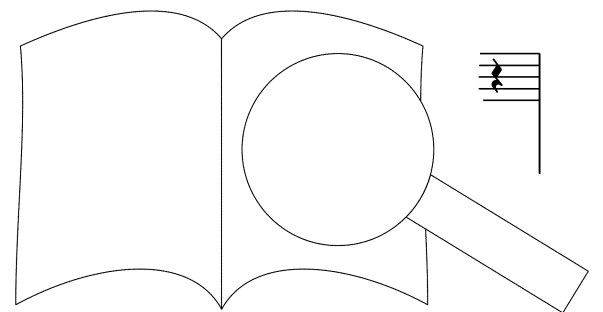
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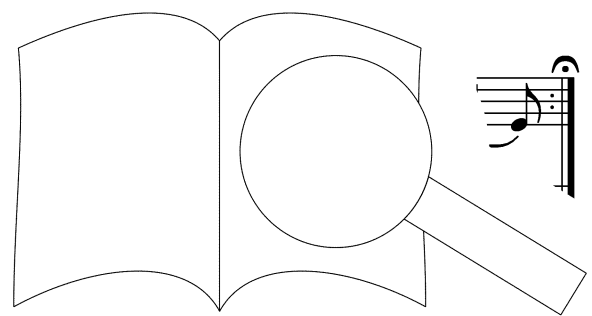
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Andante

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. The first measure starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment. A triplet of eighth notes is indicated in measure 4.

Musical notation for measures 6-11. The right hand continues with a melodic line, incorporating a wavy hairpin (*tr*) in measure 7. The left hand maintains its accompaniment pattern.

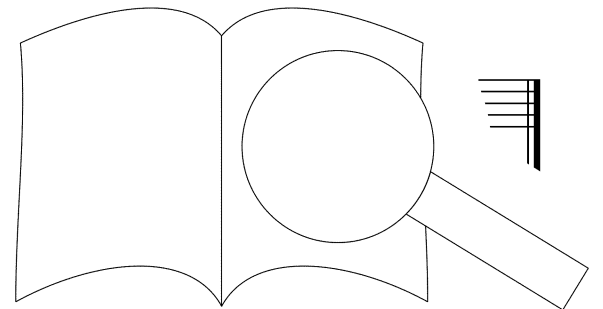
Musical notation for measures 12-17. The melodic line in the right hand continues, with the left hand accompaniment providing harmonic support.

Musical notation for measures 18-22. The right hand features a more active melodic line with sixteenth notes. The left hand accompaniment remains consistent.

Musical notation for measures 23-26. The right hand continues with a melodic line, and the left hand accompaniment provides a steady bass line.

Musical notation for measures 27-31. The right hand features a melodic line with some chromaticism. The left hand accompaniment continues.

Musical notation for measures 32-35. The right hand continues with a melodic line, and the left hand accompaniment provides a steady bass line.



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Vivace

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth-note patterns and some chords, while the left hand provides a rhythmic accompaniment with eighth-note chords.

Musical notation for measures 5-8. The right hand continues the melodic development with some slurs, and the left hand maintains the eighth-note accompaniment.

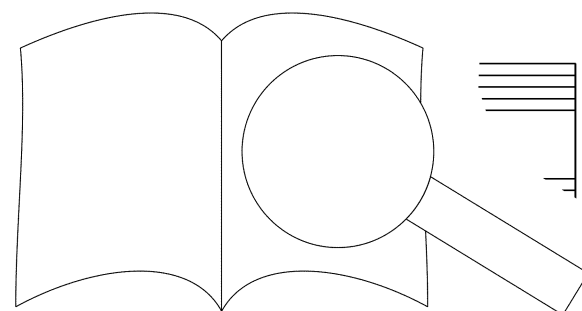
Musical notation for measures 9-12. The right hand has a more active melodic line with frequent eighth notes, and the left hand accompaniment becomes more complex with some sixteenth-note patterns.

Musical notation for measures 13-16. The right hand continues with a fast-moving melodic line, and the left hand accompaniment features some slurs and dynamic markings.

Musical notation for measures 17-20. The right hand has a melodic line with some rests, and the left hand accompaniment continues with eighth-note chords.

Musical notation for measures 21-24. The right hand has a melodic line with some slurs, and the left hand accompaniment continues with eighth-note chords.

Musical notation for measures 25-28. The right hand has a melodic line with some slurs, and the left hand accompaniment continues with eighth-note chords.



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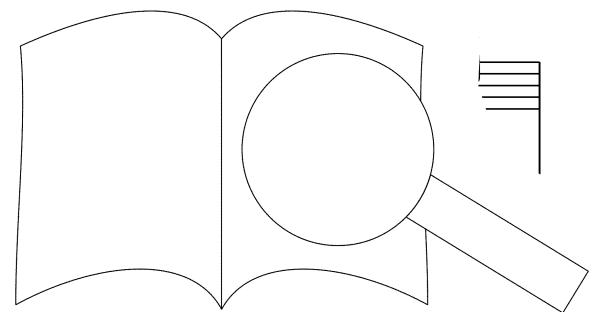
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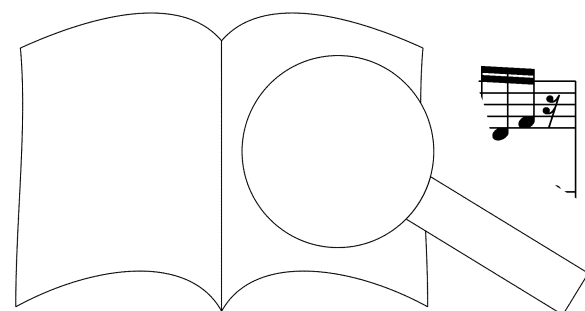
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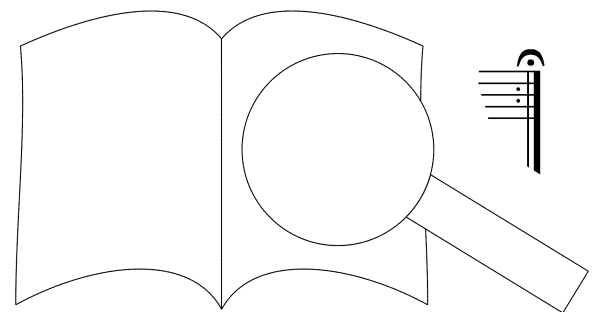
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Sonata e-Moll

BR A9 / Fk unsicher

Allegro ma non tanto

Musical notation for measures 1-5. The piece is in E minor (one sharp) and 2/4 time. Measure 1 starts with a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. Measure 2 continues with eighth notes D5-E5, quarter notes F5-G5, and a quarter note A5. Measure 3 features a triplet of eighth notes G5-A5-B5, followed by quarter notes C6-B5-A5. Measure 4 has a triplet of eighth notes G5-A5-B5, quarter notes C6-B5-A5, and a trill (tr) on G5. Measure 5 concludes with quarter notes F5-E5, quarter notes D5-C5, and a quarter note B4.

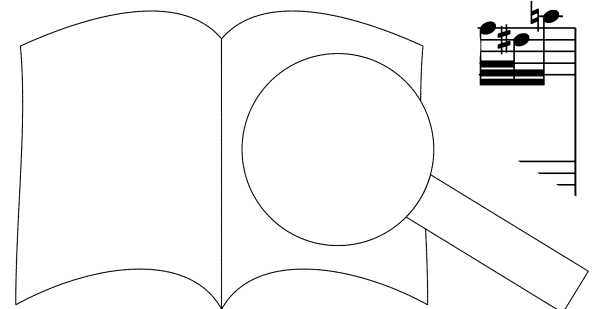
Musical notation for measures 6-10. Measure 6 starts with a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. Measure 7 continues with eighth notes D5-E5, quarter notes F5-G5, and a quarter note A5. Measure 8 features a triplet of eighth notes G5-A5-B5, followed by quarter notes C6-B5-A5. Measure 9 has a triplet of eighth notes G5-A5-B5, quarter notes C6-B5-A5, and a trill (tr) on G5. Measure 10 concludes with quarter notes F5-E5, quarter notes D5-C5, and a quarter note B4.

Musical notation for measures 11-15. Measure 11 starts with a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. Measure 12 continues with eighth notes D5-E5, quarter notes F5-G5, and a quarter note A5. Measure 13 features a triplet of eighth notes G5-A5-B5, followed by quarter notes C6-B5-A5. Measure 14 has a triplet of eighth notes G5-A5-B5, quarter notes C6-B5-A5, and a trill (tr) on G5. Measure 15 concludes with quarter notes F5-E5, quarter notes D5-C5, and a quarter note B4.

Musical notation for measures 16-21. Measure 16 starts with a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. Measure 17 continues with eighth notes D5-E5, quarter notes F5-G5, and a quarter note A5. Measure 18 features a triplet of eighth notes G5-A5-B5, followed by quarter notes C6-B5-A5. Measure 19 has a triplet of eighth notes G5-A5-B5, quarter notes C6-B5-A5, and a trill (tr) on G5. Measure 20 concludes with quarter notes F5-E5, quarter notes D5-C5, and a quarter note B4. Measure 21 starts with a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5.

Musical notation for measures 22-25. Measure 22 starts with a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. Measure 23 continues with eighth notes D5-E5, quarter notes F5-G5, and a quarter note A5. Measure 24 features a triplet of eighth notes G5-A5-B5, followed by quarter notes C6-B5-A5. Measure 25 concludes with quarter notes F5-E5, quarter notes D5-C5, and a quarter note B4.

Jition



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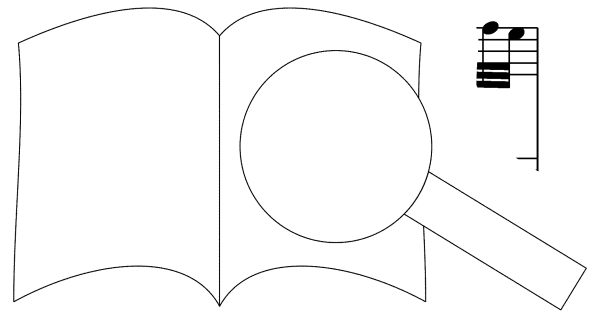
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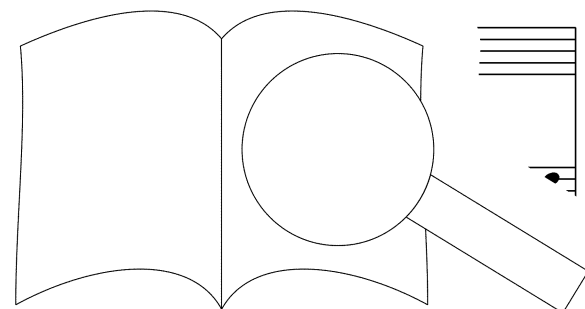
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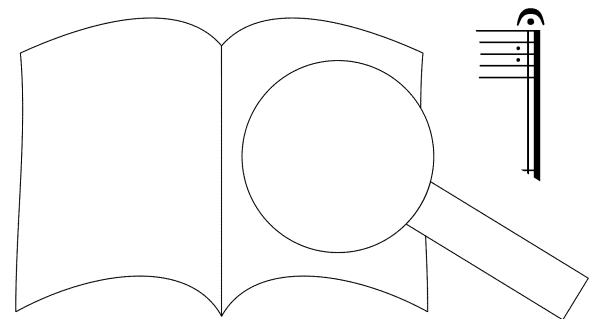
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Siciliano

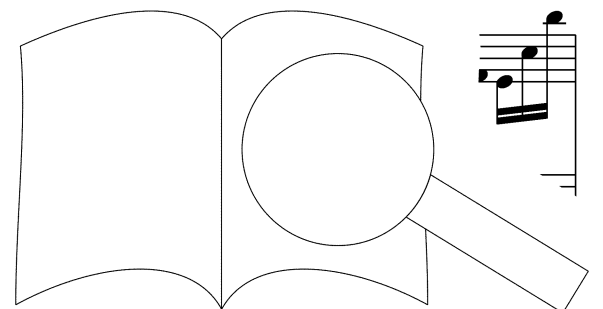
Musical notation for measures 1-5. The piece is in 6/8 time with a key signature of one sharp (F#). The notation includes dynamic markings *p* and *f*, and a triplet of eighth notes in measure 5.

Musical notation for measures 6-9. The notation includes a triplet of eighth notes in measure 6 and a fermata over a dotted quarter note in measure 8.

Musical notation for measures 10-13. The notation includes a fermata over a dotted quarter note in measure 11.

Musical notation for measures 14-17. The notation includes a dynamic marking *p* in measure 14.

Musical notation for measures 18-21. The notation includes a triplet of eighth notes in measure 18 and a fermata over a dotted quarter note in measure 20.



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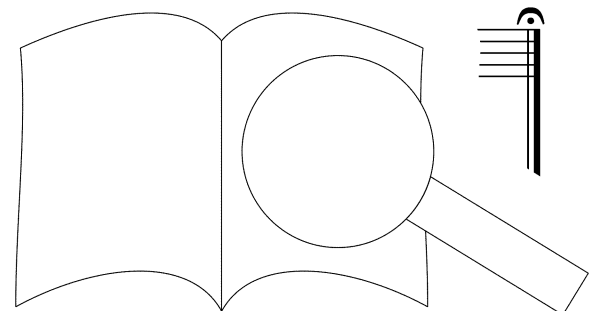
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Vivace

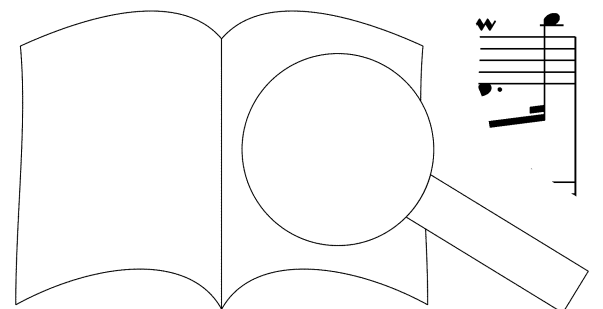
Musical notation for measures 1-7. The piece is in 3/4 time with a key signature of one sharp (F#). The right hand features a triplet of eighth notes in the first measure, followed by eighth-note patterns. The left hand has a similar triplet in the fourth measure. A fermata is placed over the final note of the first staff.

Musical notation for measures 8-13. The right hand continues with eighth-note patterns, and the left hand has a steady eighth-note accompaniment. A fermata is placed over the final note of the first staff.

Musical notation for measures 14-20. The right hand has a melodic line with some grace notes, and the left hand continues with eighth notes. A fermata is placed over the final note of the first staff.

Musical notation for measures 21-27. The right hand features a triplet of eighth notes in the first measure and a trill in the fifth measure. The left hand has a steady eighth-note accompaniment. A fermata is placed over the final note of the first staff.

Musical notation for measures 28-33. The right hand has a melodic line with grace notes, and the left hand continues with eighth notes. A fermata is placed over the final note of the first staff.



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35

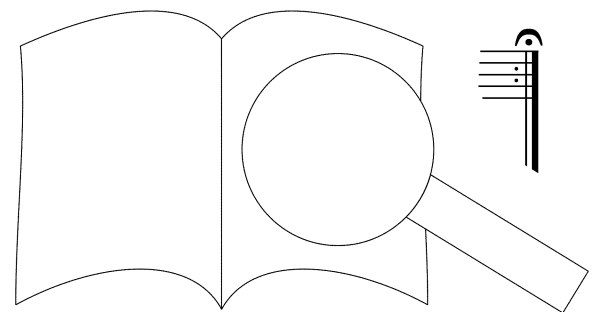
42

49

56

63

69



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Sonata F-Dur

BR A 10 / Fk unsicher

Allegro

Musical notation for measures 1-5. The piece is in F major (one flat) and 2/4 time. Measure 1 starts with a treble clef, a key signature of one flat, and a 2/4 time signature. The melody begins with a quarter note F4, followed by a quarter rest, then a quarter note G4, and a quarter note A4. The bass line has a quarter rest, then a quarter note F3, and a quarter note G3. Measures 2-5 continue with a rhythmic pattern of eighth and sixteenth notes, including triplets in measures 2 and 3.

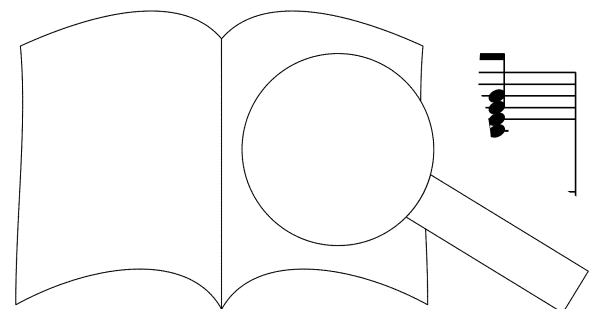
Musical notation for measures 6-11. The melody continues with eighth and sixteenth notes, featuring a triplet in measure 6. The bass line consists of quarter notes and rests.

Musical notation for measures 12-16. The melody features a series of eighth notes with a slur, and a dotted quarter note in measure 13. The bass line continues with quarter notes.

Musical notation for measures 17-24. The melody includes a half note in measure 17 and a quarter note in measure 18. The bass line has a steady quarter-note accompaniment.

Musical notation for measures 25-30. The melody features a quarter note in measure 25 and a triplet in measure 29. The bass line continues with quarter notes.

Musical notation for measures 31-34. Measure 31 is marked with a first ending bracket and a repeat sign. The melody concludes with a quarter note in measure 31 and a quarter rest in measure 32. The bass line ends with a quarter note in measure 31 and a quarter rest in measure 32.



Ers. . edition

36

42

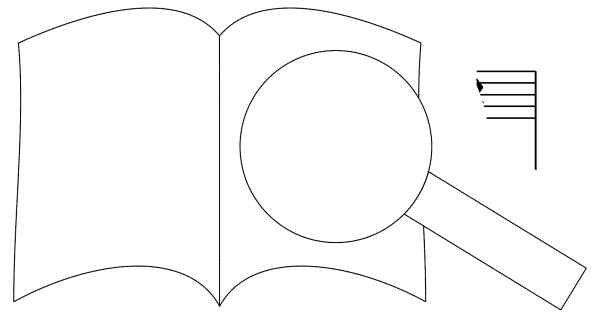
46

50

54

58

62



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66

Musical notation for measures 66-72. The system consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). Measure 66 starts with a treble clef. The music features a mix of eighth and sixteenth notes, with some chords. A dynamic marking of *p* (piano) is present in measure 70. A fermata is placed over the final note of measure 72.

73

Musical notation for measures 73-77. The system consists of a grand staff with a treble and bass clef. The key signature has one flat. Measure 73 starts with a treble clef. The music features a mix of eighth and sixteenth notes, with some chords. A dynamic marking of *f* (forte) is present in measure 74. A fermata is placed over the final note of measure 77.

78

Musical notation for measures 78-81. The system consists of a grand staff with a treble and bass clef. The key signature has one flat. Measure 78 starts with a treble clef. The music features a mix of eighth and sixteenth notes, with some chords. A fermata is placed over the final note of measure 81.

82

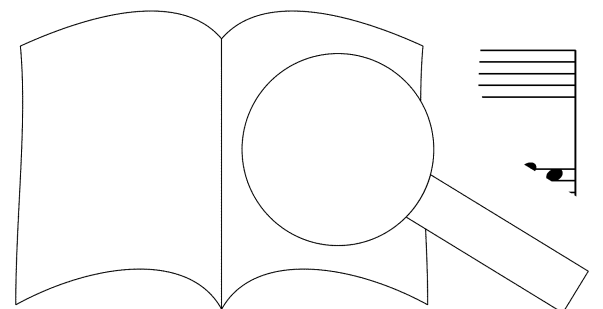
Musical notation for measures 82-86. The system consists of a grand staff with a treble and bass clef. The key signature has one flat. Measure 82 starts with a treble clef. The music features a mix of eighth and sixteenth notes, with some chords. A fermata is placed over the final note of measure 86.

87

Musical notation for measures 87-90. The system consists of a grand staff with a treble and bass clef. The key signature has one flat. Measure 87 starts with a treble clef. The music features a mix of eighth and sixteenth notes, with some chords. A fermata is placed over the final note of measure 90.

91

Musical notation for measures 91-95. The system consists of a grand staff with a treble and bass clef. The key signature has one flat. Measure 91 starts with a treble clef. The music features a mix of eighth and sixteenth notes, with some chords. A fermata is placed over the final note of measure 95.



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95

Musical notation for measures 95-99. Treble clef has chords and eighth-note patterns. Bass clef has a simple accompaniment.

100

Musical notation for measures 100-104. Treble clef has chords and eighth-note patterns. Bass clef has a simple accompaniment.

105

Musical notation for measures 105-109. Treble clef has chords and eighth-note patterns. Bass clef has a simple accompaniment.

110

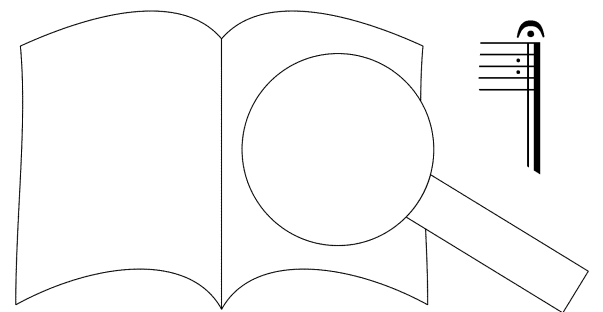
Musical notation for measures 110-115. Treble clef has chords and eighth-note patterns. Bass clef has a simple accompaniment.

116

Musical notation for measures 116-121. Treble clef has chords and eighth-note patterns. Bass clef has a simple accompaniment.

122

Musical notation for measures 122-126. Treble clef has chords and eighth-note patterns. Bass clef has a simple accompaniment.



Siciliana

Musical notation for measures 1-5. The piece is in 6/8 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment. Dynamic markings include *p* and *f*. Trills are indicated in measures 4 and 5.

Musical notation for measures 6-9. The right hand continues the melodic development with trills and grace notes. The left hand maintains the accompaniment pattern.

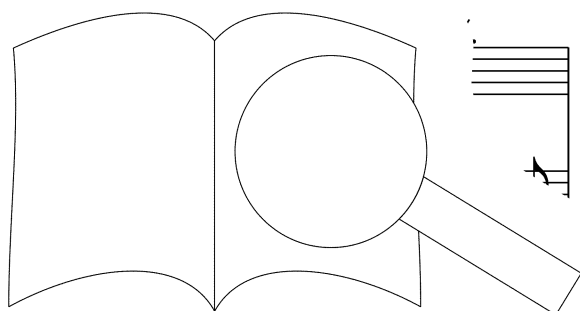
Musical notation for measures 10-13. The right hand features a sequence of trills. The left hand accompaniment remains consistent.

Musical notation for measures 14-17. The right hand has a melodic phrase starting with a *p* dynamic. The left hand accompaniment continues.

Musical notation for measures 18-21. The right hand has a melodic phrase starting with a *p* dynamic. The left hand accompaniment continues.

Musical notation for measures 22-25. The right hand has a melodic phrase starting with a *p* dynamic. The left hand accompaniment continues.

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26

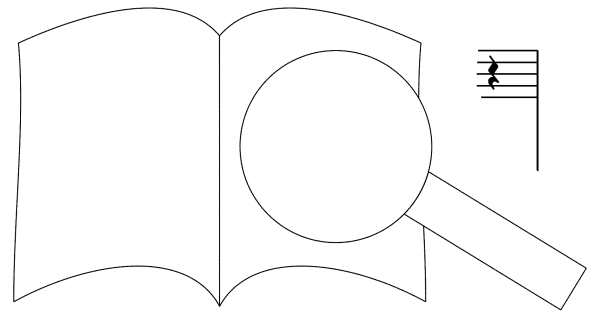
30

34

38

Presto

7



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13

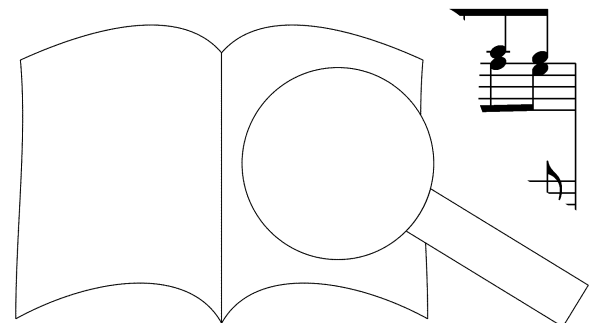
19

24

29

34

39



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44

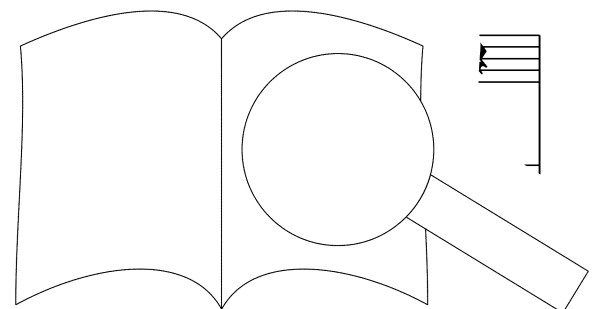
48

52

57

62

66



71

p *f*

76

81

86

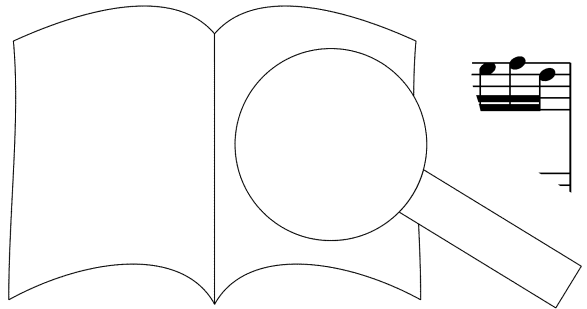
91

95

99

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103

Musical notation for measures 103-106. Treble clef has a melodic line with slurs and ties. Bass clef has a rhythmic accompaniment of eighth notes.

107

Musical notation for measures 107-111. Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment of eighth notes.

112

Musical notation for measures 112-117. Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment of eighth notes.

118

Musical notation for measures 118-121. Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment of eighth notes.

122

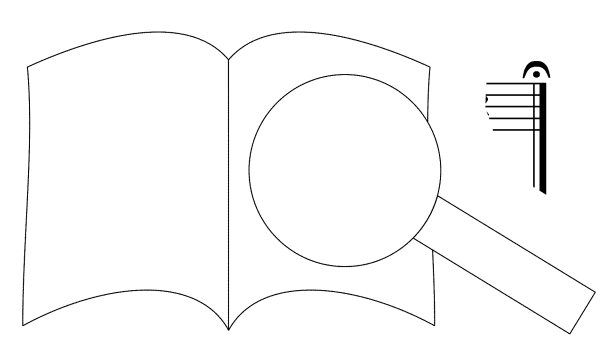
Musical notation for measures 122-125. Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment of eighth notes.

126

Musical notation for measures 126-130. Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment of eighth notes.

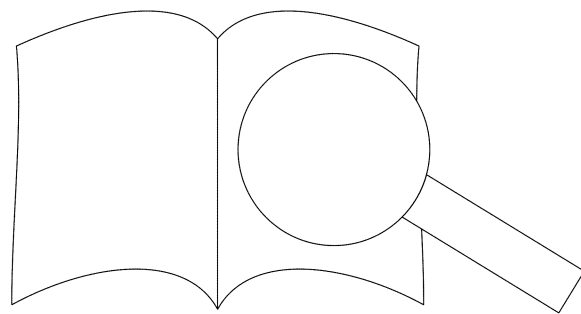
131

Musical notation for measures 131-134. Treble clef has a melodic line with slurs and a trill. Bass clef has a rhythmic accompaniment of eighth notes.



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zweihändig / two hands

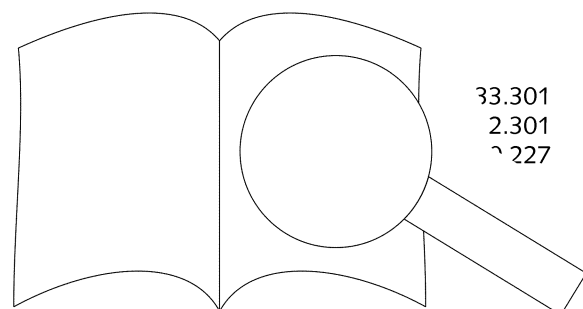
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 – Klaviermusik II (Drei Sonaten) 18.502
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 – Bd. 36: Klavierwerke III zu 2 Händen
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 – Bd. 45: Bearbeitungen eigener
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 – Sonate in Des 50.099
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 Schütz: Sonate (1988) 80.120
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 Schiff, A.: Concertino a due Cembali,
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Bach, J. C. F.: Sonate in C (1791), Pfte 4hdg 34.201
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 Reger: Choralphantasie über
 „Freu' dich sehr, o meine Seele“ op. 30,
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 – Streichquintett Nr. 2 in C 50.147/03

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 – Sonate in e / Fl, Va, Bc 34.301
 – Sonate in e / Fl, Va, Tuba, Pfte 16.055
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 – Klaviertrio Nr. 3 in B op. 121 50.121
 – Klaviertrio Nr. 4 in F op. 191 50.191
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 – Klavierquintett in C op. 114 50.114
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 Bach, W. F. 2.301
 Rheinberger 50.227

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 Schiff, A.: I 60.008 (



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