

A Kalmus Classic Edition

Johann Sebastian

BACH

NOTEBOOK FOR WILHELM FRIEDEMANN BACH

FOR PIANO

K 03067



Kalmus

CONTENTS

	Page		Page		Page
1. Applicatio	15	11. Menuett I	26	22. Präludium	42
2. Praeambulum	16	12. Menuett II	26	23. Präludium	44
3. Wer nur den lieben Gott läßt walten	17	13. Menuett III	27	24. Präludium	46
4. Präludium II	18	Elf Präludien aus dem „Wohltemperierten Klavier“		25. Pièce pour le Clavecin composée par J. C. Richter	
5. Jesu, meine Freude	19	14. Präludium I	28	a) Allemande	48
6. Allemande	20	15. Präludium II	30	b) Courante	50
7. Allemande	21	16. Präludium III	32	26. Prälud. C-dur	52
8. Praeambulum	22	17. Präludium IV	33	27. Prälud. D-dur	53
9. Praeambulum	23	18. Präludium V	35	28. Prälud. e-moll	54
10. Präludium	24	19. Präludium VI	36	29. Präludium	56
		20. Präludium VII	38	30. ohne Titel	56
		21. Präludium	40	31. Fuge a 3	57

	Page
Fünfzehn zweistimmige Inventionen	
32. Praeambulum I a 2	59
33. Praeambulum II	60
34. Praeambulum III	62
35. Praeambulum IV	63
36. Praeambulum V	65
37. Praeambulum VI	66
38. Praeambulum VII	68
39. Praeambulum VIII	70
40. Praeambulum IX	72
41. Praeambulum X	74
42. Praeambulum XI	76
43. Praeambulum XII	78
44. Praeambulum XIII	80


	Page
45. Praeambulum XIV	82
46. Praeambulum XV	84
47. Suite von Georg Philipp Telemann	
a) Allemande	86
b) Courante	88
c) Gigue	90
48. Partita von J. G. Stölzel	
Ouverture	92
Air Italien	94
Bourée	94
Menuett	95
Menuett Trio di J.S. Bach	95
Vierzehn dreistimmige Inventionen	
49. Fantasia Ia 3	96

	Page
50. Fantasia II	98
51. Fantasia III	100
52. Fantasia IV	102
53. Fantasia V	104
54. Fantasia VI	106
55. Fantasia VII	108
56. Fantasia VIII	110
57. Fantasia IX	112
58. Fantasia X	114
59. Fantasia XI	116
60. Fantasia XII	118
61. Fantasia XIII	120
62. Fantasia XIV	122
Nachwort und Revisionsbericht	125



TABLE OF EMBELLISHMENTS




For the uninitiated performer the following indications will suffice—in reference to this volume.

1) Grace notes, like all other embellishments, enter ON the beat—not before it. Unless indicated otherwise, they should be executed quickly.

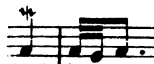

2) The trill (tr or ) generally begins on the auxiliary note. There is usually an after-beat, unless this is replaced by one or more indicated notes. The after-beat is unnecessary before a descending second. The symbol for the trill with an up-

beat is  or . The trill starting on the lower note  and the one starting on the upper note 


usually both end with an after-beat. The following symbols may also be used to indicate the same:  and . The



short trill   is usually tied to the upper second preceding. Its symbol frequently takes the place of 

and tr.

3) The mordent  or  often takes the tone a minor second lower as the auxiliary note, although the neighboring note is sometimes a major second lower. (Compare Türk, Ch. IV p. 61.)

4) The turn  placed over a note is executed . placed between two notes it is played 

In dotted rhythm, the turn proper ends on the dot .

5) The slurred note  is played .

6) Other embellishments are explained in the annotations.