



Music Road

J.S. Bach

- Anna Magdalena
- Μικρά Πρελούδια και Φούγκες

Levels 4-6

(Κατωτέρα)

2 MENUET*

Christian Petzold
(All. 1677-1733)
BWV Anh. 114

4

5

321

323

1

6

3

1

2

1

3

5

3

2

3

4

11

321

323

1

3

2

2

3

$\frac{1}{2}$

4

3

1

2

1

17

4

3

4

$\frac{2}{3}$

$\frac{1}{2}$

$\frac{3}{3}$

2

1

3

22

4

1

2

5

2

1

5

2

1

3

2

3

28

2

1

2

3

1

1

243

3

4

4

1

4

※ Copié par Anna Magdalena Bach
entre 1725 et 1730.

Von Anna Magdalena Bach zwischen
1725 und 1730 abgeschrieben.

Copied by Anna Magdalena Bach
between 1725 and 1730.

Copiado por Anna Magdalena Bach
entre 1725 y 1730.

3 MENUET*

Christian Petzold
BWV Anh. 115

5

6

11

17

22

28

※ Copié par Anna Magdalena Bach entre 1725 et 1730 avec un seul bémol placé après la clé (le Si). Les Mi bémols sont placés comme des altérations accidentelles.

※※ L'éditeur suggère un pincé ou un mordant.

Von Anna Magdalena Bach zwischen 1725 und 1730 mit einem einzigen Erniedrigungszeichen nach dem Schlüssel (H) abgeschrieben. Die es sind wie zufällige Alterationen plaziert.

Der Herausgeber schlägt pincé oder mordent vor.

Copied by Anna Magdalena Bach between 1725 and 1730 with a single flat placed after the key (B). The E flats are indicated as accidentals.

The editor suggests a pizzicato or a mordent.

Copiado por Anna Magdalena Bach entre 1725 y 1730 con un solo bémol anotado después de la clave (el Si). Los Mi bemoles aparecen anotados como alteraciones accidentales.

El editor sugiere un punteado o un mordente.

5 MENUET*

Compositeur inconnu
BWV Anh. 116

7

6

12

18

24

30

* Copié par Anna Magdalena Bach
entre 1725 et 1730.* Von Anna Magdalena Bach zwischen
1725 und 1730 abgeschrieben.Copied by Anna Magdalena Bach
between 1725 and 1730.* Copiado por Anna Magdalena Bach
entre 1725 y 1730.** Les éditions modernes ont
généralement opté pour un Ré #.** Die neueren Ausgaben haben sich im
allgemeinen für dis entschieden.Modern version generally adopt a D
sharp.** Las ediciones modernas optaron
también por el Re #.

35

6a POLONAISE *

Compositeur inconnu
BWV Anh. 117a

8a

5

9

13

* Les deux versions de cette Polonaise ont été notées par Anna Magdalena Bach entre 1725 et 1730.

Anna Magdalena Bach notierte die beiden Versionen dieser Polonaise zwischen 1725 und 1730.

The two versions of this Polonaise were noted by Anna Magdalena Bach between 1725 and 1730

Las dos versiones de esta Polonesa fueron copiadas por Anna Magdalena Bach entre 1725 y 1730.

1 MENUET*

Compositeur inconnu
BWV Anh. 113

* Copié par Anna Magdalena Bach entre 1725 et 1730.

Von Anna Magdalena Bach zwischen 1725 und 1730 abgeschrieben.

Copied by Anna Magdalena Bach between 1725 and 1730.

Copiado por Anna Magdalena Bach entre 1725 y 1730.

8 POLONAISE*

Compositeur inconnu
BWV Anh. 119

※ Copié par Anna Magdalena Bach
entre 1725 et 1730.

Von Anna Magdalena Bach zwischen
1725 und 1730 abgeschrieben.

Copied by Anna Magdalena Bach
between 1725 and 1730.

Copiado por Anna Magdalena Bach
entre 1725 y 1730.

11 MENUET *

Compositeur inconnu
BWV Anh. 121

15

6

10

15

20

* Copié par Anna Magdalena Bach
entre 1725 et 1732.* Von Anna Magdalena Bach zwischen
1725 und 1732 abgeschrieben.* Copied by Anna Magdalena Bach
between 1725 and 1732.* Copiado por Anna Magdalena Bach
entre 1725 y 1732.

13 POLONAISE*

C. Ph. E. Bach
BWV Anh. 123

17

5

9

13

16

19

* Composé (?) et copiée par C.P.E. Bach.

Von C.Ph.E Bach komponiert (?) und abgeschrieben.

Composed (?) and copied by C.P.E. Bach.

Compuesto (?) y copiado por C.P.E. Bach.

23

2 4 1 3 5 1

3 1 2 1 4 3 1 5

Volti Marche

14 MARCHE *

C. Ph. E. Bach
 BWV Anh. 124

18

5 4 4 3 1 2 1

2 1 2 1 1 1 2 2 1 2 1 2 3 2 1 1 2 3 4 2 1 2 1

5

2 1 1 5 1 1 2 2 1 1 3 23 4 4 2 2 4 4

2 1 4 4 1 2 2 1 1

10

2 1 2 2 1 2 1 2 1 2 3 4 1 3 2 1 4 4 3 2

2 2 1 2 1 2 1 2 2 1 2 1 2 1 2 1 2

14

2 1 2 1/2 2 1 1/2 5 1 2 1 2 1 3 1 4 4 3 2

5 2 2 1 2 1 2 2 4 1 2

18

5 3 2 1 1 4 4 5 2 2 3 2 3 1 4 2 2 4 4 2

5 2 2 2 1 1 4 4 5 2 2 3 1 1 2 2 1 1 2 4

Si volti

⌘ Composée (?) et copiée par C.P.E. Bach.

Von C.Ph.E Bach komponiert (?) und abgeschrieben.

Composed (?) and copied by C.P.E. Bach.

Compuesto (?) y copiado por C.P.E. Bach.

15 POLONAISE*

C. Ph. E. Bach
BWV Anh. 125

19

5

9

13

17

21

※ Composé (?) et copiée par
C.P.E. Bach.

Von C.Ph.E Bach komponiert (?) und
abgeschrieben.

Composed (?) and copied by
C.P.E. Bach.

Compuesto (?) y copiado por
C.P.E. Bach.

24 PRÄLUDIUM*

J. S. Bach
BWV 846

※ Prélude en Ut Majeur du Clavier bien tempéré, livre 1, noté par Anna Magdalena Bach après 1733.

※※ Les mesures 16 à 20 ne figurent pas sur la copie d'Anna Magdalena Bach. Elles ont été replacées ici d'après l'autographe de J.S. Bach (P.415). Bibliothèque Nationale de Berlin.

Vorspiel des Wohltemperierten Klaviers I in C-Dur; von Anna Magdalena Bach nach 1733 notiert.

Die Abschrift Anna Magdalena Bachs führt die Takte 16 bis 20 nicht auf. Sie wurden hier in Übereinstimmung mit dem Autograph J.S. Bachs (P.415) wieder eingefügt. Berliner Staatsbibliothek.

Well Tempered Clavier, Prelude in C Major, book 1, noted by Anna Magdalena Bach after 1733.

Bar 16 to 20 do not appear on Anna Magdalena's Bach copy. They have been reinserted here in keeping with the J.S. Bach authorial version (P.415). Berlin National Library.

Preludio en Do Mayor del Clave bien temperado, libro 1, anotado por Anna Magdalena después de 1733.

Los compases 16 a 20 no figuran en la copia de Anna Magdalena Bach y se anotaron aquí con arreglo al autógrafo de J.S. Bach (P.415). Biblioteca Nacional de Berlin.

25

Gottfried-Heinrich Bach ?
BWV Anh. 131

32

(7)

26 MENUET*

J. S. Bach (?)
BWV Anh. 132

36

7


12


※ Copié par Anna Magdalena Bach après 1733.


Von Anna Magdalena Bach nach 1733 abgeschrieben.


Copied by Anna Magdalena Bach after 1733.

Copiado por Anna Magdalena Bach después de 1733.

※※ Comme aux mesures 10 et 12, le rythme  est plausible.

Wie bei den Takten 10 und 12 ist der Rhythmus  plausibel.

As in bars 10 and 12, the rhythm is plausible. 

Al igual que en los compases 10 y 12, el ritmo  puede ser plausible.

Allegro non troppo.

2.

mf cresc. f

1 2 5 3 4 5 3 4 1 2 3 5 3 4 5 4

5 4 2 4 5 4 3 5 3 2

poco a poco cresc.

5 2 4 5 3 1 2 3 4 3 4 2 3 4 5 3 4

1 5 4 2 3

2 3 1 2 3 1 5 5

f

5 2 1 2 3 2 1 3 3 3 1 4 5 2 4

4 3 5 4 2 4 5 4 3-1 3

Allegro con moto.

3.

p

1 3 2 1 3 2 1 3 1 3 2 1 3 2 1 3 2 1

3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1

p

First system of musical notation. Treble clef with a key signature of two flats and a 4/4 time signature. The right hand features a complex, rhythmic melody with many sixteenth notes. The left hand has a simpler accompaniment. A dynamic marking of *mf* is present at the beginning.

Second system of musical notation. Continuation of the piece. The right hand melody continues with similar rhythmic patterns. The left hand accompaniment includes some fingerings like 1 2 and 5.

Third system of musical notation. The right hand melody continues. The left hand accompaniment includes fingerings like 1 2 and 5.

Fourth system of musical notation. The right hand melody continues. The left hand accompaniment includes fingerings like 1 2 and 5. A key signature change to one flat is indicated by a flat sign on the bass line.

Fifth system of musical notation. This system features a more complex, rapid right-hand melody with many sixteenth notes. The left hand accompaniment includes fingerings like 1 2 and 3.

Sixth system of musical notation. The right hand melody continues. The left hand accompaniment includes fingerings like 1 2. A dynamic marking of *dim.* is present.

Seventh system of musical notation. The right hand melody continues. The left hand accompaniment includes fingerings like 1 2 and 3. The system concludes with a final chord and a *mf* dynamic marking.

Moderato tranquillo:

5.

1 1 1 5 1 3 1 5 1 4 1

mf

4 3 3 5 2 1 2 1 3 3 5 2

mf

3 1 2 3 4 3 2 1 3 2 4 1 3 2 2 3 1 2 5 2 4 2 3 5 5

mf

1 5 1 3 2 1 1 3 2 1 2 4 1 2 3

1 2 3 2 3 5 1 1 1 4 2 4 4 2 1 2 1

p

3 5 3 1 2 1 5 4 2 1 3 1 2 4 1 2 4

frisoluto

5 4 4 3 5 4 4 3 1 5 3 1 5 3 2 4 2 1 5 2 5 4 2 5 3 1

dim.

Andante espressivo.

6.

1 4 1 2 3 1 2 3 1 2 5 4 1 4 3 1 4 2 1 2 1 3 4 1 3

mf

1 3 2 4 5 1 4 2 4 3 2 3 1 2 3 4 5 4 1 3

4 3 1 2 2 5 1 3 2 1 2 1 3 2 1 2 1 3 4 2 1 2 1 3 4 2

2 1 4 1 3 2 1 3 2 1 3 4 3 5 4 3 2 1 2 3 4 3 5 4 3 2 1 2 3 4 1 2 3

3 5 4 3 2 5 5 4 3 2 5 3 2 1 5 5 5 4 3 2 1 3 2 1 2 3 4 5 1 2 5 5 1

1 5 1 5 1 5 1 4 5 3 2 1 1 3 2 1 1 1 2 3 1 1 4 1 2 3 4 5 1

cresc.

7.

Allegretto.

5 3 2 1 4 2 4 5 2 4 5 1 2 5 2 4 5 1 2

mf *cresc.*

2 4 5 2 1 3 4 1 4 1 5 4

4 1 5 2 4 4 5 4 2 1 2 3 5 3 2 5 4 1 3

f *dim.*

3 2 1 5 1 5 4 2 1 3 2 1 4 2 5 1 3 2 4 2 5 1 2 3 2 4 2 5 1 2 3 4 5 1 2 3 4 5

3 4 4 5 4 4 5

cresc.

1 4 2 2 3 2 5 1 2 1 4 2 4 2

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a complex melodic line with many slurs and ties. The left hand provides a steady accompaniment. Fingering numbers (1-5) are placed above and below notes throughout the system.

Allegro.

Second system of musical notation, starting with the tempo marking "Allegro." and a dynamic marking of *p* (piano). The right hand continues with intricate patterns. The left hand has a more rhythmic accompaniment. Fingering numbers are present.

Third system of musical notation. The right hand features a series of slurs and ties. The left hand has a steady accompaniment. A dynamic marking of *f* (forte) is visible. Fingering numbers are present.

Fourth system of musical notation. The right hand has a series of slurs and ties. The left hand has a steady accompaniment. Fingering numbers are present.

Fifth system of musical notation. The right hand has a series of slurs and ties. The left hand has a steady accompaniment. A dynamic marking of *poco a poco dim.* (poco a poco diminuendo) is present. Fingering numbers are present.

Sixth system of musical notation. The right hand has a series of slurs and ties. The left hand has a steady accompaniment. Dynamic markings of *f* (forte) and *poco riten.* (poco ritardando) are present. Fingering numbers are present.

Moderato. 5 3 1 5 2 3 2 1

9.

f risoluto.

p

f

a.) This F, in connection with the F sharp in the bass which immediately precedes it form a false relation. It is found, however, in all the best Editions. Editor.

3
2 5 4

4 3 4 5 3 5 3 4 2 5 3 2 3 1 2 3 1 2 3 5 3 2 3 1 2 4 3 1 4

cresc. *f* *dim.* *p* *f* *f*

2 1 2 3 4 3 3 1 5 4 3 5 2 1 5 3 1 2 4 1 3

4 3 2 1 3 2 1 5 2 4 1 5 4 3

f dim. *p f* *mf* *dim.*

2 5 3 1 2 3 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 4 3 2 1 2 3 4 5 1 2 1 4 1 2 4 5 1 2 1

1 2 3 5 2 1 4 2 1 2 3 5 2 1 4 5 4 5 2 5 5 5

p *cresc.* *rall.* *ff*

1 2 3 5 1 2 3 4 3 5 3 2 5 3 2 5

Minuet - Trio.
Allegretto.

3 4 1-2 5 1 3 2 3 1 1 1 3 2 5 4 3

p

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

3 4 3 1 2 1 4 1. 2. 5 1 4 4 2 1 3 1 4

mf

1 2 1 2 4

5 4 5 3 5 3 5 4 5 3 4 3 4 1 3 2 1 2.

2-1 2 1 2 5 1 3 2 1 2.

Con moto.

2.

Musical notation for the first system, measures 1-5. Treble clef, bass clef, 3/4 time signature. Includes fingerings (e.g., 2, 5, 4, 3, 2, 1, 3, 1, 4, 3, 2, 1, 3, 4, 4, 1, 3, 4, 5) and dynamics like *mf*.

Musical notation for the second system, measures 6-10. Treble clef, bass clef, 3/4 time signature. Includes fingerings (e.g., 4, 4, 3, 4, 5, 4, 3, 2, 1, 3, 1, 4, 5, 4, 3, 2, 5, 2) and dynamics like *f*.

Musical notation for the third system, measures 11-15. Treble clef, bass clef, 3/4 time signature. Includes fingerings (e.g., 1, 5, 2, 3, 1, 4, 2, 3, 1, 5, 4, 3, 2, 1, 3, 2, 1, 5, 4, 3, 2, 1) and dynamics like *cresc.* and *f*. Repeat signs are present at the end of the system.

Musical notation for the fourth system, measures 16-20. Treble clef, bass clef, 3/4 time signature. Includes fingerings (e.g., 2, 4, 3, 2, 1, 4, 2, 1, 5, 3, 1, 1, 2, 2, 4, 1, 2, 1, 5) and dynamics like *mf* and *f*. Repeat signs are present at the beginning and end of the system.

Musical notation for the fifth system, measures 21-25. Treble clef, bass clef, 3/4 time signature. Includes fingerings (e.g., 2, 4, 1, 3, 1, 2, 5, 4, 3, 1, 3, 2, 2, 1, 4, 1, 4, 5, 3, 1, 2, 3, 4, 2, 5, 4, 3, 2, 1) and dynamics like *p*.

Musical notation for the sixth system, measures 26-30. Treble clef, bass clef, 3/4 time signature. Includes fingerings (e.g., 3, 3, 5, 2, 1, 3, 1, 3, 2, 1, 2, 3, 4, 1, 3, 5, 4, 2, 1, 4, 2, 1, 5) and dynamics like *cresc.* and *f*. Repeat signs are present at the end of the system.

Vivace.

3.

3 2 3 1 2 4 3 2 3 5 4 3 2 1 2 3 4 5 2 1 2 3 4 2 5

mf

1 2 3 1 4 3 3 2 2 2 1 2 3 4 5 3 3 5

p

1 3 3 2 3 5 1 3 5 3 1 4 1 2 3 4 1 2 3 2 4 3 2 3 4 1

f

2 4 2 5 3 5 4 3 2 1 4 3 5 1 3 2 3

2 1 2 1 2 1 3 5 1 3 2 1 2 3 4 5 1 3 2 1 2 3 5

cresc.

1 2 1 2 2 2 1 4 2 5 2 3 5 1 3 2 1 5