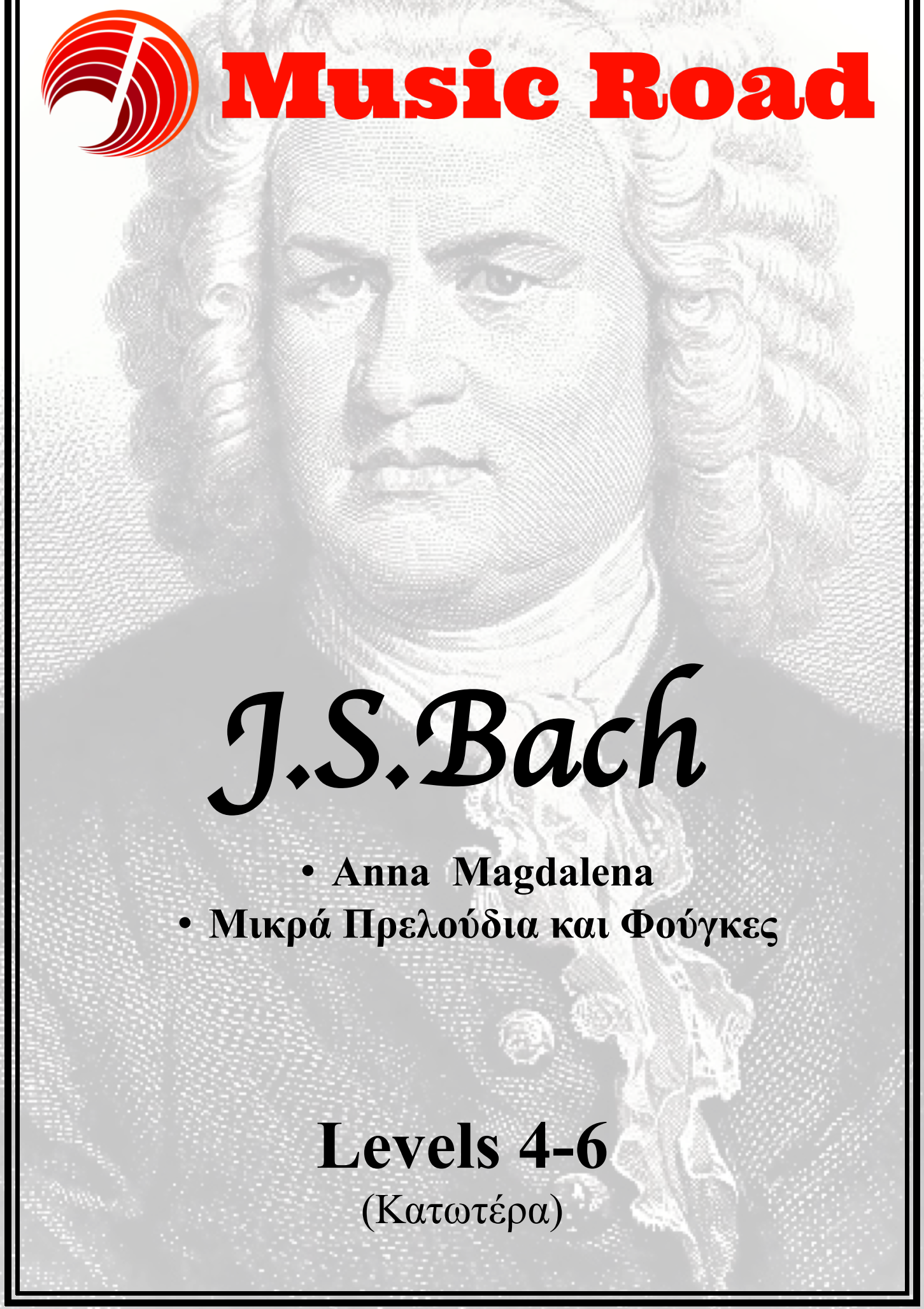


Music Road

# J.S.Bach

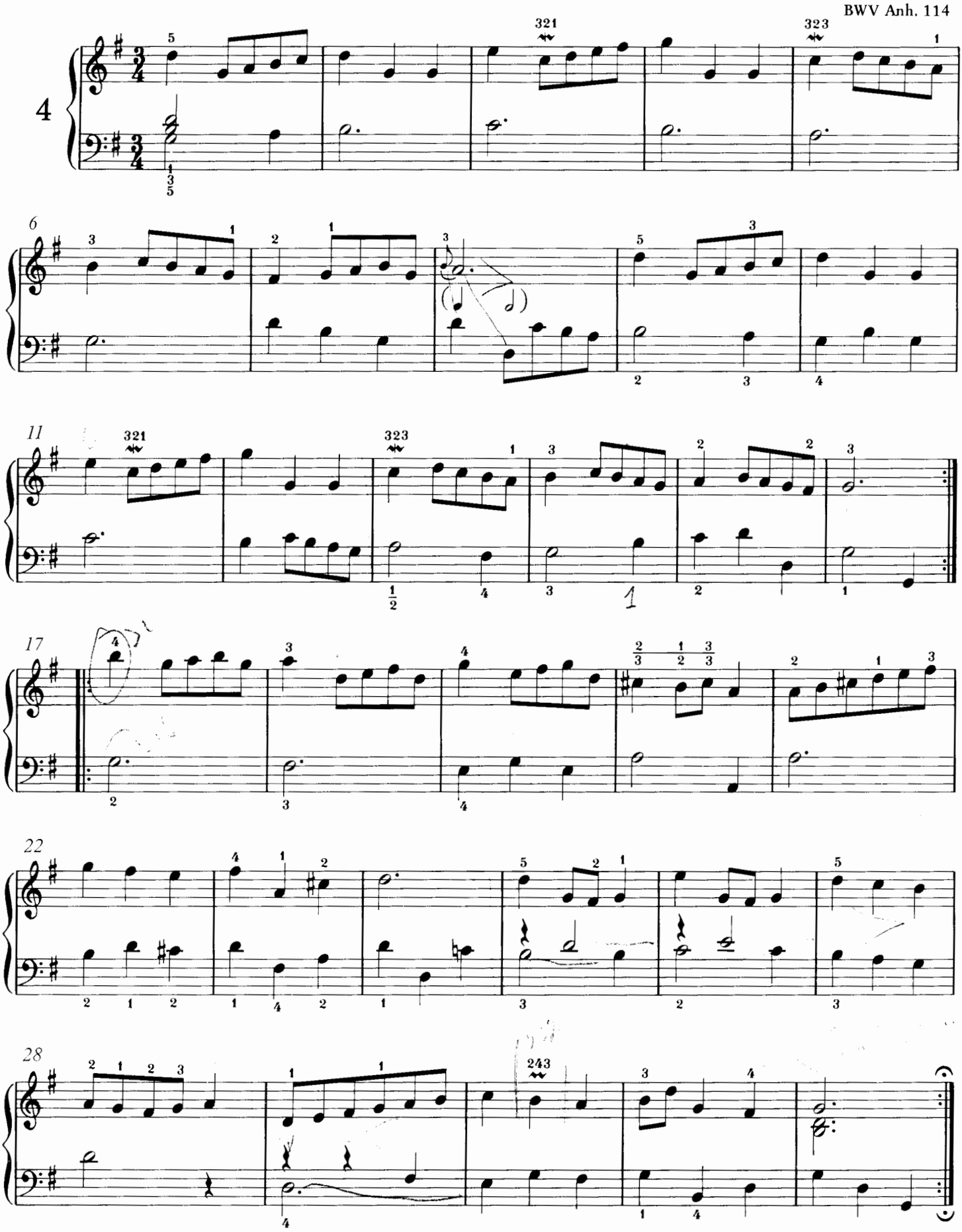
- Anna Magdalena
- Μικρά Πρελούδια και Φούγκες

## Levels 4-6

(Κατωτέρα)

# 2 MENUET*

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



* Copié par Anna Magdalena Bach entre 1725 et 1730.

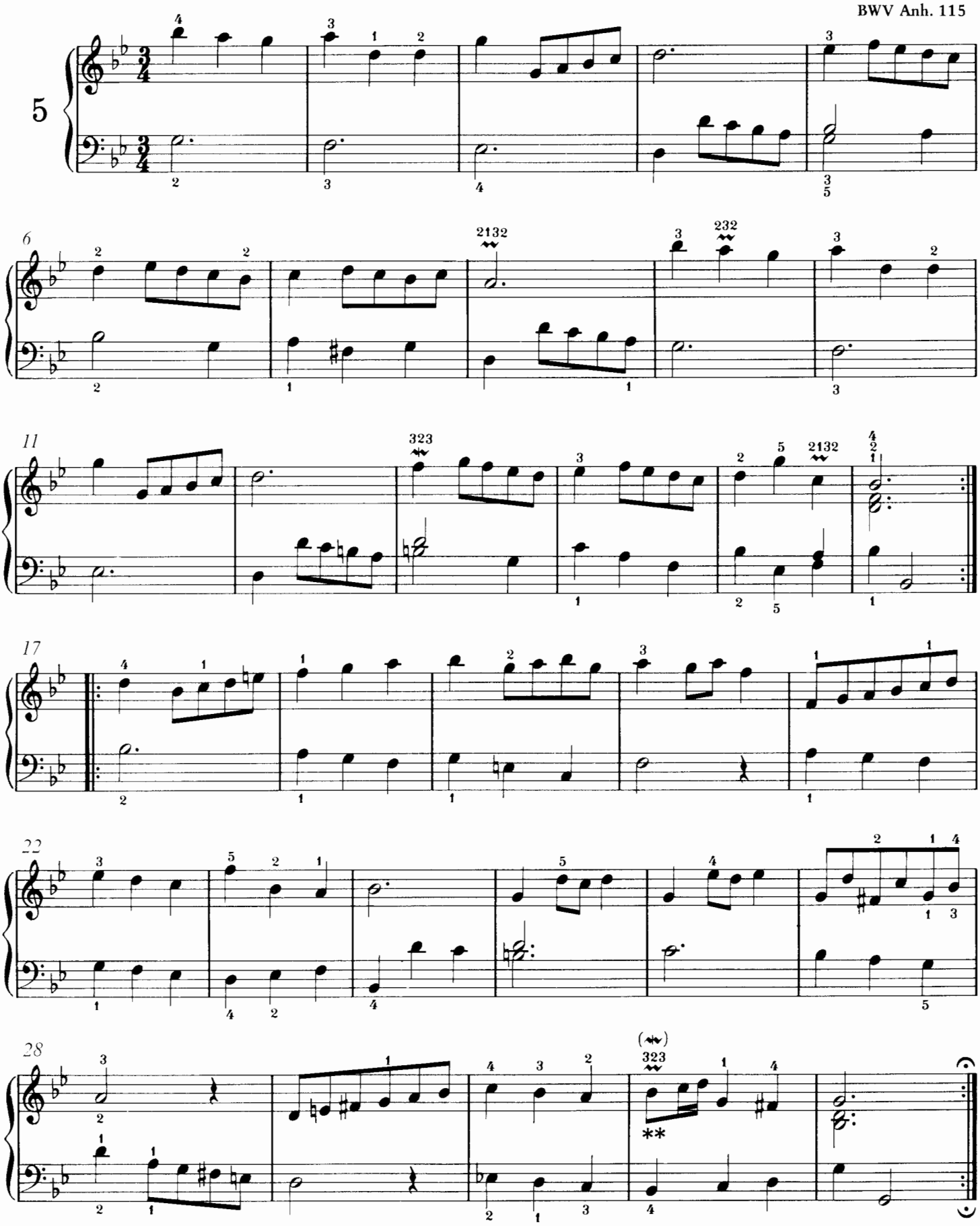
*Von Anna Magdalena Bach zwischen 1725 und 1730 abgeschrieben.*

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



* Copié par Anna Magdalena Bach entre 1725 et 1730 avec un seul bémol placé après la clé (le Si). Les Mi bémol 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.

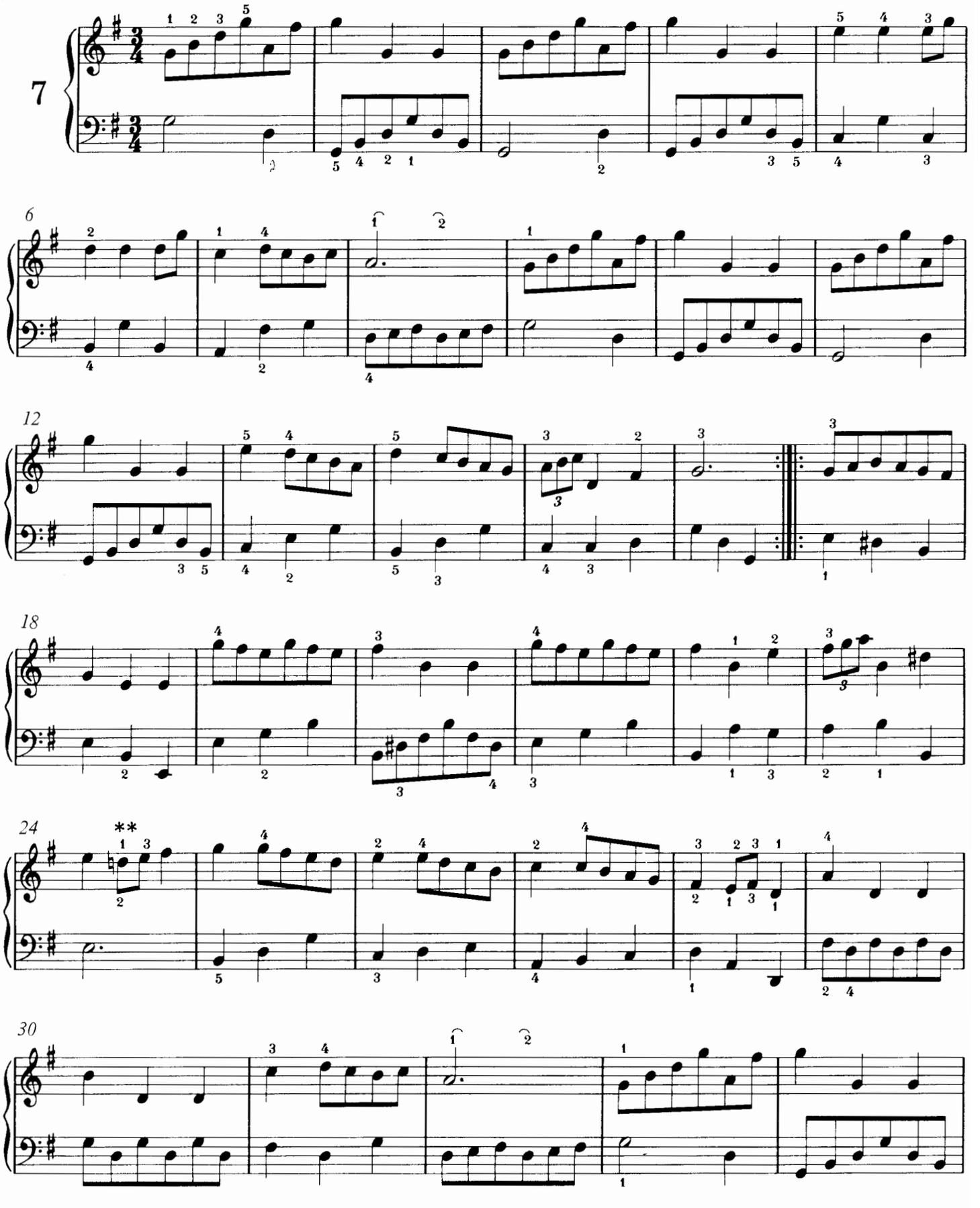
The editor suggests a pizzicato or a mordent.

*Copiado por Anna Magdalena Bach entre 1725 y 1730 con un solo bemol 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




* Copié par Anna Magdalena Bach entre 1725 et 1730.

** Les éditions modernes ont généralement opté pour un Ré ♯ .

*Von Anna Magdalena Bach zwischen 1725 und 1730 abgeschrieben.*

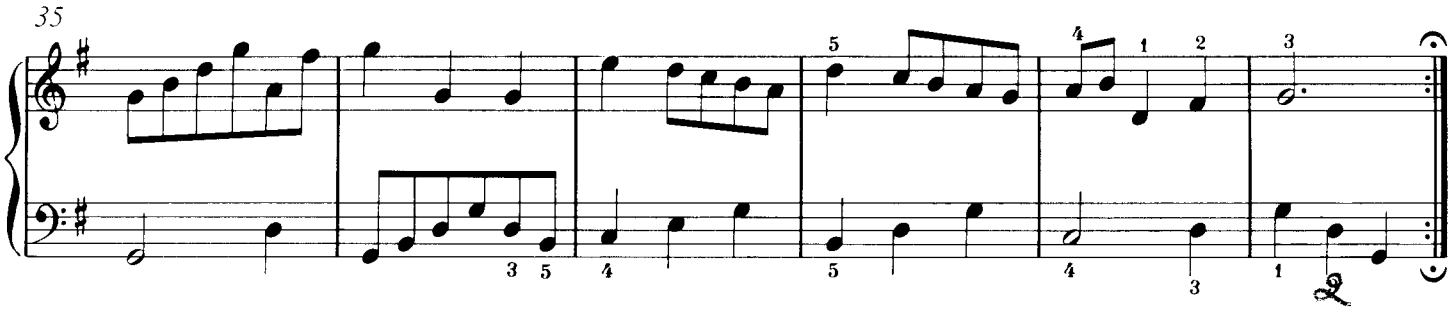
*Die neueren Ausgaben haben sich im allgemeinen für dis entschieden.*

Copied by Anna Magdalena Bach between 1725 and 1730.

Modern version generally adopt a D sharp.

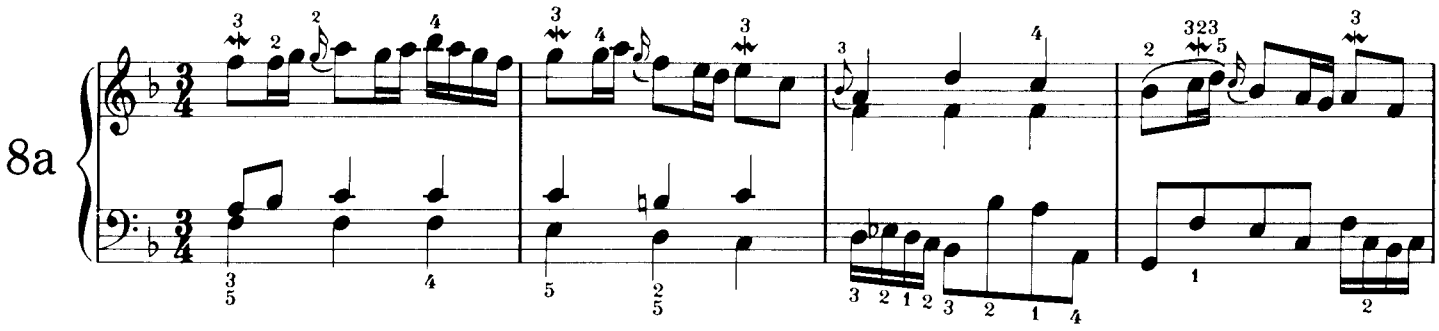
*Copiado por Anna Magdalena Bach entre 1725 y 1730.*

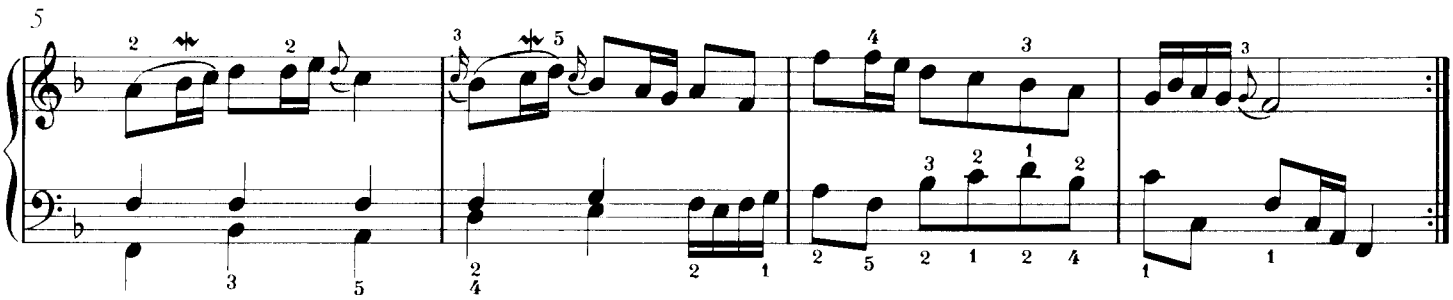
*Las ediciones modernas optaron también por el Re ♯ .*

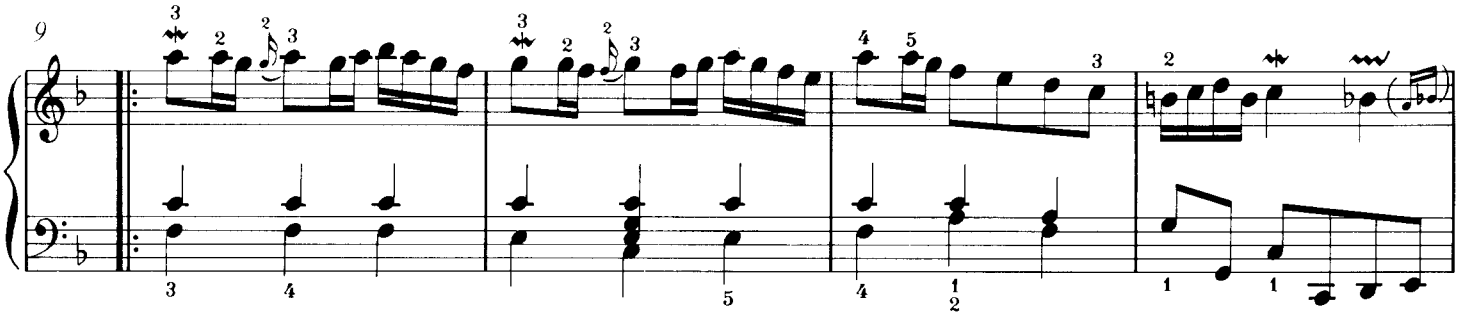


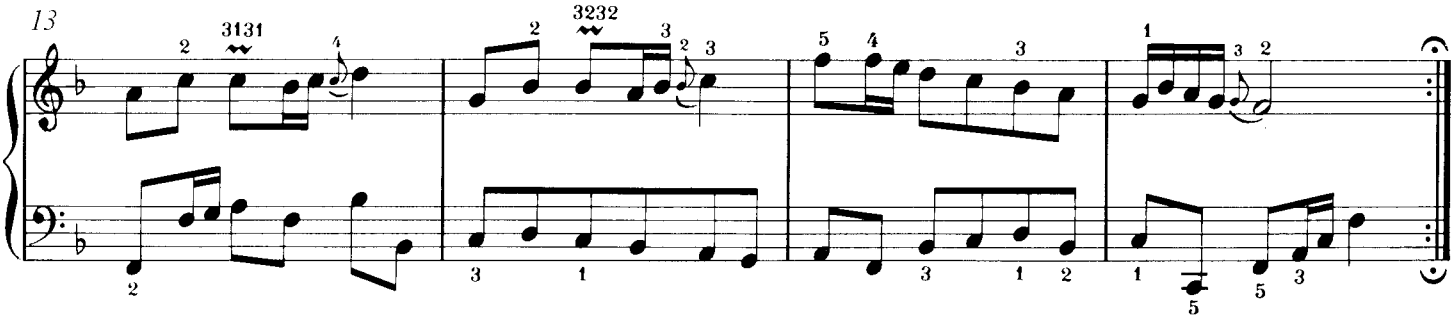

# 6a POLONAISE*

Compositeur inconnu
BWV Anh. 117a




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

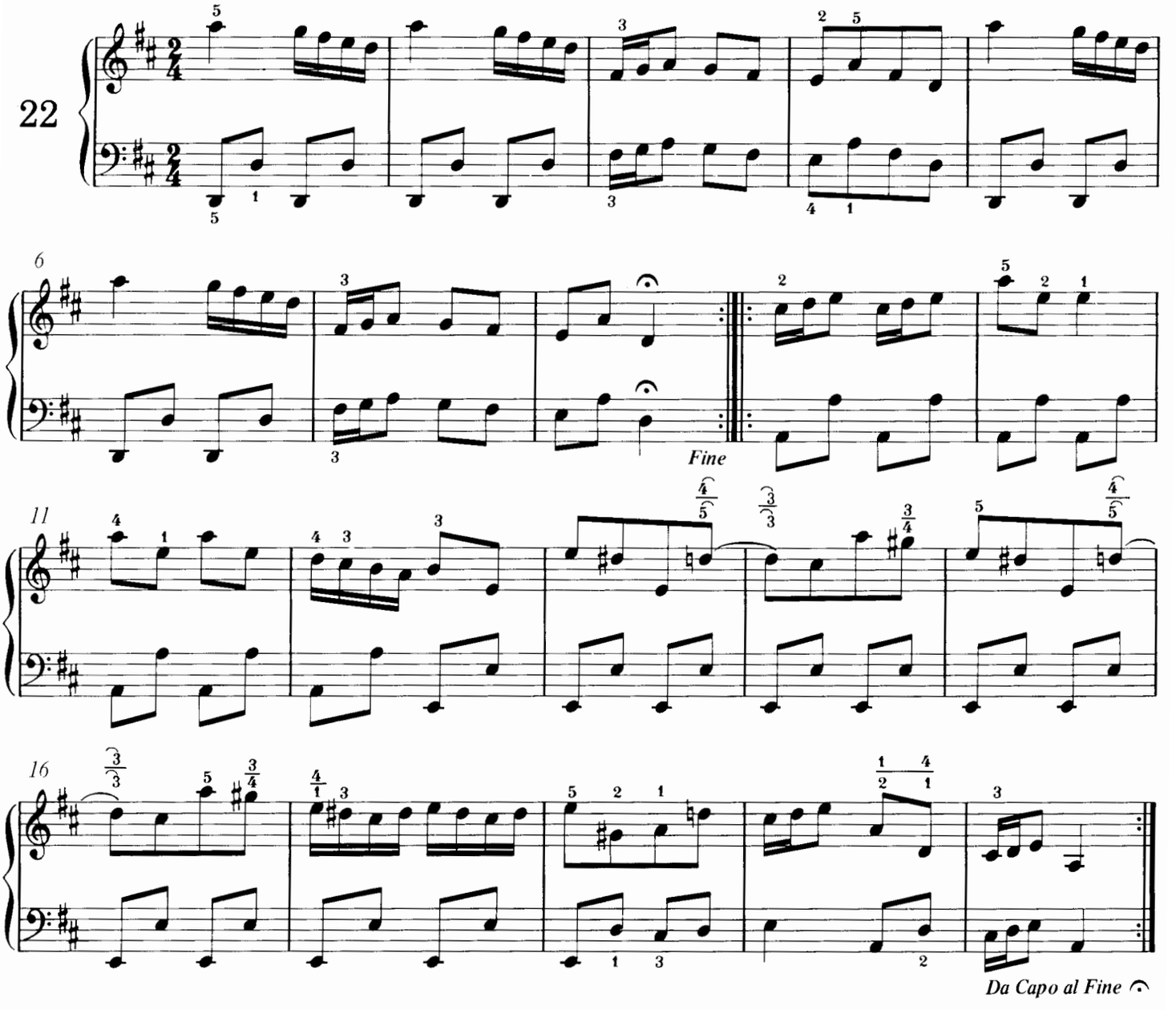
*Anna Magdalena Bach notierte die beiden Versionen dieser Polonaise zwischen 1725 und 1730.*

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.*

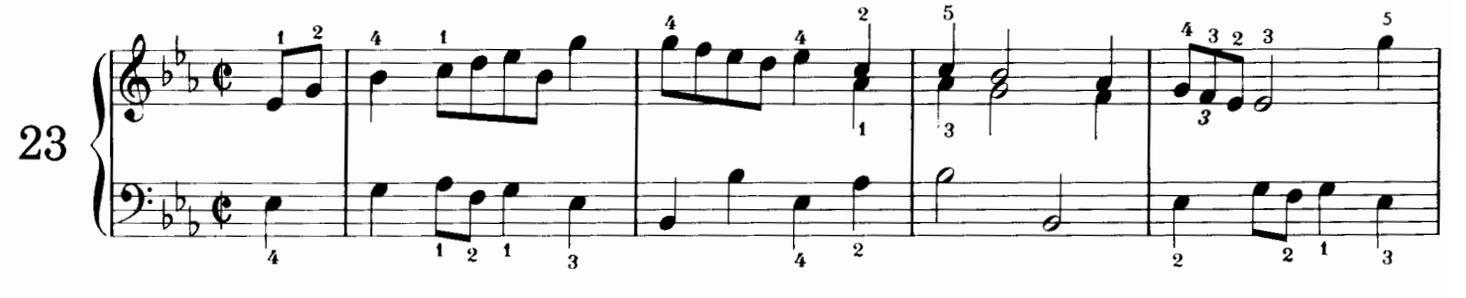
# 18 MUSETTE *

Compositeur inconnu
BWV Anh. 126




# 19 MARCHE*

Compositeur inconnu
BWV Anh. 127




※ Copié par Anna Magdalena Bach après 1733.

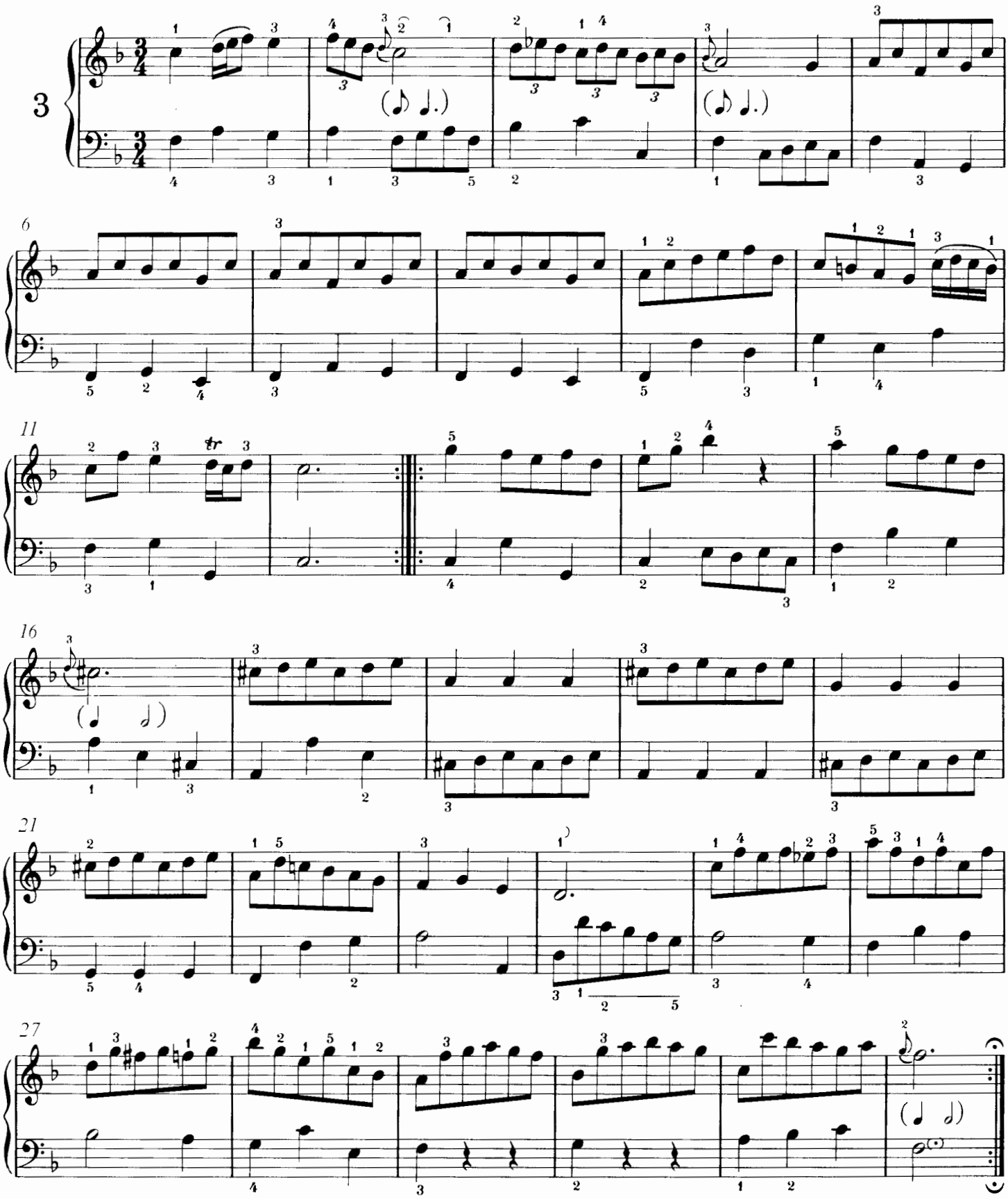
*Von Anna Magdalena Bach nach 1733 abgeschrieben.*

Copied by Anna Magdalena Bach after 1733.

*Copiado por Anna Magdalena Bach después de 1733.*

# 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.*

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24, rue Pigalle, 75009 Paris



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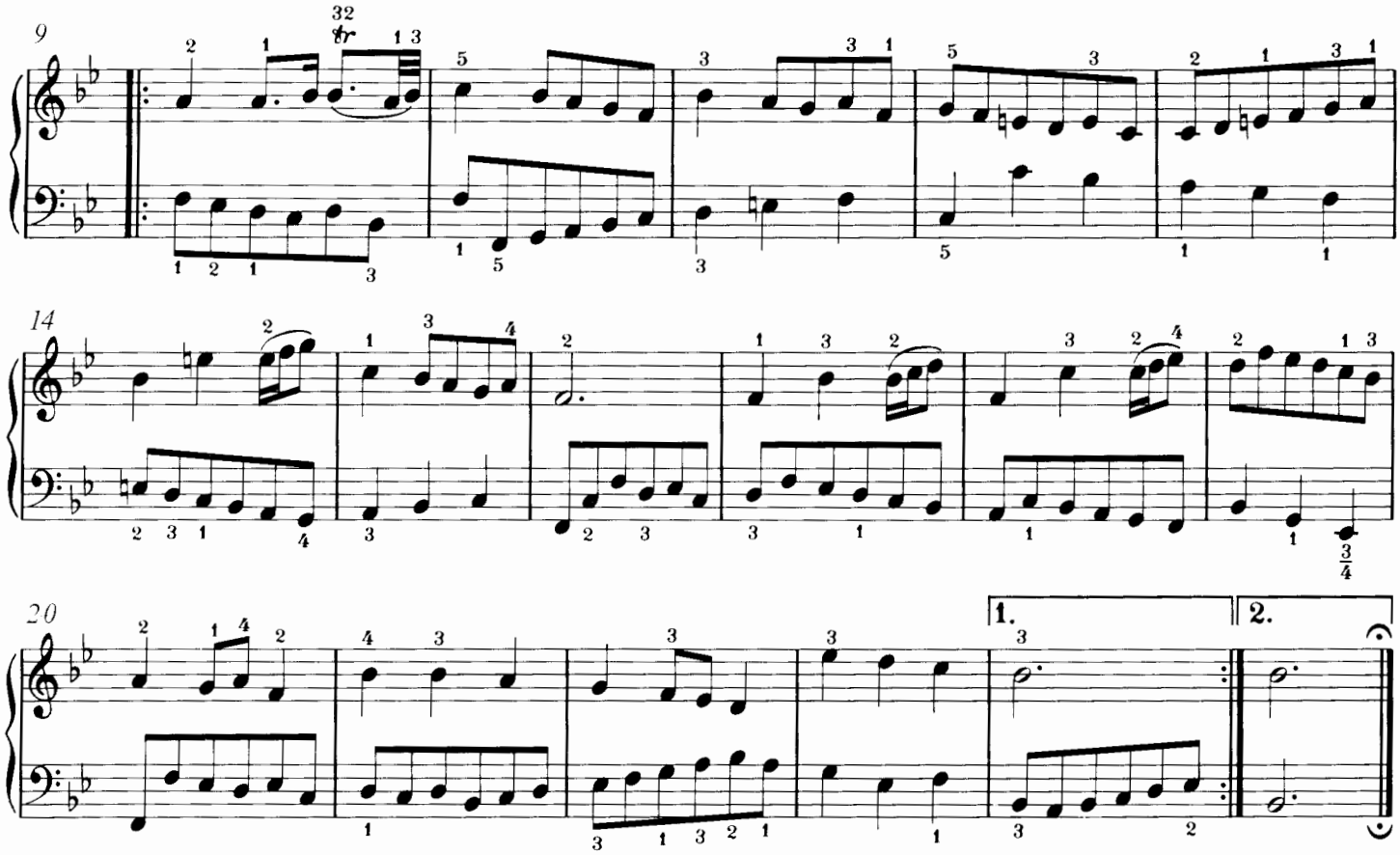
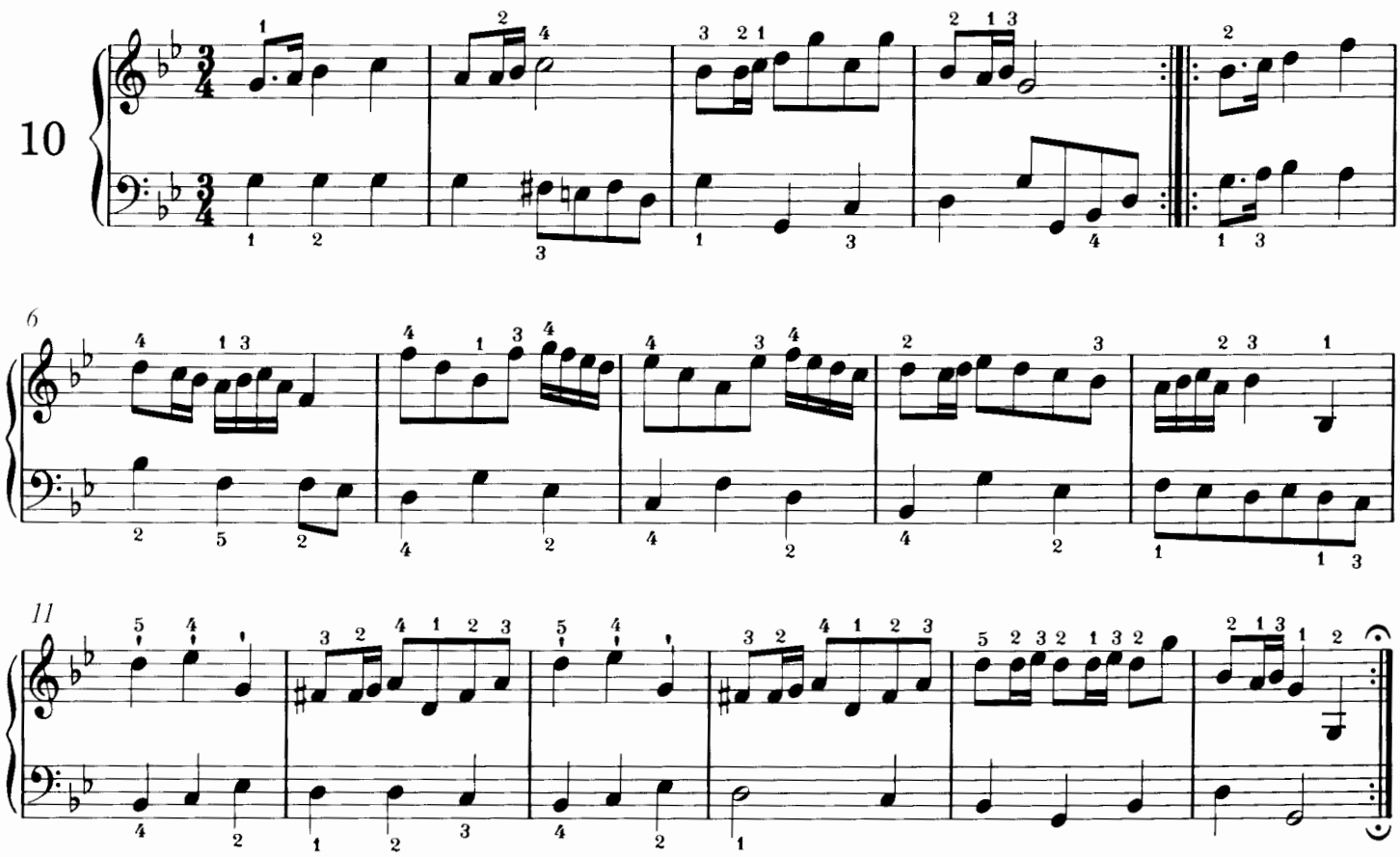


# 8 POLONAISE*

Compositeur inconnu
BWV Anh. 119



* Copié par Anna Magdalena Bach entre 1725 et 1730.

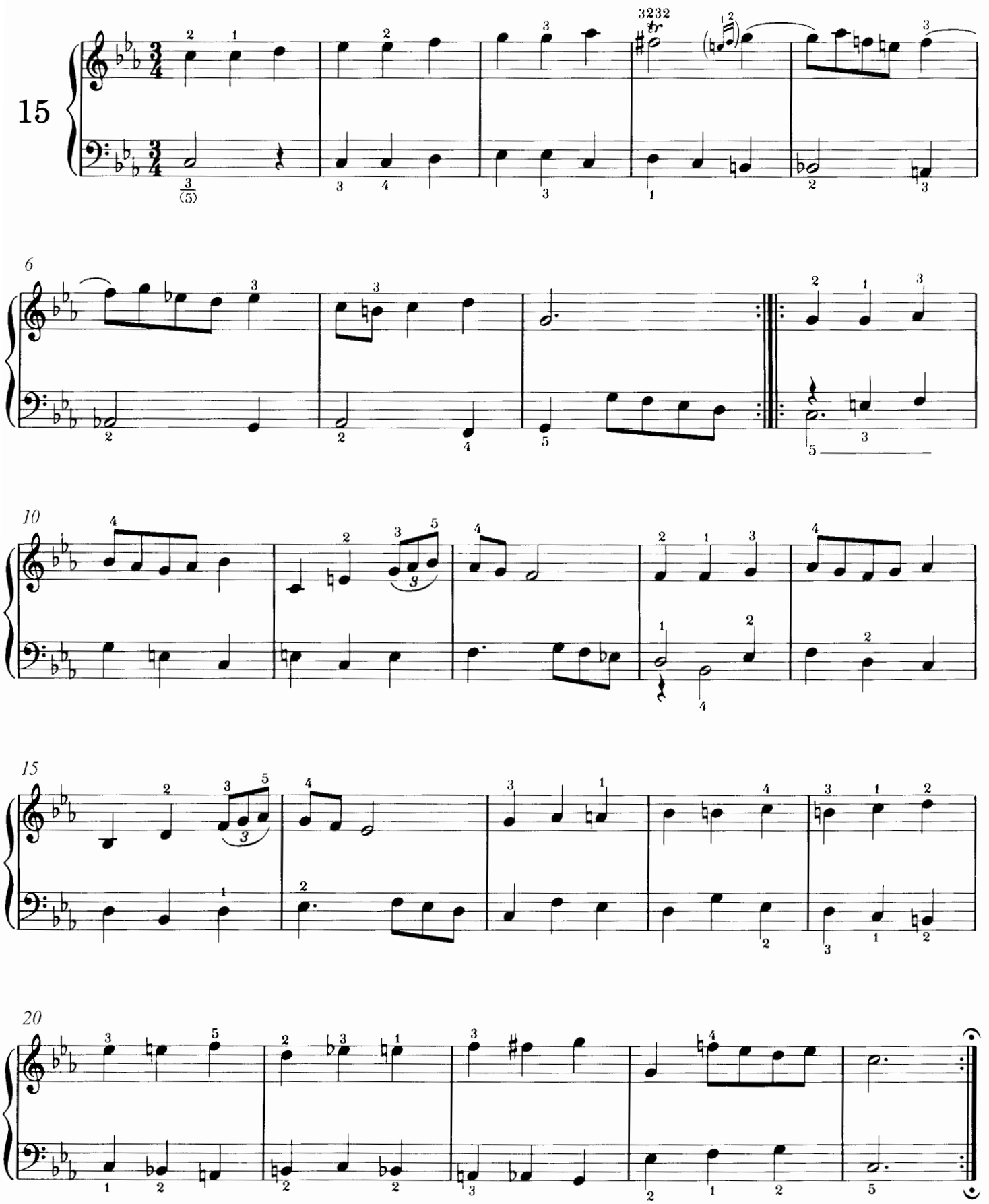
*Von Anna Magdalena Bach zwischen 1725 und 1730 abgeschrieben.*

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




* Copié par Anna Magdalena Bach entre 1725 et 1732.

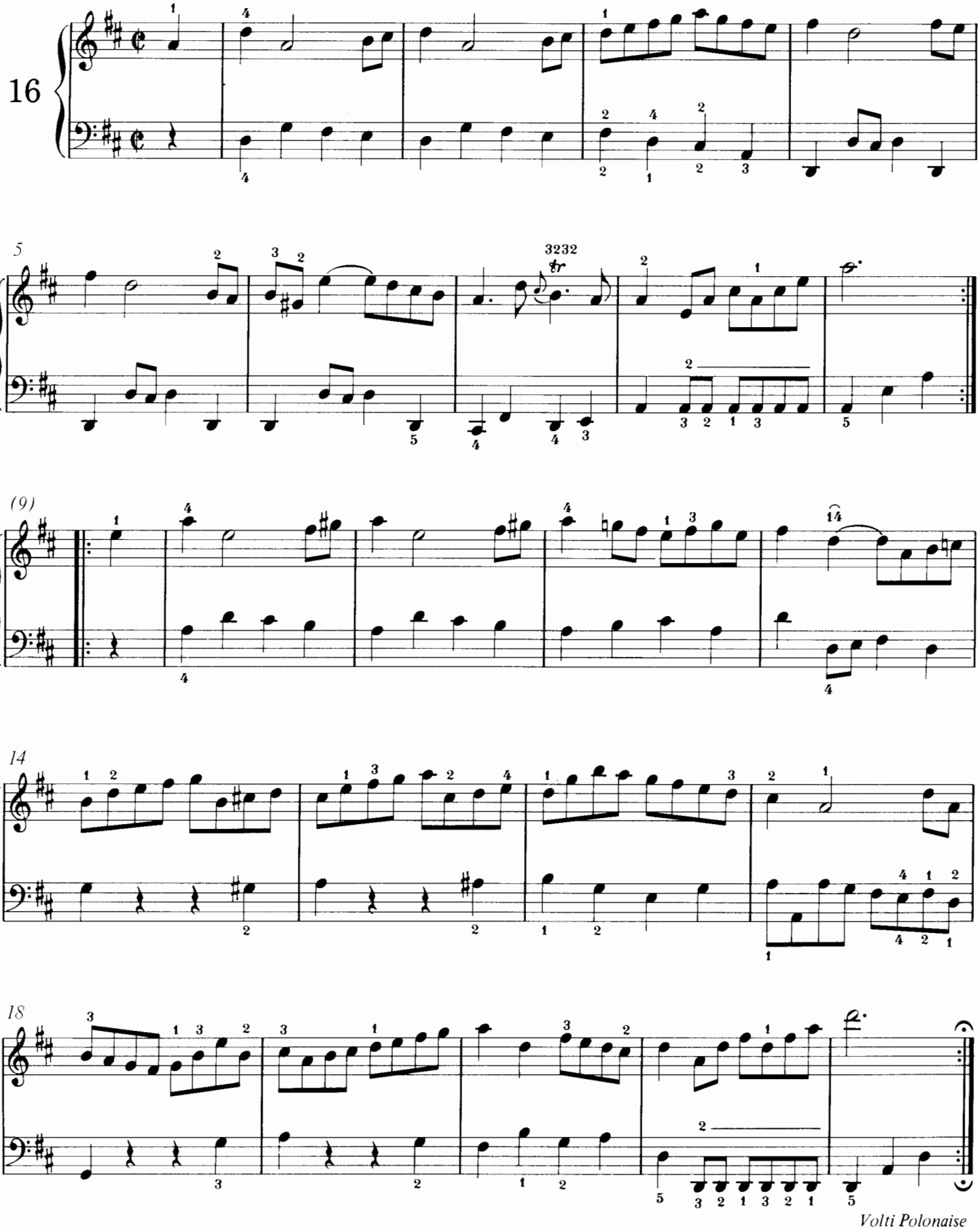
*Von Anna Magdalena Bach zwischen 1725 und 1732 abgeschrieben.*

Copied by Anna Magdalena Bach between 1725 and 1732.

*Copiado por Anna Magdalena Bach entre 1725 y 1732.*

# 12 MARCHE*

C. Ph. E. Bach
*(All. 1714-1788)*
BWV Anh. 122




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

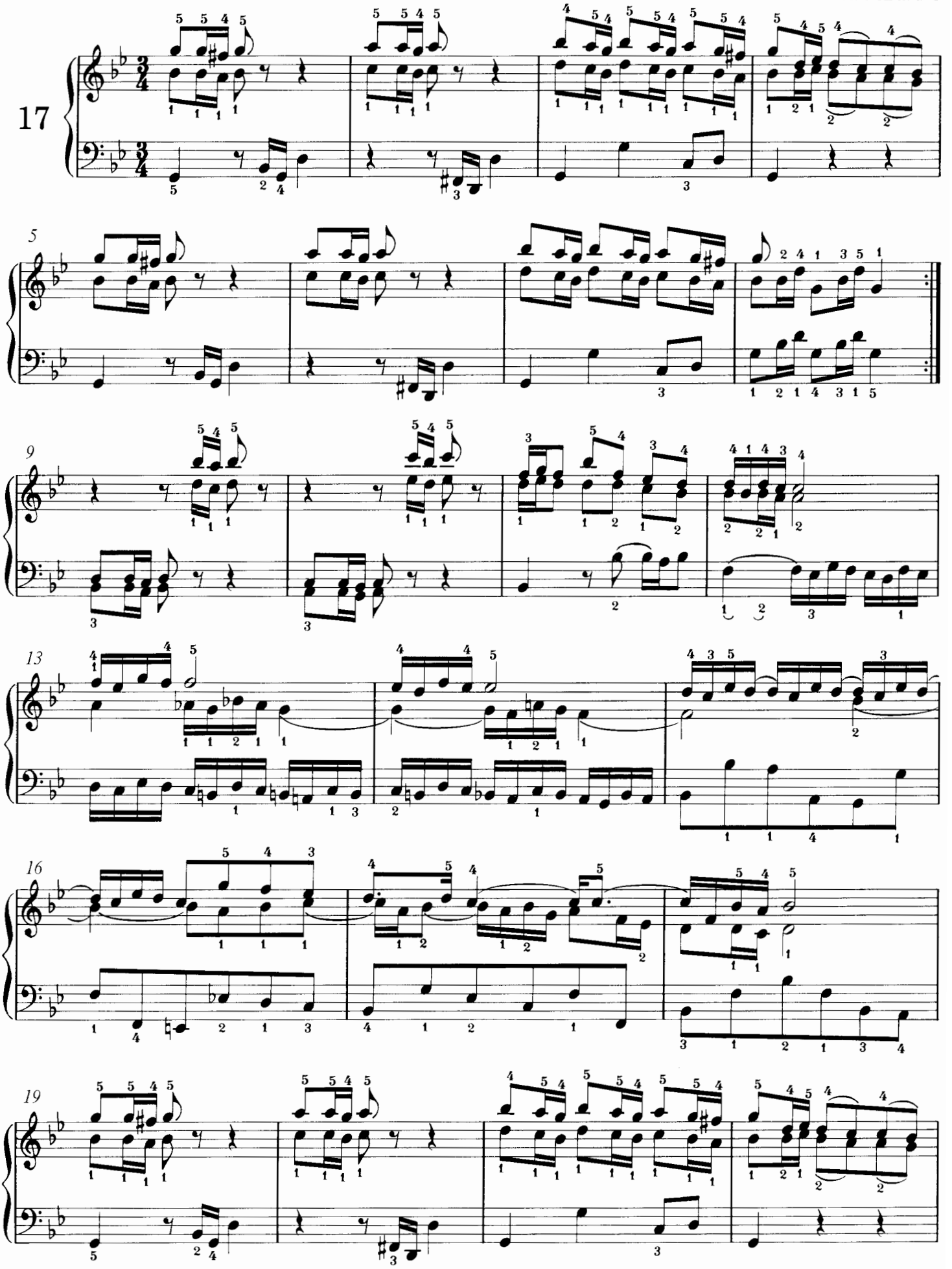
*Von C.Ph.E. Bach komponiert (?) und abgeschrieben.*

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

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

# 13 POLONAISE*

C. Ph. E. Bach
BWV Anh. 123

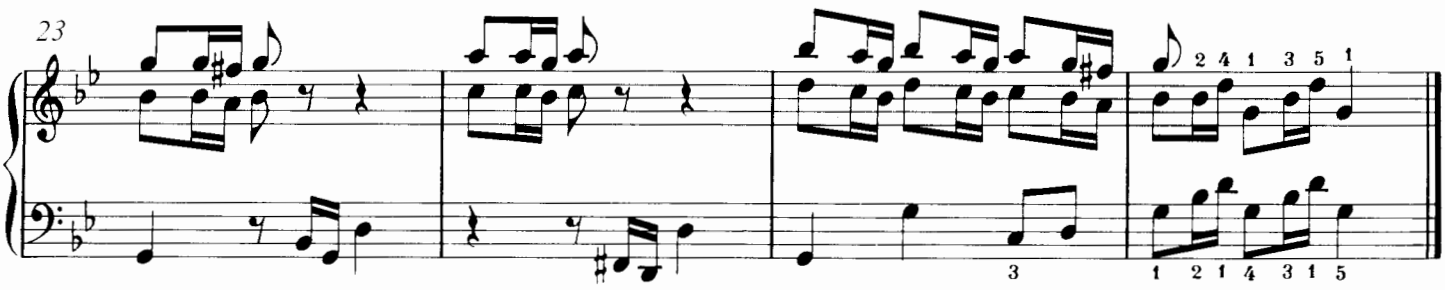



* Composée (?) et copiée par C.P.E. Bach.

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

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

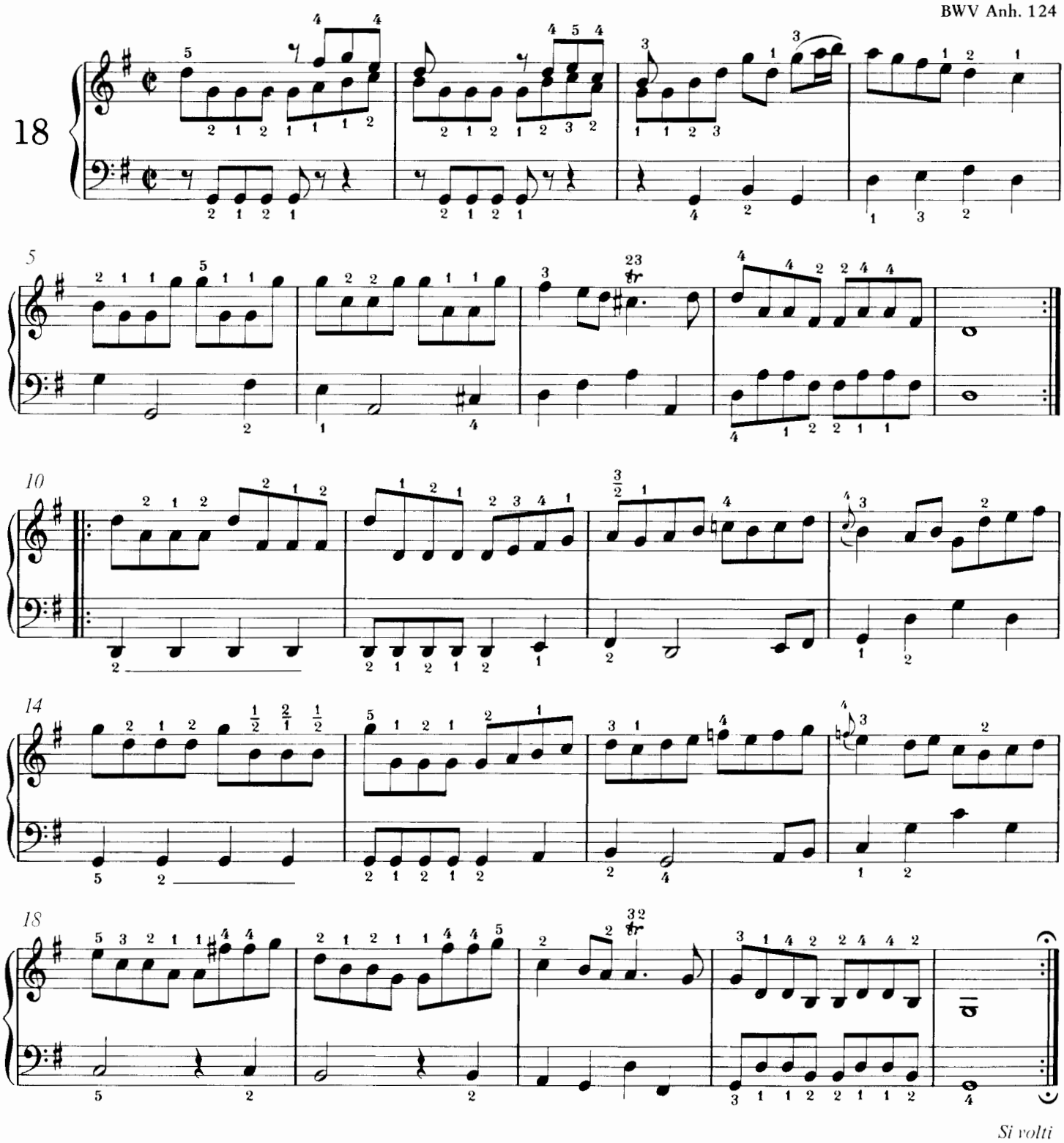
*Compuesto (?) y copiado por C.P.E. Bach.*



*Volti Marche*

# 14 MARCHE*

C. Ph. E. Bach
BWV Anh. 124



*Si volti*

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

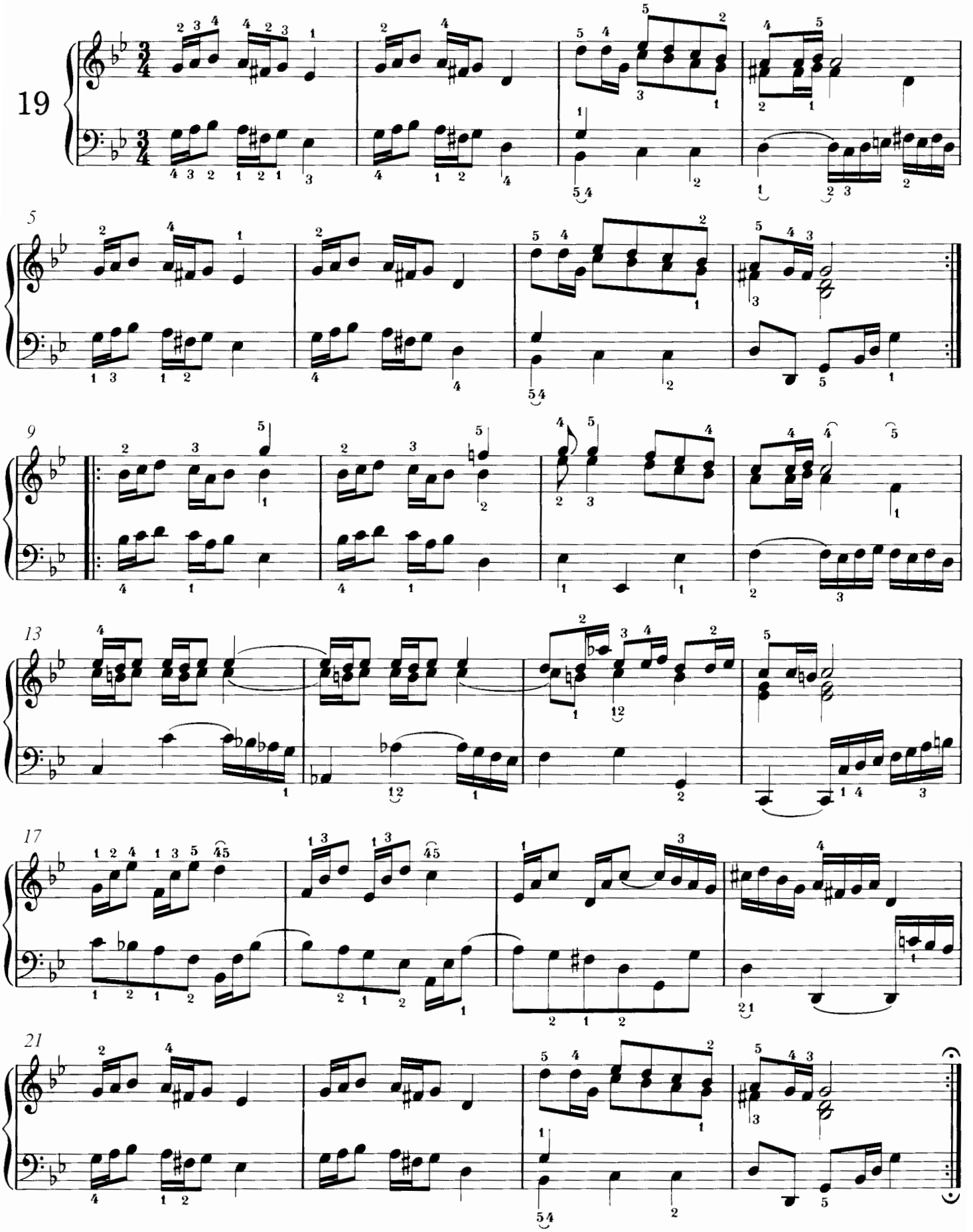
*Von C.Ph.E Bach komponiert (?) und abgeschrieben.*

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




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

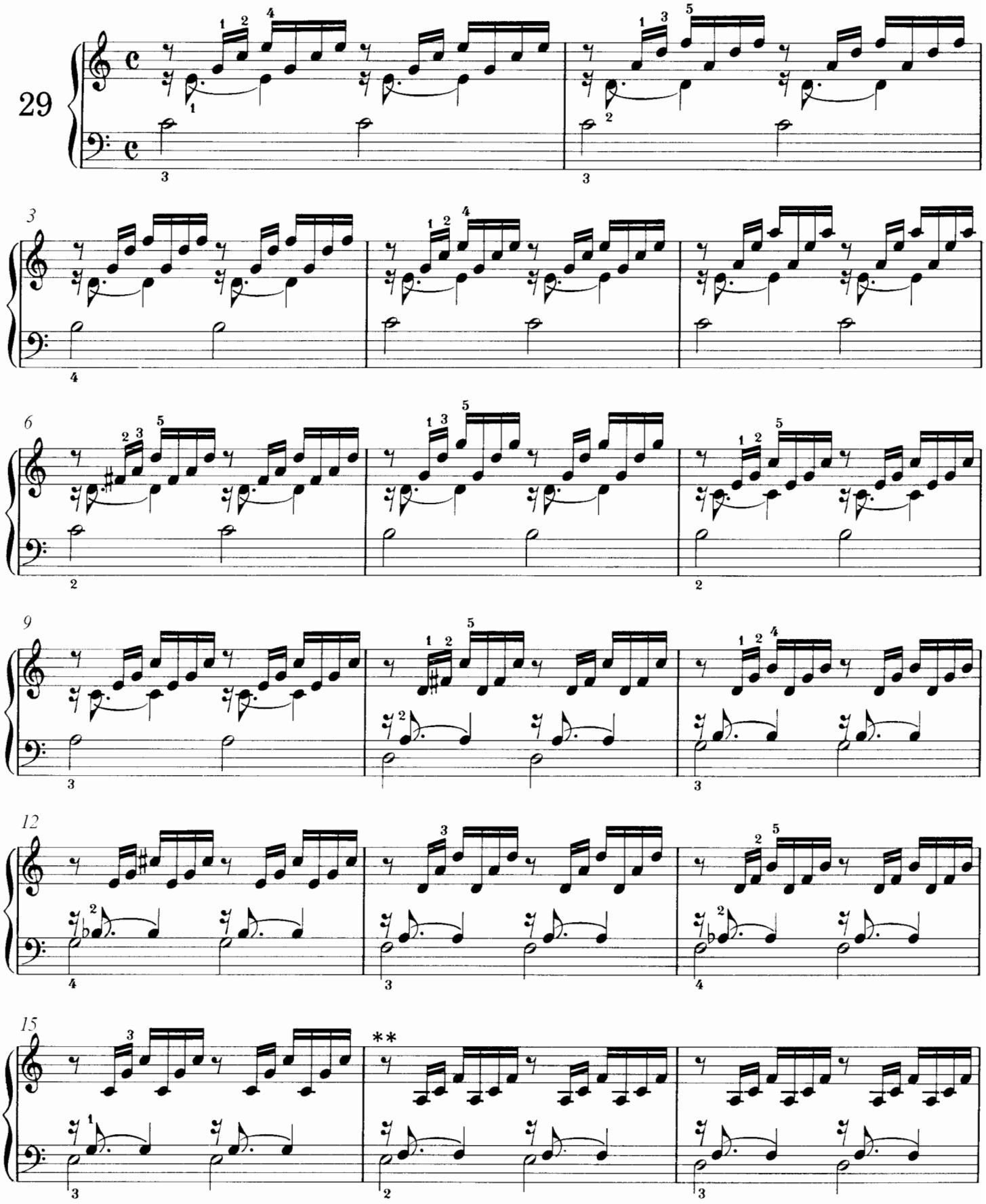
*Von C.Ph.E Bach komponiert (?) und abgeschrieben.*

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

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

# 24 PRÄLUDIUM*

J. S. Bach
BWV 846



* Prélude en Ut Majeur du Clavier bien tempéré, livre I, 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.*

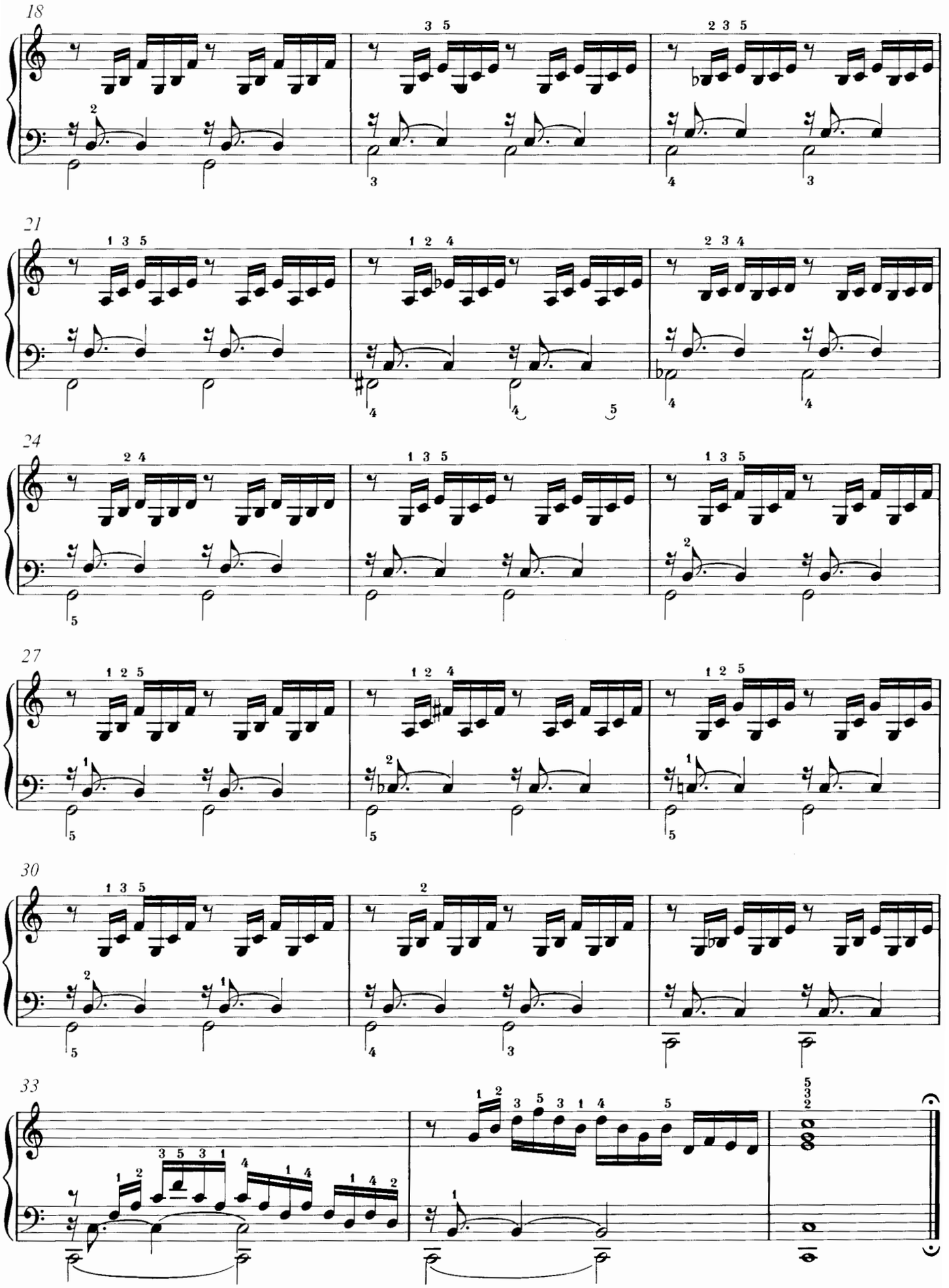
*Die Abschrift Anna Magdalena Bachs führt die Takte 16 bis 20 nicht auf. Sie wurden hier in Übereinstimmung mit dem Autograph J.S. Bachs (P.415) wieder eingefügt. Berliner Staatsbibliothek.*

Well Tempered Clavier, Prelude in C Major, book I, 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.

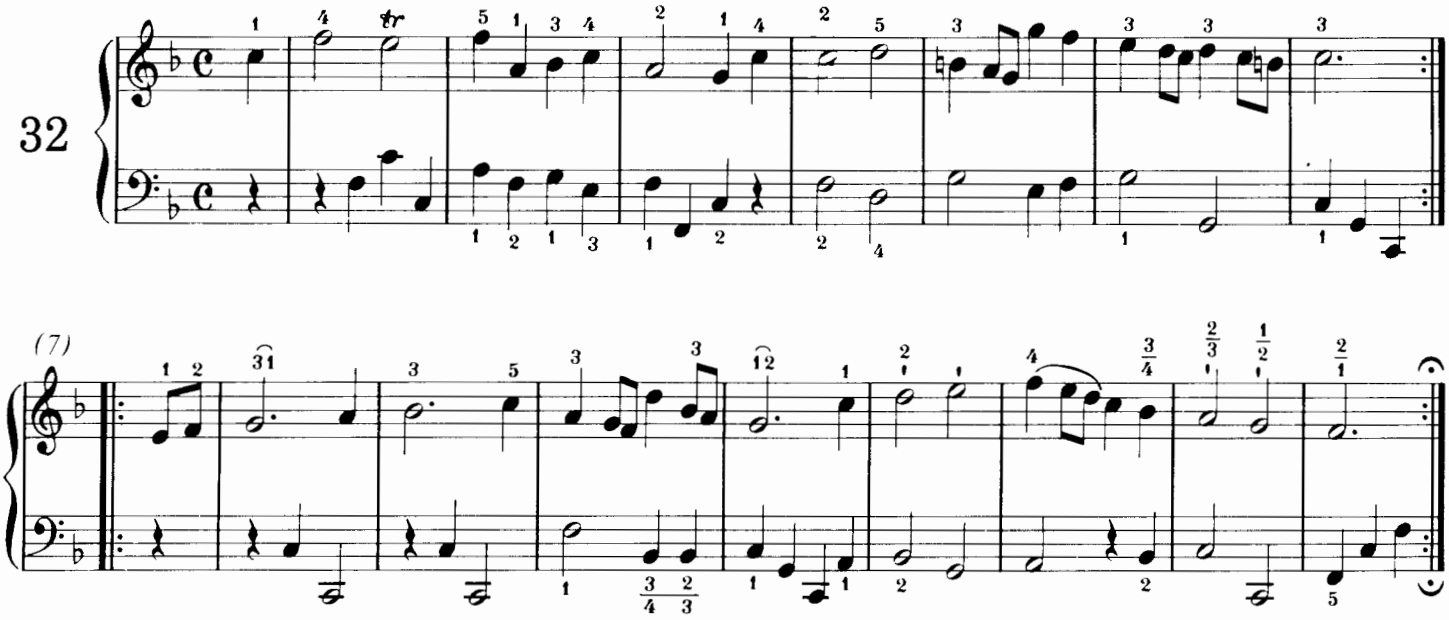
*Preludio en Do Mayor del Clave bien temperado, libro I, anotado por Anna Magdalena después de 1733.*

*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 Berlín.*


18
21
24
27
30
33

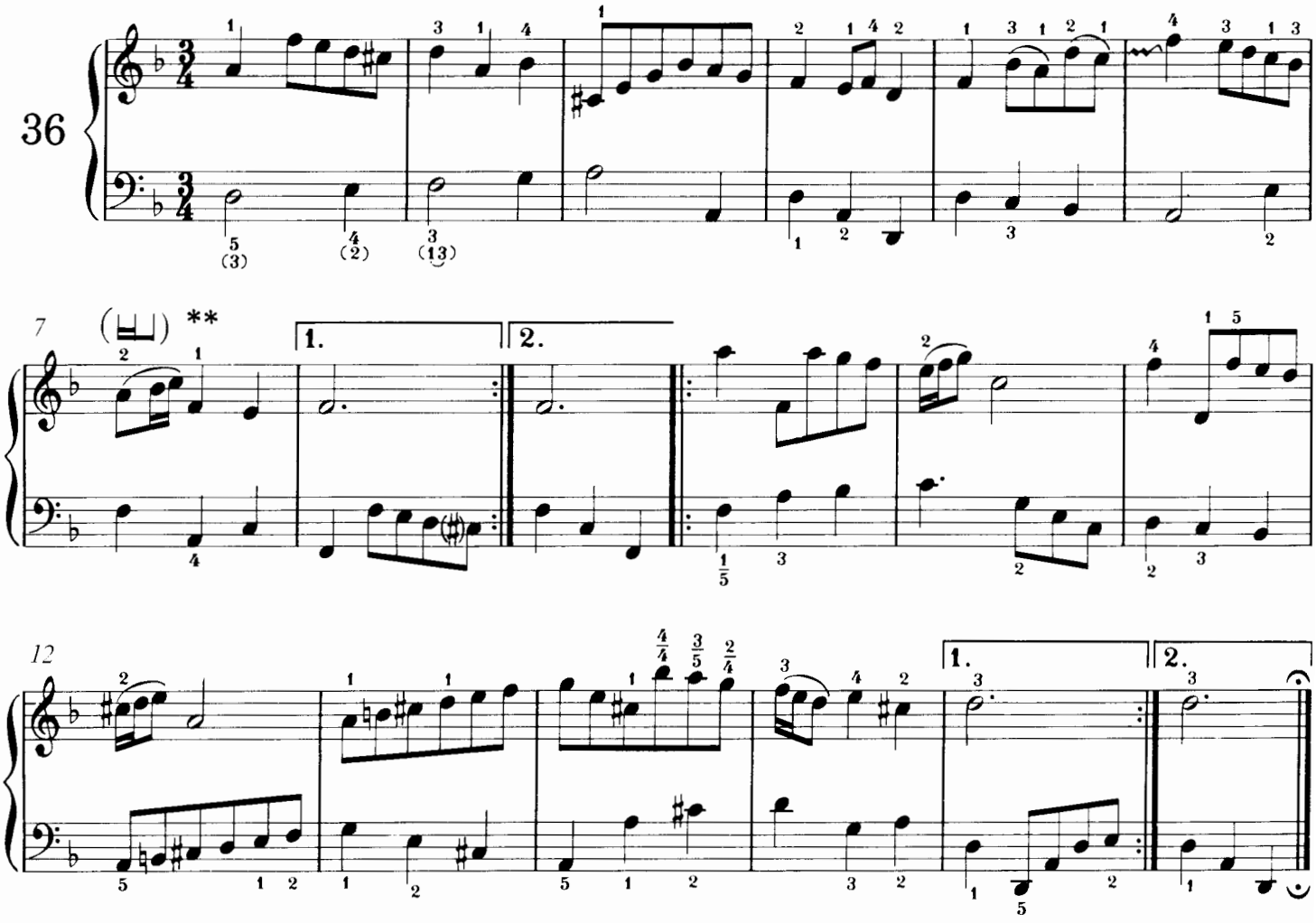
# 25

Gottfried-Heinrich Bach ?
BWV Anh. 131




# 26 MENUET*

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




* Copié par Anna Magdalena Bach après 1733.

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

*Von Anna Magdalena Bach nach 1733 abgeschrieben.*

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

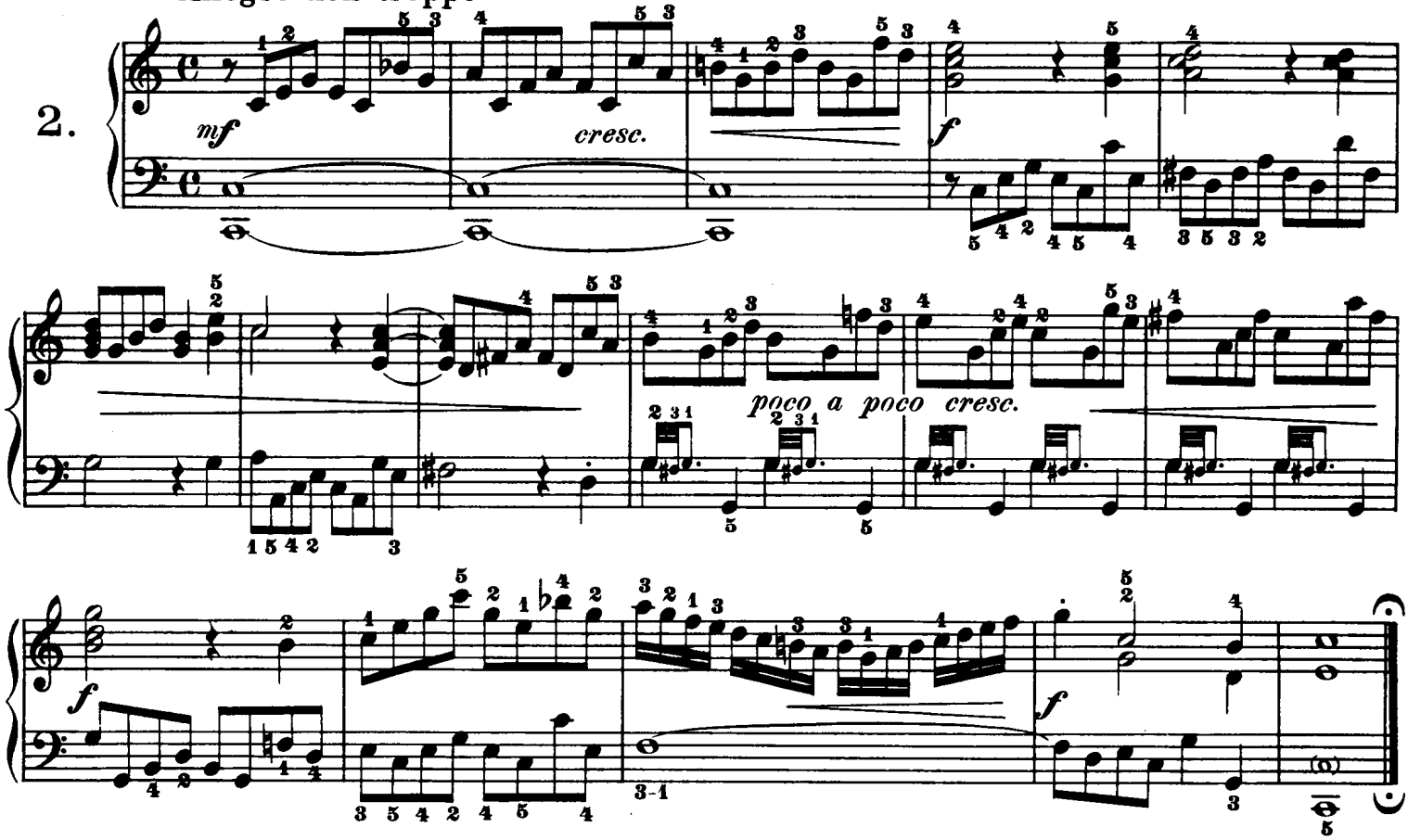
Copied by Anna Magdalena Bach after 1733.

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

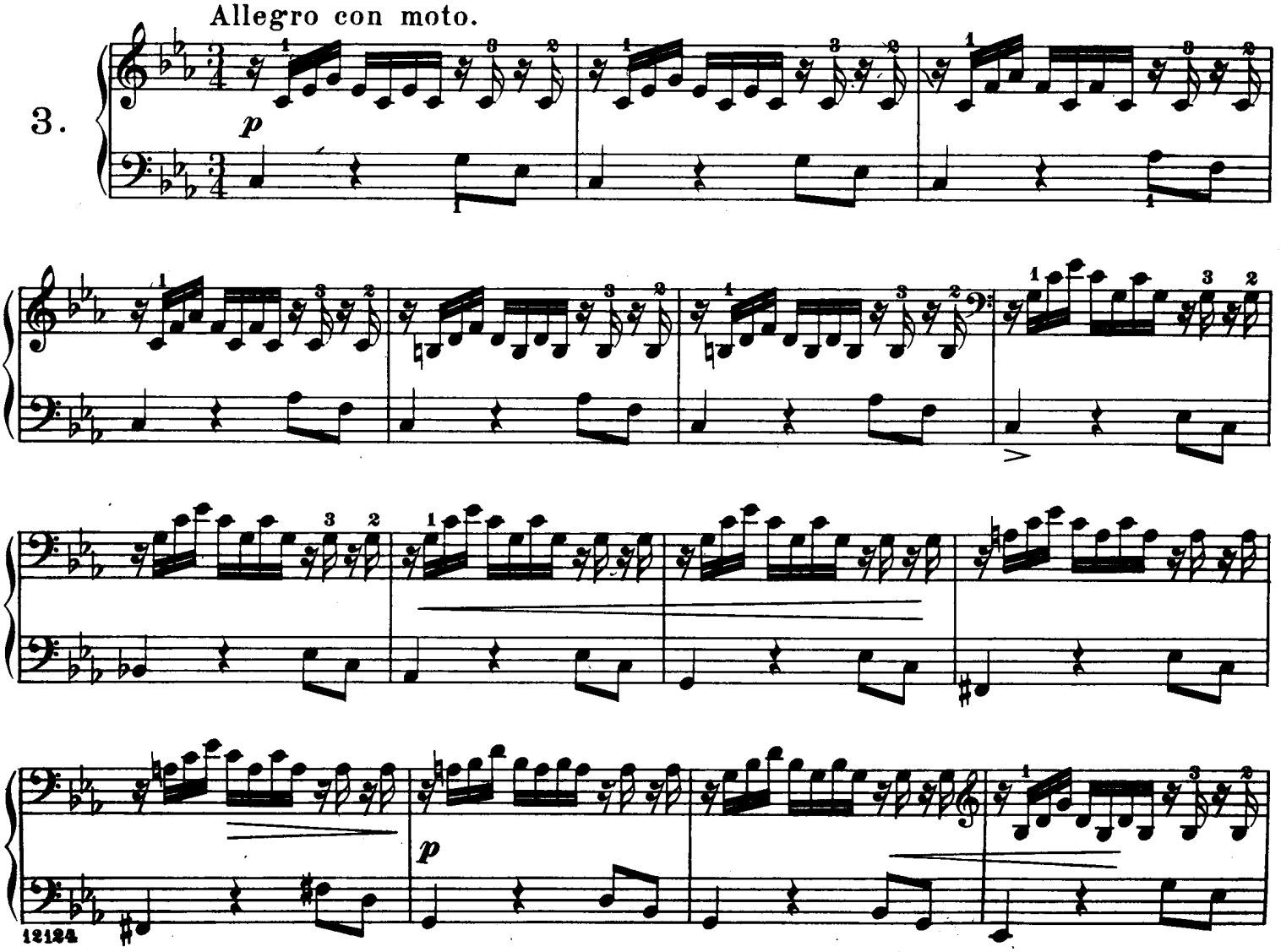
*Copiado por Anna Magdalena Bach después de 1733.*

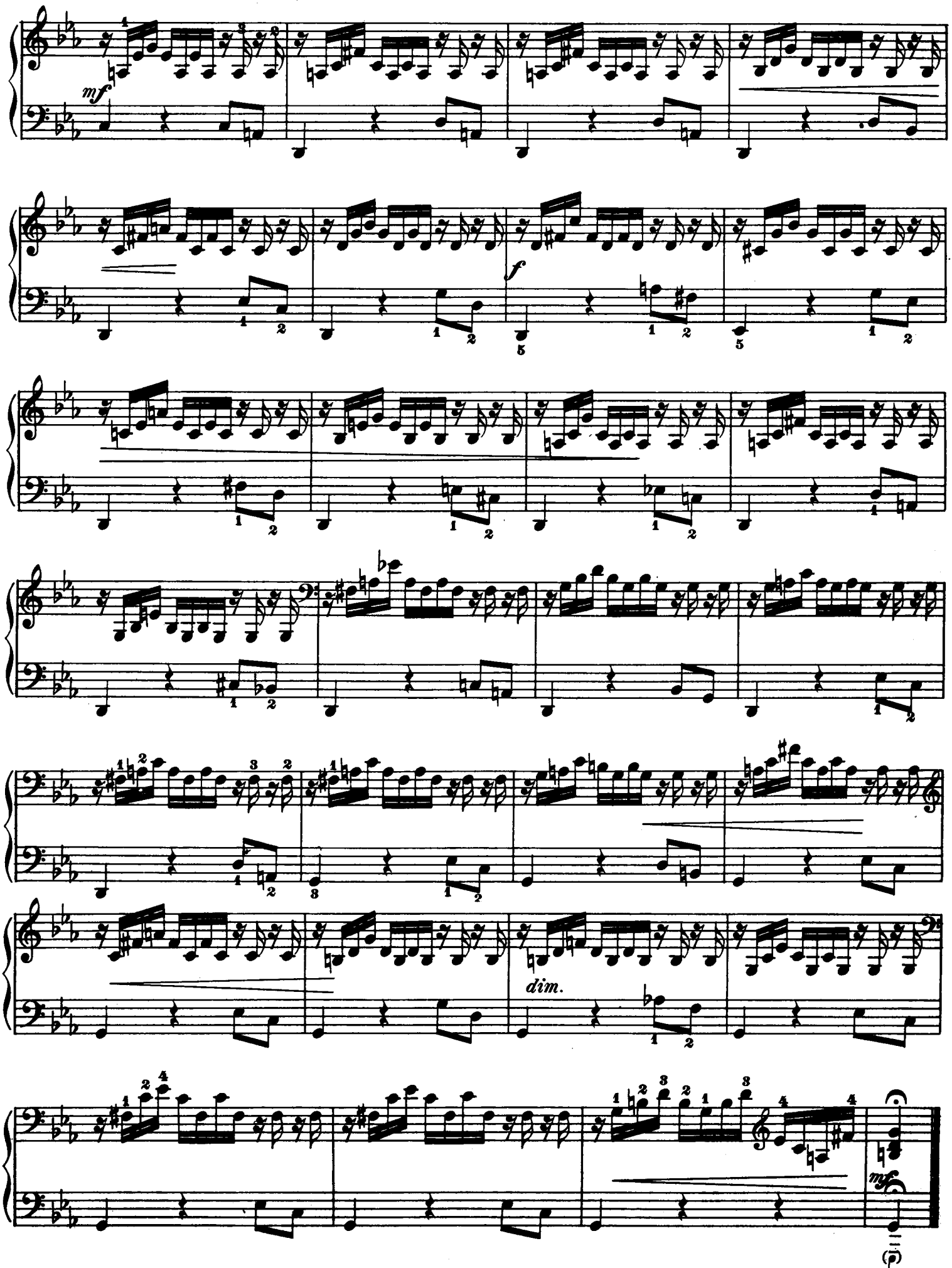
*Al igual que en los compases 10 y 12, el ritmo ♩♩♩ puede ser plausible.*

Allegro non troppo.



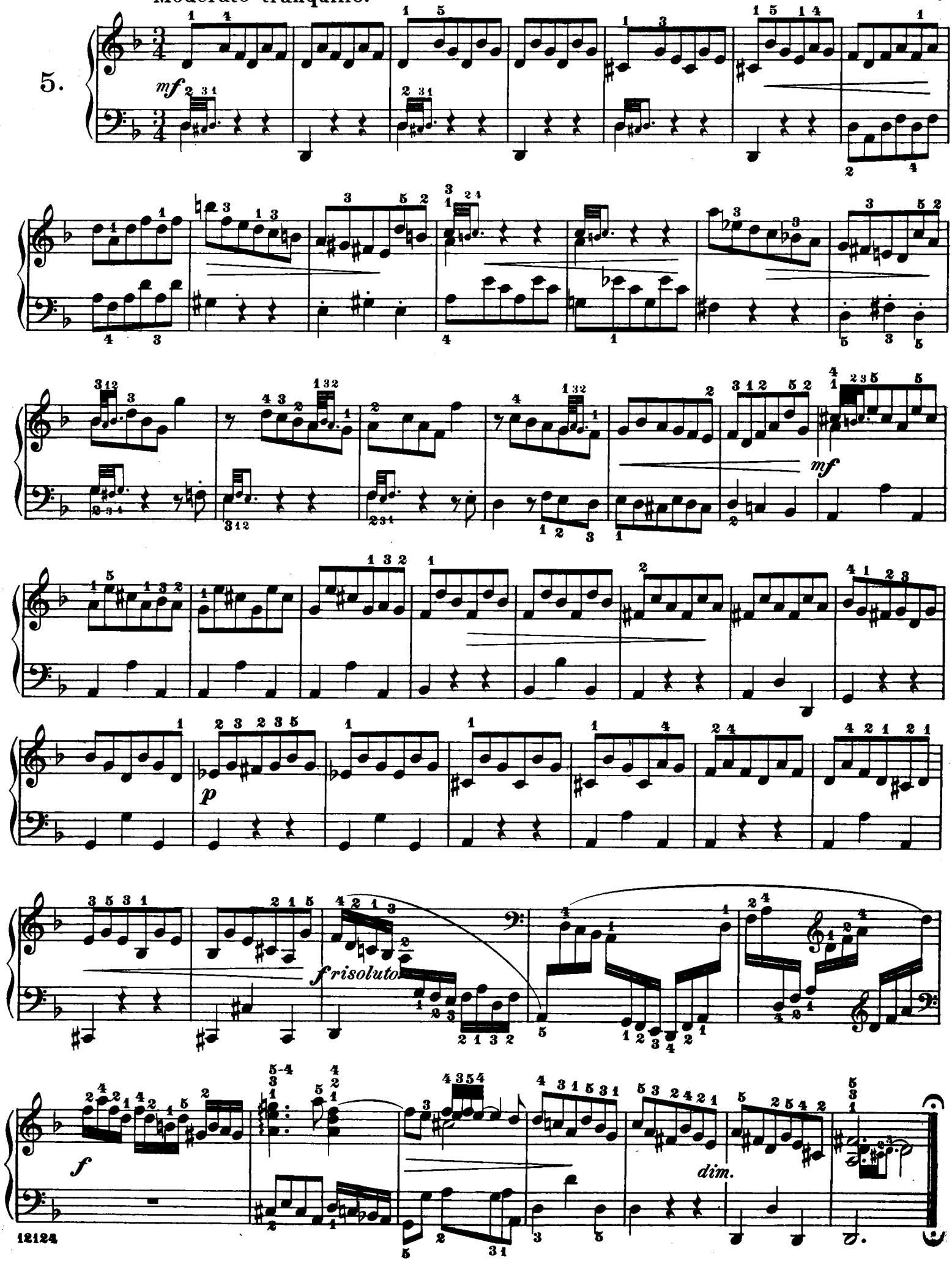

Allegro con moto.




mf
f
dim.
mf

Moderato tranquillo.

5.



Andante espressivo.

6.

*mf*

*cresc.*

Allegretto.

7.

*mf*

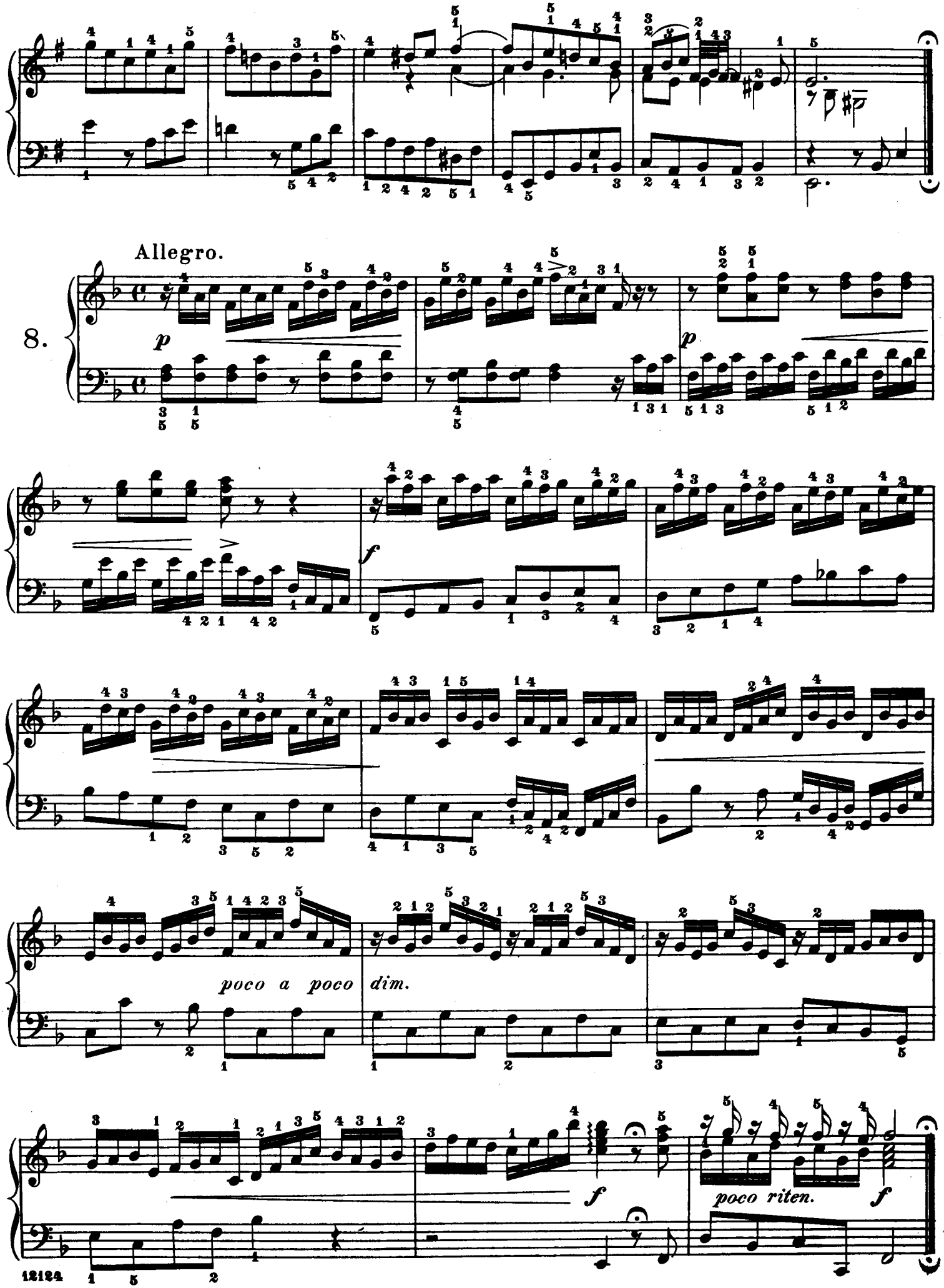
*cresc.*

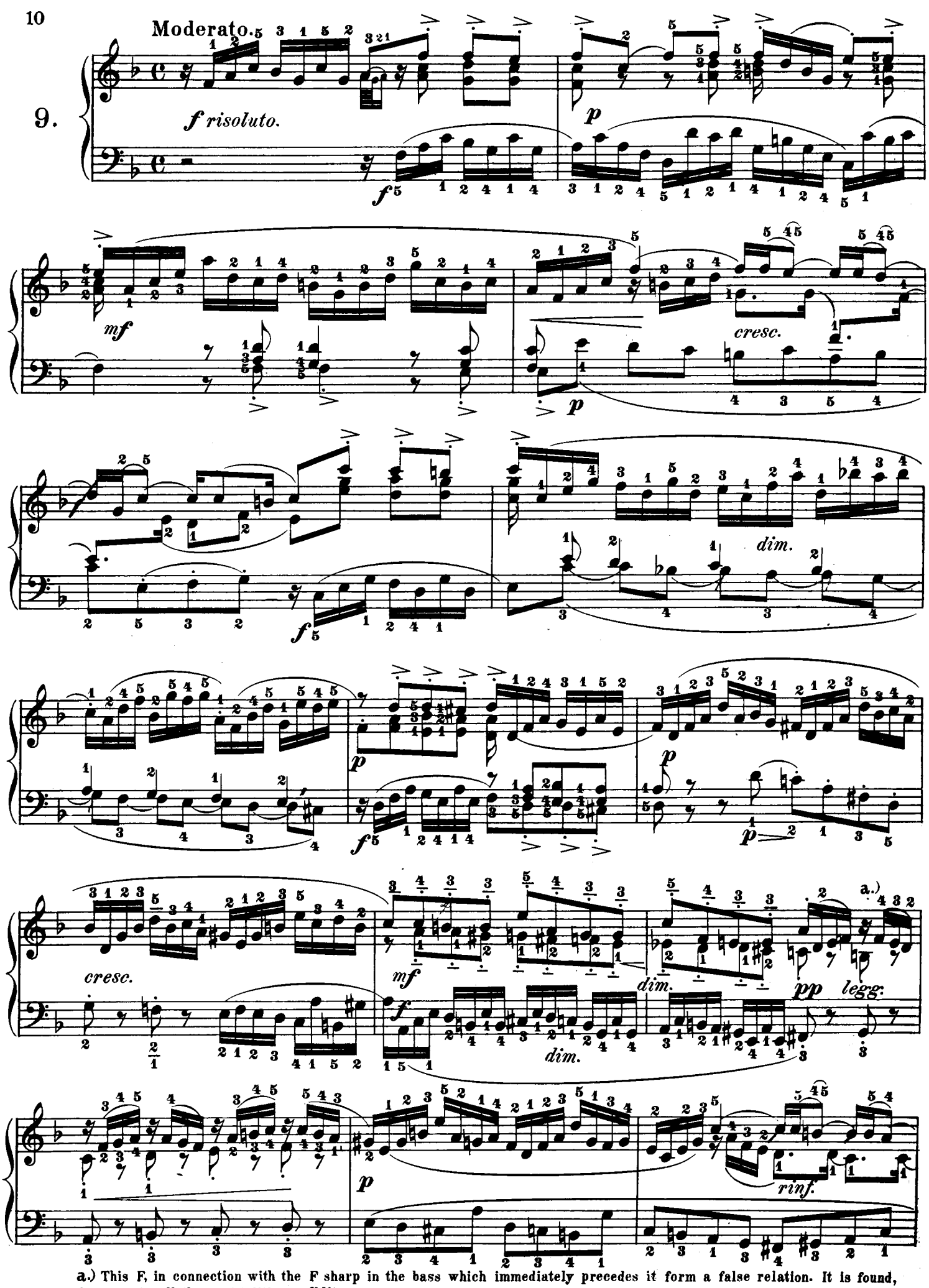
*f*

*dim.*

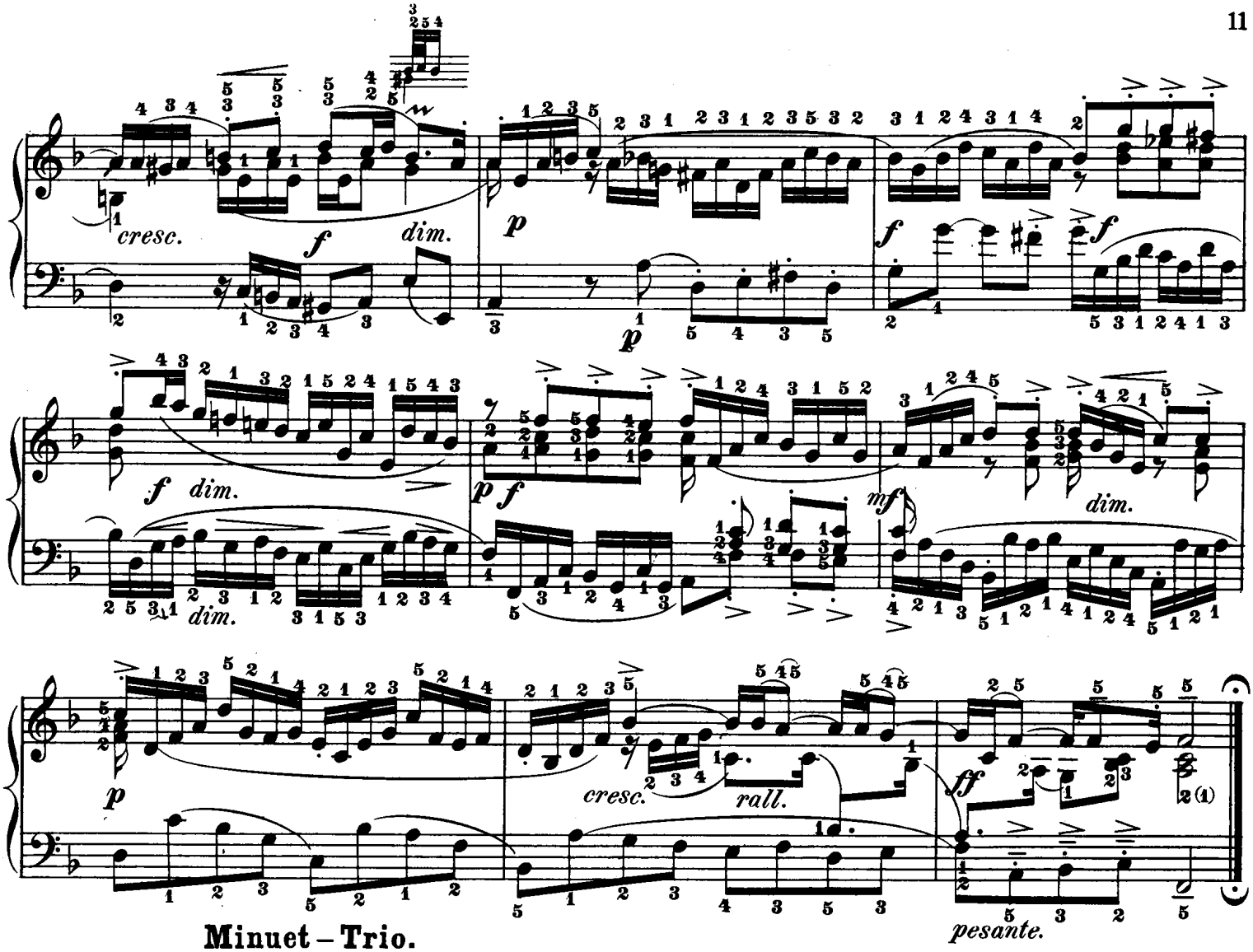
*cresc.*

*f*


Allegro.
8.
p
p
f
poco a poco dim.
f
poco riten.
f

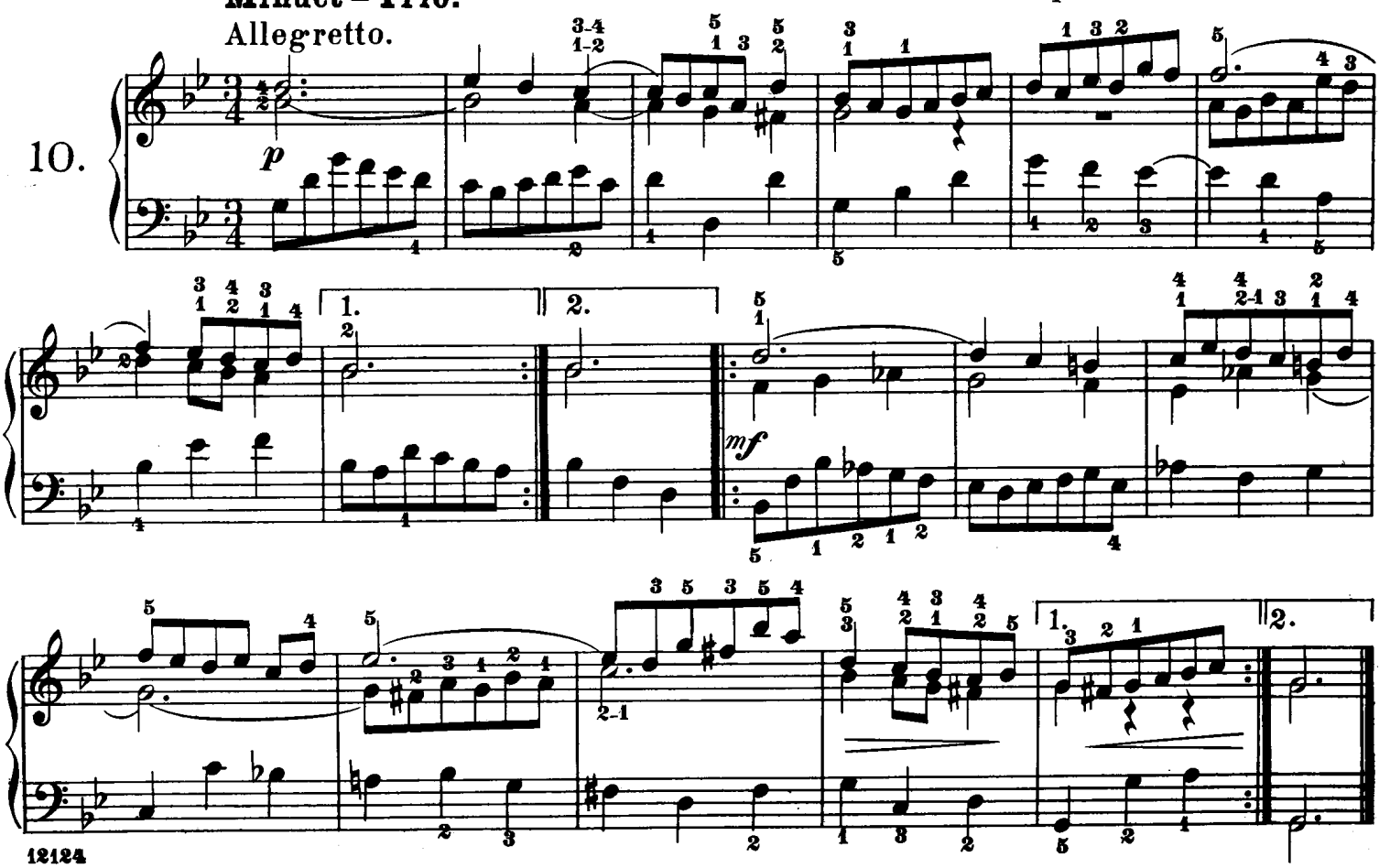



a.) This F, in connection with the F sharp in the bass which immediately precedes it form a false relation. It is found, however, in all the best Editions. *Editor.*




**Minuet – Trio.**

Allegretto.

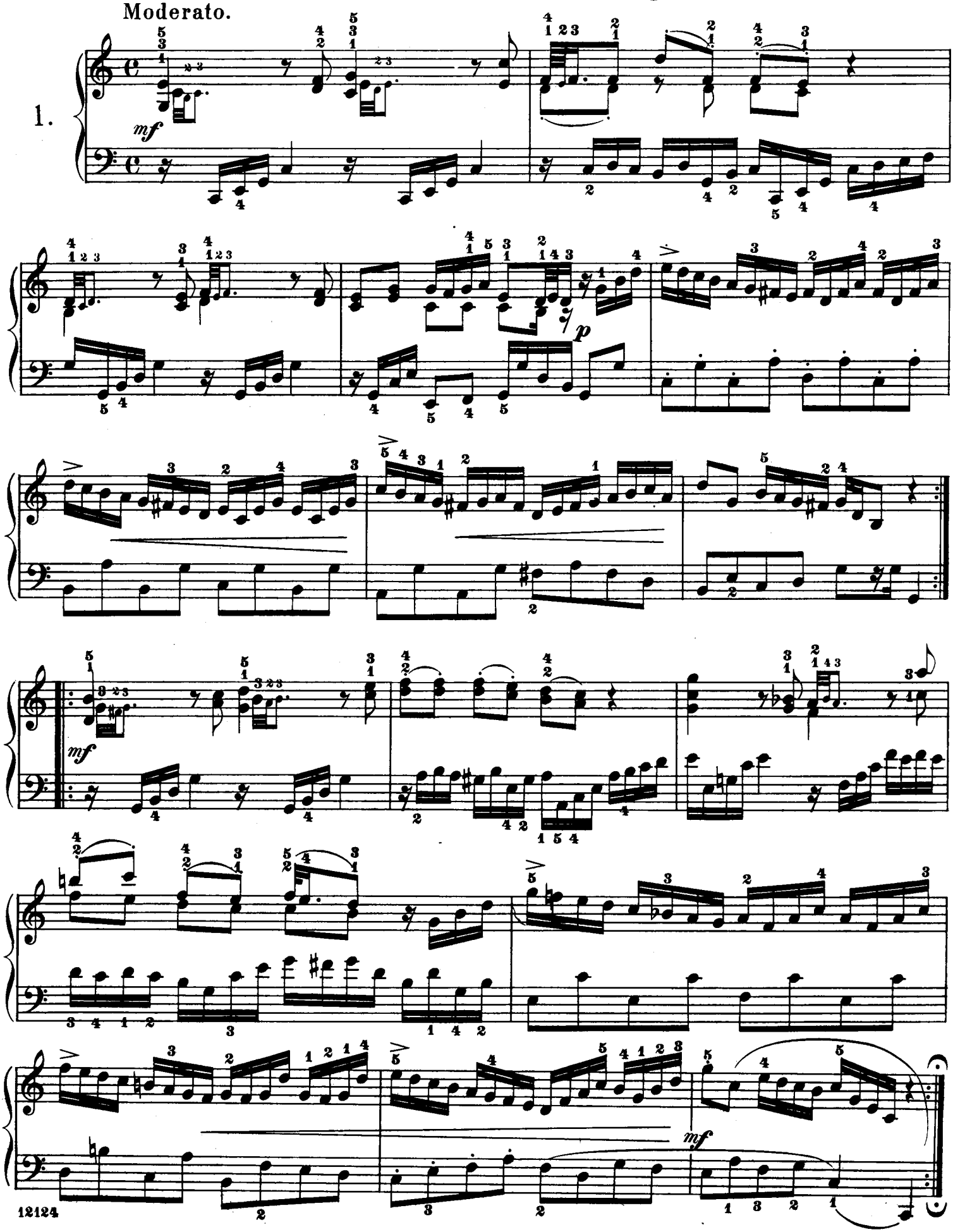


## II.

# Six little Preludes for Beginners.

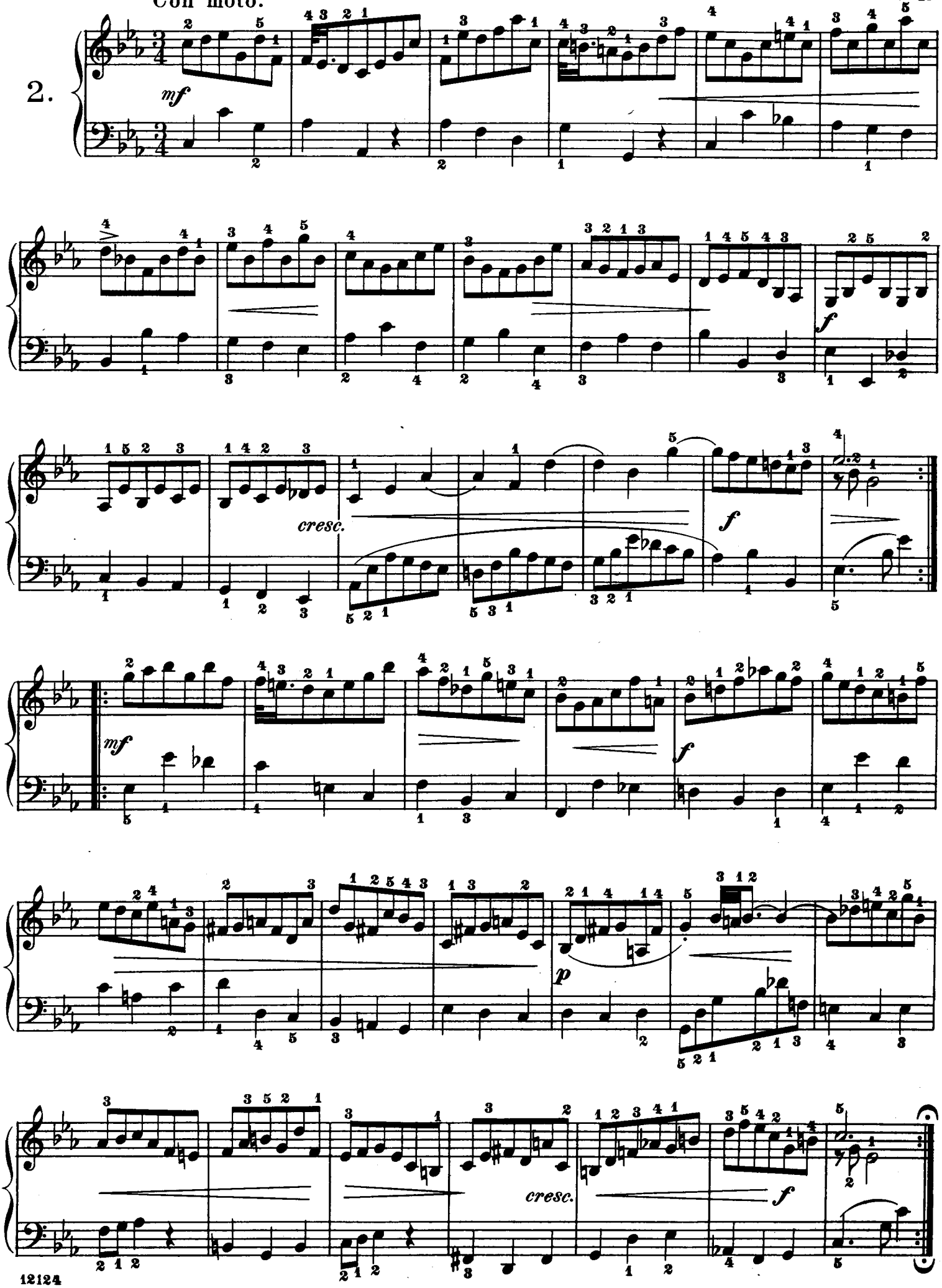
Moderato.

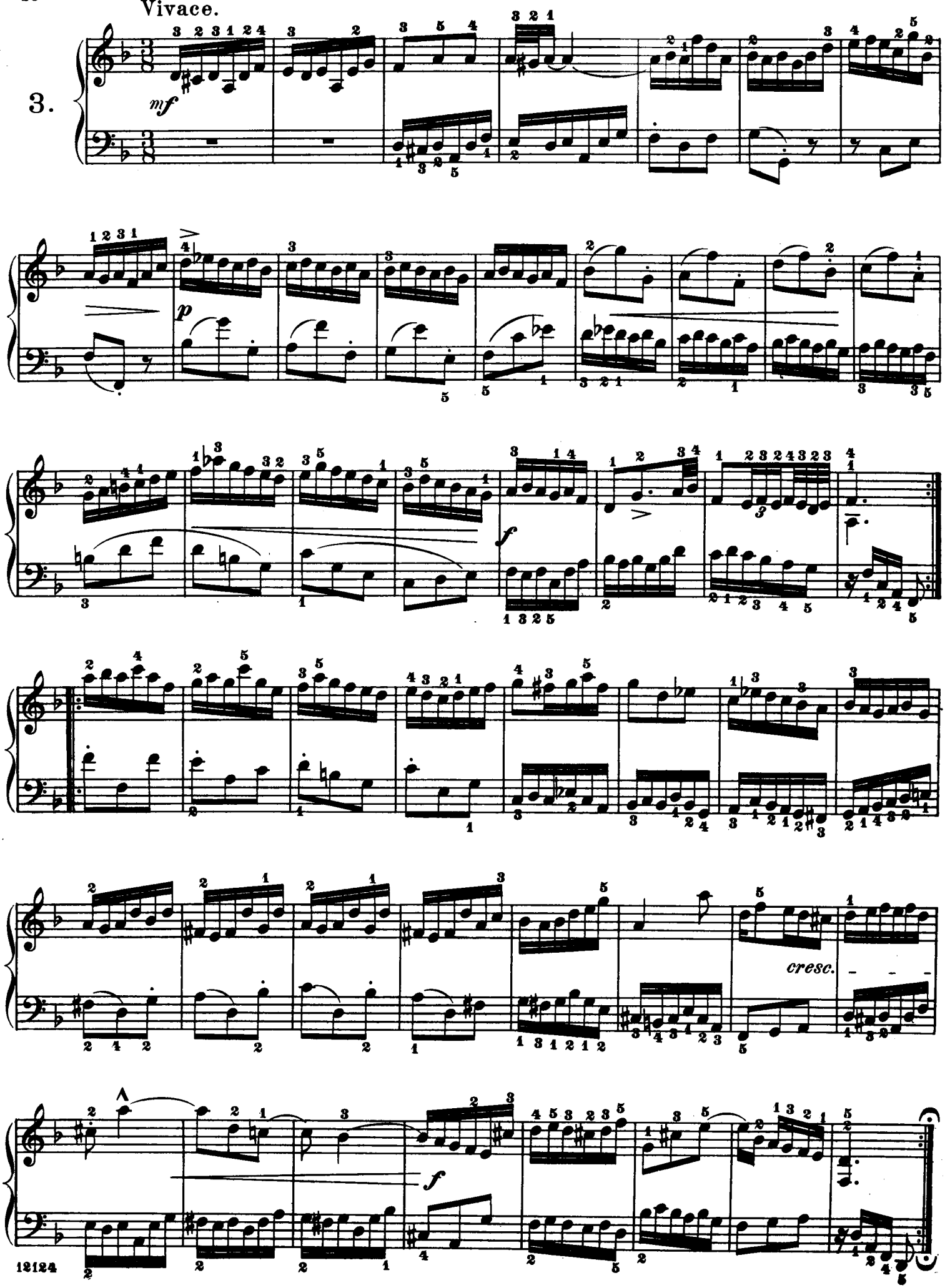
1.



Con moto.

2.



Vivace.

3.