

NOTENBÜCHLEIN
FÜR
ANNA MAGDALENA
BACH

安娜琴曲集
初级巴赫

**NOTENBÜCHLEIN
FÜR
ANNA MAGDALENA BACH
1725**

NACH DEM ORIGINAL HERAUSGEGEBEN

VON

ERNST-GÜNTER HEINEMANN

GENERALBASSAUSSETZUNG VON

SIEGFRIED PETRENZ

FINGERSATZ VON

HANS-MARTIN THEOPOLD

G. HENLE VERLAG MÜNCHEN

PREFACE

Three notebooks have come down to us from the Bach household: the *Clavierbüchlein vor Wilhelm Friedemann Bach* (1720) and the two "Musical Notebooks" for Anna Magdalena Bach (1722/1725). Each may be regarded as constituting a kind of family musical album. The original of the 1725 "Notebook" is lavishly laid out in broadside format with gilt-edged vellum-covered bin-

ding. Bearing the initials A.M.B. 1725, it was Johann Sebastian's personal gift to his second wife, the young Anna Magdalena, an educated singer, whom he married in 1721.

Bach himself opens the book with the fair copy of the great partitas in a minor (BWV 827) and e minor (BWV 830). These are followed by contributions made by va-

VIII

rious writers and composers not arranged in any specific order and frequently interspersed with Bach's own compositions. Many of the shorter pieces as well as a large number of the chorale and vocal arrangements originate from Bach's contemporaries and sons. These contributions maintain consistency in the new, post-baroque and oncoming pre-classical styles besides reflecting the change in musical taste then in vogue as compared with the music of J.S. Bach. Many of the compositions contained in this "Notebook" were doubtlessly intended to serve the domestic musical needs of Anna Magdalena as a vocalist, whereas other items may be looked upon as having fulfilled an educational purpose in the musical instruction of the children. Thus at the close of the "Notebook" (Nos. 44 and 45) the principal rules of figured-bass realization are given. Writers, other than Anna Magdalena, include Johann Sebastian Bach (Nos. 1, 2, 20b, 21 and 39); Carl Philipp Emanuel (Nos. 16–19); Anonymous I (No. 12); Anonymous II (Nos. 20 and 32); Anonymous III (No. 37) and Anonymous IV (No. 44). Apart from the partitas already referred to, special mention ought to be made of the two French suites entered by Johann Sebastian in d minor BWV 812 and c minor BWV 813 (fragmentary). The Partitas and French Suites assume a special status in the "Notebook" as regards their size and technical demands on the player. For that reason we have refrained from printing them in this edition and would refer to the Henle editions of the "Six Partitas" and "French Suites" already published separately.

Constituting the principal source is the original "Notebook" alluded to above which is preserved at the

Staatsbibliothek Preußischer Kulturbesitz in Berlin under P 225. In a number of places, the source has become almost illegible with age. With the aid of earlier editions it has been possible to identify the points in question. Other sources have been consulted for purposes of comparison in correcting scribal errors and clarifying questionable readings as applied to some of the pieces. The remarks that follow throw light on idiosyncrasies of the various compositions, as well as on aspects pertaining to authorship, sources and readings. Signs inserted in parentheses are absent in the source.

All songs, chorales and arias appearing in the original source merely contain the melody line and accompanying bass. Added tenor and alto parts along with the realization of the bass in various compositions will be found in small print in our edition. The accompaniment of No. 34 (recitative "Ich habe genug" and the aria "Schlummert ein") are modelled on the orchestral setting contained in the cantata "Ich habe genug" BWV 82. Arias 25, 37 and 41 are printed in deviating versions. For vocal performance the solo voice part has been provided with independent accompaniment; for keyboard performance only, a setting is given in which the melody line is allocated to the right hand.

With regard to the execution of the ornaments, it may prove advisable to consult and compare the list of principal signs compiled by J.S. Bach in the *Clavierbüchlein vor Wilhelm Friedemann Bach* (Library of the Yale School of Music, Yale University, New Haven, Connecticut, USA). The musical examples will be found in the German text.

REMARKS

Abbreviations: A = A Musical Notebook for Anna Magdalena Bach;
u = upper staff; l = lower staff; M = measure

Nos. 1 and 2: Not printed here owing to publication elsewhere: cf. Henle edition of "Six Partitas".

No. 4: M8l: 1st eighth-note erroneously given as c in A.

No. 5: M27u: final eighth note in A given as c².

No. 6: Taken from: Fr. Couperin, *Second Livre de pièces de Clavecin*, Paris 1717, first edition.

M1u: A omits cross-bar at the last three notes. – M4: The final fermatas erroneously positioned at this point belong to M8. – M21l: 3rd Bb in A wrongly given as eighth-note. – M25u: eighth-note rest on 2nd beat; scribal error. – M27l: Sixth 16th-note in A miswritten as g. – M28l: Sixth 16th-note f in accordance with first edition; wrongly given as d in A. – M46u: Appoggiatura c² in accordance with first edition; erroneously given as d in A. – M48u: Appoggiatura g^l in accordance with first edition; A gives a^l.

No. 7: M24u: Owing to absence of b^l in A, uncertainty arises as to whether d² or d²# is intended. – M30u: A gives 1st quarter-note as a^l; scribal error.

No. 8a/8b: different versions of the same Polonaise.

No. 8a: M3u: A gives appoggiatura as c²; presumably miswritten. – M4u: Appoggiatura given as eighth-note in A; however, cf. M6u. – M13u and 16u: Appoggiaturas inadvertently given as 16th-notes in A.

No. 8b: M13u: Appoggiatura in A wrongly given as 16th-note; however, see M14.

No. 10: M3u: last eighth-note but one given as d² in A.

No. 11: This chorale setting appears as a fair copy in J.S. Bach's hand in the *Clavierbüchlein vor Wilhelm Friedemann Bach*. In a number of instances, the orna-

ment appearing in A is incorrectly positioned. This has been corrected in accordance with the *Clavierbüchlein*.

No. 12: Authorship of the setting of outer parts unknown. Melody retraceable to: *Harmonischer Liederschatz, oder Allgemeines Evangelisches Choral-Buch von Johann Balthasar König*, 1738. Words by Paul Gerhardt.

M1: Wrong time signature (3) in A.

No. 13a/13b: Two versions deviating from each other. The second of the two is transposed a minor third lower, this presumably having been done to attain a more favorable level of vocal pitch (other melody than in No. 12). The words are by Paul Gerhardt (13b in A without words).

No. 13a: **M5u:** b absent before eb^2 (A gives one b in key signature only).

Nos. 16–19: There is evidence of No. 19 having originated from Carl Philipp Emanuel Bach (*Sonata per il Cembalo solo di Sig^{re} C.P.E. Bach*, preserved at the Staats-und Universitätsbibliothek in Hamburg, Sig. Cod. NQ VI 3191 fol./MS 10).

Since Nos. 16–18 in A are entered by C.P.E. Bach and conform to No. 19 as regards style, they may also have been composed by him.


No. 19: **M19l:** 4th eighth-note erroneously given as c in A.

No. 20a/20b: The composer of this number may have perhaps been Gottfried Heinrich Bach. In the transposed version 20b (soprano line and words appear in Anna Magdalena's hand) the bass is newly devised and added by J.S. Bach. The text has come down in various 18th and 19th century broadsides and collections.

No. 20a: **M9l:** A gives first note as bb ; presumably miswritten.

No. 21: Headed *Menuet fait par Mons. Böhm* in A. Owing to the existence of several composers named Böhm it is not certain as to whether this is intended to apply to the celebrated Georg Böhm.

No. 24: No title appended in A.

M3u: 3rd quarter-note beat miswritten thus: 

No. 25: Origin of words unknown. Notwithstanding the key signature of Eb major given in A, the copyist erroneously regards it as being Bb major thus omitting the $a\flat$ cancellation sign throughout.

M25l: Final note in A given as $A\flat$; presumably a scribal error. – **M27l:** 2nd note in A given as eb^1 ; miswritten.

No. 26: This Aria forms the theme of the Goldberg Variations (E = first impression published as *Klavierübung Part IV* by Balthasar Schmid of Nuremberg – no date or plate number; Staatsbibliothek Preußischer Kulturbesitz, Berlin). Anna Magdalena's copy deviates from the first edition, above all in points of detail ap-

plied to the embellishments. The inconsistent writing of the eighth-note and 16th-note appoggiaturas corresponds to A.

M11l: b in accordance with E; miswritten as d^1 in A. –

M12u: Final note e^2 in accordance with E; A gives d^2 . –

M16u: tie d^2-d^2 in accordance with E; absent in A. –

M19l: b and a in accordance with E; order in A = a, b . –


M22u: Dotted 16th-note and appoggiatura – both $d\sharp^2$ – in accordance with E; in A erroneously given as $c\sharp^2$.

No. 27: The copy in A is an early version of the 1st movement of the Sonata in Eb major for Harpsichord, Wq, 65,7 by C.P.E. Bach.

M21u: A erroneously precedes a^1 with b instead of \flat . –

M25u: 32nd-note cross-bar absent at 5th note in A. –

M61u: ω appears above eb^1 in A; however, cf. M19.

No. 28: **M2, 8, 12, 28u:** In A eighth-note appoggiaturas appear before the half-notes; however cf. M4, 16, 18, 20, 24u. – **M21/22u:** 1st quarter-note beat in A incorrectly reads ; however cf. M23, 1st quarter-note beat.

No. 29: M16–20, absent in A, have been added in accordance with the autograph of the Well-tempered Clavier, Volume 1, source P 415 (Staatsbibliothek Preußischer Kulturbesitz, Berlin).

M14u: Last note but one in A given as g^1 ; scribal error. – **M23l:** 1st eighth-note miswritten in A as g .

Nos. 30 and 31: Not printed here owing to separate publication. Cf. Henle Edition of “French Suites”. – The Suite in d-minor is complete in A, whereas the Suite in c-minor comes to an abrupt halt in M18 of the Sarabande.


No. 32: **M8l:** A vague; however cf. M9.

No. 33: Origin of words unknown.

No. 34: Originates from the Cantata “Ich habe genug” BWV 82. It is not known who wrote the words to this Cantata, the autographic score of which (P 114 – Staatsbibliothek Preußischer Kulturbesitz, Berlin) has been consulted for text-critical purposes. The Aria is reproduced twice in A, slightly reduced as compared with the Cantata version and transposed from Eb major to G major – Nos. 34 and 38 respectively, No. 38 being based on P 114. In the Aria No. 34 restricts itself to a reproduction of the vocal part, whereas in No. 38 (without recitative) the Aria comes to a halt in M60 of the soprano line and after M28 in the bass. We have printed the recitative in conformity with No. 34 and the Aria in accordance with No. 38; No. 34 has been used in completing the soprano line and P 114 to supply the bass.

Recitative: **M7l:** No. 34 gives $c\sharp^1$ and $f\sharp^1$; errors made in transposition.

Aria: **M19l:** 6th eighth-note erroneously given as e in A (No. 38). – **M29l:** Completed up to and including M67 in

accordance with P 114. – *M30 u*: Soprano in accordance with No. 34; No. 38 proceeds thus: . – *M46 u*: Fermata appears above rest in No. 38; however cf. M 16 and P 114. – *M60 u*: Completed up to and including M 67 in accordance with No. 34.

No. 35: Words by Benjamin Schmolck.

M5 l: Original thorough-bass figuring on first beat $\frac{5}{7}$. – *M9 and 16*: Repeats appear in A; presumably inadvertence. – *M9 l*: Figuring on third beat of A $\frac{7}{5}$.

No. 37: The title *Aria di Giovannini* admits of two assumptions. *Giovannini* (the Italian diminutive of Johann) might identify J.S. Bach as being the composer. However, Bach's authorship is heavily disputed by Bach researchists. It might also refer to the contemporary composer Giovannini. Here again, however, there are important historical and musical arguments opposing this assumption. – The text is to be found printed on numerous 18th century broadsides.

M4 and 8: Repeats in A, illogical on account of strophic form of the words.

No. 38: See remark on No. 34.

No. 39a/39b: Melody by J.S. Bach, words by Bartholomäus Crassellius. Two versions appear in the "Notebook". No. 39a constitutes a fair copy of the chorale written in Johann Sebastian Bach's hand. Each voice part is accorded its own separate staff, below which the

words of the first verse appear respectively. No. 39b: Copy of the same chorale in the hand of A.M. Bach. In this case, only the soprano and bass lines are given while the words of all eight verses are written out. We have refrained from reproducing 39a and 39b separately and have printed the musical text of 39a in the piano setting; all verses of the chorale are given in accordance with 39b.

No. 40: The composer of this setting (extreme parts only) is unknown. The melody bears some similarity to No. 12 of the "Notebook"; it appears in various hymn books of the period. Words by Wolfgang Christoph Dreßler.

M19: Wording in A = *meiner*.

No. 41: It is not known who wrote the words to this number. Various corrections as well as the thorough-bass figuring in M 13–15 appear in someone else's hand. *M4 u*: A gives tie connecting $e\flat^2$ in M 5; scribal error.

No. 42: Setting of the extreme voice parts by J.S. Bach; the melody originates from Johann Schop and Johann Crüger.

M9 u: 1st note in A given as a^1 ; scribal error.

No. 43: Nuptial poem; written in Anna Magdalena's hand.

Nos. 44 and 45: Short list of the most important instructions how to realize the figured bass (No. 44 written by Anonymus IV, No. 45 by Anna Magdalena).

INHALT

BWV = Wolfgang Schmieder, *Bach-Werke-Verzeichnis*, Leipzig 1950

	Seite		
(1. Partita a-moll BWV 827)		23. Marche BWV Anhang 127	22
(2. Partita e-moll BWV 830)		24. Polonaise BWV Anhang 128	23
3. Menuet BWV Anhang 113	2	25. Aria <i>Bist du bei mir</i> BWV 508	
4. Menuet BWV Anhang 114	3	1. Vokalfassung	24
5. Menuet BWV Anhang 115	4	2. Klavierfassung	26
6. Rondeau BWV Anhang 183	5	26. Aria aus <i>Goldberg-Variationen</i> BWV 988 .	28
7. Menuet BWV Anhang 116	8	27. Solo per il Cembalo BWV Anhang 129 . . .	30
8. Polonaise		28. Polonaise BWV Anhang 130	32
a. Fassung BWV Anhang 117a	9	29. Präludium aus <i>Wohltemperiertes Klavier I</i>	
b. Fassung BWV Anhang 117b	10	BWV 846	33
9. Menuet BWV Anhang 118	10	(30. Französische Suite d-moll BWV 812)	
10. Polonaise BWV Anhang 119	11	(31. Französische Suite c-moll BWV 813)	
11. Choral <i>Wer nur den lieben Gott läßt</i>		32. Satz in F-dur BWV Anhang 131	35
<i>walten</i> BWV 691	12	33. Aria <i>Warum betrübst du dich</i> BWV 516 . .	35
12. Choral <i>Gib dich zufrieden und sei stille</i>		34. Rezitativ <i>Ich habe genug</i> und Arie	
BWV 510	12	<i>Schlummert ein, ihr matten Augen</i> BWV 82 .	36
13. Choral <i>Gib dich zufrieden und sei stille</i>		35. Choral <i>Schaff's mit mir, Gott</i> BWV 514 . .	42
a. Fassung BWV 511	13	36. Menuet BWV Anhang 132	42
b. Fassung BWV 512	14	37. Aria di Giovannini <i>Willst du dein Herz mir</i>	
14. Menuet BWV Anhang 120	14	<i>schenken</i> BWV 518	
15. Menuet BWV Anhang 121	15	1. Vokalfassung	43
16. Marche BWV Anhang 122	16	2. Klavierfassung	44
17. Polonaise BWV Anhang 123	17	(38. Aria <i>Schlummert ein, ihr matten</i>	
18. Marche BWV Anhang 124	18	<i>Augen. Siehe Nr. 34.)</i>	
19. Polonaise BWV Anhang 125	19	39. Choral <i>Dir, dir, Jehova, will ich singen</i>	
20. Aria <i>So oft ich meine Tobackspfeife</i>		BWV 299	44
a. Fassung BWV 515	20	40. Choral <i>Wie wohl ist mir, o Freund der</i>	
b. Fassung BWV 515a	20	<i>Seelen</i> BWV 517	46
c. Gedicht <i>Erbauliche Gedanken eines</i>		41. Aria <i>Gedenke doch, mein Geist, zurücke</i>	
<i>Tobackrauchers</i>	20	BWV 509	
21. Menuet fait par Mons. Böhm	21	1. Vokalfassung	46
22. Masette BWV Anhang 126	21	2. Klavierfassung	48
42. Choral <i>O Ewigkeit, du Donnerwort</i>			
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43. Gedicht <i>Ihr Diener, werthe Jüngfer Braut</i>			
(Faksimile)	50		
44. Generalbaßregeln (Faksimile)	51		
45. Generalbaßregeln (Faksimile)	51		

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1. Partita BWV 827*)

2. Partita BWV 830*)

MENUET

Komponist unbekannt

BWV Anhang 113

3.

7

13

20

26

*) Siehe Vorwort.

*) See Preface.

*) Voir Préface.

MENUET

Christian Petz
BWV Anhang 114

4.

6

11

17

22

27

321

4

2

1

5

3

2

1

3

4

3

2

3

1

4

MENUET

Christian Petzold
BWV Anhang 115

5.

6.

11.

17.

22.

27.

RONDEAU

Les Bergeries

François Couperin
BWV Anhang 183

6.

4 2 1 3 2 1

3

1. 2. 5 1

1 4 5 1 4 4 5

6

143 1 3 1. 2. 1

3 1 3 4

9

2 1 2 1 3 1

3 1 5 5

13

2 1 1 3 2 1 3

2 1 3

(16)

1 5 143 1 3

20

1 5 4 tr 2 3

24

3

27

4 2 1

30

3 2 1 2 1 5

33

1 143 1 3

(36)

2 3 1 3

4 1

40

3 2 4

5 1

1 4 1

43

3 2

1 1 2 1 5

47

3 3 4 2 1

5 4 5 4 2 1

50

3 2 1 2 1 5

1 4 3 1 1 4

53

143

4 5 1 3

MENUET

Komponist unbekannt
BWV Anhang 116

7.

7

14

21

28

*) Siehe Bemerkungen.

*) See Remarks.

*) Voir Remarques.

35

POLONAISE

Komponist unbekannt
BWV Anhang 117a

8a.

POLONAISE

Komponist unbekannt
BWV Anhang 117b

8b.

5

9

13

MENUET

Komponist unbekannt
BWV Anhang 118

9.

5

1.

2.