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THEMATIC INDEX

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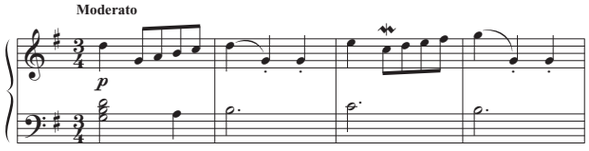
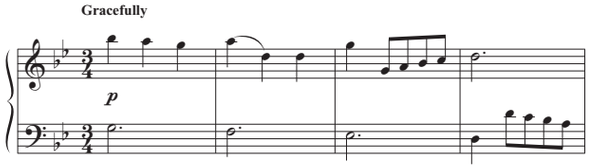


2. Minuet in G Minor BWV Anhang 115. 8



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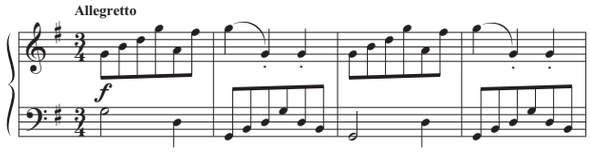
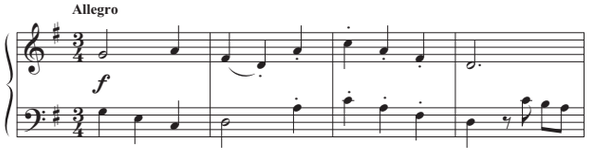
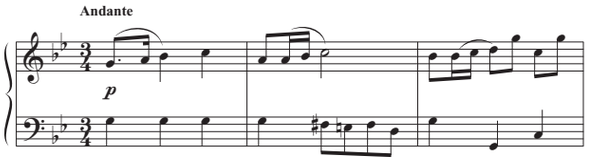


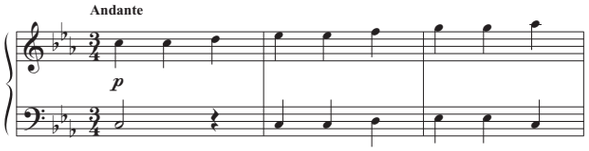
4. Minuet in G Major 12



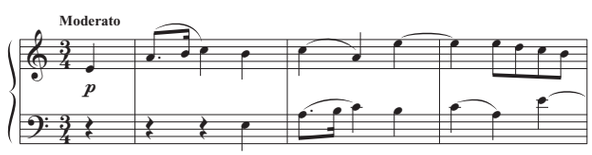
5. Polonaise in G Minor BWV Anhang 119 . . .14



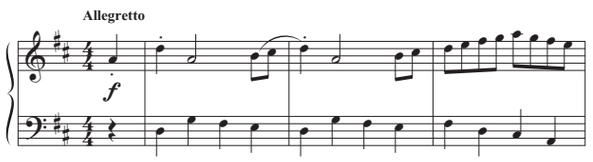
6. Minuet in C Minor BWV Anhang 121 15



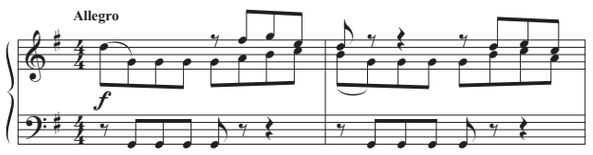
7. Minuet in A Minor BWV Anhang 120. 16



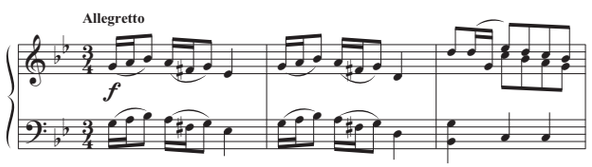
8. March in D Major BWV Anhang 122 18



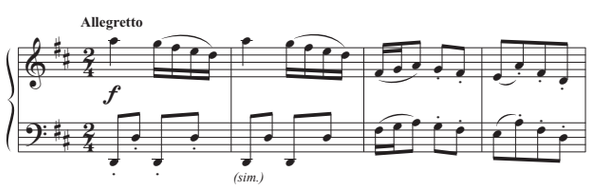
9. March in G Major BWV Anhang 124 20



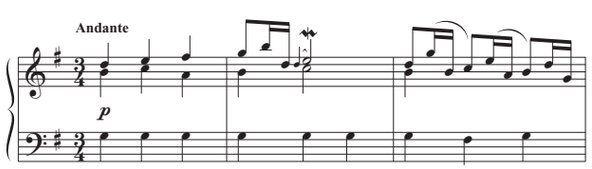
10. Polonaise in G Minor BWV Anhang 125 . . .22



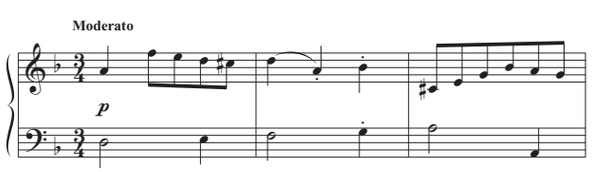
11. Musette BWV Anhang 126 24



12. Polonaise in G Major BWV Anhang 130 . . .26



13. Minuet in D Minor BWV Anhang 132. 28



About this Edition

In 1725, J.S. Bach gave his second wife, Anna Magdalena, a “Notenbüchlein”—an attractively bound collection of solo keyboard pieces and arias. Most of the keyboard pieces were composed by friends, colleagues, and his son, Carl Philipp Emanuel Bach. The easier keyboard works were probably used to instruct their children, while the arias would have been performed by Anna Magdalena, who was a singer.

The catalogue of Johann Sebastian Bach's works is known by the iinitials BWV, for Bach-Werke-Verzeichnis ("Bach-Works-Catalogue"). The pieces in the Anna Magdalena Notebook are listed in an Anhang (appendix) to the main catalogue, e.g., BWV, Anhang 130. These numbers are essential to identifying the pieces in the Notebook, since many have the same generic title (Minuet, Polonaise).

For this edition, I have chosen the most popular and easier keyboard pieces. Originally, the pieces contained no dynamics and virtually no phrasing, which is typical of baroque harpsichord music and even early 18th-century fortepiano music. Sectional dynamics have been added editorially and may be changed at the discretion of the performer. A minimal amount of phrasing and articulation has also been added for clarity.

This edition preserves the original notation for appoggiaturas, where small eighth or quarter notes resolve to the principal note. Ossias have been included to show how to play them; ossias also appear when needed for ornaments such as trills and mordents.

Ornamentation

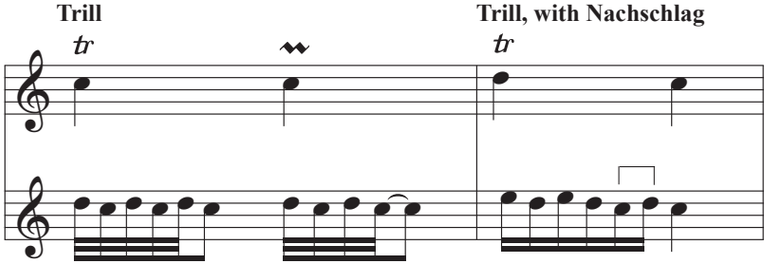
Ornamentation is the art of embellishing notes to make them more "brilliant"—as C. P. E. Bach observed in his book, *The True Art of Playing Keyboard Instruments*. (On the harpsichord, ornaments also serve to prevent a tone from decaying too quickly.) Ornamentation occurs frequently in the Notebook, and professional keyboardists often play them in various ways and even add ornaments–especially at cadence points.

Below are the types of ornaments found in this edition of the Notebook.

Trill

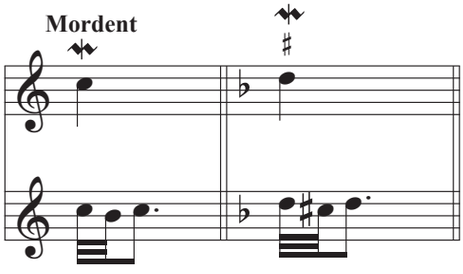
Trills are notated both as tr and as 𝆖. Typically, they begin on the diatonic note above the written note.

Cadential *trills* may end with a Nachschlag—two notes which occur before the resolution note (see below).



Mordent

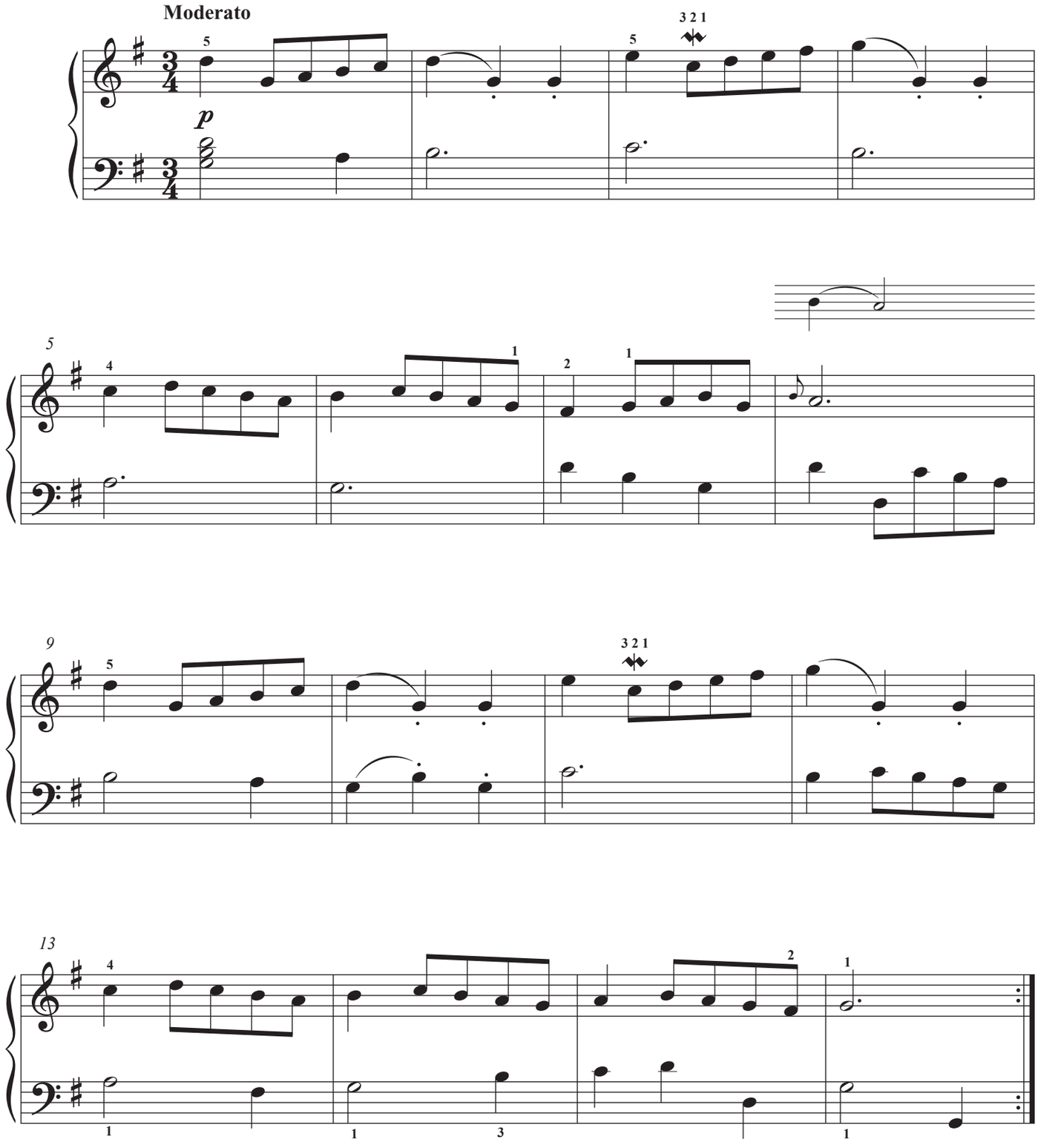
The *mordent* looks like a *trill*, but with a vertical line in the middle. It begins on the principal note and is followed by the note which is a diatonic step below. When the harmony demands it, a mordent will be a half step interval—which may necessitate adding a sharp or natural sign. (See the second example below.)



Minuet in G Major

BWV Anhang 114

Christian Petzold
(1677-1733)

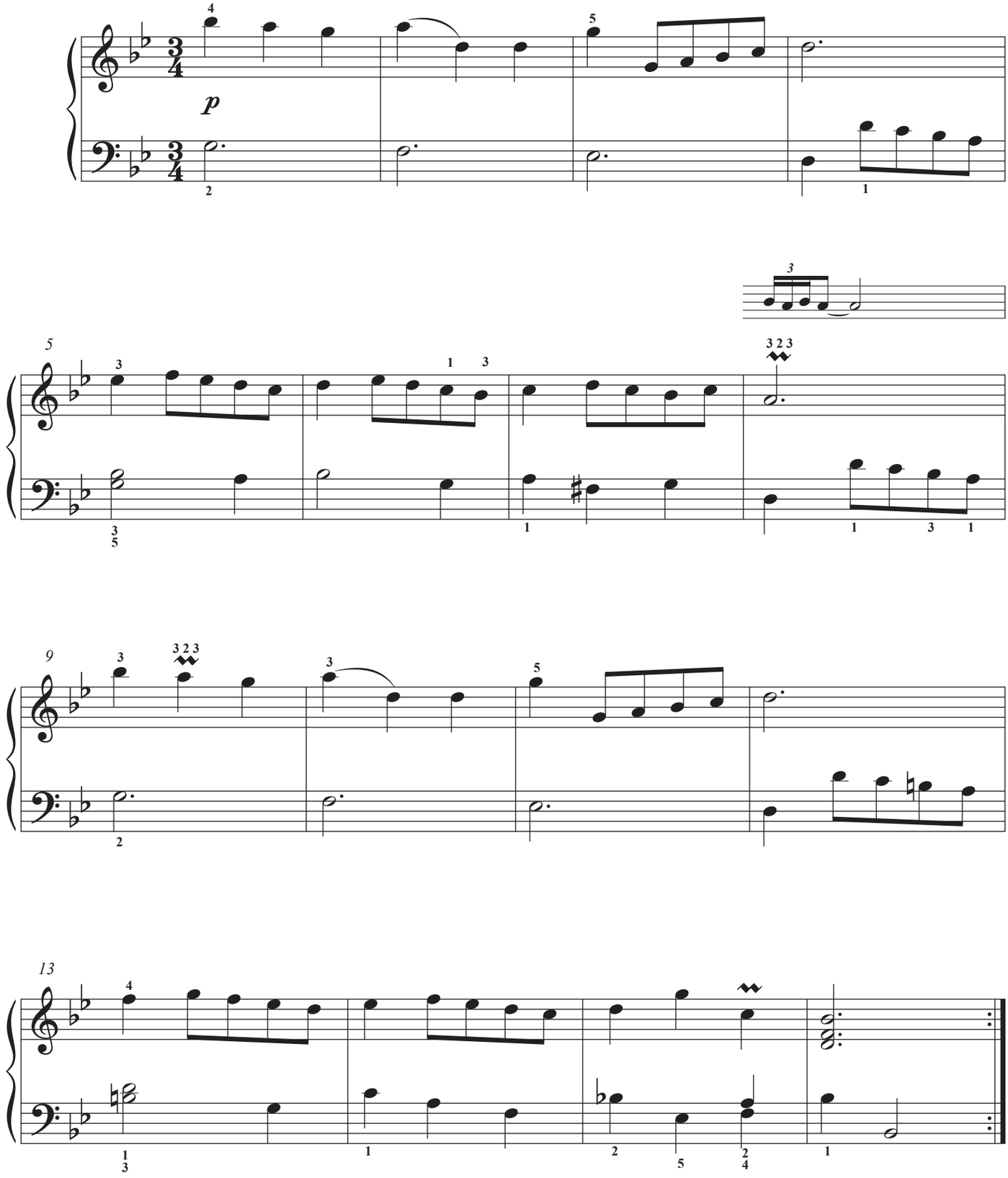


Minuet in G Minor

BWV Anhang 115

Christian Petzold
(1677-1733)

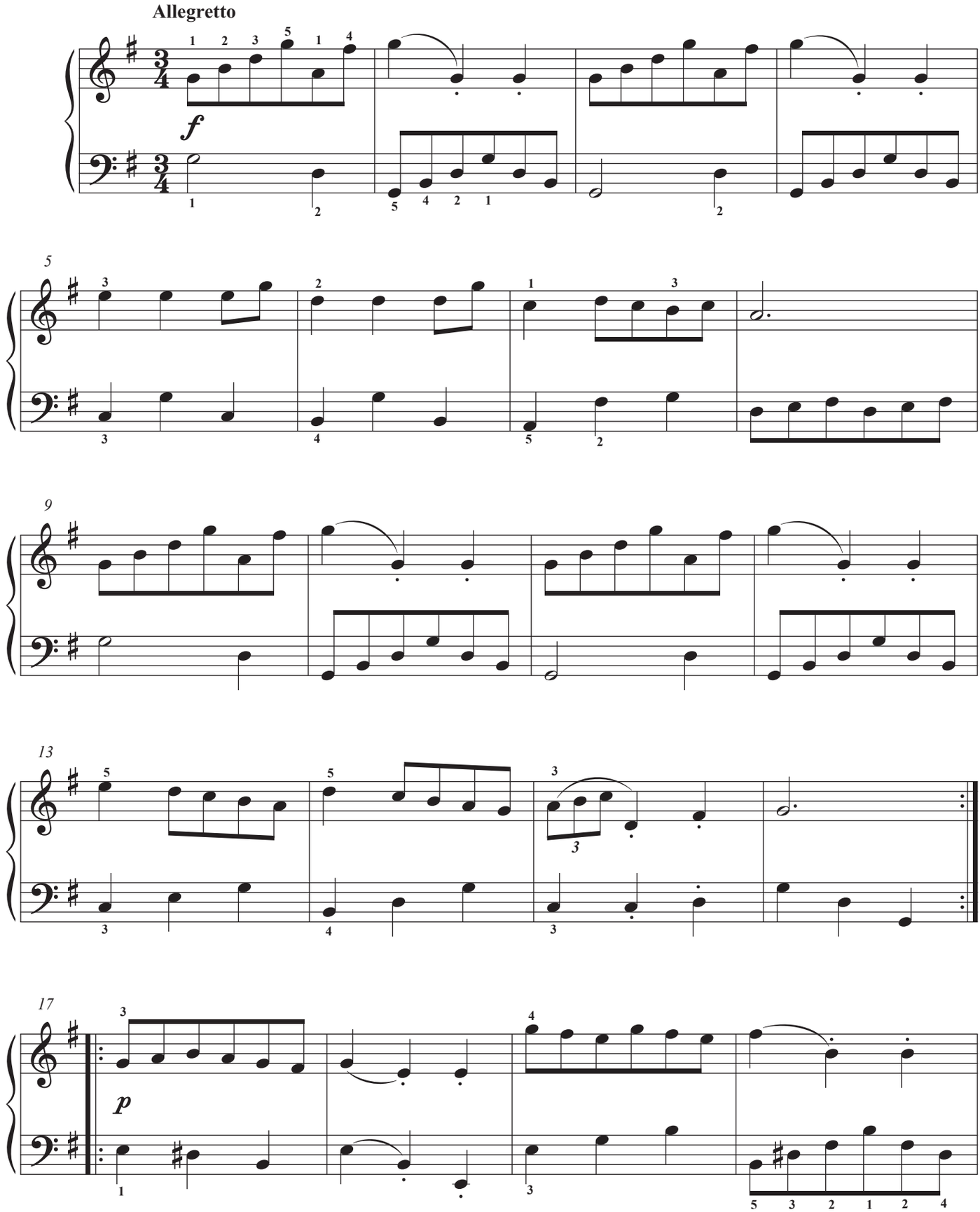
Gracefully



Minuet in G Major

BWV Anhang 116

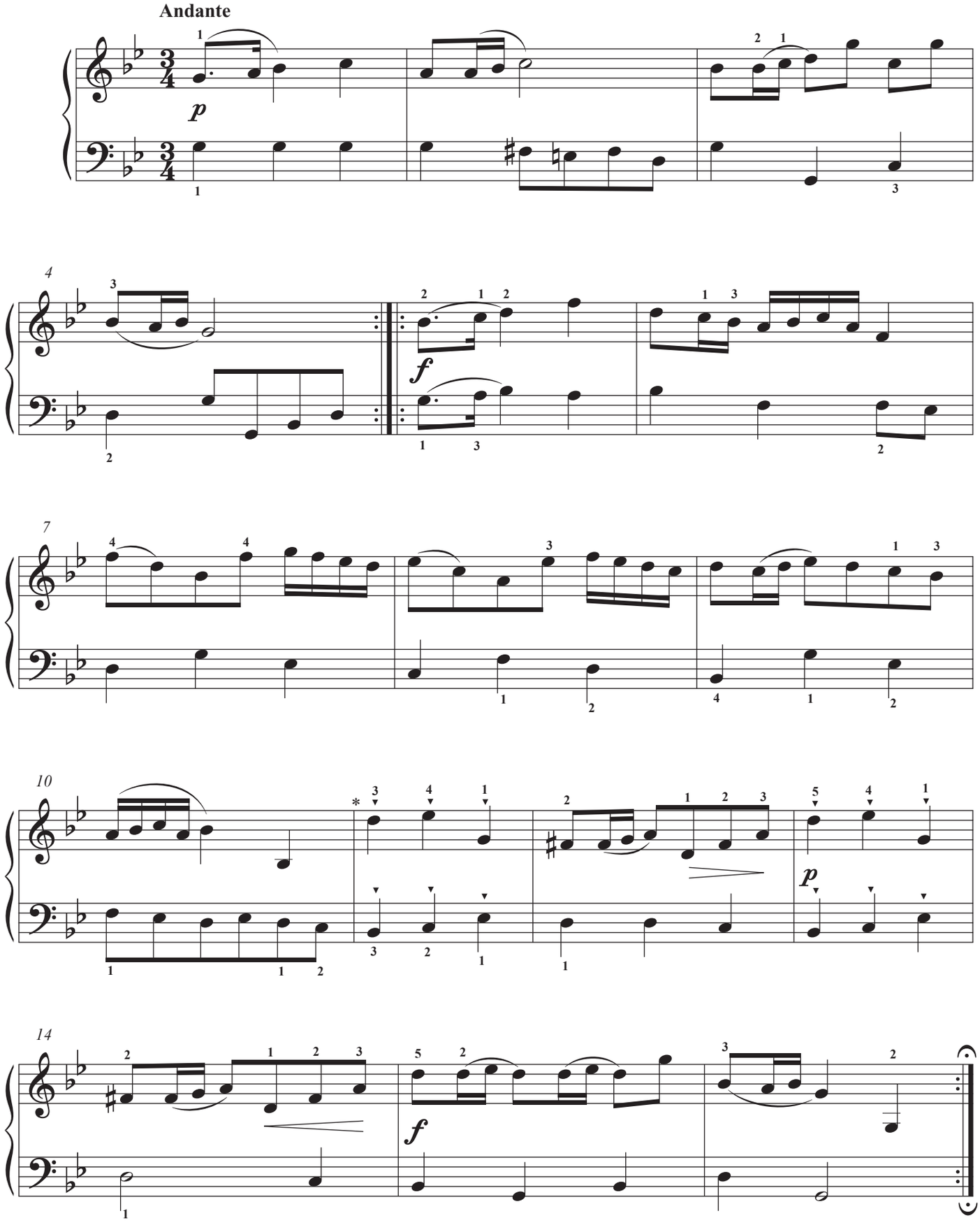
Composer Unknown



Polonaise in G Minor

BWV Anhang 119

Composer Unknown

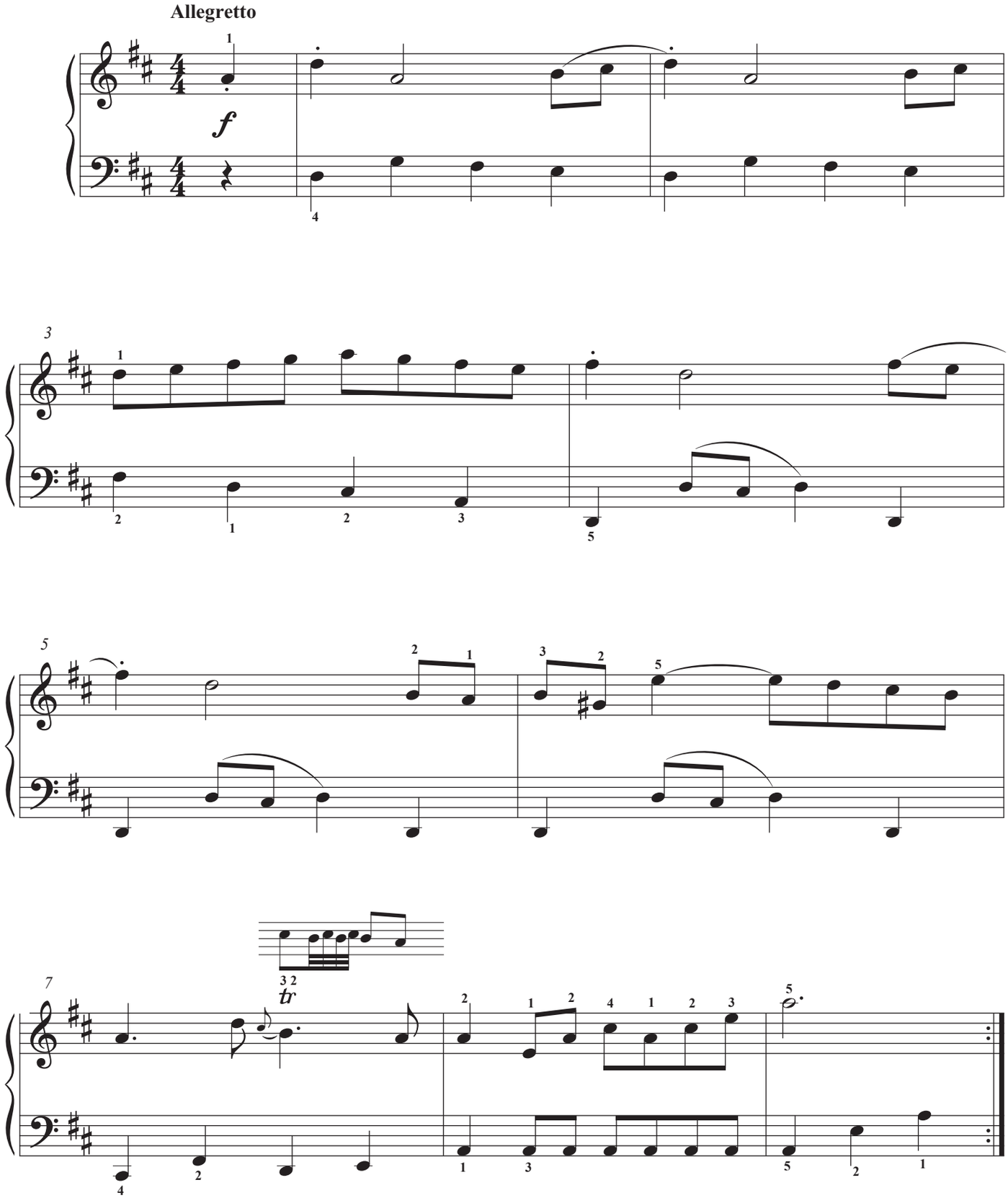


* Played staccato.

March in D Major

BWV Anhang 122

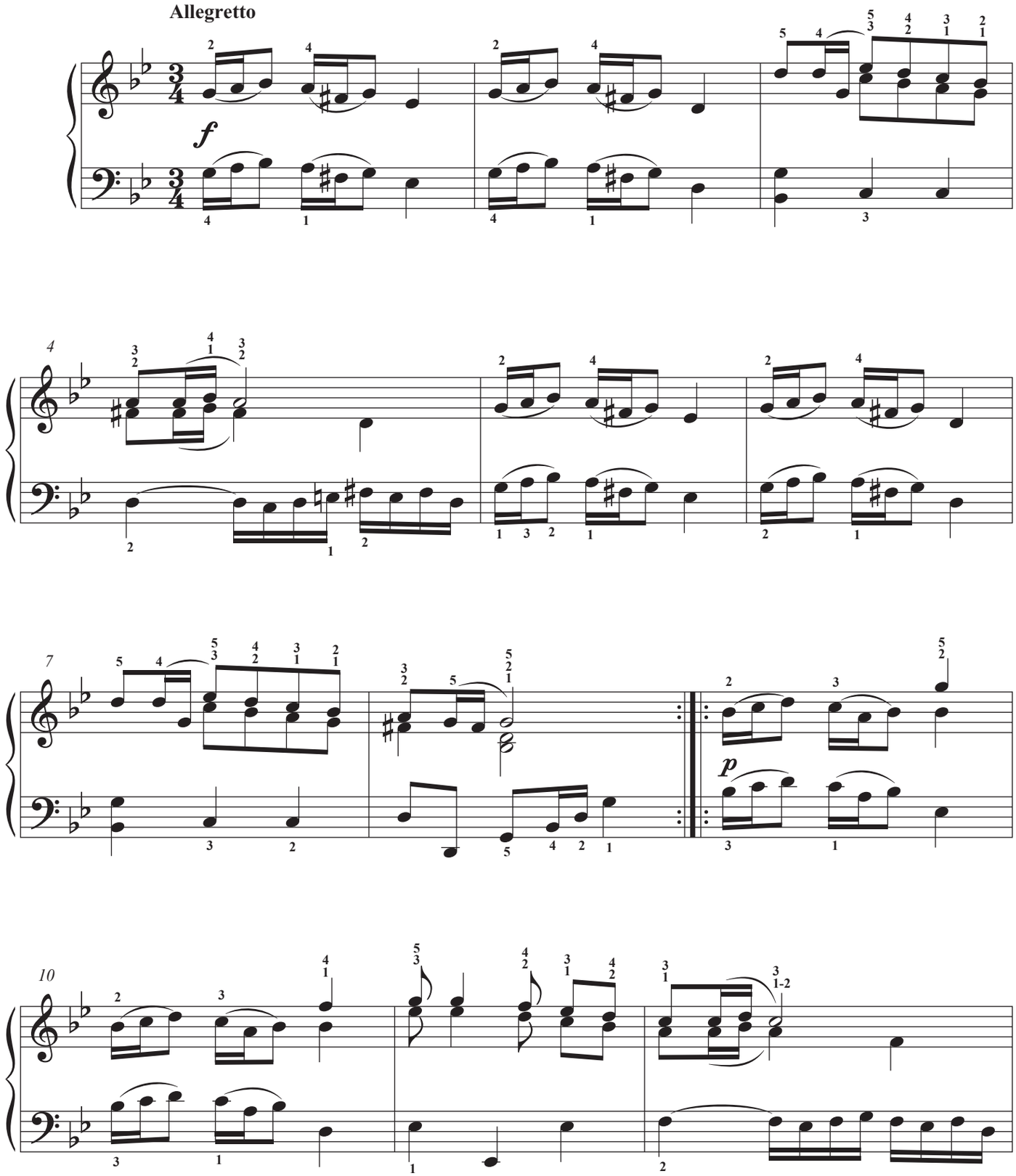
Carl Philipp Emanuel Bach
(1714-1788)



Polonaise in G Minor

BWV Anhang 125

Carl Philipp Emanuel Bach
(1714-1788)

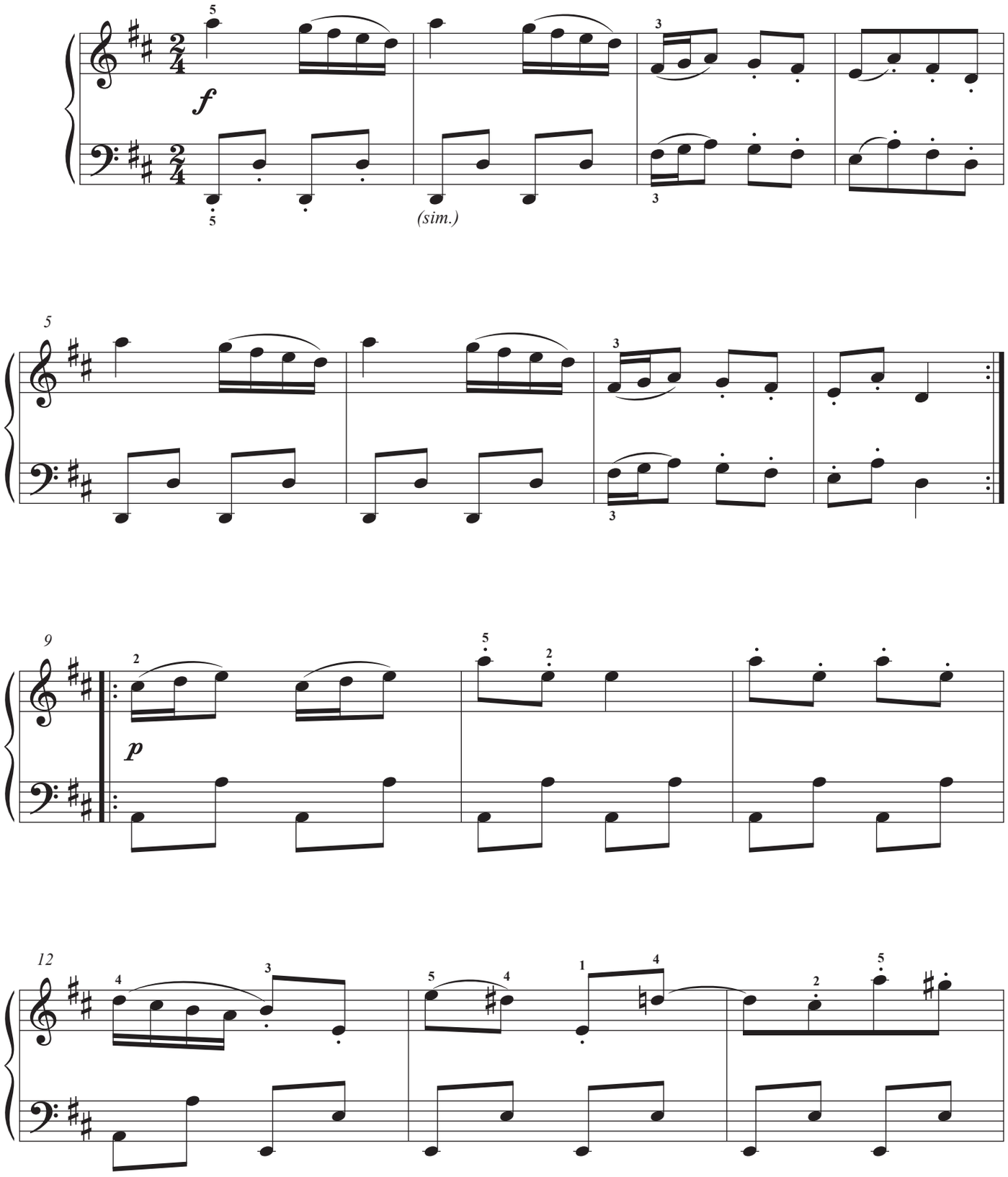


Musette

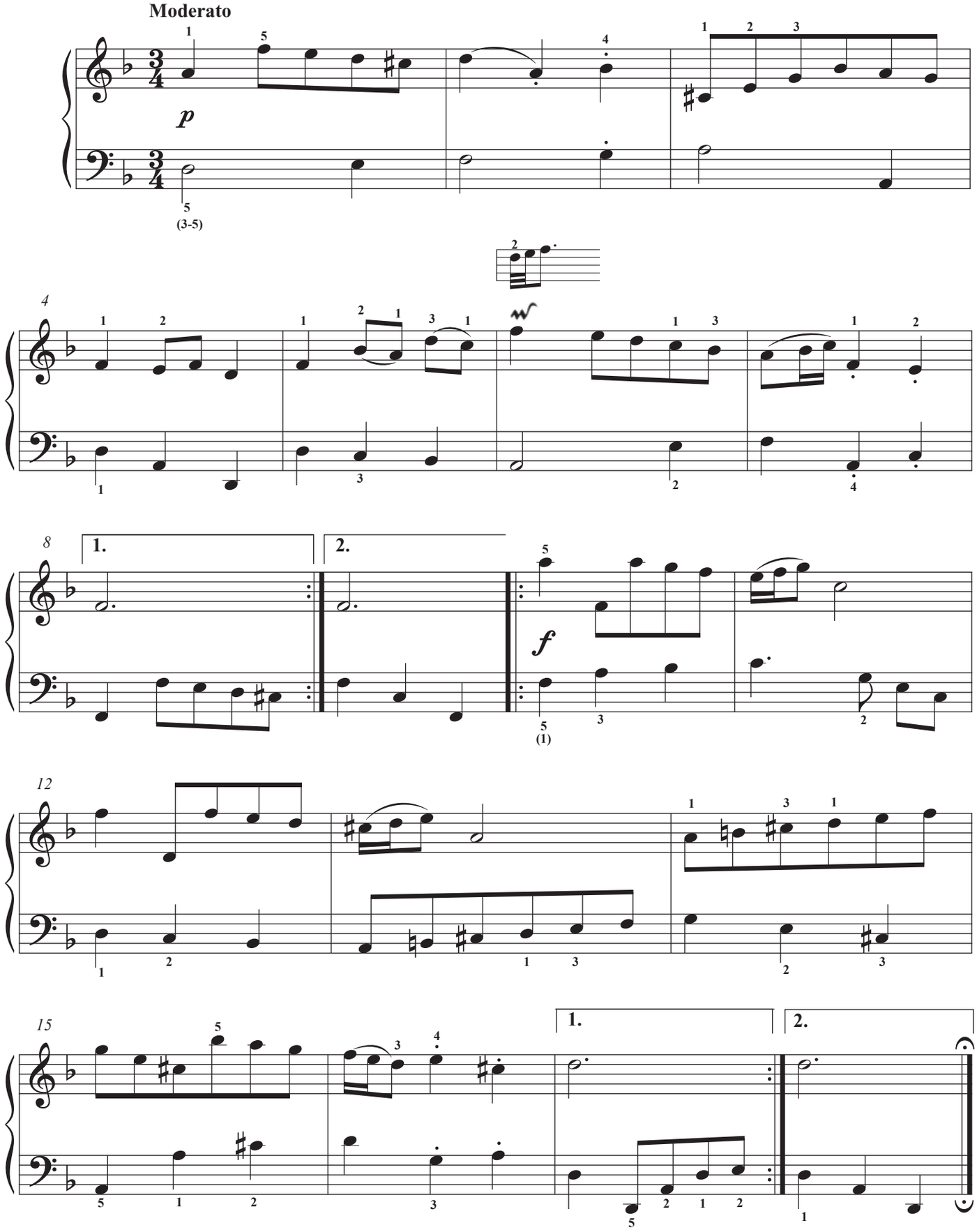
BWV Anhang 126

Composer Unknown

Allegretto



Minuet in D Minor

BWV Anhang 132

Composer Unknown