

W. F. Bach: Various Pieces, F. 25–30

Edited here are pieces from several sources. Only F. 26, 29 survives in autograph, and only for F. 29 is a full commentary provided below. Sources consulted for the remaining pieces are as follows (most survive in additional copies as well):

Two menuets, F. 25: D B Mus. ms. Bach P 804/39 (owned by Johann Philipp Kellner) and P 1184

Presto in D minor (early version of F. 25/2): P 683 (copy by C. P. E. Bach)

Reveille F. 27, Gigue F. 28, and L'imitation de la chasse F. 26 (in that order): P 226/3 (copy by Anna Magdalena Bach with title by C. P. E. Bach)

Bourlesca (early version of F. 26): P 329 (autograph); revised version preceded by aborted six-measure draft. The draft (not edited here) is essentially identical with the revised version except that in mm. 5–6 the note values were reduced by half.

March in E-flat, F. 30: P 329 (J. C. Bach of Halle).

Prelude in C minor, F. 29

An aborted autograph draft together with an unfinished revised version, also autograph, is preserved in D B Mus. ms. Bach P 329, pp. 14–15. The draft, notated in cut time, occupies the top three systems of p. 14, breaking off after the first note of m. 9 (lower stave). Two blank staves follow, then the revised version (mm. 1–22) on the remaining four systems of p. 14. The following page 15 is likewise ruled in sixteen staves, but only the last two measures (preceding the double bar) are written at the top of the page. The ornaments in mm. 15 and 23 are notated as crosses, possibly indicating mordents but given in the edition as “tr” following the copy described below. (Emanuel Bach apparently authorized his copyists to interpret cross signs in his early autographs to indications for trills.)

A copy of what appears to be a later version (not necessarily by WFB) occupies what are now pp. 37–9 of D B Mus. ms. Bach P 329. The title on p. 37 (“Preludio / per / il Cembalo solo, / da / W. F. Bach.”) is in Forkel's hand; the music itself (headed “Præludium. [space] del Sig: W. F. Bach.”) is in an unidentified hand. It includes alternate readings of many details as well as dynamics that are apparently later additions (listed separately below).

Because the revised score in the autograph concludes in the relative major at the double bar, it is clearly not complete. The copy in P 329 eliminates the double bar and substitutes for the last measure of the autograph a five-measure ending in the tonic. But the perfunctory way in which the music returns to the original key is unlikely to have originated with the composer.

The edition is based on the revised version in the autograph, with the alternate ending of P 329 appended in brackets. The draft is edited separately as F. 29A; some readings are conjectural,

based in part on the revised version. The list of readings below applies only to the edition of the revised version.

Variants (readings are those of P 329 unless otherwise noted)

m stave reading

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|-------|----|---|
| 0 | | P 325: no title or tempo indication (edition follows P 329) |
| | rh | no rests; four 32ds in place of 64ths, all slurred |
| 1 | rh | note 1 preceded by app. f' (8th)
note 4: no dot |
| 9 | rh | P 325: superfluous 32d rest precedes the last four notes |
| 10 | lh | P 325: 8th rest written over bb'; possibly misunderstood in P 329, which has only e' (natural) on downbeat (cf. m. 12) |
| 11 | lh | last chord unclear, middle note possibly a' not f' |
| 12 | lh | P 325: upper voice apparently 8th rest, a(b)' (quarter), a(b)' (quarter); edition follows m. 10. P 329 has only d' on downbeat |
| 13 | rh | P 325: reading of 2d half of m. uncertain due to what are probably corrections made in the initial entry. Upper voice: following the appoggiatura, apparently four 16ths, pitch of antepenult and penult uncertain; lower voice: c" (quarter), probably meant to be cancelled. Edition follows the draft and P 329 for the pitches and rhythms of the upper voice, but P 329 lacks the appoggiatura |
| | lh | upper voice: f'/ab'-f'/bb'-bb'-bb' (8ths, the last written on the upper stave); lower voice: eb-f (dotted 16th-32d) in place of last note (<i>sic</i>) |
| 14 | rh | no trill; also an additional lower voice: bb'-ab' (16ths), 8th rest, quarter rest |
| | lh | no upper voice |
| 15 | lh | upper voice: db'-c'-db' (triplet 16ths) in place of last 8th |
| 16 | lh | note 2: + db' |
| 18-19 | | no tie |
| 19 | lh | 32ds in place of 64ths, no slur |
| 21 | rh | apps. written as regular 8ths slurred to next note, following two notes as dotted 16th-32d |
| 22 | rh | both voices (note 4): 8th not 16th, no rest follows; lower voice: last note g' (<i>sic</i>) not f' |

Added (?) dynamic markings in P 329

m reading (notes are counted in the top voice unless otherwise noted)

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|----|---|
| 4 | note 7: "p" |
| 6 | note 6: "p" |
| 7 | last note: "f" |
| 9 | note 8: "for:" possibly an original entry |
| 10 | notes 1-3: decresc. wedge (?) |

- 11 note 2: “sf” followed by decresc. wedge (?)
- 13 note 2: “sf” (?)
last note: mf
- 15 note 3: “p”
note 7: “crescendo” (?)
- 19, 20 “f” above note 4 of bass
- 21 note 2: “decresc.” (?); further faint entries (illegible in scan seen here) in m. 24–7
- 28 “f” at barline; “p” on last note