

Anna Magdalena Bach's Book

including

Bist du bei mir



Jacob Lawrence - boy soprano



Elizabeth Anderson

Anna Magdalena Bach's Book

- 1 Bist du bei mir BWV 508 2'32"
- 2 Menuet in a minor BWV 120 0'37"
- 3 Prelude in C major BWV 846 2'59"
- 4 Menuet in c minor BWV 121 0'38"
- 5 Schaff's mit mir BWV 514 0'57"
- French Suite No.2 in c minor BWV 813**
- 6 Allemande 1'48"
- 7 Courante 1'36"
- 8 Sarabande 1'51"
- 9 Gedenke doch, mein Geist, zurücke
BWV 509 1'14"
- 10 Marche in E^b major BWV Anh. 127 0'45"
- 11 Dir, Dir Jehova BWV 299 1'49"
- 12 Wer nur den lieben Gott lässt walten
BWV 691 1'31"
- 13 Les Bergeries BWV Anh. 183 3'56"
- 14 Aria di Giovannini BWV 518 1'44"
- 15 Solo per il Cembalo Wq. 65/7 1'31"
- 16 J.S.B. Gib dich zu frieden
BWV 511/512 0'54"
- 17 Polonoise in g minor BWV Anh. 123 1'06"
- 18 Menuets in G BWV Anh. 115 1'32"
- 19 Menuet in G major BWV Anh. 116 0'50"
- 20 Aria from the Goldberg Variations
BWV 988 2'19"
- 21 Aria Warum betrübst du dich
BWV 516 1'23"
- 22 Wie wohl ist mir, o Freund der Seelen
BWV 517 1'31"
- French Suite No.1 in d minor BWV 812**
- 23 Allemande 2'09"
- 24 Courante 1'49"
- 25 Sarabande 1'18"
- 26 Menuet 1re 0'50"
- 27 Menuet 2de 1'38"
- 28 Gigue 1'25"



Jacob Lawrence
boy soprano
Elizabeth Anderson
harpsichord
and organ

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- 29 Polonoise in d minor BWV Anh. 128 0'40"
- 30 Musette in D major BWV Anh. 126 0'36"
- 31 Menuet in d minor BWV Anh. 132 0'44"
- 32 March in D major BWV Anh. 122 0'32"
- 33 Menuet g minor BWV Anh. 118 0'44"
- 34 Poloneise in g minor BWV Anh. 119 0'32"
- 35 March in G major BWV Anh. 124 0'37"
- 36 Polonoise in g minor BWV Anh. 125 0'55"
- 37 So oft ich meine Tobackspfeife
BWV 515 1'00"
- 38 Menuet fait par Mons. Böhm 0'46"
- 39 Polonoise BWV Anh. 130 0'56"
- Partita No.3 in a minor BWV 827**
- 40 Prelude (later titled Fantasia) 2'36"
- 41 Allemande 1'46"
- 42 Corrente 1'58"
- 43 Sarabande 1'28"
- 44 Menuet (later titled Burlesca) 1'18"
- 45 Gigue 1'37"
- 46 Gib dich zu frieden BWV 510 1'01"
- 47 O Ewigkeit, du Donnerwort BWV 513 1'13"
- 48 Polonoise in F major BWV Anh. 117 0'44"
- 49 Menuet in F major BWV Anh. 114 0'45"
- 50 Piece in F major BWV Anh. 131 0'45"
- 51 Recit: Ich habe genug BWV 82, 2 0'56"
- 52 Aria: Schlummert ein BWV 82, 3 6'21"



• The recently-discovered Bach temperament, as decoded by Bradley Lehman from Bach's diagram on the title page of the Well-Tempered Clavier, is used for the solo harpsichord works on this recording.

• See the liner notes for an exploration of the proposal that JS Bach's wife, Anna Magdalena composed some of these works.

The music on this CD represents the contents of the notebook from the Bach family archives, known as the *Notenbuch der Anna Magdalena Bach 1725* (*1725 Notebook of Anna Magdalena Bach*). The notebook does not in fact carry this title, but simply bears the initials AMB and the year 1725 embossed in gold on the green vellum cover. The initials have been expanded in the pen of CPE Bach to read Anna Magdal [sic] Bach. After her death the book came into the possession of her stepson, CPE Bach. This seems strange when one speculates that she may have preferred one of her own thirteen children to have it. The page numbering and some of the composer attributions written above the pieces have been added in CPE Bach's handwriting. The book was once held closed by red satin ribbons. The collection of pieces recorded here represents the complete musical contents of the book, except for the second work, the Partita in e minor by JS Bach (BWV 830), which does not fit into the available space.

Most of the notebook pieces are in Anna Magdalena's hand, with a few in the hand of Johann Sebastian and his sons Johann Christian and Carl Philipp Emanuel.

Only a few of the composers are identified in the notebook itself; some composers' names have been added later by CPE Bach, while others have been established through research. Most of the remaining pieces, bearing no composer's name, have been assumed to be by Johann Sebastian Bach. For the

purposes of this recording, attribution of composers for the anonymous pieces is by Georg von Dadelsen, editor of the *Facsimile Reproduction of the Original Klavierbüchlein für Anna Magdalena Bach* (Bärenreiter, Kassel, 1988). Von Dadelsen, however, does not suggest that any of the pieces copied into the book by Anna Magdalena may actually have been composed by her. David Schulenberg, in his book *The Keyboard Music of JS Bach* (Schirmer, New York, 1992) suggests that



Anna Magdalena may have composed some of the pieces. Martin Jarvis presents a compelling argument, below, to support Anna Magdalena's authorship of some of the pieces, in particular the Goldberg Variations Aria (track 20) and the Prelude in C major (track 3), later to become the first piece in the *Well-Tempered Clavier*, Volume I.

Notes by Elizabeth Anderson

Who was Anna Magdalena Bach?

Aнна Magdalena's status as a musician is clear both from the fact that she was the first full-time female member of the Cöthen Kapelle, and that she was the second most highly paid musician at Court.

She was employed as *Singer to His Highness the Prince* and as a *Chamber Musician*; this latter elevated position carrying with it the inference that she was also an instrumentalist - perhaps a violinist or a cellist as well as a keyboard player. The American Bach scholar, Robert Marshall, states "... Anna Magdalena Bach was not merely musical; she was a professional musician". When one considers the historical period, the fact that she is referred to in the court records as a professional musician is remarkable.

Anna Magdalena was paid somewhere around 300 talers per year for her work at Cöthen, and her husband, Johann Sebastian was the only musician at court to be paid a higher salary, of 400 talers. Her rate of pay was greater than that of the concert-master of the orchestra and more than any other court functionary except the chamber councillor and the court minister. It has been argued that singers of her calibre were highly prized at the time, but Anna Magdalena's voice at the age of 20 would still not have matured. The question thus remains: why was Anna Magdalena Bach paid so much money?

Rather like Johann Sebastian's first wife Maria Barbara, relatively little is known of Anna Magdalena. She was born Anna Magdalena Wilcken on 22 September 1701 at Zeitz, a small Thuringian city in Germany. She was the daughter of a court trumpet player, Johann Casper Wilcken and came to Cöthen from Weissenfels. Given Johann Sebastian's connections with the Wilcken family, it is very likely that he was directly involved in recruiting Anna Magdalena to Cöthen. They were married in December 1721, 17 months after the death of Johann Sebastian's first wife. The first record of Anna Magdalena's employment at court is in the salary records for May and June 1722.

But there is some mystery surrounding the date upon which Anna Magdalena first came into the Bach household. Wilhelm Friedemann, Bach's eldest son was ten years old when the title page of his *Clavier-Büchlein* was written and dated 22 January 1720. A rigorous forensic document examination reveals that both the title page and much of the music calligraphy in this collection of pieces is by Anna Magdalena. Certainly most of the pieces have traditionally been attributed to Johann Sebastian (Kirkpatrick, 1958, p. xv). But if indeed they are in the hand of Anna Magdalena, is it right to assume that she copied them from somewhere else, or is it not plausible to conclude that they were composed by her? One possible explanation is that the

Wilhelm Friedemann Notebook served as a resource for Anna Magdalena, both in her role as a composition student of JS Bach, and as a keyboard tutor to Wilhelm Friedemann. Is it possible to conclude from this calligraphic evidence that Anna Magdalena was already associated with the Bach household before Maria Barbara's death on 7 July 1720?

What makes this question relevant to the current discussion is the presence in the *Wilhelm Friedemann Notebook* of the earliest known version of the C major Prelude (track 3). The hypothesis that Anna Magdalena was its composer is supported by further calligraphic evidence: when one places the version from the *Wilhelm Friedemann Notebook* of 1720 side by side with the versions in the Anna Magdalena notebook and in Bach's autograph manuscript of the *Well-Tempered Clavier*, Volume 1 (1722), it seems highly likely that all are in the hand of Anna Magdalena Bach.

Further questions are raised by the fact that the versions in the two notebooks are incomplete: the Wilhelm Friedemann version is missing a number of bars, whilst the Anna Magdalena version still lacks bars 16 to 20. In my view what we see has all the appearance of the evolution of a piece of music, where the student composer, Anna Magdalena, having sketched the piece out in the *Wilhelm Friedemann Notebook* in 1720 makes additions and changes, possibly under the guidance of her teacher, which in

this case is likely to have been Johann Sebastian. Forensic examination supports the hypothesis that the version in *Anna Magdalena Bach's Book* of 1725 pre-dates the final version in the *Well-tempered Clavier* manuscript of 1722. These loose bi-folia pages would then have been collated with others and bound into the volume that became *Anna Magdalena Bach's Book* of 1725.

Certainly, there is strong evidence that musically Anna Magdalena Bach was more than simply Johann Sebastian's copyist. For example why did she develop a music-calligraphy style so very similar to that of her husband? If she deliberately developed such a similar style, was her reason for doing so the desire to have her compositions published, or at least recorded for posterity? It is distinctly possible that the Goldberg Aria (track 20) as well as the C major Prelude (track 3) and some of the other pieces in the notebook are indeed examples of her own work.

As far as the Goldberg Aria is concerned, its first appearance is in *Anna Magdalena Bach's Book*. Bitter debate surrounds the authorship of the Aria, with some, including Frederick Neumann, declaring that it is "un-Bachian" and probably written "by a so far unknown Frenchman". Whilst others disagree, it would appear that essentially scholars would prefer to believe that the piece is of anonymous origin rather than to suggest that Anna Magdalena herself might have

composed it! Peter Williams' comments on this Aria cast an interesting perspective on the assumption that Anna Magdalena merely copied it:

"... About that time Anna Magdalena copied the Goldberg into her keyboard album either from the print or from another, now lost, copy by the composer. Strange, if the whole thing was already ... available at the time."

Williams' clear bemusement that Anna Magdalena made a copy of something to which she had easy access seems to indicate a degree of uncertainty about its origins. Had Williams perhaps considered Anna Magdalena's manuscript as something other than a 'copy'?

Surely as neither the title nor the composer is identified in the manuscript of the Aria, and as the Aria is in Anna Magdalena's own music-calligraphy, the case for Anna Magdalena as the composer is more than quite compelling.

Her involvement with the 1720 Notebook, which, very unusually, has a specific date of 22 January 1720, offers a possible explanation for her elevated position once she took employment at the Cöthen Court in 1722. It may have been due to her role as a compositional assistant to Johann Sebastian that her appointment at the Cöthen Court reflected her outstanding musical abilities not just as a singer but also as a composer.

One might ask, if this is so, why is it that we have heard nothing of Anna Magdalena as a composer? The simple

answer is that the social conditions for women at the time militated against independent recognition for their efforts. By the time Johann Sebastian's music was receiving international acclaim in the mid-19th century, and Anna Magdalena's music-calligraphy was first noticed, the reputation and respect for the genius of Johann Sebastian was such that it would have seemed insolent to "steal" compositions traditionally regarded as part of his canon to attribute them to his wife.

Whilst, in the literary sources, there are a few mentions of Anna Magdalena continuing to perform professionally after she married Johann Sebastian, possibly up to 1729, Anna Magdalena essentially disappears from the written records after her marriage until after Bach's death in 1750. Reference to her is so limited that it is impossible to say with any certainty what she did for the remainder of her life with Johann Sebastian other than bearing him thirteen children. What is known, however, is that she remained in Leipzig, where she died on the 27 February 1760, at 59 years of age. She died in poverty, having been abandoned for some unknown reason by the remaining Bach family.

*Notes by
Associate Professor Martin W B Jarvis
School of Creative Arts & Humanities
Charles Darwin University*

Performers

In 2005, **Jacob Lawrence** appeared in Opera Australia's productions of *Die Zauberflöte* and *La Bohème*, coached by Francis Greep.

Jacob's vocal training began at the age of seven, when he joined his father's choir at the Scots' Church in Melbourne. He gave his first solo recital with Douglas Lawrence in the Scots' Church Music for Holy Week Series in 2004, and later that year father and son gave nine concerts together in Germany and Poland.

In June 2005, coached and accompanied by his mother, Elizabeth Anderson, Jacob gave three recitals in Europe, and received a glowing review for his performance in the Sorø International Music Festival, Denmark: "A big sound and oceans of energy in the high notes" the review said in part. Recent Australian recitals have included the complete vocal works from *Anna Magdalena Bach's Book* in the Macedon Music series, a soprano solo in Handel's Messiah at the Scots' Church, performances in Mildura and Yarrawonga as part of the Murray River International Music Festival and a soprano solo in the Bach Cantata series at St John's Lutheran Church, Southbank, directed by Graham Lieschke.

In 2006, Jacob was invited to perform with his parents in concerts in Germany, Denmark, Holland and Poland. This is the first of two solo CDs with Move records,

recorded during Jacob's 12th year.

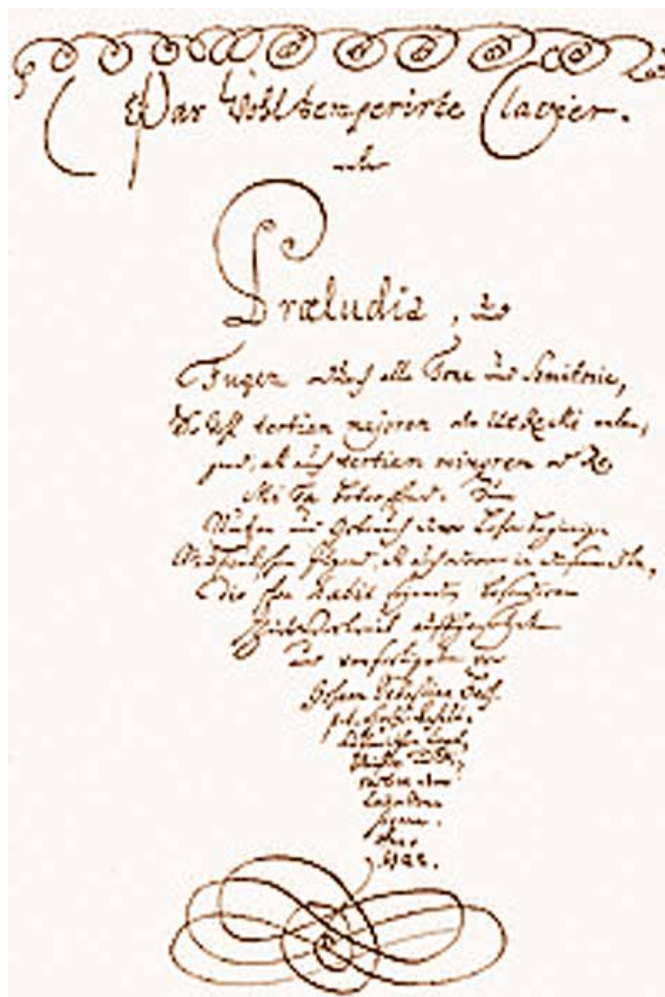
Jacob is a student at University High School in Melbourne. He enjoys playing the french horn and table tennis.

Elizabeth Anderson has appeared as a concerto soloist in Italy and Poland and in Australia with the Adelaide Symphony Orchestra, Orchestra Victoria, and the Australian Opera and Ballet Orchestra, to name a few. Her recording of DeFalla's Harpsichord Concerto (Naxos) won an Editor's Choice listing in *Gramophone Magazine*.

Critical acclaim for her CDs in the Australian press has included a Listener's Choice award from *Soundscape* magazine and *The Age: Top 10 New CDs* (1996) for her *Goldberg Variations* (Move MD 3160). Her crossover CD entitled *Bizarre or baRock* (Move MD 3179) has been a best seller on the Move label since its release in 1997.

Touring internationally every two years, she has given solo recitals in many important festivals and venues, including the City of London Festival, the Kaiser Wilhelm Gedächtnisskirche (Berlin) and the Hong Kong, Nagoya and Osaka Performing Arts Centres. Solo performances around Australia have included appearances at the Adelaide Festival, the Melbourne International Festival, the Fremantle Bach Festival (WA), the Port Fairy Spring Music Festival (Vic) and Castlemaine State Festival (Vic).

Anderson is a Principal with the



Melbourne Symphony Orchestra and has toured with this orchestra as well as with the Australian Chamber Orchestra. She enjoys teaching at a number of institutions, including the University of Melbourne.

The instruments

The vocal works on this disc were recorded in the recital room at the Australian Catholic University. The harpsichord is a double manual instrument in the style of Pascal Taskin, assembled by Alastair McAllister. The solo harpsichord repertoire was recorded at Move Studios on a similar instrument, belonging to Elizabeth Anderson. The organ works were recorded at the Scots' Church, Melbourne on the Rieger organ.

Elizabeth Anderson's harpsichord is a copy of an instrument built by Pascal Taskin in Paris in 1769, and now a part of the Historical Instrument Collection at the University of Edinburgh. Originating from a Hubbard kit, this instrument was modified and assembled by Alastair McAllister of Melbourne in 1984. It has a Louis XIV apron stand and a lid painting by Iris and Warren Anderson. The instrument's specification is two manuals with shove coupler and three choirs of strings: an 8' and 4' on the lower manual and an 8' with buff stop on the upper manual.

The tuning system

For this recording, Elizabeth Anderson has tuned according to the diagram provided by Johann Sebastian Bach on the title page of his

Well-Tempered Clavier (1722). What is most amazing about this temperament is that although the diagram was reproduced in many thousands of copies of the work, published over the next two and a half centuries, it was not until early in the 21st century that it occurred to Bradley Lehman that the diagram might represent a tuning system. Whilst various interpretations of the diagram may render plausible tuning systems, the system adopted here is the one set out by Lehman in his article in the magazine *Early Music* (Vol. xxxiii, No.1, 2005). Its layout is five 1/6 comma 5ths: F-C-G-D-A-E, then three pure 5ths: E-B-F#-C#, and finally 3 1/12 comma 5ths C#-D#-G#-A#. The tuning system works well in all keys, as would be required to perform the *Well-Tempered Clavier*, whilst at the same time rendering to each tonality its own individual character or flavour.

**Arias and Chorales from
Anna Magdalena Bach's Book
Jacob Lawrence: boy soprano
Elizabeth Anderson: harpsichord
and organ**

**1 BWV 508 Bist du bei mir, geh ich
mit Freuden**

*Poet unknown; Music by Gottfried
Heinrich Stölzel*

Be thou with me and I'll go gladly
To death and on to my repose.
Ah, how my end would bring contentment,
If, pressing with thy hands so lovely,
Thou wouldst my faithful eyes then close.

**5 BWV 514 Schaff's mit mir, Gott,
nach deinem Willen**

Hymn by Benjamin Schmolck (1725)

Deal with me, God, as thou desirest,
To thee my all is now disposed.
Thou shalt my needs bring satisfaction,
As shall thy wisdom it decide.
Thou art my Father, thou shalt then
Supply me, and that is my hope.

**9 BWV 509 Gedenke doch, mein
Geist, zurücke**

Poet unknown

Be mindful yet, my soul, remember
The grave and that the bell will toll
When I shall to my rest be ushered,
So that I may in wisdom die.
Inscribe this word in heart and breast:
Be mindful that thou too must die.

**11 BWV 299 Dir, Dir Jehova, will ich
singen**

Hymn by Bartholomäus Crassellius (1695)

To thee Jehova I will sing now,
For where is to be found a God like thee?
To thee I will my anthems offer,
Ah, for this give thy Spirit's strength to
me,
To do this in the name of Jesus Christ,
So that it may through him thy favor win.

O lend me, Highest, this great kindness
And surely will my singing be well done;
And fair resound will then my anthem,
As I adore thee with my soul and truth;
So let thy Spirit lift my heart to thee,
That I the psalms may sing with choirs
above.

**14 BWV 518 Willst du dein Herz mir
schenken**

*Aria di Giovannini. Poet unknown. Aria
of Giovannini*

Wouldst thou thine heart now give me,
Proceed in secrecy,
That twixt us our intentions
No one may ever guess.
Since love must be, if mutual,
Forever silent kept,
So hide thy greatest pleasures
Within thy heart's recess.

O cautious be and silent,
And never trust a wall,
Love inwardly, and, outward,
Appear quite unattached.
Suspicion give thou never,

Disguise is ever meet.
Enough, that thou, my being,
My faith art e'er assured.

O covet no attentions
Of my devotion, none,
For jealousy so many
Snares for our work hath laid.
Thou must conceal thy feeling,
Heart's fancy hold within.
The joy which brings us rapture
Must e'er a secret be.

**16 BWV 511/512 Gib dich zufrieden
und sei stille**

Hymn by Paul Gerhardt (1666)
Yield to contentment and be quiet
In the God of thine existence.
In him rests ev'ry joy's abundance,
Vain without him is thy striving.
He is thy wellspring and thy sunlight,
Each day he brightens for thy pleasure.
Yield to contentment.

**21 BWV 516 Warum betrübst du dich
und beugest dich zur Erden**

Poet unknown
Wherefore art thou so sad and bowed to
earth
so prostrate,
O my most tortured soul, O my most
weary heart?
In fear of what indeed thy destiny may
bring thee,
Thou coursest o'er the world and o'er the
very skies.
If thou dost not rely upon God's will most

firmly,
Thou shalt in all of time no true repose
discover.

**22 BWV 517 Wie wohl ist mir,
o Freund der Seelen**

*Hymn by Wolfgang Christoph Dreßler
(1692)*
How blest I am, O friend of spirits,
When I within thy love may rest.
I climb forth from the depths of sadness
And hasten to thine arms' embrace.
Then must the night of sorrow vanish
When with such great joy and gladness
Pure love doth beam from thy dear breast.
Here is on earth now my true heaven,
Who would not rest in full contentment
Who in thee findeth rest and joy.

**37 BWV 515 Erbauliche Gedanken
eines Tobackrauchers
Inspiring thoughts of a tobacco
smoker**

Poet unknown.
Each time I take my pipe'n tobacco
With goodly wad filled to the brim
For fun and passing time with pleasure,
It brings to me a thought so grim
And adds as well this doctrine fair:
That I'm to it quite similar.

**47 BWV 513 O Ewigkeit, du
Donnerwort**

*Johann Rist, verse 1 of the hymn, 1642
(Fischer-Tümpel, II, #204)*
Eternity, thou thundrous word,
O sword that through the soul doth bore,

Beginning with no ending.
Eternity, time lacking time,
I know now faced with deepest grief
Not where to seek my refuge.
So much my frightened heart doth quake
That to my gums my tongue is stuck.

51 BWV 82, 2 Recit: Ich habe genug

I have now enough.
My hope is this alone,
That Jesus might belong to me and I to
him.
In faith I hold to him,
For I, too, see with Simeon
The gladness of that life beyond.
Let us in this man's burden join!
Ah! Would that from the bondage of my
body
The Lord might free me.
Ah! My departure, were it here,
With joy I'd say to thee, O world:
I have now enough.

52 BWV 82, 3 Aria: Schlummert ein

Slumber now, ye eyes so weary,
Fall in soft and calm repose!
World, I dwell no longer here,
Since I have no share in thee
Which my soul could offer comfort.
Here I must with sorrow reckon,
But yet, there, there I shall witness
Sweet repose and quiet rest.

© Z. Philip Ambrose, translator, Web publication:
<http://www.uvm.edu/~classics/faculty/bach>
Z. Philip Ambrose, J.S. Bach: The Extant Texts of the
Vocal Works in English Translations with Commentary
Volume 1: BWV 1-200; Volume 2: BWV 201-
(Philadelphia: XLibris, 2005).



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Vocal works recorded in the recital room at the Australian Catholic University, Melbourne

Harpsichord works recorded at Move Records studio

Organ works recorded at the Scots' Church, Melbourne

Recording: Martin Wright and Vaughan McAlley

Editing: Vaughan McAlley

Mastering: Martin Wright

Front cover: John Franklin

Booklet layout: Martin Wright

Anna Magdalena Bach's Book detailed track list

In this track list the details of each work are listed exactly as they appear in the manuscript. Any additional information is given in parenthesis. Except where otherwise stated, attribution of composers is by Georg von Dadelsen. The numbers in the second column indicate the sequence in the manuscript. The following abbreviations are used: AMB – Anna Magdalena Bach, JSB – Johann Sebastian Bach.

- 1** 25 Bist du bei mir (Gottfried Heinrich Stölzel, copied AMB) BWV 508 2'32"
- 2** 14 Menuet (anon. copied AMB) BWV 120 0'37"
- 3** 29 No title (Prelude in C major from the Well-tempered Clavier, Anna Magdalena Bach? attribution by Martin Jarvis) BWV 846 2'59"
- 4** 15 Menuet (anon. copied AMB) BWV 121 0'38"
- 5** 35 Schaff's mit mir (JS Bach? copied AMB) BWV 514 0'57"
-
- 31** **Suite 2de pour le Clavessin fait par JS Bach**
(French Suite No.2 in c minor, JS Bach, copied AMB) BWV 813
- 6** Allemande 1'48"
- 7** Courante 1'36"
- 8** Sarabande 1'51"
-
- 9** 41 Aria: Gedenke doch, mein Geist, zurücke (anon. copied AMB) BWV 509 1'14"
- 10** 23 Marche (anon. copied AMB) BWV Anhang 127 0'45"
- 11** 39 Choral von JS Bach: Dir, Dir Jehova (JS Bach autograph) BWV 299 1'49"
- 12** 11 Choral von JS Bach: Wer nur den lieben Gott lässt walten (attribution by CPE Bach, copied AMB) BWV 691 1'31"
- 13** 6 No title (Les Bergeries, François Couperin, copied AMB) BWV Anhang 183 3'56"
- 14** 37 Aria di Giovannini: Willst du dein Herz mir schenken (anon. unknown copyist) BWV 518 1'44"
- 15** 27 Solo per il Cembalo (CPE Bach, Wotquenne 65/7, copied AMB) 1'31"
- 16** 13 J.S.B. Gib dich zu frieden und sei stille (JS Bach, attribution by CPE Bach, copied AMB) BWV 511/512 0'54"
-
- 17** 17 Polonoise (CPE Bach autograph) BWV Anhang 123 1'06"
- 18** 4/5 Menuet(s) (Christian Petzold, copied AMB) BWV Anhang 115 1'32"
- 19** 7 Menuet (anon, copied AMB) BWV Anhang 116 0'50"
- 20** 26 No title (Aria, Anna Magdalena Bach? attribution by Martin Jarvis, later the theme for the "Goldberg Variations") BWV 988 2'19"
- 21** 33 Aria: Warum betrübst du dich (Johann Sebastian Bach? copied AMB) BWV 516 1'23"
- 22** 40 Wie wohl ist mir, o Freund der Seelen (anon. copied AMB) BWV 517 1'31"

- 30** **Suite 1re pour le Clavessin par J.S. Bach** (French Suite in d minor, copied AMB) BWV 812
- 23** Allemande 2'09"
- 24** Courante 1'49"
- 25** Sarabande 1'18"
- 26** Menuet 1re 0'50"
- 27** Menuet 2de 1'38"
- 28** Gigue 1'25"
-
- 29** 24 No title (Polonoise, anon. copied AMB) BWV Anhang 128 0'40"
- 30** 22 Musette (anon. copied AMB) BWV Anhang 126 0'36"
- 31** 36 Menuet (anon. copied AMB) BWV Anhang 132 0'44"
- 32** 16 March (CPE Bach autograph) BWV Anhang 122 0'32"
-
- 33** 9 Menuet (anon. copied AMB) BWV Anhang 118 0'44"
- 34** 10 Polonoise (anon. copied AMB) BWV Anhang 119 0'32"
- 35** 18 March (CPE Bach autograph) BWV Anhang 124 0'37"
- 36** 19 Polonoise (CPE Bach autograph) BWV Anhang 125 0'55"
- 37** 20b Aria: So oft ich meine Tobackspfeife (melody by Johann Gottfried Heinrich Bach? bass line JSB, copied AMB) BWV 515 1'00"
- 38** 21 Menuet fait par Mons. Böhm (Georg Böhm, copied JSB) 0'46"
- 39** 28 Polonoise (Johann Adolph Hasse? copied AMB) BWV Anhang 130 0'56"
-
- 1** No title (**Partita No.3 in a minor**, JS Bach autograph) BWV 827
- 40** Prelude (later titled Fantasia) 2'36"
- 41** Allemande 1'46"
- 42** Corrente 1'58"
- 43** Sarabande 1'28"
- 44** Menuet (later titled Burlesca) 1'18"
- 45** Gigue 1'37"
-
- 46** 12 No title (Choral: Gib dich zu frieden und sei stille, child's hand?) BWV 510 1'01"
- 47** 42 Choral: O Ewigkeit, du Donnerwort (JS Bach? copied AMB) BWV 513 1'13"
- 48** 8b Polonoise (anon. copied AMB) BWV Anhang 117 0'44"
- 49** 3 Menuet (anon. copied AMB) BWV Anhang 114 0'45"
- 50** 32 No title (Piece in F major, JC Bach?) BWV Anhang 131 0'45"
- 51** 34 Rezit: Ich habe genug (JS Bach, copied AMB, later part of the cantata: Ich habe genug) BWV 82, 2 0'56"
- 52** 34 Aria: Schlummert ein (JS Bach, copied AMB, later part of the cantata: Ich habe genug) BWV 82, 3 6'21"

Total playing time 75 minutes

Music not on this CD:

- 2** No title (Partita No.6 in e minor, JS Bach autograph) BWV 830