

Two Menuets

Christian Petzold (1677–1733)

THE PIECES

In 1725 Johann Sebastian Bach gave his wife Anna Magdalena a bound book of blank music paper. Over the next years she and the rest of the household filled it with keyboard pieces, songs and chorales: two of Bach's own partitas, arias, a few marches and polonaises, and pieces by other composers that the family played at home. The two menuets in this edition stand one after the other in Anna Magdalena's hand, the first in G major, the second in G minor.

For two centuries both were taken for Bach's own work. The Bach-Werke-Verzeichnis lists them among the doubtful works, as Anh. 114 and Anh. 115, and the first became one of the best-known pieces of piano teaching under his name. In the 1970s both were found in a harpsichord suite by Christian Petzold, an organist in Dresden, and they are now given to him.

Each menuet has 32 bars in two halves of 16, and each half is repeated. The first stays close to G major and visits D major in its second half; the second answers it in G minor and turns to B flat major at its double bar. Paired dances of the period were often played as a set: Menuet I, Menuet II, then Menuet I again without its repeats.

THIS EDITION

The notes follow the edition of the Bach-Gesellschaft, as entered by Allen Garvin for the Mutopia Project,

which placed it in the public domain. They were converted to MusicXML 4.0 and proofread bar by bar against that source: pitches, rhythms, accidentals, the two voices of the closing bars and the beaming. The ornaments are the source's, and so are the grace note in bar 8 and the reminder natural in bar 24 of Menuet I.

Neither the source nor this edition gives fingering, dynamics or slurs. The margins leave room to add them in pencil.

PERFORMANCE NOTES

A menuet of this kind is felt in one beat to the bar rather than three, at around crotchet = 120 to 132. Crotchets sound well slightly detached and quavers joined, which is how harpsichordists phrase the piece; on a piano, use the pedal sparingly, at the cadences if at all.

The mordent, the sign with a stroke through it, is the main note, the note below and the main note again, quick and on the beat. The short trill without a stroke, in bar 30 of Menuet I and in bars 8, 9, 15 and 31 of Menuet II, starts on the note above, on the beat.

Each menuet is set across a pair of facing pages, so no page is turned inside a piece. The one turn comes between the two menuets.

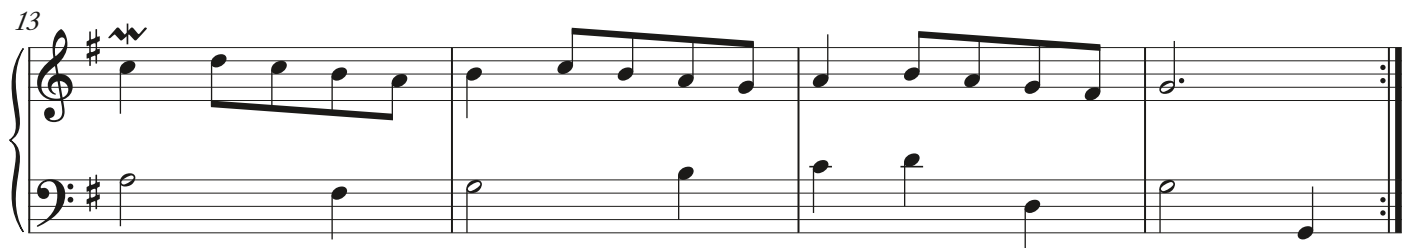
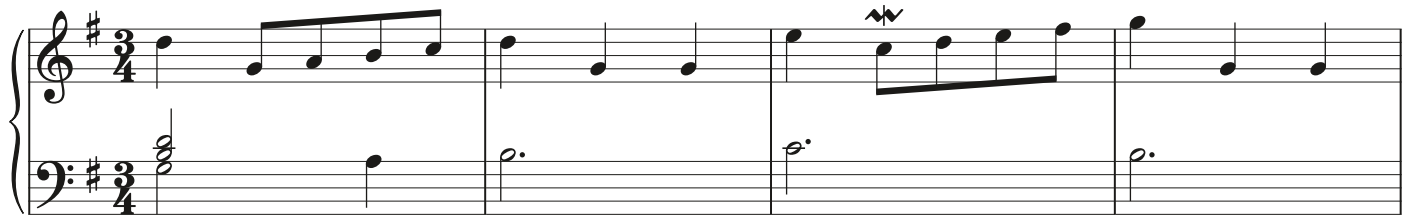
Set in Libre Caslon Text, Bodoni Moda and Archivo Narrow (SIL OFL). Music in Bravura (SIL OFL), engraved by Verovio. Notes after the Mutopia Project (public domain).

MENUET I

Menuet in G major

BWV Anh. 114

Christian Petzold



17

Musical notation for measures 17-20. The key signature is one sharp (F#). The melody in the treble clef consists of eighth-note runs. The bass clef provides a simple harmonic accompaniment with half notes and quarter notes.

21

Musical notation for measures 21-24. The melody continues with eighth-note patterns. The bass clef accompaniment includes some chromatic movement, with a sharp sign indicating a change in pitch.

25

Musical notation for measures 25-28. The melody features a series of eighth notes. The bass clef accompaniment includes a wavy line (trill) and a fermata over a half note.

29

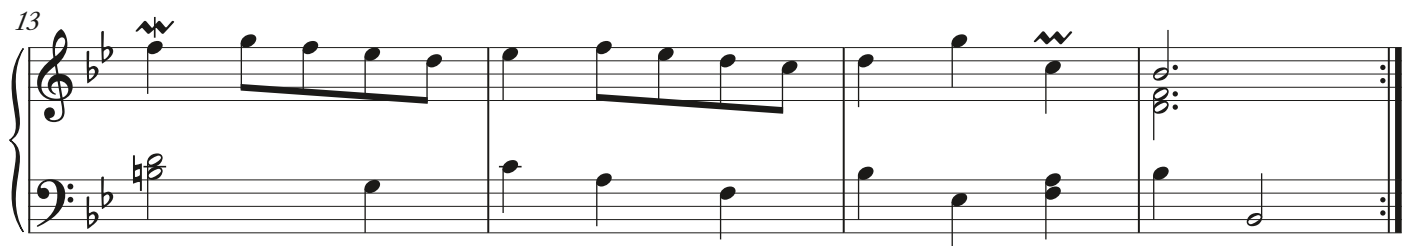
Musical notation for measures 29-32. The melody concludes with a wavy line (trill) and a fermata. The bass clef accompaniment ends with a final cadence, marked by a double bar line and repeat dots.

MENUET II

Menuet in G minor

BWV Anh. 115

Christian Petzold



17

Measures 17-20 of the Minuet in G minor. Measure 17 begins with a repeat sign. The right hand plays a sequence of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. The left hand plays a half note G3. Measure 18: RH (G4, A4, Bb4, A4, G4), LH (F4, E4, D4). Measure 19: RH (G4, A4, Bb4, A4, G4), LH (F4, E4, D4). Measure 20: RH (G4, A4, Bb4, A4, G4), LH (F4, E4, D4).

21

Measures 21-24 of the Minuet in G minor. Measure 21: RH (G4, A4, Bb4, A4, G4), LH (F4, E4, D4). Measure 22: RH (G4, A4, Bb4, A4, G4), LH (F4, E4, D4). Measure 23: RH (G4, A4, Bb4, A4, G4), LH (F4, E4, D4). Measure 24: RH (G4, A4, Bb4, A4, G4), LH (F4, E4, D4).

25

Measures 25-28 of the Minuet in G minor. Measure 25: RH (G4, A4, Bb4, A4, G4), LH (F4, E4, D4). Measure 26: RH (G4, A4, Bb4, A4, G4), LH (F4, E4, D4). Measure 27: RH (G4, A4, Bb4, A4, G4), LH (F4, E4, D4). Measure 28: RH (G4, A4, Bb4, A4, G4), LH (F4, E4, D4).

29

Measures 29-32 of the Minuet in G minor. Measure 29: RH (G4, A4, Bb4, A4, G4), LH (F4, E4, D4). Measure 30: RH (G4, A4, Bb4, A4, G4), LH (F4, E4, D4). Measure 31: RH (G4, A4, Bb4, A4, G4), LH (F4, E4, D4). Measure 32: RH (G4, A4, Bb4, A4, G4), LH (F4, E4, D4).