

We hear a lot about the three different *Klavierbüchleins* by Johann Sebastian Bach – a *Kalvierbüchlein* of Wilhelm Friedemann Bach and the *Klavierbüchleins* of Anna Magdalena Bach – in concerts, in our studies and lectures, but do we have any knowledge about their composition, about the composer and the ones who noted them down? In my thesis I am trying to arouse the readers' interest in this topic, tell more about these booklets, and bring the “world” of the *Klavierbüchlein* closer to researchers. My research is based on the Volume 5 Series V. of the *Neue Ausgabe* edited by Wolfgang Plath (*Johann Sebastian Bach Klavierbüchlein für Wilhelm Friedemann Bach*, Leipzig: VEB Deutscher, 1962), on the Volume 4 Series V. of the *Neue Bach Ausgabe* published by Georg von Dadelsen (*Klavierbüchlein für Anna Magdalena Bach 1722 und 1725*, Leipzig: Dvfm Bärenreiter, 1957) and other critical editions.

The biographical chapters introduce the personality of the people who inspired the *Büchleins*. I am dealing with the childhood and youth of the firstborn son of Bach, Wilhelm Friedemann (Weimar and Leipzig 1710-1733), with his life in Dresden (1733-1746) and Halle (1746-1770) and with his last years (he died in 1784).

Before the detailed analysis of the booklet made for Wilhelm Friedemann (the first note is dated from 1720) I am dealing with the teaching work of Johann Sebastian, with the origin of the *Klavierbüchlein*, with the explanation of the word “Klavierbüchlein” (the controversy of the word “clavier”) and with the history, edition and publication of the manuscript. I am dealing with all the different compositions of the *Klavierbüchlein* in the chapter “The Structure of the Collection – Analysis”.

I *Claves signatae*

II *Explication unterschiedlicher Zeichen*

1. *Applicatio* BWV 994

2. *Praeambulum 1* BWV 924

3. *Wer nur den lieben Gott läßt walten* BWV 691

4. *Praeludium 2* BWV 926

5. *Jesu, meine Freude* BWV 753

6. *Allemande [1]* BWV 836 - 7. *Allemande [2]* BWV 837

8. *Praeambulum* BWV 927

9. *Praeambulum* BWV 930 – 10. *Praeludium* BWV 928

11. *Menuet 1* BWV 841 – 12. *Menuet 2* BWV 842 – 13. *Menuet 3* BWV 843

14. *Praeludium 1* – 24. *Praeludium 11* BWV 846a - BWV 851, BWV 853 - 854, BWV 855a – 857

25. *Pièce pour le Clavecin, composée par J. C. Richter*

26. *Praeludium ex c* BWV 924a – 27. *Praeludium ex d* BWV 925 - 28. *Praeludium ex e* BWV 932

29. *Praeludium* BWV 931

30. *Baß-Skizze in g-Moll* (ohne BWV-Nr.)

31. *Fuga à 3* BWV 953

32. *Praeambulum I à 2* – 46. *Praeambulum 15* BWV 772 – 786

47. *Suite A-Dur* BWV 824 (G. Ph. Telemann)

48. *Partia di Signore Steltzeln* (mit *Menuet – Trio* BWV 929 von J. S. Bach)

49. *Fantasia I à 3* – 63. *Fantasia 15* BWV 787 – 801

In the chapter about the life of Anna Magdalena I collected all the information that is scattered in the scientific literature. I am writing about the family background of Anna Magdalena, about her marriage to Johann Sebastian Bach, about her children, her career as a singer, her everyday joy and sorrow, and her difficult times after the death of her husband.

Two *Büchleins* were composed for her. A major part of the first version (1722) was lost. Besides the origin and the purpose of the manuscript I am also dealing with the notes on its cover and the handwriting of Anna Magdalena. The chapter “The Structure of the Collection – Analysis” is about the surviving compositions.

1. *Suite ex d* pour le *Clavessin* BWV 812

2. *Suite εξ ζ* pour le *Clavessin* BΩς 813

3. *Suite pour le Clavessin par J. S. Bach* BΩς 814

4. *Suite εξ Δις* pour le *Clavessin* BΩς 815

5. *Suite pour le Clavessin εξ Γ* BΩς 816

6. *Fantasia pro Organo* BΩς 573

7. *Air* BΩς 991

8. *Jesu, meine Zuversicht* BΩς 728

9. *Menuet del Sig-re J. S. Bach* (BΩς 813)

10. *Menuet, Menuet-Trio* (BΩς 814)

11. *Menuet* (BΩς 841)

The analysis of the second version of Anna Magdalena's *Klavierbüchlein* is based on the same methodology as the first version.

1. <Partita> BWV 827

2. <Partita> BWV 830

3. *Menuet* BWV Anh. 113

4. *Menuet* BWV Anh. 114 – 5. *Menuet* BWV Anh. 115

6. *Rondeau* BWV Anh. 183

7. *Menuet* BWV Anh. 116

8.a / 8.b *Polonaise* BWV Anh. 117.a / b

9. *Menuet* BWV Anh. 118

10. *Polonaise* BWV Anh. 119

11. *Wer nur den lieben Gott läßt walten* BWV 691

12. *(Gib dich zufrieden ind sei stille)* BWV 510

13.a – 13.b (*Choral*): „Gib dich zufrieden und sei stille” BWV 511 – 512

14. *Menuet* BWV Anh. 120 – 15. *Menuet* BWV Anh. 121

16. *Marche* BWV Anh. 122– 17. *Polonaise* BWV Anh. 123–18. *Marche* BWV Anh. 124

19. *Polonaise* BWV Anh. 125

20.a / b / c *Aria: So oft ich meine Tobacks-Pfeife* BWV 515, BWV 515a

21. *Menuet fait par Mons. Böhm*

22. *Musette* BWV Anh. 126

23. *Marche* BWV Anh. 127

24. BWV Anh. 128

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

26. (*G-Dur Aria*) BWV 988,1

27. *Solo per il Cembalo* BWV Anh. 129

28. *Polonaise* BWV Anh. 130

29. (*C-Dur Preludium*) BWV 846,1

30. *Suite Ire pour le Clavessin* BWV 812 – 31. *Suite 2de pour le Clavessin* BWV 813

32. BWV Anh. 131

33. *Aria (Warum betrübst du dich)* BWV 516

34. *Recitativo – Ich habe genug! – Aria Schlummert ein* BWV 82 (2/3)

35. (*Choral: Schaffs mit mir Gott, nach deinem Willen*) BWV 514

36. *Menuet* BWV Anh. 132

37. *Aria di Giovannini* BWV 518

38. *Schlummert ein* BWV 82,3

39.a / b *Choral: Dir, dir, Jehova, will ich singen* BWV 299

40. (*Wie wohl ist mir, o Freund der Seelen*) BWV 517

41. *Aria (Gedenke, doch, mein Geist, zurücke)* BWV 509

42. (*O Ewigkeit, du Donnerwort*) BWV 513

43. (*Ihr Diener, werthe Jungfer Braut*)

44. *Einige höchst nöthige Regeln vom General basso. di J. S. B.*

45. *Einige Regeln vom General Baß*

Because of the imperfect documents we still cannot answer some open questions, but they give an insight into the family life around Johann Sebastian Bach and his musical, spiritual and emotional world.