

# JOH. CHR. BACH

## Sonate

G-Dur / Sol-majeur / G-major

für zwei Klaviere

(Hudnik)



EDITION SCHOTT

2445



JOHANN CHRISTIAN BACH

1735—1782

# Sonate G-Dur

für zwei Klaviere

Neu herausgegeben und mit Vortragszeichen und  
Fingersätzen versehen von St. Hudnik

Edition Schott 2445

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## V O R W O R T

Die G-Dur-Sonate von Johann Christian Bach, dem jüngsten Sohne Johann Sebastians, ist eines der reizendsten Original-Werke für zwei Klaviere. Es weist in seiner graziös-spielerischen Art schon ganz auf Mozart hin.

Wie alle zweiklavierigen Stücke erfordert auch dieses die genaueste rhythmische und dynamische Einfühlung. Sie zu erleichtern wurden in der vorliegenden Neu-Ausgabe die meisten Verzierungen ausgeschrieben und die Stärkebezeichnungen im Interesse einer plastischen Wiedergabe abgestuft. Das Pedal ist bis auf wenige Stellen überflüssig, es stört bloß die Klarheit der Zeichnung.

*St. Hudnik*

## P R E F A C E

The Sonata in G-major by Johann Christian Bach, the youngest son of Johann Sebastian, is one of the most charming of the original works for two pianos. It shows already in its playful and graceful manner the way to Mozart.

Like all pieces for two pianos, it requires exact rhythmic as well as dynamic playing. In most cases the ornaments have been fully written out, and the indications of tone force graduated in order to obtain this. The pedal should not be used, except in a few passages, as it tends to disturb the clearness of the design.

## P R É F A C E

La Sonate en Sol-majeur de Jean Chrétien Bach, le plus jeune des fils de Jean Sébastien, est une des plus charmantes parmi les œuvres originales pour deux pianos. Par son gracieux badinage, elle annonce déjà absolument Mozart.

Comme toutes les pièces pour deux pianos, celle-ci exige de l'exécutant le sentiment le plus exact de sa rythmique et de son dynamisme. Pour la rendre plus facile, on a noté entièrement dans cette nouvelle édition la plupart des ornements et dans l'intérêt de la plasticité de l'exécution, on a gradué les indications de force. Sauf en quelques passages, l'usage de la pédale est superflu et ne fait que troubler la clarté du dessin.

# Sonate

G-Dur / Sol-majeur / G-major

Neu herausgegeben und mit Vortrags-  
zeichen und Fingersätzen versehen  
von St. Hudnik

Johann Christian Bach  
1735-1782

**Allegro**

Piano I *f* *grazioso*

Piano II *p* *leggiero*

I *dolce* 3

II *p*

I *f* *energisch*

II *f*

**(A)**

*pp subito* *leggero*

*grazioso*

*p*

*dolce*

*ff* *energisch*

**(B)**

*mf* *f* sehr präzis

*p* *pp* sehr präzis

**(C)**

*f* *mf* sehr präzis

*p* *pp* sehr präzis

*f* *mf*

\*Die kleinen Noten dienen zur Erleichterung des genauen Einsetzens.

I *mf* *f*

II *f*

I *mf* *f* (D)

II *f*

I *pp subito*

II *mf*

I

*f*

II

*p*

**E**

I

*mf*

II

*pp subito*

I

*p*

II

*f*

\*) Triller mit Nachschlag genau 8 Noten



**F**

*mf* *cresc.* *f*

*mf* *p*

**G**

*mf* *mf*

*cresc.* *f* *mf* *mp*

*mf* *p* *f*

First system of musical notation, measures 1-3. It consists of two grand staves, I and II. Staff I (treble clef) starts with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic. Staff II (bass clef) starts with a piano (*p*) dynamic, followed by a fortissimo (*ff*) dynamic. The key signature has one sharp (F#). The music features various articulations, including accents and slurs. In measure 3, there are fingerings 1 and 5 indicated above the notes.

Second system of musical notation, measures 4-6. It consists of two grand staves, I and II. Staff I (treble clef) starts with a fortissimo (*ff*) dynamic, followed by a forte (*f*) dynamic. Staff II (bass clef) starts with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic. A circled 'H' is placed above the first measure of staff I. The key signature has one sharp (F#). The music includes slurs, accents, and a trill (*tr*) in measure 6.

Third system of musical notation, measures 7-9. It consists of two grand staves, I and II. Staff I (treble clef) starts with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic, then a mezzo-forte (*mf*) dynamic, and ends with a forte (*f*) dynamic. Staff II (bass clef) starts with a piano (*p*) dynamic, followed by a pianissimo (*pp*) dynamic, then a piano (*p*) dynamic, and ends with a piano (*p*) dynamic. The key signature has one sharp (F#). The music features slurs, accents, and first/second endings in measure 9.

**I**

*f* *grazioso*

**II**

*p*

**I**

**II**

**I**

*dolce*

*p*

**II**

*p*

*dolce*

I

4/4

*mf*

*dolce*

II

*p*

I

(K)

*ff*

II

*f*

I

*f*

II

*f*



**I**

**L**

*f* *ff*

**II**

*p* *mf* *p*

**I**

*f* *ff* *f*

**II**

*p* *mf* *p*

**I**

*ff* *f*

**II**

*mf* *p*

**M**

First system of musical notation, measures 1-3. It consists of two grand staves, I and II. Staff I (treble clef) contains a melodic line with triplets and a circled 'N' in the third measure. Dynamics include *cresc.*, *ff*, and *mf*. Staff II (bass clef) contains a bass line with triplets and a circled 'N' in the third measure. Dynamics include *p*. A circled 'N' is also present in the upper right of the system.

Second system of musical notation, measures 4-6. It consists of two grand staves, I and II. Staff I (treble clef) contains a melodic line with slurs and dynamics including *dolce*. Staff II (bass clef) contains a bass line with slurs and dynamics including *p*. A circled 'N' is present in the upper right of the system.

Third system of musical notation, measures 7-9. It consists of two grand staves, I and II. Staff I (treble clef) contains a melodic line with slurs and dynamics including *p*, *dolce*, and *f*. Staff II (bass clef) contains a bass line with slurs and dynamics including *p*, *dolce*, and *f*. A circled 'N' is present in the upper right of the system.

\*) siehe Seite 7

①

I *mf* *f*

II *mf* *p*

I *f*

II *mf* *f* *p* *mf*

Ⓟ

I *f* *pp*

II *f* *p* *mf* *f* *mf*

I

II

*f*

*p*

I

II

*mf*

*pp subito*

I

II

*pp*

*f*

*f*

*p*

*f*

*mf*



**(R)**

mf f p

**(S)**

mf p

cresc. f mf mp p

I

*mf* *più f* *f* *ff*

II

*p* *più f* *ff* *tr* *mf*

I

**T** *p* *mf* *tr*

II

*p* *mf*

I

*mf* *p* *f*

II

*p* *pp* *mf*

## Tempo di Menuetto

I

*f* *grazioso*

★) 1 3 5

1 3 5

1 3 5

2 4 2

1 3

2 3 5

1 3 5

2 3 5

3 5 4 2

II

1 3

2 3 5

3

1 3 2 3 5 1 4 3 5

3 5 4 3

*p* *grazioso*

★★)

★★)

I

*f*

1 5 3 1

4 1

1 5 3 1

2 4 1

4 4 4

II

*p* *leggiero*

5 4 4 4

I

3 4 5

(A)

1 3 2 3 5

1 3 2 3 5

*p* *grazioso*

II

3

1 3 2 3 5

1 3 2 3

1 3 2 3 5 1 2

*f* *grazioso*

★) siehe Seite 7  
★★) Pausen beachten!

3 5 4 3

*p leggiero*

1

2 1 4 3 2

1 5 4 1

2

4 1

(5 1)

4 2

4 1

**(B)**

3

*mf cantabile*

ten.

3

2 1 4 3

1

2

3

*pp*

3

2 4 3

*mf*

*mf*

*p* *pp subito*

1

3

*f non legato*



I *f non legato* *pp ten.* **(C)**

II *p subito* *mf cantabile*

I *p subito* *pp* *f*

II *mf*

I *p* *f* *ff* *f*

II *f non legato* *p* *p*

System I: Treble and Bass clefs. Treble clef contains complex passages with triplets and slurs. Dynamics: *mf*, *ff*, *f*, *mf*, *f*. Fingering: 3, 4, 1, 4, 3, 2, 3, 1, 5, 2, 1. Bass clef contains simpler accompaniment.

System II: Treble and Bass clefs. Treble clef contains complex passages with triplets and slurs. Dynamics: *p*, *f*. Fingering: 4, 3, 4, 3, 5, 2, 1. Bass clef contains simpler accompaniment.

System I: Treble and Bass clefs. Treble clef starts with a circled 'E' and contains complex passages with triplets and slurs. Dynamics: *f*. Fingering: 1, 3, 1, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5. Bass clef contains simple accompaniment.

System II: Treble and Bass clefs. Both staves are empty.

System I: Treble and Bass clefs. Both staves are empty.

System II: Treble and Bass clefs. Treble clef contains complex passages with triplets and slurs. Dynamics: *f*. Fingering: 1, 3, 2, 3, 5, 1, 4, 1, 2, 4. Bass clef contains simple accompaniment.

**F**

I

II

*p*

*f*

*p*

Detailed description: This system contains the first four measures of section F. The first staff (I) is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes. The second staff (II) is in bass clef with the same key signature and time signature. It starts with a piano (*p*) dynamic and contains a series of chords. In the second measure, the treble clef (I) part has a forte (*f*) dynamic and includes fingerings 2, 4, 5, 3, and 1. In the fourth measure, the bass clef (II) part has a piano (*p*) dynamic.

I

II

*f*

*mf*

Detailed description: This system contains the next four measures of section F. The first staff (I) starts with a forte (*f*) dynamic and includes fingerings 4, 4, 5, 4, 3, 2, 1, 2, 4, 1, 2. The second staff (II) starts with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes. In the fourth measure, the treble clef (I) part has a mezzo-forte (*mf*) dynamic.

**G**

I

II

*pp*

*p*

*pp*

Detailed description: This system contains the first four measures of section G. The first staff (I) is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a pianissimo (*pp*) dynamic and includes fingerings 1, 3, 4, 2, 1, 4, 3, 2, 2. The second staff (II) is in bass clef with the same key signature and time signature. It starts with a pianissimo (*pp*) dynamic and features a rhythmic pattern of eighth notes. In the second measure, the treble clef (I) part has a piano (*p*) dynamic. In the fourth measure, the bass clef (II) part has a pianissimo (*pp*) dynamic.

I

mf f

II

p mf p

I

(H)

f mf p f

II

mf p f p

I

p f pochissimo rallent. mf a tempo

II

f p pochissimo rallent. a tempo



**I**

*f grazioso*

*p grazioso*

★)

*f*

*p leggiero*

★)

**K**

*f grazioso*

*f grazioso*

★)

★) Pausen beachten!

I

*p* *grazioso* *p* *leggiero*

II

*f* (5) (1)

I

(L)

*mf cantabile* ten.

II

*pp* ten.

I

*mf*

II

*p subito pp* *f non legato*

I *f non legato* *pp subito* *ten.* **M**

II *p* *mf cantabile* *ten.*

I *p subito* *pp*

II *mf*

I **N** *mf* *f* *ff* *f*

II *p*

I *mf* *ff* *f* *non rit.* *p* *mf*

II *mf p* *mf pp* *non rit.* *mf*