

LE

# TRÉSOR DES PIANISTES

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DIX-HUITIÈME VOLUME

# TABLE ALPHABÉTIQUE

DES

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Paris. — Typogr. Adolphe Lainé, rue des Saints-Pères, 19.



# TRÉSOR DES PIANISTES

## TABLE DU DIX-HUITIÈME VOLUME

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### XVIII<sup>e</sup> SIÈCLE, 2<sup>e</sup> PÉRIODE

J.-CHRÉTIEN BACH.....	Sept Sonates.
J.-LOUIS DUSSEK.....	Trois grandes Sonates, œuv. 35.
— .....	Sonate, œuv. 64.
J.-G. WERNICKE.....	Cinq Pièces.
** SCHWANENBERG.....	Deux Menuets.

### XIX<sup>e</sup> SIÈCLE, 1<sup>r</sup>e PÉRIODE

DANIEL STEIBELT.....	Grande Sonate, œuv. 64.
J.-B. CRAMER.....	Trois Sonates.

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## NOTICE BIOGRAPHIQUE

DE

# JEAN-CHRÉTIEN BACH.

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BACH (JEAN-CHRÉTIEN), onzième fils de Jean-Sébastien, naquit à Leipsick en 1735. Il n'avait pas encore quinze ans lorsqu'il perdit son père ; ce malheur l'obligea de se rendre à Berlin chez son frère Ch.-Ph.-Emmanuel, pour y perfectionner son talent sur le clavecin et dans la composition. Ses progrès furent sensibles, et déjà quelques-unes de ses productions avaient été remarquées du public, lorsque la connaissance qu'il fit de quelques cantatrices italiennes fit naître en lui le désir de visiter l'Italie. Il quitta Berlin en 1754 et se rendit à Milan, où, peu de temps après, il fut nommé organiste de la cathédrale. On ignore les motifs qui lui firent quitter cette ville, mais il est certain qu'il se rendit à Londres en 1759. Il n'y fut pas longtemps sans être fait musicien de la reine, et peu après maître de sa chapelle. En 1763, il fit représenter son opéra *d'Orione ossia Diana vendicata*, ouvrage qui a fait sensation par quelques beaux airs, et par des effets nouveaux d'instruments à vent. C'est dans cet opéra que les clarinettes furent entendues pour la première fois en Angleterre. Le succès de Bach dans cet opéra fixa son sort à Londres, où il demeura jusqu'à sa mort, en 1782. Il fit cependant un voyage à Paris vers 1780, mais de peu de durée. A cette époque on y représenta son opéra *Amadis des Gaules*, en trois actes, qui fut gravé dans cette ville ; cet ouvrage, entrepris sur la demande des directeurs de l'Opéra, fut payé 10,000 francs. L'*Orione* de Bach a été traduit en français en 1781, et reçu à l'Opéra, mais il n'a pas été représenté.

Sans avoir la puissance d'invention et la richesse d'harmonie de son père, ni la variété d'idées et la profondeur de son frère Charles-Philippe-Emmanuel, Chrétien Bach fut cependant un des musiciens remarquables du dix-huitième siècle ; et tels sont les avantages de la carrière dramatique que son nom et ses ouvrages ont été bien plus généralement connus que ceux de ces deux grands artistes. Ses airs sont fort beaux, ses mélodies favorables aux voix, et les accompagnements en sont élégants ; il a eu le mérite de donner aux airs d'opéra un effet plus dramatique, en ne ramenant point après l'allegro le mouvement lent du commencement, comme l'avaient fait tous les compositeurs italiens qui l'avaient précédé.

Les opéras les plus connus de Chrétien Bach sont : 1<sup>o</sup> *Catone*, Milan, 1758 et Londres, 1764; — 2<sup>o</sup> *Orione*, Londres, 1763; — 3<sup>o</sup> *Zanaida*, idem; — 4<sup>o</sup> *Adriano in Siria*, 1764; — 5<sup>o</sup> *Carattaco*, 1767; — 6<sup>o</sup> *L'Olimpiade*, 1769; — 7<sup>o</sup> *Ezio*; — 8<sup>o</sup> *Orféo*, 1770; — 9<sup>o</sup> *Temistocle* dont la partition manuscrite est à la bibliothèque

## JEAN-CHRÉTIEN BACH.

thèque royale de Berlin ; — 10<sup>e</sup> *Siface*; — 11<sup>e</sup> *Lucio Silla*; — 12<sup>e</sup> *La Clemenza di Scipione*; — 13<sup>e</sup> *Gioas, rè di Giuda*; — 14<sup>e</sup> *Amadis des Gaules*. Il a encore composé divers morceaux de musique d'église et une cantate intitulée : *Die Amerikanerinn* (l'Américaine). La bibliothèque royale de Berlin possède vingt-quatre volumes d'airs en partition extraits des opéras de Chrétien Bach.

Bach a eu aussi de la célébrité pour sa musique instrumentale qui se compose de quinze symphonies à huit instruments, une symphonie concertante pour plusieurs instruments, des trios et quatuors pour violon, six quintettes pour la flûte et le violon. Dix-huit concertos pour le clavecin avec accompagnement, trente-trois trios ou sonates pour clavecin, violon et basse, une sonate à quatre mains, une pour deux pianos, deux quintettes pour piano, flûte, hautbois, alto et violoncelle, un quatuor pour piano, deux violons et basse, douze sonates pour clavecin seul, en deux recueils, œuvres 5 et 12.

(Extrait de la *Biographie universelle des musiciens* de F.-J. FÉTRIS).

Les sept sonates publiées dans la dix-huitième livraison du *Trésor des pianistes* sont tirées de ces recueils ; elles sont en général remplies de mélodies ; la troisième, dont le premier et le dernier morceaux sont brillants et animés, renferme un adagio plein de charme ; les andante de la cinquième et de la septième ne sont pas moins remarquables par leur expression et leur suavité ; la quatrième diffère beaucoup des autres par son style ; le premier morceau et la fugue qui le suit sont d'un caractère sévère et grandiose. En étudiant ces sonates, on pourrait croire qu'elles ont quelquefois inspiré Mozart et Clementi.

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# SEPT SONATES

pour le

CLAVECIN ou PIANO-FORTE

*COMPOSÉES*

par

J E A N   C H R É T I E N   B A C H.

Maître de Musique de S. M. la Reine d'Angleterre.

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Tirées des Œuvres 5 et 42.

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PUBLIÉ PAR L. FARRENG, — PARIS, 1870.

T. d. P. (5) N.

mu 6304.0118

J. Chrétien BACH, 7 Sonates; les 4 premières, de l'œuvre 5 et les suivantes de l'œuvre 12.

Allegro.

Sonata I.

The musical score for Sonata I, Allegro, is presented in eight staves. The top staff begins with a treble clef, a key signature of one sharp, and common time. The bass staff follows with a bass clef, a key signature of one sharp, and common time. The music is divided into measures by vertical bar lines. Various dynamics are indicated throughout the score, including trills (tr), forte (f), and piano (p). Articulation marks like dots and dashes are also present. The score is written in a clear, historical musical notation style.



Piano sheet music in G major, 2/4 time. The music consists of eight staves of musical notation, divided into measures by vertical bar lines. Measure 12 starts with a forte dynamic (f) in the treble clef staff, followed by a piano dynamic (p) and a trill instruction (tr). Measure 13 begins with a forte dynamic (f) in the bass clef staff. Measure 14 starts with a piano dynamic (p) in the treble clef staff, followed by a forte dynamic (f) in the bass clef staff. Measure 15 starts with a forte dynamic (f) in the bass clef staff. Measures 16-17 show a continuous pattern of eighth-note chords in the treble clef staff, with a forte dynamic (f) in the bass clef staff. Measures 18-19 show a continuous pattern of eighth-note chords in the treble clef staff, with a forte dynamic (f) in the bass clef staff.

T. d. P. (5) N.

Allegretto.

Measures 1-2: Treble clef, 2/4 time, key signature of one sharp. The first measure consists of two half notes followed by a sixteenth-note pattern. The second measure begins with a sixteenth note, followed by eighth and sixteenth notes. Measure 2 concludes with a dynamic instruction "f".

FINE.

Var. 1.

Measures 1-2: Treble clef, 2/4 time, key signature of one sharp. The music features a continuous sixteenth-note pattern in the treble clef staff, with the bass clef staff providing harmonic support.

Var. 2.

Measures 1-2: Treble clef, 2/4 time, key signature of one sharp. The treble clef staff shows a mix of eighth and sixteenth notes, while the bass clef staff provides harmonic context.

Measures 3-4: Treble clef, 2/4 time, key signature of one sharp. The treble clef staff continues with a mix of eighth and sixteenth notes, maintaining the rhythmic pattern established in the previous measures.

T. d. P. (5) N.

Var. 3.

This section contains three staves of musical notation for a piano. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music consists primarily of sixteenth-note patterns, with occasional eighth-note chords in the bass. Measure lines are present at the end of each measure.

Continuation of Variation 3, showing three staves of piano music. The notation remains consistent with sixteenth-note patterns and eighth-note chords in the bass.

Continuation of Variation 3, showing three staves of piano music. The notation remains consistent with sixteenth-note patterns and eighth-note chords in the bass.

## Var. 4.

This section contains three staves of musical notation for a piano. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music features sixteenth-note patterns and eighth-note chords in the bass. Measure lines are present at the end of each measure.

Continuation of Variation 4, showing three staves of piano music. The notation remains consistent with sixteenth-note patterns and eighth-note chords in the bass.

Continuation of Variation 4, showing three staves of piano music. The notation remains consistent with sixteenth-note patterns and eighth-note chords in the bass.

Continuation of Variation 4, showing three staves of piano music. The notation remains consistent with sixteenth-note patterns and eighth-note chords in the bass. The score concludes with a dynamic instruction "D.C. al segno" followed by a repeat sign.

T. d. P. (5) N.

Allegro.

Sonata II.

The musical score is divided into six systems (staves) of four measures each. The vocal parts (Soprano and Bass) enter at different times, indicated by measure numbers above the staves. The piano part provides harmonic support throughout. The vocal entries occur at measures 1, 3, 5, and 7. The piano part is active from measure 1 to 7. The vocal parts are marked with 'tr' (trill) over specific notes in several measures.

T. d. P. (5) N.

A page of sheet music for piano, featuring eight staves of music. The music is in common time and consists of two systems. The first system begins with a treble clef, a bass clef, and a key signature of one flat. It contains six measures of music, with the last measure ending on a half note. The second system begins with a treble clef, a bass clef, and a key signature of one flat. It contains five measures of music, ending on a half note. The music includes various dynamics such as *p*, *f*, and *tr*. The bass line features sustained notes and eighth-note patterns.

The sheet music consists of eight staves of musical notation for piano, arranged in two columns of four staves each. The notation is in common time and uses a key signature of one flat. The top staff (treble clef) and bottom staff (bass clef) both begin with a dynamic instruction 'tr' (trill). The second staff from the top also begins with 'tr'. The third staff from the top begins with 'tr'. The fourth staff from the top begins with 'tr'. The fifth staff from the top begins with 'tr'. The sixth staff from the top begins with 'tr'. The seventh staff from the top begins with 'tr'. The eighth staff from the top begins with 'tr'. The notation includes various note heads, stems, and bar lines, with some notes having vertical dashes through them.

## RONDEAU.

Allegretto.

*legato.*

The sheet music consists of eight staves of musical notation for piano, arranged in two columns of four staves each. The notation is primarily in common time, with some measures indicating a change in tempo or dynamics. The first seven staves are in G minor (indicated by a single flat), while the eighth staff begins in F major (indicated by one sharp) and ends in E major (indicated by two sharps). The music features various note values, including eighth and sixteenth notes, and includes dynamic markings such as *tr* (trill), *p* (piano), *f* (forte), and *D.C.* (Da Capo). The piano keys are shown with black and white dots, and the music is divided into measures by vertical bar lines.

Allegro assai.

Sonata  
III.

The musical score for Sonata III, Allegro assai, page 12, is presented in two staves. The top staff is the treble clef, and the bottom staff is the bass clef. Both staves are in common time. The key signature is three sharps. The music consists of continuous eighth-note and sixteenth-note patterns. Dynamic markings include 'tr' (trill) and 'tr' (trill) above the bass staff. The score is divided into measures by vertical bar lines.

The sheet music consists of eight staves of musical notation for piano, arranged in two columns of four staves each. The top staff (treble clef) and bottom staff (bass clef) are in G major (two sharps). The middle staves (treble and bass clefs) are in F major (one sharp). The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like 'tr' (trill) and 'p' (piano). The music is divided into measures by vertical bar lines.

The sheet music consists of two staves of musical notation for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and are set against a background of vertical bar lines. The music is divided into measures by vertical bar lines. The notation includes various note heads, stems, and bar lines. There are several slurs and grace notes. The dynamics are indicated by 'tr' (trill) and 'p' (piano). The key signature is A major (no sharps or flats).

T. d. P. (5) N.





The musical score consists of six staves of music for two voices. The top staff is for the Soprano voice (treble clef) and the bottom staff is for the Bass voice (bass clef). Both staves are in common time and have a key signature of one sharp. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as 'tr' (trill). The vocal parts are separated by a brace.

Prestissimo.

T. d. P. (5) N.

**Sonata IV.**

Grave.

T.d.P.(5) N.

Li

tr

tr tr

tr

tr

ad lib.

Segue subito.

T. d. P. (5) N.

Allegro  
moderato.

The image shows a page of musical notation for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and F major. The music is composed of eight staves of sixteenth-note patterns. The notation is dense and rhythmic, typical of a piano or harpsichord piece.

T. d. P. (5) N.

The image shows a page of sheet music for a piano, numbered 24 at the top left. The music is arranged in six staves, each consisting of a treble clef staff above a bass clef staff. The key signature is B-flat major (two flats). The first four staves are in common time, while the last two are in 3/4 time. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The music consists of two melodic lines, one in each hand, with occasional harmonic chords. The piece begins with a fast, rhythmic pattern in the upper voices, followed by a more sustained and lyrical section. The tempo changes from Allegro to Adagio, and the dynamics shift from forte to piano. The final section returns to Allegro tempo with trills and arpeggiated chords.

The musical score consists of eight staves of sixteenth-note patterns. The top two staves are in common time (indicated by a 'C'), while the bottom two staves are in 2/4 time (indicated by a '2/4'). The music begins with a treble staff eighth note followed by sixteenth-note pairs. Measures 2-4 show various sixteenth-note patterns with grace notes and slurs. Measures 5-7 continue with sixteenth-note patterns, including some with accidentals. Measure 8 concludes with a treble staff eighth note followed by sixteenth-note pairs.

T. d. P. (5) N.