

ÍNDICE

I PARTE

- Introducción.....	7
- Comentarios sobre el Álbum de Ana Magdalena Bach.....	8
- Las Danzas que componen el Álbum para Ana Magdalena Bach.....	9
- Reglas de interpretación barroca	10
- Comentarios sobre interpretación comparativa de los instrumentos barrocos de teclado y el piano moderno	13
- Polifonía.....	14
- Piezas con polifonía	15
- Ornamentación	16
- Digitación	17
- Grados de dificultad	18
- Sobre el tocar forte o piano	19
- Bibliografía.....	20

II PARTE

- N° 1 Menuet, BWV Anh. 113	38
- N° 2 Menuet, BWV Anh. 114	40
- N° 3 Menuet, BWV Anh. 115	42
- N° 4 Rondeau, BWV Anh. 183.....	45
- N° 5 Menuet, BWV Anh. 116	48
- N° 6 Polonaise:	
a) BWV Anh. 117a	51
b) BWV Anh. 117b.....	51
- N° 7 Menuet, BWV Anh. 118	54
- N° 8 Polonaise, BWV Anh. 119.....	56
- N° 9 Menuet, BWV Anh. 120.....	58
- N° 10 Menuet, BWV Anh. 121.....	60
- N° 11 Marcha, BWV Anh. 122.....	62
- N° 12 Polonaise, BWV Anh. 123.....	64
- N° 13 Marcha, BWV Anh. 124.....	66
- N° 14 Polonaise, BWV Anh. 125.....	68
- N° 15 Minuetto, BWV Anh. 126	70
- N° 16 Marcha, BWV Anh. 127	72
- N° 17 Polonaise, BWV Anh. 128.....	74
- N° 18 Aria, BWV 988.....	77
- N° 19 "Solo per il cembalo", BWV Anh. 129	80
- N° 20 Polonaise, BWV Anh. 130.....	84
- N° 21 Preludio en Do M, BWV 846.....	87
- N° 22 Menuet, BWV Anh. 132	90

1.

Musical notation for measures 1-4. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with triplets and slurs, while the left hand provides a steady bass accompaniment with triplets and a four-note pattern.

5

Musical notation for measures 5-8. The right hand continues the melodic line with eighth-note patterns, and the left hand maintains the bass accompaniment.

10

Musical notation for measures 9-12. Measure 10 includes a trill (tr) in the right hand. The piece concludes with a repeat sign at the end of measure 12.

16

Musical notation for measures 13-15. The right hand features a melodic line with slurs and accidentals, while the left hand continues the bass accompaniment.

21

Musical notation for measures 16-20. The right hand continues the melodic line with eighth-note patterns, and the left hand maintains the bass accompaniment.

27

Musical notation for measures 21-26. The right hand features a melodic line with slurs and accidentals, while the left hand continues the bass accompaniment. The piece ends with a repeat sign at the end of measure 26.