

Second, in the version attributed to Ziegler the keys of *C*, *G*, and *D major* are represented by new pieces more virtuosic and striking than those by Goldberg.

Thirdly, many polonaises underwent "cosmetic alteration" affecting texture as well as melodic and rhythmic aspects of certain voices — changes by which these pieces gained much in terms of interest and attractiveness.

In closing we suggest to the reader to become acquaint-

ted with a few polonaises from Ziegler's collection. In style and character they are typical *galanterie* pieces, i. e. for pleasant playing at home, rather than for inclusion in a concert performance (Ger. "Galanterie" — an object of little consequence). Incorporated into this collection, though, these miniatures serve a consequential role in the didactic task of mastering the full spectrum of keys.

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3. **Heinichen, J. D.** *Der General-Bass in der Composition* <...> Dresden, 1728.

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6. **Mattheson, J.** *Der vollkommene Capellmeister* <...> Hamburg, 1739.

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8. **Serebrennikov, M.** "L'ABC Musical" by Gottfried Kirchhoff: a work thought to be lost, in: *Musica*. 2008, № 2 (11). P. 20–25 [in Russian].

9. **Shabalina, T.** *Sonatas for chamber ensemble by J. S. Bach (Problems of textual criticism in connection with the history their of creation and with performance practice)*. Diss. St Petersburg, 1992 [in Russian].

10. **Wollny, P.** "... welche dem größten Concerte gleichen": the polonaises of Wilhelm Friedemann Bach, in: *The Keyboard in Baroque Europe*. Ed. by Christopher Hogwood. Cambridge, 2003. P. 169–183.

JOHANN GOTTFRIED ZIEGLER

#### 24 Polonaises in all keys for harpsichord \*

##### Полонез VI / Polonnesi VI

© Maxim Serebrennikov, source transcription, notation, 2009.

\* In the preparation of this work for publication the author strove to preserve the essential features of the original's notational diagram while adapting the text for the modern musician. The placement of courtesy and canceling accidentals, the use of key signatures, and the marking of bar lines is in accordance with present notation standards. Additions made by the editor are set within square brackets [ ]. Obvious mistakes in the original edition have been corrected without comment.

13

17

21

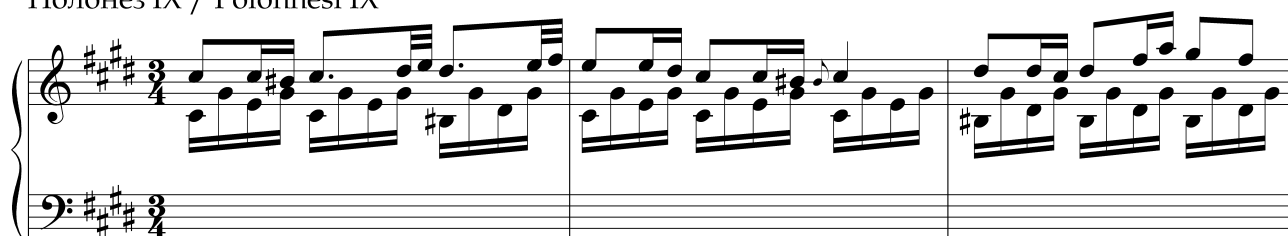
25

Полонез VIII / Polonnesi VIII

5



Полонез IX / Polonnesi IX



Полонез XI / Polonnesi XI

Measures 1-8 of Polonnesi XI. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The notation includes a trill (tr) in measure 1, a repeat sign in measure 4, and dynamic markings of *f* (forte) and *p* (piano) in measures 6 and 7 respectively.

Полонез XV / Polonnesi XV

Measures 1-8 of Polonnesi XV. The piece is in 3/4 time with a key signature of three flats (Bb, Eb, Ab). The notation includes a dynamic marking of *f* (forte) in measure 1, a repeat sign in measure 4, and dynamic markings of *p* (piano) and *f* (forte) in measures 6 and 7 respectively.

13

13

Полонез XIX / Polonnesi XIX

[f] p f p

5

f m. s. m. s.

9

p f m. s.

13

p f p f

17

f m. s. m. s.

Supplement

List of obvious errors printed in the Wolff edition<sup>1</sup>

Polonaise 1.

Bar 18, upper staff. The appoggiatura preceding the 3<sup>rd</sup> beat should contain  $c^{\flat}$  instead of  $d^{\flat}$ .



Polonaise 2.

Bars 4, 12, 14, 16, lower staff. According to the tradition of rhythmic groupings in instrumental music which crystalized in the 18th century, eighth notes which trace out a single harmony in a simple meter should be linked by one beam.



Bar 19, lower staff, last note. The sharp preceding  $d$  was omitted.



Polonaise 3.

Bar 12, lower staff. The last four eighth notes should be linked by a single beam (see comments for Polonaise 2, bar 4).



<sup>1</sup> The list of mistakes given below elicits a question of bewilderment: what did Wolff do as editor of this edition? In any case, the cost of 19.95€ which “Schott Mainz Verlag” charges should be markedly reduced given the edition’s inadequate quality.

#### Polonaise 4.

Bar 5, upper staff, 2<sup>nd</sup> beat. The printed  $b^{\flat}$  is extraneous.



Bar 6, lower staff, 5<sup>th</sup> note.  $b$  was mistakenly printed in place of  $b^{\flat}$ . Compare with bars 5 and 7.



Bar 7, lower staff, 4<sup>th</sup> note.  $f$  was mistakenly printed in place of  $e$ .

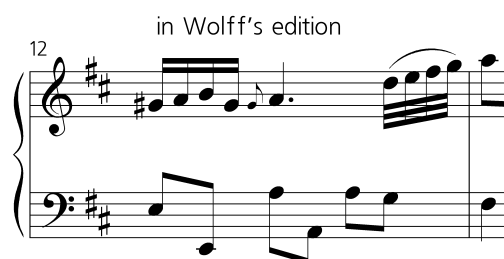


Bar 17, upper staff. A sharp should be placed in front of  $g$  in its second occurrence since the earlier sharp relates to a different voice.



#### Polonaise 5.

Bar 12, lower staff. The last four eighth notes should be linked by a single beam (see comments for Polonaise 2, bar 4). As an aid to the performer a courtesy accidental (natural) would be well placed prior to  $g$  and  $g^2$ .



### Polonaise 7.

Bar 15, upper staff, 3<sup>rd</sup> beat. The editor should add an appoggiatura prior to  $e^2$ , analogous to bars 13 and 14.

in Wolff's edition



Necessary

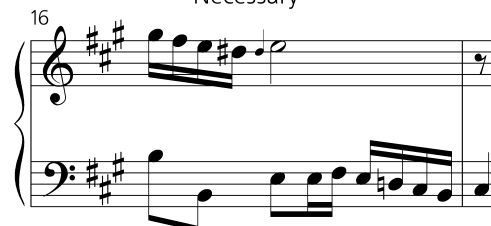


Bar 16, lower staff. As an aid to the performer a courtesy accidental (natural) would be well placed prior to  $d$ .

in Wolff's edition



Necessary



### Polonaise 8.

Bar 16, lower staff, 1<sup>st</sup> note.  $f$  was mistakenly printed in place of  $a$ .

in Wolff's edition



Necessary



### Polonaise 9.

Bar 10, upper staff, 3<sup>rd</sup> note.  $e^1$  was mistakenly printed in place of  $d^1$ .

in Wolff's edition



Necessary



Bar 12, lower staff, 7<sup>th</sup> note. As an aid to the performer a courtesy accidental (natural) would be well placed prior to  $a$ .

in Wolff's edition



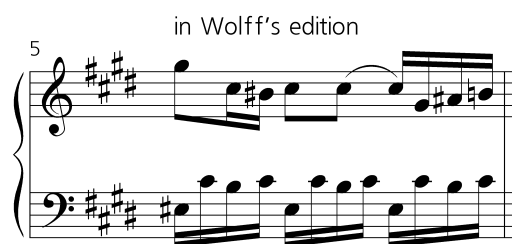
Necessary



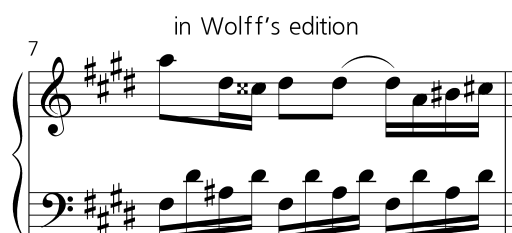


### Polonaise 10.

Bar 5, lower staff, 3<sup>rd</sup>, 7<sup>th</sup>, and 11<sup>th</sup> notes. In all instances *b* was mistakenly printed in place of *g*.

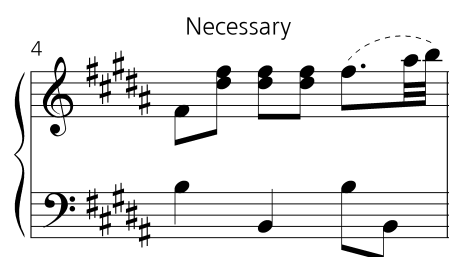


Bar 7, lower staff, 1<sup>st</sup> note. The double sharp before *f* was omitted.



### Polonaise 11.

Bar 4, upper staff, final two notes.  $g^2$  and  $a^2$  were mistakenly printed in place of  $a^2$  and  $h^2$ .



### Polonaise 12.

Bar 16, upper staff, 7<sup>th</sup> note. The sharp before  $h^1$  was omitted.



### Polonaise 13.

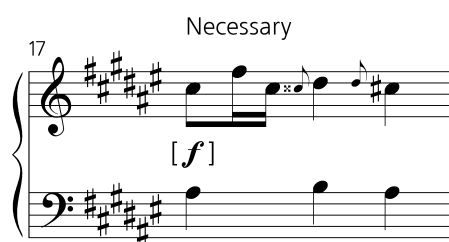
Bars 4, 12, lower staff. The last four eighth notes should be linked by a single beam (see comments for Polonaise 2, bar 4).



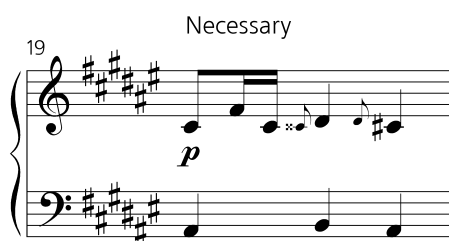
Bar 12, lower staff, 5<sup>th</sup> note. The neutralizing sharp before *f* was omitted.



Bar 17, upper staff, last note. The sharp before *c*<sup>2</sup> was omitted.



Bar 19, upper staff, last note. The sharp before *c*<sup>1</sup> is omitted.



#### Polonaise 14.

Bars 4, 18, lower staff, 4<sup>th</sup> note. The sharp before *g* was omitted.



Bar 14, lower staff. The last four eighth notes should be linked by a single beam (see comments for Polonaise 2, bar 4).





## Polonaise 15.



Bar 1, lower staff, 2<sup>nd</sup> and 3<sup>rd</sup> notes. *A* and *c* were mistakenly printed in place of *F* and *A*.

<p>in Wolff's edition</p> 	<p>Necessary</p> 
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

Bar 4. On the second beat there is an obvious disparity in counterpoint. In such cases, the editor should suggest variant readings, not simply reprint the mistake. We would recommend to play *g* in place of *f* in the bass voice.



<p>in Wolff's edition</p> 	<p>Better</p> 
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

Bar 12, lower staff. The last four eighth notes should be linked by a single beam (see comments for Polonaise 2, bar 4).

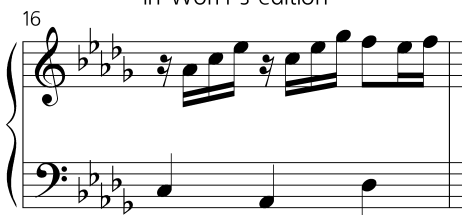

<p>in Wolff's edition</p> 	<p>Necessary</p> 
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## Polonaise 16.



Bar 15, upper staff, 3<sup>rd</sup> beat. The appoggiatura was mistakenly printed as *h*<sup>2</sup> in place of *a*<sup>2</sup>. Additionally the rhythm should be changed from  to .

<p>in Wolff's edition</p> 	<p>Necessary</p> 
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Bar 16, upper staff, 3<sup>rd</sup> beat. As this bar is analogous to bar 15, the editor should add a appoggiatura and trill and also change the rhythm from  to .



<p>in Wolff's edition</p> 	<p>Necessary</p> 
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Bar 17, upper staff. The last four eighth notes should be linked by a single beam (see comments for Polonaise 2, bar 4).

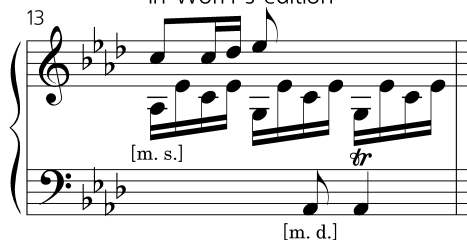
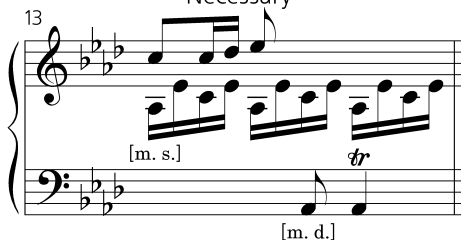
<p>in Wolff's edition</p> 	<p>Necessary</p> 
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### Polonaise 17.

Bar 8, upper staff, 4<sup>th</sup> note. The natural before  $d^2$  was omitted.

<p>in Wolff's edition</p> 	<p>Necessary</p> 
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Bar 13, middle voice, 5<sup>th</sup> and 9<sup>th</sup> notes. In both cases,  $g$  was mistakenly printed in place of  $a$ .



<p>in Wolff's edition</p> 	<p>Necessary</p> 
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### Polonaise 19.

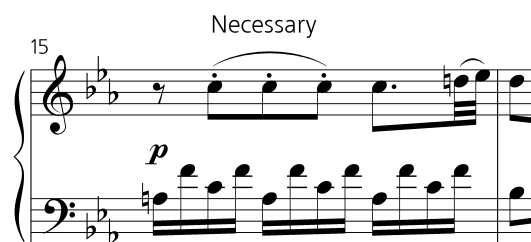
Bar 2, lower staff, 4<sup>th</sup> note.  $c^1$  was mistakenly printed in place of  $b$ .

<p>in Wolff's edition</p> 	<p>Necessary</p> 
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Bar 5, lower staff, 1<sup>st</sup> note. The flat in front of  $a$  is unnecessary, as this pitch is already flattened according to the key signature. Additionally, the triplets would be better printed downwards, as they are acting as a middle voice in the upper staff.

<p>in Wolff's edition</p> 	<p>Necessary</p> 
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Bar 15, lower staff, 11<sup>th</sup> note.  $e^l$  was mistakenly printed in place of  $c^l$ .



Bar 17, lower staff, 1<sup>st</sup> note. A natural sign was mistakenly printed in front of  $a$  in place of a flat sign.



### Polonaise 20.

Bars 4, 5, 6, 12, 18, 19, 20, lower staff. The last four eighth notes should be linked by a single beam (see comments for Polonaise 2, bar 4).



Bar 19, upper staff, final two notes.  $e^l$  and  $f^l$  were mistakenly printed in place of  $c^l$  and  $d^l$ . Compare with bar 5.




### Polonaise 22.

Bar 1 and analogous bars. In all of these cases the entire bass line should be linked by a single beam (see comments for Polonaise 2, bar 4).

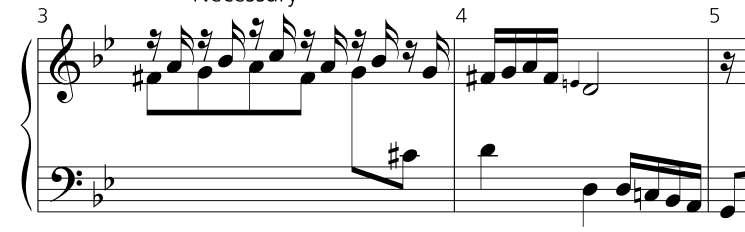


Bar 4, upper staff, 1<sup>st</sup> beat. The printed  $d'$  is extraneous.

in Wolff's edition




Necessary




Bar 6, upper staff, last note. The editor should add an appoggiatura prior to  $g^l$ , analogous to bar 2.

in Wolff's edition



Necessary




Bar 14. Two bars of music are missing following this bar.


### Polonaise 23.

Bar 6, lower staff. The last four eighth notes should be linked by a single beam (see comments for Polonaise 2, bar 4).

in Wolff's edition




Necessary




Bar 20, upper staff. As an aid to the performer a courtesy accidental (natural) would be well placed prior to  $e^2$  since this note was flattened in the previous bar.

in Wolff's edition



Necessary



Bar 21, upper staff. The natural before  $h^2$  is omitted.

in Wolff's edition



Necessary

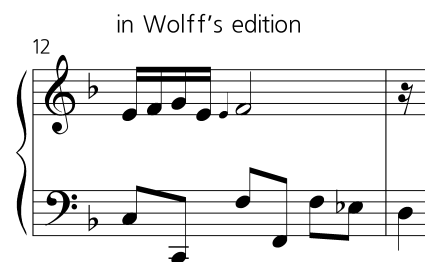


## Polonaise 24.

Bars 1, 2, 9, lower staff. All eighth notes should be linked by a single beam (see comments for Polonaise 2, bar 4).



Bars 12, 14, 16, lower staff. The last four eighth notes should be linked by a single beam (see comments for Polonaise 2, bar 4).



Bar 13, upper staff, 7<sup>th</sup> note.  $d^2$  was mistakenly printed in place of  $c^2$ . Compare with bar 15.



Bar 17, lower staff, in the 2<sup>nd</sup> beat.  $g'$  was mistakenly printed in place of  $a'$ .



Bar 19, lower staff, in the 1<sup>st</sup> beat.  $A$  and  $d$  were mistakenly printed in place of  $F$  and  $A$ .

