

CHILD'S OWN BOOK
of Great Musicians
BACH



By

THOMAS TAPPER

E

THEODORE PRESSER CO.
1712 CHESTNUT STREET
• PHILADELPHIA •

The Project Gutenberg EBook of Johann Sebastian Bach, by Thomas Tapper

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.net

Title: Johann Sebastian Bach
The story of the boy who sang in the streets

Author: Thomas Tapper

Release Date: December 4, 2010 [EBook #34568]

Language: English

*** START OF THIS PROJECT GUTENBERG EBOOK JOHANN SEBASTIAN BACH ***

Produced by Juliet Sutherland, Ernest Schaal, and the
Online Distributed Proofreading Team at <http://www.pgdp.net>

Johann Sebastian Bach

The Story of the Boy
Who Sang in the Streets



This Book was made by



Philadelphia
Theodore Presser Co.
1712 Chestnut Str.

COPYRIGHT, 1915, BY THEODORE PRESSER CO.
Printed in the U.S.A.



The Story of the Boy Who Sang in the Streets

This is the house in which JOHANN SEBASTIAN BACH was born.

THE HOUSE IN WHICH BACH WAS BORN.

THE HOUSE IN WHICH BACH WAS BORN.

This house stands in the town of Eisenach in Germany. It looks very much the same today as it did when Sebastian was a little boy. Many people go there to visit this house because the little boy grew to be a famous man.

In Eisenach there is a statue of Bach near the palace.

STATUE OF BACH AT EISENACH.

STATUE OF BACH AT EISENACH.

In the same town in which Sebastian was born there stands on the top of a hill a very famous castle built many hundreds of years ago.

This castle is called the Wartburg.

THE CASTLE AT WARTBURG.

THE CASTLE AT WARTBURG.

As a boy little Sebastian used to climb the hill with his friends, and they, no doubt, had a happy time playing

about the castle grounds. In one of its great halls the minstrels of Germany held their Song Contests.

When Sebastian was old enough he used to travel afoot, just as the minstrels did; his purpose was to go to hear fine organ players. Once as he sat weary by the roadside someone threw a herring to him so that he might eat as he rested.

BACH EATING THE HERRING.

BACH EATING THE HERRING.

Little Sebastian's father was named JOHANN AMBROSIUS BACH. He, too, was a musician, as his people had been for many years.

JOHANN AMBROSIUS BACH.

JOHANN AMBROSIUS BACH.

One of these was a miller who played and sang while the corn was grinding. His name was Veit Bach, and his little boy was called Hans, the Player, because he, too, loved to play the violin.

VEIT BACH AND HIS SON HANS.

VEIT BACH AND HIS SON HANS.

When Sebastian was ten years old his father and mother died. So he went to live with his brother, whose home was a few miles away.

Of this brother Sebastian had music lessons, and he

improved so rapidly that he used to beg to be allowed to play the pieces in a big book in the library.

But the brother refused him this pleasure. However, little Sebastian was eager to learn all the music he could find, so he used to sit up on moonlight nights and copy these pages while his brother was asleep.

But what do you think happened when he had copied everything in that big book?

His brother found out what he had done and took all his precious music away from him.

BACH COPYING MUSIC BY MOONLIGHT.

BACH COPYING MUSIC BY MOONLIGHT.

If you know any boy who is about twenty years old you may say to him, Bach was as old as you are when Benjamin Franklin was born in Boston.

And although there was this difference of twenty years or so in their ages, we may think of them at work in the world at the same time. You must remember that all men like Franklin and Bach who became famous did so by working very hard.

BENJAMIN FRANKLIN.

BENJAMIN FRANKLIN.

Franklin, too, was born very poor. Once he walked the

streets of Philadelphia with a loaf of bread under each arm. But by being faithful in all he did he became the friend of all his countrymen and of Kings and Queens besides.

Benjamin Franklin was quite a little younger than Sebastian Bach. But there was a famous man who was almost exactly Sebastian's age. This man composed an Oratorio that is loved by everybody. It is sung in cities and towns all over the world, particularly at Christmas time.

Do you happen to know the name of this Oratorio? If not, you can surely learn it by asking someone or by looking it up in a book.

Write in the name of the composer of this Oratorio below the picture, and write on this line the name of the Oratorio itself.

The composer's name is

The Oratorio, the name of which you have just written,

was first sung in the Irish city of Dublin, 1742.

At that time Sebastian Bach was living in Leipsic and had been for many years at the head of the Thomas School. He was known as its Cantor. Bach worked very hard here to supply music for several of the Leipsic churches, and he worked so well that his fame spread until it reached the ears of the Emperor.

Frederick the Great was also a musician and composer. So he invited Sebastian Bach to visit him at his castle. There were many people present, but Sebastian Bach was the principal guest. He played on many of the Emperor's fine pianos. When he reached home again he composed a musical work and dedicated it to the Emperor.

BACH PLAYING BEFORE FREDERICK THE GREAT.

BACH PLAYING BEFORE FREDERICK THE GREAT.

The kind of a piano that Sebastian Bach played on was not called a piano in his day. It was called a Clavier or Clavichord.

Some day you will study a collection of pieces by Sebastian Bach which was written for this instrument and was called *The Well Tempered Clavichord*.

This is the kind of piano, or clavichord, that Bach used.

THE CLAVICHORD.

THE CLAVICHORD.

And here is the beginning of the very first piece in the collection of which we have just spoken in Bach's handwriting.

BACH'S HANDWRITING.

BACH'S HANDWRITING. [Listen](#)

MORNING PRAYERS IN THE HOME OF JOHANN SEBASTIAN BACH.

MORNING PRAYERS IN THE HOME OF JOHANN SEBASTIAN BACH.

Sebastian Bach had a very large family, twenty children altogether. Two of them studied music faithfully with their father.

One was Friedmann, for whom the father wrote a book called *Little Preludes*. Friedmann's brother, Philipp Emanuel Bach, was a very fine clavichord player. He wrote a book about music and composed many pieces.

WILLIAM FRIEDMANN BACH.

WILLIAM FRIEDMANN BACH.

PHILIPP EMANUEL BACH.

PHILIPP EMANUEL BACH.

Sebastian Bach died in 1750. He was sixty-five years of age.

Benjamin Franklin was at that time forty-four years old and George Washington was eighteen.

This is the way Bach wrote his name.

FACTS ABOUT SEBASTIAN BACH.

Read these facts about Sebastian Bach and try to write his story out of them, using your own words.

When your story is finished ask your mother or your teacher to read it. When you have made it as perfect as you can, copy it on pages 14, 15 and 16.

1. Full name: Johann Sebastian Bach.
2. Born 1685, died 1750.
3. As a little boy he sang in the streets, begging from door to door.
4. His father and mother died when he was ten years old.
5. He went to live with his brother.
6. He took his first position when he was seventeen.
7. He used to walk long distances to hear famous organists, one of whom was named Buxtehude.
8. He could play the organ, clavichord, violin, and other stringed instruments.

9. He wrote music for the voice (solo and chorus).
10. And for many different instruments.
11. He never met his fellow countryman, Handel.
12. Bach copied lots of music because printed music was dear in his day.
13. He was Cantor of the Thomas School for many years.
14. Once he visited Frederick the Great at Potsdam.
15. For his little son, Friedmann, he wrote a book of *Little Preludes*.

SOME QUESTIONS.

1. In what year did Bach die?
2. Name an American who was alive at the same time.
3. What famous castle can be seen from the streets of Eisenach?
4. What other great German composer lived in Bach's time?
5. What instruments could Bach play?

6. For what purpose did Bach travel from place to place, as a boy?

7. What was the name of Sebastian's father?

8. Who was Hans, the Player?

9. Were any of Bach's children musical?

10. What music by Bach have you heard?

THE STORY OF JOHANN SEBASTIAN BACH

Written by.....

On (date).....

Transcriber's Notes:

On page 10, a comma was added after "or clavichord".

End of the Project Gutenberg EBook of Johann Sebastian Bach, by
Thomas Tapper

*** END OF THIS PROJECT GUTENBERG EBOOK JOHANN SEBASTIAN BACH ***

***** This file should be named 34568-h.htm or 34568-h.zip *****
This and all associated files of various formats will be found in:
<http://www.gutenberg.org/3/4/5/6/34568/>

Produced by Juliet Sutherland, Ernest Schaal, and the
Online Distributed Proofreading Team at <http://www.pgdp.net>

Updated editions will replace the previous one--the old editions
will be renamed.

Creating the works from public domain print editions means that no
one owns a United States copyright in these works, so the
Foundation
(and you!) can copy and distribute it in the United States without
permission and without paying copyright royalties. Special rules,
set forth in the General Terms of Use part of this license, apply
to
copying and distributing Project Gutenberg-tm electronic works to
protect the PROJECT GUTENBERG-tm concept and trademark. Project
Gutenberg is a registered trademark, and may not be used if you
charge for the eBooks, unless you receive specific permission. If
you
do not charge anything for copies of this eBook, complying with the
rules is very easy. You may use this eBook for nearly any purpose
such as creation of derivative works, reports, performances and
research. They may be modified and printed and given away--you may
do
practically ANYTHING with public domain eBooks. Redistribution is
subject to the trademark license, especially commercial
redistribution.

*** START: FULL LICENSE ***

THE FULL PROJECT GUTENBERG LICENSE
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg-tm mission of promoting the free
distribution of electronic works, by using or distributing this
work
(or any other work associated in any way with the phrase "Project
Gutenberg"), you agree to comply with all the terms of the Full
Project
Gutenberg-tm License (available with this file or online at
<http://gutenberg.net/license>).

Section 1. General Terms of Use and Redistributing Project
Gutenberg-tm
electronic works

1.A. By reading or using any part of this Project Gutenberg-tm
electronic work, you indicate that you have read, understand, agree
to
and accept all the terms of this license and intellectual property
(trademark/copyright) agreement. If you do not agree to abide by
all
the terms of this agreement, you must cease using and return or
destroy
all copies of Project Gutenberg-tm electronic works in your
possession.
If you paid a fee for obtaining a copy of or access to a Project
Gutenberg-tm electronic work and you do not agree to be bound by
the
terms of this agreement, you may obtain a refund from the person or
entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. "Project Gutenberg" is a registered trademark. It may only
be
used on or associated in any way with an electronic work by people
who
agree to be bound by the terms of this agreement. There are a few
things that you can do with most Project Gutenberg-tm electronic
works
even without complying with the full terms of this agreement. See
paragraph 1.C below. There are a lot of things you can do with
Project
Gutenberg-tm electronic works if you follow the terms of this
agreement
and help preserve free future access to Project Gutenberg-tm
electronic
works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation ("the
Foundation"
or PGLAF), owns a compilation copyright in the collection of
Project
Gutenberg-tm electronic works. Nearly all the individual works in
the
collection are in the public domain in the United States. If an
individual work is in the public domain in the United States and
you are

located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg-tm mission of promoting free access to electronic works by freely sharing Project Gutenberg-tm works in compliance with the terms of this agreement for keeping the Project Gutenberg-tm name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg-tm License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg-tm work. The Foundation makes no representations concerning the copyright status of any work in any country outside the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg-tm License must appear prominently whenever any copy of a Project Gutenberg-tm work (any work on which the phrase "Project Gutenberg" appears, or with which the phrase "Project Gutenberg" is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.net

1.E.2. If an individual Project Gutenberg-tm electronic work is derived from the public domain (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase "Project Gutenberg" associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg-tm trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg-tm electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg-tm License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg-tm License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg-tm.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with

active links or immediate access to the full terms of the Project Gutenberg-tm License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg-tm work in a format other than "Plain Vanilla ASCII" or other format used in the official version posted on the official Project Gutenberg-tm web site (www.gutenberg.net), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original "Plain Vanilla ASCII" or other form. Any alternate format must include the full Project Gutenberg-tm License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg-tm works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg-tm electronic works provided that

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg-tm works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg-tm trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the

address specified in Section 4, "Information about donations to the Project Gutenberg Literary Archive Foundation."

- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg-tm License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg-tm works.

- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.

- You comply with all other terms of this agreement for free distribution of Project Gutenberg-tm works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg-tm electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from both the Project Gutenberg Literary Archive Foundation and Michael Hart, the owner of the Project Gutenberg-tm trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread public domain works in creating the Project Gutenberg-tm collection. Despite these efforts, Project Gutenberg-tm electronic works, and the medium on which they may be stored, may contain "Defects," such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a

computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the "Right of Replacement or Refund" described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg-tm trademark, and any other party distributing a Project Gutenberg-tm electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you 'AS-IS' WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT

LIMITED TO
WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages.

If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg-tm electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg-tm electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg-tm work, (b) alteration, modification, or additions or deletions to any Project Gutenberg-tm work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg-tm

Project Gutenberg-tm is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the

assistance they need are critical to reaching Project Gutenberg-tm's goals and ensuring that the Project Gutenberg-tm collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg-tm and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation web page at <http://www.pglaf.org>.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Its 501(c)(3) letter is posted at <http://pglaf.org/fundraising>. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's principal office is located at 4557 Melan Dr. S. Fairbanks, AK, 99712., but its volunteers and employees are scattered throughout numerous locations. Its business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887, email business@pglaf.org. Email contact links and up to date contact information can be found at the Foundation's web site and official page at <http://pglaf.org>

For additional contact information:

Dr. Gregory B. Newby
Chief Executive and Director
gbnewby@pglaf.org

Section 4. Information about Donations to the Project Gutenberg

Literary Archive Foundation

Project Gutenberg-tm depends upon and cannot survive without wide spread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit <http://pglaf.org>

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg Web pages for current donation methods and addresses. Donations are accepted in a number of other ways including including checks, online payments and credit card donations. To donate, please visit: <http://pglaf.org/donate>

Section 5. General Information About Project Gutenberg-tm electronic works.

Professor Michael S. Hart is the originator of the Project Gutenberg-tm

concept of a library of electronic works that could be freely shared with anyone. For thirty years, he produced and distributed Project Gutenberg-tm eBooks with only a loose network of volunteer support.

Project Gutenberg-tm eBooks are often created from several printed editions, all of which are confirmed as Public Domain in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our Web site which has the main PG search facility:

<http://www.gutenberg.net>

This Web site includes information about Project Gutenberg-tm, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.