

JOH. SEB. BACH

ENGLISCHE SUITEN

BWV 806-811

NACH DER HANDSCHRIFTLICHEN ÜBERLIEFERUNG
AUS BACHS SCHÜLERKREIS HERAUSGEGEBEN
VON
RUDOLF STEGLICH

FINGERSATZ VON
HANS-MARTIN THEOPOLD

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VORWORT

PREFACE

PRÉFACE

Diese sechs Klaviersonaten Johann Sebastian Bachs wurden schon in der 2. Hälfte des 18. Jahrhunderts „Englische Suiten“ genannt; wie der Bach-Biograph Forkel meint, weil sie „für einen vornehmen Engländer gemacht“ sind. Vielleicht hängt das zusammen mit der Bemerkung „faîtes pour les Anglois“ auf dem Titel der drei jüngsten, in London wirkenden Bach-Sohn Johann Christian gehörten Abschrift der Suiten. Doch könnte das auch nur eine nachträgliche liebenswürdige Widmung Joh. Christians sein. Andersseits ist der Name auf Anklänge an Klavierstücke den in London lebenden französischen Komponisten Dieupart zurückgeführt worden und – was wahrscheinlich ist – auf eine gewisse Verwandtschaft besonders der 1. Suite mit der ersten, ebenfalls in A-dur stehenden der 1720 in London gedruckten Klaviersonaten Händels. Bach selbst hat sie, nach erhaltenen Abschriften zu urteilen, zunächst wohl „Préludes avec leurs Suites“ genannt, dann „Suites avec Préludes“. Sind die Präludien doch ganz besonders umfangreich und gewichtige Stücke.

Der füllige und weiträumige, temperamentvolle und zum Teil virtuose Fluss dieser Suiten steht der Musiksprache des jüngeren Bach viel näher als die schlanken, eleganten französischen Suiten. Daher sind sie wohl vor diesen, noch vor 1722 in Bachs Köthenener Kapellmeisterjahren entstanden. Sie sind nicht in Bachs Eigenschrift erhalten, nur in Abschriften aus dem Schülerkreis, die in Einzelheiten voneinander abweichen, worunter auch Verbesserungen Bachs selber sein mögen. Bachs endgültige Fassung ist daher nicht zweifelsfrei festzustellen. Einige der Abschriften, vor allem die aus dem Besitz Joh. Christian Kittels, eines der letzten Bach-Schüler, der später Organist in Erfurt war, geben durch Auszüge- und Artikulationszeichen wertvolle Hinweise darauf, mit welchen Mitteln Bach „so viele Mannigfaltigkeit in seinen Vortrag brachte, daß jedes Stück unter seiner Hand gleichsam wie eine Rede sprach“ (wie Forkel

These six piano-forte suites of Johann Sebastian Bach were known as "English Suites" as early as the latter half of the eighteenth century because (as Bach's biographer Forkel put it) "they were made for an Englishman of rank". Perhaps that has some connection with the annotation "faîtes pour les Anglois" in the title of the copy of the Suites belonging to Bach's youngest son, Johann Christian, who was then living in London. And yet it might also be only a gracious dedication added later by Johann Christian himself. On the other hand, the title has been attributed to reminiscences of the piano-forte music of the French composer Dieupart, who resided in London, and also (which is far more likely) to a certain relationship between the first suite in particular and the first of Handel's piano-forte suites, (also in A Major), which were published in London in 1720. Judging by surviving copies, Bach himself first called them "Préludes avec leurs Suites" and then later "Suites avec Préludes". For all that, the Préludes are really quite sizable and important pieces.

The full, broad, temperamental and in part virtuous flow of these Suites is more characteristic of the musical language of the young Bach than the slight, more elegant French Suites. They were therefore possibly written before the latter, before 1722 during Bach's Kapellmeister years in Köthen. The original autographs have not survived. We have only copies made by Bach's pupils and these differ in details, some of which may be corrections made by Bach himself. For this reason, it is impossible to say with certainty which was Bach's final version. In their ornamentation and articulation signs some of these copies (particularly those belonging to Johann Christian Kittel, one of Bach's last pupils and later organist in Erfurt) provide valuable information how Bach, in Forkel's words, "introduced so much variety in his performance that under his hand every piece was as it were like a discourse" so that his clavier

Ces six suites pour piano de Johann Sebastian Bach furent déjà nommées "Suites Anglaises" dans la deuxième moitié du 18^e siècle, parce qu'elles avaient été écrites pour un sujet anglais de distinctions comme le suppose Forkel, le biographe de Bach. Ceci a peut-être un rapport avec la remarque: "faîtes pour les Anglois" écrite sur la copie des Suites ayant appartenu au plus jeune fils de Bach Johann Christian qui vivait à Londres. Cependant, il ne s'agit peut-être que d'une aimable dédicace faîte plus tard par Johann Christian. D'autre part, il est possible que ce nom ait été attribué à la réminiscence des œuvres pour piano du compositeur français, vivant à Londres, Dieupart, et qui est encore plus plausible, à une certaine œuvre qui existe, principalement, entre la première suite et celle également en La majeur des Suites pour Piano de Händel, imprimées en 1720 à Londres. A en juger par les copies existantes, Bach a renommées pour ses "Préludes avec leurs Suites", puis "Suites avec Préludes"; les préludes sont pourtant des morceaux importants et d'une grande envergure.

La fluidité de ces suites, pleines d'ampleur et de tempérament et en partie de virtuosité, est plus proche du langage musical du jeune Bach que ne le sont les élégantes et fines Suites Françaises. C'est pourquoi, on suppose qu'elles ont été écrites, avant 1722, pendant les années où Bach était maître de chapelle à Köthen. On ne possède plus les autographes de ces œuvres, mais seulement les copies des élèves de Bach qui diffèrent les unes des autres et où il peut avoir porté lui-même des améliorations. C'est pour cette raison qu'il est difficile de savoir quelle est la version définitive de Bach. Quelques unes de ces copies, entre autres celles ayant appartenu à Johann Christian Kittel qui fut un des derniers élèves de Bach et plus tard organiste à Erfurt, donnent, par leurs signes d'ornementation et d'articulation, de précieuses indications sur la diversité des moyens d'exécution que Bach possédait et par lesquels chaque morceau prenait sous ses doigts l'importance d'un dis-

überliefert), und wodurch sein Klavierspiel ganz besonders „zielerlich, fein und angenehm“ klang (wie Friedemann berichtet). Dürfen wir doch gerade auch bei den Tanzsätzen der Suites nicht vergessen, daß Bach kein steifer Pruckermauer war, sondern – nach dem Zeugnis eines seiner späteren Thomaschulrektoren – ein „omnibus membris rhythmicis“: einer, der den Rhythmus in allen Gleisen hat. Solche Tanzsätze wollten damals „agil und galant“ empfunden und wiedergeben werden. Das heißt nicht etwa oberflächlich und leichtfertig, sondern feinsinnig geistvoll und herzhaft lebendig bewegt, gerade auch in den feinbeweglichen Aussierungen der Melodien. Als Wegweiser dahin, die uns aus Bachs eigenem Schillerkreis überkommen sind, wurden die Aussierungs- und Artikulationszeichen der besten alten Abschriften übernommen. Allerdings ließen die Schreiberväter auch Bach selbst – dort, wo das Auszieren ohnehin selbstverständlich war, die Zeichen oft weg. Anderswo schreiben sie keineswegs immer das gleiche vor, denn die Art des Auszierens wird nicht in allen Einzelheiten festgelegt; es bliebt ihr immer etwas Freies, Paradiesisches. Die Zeichen in dieser Ausgabe wollen also die Musizierenden weniger festlegen als anregen zu lebendig-, „mannierichem“ Spiel, auch da, wo nichts eigens vorgeschrieben ist.

Zur Ausführung der Zeichen sei auf die im Vorwort der Ausgabe der Inventionen wiedergegebene Tabelle aus dem Klavierbüchlein für Friedemann Bach verwiesen; was den Charakter der Tanzstücke angeht, auf die ausführlichere Beschreibung im Vorwort zu den Französischen Suites.

Hier zu den Tanzcharakteren in Kürze nur das Wesentliche: Die *Allemande* ist in ruhig-gemessenem Schritt der Viertel zu musizieren, der 3/2-Takt der *Courante* in flüssiger Schrittbewegung der drei Halben (nicht der sechs Viertel!), wobei besonders an den Teilstücken auch Rhythmuswechsel in zweitaktigen Takt vorkommen. Der 3/4- oder 3/2-Takt der *Sarabande* ist langsam, oft gerades feierlich bewegt im Rhythmus $\frac{2}{4}$, das *Menuet* sehr lebhaft und anmutig-heiter, der *Passepied* etwas leichter noch als das *Menuet*. Die *Bourrée* und die *Gavotte* haben lebhaften Zweitschritt-Takt (nicht etwa 4/4!), die erste ist mehr volkstümlich „untermalzt“, die zweite mehr gesellschaftlich-grazios verneigt. Die *Gigue* schließlich verlangt springlebendig-tänzerische Bewegung, wenn sie dem englischen Vorbild folgt, wie besonders in der ersten und vierten Suite, oder virtuos-schnell, „hitzig-eifrig“ Bewegungshab, wo sie von dem italienischen Giggentypus angeregt ist, so besonders in der zweiten Suite, aber auch, verbunden mit deutscher fugenhafter Arbeit, in der dritten und sechsten.

Die Vorzeichen sind nach heutigem Brauch gesetzt, so daß sie jeweils für den ganzen Takt gelten. Die alte polyphone Schreibweise wurde auch bei akkordischen Zusammenklängen möglichst gewahrt, ebenso die anschaulichkeit des Notenbildes bei engem Zusammenrücken der Stimmen in der Höhe oder Tiefe, weshalb in solchen Fällen Schlüsselwechsel möglichst vermieden wurde. Besondere Anmerkungen finden sich am Schluß des Bandes.

playing, according to Friedemann Bach, "was very delicate, fine and pleasant to the ear". In the dance movements of the Suites, in particular, we must also not forget that Bach was no strict pedant but, as testified by one of the later rectors of the Thomas-Schule, an "omnibus membris rhythmicis" – one with rhythm in all his members. At that time such dance movements were intended to be felt and performed "quickly and gracefully". This does not mean that they are to be played superficially and thoughtlessly, let me say, but sensitively and intelligently, with great rhythmical swing, particularly in the plasticly delicate embellishments of the melodic line. As guide in this direction we have taken the ornament and articulation signs from the best old copies. Such Bach himself – often omitted the signs where the ornament was conventionally understood. On the other hand, the notation of the signs was by no means uniform since the style and manner of ornamentation was not systematized in detail. There was always something spontaneous and personal about it. Hence in this edition the marks are intended less to dictate to the player a fixed manner of interpretation than to incite him to embellish his performance flexibly and sensitively even where it is not expressly indicated.

Regarding the execution of the ornaments, see the Table from the Little Clavier Book for Wilhelm Friedemann Bach reproduced in the Preface of our edition of the Inventions. For a detailed description of the dance pieces, see the Preface to the French Suites.

Here we will only touch briefly on the most important points: The *Allemande* is to be played in a quiet, stately four-part metre, the 3/2 time of the *Courante* in a flowing movement of the three half-notes (minims) – not six quarter-notes! There is also a change of rhythm to two-part time at the close of the sections. The 3/4 or 3/2 metre of the *Sarabande* is slow and often with stately rhythm $\frac{2}{4}$, the *Minuet* very lively and graceful, the *Passepied* somewhat lighter than the *Minuet*. The *Bourrée* and the *Gavotte* are in sprightly two-part metre (not 4/4!), the first more popular in style, the gaiety of the second more refined and gracious in atmosphere. Finally the *Gigue* requires a jerky rhythm when it is based on the English model, as in the first and fourth Suite or a virtuous pace and bouncing rhythm when based on the Italian, as in the second Suite. This is true also of the third and sixth, where the Italian style is combined with German fugal technique.

The accidentals follow modern usage, being valid for the whole bar. The old polyphonic notation also has been retained in the chords as far as possible; likewise the visual clarity of the notation where the upper and lower voices are written close together. For this reason change of clef has been avoided as far as possible in such cases. Special comments will be found at the end of the volume.

courses (d'après l'appréciation de Forkel) et dont le jeu au piano était excessivement élégant, fin et agréable à l'oreille (selon le témoignage de Friedemann Bach). Il ne faut pas perdre de vue que, surtout dans les mouvements de danse des Suites, Bach n'avait pas la rigidité d'un homme à perroquet, mais qu'il était un *omnibus membris rhythmicis* – ayant du rythme dans tous ses membres –, comme le disait un de ses recteurs de l'école St. Thomas. Ces mouvements de danse étaient considérés à cette époque comme élégants et galants et exécutés dans cet esprit. Ceci ne veut pas dire superficiellement et négligemment, mais, au contraire, délicatement et spirituellement, avec une agitation résolue et vive, particulièrement dans les ornements subtils de la mélodie. La manière d'y parvenir est indiquée par les signes d'ornement et d'articulation extraits des meilleures copies anciennes provenant des propres élèves de Bach. Toutefois, les copistes ont souvent renoncé, comme Bach l'a fait aussi, à mettre ces signes, là où l'ornement se conçoit de lui-même. D'autre part, leurs prescriptions ne sont pas toujours semblables, car la façon d'ornementer n'est pas fixée dans ces détails, on y a toujours laissé une place à la conception personnelle du joueur. Les signes contenus dans cette édition ne veulent pas contraindre le joueur, mais plutôt l'inciter à jouer les ornements d'une façon vivante, également là, où rien n'a été indiqué.

Pour l'exécution des signes, on se reportera au tableau provenant du «Klavierbüchlein» écrit pour Friedemann Bach et reproduit dans la Préface de l'édition des Inventions. Quant au caractère des danses, il est décrit d'une façon plus détaillée dans la Préface des Suites Françaises.

Ici nous ne donnerons qu'un court aperçu sur l'essentiel de leur caractère de danse: L'*Allemande* est à jouer sur un rythme tranquille et régulier où chaque pas représente une note. La mesure à 3/2 de la *Courante* est un mouvement plus rapide de trois blanches (non de six noires) et – principalement à la fin des cadences – parfois un changement de rythme aux mesures binaires. La mesure à 3/4 ou à 3/2 de la *Sarabande* est lente, souvent franchement solennelle, à rythme $\frac{2}{4}$. Le *Minuet* très vif et enjoué. Le *Passepied* encore plus léger que le *Minuet*. La *Bourrée* et la *Gavotte* ont un pas vif à deux temps (non à 4/4); la première est plutôt une danse populaire à mouvements ramassés, moins élégante que la deuxième qui est une danse de société, gracieuse et gaie. La *Gigue* enfin, demande des mouvements de danse sautillants et pleins d'entrain si elle suit l'exemple anglais, comme surtout dans la première et quatrième Suite, ou bien des mouvements fougueux, de grande agilité, si elle est inspirée par le genre italien de la *gigue*, comme sur le récertoire surtout dans la deuxième Suite, mais aussi associé au style fugue allemand, comme dans la troisième et sixième Suite.

Les altérations répondent à l'écriture moderne, autrement dit, elles sont valables pour toute la mesure. L'ancienne écriture polyphonique a été autant que possible respectée, également dans les émissions simultanées de sons des accords. Il en est de même pour l'aspect du texte où les voix se rapprochent vers le haut ou vers le bas; dans ces cas on a évité autant que possible un changement de clefs. Les remarques spéciales sont réunies à la fin de ce volume.

SUITE I

Prélude

BWV 806



Allemande

Sheet music for piano, Allemande section.

Measures 1-5: Treble clef, key signature of two sharps (F major). Time signature common time. Fingerings: 4 5, 2, 3, 5, 1, 2, 1, 1 2, 1 2. Articulation marks: accents over the first note of each measure.

Measures 6-10: Fingerings: 1 5, 2, 4, 121, 54, 5, 5, 123, 2. Articulation marks: accents over the first note of each measure.

Measures 11-15: Fingerings: 2, 3, 1, 2, 3, 1, 2, 3, 1, 2. Articulation marks: accents over the first note of each measure.

Measures 16-20: Fingerings: 2, 3, 1, 2, 3, 1, 2, 3, 1, 2. Articulation marks: accents over the first note of each measure.

Measures 21-25: Fingerings: 2 1, 1, 5, 2, 1, 5, 2, 1, 5, 2. Articulation marks: accents over the first note of each measure.

Measures 26-30: Fingerings: 5, 1, 2, 3, 1, 2, 3, 1, 2. Articulation marks: accents over the first note of each measure.

Measures 31-35: Fingerings: 5, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2. Articulation marks: accents over the first note of each measure.

Measures 36-40: Fingerings: 1 2, 1, 2, 1, 2, 1, 2, 1, 2. Articulation marks: accents over the first note of each measure.

Measures 41-45: Fingerings: 5, 1, 2, 3, 1, 2, 3, 1, 2. Articulation marks: accents over the first note of each measure.

(17)

(19)

(21)

(23)



Musical score for piano, two staves. Treble staff: Measure 27 starts with sixteenth-note pairs (1, 2) followed by eighth-note pairs (1, 2). Measure 28 begins with eighth-note pairs (1, 2) followed by eighth-note pairs (3, 4). Bass staff: Measures 27-28 feature eighth-note patterns.

Musical score for piano, two staves. Treble staff: Measures 29-30 feature eighth-note patterns. Bass staff: Measures 29-30 feature eighth-note patterns.

Musical score for piano, two staves. Treble staff: Measures 31-32 feature eighth-note patterns. Bass staff: Measures 31-32 feature eighth-note patterns.

Courante I

Sheet music for a Courante I in 3/2 time, featuring two staves (treble and bass) and a key signature of three sharps.

The music consists of six systems of two measures each. Measure numbers are indicated above the staff in parentheses: (5), (12), (19), (26), (33), and (40).

Measure 5: Treble staff starts with a grace note followed by eighth notes. Bass staff has eighth-note pairs.

Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 26: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 33: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 40: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Courante II avec deux Doubles

The sheet music consists of six staves of musical notation for two hands (piano). The key signature is A major (two sharps). The time signature varies between common time and 3/4. Fingerings are indicated above the notes, such as '1', '2', '3', '4', '5', and '1 2'. Dynamic markings include 'ff' (fortissimo), 'f' (forte), 'mf' (mezzo-forte), and 'p' (pianissimo). The music is divided into sections labeled ①, ②, ③, ④, ⑤, and ⑥, each containing multiple measures. The first section (①) starts with a forte dynamic. The second section (②) begins with a piano dynamic. The third section (③) features a melodic line with eighth-note patterns. The fourth section (④) includes a bass line with sustained notes. The fifth section (⑤) returns to a forte dynamic. The sixth section (⑥) concludes with a piano dynamic.

Double I



Musical score page 12, Double I, measures 6-7. The top staff continues with eighth-note patterns and dynamic markings (pp, f). The bottom staff shows a sixteenth-note pattern with fingerings (1, 2, 1, 1) and (2, 2, 2).

Musical score page 12, Double I, measures 8-9. The top staff features eighth-note patterns with dynamic markings (pp, f). The bottom staff shows a sixteenth-note pattern with fingerings (3, 3, 1) and (3, 1, 1).

Musical score page 12, Double I, measures 10-11. The top staff continues with eighth-note patterns and dynamic markings (pp, f). The bottom staff shows a sixteenth-note pattern with fingerings (1, 2, 1, 4) and (1, 4, 2).

Musical score page 12, Double I, measures 12-13. The top staff features eighth-note patterns with dynamic markings (pp, f). The bottom staff shows a sixteenth-note pattern with fingerings (1, 2, 3) and (1, 2, 1).

(13)

15 5 4

(16)

5 2 4

5 4 3

(19)

1 2

1 2 1

(20)

2

15 5 2

(21)

4 5

1 2 3

Double II



Musical score for Double II, measures 6-7. The key signature changes to G major (one sharp). The melody continues with eighth-note patterns. Measure 6 ends with a half note. Measure 7 ends with a half note.

Musical score for Double II, measures 8-9. The key signature changes to F# major (two sharps). The melody continues with eighth-note patterns. Measure 8 ends with a half note. Measure 9 ends with a half note.

Musical score for Double II, measures 10-11. The key signature changes to D major (one sharp). The melody continues with eighth-note patterns. Measure 10 ends with a half note. Measure 11 ends with a half note.

Musical score for Double II, measures 12-13. The key signature changes to C major (no sharps or flats). The melody continues with eighth-note patterns. Measure 12 ends with a half note. Measure 13 ends with a half note.

(10)

Fingerings: 1, 3, 4, 4, 1, 4, 1

(11)

Fingerings: 2, 3, 3, 1, 1, 4

(12)

Fingerings: 1, 1, 3, 1, 3, 1

(13)

Fingerings: 4, 1, 1, 2, 3, 1

(14)

Fingerings: 5, 2, 2, 3, 3, 2, 3, 2, 1

Sarabande

The sheet music consists of six staves of piano music, likely for two hands, in G major (two sharps) and common time. The music is a Sarabande, characterized by its slow tempo and rhythmic patterns. Fingerings are indicated above the notes, such as '3' over a eighth-note triplet, '5' over a sixteenth-note group, and '4 3' over a sixteenth-note group. Measure numbers are placed below the staff at various points, including 3, 5, 10, 15, 20, and 35. The first staff begins with a forte dynamic. The second staff starts with a half note. The third staff begins with a half note. The fourth staff starts with a half note. The fifth staff begins with a half note. The sixth staff begins with a half note.

(11)

(12)

Bourrée I

(1)

(1)

(1)



Musical score page 18, measures 21-24. The key signature changes to G major (one sharp). Measures 21-22 show sixteenth-note patterns in both staves. Measure 23 begins with a bass note followed by sixteenth-note patterns. Measure 24 concludes with sixteenth-note patterns.

Musical score page 18, measures 25-28. The key signature changes back to A major (three sharps). Measures 25-26 show sixteenth-note patterns in both staves. Measure 27 begins with a bass note followed by sixteenth-note patterns. Measure 28 concludes with sixteenth-note patterns.

Musical score page 18, measures 29-32. The key signature changes to G major (one sharp). Measures 29-30 show sixteenth-note patterns in both staves. Measure 31 begins with a bass note followed by sixteenth-note patterns. Measure 32 concludes with sixteenth-note patterns.

Musical score page 18, measures 33-36. The key signature changes back to A major (three sharps). Measures 33-34 show sixteenth-note patterns in both staves. Measure 35 begins with a bass note followed by sixteenth-note patterns. Measure 36 concludes with sixteenth-note patterns.

Musical score page 18, measures 37-40. The key signature changes to G major (one sharp). Measures 37-38 show sixteenth-note patterns in both staves. Measure 39 begins with a bass note followed by sixteenth-note patterns. Measure 40 concludes with sixteenth-note patterns.

Bourrée II

The sheet music consists of five staves of piano music, each with numbered fingering (1, 2, 3) indicating the fingers used for specific notes. The music is in common time.

- Staff 1:** Treble clef, two sharps. Fingerings: 2, 1, 3.
- Staff 2:** Bass clef, one sharp. Fingerings: 1, 2, 1.
- Staff 3:** Treble clef, one sharp. Fingerings: 3, 4, 1, 1, 2, 1, 1, 2.
- Staff 4:** Treble clef, one sharp. Fingerings: 1, 2, 1, 2, 1, 3.
- Staff 5:** Treble clef, one sharp. Fingerings: 1, 2, 3, 3, 2, 1, 2, 3, 1.
- Staff 6:** Treble clef, one sharp. Fingerings: 3, 2, 1, 2, 1, 3, 1.
- Staff 7:** Treble clef, one sharp. Fingerings: 3, 1, 2, 3, 1, 2, 3, 1.

Bourrée I da capo

Gigue

5

6

7

10

piano

11

12

13

(20)

(21)

(22)

(23)

(24)

(25)

SUITE II

BWV 807

Prélude

Prélude

BWV 807

1 2 3 4 5
2 1 3 5
3 4 5
1 2 3 4 5
2 1 4 3 2
1 2 3 4 5
2 1 4 3 2
1 2 3 4 5
2 1 4 3 2
1 2 3 4 5
2 1 4 3 2
1 2 3 4 5
2 1 4 3 2

A handwritten musical score for piano, consisting of six staves of music. The score includes various dynamics such as f , ff , and p , and fingerings indicated by numbers 1 through 5 above or below the notes. The music is written in common time, with some measures showing different time signatures like 3/4 and 2/4. The score is numbered from 21 to 27.

21

22

23

24

25

26

27

(14)

(15)

(16)

(17)

(18)

(19)



Sheet music for piano, page 25, measures 18-19. The music is in common time, treble and bass staves. Measure 18 features sixteenth-note patterns in the treble staff. Measure 19 shows eighth-note pairs in the bass staff.

Sheet music for piano, page 25, measures 20-21. The music is in common time, treble and bass staves. Measure 20 consists of sixteenth-note patterns in the treble staff. Measure 21 shows eighth-note pairs in the bass staff.

Sheet music for piano, page 25, measures 22-23. The music is in common time, treble and bass staves. Measure 22 features sixteenth-note patterns in the treble staff. Measure 23 shows eighth-note pairs in the bass staff.

Sheet music for piano, page 25, measures 24-25. The music is in common time, treble and bass staves. Measure 24 consists of sixteenth-note patterns in the treble staff. Measure 25 shows eighth-note pairs in the bass staff.

Sheet music for piano, page 25, measures 26-27. The music is in common time, treble and bass staves. Measure 26 features sixteenth-note patterns in the treble staff. Measure 27 shows eighth-note pairs in the bass staff.

(56)

(60)

(64)

ALLASCA

(67)

Mus.

(70)

(79)

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 109 through 125 are shown. The score includes various dynamics like forte and piano, and performance instructions like "riten." (riten.) and "dim." (dim.). Measures 109, 110, and 111 are circled in blue ink. Measures 112 and 113 are circled in red ink. Measures 114 and 115 are circled in blue ink. Measures 116 and 117 are circled in red ink. Measures 118 and 119 are circled in blue ink. Measures 120 and 121 are circled in red ink. Measures 122 and 123 are circled in blue ink. Measures 124 and 125 are circled in red ink.

(13)

Presto

5 2 1 5

32 3 1

32

(14)

32

(15)

32



L'APPRENTI SORCIER

SOTTO
ASSEMBLEMENTE PIU
LEZIERI

Allemande



12

13

14

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16

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31

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34

35

Tomece

Allemande

The musical score is handwritten on eight staves of a four-line staff system. The key signature changes frequently, indicated by various sharps and flats. Fingerings are marked above the notes, such as '3' over a note in the first measure. Performance instructions like 'ABBELLIMENTI LEGGERI' are written in the upper right corner. Numerous hand-drawn annotations are present, including circled numbers (1, 2, 3, 4, 5, 14, 15) and arrows pointing to specific notes or groups of notes, likely indicating fingerings or attack points. Measures 1 through 15 are shown, with measure 15 being the last one explicitly labeled.

Handwritten musical score for piano, page 31. The score consists of six staves of music, numbered 11 through 16. The music is in common time and includes various dynamics like "pianissimo" and "fortissimo". Handwritten numbers 1 through 5 are placed above many notes to indicate specific fingerings. There are also several circular ink marks with numbers 1, 2, and 3, likely indicating performance techniques or rehearsal points.

TOMORROW

Courante



⑨ 3

⑩ 3

⑪ 3

⑫ 12

⑬ 5

32

Sarabande

PRECISO

34

35

36

37

Les agréments de la même Sarabande

The sheet music consists of six staves of musical notation, likely for a solo instrument or piano. The notation includes various performance techniques such as grace notes, slurs, and dynamic markings. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fifth staff begins with a treble clef, a common time signature, and a key signature of one sharp. The sixth staff begins with a bass clef, a common time signature, and a key signature of one sharp.

Bourrée I alternativement

The musical score consists of five staves of music for two voices. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). The music is divided into measures by vertical bar lines. Measure numbers are placed above the staves at various points. Fingerings are indicated above the notes in several measures. Dynamic markings such as $\hat{\wedge}$ (grave), $\hat{\wedge}\hat{\wedge}$ (molto grave), and $\hat{\wedge}\hat{\wedge}\hat{\wedge}$ (molto molto grave) are present. The first staff begins with a forte dynamic. The second staff begins with a piano dynamic. The third staff begins with a forte dynamic. The fourth staff begins with a piano dynamic. The fifth staff begins with a forte dynamic.

(21)

Sheet music for piano, page 36, measures 21-22. The music is in common time. The left hand plays eighth-note chords in the bass clef staff, while the right hand plays sixteenth-note patterns in the treble clef staff. Measure 21 ends with a fermata over the right-hand notes. Measure 22 begins with a dynamic of $\frac{3}{4}$.

(22)

Sheet music for piano, page 36, measures 22-23. The left hand continues eighth-note chords, and the right hand continues its sixteenth-note pattern. Measure 23 ends with a fermata over the right-hand notes.

(23)

Sheet music for piano, page 36, measures 23-24. The left hand continues eighth-note chords, and the right hand continues its sixteenth-note pattern. Measure 24 ends with a fermata over the right-hand notes.

(24)

Sheet music for piano, page 36, measures 24-25. The left hand continues eighth-note chords, and the right hand continues its sixteenth-note pattern. Measure 25 ends with a fermata over the right-hand notes.

(25)

Sheet music for piano, page 36, measures 25-26. The left hand continues eighth-note chords, and the right hand continues its sixteenth-note pattern. Measure 26 ends with a fermata over the right-hand notes.

Legato

37 72 f

Bourrée II

The sheet music consists of five staves of musical notation for two hands. The key signature is A major (three sharps). The time signature is common time (indicated by 'C'). Fingerings are indicated above the notes, such as '1', '2', '3', '4', '5', and '12'. Dynamics include 'p' (piano) and 'f' (forte). The music is divided into measures by vertical bar lines. Measure numbers 1 through 21 are present above the staves. Measure 17 features a circled measure. Measure 21 concludes with a dynamic 'f'.

[Bourrée I da capo]

STALLAO DA VICO (PIANO) ~~l'aldelli meno esigente~~
Sinfonia frivola (come le olesine)

38 Gigue

The musical score consists of five staves of handwritten notation for piano. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth-note patterns with various fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings like p . The second staff starts with a bass clef and continues the pattern. The third staff begins with a treble clef and includes a performance instruction "durese". The fourth staff starts with a bass clef. The fifth staff begins with a treble clef and includes a performance instruction "cresce". The score concludes with a final section starting at measure 20, which includes a bass clef and a dynamic marking f .

(20) 

(21) 

(22) 

(23) 

(24) 

(25) 

(26) 

(27) 

(28) 

(29) 

(30) 

SUITE III X

Prélude

BWV 808

Prélude

BWV 808

①

②

③

STACCATO 5 de raccord 5

④

⑤

⑥

⑦

⑧

⑨

Handwritten musical score for piano, featuring six staves of music. The score includes fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings (e.g., $\hat{\wedge}$, $\hat{\wedge}\hat{\wedge}$, $\hat{\wedge}\hat{\wedge}\hat{\wedge}$, $\hat{\wedge}\hat{\wedge}\hat{\wedge}\hat{\wedge}$) above the notes. The music consists of six staves, likely representing two hands on the piano. The first staff begins at measure 33, the second at 40, the third at 45, the fourth at 51, the fifth at 57, and the sixth at 63.

Measure 33:

Measure 40:

Measure 45:

Measure 51:

Measure 57:

Measure 63:

42

(10)

2 4 2 6 3 6 12, 23 5 3, 2 3 1 2 2 2 1 5 3 3 2 1

(11)

2 5 5 3 2 1 2 5 5 3 2 1 5 4 3 2 1 2 5 5 3 2 1

(12)

3 4 3 2 1 2 5 5 3 2 1 4 5 5 3 2 1 5 4 3 2 1 1 2 3 2 1

(13)

4 5 5 3 2 1 5 4 3 2 1 1 2 3 2 1 1 2 3 2 1

(14)

3 5 3 2 3 4 5 5 3 2 1 5 4 3 2 1 6 5 5 3 2 1

(15)

5 5 5 3 2 1 4 5 5 3 2 1 5 4 3 2 1 6 5 5 3 2 1

(1) 65 3 3 5 1 2 4 2 5 2 4 2 1 2

(103) 2 1 2 1 2 1 5 2 1 2 1 1 5

(108) 2 1 2 3 2 1 4 3 4 5 3 5 1

(113) 2, 2 3, 2, 2 3 1 4, 2 3, 2 3 2 1, 2 3 3 4 1

(117) 3 3 2 1 4 2, 2 3 1 5

(122) 3 2 1 2 3 1 2 3 2 1 2

This image shows a page from a handwritten musical score for piano. The score consists of two staves: a treble staff on top and a bass staff on the bottom. The music is written in common time, with a key signature of one flat. The score includes several measures of music, each with its own unique rhythm and harmonic progression. Handwritten numbers and letters are placed above the notes and between the staves to indicate specific performance techniques, such as fingerings and dynamic markings. The overall style is that of a personal manuscript, with a focus on the musical content and its execution.

44

(87) 2 5 3 2 1 2 1 4 2 1 3 2 5 1 2 3 4 5 2 3 2

(88) 1 2 3 1 3 1 5 3 2 1 2 3 1 4 1 5 2 4 3 2 1 2 3 5 1 5 4

(89) 3 5 5 4 3 2 1 5 2 5 1 5 2 5 1 3 5 2 5 1 3 5 1 5 4

(90) 3 2 1 5 1 5 1 5 1 4 1 1 2 4 5 2 5 4 3 5 2 5 1 3 2 1 5 2 5

(91) 1 4 1 5 1 5 2 5 1 3 5 2 5 1 5 2 5 2 6 4 5

(92) 3 4 2 1 2 3 5 1 3 5 2 5 1 5 2 5 2 6 4 5 *non coll.*

(93) 2 3 1 2 1 2 3 1 1 2 3 5 1 3 2 5 3 5 5 3 2 1 2 3 2

Handwritten musical score for piano, page 45, measures 199-210.

The score consists of two staves: treble and bass. The key signature is one flat (B-flat), and the time signature is common time (indicated by a 'C').

Measure 199: Treble staff has eighth-note patterns with fingerings 2, 2, 2, 1, 3, 1, 3. Bass staff has eighth-note patterns with fingerings 1, 2, 3, 1, 3, 1, 3.

Measure 200: Treble staff has eighth-note patterns with fingerings 3, 2, 1, 4, 2, 1, 4. Bass staff has eighth-note patterns with fingerings 1, 2, 3, 1, 3, 1, 3.

Measure 201: Treble staff has eighth-note patterns with fingerings 2, 1, 2, 3, 1, 2, 3, 1. Bass staff has eighth-note patterns with fingerings 3, 2, 1, 2, 3, 1, 2, 3, 1.

Measure 202: Treble staff has eighth-note patterns with fingerings 2, 1, 2, 3, 1, 2, 3, 1. Bass staff has eighth-note patterns with fingerings 1, 2, 3, 1, 3, 1, 3.

Measure 203: Treble staff has eighth-note patterns with fingerings 2, 5, 5. Bass staff has eighth-note patterns with fingerings 3, 1, 1, 3, 1, 3.

Measure 204: Treble staff has eighth-note patterns with fingerings 5, 3, 2, 1, 2, 1, 2, 3, 5, 3. Bass staff has eighth-note patterns with fingerings 2, 1, 2, 3, 1, 2, 3, 1.

Measure 205: Treble staff has eighth-note patterns with fingerings 5, 3, 2, 1, 2, 1, 2, 3, 5, 3. Bass staff has eighth-note patterns with fingerings 1, 2, 3, 1, 3, 1, 3.

Measure 206: Treble staff has eighth-note patterns with fingerings 4, 3, 2, 1, 3. Bass staff has eighth-note patterns with fingerings 1, 2, 3, 1, 3, 1, 3.

Measure 207: Treble staff has eighth-note patterns with fingerings 5, 3, 2, 1, 2, 1, 2, 3, 5, 3. Bass staff has eighth-note patterns with fingerings 2, 1, 2, 3, 1, 2, 3, 1.

Measure 208: Treble staff has eighth-note patterns with fingerings 5, 3, 2, 1, 2, 1, 2, 3, 5, 3. Bass staff has eighth-note patterns with fingerings 1, 2, 3, 1, 3, 1, 3.

Measure 209: Treble staff has eighth-note patterns with fingerings 5, 3, 2, 1, 2, 1, 2, 3, 5, 3. Bass staff has eighth-note patterns with fingerings 1, 2, 3, 1, 3, 1, 3.

Measure 210: Treble staff has eighth-note patterns with fingerings 5, 3, 2, 1, 2, 1, 2, 3, 5, 3. Bass staff has eighth-note patterns with fingerings 1, 2, 3, 1, 3, 1, 3.

Allemande

Sheet music for Allemande, featuring two staves (treble and bass) and various musical markings.

Staff 1 (Treble):

- Measure 1: 5 4 5, 5 4 5
- Measure 2: 1 2 3 1, 3 4 3 2 3 5
- Measure 3: 1 3 2 1, 3 2 4
- Measure 4: 5 3 2 1, 2 3 2 2 4
- Measure 5: 1 2 4, 1 3 4, 1 2 4 5
- Measure 6: 1 2 3 5, 4 5 4 3, 2 1 2
- Measure 7: 1 2 3 5, 4 5 4 3, 2 1 2
- Measure 8: 2 1 2 4, 5 2 1, 4 5
- Measure 9: 1 3 2 1, 5
- Measure 10: 2 1 2 3, 5 4 3 2 3, 5 2 1, 3 2 1, 3 4 5
- Measure 11: 2 1 3 4, 1 2 3 4, 1 2 3 4
- Measure 12: 2 3 4, 1 3 4, 1 2 3 4

Staff 2 (Bass):

- Measure 1: 7, 4
- Measure 2: 7, 4
- Measure 3: 5, 4
- Measure 4: 5, 4
- Measure 5: 5, 4
- Measure 6: 5, 4
- Measure 7: 5, 4
- Measure 8: 5, 4
- Measure 9: 5, 4
- Measure 10: 5, 4
- Measure 11: 5, 4
- Measure 12: 5, 4
- Measure 13: 5, 4
- Measure 14: 5, 4
- Measure 15: 5, 4
- Measure 16: 5, 4
- Measure 17: 5, 4
- Measure 18: 5, 4
- Measure 19: 5, 4
- Measure 20: 5, 4
- Measure 21: 5, 4
- Measure 22: 5, 4
- Measure 23: 5, 4
- Measure 24: 5, 4
- Measure 25: 5, 4
- Measure 26: 5, 4
- Measure 27: 5, 4
- Measure 28: 5, 4
- Measure 29: 5, 4
- Measure 30: 5, 4
- Measure 31: 5, 4
- Measure 32: 5, 4
- Measure 33: 5, 4
- Measure 34: 5, 4
- Measure 35: 5, 4
- Measure 36: 5, 4
- Measure 37: 5, 4
- Measure 38: 5, 4
- Measure 39: 5, 4
- Measure 40: 5, 4
- Measure 41: 5, 4
- Measure 42: 5, 4
- Measure 43: 5, 4
- Measure 44: 5, 4
- Measure 45: 5, 4

⑩ 5 3 2 12 , 2 3 2 1 4 3 2 3 2 3


⑪ 2 1 3 2 1 2 3 4 5 2 1 2 5 7 2 2 2 2


⑫ 5 4 5 , 2 1 3 4 5 2 5 3 2 1 3 1 3 4 5


⑬ 3 2 1 2 3 , 4 1 2 3 2 1 3 4 2 4 4 3 2 2 4 2 1 3 2 3


⑭ 4 3 2 3 4 3 2 1 2 3 4 3 5 3 2 3 4 3 2 1 4 5


⑮ 2 3 5 2 1 2 3 4 5 2 3 5 2 1 2 3 4 5


Courante

A handwritten musical score for a Courante in 3/4 time, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of six systems of music, numbered ① through ⑥. Each system contains a series of notes with specific fingering and performance instructions written above and below the staff. The music includes various dynamic markings like 'p' (piano) and 'f' (forte), and tempo markings like '524'. Some sections include grace notes and slurs. A large oval is drawn around the beginning of system ④, and a smaller circle is placed over a note in system ⑤.

⑩

10

11

⑪

12

13

⑫

14

15

⑬

16

17

⑭

18

19

⑮

20

21

⑯

22

23

Sarabande

Handwritten musical score for Sarabande, featuring five staves of music. The score includes various markings such as circled numbers (e.g., 1, 2, 3, 4, 5), arrows, and checkmarks. The music is written in common time, with some measures in 3/4 time indicated by a 3 above the staff. The key signature changes frequently, with sharps and flats appearing in different measures. The score consists of two systems of music, each ending with a repeat sign and a double bar line.

Les agréments de la même Sarabande

Handwritten musical score showing grace notes and other ornaments for the Sarabande. The score consists of two staves of music, likely representing the left and right hands of a piano. The music is in common time, with some measures in 3/4 time indicated by a 3 above the staff. The key signature changes frequently, with sharps and flats appearing in different measures. The score includes various markings such as circled numbers (e.g., 1, 2, 3, 4, 5) and arrows, indicating specific performance techniques or fingerings.

(5) 67 534

68

69

70

71

72

~~SOL FA (PAGINE)~~

Gavotte I alternativement

The sheet music consists of eight staves of piano music, each with a treble clef and a bass clef. The key signature is one flat. Fingerings are indicated above the notes, and dynamic markings like p (piano) and f (forte) are used. The music is divided into measures by vertical bar lines. The first staff begins with a forte dynamic. The second staff starts with a piano dynamic. The third staff begins with a forte dynamic. The fourth staff starts with a piano dynamic. The fifth staff begins with a forte dynamic. The sixth staff starts with a piano dynamic. The seventh staff begins with a forte dynamic. The eighth staff starts with a piano dynamic.

10

Trotto im Stück.

f roll

Gavotte II ou la Musette

demande
m 2

11

12

13

(Gavotte I da capo)

Gigue

Handwritten musical score for two voices and piano, featuring eight staves of Gigue music. The score is in common time, with a key signature of one flat. The vocal parts are written in soprano and basso continuo clefs, and the piano part is in treble and bass clefs. The score includes dynamic markings such as f (fortissimo), p (pianissimo), and mf (mezzo-forte). Fingerings are indicated above the notes, and various slurs and grace notes are used throughout the piece.

The score consists of the following sections:

- Staff 1 (Top): Treble clef, piano part.
- Staff 2 (Second from top): Bass clef, basso continuo part.
- Staff 3 (Third from top): Treble clef, soprano part.
- Staff 4 (Fourth from top): Bass clef, basso continuo part.
- Staff 5 (Fifth from top): Treble clef, soprano part.
- Staff 6 (Sixth from top): Bass clef, basso continuo part.
- Staff 7 (Seventh from top): Treble clef, soprano part.
- Staff 8 (Bottom): Bass clef, basso continuo part.

Measure numbers are present at the beginning of each staff: 1, 6, 11, 16, 21, 26, 31, and 36. The score is written on five-line staff paper.

(23)

(24)

(25)

(26)

(27)

(28)

(29)

(30)

(31)

(32)

(33)

(34)

(35)

SUITE IV

Prélude

BWV 809

vivement

3 2 2 1 2 3 2 2

3 1 5 1 1 1 4 3 2 5

4 5 3 4 3 2 4

3 1 1 5 1 2 3

(11)

(15)

(17)

(20)

(22)

(25)

(25)

(26)

(27)

(28)

(29)

(52)

(53)

(54)

(55)

(56)

(57)

(57) 5 5 4



Musical score page 61, measures 74-75. Treble and bass staves. Measure 74: Treble staff has sixteenth-note patterns with fingerings 1, 2, 3, 4, 5. Bass staff has eighth-note patterns with fingerings 2, 4. Measure 75: Treble staff has sixteenth-note patterns with fingerings 1, 2, 3, 4, 5. Bass staff has eighth-note patterns with fingerings 2, 4.

Musical score page 61, measures 76-77. Treble and bass staves. Measure 76: Treble staff has eighth-note patterns with fingerings 1, 2, 3, 4, 5. Bass staff has sixteenth-note patterns with fingerings 3, 5, 3, 3. Measure 77: Treble staff has eighth-note patterns with fingerings 1, 2, 3, 4, 5. Bass staff has sixteenth-note patterns with fingerings 3, 5, 3, 3.

Musical score page 61, measures 78-79. Treble and bass staves. Measure 78: Treble staff has sixteenth-note patterns with fingerings 1, 2, 3, 4, 5. Bass staff has sixteenth-note patterns with fingerings 3, 5, 3, 3. Measure 79: Treble staff has sixteenth-note patterns with fingerings 1, 2, 3, 4, 5. Bass staff has sixteenth-note patterns with fingerings 3, 5, 3, 3.

Musical score page 61, measures 80-81. Treble and bass staves. Measure 80: Treble staff has sixteenth-note patterns with fingerings 1, 2, 3, 4, 5. Bass staff has sixteenth-note patterns with fingerings 2, 4, 2, 1, 3, 2, 1, 1. Measure 81: Treble staff has sixteenth-note patterns with fingerings 1, 2, 3, 4, 5. Bass staff has sixteenth-note patterns with fingerings 4, 2, 2.

Musical score page 61, measures 82-83. Treble and bass staves. Measure 82: Treble staff has sixteenth-note patterns with fingerings 1, 2, 3, 4, 5. Bass staff has sixteenth-note patterns with fingerings 2, 1, 2, 1, 2, 1, 2, 1. Measure 83: Treble staff has sixteenth-note patterns with fingerings 1, 2, 3, 4, 5. Bass staff has sixteenth-note patterns with fingerings 4, 2, 2.

A page of musical notation for piano, featuring five staves of music numbered 89 through 93. The music is in common time and consists of two measures per staff. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as accents and slurs. The piano part is divided into two systems by a vertical bar line.

89

90

91

92

93

A musical score for piano, featuring five staves of music. The score consists of two systems of measures, each starting with a treble clef and a bass clef. The first system begins with a key signature of one sharp (F#) and continues through measures 88 to 92. The second system begins with a key signature of one flat (B-flat) and continues through measures 93 to 97. The music includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like forte (f), piano (p), and sforzando (sf). The piano keys are indicated by vertical lines on the staff.

Allemande

Sheet music for Allemande, featuring two staves (treble and bass) and six systems of music.

System 1: Treble staff starts with a quarter note followed by a sixteenth-note pattern. Bass staff has eighth-note pairs.

System 2: Treble staff starts with a sixteenth-note pattern. Bass staff has eighth-note pairs.

System 3: Treble staff starts with a sixteenth-note pattern. Bass staff has eighth-note pairs.

System 4: Treble staff starts with a sixteenth-note pattern. Bass staff has eighth-note pairs.

System 5: Treble staff starts with a sixteenth-note pattern. Bass staff has eighth-note pairs.

System 6: Treble staff starts with a sixteenth-note pattern. Bass staff has eighth-note pairs.

System 7: Treble staff starts with a sixteenth-note pattern. Bass staff has eighth-note pairs.

System 8: Treble staff starts with a sixteenth-note pattern. Bass staff has eighth-note pairs.

System 9: Treble staff starts with a sixteenth-note pattern. Bass staff has eighth-note pairs.

System 10: Treble staff starts with a sixteenth-note pattern. Bass staff has eighth-note pairs.

System 11: Treble staff starts with a sixteenth-note pattern. Bass staff has eighth-note pairs.

(13)

(15)

(17)

(19)

(21)

(23)

Courante

The sheet music consists of five staves of musical notation, likely for a harpsichord or similar keyboard instrument. The music is in 3/2 time, indicated by the time signature at the beginning of each staff.

- Staff 1:** Treble clef, 3/2 time. Measures 1-3. Fingerings: 4, 5, 2; 2, 1; 1, 2.
- Staff 2:** Bass clef, 3/2 time. Measures 4-6. Fingerings: 3, 1; 1.
- Staff 3:** Treble clef, 3/2 time. Measures 7-10. Fingerings: 5, 4, 3, 2; 2, 1; 1, 2.
- Staff 4:** Bass clef, 3/2 time. Measures 11-14. Fingerings: 3, 2; 1, 2.
- Staff 5:** Treble clef, 3/2 time. Measures 15-18. Fingerings: 3, 2; 1, 2.
- Staff 6:** Bass clef, 3/2 time. Measures 19-22. Fingerings: 3, 2; 1, 2.
- Staff 7:** Treble clef, 3/2 time. Measures 23-26. Fingerings: 3, 2; 1, 2.
- Staff 8:** Bass clef, 3/2 time. Measures 27-30. Fingerings: 3, 2; 1, 2.
- Staff 9:** Treble clef, 3/2 time. Measures 31-34. Fingerings: 3, 2; 1, 2.
- Staff 10:** Bass clef, 3/2 time. Measures 35-38. Fingerings: 3, 2; 1, 2.

Sarabande

1

(2)

(3)

(4)

(5)

(6)

Menuet I

Sheet music for Menuet I, featuring two staves (treble and bass) and six systems of music. The key signature is B-flat major (two flats), and the time signature is common time (indicated by '4'). Measure numbers 1 through 25 are present above the staves.

Measure 1: Treble staff: 1. eighth note followed by a sixteenth-note pair. Bass staff: eighth note followed by a sixteenth-note pair.

Measure 2: Treble staff: eighth note followed by a sixteenth-note pair. Bass staff: eighth note followed by a sixteenth-note pair.

Measure 3: Treble staff: eighth note followed by a sixteenth-note pair. Bass staff: eighth note followed by a sixteenth-note pair.

Measure 4: Treble staff: eighth note followed by a sixteenth-note pair. Bass staff: eighth note followed by a sixteenth-note pair.

Measure 5: Treble staff: eighth note followed by a sixteenth-note pair. Bass staff: eighth note followed by a sixteenth-note pair.

Measure 6: Treble staff: eighth note followed by a sixteenth-note pair. Bass staff: eighth note followed by a sixteenth-note pair.

Measure 7: Treble staff: eighth note followed by a sixteenth-note pair. Bass staff: eighth note followed by a sixteenth-note pair.

Measure 8: Treble staff: eighth note followed by a sixteenth-note pair. Bass staff: eighth note followed by a sixteenth-note pair.

Measure 9: Treble staff: eighth note followed by a sixteenth-note pair. Bass staff: eighth note followed by a sixteenth-note pair.

Measure 10: Treble staff: eighth note followed by a sixteenth-note pair. Bass staff: eighth note followed by a sixteenth-note pair.

Measure 11: Treble staff: eighth note followed by a sixteenth-note pair. Bass staff: eighth note followed by a sixteenth-note pair.

Measure 12: Treble staff: eighth note followed by a sixteenth-note pair. Bass staff: eighth note followed by a sixteenth-note pair.

Measure 13: Treble staff: eighth note followed by a sixteenth-note pair. Bass staff: eighth note followed by a sixteenth-note pair.

Measure 14: Treble staff: eighth note followed by a sixteenth-note pair. Bass staff: eighth note followed by a sixteenth-note pair.

Measure 15: Treble staff: eighth note followed by a sixteenth-note pair. Bass staff: eighth note followed by a sixteenth-note pair.

Measure 16: Treble staff: eighth note followed by a sixteenth-note pair. Bass staff: eighth note followed by a sixteenth-note pair.

Measure 17: Treble staff: eighth note followed by a sixteenth-note pair. Bass staff: eighth note followed by a sixteenth-note pair.

Measure 18: Treble staff: eighth note followed by a sixteenth-note pair. Bass staff: eighth note followed by a sixteenth-note pair.

Measure 19: Treble staff: eighth note followed by a sixteenth-note pair. Bass staff: eighth note followed by a sixteenth-note pair.

Measure 20: Treble staff: eighth note followed by a sixteenth-note pair. Bass staff: eighth note followed by a sixteenth-note pair.

Measure 21: Treble staff: eighth note followed by a sixteenth-note pair. Bass staff: eighth note followed by a sixteenth-note pair.

Measure 22: Treble staff: eighth note followed by a sixteenth-note pair. Bass staff: eighth note followed by a sixteenth-note pair.

Measure 23: Treble staff: eighth note followed by a sixteenth-note pair. Bass staff: eighth note followed by a sixteenth-note pair.

Measure 24: Treble staff: eighth note followed by a sixteenth-note pair. Bass staff: eighth note followed by a sixteenth-note pair.

Measure 25: Treble staff: eighth note followed by a sixteenth-note pair. Bass staff: eighth note followed by a sixteenth-note pair.

Menuet II

Sheet music for Menuet II, featuring two staves (treble and bass) and five systems of music.

System 1: Treble staff starts with a forte dynamic. Bass staff has eighth-note patterns. Measure numbers 1 and 5 are indicated below the bass staff.

System 2: Treble staff starts with a forte dynamic. Bass staff has eighth-note patterns. Measure numbers 1 and 2 are indicated above the bass staff.

System 3: Treble staff starts with a forte dynamic. Bass staff has eighth-note patterns. Measure numbers 1 through 4 are indicated below the bass staff.

System 4: Treble staff starts with a forte dynamic. Bass staff has eighth-note patterns. Measure numbers 1 through 5 are indicated below the bass staff.

System 5: Treble staff starts with a forte dynamic. Bass staff has eighth-note patterns. Measure numbers 1 through 5 are indicated below the bass staff.

Text at the end: (Menuet I da capo)

Gigue

1

534

524

524

10

15

20

21

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524

SUITE V

BWV 810

Prélude

The musical score for Suite V, Prélude (BWV 810) features six staves of music for two voices. The top staff uses a G-clef (soprano) and the bottom staff uses an F-clef (bass). Both staves are in common time. The music is composed of continuous sixteenth-note patterns. Rhythmic groupings are marked with numbers (1, 2, 3, 4, 5) placed above or below the notes. Measure numbers ① through ⑫ are positioned to the left of the staves.

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(115)

Musical score for piano, page 78, featuring five staves of music. The score consists of two systems of five measures each. The key signature is one sharp (F# major). The time signature varies between common time and 2/4.

Measures 121-125: The right hand plays eighth-note patterns primarily on the middle C and G strings. The left hand provides harmonic support with sustained notes and eighth-note chords. Measure 125 concludes with a dynamic decrescendo.

Measures 126-130: The right hand continues with eighth-note patterns, while the left hand provides harmonic support. Measures 128 and 129 feature melodic fragments in the right hand. Measure 130 concludes with a dynamic crescendo.

120

121

122

123

124

125

The image shows six staves of musical notation for piano, numbered 120 through 125. The notation is in common time, with a key signature of one sharp (F#). The piano part consists of two staves: the upper staff for the treble clef (right hand) and the lower staff for the bass clef (left hand). The music features various note values including eighth and sixteenth notes, and rests. Measures 120-121 show a rhythmic pattern of eighth-note pairs followed by sixteenth-note patterns. Measures 122-123 continue this pattern with some eighth-note chords. Measures 124-125 conclude the section with a final rhythmic pattern.

Allemande

The sheet music consists of six staves of piano music, likely for two hands. The music is in common time and major key signature.

- Staff 1:** Treble clef, 4/4 time. Fingerings: 4, 5, 2, 5, 3, 5, 4, 1, 3, 2. Measure number: 4.
- Staff 2:** Bass clef, 4/4 time. Fingerings: 4, 5, 2, 1, 5, 1, 3, 1. Measure number: 5.
- Staff 3:** Treble clef, 4/4 time. Fingerings: 4, 5, 1, 2, 5, 2, 1, 5, 2, 1, 2, 3. Measure number: 6.
- Staff 4:** Bass clef, 4/4 time. Fingerings: 1, 2, 3, 1, 2, 1, 3, 1. Measure number: 7. Measure 7 ends with a repeat sign and a double bar line.
- Staff 5:** Treble clef, 4/4 time. Fingerings: 1, 2, 3, 1, 2, 1, 3, 1. Measure number: 8. Measure 8 ends with a repeat sign and a double bar line.
- Staff 6:** Bass clef, 4/4 time. Fingerings: 1, 2, 3, 1, 2, 1, 3, 1. Measure number: 9. Measure 9 ends with a repeat sign and a double bar line.
- Staff 7:** Treble clef, 4/4 time. Fingerings: 1, 2, 3, 1, 2, 1, 3, 1. Measure number: 10. Measure 10 ends with a repeat sign and a double bar line.
- Staff 8:** Bass clef, 4/4 time. Fingerings: 1, 2, 3, 1, 2, 1, 3, 1. Measure number: 11.

Measure numbers are placed above the staff lines, and fingerings are indicated above the notes. The music includes various dynamics and performance instructions typical of early printed music notation.

Piano sheet music in G major, 2/4 time. The music consists of six staves of musical notation, numbered 11 through 17. The notation includes various note heads, stems, and bar lines. Fingerings are indicated above the notes in several measures. Measure 11 starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. Measures 12 and 13 also start with a treble clef and one sharp. Measures 14 and 15 start with a bass clef and one sharp. Measures 16 and 17 start with a treble clef and one sharp.

Measure 11:

Measure 12:

Measure 13:

Measure 14:

Measure 15:

Measure 16:

Measure 17:

Courante

The sheet music consists of five staves of piano music, each starting with a treble clef and a key signature of one sharp (F#). The time signature is 3/2 throughout.

- Staff 1:** Features a dynamic of ff . Fingerings include 3, 4, 1 3, 1, and 5. Measures end with 5, 2, 1.
- Staff 2:** Features a dynamic of ff . Fingerings include 1, 2, 3, 4, and 5. Measures end with 5, 4.
- Staff 3:** Features a dynamic of ff . Fingerings include 2, 1, 3, 2, 1, and 5. Measures end with 5.
- Staff 4:** Features a dynamic of ff . Fingerings include 1, 2, 3, 4, and 5. Measures end with 5.
- Staff 5:** Features a dynamic of ff . Fingerings include 1, 2, 3, 4, and 5. Measures end with 5.

(10)

Musical score page 83, measures 10-11. Treble and bass staves. Key signature: one sharp. Measure 10: Treble starts with eighth note, followed by sixteenth-note pairs. Bass has eighth notes. Measure 11: Treble starts with eighth note, followed by sixteenth-note pairs. Bass has eighth notes.

(11)

Musical score page 83, measures 12-13. Treble and bass staves. Key signature: one sharp. Measure 12: Treble has eighth-note pairs. Bass has eighth notes. Measure 13: Treble has eighth-note pairs. Bass has eighth notes.

(21)

Musical score page 83, measures 21-22. Treble and bass staves. Key signature: one sharp. Measure 21: Treble has eighth-note pairs. Bass has eighth notes. Measure 22: Treble has eighth-note pairs. Bass has eighth notes.

(22)

Musical score page 83, measures 23-24. Treble and bass staves. Key signature: one sharp. Measure 23: Treble has eighth-note pairs. Bass has eighth notes. Measure 24: Treble has eighth-note pairs. Bass has eighth notes.

(23)

Musical score page 83, measures 25-26. Treble and bass staves. Key signature: one sharp. Measure 25: Treble has eighth-note pairs. Bass has eighth notes. Measure 26: Treble has eighth-note pairs. Bass has eighth notes.

Sarabande



Musical score for Sarabande, page 84, measures 13-20. The score is for piano, featuring two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). Measure 13 starts with a eighth-note followed by sixteenth-note pairs. Measure 14 starts with a eighth-note followed by sixteenth-note pairs. Measure 15 starts with a eighth-note followed by sixteenth-note pairs. Measure 16 starts with a eighth-note followed by sixteenth-note pairs. Measure 17 starts with a eighth-note followed by sixteenth-note pairs. Measure 18 starts with a eighth-note followed by sixteenth-note pairs. Measure 19 starts with a eighth-note followed by sixteenth-note pairs. Measure 20 starts with a eighth-note followed by sixteenth-note pairs.

Musical score for Sarabande, page 84, measures 21-28. The score is for piano, featuring two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). Measure 21 starts with a eighth-note followed by sixteenth-note pairs. Measure 22 starts with a eighth-note followed by sixteenth-note pairs. Measure 23 starts with a eighth-note followed by sixteenth-note pairs. Measure 24 starts with a eighth-note followed by sixteenth-note pairs. Measure 25 starts with a eighth-note followed by sixteenth-note pairs. Measure 26 starts with a eighth-note followed by sixteenth-note pairs. Measure 27 starts with a eighth-note followed by sixteenth-note pairs. Measure 28 starts with a eighth-note followed by sixteenth-note pairs.

Musical score for Sarabande, page 84, measures 29-36. The score is for piano, featuring two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). Measure 29 starts with a eighth-note followed by sixteenth-note pairs. Measure 30 starts with a eighth-note followed by sixteenth-note pairs. Measure 31 starts with a eighth-note followed by sixteenth-note pairs. Measure 32 starts with a eighth-note followed by sixteenth-note pairs. Measure 33 starts with a eighth-note followed by sixteenth-note pairs. Measure 34 starts with a eighth-note followed by sixteenth-note pairs. Measure 35 starts with a eighth-note followed by sixteenth-note pairs. Measure 36 starts with a eighth-note followed by sixteenth-note pairs.

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11

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12

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Passepied I en Rondeau

The sheet music consists of five staves of musical notation for piano, arranged vertically. The key signature is G major (one sharp). The time signature is common time (indicated by '3'). The music is divided into measures by vertical bar lines. Numerical fingerings are placed below certain notes and groups of notes to indicate specific hand movements. The first staff begins with a dynamic 'p' (piano). The second staff starts with a dynamic 'f' (forte). The third staff starts with a dynamic 'p'. The fourth staff starts with a dynamic 'f'. The fifth staff starts with a dynamic 'p'.

Measure 1: Treble clef, G major, common time. Fingerings: 3, 3, 4, 1-3, 1-3.

Measure 7: Treble clef, G major, common time. Fingerings: 5, 1, 2, 4, 2, 3.

Measure 13: Treble clef, G major, common time. Fingerings: 1-4, 2, 1, 1, 3, 3, 3.

Measure 20: Treble clef, G major, common time. Fingerings: 1, 3, 1, 3, 1, 3.

Measure 27: Treble clef, G major, common time. Fingerings: 1-4, 1, 2, 4, 3, 4, 3, 2, 1, 3.

Measure 34: Treble clef, G major, common time. Fingerings: 4, 2, 3, 5, 1, 2.

(11)

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3
2 1

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1 3

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(14)

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2
1 2
4

(15)

1
2
3
1 3

(16)

2
3
1
4
2 1
1

Passepied II

Passepied II consists of four staves of musical notation. The first staff begins with a dynamic f , followed by a measure with a bass note and a dynamic f° . The second staff starts with a dynamic f , followed by a measure with a bass note and a dynamic f° . The third staff starts with a dynamic f , followed by a measure with a bass note and a dynamic f° . The fourth staff starts with a dynamic f , followed by a measure with a bass note and a dynamic f° .

(Passepied I da capo)

Gigue

Gigue consists of two staves of musical notation. The first staff begins with a dynamic f , followed by a measure with a bass note and a dynamic f° . The second staff begins with a dynamic f , followed by a measure with a bass note and a dynamic f° .

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(53) 69

1 2 3 5 4 1

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5 3 2 4 5 2 1 2 3 1

(55)

4 1 2 1 4 3 2 1 1 2

(59)

5 2 1 2 5 1 1

(62)

4 3 3 4 1 1

SUITE VI

Prélude

BWV 811

The sheet music displays the following measures:

- Measures 1-5:** The music begins in G minor. The bass staff has a 'b' (flat) sign. Measures 1-5 show a rhythmic pattern of eighth and sixteenth notes.
- Measure 6:** Key change to D major (indicated by a 'G' in the bass staff). Measure 6 shows a continuation of the rhythmic pattern.
- Measures 7-10:** The music returns to G minor. Measure 7 features a melodic line with eighth and sixteenth notes. Measure 8 shows a transition with a bass line. Measure 9 continues the melodic line. Measure 10 concludes the section.
- Measures 11-14:** The music continues in G minor. Measure 11 shows a melodic line. Measure 12 features a bass line. Measure 13 continues the melodic line. Measure 14 concludes the section.
- Measures 15-16:** The music concludes in G minor. Measure 15 shows a melodic line. Measure 16 concludes the section.

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(32)

adagio allegro

(37) (38) (39) (40) (41) (42)

(43) (44) (45) (46) (47) (48)

(49) (50) (51) (52) (53) (54)

(55) (56) (57) (58) (59) (60)

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(23) 43

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(10)



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(123)

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(128)

(131)

(138)

Treble staff: 2, 3, 1, 6
Bass staff: 2, 1, 4

(139)

Treble staff: 2, 2, 3, 2, 2, 1
Bass staff: 4, 1, 3, 2, 3, 3, 1

(140)

Treble staff: 2, 1, 3
Bass staff: 1, 3

(141)

Treble staff: 4, 1, 2
Bass staff: 2, 1, 5, 2, 2, 3, 2, 1

(142)

Treble staff: 2, 1, 3
Bass staff: 1, 2, 3, 1, 5, 5, 5, 1

(143)

Treble staff: 1, 1, 3
Bass staff: 1, 3, 4

Musical score for piano, page 101, featuring six staves of music. The score consists of two systems of three staves each. The top system starts at measure 159 and ends at measure 165. The bottom system starts at measure 166 and ends at measure 172. The music is written in common time (indicated by 'C') and includes various key signatures (G major, A major, D major, E major, F# major, G major). The notation includes eighth and sixteenth note patterns, dynamic markings like 'f' (fortissimo), 'p' (pianissimo), and 'mf' (mezzo-forte), and performance instructions such as 'riten.' (riten.) and 'tempo rubato'. The piano part features both treble and bass staves.

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166

(169)

169

(173)

173

(177)

177

(181)

181

(185)

185

121

122

123

124

125

126

127

Allemande

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The key signature changes from one staff to the next, indicating a progression through different sections or keys. The time signature is common time throughout.

- Staff 1:** Treble clef, B-flat key signature. Measures 1-2: 5-note chords. Measure 3: 6-note chord. Measures 4-5: 5-note chords. Measure 6: 6-note chord.
- Staff 2:** Treble clef, B-flat key signature. Measures 1-2: 5-note chords. Measure 3: 6-note chord. Measures 4-5: 5-note chords. Measure 6: 6-note chord.
- Staff 3:** Treble clef, B-flat key signature. Measures 1-2: 5-note chords. Measure 3: 6-note chord. Measures 4-5: 5-note chords. Measure 6: 6-note chord.
- Staff 4:** Treble clef, B-flat key signature. Measures 1-2: 5-note chords. Measure 3: 6-note chord. Measures 4-5: 5-note chords. Measure 6: 6-note chord.
- Staff 5:** Treble clef, B-flat key signature. Measures 1-2: 5-note chords. Measure 3: 6-note chord. Measures 4-5: 5-note chords. Measure 6: 6-note chord.
- Staff 6:** Treble clef, B-flat key signature. Measures 1-2: 5-note chords. Measure 3: 6-note chord. Measures 4-5: 5-note chords. Measure 6: 6-note chord.

Dynamics and Fingerings:

- Staff 1:** Measure 1: dynamic 4, measure 2: dynamic 5. Measure 3: dynamic 1. Measure 4: dynamic 2, measure 5: dynamic 1. Measure 6: dynamic 3.
- Staff 2:** Measure 1: dynamic 4, measure 2: dynamic 5. Measure 3: dynamic 1. Measure 4: dynamic 2, measure 5: dynamic 1. Measure 6: dynamic 3.
- Staff 3:** Measure 1: dynamic 4, measure 2: dynamic 5. Measure 3: dynamic 1. Measure 4: dynamic 2, measure 5: dynamic 1. Measure 6: dynamic 3.
- Staff 4:** Measure 1: dynamic 4, measure 2: dynamic 5. Measure 3: dynamic 1. Measure 4: dynamic 2, measure 5: dynamic 1. Measure 6: dynamic 3.
- Staff 5:** Measure 1: dynamic 4, measure 2: dynamic 5. Measure 3: dynamic 1. Measure 4: dynamic 2, measure 5: dynamic 1. Measure 6: dynamic 3.
- Staff 6:** Measure 1: dynamic 4, measure 2: dynamic 5. Measure 3: dynamic 1. Measure 4: dynamic 2, measure 5: dynamic 1. Measure 6: dynamic 3.

Sheet music for piano, featuring six staves of musical notation. The music is in common time and consists of six measures (10-15) followed by a repeat sign and another six measures (16-21). The notation includes treble and bass staves, with various note heads, stems, and bar lines. Fingerings are indicated above the notes in several measures. Measure numbers 10 through 21 are present at the beginning of each staff.

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(19)

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(21)

(22)

(23)

Courante

4 5

2 3 3 2

1 3 1 3 5 1

425

13

(17)

Treble staff: $\text{F} \# \text{A}$
Bass staff: $\text{C} \text{D} \text{E} \text{F} \text{G}$

(18)

Treble staff: $\text{F} \# \text{A}$
Bass staff: $\text{C} \text{D} \text{E} \text{F} \text{G}$

(19)

Treble staff: $\text{F} \# \text{A}$
Bass staff: $\text{C} \text{D} \text{E} \text{F} \text{G}$

(20)

Treble staff: $\text{F} \# \text{A}$
Bass staff: $\text{C} \text{D} \text{E} \text{F} \text{G}$

(21)

Treble staff: $\text{F} \# \text{A}$
Bass staff: $\text{C} \text{D} \text{E} \text{F} \text{G}$

Sarabande

Sarabande musical score for piano, featuring four staves of music. The score consists of four systems of music, each with two staves (treble and bass). The key signature changes throughout the piece, indicated by various sharps and flats. Measure numbers are provided at the beginning of each system: 5, 45, 32, 11, 53, 35, 5, and 12. The music includes dynamic markings such as p (piano), f (forte), and mf (mezzo-forte). Fingerings are also present above the notes.

Double

Double musical score for piano, featuring two staves of music. The score consists of two systems of music, each with two staves (treble and bass). The key signature changes throughout the piece, indicated by various sharps and flats. Measure numbers are provided at the beginning of each system: 42, 5, 4, 5, and 123. The music includes dynamic markings such as p (piano), f (forte), and mf (mezzo-forte). Fingerings are also present above the notes.

Sheet music for piano, featuring five staves of musical notation. The music is in common time and includes dynamic markings such as $\hat{\wedge}$, $\hat{\wedge}\hat{\wedge}$, $\hat{\wedge}\hat{\wedge}\hat{\wedge}$, and $\hat{\wedge}\hat{\wedge}\hat{\wedge}\hat{\wedge}$. Fingerings are indicated above the notes, such as 1, 2, 3, 4, and 5. The music consists of measures numbered 7 through 22.

Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 21: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 22: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Gavotte I



Gavotte II

1

(Gavotte I da capo)

Gigue

12

16

(1)

16

(2)

16

(3)

16

(4)

16

(5)

(11)

(15)

(19)

(21)

(25)

(25)

(31)

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(35)

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(16)

(17)

(18)

Fine

ANMERKUNGEN · NOTES · ANNOTATIONS

SUITE 1 A-dur

PRÉLUDE: Der 12/8-Takt ist wie ein 4/4-Takt mit Achtdielnoten zu musizieren, so daß das Miteinander der lebenswürdig singenden Stimmen in jedem Takt getragen und beschwingt wird vom dem viermaligen Ab- und Auf der Taktbewegung.

ALLEMANDE: Um den siestrebigen Sinn solcher weitsagiger und reichbewegter Melodien zu fassen, mag man sich ihnen einfachen Hauptzug deutlich machen: hier in den ersten fünf Takten z. B. den Abwärtsschwung der Hauptstimme vom hohen a'' über g'' zum f'' , f'' - e'' in Takt 2, über d'' und c'' zum b'' in 4 und über a'' zum g'' in 5. Das ist eine varierte Ausweitung des Hauptthemas des Präludiums, das sich in Takt 3 und 4 ebenfalls vom a'' zum g'' herabschwung. Auch der Beginn der ersten Courante greift dann diesen Melodiezug auf. Wohl geschehenheit setzt im 3. Viertel des Taktes 23 eine sonst gute Handschrift statt des Mittelstimmen-cis eine Viertelpause. Im 2. Viertel des Taktes 24 schwankt die Überlieferung in der Melodie zwischen d'' und d'' . Besser ist wohl d'' , weil dem cis-moll-Schlüß innerhalb des großen Harmoniezuges ein halbtaktiges Haltens besser entspricht als eine schnelle Dämpfung durch das d'' schon im 2. Viertel.

COURANTE I: Die Melodie des 1. Taktes gliedern manche Abschriften (so die beiden aus dem Besitz der Bach-Schüler Krebs und Kittel) in 2×3 Viertel, andere in 3×2 . Beides ist möglich. – Der Durchstrich durch die Terzen der letzten beiden Viertel in den Takten 1, 6, 11, 13 und 16 verlangt, daß man den Mittelton mitspielt, indem man die Terz mit dem durchgehenden Mittelton aufsteigend arpeggiert. – Im letzten Akkord des Taktes 7 fehlt mitunter g'' oder A'' . In Takt 9 meist kein Kreuz vor d'' . Krebs setzt es zu.

COURANTE II: Die Bögen und Auszugszeichen dieser Courante und ihrer Doubles sind teils in der Krebschen, teils in der Kittelschen Abschrift überliefert.

DOUBLE I: Double ist die damals übliche französische Bezeichnung für Variation. In Takt 12–13 sind die unteren Bögen durch Kittel überliefert, die oberen durch eine andere Abschrift aus Bachs Schülerkreis, die im Besitz des Ascherslebener Organisten Oley war. Beide Bögen sind hier aufgenommen als Beispiel einer gewissen Freimüdigkeit, aber auch der Notwendigkeit artikulierten Vortrags. Die Oberstimme in 12 gliedert Kittel in 2×6 , nicht 3×4 Achtel. In 22 ist der zweite große Bogen durch Kittel überliefert; obendrauf hängt hier nur je vier Achtel, doch ist hier auf dem Höhepunkt die weite Bindung wohl voraussehen.

DOUBLE II: In der Abschrift Oleys ist die Oberstimme in Takt 12 und die Unterstimme in Takt 21 in 3×4 Achtel gegliedert. Die Doppelschläge in 6 und 23 und die Sechzehntel cis-d in 1 und 22 sind nicht in allen Handschriften, aber z. B. durch Kittel überliefert. Andere haben statt cis-d ein Achtel.

SARABANDE: Bei Kittel schon in Takt 6 d'' und d'' , doch sind d'' und d'' wohl besser. Das Arpeggio mit dem Durchstrich (Acciaccatura) in 1 und 6 ist so auszuführen:

SUITE 1 A major

PRÉLUDE: The 12/8 time is to be played like 4 eighth-note (quaver) triplets (i. e. 4/4 time), so that the graceful movement of the concurrent voices will be carried and borne by the four up-and-down beats of the metre from each bar.

ALLEMANDE: In order to understand the purposeful sense of such a broad, rhythmical melody, one should form a clear idea of the simple main motion: for instance in the first five bars, the downward motion of the principal notes from high a'' over g'' to f'' - e'' - d'' - c'' in bar 2, over d'' and c'' to b'' in bar 4 and over a'' to g'' in bar 5. This is a varied expansion of the main melody of the Präludium, which in bars 3 and 4 also swung down from a'' to g'' . The beginning of the first Courante also takes up this melodic motion. On the third beat of bar 23, there is a quarter-note (crotchet) rest in the middle voice (instead of c'') perhaps an error in an otherwise clear notation. On the second beat of the melody in bar 24, tradition varies between d'' and d'' . d'' is probably better because, within the broad harmonic motion it is more appropriate to the $c\#$ minor close to sustain a note for two beats than to restrain the movement with a d'' as early as the second beat.

COURANTE I: Many copies (for instance the two in the possession of Bach's pupils Krebs and Kittel) note the melody of bar 1 in 2×3 quarter-notes (crotchets), others in 3×2 . Both are possible. The stroke across the thirds on the last two beats of bars 1, 6, 11, 13, and 16 means that the passing middle note is to be played by arpeggiating the third upwards. – In the last chord of bar 7, g'' or b'' is sometimes missing. In bar 9 there is usually no sharp before d'' . Krebs added it in his copy.

COURANTE II: The slurs and ornament signs of this Courante and its Doubles are taken in part from Krebs's copy, in part from Kittel's copy.

DOUBLE I: Double was then the French term for a simple type of variation. In bars 12–13 the lower slurs are taken from Kittel's copy, the upper ones from a copy by another Bach pupil who was formerly in the possession of the Aschersleben organist Oley. Both slurs are given here as illustrative of a certain freedom of interpretation as well as the necessity of an articulated performance. In bar 12 Kittel divides the upper voice into 2×6 , not 3×4 , eighth-notes (quavers). In bar 22 the second large slur derives from Kittel, whereas other copies connect only every fourth eighth-note. But here at the climax the large slur is perhaps preferable.

DOUBLE II: In Oley's copy the upper voice in bar 12 and the lower voice in bar 21 are divided into 3×4 eighth-notes (quavers). The turns in b. 6 and 23 and the 16th-note (semiquavers)- $c\#$ - d - b , 1 and 22 derive from Kittel's copy but are not found in all the manuscripts. Others have an 8th-note d instead of $c\#-d$.

SARABANDE: Kittel gives d'' and d'' as early as bar 6. However, d'' and d'' are perhaps better. The arpeggio with stroke (acciaccatura) in bars 1 and 6 is to be executed thus:



SUITE 1 La majeur

PRÉLUDE: La mesure à 12/8 est à jouer comme une mesure à 4/4 en trios de croches, de sorte que les sons harmonieux des voix se rassemblent pour être soulevés et portés à chaque temps par le mouvement de la mesure quatre fois en descendant et en montant.

ALLEMANDE: Pour comprendre le sens de cette mélodie dessinée à larges traits et très mouvementée, il faut se représenter son caractère essentiel: ici la descente des sons principaux des cinq premières mesures, p. ex. dans la mesure 2, du la' par $solfé$ au sol' – $sol'' - sol''' - mi''$, dans la mesure 4 par $solfé$ et ut'' au si' et dans la mesure 5 par la' ou $solfé$. C'est un diargissement varié du thème principal du Prélude qui, aux mesures 3 et 4, saute la la'' au $solfé$. Le commencement de la première Courante saisit également le passage de la mélodie. – Sans doute pas erroné, un manuscrit, sinon bon, met un soupir à la place du ut'' de la voix moyenne au 3^{er} temps de la mesure 23. Dans la mélodie, mesure 24 au 2^{er} temps, la tradition hésite entre un $rég'$ et un $ré'$. Le $rég'$ est probablement préférable, car la cadence en ut *mineur*, dans la courante de cette importante phrase mélodique, supporte mieux une tenue d'un demi temps qu'un affaiblissement rapide par le $ré'$ déjà au 2^{er} temps de la mesure.

COURANTE I: Certaines copies (comme les deux ayant appartenu aux élèves de Bach Krebs et Kittel) divisent la mélodie de la 1^{re} mesure les unes en 2×3 noires, les autres en 3×2 . Les deux formes sont possibles. – La barre qui traverse les tierces des deux dernières noires dans les mesures 1, 6, 11, 13 et 16, indique que la note du milieu doit être jouée aussi avec la tierce en un arpège de bas en haut. – Dans le dernier accord de la mesure 7, le sol'' ou le si' manque parfois. Dans mesure 9, le leg manque le plus souvent devant $ré'$; Krebs l'y ajoute.

COURANTE II: Les signes de liaisons et d'ornementation de cette Courante et de ses Doubles sont contenues en partie dans la copie de Krebs et en partie dans celle de Kittel.

DOUBLE I: Double est l'ancien terme français pour variation. Dans mesures 12–13, les liaisons du bas proviennent de Kittel, celles du haut, d'une autre copie des élèves de Bach qui appartient à l'organiste Oley d'Aschersleben. Les deux liaisons sont reproduites ici comme exemple d'un certain affranchissement, mais aussi pour montrer la nécessité d'une exécution articulée. La voix supérieure dans mesure 12 est répartie par Kittel en 2×6 croches et non 3×4 . Dans mesure 22, le deuxième grand arc de liaison a été transmis par Kittel, d'autre part dans cette mesure que quatre croches chaque fois, mais cependant ici au point culminant, le grand arc de liaison est préférable.

DOUBLE II: Dans la copie d'Oley, la voix supérieure dans mesure 12 et la voix inférieure dans mesure 21 sont réparties en 3×4 croches. Les groupes dans mesures 6 et 23 et les doubles croches $ut - ré$ dans 1 et 22 ne sont pas transmis dans tous les manuscrits mais p. ex. par Kittel. D'autres ont à la place de $ut - ré$, une croche $ré$.

SARABANDE: Chez Kittel, déjà dans mesure 6 $rég''$ et $rég'$, mais $rég'$ et $ré$ sont probablement préférables. L'arpège traversé d'un trait (Acciaccatura) dans mesures 1 et 6 est à jouer ainsi:

BOURRÉE I, II: Bach's Taktvorzeichnung 2 weist deutlicher als das heute oft verkannte Alla brevezeichen C darauf hin, daß der Takt zweizeitig ist, nicht vierzeitig; er bewegt sich gleichsam in zwei Schritten, nicht in vier. – In den Taktten 30–38 bezeichnen die Bögen über je zwei Bass-Viertel nicht völlige Bindung, sondern Portato-Vortrags:

GIGUE: Die von Kittel überlieferten Bindebögen, die die Gliederung der Takthälfte in 1 + 2 Achtel betonen, wollen die lustige Bewegung der Gigue unterstreichen; nach dem auseinander I. Achtel sind die 2 folgenden in einen leichten Aufschwung zusammenzufassen.

SUITE 2 a-moll

PRÉLUDE: Die alten Abschriften haben das 1. Thema-Achtel im Verlauf des Präludiums nicht vom vorhergehenden Achtel durch Balken trennen und eigenes Fächchen ab, wie es in neueren Ausgaben geschieht. Natürlich soll das Thema in solchen fugierten Sätzen wahrscheinlich sein, aber nicht durch so hervorstechende Betonung des Beginns, daß der melodische Fluss zerstört wird. Solche Fugenthemen setzen im Verlauf des Canzon nicht sozusagen aus freiem Entschluß ein; sie werden von der „prästabilierten Harmonie“ des musikalischen Verlaufs wie unverhehltes „zu Wego“ gebracht – Die Wiederholung des Hauptteils (bis Anfang 53) nach dem Mittelpunkt (53 bis Anfang 110) ist in den Abschriften nicht ausgeschrieben, sondern durch die Vorschrift *da capo* verlangt.

ALLEMANDE: In manchen Handschriften fehlt der Bindebogen im Bass von Takt 1 zu 2 und in der Oberstimme des Schlüttaktes beider Teile. Das Wiederauslängeln des gebundenen Tonos ist aber nur dann nötig, wenn der Ton nicht mehr nachklingt.

SARABANDE: Der französische Fachausdruck „agrément“ bezeichnet die auszirenden Manieren, mit denen die Melodie geschmackvoll zu variieren ist, besonders bei den Wiederholungen. So kann man statt der Wiederholung der einfachen Fassung die ausgearbeitete spielen. – Das c' zu Beginn des achten Taktes der agréments findet sich in mehreren guten Abschriften, ist also wohl kein Schreibfehler für b', sondern eine beachtigte, reizvolle Ausierung des h' durch den Vorhalt h'.

BOURRÉE: Siehe die Anmerkung zu den Bourrées der 1. Suite.

GIGUE: Diese Gigue ist nicht wie die der 1. Suite eines englischen Typs, sondern des virtuos-instrumentalen italienischen, deren Bewegung Bachs Hamburger Zeitgenosse Mattheson mit dem „glatte fortſchließenden Strompeil eines Baches“ verglich.

SUITE 3 g-moll

PRÉLUDE: Dieses Präludium ist, wie der 1. Satz in Bachs „Italienischem Konzert“, ein lebhafter erster Konzertsatz, in welchem vollständigste Hauptfigur (Tutti) abwechseln mit geringstimmigen Zwischengliedern (Soli). Als erstes Achtel der Mittellstimme ist in 9 auch c', in 11 b', in 15 d' (statt es') überliefert. Die hier gewählte, ebenfalls gut überlieferte Fassung hat den weitzügigeren Fluss für sich. Nicht schon in 15, erst in 33 ist der g-moll-Schlüssel erreicht!

COURANTE: Das Arpeggio mit Schleifer in 9 ist wie das Arpeggio mit Acciaccatura im ersten Notenbeispiel auszuführen.

SARABANDE: Siehe die Anmerkung zur Sarabande der 2. Suite. Zur Ausführung der Arpeggien mit Durchstrich in 1 und 9 s. das erste Notenbeispiel.

BOURRÉE I, II: Bach's tempo marking shows more clearly than the Alla breve sign C (now so frequently disregarded) that the bar is in two, not four part, metre; that it moves as it were in two, not four, steps. – In bars 30–38 the slurs over the two quarter-notes (crotches) in the bass do not mean legato but portato:

GIGUE: The ties in Kittel's copy that stress the division of the half bars into 1+2 eighth-notes, are intended to ensure the jolly jig rhythm. After the accentuated first eighth-note, the two following are to be played with a light upward swing.

SUITE 2 a minor

PRÉLUDE: In contrast to more recent editions, the old copies do not separate the first eighth-note of the theme from the preceding eighth-note (i.e. by notating it as a detached eighth-note). Of course the performer and listener should perceive the theme in such fugal movements, but not by such a conspicuous emphasis of the beginning as to disrupt the smooth melodic flow. Such fugue themes within the framework of the movement are not fashioned with deliberate intent, as we were. Quite the contrary, they are brought about quasi unintentionally by the „pre-established harmony“ of the musical development. – In the old copies, the repetition of the main section (up to the beginning of bar 53) after the middle section (bar 53 to bar 110) is not written out but is called for by the *da capo*.

ALLEMANDE: The ties in the bass from bar 1 to bar 2 and in the upper voice of the last bar (both parts) are missing in many of the copies. However, it is only necessary to strike the tied note again if the tone should cease to carry.

SARABANDE: The French term „agréments“ has reference to the ornaments with which the melody is to be tastefully varied (i.e. embellished) especially at the repetitions. Thus an ornamented version can be played instead of repeating the simple version. The c' at the beginning of bar 8 of the agréments is found in several good copies. Therefore it is probably not an incorrect notation for b' but a deliberate and charming embellishment of the b' through the grace note c'.

BOURRÉE: See comment on the Bourrées of Suite 1.

GIGUE: This gigue, unlike that of Suite 1, is not in the English style but the virtuouso-instrumental Italian style, whose movement Mattheson (Bach's Hamburg contemporary) likened to the “smooth gushing stream of a brook”.

SUITE 3 g minor

PRÉLUDE: This Präludium, like the first movement of Bach's Italian Concerto, is a lively first movement in which full-part Tutti alternate with Solo passages. As the first eighth-note of the middle voice in bar 9, tradition also gives c'; in bar 11, b' and in bar 15, d' (instead of es'). Our version, which is also well authenticated by tradition, has the advantage of being far more fluid. The G minor close is first reached in bar 33, not as early as bar 15!

COURANTE: The arpeggio with slide in bar 9 is to be executed like the arpeggio with acciaccatura in the first musical example.

SARABANDE: See comment on the Sarabande of Suite 2. For execution of the arpeggios with diagonal stroke in bars 1 and 9, see the first musical example.

BOURRÉE I, II: La mesure de Bach indique plus clairement que celle alla breve C , souvent dédisée de nos jours, que la mesure est à deux temps et non à quatre et qu'elle se cadence pour ainsi dire à deux pas et non à quatre. – Dans les mesures 30–38, les arcs liant par deux les notes de la basse ne signifient pas une liaison complète, mais un jeu portato:

GIGUE: Les arcs de liaison transmis par Kittel, soulignant la distribution des moitiés de mesure en 1 + 2 croches, veulent aider à faire ressortir le rythme gai de la Gigue; après l'accentuation souple de la 1^e croche, il faut réunir les deux autres dans un léger élancé.

SUITE 2 la mineur

PRÉLUDE: Dans le courant du Prélude, les anciennes copies ne détachent pas la 1^e croche du thème de la croche précédente par une barre et un crochet isolé, comme cela se produit dans des éditions plus récentes. Il est évident que le joueur et l'auditeur doivent percevoir le thème dans de telles phrases fuguées, mais il ne faut pas en faire trop ressortir le début afin d'éviter que le cours de la mélodie ne soit haché. De tels thèmes fugués ne sont pour ainsi dire pas soumis, dans le courant du morceau, à la libre volonté du joueur, mais ils naissent spontanément sous ses doigts par l'harmonie prétablie du développement musical. – La répétition de la partie principale (jusqu'au début de mesure 53) après la partie du milieu (53 jusqu'au début 110) n'est pas écrite entièrement dans les copies anciennes, mais remplacée par l'indication *da capo*.

ALLEMANDE: Dans certains manuscrits, l'arc de liaison manque à la basse dans les mesures 1 à 2 et dans la voix supérieure de la mesure finale aux deux parties. La répétition de la note tenue n'est nécessaire que lorsque celle-ci ne résonne plus.

SARABANDE: Le terme technique français „agrément“ désigne la façon de jouer la mélodie en l'agrémente avec goût et en la variant, surtout dans les reprises. On peut donc jouer la version agrémentée à la place de la répétition de la version simple. L'„u“ du commencement de la 8^e mesure des agréments se trouve dans plusieurs bonnes copies et n'a pas été mis par erreur à la place du si', mais devient, par son caractère de retard, un ornement voulu et gracieux de celui-ci.

BOURRÉE: Voir l'annotation concernant les Bourrées de la 1^e Suite.

GIGUE: Cette Gigue n'appartient pas au type anglais comme celle de la 1^e Suite, mais à celui de la virtuosité instrumentale italienne, comparée par Mattheson, le contemporain hambourgeois de Bach, à un croiseau à courant impétueux.

SUITE 3 sol mineur

PRÉLUDE: Ce Prélude est, comme le 1^e mouvement du „Concerto Italien“ de Bach, un 1^e mouvement vif de concertino dans lequel des parties principales sont rendues par toutes les voix (Tutti) alternant avec des parties intermédiaires de peu de voix (Soli). Comme 1^e croche à la voix moyenne, il a été transmis aussi dans 9 ut', dans 11 si'', dans 15 ré' (à la place de mi''). La version égal^e bonne, choisie ici, a l'avantage d'avoir plus d'envergure. Ce n'est pas encore dans 15, mais seulement dans 33 que la cadence en sol mineur est atteinte!

COURANTE: L'arpeggio avec note coulée dans mesure 9 est à jouer comme l'arpeggio avec acciaccatura dans l'exemple premier.

SARABANDE: Voir l'annotation concernant la Sarabande de la 2^e Suite. Pour l'exécution des arpeggios avec barre dans mesures 1 et 9, voir l'exemple premier.

GAVOTTE I: Zur Taktvorschrift siehe die Anmerkung zur Bourrée der 1. Suite. Alternativem bedeutet, daß die erste Gavotte „abwesend“ mit der zweiten zu spielen, also nach dieser zu wiederholen ist. Ein Beispiel für die Mannigfaltigkeit der Überlieferung: die aus Bachs Schülerkreis stammenden Abschriften dieser Gavotte sind sich zwar darin einig, daß das g im Bass des Taktes 19 auszuspielen ist (und damit auch die Halbe g in 21 und 22); sie brauchen aber verschiedene Zeichen: die einen schreiben einen Mordent vor, andere einen langen einfachen Praller, wieder andere einen langen Praller mit Vorhalt von unten (fis).

GAVOTTE II: Musette ist der französische Name für Duddelsack und danach für ein Musikstück, dessen Melodie über einem gehaltenen Basslinien verläuft, wie wir beim Duddelsackspiel die gleichlängig mitklappende Balfpfeife des Instruments hervorbringen. Nach Quantz ist die Musette „sehr schmeichelnd“ vorzutragen.

SUITE 4 F-dur

PRÉLUDE: Die französische Tempoangabe *vivement* (schnell) ist in den Abschriften überliefert. Daß die Abschrift Kittels entnommenen Bögen im Hauptteil (Takt 3-4) je vier, im Mittelteil (45-51, 70-72) je drei Sechzehntel umfassen, ist wohl nicht Fluchtigkeit, sondern beachtigt verschiedene Artikulation.

MINUET I, II: Wie im Vorwort schon gesagt, sind die Menuette der Zeit Bachs, so wie sie „mit behenden und kleinen Schritten“ getanzt wurden, in sehr lebhafter und anmutiger Bewegung zu musizieren, nach Angabe des Flötemeisters Quantz etwa entsprechend der Metronomisierung der Vierteil mit 160.

SARABANDE: Im zweiten Viertel des Taktes 19 haben manche alten Abschriften *as*, andere *b*. Das *as*, da melodisch und harmonisch unbegründet, ist wohl ein Irrtum.

GIGUE: Diese Gigue hat wie die der ersten Suite wieder die Bewegung eines lustigen Springtanzes, nicht solchen virtuosen Eifer wie die der zweiten.

SUITE 5 e-moll

PRÉLUDE: Dieses Präludium ist eine große Da-capo-Fuge. Dem Hauptteil folgt in Takt 40 der Mittelteil, der von 117 ab in die Wiederholung des Hauptteils zurückleitet. Der Akkord in 93 ist nur in der Abschrift Kittels überliefert, ebenso die an sich selbstverständlichen Triller in 70-72 und 104-106.

COURANTE: Die Punkte und Keile, die kein kurzes Abstoßen, sondern ein betontes Abheben fordern, und die Doppelschläge in 3 u. 15 sind der Abschrift Kittels entnommen.

SARABANDE: Die Bögen mit den Prallzeichen in 2 und 16 bei Kittel. Da gute Abschriften in 13 das Auflösungszeichen vor der vorletzten Melodienote nicht wiederholen, ist hier nach damaligem Brauch *fis'* gemeint, das als Durchgang zwischen *g''* und *e''* auch natürlich ist. Da gute Abschriften die Balkenbindung 2-4 Achtel bevorzugen, ergibt sich aus der für den rechten Vortrag wichtigen Grundbewegung des Sarabandentaktes in zwei ungleichen Gliedern: einem Viertel + einer Halben.

PASSEPIED: Keil und Punkt sind in den Abschriften gleichbedeutend gebraucht; als Zeichen besonderer Betonung lustiger, nicht etwa abgerissener Anmutung.

GIGUE: Der gut überlieferte Bindebogen von *b'* zu *b''* in Takt 12 soll wohl das unschöne „Klappern“ bei kurz wiederholtem Anschlag

GAVOTTE I: With regard to the tempo marking, see comment on the Bourrée of Suite 1. Alternativem means that the first Gavotte is to be played “alternately” with the second, i.e., it is to be repeated after the latter – The traditional notation varies greatly, as shown by the following. The copies of this Gavotte made by Bach's pupils all agree in requiring the embellishment of the g in the bass of bar 19 and with it also the half note (minim) g in bars 21 and 22. But they employ different signs. One writes a mordent, another a long, simple inverted mordent, whilst still others write a long inverted mordent with appoggiatura from below (fis').

GAVOTTE II: Musette is the French name of the bagpipe and of a dance-like piece of pastoral character with a pedal-base answering to the long-held drone bass of the bagpipe whilst the upper parts abound in grace-notes and rapid passages. According to Quantz the Musette is to be played “very caressing”.

SUITE 4 F major

PRÉLUDE: The French tempo marking *vivement* (rapidly) derives from the copies. The slurs, which are taken from Kittel's copy, embrace four sixteenth-note (semiquavers) in the main section (bars 3-4) and only three in the middle section (45-51, 70-72). However, this is probably not carelessness but an intentional change in phrasing.

MINUET I, II: As already stated in the Preface, the Minuets of Bach's day, which were danced “with light, short steps”, are to be played with a lively, graceful swing. According to the flutist Quantz the tempo corresponds approximately to the metronome indication M. M. *J = 160*.

SARABANDE: On the second beat of bar 19, many old copies have *ab* and others *bb*. The *ab*, which has no justification either melodically or harmonically, is probably a mistake.

GIGUE: This Gigue like that of the first Suite has the bouncing rhythm of a “rolling jig”, not the virtuosic brilliance of the Gigue in the second Suite.

SUITE 5 e menor

PRÉLUDE: This Präludium is a large Da capo fugue. The main section is followed in bar 40 by the middle section, which from bar 117 on leads back to the main section. The chord in bar 93 is found only in Kittel's copy; likewise the logical trills in bars 70-72 and 104-106.

COURANTE: The dots and dashes, which call for an accented, not an abrupt, release, and the turns in bars 3 and 15 derive from Kittel's copy.

SARABANDE: The slurs with the mordent in h. 2 and 16 derive from Kittel's copy. Since in good copies, the natural sign before the last note but one of the melody in h. 13 is not repeated, *fis'* is intended here (according to contemporaneous usage). This is also natural as passing note between *g''* and *e''*. The reason the good copies prefer a division into 2 + 4 eighth-notes (quavers) is because the basic rhythm of the Sarabande bar has two unequal pulses: a quarter and a half note; which is important for correct performance.

PASSEPIED: In the copies, the staccato dash and dot have the same significance: They indicate an especially light, graceful accent rather than an abrupt staccato.

GIGUE: The well-authenticated tie from *b'* to *b''* in bar 12 was perhaps intended to obviate the unpleasant “rattling” when keys

GAVOTTE I: Pour l'indication de la mesure, voir l'annotation concernant la Bourrée de la première Suite. Alternativement signifie que la première Gavotte doit être jouée *en alternant* avec la deuxième, c.-à-d. en répétant après celle-ci.

— Exemple illustrant la diversité des textes transmis: Les copies de cette Gavotte, provenant du cercle des élèves de Bach, sont unanimes à vouloir agrémenter le *sol* à la base de la mesure 19 (et en même temps les *blanches sol* aux mesures 21 et 22); mais ils emploient différents signes: Les uns prescrivent un mordant, les autres un long mordant simple renversé, d'autres encore, un long mordant renversé avec retard sur la note du bas (*fis'*).

GAVOTTE II: Musette est une sorte de cornemuse française, par la suite, donna son nom à un morceau de musique dont la mélodie se développe sur une seule note soutenue, servant d'accompagnement et produite par un tuyau de base. D'après Quantz, la musette doit être jouée avec beaucoup de grâces.

SUITE 4 Fa majeur

PRÉLUDE: L'indication française pour le temps *vivement* provient des copies. Si les liaisons prises de la copie de Kittel encerclent dans la partie principale (mesures 3-4) chacune quatre doubles croches, et dans la partie moyenne (45-51, 70-72) chacune trois doubles croches, ce n'est probablement pas par erreur, mais pour indiquer des articulations différentes.

MINUET I, II: Comme il a déjà été dit dans la Préface, les menuets du temps de Bach dansés «à petits pas avec agilité» sont à jouer très vivement, mais en même temps avec des mouvements gracieux, selon les données du maître flûtiste Quantz, à environ 160 par note au métronome.

SARABANDE: Au 2^e temps de la mesure 19, certaines copies anciennes ont un *lab*, d'autres un *sib*. Le *lab* est probablement une erreur étant harmoniquement et mélodiquement mal fondé.

GIGUE: Cette Gigue a, également comme celle de la 1^e Suite, le rythme d'une danse gaie et saillante et non pas la virtuosité ardente de la deuxième.

SUITE 5 mi menor

PRÉLUDE: Ce Prélude est une grande fugue à da capo. La partie principale est suivie, dans la mesure 40, par la partie du milieu qui, à partir de mesure 117 ramène à la répétition de la partie principale. L'accord dans mesure 93 ne se trouve que dans la copie de Kittel, également les trilles logiques des mesures 70-72 et 104-106.

COURANTE: Les points et les traits coniques qui n'existent pas un staccato bref, mais plutôt un portato, ainsi que les gruppetti dans mesures 3 et 15, proviennent de la copie de Kittel.

SARABANDE: Les liaisons et les mordants renversés dans 2 et 16 se trouvent chez Kittel. Comme dans les bonnes copies, dans 13, le signe de bémol n'est pas répété à l'avant-dernière note de la mélodie, on lira selon la coutume de l'époque, *fis'*, ce qui est naturel et sert de transition entre *sol'* et *mi'*. Le mouvement fondamental important pour une bonne interprétation de la Sarabande, dont les deux groupes inégaux se composent d'une noire + d'une blanche, exige la réunion des croches 2 + 4 comme la préférence en est donnée dans les bonnes copies.

PASSEPIED: Dans les copies, le trait conique et point le ont la même signification: comme signes d'une accentuation essentiellement gracieuse et gaie, non pas décousue.

GIGUE: La liaison de *si'* à *si''* dans mesure 12, provenant d'une bonne tradition, veut éviter le «cliquetus» désagréable dû au toucher rapide et

vermeiden helfen. Überdies entspricht die dadurch entstehende Synkopewirkung der des *e*" in der zweiten Takthälfte. – In Takt 21 soll der ebenfalls gut überlieferte Viertel-Hals des *e* und die folgende Achtelpause wohl verhindern, daß der Spieler im Ballessystem der Takte 20–25 nur eine ab und auf hüpfende Stimme hört. Er soll vielmehr zwei Stimmen hören, eine höhere und eine tiefere, die sich mit dem dreitönigen Terzgang abwechseln.

SUITE 6 d-moll

PRÉLUDE: Das Tempo dieses Präludiums, das aus einer Einleitung und einer Da-capo-Fuge besteht und dessen 9/8-Takt in beiden als triolierter Dreiertakt aufzufassen ist, entspricht in der andanteartigen Einleitung etwa der Metronomisierung der punktierten Viertel mit 76, in der lebhaft beschwingten Allegro-Fuge der mit 84. Die liegenden Bassnoten der Einleitung sind in den Handschriften verschieden lang gebunden, das beginnende *d* z. B. wird bei Kittel in den Takt 3 und 5 wieder angeschlagen. Der Spieler muß hier und bei dem tiefen *A* in T. 19–23 den Nachhalt seines Instruments berücksichtigen. Ein Hinweis auf die Beziehung der Einleitung zur Fuge: die aufstrebenden Arpeggios zu Beginn erreichen ein erstes melodisch festiges Ziel in der Wendung von T. 5 zu 6, dem Hauptmotiv der Einleitung; gleichsam wird in den letzten Einleitungstakten gleichsam auf offenen Frage, worauf das Fugenthema antwortet, indem es die Regungen des Einstiegs-Hauptmotivs zu einem ausgeprägten, aktiven thematischen Charakter festigt.



Die Fuge, die aus der verdichteten Kraft des Themas erwächst, wird damit zur Erfüllung dessen, was in der Einleitung erst keimhaft, wie unwillkürlich, naturnah sich regt. Das fordert nun auch eine entsprechend lebhafte Allegro-Bewegung und ein aktives Artikulieren, wie im Notenbeispiel angedeutet. Als Anregung noch 3 weitere Beispiele dafür:



GAVOTTE II: Die Achtfolge der linken Hand enthält zwei Stimmen; die liegende Ballstimme auf *d'* (ähnlich wie in der Musette der *g-moll*-Suite, nur daß der Baßton immer wieder angeschlagen wird) und die von den höheren Tönen gebildete Mittelstimmen-Melodie. – Die von unten beginnenden Triller schreibt Krebs vor, andere Abschriften haben das einfache Prallerzeichen.

GIGUE: Der „hitze Eifer“ dieser Gigue fordert eine „hitze“, aufgeriegelte Taktbewegung, nämlich ausgeprägte Ab-und-auf-Bewegung in jedem Halbtakt, so daß nach den niederwärts akzentuierten ersten und dritten Sechzehntelpausen die zweiten und vierten jedes Taktes erregt aufwärts schwingen. Außerdem muß man die Unterteilung der Taktglieder in Sechzehntel „eifrig“ mitempfinden; darum schreibt Bach nicht 2/4- oder 4/8-Takt vor, sondern 12/16 – was aber nicht heißen soll, daß man wirklich bis zwölf zählen muß!

were quickly restruck. Further, the resultant syncopated effect corresponds to that of the *e*" in the second half of the bar. – In b. 21 the equally traditional quarter-note (crotchet) stem of the *e* and the following eighth (quaver) rest were intended perhaps to prevent the player's hearing a voice in the bass of b. 20–25 merely „jumping up and down“. He should really hear two voices—an upper and a lower alternating with the tritonal sequence.

SUITE 6 d müror

PRÉLUDE: The 9/8 time of this Präludium, consisting of an introduction and a Da capo fugue, is to be taken as three-part time in triplets. The Andante-like introduction should probably be taken about M. M. $\frac{4}{4}$ = 76 and the lively Allegro fugue at about 84. In the manuscripts the sustained bass notes of the introduction vary in length. For instance, in Kittel's copy the beginning *d* is restruck in bars 3 and 5. Here and at the low *A* in bars 19–23 the player will have to take into consideration the sustaining power of his instrument. A hint regarding the relationship of the introduction to the fugue: The arpeggios at the beginning, with their upward impulse, first establish the melody in the transition from bar 5 to 6, the principal motif of the introduction. In the last bars of the introduction this becomes, as it were, a question to which the fugue theme replies, in that it gives a distinct, active thematic character to the impulses of the motif of the introduction.

répété de la note; de plus, elle est conforme à l'effet de syncope se produisant sur le *mi*" dans la deuxième moitié de la mesure. – Dans mesure 21, la queue de la croche *mi* et le demi-soupir qui la suit – également de bonne tradition – servent à éviter que le joueur ne fasse entendre qu'un sautillage de la voix aux mesures 20–25 de la basse. Il doit, au contraire, faire entendre deux voix, une supérieure et une inférieure, qui alternent avec le passage des tierces à trois sons.

SUITE 6 ré mineur

PRÉLUDE: Le mouvement de ce Prélude qui se compose d'une Introduction et d'une Fugue à da capo et dont la mesure à 9/8 est à diviser en trois temps de triolos, peut être joué, dans l'introduction à caractère d'andante, environ à 76 au métronome par note pointée, dans le vif et voltigeant Allegro fugue, à peu près à 84. Les notes de basse de l'introduction ont des longueurs de liaison qui diffèrent selon les copies. Le *ré* du début p. ex. est répété chez Kittel dans mesures 3 et 5. Le joueur doit tenir compte de la résonance de son instrument, ici comme au La des mesures 19–23. Indication concernant le rapport entre l'introduction et la fugue: Les arpèges ascendants du commencement atteignent un premier point qui fixe la mélodie au changement de la mesure à 9/8, ce qui est le motif principal de l'introduction. Ceci peut être comparé, dans les dernières mesures de la fugue, à une question à laquelle la thème de la fugue répond en consolidant les sentiments ébauchés dans le motif principal de l'introduction et en les transformant en une volonté déterminée qui aboutit au thème caractéristique de la fugue.

But the fugue, which develops from the concentrated power of the theme, only brings out what was latent, instinctive, natural in the introduction. Since this is so, it demands a correspondingly lively Allegro movement and a clear, distinct phrasing, as shown in the musical example. Here are three further suggestions:

La fugue, toutefois, naissant spontanément de la force concentrée du thème, devient ainsi l'accomplissement de ce qui, dans l'introduction, existait déjà en état de germe. Ceci exige un mouvement vif approprié d'Allegro et une articulation très active, comme c'est indiqué dans l'exemple musical. Voici encore trois exemples qui peuvent servir à guider l'exécutant:

GAVOTTE II: The eighth-note (quaver) passage in the left hand comprises two voices: the sustained bass note *d'* (as in the Musette of the *G* minor Suite, except that in the Gavotte the bass note is continually restruck) and the melody of the middle voice in the higher notes. – Krebs's copy calls for trills beginning on the lower note; other copies have only the simple mordant sign.

GIGUE: The „lively zeal“ of this Gigue demands a „lively rhythm“, that is, a distinct up and down movement in each half bar after the first and third group of sixteenth-notes (semiquavers), with the downward stress, the second and fourth groups of each bar have an upward swing. Furthermore, one must really feel the division of the groups into sixteenth-notes (semiquavers). For this reason Bach does not write 2/4 or 4/8 time, but 12/16; which doesn't mean that one must actually count up to twelve!

GAVOTTE II: La série de croches à la main gauche contient deux voix: la voix de basse reposant sur le *ré*' (semblable à celle de la Musette dans la Suite en *sol majeur*), à part que le son de basse est répété chaque fois) et la mélodie des voix moyennes formées par les notes plus élevées. – Les trilles, commençant par la note *d'* en bas, sont prescrits par Krebs. D'autres copies ont le simple signe de mordant.

GIGUE: «L'ardeur fougueuse» de cette Gigue demande un rythme «épuisant» et excité, c.-à-d. un mouvement bien prononcé descendant et montant à chaque demi temps, de sorte qu'après les premiers et troisièmes groupes de doubles croches qui ont une accentuation abaissante, les deuxièmes et quatrièmes groupes de chaque temps reçoivent une impulsion vers le haut. En outre, il faut bien se pénétrer de la subdivision de la mesure en groupes de doubles croches. A cet effet, Bach ne l'écrit pas à 2/4 ou à 4/8, mais bien à 12/16 ce qui ne veut pas dire qu'il faut compter jusqu'à 12!