

J.S.BACH

Französische Suiten

URTEXT



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JOH. SEB. BACH

FRANZÖSISCHE SUITEN

On
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NACH DER EIGENSCHRIFT UND ABSCHRIFTEN
AUS BACHS FAMILIEN- UND SCHÜLERKREIS
HERAUSGEGEBEN VON
RUDOLF STEGLICH

FINGERSATZ VON
HANS-MARTIN THEOPOLD

G. HENLE VERLAG MÜNCHEN-DUISBURG

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VORWORT

Die sechs Klaviersuiten dieses Bandes hat Johann Sebastian Bach in Köthen geschrieben, als er dort Kapellmeister des Fürsten Leopold von Anhalt war. Er nannte sie in der höfischen Sprache seiner Zeit „Suites pour le Clavessin“, zu deutsch Suiten für den Kielflügel, das Cembalo. Den Namen „Französische Suiten“ hat man ihnen erst später zugelegt, vielleicht wegen der im Vergleich mit den weitzügigeren „Englischen Suiten“ Bachs eleganter gestrafften, tanznäheren Haltung. „Suite“ war damals in der Musik die Bezeichnung für eine Folge von Tanzstücken, die durch die gleiche Tonart und oft auch melodische Verwandtschaft zu einer Einheit verbunden waren.

Die ersten 5 dieser Suiten, davon die ersten 3 – wenn auch nur unvollständig – in Bachs eigener Handschrift, eröffnen das „Clavierbüchlein vor Anna Magdalena Bachin Anno 1722“. Die ersten 2 hat Anna Magdalena auch in ihr 3 Jahre später begonnenes 2. Notenbuch eingetragen. Eine früher als 2. Autograph geltende Handschrift (P 418) hat sich als eine, wenn auch wertvolle, Abschrift erwiesen. Das wurde in dieser neuen Ausgabe berücksichtigt. Die beträchtliche Zahl von Abschriften, die sich überdies aus Bachs Schülerkreis erhalten haben, bezeugen, welche Bedeutung diesen Suiten nicht nur in der Hausmusik der Bach-Familie, auch in Bachs Unterricht auf dem Wege von den Inventionen zum Wohltemperierte Klavier zukam.

Hören wir darüber, was einer der am eifrigsten um die Erhaltung der Bachischen Lehrweise bemühten Schüler, Johann Philipp Kirnberger, seinen eigenen Schülern weitergab: „Gute Tonlehrer haben ihre Schüler allezeit hauptsächlich zu Tanzstücken verschiedener Art angehalten. . . . Die verschiedenen Taktarten, die mannigfaltigen Einschnitte, die deutlich markiert werden müssen, die jedem Tanzstück eigene Bewegung und Schwere oder Leichtigkeit im Vortrag, die Mannigfaltigkeit der Charaktere und des Ausdrucks übten die Spieler in den größten Schwierigkeiten und gewöhnten sie an einen

PREFACE

Johann Sebastian Bach wrote the six piano suites of this volume in Köthen when he was chapel master of Prince Leopold of Anhalt. He called them, in the courtly speech of his period, „Suites pour le Clavessin“ or in English: Suites for the Harpsichord, or Cembalo. The title „French Suites“ was given them only later, perhaps because of his more elegantly taut, dance-like treatment here as compared with the more musically extended „English Suites“. „Suite“ at that time was the musical term for a set of dance tunes linked together by being in the same key and frequently also with common thematic material.

The Little Clavier Book of Anna Magdalena Bach 1722 opens with Suites 1–5, the first three, even if not wholly, in Bach's hand. Anna copied the first two also in her second notebook, which she began three years later. A manuscript (P 418) once regarded as a second autograph, has now proved to be a copy, albeit a valuable one. This new edition has taken this into account. Moreover the many copies by Bach's pupils that have survived show what importance was attached to these Suites not only in the house music of the Bach family but also in Bach's teaching, as a bridge between the Inventions and the Well-tempered Clavier.

Let us hear what Johann Philipp Kirnberger, one of the most zealous champions of his master's teaching methods, passed on to his own pupils: „Good teachers have always especially recommended to their pupils dance tunes of different styles. . . . The different metres; the manifold divisions (caesuras), which must be distinctly brought out; the characteristic rhythm of each dance tune; the heaviness and lightness of the performance; the diversity of style and expression, drilled the pupils in the greatest difficulties and accustomed them to a distinctive, expressive, and

PRÉFACE

Les 6 Suites pour le piano, contenues dans ce volume, ont été composées à Köthen, à l'époque où Bach était dans cette ville le maître de chapelle du prince Leopold d'Anhalt. Il les nomma, dans le langage de cour de l'époque, «Suites pour le Clavessin», en allemand: Suites pour le cembalo. Ce n'est que plus tard qu'elles reçurent le nom de «Suites Françaises»; est-ce peut-être en les comparant aux «Suites Anglaises» de Bach qu'on les nomma ainsi, à cause de leur forme plus élégante, plus souple et se rapprochant plus du rythme de la danse. «Suite» désignait autrefois un cycle de danses qui par leur similitude de tonalité et souvent par leur parenté mélodique formaient une unité.

C'est par ces cinq premières Suites que débute le «Clavierbüchlein vor Anna Magdalena Bachin Anno 1722». Bach avait écrit les trois premières de sa propre main (quoique d'une façon incomplète). Anna Magdalena porta également les deux premières Suites dans son deuxième cahier commencé trois ans plus tard. La présente édition tient compte d'un manuscrit considéré autrefois comme deuxième autographe, mais pourtant reconnu comme précieuse copie. En outre, le nombre considérable de copies des élèves de Bach prouve l'importance qu'avaient ces Suites, non seulement pour la musique de chambre exécutée chez Bach, mais aussi pour son enseignement où elles avaient leur place entre les Inventions et le Clavecin Bien Tempéré.

Écoutons ce que disait à ses propres élèves Jean Philippe Kirnberger, un de ceux parmi les élèves de Bach qui était le plus assidu à perpétuer la méthode d'enseignement de son maître: «Un bon professeur a, de tous les temps, engagé ses élèves à jouer surtout des morceaux de danse de différents genres. . . . Les rythmes variés, la diversité des césures qui devaient être distinctement marquées, le mouvement particulier à chaque morceau, la gravité ou la légèreté dans l'exécution, la diversité de caractère et d'expression exerçaient les joueurs aux plus grandes difficultés et les habituaient à une exécution expressive,

sprechenden, ausdrucksvoollen und mannigfaltigen Vortrag. . . . Man sage nicht, daß die Tanzstücke keinen Geschmack haben; sie haben mehr als das: sie haben Charakter und Ausdruck. . . Nur der, welcher sich hinlänglich darin geübt hat, kann ein Muster im Gesang werden“, denn sie helfen, „eine völlige Kenntnis von Bewegung und Rhythmus zu erlangen und beide in die Gewalt zu bekommen“, um so mehr, als hierbei „die Tanzmelodien verschiedener Nationen“ den heimischen Erfahrungskreis erweitern. Jede solche Suite ist gleichsam ein Abbild des bei allen nationalen Verschiedenheiten in musikalischem Geiste geeinten Europas.

Die beginnende *Allemande* ist der alte deutsche Schreit-Tanz im $\frac{4}{4}$ -Takt, „eine ehrliche, teutsche Erfindung, das Bild eines zufriedenen oder vergnügten Gemüts, das sich an guter Ruhe und Ordnung ergötzt“ – so beschreibt sie Bachs Hamburger Altersgenosse Mattheson. – Ihr folgt die *Courante*, ursprünglich ein französischer Gesellschaftstanz, nun entweder – von Italien her beeinflußt – ein Tanzstück in amutig leichtflüssigem $\frac{3}{4}$ -Takt oder im ebenfalls fließend bewegten, doch „allerersthaftesten Rhythmus“, wie Bachs Vetter Johann Walther in seinem Musiklexikon sagt, nämlich im $\frac{6}{4}$ - oder $\frac{3}{2}$ -Takt mit mehr oder minder häufigem Wechsel der Taktarten, zweimal drei und dreimal zwei Viertel; doch hat sie nach Mattheson immer „etwas Verlangendes, Erfreuliches“. – Aus Spanien zugewandert ist das dritte Stück, die *Sarabande*, eine „gravitative Melodie“, der Bachs Schüler Nichelmann die Kraft zuschreibt, „das Gemüti zu einer besonderen Größe zu erheben, es in Verwunderung zu setzen und zur Ehrfurcht zu bewegen“; ihr langsamer $\frac{3}{4}$ - oder $\frac{3}{2}$ -Takt bewegt sich auf besondere Weise: in zwei verschiedenen langen, tiefgründigen „Schritten“, deren erster die erste Taktzeit, deren zweiter die zweite und dritte umfaßt. – Von den „galanten“ Tanzstücken, die zwischen der ernsten Sarabande und der lustig schließenden Gigue folgen, wird das aus Frankreich kommende *Menuett*, der nach seinen kleinen Schritten benannte Lieblingstanz jener Zeit, nach dem Zeugnis des französischen Lexikographen Brossard wie des deutschen Walther in „sehr fröhlicher und sehr schneller Bewegung“ getanzt und gespielt – wenn es im $\frac{3}{4}$ -Takt notiert ist fast wie $\frac{3}{8}$; die genauere Tempoangabe des Flötisten Quantz entspricht etwa der Metronomierung der Taktzeiten mit 160. – Der $\frac{3}{4}$ -Takt der *Polonaise* dagegen ähnelt mehr dem der Sarabande, nur daß die Bewegung weniger tiefgründig ist; Bachs Leipziger Zeitgenosse Johann Adolf Scheibe nennt sie „zwar lustig, dennoch aber von großer Ernsthaftigkeit“, wozu beiträgt, daß die beiden letzten Taktviertel „recht empfindlich“ anders bewegt sind als das erste: dieses trägt den Taktakzent, die anderen beiden aber „müssen sich so nachdrücklich heben, daß auch der allerunempfindlichste Zuhörer in Bewegung gebracht werden muß“. – Der *Gavotte*, der *Anglaise* und der *Bourrée* schreibt Bach das Taktzeichen $\frac{2}{4}$ oder 2 vor. Somit gelten hier anders als in der *Allemande*, „alle Noten nur die Hälfte ihres gewöhnlichen Wertes“ und die Halben, nicht die Viertel sind Zählzeiten – das Viertel-Zählen oder gar -Marschieren würde ihre behende, leichte Anmut verderben. So ist die französische *Gavotte* ein lebhaft und heiter beschwingter Gesellschaftstanz. Die *Anglaise*, die aus dem englischen Volkstanz herkommt, hat eine etwas derbere Lustigkeit, die sich besonders in den vergnügt aufschwingenden geraden Taktvierteln

varied performance. . . One should not say that dance tunes have not taste; they have more than that – they have character and expression. . . Only he who has had sufficient practice therein can become a model in cantabile playing”; for they help one “to acquire a thorough knowledge and command of rhythm and movement”, and all the more so since here “the dance tunes of different nations” widen the native cycle of experience. Every such suite is as it were an image, in the spirit of music, of a united Europe, notwithstanding national divergencies.

The opening *Allemande* is the old German processional dance in $\frac{4}{4}$ time, “an honest German invention, the picture of a contented or happy nature that takes pleasure in repose and orderliness”, in the words of Mattheson, Bach’s Hamburg contemporary. This is followed by the *Courante*, originally a French ball-room dance but now (under Italian influence) a dance tune either in graceful, lightly flowing $\frac{3}{4}$ time, or in an equally lilting yet “extremely serious” rhythm, as Bach’s cousin, Johann Walther said in his musical encyclopaedia (i.e. in $\frac{6}{4}$ or $\frac{3}{2}$ /time with a more or less frequent shift of metre: 2×3 and 3×2 quarter-notes (crotchets); “still (wrote Mattheson) there is always something pleasing and delightful about it”. – The third work, the *Sarabande*, is a Spanish importation – a “grave melody” to which Bach’s pupil Nichelmann ascribes the power of “exalting the soul to a remarkable degree, of arousing admiration and inspiring awe”. Its slower triple time ($\frac{3}{4}$ or $\frac{3}{2}$) has a very special motion: two stately “steps” of different length, the first on the first beat of the measure, and the second taking up the second and third beats. – Of the “gallant” dance tunes that follow between the serious Sarabande and the Gigue with its jolly close, the *Menuet* (the favorite French dance of that period, so named from the small steps it used) was, according to the French and German lexicographers Brossard and Walther, danced and played “in a very gay and very rapid movement”. When notated in $\frac{3}{4}$ time, it is almost like $\frac{3}{8}$. The more precise tempo indication of the flutist Master Quantz corresponds to about the metronome indication 160. – On the other hand, the $\frac{3}{4}$ time of the *Polonaise* is more like that of the Sarabande except that the movement is less stately. Bach’s Leipzig contemporary, Johann Adolf Scheibe, called it “gay but still extremely grave” in that the two last beats have a “distinctly different movement” than the first: the first has the accent, but the other two “must have such a pronounced upward swing that even the most insensitive hearer will be stirred”. – For the *Gavotte*, the *Anglaise* and the *Bourrée* Bach prescribes the time signatures barred $\frac{2}{4}$ or 2. Consequently here, contrary to the *Allemande*, “all notes have only half their usual value” and half notes (minims), not quarter-notes (crotchets) are the unit of time. Four-in-a-measure time or march rhythm would destroy their nimble, light grace. Hence the French *Gavotte* is a gay, sprightly ballroom dance. The *Anglaise*, which stems from the English folkdance, has a somewhat more rustic gaiety, which comes out especially in the upward swing of the second and fourth beats. But the

vivante et variée. . . Il ne faut pas dire que ces morceaux de danse n’ont pas d’élégance! Ils ont bien plus que cela. Ils ont du caractère et de l’expression. . . Seul, celui qui les a suffisamment étudiés à fond peut devenir un parfait exécutant du cantabile. Ils aident à acquérir une connaissance totale du mouvement «t du rythme et à les maîtriser tous les deux», d’autant plus que «les mélodies de danse des différentes nations» élargissent les expériences acquises dans la patrie. Chacune de ces Suites est pour ainsi dire l’image de l’Europe unie dans un esprit musical, malgré la diversité des nations qui la composent.

Les Suites débutaient par l’*Allemande*, ancien pas de danse marchée à $\frac{4}{4}$, «une véritable invention allemande qui reflète un esprit satisfait et joyeux se plaisant dans l’ordre et le calme», c’est ainsi que l’a décrite un contemporain de Bach, le hambourgeois Mattheson. Vient ensuite la *Courante*, à l’origine une danse de société venue de France, tantôt – subissant l’influence italienne – un morceau de danse gracieux, léger, à mesure $\frac{3}{4}$, tantôt également assez agile, mais quand même «au rythme extrêmement sérieux», comme l’a dépeint le cousin de Bach Johann Walther dans son dictionnaire de musique, autrement dit mesure $\frac{6}{4}$ ou $\frac{3}{2}$ avec plus ou moins de changements de rythme dans la mesure: 2×3 et 3×2 noires. Elle a pourtant toujours d’après Mattheson «quelque chose de réjouissant et d’attirant». – C’est d’Espagne qu’est venue le troisième morceau, la *Sarabande*, une mélodie «sérieuse et grave» à laquelle l’élève de Bach Nichelmann attribue le pouvoir d’élever l’esprit dans une sphère particulière, de le frapper d’admiration et de l’inciter à la vénération». La mesure lente à $\frac{3}{4}$ ou à $\frac{3}{2}$ a un rythme spécial: Deux «pas» différents très allongés dont le premier porte sur le premier temps et le deuxième sur le deuxième et troisième temps. – Parmi les danses «galantes» qui ont leur place entre la grave *Sarabande* et la joyeuse *Gigue* se trouve le *Menuet* venu de France, danse favorite de l’époque et nommé ainsi à cause des petits pas avec lesquels on le dansait et qui, d’après les témoignages du lexicographe français Brossard et de l’allemand Walther, devait être dansé et joué dans un «mouvement très vif et très gaï», – quand il est noté à $\frac{3}{4}$ presque comme un $\frac{3}{8}$. Le maître flûtiste Quantz donne plus exactement un mouvement qui correspond à peu près au 160 du métronome. – Le rythme à $\frac{3}{4}$ de la *Polonaise* ressemble plus à celui de la *Sarabande*, à part que les mouvements en sont moins larges. Jean Adolphe Scheibe de Leipzig, contemporain de Bach, le dépeint comme étant «gaie, mais quand même d’une grande gravité». Cela est dû à ce que les deux dernières noires de la mesure ont un mouvement qui diffère beaucoup de la première. Celle-ci porte l’accent, les deux autres doivent, par contre, «se soulever distinctement afin que l’auditeur le moins sensible soit gagné par le mouvement». – Pour la *Gavotte*, l’*Anglaise* et la *Bourrée* Bach prescrit la mesure $\frac{2}{4}$ ou 2, différemment de l’*Allemande*, «toutes les notes ont la moitié de leur valeur habituelle» et la blanche et non la noire sert d’unité par temps. En comptant, on pourrait presque dire en marquant le pas sur chaque noire, on nuirait à la grâce vive et légère de ces danses. La *Gavotte* française est une danse de société, vive, enjouée, voltigeante. L’*Anglaise*, qui tire son origine de la danse populaire anglaise, montre une gaieté plus vigoureuse qui s’exprime surtout dans le mouvement entraînant et joyeux de la deuxième et

äußert. Die *Bourrée* aber hat von ihrem volkstümlichen französischen Ursprung her und ihrer oft engen Verschwisterung mit dem deutschen Volkstanz etwas Ländlich-Vergnügtes in ihren Akzenten und Aufschwüngen; Walther nennt sie einen „lustigen Tanz“, dabei aber findet sie Mattheson „zu keiner Leibesgestalt besser geschickt als zu einer untersetzten“. – Die gleiche Taktvorzeichnung \mathbb{C} hat auch das *Air* der 2. Suite, wie man melodische Sätze ohne ausgeprägteren Tanzcharakter nannte; dieses ziervolle Stück will mit schlanker Stimme „gesungen“ sein, in anmutig-ruhigen Halbtakten schwingend. Auch der $\frac{6}{4}$ -Takt der empfindungsvoll singenden *Loure* schwingt in Halbtakten, aber bei aller Anmut „langsam und gravitätisch“, doch keineswegs lastend: das fordert einen um so weiteren und geschmeidigeren Atem, als der Hauptakzent auf dem ersten Viertel empfindsamer zu betonen ist als der Nebenakzent auf dem vierten, wie Brossard hervorhebt. – Die englische *Gigue* endlich ist trotz des Anflugs von Gelehrsamkeit in den Anfängen ihrer beiden Teile mit Themen-Nachahmung und -Umkehrung ein springlebendig leichter und fröhlicher Abschluß des Ganzen; Brossard nennt sie „einen lustigen Tanz, der sich springend bewegt“: die zweiten und vierten Taktviertel in der ersten \mathbb{C} -Takt-Gigue, die dritten Achtel der Dreiergruppen in den anderen Suiten (in der fünften die dritten Sechzehntel) werden von der springenden Taktbewegung vergnüglichst hochgehoben.

Außer den Taktbewegungsweisen der Tanzcharaktere will in diesen Suiten der „manierliche“, nämlich durch Spiel-Manieren ausgezierte Vortrag besonders gepflegt sein. Das fordert ausgeprägte, sprechende Artikulation durch sinnvoll abgestufte Binden oder Abheben der Töne und feinsinnig-lebendige, niemals schematisch-gleichförmige Auszierung durch Vorhalte, Triller, Schleifer, Doppelschläge. Die Komponisten selbst schrieben das damals, weil den Spielern selbstverständlich, nur selten vor, so auch Bach, besonders wo seine Niederschrift, wie zumeist in diesen Suiten, Konzeptcharakter hat. Um so wertvoller sind die von Anna Magdalena und in den Abschriften aus Bachs Schülerkreis zugefügten Zeichen als Zeugnisse der Auszierungspraxis in Bachs Haus und Unterricht. In dieser Ausgabe wurden Bachs autographie Zeichen und Bögen normal, nur abschriftlich überlieferte sowie Ergänzungen solcher Zeichen nach Analogie in Dünn- oder Kleinstich wiedergegeben. Für die Ausführung der Auszierungen sei auf die im Vorwort der Ausgabe der Inventionen und Sinfonien wiedergegebene Tabelle aus dem Klavierbüchlein für Friedemann Bach verwiesen. Besonders ist zu bemerken, daß das Zeichen \bowtie nur über kurzen Notenwerten den üblichen Pralltriller meint, über längeren dagegen von Bach meist gleichbedeutend mit tr gebraucht wird.

Auch an diesen Suiten hat Bach im Lauf der Jahre gebessert. Doch läßt sich bei den Korrekturen nicht immer entscheiden, ob er sie selbst notiert hat. In solchen Fällen wurde die Fassung gewählt, die als die musikalisch bedeutsamste erscheint, also vermutlich Bachs endgültige Fassung ist.

Anmerkungen zu Besonderheiten der einzelnen Stücke sind am Schluß dieses Bandes zusammengefaßt. Zu Beginn jeder Suite ist rechts über der ersten Notenzeile die Nummer des Werkes in Wolfgang Schmieders „Thematisch-systematischem Verzeichnis der musikalischen Werke von Joh. Seb. Bach“ angegeben.

Bourrée has something of the gay countrydance in its accents and brisk rhythm, which derives from its popular French origin and often close relationship with the German folkdance. Walther calls it a “jolly dance”; but to Mattheson it suggests at the same time more a “square built, thick-set figure”. – The *Air* of the second suite (as melodic movements without distinct dance character were called) also has a barred \mathbb{C} . This dainty piece is to be “sung” with a slender tone in quiet, graceful duple time. The $\frac{6}{4}$ time of the sensitively melodic *Loure* is also in duple time, but with all its grace, it is “slow and grave” though by no means ponderous. This demands a longer and more flexible breath since the principal accent on the first beat must be more sensitively emphasized than the secondary accent on the fourth, as Brossard points out. – Finally the English *Gigue*, despite the tinge of scholasticism in beginning the two sections with thematic imitation and inversion forms an extremely light and jolly end to the suite. Brossard defines it as a “gay dance in springy motion”. The second and fourth beats in the first Alla breve *Gigue* and the third eighth-note (quaver) in the three note groups in the other suites (in the Fifth: the third sixteenth-note (semiquaver) are carried along gaily by the springy motion.

Besides the characteristic dance rhythms, these suites aim especially at a “manierliche” or embellished performance. This demands a clear, distinct articulation through sensitively differentiated connection or disconnection of the notes and a subtle, flexible, yet never schematically uniform, embellishment by means of appoggiaturas, trills, slides, and turns. At that time composers only rarely indicated these since they were conventionally understood. This was true of Bach also, especially where his manuscript, as usual in the suites, represented a first draft. Therefore the signs added in their copies by Anna Magdalena and Bach's pupils are all the more valuable as evidence of Bach's own practice at home and in his teaching. In this edition, Bach's signs and phrasing are printed in ordinary type. Only those derived from copies, and editorial additions in analogous passages are in small type. For the performance of the ornaments, see Table from the Little Clavier Book of Friedemann Bach in the preface to the Henle Edition of the Inventions and Sinfonias. It should be noted that the sign \bowtie found only over notes of short value, signified the ordinary inverted mordent. Over longer notes Bach usually employed it in the sense of tr .

Bach made corrections also in these Suites during the course of the years. But it cannot always be said with certainty if the corrections are really his. In such cases the editor has chosen the version that seems to be the more important musically and is therefore presumably Bach's final text.

Remarks on special points in the individual works will be found in the Annotations at the end of the volume. The numbers to the right, and above, the first staff of each work refer to Wolfgang Schmieder's “Thematic Catalogue of the Works of Johann Sebastian Bach”.

quatrième noire. La *Bourrée* originaire du folklore français et qui est étroitement apparentée aux danses populaires allemandes a, dans ses accents et ses élans, un caractère de gaieté champêtre. Walther l'appelle une «danse joyeuse», tandis que Mattheson dit «qu'elle convient le mieux aux personnes courtes et trapues». – La même mesure \mathbb{C} s'applique à l'*Air* de la 2^e Suite, nom donné à ces phrases mélodiques, sans caractère de danse bien marqué. Ce morceau «manieré» doit être «chanté» d'une façon déliée, calme, dans un mouvement oscillatoire et gracieux à deux temps. La mesure à $\frac{6}{4}$ de la *Loure* à mélodie sensible et chantante se rythme aussi à 2 temps, mais, malgré sa grâce, «dément avec gravité» et en aucun cas avec lourdeur. Ceci demande une respiration plus profonde et plus souple, d'autant plus que l'accent principal doit être prononcé plus sensiblement sur la première noire que l'accent secondaire sur la quatrième noire, comme le souligna Brossard. – La *Gigue* anglaise enfin, malgré une teinte de dogmatisme contenu dans le commencement de ses deux parties avec imitation de thème et renversement, termine ce cycle de danses sur une note pétillante, légère et gaie. Brossard l'appelle une «danse joyeuse à mouvement sautillant»: les deuxièmes et quatrièmes noires de la première *Gigue* à \mathbb{C} , les troisièmes croches des groupes de triolts dans les autres Suites (dans la cinquième, les troisièmes doubles croches) se soulèvent joyeusement par le mouvement du rythme.

À part le caractère rythmique particulier à la danse, ces Suites demandent un jeu «manieré», c.à.d. une exécution soignée qui fait ressortir leur nature par un jeu ornementé. Ceci exige une articulation expressive qui lie et détache le son d'une façon intelligente et graduée, une ornementation subtile et vivante, jamais schématique ni uniforme, se traduisant par des retards, des trilles, des notes coulées et des gruppettos. Autrefois, les compositeurs les notaient rarement; ils étaient familiers aux joueurs. Bach en fit de même, surtout dans ses ébauches, comme c'est le cas pour la plupart de ses Suites. Les signes, ajoutés par Anna Magdalena et par les élèves de Bach dans leurs copies, ont d'autant plus de valeur qu'ils témoignent de la façon dont Bach employait les ornements pour lui-même et pour ses élèves. Cette édition rend les signes et les liaisons autographes normalement. Seuls, les transmissions en copies ou les compléments de ces signes sont en caractères fins ou en petits caractères, d'après leur analogie. Pour l'exécution des ornements, on se rapportera au tableau provenant du Klavierbüchlein pour Friedemann Bach, reproduit dans la préface de l'édition des Inventions et des Symphonies. On remarquera surtout que le signe \bowtie placé au-dessus des notes brèves signifie un mordant renversé, sur celles plus longues le plus souvent un tr .

Bach a également perfectionné ces Suites au cours des années. Mais les corrections ne permettent pas toujours de juger, s'il les a notées lui-même. Dans ces cas, on a choisi la forme qui paraît être musicalement la plus importante et dont on peut supposer qu'elle est la forme définitive de Bach.

Les annotations traitant de certaines particularités rencontrées dans ces morceaux se trouvent à la fin de ce volume. Les chiffres inscrits au commencement de chaque œuvre en haut à droite de la 1^{re} portée se rapportent au «Catalogue systématique des œuvres de Joh. Seb. Bach» par Wolfgang Schmieder.

SUITE I

BWV 812

ALLEMANDE

4 5 5 ~ 2 5 5 3 2 1

(3) 1 3 5 45 5 4

1 3 3 2 1

5 1 3 2 3 1 3

25 1 3 2 2 2 2 1

2 3 1 2 3 2 1

1 3 5 2 5 2 1 3

2 2 3 3 2 1

11 4 3 1 2 1

Piano sheet music with six staves, measures 13 through 23. The music is in common time and consists of two systems of three measures each. The key signature changes from one flat to one sharp at measure 19. Measure numbers are indicated above the staff, and measure endings are numbered 1, 2, 3, 4, and 5. The bass staff uses Roman numerals I, II, III, IV, V, VI, VII, and VIII to indicate harmonic progressions.

Measure 13:

- Top staff: Measures 1-3. Fingerings: 3, 2, 2; 3, 2, 3; 3, 2, 1.
- Bottom staff: Measures 1-3. Fingerings: 1, 2; 1, 2; 1, 2.

Measure 14:

- Top staff: Measures 4-6. Fingerings: 4, 1, 4; 5, 4, 1; 4, 1, 4.
- Bottom staff: Measures 4-6. Fingerings: 3, 3, 5; 4, 5, 5.

Measure 15:

- Top staff: Measures 7-9. Fingerings: 1, 2, 3; 4, 1, 2; 1, 2, 3.
- Bottom staff: Measures 7-9. Fingerings: 3, 3, 5; 4, 5, 5.

Measure 16:

- Top staff: Measures 10-12. Fingerings: 5, 3, 2, 3; 3, 2, 3, 2, 1; 1, 2, 3.
- Bottom staff: Measures 10-12. Fingerings: 5, 3, 1, 2; 3, 2, 1, 2, 1.

Measure 17:

- Top staff: Measures 13-15. Fingerings: 5, 3, 2, 3; 3, 2, 3, 2, 1; 1, 2, 3.
- Bottom staff: Measures 13-15. Fingerings: 5, 3, 1, 2; 3, 2, 1, 2, 1.

Measure 18:

- Top staff: Measures 16-18. Fingerings: 4, 1, 4; 3, 4, 1; 4, 1, 4; 5, 4, 3.
- Bottom staff: Measures 16-18. Fingerings: 3, 3, 5; 4, 5, 5.

Measure 19:

- Top staff: Measures 19-21. Fingerings: 4, 1, 4; 3, 4, 1; 4, 1, 4; 5, 4, 3.
- Bottom staff: Measures 19-21. Fingerings: 3, 3, 5; 4, 5, 5.

Measure 20:

- Top staff: Measures 22-24. Fingerings: 3, 5, 5; 4, 5, 5; 4, 5, 5; 3, 5, 5.
- Bottom staff: Measures 22-24. Fingerings: 1, 1, 1, 3; 1, 1, 1, 3.

Measure 21:

- Top staff: Measures 25-27. Fingerings: 4, 5, 5; 3, 5, 5; 4, 5, 5; 3, 5, 5.
- Bottom staff: Measures 25-27. Fingerings: 1, 1, 1, 3; 1, 1, 1, 3.

Measure 22:

- Top staff: Measures 28-30. Fingerings: 5, 4, 5; 2, 2, 2; 5, 4, 5; 2, 2, 2.
- Bottom staff: Measures 28-30. Fingerings: 1, 1, 1, 3; 1, 1, 1, 3.

Measure 23:

- Top staff: Measures 31-33. Fingerings: 1, 1, 1, 3; 5, 4, 5; 2, 2, 2; 5, 4, 5; 2, 2, 2.
- Bottom staff: Measures 31-33. Fingerings: 1, 1, 1, 3; 1, 1, 1, 3.

COURANTE

The sheet music consists of six staves of musical notation for a piece titled "COURANTE". The music is in 3/2 time, indicated by the time signature at the beginning of each staff. The key signature changes throughout the piece, with sharps and flats appearing in different sections.

Staff 1: Treble clef, B-flat key signature. Measures 1-3. Fingerings: 4, 5; 4, 5; 1, 2, 3, 4.

Staff 2: Bass clef, B-flat key signature. Measures 4-6. Fingerings: 1, 1; 2; 1, 2.

Staff 3: Treble clef, B-flat key signature. Measures 7-9. Fingerings: 4, 5; 3; 2, 3.

Staff 4: Bass clef, B-flat key signature. Measures 10-12. Fingerings: 1, 3, 5; 1, 3; 15; 4.

Staff 5: Treble clef, B-flat key signature. Measures 13-15. Fingerings: 3, 4; 2; 3, 2; 1.

Staff 6: Bass clef, B-flat key signature. Measures 16-18. Fingerings: 5, 2, 5; 3, 2; 5, 4; 1, 2, 1.

Musical score page 9, measures 19-20. The score consists of two staves: treble and bass. The treble staff uses a treble clef, a key signature of one flat, and common time. The bass staff uses a bass clef, a key signature of one sharp, and common time. Measure 19 starts with a sixteenth-note pattern (2, 1, 2, 3) followed by a eighth-note (4), a sixteenth-note (5), and a eighth-note (1). Measure 20 continues with a sixteenth-note pattern (3, 2, 1, 3) followed by a eighth-note (4), a sixteenth-note (5), and a eighth-note (1).

Musical score page 9, measures 21-22. The score continues with two staves. Measure 21 shows a sixteenth-note pattern (4, 5, 4) followed by a eighth-note (1), a sixteenth-note (4), a eighth-note (5), and a sixteenth-note (4). Measure 22 shows a sixteenth-note pattern (1, 4, 3, 2) followed by a eighth-note (3), a sixteenth-note (2), a eighth-note (1), and a eighth-note (p).

SARABANDE

Musical score for Sarabande, measures 1-6. The score consists of two staves. The treble staff uses a treble clef, a key signature of one flat, and common time. The bass staff uses a bass clef, a key signature of one flat, and common time. Measures 1-6 show a continuous sixteenth-note pattern with various dynamics and fingerings (1, 2, 3, 4, 5).

Musical score for Sarabande, measures 7-12. The score continues with two staves. Measures 7-12 show a continuous sixteenth-note pattern with various dynamics and fingerings (4, 1, 3, 2, 5).

Musical score for Sarabande, measures 13-18. The score continues with two staves. Measures 13-18 show a continuous sixteenth-note pattern with various dynamics and fingerings (2, 3, 4, 5).

Musical score for Sarabande, measures 19-24. The score continues with two staves. Measures 19-24 show a continuous sixteenth-note pattern with various dynamics and fingerings (3, 4, 3, 4, 5, 3, 4, 5).

MENUET I

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

MENUET II

1. 2. 3. 4. 5.

(6)

(11)

(17)

(23)

(29)

(35)

GIGUE



Musical score for Gigue, measures 4-6. The score consists of two staves: treble and bass. The key signature changes to one sharp (F-sharp). Measure 4 starts with a sixteenth note. Measure 5 begins with a sixteenth note. Measure 6 concludes with a sixteenth note.

Musical score for Gigue, measures 7-9. The score consists of two staves: treble and bass. The key signature changes to one sharp (F-sharp). Measure 7 starts with a sixteenth note. Measure 8 begins with a sixteenth note. Measure 9 concludes with a sixteenth note.

Musical score for Gigue, measures 10-12. The score consists of two staves: treble and bass. The key signature changes to one sharp (F-sharp). Measure 10 starts with a sixteenth note. Measure 11 begins with a sixteenth note. Measure 12 concludes with a sixteenth note.

Musical score for Gigue, measures 13-15. The score consists of two staves: treble and bass. The key signature changes to one sharp (F-sharp). Measure 13 starts with a sixteenth note. Measure 14 begins with a sixteenth note. Measure 15 concludes with a sixteenth note.

(16)

SUITE II

ALLEMANDE

BWV 813

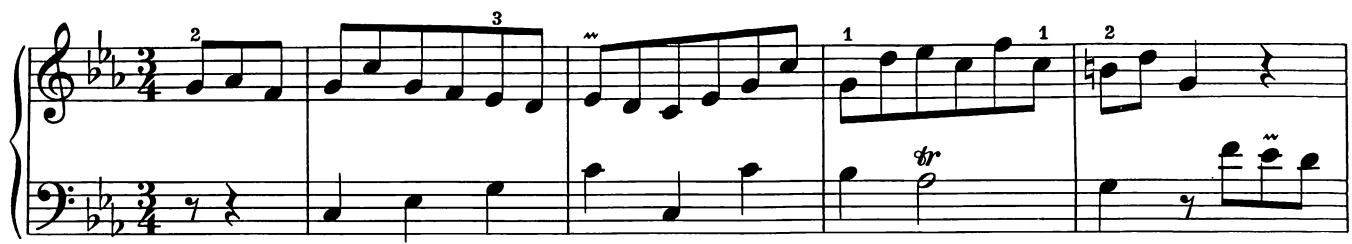
The musical score for Suite II, Allemande, BWV 813, is presented in four systems of music. The score is for two voices: soprano (upper part) and basso continuo (lower part).

- System 1:** Soprano starts with a melodic line. Basso continuo provides harmonic support with sustained notes and bassoon entries.
- System 2:** Basso continuo continues its harmonic function.
- System 3:** Soprano resumes its melodic role.
- System 4:** Basso continuo resumes its harmonic role.

Measure numbers are indicated above the staves, ranging from 1 to 35. Specific measures are marked with circled numbers: 3, 5, 7, 10, 12, 15, 18, 21, 24, 27, 30, 33, and 35. The music is in common time and uses a basso continuo bass staff with a cello-like line.

The image shows five staves of piano sheet music. The top staff is treble clef, B-flat key signature, and common time. The second staff is bass clef, B-flat key signature, and common time. The third staff is treble clef, B-flat key signature, and common time. The fourth staff is bass clef, B-flat key signature, and common time. The fifth staff is bass clef, B-flat key signature, and common time. Measure numbers 9, 11, 13, 15, and 17 are indicated at the beginning of each staff respectively. The music consists of various note patterns, including sixteenth-note chords and eighth-note patterns, with dynamic markings like forte and piano.

COURANTE



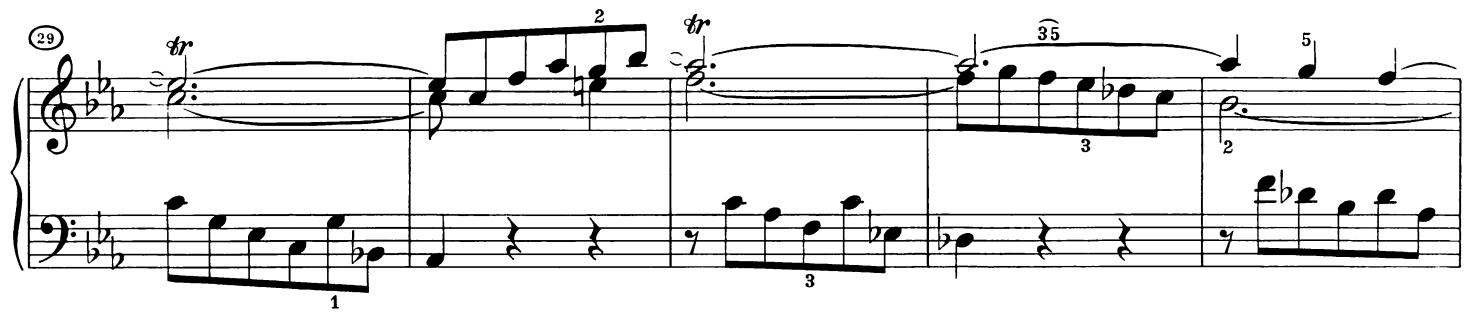
(5)

(10)

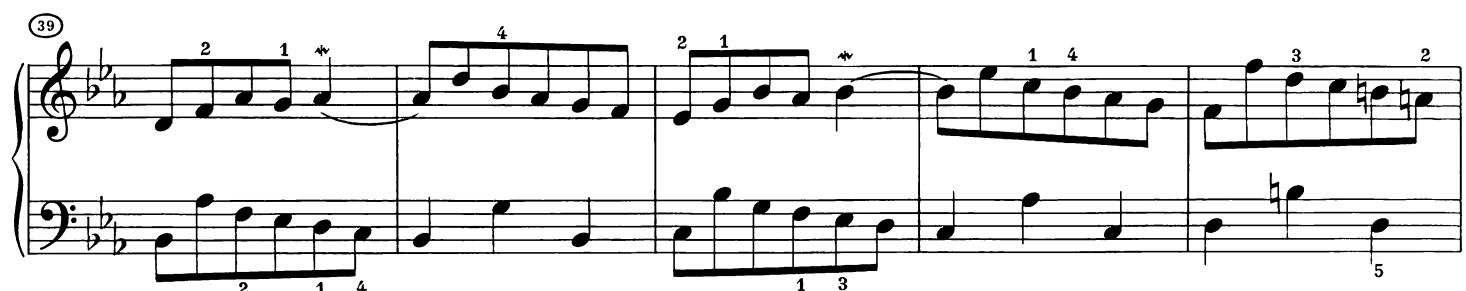
(15)

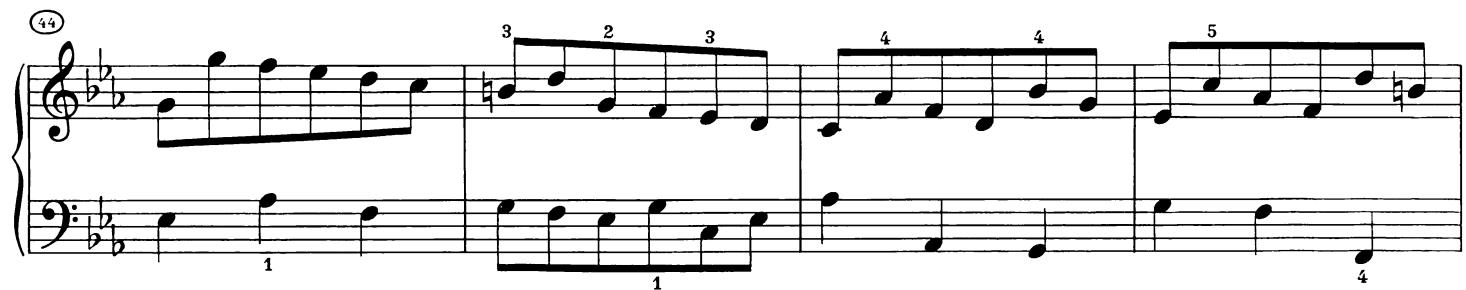
(20)

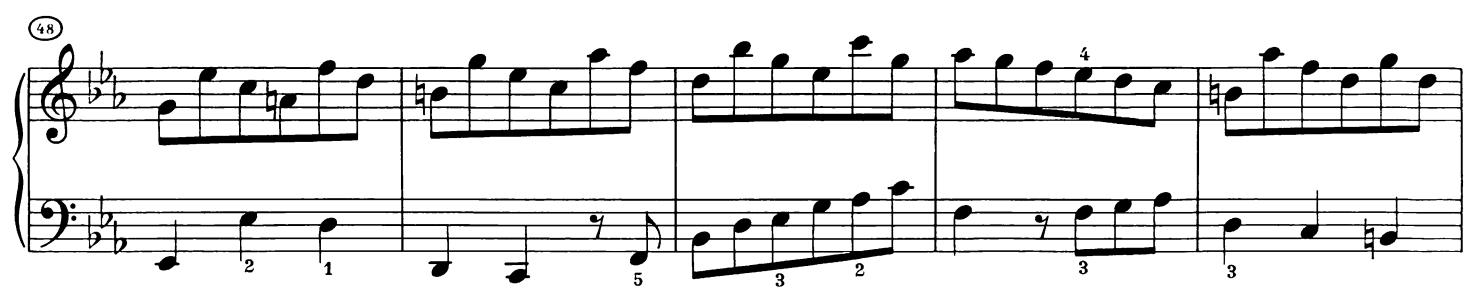
(25)

(29) 

(34) 

(39) 

(44) 

(48) 

(53) 

SARABANDE

Sheet music for Sarabande, featuring two staves (treble and bass) in 3/4 time, key signature of three flats. The music consists of six systems of musical notation, each starting with a measure number in parentheses.

System 1: Measures 1-5. Treble staff starts with a dotted half note followed by eighth-note pairs. Bass staff has eighth-note pairs.

System 2: Measures 5-21. Treble staff shows eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs.

System 3: Measures 21-35. Treble staff has eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs.

System 4: Measures 35-43. Treble staff has eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs.

System 5: Measures 43-53. Treble staff has eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs.

System 6: Measures 53-58. Treble staff has eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs.

AIR

1. 2.

(3)

(4)

(5)

(8)

(11)

(14)

MENUET

Musical score for Menuet, measures 1-5. The score consists of two staves: treble and bass. The key signature is three flats, and the time signature is common time (indicated by '4'). Measure 1 starts with a sixteenth-note pattern followed by eighth notes. Measure 2 continues with eighth-note patterns. Measure 3 features a sixteenth-note run. Measure 4 has eighth-note patterns. Measure 5 concludes with eighth-note patterns.

Musical score for Menuet, measures 6-10. The score consists of two staves: treble and bass. The key signature changes to one flat. Measure 6 starts with eighth-note patterns. Measure 7 includes dynamic markings 'tr' and 'p'. Measure 8 continues with eighth-note patterns. Measure 9 has eighth-note patterns. Measure 10 concludes with eighth-note patterns.

Musical score for Menuet, measures 11-15. The score consists of two staves: treble and bass. The key signature changes back to three flats. Measure 11 starts with eighth-note patterns. Measure 12 continues with eighth-note patterns. Measure 13 has eighth-note patterns. Measure 14 has eighth-note patterns. Measure 15 concludes with eighth-note patterns.

Musical score for Menuet, measures 16-20. The score consists of two staves: treble and bass. The key signature changes to one flat. Measure 16 starts with eighth-note patterns. Measure 17 continues with eighth-note patterns. Measure 18 has eighth-note patterns. Measure 19 has eighth-note patterns. Measure 20 concludes with eighth-note patterns.

Musical score for Menuet, measures 21-25. The score consists of two staves: treble and bass. The key signature changes back to three flats. Measure 21 starts with eighth-note patterns. Measure 22 continues with eighth-note patterns. Measure 23 has eighth-note patterns. Measure 24 has eighth-note patterns. Measure 25 concludes with eighth-note patterns.

Musical score for Menuet, measures 26-30. The score consists of two staves: treble and bass. The key signature changes back to one flat. Measure 26 starts with eighth-note patterns. Measure 27 continues with eighth-note patterns. Measure 28 has eighth-note patterns. Measure 29 has eighth-note patterns. Measure 30 concludes with eighth-note patterns.

GIGUE

412

132 2

6

3

12

3 3 3 2

19

523

132 3

1 2

26

2 3 4

(33)

534
312
132

(41)

413
423
2 1 3

(51)

534
1

(60)

5
4
5
1
4
1

(69)

3
2
1
2

(77)

523
5
2
5
1

SUITE III

ALLEMANDE

BWV 814

The music is arranged for two hands, with the right hand playing the treble clef staff and the left hand playing the bass clef staff. The key signature is one sharp, indicating G major. The time signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. Above each measure number, there is a circled number indicating the measure number. The first staff begins with a measure starting at '1'. Subsequent staves begin at measure '3', '5', '7', '9', and '11' respectively. Measure numbers '1', '3', '5', '7', '9', and '11' are circled in the first five staves. Measures '2', '4', '6', '8', and '10' are indicated by numbers without circles. Measure '53' is indicated in the third staff. Measure '55' is indicated in the fifth staff.

24

(13)

46

19

22

COURANTE

(8)

3
5 2
2 1 1 1 2

(11)

5
4
1
5

(15)

3
2
1
3
1

(19)

4
2
1
1
3
2

(22)

1
1, 3
2
1
1, 1
1

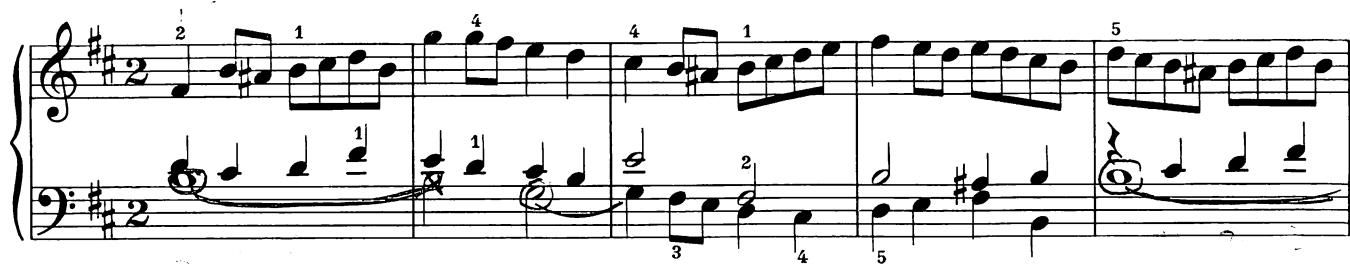
(25)

4
5
3
1
4
3
2
1

SARABANDE

The sheet music consists of six staves of musical notation, likely for a harpsichord or similar instrument. The music is in common time, with a key signature of two sharps. The notation includes various dynamics (e.g., *tr*, *mf*, *f*, *p*) and articulations (e.g., slurs, grace notes, accents). Fingerings are indicated above the notes, such as '1', '2', '3', '4', and '5'. Measure numbers are present at the beginning of some staves: 5, 54, 4, 5, 3, 1, 45, 1, 35, 2, 17, 4, 1, 21, 5, 4, 5, 12, 45.

ANGLAISE



Musical score for ANGLAISE, page 27, measures 6-11. The score continues with two staves. Measure 6 begins with a bass note. Measures 7-11 show more complex patterns with grace notes and slurs.

Musical score for ANGLAISE, page 27, measures 12-16. The score continues with two staves. Measure 12 begins with a bass note. Measures 13-16 show patterns with grace notes and slurs.

Musical score for ANGLAISE, page 27, measures 17-21. The score continues with two staves. Measure 17 begins with a bass note. Measures 18-21 show patterns with grace notes and slurs.

Musical score for ANGLAISE, page 27, measures 22-26. The score continues with two staves. Measure 22 begins with a bass note. Measures 23-26 show patterns with grace notes and slurs.

Musical score for ANGLAISE, page 27, measures 27-31. The score continues with two staves. Measure 27 begins with a bass note. Measures 28-31 show patterns with grace notes and slurs.

MENUET

1 4 3 4

2 1 2 3 1 3

11 1.

16 2. A 3 1 2 1

21 3 2 3 1 3

26 4 2 1 3 3 4 2 1 2 1

(31)

TRIO

(7)

(13)

(19)

35

Menuet da capo

GIGUE

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. Measure numbers are indicated above the staves: 2, 3, 6, 12, 18, 23, and 29. The notation includes various note values such as eighth and sixteenth notes, and rests. Fingerings are marked with numbers 1 through 5 above or below the notes. The music is divided into measures by vertical bar lines.

(35)

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

(40)

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

(46)

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

(51)

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

(57)

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

(63)

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

SUITE IV

ALLEMANDE

BWV 815

The image shows five staves of piano sheet music. The top staff is treble clef, B-flat key signature, and common time. The bottom staff is bass clef, B-flat key signature, and common time. Measure numbers 3 through 9 are indicated above the staves. Fingerings are shown above the notes in measures 4, 5, 7, and 9. Measure 45 is marked at the end of measure 8.

3 4 1 2 1 5 4

45 45

3 4 1 1 1

35

5 4 5 1 3 5

2 5 4 5

7 5 5 1

3 4 2 1 2 1

3 4 5 1 2 1

45 45

(11)

(13)

(15)

(17)

(19)

COURANTE

Sheet music for a Courante in 3/4 time, featuring two staves (treble and bass) and six systems of music. The key signature is three flats. Fingerings and performance markings are included.

System 1: Measures 1-3. Treble staff: 3, 2, 1. Bass staff: 4, 3. Measure 4: 1, ♫, 3. Measure 5: 2.

System 2: Measures 4-6. Treble staff: 4, 2, 1, 1. Bass staff: 1. Measure 7: 3. Measure 8: 1, 4. Measure 9: 3.

System 3: Measures 7-9. Treble staff: 534, 1, 3. Bass staff: 1. Measure 10: 25. Measure 11: 1.

System 4: Measures 10-12. Treble staff: 1, 1. Bass staff: 1. Measure 13: 3. Measure 14: 1, 2.

System 5: Measures 13-15. Treble staff: 4, 1, 3. Bass staff: 2, 4. Measure 16: 2. Measure 17: 3.

System 6: Measures 16-18. Treble staff: 4, 3, 2. Bass staff: 3. Measure 19: 2. Measure 20: 1, 5.

(19)

(22)

(25)

(28)

(31)

(34)

SARABANDE

The sheet music consists of six staves of musical notation for two voices (treble and bass) in 3/4 time with a key signature of three flats. The music is divided into measures by vertical bar lines. Measure numbers are indicated above the staff in parentheses: (1), (5), (9), (13), (17), and (21). Fingerings are shown below certain notes: '1' under bass notes in measures 1, 5, 9, 13, 17, and 21; '2' under treble notes in measures 5, 9, 13, and 17; '3' under treble notes in measure 17; '4' under bass notes in measures 1, 5, 9, 13, and 21; and '5' under treble notes in measures 13 and 21.

GAVOTTE

Sheet music for Gavotte, featuring six staves of musical notation for two voices (treble and bass) in 2/4 time, key signature of two flats.

Staff 1: Measures 1-2. Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs. Measure 1 has grace notes above the first note of each pair. Measure 2 has grace notes above the second note of each pair.

Staff 2: Measures 3-4. Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs. Measure 3 has grace notes above the first note of each pair. Measure 4 has grace notes above the second note of each pair.

Staff 3: Measures 5-6. Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs. Measure 5 has grace notes above the first note of each pair. Measure 6 has grace notes above the second note of each pair.

Staff 4: Measures 7-8. Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs. Measure 7 has grace notes above the first note of each pair. Measure 8 has grace notes above the second note of each pair.

Staff 5: Measures 9-10. Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs. Measure 9 has grace notes above the first note of each pair. Measure 10 has grace notes above the second note of each pair.

Staff 6: Measures 11-12. Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs. Measure 11 has grace notes above the first note of each pair. Measure 12 has grace notes above the second note of each pair.

Staff 7: Measures 13-14. Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs. Measure 13 has grace notes above the first note of each pair. Measure 14 has grace notes above the second note of each pair.

Staff 8: Measures 15-16. Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs. Measure 15 has grace notes above the first note of each pair. Measure 16 has grace notes above the second note of each pair.

Staff 9: Measures 17-18. Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs. Measure 17 has grace notes above the first note of each pair. Measure 18 has grace notes above the second note of each pair.

MENUET

Musical score for the Menuet section, measures 5-10. The score consists of two staves: treble and bass. The key signature is three flats. Measure 5: Treble staff has eighth-note pairs (1, 2), bass staff has eighth notes (1, 2). Measure 6: Treble staff has eighth-note pairs (3, 4), bass staff has eighth notes (3, 2). Measure 7: Treble staff has eighth-note pairs (5, 4), bass staff has eighth notes (5, 2). Measure 8: Treble staff has eighth-note pairs (3, 4), bass staff has eighth notes (3, 2). Measure 9: Treble staff has eighth-note pairs (5, 4), bass staff has eighth notes (5, 2). Measure 10: Treble staff has eighth-note pairs (3, 4), bass staff has eighth notes (3, 2).

Musical score for the Menuet section, measures 11-16. The score consists of two staves: treble and bass. The key signature is three flats. Measure 11: Treble staff has eighth-note pairs (1, 2), bass staff has eighth notes (1, 2). Measure 12: Treble staff has eighth-note pairs (3, 4), bass staff has eighth notes (3, 2). Measure 13: Treble staff has eighth-note pairs (5, 4), bass staff has eighth notes (5, 2). Measure 14: Treble staff has eighth-note pairs (3, 4), bass staff has eighth notes (3, 2). Measure 15: Treble staff has eighth-note pairs (5, 4), bass staff has eighth notes (5, 2). Measure 16: Treble staff has eighth-note pairs (3, 4), bass staff has eighth notes (3, 2).

Musical score for the Menuet section, measures 17-22. The score consists of two staves: treble and bass. The key signature is three flats. Measure 17: Treble staff has eighth-note pairs (1, 2), bass staff has eighth notes (1, 2). Measure 18: Treble staff has eighth-note pairs (3, 4), bass staff has eighth notes (3, 2). Measure 19: Treble staff has eighth-note pairs (5, 4), bass staff has eighth notes (5, 2). Measure 20: Treble staff has eighth-note pairs (3, 4), bass staff has eighth notes (3, 2). Measure 21: Treble staff has eighth-note pairs (5, 4), bass staff has eighth notes (5, 2). Measure 22: Treble staff has eighth-note pairs (3, 4), bass staff has eighth notes (3, 2).

AIR

Musical score for the Air section, measures 1-4. The score consists of two staves: treble and bass. The key signature is three flats. Measure 1: Treble staff has eighth-note pairs (2, 1, 4), bass staff has eighth notes (1, 2). Measure 2: Treble staff has eighth-note pairs (3, 2, 1), bass staff has eighth notes (2, 1). Measure 3: Treble staff has eighth-note pairs (4, 3, 2), bass staff has eighth notes (3, 2). Measure 4: Treble staff has eighth-note pairs (1, 3, 2), bass staff has eighth notes (4, 3).

Musical score for the Air section, measures 5-8. The score consists of two staves: treble and bass. The key signature is three flats. Measure 5: Treble staff has eighth-note pairs (2, 1, 3), bass staff has eighth notes (2, 1). Measure 6: Treble staff has eighth-note pairs (4, 3, 2), bass staff has eighth notes (3, 2). Measure 7: Treble staff has eighth-note pairs (1, 3, 2), bass staff has eighth notes (4, 3). Measure 8: Treble staff has eighth-note pairs (1, 3, 2), bass staff has eighth notes (4, 3).

Musical score for the Air section, measures 9-12. The score consists of two staves: treble and bass. The key signature is three flats. Measure 9: Treble staff has eighth-note pairs (3, 2, 1), bass staff has eighth notes (5, 2, 1). Measure 10: Treble staff has eighth-note pairs (5, 4, 3), bass staff has eighth notes (4, 3, 2). Measure 11: Treble staff has eighth-note pairs (4, 3, 2), bass staff has eighth notes (5, 4, 3). Measure 12: Treble staff has eighth-note pairs (2, 1, 3), bass staff has eighth notes (1, 2, 3).

(7)

Treble staff: Measures 7-8. Bass staff: Measures 7-8.

(9)

Treble staff: Measures 9-10. Bass staff: Measures 9-10.

(12)

Treble staff: Measures 12-13. Bass staff: Measures 12-13.

(15)

Treble staff: Measures 15-16. Bass staff: Measures 15-16.

(18)

Treble staff: Measures 18-19. Bass staff: Measures 18-19.

(20)

Treble staff: Measures 20-21. Bass staff: Measures 20-21.

GIGUE



Musical score for Gigue, measures 5-8. The score continues with two staves. Measure 5 features a sixteenth-note pattern. Measures 6-7 show eighth-note patterns. Measure 8 concludes with a sixteenth-note pattern.

Musical score for Gigue, measures 9-12. The score continues with two staves. Measures 9-10 show eighth-note patterns. Measure 11 concludes with a sixteenth-note pattern.

Musical score for Gigue, measures 13-16. The score continues with two staves. Measures 13-14 show eighth-note patterns. Measures 15-16 conclude with sixteenth-note patterns.

Musical score for Gigue, measures 17-20. The score continues with two staves. Measures 17-18 show eighth-note patterns. Measures 19-20 conclude with sixteenth-note patterns.

Musical score for Gigue, measures 21-24. The score continues with two staves. Measures 21-22 show eighth-note patterns. Measures 23-24 conclude with sixteenth-note patterns.

Musical score for piano, page 10, measures 27-30. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 27 starts with a forte dynamic. Measure 28 begins with a fermata over the first note. Measure 29 starts with a forte dynamic. Measure 30 starts with a forte dynamic.

Musical score for piano, page 10, measures 45-50. The score consists of two staves: treble and bass. Measure 45 starts with a forte dynamic. Measure 46 begins with a eighth-note rest followed by a sixteenth-note pattern. Measure 47 features a melodic line with grace notes. Measure 48 contains a sustained note with a grace note. Measure 49 includes a sixteenth-note pattern. Measure 50 concludes with a melodic line.

Musical score for piano, page 10, measures 51-52. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat. Measure 51 starts with a dynamic of *tr*. The right hand has a sixteenth-note pattern: eighth note, sixteenth note, sixteenth note, sixteenth note, eighth note, sixteenth note. The left hand has eighth-note pairs. Measure 52 starts with a dynamic of *fr*. The right hand has eighth-note pairs. The left hand has eighth-note pairs. Measure 53 starts with a dynamic of *p*.

SUITE V

ALLEMANDE

BWV 816

The musical score for J.S. Bach's Suite V, Allemande, BWV 816, is presented in six staves. The key signature is one sharp (F#). The time signature alternates between common time and 6/8. The score includes dynamic markings such as 'tr' (trill) and 'ff' (fortissimo). Measure numbers 1 through 11 are circled at the beginning of each staff. The bass staff uses a bass clef, while the treble staff uses a treble clef.

(13)

123

2

15

3 4 3 4 3 4 1 4

17

1 4 5 4 2 35

19

3 1 2 3 1 2 5 4

21

4 2 1 3 4 1 2 1

23

2

COURANTE



Musical score for the second system of a Courante. The score consists of two staves: treble and bass. The key signature is one sharp (F#). The time signature is common time (indicated by '4'). The music features sixteenth-note patterns with grace notes and dynamic markings like '2', '4', '5', '2', and '3'. Measure number 4 is indicated above the treble staff.

Musical score for the third system of a Courante. The score consists of two staves: treble and bass. The key signature is one sharp (F#). The time signature is common time (indicated by '4'). The music features sixteenth-note patterns with grace notes and dynamic markings like '2', '2', '1', '1', '5', '4', '1', and '2'. Measure number 7 is indicated above the treble staff.

Musical score for the fourth system of a Courante. The score consists of two staves: treble and bass. The key signature is one sharp (F#). The time signature is common time (indicated by '4'). The music features sixteenth-note patterns with grace notes and dynamic markings like '2', '4', '1', and '2'. Measure number 10 is indicated above the treble staff.

Musical score for the fifth system of a Courante. The score consists of two staves: treble and bass. The key signature is one sharp (F#). The time signature is common time (indicated by '4'). The music features sixteenth-note patterns with grace notes and dynamic markings like '5', '2', '1', '2', and '3'. Measure number 13 is indicated above the treble staff.

Musical score for piano, page 17, measures 17-18. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is in bass clef and has a key signature of one sharp. Measure 17 begins with a forte dynamic. Measure 18 starts with a eighth-note rest followed by eighth-note patterns. Measure 19 begins with a eighth-note rest followed by eighth-note patterns. Measure 20 begins with a eighth-note rest followed by eighth-note patterns.

Musical score for piano, page 10, measures 20-25. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is in bass clef and has a key signature of one sharp. Measure 20 starts with a forte dynamic. Measure 21 begins with a eighth-note rest followed by a sixteenth-note pattern. Measure 22 features a sixteenth-note run. Measure 23 contains a eighth-note rest followed by a sixteenth-note pattern. Measure 24 begins with a eighth-note rest followed by a sixteenth-note pattern. Measure 25 concludes with a eighth-note rest followed by a sixteenth-note pattern.

Musical score for piano, page 10, measures 23-24. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp. Measure 23 starts with a sixteenth-note pattern (D, E, C, B) followed by a eighth-note G. Measure 24 begins with a sixteenth-note pattern (G, A, F, E) followed by a eighth-note D. The bottom staff is in bass clef and has a key signature of one sharp. Measure 23 ends with a sixteenth-note pattern (B, A, G, F#) followed by a eighth-note D. Measure 24 begins with a sixteenth-note pattern (D, C, B, A) followed by a eighth-note G.

Musical score for piano, page 10, measures 26-27. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 26 begins with a sixteenth-note pattern in the treble staff. Measure 27 begins with a sixteenth-note pattern in the bass staff. Various fingerings are indicated above the notes, such as '1', '3', '5', '3', '4', and '1'. The music concludes with a repeat sign and the instruction '1'.

Musical score for piano, page 10, system 29. The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). Measure 29 begins with a sixteenth-note pattern in the upper staff. The lower staff provides harmonic support with sustained notes and eighth-note patterns. Measure 30 continues the sixteenth-note pattern in the upper staff, with the lower staff providing harmonic support. Measure 31 concludes the section with a final sixteenth-note pattern in the upper staff.

SARABANDE

The image displays a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of one sharp. Measure numbers are indicated at the beginning of each staff: 1, 7, 13, 19, 25, and 31. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like accents and slurs. The piano keys are labeled with numbers 1 through 5 under the bass staff, corresponding to the notes A, C, E, G, and B respectively.

Musical score page 1, measures 36-37. Treble and bass staves. Key signature: F major (one sharp). Measure 36: Treble staff has eighth-note pairs (1, 2) over a bass note. Bass staff has eighth-note pairs (5, 3) over a bass note. Measure 37: Treble staff has sixteenth-note patterns (3, 3, 3, 3, 3, 3) over a bass note. Bass staff has eighth-note pairs (4, 4) over a bass note.

GAVOTTE

Musical score page 2, measures 1-4 of the Gavotte. Treble and bass staves. Key signature: F major (one sharp). Measure 1: Treble staff has eighth-note pairs (1, 4), bass staff has eighth-note pairs (1, 4). Measure 2: Treble staff has eighth-note pairs (2, 2), bass staff has eighth-note pairs (4, 2). Measure 3: Treble staff has eighth-note pairs (2, 2), bass staff has eighth-note pairs (1, 2). Measure 4: Treble staff has eighth-note pairs (1, 2), bass staff has eighth-note pairs (2, 3).

Musical score page 3, measures 5-8 of the Gavotte. Treble and bass staves. Key signature: F major (one sharp). Measure 5: Treble staff has eighth-note pairs (2, 2), bass staff has eighth-note pairs (3, 3). Measure 6: Treble staff has eighth-note pairs (2, 2), bass staff has eighth-note pairs (3, 3). Measure 7: Treble staff has eighth-note pairs (5, 2), bass staff has eighth-note pairs (3, 3). Measure 8: Treble staff has eighth-note pairs (2, 2), bass staff has eighth-note pairs (1, 3).

Musical score page 4, measures 9-12 of the Gavotte. Treble and bass staves. Key signature: F major (one sharp). Measure 9: Treble staff has eighth-note pairs (1, 2), bass staff has eighth-note pairs (3, 3). Measure 10: Treble staff has eighth-note pairs (2, 2), bass staff has eighth-note pairs (1, 2). Measure 11: Treble staff has eighth-note pairs (1, 2), bass staff has eighth-note pairs (3, 1, 2). Measure 12: Treble staff has eighth-note pairs (1, 2), bass staff has eighth-note pairs (4, 1).

Musical score page 5, measures 13-16 of the Gavotte. Treble and bass staves. Key signature: F major (one sharp). Measure 13: Treble staff has eighth-note pairs (4, 2), bass staff has eighth-note pairs (1, 3). Measure 14: Treble staff has eighth-note pairs (3, 3), bass staff has eighth-note pairs (3, 3). Measure 15: Treble staff has eighth-note pairs (2, 1), bass staff has eighth-note pairs (1, 3). Measure 16: Treble staff has eighth-note pairs (1, 1), bass staff has eighth-note pairs (1, 1).

Musical score page 6, measures 17-20 of the Gavotte. Treble and bass staves. Key signature: F major (one sharp). Measure 17: Treble staff has eighth-note pairs (2, 2), bass staff has eighth-note pairs (2, 1, 3). Measure 18: Treble staff has eighth-note pairs (3, 3), bass staff has eighth-note pairs (3, 3). Measure 19: Treble staff has eighth-note pairs (2, 2), bass staff has eighth-note pairs (3, 3). Measure 20: Treble staff has eighth-note pairs (3, 3), bass staff has eighth-note pairs (2, 1).

BOURRÉE

The image shows five staves of piano sheet music. The top staff begins at measure 523, indicated by a circled number above the staff. The music consists of two voices: treble and bass. The treble voice features a variety of note heads, including solid black dots, open circles, and diagonal slashes. The bass voice provides harmonic support with sustained notes and rhythmic patterns. Measure 5 follows, continuing the melodic line with eighth-note patterns. Measure 9 introduces a repeat sign with a brace, suggesting a return to a previous section. Measure 13 shows a transition with more complex rhythms and note heads. Measure 17 concludes the page with a final melodic flourish.

(22)

1 2 2 2 1 2 2 1

(26)

2 1 3 4

LOURE

(3) 53

1 523 3 2 1 4

(6)

2 1 4 2

Musical score page 50, measures 9-11. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 9 starts with a eighth note followed by a sixteenth note. Measure 10 begins with a eighth note followed by a sixteenth note. Measure 11 starts with a eighth note followed by a sixteenth note.

Musical score page 50, measures 12-13. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 12 starts with a eighth note followed by a sixteenth note. Measure 13 begins with a eighth note followed by a sixteenth note.

Musical score page 50, measures 14-15. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 14 starts with a eighth note followed by a sixteenth note. Measure 15 begins with a eighth note followed by a sixteenth note.

GIGUE

Musical score for Gigue, measures 1-4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 1 starts with a eighth note followed by a sixteenth note. Measure 2 begins with a eighth note followed by a sixteenth note. Measure 3 starts with a eighth note followed by a sixteenth note. Measure 4 begins with a eighth note followed by a sixteenth note.

Musical score for Gigue, measures 5-8. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 5 starts with a eighth note followed by a sixteenth note. Measure 6 begins with a eighth note followed by a sixteenth note. Measure 7 starts with a eighth note followed by a sixteenth note. Measure 8 begins with a eighth note followed by a sixteenth note.

The sheet music consists of six staves of musical notation for piano, arranged in two systems of three staves each. The top system (measures 7-10) starts in G major (two sharps) and transitions to A major (one sharp). The bottom system (measures 13-22) starts in A major (one sharp) and transitions to D major (one sharp). Measure 7 features a melodic line in the treble clef with various eighth-note patterns and grace notes. Measure 10 shows a more complex harmonic progression with changes in both treble and bass lines. Measure 13 continues the melodic line in the treble clef. Measure 16 introduces a new melodic line in the bass clef. Measure 19 features a melodic line in the treble clef with a prominent eighth-note pattern. Measure 22 concludes the piece with a final melodic line in the bass clef.

(25)

4

(28)

4

3

(31)

5

5

1

4

(34)

3

4

1

1

3

1

5

5

1

1

5

(37)

4

2

1

1

5

2

1

3

2

2

3

1

1

(40)

6
3 4
1 2
1

(43)

3 4
1 5
2
4 3
2 1 4 5

(46)

4
2 1
3 3
2 1

(50)

2
1
5
2
1

(53)

2
1
5
4 4
3 3
2 2
1 2

SUITE VI

ALLEMANDE

BWV 817

2 1 3

1

3

1

1

5 3

1

5

4

3

3

4

2

2

1

2

2

3

4

1

2

2

3

4

1

2

3

4

5

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1

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5

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3

4

1

2

3

4

5

10

3

1

2

3

4

5

1

2

3

4

5

3

2

3

4

5

(13)

(15)

(18)

(20)

(23)

(26)

COURANTE



4
1 5
2
1
2

7
4
3
1
2
3

10
4
1 3

13
2
2
2
1

Musical score page 17. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature has four sharps. Measure 17 starts with a sixteenth-note pattern (3, 4) followed by eighth notes. Measure 18 begins with a sixteenth-note pattern (1, 4). Measure 19 starts with a sixteenth-note pattern (3) followed by eighth notes. Measure 20 begins with a sixteenth-note pattern (5).

Musical score page 20. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature has four sharps. Measure 20 continues with sixteenth-note patterns (5, 1, 4, 2). Measure 21 begins with a sixteenth-note pattern (4).

Musical score page 23. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature has four sharps. Measure 23 starts with a sixteenth-note pattern (1, 5). Measure 24 begins with a sixteenth-note pattern (1, 3). Measure 25 starts with a sixteenth-note pattern (1, 3).

Musical score page 26. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature has four sharps. Measure 26 starts with a sixteenth-note pattern (1, 3). Measure 27 begins with a sixteenth-note pattern (1). Measure 28 starts with a sixteenth-note pattern (1, 3).

Musical score page 29. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature has four sharps. Measure 29 starts with a sixteenth-note pattern (2). Measure 30 begins with a sixteenth-note pattern (2, 1).

SARABANDE

Musical score for Sarabande, featuring five staves of piano music. The score is in 3/4 time, with a key signature of three sharps. The music consists of two systems of measures. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. Measure 3 starts with a forte dynamic. Measure 4 begins with a piano dynamic. Measure 5 starts with a forte dynamic. Measure 6 begins with a piano dynamic. Measure 7 starts with a forte dynamic. Measure 8 begins with a piano dynamic. Measure 9 starts with a forte dynamic. Measure 10 begins with a piano dynamic. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Measure 13 starts with a forte dynamic. Measure 14 begins with a piano dynamic. Measure 15 starts with a forte dynamic. Measure 16 begins with a piano dynamic. Measure 17 starts with a forte dynamic. Measure 18 begins with a piano dynamic. Measure 19 starts with a forte dynamic. Measure 20 begins with a piano dynamic. Measure 21 starts with a forte dynamic. Measure 22 begins with a piano dynamic. Measure 23 starts with a forte dynamic. Measure 24 begins with a piano dynamic. Measure 25 starts with a forte dynamic. Measure 26 begins with a piano dynamic. Measure 27 starts with a forte dynamic. Measure 28 begins with a piano dynamic. Measure 29 starts with a forte dynamic. Measure 30 begins with a piano dynamic.

GAVOTTE

Musical score for Gavotte, featuring two staves of piano music. The score is in common time, with a key signature of three sharps. The music consists of two systems of measures. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. Measure 3 starts with a forte dynamic. Measure 4 begins with a piano dynamic. Measure 5 starts with a forte dynamic. Measure 6 begins with a piano dynamic. Measure 7 starts with a forte dynamic. Measure 8 begins with a piano dynamic. Measure 9 starts with a forte dynamic. Measure 10 begins with a piano dynamic. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Measure 13 starts with a forte dynamic. Measure 14 begins with a piano dynamic. Measure 15 starts with a forte dynamic. Measure 16 begins with a piano dynamic. Measure 17 starts with a forte dynamic. Measure 18 begins with a piano dynamic. Measure 19 starts with a forte dynamic. Measure 20 begins with a piano dynamic.

POLONAISE

MENUET

Sheet music for Menuet, featuring four staves of musical notation. The music is in common time (indicated by 'C') and consists of measures numbered 1, 7, 13, and 19. Fingerings are indicated above the notes, such as '1 4' or '2 1'. Measure 1 starts with a treble clef and a key signature of three sharps. Measures 7 and 13 start with a bass clef and a key signature of three sharps. Measure 19 starts with a treble clef and a key signature of three sharps.

BOURRÉE

Sheet music for Bourrée, featuring two staves of musical notation. The music is in common time (indicated by 'C') and consists of measures numbered 2 and 5. Fingerings are indicated above the notes, such as '2', '1 3', '4', '3', '5', '1', '3', '2', '1', '5', '1', '3', '2', '1'. Measure 2 starts with a treble clef and a key signature of two sharps. Measure 5 starts with a bass clef and a key signature of two sharps.

(10)

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

(16)

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

(21)

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

(27)

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

(32)

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

(37)

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

GIGUE

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

Musical score for piano, page 10, measures 25-26. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (three sharps). Measure 25 starts with a forte dynamic. The right hand plays eighth-note chords, while the left hand provides harmonic support. Measure 26 begins with a half note followed by eighth-note chords. The measure ends with a forte dynamic. Measure 27 starts with a half note followed by eighth-note chords. The measure ends with a forte dynamic. Measure 28 starts with a half note followed by eighth-note chords. The measure ends with a forte dynamic.

Musical score for piano, page 10, measures 29-30. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 29 begins with a forte dynamic (f) and a trill instruction (tr). The melody consists of eighth-note patterns. Measure 30 continues the melodic line with eighth-note patterns, including a dynamic marking of 3 over the first measure and 1 over the second. The bass staff provides harmonic support with sustained notes and eighth-note patterns.

Musical score for piano, page 10, measures 33-34. The score consists of two staves. The top staff is in treble clef and has a key signature of four sharps. Measure 33 starts with a sixteenth-note pattern followed by a eighth-note followed by a sixteenth-note. Measure 34 begins with a sixteenth-note followed by a eighth-note followed by a sixteenth-note. The bottom staff is in bass clef and has a key signature of one sharp. It features a continuous eighth-note pattern throughout both measures.

Musical score for piano, page 10, measures 37-40. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 37 starts with a forte dynamic. Measure 38 begins with a piano dynamic. Measure 39 starts with a forte dynamic. Measure 40 ends with a fermata over the bass note.

Musical score for piano, page 10, measures 41-42. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (three sharps). Measure 41 starts with a forte dynamic. The right hand plays a sixteenth-note pattern with grace notes, while the left hand provides harmonic support. Measure 42 continues the melodic line with eighth-note patterns and sustained notes.

Musical score for piano, page 10, measures 45-46. The score consists of two staves. The top staff is in treble clef and has a key signature of four sharps. Measure 45 starts with a dotted half note followed by a sixteenth-note pattern. Measure 46 begins with a sixteenth-note pattern starting with a sharp. The bottom staff is in bass clef and has a key signature of one sharp. It features a continuous eighth-note pattern throughout both measures.

ANMERKUNGEN · NOTES · ANNOTATIONS

SUITE 1 d-moll

COURANTE: Die Arpeggio-Zeichen finden sich im Notenbuch Anna Magdalenas von 1725. – In dieser Courante ist der Taktrhythmuswechsel nur zur Schlußbekräftigung gebraucht.

MENUET I: *tr* bezeichnet Triller mit Nachschlag.

GIGUE: Bachs Allabrevetakt verlangt, daß die geraden Taktviertel nicht niederwärts akzentuiert werden, sondern empor-, „springen“, wie es der lustigen Bewegung der Gigue entspricht. Die Notierung des dritten Viertels im 1. Takt und an allen so notierten Stellen ist eine vereinfachte Schreibweise für



Die 32tel sind also nicht als Triole zu spielen. – Das *d'* der Mittelstimme im ersten Viertel von Takt 5 ist mit dem *d'* der Oberstimme zugleich anzuschlagen.

SUITE 2 c-moll

COURANTE: Alle Quellen haben in Takt 20 als fünftes Achtel der Oberstimme *es'*, obwohl es gemäß Takt 53 *e'* sein müßte. Der zweite Teil ist von dem *f*-moll-Schluß in Takt 38 bis zur Einmündung in die Schlußkadenz Takt 53 in verschiedenen Fassungen überliefert. Im Notenbüchlein von 1720 sind es 6, in der Abschrift des Bach-Schülers Gerber 9, im Notenbuch von 1725 12, in der einst Friedemann Bach gehörenden Abschrift (P 418) – hier auf überklebt Papier – 15 Takte. Die vorliegende Ausgabe folgt der letzten Fassung, die vollends durchmotiviert ist und offenbar als endgültig betrachtet werden kann.

AIR: Bachs Notierung im C -Takt fordert hier einen anmutig beschwingten Vortrag, das heißt: die zweiten und vierten Viertel müssen – wie Bachs Vetter Walther in solchen Fällen sagte – „ein eleeviertes Wesen“ haben, ein aufschwingendes. – In Takt 13 ist für das 6. und 7. Baß-Achtel in einigen Quellen auch *As* statt *G* überliefert.

MENUET: Alte Abschriften notieren im Schlußtakt der beiden Teile bei der Reprise drei Baß-Viertel: *es-B-Es* im ersten Teil, *c-G-C* im zweiten. Notwendig ist diese Belastung nicht.

GIGUE: Die in jener Abschrift P 418 überlieferten Auszierungen betonen die Vergnügtheit derricht stehenden, sondern springenden Takthauptakzente der Gigue. Aus derselben Quelle stammt die Baßwendung in Takt 75.

SUITE 3 h-moll

ALLEMANDE: Die mit Doppelbögen bezeichneten Vorhalte, ebenfalls der Abschrift P 418 entnommen, wollen den singenden Charakter der betreffenden Haupttöne deutlich machen.

COURANTE: Die Taktgliederung in 2×3 oder 3×2 Viertel ist nach P 418 wiedergegeben, da ein Autograph nicht erhalten ist:



SUITE 1 D minor

COURANTE: The arpeggio marks are taken from Anna Magdalena's Little Clavier Book of 1725. In this Courante the change in rhythm is only to heighten the effect at the end.

MENUET I: *tr* indicates trill with terminating notes.

GIGUE: In Bach's alla breve time (C) the even beats should not be accented “downward” but “spring” upward in keeping with the lilting, springy movement of the gigue. The notation of the third beat in the first bar, and elsewhere in the work, is a simplified way of writing



The 32nd notes (demisemiquavers) should not be played as triplets. In the first beat of bar 5, the *d'* of the middle voice and the *d'* of the upper voice should be struck together.

SUITE 2 C minor

COURANTE: All sources have *eb'* as the 5th eighth-note (quaver) in the upper voice in b. 20, although according to b. 53 it should be *e'*. There are several other versions of the second section from the F minor close in bar 38 to the beginning of the final cadence in b. 53. In the Little Clavier Book of 1720 it is six bars in length, in the copy by Bach's pupil Gerber, nine; in the 1725 Clavier Book, twelve; in the copy (P 418) that once belonged to Friedemann Bach, and here on a strip of paper pasted over the text, 15 bars. The present edition follows the latter since here the musical development is perfectly motivated throughout. Moreover it is apparently the final version.

AIR: Bach's notation in duple time here demands a graceful, vivacious execution, that is, the second and fourth beats must have “an elevated air” – as Bach's cousin Walther used to say (in other words, an upward lilt). – In bar 13, some sources also write the 6th and 7th eighth-notes (quavers) of the bass as *Ab* instead of *G*.

MENUET: In the last bar of both sections, at the repetition, old copies have three quarter-notes (crotchets) in the bass: *eb-Bb-Eb* in the first part and *c-G-C* in the second. This expanded treatment is unnecessary.

GIGUE: The ornaments in the copy P 418 stress the lilt of the springy (not hard, firm) metrical accents of the gigue. The bass figure in bar 75 derives from the same source.

SUITE 3 B minor

ALLEMANDE: The appoggiaturas indicated by two curved lines (also derived from P 418) are intended to bring out clearly the cantabile character of the principal theme.

COURANTE: The metre 2×3 and 3×2 quarter-notes (crotchets) is in accordance with copy P 418 since the autograph has not survived:

SUITE 1 ré mineur

COURANTE: Les signes d'arpège se trouvent dans le cahier de musique d'Anna Magdalena de 1725. – Le changement du rythme de la mesure dans cette Courante ne sert qu'à mettre en valeur la cadence.

MENUET I: *tr* signifie trille avec note finale.

GIGUE: La mesure alla breve de Bach exige que les temps pairs ne soient pas accentués du haut en bas, mais ils doivent «jaillir» comme le demande le gai mouvement de la Gigue. La notation de la troisième noire de la première mesure et de tous les endroits ainsi notés représente une simplification d'écriture au lieu de



Les triples croches ne doivent donc pas être jouées en triolts. – Le *ré'* de la voix moyenne à la première noire, mesure 5, est à jouer en même temps que le *ré'* de la voix supérieure.

SUITE 2 ut mineur

COURANTE: Toutes les sources ont à mes. 20 comme 5^e croche à la voix supérieure *mib'*, quoique d'après mes. 53 il dût être *mi'*. La deuxième partie, à partir de la fin de la tonalité en *fa* mineur, mesure 38, jusqu'à l'entrée dans la cadence finale, mesure 53, se présente en plusieurs versions: dans le petit cahier de 1720, en 6 mesures, dans la copie de Gerber, élève de Bach, en 9, dans le cahier de 1725, en 12, dans une copie ayant appartenu autrefois à Friedemann Bach (P 418) et ici sur du papier collé – 15 mesures. La présente édition originale s'en rapporte à cette dernière version qui, ayant le développement musical le plus parfait, peut être considérée comme la définitive.

AIR: La notation de Bach dans la mesure C exige ici une exécution gracieuse, ayant de l'élan, autrement dit la deuxième et la quatrième noire doivent avoir une nature «élévée», c'est-à-dire s'élanter, comme le dit dans les cas semblables Walther, le cousin de Bach. – Dans mesure 13, quelques sources transmettent *Lab* au lieu de *Sol* à la 6^e et 7^e croche de la basse.

MENUET: D'anciennes copies notent dans la mesure finale des deux parties trois noires de basse à la reprise: *mib-Sib-Mib* dans la première partie et *do-Sol-Do* dans la deuxième. Cette surcharge n'est pas nécessaire.

GIGUE: Les ornements transmis dans la copie P418 soulignent la gaieté exprimée dans la Gigue par les accents principaux de la mesure qui ne sont pas au repos, mais qui jaillissent. La tournure de la basse à la mes. 75 provient de la même source.

SUITE 3 si mineur

ALLEMANDE: Les retards pris également de la copie P 418 et indiqués par une double liaison veulent rendre distinct le caractère chantant des tons principaux dont il est question.

COURANTE: La répartition des mesures en 2 fois 3 ou 3 fois 2 noires est rendue d'après la copie P 418, l'autographe n'étant pas conservé:

SUITE 4 Es-dur

ALLEMANDE: In den Takten 7, 9 und 11–14 wurden vor allem von P 418 überlieferte, vor allem die Stimmführung betreffende Korrekturen aufgenommen.

COURANTE: Die Punktierungen sind dem Triolenrhythmus anzugeleichen, die Sechzehntel also zugleich mit dem dritten Triolenachtel anzuschlagen.

SARABANDE: Die abwärts gestrichenen Vierthal-Hälfte der ersten Achtel des Hauptmotivs sind nur in guten Abschriften überliefert zur Kennzeichnung der Doppelstimmigkeit. Der Rhythmus des ersten Taktviertels des Hauptmotivs ist im Autograph schon in den Taktien 13, 14, 17 und 20 mit zwei Sechzehnteln plus einem Achtel notiert.

GAVOTTE: Die in P 418 und 420 anfangs gesetzten Bindebögen gelten auch für den weiteren Verlauf. Die autographen Bögen nur in T. 4 u. 15 könnten auf ein beabsichtigtes Vorwalten des Non-legato-Vortrags deuten, was dem freudigen Charakter der Gavotte durchaus entspräche. Der Baß der Takte 13–15 folgt der belebteren Fassung von P 418 und 289.

MENUETT: Dieses Menuett wurde erst der Abschrift P 418 eingefügt.

AIR: Das eilig geschriebene Autograph zeichnet C vor, einige Abschriften, so P 420, schreiben C , was ebenso wie das autograph C des Air der c-moll-Suite der kantabel beschwingten, weitzügig leichten Taktbewegung des Air besser entspricht. Kennzeichnend für diese leichte Bewegung ist die gewiß von Bach selbst geänderte Schlußwendung der Melodie: $g'-e''-f'-d''/e''$ statt des ursprünglichen $g'-e''-f'-d''/e''$ – so in P 418.

SUITE 4 Eb major

ALLEMANDE: In bars 7, 9 and 11–14 the corrections stemming above all from P 418 and equally so those touching the part writing have been taken over in this edition.

COURANTE: The dots must assimilate to the triplet rhythm, hence the sixteenth-notes (semitones) are to be struck with the third eighth-note (quaver) of the triplet.

SARABANDE: The quarter-note (crotchet) down stems on the first beats of the main theme are found only in good copies to indicate the two-voice part writing. In the autograph the rhythm of the first beat of the principal motif is notated in bars 13, 14, 17 and 20 with two 16th notes (semitones) plus an eighth-note (quaver).

GAVOTTE: The slurs in the first bars of P 418 and 420 are valid for the entire work. The slurs in bars 4 and 15 of the autograph may indicate, of course, a predominantly non-legato performance, which is quite in keeping with the gay character of the Gavotte. The bass in bars 13–15 follows the livelier version of P 418 and 289.

MENUET: The Menuet was inserted first in copy P 418.

AIR: The hastily written autograph has the time signature C; some copies (for example, P 420) have C , which – like the C of the autograph of the Air of the C minor Suite – is more in conformity with the cantabile, lively and very buoyant rhythm of the Air. The closing notes of the theme: $g'-e''-f'-d''/e''$ instead of the original $g'-e''-f'-d''/e''$ are characteristic of this light rhythm and most certainly derive from Bach himself. This is the reading in P 418.

SUITE 4 mi_b majeur

ALLEMANDE: Dans les mesures 7, 9 et 11–14, surtout transmises par P 418, on s'est basé sur les corrections concernant essentiellement la conduite des voix.

COURANTE: Les points doivent correspondre au rythme du triolet, c'est-à-dire la double croche est à jouer en même temps que la troisième croche du triolet.

SARABANDE: Les queues des premières croches du motif principal barrées au quart, du haut en bas, n'ont été transmises que dans les bonnes copies pour désigner les voix doubles. Le rythme du premier temps du motif principal est déjà noté dans l'autographe aux mesures 13, 14, 17 et 20 par deux doubles-croches plus une croche.

GAVOTTE: Les liaisons placées au début de P 418 et 420 sont valables aussi par la suite. Les liaisons de l'autographe, seulement dans les mes. 4 et 15, pourraient signifier l'intention de laisser la prépondérance à l'exécution du non legato, ce qui correspondrait au caractère joyeux de la Gavotte. La basse des mes. 13–15 suit la version plus vive de P 418 et 289.

MENUET: Ce Menuet n'a été incorporé que dans la copie P 418.

AIR: L'autographe, écrit hâtivement, indique C, quelques copies telle que P 420, mettent l'autentique C de l'Air de la Suite en do mineur qui est léger et aile, chantant et expressif et correspond mieux au rythme gracieux de l'Air. Le changement, certainement opéré par Bach lui-même à la fin de la mélodie, est caractéristique pour ce mouvement léger: $\text{sol}'-\text{mib}'-\text{fa}'-\text{ré}''/\text{mib}'$ au lieu de primitivement $\text{sol}'-\text{mib}'-\text{fa}'-\text{ré}''/-\text{mib}'$ comme dans P 418.

SUITE 5 G-dur

ALLEMANDE: G-cis im 4. Viertel von T. 21 ist eine Verbesserung von Bachs Schüler Gerber.

SARABANDE: Die großräumige Ausweitung von Melodie und Baß in 37–38, in Gerbers Abschrift überliefert, ist offenbar Bachs endgültige Fassung.

BOURRÉE: Die Takte 15 und 30 sind in der von Gerber überlieferten, wohl endgültigen Fassung wiedergegeben.

GIGUE: Nach Gerber in Takt 44 im Baß zweimal c-h statt des ursprünglichen c-H.

SUITE 5 G major

ALLEMANDE: G-cis on the 4th beat of bar 21 is an emendation by Bach's pupil Gerber.

SARABANDE: The broad development of the melody and bass in b. 37–38, which derive from Gerber's copy, is evidently Bach's final version.

BOURRÉE: Bars 15 and 30 are found in the final version stemming from Gerber.

GIGUE: The bass in Gerber's copy has c-b twice instead of the original c-B in bar 44.

SUITE 5 sol majeur

ALLEMANDE: Sol-do \sharp au 4^e temps de mes. 21, correction transmise par Gerber, élève de Bach.

SARABANDE: L'élargissement spacieux de la mélodie et de la basse dans 37–38, transmis par la copie de Gerber, est manifestement la version définitive de Bach.

BOURRÉE: Les mesures 15 et 30 sont rendues d'après la version de Gerber qui est probablement la définitive.

GIGUE: Mes. 44 d'après Gerber, la basse a 2 fois do'-si au lieu de primitivement do-Si.

SUITE 6 E-dur

ALLEMANDE: Um sich an der „guten Ruhe“ dieser Allemande recht zu „ergötzen“ und doch zugleich den ziervollen Vortrag recht zu treffen, möge man sich die ihrem Anfang zugrunde liegende schlichte Reigenmelodie vergegenwärtigen:

SUITE 6 E major

ALLEMANDE: In order really to “enjoy” the “tranquil repose” of this Allemande and at the same time perform it with the proper grace and elegance, one might imagine the simple dance melody thus:



SUITE 6 mi majeur

ALLEMANDE: Pour se réjouir de la «bonne tranquillité» de cette Allemande et en même temps pour bien en comprendre l'exécution gracieuse, on devrait se représenter la simple mélodie de ronde par laquelle elle débute:

