

WILHELM HANSEN EDITION
NR. 3949

Johann Sebastian Bach

Französische Suiten

Nr. 1. d-moll	Nr. 4. Es-Dur
„ 2. c-moll	„ 5. G-Dur
„ 3. h-moll	„ 6. E-Dur

Herausgegeben von

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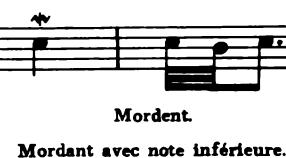
VORWORT

Die Suite — eine Folge von Tänzen — ist die älteste Form für grössere, zusammenhängende Werke der Instrumentalmusik. Aus ihr entwickelte sich nach und nach die Sonate und die Symphonie. Die vorliegenden französischen und englischen Suiten sind nicht wesentlich voneinander verschieden; die englischen sind etwas reicher, brillanter, und jeder von ihnen geht noch ein Präludium voraus. Über die Herkunft der Namen "französische", "englische" weiss man nichts Bestimmtes. Sie dürften aus der Leipziger Zeit Bachs stammen (1722) und tragen, wie alle Werke Bachs, weder Tempo- noch irgend welche Vortragsvorschriften von ihm selbst; also keine Fortes, keine Pianos, keine Phrasierungen. Der Herausgeber hat sich bemüht, das Bachsche Notenbild nach Möglichkeit zu erhalten; zur Erkenntniss des organischen Baues benützt der Herausgeber das Zeichen !; es bedeutet meist einen thematischen Eintritt in einer Stimme und entspricht einem Atemzeichen, und an Stelle vieler Bezeichnungen empfiehlt er dem Spieler: Gesundheit, Klarheit und Einfachheit in Ton und Vortrag, sorgfältige Phrasierung; dieses schliesst Phantasie, Empfindung und Leben nicht aus — je länger man die Suiten kennt, um so mehr bewundert man die Verschiedenartigkeit des Ausdrucks und das tiefe Empfinden, das Bach in diesen einfachen Stücken offenbart hat.

Von Bachs Sohn, Philipp Emanuel, ist uns folgende Ausführung der Verzierungen überliefert:



Mordant avec note supérieure.
Ascending mordent.



Mordant avec note inférieure.
Descending mordent.



Triller ohne Nachschlag.
Triller mit Nachschlag.



Triller mit Doppelschlag von oben.
Trille à double répétition à l'aide de la note supérieure.
Trill with double turn from above.



Triller mit Doppelschlag von unten.
Trille à double répétition à l'aide de la note inférieure.
Trill with double turn from below.

AVANT-PROPOS

La Suite — une succession de danses — est la forme la plus ancienne qui existe pour les œuvres instrumentales d'une certaine envergure ayant un caractère d'unité. Partant d'ici, l'évolution créa peu à peu la Sonate et la Symphonie. Entre les Suites françaises et anglaises de ce recueil, il n'y pas de différence essentielle; les Suites anglaises sont un peu plus riches et brillantes; elles sont précédées chacune d'un prélude. On ne sait pas exactement l'origine des termes »françaises« et »anglaises«. Elles ont probablement été composées dans la période de Leipzig (1722) et, comme toutes les œuvres de Bach, ne sont pourvues d'aucune indication relative au mouvement et au jeu; on n'y trouve ni forte, ni piano, ni liaisons de phrases. L'éditeur s'est efforcé de conserver au possible l'écriture de Bach et plutôt que de brouiller le texte d'indications, pour la connaissance de l'organisation musicale l'éditeur se sert du signe !; il indique le plus souvent l'entrée thématique d'une partie et elle correspond à un hiatus, nous préférons recommander à l'exécutant un ton et un jeu sains, clairs et simples; cela ne veut pas dire qu'il faille exclure l'imagination, le sentiment et la vie — plus on étudie les Suites, plus on en vient à admirer la richesse et la profondeur sentimentale que Bach révèle dans ces pièces si simples'

La tradition a conservé la méthode suivante de rendre les agréments, suivant les explications de Philippe Emanuel, un des fils de Bach:

PREFACE

The suite, a succession of dances, is the oldest existing form of larger instrumental works having a certain unity of style. From this the Sonata and Symphony were gradually evolved. There is no essential difference between the French and English suites which follow here. The English are somewhat richer and more brilliant in texture and each is preceded by a prelude. Nothing definite is known about the origins of the headings "French" or "English". The suites were probably composed during Bach's Leipzig period (1722), and, just as in his other works, Bach gave no direction as to interpretation, there are neither "fortes", "pianos", or any indication as to phrasing. The Editor has made every effort to keep as close as possible to Bach's intentions. To make the recognition of the organic structure clear, the Editor uses the sign "!", which usually indicates the entrance of the theme in one of the parts and is equivalent to a breathing-pause. Instead of overloading the text with other signs, he suggests that the performer should concentrate on clear, simple, vigorous tone and delivery, as well as careful phrasing, which by no means excludes imagination, sensibility, and spontaneity. The longer one studies the suites, the more one admires the richness and depth of feeling revealed by Bach in these simple pieces.

From Bach's son Philipp Emanuel we have the following explanation for the performance of the various ornaments:

FRANZÖSISCHE SUITEN

3

ALLEMANDE ^{a)}

I

Johann Sebastian Bach

a) Molto moderato (mit vollem Ton)

b) f, sempre legato

c) Die Interpunktionszeichen (|) deuten den motivischen Bau an und sollen zu ausdrucksvo-ller Deklamation anregen.

d) più f | f) f

e) ten.

a) Molto moderato (sonore)

b) f, sempre legato

c) Les signes de ponctuation (|) servent à indiquer la structure en motifs. Leur but est aussi de faire observer une déclamation bien expressive de la phrase musicale.

a) Molto moderato (sonorous)

b) f, sempre legato

c) The punctuation marks (|) are to indicate the structure of the motives. Their aim is also to inspire the performer to phrase very expressively

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The notation includes various performance markings such as dynamics (e.g., *mf*, *p*, *dolce*, *espress.*, *f*), articulations (e.g., accents, slurs, grace notes), and fingerings (e.g., 1, 2, 3, 4, 5). The markings are labeled with lowercase letters and numbers:

- a)** Dynamic *mf* and a grace note marking.
- b)** Dynamic *p*.
- c)** Herausgeber empfiehlt hier einen trill. (Editor recommends a trill here.)
- d)** Dynamic *dolce*.
- e)** Dynamic *espress.*
- f)** Dynamic *f*.

a) *mf*
b) *p*

c) Herausgeber empfiehlt hier einen trill.
Nous recommandons de se servir ici d'un trille.
The Editor recommends a trill here.

d) *dolce*
e) *espress.*

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f) *f*

COURANTE ^{a)}

5

a) Molto allegro

b) f, energico

c) Man beachte den dreiteiligen Rhythmus in Halben mit dem Schwerpunkt auf eins und die Gliederung in 4+6 Takte des ersten und 6+8 Takte des zweiten Teils; die Wiederkehr des ersten Motivs ist jeweilen mit T gekennzeichnet.

d) marc.

e) Kleine Hände nehmen das d in die Linke.

f) Die streng zweistimmige Ausführung der rechten Hand erfordert Aufmerksamkeit.

a) Molto allegro

b) f, energico

c) Remarquez le rythme à trois temps en blanches avec le temps lourd sur 1, le groupement en 4+6 mesures dans la première partie, en 6+8 mesures dans la seconde; la reprise du premier motif est désignée partout par T

d) marc.

e) Les petites mains prennent le d avec la gauche.

f) Veillez attentivement à ce que la droite détache avec précision les deux voix.

a) Molto allegro

b) f, energico

c) Your attention is called to the tri-partie rhythm, the stress being laid on 1, and to the grouping in 4+6 bars in the first part, and 6+8 bars in the second part, as well as to the repetition of the first motive wherever T is indicated.

d) marc.

e) Small hands may take the d in the left hand.

f) Take particular care to separate the two voices in the right hand.



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

5
a) 1
2 4
4
5
2

4 2
2 1 2
1 5
T

c) 4
2 3
4 5
1 2
T

4
3
T
4 2 3
5 4 2
1 2
5
2
P
7

a) *p* | b) *Phras.:*
Phras.: | c) *f*

SARABANDE a)

7

The sheet music consists of eight staves of musical notation for two voices (treble and bass). The music is in 3/4 time throughout. The bass staff frequently features chromatic patterns and melodic imitations of the soprano line. Fingerings are indicated above the notes, and dynamic markings like *p*, *f*, *pp*, *mf*, and *espress.* are used. The sections are labeled as follows:

- a)** Andante
- b)** *p, espressivo, sempre molto legato*
- c)** *mf, espressivo*
- d)** *f*
- e)** *espress.*
- f)** *pp*
- g)** *ten.*
- h)** *ben legato*
- i)** *pp*

a) Andante
Dieses herrliche Stück sollte mit grösster Emp-findung vorgetragen werden. Man beachte die chromatische Führung des Basses und die Imitation der Sopranmelodie im Bass des zweiten Teils.

b) *p, espressivo, sempre molto legato*
c) *mf espressivo*

a) Andante
Cette pièce admirable doit être jouée avec beau-coup d'expression. Remarquez la marche chro-matique de la basse et l'imitation de la mélo-die du soprano par la basse dans la seconde partie.

f) *pp*
g) *ten.*

a) Andante
This delightful piece should be played with most subtle feeling. Watch the chromatic march of the bass and the imitation of the soprano melody in the bass of the second part.

h) *ben legato*
i) *pp*

MENUET I ^{a)}

The musical score consists of six staves of music for two voices (Soprano and Bass) in 2/4 time, B-flat major. The score includes dynamic markings, fingerings, and performance instructions like 'tr' (trill), 'trr' (trill over trill), and 'espress.'. The staves are labeled with letters: a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z.

*a) Moderato**b) legato**c) espress. legato**d) Das Viertel vor dem Triller leicht abheben.**La noire devant le trille légèrement détaché.**The crotchet before the trill slightly detached.**e) Hier imitiert der Bass den Sopran des ersten Teils, der Sopran den Alt. espress.**La basse imite ici le soprano de la première partie, le soprano imite le contralto. espress.**Here the bass imitates the soprano in the first part, and the soprano the contralto. espress.**f) ten.**g) p**h) espress.*

MENUET II

9

The sheet music consists of six staves of musical notation for two voices (treble and bass). The music is in common time, with a mix of major and minor keys. Various performance markings are present, including dynamic markings like *p*, *mf*, and *ten.*, tempo markings like *grazioso* and *marc.*, and fingerings such as 1, 2, 3, 4, and 5. The music includes trills, grace notes, and slurs. The first staff starts with a treble clef, a key signature of one sharp, and a bass clef. The second staff starts with a bass clef. The third staff starts with a treble clef. The fourth staff starts with a bass clef. The fifth staff starts with a treble clef. The sixth staff starts with a bass clef.

a) p grazioso

b) Im Bass leicht abgehobene Viertel.

c) Ein mit der Hauptnote beginnender Triller dürfte dem Charakter des Stücks entsprechen. Das erste Viertel vor dem Triller jeweilen leicht abgehoben:



a) p grazioso

b) Les noires dans la basse légèrement détachées.

c) Un trille commençant sur la note principale répondrait bien au caractère de ce morceau. La première noire avant le trille partout légèrement détachée:



a) p grazioso

b) The crotchets in the bass slightly detached

c) A trill beginning with the principal note would accord well with the character of the piece. The first crotchet before the trill always slightly detached.



d)

e) ten.

f) marc.

g) Siehe c)
Voir c)
See c)

h) mf

i) p

a)

b)

c)

d)

GIGUE ^{c)}

e)

f)

a) Siehe S. 9
Voir p. 9
See p. 9

b) *mf*
c) *Moderato (energico)*
d) *molto fe non legato*

e) Die genauere Notierung dieser Figur würde heißen:
Notation exacte de la figure:
The exact notation of this figure would be like this:

nicht aber:
et non pas:
but not:

1 2 3 4 5

a)

b) 1 5

c) 4 5 2 1 2 3 4 2 1

d) 5

e) 4 1

f) 3 4 5 2 1 tr

a) *più f* | c) *marc.* | e) *f*
 b) *f marc.* | d) *ten.*

Sheet music for piano, page 12, featuring five staves of musical notation. The music is in common time (indicated by '4'). Fingerings are indicated above the notes, such as '1' or '5'. Dynamics include 'a)', 'b)', 'c)', 'd)', 'e)', 'f)', 'tr', and '5'. Measure numbers 4, 5, and 35 are also present.

a) *b)* *c)* *d)* *e)* *f)*

a) *ten.* | *c)* *f*. | *e)* *f marc.*
b) *meno f* | *d)* *marc.* | *f)* *più f*

FRANZÖSISCHE SUITEN

II

ALLEMANDE *a)*

Johann Sebastian Bach

Musical score for Allemande a). It consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is C minor (two flats). The music is in common time. The right hand part features sixteenth-note patterns with fingerings 1, 2, 3, 4, 5. The left hand part consists of sustained notes and eighth-note chords.

Musical score for Allemande b). It consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature changes to A minor (no sharps or flats). The right hand part features sixteenth-note patterns with fingerings 1, 2, 3. The left hand part consists of sustained notes and eighth-note chords.

Musical score for Allemande c). It consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature changes to D major (one sharp). The right hand part features sixteenth-note patterns with fingerings 1, 2, 3, 4. The left hand part consists of sustained notes and eighth-note chords.

Musical score for Allemande d). It consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature changes to G major (one sharp). The right hand part features sixteenth-note patterns with fingerings 1, 2, 3, 4, 5. The left hand part consists of sustained notes and eighth-note chords.

a) Lento, sempre legato e cantabile.

Man bemühe sich, in der rechten Hand ein Duett zwischen zwei Stimmen, einer helleren und einer dunkleren, auszuführen.

a) Lento, sempre legato e cantabile.

La main droite doit s'efforcer de jouer un duo de deux voix, l'une plus claire, l'autre plus profonde.

a) Lento, sempre legato e cantabile.

With the right hand try to play a duet between a lighter and a darker voice.

b) p | c) f | d) dolce

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a)

b)

c)

b)

c)

d)

e)

e)

e)

f)

g)

h)

a) p
b) più f
c) f
d) più dolce

*e) Die Sechzehntelnote staccato, die Viertel tenuto.
La double-croche staccato, le noire tenuto.
The semiquaver staccato, the crotchet tenuto.
f) espress.*

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*g) Herausgeber glaubt, Bachs Absicht war:
Nous croyons que l'intention de Bach était
la suivante:
In the Editor's opinion, Bach's intention was:
h) f*



COURANTE

a)

b)

c)

d)

e)

f)

a) Allegro - non troppo legato

a) Allegro - non troppo legato

a) Allegro - non troppo legato

b) f

a) Allegro - non troppo legato

c) p | *e) più p*

d) f | *f) più f*

etc.

16

a)

b)

c)

d)

e)

f)

a)

a)

a) f
b) f legato
*c) p, Viertel abgehoben.
 p, le noire détaché.
 p, the crotchet detached.*
d) più f

*c) Es ist vielleicht etwas gewagt, aber möglich, an folgende Rhythmisierung dieser Takte zu denken:
 On pourrait, avec un certain sans gêne se servir du rythme suivant pour ces mesures:
 It might be somewhat bold, but not impossible, to use here the following rhythm, viz:*



f) cresc.

SARABANDE

17

a)

b)

c)

d)

e)

f)

g)

h)

i)

a) Andante. Ausdrucksvolles cantabile. Strenges legato in allen drei Stimmen. p dolce

a) Andante. Cantabile expressif. Les trois voix strictement legato. p dolce

a) Andante. Impressive cantabile. Strictly legato in all 3 voices. p dolce

b) mf

d) dolce

f) sempre legato

h)

i) pp

c) p

e) più f

g) f

AIR *a)*

The sheet music consists of six staves of musical notation for two voices. The notation includes various markings such as *tr.*, *f.*, *g)*, *f)*, *b)*, *h)*, and *f)*, along with fingerings like 1, 2, 3, 4, 5.

*a) Allegretto, semplice.**b) Diese Achtel marcato
Cette croche marcato
This quaver marcato**c) espress.**d)**e) mf**f) f**g) p**h) più energico*

MENUET

The sheet music consists of six staves of piano notation. The first staff starts with a treble clef, a key signature of two flats, and a 3/4 time signature. The second staff starts with a bass clef, a key signature of one flat, and a 3/4 time signature. The third staff starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The fourth staff starts with a bass clef, a key signature of one flat, and a 3/4 time signature. The fifth staff starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The sixth staff starts with a bass clef, a key signature of one flat, and a 3/4 time signature.

a) Moderato

b) Die Viertel portamento
Les noires portamento
The crotchets portamento

c) espress.

d) p

e) f

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GIGUE a)

The musical score consists of five staves of music in 3/8 time. The top staff shows a treble clef and a key signature of two flats. The second staff shows a bass clef and a key signature of one flat. The third staff shows a treble clef and a key signature of one flat. The fourth staff shows a bass clef and a key signature of one flat. The fifth staff shows a treble clef and a key signature of one flat. Various dynamics and markings are present, including fermatas, grace notes, and slurs. Measure numbers 1 through 58 are indicated below the staves.

a) *Allegro*
Der Herausgeber trennt jede Note von der andern, auch die Sechzehntel.



Die Ausführung der Praller und Mordente sei leicht, die kanonartige Imitation der linken Hand sprechend.

b) *poco f* | c) *f* | d) *p*

a) *Allegro*
L'éditeur sépare chaque note de la suivante; les doubles croches aussi.



Les mordants à la note supérieure et les mordants à la note inférieure doivent être exécutés avec légèreté; l'imitation de la gauche en manière de canon doit être bien plastique.

a) *Allegro*
The Editor detaches each note from the following one, also the semi-quavers.



The mordents with the note above, and the mordents with the note below should be rendered easily; the canon-like imitation of the left hand ought to be „telling“, plastic.

1 2 3 4 5

a)

a) b) b)

a) 4 1 a) 3 4 c)

5 2 1 d) 3 1 a)

a)

a) *p*
b) *mf*

c) *più f*
d) *f*

14

a) 5 b) 8

25

3 3 1 2

c)

53 5

d) e) f)

a) *p*
b) *espress.*

c) *f*
d) *molto f*

e) *f*
f) *marc.*

FRANZÖSISCHE SUITEN

23

ALLEMANDE

III

Johann Sebastian Bach

a) *Moderato, espressivo e dolce.*

Dieses Stück erfordert wirkliches, dichtes Legato.

b) *f* | c) *p*

a) *Moderato, espressivo e dolce.*

Cette pièce exige un vrai legato bien serré.

a) *Moderato, espressivo e dolce.*

This piece requires a true, close legato.

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a) *mf*

b) *p*

c) *più f*

1 4 2 1 1

b)

5 1 4 2 1 1 4 2 1

c)

1

b)

d)

d)

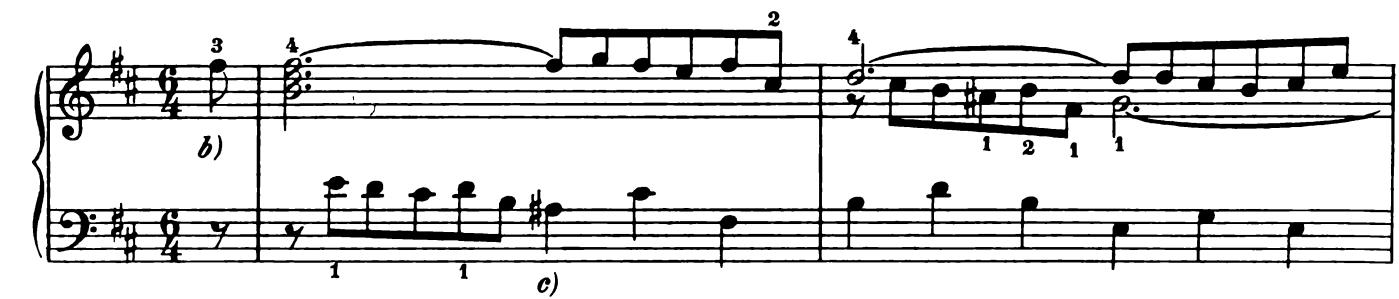
e)

b) 2

5

a) *mf*
b) *p*
c) *più f*

d) *f*
e) *ten.*

COURANTE ^{a)}

a) Allegro
b) f energico

c) Die Viertel getrennt.
Les noires séparées.
The crotchets separated.
d) f

e) Das Viertel vor dem Praller leicht abgehoben.
La noire devant le mordant légèrement détachée.
The crotchet before the inverted mordent slightly detached.

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f) siehe e)
voir e)
see e)

The sheet music consists of five staves of musical notation for two hands (piano). The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, 1-3, 1-2, 1-4, 2-3) and performance instructions such as 'tr' (trill), 'espress.' (expressive), and 'tranquillo e legato' (quietly and legato). The music is in common time and major key.

SARABANDE

The sheet music consists of five staves of musical notation for two hands (piano). The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, 1-3, 1-2, 1-4, 2-3) and performance instructions such as 'tr' (trill), 'espress.' (expressive), and 'tranquillo e legato' (quietly and legato). The music is in common time and major key.

a) p
b) Siehe Seite 25 c)
Voir Pag. 25 c)
See pag. 25 c)

c) f
d)

e) Siehe Seite 25 e)
Voir Pag. 25 e)
See pag. 25 e)

f) tranquillo e legato
g)

h) espress.

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1 2 1 1 1 4 1 2 5

a)

tr 3 4 1 1 2

b)

4 5

c)

2 1 3 1 5

d) *e)*

1 1 2 1 1 5 1 1 5

a) Links streng zweistimmig.
Main gauche strictement à deux parties.
Left hand strictly two voices.

b) express.
c) un poco marcato

d) *p*
e) express.

ANGLAISE^{a)}

The image shows six staves of musical notation for a solo instrument, likely a harpsichord or organ, with a basso continuo part. The music is in common time and major key signature. Fingerings are indicated above the notes, and letter labels (a) through (i) identify specific melodic segments. The notation includes various note values such as eighth and sixteenth notes, and rests.

ANGLISE

1 1 4 1 1 5 1

3 3 1 5 3 4 2 3

b) 4 2 4 1 3 2 1

2 3 1 2 5 4

c) 1 3 2 1

d) 3 2 1 2 3

1 1 2 1 2 1

5 1 2 4 3 4 2 5

e) 1 2 3 4 2 4 1

4 3

5 2 1 2 1 3 2 1

3 1 1 2 1 3 2 1

f) 5 2 1 2 1 3 2 1

1 1 2 1 3 2 1

g) 1 2 1 1 1 1 1 1

1 1 1 1 1 1 1 1

h) 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1

i) 4 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1

4 1 1 1 1 1 1 1

a) con spirito, f

Phrasierung:

L'Amour à
Déclamati

Decorative Phrasing:



*d) Phrasierung siehe b)
Déclamation voir b)
Phrasing see b)*

e) f

*f) Die Viertel abgehoben.
Les noires détachées.
The crotchets detached*

*g) siehe b)
voir b)
see b)*

h) mf

10



A musical example labeled 'b)' consisting of a single measure on a staff. The measure begins with a dotted half note followed by a sixteenth-note pattern: a vertical bar, a dot above it, a vertical bar, and a dot above it. This is followed by another vertical bar, a dot above it, a vertical bar, and a dot above it. The measure ends with a vertical bar, a dot above it, and a vertical bar.

2)

MENUET^{a)}

b)

c)

d)

e)

f)

g)

h)

i)

j)

k)

l)

*a) Allegro grazioso, leggieramente**b) Links die Viertel abgehoben.**À gauche les noires détachées.
Left the crotchets detached.**die nach oben gestrichenen Achtel hervorheben.**les croches tournées en haut doivent être marquées.
the up-stemmed quavers emphasized.**c) p**d) Wie a), poco marcato
comme a), poco marcato
like a), poco marcato*

*i) Phrasierung wie g)
Déclamation comme g)
Phrasing like g)*

*l) siehe a)
voir a)
see a)*

TRIO a)

c)
b) \sim
(~)
d)

3
5
1
d)
e)
f)
g)

2
4
1
h)
i)
d')

k)
5
3
1
d)
5

4
1
1, 2, 4, 3, 2
4, 2, 3
d)

a) Poco meno mosso

b) legato

d) Links die Viertel portamento
À gauche les noires portamento
Left-hand crotchet portamento

e) mf

f) flegato, die Melodie im Bass cantando.
flegato, la mélodie dans la basse cantando.
flegato, the melody in the bass in cantabile.

g)

h) più f

i) f

k) Umkehrung des Themas. p
Renversement du sujet. p
Reversion of the theme. p

Menuet da Capo

GIGUE a)

1 2 ~ 5 c)
b)

5
1 3
2 4

5 5
e)
f)

2
3
g)

3
h)
1 2 3 1 3 2 4 1

a) Vivace, *f*, die Achtel abheben.
Vivace, *f*, les croches détachées.
Vivace, *f*, the quavers detached.

b) *marc.*
c)

d) *leggiero*
e) *mf*
f) *f marc.*
g) *p*

a) b)

5

c)

5

a)

1 3 2 1

d) d)

1

a) 5

1 3 1 4 1 3 2 4 1

a) *f*
b) *leggiero*

c) *più f*
d) *mf*

FRANZÖSISCHE SUITEN

ALLEMANDE

IV

Johann Sebastian Bach

c)

The sheet music consists of eight staves of musical notation for two hands. The notation is primarily in common time. The first staff (treble clef) starts with a key signature of one flat. The second staff (bass clef) starts with a key signature of one flat. Fingerings (1, 2, 3, 4, 5) and dynamic markings (p, p dolce, ben tenuto, con calore, tenuto) are placed above the notes. The music is divided into measures by vertical bar lines.

a) *Moderato legato, p dolce*b) *ben tenuto*c) *Der Herausgeber spielt:**Interprétation de l'éditeur:*
The Editor's interpretation:d) *p*

COURANTE ^{a)}

b)

Musical score for piano, page 10, measures 4-5. 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 4 starts with a eighth note followed by a sixteenth note. Measure 5 begins with a sixteenth note. Various fingerings are indicated above the notes, such as 4, 2, 3; 1, 1; 2; 5; 3, 1; and 2, 1, 2. Measure 5 concludes with a dynamic marking 'c)' and a tempo marking '323'. Measure 6 begins with a sixteenth note. Fingerings include 1, 3; 1; 4; 3; 4; and 3.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one flat. Measure 5 starts with a single note in the treble staff followed by a sixteenth-note pattern. Measure 6 continues this pattern. Measure 7 begins with a eighth-note followed by a sixteenth-note pattern. Measure 8 starts with a single note in the bass staff followed by a sixteenth-note pattern. Measure 9 begins with a eighth-note followed by a sixteenth-note pattern. Measure 10 concludes with a sixteenth-note pattern.

a) *Allegro*

b)

b) Alte Schreibweise für  wäre falsch.
 Ancienne notation pour ,  serait fausse.
 Old reading for ,  would be wrong.

c) m_f

d) più f

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

Measure 1: 5, 3, 2, 1, 4, 2, 3.

Measure 2: 1, 2, 3.

Measure 3: 4, 2, 1, 5.

Measure 4: 1, 2, 3.

Fingerings: 1, 3, 4, 2, 1, 5, 1, 2, 1, 4.

Measure 5: 1, 3.

Measure 6: 1, 2, 1, 5.

Measure 7: 1, 2, 1, 4.

Fingerings: 1, 3, 1, 4, 5, 1, 2, 5, 1, 2, 1, 4.

Measure 9: 1, 3.

Measure 10: 1, 1.

Measure 11: 2.

Measure 12: 1, 4.

Fingerings: 4, 2, 3, 1, 2, 3, 5, 3, 1, 2, 3, 5, 3, 1, 2, 1, 4.

Measure 13: 1, 2, 3, 5, 3.

Measure 14: 1, 2, 3, 5, 3.

Measure 15: 1, 2, 1, 4.

Measure 16: 1, 2, 1, 4.

Fingerings: 1, 4, 1, 3, 5, 2, 1, 9, 1, 4, 5, 1, 2, 4, 3, 5, 3, 2, 1.

Measure 17: 1, 4.

Measure 18: 1, 3, 5, 2.

Measure 19: 1, 9.

Measure 20: 1, 4, 5, 1, 2, 4, 3, 5, 3, 2, 1.

a) f
b) p

SARABANDE a)

The sheet music consists of eight staves of piano music. The first staff begins with a treble clef, a key signature of three flats, and a common time signature. The second staff begins with a bass clef, a key signature of three flats, and a common time signature. Various performance markings are present, including grace notes, slurs, and dynamic markings like *poco express.*. Fingerings are indicated by numbers above or below the notes. The staves are labeled with lowercase letters and numbers:

- a)** Molto tranquillo, *p*
- b)** Breite Sechzehntel.
Les doubles croches avec largeur.
Broad semiquavers
- c)** un poco cantando e sempre legato.
- d)** poco express.
- e)** Andere Ausgaben haben einen Mordent über *g* (mit *fis*) und bei *f)* einen Mordent über *b* (mit *a*).
e) D'autres éditions ont un mordant sur le *sol* (avec le *fa* dièze) et *f)* un mordant sur le *si* bémol (avec le *la*).
- f)** un mordant sur le *si* bémol (avec le *la*).
- g)** *p*, legato e dolce
- i)** ten.
- j)** *mf*
- k)** *mf*

a) Molto tranquillo, *p***b)** Breite Sechzehntel.Les doubles croches avec largeur.
Broad semiquavers**c)** un poco cantando e sempre legato.**d)** poco express.**e)** Andere Ausgaben haben einenMordent über *g* (mit *fis*) und bei
f) einen Mordent über *b* (mit *a*).**d)** poco express.**e)** D'autres éditions ont un mor-dant sur le *sol* (avec le *fa* dieze) et
f) un mordant sur le *si* bémol**d)** poco express.**e)** Other editions have a mordentover *G* (with *F* sharp) and
f) a mordent over *B* flat (with *A*).**g)** *mf***i)** *ten.***k)** *mf*

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GAVOTTE ^{a)}

37

The musical score consists of five staves of music for two voices (treble and bass). The key signature is B-flat major (two flats). The time signature varies between common time and 2/4. Performance instructions labeled with letters are placed above specific measures:

- a)** Scherzando
- b)** Die Viertel links leicht abgehoben.
Les noires à gauche légèrement détachées.
The crotchets in the left slightly detached.
- c)** Reger phrasiert:
Reger dessine la phrase comme suit:
Reger's phrasing:
- d)** Wiederholung pp
La reprise pp
Repetition pp
- e)** meno p
- f)** mf
- g)** p
- h)** marc.
- i)** f
- k)** Moderato
- l)** cantabile
- m)** mf
- n)** p

MENUET

The musical score consists of two staves of music for two voices (treble and bass). The key signature is B-flat major (two flats). The time signature is 3/4. Performance instructions labeled with letters are placed above specific measures:

- k)**
- l)**
- m)**
- n)**
- 1.**
- 2.**

a) Scherzando

b) Die Viertel links leicht abgehoben.
Les noires à gauche légèrement détachées.
The crotchets in the left slightly detached.

c) Reger phrasiert:

Reger dessine la phrase comme suit:
Reger's phrasing:

d) Wiederholung pp

La reprise pp
Repetition pp

e) meno p

f) mf

g) p

h) marc.

i) f

k) Moderato

l) cantabile

m) mf

n) p

AIR a)

a) Man lasse sich durch die Bezeichnung „Air“ nicht zu einem zu langsamem Tempo verleiten. | a) La désignation „Air“ ne doit pas induire à ralentir trop le mouvement du morceau. | a) The indication „Air“ should not mislead you into too slow a movement.

b) legato, piacevole

c) Die Achtel links portamento
Les croches à gauche portamento
The quavers left portamento

d) f
e) più f

f) espress.

Musical score page 39, section a). The music is in 2/4 time, key signature is B-flat major (two flats). The treble and bass staves show eighth-note patterns. Fingerings are indicated above the notes: 2 1, 1, 3, 2 3 1, 2 4, 2 3 1 2, 2 3 5 4 1 3. The bass staff has a 1 below the first note of the first measure.

Musical score page 39, section b). The music continues in 2/4 time, key signature is B-flat major. Fingerings include 3, 2 3 1, 2 4, 2 3 1 2, 2 3 5 4 1 3. The bass staff has a 1 below the first note of the first measure and a 3 below the first note of the second measure.

Musical score page 39, section b). The music continues in 2/4 time, key signature is B-flat major. Fingerings include 1 3, 1 3, 1 2, 1 1 4. The bass staff has a 5 below the first note of the first measure and a 1 below the first note of the second measure.

Musical score page 39, section c). The music continues in 2/4 time, key signature is B-flat major. Fingerings include 1, 3, 1 4, 1, 1, 1 4, 1 3 2 4, 1 3 2 3 4, 1. The bass staff has a 4 2 below the first note of the first measure.

Musical score page 39, section c). The music continues in 2/4 time, key signature is B-flat major. Fingerings include 3, 1, 2, 1 3 2 1, 1 3 2 1. The bass staff has a 1 below the first note of the first measure.

a) *f*
b) *p*
c) *mf*

GIGUE *a)*

The image shows six pages of sheet music for piano, arranged in two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The time signature varies between common time and 6/8. The music is divided into measures by vertical bar lines and separated into sections by thick horizontal lines. Each section is labeled with a lowercase letter and a number in parentheses, such as 'a)', 'b)', 'c)', etc., indicating different performance techniques or variations. The first page starts with a measure of rest followed by a melodic line. The second page begins with a measure of rests. The third page starts with a measure of rests. The fourth page begins with a measure of rests. The fifth page starts with a measure of rests. The sixth page starts with a measure of rests.

a) Vivace giocoso, f. in der Art eines Jagdstücks.
Vivace giocoso, f. comme un air de chasse.
Vivace giocoso, f. in the manner of a hunting-piece.

c) stacc.

d) *legato*

e) poco marc., p

b) Phrasal

0) Phras:

Phras:

Phras:



41

a) 1
b)
c)
d)

a)
b)

e) 1
3
f)
g) 1
h) 3
i) 4 3
j) 1

b)
1
3
3

g)
1
2
5
3
1
3
2
1
5
1

a) stacc.

b) *f*

c) Phrasierung siehe Seite 40 e)
Déclamation, voir p. 40 e)
Phrasing, see p. 40 e)

d) Der Einsatz des Anfangsmotivs ohne Triller.
L'entrée du premier motif sans trille.
The entry of the first motive without a trill.

e) marc.

f) Mit Hauptnote beginnen.
Commencer par la note principale.
Begin with the main note.

g) meno *f*

h) Herausgeber empfiehlt, die zwei *c* des Themas rechts zu nehmen und links auszulassen.

Nous recommandons de prendre les deux *c* du sujet à la droite, en les supprimant à la gauche.

The Editor recommends to take the two *C*'s of the theme in the right and to omit them in the left.

1
2
3 2 1
a)

b)
5
1
2
3 2 1
3 2 1
3 2 1
3 2 1
c)

3
3
3 1
1
5 4 1 3
tr
2 2
c)

3
3
1
tr
1
1
1
d)
1
e)

1
1
tr
1
tr
1
tr
1 2 1
e)

a) p
b)

c) siehe S. 41 f)
voir p. 41 f)
see p. 41 f)

d) mf
e) f
f) f

g) ff, siehe S. 41 d)
ff, voir p. 41 d)
ff, see p. 41 d)

FRANZÖSISCHE SUITEN

ALLEMANDE ^{a)}

V

Johann Sebastian Bach

The musical score consists of ten staves of two-part music (treble and bass). The key signature is one sharp. Various dynamics and performance instructions are marked with letters (a-i) and numbers (1-5). The music includes grace notes, slurs, and dynamic markings like *p*, *f*, and *fp*.

- a)** Andante
- b)** Solo quasi flauto
- c)** p piacevole
- d)** cresc.
- e)** p
- f)** f
- g)** meno
- h)** molto p
- i)** fp

Musical score page 44, section a). The music is in common time, key signature of one sharp. The treble and bass staves show various note patterns with fingerings (1-5) and grace notes. Measure 1 starts with a forte dynamic.

Musical score page 44, section a). The music continues with a series of eighth-note patterns. Measure 2 ends with a half note followed by a fermata.

Musical score page 44, section b). The music begins with a forte dynamic. Measures 1-2 show eighth-note patterns. Measure 3 features a melodic line with grace notes and slurs.

Musical score page 44, section a). The music continues with eighth-note patterns. Measure 2 ends with a half note followed by a fermata.

Musical score page 44, section a). The music continues with eighth-note patterns. Measure 2 ends with a half note followed by a fermata.

Musical score page 44, section c). The music begins with a forte dynamic. Measures 1-2 show eighth-note patterns. Measure 3 features a melodic line with grace notes and slurs.

a) *p*
b) *f*
c) *mf*

COURANTE

45

a)

b)

c)

d)

e)

d)

f)

a) *f con fuoco*

c) *marcato, Phrasierung, siehe a)*
marqué, Declamation, voir a)
marcato, phrasing, see a)

d) *p*
e) *mf*
f) *f*

a)

b)

c)

d)

e)

f)

g)

h)

a) f) b) c) ten. d) Phrasierung, siehe b)
Declamation, voir b)
Phrasing, see b) 27252



SARABANDE

b)

45

c)

d)

e)

4

5

f)

a)

5

4

f)

3

2

f)

2

1

5.

3

3.

5.

3.

1

2

3

5.

2

1

5.

1

2

3

5.

2

1

5.

1

2

a) f

b) Andante cantabile e legato

Dem Hörer muss die Zusammengehörigkeit von je vier Takten zum Bewusstsein gebracht werden.

a) f

b) Andante cantabile e legato

Il s'agit de faire comprendre à l'auditeur que les mesures, quatre à quatre, forment un tout.

a) f

b) Andante cantabile e legato

The listener should be made to feel that each four bars forms one unit.



e) mf
f) p

48

a)

b)

c)

d)

e)

a) mf | b) p | c) dolce | d) f

e) Die Dreistimmigkeit des Stücks gibt der Linken Gelegenheit: „zwei Stimmen expressiv vorzutragen.“

e) Cette pièce utilisant trois voix permet à la gauche d’„exécuter deux voix expressivo.“

e) The three-voiced nature of the piece gives the left hand the opportunity to „recite two voices impressively.“

GAVOTTE^{a)}

a) *Allegro*



*Die Viertel links gestossen.
Les noires a gauche staccato.
The crotches left staccato.*

c) *mf*
d)

e) *Phrasierung* siehe d)
Déclamation voir d)
Phrasing see d)

f) marc.



i) p



BOURRÉE ^{a)}

41

b)

c)

b)

b)

b)

d)

1

e)

c)

a) *Allegro*
b) *f*

c) *p, Phrasierung:* so an allen entsprechenden Stellen.
p, Declamation: comme cela aux tous passages similaires.
p, Phrasing: like this at all corresponding figures.

d) *mf*



3 5 2 1 4 1 a)

Musical score for 'LOURE' section, measures 1-10. The score consists of two staves. The top staff is in treble clef, 6/4 time, and the bottom staff is in bass clef, 6/4 time. The key signature is one sharp. Measure 1 starts with a dotted half note followed by eighth notes. Measure 2 begins with a sixteenth note. Measures 3-4 show a melodic line with grace notes and slurs. Measures 5-6 feature a bassoon-like line with sixteenth-note patterns. Measures 7-8 continue the melodic line with grace notes. Measures 9-10 conclude the section with a final melodic line.

Musical score page 5, measures 1-3. The top staff shows a treble clef, a key signature of one sharp, and a tempo marking of 8'. The bottom staff shows a bass clef. Measure 1 starts with a dotted half note followed by eighth notes. Measure 2 starts with a sixteenth note followed by eighth notes. Measure 3 starts with a sixteenth note followed by eighth notes.

Musical score page 10, measures 5-6. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp. Measure 5 starts with a sixteenth-note pattern (2 1) followed by a fermata over a eighth-note. Measure 6 begins with a eighth-note (4) followed by a eighth-note (3). The bottom staff is in bass clef and has a key signature of one sharp. Measure 5 ends with a eighth-note (3). Measure 6 begins with a eighth-note (4) followed by a eighth-note (1) and a eighth-note (2). Various performance markings like grace notes, slurs, and dynamic dots are present.

*a) f | b) mf | c) *Moderato, molto legato**

d) Durch sanftes Betonen des Aufstaktes ist die Imitation der Stimmen herauszuheben; dieses zarte Stück besteht aus vier vieraktigen Perioden.

Phrasierung:

*tigen Perioden.
Phrasierung:*

d) Relevez l'imitation des voix en accentuant doucement la levée; cette pièce au caractère délicat se compose de quatre périodes à quatre mesures chacune.

tre mesures en Déclamation;

A musical staff in bass clef with a sharp sign. It features a series of eighth notes connected by a curved line above them, labeled "acune".

d) Bring out the imitation of the voices by gently accentuating the up-beat. This charming piece is made up of 4 periods of 4 bars.

Phrasing:

Phrasing: 

A musical note consisting of a vertical stem with a small dot above it, followed by a curved brace and a short horizontal bar.

f) Triller über ein Viertel.
Trille de la durée d'une noire.
Trill. a crotchet long.

e)

A musical staff with five horizontal lines. Above the staff, the letter 'g)' is written. The staff contains a series of notes: a quarter note with a vertical stroke, followed by a grace note (eighth note), another quarter note with a vertical stroke, a grace note (eighth note), a quarter note with a vertical stroke, a grace note (eighth note), and a quarter note with a vertical stroke. There are slurs connecting the pairs of notes: from the first note to the second, from the third to the fourth, and from the fifth to the sixth.

A musical staff with a key signature of one sharp. The first note on the A-line has a sharp sign above it, indicating it is G-sharp.

i) Phrasierung siehe e).
Declamation voir e).

Phrasing see e).
k) **p dolce, portamento**

GIGUE *f)*

a) Siehe Anmerkung S. 51.
Voir la remarque p. 51.
See the annotation p. 51.



c) *f*
d) *espress.*

e) *p dolce*
f) *Vivace*
g) *leggierissimo*

h) Reger hat hier *fis*, was entschieden besser klingt.
h) Reger demande ici un *fa* dièze, qui sonne bien mieux.

i) Wer über ein leichtes *non legato* verfügt, kann überall von dem Fingerwechsel absehen, also: 135531 124421.

i) Tous ceux qui disposent d'un *non legato* bien léger, peuvent se dispenser de changer de doigts; par conséquent: 135531 124421.

h) Reger has here a *F* sharp which sounds decidedly better.

i) The player who has an easy *non-legato* at his command, can do everywhere without change of fingering, thus 135531 124421.

k) *poco marc.* | l) *ten.* | m) *p*

a)

b)

c)

c)

d)

e)

e)

a) poco a poco cresc.
b) mf
c) ten.

d) p
e) f



Musical score page 54, measures 3-4. Treble and bass staves in G major. Fingerings: 2 3 1, 1, 2 3 4 3, 2 4 3, 4.

Musical score page 54, measures 5-6. Treble and bass staves in G major. Fingerings: 5 3 1 2, 1 5 3 1 2, 5.

Musical score page 54, measures 7-8. Treble and bass staves in G major. Fingerings: 1 3 5 4 2, 1 5 3, 1 3 5 4 2, 5, 1 2 4 1.

Musical score page 54, measures 9-10. Treble and bass staves in G major. Fingerings: 4 2 5 4, 1 3 2, 4, 1, 4.

a) *p*
b) *marc.*

a)

b)

c)

a) f stacc. | *c) ten.*
b) p

30

a)

b)

c)

d)

a) *f* | c) *meno f*
b) *ff* | d) *in tempo*

FRANZÖSISCHE SUITEN

VI

ALLEMANDE *a)**Johann Sebastian Bach*

a) Allegretto
b) un poco leggiero. Der Bogen ist von Bach.
 un poco leggiero. La liaison est originale du Bach.
 un poco leggiero. The slur originates from Bach.

c) *d)* *p* *e)* *mf* ebensoweiter et ainsi de suite and so on. *f)* *g)*

a) Allegretto*b)* un poco leggiero. Der Bogen ist von Bach.

un poco leggiero. La liaison est originale du Bach.

un poco leggiero. The slur originates from Bach.

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The musical score consists of five staves of piano music. Staff 1 (top) shows two measures with fingerings 1, 2, 3, 4, 5; measure 2 starts with 5, followed by 1, 2, 3, 4, 5. Staff 2 (middle) shows two measures with fingerings 1, 2, 3, 4, 5; measure 2 starts with 5. Staff 3 (bottom) shows two measures with fingerings 1, 2, 3, 4, 5; measure 2 starts with 5. Staff 4 (second from bottom) shows two measures with fingerings 1, 2, 3, 4, 5; measure 2 starts with 5. Staff 5 (bottom) shows two measures with fingerings 1, 2, 3, 4, 5; measure 2 starts with 5.

a) *p*, das Auftakt-Sechzehntel abheben.
p, la double-croche de la mesure d'attaque détachée.
p, the up-beat semiquaver detached.

b)

c) *p*
d) *grazioso*

e) *più f*

COURANTE ^{a)}

The image displays five staves of musical notation for piano, arranged vertically. The top staff begins with a treble clef, a key signature of four sharps, and a 3/4 time signature. It features three groups of sixteenth-note patterns labeled 'b)', 'c)', and 'c)' from left to right. The second staff starts with a bass clef, a key signature of one sharp, and a 3/4 time signature. It includes two groups of sixteenth-note patterns labeled 'd)' and '1' under the first group, and '3' under the second group. The third staff begins with a treble clef, a key signature of four sharps, and a 3/4 time signature. It shows a single sixteenth-note pattern labeled 'e)' followed by a measure with a bass clef, a key signature of one sharp, and a treble clef. The fourth staff begins with a treble clef, a key signature of four sharps, and a 3/4 time signature. It contains a series of eighth-note patterns with various slurs and grace notes, labeled with '1', '2', '3', '1', '3', '1', and '2'. The bottom staff begins with a treble clef, a key signature of four sharps, and a 2/4 time signature. It consists of a series of eighth-note patterns with slurs and grace notes, labeled with '2', '2', '2', '1', '1', '1', and '2'. The entire page is filled with dense musical notation, including various dynamics and performance instructions.

a) Molto Allegro
b) f

C) *Die Achtel staccato*
Les croches staccato
The quavers staccato

d) p

Diagram illustrating a sixteenth-note pattern on a staff.

A musical score page featuring a dynamic marking "f)" in a bold italic font, followed by a sixteenth-note rhythmic pattern consisting of six vertical stems on a five-line staff.

a)

b)

c)

d)

e)

f)

g)

SARABANDE *f)*

h) ~ ~ ~

i) 1 2

j) 1 4 3

k)

l)

m)

n)

o)

p)

q)

r)

s)

t)

u)

v)

w)

x)

y)

z)

a) *p*
b) Diese drei Achtel staccato.
Ces trois croches séparées.
These three quavers separated.
c) Ein einfacher Triller.
Un simple trille.
A simple trill.

d) *f*
e) Die ersten vier Sechzehntel legato.
Les quatre premières double-croches legato.
The first four semiquavers legato.
f) Lento
g) piano con gran espressione.

h) Herausgeber spielt:
L'éditeur joue:
The editor plays:
i) legato molto
k) Mit *a*.
avec la
with A
l) *mf*

Three staves of musical notation. The top staff shows measures with fingerings 1, 2, 4; 3; 1, 2, 3; 4. The middle staff shows measures with trills and fingerings 3; 2; 3. The bottom staff shows measures with trills and fingerings 1, 3; 15.

GAVOTTE ^{g)}

Three staves of musical notation for Gavotte. The top staff shows measures with fingerings 2, 5; 3, 4, 5; 4; 2, 3, 4; 2, 3. The middle staff shows measures with fingerings 1, 1; 4; 1, 2. The bottom staff shows measures with fingerings 3; 2.

Three staves of musical notation for Gavotte. The top staff shows measures with fingerings 4, 3; 1. The middle staff shows measures with fingerings 1, 2. The bottom staff shows measures with fingerings 1, 2.

a) *espress.* | c) | d) | e) *p* | f) | g) *Allegro ma non troppo* | h) *Phrasierung:*
b) *f* | | | | | | | *Declamation:* | *Phrasing:*

i) Diese Petri'sche Version, nach Analogie der letzten Takte ist reizvoller.
Cette version formée par analogie aux dernières mesures est plus agréable; elle est de Petri.
This version by Petri - an analogy to the last bars - is more attractive.

k) *Più f e legato.* | m) l) *p e legato* | n) *più f*

POLONAISE *a)*

The sheet music contains six staves of musical notation for two hands (piano). The music is in 3/4 time and has a key signature of four sharps. The notation includes various note values such as eighth and sixteenth notes, rests, and grace notes. Fingerings are indicated above the notes, and dynamic markings like *molto p*, *più f*, and *subito, grazioso* are used. The sections are labeled as follows:

- a)* Allegretto
- b)* *p lusingando, legato*
- c)* molto *p*
- d)* meno *p*
- e)* più *f*
- f)* *p subito, grazioso*

a) Allegretto | *c)* molto *p* | *e)* più *f*
b) *p lusingando, legato* | *d)* meno *p* | *f)* *p subito, grazioso*

MENUET *a)*

63

Music score for Menuet *a)* in 2/4 time, key signature of three sharps. The score includes four staves of music with fingerings and dynamics such as *b), c), d), e), f), g), h), tr,* and *p.*

BOURRÉE

Music score for Bourrée in common time, key signature of one sharp. The score consists of two staves of music with fingerings and dynamics such as *f), g), h), f),* and *p.*

a) Moderato
b) p grazioso
c) mf
d) pp

e) Molto Allegro
f) Phrasierung:
Declamation:
Phrasing:

g) p
h) risoluto

a)
b)
c) 1 3 2 1

1 4 2
2
1 2 3
1 4
d)

d)
1
e) 1
f) 1
1

2
5
g)
1 4
4 5
c)

1
3
1
4
1
1

1
1
3 4 2 3
1 3 2 4
~

a) *mf*
b) *f marcato*, Phrasierung siehe Seite 63 f)
f marcato, *Declamation*, voir p. 63 f)
f marcato, *Phrasing*, see p. 63 f)

c) *p*
d) *f*
e) *legato*

f) Phrasierung siehe Seite 63 f)
Declamation, voir p. 63 f)
Phrasing, see p. 63 f)
g) *dim.*

GIGUE a)

b)

c)

d)

e)

f)

g)

h)

i)

j)

k)

l)

m)

n)

o)

p)

q)

r)

s)

t)

u)

v)

w)

x)

y)

z)

a) *Molto Allegro*

b) *f Phrasierung:*

f Déclamation:

f Phrasing:

c) *Die Achtel stets abgehoben.*

Les croches toujours détachées.

The quavers constantly detached.

d) *siehe b)*

voir b)

see b)

e)

f) *p*

g) *cresc.*

h) *f*

i)

k) *p, più legato*

l) *meno legato*

a)

2 1 3

b)

2 1

2

1 4

1

1

1

1

1

1 3 1

1

3

1

1

2 1

1 1

c)

1

1 2 1 4

2

3

d)

1

4

e)

a) f, Phrasierung siehe Seite 65 b)
f, Declamation, voir p. 65 b)
f, Phrasing, see p. 65 b)

b) p
c) f
d) più legato

JOHANN SEBASTIAN BACH

FRANZÖSISCHE SUITEN IN DER WILHELM HANSEN EDITION

Nr. 1

d moll - re mineur - d minor

ALLEMANDE



COURANTE



SARABANDE



MENUET I



MENUET II



GIGUE



Nr. 2

c moll - ut mineur - c minor

ALLEMANDE



COURANTE



SARABANDE



AIR



MENUET



GIGUE



Nr. 3

h moll - si mineur - b minor

ALLEMANDE



COURANTE



SARABANDE



ANGLAISE



MENUET



GIGUE



Nr. 4

As dur - mi bémol majeur - e flat major

ALLEMANDE



COURANTE



SARABANDE



GAVOTTE



MENUET



AIR



GIGUE



Nr. 5

G dur - sol majeur - g major

ALLEMANDE



COURANTE



SARABANDE



GAVOTTE



BOURRÉE



LOURE



GIGUE



Nr. 6

E dur - mi majeur - e major

ALLEMANDE



COURANTE



SARABANDE



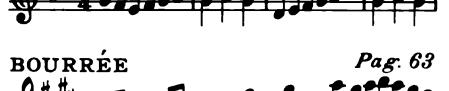
GAVOTTE



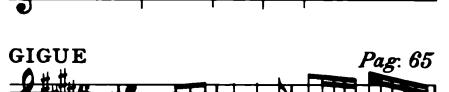
POLONAISE



MENUET



BOURRÉE



GIGUE



