

JOH. SEB. BACH

KLAVIERWERKE

NEUE AUSGABE
VON
FERRUCCIO BUSONI
EGON PETRI UND BRUNO MUGELLINI

BAND VI

FRANZÖSISCHE SUITEN

Nr.		Seite
1.	D moll	1
2.	C moll	10
3.	H moll	20
4.	Es dur	30
5.	G dur	46
6.	E dur	58

(EGON PETRI)

EIGENTUM DER VERLEGER FÜR ALLE LÄNDER
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PREFACE

To make an instructive edition, for the use of students, of the works of a composer is a responsible task for a conscientious editor. He feels that he can never get beyond a subjective interpretation; he knows that his own reproduction is not always the same, that tempo, light and shade, fingering, pedalling, all vary according to mood and feeling; he is conscious of the fact that certain differences of rendering, which sound right when played, present quite a different effect as soon as they are written down, appearing conventional, and, as it were, petrified; that, indeed, there is much which it is impossible to express by signs at all. From the consciousness of this dilemma arises the danger of falling into one of two extremes: either, by being too copious in detail in his endeavours to be clear, to appear pedantic, or, by being too sparing of indications and explanations, to fail in fulfilling the demands of an instructive edition.

In Bach's works the difficulty of his situation is considerably increased by the fact that almost all instructions as to the execution, which we are accustomed to regard as a matter of course in the works of other composers, are lacking. Here and there a simple indication of the time, a few isolated marks for phrasing, an occasional "forte" or "piano", — these are all. At that time, when the possibilities of expression were still extremely limited, and when, as yet, there were not so many different kinds of style in usage, it was possible to rely on the comprehension and power of judgment of the player, these being guaranteed by the vitality of example, and the reliability of oral instruction. Everything was regulated by proximity in time and place, and, with the uniformity which reigned in creative production, in feeling and in teaching, misunderstandings were well-nigh impossible. To day the conditions are different, and although the artist of independent thought, and re-creative power will find the monumental edition of the Bach-Gesellschaft sufficient, — which gives only the correct notes, without any additional indications whatever —, an instructive edition will prove indispensable for the student (and, may we add, for many teachers?), for long experience, and advanced development are necessary to grasp the character of each piece correctly, to distribute light and shade with perception, and to give vitality to the whole.

Thus, the editor of Bach's works is entirely dependent on his own judgment and feeling, in settling the question of tempo, light and shade, phrasing, etc. and if, by this very lack of all indications, his work becomes doubly necessary and fascinating, so also, for this same reason, does it become a doubly responsible task.

Nearly all music-students are ignorant that these are the facts of the case; as a rule they have never seen one of Bach's works in its original form, and have therefore no idea that the "Edition" in question is accountable for all the marks of expression. The Chromatic Fantasy affords a striking example of how fateful this may prove for the criticism of the rendering of Bach's works; for, while the Bülow edition, which is entirely subjective in its interpretation, and in parts arbitrarily altered, has become academically traditional, Busoni's Reconstruction of the original is looked on by many as an "adaptation".


A further difficulty, — apart from the great space of time which has elapsed, — arises from the enormous difference between our present-day instrument, and that for which Bach wrote his pianoforte works. Fuller information on this point will be found in the preface to vol. 13.


Concerning the general principles to which the Editor has adhered, they are those which were established, and carried out for the first time by Busoni in his Bach Editions.


I. Reproduction of the text. In order to render the text more clear and legible, the notes for the right hand have been assigned to the upper staff, those for the left hand to the lower staff, throughout.


2. Graces. Easy as it is for the experienced musician to reproduce the grace-notes, in each individual case, artistically correctly, it is nevertheless a critical task for the editor to write them out; the very essence of their nature lies in a certain free improvisation, subject to a personal interpretation, this again being dependent on the tempo chosen, the quality of tone of the instrument, the mood of the moment, and therefore by nature opposed to being fixed in definite note-values. Then again, the significance of the abbreviations, in spite of the detailed descriptions of Ph. Em. Bach, and others, is not quite clear. For instance, it is often difficult to decide whether an appoggiatura should be long or short, (as it was only after Bach's time that the practice of writing out appoggiaturas according to their real value was begun), or whether the sign \sim signifies a long shake or a Pralltriller (inverted mordent). With the trill, it is frequently doubtful whether the shake extends over the whole or only part of the note, whether it begins with the subsidiary note, and ends with a turn, or (as an exception) begins with the principal note, and is to be played without a turn. In such cases only individual taste can decide. For this reason, the graces have been written out either in or above the text in small type, at the same time leaving them in their original form; in this way, the beginner, who, as experience proves, is confused by the various signs, may become familiar with the manner of their reproduction, whereas the more advanced student is free to interpret them according to his own judgment and individual feeling.


A singular problem is presented by the short appoggiaturas, as also by the Pralltriller, the mordent, the double appoggiatura, the slide, the arpeggio, in quick tempo — and this, on account of the question as to which note is to have the accent. Most authorities, — for opinions do not entirely coincide on this point — declare that the accent falls on the principal note. As, according to the rule unanimously established by all theorists, the time required for the execution of grace-notes has to be supplied by the principal note to which they belong, the accent does not fall at the commencement of the bar, (or part of a bar) but comes, limping after, as it were, a fraction of time later. In slow tempo, when the ornaments have a melodic importance, the principal, delayed note might, as a make-shift, be considered as a syncopated note, although it is far better to play all the notes equal in tone; but, in quick tempo, the above rule leads to demands which are at variance with all natural rhythmical feeling, as every unprejudiced observer will see from the following examples, culled from editions now in use, which, according to our opinion, are grotesque perversions, irrational contortions, resulting from a 'principle' pushed to extremes.


1. Short appoggiatura: 

2. Double appoggiatura: 

3. Slide: 

4. Turn over the note:  *Allegro*

5. Arpeggio with acciaccatura (Bach): 

6. Short appoggiatura with arpeggio (Mozart): 

According to the opinion of the Editor, the only two ways of executing these graces, compatible with a sound rhythmical sense, unspoilt by any theory, are the following: either, as required by the rule, the time needed for the execution of the ornament is subtracted from the value of the principal note, so that the latter is suspended, or delayed, and comes in late, in which case the first note of the ornament always has the accent; or, better still, the principal note receives the accent —, then, in spite of all 'paper' rules and regulations, the ornament should be played in advance. From a practical point of view, moreover, the dispute is idle. The fractions of time are so minute, that the listener is hardly able to distinguish whether they are taken on the beat, or in advance. Even Ph. Em. Bach says, after having reduced the graces, with infinite trouble, to notes of microscopic value:

"... the (Prall)triller must be played so rapidly that one might imagine that the note above which it stands does not hereby lose the smallest particle of its value, but comes in at the exact moment. Therefore it must not sound so fearsome as it would look, if one were always to write out each one of its notes."

If nevertheless the Editor has adhered to the first method in the execution of Pralltriller, mordents etc, this has been done chiefly for pedagogical reasons; for his experience proves that if the pupil plays the ornament in advance, he is induced to hurry, and this results in want of clearness in the execution. Exceptions have only been made in favour of the short appoggiaturas, represented by N , and the arpeggio (N) in quick time. For practical playing, the whole question acquires a new aspect, if looked at from a certain point of view. All the theorists start out from the hypothesis that tempo is unelastic, that each bar resembles a box, into which only a certain number of notes will go. As soon as one realises how elastic tempo is, and how free from metronomical precision every really artistic performance is, it will be seen that a lingering over many ornaments takes place, that, indeed, for the sake of intensifying the expression, there must be this lingering, so that it is quite possible to play them without taking away anything of the value of either the preceding or the following note.

But here we step on to higher ground; he who has already attained it, no longer needs an instructive edition.

3. Marks of expression, time indications, etc.

a) **Tempo.** In determining the tempo, the following principle may serve as guide: in quick movements, the time must be so quick that the runs and figures do not stagnate, or "stick", i. e. that they do not resolve themselves into single notes, but can always be felt as a single impetus or swing up to a given note; on the other hand, of course, not so quick that hurry and want of clearness ensue; in slow movements, the time should be slow enough to allow of executing the smallest divisions of time, especially the ornaments, with the greatest calm and distinctness; on the other hand, again, not so slow that the notes belonging to one long-breathed phrase "fall asunder"; they must always preserve their inward relationship and unity.


Beyond these general rules, the determination of the tempo is essentially a matter of musical feeling, and the opinions as to the time in which a piece should be played, will differ according to temperament, the mood of the moment, the manner of playing, and so on. Metronome indications have therefore little value; the Editor has nevertheless made use of them, for the simple reason that no other method of mutual understanding exists. They are to be considered only as guides, approximate time-measurements; an exact performance, a mathematically precise playing of a piece according to the metronome indications is not intended. Tempo should never be a strait-jacket into which Music is forced, but rather a garment which yields to her form and contours, leaving her every freedom of movement and expression.

b) **Phrasing.** From the legato signs which Bach himself has written, few as they are, one fact may be deduced with certainty, namely, that the phrasing of his pianoforte works has its origin in the bowing on the stringed instruments. And yet it would be a mistake to transfer the principle of change of bowing, unaltered, to the pianoforte, as has been done in most editions.

For each instrument is subject to its own laws; binding and detaching the notes on the pianoforte have quite a different effect from that on the violin; besides, it is one of the advantages of the pianoforte, that long phrases can be spun out without breaking off, (as in taking breath, or change of bow,) an advantage which it would be foolish to disregard. The usual method of division into legato and staccato, — in which, for instance, of four semiquavers, one is played staccato, three legato, or two staccato and two legato — is apt to lead to severing what should be united, and to a tutorially punctilious and fussy style. This kind of systematical arranging of certain notes is, indeed, often necessary, but it should be inwardly felt, more than expressly brought into prominence, and should be made subordinate to the more important consideration of the enclosing line of the long-breathed phrase, just as in speaking, accentuation of words, and distinct articulation of syllables, are subordinate to undividedness and inflexion in whole sentences. In our edition, the greatest importance, therefore, has been attached to the "long-breathedness" of the phrases. — Among our conventional signs, there is unfortunately only one, for both phrasing and legato; where the curved line, therefore, is intended only to signify the undividedness of the phrase, this is indicated by the words "non legato"; in certain places the curved line has been replaced by a sign for a breathing-pause „ , or by separating the crooks of the quavers or semiquavers.

b) **Dynamic signs.** All the editions, except Busoni's, appear to the Editor to suffer from a certain lack of regular plan on the one hand, and, on the other, from an effeminacy, here out of place. The sole guiding principle appears to be: dynamic changes at any cost, and generally, *crescendo* ascending, *diminuendo* descending; they betray themselves, by their manner of progression from bar to bar, as having originated at the writing-desk. The architectural character of Bach's style is lacking in them, — the purity and clearness of his form, the grandeur and severity of his manner

of expression. There can be no doubt that, both for the structure, and the treatment of tone-values, the organ, with its different manuals and registers, is the model: we see this in the gradations of tone in terrace-form, in the distinct differentiation of the component parts, in great spaces, and in sharply-defined contrasts. Within these broad divisions, minor dynamic nuances are, by the nature of our modern instruments, both possible and necessary, but always of secondary importance. — The loftiness of the interpretation, the soaring flights of melodic thought must never be rendered petty by self-complacent crescendos and diminuendos. The touch, too, must always be virile, firm and vigorous, even in *p*, which must never be vague or indistinctly murmuring.

d) Pedal. There is, even up to the present day, a wide-spread opinion that in Bach's works the pedal should be entirely avoided. The Editor considers this an exploded idea. As we reproduce his works on a completely different, modern instrument, we have the right, and even the obligation, to make full use of all the expedients which this instrument places at our disposal. The main point is, and must remain, that the spirit of the work should be revealed in its vitality, and that, in all points, highest artistic effect should be obtained. The soft pedal should also be used; its prototype is found in the registers (e. g. "Lute pedal") of the old Clavicembali. In order to guard the student against incorrect and superfluous use of the pedal, the attempt has been made to indicate it, although this can naturally be no more than a suggestion, as with so subtle and so individual a means of expression, the delicate sensibility of the ear can be the only judge. As soon as the student is sufficiently far advanced not to allow himself to impair the strict binding of the fingers by the use of the pedal, he should at once practise the pedal as well, as otherwise it will never become an unconscious habit with him. The sign which we employ,  owes its origin to Busoni, and illustrates the movement of the foot.

4. Fingering. A principle of fingering has been established, by which the greatest possible number of notes can be played in one position, and comprised into one group, so that the shifting of the hands is reduced to the least possible amount. A figure, followed by a line signifies that, for the length of the line, the finger indicated remains over the note, whilst the remaining notes are taken by the other fingers, in their natural order.

The principle of changing the fingers, introduced by Bülow, has been abandoned. As often as possible, the Editor has given different fingerings for the same passage, in order to give the student an opportunity of becoming acquainted with every possibility, to stimulate him both to reflect, and to endeavour in playing to form a style of his own.

The Editor recommends the addition of that found within round brackets, (), and the omission of that within square brackets, [].

Egon Petri.

(English translation by Mevanwy Roberts.)

Französische Suiten. Suites francesi.
 French Suites. Suites françaises.

SUITE I.

Allemande.

Joh. Seb. Bach.

Herausgegeben von Egon Petri.

Andante (♩ = 69)
 Weich und fließend.
dolce, poco mosso

p, dolce

mit Verschiebung
una corda

più p

(sempre)

Variante:

espr.

molto cantabile e sostenuto

ohne Verschg.
tre corde

più sost.

p tempo, semplice

Verschg.
una corda

ohne Verschbg. tre corde

Detailed description: This system contains the first two staves of music. The upper staff features a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes. Fingering numbers (1-5) are placed above and below notes throughout. A bracket under the first measure of the lower staff is labeled with the number 5.

sost. -

Detailed description: This system continues the piece with a dynamic marking of *sost.* (sostenuto). The melodic line in the upper staff has a more relaxed feel, with some slurs and longer note values. The lower staff continues with a steady accompaniment. A bracket under the first measure of the lower staff is labeled with the number 4.

sost. -

Detailed description: This system shows further development of the piece. The upper staff has more intricate melodic patterns. The lower staff accompaniment includes some longer note values and rests. A bracket under the first measure of the lower staff is labeled with the number 2.

sost. e espr. - tempo

Verschbg. una corda

Detailed description: This system includes a dynamic marking of *sost. e espr.* (sostenuto e espressivo) and a tempo marking of *tempo*. The music becomes more rhythmic and energetic. A bracket under the first measure of the lower staff is labeled with the number 1. At the end of the system, a bracket is labeled *Verschbg. una corda*.

Allegro risoluto (♩ = 108)
 Fest und kräftig.
 Con fermezza e vigore.

Courante.

ten.

Detailed description: This system is the beginning of the 'Courante' section. It features a 3/4 time signature and a tempo of 108. The music is characterized by a strong, rhythmic pulse. The upper staff has a melodic line with many eighth and sixteenth notes, often beamed together. The lower staff has a bass line with similar rhythmic values. A dynamic marking of *f* (forte) is present. A bracket under the first measure of the lower staff is labeled with the number 5.

Sarabande.6)

Andante sostenuto (♩ = 63)

dolce

Pedal ungefähr mit jedem Viertel
 Pedale quasi ad ogni quarto
 Verschbg.
 una corda

espr., sost.

p

*quasi f
 ma sempre dolce*

p subito

ohne Verschbg.
 tre corde

Vershbg.
 una corda

piu p

sost.

Menuet I.

Allegretto (♩. = 58)

p, piacevole

mf

cresc.

ossia p subito

quasi f

in tempo

The score consists of five systems of piano and bass staves. The first system begins with a treble clef and a bass clef, both in 3/4 time. The key signature has one flat (B-flat). The first system includes fingerings (1, 3, 2, 1, 2, 2) and a dynamic marking of *p, piacevole*. The second system features a trill (tr) and a wavy line (w). The third system includes a dynamic marking of *mf* and a wavy line. The fourth system includes a dynamic marking of *cresc.* and a wavy line. The fifth system includes a dynamic marking of *quasi f* and a tempo marking of *in tempo*. The score concludes with a repeat sign and a fermata.

Menuet II.

Listesso tempo.

10)

Musical notation for measures 10-11, first system. Treble and bass clefs, 3/4 time signature. Includes fingerings, dynamics like 'p' and '(m)', and articulation marks.

11)

Musical notation for measures 11-12, second system. Treble and bass clefs, 3/4 time signature. Includes fingerings, dynamics like '(m)' and 'f animato', and articulation marks.

Musical notation for measures 12-13, third system. Treble and bass clefs, 3/4 time signature. Includes fingerings, dynamics like '(m)', and articulation marks.

Musical notation for measures 13-14, fourth system. Treble and bass clefs, 3/4 time signature. Includes fingerings, dynamics like 'p tranquillo' and 'cresc.', and articulation marks.

Musical notation for measures 14-15, fifth system. Treble and bass clefs, 3/4 time signature. Includes fingerings, dynamics like 'p subito', and articulation marks.

5 Pedale come prima.

Musical notation for measures 15-16, sixth system. Treble and bass clefs, 3/4 time signature. Includes fingerings, dynamics like '(m)', and articulation marks.

*) Ausführung entweder als langer oder kurzer Vorschlag.

*) Appoggiatura oppure acciaccatura .

The execution either as a long or a short appoggiatura.

Appoggiature longue ou courte .

(m) (m) *senza ritard.*
cresc. *ff*

Gigue.12)

Non troppo allegro, ben ritmato (♩ = 84)

Bestimmt und gezügelt.
Decisamente, frenandosi.

(Das Thema 4 mal)
A (The Subject 4 times)
(Il tema entra 4 volte)
(4 fois le thème)

f *non leg.* *tr*
 13) 1 5 3 5 13 4 2 3 5
 1 (5) 1 2 2 7 3 1 3 1 (5)
 3 1 usw.

(3 mal Sequenz aufwärts)
(Ascending sequence 3 times)
(3 sequenze in salita)
(3 fois la séquence montante)

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

B (Das Thema 3 mal)
(The Subject 3 times)
(Il tema entra 3 volte)
(3 fois le thème)

2 3 5 4 5 4 5 3 5
 1 2 1 1 2-2 1 1 3 2
più f

(Kadenz)
(Cadenza)

tén. 5 4 3 5 4 1 3 1 5
 2 2 2 3 3
fest con fermezza
 14)

(Das Thema 4 mal in der Umkehrung)
 (The Subject 4 times in the inversion)
 A (Il tema entra 4 volte rovesciato)
 (Le thème 4 fois en inversion)

sempre f

(2 mal Sequenz abwärts)
 (Descending sequence twice)
 (Due sequenze in discesa)
 (2 fois la séquence descendante)

(Thema)
 (Subject)
 (Tema)
 (Thème)

(Modulation zum Halbschluß)
 (Modulation to the half close)
 (Modulazione a chiusa imperfetta)
 (Modulation à la cadence fictive)

(Engführung in gerader und Gegenbewegung)
 (Close imitation in similar and contrary motion)
 (Restringimento in movimento diretto e contrario)
 (Strette en mouvement direct et en mouvement contraire)

fest con fermezza

B

più f

This system contains the first two measures of the piece. The treble clef part begins with a series of eighth notes, while the bass clef part provides a rhythmic accompaniment. Fingerings are indicated by numbers 1-5. A trill (tr) is marked in the bass clef. The second measure shows a change in dynamics to *più f*.

ten.

ten.

The second system contains measures 3 and 4. The treble clef part features a trill (tr) in the first measure. The bass clef part continues with eighth notes and includes a trill. Fingerings are clearly marked throughout.

The third system contains measures 5 and 6. The treble clef part has a trill in the first measure. The bass clef part continues with eighth notes and includes a trill. Fingerings are clearly marked throughout.

(Kadenz)
(Cadenza)

ten.

ben in tempo

The fourth system contains measures 7 and 8. It begins with a cadenza section marked (Kadenz) (Cadenza) and *ten.*. The final measure is marked *ben in tempo* and ends with a double bar line. Fingerings are clearly marked throughout.

SUITE II.

Allemande.

Larghetto (♩ = 88) 15)

Langsam, aber nicht schleppend.
Lento, ma senza esagerazione.

più espr.

dolce, piano

Verschbg. 16) Pedal auf jedem Achtel wechseln.
una corda *Si cambia il pedale ad ogni croma.*

17)

sim.

quasi forte

più p

ohne Verschbg. *tre corde*

Verschbg. *una corda*

più

12

espr. e sost.
mp

ohne Verschg.
tre corde

p, a tempo *amabile*

Verschbg.
una corda

Variante:

molto tranquillo e pensieroso

Variante nach anderen Handschriften
Questa variante si trova in alcuni manoscritti

espr. e sost.

Courante.

Vivace (♩. = 84)
Frisch.

The first system of the score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a forte dynamic (*f*) and a tempo marking of *legg.* (leggiero). The first measure contains a triplet of eighth notes. The second measure has a staccato marking. The system concludes with a fermata over the final notes.

The second system continues the piece. It features a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. The music includes various rhythmic patterns and fingerings, such as a triplet of eighth notes in the upper staff.

The third system includes a marking for the second ending: *(la seconda volta p non cresc.)*. The music features complex rhythmic figures and fingerings, including a triplet of eighth notes in the upper staff.

The fourth system is marked *incalzando*, indicating an increase in tempo. The music features a variety of rhythmic patterns and fingerings, including a triplet of eighth notes in the upper staff.

The fifth system concludes the piece. It features a forte (*f*) dynamic marking and a final cadence. The music includes a triplet of eighth notes in the upper staff.

33

38

meno f
18)

p

50

cresc.

f *schwungvoll*
con slancio

Variante:
(Gerber)

con fuoco

f

Sarabande.19)

Andante con espressione (♩ = 66)

20)

quasi Flauto

p legato sempre

sost. -

più espr.

p, dolce

steigern und *cresc. e*

Verschbg. una corda

Variante

21)

sost. -

ausbreiten *allarg.*

quasi forte

Air.22)

Allegretto comodo (♩ = 104)

p innocente

p, dolce
poco marc.

più risoluto

f (ma poco)
p subito

mf un poco pesante
23)

espr.
espr.
sost. f, dolce

Menuet.

Allegro vivace (♩. = 76)

24) *p, non troppo dolce*

meno p

risoluto

25) *dolce, lusingando*

cresc.

f, con brio *senza dim. e rit.*

Menuet II.

In einer alten Handschrift findet sich nach dem Menuett noch folgendes Ménuett II (Trio):

In an old Manuscript, the following Minuet II (Trio) is found after the Minuet.

In un vecchio manoscritto si trova dopo il minuettto il seguente minuettto II (Trio):

Dans un manuscrit ancien, le menuet est suivi d'un minuett II (Trio).

Tranquillo (♩ = 66)

The musical score is written for piano in B-flat major (two flats) and 3/4 time. It consists of five systems of two staves each. The tempo is marked 'Tranquillo' with a quarter note equal to 66 beats per minute. The first system begins with a dynamic marking of *p, grazioso*. The second system includes first and second endings. The third system features a dynamic change to *meno p* and later *mf*. The fourth system is marked *p*. The score includes various articulations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5). The piece concludes with a repeat sign and a fermata.

Gigue.

Molto vivace e con fuoco (♩ = 92)

26)

f ben ritmato

usw.

(Coda)

meno f

cre - - scen - - do

f

Var:

sempre f

First system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *più f*. Fingerings: 1, 3, 5, 2, 3, 2, 3, 5.

Second system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *meno f*. Measure 27 is indicated. Fingerings: 3, 4, 2, 4.

Third system of musical notation. Treble and bass clefs. Key signature: two flats. Fingerings: 3, 4, 2, 5, 1, 4, 2.

Fourth system of musical notation. Treble and bass clefs. Key signature: two flats. Measure 28 is indicated. Fingerings: 4, 1, 2, 3.

Fifth system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *ff*. Measure 29 is indicated. Coda symbol. Fingerings: 5, 3, 1, 1, 3, 1, 4, 5, 3.

Varianten:
 1)
 2)

Sixth system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *ff*. Measure 30 is indicated. *(senza rit.)*. Fingerings: 4, 3, 1, 3, 2, 4, 2, 3, 1, 3, 5, 3.

SUITE III.

Allemande.

Moderato (♩ = 96)

mf (melodioso)

29

30) *più p* *cresc.*

31) *fp lusingando*

14

mf p

mf p, più legg.

p 32)

più espr. 33) p

Courante.

Allegro ($\text{♩} = 72$)

f, energicamente

34)

p *mf* *sf*

35)

sempre f

36)

Detailed description of the musical score: The score is for a Courante in D major, 6/4 time, with a tempo of Allegro (♩ = 72). It consists of 36 measures. The first system (measures 1-4) starts with a forte (*f*) and energetic (*energicamente*) dynamic. The second system (measures 5-8) includes piano (*p*) and mezzo-forte (*mf*) dynamics. The third system (measures 9-12) features sforzando (*sf*) dynamics. The fourth system (measures 13-16) is marked *sempre f* (always forte). The fifth system (measures 17-20) continues with *sf* dynamics. The sixth system (measures 21-24) includes a trill and continues with *sf*. The seventh system (measures 25-28) features a trill and continues with *sf*. The eighth system (measures 29-32) continues with *sf*. The ninth system (measures 33-36) concludes the piece with *sf* dynamics. The score includes various musical notations such as slurs, ties, accents, and ornaments (trills and mordents). Fingerings are indicated by numbers 1-5. Measure numbers 34, 35, and 36 are clearly marked at the beginning of their respective systems.

4 2 5 4 3

1 3 1 5 2 1 3 5 2 3

37) *meno f* *cresc.*

1 (1) 2

1 1 3 3 4 5

1 2 1 4 1 2 3 1 2

3 1 2 1 (3 5 3)

f

Variante:

5 3 1

7 2 2

4 5 3 1 4 5

38)

4 1 3 5 4 2 3 1 5

Sarabande.39

Andante (♩ = 76)
dolce, espressivo

ossia:

3 4 1 4 3 4

2 2 2 2

2 4 2 4 2 4

sim. *espr.*

sempre cantando

4 1 3 1 1 2 2 1 2 5

mf *p*

4 5 5 5 5 3 2 3 2

Verschbg.
una corda

5 3 *breit*
f *largamente*

molto espr.

cantando

40)

ten.

Var:

hervor marcato

mit großem Ton
con grande sonorità

hervor marcato

Variante:

41)

sost.

42) $\frac{3}{4}$

p

Verschbg.
una corda

Menuet.

Allegro (♩ = 88)
mit springendem Anschlag
staccatissimo, saltando

più legato

p molto legg.
(la 2da volta *f*)

stacc.

(ossia: *f* 43)

(la 2da volta *p*)

1. 2. *p* 5

mf, legg.

espr.

Variante:

Variante:

p subito, misurato assai

Variante:

Trio.
Più tranquillo

(♩ = 60)

Musical notation for the first system of the Trio piece, measures 1-5. It features a treble and bass staff with piano (*p*) dynamics and various fingering numbers (1, 2, 3, 4, 5) and slurs.

Musical notation for the second system of the Trio piece, measures 6-10. It includes a repeat sign and dynamic markings of piano (*p*) and mezzo-forte (*mf*).

Musical notation for the third system of the Trio piece, measures 11-15. It includes a measure rest for 44 measures, dynamic markings of mezzo-forte (*mf*) and piano (*p*), and the instruction *dolce*.

Musical notation for the fourth system of the Trio piece, measures 16-20. It includes various fingering numbers and slurs. The instruction *Menuet da capo.* is written at the end of the system.

Anglaise.45)

Allegro (♩ = 104)

Leicht und munter
Leggiero ed allegro

Musical notation for the Anglaise piece, measures 1-5. It includes a treble and bass staff with dynamic markings of *non troppo piano* and *46)*, and the instruction *ten.*

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The system contains two staves. The treble staff has a melodic line with fingerings 4, 3, 4, 1, 3, 1, 1. The bass staff has a supporting line with fingerings 3, 4, 4, 5, 5, 5, 2, 3, 5, 4. There are slurs and accents throughout.

Second system of musical notation. Treble clef, key signature of two sharps. The system contains two staves. The treble staff has a melodic line with fingerings 1, 2, 2, 5. The bass staff has a supporting line with fingerings 2, 3, 4, 3, 4, 2, 1, 3. Dynamic markings include *piu f* and *risoluto*. There are slurs and accents throughout.

Third system of musical notation. Treble clef, key signature of two sharps. The system contains two staves. The treble staff has a melodic line with fingerings 5, 2, 5, 2, 3, 1, 5. The bass staff has a supporting line with fingerings 1, 1, 1, 1. A dynamic marking of *p* is present. There are slurs and accents throughout.

Fourth system of musical notation. Treble clef, key signature of two sharps. The system contains two staves. The treble staff has a melodic line with fingerings 2, 1, 3, 5, 3, 5, 3, 1, 5. The bass staff has a supporting line with fingerings 4, 3, 5, 3, 5, 5. A dynamic marking of *p* is present. There are slurs and accents throughout.

Fifth system of musical notation. Treble clef, key signature of two sharps. The system contains two staves. The treble staff has a melodic line with fingerings 5, 5, 5, 3, 5, 2. The bass staff has a supporting line with fingerings 1, 2, 1, 1, 2. A measure number **47)** is above the first measure. A dynamic marking of *cresc.* is present. There are slurs and accents throughout.

Gigue.

Molto vivace (♩ = 84)

48

f, energico *non legato*

rinf.

f

rinf.

49)

più legg.

50)

cresc.

rinf.

più legg.

rinf.

SUITE IV.

Präludium*)

Allegro (♩ = 138)

Ausführung:
Esecuzione:*tutti
tenuti**p. dolce*
Ped. jeden Takt
Ped. ogni battuta

*) Eine Abschrift der Berliner Bibliothek enthält das Präludium und die Gavotte II, welche der Vollständigkeit wegen hier ihren Platz finden sollen, obgleich beide Stücke nicht recht in den Rahmen der französischen Suites passen: Keiner der übrigen Suites geht ein Präludium voran und die Gavotte läßt die Knappheit der Fassung vermissen, die den anderen Sätzen dieser Sammlung eigen ist. Anders das Menuett, das zwar nur in zwei Handschriften vorkommt, sich aber nach Inhalt und Form diesem Werke eng anschließt.

*) A copy in the Berlin Library contains the Prelude, and the 2nd Gavotte, which for the sake of completeness, may find a place here, although neither piece quite fits in with the French Suites. None of the Suites is preceded by a Prelude, and in the Gavotte, the conciseness of form peculiar to the other movements in this collection is lacking. It is different with the Minuet, which although only found in two manuscripts, displays its close connection with this work, both in form and contents.

*) Una copia esistente nella R. Biblioteca di Berlino contiene il Préludio e la seconda Gavotta, che qui sono aggiunti affinchè l'edizione sia completa. È vero che i due pezzi non entrano bene nell'insieme delle Suites francesi: nessuna delle altre Suites è preceduta da un Préludio, ed alla Gavotta manca quella concisione della forma che è una qualità caratteristica degli altri pezzi di questa raccolta. — Ben differente è il caso del Menuetto che ci è conservato in due soli manoscritti, esso si trova in strettissimo rapporto con quest'opera, tanto pel suo contenuto quanto pella sua forma.

*) Une copie déposée à la Bibliothèque de Berlin contient le prélude et la gavotte II que nous faisons figurer ici à titre de complément, quoique ces deux pièces n'entrent guère dans le cadre des Suites françaises: en effet, aucune des autres Suites n'est précédée d'un prélude; quant à la gavotte, il lui manque la forme brève qui caractérise les autres mouvements de cette collection. Il en va autrement du Menuet, que nous retrouvons dans deux copies seulement, mais qui fait admirablement corps avec l'oeuvre, tant comme contenu que comme forme.

First system of the musical score. It features a treble and bass staff. The treble staff begins with a dynamic marking of *ff brillante*. The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-5. The bass staff provides a rhythmic accompaniment with eighth notes.

Second system of the musical score. It continues the piece with similar notation. A *stacc.* marking is present in the bass staff. The treble staff includes slurs and various articulations. The bass staff continues with eighth-note accompaniment.

Third system of the musical score, consisting of two staves. Both staves are marked *m.d.* (mezzo-dolce). The music is written in a single line with eighth notes and rests.

Fourth system of the musical score. It features a treble and bass staff. The treble staff has a *più f* marking. The music is characterized by eighth-note patterns and slurs. The bass staff continues with eighth-note accompaniment.

Fifth system of the musical score, consisting of two staves. Both staves are marked *m.d.* (mezzo-dolce). The music is written in a single line with eighth notes and rests.

Sixth system of the musical score. It features a treble and bass staff. The treble staff has a *stacc.* marking. The bass staff has a *cresc.* marking. The music includes slurs and various articulations. The bass staff continues with eighth-note accompaniment.

Seventh system of the musical score, consisting of two staves. Both staves are marked *m.d.* (mezzo-dolce). The music is written in a single line with eighth notes and rests.

Eighth system of the musical score. It features a treble and bass staff. The treble staff has an *arpeggio* marking. The music consists of chords and arpeggiated figures. The bass staff continues with eighth-note accompaniment.

Ninth system of the musical score. It features a treble and bass staff. The treble staff has a *Ansührung: Esecuzione:* marking. The music consists of slurred eighth-note passages. The bass staff continues with eighth-note accompaniment.

Allemande.

Tranquillo (♩ = 76)
molto legato

51)

voll und singend
copioso e cantabile

ten.

usw.

molto cantabile

52)

Variante:

Variante:

Variante:

dolce 53) *(mf)*

(p)

ten.

54) *più espr.*

molto pieno (54)

Courante.

Allegro (♩ = 126)
poco forte, melodioso

First system of musical notation for the Courante. It consists of two staves (treble and bass clef) in 3/4 time. The music features a variety of rhythmic patterns and fingerings, including triplets and slurs. Dynamics include *p* and *f*. Pedal markings are present below the bass staff.

ten. 55)
Ped. jedes Viertel ad lib.
Ped. ogni semiminima ad lib.

Second system of musical notation. Continues the piece with similar rhythmic and melodic motifs. Includes fingerings and dynamics like *f*.

Third system of musical notation. Features a *cresc.* marking. The music continues with intricate fingerings and dynamic changes.

Fourth system of musical notation. Includes a *f* marking. The piece continues with complex rhythmic patterns and fingerings.

Fifth system of musical notation, labeled as the Coda. It begins with a *p* marking and includes *cresc.* and *f* markings. The piece concludes with a final flourish. Includes the instruction *(m.d.)* at the end.

mf

4 3 5 3 4 3

(3) 4 5 3 1

5 1 5 2 1 4 1 1 4 1

4 1 4 5 3 3 5 2 1 5 2

1 2

cresc.

1 1 5 1 3 b 1

1 5 1

f

56) *meno f*

1 - 1 3 1 1 1 3

cresc.

f

(Var.)

2 1 1

(Coda)

p *cresc.* *f*

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

1 2 2 2 2

m.d.

Sarabande. 57)

Andante sostenuto (♩ = 66)

p, soave *espr.*

legato egualmente

Verschbg. una corda

2 *mehr Ton con più voce*

1 5 *ohne Verschbg. tre corde*

Idee: *si noti l'idea:*

3 *legato*

quasi f

Idee: *si noti l'idea:* 58)

p, dolce

Verschbg. una corda

steigernd aumentando *sost.* *a tempo* *amabile, egualmente*

ohne Verschbg. tre corde *Verschbg. una corda*

*)Die kleinen Noten finden sich in einigen Abschriften. The small notes are found in some copies.

*) Le piccole note si trovano in alcune copie. Les petites notes se rencontrent dans certaines copies.

Sarabande.

(Vollere Setzung. Armonia più piena.)

*)

p

più espr.

Verschbg. ⊗
una corda usw.

heller | *più chiaro*
clearer | *plus clair*

più p

voll und weich | con voce piena e morbida
full and mellow | *plein et doux*

dolce

più espr.

sost. - - - *a tempo*

amabile

*) Die Akkorde können auch weich arpeggiert werden.
The chords can also be played with gentle arpeggio.
Edition Breitkopf

*) Gli accordi possono anche essere dolcemente arpeggiati.
Les accords peuvent être doucement arpeggiés.

Gavotte.

Allegramente (♩ = 88)

59)

5 2 4 2 [mf] 3 5 2 4 2 3 5 2 4 2 4 5 4

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

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

2 2 3 2 5 2 4 1 2 1

p *f* *mf*

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

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

mf

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

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

f *energico* *più legg.*

Var.: 1 3 5 1 2 1

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

3 2 2 2 2 5 2 4 4 3 3

Gavotte II.

Allegro (♩ = 100)
Gemächlich-fließend

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with various ornaments and fingerings (e.g., 4, 1 3, 2, 1, 4). The lower staff provides a harmonic accompaniment with fingerings (e.g., 1 3, 1 1 2, 1, 2 1, 1 5).

The second system continues the piece. The upper staff has a melodic line with a 4-measure phrase. The lower staff continues the accompaniment with fingerings (e.g., 1, 3).

The third system features a change in dynamics to mezzo-forte (*mf*) and a *marc.* (marcato) marking. The upper staff has a more active melodic line with a 2-measure phrase. The lower staff continues the accompaniment with fingerings (e.g., 1 3, 1 1 2, 1 3).

The fourth system returns to a piano (*p*) dynamic. The upper staff has a melodic line with a 2-measure phrase. The lower staff continues the accompaniment with fingerings (e.g., 2, 2 3 5, 1, 1).

The fifth system concludes the piece. The upper staff has a melodic line with a 4-measure phrase. The lower staff continues the accompaniment with fingerings (e.g., 3 5).

First system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *p*. Fingerings: 4 2, 2, 3, 2, 1, 2, 1, 1, 2, 1, 1, 2, 1. Includes slurs and accents.

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *f*, *p*. Fingerings: 1 2, 5 1 2, 2, 3, 5. Includes slurs and accents.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *tranz.*. Fingerings: 1 3, 5 3, 4 2, 2 1, 4 3, 3 1, 1 2, 1 3. Includes slurs and accents.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *5 cantab.*. Fingerings: 1, 1, 1, 1, 1, 5 3, 2 5 8 1 2 3, 3 1 4 3 2, 1 8, 2 1. Includes slurs and accents. Ends with *usw.*

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *p*. Fingerings: 1 4, 1 4, 1 4, 1 4, 1 4, 1 2, 1 3, 2 1, 2 1. Includes slurs and accents.

Sixth system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *mf*, *marc.*. Fingerings: 1, 4, 1, 4, 1, 2, 5, 24 5, 3, 3, 1 1 2. Includes slurs and accents.

This section contains two systems of piano music. The first system has a treble staff with a melodic line and a bass staff with accompaniment, marked with a piano (*p*) dynamic. The second system continues the piece with similar notation. Fingering numbers (1-5) and breath marks are visible throughout the score.

Menuet.

Allegretto (♩ = 132)

p, grazioso, piacevole

The Minuet begins with a tempo marking of Allegretto and a metronome marking of 132 quarter notes per minute. The dynamic is piano (*p*), and the character is described as *grazioso, piacevole*. The score shows the first six measures of the piece.

This system shows the continuation of the Minuet, including the first and second endings. The first ending is marked '1.' and the second '2.'. A trill (*tr*) is indicated over a note in the second ending. The dynamic remains piano (*p*).

This system continues the Minuet with first and second endings. It includes dynamic markings of mezzo-forte (*mf*) and piano (*p*). The first ending is marked '1.' and the second '2.'. The piece concludes with a final cadence.

Air. 60)

Con moto (♩ = 104)

p sehr fließend
molto leggiero.

sim.

1.
ten.

2.

Var:

lusingando

First system of musical notation, including treble and bass staves with notes, rests, and fingerings (e.g., 2 1, 1, 1 2 4 1, 5, 3).

Second system of musical notation, including treble and bass staves with notes, rests, and fingerings (e.g., 3/4, 2 1, 5, 1, 1, 4, 3, 1, 2, 2). Includes the instruction *cresc.*

Third system of musical notation, including treble and bass staves with notes, rests, and fingerings (e.g., 2 1 5, 3, 3/4, 1 2, 2 1, 5-5, 1 3, 4, 2, 1). Includes the instruction *dim.* and the number 61. Below the system, it says *p, semplice* and *Ped. wie zu Anfang Ped. come prima*.


Fourth system of musical notation, including treble and bass staves with notes, rests, and fingerings (e.g., 3, 62), 1 4 3, 1 3, 1 4 3, 1 3, 4, 2, 2). Includes the number 62.

Fifth system of musical notation, including treble and bass staves with notes, rests, and fingerings (e.g., 2 4 3, 3, 2, 1, 1 3, 3, 1 5, 3, 4, 4, 4, 1, 3, 1). Includes the instruction *ten.* and a variation section labeled *Var:* with a short melodic fragment.

Gigue.

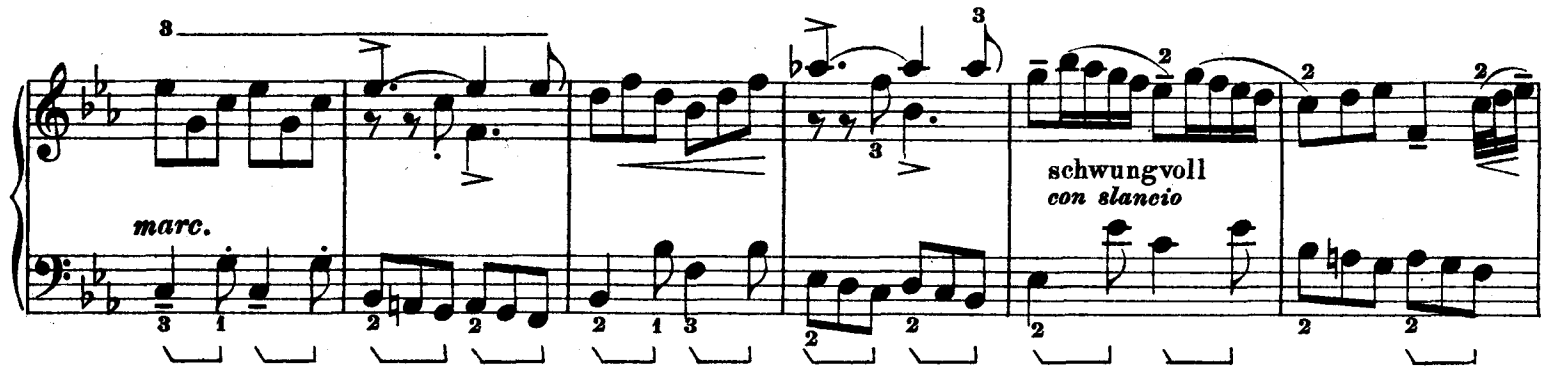
Molto vivace (♩ = 120)

Frisch und lustig
Gaio e gioioso.

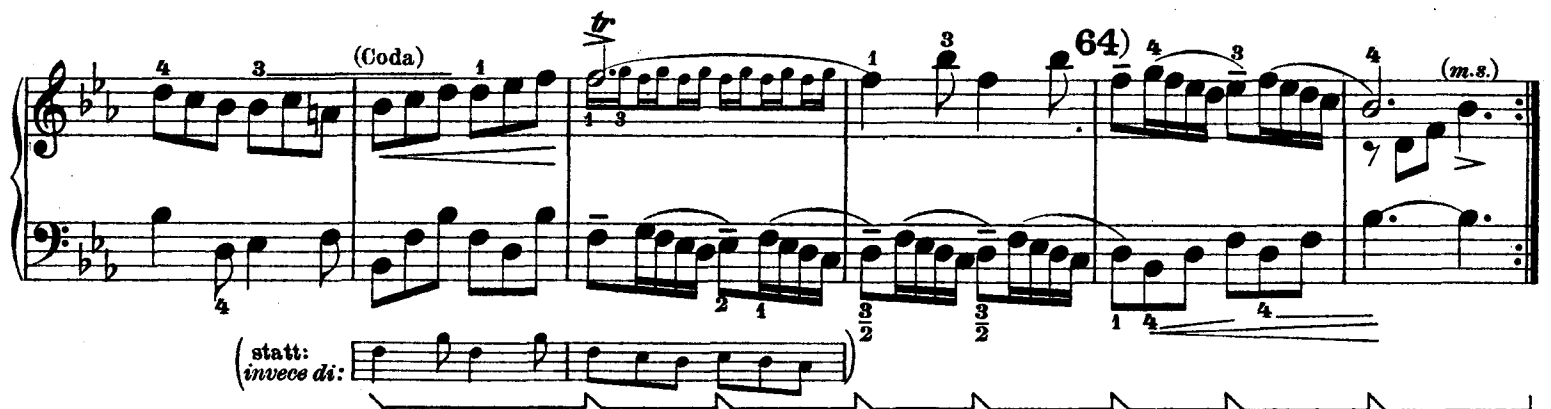
(statt: *invece di:* 



f, ma legg.
(f p f p) (63)
stacc.

marc.
schwungvoll con slancio



(Coda) *tr* 64 (m.s.)



sempre f *tr*

65)

più f *dim.* *mf marc.*

Variante:

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

cresc. sempre

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

1 4 3 4 3 2 4 2 5 2 1

(Coda) schmetternd squillante

66)

tr *tr* *ff*

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

Var.:

tr *senza rit.* (m.d.)

3 1 2 2 1 4 1 4 1

SUITE V.

Allemande. 67)

Andante, molto tranquillo (♩ = 72)

cantabile, non troppo piano

più

Pedal ungefähr jedes Achtel
Pedale quasi ad ogni croma

sost.

2 più p e legato, tranquillo

Ped. ungefähr jedes Viertel
Ped. presso a poco ad ogni quarto di misura

pp

espr.

ten.

senza Ped.

Ped. jedes Achtel
Ped. ad ogni croma
Verschbg.
una corda

meno p

più espr. e largamente

4 3 5 9 4 1 2 2 2

2 (2 1 3 2)

5 3 4 1 2 2 2 2 2

6 4 1 2 3 4 5 4 3 2 1

3 2 1 5 2 3 2 1 4 1 4

3 2 1 4 1 4

3 3 4 1 4 1

sim.

4 4 1

a tempo

1 5 4 5 4 2 3 2 1

2 3 2 1

1 4 5 4 3 2 1

Var.

1 2 3 4

einlenkend
ripiiegando

4

sich ausbreitend
estendendosi.

espr.

2 1 4 5 2 1 2 1

1 3 4 5 1 4 7

pp

espr.

sim.

2 1 2 1 3 5

2 1 2 1

3 3 5 2 1

1 2 1

Ped. wie zu Anfang
Ped. come prima

Courante.

Con brio (♩ = 126)
 Kernig und schwungvoll
 Vigoroso e con brio

f, non legato

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

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

3 3 2 2 1 2 3 4 5

3 *sempre stacc.* 4 5

1 2 3 4 5 con 8 ad lib.....

ten. 5 4 1 2 2

più leggero

8...: 1 4 2

3 2 1 2 4 1 2

1 1 3

cresc.

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

4 con 8 ad lib.....

8va.....

sempre f

4 3 1 5 3 2 5 3 2 3 3

1 4 3 2

68) *hartnäckig tenace*

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

1 1 4 2 1 4 2 1 2

1 5 1 3 5 3

4 3 5 1 1 3 1 1 3 5 2

1 4 3 1 1 3 5 2

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

5 3 3 4 1 1 3

(Ped. wie oben)
(Ped. come sopra)

69) *fp, cresc.*

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

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

con 8 ad lib.....

ff

Sarabande. 70)

Andante molto sostenuto e cantabile (♩ = 60)

il canto forte, ma dolce

breit largamente

ossia:

steigernd aumentando *sost.*

sempre cantando

(ten.)

Detailed description: This is a piano score for a Sarabande in G major, 3/4 time. The tempo is 'Andante molto sostenuto e cantabile' with a metronome marking of 60 quarter notes per minute. The score is written for piano and bass staves. It features several systems of music. The first system includes the instruction 'il canto forte, ma dolce'. The second system includes 'breit largamente'. There is an 'ossia:' section with a short melodic fragment. The third system includes 'steigernd aumentando' and 'sost.'. The final system includes 'sempre cantando' and '(ten.)'. The score contains various musical notations such as triplets, slurs, and fingering numbers (1-5). The key signature has one sharp (F#) and the time signature is 3/4.

3
5
2 1
3
4
5
3
W
W
W
W
più piano e dolce
1
2

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

3
W
1 1 3 4
3 4
W
3
W
più forte
5 4 3
5
4
3

1
W
3
W
3
3
3
W
Var.:
2
3
2
1
1
3
4
4

1 2 4 4 1
molto sost.
1 2
3 3 4

1 1 1 3
3 3 3
W
3
molto sost. e forte
2 1 4
4 3 5
4

Gavotte.

Vivacissimo e giocoso. (♩ = 116)

f, legg. e stacc.

p non leg. marc.

umoristico senza Ped.

cresc.

in tempo

f (ten.)

The musical score is written for piano and bass. It consists of five systems of two staves each. The first system begins with the tempo and character marking 'Vivacissimo e giocoso' and a metronome marking of 116 quarter notes per minute. The first measure includes the instruction 'f, legg. e stacc.' (forte, leggiero, and staccato). The score is heavily annotated with fingerings (numbers 1-5) and slurs. The second system features a repeat sign. The third system includes the instruction 'p non leg. marc.' (piano, non legato, marcato) and 'umoristico senza Ped.' (humorous, without pedal). The fourth system includes 'cresc.' (crescendo). The fifth system includes 'in tempo' and 'f (ten.)' (forte, tenuto). The piece concludes with a double bar line and repeat dots.

Bourrée.71)

Allegro molto (♩ = 108)

Hell und frisch
Gaio e baldanzoso

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a forte (*f*) dynamic. The bass line includes the instruction *non legg.* with a 3/4 time signature. Fingerings are indicated by numbers 1-5. The music features a mix of eighth and sixteenth notes with some slurs.

Second system of musical notation. Continues the piece with similar rhythmic patterns and fingerings. The bass line shows a sequence of notes with fingerings 5, 2, 1, 3, 2.

Third system of musical notation. The instruction *più legg. scher.* (more light and scherzando) is introduced. The music becomes more playful with lighter articulation. Fingerings include 1, 4, 2, 2, 4, 3, 5, 1, 5, 1, 3, 5, 1, 5, 1.

Var.: A small variation section consisting of a few measures of music, primarily in the bass clef, with a 3/4 time signature and fingerings 3, 4.

Fourth system of musical notation. The instruction *meno p* (mezzo-piano) is used. The music features a variety of rhythmic figures and fingerings such as 1, 1, 2, 1, 1, 1, 5, 1, 4, 1, 5, 3.

Fifth system of musical notation. The instruction *p, cresc.* (piano, crescendo) is present. The music builds in intensity with more complex rhythmic patterns and fingerings like 1, 2, 4, 2, 3, 5, 5, 4, 5, 5, 3, 1, 2, 4, 5, 1, 5, 1, 2, 3, 5, 1, 5, 1.

Sixth system of musical notation. The piece concludes with a forte (*f*) dynamic. The final measures feature a mix of eighth and sixteenth notes with fingerings 2, 1, 2, 3, 5, 5, 1, 2, 2, 1, 5, 3, 1, 2, 2, 1, 5.

Loure.

Commodo (♩ = 100)

The musical score is divided into six systems, each with a treble and bass staff. The first system is marked *p, dolce e tranquillo*. The second system includes *mf*, *espr., sost.*, and *ten.*. The third system features *eguale*, *p, semplice*, and *più p*. The fourth system is marked *espr.*, *sost.*, *dolce*, and *(p)*. The fifth system includes *espr. sost.* and *p, a tempo*. The sixth system concludes with *p, a tempo*. Fingerings are indicated by numbers 1-5. A double bar line is present in the third system. The tempo is marked 'Commodo' at the beginning.

Verschbg. una corda

tranquillamente

*) Die Vorschläge stets lang, wie früher angegeben.
The appoggiaturas always long, as previously indicated.

*) Le note precedenti devono sempre essere lunghe, come già fu indicato.
Les appoggiatures toujours longues, comme déjà indiqué. *Idicato.*

Gigue.72)

Molto vivace, quasi presto

1 2 1 - 4 75)

73)

74)

f non legato ben articolato

First system of musical notation, measures 73-75. Treble clef (top) and bass clef (bottom). Time signature 4/4. Measure 73 starts with a forte (*f*) dynamic and the instruction *non legato ben articolato*. Measure 74 has a first ending bracket. Measure 75 has a second ending bracket. Fingerings are indicated with numbers 1-5.

Second system of musical notation, measures 73-75. Treble clef (top) and bass clef (bottom). Time signature 4/4. Continuation of the piece with various fingerings and articulation marks.

Third system of musical notation, measures 73-75. Treble clef (top) and bass clef (bottom). Time signature 4/4. Includes the instruction *più piano e legg.* (more piano and lighter) in measure 74. Measure 75 has a *p, cres.* (piano, crescendo) instruction.

Fourth system of musical notation, measures 73-75. Treble clef (top) and bass clef (bottom). Time signature 4/4. Includes the lyrics *- cen - do* under the treble staff. Measure 75 has a forte (*f*) dynamic.

Fifth system of musical notation, measures 73-75. Treble clef (top) and bass clef (bottom). Time signature 4/4. Includes the instruction *sim.* (simile) in measure 74. Measure 75 has a forte (*f*) dynamic.

Sixth system of musical notation, measures 73-75. Treble clef (top) and bass clef (bottom). Time signature 4/4. Measure 75 has a forte (*f*) dynamic.

77)

f

p, legg.

p

piu f

(143)

(1)

(2)

(1)

(2)

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

brillante, con slancio

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

fp 5 2 3 3/4 3/4 78) 4 1 5 5

più

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

più

cre - - - scen - - - do *fz*

2 4 2 2 1 4 5 2 1 3

4 4 4 1 3 1

cresc. *ff* *fz*

3 1 2 1 3 2 1 2 1 2 1 2 1 2 1 2 2 2

3 2 1 2 3 2 1 2 1 1 1 1 1 1 1 1 1 1

senza ritard. 5

SUITE VI.

Allemande. 79)

Allegro (♩ = 120)

leggiero, non troppo legato

A

p 80)

stacc. sempre

B

più p

81) *mf*

p

mf

p

C

poco f

82)

sost. - - - p lusingando

p

p

soave

Verschbg.
una corda

A

Musical notation for section A, first system. Treble staff: 3, 2 1 3, 2 1 3, 2 1 3, 2, 5, 2 1 5, 1 5. Bass staff: 1, 2 (1), 5 (4), 2, 2. Dynamics: *mf*.

Musical notation for section A, second system. Treble staff: 2 1 5, 3 2 4 3 1 2, 1, 2 4 5 3, 2, 2 5 1, 5 2 1 2, 5 1 3 2. Bass staff: 5 2, 1, 5, 3, 1, 3, 1. Dynamics: *energico*.

C

Musical notation for section C, first system. Treble staff: 4 1 3, 2, 5 3, 5 3 2, 5 2, 1, 5 3, 2, 5 1, 2, 5, 2, 3, 4, 5. Bass staff: 1 3, 5, 3, 5, 4 1, 3, 5, 1 5. Dynamics: *f p*.

B

Musical notation for section B, first system. Treble staff: 5, 3, 2 3, 5 4 1 3, 3, 1, 3, 4 2. Bass staff: 4, 4, 4, 2, 2. Dynamics: *p*, *mf*.

Musical notation for section B, second system. Treble staff: 3, 2 3, 1 3, 1 2 5, 3, 5 2, 2, 3, 5 3 5. Bass staff: 1, 4, 2. Dynamics: *p*.

Courante.

Allegro molto e con brio (♩ = 138) 83)

f brillante, non legato

sotto

stacc.

(m. 8.)

(Var. e)

The score is written for piano and bass. It consists of five systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Allegro molto e con brio' with a quarter note equal to 138 beats per minute. The piece is numbered 83. The first system includes the instruction 'f brillante, non legato'. The second system has a 'V.' marking. The third system has a 'sotto' marking. The fourth system has a 'stacc.' marking. The fifth system has a '(m. 8.)' marking and a '(Var. e)' marking. The score is filled with various musical notations including triplets, slurs, and fingerings.

84) *sempre f*

p *cresc.*

f

Var: *m.s.*

statt:
invece di:

Sarabande. 85)

Lento (♩ = 52)

mit großem, breiten Ton
con suono grande e largo

dolce, egualmente 87)

più espr. ten.

sost.

sempre espr.

(p)

con somma espressione quasi forte

con 8 ad lib.....

largamente

dolcissimo subito

tr.

Verschbg.
una corda

1

più espr.
(wie zu Anfang)
(come nel principio)

tr.

sost.

(m. d.)
pp

Gavotte.

Vivace, ma misurato (♩ = 96-100)

fröhlich
gato

non troppo forte

Var.
188)

mf

89)

marc.

marc.

90)

mf

p

marc.

Polonaise.

Allegretto, con tenerezza (♩ = 108) 91)

p, tranquillo, amabile

sempre legato

Pedal ungefähr jedes Viertel
 Pedale presso a poco ad ogni semiminima
 mit Verschbg.
 una corda

espr.

p, lusingando

più espr.

p

ohne Verschbg.
 tre corde

mit
 Verschbg.
 una corda

grazioso

Bourrée. 92)

Molto allegro (♩ = 138)

f frisch
gato

non legato

First system of musical notation. Treble and bass staves with notes, rests, and fingerings. Includes dynamic marking *cresc.* and fingering numbers like 1, 4, 2, 1, 4, 1, 3.

Second system of musical notation. Treble and bass staves with notes, rests, and fingerings. Includes dynamic markings *mf* and *piu legg.* and fingering numbers like 3, 1, 5, 2, 4, 3, 2, 1, 1, 5, 2.

Third system of musical notation. Treble and bass staves with notes, rests, and fingerings. Includes dynamic marking *f* and fingering numbers like 5, 3, 1, 2, 3, 2, 1, 2, 3, 1, 3, 1, 4, 1, 1.

Fourth system of musical notation. Treble and bass staves with notes, rests, and fingerings. Includes dynamic marking *dim.* and fingering numbers like 1, 1, 4, 2, 3, 3, 5, 4, 2, 1, 4.

Fifth system of musical notation. Treble and bass staves with notes, rests, and fingerings. Includes dynamic marking *f* and fingering numbers like 1, 4, 2, 1, 4, 1, 3, 1, 5, 3, 1, 3, 4, 2, 1, 1.

Sixth system of musical notation. Treble and bass staves with notes, rests, and fingerings. Includes dynamic marking *senza rit.* and fingering numbers like 2, 1, 3, 1, 4, 2, 1, 4, 4, 1, 3, 3, 1, 3, 1, 2, 5.

Menuet.

Vivace (♩ = 60)
93)

p dolce, piacevole

m. Verschbg.
una corda

sim.

meno p

poco accel.

fließend
scorrevolmente

pp tranquillo sotto voce

8^{va} bassa ad lib...

p sost.

tr

Gigue. 94)

Allegrissimo (♩ = 108)

f stacc.

First system of musical notation. Treble and bass clefs. Key signature: three sharps (F#, C#, G#). The system contains two measures. The first measure has a treble clef with a triplet of eighth notes (3) and a bass clef with a quarter note (2). The second measure has a treble clef with a triplet of eighth notes (3) and a bass clef with a quarter note (5). A slur connects the two measures.

Second system of musical notation. Treble and bass clefs. Key signature: three sharps. The system contains two measures. The first measure has a treble clef with a quarter note (3) and a bass clef with a quarter note (2). The second measure has a treble clef with a quarter note (5) and a bass clef with a quarter note (2). The system includes the instruction *scorrevoile* above the treble staff and *più legg. meno f* below the bass staff. A *sf* dynamic marking is present in the first measure.

Third system of musical notation. Treble and bass clefs. Key signature: three sharps. The system contains two measures. The first measure has a treble clef with a quarter note (3) and a bass clef with a quarter note (5). The second measure has a treble clef with a quarter note (1) and a bass clef with a quarter note (2). The system includes the instruction *cresc. incalzando* below the bass staff and *molto* below the treble staff. A circled '1' is above the first note of the second measure.

Fourth system of musical notation. Treble and bass clefs. Key signature: three sharps. The system contains two measures. The first measure has a treble clef with a quarter note (2) and a bass clef with a quarter note (8). The second measure has a treble clef with a quarter note (1) and a bass clef with a quarter note (4). The system includes the instruction *fz più legg.* below the bass staff. A *f* dynamic marking is present in the first measure.

Fifth system of musical notation. Treble and bass clefs. Key signature: three sharps. The system contains two measures. The first measure has a treble clef with a quarter note (4) and a bass clef with a quarter note (4). The second measure has a treble clef with a quarter note (1) and a bass clef with a quarter note (3). A slur connects the two measures.

Sixth system of musical notation. Treble and bass clefs. Key signature: three sharps. The system contains two measures. The first measure has a treble clef with a quarter note (3) and a bass clef with a quarter note (3). The second measure has a treble clef with a quarter note (1) and a bass clef with a quarter note (5). The system includes a *f* dynamic marking in the second measure.

sempre f

tr

coll' g

fz più legg.

ff

Var.

Französische Suites I—VI.

Suite I.

1. In dieser Allemande, wie auch bei ähnlich gearteten Stücken im Verlauf dieser Sammlung, hat es der Herausgeber unterlassen, Phrasierungsbögen anzugeben und sich damit begnügt, bei Stellen, die ein merkliches Atemholen verlangen, die Einschnitte mit // zu bezeichnen. Die sich ohne Thema, ja beinahe ohne Motiv entwickelnden Stimmen bilden langatmige, an- und absteigende melodische Linien, die ruhig und gebunden dahinfließen. Jede dieser Linien muß als ein Ganzes gefühlt werden und gleichsam die erste und letzte Note in einem weiten Bogen überspannen. Die Fähigkeit, in dem Sinken und Steigen der Töne dieselbe Schönheit zu empfinden wie im Schweben des Vogels oder im Schwanken des Zweiges, ist eine Grundbedingung, um diese Tonfolgen, die sonst nur nichtsagende Passagen bleiben würden, mit Leben und Beseelung zu erfüllen.

2. Der Mordent hier besser mit großer Sekunde, obgleich auch *fis* richtig ist. Übrigens können auch alle Mordente in diesem Satze weggelassen werden.

3. Das der Courante zugrunde liegende Motiv ist stets mit einem kräftigen Wurf auf die höchste Note hin zu spielen. Die angegebene Pedalisierung dient dazu, das Crescendo zu unterstützen und sozusagen die Phrase auf den Akzent hinaufzuschwingen — eine Art des Pedalgebrauchs, die merkwürdigerweise fast nie gelehrt wird.

4. Hier wechselt der Rhythmus; der $\frac{3}{2}$ Takt wird zum $\frac{6}{4}$ Takt — dies ist ein charakteristisches Merkmal der Courante.

5. In diesem und den beiden vorhergehenden Takten findet eine Art Engführung des Hauptmotivs statt. Die Umkehrung desselben am Anfang des zweiten Teils bedarf kaum einer Erwähnung.

6. Dieses kleine Stück ist ein Wunder von Einfachheit, Proportion und Gefühl. Eine Melodie von 8 Takten wird dreimal wiederholt; die Modulation leitet das erstemal zur Dominante, das zweitemal zur Unterdominante, von da zurück zur Tonika. Der erste und dritte Teil entsprechen sich durch den stufenweise sinkenden Baß, und da im zweiten Teile sowohl der Lage als dem Ausdruck nach die Höhe erreicht wird, so kann die Empfindungslinie als sinkend — steigend — sinkend — bezeichnet werden. In der Tat, ein einfacheres und reineres Verhältnis läßt sich kaum denken. Aber was weit erstaunlicher ist: Bach hat in diese Tanzform soviel Innigkeit und geläuterten Schmerz zu legen gewußt, daß wir die Sarabande als eine Schwester der Passions-Choräle zu betrachten und sie in diesem Sinne zu interpretieren berechtigt sind. So muß z. B. der Schlußakkord (*D*-dur) nach dem Vorhergegangenen wie ein versöhnlicher, verklärender Lichtstrahl wirken.

7. Die absteigende Figur von 4 Noten muß stets mit einem gewissen klagenden Ausdruck gespielt werden — sie hat etwas »Gebeugtes« —, der allerdings nie in ein aufdringliches Schwellen ausarten darf.

8. Das *a* als Melodiebestandteil des Soprans ist stärker anzuschlagen als das darüberliegende *cis* des Alts.

9. Hier springt die Melodie vom Baß in den Sopran über.

10. Es ist nicht nötig, den Triller mitzuspielen, doch ist es als Übung vorteilhaft, ihn, und zwar wie folgt, auszuführen:



11. Bei dieser Art der Fingersetzung bemühe man sich nicht, mit dem Finger zu binden, d. h., mit dem einen Finger

French Suites I—VI.

Suite I.

1. In this Allemande, as in other similar pieces appearing in this collection, the Editor has refrained from giving the phrasing marks (curved lines), considering it sufficient, at places which obviously require a breathing pause, to indicate the caesura by the sign //. The voices, or parts, which evolve without a theme, indeed almost without a motive, form long-breathed, rising and falling melodic lines, flowing along smoothly and uninterruptedly. Each of these lines must be felt as a whole, and must, as it were, form a wide arch, spanning the space between the first and last notes. The ability of perceiving in the rise and fall of the tones the same beauty as in the soaring of a bird, or in the swaying of a branch in the wind, is an indispensable condition, in order to imbue these successions of tones, which would otherwise remain mere meaningless passages, with life and soul.

2. The Mordent here is better with the major second, although *F#* is also correct. It is permissible, moreover, to omit all the mordents in this movement.

3. The motive which forms the basis of the Courante should always be played with a powerful swing up to the highest note. The pedalling indicated serves to support the crescendo, and to cause the phrase as it were to vault up to the accent,—a manner of using the pedal, which strangely enough is hardly ever taught.

4. The rhythm changes here; the $\frac{3}{2}$ time becomes $\frac{6}{4}$ —this is a characteristic attribute of the Courante.

5. In this and in the two previous bars, a kind of close imitation of the principal motive occurs. Its inversion at the beginning of the second part scarcely needs mentioning.

6. This little piece is a marvel of simplicity, proportion, and feeling. A melody of 8 bars is repeated three times; the first time it modulates to the Dominant, the second time to the Sub-dominant, and from there back to the Tonic. The first and third parts correspond, with their gradually descending bass, and as the highest point, both in position and expression, is reached in the second part, the line felt may be described as falling—rising—falling. Indeed, it is hardly possible to conceive of purer or more simple proportionateness. But what is still more astonishing: Bach has managed to put so much of deep feeling, and exalted suffering into this dance-form, that we are justified in considering this Sarabande as a "Sister" of the Passion-Chorales, and in interpreting it in this sense. Thus, for example, the concluding chord (*D* major) after what has gone before, should have the effect of a conciliatory, transfiguring ray of light.

7. The descending figure of four notes must always be played with a certain mournful, lamenting expression,—it has something "cast down" and dejected about it,—which on the other hand must never be allowed to degenerate into an obtrusive increase in loudness.

8. The *A* in the soprano, as a constituent part of the melody, should be struck louder than the *C#* of the alto found above it.

9. Here the melody shifts from the bass to the soprano.

10. It is not necessary to play this trill, but it is beneficial as an exercise, and should be executed as follows:



11. With this kind of fingering, it is not necessary to endeavour to bind the notes with the fingers, i. e. to attempt

über oder unter dem anderen wegzuklettern, sondern man spiele die eine Position zu Ende und rücke dann schnell (aber ohne Akzent!) Arm und Hand seitwärts, so daß keine Drehung der Hand stattfindet. Dabei darf der letzte Finger der ersten Position nicht zu früh loslassen.

12. Die Gigue ist eine innerhalb der Repetitionsform regelrecht durchgeführte dreistimmige Fuge; der einzige Fall dieser Art in den französischen Suiten. Für den Mangel an Modulation entschädigt der reichere Inhalt des zweiten Teiles, der durch die Erweiterung des Zwischenspieles von 3 auf 5 Takte (in denen auch das Thema einmal auftritt) und die Engführung eine Steigerung gegenüber dem ersten Teile darstellt.

13. Folgende Verteilung und Dynamik wird den Charakter des Themas am besten verdeutlichen:



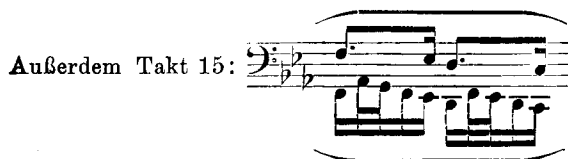
Da die Sechzehntel erfahrungsgemäß stets zu stark genommen werden, stelle man sich die 4 Taktschläge als forte, alles Dazwischenliegende als piano vor. Beim Üben zähle man 4 auf jedes Viertel, damit die punktierte Gruppe nicht den Anschein einer Triole erhalte. Die Zweiunddreißigstel sind streng im Takt und non legato zu spielen. Von cresc. und dim. hat der Herausgeber abgesehen, da die Wirkung dieser Gigue in dem hartnäckigen Beharren auf ein und derselben rhythmischen Idee besteht, so daß jedes Abnehmen der Tonstärke ein Erlahmen der Energie bedeuten würde.

14. Zu den drei Stimmen tritt hier das tiefe *a* als Pedalstimme hinzu.

Suite II.

15. Die Tempobestimmung »Andante, $\text{♩} = 69$ » (Bischoff) verleiht dem Satz ein naives, flüchtig-spielerisches Gepräge, das dem Herausgeber mit der darin enthaltenen ernststen Nachdenklichkeit nicht zu harmonieren scheint. So ist es z. B. unmöglich, die tiefe Melancholie der drei Schlußakte — im dritten erhebt sich die Melodie noch einmal, dem letzten Aufblitzen einer verlöschenden Flamme gleich — in diesem eiligen Zeitmaß völlig auszuschöpfen. Doch versuche der Schüler beide Arten der Interpretation, da dies der einzige Weg für ihn sein wird, um in diesem Punkte zu einer selbständigen Auffassung zu gelangen.

16. Die durchgängige Verdoppelung der schreitenden Baßstimme in der tieferen Oktave, nach dem Vorbilde des 16 Fußregisters auf der Orgel und dem damaligen Clavicembalo, erscheint hier angebracht, um der Setzart eine dunklere Schattierung und größere Fülle zu geben. Die Tenorstimme wird in Fällen, wo die rechte Hand sie nicht übernehmen kann, auf folgende Weise zu verteilen sein:



to use the one finger to climb over or under the other; the one position should be played to its finish, then the arm and hand should be quickly shifted sideways, (but without any accent!) so that the hand does not turn. Care should be taken not to let go the last finger of the first position too soon.

12. The Gigue is a correctly worked out 3-part fugue, within the repetition form,—the only specimen of this kind in the French Suites. The lack of modulation is made up for by the richer contents of the second portion, which compared with the first, is worked up and intensified, by extending the interlude from 3 to 5 bars, (in which the theme occurs once) and by the Stretto.

13. The following division of the hands, and dynamic treatment, will best elucidate the character of the theme:



As experience shows us that the semiquavers are always played too loud, it is best to imagine that the 4 beats of the bar are forte, all which lies between them, piano. When practising, count 4 on each crotchet, so that the dotted group does not acquire the semblance of a triplet. The demi-semiquavers must be played in strict time, and non legato.

The Editor has refrained from all cresc. and dim., as the effect of this Gigue depends on the obstinate persistence of one and the same rhythmical idea, so that any decrease in tone would signify a flagging of energy.

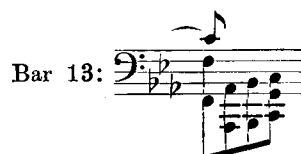
14. The low *A* is added to the 3 parts here as a pedal-note.

Suite II.

15. The tempo indication "Andante, $\text{♩} = 69$ " (Bischoff) gives the movement a somewhat ingenuous, superficial and trifling character, which, to the Editor, does not seem to harmonize with the earnest thoughtfulness contained in it. Thus, for instance, it is impossible in this hurried tempo, to fully bring out the deep melancholy of the three concluding bars—in the third of which, the melody arises once more, like the last flickering of a dying flame.

But the student should try both forms of interpretation, this being the only way for him to arrive at an independent reading on this point.

16. It is advisable to double the progressing bass-part here, by taking the lower octave as well throughout, after the model of the 16-feet stop on the organ and the clavicembalo of that period, in order to give the setting more depth of colour, and greater fulness of tone. In cases in which the right hand cannot take the tenor-part, it must be distributed in the following manner:



Im 12. Takt kann man rechts folgende Füllnoten hinzufügen:




Für den Schluß wähle man bei der Ausführung ohne Oktaven die entschieden reichere und schönere Variante des Basses.

17. Es kann nicht genug betont werden, daß solche Stellen streng zweistimmig auszuführen sind. Dies wird am besten erreicht, indem man eine der beiden Stimmen stärker als die andere spielt. Man denke an zwei Fäden von verschiedener Farbe.

18. Der Fall, daß für eine Stelle vier verschiedene Lesarten vorliegen — davon drei von Bachs eigener Hand, die vierte von der seines Schülers Gerber — erscheint ein willkommener Anlaß, um durch Vergleichung der Abweichungen einen Einblick in des Komponisten Arbeitsweise zu gewinnen und zugleich daran zu studieren, auf wie verschiedenen Wegen ein und dasselbe Problem gelöst werden kann.

Hier handelte es sich um folgendes: Die letzten 7 Takte sollten so bleiben wie sie waren; von dem achtletzten (T. 50) stand die Idee des hohen c als Kulminationspunkt fest. Nun

(T. 38)

mußte dieses c von dem Akkord  aus irgendwie erreicht werden. Am einfachsten bewerkstelligt dies die älteste Version (Variante I),

In Bar 12, the following filling-up notes may be added in the r. h.:




If played without octaves, the variant of the bass, which is decidedly richer and more beautiful, should be chosen for the conclusion.

17. The importance of a strict two-part rendering of such passages cannot be sufficiently emphasized. This will be best accomplished by playing one of the two parts louder than the other. Imagine two threads of different colours.

18. The fact that for one passage, four different readings exist—of which, three are from Bach's own pen, the fourth from that of his pupil Gerber,—affords a welcome opportunity of gaining an insight into the composer's methods of working, and at the same time of learning from it, in what different ways one and the same problem may be solved.

In this case, the following is the point in question: The last 7 bars were to remain as they were; in the seventh before the last, (Bar 50) the idea of the high C as culminating point stood firm. Now this C had to be reached in some way from the chord

(Bar 38)

. The simplest method of achieving this is attained in the oldest version, (Variant I)

Variante I (3 Takte)

Variant I (3 bars)



die diatonisch in Dreiklängen sich zum c erhebt. Die 4taktigen Perioden bleiben gewahrt; der zweite Teil enthält, ebenso wie der erste, 24 Takte. Doch wirkt hier der Schluß zu abrupt und die Verbindung zu kurz. Variante II verdoppelt die Anzahl der Takte:

which rises diatonically to the C in triads. The 4-bar periods remain intact; the second part, like the first, contains 24 bars. But the conclusion has too abrupt an effect, the connection is too short. Variant II doubles the number of bars:

Variante II (6 Takte)
(Gerber)

Variant II (6 bars)
(Gerber)



doch steigt die Linie zu schnell zum g empor und muß bei *) wieder auf f sinken, um nochmals über g nach c zu gelangen. Um diesen Mangel zu verbessern, wurde wahrscheinlich Var. III geschrieben:

but the line rises too rapidly to the G, and at *) has to drop to f again, in order once more, by way of G, to reach C. It is most probable that Variant III was written to amend this defect:

Variante III (9 Takte)
(as)

Variant III (9 bars)



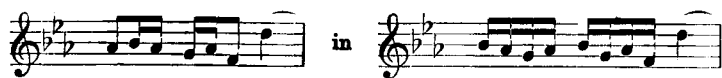
hier senkt sich die Oberstimme zuerst durch 6 Takte, um dann plötzlich mit einem Dezimensprung bei **) das höhere Niveau

here, the highest part descends at first through 6 bars, and then suddenly, with a leap of a tenth, at **) gains the higher

zu gewinnen. Aber dieser Sprung hat etwas Gewaltames, auch ist die Sequenz des Basses nicht mehr so logisch wie in Var. II. Die 4 Taktigkeit der Perioden wird in den beiden letzten Fassungen aufgegeben. Die als Text gedruckte Version nun löst alle diese Schwierigkeiten auf die glatteste Art. Man verfolge die harmonische Führung der Linie: Steigen von *c* nach *g* (6 Takte), absteigende Tonleiter zum tiefen *c* (2 Takte), von dessen Sexte aus die Oberstimme auf ungezwungene Weise diatonisch das hohe *c* (5 Takte) erreicht. Der Baß hat eine in Gegenbewegung zum Diskant fortschreitende streng logische Sequenzform erhalten und, wenn die Takte 33–37 als erweiterte Periode (5 statt 4 Takte) betrachtet werden, bleibt die 4taktige Gliederung wiederum gewahrt.

Wenn auch die hier angenommene Aufeinanderfolge der Varianten nicht feststeht, so ist sie doch auch chronologisch wahrscheinlich. Merkwürdig ist hierbei das Verhältnis der Ausdehnung: die Anzahl der Takte wächst von 3 über 6 und 9 auf 12 an.

19. Die Sarabande besteht aus 3 Teilen zu je 8 Takten. Jede viertaktige Periode beginnt mit dem Hauptmotiv, doch ist im dritten Teil die Figur

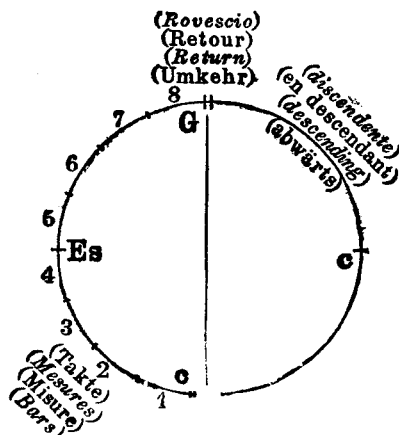


verändert worden, um eine allzu strenge Symmetrie zu vermeiden. Auch wird damit und durch die 3 malige Wiederholung dieses Taktes in aufsteigender Linie dem letzten Drittel größere Einheit und stärkere Schlußbedeutung verliehen.

20. Die Bögen sind zum größten Teil handschriftlich überliefert und wurden vom Herausgeber ergänzt. Sie bedeuten mehr die Zusammengehörigkeit der Gruppen im legato, als eine Trennung der einzelnen Phrasen durch Absetzen (Atemholen). Der Bogenwechsel auf der Geige, ohne Verlassen der Saiten, hat dem Komponisten unzweifelhaft bei dieser Notierung vorgeschwebt.

21. Bach liebt es, die erhöhte Sexte und Septime der aufsteigenden Molltonleiter auch absteigend zu gebrauchen. (Vergleiche den Schluß des »Air«.) Einige Handschriften haben *b* und *as*, doch wirkt *b*—*a* bei weitem herber und schöner.

22. Bei diesem und dem folgenden Stück kann das Wiederholungszeichen in Hinblick auf den Bau der Komposition nicht als Abschnitt eines Teiles angenommen werden, da offenbar beide Stücke aus zwei Teilen bestehen (2 mal 8 bzw. 16 Takte), deren jeder wieder in zwei Hälften auflösbar ist. Der Anfang des zweiten Teiles ist durch die »Umkehr« der Modulation gekennzeichnet. Folgende Zeichnung soll diesen Gedanken veranschaulichen:



level. But this leap is somewhat violent, and the sequence in the bass is not so logical as in Var. II. The 4-bar arrangement of the periods is abandoned in the two last forms. The version as found in the text gives the clearest solution of all these difficulties. Following the harmonic treatment of the line, we find: Ascent from *C* to *G* (6 bars), a descending scale to the low *C*, (2 bars) from the sixth of which, the highest part reaches the high *C* diatonically, in an unconstrained manner (5 bars). The bass has been given a strictly logical sequence-form, progressing in contrary motion to the soprano, and again, if bars 33–37 be regarded as an enlarged period, (5 instead of 4 bars) the 4-bar structure is preserved.

Even if the succession of the variants as assumed here is not an established fact, it is at least chronologically probable. With respect to this, the proportion of the extension is worthy of note: the number of bars increases from 3 to 6, then 9, finally reaching 12.

19. The Sarabande consists of 3 sections of 8 bars each. Each four-bar period begins with the principal subject, but in the third section, the figure:



is changed to:



in order to avoid too strict a symmetrical arrangement. Thereby, too, as well as by the threefold repetition of this bar, in an ascending line, the third and last part acquires more uniformity, and greater importance as conclusion.

20. The slurs have for the most part been transmitted to us in Bach's own handwriting, and have been supplemented by the Editor. They indicate the close relationship of the groups in legato, rather than a separation of the several phrases, by breaking off (taking breath). In this notation, change of bowing on the violin, without leaving the strings, was doubtless in the composer's mind.

21. Bach is fond of using the raised Sixth and Seventh of the ascending minor scale also in descending. (Compare the conclusion of the "Air".) Some manuscripts have *B^b* and *A^b*, but the effect of *B* and *A* is both severer and more beautiful by far.

22. In this and in the following piece, the repetition mark cannot be regarded as forming a section of a portion, considering the structure of the composition; as evidently, both pieces consist of two portions, (8, respectively 16 bars, occurring twice each) each of which again subdivides into two halves. The beginning of the second portion is characterized by the "return" in the modulation. The following sketch serves to illustrate this idea:

Verfolgt man beim Spielen des Stückes im Geiste diesen Kreis (den man sich aufrechtstehend zu denken hat), so wird man über die Deutlichkeit des Ansteigens, Umkehrens, Absteigens und Schließens überrascht sein.

23. Die Auflösung des *g* in *f* wird von der Oberstimme in der höheren Oktave übernommen. Dadurch wird die ursprüngliche harmonische Idee (vgl. Takt 1):



geändert. Die »Verbesserung« des *as* in *g* klingt dagegen sehr matt.

24. Die Bögen sind authentisch. (Vgl. Anm. 20.) Die 6 Noten jeder Gruppe müssen als ein Ganzes gefühlt werden.

25. Dieselbe »Umkehr« wie beim vorigen Stück mittels abwärtssteigender Sequenzen. Die Zweiteiligkeit ist hier noch augenscheinlicher, da die Haupttonart erst am Schluß des 2. Teiles erreicht wird.

26. Bei der Ausführung dieses Rhythmus wird gewöhnlich das 3te 8tel überhastet und das 16tel nicht leicht genug genommen. Auch muß die punktierte Note beinahe übertrieben lang gehalten werden. Am besten stellt man sich das 16tel als Vorschlagsnote zum 3ten 8tel vor und wartet dann einen Augenblick vor dem Anfang des folgenden Taktes. Die dynamische Schattierung ist folgende:



Die Pralltriller und Mordente bleiben beim Vortrag am besten weg, doch tut der Schüler gut daran, sie beim Üben mitzuspielen, da auf diese Weise das Stück zu einer ausgezeichneten Fingerstudie wird. Die beiden Verzierungsnoten können vorausgenommen werden (vgl. das Vorwort unter »Verzierungen«). Der angegebene Fingersatz ist für die Ausführung ohne Manieren berechnet.

27. Hier beginnt, nach beendetem zweiten (Durchführungs-) Teile, der den Höhepunkt enthält, die Wendung zum Schlusse.

28. Die 16tel dürfen nicht »davonlaufen«, da durch sie hindurch immer noch der punktierte Rhythmus gefühlt werden muß, aus dem sie entstanden sind. Das 3malige *f* im Baß muß große Hartnäckigkeit ausdrücken.

Suite III.

29. Außer der angegebenen, die melodiose Seite betonenden Auffassung ist auch noch eine andere Interpretation möglich, die das Gewicht mehr auf die rhythmische Energie legt. Dann verlangt der Satz ein beinahe ununterbrochenes Forte, häufigeren Pedalgebrauch und ein etwas schnelleres Tempo. Beide Arten haben ihre Berechtigung.

30. Auf dem 2ten Sechzehntel vollzieht sich die Umdeutung des *D*dur-Dreiklangs in den Sextakkord von *h*moll.

31. Diese beiden Takte, die, ohne den Sinn zu stören, fehlen könnten, haben die Aufgabe, durch Verzögerung dem Schlußtakt größere Schwere zu verleihen.

32. Die folgenden 2¹/₂ Takte sind eine Transposition der Takte 14—16.

33. Dieselbe Erweiterung wie am Ende des ersten Teiles, nur wird die Wirkung noch durch den Trugschluß nach *E*moll erhöht. Hier tritt zum ersten Male wieder die Originalgestalt des Hauptmotivs auf, das im zweiten Teile sonst nur in der Inversion gebraucht wird. Übrigens ist der ganze Satz nur

aus dem einen Motiv  gebildet.

If when playing this piece, this circular figure is borne in mind (it must be considered as standing erect) the clearness of the rise, return, fall, and close will cause surprise.

23. The resolution of the *G* into *F* is taken over by the highest part in the higher Octave. By this means the original harmonic idea (compare Bar 1):

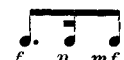


is changed. The "correction" of the *A*^b into *G*, on the other hand, sounds very insipid.

24. The phrasing marks are authentic (Compare Remark 20). The 6 notes of each group must be felt as one whole.

25. The same "return" as found in the preceding piece, by means of descending sequences. The arrangement in two portions is even clearer here, as the principal key is only reached at the end of the 2nd portion.

26. In executing this rhythm, the 3rd quaver is generally taken too hurriedly, and the semiquaver not lightly enough. The length of the dotted note, should also, if anything, be exaggerated. It is best to imagine the semiquaver as an appoggiatura to the 3rd quaver, and then wait an instant before beginning the following bar. The dynamic shading should be

as follows: 

It is better to omit the Pralltriller and the Mordents, when playing the piece, but the student would do well to play them when practising, as in this way the piece serves as an excellent finger-study. The two grace-notes may be taken in advance (compare the Preface, under "Graces"). The fingering indicated is intended for execution without graces.

27. The return towards the end, after the completion of the second part (Development) which contains the culminating point, begins here.

28. These semiquavers must not "run away", as the dotted rhythm from which they are derived, must still be clearly felt through them. The *F* three times in the bass must produce the effect of great obstinacy.

Suite III.


29. In addition to the reading given, which emphasizes the melodious side of the piece, another interpretation is also possible, one in which more stress is laid on rhythmical energy. In the latter case, the movement demands an almost uninterrupted forte, frequent use of the pedal, and a somewhat quicker tempo. Both methods are justifiable.

30. The 2nd semiquaver is the point at which the change of the *D*major triad into the chord of the Sixth of *B*minor is accomplished.

31. The object of these two bars, which, without interfering with the sense, might quite well be lacking, is to lend greater importance to the concluding bar, by delaying it.

32. The following 2¹/₂ bars are a transposition of bars 14-16.

33. The same extension as found at the end of the first part, only here the effect is enhanced by the Interrupted Cadence to *E*minor. Here the original form of the principal motive appears again for the first time, having been employed in the second part only in the inversion. The whole movement, more-

over, is derived solely from the one motive 

34. Die Achtel dieses Motivs, das den Keim der Courante bildet, sind nicht zu schwer (obwohl sehr rhythmisch) und auf das 4te Viertel hin zu spielen; dieses stellt den »Schlag« dar, zu dem die Achtel das »Ausholen« bedeuten.

35. Es wurde schon bei der 1. Suite bemerkt, daß das Schwanken zwischen zwei- und dreiteiliger Taktart ein besonderes Kennzeichen der Courante ist. Hier spielt die rechte Hand in $\frac{3}{2}$, die linke in $\frac{6}{4}$ -Takt. Man lege das Gewicht auf den Rhythmus der rechten Hand, wozu auch der vorgeschriebene Pedalgebrauch beitragen soll.

36. wie **35.**

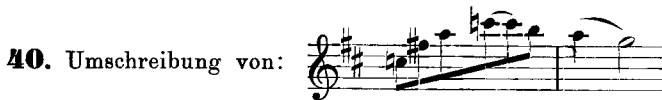
37. Folgende Vorstellung wird diese schwierige Stelle — zu der eine große Unabhängigkeit beider Hände voneinander erfordert wird — erleichtern helfen:



Noch ein wichtiges Hilfsmittel sei hier empfohlen: die linke Hand als führend zu empfinden und forte zu spielen; die rechte begleitend und piano. Die Unbeholfenheit der linken Hand beruht zum großen Teil darauf, daß wir stets unser Augenmerk auf die rechte Hand richten und die linke nur »mit« spielen lassen.

38. Der gleiche Fall wie bei 33. — Erweiterung, verbunden mit Trugschluß.

39. Die Form der Sarabande zeigt 3 Teile von 8 Takten, deren jeder aus 4 Takten Vordersatz und 4 Takten Nachsatz (in 16 teln) besteht. In den letzten 4 Takten treten Vorder- und Nachsatz zusammen auf.



40. Umschreibung von:

41. Der Querstand erklärt sich dadurch, daß das obere *g* nach *fis* zurückstrebt, während die Unterstimme über *gis*—*ais* nach *h* aufsteigt:



Dabei wird *ais*—*h* von der Baßstimme übernommen, eine Art »Stimmenvertauschung«, die bei Bach sehr häufig ist.

Diese Lesart ist unbedingt die harmonisch reizvollere und zugleich als Linienführung die befriedigendere.

42. Durch Anbringung zweier Vorschlagsnoten tritt das Thema in seiner zuerst gehörten Form zutage:



43. Wird diese Nuance angewendet, so muß die Repetition ebenfalls 8 Takte piano und 8 Takte forte gespielt werden.

44. Umkehrung des Hauptmotivs.

45. Die Form der Anglaise ist 2teilig (2mal 16 Takte) wie beim »Air« und »Menuett I« der *C*-moll-Suite.

46. Es ist großes Gewicht darauf zu legen, daß die Zweistimmigkeit der linken Hand stets deutlich zu Gehör komme. Außer dem strengen Beachten der Notenwerte ist dazu nötig, daß *d*•e Viertel leicht und gestoßen, die Halben dagegen mit Nachdruck und gehalten gespielt werden.

34. The quavers of this motive, which contain the germ of the Courante, should not be played too heavily, (although very rhythmically) and all as though tending towards the 4th crotchet; this crotchet represents the "jump", as it were, for which the quavers were the "preparatory run".

35. It has already been remarked in the 1st Suite that the vacillation between duple and triple time is a characteristic feature of the Courante. Here the right hand plays in $\frac{3}{2}$, the left in $\frac{6}{4}$ time. Greater importance should be given to the rhythm of the right hand, and the use of the pedal, as indicated, contributes to this.

36. As at **35.**

37. The idea expressed in the following will help to facilitate this difficult passage, which demands that each hand is quite independent of the other:



Another important help is also recommended, viz: to consider the left hand as the leading part, and to play it forte, the right as accompaniment, and piano. The fact that our attention is always turned to the right hand, and the left is just allowed to play "with" it, is for the most part responsible for the awkwardness of the left hand.

38. The same case as at 33.—Extension, together with an Interrupted Cadence.

39. The Form of the Sarabande displays 3 portions of 8 bars, each of which consists of 4 bars antecedent section (Vordersatz) and 4 bars relative section (Nachsatz) (in semi-quavers). In the last 4 bars the antecedent and relative sections appear together.



40. Paraphrase of:

41. The False Relation is explained by the fact that the upper *G* tends back to *F*#, while the lower voice ascends by way of *G*#—*A*# to *B*:



At the same time *A*#—*B* are taken over by the bass-voice, a kind of "Exchange of Parts" frequently employed by Bach. This reading is decidedly the more attractive harmonically, and at the same time the more satisfactory as treatment of the line.

42. By the introduction of two grace-notes, the theme appears in the form in which it was first heard:



43. If this nuance is employed, the repetition must likewise be played 8 bars piano and 8 bars forte.

44. Inversion of the principal subject.

45. The form of the Anglaise is two-part (twice 16 bars) as in the "Air", and "Minuet I" in the *C*-minor Suite.

46. It is of the greatest importance that the two-part character of the left hand should always be distinctly discernible. Besides strict attention to the values of the notes, it is necessary for this purpose that the crotchets should be played lightly and short, while the minims should be emphasized and sustained.

47. Dieses erneute »Anlaufnehmen« in den letzten Takten ist für die Bachsche Kompositionsweise, sowohl in lebhaften als auch langsamen Sätzen, charakteristisch und dient dazu, dem Schlusse die nötige Energie und Spitze zu geben.

48. Aus dieser gezackten Sechzehntelfigur muß immer der Rhythmus des Themas herausgehört werden:



50. Die eckigen Klammern bezeichnen die technische Gruppierung (geistige Einteilung). Beim Üben ist zwischen den Gruppen zu warten und abzusetzen. Jeder Takt muß als ein festliegender Akkord gefühlt werden, wozu das Halten sämtlicher Noten wesentlich beitragen wird. (Vgl. auch Anm. 37.)

Suite IV.

51. Die Windungen dieser überaus schön geführten melodischen Linie müssen mit großer Liebe nachgeföhlt und gleichsam »nachgezeichnet« werden: das ästhetische Empfinden und künstlerische Verständnis des Schülers werden sich daran messen lassen, inwieweit es ihm gelingt, diesen Satz mit modulationsfähigem Ton und in ununterbrochenem Flusse so vorzutragen, daß sich am Schlusse beim Hörer das gleiche befriedigende Gefühl vollendeter Abrundung einstellt, wie es uns die architektonischen Formen (z. B. die dem Bachschen Geiste so eng verwandten gotischen) zu geben vermögen.

52. Der Alt hinter dem Sopr. zurücktretend, um die beiden Stimmen auseinanderzuhalten.

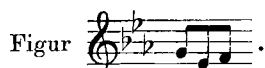
53. Diese Viertelnoten klingen am besten, wenn man sie »frei« (mit zurückspringendem Arm) nimmt — sie sollen die Wirkung von Glockentönen haben.

54. Man hüte sich, die Akkordnoten der rechten Hand zu lange zu halten. Auf »eins« müssen die ersten drei Finger präzise zurückspringen, so daß nur das *g* liegen bleibt.

55. Die alte, irreführende Notierung: ist durch die korrektere ersetzt worden. Das Viertel ist etwa *mf* und schwer, das Auftaktsachtel *p* und leicht zu nehmen.

56. Bis hierher bildet der zweite Teil eine ziemlich getreue Reproduktion der ersten 12 Takte; der Modulation Tonica — Dominante im ersten Teile entspricht hier genau die Folge Dominante — Unterdominante. Die nächsten 4 Takte sind eingeschoben, um die Verbindung mit der Haupttonart (Coda) herzustellen.

Das thematische Material besteht eigentlich nur aus 2 Motiven: dem Tonleiter-Bruchstück im ersten Takte und der



57. Jeder der 3 Teile von 8 Takten hat sechsmal das eintaktige Motiv ; dann folgen 2 Takte Sechzehntelfiguren. (Dieser Abschluß läßt sich mit dem Schnörkel einer Namensunterschrift vergleichen.) Daß durch dieses Schema keine Monotonie hervorgerufen wird, ist durch folgendes erreicht: 1. Verbindung zweier Takte durch einen fortlaufenden Tonleitergang (im Basse) zu einem Ganzen; 2. Versetzung des Motivs abwechselnd in beide Hände; 3. Kleine melodische Ausschmückungen der halben Note. Selbstverständlich ist es auch

47. This renewed "start" in the last bars is characteristic of Bach's manner of composition, as well in quick as in slow movements, and serves to give the necessary energy and point to the conclusion.

48. In this jagged semiquaver figure, the rhythm of the subject must be perceptible throughout:



50. The square brackets indicate the technical grouping (mental division). When practising, make a pause and break off between the groups. Each bar should be felt as a fixed chord; sustaining all the notes will prove an important aid to this. (Compare Remark 37.)

Suite IV.

51. The structural line of this most beautiful melody should be reproduced with the utmost delicacy, and acute sensibility, faithfully tracing each curve, as though in drawing. The pupil's rendering of this composition is a test of his aesthetic perception, and artistic feeling, and, played with pliable touch and uninterrupted flow, should, at its conclusion, produce in the hearer the same feeling of perfect satisfaction as that caused by the contemplation of the finest forms of architecture — e. g. the gothic, which is so closely related to the spirit of Bach.

52. The alto subdued in tone, so as to keep the two voices distinct.

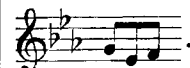
53. The crotchets sound best if taken "freely" (i. e. letting the arm spring back) in order to produce a bell-like effect.

54. Beware of holding the chord-notes of the right hand too long. Let the first three fingers spring back from the keys precisely on the first beat, so that only the *G* remains.

55. The old misleading notation: has been replaced by the more correct form: The crotchets should be played *mf* and heavily, the up-beat quaver *p* and lightly.

56. Up to this point the second part is a fairly faithful reproduction of the first 12 bars; the succession dominant-subdominant here, corresponds exactly to the modulation tonic-dominant in the first part. The following 4 bars are inserted to effect the return to the principal key. (Coda.)

The thematic material consists, properly speaking, only of two motives: the scale-fragment in the first bar, and the figure:

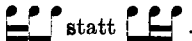
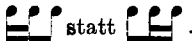


57. In each of the three 8-bar periods, the one-bar motive: appears six times, followed by two bars of figures in semiquavers. (This conclusion might be compared to the ornamental flourish of a signature.) In order to avoid the monotony, which might have resulted from this scheme, the following methods have been employed: 1) Two bars are united by a continuous scale-passage, (in the bass) thus converting them into one whole. 2) The motive appears alternately in both hands. 3) The minims are embellished by little melodic ornamentations. While

das harmonische Gerüst, welches dem Motiv jedesmal eine neue Bedeutung gibt, doch bleibt es immerhin erstaunlich, daß trotz einer solchen Symmetrie der Anlage das Gefühl von Abwechslung und Entwicklung erzeugt wird.

Die Satzart der Sarabande ist merkwürdig dünn, auch scheinen die in einzelnen Handschriften vorkommenden Zusatznoten darauf hinzudeuten, daß an eine Ausfüllung der Harmonie durch den Spieler gedacht war. Die im Folgenden versuchte Ausschmückung scheint dem Herausgeber das Stück zur besseren Wirkung zu bringen, ohne deswegen den Stil zu verletzen.

58. Dieser Rhythmus findet sich in einigen Handschriften.

Auch in den nächsten beiden Takten liest man  statt .

59. Der Fingersatz soll dazu dienen, die beiden Gruppen von 2 Noten voneinander zu trennen, obgleich sich dieselbe Wirkung auch mit dem einfacheren Fingersatz erreichen läßt, wenn man die 4 Noten durch (natürlich sehr geringes) Aufheben des Armes teilt. Die Wirkung soll etwa diese sein:




Derselbe Fall wiederholt sich bei dem folgenden Menuett.

60. Die Form des »Air« wird am besten als zweiteilige aufgefaßt (12 und 10 Takte, siehe das Air der C-moll-Suite), obgleich eine Dreiteilung ebenfalls denkbar wäre: 6—10—6 Takte.

A B A



61. Dieses ist eine Umschreibung des  Themas:

Dadurch wird die so befriedigende Rückkehr zum Anfang erklärt: das Thema tritt nämlich als Nachahmung des Basses ein.

62. Genaue Transposition der Takte 2—6 in die untere Quinte.

63. Die Achtel sind mit Handstaccato (wie bei Oktaven im selben Zeitmaß) auszuführen, da das Tempo für Fingerstaccato nicht schnell genug ist. (Die Begründung hierfür muß leider unterbleiben, da dies über den Rahmen einer instruktiven Ausgabe hinausgehen würde.) Es ist nützlich, sich die Gigue — eine Art Posthorn-Fuge — mit Weglassung einiger Noten und Vereinfachung einzelner Stellen als Oktaven-Etüde zu arrangieren.

64. Die harmonische Idee ist so aufzufassen:



(Die Erklärung:  wäre sehr matt, auch kann

der Wechsel der Harmonien in diesem Tempo nicht so schnell empfunden werden.) Der Dreiklang ist sozusagen Orgelpunkt, über dem sich die Folge Tonica — Dominante — Tonica vollzieht. Von hier aus läßt sich leicht eine Brücke zu der berühmten Stelle in der Eroica-Sinfonie schlagen:

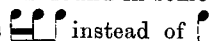
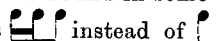


(Auch die Coda des ersten Satzes der Adieux-Sonate gehört hierher.)

realising that it is the harmonic structure which gives a new meaning to the motive at each re-appearance, it is nevertheless astonishing to notice that such symmetry of design does not prevent the impression of change and development.

The setting of the Sarabande is curiously meagre, and the occurrence of additional notes in some copies seems to suggest that it was intended that the harmonic gaps should be filled up by the player. The editor believes that the following enriched version will render the piece more effective, without transgressing the laws of style.

58. This rhythm is found in some copies. Also in the next

two bars, one reads  instead of .

59. This fingering is intended to serve the purpose of separating the two groups of 2 notes, although a similar effect may be obtained by using the simpler fingering, provided the arm be—only slightly—raised, to cause the division between the 4 notes. The effect should be, approximately, this:




A similar passage occurs in the following Minuet.

60. The form of the "Air" is best regarded as consisting of two parts (12 and 10 bars, see the Air of the C minor-Suite) although a division into three parts would be equally justifiable: 6—10—6 bars.

A B A



61. This is a paraphrase of the theme: 

The satisfaction felt by the return to the beginning is explained on realising that the theme appears as an imitation of the bass.

62. An exact transposition of bars 2 to 6 into the lower fifth.

63. The quavers should be played with wrist-staccato (like octaves in the same tempo) as the time is not quick enough for finger-staccato. (It is unfortunately impossible to give reasons for this here, space at the disposal of an instructive edition being limited.) The pupil will derive benefit from studying this gigue—a fugue, the theme of which might have been inspired by a postillion's horn—in octaves, leaving out some notes, and simplifying some of the passages.

64. The harmonic conception should be understood as follows:



(The explanation:  would be very insipid, and

the change of harmonies could not be realised at such a speed.) The triad is, so to speak, a pedal-note, above which the alternate succession of tonic, dominant, tonic, occurs.—This harmonic explanation is also applicable to the famous passage in the Eroica Symphony:



(See also the Coda of the first movement of the Sonata "Les Adieux" in which the same problem is treated.)

65. Herausgeber empfiehlt folgende Verteilung:

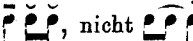
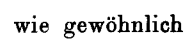


Die folgenden 5 Takte sind als Einschiesel zu betrachten (Bekräftigung der Paralleltonart); ohne dieselben würde der zweite Teil (bis zur Coda) nur einen Takt mehr zählen als der erste Teil.

66. Die Coda (Schlußerweiterung) enthält das Thema dreimal, als Steigerung der Coda des ersten Teils, wo das Thema nur zweimal auftritt.

Suite V.

67. Man vergleiche zu diesem Satze die Bemerkungen über die Allemande der ersten Suite. Die Form weist nichts Besonderes auf: sie ist zweiteilig; jeder Teil hat 12 Takte. Ungewöhnlich ist nur, daß die 3 letzten Takte beider Teile sich völlig gleichen (es ist dies der einzige Fall in den Allemanden dieses Werkes) — sie erhalten dadurch die Bedeutung eines Refrains, der bei seiner Wiederholung die befriedigende Wirkung des Schlusses erhöht.

68. Variation der Takte 5—6. Die Figur ist so aufzufassen: , nicht , wie gewöhnlich gespielt wird.

69. Auch hier sind die letzten 4 Takte der beiden (16taktigen) Teile gleich.

70. Eine religiös-getragene Interpretation erscheint dem Charakter dieses Satzes angemessener als die übliche tändelnd-graziöse Ausführung. Zur Erreichung der dazu unumgänglich notwendigen Würde (aber ja nicht langweiligen Steifheit!) sind langsames Tempo und breiter, voller Ton erforderlich, der die melodische Linie in ununterbrochenem Strom durchfließen muß. Dann erhalten auch die Verzierungen die Bedeutung verinnerlichter Melodik, anstatt bloße dekorative Ornamente zu bleiben. Namentlich die Triller müssen stets gesanglich empfunden, nicht aber brilliant heruntergerollt werden. Den Steigerungen im Ton soll sich stets ein Breiterwerden im Tempo paaren — darum wurde die Bezeichnung »crescendo« vermieden. Besondere Sorgfalt ist der streng zweistimmigen Ausführung der linken Hand zu widmen.

Der erste und dritte Teil enthält je 16 Takte, der zweite nur 8; den Anfang der 4taktigen Perioden bildet stets das Thema, mit Ausnahme der letzten Periode des ersten und dritten Teiles, wo die Melodie vor dem Schlusse noch einmal einen neuen Aufschwung nimmt: ein von Bach häufig angewandtes künstlerisches Mittel, durch das der letzten Note der Stempel der Endgültigkeit aufgeprägt wird.

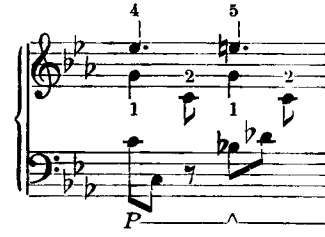
71. Man beachte das ungewöhnliche Taktverhältnis der 3 Teile: 10 : 8 : 12.

72. Die Gigue ist eine leichtgewebte Fuge in Repetitionsform; der erste Teil (24 Takte) führt das Thema, der zweite, reichere (32 Takte) dessen Umkehrung durch. Der Kontrapunkt wird im Rhythmus stets festgehalten und oft in zwei Stimmen zerlegt. Das Stück ist ebenso nützlich als Fingerstudie wie anziehend durch seine unaufhaltsame Bewegung und sprudelnde Lebendigkeit.

73. Man denke sich das Thema zweistimmig:



65. The editor recommends the following arrangement:

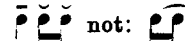
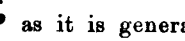


The next 5 bars must be regarded as an insertion; (corroboration of the relative key) without them, the second part (up to the Coda) would have only one bar more than the first.

66. In the Coda (enlargement of the closing passage) the theme appears three times, thereby forming a climax compared with the Coda of the first part, in which the theme occurs only twice.

Suite V.

67. For this movement, compare the remarks made on the Allemande of the first Suite. There is no unusual feature in the form, which consists of two parts, of 12 bars each. A point worthy of note is that the last 3 bars of each part are identical, (—the only case of this kind in the Allemandes of the present collection—) thus acquiring the character of a refrain, and on its repetition, intensifying the feeling of satisfaction produced by the close.

68. Variation of bars 5—6. The figure should be interpreted as follows:  not:  as it is generally played.

69. Here again the last 4 bars of the two 16-bar parts are identical.

70. "Religioso sostenuto" would more fittingly describe the character of this piece than the "scherzando grazioso" manner, in which it is usually played. A broad full touch, and slow tempo are indispensable to produce the effect of dignity and nobility, (but not stiffness, and tiresome rigidity) which should flow uninterruptedly through the melodic line. In this manner the ornaments will also acquire the signification of expressive melodic phrases, and not remain mere decorative embellishments. The trills, in particular, should always be rendered melodically, and not simply be brilliantly executed. Increase in tone should always be accompanied by broadening in tempo—this is why the term "crescendo" has been avoided.

Special attention should be devoted to the strict two-part rendering of the left hand.

The first and third parts contain 16 bars each, the second only 8; the beginning of the 4-bar periods is always formed by the theme, except the last period of the first and third parts, in which, once more before the end, the melody takes a new flight, an artistic effect repeatedly employed by Bach to impress the last note with the stamp of finality.

71. Observe the unusual proportions of the 3 parts: 10 : 8 : 12.

72. The Gigue is a fugue, loosely-woven, in repetition-form. In the first part (of 24 bars) the theme is worked out; in the second, (32 bars) the richer of the two, follows the inversion. The counterpoint is carried out in the same rhythmical form throughout, and is frequently divided into two voices. The piece is just as profitable as a study for the fingers, as it is attractive by its sparkling vivacity, and irrestrainable movement.

73. Consider the theme as two-voiced:



Dadurch wird nicht nur der Vortrag an Lebendigkeit gewinnen, sondern die Stelle wird auch technisch leichter durch diese Vorstellung: dies wird sich am deutlichsten in der linken Hand zeigen.

74. Der Bogen bedeutet nicht legato, sondern die Zusammengehörigkeit der Gruppe, die mit einem Schwunge auf die oberste Note hin zu spielen ist.

75. Es wurde schon früher darauf hingewiesen, daß in solchen Rhythmen die lange Note besonders lang und stark, die kurze besonders kurz und leicht genommen werden muß.

76. Die beiden Anfangsnote fehlen. Im zweiten Takt übernimmt der Sopran die Fortführung des Themas in der höheren Oktave: ein Vorgang, der an die Brechung eines Lichtstrahls durch eine Linse erinnert.

77. Die genaue Umkehrung des Themas würde lauten:



Durch die von Bach gewählte Version (die sich nur an die Hauptpunkte × hält und ganz allgemein Fallen mit Steigen beantwortet) hat die Umkehrung unleugbar an Lebendigkeit und Kraft gewonnen. Gerade solche Unregelmäßigkeiten, die keine »Willkürlichkeiten« sind, da ihnen eine künstlerische Absicht zugrunde liegt, lassen den Meister erkennen. Übrigens ist auch hier wieder die Stimmenfolge umgekehrt.


78. Eine Art lockere Engführung: das Thema tritt um einen halben Takt früher ein. Dasselbe wiederholt sich $2\frac{1}{2}$ Takte später, wo zugleich ein vierter Stimmeneintritt vorgetäuscht wird. Alles strebt diatonisch nach oben, um sich kurz vor dem Eintritt des Basses ebenso wieder zu senken, der durch die lange unbenutzte tiefe Lage frisch wirkt und dem Schluß Gewichtigkeit verleiht.

Suite VI.

79. In dieser Allemande ist als ungewöhnlich hervorzuheben, daß die Perioden A, B, C des ersten Teiles im zweiten mit A, C, B beantwortet werden. A ist im zweiten Teile auf beinahe das doppelte erweitert.

80. Der Bogen über den 4 Noten (der sich im Original findet) soll weniger die Phrasierung bezeichnen — dadurch würde die Einheitlichkeit der Linie zerstückt werden — als besagen, daß die Gruppe zu »schleifen«, also mehr gebunden und gleitend auszuführen ist als die übrigen Sechzehntel.

81. Auch ohne die Verdoppelung in Oktaven kann durch die angegebene Nuancierung der Charakter der Zweistimmigkeit verdeutlicht werden. Die zweite Hälfte des Taktes ist (im Basse) die Umkehrung der ersten.

82. Diese Phrasierung ist besser und stilgemäßer als die übliche , die allzu leichtfertig wirkt.

83. Bei weniger geschwindem Zeitmaß bekommen die Passagen leicht etwas stockendes: sie verlieren das, was ihr Leben ausmacht, nämlich das unaufhaltsame Rollen auf die erste Note des nächsten Taktes zu. (Regel: Man spiele nie einzelne Noten, sondern stets schwungvolle Linien.) Der angegebene Pedalgebrauch dient dazu, die Noten zu einem Ganzen zusammenzufassen.

84. Wie gewöhnlich beginnt der zweite Teil mit einer (wenn auch nicht getreuen) Umkehrung der Anfangstakte. Im übrigen ist er das genaue Gegenstück der 16 Takte des ersten Teils — die letzten 5 Takte sind identisch.

85. Die Form der Sarabande ist dreiteilig (3 mal 8 Takte): die erste Hälfte jedes Teils besteht aus dem zweimal gebrach-

This will not only give more life to the interpretation, but will also facilitate the technical execution of the passage. The advantage of this device will be felt most in the left hand.

74. The curved line does not signify legato, but calls attention to the continuity of the group, which should be played with a swing up to the highest note.

75. It has been already pointed out that in similar rhythms, the long note should be taken especially long, and loud, the short one especially short and light.

76. The first two notes are missing. In the second bar the soprano carries on the theme in the higher octave, a device which resembles the refraction of a ray of light by a lens.

77. The exact inversion of the theme would be as follows—:

By the version chosen by Bach, (which keeps only to the principal points ×, and, quite in a general way responds to Fall by Rise) the inversion undeniably gains greatly in vigour, and spiritedness. It is just such irregularities, the outcome of artistic intention, and not of mere arbitrariness, which proclaim the Master. Here again the order of the parts in their re-appearance has been reversed.


78. A kind of free stretto: the theme appears half a bar sooner, and this occurs again $2\frac{1}{2}$ bars further on, where, at the same time, the entrance of a fourth part is simulated. The tendency is diatonically upwards, to descend again in like manner shortly before the entrance of the bass, which, with its deep notes, untouched for some time, has a fresh effect, and lends additional weight to the close.

Suite VI.

79. In this Allemande it should be noted, as being unusual, that the periods A, B, C of the first part are replied to by A, C, B in the second, A in the second part being almost doubled in extent.

80. The curved line over the four notes, found in the original, is not so much a sign for the phrasing — it would cause a break in the unity of the line — but rather denotes a slurring of the group, i. e. they should be executed in a more legato, gliding manner than the rest of the semiquavers.

81. Even without the doubling by octaves, the two-part character of the left hand can be made clear, by means of the gradations of tone indicated. The second half of the bar is (in the bass) the inversion of the first half.

82. This phrasing is better, and more correct in style than the usual one:  which is somewhat trivial in effect.

83. In less rapid tempo, the runs easily acquire a stagnant character; they lose their essential quality, their irrestrainable advance towards the first note of the following bar. (Rule: Never play single notes, keep the line, which should be brisk and energetic, in mind.) The marks indicated for the use of the Pedal serve to combine the individual notes into one whole.

84. As usual, the second part begins with an inversion (though not a strict one) of the opening bars. Except for this, it is the exact counterpart of the 16 bars of the first part — the last 5 bars are identical.

85. The form of the Sarabande is tri-partite (3 times 8 bars): the first half of each part consists of the two-bar motive,

ten zweitaktigen Motiv, die zweite beginnt wiederum mit diesem, führt es aber im 2. Takte frei weiter. Eine kleine Ausnahme macht der 3. Teil, dessen 3. und 4. Takt anders gestaltet sind. Die Melodie steigt (in der Lage und im Ausdruck) im 2. Teil, der den Höhepunkt darstellt, senkt sich dann zu Anfang des dritten, um sich zum Schluß wiederum zu erheben.

86. Derartige Mittelstimmen sind ja nicht schwellend, sondern ganz glatt und ohne Ausdruck zu spielen, um nicht die Aufmerksamkeit von der gehaltenen Note der Oberstimme abzulenken. Dies gilt ganz besonders für das Klavier, auf dem lange Noten nur kurze Klangdauer haben. Daß überhaupt die Begleitung mehr im Schatten gehalten werden muß als die Melodie, versteht sich von selbst.

87. Wieder ein Beispiel von der strengen Logik Bachscher Stimmführung, die sich um Querstände nicht kümmert:



88. Der Herausgeber zieht es vor, nach Analogie der letzten Takte durchweg die in kleinen Noten angegebene rhythmische Form zu substituieren.

89. Umkehrung des Themas im Baß, darauf im Sopran.

90. Die folgenden 4 Takte, um die der zweite Teil länger ist als der erste, sind eine Erweiterung, die auch weggedacht werden könnte:



91. Man bemühe sich, dieses liebliche kleine Stück möglichst ohne Nuancen, ganz einfach, ruhig und unschuldig zu spielen, etwa im Klangcharakter eines Duos von Flöte und Baßklarinette. Besonders die Sechzehntel und die Verzierungen sind glatt und ohne Hast auszuführen.

92. Die 12 Takte des ersten und zweiten Teils sind im dritten zu 18 Takten erweitert.

93. Um die 6 Noten richtig, d. h. »gleitend« auszuführen und sie als Gruppe zu empfinden, denke man sich in jedem Takte nicht 3 Schläge, sondern nur einen.

94. Obgleich beide Teile die gleiche Anzahl Takte aufweisen, sind sie doch nicht in Takt-Perioden von gleicher Länge eingeteilt. Die 3 Abschnitte eines jeden Teils zeigen folgendes merkwürdige Zahlenverhältnis: $\frac{8-7-9}{24} \parallel \frac{10-9-5}{24}$ Takte.

Man beachte besonders die Reduzierung des 3. Abschnittes von 9 auf 5 Takte.

appearing twice in succession, the second half again starts with it, but continues it in a free manner in the second bar. The third part forms an unimportant exception, in so far as bars 3 and 4 are slightly different in form. The melody soars (both in position and expression) in the second part, which constitutes the climax, then descends in the beginning of the third, to rise again towards the close.

86. Inner parts, such as these, should on no account be played with rise and fall, but absolutely evenly, and without expression, in order to avoid distracting the attention of the hearer from the sustained note of the upper part. This refers especially to execution on the pianoforte, where however long the note, the resonance can only be of short duration. It is hardly necessary to remark that the accompaniment should always be kept more in the background to bring out the melody.

87. Here again we have an example of Bach's strictly logical treatment of parts, which is quite regardless of False Relations.



88. The editor prefers the substitution throughout of the rhythmical form given in small type, analogous to the final bars.

89. Inversion of the theme in the bass, then in the soprano.

90. The enlargement of the second part on the first, by the following 4 bars, might quite well have been left out.



91. The student should endeavour to play this lovely little composition as much as possible without any gradations of tone, absolutely simply, quietly and innocently. Sound and character are that of a duo of flute and bass-clarinet. Especially the semiquavers and ornaments ought to be executed smoothly and without hast.

92. The 12 bars of the first and second part have been extended in the third into 18 bars.

93. To execute the 6 notes correctly, i. e. "gliding", and to feel them as a group, imagine one beat in each bar, not three.

94. Although both parts have the same number of bars, they are not divided into bar-periods of equal length. The 3 sections of each part present the following curious proportion: $\frac{8-7-9}{24} \parallel \frac{10-9-5}{24}$ bars. Observe in particular the reduction of the third section from 9 to 5 bars.

Egon Petri.

English Translation by Mevanwy Roberts.