

Six Suites
à
Violoncello Solo

senza
Basso

composées
par

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ao. 1717–1723

Ausgabe für Violine Solo

BWV 1007-1012

Werner Icking, Siegburg

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Die vorliegende Ausgabe der Bachschen Suiten für Violoncello solo richtet sich meistens nach der Handschrift, die Anna Magdalena Bach zwischen 1727 und 1731 schrieb. Da diese Handschrift insbesondere in den Bögen oft sehr ungenau oder gar willkürlich ist, wurden zur Ausarbeitung auch die anderen drei Manuskripte hinzugezogen, die von Johann Peter Kellner (um 1726) sowie von zwei anonymen Kopisten aus der zweiten Hälfte des 18. Jahrhunderts stammen. Eine weitere hilfreiche Quelle zur Ausarbeitung dieser Ausgabe war das Buch von Richard R. Efrati, Versuch einer Anleitung zur Ausführung und zur Interpretation der Sonaten und Partiten für Violine solo und der Suiten für Violoncello von Johann Sebastian Bach (Atlantis Verlag, ISBN 3 7611 0550 9), das ich jedem Spieler empfehlen kann.

Diese Ausgabe der Suiten gibt es sowohl als einzelne Suiten für jeweils Violoncello, Viola und Violine, oder als eine Ausgabe mit allen Suiten für entweder Violoncello oder Viola oder Violine. Da die Celloausgabe einer — wegen der ungenauen Quellen kaum möglichen — Urtextausgabe am nächsten kommt, rate ich jedem Leser und Spieler auch die Ausgabe für Violoncello zu Rate zu ziehen.

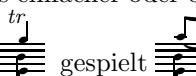
Die Ausgaben für Viola und Violine sind von mir bezeichnet. Dabei will ich dem Spieler keine Fesseln anlegen, sondern für schwierige Stellen eine mögliche Lösung anbieten. Auch bei den Bögen habe ich nach allen mir vorliegenden Quellen und dem Wissen aus Quellen der Zeit zum Beispiel aus den Schulen von J. J. Quantz — *Versuch einer Anweisung die Flute traversiere zu spielen* — und Leopold Mozart — *Versuch einer gründlichen Violinschule* — nach Lösungen gesucht, die spielbar sein sollen. Dabei habe ich versucht, möglichst wenig zu ergänzen, so daß es sicherlich auch andere Lösungen gibt. Dies möchte ich ausdrücklich betonen.

Die Ausgabe für Viola ist um eine Oktave erhöht; die für die Violine mit Ausnahme der sechsten Suite zusätzlich um eine Quinte, so daß diese Suiten für die Violine dann auch in einer jeweils anderen Tonart stehen.

Die fünfte Suite ist für ein umgestimmtes Instrument geschrieben. Daher ist diese Suite in zwei Notationen gegeben. Die erste ist für das umgestimmte Instrument; die zweite für ein normal gestimmtes Instrument. Dabei sind einige Akkorde nicht spielbar. Die nicht spielbaren Noten sind als Stichnoten gesetzt.

Die sechste Suite ist für ein fünfseitiges Instrument geschrieben. Nach Oktavierung haben die oberen Saiten dieses Instruments dann die Tonlage der Violinsaiten. Daher habe ich diese Suite für die Violine nicht noch eine Quinte höher gesetzt. Stattdessen sind einige wenige Passagen wegen Fehlens der tiefen Saite oktaviert, was auch jeweils angezeigt ist. Da sich diese Suite oft in sehr hohen Lagen des Cello tummelt, habe ich bei die Ausgabe für Viola zwar vom Prinzip her oktaviert, diese Oktavierung an vielen Stellen aber wieder zurückgenommen; diese Stellen sind entsprechend bezeichnet.

Triller sind in den Handschriften meist als *tr* notiert. Oft sind diese Triller mit langem Vorschlag und dann als einfacher oder doppelter Pralltriller zur spielen. So z.B. im Takt 2 der Sarabande der Suite I —

notiert  gespielt  — oder in Takt 4 des folgenden Menuetts — notiert  gespielt  Ist die Trillernote punktiert, erhält der Vorschlag die Länge der nicht-punktierten Note wie z.B. in Takt 12 der Sarabande der Suite IV — notiert  gespielt .

Die Suiten sind mit MusiXTEX gesetzt; daher auch hier ein Dank an die Autoren von MusiXTEX. Bei einem Teil der Suiten habe ich zur anfänglichen Eingabe PMX benutzt und die durch PMX erzeugten MusiXTEX-Quellen dann an den Stellen nachgearbeitet, an denen mehr als die Fähigkeiten von PMX nötig waren. Dem Autor von PMX, Don Simons, danke ich recht herzlich insbesondere für die aus meiner Erfahrung beim Setzen der Suiten erfolgten Verbesserungen an PMX. Diese Zusammenarbeit hat enorm Spaß gemacht. Das gilt auch für die Entwicklung der gestrichelten Bögen, bei deren Entwicklung mir William P. Houser wertvolle Hilfe geleistet hat.

Zum Schluß möchte ich noch den Rat weitergeben, den ich irgendwo las: Die meisten Suitensätze sind Tänze. Man kann sie sicher besser spielen, wenn man auch weiß, wie diese Tänze getanzt werden, oder sich vorstellt, sie zu tanzen.

Werner Icking

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Suite I

Prélude

J. S. Bach (1685-1750)

Bezeichnung: Werner Icking

The sheet music consists of 19 staves of musical notation for a single instrument, likely a harpsichord or organ. The music is in common time, with a key signature of one sharp (F#). The tempo is marked as 69. The notation includes various note heads, stems, and beams. Above each staff, measure numbers are provided. The first few measures show a repeating pattern of eighth and sixteenth notes. Measures 3 through 7 continue this pattern with some variations. Measures 8 through 11 introduce more complex rhythms, including sixteenth-note patterns and grace notes. Measures 12 through 16 feature sustained notes and eighth-note patterns. Measures 17 through 19 conclude the section with a final flourish of eighth and sixteenth notes.

21

23

25

27

29

31

33

35

37

39

41

Allemande

The sheet music consists of 16 staves of musical notation, each starting with a measure number. The tempo is indicated as $= 60$. The key signature is $\text{G}^{\#}$ (one sharp). The notation includes various note heads, stems, and beams. Measure numbers are placed above the staves at regular intervals. Some measures contain multiple measure repeat signs (double bar lines with '1' and '2' or '3'). Measure 14 contains a 'tr.' (trill) instruction. Measures 16a, 19a, and 22 start with a double bar line and repeat signs. Measures 24a, 27, and 30 end with a double bar line and repeat signs. Measure 27 includes a 'V' symbol above the staff. Measure 30 includes a '3' symbol above the staff.

1 = 60

3a

6

9

11a

14

16a

19a

22

24a

27

30

Courante

The sheet music for the Courante is in 3/4 time and A major (three sharps). It features sixteenth-note patterns across 14 staves. Articulations include slurs, grace notes, and dynamic markings like *tr* (trill) and *tr.* Fingerings such as 1, 2, 3, 4, 0, and 1= are indicated above the notes. Measure numbers 1 through 39 are present at the start of each staff.

Sarabande

Sheet music for Sarabande. Key signature: three sharps. Time signature: 3/4. Tempo: 69 BPM. The music consists of six staves of music, numbered 1 through 6. Measure 1 starts with a dotted half note followed by a eighth note. Measure 2 begins with a sixteenth-note pattern. Measures 3-4 show a sixteenth-note run followed by eighth-note pairs. Measures 5-6 continue with sixteenth-note patterns and eighth-note pairs. Measures 7-8 feature eighth-note pairs and sixteenth-note runs. Measures 9-10 show eighth-note pairs and sixteenth-note runs. Measures 11-12 continue with eighth-note pairs and sixteenth-note runs. Measures 13-14 show eighth-note pairs and sixteenth-note runs.

Menuet I

Sheet music for Menuet I. Key signature: three sharps. Time signature: 3/4. Tempo: 104 BPM. The music consists of seven staves of music, numbered 1 through 7. Measure 1 starts with a dotted half note followed by a eighth note. Measure 2 begins with a sixteenth-note pattern. Measures 3-4 show a sixteenth-note run followed by eighth-note pairs. Measures 5-6 continue with sixteenth-note patterns and eighth-note pairs. Measures 7-8 feature eighth-note pairs and sixteenth-note runs. Measures 9-10 show eighth-note pairs and sixteenth-note runs. Measures 11-12 continue with eighth-note pairs and sixteenth-note runs. Measures 13-14 show eighth-note pairs and sixteenth-note runs. Measures 15-16 feature eighth-note pairs and sixteenth-note runs. Measures 17-18 show eighth-note pairs and sixteenth-note runs. Measures 19-20 continue with eighth-note pairs and sixteenth-note runs.

Menuet II

Sheet music for Menuet II, featuring six staves of musical notation. The music is in common time (indicated by '4'). Fingerings and dynamics are indicated throughout the piece.

Measure 1: Dynamics 3, 2, V, 0. Fingerings 3, 2, =1, 2, V, 0.

Measure 7: Dynamics 3, 0, 1, 2. Fingerings 3, 0, 1, 2.

Measure 13: Dynamics 3, 0, 2, 1. Fingerings 3, 0, 2, 1.

Measure 19: Dynamics 4, 1, 4, 0, 1, 1=, 2. Fingerings 4, 1, 4, 0, 1, 1=, 2.

Text at the end of the page: *Menuet I da Capo*

Gique

Sheet music for Gique, featuring eight staves of musical notation. The music is in common time (indicated by '4'). Fingerings and dynamics are indicated throughout the piece.

Measure 1: Dynamics 0, 2, tr., 1, V, 3. Fingerings 0, 2, tr., 1, V, 3.

Measure 7: Dynamics 2, 3, 3, 2. Fingerings 2, 3, 3, 2.

Measure 12a: Dynamics 4, 4, 3, 1, 4. Fingerings 4, 4, 3, 1, 4.

Measure 18: Dynamics 2, V, 3, 3, 1, 4. Fingerings 2, V, 3, 3, 1, 4.

Measure 24: Dynamics V, 2, 0, 3. Fingerings V, 2, 0, 3.

Measure 30: Dynamics 3, 3, 1. Fingerings 3, 3, 1.

Suite II

Prélude

J. S. Bach (1685-1750)

A musical score for J.S. Bach's Suite II, Prélude, consisting of 15 staves of music. The score is in common time (indicated by a 'J' with a '4') and uses a treble clef. The key signature changes throughout the piece, indicated by various sharps and flats. The music features continuous eighth-note patterns with grace notes and slurs. Measure numbers are provided at the beginning of each staff: 2, 4, 7, 10, 13, 16, 19, 22, 25, 28, and 31. The score is written on five-line staves.

34

37

40

43

46

49

52

55

58

61

Alternativ wie in Takt 58:

59

Allemande

The sheet music consists of 23 staves of musical notation. The tempo is indicated as $J = 52$. The key signature changes throughout the piece, starting at C major (no sharps or flats) and moving through various sharps and flats. The time signature is mostly common time (indicated by a 'C'). The music features a variety of note heads, including solid black dots and hollow circles, and includes several grace notes and slurs. Fingerings are marked above the notes in some staves, such as '0', '1', '2', '3', 'tr.', and 'tr.'. Measure numbers are present at the beginning of many staves, including 0, 1=, 2, 3, 5, 7, 9, 11, 12a, 15, 17, 19, 21, and 23.

Courante

The sheet music consists of ten staves of musical notation. The tempo is marked as $\text{♩} = 80$. The key signature changes throughout the piece, indicated by various sharps and flats. Measure numbers are provided at the beginning of each staff: 1, 4, 7, 10, 13, 16a, 20, 23, 26, and 29. The music features sixteenth-note patterns, grace notes, and dynamic markings like crescendos and decrescendos. Fingerings are indicated above certain notes in several staves.

Sarabande

Sheet music for Sarabande, consisting of eight staves of musical notation. The tempo is indicated as 76 BPM. The key signature changes throughout the piece, including sections in G major, A major, and D major. Various performance markings such as 'tr' (trill), '1', '2', '3', '4', 'tr.', and '4=' are present. Measure numbers 1 through 25 are marked above the staves.

Menuet I

Sheet music for Menuet I, consisting of two staves of musical notation. The tempo is indicated as 100 BPM. The key signature changes between G major and A major. Measure numbers 1 and 5 are marked above the staves.

Sheet music for the first section of Menuet II, featuring six staves of musical notation. The music is in common time. Key signatures and dynamics include:

- Staff 1: Measure 9, dynamic 3=; Measure 10, dynamic 0 3; Measure 11, dynamic 4.
- Staff 2: Measure 13, dynamic 4 V.
- Staff 3: Measure 17, dynamic tr.
- Staff 4: Measure 21, dynamic 3 4 V.
- Staff 5: Measure 25, dynamic tr V.
- Staff 6: Measure 29, dynamic 2.

Menuet II

Sheet music for the second section of Menuet II, featuring eight staves of musical notation. The music is in common time. Key signatures and dynamics include:

- Staff 1: Measure 1, dynamic tr; Measure 2, dynamic 4.
- Staff 2: Measure 5, dynamic 1 4.
- Staff 3: Measure 9, dynamic 1.
- Staff 4: Measure 13, dynamic 1.
- Staff 5: Measure 17, dynamic 2 1.
- Staff 6: Measure 21, dynamic tr.

Menuet I da Capo

Gique

$\text{♩} = 52$

Sheet music for Gique, featuring 15 staves of musical notation for a single instrument. The music is in common time (indicated by '8' at measure 8). The notation includes various note heads and stems, with measure numbers provided on the left side of each staff.

Measure numbers: 4, 3, V, 3, 0, 1, 8, tr, 4, 4, 1, 1, 3, 15, V, 1, 2, V, 21, 2, 1, 27, 4, 4, 4, 32a, 2=, 3, 2, V, 4, 40, 1, 2, 2, 46, V, 1, 2, 0, 2, 1, 53, 1, 2, 1, 59, 1, 1, 65, 4, 4, 4, 2, 71, 1.

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Suite III

Prélude

J. S. Bach (1685-1750)

The sheet music consists of 14 staves of musical notation for a single instrument. The key signature is one sharp (G major). The time signature is 3/4. The tempo is indicated as 66 BPM. Measure numbers are present at the beginning of each staff: 1, 5, 9, 13, 17, 21, 25, 29, 33, 37, and 41. The music features various note heads, stems, and beams. Some measures include grace notes and slurs. Measure 17 includes a dynamic marking 'f' (fortissimo). Measure 21 includes a dynamic marking 'ff' (fortississimo). Measure 37 includes a dynamic marking 'ff'. Measure 41 includes a dynamic marking 'ff'.

45 *3* *2*
 49 *4*
 53 *0*
 57 *2* *3* *3* *3*
 61 *2* *3* *4* *3*
 65 *2* *3* *2* *3*
 69 *3* *2*
 73 *4*
 77 *2* *3*
 83 *1* *2* *3* *0* *2* *2* *0* *tr.* *v* *1*

Allemande

The sheet music consists of three staves of sixteenth-note patterns. The tempo is indicated as $= 48$. The key signature is one sharp. Measure numbers are provided on the left side of each staff.

Measure 1: Treble staff, 1, 2, 4, tr, 1; Bass staff, 3; Alto staff, 1.

Measure 2: Treble staff, 3; Bass staff, 1, 3=, 2; Alto staff, 2.

Measure 3: Treble staff, 5, 0, 3, tr; Bass staff, 3, 2, 1; Alto staff, 3, 2, 1.

Measure 4: Treble staff, 7, 3, 1, 3, 2; Bass staff, 0, 3, 4; Alto staff, 0, 3.

Measure 5: Treble staff, 9, 4, 0, 3; Bass staff, 1, 2, V; Alto staff, 1, 2, 4.

Measure 6: Treble staff, V, 0, 1; Bass staff, 1, 2, V; Alto staff, 1, 2.

Measure 7: Treble staff, 12a, 1, 2, 4; Bass staff, 0, 3, 4; Alto staff, 2.

Measure 8: Treble staff, 15, 1, 0, 3, 4; Bass staff, 4, 3, 1; Alto staff, V.

Measure 9: Treble staff, 17, 4, 4, tr, 2, V; Bass staff, 1, 2, V; Alto staff, 1=.

Measure 10: Treble staff, 19, 4, 0, 3; Bass staff, 4, 3, 1; Alto staff, V.

Measure 11: Treble staff, 21, 4, 3, 2; Bass staff, 4, 2, 1; Alto staff, 4, 2.

Measure 12: Treble staff, 23, 4, 3, 2; Bass staff, 4, 2, 1; Alto staff, V.

Courante

The sheet music consists of 12 systems of music, each containing four measures. The key signature is one sharp (G major). The time signature is 4/4. Measure numbers are indicated at the beginning of each system: 1, 7, 14, 21, 28, 34, 40a, 48, 55, 62, 69, and 77. The music features continuous eighth-note patterns with various slurs and grace notes. Some measures include numerical markings above the notes, such as '4' or '1=2='.

Sarabande

Musical score for Sarabande, consisting of eight staves of music. The tempo is indicated as $\text{♩} = 69$. The key signature is F major (one sharp). The time signature is $\frac{3}{4}$. Measure numbers 1 through 21 are present above the staves. Various performance markings and fingerings are included, such as 'tr' (trill) at measure 12, dynamic markings like $3-0$, $2-3$, $0-3$, 1 , 2 , 3 , 0 , 1 , 2 , 3 , 4 , 3 , 0 , 1 , 2 , 3 , 4 , 3 , 3 , 4 , 1 , 1 , 0 , 2 , and 4 .

Bourée I

Musical score for Bourée I, consisting of two staves of music. The tempo is indicated as $\text{♩} = 66$. The key signature is F major (one sharp). The time signature is $\frac{2}{4}$. Measure numbers 1 through 5 are present above the staves. Performance markings include 'tr' (trill) at the beginning of the first staff and dynamic markings like $3-4$, $1-1$, $0-2$.

8a

13

17

21

25

Bourée II

$\text{♩} = 72$

4a

8a

13

17

21

Bourée I da Capo

Gique

The sheet music consists of eight staves of musical notation for a single instrument. The key signature is one sharp (F#), and the time signature is common time (indicated by '3'). The tempo is marked as 58 BPM. The music is divided into measures by vertical bar lines. Measure numbers are placed above the staff at the beginning of each measure. Measure 1 starts with a bass note followed by a series of eighth-note pairs. Measures 2 through 7 continue this pattern with some variations in the rhythm and dynamics. Measure 8 begins with a bass note and a series of eighth-note pairs. Measures 9 through 13 show a more complex rhythmic pattern with sixteenth notes and eighth-note pairs. Measures 14 through 18 feature eighth-note pairs and sixteenth-note patterns. Measures 19 through 23 show a steady eighth-note pattern. Measures 24 through 28 show a mix of eighth-note pairs and sixteenth-note patterns. Measures 29 through 33 show a steady eighth-note pattern. Measures 34 through 38 show a mix of eighth-note pairs and sixteenth-note patterns. Measures 39 through 43 show a steady eighth-note pattern. Measures 44 through 48 show a mix of eighth-note pairs and sixteenth-note patterns.

54

60

67

74

79

85

90

97

103

Suite IV

Preludium

J. S. Bach (1685-1750)

The sheet music consists of 12 staves of musical notation for a single instrument. The tempo is indicated as $d = 44$. The key signature changes frequently, starting with two flats and transitioning through various sharps and flats across the staves. Measure numbers are provided at the beginning of each staff: 1, 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, and 45. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as slurs and grace notes.

The image shows a page of sheet music for piano, consisting of 15 staves of musical notation. The music is in common time and uses a treble clef. The notes are primarily eighth and sixteenth notes, with occasional quarter notes and rests. The music is divided into measures by vertical bar lines. Several measures contain performance instructions and dynamics, such as 'V' (volume), 'tr' (trill), and '0 1'. Measure 49 includes a dynamic marking '2'. Measures 56 and 63 include dynamic markings '3 1 0', '2 4', and '3'. Measures 59 and 67 include dynamic markings '4' and '4'. Measures 71 and 75 include dynamic markings '3 4', '1 2', '3', '0 3', and '2'. Measures 79 and 83 include dynamic markings '1 =', '2 =', '1 =', '2 =', '1 =', and '1 ='. Measure 88 includes a dynamic marking 'tr'.

Allemande

The sheet music consists of 16 staves of musical notation for a single instrument. The tempo is indicated as $d = 40$. The key signature is one flat. The music is divided into measures by vertical bar lines. Various dynamic markings are present, including 3 , 1 , 0 , 4 , $2=$, tr , $7a$, $10a$, 14 , $16a$, 20 , $23a$, 27 , 30 , 34 , and $37a$. The notation includes eighth and sixteenth notes, with some notes having stems pointing up and others down. Measure 16a features a key change to two sharps. Measures 23a and 27 contain question marks above the first note of each staff. Measure 37a concludes with a three-dot ending.

Courante

$\text{J} = 96$

Sheet music for a Courante in 3/4 time, 96 BPM. The music consists of 15 staves of sixteenth-note patterns. Fingerings and performance instructions like "tr" (trill) and "V" are included. Measure numbers 1 through 59 are indicated at the start of each staff.

Sarabande

The sheet music consists of eight staves of musical notation, likely for a harpsichord or similar instrument. The music is in common time (indicated by '4') and features a basso continuo style with sustained notes and harmonic support from the bass line.

Measure 1: Dynamics: V, tr. Measure 2: V. Measure 3: 4. Measure 4: 1. Measure 5: 5. Measure 6: V, tr. Measure 7: 4. Measure 8: 1. Measure 9: 3, 0. Measure 10: 1=. Measure 11: 4, 0. Measure 12: 1. Measure 13: V, tr. Measure 14: 2. Measure 15: 3. Measure 16: 2. Measure 17: V, tr. Measure 18: 2. Measure 19: V. Measure 20: 3. Measure 21: 1, 2. Measure 22: V. Measure 23: 1. Measure 24: 3, 0. Measure 25: 1=. Measure 26: 4, 0. Measure 27: 1. Measure 28: V, tr. Measure 29: 2. Measure 30: 1=. Measure 31: V. Measure 32: 3.

Text at the end of staff 25: E?

Bourée I

The sheet music consists of 14 staves of musical notation for a single instrument. The tempo is indicated as $\text{♩} = 63$. The key signature is one flat. The music is in common time. Various dynamics and performance instructions are included, such as p , f , v , and $\ddot{\text{v}}$. Measure numbers are provided at the beginning of each staff: 0, 4, 5, 2, 4, 9, 4, 2, 12a, 4, 17, 4, 4, 4, 4, 21, 4, 3, 25, 4, 29, 4, 1=, 33, 4, 36, 4, 2, 4, 1, 4, 40, 4, 2, 44, 4, 2, and $\ddot{\text{v}}$.

Bourée II

Musical score for Bourée II, featuring three staves of music. The first staff starts at $\text{♩} = 69$, common time, treble clef, key signature of one flat. The second staff begins at measure 4a, with a repeat sign and common time. The third staff begins at measure 9, with common time and a key signature of one flat. Various performance markings are present, including slurs, grace notes, and dynamic markings like V , 3 , 2 , $1.$, and $2.) \text{V}$. The score concludes with the instruction *Bourée I da Capo*.

Gique

Musical score for Gique, featuring three staves of music. The first staff starts at $\text{♩} = 108$, common time, treble clef, key signature of one flat. The second staff begins at measure 4, with common time and a key signature of one flat. The third staff begins at measure 7, with common time and a key signature of one flat. Various performance markings are present, including slurs, grace notes, and dynamic markings like 4 , 1 , $3=$, $1=$, 4 , 2 , $1=$, 0 , and $2=$.

10a

14

17

20

23

26

29

32

35

38

40a

Suite V

Originalnotation

Prélude

J. S. Bach (1685-1750)

Scordatura $J = 40$

The sheet music consists of eight staves of original notation for a single instrument. The key signature is C minor (one flat). The tempo is marked $J = 40$. The first staff begins with a forte dynamic. The second staff starts with a piano dynamic. The third staff has a dynamic marking 'tr.' (trill) over a note. The fourth staff has a dynamic marking 'v.' (volume) over a note. The fifth staff has a dynamic marking 'tr.' over a note. The sixth staff has a dynamic marking 'v.' over a note. The seventh staff has a dynamic marking 'tr.' over a note. The eighth staff ends with a dynamic marking ' $\frac{1}{8}$ ' over a note.

27a $\text{♩} = 144$

 34
 40
 46
 52
 58
 64
 70
 76
 82
 88
 94

100

106

112

118

124

130

136

142

148

154

160

161

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207

208

209

210

211

212

213

214

215

216

217

218

219

220

Original

Allemande

$J = 44$

The sheet music consists of two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music is divided into measures by vertical bar lines. Various dynamic markings are present, including slurs, grace notes, and specific instructions like "tr" (trill), "V", and "tr 0". Measure numbers are indicated above the staff at the beginning of each measure. The key signature changes throughout the piece, indicated by the presence of sharps and flats.

Measures 1-17:

- M1: Treble clef, common time, key of B-flat major.
- M2: Bass clef, common time, key of A major.
- M3: Treble clef, common time, key of G major.
- M4: Bass clef, common time, key of F major.
- M5: Treble clef, common time, key of E major.
- M6: Bass clef, common time, key of D major.
- M7: Treble clef, common time, key of C major.
- M8: Bass clef, common time, key of B-flat major.
- M9: Treble clef, common time, key of A major.
- M10: Bass clef, common time, key of G major.
- M11: Treble clef, common time, key of F major.
- M12: Bass clef, common time, key of E major.
- M13: Treble clef, common time, key of D major.
- M14: Bass clef, common time, key of C major.
- M15: Treble clef, common time, key of B-flat major.
- M16: Bass clef, common time, key of A major.
- M17: Treble clef, common time, key of G major.

Measures 18a-34:

- M18a: Treble clef, common time, key of F major.
- M19: Bass clef, common time, key of D major.
- M20: Treble clef, common time, key of C major.
- M21: Bass clef, common time, key of B-flat major.
- M22: Treble clef, common time, key of A major.
- M23: Bass clef, common time, key of G major.
- M24: Treble clef, common time, key of F major.
- M25: Bass clef, common time, key of E major.
- M26: Treble clef, common time, key of D major.
- M27: Bass clef, common time, key of C major.
- M28: Treble clef, common time, key of B-flat major.
- M29: Bass clef, common time, key of A major.
- M30: Treble clef, common time, key of G major.
- M31: Bass clef, common time, key of F major.
- M32: Treble clef, common time, key of E major.
- M33: Bass clef, common time, key of D major.
- M34: Treble clef, common time, key of C major.

Courante

$\text{♩} = 66$

The musical score consists of six staves of music for a single instrument, likely a harpsichord or keyboard. The music is in common time, with a key signature of one flat. The notation includes various dynamic markings such as *tr* (trill), *v*, and *tp*. Fingerings are indicated above the notes, such as 2, 3, 0, 1, 2, 3, 4, etc. The music is divided into measures numbered 1 through 22.

Sarabande

$\text{♩} = 42$

The musical score consists of five staves of music for a single instrument, likely a harpsichord or keyboard. The music is in common time, with a key signature of one flat. The notation includes various dynamic markings such as *tr* (trill) and fingerings like 2, 3, 4, 0, 1, 2, 3, 4, etc. The music is divided into measures numbered 1 through 16.

Gavotte I

$\text{♩} = 60$

The sheet music for Gavotte I consists of ten staves of musical notation. The tempo is indicated as $\text{♩} = 60$. The key signature changes throughout the piece, including C major, F major, and various minor keys. Various dynamics and performance instructions are included, such as 0 , $2=$, $1=$, tr , 1 , 0 , 2 , 3 , II , $3a$, 2 , 3 , 4 , 0 , $1=$, $17a$, $2=$, $2=$, V , 22 , $=1$, 27 , 4 , $31a$, and $3=$.

Gavotte II

$\text{♩} = 56$

The sheet music for Gavotte II consists of five staves of musical notation. The tempo is indicated as $\text{♩} = 56$. The key signature changes throughout the piece. Various dynamics and performance instructions are included, such as 3 , $2a$, $4a$, $2=$, 7 , 4 , 2 , 0 , and $2=$.

Gavotte I da Capo

Gique

$J = 63$

Suite V

Klangnotation

Prélude

J. S. Bach (1685-1750)

Klang $\text{♩} = 40$

4 2
4
8 tr. V
12 0 4
15 0 1 3 tr. V = 1 2
18 V
21 1
24 1 2= 3 tr. 3=

27a $\text{♩} = 144$

106

3=

112

118

2=

124

130

136

142

148

154

The image shows a page of sheet music for piano, consisting of 12 staves of musical notation. The music is in common time and uses a treble clef. Measure numbers are indicated at the beginning of each staff: 160, 166, 171, 177, 183, 189, 194, 200, 206, 212, and 218. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like crescendos and decrescendos. Some measures feature grace notes or slurs. Measure 218 includes a "Original" instruction above a different melodic line. The page is numbered 10 at the bottom.

Allemande

Sheet music for Allemande, 44 measures. The music is in common time (indicated by 'J = 44') and consists of two staves. Measure numbers are indicated on the left side of each staff. The first staff starts with a treble clef, a key signature of one flat, and a dotted half note. The second staff starts with a treble clef, a key signature of one sharp, and a dotted half note. Measures 1-17 are in common time. Measures 18a-34 are in 3/4 time. The music features various dynamics like 'V' (volume), 'tr' (trill), and 'tr.' (trill). Fingerings are marked above the notes, such as '1', '2', '3', '4', 'tr.', and 'tr.'. Measure 18a starts with a double bar line and a repeat sign.

Measures 1-17:

- M1: Treble clef, 1 flat, dotted half note.
- M2: Treble clef, 1 sharp, dotted half note.
- M3: Treble clef, 1 flat, dotted half note.
- M4: Treble clef, 1 sharp, dotted half note.
- M5: Treble clef, 1 flat, dotted half note.
- M6: Treble clef, 1 sharp, dotted half note.
- M7: Treble clef, 1 flat, dotted half note.
- M8: Treble clef, 1 sharp, dotted half note.
- M9: Treble clef, 1 flat, dotted half note.
- M10: Treble clef, 1 sharp, dotted half note.
- M11: Treble clef, 1 flat, dotted half note.
- M12: Treble clef, 1 sharp, dotted half note.
- M13: Treble clef, 1 flat, dotted half note.
- M14: Treble clef, 1 sharp, dotted half note.
- M15: Treble clef, 1 flat, dotted half note.
- M16: Treble clef, 1 sharp, dotted half note.
- M17: Treble clef, 1 flat, dotted half note.

Measures 18a-34:

- M18a: Double bar line, repeat sign.
- M19: Treble clef, 1 sharp, dotted half note.
- M20: Treble clef, 1 flat, dotted half note.
- M21: Treble clef, 1 sharp, dotted half note.
- M22: Treble clef, 1 flat, dotted half note.
- M23: Treble clef, 1 sharp, dotted half note.
- M24: Treble clef, 1 flat, dotted half note.
- M25: Treble clef, 1 sharp, dotted half note.
- M26: Treble clef, 1 flat, dotted half note.
- M27: Treble clef, 1 sharp, dotted half note.
- M28: Treble clef, 1 flat, dotted half note.
- M29: Treble clef, 1 sharp, dotted half note.
- M30: Treble clef, 1 flat, dotted half note.
- M31: Treble clef, 1 sharp, dotted half note.
- M32: Treble clef, 1 flat, dotted half note.
- M33: Treble clef, 1 sharp, dotted half note.
- M34: Treble clef, 1 flat, dotted half note.

Courante

$\text{♩} = 66$

2 3
3=

4 2 3
2 3

7

10 tr 3 2 1 4 4

12a 1 3
3

16 tr 3 V 1

19 3 tr 1 1/3 0 3 tr

22 0 2 2 3 tr tr

Sarabande

$\text{♩} = 42$

1 2 1 4

0 1 3 0 1 2 1 1

2 3 2 1= 4 4 2=

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

Gavotte I

Sheet music for Gavotte I, consisting of ten staves of musical notation. The tempo is indicated as $\text{♩} = 60$. The key signature is one flat. The music includes various dynamic markings such as *tr* (trill), *p* (piano), and *f* (forte). Fingerings are shown above the notes, and measure numbers are provided at the start of each staff.

1 3 2 3
4 1 2 3
5 1 3 0 3 3 1 4
4 2= 3 2= 2= 4
8a 2 3= 1 1 3 2 2= 1= 3 2
12a 1 0 1= 2 4 4 2 1= 1= 2
17a (4) 1= 2= 2= 1 1 1 1
22 =1 2 3 2 3 1 1 1 1
27 2 3 1 1 1 1 1 1 1
31a 4 3= 1 1 1 1 1 1 1 1

Gavotte II

Sheet music for Gavotte II, consisting of five staves of musical notation. The tempo is indicated as $\text{♩} = 56$. The key signature is one flat. The music features sustained notes and dynamic markings such as *p* (piano) and *f* (forte).

3 1 1 1 1 1 1 1 1 1
2a 1 1 1 1 1 1 1 1 1 1
4a 1 1 1 1 1 1 1 1 1 1
7 1 1 1 1 1 1 1 1 1 1

10

13 1

16 3 2 2=

19

Gavotte I da Capo

Gique

$\text{♩} = 63$

1

8 3=

16 4 3

24a

34 3 3

44 4. 2 0 0

53 tr 1 3 3= 4

63 3

Suite VI

Prélude

J. S. Bach (1685-1750)

a cinq cordes ♩ = 76

12/8 0 3 0 p f
3 4 3= 4 2=
7 2 0 2= 3 4 10 0 3 0 3= 4
13 0 3 0 3 4 1 3 4 [p] [f] p
16 4 =2 19 1 3 4
22 2 0 25 3 2 2
28 1 1 1 1 31 2 1 2 1
34 3 4 0 1 2 1

37

40

gva bassa

43

gva bassa

46

49

52

gva bassa

55

gva bassa

58

gva bassa

61

64

67

70

The image displays ten staves of musical notation for piano, arranged vertically. The music is in common time and consists of measures numbered 73 through 101. The key signature changes from G major (two sharps) to F# major (one sharp). The notation includes various dynamics such as forte (f), piano (p), and sforzando (sf), as well as articulations like staccato dots and slurs. Performance instructions like "8va bassa" appear at measure 87 and 101. Measure 73 starts with a forte dynamic. Measures 74-75 show a transition with slurs and eighth-note patterns. Measures 76-77 continue with eighth-note patterns and slurs. Measures 78-79 feature sixteenth-note patterns with slurs. Measures 80-81 show eighth-note patterns with slurs. Measures 82-83 continue with eighth-note patterns and slurs. Measures 84-85 show eighth-note patterns with slurs. Measures 86-87 show eighth-note patterns with slurs, with a "8va bassa" instruction. Measures 88-89 show eighth-note patterns with slurs and circled numbers (0, 3, 0). Measures 90-91 show eighth-note patterns with slurs and circled numbers (3, 0, 4, 0). Measures 92-93 show eighth-note patterns with slurs and circled numbers (0, 3). Measures 94-95 show eighth-note patterns with slurs and circled numbers (4, 0, 3, 1). Measures 96-97 show eighth-note patterns with slurs and circled numbers (3, 1). Measures 98-99 show eighth-note patterns with slurs and circled numbers (2, 0, 3). Measures 100-101 show eighth-note patterns with slurs and circled numbers (0, 3, 2).

Allemande (molto Adagio)

Sheet music for Allemande (molto Adagio) in 4/4 time, major key, treble clef. The score consists of two staves. The top staff starts with measure 1, indicated by a '1' above the first note. The bottom staff starts with measure 2, indicated by a '2' above the first note. The music features various dynamics like trills and grace notes, and includes measure numbers 1 through 19, with some measures labeled with letters (e.g., 8a, 11a, 14a). Measure 19 concludes with a basso continuo instruction: '8va bassa'.

Courante

The sheet music for the Courante consists of ten staves of sixteenth-note patterns. The key signature is three sharps (A major). The time signature is mostly 3/4, indicated by a '3' above the staff. Various tempo and dynamic markings are present, including 'V', '3= 8va bassa 3= - - - - -', '1', '2', '1= 3', 'V 2= 1= 4', 'V 4', and '0 1'. The music is divided into measures numbered 1 through 33.

1 = 108

5

9

13

16

19

22

25

28a

33

37

40

43

47

51

55

59

62

65

69

gva bassa

Sarabande

A musical score for 'Sarabande' consisting of ten staves of music. The tempo is indicated as $\text{♩} = 40$. The key signature is F major (one sharp). The time signature starts at $3/2$ and changes to $2/2$ at measure 13. Measure numbers are present on the left side of each staff. The music features various note heads, stems, and bar lines, with some measures containing multiple notes per staff.

Gavotte I

A musical score for 'Gavotte I' consisting of two staves of music. The tempo is indicated as $\text{♩} = 54$. The key signature is F major (one sharp). The time signature is $2/4$. Measure numbers are present on the left side of each staff. The music features eighth-note patterns and grace notes.

8a

13

18

23

Gavotte II

$\text{♩} = 54$

2

4a

9

13

16

20

Gavotte I da Capo

Gique

Musical score for Gique, consisting of ten staves of music. The tempo is indicated as = 60. The key signature changes frequently, including sections in 6/8, 8/8, and 12/8 time signatures. Various dynamics are marked throughout the score, such as V, 3, 2, 0, 9, 12, 15, 19, 23, 26, 28a, 32, and 4. The score includes measures numbered 1 through 32, with some measures (e.g., 28a) spanning multiple staves.

36 3 V

40 3 2= 3 3 2 V

44 1 1= 1= 1=

47

50 2 4 tr 0

53 3 2 2 2 2

57 V 8va bassa 1

60 2 V 2 2 V

63 3 3

66 4 1 1 2 8va bassa

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