

KALMUS PIANO SERIES

JOHANN SEBASTIAN BACH

SIX ENGLISH SUITES

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PREFACE

Since I am issuing a new edition of the Bach Suites, may I first be permitted to express my gratitude to the libraries and individuals who have provided me with such a wealth of manuscript source-material, the extent of which has, in my opinion, never been available to any previous editor. It is a well-established fact that Bach had made many copies and recopies of his own works; the original form of the composition was frequently altered in these later copies. One can detect signs of the composer's indefatigable desire for improvement in almost all the movements of the French Suites. It is, therefore, not at all surprising to find two or more authentic documents contradicting each other. The intrinsic difficulty in editing lies in the necessity of establishing which of the various versions of a work, or portion of a work, represents Bach's ultimate intention, i.e. which version he would himself have chosen as the one best suited for publication. It is, therefore, exceedingly important to be familiar with the sequence in which various autographs of the same composition were written. Criticism of the text is made increasingly difficult by the fact that some of the corrections contained in a particular manuscript may be traced to an alien handwriting. One can readily perceive the importance of securing the most exhaustive collection of authoritative manuscripts for all the numerous works of Bach which did not appear in print during his own life-time. Conjectural criticism, which cannot be avoided entirely in instances of uncertain tradition, must be based on the exhaustive study of the most thorough source-material. Previously published editions of the French Suites, some of which were doubtless edited with care—(the English Suites have not undergone as many transformations as the French Suites)—all share a common limitation in that they faithfully follow only the one particular document in the possession of the editor. I could even cast a most serious aspersion upon the Bach-Gesellschaft edition, particularly because it has won such monumental acclaim through the work of the highly deserving Dr. W. Rust and other musicological leaders—in that the editing of the Suites by an unnamed person is as ill-befitting as the editing of the Inventions by Mr. C. F. Becker.

We possess the following works of Bach written in suite form: the three well-known collections of the six French Suites, the six English Suites, the six Partitas, the French Partita, a Suite in F major (See Spitta, Vol. 1, Page 428), the Suites in A minor, E flat major, E minor (see Spitta, Vol. 1, Page 768), also a few fragments.

For historical and pedagogical reasons it is best to consider the French Suites first. I believe it is proper, in a critical edition of the Suites, to include the ones in A Minor and E flat major (cited above) together with the group of French Suites—to which they belong not only because of their form, but also because of their appearance in the extremely important collections *C* and *D* (see below). I should like to add, in this connection, that I have no point of vantage from which to determine just when Bach selected the six familiar suites out of the entire group of suites written in the manner common to the French Suites. Nevertheless, I am certain that he did make the selection himself. I must also leave unanswered the question why the suites were called "French." Apropos the English Suites—Forkel states that they were composed for an eminent Englishman.

My manuscript source-material for the French Suites is as follows:

- A. The little "Klavierbüchlein" of Anna Magdalena Bach. (Royal Library in Berlin.)
 - B. The large "Klavierbüchlein" of Anna Magdalena Bach. (Royal Library in Berlin.)
 - C. The Rust-Wagner copy, derived from Friedmann Bach's legacy. (Royal Library in Berlin.)
- Documents *A*, *B* and *C* are actual autographs.
- D. Gerber's copies. (Property of Dr. Erich Priefer, Berlin.)
 - E. A copy of the C minor Suite, spuriously listed in the catalogue as an autograph. (Royal Library in Berlin—P. 274.)
 - F. A copy of the first E flat major Suite. (Royal Library in Berlin—P. 289.)
 - G. A fragment of the G major Suite. (Royal Library in Berlin—P. 212.)
 - H. A copy of the French Suites originally owned by Kirnberger. (Amalien-library #76.)
 - J. A complete, more recent copy. (Amalien-library #50.)
 - K. A copy of the second E flat major Suite. (Amalien-library #552.)

The following analysis of the relative authoritativeness of these documents will serve to justify my

eclectic procedure in reconstructing the text. It will also serve to prove that a positive decision by the editor in certain instances could only be interpreted as an obviously arbitrary action. I sincerely hope that the performer will be interested in studying the different variants from the authentic manuscripts, so that he can make his own logical choice. Our text contains, to be sure, only thoroughly authenticated versions.

A contains the authoritativeness of an early manuscript. One may deviate from it if a later variant bears the stamp of proven authenticity. The little book, dating from 1722, contains twenty-five pages—not all of them in correct sequence. Fragments of the first three French Suites appear in it; the fourth and fifth Suites are complete. The original sequence appears to have been as follows: the third, fourth and fifth Suites were definitely in correct succession, the one in C minor probably preceded them, a fragment of the D minor Suite probably came at the beginning of the little book. I see no reason for assuming a different sequence for the Suites, particularly since the D minor Suite definitely comes first, and the C minor Suite is called the second—in *B*. In *A*, several short pieces are written after the G major Suite. They are of little consequence—excepting three Minuets, one belonging to the C minor Suite, another in B minor subsequently added to the Suite in the same key, and one in G major that was probably intended as a supplement to the G major Suite.

B dates from the year 1725. It contains, in addition to some compositions which we do not have to discuss at this point, the complete D minor Suite and the C minor Suite almost up to the end of the Sarabande. The manuscript contains several free variants; moreover, it is written in a very cursory manner. I counted over thirty careless errors in script.

C is an autograph which was passed on from Friedmann Bach to F. W. Rust, then to Dr. W. Rust. In 1844 the firm of Peters received it for the purpose of revising the text. It was then completely lost sight of for over twenty years until it was restored to its owner by Dr. Abraham. Later it was secured by Prof. Wagner in Marburg, who in turn passed it on to the Royal Library in Berlin. The contents of *C* include the Suites in D minor, C minor, B minor, A minor, the second E flat major Suite, and finally the fourth of the French Suites—i.e. the first Suite in E flat major. The works were written consecutively; only the second Allemande of the second E flat Suite was pasted in later, and the Minuet of the first E flat Suite is of earlier date. One's doubts are awakened by the numerous corrections, some of them made by erasure. The last lines of the Allemande and Courante from the C minor Suite actually appear on strips of paper that were pasted in subsequently. The extent to which these facts affect the authenticity of *C* may be determined by a comparison with *D*.

The *D* collection of manuscripts is of decisive significance in considering all important critical problems. Heinrich Nicolaus Gerber made these copies during the period of his study with Bach. Before me lie the copies of the French Suites (including the supplement), four English Suites, the Inventions and Symphonies, the beginning of the Well-Tempered Clavichord and several other items.

According to the testimony of his son, the lexicographer, Gerber went to Leipzig in May 1724 and became a pupil of Bach half a year later. After two years of study he returned to his home. During the period of his work with Bach he studied the Inventions, many of the Suites, the Well Tempered Clavichord, finally—thorough-bass. The manuscripts in my possession appear approximately in the above sequence; they belong, in all probability, to the year 1725.

The following succession of the French Suites in Gerber seems to me to be more or less haphazard: 1) D minor, 2) A minor, 3) the second E flat major Suite, 4) B minor, 5) C minor, 6) the first E flat major Suite, 7) missing, 8) G major. The title is merely: "Suite pour le Clavecin." It is uncertain just which Suite was intended as #7. It may, perhaps, have been the one in E minor.

Of the English Suites, the Gerber manuscripts contain the ones in A major, G minor, E minor and D minor. The particular value of these copies lies not only in the care and fidelity of the execution of the manuscripts, but also in the fact that they were made during the time of Gerber's actual work with Bach—for purposes of study.

E is a good old manuscript of the C minor Suite. Many of the variants are similar to *B*. It is not particularly authoritative.

F is a copy of the first E flat Suite in very peculiar form. It contains a Prelude, Allemande, Courante, Sarabande, Gavotte, then another untraditional Gavotte of doubtful quality, finally an Aria. There is no Gigue. This manuscript is interesting in that it takes into consideration some of the doubtful corrections in *C*. But the whole form of the Suite is highly questionable.

In *G*, the Loure of the Fifth Suite is called a Bouree! The Allemande and Gigue are reversed, and written in a handwriting different from the rest of the manuscript. The authoritativeness of *G* is questionable.

H is a manuscript containing all six of the familiar French Suites. It is a good copy; but it is of importance only where the autographs are inadequate. The same can be said of the *J* manuscript. However, both *H* and *J* must be seriously considered in connection with any publication of the E major Suite.

K is a carefully prepared copy of the little E flat major Suite.

The first five French Suites were composed in 1722, the one in D minor may have been written even earlier. They were probably composed in the same succession as the sequence in which they have traditionally appeared in print. The autographs contain no preludes. In *D*, the E major Suite contains a Prelude; in *F*, the first E flat major Suite; in Peters, the A minor and E minor Suites—the latter also in *D*. The Minuets in the C minor and B minor Suites were written later.

Insofar as the English Suites are concerned, the province of criticism becomes a much easier field to traverse; for it is much simpler to trace the genesis of these works. The title, "English Suite," is an unimportant nickname. Forkel's explanation that these Suites were ordered by an eminent Englishman is supported by *C*; but the inscription appearing in this manuscript—"fait pour les Anglais" was inscribed on the title-page in a strange handwriting. The true title should be: "Suite avec prélude," i.e. "Suite with a Prelude."

I have utilized the following manuscripts:

- A. This is the autograph proper, belonging to Mr. Hauser in Karlsruhe. Spitta was not acquainted with this source. The ending of the first Suite appears in a strange handwriting.
- B. The Gerber copies of the Suites in A major, G minor, E minor and D minor. (Compare our discussion of the Gerber copies under *D* of the French Suites.)
- C. A manuscript in the possession of Mrs. Mendelssohn in Berlin. It is complete up to the F major Suite. The latter contains the signature: Jean Chrétien Bach. There is no proof that it was really finished by the latter. However, the whole manuscript gains in importance because it had been the property of Johann Christian Bach.
- D. A good, complete earlier copy—also belonging to Mrs. Mendelssohn.
- E. No. 489 in the Amalien-library. Good and complete.
- F. No. 50 in the Amalien-library. Somewhat later than *E*; equally complete and dependable.
- G. No. 291 of the Royal Library in Berlin. This is a complete copy.

Fragments of the Suite collections appear in the following:

- H. No. 56 in the Amalien-library.
- J. No. 212 in the Royal Library in Berlin.
- K. No. 218 in the Royal Library in Berlin.
- L. This is a collection of five Preludes from the English Suites (the first is omitted). Property of Dr. W. Rust—herited from the legacy of F. W. Rust.

There are no difficulties in presenting the text. The autograph is a careful "fair copy"; the Gerber manuscripts follow the autograph very literally, even to the inclusion of errors in script. If the authenticity of *A* needed any confirmation, it could certainly be supplied by *B*. I believe it is highly probable that *B* was copied directly from *A*; the proof of this lies in the similarity of many of the errata. It is only in relation to these errata that our sources from *C* to *L* become important. There are very few deviations in the form of the Suites. In *A*, the continuity of the Suites is sustained. If *B* is a direct copy of *A*, then we are justified in believing that all the English Suites (including those not appearing in Gerber) were completed by 1725. One can be just as certain of the continuity of the six Suites as one is of the construction of the individual Suites. In the English Suites we have a collection which Bach himself put together; in the French Suites we assume that his final intention is the familiar traditional selection of six Suites.

As a final note I should like to mention that I have not always taken into consideration the extremely detailed indication of ties and dots in the autographs. The ties appearing in heavier type are traditional. All the ornaments appearing in the text, including the quick appoggiaturas indicated by little apostrophes, are authentic.

Berlin, 1881.

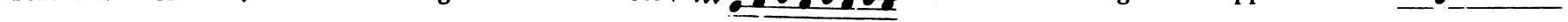
DR. HANS BISCHOFF.

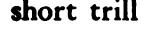
TABLE OF EMBELLISHMENTS

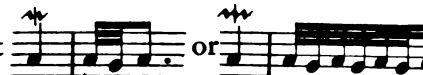
For the uninitiated performer the following indications will suffice—in reference to this volume.

1) Grace notes, like all other embellishments, enter ON the beat—not before it. Unless indicated otherwise, they should be executed quickly.

2) The trill (tr or ) generally begins on the auxiliary note. There is usually an after-beat, unless this is replaced by one or more indicated notes. The after-beat is unnecessary before a descending second. The symbol for the trill with an up-

beat is  or  . The trill starting on the lower note  and the one starting on the upper note 

usually both end with an after-beat. The following symbols may also be used to indicate the same:  and  . The short trill  is usually tied to the upper second preceding. Its symbol frequently takes the place of  and tr.

3) The mordent  or  often takes the tone a minor second lower as the auxiliary note, although the neighboring note is sometimes a major second lower. (Compare Türk, Ch. IV p. 61.)

4) The turn  placed over a note is executed  , placed between two notes it is played 

In dotted rhythm, the turn proper ends on the dot 

5) The slurred note  is played 

6) Other embellishments are explained in the annotations.

DR. HANS BISCHOFF.

SIX ENGLISH SUITES

SUITE I.

PRÉLUDE.

Moderato. $d=69$.

A major

The musical score for Suite I, Prélude in A major, is presented in five staves of piano music. The first staff (treble clef) starts with a forte dynamic (f). The second staff (bass clef) begins with eighth-note chords. The music is marked 'Moderato' with a tempo of $d=69$. The key signature is A major. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5. Dynamics include 'cresc.' and 'dim.'. The score transitions through different sections and keys, ending in F major.

1) G natural in *F*. 2) A sharp in *D* and *F*.

The image shows page 5 of a piano sheet music score. It consists of six staves of musical notation, each with a treble clef and a key signature of one sharp. The music is in common time. The first staff begins with a dynamic of *diminuendo*. The second staff contains a measure with a bass note followed by a treble note, with a dynamic of *m.s.*. The third staff features a dynamic of *mf*. The fourth staff includes a dynamic of *crescendo*. The fifth staff has a dynamic of *f*. The sixth staff concludes with a dynamic of *ritard.*.

ALLEMANDE.

Allegretto. $\text{d} = 76.$

1) In the manuscripts the tying of the notes is frequently inconsistent.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of two sharps. The notation includes various dynamics such as *mf*, *p*, *cresc.*, *f*, *p cresc.*, *s*, and *in B.*. Fingerings are indicated by numbers above or below the notes, such as 1, 2, 3, 4, and 5. The music is divided into measures by vertical bar lines, and each measure contains multiple notes per staff. The overall style is technical and requires precise finger control.

COURANTE I.

Allegro. $\text{♩} = 180$.

The musical score consists of five staves of handwritten musical notation for two hands (two treble clef staves and one bass clef staff). The notation is in common time, with a key signature of two sharps. Measure numbers 1 through 5 are indicated above the staves. Various dynamics are marked, including forte (f), piano (p), crescendo (cresc.), and diminuendo (dim.). Performance instructions such as "NB" and "x" are also present. The music is divided into sections by vertical bar lines and measures by horizontal bar lines.

1) The lower A played by the right hand appears in C.

2) The sharp before the D in the printed editions is not authenticated by the manuscripts. However, the parallel passage at the end of the piece, in the measure before the last, does have a G sharp.

3) in C.

N.B. The oblique lines in the middle of the intervals are probably meant to indicate abbreviated mordents, i.e. acciaccaturas. Their execution would be as follows:

. The extra tone is played simultaneously with the third and then immediately released. An arpeggio sign may have been intended before the oblique line. There are many examples in Bach of the "arpeggio with an acciaccatura": . The same is found in Ph. E. Bach, written as follows:

. Compare the Sarabande of this Suite. The non-arpeggiated acciaccatura sounds too harsh in the above passage. I advise the execution indicated at .

Others suggest ordinary broken thirds.

COURANTE II (avec deux Doubles).

Allegro ma non troppo. $\text{♩} = 132$.

The musical score for Courante II is presented in two staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. Both staves are in 3/4 time. The key signature is one sharp. The score is divided into two sections of four measures each, separated by a repeat sign. Measure numbers 1 through 8 are written below the bass staff. Dynamics such as *p*, *f*, and *crescendo* are included. The music features various note values and rests.

1) In E and G one finds the following distorted version:



2) In B there also appear little apostrophes above the E and the F sharp, probably meant to indicate appoggiaturas.

DOUBLE I.

The musical score for Double I. consists of six staves of music for two hands. The top two staves are treble clef, and the bottom two staves are bass clef. The key signature is A major (two sharps). The music features various note values including eighth and sixteenth notes, with dynamic markings like *p*, *f*, and *ff*. Fingerings are indicated above the notes, such as '1' over a note in the first measure. Measures are numbered 1 through 14 above the staff. The score includes several measures of rests and sustained notes.

1) In *B* both Doubles contain the *B*, analogously to the theme. The other manuscripts frequently contain a *D* instead of the *B*.

2) *C* instead of *C* sharp, in *D* and *F*.

DOUBLE II.

1) in E and G. 2) See note 1 to the first double. 3) The natural sign is missing in B.

4) G sharp instead of G, in B. 5) in E and G.

SARABANDE.

Andante espressivo. $\text{♩} = 76$.

The musical score for "Sarabande" is presented in six staves. The treble clef is used for the first, third, and fifth staves; the bass clef is used for the second, fourth, and sixth staves. The key signature is A major (no sharps or flats). The tempo is marked as "Andante espressivo" with a quarter note equal to 76. The dynamics and performance instructions include:

- Staff 1 (Treble): p , *NB1.*, *cresc.*
- Staff 2 (Bass): *mf*
- Staff 3 (Treble): *p*
- Staff 4 (Bass): *f*
- Staff 5 (Treble): *cresc.*, *diminuendo*
- Staff 6 (Bass): *p*

1) Here and elsewhere the rhythm in *D* and *F* appears as follows:2) According to *D* and *F* the first appoggiatura is a *D* instead of *C* sharp.3) The appoggiatura *A* appears in *B*; others have an *F* sharp. 4) The *F* sharp is an eighth-note in *C D E* and *F*.5) Our text is according to *B C* and *D*. Elsewhere one finds:

N.B. 1. 2. These are examples of the "arpeggio with an acciaccatura." The execution is or perhaps . The broken notes in the right hand are to be played quickly; all are sustained—excepting the inharmonic tone.

BOURRÉE I.

Allegro. $d = 92$.

17

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17.

1) The majority of the ties in this movement are authentic, with the exception of a few additions and corrections by the author. The phrasing usually indicated



2) I must offer the suggestion that Bach may have intended the following execution of the next seven measures: etc. The notation of the ties seems to have been done very cursorily.

3) The execution is "portamento." The following notation is possible:



4) In reference to the first two measures and their repetition—compare note 2.

The image shows five staves of piano sheet music. The top staff uses a treble clef and has a dynamic marking of p . The second staff uses a bass clef and includes a 'crescendo' dynamic. The third staff uses a treble clef and has a dynamic marking of mf . The fourth staff uses a bass clef and includes a 'crescendo' dynamic. The bottom staff uses a treble clef. Each staff contains six measures of musical notation, featuring various note values and rests, with some notes having numerical or letter-like markings above them (e.g., 1, 2, 3, 4, 5, 6, A, B) and slurs indicating performance techniques.

Bourrée I - da capo.

1) F instead of F sharp in B—an error in script.
 2) Longer trills are presumably intended here, e.g.

1) Variant appearing only in F:

2) The indication, "piano," appears in the manuscripts. Various editions contain a D sharp in this measure, analogously to the similar passage appearing near the end of the movement; however, the manuscripts do not contain the sharp sign.

3) Our text appears in A and B; others contain or

4) G sharp instead of G in E and G.

SUITE II.

A minor

PRELUDE.

Allegro. $\text{d} = 120$.

The music is for two staves: treble and bass. It consists of six systems of music.

- System 1:** Treble staff starts with a dynamic *f*. Bass staff has a rest.
- System 2:** Treble staff starts with a dynamic *p*. Bass staff starts with a dynamic *p*. Includes a crescendo instruction.
- System 3:** Treble staff starts with a dynamic *f*. Bass staff starts with a dynamic *f*. Includes a *dim.* instruction.
- System 4:** Treble staff starts with a dynamic *p*. Bass staff starts with a dynamic *p*. Includes a *marc.* instruction and a cresc. instruction.
- System 5:** Treble staff starts with a cresc. instruction. Bass staff starts with a dynamic *f*.
- System 6:** Treble staff starts with a dynamic *dim.* Bass staff starts with a dynamic *p*.

Sheet music for piano solo, page 21, featuring ten staves of musical notation. The music is written in common time and includes various dynamics (e.g., *mp*, *p*, *f*, *poco*, *m.d.*, *sf*, *rit.*) and fingerings (e.g., 1, 2, 3, 4, 5). The vocal line includes lyrics: "di - mi - nu - en - do". The piano accompaniment features complex chords and rhythmic patterns. The score is divided into measures by vertical bar lines.

mp *p* *m.d.* *sf* *f*

poco *a* *poco*

rit.

di - mi - nu - en - do

a tempo

: non staccato

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and includes various dynamics such as *p*, *mf*, *cresc.*, and *diminuendo*. Performance instructions like "non staccato" and fingerings (e.g., 1 2 1, 1 3 2, 3 1 2, 1 2 3, 1 2 3 1 5, 2 5 1 4) are included. The music features a mix of eighth and sixteenth notes, with some measures containing rests and others filled with sixteenth-note patterns.

1) The grace-notes always appearing with this theme are to be found in *A*, where they are indicated by apostrophes. The Bach-Gesellschaft edition erroneously interprets these apostrophes as ties.

Sheet music for piano, page 23, featuring six staves of musical notation:

- Staff 1:** Treble clef, common time. Measures 1-4. Fingerings: 4, 4, 4, 4. Pedal markings: #, 2, 1; #, 3, 2; #, 2, 1.
- Staff 2:** Treble clef, common time. Measures 5-8. Fingerings: 1, 3, 5, 1, 2, 5, 3, 2, 4, 1. Pedal markings: #, 2, 1.
- Staff 3:** Treble clef, common time. Measures 9-12. Fingerings: 4, 1, 3, 1, 1, 3, 1, 1, 3, 2, 4, 1, 2, 1, 3, 2, 4. Pedal markings: #, 3, f.
- Staff 4:** Treble clef, common time. Measures 13-16. Fingerings: 1, 5, 1, 3, 1, 2, 1, 3, 2, 1, 2, 1, 3, 2, 4. Pedal markings: #, 2, p.
- Staff 5:** Treble clef, common time. Measures 17-20. Fingerings: 3, 1, 2, 1, 3, 1, 4, 1, 4, 5, 1, 4, 5. Pedal markings: #, 2, cresc.
- Staff 6:** Treble clef, common time. Measures 21-24. Fingerings: 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. Pedal markings: #, mfp, cresc.
- Staff 7:** Treble clef, common time. Measures 25-28. Fingerings: 3, 1, 2, 1, 3, 1, 4, 1, 4, 5, 1, 4, 5. Pedal markings: #, s, rit. un poco, a tempo.

This page contains 12 staves of musical notation for piano, arranged in three columns of four staves each. The notation spans from measure 24 to measure 35. The top two staves begin with a treble clef, while the bottom two staves begin with a bass clef. The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures and quarter notes. Fingerings are indicated above the notes, such as '1 2 3' or '4 5'. Dynamic markings include 'crescendo', 'marcato', 'dim.', and 'p'. Measure 24 starts with a treble clef, a key signature of one sharp, and common time. Measure 25 begins with a bass clef, a key signature of one sharp, and common time. Measures 26 through 35 continue with various changes in clef, key signature, and time signature, including measures in 2/4, 3/4, and 4/4 time.

Sheet music for piano, page 25, featuring six staves of musical notation. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1:** Measures 1-4. Includes markings: *dim.*, *pp*, *p*, *m.d.*, *cresc.*, *f*.
- Staff 2:** Measures 5-8. Includes markings: *mf*, *cresc.*, *f*.
- Staff 3:** Measures 9-12. Includes markings: *dim.*, *poco*, *a*, *poco*, *1 2 1 3 2*.
- Staff 4:** Measures 13-16. Includes markings: *pp*, *cresc.*.
- Staff 5:** Measures 17-20. Includes markings: *cresc.*, *f*, *rit.*
- Staff 6:** Measures 21-24. Includes markings: *sf*, *senire forte*, *rit.*

ALLEMANDE.

Allegretto. $\text{♩} = 92.$

2/4 time, Allegretto, $\text{♩} = 92.$

mf

p *crescendo*

f

cresc.

f

mf

1) B instead of A in *A*, through an error in script. This mistake reappears in the Bach-Gesellschaft edition.

1 3
più f
marcato
cresc.
f

COURANTE. ^{N.B.}Vivo. $\text{♩} = 168.$

f
crescendo
f
dim.
3)
4)

1) The sharp sign is missing in E and G.

2) Several manuscripts contain a tie between the two A's in the soprano.

3) in E and G.

4) In several of the manuscripts the tie in the soprano is omitted. Similarly in the final measure of the piece.

N.B. Many of the eighth-note groups contain ties in the manuscripts.

SARABANDE.

Andante tranquillo. $\text{♩} = 60$.

1) Several manuscripts contain a sustaining tie between these two notes.

2) In A the turn appears over the F.

3) See note 4, page 27.

4) This is tied in E and G.

5) The G is missing in A.

Les agréments de la même Sarabande.²⁾

1) This mordent seems questionable to me. However, it appears in *A*; it is missing in *C* and *D*.

2) The "Agréments" movement is missing in *F*. Most of the sources contain only the upper voice; in *C*, the exact bass of the Sarabande is added to the upper voice of the "Agréments." The fragments of the middle voice printed on the extra staff in small type are derived from the *D* manuscript. Our fingerings assume that the middle voice is played.

3) C instead of B—an error in script in *A*. This error has been widely reprinted; however, it has been duly corrected in the Bach-Gesellschaft edition.

BOURRÉE I (alternativement).

Allegro vivace. $\text{d} = 100$

The sheet music consists of eight staves of piano music, arranged in two columns of four staves each. The music is in common time (indicated by '2' at the beginning of each staff) and has a key signature of one sharp (F#). The tempo is Allegro vivace, with a metronome marking of $\text{d} = 100$. The dynamics include *f*, *ben accentuato*, *p*, *crescendo*, *f*, *p*, and *f*. The first staff begins with a dynamic *f* and a instruction *ben accentuato*. The second staff begins with a dynamic *p*. The third staff begins with a dynamic *crescendo*. The fourth staff begins with a dynamic *f*. The fifth staff begins with a dynamic *p*. The sixth staff begins with a dynamic *crescendo*. The seventh staff begins with a dynamic *p*. The eighth staff begins with a dynamic *p*. The music features various note patterns, including sixteenth-note figures and eighth-note chords, with some notes grouped by brackets and beams. Measure numbers 1 through 8 are indicated below the staves.

1)

4321

BOURRÉE II.

1) This ornament is according to A. Elsewhere one finds:



GIGUE.

Presto. $\text{♩} = 120$.

The musical score consists of six staves of music for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. The time signature is 6/8 throughout. The key signature changes frequently, indicated by sharp and double sharp symbols. The first staff begins with a forte dynamic (f). The second staff starts with a piano dynamic (p). The third staff begins with a piano dynamic (poco) followed by a crescendo. The fourth staff begins with a piano dynamic (p). The fifth staff begins with a forte dynamic (f). The sixth staff begins with a piano dynamic (p). Various slurs and grace notes are used throughout the piece. Fingerings are marked above the notes in some staves. Measure numbers are indicated below the bass staff in each measure.

1)  in D and F.

1) The indication regarding the "repeat" appearing below the 2nd ending is missing in D and F.

Da Capo *dal Segno* *(senza ripetizione)* *al Fine.*

SUITE III.

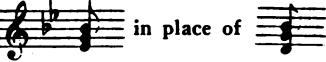
G minor

PRÉLUDE.

Vivace. $\text{d} = 84.$

1) In most of the manuscripts as well as in the Autograph, the natural before the E is missing in the opening section; but it does appear at the beginning of the recapitulation.

2) Our text is the one which is most authentic. However, the E and K version,  has been used in most of the printed editions; and it has the advantage of closer conformity with other parallel passages.

3) In A and B one finds the obvious error in script  in place of 

a tempo

poco alargando = *p* *leggiero*

mf *p* *crease.* *f* *p* *mf*

1) The natural sign before the E is missing in A B and G.

2) In A and B:

1) The natural sign before the E is missing in *A B* and *G*.

2) In *A* and *B*:

The musical score consists of five staves of piano music. The top staff uses treble clef, and the bottom staff uses bass clef. The key signature is one flat. The music includes dynamic markings such as *cresc.*, *f*, and *p*. Fingerings are indicated by numbers above or below the notes. Performance instructions include slurs, grace notes, and a tempo marking *f*. The score is divided into measures by vertical bar lines.

Technical details: The score uses standard musical notation with black and white notes. Fingerings (e.g., 1, 2, 3, 4, 5) are placed above or below the notes. Dynamic markings like *cresc.*, *f*, and *p* are placed above the staves. Articulation marks like dots and dashes are also present. Measure numbers are implied by the bar lines.

1) It is singular that the E flat is missing in both chords in *A B C D* and *G*.

Musical score page 37, measures 1-5. The score consists of two staves: treble and bass. The key signature is one flat. Measure 1 starts with a piano dynamic (*p*). Measure 2 contains a melodic line with a grace note and a fermata over the third note. Measure 3 features a dynamic marking *m.s.*. Measure 4 includes a melodic line with a grace note and a fermata. Measure 5 concludes with a dynamic marking *p*.

Musical score page 37, measures 6-10. The score continues with two staves. Measure 6 shows a melodic line with a grace note and a fermata. Measure 7 includes a dynamic marking *m.s.*. Measure 8 features a melodic line with a grace note and a fermata. Measure 9 concludes with a dynamic marking *p*.

Musical score page 37, measures 11-15. The score continues with two staves. Measures 11-14 show a melodic line with grace notes and fermatas. Measure 15 concludes with a dynamic marking *p*.

Musical score page 37, measures 16-20. The score continues with two staves. Measures 16-19 show a melodic line with grace notes and fermatas. Measure 20 concludes with a dynamic marking *p*.

Musical score page 37, measures 21-25. The score continues with two staves. Measures 21-24 show a melodic line with grace notes and fermatas. Measure 25 concludes with a dynamic marking *p*.

Sheet music for piano, 6 staves. The music is in B-flat major (two flats) throughout.

- Staff 1:** Treble clef. Measures 1-2: eighth-note patterns. Measure 3: 3 1 4. Measure 4: 2. Measure 5: eighth-note pattern. Measure 6: 1.
- Staff 2:** Bass clef. Measures 1-2: eighth-note patterns. Measure 3: 3 2. Measure 4: eighth-note pattern. Measure 5: 1. Measure 6: 1.
- Staff 3:** Treble clef. Measures 1-2: eighth-note patterns. Measure 3: 3. Measure 4: eighth-note pattern. Measure 5: f. Measure 6: 1 2 3.
- Staff 4:** Bass clef. Measures 1-2: eighth-note patterns. Measure 3: 3 2 1. Measure 4: 3 2 4. Measure 5: 3 4 1. Measure 6: 1. *più f*.
- Staff 5:** Treble clef. Measures 1-2: eighth-note patterns. Measure 3: 3 5 2. Measure 4: 3 4. Measure 5: 1 1. Measure 6: 2 1 2.
- Staff 6:** Treble clef. Measures 1-2: eighth-note patterns. Measure 3: 5 4 4. Measure 4: f. Measure 5: rit. 2). Measure 6: p.

Measure 7: Treble clef. *cresc.* Measures 1-2: eighth-note patterns. Measure 3: 5 2 1. Measure 4: f. Measure 5: > p. Measure 6: *cresc.* Measures 7-8: eighth-note patterns. Measure 9: f.

1) In D and F:

2) The D- is missing in A and B.

13

p

erse. *poco* *a poco*

ff

sf

sf

mf *dimin.*

sfz *sfz*

ritardando

1) E instead of E flat—an error in script in A and B.

2) In C the measure following was originally omitted. Through subsequent correction the two measures took the following form:

13d

ALLEMANDE.

Allegretto espressivo. $\text{♩} = 88$.

The sheet music contains eight staves of musical notation for piano, arranged in two systems of four staves each. The key signature is C minor (one flat). The tempo is Allegretto espressivo, with a tempo marking of $\text{♩} = 88$. Fingerings are indicated by numbers above or below the notes. Dynamics include *mf*, *cresc.*, *f*, *dim.*, *poco marcato*, and *erescendo*. Measure numbers are present at the beginning of some staves.

1) According to D and F the middle voice is: . At + there is a C instead of the D, in both A and B—through an error in script.

2) Several fingerings appear in the following passage in A and B.

COURANTE.

Allegro. $\text{d} = 80.$

41

1) According to B:

N.B.

SARABANDE.

Andante. ♩ = 68.

The musical score for the Sarabande movement, labeled 'Andante. ♩ = 68.', consists of three staves of music for piano. The first staff shows a treble clef, a bass clef, and a key signature of one flat. The second staff shows a treble clef and a key signature of one sharp. The third staff shows a bass clef and a key signature of one sharp. The music features grace notes, dynamics (mf, cresc., f), and performance instructions like 'express.' and 'cresc.'. The music is in 3/4 time throughout.

2) Les agréments de la même Sarabande.

The musical score for the 'Agréments' section of the Sarabande movement consists of three staves of music for piano. The first staff shows a treble clef, a bass clef, and a key signature of one flat. The second staff shows a treble clef and a key signature of one sharp. The third staff shows a bass clef and a key signature of one sharp. The music features grace notes, dynamics (p, cresc.), and performance instructions like 'NB1' and 'NB2'. The music is in 3/4 time throughout.

1) Before the written grace-notes there were still others indicated by apostrophes; their execution would approximately be as follows:



2) This "Agréments" movement appears in A and B.

3) According to B:



4) This altogether extraordinary C natural appears in A and B. Perhaps a D was intended. Compare the analogous passage in the simple Sarabande.





GAVOTTE I (alternativamente).

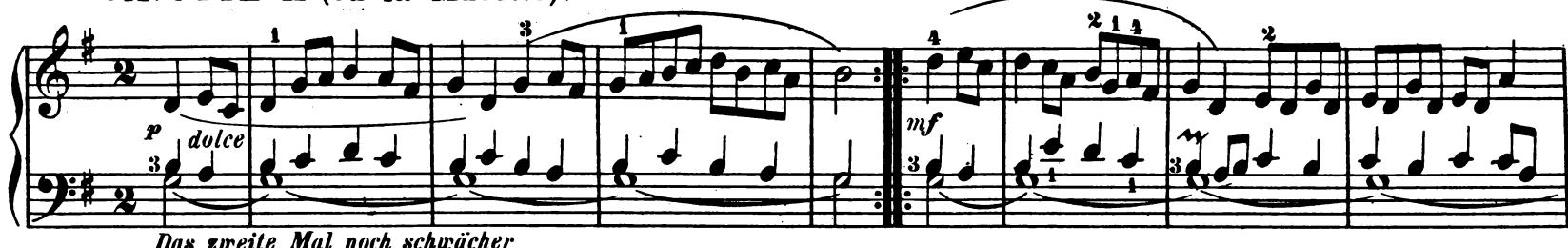
Allegro. $d = 92$.

1) Here, too, there are apostrophes before the grace-notes. Compare note 1 to the Sarabande.

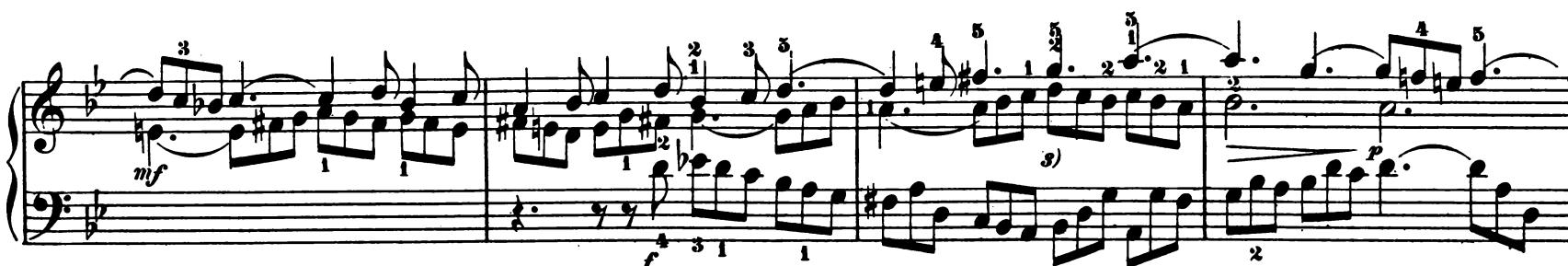
2) The note values are inexact in the manuscripts.

3) F instead of D, an error in script in B.

GAVOTTE II (ou la Musette).



GIGUE.

Vivace. $\text{♩} = 138$.

1) In A and B:

2)



in C. At + one finds F sharp instead of G also in E and G.

3)



in D and F.

sie!

The sheet music consists of eight staves of musical notation for piano, arranged in two columns of four staves each. The music is in common time and includes the following elements:

- Staff 1 (Top Left):** Treble clef, key signature of one flat. Dynamics: *mp*, *p*. Fingerings: 2, 1, 4, 3, 1, 5.
- Staff 2 (Top Right):** Treble clef, key signature of one flat. Fingerings: 2, 1, 4, 3, 2, 1.
- Staff 3 (Second Left):** Bass clef, key signature of one flat. Fingerings: 4, 3, 2, 1, 2, 1.
- Staff 4 (Second Right):** Bass clef, key signature of one flat. Fingerings: 1, 2, 3, 2, 1, 5.
- Staff 5 (Third Left):** Treble clef, key signature of one flat. Fingerings: 2, 1, 3, 2, 1, 4, 1, 4, 3, 2, 1.
- Staff 6 (Third Right):** Treble clef, key signature of one flat. Fingerings: 1, 2, 3, 2, 1, 4, 1, 4, 3, 2, 1. Instruction: *leggiero*.
- Staff 7 (Fourth Left):** Bass clef, key signature of one flat. Fingerings: 2, 1, 3, 2, 1, 4, 1, 4, 3, 2, 1. Instruction: *cresc.*
- Staff 8 (Fourth Right):** Bass clef, key signature of one flat. Fingerings: 5, 2, 1, 5, 2, 1, 2, 1.
- Staff 9 (Fifth Left):** Treble clef, key signature of one flat. Fingerings: 2, 1, 3, 2, 1, 4, 1, 4, 3, 2, 1.
- Staff 10 (Fifth Right):** Treble clef, key signature of one flat. Fingerings: 2, 1, 3, 2, 1, 4, 1, 4, 3, 2, 1. Instruction: *dim.*
- Staff 11 (Sixth Left):** Bass clef, key signature of one flat. Fingerings: 2, 1, 3, 2, 1, 4, 1, 4, 3, 2, 1.
- Staff 12 (Sixth Right):** Bass clef, key signature of one flat. Fingerings: 2, 1, 3, 2, 1, 4, 1, 4, 3, 2, 1.
- Staff 13 (Seventh Left):** Treble clef, key signature of one flat. Fingerings: 1, 2, 3, 2, 1, 4, 1, 4, 3, 2, 1.
- Staff 14 (Seventh Right):** Treble clef, key signature of one flat. Fingerings: 1, 2, 3, 2, 1, 4, 1, 4, 3, 2, 1.
- Staff 15 (Eighth Left):** Bass clef, key signature of one flat. Fingerings: 1, 2, 3, 2, 1, 4, 1, 4, 3, 2, 1.
- Staff 16 (Eighth Right):** Bass clef, key signature of one flat. Fingerings: 1, 2, 3, 2, 1, 4, 1, 4, 3, 2, 1.

1) In *D* and *F* these two notes are: F sharp, E natural.

SUITE IV.

F major

PRÉLUDE.

Allegro. $\text{♩} = 108$.

The musical score for Suite IV, Prélude, F major, Allegro, consists of six staves of piano music. The first two staves feature a melodic line in the treble clef and a harmonic bass line in the bass clef. The subsequent four staves continue the melodic line with more complex harmonic patterns. The final staff begins with a dynamic 'trouilllo' and includes a tempo marking 'in D and F.'

1) G instead of B flat—an error in script in A. 2) In D and F:

3) in D and F.

This page contains ten staves of musical notation for piano, arranged in two columns of five staves each. The music is primarily in common time, with some measures in 2/4 time indicated by a '2' above the staff. The key signature varies throughout the piece, including E major, G major, D major, F major, and B major. The notation includes a variety of note values (eighth, sixteenth, and thirty-second notes), rests, and dynamic markings such as *cresc.*, *poco a poco*, *f*, *p*, and *leggiero*. Fingerings are marked with numbers 1 through 5 above or below the notes. Measure numbers 1) through 3) are provided at the bottom of the page, corresponding to specific chords and fingerings.

1) in E; in G. 2) in D and F. 3) In D and F:

The sheet music consists of eight staves of piano music. Staff 1 (treble clef) has fingerings 3, 2, 5, 2, 5, 2. A dynamic marking "crescendo" is above the staff. Staff 2 (bass clef) has a dynamic marking "non staccato". Staff 3 (treble clef) has a dynamic marking "p". Staff 4 (bass clef) has a dynamic marking "f". Staff 5 (treble clef) has a dynamic marking "crescendo". Staff 6 (bass clef) has a dynamic marking "mp". Staff 7 (treble clef) has a dynamic marking "dim.". Staff 8 (bass clef) has a dynamic marking "f". Fingerings are indicated throughout the music.

1) One occasionally finds the following error in script:

2) In D the natural sign is missing; in F there is a flat sign before the E.

The musical score consists of six staves of music for two voices (treble and bass). The notation is in common time. The music features various note heads, stems, and dynamics. Fingerings (1, 2, 3, 4, 5) are indicated above the notes. Performance instructions include 'p' (piano), 'f' (forte), 'più f' (more forte), 'cresc.', and grace notes. The music is divided into measures by vertical bar lines.

1) In A the B flat is replaced by a D. Our text is based on D and F. E is as follows:

2) Our text is based on D E F G and L. In A there is an E, but without the natural sign.

3) in D and F. 4) The reading in D and F is:

ALLEMANDE.

Allegretto. ♩ = 76.

The musical score consists of six staves of music for two parts: Treble (top) and Bass (bottom). The key signature is one flat (B-flat), and the time signature is common time (indicated by a 'C'). The tempo is Allegretto, with a note value of ♩ = 76. The score is divided into sections by vertical bar lines and measures. Measure numbers are indicated above the notes in some sections. Dynamics such as *f*, *dim.*, *cresc.*, and *mf espressivo* are used. Articulation marks like dots and dashes are placed under various notes. Measure 1 starts with a forte dynamic (*f*) in the treble part. Measures 2-3 show eighth-note patterns in the bass. Measures 4-5 continue the bass pattern with dynamics *dim.* and *f*. Measures 6-7 show eighth-note patterns in the treble. Measures 8-9 continue the treble pattern with dynamics *cresc.* and *f*. Measures 10-11 show eighth-note patterns in the bass. Measures 12-13 continue the bass pattern with dynamics *mf espressivo*, *cresc.*, and *f*. Measures 14-15 show eighth-note patterns in the treble. Measures 16-17 continue the treble pattern with dynamics *f*.

1) It is extraordinary that this natural sign is missing in all the manuscripts.

The sheet music consists of five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and a bass clef, with a key signature of one flat. The second staff uses a treble clef and a bass clef, with a key signature of one flat. The third staff uses a treble clef and a bass clef, with a key signature of one flat. The fourth staff uses a treble clef and a bass clef, with a key signature of one flat. The fifth staff uses a treble clef and a bass clef, with a key signature of one flat. The music includes various dynamics such as *f*, *p*, *mf*, *cresc.*, *decresc.*, *espress.*, and *sf*. Fingerings are indicated by numbers above or below the notes. The music is divided into measures by vertical bar lines.

1) It is quite possible that a natural sign before the B was omitted.

COURANTE.

Allegro. $d = 80$.

The musical score is composed of five staves of piano music. Staff 1 (treble) has a melodic line with grace notes and dynamic markings *p* and *f*. Staff 2 (bass) provides harmonic support with sustained notes and eighth-note patterns. Staff 3 (treble) continues the melodic line with grace notes and dynamic markings *cresc.* and *mf*. Staff 4 (bass) features a bassline with sustained notes and eighth-note patterns, with dynamic markings *p* and *crescendo*. Staff 5 (treble) concludes the section with a melodic line and bassline, ending with a dynamic marking *f*.

1) In E: ; moreover, the natural sign is missing at +.

SARABANDE.¹⁾Andante. $\text{♩} = 80.$

The musical score consists of four staves of piano music. The top two staves are in common time (indicated by a '4' below the staff), while the bottom two are in 3/4 time. The key signature changes frequently, including B-flat major, A major, G major, and F major. The music features various ornaments such as grace notes and slurs. Dynamic markings include *p*, *f*, *cresc.*, and *mf*. Measure numbers 1 through 5 are indicated above the staves.

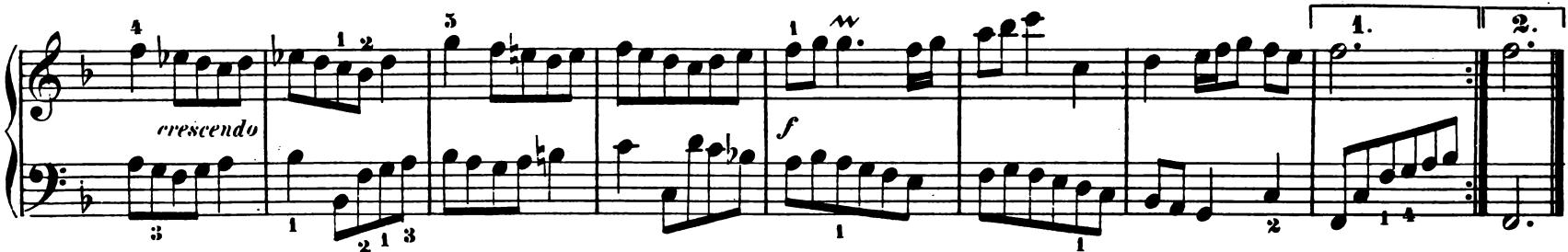
MENUET I.

Allegro piacevole. $\text{♩} = 132.$

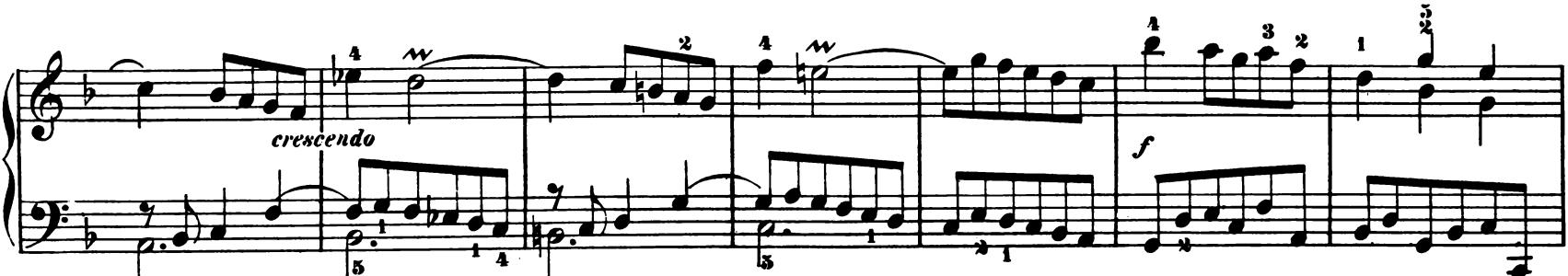
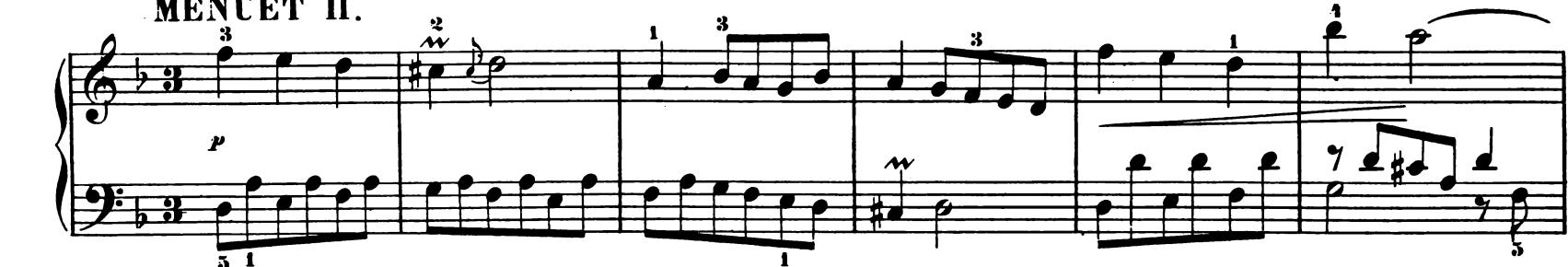
The musical score consists of two staves of piano music in 3/4 time. The key signature is B-flat major. The music features various ornaments such as grace notes and slurs. Dynamic markings include *NB*, *crescendo*, *f*, and *p*. Measure numbers 1 through 5 are indicated below the staves.

1) Many additional ornaments appear in *E* and *G*. 2 C instead of D, according to *D* and *F*.3) According to *E* and *G*: Our text is authentic throughout; the natural sign before the A on the third beat originates with the editor.4) in *E* and *G*.

N.B. A long trill should be played here and in similar passages.



MENUET II.



Menuet I da capo.

GIGUE.

Presto. $\text{♩} = 132$.

The music is divided into sections by vertical bar lines. The first section starts with a dynamic *f* and the instruction *molto vivace*. The second section begins with a dynamic *p*. The third section begins with a dynamic *f* and the instruction *più f*. The fourth section begins with a dynamic *diminuendo*. The fifth section begins with a dynamic *crescendo*. The sixth section begins with a dynamic *f*.

1) Here and in a few other places in this Gigue, there appear barely recognizable errors in script in *A*; these are scarcely worth noting.

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The notation includes various dynamics such as *f*, *p*, *dimin.*, *crescendo*, and *N.B.* Fingerings are indicated by numbers 1 through 5 above or below the notes. The music features complex rhythmic patterns and harmonic changes, including a key signature shift from B-flat major to A major.

1) ; an error in script in *A.*

N.B. It is left to the imagination of the performer whether or not to include the mordent at this point.

SUITE V.

E minor

PRÉLUDE.

PIECES.

The image shows five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of six measures per staff, with measure numbers 1 through 6 indicated above each staff. The notation includes various note heads, stems, and bar lines. Several dynamic markings are present: 'ff' (fortissimo) at the beginning of the first staff, 'diminuendo' (gradual decrease in volume) in the middle of the first staff, 'mf' (mezzo-forte) in the middle of the second staff, 'crescendo' (gradual increase in volume) in the middle of the second staff, 'f' (forte) in the middle of the third staff, and 'p' (pianissimo) in the middle of the fifth staff. Fingerings are also indicated by small numbers (1, 2, 3, 4, 5) placed near the notes. The bass staff includes numbered fingerings under some notes: 1 4, 1 2 1, 1 2 1, 1 2 3, 4 5 4 3 5 4, 3 2, 3 x 1 2 3, 2 1 2 1 3; 3, 3 2 3 4 5 3, 1 2 1 2, 1 2, 3 4, 1 2; 1 4, 1 2 3 1, 4; 2, 1, 1 2 3 1, 4; 2, 1 1 5, 3; 3, 2.

1) B instead of E, an error in script in A and B.

2) B instead of C sharp, in *E* and *G*.

60

f p leggiero

crescendo

f

p

cresc.

NB

1) This F sharp is absolutely authentic, even though the construction is not in agreement with analogous sequences.

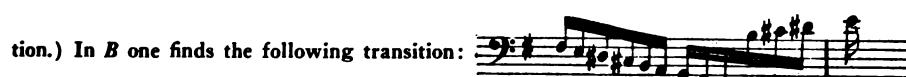
2) In the editor's opinion, the trills printed in smaller type should be played.

The musical score consists of ten staves of piano music. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in G major (one sharp). The music features various note heads, stems, and rests. Fingerings are marked with numbers above or below the notes. Dynamic markings include 'poco' (poco), 'cresc.' (crescendo), 'dim.' (diminuendo), and 'mf' (mezzo-forte). The notation is typical of early 20th-century piano music.

1) The sharp before the C is missing in most of the manuscripts.

2) in C and F.

1) In A the "da capo" indication appears in the left hand one measure too soon. (The Preludes are generally written out only up to the recapitulation of the opening section.) In B one finds the following transition:



N.B. A long trill.

Sheet music for piano, page 63, featuring eight staves of musical notation. The music is in common time and consists of eighth and sixteenth note patterns. Various dynamics and performance instructions are included:

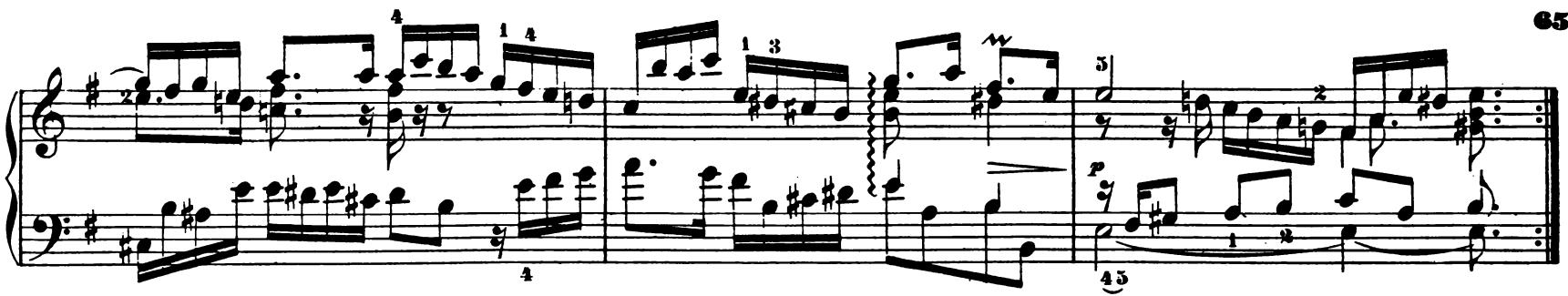
- Staff 1: Measure 1 starts with a forte dynamic. Measures 2-3 show a rhythmic pattern with counts 1-2, 4, 1-2, 3, 1. Measure 4 begins with *mf*, followed by *crescendo*. Measures 5-6 show a rhythmic pattern with counts 1-2, 1, 1-2, 3, 1. Measure 7 begins with *f*.
- Staff 2: Measures 1-2 show a rhythmic pattern with counts 1-4, 1-2, 3, 1. Measures 3-4 show a rhythmic pattern with counts 4-5, 1-2, 3, 1.
- Staff 3: Measures 1-2 show a rhythmic pattern with counts 1-1, 4, 1. Measures 3-4 show a rhythmic pattern with counts 1, 3-4, 3, 5, 4. Measure 5 begins with *dimin.*
- Staff 4: Measures 1-2 show a rhythmic pattern with counts 3, 3-2, 3, 4, 5. Measures 3-4 show a rhythmic pattern with counts 1-2, 3, 4, 5.
- Staff 5: Measures 1-2 show a rhythmic pattern with counts 3, 3-2, 3, 4, 5. Measures 3-4 show a rhythmic pattern with counts 1-2, 3, 4, 5.
- Staff 6: Measures 1-2 show a rhythmic pattern with counts 1-4. Measures 3-4 show a rhythmic pattern with counts 1-2, 1.
- Staff 7: Measures 1-2 show a rhythmic pattern with counts 1, 2, 3. Measures 3-4 show a rhythmic pattern with counts 1, 2, 3.
- Staff 8: Measures 1-2 show a rhythmic pattern with counts 1, 2, 3. Measures 3-4 show a rhythmic pattern with counts 2, 1, 4, 5. Measure 5 begins with *rit.*

ALLEMANDE.

Allegretto. $\text{♩} = 80.$

1) An error in script in A and B: 

2) According to C: E instead of D. Compare the previous measure.



COURANTE.

Allegro. $\text{d} = 160$.

The musical score for the Courante movement begins with an instruction: "COURANTE. Allegro. $\text{d} = 160$ ". The score is divided into eight staves, each representing a different voice or instrument. The voices are: soprano, alto, basso continuo, soprano, alto, basso continuo, soprano, and basso continuo. The music features various dynamics such as *mf*, *p*, *cresc.*, and *crescendo*. Articulation marks like *1*, *2*, *3*, *4*, and *5* are placed above the notes. Measure numbers 153 and 154 are indicated at the beginning of the eighth staff. Measure 153 concludes with a decrescendo, while measure 154 begins with a crescendo.

1) C instead of D—in F. 2) The sharp is missing in A B and G.

3) There are apostrophes before the grace-notes in A B and E.

SARABANDE.

Andante. $\text{♩} = 72.$

measures 1-8 of Sarabande, showing various rhythmic patterns and dynamics including crescendo and molto espressivo.

PASSEPIED I (en Rondeau).

Allegro. $\text{♩} = 78.$

measures 1-8 of Passepied I, showing eighth-note and sixteenth-note patterns with dynamic markings like crescendo and trill.

1) Here and in the next measure both hands contain $\text{♪} \text{♪}$ according to E and G.

2) According to A B D and G, there are no sharps before the G and A.

3) in C.

A page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and major key signature. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, *mf*, *tr.*, and *crescendo*. The piano keys are numbered 1 through 5 under the bass staff in the fifth staff. The music is divided into measures by vertical bar lines.

PASSEPIED II.

Passepied II consists of four staves of piano music in 3/8 time. The first staff starts with a dynamic of *p m.s. dolce*. The second staff begins with a dynamic of *mf*. The third staff ends with a dynamic of *p* and a *crescendo*. The fourth staff ends with a dynamic of *p*. Fingerings are indicated throughout the piece, such as 1, 2, 3, 4, 5, and 1234.

Passepied I d. C.

GIGUE.

Allegro. $\text{J.} = 26$:

Gigue consists of two staves of piano music in 3/8 time. The first staff starts with a dynamic of *mf*. The second staff starts with a dynamic of *p*. Fingerings are indicated throughout the piece, such as 1, 2, 3, 4, 5, and 1234.

1) The middle voice according to E and G:



2) The sharp is missing in D and F. 3) C sharp, according to D and F.

1) The sharp before the A is missing in B. It is questionable in A. 2) in C. 3) The sharp is missing in C E G and J.

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

f

dimin.

cresc.

diminuendo

crescendo

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and uses a key signature of one sharp. The notation includes various dynamics such as *mf*, *crescendo*, *diminuendo*, *f*, *ff*, and *p*. Fingerings are indicated by numbers above or below the notes, such as 1, 2, 3, 4, 5, and 1-2-3. The music is divided into measures by vertical bar lines.

1) According to C E and G.

SUITE VI.

D minor

PRÉLUDE.

Moderato. $\text{♩} = 66$.

f legatissimo

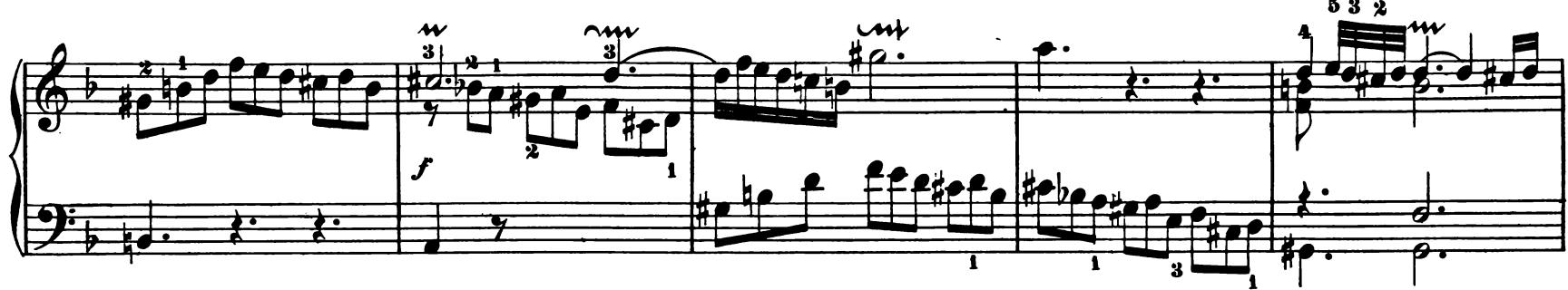
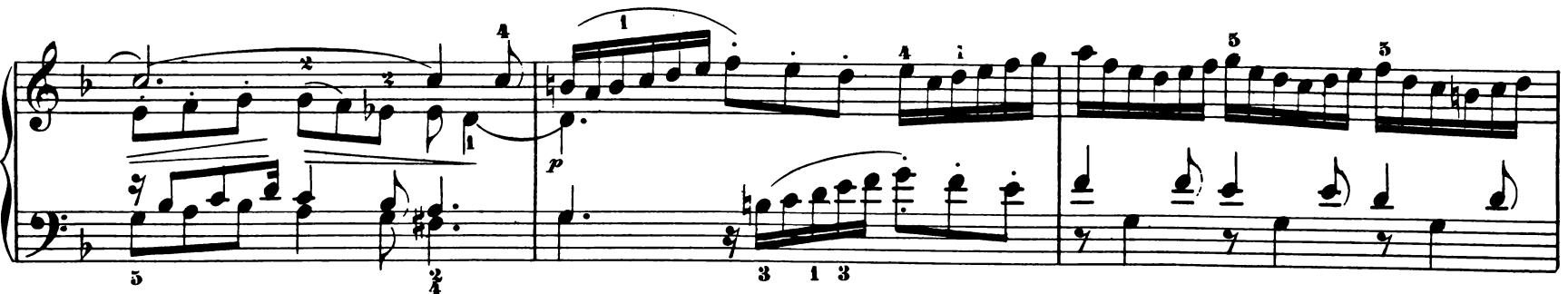
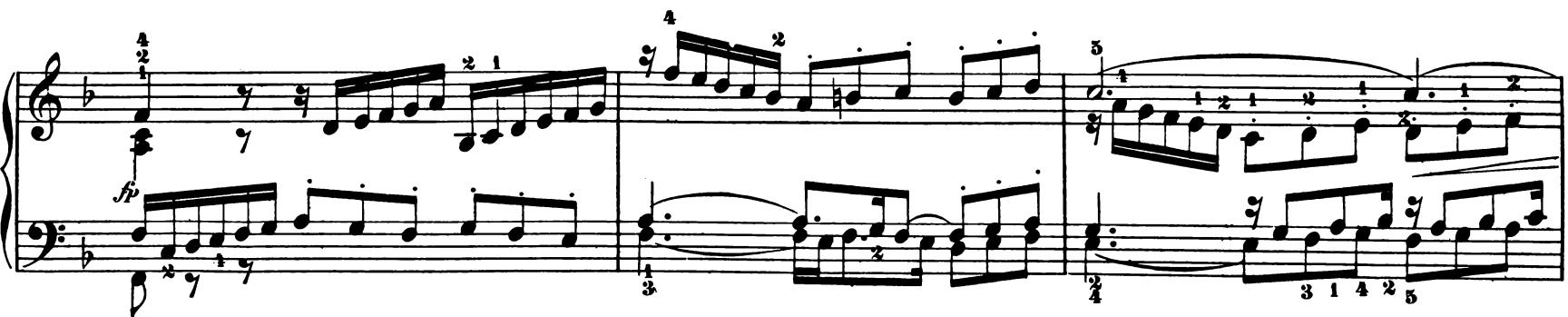
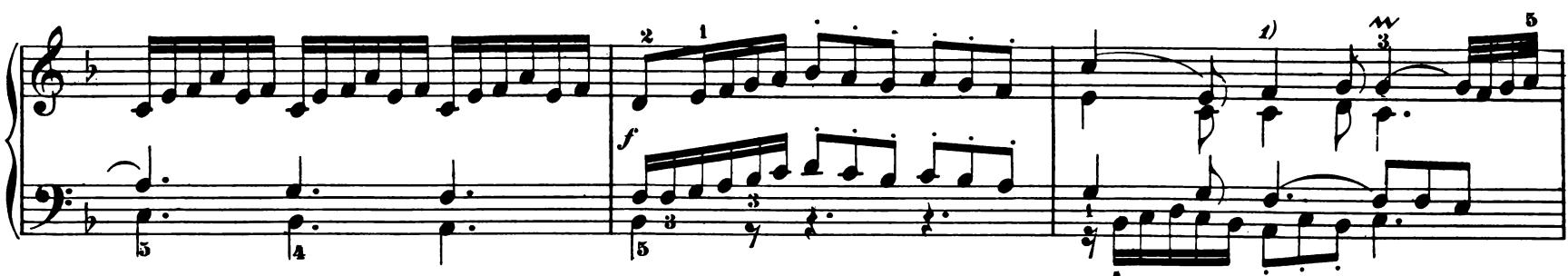
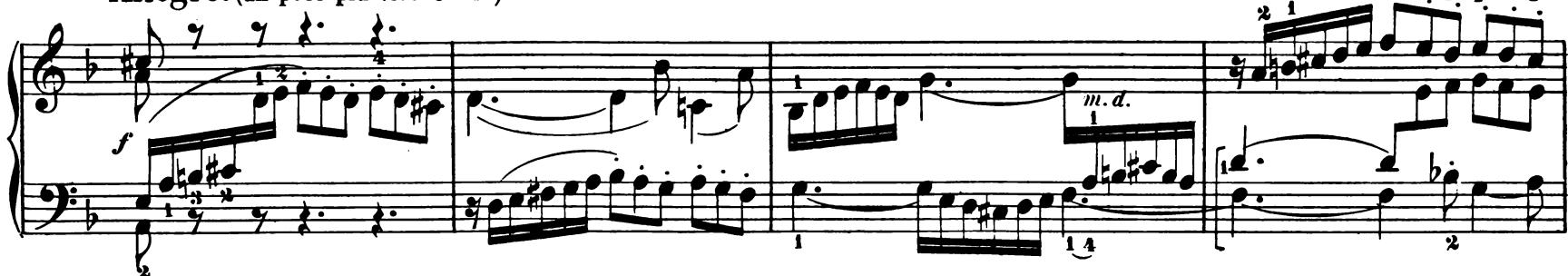
sempre largamente

tr.

sempre forte

crescendo

1) Some of the ties are inexact in the sources.

Adagio.**Allegro. (un poco più vivo $\text{d} = 76$).**1) in *A* and *B*.

The image displays a page of sheet music for piano, consisting of two staves (treble and bass) across six systems. The music is written in common time and includes various dynamics such as crescendo (cresc.), piano (p), forte (f), and sforzando (sfz). Performance instructions include 'traverso' and 'tranzillo'. Fingerings are indicated above the notes, such as '1 2 3' or '3 2 1'. The music features complex rhythmic patterns and harmonic changes, typical of a virtuosic piano piece.

- 1) One finds the following misprint in the Bach-Gesellschaft edition and elsewhere:
 - 2) B natural instead of B flat, according to *E*, *G* and *K*.
 - 3) C instead of A, an error in script in *J* and *B*.

Sheet music for piano, page 74, featuring six staves of musical notation. The music is in common time and consists of six measures per staff.

Staff 1: Measures 1-2. Dynamics: *f*. Fingerings: 1, 1; 1, 2; 1, 5, 3; 4. Measure 3: Fingerings: 4, 3; 5, 3; 2, 1, 3, 2, 1; crescendo. Measure 4: Fingerings: 2; 1, 3; 4, 2, 1.

Staff 2: Measures 1-2. Dynamics: *p*. Fingerings: 3, 1, #; 4. Measure 3: Fingerings: 4, 2, 1; NB.

Staff 3: Measures 1-2. Dynamics: *f*. Fingerings: 4, 3; 5, 3; 2, 1, 3, 2, 1; crescendo. Measure 3: Fingerings: 3, 3, 2; f.

Staff 4: Measures 1-2. Dynamics: *cresc.* Fingerings: 1, 2, 1; 3, 3, 2. Measure 3: Fingerings: 1, 2, 3; 2, 3.

Staff 5: Measures 1-2. Dynamics: *rif.* Fingerings: 1, 2, 3; riten. Measure 3: Fingerings: 1, 2, 3; *a tempo*; *p dolce*. Measure 4: Fingerings: 2, 3.

Staff 6: Measures 1-2. Dynamics: *f*. Fingerings: 2, 1, 3, 4, 5. Measure 3: Fingerings: 2, 1, 3, 4, 5; *sempre tranquillo*.

1) According to *A* and *B*: F instead of E.

2) According to *C* and *D*: C instead of B flat.

N.B. The quarter-note stems have been added by the editor.

Sheet music for piano, page 75, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The notation includes treble and bass staves, with various dynamics such as *poco cresc.*, *cresc.*, *dim.*, *p*, *f*, *ff*, and *marcato*. Fingerings are indicated by numbers above or below the notes. Measure 1 starts with a treble note followed by a bass note. Measure 2 begins with a bass note. Measure 3 starts with a treble note. Measure 4 begins with a bass note. Measure 5 starts with a treble note. Measure 6 begins with a bass note. The music concludes with a dynamic instruction *dim.*

1) G sharp in D F and K. 2) in A. 3) in E G and K.

3 1 3 5 3 2 1 1 2
crescendo

5 1 2 3 2 2 5 3 4 3 5
poco rit. p 5 2

2 1 3 2 3 2 1 3 1 4 3 4
mf p 3 1 3 1

2 1 3 1 3 2 1 3 1 4 3 4
poco cresc. p 3 1 3 1

cresc. f 3 1 3 2 1 3 1 4 3 4
f 3 1 3 2 1 3 1 4 3 4

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

ff *cresc.*

f

p *crescendo*

a tempo

poco rit.

p

f

1) ; an error in script in *A* and *B*.

Sheet music for piano, page 78, featuring eight staves of musical notation. The music is in common time and consists of two systems of four measures each. The key signature changes between measures, including B-flat major, A major, and G major. The notation includes various note values (eighth and sixteenth notes), dynamic markings (e.g., *m. d.*, *cresc.*, *dimin.*, *f*, *p*), and fingerings (e.g., 1, 2, 3, 4, 5). The piano keys are indicated by vertical lines on the staff.

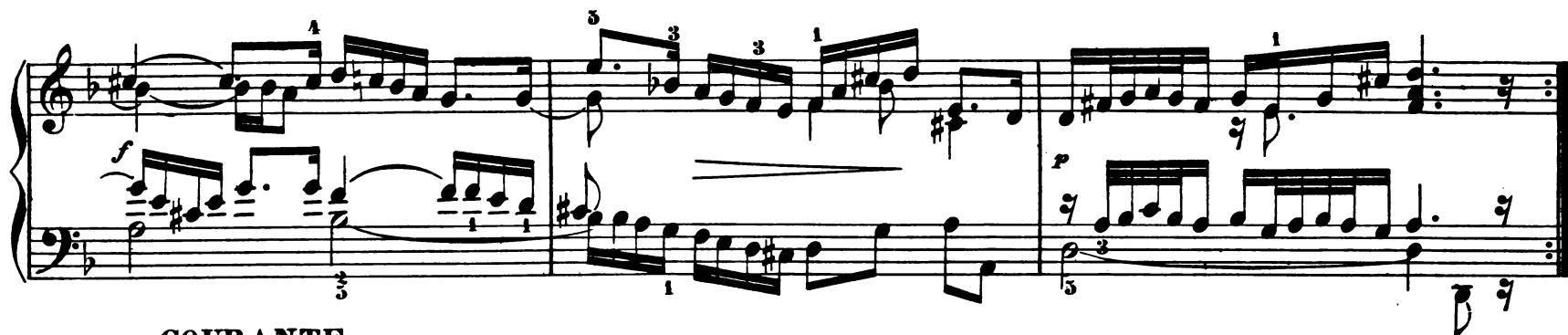
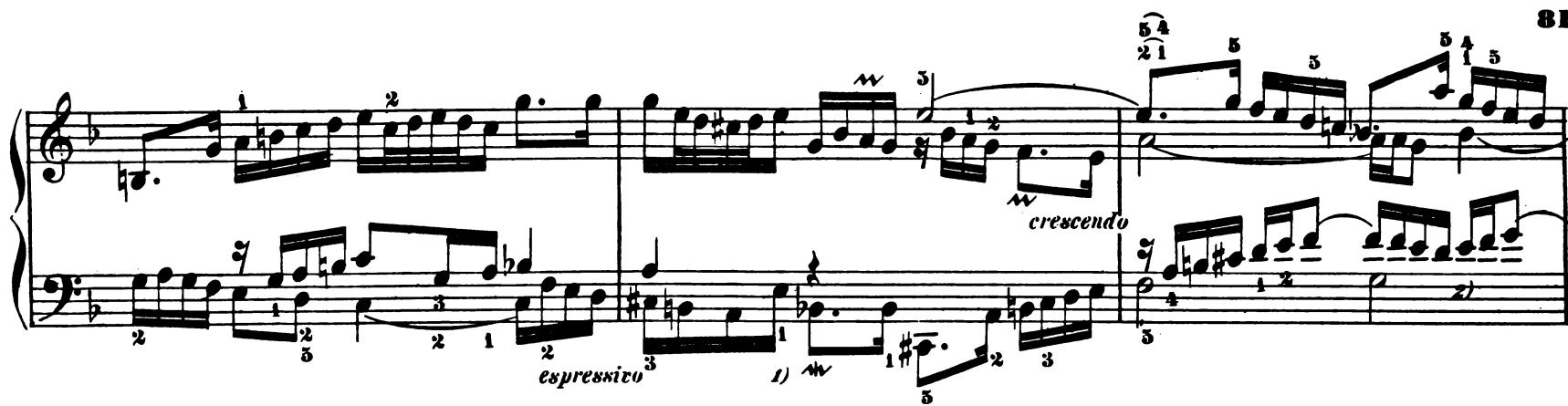
Sheet music for piano, page 79, featuring eight staves of musical notation. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1: *p*, *cresc.*
- Staff 2: *tranquillo*, *cresc.*
- Staff 3: *f*
- Staff 4: *p*, *crescendo*
- Staff 5: *f*
- Staff 6: *p*, *cresc.*, *f*
- Staff 7: *sforz.*, *sempre f*, *ritenuto*

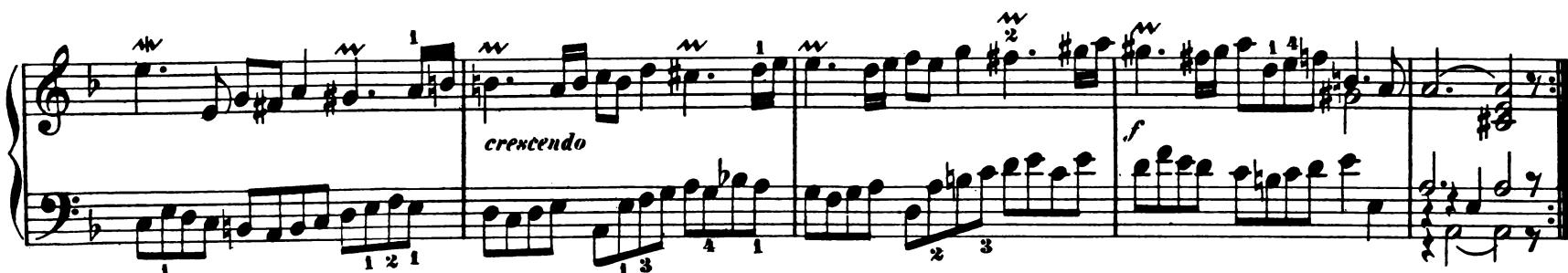
ALLEMANDE.

Andantino. $\text{d} = 72$.

1) The natural sign is missing in A and B; 2) In B, quarter-notes in place of $\text{A} \cdot \text{B}$. 3) A flat instead of A, in D and F.



COURANTE.

Allegro. $d=80$.

1) D instead of C, an error in script in A and B. 2) in C.

82

mf

p

f

crescendo

crescendo

SARABANDE.

Sostenuto. $\text{d} = 68$.

Sostenuto. $\text{d} = 68$.

Il basso marcato

mf

1) The flat before the A is missing in many of the manuscripts.

2) B instead of D, in E G and K.

Musical score page 83, measures 1-5. Treble and bass staves in G minor. Measure 1: eighth-note patterns. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs with dynamics f. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs.

Musical score page 83, measures 6-10. Treble and bass staves in G major. Measure 6: eighth-note pairs. Measure 7: eighth-note pairs. Measure 8: eighth-note pairs. Measure 9: eighth-note pairs. Measure 10: eighth-note pairs.

DOUBLE.

Musical score page 83, double section. Treble and bass staves in 2/2 time. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs.

Musical score page 83, continuation. Treble and bass staves in G major. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs.

Musical score page 83, final section. Treble and bass staves in G major. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs.

1) According to C D and F:

2) According to A and B, E sharp!!

GAVOTTE I.

Non troppo allegro. $\text{d} = 72$.

1) None of the manuscripts contain a C sharp.

2) The ornaments in small type appearing in conjunction with the rhythm J. J. must be played. They appear in D and F. They are always long trills.

cresc.

f

diminuendo

p

crescendo

f

NB

GAVOTTE II.

p (die Wiederholung *pp*)

1. 2. *mf* 2)

p

1. 2.

1) According to A B D and F:

2) E instead of D, in D and F.

N.B. The fingering is:

Gavotte I d. C.

2 1 3 2

GIGUE.

Vivace. $\text{d} = 120$.

NB

decrescendo

454545341212

crescendo

cresc.

1) E instead of F sharp, in *E G* and *K*.

The musical score consists of eight staves of 16th-note patterns. The first staff starts with a key signature of one flat. Measures 1-4 show various rhythmic patterns with dynamics like 'm.s.' and 'm.d.'. Measures 5-8 continue the pattern with 'mf' and 'crescendo'. The second staff begins with a key signature of one flat. Measures 1-4 show patterns with 'poco a poco crescendo'. Measures 5-8 continue the pattern. The third staff begins with a key signature of one flat. Measures 1-4 show patterns with 'tr.'. Measures 5-8 continue the pattern. The fourth staff begins with a key signature of one flat. Measures 1-4 show patterns with 'tr.'. Measures 5-8 continue the pattern. The fifth staff begins with a key signature of one flat. Measures 1-4 show patterns with 'tr.'. Measures 5-8 continue the pattern. The sixth staff begins with a key signature of one flat. Measures 1-4 show patterns with 'tr.'. Measures 5-8 continue the pattern. The seventh staff begins with a key signature of one flat. Measures 1-4 show patterns with 'tr.'. Measures 5-8 continue the pattern. The eighth staff begins with a key signature of one flat. Measures 1-4 show patterns with 'tr.'. Measures 5-8 continue the pattern.

1) The natural sign is missing in A and B 2) There is a natural sign in E G and K. 3) The sharp is missing in A and B.

