G.S. BACH

SEI SUITES INGLESI

Revisione di
CASELLA

EDIZIONI CURCI - MILANO

G. S. BACH

6 SUITES

COSIDETTE "INGLESI,,

PER PIANOFORTE

REVISIONE CRITICO-TECNICA DI
ALFREDO CASELLA

TESTO ITALIANO
TEXTE FRANÇAIS
ENGLISH TEXT

EDIZIONI CURCI - MILANO

PREFAZIONE

Queste sei *Suites* furono certamente scritte durante il soggiorno di Bach a Cöthen, vale a dire in quel periodo 1717-1723 che vide la felice nascita di una cospicua parte della produzione strumentale del Maestro. La qualifica di « Inglesi » non è originale di Bach, ma una tradizione — non appoggiata tuttavia da nessun documento — pretende che queste *suites* furono così intitolate perchè Bach le avrebbe composte per incarico di un signore britannico. La forma ne differisce da quella delle *suites* cosidette « francesi » per la presenza — in ognuna di esse — di un preludio di vaste proporzioni che precede l'*Allemande* ed inaugura maestosamente l'opera. Nel caso poi dell'ultima *suite* (in re minore) questo brano raggiunge una imponenza tale da permettere di annoverarlo fra le più insigni composizioni cembalistiche del Maestro. La magnificenza e la maturità formali e stilistiche di codeste mirabili *suites* avvalorano sino all'evidenza la certezza della loro appartenenza all'epoca di Cöthen che fu quella dei « Concerti Brandenburghesi », delle *Sonate* per violino e cello solo, e della prima parte del *Clavicembalo ben temperato*. Solo la prima *suite* (in la maggiore) sembra — per il suo stile meno elaborato e impegnativo — appartenere ad un periodo anteriore, forse a quello di Weimar (1709-17). Non per questo indegna — come è stato arbitrariamente affermato in altre edizioni — di figurare accanto alle sue maggiori sorelle. Il linguaggio che parla Bach in questi sei capolavori non è più quello fortemente influenzato del manierismo gallico delle leggiadre *suites* cosidette Francesi, ma è invece quello orgoglioso della sua piena e totale personalità, linguaggio che fa di queste sei *suites*, uno fra i più compiuti e nobili esempi della maggiore arte cembalistica bachiana.

La presente revisione — come le altre mie precedenti su musiche dello stesso autore pubblicate dalle Edizioni Curci — è stata condotta sulla edizione principe della « Bach-Gesellschaft » ed offre quindi ogni garanzia di autenticità per quanto riguarda il testo. Anche questa volta gli « abbellimenti » sono stati oggetto di particolare cura e segnati caso per caso conformemente alla tradizione fissata da Bach stesso nel suo « Klavierbüchlein ». Per l'uso del pedale valga una volta ancora l'osservazione fatta per altri lavori di Bach: utile (se adoperato con arte) nei pezzi di carattere espressivo, (quali le *sarabande*), è da ridursi assai, se non da escludersi totalmente, nei brani prevalentemente brillanti e « cembalistici ».

A. C.

AVANT-PROPOS

Ces six Suites *furent certainement écrites pendant le séjour de Bach à Cöthen, entre* 1717 *et* 1723, *à l'époque qui vit l'heureuse naissance d'une importante partie de la production instrumentale du Maître. La qualification d'« Anglaises » n'est pas due à l'Auteur. Une tradition que, d'autre part, aucun document n'appuie, prétend que ces* Suites *reçurent ce titre parce que Bach les aurait écrites par ordre d'un Anglais.*

La forme diffère des Suites *dites « Françaises » par la présence — dans chacune d'elles — d'un prélude de vastes proportions, qui précède l'*Allemande *et ouvre majestueusement la composition. Dans le cas particulier de la dernière* Suite *(en ré mineur), ce morceau atteint une si grande importance qu'il est permis de la classer parmi les compositions pour clavecin, les plus remarquables du Maître.*

La splendeur et la maturité de la forme et du style de ces admirables Suites, *certifie jusqu'à l'évidence que elles appartiennent à l'époque de Cöthen; époque à laquelle nous devons les « Concerts de Brandenbourg », les* Sonates *pour violon et pour violoncelle seuls, et la première partie du* Clavecin bien tempéré. *Seule la première* Suite *(en La majeur), par son style plus simple et moins important, semble appartenir à une époque antérieure: peut-être à celle de Weimar* (1709-1717). *Elle n'est pourtant pas moins digne de paraître à côté de ses plus grandes soeurs, comme on a cru arbitrairement pouvoir l'affirmer dans d'autres éditions. Le langage parlé par Bach dans ces six chefs-d'oeuvre, n'est plus celui fortement influencé par le maniérisme d'outre-Rhin des gracieuses « Suites Françaises »; mais c'est au contraire le langage orgueilleux de sa personalité totalement et pleinement développée, qui permet de classer cet ouvrage parmi les modèles les plus nobles et complets du plus grand art de Bach, dans le domaine du clavecin.*

La présente révision — ainsi que nos révisions précédentes d'oeuvres du même Auteur, publié par « Edizioni Curci » — *a été conduite sur l'édition princeps de la « Bach-Gesellschaft » et offre, par conséquent, toutes les garanties d'authenticité pour ce qui concerne le texte. Cette fois aussi les ornements ont été l'objet d'un soin particulier et nous les avons notés dans chaque cas, conformément à la tradition fixée par Bach lui-même dans son « Klavierbüchlein ». Quant à l'emploi de la pédale, nous nous en tiendrons aux remarques faites à propos d'autres oeuvres de Bach: utile, si elle est employée avec art dans les pièces de caractère expressif, telles que les Sarabandes; mais à employer modérément, sinon à proscrire entièrement, dans celles plus particulièrement brillantes et reflétant plus spécialement la caractère du clavecin.*

A. C.

PREFACE

These six *Suites* were certainly written during Bach's sejourn at Cöthen, that is to say in the period 1717-1723, in which a conspicuous part of the Master's instrumental productions first saw the light. The name of « English » did not originate with Bach, but a tradition — not, however, supported by any document — claims that these *Suites* were thus named because Bach had composed them by the request of a British gentleman. Their form differs from that of the so-called « French » *Suites* by reason of the presence in each of them of a Prelude of vast proportions, which precedes the *Allemande* and introduces the work majestically. Then, in the case of the last *Suite* (in D minor) this piece reaches such an imposing height as to permit it to be counted amongst the most finished harpsichord compositions of the Master. The magnificence and the maturity of these splendid *Suites*, in regard to form and style, are as good as evidence that they belong to the Cöthen period, which was that of the « Brandenburg Concertos », of the *Sonatas* for violin and 'cello solos, and the *Well tempered Harpsichord*. Only the first *Suite* (in A major) seems — on account of its less elaborate and attractive style — to belong to an earlier period, perhaps to that of Weimar (1709-17). Not for this reason, however, it is unworthy — as has been arbitrarily affirmed in other editions — to take its place among its more important sisters. The language employed by Bach in these six masterpieces is no longer strongly influenced by the Gallic manerisms of the light, so-called Franch *Suites*, but is, on the other hand, that sublime language of his full and entire personality, which shows, in these six *Suites*, one of the most finished and noble exampies of Bach's great art in regard to harpsichord compositions.

The present edition — like my preceding one on the music by the same composer, published by the « Edizioni Curci », — has been executed in accordance with the first edition of the « Bach-Gesellschaft », and therefore offers every guarantee of authenticity as regards the text. This time, too, the « embellishments » have been the object of extreme care, and have been noted, case by case, according to the tradition fixed by Bach himself in his « Klavierbüchlein ». Concerning the use of the pedal, we make the same observation as we have already made in regard to other works by Bach: it is useful (if adopted with skill) in pieces of an expressive char acter, (such as the *Saraband*), but it must be very much diminished, if not excluded altogether, in pieces which are prevalently brilliant and of harpsichord character.

A. C.

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EDIZIONI CURCI MILANO

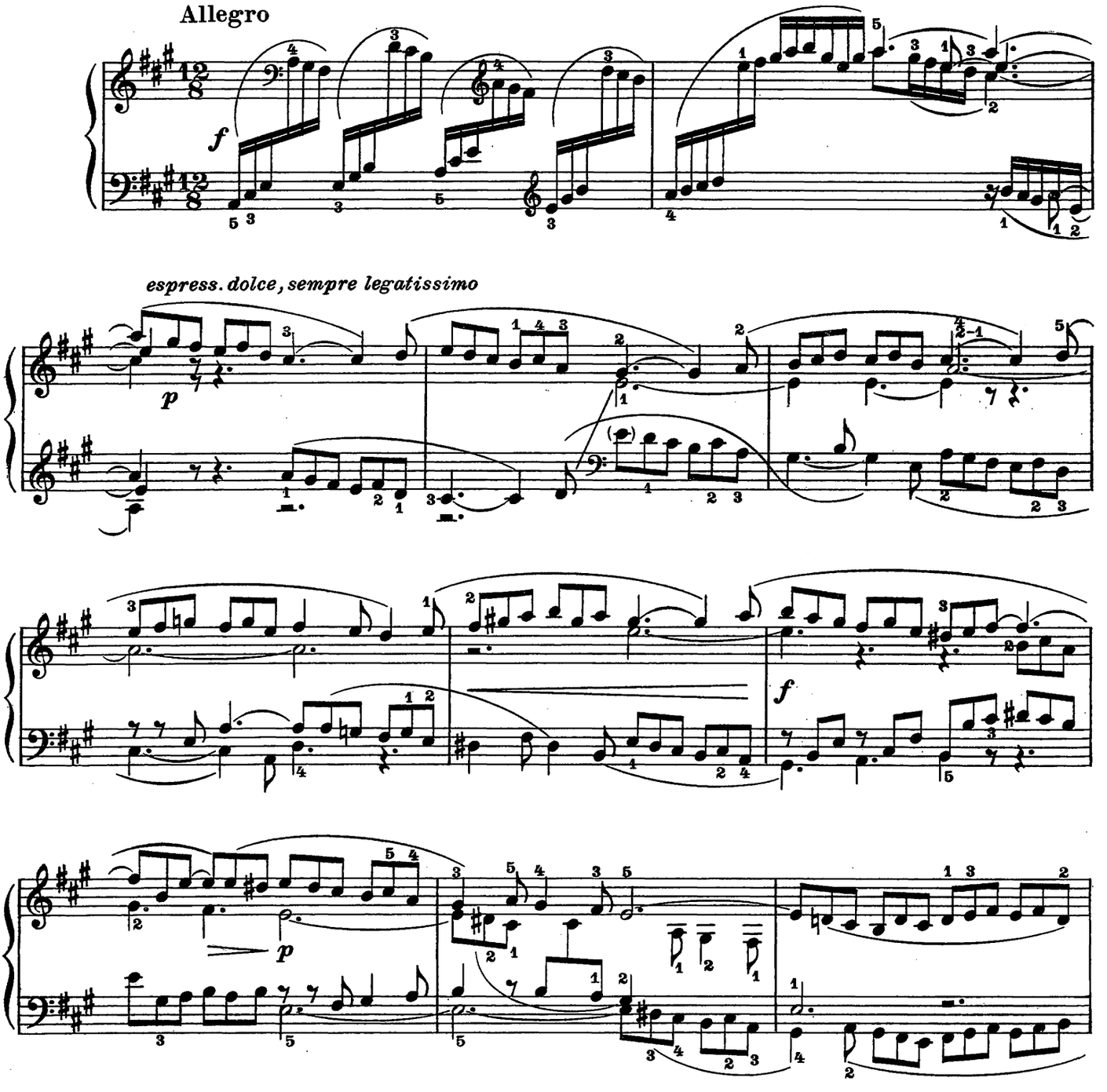
SUITES INGLESI

Revisione critico - tecnica di
A. CASELLA

G. S. BACH

SUITE I.

PRELUDIO *PRÉLUDE* PRELUDE



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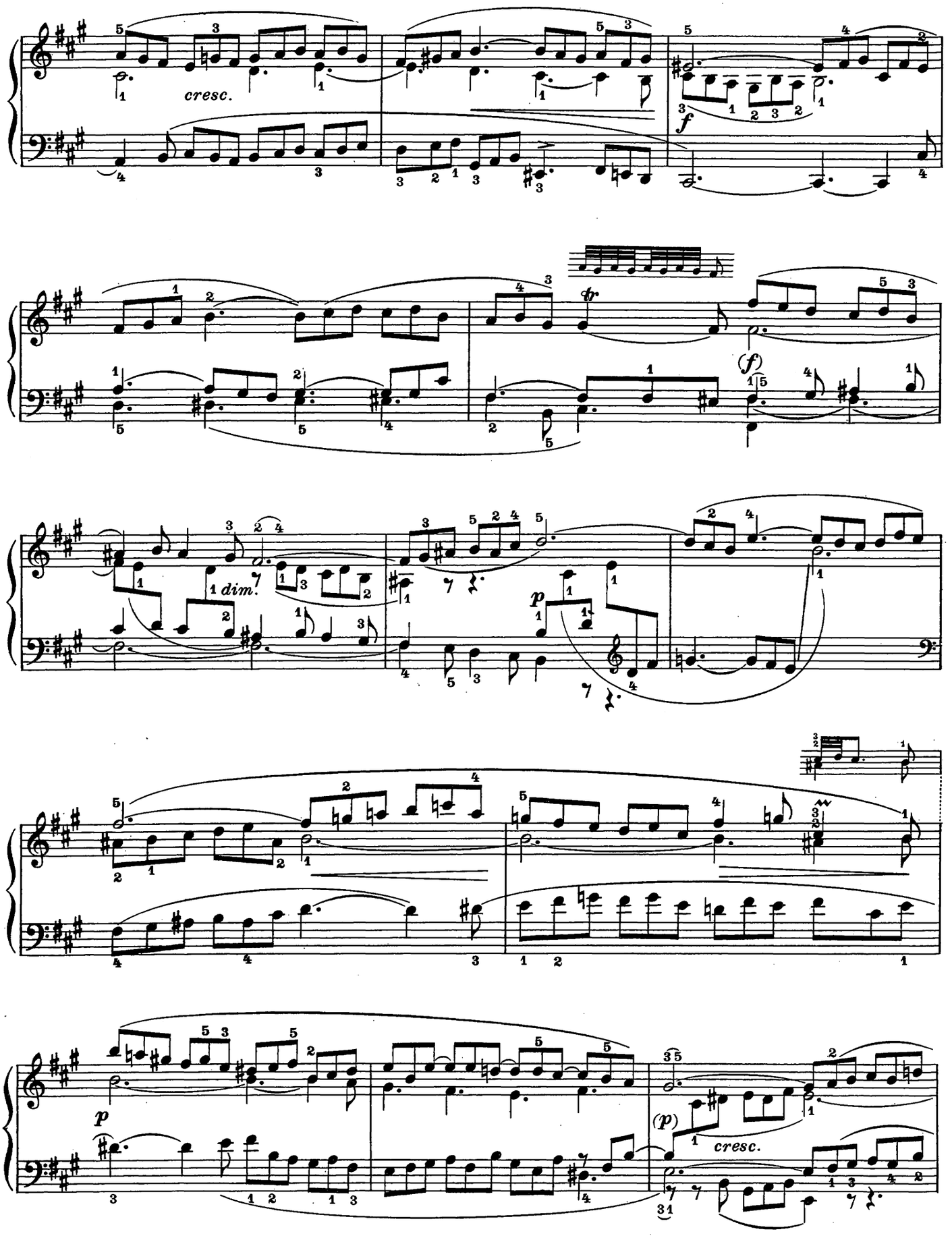
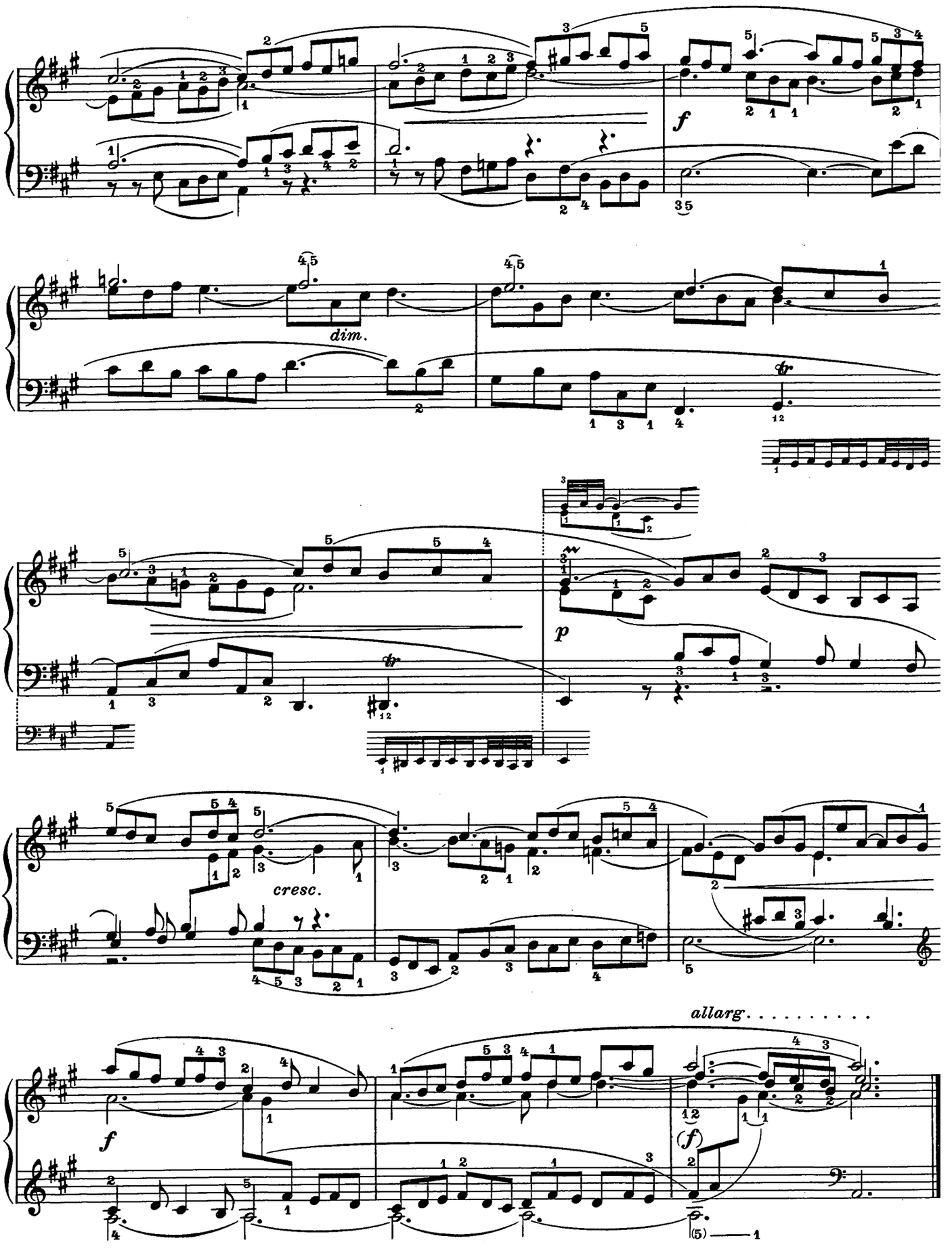
E. 4246 C.


cresc.
f
(f)
dim.
p
(p)
cresc.


f
dim.
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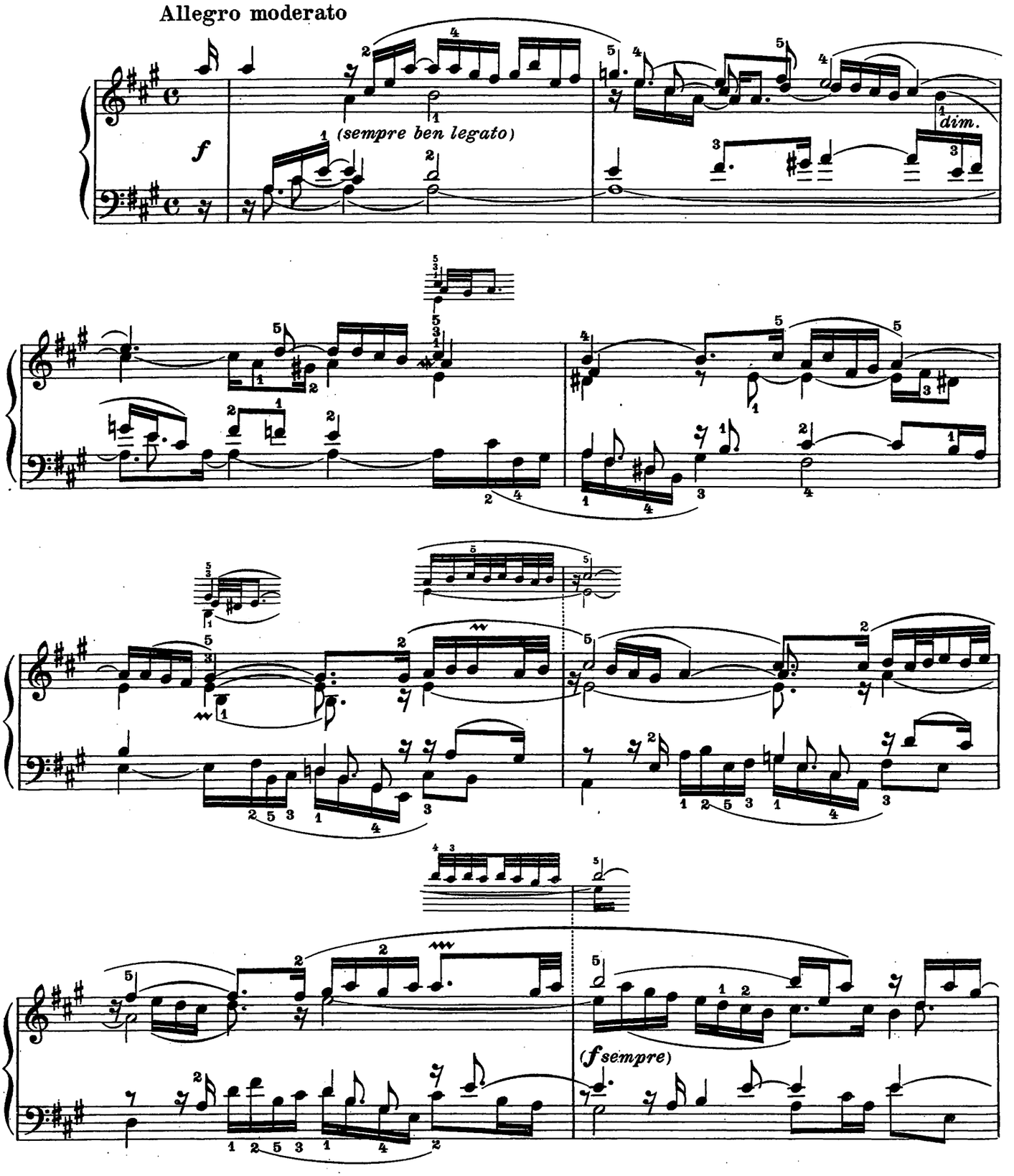
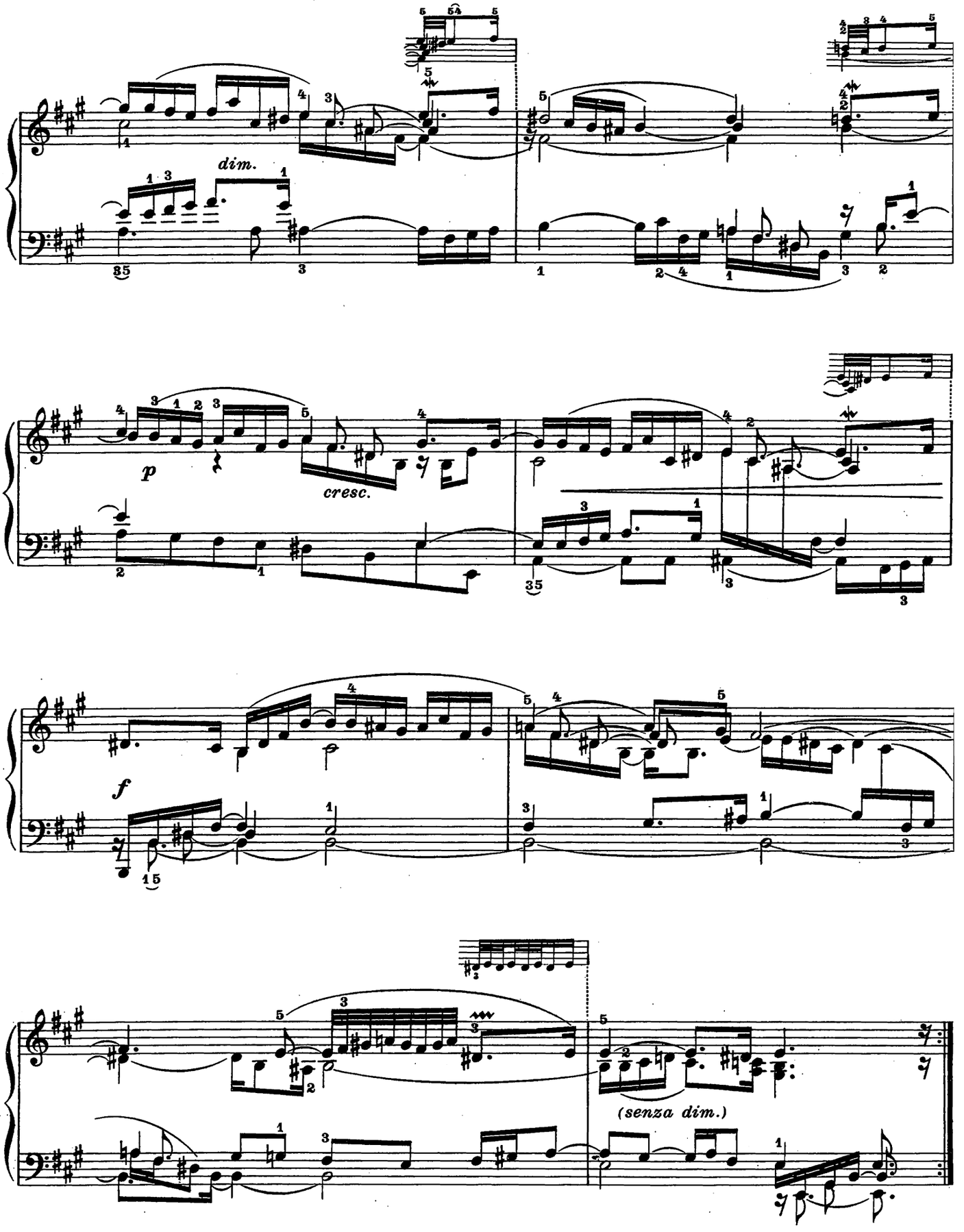
allarg. . . . . .
f
(f)

ALLEMANDA *ALLEMANDE* ALLEMAND

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p
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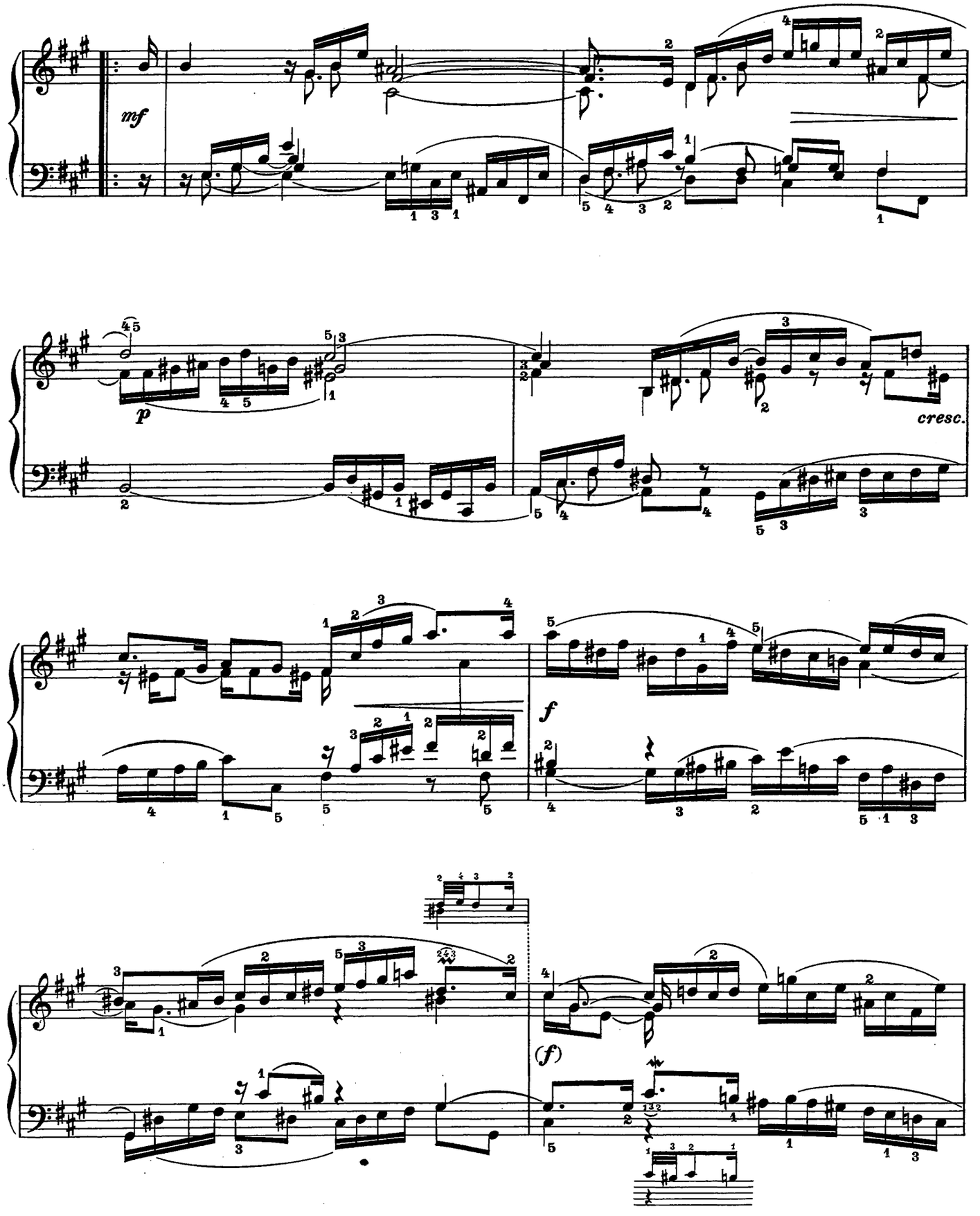
(senza dim.)


mf
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cresc.
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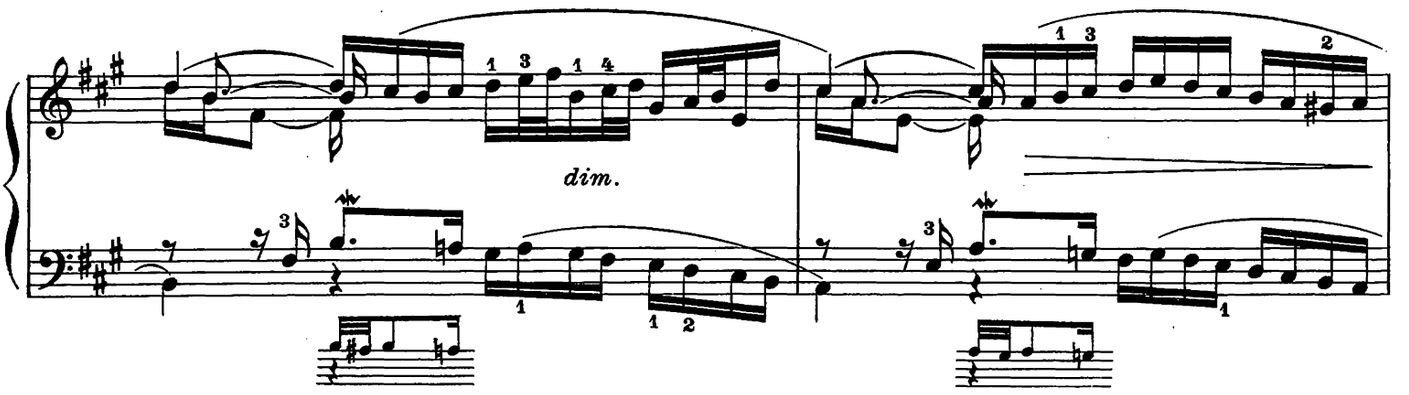
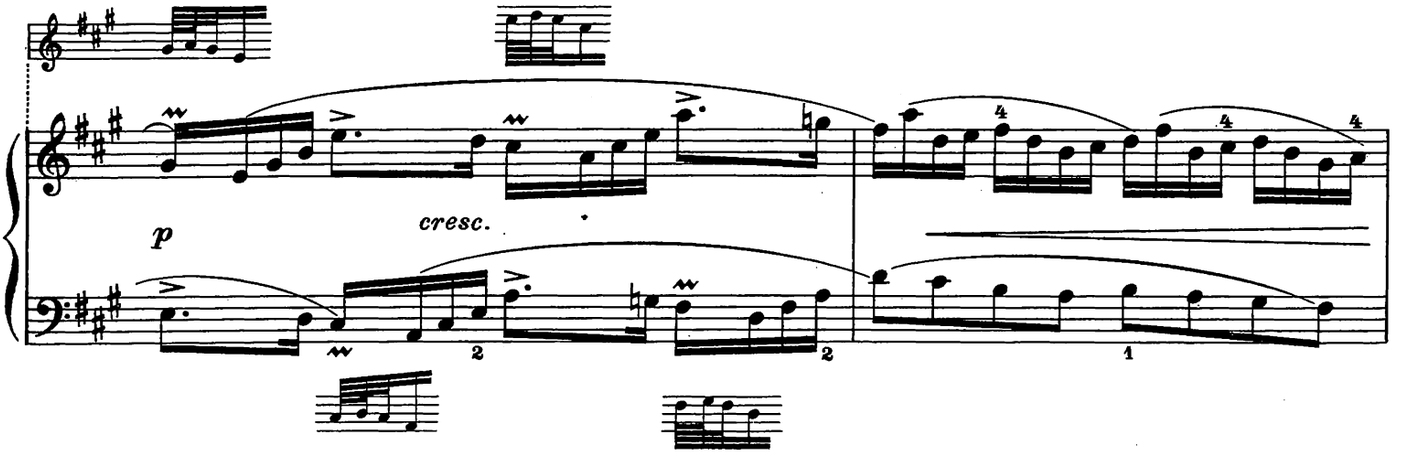

dim.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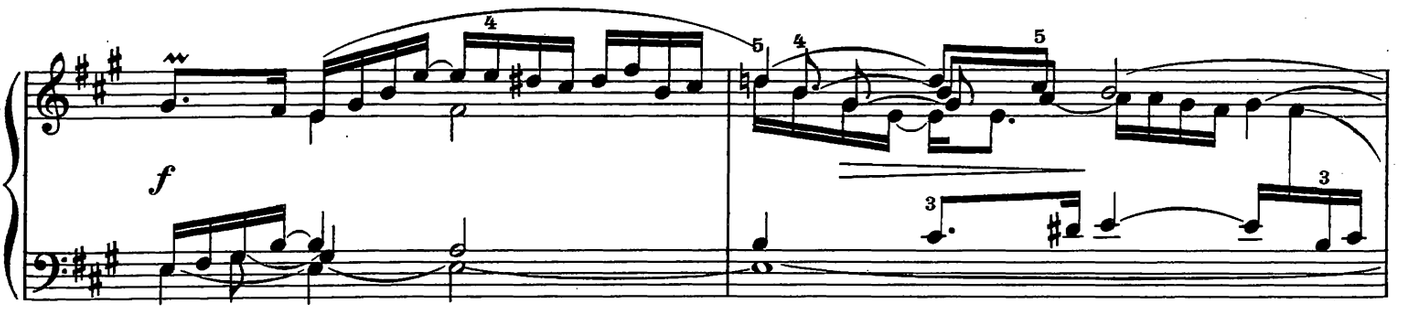
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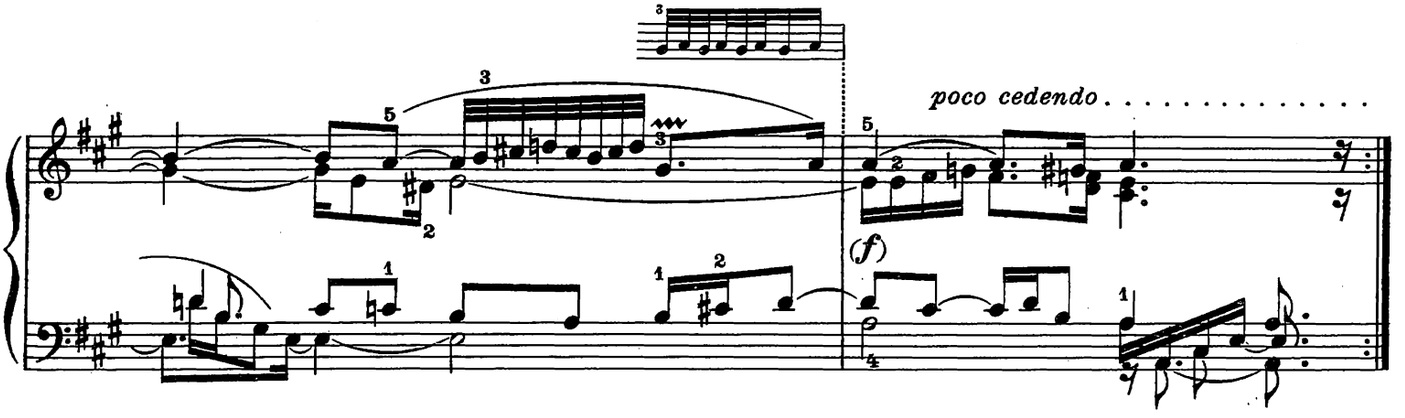
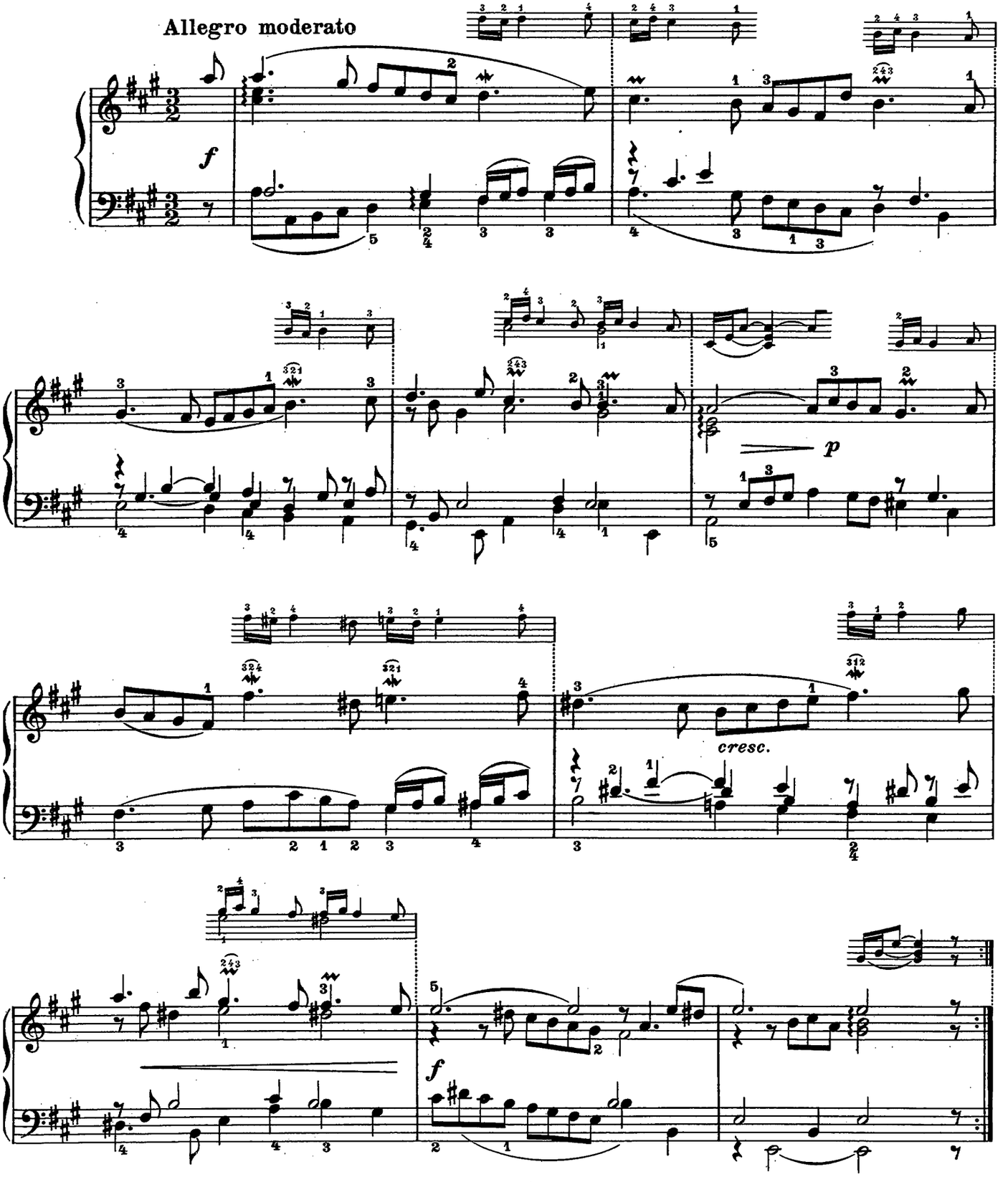
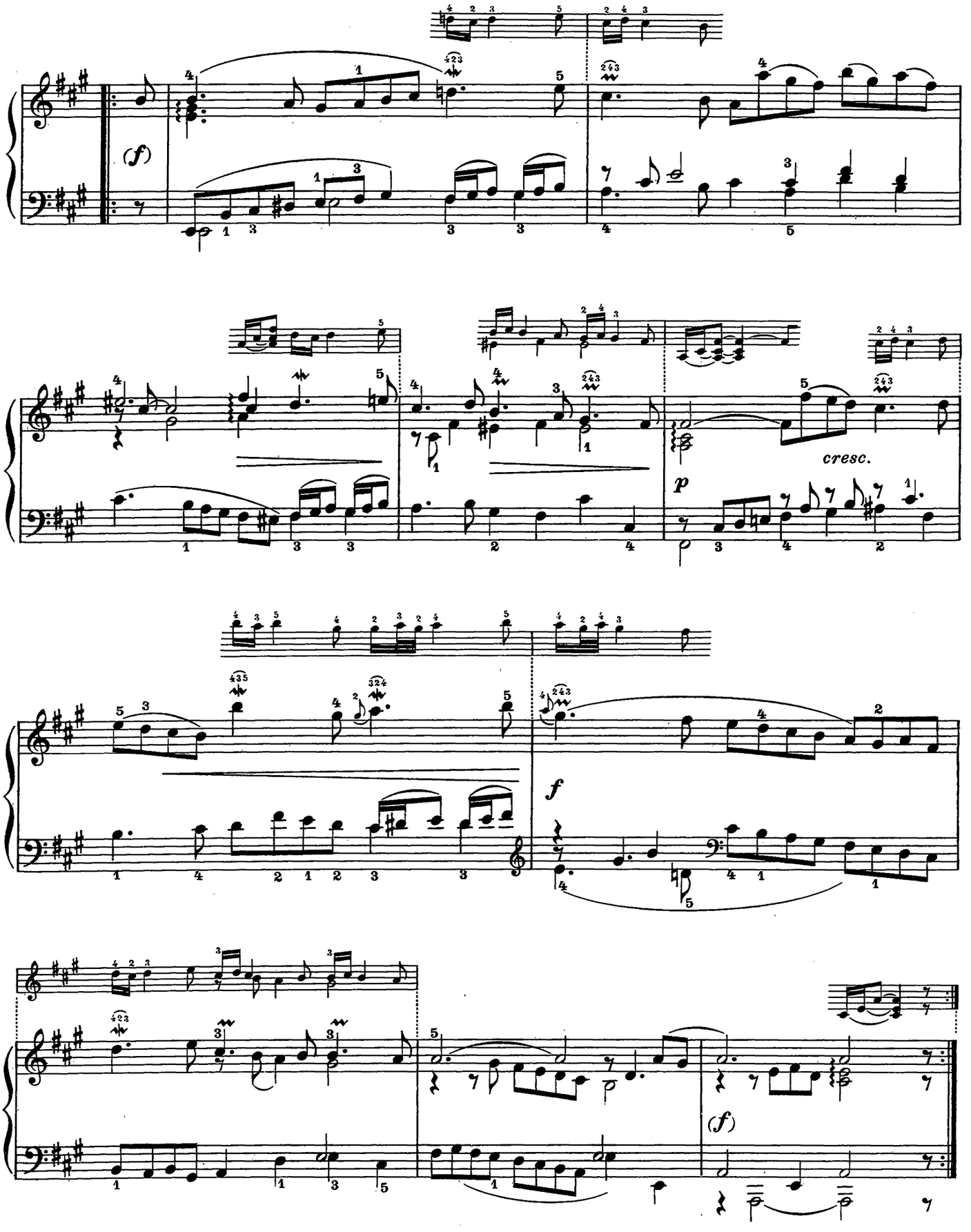

poco cedendo . . . . . .
(f)

CORRENTE I. *COURANTE I.* CORRENTE I.




(f)
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f
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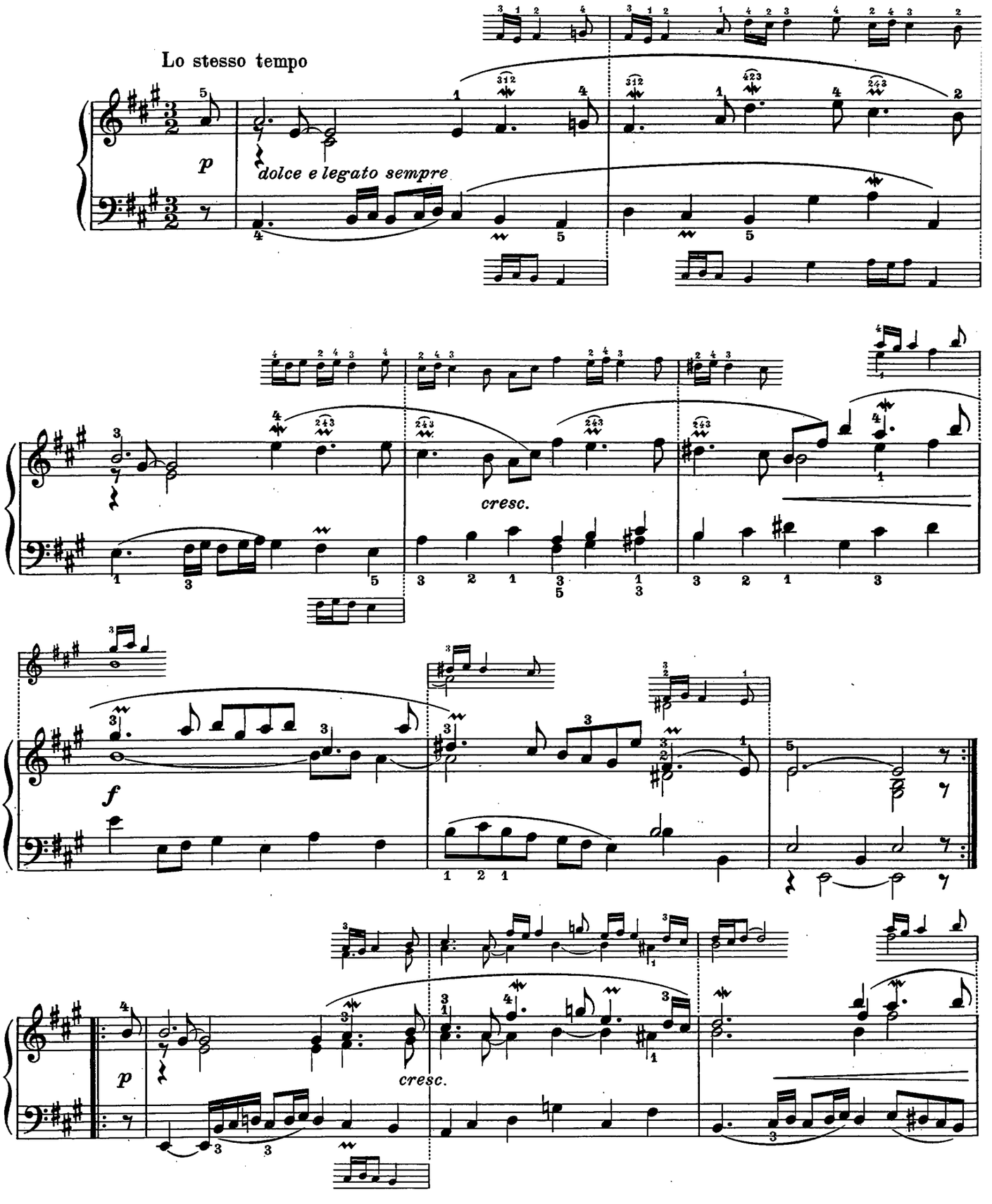
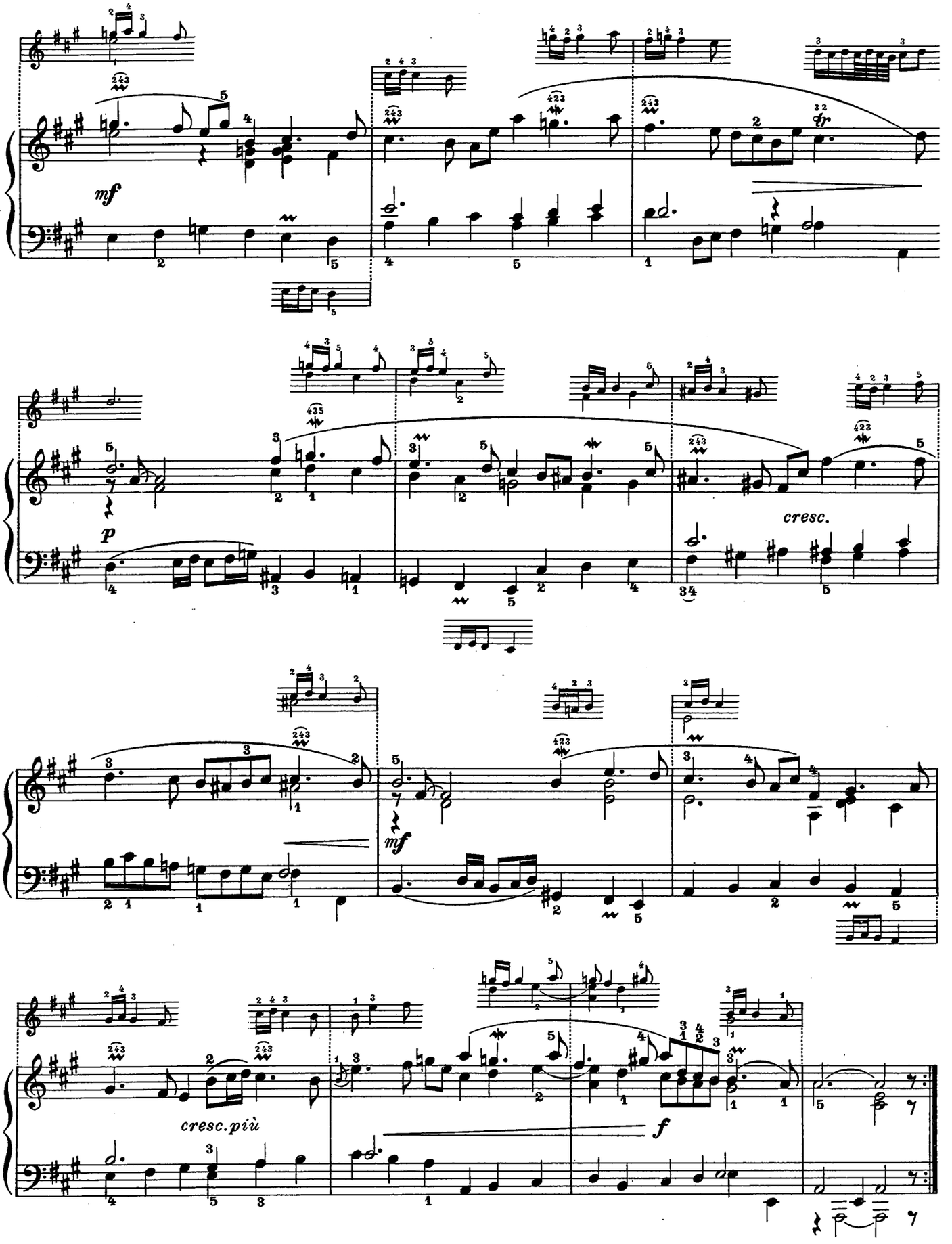
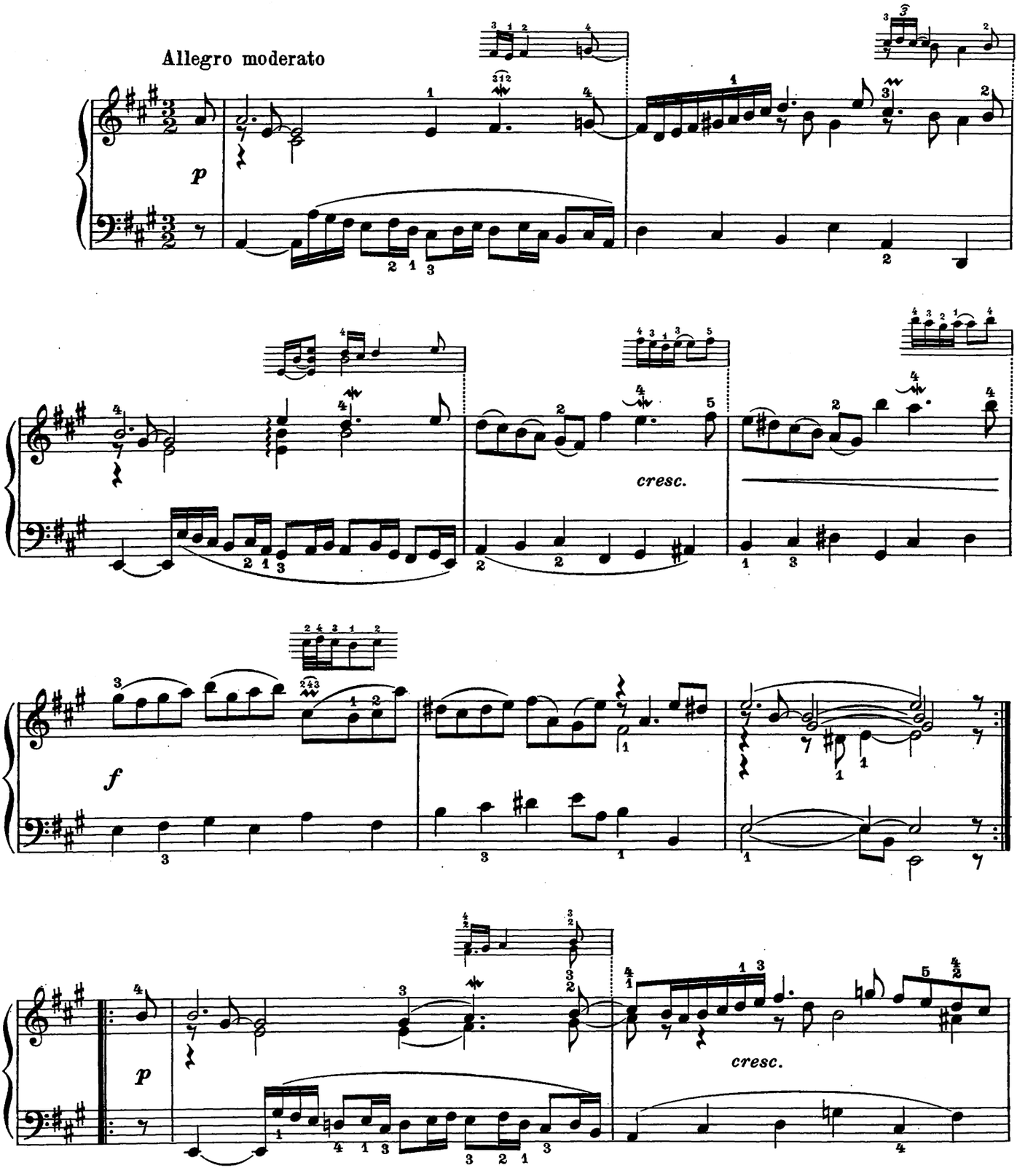
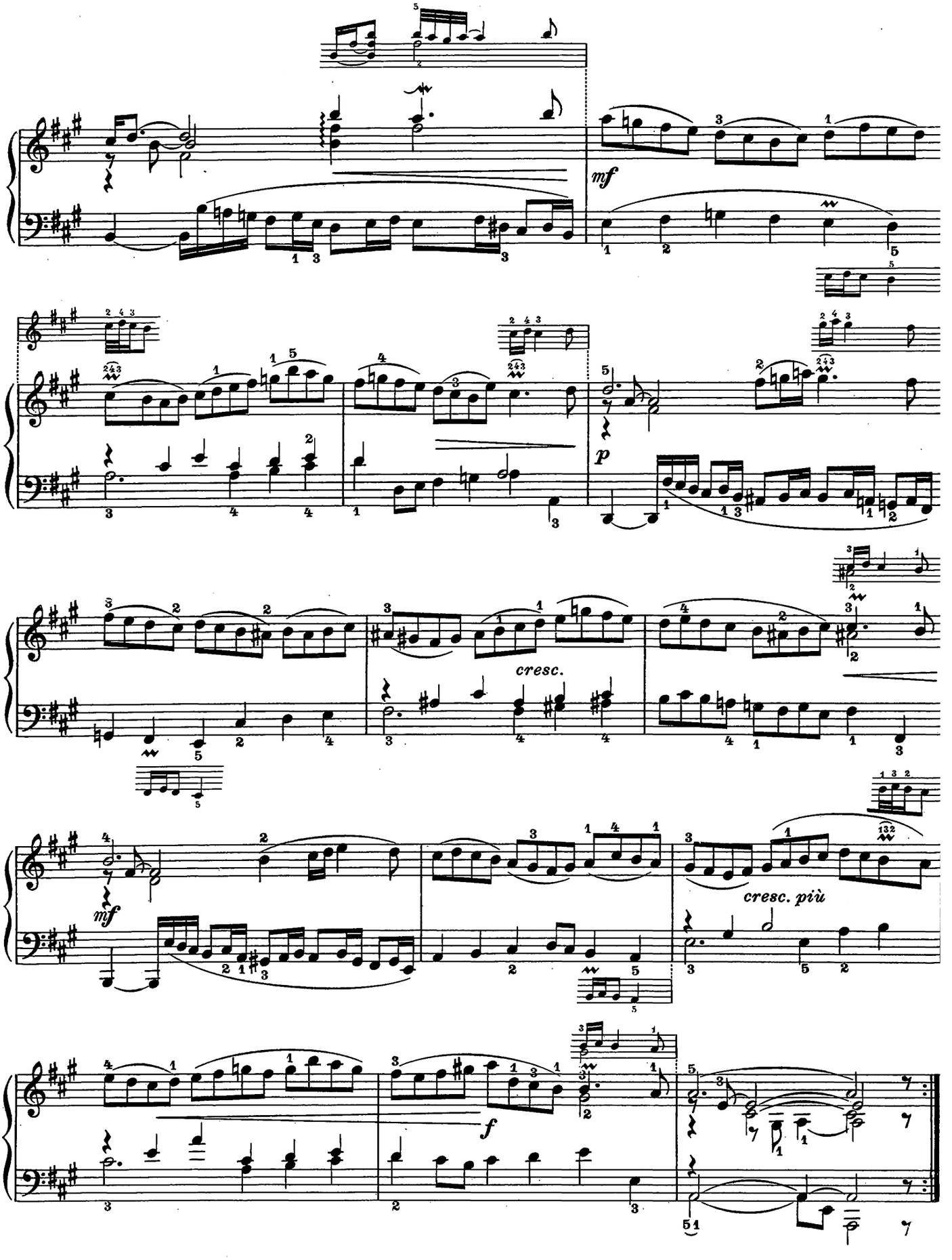
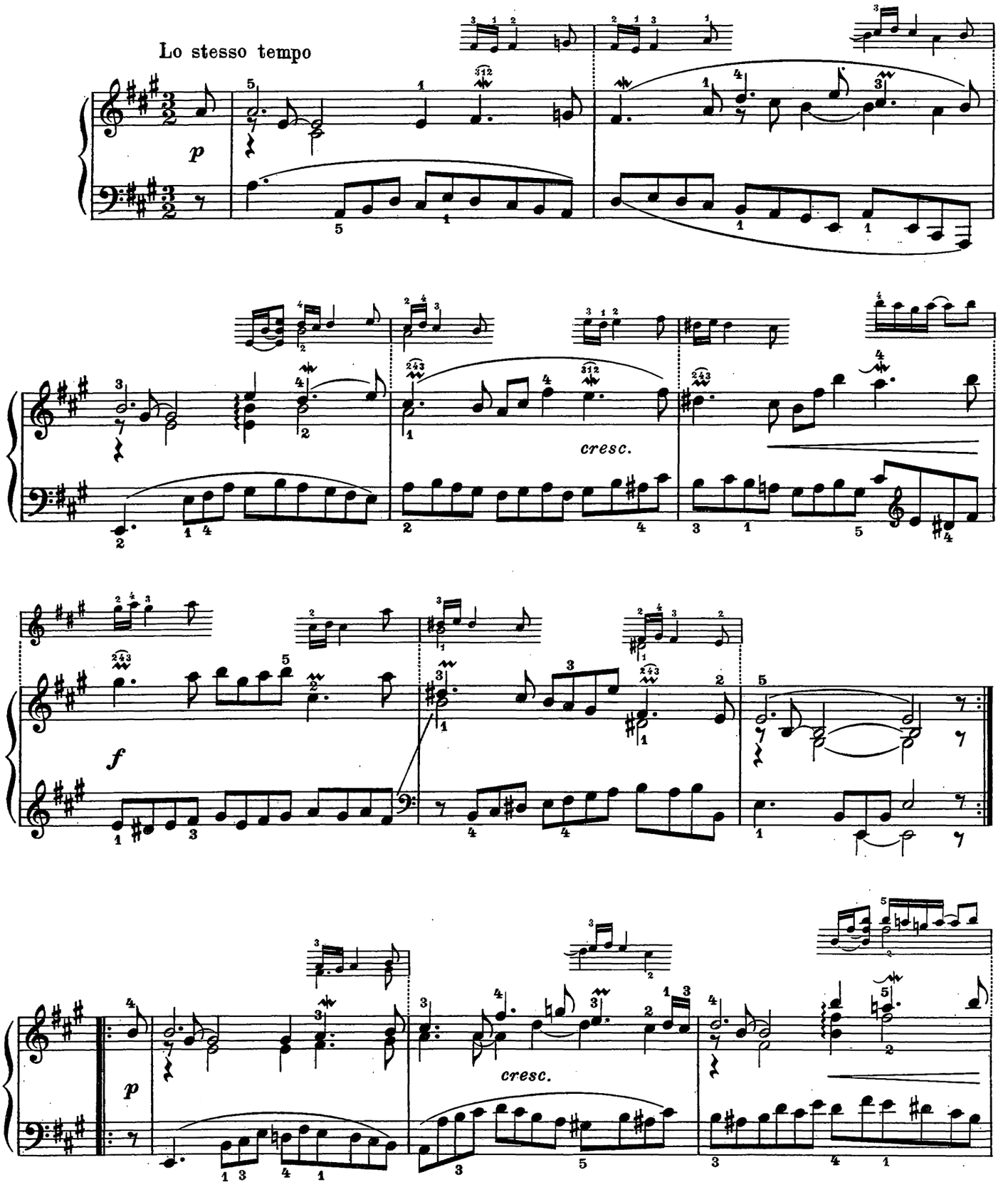


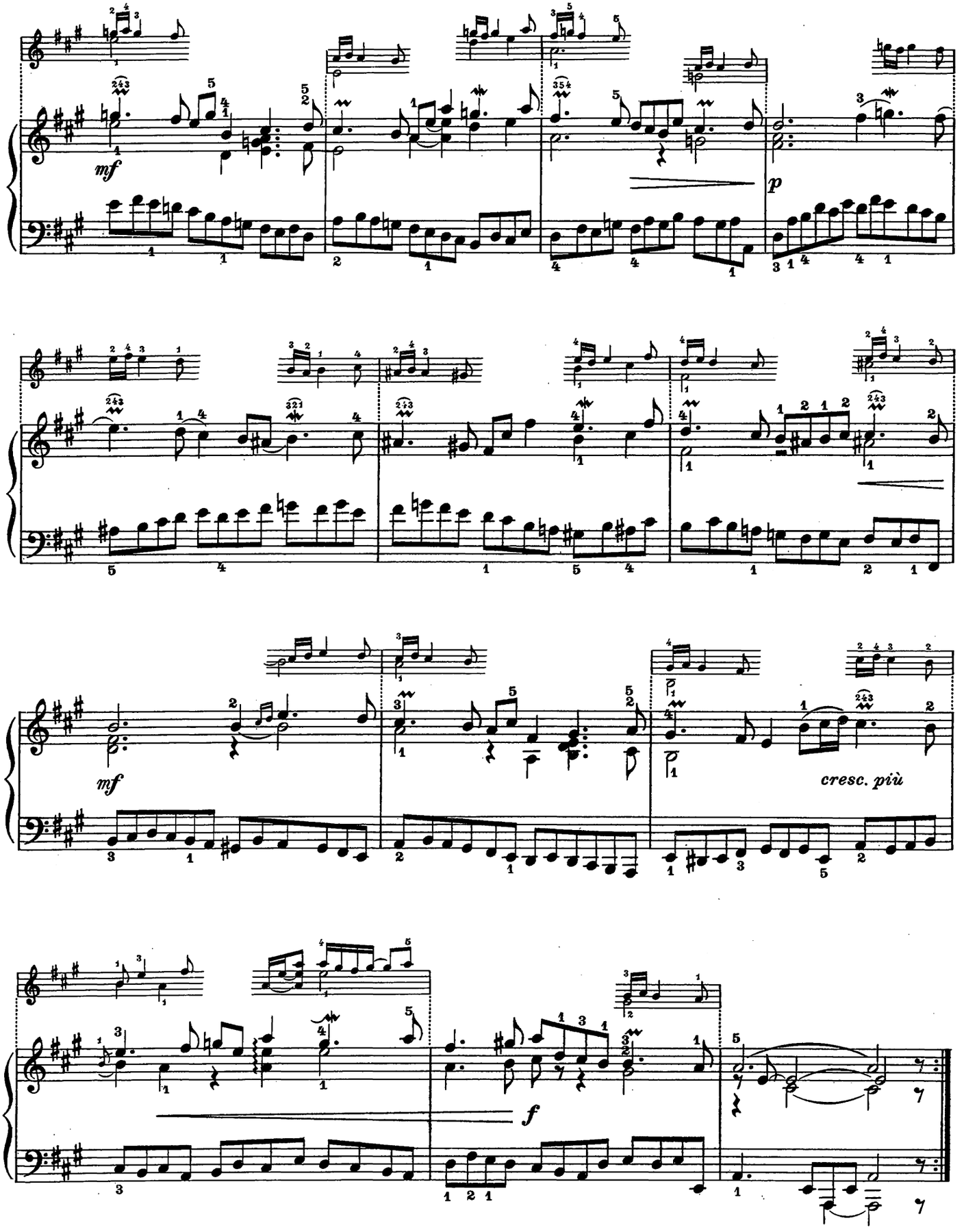

mf
p
cresc.
mf
cresc. più
f

DOUBLE I. *DOUBLE I.* DOUBLE I.




mf
p
cresc.
mf
cresc. più
f


Lo stesso tempo
p
cresc.
f
p
cresc.


mf
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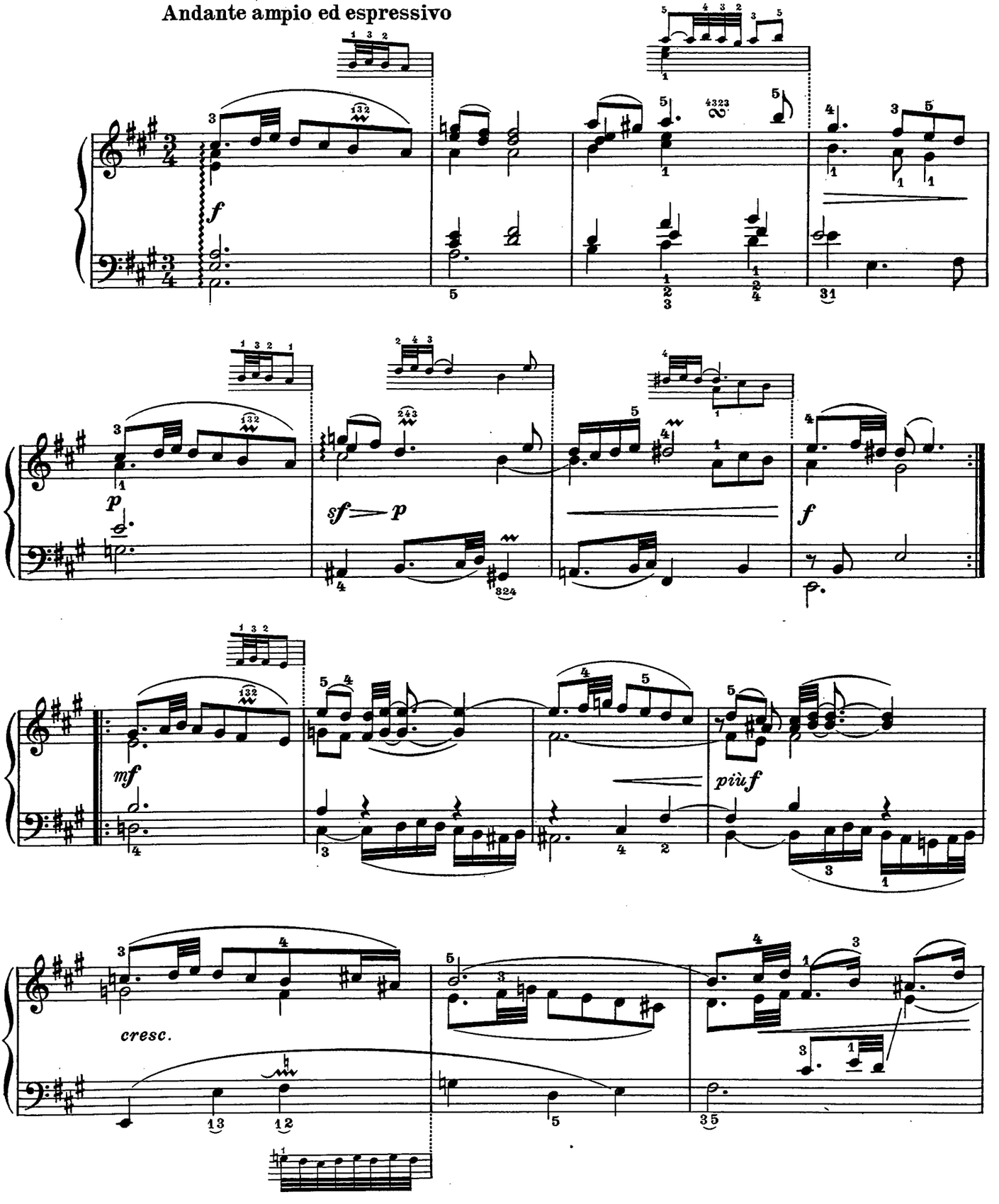
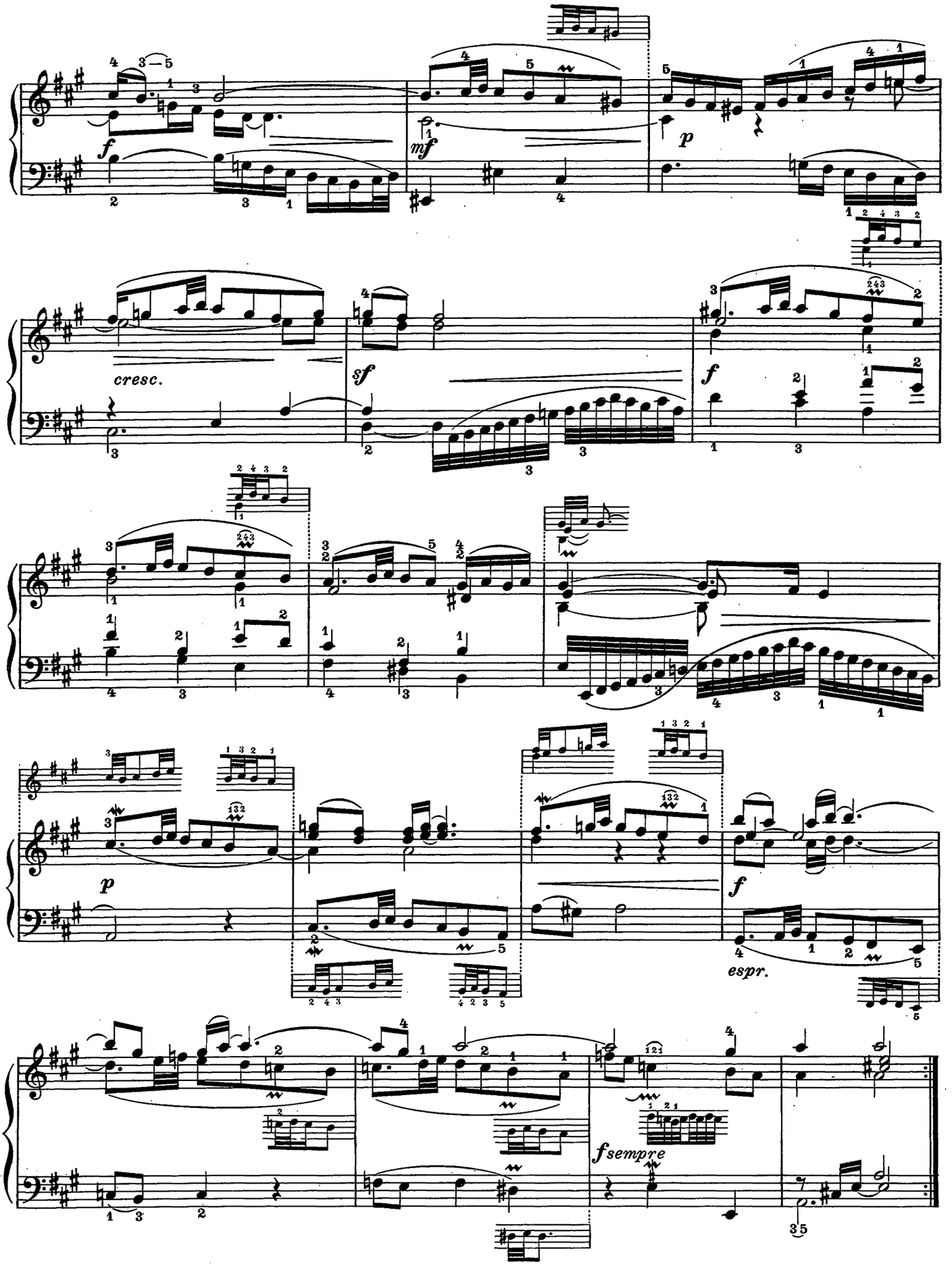
mf
cresc. più
f

SARABANDA *SARABANDE* SARABAND

Andante ampio ed espressivo




f
mf
p
cresc.
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f
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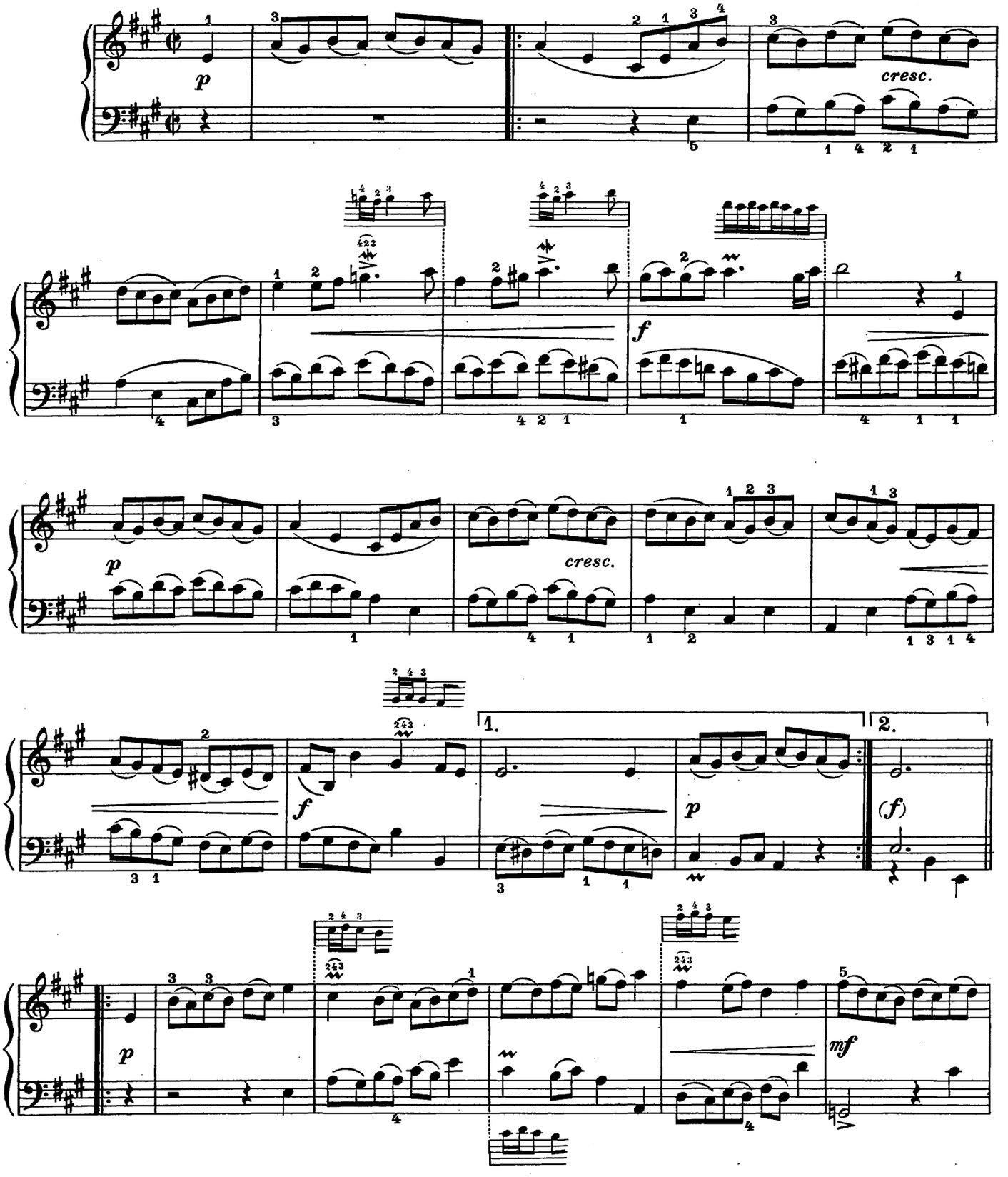
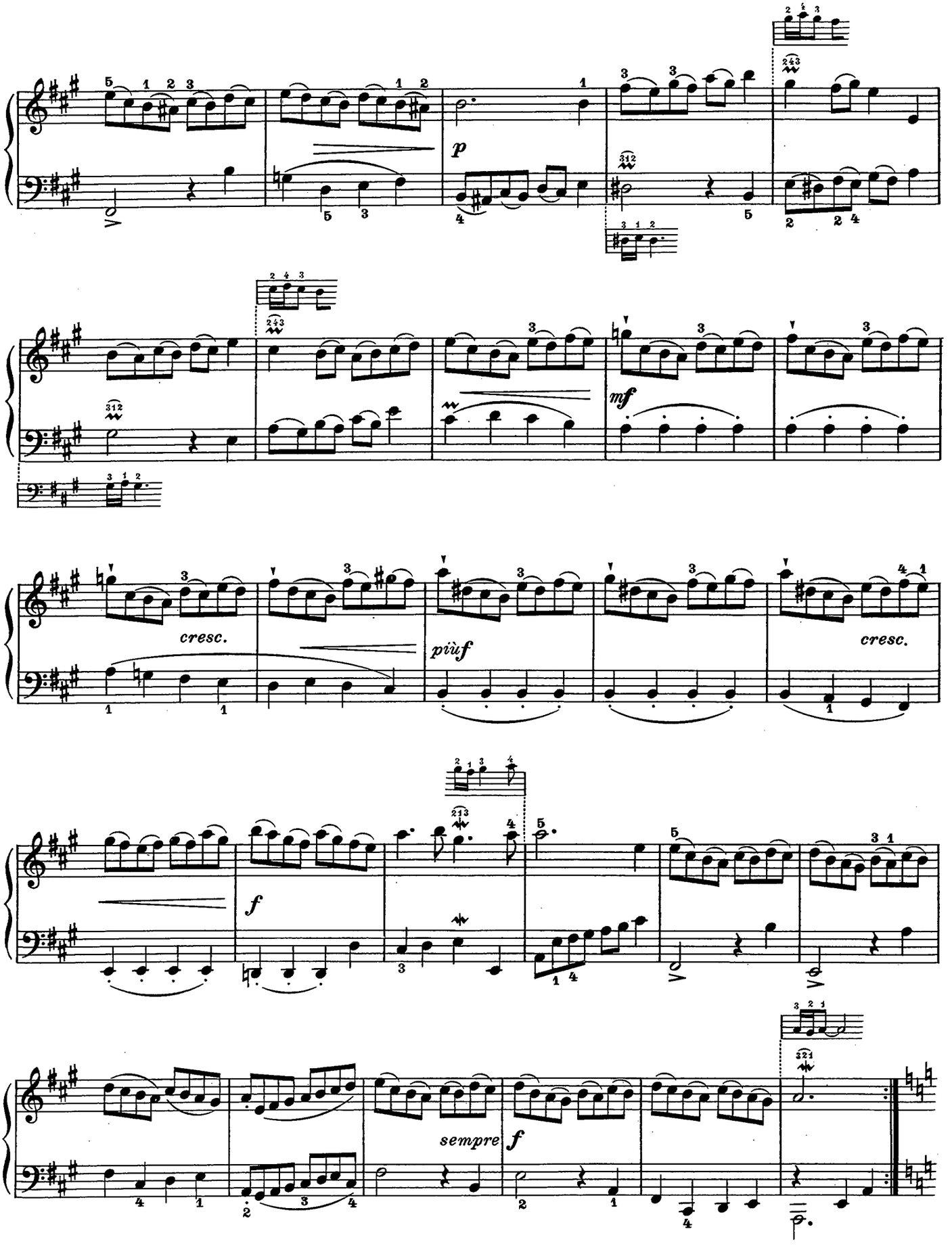
espr.
fsempre

BOURRÉE I. *BOURRÉE I.* BOURRÉE I.

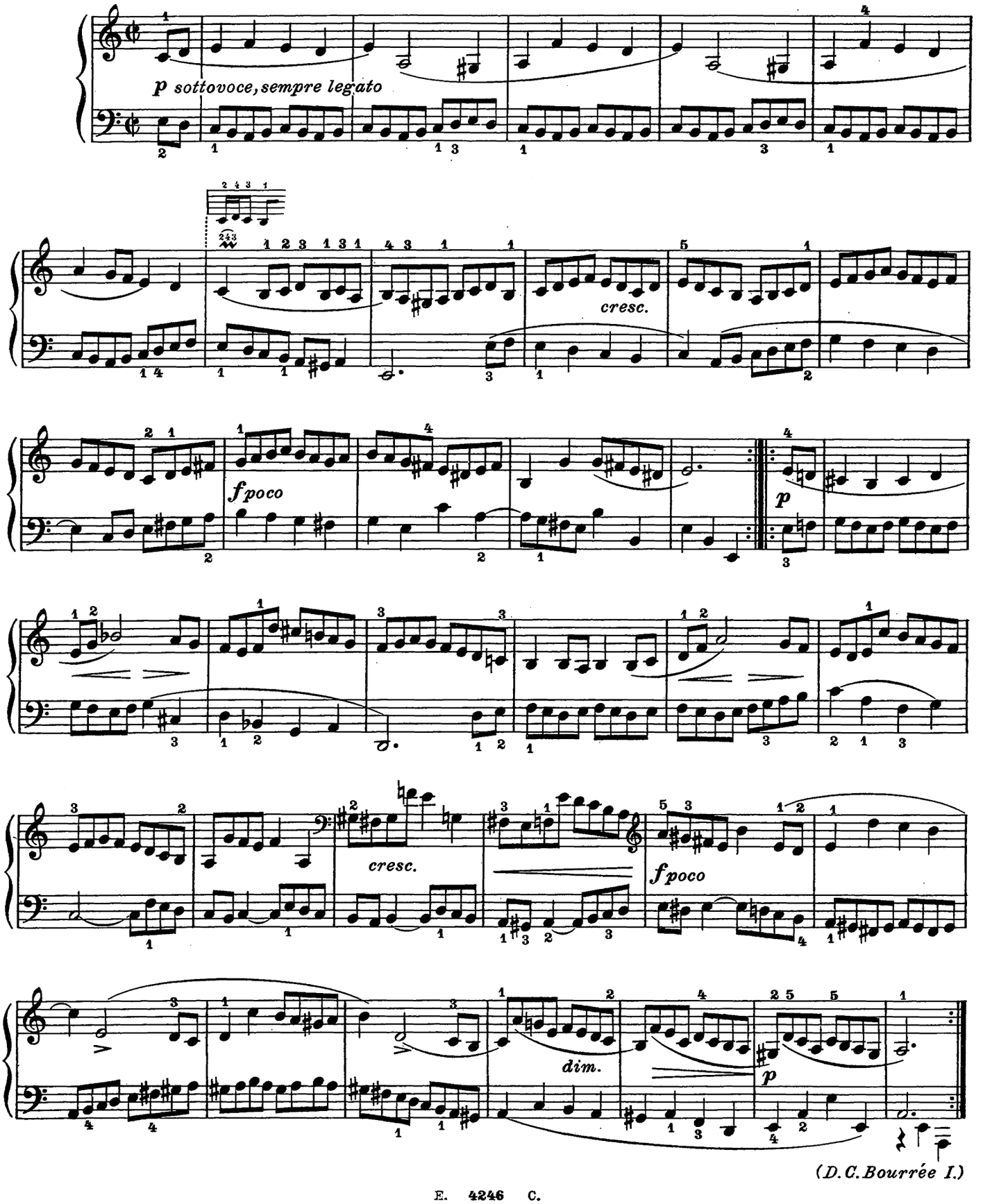
Molto allegro



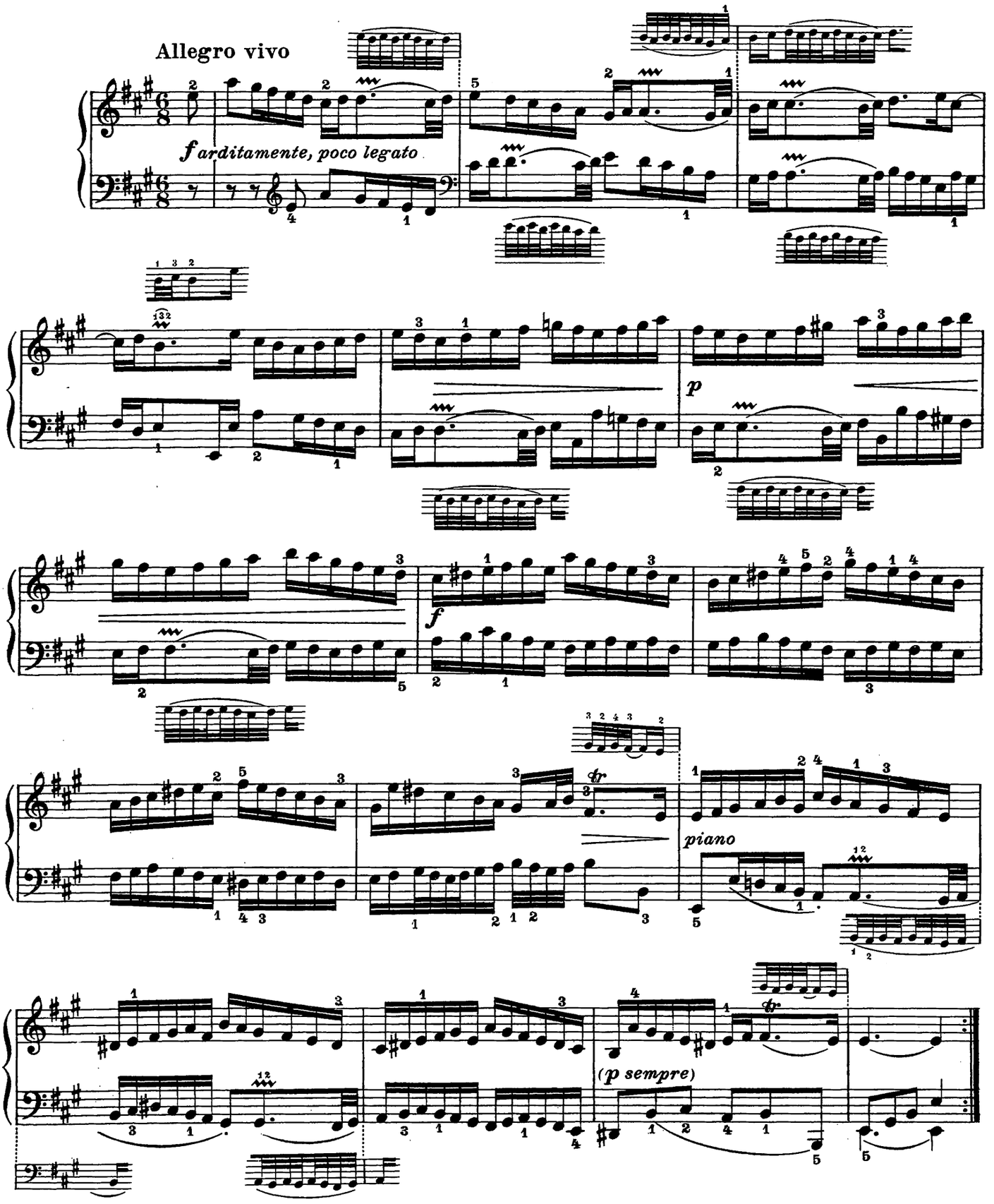

p
mf
cresc.
più f
cresc.
f
sempre f

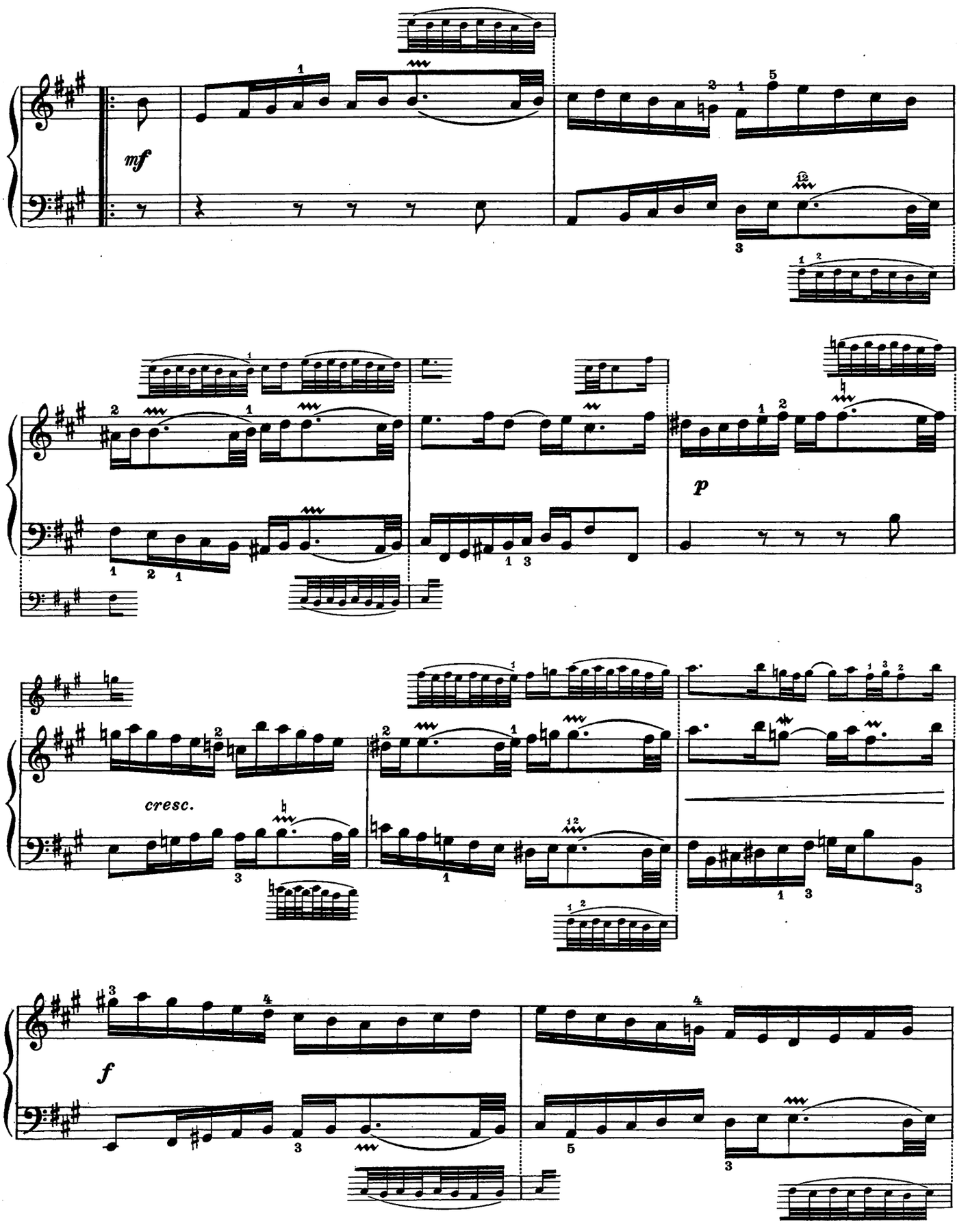
BOURRÉE II. *BOURRÉE II.* BOURRÉE II.

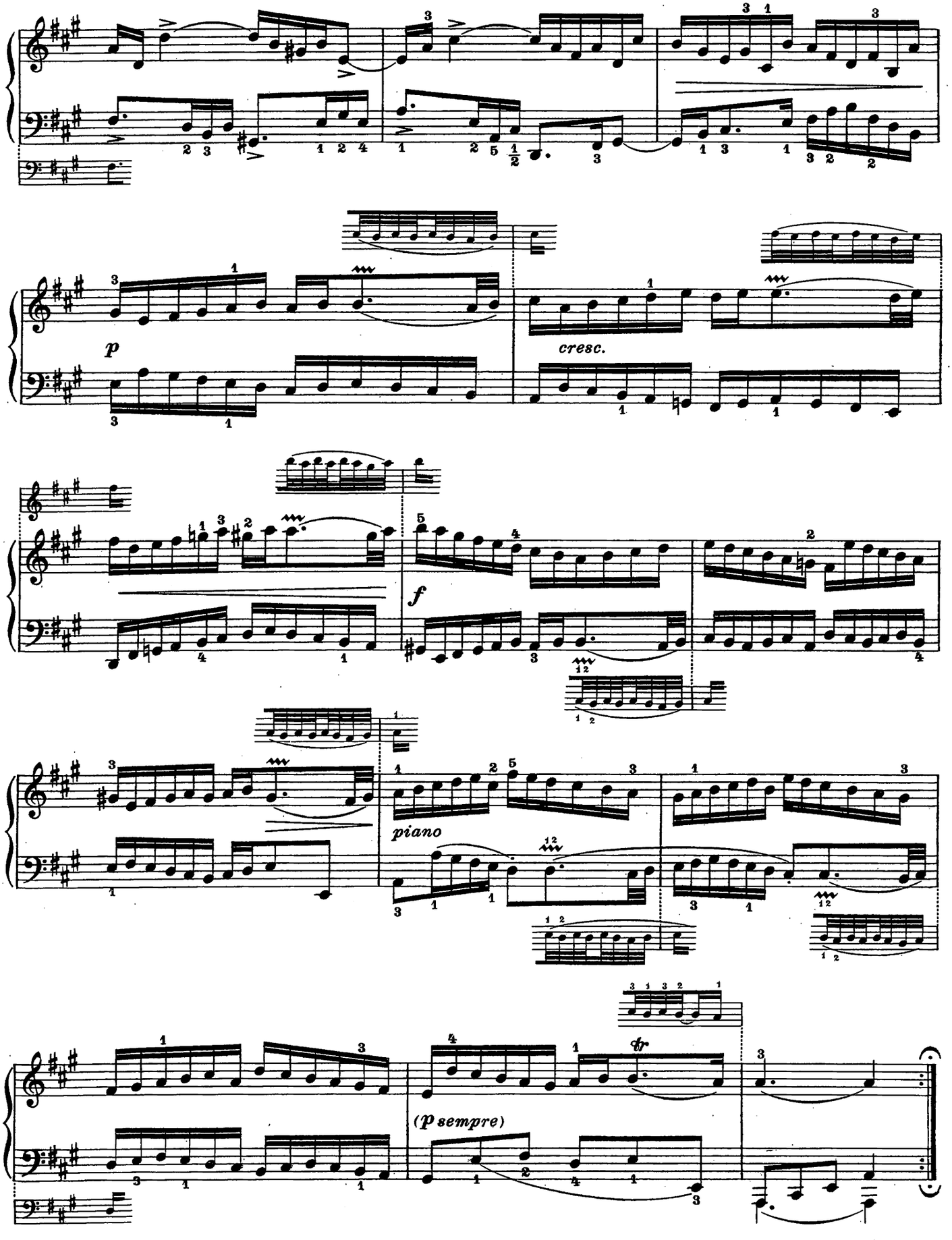
Lo stesso tempo



GIGA *GIGUE* JIG

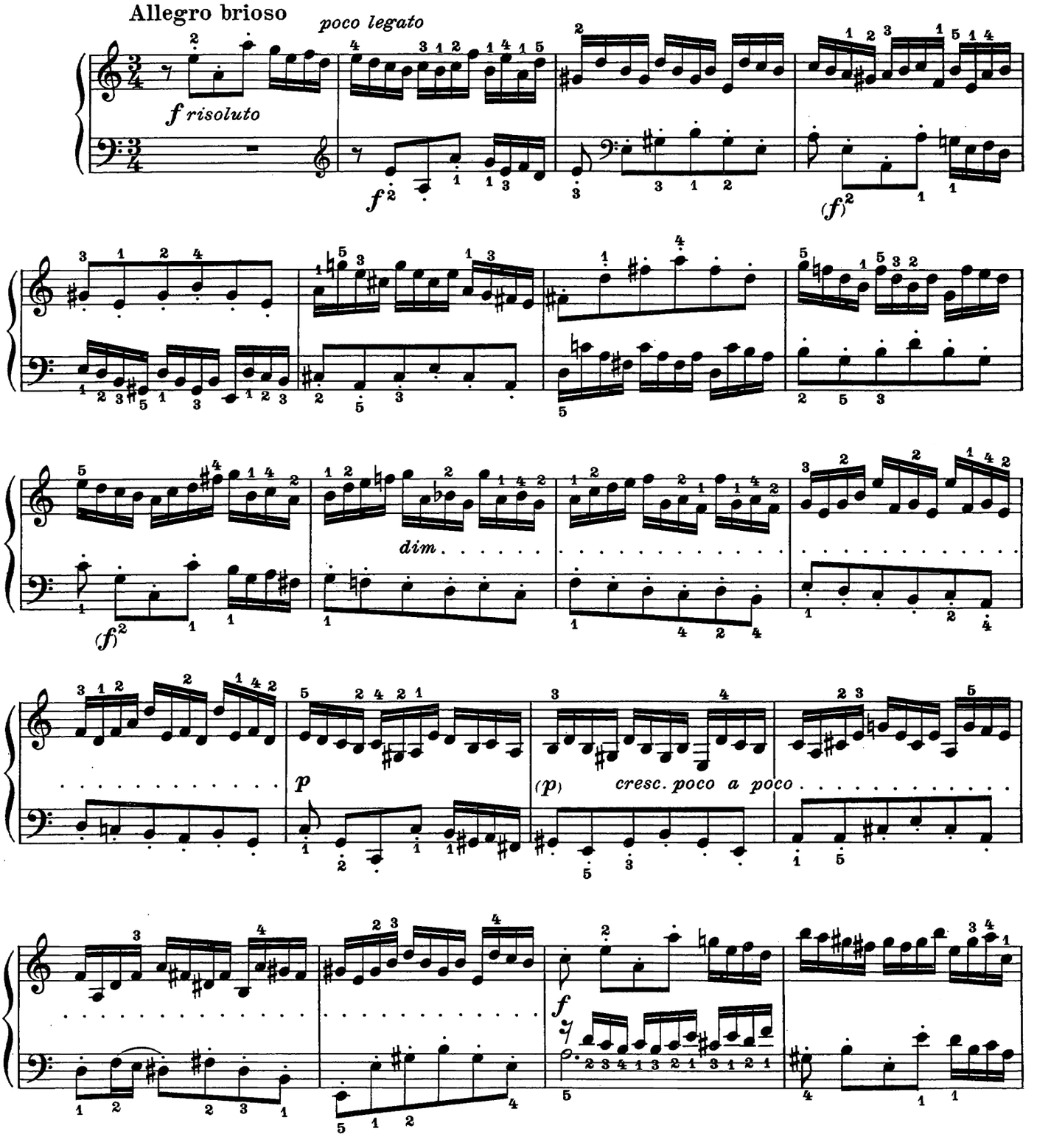


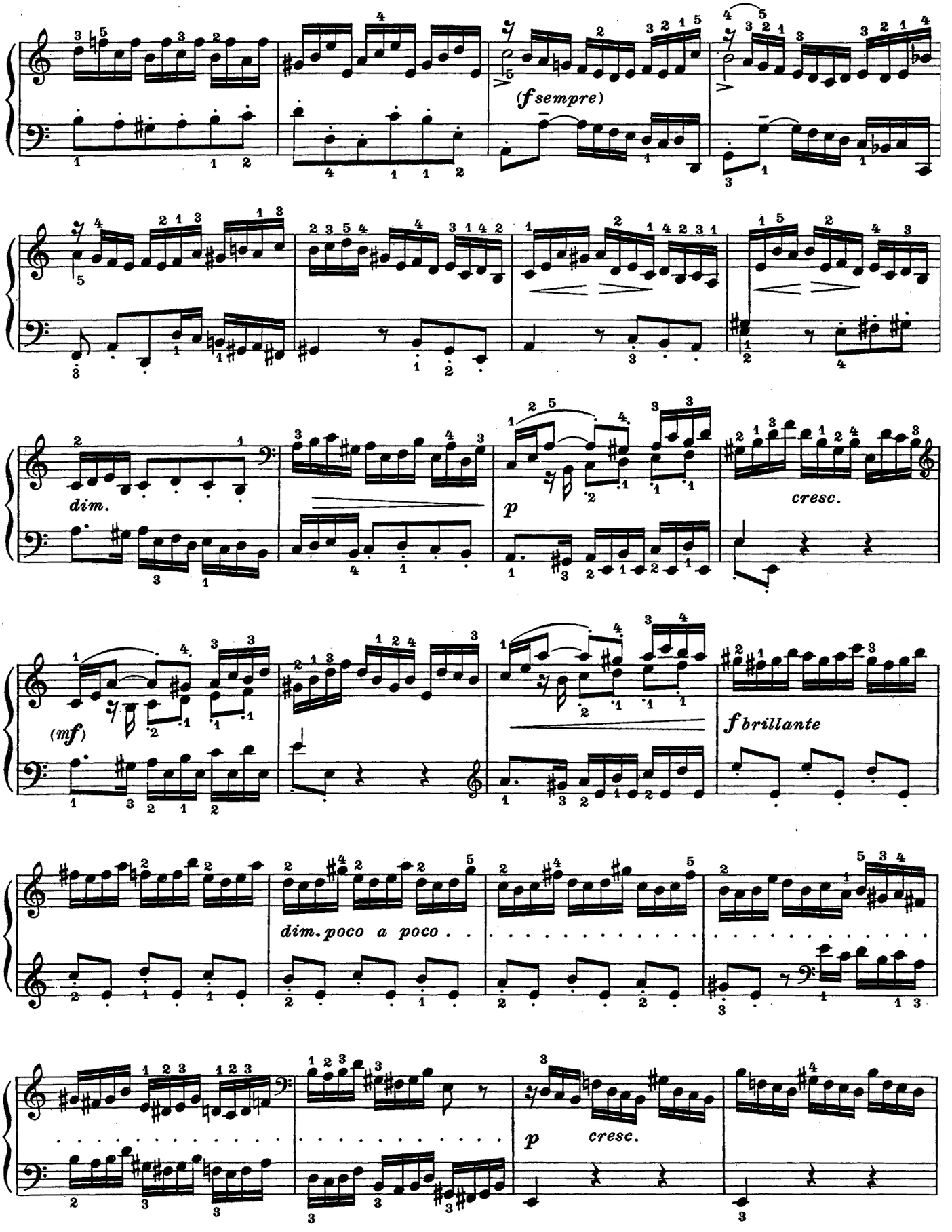

mf
p
cresc.
f

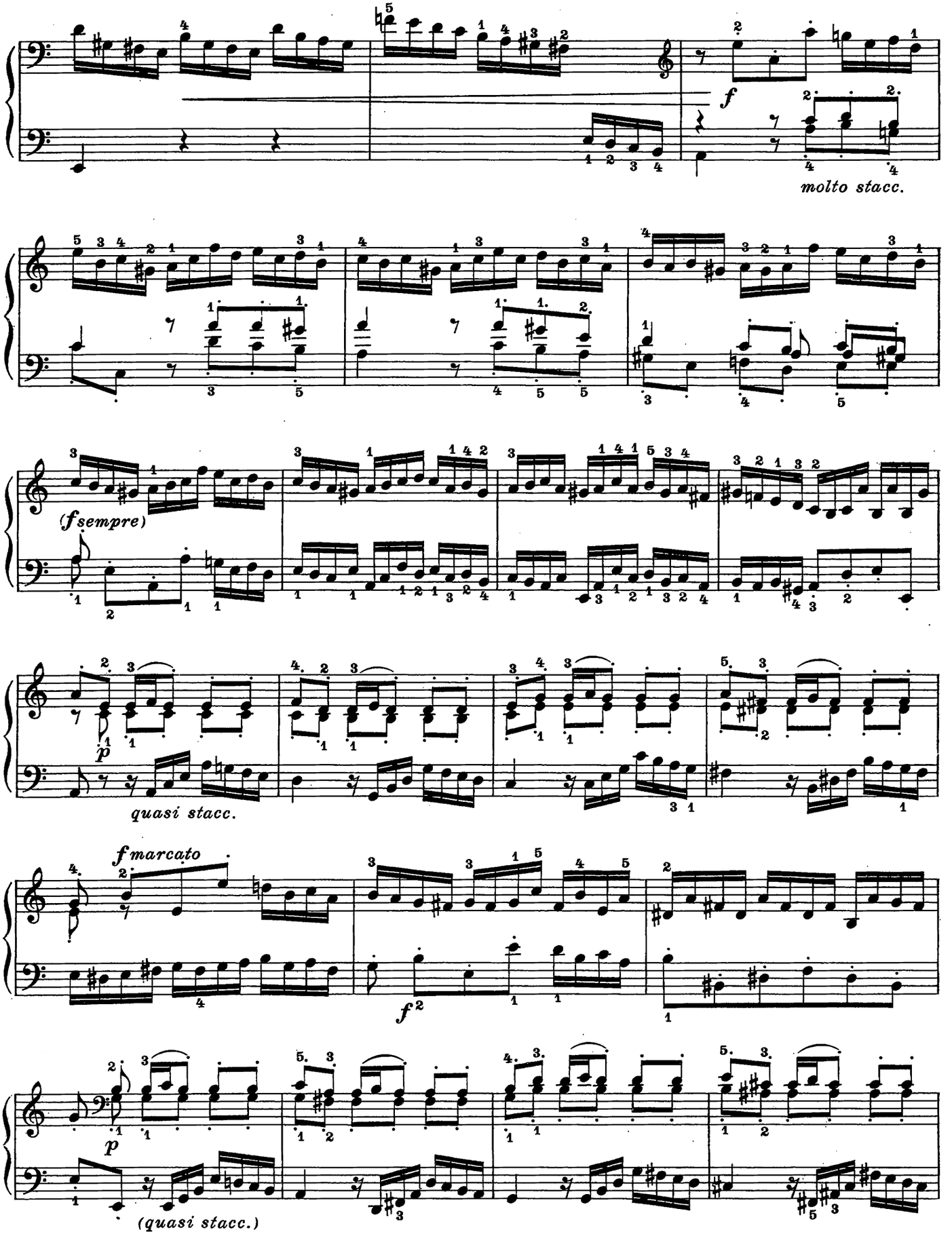

p
cresc.
f
piano
(p sempre)
tr

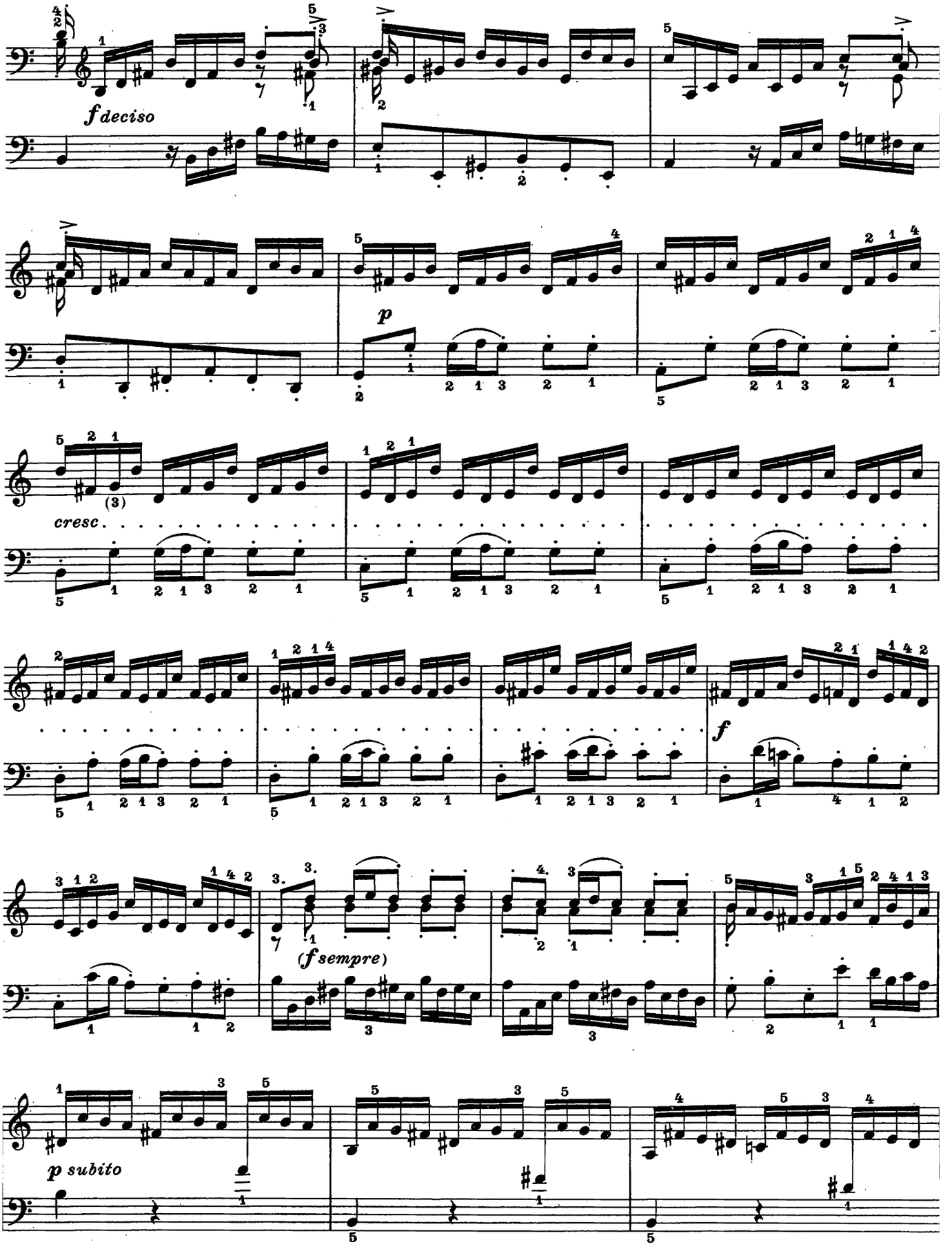
SUITE II.

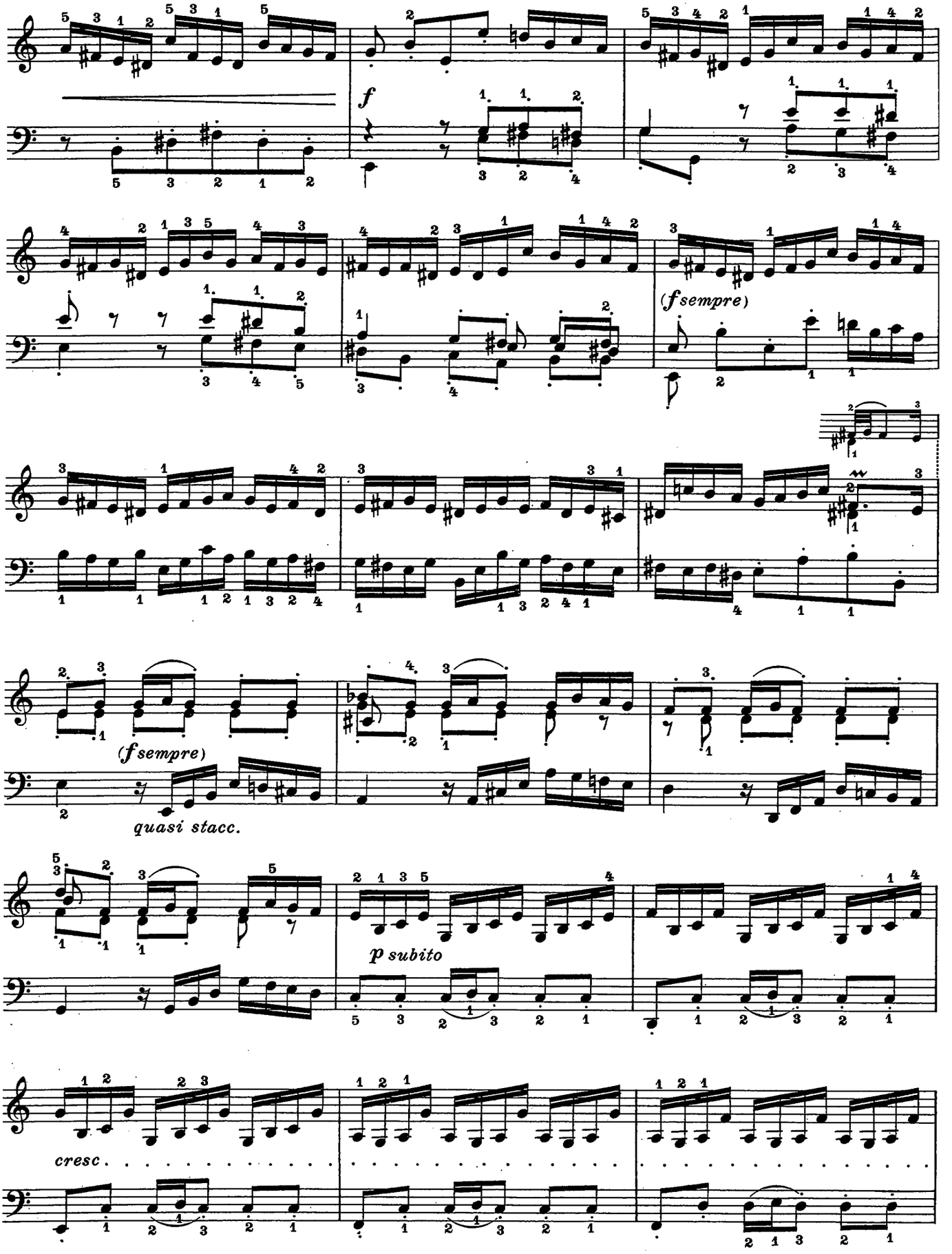
PRELUDE *PRÉLUDE* PRELUDIO

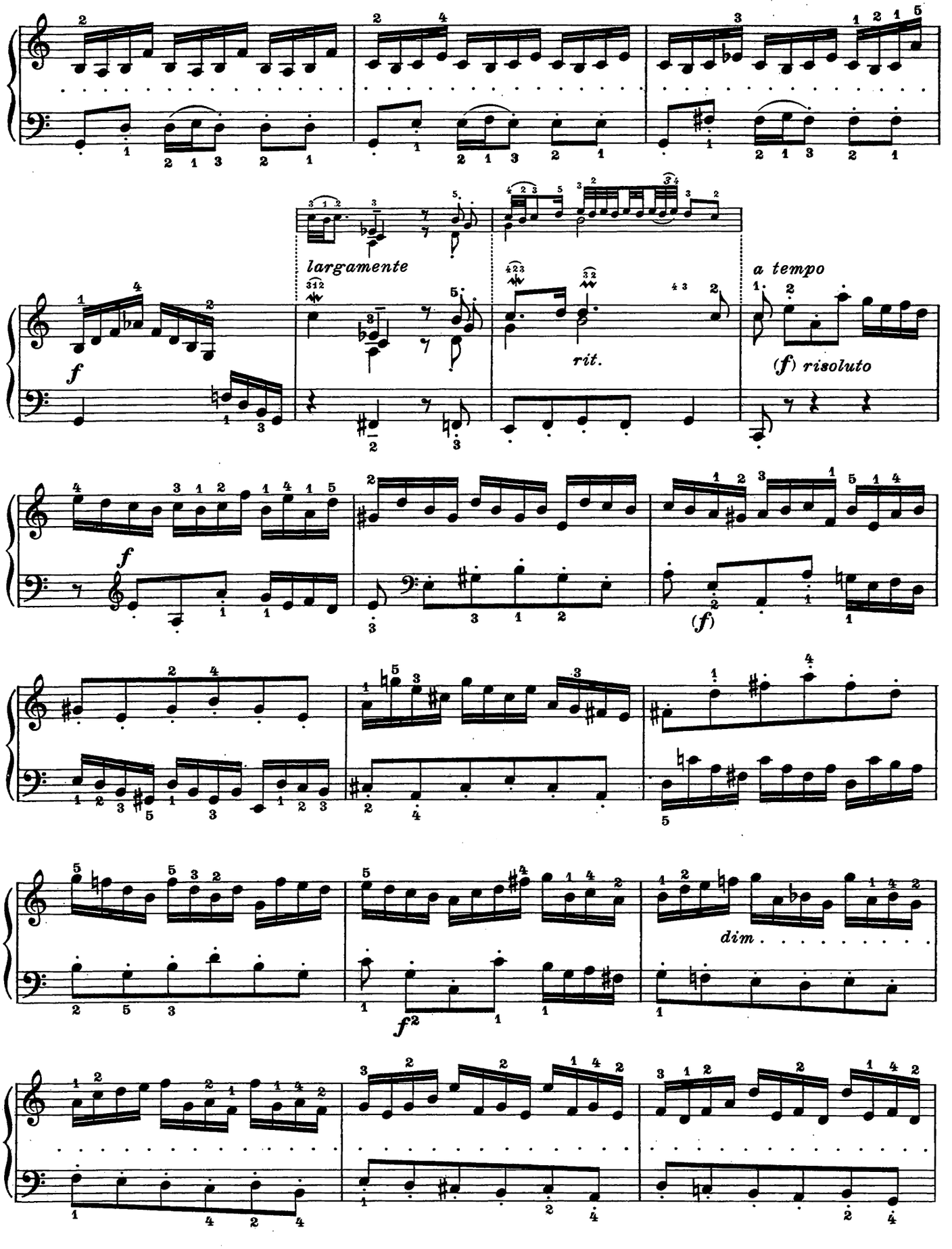


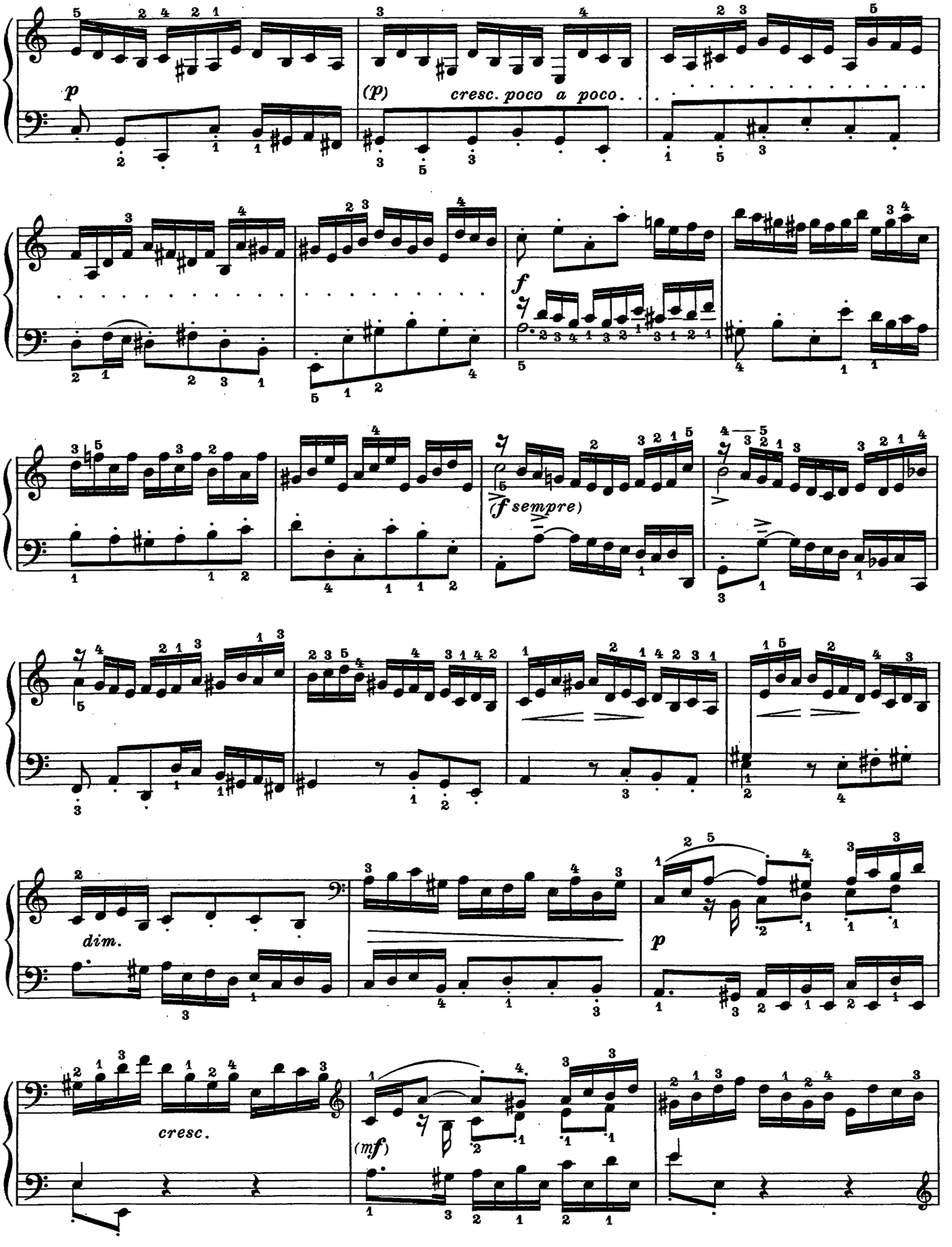

(f sempre)
dim.
p
cresc.
(mf)
f brillante
dim. poco a poco
p
cresc.

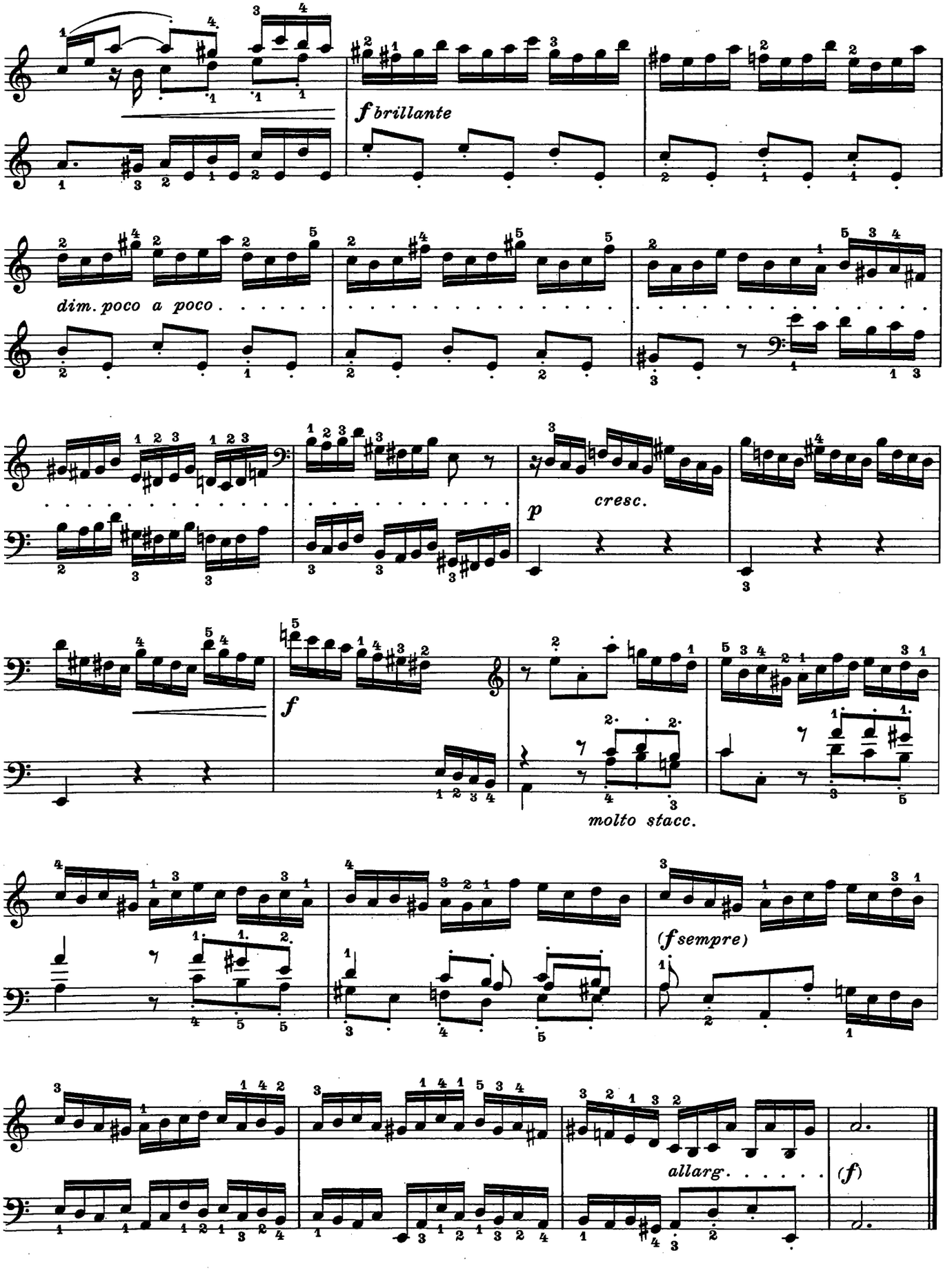

f
molto stacc.
(f sempre)
p
quasi stacc.
f marcato
f
p
(quasi stacc.)


f deciso
p
cresc.
f
(f sempre)
p subito

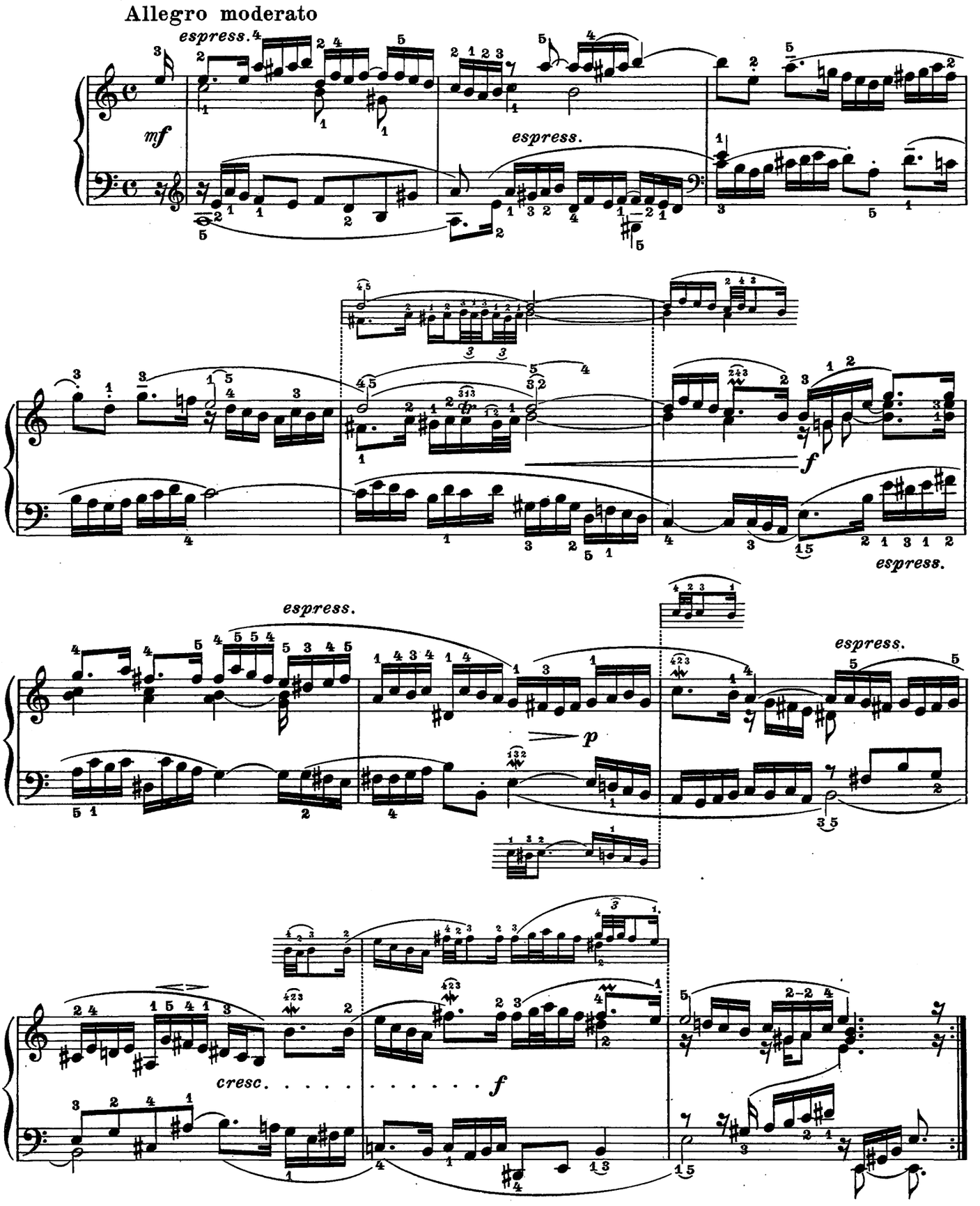

f
(f sempre)
(f sempre)
quasi stacc.
p subito
cresc

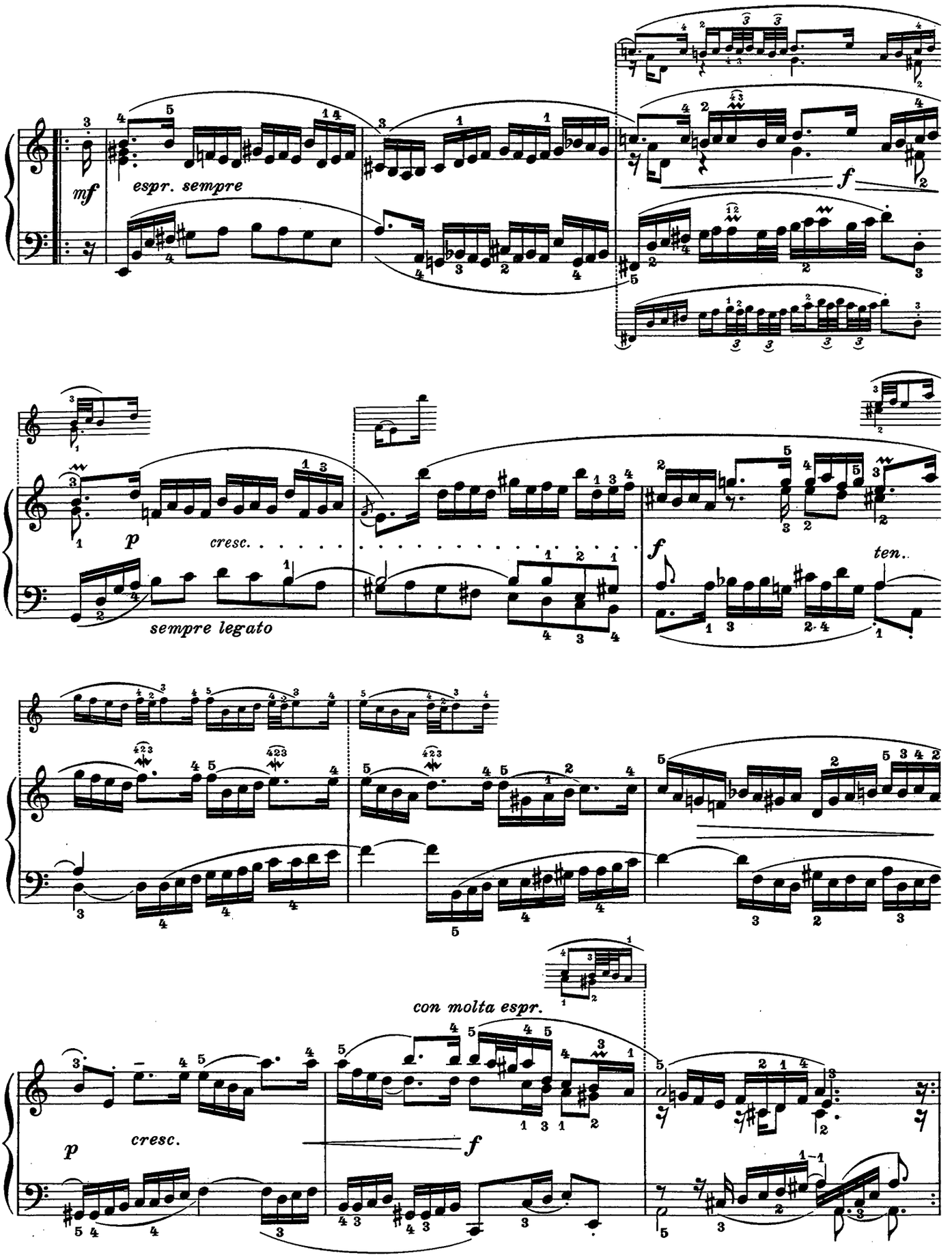

largamente
rit.
a tempo
(f) risoluto
dim


p
(p)
cresc. poco a poco.
f
(f sempre)
dim.
p
cresc.
(mf)

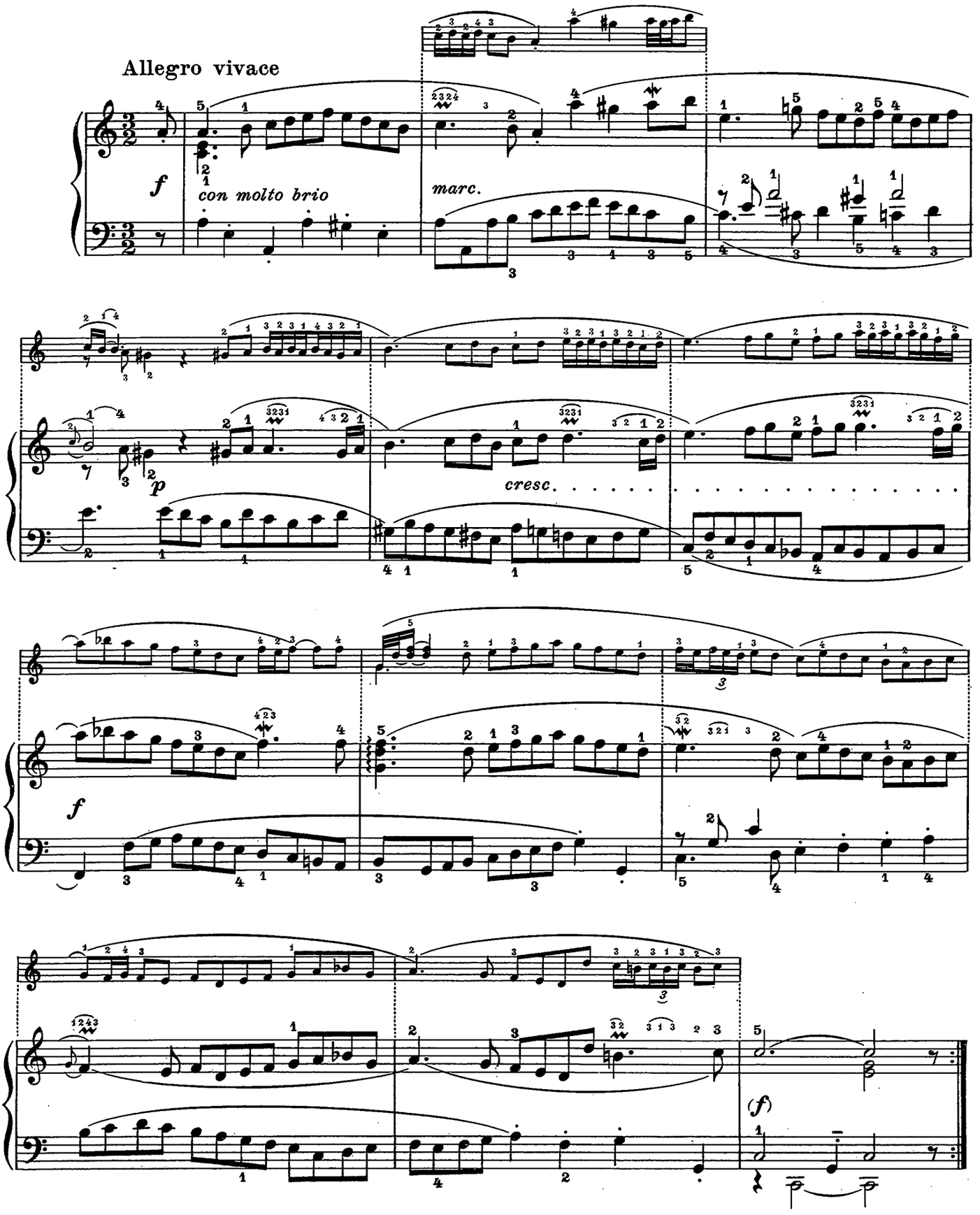

f brillante
dim. poco a poco
p
cresc.
f
molto stacc.
(f sempre)
allarg.
(f)

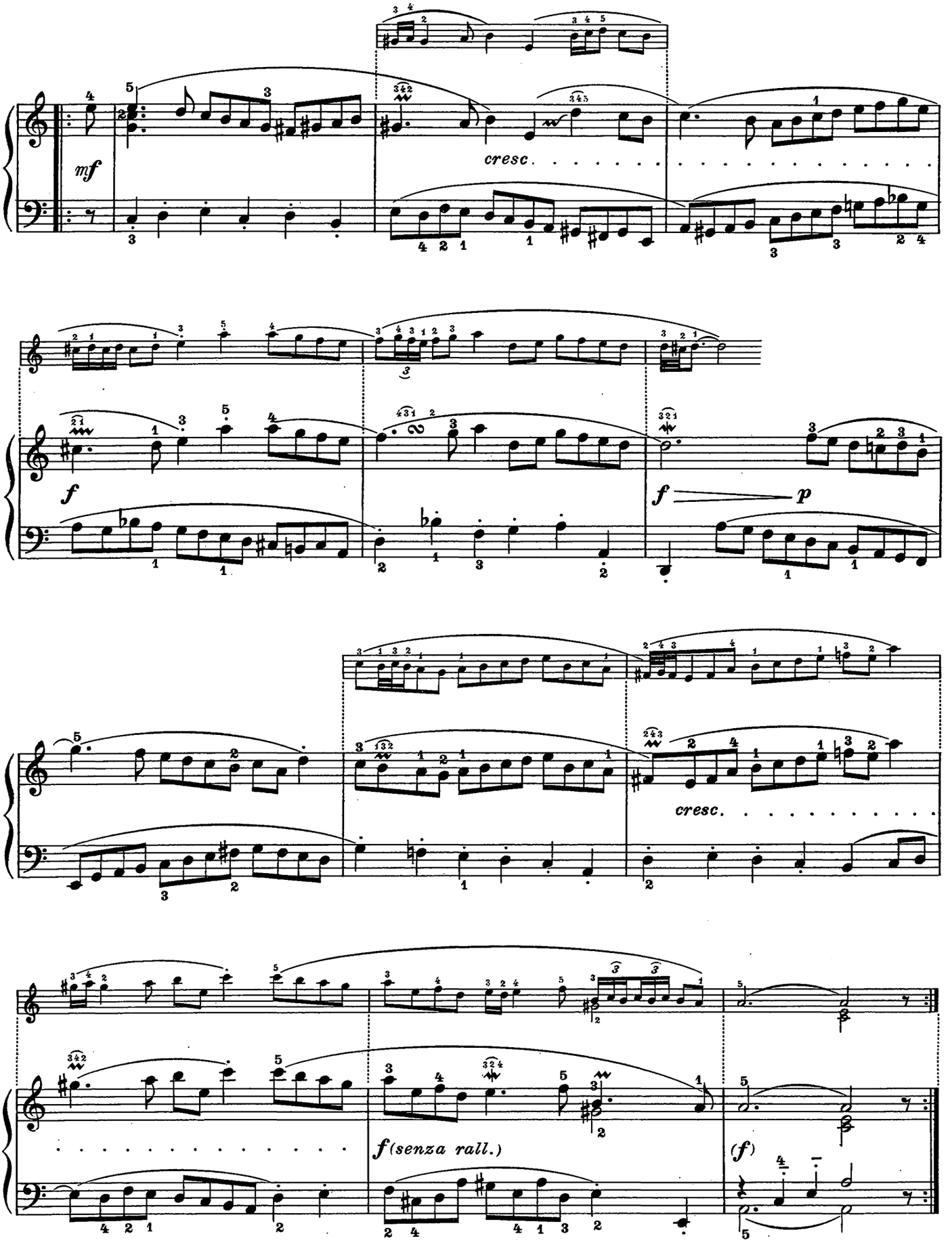
ALLEMANDA *ALLEMANDE* ALLEMAND



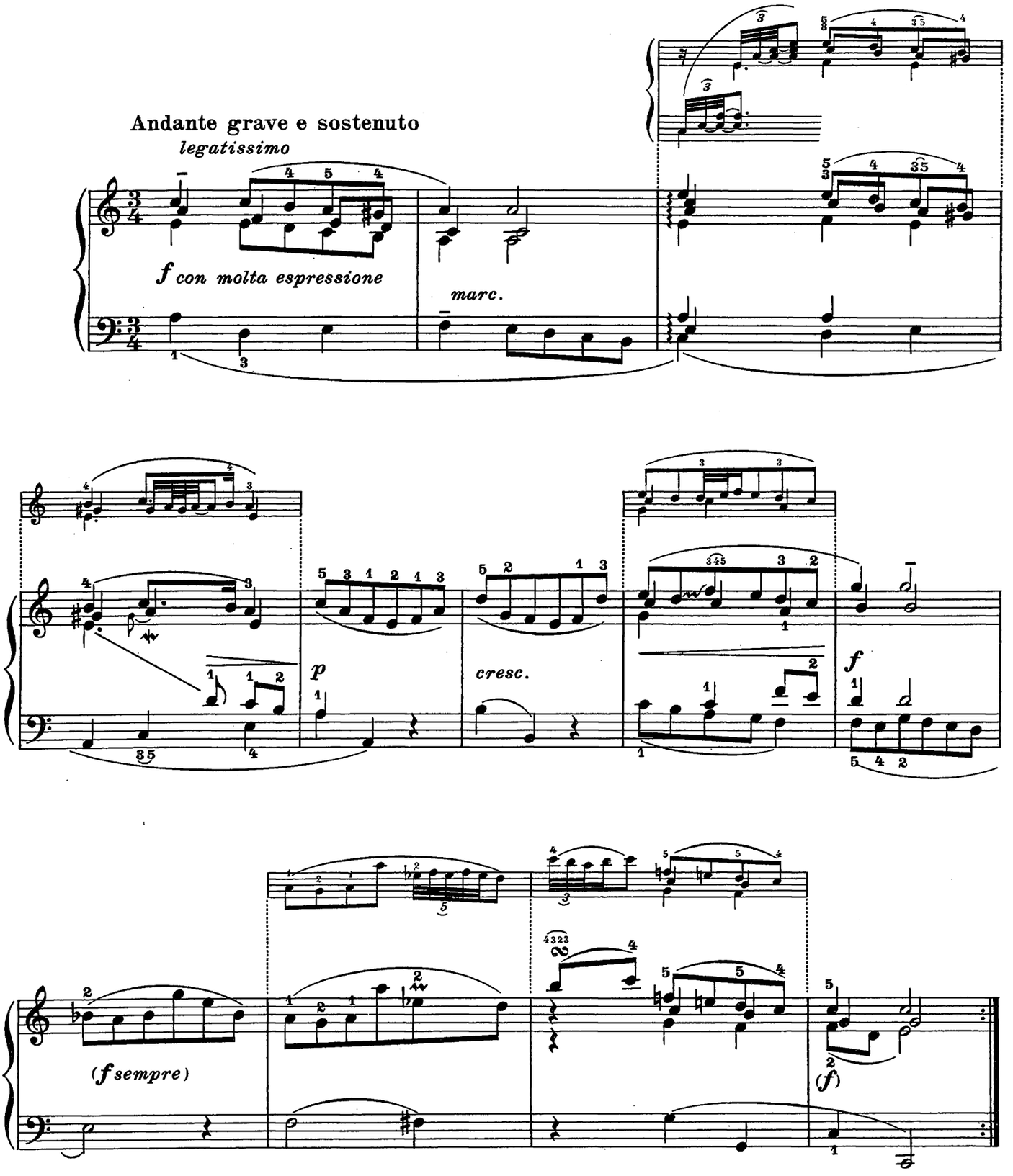

mf
espr. sempre
f
p
cresc.
sempre legato
f
ten.
con molta espr.
p
cresc.
f

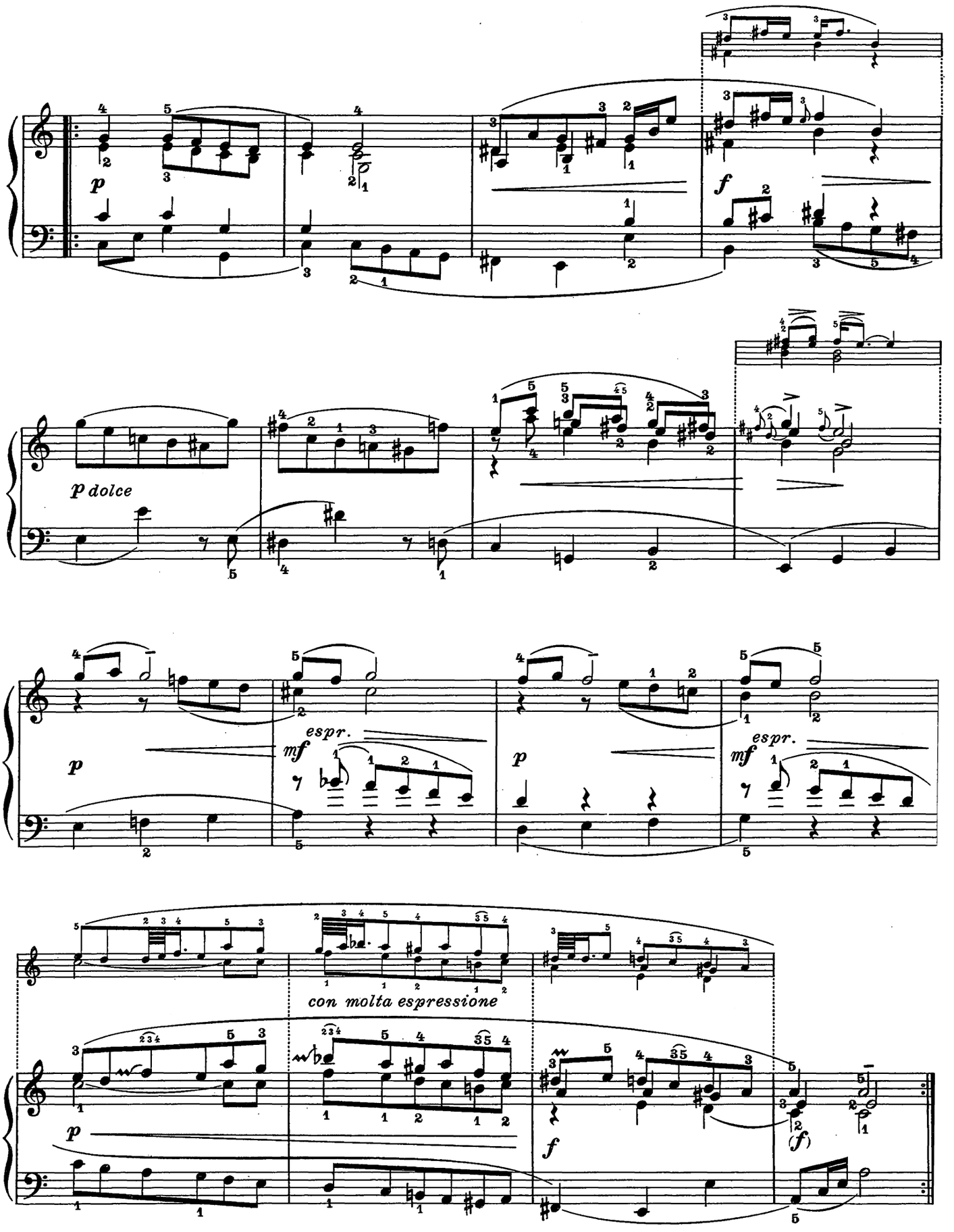
CORRENTE *COURANTE* CORRENTE




mf
cresc.
f
f p
cresc.
f (senza rall.)
(f)

SARABANDA *SARABANDE* SARABAND

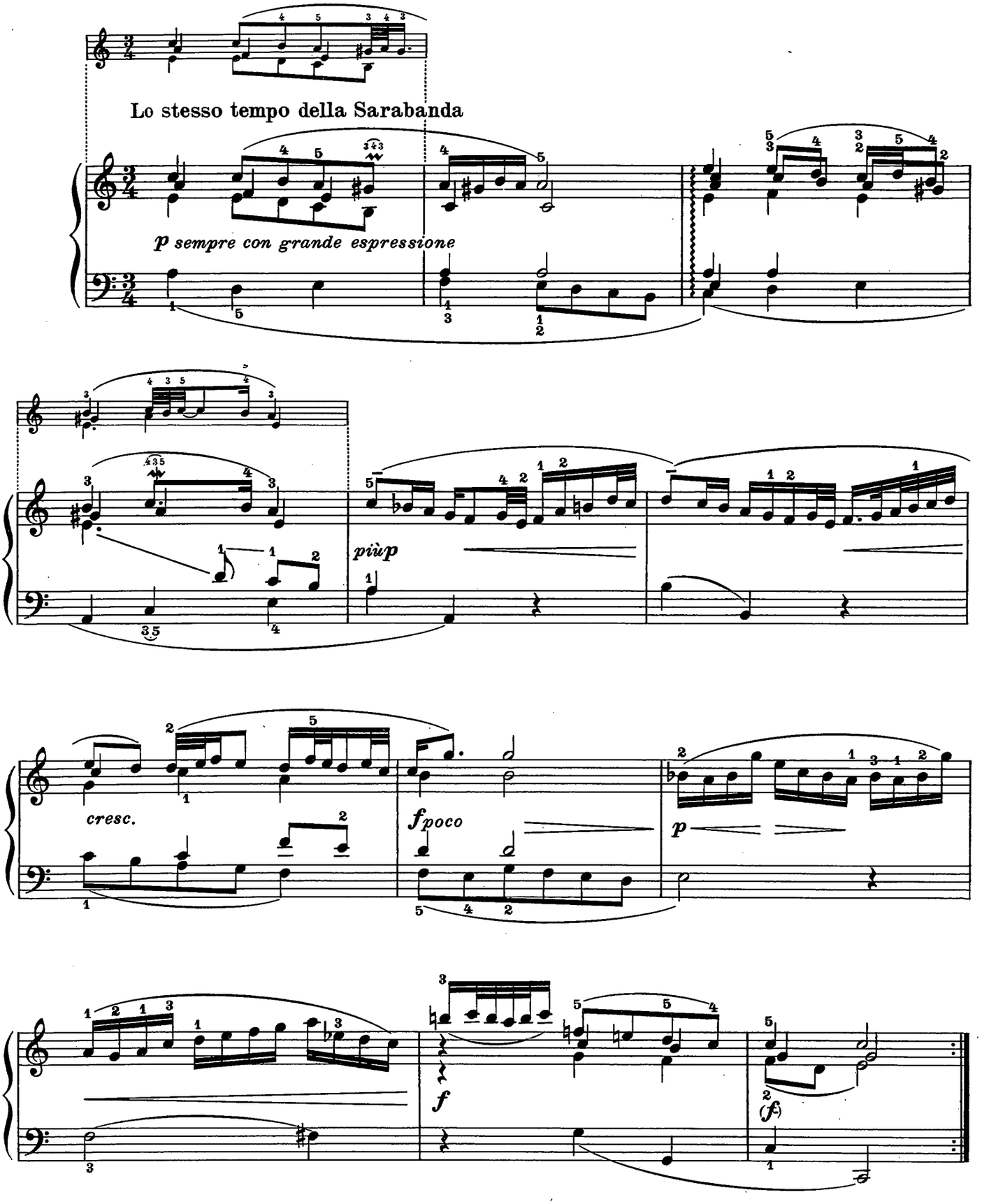


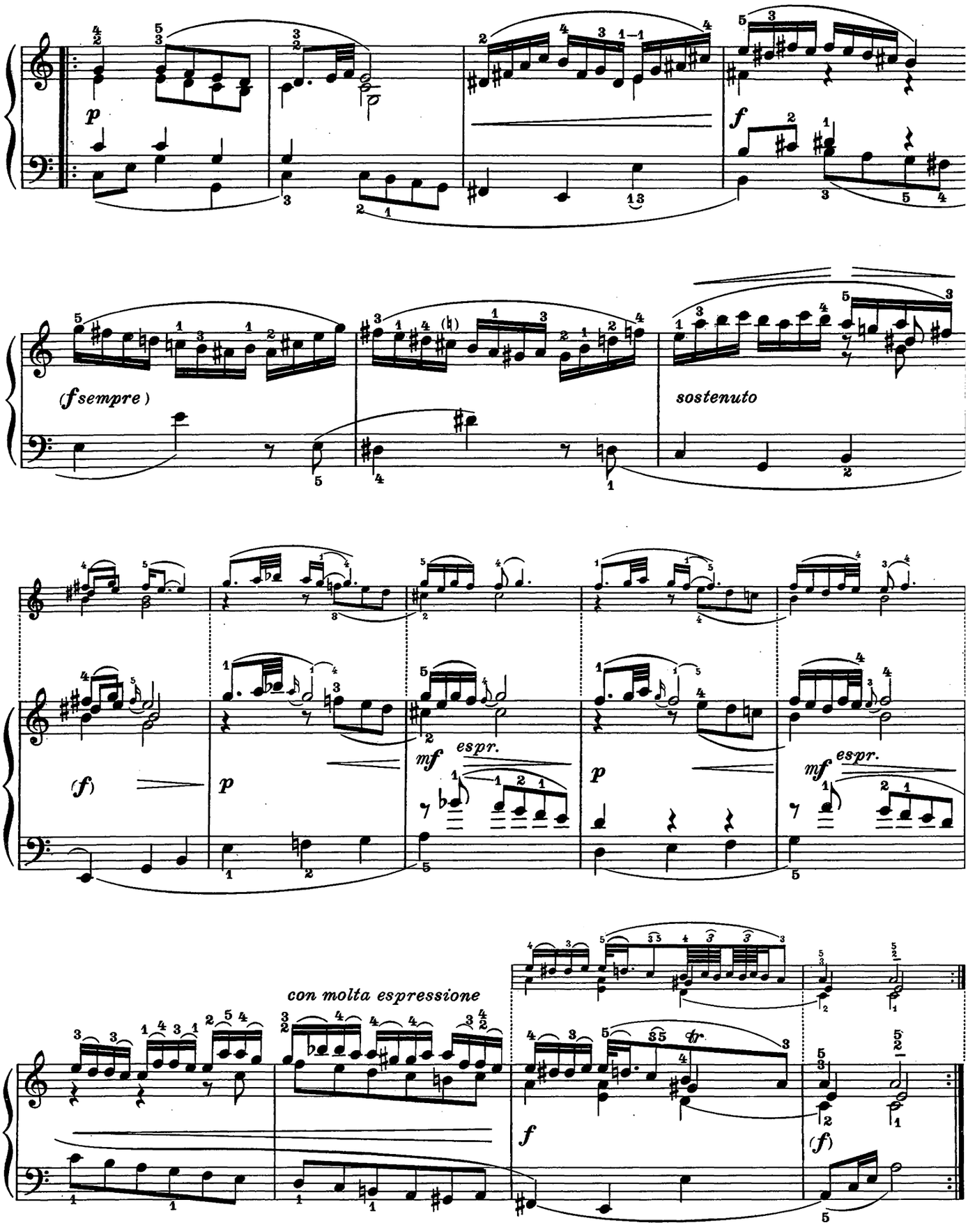

p
f
p dolce
espr.
mf
p
espr.
mf
con molta espressione
p
f
(f)

La stessa Sarabanda con gli abbellimenti.

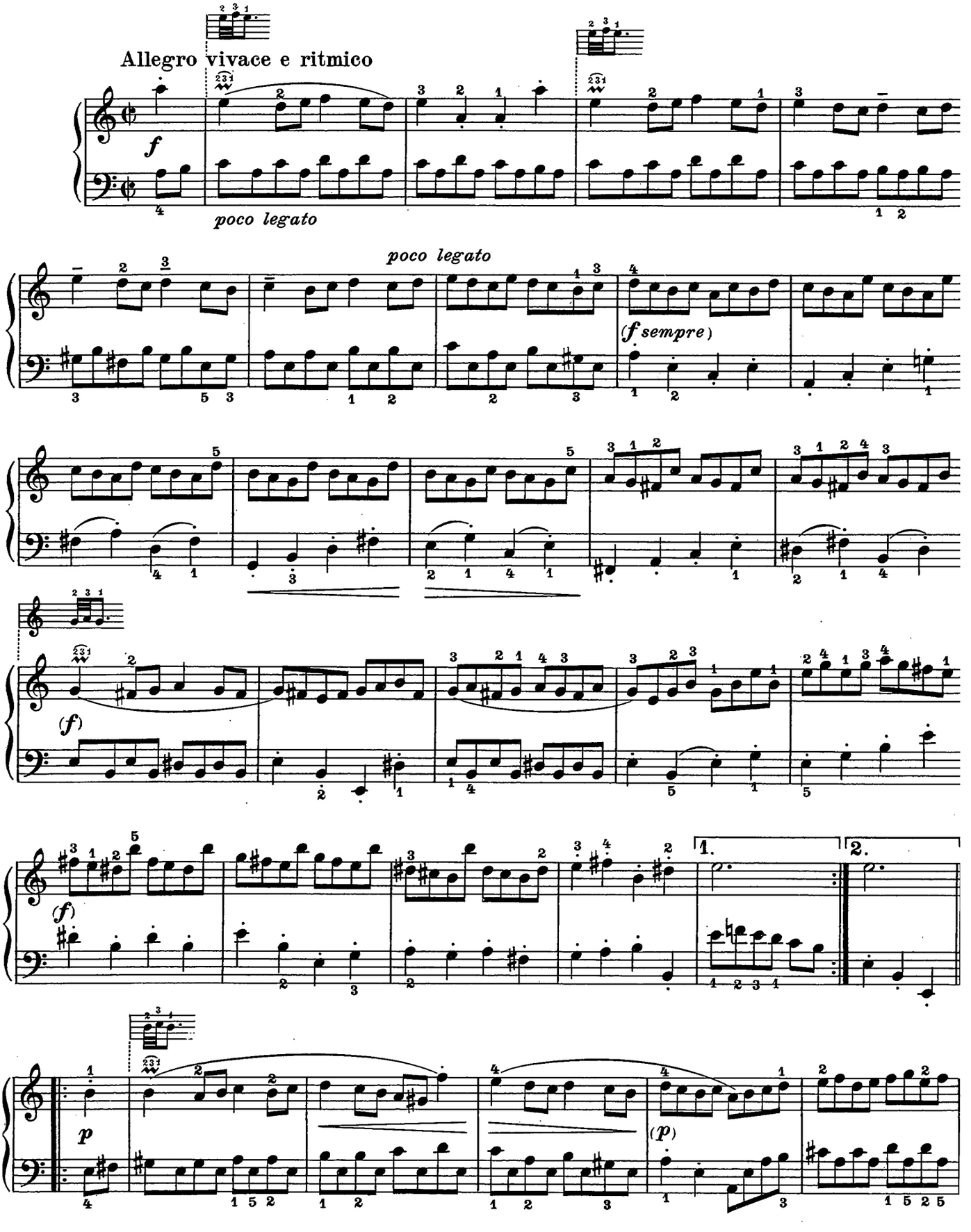
La même Sarabande avec les ornements.

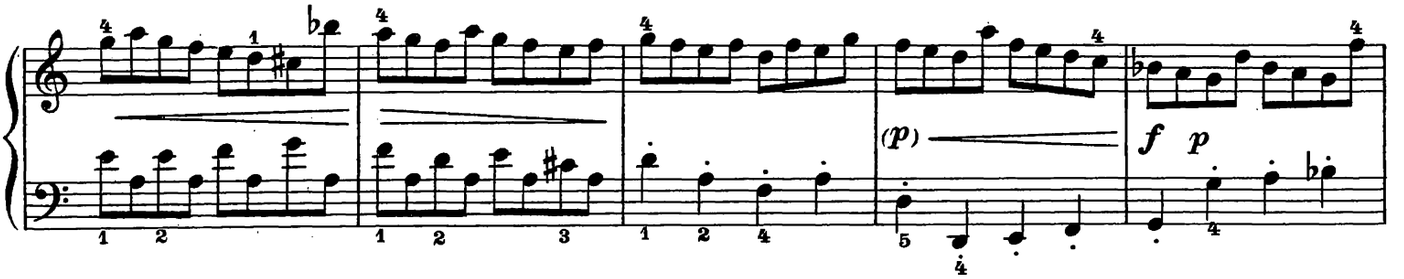
The same Saraband with the ornaments.

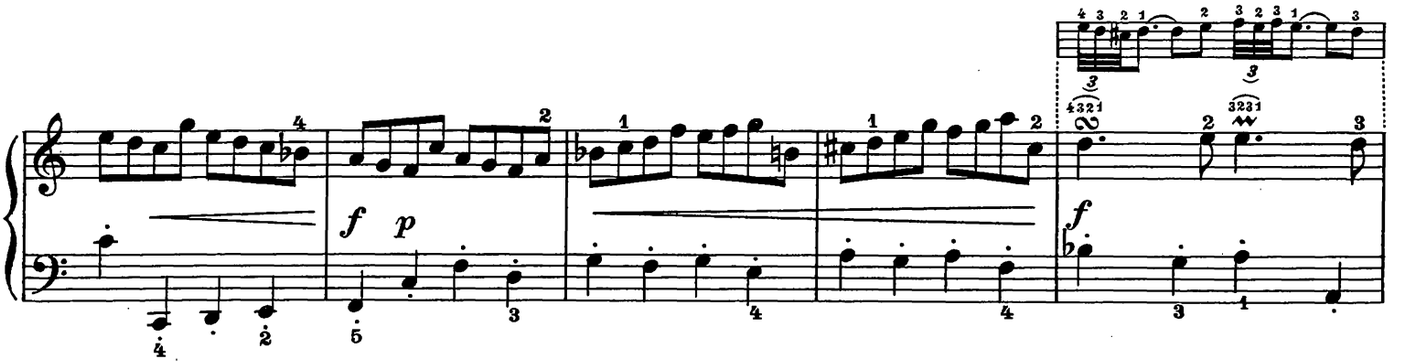


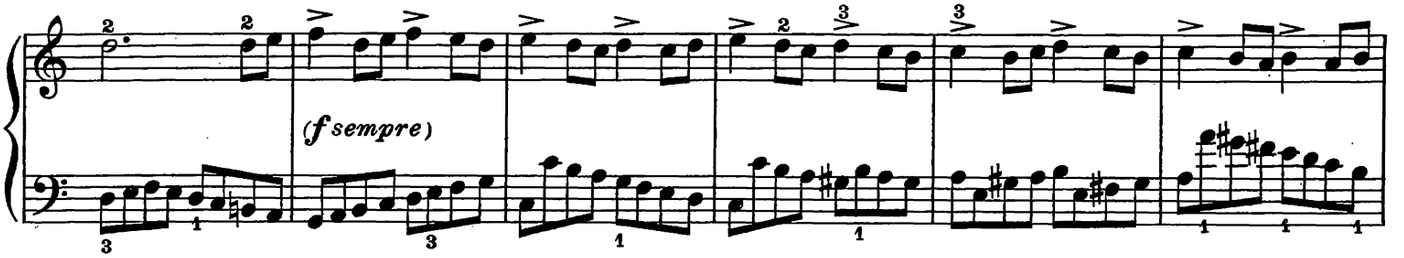

p
f
(f sempre)
sostenuto
(f)
p
mf espr.
p
mf espr.
con molta espressione
f
(f)

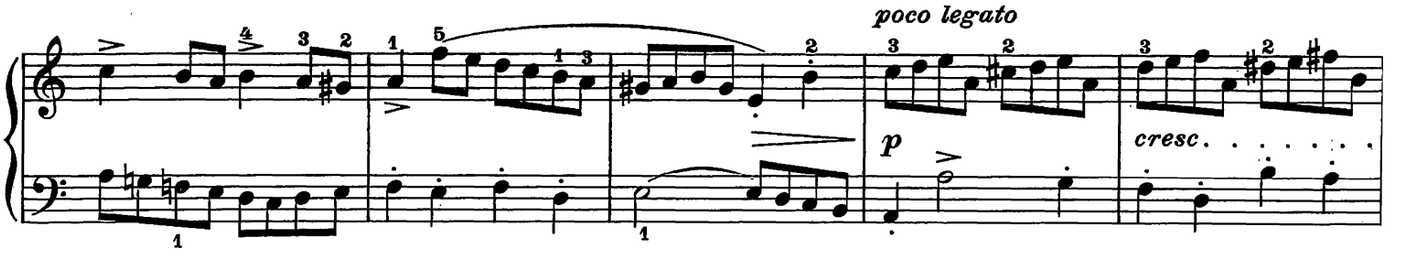
BOURRÉE I. *BOURRÉE I.* BOURRÉE I.

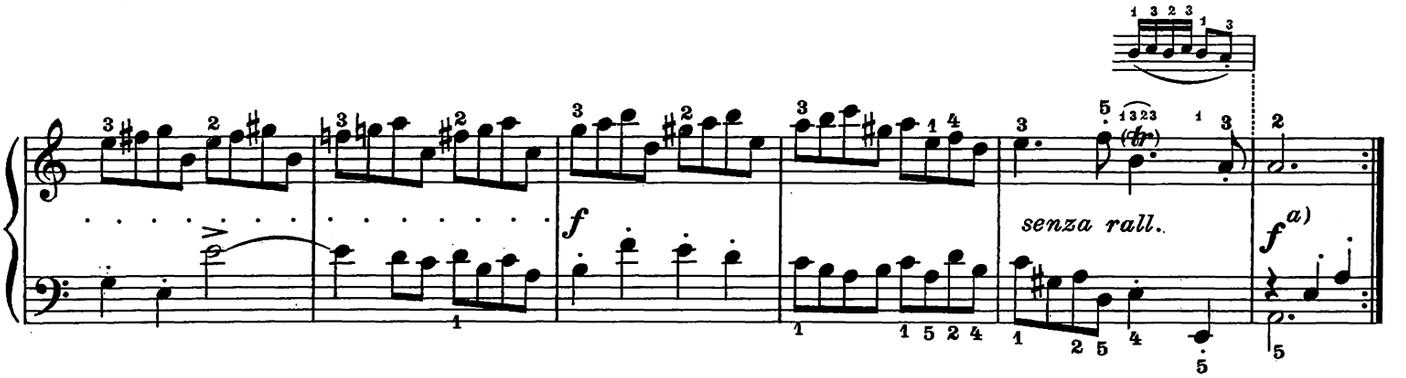








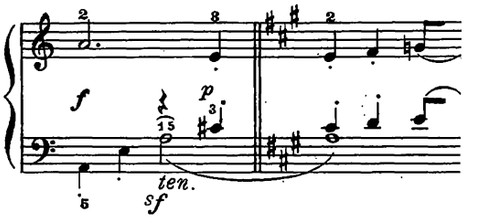


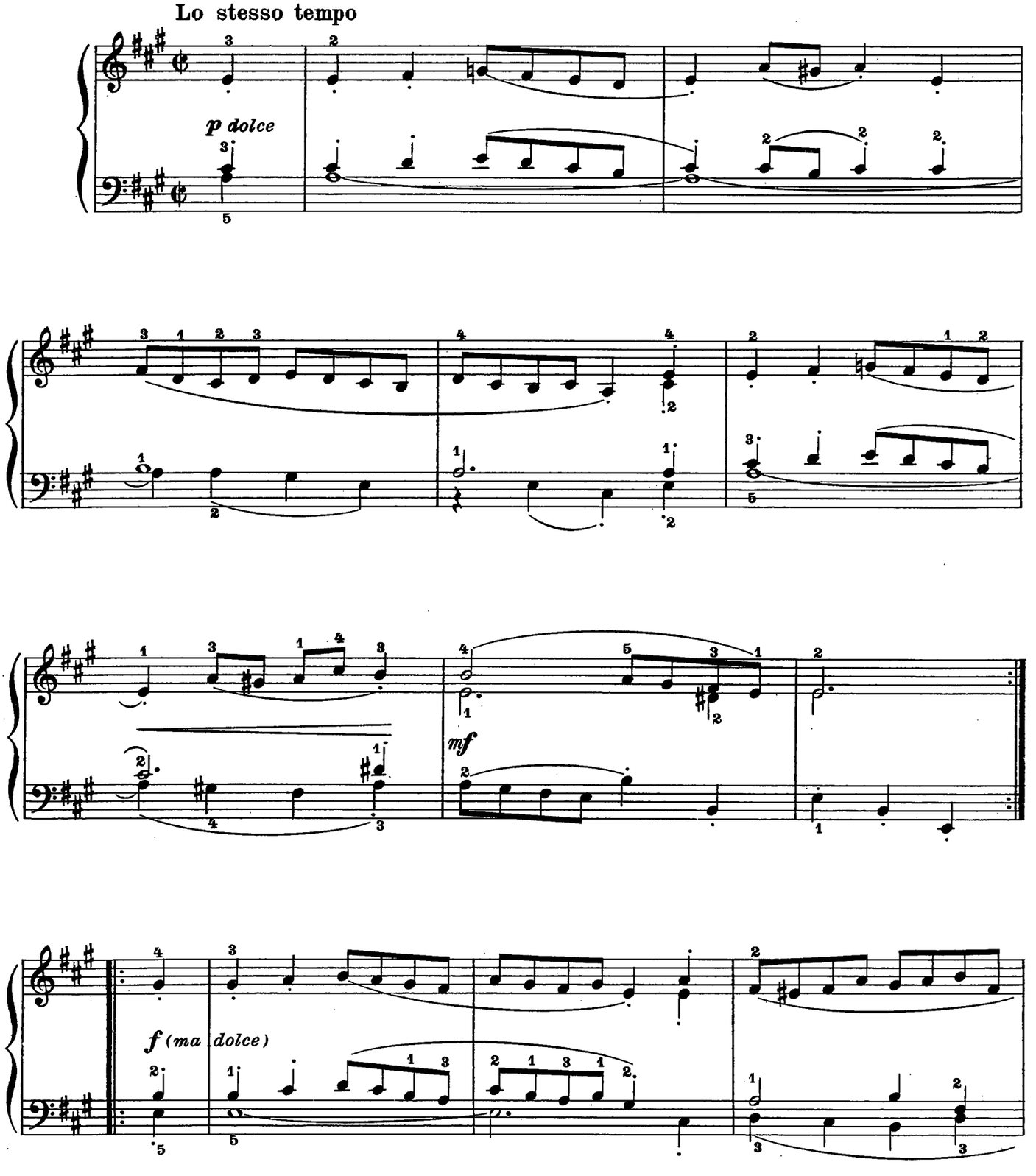


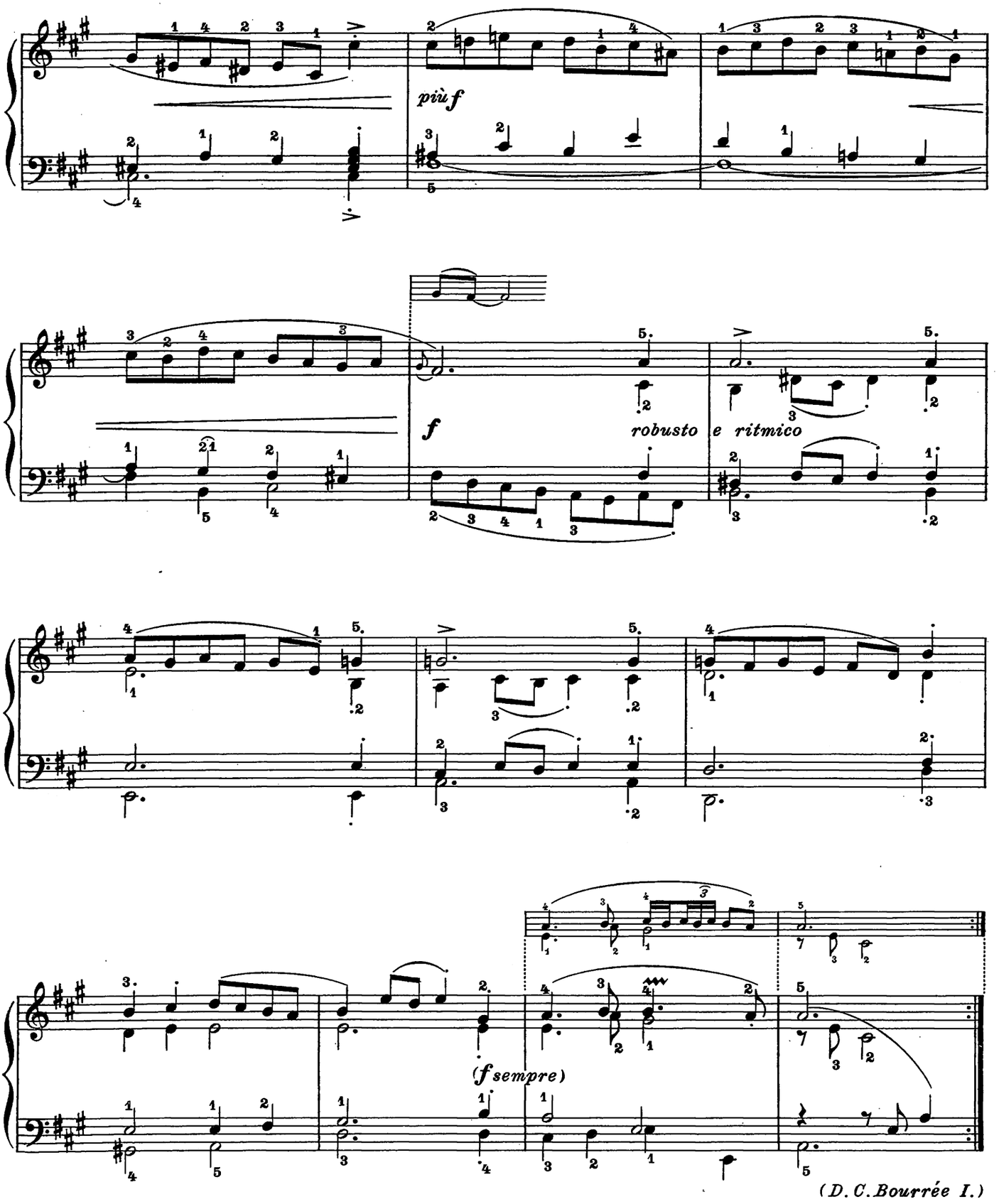
È consigliabile di allacciare la Bourrée II nel seguente modo:

a) On conseille de relier ainsi la Bourrée II :

The Bourrée II is to be tied up in the following way:

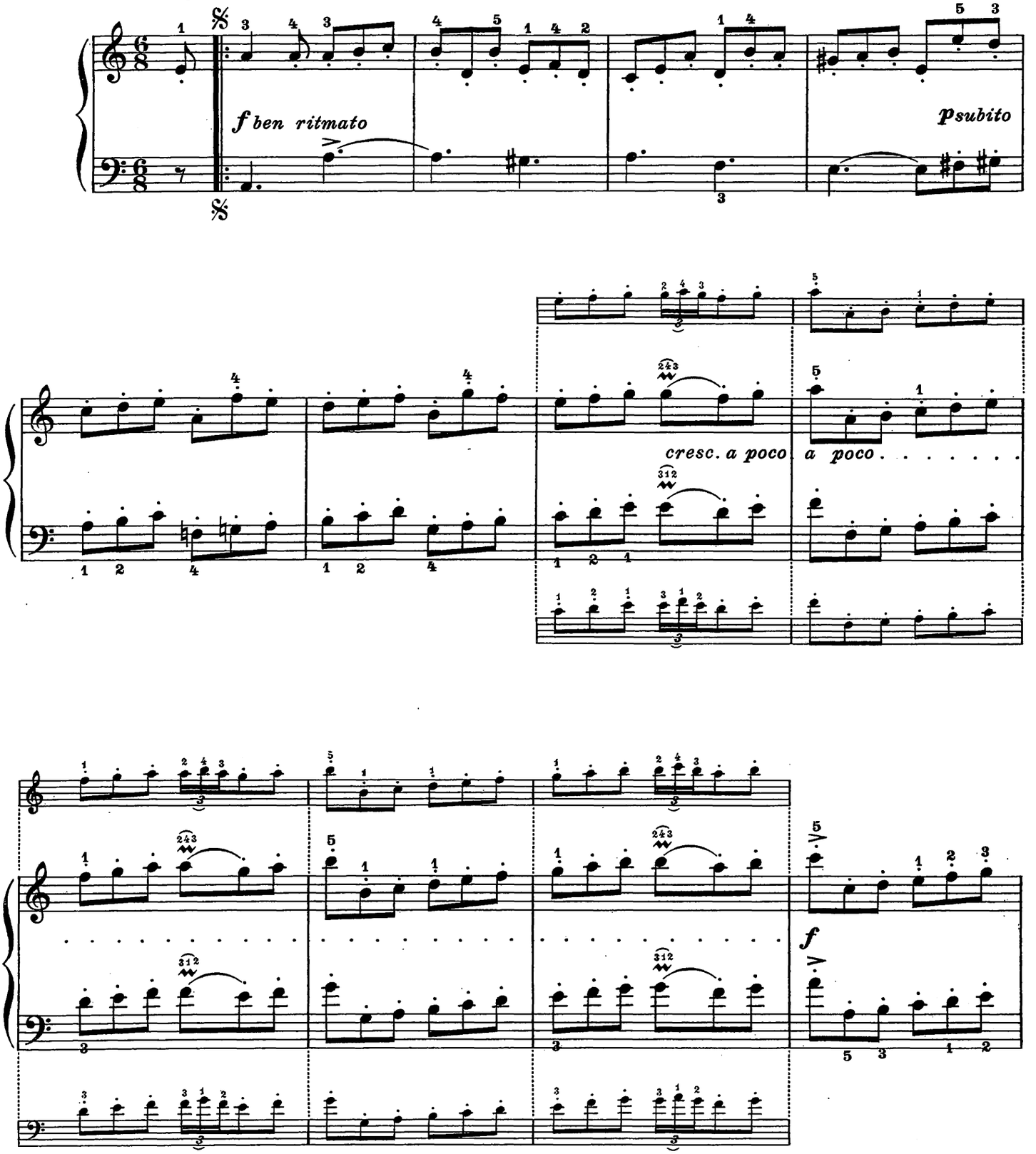


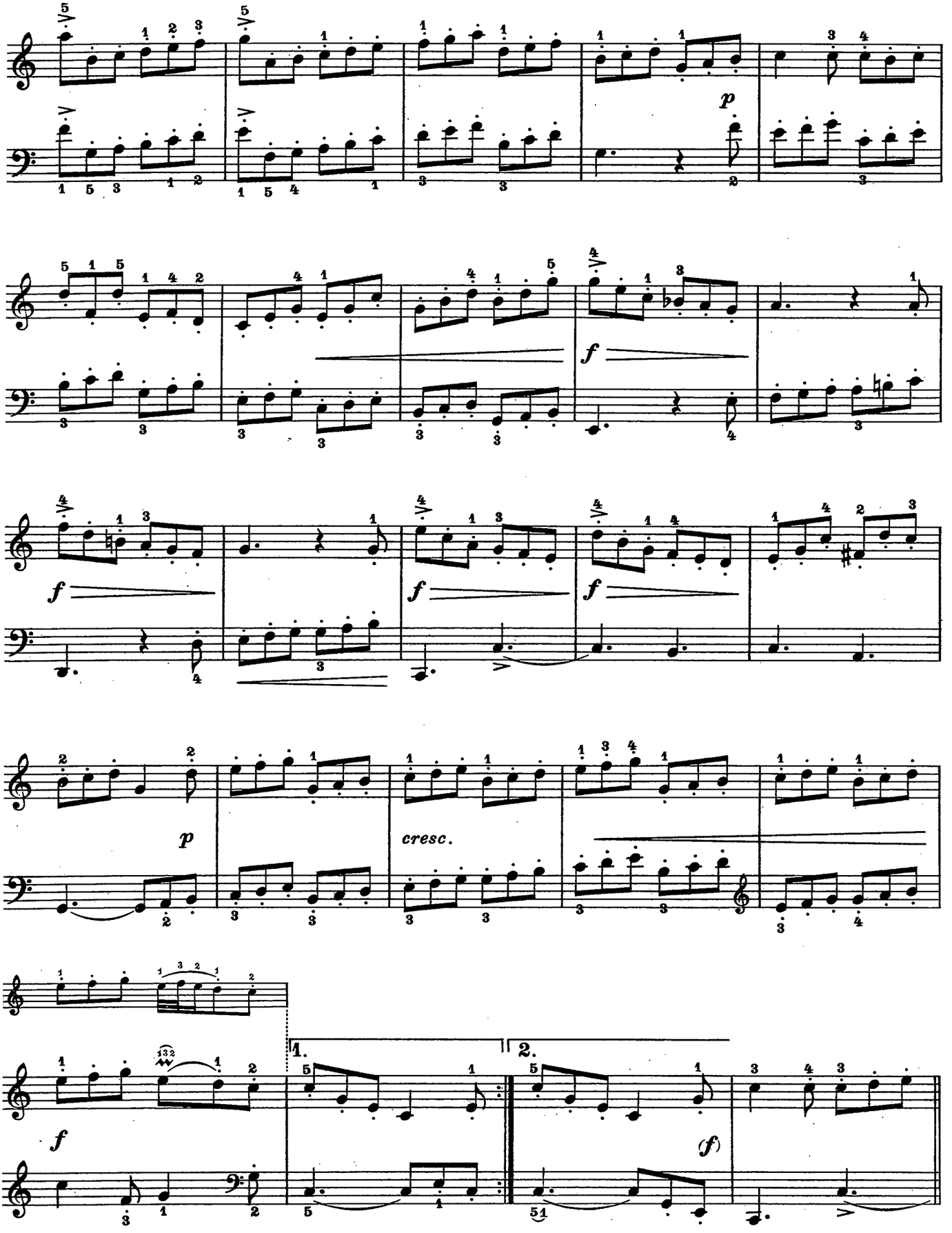

Lo stesso tempo
p dolce
mf
f (ma dolce)

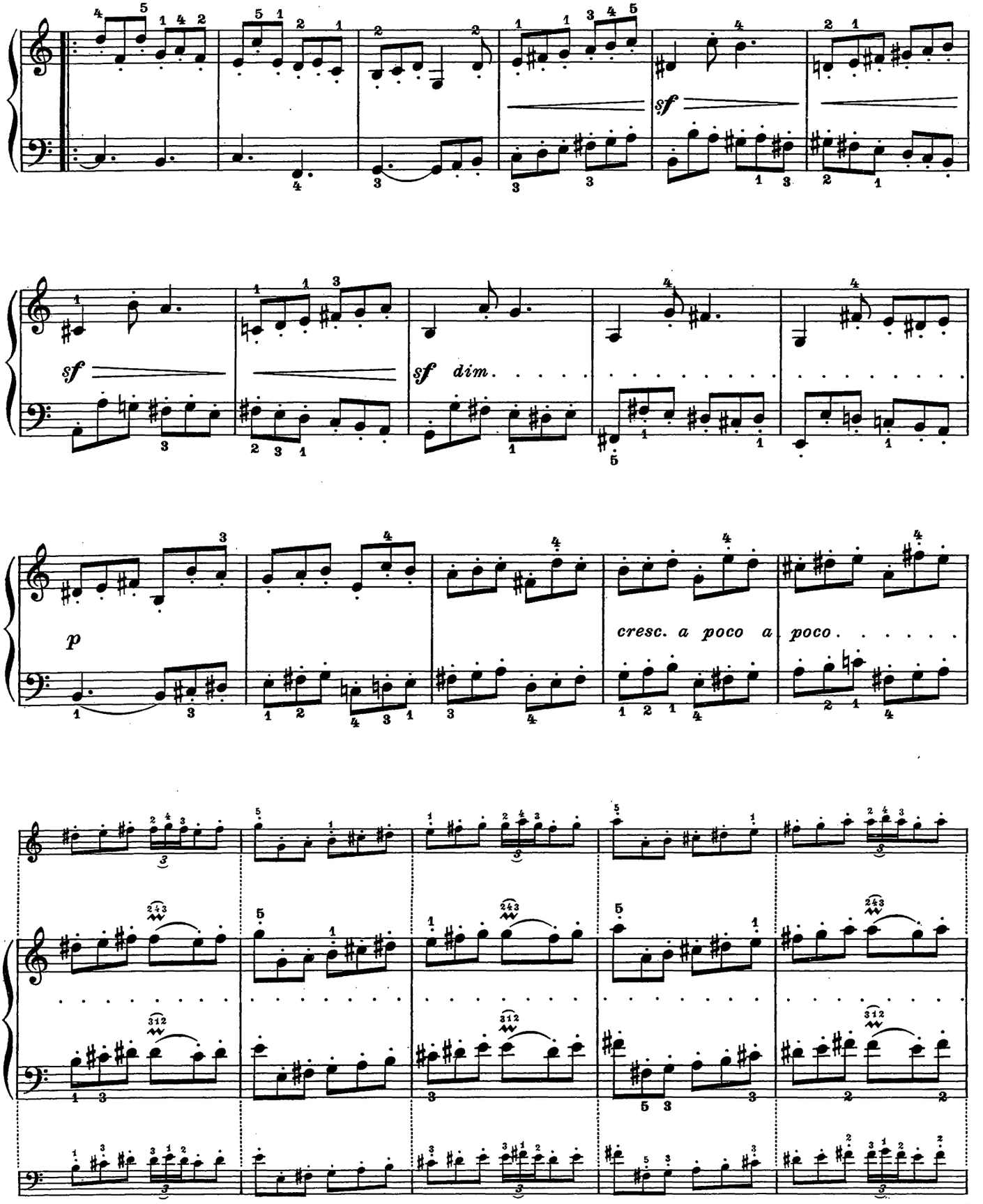

più f
f
robusto e ritmico
(f sempre)
(D. C. Bourrée I.)

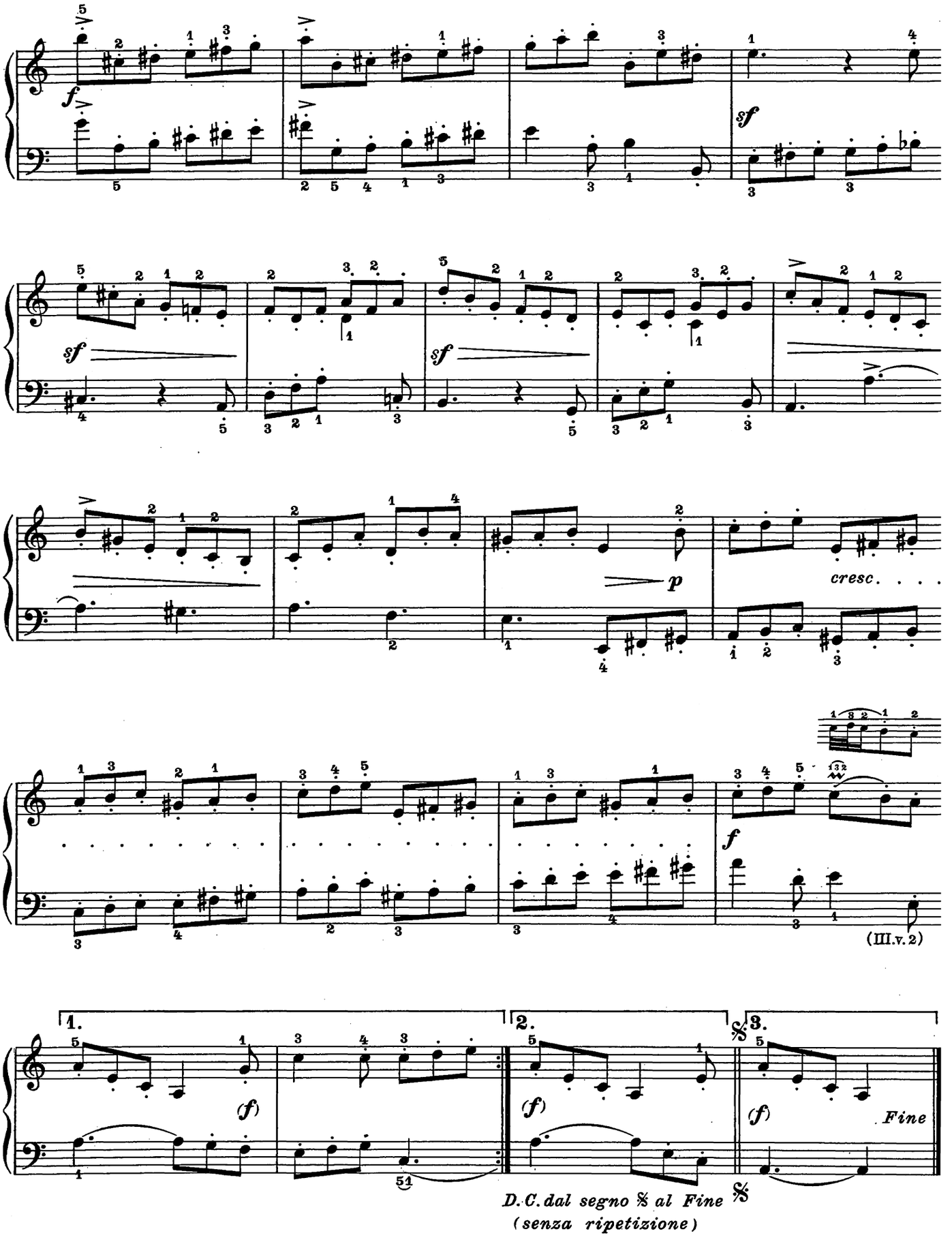
GIGA *GIGUE* JIG

Allegro vivace




p
f
f
f
f
p
cresc.
f
1.
2.
(f)

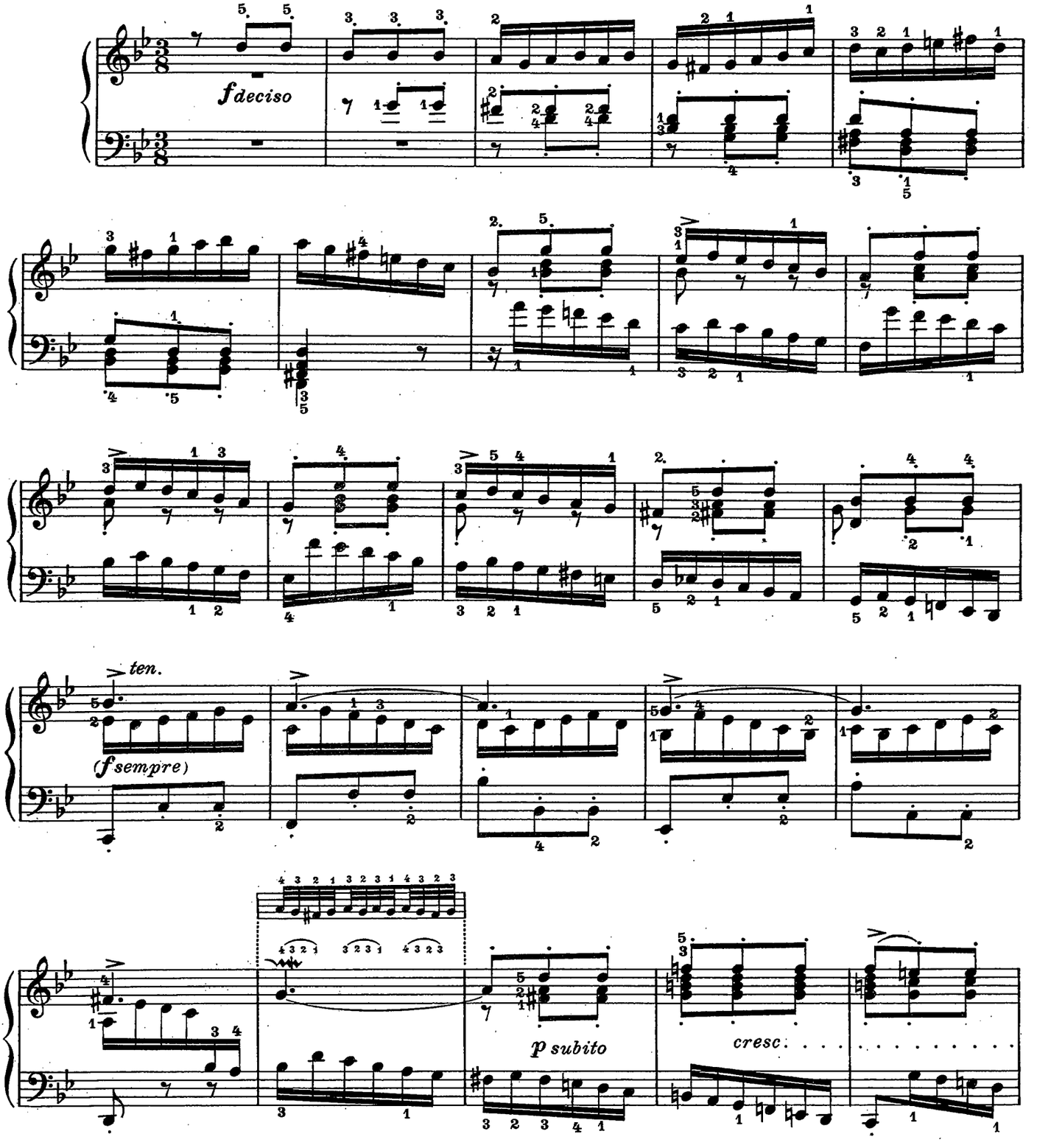

sf
sf
sf dim.
p
cresc. a poco a poco.

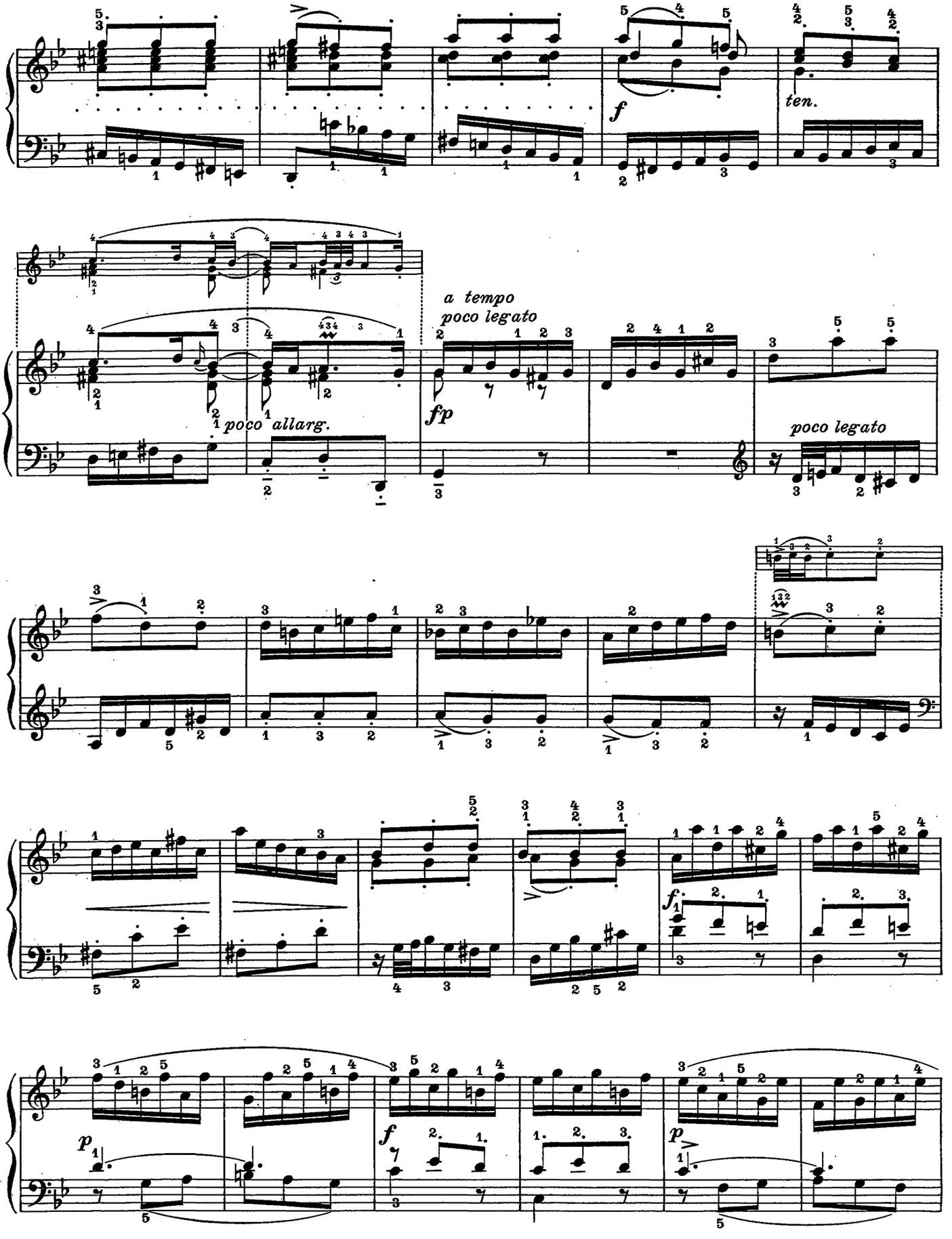

f
sf
sf
sf
p
cresc. . . . .
f
(III.v.2)
1.
2.
3.
(f)
(f)
(f)
Fine
D.C. dal segno 𝄋 al Fine
(senza ripetizione)

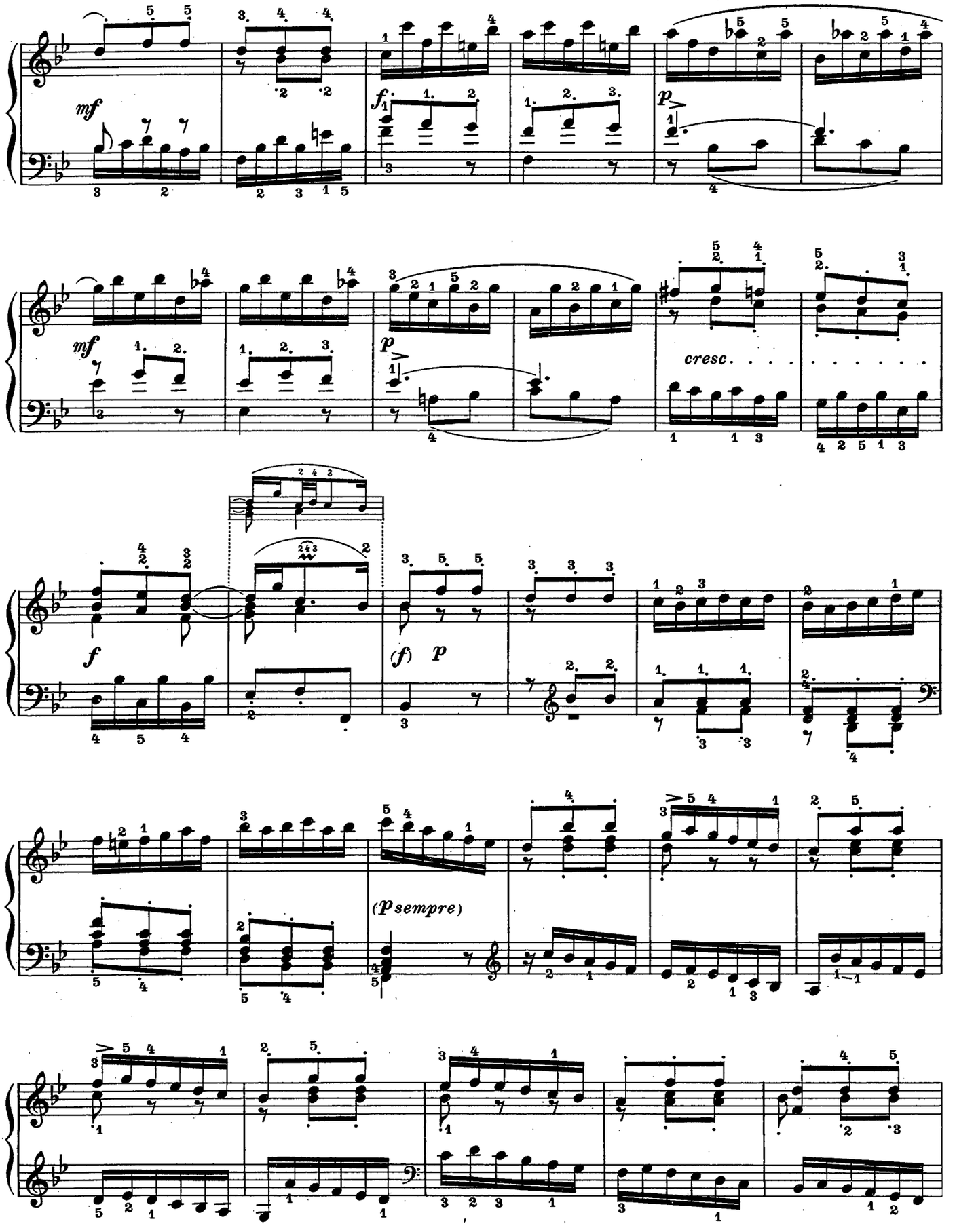
SUITE III.

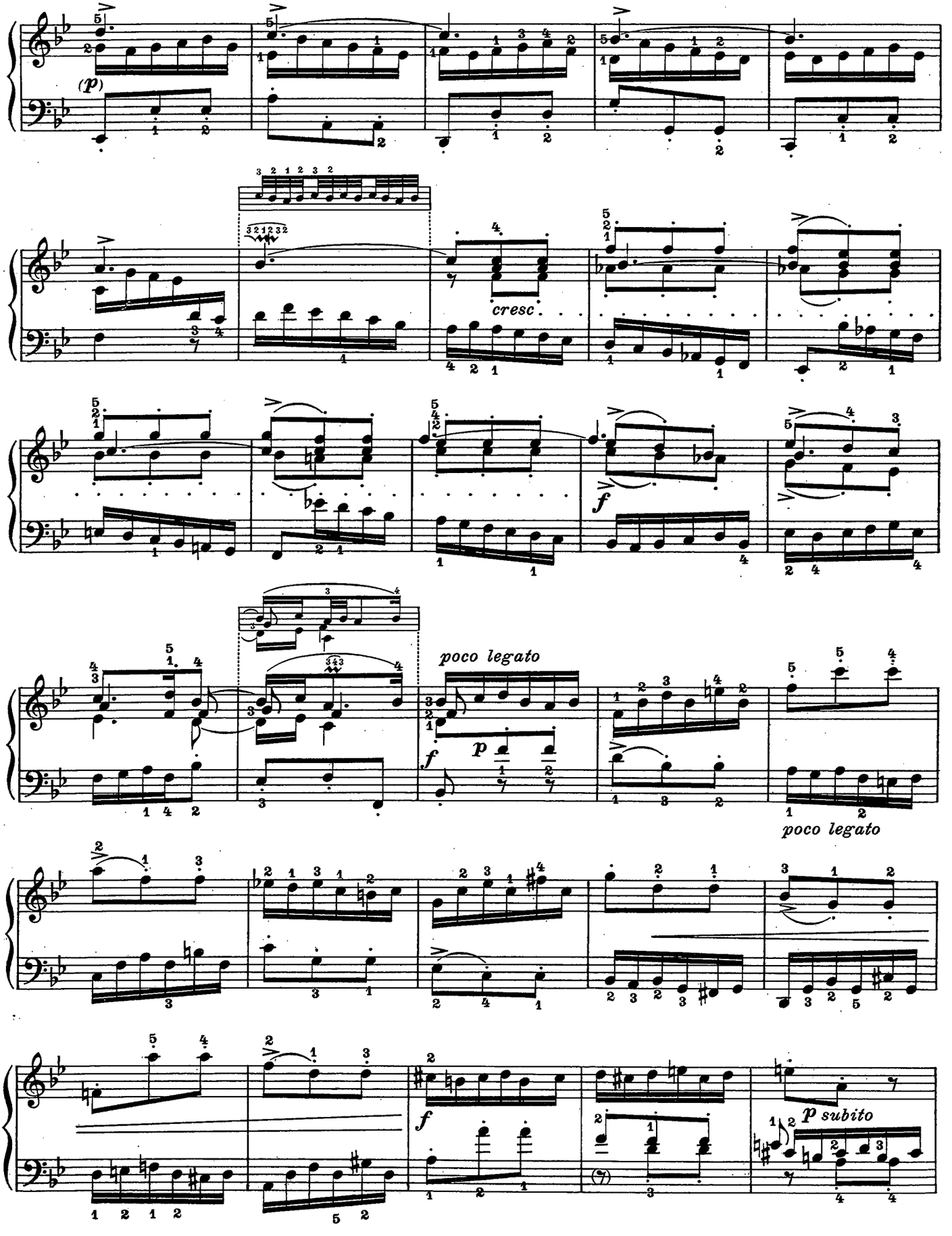
PRELUDIO *PRÉLUDE* PRELUDE

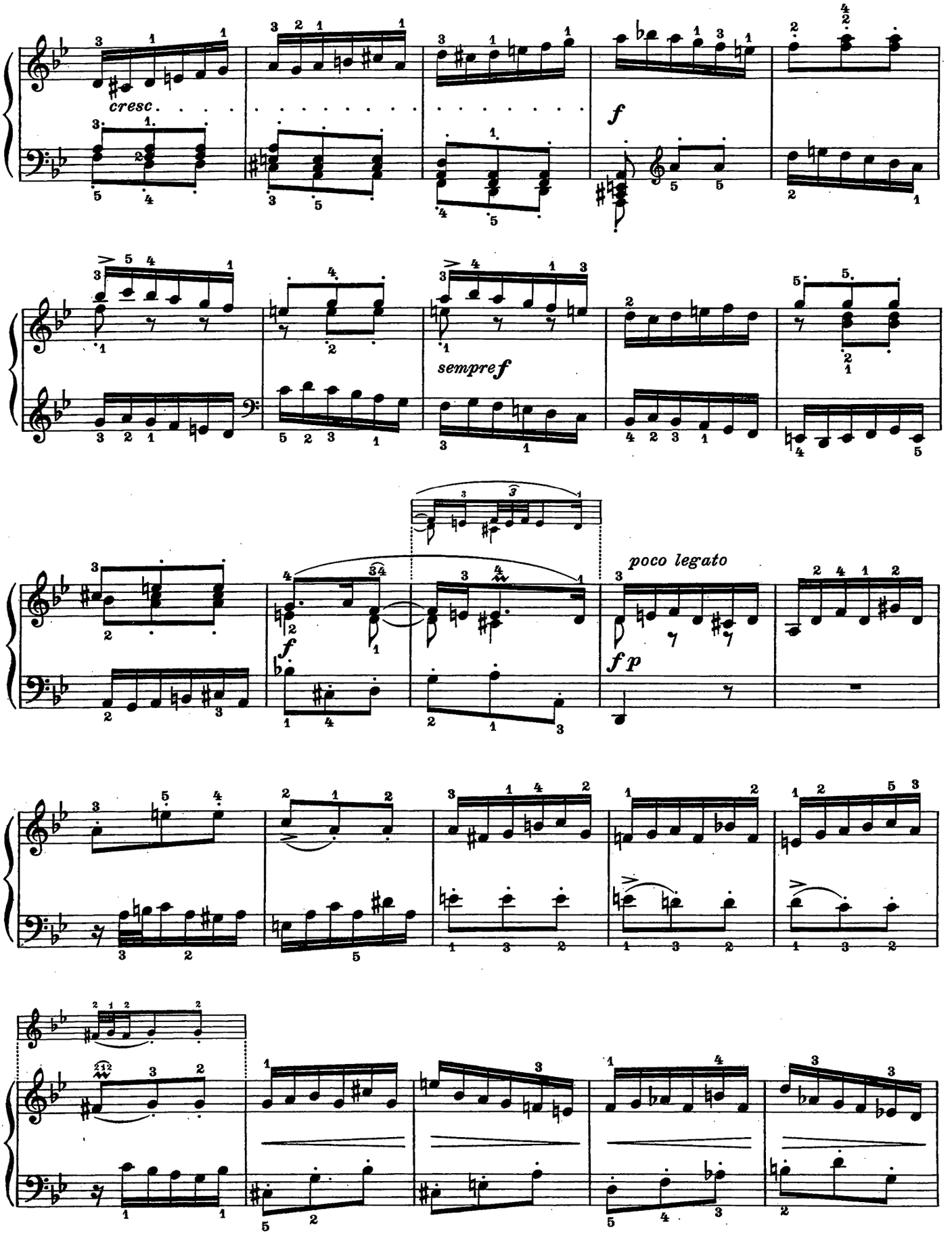
Allegro

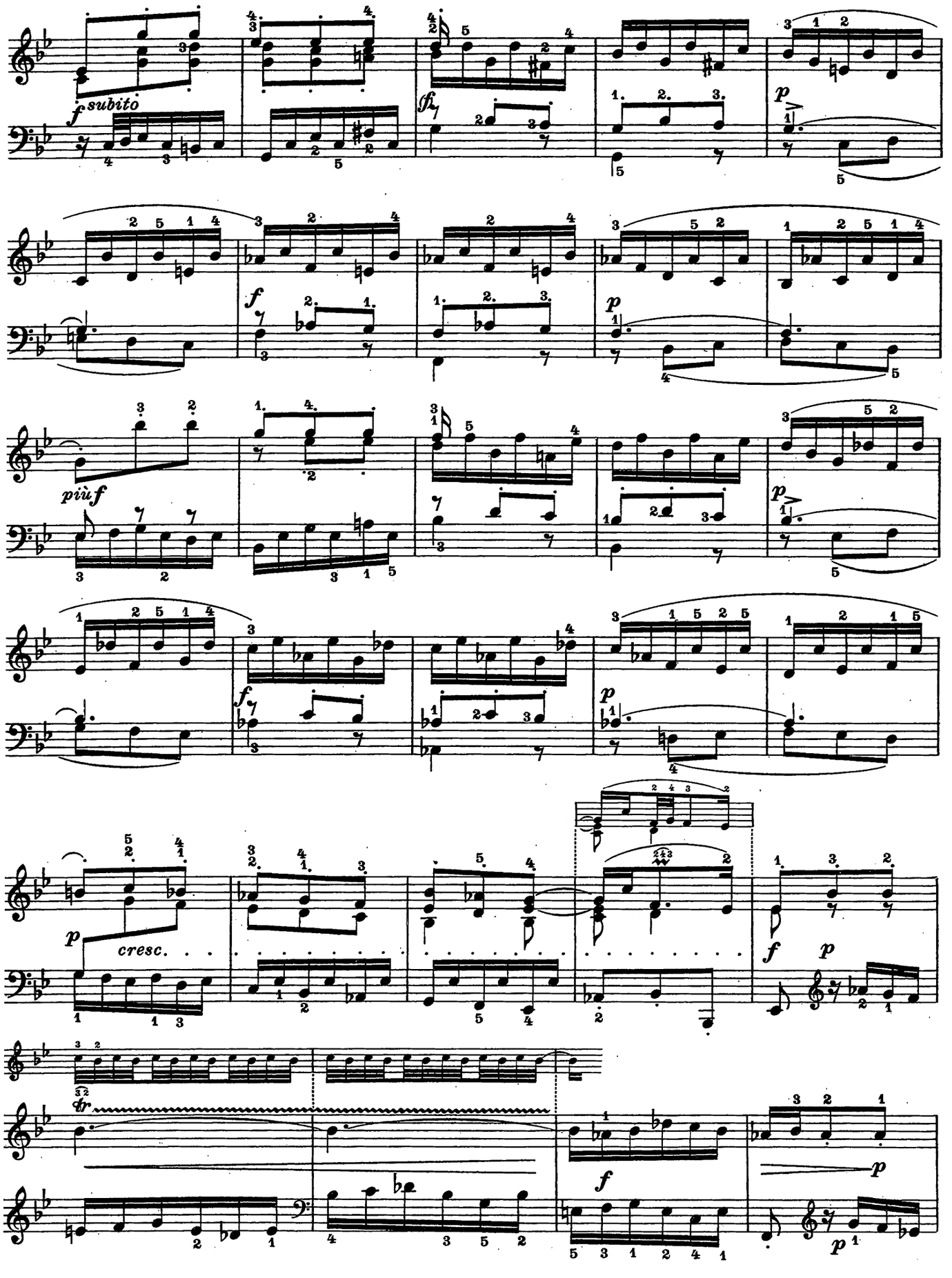


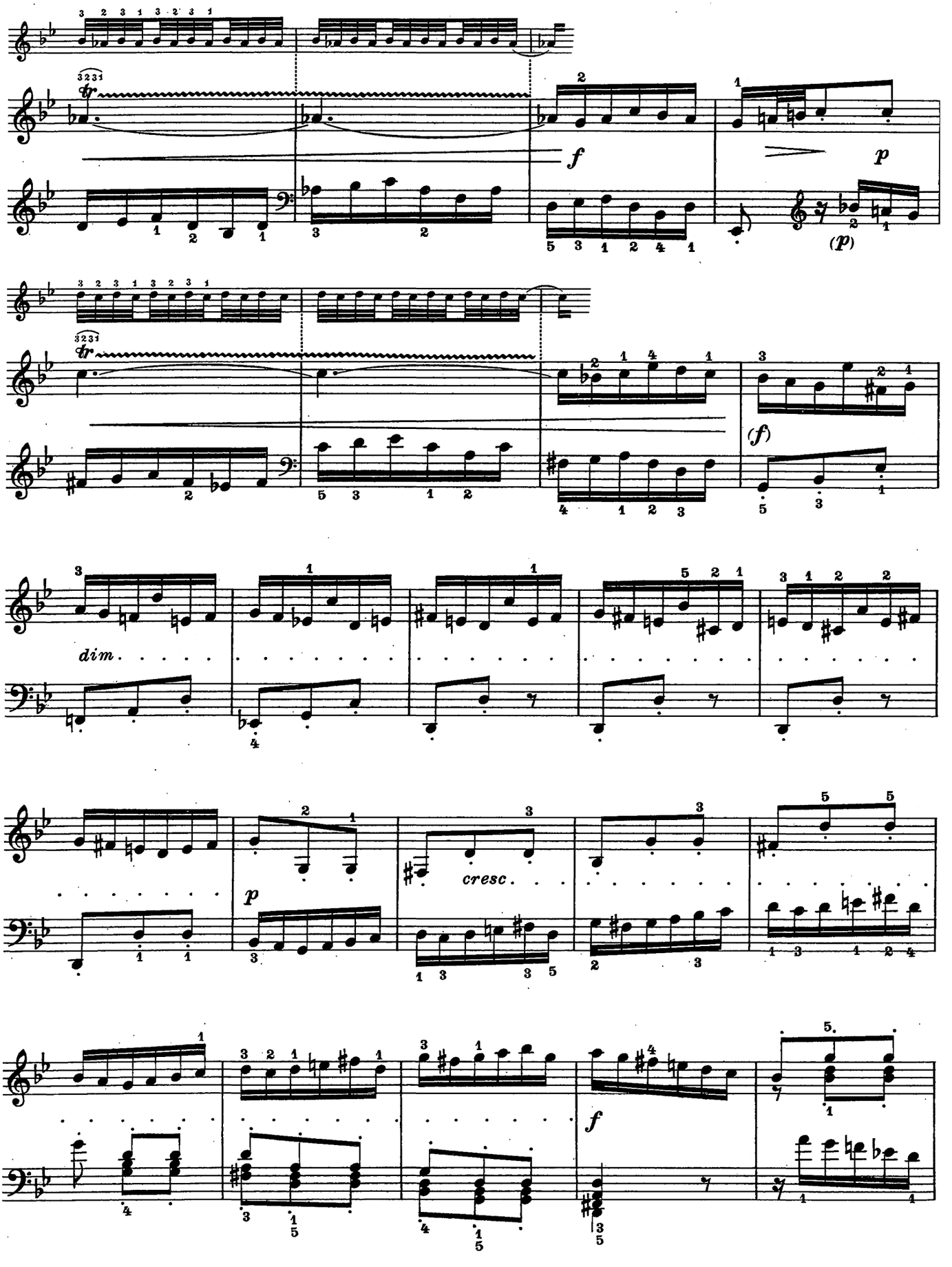

f
ten.
a tempo
poco legato
fp
poco allarg.
poco legato
f
p
f
p

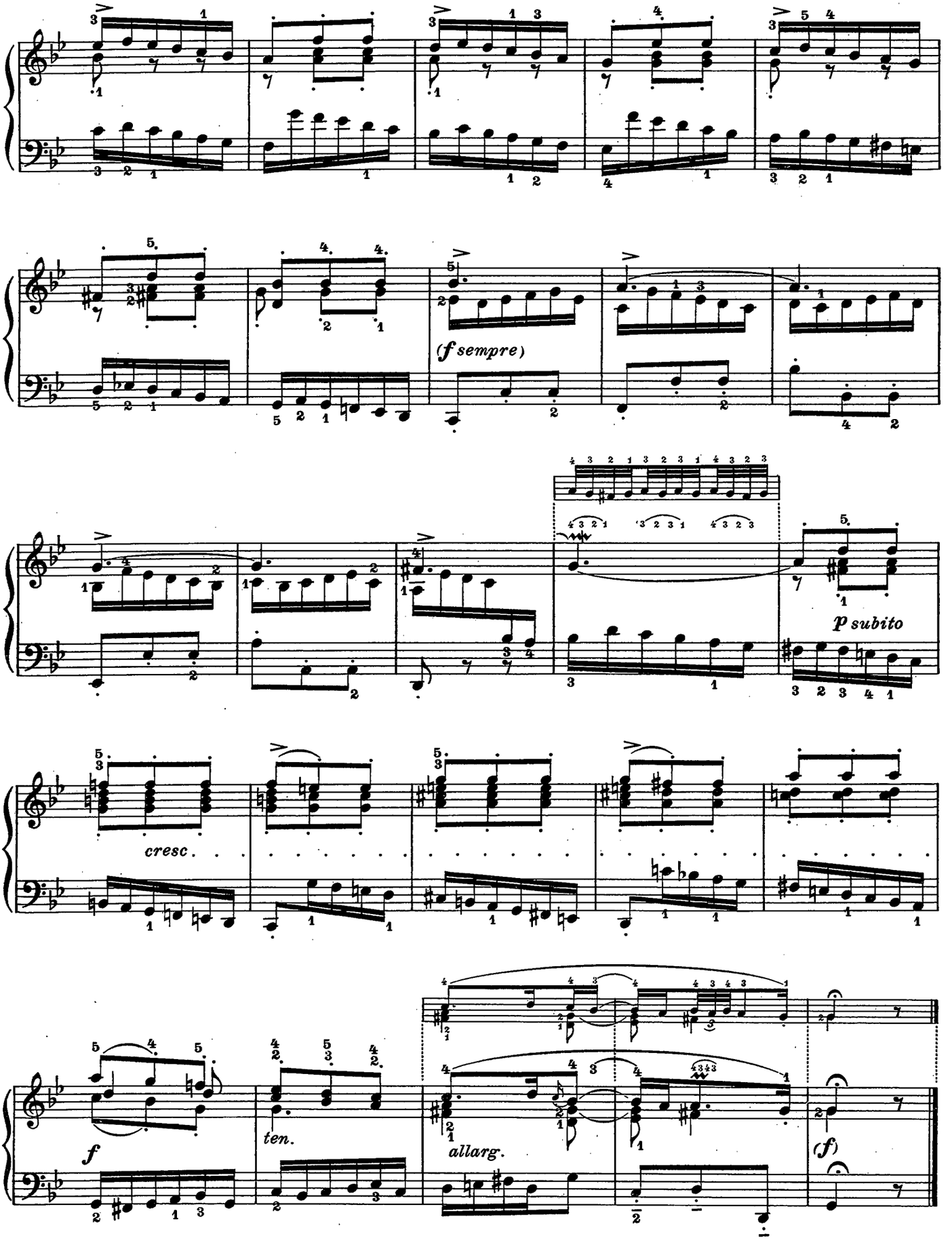

mf
f
p
mf
p
cresc.
f
(f) p
(p sempre)


(p)
cresc.
f
poco legato
p
f
poco legato
f
p subito

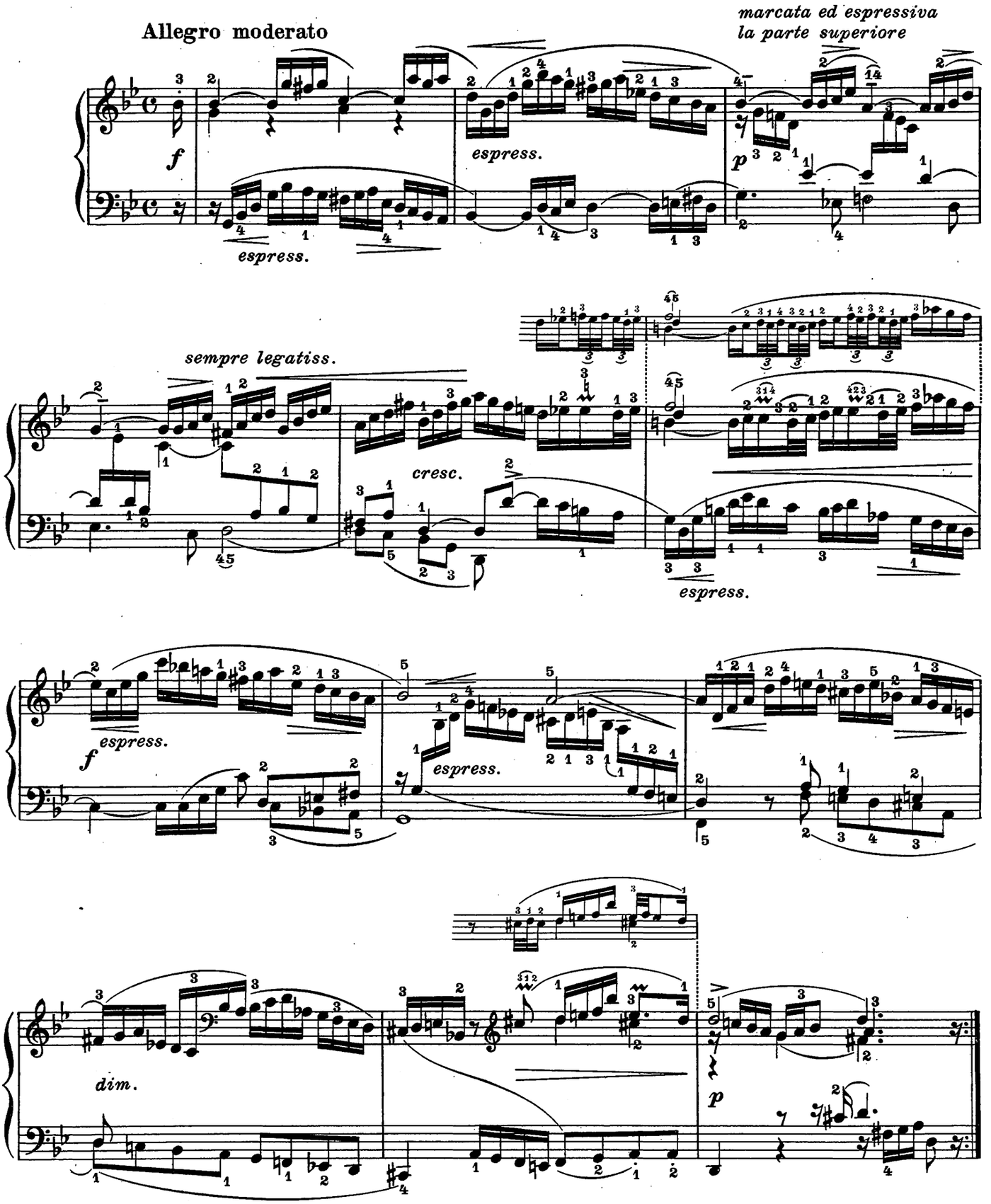

cresc.
f
sempre f
poco legato
f
f p

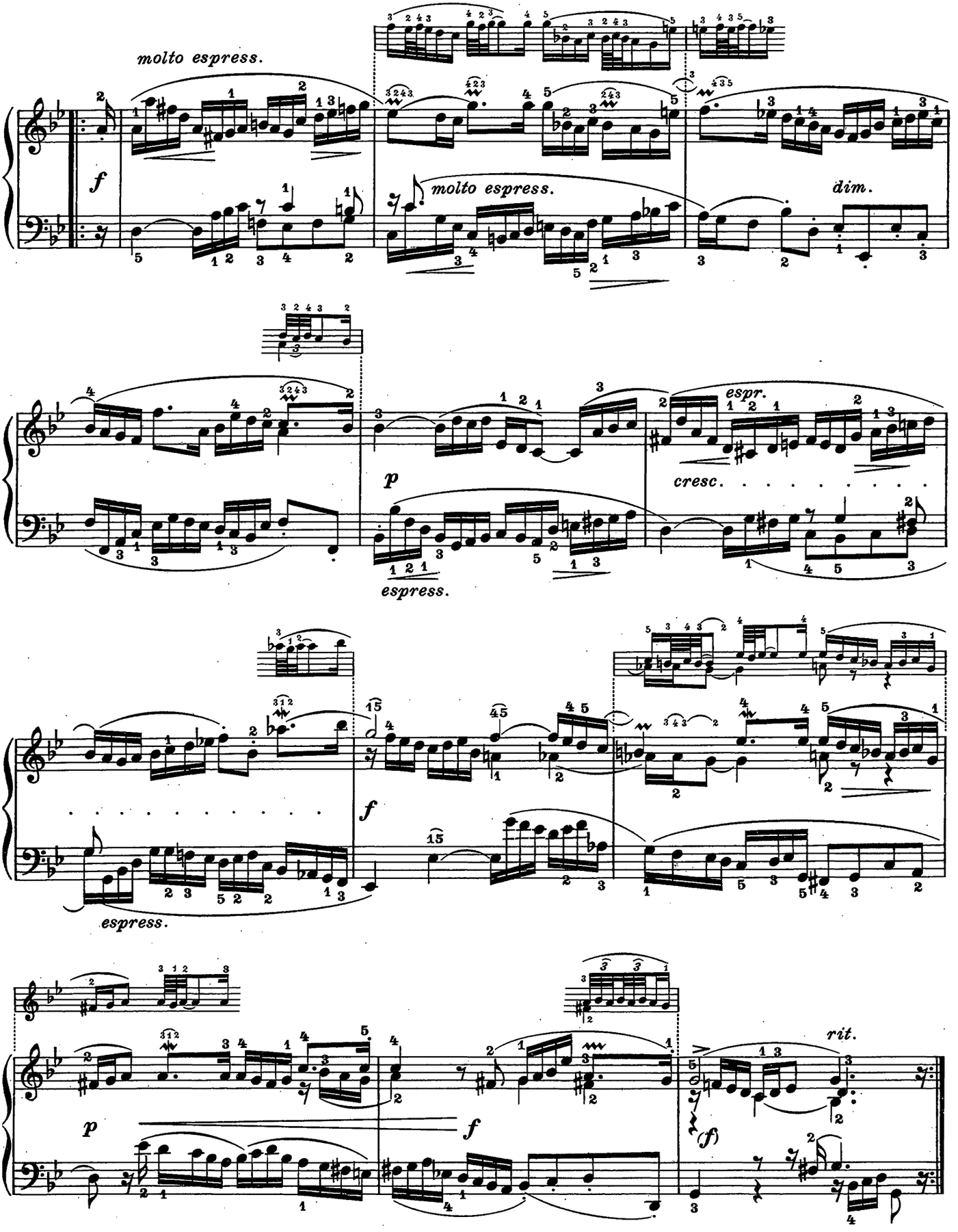

subito
più f
cresc.


f
p
(p)
(f)
dim.
cresc.
p
f


(f sempre)
p subito
cresc.
f
ten.
allarg.
(f)

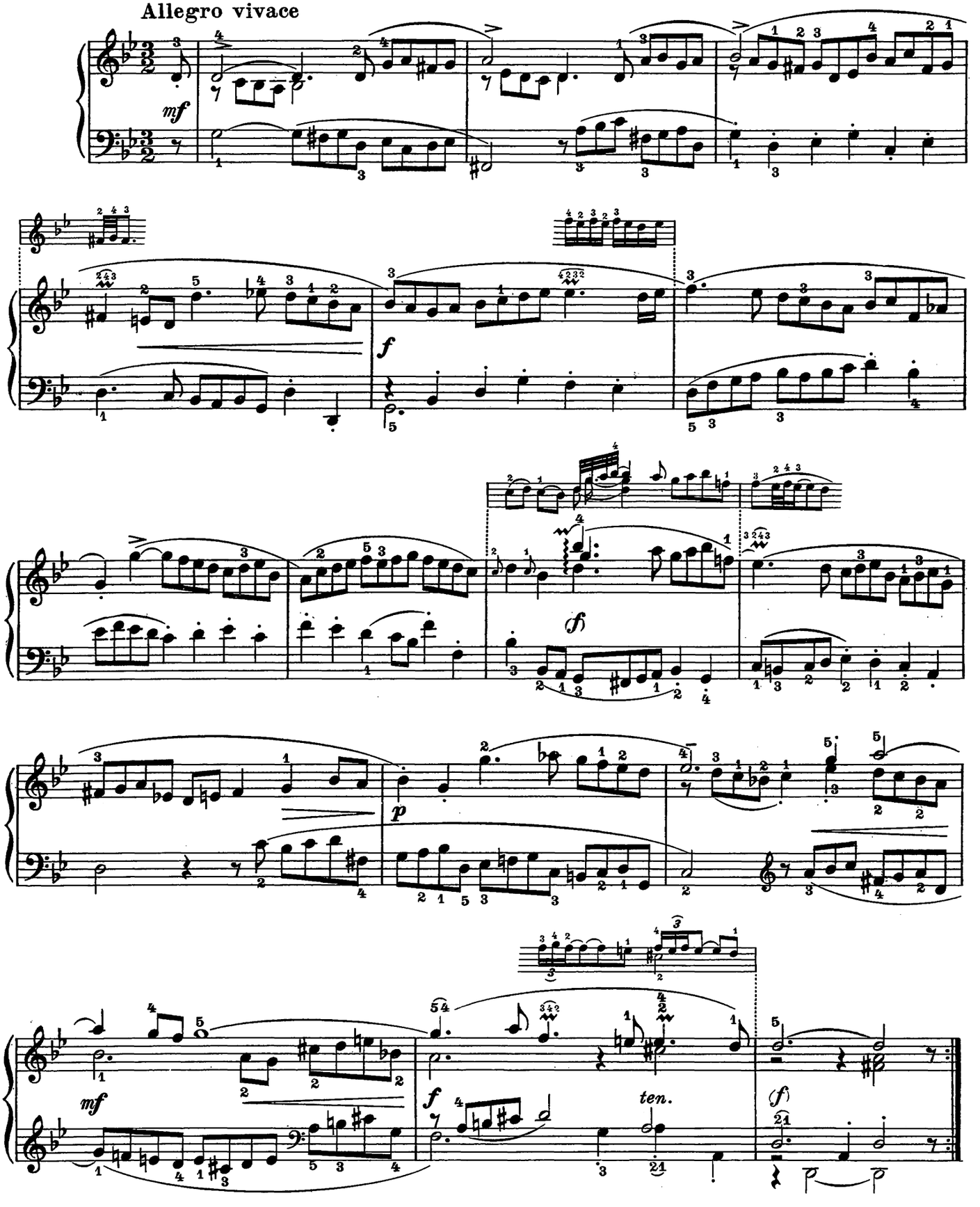
ALLEMANDA *ALLEMANDE* ALLEMAND

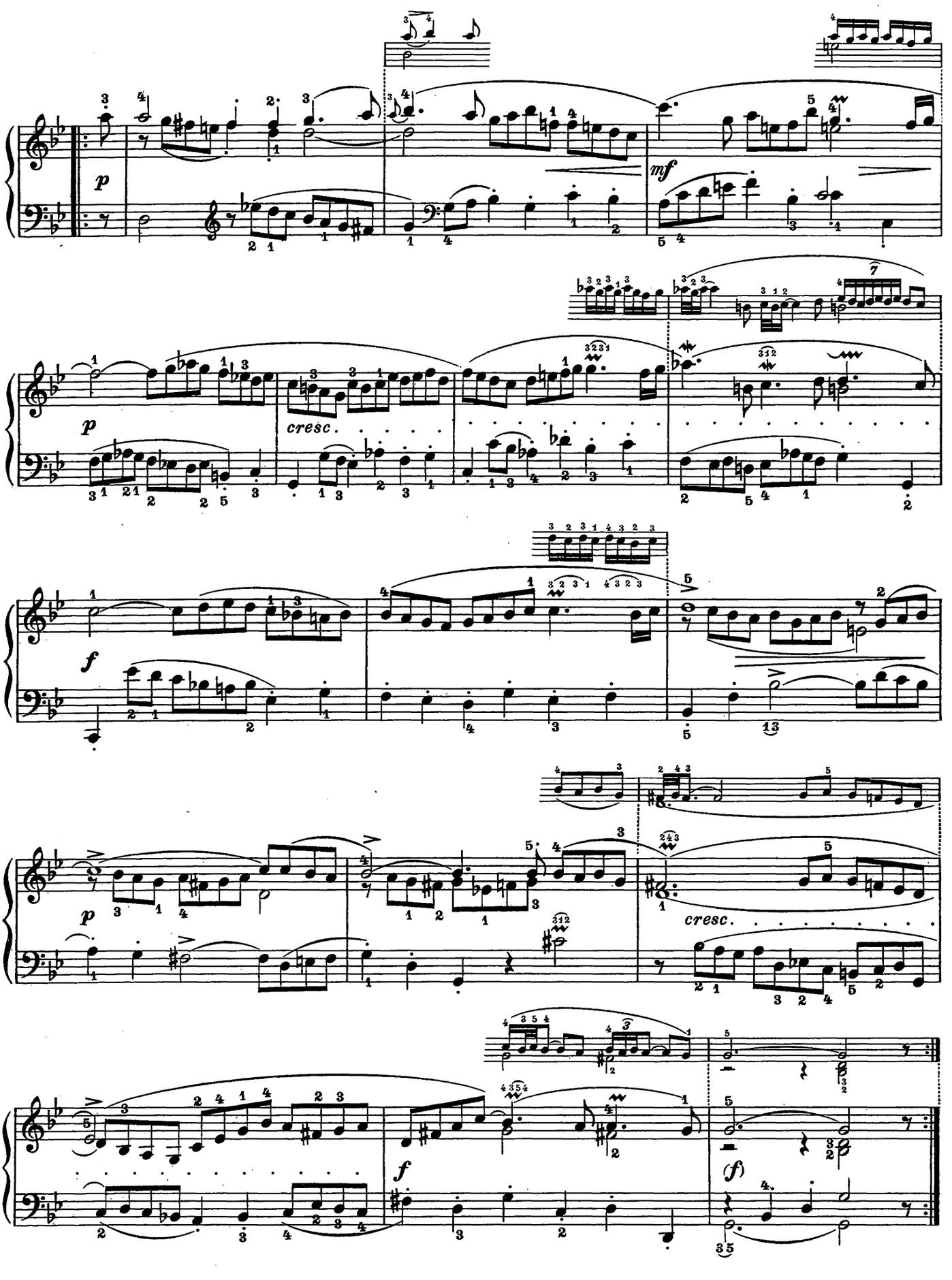



molto espress.
f
molto espress.
dim.
p
espr.
cresc.
espress.
f
espress.
p
f
(f)
rit.

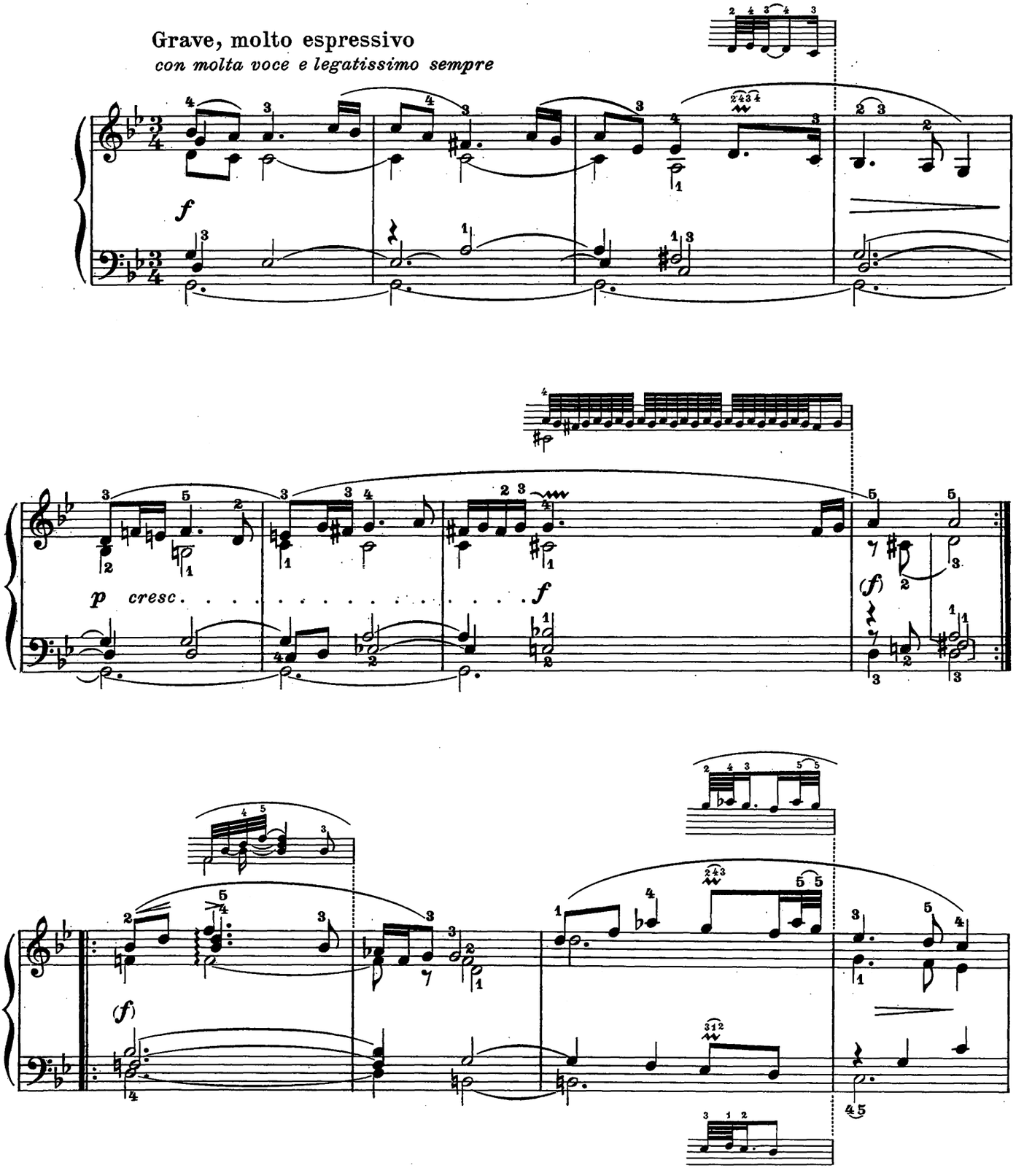
CORRENTE *COURANTE* CORRENTE

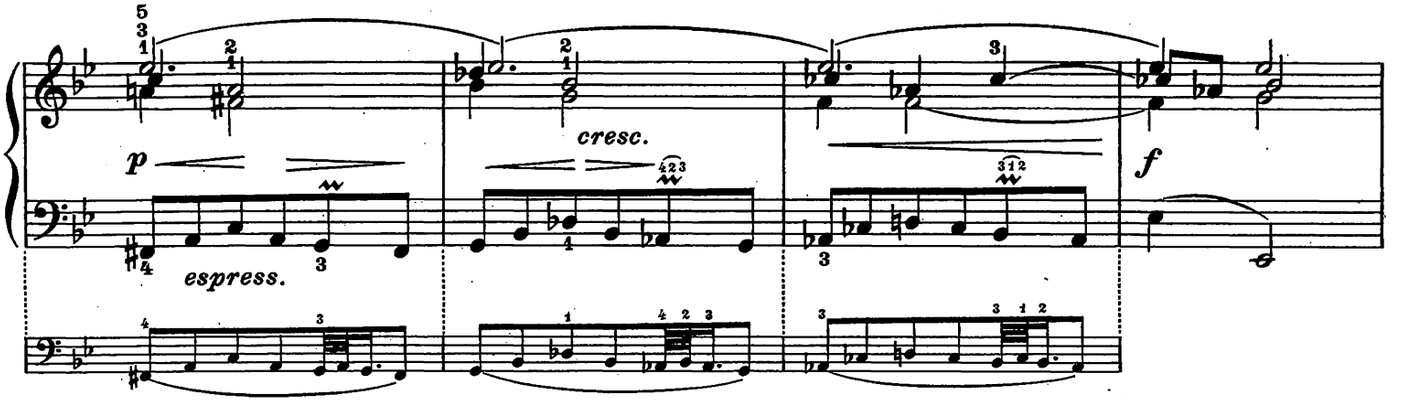
Allegro vivace

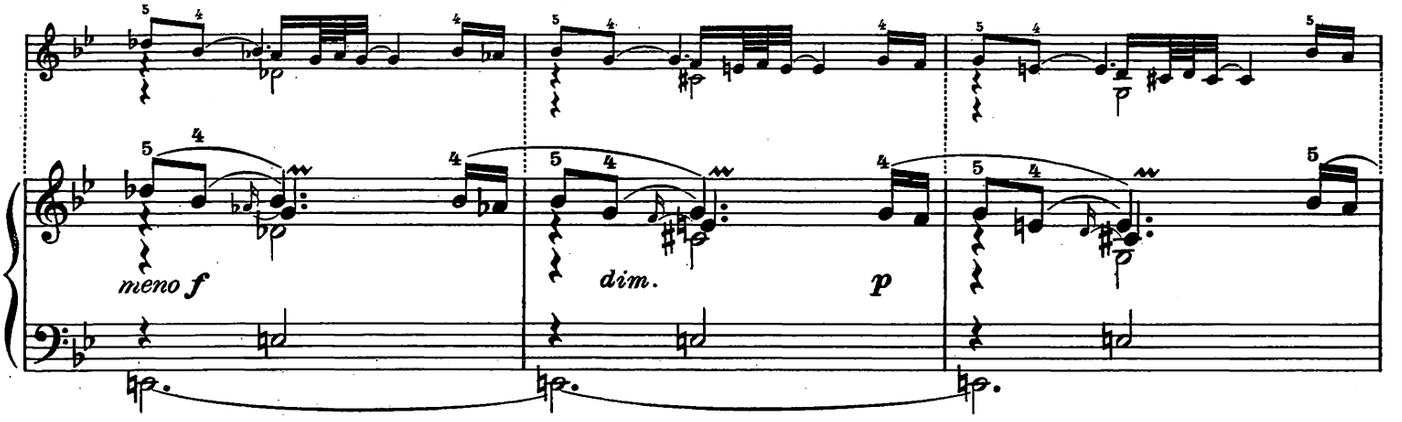


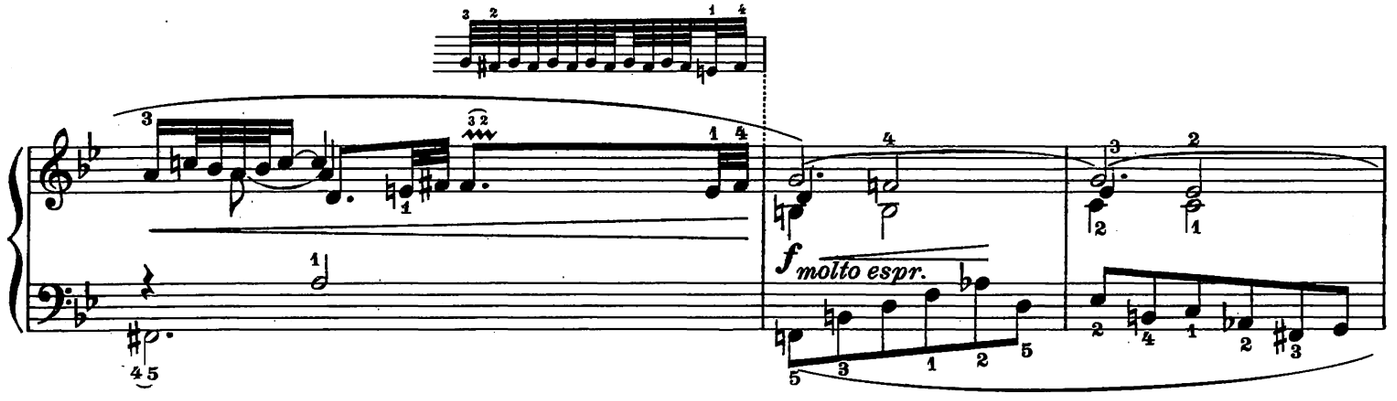

p
mf
p
cresc.
f
p
cresc.
f
(f)

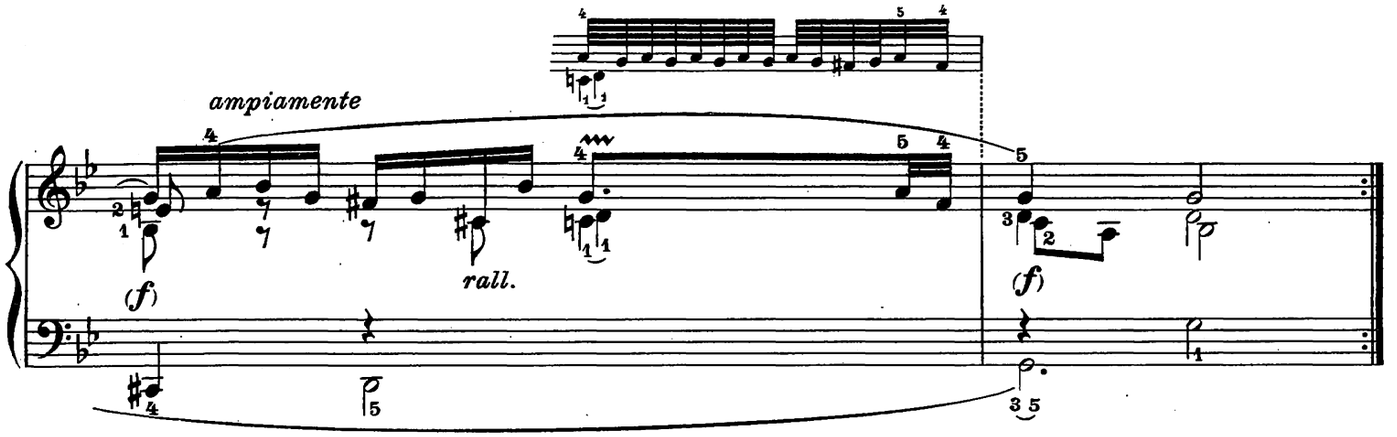
SARABANDA *SARABANDE* SARABAND



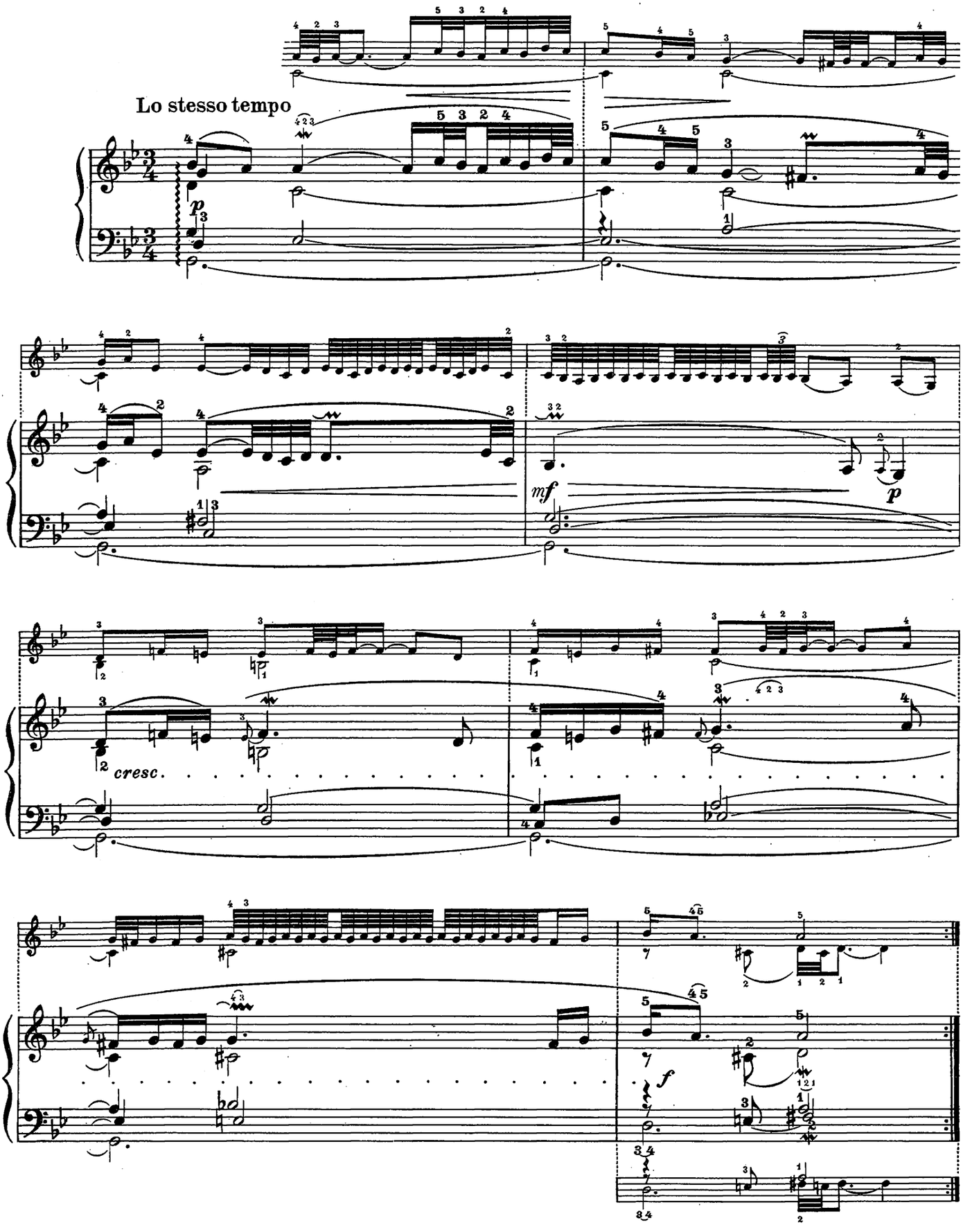

p
espress.
cresc.
f

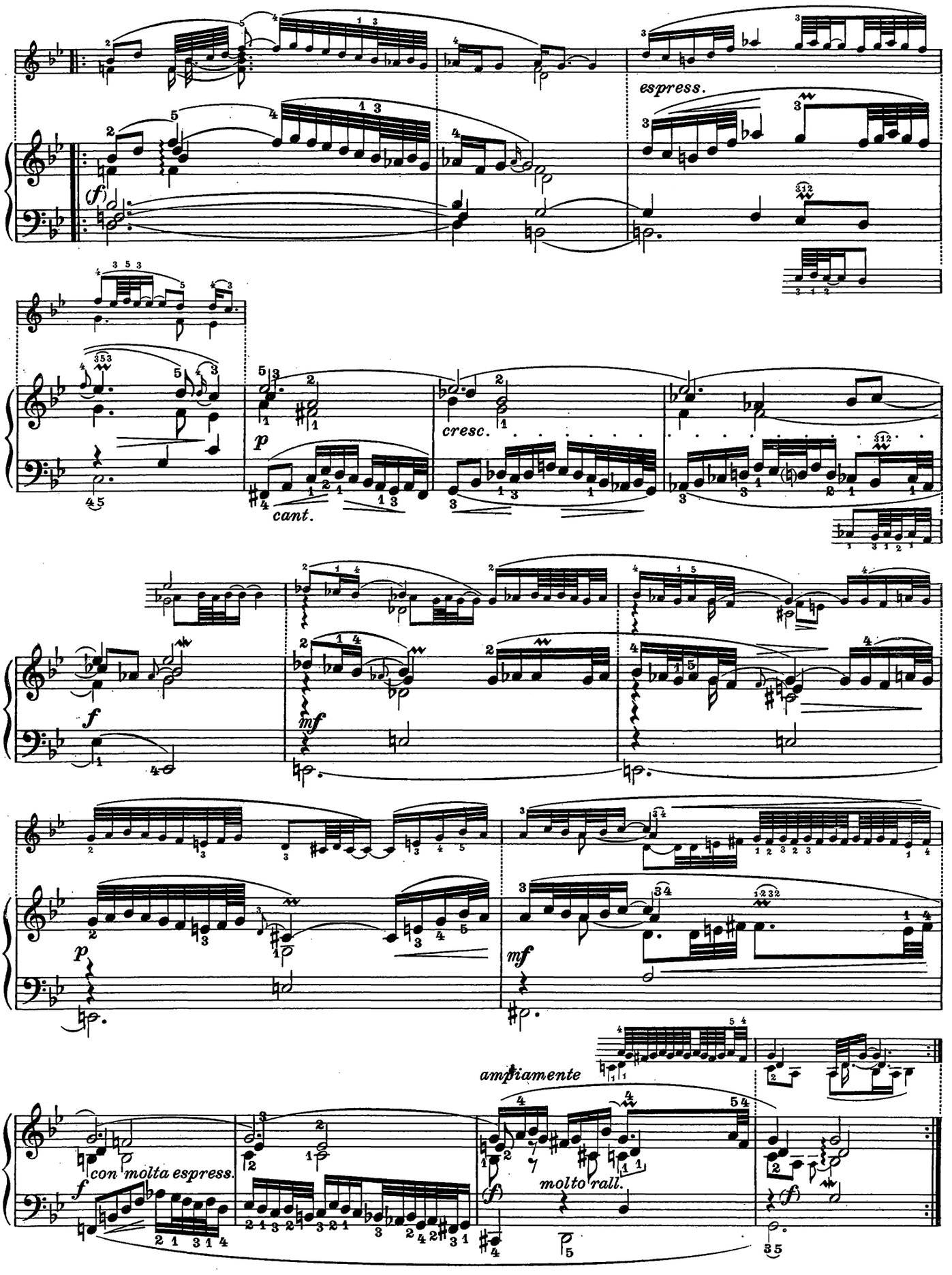

meno f
dim.
p


f molto espr.


ampiamente
(f)
rall.
(f)

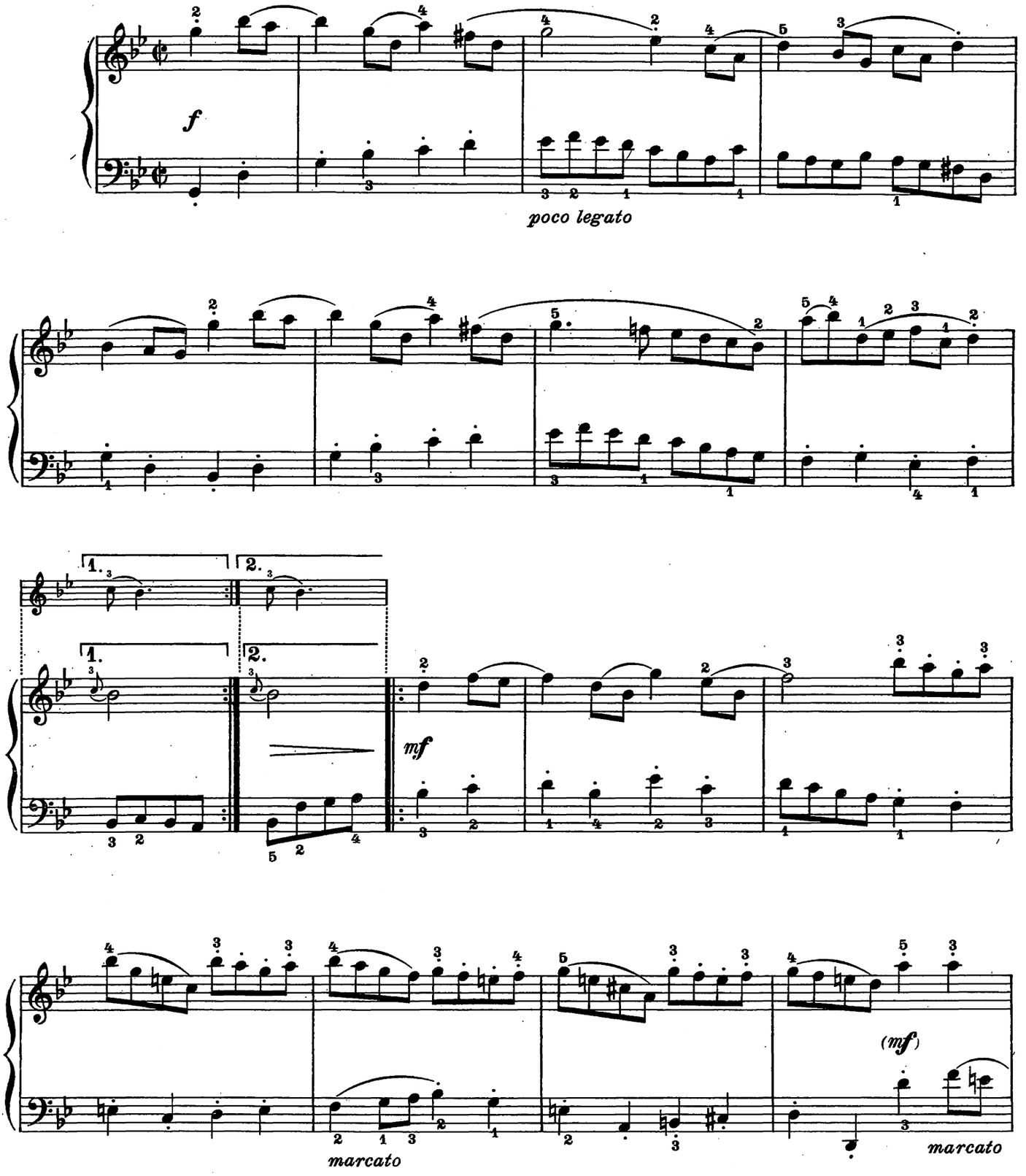
Gli abbellimenti della stessa Sarabanda. | *Les agréments de la même Sarabande.* | The ornaments of the same Saraband.

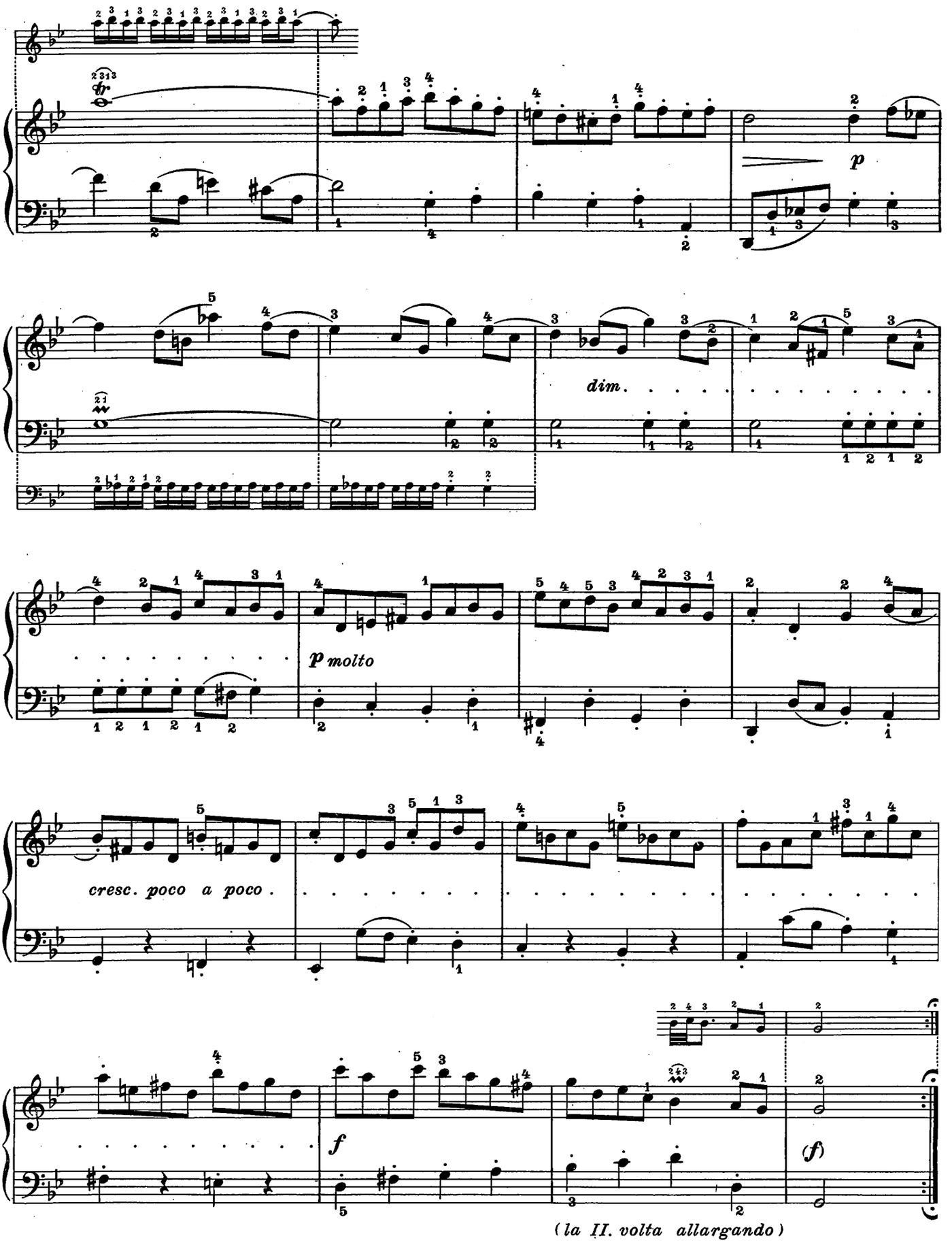



espress.
cresc.
cant.
ampliamente
molto rall.
con molta espress.

GAVOTTA I. *GAVOTTE I.* GAVOT I.

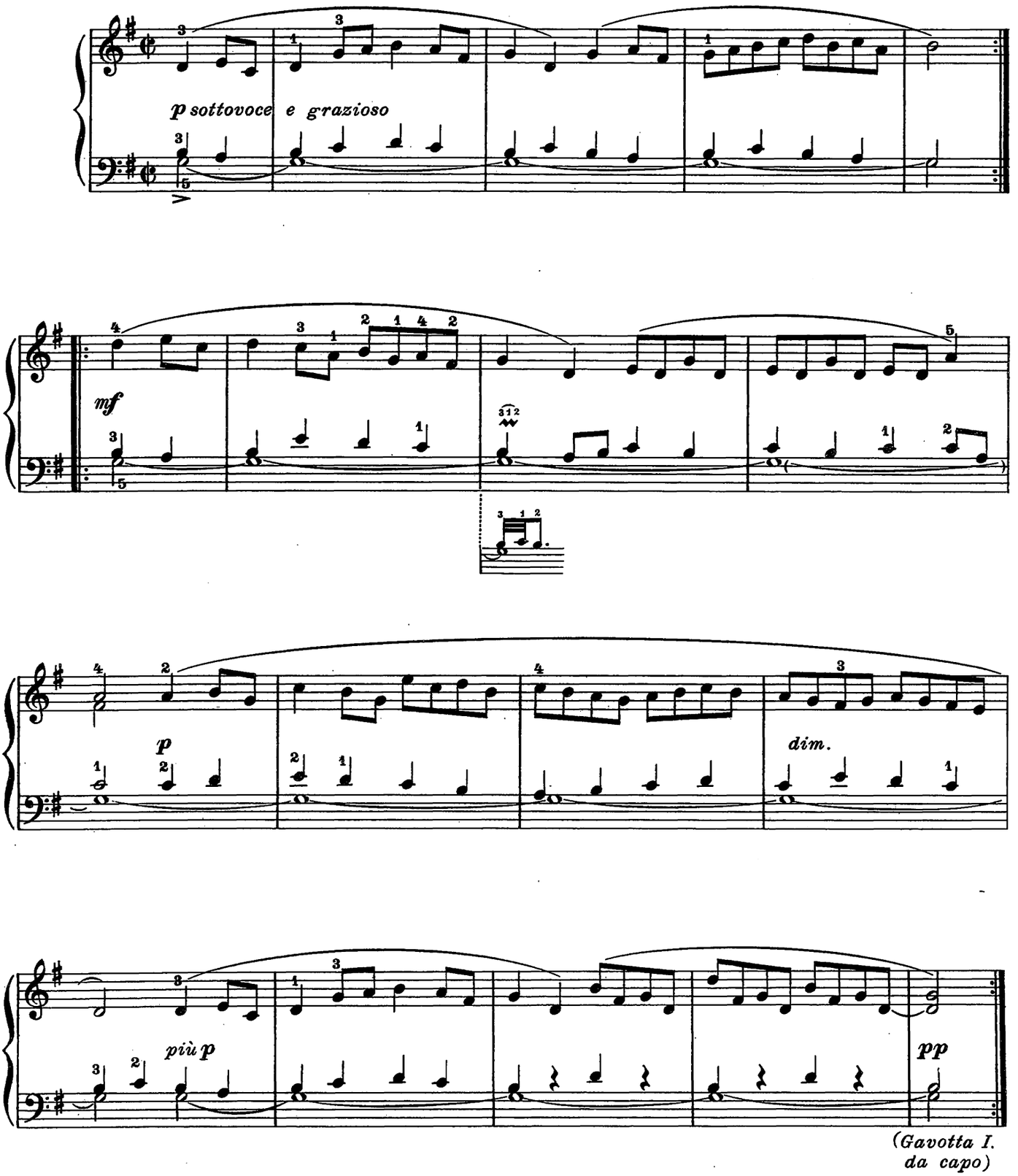
Allegro ben ritmato




p
dim.
p molto
cresc. poco a poco.
f
(f)
(la II. volta allargando)

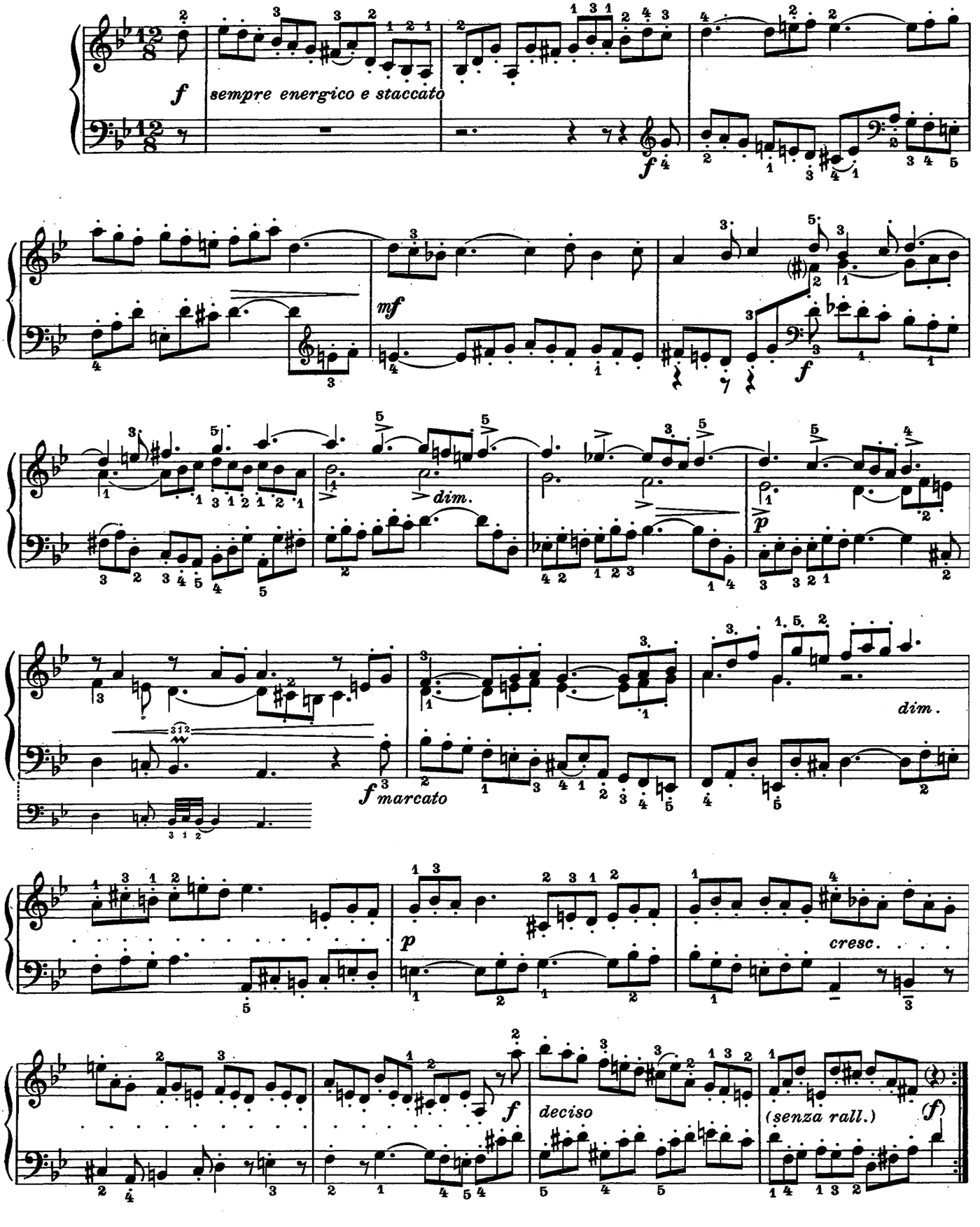
GAVOTTA II. *GAVOTTE II.* GAVOT II.

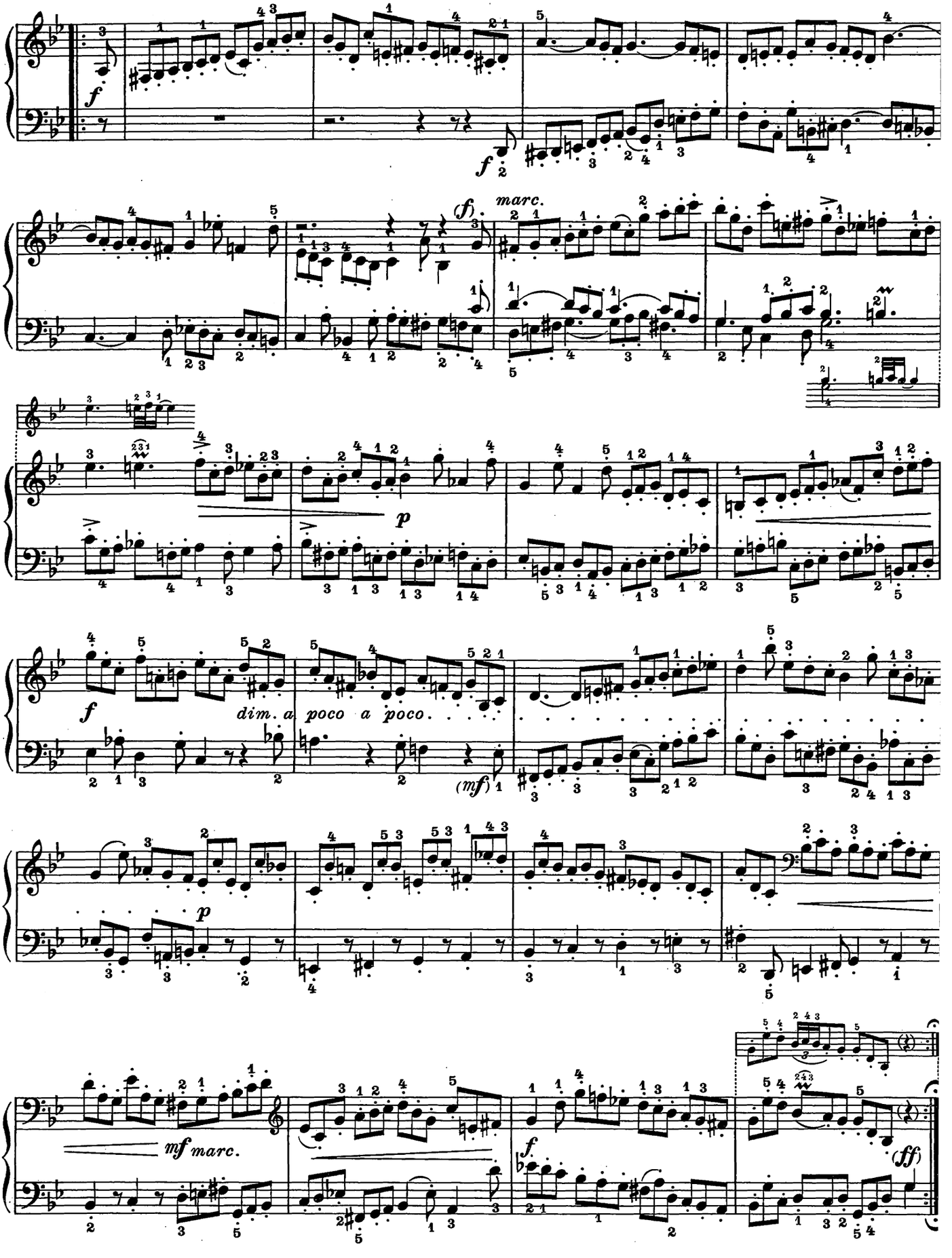
Lo stesso tempo



GIGA *GIGUE* JIG

Allegro molto vivace



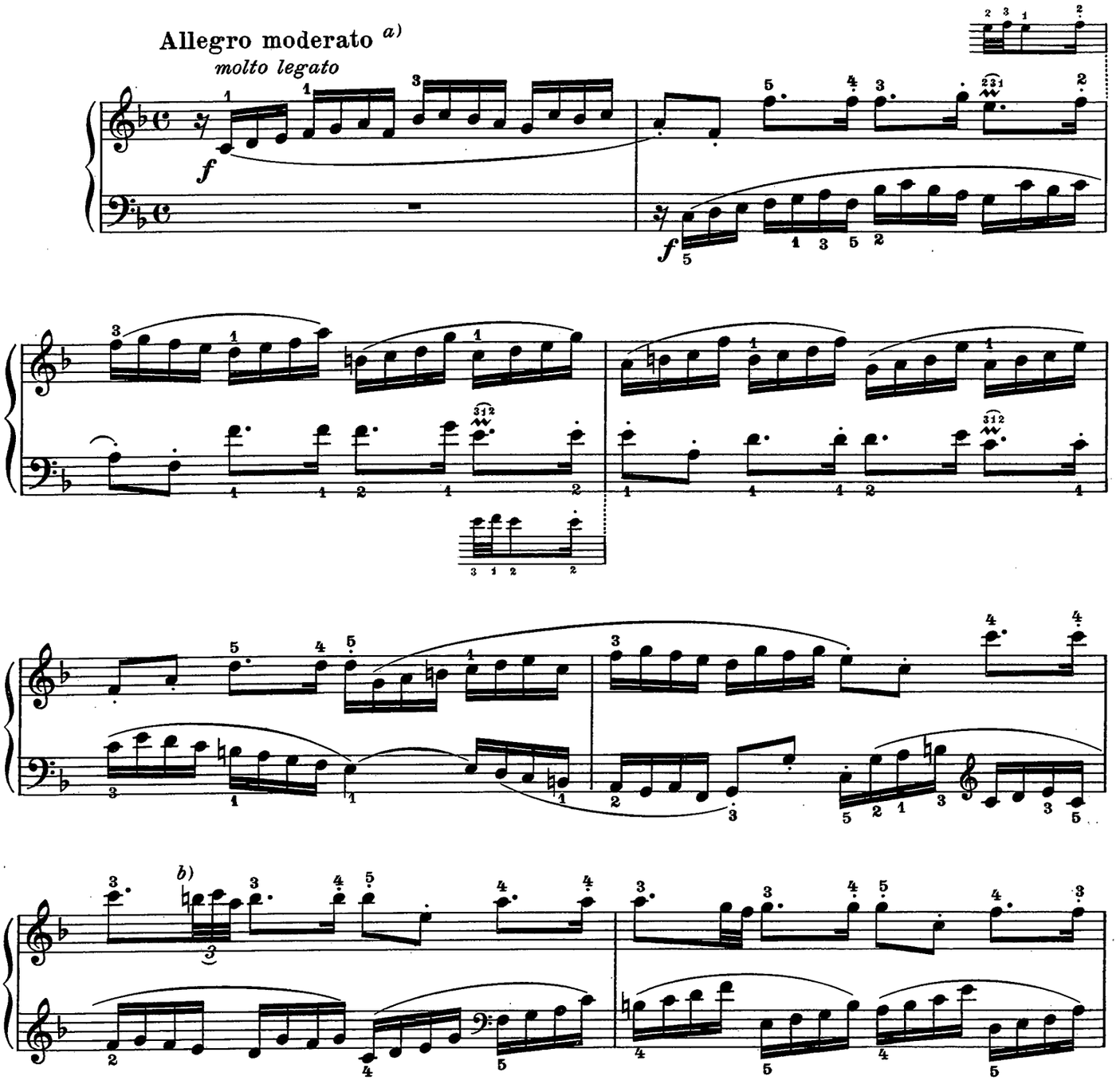

f
f
(f)
marc.
p
f
dim. a poco a poco.
(mf)
p
mf marc.
f
(ff)

SUITE IV.

PRELUDIO *PRÉLUDE* PRELUDE

Allegro moderato a)

molto legato

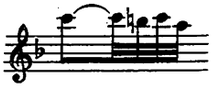


a) L'autografo reca l'indicazione "*vitement*".

b) Esecuzione tradizionale:

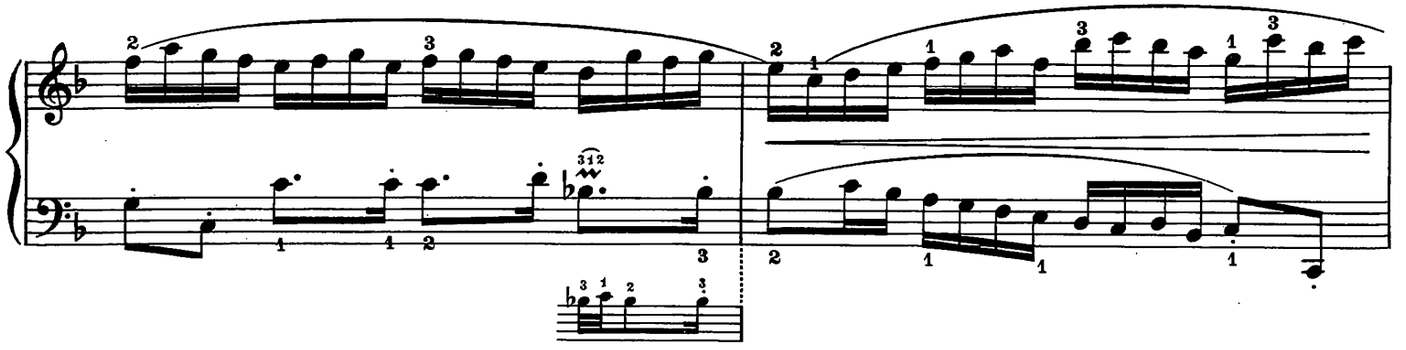
a) *Indication de l'autographe:* "vite ment".

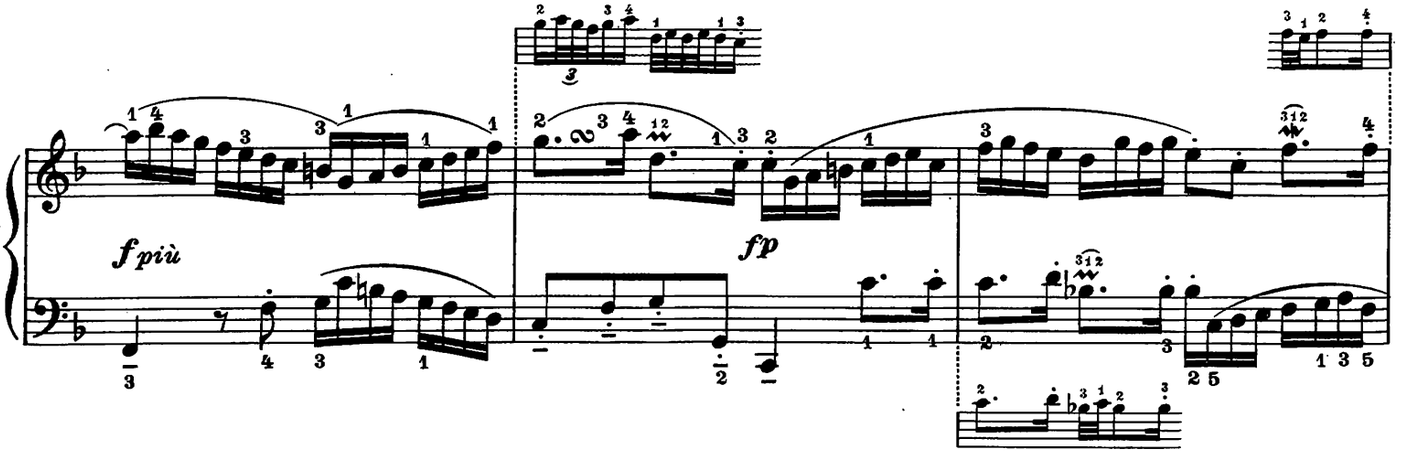
b) *Exécution traditionnelle:*

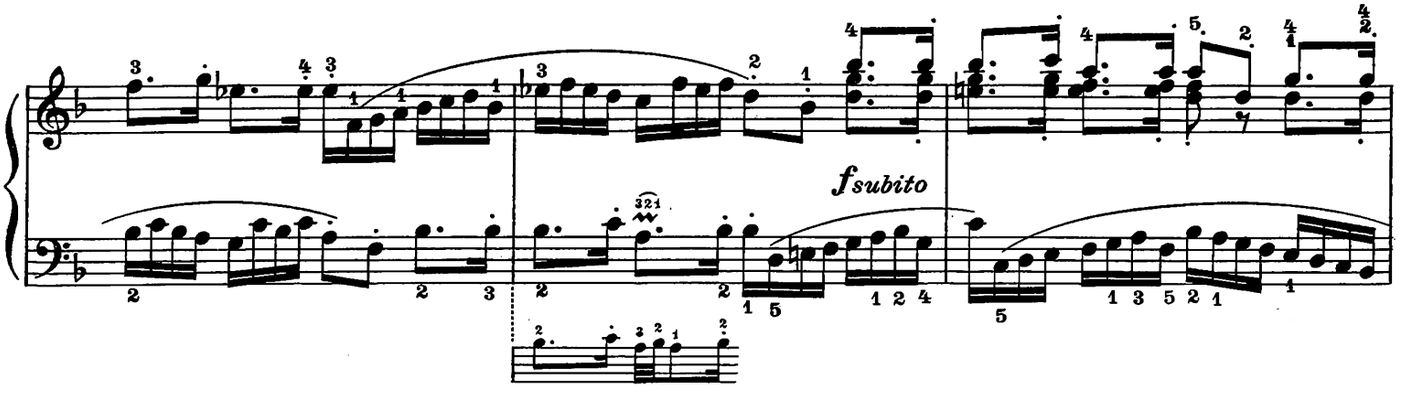


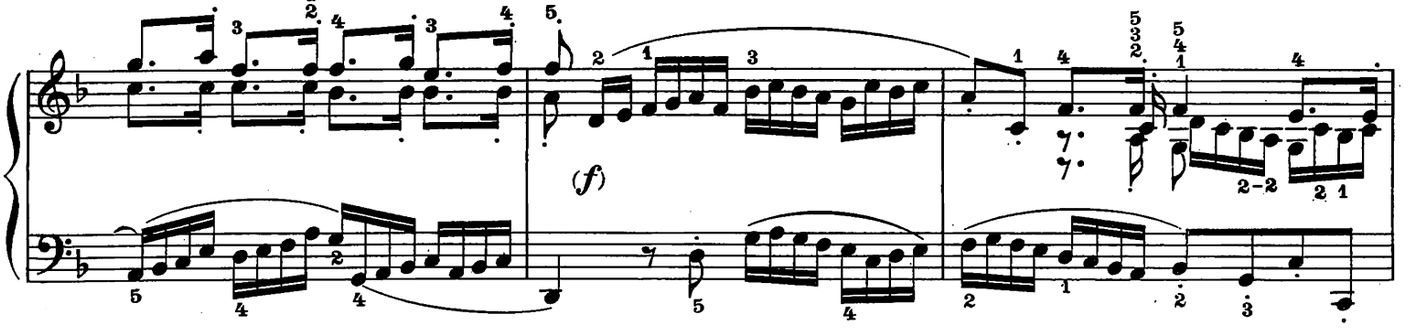
a) The autograph shows the indication "*Vitement*".

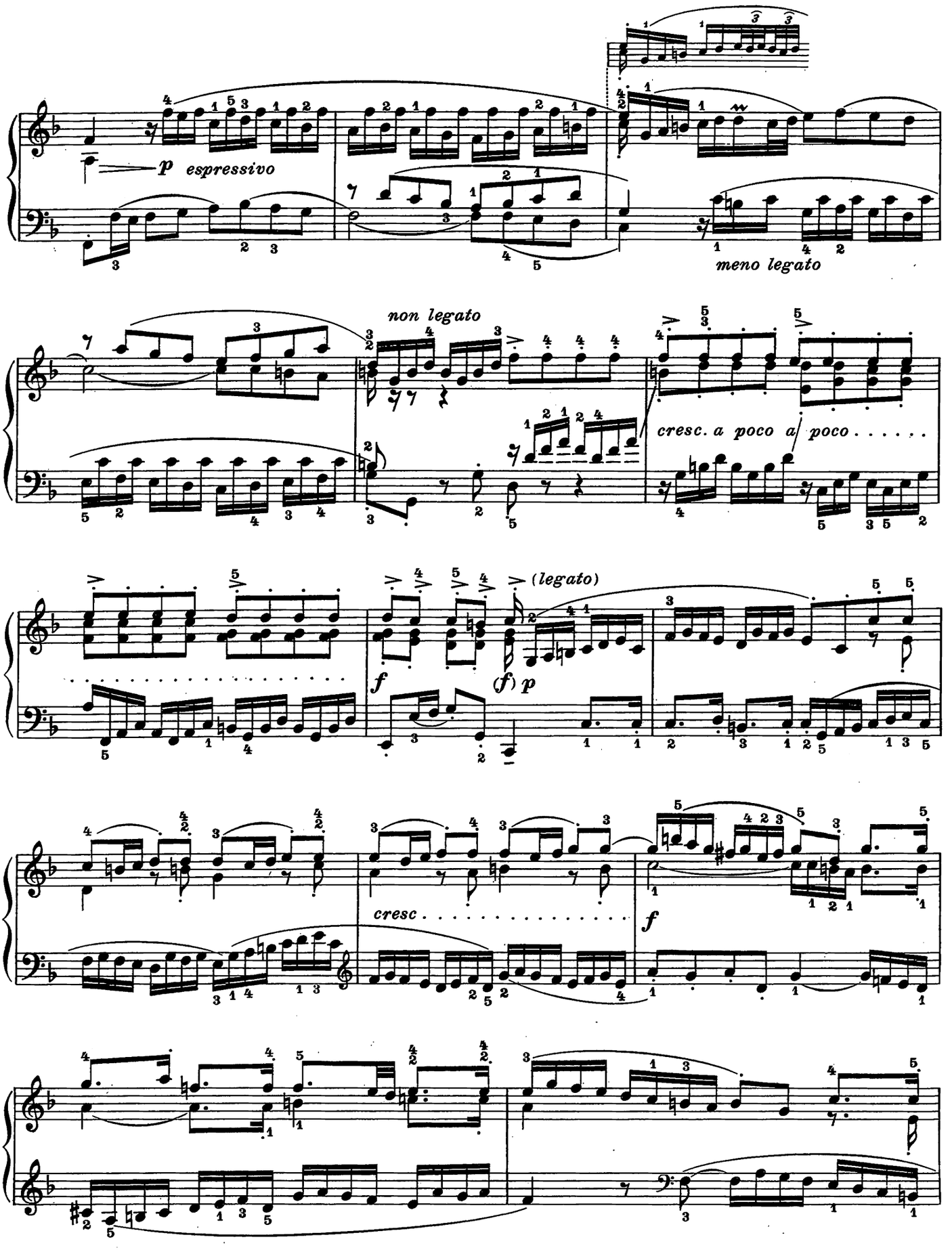
b) Traditional performance:

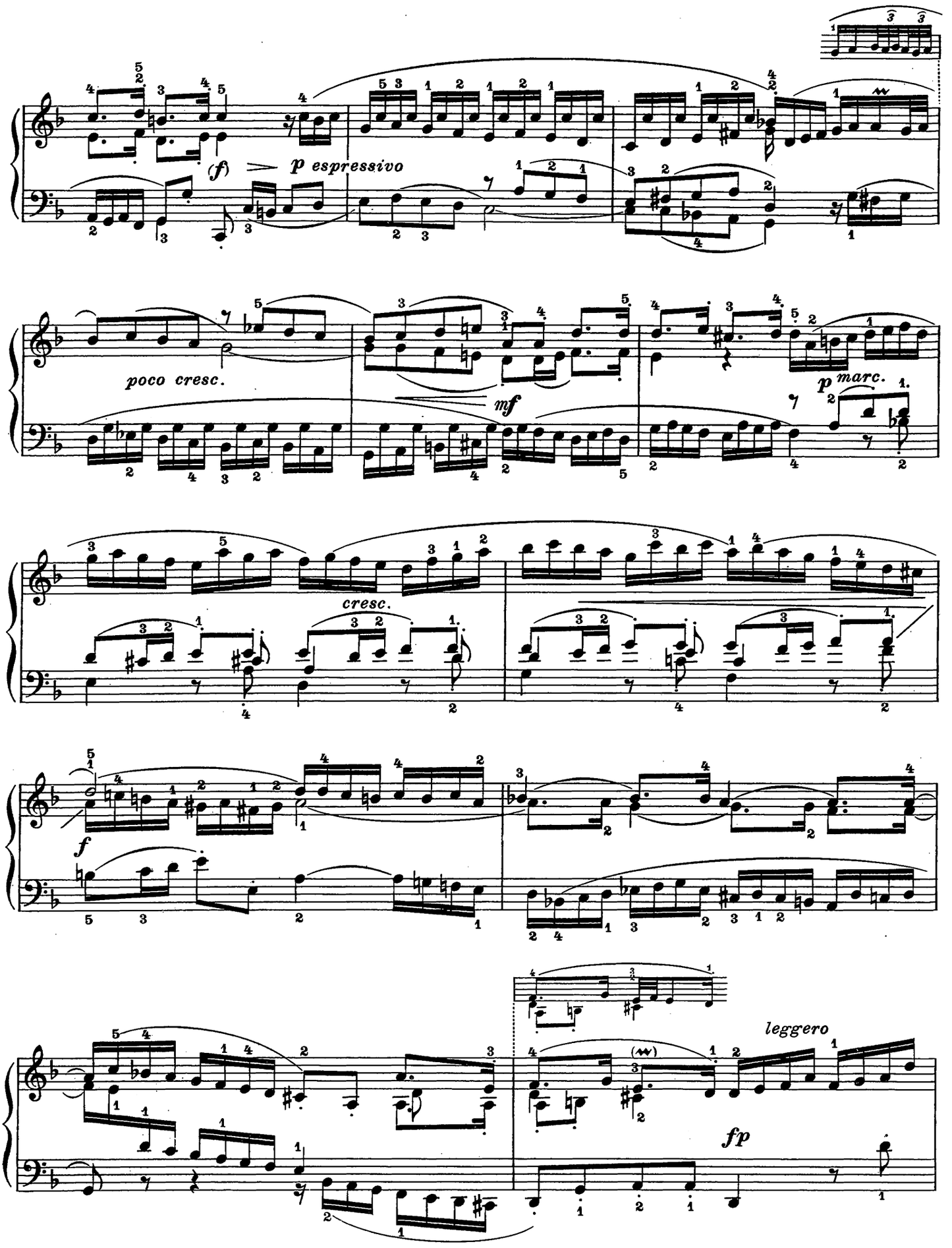


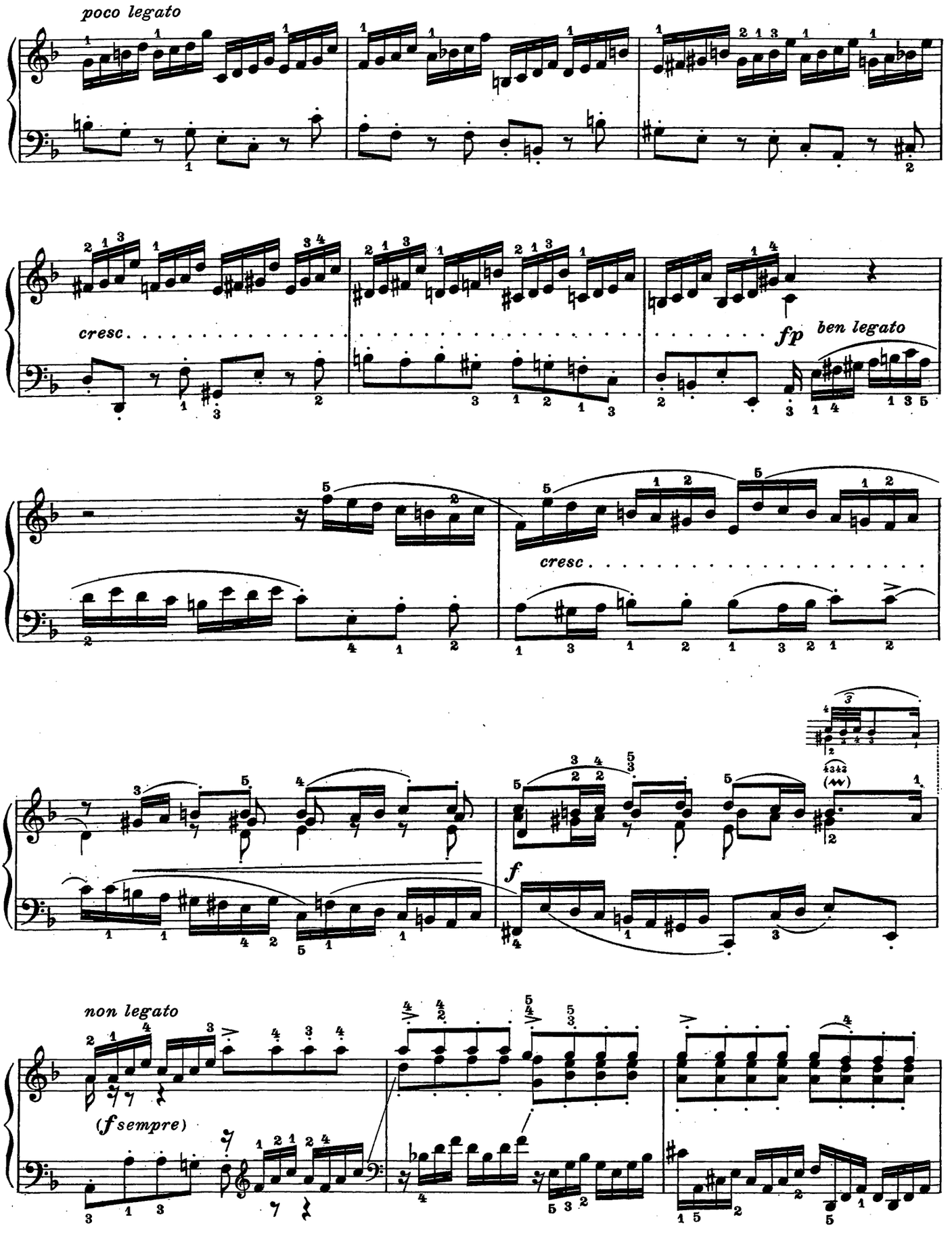

fpiù
fp

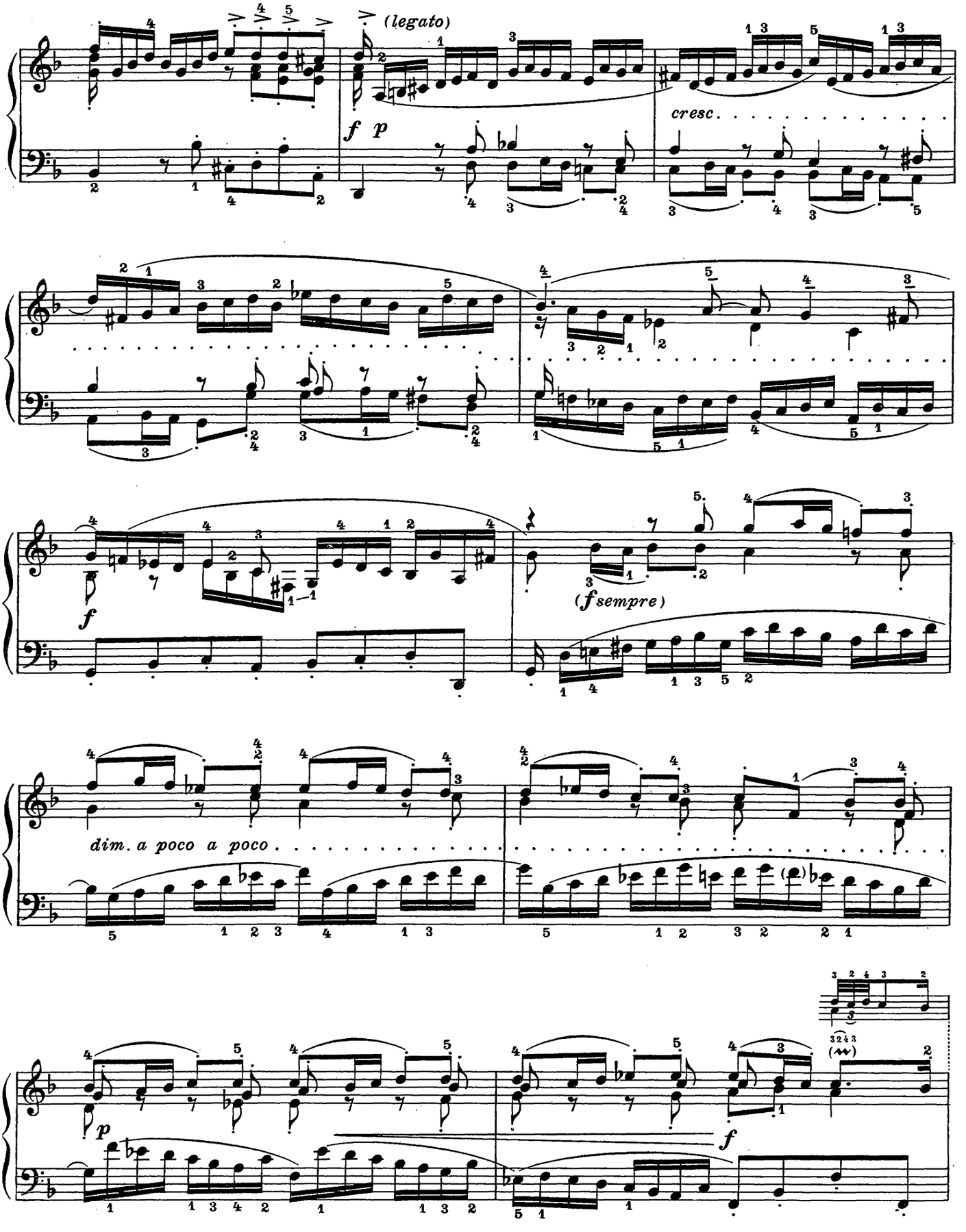

fsubito

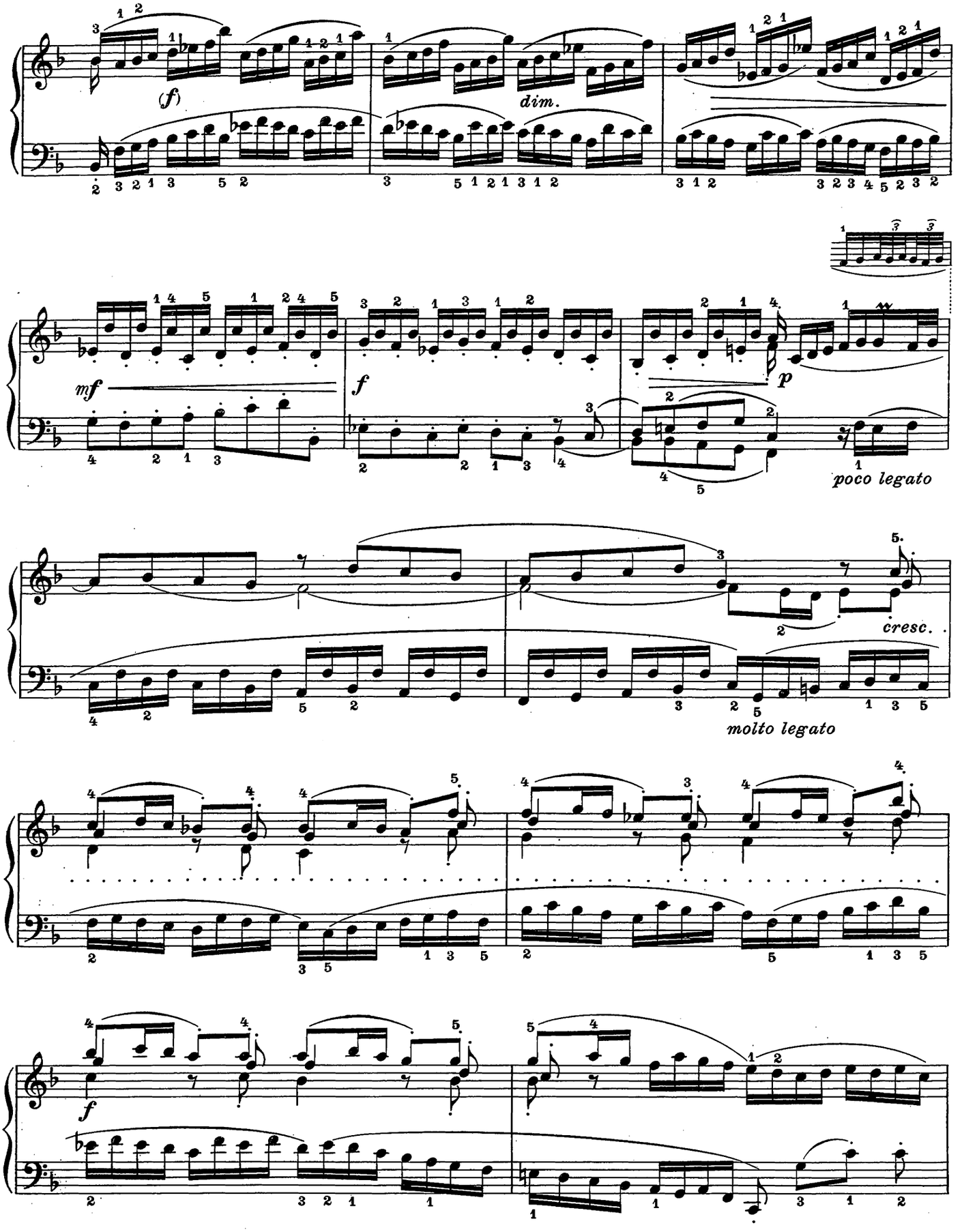

(f)

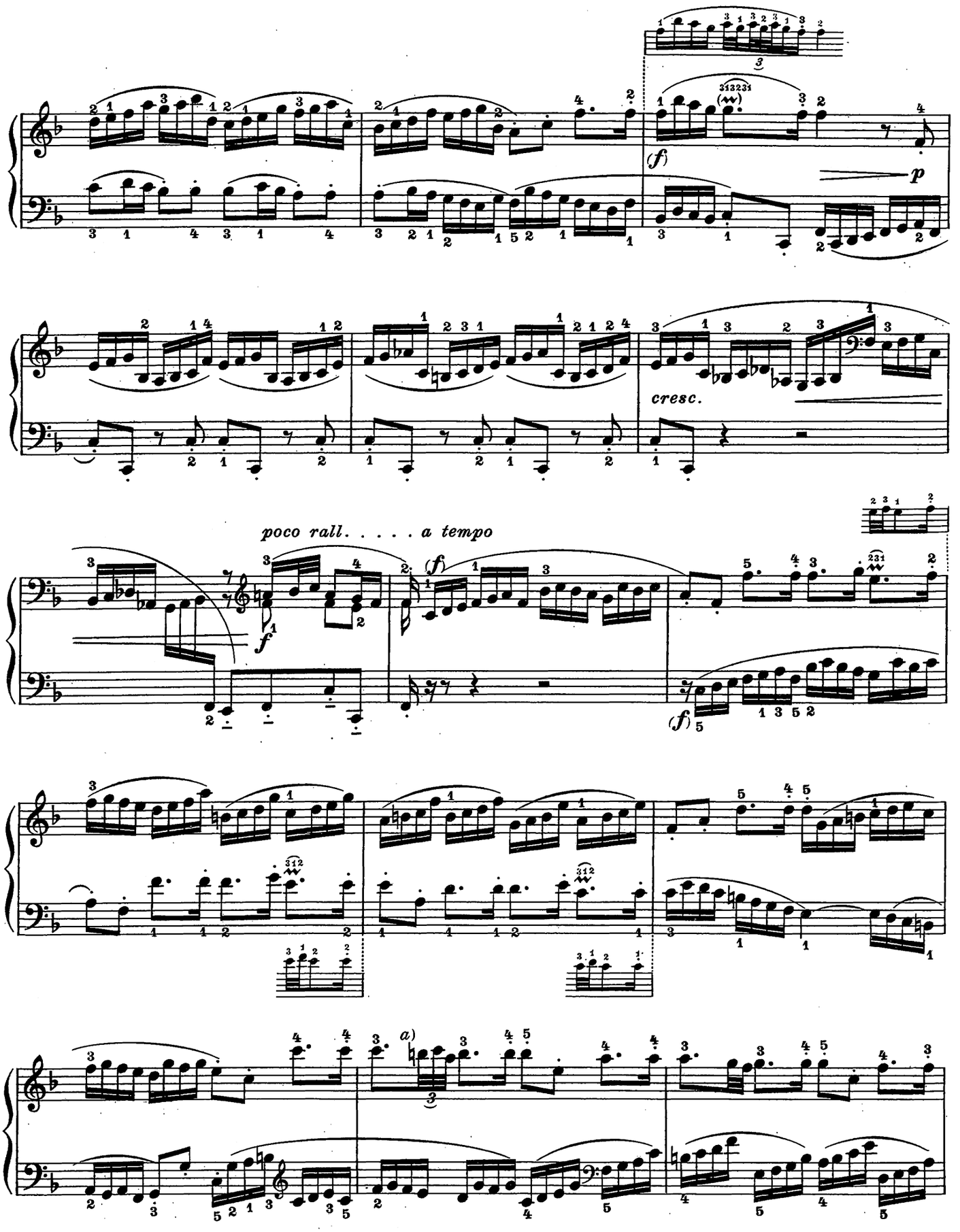

p espressivo
meno legato
non legato
cresc. a poco a poco . . . . . .
(legato)
f
(f) p
cresc . . . . . .
f


(f)
p espressivo
poco cresc.
mf
p marc.
cresc.
f
leggero
fp

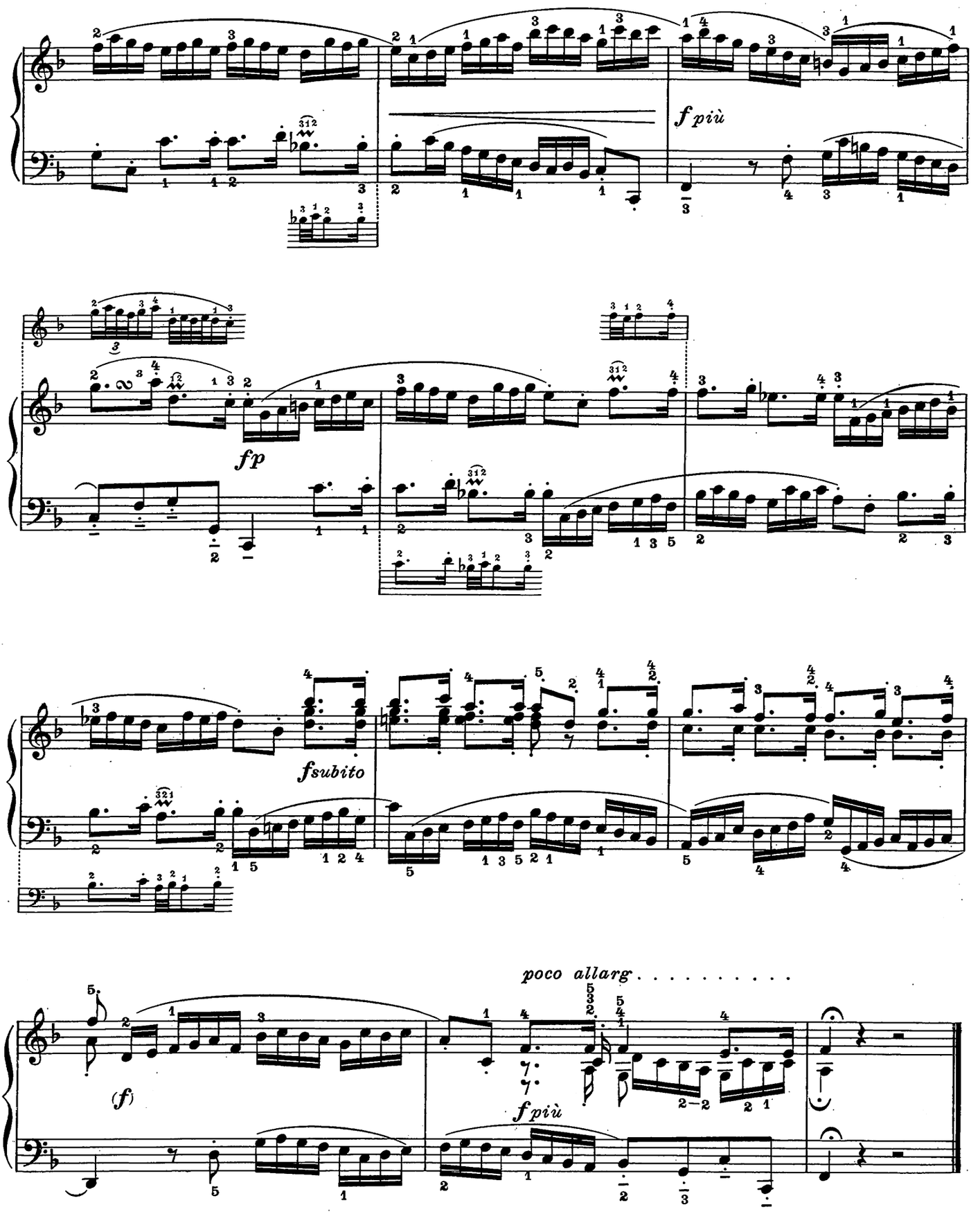

poco legato
cresc.
fp
ben legato
cresc.
f
non legato
(f sempre)


(legato)
f p
cresc.
f
(f sempre)
dim. a poco a poco
p
f


(f)
dim.
mf
f
p
poco legato
cresc.
molto legato
f

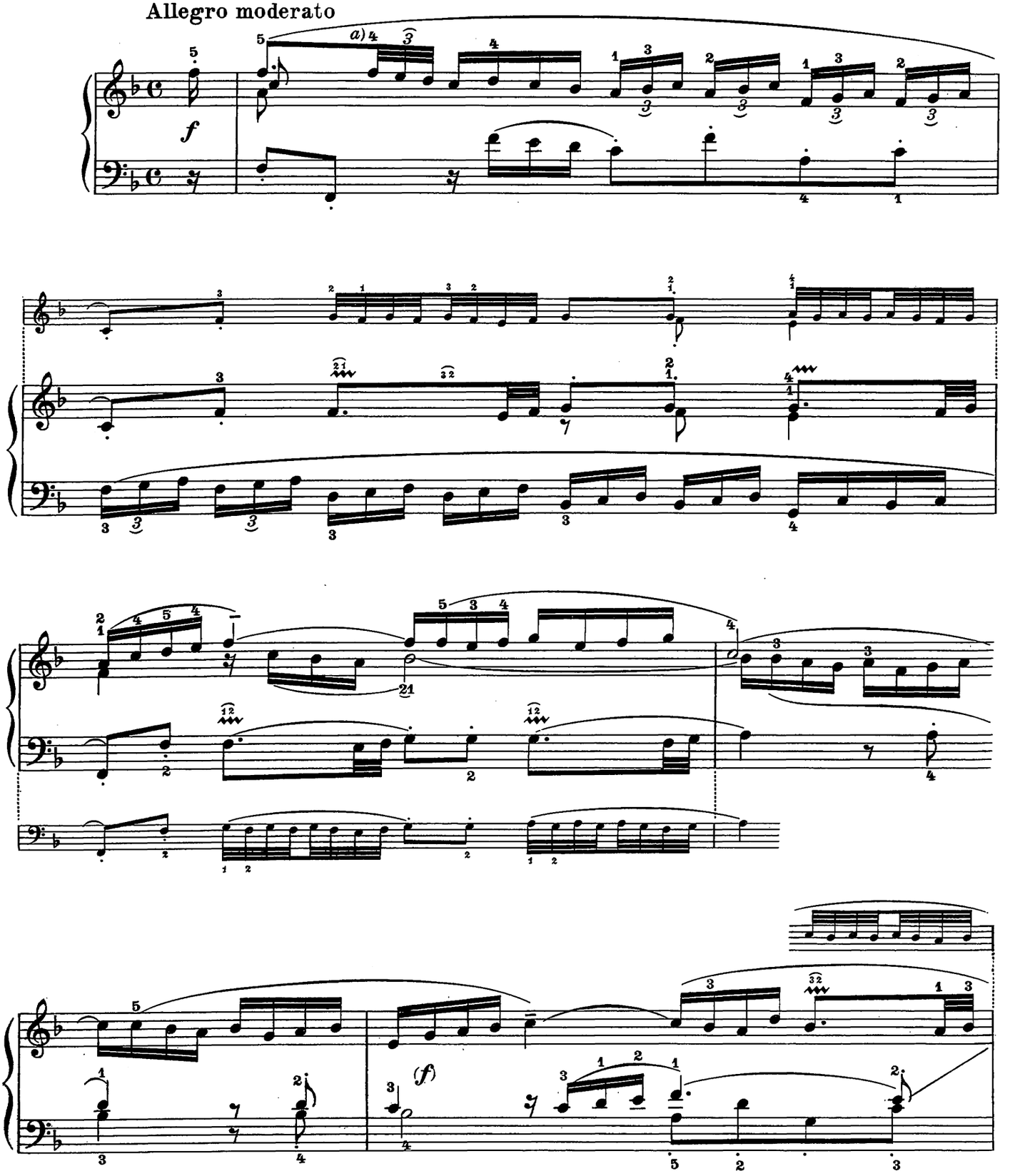


a) Vedi nota a battuta 7 | a) *Voir note à la mesure 7* | a) See the annotation at the 7th bar

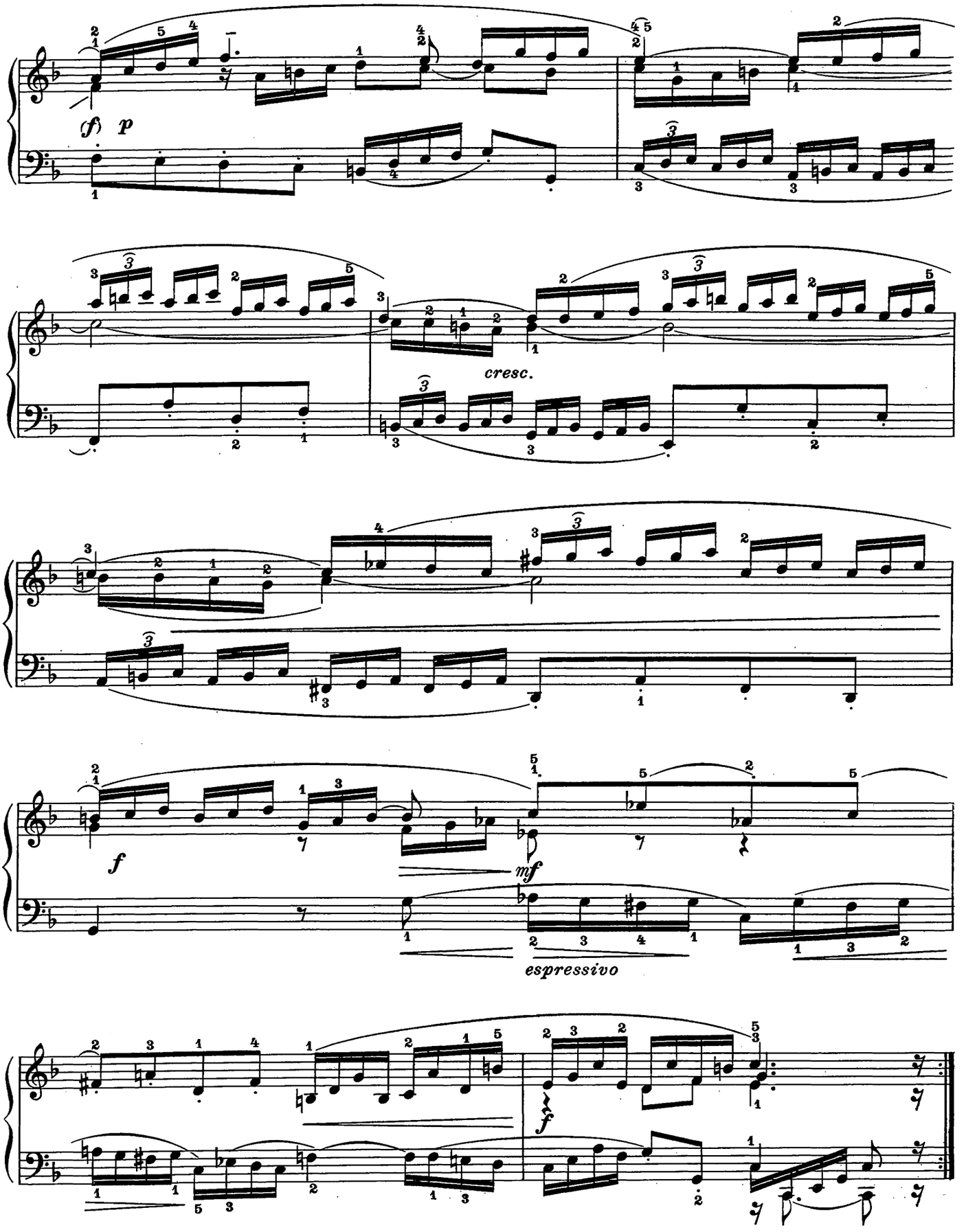

f più
fp
fsubito
poco allarg. . . . . .
(f)
f più

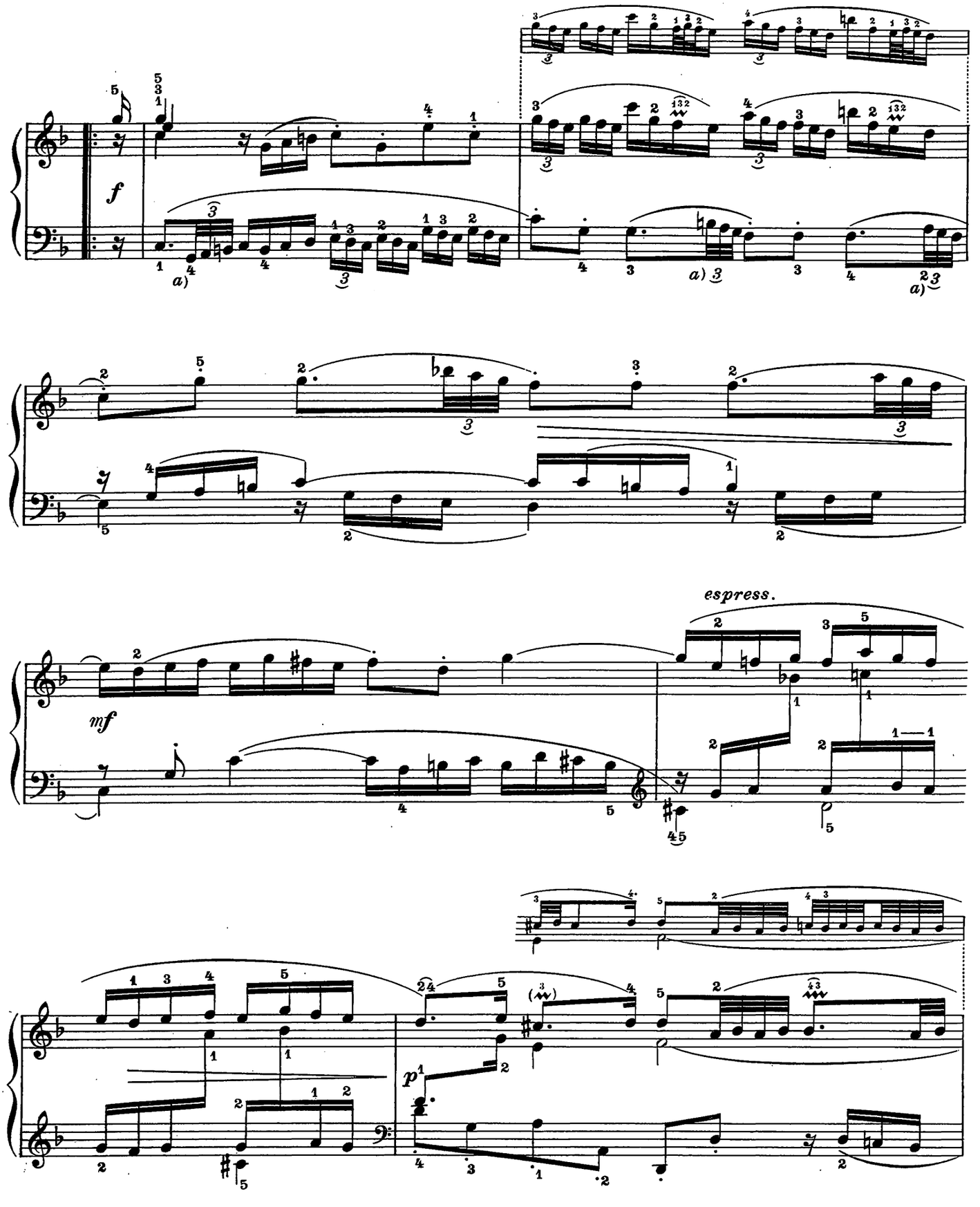
ALLEMANDA *ALLEMANDE* ALLEMAND

Allegro moderato

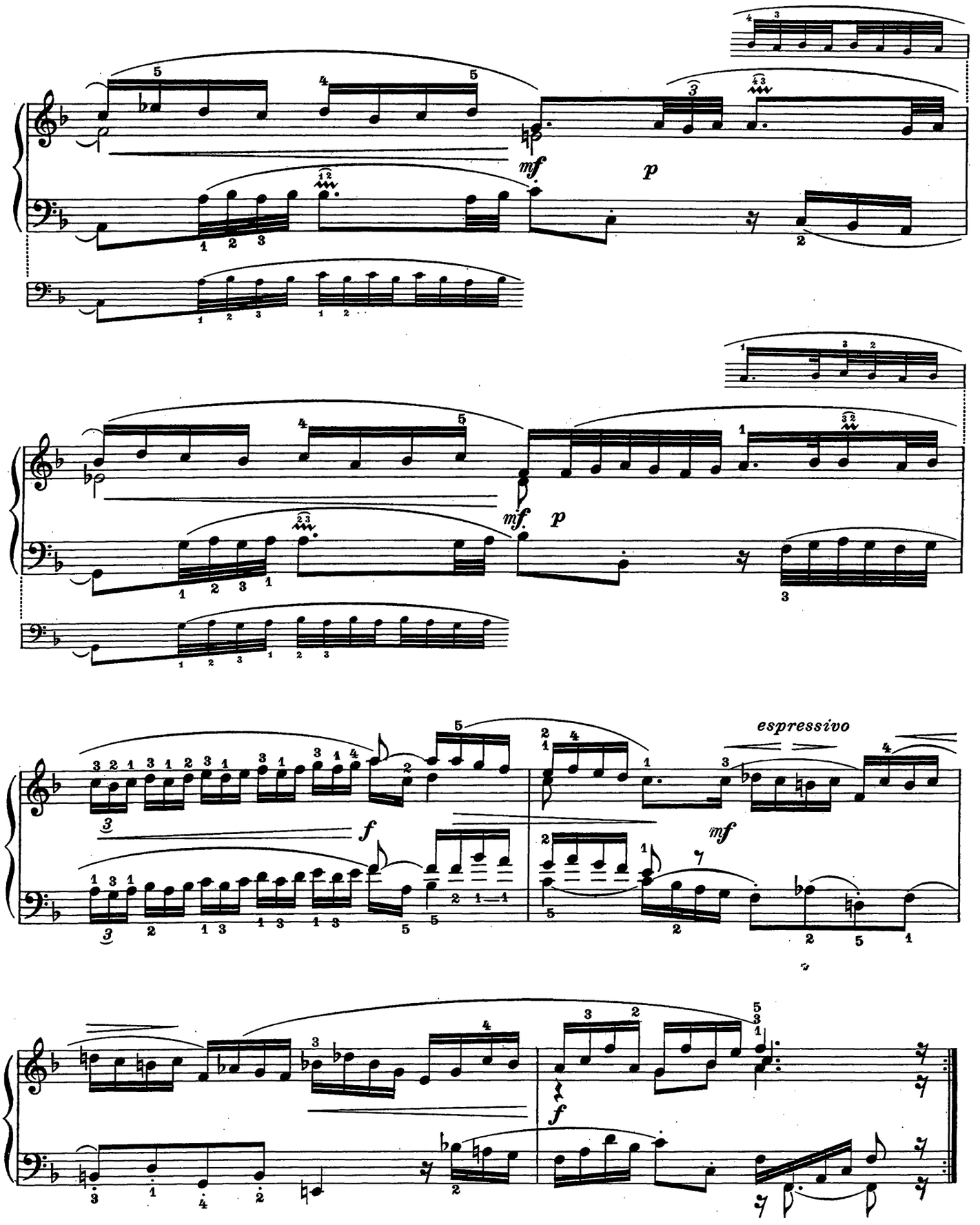


a) Vedi nota nel Preludio. | a) *Voir la note dans le Prélude.* | a) See the annotation made in the Prelude.

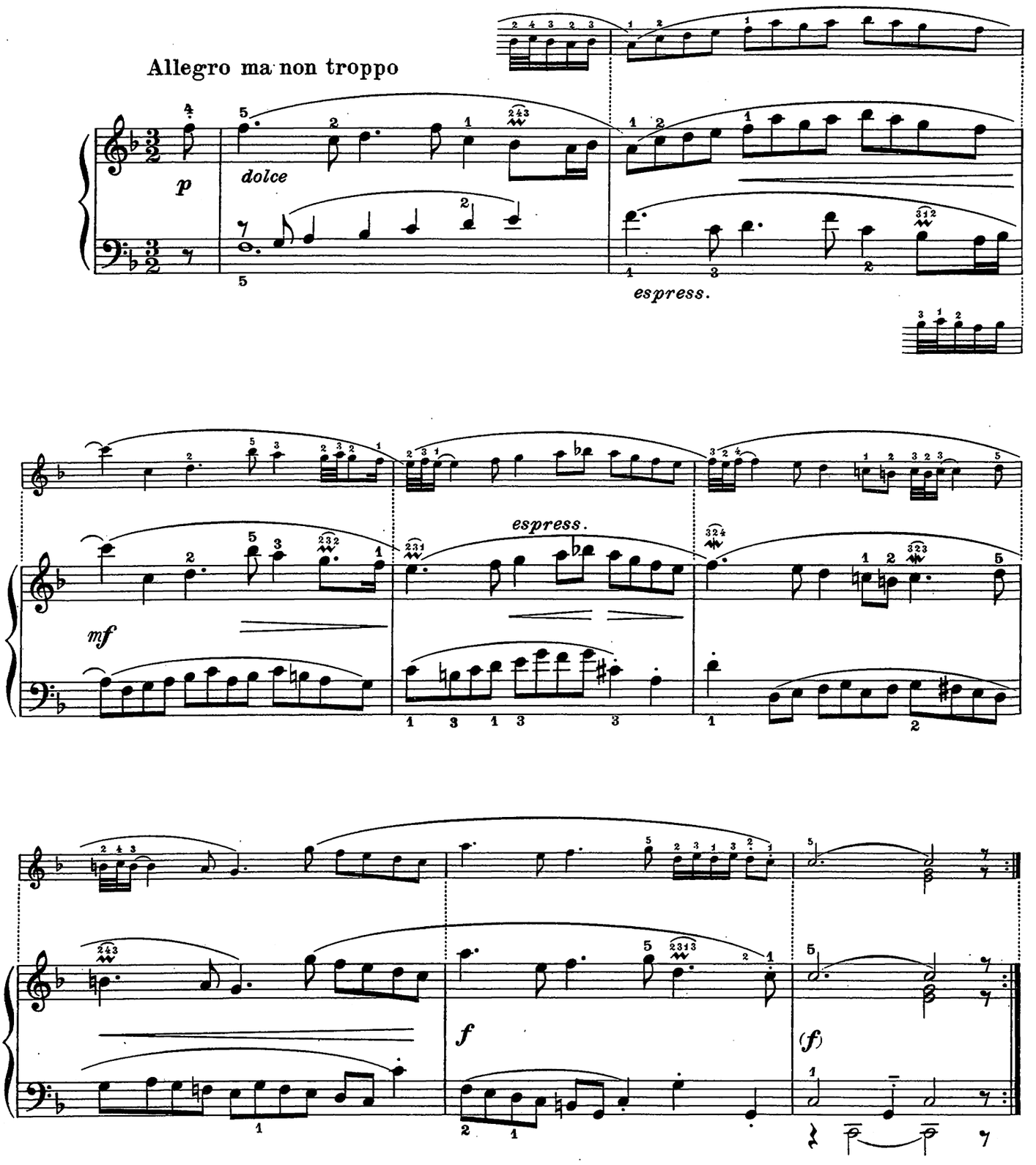

(f) p
cresc.
f
mf
espressivo
f

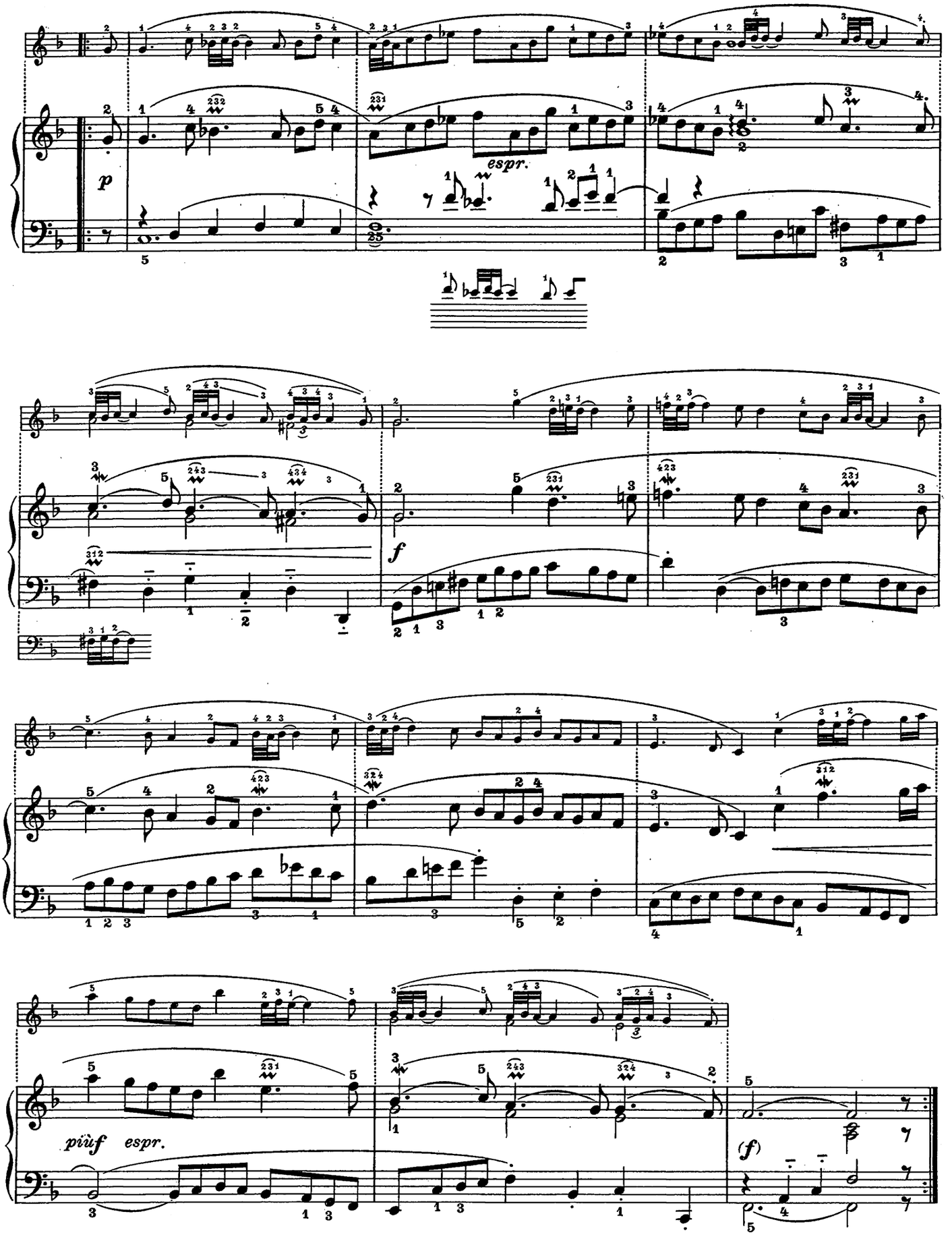


a) Vedi nota nel Preludio. | a) *Voir la note dans le Prélude.* | a) See the annotation made in the Prelude.

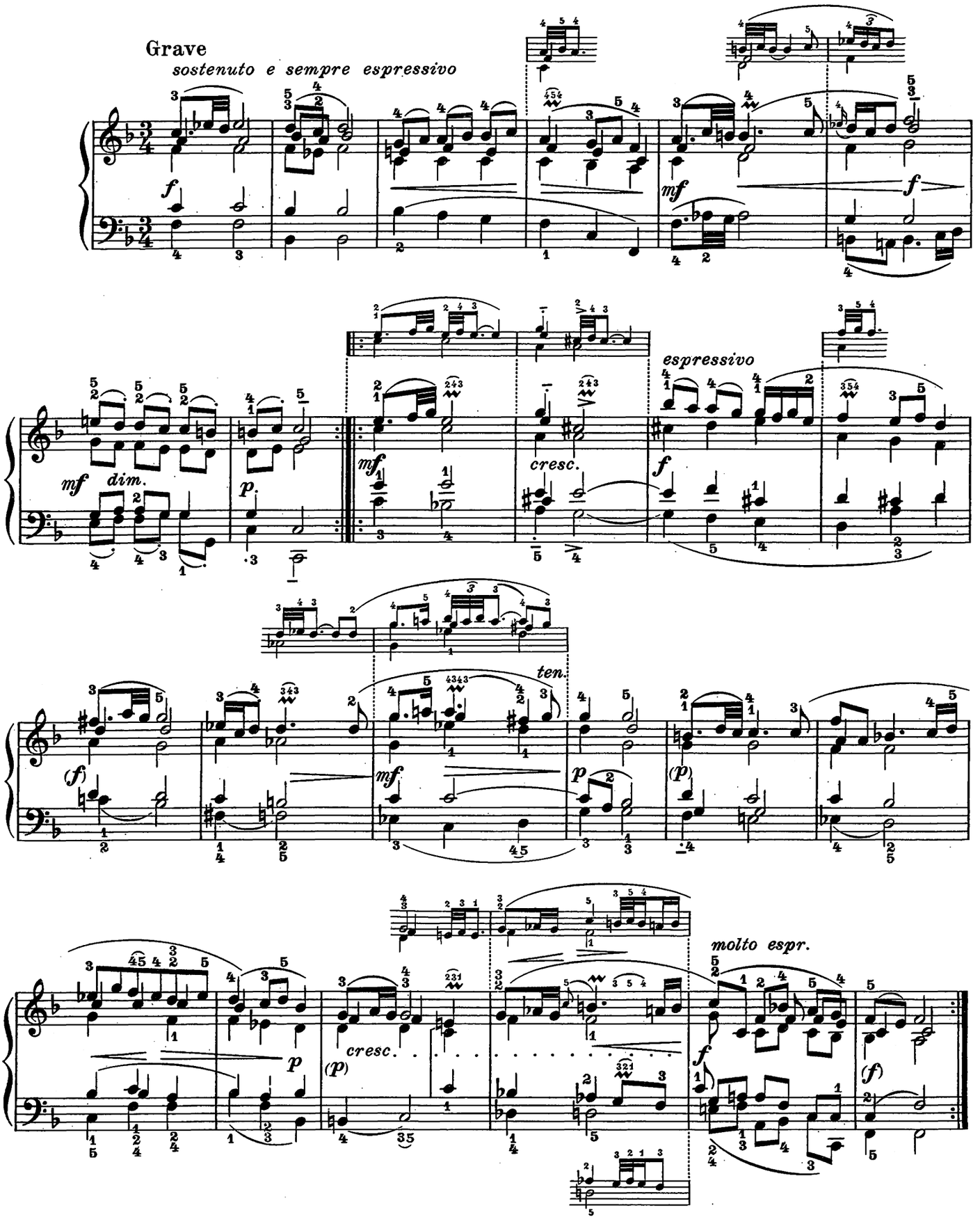

mf
p
mf.
p
espressivo
f
mf
f

CORRENTE *COURANTE* CORRENTE



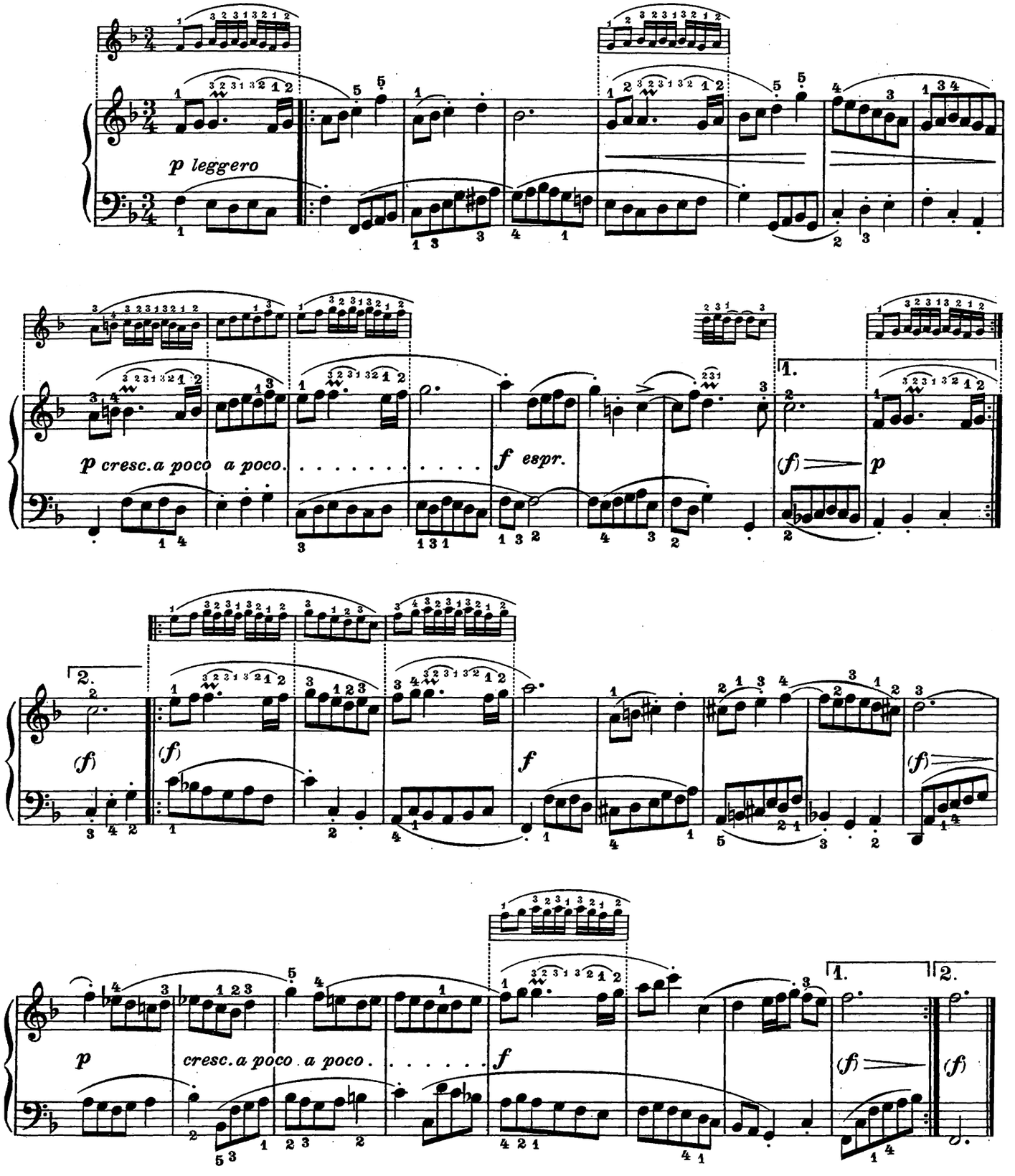

p
espr.
f
più f espr.
(f)

SARABANDA *SARABANDE* SARABAND

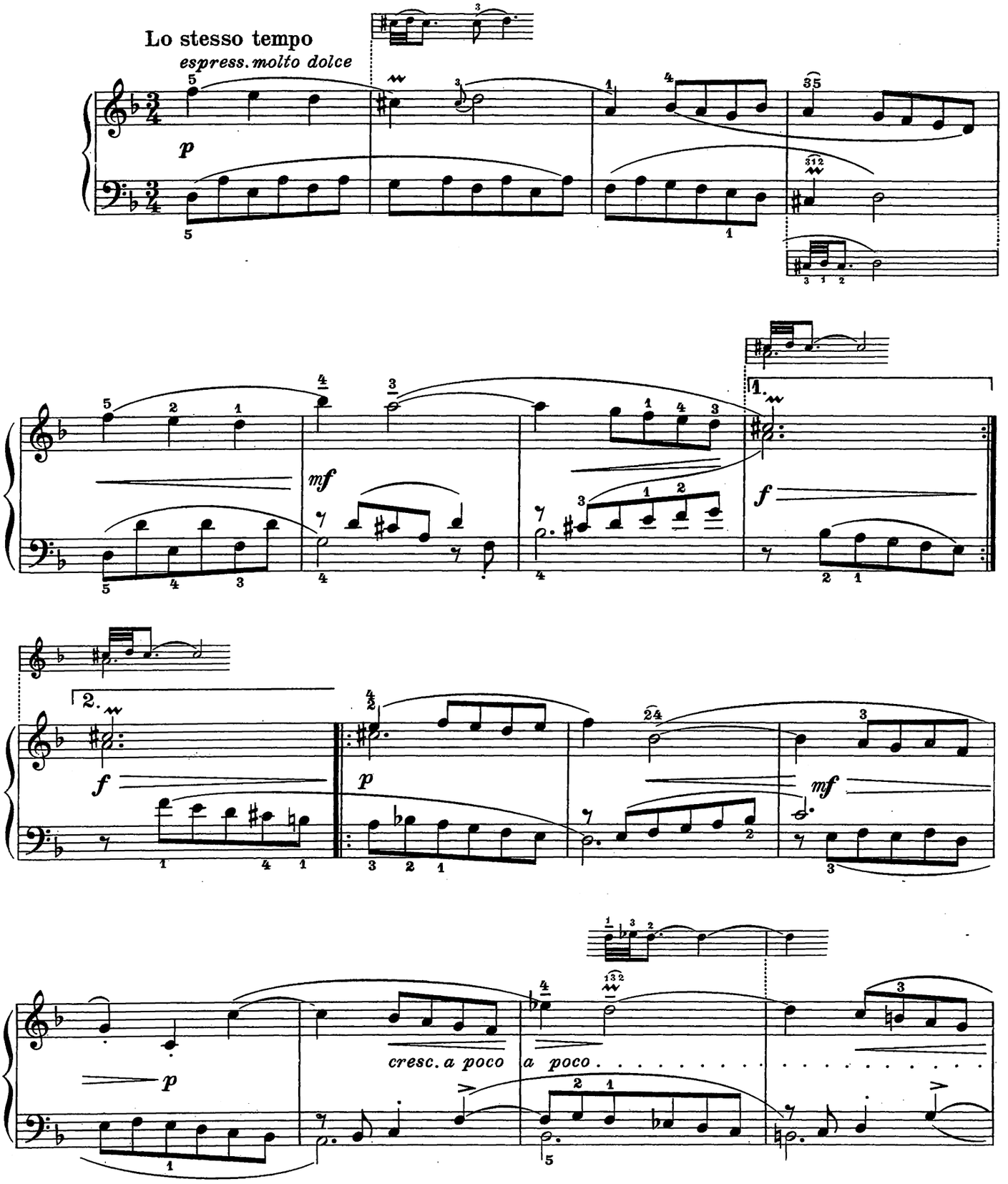


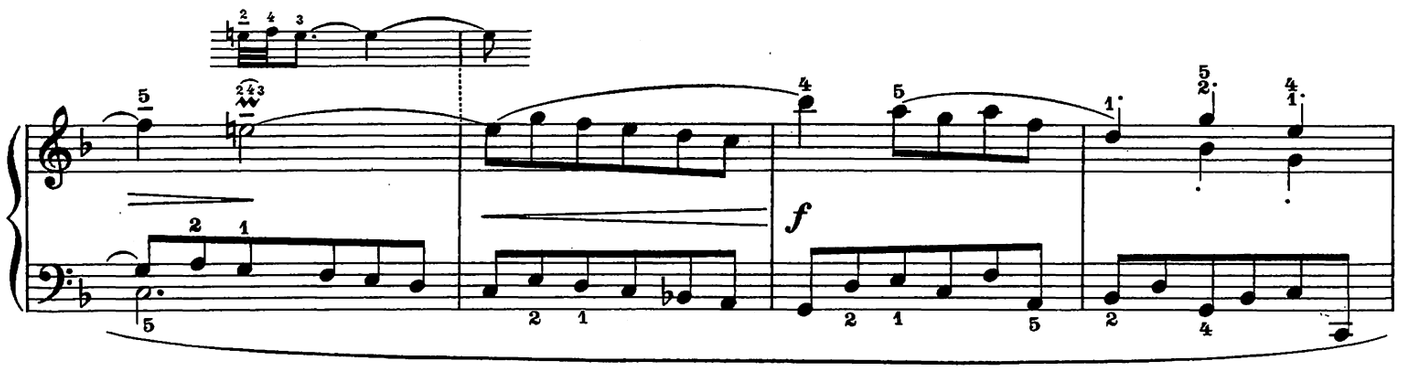
MINUETTO I. *MENUET I.* MINUET I.

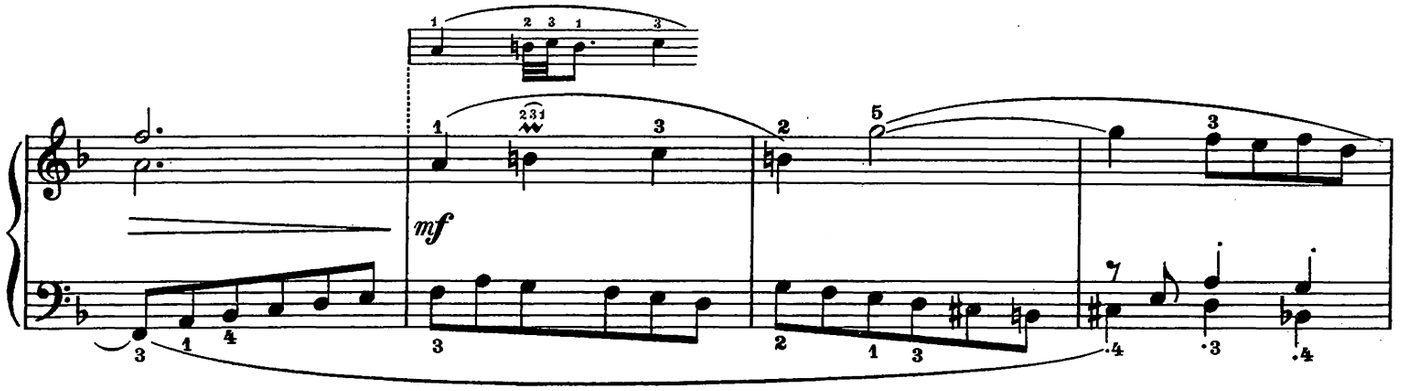
Allegro grazioso

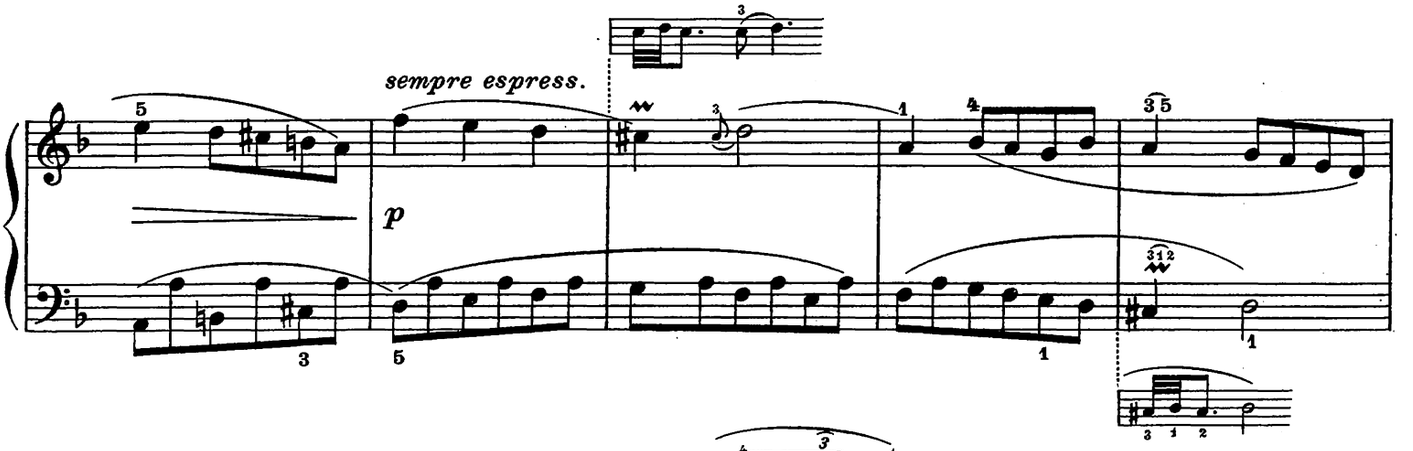


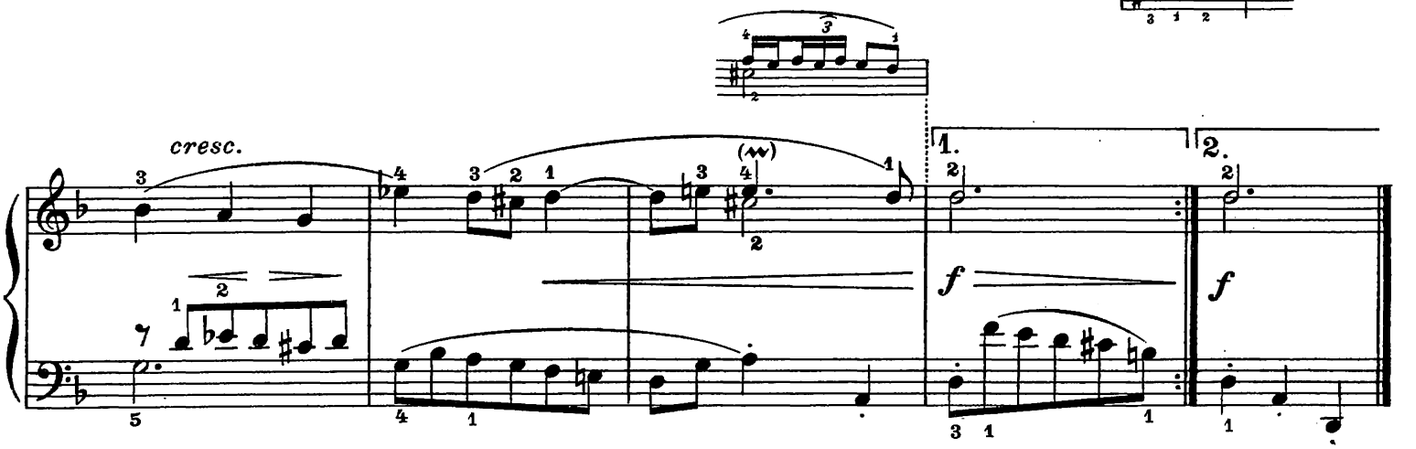
MINUETTO II. *MENUET II.* MINUET II.









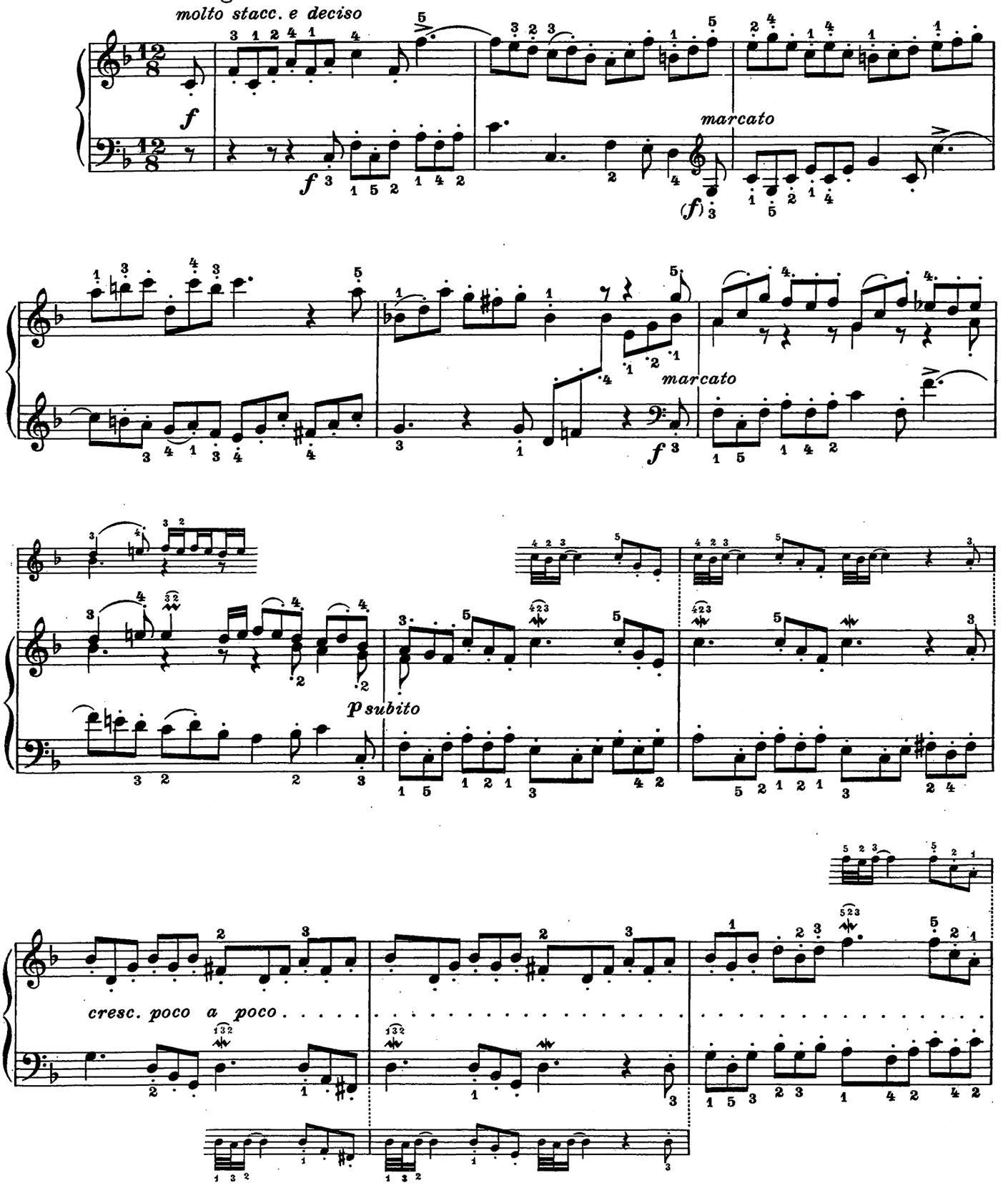


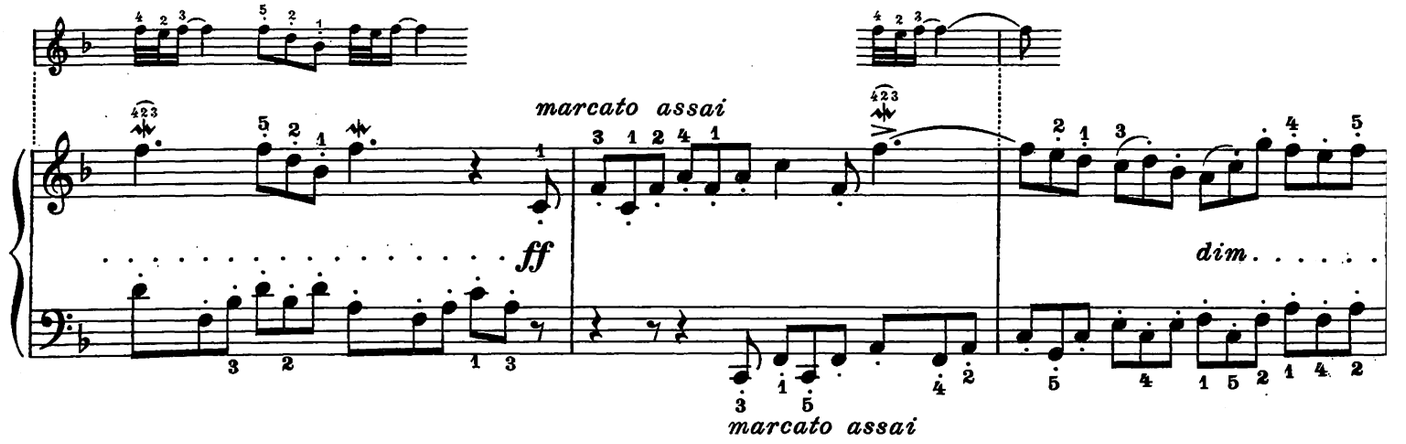
D. C. Minuetto I.

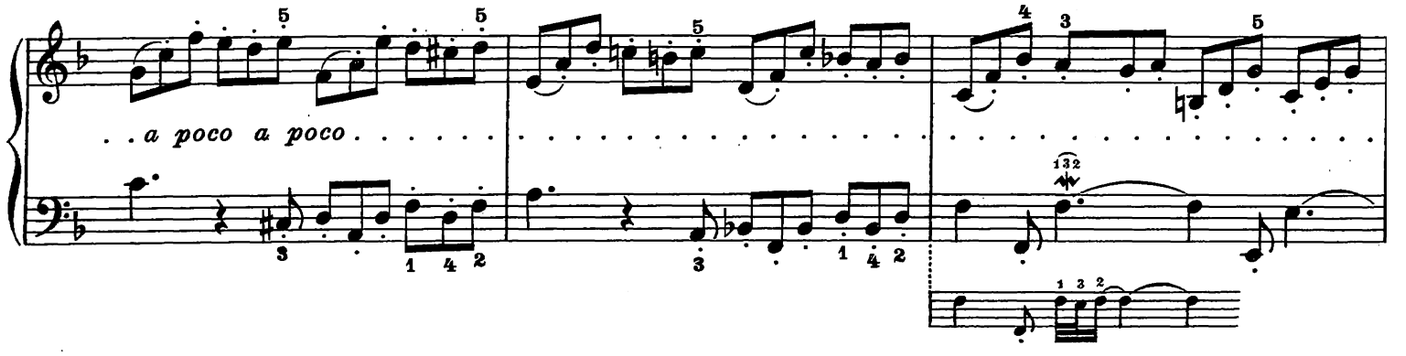
GIGA *GIGUE* JIG

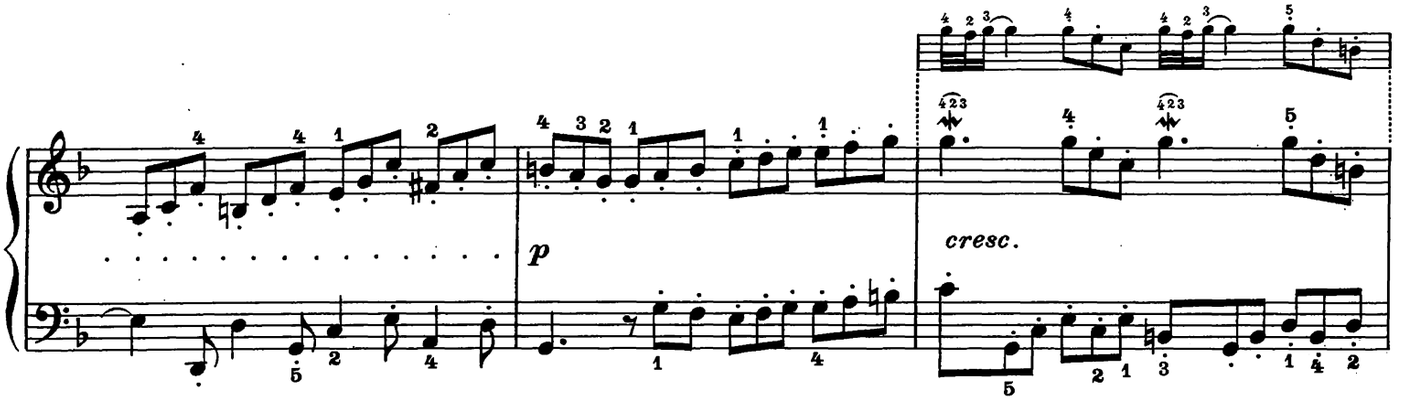
Presto giocoso

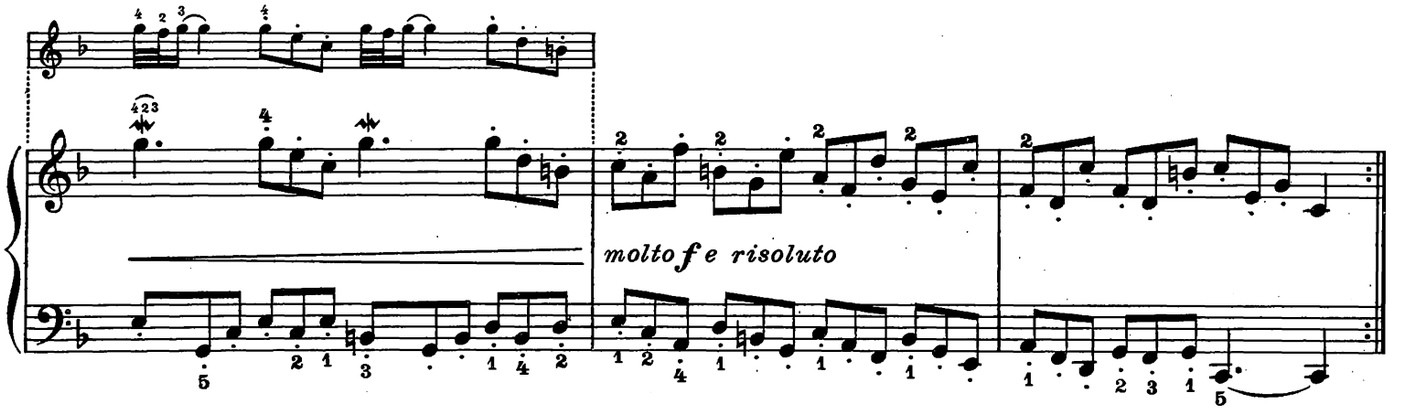
molto stacc. e deciso

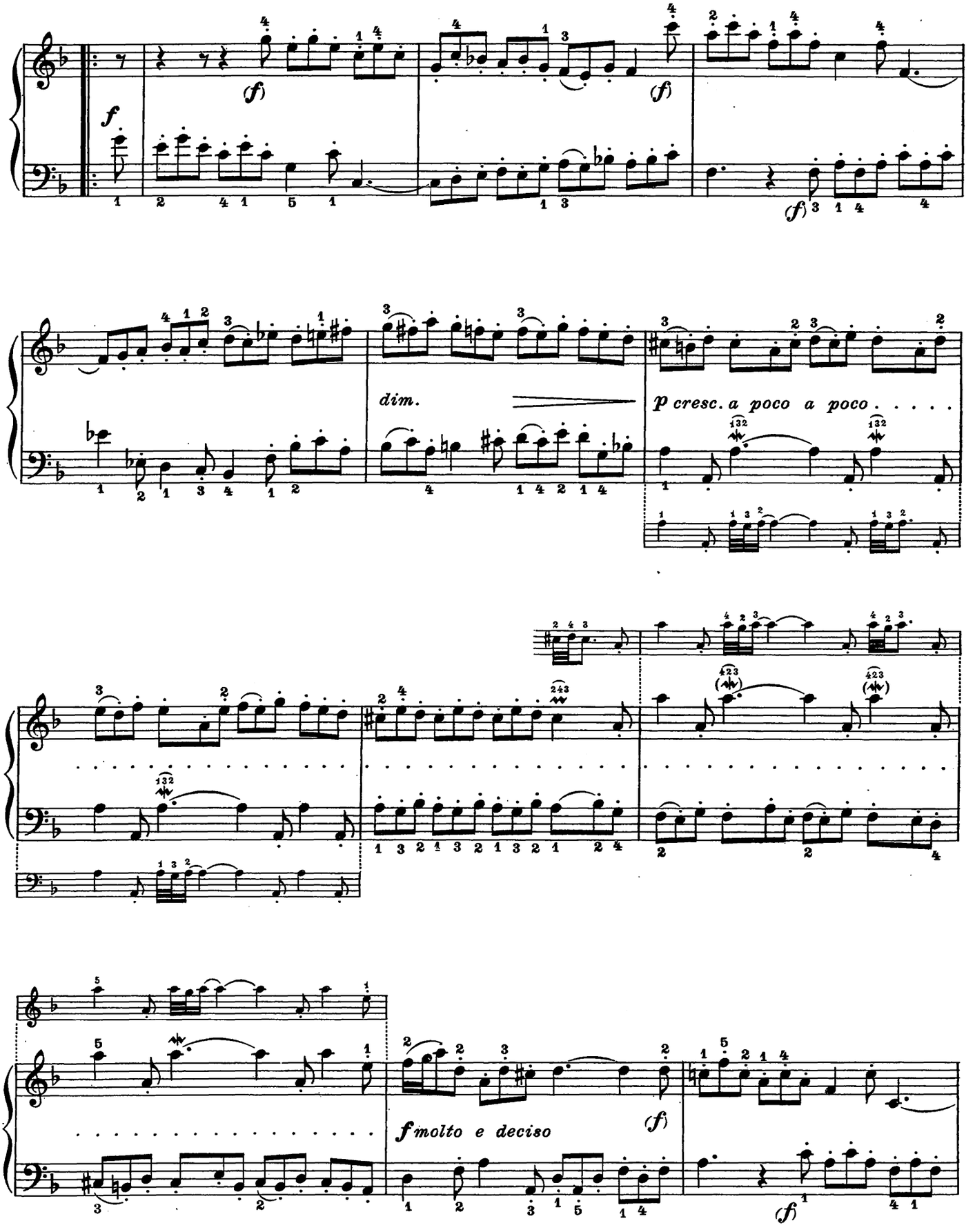


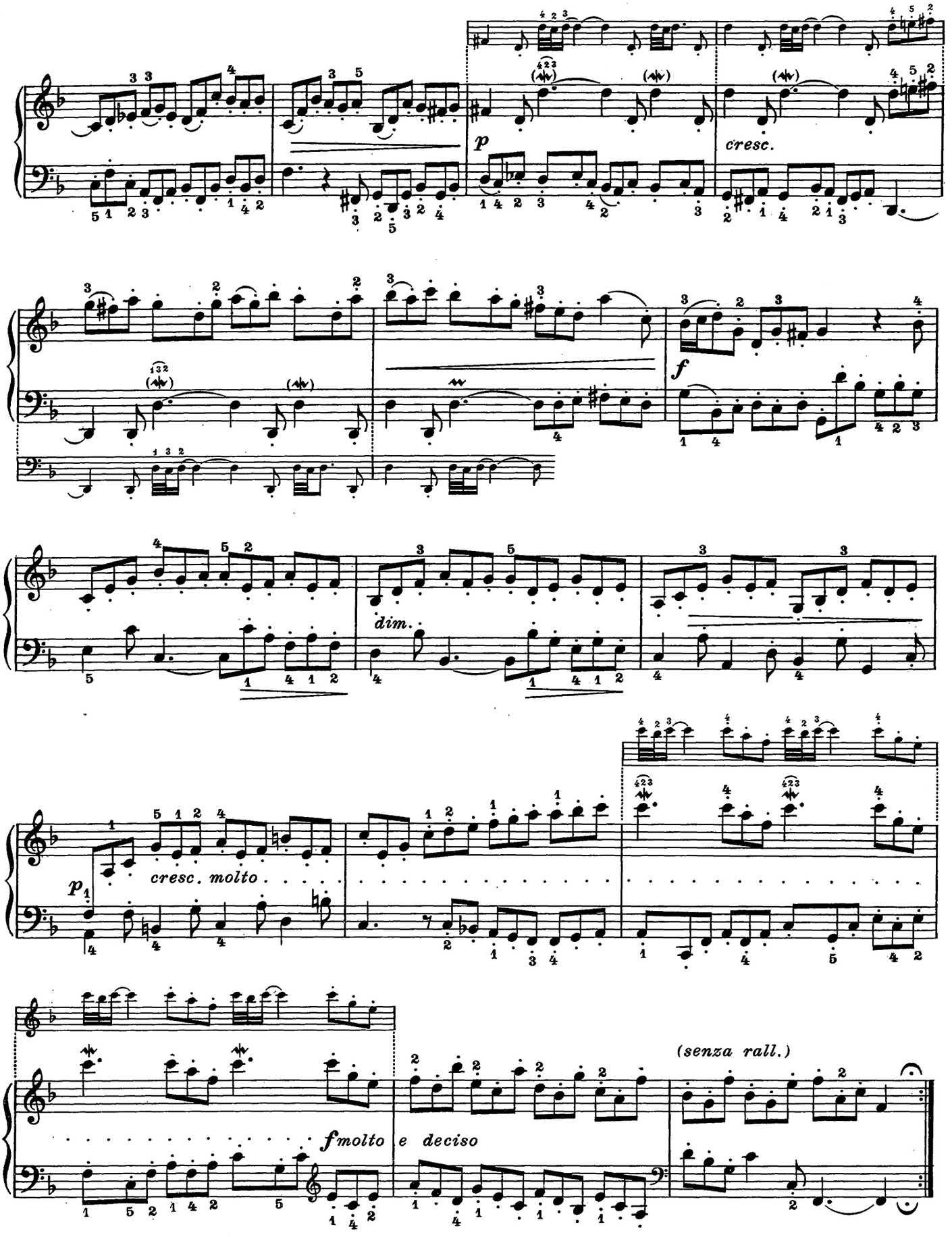

marcato assai
ff
dim.
marcato assai


a poco a poco


p
cresc.

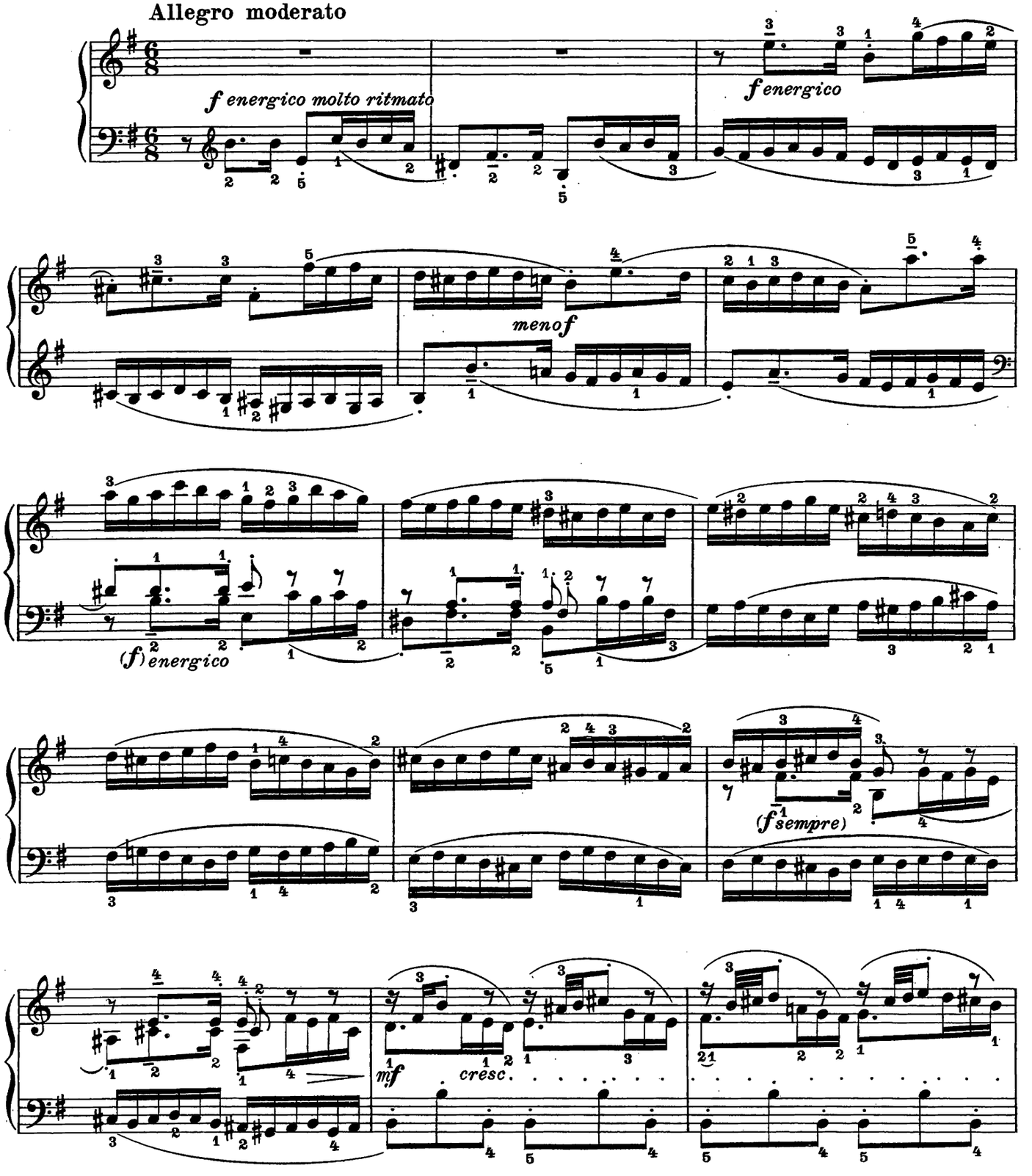

molto f e risoluto

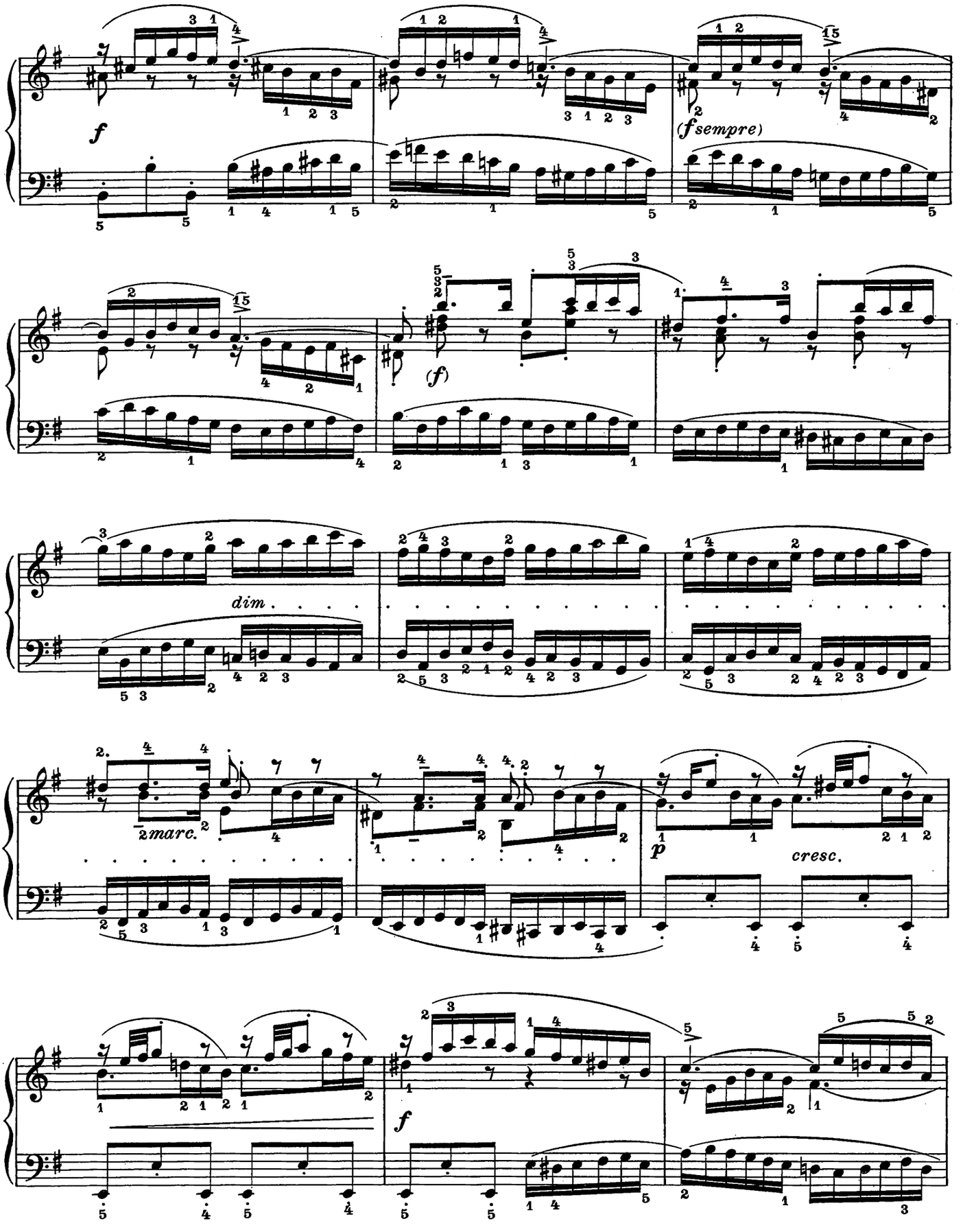

f
(f)
(f)
(f)
dim.
p cresc. a poco a poco . . . . .
f molto e deciso
(f)
(f)

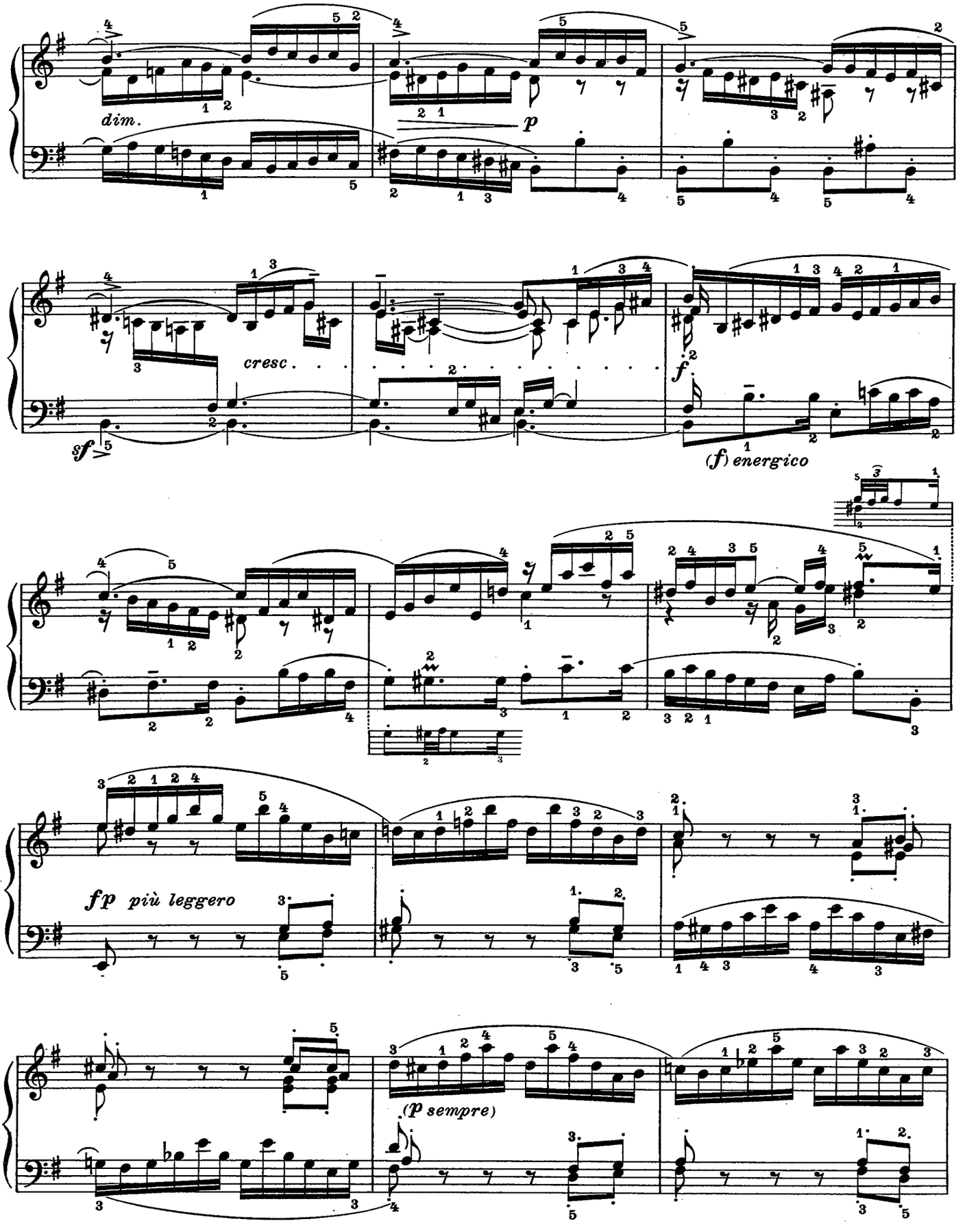

p
cresc.
f
dim.
p
cresc. molto
fmolto e deciso
(senza rall.)

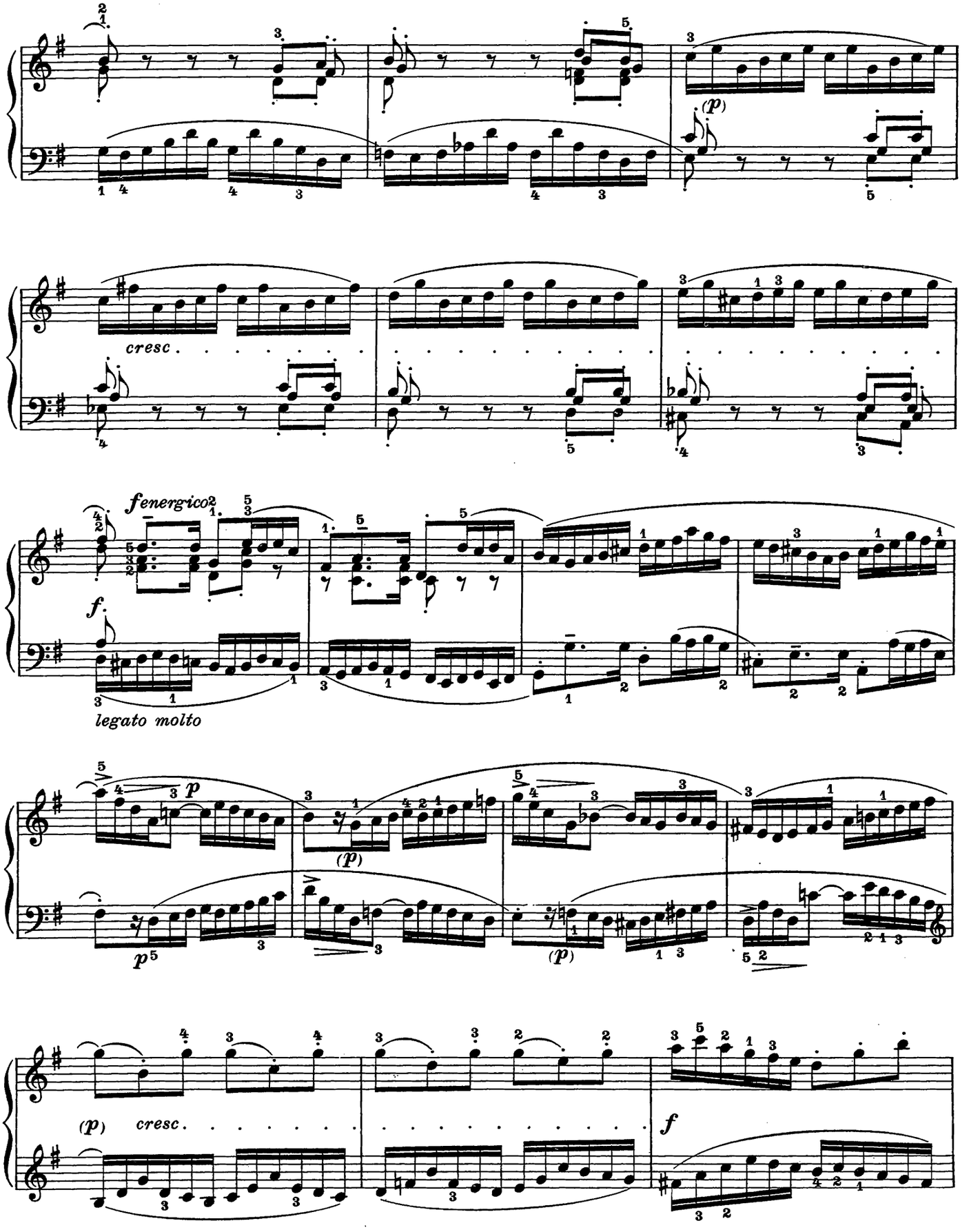
SUITE V.

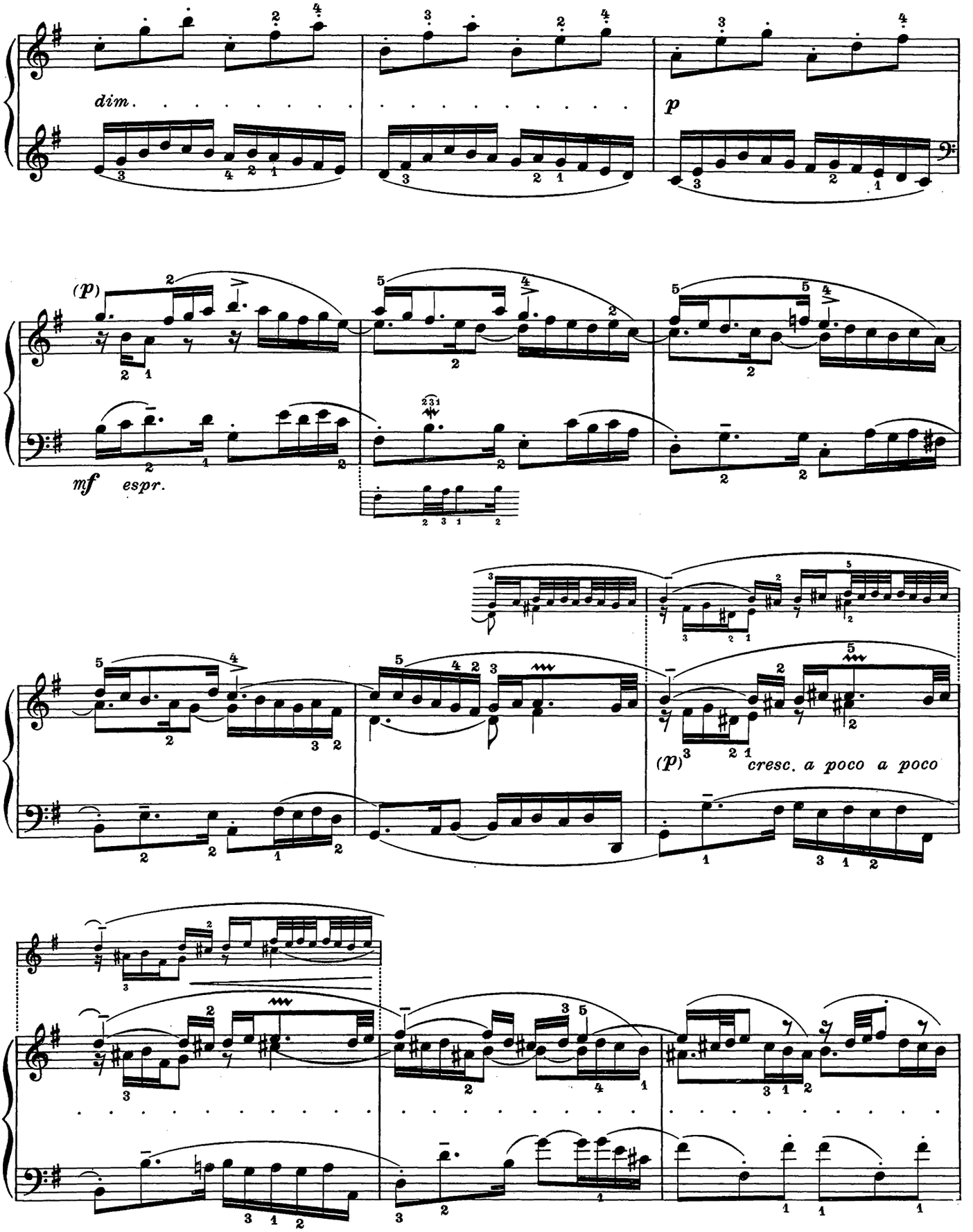
PRELUDIO *PRÉLUDE* PRELUDE

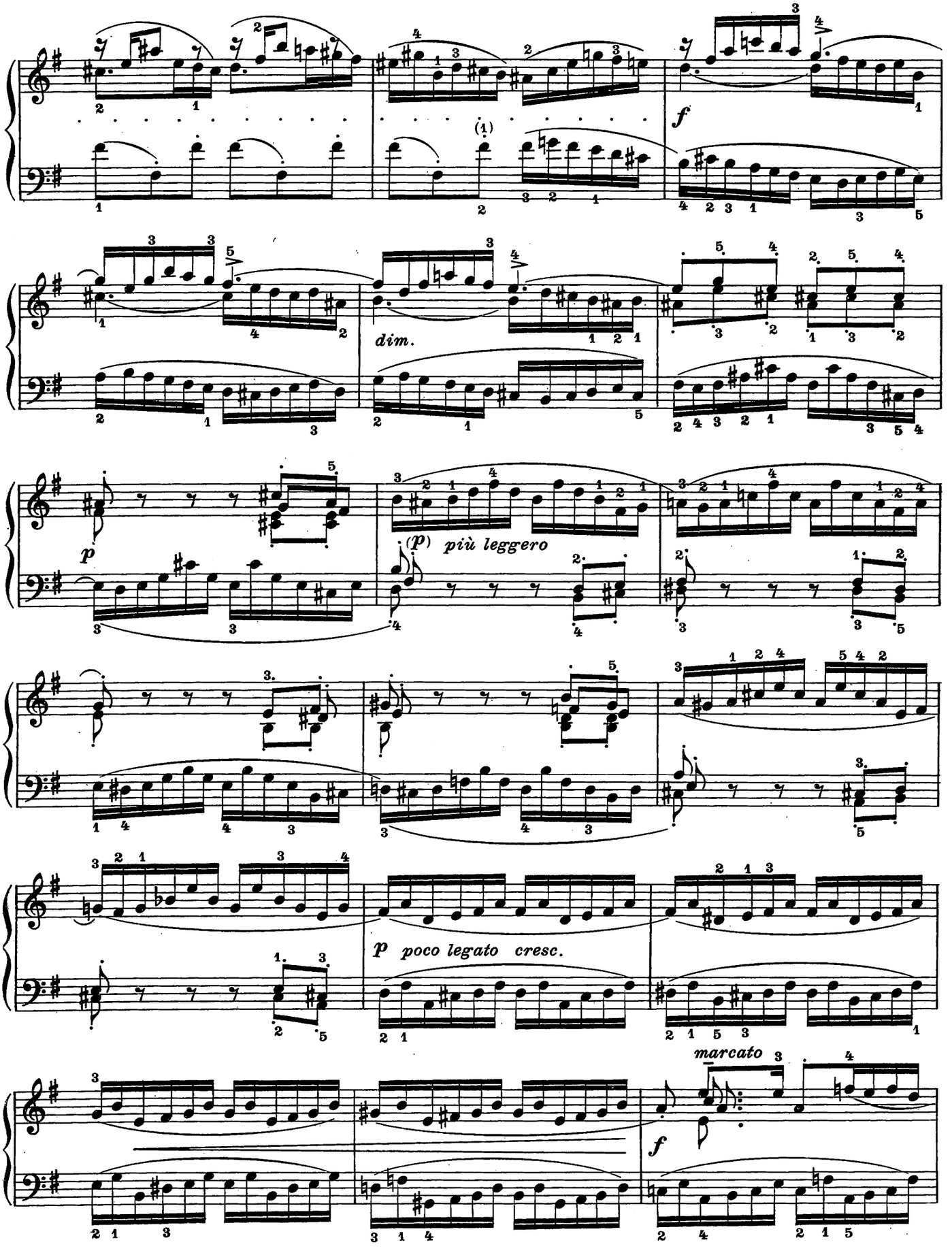


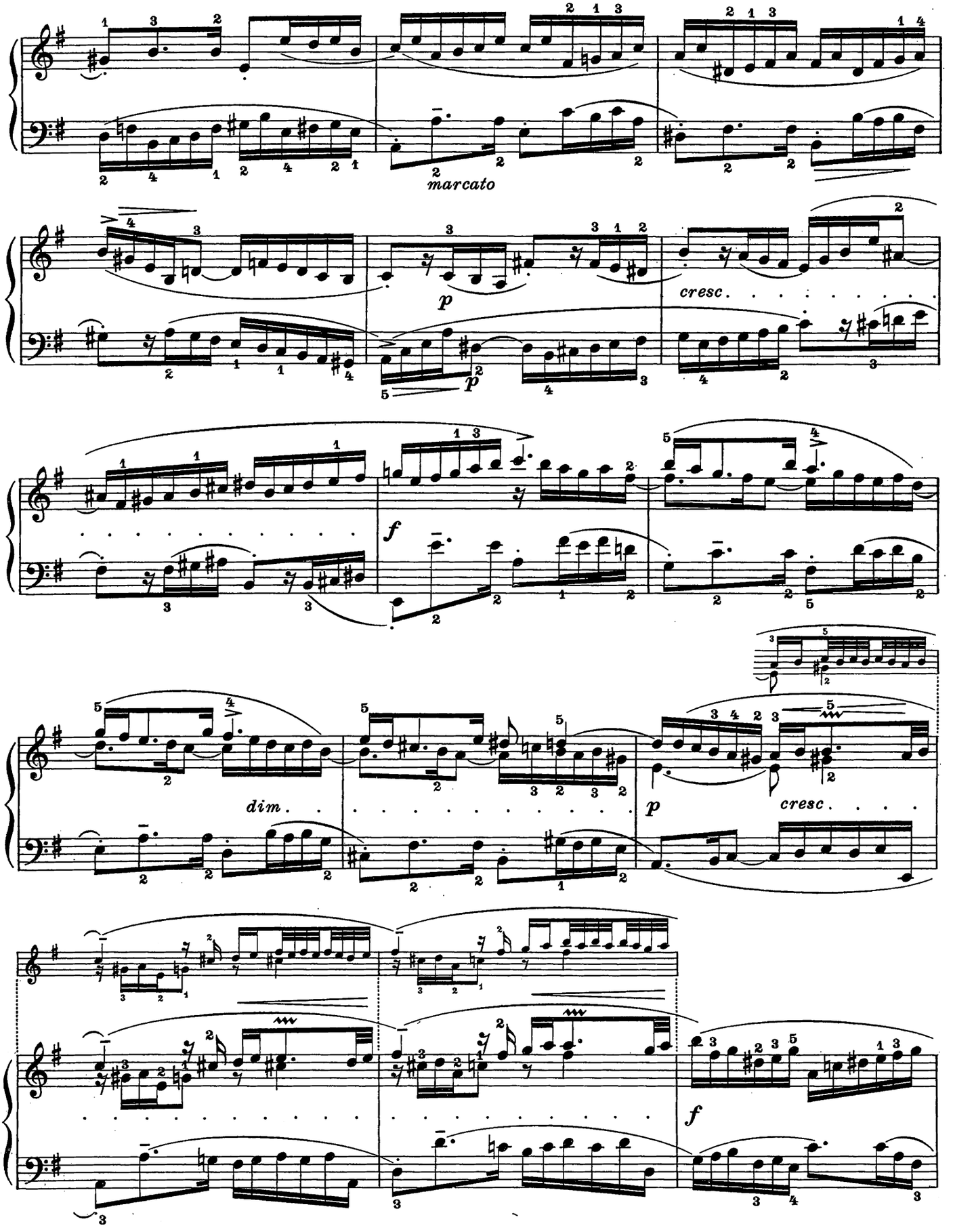

f
(f sempre)
(f)
dim.
2marc.
p
cresc.
f

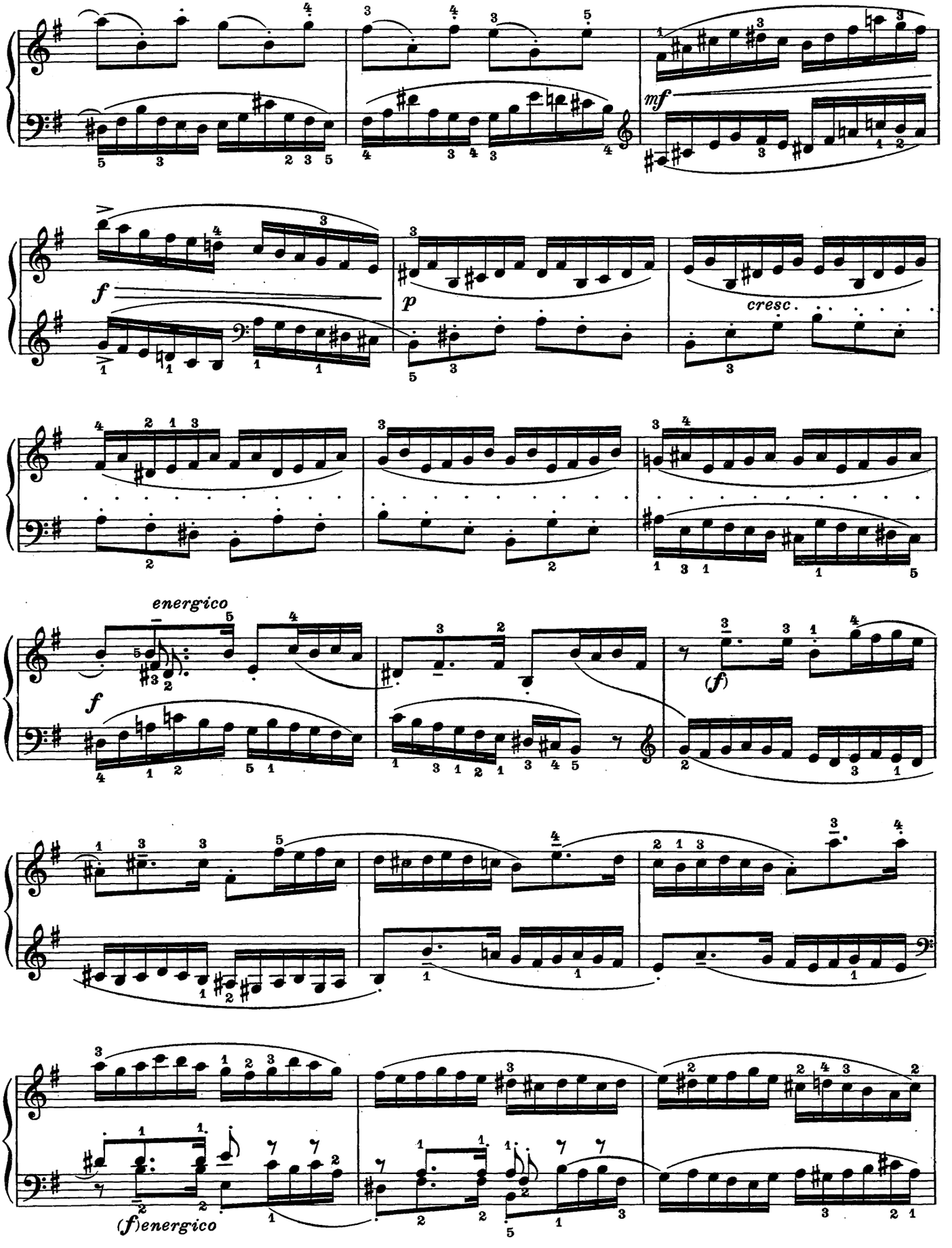

dim.
p
cresc.
sf
f
(f) energico
fp più leggero
(p sempre)

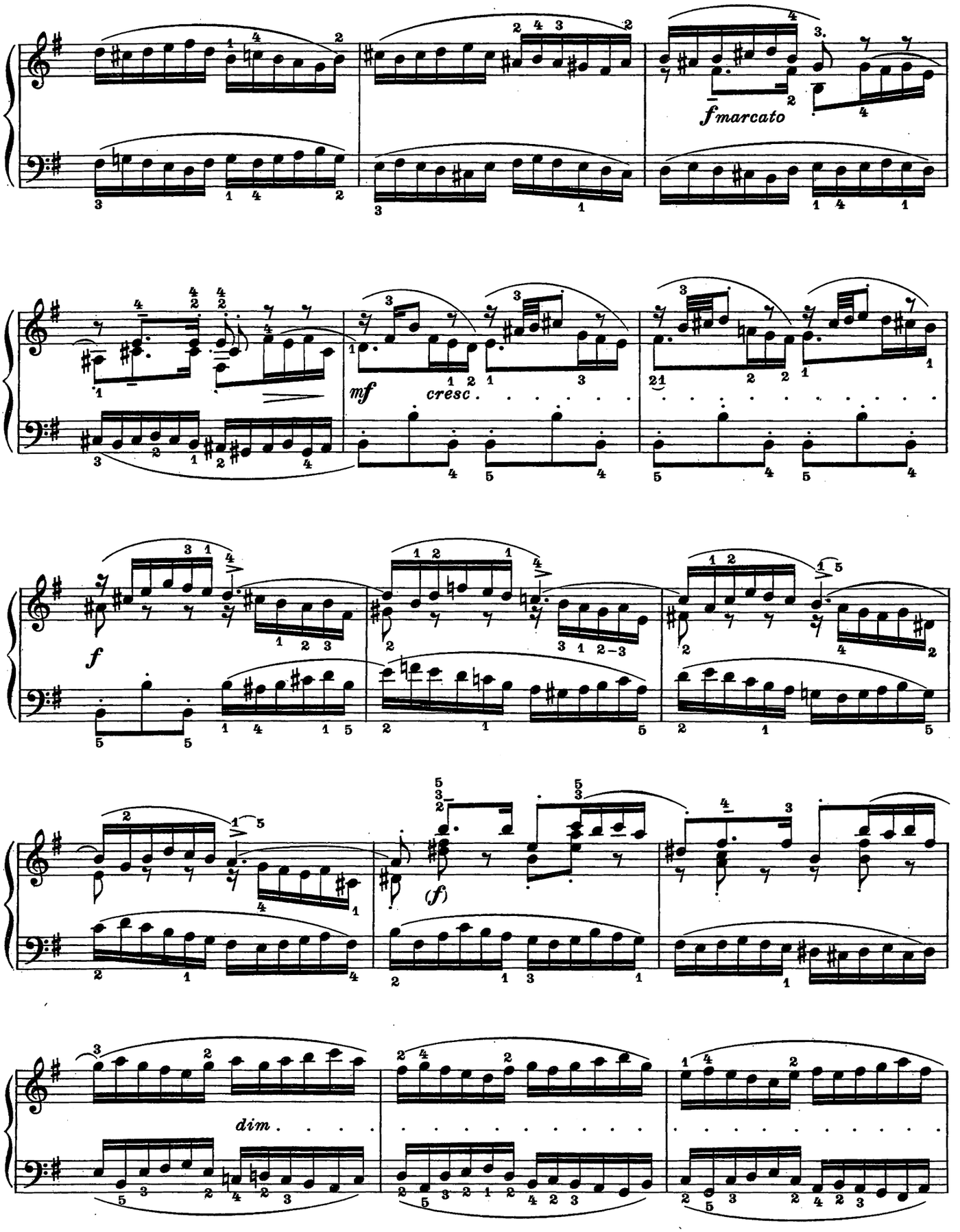

(p)
cresc.
fenergico
f
legato molto
p
(p)
(p)
(p)
cresc.
f

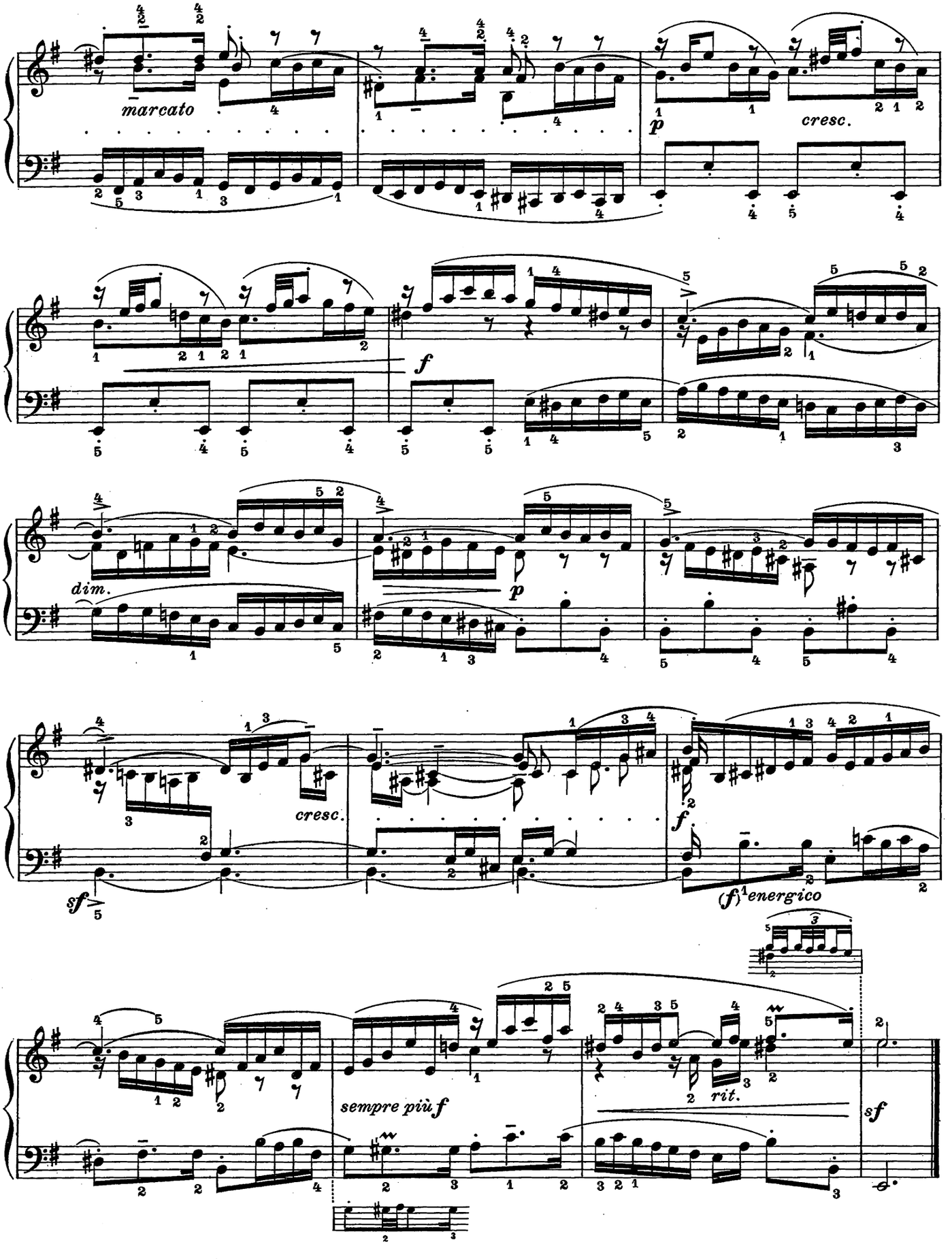

dim.
p
(p)
mf espr.
(p)
cresc. a poco a poco


f
dim.
p
(p) più leggero
p poco legato cresc.
marcato
f

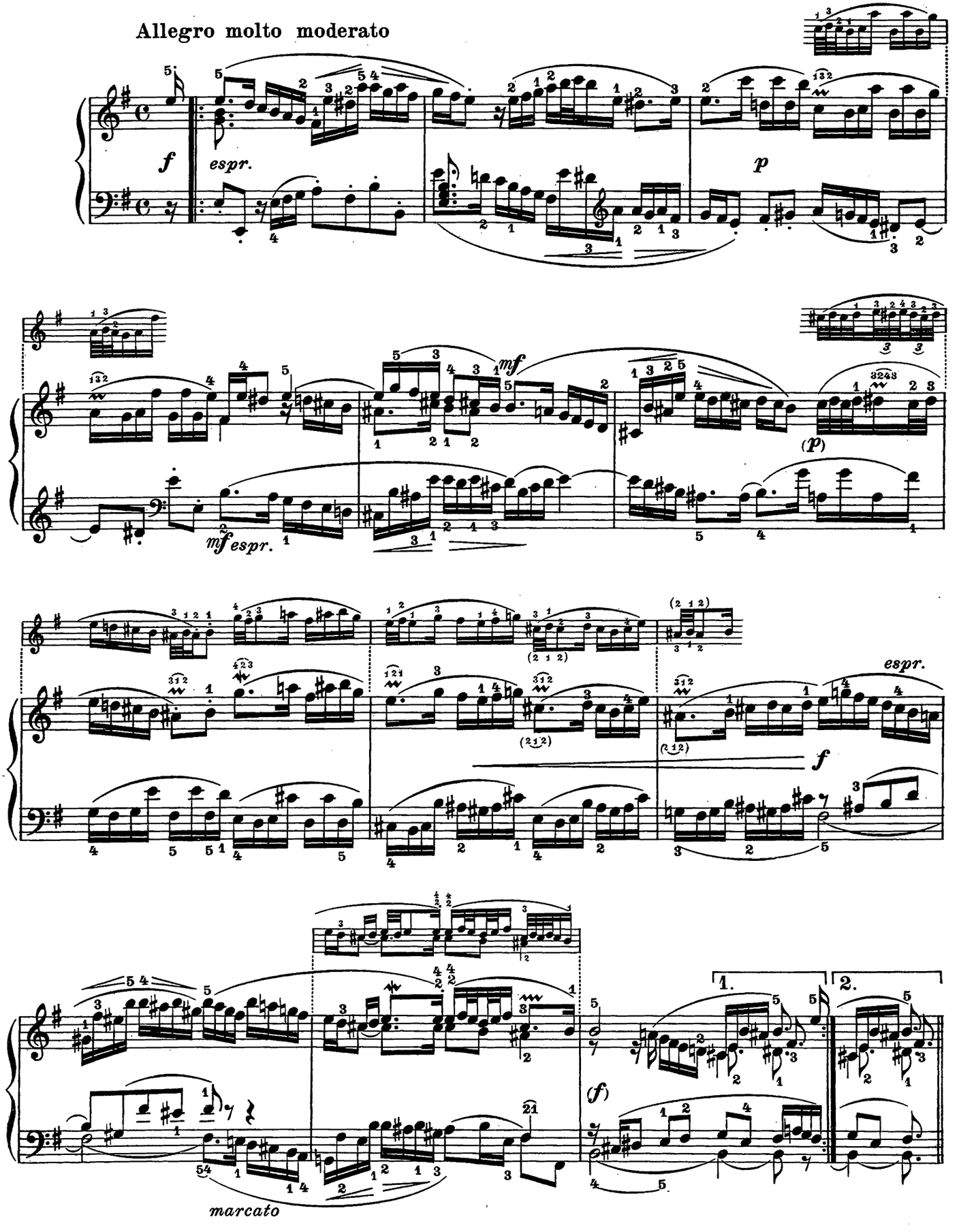

marcato
p
cresc.
f
dim.
p
cresc.
f

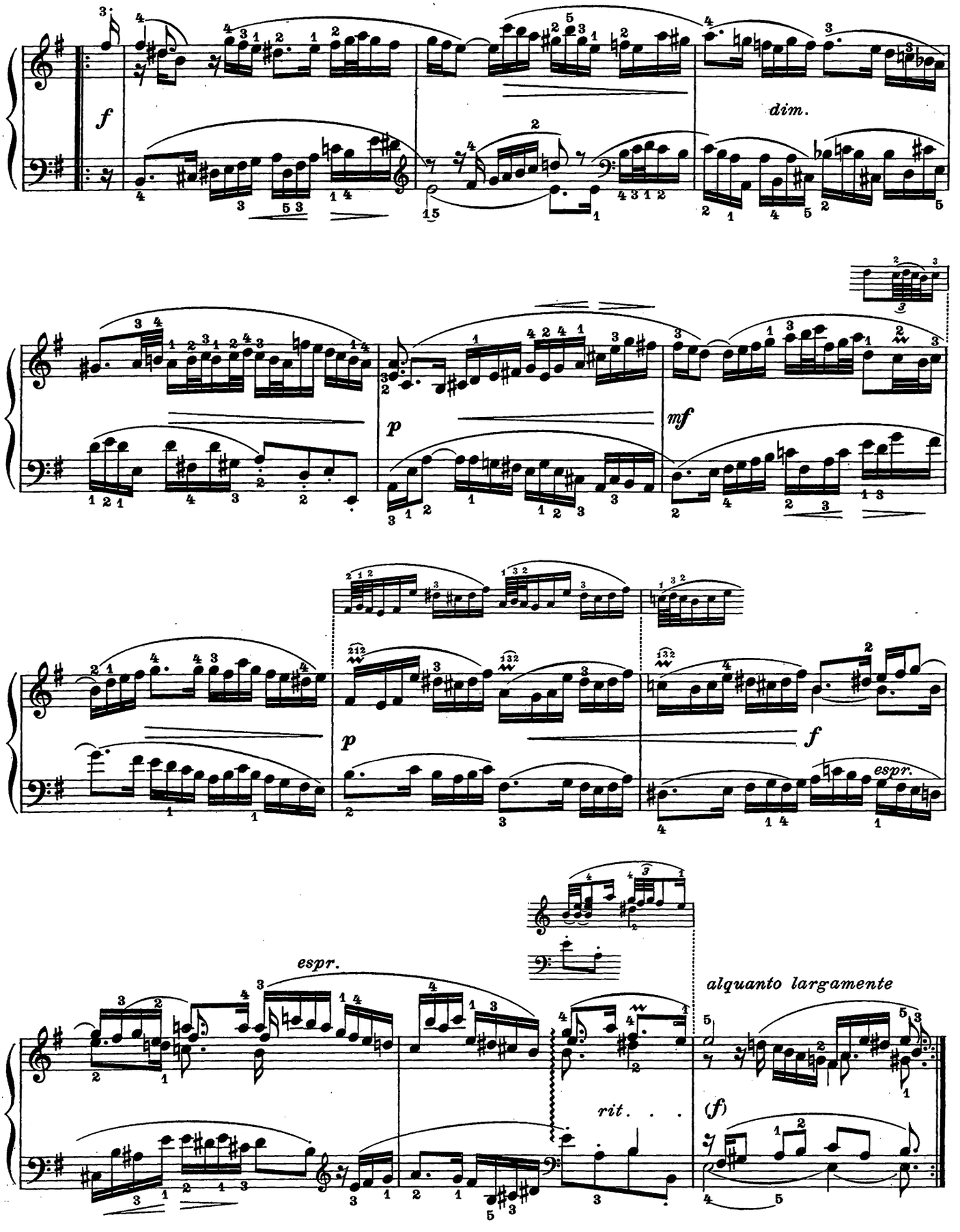

mf
f
p
cresc.
energico
f
(f)
(f)energico


fmarcato
mf
cresc.
f
(f)
dim.

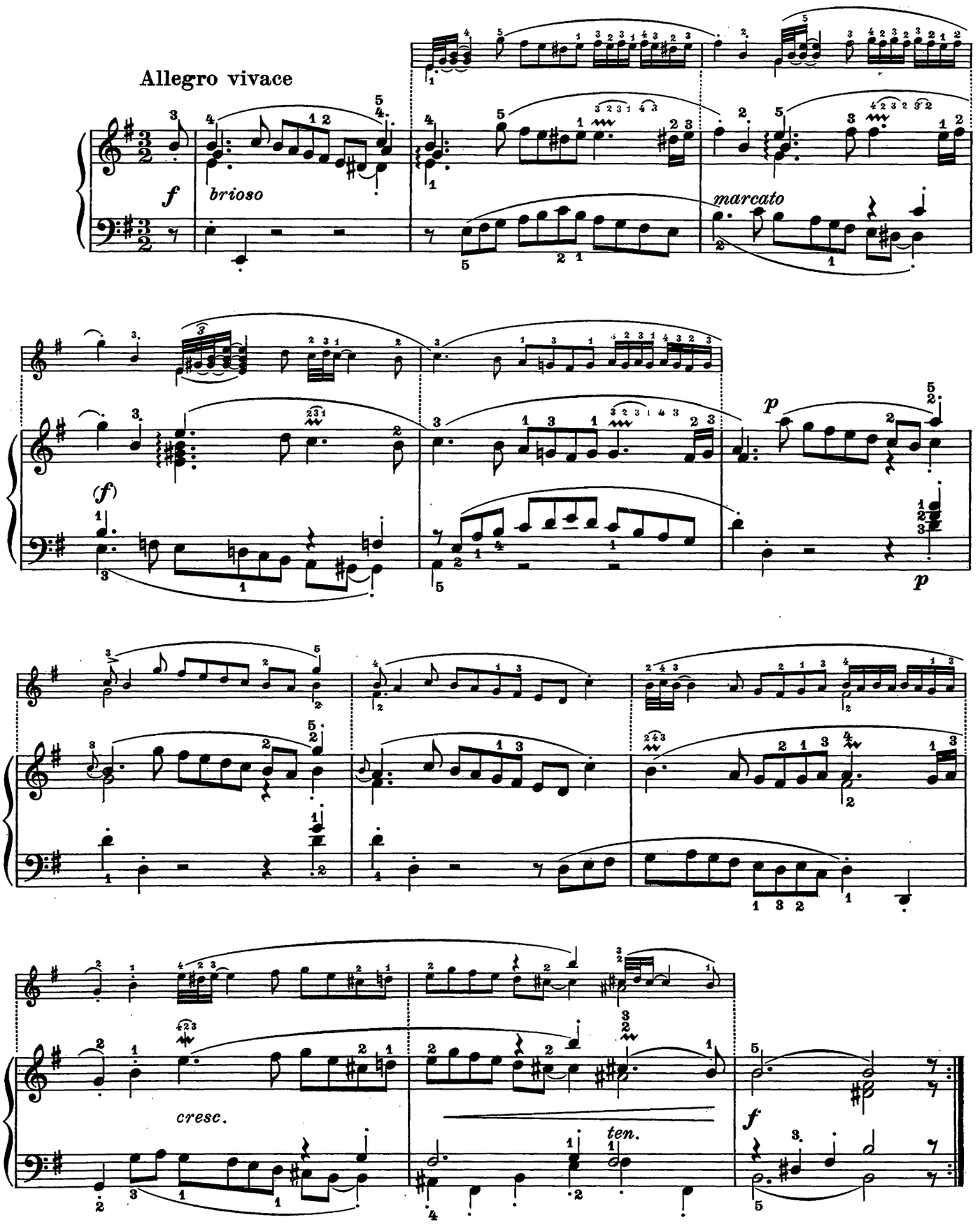

marcato
cresc.
dim.
cresc.
(f) energico
sempre più f
rit.

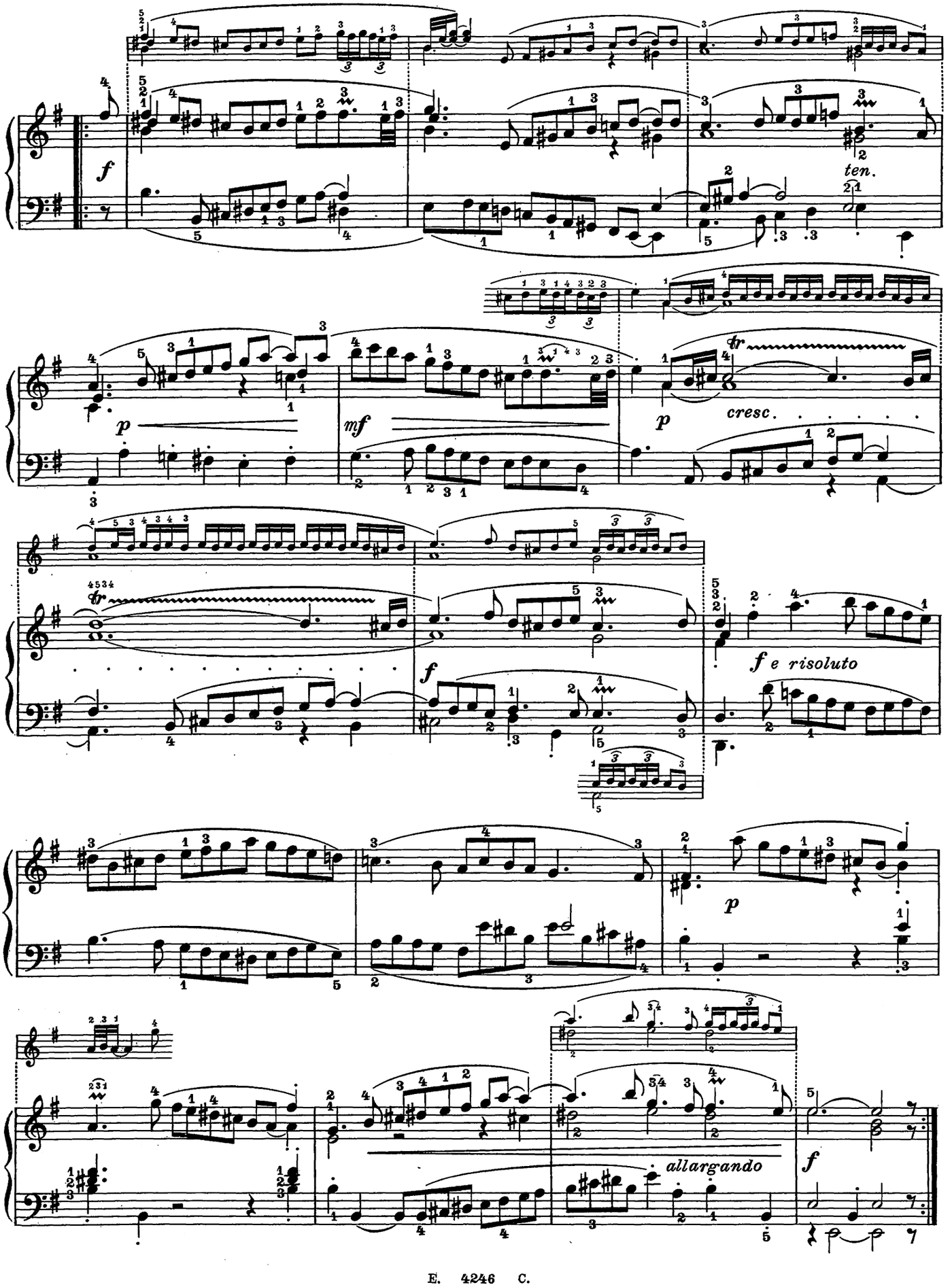
ALLEMANDA *ALLEMANDE* ALLEMAND




f
dim.
p
mf
p
f
espr.
espr.
alquanto largamente
rit. . .
(f)

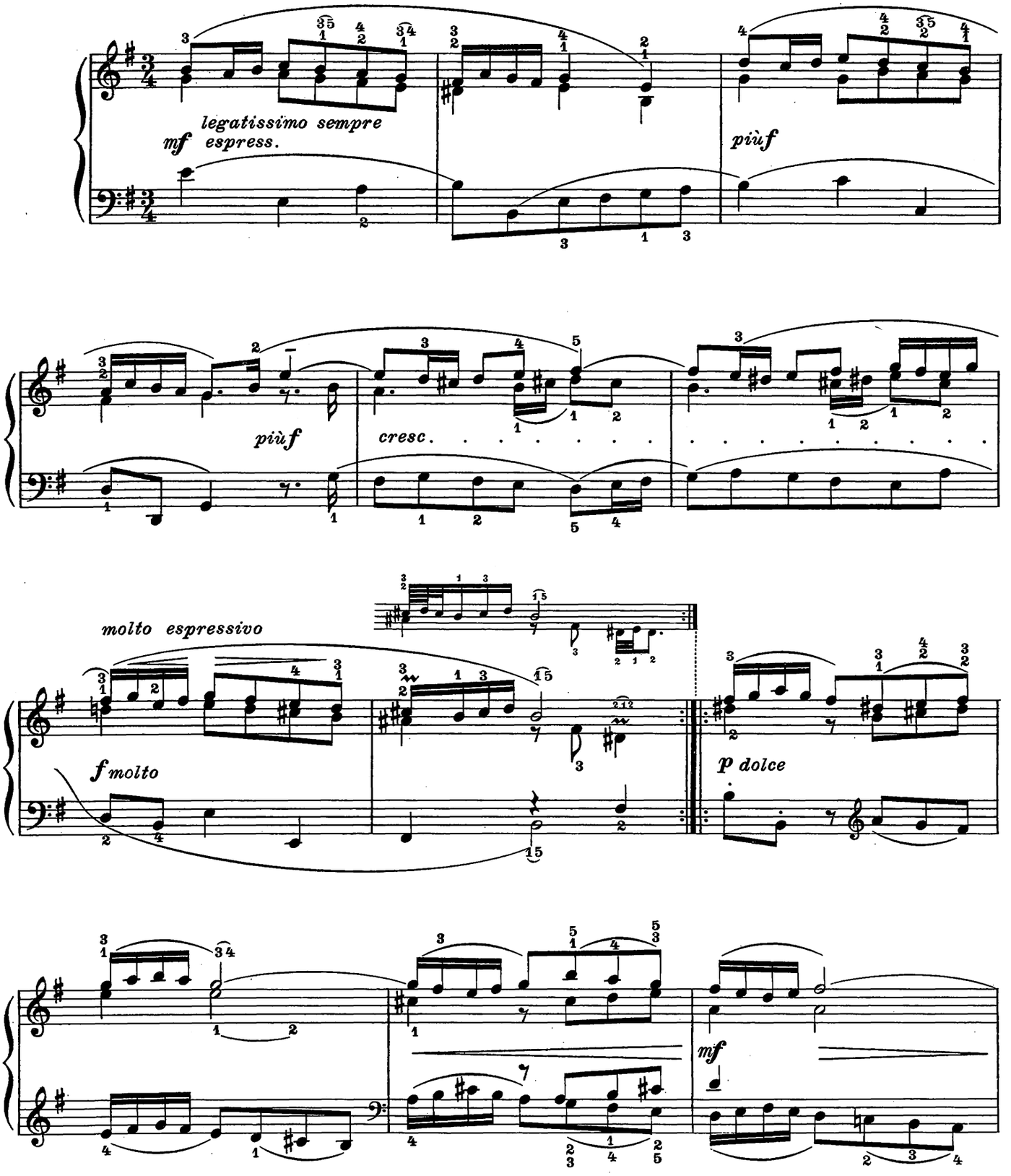
CORRENTE *COURANTE* CORRENTE

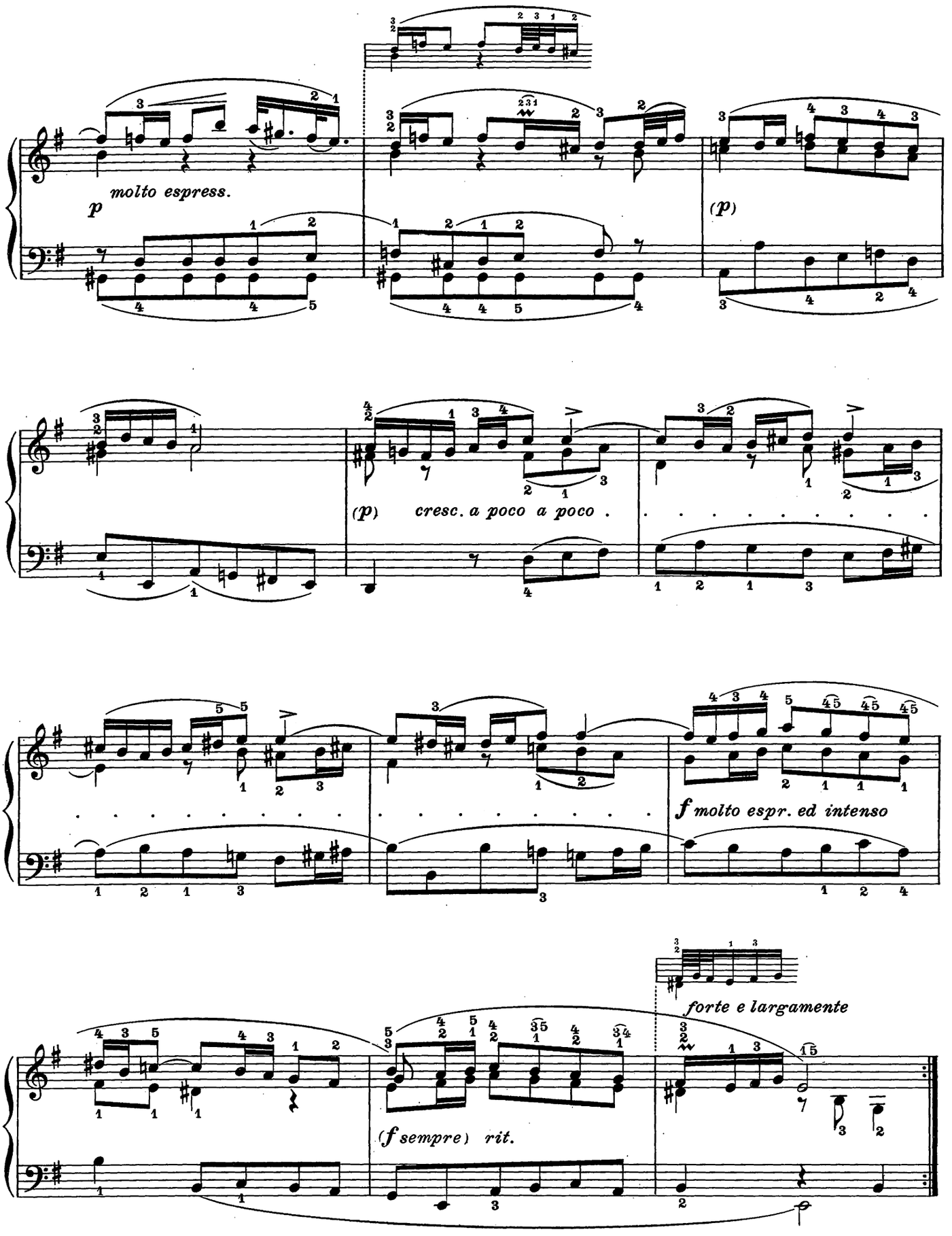



f
ten.
p
mf
p
cresc.
f
f e risoluto
p
allargando
f

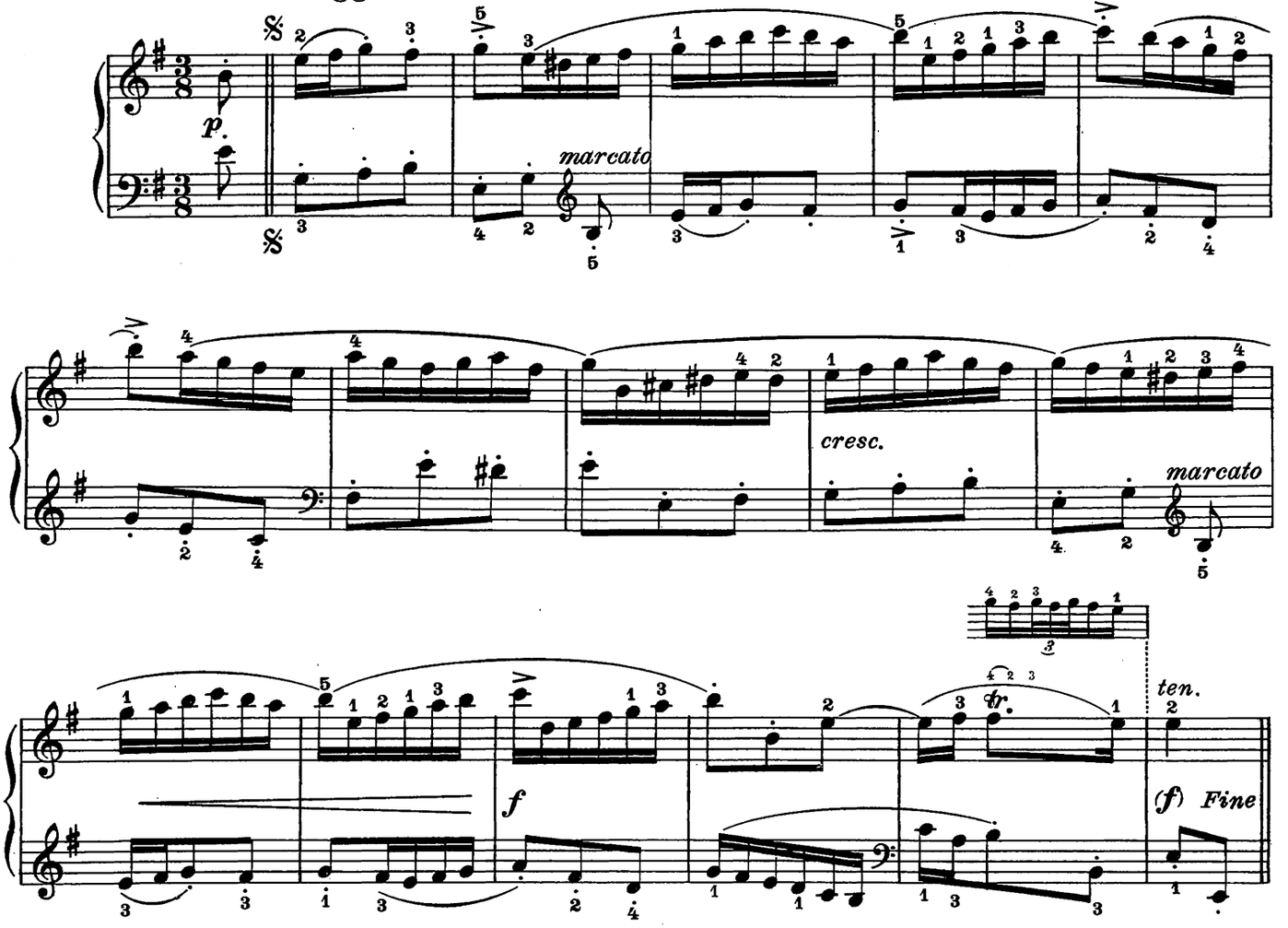
SARABANDA *SARABANDE* SARABAND

Andante grave e nobile

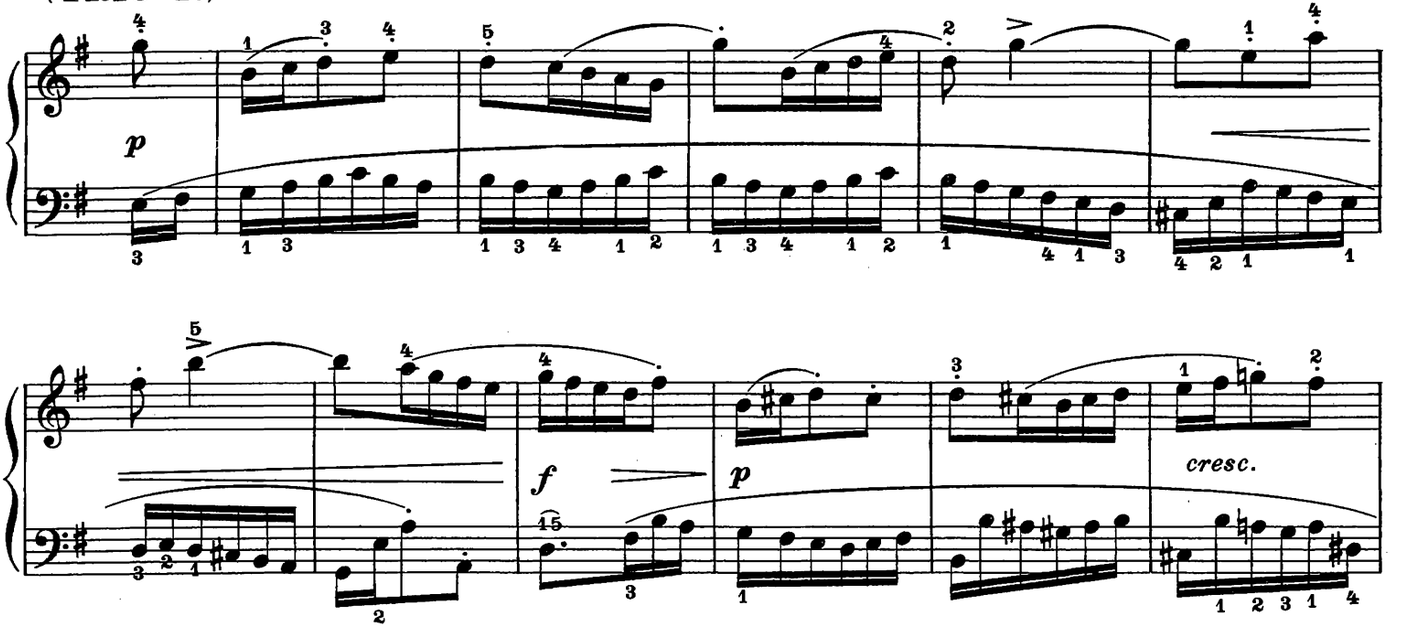


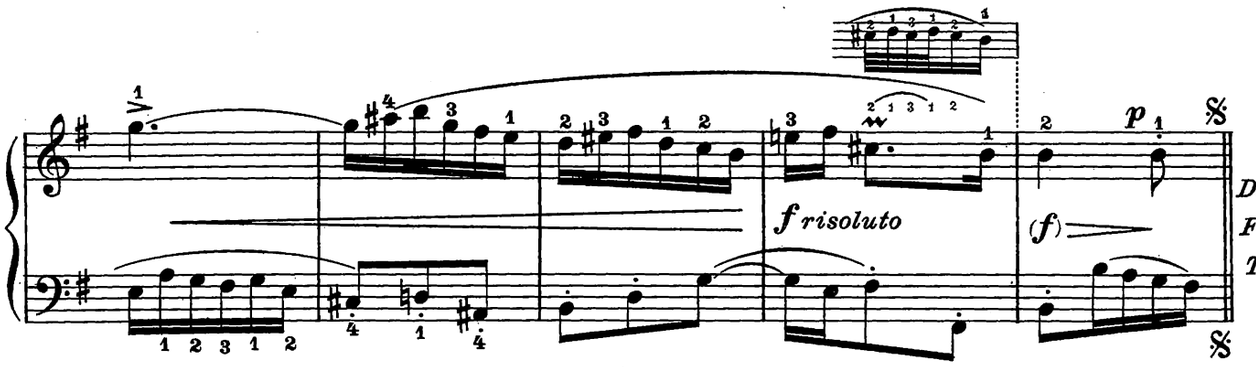

molto espress.
p
(p)
(p) cresc. a poco a poco .
f molto espr. ed intenso
forte e largamente
(f sempre) rit.

Vivace e leggero

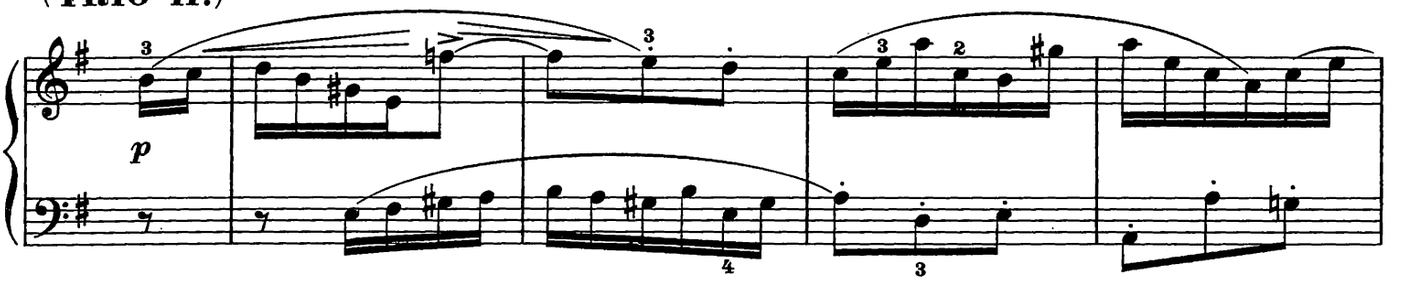


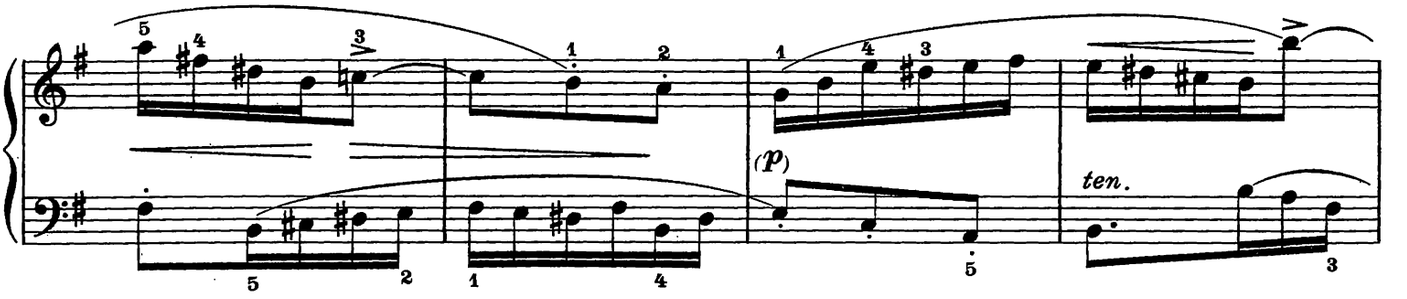
(TRIO I.)

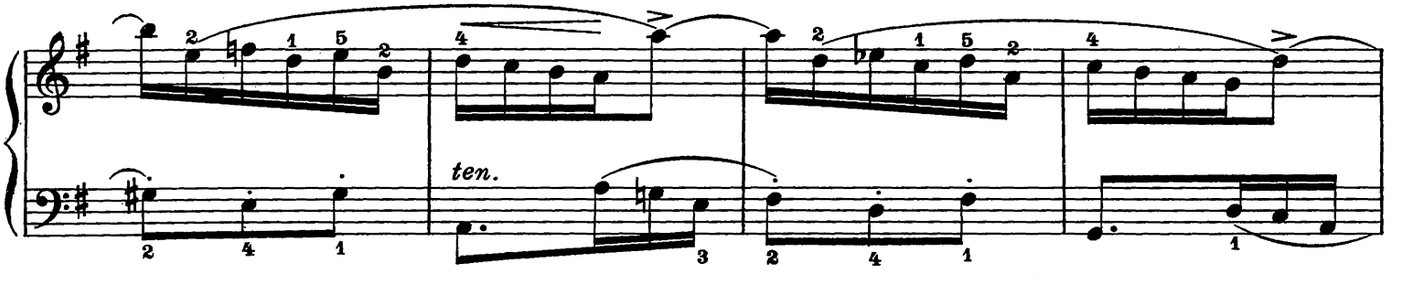


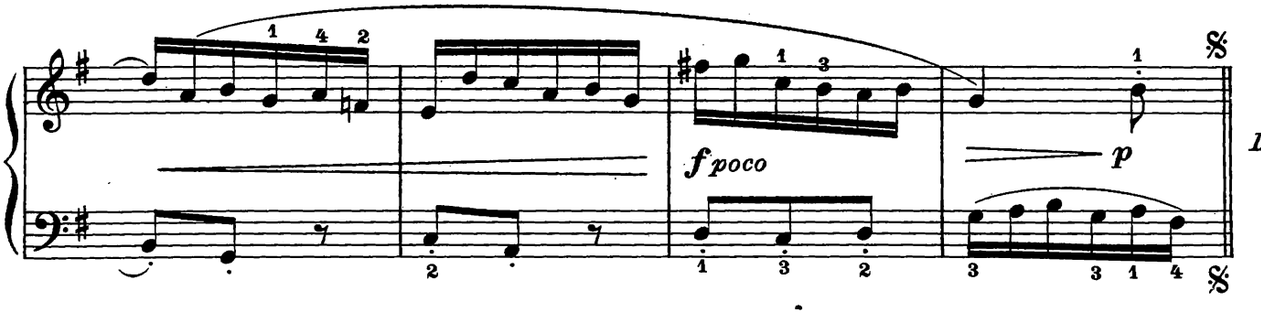

f risoluto
(f)
p
D.C.sino al Fine e poi TRIO II.

(TRIO II.)


p

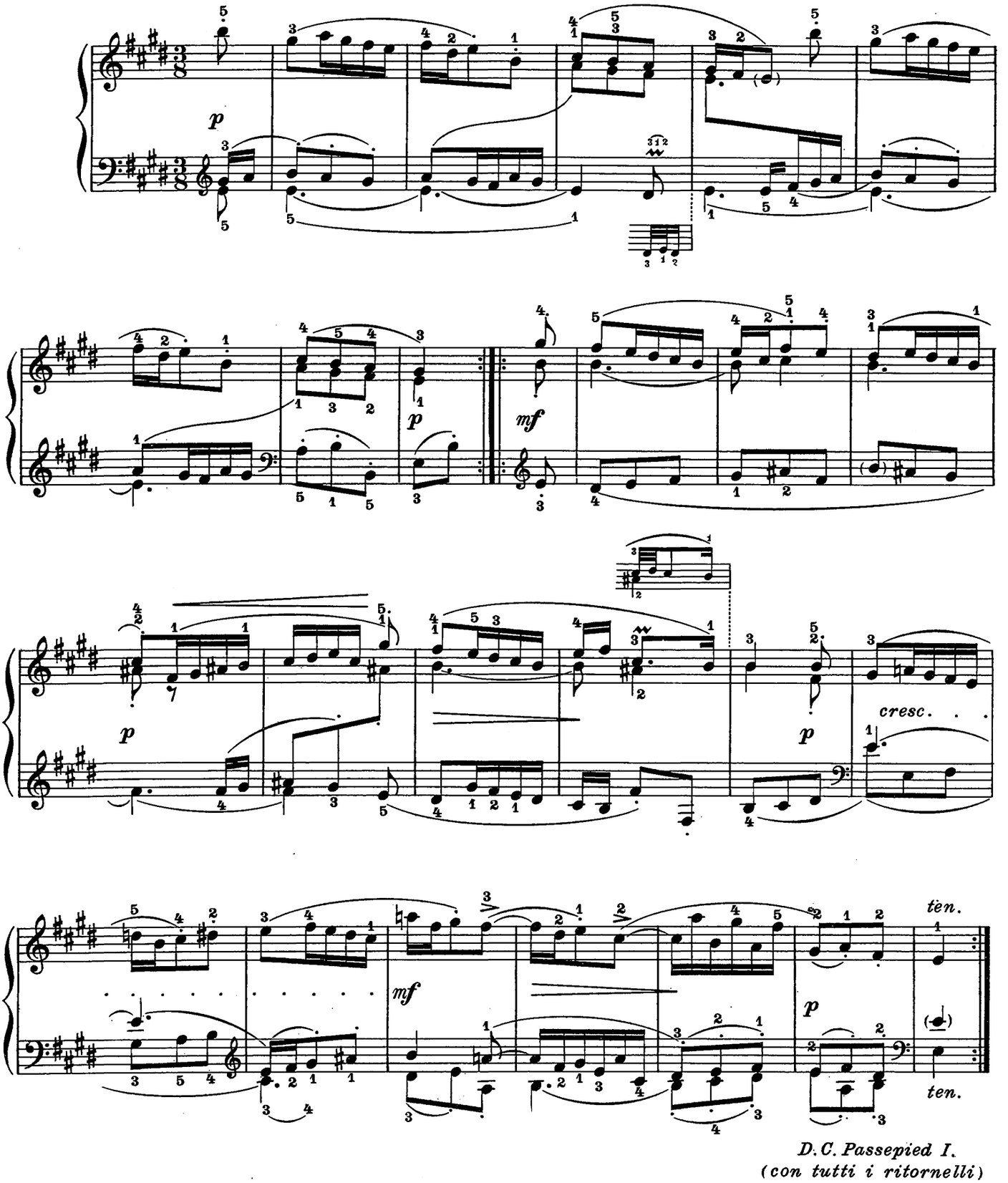

(p)
ten.


ten.


f poco
p
D. C. sino al Fine

Lo stesso tempo

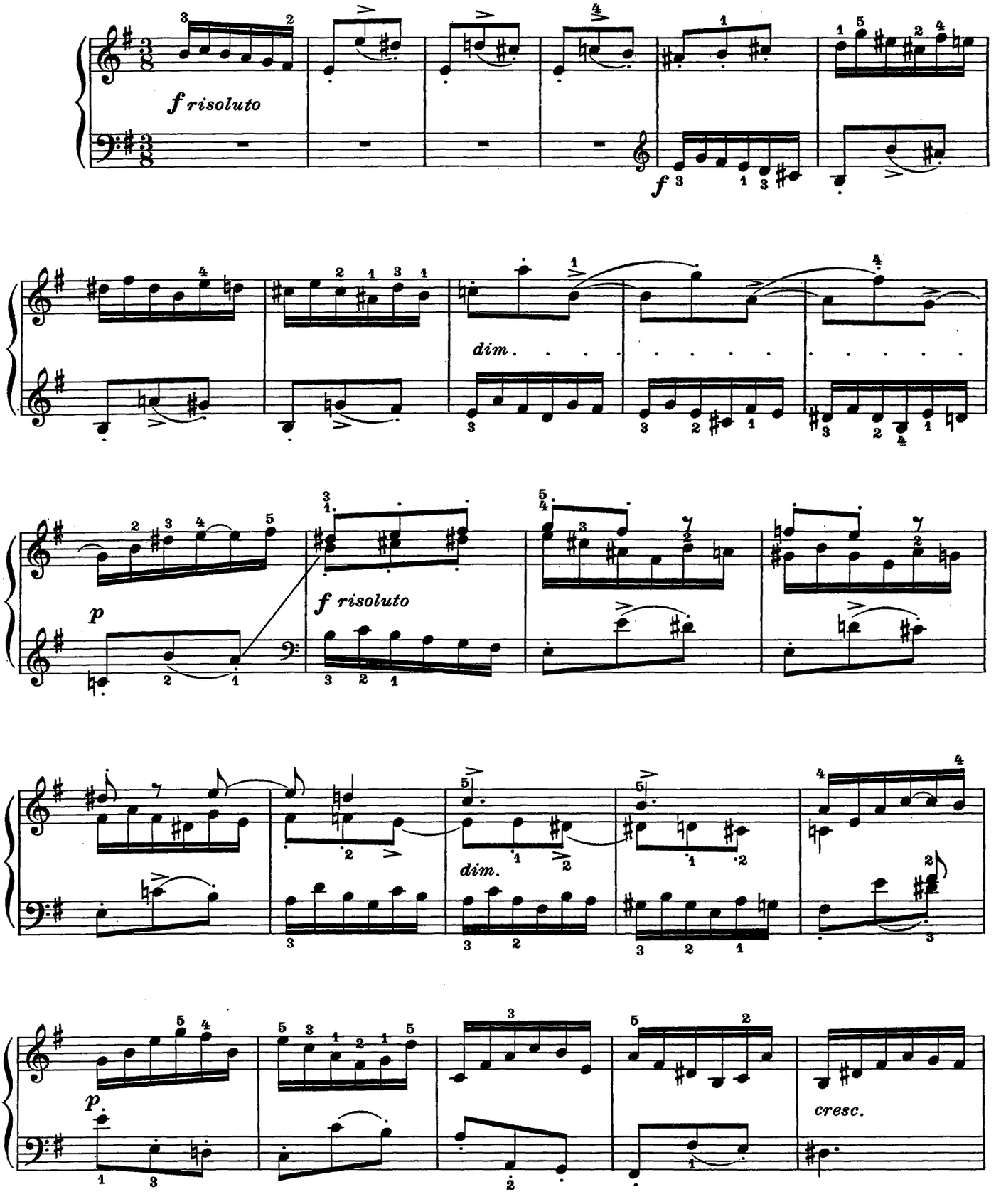
dolce ed espressivo

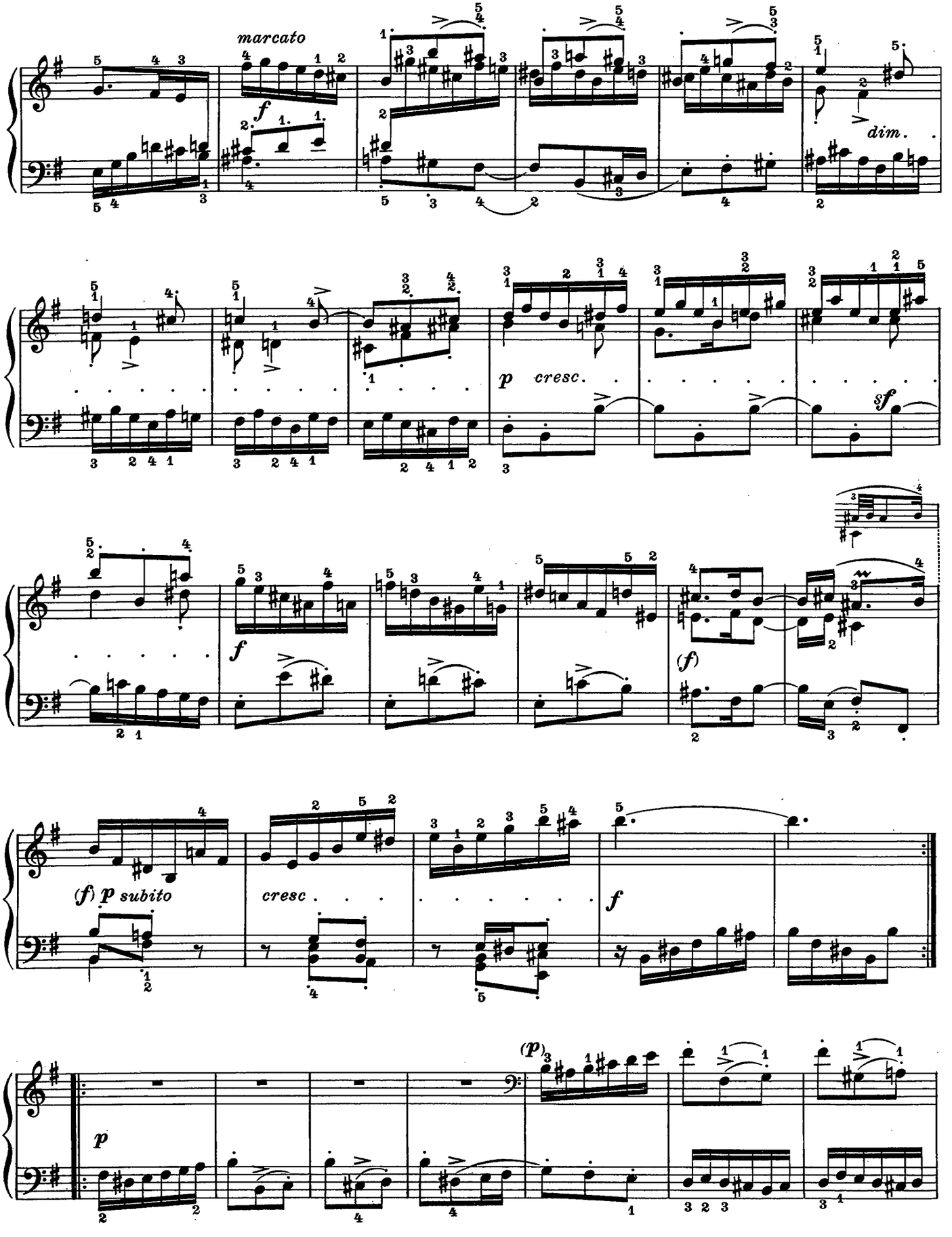


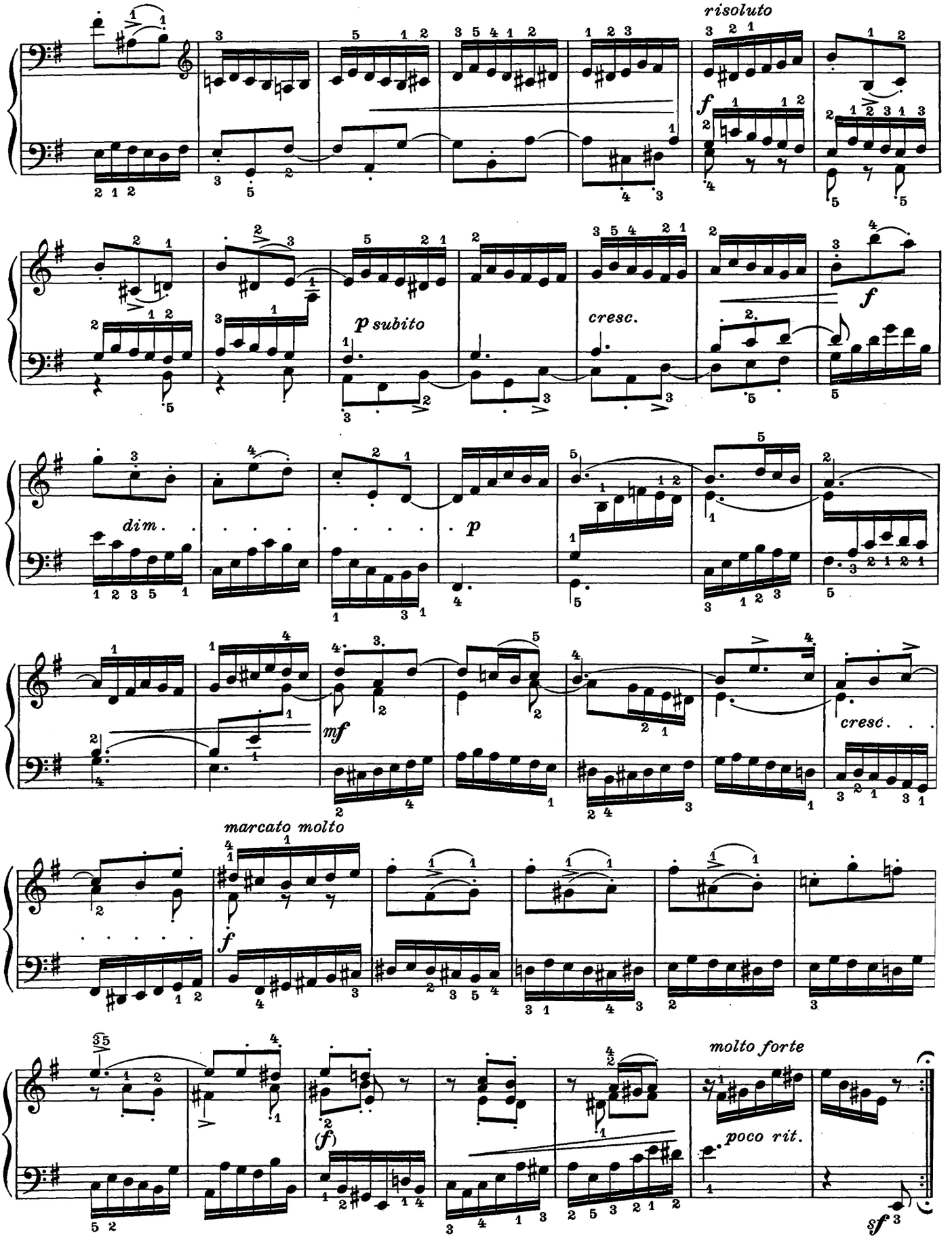
D. C. Passepied I.
(con tutti i ritornelli)

GIGA *GIGUE* JIG

Allegro deciso e ritmico

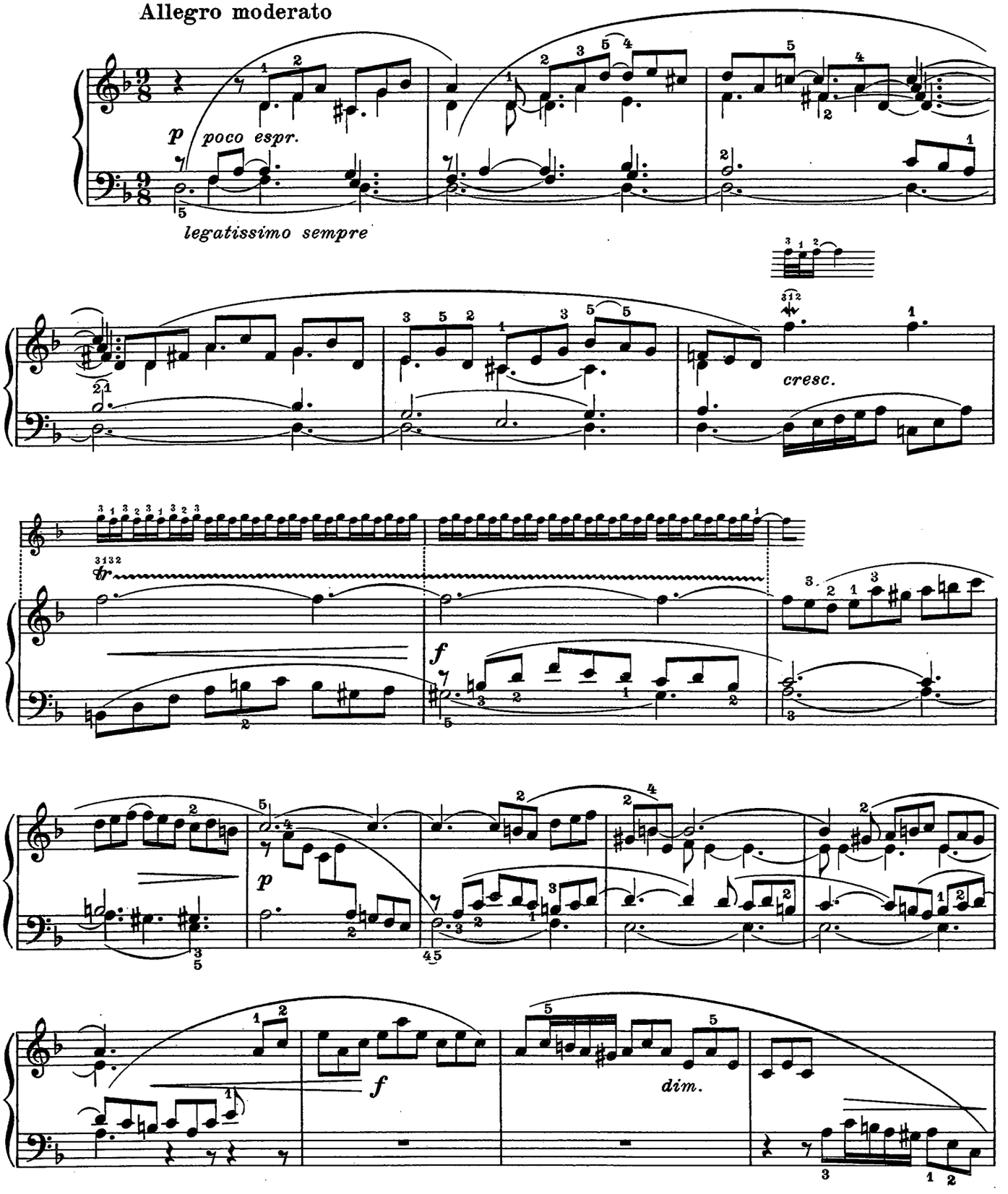


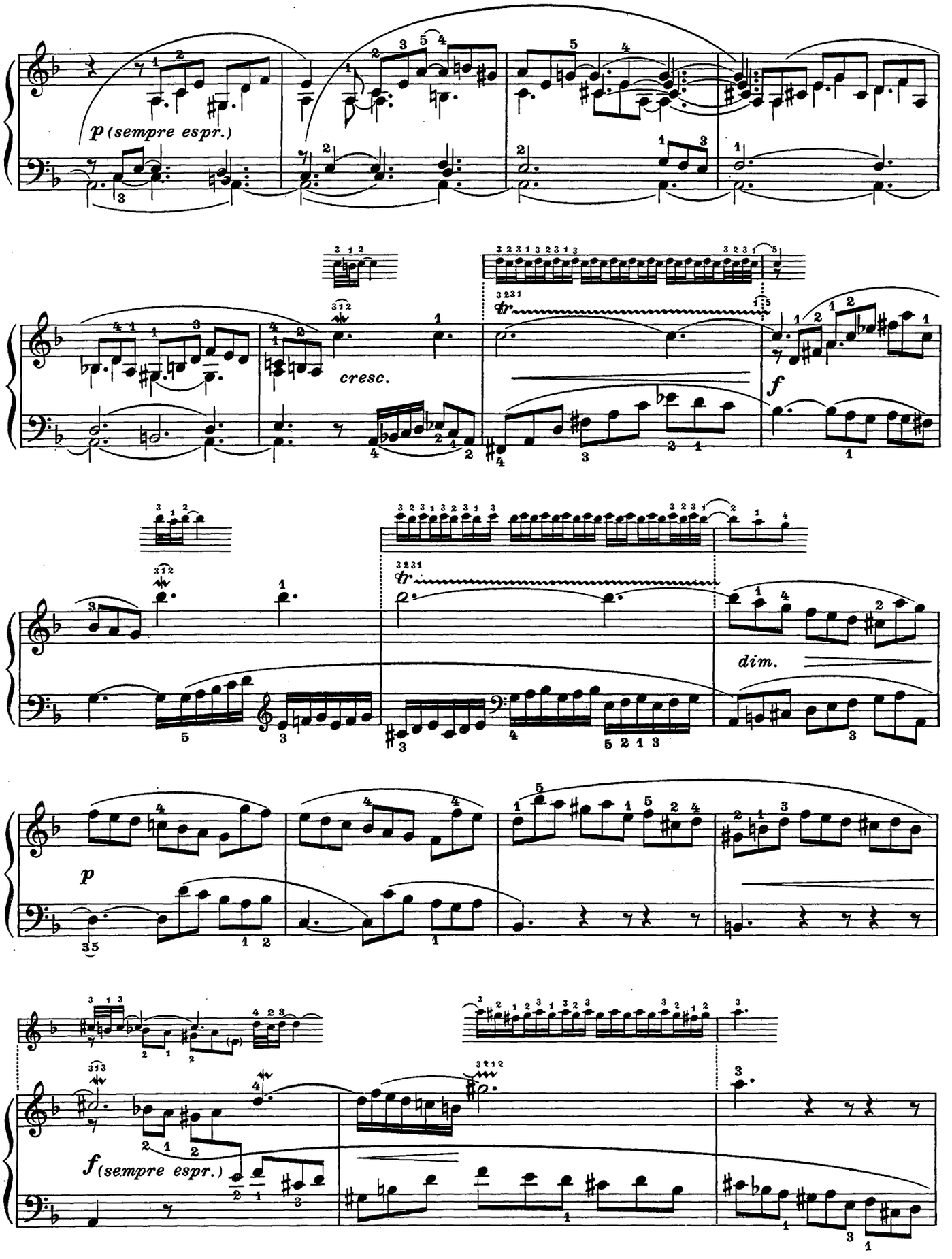

marcato
f
dim.
p cresc.
sf
f
(f)
(f) p subito
cresc
f
(p)
p

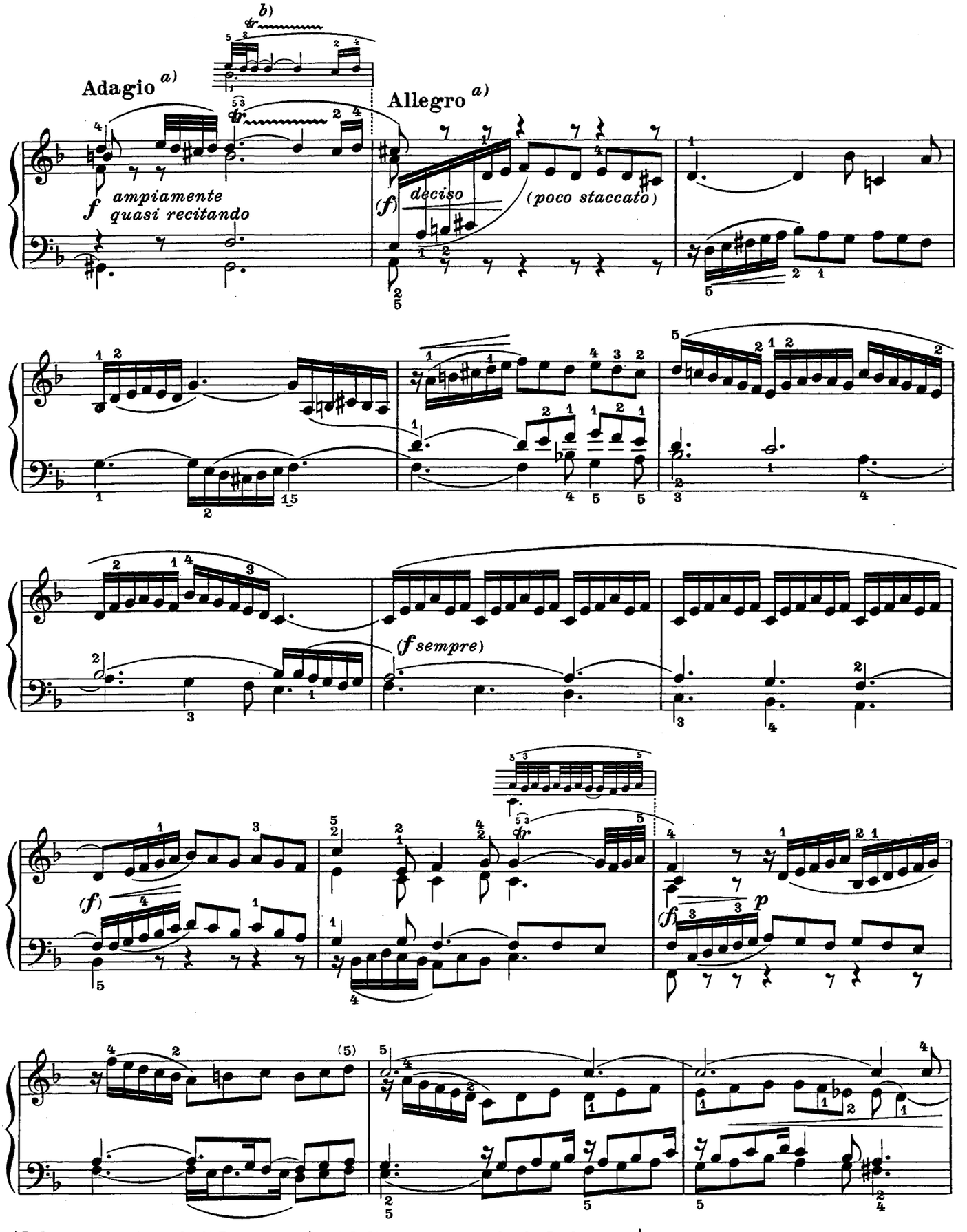

risoluto
f
p subito
cresc.
f
dim.
p
mf
cresc.
marcato molto
f
(f)
molto forte
poco rit.
sf

SUITE VI.

PRELUDIO *PRÉLUDE* PRELUDE



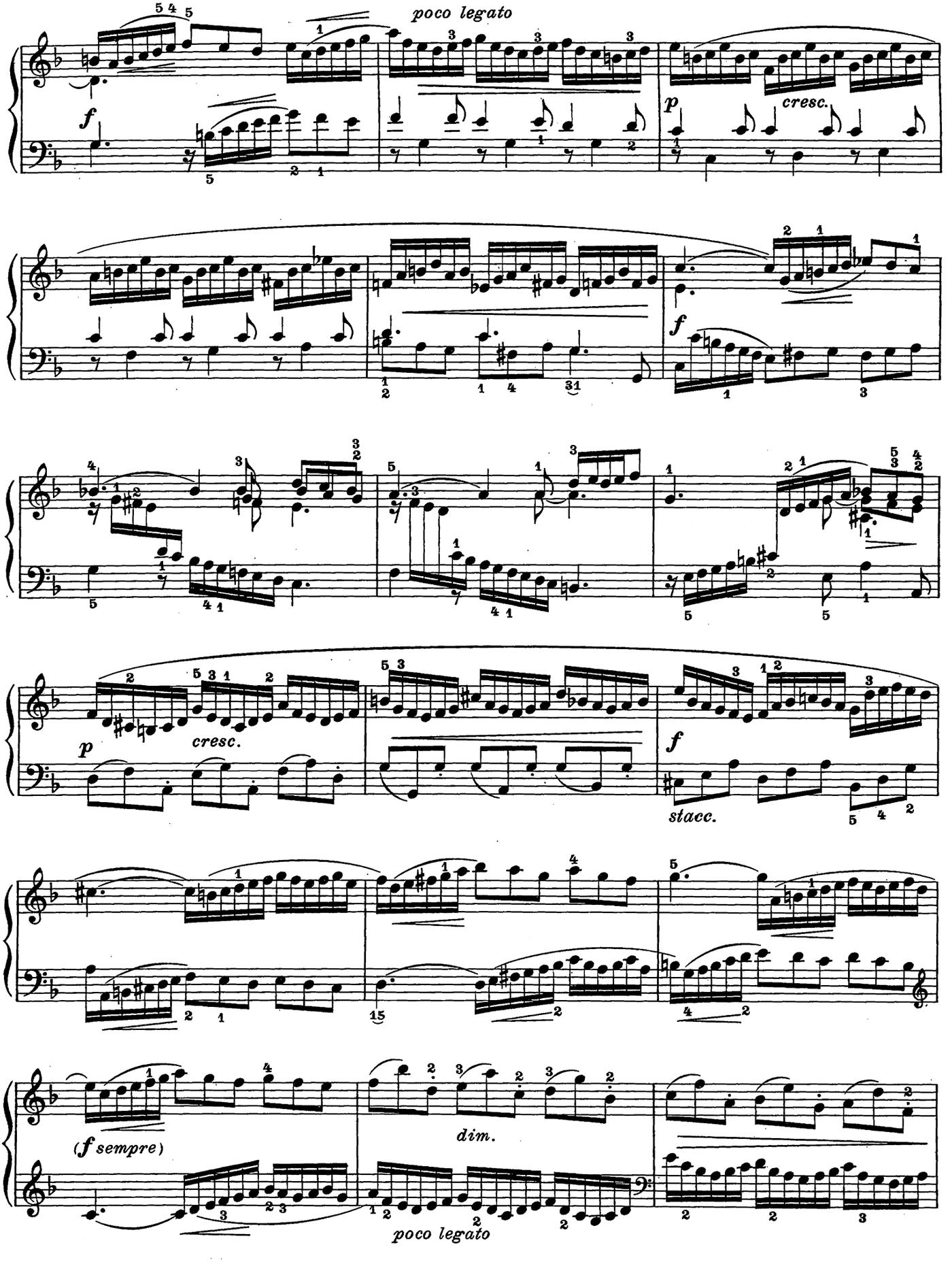

p (sempre espr.)
cresc.
f
tr
dim.
p
f (sempre espr.)

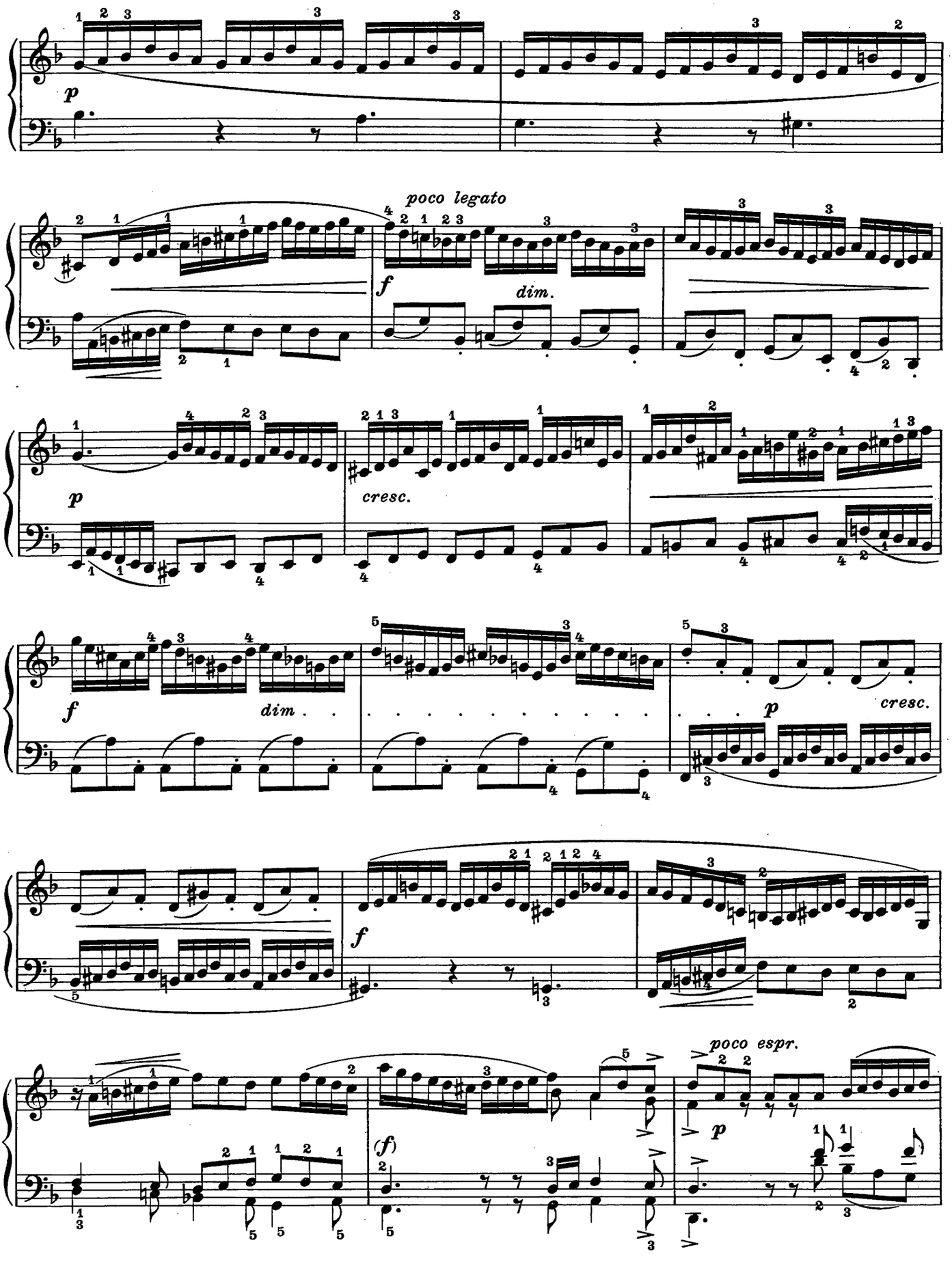


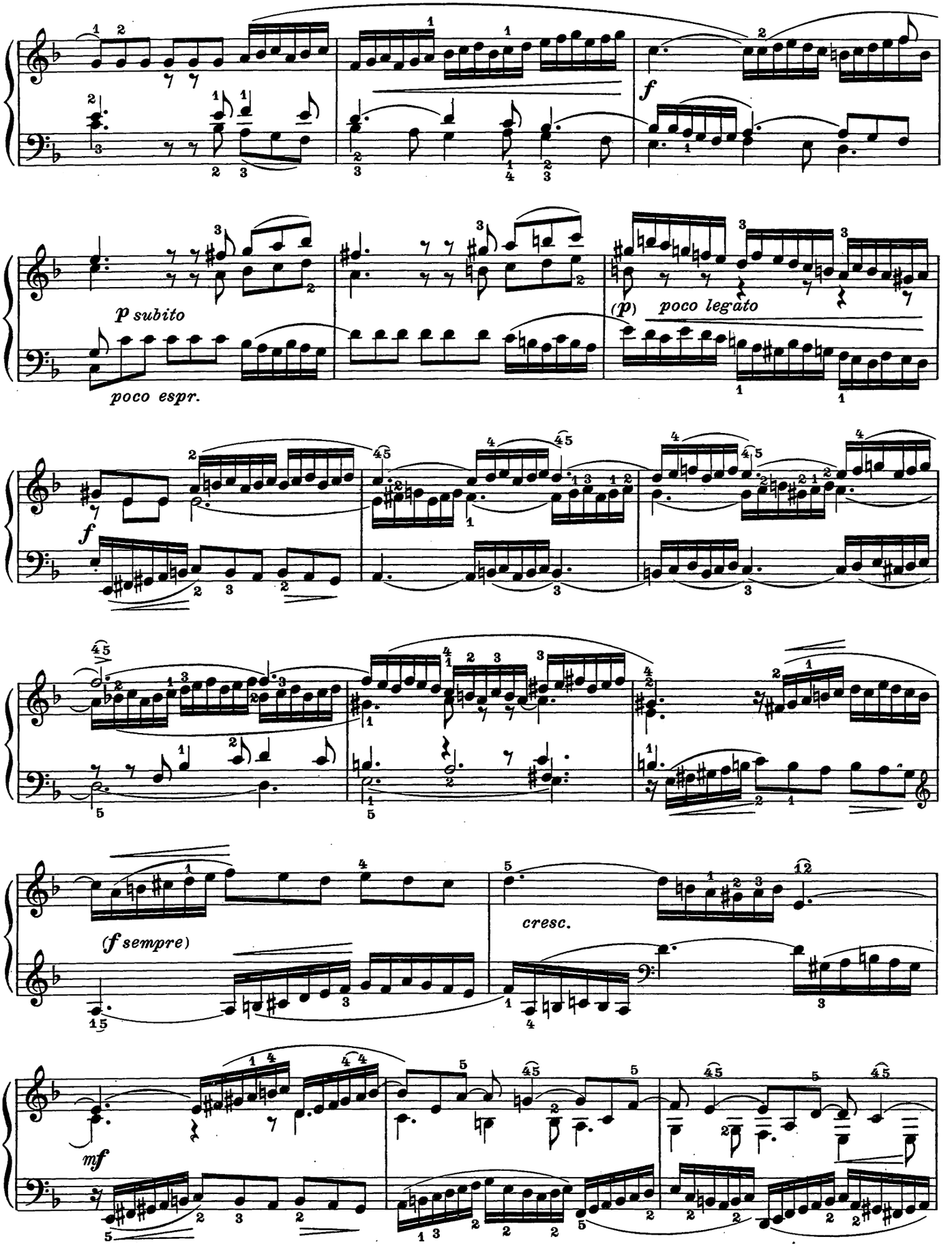
a) Indicazione autografa di Bach.
b) *tr. ad lib.* non misurato.

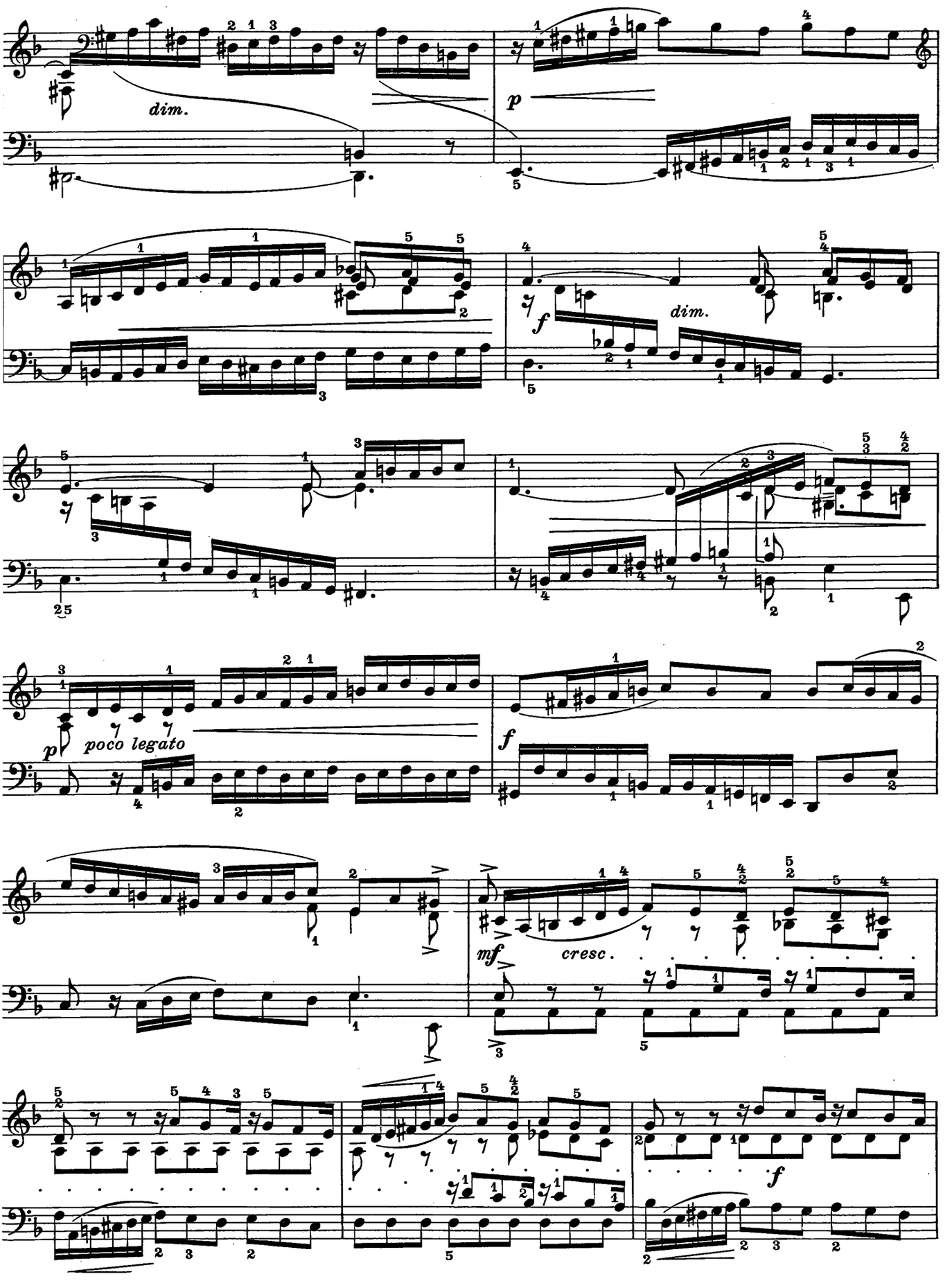
a) *Indication autographe de Bach.*
b) *tr.* ad lib. *non rythmé.*

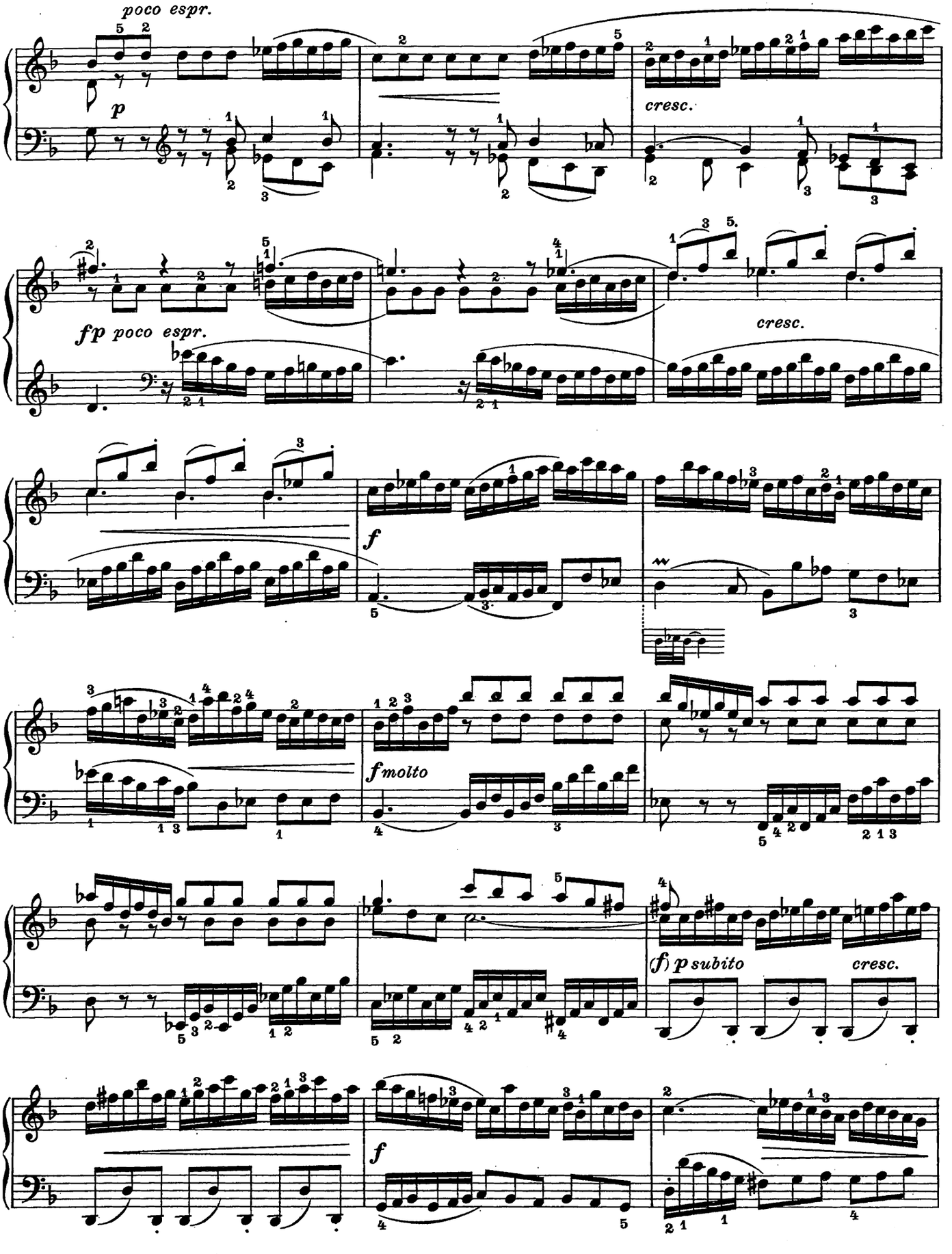
a) Bach's autographic annotation.
b) *tr. ad lib.* to be not rhythmed.

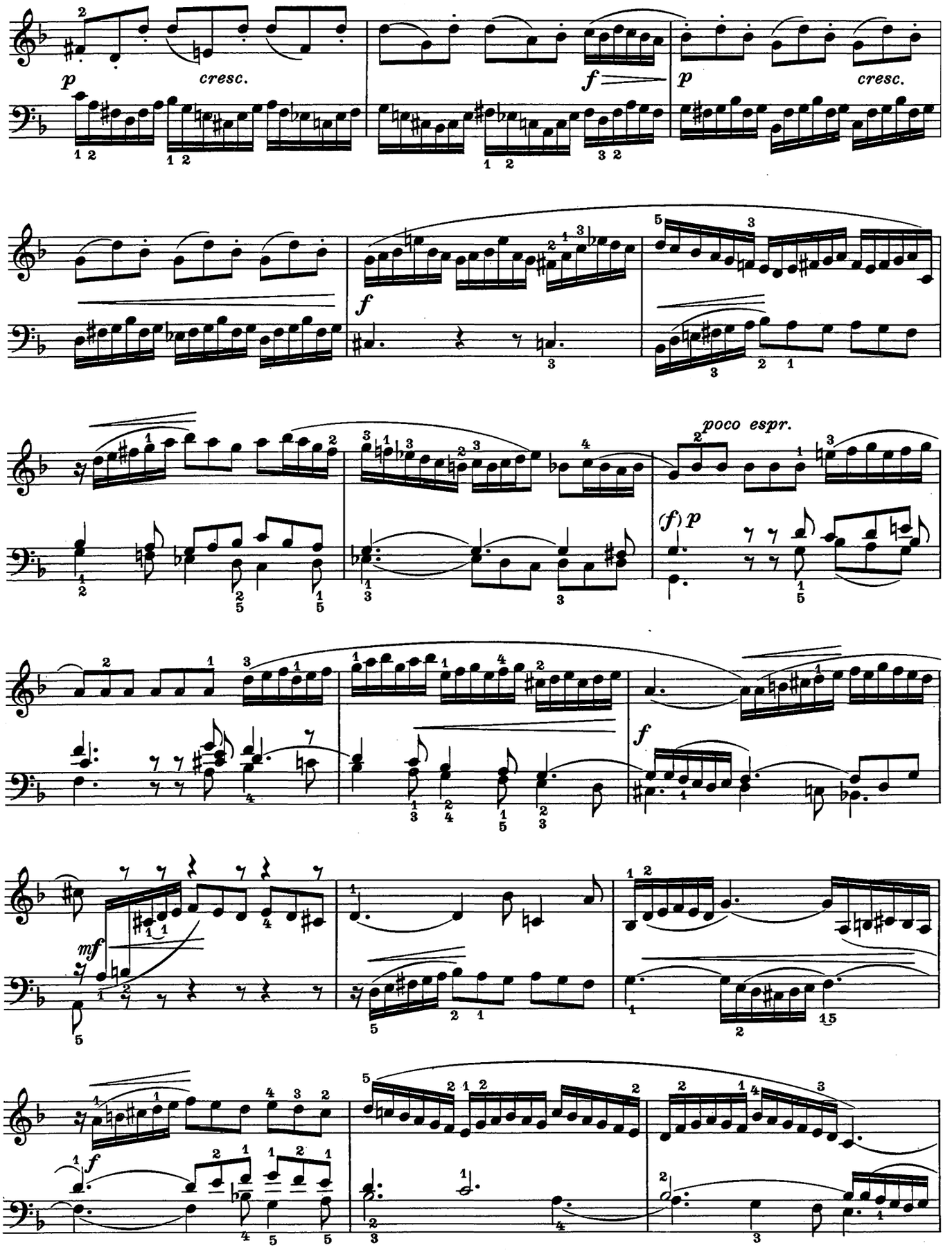

poco legato
f
p
cresc.
f
p
cresc.
f
stacc.
(f sempre)
dim.
poco legato

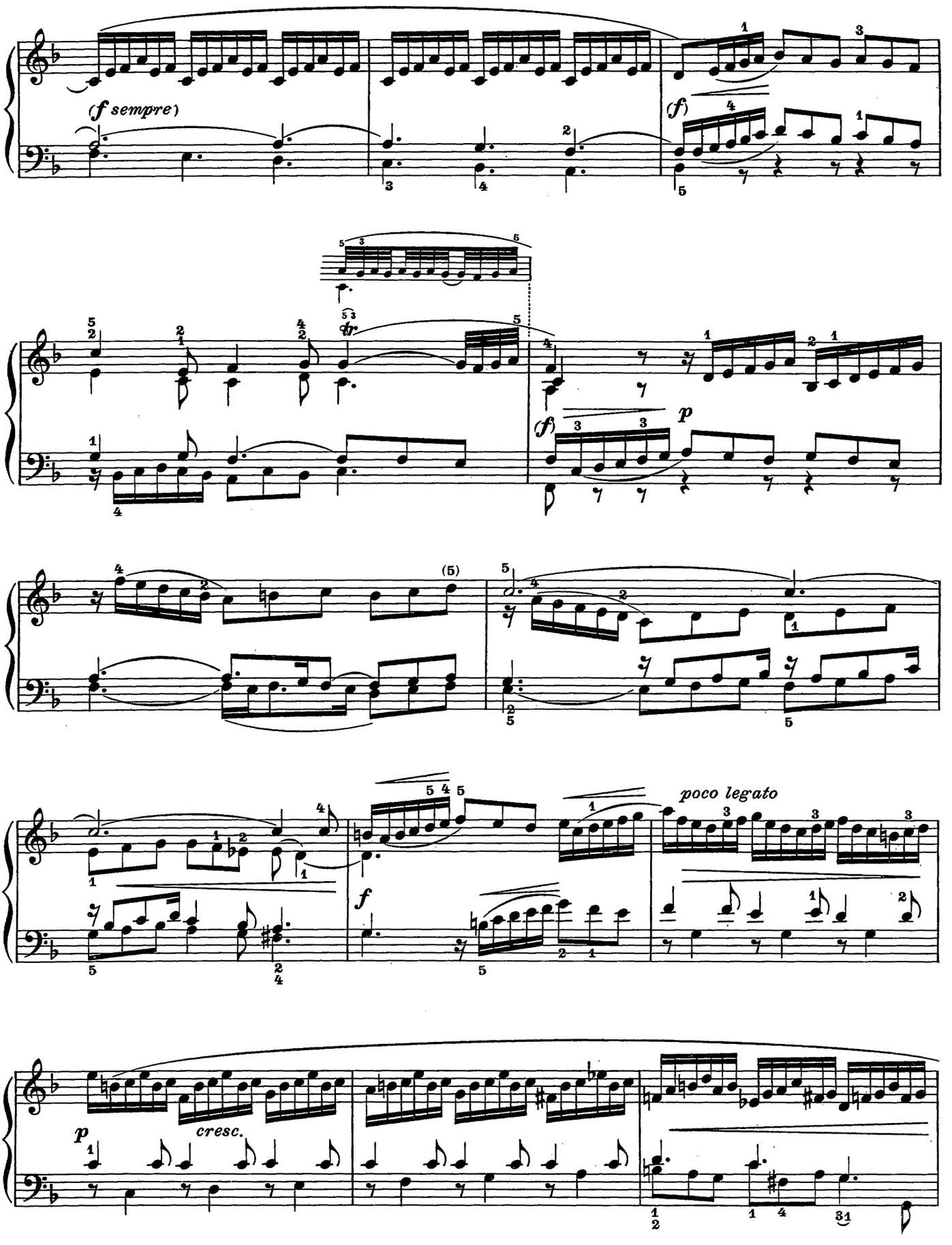

p
poco legato
f
dim.
p
cresc.
f
dim
p
cresc.
f
poco espr.
(f)
p

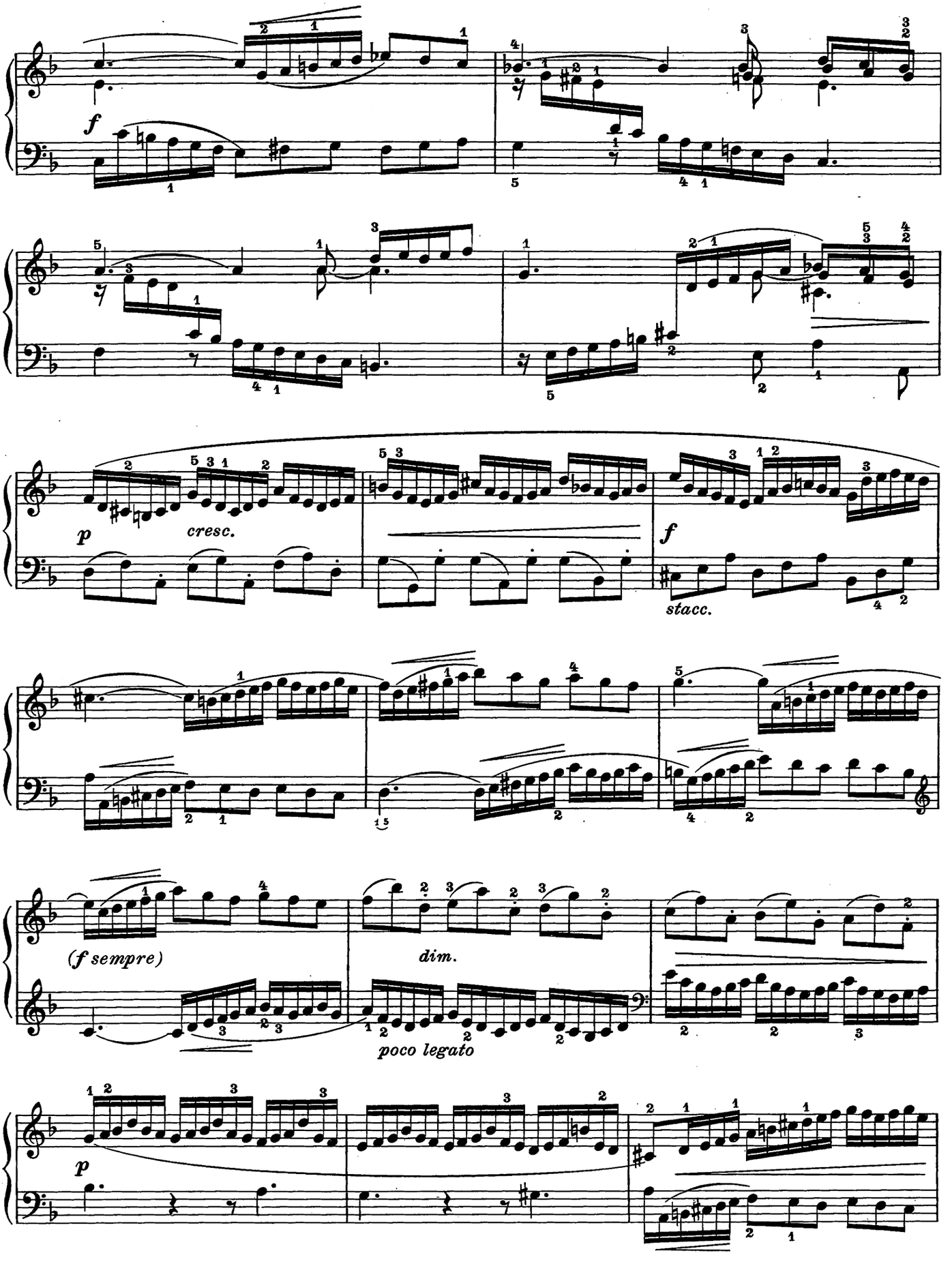

f
p subito
poco espr.
(p)
poco legato
f
(f sempre)
cresc.
mf

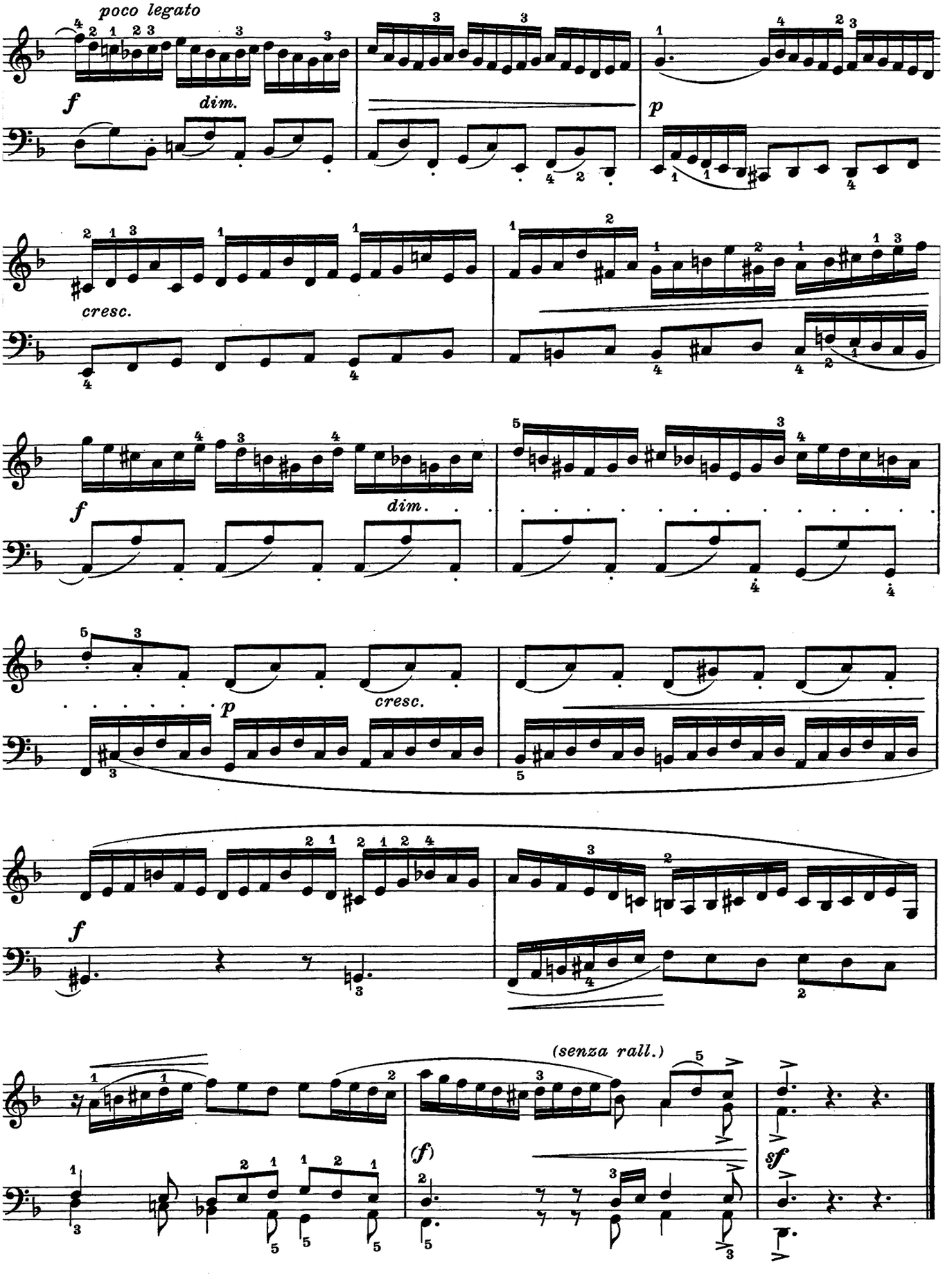

dim.
p
f
dim.
p
poco legato
f
mf
cresc.
f


poco espr.
p
cresc.
fp poco espr.
cresc.
f
fmolto
(f) p subito
cresc.
f

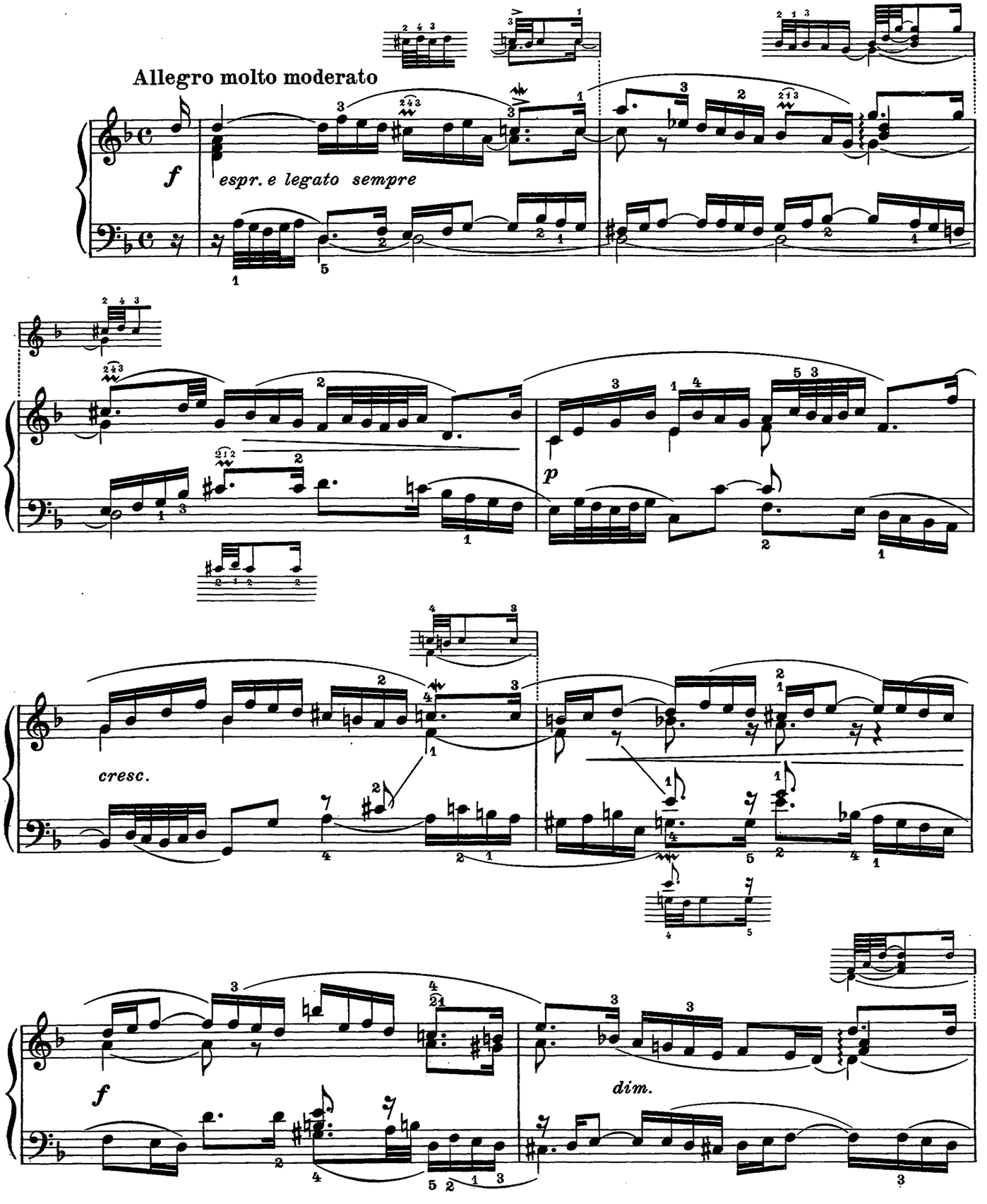

p
cresc.
f
p
cresc.
f
poco espr.
(f) p
mf
f

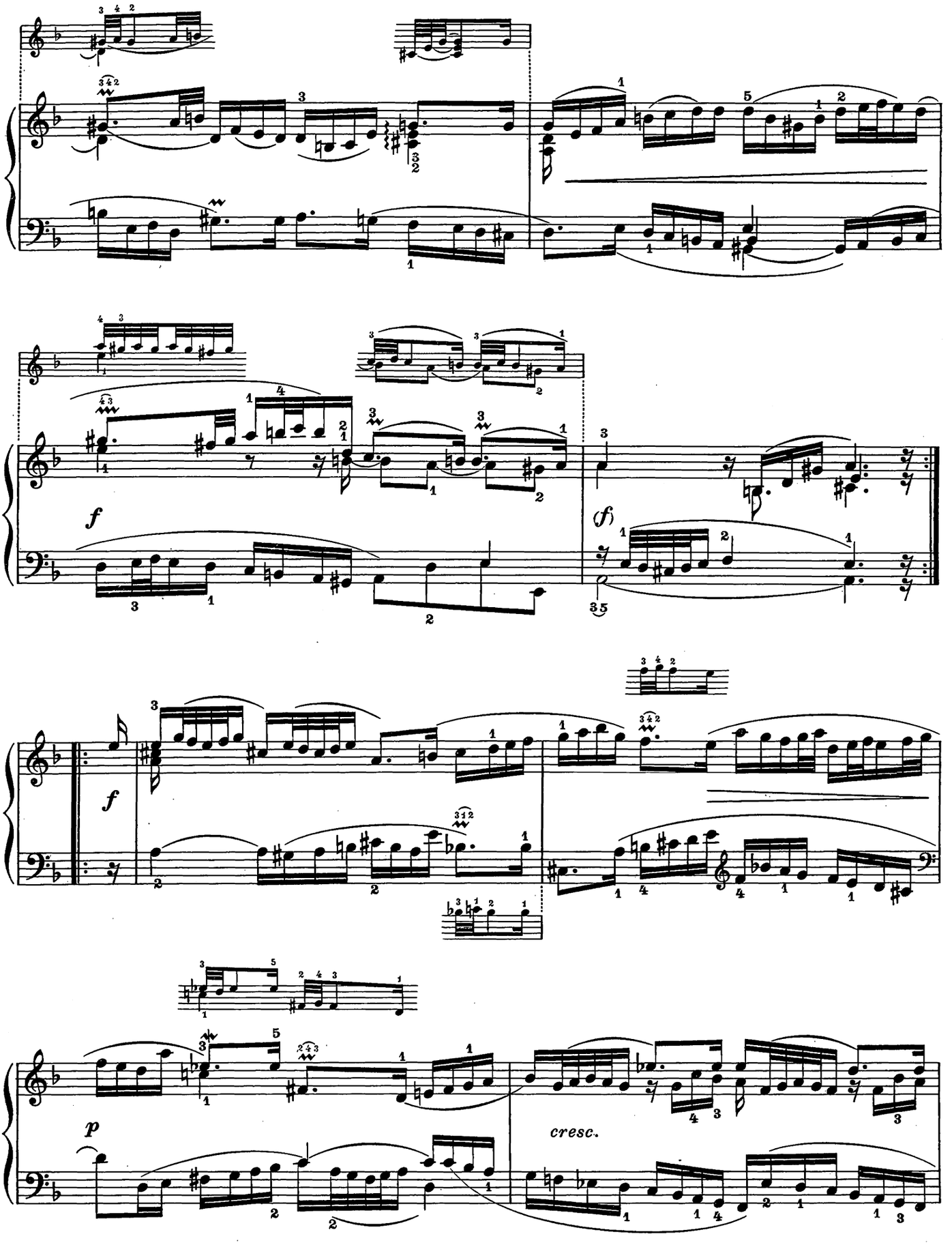

(f sempre)
(f)
p
(f)
(5)
f
poco legato
p
cresc.

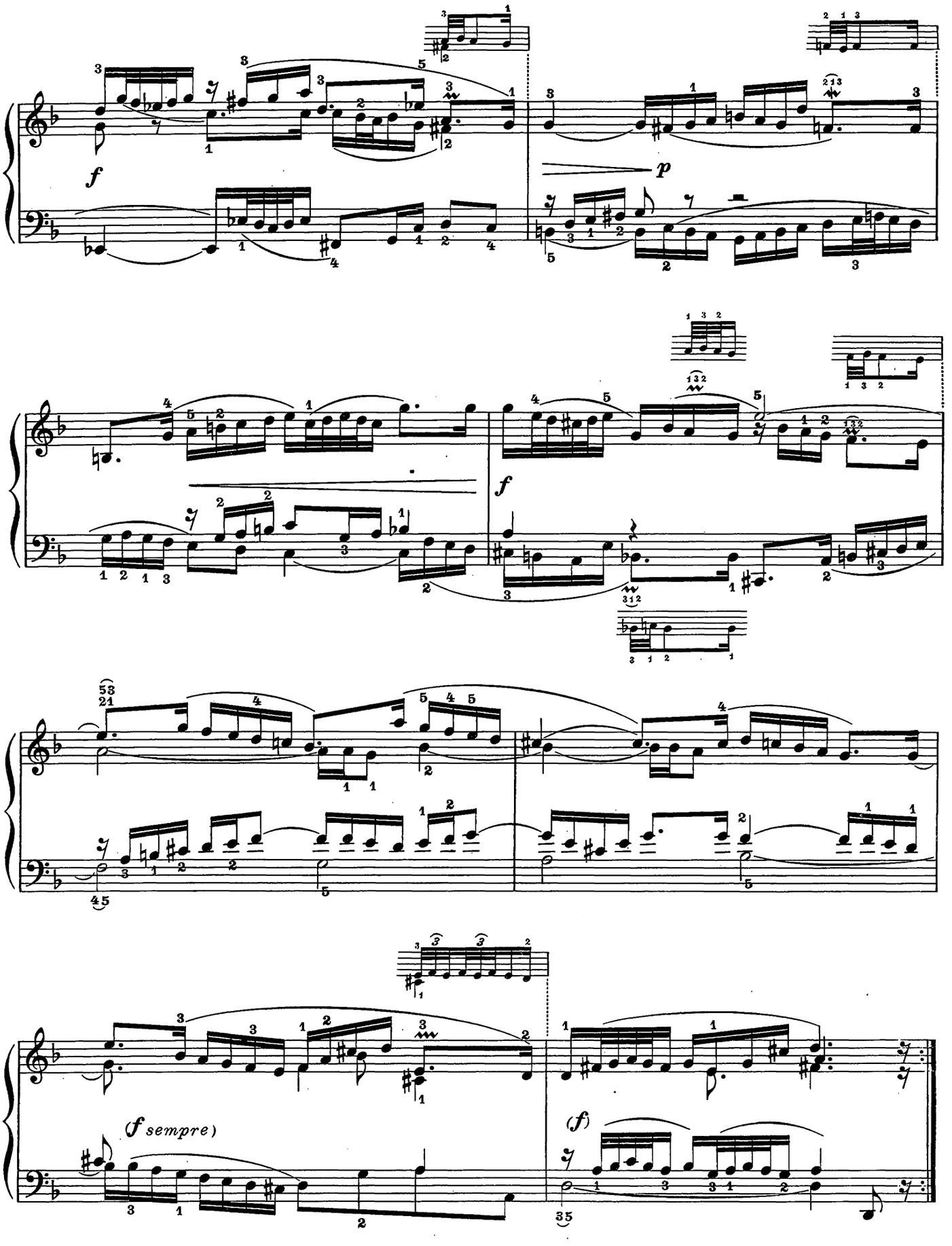

f
p
cresc.
f
stacc.
(f sempre)
dim.
poco legato
p


poco legato
f
dim.
p
cresc.
f
dim.
p
cresc.
f
(senza rall.)
(f)
sf

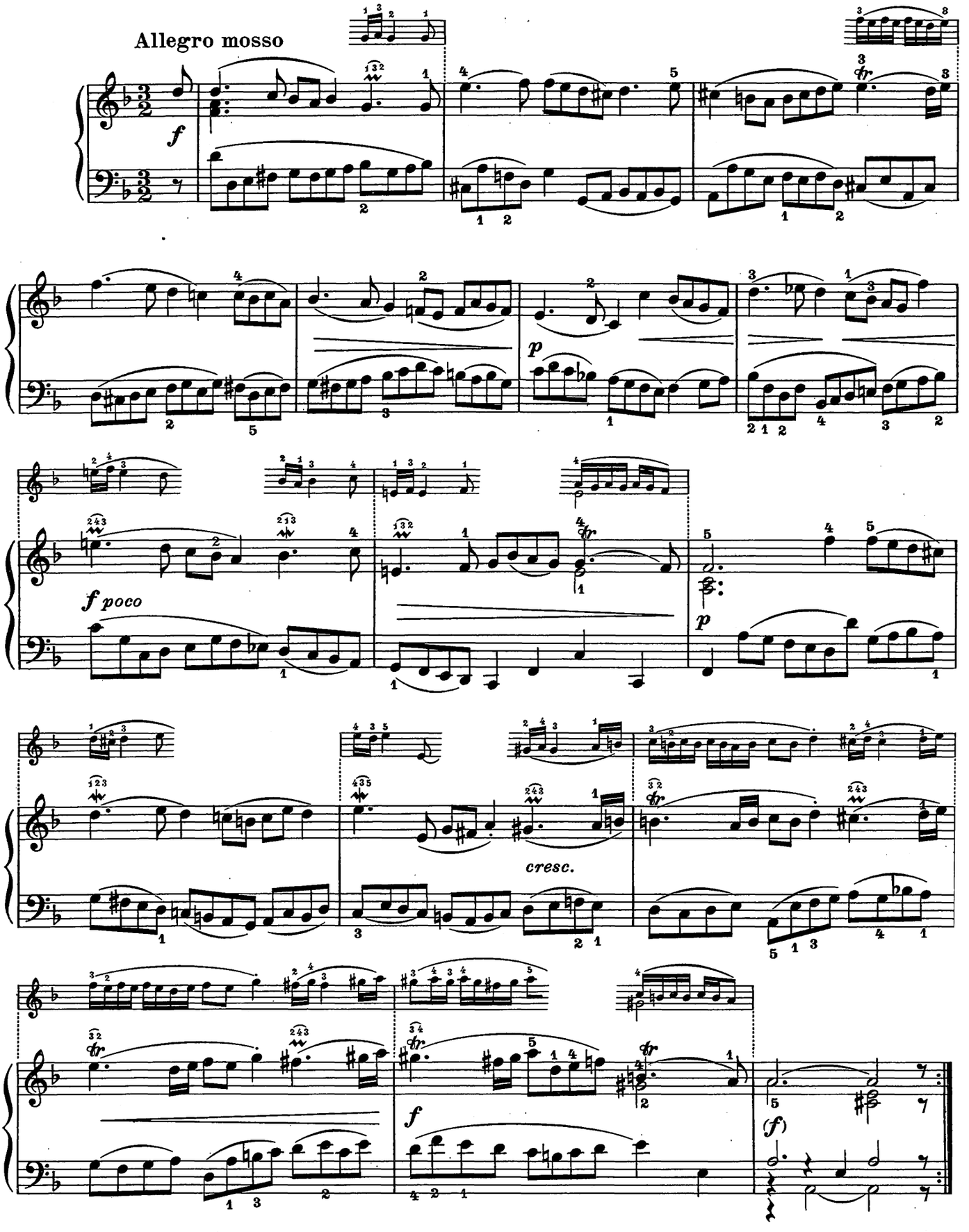
ALLEMANDA *ALLEMANDE* ALLEMAND

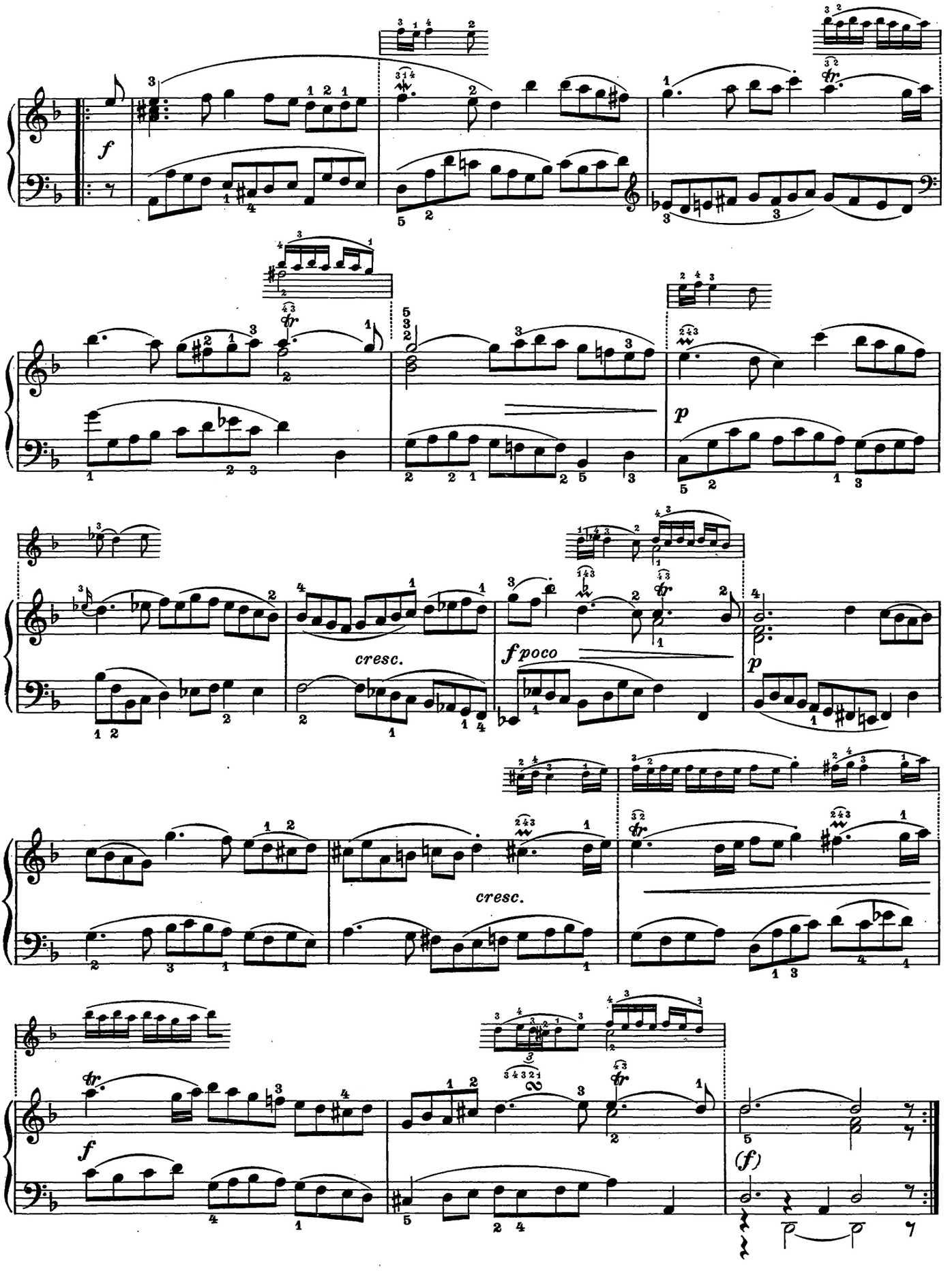



f
(f)
f
p
cresc.

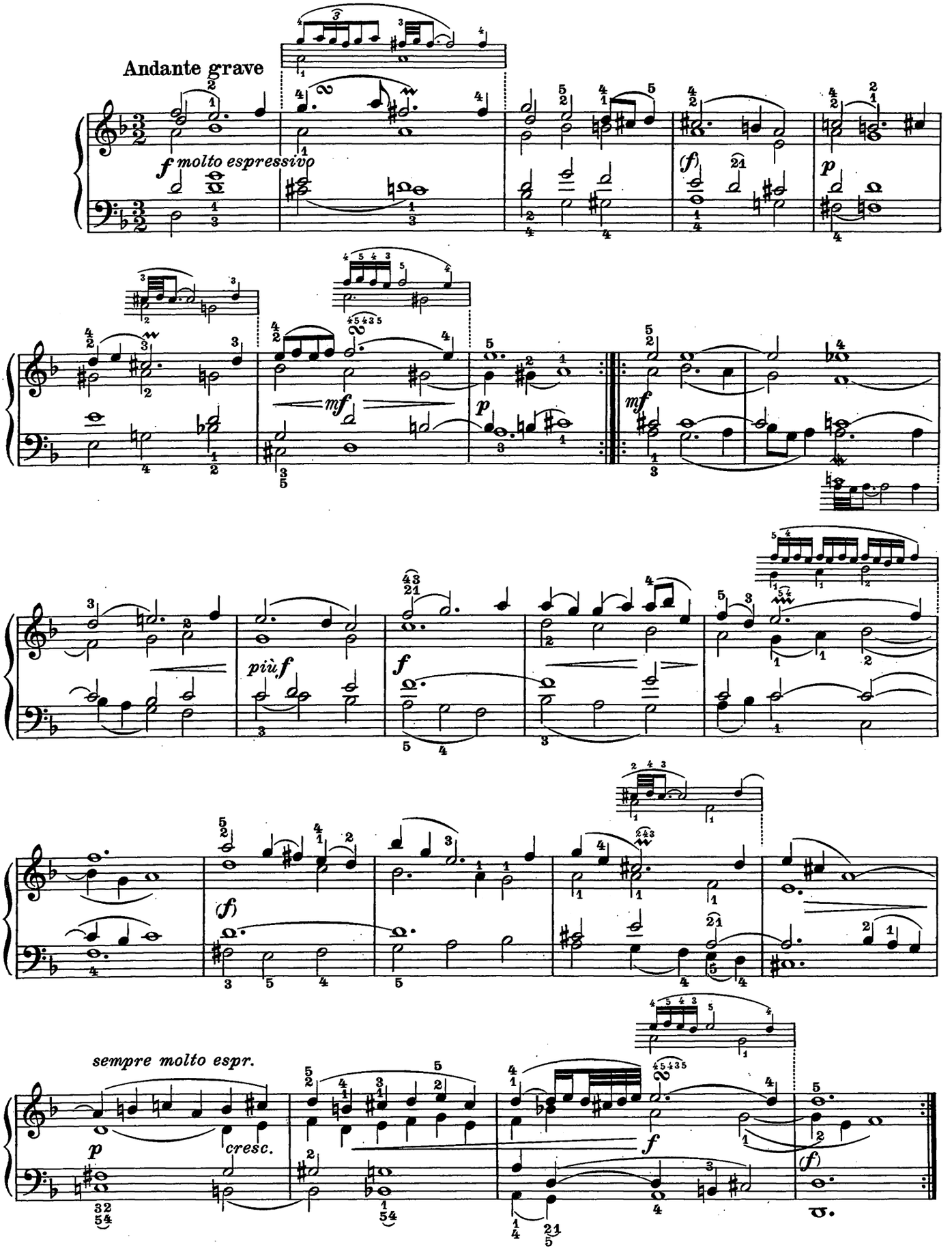

f
p
f
(f sempre)
(f)

CORRENTE *COURANTE* CORRENTE




f
p
cresc.
f poco
cresc.
f
(f)

SARABANDA *SARABANDE* SARABAND



DOUBLE *DOUBLE* DOUBLE

Lo stesso tempo

p ed espressivo
legatissimo sempre

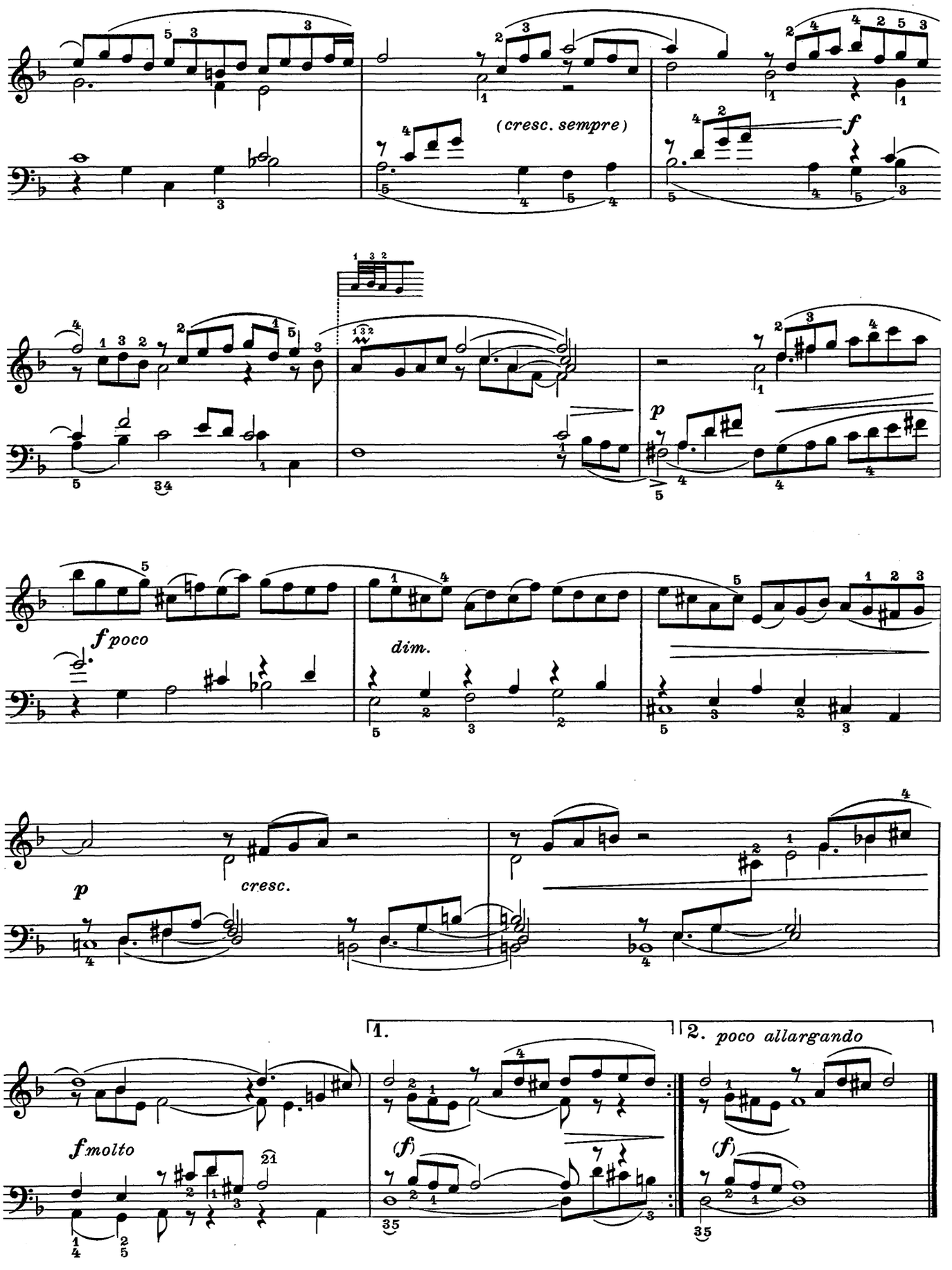
cresc.

f

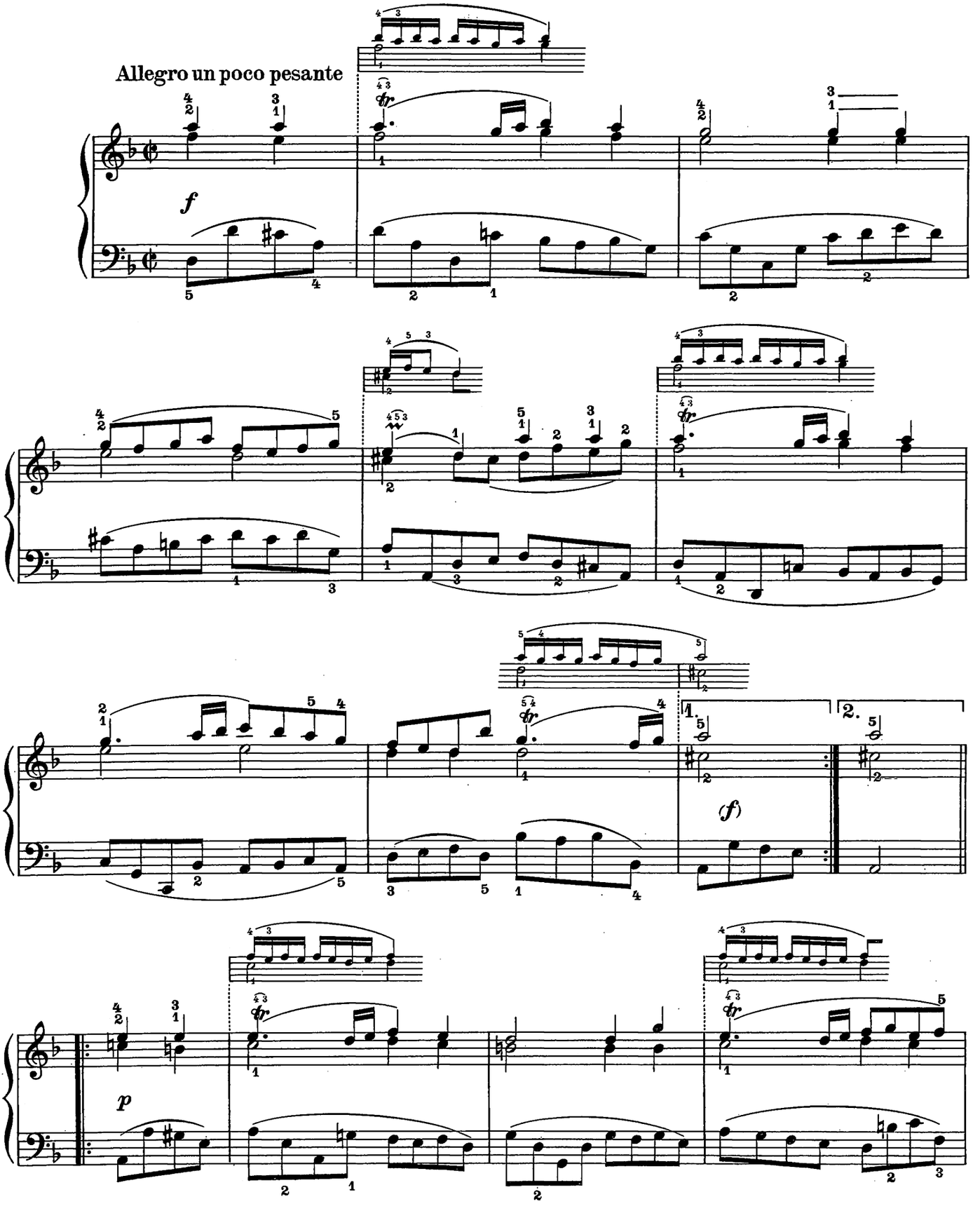
1. 2.

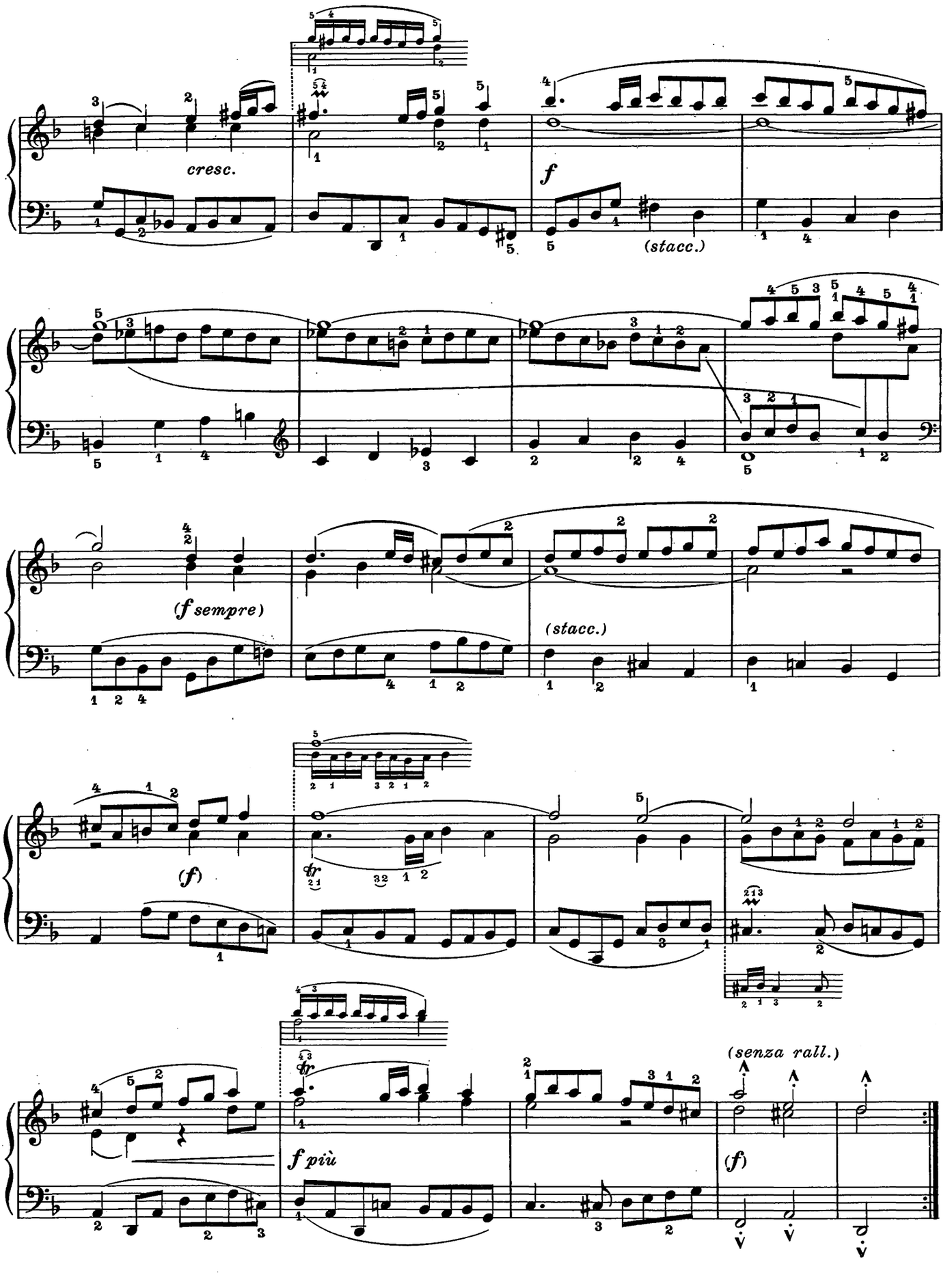
p

cresc.

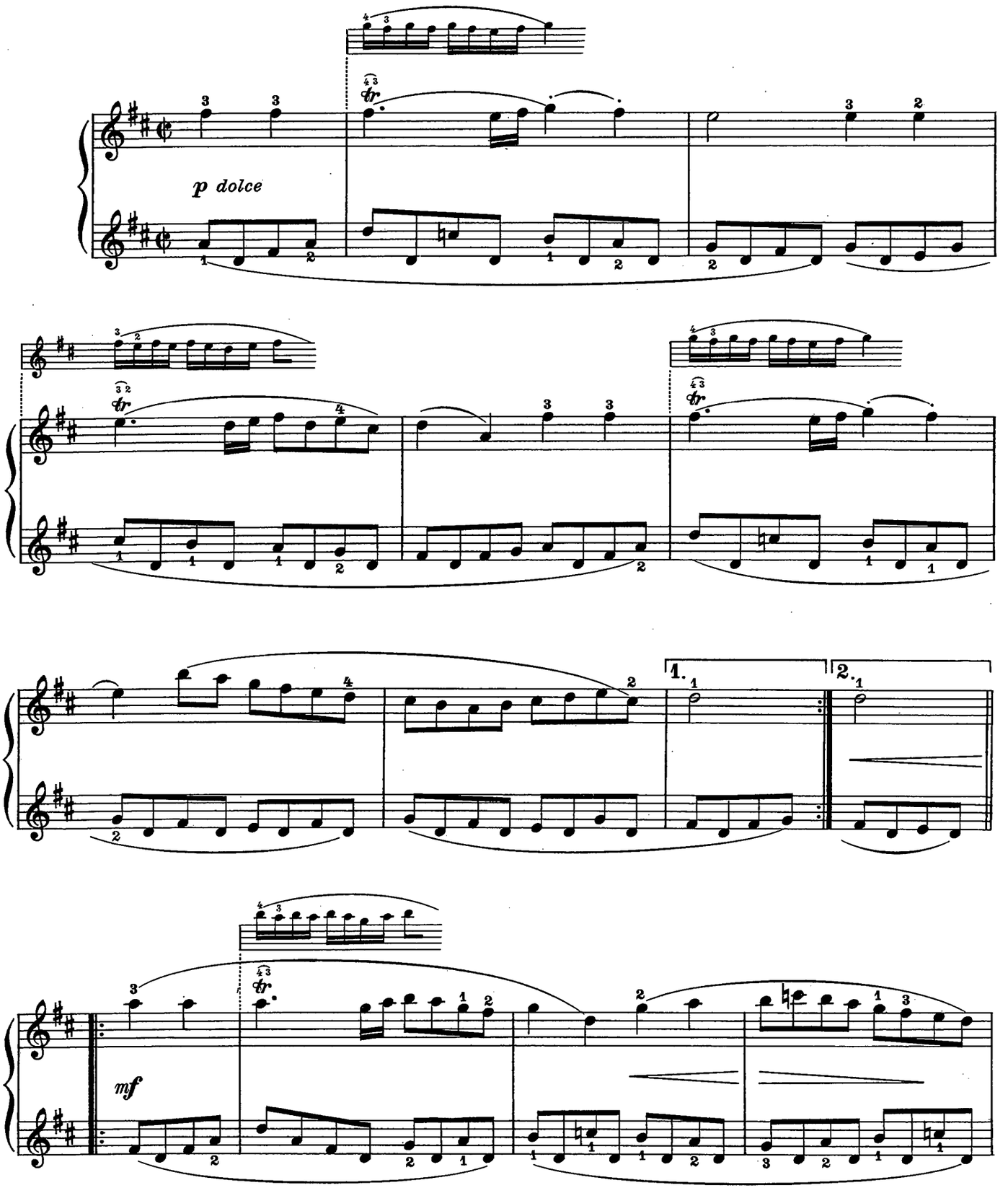

(cresc. sempre)
f
p
f poco
dim.
p
cresc.
1.
2. poco allargando
f molto
(f)
(f)

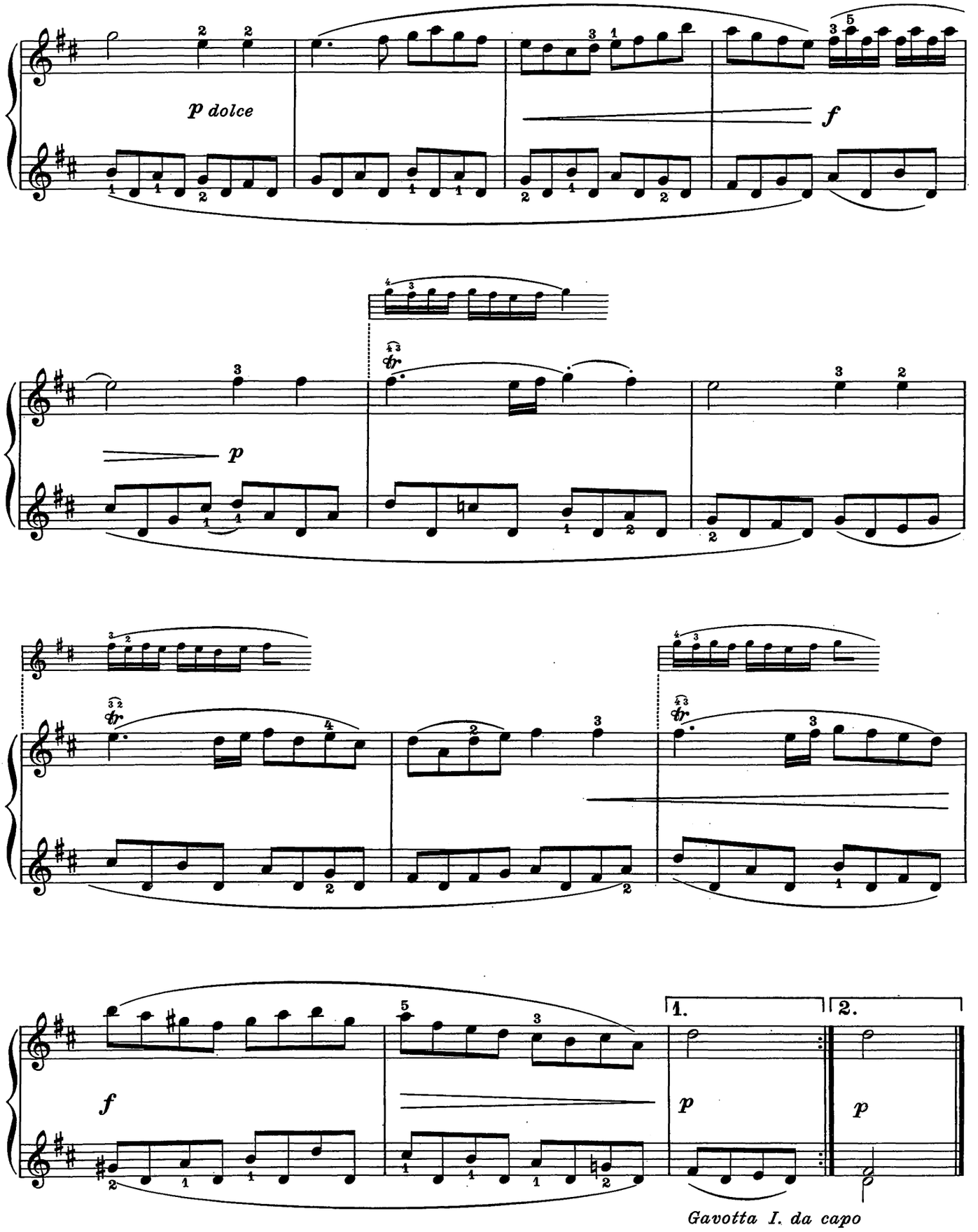
GAVOTTA I. *GAVOTTE I.* GAVOT I.




cresc.
f
(stacc.)
(f sempre)
(stacc.)
(f)
f più
(senza rall.)
(f)

GAVOTTA II. *GAVOTTE II.* GAVOT II.




p dolce
f
p
f
p
p
1.
2.
Gavotta I. da capo

GIGA *GIGUE* JIG

Allegro vivace ed impetuoso

non legato, vigoroso

f energico sempre e ritmico

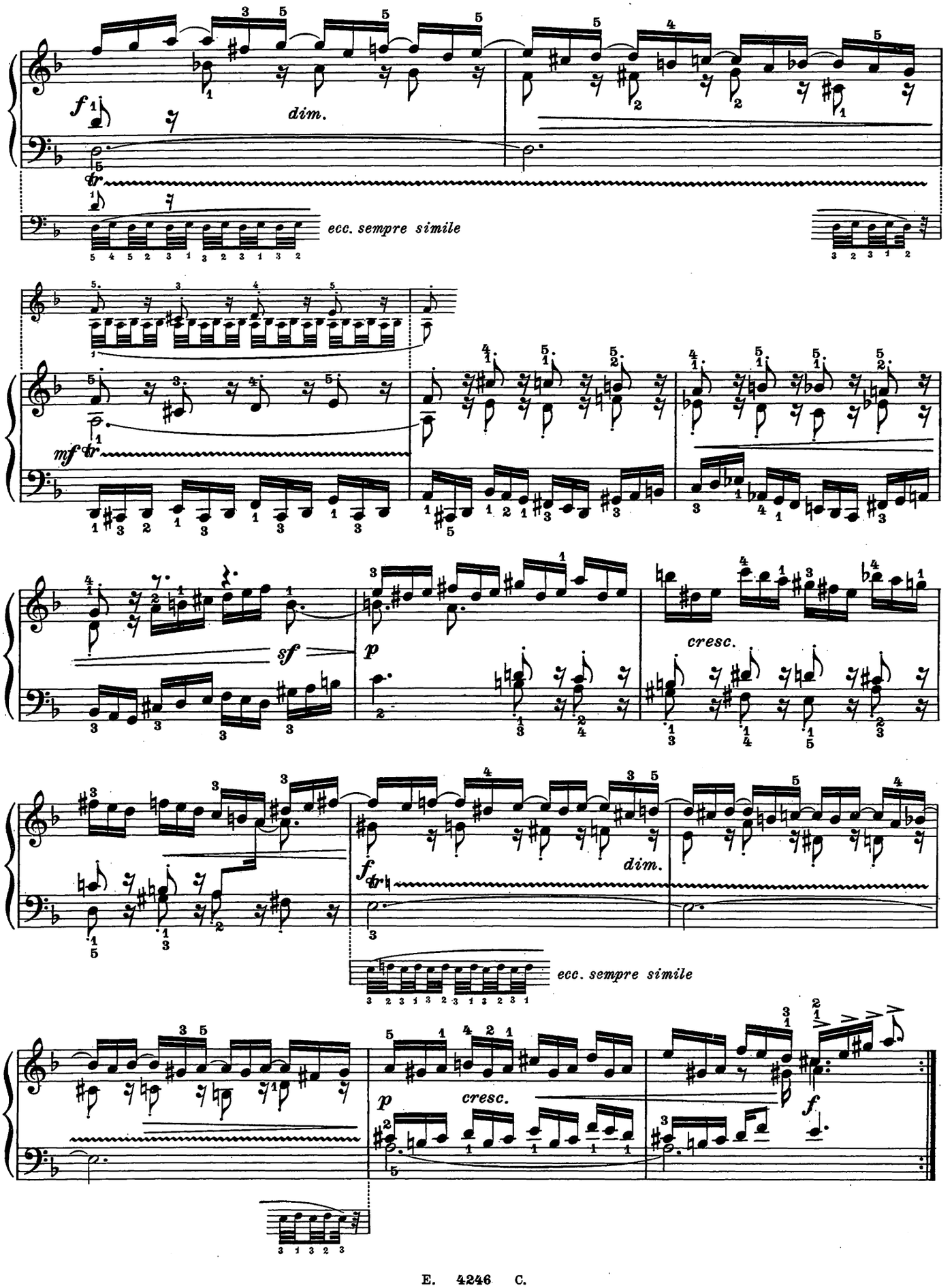
(non legato, vigoroso)

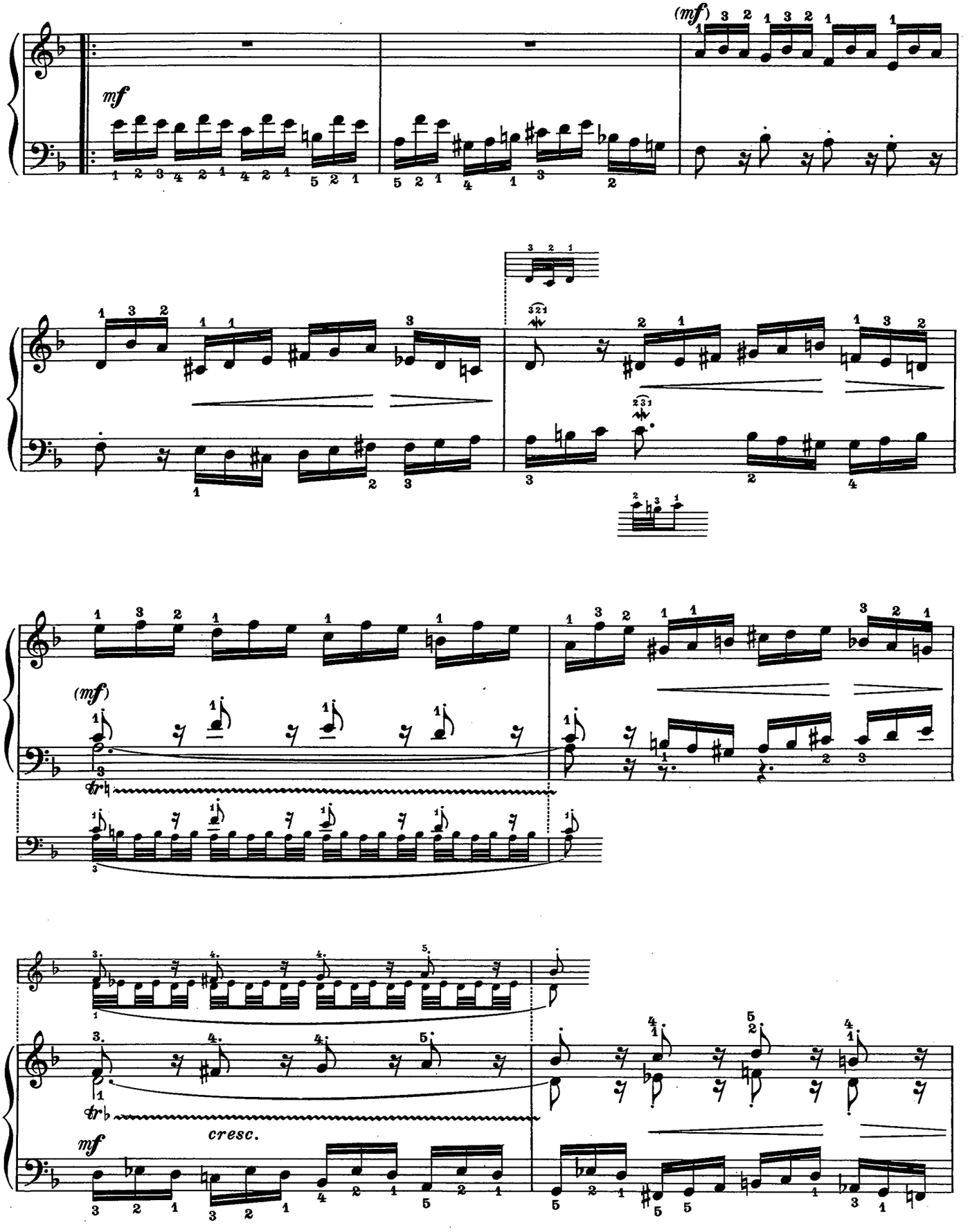
(f)

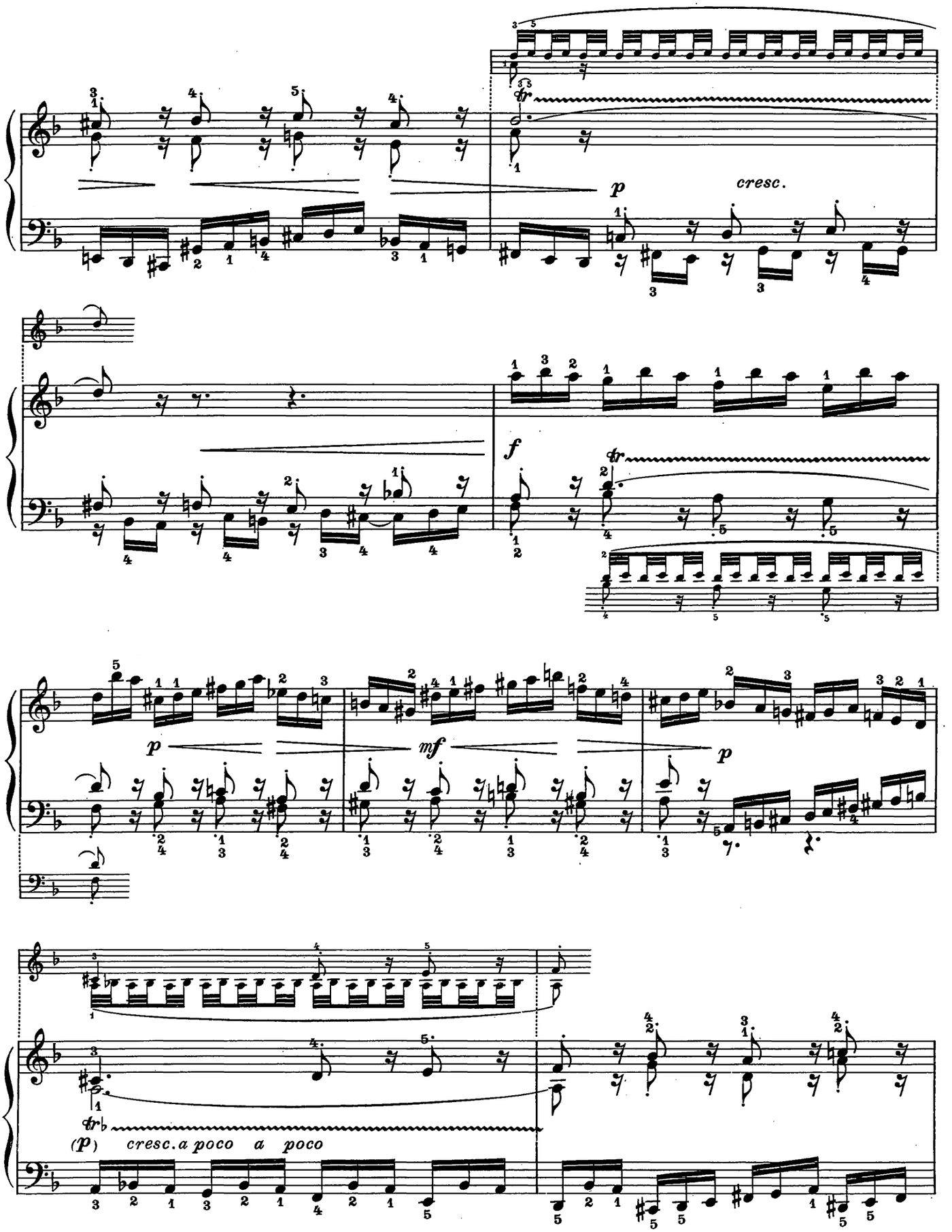
(f)

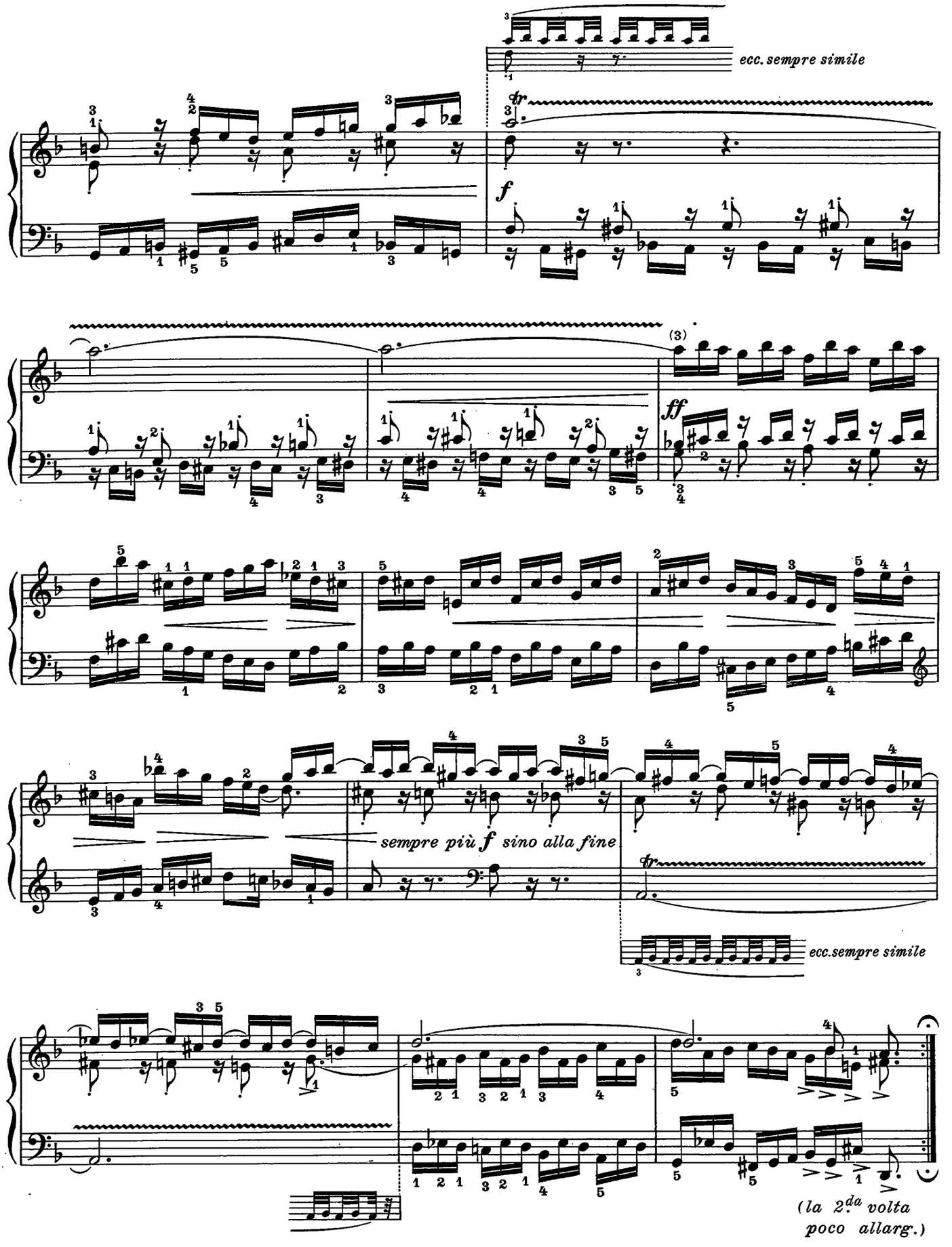
(non legato, vigoroso)

(f sempre)


f
dim.
tr
ecc. sempre simile
mf tr
sf
p
cresc.
f tr
dim.
ecc. sempre simile
p
cresc.
f


(mf)
mf
(mf)
cresc.
mf


p
cresc.
f
p
mf
p
(p)
cresc. a poco a poco


ecc. sempre simile
f
ff
(3)
sempre più f sino alla fine
ecc.sempre simile
(la 2da volta
poco allarg.)

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