

JOHANN SEBASTIAN BACH

SUITE  
IN MI MAGGIORE

BWV 1006/a  
per chitarra

*Trascrizione e diteggiatura di Oscar Ghiglia*



EDIZIONI SUVINI ZERBONI - MILANO

# PREFAZIONE

La Partita BWV 1006 per violino solo è quasi identica alla Suite BWV 1006a.<sup>1</sup> Le differenze esistenti tra le due versioni sembrano dovute, nella prima a ragioni di aderenza alle caratteristiche del violino; mentre nella seconda parrebbero dovute più a ripensamenti compositivi che ad adattamenti d'ordine strumentale. Poiché l'analisi del manoscritto della Suite BWV 1006a non permette di stabilire con certezza a quale strumento Bach l'avesse destinata, consigliamo ai chitarristi di accostarsi al pezzo con un'ottica legata più al suo apprezzamento estetico e alla sua esecuzione pratica che a considerazioni musicologiche dirette a risuscitare le pratiche esecutive del liuto o di altri ipotetici strumenti originali.

A tale scopo ho ritenuto opportuno aggiungere un'appendice in cui viene esposto un metodo di studio che mette in rilievo il carattere essenzialmente armonico del loure (pezzo quanto mai frainteso) e dei minuetti.

Ci siamo posti il problema delle dimensioni relativamente estese del preludio e quindi della difficoltà di conservare in esso la continuità strutturale ed espressiva così fuggevole a causa delle lunghe figure di stile fiorito e dal movimento isocrono che caratterizzano il pezzo.

Allo scopo di assistere il giovane interprete in questo senso ci siamo serviti di alcuni segni coi quali abbiamo cercato di mettere in luce il contenuto musicale del brano anziché lasciarne intendere l'ingannatrice apparenza di « moto perpetuo » o « pezzo di bravura ».

I segni usati nel *preludio* si riferiscono a momenti essenziali di collegamento nella struttura di un gruppo.<sup>2</sup> Essi sono:

1) | : l'inizio; lo stacco iniziale,

2) — : il presente in movimento,

3) ↑ : lo sbocco; la conclusione; il riposo finale.

Lo scopo fondamentale di questi segni<sup>3</sup> è quello di far sì che la maggior parte degli eventi che compongono il preludio (in gruppi delimitati dai segni | e ↑) vengano coordinati su un singolo piano, ad essi comune (indicato dal segno —), allo scopo di mettere in evidenza l'intera curva strutturale del brano. Questo avviene grazie ad una capacità insita in ognuno di noi, che ci permette di percepire simultaneamente gruppi progressivamente complessi in un unico insieme ricettivo e, nel contempo, analitico.



Fatto questo, cantando la melodia, o seguendo il suo svolgimento sullo spartito, o addirittura riandando con la mente alle sensazioni che questa musica ha provocato in noi (beninteso alternando tali approcci con la pratica strumentale) il preludio potrà apparirci nella sua struttura e come un tutto unitario e perfettamente coerente.

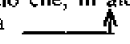
Considerando il pezzo sotto tali aspetti, è nostra opinione che l'immaginazione, materia prima dell'interpretazione musicale, verrà maggiormente sollecitata dai contrasti, dalle armonie, dagli elementi costitutivi del lavoro così inquadrati, dal carattere, in ultima analisi, della musica stessa. Inoltre la dimensione,<sup>4</sup> la cui presenza è messa in luce dalla ripetuta percezione di tale insieme strutturale, potrà facilitare lo sviluppo di quella rara e preziosa sintesi interpretativa che riteniamo non sia altrimenti conseguibile.


Oscar Ghiglia

1. Non essendo specificato sul manoscritto originale lo strumento cui la Suite era destinata, a lungo si discusse se questo fosse il liuto, o l'arpa, o uno strumento a tastiera. In ogni caso possiamo affermare che l'opera si adatta perfettamente al registro, al timbro e alla tecnica chitarristica.

2. Il termine « gruppo » si riferisce ad ogni insieme di note avente un senso musicale compiuto, ad esempio, un inciso, una frase, un periodo... ecc.

3. Spesso con  si sottintende il segno ↑ sulla nota che precede ogni successivo segno, es: 

Lo spazio che, in alcuni casi, intercorre tra due gruppi contigui indicato da  indica un allentamento della tensione ritmica. Esso può anche indicare un breve respiro nella struttura totale.

Il segno  significa che un gruppo compreso fra le due freccette si conclude su un tempo debole.

4. È forse utile ricordare che le varie fasi dello sviluppo di un musicista si presentano a lui inizialmente sotto forma di « dimensioni » musicali, ossia aspetti dinamici, di cui egli prima intuisce e poi conosce intimamente l'esistenza e la portata.

## PREFACE

Bach's Suite BWV 1006a<sup>1</sup> and his Partita BWV 1006 for solo violin are very nearly identical. The rare differences between the two versions seem to be determined in the violin part by considerations of instrumental character whilst in the present version they were probably due to changes of mind on the part of the composer.

Since we have no way of determining through analysis of the original manuscript for which instrument Bach intended his Suite BWV 1006a, we advise guitarists to approach the piece with an ear to its great beauty and to actual performance, rather than concentrate on its musicological implications. To this end, I have included an appendix containing a method of study stressing the essentially harmonic character of the lute (an often misunderstood piece) and of the minuets.

The considerable length of the prelude with its long, florid phrases makes it difficult for the performer to sustain its expressive unity throughout. After careful consideration of this problem, therefore, we decided to use certain graphic symbols which we hope will help the interpreter to bring out the musical content of the piece rather than stressing its deceptive appearance of a « *moto perpetuo* », or « *show piece* ».

The symbols used in the Prelude refer to the three essential links in the structure of a « *group* ».<sup>2</sup> They are:

- a) | : the starting point,
- b) — : the present in motion,

- c) ↗ : the conclusion, the final rest.

The main purpose of these indications<sup>3</sup> is to coordinate on a single plane (indicated by —) most of the events which make up the Prelude (in groups defined by the signs | and ↗). In this way, the entire structural curve of the work is clearly revealed. This occurs thanks to a capacity with which each of us is endowed, to simultaneously perceive groups progressively more complex in a single mental framework, at once receptive and analytic.

At this point, by singing the melody, following its development on the score, or even recalling the emotions the music aroused in us (of course, alternating these exercises with actual practice on the instrument), we will clearly understand the structure of the Prelude, hear it and play it as a unitary and perfectly coherent whole.




It is our feeling that, by considering the piece from this standpoint, our imagination which constitutes the raw material of all musical interpretation, will be more readily stimulated by all the elements which make up the piece and which, as a final word, will show the character of the music itself.


Moreover, the « *dimension* »<sup>4</sup> whose presence is brought to light by the repeated perception of this structural unity, will facilitate the development of that rare and precious interpretative synthesis which we believe to be otherwise unattainable.

Oscar Ghiglia

1. Since the original manuscript bore no indication of the instrument for which the Suite was intended, musicologists have debated at length on whether this instrument was the lute, or the harp or some keyboard instrument. We can safely say in any case, that the Suite is eminently suited to the register, timbre and technique of the guitar.

2. The term « *group* » applies to any several notes making coherent musical sense: a phrase, a period, a motif, etc...

3. By  we often mean that the sign ↗ is understood on the note preceding each successive  eg.: 

The space separating two adjoining groupes in certain cases (indicated by ) indicates a slackening of rhythmic tension. It may also indicate a short pause, a breathing point in the total structure. The sign ↗ indicates that a group lying between the two arrows ends on a weak beat.

4. It may be helpful to remind the reader that the various phases of a musician's development present themselves to him initially as « *musical dimensions* », or dynamic aspects whose existence he first senses intuitively and later comes to know intimately.

# PREFACE

La suite BWV 1006a<sup>1</sup> est presque identique à la Partita BWV 1006 pour violon seul. Les différences peu nombreuses existant entre les deux versions semblent dues, en ce qui concerne la partie du violon, presque uniquement à des raisons d'adhérence aux caractéristiques et aux limites de cet instrument. Par contre, dans la version utilisée pour ma transcription (BWV 1006a), l'auteur semblerait avoir apporté des modifications dues à de nouvelles réflexions concernant la composition et non pas à des adaptations d'ordre instrumental.

Puisqu'en analysant le manuscrit de la Suite BWV 1006a nous ne pouvons pas établir à quel instrument Bach l'avait destinée, nous conseillons au guitariste d'approcher ce morceau suivant une optique qui se rattache plus à une appréciation esthétique et à l'exécution pratique sur son instrument qu'à des considérations musicologiques, visant à résusciter certaines particularités du jeu du luth, par exemple.

À cet effet, j'ai pensé utile d'ajouter un appendice où est exposée une méthode d'étude mettant en valeur le caractère essentiellement harmonique de la *loure* (morceau des plus mal compris) et des *menuets*.

Nous avons aussi examiné le problème posé par les dimensions relativement étendues du prélude et, par conséquent, de la difficulté d'en conserver la continuité structurale et expressive, si difficile à maintenir à cause des longues phrases fleuries et du mouvement isochrone. Nous avons cherché, en employant des signes déterminés, de mettre en évidence le contenu musical du morceau au lieu d'en mettre en relief l'aspect trompeur de « mouvement perpétuel » ou de « morceau de bravoure ».

Les signes employés dans le *prélude* se rapportent aux moments essentiels de liaison dans la structure d'un groupe.<sup>2</sup>

Ce sont :

- a) | : le début,
- b) — : le présent en mouvement,
- c) ↑ : l'aboutissement, la conclusion, le repos final.

Le but fondamental de ces signes<sup>3</sup> est de faire en sorte que la plupart des épisodes qui composent le *prélude* (en groupes délimités par les signes | et ↑) soient coordonnés sur un plan unique, qui leur est d'ailleurs commun (le signe —) pour mettre ainsi en évidence la courbe structurale entière du morceau. Ceci est possible grâce à notre capacité innée de percevoir simultanément des groupes de plus en plus complexes dans un champ unique, en même temps perceptif et analytique.

Ceci fait, en chantant la mélodie, ou même en songeant aux sensations que la musique a provoquées en nous (en alternant évidemment ces approches avec la pratique instrumentale), le *prélude* pourra se révéler à nous dans sa structure comme un tout homogène et parfaitement cohérent.

En considérant le morceau sous ces aspects, nous pensons que l'imagination, matière première de l'interprétation musicale, sera sollicitée par les contrastes des harmonies, par tous les éléments constitutifs du travail ainsi établis, pour conclure par le caractère de la musique même.

En outre, la dimension<sup>4</sup> dont la présence est mise en évidence par la perception répétée d'un ensemble structural ainsi défini, pourra faciliter le développement de cette rare et précieuse synthèse dans l'interprétation que nous n'envisageons pas réalisable autrement.

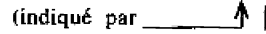
Oscar Ghiglia


1. Le manuscrit original n'indiquant pas l'instrument auquel la *Suite* était destinée on discuta longtemps pour établir s'il s'agissait du luth ou de la harpe ou d'un instrument à clavier. De toute façon, nous pouvons affirmer que l'oeuvre s'adapte parfaitement au registre, au timbre et à la technique de la guitare.

2. Le terme « groupe » se rapporte à tout ensemble de notes ayant un sens musical achevé, par exemple : une incise, une phrase, une période... etc.

3. Souvent, avec  l'on sousentend le signe  sur la note, qui précède chaque signe successif. Exemple :



En certains cas, l'espace qu'il y a entre deux groupes contigus (indiqué par ) indique une diminution de la tension rythmique. Il peut indiquer aussi une brève pause dans la structure totale.

Le signe  signifie qu'un groupe compris entre les deux petites flèches se conclut sur un temps faible.

4. Il peut être utile de rappeler que les différentes phases concernant l'évolution d'un musicien se présentent à lui tout d'abord comme « dimensions musicales », c'est à dire sous des aspects dynamiques. Aspects dont il a d'abord une intuition et dont il connaîtra intimement l'existence et la portée, mais il ne se familiarisera avec eux, jusqu'à les posséder, qu'après une longue pratique et une longue adaptation.

# VORWORT

Die Suite BWV 1006a<sup>1</sup> ist fast mit der Partita BWV 1006 für Violine solo identisch. Die zwischen den beiden Versionen bestehenden Unterschiede zeigen, dass die Änderungen, die in der Violinstimme angebracht wurden, fast immer auf die Anpassung an die Eigenart des Instruments zurückzuführen sind. Hingegen die Änderungen in der von uns revidierten Suite scheinen eher von kompositorischen Neubesinnungen als von Angleichungen instrumentaler Art her zu rühren.

Bei der Analyse des Manuskripts der Suite BWV 1006a können wir absolut nicht feststellen, für welches Instrument sie Bach bestimmt hatte; auch hatte der Komponist andererseits nicht daran gedacht, es im Titel des Werkes anzuführen. Wir raten dem Gitarristen jedenfalls, mehr aus der Sicht der ästhetischen Wertschätzung und der praktischen Ausführung als aus musikologischen Erwägungen an das Stück heranzugehen. Ich habe es für angebracht gehalten, zu diesem Zweck einen Anhang hinzuzufügen, in dem eine Studienmethode gezeigt wird, welche das *loure* (ein mehr denn je missverstandenes Stück) und die *minuetti* betrifft.

Wir haben auch das Problem der relativ ausgedehnten Dimensionen des *preludio* erwogen und daher die Schwierigkeit, die expressive Einheit zu erhalten. Sie ist in diesem Stück, das im allgemeinen als « virtuosistisch » und « für das Instrument wie geschaffen » betrachtet wird, wirklich schwierig aufrechtzuerhalten.

Im Gegensatz dazu haben wir versucht, mit bestimmten Zeichen den musikalischen Inhalt des Stücks hervorzuheben, anstatt den trügerischen Anschein eines « *moto perpetuo* » oder eines « Bravourstücks » herauszustellen.

Die im *preludio* verwendeten Zeichen beziehen sich auf wesentliche Verbindungsmomente in der Struktur einer Gruppe.<sup>2</sup> Sie sind:

a) | : der Beginn; das Absetzen.

b). — : das Gegenwärtige, in Bewegung.

c) | : das Auslaufen, der Abschluss; das abschliessende Ruhen.

Der Hauptzweck dieser Zeichen<sup>3</sup> ist, dass die meisten Geschehnisse, aus denen das *preludio* besteht (in von | und ↑ begrenzten Gruppen), auf einer einzelnen Ebene, die sie ja gemeinsam haben (das Zeichen —), koordiniert werden, um die gesamte Strukturkurve des Stückes hervorzuheben. Das geschieht dank einer uns allen angeborenen Fähigkeit, die uns gestattet, gleichzeitig komplexere Gruppen in einer einzigen rezeptiven und zugleich analytischen Gesamtheit zu erfassen.

Wenn man das getan hat und wir die Melodie singen, oder deren Ablauf in der Partitur verfolgen, oder wenn wir gar im Geist auf die Empfindungen zurückgehen, die die Musik in uns wachgerufen hat (wohlgemerkt, diese Annäherungsversuche sollen mit der Instrumentalpraxis abgewechselt werden), so wird uns das *Präludium* mit seiner Struktur als ein einheitliches Ganzes und auch vollkommen konsequent erscheinen.





Wenn man das Stück unter diesen Aspekten betrachtet, so meinen wir, dass sich die Vorstellungskraft — der « Rohstoff » für die musikalische Interpretation — leichter anpassen und sogar von den Gegensätzen, von den Harmonien, von den so aufgegliederten Elementen, die diese Arbeit bilden, und letzten Endes vom Charakter der Musik selbst angeregt wird.

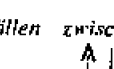
Überdies kann auch die Dimension,<sup>4</sup> deren Präsenz durch die wiederholte Perception dieser strukturalen Gesamtheit hervorgehoben wird, die Entwicklung jener seltenen und wertvollen interpretativen Synthese fördern, die unserer Meinung nach auf andere Weise nicht erreicht werden kann.

Oscar Ghiglia

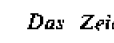
1. Da im Originalmanuskript das Instrument, für welches die Suite bestimmt war, nicht angegeben wird, hat man lange darüber diskutiert, ob es die Laute, die Harfe oder ein Tasteninstrument sei. Wir können jedenfalls behaupten, dass sich das Werk vollkommen für die Lage, das Timbre und die Spieltechnik der Gitarre eignet.

2. Der Ausdruck « Gruppe » bezieht sich auf jede Gesamtheit von Noten mit sinnvollem musikalischem Inhalt, zum Beispiel ein Motiv, eine Phrase, eine Periode, ... usw.,

3. Oft versteht man unter  das Zeichen  auf der Note, welche jedem folgenden Zeichen  =  vorangeht.

Der Zwischenraum, der in einigen Fällen zwischen zwei aneinanderstossenden Gruppen (bezeichnet mit ) erscheint, zeigt ein Nachlassen der rhythmischen Spannung an.

Er kann auch eine kurze Ruhepause in der Gesamtstruktur bedeuten.

Das Zeichen  heisst, dass eine Gruppe zwischen den beiden kleinen Pfeilen mit einem leichten Takt abschliesst.

4. Es ist vielleicht nützlich, in Erinnerung zu rufen, dass die verschiedenen Phasen in der Entwicklung eines Musikers sich ihm anfangs in Form von musikalischen « Dimensionen » präsentieren, das heisst in Form von dynamischen Aspekten, deren Existenz und Tragweite er zuerst erahnt und später innen und aussen kennt; er wird mit ihnen jedoch erst nach langer Gewöhnung und Anpassung so vertraut, dass er sie auch beherrscht.

An einem gewissen Punkt angelangt, wird er sich auch darüber klar werden, dass er, wenn er mit Ausdauer diesen Weg weitergeht und diese « Begegnungen » fördert und weiter verfolgt (oder, wenn nötig, davon absieht), seine eigene Entwicklung — wenn auch vielleicht auf empirische Weise — fördern und auf sichere Wege leiten kann.





Original score system 1: Treble clef staff with melody and bass clef staff with accompaniment. Includes fingerings and slurs.

CH

CH

Original score system 2: Treble clef staff with melody and bass clef staff with accompaniment. Includes fingerings and slurs.

CIV

CIV

Original score system 3: Treble clef staff with melody and bass clef staff with accompaniment. Includes fingerings and slurs.

System 4: Treble clef staff with melody and bass clef staff with accompaniment. Includes fingerings, slurs, and dynamic marking 'p'.

System 5: Treble clef staff with melody and bass clef staff with accompaniment. Includes fingerings, slurs, and dynamic marking 'p'.





The musical score is presented in four systems, each consisting of two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system features a melody in the upper staff with dynamic markings *f*, *p*, *mf*, and *f*, and fingerings 1, 2, 3, 4. The lower staff provides accompaniment with a *p* dynamic. The second system includes the lyrics "m P a i m P a i" and "m P a i" above the melody. The third system features a triplet of eighth notes in the melody, with a slur and a downward-pointing arrow above it. The fourth system continues the accompaniment. Vertical dashed lines indicate the alignment of measures across all systems.





CII

$\frac{1}{2}$  CI CII CV CIV

Orig.

CIV

Orig.

a) Nella versione per Violino solo:

CII

i m a m i a m i a m  
i a m i m p i m a  
CIV  
CII CI

CII

i a p m p m  
CIV CII  
CII

Orig.

CII

CIV CI CII

CII

C VII

Orig.

$\frac{1}{3}$  C IV C IV C II

C II C VII C VII

a) Nella versione per Violino solo:

C VII

Orig.

C IV

a) Nella versione per Violino solo:





CIV <sup>2 4</sup> tr CH

Orig.

CH CIV CIV CIV

CIV VI a) CIV <sup>4 2</sup> tr

Orig.

CH CIV CH b) <sup>4 2</sup> tr (h)

ossia Orig.

c) tr

Nella versione per Violino:

a) b) c)



2 2 2 3 4 #3 4 2 4 #2 4 1-1

Orig.

C IX

1/2 C IV 41 (tr)

1/2 C IV C II

Orig.

Nella versione per Violino

C II

Orig. *tr*

C VI C IV

# MENUET I

(♩ = 112)

C VII

a) Nella versione per Violina:

# MENUET II

(Poco meno)

The musical score for Menuet II is presented in a multi-system format. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked '(Poco meno)'. The score consists of several systems of music, each with a treble staff and a bass staff. The music is characterized by intricate fingerings, often indicated by circled numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9). Various musical markings are used throughout, including slurs, accents, and dynamic markings such as 'C V', 'C II', 'C IV', and 'C VII'. The piece concludes with a double bar line and repeat dots.



# BOURRÉE

(♩ = 84)

The musical score for "Bourrée" is presented in a single system with two staves: a treble staff and a bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The tempo is marked as quarter note = 84. The score consists of several measures, each with detailed fingerings and articulation marks. Chordal structures are labeled as C II and C IV. Circled numbers (1, 2, 3, 4, 5, 6, 8) indicate specific fingerings or accents. The notation includes eighth and sixteenth notes, rests, and various articulation symbols such as slurs and accents. The bass staff provides a simple accompaniment with quarter and eighth notes.

CVI

i m a m

CII

CII CIV

CII CII

$\frac{1}{2}$  CII CII CII

a) CIV CII

a) Nella versione per Violino:

# GIGUE

(♩. = 72)

C II

C V

C IV

C II

C II

a)

a) Nella versione per Violino:

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 8/8 time signature. The staff contains a melodic line with several slurs and fingerings. A circled '2' is above the first measure. A circled '3' is above the eighth measure. The label 'CII' is centered above the staff.

Musical staff 2: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a melodic line with many slurs and fingerings. A circled '2' is above the second measure.

Musical staff 3: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a melodic line with slurs and fingerings. A circled '2' is above the fourth measure. A circled '3' is above the eighth measure. The label 'CII' is centered above the staff.

Musical staff 4: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a melodic line with slurs and fingerings. A circled '4' is above the first measure. A circled '5' is below the first measure.

Musical staff 5: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a melodic line with slurs and fingerings. Labels '1/2 CII', '1/2 CII', 'CII', 'CII', 'CV', and 'CII' are placed above the staff at various points.

Musical staff 6: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a melodic line with slurs and fingerings. The label 'CIV' is centered above the staff.

## APPENDICE

LOURE <sup>(1)</sup>

(♩ = 104)

*poco cresc. e incalzando*

*cedendo* *mf*

*mp* *cresc.* *tratt.* *dim.* *p*

*poco rit.*

1) Loure (dal latino *lura* «sacca»), specie di cornamusa (musette).

L'omonima danza del Settecento, dal forte accento sul primo tempo, probabilmente deriva dall'antico strumento.

*Loure* (from latin *lura* «bag»), a kind of bagpipe (musette).

The homonymous dance of the XVIII century, with the strong accent on the first beat, probably derives from the ancient instrument.

Loure (aus dem lateinischen Wort *Lura* «Sack»), ist eine Art von Sackpfeife (Musette).


Der gleichnamige Tanz des 18. Jahrhunderts, der auf dem ersten Takt streng akzentuiert ist, stammt wahrscheinlich aus dem alten Instrument.


*Loure* (du latin *lura* «sac»), type de cornemuse (musette).


Probablement l'homonyme dance du XVIII siècle, avec un fort accent sur le premier temps, dérive de l'ancien instrument.


## MINUETTO I

The image shows three staves of musical notation for a Minuetto I. The first staff begins with a tempo marking '(♩ = 52)'. The music is in a 3/4 time signature. Various annotations are present, including circled numbers 1 through 6 indicating fingerings, and a 'CII' section marker above the second staff. There are also some rhythmic markings like '1', '2', '3', '4' and '1', '2' below the notes. The notation includes eighth and sixteenth notes, rests, and dynamic markings like 'p' and 'f'.

1) I segni  indicano un'«emiolo» (o «emiola») qualcosa di simile ad una terzina in due tempi.  
L'«emiolo» si trova spesso alla fine dei tempi di danza.

The sign  indicate an «emiolo» (or «Hemiola»), i.e. something like a triplet in 2 tempos.  
The «Hemiola» can often be found at the end of dance-tempos.

Die Zeichen  zeigen eine «emiolo» (oder «Hemiola»), die einer Triole in 2 Tempos ähnlich ist.  
Die «Hemiola» befindet sich oft am Ende der Tanz-Tempos.

Les signes  indiquent une «emiolo» (ou «hémiole»), quelque chose comme un triolet en deux temps.  
L'«hémiole» se trouve à la fin des temps de dance.

## PRELUDE

The image shows two staves of musical notation for a Prelude. The first staff is labeled 'A' and the second 'B'. Above the second staff is a 'CIV' section marker. The music is in a 3/4 time signature. Annotations include 'a tempo' markings, circled numbers 1 through 6, and various rhythmic markings like '3' and '4'. The notation includes eighth and sixteenth notes, rests, and dynamic markings like 'p' and 'f'.

A: esempi di scrittura che necessitano di un'ulteriore realizzazione ritmica.  
B: esecuzione consigliata.

A: examples of writing, which need a further rhythmic realization.  
B: advised performance.

A: Schriftbeispiele, die eine weitere rhythmische Realisierung benötigen.  
B: empfohlene Ausführung.

A: exemples d'écriture qui nécessitent d'une ultérieure réalisation rythmique.  
B: exécution conseillée.

# LOURE

The musical score for "LOURE" consists of ten systems of music, each with a treble clef and a key signature of two sharps (F# and C#). The systems are annotated with various musical directions and performance markings:

- System 1:** Ends with the instruction "etc.".
- System 2:** Labeled "B" at the beginning and "etc." at the end. It features a five-measure rest (5) and a five-measure rest (5) with a fermata.
- System 3:** Labeled "A" and "B" at the beginning and "etc." at the end. It includes a five-measure rest (5) and a five-measure rest (5) with a fermata.
- System 4:** Labeled "A" at the beginning.
- System 5:** Labeled "B" at the beginning and "ossia:" above the staff. It includes a five-measure rest (5) and a five-measure rest (5) with a fermata. The system concludes with "rit." and "a tempo".
- System 6:** Labeled "A" and "B" at the beginning and "etc." at the end. It includes a five-measure rest (5) and a five-measure rest (5) with a fermata.
- System 7:** Labeled "A" and "B" at the beginning and "etc." at the end. It includes a five-measure rest (5) and a five-measure rest (5) with a fermata.
- System 8:** Labeled "A" and "B" at the beginning and "etc." at the end. It includes a five-measure rest (5) and a five-measure rest (5) with a fermata.
- System 9:** Labeled "A" and "B" at the beginning and "etc." at the end. It includes a five-measure rest (5) and a five-measure rest (5) with a fermata.
- System 10:** Labeled "A" and "B" at the beginning and "col ritornello" above the staff. It includes a five-measure rest (5) and a five-measure rest (5) with a fermata.

## GAVOTTE EN RONDEAU

Gavotte en Rondeau

A B etc. etc.

A etc. A<sup>1</sup> B etc. B<sup>1</sup>

## MINUETTO I

A B

A B

A B

## MINUETTO II

A

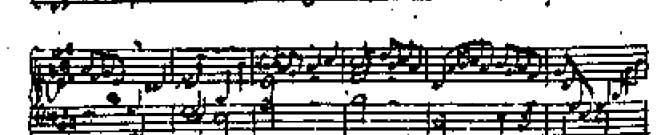
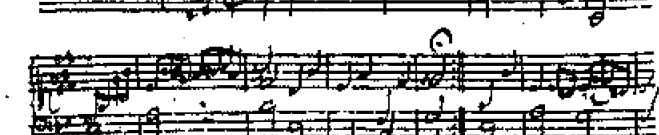
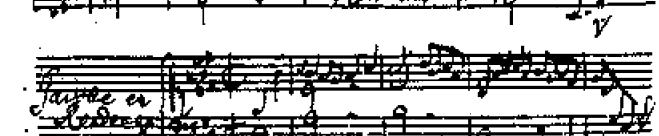
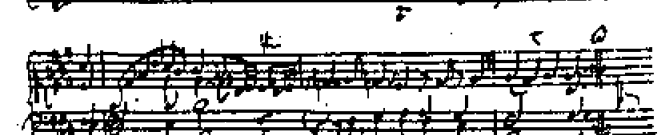
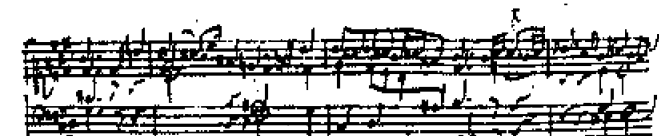
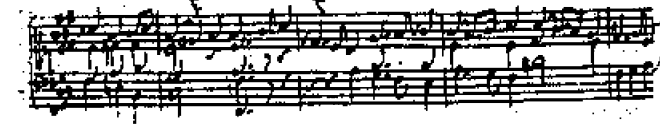
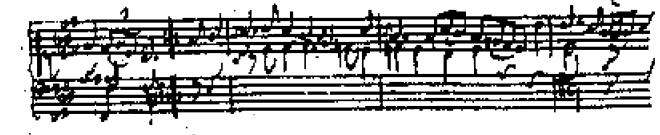
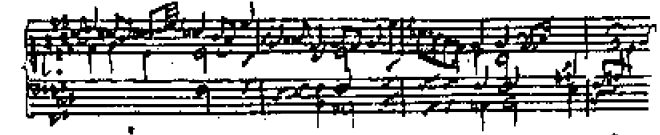
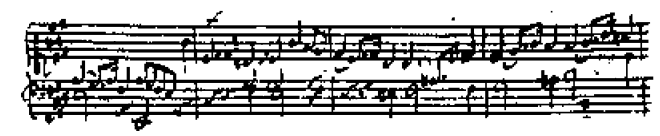
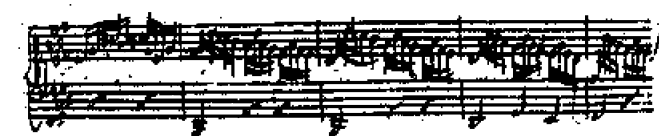
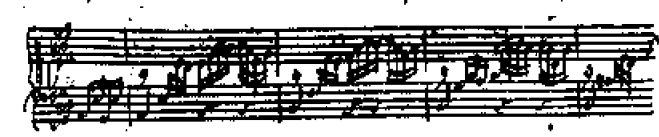
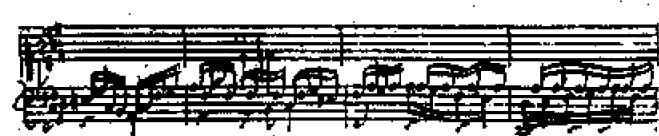
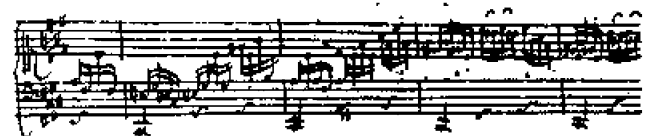
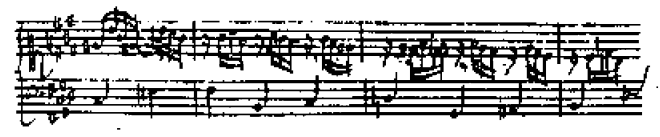
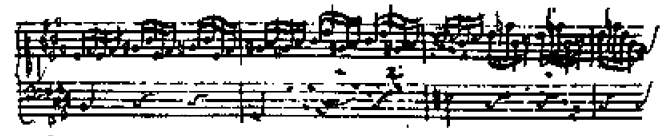
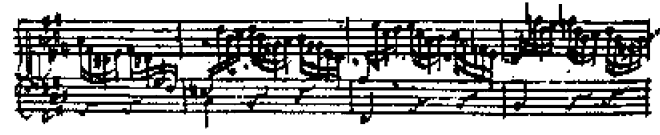
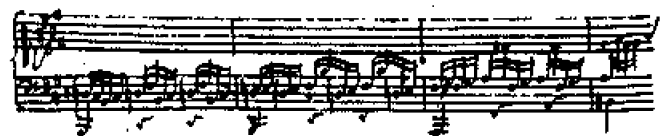
A B

A B C IV



*Andate*





Handwritten musical score for the first system on the left page, consisting of seven staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings.

Handwritten musical score for the second system on the left page, consisting of seven staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings.

Handwritten musical score for the first system on the right page, consisting of seven staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings.

Handwritten musical score for the second system on the right page, consisting of seven staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings.

Handwritten musical score on the left page, consisting of seven systems of staves with notes and rests. The notation includes various rhythmic values and melodic lines. The word *Segue* is written in the fourth system, and *Fine* is written at the end of the seventh system.

Handwritten musical score on the right page, consisting of seven systems of staves with notes and rests. The notation includes various rhythmic values and melodic lines. The word *Fine* is written in the third system, and the page ends with several empty staves.