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ギターのための

ヴァイス名曲選集

佐々木 忠——編

S.L.WEISS

Arranged for Guitar by Tadashi Sasaki

全音楽譜出版社

ZEN-ON MUSIC CO., LTD.

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はじめに

.... in dem ächten und körnichten geschmack geschrieben sind, wie ungefehr die Clavier-Arbeiten des sel. Joh. Seb. Bach, mit viele Leichtigkeit und Reinheit.

(Bachschüler Johann Nicolaus Forkel über Kompositionen von Weiss)

..... 真の、ほぼJoh. Seb. バッハのクラヴィア作品のように非常に軽やかで自然体、核心をついた作風で書かれている。

（ヴァイス作品について、バッハの弟子ヨハン・ニコラウス・フォルケル）

ドイツ・バロック期の偉大なリュート奏者、作曲家としてまた名演奏家として賞賛されたシルビウス・レオポルド・ヴァイス(1686-1750)の作品は、今日Joh. Seb. バッハの作品と並び、ギタリストのレパートリーとして欠かす事のできない存在になってきました。

リュート、テオルボ奏者である父ヨハン・ヤコブ・ヴァイスから音楽教育を受けたヴァイスは20歳で宮中伯カール・フィリップの貴族おかかえリュート奏者となりました。
彼の600曲近い作品は歴史上どのリュート奏者よりも多量のリュート独奏曲を残しています。ほとんどの曲は舞曲形式による組曲(Partita, Suite, Sonata)で、バロック初期に流行したフランス様式のもの、6年間ポーランドの王子アレクサンダー・ソビエスキーと共にローマに滞在して身につけたイタリア様式のもの、これら2つが混合されたバロック後期のドイツ様式、そしてギャラント様式で創作されています。
当時流行していたフランス様式を自作に取り入れていたE.ロイスナー(ドイツで名声を博したリュート奏者兼作曲家)と対照的で、後継者としてのヴァイスは新しい時代の流れに敏感だったようです。

J.A.ハッセ率いるドレスデン宮廷室内楽団の一番の高額所得者であったヴァイスの他に、楽団にはヴァイオリンの名演奏家フェラッチーニ(Veracini)やピゼンデル (Pisendel)、フルート奏者のブッファルダン(Buffardin)やクヴァンツ(Quantz)等、有数のヴィルトーゾが所属していました。ヨーロッパ唯一の素晴らしいオーケストラ、とクヴァンツも述べています。
ヴァイスは交友のあったW.フリーデマン・バッハと共に、1739年、ライプツィヒに住む大バッハを訪ねました。二人は即興演奏を興じ、その時、特別な素晴らしい音楽が生まれたといわれています。この曲集に含まれているニ短調フーガのCoda 44小節(バス)、45小節(高音部)にモティーフB, A, C, H,を挿入したのは単なる偶然ではなく、大バッハへの畏敬の念を表したものと私は解釈しています。
ヴァイス作品を演奏するにあたり、当時の演奏習慣を知る必要から、現存している当時の著名人達の著書、特に同じ楽団に在席していたクヴァンツ、またエマヌエル・バッハが述べている演奏法手引きの一部を掲載しておきました。

ドレスデン図書館には6巻草稿があり、5巻中34組曲が所蔵され(6巻目は二重奏とアンサンブル)、大英博物館には28組曲と単独小品の原草稿と筆写譜が所蔵されています。私はこの曲集中、ソナタ2番ニ短調のマヌスクリプトはドレスデンから、他のマヌスクリプトはロンドンからのものを参照しました。
ちなみにソナタ2番ニ短調の曲名はH.ネーマンからのものでオリジナルには付いていません。今まで出版されてきたヴァイスの作品は、単独小品また組曲からの抜粋がほとんどでしたが、近年、組曲全体を出版する傾向が増え、またギタリストも全組曲をプログラムに載せるようになってきた昨今、このようにまとまった曲集を全音楽譜出版社が提案してくれたことは大変喜ばしいことです。この曲集が皆様のお役に立つことを願っています。

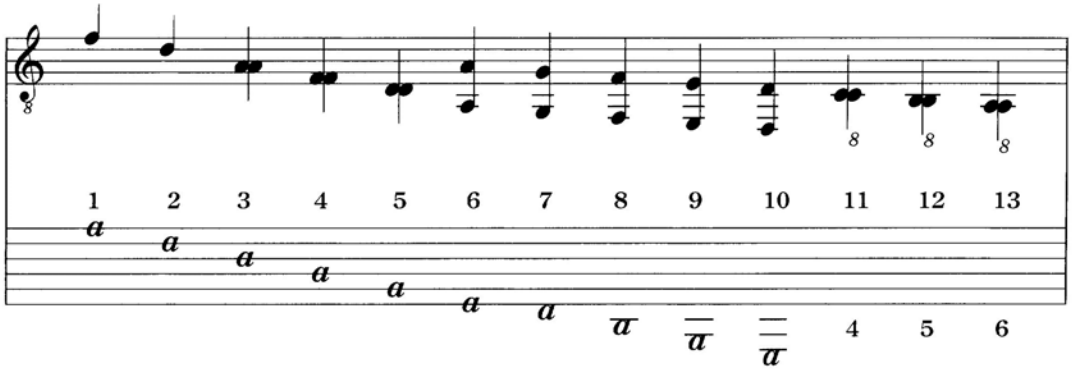
佐々木 忠

[ヴァイスの手書き草稿]

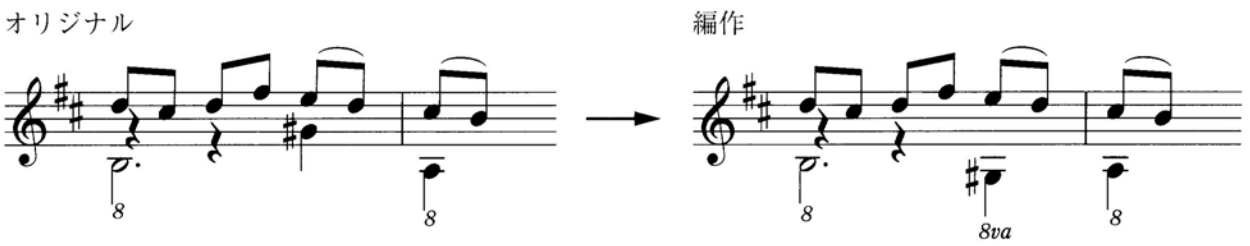
- ●Landesbibliothek Dresden (Musica 2841 V.1)
- ●British Museum London (Ms.Add.30387)
- ●Moskau Bibliothek d.M.I Glinka Museum (Ms.282 Nr.8)
- ●Nationalbibliothek Wien (Ms.18761; 18829; Ms.suppl.mus.1078)
- ●Studienbibliothek Salzburg (Lautenkodex)
- ●Musikwissenschaftliches Institute der Universität Breslau (Mf.2002; 2003: 2004; 2005)
- ●Stadtbibliothek Augusburg (Tonk. 2, Hs. fasc. III)
- ●Bibliothek d. Nationalmuseum Prag (IV.E. 36)
- ●G.Ph.Telemann..."Der getreue Musikmeister 1728"

ヴァイス作品の編曲について

17 世紀のフランスでは、それまで一般化していたルネッサンス調弦から有名なリュート奏者ドゥニ・ゴティェ(Denis Gaultier)の改革による新調弦(nouveau ton)＝バロック・チューニングが導入されました。そのシステムはドイツ後期バロック、18世紀末にいたるまで本質的な変更なしに使われ続けました。
バロック・チューニングは、最初の6弦はf' d'aa ff dd Aaの積み重ねでできています。
低音は最低弦Aまで順次下降、曲の特徴に合し、長音階もしくは短音階に調弦されます。



6本弦のギターで13コースあるバロック・リュート曲を弾く場合、ギターに適した調性選択と調弦の工夫、また低音弦のオクターブ移動は必要不可欠です。オクターブ上げることで運指が複雑になる事もありますが、その反面低いバス弦 が上に移行することで、より透明度が増し音楽が美しくなる場合も多くあります。
バロック・リュートは楽器構造上倍音が多く、音響的にも混ざり合う性質を持っているので、ある程度大きなバスの飛躍でも特に不自然には響きませんが、次の一例、低音進行はバス弦の制限もしくは演奏の都合上、音をオクターブ上げていますが、ギターでは美しく響かないので変更しました。



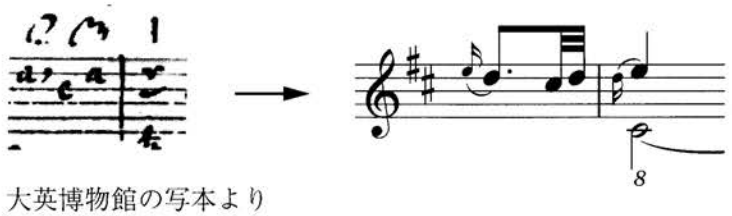
リュート譜の左手運指は、開放弦をうまく利用しているので快く楽に演奏できます。また、開放弦の利用は自然なアーティキュレーション効果にもつながっています。もちろんギターも含めてですが、押し弦と開放弦のコンビネーションで運指を良く考慮して施しますと、微妙なニュアンスが生じ、他楽器には出せない独特なアーティキュレーションが生れます。
オリジナルに付いているアーティキュレーションで、ギターに可能な左手指スラーはそのままに、それが可能でない場合は隣接弦、開放弦とのコンビネーション、右手指(例：m, i)で奏するように記しておきました。
タブラチュアに施してある装飾、スラーは全て書き入れてあります。
著者が提案するスラーはすべて点線で書き入れました。

装飾音符について

ヴァイスが使用している装飾音記号は、主に上方と下方からのアポジャトゥーラ（倚音）です。曲の性格で短倚音にするか長倚音にするか、また倚音がさらに発展してトリラー、またはモルデントになりますが、それは演奏家の知性と趣味で判断します。
ほとんどの装飾音は前拍でなく拍の頭で弾かれます。曲中に記されている装飾音符は全部を弾かなくてもよく、また記されていない他の所でも装飾可能です。
ギターとリュートでは調弦も違うので、楽器にあった方法を取るのが理想です。
倚音記譜（上方または下方から）は、見やすいように音旗方向で示しておきました。

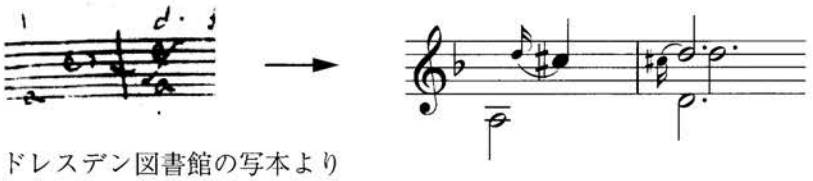
タブラチュアに記されている装飾音と演奏法の実例

Ex.1



大英博物館の写本より

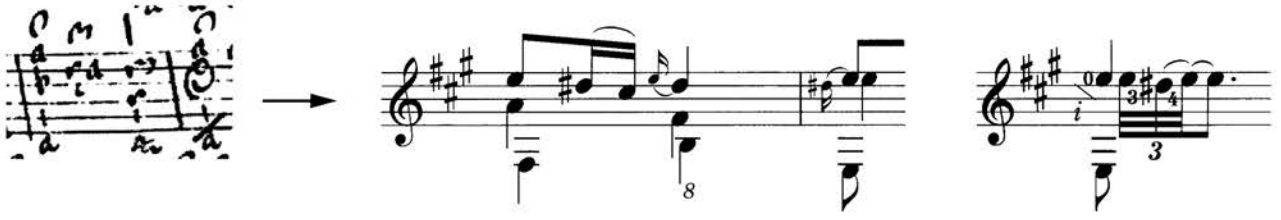
Ex.2



ドレスデン図書館の写本より

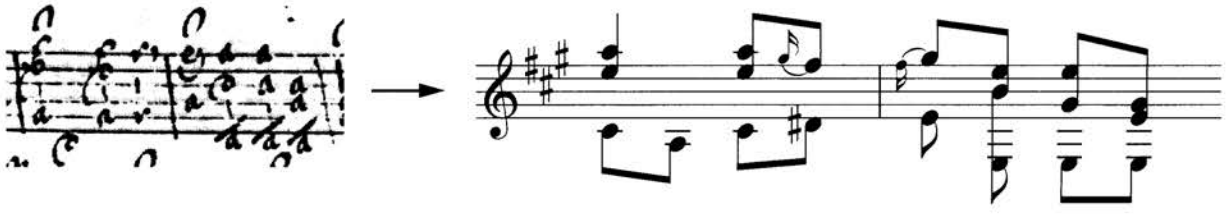
上方からの倚音はトリラーに発展し、下方からの倚音はモルデントになる。

Ex.3



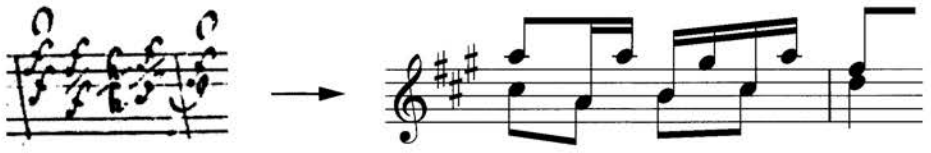
和音の中間に記されている縦線は、アルペジオにせず一緒に弾く意。

Ex.4



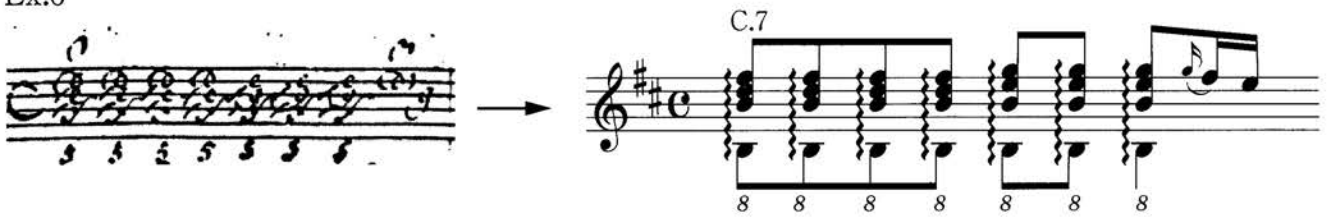
2声部の中間に記されている斜めの線はセパレー(separées)といい、分割・分散の意味で、この場合は下記の例のように8分音符から16分音符に分割して奏されます。

Ex.5



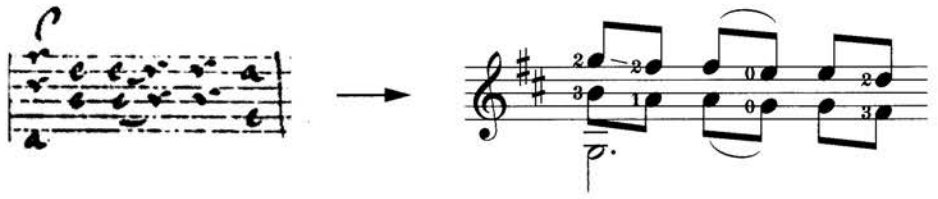
この場合はアルペジオと解釈されます。

Ex.6



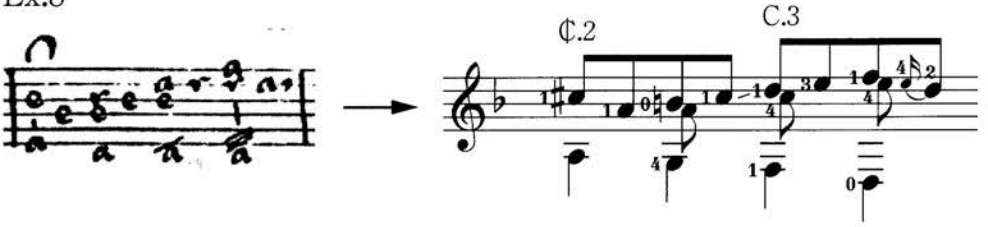
ダブルスラー

Ex.7



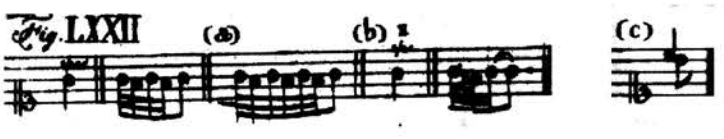
ヴァイスが好んで使う装飾音

Ex.8



P.E.Bachは“短いモルデント”(C)と称して“この2つの音を同時に弾き、上の方の音だけを保持して、下の音を直ぐに離す。他のモルデントよりも控え目に使用される限り、その表現は悪くない”と述べています。

Ex.9



ヴィブラートについて

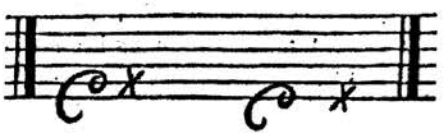
ヴィブラートはバロック時代装飾音として扱っていました。その記号は一般に＃、×、＋、等が使われていました。
ヴィブラートの一つにベーブング(Bebung)“鍵盤を押した指を揺する”P. E. Bach(クラビコード奏法、ピアノの前身)があります。

E. G. Baronは記号＃を左右に揺らすヴィブラート、×は上下に揺らすヴィブラート(ベーブング)と説明しています。
(彼の著作 Historisch-theoretisch und practische Untersuchung des Instruments der Lauten“リュートの歴史的理論と実践的研究”から)

Ex.10

ヴィブラート

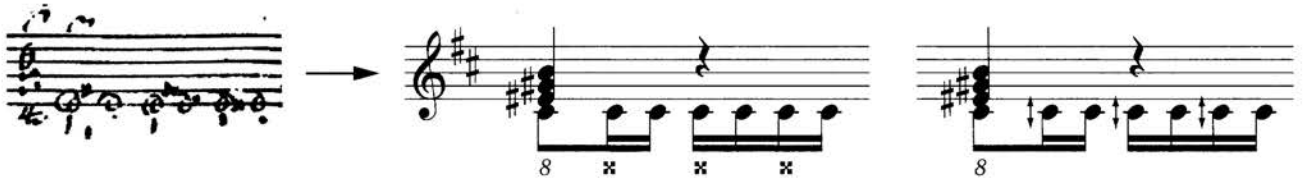
Ex.11



ベーブング

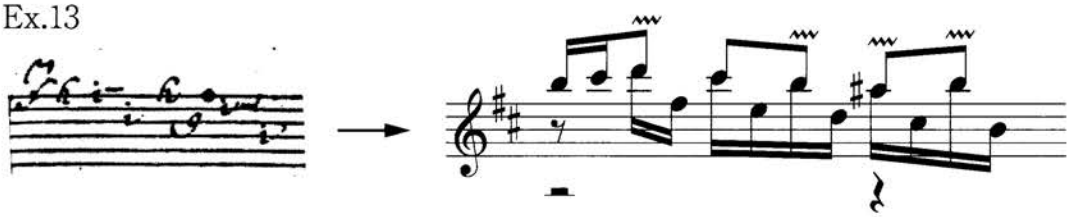
次の場合、モルデントと解釈する人もいますが、上下に揺らすベーブングが妥当です。

Ex.12



一見トリラーの記号に見えますが、モルデント又はヴィブラートと解釈されます。
(Geminiani, Marin Marais) ここではヴィブラート。

Ex.13



装飾音については譜面をなるべく見やすくするため、また各人が先入観なしに装飾できるよう考慮し、譜面上の表記をできるだけ避けました。私が提案する装飾音は番号を付け、巻末の“装飾音と他奏法譜”にまとめて掲載しましたので参考にして下さい。
原曲のバス音が、表示されている音よりオクターブ低い場合は音符の下に8、オクターブ高い場合は8vaと書き入れました。

佐々木 忠

いろいろな舞曲の特徴とテンポ

オーバーチュアの構成

“緩”はグラーベ(少し堂々と,生き生きと)で、習慣的に2回奏される“急”の部分“ガイ”(快活)を経て最後にグラーベのテンポに戻る。(ルソー)

リュリによって作られたフランス式序曲は緩、急、緩、の3部分からなる。“緩”では強調された付点リズムで威厳をもち、精力的な特徴を要する(♩. ♪→♩.. 𝅘𝅥𝅯𝅘𝅥𝅯 になる)。(ヴァイルハン)

付点音符の次の短い音はいつもその譜面上の長さよりも短く奏される。(エマヌエル・バッハ)

付点音符の次の短い音はいつも非常に短く鋭く演奏される。(クヴァンツ)

ルーレ、サラバンデ、クラント、シャコンヌのような3/4拍子の時も、付点音符の後の8分音符はその本来の音価でなく、非常に短く鋭く奏されなければならない。(クヴァンツ)

イネガル(不均一)について

イタリア人は自分達が考えた通りに正しい音価で音楽を書いている。例えば我々は数個の順次進行の8分音符を付点が付いているように演奏するが、これを書くとなると同じ音価のものとして書く。我々は習慣にしばられ、それを守っているのである。(F. クープラン)

アントレー、ルーレ、クラントは華やかに威厳をもって演奏する。弓は4分音符ごとに付点があろうとなかろうと弦から離す。(クヴァンツ)

クラント

フランス式クラントと対照的に、イタリア式のクラントは早く快活、そして3/4拍子で書かれている。(ヴァイルハン)

拍子なしのプレリュード

当時フランスで流行った拍子なし(non measure)のプレリュード。音価選択は演奏家の自由。

プレリュードは自由に、かつルバートを豊富に用いてひくべきであるが、拍子通り(mesure)の指定がある場合にはその限りではなく厳密のテンポでひかなければならない。(F. クープラン)

アレマンデ

アレマンデとはドイツの小歌曲、又は小舞曲。アレマニアはドイツ国、アレマンドはドイツ人の事。
この踊りは機敏なものではなく少し憂鬱そうな気分、ガリアルダよりゆっくり目である。それゆえ特別な動作は必要としない。(M. プレトリウス)

メヌエット

メヌエットは跳ねるように、4分音符は幾分重いが短い弓使いでアクセントをつける。(クヴァンツ)

メヌエットは3拍子で穏やかなテンポ。(ラモー＝ダランベール)

シャコンヌ

シャコンヌは穏やかなテンポ、そしてはっきりしたリズム、3拍子で長い楽曲である。可能な限りたくさんの楽句で変奏される。シャコンヌは通常2拍目からのアウフタクトで始まる。(ラモー＝ダランベール)

常に長調から短調に、真面目から朗らかに、繊細から活発に変わってもテンポは速めることもなく、また遅くすることもない。(ルソー)

サラバンデ
サラバンデはアントレー、ルーレ、クラントと同じ動きを持つ。ただし幾分控えめに演奏をする。(クヴァンツ)

ブーレ
特徴は元気、快活、それゆえ適度な速さで、かなり軽快に演奏される。(テュルク)

ミュゼット
ミュゼットは非常に媚びるように演奏する。…時折、踊り手の気分によって一小節が一脈拍というほどの速さになる。(クヴァンツ)　※注:クヴァンツは脈拍を1分間に80回と計算していた。

ガヴォット
情緒としては本当に歓呼した喜び、跳びはねる性格を持っている。決して駆けるものではない。
(マッテソン)

ガヴォットはゆっくりと同時に陽気に、もちろん特に速くなく特にゆっくりでもない。(ラモー＝ダランベール)

ガヴォットはリゴドンに大体同じ。ただしテンポを幾分抑える。(クヴァンツ)

ジーク
ジークとカナリーは同じテンポである。ジークは短くて軽い弓使い。(クヴァンツ)

ジークとカナリーはどの拍子記号であっても、とても速く弾かれねばならない。(ムッファート)

アングロイゼ
イギリスのカントリーダンス。生き生きとしたイギリスの踊り。

ペイザン
17世紀以来リュート組曲に見つけられる羊飼いの踊り。サラバンデの所に代替、又は挿入される。

パッサカリア
パッサカリアはシャコンヌと同じ。ほんの少し速く演奏される。(クヴァンツ)

同時代の著作者は演奏用組曲において一致して、一般的にパッサカリアはシャコンヌよりもゆっくりなテンポ、と書いている。(ヴァイルハン)

Preface

.... in dem ächten und körnichten geschmack geschrieben sind, wie ungefehr die Clavier-Arbeiten des sel. Joh. Seb. Bach, mit viele Leichtigkeit und Reinheit.

(Bachschüler Johann Nicolaus Forkel über Kompositionen von Weiss)

„...written in the genuine and substantial style similar to that of the keyboard works by the late Joh. Seb. Bach, with a lot of lightness and purity."

(Bach-student and biographer Johann Nicolaus Forkel about Weiss' compositions)

Silvius Leopold Weiss was famous and very successful both as a composer and a performer.
His contemporaries considered the baroque lutenist as one of the greatest musicians of his time.
His works, which are often compared with those of his contemporary J. S. Bach, have become a significant part of guitar repertory today.

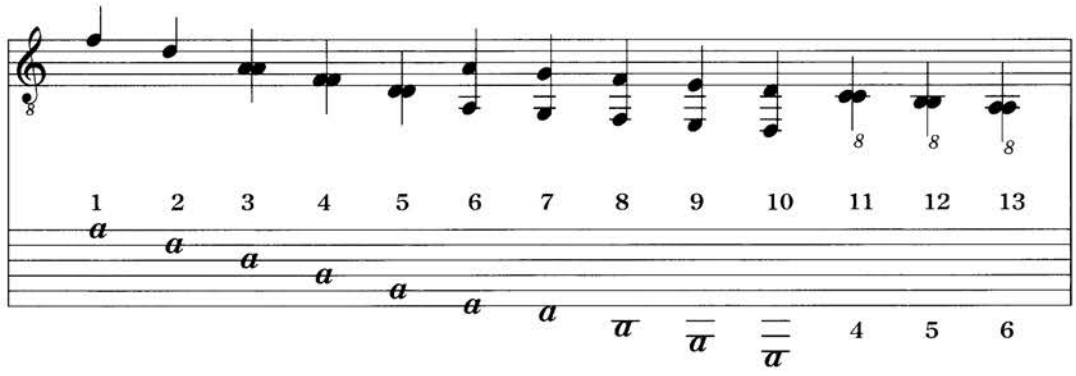
Weiss, who studied the lute with his father, lute and theorbo player Johann Jakob Weiss, took up his first court assignment at the Palatine court at Düsseldorf at the age of twenty.
With near 600 surviving compositions, he has left more works for his instrument than any other composer in history.
Most of them are Dance Suites (Partitas, Suites or Sonatas). Four styles of composition can be identified throughout Weiss' work. These are the French Style, which was in fashion in early Baroque, the Italian Style, which influenced him during his years in Italy at the service of the Polish Prince Alexander Sobiesky, the style that his contemporary Quantz referred to as the "mixed" German Style, which is a synthesis of the French and Italian styles, and finally, the Gallant Style.
Unlike his contemporary and compatriot E. Reusner, another famous lute player and composer and a loyal representative of the French Style, Weiss seems to have been completely open for new musical fashions and trends.
Weiss was to become the best-paid musician of the Dresden court orchestra. Numerous famous virtuosi such as the violinists Veracini and Pisendel or the flautists Buffardin and Quantz, to name just a few, were members of this orchestra. It was conducted by J. A. Hasse.
In 1739, Weiss and his friend Wilhelm Friedemann Bach paid a visit to the house of J. S. Bach in Leipzig, where they are said to have enjoyed several gatherings with "something extra fine of music".
In this light it seems very likely that the occurrence of the B, A, C, H – motif that can be found in the d-minor fugue (coda, bar 44 in the bass and bar 45, soprano) is not unintentional, but rather meant as a sign of the composer's appreciation towards the great master.
I have compiled some excerpts from baroque literature by Quantz (who worked with Weiss in the Dresden court orchestra), Emanuel Bach, and other well-known musicians to illustrate and provide some understanding of the music of that time that might help your interpretation of Weiss' music.

Six volumes of Weiss' compositions are to be found in the lute manuscript in the Landesbibliothek Dresden. Five of these consist of 34 of his Suonatas, or Suites, the sixth of duets and chamber music. The British Museum, London, has 28 Suites and miscellaneous separate pieces in its collection.
This edition is based on the London manuscript, except for the Sonata No. 2 in d-minor which is based on the Dresden manuscript. This number, by the way, is not original but was later added by H. Neemann.
In the past, editions of Weiss' works consisted mainly of separate pieces. Lately, the Sonatas in the whole have become recognized, and guitarists have started to play them in their recital programs.
It is very gratifying that Zen-On Music has decided to publish this edition of Weiss Sonatas.
I hope that guitarists will find it helpful.

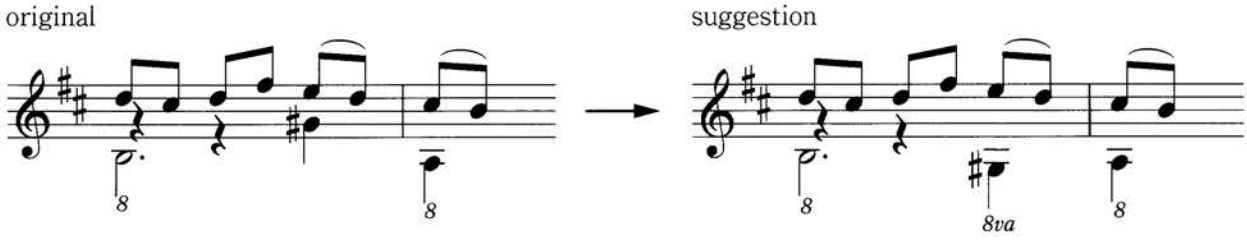
Tadashi Sasaki

About this arrangement

Denis Gaultier (1600-1672), famous lute player of the 17th century, changed the tuning of the lute and created with the so-called "nouveau ton", the new baroque tuning.
This system continued to be used until the end of the 18th century:
f' d'aa ff dd Aa for the first six courses, then a diatonic scale down.
The basses, depending on the character of the piece, were tuned in major or minor.



When playing music written for a thirteen-course lute on a six-stringed guitar, it becomes necessary to make some choices and adaptations concerning tuning and key.
Due to the smaller range of the guitar, some bass notes have to be arranged an octave higher.
This may sometimes result in difficult fingerings. On the other hand, it can bring about a rather nice transparency.
The characteristic sound of the baroque lute has a lot of resonance and many overtones (harmonics). This means that even large shifts in the voice leading that can be observed in lute music due to the limited bass range of the lute, or for technical reasons (playability), don't sound as disruptive as they look.(see example below). When played on the guitar, it sounds better and seems more musical when arranged without these shifts, so there appears to be no reason to maintain them.



Baroque lute music makes optimal use of open strings, which makes left hand fingerings pleasant to play. The use of open strings also makes articulation very natural.
On the guitar, too, the integration of open strings into the fingerings produces a unique sound that other instruments can't have.

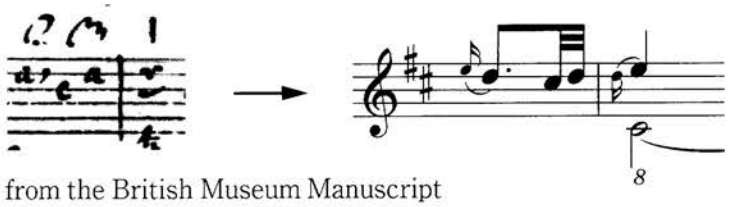
The original articulation and some left hand slurs have been kept where playable on the guitar, others have been arranged in the right hand (m, I,) in combination with neighboring strings as to match natural lute slurs.
Articulations have all been printed as in the original tablature. Additional articulations suggested by the arranger are printed in dotted lines.

Ornamentations

Most of the ornaments indicated by Weiss are higher or lower Appoggiaturas.
Whether the Appoggiatura should be long or short, or should even be played as trill or mordent, depended on the piece's character and was up to the performer's knowledge and skill.
Most of the grace notes are to be played on the beat, not before.
While there was no constraint to carry out all ornaments indicated in a piece, the player was free to add ornaments if he liked.
Considering the different tunings of the lute and the guitar, I think that the musician should choose ornaments that suit his instrument best.
To make reading easier, I have written out "upper" Appoggiaturas with the stem and flag pointing up and "lower" appoggiaturas with stem and flag pointing down.

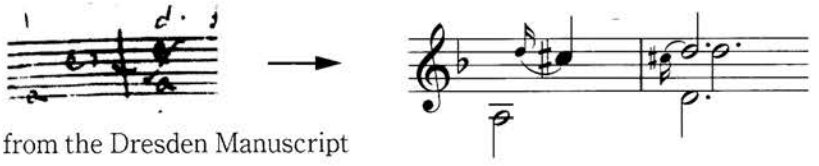
Ornamentations in the Tablature and Performance Practice

Ex.1



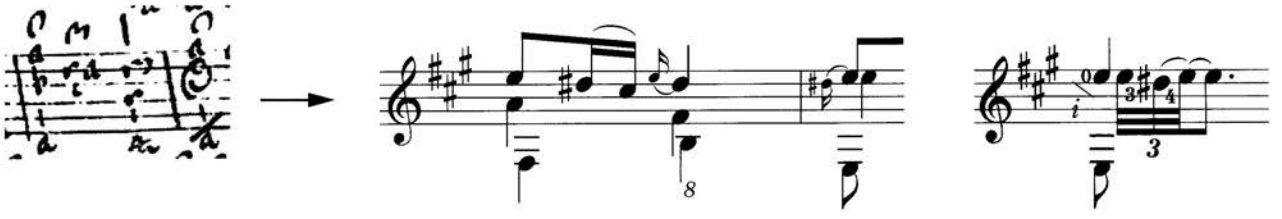
from the British Museum Manuscript

Ex.2



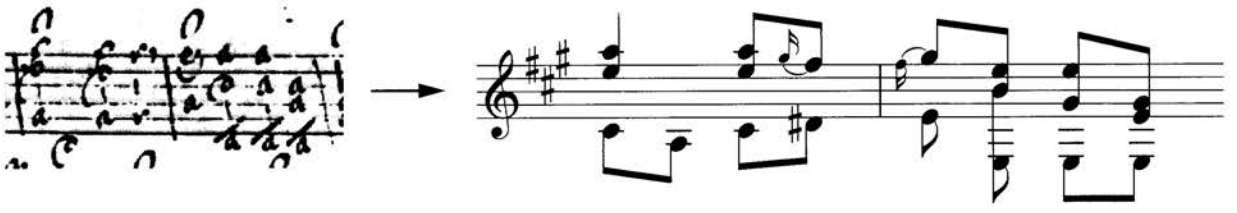
from the Dresden Manuscript

Ex.3



I suggest to play the upper Appoggiatura as a trill and the lower as a mordent.

Ex.4

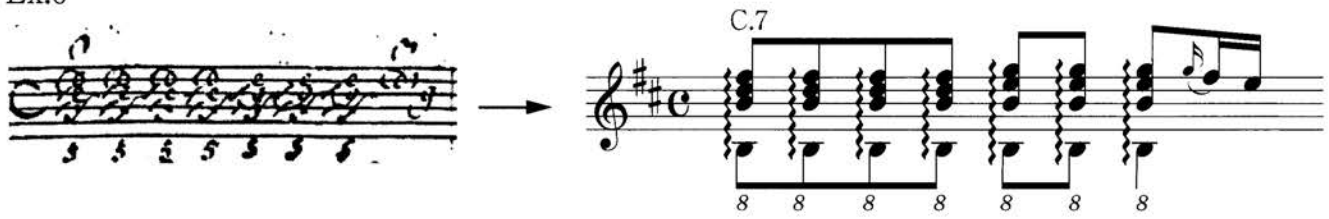


The vertical lines in the chords indicate that they are not to be arpeggiated, but to be played simultaneously.

Ex.5

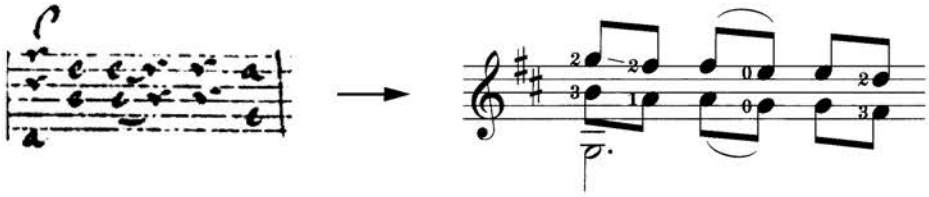
The diagonal lines between the two voices are called separées. They indicate that the eighths notes are to be divided in sixteenths as seen in example 5.

Ex.6



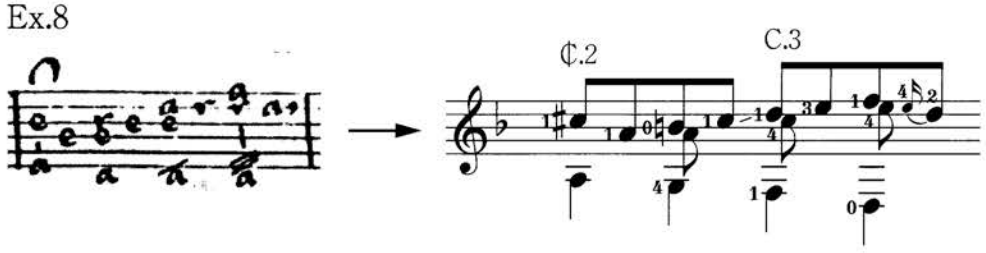
Here the diagonal lines show that these chords are meant to be arppegiated (Example 6).

Ex.7



Double Slur (Example 7)

Ex.8



Ornamentation preferred and used by Weiss.

C. Ph. E. Bach about the Short Mordent: "The two notes are played simultaneously, but only the upper one remains, the lower one is lifted immediately. This expression is not one to be dismissed, as long as it's used less often as other mordents."

Ex.9

Vibrato

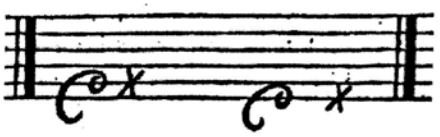
In Baroque Music, Vibrato was used as an ornament. It was usually marked ♯, × or +.
One kind of vibrato was called Bebung (shaking, trembling). C. Ph. E. Bach recommended to shake the finger that was holding down the key of the clavichord.

In his work: "Historisch-theoretisch und practische Untersuchung des Instruments der Lauten", E. G. Baron differs between two types of vibrato on the lute: wobbling in the direction of the string (Vibrato) or wobbling the string, and in doing so, pulling it up and down (Bebung). (Examples 10 and 11)

Ex.10

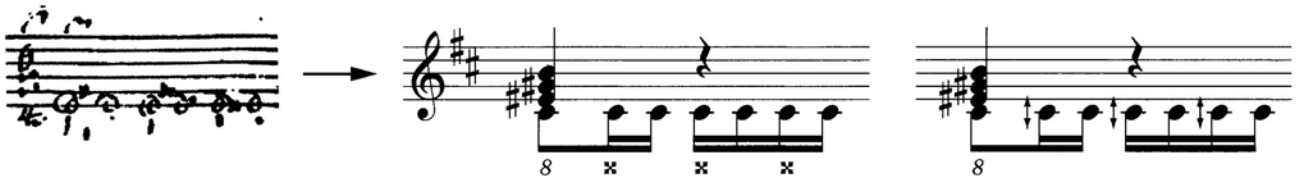
Vibrato

Ex.11



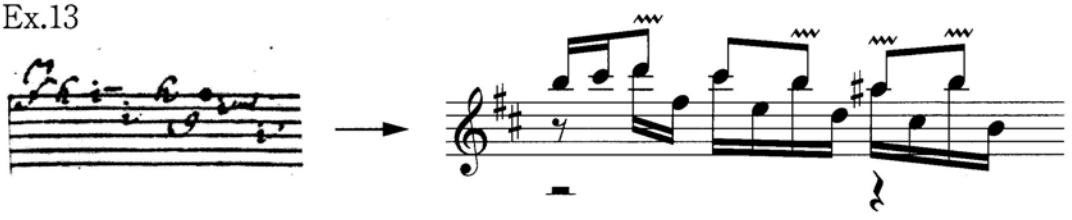
Bebung

Ex.12



The following example (Example 12) has been understood before as a mordent, however the correct execution would be the Bebung as described above.

Ex.13



The indication in example 13 appears to be a trill at first sight. However, it is a mark that Geminiani, Marin Marais or Mattheson used to indicate a mordent or vibrato. In this case it indicates a vibrato.

Ornamentations suggested by the arranger are listed and numbered in the appendix as to keep the music clear, and not to influence the player's free interpretation.
Passages and notes which are marked one octave higher in the arrangement than in the original are marked "8", and accordingly, passages that are one octave lower in the arrangement are marked "8va".

Tadashi Sasaki

Tempo and Character of various Dance Movemente

Overtures

"(...) consist of a slow part called grave, which is usually played twice, and a quick part, called gai (...) Most if these second parts end again in a grave (...)" (Rousseau)

"Lully established the French form of the overture slow-fast-slow. (...) Due to its majestic, vigorous character, it demands to be highly disjunct." (♩. ♪ becomes ♩.. 𝅘𝅥𝅯). (J.C.Veilhan)

"Short notes that follow a dotted note are always shorter then their written time value."
(C. Ph. E. Bach)

"The note following a dot must always be very short." (Quantz).

"In pieces written in triple meter such as the Loure, Sarabande, Courante or Chaconne, the eighth notes that follow the dotted notes must not be played in their written time value, but very sharply, and much shorter." (Quantz).

Inégalité

"The Italians always write the notes exactly the way they want them to be played.
When we have a succession of eighth notes, they are played as if dotted, but written as if they all had the same value. We are bound by our custom and sticking to it." (F. Couperin)

"The Entrée, the Loure and the Courante are to be played with splendour, and the bow is to be lifted off after each quarter, dotted or not" (Quantz)

Courante

"In contrast to the French Courante, the Italian Courante (Corrente) is quick and in 3/4 meter." (Veilhan)

Prelude non mesuré

The Non-Measured prelude is a typical French prelude written without measure, rhythm or metre indications. The duration of each note is left to the performer.

"The Prelude is to be played freely, using a lot of rubato. If, however, there are measure or meter indications, these have to be kept to strictly." (F. Couperin)

Allemande

"...means as much as a little German song or dance: because Alemagna means Germania and un alemand, a German. But this dance is not fast and quick, but a bit melancholy and slower than the galliard, extraordinariae motiones are not needed there." (Praetorius)

Menuet

"The way to play a Menuet is lifted, the quarter notes stressed, with a heavy but short bow." (Quantz)

"The Menuet is a triple meter piece of moderate tempo" (Rameau-D'Alembert)

Chaconne

"The Chaconne is a long piece in triple meter, moderate tempo and clear beat. It consists of several strophes which are varied as much as possible. The Chaconne usually starts on the second beat, not on the first." (Rameau-D'Alembert)

"One always switches from major and minor (...) from the solemn to the cheerful, the delicate to the vivacious, however without ever accelerating or slowing down." (Rousseau)

Sarabande

"A Sarabande has the same movement as the Entrée, Loure and Courante but performed in a more comfortable way". (Quantz)

Bourée

"Its character is somewhat lively, so it needs to be performed swiftly and quite lightly" (Türk)

Musette

"A Musette is performed in a very charming way...at times, depending on the dancer's mood it can be as fast as one pulse-beat per measure." (80 per measure in triple meter) (Quantz)

Gavotte

"Its feeling really is a rejoicing happiness, the nature of these Gavottes is bouncing, not at all hurrying." (Matthesson)

"The Gavotte can be either slow or cheerful, however it is never especially fast or especially slow" (Rameau-D'Alembert)

"A Gavotte is almost the same as the Rigaudon, but it's tempo is somewhat more moderate". (Quantz)

Gigue

"The Gigue and the Canarie have one tempo (...) The Gigue is played in short and light bowstrokes (...)" (Quantz)

"Gigues and Canaries have to be played very fast, no matter what meter they are written in" (Muffat)

Angloise

A well-known, lively English dance, called Country Dance in English.

Paysane (Paisanne, Pastorella, Pastorale)

As descendants of the "Shepherd Dance", these dances are part of the Lute Suite since the 17th century and occasionally replace the Sarabande.

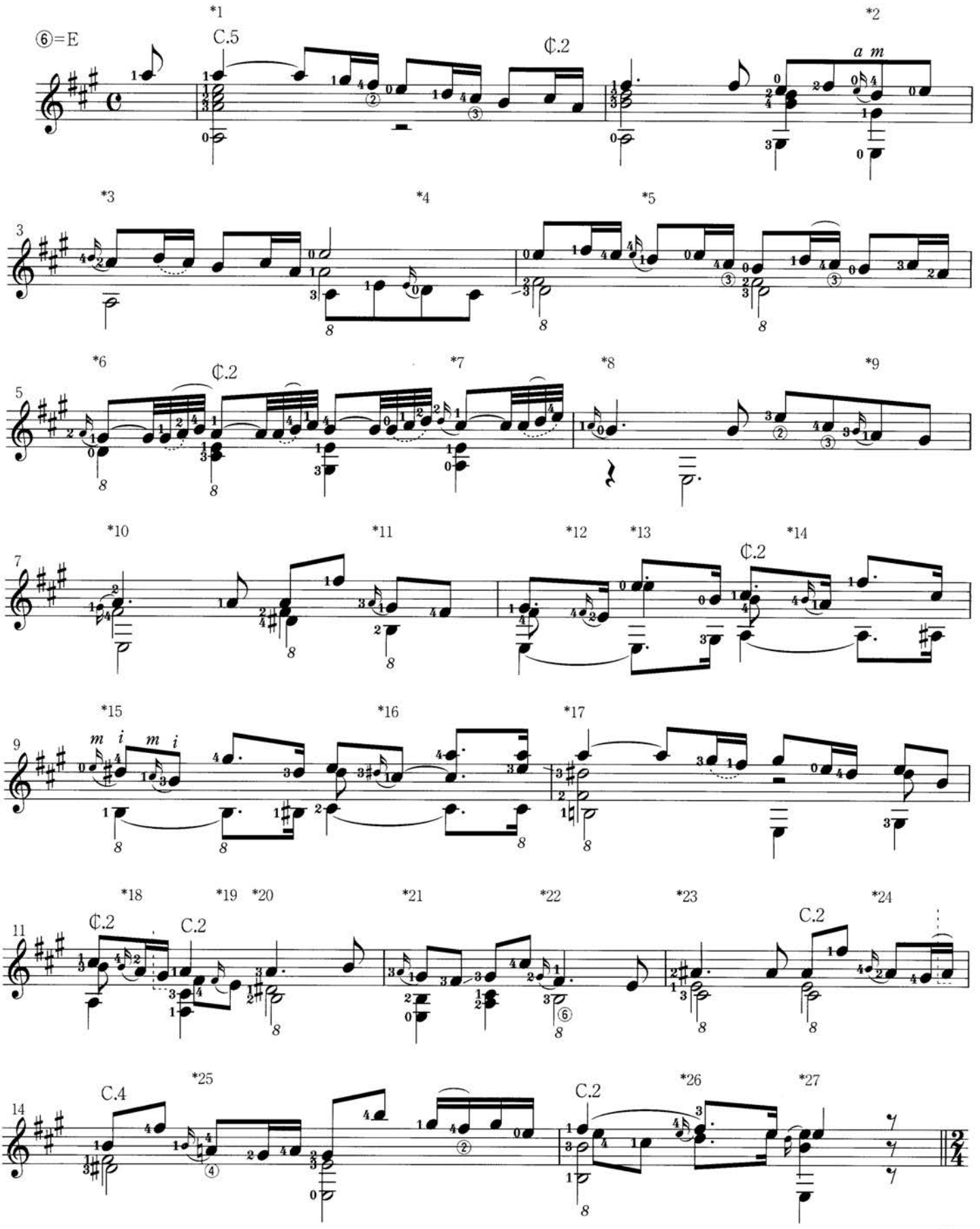
Passacaille

" ...is the same as a Chaconne, but is almost played a bit faster." (Quantz)

"Most of the contemporary authors agree that they regard the tempo of the Passacaille as slower as that of the Chaconne within a suite" (J. C. Veilhan)

Ouverture

S.L.Weiss



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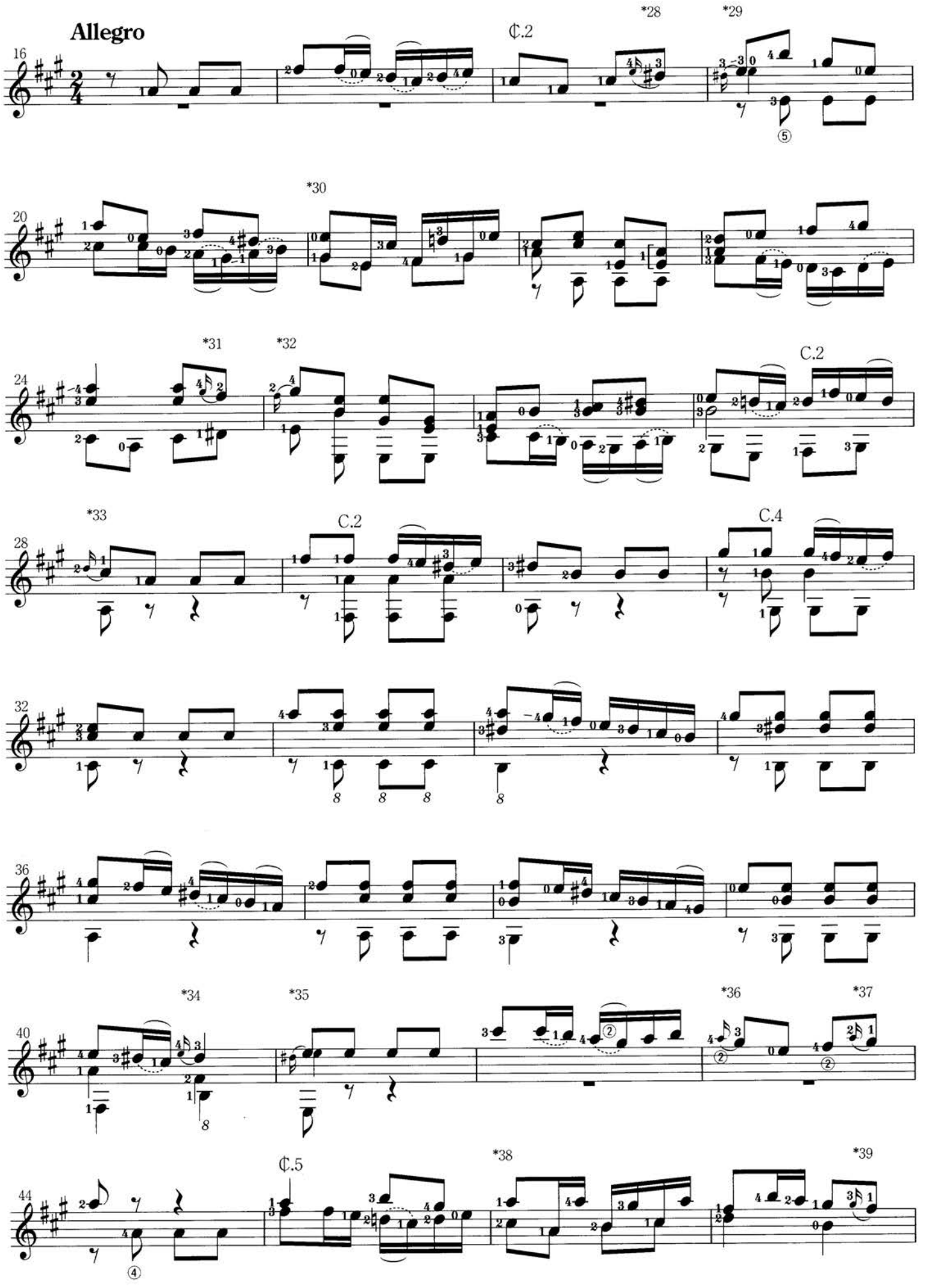
Allegro
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28
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36
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8
②
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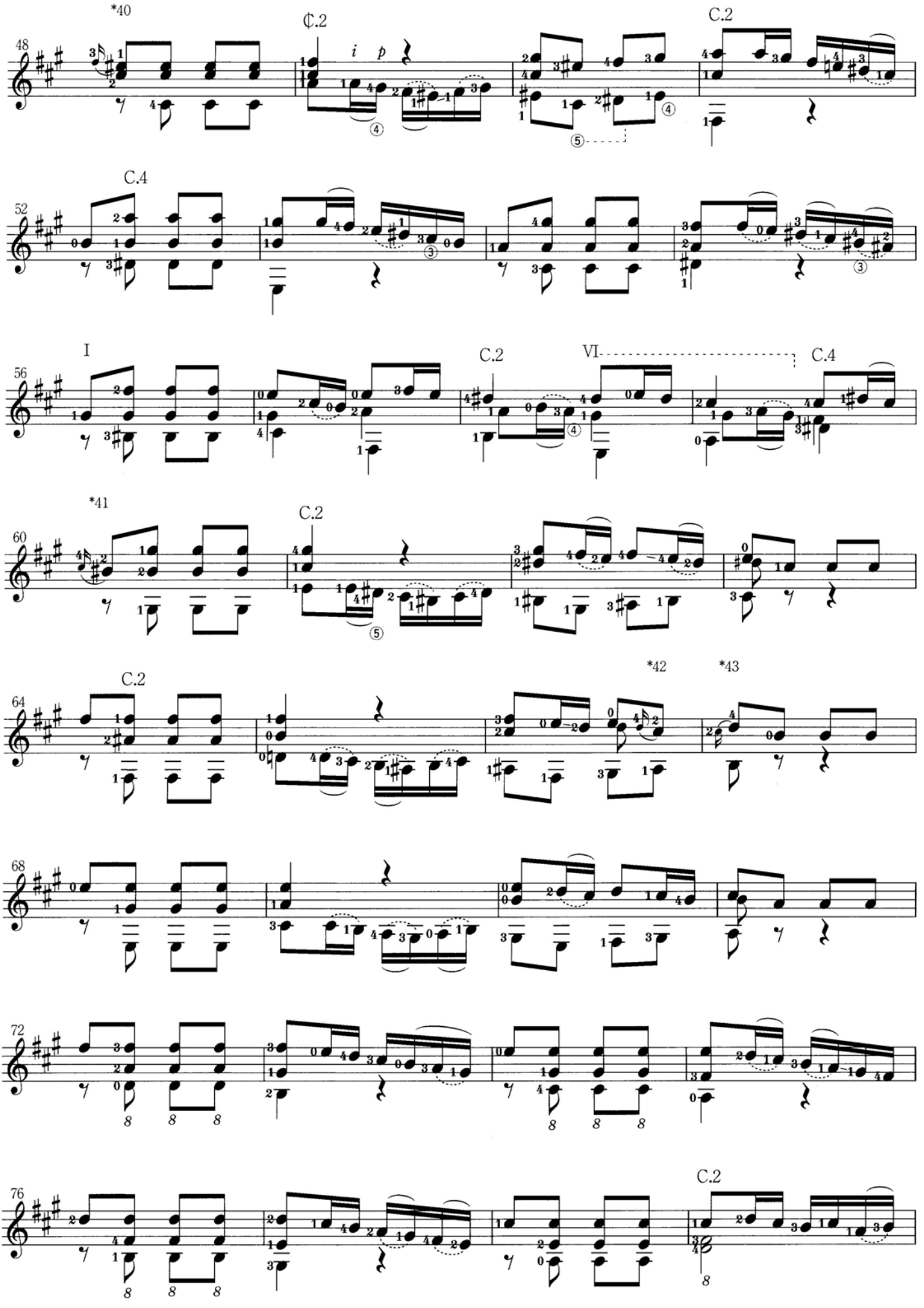
④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48
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56
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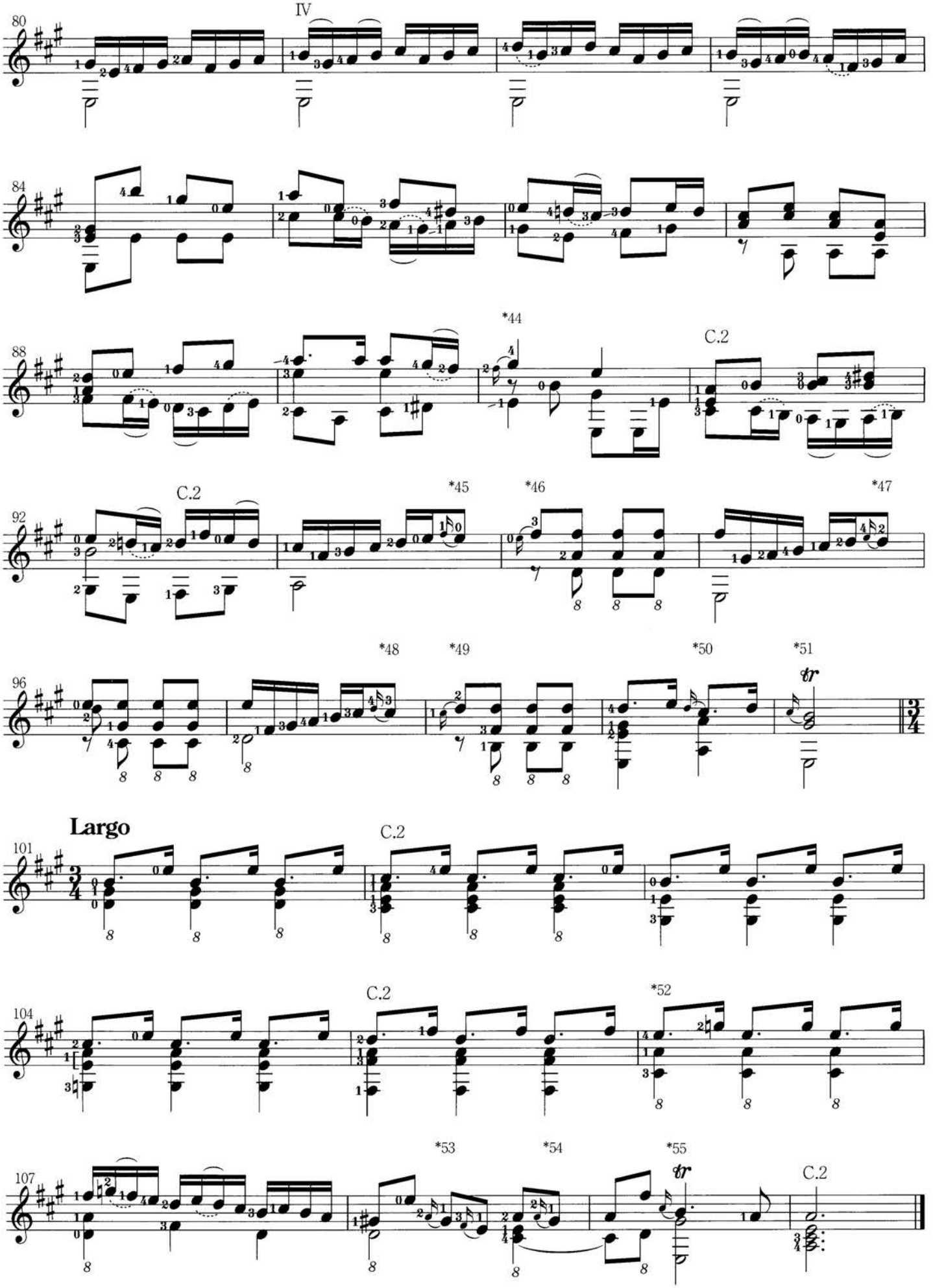
C.2
60
C.2
*42
*43
64
68
72
C.2
76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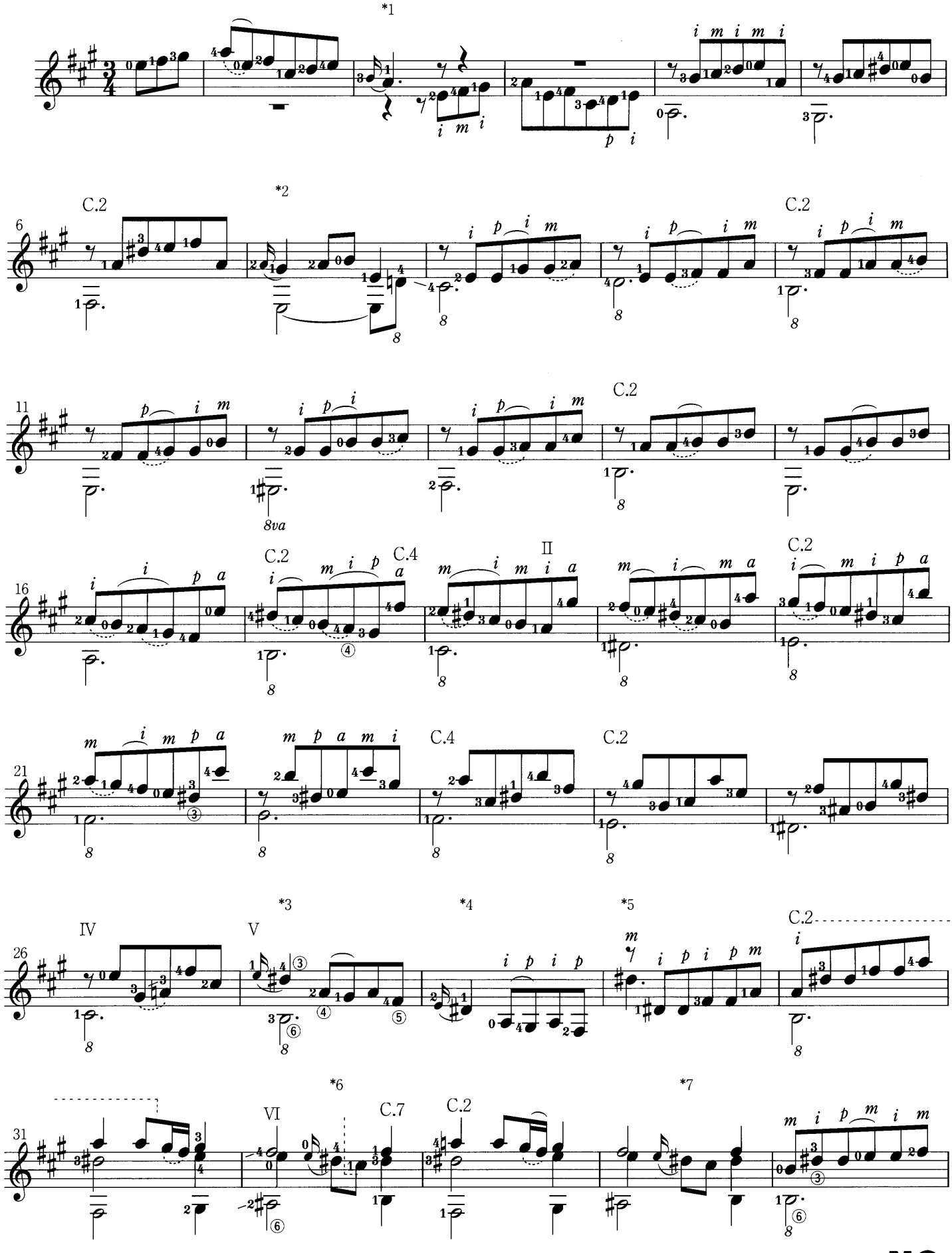
*46
*47
96
*48
*49
*50
*51
tr
Largo
101
C.2
104
C.2
*52
107
*53
*54
*55
tr
C.2

Courante

S.L.Weiss



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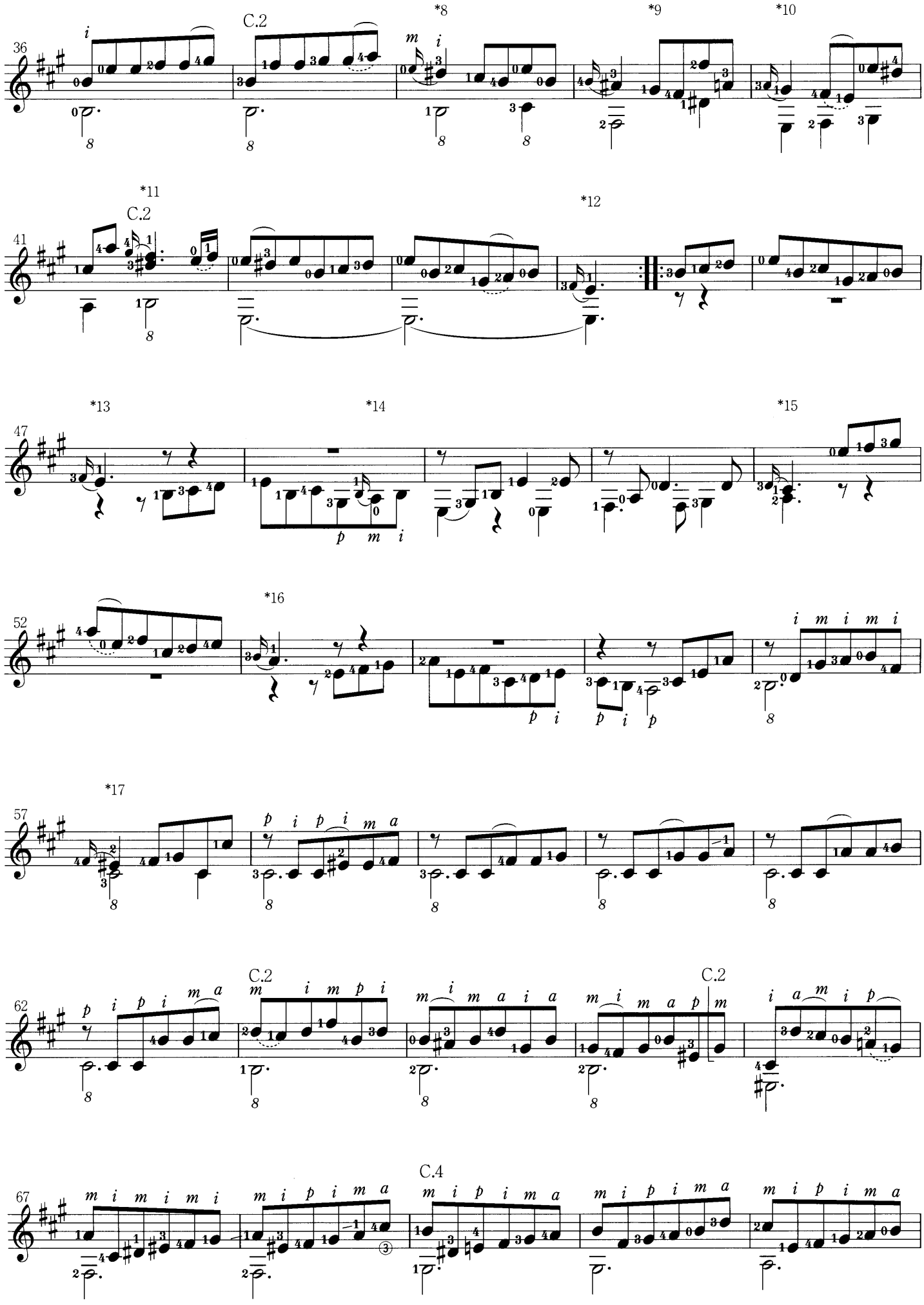
C.2
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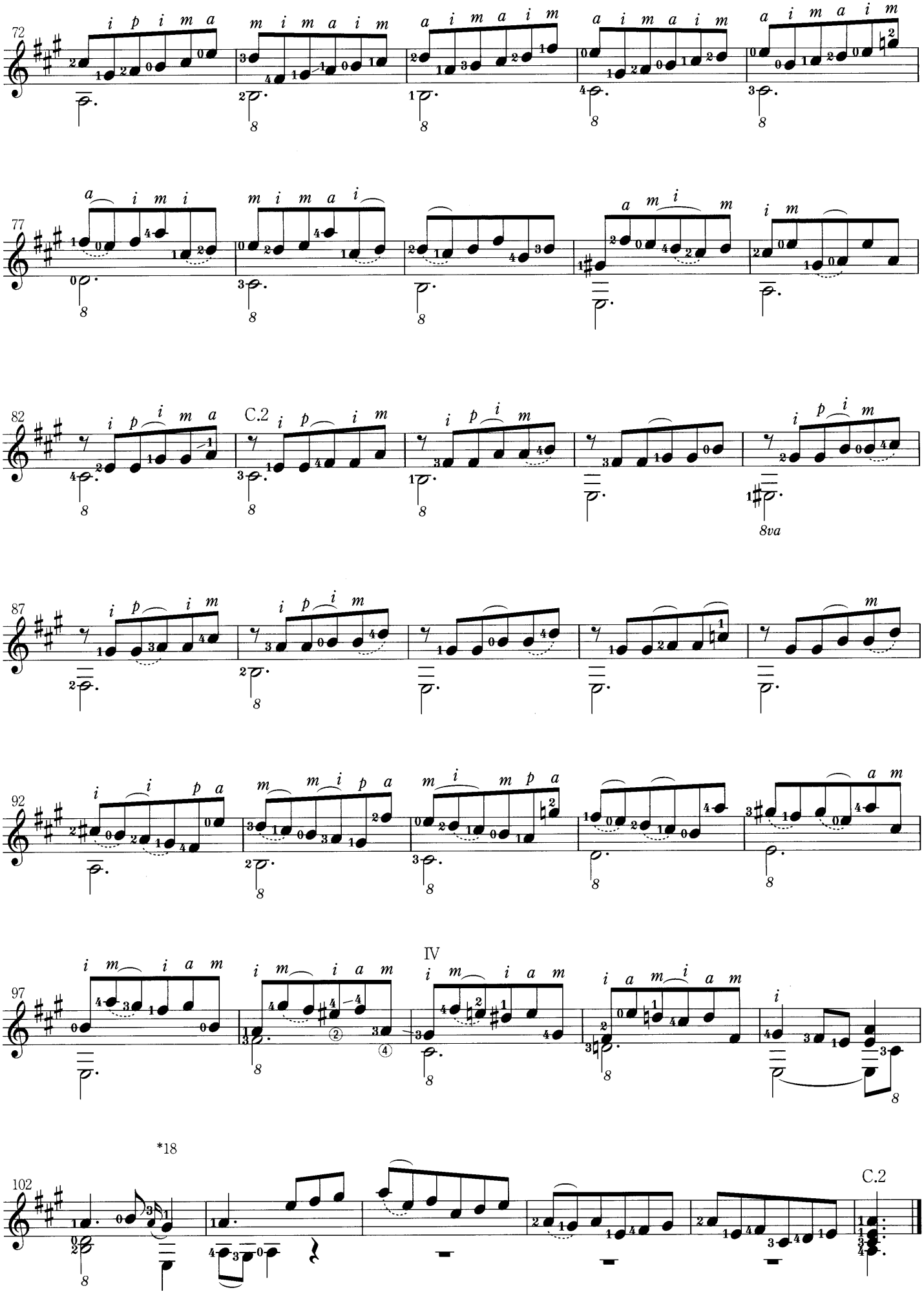
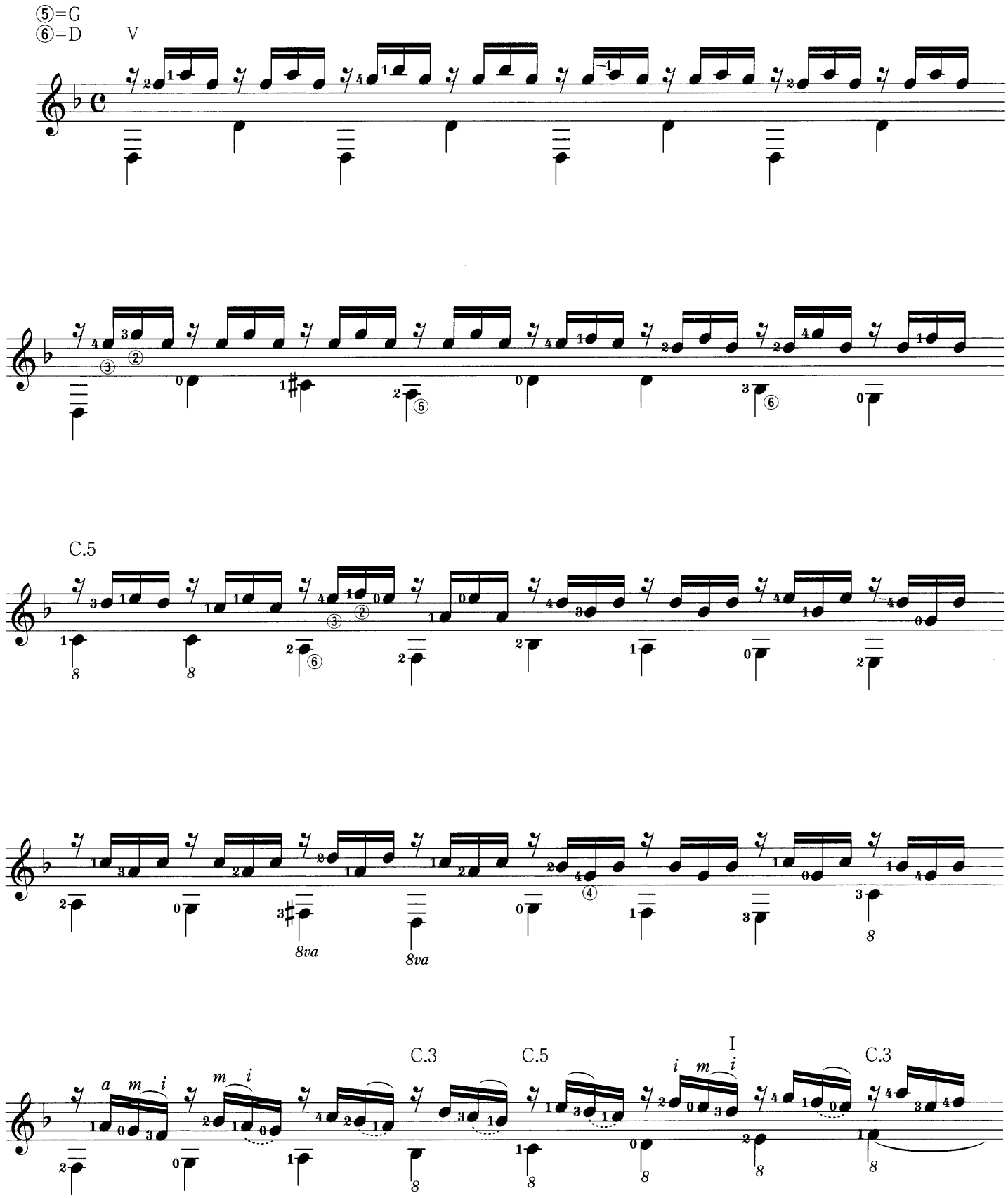
C.4


72
77
82
C.2
8va
87
92
97
IV
*18
102
C.2

SONATE II

Prelude

S.L.Weiss



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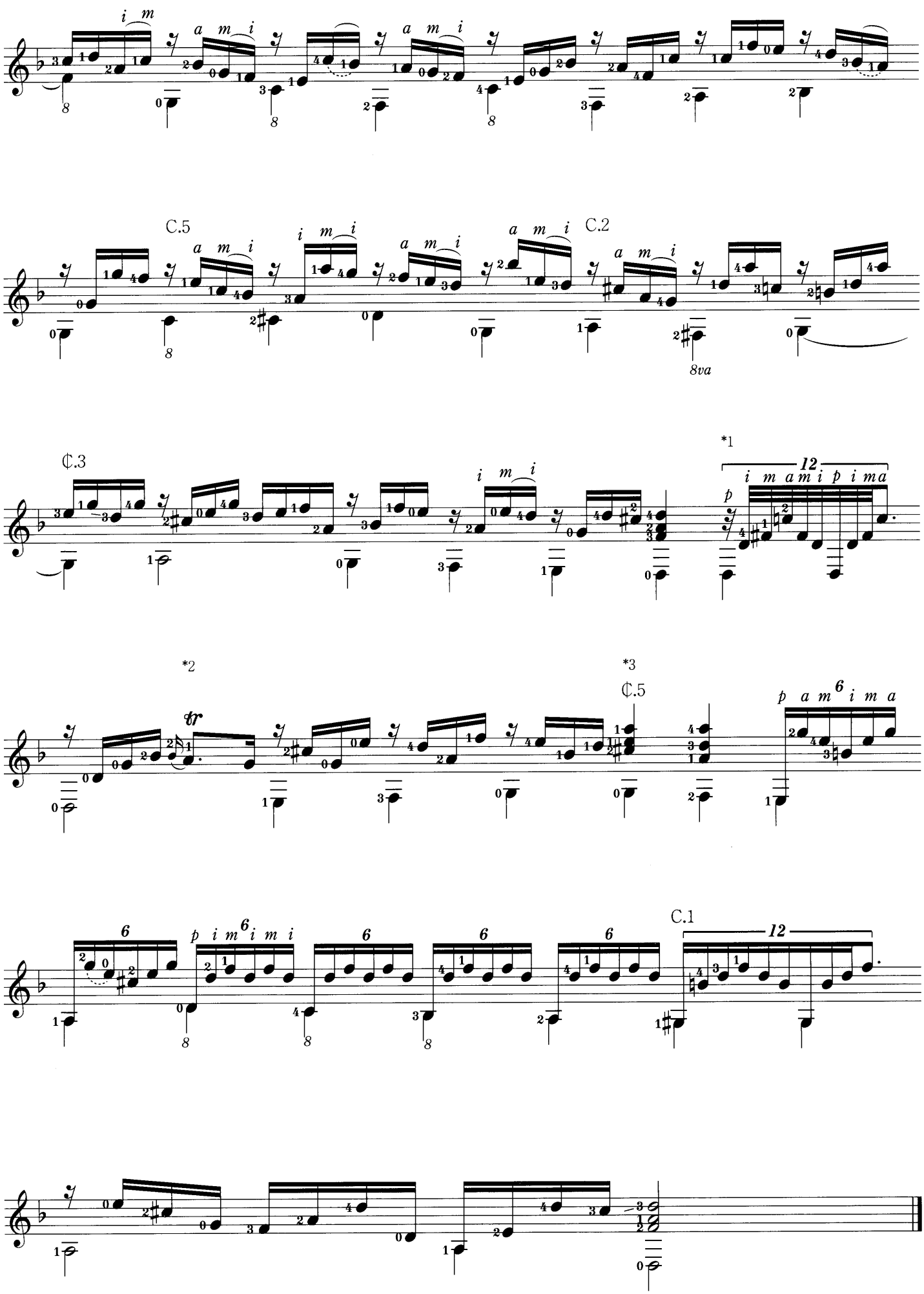
C.5
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8va
¢.3
*1
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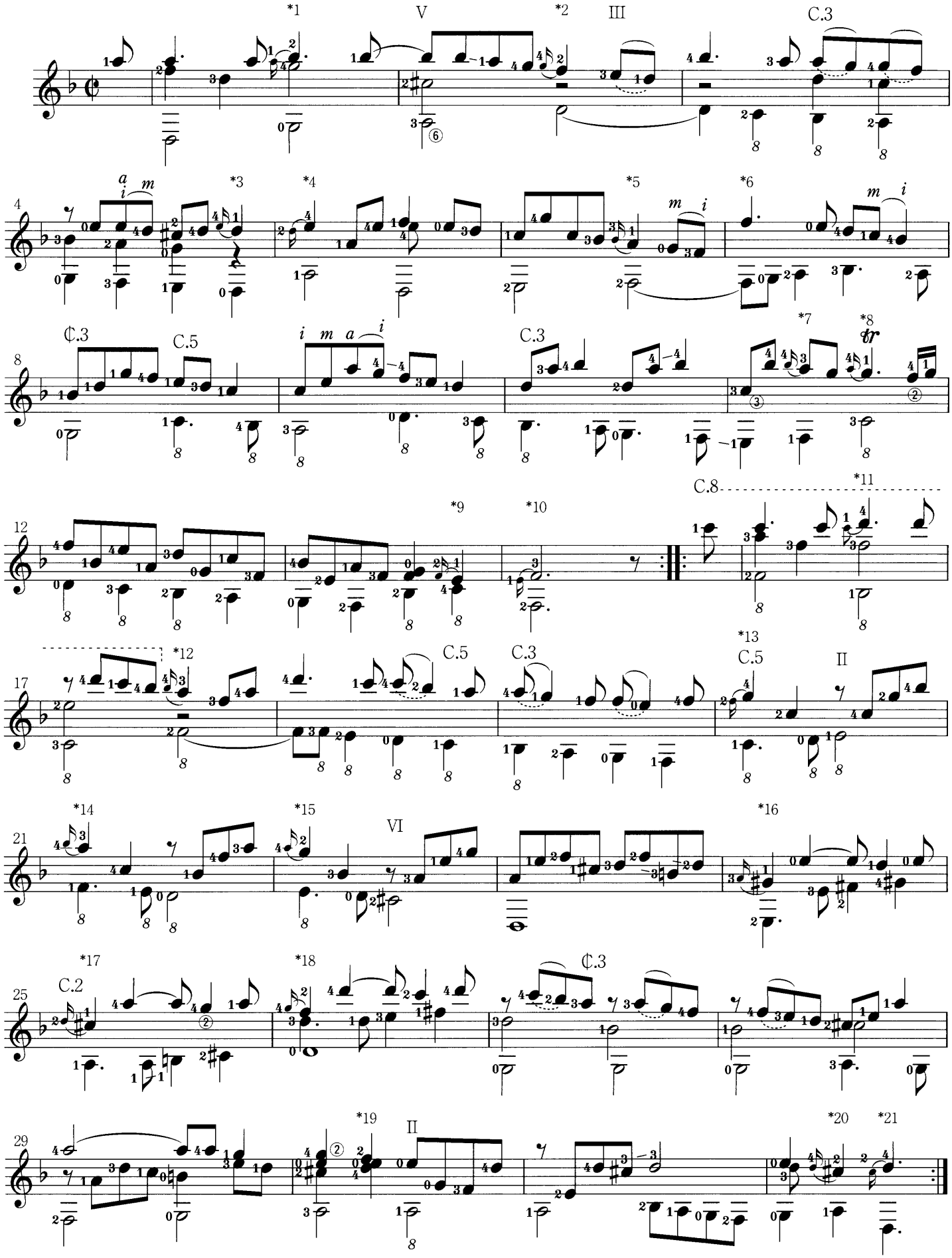
C.1

Allemande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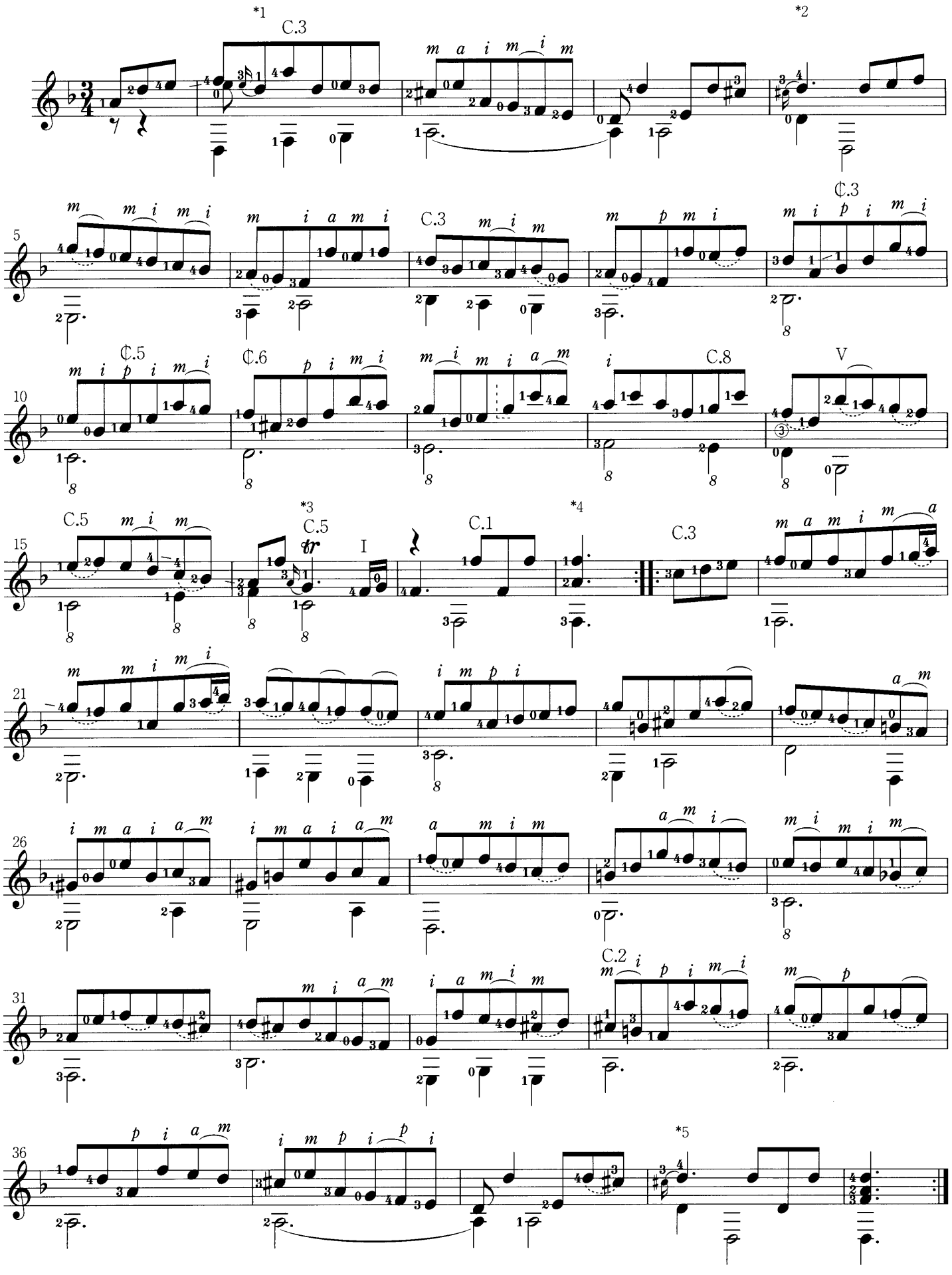
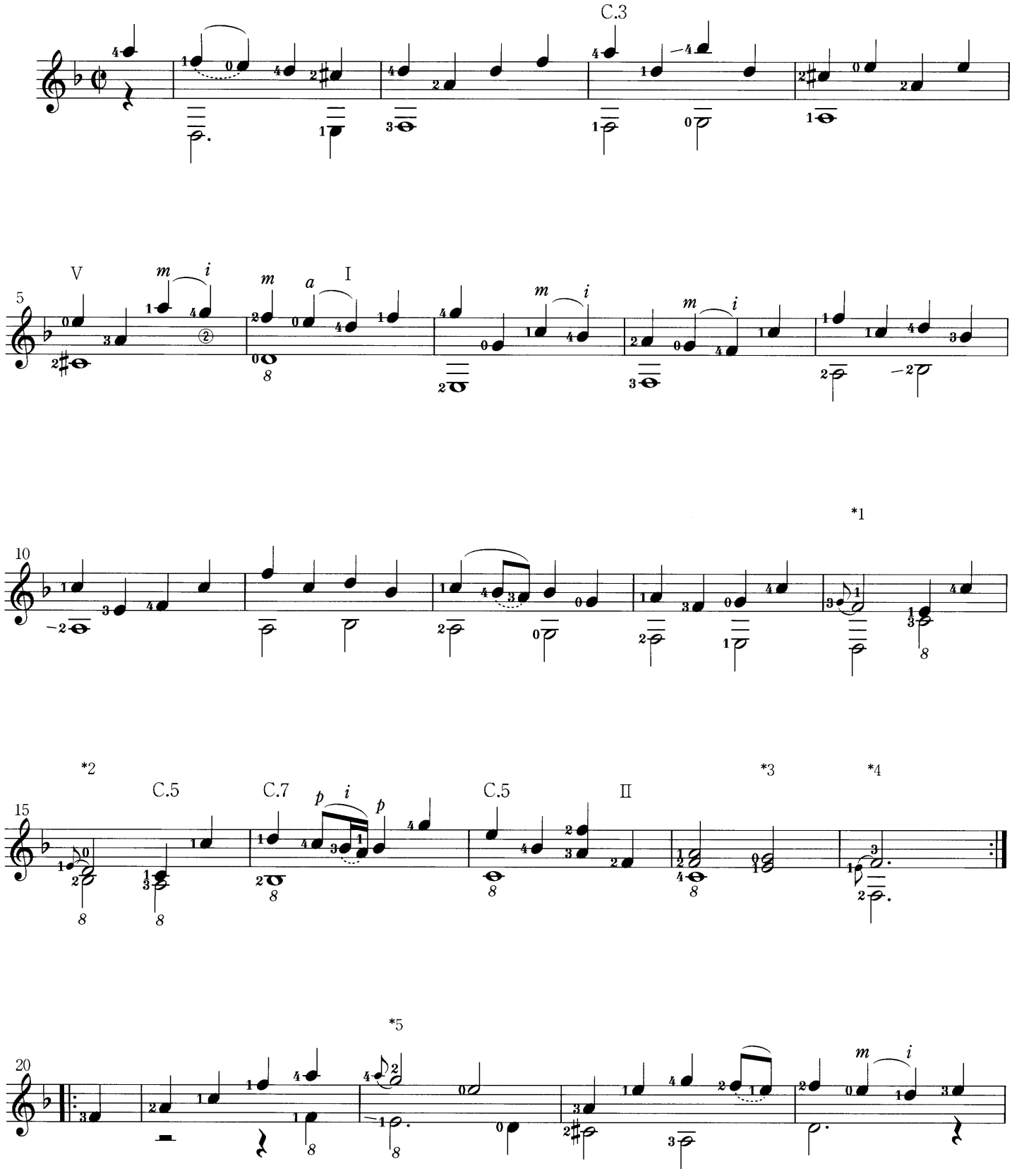
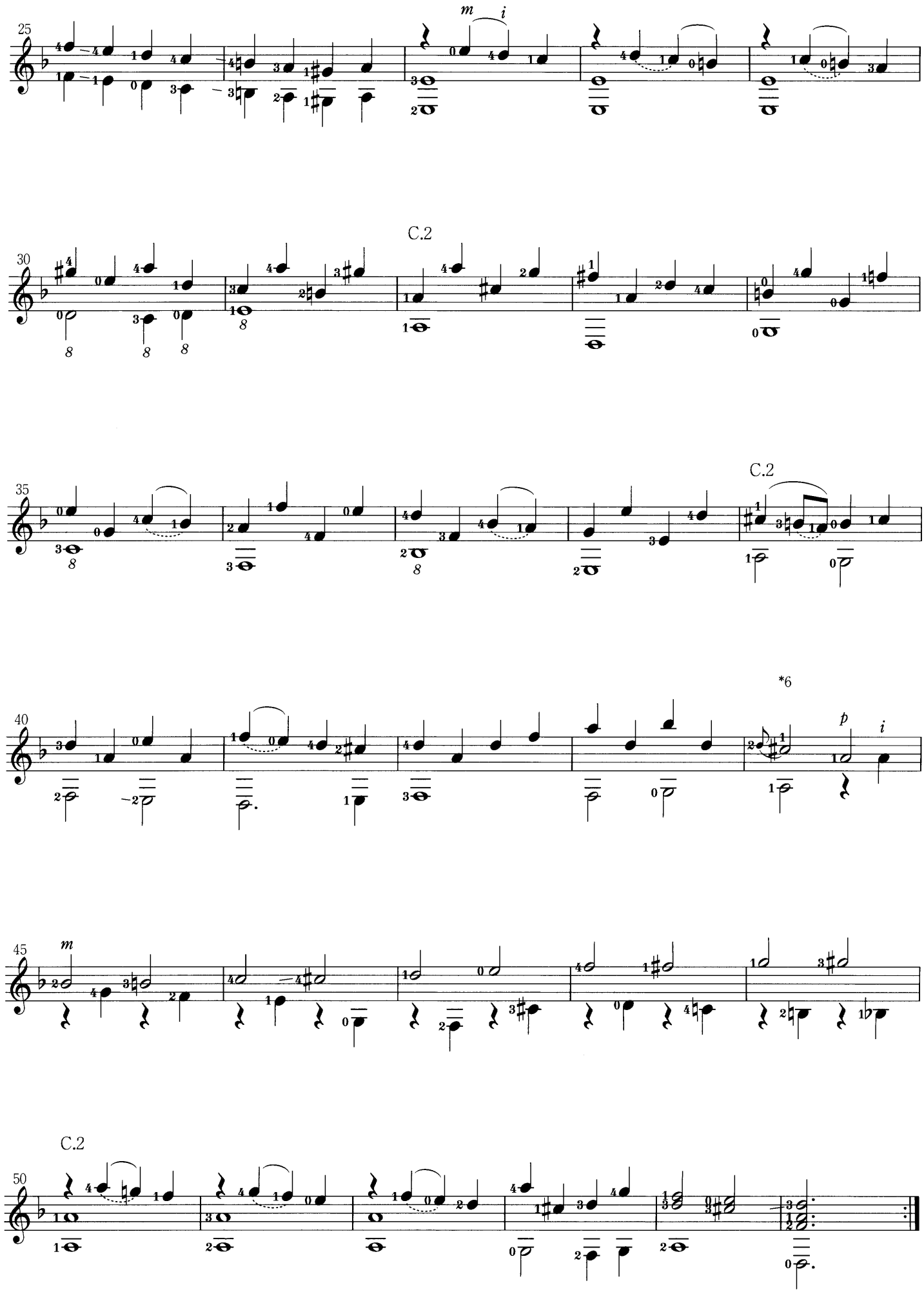
II
17
*14
*15
VI
*16
21
*17
C.2
*18
C.3
25
*19
II
*20
*21
29

Courante

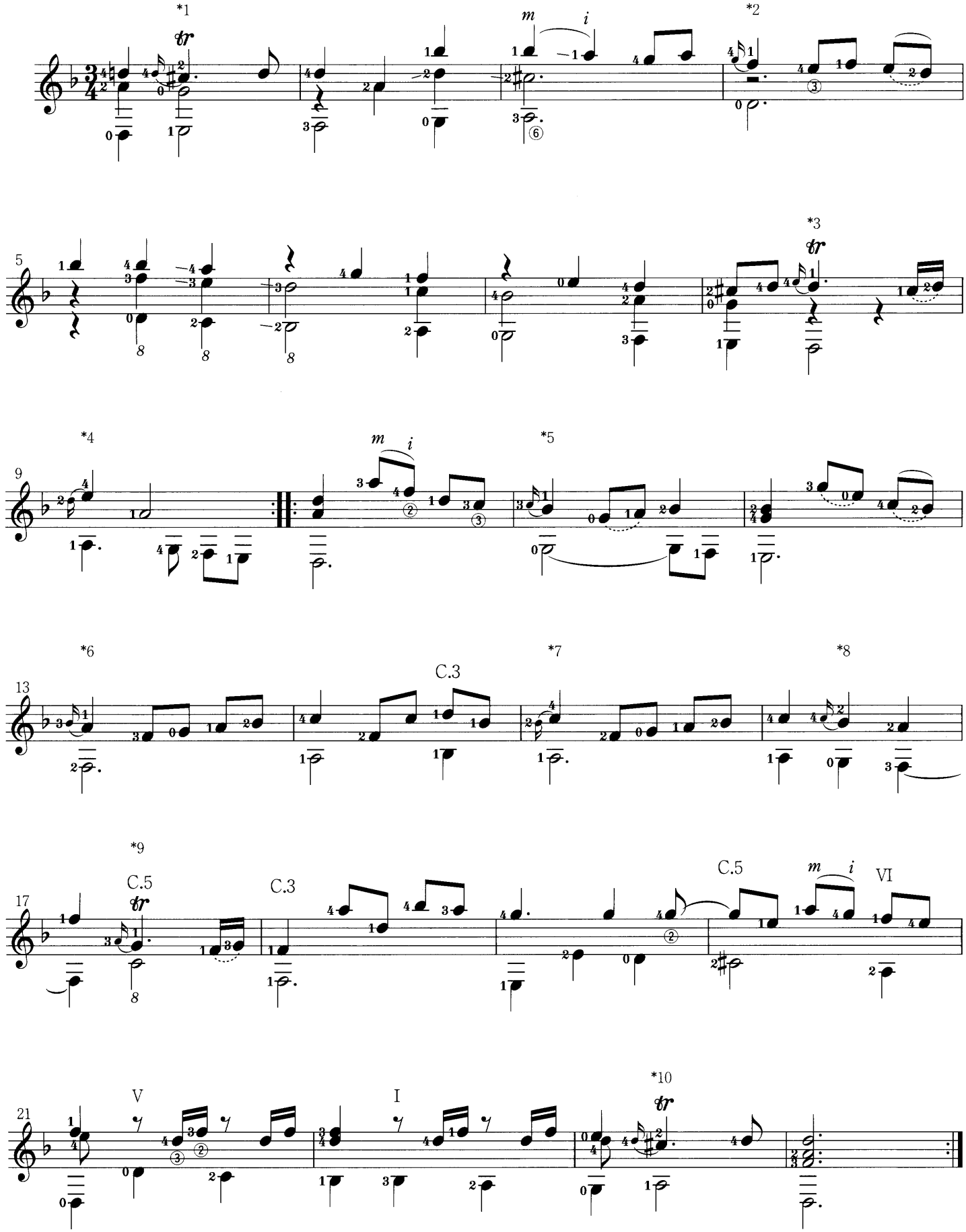


Bourrée

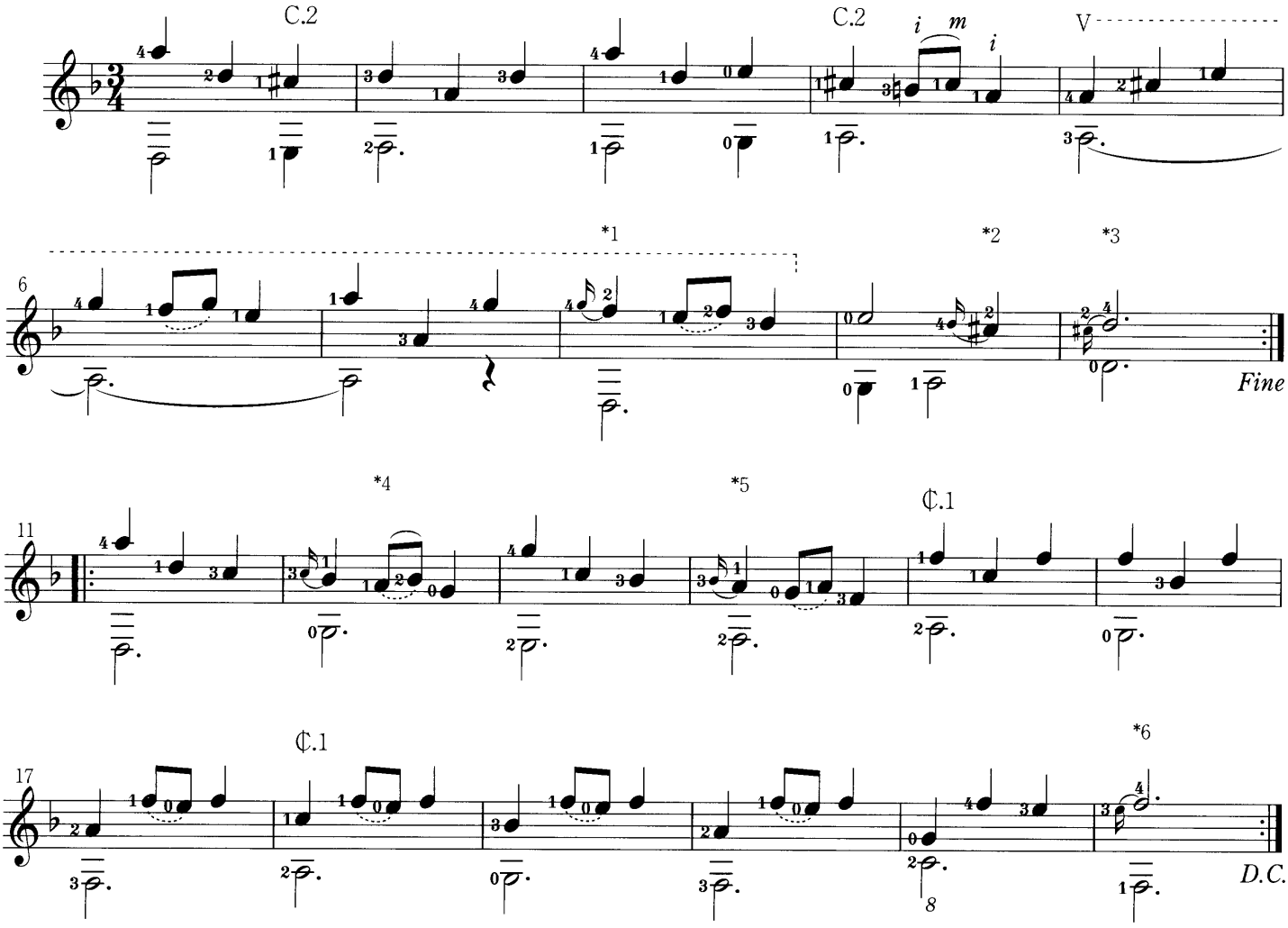



25
m i
30
C.2
35
C.2
40
*6
p i
45
m
50
C.2

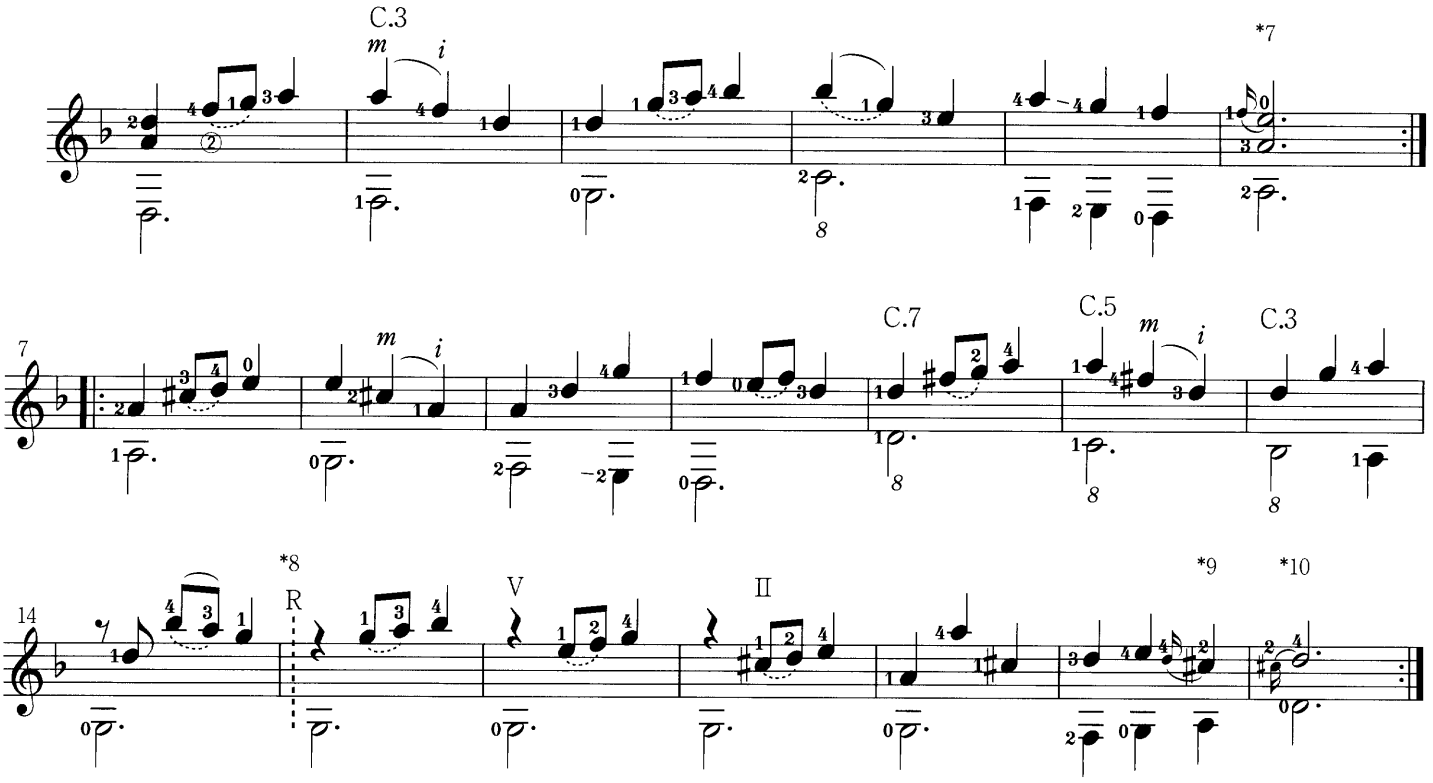
Sarabanda



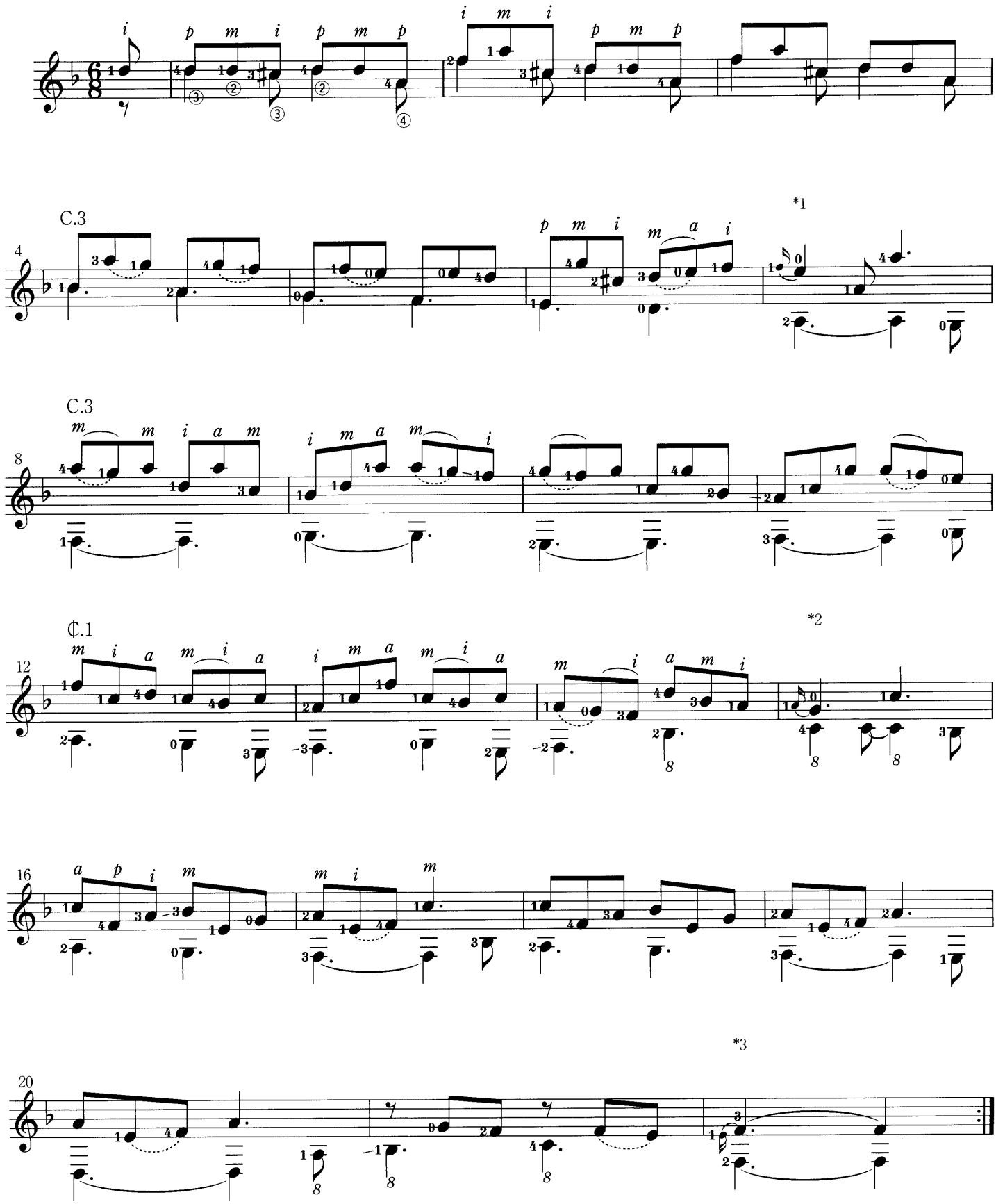
Menuet I

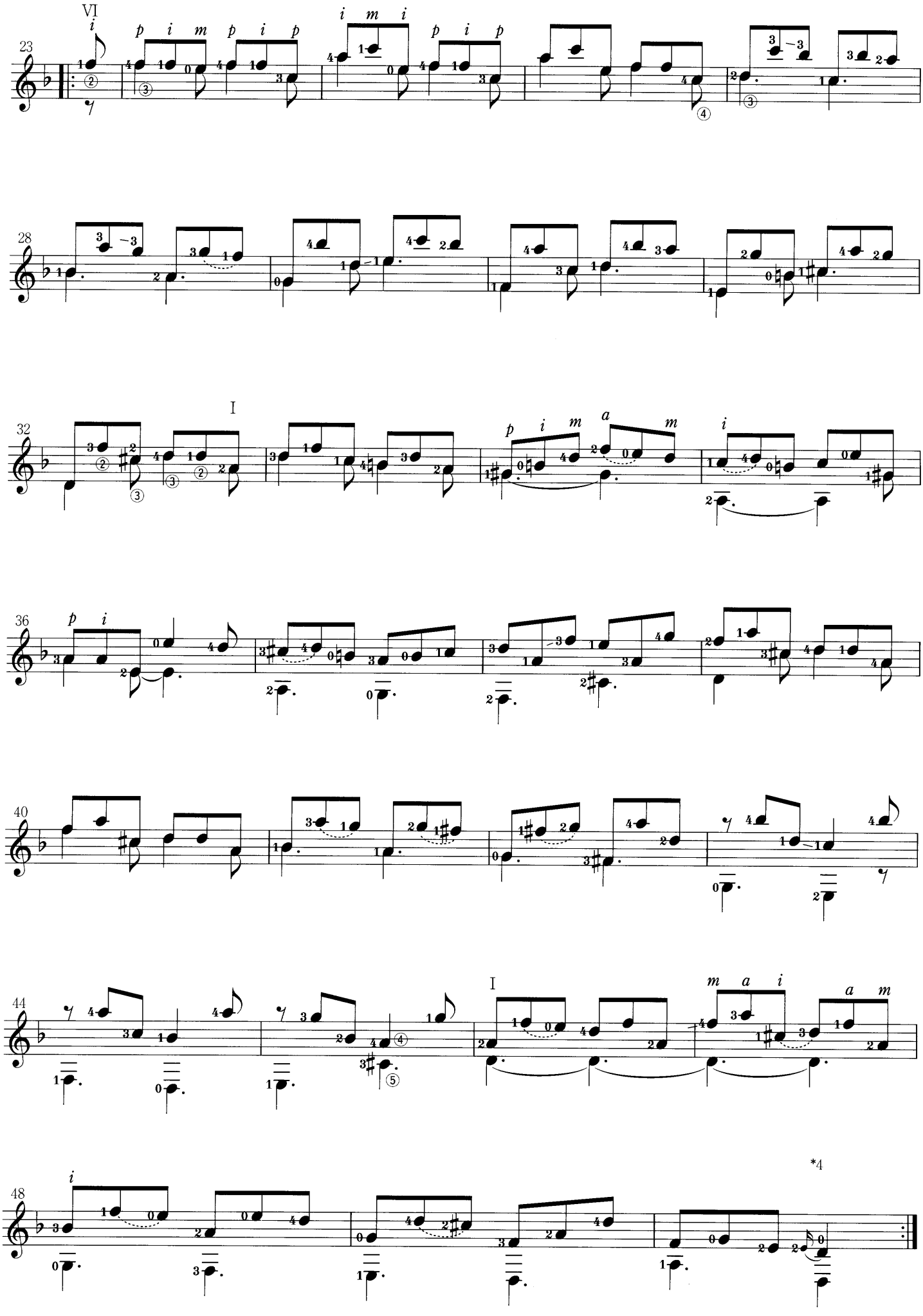


Menuet II



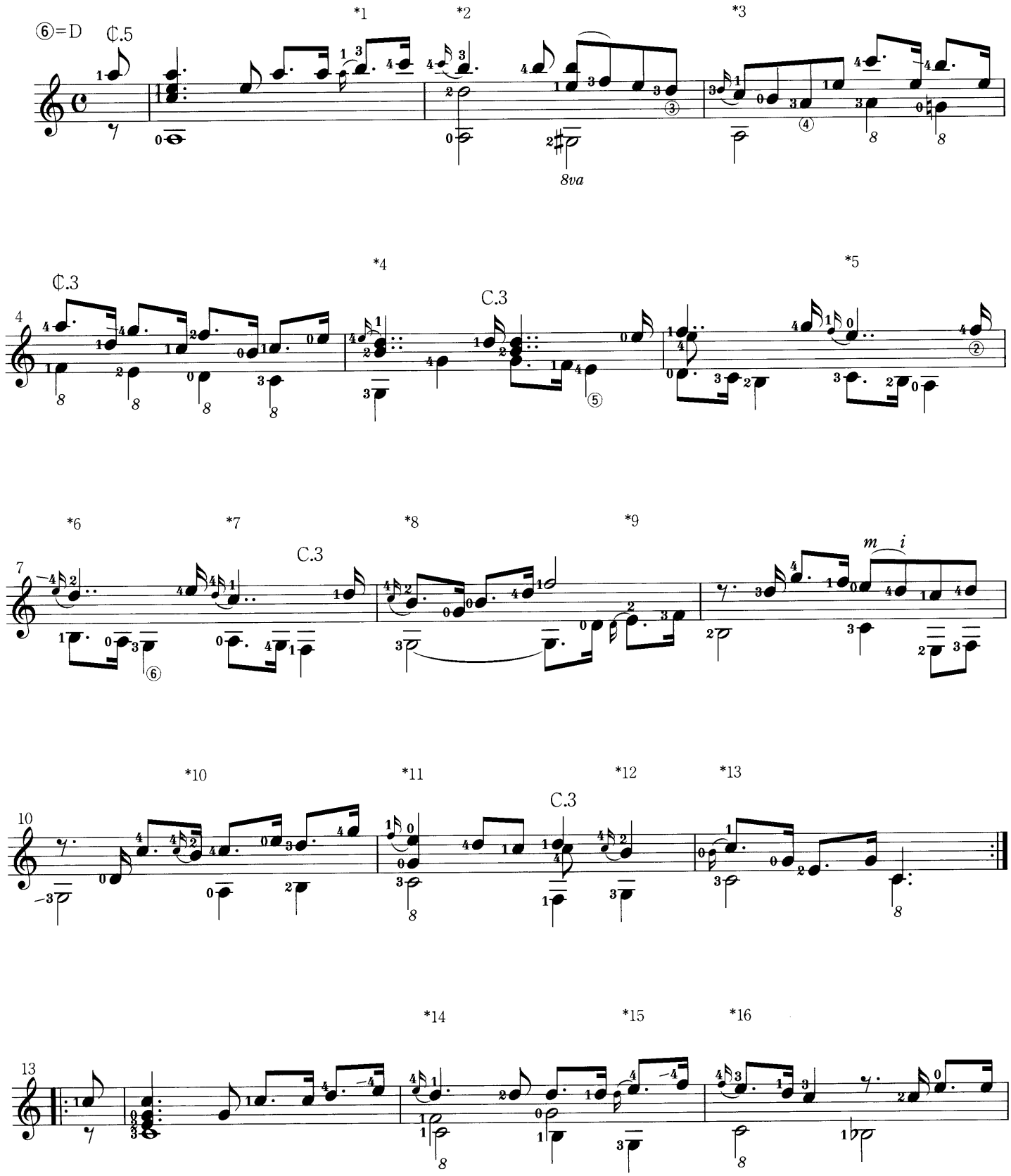
Gigue




VI
I
I
*4

SUITE XXV
L'infidele
Entrée

S.L.Weiss



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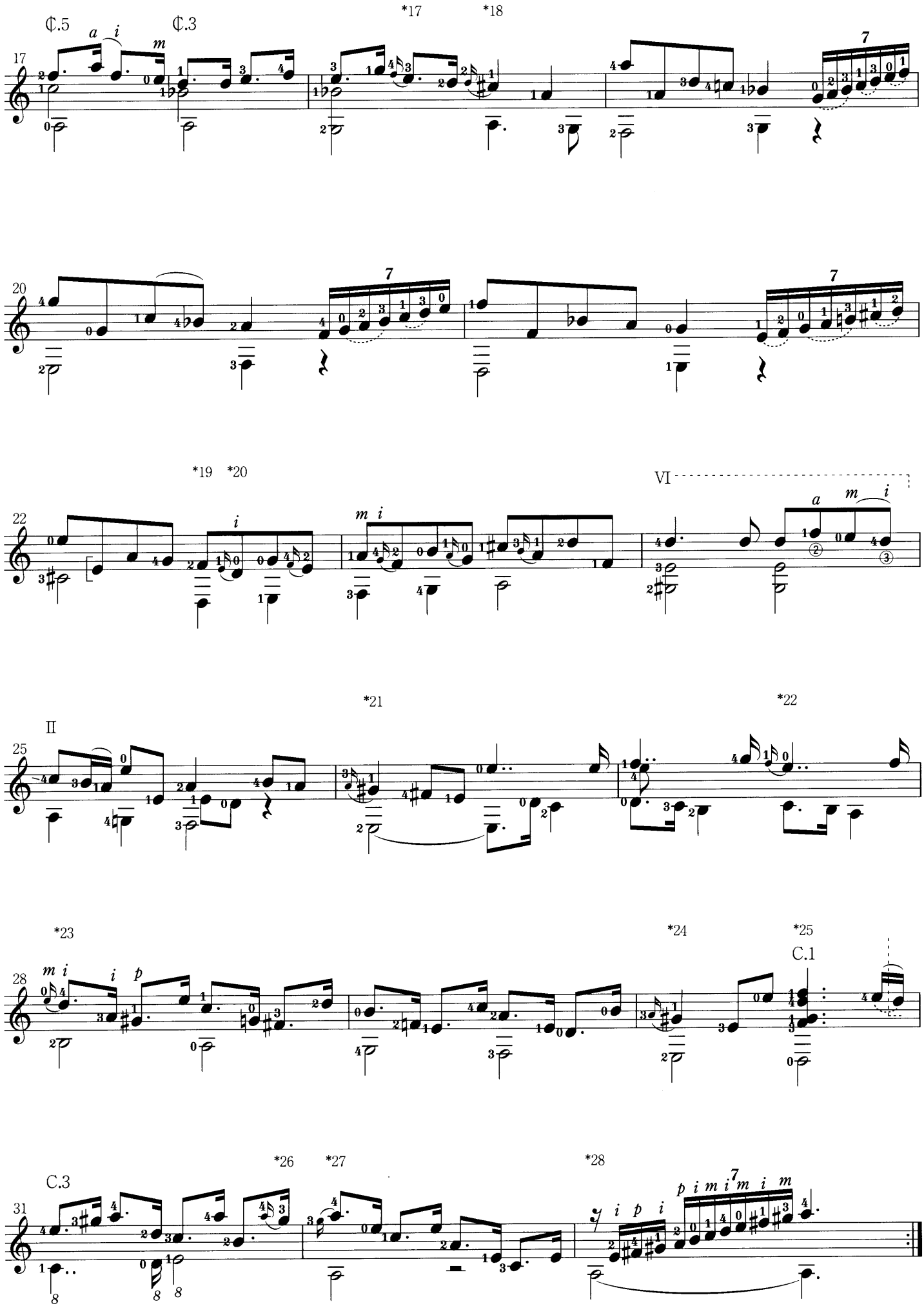
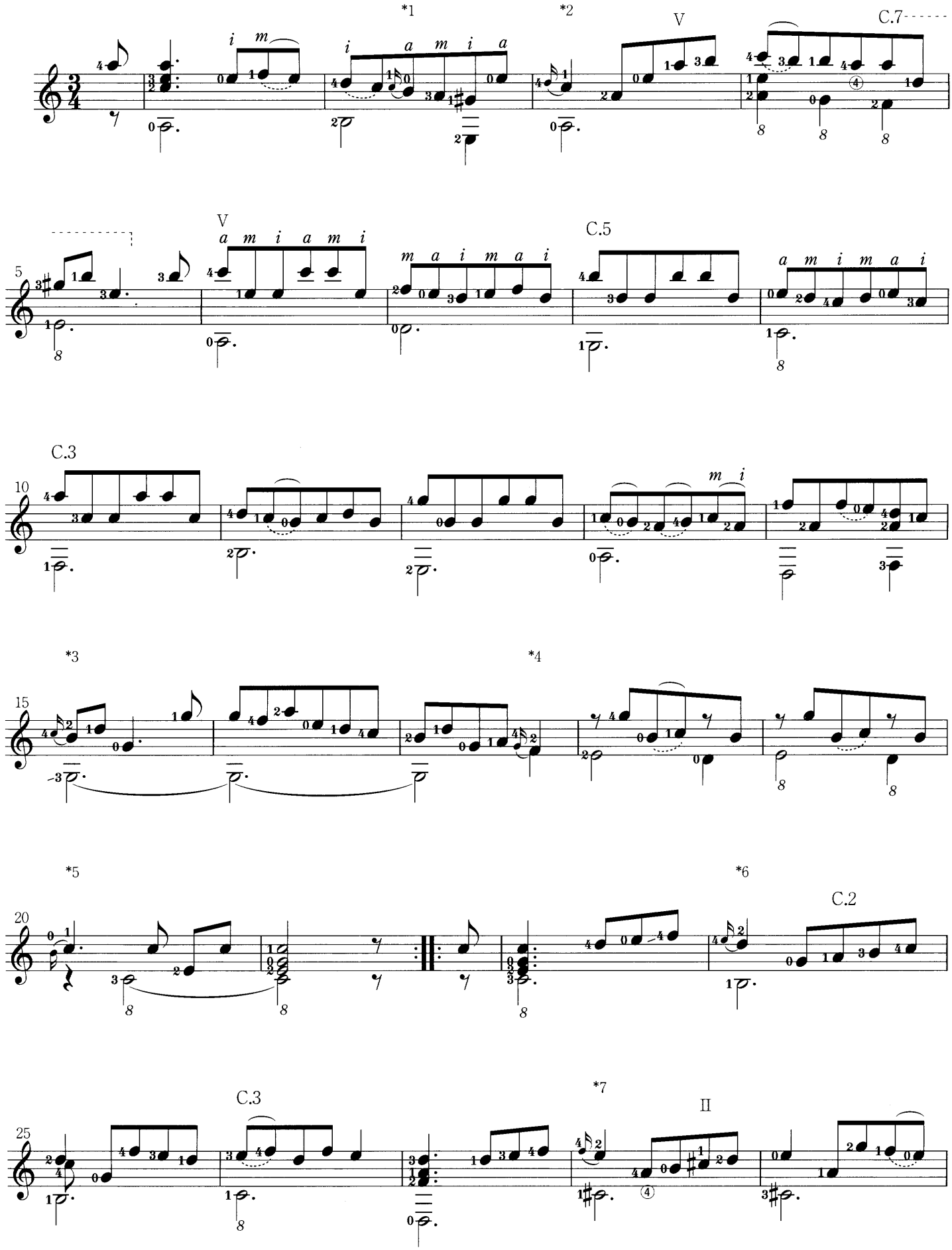
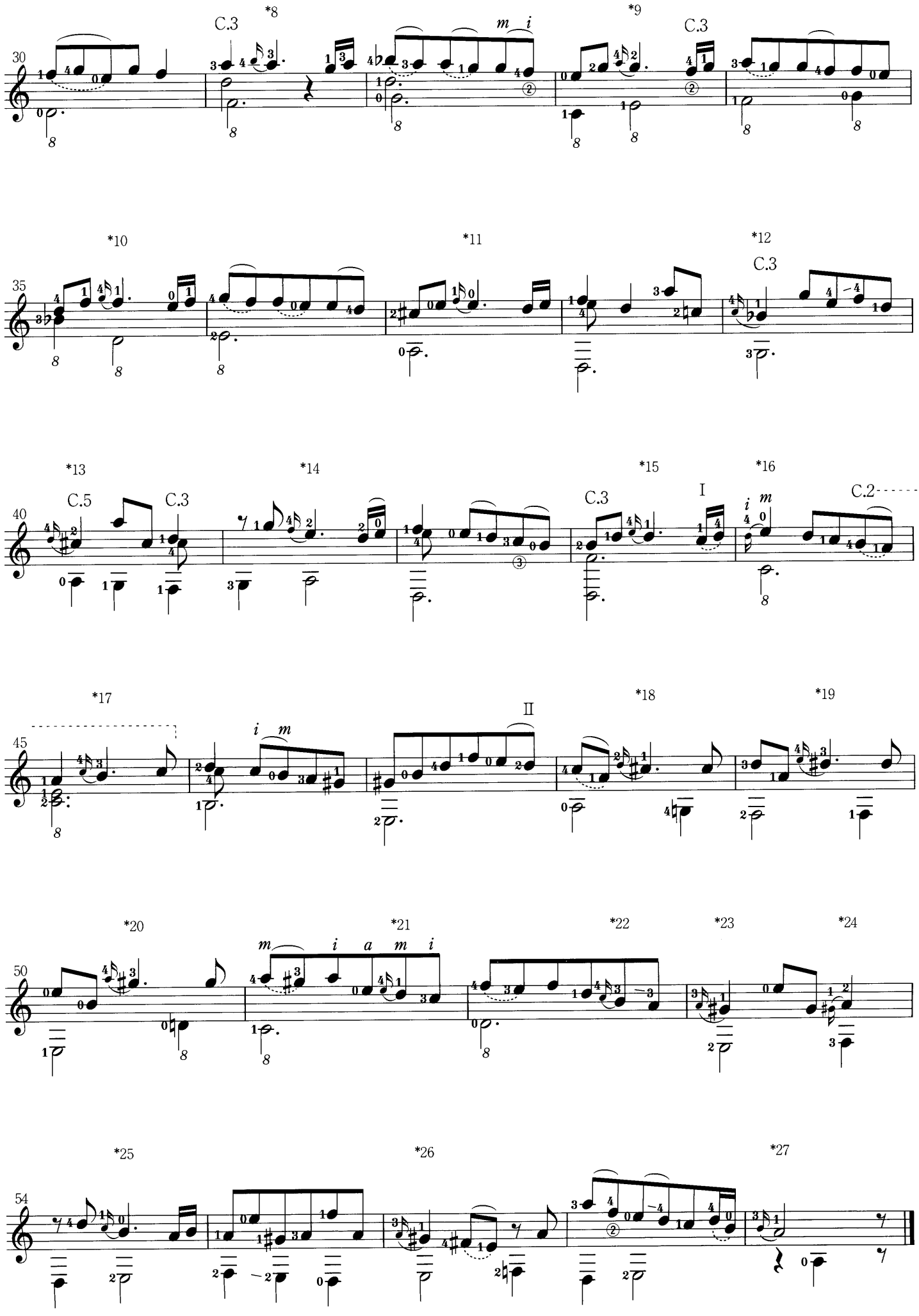
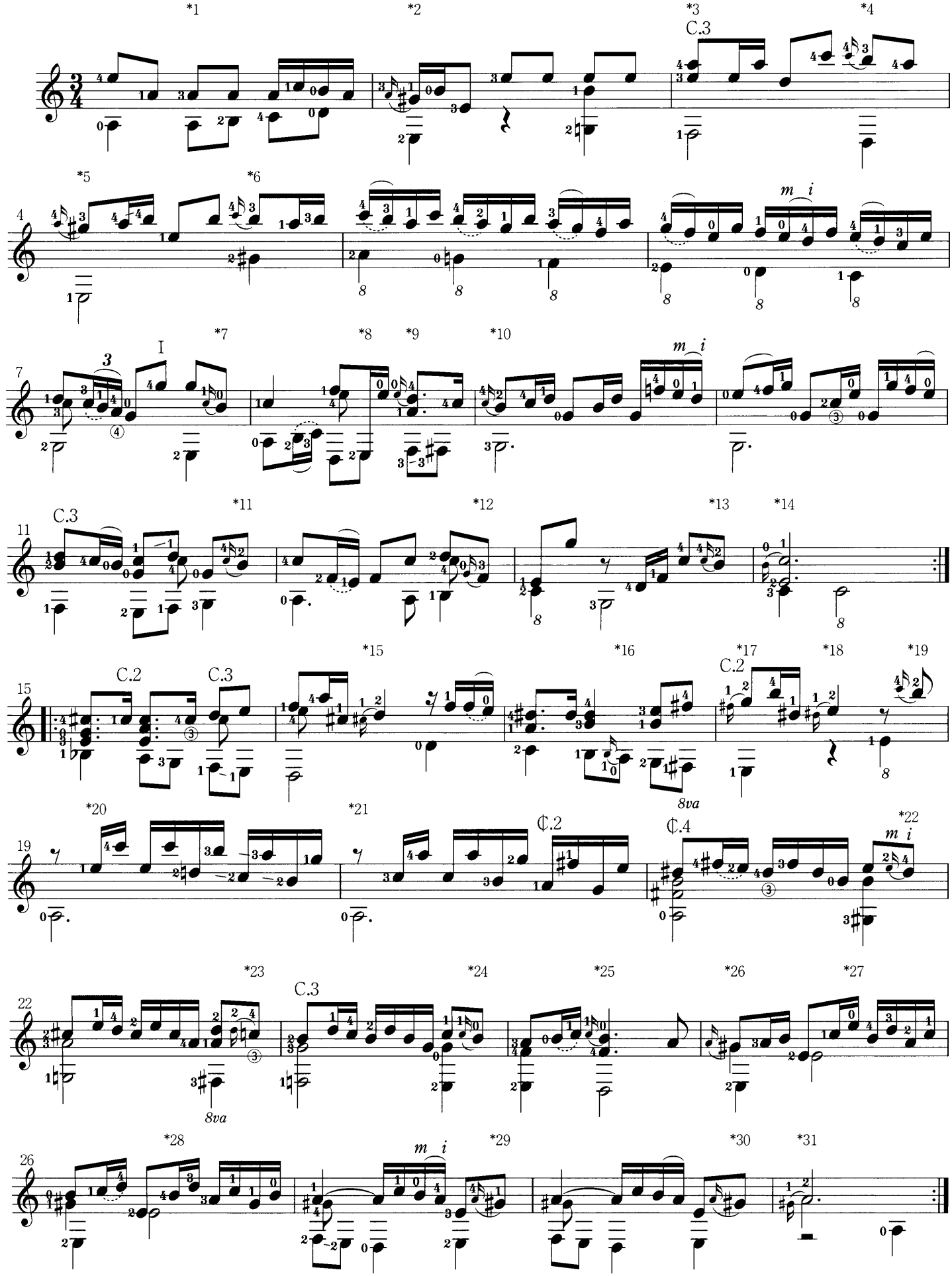

¢.5
¢.3
*17
*18
*19
*20
VI
*21
*22
II
*23
*24
*25
C.1
C.3
*26
*27
*28

Courante

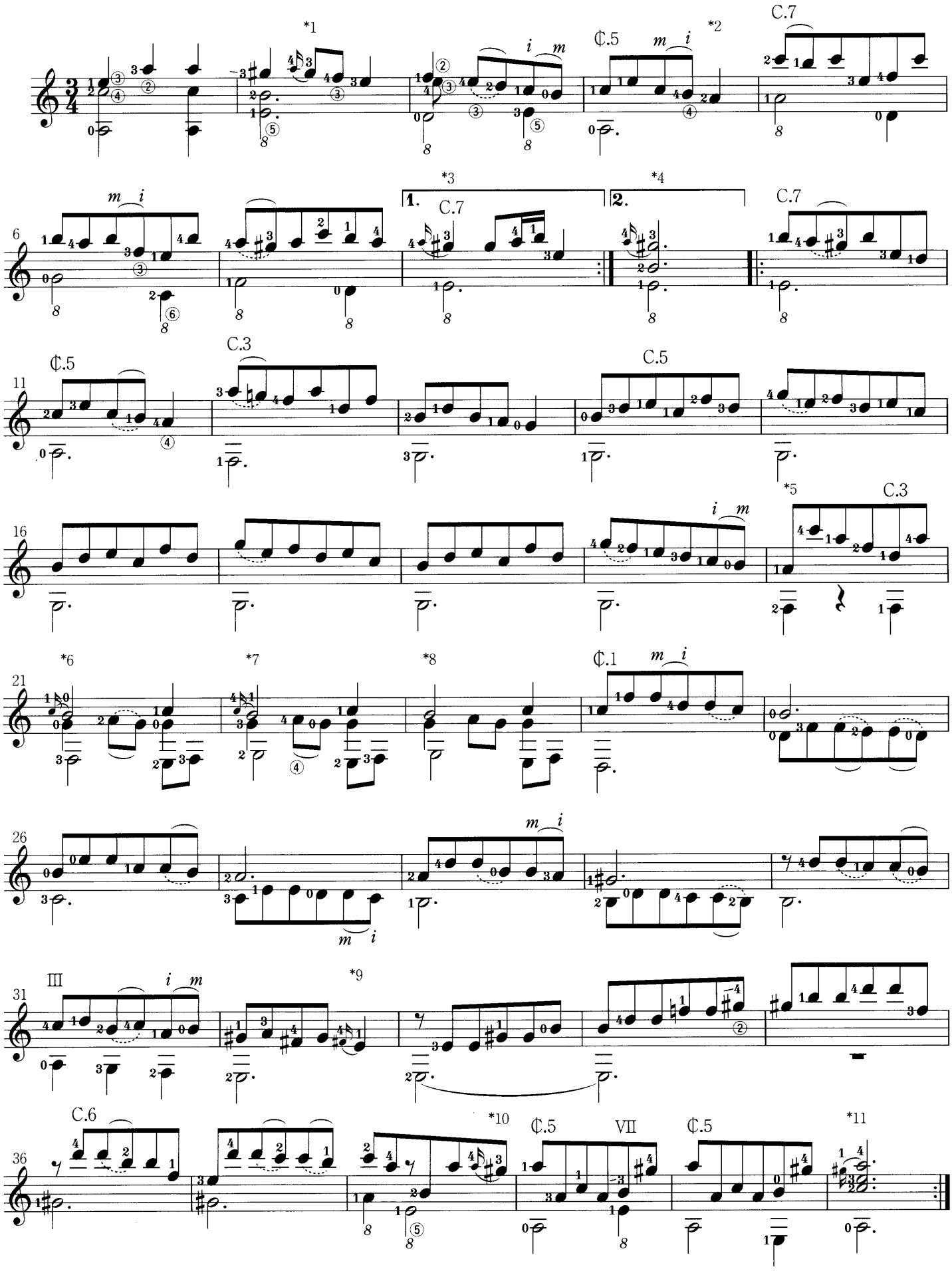



30
C.3
*8
m i
*9
C.3
35
*10
*11
*12
C.3
40
*13
C.5
C.3
*14
*15
C.3
I
*16
i m
C.2
45
*17
i m
II
*18
*19
50
*20
m i a m i
*21
*22
*23
*24
54
*25
*26
*27

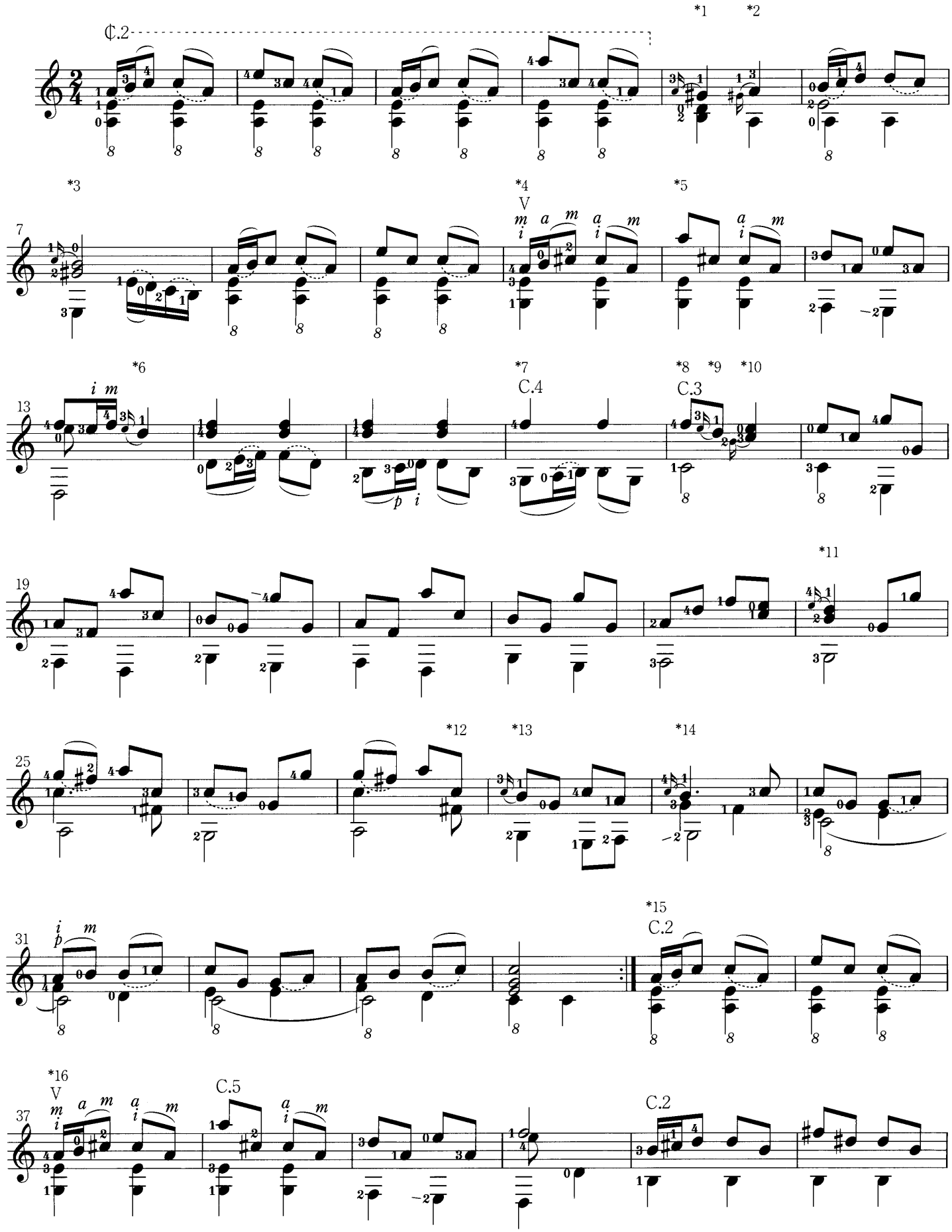
Sarabande

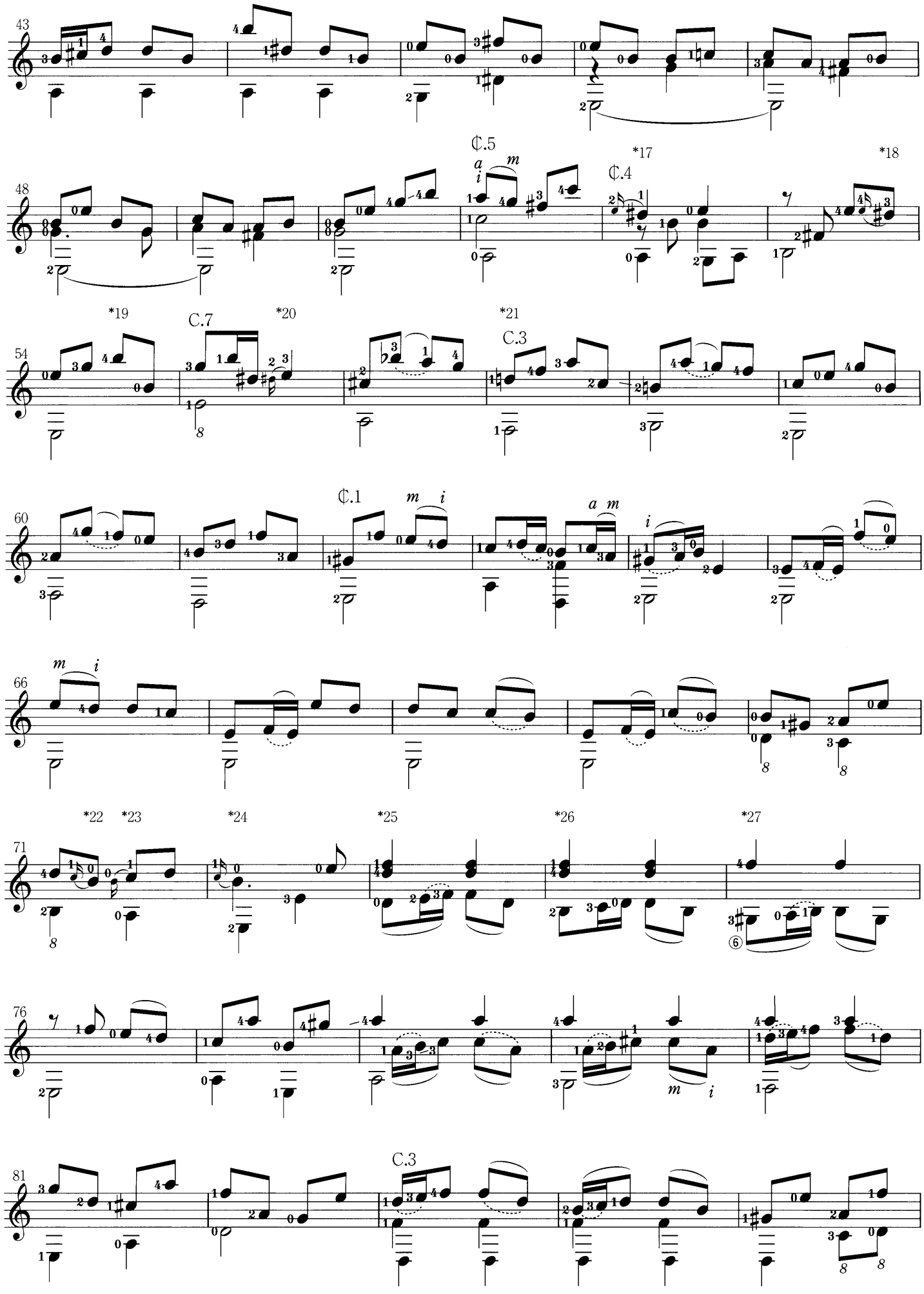

*1
*2
*3
C.3
*4
*5
*6
m i
*7
I
*8
*9
*10
m i
C.3
*11
*12
*13
*14
C.2
C.3
*15
*16
*17
C.2
*18
*19
8va
*20
*21
¢.2
¢.4
*22
m i
*23
C.3
*24
*25
*26
*27
8va
*28
m i
*29
*30
*31

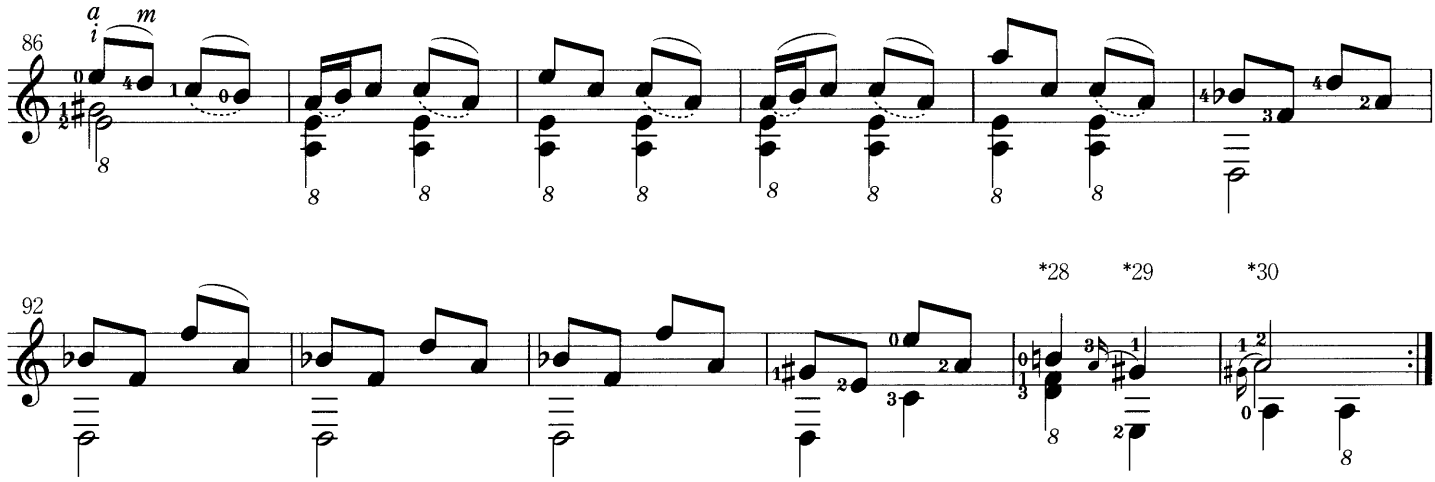
Menuet


*1
*2
C.7
¢.5
m i
i m
6
*3
*4
1.
2.
C.7
11
C.3
¢.5
C.5
16
*5
C.3
21
*6
*7
*8
¢.1
m i
26
m i
31
III
i m
*9
36
C.6
*10
¢.5
VII
¢.5
*11

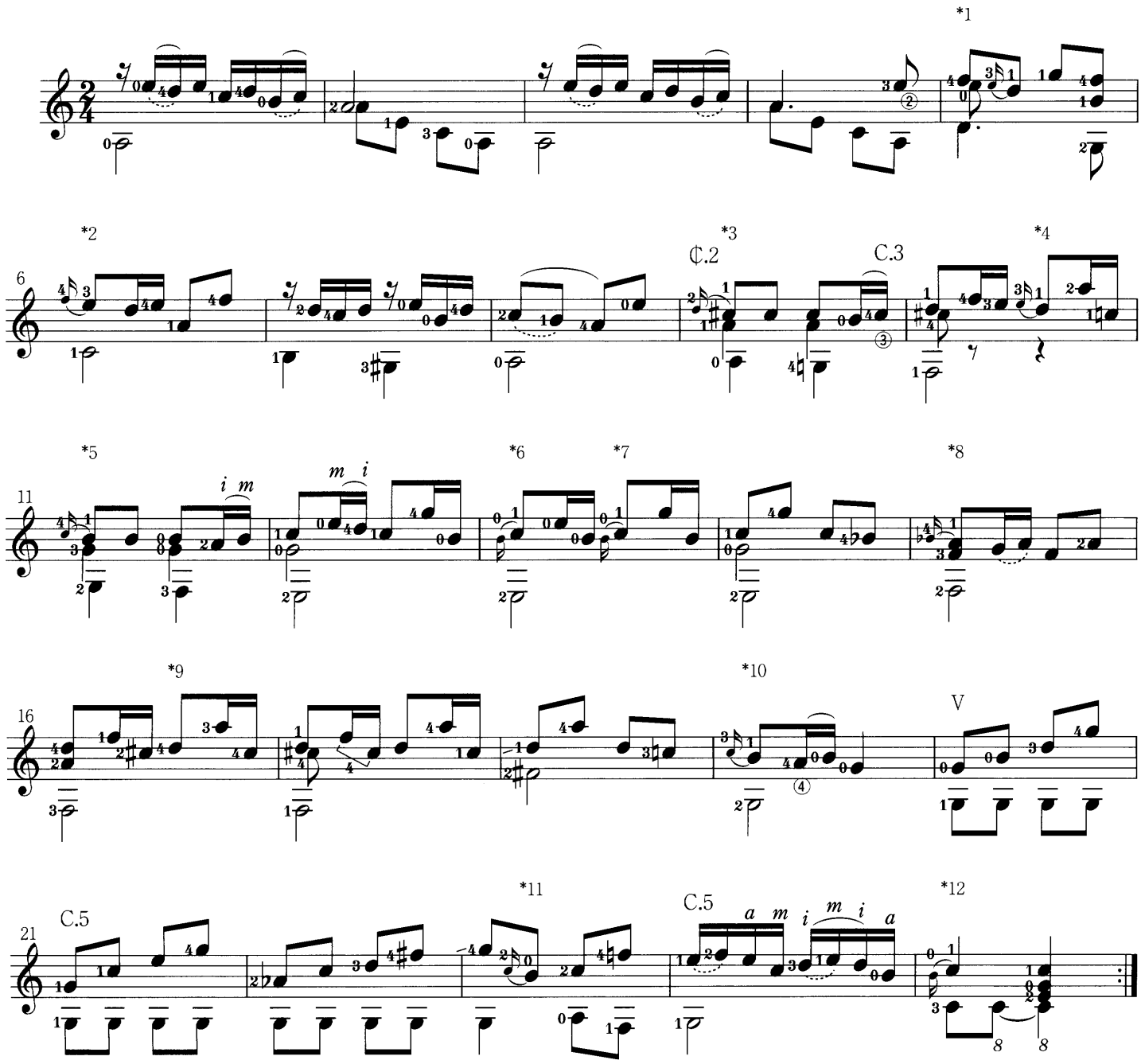
Musette

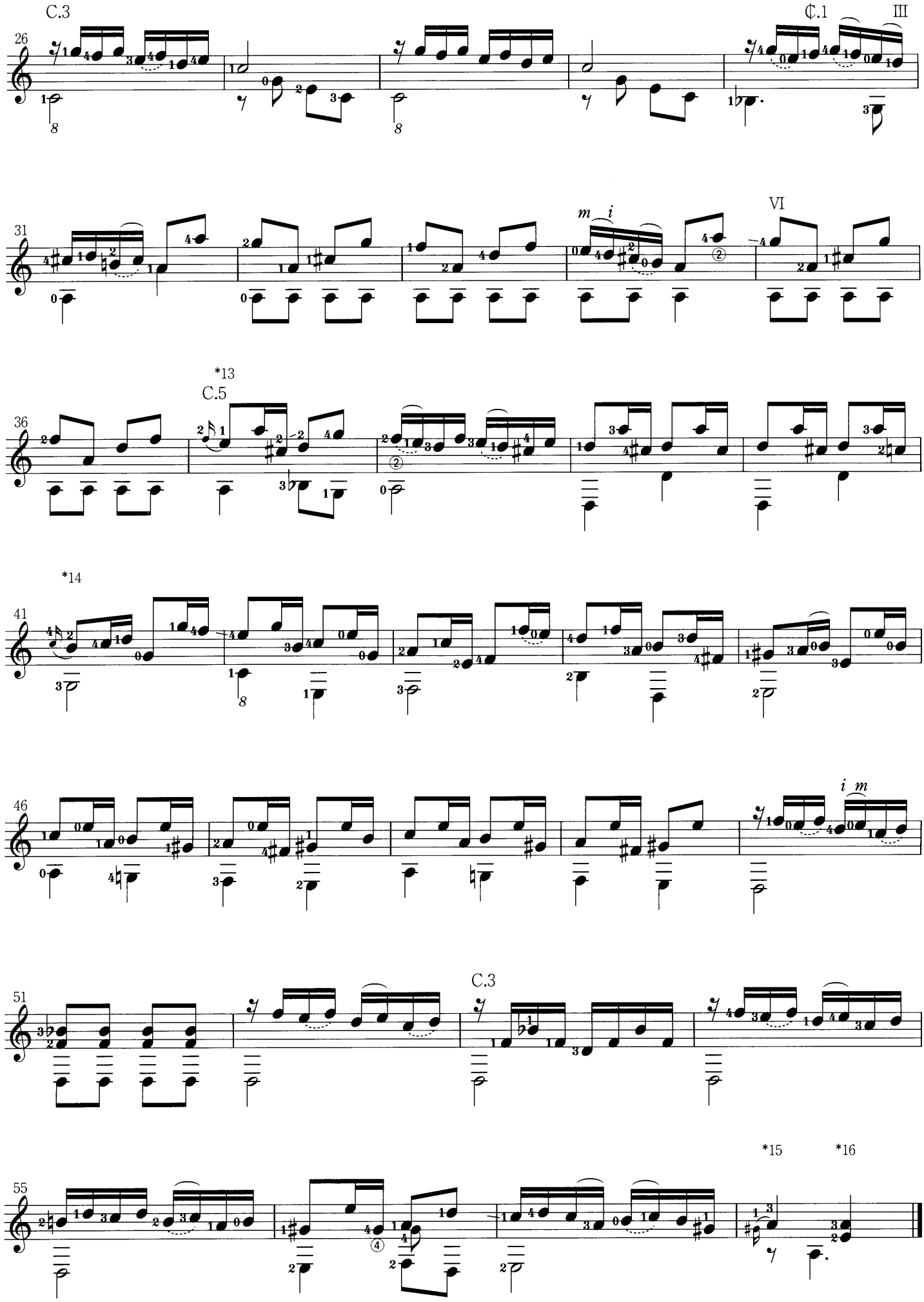



43
48
54
60
66
71
76
81
C.5
C.4
C.7
C.3
C.1
C.3
*17
*18
*19
*20
*21
*22
*23
*24
*25
*26
*27



Paysane

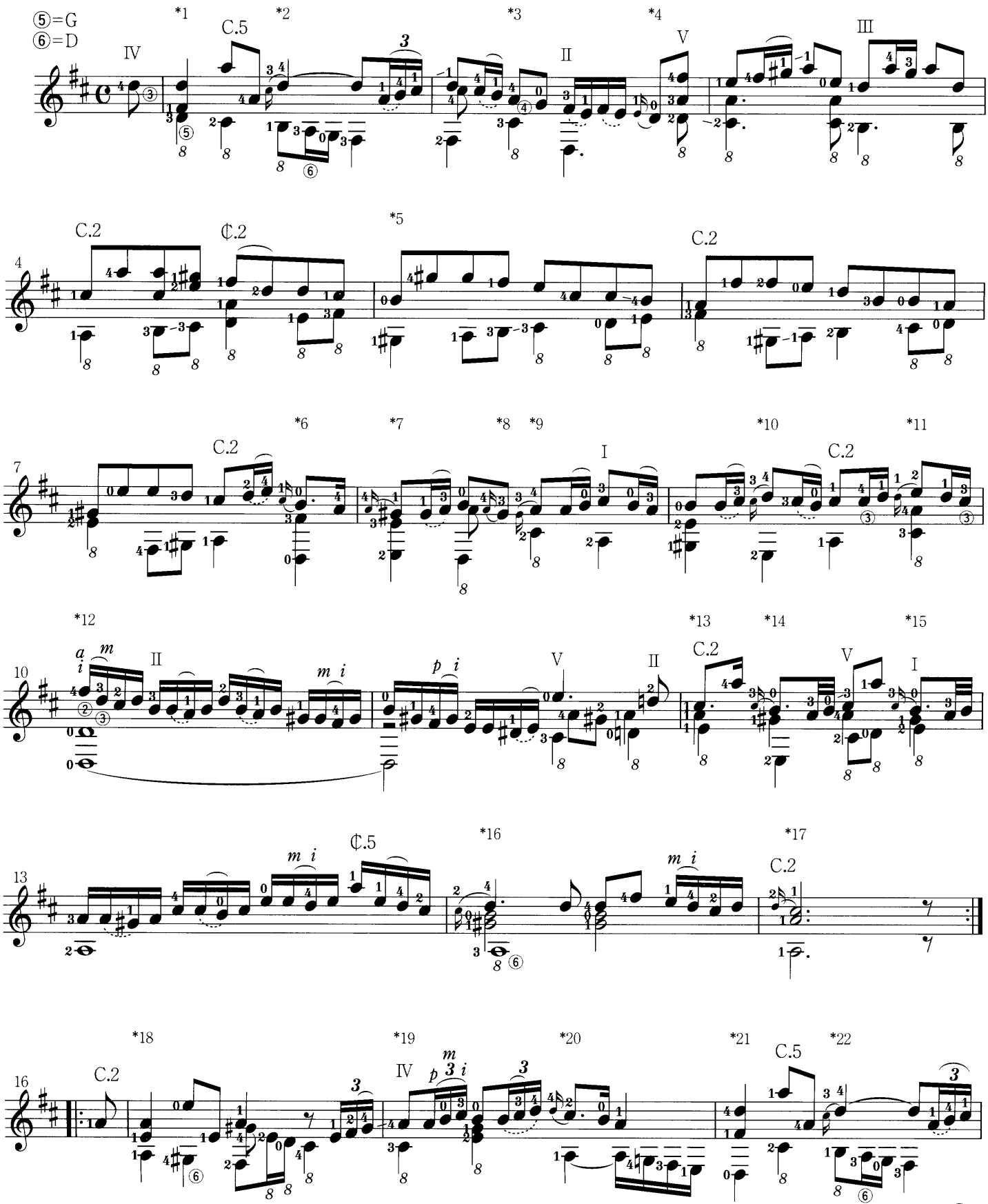



C.3
C.1
III
26
VI
31
*13
C.5
36
*14
41
46
C.3
51
*15
*16
55

SUITE XIV

Allemande

S.L.Weiss



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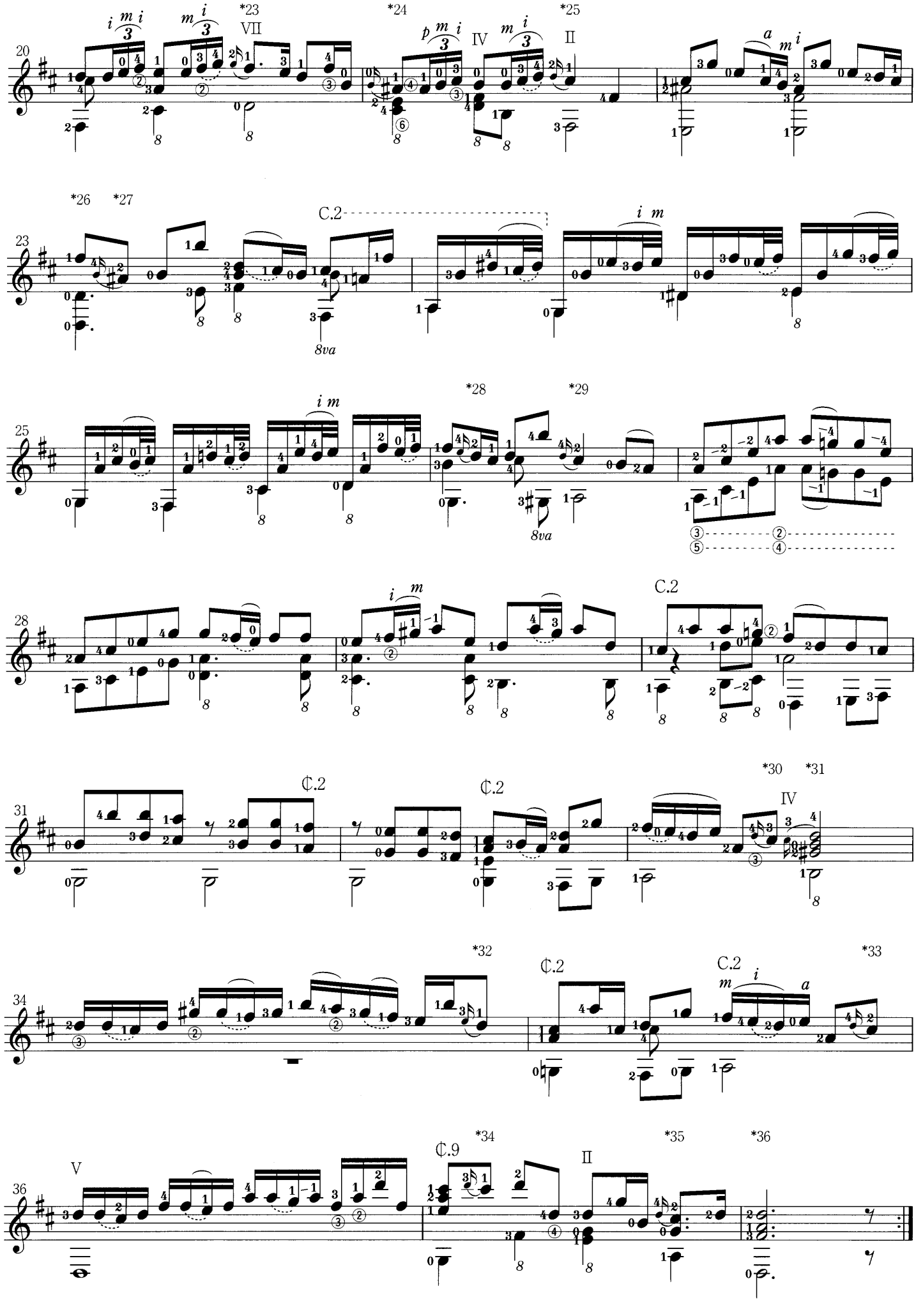
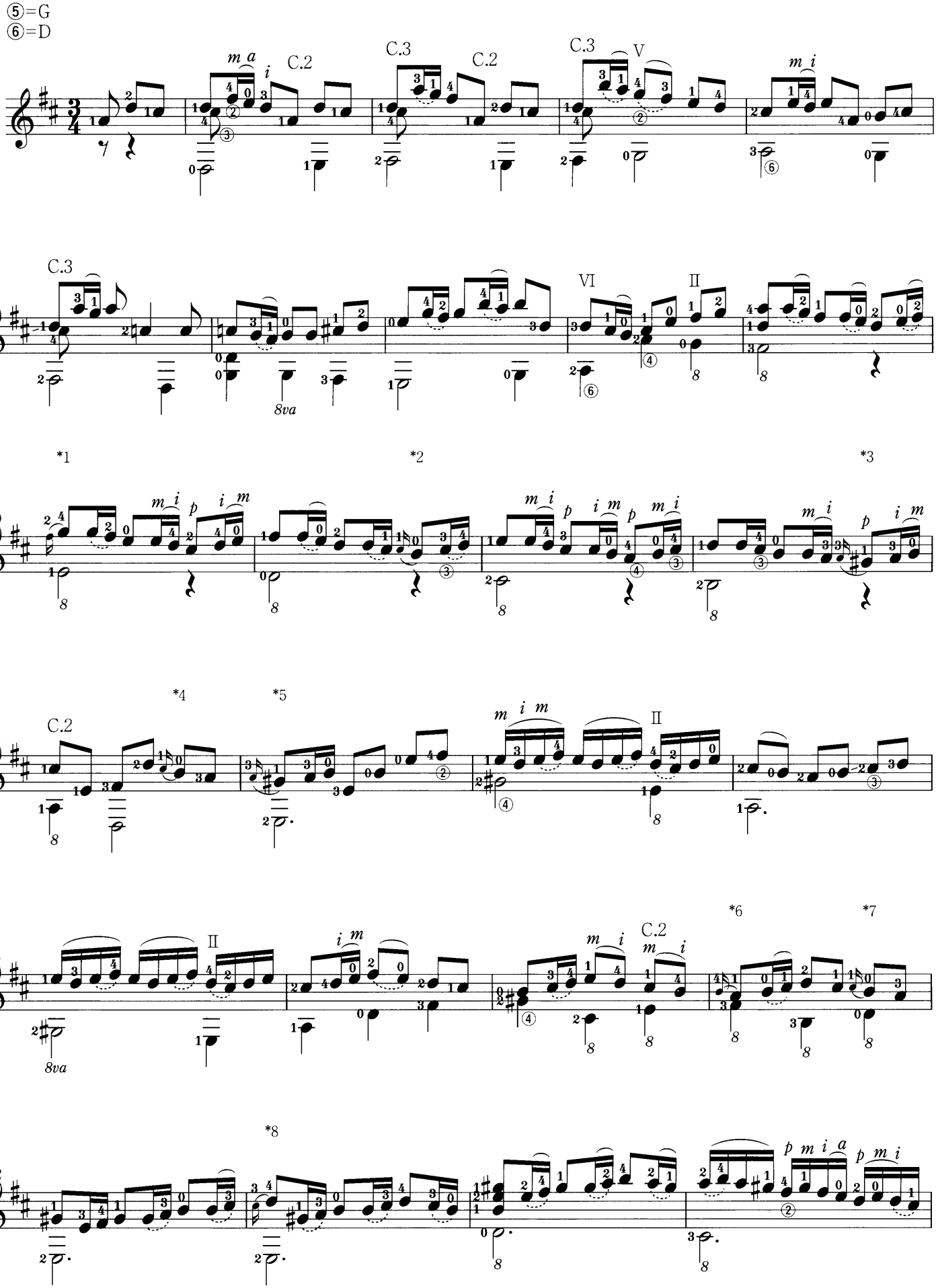
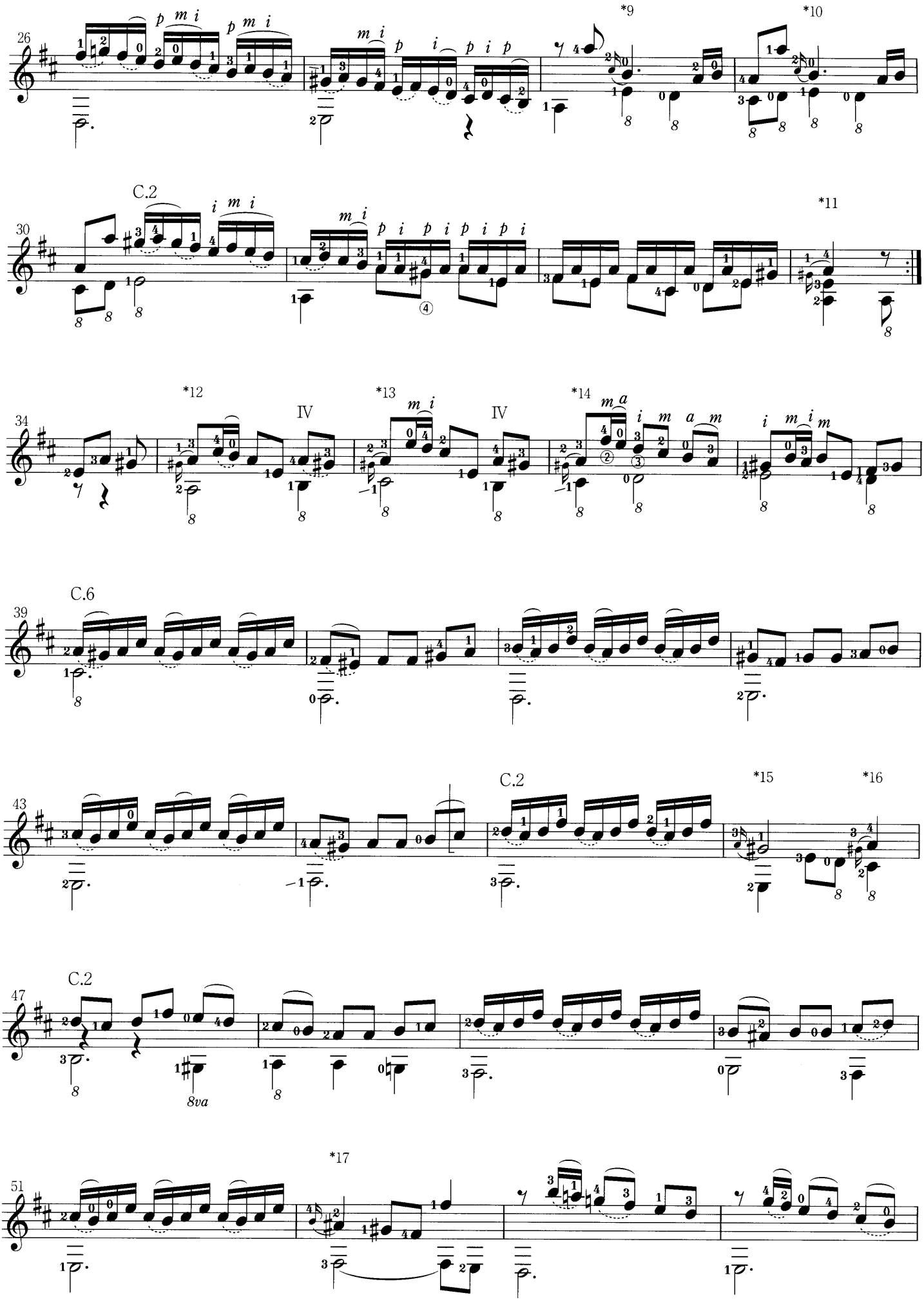
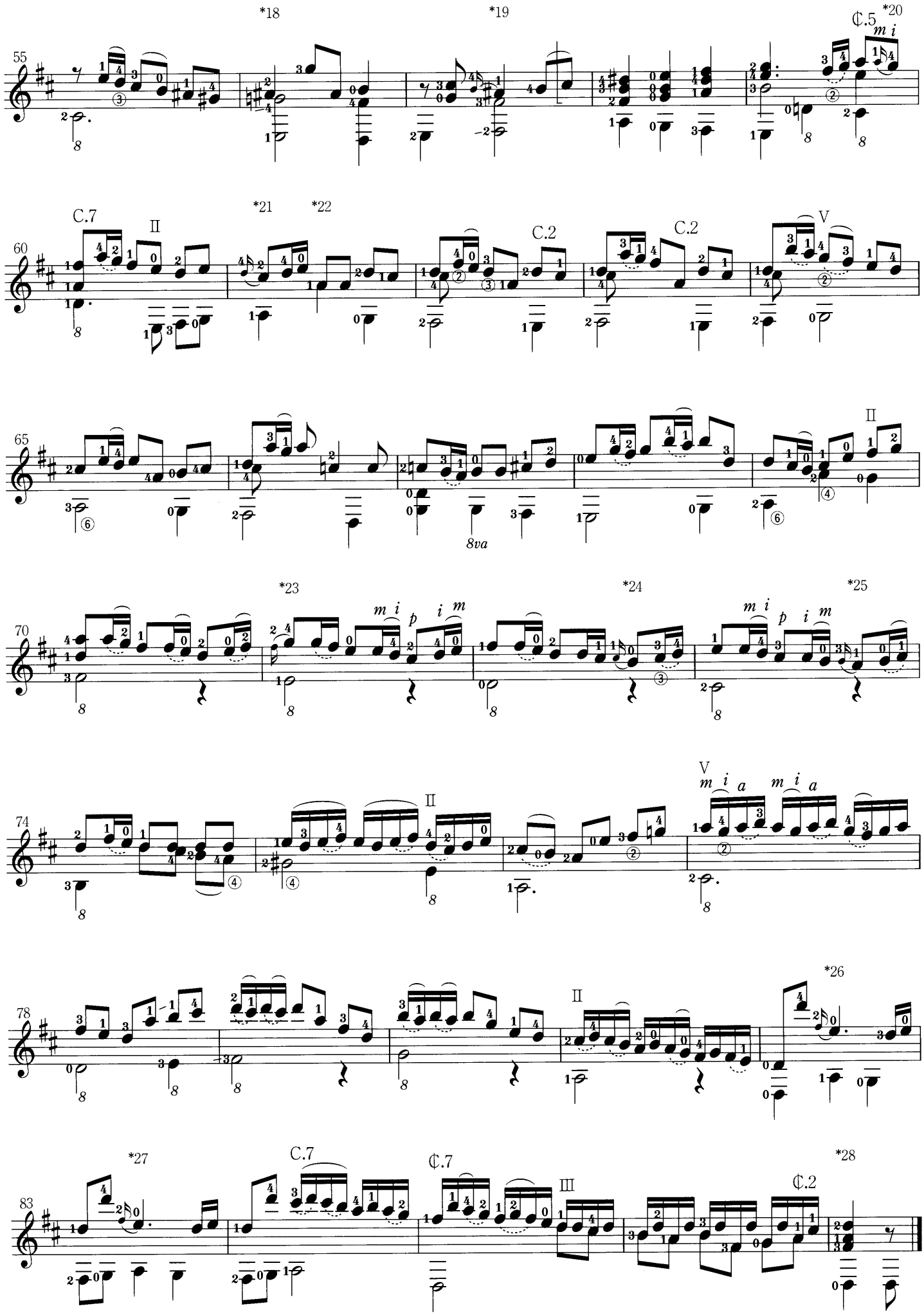

20
*23
*24
*25
VII
IV
II
23
*26
*27
C.2
8va
25
*28
*29
8va
28
C.2
31
C.2
C.2
*30
*31
IV
34
*32
C.2
C.2
*33
36
V
C.9
*34
*35
*36
II

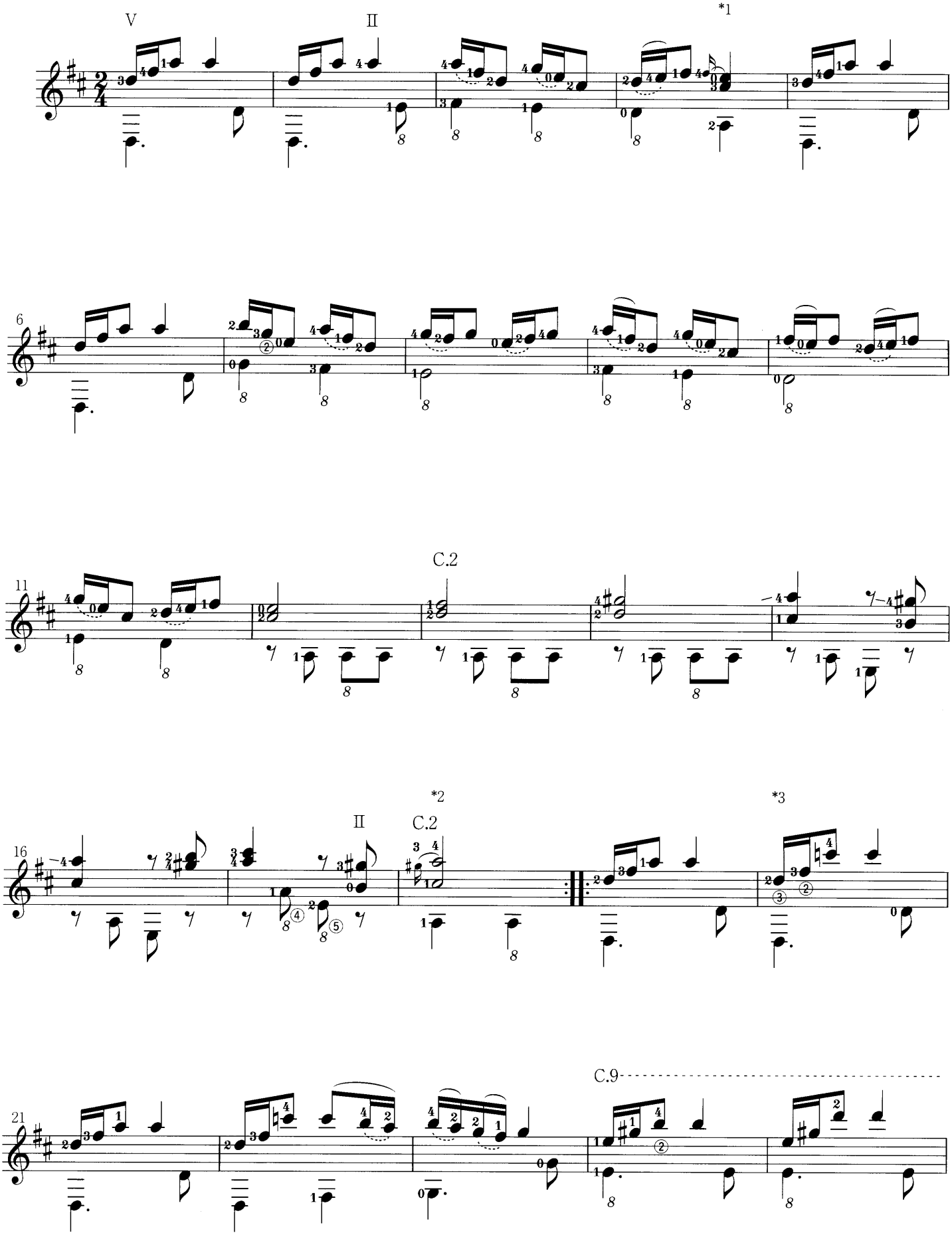
Courante

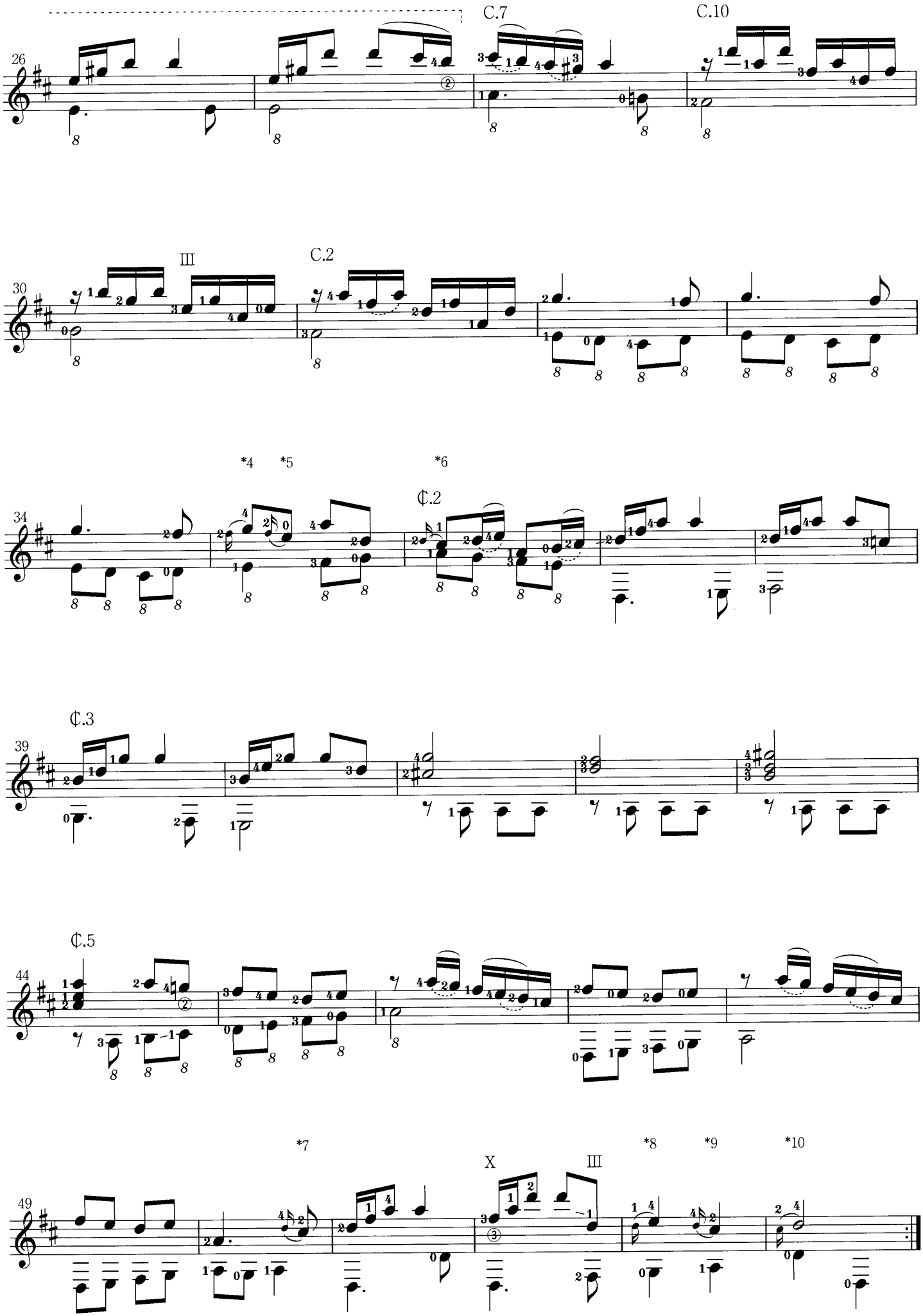



26
*9
*10
C.2
30
*11
*12
IV
*13
IV
*14
34
C.6
39
C.2
*15
*16
43
C.2
47
8va
*17
51

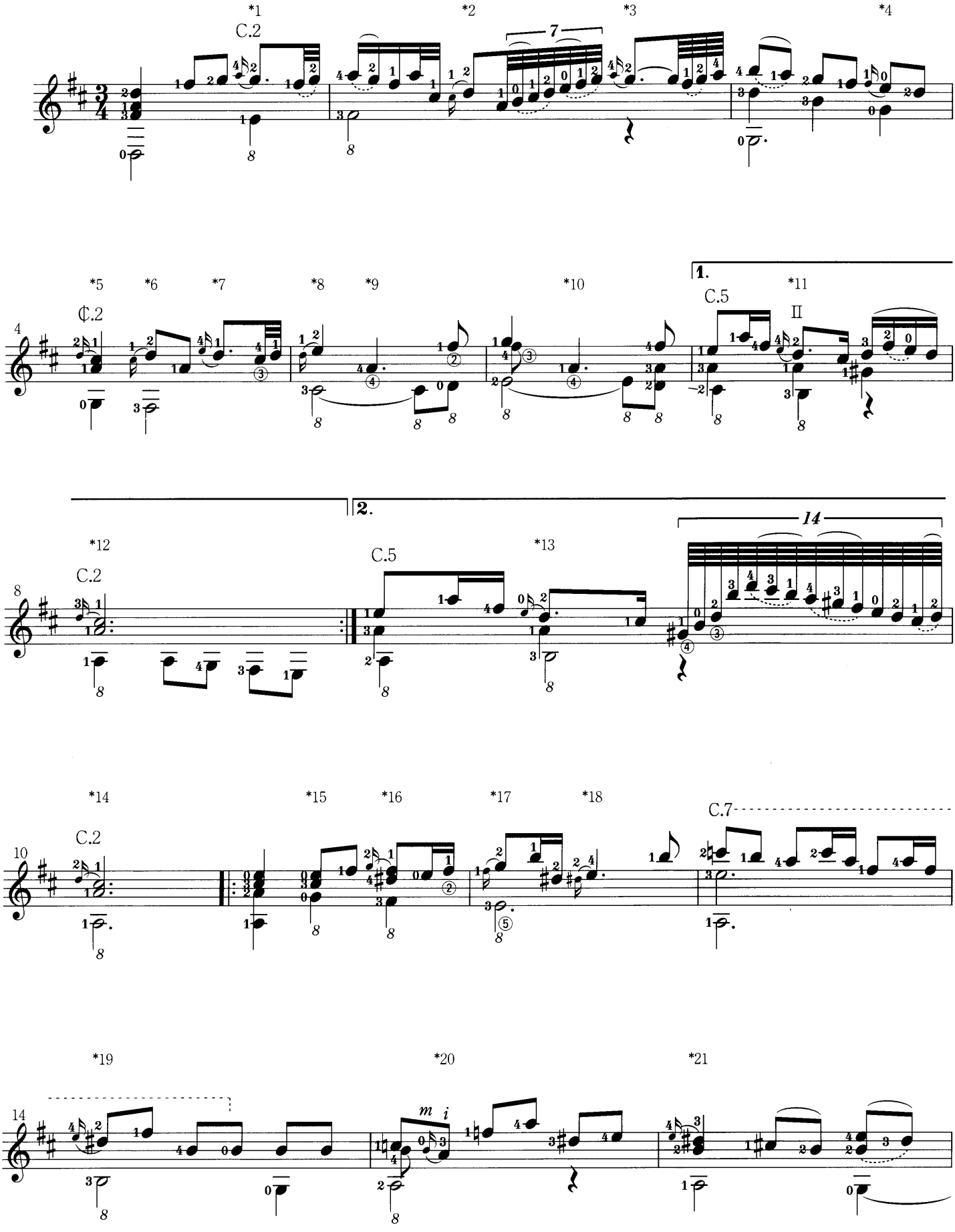

*18
*19
C.5
*20
55
C.7
II
*21
*22
C.2
C.2
V
60
II
65
8va
*23
*24
*25
70
V
74
II
*26
78
*27
C.7
C.7
III
C.2
*28
83

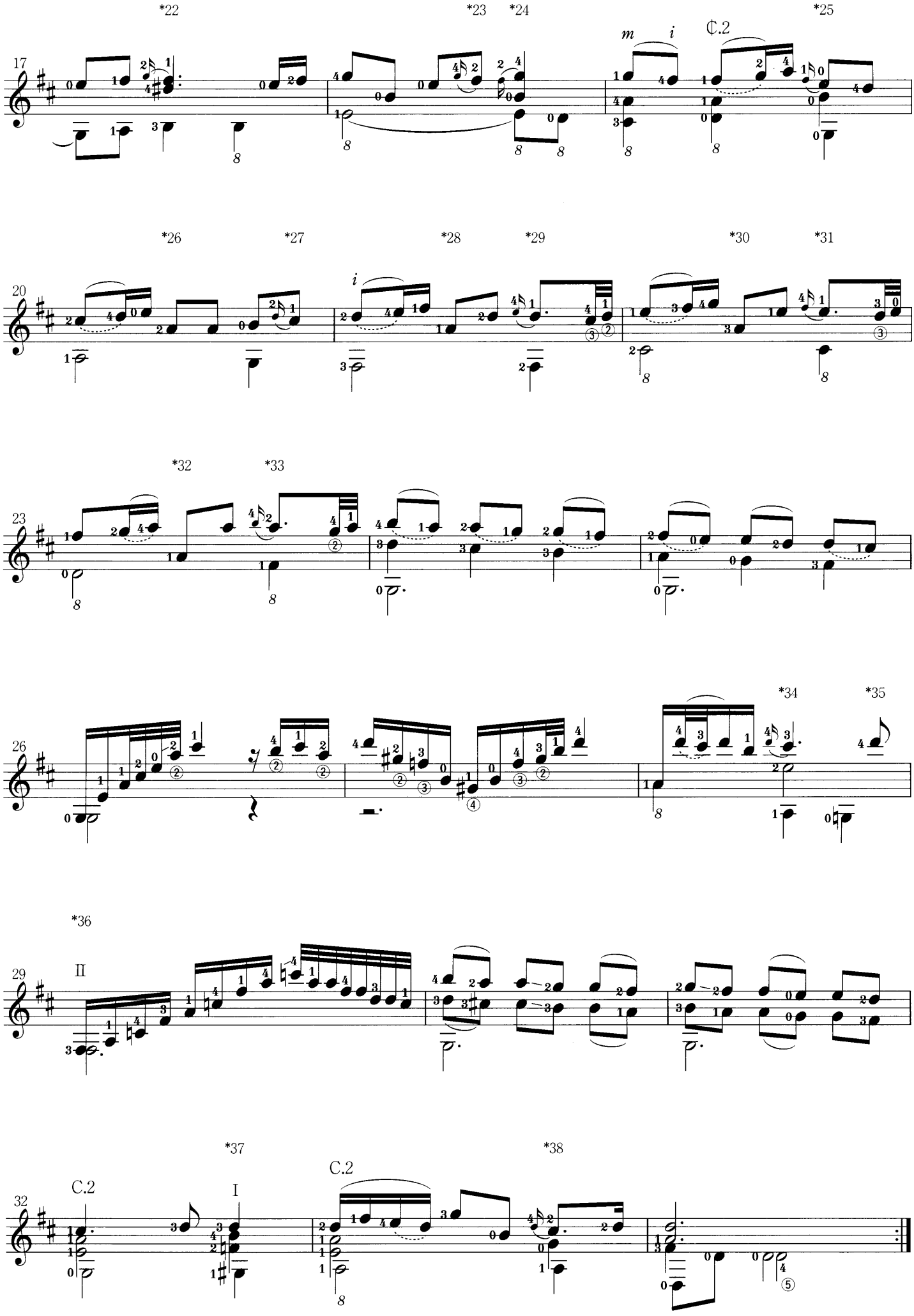
Angloise



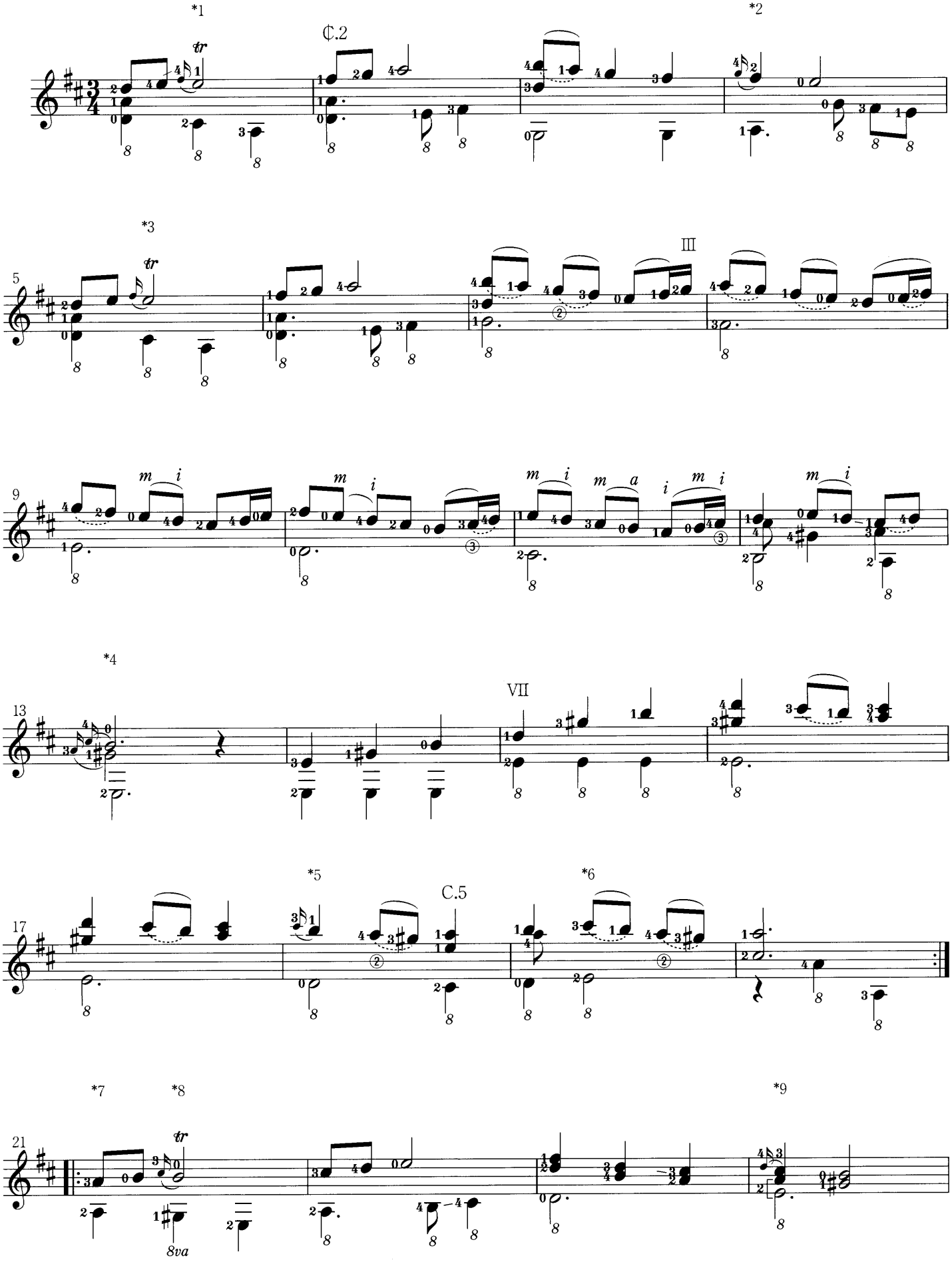

C.7
C.10
III
C.2
*4
*5
*6
¢.2
¢.3
¢.5
*7
X
III
*8
*9
*10

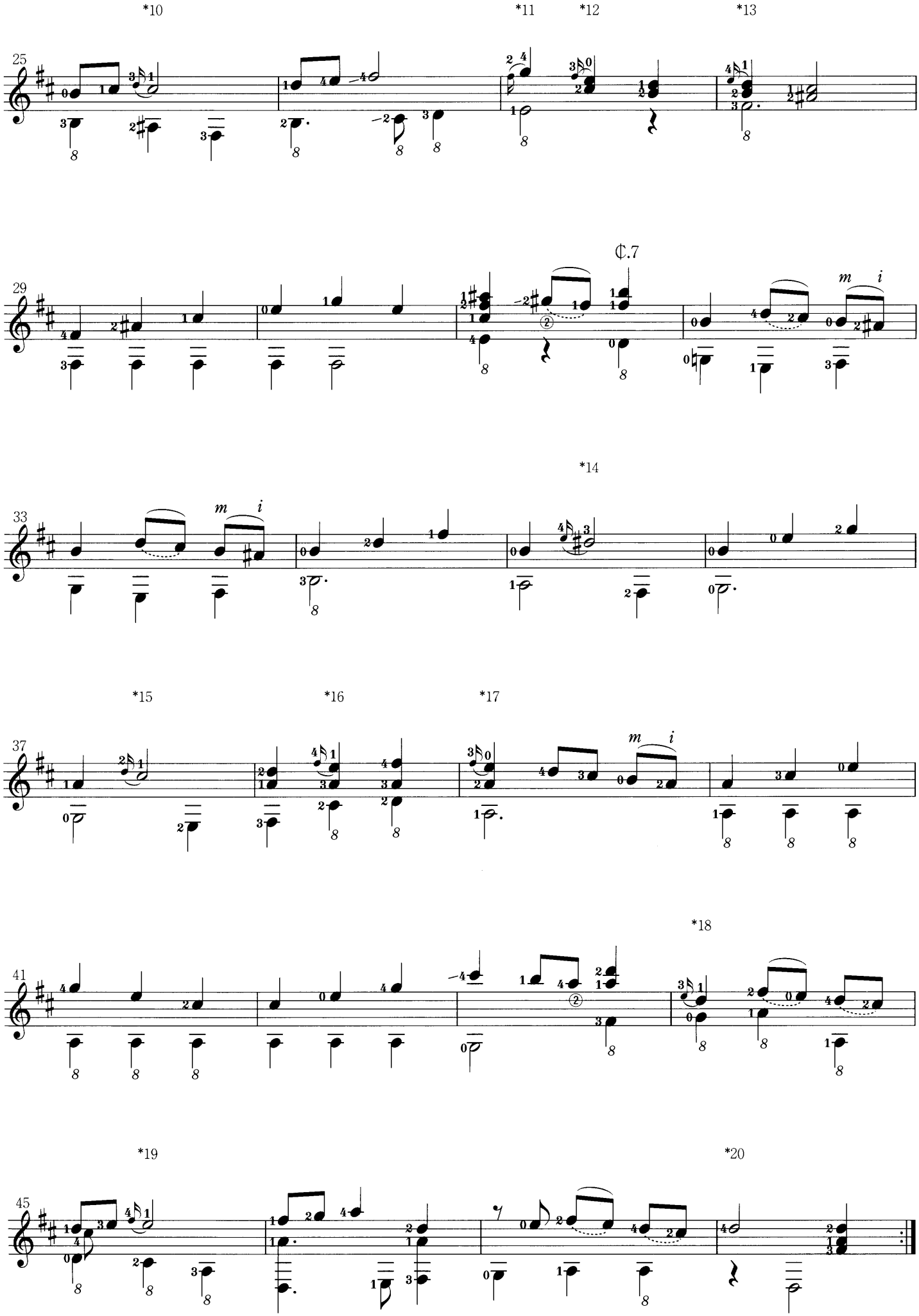
Sarabande


*1
*2
*3
*4
C.2
7
*5
*6
*7
*8
*9
*10
*11
1.
C.5
II
*12
2.
C.5
*13
14
*14
*15
*16
*17
*18
C.7
*19
*20
*21
m i

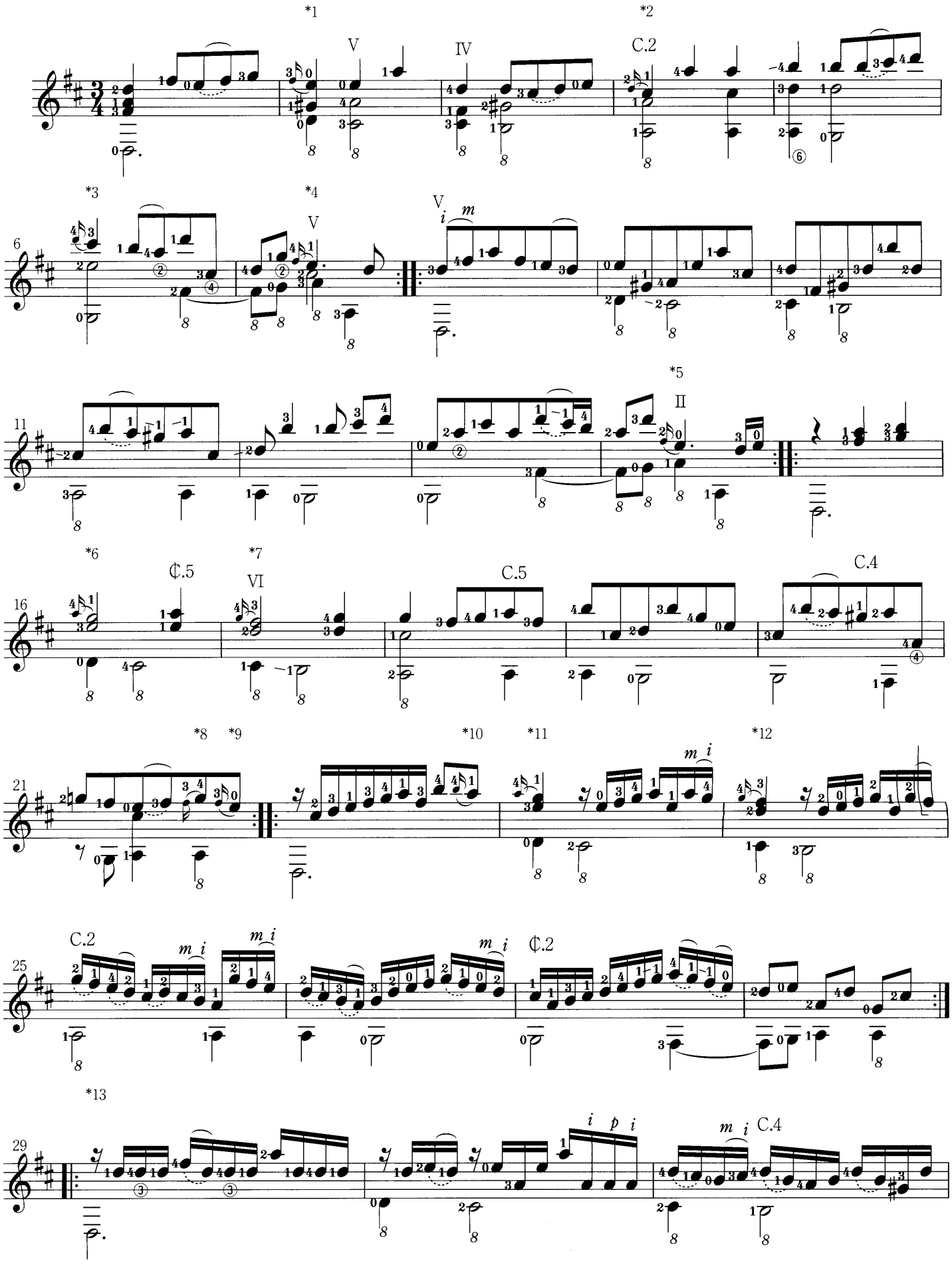

*22
*23
*24
*25
m
i
C.2
17
*26
*27
*28
*29
*30
*31
i
20
*32
*33
23
*34
*35
26
*36
II
29
*37
*38
C.2
C.2
I
32

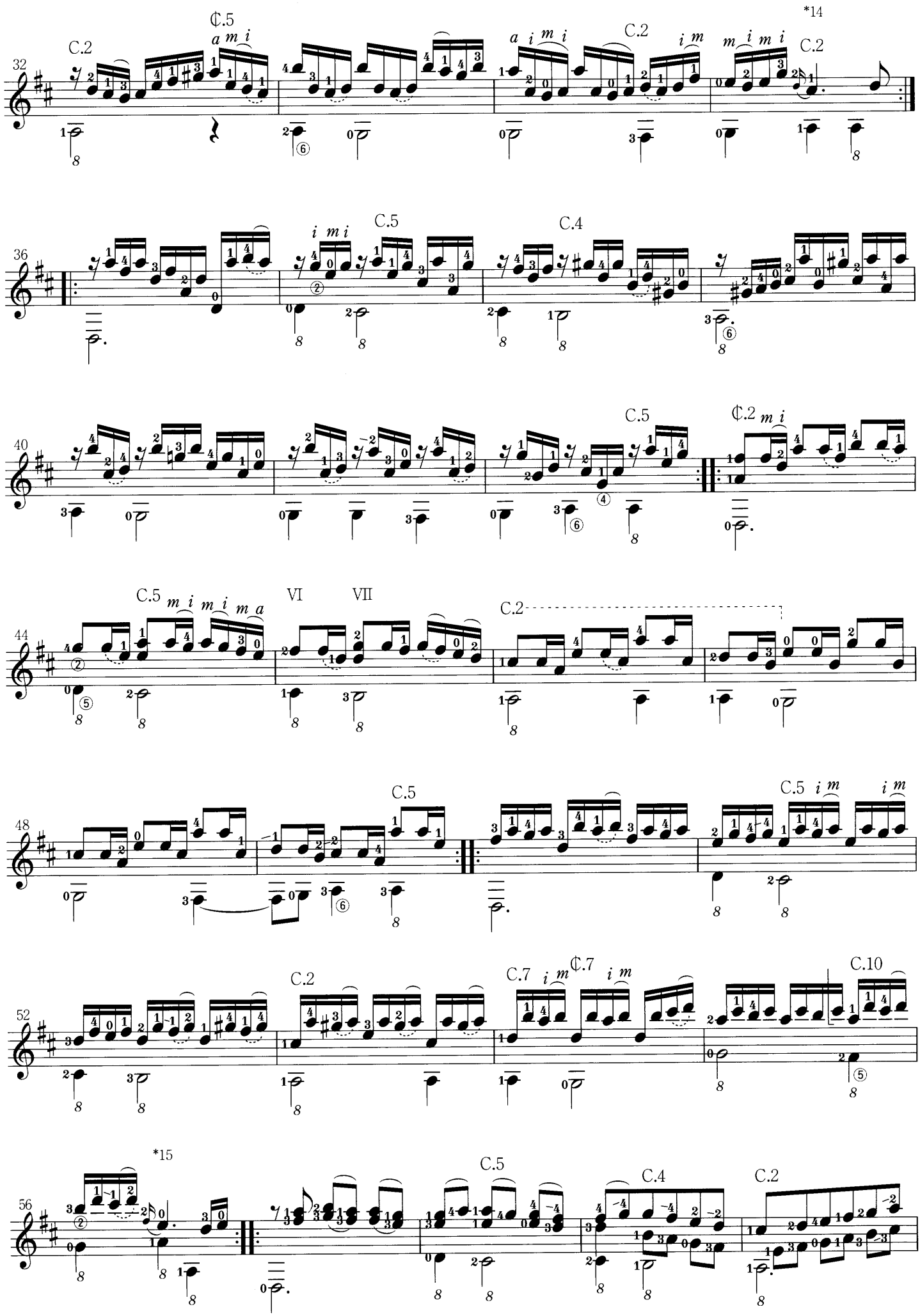
Menuet

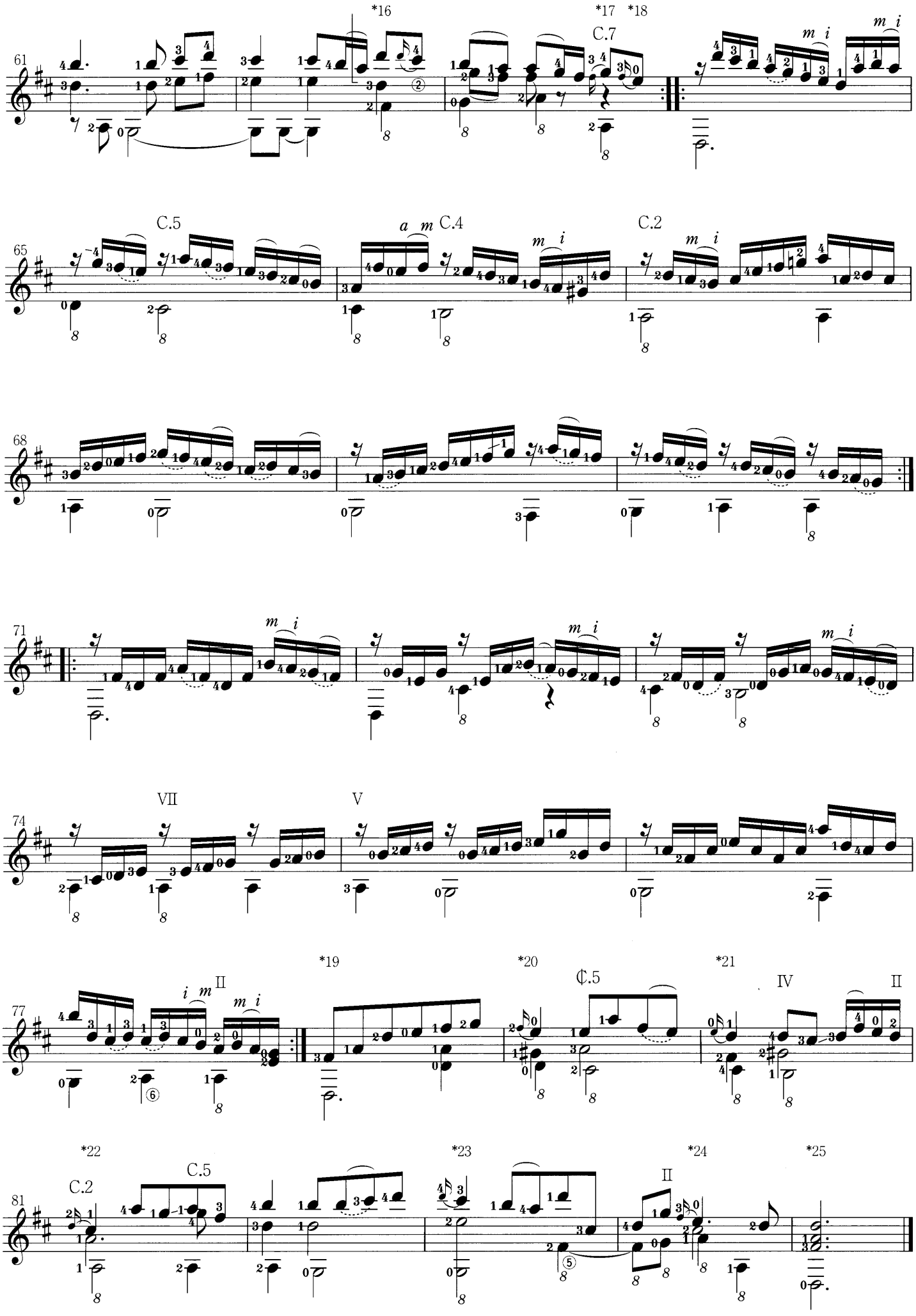



*10
*11
*12
*13
25
¢.7
29
m i
*14
33
m i
*15
*16
*17
37
m i
*18
41
*19
*20
45

Passagaille

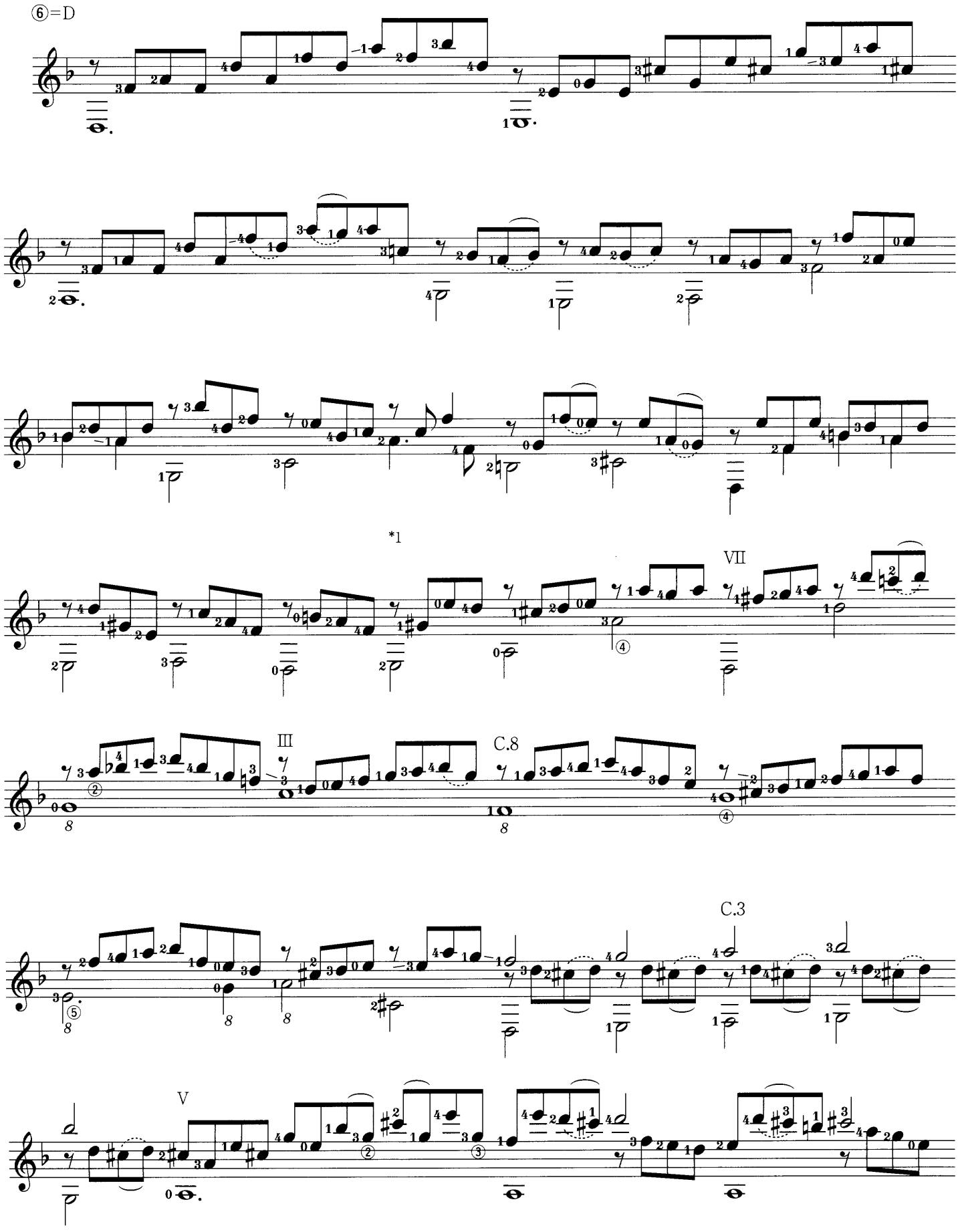



32
C.2
¢.5
a m i
*14
a i m i
C.2
i m
m i m i
C.2
36
i m i
C.5
C.4
40
C.5
¢.2 m i
44
C.5 m i m i m a
VI
VII
C.2
48
C.5
C.5 i m
i m
52
C.2
C.7 i m
¢.7
i m
C.10
56
*15
C.5
C.4
C.2


61
*16
*17
*18
C.7
65
C.5
a m
C.4
C.2
68
71
74
VII
V
77
II
*19
*20
¢.5
*21
IV
II
81
*22
C.2
C.5
*23
*24
II
*25

Fantasie

S.L.Weiss



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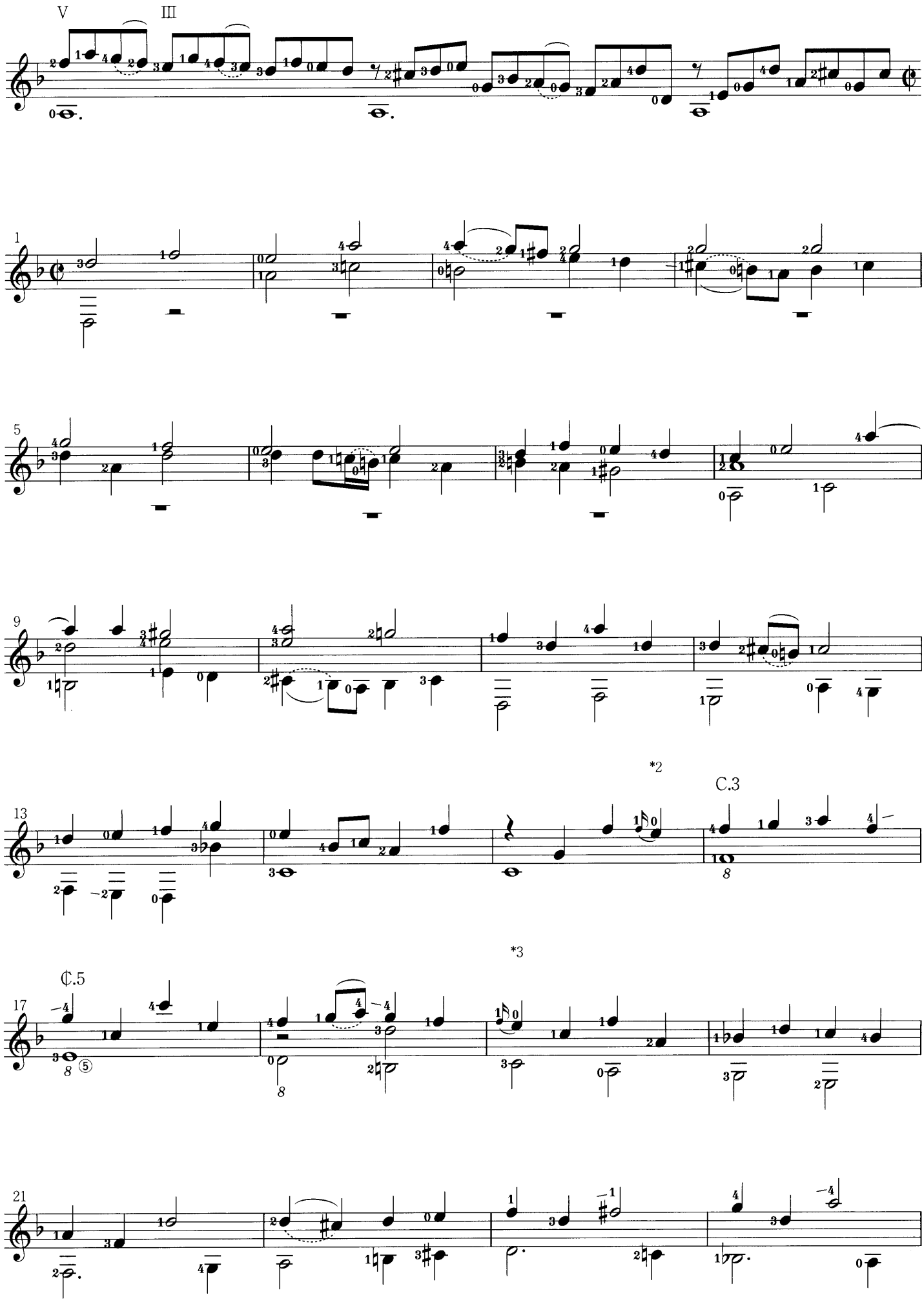
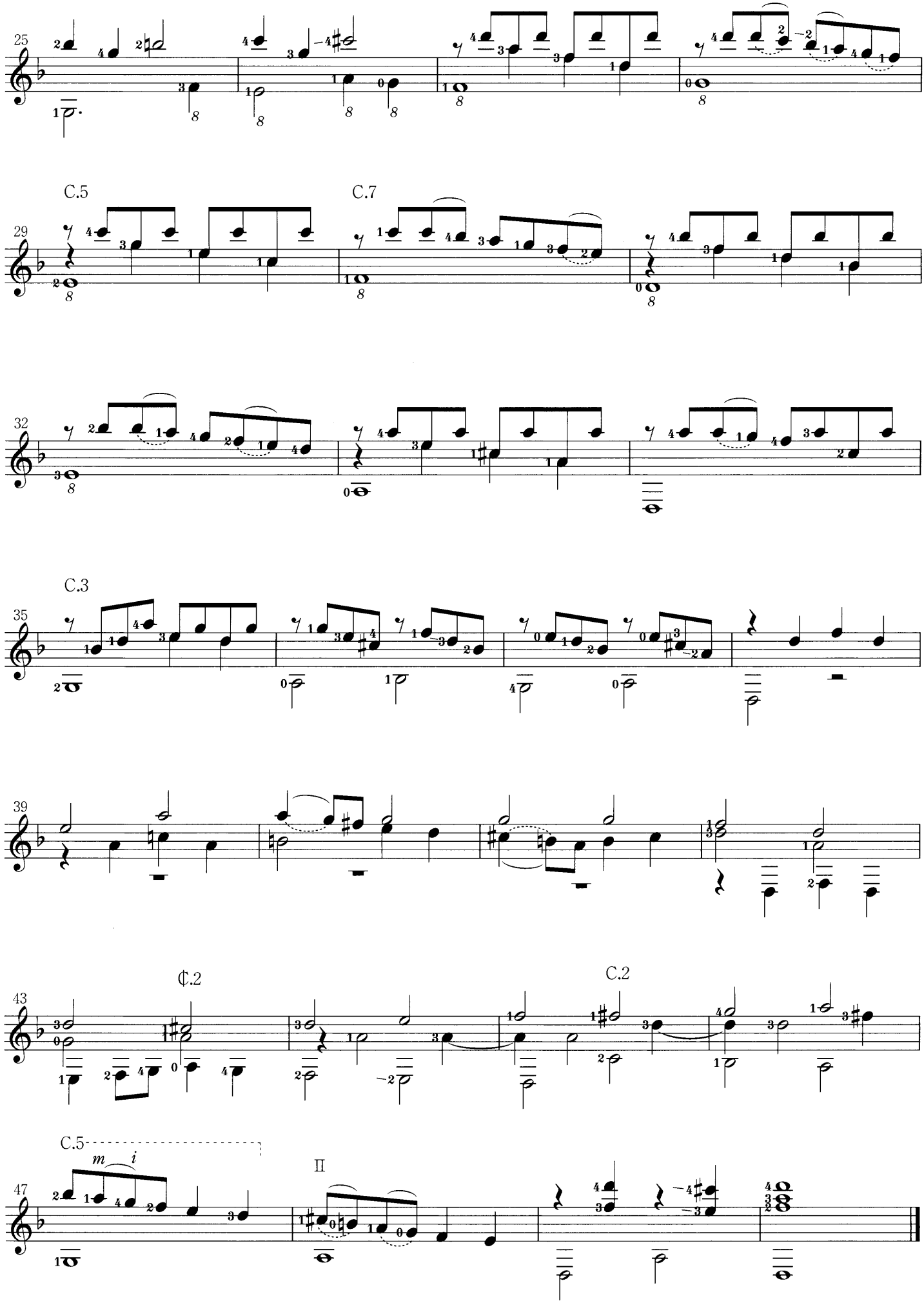
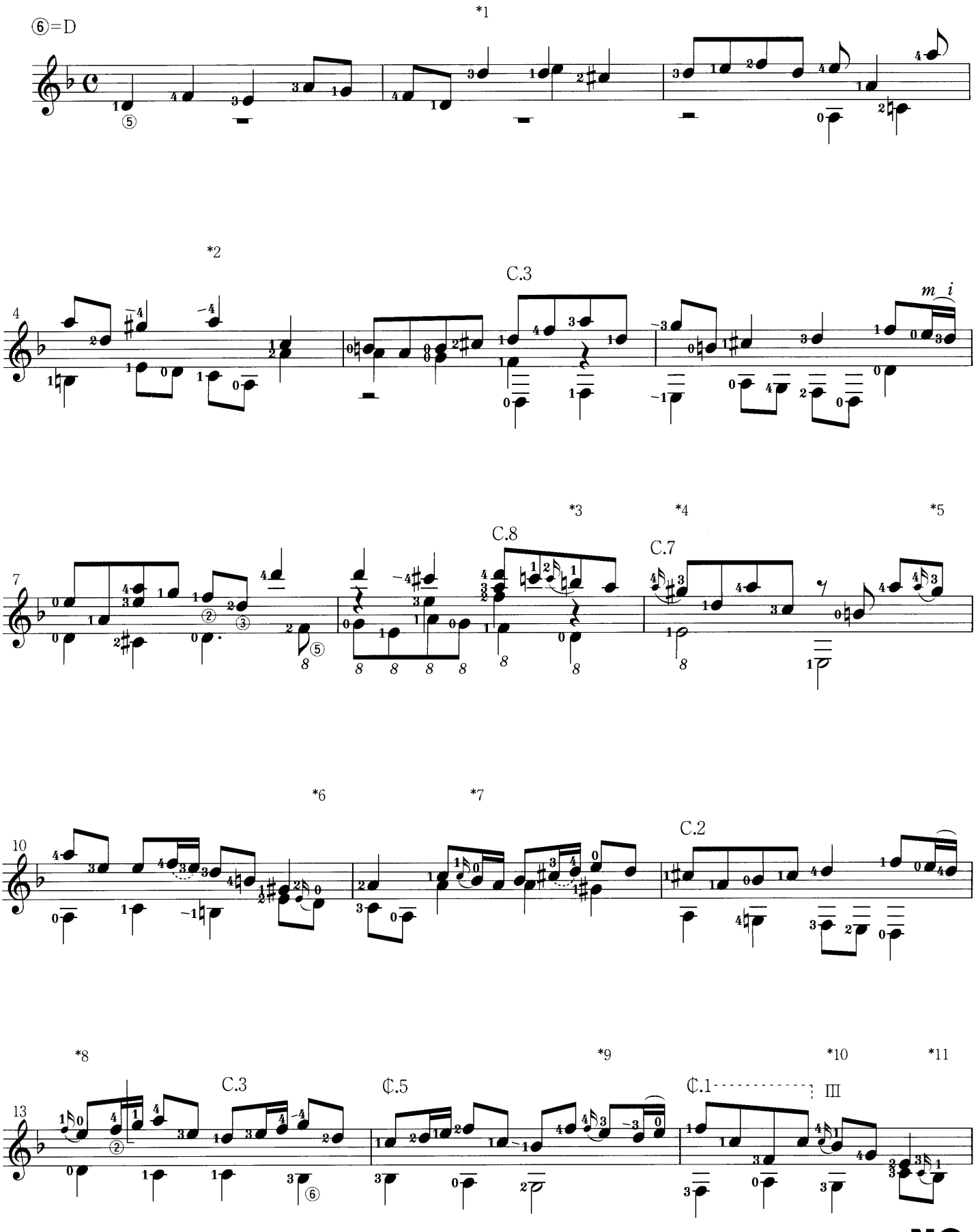

V
III
1
5
9
13
*2
C.3
*3
17
21


25
C.5
C.7
29
32
C.3
35
39
¢.2
C.2
43
C.5
m i
II
47

Fuga

S.L.Weiss



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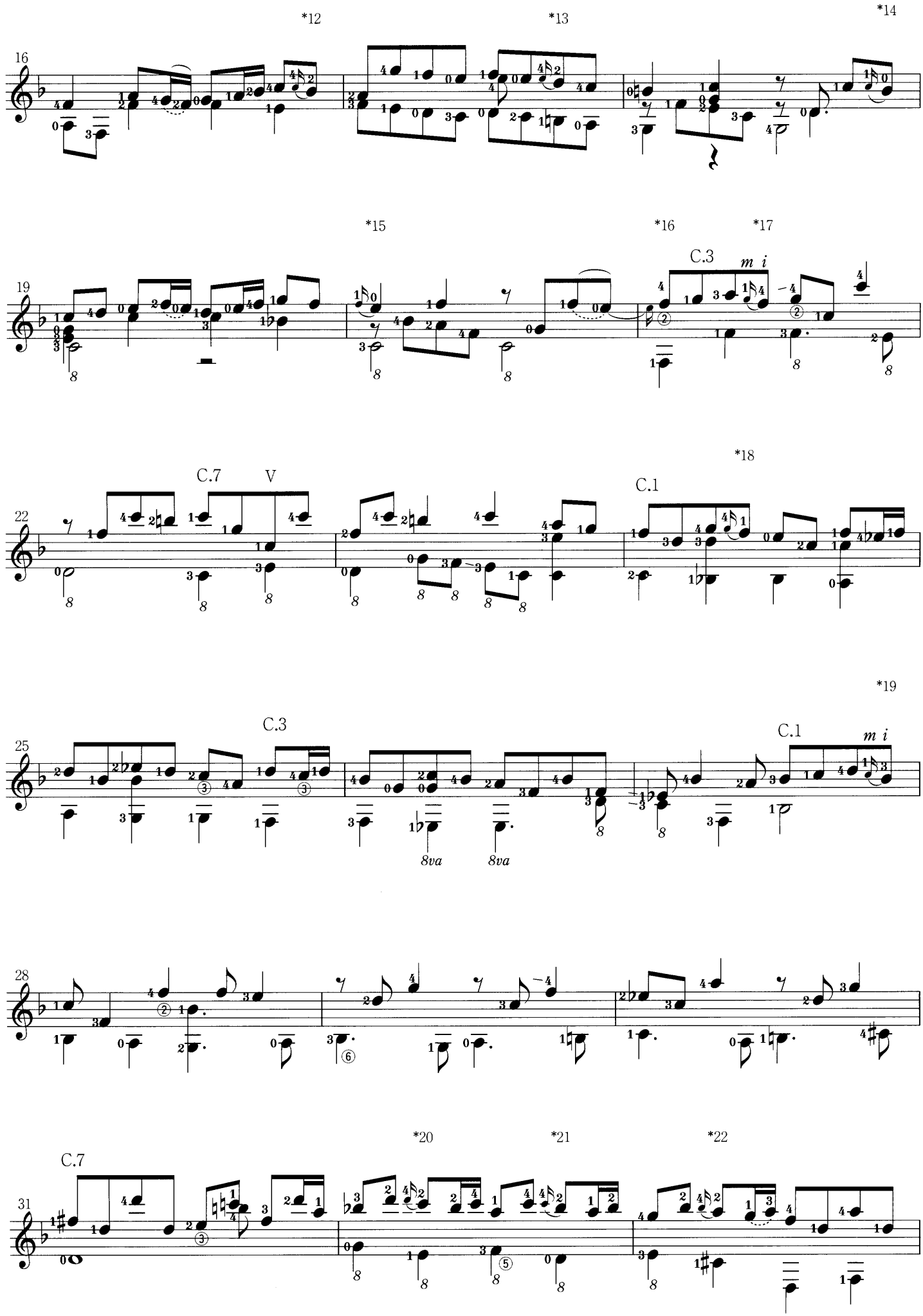
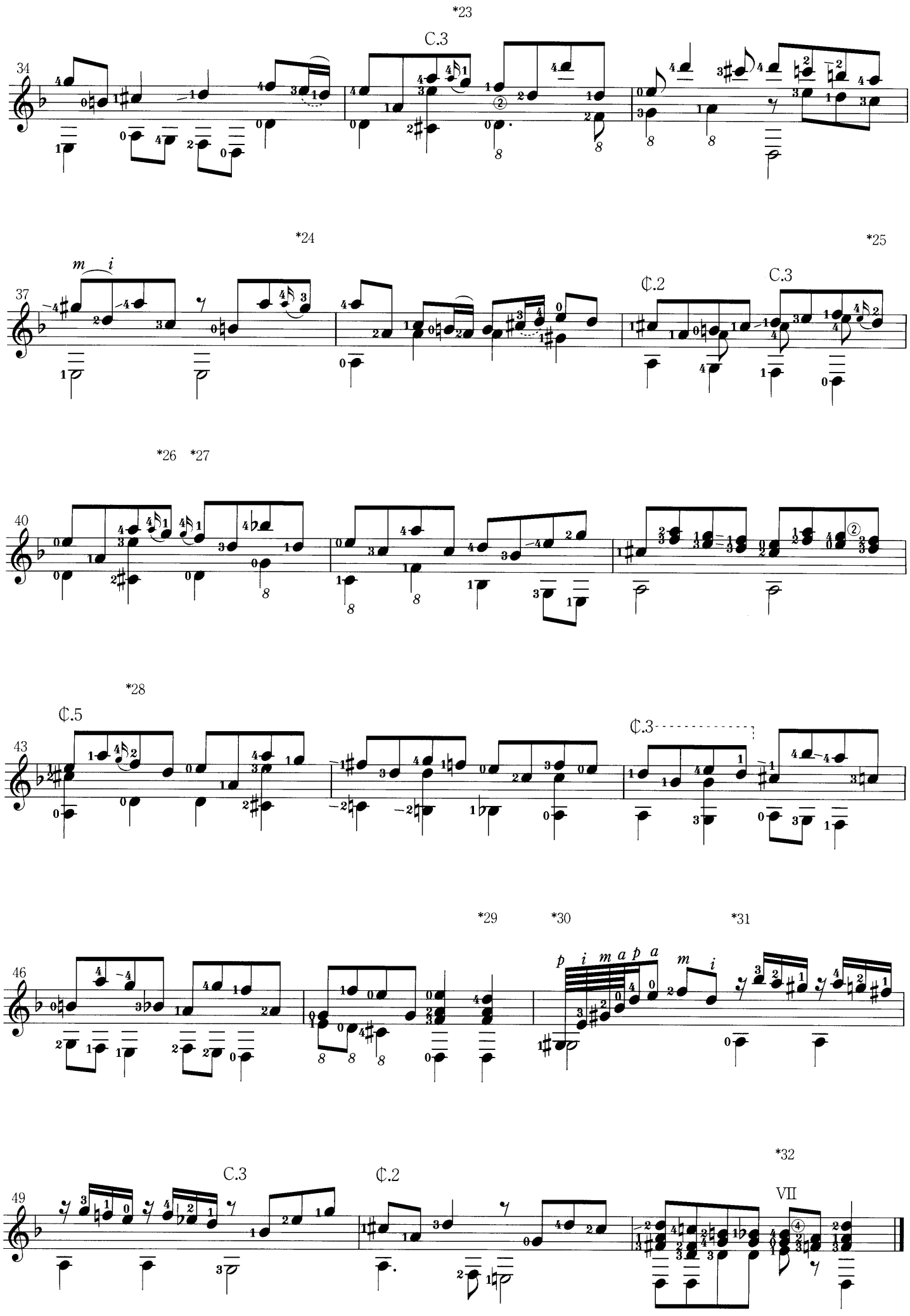
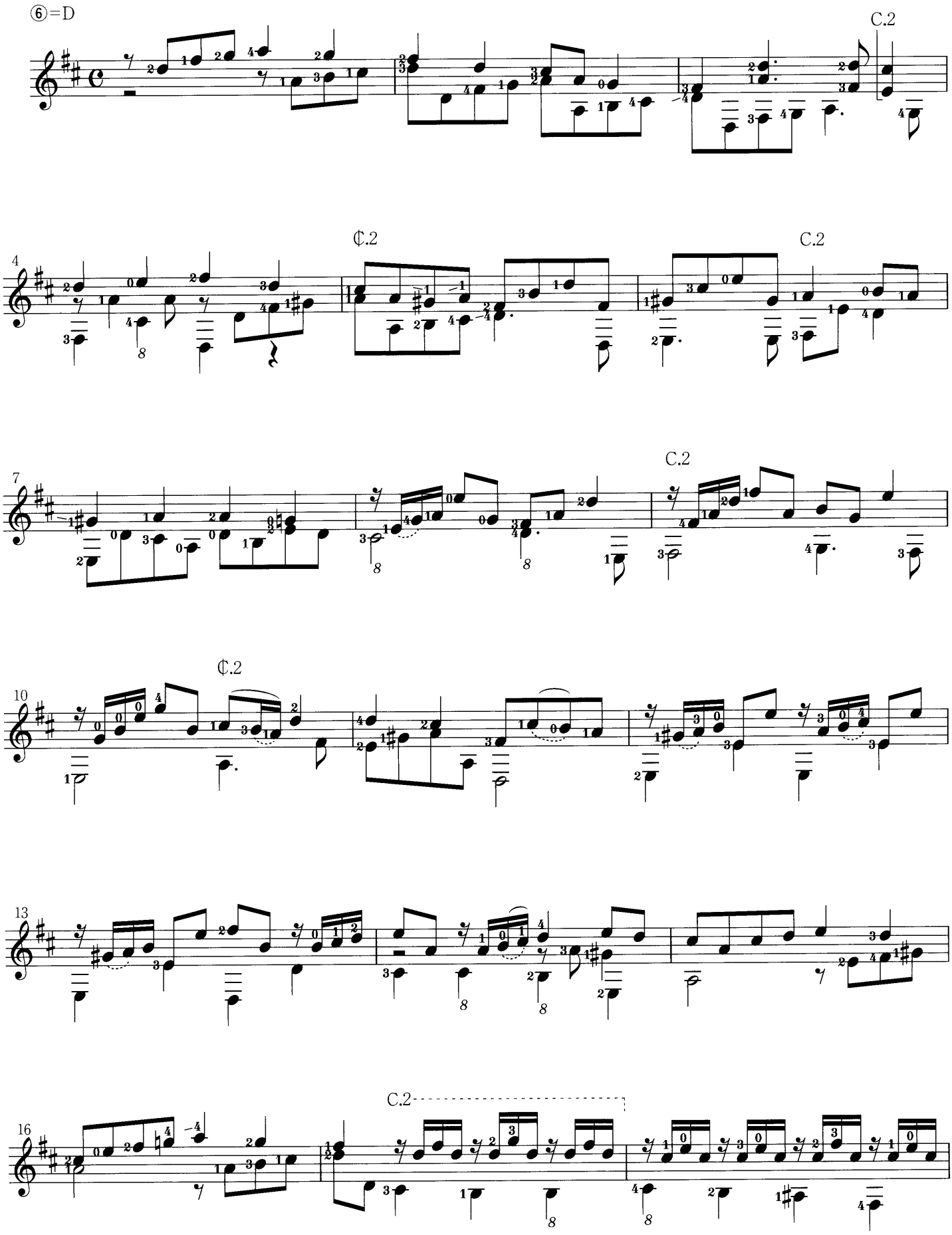

*12
*13
*14
16
*15
*16
*17
C.3
m i
19
C.7
V
*18
C.1
22
C.3
*19
C.1
m i
25
8va
8va
28
C.7
*20
*21
*22
31


*23
C.3
34
*24
*25
m i
37
¢.2
C.3
*26 *27
40
*28
¢.5
43
¢.3
*29
*30
*31
p i m a p a
m i
46
C.3
¢.2
*32
VII
49

Capricio

S.L.Weiss



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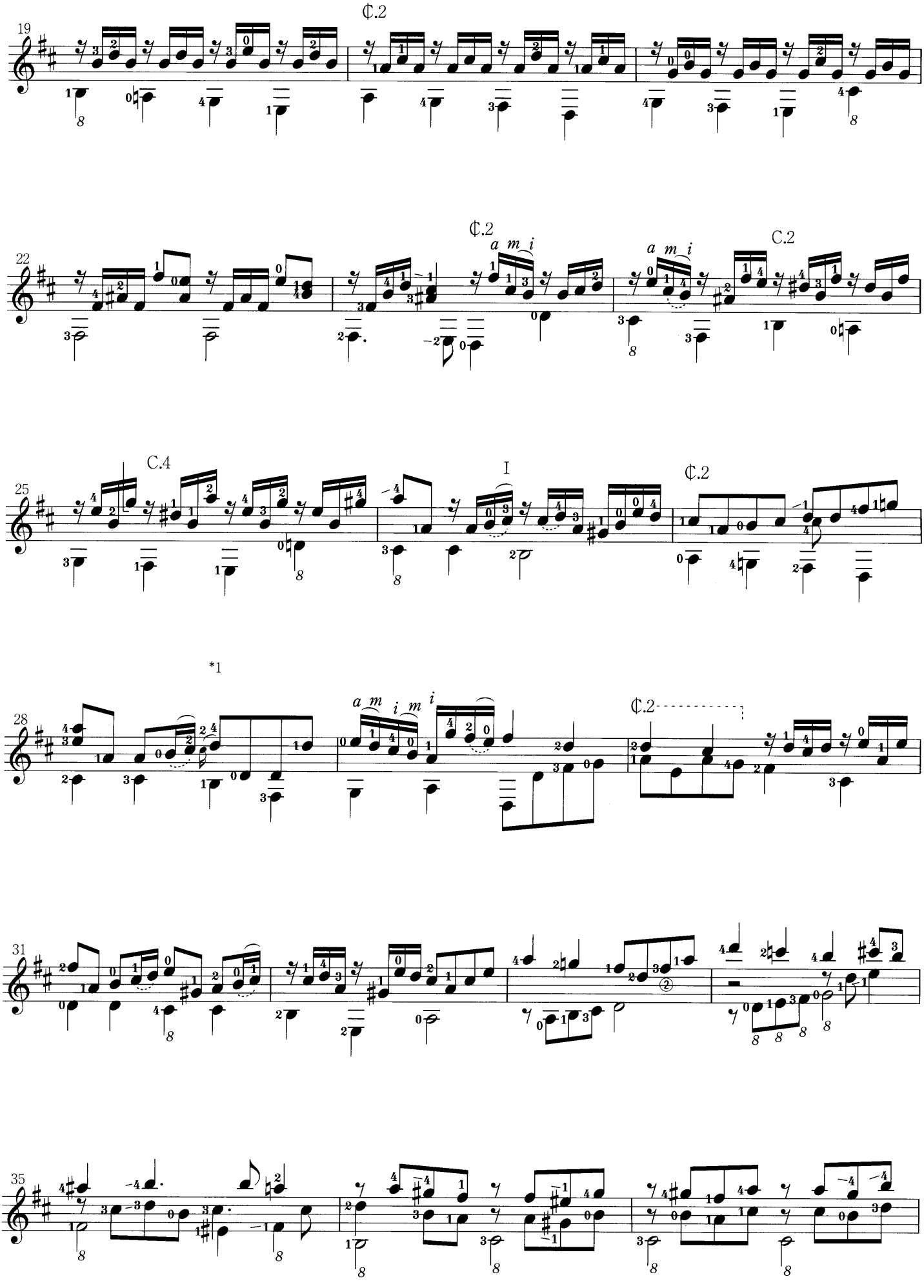
19
¢.2
22
¢.2
a m i
a m i
C.2
25
C.4
I
¢.2
*1
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¢.2
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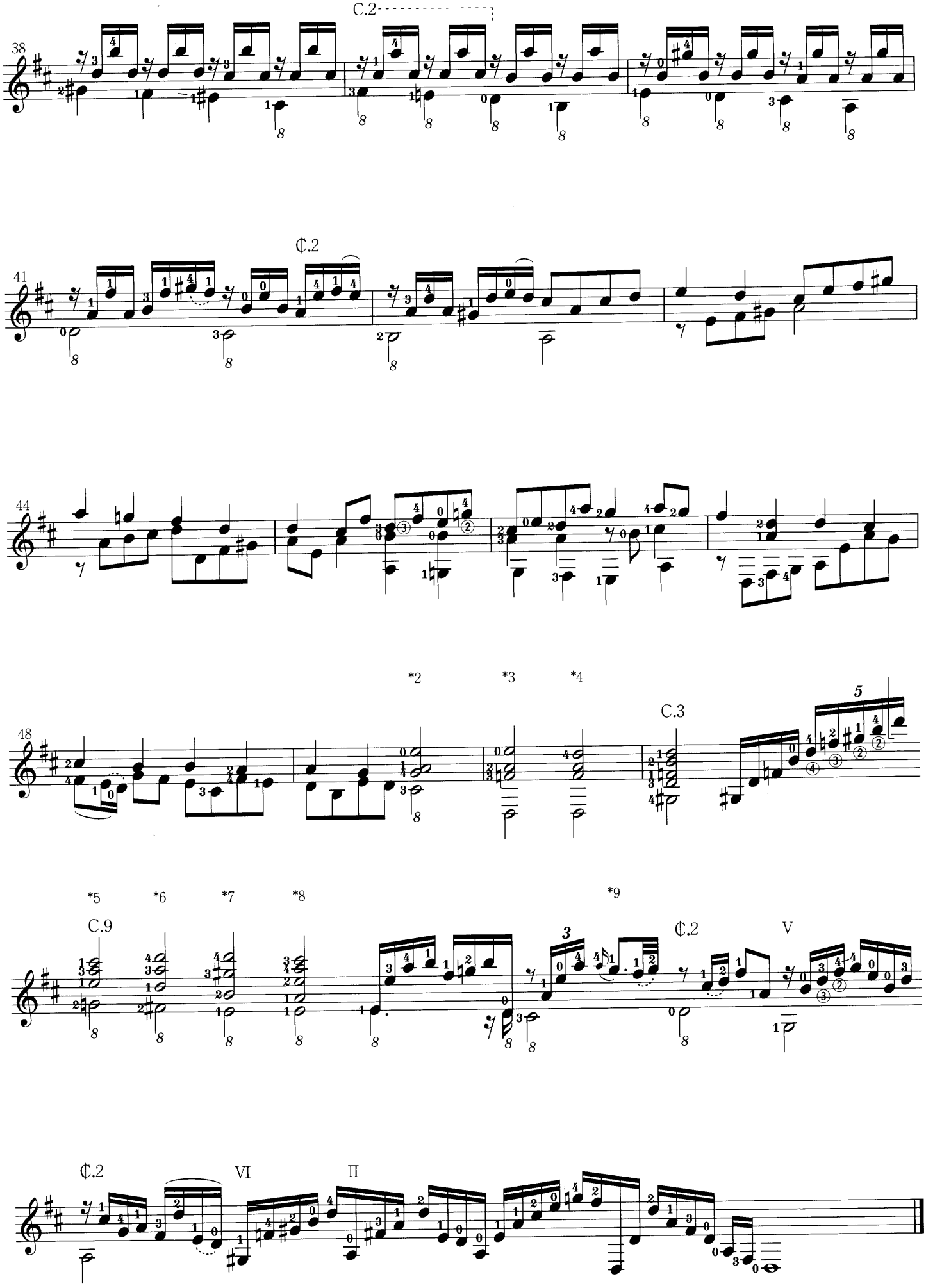
C.2
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C.2
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C.3
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*5
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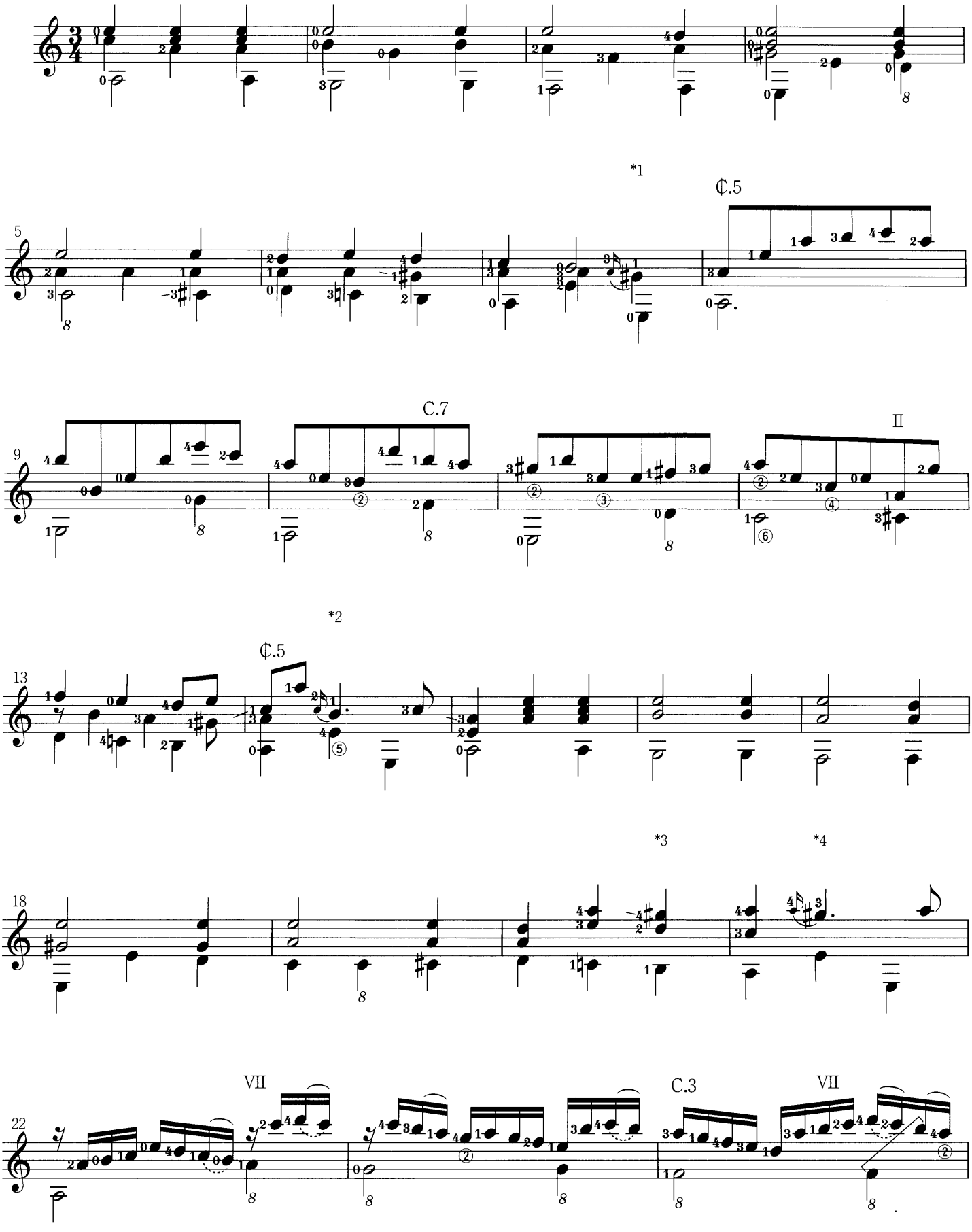
C.9
C.2
V
C.2
VI
II

Ciacona

S.L.Weiss

⑥=E



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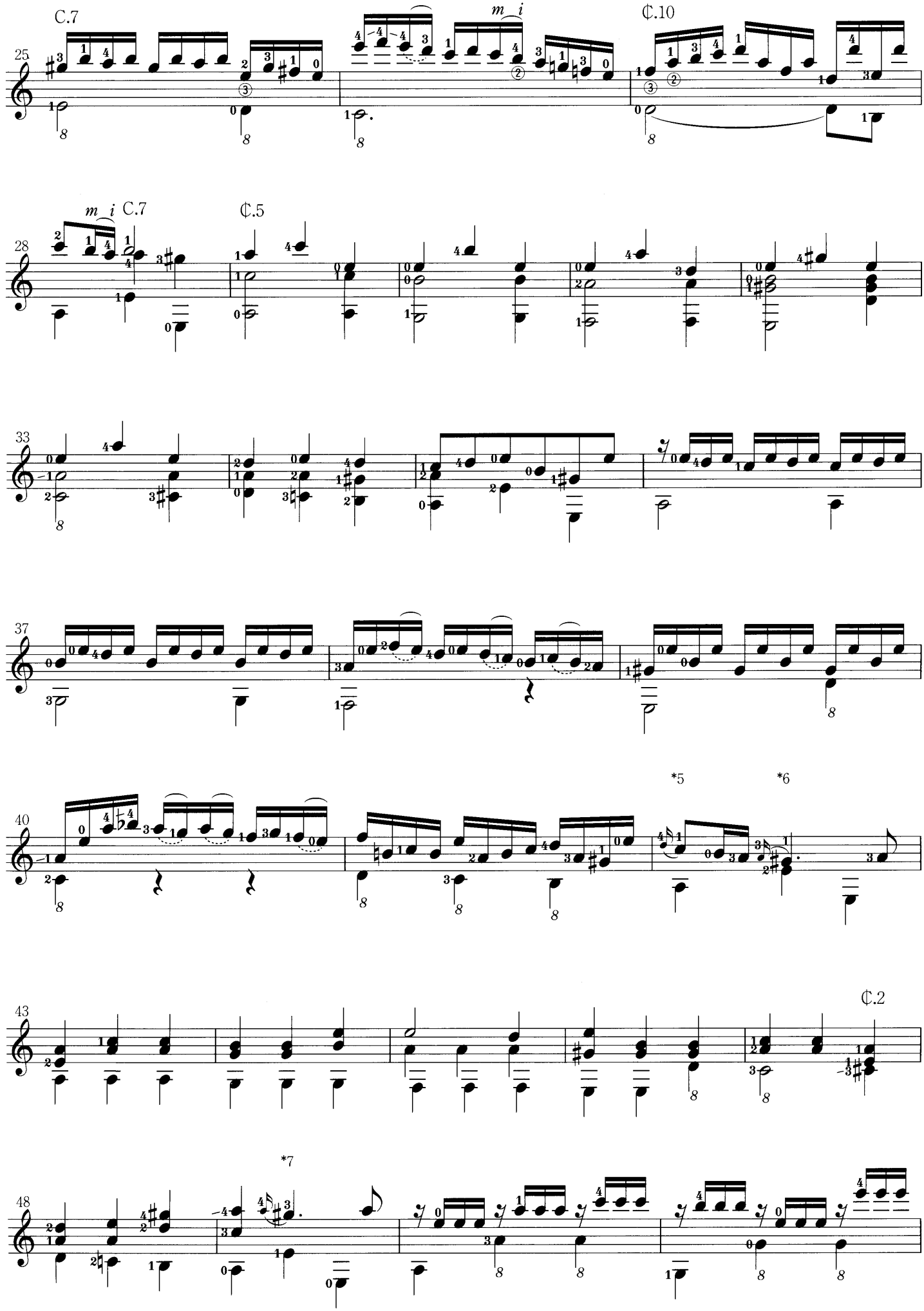
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¢.10
m i C.7
¢.5
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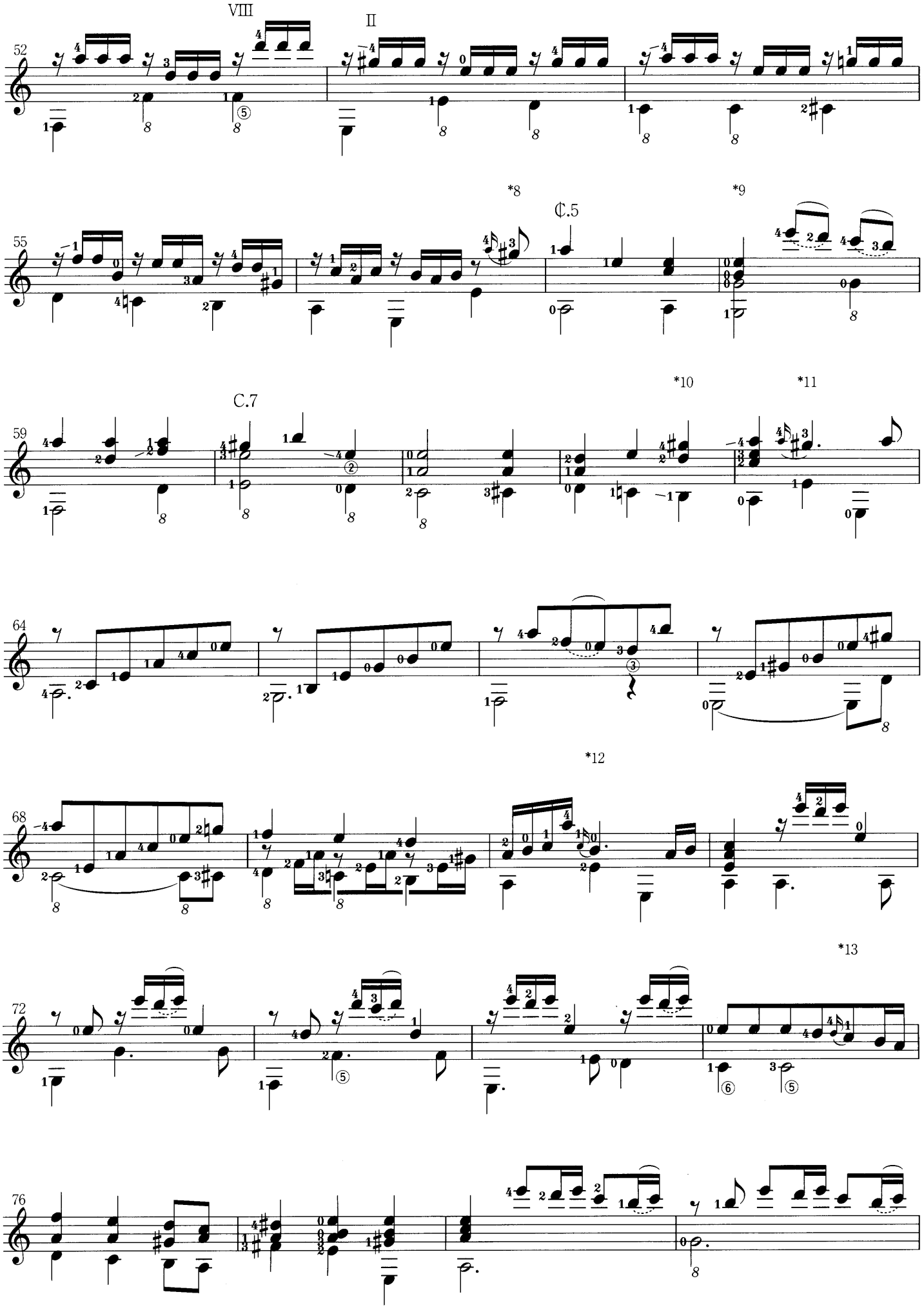
¢.2
*7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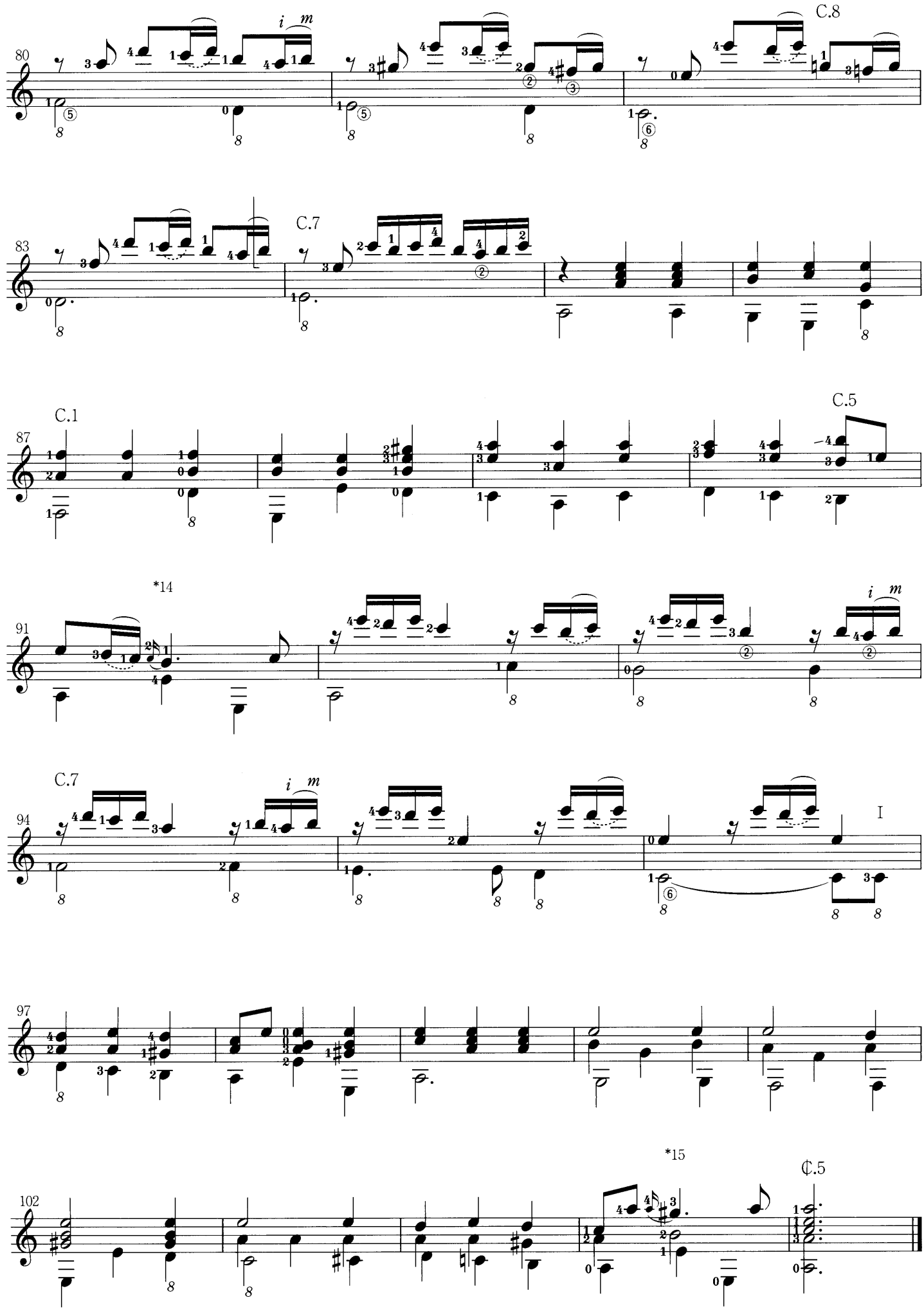
80
C.8
83
C.7
87
C.1
C.5
*14
91
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C.7
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97
102
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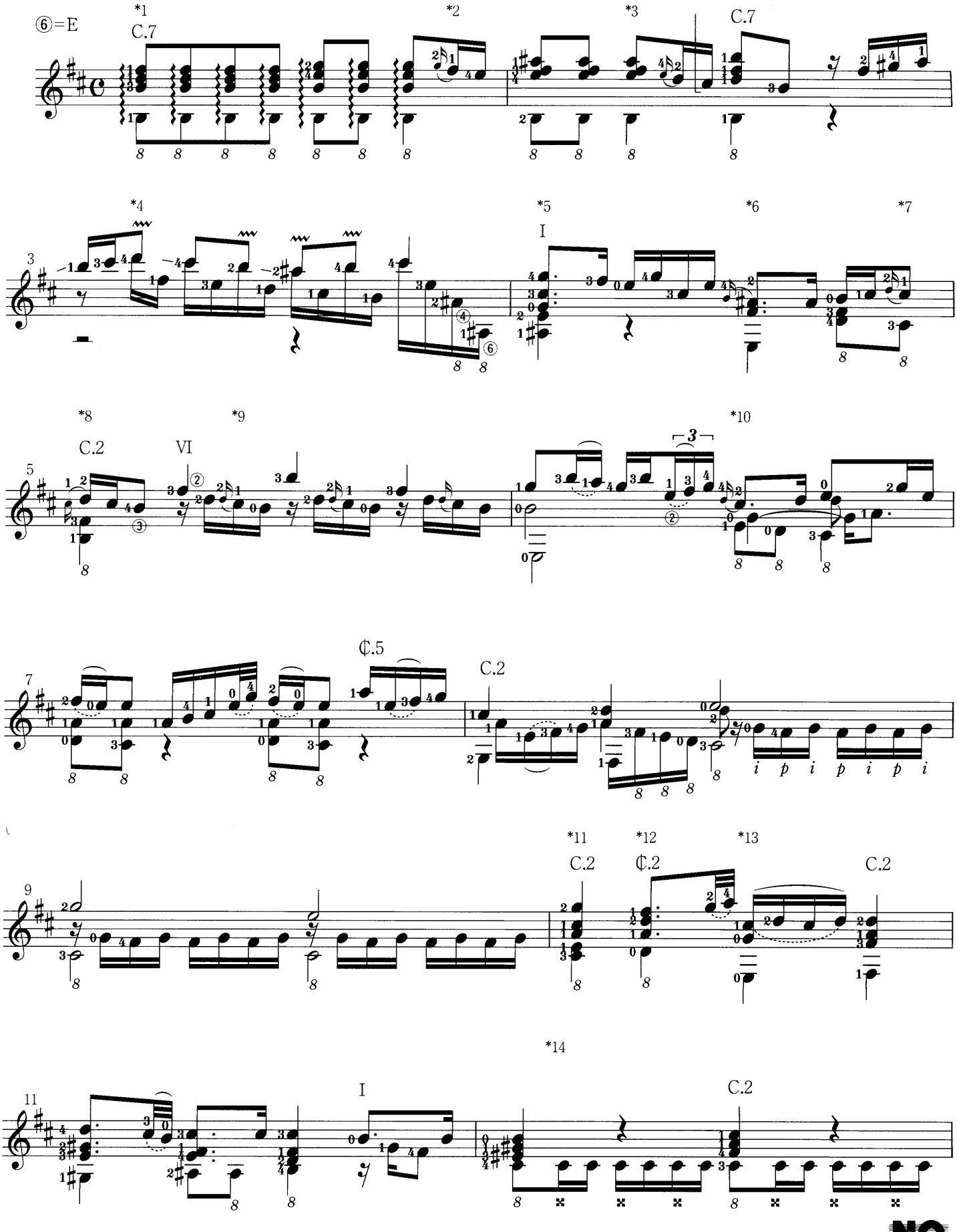
¢.5

Tombeau

sur la mort de M.Comte de Logy arrivée 1721

Adagio

S.L.Weiss



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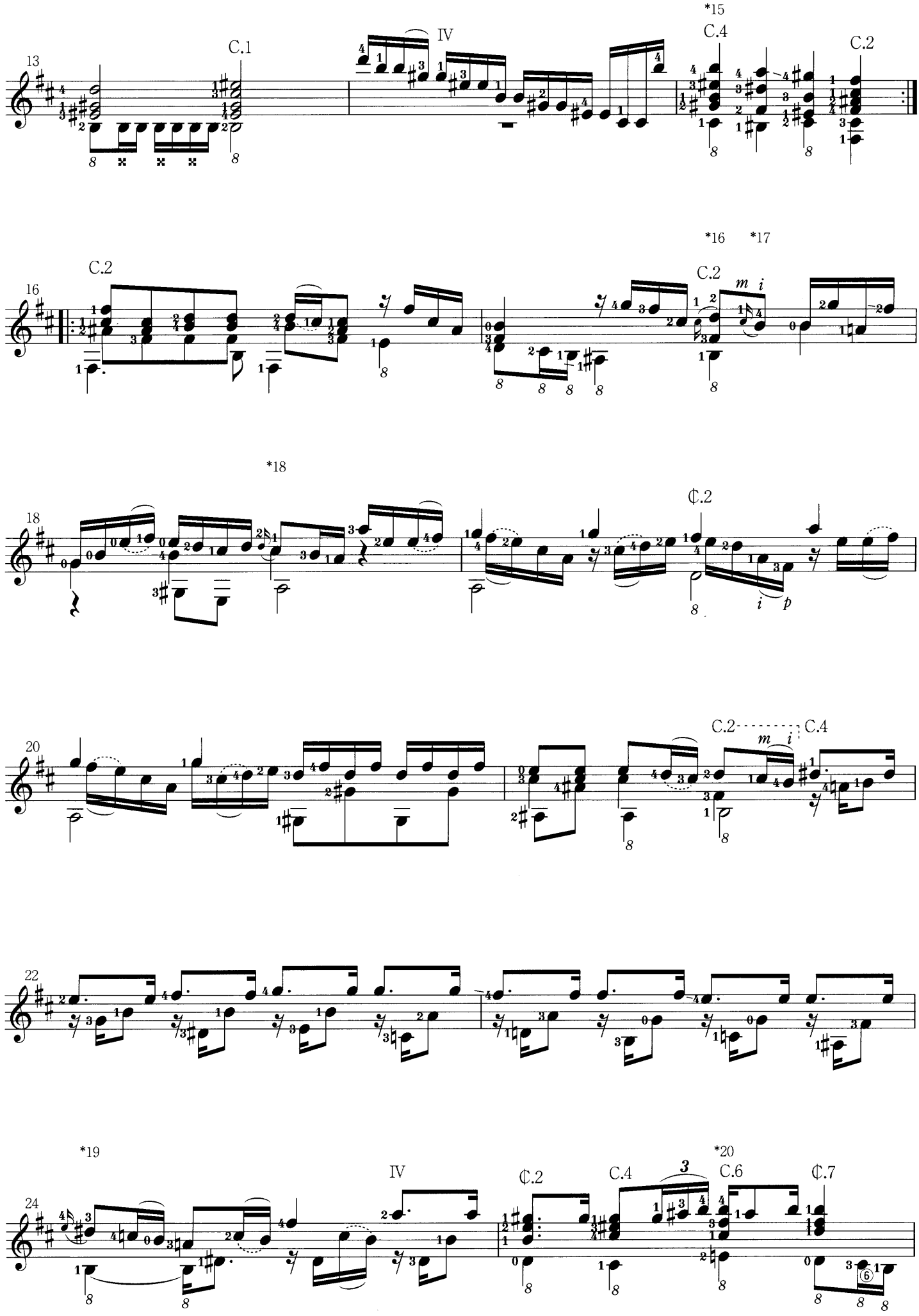
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C.1
IV
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C.4
C.2
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C.2
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C.2
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C.4
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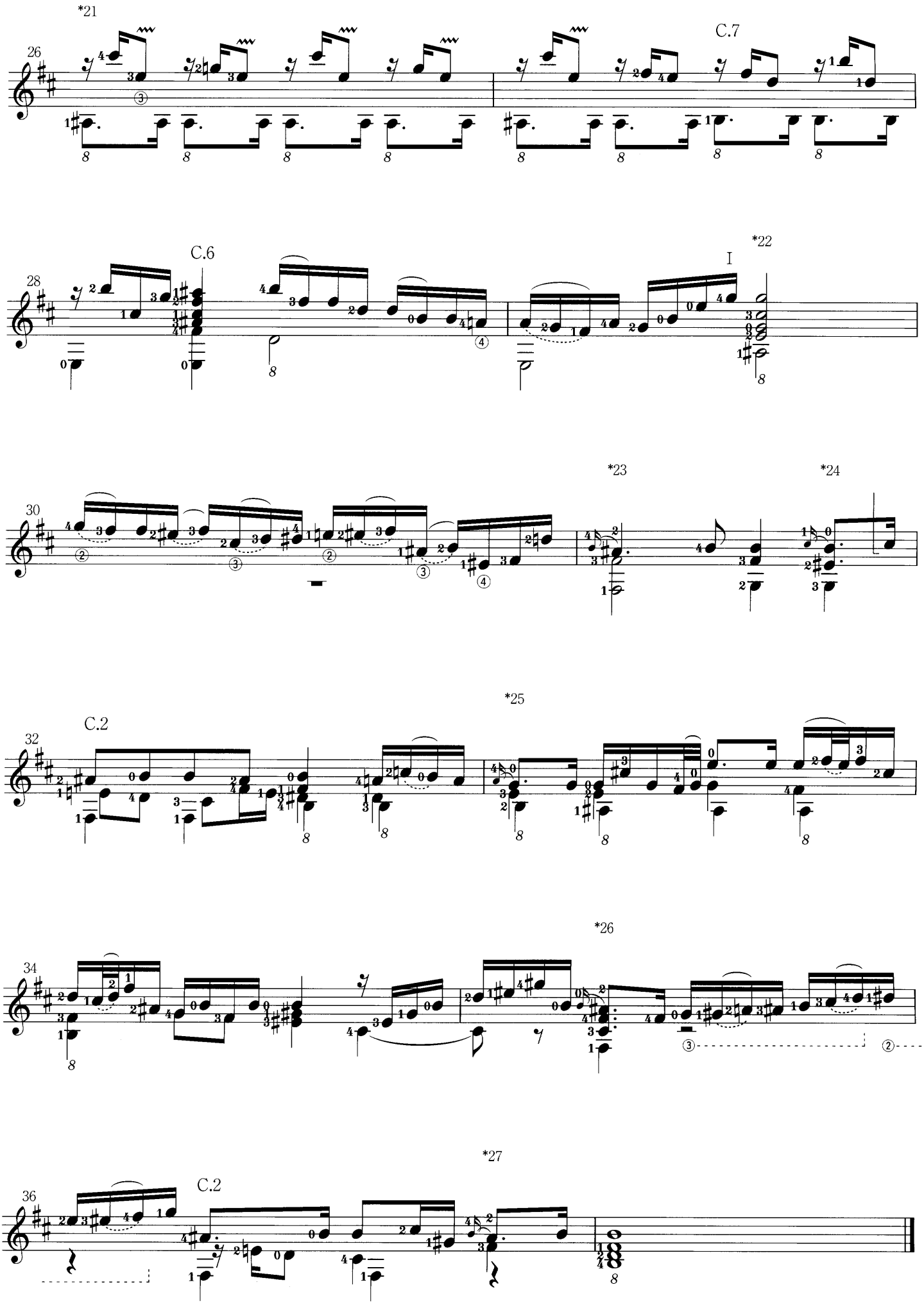
C.6
¢.7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C.7
C.6
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I
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*24
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*25
C.2
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C.2
36

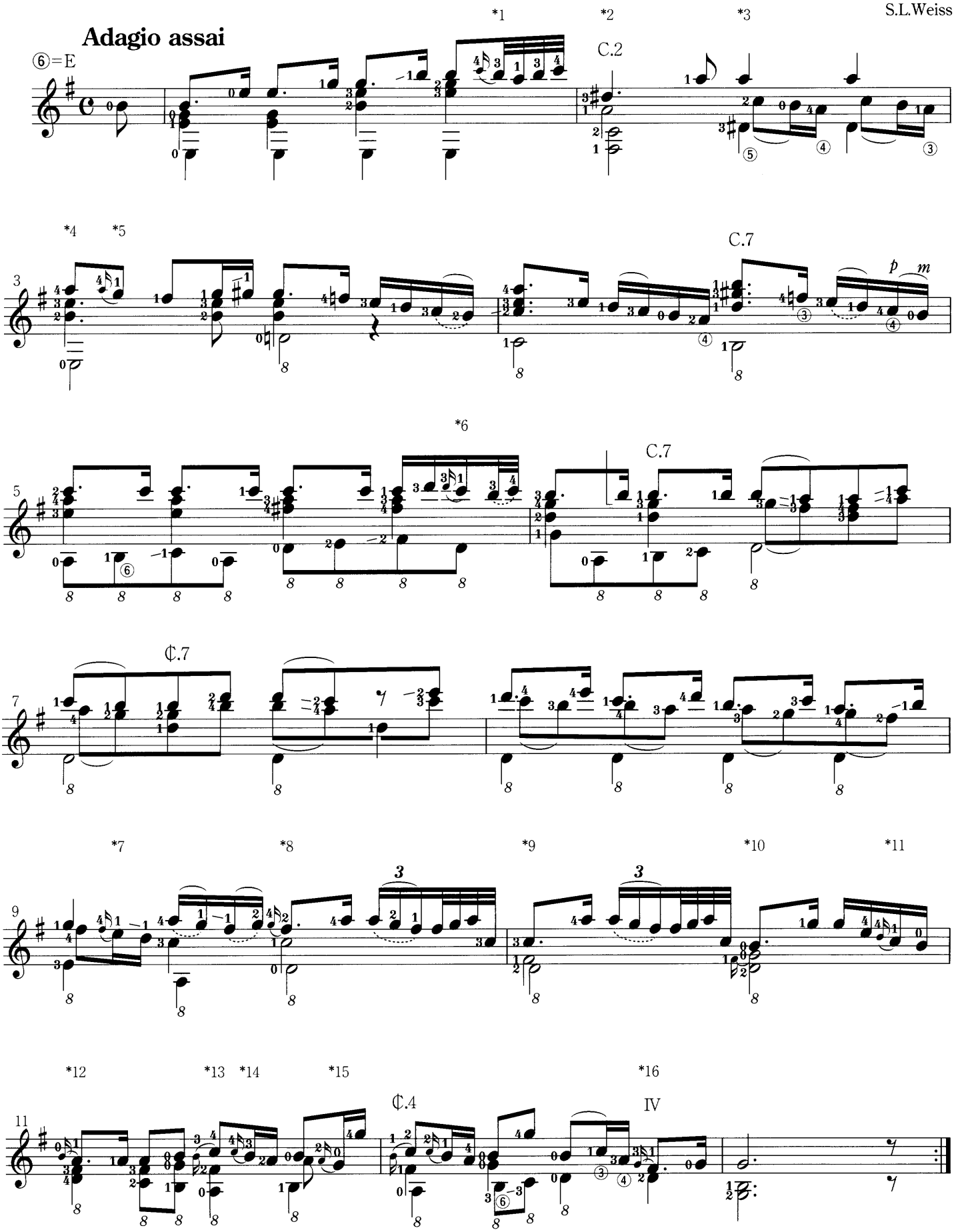
Tombeau

sur la mort de M.Cajetan Baron d'Hartig arrivée1719

S.L.Weiss

Adagio assai

⑥=E



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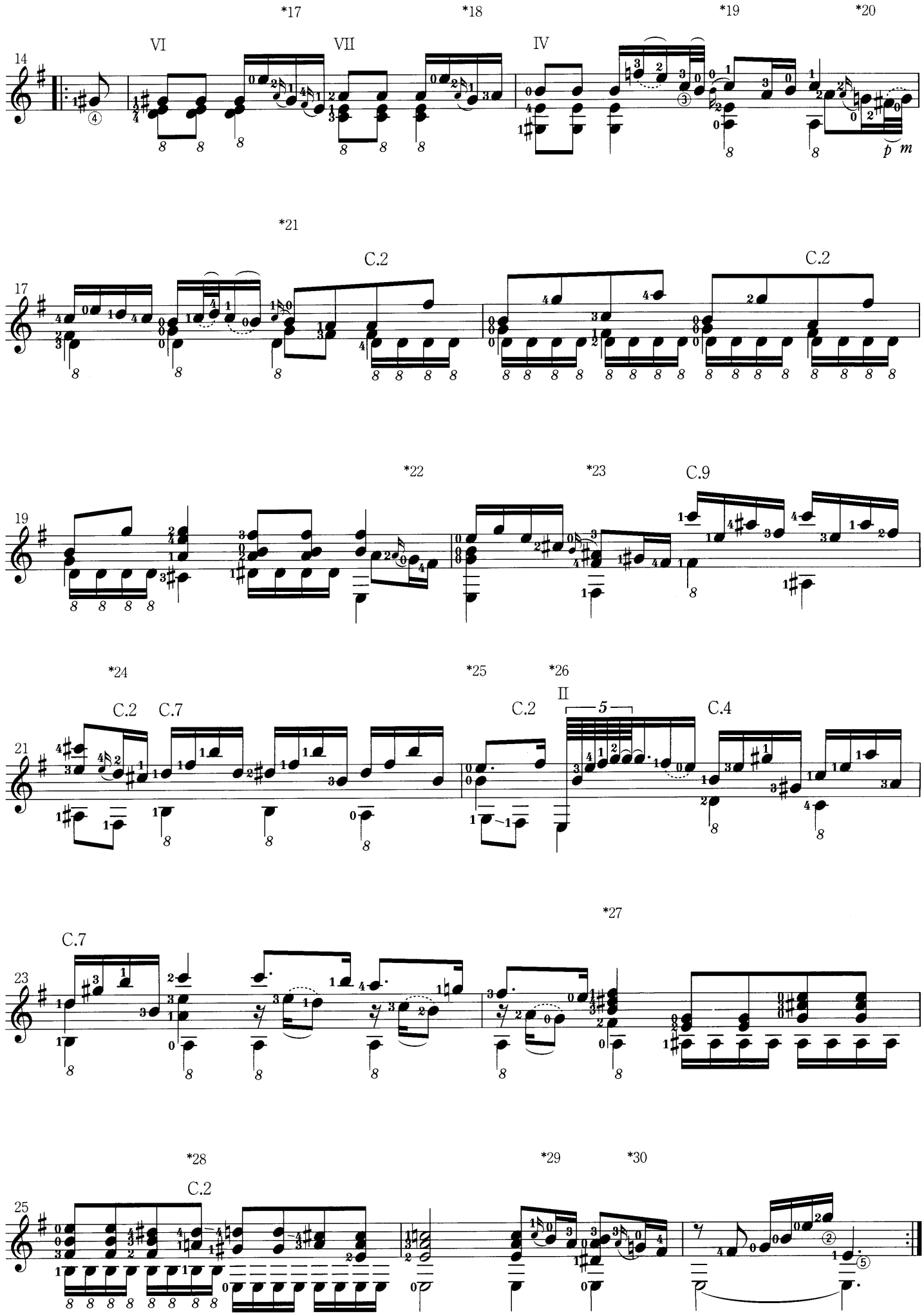
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VII
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C.2
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C.9
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*26
C.2
C.7
C.2
II
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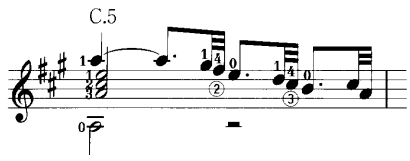
C.4
21
*27
C.7
23
*28
*29
*30
C.2
25

Grace Notes and Alternate Versions

装飾音と他奏法譜

Ouverture

*1
C.5



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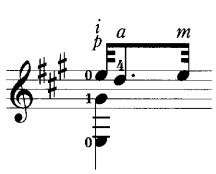

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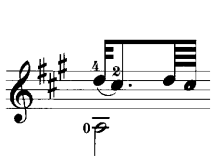

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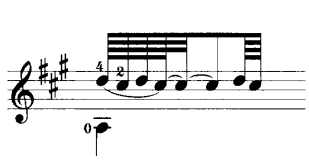

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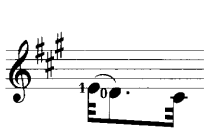

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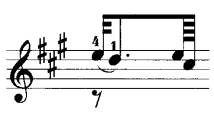

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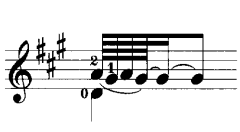

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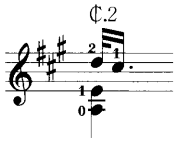

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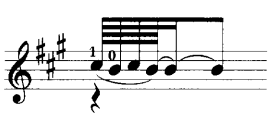

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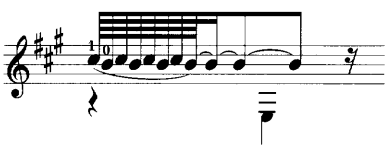

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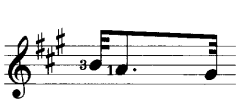

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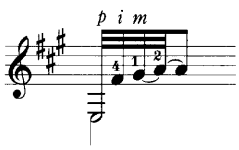

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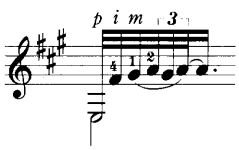

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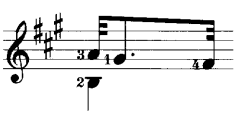

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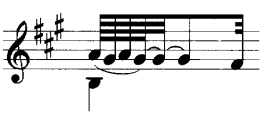

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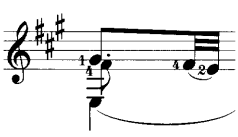

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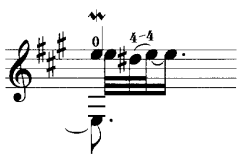

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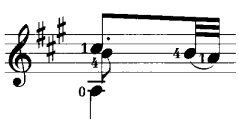

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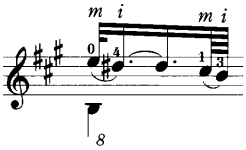

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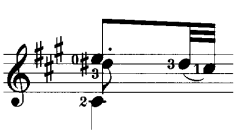

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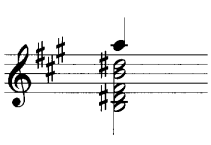

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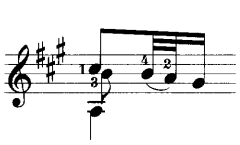

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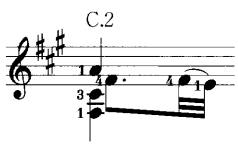

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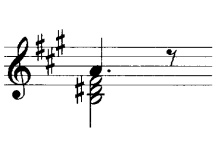

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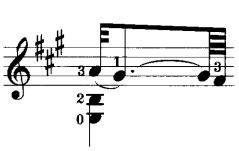

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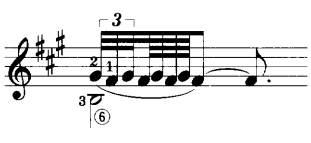

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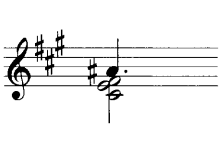

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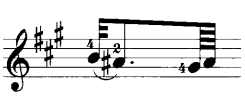

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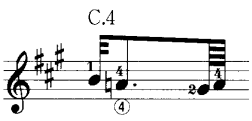

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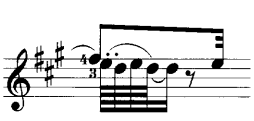

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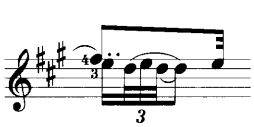

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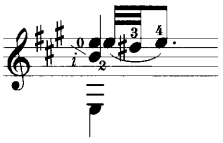

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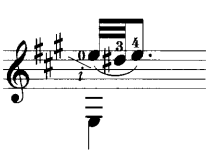

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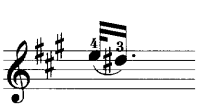

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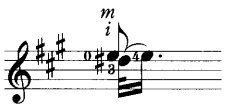

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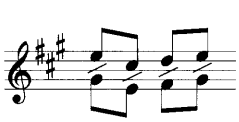

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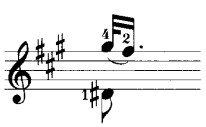

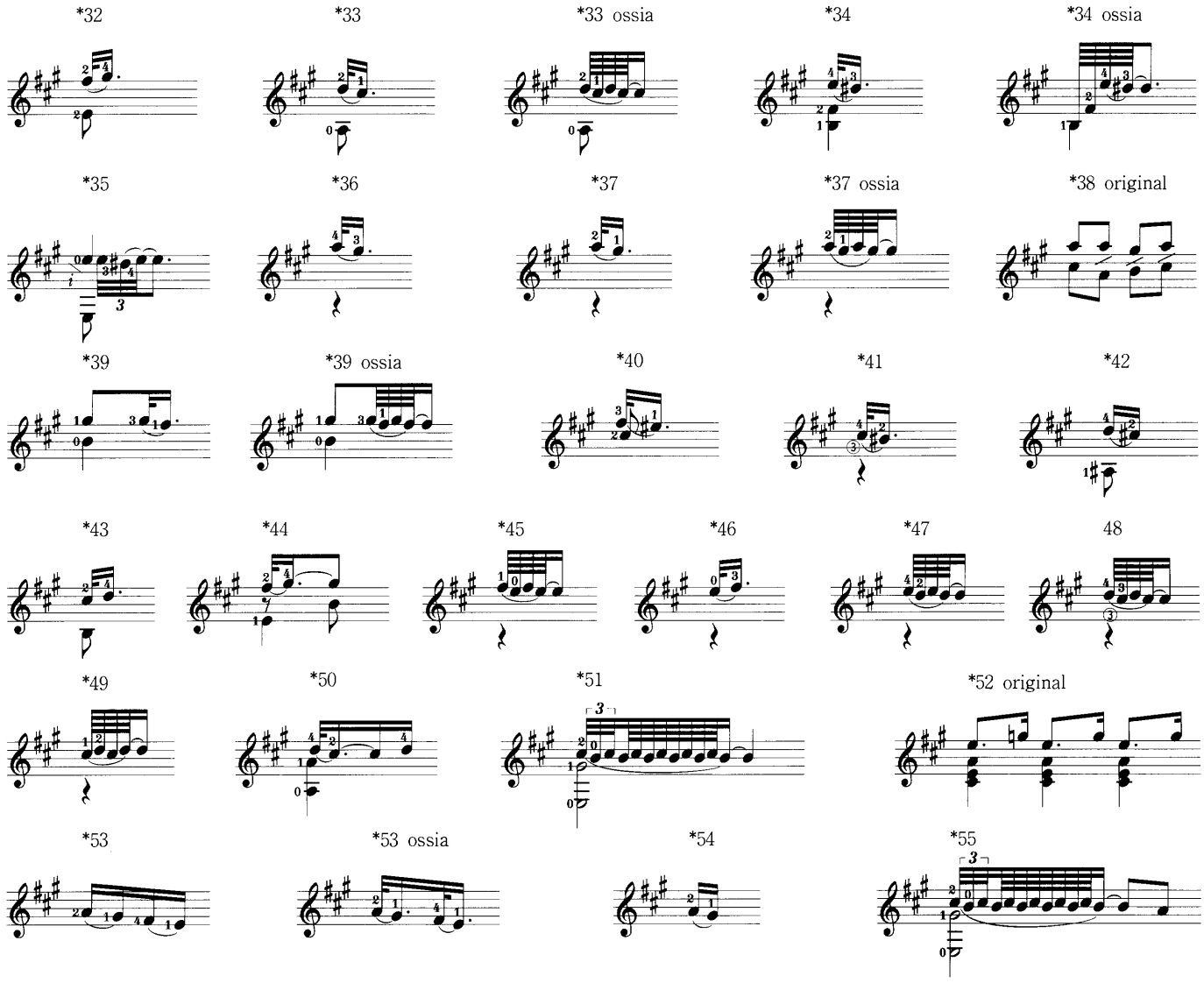
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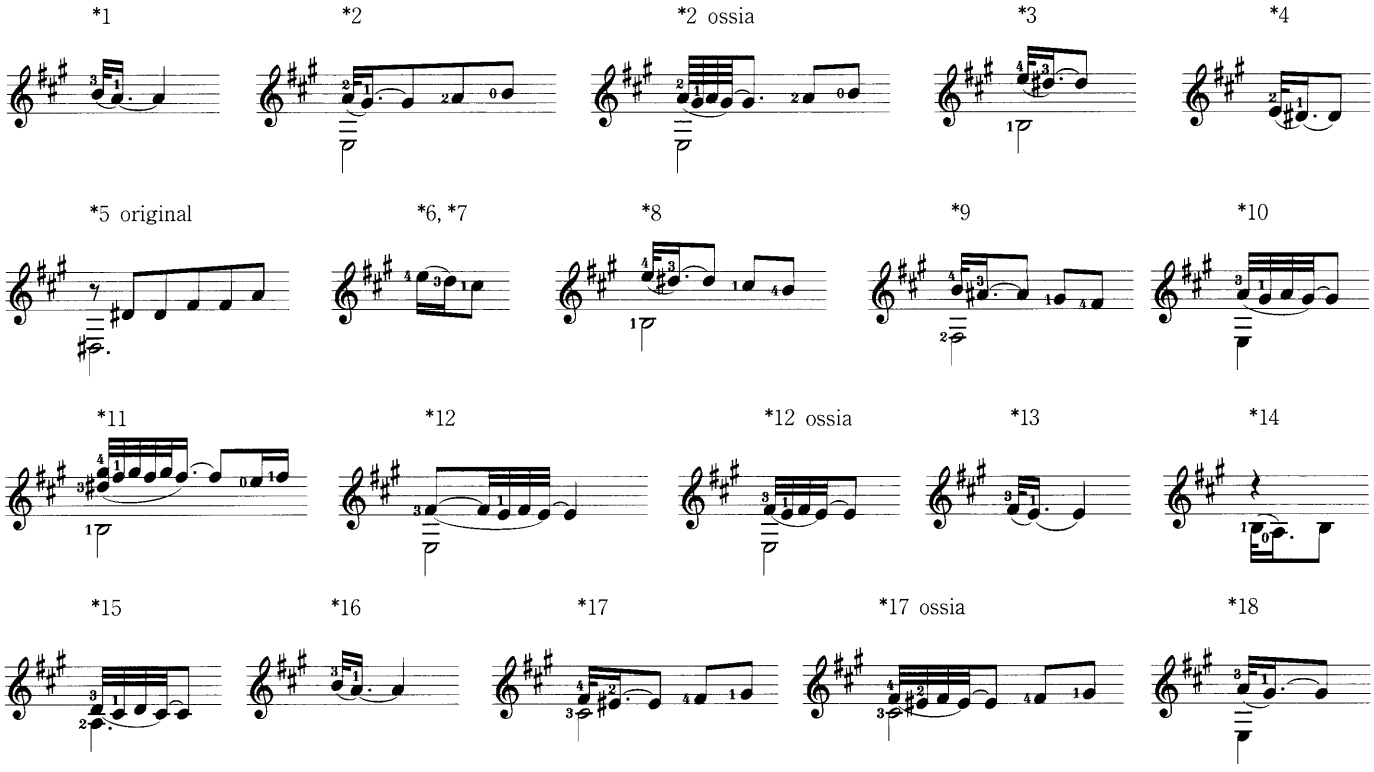
Courante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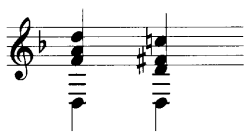
SONATE II

Prelude

*1 original



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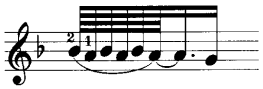

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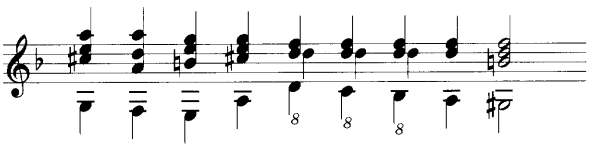

Allemande

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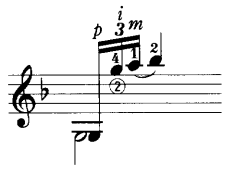

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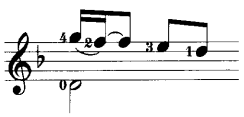

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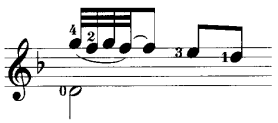

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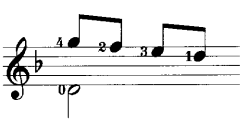

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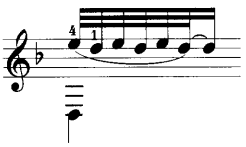

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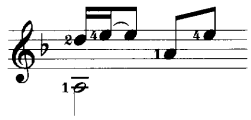

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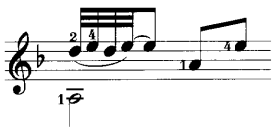

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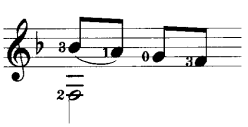

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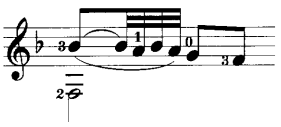

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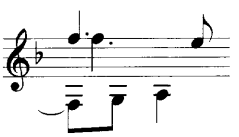

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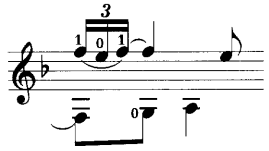

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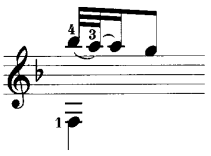

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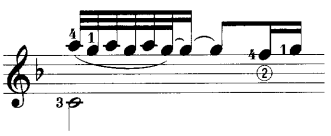

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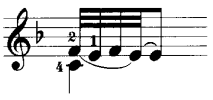

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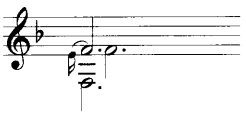

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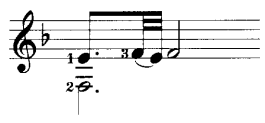

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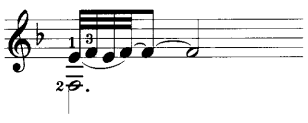

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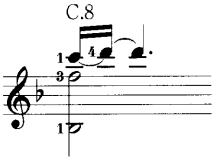

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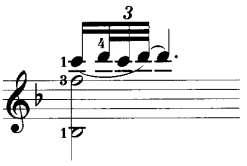

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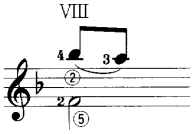
VIII



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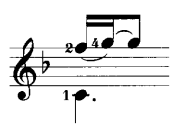

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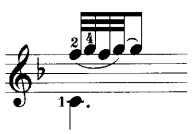

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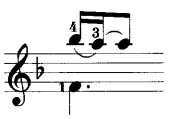

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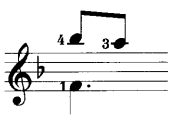

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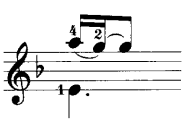

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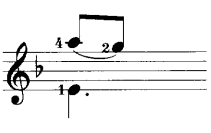

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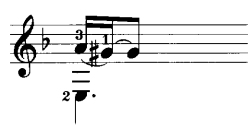

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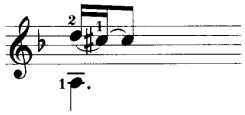

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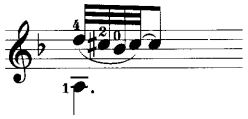

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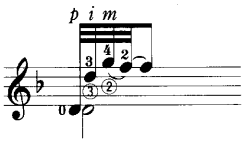

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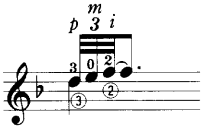

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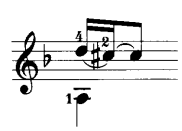
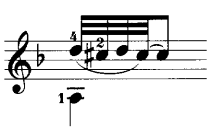


*20 ossia



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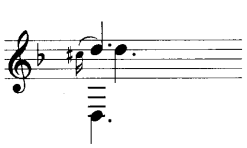

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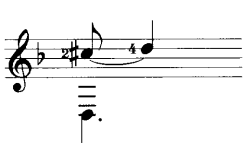

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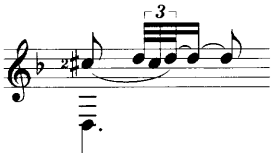
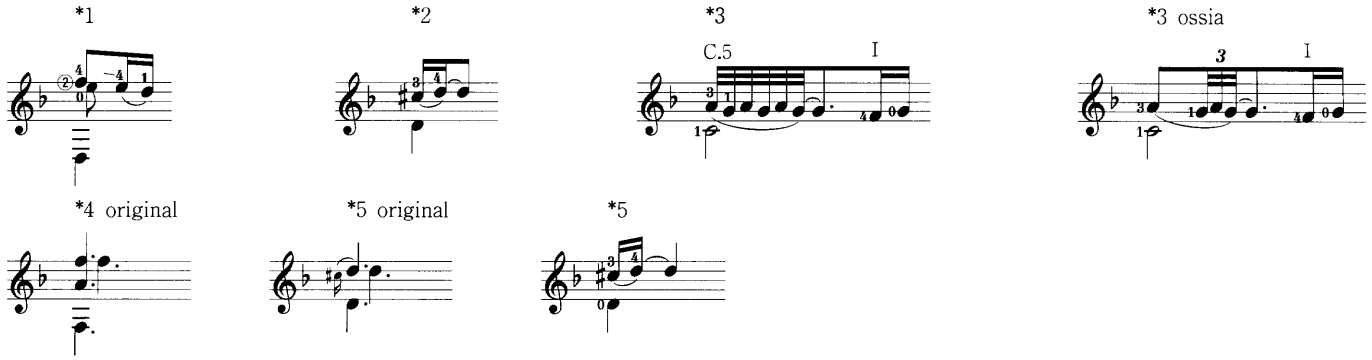
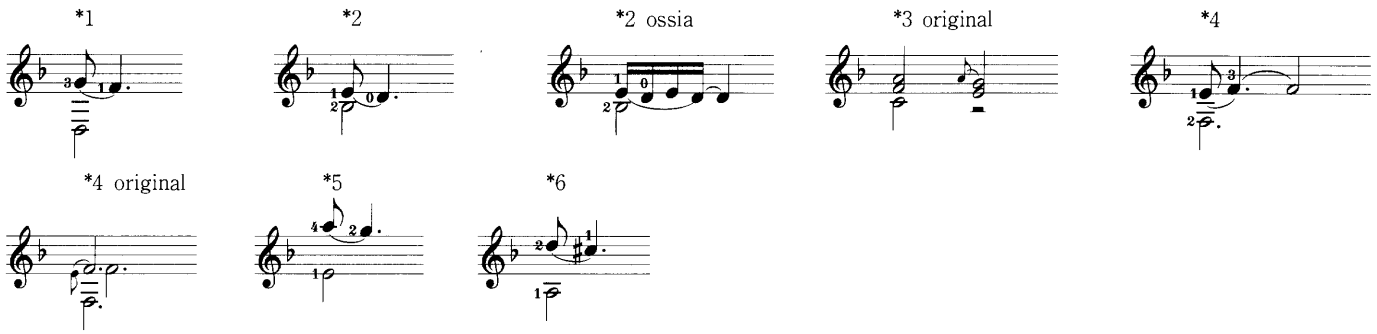


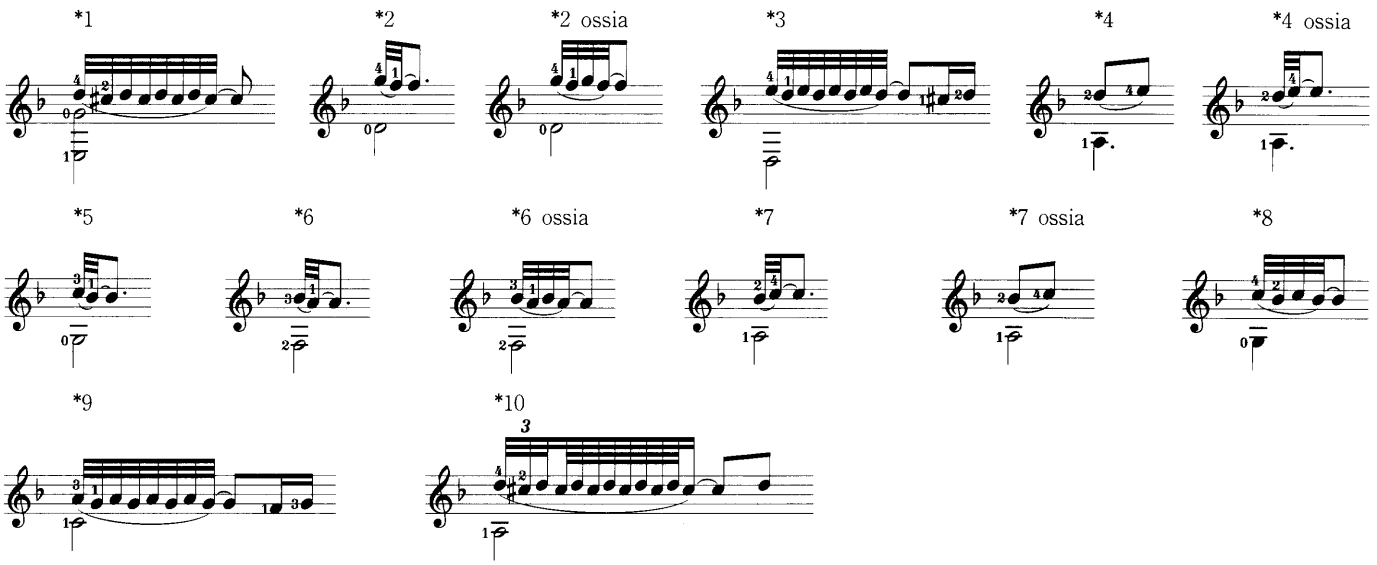
Courante



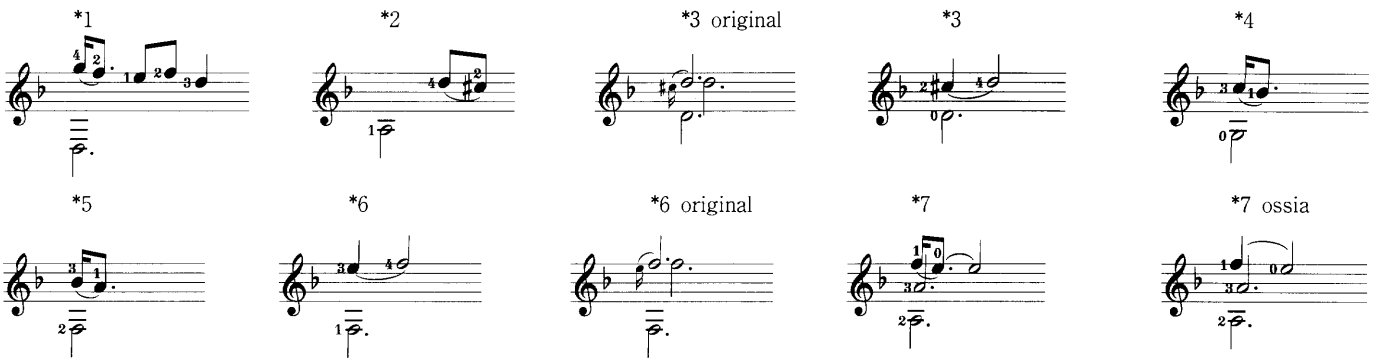
Bourrée



Sarabanda



Menuet I,II



*8 repeat

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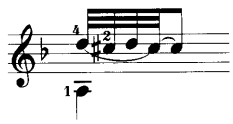

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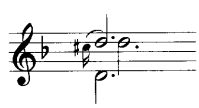

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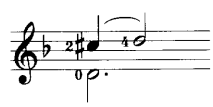

Gigue

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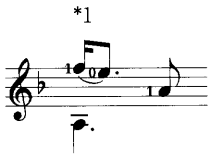

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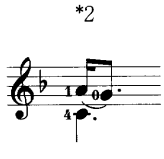

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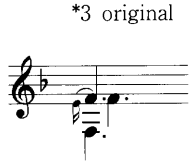

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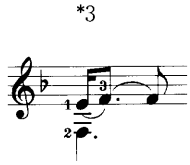

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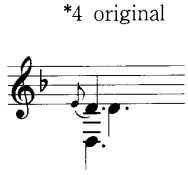

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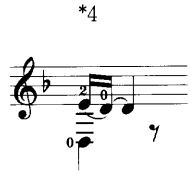

SUITE XXV

L'infidele

Entrée

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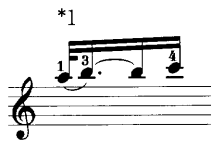

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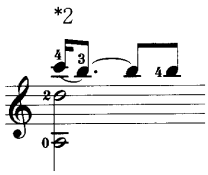

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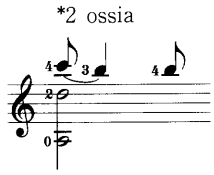

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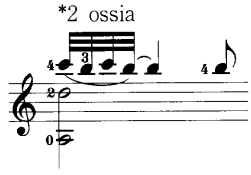

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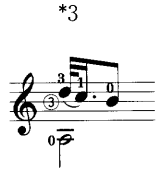

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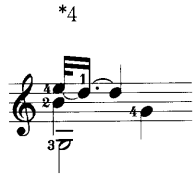

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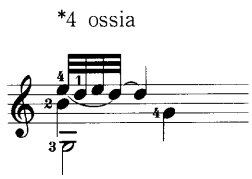

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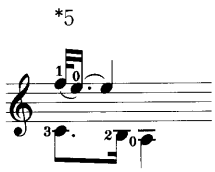

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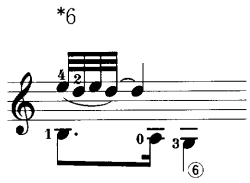

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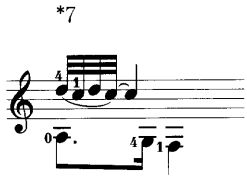

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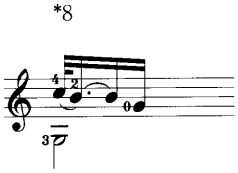

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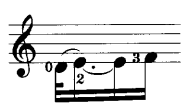

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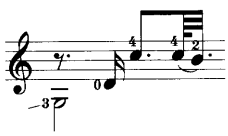

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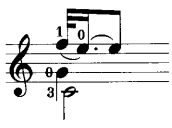

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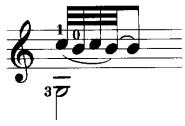

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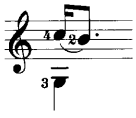

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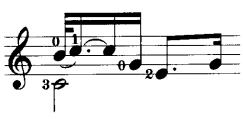

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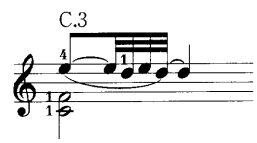

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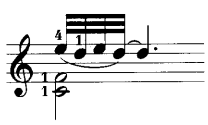

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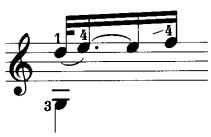

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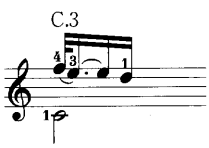

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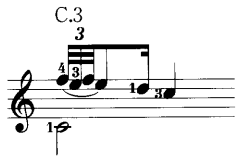

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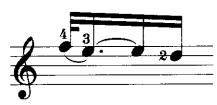

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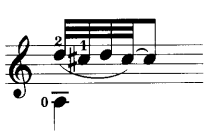

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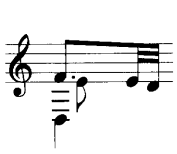

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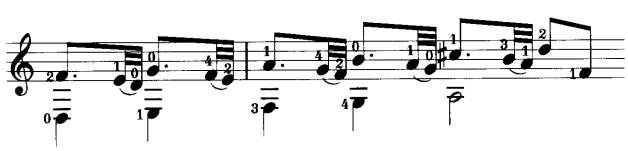

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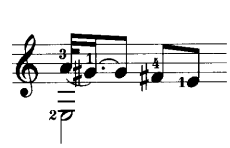

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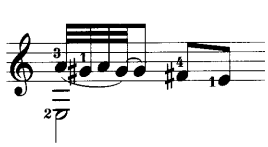

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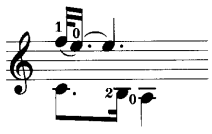

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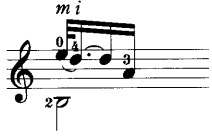

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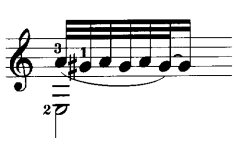

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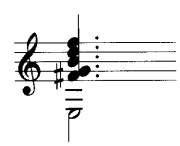

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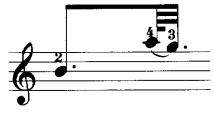

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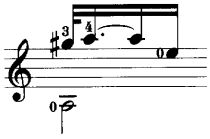

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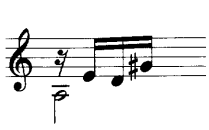

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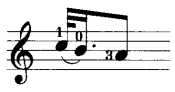

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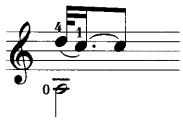

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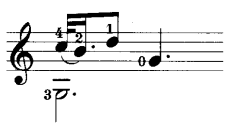

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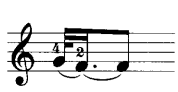

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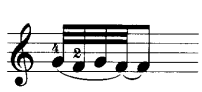

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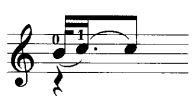

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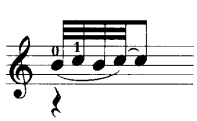

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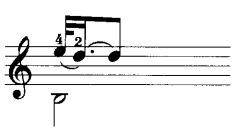

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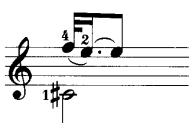

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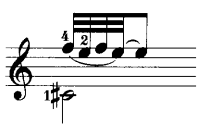

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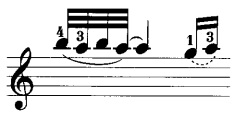

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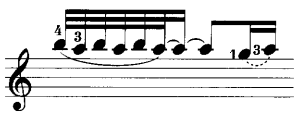

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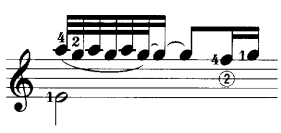

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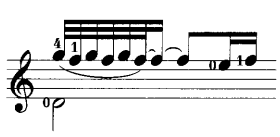

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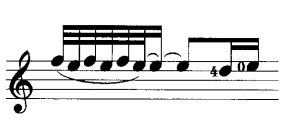

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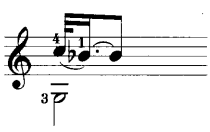

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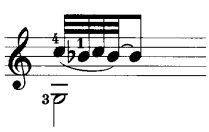

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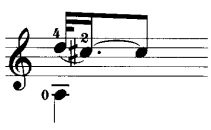

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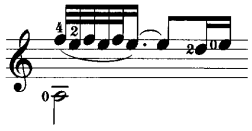

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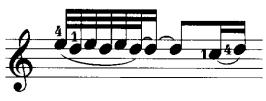

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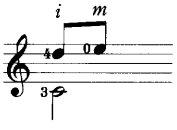

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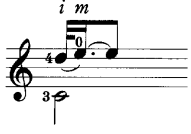

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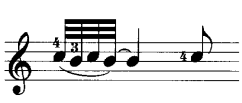

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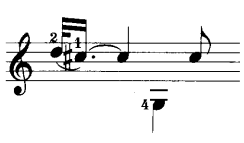
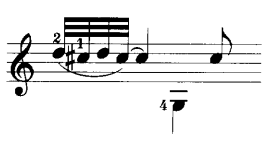


*18 ossia



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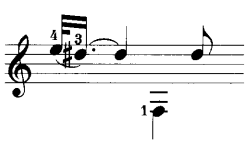

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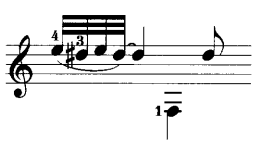

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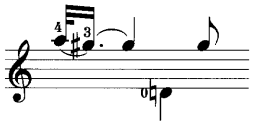

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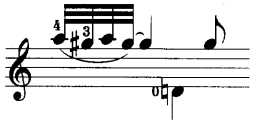

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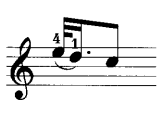

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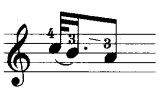

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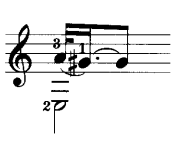

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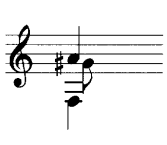

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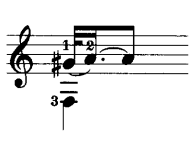

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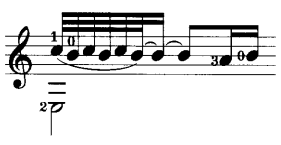

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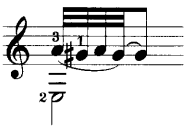

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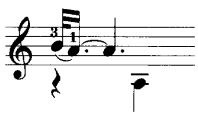
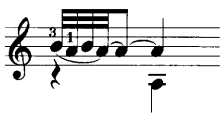
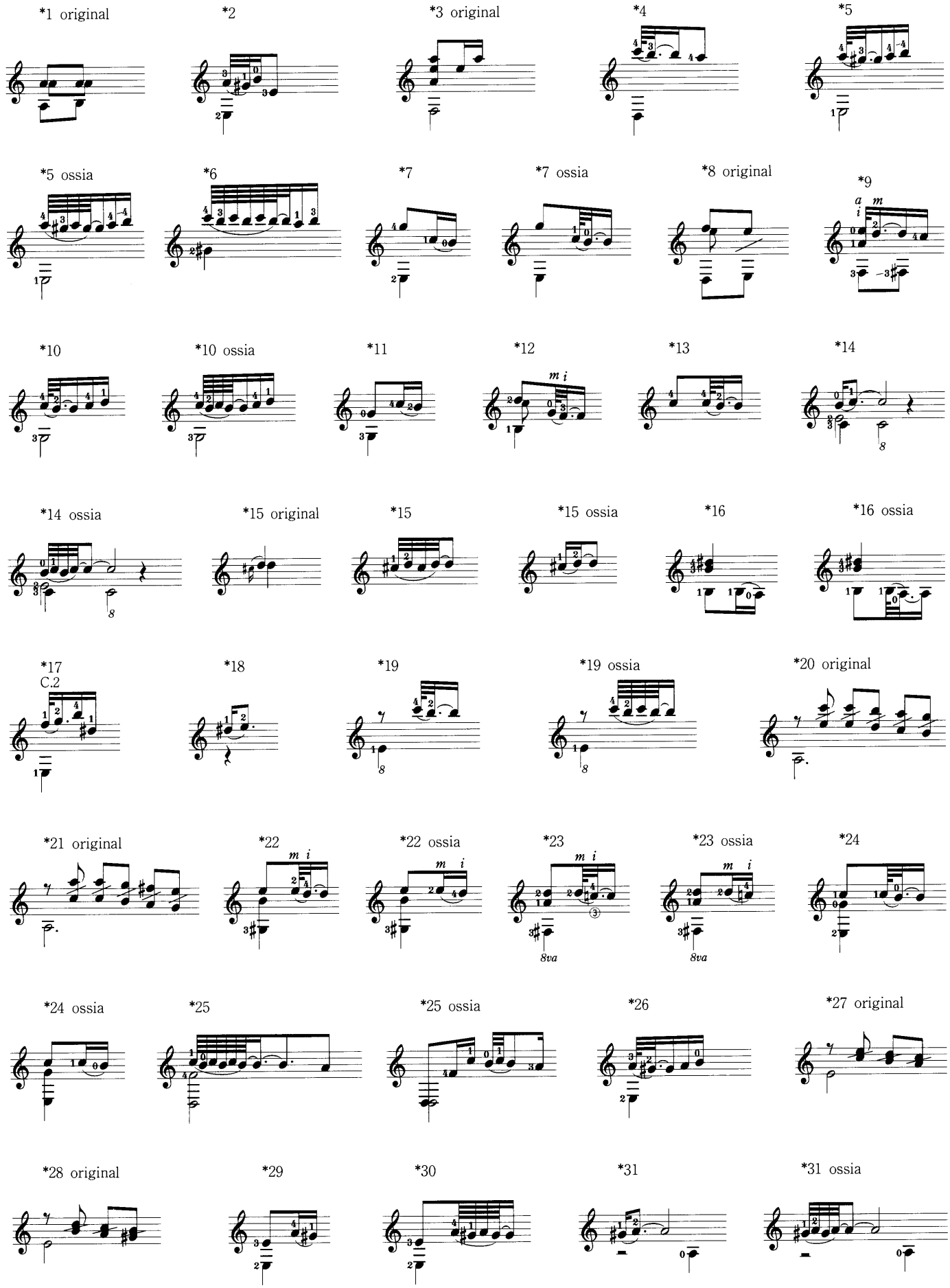


*27 ossia



Sarabande


*1 original
*2
*3 original
*4
*5
*5 ossia
*6
*7
*7 ossia
*8 original
*9
*10
*10 ossia
*11
*12
*13
*14
*14 ossia
*15 original
*15
*15 ossia
*16
*16 ossia
*17
C.2
*18
*19
*19 ossia
*20 original
*21 original
*22
*22 ossia
*23
*23 ossia
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*24 ossia
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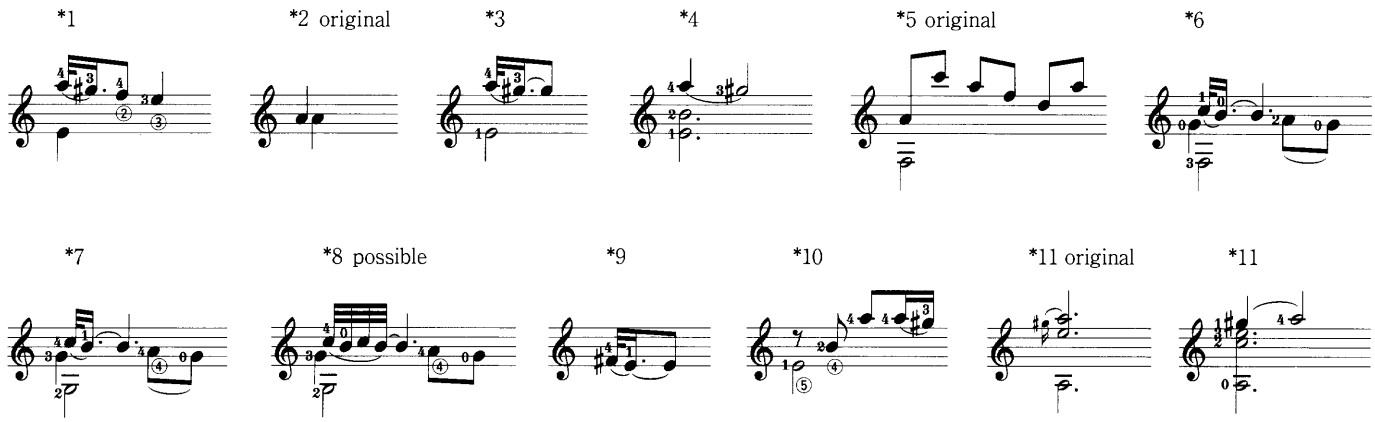
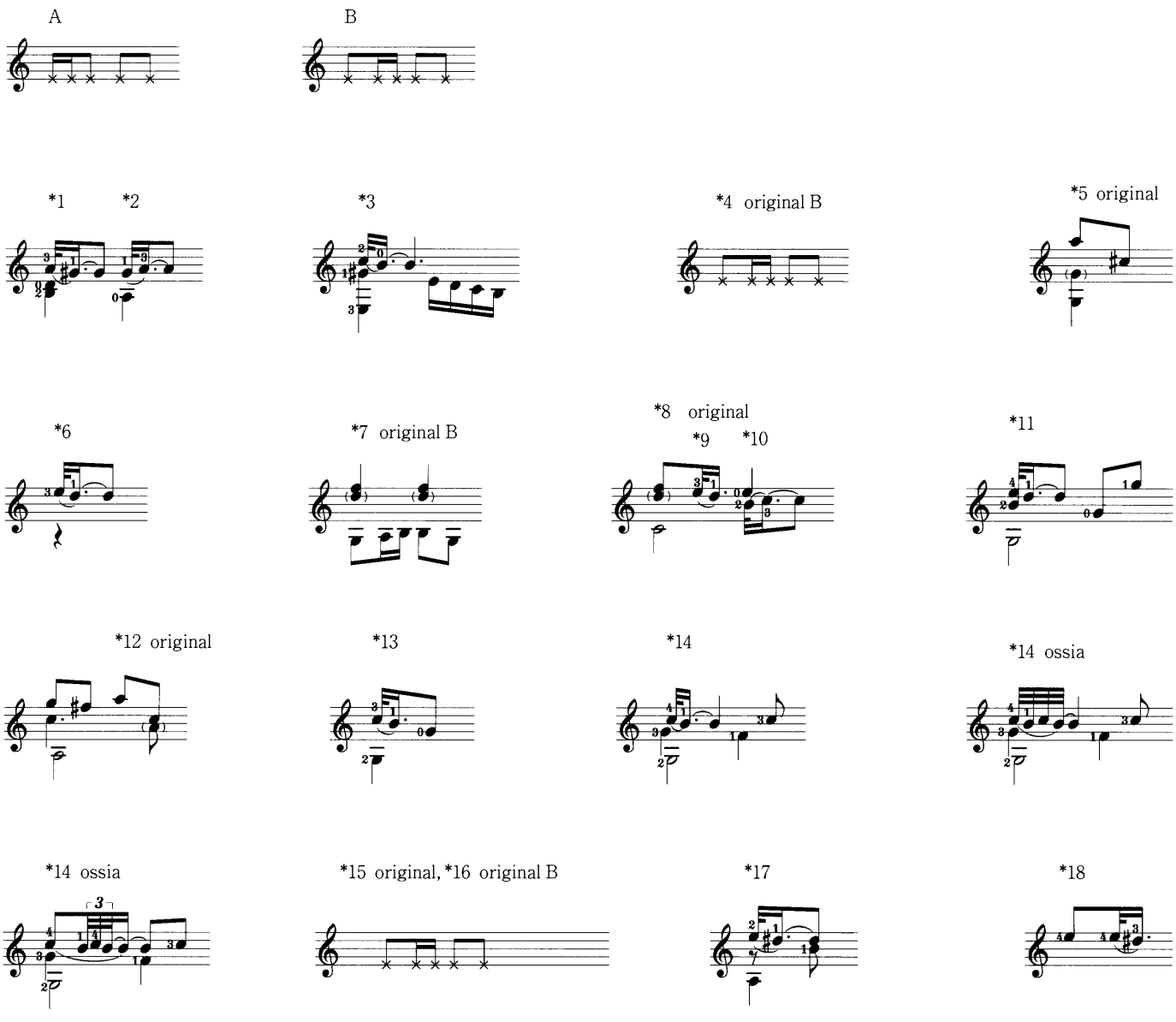
*25 ossia
*26
*27 original
*28 original
*29
*30
*31
*31 ossia

Menuet



Musette

AとBのリズムが曲中入り混じっています。原曲通りに弾く方法もありますが、A, Bを呼応の対として編集しました。
The theme occurs randomly in two different rhythms (A, B) throughout the piece. I have arranged the two as question and answer. The player, however, is free to choose to play as printed in the original.



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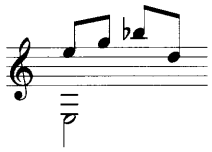
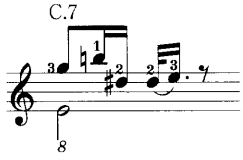
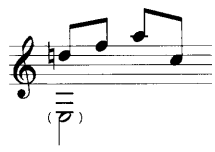


*20

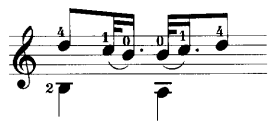
C.7



*21 original



*22 *23



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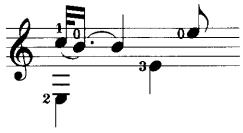
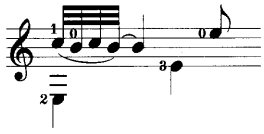
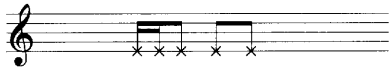


*24 ossia

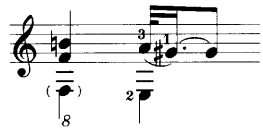


*25 original, *26 original, *27 original A

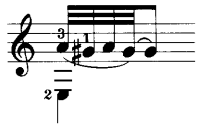


*28 original

*29



*29 ossia



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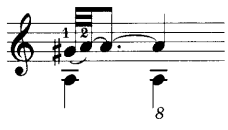

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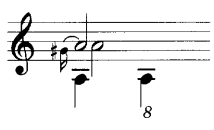

Paysane

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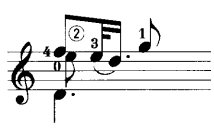
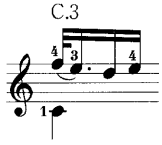


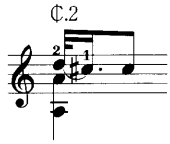
*2

C.3



*3

¢.2



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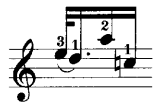

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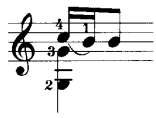
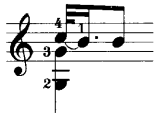
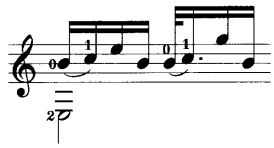


*5 ossia



*6 *7



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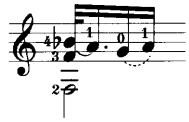
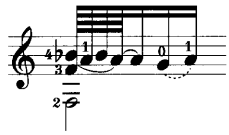


*8 ossia



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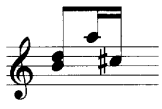

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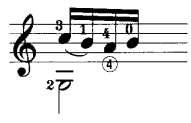

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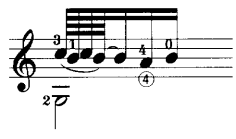

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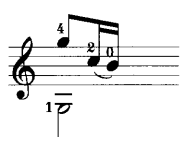

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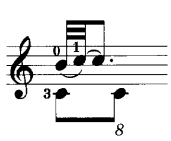
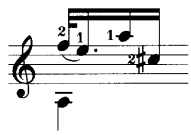


*13

C.5



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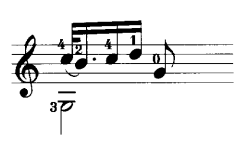

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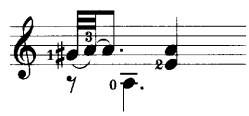
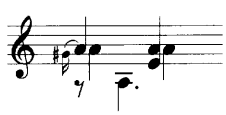
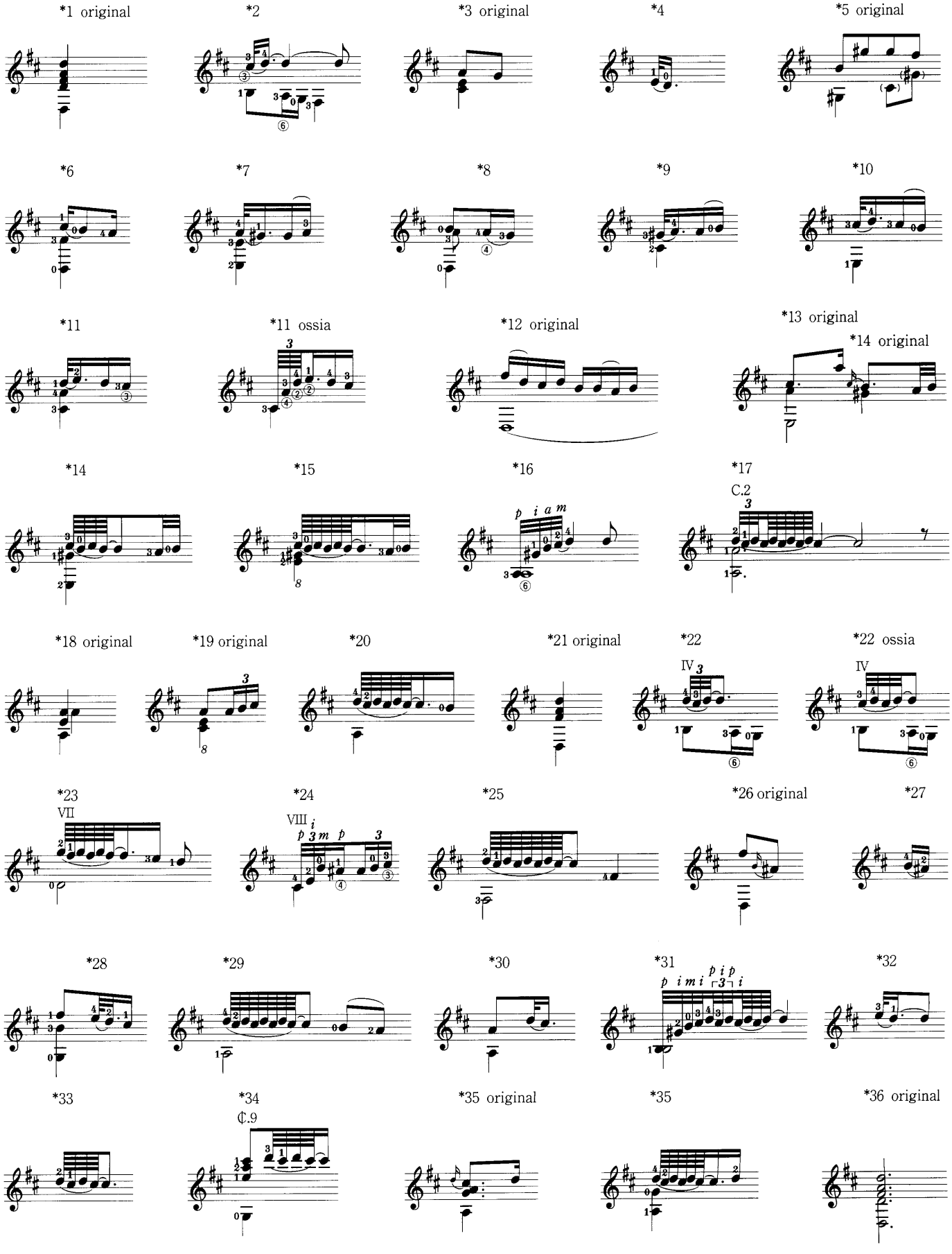


*16 original

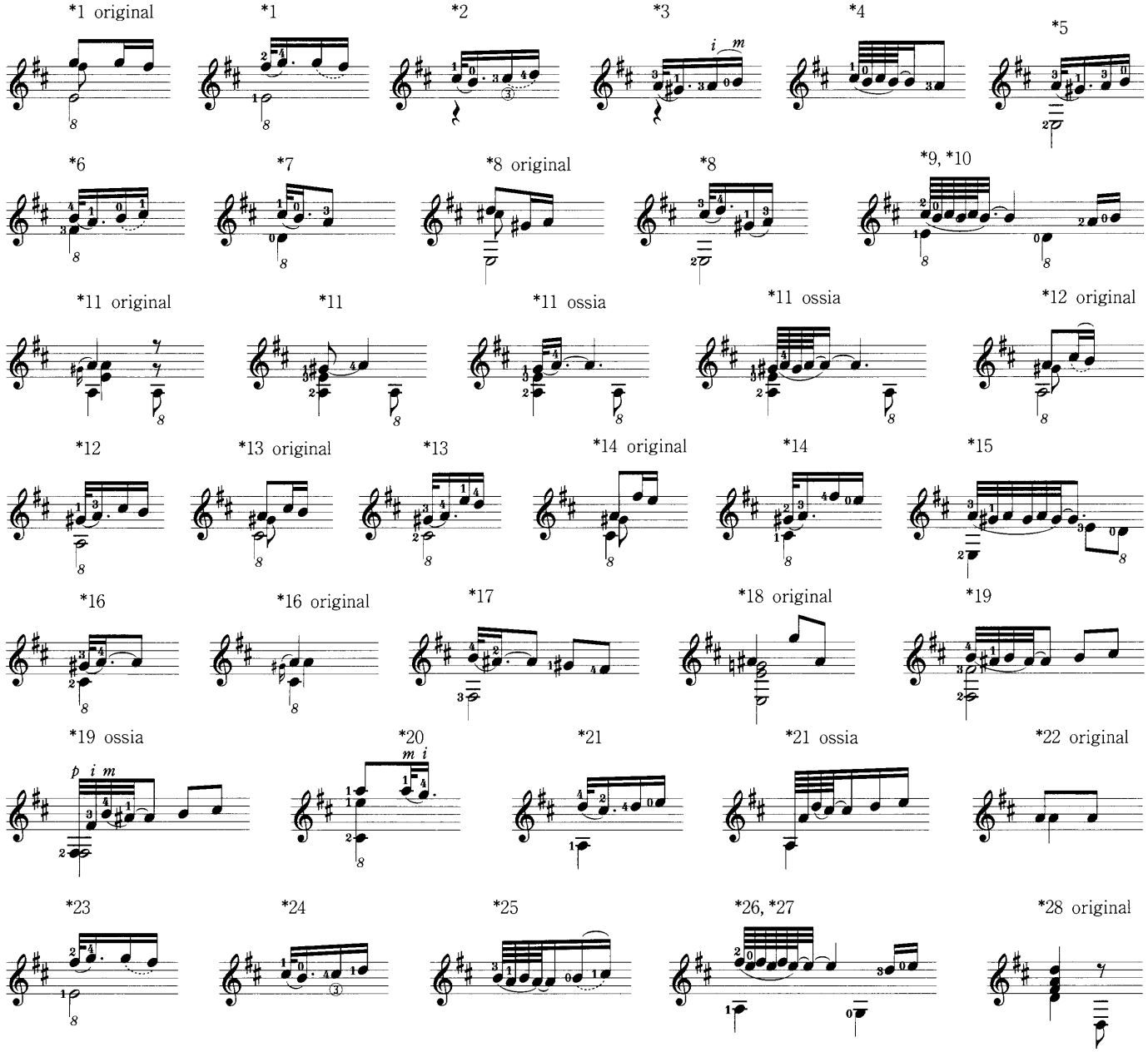


SUITE XIV

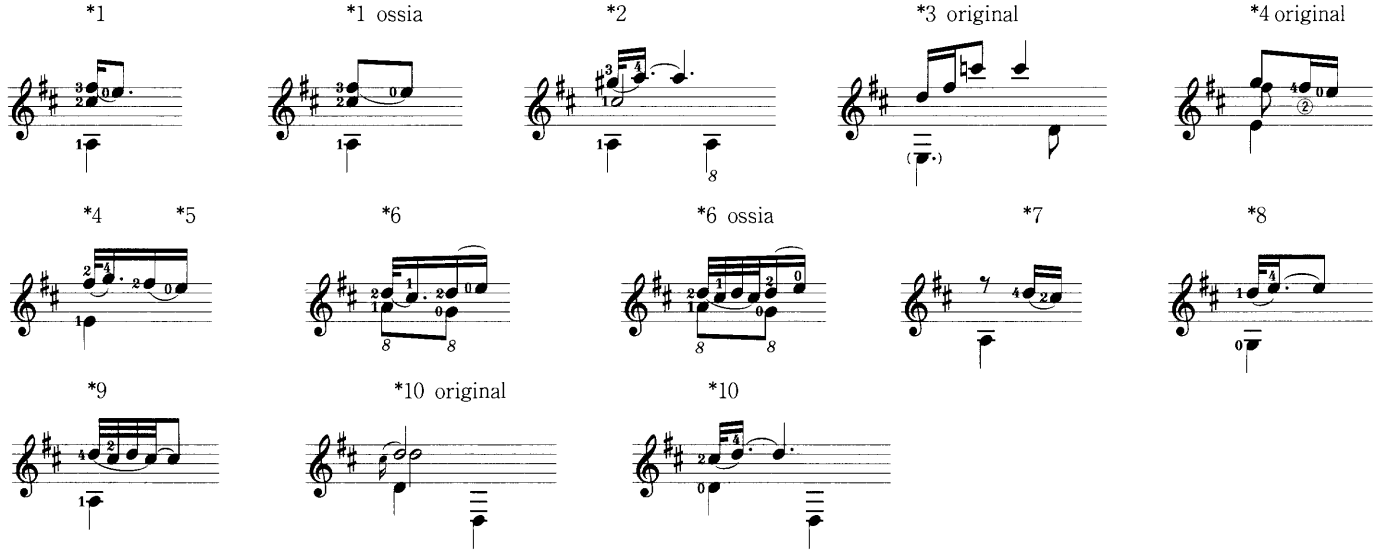
Allemande



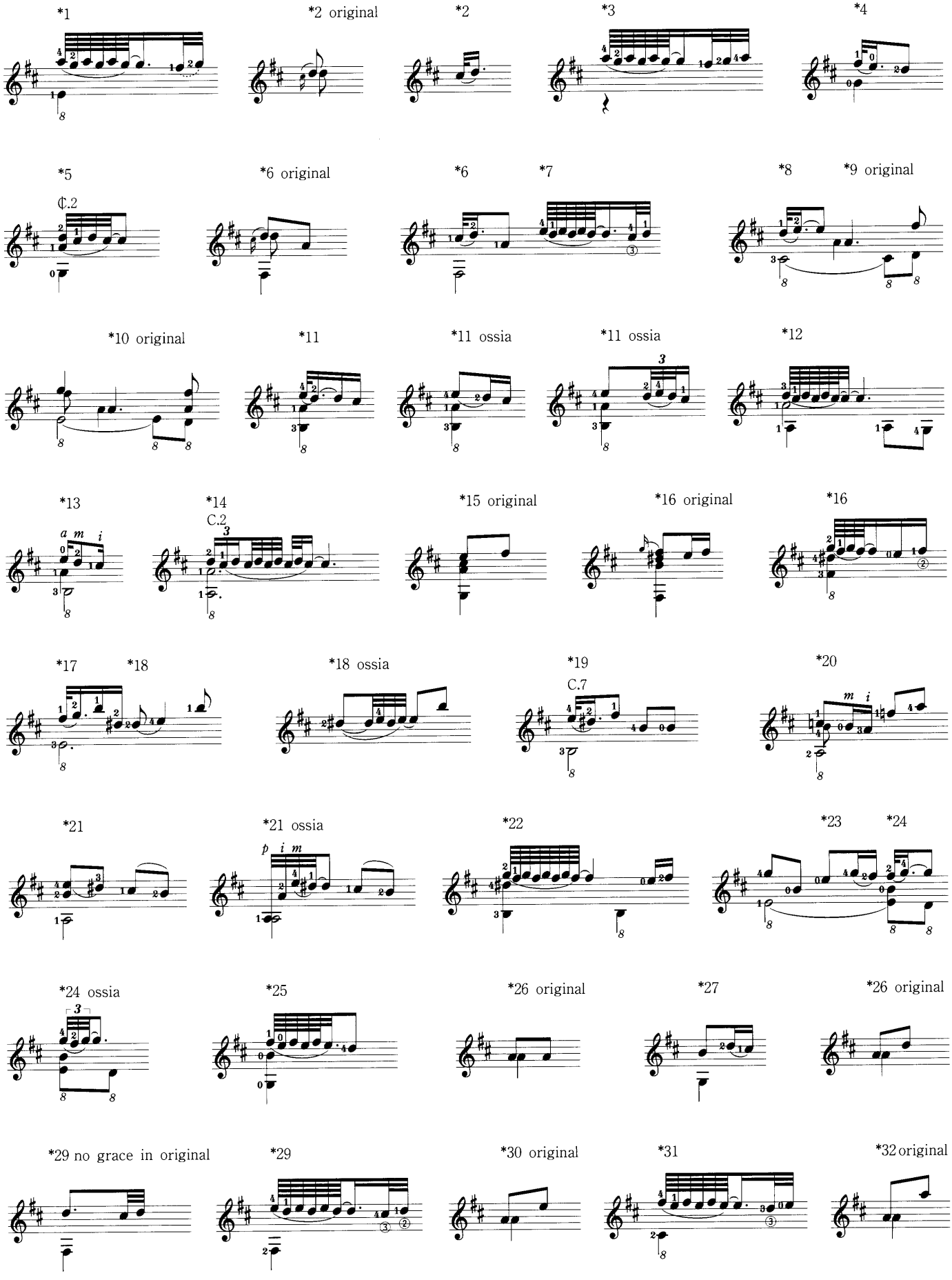
Courante



Angloise



Sarabande


*1
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C.2
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*11 ossia
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*12
*13
a m i
*14
C.2
*15 original
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*16
*17
*18
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*19
C.7
*20
m i
*21
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p i m
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*24 ossia
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*26 original
*29 no grace in original
*29
*30 original
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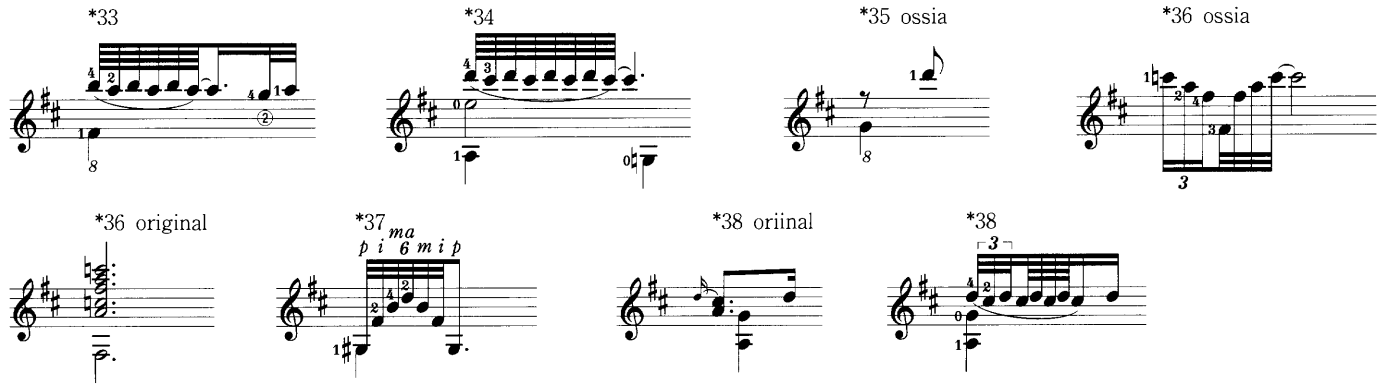
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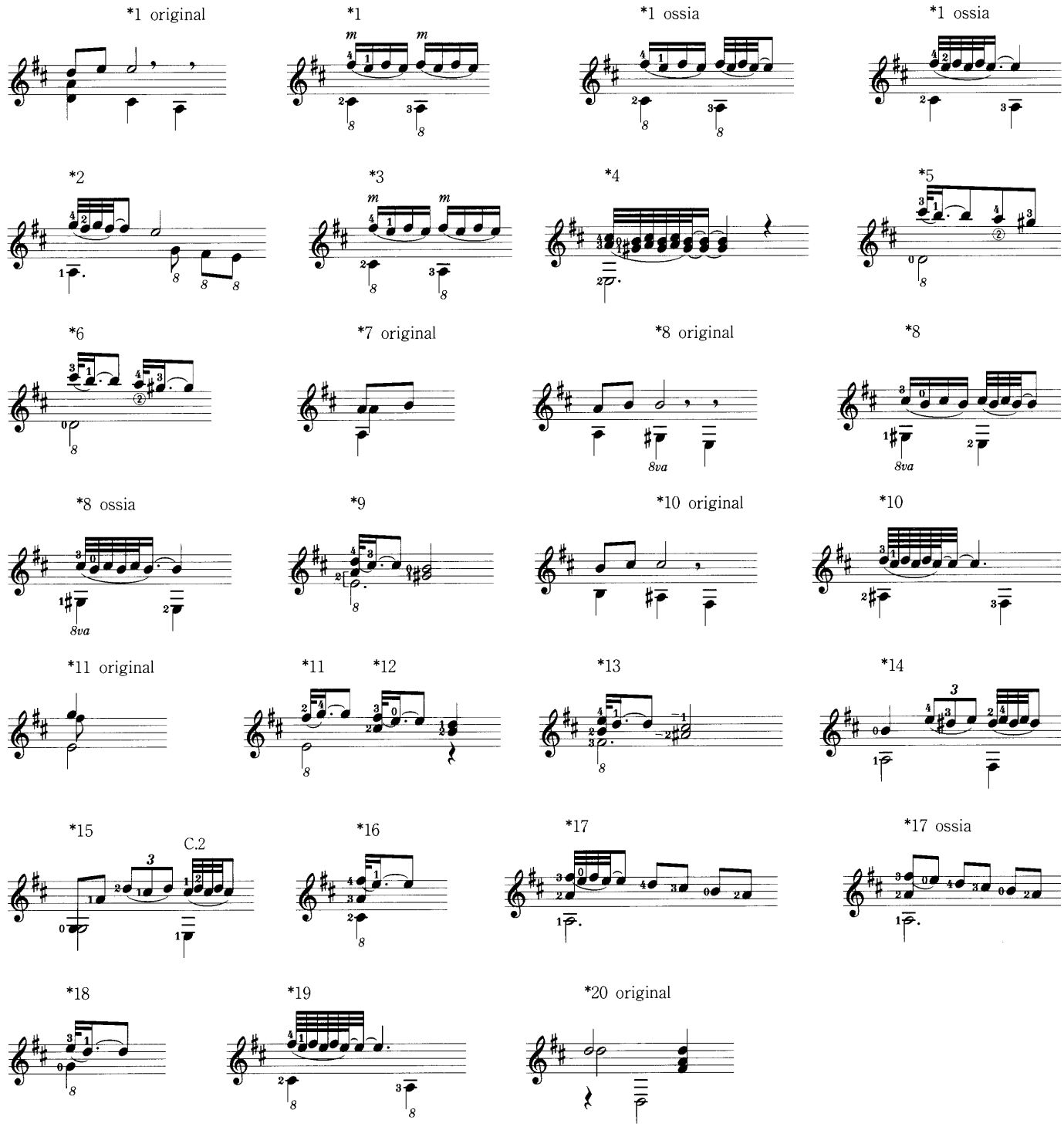
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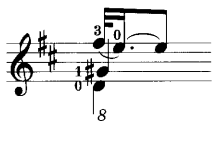

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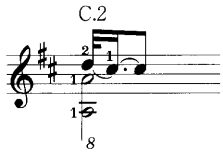

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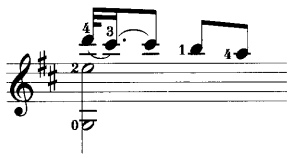

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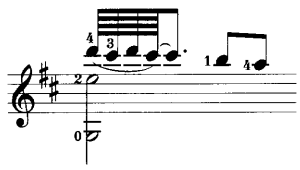

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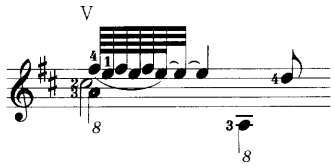

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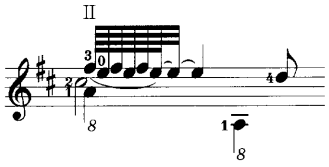

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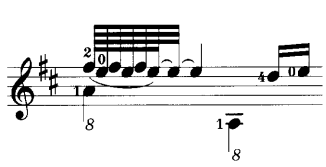

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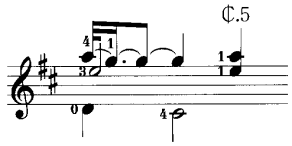

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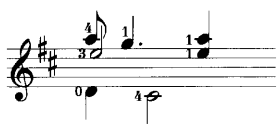

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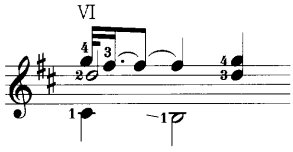

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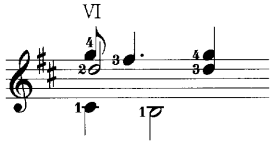

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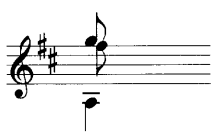

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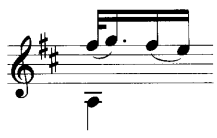

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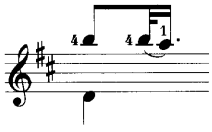

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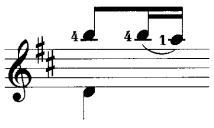

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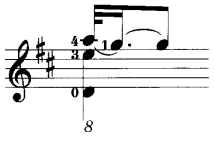

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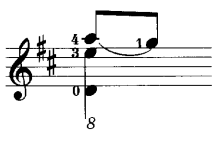

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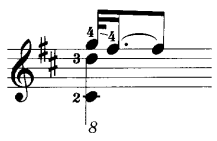

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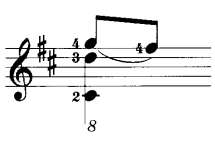

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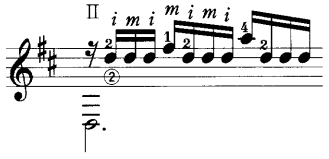

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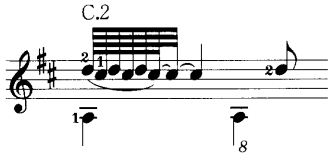

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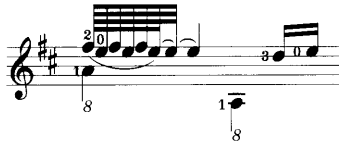

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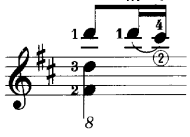

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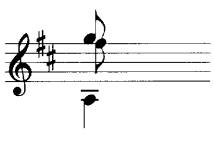

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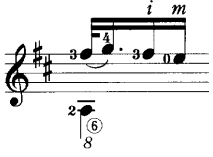

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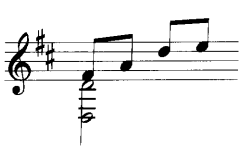

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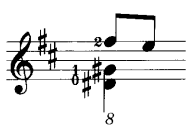

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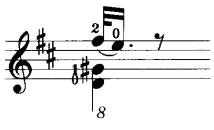

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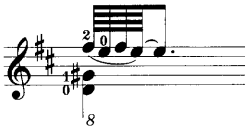

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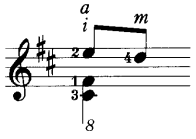

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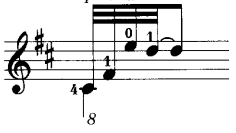

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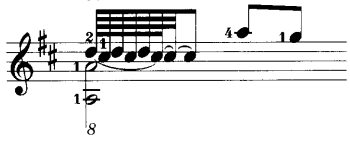

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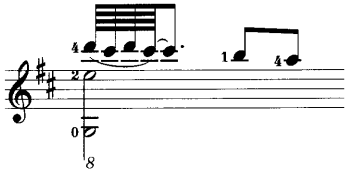

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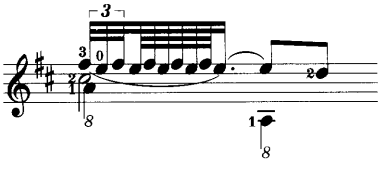

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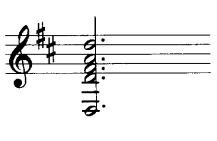

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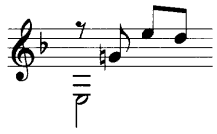

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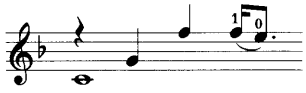

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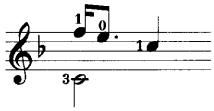

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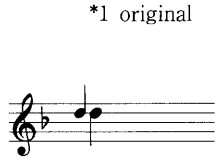

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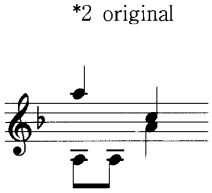

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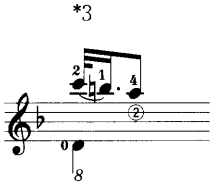

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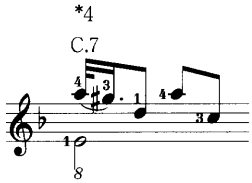

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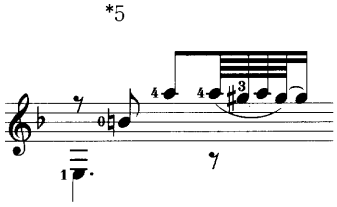

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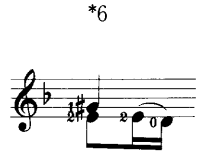

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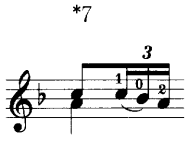

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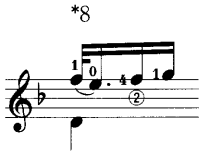

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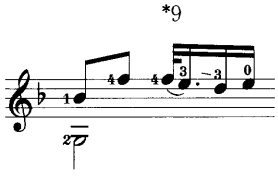

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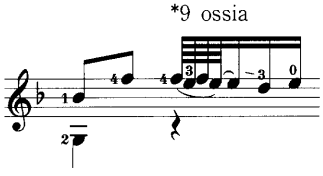

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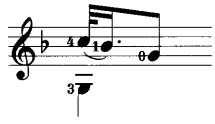

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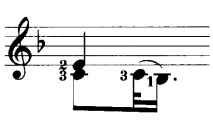

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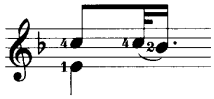

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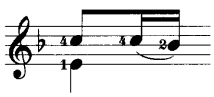

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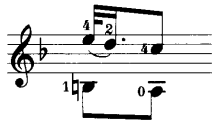

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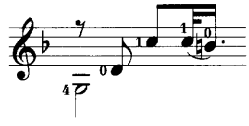

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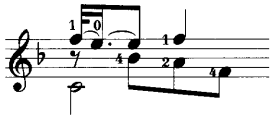

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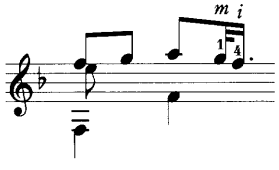

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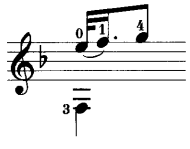

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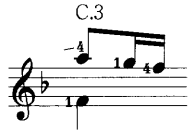

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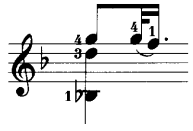

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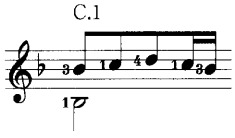

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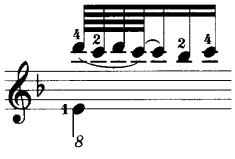

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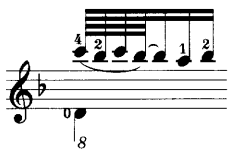

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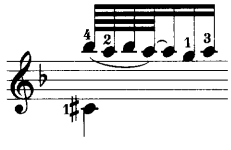

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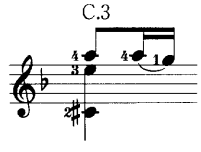

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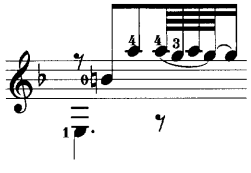

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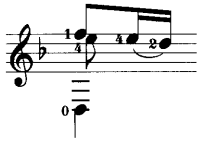

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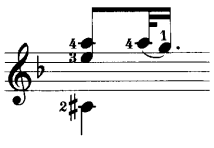

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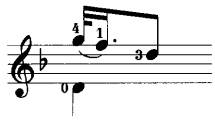

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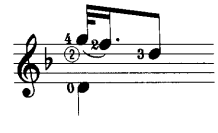

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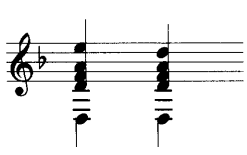

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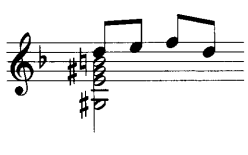

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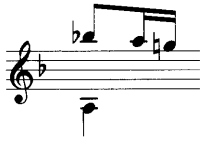

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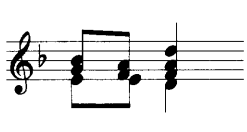

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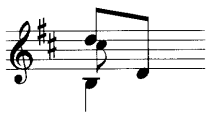

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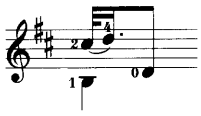

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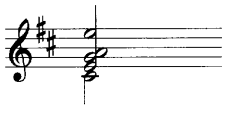

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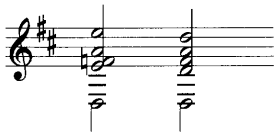

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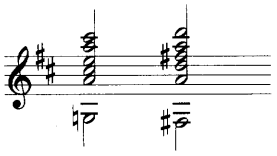

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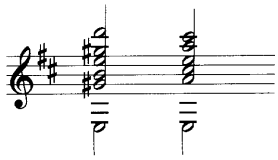

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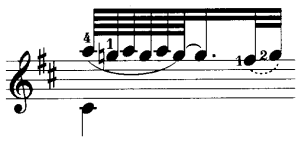

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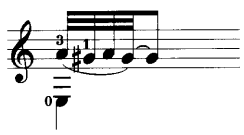

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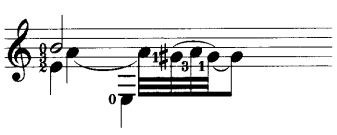

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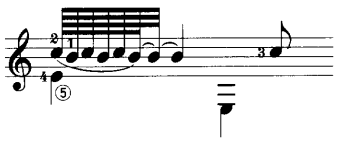

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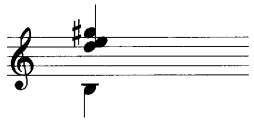

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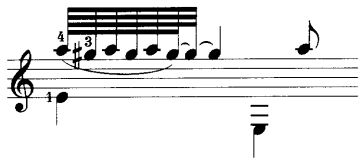

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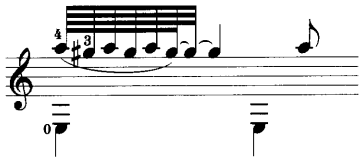

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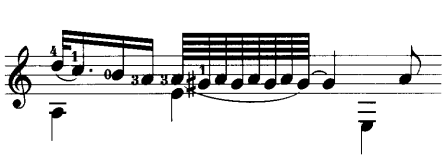

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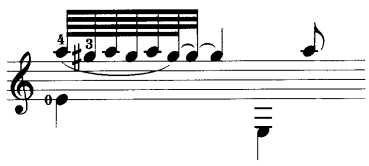

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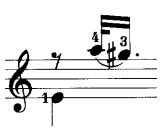

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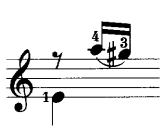

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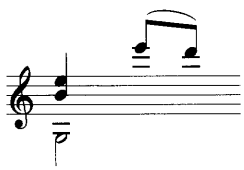

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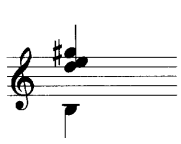

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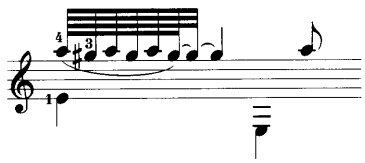

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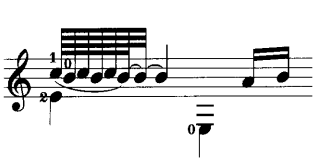

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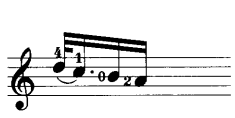

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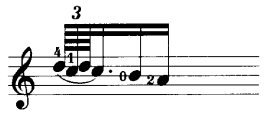

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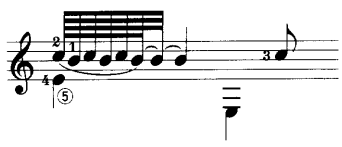

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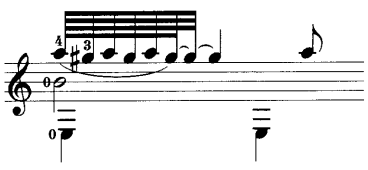
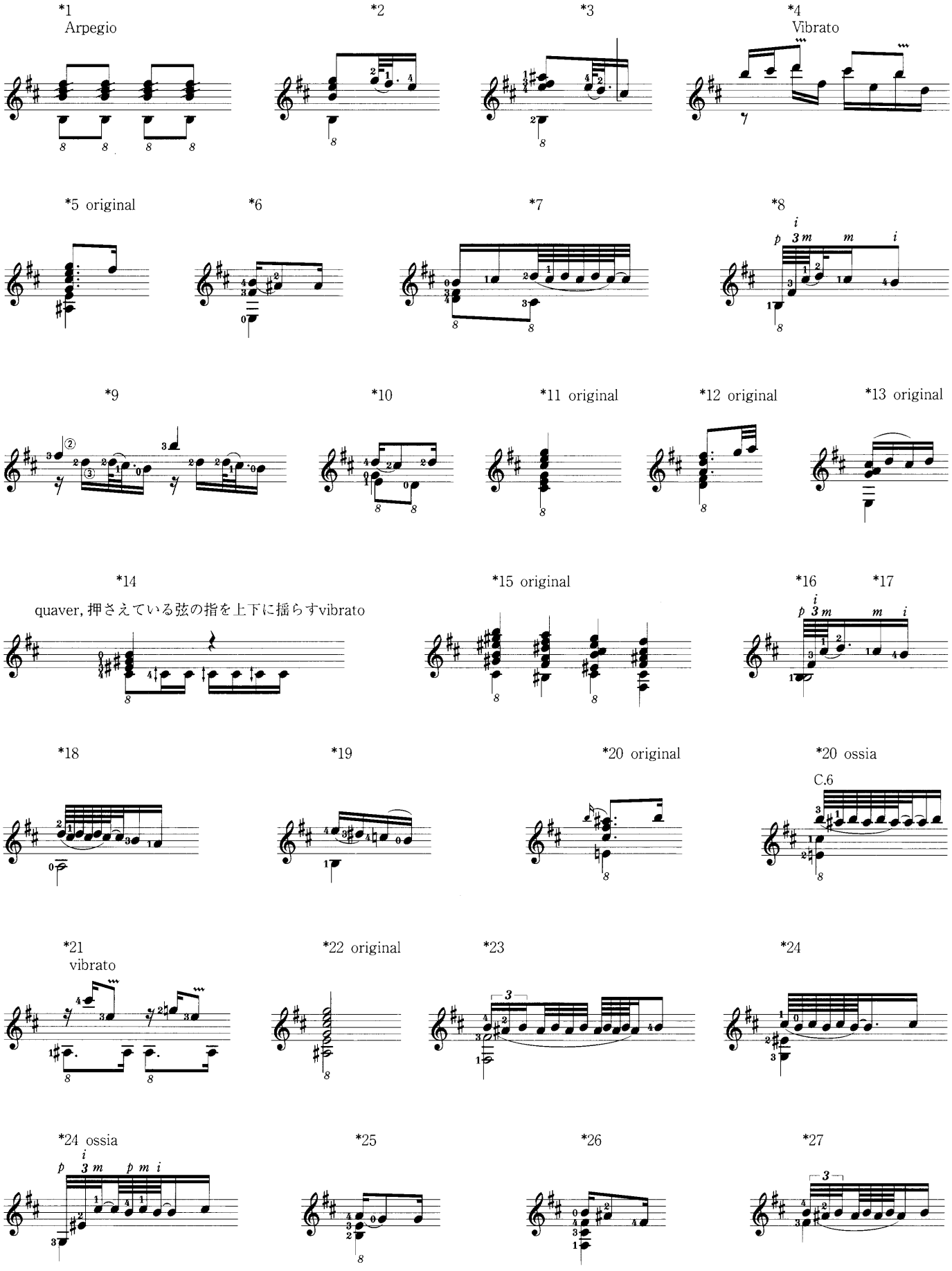


Tombeau

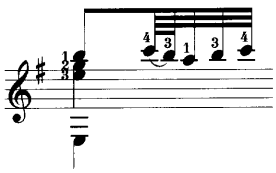
sur la mort de M.Comte de Logy arrivée 1721



Tombeau

sur la mort de M.Cajetan Baron d'Hartig arrivée 1719

*1



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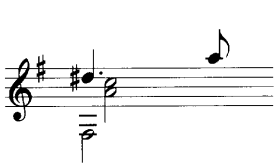

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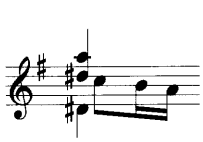

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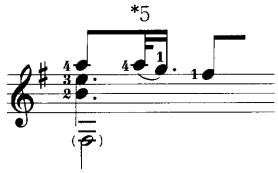

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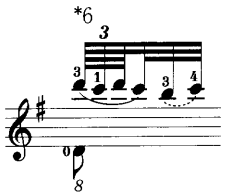

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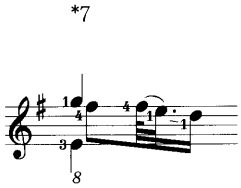

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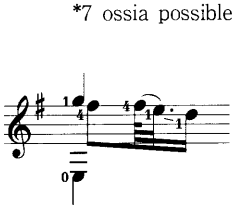

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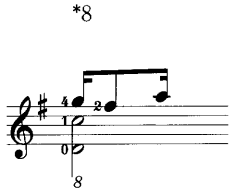

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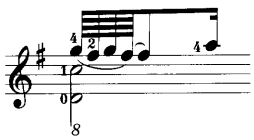

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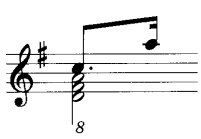

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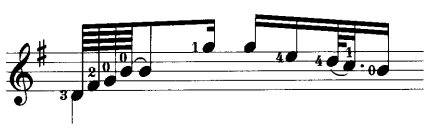

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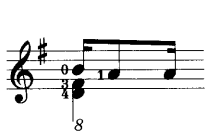

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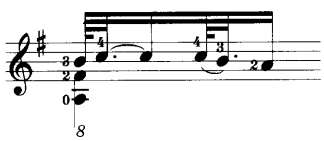

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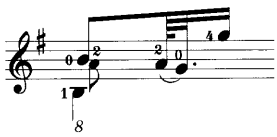

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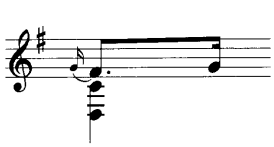

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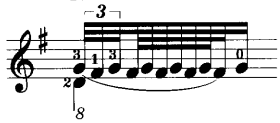

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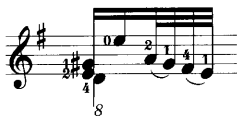

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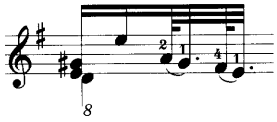

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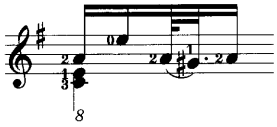

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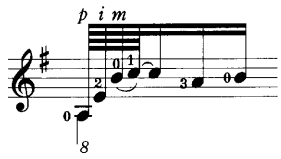

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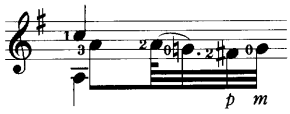

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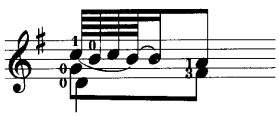

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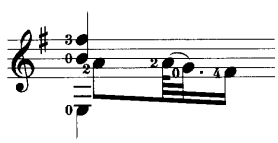

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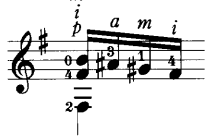

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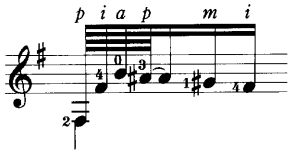

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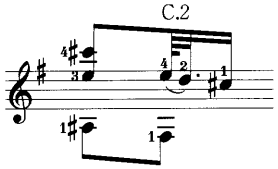

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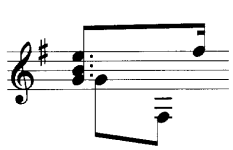

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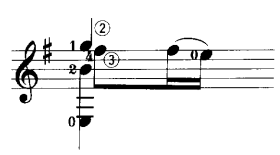

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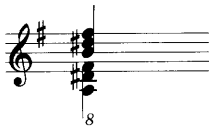

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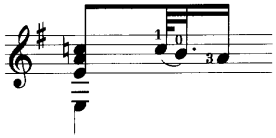

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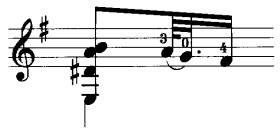

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ギターのためのヴァイス名曲選集 ●

編著者――――――――――佐々木　忠

第1版第1刷発行――――――2009年10月15日

第1版第2刷発行――――――2010年 5月15日

発行――――――株式会社全音楽譜出版社

――――――東京都新宿区上落合2丁目13番3号 〒161-0034

――――――TEL・営業部 03・3227-6270

――――――　　出版部 03・3227-6280

――――――URL　http://www.zen-on.co.jp/

――――――ISBN978-4-11-238504-0

複写・複製・転載等厳禁　Printed in Japan

ISBN978-4-11-238504-0

C3073　¥2300E

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