WILHELM HANSEN EDITION
NR. 3949

Johann Sebastian Bach

Französische Suiten

Nr. 1. d-moll	Nr. 4. Es-Dur
„ 2. c-moll	„ 5. G-Dur
„ 3. h-moll	„ 6. E-Dur

Herausgegeben von

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VORWORT

Die Suite — eine Folge von Tänzen — ist die älteste Form für grössere, zusammenhängende Werke der Instrumentalmusik. Aus ihr entwickelte sich nach und nach die Sonate und die Symphonie. Die vorliegenden fränzösischen und englischen Suiten sind nicht wesentlich voneinander verschieden; die englischen sind etwas reicher, brillanter, und jeder von ihnen geht noch ein Präludium voraus. Über die Herkunft der Namen "französische", "englische" weiss man nichts Bestimmtes. Sie dürften aus der Leipziger Zeit Bachs stammen (1722) und tragen, wie alle Werke Bachs, weder Tempo- noch irgend welche Vortragsvorschriften von ihm selbst; also keine Fortes, keine Pianos, keine Phrasierungen. Der Herausgeber hat sich bemüht, das Bachsche Notenbild nach Möglichkeit zu erhalten; zur Erkenntniss des organischen Baues benützt der Herausgeber das Zeichen ˈ; es bedeutet meist einen thematischen Eintritt in einer Stimme und entspricht einem Atemzeichen, und an Stelle vieler Bezeichnungen empfiehlt er dem Spieler: Gesundheit, Klarheit und Einfachheit in Ton und Vortrag, sorgfältige Phrasierung; dieses schliesst Phantasie, Empfindung und Leben nicht aus — je länger man die Suiten kennt, um so mehr bewundert man die Verschiedenartigkeit des Ausdrucks und das tiefe Empfinden, das Bach in diesen einfachen Stücken offenbart hat.

Von Bachs Sohn, Philipp Emanuel, ist uns folgende Ausführung der Verzierungen überliefert:

AVANT-PROPOS

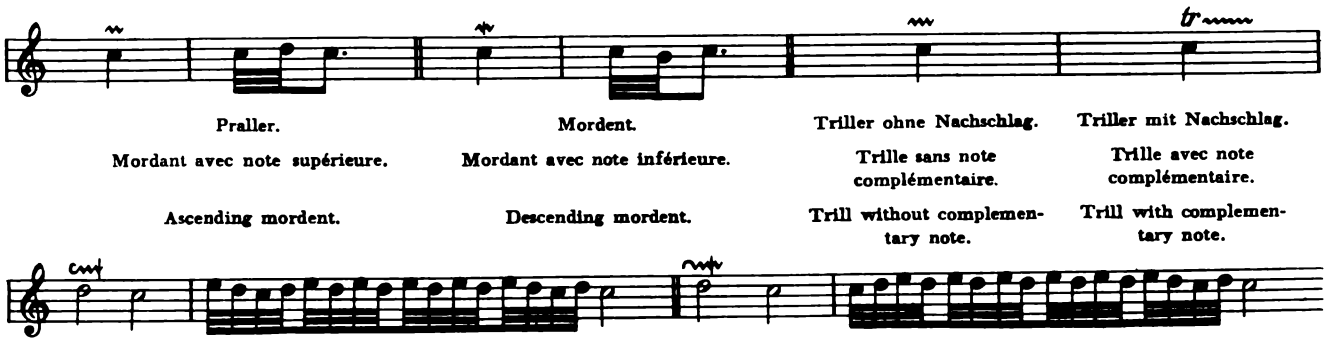
La Suite — une succession de danses — est la forme la plus ancienne qui existe pour les œuvres instrumentales d'une certaine envergure ayant un caractère d'unité. Partant d'ici, l'évolution créa peu à peu la Sonate et la Symphonie. Entre les Suites françaises et anglaises de ce recueil, il n'y pas de différence essentielle; les Suites anglaises sont un peu plus riches et brillantes; elles sont précédées chacune d'un prélude. On ne sait pas exactement l'origine des termes »françaises« et »anglaises«. Elles ont probablement été composées dans la période de Leipzig (1722) et, comme toutes les œuvres de Bach, ne sont pourvues d'aucune indication relative au mouvement et au jeu; on n'y trouve ni forte, ni piano, ni liaisons de phrases. L'éditeur s'est efforcé de conserver au possible l'écriture de Bach et plutôt que de bourrer le texte d'indications, pour la connaissance de l'organisation musicale l'éditeur se sert du signe ˈ; il indique le plus souvent l'entrée thématique d'une partie et elle correspond a un hiatus, nous préférons recommander à l'exécutant un ton et un jeu sains, clairs et simples; cela ne veut pas dire qu'il faille exclure l'imagination, le sentiment et la vie — plus on étudie les Suites, plus on en vient à admirer la richesse et la profondeur sentimentale que Bach révèle dans ces pièces si simples'

La tradition a conservé la méthode suivante de rendre les agréments, suivant les explications de Philippe Emanuel, un des fils de Bach:

PREFACE

The suite, a succession of dances, is the oldest existing form of larger instrumental works having a certain unity of style. From this the Sonata and Symphony were gradually evolved. There is no essential difference between the French and English suites which follow here. The English are somewhat richer and more brilliant in texture and each is preceded by a prelude. Nothing definite is known about the origins of the headings "French" or "English". The suites were probably composed during Bach's Leipzig period (1722), and, just as in his other works, Bach gave no direction as to interpretation, there are neither "fortes", "pianos", or any indication as to phrasing. The Editor has made every effort to keep as close as possible to Bach's intentions. To make the recognition of the organic structure clear, the Editor uses the sign "ˈ", which usually indicates the entrance of the theme in one of the parts and is equivalent to a breathing-pause. Instead of overloading the text with other signs, he suggests that the performer should concentrate on clear, simple, vigorous tone and delivery, as well as careful phrasing, which by no meams excludes imagination, sensibility, and spontaneity. The longer one studies the suites, the more one admires the richness and depth of feeling revealed by Bach in these simple pieces.

From Bach's son Philipp Emanuel we have the following explanation for the performance of the various ornaments:



Praller.
Mordant avec note supérieure.
Ascending mordent.

Mordent.
Mordant avec note inférieure.
Descending mordent.

Triller ohne Nachschlag.
Trille sans note complémentaire.
Trill without complementary note.

Triller mit Nachschlag.
Trille avec note complémentaire.
Trill with complementary note.

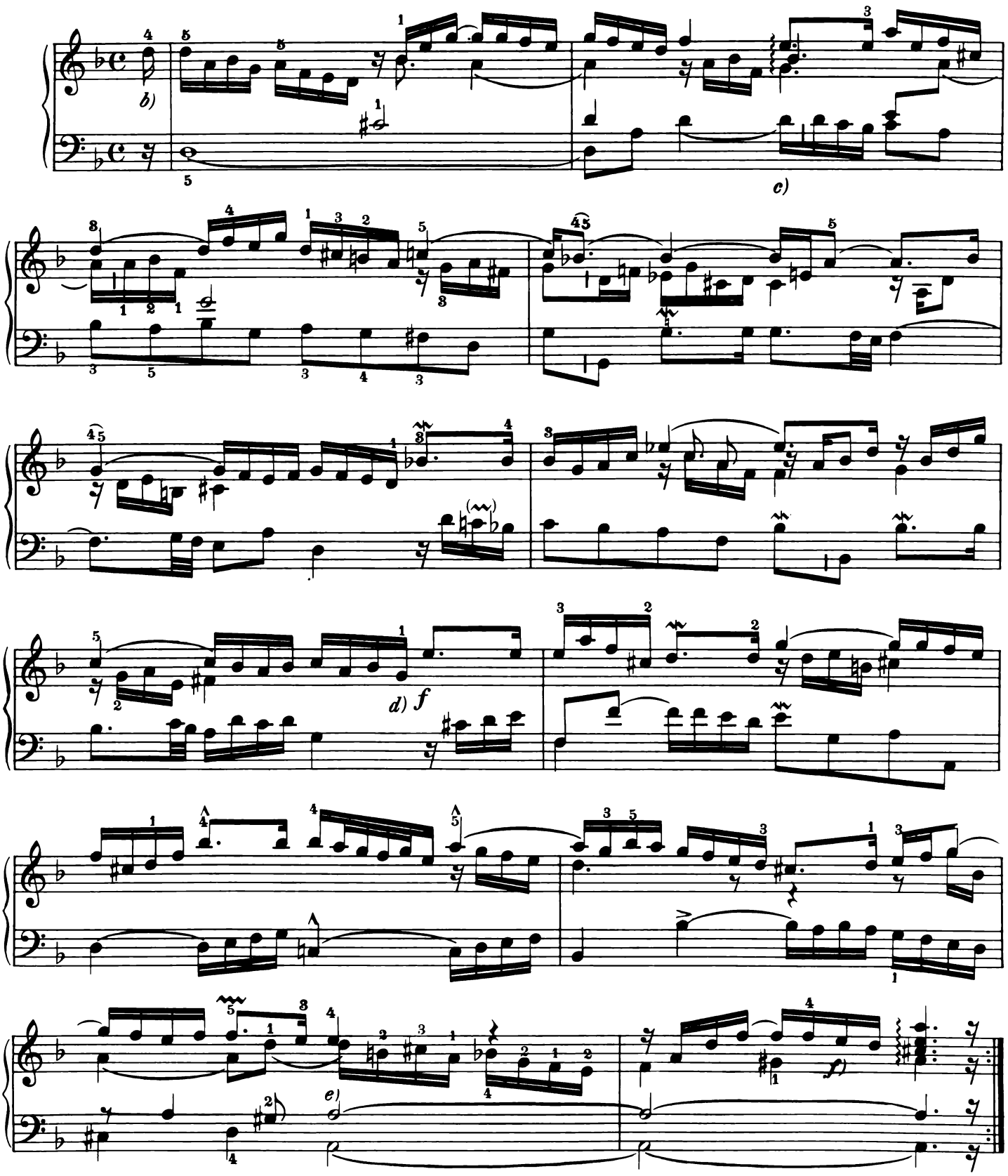
Triller mit Doppelschlag von oben.
Trille à double répétition à l'aide de la note supérieure.
Trill with double turn from above.

Triller mit Doppelschlag von unten.
Trille à double répétition à l'aide de la note inférieure.
Trill with double turn from below.

I

ALLEMANDE a)

Johann Sebastian Bach



a) Molto moderato (mit vollem Ton)
b) f, sempre legato
c) Die Interpunktionszeichen (!) deuten den motivischen Bau an und sollen zu ausdrucksvoller Deklamation anregen.
d) più f | *f) f*
e) ten.

a) Molto moderato (sonore)
b) f, sempre legato
c) Les signes de ponctuation (!) servent à indiquer la structure en motifs. Leur but est aussi de faire observer une déclamation bien expressive de la phrase musicale.

a) Molto moderato (sonorous)
b) f, sempre legato
c) The punctuation marks (!) are to indicate the structure of the motives. Their aim is also to inspire the performer to phrase very expressively

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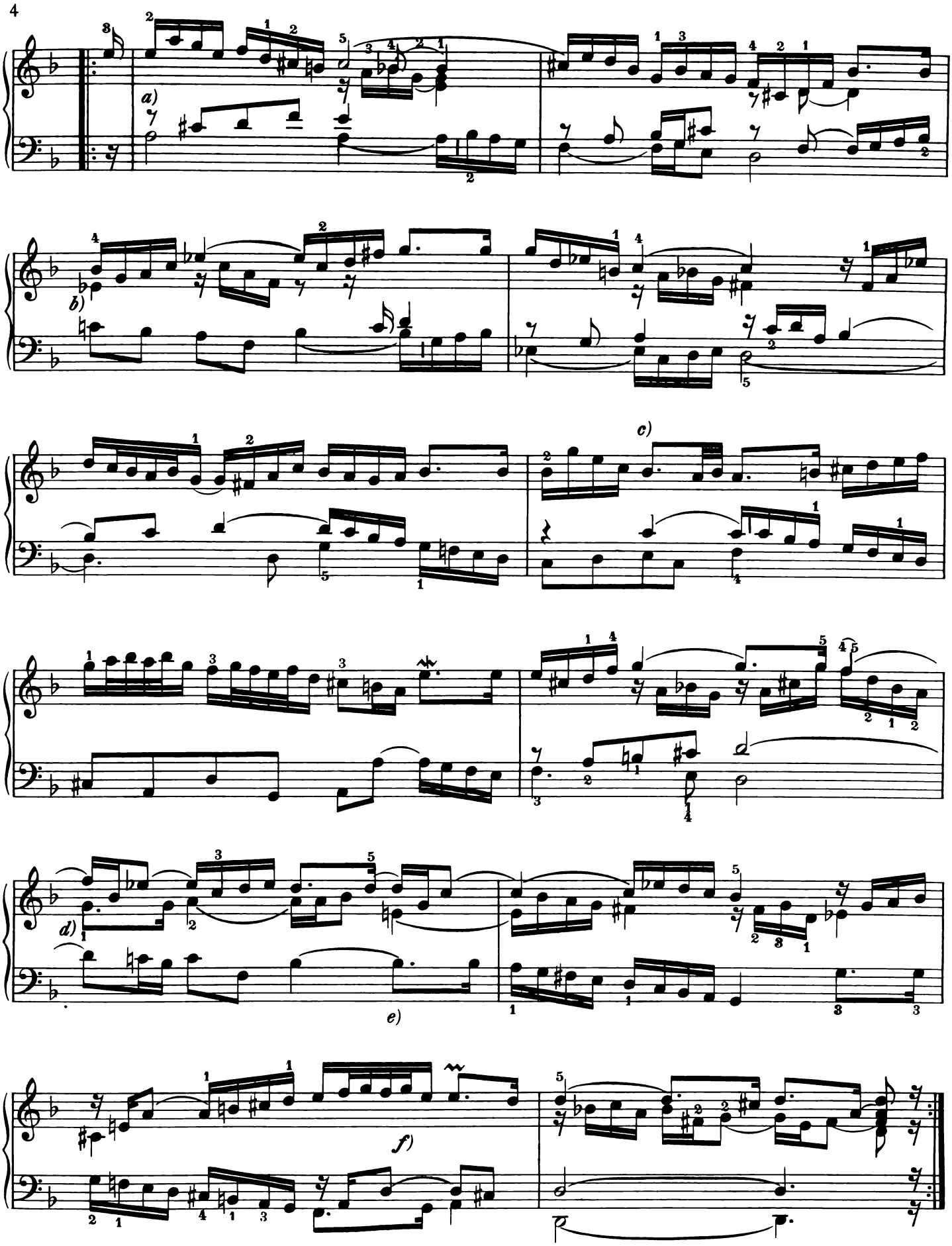


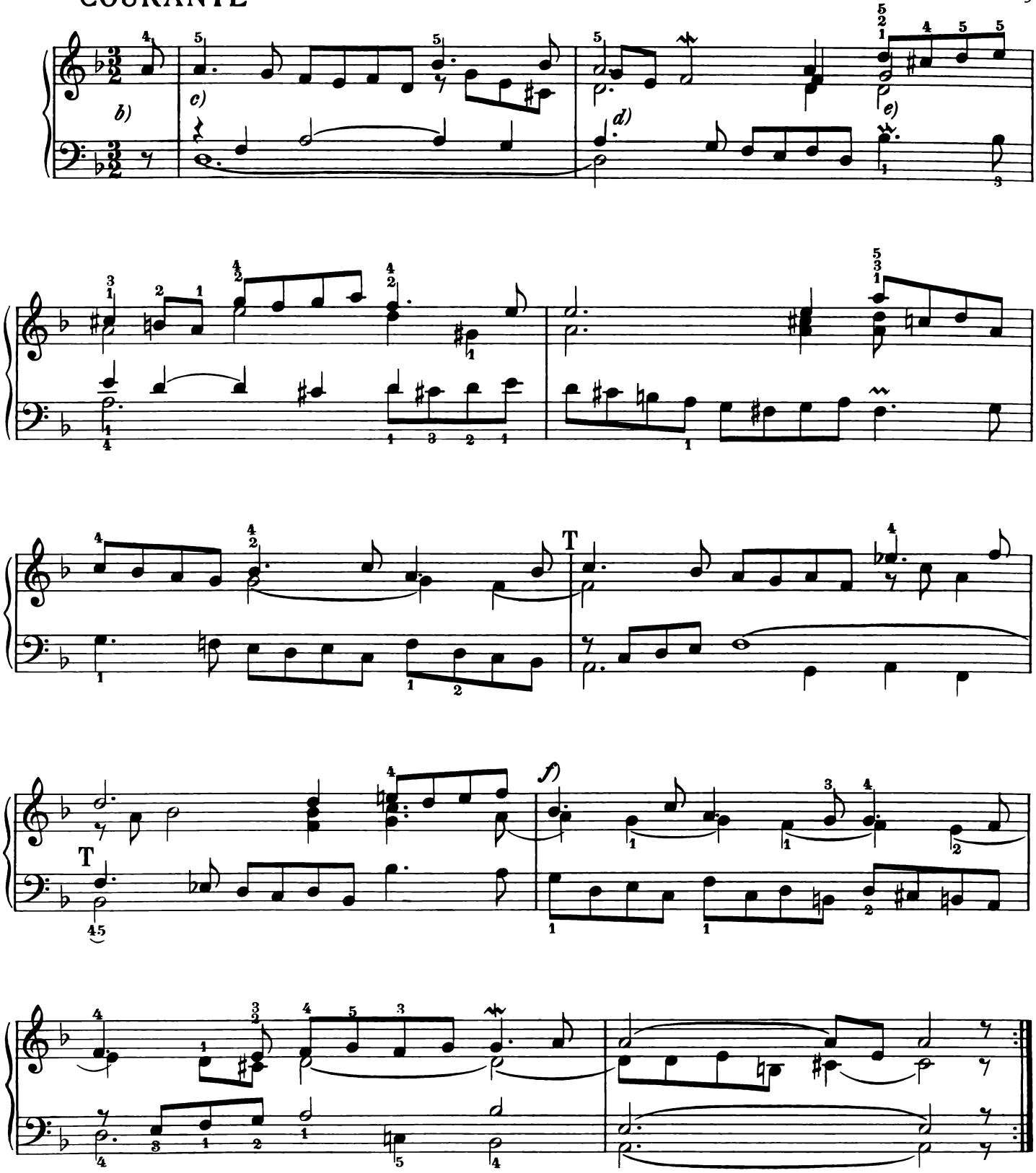
a) *mf*
b) *p*

c) ***Herausgeber empfiehlt hier einen tr***
Nous recommandons de se servir ici d'un trille.
The Editor recommends a trill here.

d) *dolce*
e) *espress.*

f) *f*

COURANTE a)



a) *Molto allegro*

b) *f, energico*

c) *Man beachte den dreiteiligen Rhythmus in Halben mit dem Schwerpunkt auf eins und die Gliederung in 4 + 6 Takte des ersten und 6 + 8 Takte des zweiten Teils; die Wiederkehr des ersten Motivs ist jeweilen mit* T *gekennzeichnet.*

d) *marc.*

e) *Kleine Hände nehmen das d in die Linke.*

f) *Die streng zweistimmige Ausführung der rechten Hand erfordert Aufmerksamkeit.*

a) *Molto allegro*

b) *f, energico*

c) *Remarquez le rythme à trois temps en blanches avec le temps lourd sur 1, le groupement en 4 + 6 mesures dans la première partie, en 6 + 8 mesures dans la seconde; la reprise du premier motif est désignée partout par* T

d) *marc.*

e) *Les petites mains prennent le re avec la gauche.*

f) *Veillez attentivement à ce que la droite détache avec précision les deux voix.*

a) *Molto allegro*

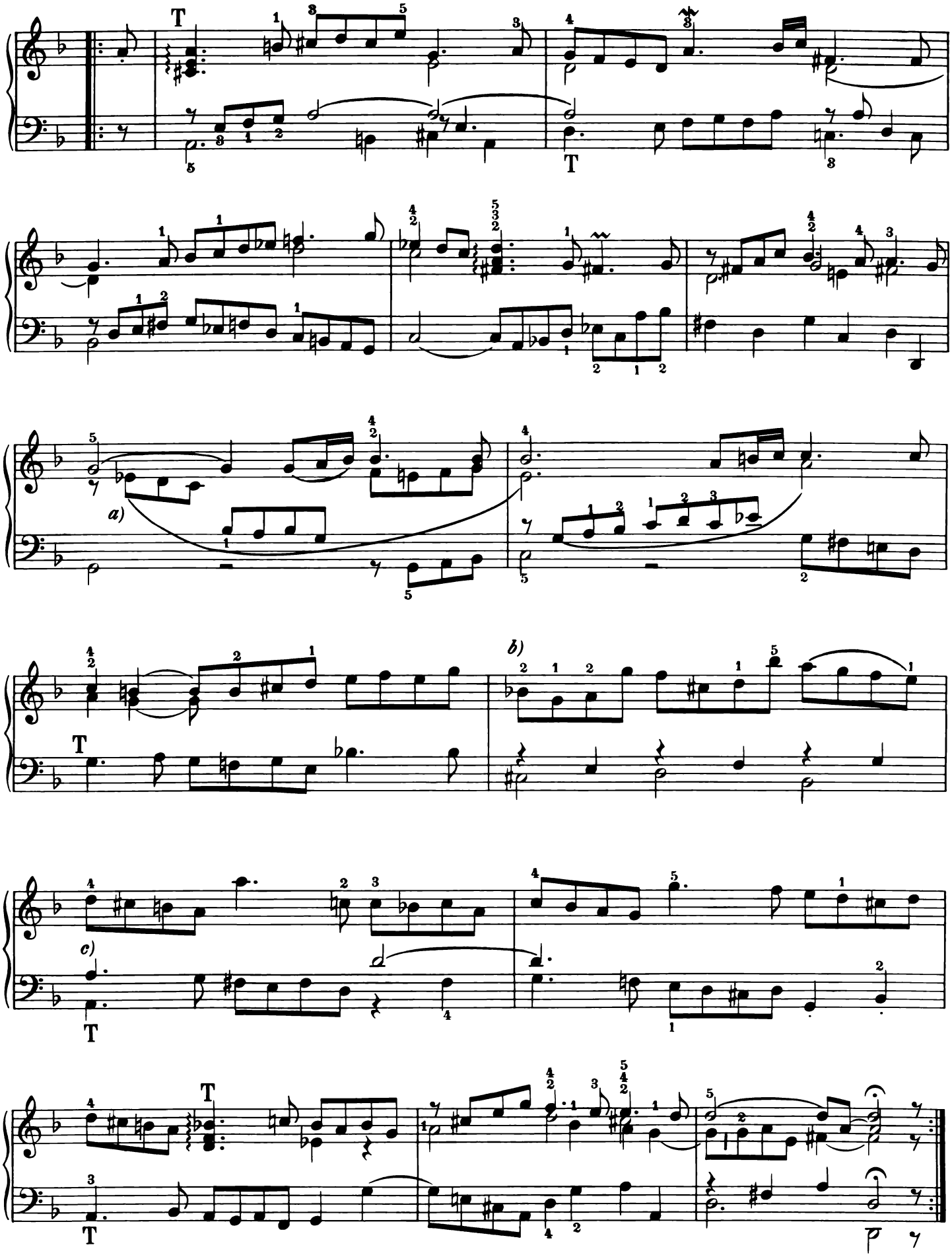
b) *f, energico*

c) *Your attention is called to the tri-partie rhythm, the stress being laid on 1, and to the grouping in 4 + 6 bars in the first part, and 6+8 bars in the second part, as well as to the repetition of the first motive wherever* T *is indicated.*

d) *marc.*

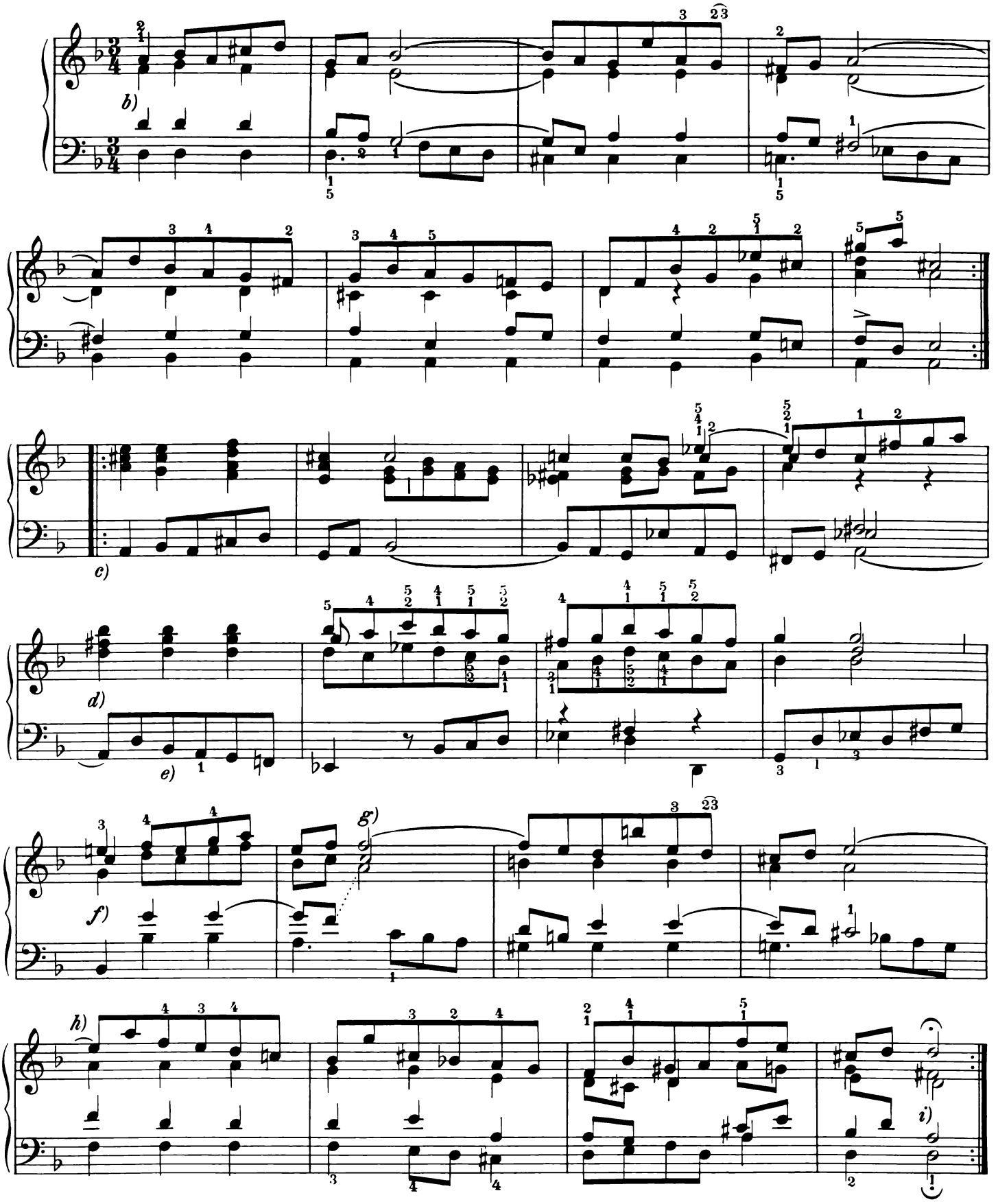
e) *Small hands may take the d in the left hand.*

f) *Take particular care to separate the two voices in the right hand.*



a) p | b) Phras.: Phras.: Phras.: | c) f

SARABANDE *a)*



a) Andante
Dieses herrliche Stück sollte mit grösster Empfindung vorgetragen werden. Man beachte die chromatische Führung des Basses und die Imitation der Sopranmelodie im Bass des zweiten Teils.

b) p, espressivo, sempre molto legato
c) mf espressivo

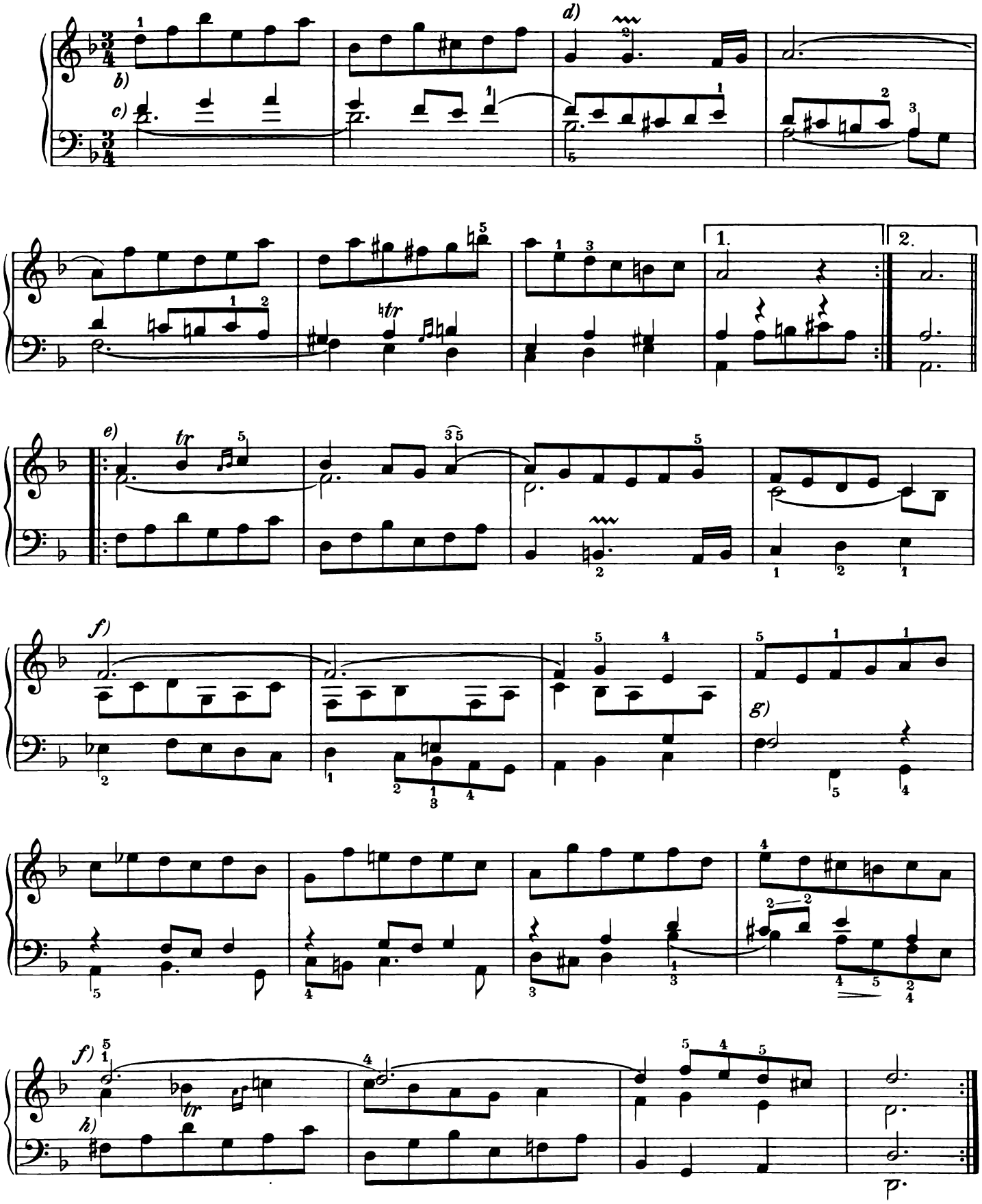
a) Andante
Cette pièce admirable doit être jouée avec beaucoup d'expression. Remarquez la marche chromatique de la basse et l'imitation de la mélodie du soprano par la basse dans la seconde partie.

d) f
e) espress.
f) pp
g) ten.

a) Andante
This delightful piece should be played with most subtle feeling. Watch the chromatic march of the bass and the imitation of the soprano melody in the bass of the second part.

h) ben legato
i) pp

MENUET I *a)*



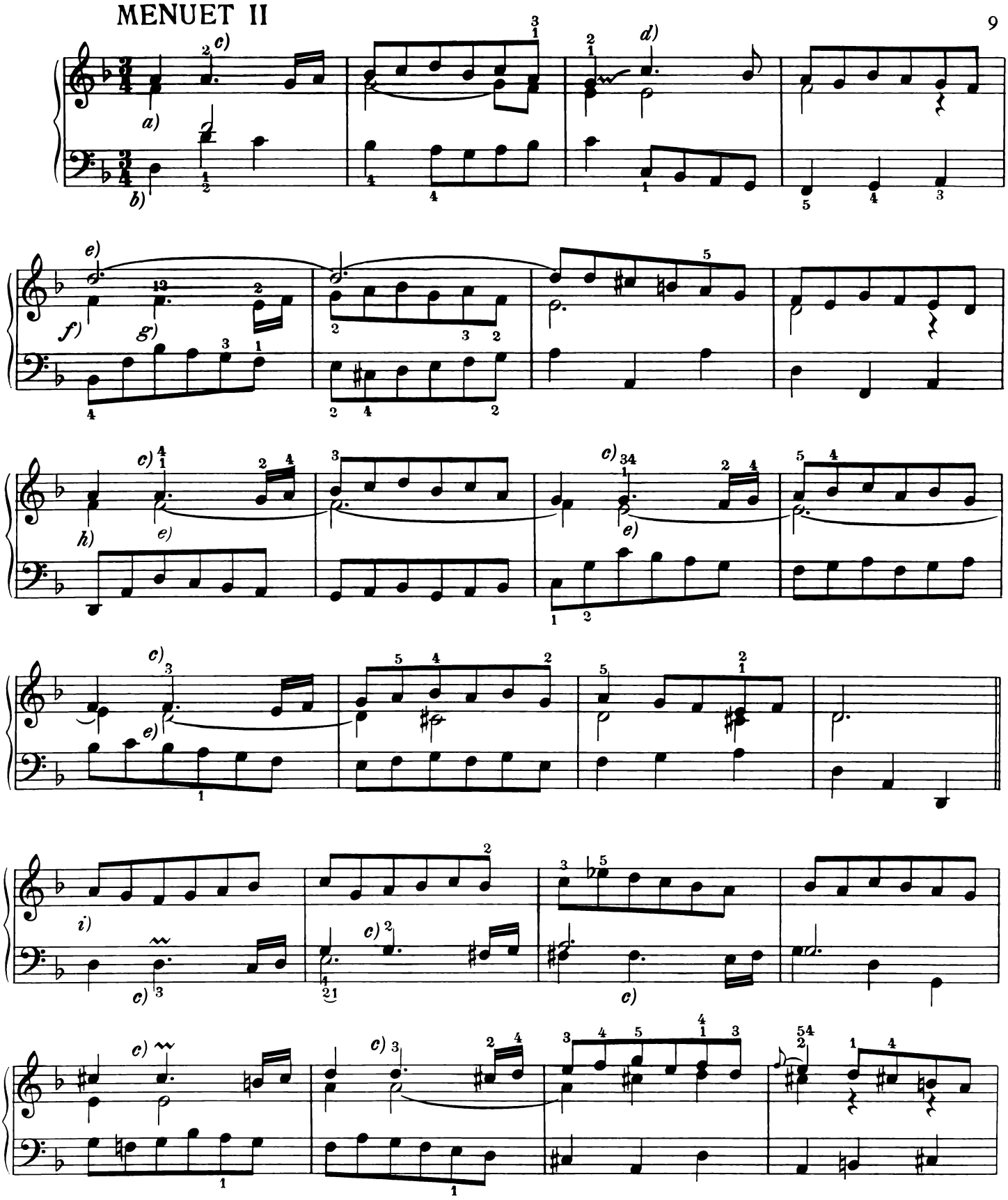
a) Moderato
b) legato
c) espress. legato

d) Das Viertel vor dem Triller leicht abheben.
La noire devant le trille légèrement détaché.
The crotchet before the trill slightly detached.

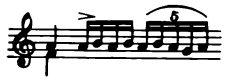
e) Hier imitiert der Bass den Sopran des ersten Teils, der Sopran den Alt. espress.
La basse imite ici le soprano de la première partie, le soprano imite le contralto. espress.
Here the bass imitates the soprano in the first part, and the soprano the contralto. espress.

f) ten.
g) p
h) espress.

MENUET II

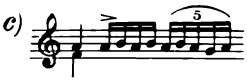


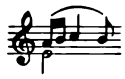
a) p grazioso
b) Im Bass leicht abgehobene Viertel.
c) Ein mit der Hauptnote beginnender Triller dürfte dem Charakter des Stücks entsprechen. Das erste Viertel vor dem Triller jeweilen leicht abgehoben:



a) p grazioso
b) Les noires dans la basse légèrement détachées.
c) Un trille commençant sur la note principale répondrait bien au caractère de ce morceau. La première noire avant le trille partout légèrement detachée:

a) p grazioso
b) The crotchets in the bass slightly detached
c) A trill beginning with the principal note would accord well with the character of the piece. The first crotchet before the trill always slightly detached.

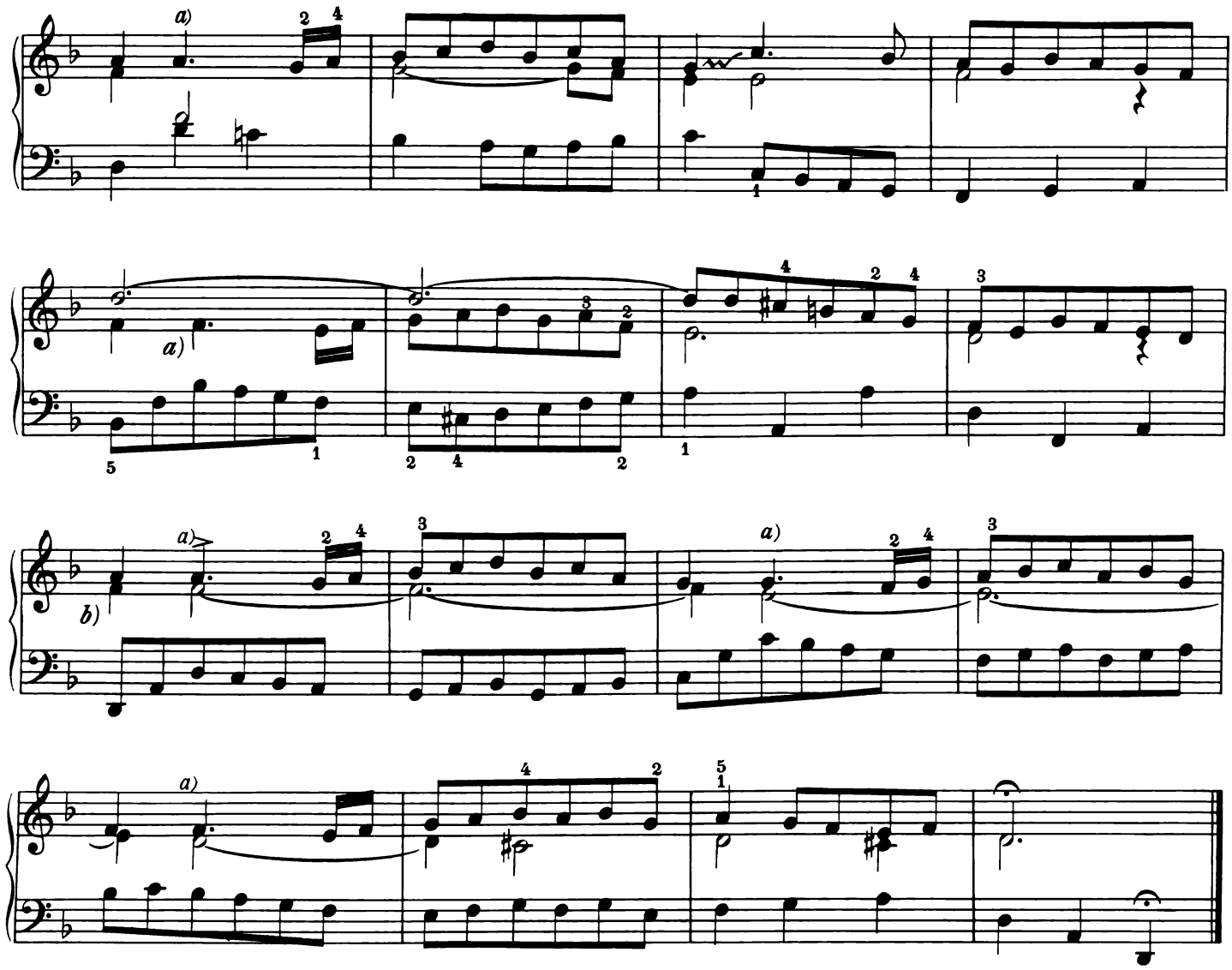




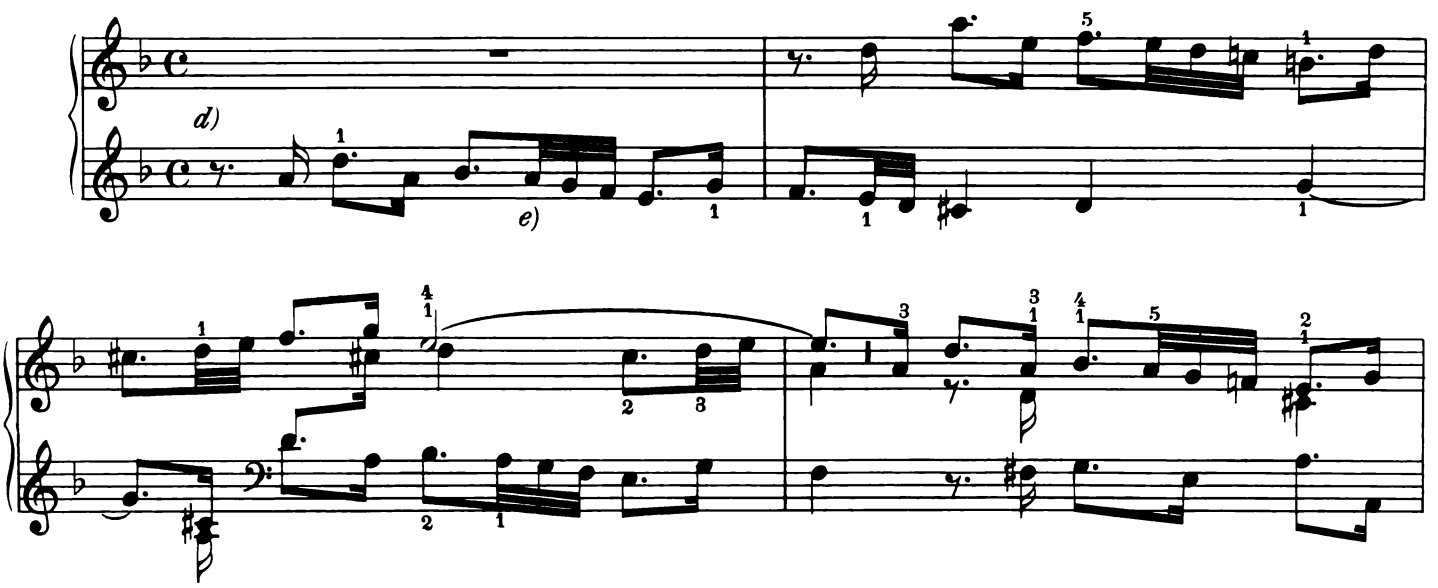
e) ten.
f) marc.

g) Siehe c)
Voir c)
See c)

h) mf
i) p



GIGUE c)

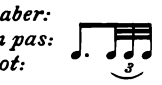


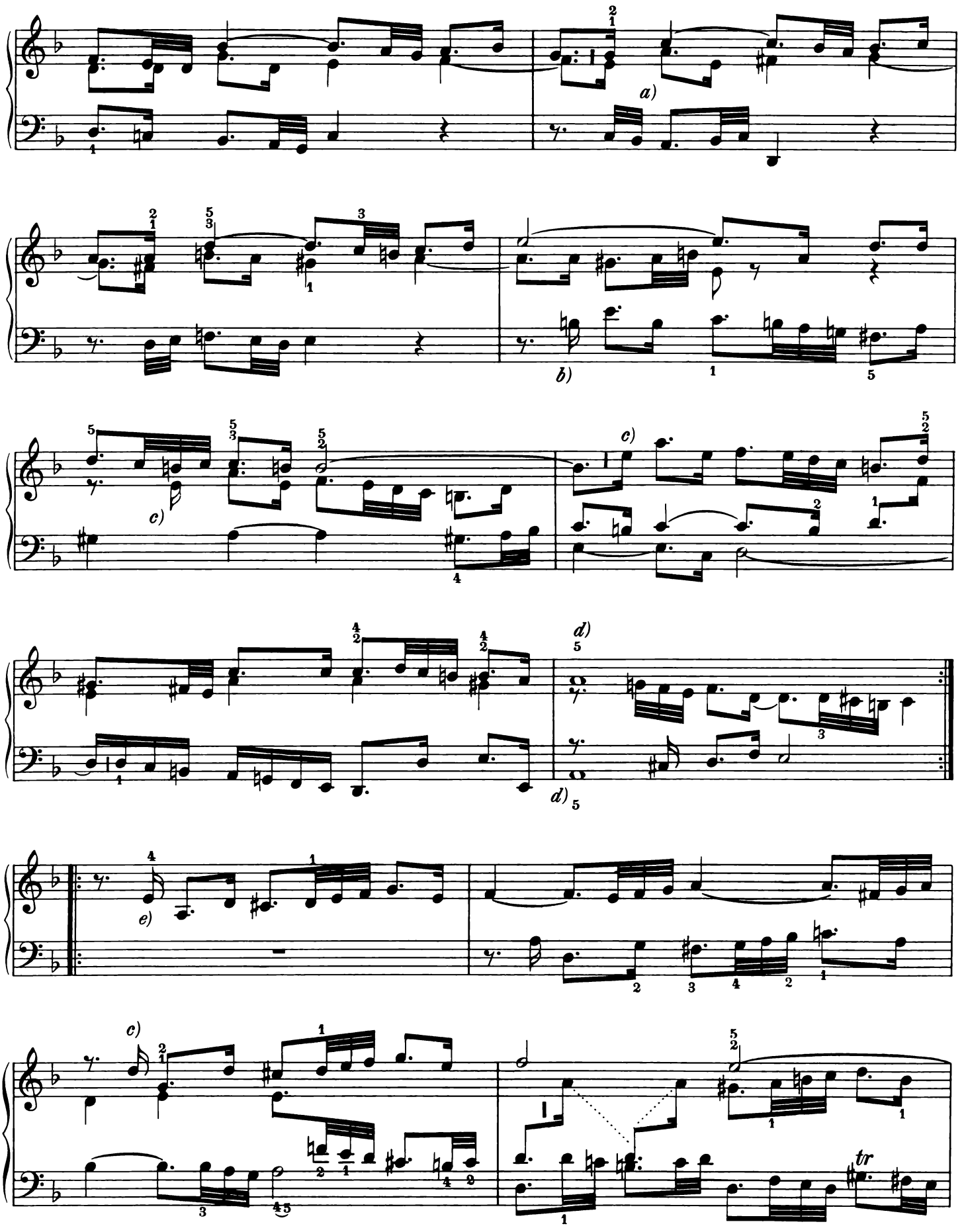
a) *Siehe S. 9*
Voir p. 9
See p. 9

b) *mf*
c) *Moderato (energico)*
d) *molto f e non legato*

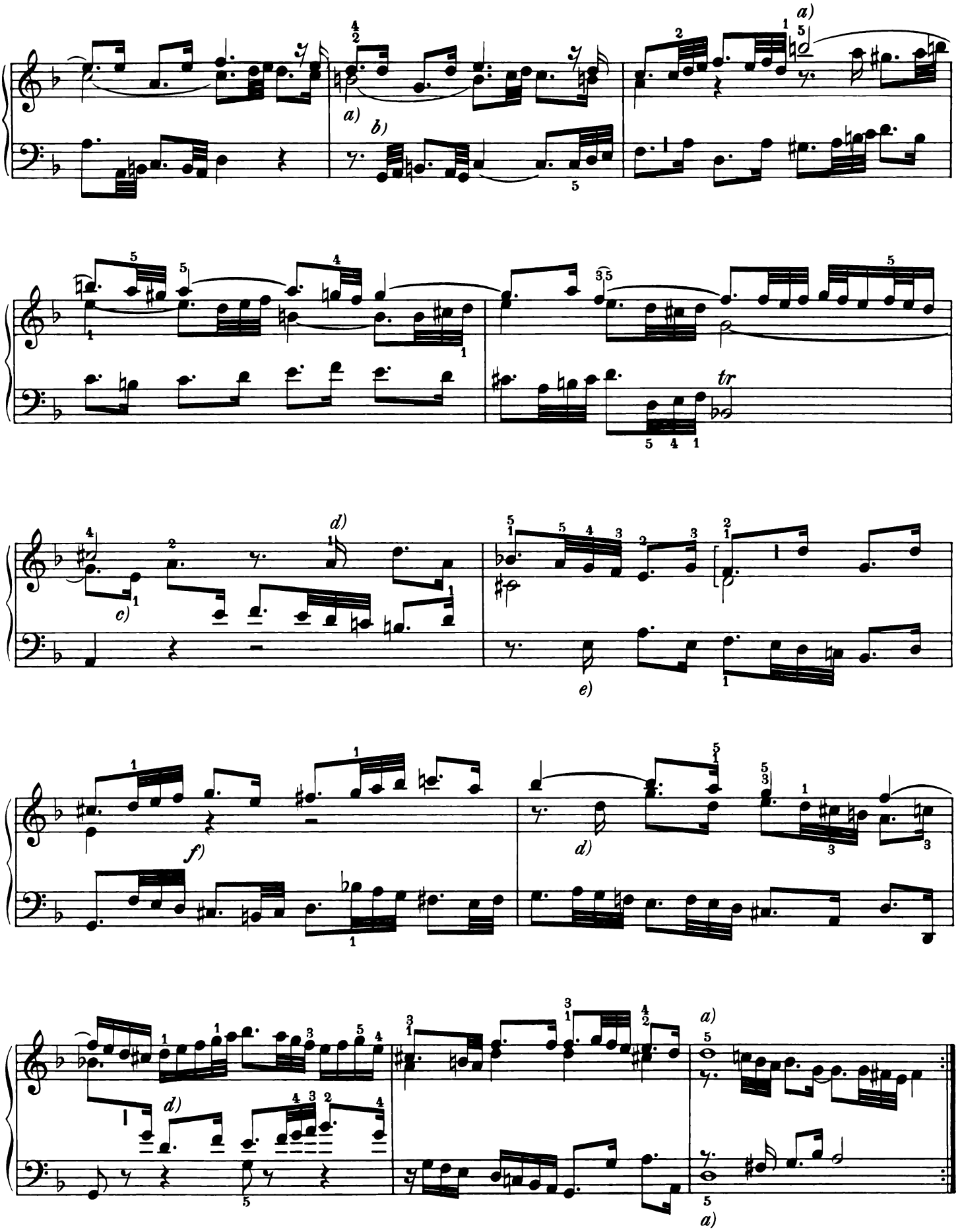
e) *Die genauere Notierung dieser Figur würde heissen:*
Notation exacte de la figure:
The exact notation of this figure would be like this:

nicht aber:
et non pas:
but not:





a) più f | *c) marc.* | *e) f*
b) f marc. | *d) ten.*



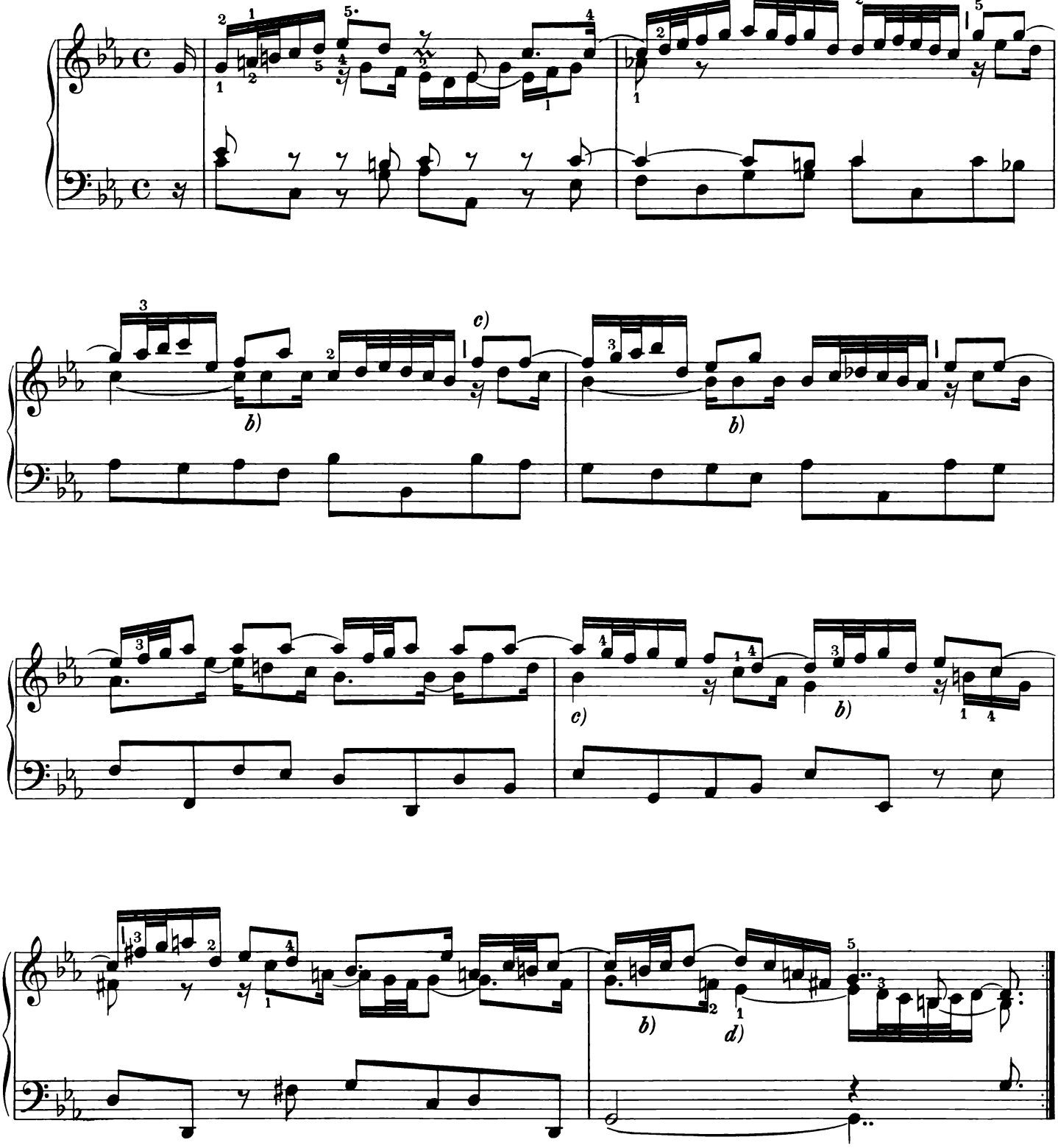
a) ten. | *c) f* | *e) f marc.*
b) meno f | *d) marc.* | *f) più f*

FRANZÖSISCHE SUITEN

II

ALLEMANDE a)

Johann Sebastian Bach



a) Lento, sempre legato e cantabile.
Man bemühe sich, in der rechten Hand ein Duett zwischen zwei Stimmen, einer helleren und einer dunkleren, auszuführen.

a) Lento, sempre legato e cantabile.
La main droite doit s'efforcer de jouer un duo de deux voix, l'une plus claire, l'autre plus profonde.

a) Lento, sempre legato e cantabile.
With the right hand try to play a duet between a lighter and a darker voice.

b) p | c) f | d) dolce

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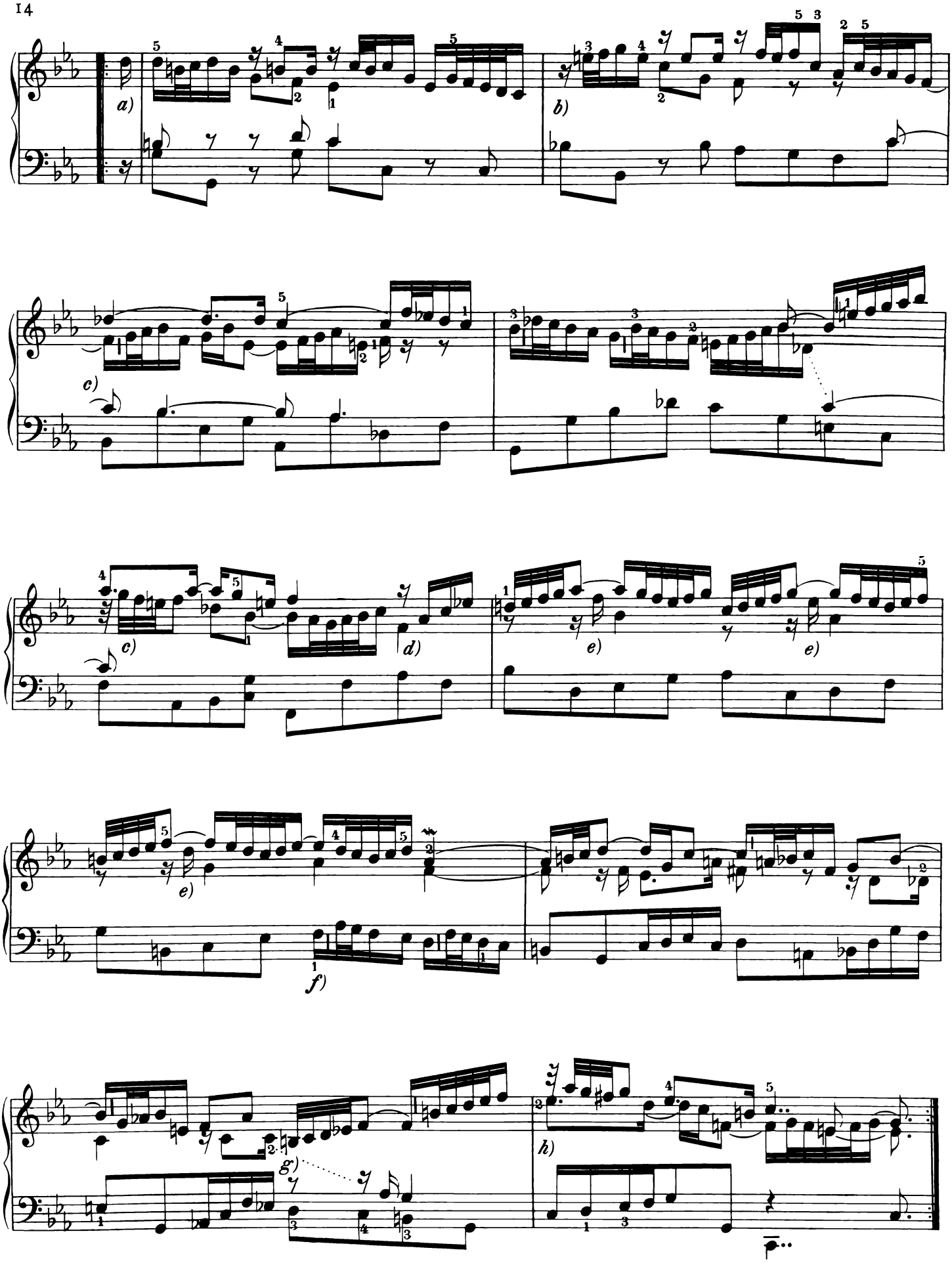


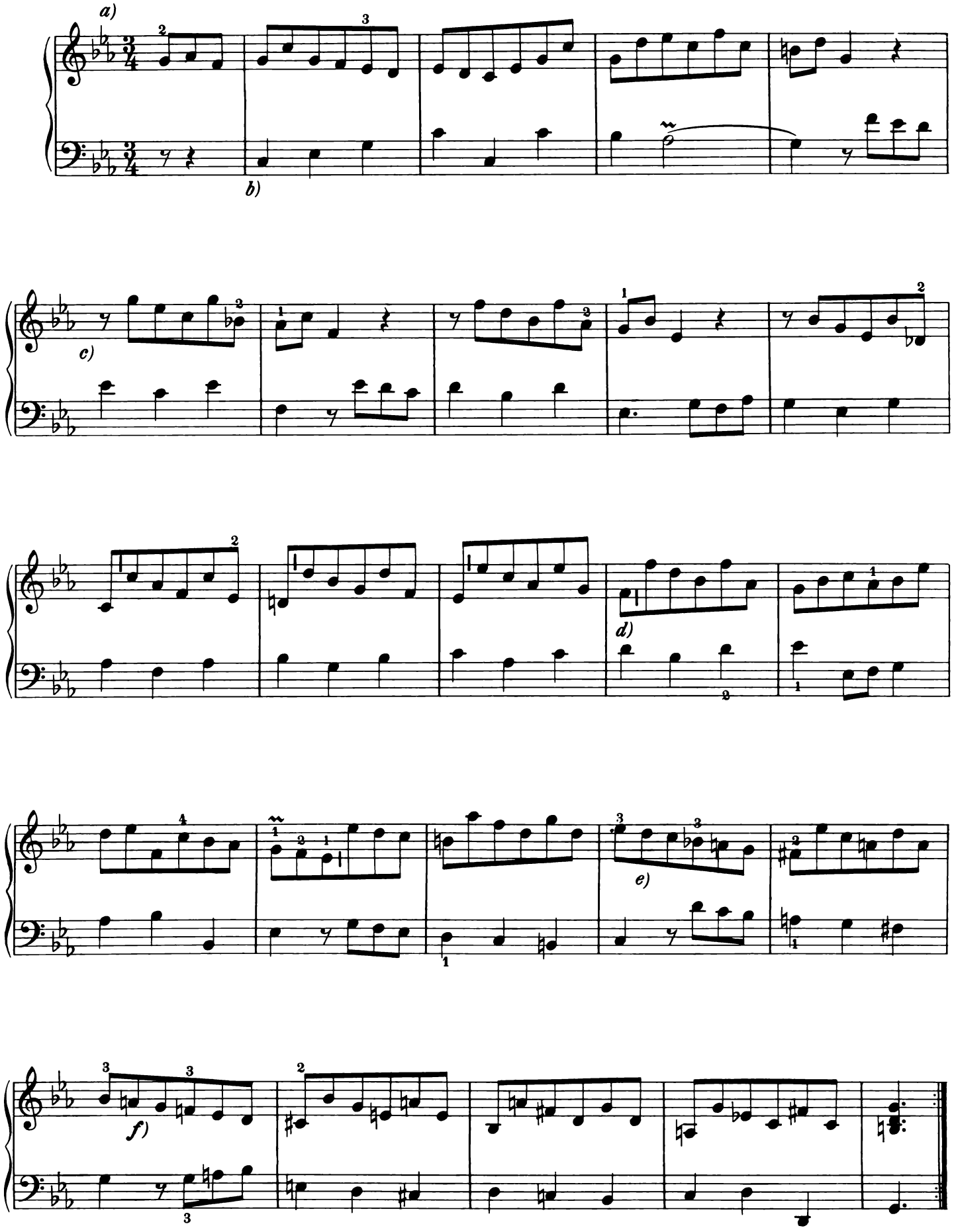
a) *p*
b) *più f*
c) *f*
d) *più dolce*

e) *Die Sechzehntelnote staccato, die Viertel tenuto.*
La double-croche staccato, le noire tenuto.
The semiquaver staccato, the crotchet tenuto.
f) *espress.*

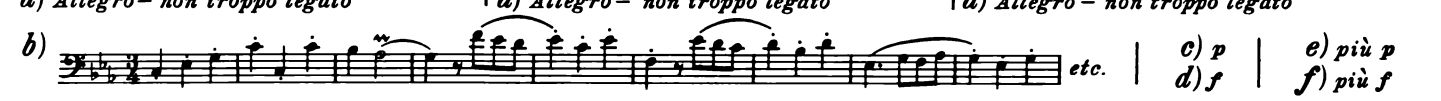
g) *Herausgeber glaubt, Bachs Absicht war:*
Nous croyons que l'intention de Bach était la suivante:
In the Editor's opinion, Bach's intention was:

h) *f*

COURANTE



a) *Allegro – non troppo legato*



| a) *Allegro – non troppo legato*

| a) *Allegro – non troppo legato*

| *c) p* *d) f* | *e) più p* *f) più f*

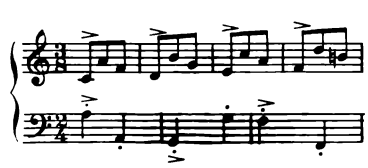
a) *f*

b) *f legato*

c) *p, Viertel abgehoben.*
p, le noire détaché.
p, the crotchet detached.

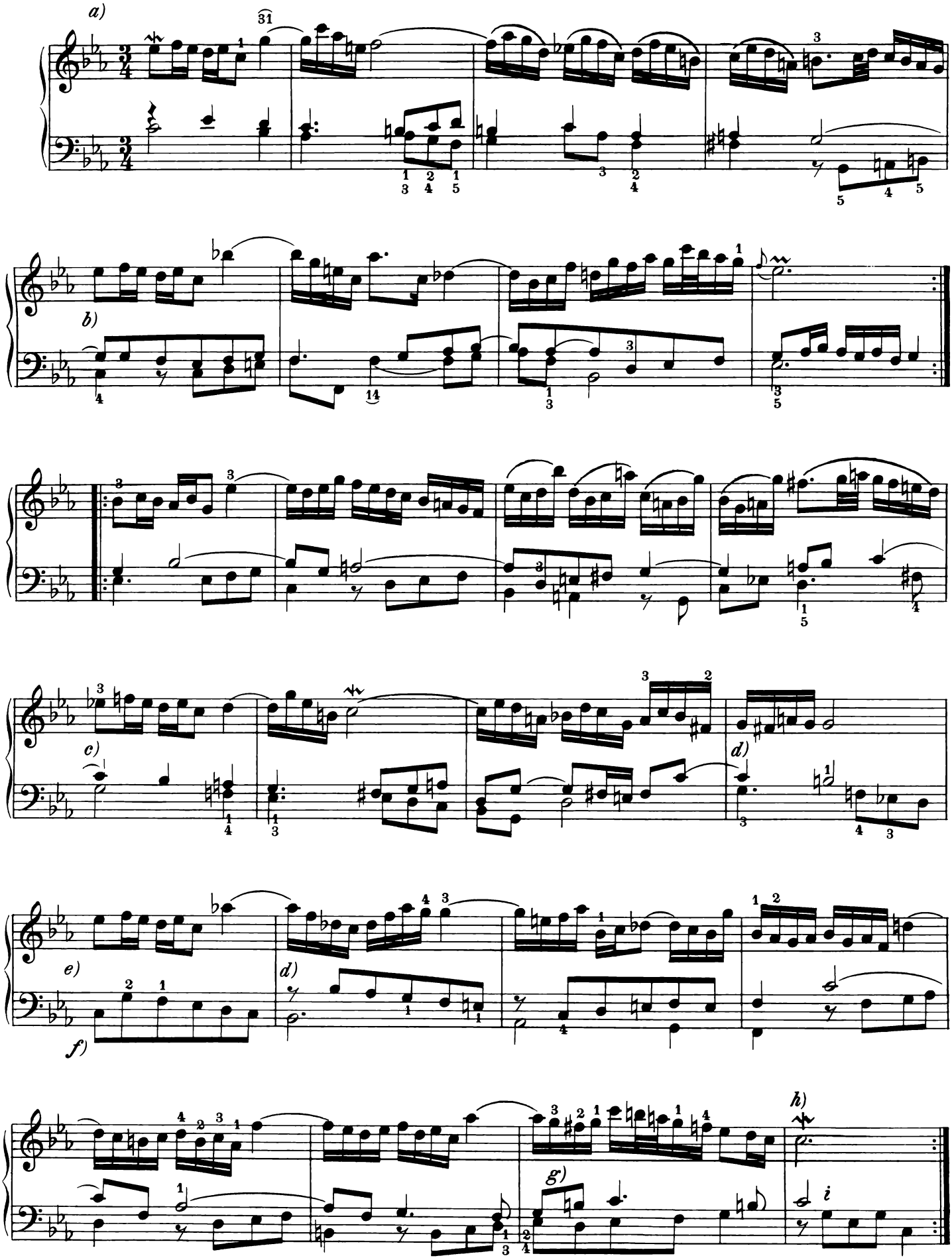
d) *più f*

e) *Es ist vielleicht etwas gewagt, aber möglich, an folgende Rhythmisierung dieser Takte zu denken:*
On pourrait, avec un certain sans gêne se servir du rythme suivant pour ees mesures:
It might be somewhat bold, but not impossible, to use here the following rhythm, viz:



f) *cresc.*

SARABANDE



a) Andante. Ausdrucksvolles cantabile. Strenges legato in allen drei Stimmen. p dolce

a) Andante. Cantabile expressif. Les trois voix strictement legato. p dolce

a) Andante. Impressive cantabile. Strictly legato in all 3 voices. p dolce

b) mf
c) p

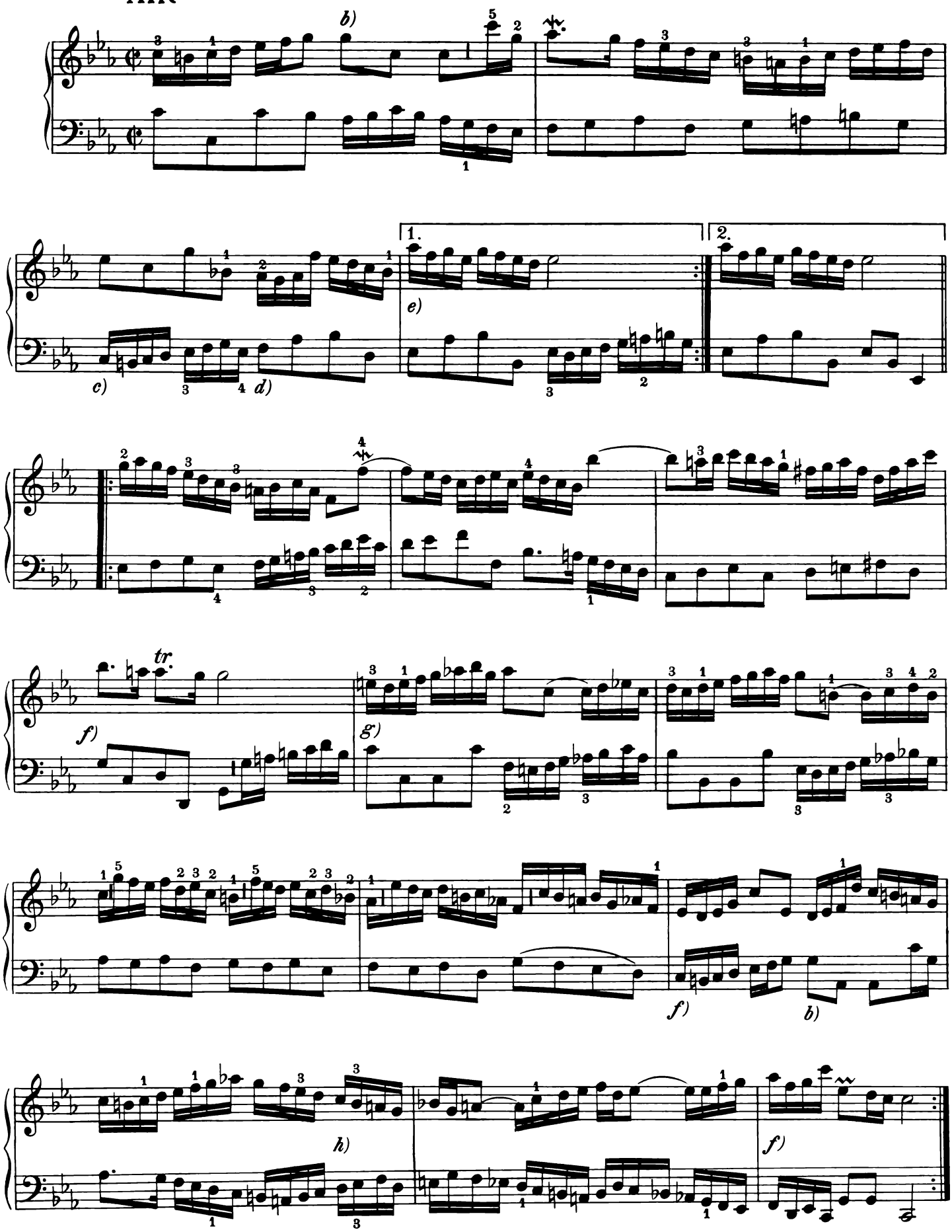
d) dolce
e) più f

f) sempre legato
g) f

h)

i) pp

AIR *a)*



a) Allegretto, semplice.

b) Diese Achtel marcato
Cette croche marcato
This quaver marcato

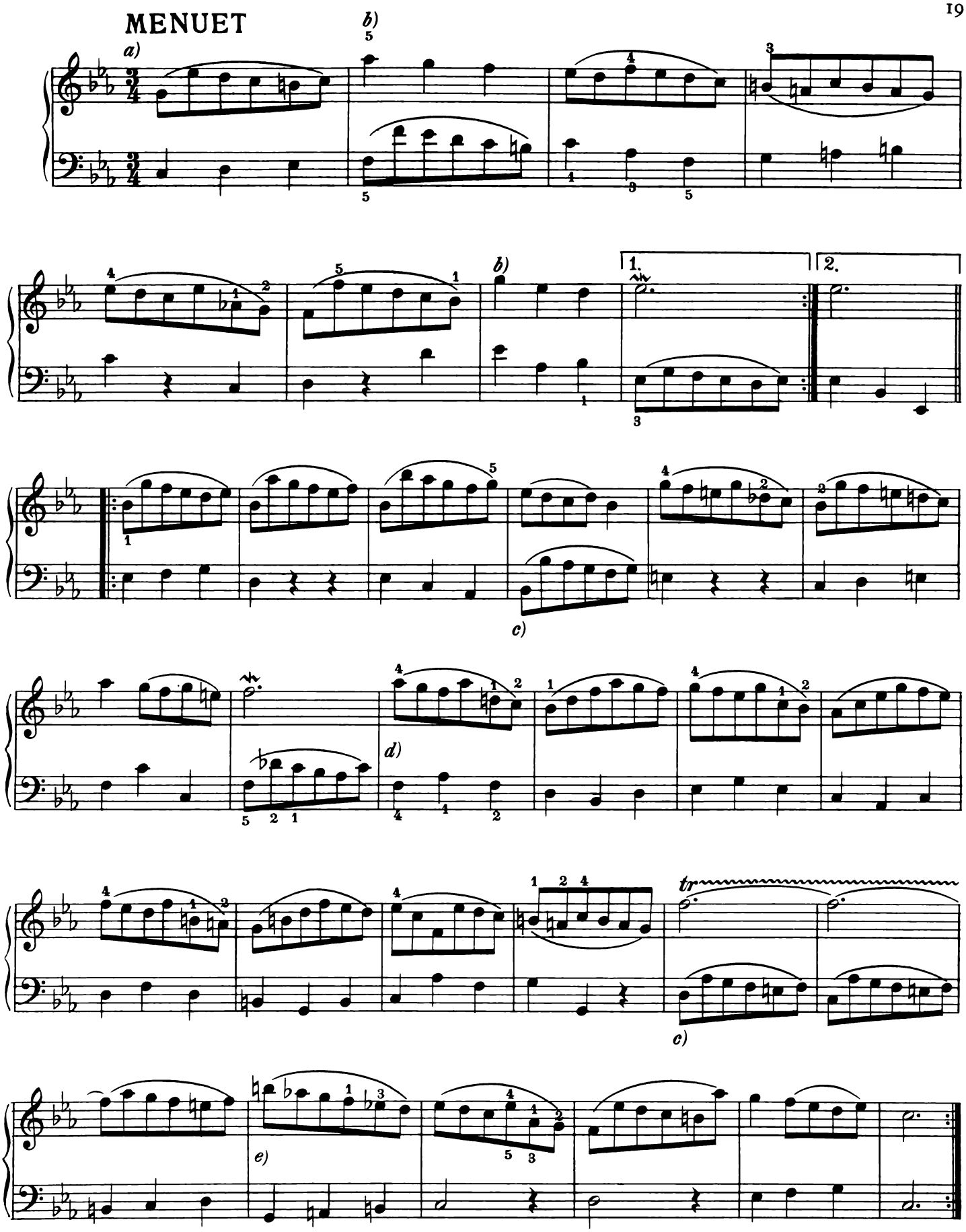
c) espress.

d)

e) mf
f) f

g) p
h) più energico

MENUET

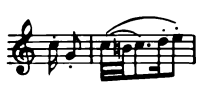


a) Moderato
b) Die Viertel portamento
Les noires portamento
The crotchets portamento

c) espress.
d) p
e) f

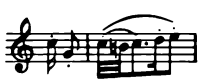
GIGUE *a)*

a) Allegro
Der Herausgeber trennt jede Note von der andern, auch die Sechzehntel.



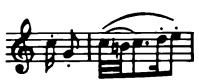
Die Ausführung der Pralleru nd Mordente sei leicht, die kanonartige Imitation der linken Hand sprechend.

a) Allegro
L'éditeur sépare chaque note de la suivante; les doubles croches aussi.



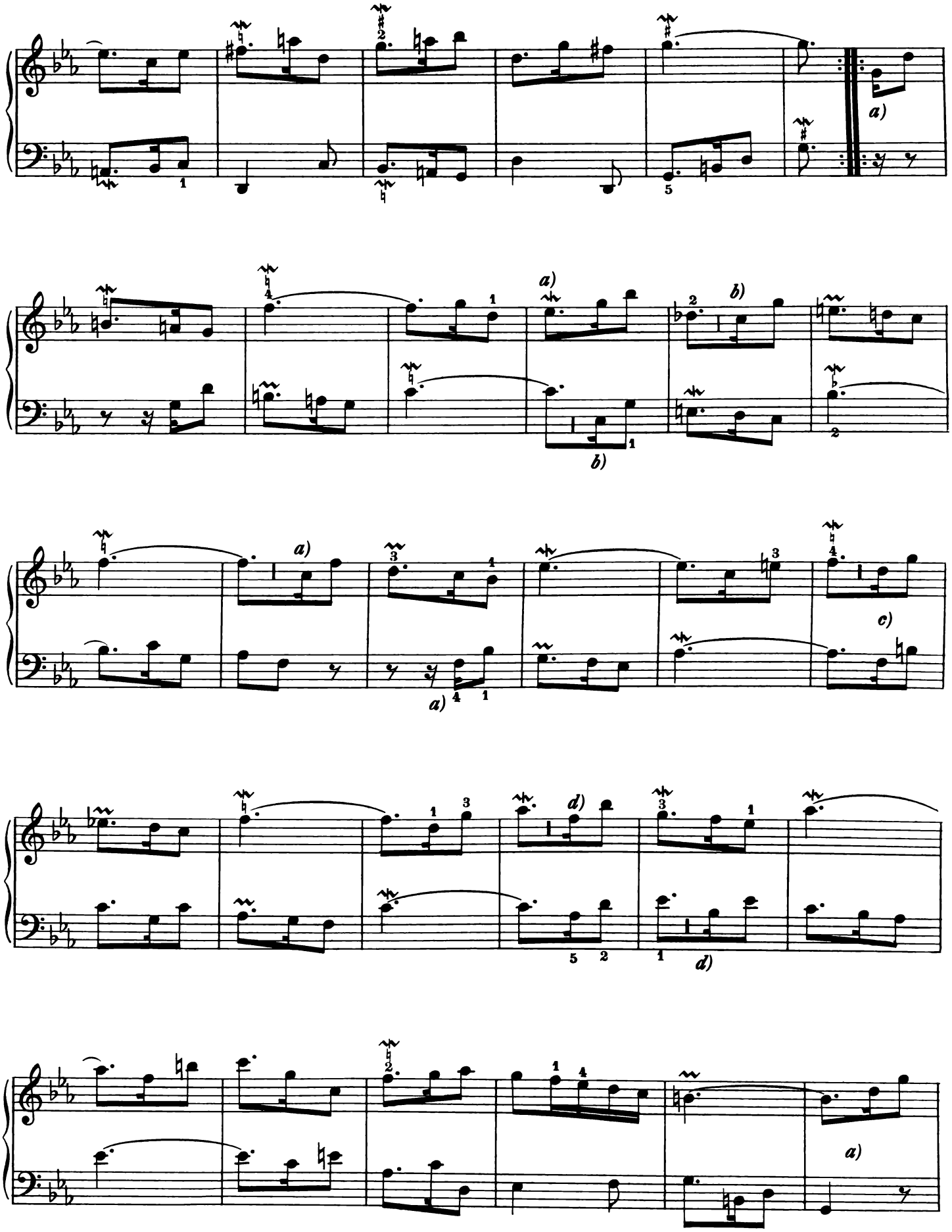
Les mordants à la note superieure et les mordants à la note inférieure doivent être exécutés avec légèreté; l'imitation de la gauche en manière de canon doit être bien plastique.

a) Allegro
The Editor detaches each note from the following one, also the semi-quavers.

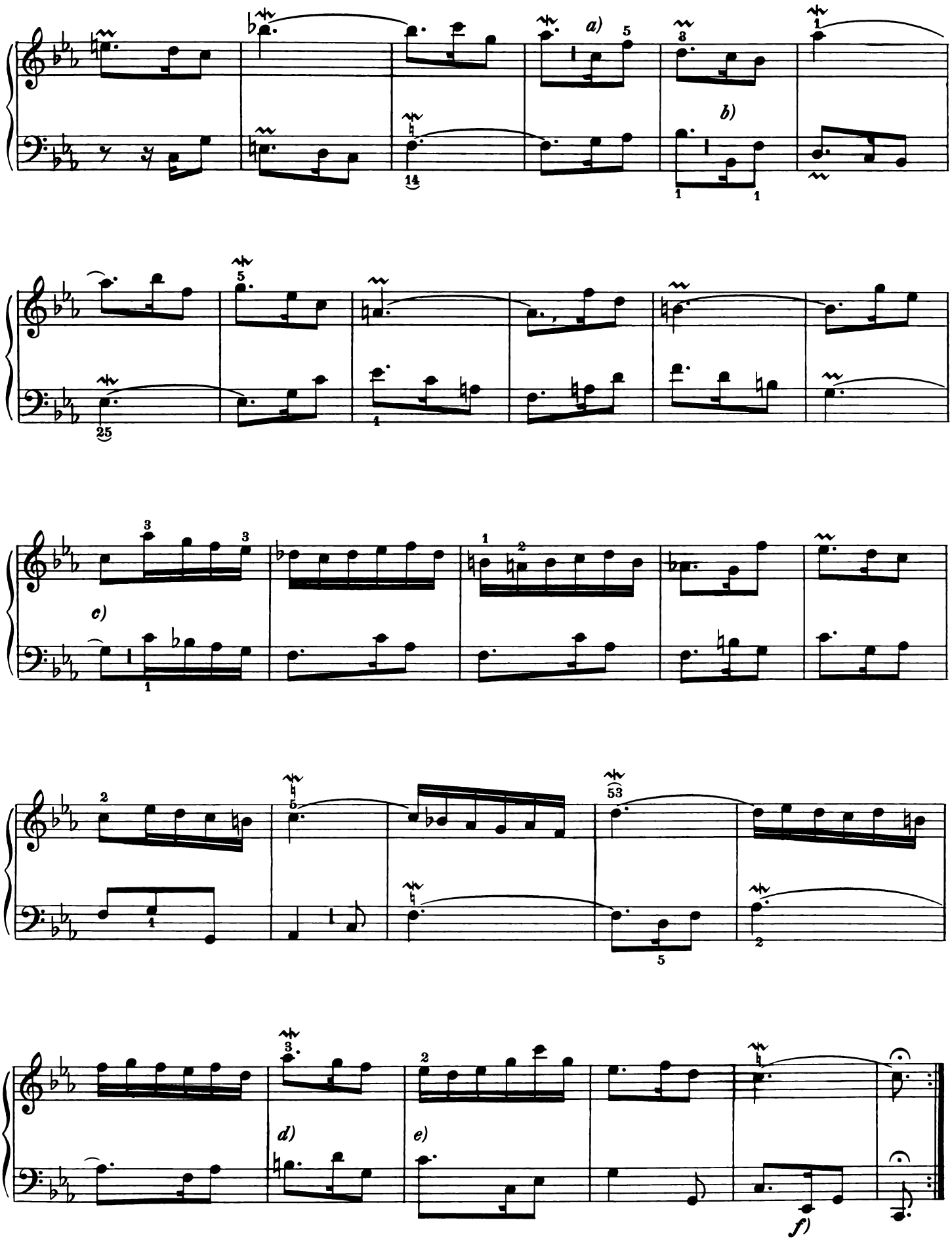


The mordents with the note above, and the mordents with the note below should be rendered easily; the canon-like imitation of the left hand ought to be „telling", plastic.

b) poco f | *c) f* | *d) p*



a) *p*
b) *mf*
c) *più f*
d) *f*



a) *p*
b) *espress.*

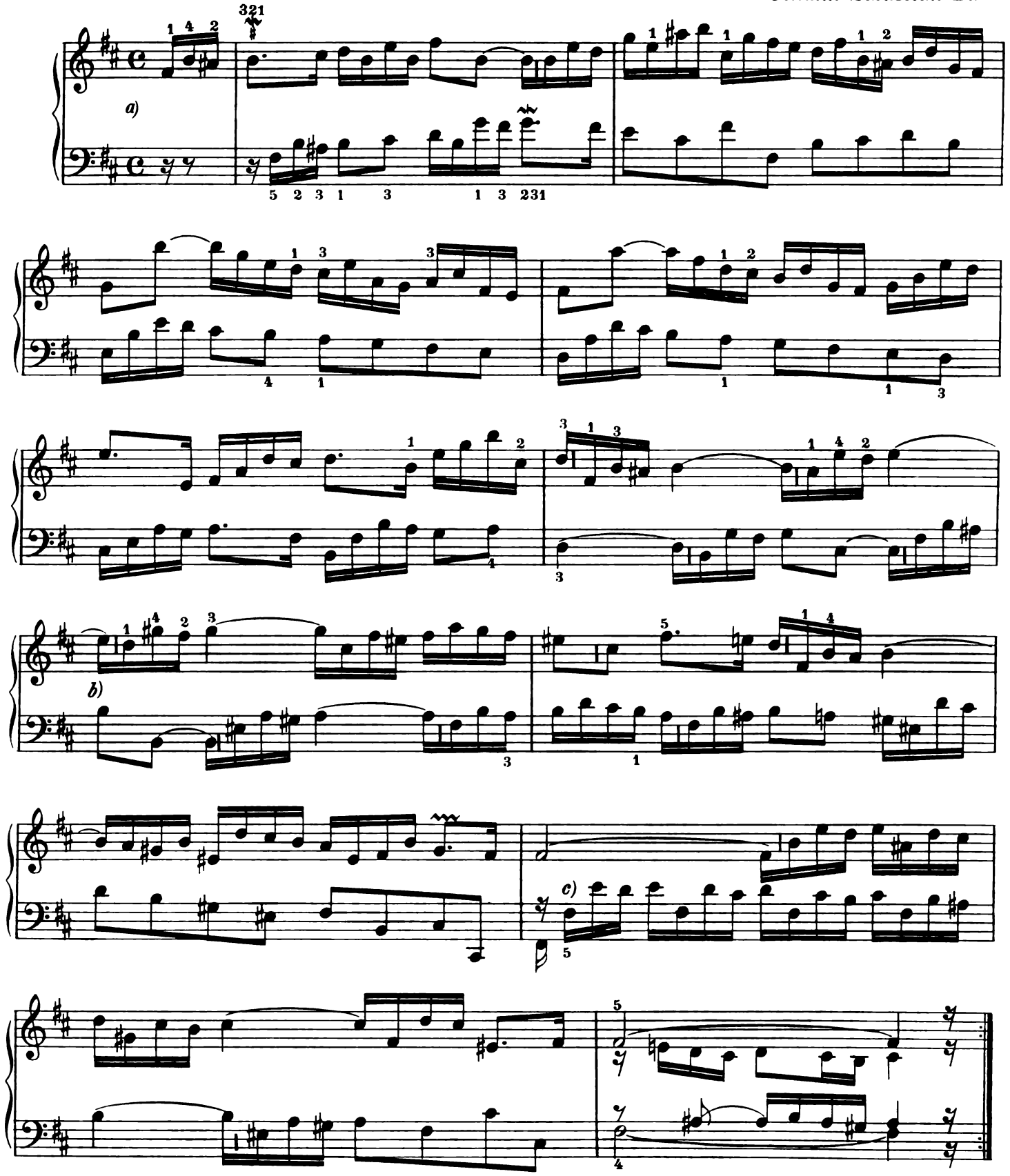
c) *f*
d) *molto f*

e) *f*
f) *marc.*

III

ALLEMANDE

Johann Sebastian Bach



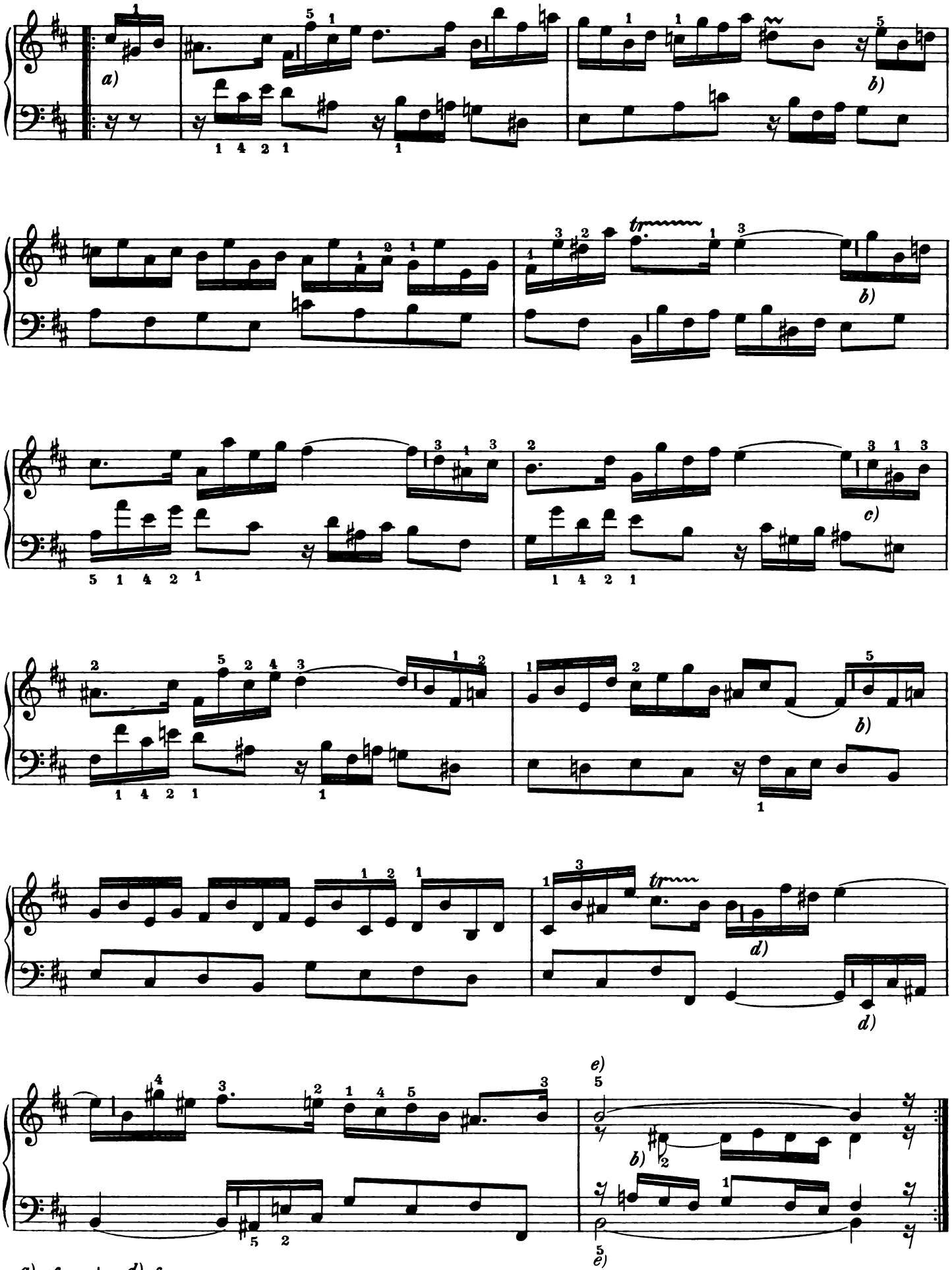
a) Moderato, espressivo e dolce.
Dieses Stück erfordert wirkliches, dichtes Legato.

b) f | *c) p*

a) Moderato, espressivo e dolce.
Cette pièce exige un vrai legato bien serré.

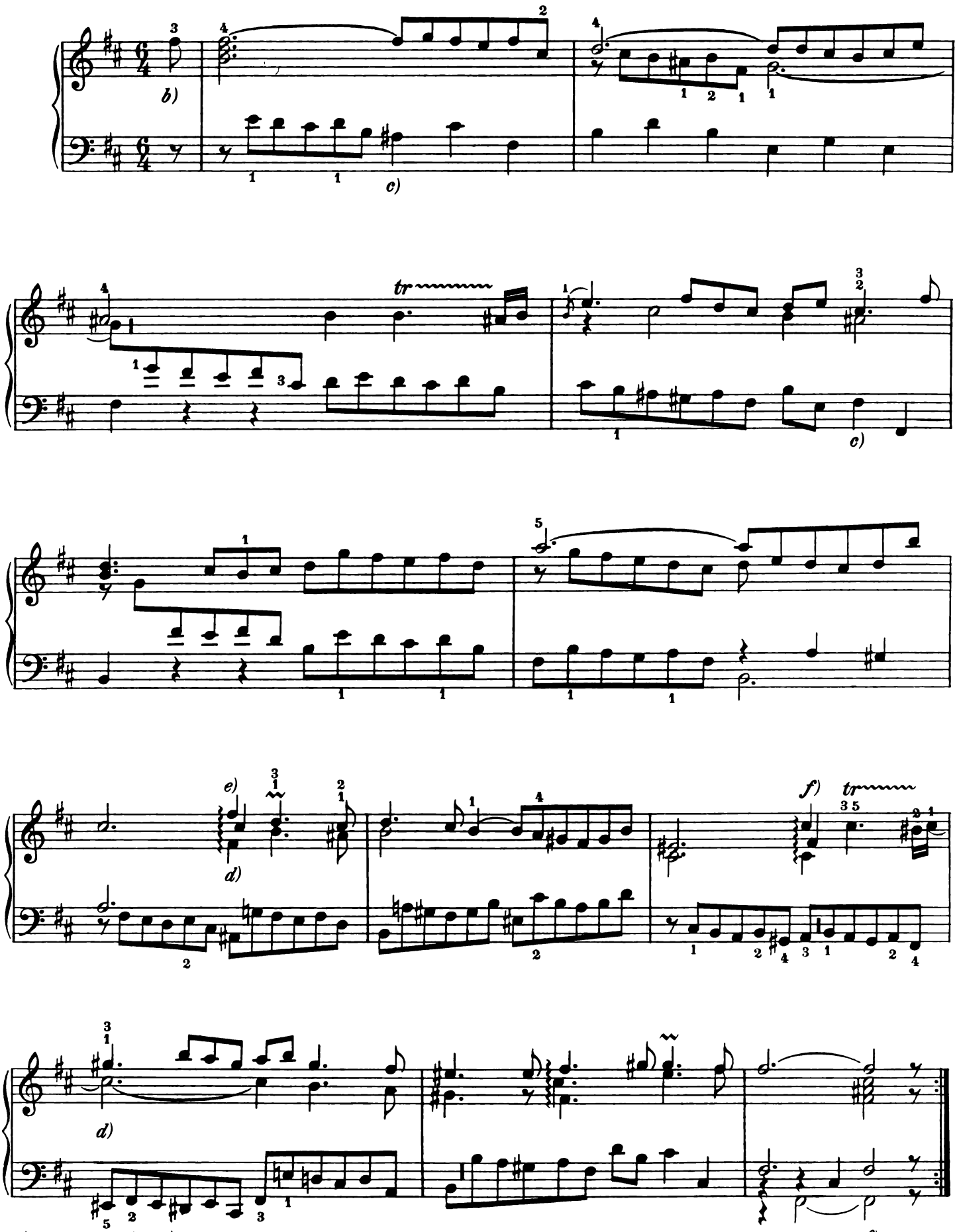
a) Moderato, espressivo e dolce.
This piece requires a true, close legato.

Copyright 1955 by Wilhelm Hansen, Copenhagen.



a) *mf*
b) *p*
c) *più f*
d) *f*
e) *ten.*

COURANTE a)

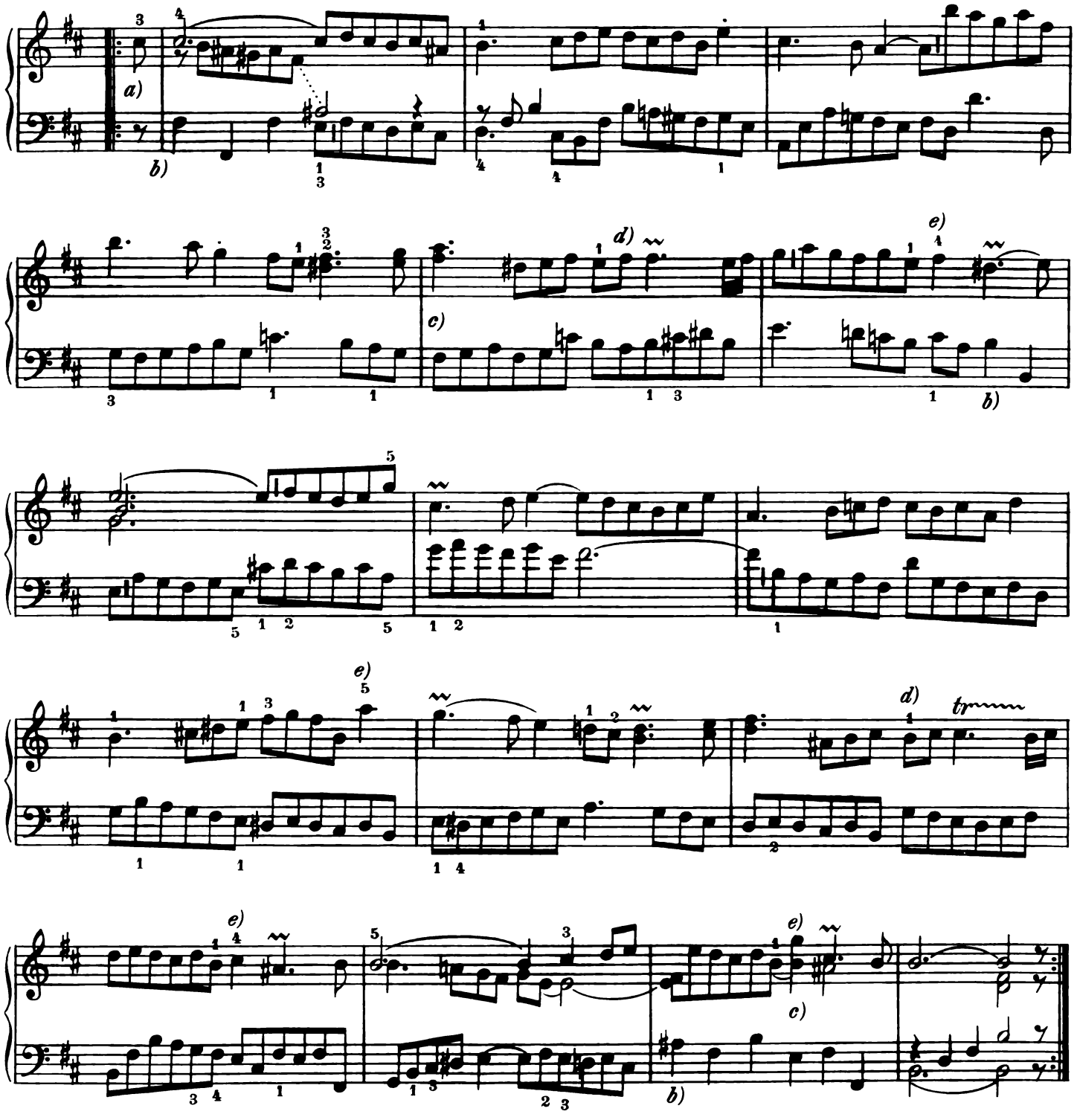


a) *Allegro*
b) *f energico*

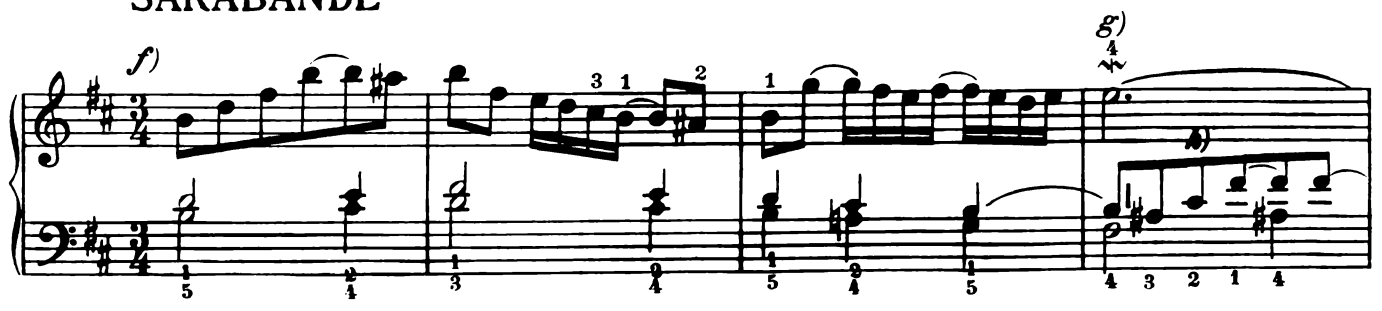
c) *Die Viertel getrennt.*
Les noires separées.
The crotchets separated.
d) *f*

e) *Das Viertel vor dem Praller leicht abgehoben.*
La noire devant le mordant légèrement detachée.
The crotchet before the inverted mordent slightly detached.

f) *siehe e)*
voir e)
see e)

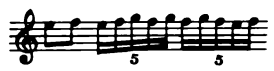


SARABANDE



a) *p*
b) *Siehe Seite 25 c)*
Voir Pag. 25 c)
See pag. 25 c)

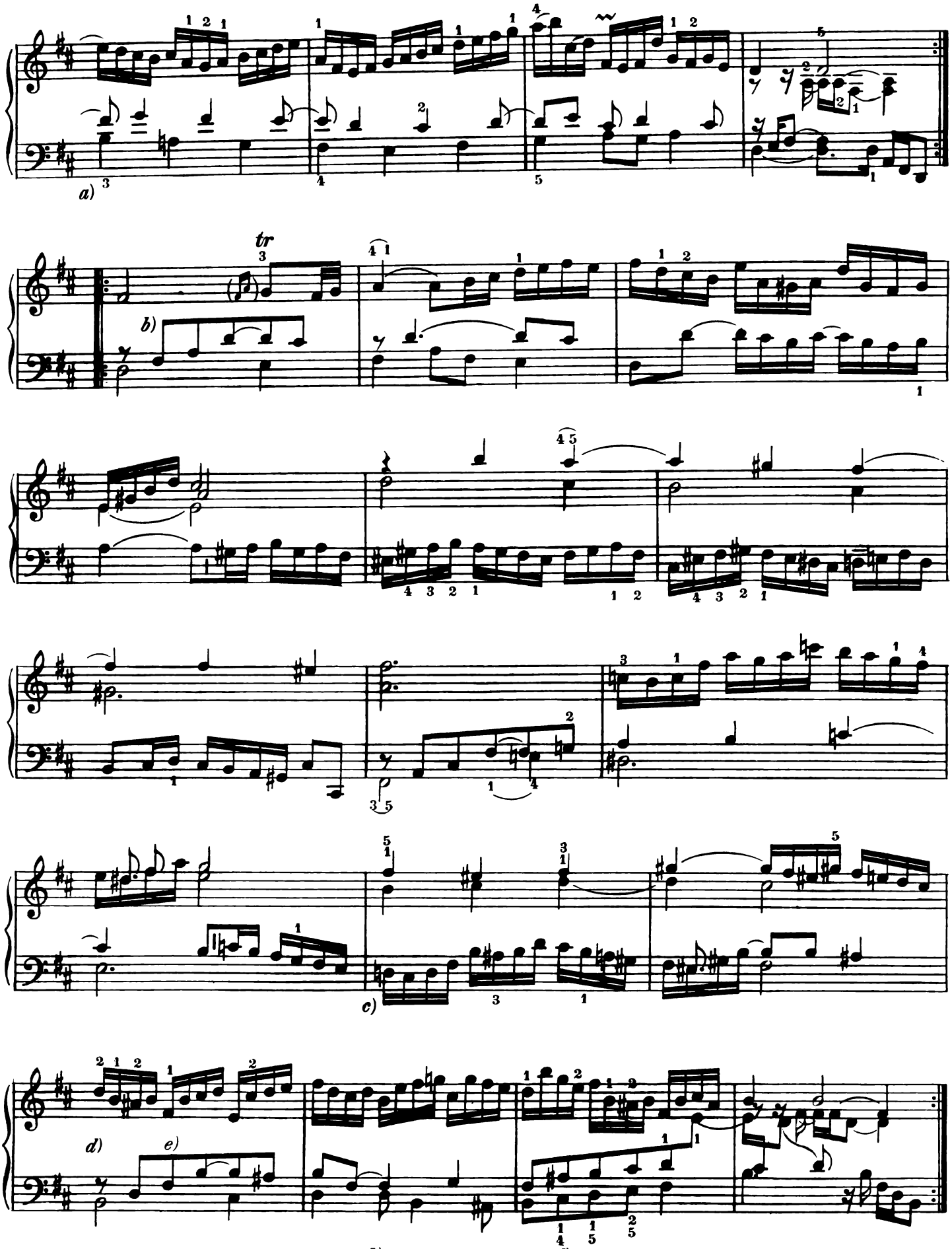
c) *f*
d)



e) *Siehe Seite 25 e)*
Voir Pag. 25 e)
See pag. 25 e)

f) *tranquillo e legato*
g)

h) *espress.*

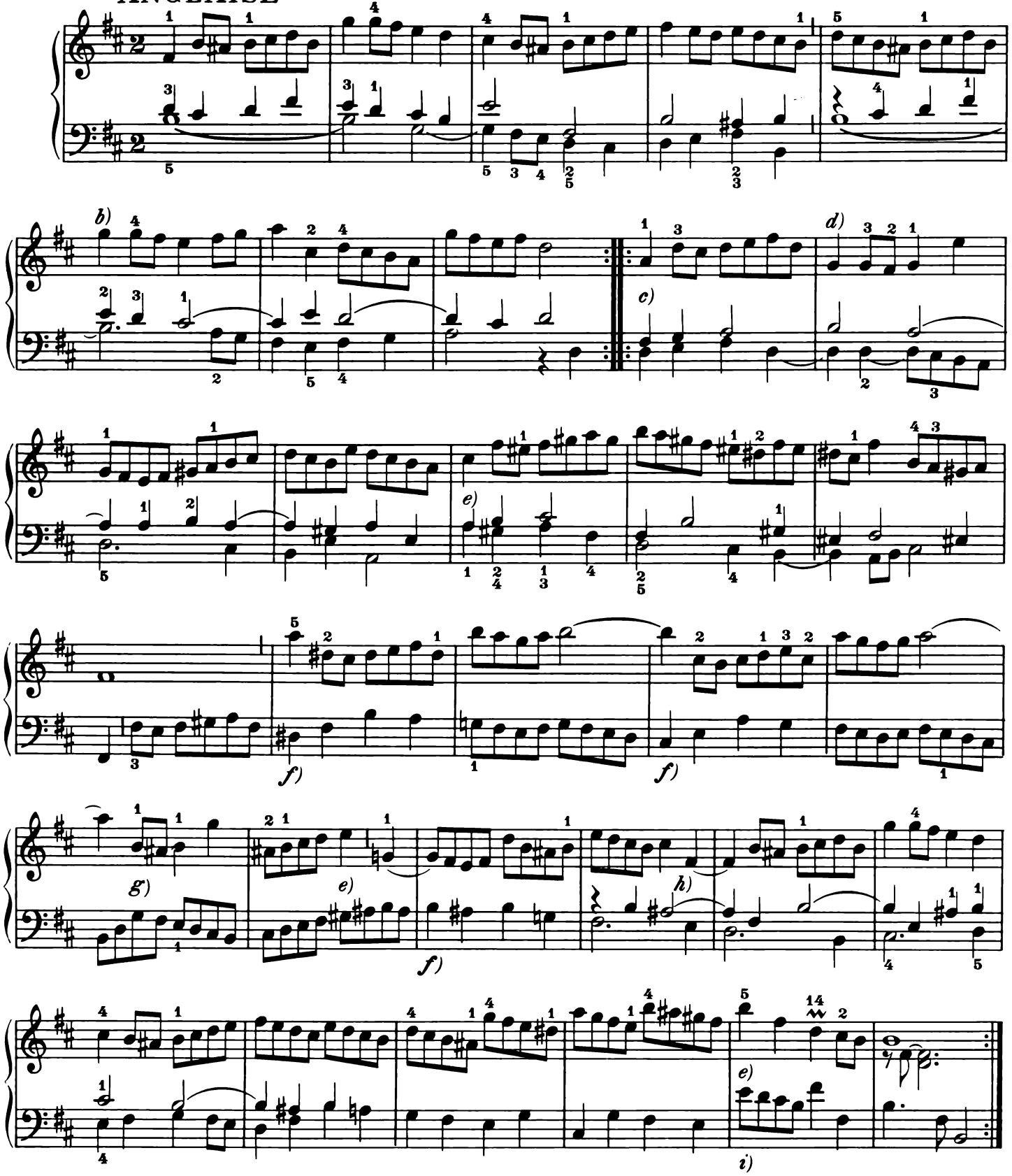


a) Links streng zweistimmig.
Main gauche strictement à deux parties.
Left hand stricktly two voices.

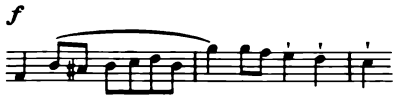
b) espress.
c) un poco marcato

d) p
e) espress.

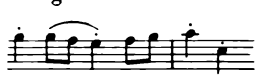
ANGLAISE *a)*



a) con spirito, f
Phrasierung:
Déclamation:
Phrasing:



b)



c) meno f

d) Phrasierung siehe b)
Déclamation voir b)
Phrasing see b)

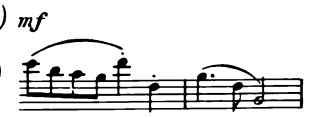
e) f

f) Die Viertel abgehoben.
Les noires détachées.
The crotchets detached.

g) siehe b)
voir b)
see b)

h) mf

i)



MENUET *a)*

a) Allegro grazioso, leggieramente

b) Links die Viertel abgehoben.
À gauche les noires detachées.
Left the crotchets detached.

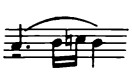
die nach oben gestrichten Achtel hervorheben.
les croches tournées en haut doivent être marquées.
the up-stemmed quavers emphasized.

c) p

d) Wie a), poco marcato
comme a), poco marcato
like a), poco marcato

e)

f)

g) 

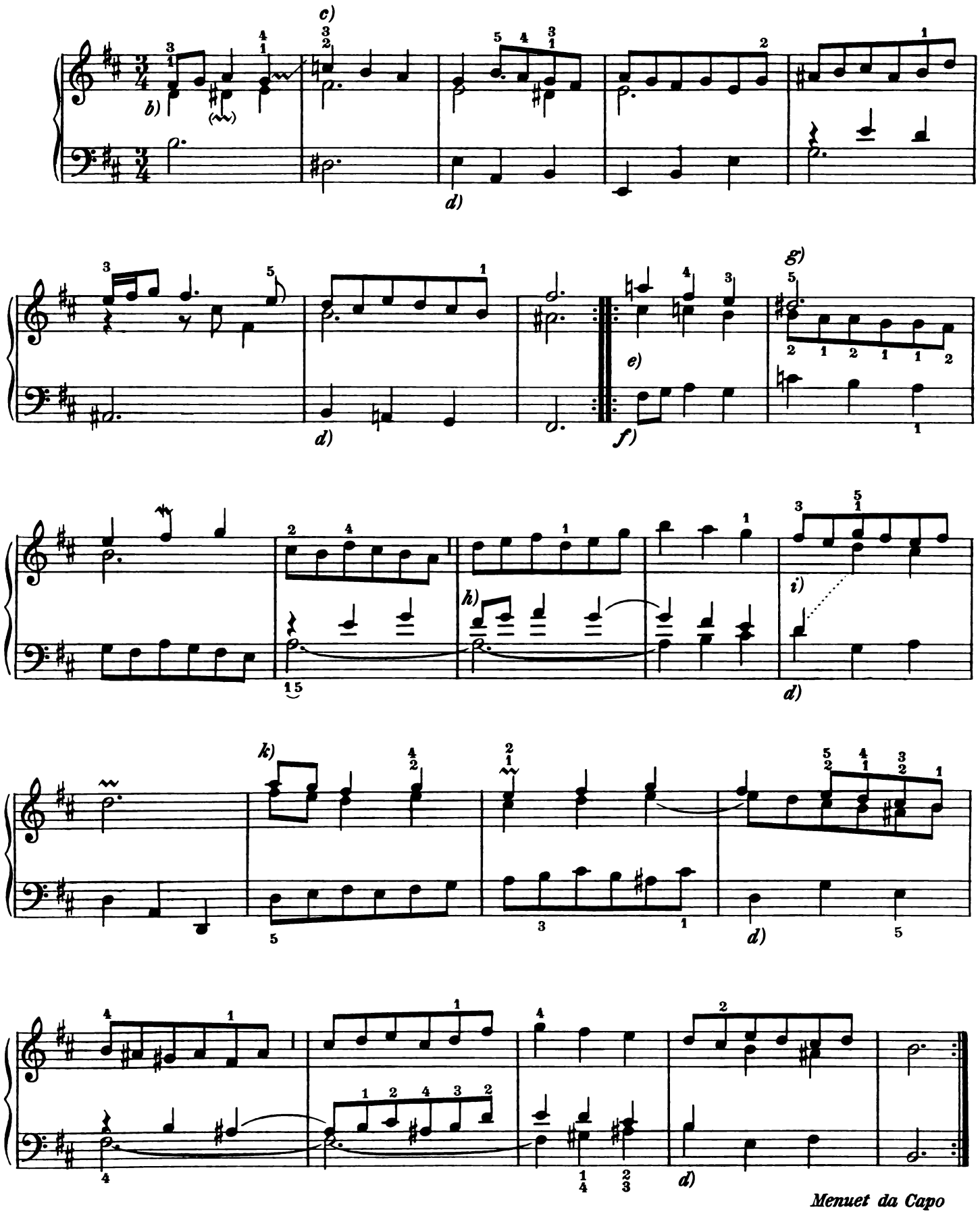
h) più f

i) Phrasierung wie g)
Déclamation comme g)
Phrasing like g)

k) f

l) siehe a)
voir a)
see a)

TRIO a)



Menuet da Capo

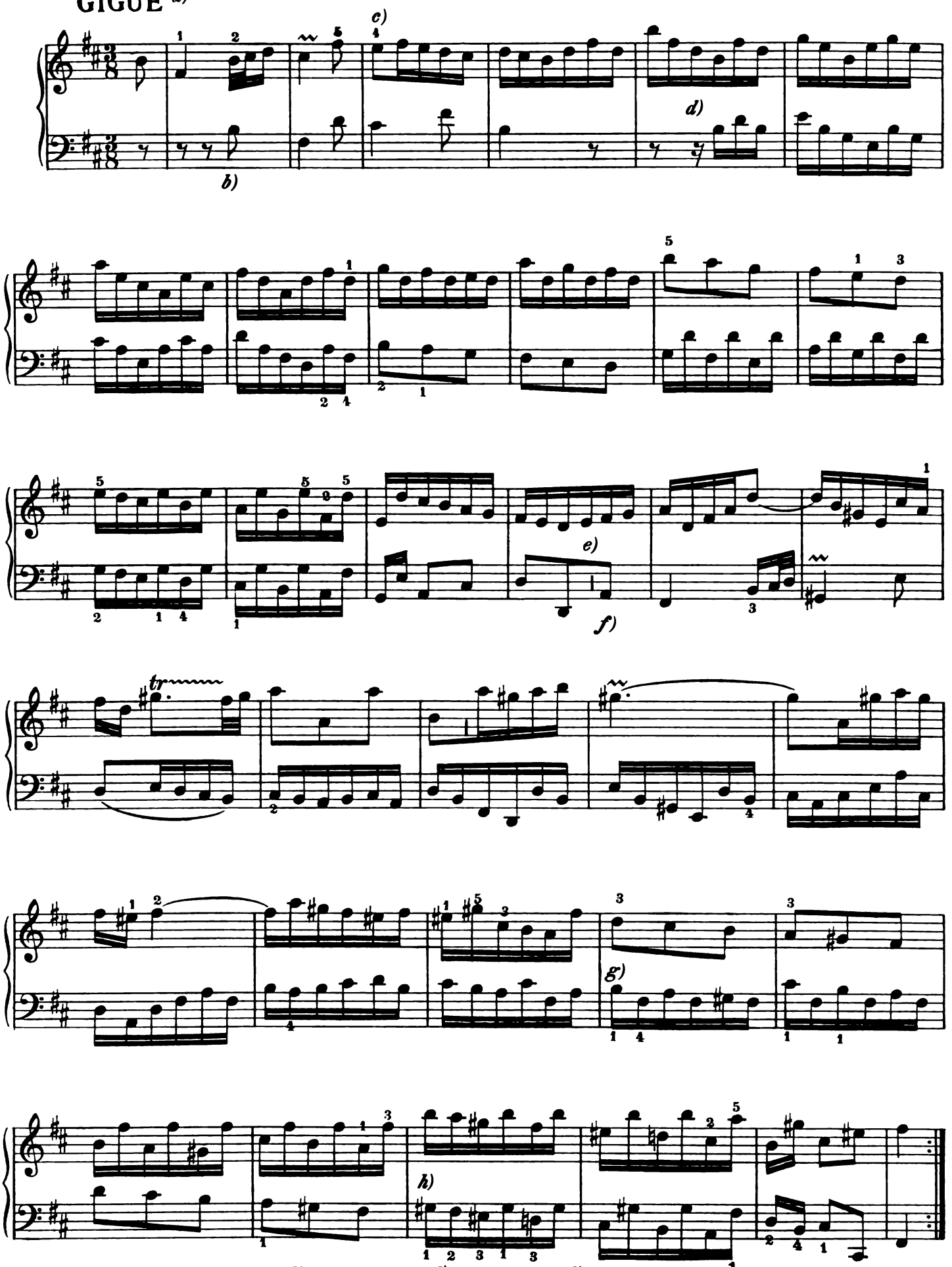
a) *Poco meno mosso*
b) *legato*
c)

d) *Links die Viertel portamento*
À gauche les noires portamento
Left-hand crotchets portamento
e) *mf*
f) *f legato, die Melodie im Bass cantando.*
f legato, la mélodie dans la basse cantando.
f legato, the melody in the bass in cantabile.

g)
h) *più f*
i) *f*

k) *Umkehrung des Themas. p*
Renversement du sujet. p
Reversion of the theme. p

GIGUE a)



a) *Vivace, f, die Achtel abheben.*
Vivace, f, les croches détachées.
Vivace, f, the quavers detached.

b) *marc.*

c)

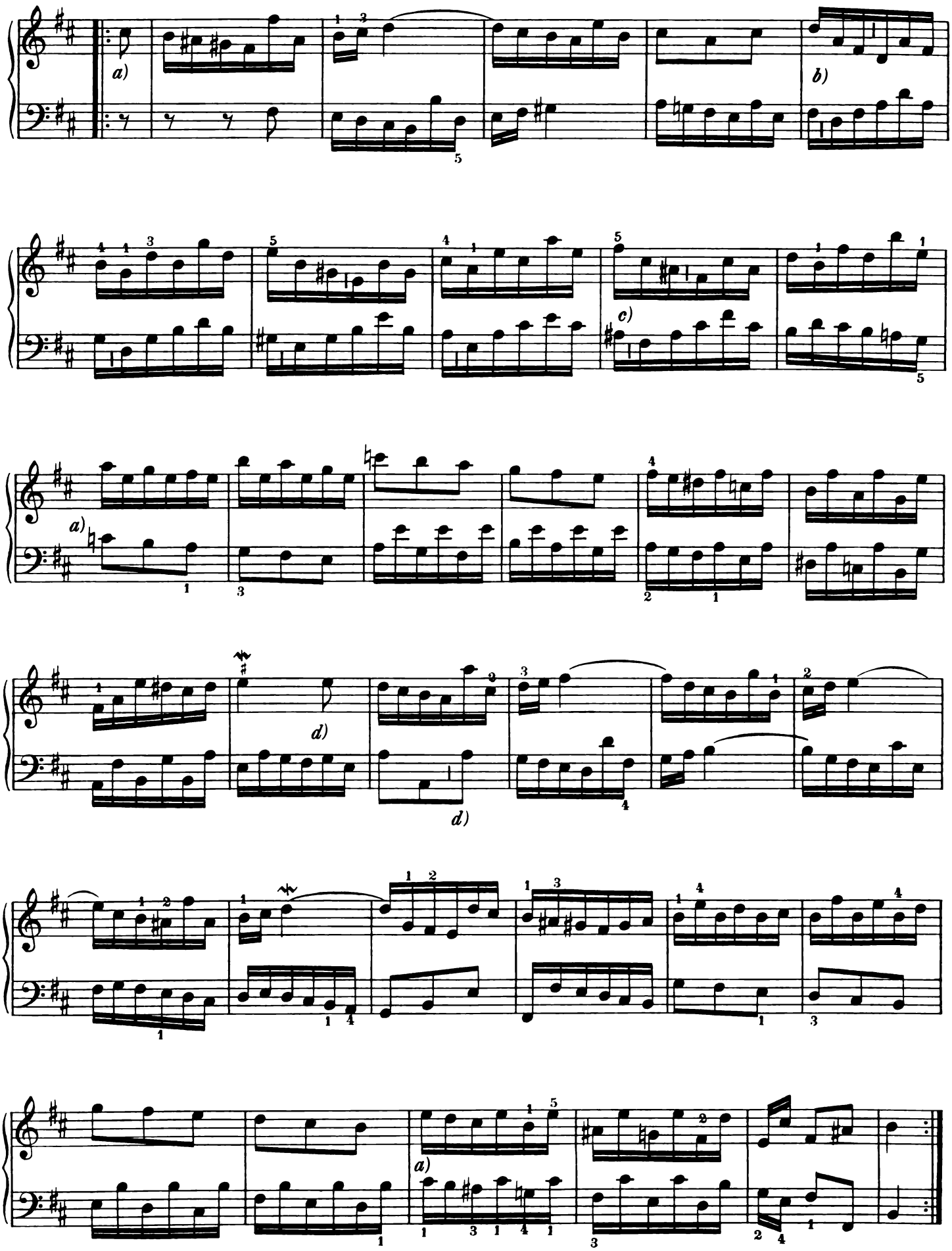
d) *leggiero*

e) *mf*

f) *f marc.*

g) *p*

h) *f*



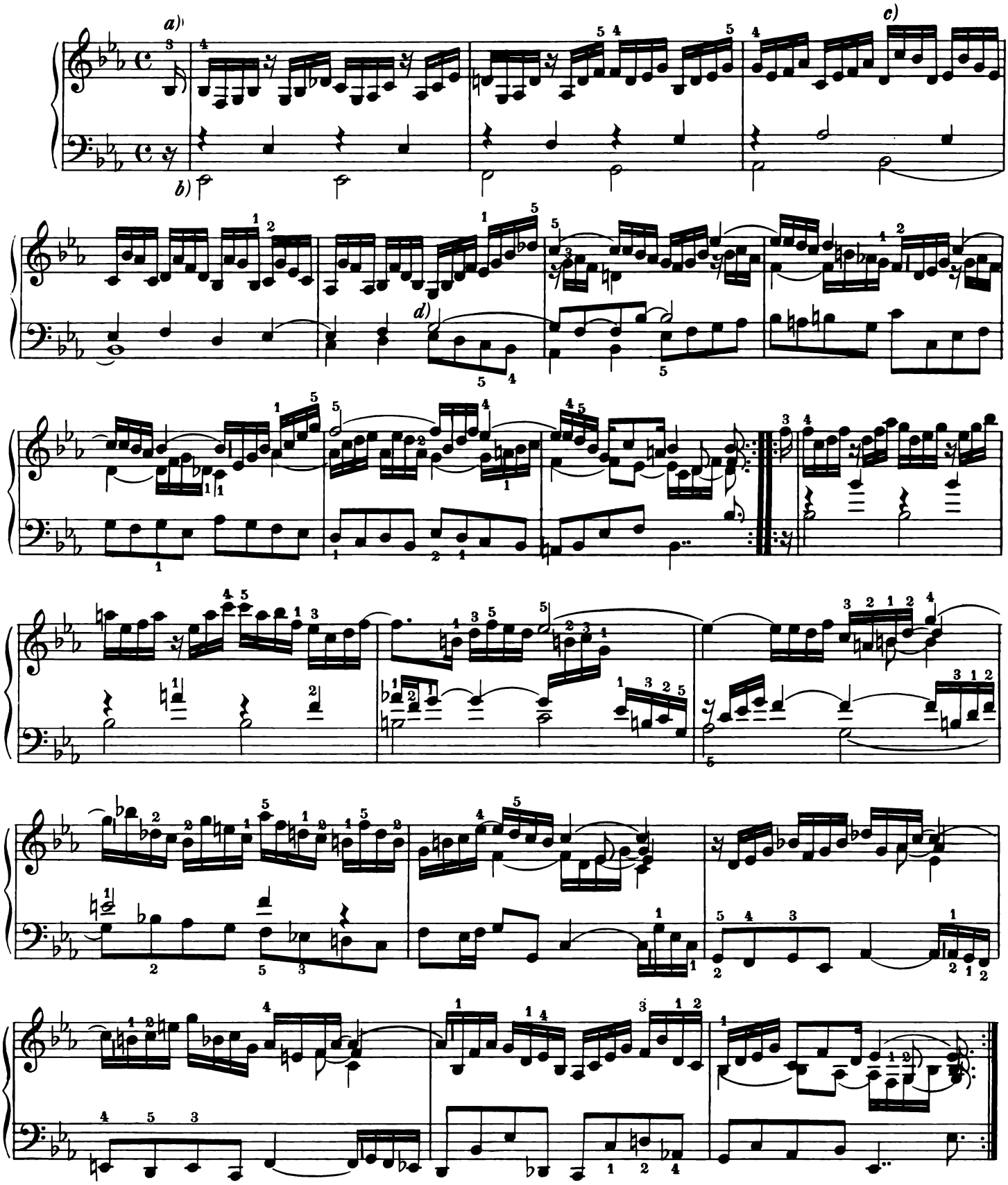
a) f
b) leggiero
c) più f
d) mf

FRANZÖSISCHE SUITEN

ALLEMANDE

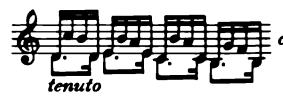
IV

Johann Sebastian Bach



a) Moderato legato, p dolce
b) ben tenuto

c) Der Herausgeber spielt:
Interprétation de l'éditeur:
The Editor's interpretation:



d) p

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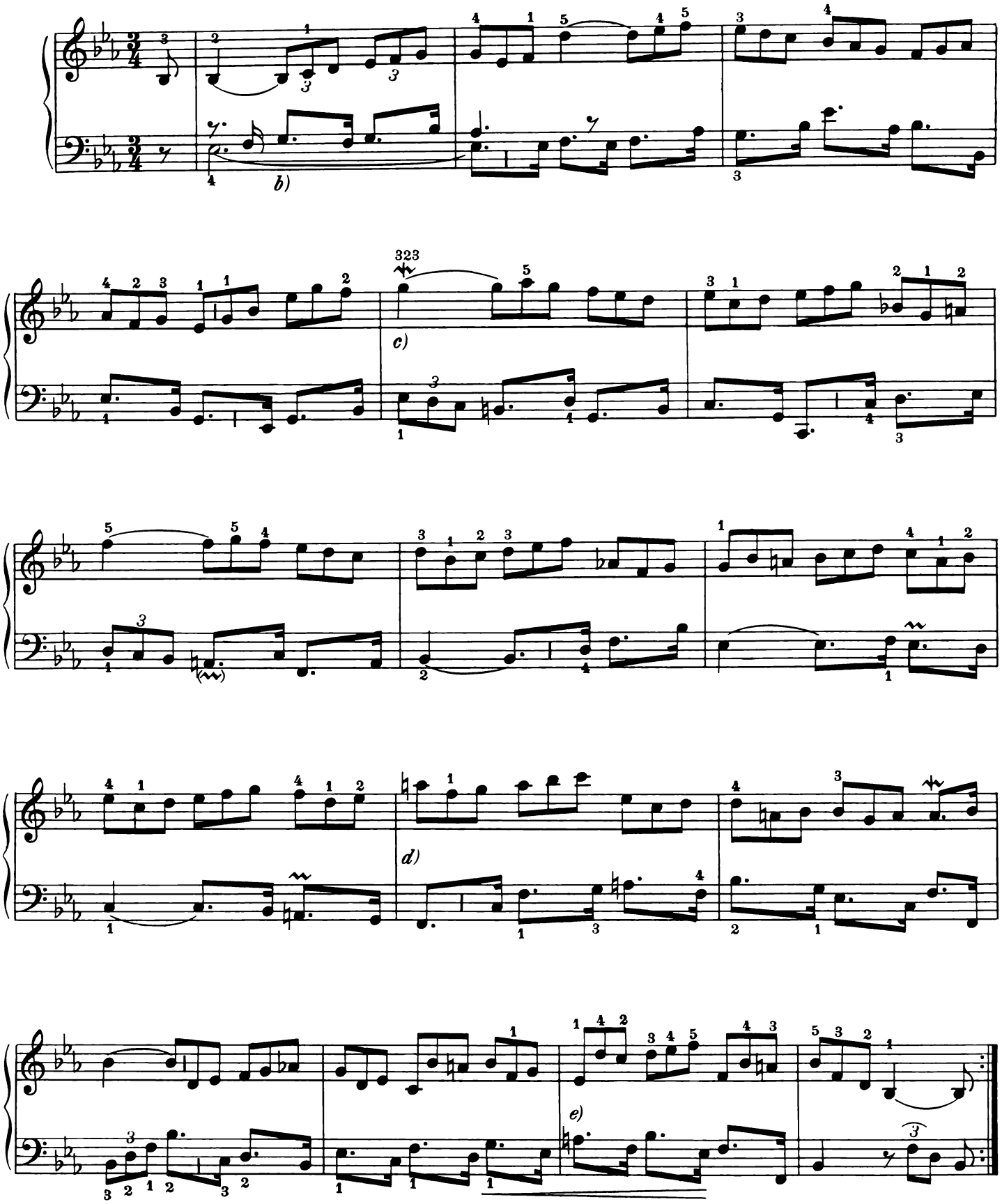
COURANTE a)

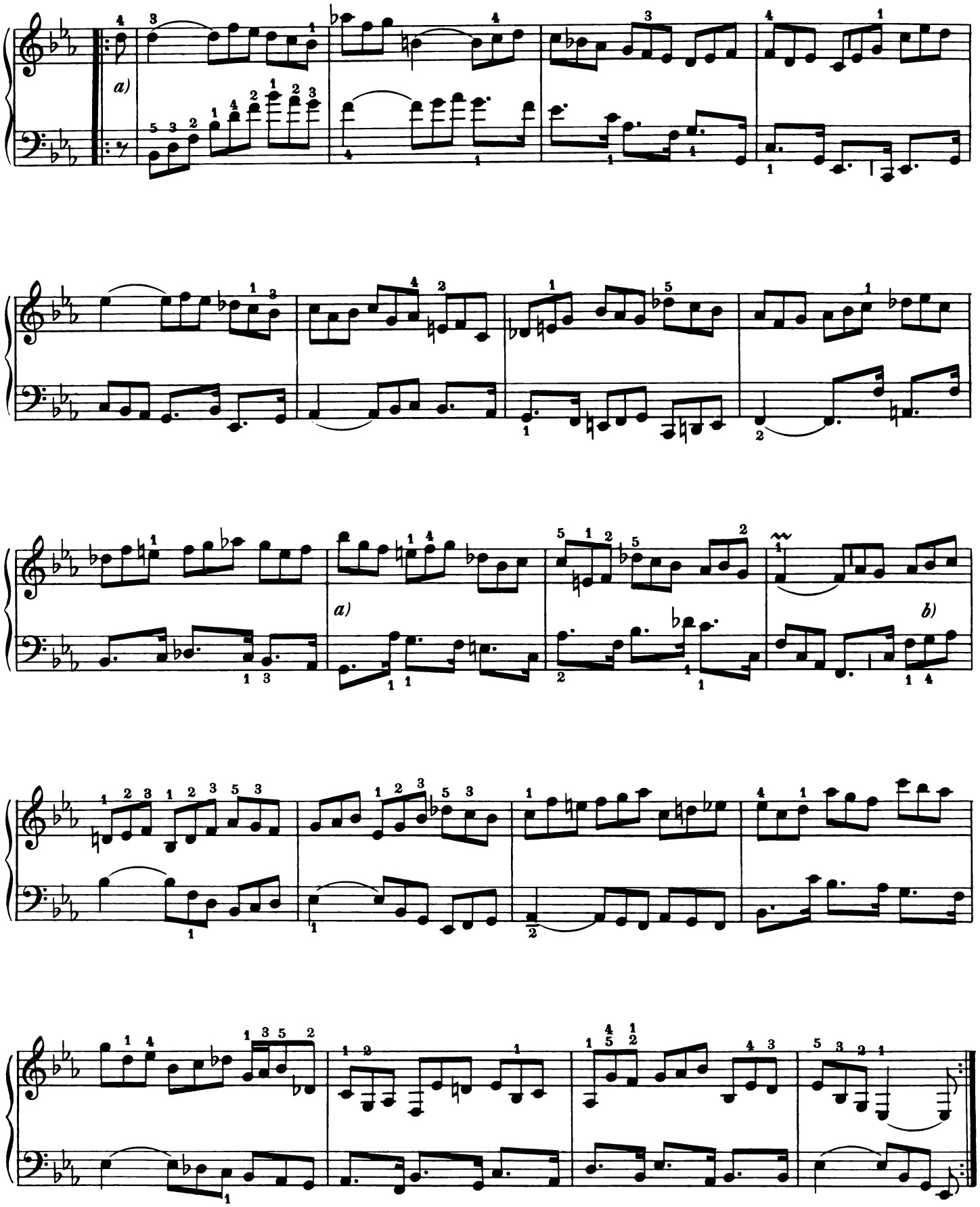


a) *Allegro*

b) *Alte Schreibweise für* / *Ancienne notation pour* / *Old reading for* — *wäre falsch.* / *serait fausse.* / *would be wrong.*

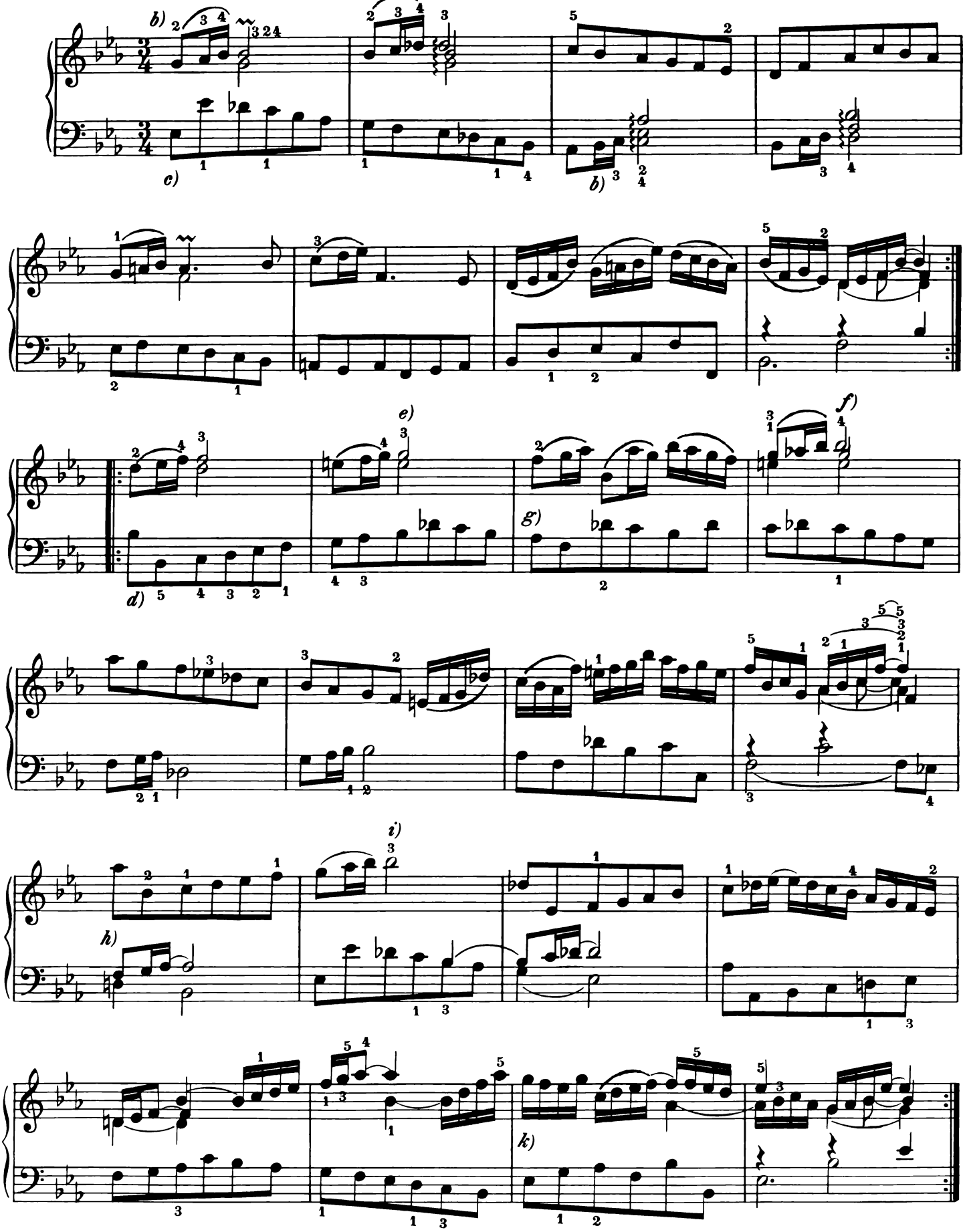
c) *mf*

d) *più f*



a) *f*
b) *p*

SARABANDE *a)*



a) Molto tranquillo, p

b) Breite Sechzehntel.
Les doubles croches avec largeur.
Broad semiquavers

c) un poco cantando e sempre legato.

d) poco espress.

e) Andere Ausgaben haben einen Mordent über g (mit fis) und bei f) einen Mordent über b (mit a).

d) poco espress.

e) D'autres éditions ont un mordant sur le sol (avec le fa dieze) et f) un mordant sur le si bemol (avec le la).

d) poco espress.

e) Other editions have a mordent over G (with F sharp) and f) a mordent over B flat (with A).

g) mf | *h) p, legato e dolce* | *i) ten.* | *k) mf*

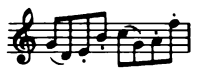
GAVOTTE *a)*

MENUET

a) Scherzando

b) Die Viertel links leicht abgehoben.
Les noires à gauche légèrement detachées.
The crotchets in the left slightly detached.

c) Reger phrasiert:
Reger dessine la phrase comme suit:
Reger's phrasing:

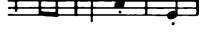


d) Wiederholung pp
La reprise pp
Repetition pp

e) meno p

f) mf

g)



h) marc.

i) f

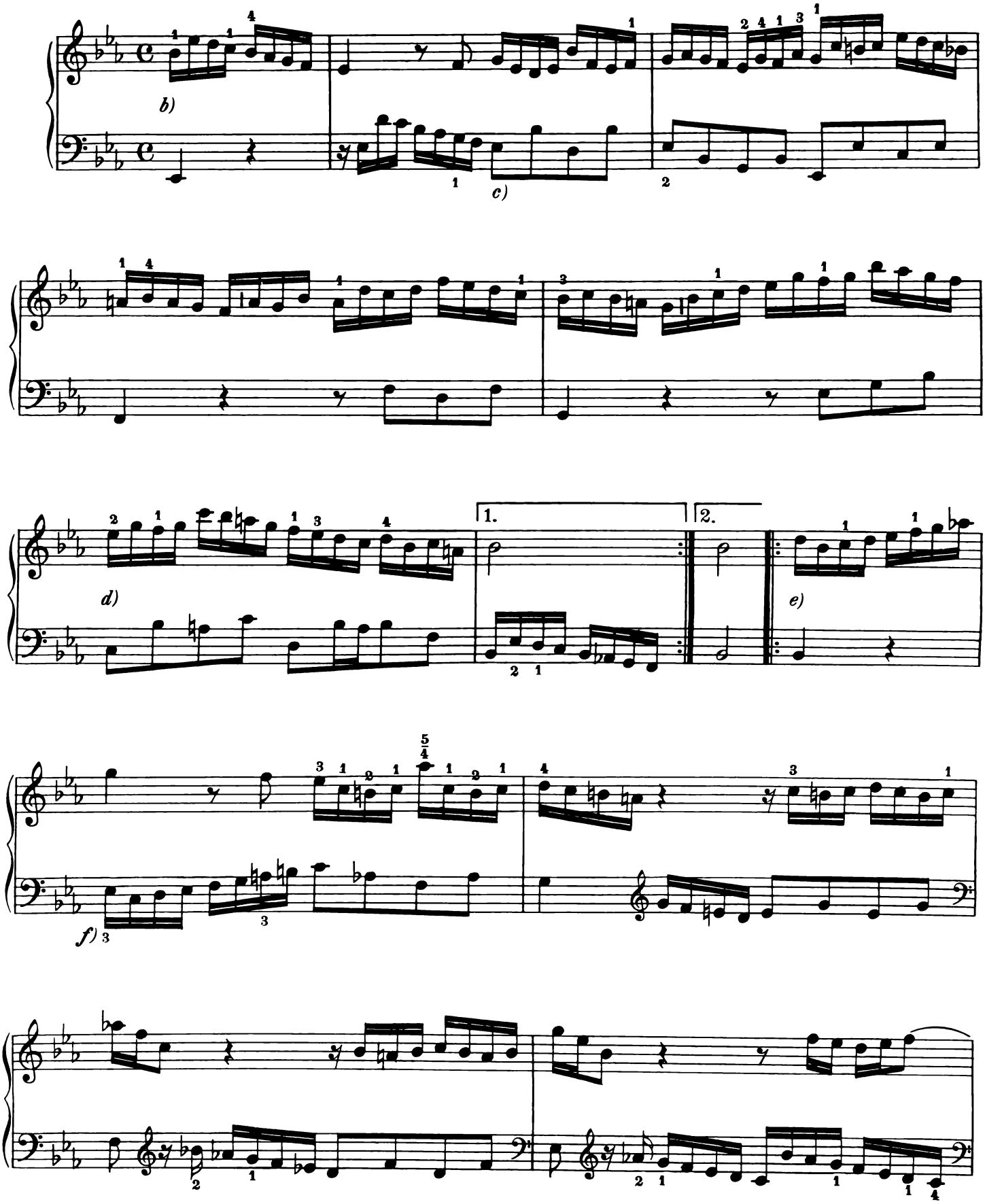
k) Moderato

l) cantabile

m) mf

n) p

AIR a)



a) *Man lasse sich durch die Bezeichnung „Air" nicht zu einem zu langsamen Tempo verleiten.*

a) *La désignation „Air" ne doit pas induire à ralentir trop le mouvement du morceau.*

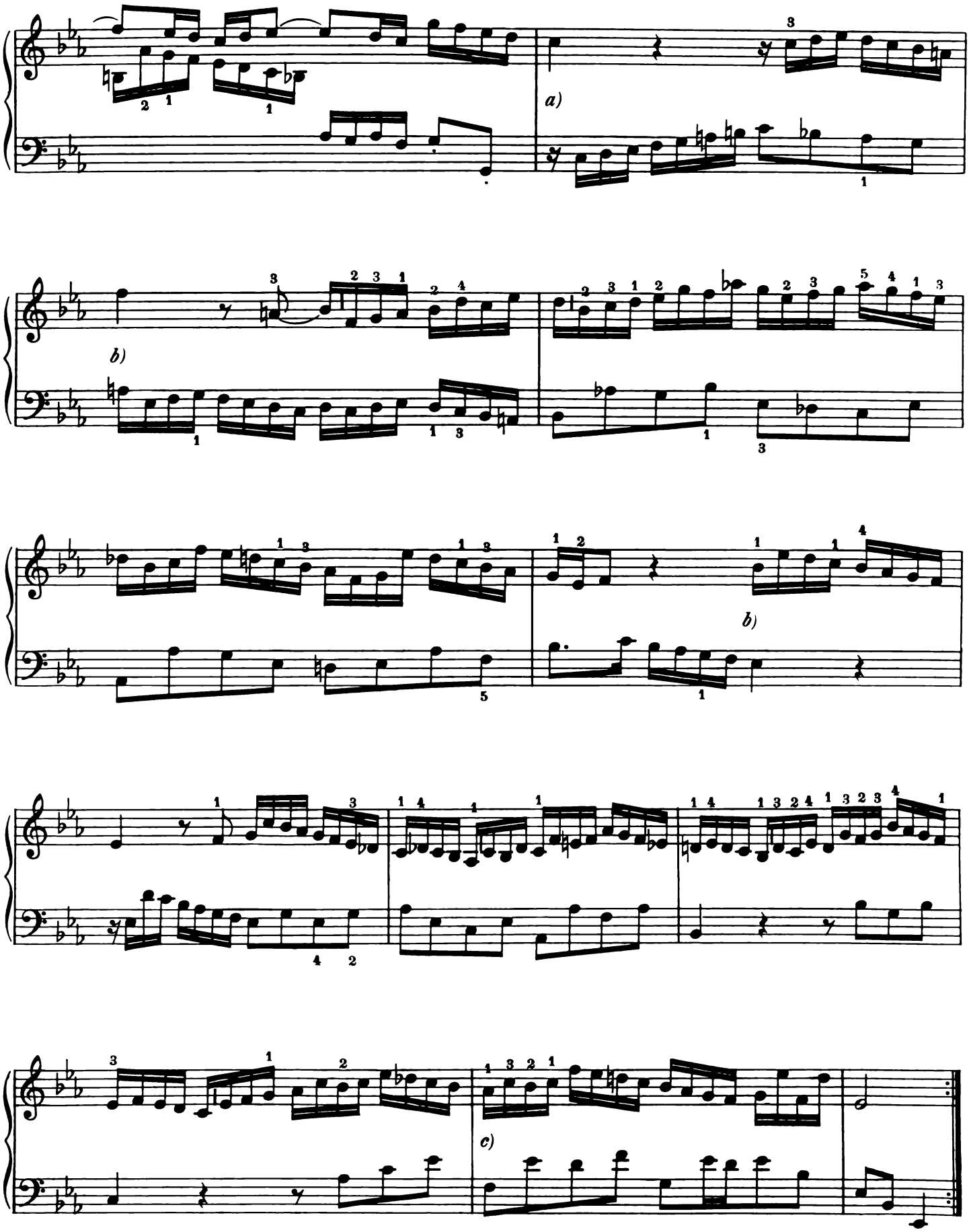
a) *The indication „Air" should not mislead you into too slow a movement.*

b) *legato, piacevole*

c) *Die Achtel links portamento*
Les croches à gauche portamento
The quavers left portamento

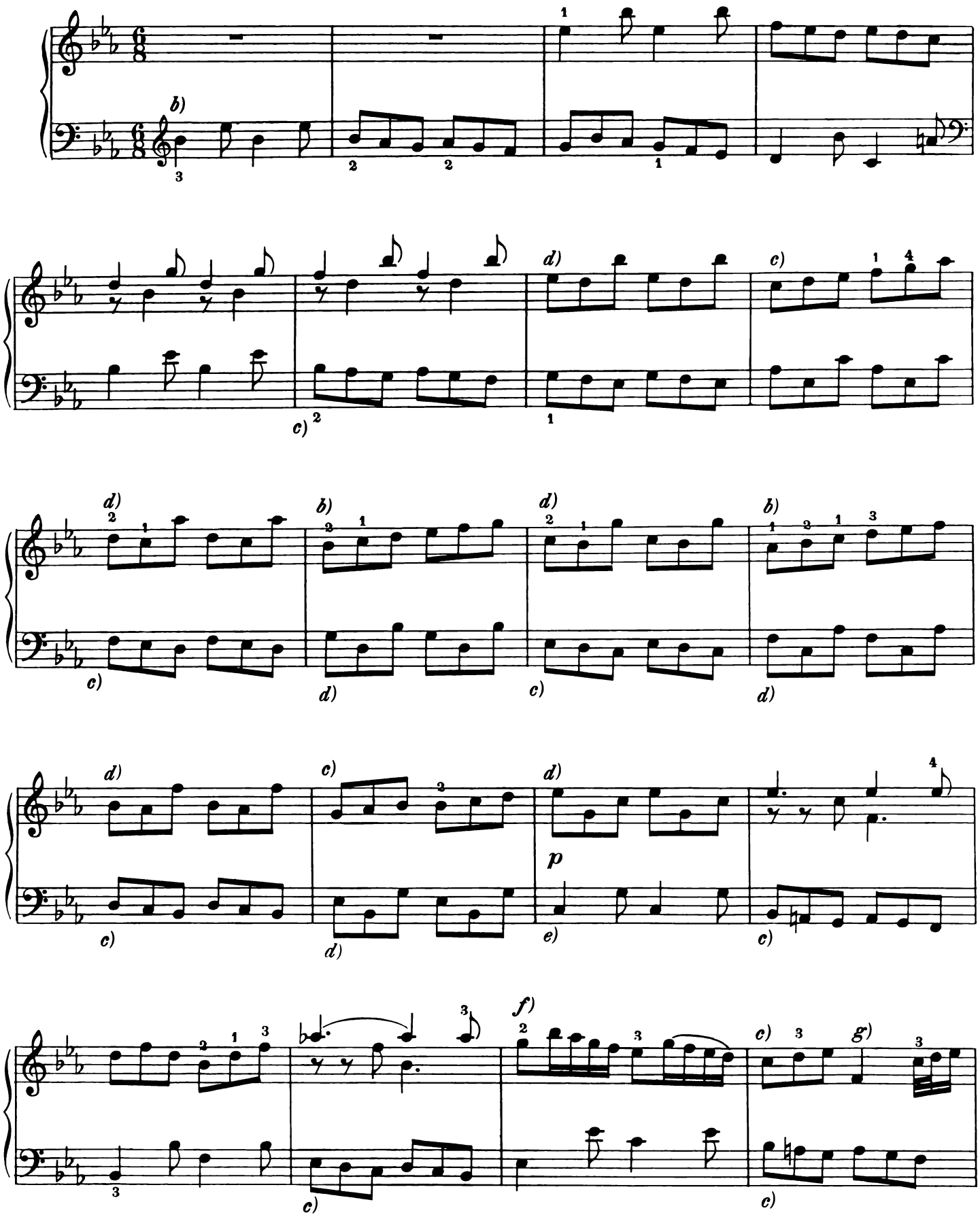
d) *f*
e) *più f*

f) *espress.*



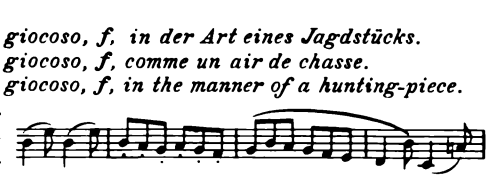
a) f
b) p
c) mf

GIGUE a)



a) *Vivace giocoso, f, in der Art eines Jagdstücks.*
Vivace giocoso, f, comme un air de chasse.
Vivace giocoso, f, in the manner of a hunting-piece.

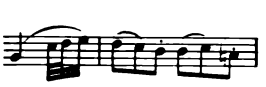
b) *Phras:*
Phras:
Phras:

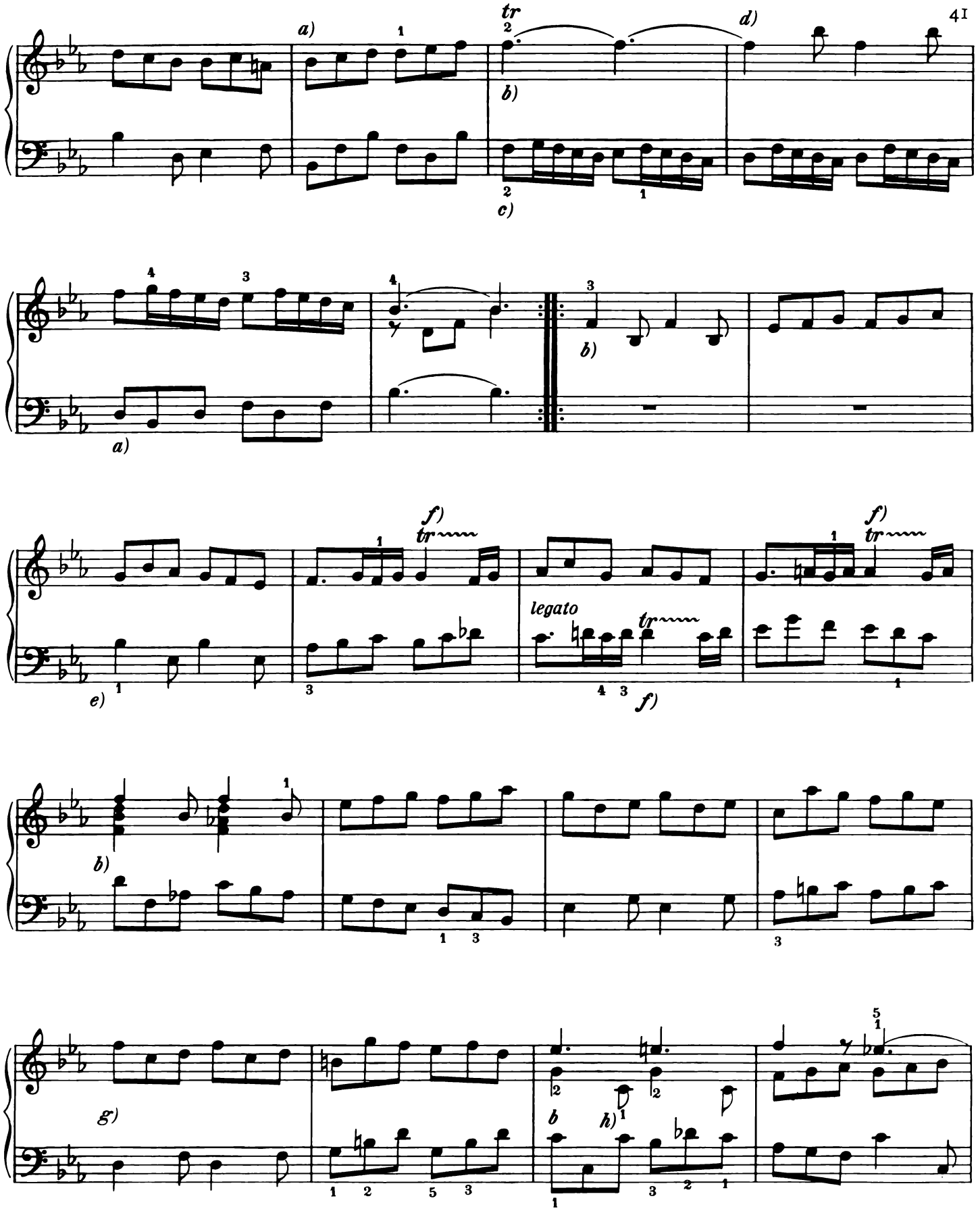


c) *stacc.*
d) *legato*
e) *poco marc., p*

f)

g)





a) *stacc.*

b) *f*

c) *Phrasierung siehe Seite 40 e)*
Déclamation, voir p. 40 e)
Phrasing, see p. 40 e)

d) *Der Einsatz des Anfangmotivs ohne Triller.*
L'entrée du premier motif sans trille.
The entry of the first motive without a trill.

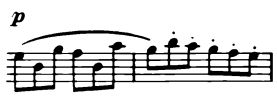
e) *marc.*

f) *Mit Hauptnote beginnen.*
Commencer par la note principale.
Begin with the main note.

g) *meno f*

h) *Herausgeber empfiehlt, die zwei c des Themas rechts zu nehmen und links auszulassen.*
Nous recommandons de prendre les deux ut du sujet à la droite, en les supprimant à la gauche.
The Editor recommends to take the two C's of the theme in the right and to omit them in the left.

a) p
b)



c) siehe S. 41 f)
voir p. 41 f)
see p. 41 f)

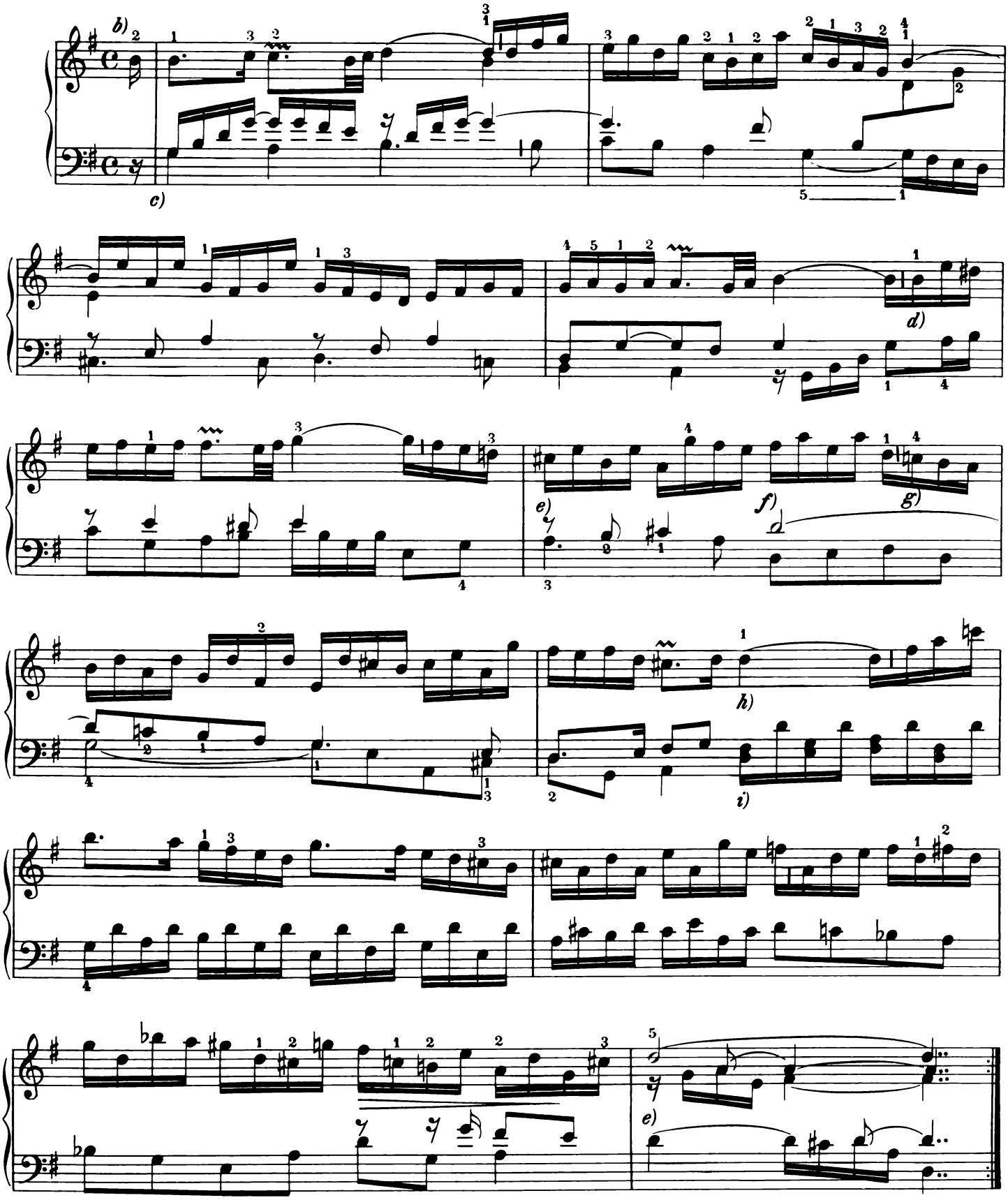
d) mf
e) f
f) f

g) ff, siehe S. 41 d)
ff, voir p. 41 d)
ff, see p. 41 d)

FRANZÖSISCHE SUITEN

ALLEMANDE [a] V

Johann Sebastian Bach



a) Andante | *b) Solo quasi flauto* | *c) p piacevole* | *d) cresc.* | *e) p* | *f) f* | *g) meno* | *h) molto p* | *i) fp*

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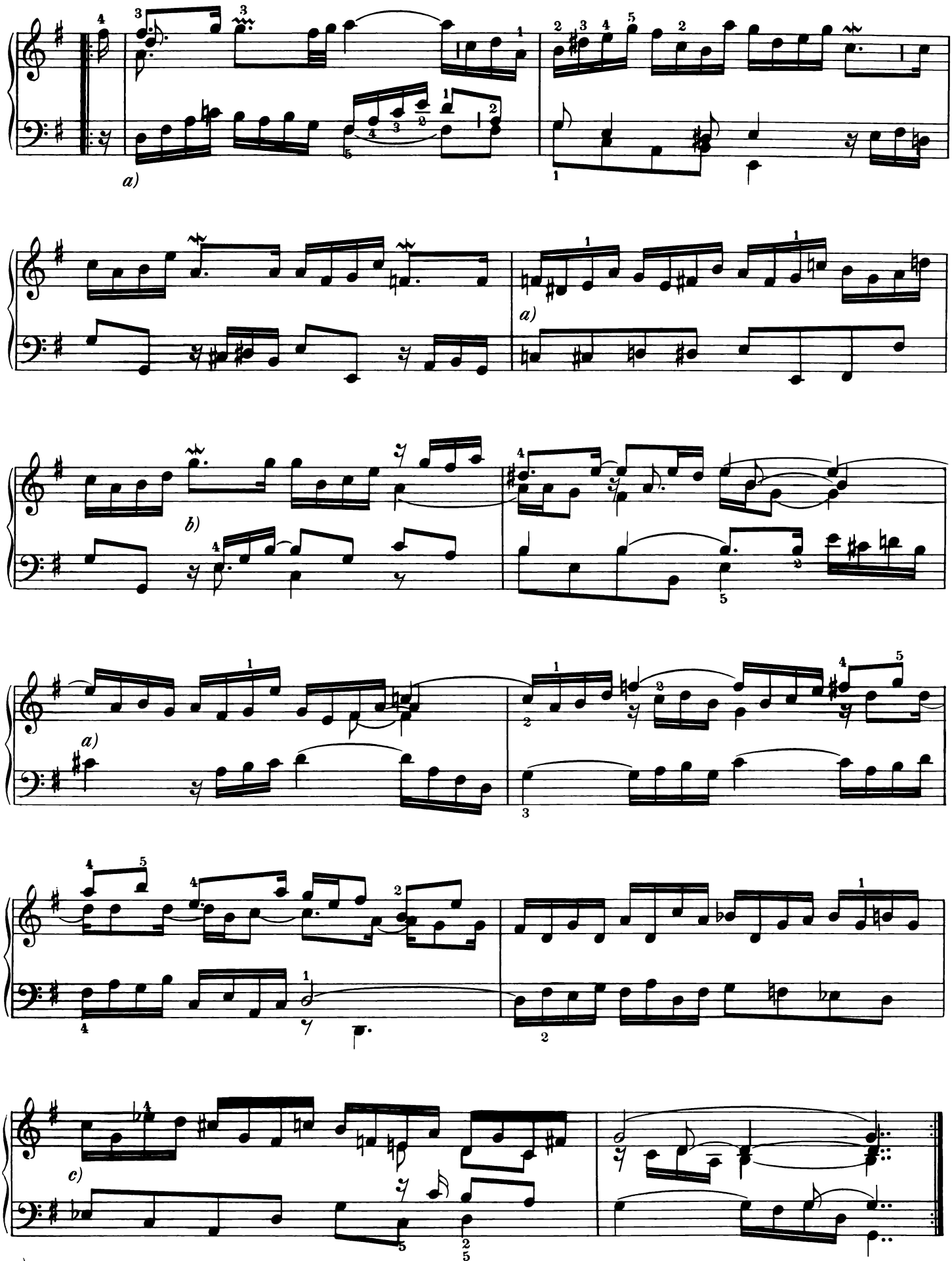
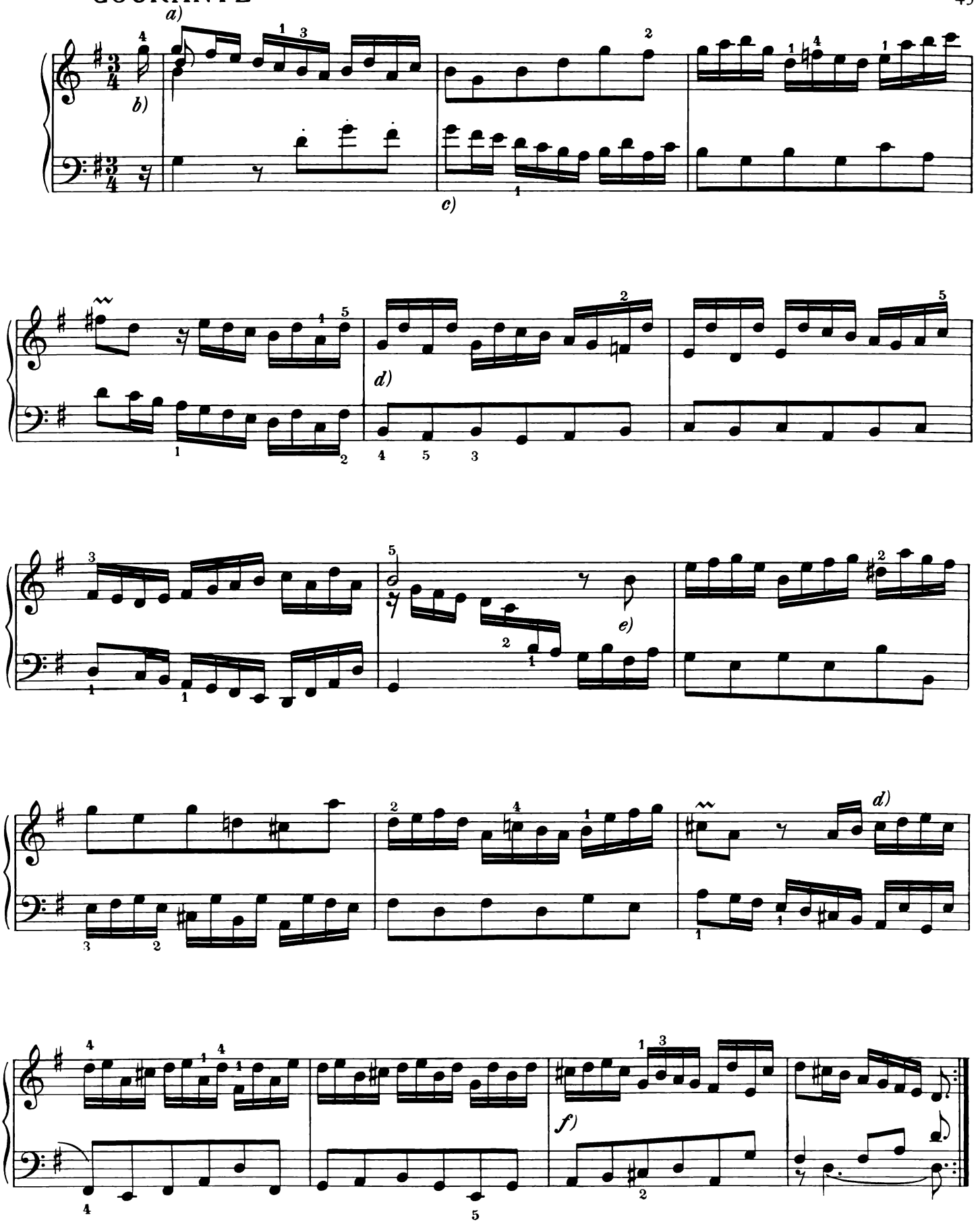
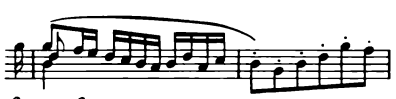


a) *p*
b) *f*
c) *mf*

COURANTE

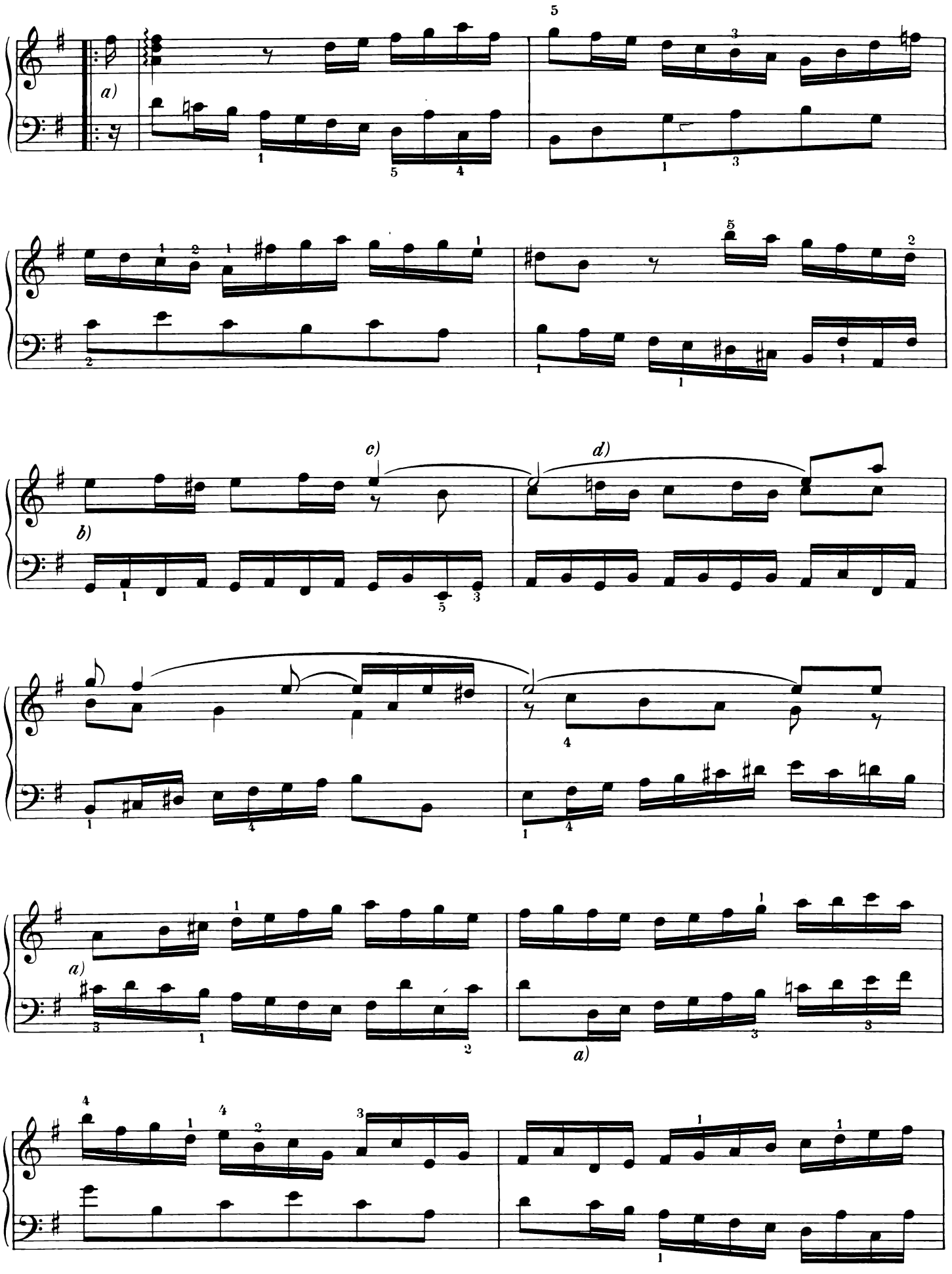


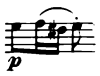
a) 

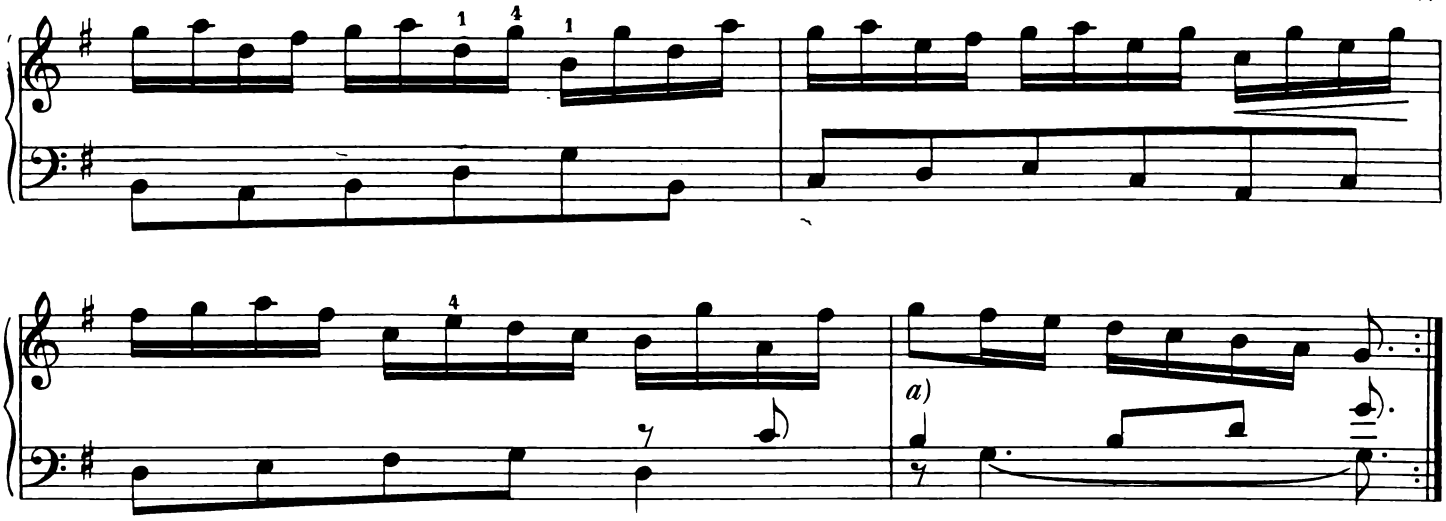
b) *f con fuoco*

c) *marcato, Phrasierung, siehe a)*
marqué, Declamation, voir a)
marcato, phrasing, see a)

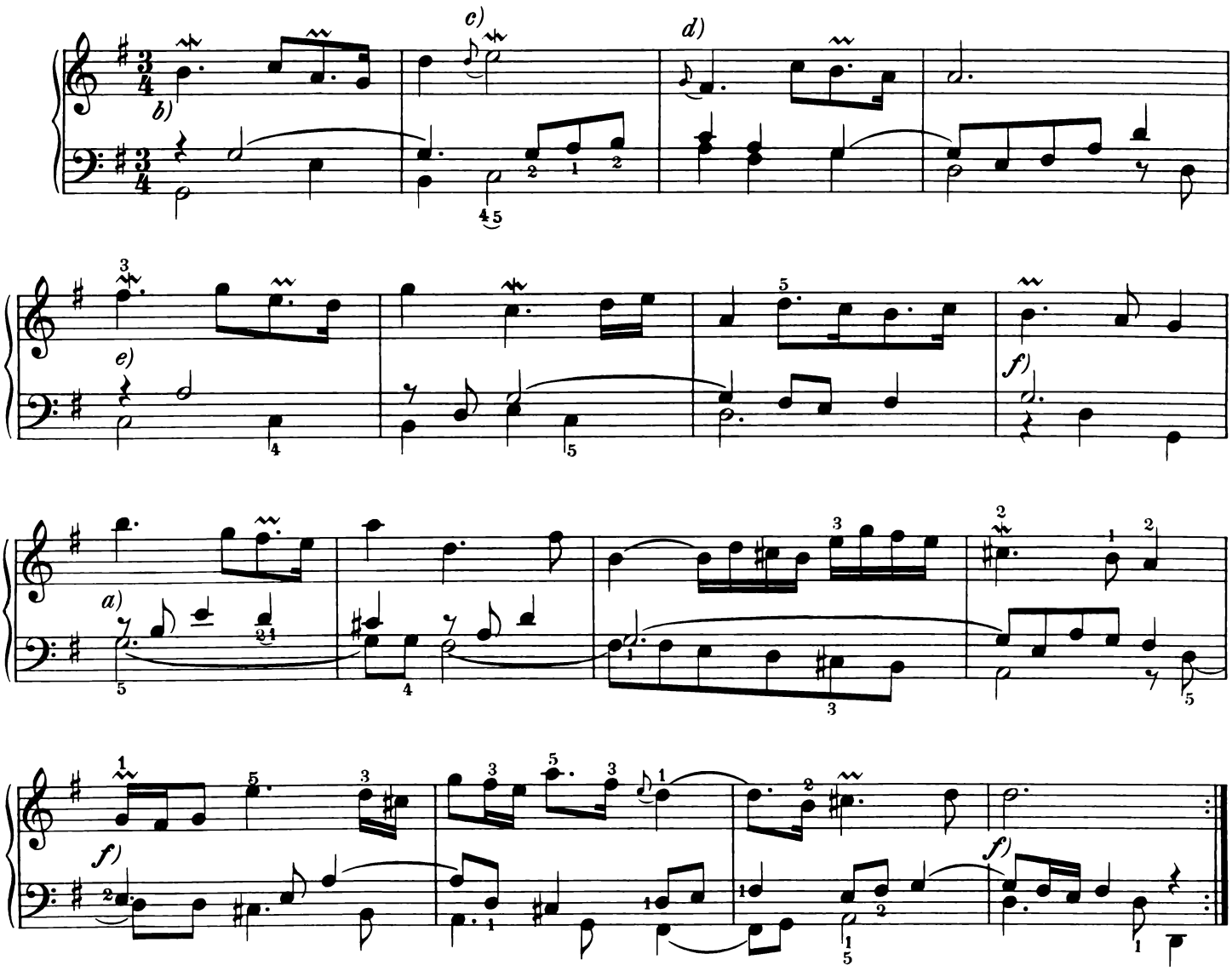
d) *p*
e) *mf*
f) *f*



a) f) | *b)*  | *c) ten.* | *d) Phrasierung, siehe b)*
Declamation, voir b)
Phrasing, see b)



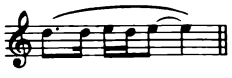
SARABANDE



a) *f*
b) *Andante cantabile e legato*
Dem Hörer muss die Zusammengehörigkeit von je vier Takten zum Bewusstsein gebracht werden.

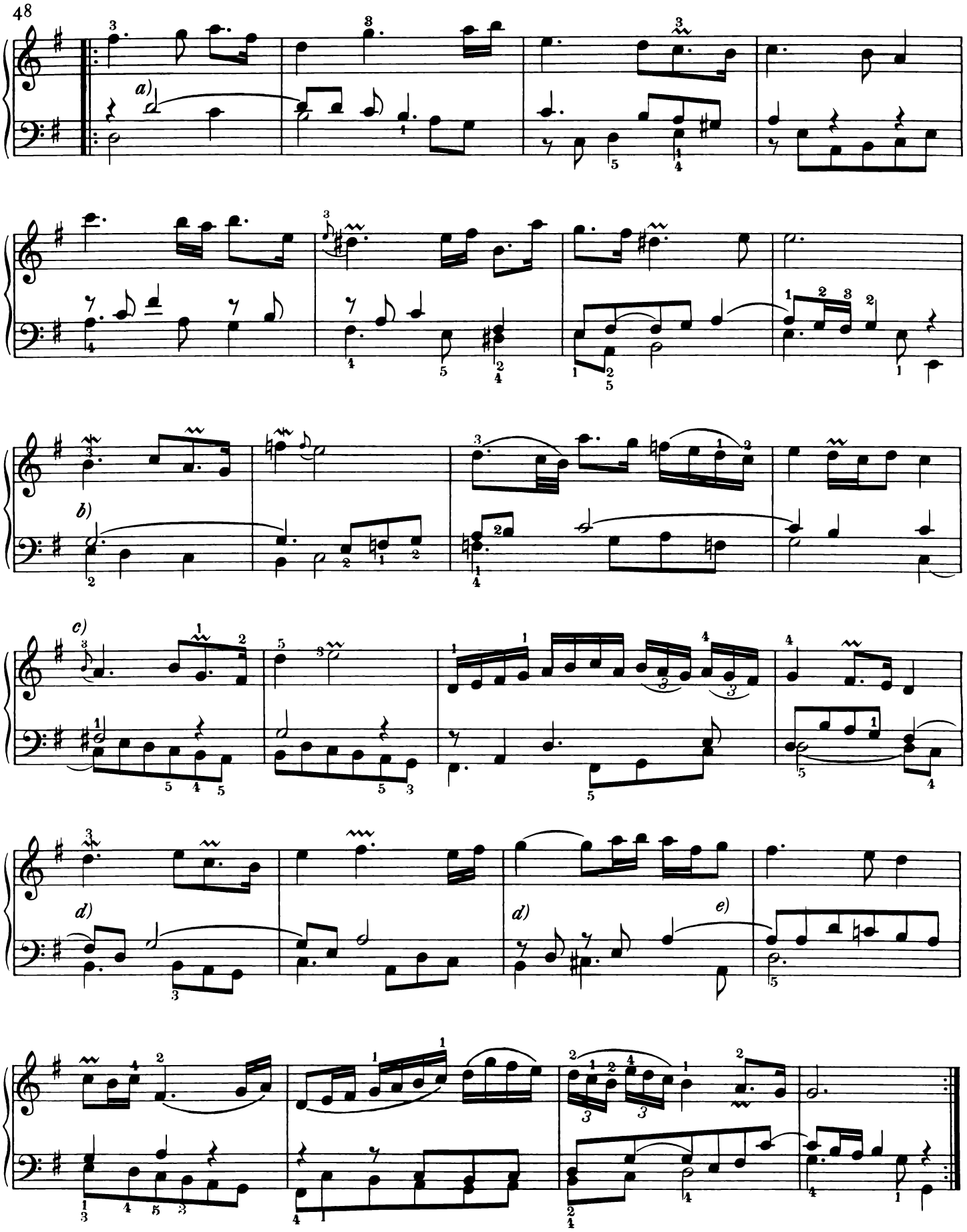
a) *f*
b) *Andante cantabile e legato*
Il s'agit de faire comprendre à l'auditeur que les mesures, quatre à quatre, forment un tout.

a) *f*
b) *Andante cantabile e legato*
The listener should be made to feel that each four bars forms one unit.

c) 

d)

e) *mf*
f) *p*



a) *mf*
b) *p*

c) *dolce*

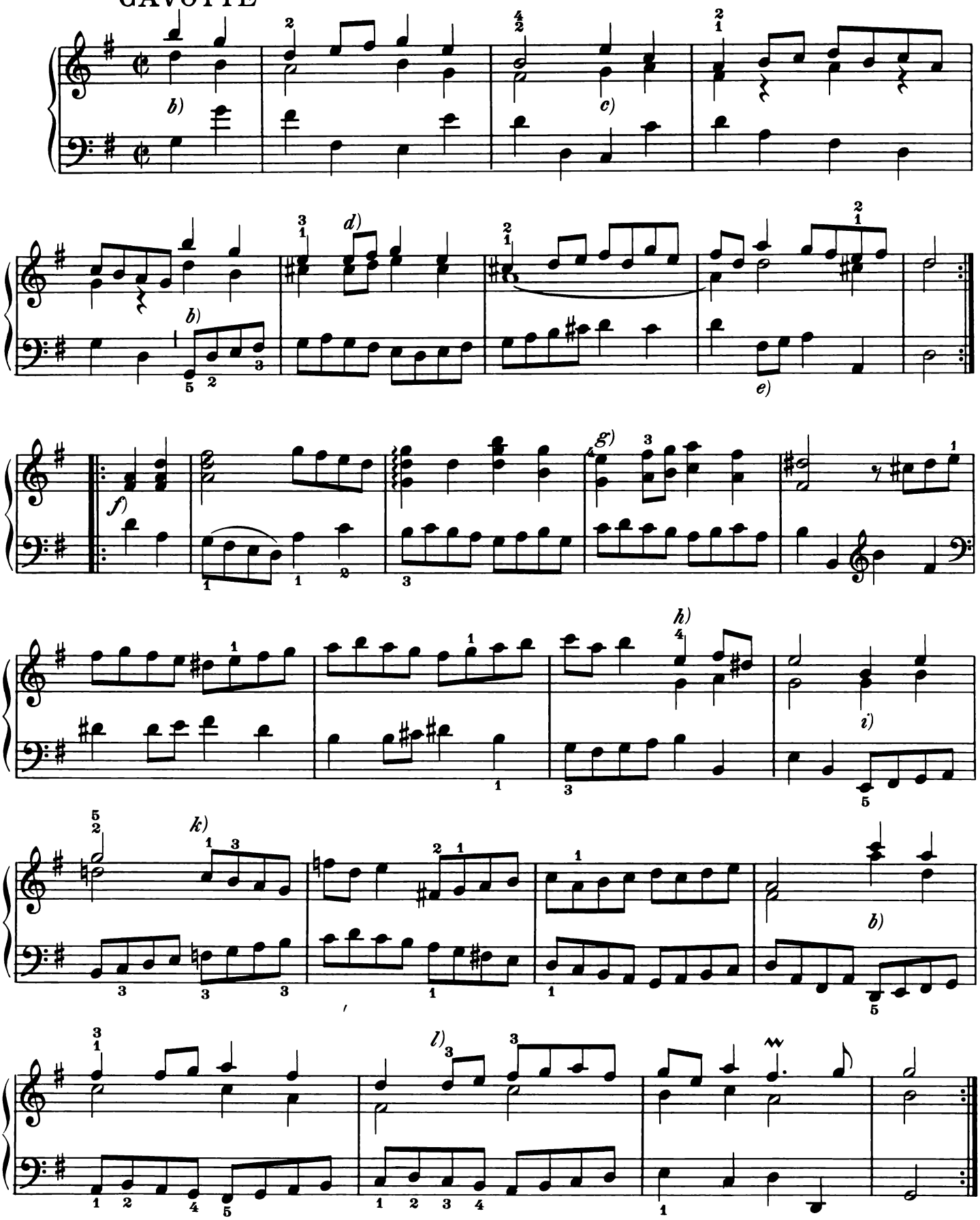
d) *f*

e) Die Dreistimmigkeit des Stückes giebt der Linken Gelegenheit: „zwei Stimmen espressivo vorzutragen."

e) Cette pièce utilisant trois voix permet à la gauche d'„exécuter deux voix expressivo."

e) The three-voiced nature of the piece gives the left hand the opportunity to „recite two voices impressively."

GAVOTTE a)



a) *Allegro*

b) *f*

Die Viertel links gestossen.
Les noires a gauche staccato.
The crotches left staccato.

c) *mf*

d)

e) *Phrasierung siehe d)*
Déclamation voir d)
Phrasing see d)

f) *marc.*

g)

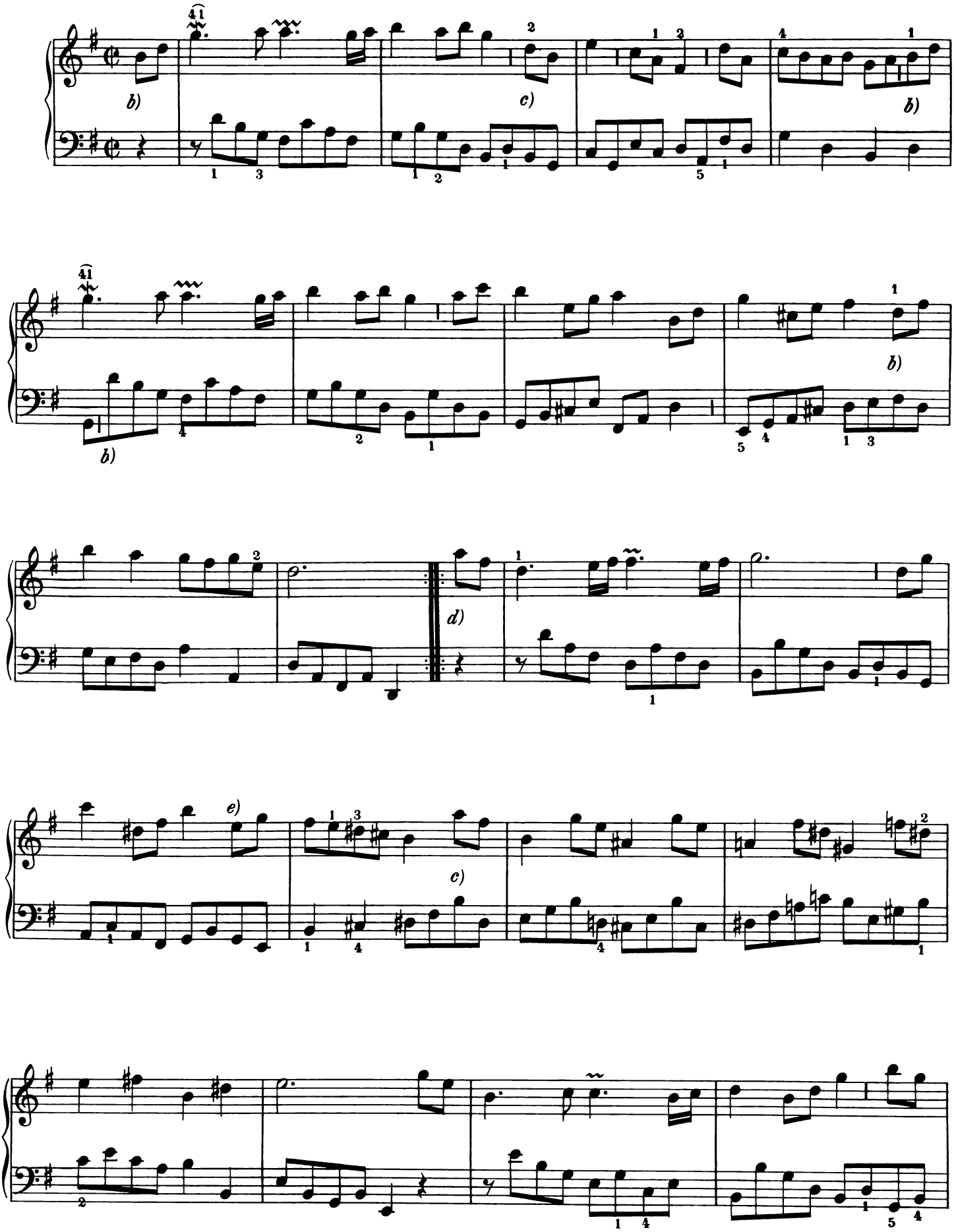
h)

i) *p*

k)

l)

BOURRÉE a)

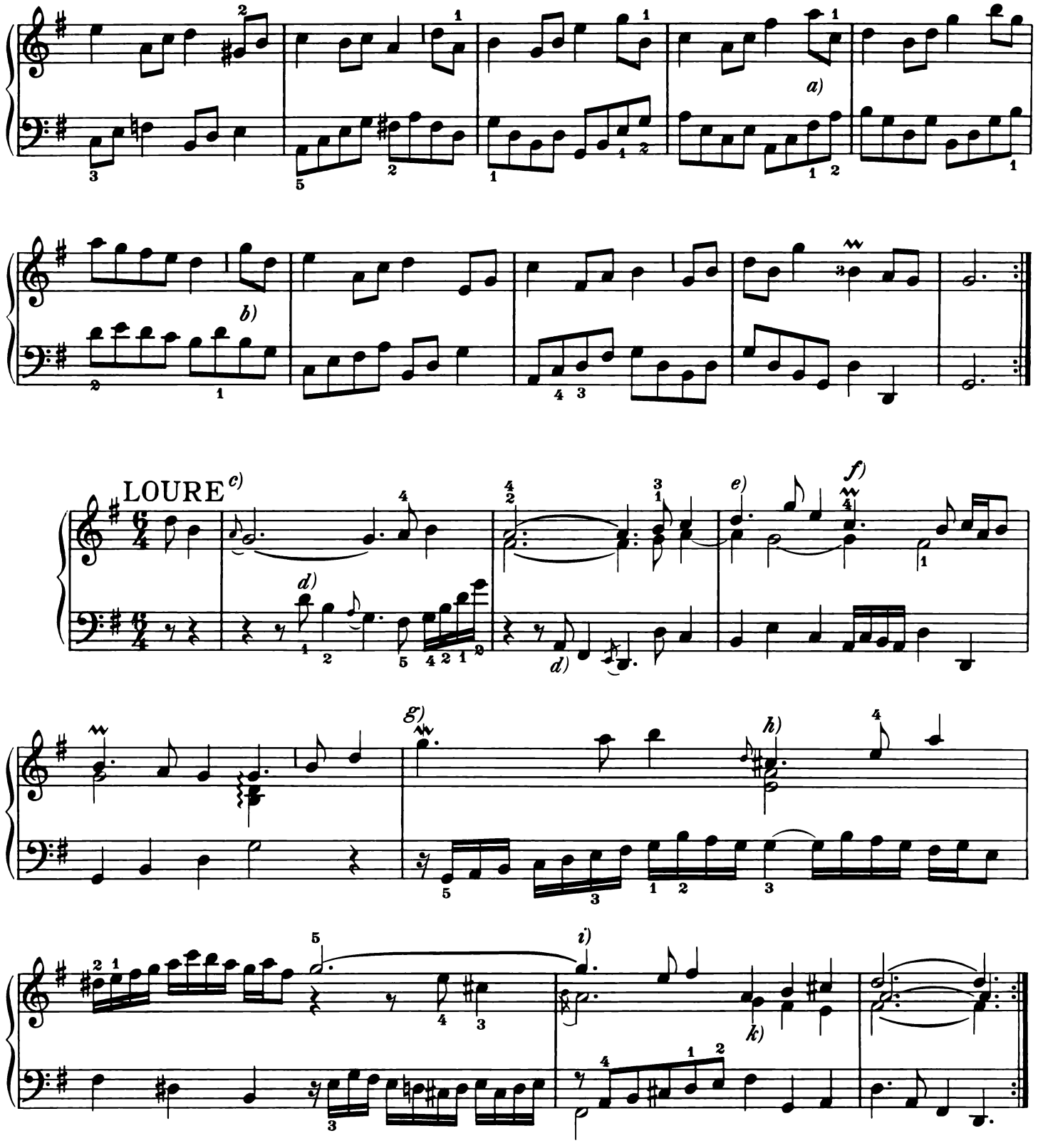


a) *Allegro*
b) *f*

c) *p, Phrasierung:*
p, Declamation:
p, Phrasing:
so an allen entsprechenden Stellen.
comme cela aux tous passages similaires.
like this at all corresponding figures.

d) *mf*

e)



a) f | *b) mf* | *c) Moderato, molto legato*

d) Durch sanftes Betonen des Auftaktes ist die Imitation der Stimmen herauszuheben; dieses zarte Stück besteht aus vier vieraktigen Perioden.
Phrasierung:

d) Relevez l'imitation des voix en accentuant doucement la levée; cette pièce au caractere délicat se compose de quatre periodes a quatre mesures chacune.
Déclamation:

d) Bring out the imitation of the voices by gently accentuating the up-beat. This charming piece is made up of 4 periods of 4 bars.
Phrasing:

e)

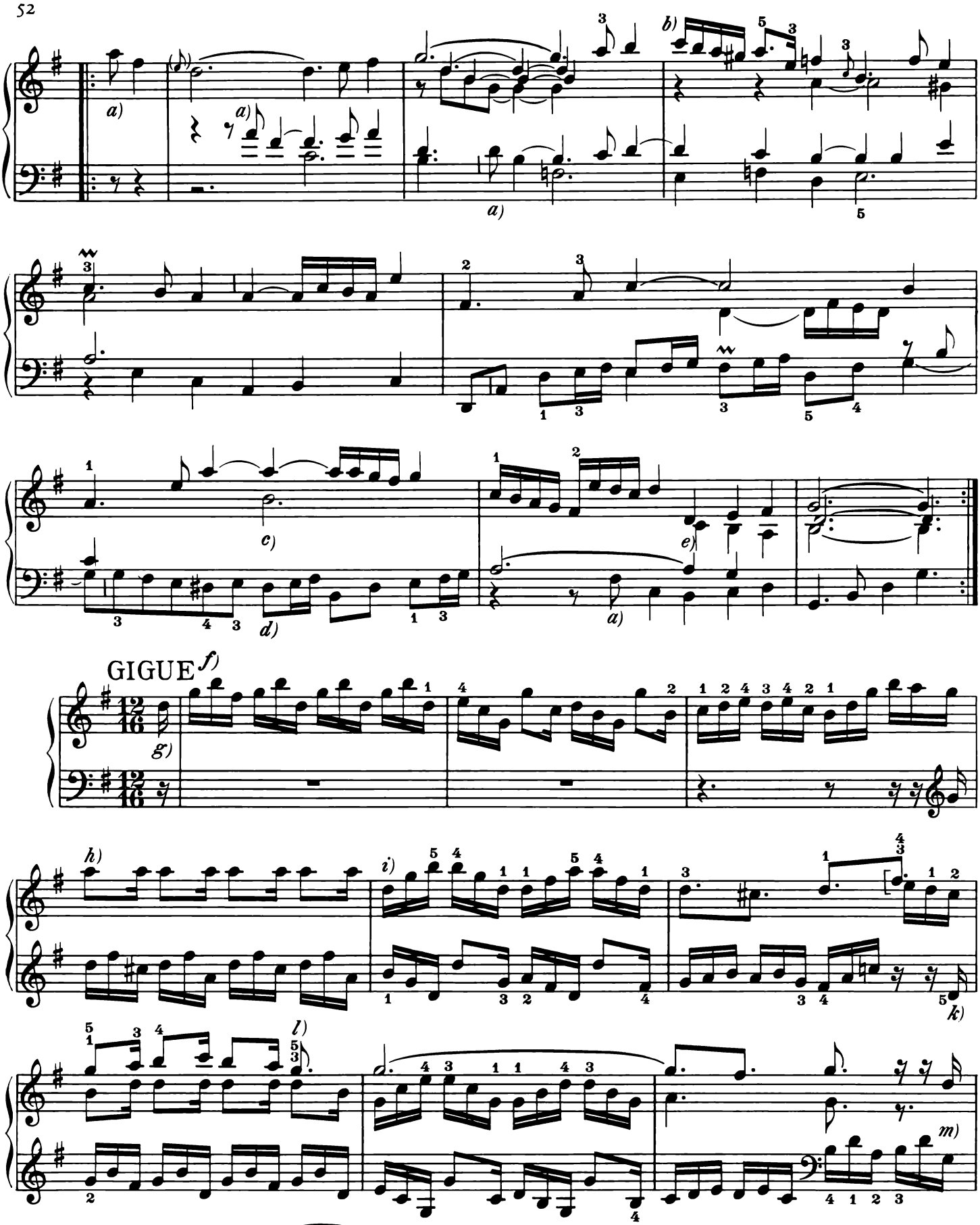
f) Triller über ein Viertel.
Trille de la durée d'une noire.
Trill, a crotchet long.

g)

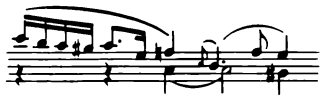
h)

i) Phrasierung siehe e).
Declamation voir e).
Phrasing see e).

k) p dolce, portamento



a) *Siehe Anmerkung S. 51.*
Voir la remarque p. 51.
See the annotation p. 51.

b) 

c) *f*
d) *espress.*

e) *p dolce*
f) *Vivace*

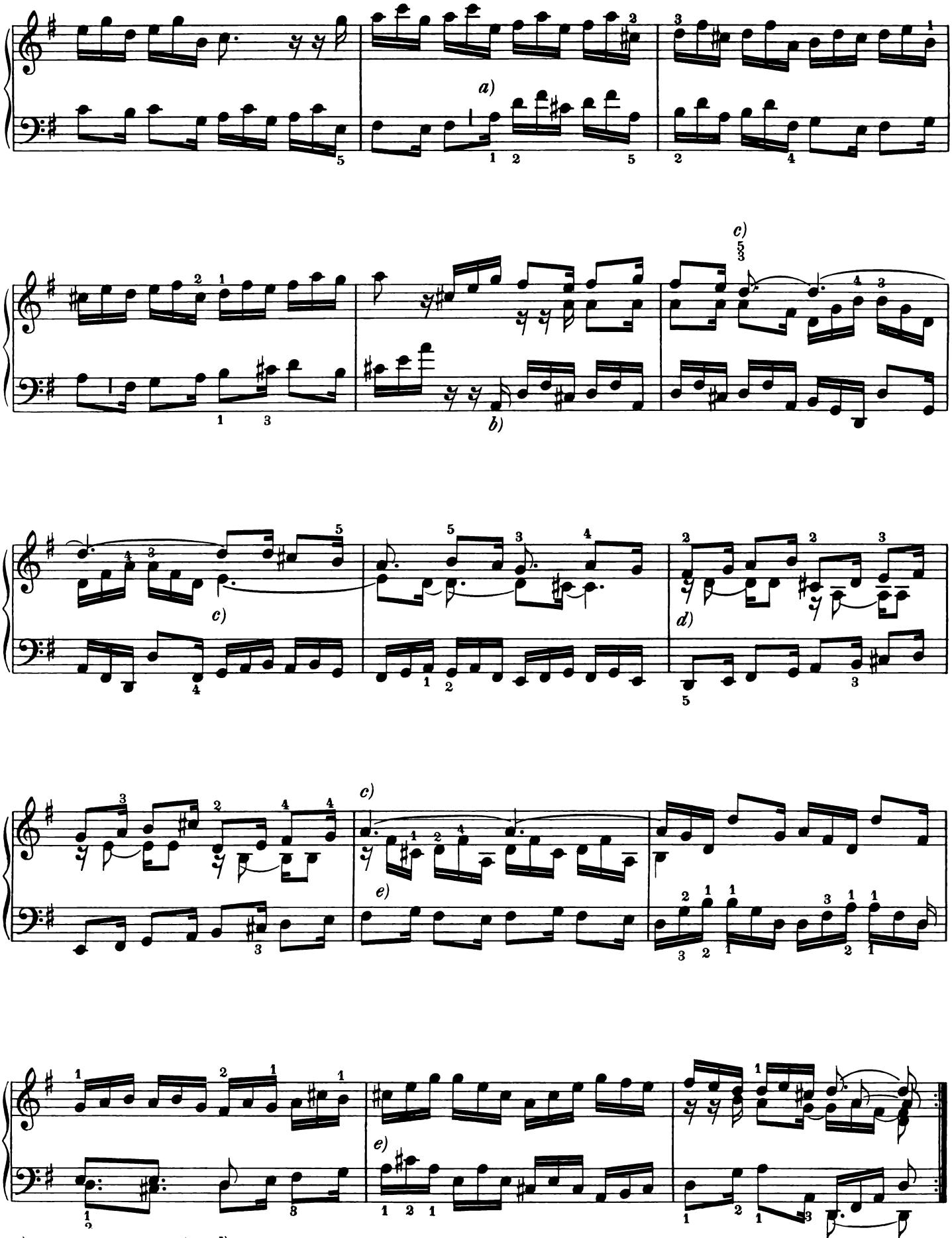
g) *leggierissimo*

h) *Reger hat hier fis, was entschieden besser klingt.*
i) *Wer über ein leichtes non legato verfügt, kann überall von dem Fingerwechsel absehen, also:* **135531 124421.**

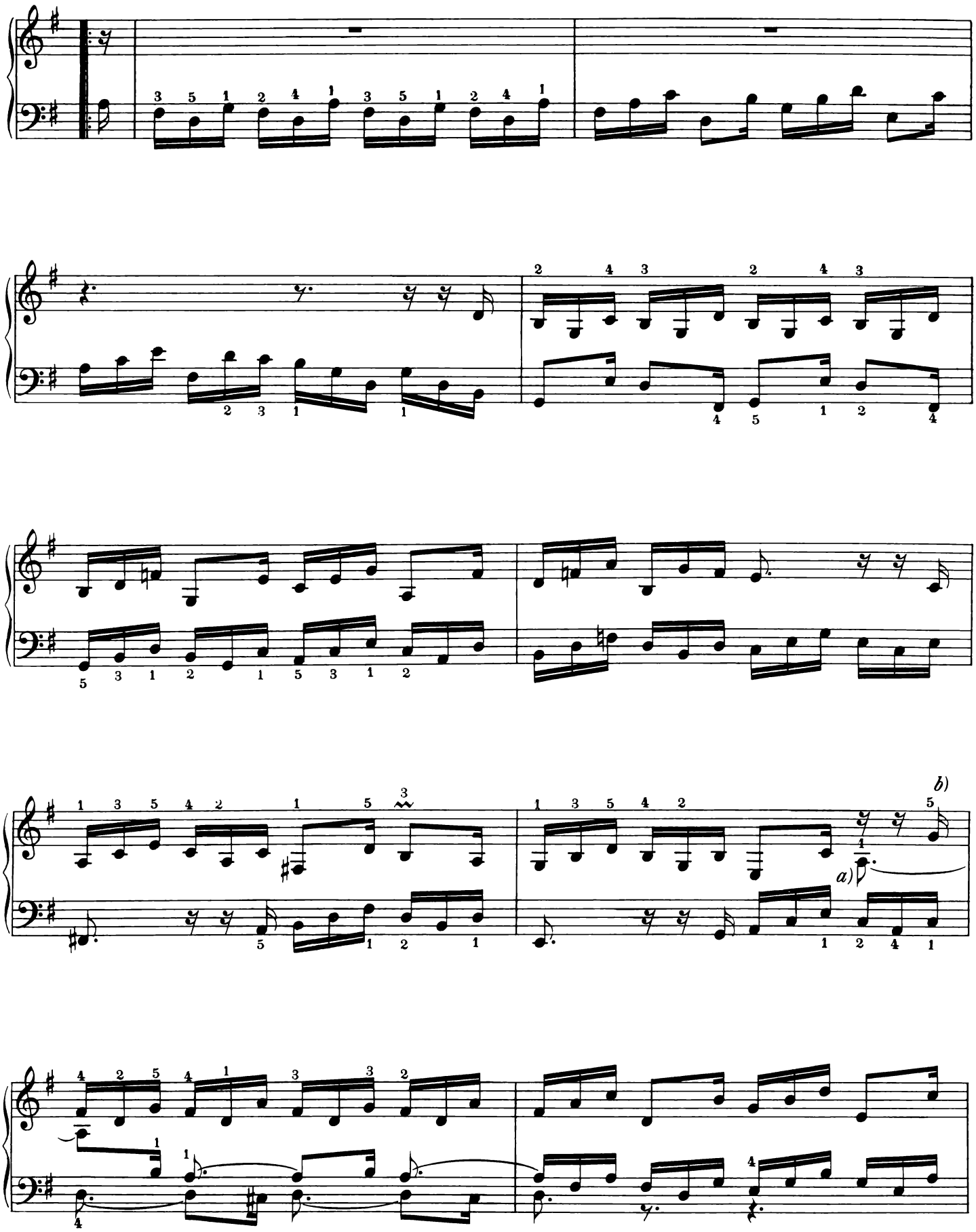
h) *Reger demande ici un fa dièze, qui sonne bien mieux.*
i) *Tous ceux qui disposent d'un non legato bien léger, peuvent se dispenser de changer de doigts; par conséquent:* **135531 124421.**

h) *Reger has here a F sharp which sounds decidedly better.*
i) *The player who has an easy non-legato at his command, can do everywhere without change of fingering, thus* **135531 124421**

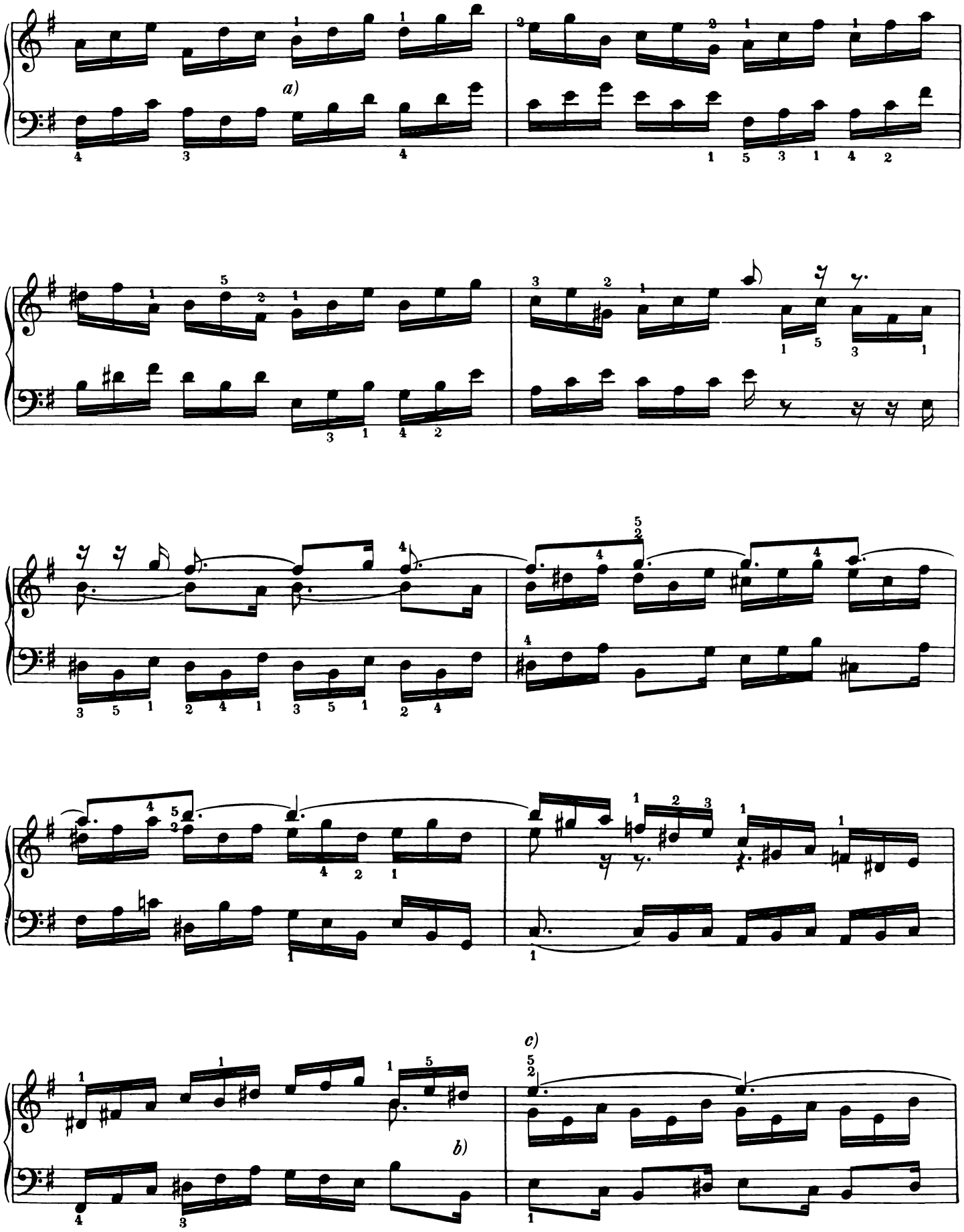
k) *poco marc.* | *l)* *ten.* | *m)* *p*



a) *poco a poco cresc.*
b) *mf*
c) *ten.*
d) *p*
e) *f*

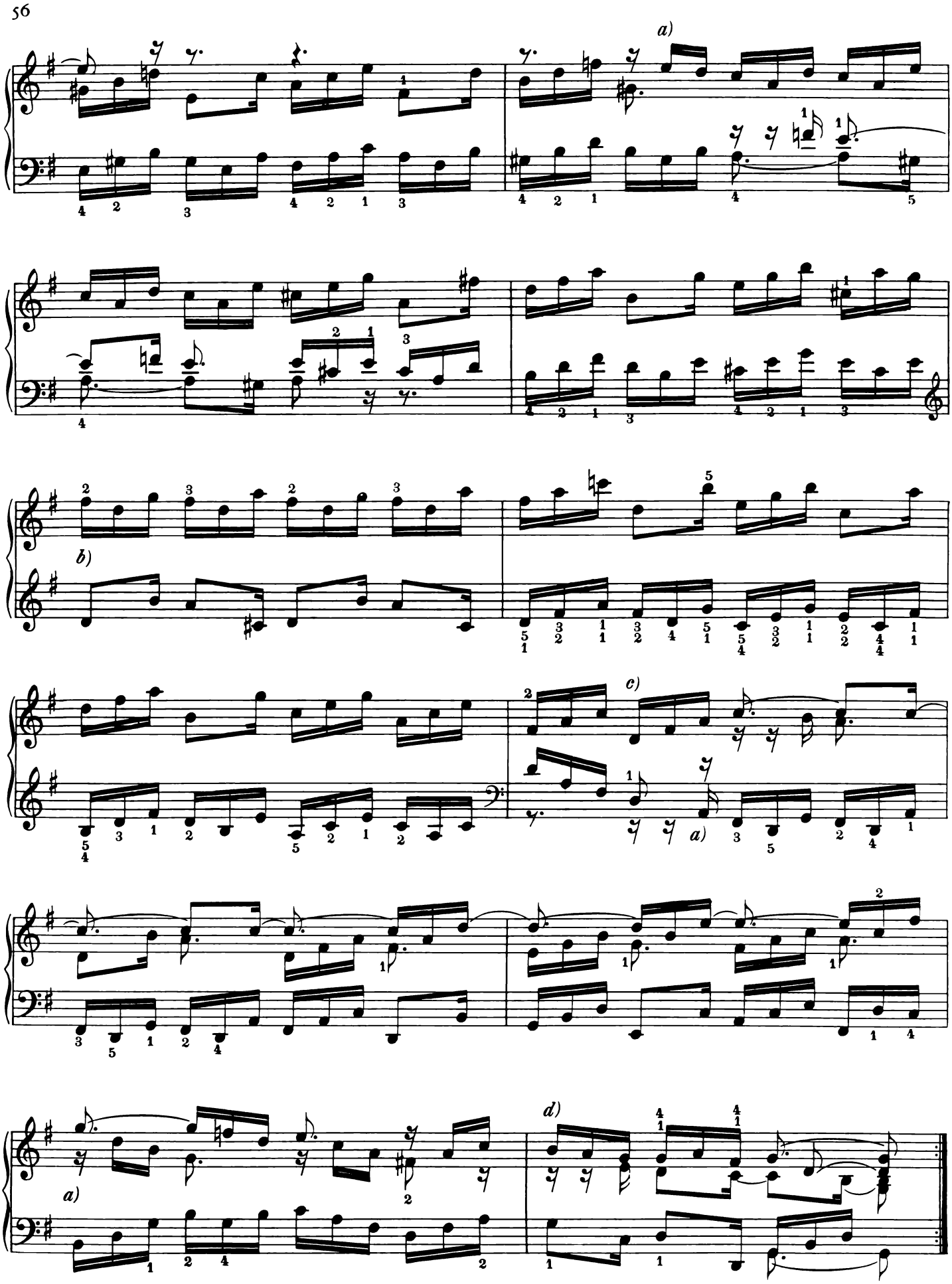


a) *p*
b) *marc.*



a) *f stacc.*
b) *p*

c) *ten.*



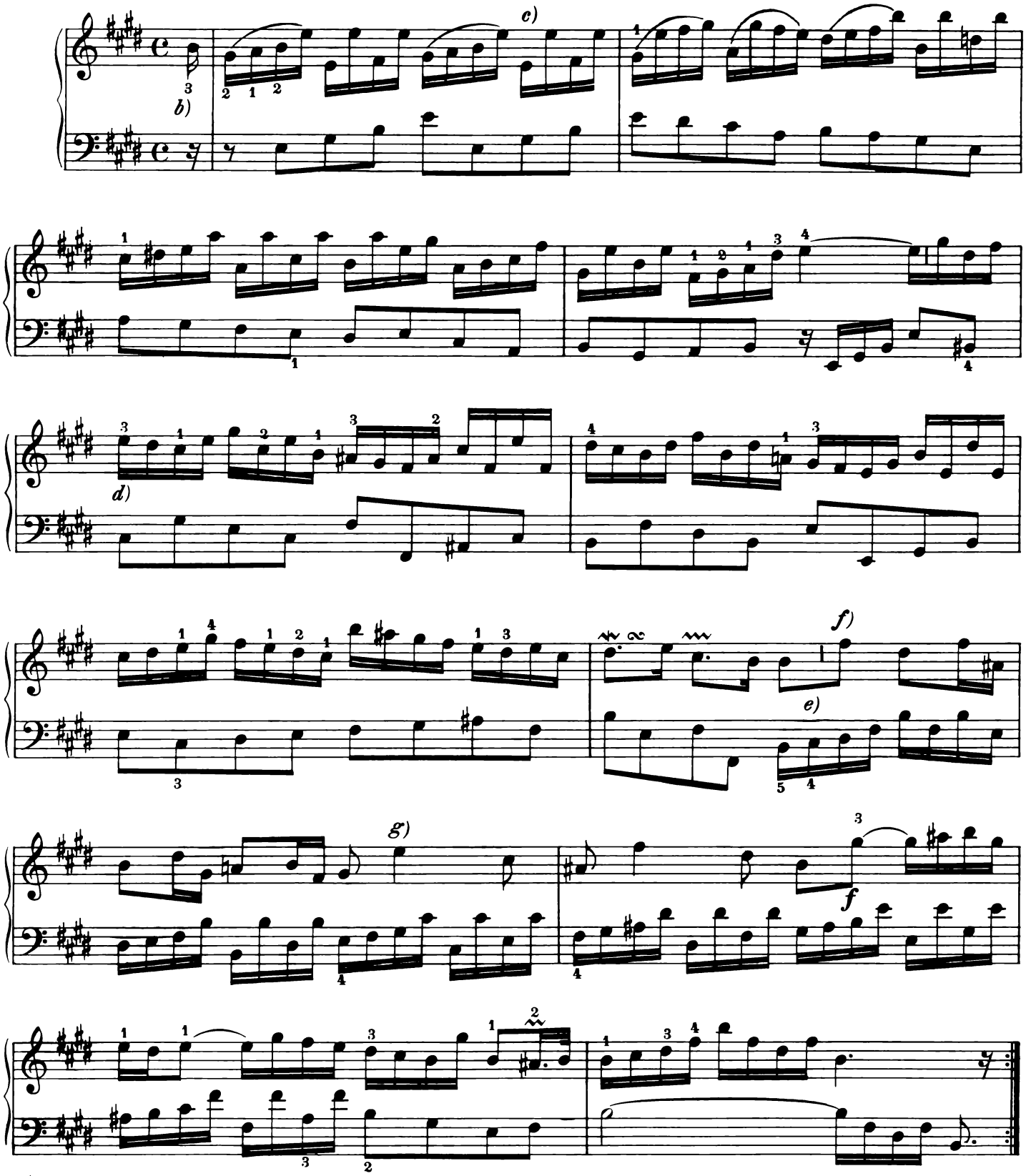
a) *f*
b) *ff*
c) *meno f*
d) *in tempo*

FRANZÖSISCHE SUITEN

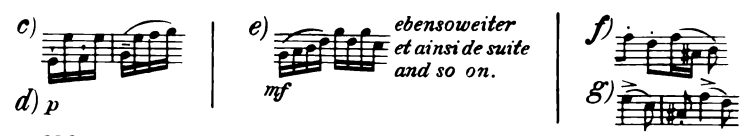
VI

ALLEMANDE a)

Johann Sebastian Bach



a) Allegretto
b) un poco leggiero. Der Bogen ist von Bach.
un poco leggiero. La liaison est originaire du Bach.
un poco leggiero. The slur originates from Bach.



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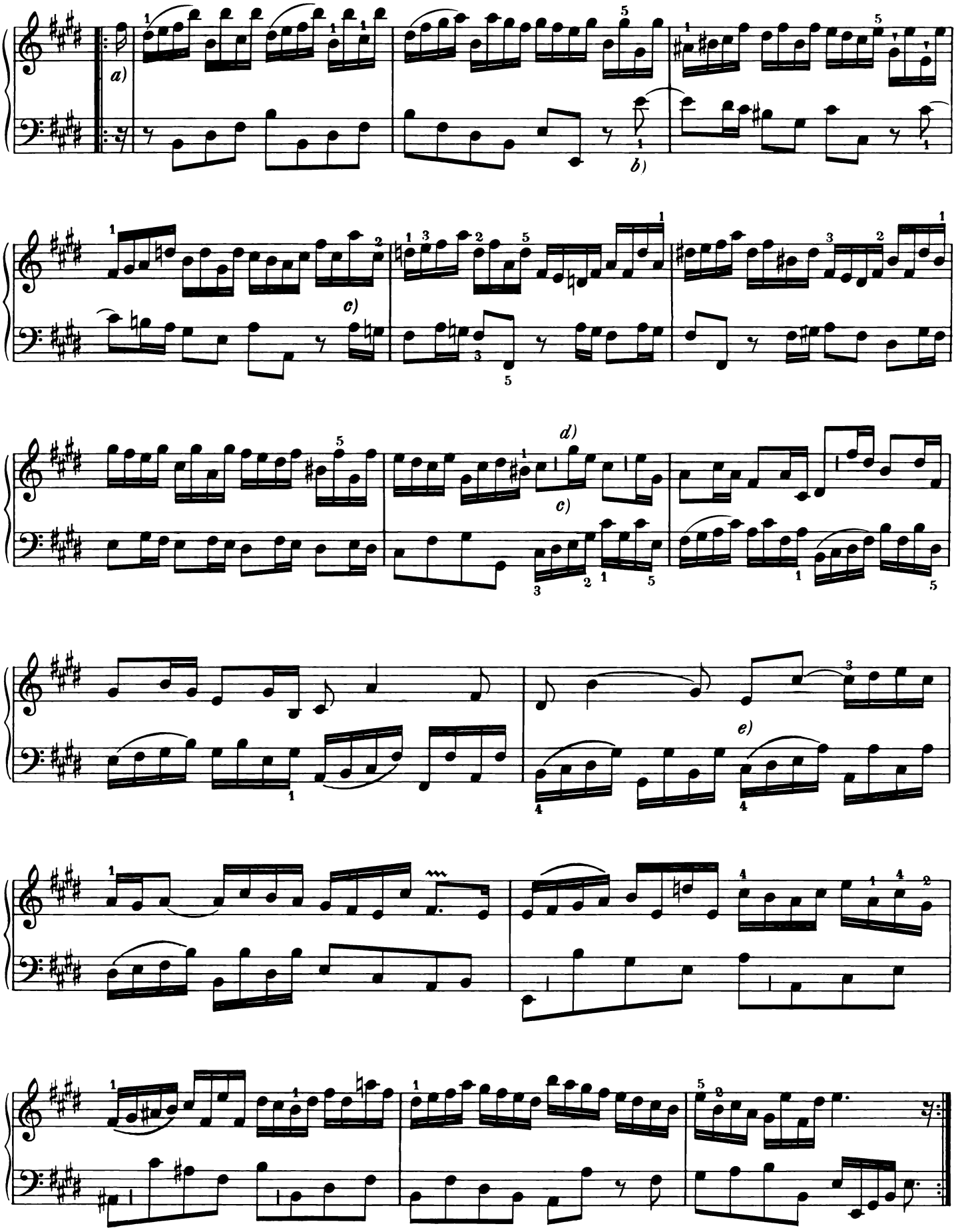


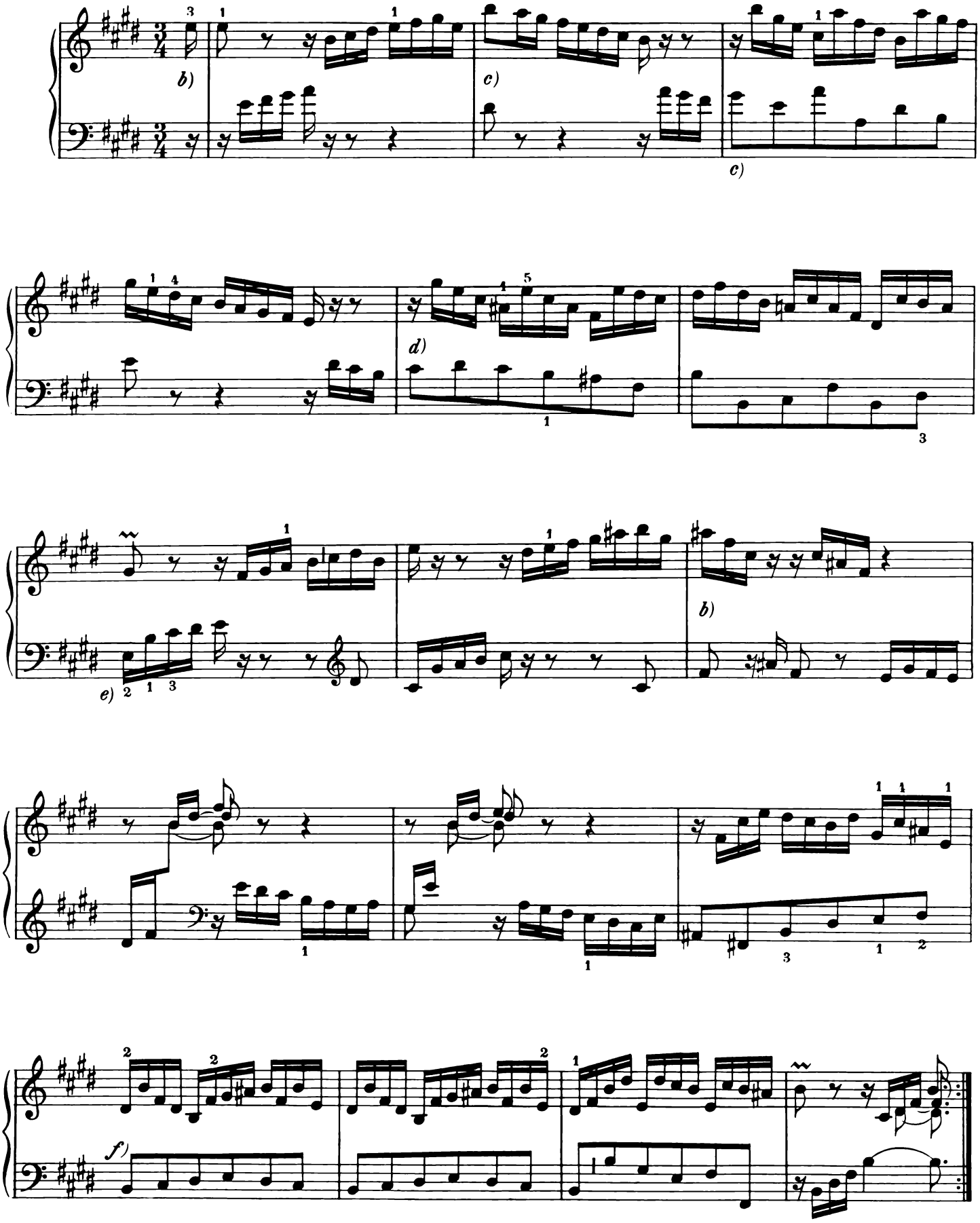
a) p, das Auftakt-Sechzehntel abheben.
p, la double-croche de la mesure d'attaque détachée.
p, the up-beat semiquaver detached.

b) *marcato*

c) p
d) grazioso

e) più f

COURANTE a)



a) *Molto Allegro*
b) *f*

c) *Die Achtel staccato*
Les croches staccato
The quavers staccato

d) *p*

e)

f)

SARABANDE *f)*

a) **p**

b) *Diese drei Achtel staccato.*
Ces trois croches séparées.
These three quavers separated.

c) *Ein einfacher Triller.*
Un simple trille.
A simple trill.

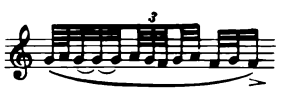
d) **f**

e) *Die ersten vier Sechzehntel legato.*
Les quatre premières double-croches legato.
The first four semiquavers legato.

f) *Lento*

g) *piano con gran espressione.*

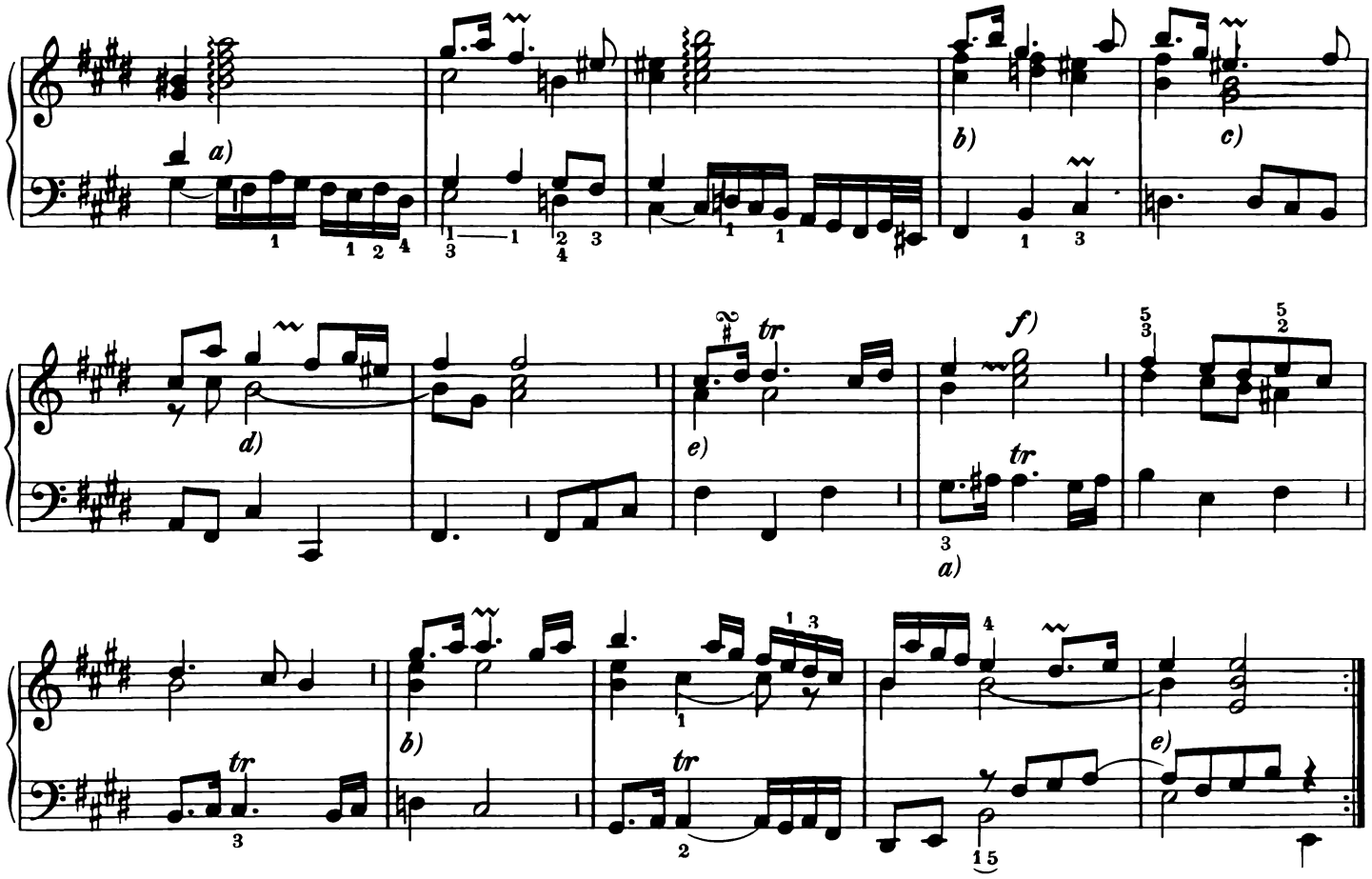
h) *Herausgeber spielt:*
L'éditeur joue:
The editor plays:



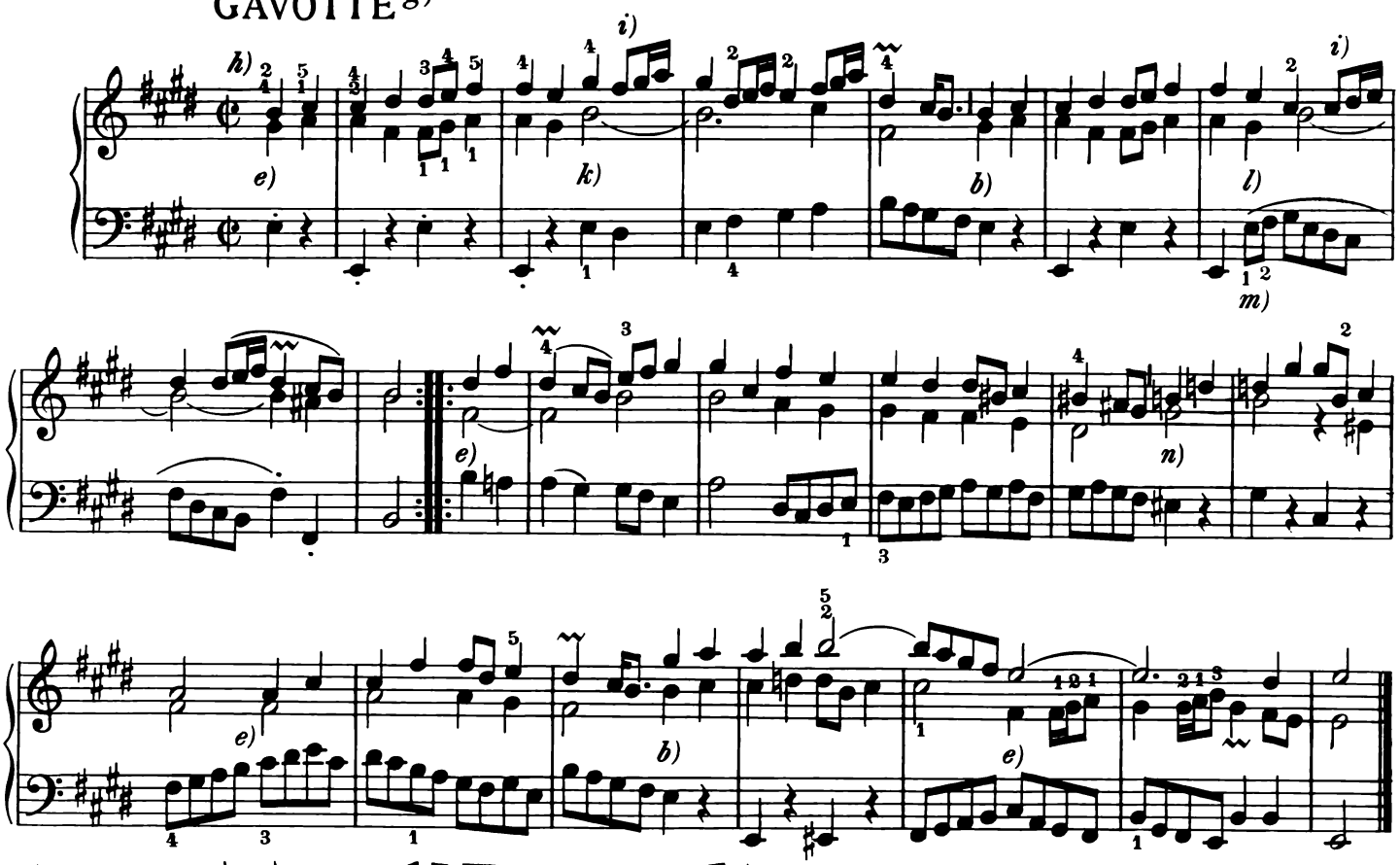
i) *legato molto*

k) *Mit a.*
avec la
with A

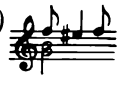
l) **mf**

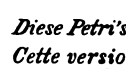


GAVOTTE g)

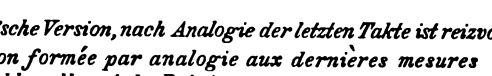


a) espress.
b) f


c)

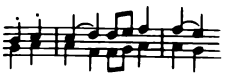

d)

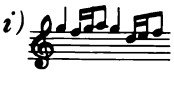
e) p


f)

g) Allegro ma non troppo

h) Phrasierung:
Declamation:
Phrasing:



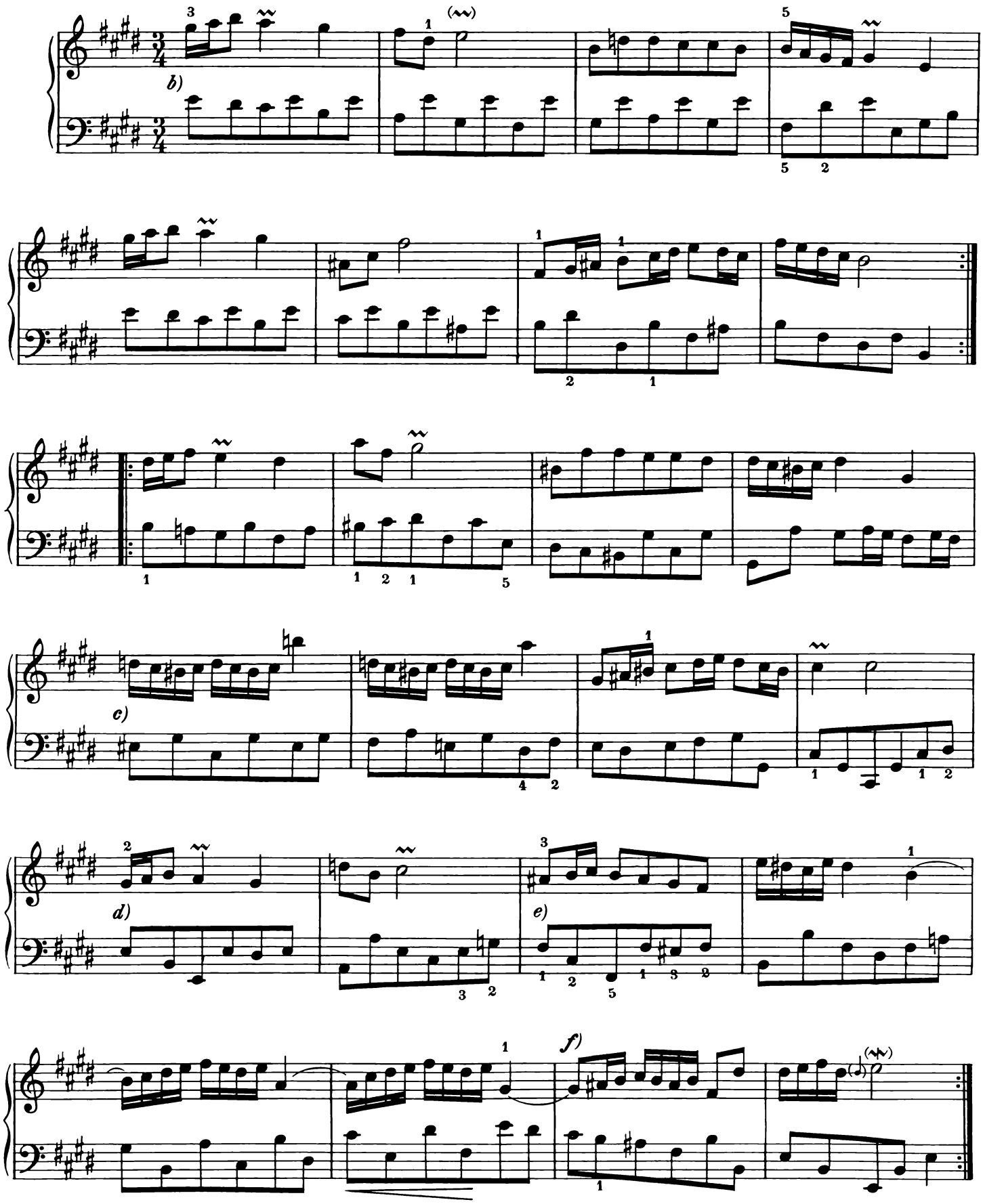

i)

Diese Petri'sche Version, nach Analogie der letzten Takte ist reizvoller.
Cette version formée par analogie aux dernières mesures est plus agréable; elle est de Petri.
This version by Petri – an analogy to the last bars – is more attractive.

k) Più f e legato.
l) p e legato

m)
n) più f

POLONAISE *a)*



a) Allegretto
b) p lusingando, legato
c) molto p
d) meno p
e) più f
f) p subito, grazioso

MENUET *a)*

b)

c)

d)

tr

BOURRÉE

e)

f)

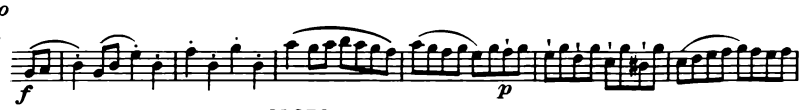
g)

h)

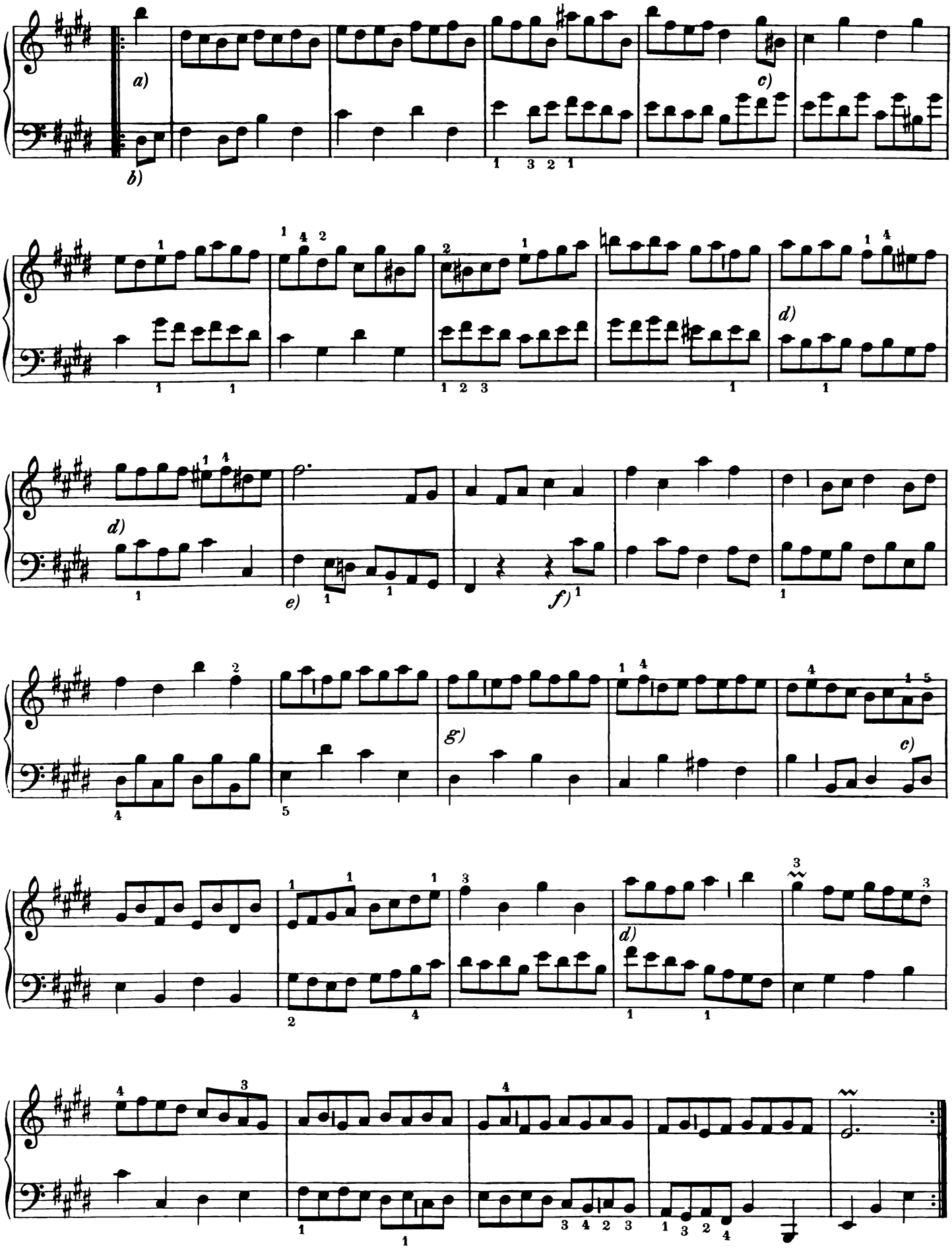
f)

a) Moderato
b) p grazioso
c) mf
d) pp

e) Molto Allegro
f) Phrasierung:
Declamation:
Phrasing:



g) p
h) risoluto



a) *mf*

b) *f marcato, Phrasierung siehe Seite 63 f)*
f marcato, Declamation, voir p. 63 f)
f marcato, Phrasing, see p. 63 f)

c) *p*

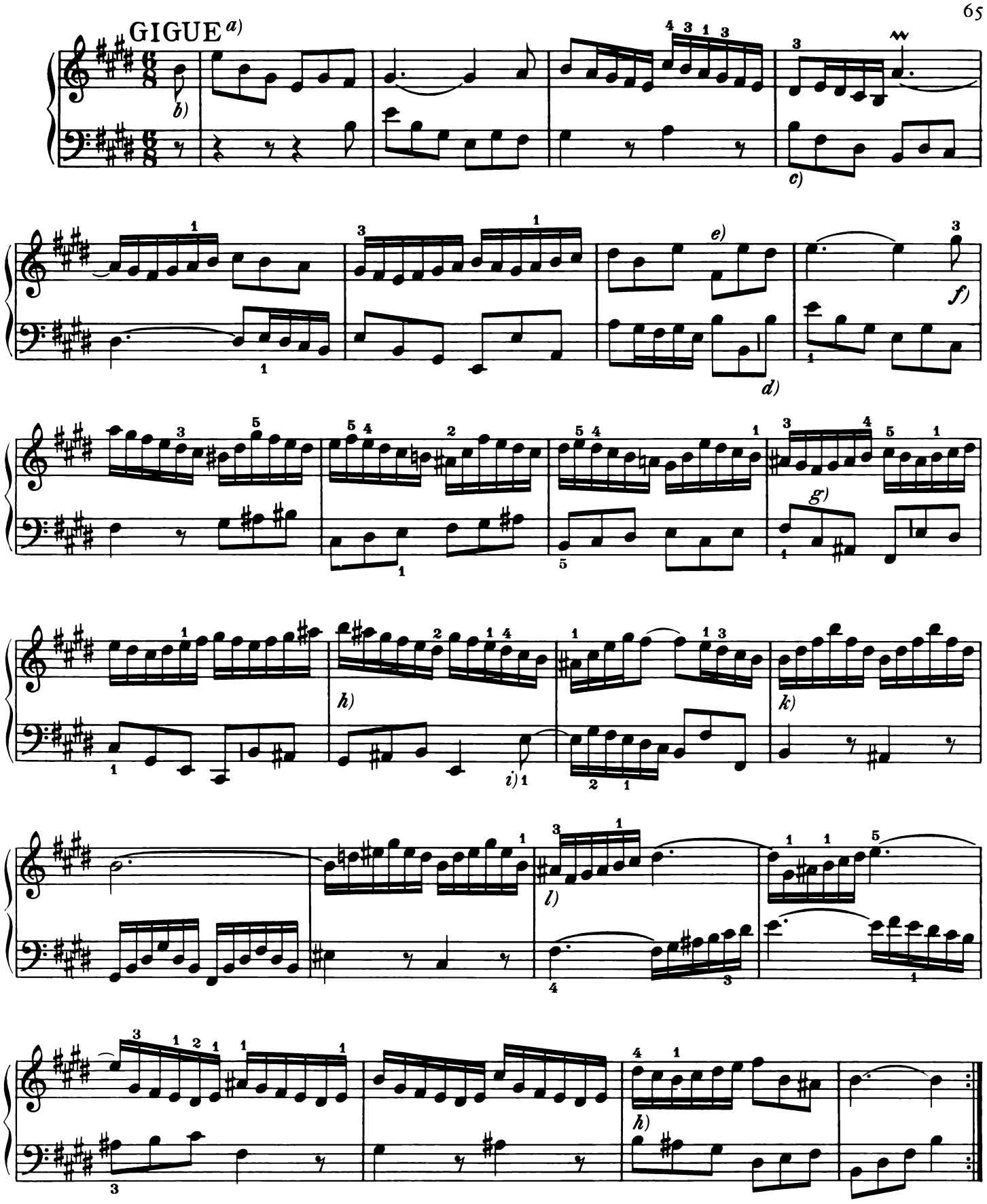
d) *f*

e) *legato*

f) *Phrasierung siehe Seite 63 f)*
Declamation, voir p. 63 f)
Phrasing, see p. 63 f)

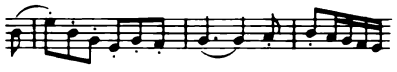
g) *dim.*

GIGUE a)



a) *Molto Allegro*

b) *f Phrasierung:*
f Déclamation:
f Phrasing:



c) *Die Achtel stets abgehoben.*
Les croches toujours détachées.
The quavers constantly detached.

d) *siehe b)*
voir b)
see b)

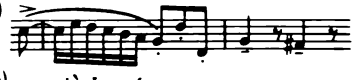
e)

f) *p*

g) *cresc.*

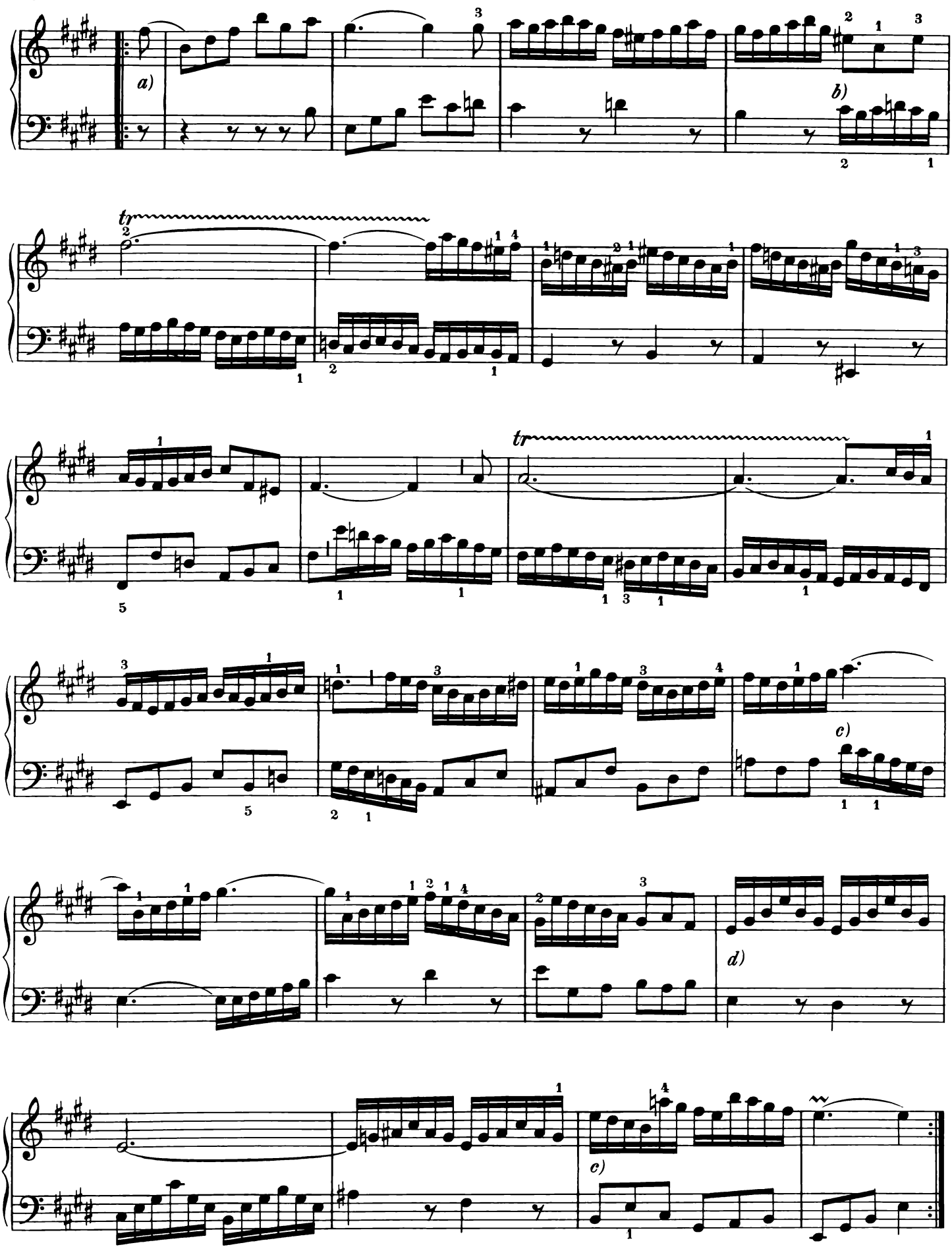
h) *f*

i)



k) *p, più legato*

l) *meno legato*



a) f, Phrasierung siehe Seite 65 b)
f, Declamation, voir p. 65 b)
f, Phrasing, see p. 65 b)

b) p
c) f
d) più legato

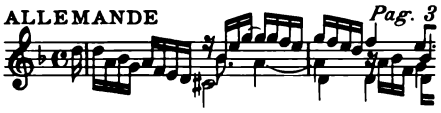
JOHANN SEBASTIAN BACH

FRANZÖSISCHE SUITEN IN DER WILHELM HANSEN EDITION

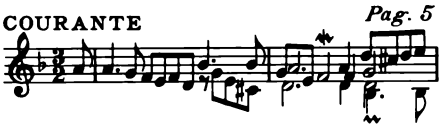
Nr. 1

d moll - re mineur - d minor

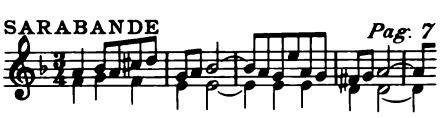
ALLEMANDE *Pag. 3*



COURANTE *Pag. 5*

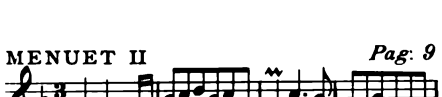


SARABANDE *Pag. 7*

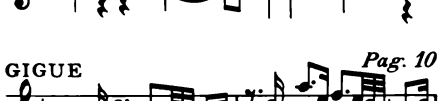


MENUET I *Pag. 8*

MENUET II *Pag. 9*



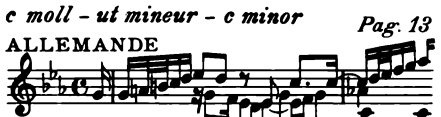
GIGUE *Pag. 10*



Nr. 2

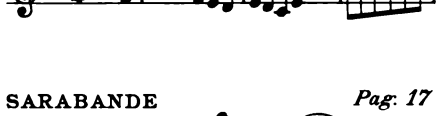
c moll - ut mineur - c minor

ALLEMANDE *Pag. 13*

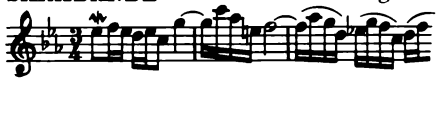


COURANTE *Pag. 15*

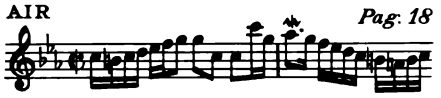
SARABANDE *Pag. 17*



AIR *Pag. 18*



MENUET *Pag. 19*

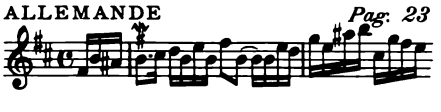


GIGUE *Pag. 20*

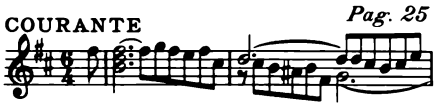
Nr. 3

h moll - si mineur - b minor

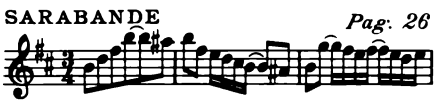
ALLEMANDE *Pag. 23*



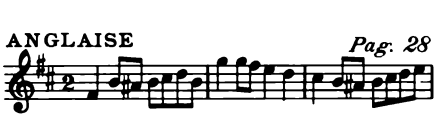
COURANTE *Pag. 25*



SARABANDE *Pag. 26*



ANGLAISE *Pag. 28*



MENUET *Pag. 29*

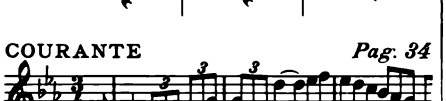
GIGUE *Pag. 31*

Nr. 4

Es dur - mi bémol majeur - e flat major

ALLEMANDE *Pag. 33*

COURANTE *Pag. 34*

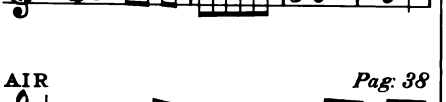


SARABANDE *Pag. 36*

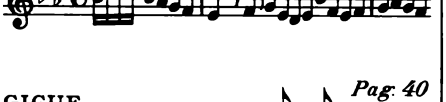
GAVOTTE *Pag. 37*

MENUET *Pag. 37*

AIR *Pag. 38*



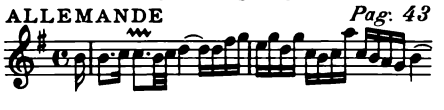
GIGUE *Pag. 40*



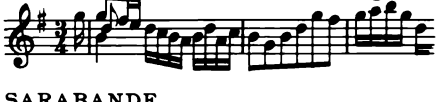
Nr. 5

G dur - sol majeur - g major

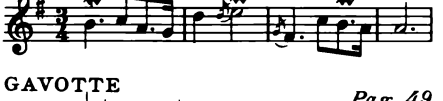
ALLEMANDE *Pag. 43*



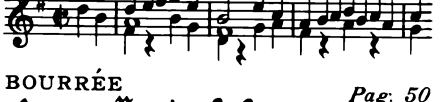
COURANTE *Pag. 45*



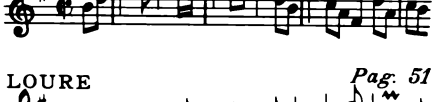
SARABANDE *Pag. 47*



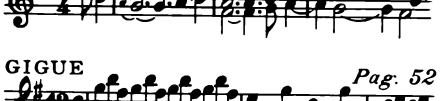
GAVOTTE *Pag. 49*



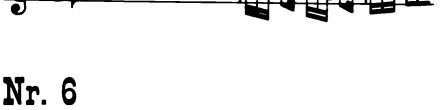
BOURRÉE *Pag. 50*



LOURE *Pag. 51*



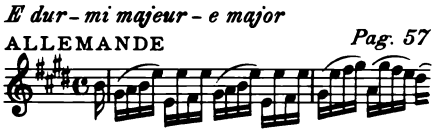
GIGUE *Pag. 52*



Nr. 6

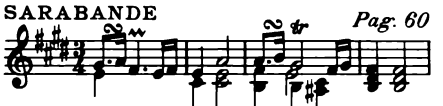
E dur - mi majeur - e major

ALLEMANDE *Pag. 57*

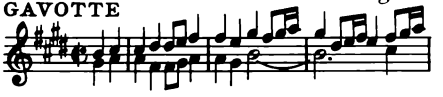


COURANTE *Pag. 59*

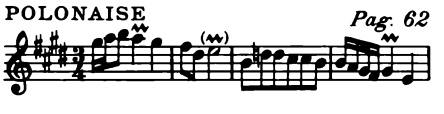
SARABANDE *Pag. 60*



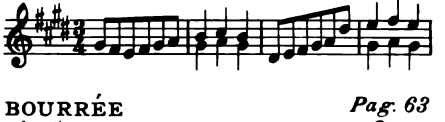
GAVOTTE *Pag. 61*



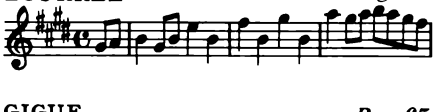
POLONAISE *Pag. 62*



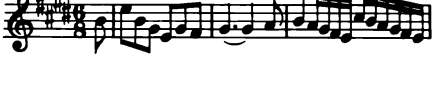
MENUET *Pag. 63*



BOURRÉE *Pag. 63*



GIGUE *Pag. 65*



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