

Georg Philipp  
**TELEMANN**

---

Suite in a  
TWV 55: a 2

für Altblockflöte, 2 Violinen, Viola  
und Basso continuo

for alto recorder, 2 violins, viola  
and basso continuo

herausgegeben von / edited by  
Hans Bergmann

Telemann-Archiv · Stuttgarter Ausgaben  
Urtext

Partitur / Full score



---

Carus 39.804

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:  
Partitur (Carus 39.804),  
komplettes Orchestermaterial (Carus 39.804/19).

The following performance material is available:  
full score (Carus 39.804),  
complete orchestral material (Carus 39.804/19).

# Vorwort




Georg Philipp Telemanns Suite in a-Moll gehört sicherlich zu seinen bekanntesten und vielleicht auch besten Kompositionen; zahlreiche Schallplatteneinspielungen sowie verschiedene Ausgaben belegen das nachdrücklich. Und doch kann diese Ausgabe für sich in Anspruch nehmen, die erste zu sein, die den Willen des Komponisten wiedergibt: Im Mittelteil (ab Takt 30) von *Les plaisirs* und in der *Passepied 2* sind nämlich die Violinen im Baßschlüssel notiert, was bisherige Editoren dazu veranlaßte, diese Stimme dem Continuo zuzuweisen. Doch läßt die Art und Weise der Notation in der Quelle keinen Zweifel daran aufkommen, daß hier Violinen verlangt werden (vergl. das Faksimile auf S. 8 und 9), die natürlich 1 Oktave höher als geschrieben zu spielen haben. Daß die Partie in beiden Sätzen G (bezogen auf die Notation) nicht unterschreitet, mag ebenso als Beweis gelten. Schließlich beweist uns das Kantatenwerk Johann Sebastian Bachs, daß Violinstimmen im Baßschlüssel durchaus üblich waren<sup>1</sup>; auf diese Weise wird nämlich den Violinspielern angezeigt, welche Funktion sie im Satz haben: die der Baßstimme. Die bereits erwähnte Quelle – übrigens die einzige – besteht aus einer handschriftlichen Partitur eines unbekanntenen Kopisten und wird in der Hessischen Landes- und Hochschulbibliothek Darmstadt (Sign.: Mus. ms. 1034/5 olim Mus. ms. 3360/5) aufbewahrt. Sie scheint nach Stimmen gefertigt worden zu sein, wie verschiedene Untersatzfehler (vergl. das Faksimile auf S. 7) nahelegen. Vortragsbezeichnungen wie dynamische Vorschriften und Keile wurden stets, auch wenn sie nur im System der 1. Violine stehen, auf sämtliche Stimmen – natürlich mit Ausnahme der Blockflöte – bezogen. Für die Rahmenteile der Ouvertüre sei eine „Überpunktierung“ empfohlen<sup>2</sup>; die ersten beiden Takte würden dann so gespielt werden:

Möglicherweise gilt diese „Überpunktierung“ auch für das 3. und 4. Viertel der Blockflöte und 1. Violine in Takt 174, wie ein Vergleich mit Takt 18 nahelegt; ob diese Instrumente auch die Figur im jeweils folgenden Takt (also 19 bzw. 175) überpunktieren sollen, erscheint fraglich. In Satz 3 (*Air à l'italien*) wurde die Angabe *Largo* als Spielanweisung für

die beiden Oberstimmen (Blockflöte und 1. Violine) gedeutet, während die Mittelstimmen und der Continuo *gracieusement* auszuführen sind – es wurde daher nicht zur Satzüberschrift gezogen. Das *Allegro* in Takt 27 meint dann kein grundsätzlich anderes Tempo, sondern nur eine andere Spielweise.

Herausgeberzusätze sind durch kleineren Stich bzw. Kursivschrift, bei Bögen durch Punktierung gekennzeichnet. Folgende Lesarten der Quelle wurden nicht übernommen:

## 1. Ouvertüre

| Takt    | System                 | Bemerkung  |
|---------|------------------------|--|
| 1       |                        | In allen Stimmen Taktvorzeichnung <b>C</b> ; in Takt 161 jedoch <b>C</b>   |
| 8       | Violino II             | 1. Note c''  |
| 9       | Bc.                    | Unklare Korrektur; möglicherweise sind die drei letzten Noten eine Terz höher gemeint  |
| 29-32   | Viola                  |   |
| 34      | Viola                  | Letzte Note a'   |
| 42      | Bc.                    | Beide Noten jeweils Achtel   |
| 60-64   | Viola                  |   |
|         |                        | Takt 64 und 65 zudem korrigiert aus:<br>                |
|         |                        | Der Kopist hatte also zunächst Takt 63 zweimal hingeschrieben  |
| 104     | Violino II, Viola, Bc. | Beide Noten jeweils Achtel   |
| 136-142 |                        | In diesen Takten sind die Systeme der beiden Violinen gegeneinander vertauscht, die Stimmverteilung ist jedoch durch Beischrift klargestellt |
| 141     | Viola                  |   |

<sup>1</sup> Als Beispiel seien genannt: BWV 62, Satz 4 (Baß-Arie „Streite, siege, starker Held“) und BWV 185, Satz 5 (Baß-Arie „Das ist der Christen Kunst“). Letzteres gilt jedoch nur für die Leipziger Fassung.

<sup>2</sup> In diesem Zusammenhang sei auf folgende Literatur aufmerksam gemacht: Frederick Neumann, „The Question of Rhythm in the Two Versions of Bach's French Overture, BWV 831“, in: *Studies in Renaissance and Baroque Music in Honor of Arthur Mendel*, herausgegeben von Robert L. Marshall, Kassel und New Jersey 1974,

S. 183-194; ferner auf die Beiträge von Frederick Neumann in *The Musical Quarterly* 63 (1977), S. 155-185, und 67 (1981), S. 305-347, *Early Music* 5 (1977), S. 310-324, und 7 (1979), S. 39-45, sowie von David Fuller in *Early Music* 5 (1977), S. 517-543, und Robert Donington ebenda S. 543-544, ferner von John O'Donnell in *Early Music* 7 (1979), S. 190-196 und 336-345. Vergl. auch die Stellungnahme Reinhard Goebels im Beiheft seiner Einspielung der 4 Ouvertüren BWV 1066-1069 von J.S. Bach, Archiv Produktion.

146 Viola 2. und 3. Note jeweils a  
 169 Fl. dolce,  
 Vl. I 1. Note g''

2. Les Plaisirs

34 Fl. dolce 2. Note g'  
 39 V. I, II 2. Note c'' (bezogen auf die klingende  
 Note, nicht auf die notierte)  
 40 V. I, II 4. Note g' (bezogen auf die klingende  
 Note, nicht auf die notierte)

3. Air a l'Italien

5 V. I 4. Note d''  
 12 Viola 1. Note a  
 29 Bc. 2. Note a  
 31 Fl. dolce 6. Note h''  
 34 Fl. dolce # erst vor 7. Note

46/47 Bc. Möglicherweise ist in diesen beiden  
 Takten auch folgendes gemeint:



Herrn Dr. Oswald Bill (Hessische Landes- und Hochschulbibliothek) sei für die Übermittlung eines Mikrofilms, für die Publikationserlaubnis und für die Auskünfte über die Quelle freundlichst gedankt. Dank sage ich auch Herrn Dr. Klaus Hofmann (Bach-Institut Göttingen) für eine kritische und hilfreiche Durchsicht des Notentextes.

Freiburg (Breisgau), im Oktober 1986 Hans Bergmann

# Preface

Georg Philipp Telemann's Suite in A minor is undoubtedly one of his most famous and perhaps best works; this is shown quite clearly by the number of recordings and music editions available. And yet this edition can still claim to be the first to reflect the composer's intentions: in the middle section (bar 30ff.) of *Les Plaisirs* and in the *Passepied 2* the violins are notated in the bass clef, thus causing previous editors to assign the parts to the continuo. However, the source's notation leaves no room for doubt that it is indeed violins that are required (cf. facsimile on pages 8 and 9), which, of course, must play an octave higher than notated. In neither movement do the parts go below (the notated) G, which may also be seen to support this view. We certainly know from Johann Sebastian Bach's cantatas that it was standard practice to write violin parts in the bass clef<sup>1</sup>; it was a method of informing the violinists of their function in the movement; namely that of the bass part.

The one existing source is a manuscript score written by an unknown copyist, and is now kept in the Hessische Landes- und Hochschulbibliothek Darmstadt (shelf mark Mus. ms. 1034/5 olim Mus. ms. 3360/05). Various alignment errors (cf. facsimile on page 7) would seem to suggest that the score was copied from the parts. Indications for performance, such as dynamics and wedges, referred to all parts – with the exception of the recorder – even when only written in the 1st violin's staff. We recommend "over-dotting" for the opening and closing parts of the overture,<sup>2</sup> so that the first two bars would be played thus:



This "over-dotting" is possibly also intended for the third and fourth crotchets in the recorder and 1st violin parts, in bar 174, as a comparison with bar 18 would suggest; whether these instruments should over-dot the figures in the subsequent bars (i.e. 19 and 175) is questionable. In movement 3 (*Air a l'Italien*) *Largo* is indicated for the two upper parts (recorder and 1st violin), while the middle and bass parts are to be played *graciseusement* – which is why there is no general indication for this movement. The *Allegro* in bar 27 means a different manner of playing, rather than a basic change of tempo.





Editorial additions are identifiable by smaller print, italics, dotted slurs and ties. The following readings in the source have not been included:

<sup>1</sup> For example in: BWV 62, 4th movement (bass aria "Streite, siege, starker Held") and BWV 185, 5th movement (bass aria "Das ist der Christen Kunst"). The latter, however, only in the Leipzig version.

<sup>2</sup> In connection with this, cf. the following literature: Frederick Neumann, "The Question of Rhythm in the Two Versions of Bach's French Overture, BWV 831," in *Studies in Renaissance and Baroque Music in Honor of Arthur Mendel*, ed. Robert L. Marshall, Kassel and New Jersey 1974, p. 183-194; also Frederick

Neumann's articles in *The Musical Quarterly* 63 (1977), p. 155-185, and 67 (1981), p. 305-347, *Early Music* 5 (1977), p. 310-324, and 7 (1979), p. 39-45; David Fuller in *Early Music* 5 (1977), p. 517-543; Robert Donington, *ibid.* p. 543-544; and John O'Donnell in *Early Music* 7 (1979), p. 190-196 and 336-345. Cf. also Reinhard Goebel's views in the accompanying booklet to his recording of the 4 J. S. Bach Overtures, BWV 1066-1069 (Archiv production).

1. Ouverture

| Bar     | Staff                        | Remarks   |
|---------|------------------------------|---|
| 1       |                              | Time signature in all parts <b>C</b> ; in bar 161, however <b>C</b>   |
| 8       | Violino II                   | 1st note c''  |
| 9       | Bc.                          | Correction is unclear; the last three notes should possibly be a third higher                                       |
| 29-32   | Viola                        |                                    |
| 34      | Viola                        | Final note a'   |
| 42      | Bc.                          | Both notes quavers  |
| 60-64   | Viola                        |                                    |
|         |                              | Bars 64 and 65 corrected from:<br> |
|         |                              | The copyist had written bar 63 twice originally   |
| 104     | Violino II,<br>Viola,<br>Bc. | Both notes quavers  |
| 136-142 |                              | The two violins' staves are mixed up in these bars, but a written remark clarifies the parts                        |
| 141     | Viola                        |                                  |
| 146     | Viola                        | 2nd and 3rd notes both a  |
| 169     | Fl. dolce,<br>V. I           | 1st note g''  |

2. Les Plaisirs

|    |           |   |
|----|-----------|---|
| 34 | Fl. dolce | 2nd note g'   |
| 39 | V. I, II  | 2nd note c'' (referring to the note to be played, not that notated) |
| 40 | V. I, II  | 4th note g' (referring to the note to be played, not that notated)  |

3. Air a l'Italian

|       |           |  |
|-------|-----------|--|
| 5     | V. I      | 4th note d''   |
| 12    | Viola     | 1st note a   |
| 29    | Bc.       | 2nd note a   |
| 31    | Fl. dolce | 6th note b''   |
| 34    | Fl. dolce | # not till 7th note                                    |
| 46/47 | Bc.       | Possibly the following is also intended in these bars: |



Grateful thanks are due to Dr. Oswald Bill (Hessische Landes- und Hochschulbibliothek) for providing a microfilm, granting permission to publish and for information about the source. I would also like to thank Dr. Klaus Hofmann (Bach-Institut Göttingen) for his most helpful critical persual of the music.

Freiburg (Breisgau), October 1986  
Hans Bergmann

English translation  
Linda Booth

Overture. 5 a Flute Concerto. 2. Scarlatti, Viol. 3360/5 Telemann 1  
c. Barro 1774

Großherzoglich  
Hessische  
Hofbibliothek

Abb. 1: Georg Philipp Telemann: *Suite in a*. Hessische Landes- und Hochschulbibliothek Darmstadt, Signatur Mus. ms. 1034/5 olim Mus. ms. 3360/5. Erste Seite der Partitur eines unbekanntem Kopisten.

3360/5

*Vivace et Baroque.*

*Allegro.*

*Allegro.*

*Allegro.*

*Allegro.*

*Allegro.*

*Allegro.*

*Allegro.*

*Allegro.*

*Allegro.*

Abb. 2: Georg Philipp Telemann: *Suite in a*. Hessische Landes- und Hochschulbibliothek Darmstadt, Signatur Mus. ms. 1034/5 olim Mus. ms. 3360/5. Fünfte Seite der Partitur eines unbekanntes Kopisten.

3360/5

Passia  
pied. 1.  
Blorajé.

Abb. 3: Georg Philipp Telemann: *Suite in a*. Hessische Landes- und Hochschulbibliothek Darmstadt, Signatur Mus. ms. 1034/5 olim Mus. ms. 3360/5. Neunte Seite der Partitur eines unbekanntes Kopisten.



# Suite in a

TWV 957

Georg Philipp Telemann  
1681-1767

## I. Ouverture

Flauto dolce

Violino I

Violino II

Viola

Cembalo  
Violoncello,  
Contrabbasso

6

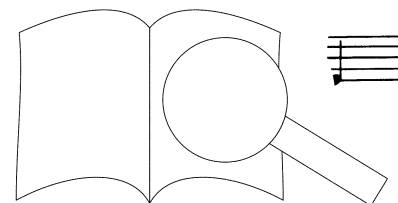
Aufführungsdauer / Duration: ca. 25 min.

© 1986/1995 by Carus-Verlag, Stuttgart – CV 39.804

Vervielfältigungen jeglicher Art sind gesetzlich verboten./ Any unauthorized reproduction is prohibited by law.

Alle Rechte vorbehalten / All rights reserved / Printed in Germany / www.carus-verlag.com

Herausgeber und  
Generalbearbeiter:  
Hans Bergmann



11

Musical score for measures 11-15. The score is written for voice and piano. The vocal line features trills (tr) and a piano accompaniment with chords and moving lines in both hands.

16

Musical score for measures 16-20. The score is written for voice and piano. The vocal line features trills (tr) and a piano accompaniment with chords and moving lines in both hands.

21

Musical score for measures 21-25. The score is written for voice and piano. The vocal line features trills (tr) and a piano accompaniment with chords and moving lines in both hands. The score includes first and second endings.

25

30

34

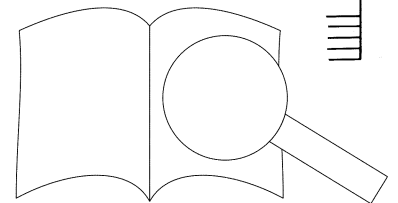
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for measures 38-42. The score is written for a grand piano with five staves. The first staff is empty. The second staff contains a melodic line with a forte (*f*) dynamic marking. The third and fourth staves contain accompaniment with a forte (*f*) dynamic marking. The fifth staff contains a chordal accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

Musical score for measures 43-47. The score is written for a grand piano with five staves. The first staff contains a melodic line with a piano (*p*) dynamic marking. The second and third staves contain accompaniment with a piano (*p*) dynamic marking. The fourth and fifth staves contain chordal accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

Musical score for measures 48-52. The score is written for a grand piano with five staves. The first staff contains a melodic line with a piano (*p*) dynamic marking. The second and third staves contain accompaniment with a piano (*p*) dynamic marking. The fourth and fifth staves contain chordal accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



53

Musical score for measures 53-56. The system consists of four staves. The top staff is a single melodic line with eighth-note patterns and slurs. The second and third staves are a piano accompaniment with eighth-note chords and a bass line. The fourth staff is a grand staff with a treble and bass clef, showing a piano accompaniment with chords and a bass line.

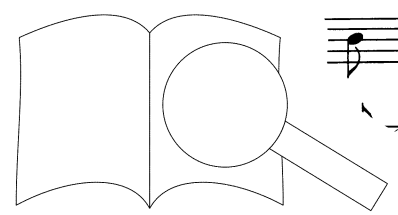
57

Musical score for measures 57-60. The system consists of four staves. The top staff is a single melodic line with eighth-note patterns and slurs. The second and third staves are a piano accompaniment with eighth-note chords and a bass line. The fourth staff is a grand staff with a treble and bass clef, showing a piano accompaniment with chords and a bass line.

61

Musical score for measures 61-64. The system consists of four staves. The top staff is a single melodic line with eighth-note patterns and slurs. The second and third staves are a piano accompaniment with eighth-note chords and a bass line. The fourth staff is a grand staff with a treble and bass clef, showing a piano accompaniment with chords and a bass line.

PROBE-PARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

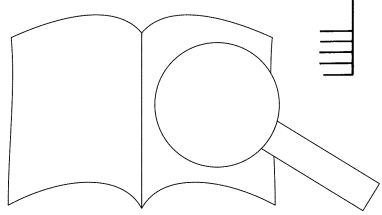


66

71

76

PROBENPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



81

Musical score for measures 81-85. The top staff features a melodic line with eighth-note runs and slurs. The middle two staves provide harmonic accompaniment with quarter and eighth notes. The bottom two staves are empty.

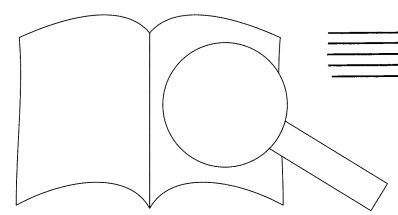
86

Musical score for measures 86-90. The top staff continues the melodic line with slurs and accents. The middle two staves continue the harmonic accompaniment. The bottom two staves are empty.

91

Musical score for measures 91-95. The top staff continues the melodic line with slurs and accents. The middle two staves continue the harmonic accompaniment. The bottom two staves are empty.

PROBE-PARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



96

100

104



108

Musical score for measures 108-111. The score is in treble and bass clefs. It features a melodic line in the upper voice and accompaniment in the lower voices. Dynamics include 'f' (forte) in measures 110 and 111.

112

Musical score for measures 112-115. The score is in treble and bass clefs. It features a melodic line in the upper voice and accompaniment in the lower voices. Dynamics include 'p' (piano) in measures 112-114 and 'f' (forte) in measure 115.

116

Musical score for measures 116-119. The score is in treble and bass clefs. It features a melodic line in the upper voice and accompaniment in the lower voices. Dynamics include 'p' (piano) in measures 117-119. A large watermark 'PROBEPARTITUR' is overlaid on the page.

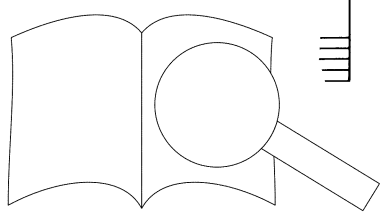
120

124

129

PROBEE-PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



134

Musical score for measures 134-138. The score is written for a piano and includes a vocal line. The vocal line features a melodic line with various intervals and rests. The piano accompaniment consists of chords and rhythmic patterns in both hands.

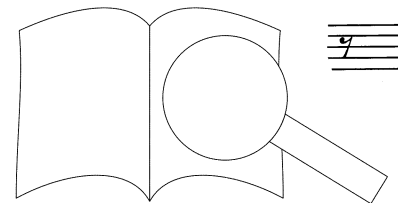
139

Musical score for measures 139-143. The score continues with the vocal line and piano accompaniment. The piano part includes a prominent bass line with eighth notes.

144

Musical score for measures 144-148. The score concludes with the vocal line and piano accompaniment. The piano part features a complex rhythmic pattern in the right hand.

PROBENPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





161

Musical score for measures 161-165. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal parts feature melodic lines with trills (tr) and various rhythmic patterns. The piano accompaniment provides harmonic support with chords and moving bass lines.

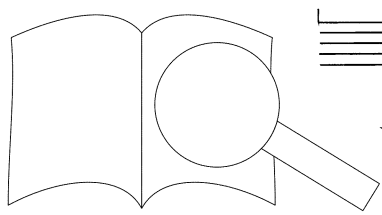
166

Musical score for measures 166-170. It consists of five staves: four vocal staves and one piano accompaniment staff. The vocal parts continue with melodic lines, including trills (tr) and some chromatic movement. The piano accompaniment features block chords and moving lines.

170

Musical score for measures 170-174. It consists of five staves: four vocal staves and one piano accompaniment staff. The vocal parts show melodic lines with trills (tr) and some chromatic movement. The piano accompaniment features block chords and moving lines. A large watermark 'PROBEPARTITUR' is overlaid on the score.

PROBEPARTITUR  
 Ausgabegualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



2. Les Plaisirs

Flauto dolce

Violino I

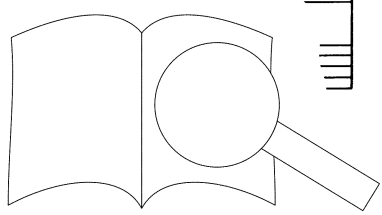
Violino II

Viola

Cembalo

Violoncello,  
Contrabbasso

PROBENPART FÜR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 14-19. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part consists of chords in the right hand and a bass line in the left hand.

Musical score for measures 20-25. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). A trill (tr) is marked in the vocal line. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page. The text 'Carus-Verlag' is visible in the bottom right corner of the watermark area.

Musical score for measures 26-23. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). A 'Fine' marking is present above the vocal line. A magnifying glass icon is located in the lower right quadrant of the page.

33 Fl. dolce

Violino I, II

38

42

47

52

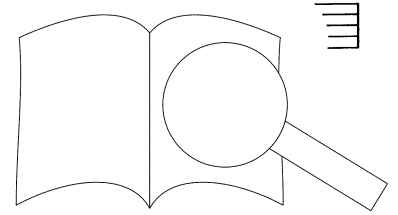
57

62

67

Da capo

PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





3. Air à l'Italien

*Flauto dolce*

*Violino I*

*Violino II*

*Viola*

*Cembalo*

*Violoncello,  
Contrabbasso*

*largo*

*f*

*gracieusement*

*f*

*gracieusement*

*f*

*gracieusement*

5

9

*tr.*

*p*

tr.

f

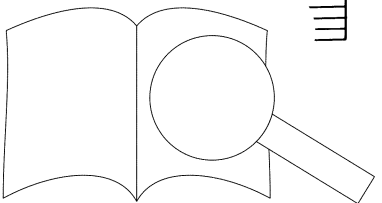
p

p

p

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 22-25. The score is written for a piano and includes a vocal line. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The vocal line includes trills (tr) and dynamic markings such as *f* (forte).

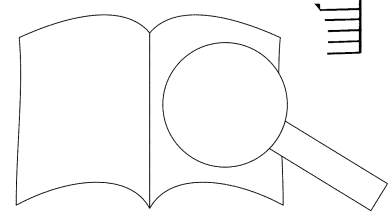
*Fine* Allegro

Musical score for measures 26-29. This section begins with the instruction *Fine* and *Allegro*. The piano part continues with a rhythmic accompaniment, and the vocal line features trills (tr) and dynamic markings such as *p* (piano).

Musical score for measures 30-33. The piano part continues with a rhythmic accompaniment, and the vocal line features trills (tr) and dynamic markings such as *p* (piano).

PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



42

46

Da capo

4a. Mer

Flauto dolce

Violino I

Violin

Cem.  
Violoncello,  
Contrabbasso

9

Musical score for measures 9-16. It features a vocal line with trills (tr) and a piano accompaniment with chords and moving lines in both hands.

17

Musical score for measures 17-24. The vocal line continues with trills (tr). The piano accompaniment includes first and second endings for the final measure.

25

4b. *M<sup>o</sup>*

*Flauto dolce*

*Violino I*

*Violinc*

*Cembalo*

*Violoncello, Contrabbasso*

Musical score for measures 25-30. It includes parts for Flauto dolce, Violino I, Violinc, Cembalo, and Violoncello/Contrabbasso. The Flauto dolce part starts with a trill. The piano accompaniment includes a piano (*p*) dynamic marking.

30

1. 2.

tr tr

36

tr

41

tr

3

PROBE-PARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

46

51

Menuett 1 da capo

5. Rejouissance

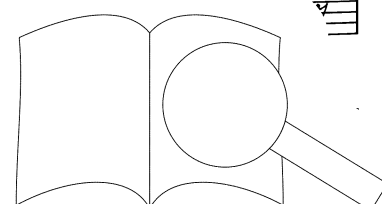
Viste

Flauto dolce

Violino I

Violino II

Cembalo  
Violoncello,  
Contrabbasso





5

Musical score for measures 5-7. The top staff features a complex sixteenth-note melody. The lower staves provide harmonic accompaniment with quarter and eighth notes.

8

Musical score for measures 8-10. Measure 8 continues the sixteenth-note melody. Measures 9-10 show a change in the lower accompaniment. A dynamic marking 'f' appears in measure 9.

11

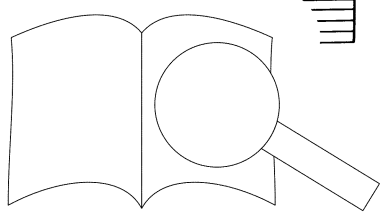
Musical score for measures 11-13. Measure 11 has a trill (tr) marking. Measure 12 features a double bar line. Measure 13 continues the melody. A dynamic marking 'f' is present in measure 12.

15

18

22

PROBENPARTI  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

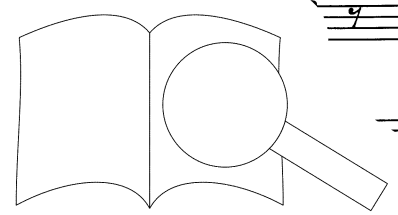


26

29

32

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



36

tr

f

f

f

6a. Passepied 1

Flauto dolce

Violino I

Violino II

Viola

Cembalo

Violoncello,  
Contrabbasso

12

f

f

f

f

6b. Passepied 2

Flauto dolce

Violino I, II

25

36

*p*

*tr*

*ped 1*  
*capo*

7. Polonoise

Flauto dolce

Violino I

Violino II

Viola

Cembalo

Violoncello,  
Contrabbasso

*f*

*f*

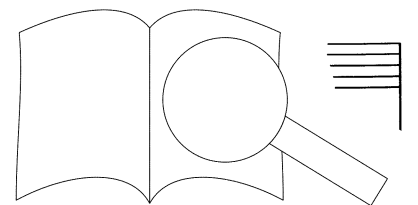
*f*

7

1.

2.

3



Musical score for measures 13-19. The vocal line includes triplets of eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

Musical score for measures 20-24. Measure 20 begins with a 'Fine' marking and a fermata. The piano accompaniment includes a 'p' (piano) dynamic marking. The score concludes with a 'Fine' marking at the bottom.

Musical score for measures 25-31. The vocal line features first and second endings. The piano accompaniment includes first and second endings. A large magnifying glass graphic is overlaid on the bottom right of the page.

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Da capo

Carus 39.804