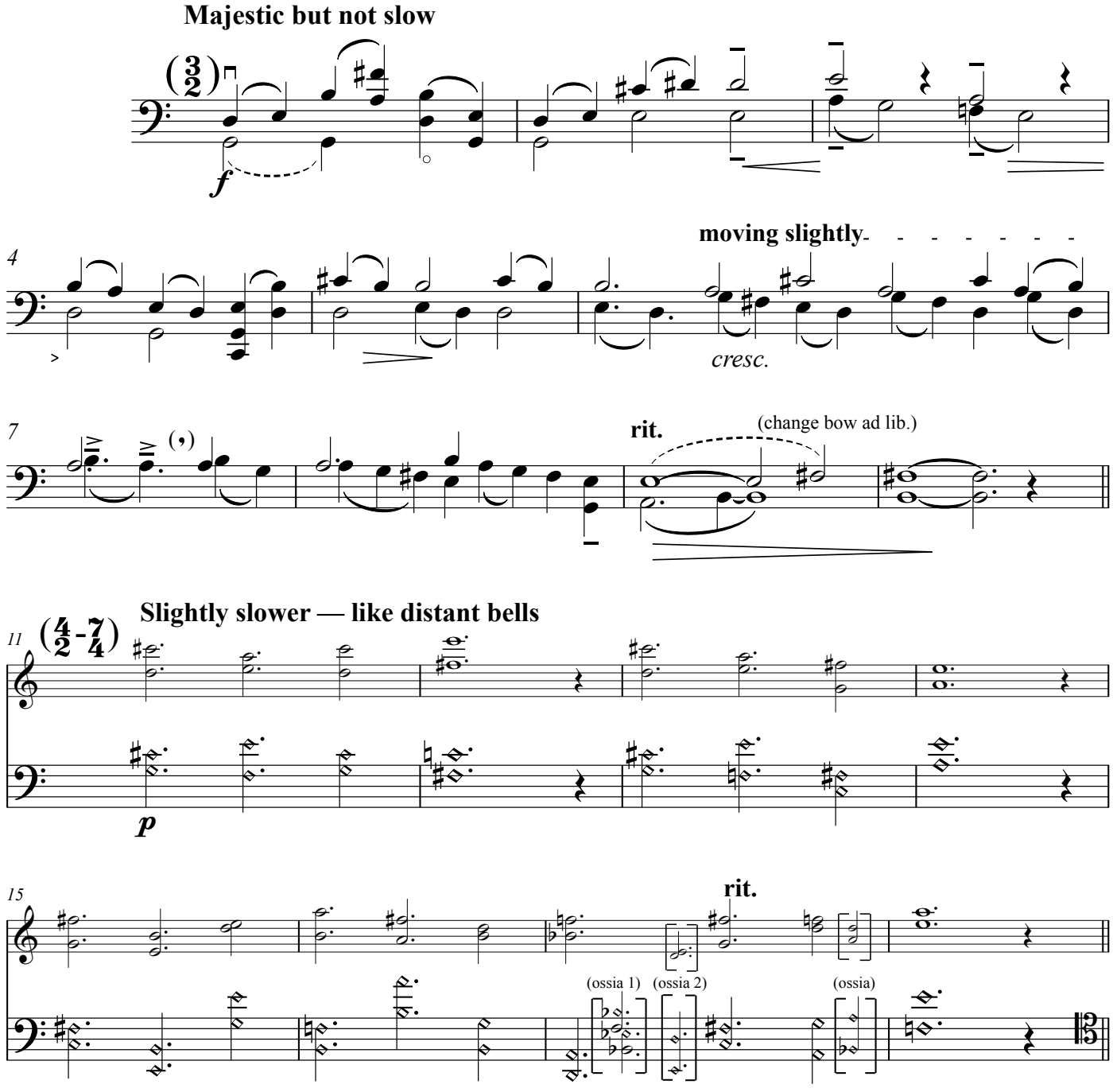
I. Prelude



Nodes indicated here are those closest to the nut; other nodes may be substituted. If the 7th harmonics will not speak at the nut, players not taking the ossias may prefer to finger the whole passage near the bridge.

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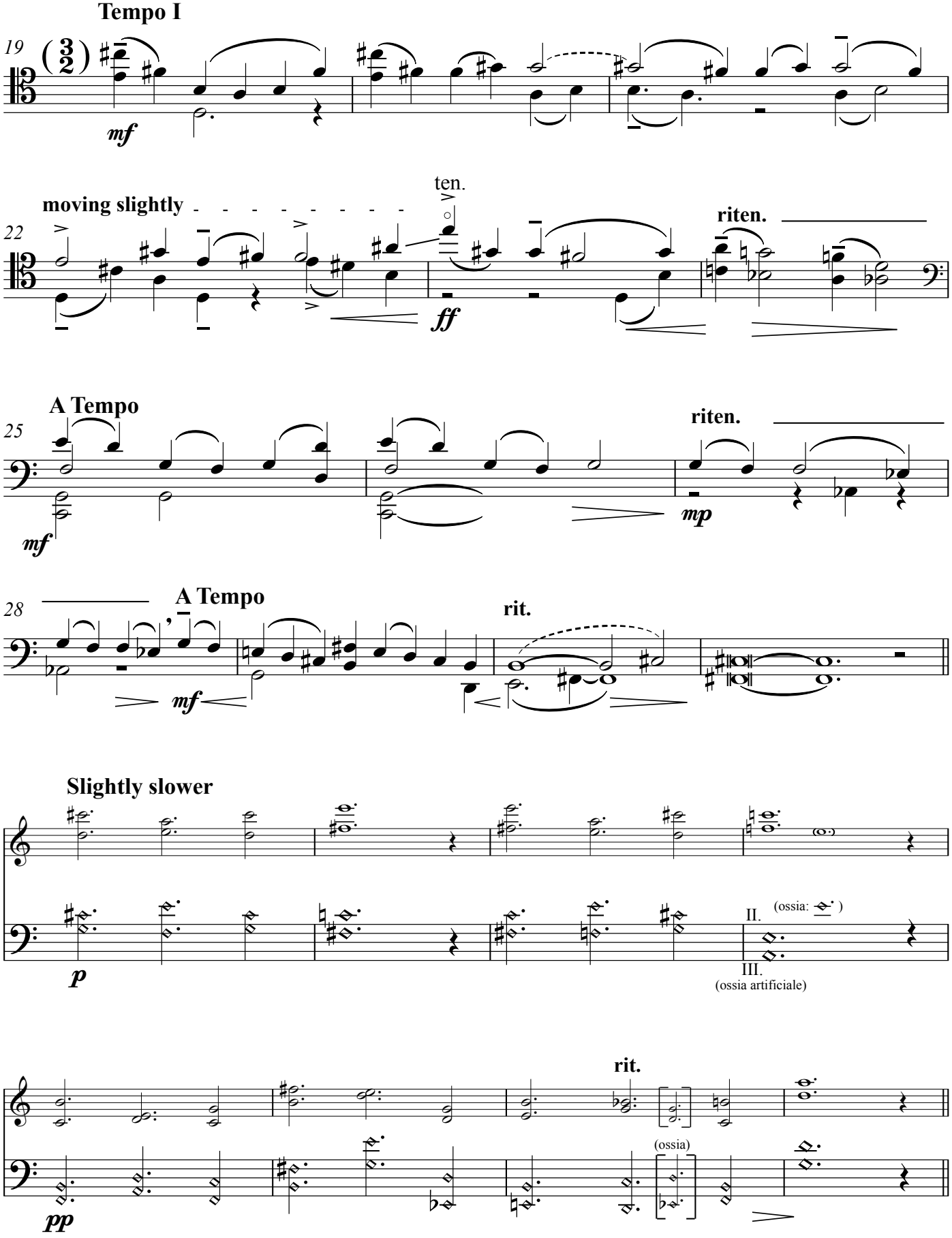
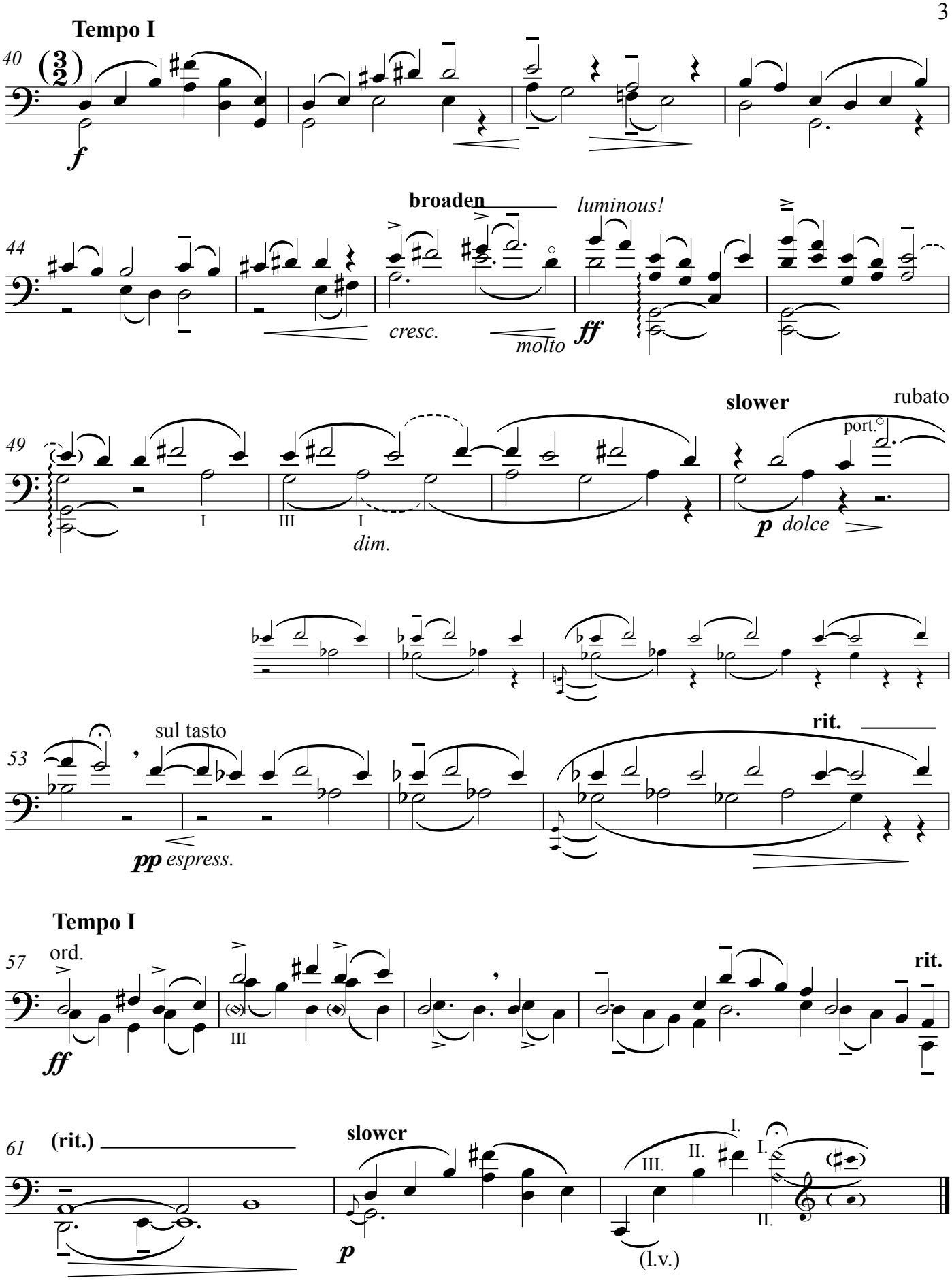
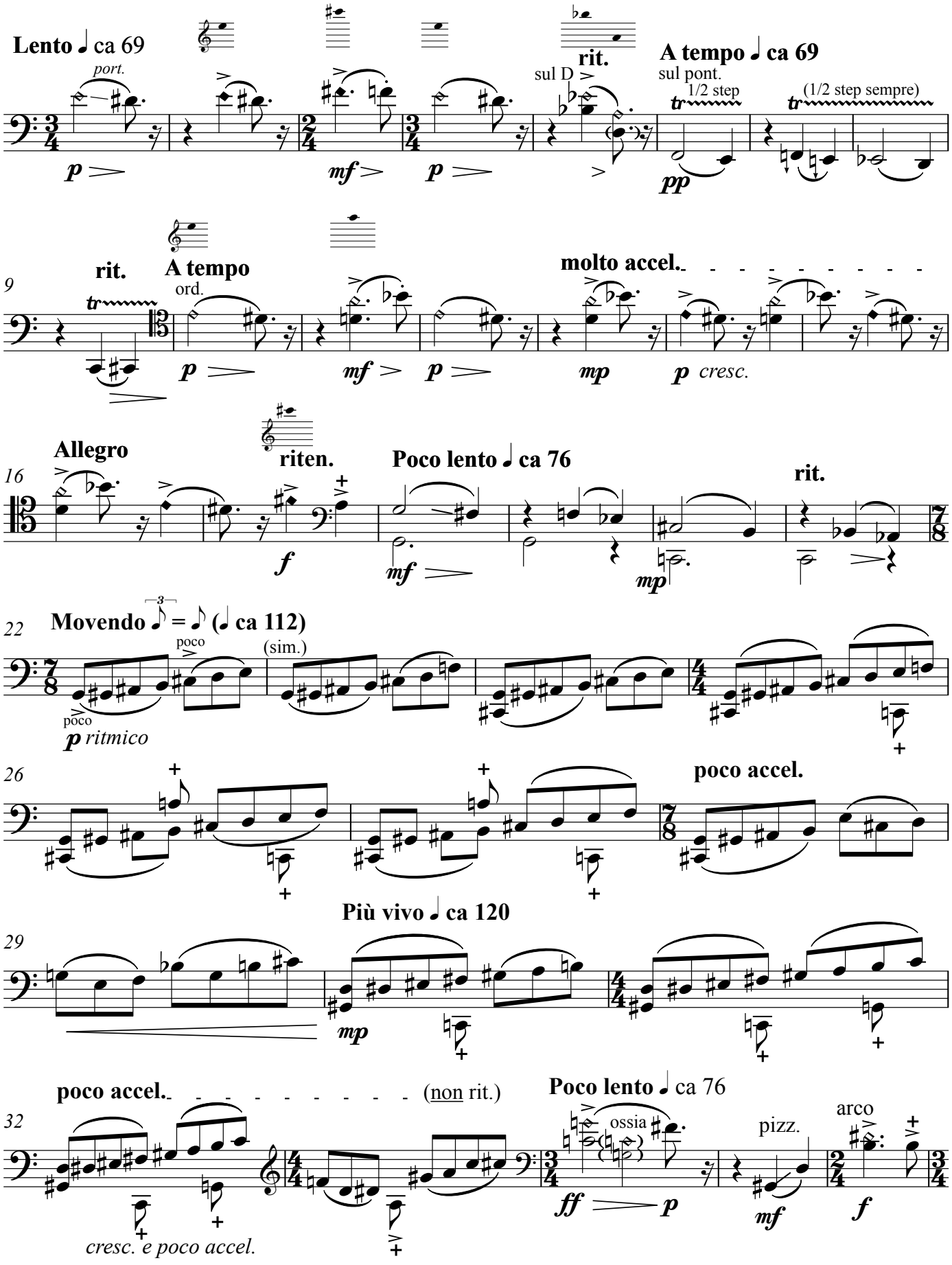
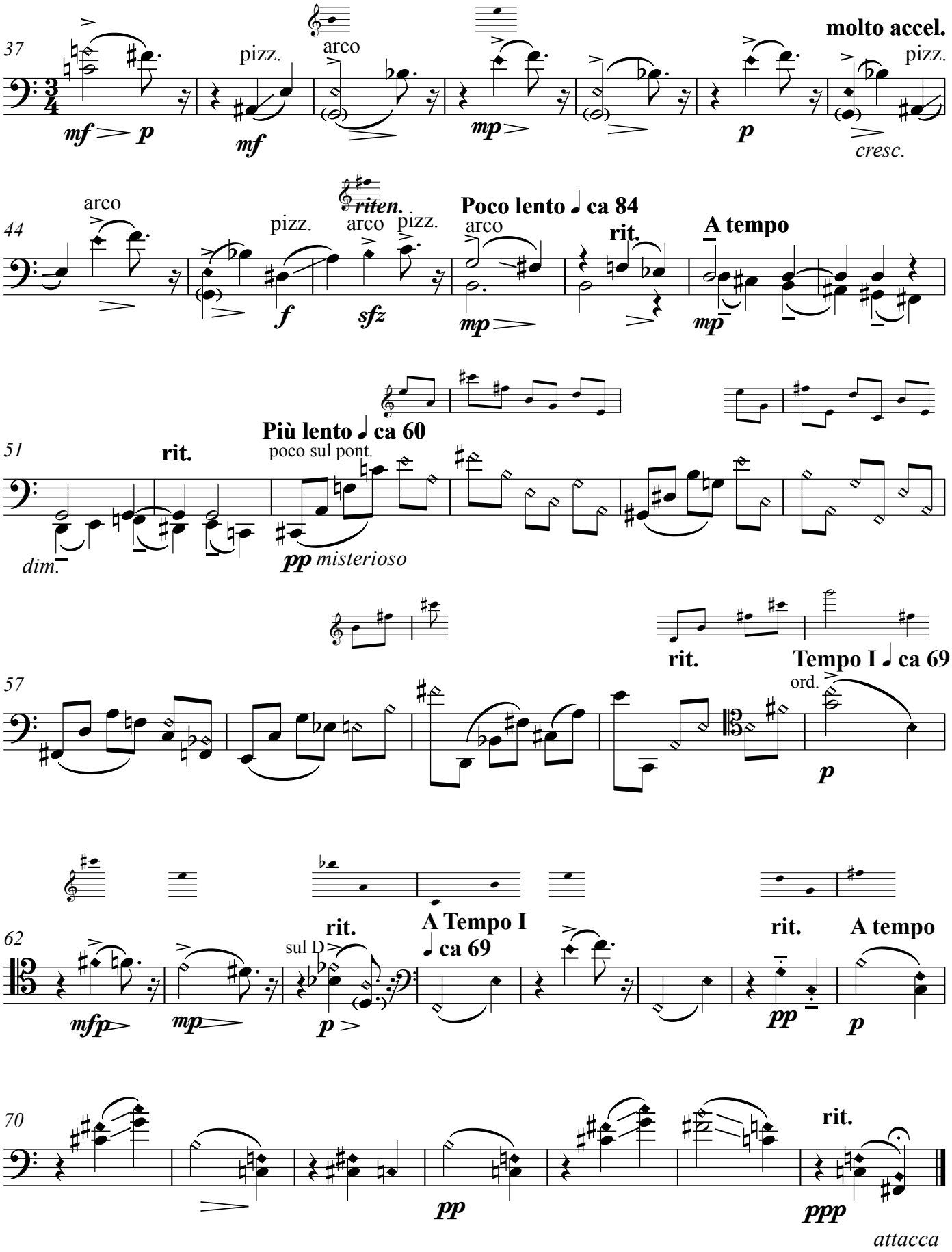

Tempo I
19
mf
moving slightly
22
ten.
ff
riten.
A Tempo
25
mf
mp
riten.
28
A Tempo
mf
rit.
Slightly slower
p
II.
(ossia:)
III.
(ossia artificiale)
rit.
(ossia)
pp

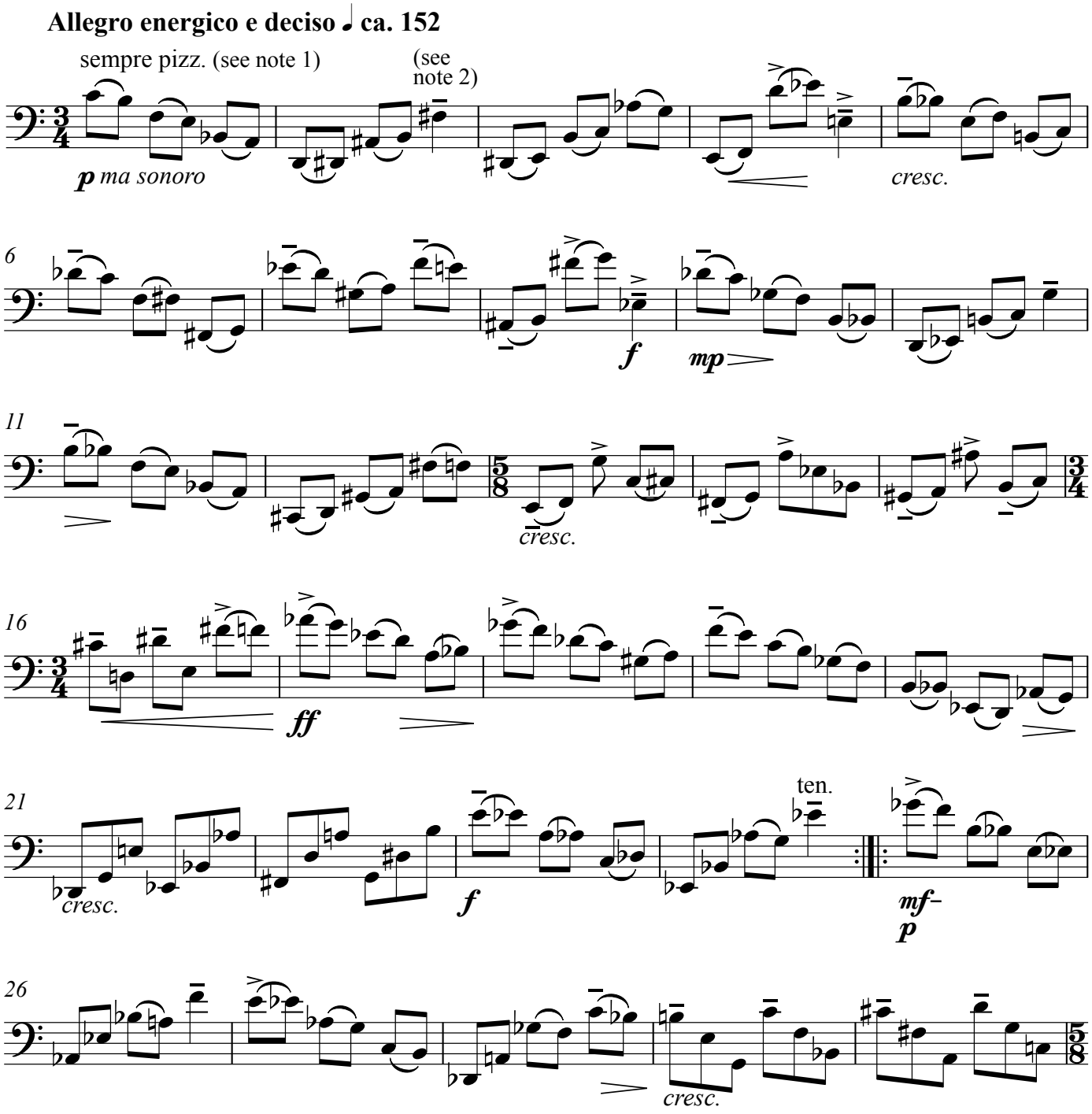

Tempo I
40
f
broaden
luminous!
44
cresc.
molto
ff
slower
rubato
49
port.
I
III
I
dim.
p dolce
sul tasto
53
rit.
pp espress.
Tempo I
57
ord.
ff
III
rit.
61
(rit.)
slower
p
I.
III.
II.
I.
II.
(l.v.)

III. Notturno



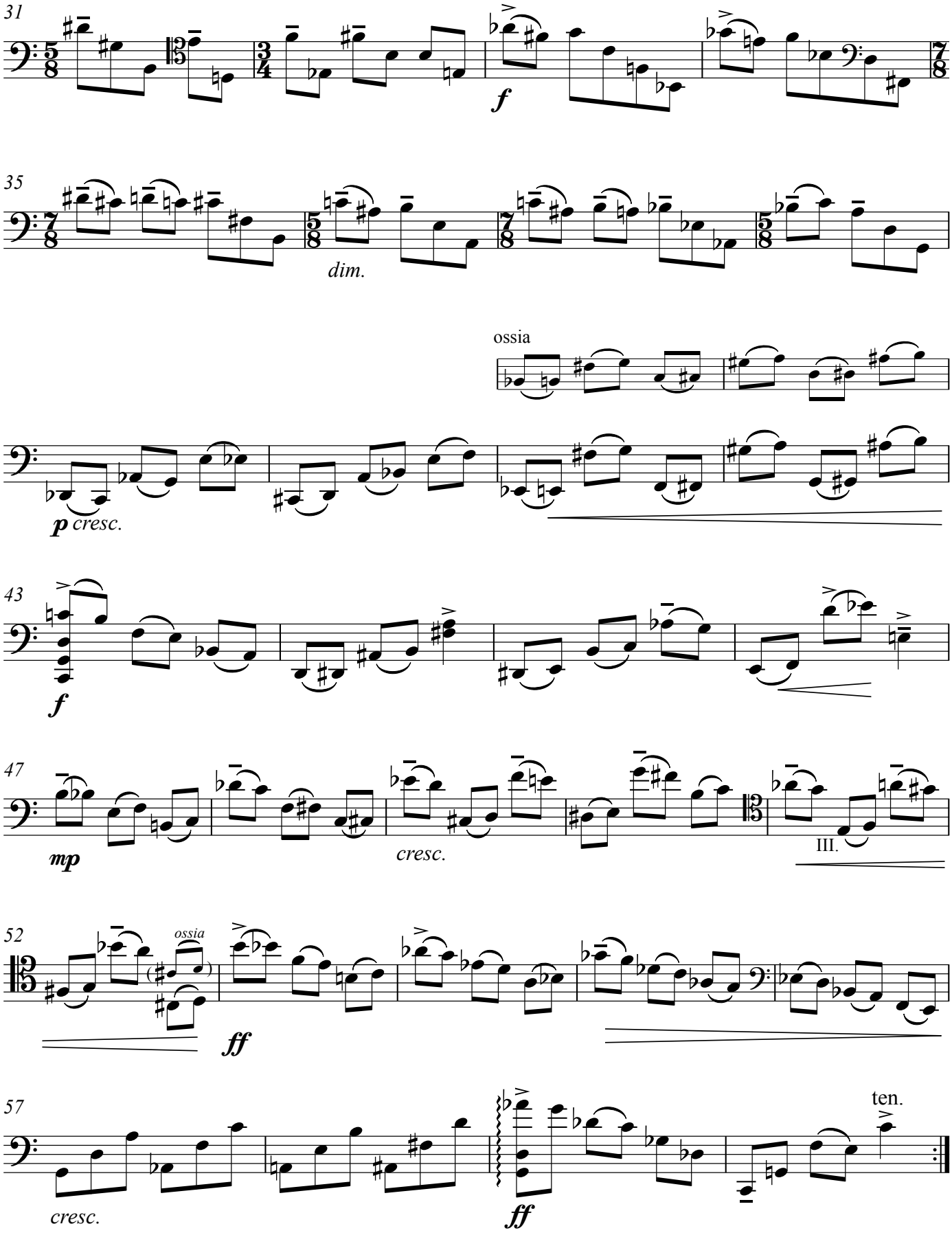

37
mf p
pizz.
mf
arco
mp
p
molto accel.
pizz.
cresc.
44
arco
pizz.
riten.
arco
pizz.
f
sfz
Poco lento ♩ ca 84
arco
mp
rit.
A tempo
mp
51
rit.
dim.
Più lento ♩ ca 60
poco sul pont.
pp misterioso
57
rit.
Tempo I ♩ ca 69
ord.
p
62
mfp
mp
sul D
p
rit.
A Tempo I
♩ ca 69
rit.
A tempo
pp
p
70
pp
rit.
ppp
attacca

II. Corrente

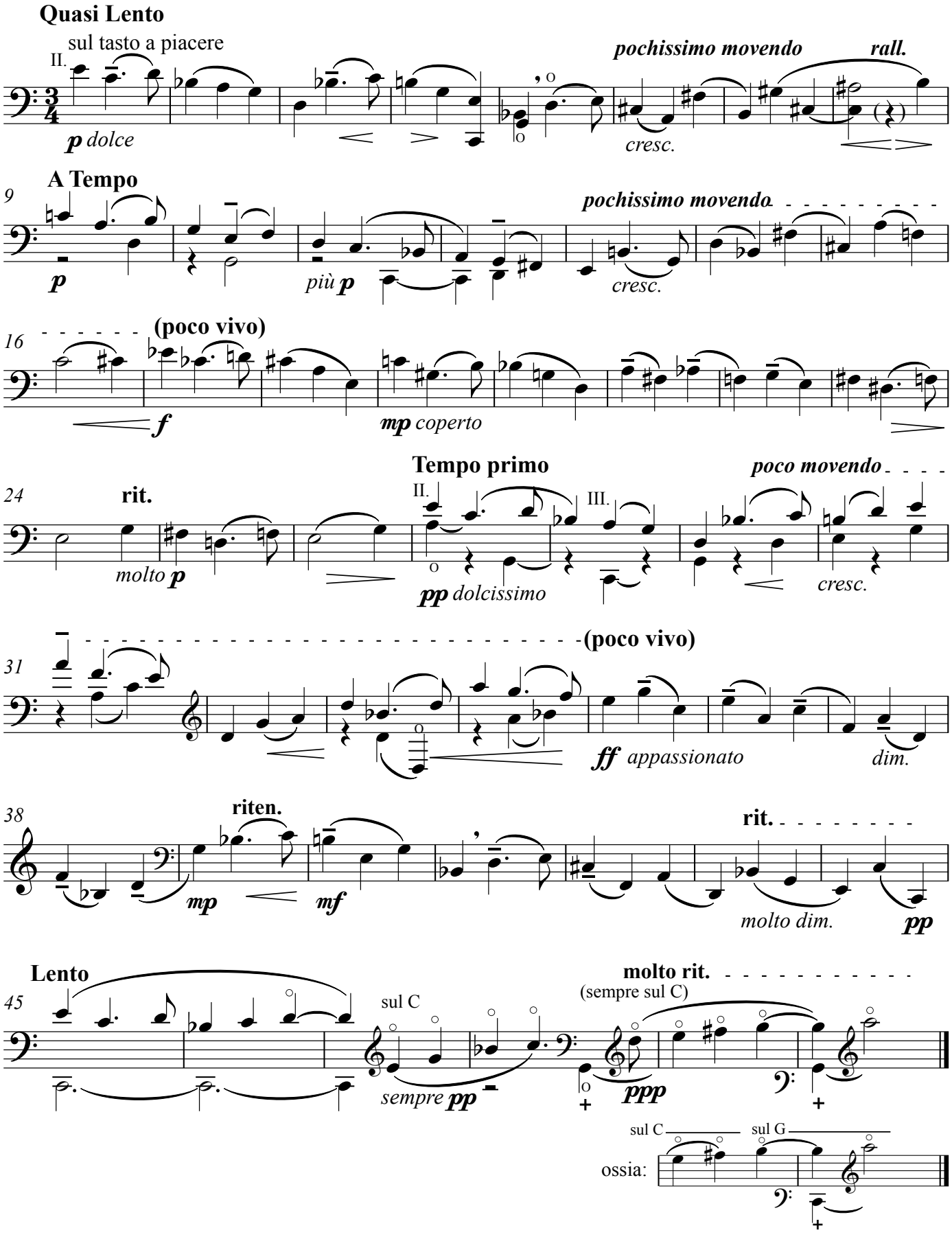


1) The off-beat eighth notes should be rhythmically distinct, with strong LH pressure (hammer-on) for the ascending slurs, and a slight LH pizzicato as the finger leaves the string (pull-off) for the descending slurs. It should sound as much as possible like running eighth notes, not like quarter notes with pitch bends.

2) Tenuto lines indicate a slight stress, less than for the notes marked with an accent.


31
f
35
dim.
ossia
p cresc.
43
f
47
mp
cresc.
III.
52
ossia
ff
57
cresc.
ff
ten.

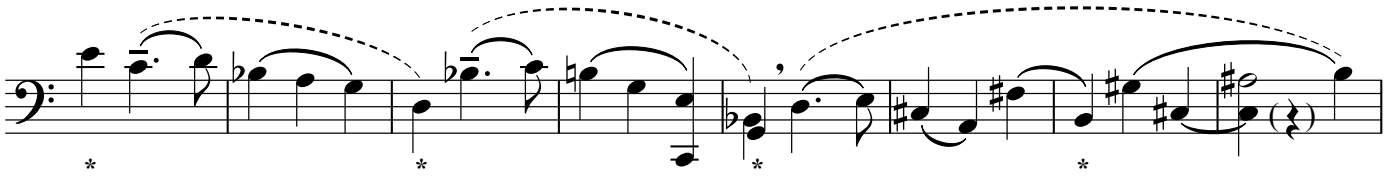
IV. Saraband


Quasi Lento
sul tasto a piacere
II.
p dolce
pochissimo movendo
rall.
cresc.
A Tempo
9
p
più p
pochissimo movendo
cresc.
16
(poco vivo)
f
mp coperto
Tempo primo
poco movendo
24
rit.
molto p
II.
III.
pp dolcissimo
cresc.
31
(poco vivo)
ff appassionato
dim.
38
riten.
mp
mf
rit.
molto dim.
pp
Lento
45
sul C
sempre pp
molto rit.
(sempre sul C)
ppp
sul C
sul G
ossia:

Note on phrasing:

In general, the 2-bar principal gesture moves through the downbeats, especially the last downbeat before the gesture begins again.
The characteristic emphases are at the start of the 2-note and 3-note slurs, with little or no emphasis on downbeats of odd-numbered bars.
The prevailing 2 + 2 + 4 structure should come through.

The dotted slurs below show this phrasing for the first line.

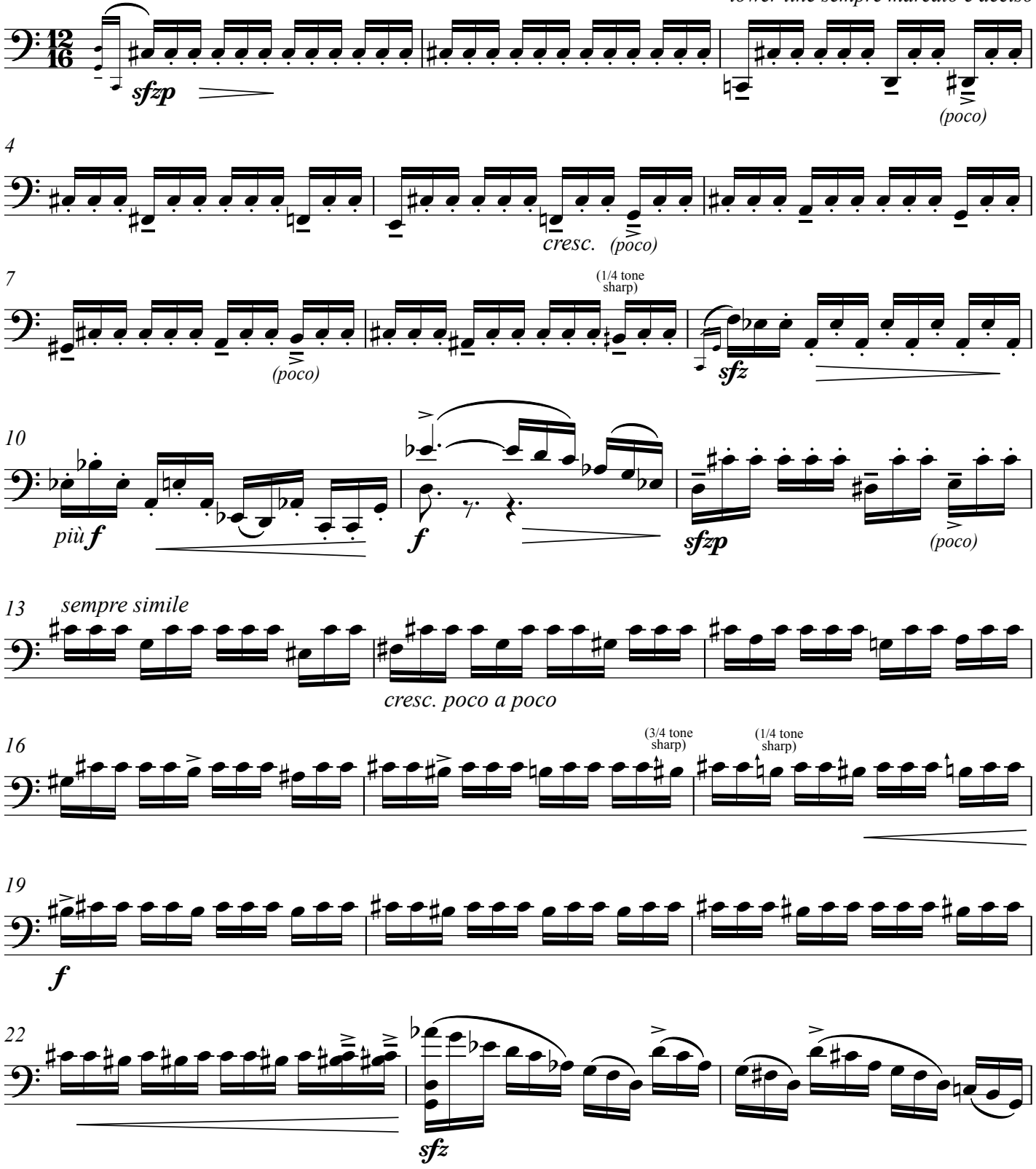


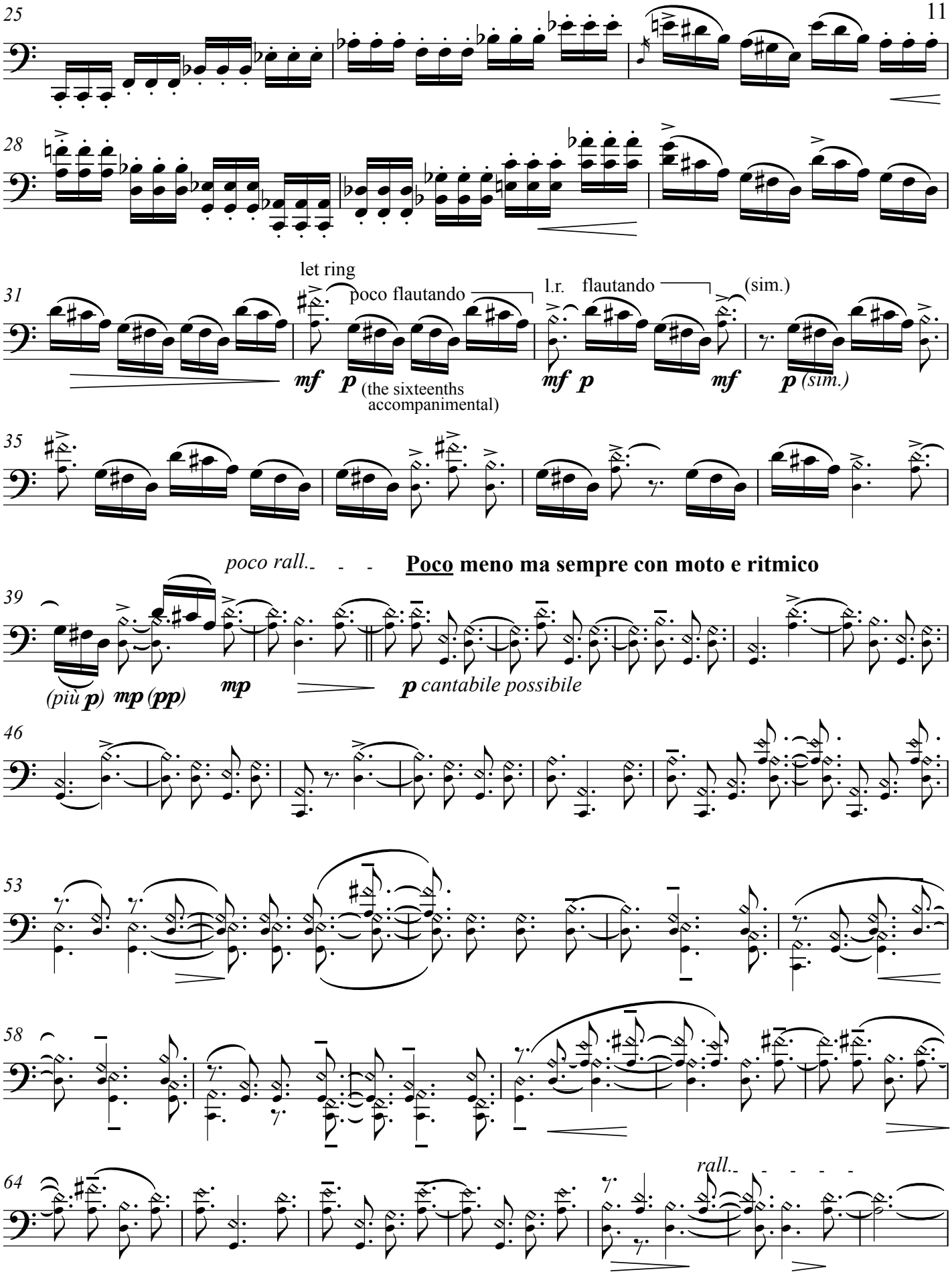
* little or no emphasis

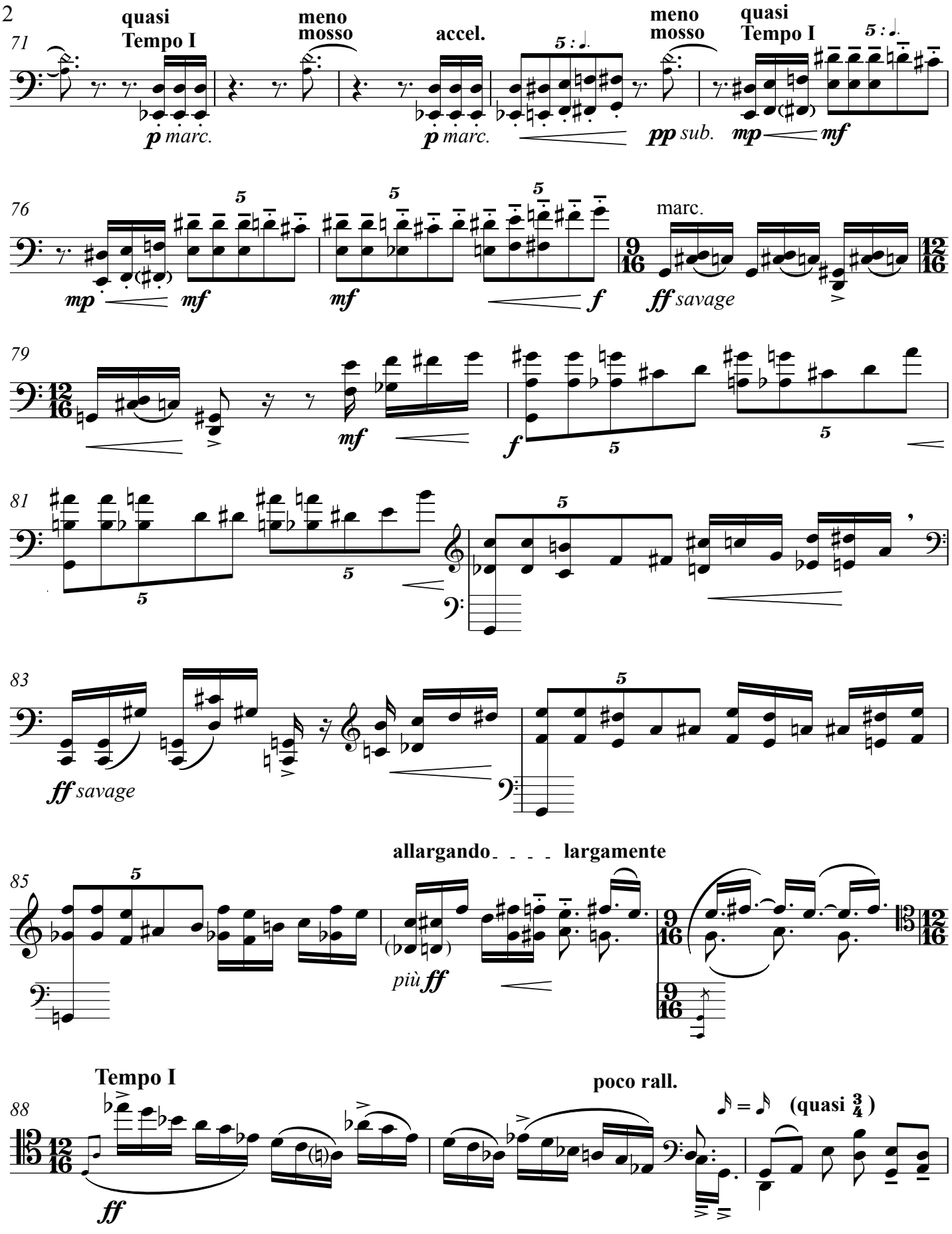
V. Gigue

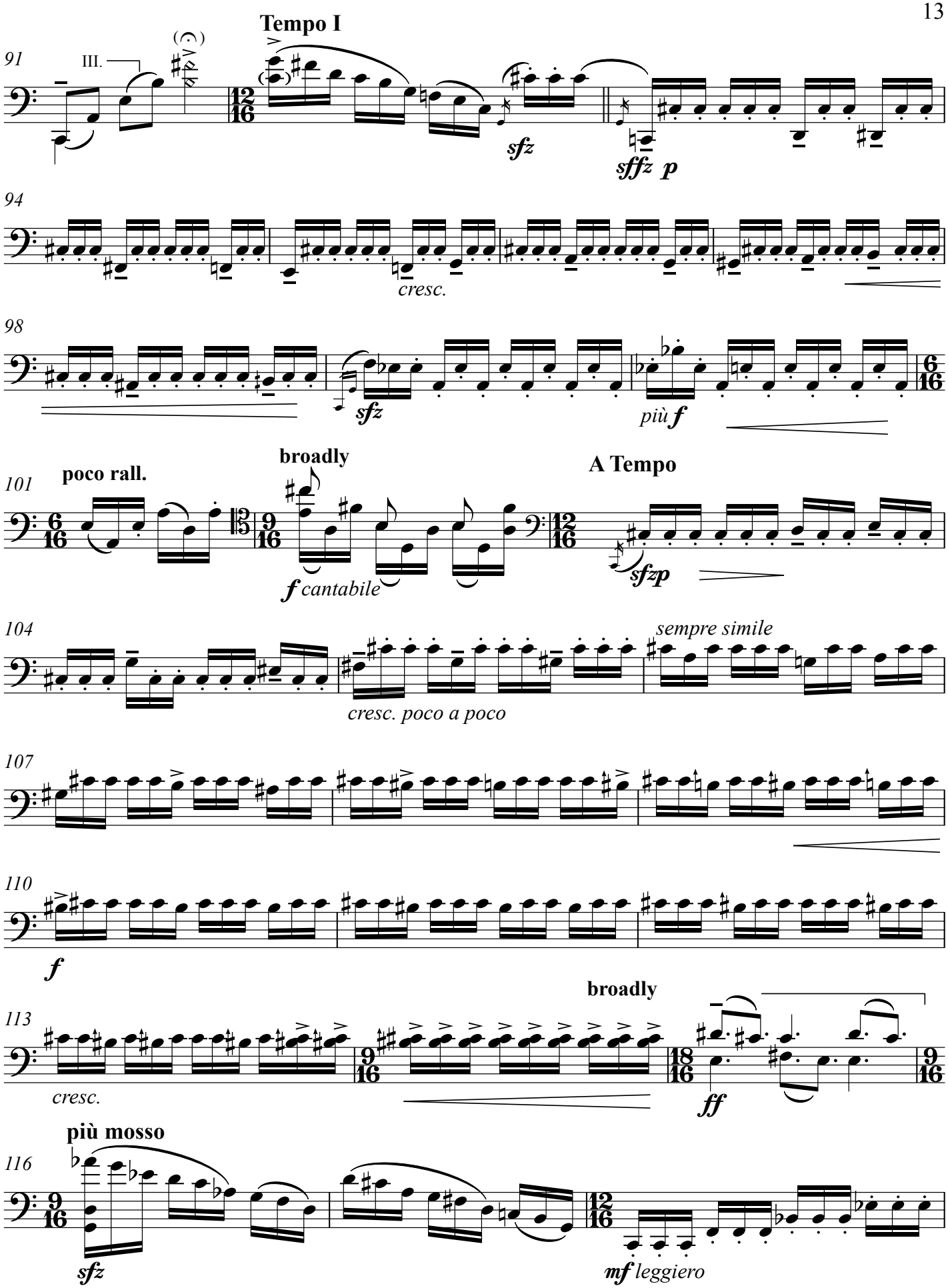
Allegro molto energico

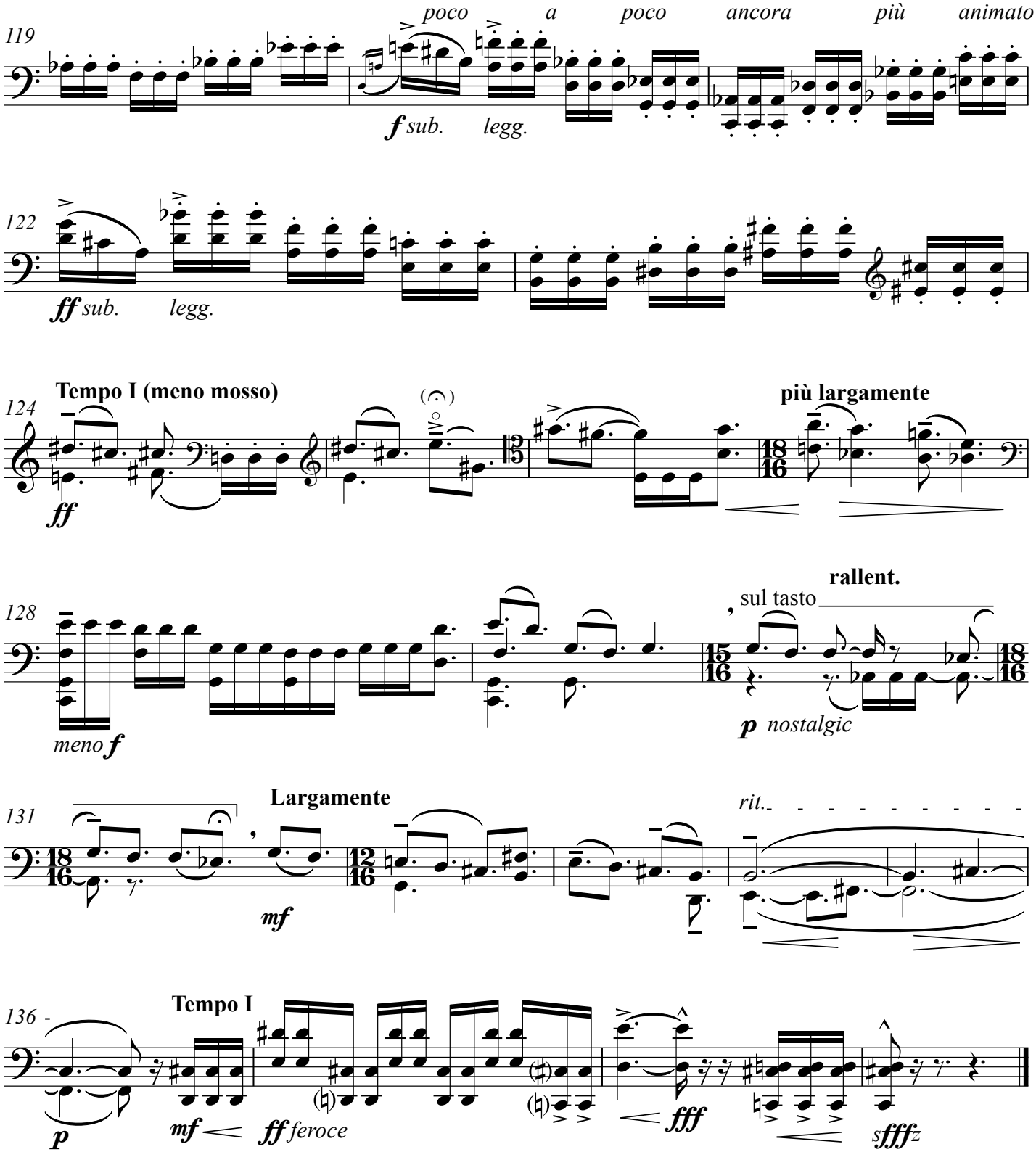
lower line sempre marcato e deciso




25
28
31
let ring
poco flautando
l.r. flautando
(sim.)
mf p (the sixteenths accompanimental)
mf p
mf
p (sim.)
35
poco rall.
Poco meno ma sempre con moto e ritmico
39
(più p) mp (pp)
mp
p cantabile possibile
46
53
58
64
rall.


71
quasi Tempo I
meno mosso
accel.
meno mosso
quasi Tempo I
p marc.
p marc.
pp sub.
mp
mf
76
mp
mf
mf
f
marc.
ff savage
79
mf
f
81
83
ff savage
85
allargando . . . . largamente
più ff
Tempo I
poco rall.
88
ff
(quasi 3/4)


Tempo I
91
III.
sfz
sfffz p
94
cresc.
98
sfz
più f
poco rall.
broadly
A Tempo
101
f cantabile
sfzp
104
sempre simile
cresc. poco a poco
107
110
f
broadly
113
cresc.
ff
più mosso
116
sfz
mf leggiero


119
poco a poco ancora più animato
f sub. legg.
122
ff sub. legg.
124
Tempo I (meno mosso)
più largamente
ff
128
rallent.
sul tasto
meno f
p nostalgic
131
Largamente
rit.
mf
136
Tempo I
p
mf
ff feroce
fff
sffffz