

## Editor's Note

The present Transcription has been prepared in *exact* accordance with the composer's original orchestra score. In Bach's original version the upper F sharp in the first measure is a whole note; as the piano-tone in this particular register is not of sufficient carrying power I was obliged to replace the whole note by two half notes.

A. S.

# Air

(From the Suite for String Orchestra, No. 3 in D Major)

J. S. BACH  
Transcribed for Piano Solo  
by A. SILOTI

Adagio (♩ = 63-66)  
*melodiu sempre cantando e molto espressivo*

Piano

*P non legato*

P +P +P +P +P +P +P +P +P +P +P +P

*cresc.*

+P +P +P +P +P +P +P +P +P +P +P

*p* *mf*

+P +P +P +P +P +P +P +P +P +P +P +P

*p* *cresc.*

+P +P +P +P +P +P +P +P +P +P +P +P

First system of musical notation. Treble clef with notes and fingerings (5, 3, 4, 3, 5, 1, 3-1, 2, 4, 1, 1, 1, 5). Bass clef with notes and fingerings (2, 1, 1, 1, 5). Dynamics include *p* and *+P*. A *crescendo* hairpin is present.

Second system of musical notation. Treble clef with notes and fingerings (3, 5, 2, 4, 5, 5, 3, 1, 1, 1, 5). Bass clef with notes and fingerings (1, 1, 1, 1, 4, 4, 4, 4, 4, 4). Dynamics include *p* and *+P*. A *crescendo* hairpin is present.

Third system of musical notation. Treble clef with notes and fingerings (5, 3, 2, 3, 4, 4, 1-5, 2, 3, 5). Bass clef with notes and fingerings (1, 1, 1, 1, 2, 1, 1, 2, 1, 3, 4). Dynamics include *p*, *cresc.*, and *f*. *+P* markings are present.

(Ilda volta molto ritenuto e dim.)

Fourth system of musical notation. Treble clef with notes and fingerings (4, 5, 3, 5, 5, 3, 5, 3, 5, 1). Bass clef with notes and fingerings (2, 1, 1, 1, 2, 6). Dynamics include *p*, *pp*, and *Fine*. *+P* markings are present.

# ALEXANDER SILOTI

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