

BACH

SUITES INGLESII

PER PIANOFORTE

(Mugellini)

SUITES ANGLAISES

pour Piano

ENGLISH SUITES

for Piano

ENGLISCHE SUITEN

für Klavier

RICORDI

BACH

SUITES INGLESI

PER PIANOFORTE

(Revisione di Bruno Mugellini)

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Johann Sebastian Bach (1685 - 1750)

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SUITE I.

PRELUDIO

(4*)

PRELUDE



Allegro moderato $\text{♩} = 100$
molto legato

1.



(*) Il numero fra parentesi è quello che fu dato, in origine, da Bach a queste Suites.

a) Controsoggetto (Parte che accompagna il tema).

b) Parte che accompagna il controsoggetto.

c) Nuovo controsoggetto.

d) Si rammenta che il punto ha, in Bach, un valore convenzionale.

L'esecuzione di questo passo, e degli altri ad esso analoghi, è la seguente:



(V. osservaz. a pag. 34 delle Suites Françaises da me pubblicate, E. R. 445).

(*) Le numéro entre parenthèses est celui que Bach donna originairement à ces Suites.

a) Contre-sujet (Partie qui accompagne le Thème).

b) Partie qui accompagne le Contre-sujet.

c) Nouveau Contre-sujet.

d) Nous rappelons que le point a chez Bach une valeur conventionnelle.

L'exécution de ce passage, et de ceux analogues, est la suivante:



(V. la remarque à page 34 des Suites Françaises que nous avons révisées, E. R. 445).

(*) The number set between brackets is the one originally given by Bach to these Suites.

a) Counter-subject (a part accompanying the Theme).

b) A part accompanying the Counter-subject.

c) A new Counter-subject.

d) Remember that for Bach the dot has only a conventional value. The execution of this passage and of all similar ones is the following:



(See the remark at page 34 of the French Suites I have already published, E. R. 445).

First system of musical notation. Treble clef, bass clef. Dynamics: *mf*. Fingerings: 2, 3, 2, 1, 1, 3, 1, 3. Includes a small inset for the bass clef with fingerings 3, 1, 2, 3.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f*, *fp*. Fingerings: 1, 4, 3, 1, 2, 3, 4, 1, 2, 1, 3, 2, 3, 1, 2, 3, 4, 3, 1, 2, 3, 4, 3, 2, 1, 3, 2, 1, 3, 5. Includes a small inset for the bass clef with fingerings 3, 1, 2, 3.

Third system of musical notation. Treble clef, bass clef. Dynamics: *f*. Fingerings: 3, 4, 3, 1, 1, 3, 2, 1, 4, 4, 5, 4, 1, 2, 2, 3, 2, 1, 5, 4, 1, 3, 5, 2, 1. Includes a small inset for the bass clef with fingerings 2, 3, 2, 1, 2.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *f*. Fingerings: 4, 2, 4, 3, 4, 5, 2, 1, 3, 1, 4, 5, 5, 4, 4, 2, 2, 2, 1, 2, 1, 2, 3. Includes a small inset for the bass clef with fingerings 2, 3, 2, 1, 2.

e) Sono convinto che questo episodio è libero, cioè non ha origine dal tema e raffronto soltanto, per voler essere il più possibilmente preciso, la sua analogia col seguente brano del Tema:

f) Qui facilmente c'è un errore di copiatura. Nei manoscritti si legge:

Reputo che il Sol segnato con una croce debba essere un Mi, e ciò verrebbe confermato dalla ripetizione dello stesso brano nella 57^{ma} battuta del pezzo.

e) Nous avons la conviction que cet épisode est libre, c'est-à-dire qu'il ne découle pas du Thème; nous ne faisons observer son analogie avec le passage du Thème suivant que pour plus de précision:

f) Il est possible qu'il y ait ici une erreur de transcription. Dans les manuscrits on lit:

Selon nous le Sol marqué d'une petite croix devrait être un Mi, ce qui serait confirmé par la répétition du même passage à la 57^e mesure du morceau.

e) I am convinced this episode is quite independent, I only wish to show its analogy with the following Theme fragments, for the sake of exactness:

f) We must admit there is a mistake in the transcription. In the manuscripts we

find:  My opinion is the

G marked with a cross should be an E; that seems confirmed by the repetition of this same fragment at the 57th bar of the piece.

The first system of music consists of two staves. The treble staff begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The bass staff starts with a quarter note G3, followed by a quarter note F3, and a quarter note E3. Fingerings are indicated by numbers 1-5 above or below notes. A slur covers the first two measures of the bass staff.

The second system continues the piece. It features the instruction *poco legato* above the treble staff. Dynamic markings include *f* (forte) in the first measure, *p* (piano) in the second measure, and *mf p* (mezzo-forte piano) in the fifth measure. The notation includes various rhythmic values and fingerings.

The third system shows a *mf* (mezzo-forte) dynamic marking. It concludes with a *g) marc.* (ritardando) marking. The notation includes slurs and fingerings throughout both staves.

The fourth system includes a *cresc.* (crescendo) marking. The music features more complex rhythmic patterns and slurs. Fingerings are clearly marked for both hands.

The fifth system features a *m.s.* (more sostenuto) marking. The notation includes various note values and fingerings, leading towards the end of the system.

g) Terzo Controsoggetto.
 g) Troisième Contre-sujet.
 g) The third Counter-Subject.

leggermente poco legato

cresc:.....

molto legato

cresc:.....

h) Alcune volte ho aggiunto qualche segno d'ornamento che non esiste nei manoscritti perchè, come nel caso presente, ritengo sia stato ommesso per dimenticanza o trascuratezza. I segni da me aggiunti li ho sempre racchiusi fra parentesi. Non deve darsi troppa importanza al fatto che talvolta gli ornamenti mancano nei manoscritti perchè abbiamo evidenti prove che questi contenevano spesso errori ed omissioni, e perchè alla fine di un periodo importante, nella cadenza, era di prammatica l'eseguire un ornamento più o meno ricco.

i) Passaggio che ha origine dalla parte che accompagna il Controsoggetto. Battuta 3.^a



l) Frammento del Tema per moto contrario.

h) Nous avons ajouté parfois des signes d'ornements qui ne se trouvent pas dans les manuscrits parce qu'à notre avis, comme c'est le cas ici, ils ont été omis soit par oubli soit par négligence. Nous avons eu soin de placer entre parenthèses les signes que nous avons ajoutés. Il ne faut pas accorder trop d'importance au fait que parfois les ornements manquent dans les manuscrits, car nous avons des preuves évidentes que ces derniers contenaient souvent des erreurs et des omissions, et parce qu'à la fin d'une période importante il était de règle d'exécuter dans la cadence un ornement plus ou moins riche.

i) Ce passage tire son origine de la partie accompagnant le Contre-sujet. 3^e mesure.



l) Fragment du Thème par mouvement contraire,

h) Sometimes I have added embellishment signs that are not to be found in the manuscripts, because my opinion is, they have been omitted either by forgetfulness or by negligence. I have taken care to place the signs I have personally added between brackets. Too great an importance must not be attached to the occasional lack of embellishments in the manuscripts, because there are undeniable proofs that the latter contained mistakes as well as omissions, and also because at the end of any period of some importance, it was the rule to execute a more or less rich ornament during the cadence.

i) This passage derives from the part accompanying the Counter-subject. 3rd bar.



l) A fragment of the Theme by contrary motion.

dim. a poco a poco

System 1: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (4, 4, 4, 4, 4, 3, 1, 3, 4). Bass clef contains a supporting line with slurs and fingerings (5, 1, 2, 3, 4, 1, 3, 5). A dynamic marking *dim. a poco a poco* is present. A circled number 7 is at the end of the system.

System 2: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (4, 5, 4, 5, 4, 3, 2). Bass clef contains a supporting line with slurs and fingerings (1, 3, 4, 2, 1, 3, 2, 5, 1). Dynamic markings *p* and *f* are present. A circled number 7 is at the end of the system.

System 3: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (3, 1, 2, 1, 2, 1, 2, 1, 2, 1). Bass clef contains a supporting line with slurs and fingerings (3, 2, 1, 3, 5, 2, 1, 3, 1, 2, 3, 1, 2). A dynamic marking *p* is present.

System 4: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 4). Bass clef contains a supporting line with slurs and fingerings (3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1). Dynamic markings *p*, *molto legato*, and *poco legato* are present.

System 5: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (4, 5, 4, 4, 4, 5). Bass clef contains a supporting line with slurs and fingerings (4, 2, 5, 2, 3, 2, 5, 3, 2, 1, 3, 5, 1, 3, 5). Dynamic markings *p cresc.* and *molto legato* are present.

First system of musical notation. Treble clef staff contains a melodic line with slurs and fingerings (4, 3, 4, 4, 4, 5, 5, 4, 1, 2). Bass clef staff contains a bass line with slurs and fingerings (2, 5, 1, 3, 5, 2, 3, 2, 1, 1). Dynamics include *mf* and *f sempre*.

Second system of musical notation. Treble clef staff contains a melodic line with slurs and fingerings (2, 1, 3, 2, 1, 3, 2, 1, 4, 2, 1, 3, 3, 2, 3, 1, 3, 2, 4). Bass clef staff contains a bass line with slurs and fingerings (3, 1, 4, 3, 1, 4, 3, 2, 1, 2, 1, 5, 2, 1, 1, 3, 1). Dynamics include *f* and *p*.

Third system of musical notation. Treble clef staff contains a melodic line with slurs and fingerings (2, 1, 4, 1, 2, 1, 2, 3, 1, 1, 2, 1, 2, 4, 3, 1, 3, 2, 3, 1, 2). Bass clef staff contains a bass line with slurs and fingerings (2, 1, 2, 1, 2, 1, 2, 1, 2, 1). Dynamics include *cresc.* and a circled *(3)*.

Fourth system of musical notation. Treble clef staff contains a melodic line with slurs and fingerings (3, 1, 2, 1, 2, 3, 1, 1, 5, 4, 3, 2, 3, 1, 2). Bass clef staff contains a bass line with slurs and fingerings (2, 1, 1, 1, 1, 1, 5, 1, 3, 5, 2). Dynamics include *poco rall:..... a tempo*, *f*, and *f energico*.

Fifth system of musical notation. Treble clef staff contains a melodic line with slurs and fingerings (3, 1, 2, 2, 2, 2, 5, 4, 5, 1, 1). Bass clef staff contains a bass line with slurs and fingerings (1, 3, 2, 3, 1, 2, 3, 2, 4, 3, 1, 1). Includes two small musical fragments at the bottom: $\begin{matrix} 3 & 1 & 2 & 1 \\ \text{---} & \text{---} & \text{---} & \text{---} \end{matrix}$ and $\begin{matrix} 3 & 1 & 2 & 4 \\ \text{---} & \text{---} & \text{---} & \text{---} \end{matrix}$.

First system of musical notation. Treble clef, bass clef. Includes fingerings (3, 4, 3, 2, 5, 4, 3, 4, 3, 2, 4, 3) and a *dim:* marking.

Second system of musical notation. Treble clef, bass clef. Includes dynamics *mf* and *f*. Includes fingerings (2, 3, 1, 3, 2, 1, 3, 1, 3, 1, 4, 3, 1, 1) and a *312* marking.

Third system of musical notation. Treble clef, bass clef. Includes dynamics *fp*. Includes fingerings (2, 3, 4, 1, 1, 3, 3, 1, 2, 3, 1, 3, 2, 4, 3, 1, 1) and *312* markings.

Fourth system of musical notation. Treble clef, bass clef. Includes dynamics *f*. Includes fingerings (3, 4, 4, 2, 5, 4, 1, 3, 2, 4, 2, 4, 3, 4) and a *321* marking.

Fifth system of musical notation. Treble clef, bass clef. Includes dynamics *f* and *ff*. Includes fingerings (2, 1, 3, 1, 4, 2, 4, 4, 2, 2, 2, 1) and a *3* marking.

ALLEMANDA

ALLEMANDE

ALLEMANDE

Allegro moderato $\text{♩} = 72$

The musical score is written for piano in 3/4 time. It consists of three systems of music. The first system is marked *f* and *energico*. The second system has a *dim.* marking. The score includes various ornaments, trills, and fingerings. The first system is marked *f* and *energico*. The second system has a *dim.* marking. The score includes various ornaments, trills, and fingerings.

a) Il caso è identico a quello della 7.^{ma} battuta del Preludio (Vedi osservazione a pag. 1).

b) Ho stabilito questo trillo a terzine perchè sia analogo al precedente. Si potrebbe facilitarlo riducendolo ad otto note:



ed in questo caso tutti i trilli che seguono andrebbero eseguiti nell'istessa guisa; ma l'interpretazione a terzine è molto preferibile.

a) Ce cas est identique à celui de la 7^e mesure du Prélude (V. la remarque à page 1).

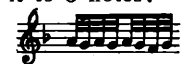
b) Nous avons indiqué ce trille en triolets pour qu'il soit analogue à celui qui précède. On pourrait le rendre plus facile en le réduisant à 8 notes:



Dans ce cas tous les trilles qui suivent devraient être exécutés de la même façon; l'interprétation en triolets est de beaucoup préférable.

a) The present case is identical to the one occurring at the 7th bar of the Prelude (See remark at page 1).

b) I have preferred this trill with triplets in order to establish an analogy with the preceding one. It might be rendered easier by reducing it to 8 notes:



and in this case, all the trills that follow should be executed in the same manner; however the interpretation in triplets is preferable.

First system of musical notation. The treble clef staff contains a melodic line with fingerings 5, 4, 5, and a triplet of 4, 3. The bass clef staff contains a bass line with fingerings 1, 2, 3, 1, 2, 3 and a triplet of 1, 2, 3. Dynamics include *mf* and *p*.

Second system of musical notation. The treble clef staff contains a melodic line with fingerings 4, 5, 1, and a triplet of 3, 2. The bass clef staff contains a bass line with fingerings 1, 2, 3, 1, 2, 3 and a triplet of 1, 2, 3. Dynamics include *mf*, *p*, and *cresc.*

Third system of musical notation. The treble clef staff contains a complex melodic line with many fingerings (3, 2, 1, 3, 1, 2, 3, 1, 3, 1, 3, 1, 4, 2, 1, 4, 1, 3, 4) and dynamics *p*, *mf*. The bass clef staff contains a complex bass line with many fingerings (1, 3, 1, 2, 1, 3, 1, 3, 1, 3, 1, 3, 5, 2, 1-1, 2, 1, 5, 2, 1, 5, 1). Dynamics include *p*, *mf*, and *con espressione*.

Fourth system of musical notation. The treble clef staff contains a melodic line with fingerings 4, 3, 2, 1, 5, 4, 3, 2, 1. The bass clef staff contains a bass line with fingerings 3, 1, 4, 2. Dynamics include *cresc.* and *f*.

CORRENTE

COURANTE

COURANTE

All^o ma non troppo mosso $\text{♩} = 80$

The first system of the musical score is written for piano. It consists of a treble and bass clef staff. The treble clef staff begins with a dynamic marking of *p* and the instruction *semplice*. The bass clef staff begins with a dynamic marking of *p* and the instruction *marcato*. The music is in 3/2 time and features several measures with slurs and fingerings (1-5). A triplet of eighth notes is marked with a '3' above it. The system concludes with a small musical fragment showing a triplet of eighth notes with fingerings 3, 1, 2.

The second system of the musical score continues the piece. It features a dynamic marking of *mf* and the instruction *espress*. The treble clef staff contains complex passages with slurs and fingerings, including a triplet of eighth notes with fingerings 2, 3, 2. The bass clef staff also contains complex passages with slurs and fingerings, including a triplet of eighth notes with fingerings 1, 3, 1. The system concludes with a dynamic marking of *mf*.

The third system of the musical score continues the piece. It features a dynamic marking of *mf* and a *p* dynamic marking. The treble clef staff contains complex passages with slurs and fingerings, including a triplet of eighth notes with fingerings 2, 4, 3. The bass clef staff also contains complex passages with slurs and fingerings, including a triplet of eighth notes with fingerings 5, 2, 3, 1, 3, 2, 1. The system concludes with a dynamic marking of *p*.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a minor key. The first staff contains a melodic line with various ornaments and fingerings (e.g., 2, 1, 4, 2 3 2, 5, 4, 3, 1, 3, 4, 1, 4, 3, 4). The grand staff features a piano accompaniment starting with a *p* dynamic. The right hand of the grand staff has a melodic line with ornaments and fingerings (e.g., 2 3 2, 5, 4, 3, 1, 3, 4, 1, 4, 3, 4). The left hand has a bass line with fingerings (e.g., 1, 2, 1, 1). A *marcato* marking is present in the middle of the system, and a *cresc:* marking is at the end.

Second system of musical notation. It consists of three staves. The top staff continues the melodic line with ornaments and fingerings (e.g., 3, 5, 2 4 3, 3, 4 3 4 3, 1, 2, 5, 2 3 1, 3, 4 2 3, 2 3 1). The grand staff continues the piano accompaniment, now marked *fp*. The right hand has a melodic line with ornaments and fingerings (e.g., 3, 5, 2 4 3, 3, 4 3 4 3, 1, 2, 5, 2 3 1, 3, 4 2 3, 2 3 1). The left hand has a bass line with fingerings (e.g., 3 1 2, 1, 2, 2, 1 2 3, 1 2, 3). A separate bass line is shown below the grand staff with fingerings 3 1 2.

Third system of musical notation. It consists of three staves. The top staff continues the melodic line with ornaments and fingerings (e.g., 5, 4, 2, 4 2 3, 1, 3 2 4, 2 4, 3, 1, 2, 3 1 2). The grand staff continues the piano accompaniment. The right hand has a melodic line with ornaments and fingerings (e.g., 5, 4, 2, 4 2 3, 1, 3 2 4, 2 4, 3, 1, 2, 3 1 2). The left hand has a bass line with fingerings (e.g., 1 2 3, 3, 1, 3, 5, 2, 4, 1).

Fourth system of musical notation. It consists of three staves. The top staff continues the melodic line with ornaments and fingerings (e.g., 5, 2 3 1, 5, 3, 2 4 3, 3 2 4 3, 2). The grand staff continues the piano accompaniment, ending with a *p* dynamic. The right hand has a melodic line with ornaments and fingerings (e.g., 5, 2 3 1, 5, 3, 2 4 3, 3 2 4 3, 2). The left hand has a bass line with fingerings (e.g., 3, 1 3, 1 3, 1, 4, 5). The system concludes with a double bar line and repeat dots.

SARABANDA

SARABANDE

SARABAND

Andante $\text{♩} = 76$
sostenuto e sempre espressivo

The musical score is divided into five systems, each with a treble and bass clef staff. The first system begins with the tempo and dynamics markings: *Andante* $\text{♩} = 76$, *sostenuto e sempre espressivo*. The first system includes dynamics *mf*, *p*, *cresc.*, and *f*. The second system includes *mf dim.*, *p*, *mf*, *f*, *f*, and *p*. The third system includes *f*, *p*, *mf*, and *p*. The fourth system includes *passionato*, *p*, and *cresc.*. The score is filled with complex rhythmic patterns, including triplets, sixteenth notes, and slurs. Fingerings are indicated by numbers 1-5. The key signature has one flat (B-flat).

MINUETTO I.

MENUET I.

MINUET I.

Allegro piacevole ♩=138

p leggero

p cresc. a poco a poco... f un poco risoluto p

f mf cresc. f p grazioso p

cresc. a poco a poco f f p p

MINUETTO II.

MENUET II.

MINUET II.

Lo stesso tempo

espress.

p

f

p

f

p

cresc. a poco a poco

First system of musical notation. Treble clef has a trill with fingerings 2, 4, 3. Bass clef has a trill with fingerings 2, 4, 3. Dynamics include *f* and *deciso*. Fingerings include 5, 4, 5, 1, 5, 2, 4, 1.

Second system of musical notation. Treble clef has a trill with fingerings 1, 2, 3, 4, 3. Dynamics include *p* and *mf*. The word *semplice* is written above the treble staff. Fingerings include 1, 2, 3, 1, 3, 2, 5, 3, 3, 4, 3, 4.

Third system of musical notation. Treble clef has a trill with fingerings 3, 1, 2. Dynamics include *espress.* and *p*. Fingerings include 5, 3, 1, 4, 3, 5, 3, 1, 2, 3, 1, 2.

Fourth system of musical notation. Treble clef has a trill with fingerings 4, 3, 1. Dynamics include *cresc.* and *f*. The word *semplice* is written above the treble staff. Fingerings include 3, 4, 3, 2, 1, 3, 1, 2, 1, 2, 1, 2, 1, 2.

D.C. Minuetto I.

GIGA

GIGUE

JIG

Presto ♩ = 132
molto stacc. ed energico

The musical score is written for piano in 12/8 time. It consists of three sections: Giga, Gigue, and Jig. The tempo is marked 'Presto' with a quarter note equal to 132 beats per minute. The performance style is 'molto stacc. ed energico'. The score is divided into systems, each with a grand staff (treble and bass clefs). Dynamics include *f* (forte), *p* (piano), and *piu f* (pianissimo). Articulations include accents and *marcato*. Fingerings are indicated by numbers 1-5. The piece concludes with a final flourish in the bass clef.

a) È evidente che qui il mordente fu omissa a bella posta da Bach perchè ritenuto di esecuzione troppo difficile. Si osservi infatti che è omissa soltanto nei punti della parte acuta dove cade dopo un salto d'ottava, ciò che costringe ad eseguirlo con le dita deboli della mano destra; ossia 5.^{to}, 4.^{to} e 5.^{to}: (l'allievo saprà certamente che ai tempi di Bach non esisteva la diteggiatura così detta a scambio, ossia con mutamento di dita). Invece lo stesso passo, quando deve suonarsi con la mano sinistra porta sempre i mordenti; i quali dovendosi, in questo caso, eseguire col pollice ed il 2.^{do} dito, riescono facili.

a) Il est évident qu'ici le mordant a été omis à dessein par Bach, parce qu'il en jugeait l'exécution trop difficile. Observez en effet qu'il n'est omis que dans ces points de la partie aiguë où il tombe après un saut d'octave, ce qui forcerait l'exécutant à le jouer avec les doigts faibles de la main droite, c'est-à-dire avec le 5^e, 4^e et 5^e (l'élève n'ignore pas qu'au temps de Bach le doigté dit à remplacement - c'est-à-dire avec changement de doigts - était inconnu). Au contraire, ce même passage lorsqu'il doit être exécuté par la main gauche porte tous les mordants qui, devant ici être joués avec le pouce et l'index, sont d'une exécution facile.

a) It is obvious the mordent has been purposely omitted by Bach, who considered its execution too hard. Remark that in fact it has only been left out in the acute part where it falls after a skip of an octave, rendering its execution only possible with the weak fingers of the left, that is in the 4th, 3rd & 4th. The pupil no doubt knows that, at Bach's time, the so called interchangeable fingering (with substitution of fingers) was unknown. On the contrary, when this same passage has to be played with the left hand, it always contains the mordents which, having to be played by the thumb and forefinger, are easy to execute.

SUITE II.

(2.)

PRELUDIO

PRELUDE

Allegro vivace $\text{♩} = 116$ *leggero e poco legato*

2.

a) Tutto questo primo periodo (sino alla batt. 23) è composto in gran parte con la battuta di Coda posta fra la 2.^a e la 3.^a ripetizione del tema :

a) Toute cette première période (jusqu'à la mesure 23) est composée en grande partie sur la mesure de Coda placée entre la seconde et la troisième répétition du thème :

a) This entire first period (up to the 23rd bar) is formed chiefly by the Coda bar lying between the 2nd & 3rd repetitions of the Theme :

b) L'origine di questo episodio sta nel Controsoggetto (batt. 2.a) e la loro analogia risulta chiarissima nel seguente modo:

Controsoggetto:

c) Questo episodio deriva dal tema. Mi provo a spiegarne l'analogia col seguente esempio:

Figurazione del tema:

d) Ciò ha origine dal tema per moto contrario che sarebbe il seguente:

b) L'origine de cet épisode se retrouve dans le Contre-sujet (2^e mesure) et leur analogie ressort clairement de ce qui suit:

Contre-sujet:

c) Cet épisode découle du thème. Nous essayerons d'en démontrer l'analogie par l'exemple suivant:

Figuration du thème:

d) Ceci dérive du thème par mouvement contraire qui est:

b) The origin of this episode lies in the Counter-subject (2nd bar) and their analogy is obvious comparing:

Counter-subject:

c) This episode is derived from the Theme. I will try to show its analogy by means of the following instance:

Structure of the Theme:

d) This derives from the Theme in contrary motion that should be as follows:

mf *f* *f brillante*

dim. poco a poco

p *cresc.*

f *m.s.* *m.d.* *f* *molto stacc.*

f sempre *f*

e) Questo passaggio deriva dal frammento



che fa parte del Controsoggetto.

f) Il passo fu diviso fra le due mani, perchè la sua esecuzione viene così facilitata e resa più brillante.

e) Ce passage est dérivé du fragment



faisant partie du Contre-sujet.

f) Ce passage a été réparti entre les deux mains, pour que l'exécution en soit rendue plus facile et en même temps plus brillante.

e) This passage derives from the following fragment



belonging to the Counter-subject.

f) This passage has been divided between both hands in order to render its execution easier and more brilliant.

*leggero non troppo stacc. 27
a tempo*

poco rit..... fp

quasi stacc.

molto stacc.

quasi stacc.

leggero non troppo stacc.

p

fmolto stacc.

quasi stacc.

f deciso fmp

f mp

h)

g) Nell'autografo di Bach (di proprietà del Sig. Kammermänger di Carlsruhe) esid) no i piccoli uncini che figurano nella presente edizione, i quali indicano delle appoggiature. Essi furono malamente tratti, nell'edizione della Società Bach, come note.

Il basso non è che il tema già comparso nella parte acuta alla misura 55.^a

g) Dans l'autographe de Bach on trouve les petits crochets reproduits dans cette édition et qui indiquent des appoggiatures. Dans l'édition de la Société Bach on leur a donné une interprétation inexacte en les prenant pour des liaisons.

h) La basse n'est autre que le thème, déjà apparu à la partie aiguë à la 55^e mesure.

g) In Bach's autograph the small hooks reproduced in this edition are met with; they serve to mark appoggiaturas. In the edition of the Bach Society a wrong interpretation has been given to them, the same having been mistaken for bindings.

h) The bass is nothing but the Theme that has already been met with at the 55th bar in the acute part.

5
cresc. (3)
mf

f

leggero non troppo stacc.

p
mf

i)
p

f con spirito

f

i) Consiglio di suonare il passo nel seguente modo: | i) Nous conseillons de jouer ce passage de la manière suivante: | i) I advise playing this passage as follows:

m.o.

f sempre
f con spirito
poco rit.

This system contains the first two staves of music. The upper staff features a melodic line with slurs and fingerings (1, 2, 3, 4). The lower staff provides a rhythmic accompaniment with slurs and fingerings (1, 2, 3, 4). The tempo marking *poco rit.* is placed at the end of the system.

leggero non troppo stacc.
a tempo
quasi stacc.

This system contains the next two staves. The upper staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The lower staff has a rhythmic accompaniment with slurs and fingerings (1, 2, 3, 4). The tempo marking *a tempo* is placed at the beginning of the system, and *quasi stacc.* is placed at the end.

p
cresc.

This system contains the next two staves. The upper staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The lower staff has a rhythmic accompaniment with slurs and fingerings (1, 2, 3, 4). The dynamic marking *p* is at the beginning, and *cresc.* is in the middle of the system.

This system contains the next two staves. The upper staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The lower staff has a rhythmic accompaniment with slurs and fingerings (1, 2, 3, 4). This system continues the musical material from the previous systems.

f
largamente
rit.
a tempo
f con spirito

This system contains the final two staves. The upper staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The lower staff has a rhythmic accompaniment with slurs and fingerings (1, 2, 3, 4). The dynamic marking *f* is at the beginning. The tempo marking *largamente* is in the middle, followed by *rit.* and *a tempo*. The system concludes with *f con spirito*.

4/4 time signature. Treble clef: 3 1 2 1 4 1 5. Bass clef: 1 1. Dynamics: *f con spirito*. Performance instructions: *non troppo stacc.*, *f con spirito*, *p*. Fingerings: 1, 2, 3, 4, 5.

Treble clef: 2 5 3 3. Bass clef: 2 4. Dynamics: *cresc.*, *f*. Performance instruction: *f con spirito*. Fingerings: 1, 2, 3, 4, 5.

Treble clef: 1 2 1 4 2. Bass clef: 2 1. Dynamics: *dim.*. Fingerings: 1, 2, 3, 4.

Treble clef: 3 1 3 4 2 1. Bass clef: 2 1 1 2. Dynamics: *p*, *cresc. poco..a.. poco...*. Performance instructions: *mf molto stacc.*, *non troppo stacc.*. Fingerings: 1, 2, 3, 4.

Treble clef: 2 3 4. Bass clef: 1 2 4. Dynamics: *f con spirito*. Fingerings: 1, 2, 3, 4.

Treble clef: 4 1 1 2. Bass clef: 4 2. Dynamics: *fp*, *mf*. Fingerings: 1, 2, 3, 4, 5.

Treble clef: 2 3 5 4. Bass clef: 1 2. Dynamics: *espress.*, *dim.*. Fingerings: 1, 2, 3, 4, 5.

First system of the musical score. The left hand (bass clef) features a melodic line with triplets and slurs, marked *sottovoce* and *p*. The right hand (treble clef) has a more active melodic line with slurs and fingerings, marked *mf*.

Second system of the musical score. The left hand continues with a melodic line, marked *f*. The right hand has a more active melodic line with slurs and fingerings, marked *f brillante*.

Third system of the musical score. The left hand has a melodic line with slurs and fingerings, marked *dim. poco a poco*. The right hand has a more active melodic line with slurs and fingerings.

Fourth system of the musical score. The left hand has a melodic line with slurs and fingerings, marked *p*. The right hand has a more active melodic line with slurs and fingerings, marked *cresc.*

Fifth system of the musical score. The left hand has a melodic line with slurs and fingerings, marked *f* and *m.s.*. The right hand has a more active melodic line with slurs and fingerings, marked *con spirito* and *molto stacc.*

Sixth system of the musical score. The left hand has a melodic line with slurs and fingerings, marked *f*. The right hand has a more active melodic line with slurs and fingerings, marked *f sempre*.

Seventh system of the musical score. The left hand has a melodic line with slurs and fingerings. The right hand has a more active melodic line with slurs and fingerings, marked *allarg.e* and *f*.

ALLEMANDA

ALLEMANDE

ALLEMANDE

Allegretto espressivo ♩ = 72

espress.

marc.

espress.

CORRENTE

COURANTE

COURANTE

Allegro vivace ♩ = 168

mf con molto brio

marc.

cresc.

leggermente

p

p

SARABANDA

SARABANDE

SARABAND

Andante sostenuto ♩=50
legatissimo

p
con tutta espressione

mf

marc.

This system contains the first two measures of the Sarabanda section. The right hand features a melodic line with a slur and fingerings 4, 5, 4, 3, 2, 1. The left hand has a bass line with fingerings 1, 3, 2, 1. The Sarabande section begins in the second measure with a *mf* dynamic and a *marcato* marking. The Saraband section starts in the third measure with a *mf* dynamic and a slur over a triplet of notes.

p

cresc.

f

This system continues the Sarabanda section with a *p* dynamic. The right hand has a melodic line with a slur and fingerings 1, 2, 1, 3, 5, 2, 1, 3. The left hand has a bass line with fingerings 1, 1, 2, 1, 3. The Sarabande section continues with a *crescendo* marking. The Saraband section begins in the fourth measure with a *f* dynamic and a slur over a triplet of notes.

p

passionato

p

This system continues the Sarabanda section with a *p* dynamic. The right hand has a melodic line with a slur and fingerings 2, 1, 2, 1, 2, 1, 2, 1. The left hand has a bass line with fingerings 1, 2, 1, 2, 1, 2, 1. The Sarabande section continues with a *passionato* marking. The Saraband section begins in the fourth measure with a *p* dynamic and a slur over a triplet of notes.

p *cresc.* *f*

con passione *semplice* *a)* *semplice*

p *mf* *espress.* *p*

mf *espress.* *f* *doloroso ten.* *p*

a) Si suoni abbastanza forte e con molta espressione la parte che ha principio sul *Si bemolle*; in tal modo si renderà evidente l'entrata di questa nuova voce, e si eviterà l'effetto di due quinte consecutive



e più avanti



che avviene quando tutte le parti vengono suonate con lo stesso grado di forza.

a) Il faut jouer assez fort et avec beaucoup d'expression la partie qui s'ouvre sur le *Si bémol*; on rendra ainsi apparente l'entrée de cette nouvelle partie et l'on évitera l'effet de deux quintes consécutives :



et plus loin :



qui se produit lorsque toutes les parties sont jouées avec le même degré de force.

a) The part beginning on the *B flat* has to be played rather loudly and with expression; thus the entering of this fresh voice will stand out and the effect of the two consecutive fifths will be avoided



and further on



which happens should the different voices be played with the same degree of strength.

La stessa Sarabanda con gli abbellimenti.

La même Sarabande avec les ornements.

The same Saraband with the embellishments.

Il movimento è eguale a quello della Sarabanda

p con grande espressione

mf

quasi recitativo

con giusto ritmo

p

cresc.

f

mf

p

f

p

a) L'autografo di Bach ha un *Do* invece del *Si*: lo ritengo un errore di scrittura. L'edizione Peters conferma il manoscritto di Bach; invece la edizione della Società Bach ha corretto l'evidente errore.

a) Dans l'autographe de Bach nous trouvons un *Do* au lieu du *Si*: nous considérons ceci une erreur de notation. L'édition Peters confirme le manuscrit de Bach; l'édition de la Société Bach, au contraire, a corrigé cette erreur évidente.

a) In Bach's autograph we find *C* instead of *B*: I consider this a mistake of notation. Peters' edition confirms Bach's manuscript, on the contrary the edition of the Bach's Society corrects this obvious mistake.

First system of musical notation. Treble clef, bass clef. Dynamics: *p*. Fingerings: 4, 2, 5, 3, 2, 4, 3, 1-1, 4, 5, 3. Includes slurs and accents.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*, *mf*, *p*. Includes the instruction *sottovoce*. Fingerings: 5, 4, 3, 1, 3, 4, 1, 2, 4, 3, 4, 5, 3. Includes slurs and accents.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p*, *p semplice*, *mf espress.*, *p semplice*, *mf espress.*. Includes slurs and accents.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *f*, *rall.*, *ten.*, *p*. Includes the instruction *molto appassionato*. Fingerings: 3, 3, 1, 4, 3, 1, 2, 5, 4, 3, 2, 4, 4, 4, 3, 4, 2, 4, 3, 5, 3, 5, 3, 5, 2, 1. Includes slurs, accents, and a trill (*tr*) marked with 35.

BOURRÉE I.

All.^o vivace ed energico $\text{♩} = 108$

f
poco legato

poco legato

p

cresc.
f
p
cresc.:.....

f quasi stacc.
molto deciso

1. 2.

a) Ho preferito di mettere la virgola innanzi alle piccole legature anzichè il punto alla fine d'esse, per timore che l'allievo alzi la mano, con moto rapido e leggero, appena finito ogni gruppo di tre note. La terza nota legata deve essere, invece, un po' marcata, per dare al ritmo una impronta energica in conformità all'indole del pezzo. Quindi l'esecuzione dovrebbe essere, *press' a poco*, la seguente:

ten. ten. ten. ten.
poco legato ed energico

Ho evitato durante il pezzo questa maniera di scrittura perchè troppo minuziosa e complicata e perchè sono convinto dell'impossibilità di rendere esattamente con segni grafici, certe specie di esecuzione (V. l'osservazione a pag. 2 delle *Suites Françaises*).

a) *Nous avons jugé préférable de placer une virgule devant les petites liaisons plutôt que de les faire suivre par un point, craignant que l'élève ne lève la main par un mouvement rapide et léger à la fin de chaque groupe de trois notes. La troisième note liée, doit être au contraire légèrement marquée, pour donner au rythme une allure énergique conforme au caractère du morceau. L'exécution devra donc être à peu près la suivante:*

ten. ten. ten. ten.
poco legato ed energico

Nous avons évité au cours de ce morceau ce mode de notation, le trouvant trop minutieux et compliqué; nous avons d'ailleurs la conviction qu'il est impossible de rendre exactement, au moyen de signes graphiques, certains genres d'exécution (V. la remarque à page 2 des Suites Françaises).

a) I have preferred to put a comma before the small binds rather than a dot after them, lest the pupil should lift up his hand by a quick and light movement immediately after each group of three notes. On the contrary the third of the tied notes must be slightly accentuated, thus giving to the rhythm the energetical character this piece requires. Consequently the execution should be more or less, the following:

ten. ten. ten. ten.
poco legato ed energico

I have avoided such notation all along the piece considering it too minute and complicated, and also because I am convinced it is quite impossible to render a certain kind of execution by means of graphical signs (See remark at page 2 of the *French Suites*).

BOURRÉE II.

Lo stesso tempo

p a) *legato*

p

mf

a) In questo, ed in altri punti delle *Suites*, modificai la disposizione originale delle parti perchè si comprenda meglio la divisione d'esse fra le due mani.

a) Ici et ailleurs nous avons modifié dans ces *Suites* la disposition originale des parties, pour qu'on en comprenne mieux la répartition entre les deux mains.

a) Here and somewhere else in these *Suites* I have changed the original disposition of the different parts so as to render their division between both hands more obvious.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with fingerings 1, 4, #2, 3, 1. The left hand has a bass line with fingerings 2, 1, 2, 3, 5. Dynamics include *p* and *V* (crescendo).

Second system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with fingerings 3, 2, 4, 5. The left hand has a bass line with fingerings 1, 2, 1, 1, 2, 3, 4, 1, 3. Dynamics include *f*, *p*, and *sottovoce*.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with fingerings 4, 1, 5, 5, 4. The left hand has a bass line with fingerings 1, 2, 1, 2, 3. Dynamics include *mf* and *p sottovoce*.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with fingerings 3, 2, 4, 3, 2, 5. The left hand has a bass line with fingerings 1, 2, 1, 1, 1, 2, 1, 3, 2. Dynamics include *p*, *p leggermente e senza rall.*, and *pp*. A section is marked with a double bar line and a repeat sign.

b) Da qui sino alla fine (la 2.^a volta) sempre crescendo ed allargando.

b) A partir d'ici, jusqu'à la fin (la 2^e fois), toujours crescendo et allargando.

a) From here up to the end (the 2nd time) always *crescendo* and *allargando*.

GIGA

GIGUE

JIG

Molto mosso $\text{♩} = 126$

il tocco molto brillante, il ritmo assai accentato

The first system of the musical score is written for piano. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 6/8. The key signature has one sharp (F#). The piece begins with a forte (*f*) dynamic. The first staff contains a melodic line with various fingerings indicated by numbers 1-5. The second staff contains a bass line with a triplet of eighth notes. A piano (*p*) dynamic marking appears towards the end of the system.

The second system continues the piece. It features two staves. The treble staff has a melodic line with fingerings and slurs. The bass staff has a bass line with fingerings. Dynamic markings include *cresc.* (crescendo), *a.* (ad libitum), and *poco* (poco). There are also specific fingering instructions like 243 and 312 with wavy lines underneath.

The third system continues the piece. It features two staves. The treble staff has a melodic line with fingerings and slurs. The bass staff has a bass line with fingerings. Dynamic markings include *a.* (ad libitum), *poco* (poco), and *f* (forte). There are also specific fingering instructions like 243 and 312 with wavy lines underneath.

La diteggiatura di questo pezzo fu stabilita in modo di facilitare una esecuzione ed un ritmo molto deciso.

Le doigté de ce morceau a été établi de façon à faciliter une exécution et un rythme très décidés.

The fingering in this piece has been established so as to facilitate the execution and rhythm thereof, which should both be very decided.

First system of musical notation. Treble clef, bass clef. Fingerings: 5, 2, 1, 3, 1, 3, 1, 3. Dynamics: *f*, *p*.

Second system of musical notation. Treble clef, bass clef. Fingerings: 4, 3, 2, 4, 1, 5, 1, 3, 3, 4, 1, 1, 3. Dynamics: *f*, *p*.

Third system of musical notation. Treble clef, bass clef. Dynamics: *dim:*, *p*, *cresc.*. Fingerings: 1, 3, 2, 1, 2, 1, 4, 2, 1, 4, 1, 2, 3.

Fourth system of musical notation. Treble clef, bass clef. Fingerings: 1, 3, 2, 1, (3, 4, 5), 1, 3, 1, 3, 4, 5, 3. Dynamics: *f*.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*, *f*, *Fine*. Markings: 1., 2., 3., $\$$.

D.C. dal segno $\$$ alla Fine $\$$
(senza ripetizione)

SUITE III.

PRELUDIO

(3.)

PRELUDE

Allegro ♩ = 72

3. *p spigliato* *cresc.*

f *dim.*

p

p *cresc.* *sempre cresc.*

f *ten.* *allarg.¹ e* *f*

a tempo
fp quasi stacc. *leggero quasi stacc.*

This system contains two staves of music. The upper staff begins with a treble clef and a key signature of one flat. It features several measures of eighth-note patterns with fingerings such as 2 1 2 3 and 2 4 1 2. The lower staff starts with a bass clef and contains a few notes, including a triplet of eighth notes. The dynamics *fp quasi stacc.* and *leggero quasi stacc.* are indicated.

The second system continues the musical piece. The upper staff has a treble clef and shows more intricate eighth-note passages with fingerings like 1 3 2 3 and 3 2. The lower staff has a bass clef and includes a triplet of eighth notes. The tempo and articulation markings from the previous system are maintained.

quasi stacc. *legato* *quasi stacc.*

The third system features a treble clef and a bass clef. It is divided into three sections by articulation markings: *quasi stacc.*, *legato*, and *quasi stacc.*. Dynamics include *f* and *p*. Fingerings are clearly marked throughout the piece.

legato

The fourth system is marked *legato* and features a treble clef. It contains several measures of eighth-note runs with fingerings such as 3 2 1 2 and 2 1 4. The lower staff has a bass clef and includes a triplet of eighth notes. Dynamics *p* and *mf* are used.

The fifth system continues the *legato* passage. The upper staff has a treble clef and shows eighth-note patterns with fingerings like 5 2 5 and 2 5 4. The lower staff has a bass clef and includes a triplet of eighth notes. Dynamics *p* and *mf* are indicated.

cresc. *f* *f* *p*

The sixth system concludes the piece. It features a treble clef and a bass clef. The upper staff has eighth-note patterns with fingerings like 2 1 and 2 5 4 1. The lower staff has a bass clef and includes a triplet of eighth notes. The system is marked with *cresc.*, *f*, and *f p*.

3 3 3
1 2 3
2 1
3
5 4 1
cresc:..... *f*

4
3 5 4 1
2 5
3 5 4 1
2 5
3 4 1
3 2 3 1

dim:..... *p*

1
1232
1
4
5 1
p *cresc:.....*

5 2 1
2 4
5 4 3
4 1 4
3 3
3 4 3
sempre cresc:..... *f*

quasi stacc. *marcato*

f p *p* *mf* *p* *mf marc.* (1)

mf *p p p* *p* *p*

cresc. *f*

sempre f

f p *quasi stacc.*

p leggiermente

molto stacc

f

f

p

più f

p

a)

a) Queste due battute, che non si riscontrano nel brano parallelo (V. batt. 42 e seguenti), sono state certamente aggiunte da Bach per poter abbassare d'un tono tutta la parte che segue di questo episodio, e toccare così tonalità che hanno molta analogia col tono principale del pezzo.

a) Ces deux mesures qui n'ont pas leurs correspondantes dans le fragment parallèle (V. mes. 42 et suivantes) ont sans doute été ajoutées par Bach pour pouvoir abaisser d'un ton toute la partie suivante de cet épisode, et toucher ainsi à des tonalités ayant de l'analogie avec le ton principal du morceau.

a) These two bars which have not the corresponding ones in the parallel fragment (See bars 42 & following) have undoubtedly been added by Bach with the purpose of making it possible to lower one tone the whole part of the episode immediately following, and to touch slightly tonalities having a great affinity with the predominant key of the piece.

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *cresc.*, *f*, *p*. Fingerings: 5 2 4 1, 3 2 4 1, 3, 5 4, 2 4 3 2, 1 3 2, 3 2. Trills: *tr*. A dashed box encloses the first two measures of the treble staff.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f*, *f*, *p*, *f*. Fingerings: 4 3 5 2, 5 3 1 2 4 1, 3 2 1, 2 1, 5 3 1 2 4 1. Trills: *tr*. A dashed box encloses the first two measures of the treble staff.

Third system of musical notation. Treble clef, bass clef. Dynamics: *f*, *f*, *f*, *dim.*. Fingerings: 1, 2 1 4 1, 3 2 1, 5 3 1 2, 4 1 2 3, 5 3 1. Trills: *tr*. A dashed box encloses the first two measures of the treble staff.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p*, *cresc.*, *a*. Fingerings: 1, 4, 1, 2 1, 3 1 2 2, 2 1, 2 1. A dashed line is present in the treble staff.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *poco a poco*, *f*. Fingerings: 1 3 3 5, 2 3, 1 3 1 2 4, 3 2 1 1, 3 1 1, 3 4. A dashed line is present in the treble staff.

First system of musical notation. The piece begins with a piano (*p*) dynamic. The right hand features chords and melodic lines with accents and fingering numbers 1, 2, 3, 4, and 5. The left hand plays a steady eighth-note accompaniment with fingering numbers 1, 2, 3, and 4.

Second system of musical notation. It includes a *am.* (ad libitum) marking in the left hand and a *p* (piano) dynamic marking. The right hand continues with melodic phrases and chords, while the left hand maintains its accompaniment.

Third system of musical notation. It features a *cresc.* (crescendo) marking in the right hand. A technical exercise is shown in a dashed box with the following fingerings: $2\ 3\ 4\ 1\ 3\ 2\ 3\ 1\ 4\ 3\ 2\ 3$ and $2\ 3\ 4\ 1\ 3\ 2\ 3\ 1\ 4\ 3\ 2\ 3$. The system concludes with a *p* dynamic and a *cresc.* marking in the left hand.

Fourth system of musical notation. It includes the markings *sino*, *alla*, and *fine*. The right hand plays chords with accents, and the left hand continues with its accompaniment. A *f* (forte) dynamic marking is present.

Fifth system of musical notation. It includes the markings *f*, *ten.* (ritardando), and *allarg.* (rallentando). The right hand features melodic lines with accents and fingering numbers 1, 2, 3, 4, and 5. The left hand plays chords and accompaniment.

ALLEMANDA

ALLEMANDE

ALLEMANDE

Allegretto con molto sentimento ♩ = 76

*marcata ed espressiva
la parte superiore*

mf
espress.
espress.

sempre legatiss.

cresc.
espress.

molto marcato

molto marc.

espress.
f

delicatamente

a tempo

dim.
p
poco rit.
p

Allegro $\text{♩} = 80$

mf *cresc.*

f

p *f* *con grazia*

p

mf *dim.* *ten.* *p*

3 4

4

p

p

cresc.

f

p

m.s.

cresc.

f

3 2 3 1 4 3 2 3

3 2 3 1 4 3 2 3

4 3 5 4

4 3 5 4

35

SARABANDA

SARABANDE

SARABAND

Grave; con profondo sentimento $\text{♩} = 80$
molta voce e legatissimo

a) Questa posizione può sembrare strana, ma è l'unica che permetta di legare il più possibilmente il Sol all'accordo.

a) Cette position semblera étrange, mais c'est la seule permettant de lier le plus possible le Sol à l'accord.

a) This position may seem unusual, but it is the only one permitting to tie well the G with the chord.

5 3 1 2 1 2 3 1 2 3 4 5 4 3 2 1

cantando

Cresc. *f*

4 3 1 4 2 3 3 3 1 2

doloroso

mf *dim.* *p* *menop*

5 4 4 5 4 4 5 4 5 4 5 4 5

3 2 1 4

3 2 1 4

f

45

4 5 4

f *rall.* *pp*

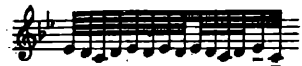
35

La stessa Sarabanda con gli abbellimenti.

La même Sarabande avec les ornements.

The same Saraband with ornaments.

a) Ritengo che nell'esecuzione di questo mirabile pezzo possa lasciarsi una certa libertà di ritmo, onde poter suonare con espressione le molte fioriture che vi s'incontrano. Per esempio, nell'eseguire il trillo della terza battuta, si tende naturalmente a fare un piccolo rallentato sulle due ultime note, quando voglia darsi ad esse un po' di espressione



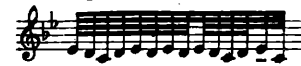
e voglia rendersi molto sensibile il crescendo. Data l'indole del pezzo, sarei d'avviso che tali piccole licenze, purchè fatte con discernimento, sieno da per'lettersi.

a) Nous pensons qu'on pourra accorder une certaine liberté de rythme dans l'exécution de cet admirable morceau, afin de pouvoir jouer avec expression les nombreux ornements que l'on y rencontre. Par exemple, en exécutant le trille de la 3e mesure, on a la tendance naturelle à ralentir les deux dernières notes lorsqu'on désire leur donner de l'expression



et qu'on veut faire ressortir le crescendo. Etant donné le caractère de ce morceau nous jugeons que de petites licences de ce genre pourront être permises, pourvu qu'on en use avec discernement.

a) I think a certain freedom of rhythm may be granted for the execution of this wonderful piece, so as to render the performer able to play the numerous ornaments in a most expressive manner. For instance, when executing the trill at the 3rd bar, there is a natural tendency to play the two last notes rather slowly in order to give them more expression



and to let the *crescendo* stand out. In considering thoroughly the peculiar character of this piece I think that some slight licences should be granted, provided they are applied with judgment.

b) Nell'autografo di Bach, ed in una copia fatta da Gerber (V. osservaz. alla pag. 41 delle *Suites Françaises*) il passo figura tale quale come trascritto. In altri manoscritti si trova la variante.

c) Si raccomanda di far ben sentire la risoluzione del *La* sul *Si bem.* L'arpeggio va suonato leggermente; si accenti un poco il *La* e si leghi molto al *Si bem.* dando a questo una piccola inflessione e l'effetto sarà raggiunto.

b) Dans l'autographe de Bach, ainsi que dans une copie faite par Gerber (V. l'observation à page 41 des *Suites Françaises*), ce passage figure tel que je l'ai transcrit. Dans d'autres manuscrits on trouve la variante.

c) Nous recommandons de bien faire ressortir la résolution du *La* sur le *Si bém.* Jouez l'arpège avec légèreté; accentuez un peu le *La* et liez-le soigneusement au *Si bém.* en lui donnant une légère inflexion; on obtiendra ainsi l'effet désiré.

b) In Bach's autograph as well as in a copy made by Gerber (See the remark at page 41 of the *French Suites*), this passage is identical to my transcription. In some other manuscripts a variant is to be found.

c) I recommend to let the resolution of the *A* on the *B flat* stand out clearly. Play the arpeggio lightly, give a slight stress to the *A* and tie it carefully with the *B flat* by a slight inflexion, and the desired effect will be obtained.

Allegro con brio $\text{♩} = 92$

The musical score is divided into four systems, each with a treble and bass clef staff. The first system (measures 1-4) is marked *mf* and *poco legato*. The second system (measures 5-8) is marked *f* and *p*. The third system (measures 9-12) is marked *p*, *mf*, and *f con spirito*. The fourth system (measures 13-16) is marked *dim.*, *p*, and *f marcato*. The score includes various musical notations such as slurs, accents, and dynamic markings.

a) Vedi la nota a pag. 44 circa l'esecuzione di questo passo.

a) Voyez la remarque à page 44 pour l'exécution de ce passage.

a) See the Remark at page 44 regarding the execution of this passage.

GAVOTTA II. | GAVOTTE II. | GAVOTTE II.

Lo stesso tempo

♯ a)

♯

a) Questo Sol del basso è stato legato da Bach sino alla fine. Nei due punti segnati con ♯ mi sono permesso di rompere la legatura onde poter rinnovare il suono di questa nota che, diversamente, andava completamente perduto dopo poche battute; e consiglio anzi di accentuarla un poco onde farla risaltare maggiormente.

a) Ce Sol de la basse a été tenu par Bach jusqu'à la fin. Aux deux points marqués par ♯, nous nous sommes permis d'interrompre la liaison, afin de renouveler le son de cette note qui, autrement, se perdrait complètement au bout de quelques mesures; nous conseillons même de l'accentuer légèrement pour la faire ressortir davantage.

a) This G in the bass has been sustained by Bach till the end. In both the places marked ♯ I have taken the liberty to break the slur in order to get the sound of this note repeated, else it would have been lost after a few bars. I advise the pupil to put a slight stress on it, so as to render it more obvious.

Vivacissimo ed impetuoso $\bullet = 126$

The musical score is written for piano in 12/8 time. It consists of six systems of two staves each. The first system is marked 'a)' and 'f con fuoco e sempre staccato'. The second system is marked 'mf'. The third system is marked 'cresc.' and 'f marcato'. The fourth system is marked 'dim.' and 'p'. The fifth system is marked 'marc.' and 'f'. The sixth system is marked 'senza rall.' and 'f'. The score includes various musical notations such as slurs, accents, and dynamic markings.

a) Si comprende facilmente come lo *staccato* di questa Giga debba eseguirsi senza l'aiuto del polso, dalle sole dita, che, mantenendosi assai curve, colpiranno il tasto con un movimento energico e secco. La diteggiatura è stata calcolata in modo da poter ottenere ciò il più facilmente possibile. Nella terza battuta consiglio caldamente la posizione scritta al disotto della parte che deve eseguire la mano sinistra; i due passaggi dell'indice sopra il terzo e quarto dito sono facili, obbligano a staccare e provocano un accento che va perfettamente d'accordo col ritmo del passo.

a) On comprend aisément que le *staccato* dans cette Gigue doit s'exécuter sans l'aide du poignet et par les doigts seuls qui, maintenus courbés, frapperont le clavier d'un mouvement énergique et sec. On a eu soin de calculer le doigté de façon à pouvoir obtenir cet effet aussi facilement que possible. A la troisième mesure nous conseillons vivement la position écrite au-dessous de la partie que doit exécuter la main gauche; les deux passages de l'index par dessus le médium et l'annulaire sont faciles; ils obligent à détacher les notes et provoquent une accentuation qui est parfaitement conforme au rythme de ce passage.

a) It is obvious the *staccato* in this Jig has to be executed without the help of the wrist, but with the fingers only; keep the fingers curved and strike the key with an energetic and quick motion. The fingering has been carefully calculated so as to get this effect with the greatest facility. At the third bar I strongly recommend the position written under the part to be played by the left hand; the twice passing of the forefinger over the middlefinger and the ringfinger are easy; they compel to detach the notes thus producing an accentuation quite in harmony with the rhythm of this passage.

SUITE IV.

(5.)

PRELUDIO

PRELUDE

Allegro moderato ♩ = 69

f *energico* *molto ritmato*

mf

f *energico*

dim

mf marc.

p

a) Controsoggetto.

b) Due battute di transizione prima di riprendere il Tema. Formano un piccolo episodio che ha origine dalla figurazione del Controsoggetto.

c) Progressione originata dal Controsoggetto del quale imita un brano in moto retto ed uno in moto contrario:

a) Contre-sujet.

b) Deux mesures de transition avant la reprise du Theme. Elles forment un petit episode derivant du dessin du Contre-sujet.

c) Marche qui a son origine dans le Contre-sujet dont elle imite un fragment par mouvement direct et un autre par mouvement contraire:

a) Counter-subject.

b) Two transitory bars before taking the Theme up again. They form a short episode drawing its origin from the figuration of the Counter-subject.

c) A progression deriving from the Counter-subject, a fragment of which it imitates by similar motion and another by contrary motion:

d) Questa progressione non ha origine diretta con i temi. Può considerarsi come una specie di continuazione del tema:

e) Progressione che deriva dal Contro-soggetto:

d) Cette marche ne découle pas directement des Thèmes. On pourrait la considérer comme une espèce de continuation du Thème :

e) Marche derivant du Contre-sujet :

d) This progression does not directly derive from the Themes. It might be considered as a kind of continuation of the Theme :

e) A progression deriving from the Counter-subject :

mf p

mf p

cresc:.....

energico f

legato molto

p

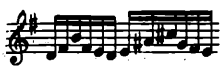
p

h) Nuovo Controsoggetto.
 i) Piccolo episodio derivante da una libera imitazione del nuovo Controsoggetto.

h) Nouveau Contre-sujet.
 i) Petit épisode qui découle d'une imitation libre du nouveau Contre-sujet.

h) A fresh Counter-subject.
 i) A short episode deriving from a free imitation of the fresh Counter-subject.

l) Progressione nel basso che nasce dalle battute 14 e 15:



m) Progressione originata dalle battute 16 e seguenti:



n) Progressione che ha origine diretta col Tema. Le battute 71-73 hanno un basso che è conseguenza delle battute precedenti.

l) Marche à la basse découlant des mesures 14 et 15:



m) Marche à laquelle les mesures 16 et suivantes



ont donné naissance.

n) Marche dérivant directement du Thema. Les mes. 71-73 ont une basse qui est une conséquence des mesures précédentes.

l) A progression at the bass deriving from bars 14 & 15:



m) A progression taking its origin at bar 16 & following:



n) A progression directly deriving from the Thema: The bass in the bars 71-73 is but the consequence of the preceding bars.

This page of musical notation is divided into six systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. Dynamics range from *f* (forte) to *p* (piano), with markings for *mf* (mezzo-forte) and *dim.* (diminuendo). Performance instructions include *f marcato*, *molto legato*, and *cresc.* (crescendo). There are also markings for *o)* and *(2)*. The piece concludes with a final *f* dynamic marking.

First system of musical notation, measures 1-3. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with slurs and fingerings (1, 4, 2, 3, 4, 3, 2). The left hand provides a bass line with slurs and fingerings (3, 1, 4, 2, 3, 1, 4, 2). Dynamics include *p* (piano) and *mf* (mezzo-forte).

Second system of musical notation, measures 4-6. The right hand continues with slurs and fingerings (1, 4, 2, 3, 4, 3, 2, 3, 4, 3, 2, 1). The left hand has slurs and fingerings (3, 2, 1, 2, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). Dynamics include *mf* and *cresc:* (crescendo).

Third system of musical notation, measures 7-9. The right hand features slurs and fingerings (3, 1, 4, 2, 3, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). The left hand has slurs and fingerings (5, 1, 4, 1, 5, 2, 1, 3, 1, 2, 3, 4, 5, 4, 3, 2, 1). Dynamics include *f* (forte) and *mf*.

Fourth system of musical notation, measures 10-12. The right hand features slurs and fingerings (1, 5, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1). The left hand has slurs and fingerings (2, 1, 4, 2, 3, 1, 3, 1, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1). Dynamics include *mf* and *f*.

Fifth system of musical notation, measures 13-15. The right hand features slurs and fingerings (3, 2, 1, 4, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1). The left hand has slurs and fingerings (5, 3, 2, 4, 1, 5, 2, 1, 3, 5, 1, 2, 3, 4, 3, 2, 1). Dynamics include *dim:* (diminuendo).

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a *mf marcato* dynamic. The right hand features a series of chords and eighth notes, with fingerings 3, 4, 7, 7, 4, 2, 1, 1, 2, 1, 2, 1, 2. The left hand plays a steady eighth-note accompaniment with fingerings 1, 3, 1, 1, #, #, 4, 4, 5, 4. A *p cresc.* dynamic marking appears in the second measure.

Second system of musical notation. The right hand continues with eighth-note patterns and fingerings 1, 2, 1, 2, 1, 1, 1, 7, 2, 1, 5, 5, 2. The left hand accompaniment has fingerings 1, 2, 5, 4, 5, 4, 5, 5. A *mf* dynamic marking is present in the second measure.

Third system of musical notation. The right hand features a descending eighth-note scale with fingerings 5, 2, 4, 2, 1, 4, 5, 3, 2, 7, 7. The left hand accompaniment has fingerings 2, 1, 3, 4, 5, 4, 5, 4. A *dim.* dynamic marking is in the first measure, and a *p* dynamic marking is in the second measure.

Fourth system of musical notation. The right hand has a descending eighth-note scale with fingerings 4, 1, 3, 4, 1, 3, 4, 2, 1. The left hand accompaniment has fingerings 3, 2, 2, 2, 2, 1, 2, 3. A *cresc.* dynamic marking is in the second measure. The tempo changes from *un poco largamente* to *a tempo*. The system ends with a *ff* dynamic marking and the instruction *fenergico*.

Fifth system of musical notation. The right hand continues with eighth-note patterns and fingerings 4, 5, 1, 2, 4, 1, 2, 5, 4, 3, 5, 2, 2. The left hand accompaniment has fingerings 3, 2, 4, 2, 3, 1, 2, 3, 2, 1, 3, 3. A *sempre piu f* dynamic marking is in the second measure, and a *rit.* marking is in the third measure. The system concludes with a *ff* dynamic marking.

Allegretto $\text{♩} = 76$

*leggermente
con grazia*

The first system of the musical score consists of two staves. The upper staff begins with a mezzo-forte (*mf*) dynamic and contains several measures of sixteenth-note passages with various fingerings (e.g., 4, 5, 2, 3, 2, 5, 4, 1, 2, 1, 2, 1, 2, 2). The lower staff continues the melodic line with similar rhythmic patterns. The system concludes with a piano (*p*) dynamic and a triplet of sixteenth notes.

*leggermente
con grazia*

The second system continues the piece. The upper staff features a mezzo-forte (*mf*) dynamic and includes a triplet of sixteenth notes. The lower staff has a piano (*p*) dynamic. The music is characterized by intricate sixteenth-note runs and slurs.

marcato

The third system introduces a *marcato* (marked) dynamic. The upper staff shows a crescendo leading to a forte (*f*) dynamic. The lower staff features a *cresc.* marking and a *f* dynamic. The music is more rhythmic and accented.

a tempo

poco rit......; 4 2.

The fourth system begins with a *marcato* dynamic. It features a *poco rit.* (poco ritardando) section followed by a return to *a tempo*. The upper staff has a piano (*p*) dynamic. The system ends with a repeat sign and two endings.

CORRENTE

COURANTE

COURANTE

Allegro vivace ♩=160

mf spigliato

f

p

cresc.

ten.

f

marcato

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a *mf* dynamic. The right hand features a complex melodic line with many slurs and fingerings (e.g., 5 2 1, 4, 1 2 3, 1 3). The left hand provides a steady accompaniment with slurs and fingerings (e.g., 5, 3, 4). The system concludes with a *p* dynamic and a *ten.* (tension) marking.

Second system of musical notation. The right hand continues with intricate patterns, including a *tr* (trill) and a *cresc:* (crescendo) marking. The left hand features a bass line with slurs and fingerings (e.g., 3, 2, 1, 2, 3, 1, 4). The system ends with a *p* dynamic.

Third system of musical notation. The right hand includes a *tr* (trill) and a *f* (forte) dynamic. The left hand has a bass line with slurs and fingerings (e.g., 4, 3, 2, 1, 5, 3, 2, 1). The system concludes with a *f* dynamic and a *deciso* (decisive) marking.

Fourth system of musical notation. The right hand features a melodic line with slurs and fingerings (e.g., 3, 1, 3, 4, 2, 1, 3). The left hand has a bass line with slurs and fingerings (e.g., 1, 2, 3, 4, 5). The system ends with a *p* dynamic.

Fifth system of musical notation. The right hand includes a *tr* (trill) and a *f* dynamic. The left hand has a bass line with slurs and fingerings (e.g., 3, 4, 1, 2, 3, 4, 1, 2, 3, 4). The system concludes with an *allargando* (ritardando) marking and a *f* dynamic.

SARABANDA

SARABANDE

SARABAND

Andante ♩=66

mf con espress. ma semplice

mf

This system contains the first two measures of the Sarabanda section. The right hand features a melodic line with triplets and slurs, while the left hand provides a simple harmonic accompaniment. Fingerings are indicated with numbers 1-5.

cresc:.....

This system contains measures 3 and 4. The right hand continues the melodic development with slurs and fingerings. The left hand accompaniment remains simple. A crescendo hairpin is shown between the staves.

molto espressivo

f

p

P delicatamente

This system contains measures 5 and 6. Measure 5 is marked *f* and *molto espressivo*. Measure 6 is marked *p*. The right hand has more complex rhythmic patterns. The left hand has a dynamic shift to *P delicatamente* in measure 6.

mf

This system contains measures 7 and 8. The right hand continues with slurs and fingerings. The left hand accompaniment is marked *mf*. The system concludes with a double bar line.

p *leggero*
molto espress.
marcato ed espress.
p

3 2 1 3 2 3 1 2
2 3 1 2 3 2
3 4 3 4 3

4 4 5 4 4 5 4

3 4 2 4

Detailed description: This system contains the first three measures of the piece. The right hand features a melodic line with triplets and slurs, while the left hand provides a rhythmic accompaniment with quarter notes and slurs. Fingerings are indicated with numbers 1-5. Dynamics range from piano (*p*) to *molto espress.* and *marcato ed espress.*

p *cresc. a poco a poco*

4 2 1 3 4
2 1 3
1 2 1 3

3 2 1 3

Detailed description: This system contains measures 4-6. The right hand continues the melodic development with slurs and accents. The left hand accompaniment remains consistent. A dynamic marking of *p* is present, followed by a *cresc. a poco a poco* instruction.

con passione
f

4 3 4 5 5 4 5
2 1 1

1 2 3 1 2 3

Detailed description: This system contains measures 7-9. The right hand features more complex rhythmic patterns and slurs. The left hand accompaniment includes some rests. A dynamic marking of *f* is present, along with the instruction *con passione*.

mf *rit.* *p* *pp*
largamente

5 4 5 4 3 1 2
5 3 4 2 1 4 2 4 2
3 2 1 3 4 5
3 2 1 3 4 5

1 1 3 4 5
1 2 3 2

Detailed description: This system contains the final measures of the piece, ending with a double bar line. The right hand has a *largamente* section with a *rit.* instruction. Dynamics include *mf*, *p*, and *pp*.

PASSEPIED I.

Vivace, con brio $\text{♩} = 76$

p *mf* *p* *cresc.* *2 marcato* *f* *tr.* *ten.* *f* *Fine* *p* *leggero*

f *p* *p cresc.*

1 4 3 1 2 3 1 2 3 2 1 3 2 1 2 1 1 2 1 3 2 1

f *f deciso* *f* *p* *D.S.*

Da qui si ripetono le prime 16 battute del pezzo ossia dal segno § alla parola *Fine*. Poi, omettendo le 16 battute della parte di mezzo, si prosegue con la terza parte, che incomincia così:

indi si ripetono ancora le prime 16 battute sino alla parola *Fine*.

A partir d'ici on répète les 16 premières mesures du morceau, c'est-à-dire du signe § jusqu'au mot Fine.

Ensuite, laissant de côté les 16 mesures de la partie moyenne, on continue en jouant la troisième partie qui commence ainsi:

enfin on reprend encore une fois les 16 mesures jusqu'au mot Fine.

From this point the first 16 bars of the piece are to be repeated, viz. from the sign § up to the word *Fine*. Then leaving out the 16 bars of the central part, go on playing the third part that begins thus:

at last the 16 bars are played once more up to the word *Fine*.

p sottovoce *p leggero* *poco legato*

p *mf* *ten.*

p *D.S.* *ten.*

PASSEPIED II.

Lo stesso tempo
tranquillo ed espressivo

The first system of the musical score for 'PASSEPIED II.' consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The piece begins with a piano (*p*) dynamic and a tempo marking of 'Lo stesso tempo tranquillo ed espressivo'. The first staff contains several measures with complex fingering, including triplets and slurs. The second staff continues the piece, featuring a dynamic change to *mf* and the instruction 'un poco marcato'. The third staff shows further development with a return to *p* and a 'cresc:.....' marking. The fourth staff concludes the system with a *mf* dynamic and a 'ten.' (ritardando) marking.

GIGA

Allegro deciso ♩=76

GIGUE

D.C. Passepiéd I.
(con tutti i ritornelli)
JIG

The second system of the musical score contains three distinct pieces. The first is 'GIGA', marked 'Allegro deciso' with a tempo of ♩=76, starting with a *frisoluto* (ritardando) marking. The second is 'GIGUE', which begins with a *mf* dynamic. The third is 'JIG', also marked with *mf*. The key signature remains three sharps and the time signature is 3/8. The score includes various musical notations such as slurs, ties, and dynamic markings.

2 1 3 1
3
dim.....
3 2 1
3 2 4 1
p
3 2 1
frisoluto

dim.
p

cresc.
f marcato

dim.....

p cresc.....
f
sf

mf
poco rit:..
a tempo
mf
cresc.....
f

mf

cresc.

energico

f

cresc.

f

dim.

p

mf

cresc.

marcato molto

f

p cresc.

f

f poco rit.

ff

Johann Sebastian Bach

Composizioni per pianoforte

Nuove revisioni

Johann Sebastian Bach
Invenzioni a due voci
Revisione sugli autografi a cura
di Carlo Pestalozza
(E. R. 2717)

Johann Sebastian Bach
Sinfonie (Invenzioni a tre voci)
Revisione sugli autografi a cura
di Carlo Pestalozza
(E. R. 2718)

Le presenti edizioni, a cura
di Carlo Pestalozza, sono state
condotte attraverso il controllo
e il confronto degli autografi
bachiani, conservati alla Yale
University di New Haven (USA)
e alla Deutsche Staatsbibliothek
di Berlino.

Le discordanze fra le varie fonti
sono puntualmente riferite
nelle *Note* che seguono
la *Prefazione* e precedono
il testo musicale.
Il quale risulta sfronato
dall'appesantimento di legature
di frasi e di segni di espressione

che erano in voga decenni fa.
Il revisore richiude tra
parentesi le proposte
di metronomi e di coloriti;
in un rigo sovrapposto in piccolo
è la risoluzione degli
abbellimenti che possono
presentare alcune difficoltà.



RICORDI

Johann Sebastian Bach

Composizioni per pianoforte

Nuove revisioni

Johann Sebastian Bach
Fantasia cromatica e Fuga
per pianoforte
Revisione sui testi originali
di Maria Tipo
(E. R. 2700)

Per la revisione di quest'opera - una delle più geniali, delle più ricche di invenzione, di fervore e di grandiosità tra quelle che Bach compose per il clavicembalo - non essendoci pervenuto il manoscritto autografo, Maria Tipo si è servita di sei copie dell'opera, le più antiche esistenti, conservate alla Deutsche Staatsbibliothek di Berlino. I sei manoscritti presentano pochissime divergenze - che sono state riportate o rilevate nelle note critiche della *Prefazione* - e testimoniano quindi il riferimento a un'unica fonte che, con molta verisomiglianza, è l'autografo scomparso.

Il revisore si è di solito attenuto alle fonti per quanto riguarda la dinamica e la suddivisione dei passi tra le due mani. Analogamente ha fatto per i segni di staccato e per le legature.

Tutti i segni aggiunti sono stati indicati tra parentesi quadrate, mentre la diteggiatura è stata segnata sopra la nota se essa si riferisce alla mano destra, sotto per la sinistra.

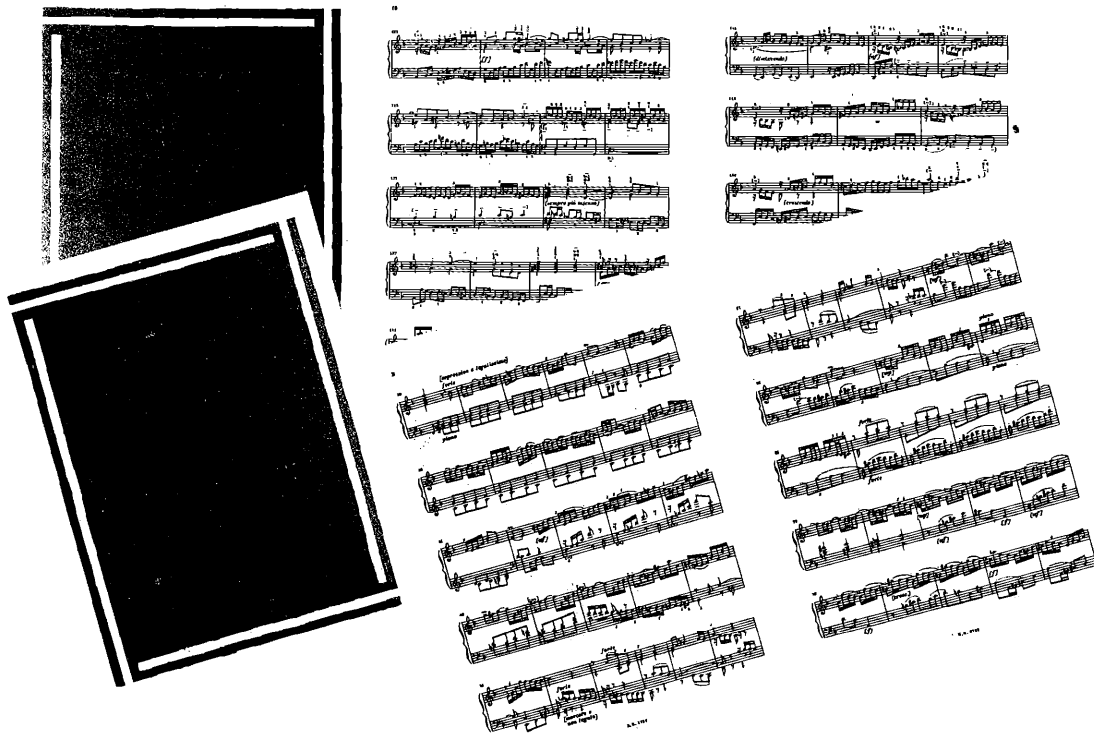
Johann Sebastian Bach
Concerto italiano
per pianoforte
Revisione sui testi originali
a cura di Maria Tipo
(E. R. 2729)

Il *Concerto italiano* pubblicato nel 1735 nella *Klavierübung*, parte seconda, si propone come è noto, di risolvere su un clavicembalo a due tastiere il rapporto alternativo fra «soli» (o «solo»)

e «tutti» sul quale si reggeva il contrasto fonico ed espressivo del concerto barocco italiano. E' evidente che, trasferendo ulteriormente la composizione dal clavicembalo al pianoforte, al revisore e di conseguenza all'esecutore, si pongono nuovi interrogativi sul come risolvere il ricordato contrasto soli-tutti, in cui è articolata la struttura della composizione. Avverte al tal riguardo Maria Tipo, nella *Prefazione*, che bisogna guardarsi dal voler risolvere i problemi stilistici del testo bachiano con un semplice contrasto di sonorità (che in certi casi riuscirebbe musicalmente sgradevole): «essi comportano la ricerca di una sonorità piena, appoggiata ma senza durezza, nelle parti che richiamano l'orchestra, e di un timbro più penetrante, sensibile e liberamente espressivo, che

ne faccia risaltare il carattere cantabile, in quelle destinate al solista».

Di queste come di altre opere di Bach manca il manoscritto autografo. Perciò la presente revisione è stata condotta sulla seconda edizione della stampa originale, nella copia conservata al British Museum di Londra, collazionata con il manoscritto coevo di F. Hartung (Marburg, Westdeutsche Bibliothek) e con quello della collezione Mempel-Preller (Lipsia, Musikbibliothek). Sono state riprodotte integralmente le legature di fraseggio e le indicazioni di *piano* e *forte* risultanti nell'originale, mentre sono state poste tra parentesi quadre le integrazioni del revisore, tranne le legature che sono punteggiate, ed è stata aggiunta la diteggiatura, totalmente assente nelle fonti consultate.



RICORDI

Johann Sebastian Bach

Composizioni per pianoforte

Nuove revisioni

Johann Sebastian Bach Suites francesi

Revisione sui testi originali
di Bruno Canino
(E. R. 2719)

Nella Prefazione a questa nuova edizione delle Suites francesi di Bach, Bruno Canino brevemente affronta problemi di fondo delle opere per strumenti a tastiera del periodo barocco e brevemente ne dà ragionate, convincenti spiegazioni. Premette, anzitutto che per il suo lavoro si è posto finalità

strettamente didattiche, e che quindi gli è parso superfluo corredare l'edizione di varianti del testo e di un apparato critico. Dichiarò poi che destinatario dell'edizione è lo studente o dilettante di pianoforte e non il clavicembalista. "So benissimo, afferma Canino, che tutto un movimento di restaurazione tende ad eliminare dalla letteratura pianistica quanto è nato per il clavicembalo; ma la destinazione esclusiva allo strumento per il quale

l'opera era nata appartiene al futuro".

Da questa realistica osservazione, Canino trae una conseguenza che ci dà la chiave del modo con il quale egli si è posto di fronte al testo affrontando i problemi di revisione: "La tormentata questione se l'opera clavicembalistica di Bach vada, e in qual modo, eseguita al clavicembalo, va anche vista nei termini in cui, lungimirante lavoratore, l'aveva impostata Bach stesso: principalmente come una scuola di musica,

di espressione, di fraseggio, di condotta delle parti, di invenzione formale, che si rivolge in primo luogo al musicista e secondariamente al clavicordista o clavicembalista o pianista che fosse o che sia". Il revisore passa poi a dare indicazioni e suggerimenti su problemi esecutivi e interpretativi precisi: abbellimenti, coloriti, diteggiatura, fraseggio, metronomo, pedale, ritmo e ritornelli.



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La collana "I Grandi Classici per i giovani pianisti" fu ideata e realizzata, alcuni decenni fa, da quel geniale didatta e musicista che fu Ettore Pozzoli che ne curò anche i primi fascicoli. L'interesse crescente degli insegnanti e dei giovani all'inizio dello studio nei confronti di questa collana ha indotto Casa Ricordi a riprenderla e a proseguirla. Sono così nati:

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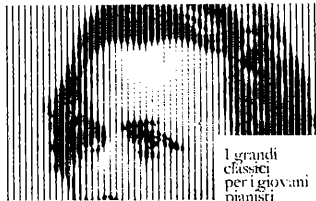


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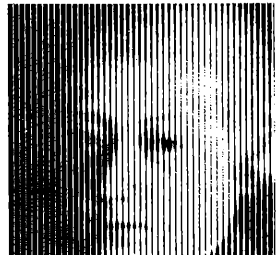


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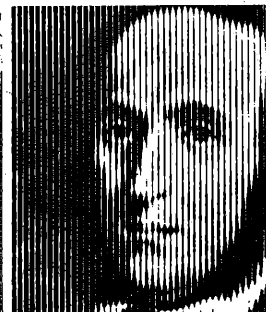


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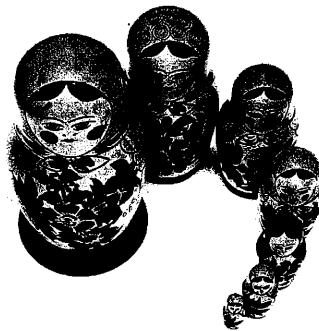


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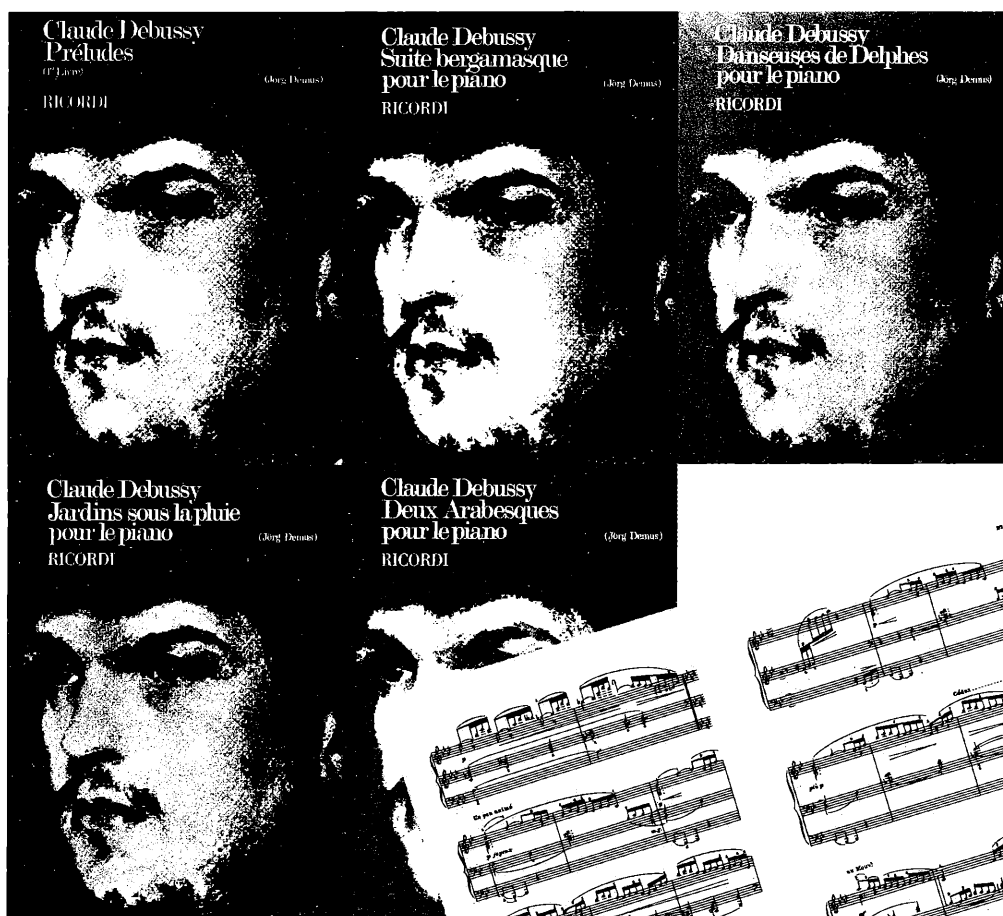
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