

JOHANN SEBASTIAN BACH

Sinfonie

BWV 787–801

A cura di Luigi Cataldi
trascrizione effettuata con **PMW**

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Aufrichtige Anleitung

Wormit denen Liebhabern des Clavires, besonders aber denen Lehrbegierigen, eine deutliche Art gezeiget wird, nicht alleine (1) mit 2 Stimmen reine spielen zu lernen, sondern auch bey weiteren progressen (2) mit dreyen obligaten Partien richtig und wohl zu verfahren, anbey auch zugleich gute inventiones nicht alleine zu bekommen, sondern auch selbige wohl durchzuführen, am allermeisten aber eine cantable Art im Spielen zu erlangen, und darneben einen starcken Vorschmack von der Composition zu überkommen.

Verfertigt

von

Joh. Seb. Bach.

Hochfürstlich Anhalt-Cöthenischen
Capellmeister

Anno Christi 1723

§§§

Guida veritiera

con cui si illustra agli appassionati della tastiera, ma soprattutto a chi è interessato all'insegnamento, un metodo chiaro, non solo (1) per imparare a suonare correttamente a due voci, ma anche, progressivamente, (2) per eseguire puntualmente e bene tre parti obbligate, nonché per trovare, allo stesso tempo, non solo buone *inventiones*, ma anche per suonarle bene e, soprattutto, per ottenere nell'esecuzione uno stile cantabile e, oltre a ciò, impadronirsi di un primo, robusto gusto per la composizione.

composta

da

Joh. Seb. Bach.

Maestro di Cappella della corte
di Anhalt-Cöthen

Anno Christi 1723

(Trad. Roberta Facchini)

Sinfonia n. 1

BWV 787

The image displays the first ten measures of the first symphony (Sinfonia n. 1, BWV 787) by Johann Sebastian Bach. The score is written for a grand piano (piano) in common time (C). The key signature is one sharp (F#), indicating the key of D major. The notation is arranged in five systems, each with a grand staff (treble and bass clefs). The first system (measures 1-2) shows a rapid sixteenth-note melody in the right hand and a simple bass line in the left hand. The second system (measures 3-4) features a more complex texture with sixteenth-note patterns in both hands. The third system (measures 5-6) includes a trill (tr) in the right hand. The fourth system (measures 7-8) continues the sixteenth-note patterns. The fifth system (measures 9-10) shows a continuation of the rapid sixteenth-note melody in the right hand and a steady bass line in the left hand.

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Sinfonia n. 2

BWV 788

The image displays the first 16 measures of the Sinfonia n. 2, BWV 788, by Johann Sebastian Bach. The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is B-flat major (two flats), and the time signature is 12/8. The notation includes various musical symbols such as eighth and sixteenth notes, rests, accidentals (sharps and flats), and dynamic markings like 'z' (zaccato) and 'f' (forte). Measure numbers 4, 6, 9, 11, 14, and 16 are indicated at the beginning of their respective staves. The piece is characterized by its rhythmic complexity and the interplay of the two staves.

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Sinfonia n. 3

BWV 789

The image displays the first 12 measures of the Sinfonia n. 3, BWV 789, by Johann Sebastian Bach. The score is written for a grand staff (treble and bass clefs) in the key of D major (two sharps) and common time (C). The tempo is indicated by a 'y' symbol, likely representing 'Allegro'. The notation includes various musical symbols such as notes, rests, accidentals, and slurs. The measures are numbered 1 through 12 at the beginning of each system. The first system contains measures 1-3, the second system measures 4-5, the third system measures 6-7, the fourth system measures 8-9, the fifth system measures 10-11, and the sixth system measures 12.

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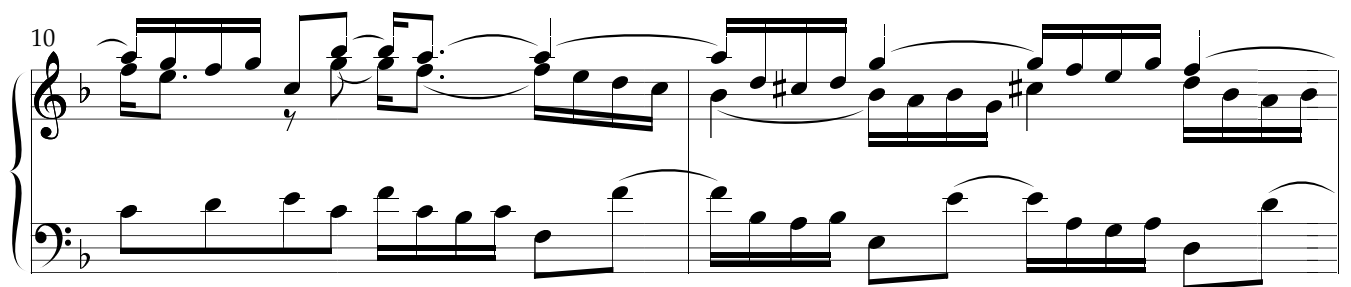
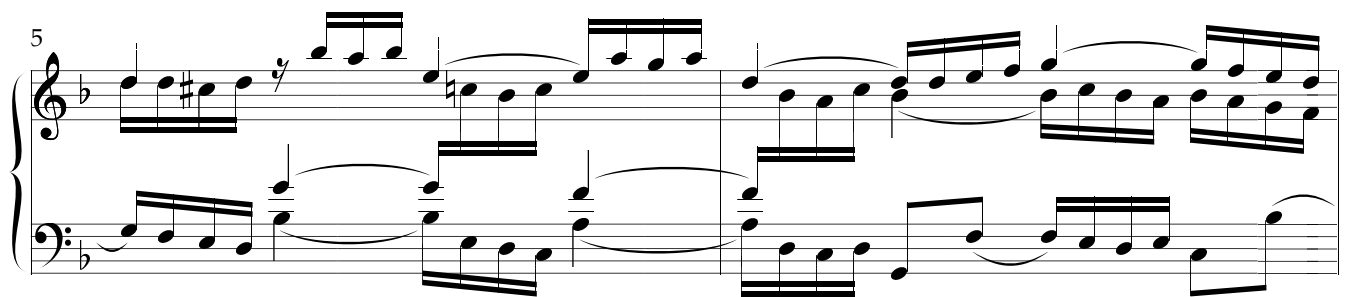
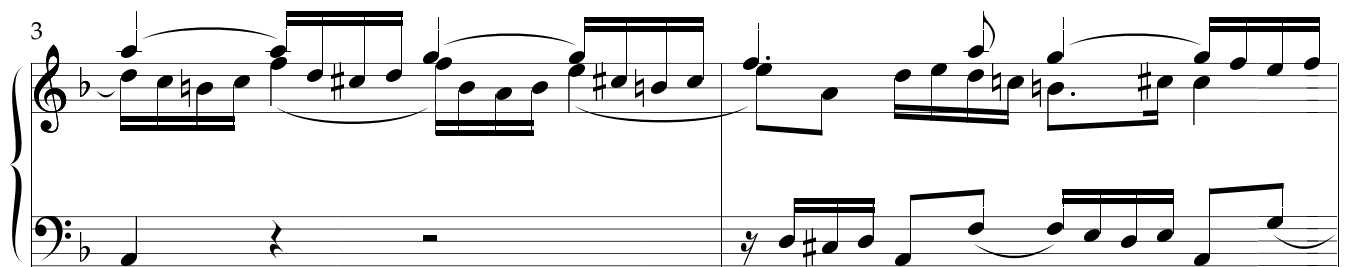
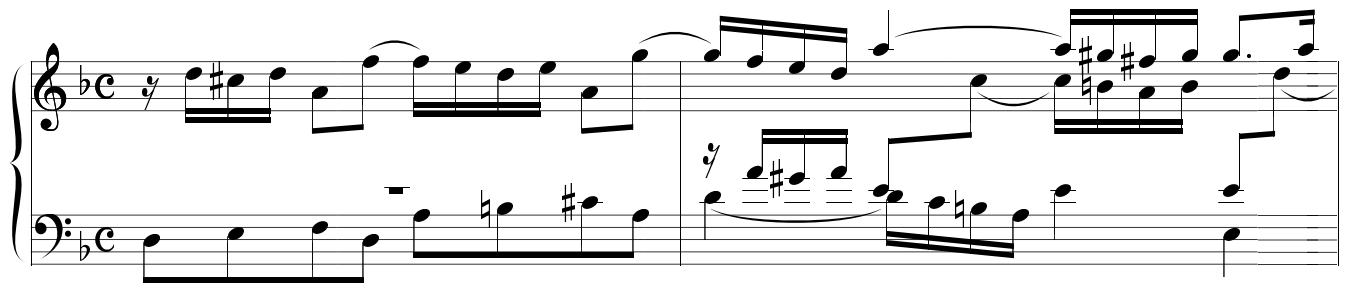
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Sinfonia n. 4

BWV 790



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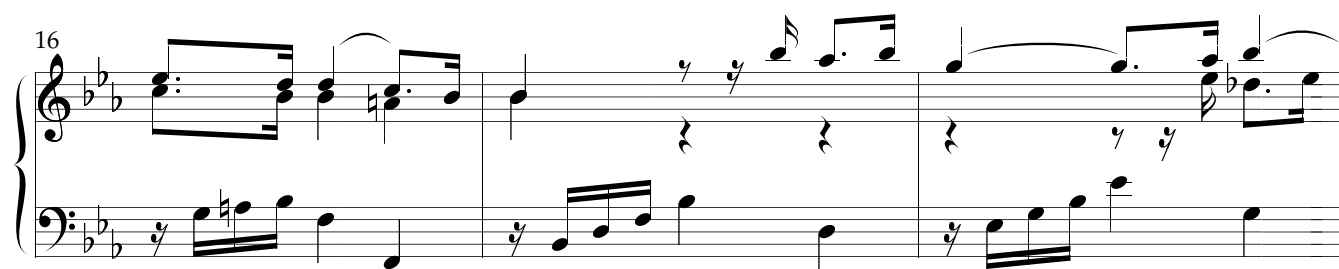
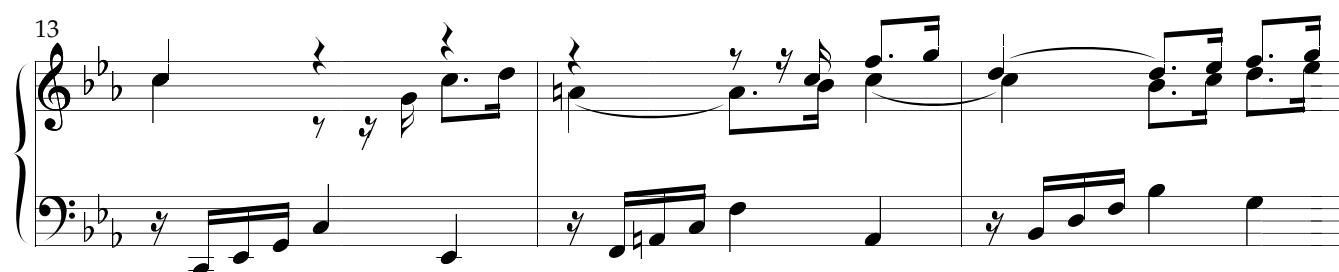
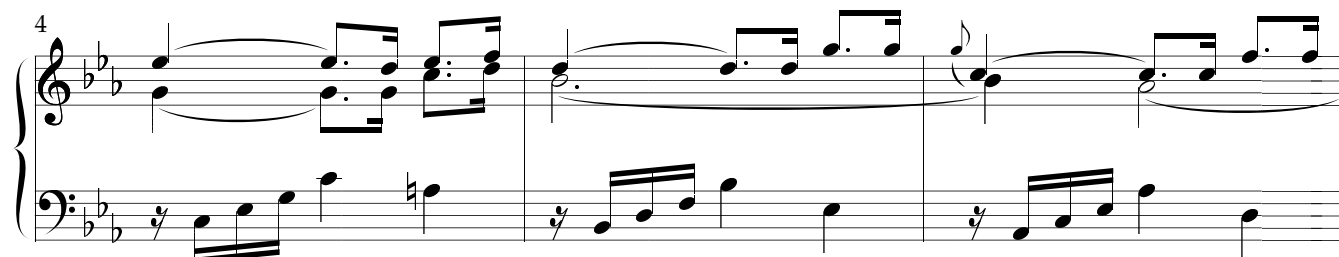
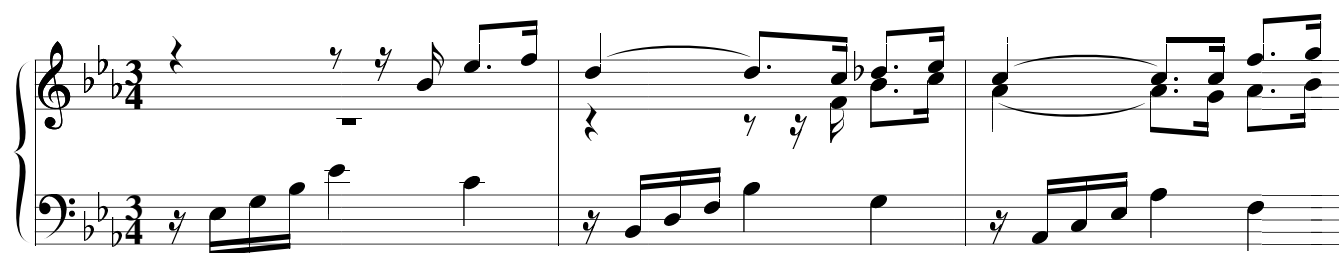
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Sinfonia n. 5

BWV 791



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Sinfonia n. 5

Uguale alla precedente, ma con gli abbellimenti autografi
aggiunti successivamente sulla copia dell'allievo Gerber

BWV 791

The musical score is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The key signature is two flats (B-flat major), and the time signature is 3/4. The score is divided into measures, with measure numbers 4, 7, 10, 13, and 16 indicated at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, beams, and ornaments (trills and mordents). The right hand (treble staff) features more complex melodic lines with frequent ornaments, while the left hand (bass staff) provides a steady accompaniment with eighth and sixteenth notes. The score ends with a double bar line at measure 16.

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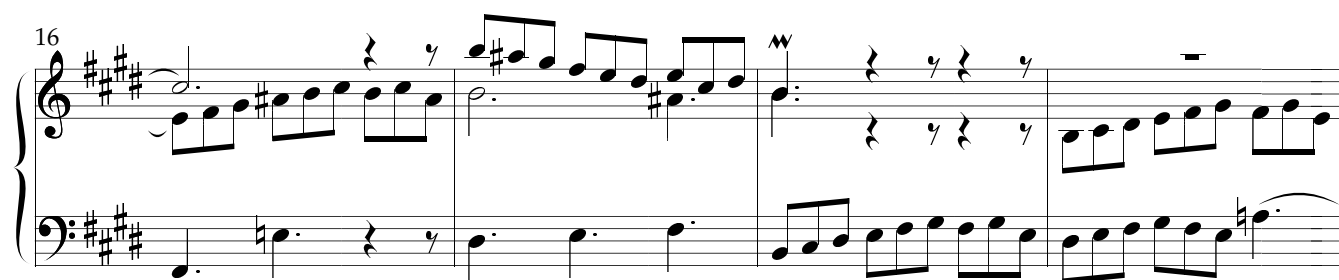
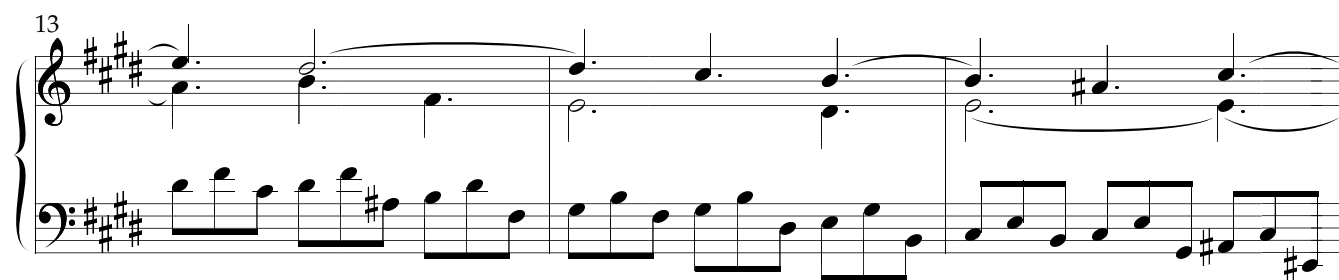
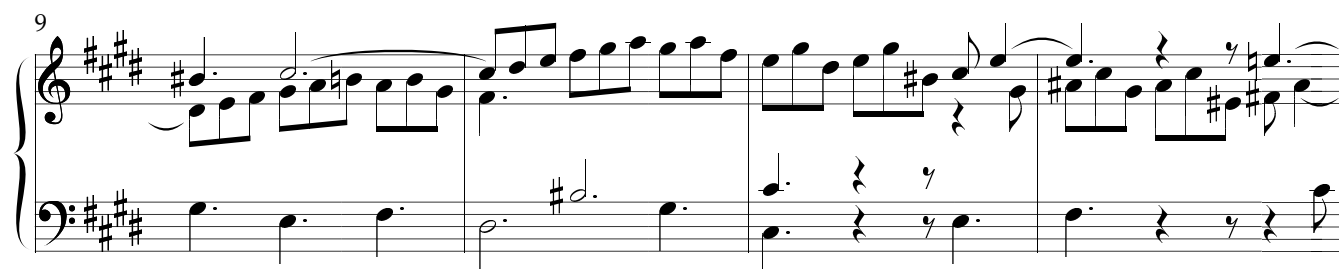
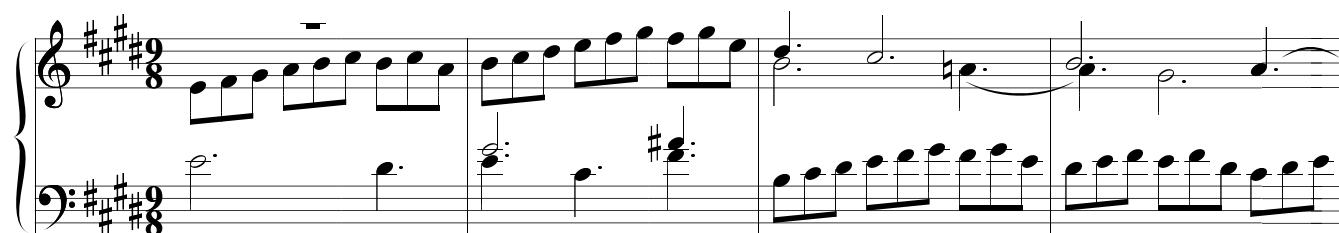
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Sinfonia n. 6

BWV 792



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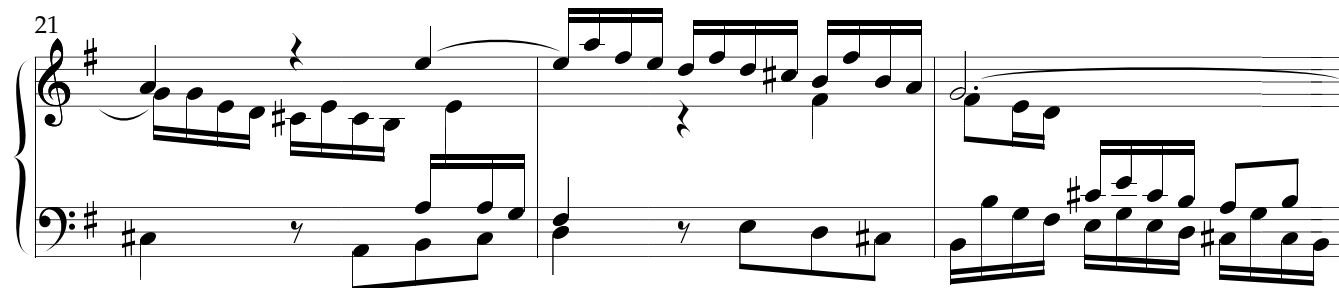
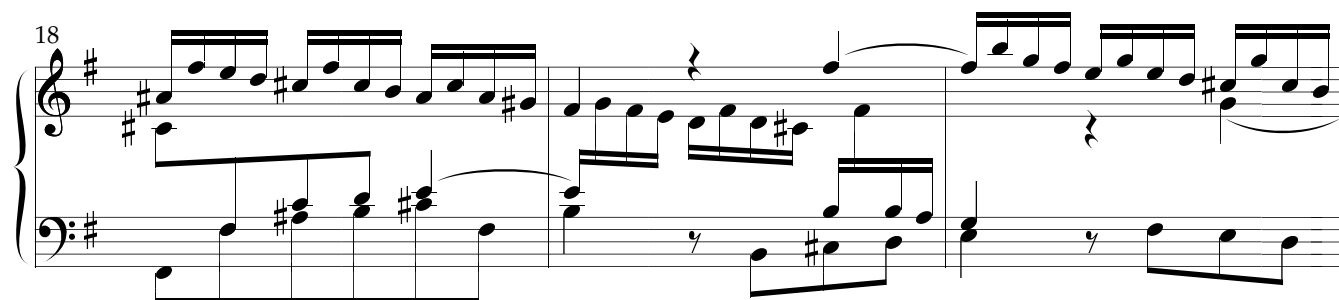
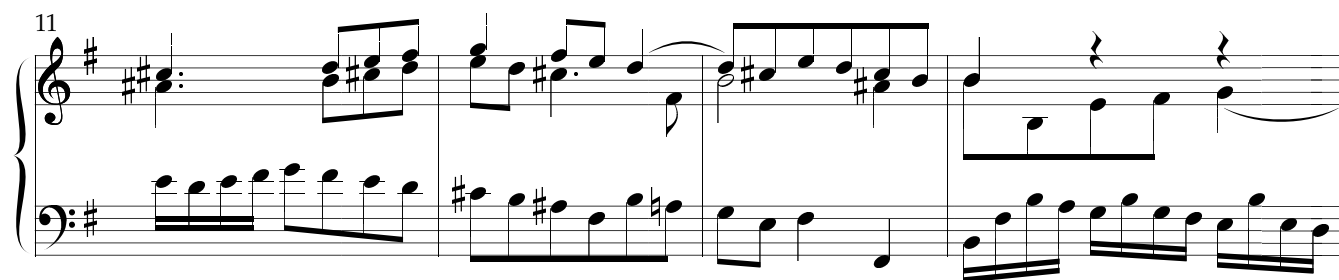
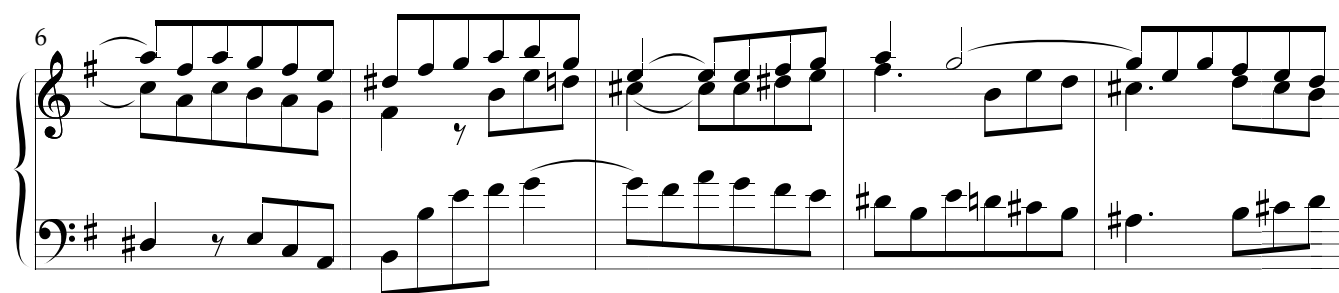
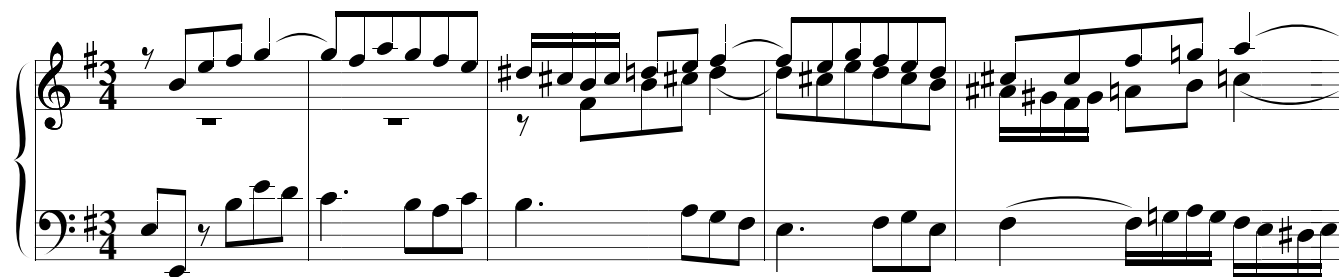
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Sinfonia n. 7

BWV 793



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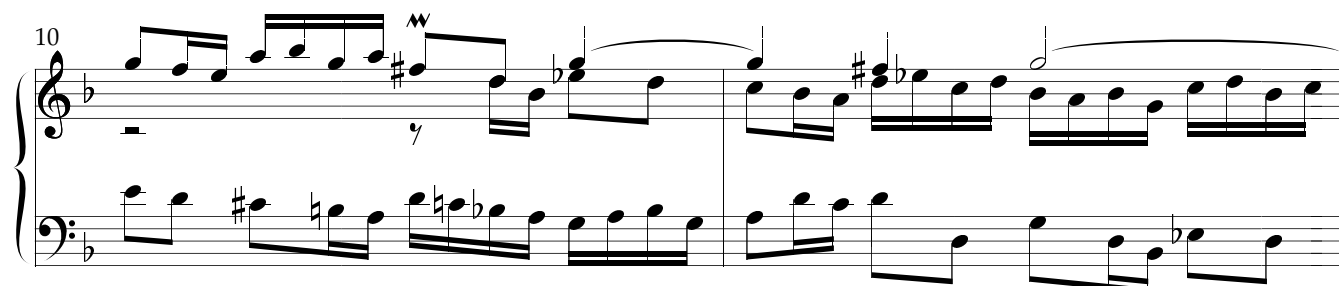
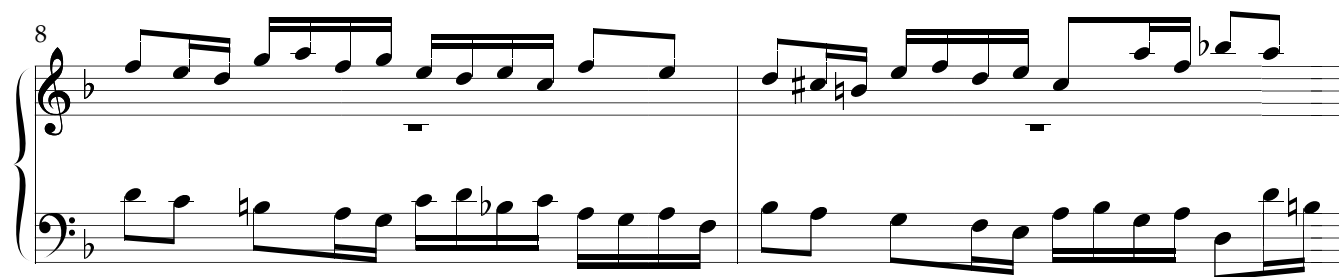
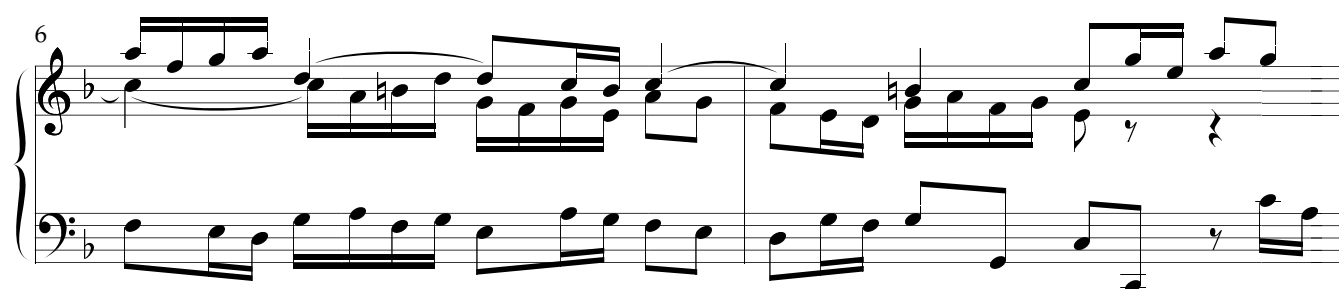
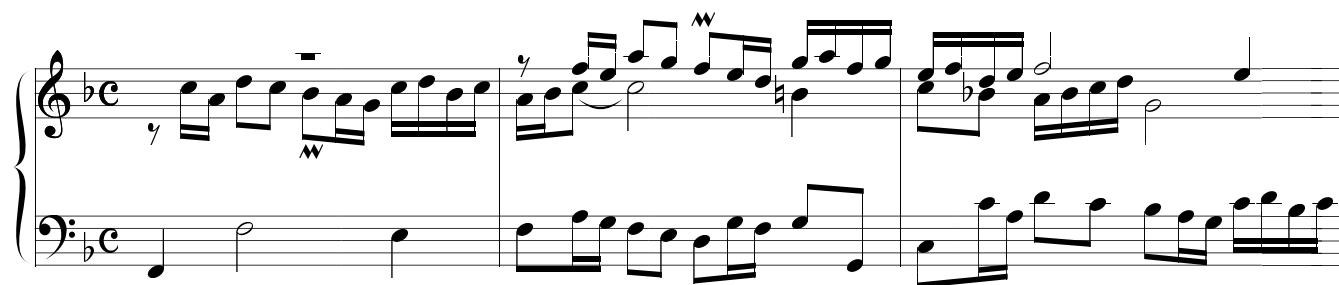
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Sinfonia n. 8

BWV 794



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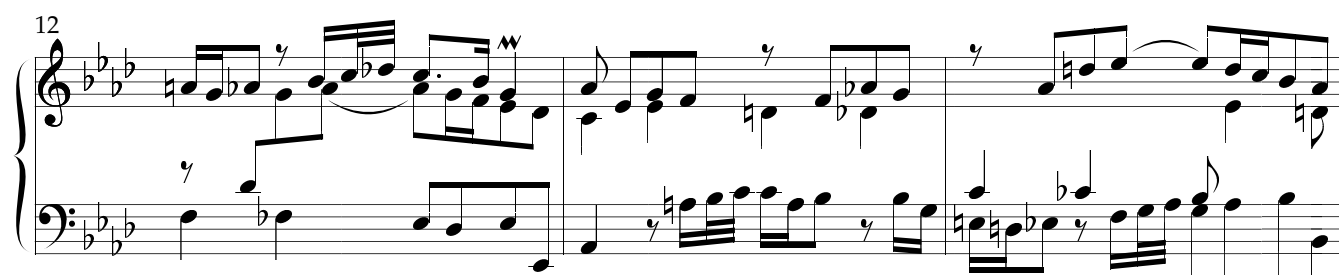
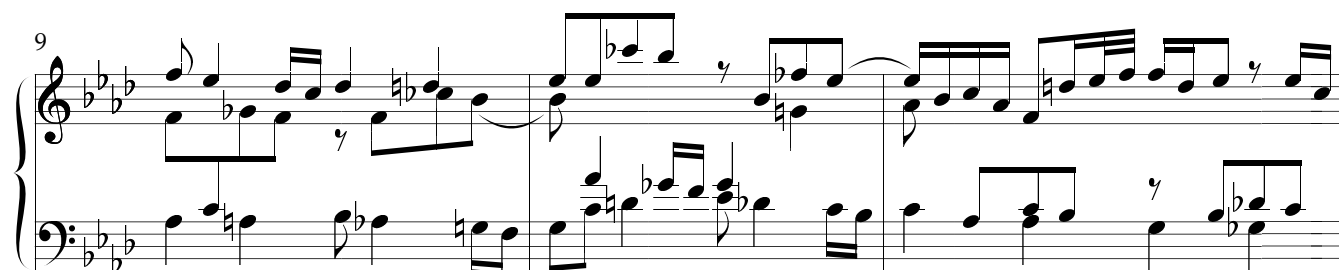
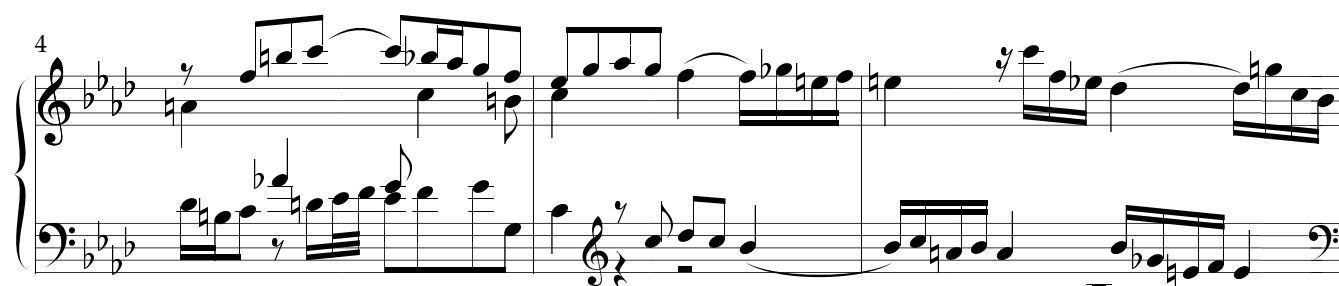
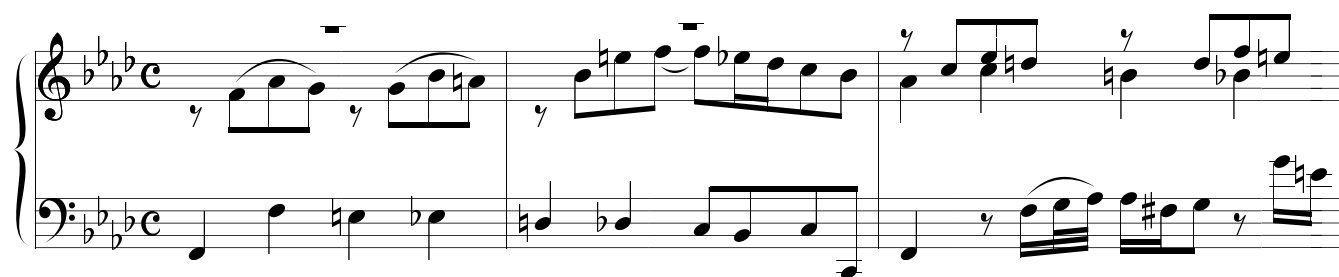
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Sinfonia n. 9

BWV 795



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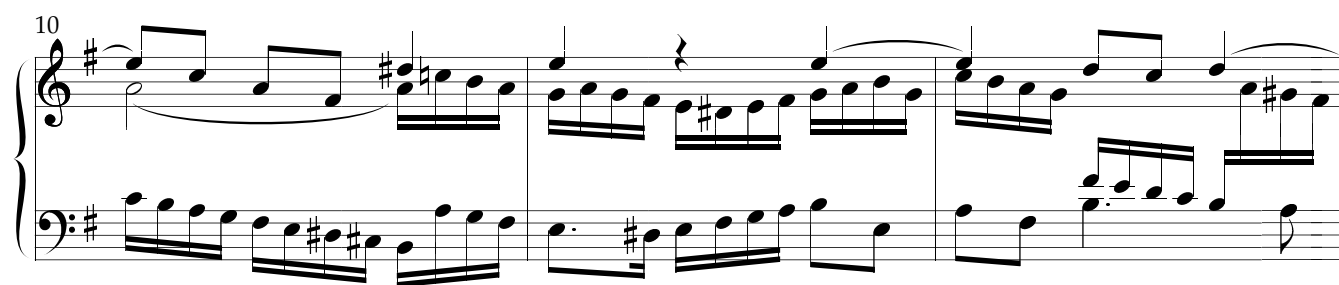
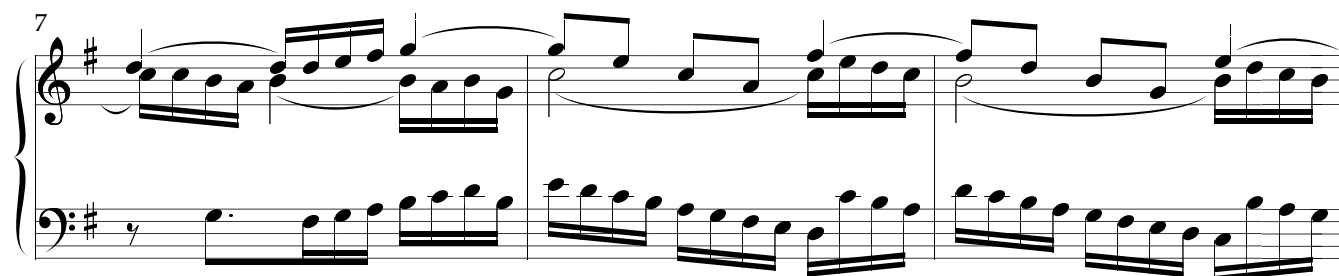
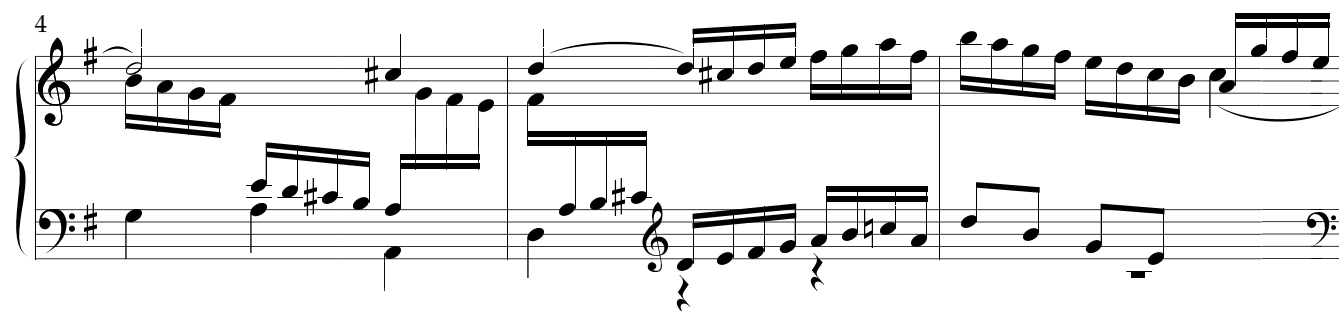
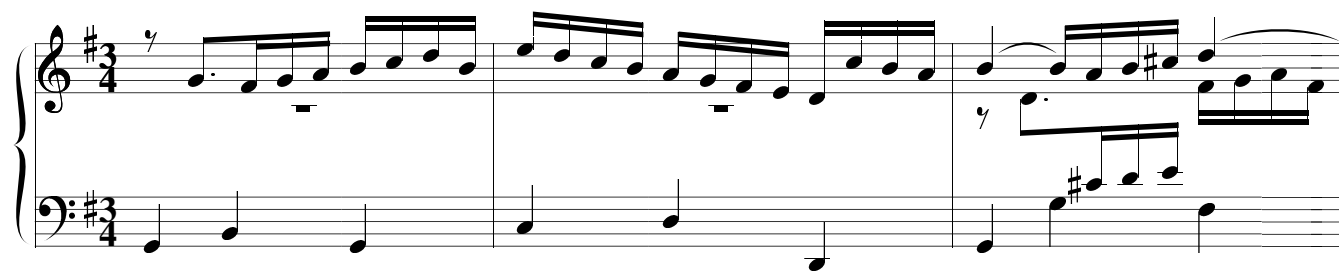
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Sinfonia n. 10

BWV 796



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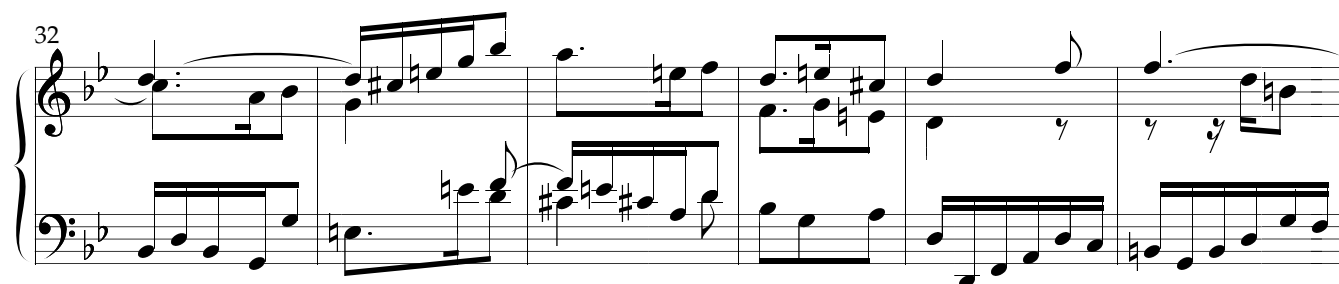
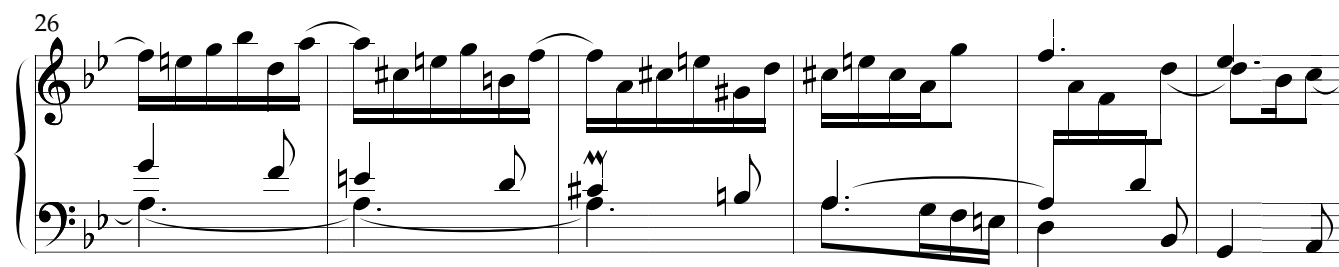
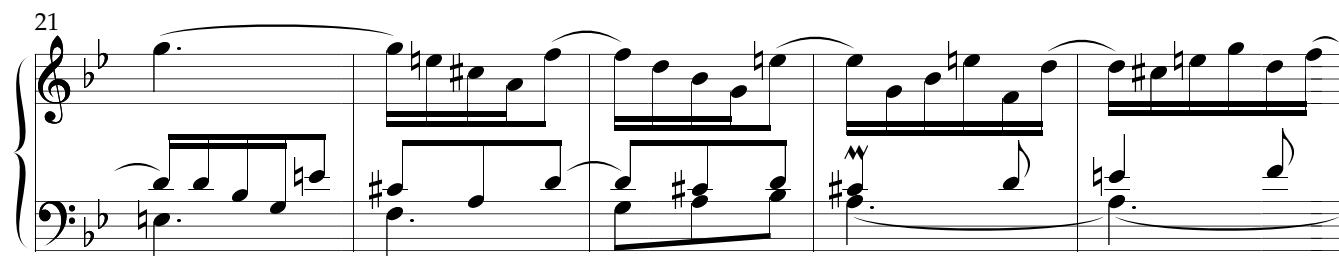
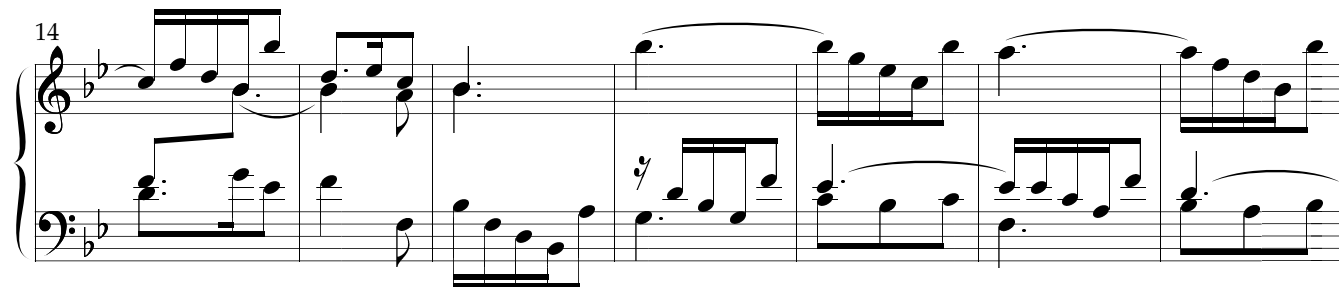
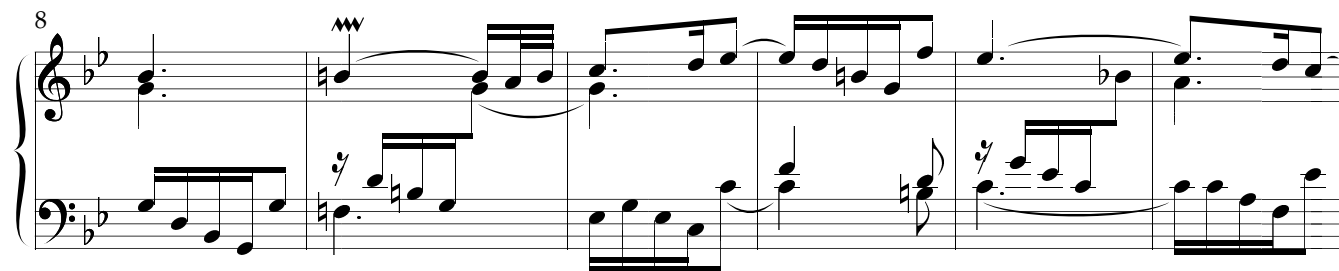
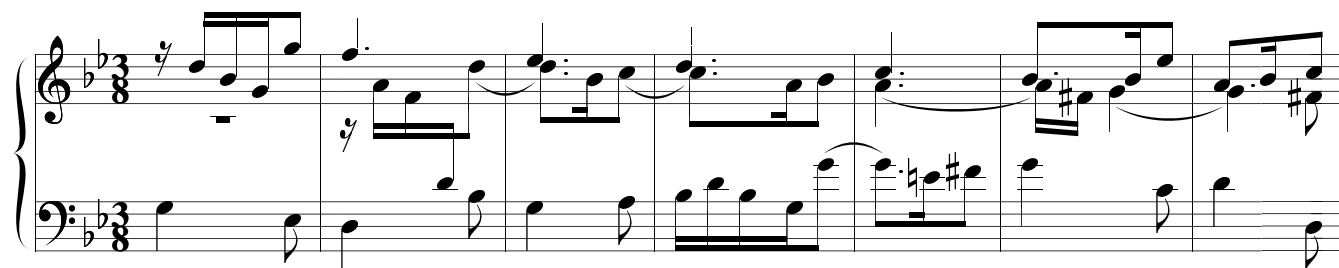
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Sinfonia n. 11

BWV 797



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Sinfonia n. 12

BWV 798

The image displays the first 13 measures of the Sinfonia n. 12, BWV 798, by Johann Sebastian Bach. The score is written for a single melodic instrument, likely a flute or violin, and a keyboard accompaniment. The key signature is A major (three sharps: F#, C#, G#) and the time signature is common time (C). The notation is arranged in five systems, each with a grand staff (treble and bass clefs). Measure numbers 4, 6, 9, 11, and 13 are indicated at the beginning of their respective systems. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The keyboard part provides a harmonic foundation with chords and moving lines.

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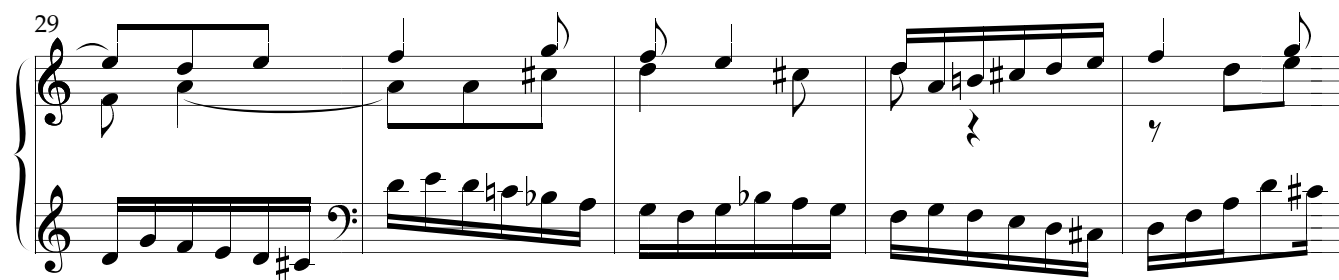
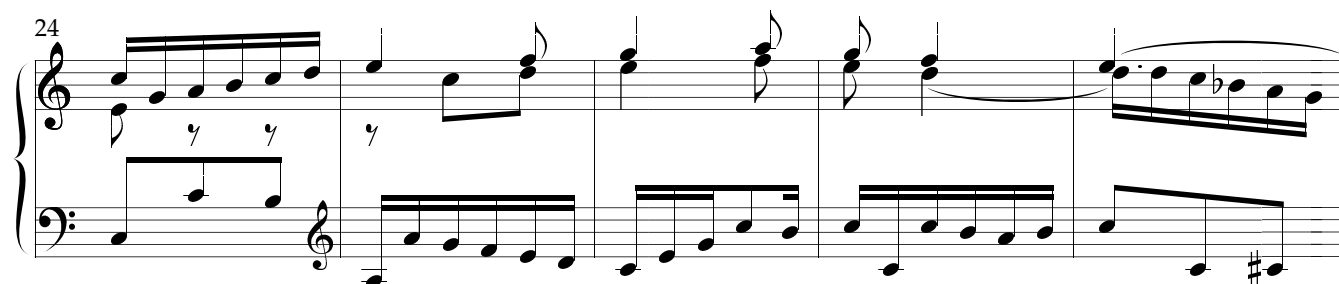
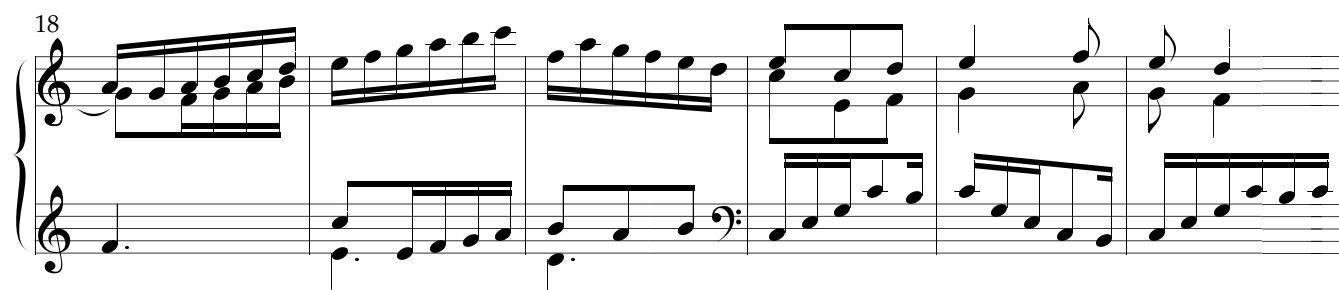
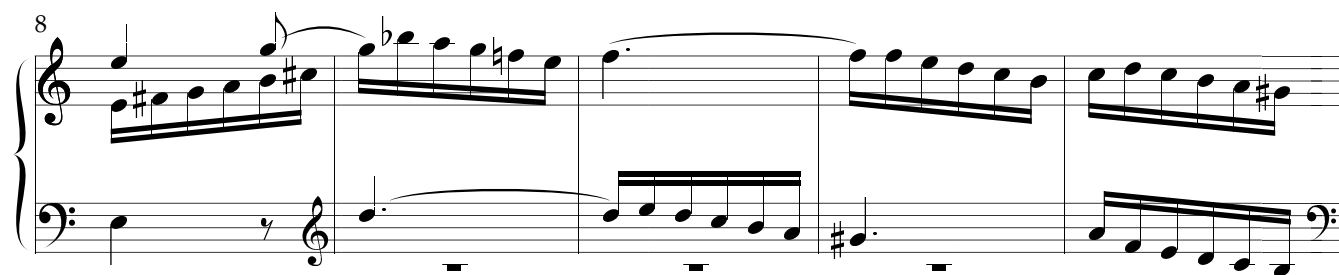
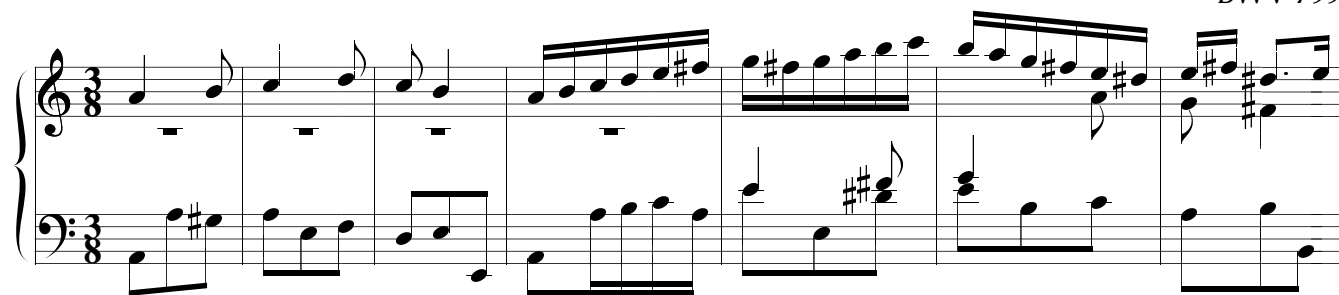
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Sinfonia n. 13

BWV 799



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System 34-38: Treble and bass staves. Treble staff has a key signature change to one flat (B-flat) at measure 34. The system contains five measures of music with various note values and rests.

39

System 39-43: Treble and bass staves. Treble staff has a key signature change to two sharps (F# and C#) at measure 39. The system contains five measures of music.

44

System 44-48: Treble and bass staves. Treble staff has a key signature change to one sharp (F#) at measure 44. The system contains five measures of music.

49

System 49-54: Treble and bass staves. Treble staff has a key signature change to two sharps (F# and C#) at measure 49. The system contains six measures of music.

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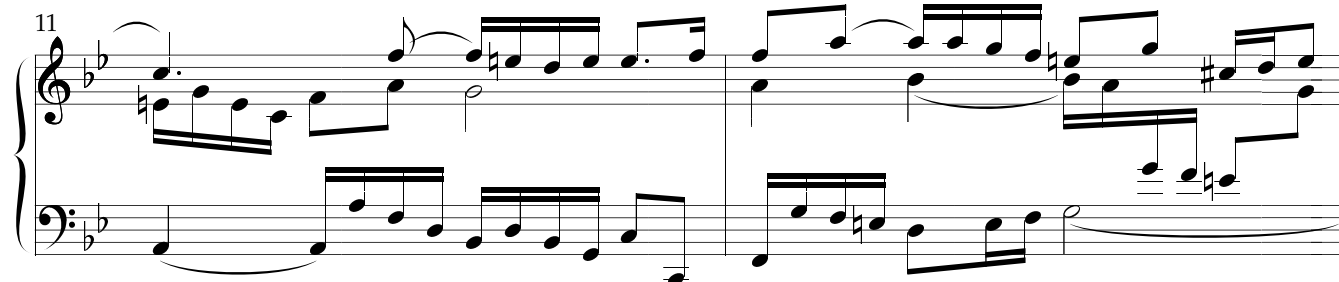
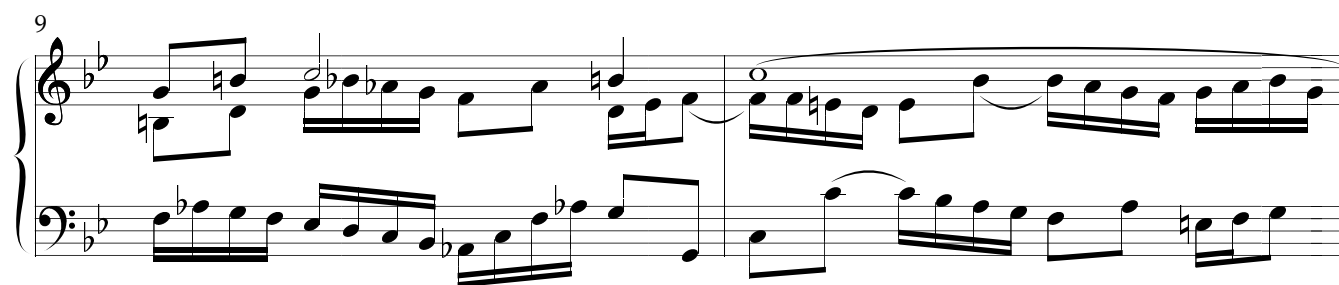
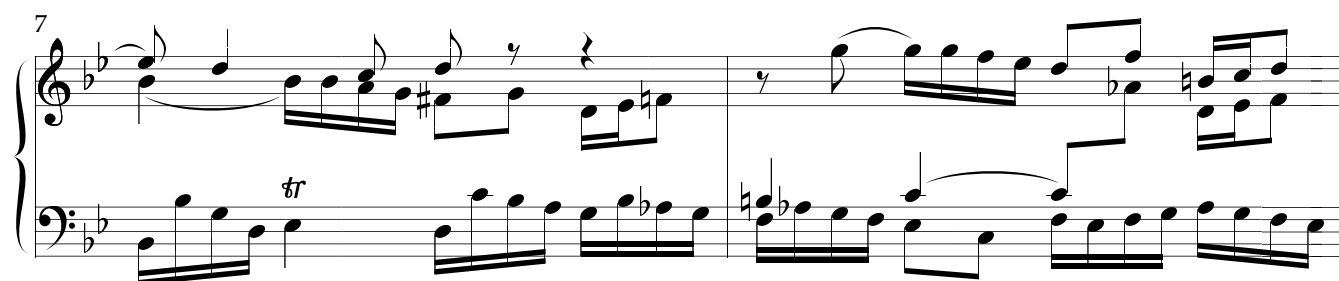
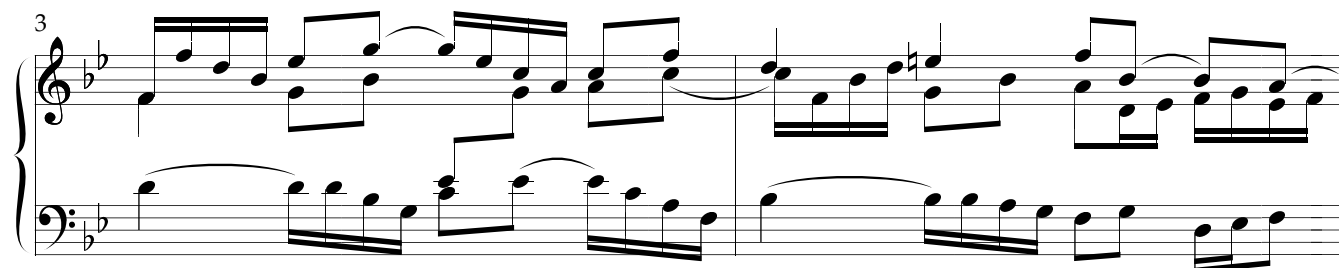
System 55-59: Treble and bass staves. Treble staff has a key signature change to one sharp (F#) at measure 55. The system contains five measures of music.

60

System 60-64: Treble and bass staves. Treble staff has a key signature change to two sharps (F# and C#) at measure 60. The system contains five measures of music, ending with a double bar line.

Sinfonia n. 14

BWV 800



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Sinfonia n. 15

BWV 801

Measures 1-3 of the Sinfonia n. 15, BWV 801. The music is in D major and 2/16 time. The right hand features a continuous eighth-note pattern, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

Measures 4-6 of the Sinfonia n. 15, BWV 801. The right hand continues its eighth-note pattern, and the left hand introduces a more complex rhythmic structure with sixteenth notes and rests.

Measures 7-9 of the Sinfonia n. 15, BWV 801. The right hand features a melodic line with eighth notes and a half note, while the left hand continues its rhythmic accompaniment.

Measures 10-12 of the Sinfonia n. 15, BWV 801. The right hand continues its eighth-note pattern, and the left hand features a melodic line with eighth notes and a half note.

Measures 13-15 of the Sinfonia n. 15, BWV 801. The right hand features a melodic line with eighth notes and a half note, while the left hand continues its rhythmic accompaniment.

Measures 16-18 of the Sinfonia n. 15, BWV 801. The right hand continues its eighth-note pattern, and the left hand features a melodic line with eighth notes and a half note.

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Fonti

Le due principali fonti, entrambe parzialmente autografe, delle *Sinfonie* sono:

- Deutsche Staatsbibliothek, Berlin, Mus. ms. Bach P610. Si tratta di un manoscritto composto probabilmente nel 1723, in cui le composizioni a tre voci sono indicate come *Sinfonie*. Da questa fonte è stata ricavata anche l'intestazione bachiana autografa posta alla pag. 1 della presente edizione.
- Library of the School of Music of the Yale University, New Haven (Conn.): *Clavierbüchlein vor Wilhelm Friedemann Bach*, «begonnen 22. Januar 1720» («iniziato il 22 gennaio 1720»). Le invenzioni a tre voci sono indicate come *Fantasie*.

Ornamenti

All'inizio del *Clavierbüchlein vor Wilhelm Friedemann Bach* si trova la seguente «Spiegazione di diversi segni, che mostrano la maniera per eseguire correttamente certi ornamenti». Jean-Pierre Coulon (coulon@obs-nice.fr) ne ha effettuato la trascrizione riprodotta nella pagina seguente.



Figura 1: Clavierbüchlein vor Wilhelm Friedemann Bach: *Explication*

Ringraziamenti

Ringrazio di cuore Roberta Facchini per la traduzione del frontespizio tedesco e Jean-Pierre Coulon, che, oltre ad avermi gentilmente concesso di riprodurre la sua edizione dell'*Explication*, mi ha fornito molti validi consigli per la realizzazione di questa edizione.

J.S. BACH

*Explication unterschiedlicher Zeichen, so gewiße Manieren,
artig zu spielen, andeuten.*

The image displays four systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation illustrates various ornaments and their execution, with labels in German below each system:

- System 1:** Trillo. mordant. trillo und mordant. cadence.
- System 2:** doppelt-cadence. idem. doppelt-cadence und mordant.
- System 3:** idem. accent steigend. accent fallend.
- System 4:** accent und mordant. accent und trillo. idem.

typeset by Jean-Pierre Coulon after the composer's autograph (*Clavierbüchlein vor Wilhelm-Friedemann Bach*, 1720)
icking-music-archive.org

Revisioni

I edizione: 13/09/2005 (pubblicazione sul Werner Icking Music Archive)

I revisione: 22/12/2005 (piccole correzioni musicali e di impaginazione; adeguamento alla versione 4.07 e successive di PMW)