

BACH

SUITES INGLESI

PER PIANOFORTE

(Mugellini)

SUITES ANGLAISES
pour Piano

ENGLISH SUITES
for Piano

ENGLISCHE SUITEN
für Klavier

RICORDI

BACH

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(Revisione di Bruno Mugellini)

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RICORDI

The image shows four staves of piano sheet music. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes dynamic markings such as *mf*, *f*, *fp*, and *f*. Fingerings are indicated by numbers above or below the notes. The first staff has a measure starting with a bass note followed by treble notes. The second staff starts with a bass note. The third staff starts with a treble note. The fourth staff starts with a bass note. Measures are separated by vertical bar lines, and some notes have horizontal beams connecting them.

poco legato

f = p e)

molto legato

mf p

poco legato

3/2 quasi stacc.

p 1 2 1 2 4

V₄ 5/3

f) cresc. a poco, a poco

V₅

V₅

V₄ 5/4

f f p

p

cresc.

f

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:

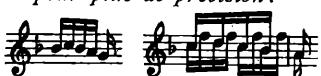


f) Qui facilmente c'è un errore di copiatura. Nei manoscritti si legge:



Reputo che il *Sol* segnato con una croce debba essere un *Mi*, e ciò verrebbe confermato dalla ripetizione dello stesso brano nella 57ma 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.

Sheet music for piano, page 4, featuring five staves of musical notation. The music is written in common time, mostly in G minor (indicated by a 'B' with a dot) and includes sections in F major (indicated by a 'F' with a dot) and C major (indicated by a 'C'). The notation includes eighth and sixteenth notes, with various dynamics such as *f*, *p*, *mf*, and *cresc.*. Fingerings are indicated above the notes, often using numbers 1 through 5. Performance instructions include *poco legato*, *mfp*, and *g) maro.* The music consists of two systems of measures, separated by a repeat sign.

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

The musical score consists of three staves of piano notation. The top staff shows a melodic line with hand positions 1-5 and dynamic markings 'leggermente' and 'poco legato'. The middle staff continues the melodic line with hand positions 1-5 and a dynamic marking 'fp'. The bottom staff shows harmonic support with hand positions 1-5. Measures 1-3 are shown. Measure 4 begins with a melodic line and hand positions 1-5, followed by a harmonic section with hand positions 1-5 and a dynamic marking 'cresc.'. Measures 5-6 show a continuation of the melodic line and harmonic support with hand positions 1-5.

h) Alcune volte ho aggiunto qualche segno d'ornamento che non esiste nei manoscritti perchè, come nel caso presente, ritengo sia stato omesso 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



j) 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.



j) 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.



j) A fragment of the Theme by contrary motion.

6

quasi stacc.

f p

cresc.

molto legato

fp

cresc. f

cresc. f m)

m) Questa Progressione nelle prime tre battute è eguale alla precedente (batt. 60-63), ma ha le parti *rivoltate*.

m) Cette marche, dans les trois premières mesures, est pareille à la précédente (mes. 60-63), mais a ses parties renversées.

m) This progression in the three first bars is similar to the preceding one (bars 60-63), but the parts are inverted.

dim. a poco a poco
 (7)
 3 2 4 3 2
 (w)
p
f
p
 3 2 1 3 2 1 3 2 1 3 2 1
 3 2 1 3 2 1 3 2 1 3 2 1
 3 2 3 4 5 2 3 2 1 3 2 1
 1 3 3 3
molto legato
p
 4 2 5 1 2 3 2 1 3 2 1 3 2 1
 4 5 1 2 3 2 1 3 2 1 3 2 1
 4 5 1 2 3 2 1 3 2 1 3 2 1
 4 5 1 2 3 2 1 3 2 1 3 2 1
poco legato
p cresc:
 4 2 5 1 2 3 2 1 3 2 1 3 2 1
 3 2 5 4 3 2 1 3 2 1 3 2 1
 3 5 1 2 3 2 1 3 2 1 3 2 1
 1 3 5

Sheet music for piano, page 8, featuring five staves of musical notation. The music includes dynamic markings such as *mf*, *f sempre*, *f*, *p*, *cresc.*, *poco rall:..... a tempo*, *f energico*, and *f*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 31231. The music consists of two systems of measures, with measure numbers 1 through 10 visible at the end of each system.

This page contains five staves of musical notation for piano, arranged vertically. The music is in common time and consists of measures 87 through 93.

- Staff 1:** Treble clef. Measures 87-88: Fingerings 3, 5, 3, 4, 3, 5, 3, 2. Measure 89: Dynamic *dim.* Measures 90-91: Fingerings 5, 4, 3, 5, 4, 3, 2, 4. Measure 92: Fingerings 5, 4, 3, 5, 4, 3, 2, 4.
- Staff 2:** Bass clef. Measures 87-88: Fingerings 2, 3. Measure 89: Fingerings 5, 4, 3, 5. Measures 90-91: Fingerings 5, 4, 3, 5, 4, 3, 2, 4. Measure 92: Fingerings 5, 4, 3, 5, 4, 3, 2, 4.
- Staff 3:** Treble clef. Measures 87-88: Fingerings 2, 3, 4, 1, 3, 2. Measure 89: Fingerings 2, 1, 3, 4, 3, 2. Measures 90-91: Fingerings 2, 1, 3, 4, 3, 2, 4. Measure 92: Fingerings 2, 1, 3, 4, 3, 2, 4.
- Staff 4:** Bass clef. Measures 87-88: Fingerings 2, 3, 4, 1, 3, 2. Measure 89: Fingerings 2, 1, 3, 4, 3, 2. Measures 90-91: Fingerings 2, 1, 3, 4, 3, 2, 4. Measure 92: Fingerings 2, 1, 3, 4, 3, 2, 4.
- Staff 5:** Treble clef. Measures 87-88: Fingerings 3, 4, 1, 2, 3. Measure 89: Fingerings 3, 4, 1, 2, 3. Measures 90-91: Fingerings 3, 4, 1, 2, 3, 4. Measure 92: Fingerings 3, 4, 1, 2, 3, 4.

Dynamics and performance instructions include:

- mf* (measures 87-88)
- f* (measures 89-90)
- fp* (measures 91-92)
- f* (measure 93)
- ff* (measure 93)

ALLEMANDA

| ALLEMANDE |

ALLEMANDE

Allegro moderato $\text{d} = 72$

The musical score consists of three systems of piano music. The first system begins with a forte dynamic (f) and features a trill example labeled "energico". The second system continues the melody with various note groupings and dynamics. The third system concludes with a trill example labeled "dim.". The score is written in common time, with a key signature of one flat.

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 perché 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.

The image shows a page of sheet music for a piano. It consists of two staves. The top staff is in treble clef, has a B-flat key signature, and is in 45 time. The bottom staff is in bass clef, has a B-flat key signature, and is in 45 time. Both staves feature sixteenth-note patterns. Dynamic markings include 'f' (fortissimo) and 'fp' (fortissimo piano). Measure numbers 2, 3, 4, and 5 are indicated above the notes. The music is divided into measures by vertical bar lines.

c) È stata data questa interpretazione al trillo corto onde evitare le due quinte consecutive col basso che si formerebbero eseguendolo nel modo consueto:



d) Onde ottenere un *legato* perfetto, ed ed evitare la ripetizione del 2.^{do} e del pollice nella sinistra, consiglio di suonare il passo in questo modo:



c) Nous avons donné cette interprétation à ce trille de courte durée afin d'éviter les deux quintes consécutives avec la basse, qui se formeraient si on l'exécutait de la manière habituelle :



d) Afin d'obtenir un legato parfait et d'éviter la répétition de l'index et du pouce à la main gauche, nous conseillons de jouer ce passage de cette manière :



c) I have given the trill this interpretation, in order to avoid two consecutive fifths with the bass, that would have been heard, were the trill executed as usual:



d) In order to obtain a perfect *legato* and to avoid the repetition of the forefinger and thumb at the left hand, I advise to play this passage as follows:



Sheet music for piano, page 13, featuring four staves of musical notation. The music includes dynamic markings such as *mf*, *p*, *cresc.*, and *con espressione*. Fingerings are indicated above the notes, and performance instructions like *3* and *12* are present. The music consists of a treble clef staff, a bass clef staff, and two additional staves below the bass staff.

mf *p*

cresc.

con espressione

cresc.

f

CORRENTE

COURANTE

COURANTE

All° ma non troppo mosso $\text{d} = 80$

p *semplice*

marcato

The image shows four staves of musical notation for piano, likely from a piece by Chopin. The top staff uses a treble clef, while the bottom staff uses a bass clef. The music consists of six measures. Measure 1 starts with a dynamic 'p' (piano). Measures 2-4 feature various fingerings (e.g., 1, 2, 3, 4, 5) and slurs. Measure 5 begins with a dynamic 'cresc.' (crescendo). Measure 6 ends with a dynamic 'fp' (fortissimo piano). The bottom staff provides harmonic support with sustained notes and chords. The notation includes both standard musical symbols and specific markings like '231' and '312' above the notes.

16 SARABANDA | SARABANDE | SARABAND

*Andante ♩ = 76
sostenuto e sempre espressivo*

MINUETTO I.

MENUET I.

MINUET I.

Allegro piacevole ♩=138

p leggero

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

grazioso

mf

cresc. a poco a poco

MINUETTO II.

MENUET II.

MINUET II.

Lo stesso tempo

cresc. a poco a poco

Musical score for a piece titled *D.C. Minuetto I.* The score consists of four staves of music, each with a treble clef and a bass clef. The music includes various dynamics such as *f*, *mf*, *p*, *cresc.*, and *deciso*. Articulations include slurs, grace notes, and accents. Performance instructions like *semplice* and *espress.* are also present. Fingerings are indicated above the notes, and measure numbers like 243, 234, 312, and 1.2 are marked. The score is divided into measures by vertical bar lines.

D.C. Minuetto I.

GIGA

GIGUE

JIG

Presto $\text{d} = 132$ *molto stacc. ed energico*

12/8

Sheet music for piano, page 21, featuring five staves of musical notation. The music is in common time and includes the following markings and instructions:

- Staff 1:** Measures 1-2. Fingerings: 4 2 3, 5 2 4. Dynamics: ff . Performance instruction: *marcatissimo*.
- Staff 2:** Measures 3-4. Fingerings: 3 1 2 4 1, 3 1 5. Performance instruction: *marcatissimo*.
- Staff 3:** Measures 5-6. Fingerings: 2 1 3, 4 5. Dynamics: *dim.*
- Staff 4:** Measures 7-8. Fingerings: 5, 5. Dynamics: *a poco a poco*.
- Staff 5:** Measures 9-10. Fingerings: 4 3 2 1. Dynamics: *p*, *f*. Performance instruction: *molto f.e. deciso*.
- Staff 6:** Measures 11-12. Fingerings: 5, 2 1 3, 4 5. Dynamics: *ff*.

a) È evidente che qui il mordente fu omesso a bella posta da Bach perchè ritenuto di esecuzione troppo difficile. Si osservi infatti che è omesso 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. Observée 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.

dim. cresc.
p
p
 f
p
p
f
marcato e molto cresc.
ff

E. R. 2374

SUITE II.

(2.)

PRELUDIO

PRELUDE

Allegro vivace $\text{♩} = 116$

leggero e poco legato

2. *f con spirito e molto misurato*

f con spirito e molto misurato

non troppo stacc.

f con spirito

non troppo stacc.

u) p

cresc.

f con spirito

dim.

f con spirito

p

cresc. poco a poco

mf molto stacc.

non troppo stacc.

a) Tutto questo primo periodo (sino alla battuta 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:



Sheet music for piano, page 25, featuring four staves of musical notation with various dynamics and performance instructions:

- Staff 1:** Treble clef. Measures 1-4. Dynamics: *f con spirito*. Fingerings: (1) 2 3, 2 3 1.
- Staff 2:** Bass clef. Measures 1-4. Dynamics: *f con spirito*.
- Staff 3:** Treble clef. Measures 1-4. Dynamics: *f p*. Fingerings: 3 5, 4 1 2, 5 2 3 4 1 3 2 1, 3 2 1 3 2 1.
- Staff 4:** Bass clef. Measures 1-4. Dynamics: *f p*.
- Staff 5:** Treble clef. Measures 1-4. Dynamics: *espress.* Fingerings: 5 3, 1 3 2 1, 3 1 4 2, 4 3 1 2.
- Staff 6:** Bass clef. Measures 1-4. Dynamics: *mf*.
- Staff 7:** Treble clef. Measures 1-4. Dynamics: *sottovoce*. Fingerings: 2 dim., i, 3 4, 3 2.
- Staff 8:** Bass clef. Measures 1-4. Dynamics: *sottovoce*.

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

The image shows two staves of musical notation. The top staff is in treble clef and contains a melodic line consisting of eighth and sixteenth notes. The bottom staff is in bass clef and contains a basso continuo line consisting of quarter and eighth notes. The two lines are positioned vertically, illustrating the concept of '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:

A musical staff in treble clef with a sharp sign. It contains a series of eighth notes: a sharp note, followed by two pairs of eighth notes (one pair with a sharp, one pair with a natural), and a final sharp note.

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

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

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

A musical staff in treble clef with a key signature of one sharp. It contains a rest, followed by a eighth note, a sixteenth note, a eighth note, a sixteenth note, a eighth note, and a sixteenth note.

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

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

A musical score page showing a single melodic line. The key signature is G major (one sharp). The melody consists of eighth-note pairs and sixteenth-note patterns. A dotted half note is positioned above the staff, indicating a rhythmic value of three beats.

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

The musical score consists of six staves of piano music. Staff 1 (top) starts with *mf*, followed by *f* and *e) f brillante*. Staff 2 (second from top) has *dim. poco a poco.....*. Staff 3 (third from top) starts with *p* and *cresc.*. Staff 4 (fourth from top) has *con spirito*, *f*, *m.s.*, *m.d.*, *f*, *m.s.*, and *molto stacc.*. Staff 5 (fifth from top) has *f sempre* and *f*. Staff 6 (bottom) shows a continuation of the rhythmic patterns established in the previous staves.

e) Questo passaggio deriva dal frammento



che fa parte del Controsoggetto.

f) Il passo fu diviso fra le due mani, perché 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.

g) Nell'autografo di Bach (di proprietà del Sig. Kammersänger di Carlsruhe) esistono i piccoli uncini che figurano nella contrassegno edizione, i quali indicano delle appoggiature. Essi furono malamente trattati, nell'edizione della Società Bach, come leggiature.

Il basso non è che il tema già comparsa 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 appogiatures. 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.

Sheet music for piano, page 28, measures 5-6. Treble and bass staves. Dynamics: cresc. (3), mf.

Sheet music for piano, page 28, measures 7-8. Treble and bass staves. Dynamics: f.

leggiero non troppo stacc.

Sheet music for piano, page 28, measures 9-12. Treble and bass staves. Dynamics: p, mf.

Sheet music for piano, page 28, measures 13-16. Treble and bass staves. Dynamics: p.

f con spirito

Sheet music for piano, page 28, measures 17-20. Treble and bass staves. Dynamics: 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:

A close-up of the piano sheet music showing a specific technical detail. The treble staff has two measures of sixteenth-note patterns. The first measure starts with a 5 over a 2. The second measure starts with a 5 over a 2. The bass staff shows a continuous eighth-note pattern.

f sempre *poco rit.*
f con spirito

a tempo
quasi stacc.

p
cresc.
a tempo

....
....
....
....

largamente
312
f
f
rit.
a tempo
f con spirito

The sheet music consists of ten staves of musical notation for piano, arranged in two columns of five staves each. The notation includes various dynamics such as *f*, *p*, *cresc.*, *dim.*, *mf*, and *fp*. Performance instructions like *con spirito*, *non troppo stacc.*, *espress.*, and *dim.* are scattered throughout. Fingerings are indicated above many notes and chords. The music spans across different key signatures and time signatures, including common time, 3/4, and 2/4.

Sheet music for piano, page 31, featuring six staves of musical notation with various dynamics and performance instructions:

- Staff 1:** Bass clef, 3/4 time. Dynamics: *sottovoce*, *p*, *mf*. Fingerings: 3, 4, 3; 5, 4; 2, 3, 2, 1; 2, 1.
- Staff 2:** Bass clef, 3/4 time. Dynamics: *f*, *f brillante*.
- Staff 3:** Treble clef, 2/4 time. Dynamics: *dim. poco a poco...*
- Staff 4:** Treble clef, 2/4 time. Dynamics: *p*, *cresc.*
- Staff 5:** Treble clef, 2/4 time. Dynamics: *f*, *m.s.*, *m.d.*, *molto stacc.*
- Staff 6:** Treble clef, 2/4 time. Dynamics: *f sempre*, *f*.
- Staff 7:** Treble clef, 2/4 time. Dynamics: *allarg.e*, *f*.

ALLEMANDA

ALLEMANDE

ALLEMANDE

Allegretto espressivo $\text{d} = 72$ *espress.*

mf

marc.

muro.

cresc. *f*

espress.

p

a tempo

poco rit.

rit.

33

mf

p *cresc.*

f *ten.*

con molta voce

a tempo

cresc.

f *poco rit.*

35

CORRENTE

COURANTE

COURANTE

Allegro vivace ♩ = 168*mf con molto brio*

2324

marc.

3

1

3

5

3

1

3

2

4

1

3

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4

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2

Sheet music for piano, page 35, featuring four staves of musical notation. The music includes dynamic markings such as *mf*, *cresc.*, *f*, *deciso*, *f*, *p*, *cresc.*, *f*, *senza rall.*, and *f*, *p*. Fingerings are indicated by numbers above the notes. Performance instructions like *342*, *345*, *321*, and *324* are also present. The music consists of four staves of five-line notation, with the bass staff on the bottom.

SARABANDA

SARABANDE

SARABAND

Andante sostenuto $\text{♩} = 50$
legatissimo

p
con tutta espressione

marc.

The musical score consists of three staves of piano music. The top staff uses treble and bass clefs. The middle staff uses treble and bass clefs. The bottom staff uses treble and bass clefs. The music includes dynamic markings such as *p*, *cresc.*, *f*, *con passione*, *semplice*, *mf*, *espress.*, *p*, *doloroso ten.*, and *p*. Articulation marks like dots and dashes are present. Fingerings are indicated above the notes. Measure numbers 45, 55, and 234 are visible.

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.

Musical score for the Sarabanda with ornaments. The score consists of two systems of music. The first system shows a treble clef, a bass clef, and a key signature of one sharp. The second system shows a treble clef, a bass clef, and a key signature of one sharp. The music includes dynamic markings like *p*, *mf*, and *f*. Fingerings are indicated above the notes, such as '4 5 3 4 3' and '3 4 5'. The vocal part contains lyrics: 'Il movimento è eguale a quello della Sarabanda' and 'p con grande espressione'.

Musical score for the Sarabanda with ornaments. The score consists of two systems of music. The first system shows a treble clef and a bass clef. The second system shows a treble clef and a bass clef. The music includes dynamic markings like *p*, *cresc.*, and *f*. Fingerings are indicated above the notes, such as '5 4 2', '1 2', and '1'. The vocal part contains the instruction 'con giusto ritmo'.

Musical score for the Sarabanda with ornaments. The score consists of two systems of music. The first system shows a treble clef and a bass clef. The second system shows a treble clef and a bass clef. The music includes dynamic markings like *mf*, *p*, *f*, and *p*. Fingerings are indicated above the notes, such as '1 2 1 3', '1 2 1 3', '3', '5 4', and '5'.

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.

Fingerings above the notes:

- Middle section: 4, 5, 3, 2
- Right section: 2, 1
- Bottom section: 13
- Final section: 3, 5, 4

sottovoce

Fingerings above the notes:

- Middle section: 5, 4, 3, 2
- Right section: 3, 1, 4, (b), 1, 3
- Bottom section: 2, 4
- Final section: 3, 5, 4

Dynamics:

- Middle section: *f* — *p*
- Right section: *mf* — *p*
- Bottom section: 2

Fingerings above the notes:

- Middle section: 4, 5, 1, 4
- Right section: 5, 2, 4
- Bottom section: 1, 5, 4
- Final section: 3, 4

Dynamics:

- Middle section: *p*
- Right section: *p semplice*
- Bottom section: *mf*
- Final section: *espress.*

molto appassionato

Fingerings above the notes:

- Middle section: 3, 3, 4, 4, 3, 4, 2, 5, 4
- Right section: 3, 2, 4, 4, 3, 2
- Bottom section: 4, 3, 5, 3, 3, 3, 3
- Final section: 5, 3, 2, 1

Dynamics:

- Middle section: *f*
- Right section: *rall.*
- Bottom section: *ten.*
- Final section: *p*

BOURRÉE I.

All° vivace ed energico $\text{d}=108$

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:



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 Francesi).

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:



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:

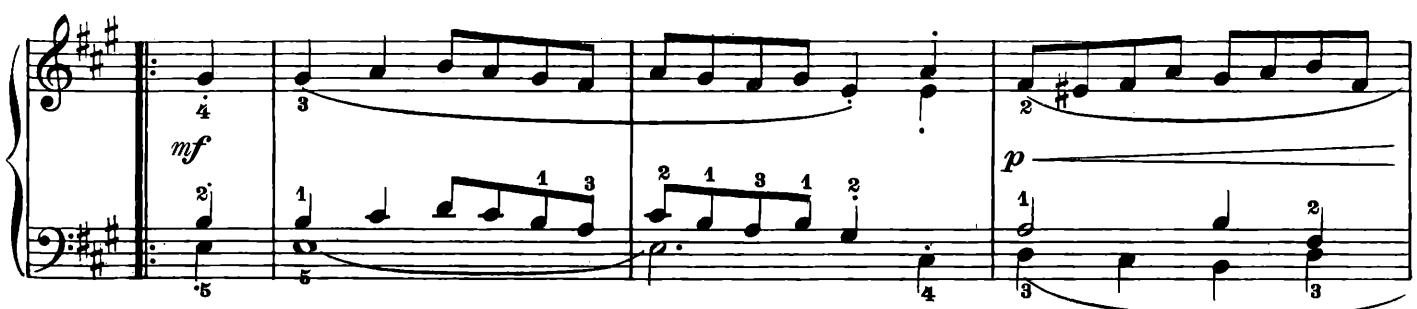


I have avoided such notation all along the piece considering it too minute and complicated, and also because I am convinced it is quite impossible to render a certain kind of execution by means of graphical signs (See remark at page 2 of the French Suites).

This block contains six staves of piano sheet music, numbered 231 through 238. The music is written in common time and includes dynamic markings such as *p*, *f*, *poco legato*, *p sottovoce*, *cresc.*, *legg.*, and *cresc.*. Fingerings are indicated above the notes, and measure numbers are placed below the bass staff. The piano part includes both treble and bass staves.

BOURRÉE II.

Lo stesso tempo



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.

p

sottovoce

mf

p

p sottovoce

b)

p

p leggermente e senza rall. pp

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 $\text{d} = 126$
il tocco molto brillante, il ritmo assai accentato

Fingering markings (above notes):
 Top staff: 4, 3, 2; 3, 5, 1, 4, 2; 1, 4, 2; 5, 3.
 Bottom staff: 3, 2, 1.
 Second section:
 Treble: 4, 2, 4; 4, 2, 4; 1, 2, 1; 2, 4, 3; 5, 1, 2, 1; 3, 1, 2, 1.
 Bass: 4, 2, 4; 4, 2, 4; 1, 2, 1; 2, 4, 3; 5, 1, 2, 1; 3, 1, 2, 1.

Dynamics:
 f, p, cresc., 312, 243, 312, 243, 312, f.

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.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. Measure 11 starts with a dynamic of $\cdot V_{er}$. The right hand has a sixteenth-note pattern: 1, 2, 3, 4, 2, 3. The left hand has a eighth-note pattern: 1, 2, 3, 4. Measure 12 starts with a dynamic of $\cdot V_5$. The right hand has a sixteenth-note pattern: 1, 2, 3, 4, 1, 2, 3, 4. The left hand has a eighth-note pattern: 1, 2, 3, 4, 1, 2, 3, 4. Measures 13 and 14 show a continuation of this pattern. Measure 15 begins with a dynamic of *p*, followed by a sixteenth-note pattern: 2, 3, 4, 5, 3, 4, 2. The left hand has a eighth-note pattern: 1, 2, 3, 4, 1, 2, 3, 4.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs. The bass staff has eighth-note pairs. Measure 12 continues with sixteenth-note patterns and eighth-note pairs in both staves. Measure 13 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs. The bass staff has eighth-note pairs. Measure 14 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs. The bass staff has eighth-note pairs.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom is in bass clef. Measure 14 starts with a forte dynamic. Measure 15 begins with a half note. Measure 16 starts with a forte dynamic. Measure 17 concludes with a half note.

A musical score for piano, featuring two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff shows harmonic bass notes. Measure 1 begins with a forte dynamic (f) indicated by a large 'f' below the staff. Measure 2 continues the melodic line and harmonic bass. Measure 3 starts with a melodic line consisting of eighth-note pairs. Measure 4 concludes the section.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 starts with a dotted half note followed by eighth-note pairs (3, 5) over four beats. Measure 12 begins with a dotted half note followed by eighth-note pairs (5, 1) over four beats. Measure 13 starts with a dotted half note followed by eighth-note pairs (1, 2) over four beats. Measure 14 begins with a dotted half note followed by eighth-note pairs (2, 1) over four beats. Measures 15 and 16 show continuous eighth-note patterns with various fingerings (e.g., 1, 4, 5; 3, 4, 5; 2, 1; 2, 1, 4). Measure 16 concludes with a dynamic marking *f*.

A musical score for piano, showing five staves of music. The top staff is treble clef, G major (one sharp), common time. The second staff is bass clef, C major (no sharps or flats). Measure 11 starts with a forte dynamic (f) indicated by a diagonal line. Measure 12 begins with a forte dynamic (f) followed by a dimissive dynamic (dim.). Measure 13 starts with a forte dynamic (f) indicated by a diagonal line. Measure 14 starts with a forte dynamic (f) indicated by a diagonal line. Measure 15 starts with a forte dynamic (f) indicated by a diagonal line.

p

cresc:..... poco..... a..... poco.....

1. , 4 3 2 .
5 i f p

2. 5 i f

3. 5 f Fine

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

SUITE III.

PRELUDIO

(3.)

PRELUDE

Allegro $\text{d} = 72$

3. *p spigliato* *cresc.*

f *dim.*

p

cresc. *sempre* *cresc.*

f *ten.* *allarg. e f*

a tempo

fp quasi stacc.

leggero quasi stacc.

132

quasi stacc.

legato

quasi stacc.

legato

p

mf

f

p

mf

f

cresc.

f

p

This page contains ten staves of musical notation for piano, arranged in two columns of five staves each. The music is in common time and includes various dynamics such as *fp*, *mf*, *f*, and *p*. Fingerings are indicated above the notes, and performance instructions like *quasi stacc.*, *legato*, and *cresc.* are provided. The notation includes both treble and bass clefs, and some staves feature grace notes or slurs. Measure numbers are present in some staves, and a tempo marking of 132 is indicated in the middle section.

This page contains six staves of piano sheet music. The top two staves are treble clef, and the bottom two are bass clef. Measure 11 starts with a dynamic of *cresc.* followed by a series of eighth-note chords. Measure 12 begins with a dynamic of *f*. Measures 13-14 show a continuation of eighth-note chords. Measure 15 starts with a dynamic of *dim.* followed by a dynamic of *p*. Measures 16-17 show a continuation of eighth-note chords. Measure 18 begins with a dynamic of *p*, followed by a dynamic of *cresc.* Measures 19-20 show a continuation of eighth-note chords. Measure 21 starts with a dynamic of *sempre cresc.* followed by a dynamic of *f*. Measures 22-23 show a continuation of eighth-note chords.

quasi stacc.

marcato

f p

p mf

quasi stacc.

p

mf marc. (1)

mf

p *più p*

p *p*

cresc. *f*

semperf

quasi stacc.

212 3 2

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.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of several measures, each with different dynamics and fingerings. The first measure has a dynamic of *poco a poco*. The second measure has a dynamic of *f*. The third measure has a dynamic of *4*. The fourth measure has a dynamic of *3*. The fifth measure has a dynamic of *5*. The sixth measure has a dynamic of *4*. The seventh measure has a dynamic of *5*. The eighth measure has a dynamic of *4*. The ninth measure has a dynamic of *5*.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 1: Treble staff has a dotted half note (5), a quarter note, and another quarter note. Bass staff has a forte dynamic (f) and a sixteenth-note pattern (1). Measure 2: Treble staff has a eighth-note followed by a sixteenth-note. Bass staff has a sixteenth-note pattern (3, 2, 1). Measure 3: Treble staff has a dotted half note (5), a quarter note, and another quarter note. Bass staff has a sixteenth-note pattern (1). Measure 4: Treble staff has a eighth-note followed by a sixteenth-note. Bass staff has a sixteenth-note pattern (3, 2, 1). Measure 5: Treble staff has a eighth-note followed by a sixteenth-note. Bass staff has a sixteenth-note pattern (1).

Musical score for piano, page 10, measures 3-10. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 3 starts with a forte dynamic. Measure 4 begins with a piano dynamic. Measure 5 starts with a forte dynamic. Measure 6 begins with a piano dynamic. Measure 7 starts with a forte dynamic. Measure 8 begins with a piano dynamic. Measure 9 starts with a forte dynamic. Measure 10 begins with a piano dynamic. The score includes various dynamics, fingerings, and performance instructions like 'arm:'.

A musical score for piano, showing five staves of music. The top staff is treble clef, B-flat key signature, and common time (indicated by '5'). The bottom staff is bass clef, B-flat key signature, and common time. Measure 5: Treble staff has sixteenth-note chords (F#-A-C-G) with a fermata. Bass staff has eighth-note chords (D-F#-A-C). Measure 6: Treble staff has sixteenth-note chords (F#-A-C-G) with a fermata. Bass staff has eighth-note chords (D-F#-A-C). Measure 7: Treble staff has sixteenth-note chords (F#-A-C-G) with a fermata. Bass staff has eighth-note chords (D-F#-A-C). Measure 8: Treble staff has sixteenth-note chords (F#-A-C-G) with a fermata. Bass staff has eighth-note chords (D-F#-A-C). Measure 9: Treble staff has sixteenth-note chords (F#-A-C-G) with a fermata. Bass staff has eighth-note chords (D-F#-A-C). Measure 10: Treble staff has sixteenth-note chords (F#-A-C-G) with a fermata. Bass staff has eighth-note chords (D-F#-A-C). The vocal part includes lyrics: '.....sino..... alla fine'.

ALLEMANDA

ALLEMANDE

ALLEMANDE

Allegretto con molto sentimento $\text{d} = 76$ *marcata ed espressiva
la parte superiore*

Musical score for the first Allemande section. The score consists of two staves: treble and bass. The treble staff has a key signature of one flat, and the bass staff has a key signature of one sharp. Measure 1 starts with a dynamic *mf*. Measures 2-3 show sixteenth-note patterns with fingerings like 3-2, 2-1, etc. Measure 4 begins with *espress.* Measures 5-6 show more sixteenth-note patterns. Measure 7 starts with *p*, followed by a sixteenth-note pattern with fingerings 3-2-1. Measures 8-9 end with *espress.*

sempre legatiss.

Musical score for the second Allemande section. The score consists of two staves. The treble staff shows sixteenth-note patterns with fingerings such as 2-3, 1-3, 4, and 3-3. The bass staff shows sixteenth-note patterns with fingerings such as 2-3-4-3-2-1-2, 4-2-3-2-1, and 3-3. Measures 10-11 show sixteenth-note patterns with fingerings 1-1-2, 2-1-2, and 3-4. Measure 12 starts with *cresc.* Measures 13-14 show sixteenth-note patterns with fingerings 2-3-4-1-3, 4, and 3-3. Measures 15-16 end with *espress.*

molto marcato

Musical score for the third Allemande section. The score consists of two staves. The treble staff shows sixteenth-note patterns with fingerings 2-3, 1-3, 4, and 3-3. The bass staff shows sixteenth-note patterns with fingerings 1-1-2, 2-1-2, and 3-4. Measures 17-18 show sixteenth-note patterns with fingerings 5, 1-2-4, 1-3, 5, and 1-3. Measures 19-20 show sixteenth-note patterns with fingerings 2-1-3-4, 1-2-1, and 5. Measures 21-22 end with *mf*.

delicatamente

Musical score for the final Allemande section. The score consists of two staves. The treble staff shows sixteenth-note patterns with fingerings 3, 1-2, 3, and 3. The bass staff shows sixteenth-note patterns with fingerings 1-1-2, 2-1-2, and 3-4. Measures 23-24 show sixteenth-note patterns with fingerings 3, 1-2, 3, and 3. Measures 25-26 show sixteenth-note patterns with fingerings 2-1-2, 2-1-2, and 3-4. Measures 27-28 end with *poco rit.* Measures 29-30 show sixteenth-note patterns with fingerings 5, 3, and 3. Measures 31-32 end with *a tempo* and *p*.

molto express.

f

molto express.

dim.

poco stacc.

marcato ed express.

p marcato ed express.

cresc:

dim:

marcato

a tempo

poco rit:

rit.

CORRENTE

COURANTE

COURANTE

The image shows five staves of musical notation for piano, arranged vertically. The top staff begins with a dynamic 'mf' and a tempo marking 'Allegro d : 80'. The notation includes various hand positions indicated by numbers (e.g., 1, 2, 3, 4, 5) above or below the notes. The middle staves feature dynamics like 'f' and 'p', and performance instructions like 'con grazia'. The bottom staff concludes with dynamics 'dim.', 'ten.', and 'p'.

This page contains eight staves of musical notation for piano, starting with a treble clef staff and continuing with bass, treble, treble, bass, treble, bass, and treble staves. The music includes dynamic markings such as *p*, *f*, *cresc.*, and *m.s.*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *3231*, *312*, and *243* are also present. The music consists of six measures per staff, with measure numbers 35 and 36 visible at the bottom right.

SARABANDA

SARABANDE

SARABAND

Grave; con profondo sentimento ♩ = 80
molta voce e legatissimo

f

(<>)

p cresc.

f

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

a) Cette position semblera étrange, mais c'est la seule permettant de lier le plus probablement 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
4
3
cantando

2
1
3
4
5
doloroso

3
4
5
4
3
2
dim.

5
4
3
2
1
menop

3 2
1 4
32
1 4
f
5 3
2 1
3 2
1 4
45

4
5 4
1 4
rall.
f
5
4
35

La stessa Sarabanda con gli abbellimenti.

La même Sarabande avec les ornements.

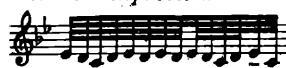
The same Saraband with ornaments.

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



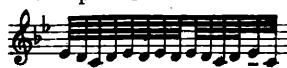
e voglia rendersi molto sensibile il crescendo. Data l'indole del pezzo, sarei d'avviso che tali piccole licenze, purchè fatte con discernimento, sieno da permettersi.

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 3^e mesure, on a la tendance naturelle à ralentir les deux dernières notes lorsqu'on désire leur donner de l'expression.



et qu'on veul 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 Francesi) 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 bem.* Jouez l'arpège avec légèreté; accentuez un peu le *La* et liez-le soigneusement au *Si bem.* 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 inflection, and the desired effect will be obtained.

GAVOTTA I.

GAVOTTE I.

GAVOTTE I.

Allegro con brio $\text{d} = 92$

Sheet music for Gavotta I, first system. The music is in common time, key signature is one flat. The tempo is Allegro con brio ($d = 92$). The dynamic is *mf*. Fingerings are indicated above the notes: 2, 3, 4, 5. The bass line is shown below the treble clef. The instruction *poco legato* is written below the staff.

Sheet music for Gavotte I, second system. The music continues in common time, key signature is one flat. The dynamic is *f*. Fingerings: 2, 3, 4, 5. The bass line is shown below the treble clef. The dynamic is *p*. Fingerings: (4 5 4 2 4).

Sheet music for Gavotte I, third system. The music continues in common time, key signature is one flat. Dynamics: *p*, *p*, *mf*. Fingerings: 1. 3, 2. 3, 1. 3, 2. 3, 1. 3, 2. 3, 1. 3, 2. 3. The dynamic is *f con spirito*.

Sheet music for Gavotte I, fourth system. The music continues in common time, key signature is one flat. Dynamics: *dim.*, *p*, *f*. Fingerings: 4, 3, 3, 4, 3, 3, 4, 5, 3, 3, 4, 5, 3, 3. The bass line is shown below the treble clef. The dynamic is *marcato*.

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.

f

2313 *tr*

p con grazia

f *p* *f*

gradatamente dim.....

p *f*

cresc. a

poco a poco

f sempre

la II. volta allargando

GAVOTTA II.

GAVOTTE II.

GAVOTTE II.

Lo stesso tempo

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The upper staff is in treble clef, G major (one sharp), common time. The lower staff is in bass clef, C major (no sharps or flats), common time. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic, indicated by *p* and *sotto voce*. The bass staff shows sustained notes with wavy lines below them.

Musical score for piano, measures 4-5. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and the bottom staff is in bass clef, C major (no sharps or flats). Measure 4 starts with a dynamic *mf*. The right hand plays eighth-note pairs (e.g., B-C, A-B) with fingerings 4-1 and 3-2. The left hand provides harmonic support. Measure 5 begins with a sustained note (pedal point) over a bassoon-like line. The right hand continues with eighth-note pairs (e.g., D-E, C-D) with fingerings 1-2 and 3-4. Measure 6 starts with a dynamic *f*. The right hand plays eighth-note pairs (e.g., G-A, F-G) with fingerings 5-4 and 3-2. The bassoon line continues.

a) Questo *Sol* del basso è stato *legato* da Bach sino alla fine. Nei due punti segnati con $\frac{4}{4}$ 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 $\ddot{\text{A}}$, 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 $\ddot{\text{D}}$. 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.

GIGA

GIGUE

JIG

Vivacissimo ed impetuoso $\text{d} = 126$

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 calmamente 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 médius et l'anulaire 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.

This block contains six staves of musical notation for piano, spanning from measure 1 to measure 10. The music is in common time and includes various dynamics such as *p*, *f*, *mf*, *cresc.*, and *ff*. Articulations include *marc.* (marked), *dim. a poco a poco*, and *mf*. Performance instructions like *234*, *243*, and *243* with wavy lines are also present. Measures 1-2 show a melodic line in the treble clef with bass support. Measures 3-4 transition to a more rhythmic pattern with eighth-note chords. Measures 5-6 feature sixteenth-note patterns with dynamic changes. Measures 7-8 continue the sixteenth-note patterns with a return to eighth-note chords. Measures 9-10 conclude with a final dynamic of *ff*.

SUITE IV.

PRELUDIO

Allegro moderato ♫: 69
f energico molto ritmato

(5.)

PRELUDE

f energico

f energico

dim:

mf marc.

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 Thème. Elles forment un petit épisode dérivant 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)

e)

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



e) Progressione che deriva dal Controsoggetto:



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 :



The musical score consists of six staves of piano music. The first two staves begin with a treble clef, a key signature of one sharp, and common time. The first staff has a dynamic of *f*, and the second staff has a dynamic of *mf*. Fingerings such as 1, 2, 3, 4, and 5 are indicated above the notes. The third and fourth staves continue the pattern, with the third staff labeled *dim.* and the fourth staff labeled *p*. The fifth and sixth staves show more complex rhythms and dynamics, including *cresc.*, *a tempo*, *f energico*, and *sf*. The music includes various slurs, grace notes, and dynamic markings like *sf*, *f*, *mf*, *p*, and *dim.*. Performance instructions like *un poco largamente*, *meno legato*, and *leggero fp g)* are also present.

f) Qui è cambiato il Controsoggetto.

g) Questo episodio non ha parentela diretta con i temi. Vi si nota solo una lontana comunanza col Controsoggetto che può confrontarsi nel modo seguente:

Controsoggetto:

f) Ici le Contre-sujet est changé.

g) Cet épisode n'a aucune relation directe avec les Thèmes. On y remarque seulement une affinité lointaine avec le Contre-sujet, affinité que l'on peut reconnaître en comparant:

Contre-sujet:

f) The Counter-subject has been modified here.

g) This episode is not directly depending from the Themes. We may only perceive a slight affinity with the Counter-subject, affinity that appears by comparing:

Counter-subject:

The musical score consists of five staves of piano music. The top two staves begin with a dynamic of *mf p*. The third staff starts with *cresc.* The fourth staff begins with *f energico*, followed by *legato molto*. The bottom two staves begin with *p*. Fingerings are indicated above many notes and chords, such as 1, 2, 3, 4, 5, and 3-4-5. Performance instructions include *mf p*, *cresc.*, *f energico*, *legato molto*, and *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 Thème. 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 Theme. The bass in the bars 71-73 is but the consequence of the preceding bars.

This page of sheet music for piano contains six staves of musical notation, numbered 1 through 6 from top to bottom. The music is in common time and consists of measures primarily in G major (one sharp) and A major (two sharps). The notation includes treble and bass staves, with occasional ledger lines and grace notes. Fingerings are indicated above the notes, such as '3' over a note in staff 1 and '2' over a note in staff 2. Performance instructions like 'dim.' (diminuendo), 'meno legato' (less legato), and 'poco legato cresc.' (legato with a slight increase in volume) are scattered throughout the page. The dynamic markings include 'f' (fortissimo), 'mf p' (mezzo-forte piano), and 'p' (pianissimo). Measure numbers are present in some staves, such as '(1)' and '(4)' in staff 2, and '(5)' in staff 6. The page number '73' is located in the top right corner.

o) Nuovo Controsoggetto.

o) *Nouveau Contre-sujet.*

o) A fresh Counter-subject.

Sheet music for piano, page 74, featuring two staves of musical notation. The music is in common time and consists of six measures per staff.

Staff 1 (Treble Clef):

- Measure 1: 3 eighth notes. Fingerings: 3, 3.
- Measure 2: 3 eighth notes. Fingerings: 1, 3.
- Measure 3: 3 eighth notes. Fingerings: 2, 1.
- Measure 4: 3 eighth notes. Fingerings: 2, 1.
- Measure 5: 3 eighth notes. Fingerings: 2, 1.
- Measure 6: 3 eighth notes. Fingerings: 2, 1.

Staff 2 (Bass Clef):

- Measure 1: 3 eighth notes. Fingerings: 1, 3.
- Measure 2: 3 eighth notes. Fingerings: 1, 3.
- Measure 3: 3 eighth notes. Fingerings: 2, 1.
- Measure 4: 3 eighth notes. Fingerings: 2, 1.
- Measure 5: 3 eighth notes. Fingerings: 2, 1.
- Measure 6: 3 eighth notes. Fingerings: 2, 1.

Dynamics and Instructions:

- Measure 1:** dynamic *f*, fingerings 3, 3.
- Measure 2:** dynamic *mf*, fingerings 1, 3.
- Measure 3:** dynamic *f marcato*, fingerings 2, 1.
- Measure 4:** dynamic *cresc:*, fingerings 2, 1.
- Measure 5:** dynamic *p*, fingerings 3, 2.
- Measure 6:** dynamic *molto legato*, fingerings 2, 1.
- Measure 7:** dynamic *f*, fingerings 2, 1.
- Measure 8:** dynamic *dim:*, fingerings 2, 1.
- Measure 9:** dynamic *p*, fingerings 3, 2.
- Measure 10:** dynamic *cresc:*, fingerings 3, 2.
- Measure 11:** dynamic *dim:*, fingerings 2, 1.
- Measure 12:** dynamic *p*, fingerings 3, 2.
- Measure 13:** dynamic *f*, fingerings 3, 2.
- Measure 14:** dynamic *f*, fingerings 3, 2.
- Measure 15:** dynamic *f*, fingerings 3, 2.
- Measure 16:** dynamic *f*, fingerings 3, 2.
- Measure 17:** dynamic *f*, fingerings 3, 2.
- Measure 18:** dynamic *f*, fingerings 3, 2.
- Measure 19:** dynamic *f*, fingerings 3, 2.
- Measure 20:** dynamic *f*, fingerings 3, 2.

Sheet music for piano, page 75, featuring six staves of musical notation:

- Staff 1 (Treble Clef):** Dynamics *p*, *f*, *cresc.* Fingerings 4, 3, 5; 4, 3, 4, 3, 5; 3, 4, 3, 5.
- Staff 2 (Bass Clef):** Fingerings 5, 3, 2, 3, 5; 1, 2, 3, 4, 5.
- Staff 3 (Treble Clef):** Fingerings 3, 4, 3, 5; 1, 2, 3, 4, 5.
- Staff 4 (Bass Clef):** Fingerings 4, 3, 2, 1, 3; 3, 2, 1, 3, 4, 5; 3, 4, 5.
- Staff 5 (Treble Clef):** Dynamics *f energico*, *f*, *p*. Fingerings 5, 4, 3, 2, 1; 4, 3, 2, 1, 3, 4, 5; 2, 3, 4, 5.
- Staff 6 (Bass Clef):** Fingerings 4, 3, 2, 1, 3; 4, 3, 2, 1, 3, 4, 5; 2, 3, 4, 5.
- Staff 7 (Treble Clef):** Fingerings 3, 2, 1, 3, 4, 5; 2, 1, 3, 4, 5; (2, 1, 3, 4, 5).
- Staff 8 (Bass Clef):** Fingerings 3, 2, 1, 3, 4, 5; 2, 1, 3, 4, 5; (2, 1, 3, 4, 5).

Performance instructions include *f energico*, *f*, *cresc.*, *dim.*, and dynamic markings *p*, *f*.

Sheet music for piano, page 76, featuring five staves of musical notation. The music is in common time (indicated by 'C') and consists of measures 76 through 81. The key signature is one sharp (F#). The music includes dynamic markings such as *p*, *mf*, *cresc.*, *f*, *dim.*, and measure numbers 21 and 22. Fingerings are indicated above the notes, such as (3 4 3) over a measure and 4 2 3 over another. Measure 76 starts with a treble clef and bass clef, followed by a treble clef. Measures 77-78 start with a bass clef. Measures 79-80 start with a treble clef. Measure 81 starts with a bass clef. The music concludes with a final dynamic of *dim.*

mf marcato

p cresc.

dim.

p

un poco largamente.....a tempo

cresc.

f energico

sforzando

sempre più f

rit.

ff

Allegretto $\text{d}=76$

leggermente con grazia

p

leggermente con grazia

p

marcato

cresc.

f

a tempo

1. *poco rit.*, $\frac{4}{4}$

2.

p

marcato

Sheet music for piano, page 79, featuring five staves of musical notation. The music is in common time and consists of the following sections:

- Staff 1:** Dynamics *mf*, *p*. Fingerings: 3, 4, 34212, 2534, 4.
- Staff 2:** Dynamics *p*, *cresc.* Fingerings: 3, 4, 34212, 2534, 4.
- Staff 3:** Dynamics *f*. Fingerings: 121, 212, 132, 4.
- Staff 4:** Dynamics *p*, *cresc.*, *f*. Fingerings: 212, 132, 4.
- Staff 5:** Dynamics *marcato*. Fingerings: 2, 3, 4, 14, 3, 4, 13, 5.
- Staff 6:** Dynamics *largamente*, *rit.*, *p*. Fingerings: 1243, 5, 3, 4, 14, 3, 4, 13, 5.

CORRENTE

COURANTE

COURANTE

Allegro vivace ♩=160



5 4 1 2 3 4 3
20 5 4 1 2 3 4 3
p 3 3
ten. 21

1 3 4 3 4 3
3 1 2 3 1 3 1 3 2 3 3
tr. 4 1 2 3 4 3 2 3
p cresc.: 4 2

4 5 3 4 3 4 3 4 3
4 5 3 4 3 4 3 4 3
tr. 5 3 2 2 4
f 5 3 2 2 4
deciso 5 3 2 2 4

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

2 3 4 , 4
2 3 4 , 4
4 1 2 3 4 3 4 3
2 1 3 4 3 4 3 4 3
allargando 5
f

SARABANDA | SARABANDE | SARABAND

Andante $\text{d}=66$

Sheet music for the Sarabanda section. The key signature is G major (one sharp). The tempo is Andante $\text{d}=66$. The first measure starts with a bass note followed by a treble eighth-note pattern. The second measure continues with a similar pattern. Measure 1 includes dynamic markings *mf* and *con espress. ma semplice*. Measure 2 includes dynamic *mf*.

Sheet music for the Sarabande section. The key signature changes to F# major (two sharps). The first measure shows a treble eighth-note pattern. The second measure shows a more complex treble eighth-note pattern. Measure 3 includes dynamic *cresc.* Measure 4 includes dynamic *p*.

Sheet music for the Saraband section. The key signature changes to D major (one sharp). The first measure starts with a bass eighth-note pattern. The second measure shows a treble eighth-note pattern. Measure 5 includes dynamic *f*. Measure 6 includes dynamic *p* and marking *molto espressivo*.

Sheet music for the Saraband section. The key signature changes to C major (no sharps or flats). The first measure shows a treble eighth-note pattern. The second measure shows a treble eighth-note pattern. Measure 7 includes dynamic *mf*. Measure 8 includes dynamic *p* and marking *delicatamente*.

p leggero

molto espress.

marcato ed espress.

p leggero :

p

p *cresc. a poco a poco*

con passione

mf *rit.*

largamente

PASSEPIED I.

Vivace, con brio ♩ = 76

p *marcato* *cresc.* *2 marcato*

f *tr.* *ten.* *f* *Fine* *p* *leggero*

f *p*

p cresc.

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*.

PASSEPIED II.

*Lo stesso tempo**5 tranquillo ed espressivo*

GIGA
Allegro deciso $\text{d} = 76$

GIGUE

D.C. Passepied I.
(con tutti i ritornelli)

JIG

Sheet music for piano, page 87, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature is one sharp (F#). The notation includes various dynamics such as *dim.*, *p*, *cresc.*, *f*, *sf*, *a tempo*, *poco rit.*, and *cresc.*. Fingerings are indicated above the notes, such as 2 4 3 4, 3 2 4, 3 2 4 1, 2 3 4 5, 3 4, 5 3, etc. The first staff concludes with the instruction *frisoluto*.

mf 2

mf 4

p 3 2 3 3 4

(*cresc.*) 2 1

f

cresc. 2 1

f

dim: 3 5 4 1 2

p

23 1 2 3

cresc.: 3 2 1 2 1

mf 2

cresc.: 3 2 1 2 1

marcato molto

f

p (*5 2*) 3 4 2 1

2f

f 1 2

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 sfrondato dall'appesantimento di legature di frase 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 verisimiglianza, 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 coeve di F. Hartung (Marburg, Westdeutsche Bibliothek) e con quello della collezione Mempell-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. Dichiara 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.



RICORDI

I Grandi Classici per i giovani pianisti

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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6 Pezzi facili (Rattalino)
(E.R. 2738)

Il mio primo Bach
12 Pezzi facili (Pozzoli)
Fascicolo I
(E.R. 1951)
11 Pezzi facili (Riboli)
Fascicolo II
(E.R. 2741)

Il mio primo Beethoven
12 Pezzi facili (Pozzoli)
Fascicolo I
(E.R. 1952)
14 Pezzi facili (Rattalino)
Fascicolo II
(E.R. 2747)

Il mio primo Chopin
8 Pezzi facili (Pozzoli)
(E.R. 2446)

Il mio primo Ciaikowski
9 Pezzi facili (Pozzoli)
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18 Pezzi facili (Pozzoli)
(E.R. 1953)

Il mio primo Debussy
8 Pezzi facili (Demus)
(E.R. 2730)

Il mio primo Granados
8 Pezzi facili (Rattalino)
(E.R. 2788)

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7 Pezzi facili (Pozzoli)
(E.R. 2600)

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Il mio primo Mozart
12 Pezzi facili (Pozzoli)
Fascicolo I
(E.R. 1955)
16 Pezzi facili (Rattalino)
Fascicolo II
(E.R. 2778)

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13 Sonate facili (Risaliti)
(E.R. 2762)

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15 Pezzi facili (Pozzoli)
(E.R. 1956)

Il mio primo Schumann
18 Pezzi facili (Pozzoli)
(E.R. 1957)



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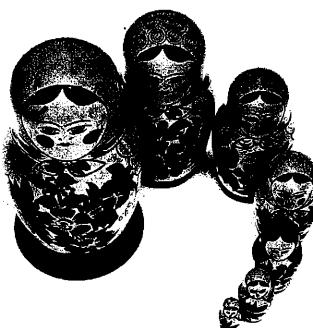
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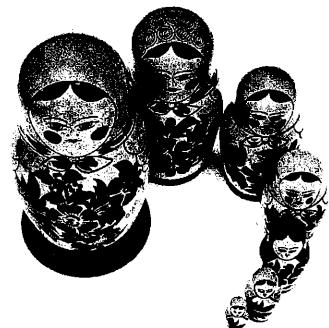
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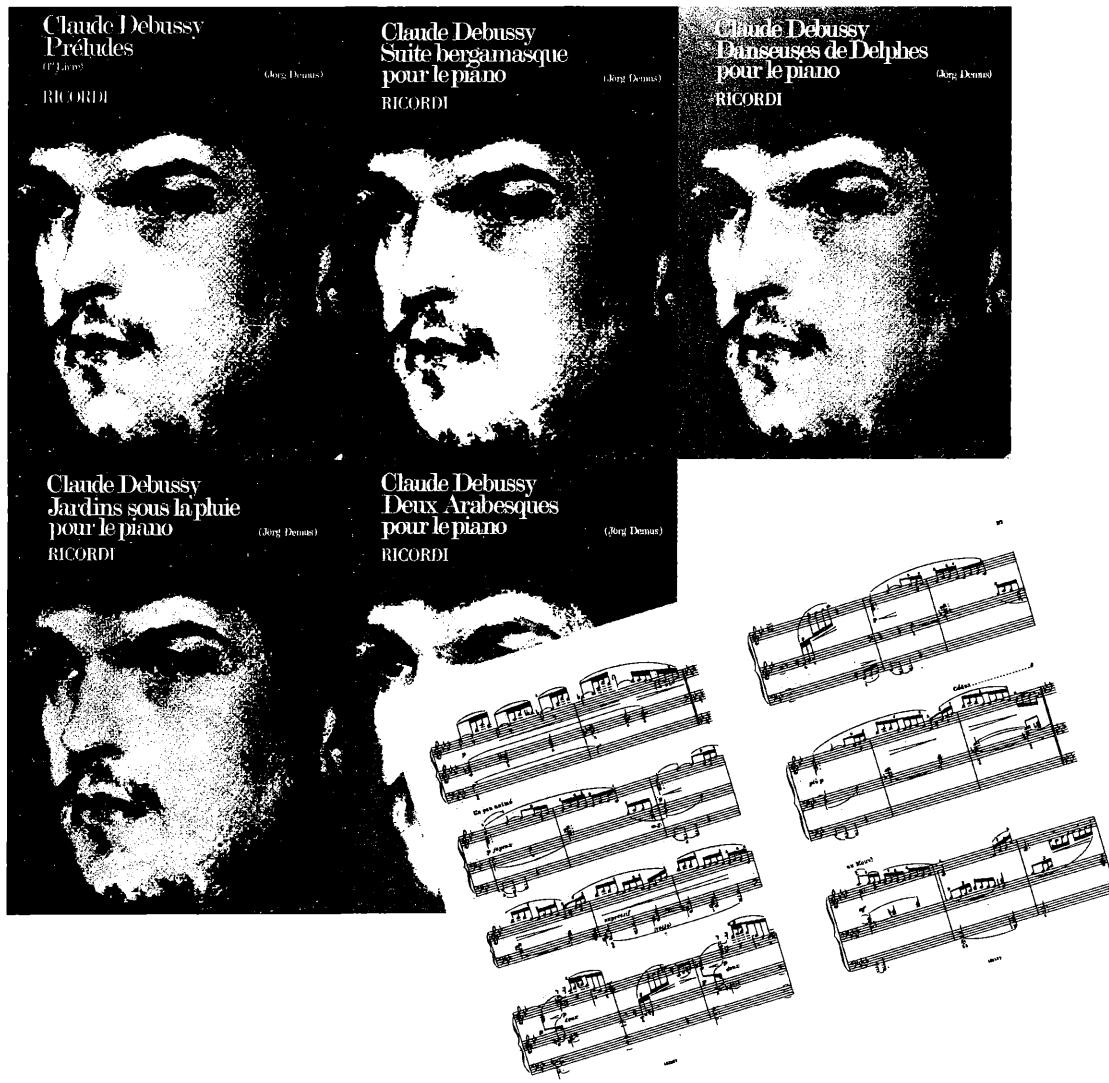
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