Johann Sebastian Bach *(1685 - 1750)*

SUITES INGLESI

PER PIANOFORTE (Bruno Mugellini

SUITES ANGLAISES POUR PIANO

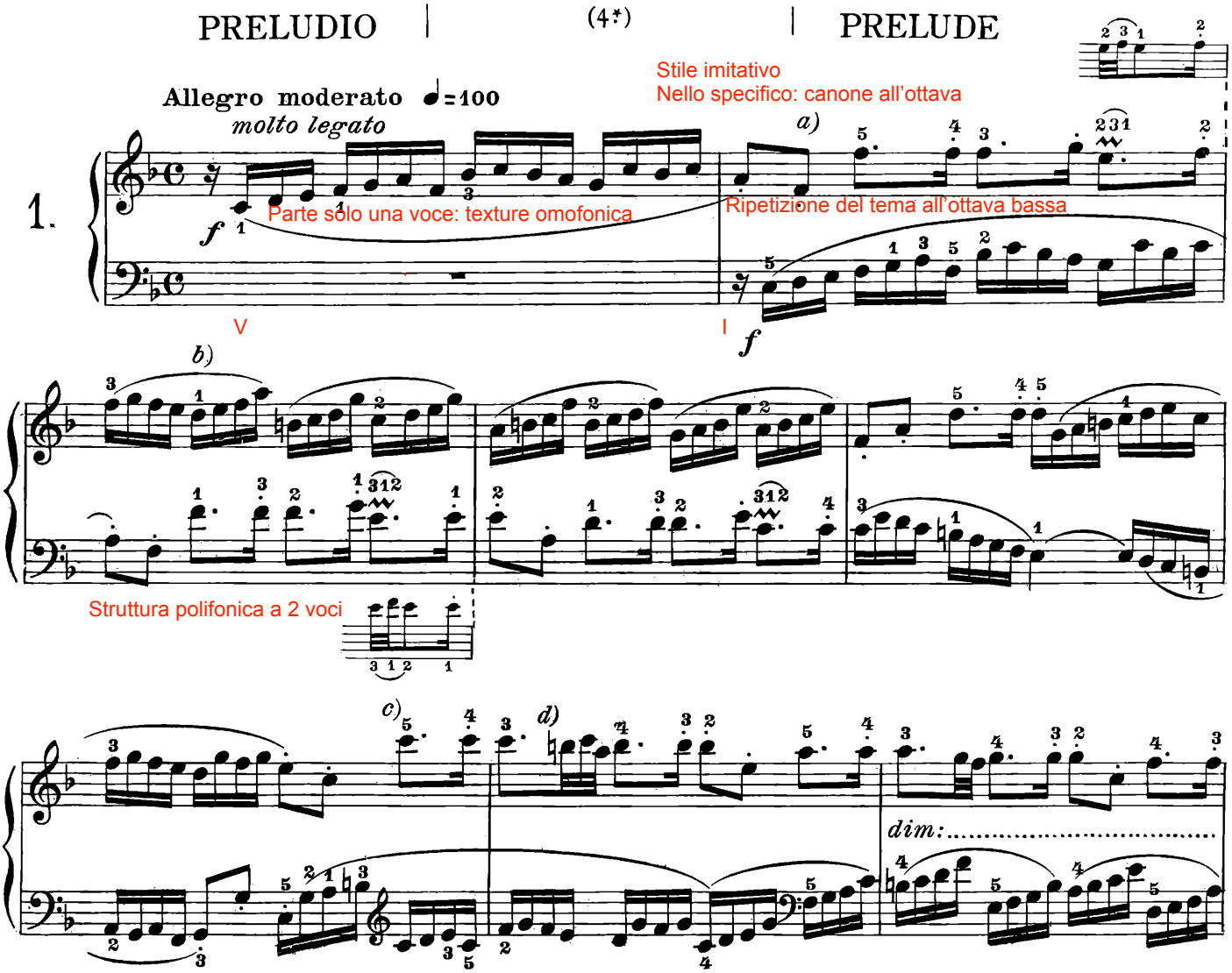
ENGLISH SUITES FOR PIANO

ENGLISCHE SUITEN FÜR KLAVIER

Vietata la fotocopiatura ai sensi di legge

SUITE I.

PRELUDIO (4*) PRELUDE



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

a) Controsoggetto (Parte che accompagna il tema).

b) Parte che accompagna il controsoggetto.

c) Nuovo controsoggetto.

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

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

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

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

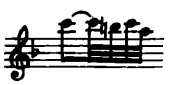
a) *Contre-sujet* (*Partie qui accompagne le Thème*).

b) *Partie qui accompagne le Contre-sujet.*

c) *Nouveau Contre-sujet.*

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

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



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

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

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

b) A part accompanying the Counter-subject.

c) A new Counter-subject.

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

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

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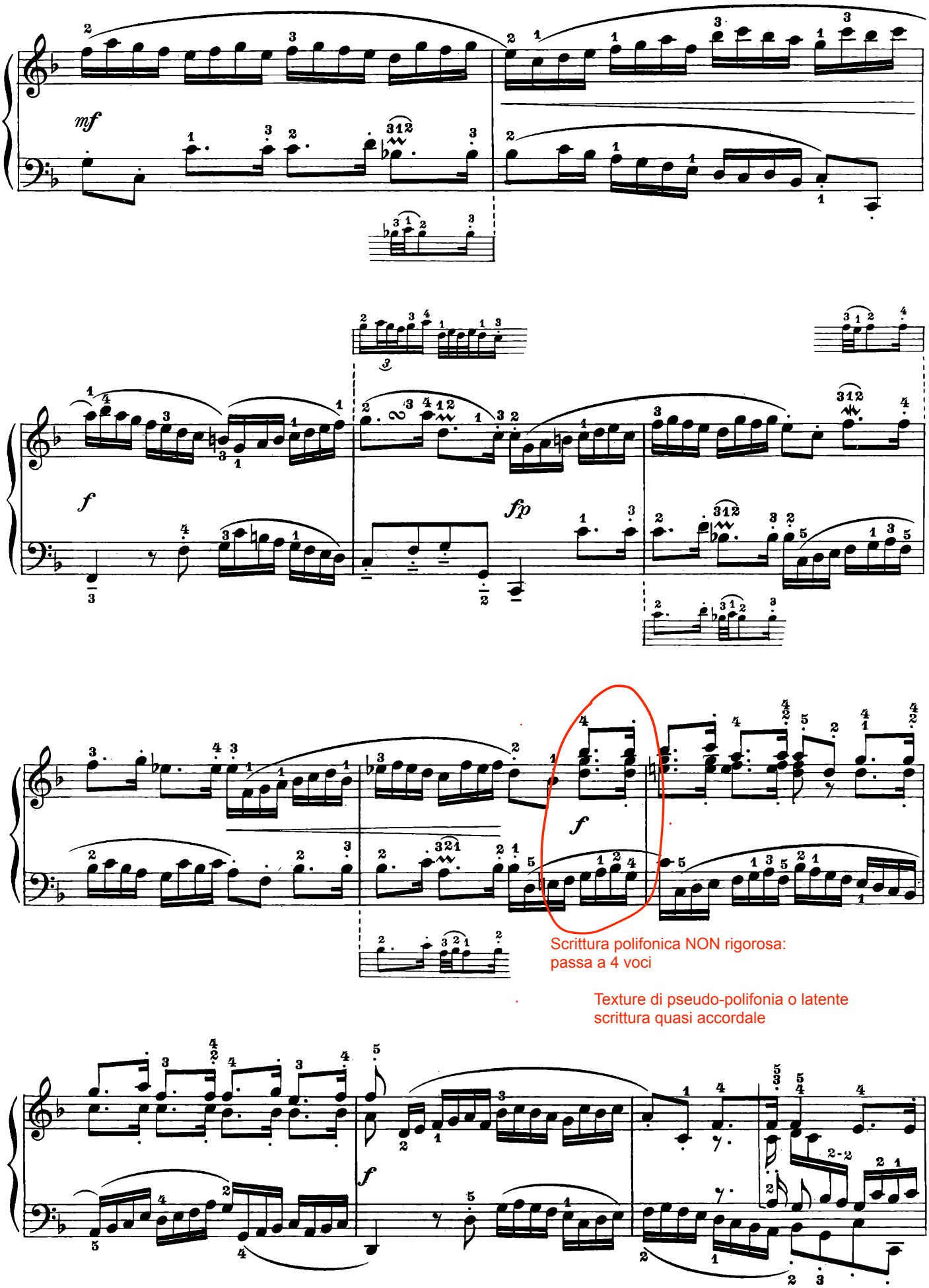
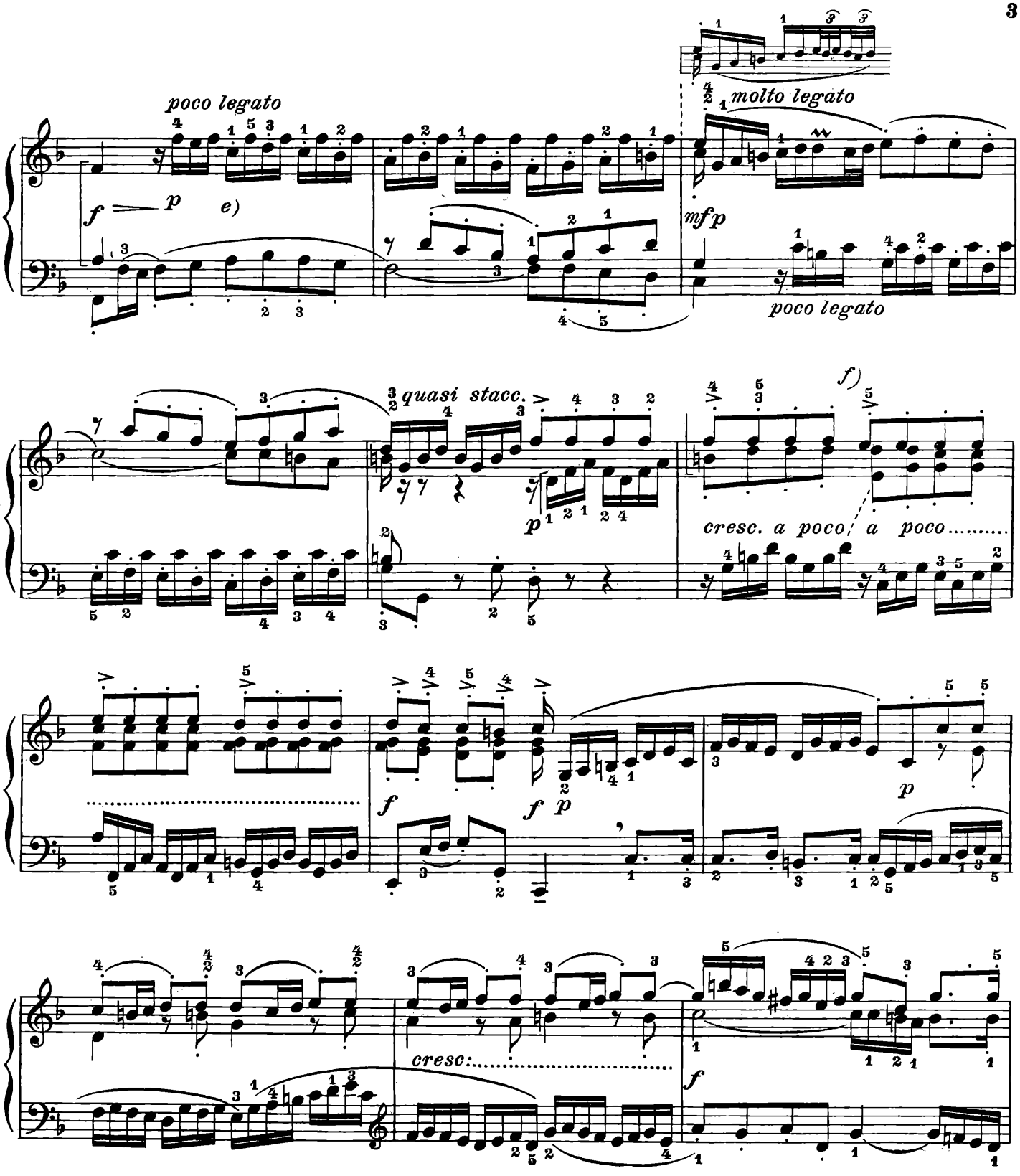
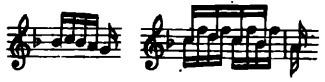

mf
f
fp
f
Scrittura polifonica NON rigorosa:
passa a 4 voci
Texture di pseudo-polifonia o latente
scrittura quasi accordale
f



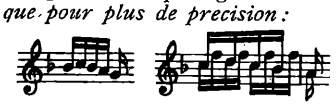
e) Sono convinto che questo episodio è libero, cioè non ha origine dal tema e raffronto soltanto, per voler essere il più possibilmente preciso, la sua analogia col seguente brano del Tema:



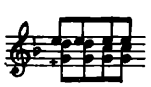
f) Qui facilmente c'è un errore di copiatura. Nei manoscritti si legge:

Reputo che il *Soi* 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 precision:*

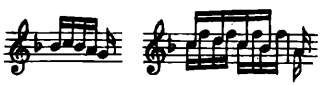


f) *Il est possible qu'il y ait ici une erreur de transcription. Dans les manuscrits on lit:*

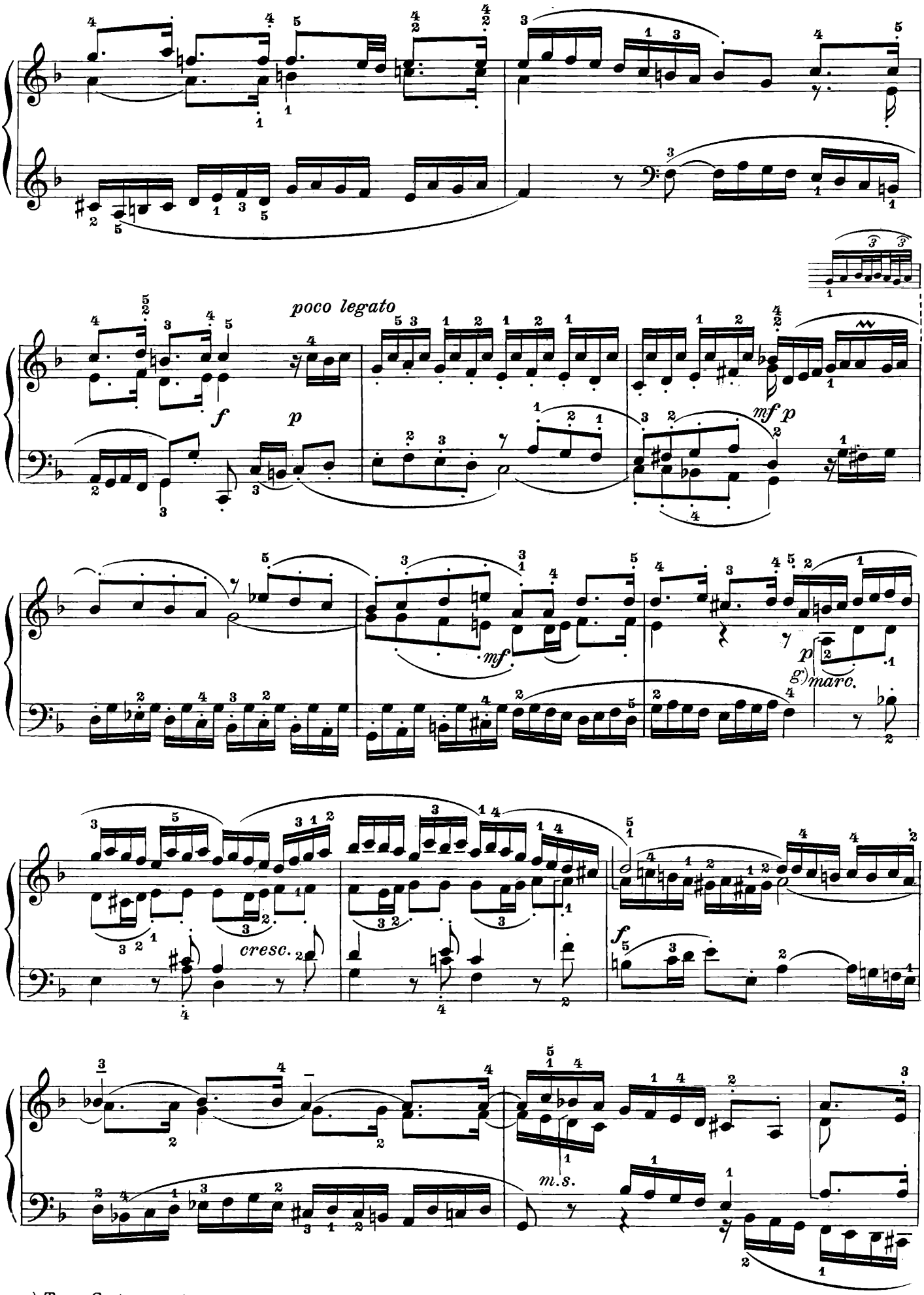


Selon nous le Sol *marqué d'une petite croix devrait être un* Mi, *ce qui serait confirmé par la répétition du même passage à la 57e mesure du morceau.*

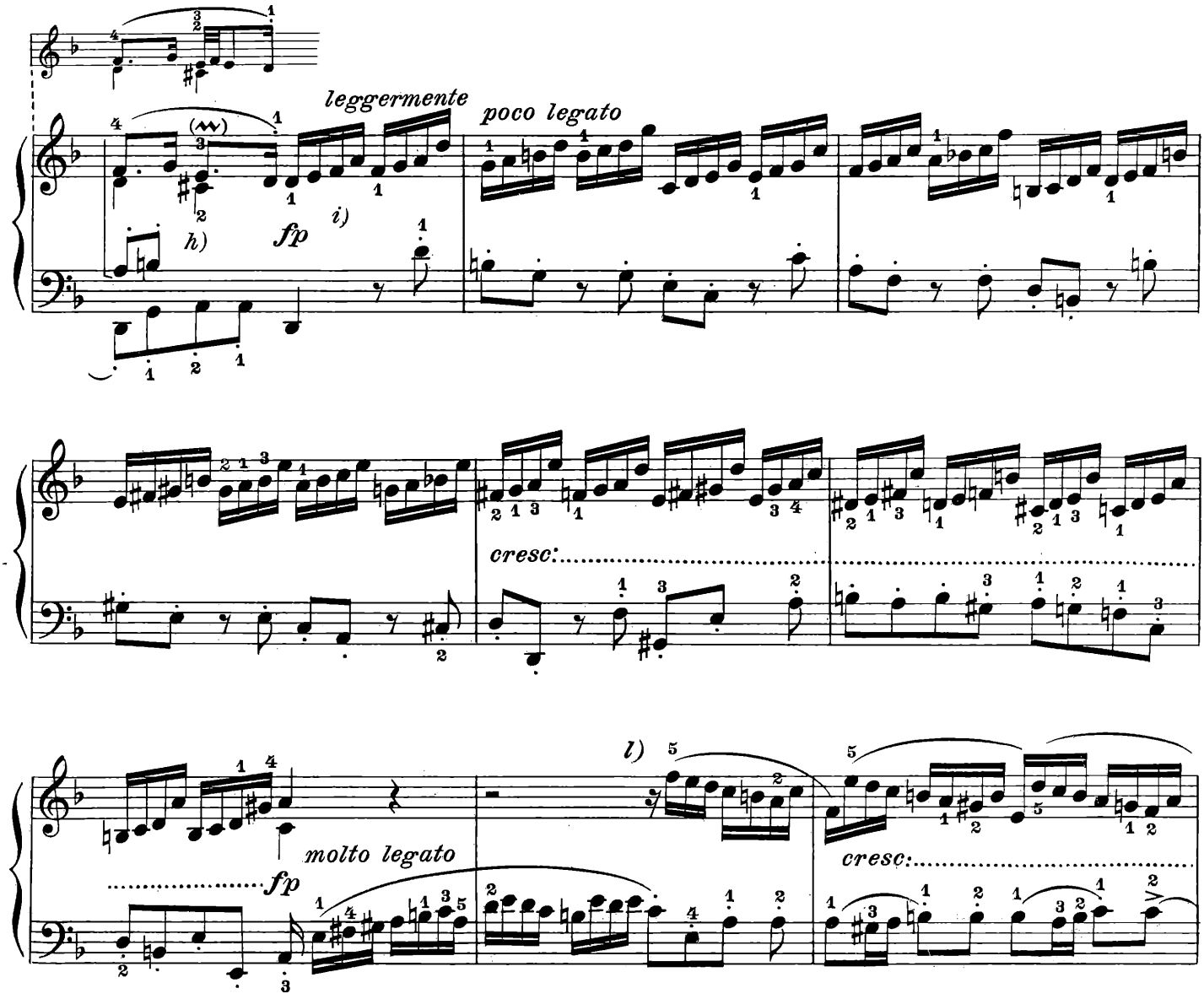
e) I am convinced this episode is quite independent, I only wish to show its analogy with the following Theme fragments, for the sake of exactness:



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.



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



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

l) Frammento del Tema per moto contrario.

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

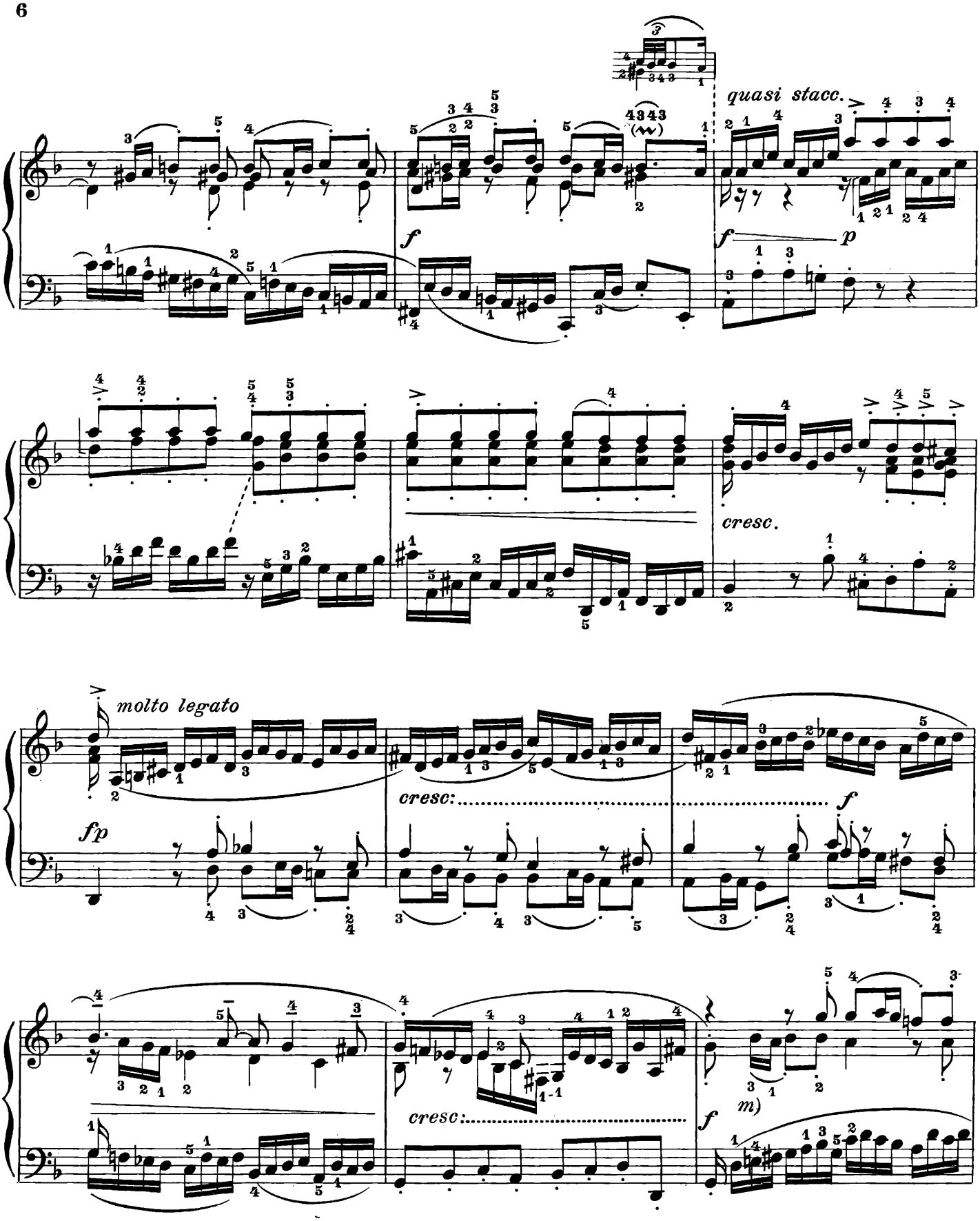
i) *Ce passage tire son origine de la partie accompagnant le Contre-sujet. 3e mesure.*

l) *Fragment du Thème par mouvement contraire,*

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

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

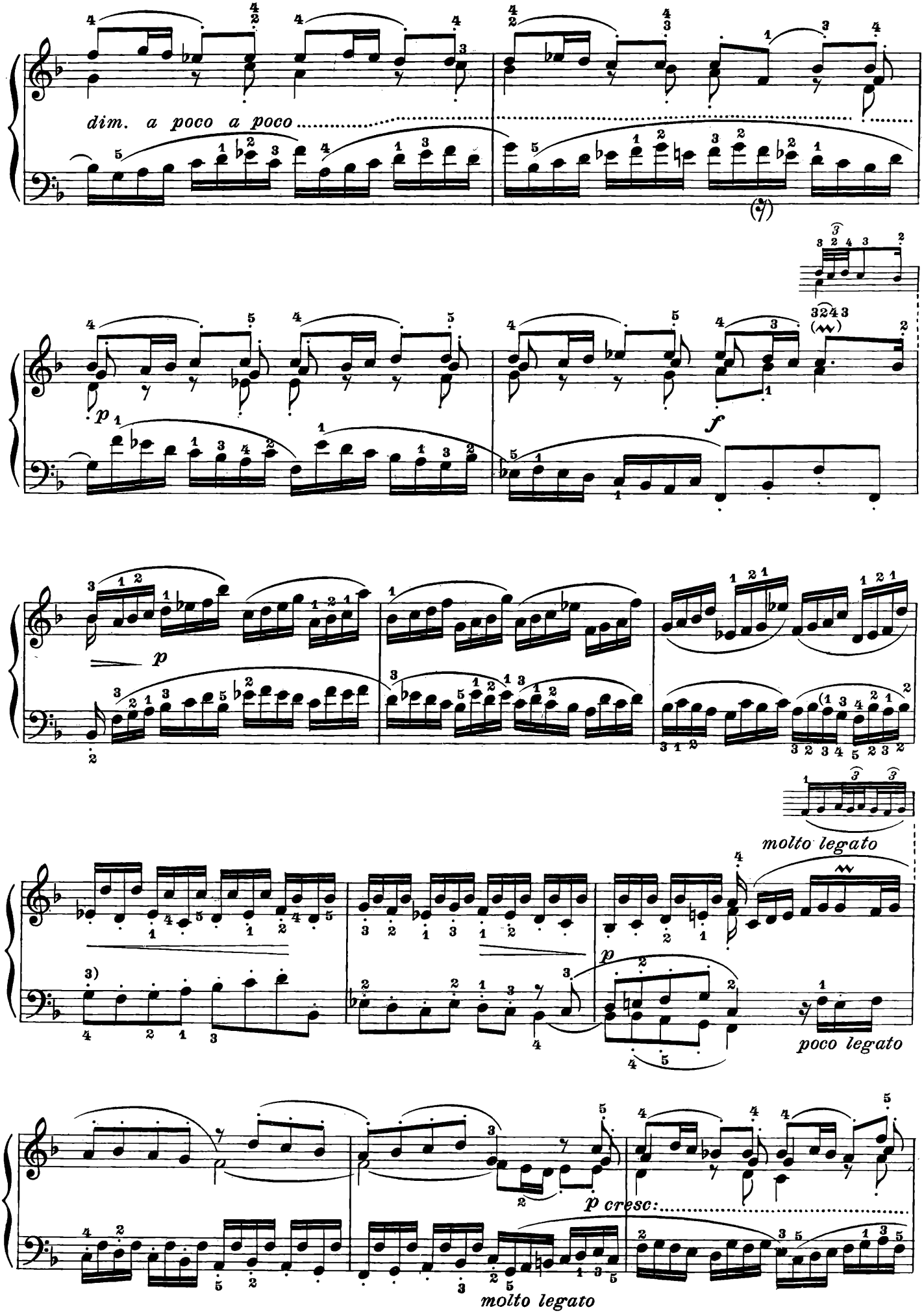
l) A fragment of the Theme by contrary motion.

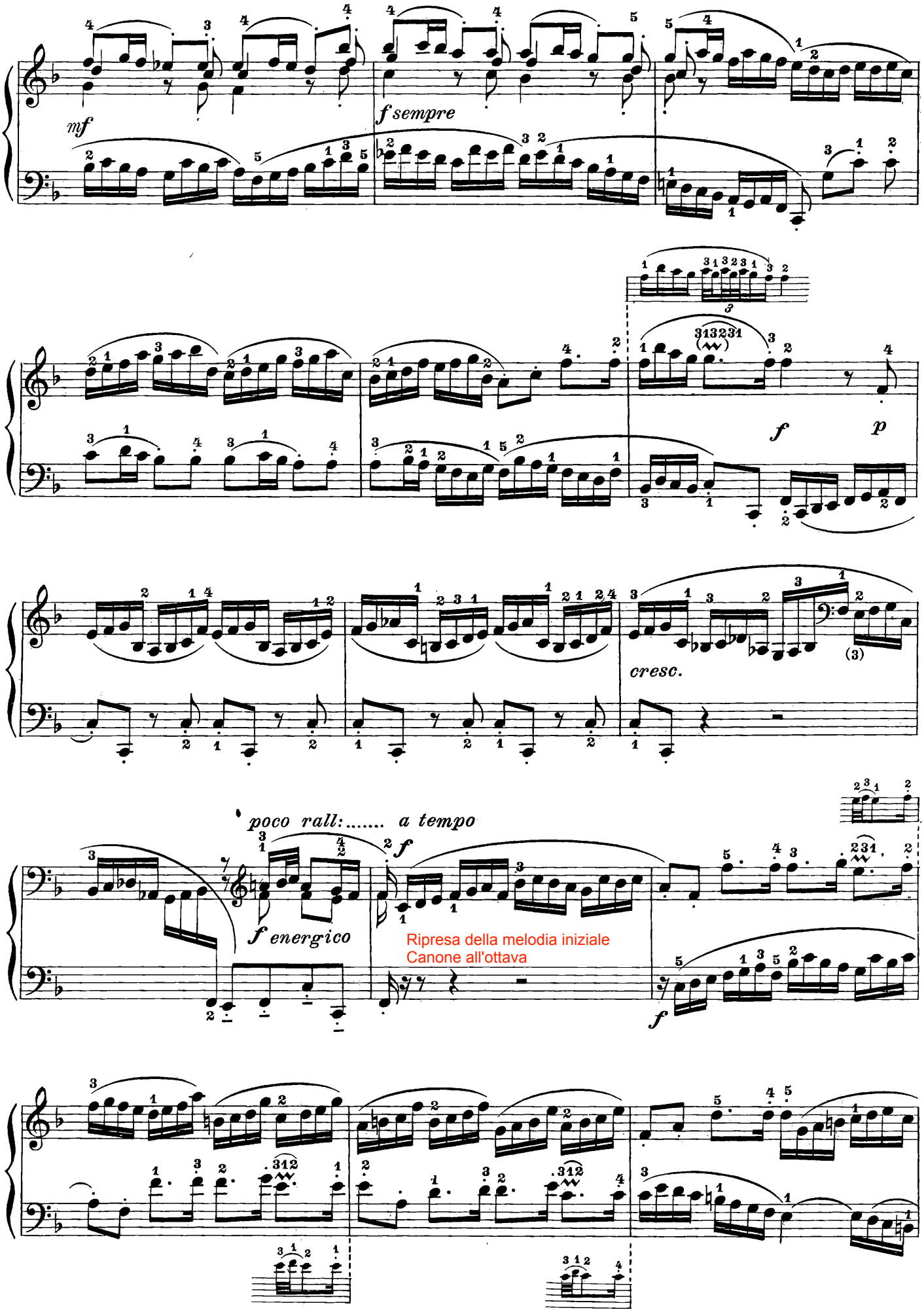


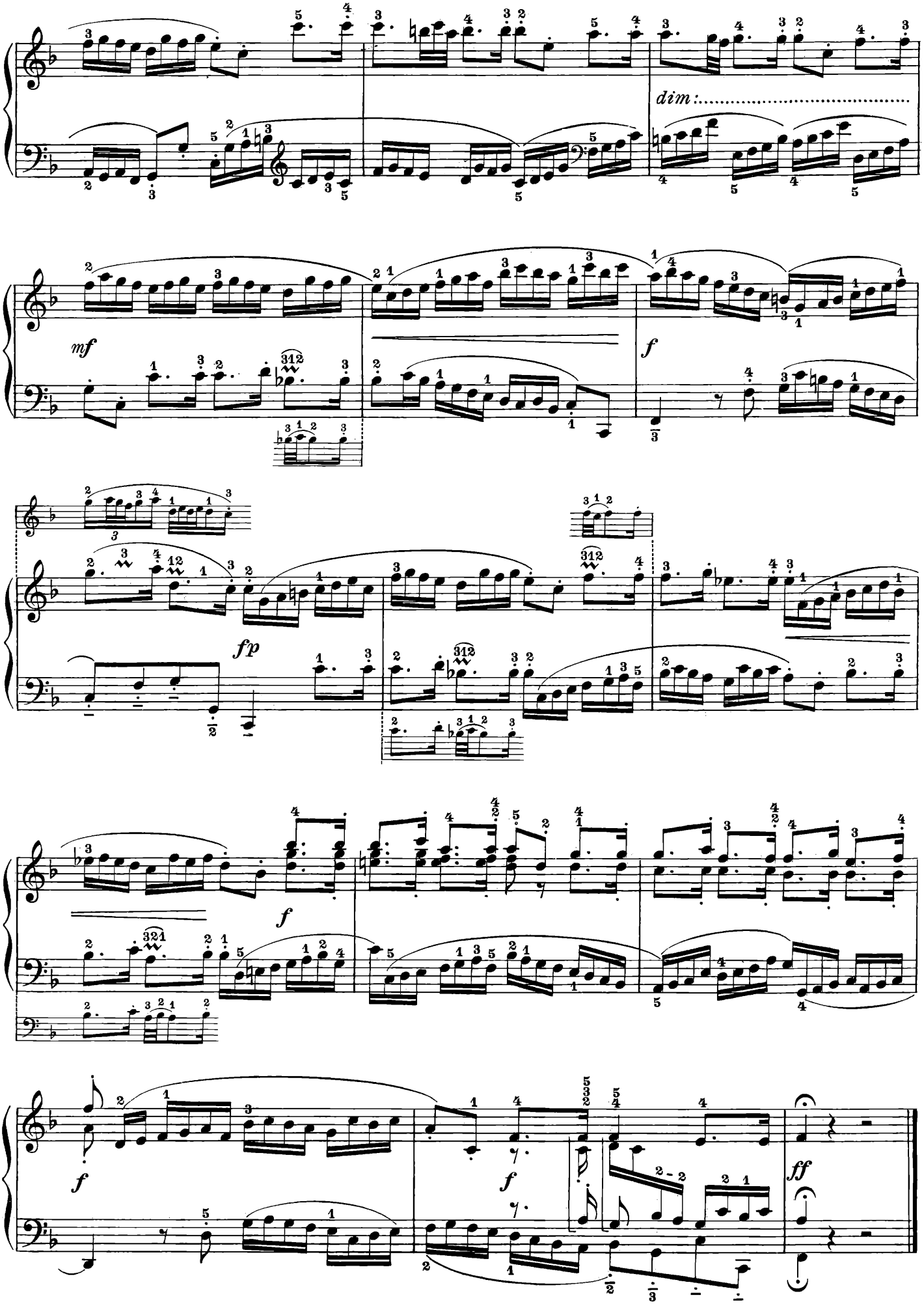
m) Questa Progressione nelle prime tre battute è eguale alla precedente (batt. 60-63), ma ha le parti *rivoltate.*

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
p
f
p
molto legato
p
poco legato
p cresc:
molto legato


mf
f sempre
f
p
cresc.
poco rall:..... a tempo
f energico
Ripresa della melodia iniziale
Canone all'ottava


dim:
mf
f
fp
f
f
f
f
ff