

Johann Sebastian Bach (1685 - 1750)

SUITES INGLESI

PER PIANOFORTE

(Bruno Mugellini)



SUITES ANGLAISES
POUR PIANO

ENGLISH SUITES
FOR PIANO

ENGLISCHE SUITEN
FÜR KLAVIER

SUITE I.

PRELUDIO

(4*)

PRELUDE

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

Stile imitativo
Nello specifico: canone all'ottava

1.

Parte solo una voce: texture omofonica

Ripetizione del tema all'ottava bassa

Struttura polifonica a 2 voci

dim:.....

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

a) Controsoggetto (Parte che accompagna il tema).

b) Parte che accompagna il controsoggetto.

c) Nuovo controsoggetto.

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

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



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

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

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

b) Partie qui accompagne le Contre-sujet.

c) Nouveau Contre-sujet.

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

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



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

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

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

b) A part accompanying the Counter-subject.

c) A new Counter-subject.

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



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

First system of a musical score in G major, 4/4 time. The treble clef staff features a melodic line with eighth-note triplets and sixteenth-note runs, marked *mf*. The bass clef staff provides a harmonic accompaniment with eighth-note patterns. Fingering numbers (1-5) are indicated throughout.

Second system of the musical score. The treble clef staff continues the melodic development with more complex rhythmic patterns, marked *f*. The bass clef staff features a more active accompaniment with sixteenth-note runs, marked *fp*. Fingering numbers are present.

Third system of the musical score. A red oval highlights a specific passage in the treble clef staff where the texture changes. The marking *f* is present. Below the system, a red annotation reads: "Scrittura polifonica NON rigorosa: passa a 4 voci".

Fourth system of the musical score. The treble clef staff shows a continuation of the melodic line with various ornaments and fingering. The bass clef staff has a steady accompaniment. A red annotation below the system reads: "Texture di pseudo-polifonia o latente scrittura quasi accordale".

poco legato

f *p* *e)*

molto legato

mf p

poco legato

quasi stacc.

p

cresc. a poco a poco.....

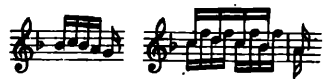
f

f *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:

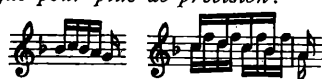


f) Qui facilmente c'è un errore di copiatura. Nei manoscritti si legge:



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

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

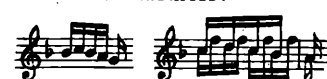


f) Il est possible qu'il y ait ici une erreur de transcription. Dans les manuscrits on lit:



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

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



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

find:  My opinion is the

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

leggermente poco legato

fp

cresc.

molto legato

fp

cresc.

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

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



l) Frammento del Tema per moto contrario.

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

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



l) Fragment du Thème par mouvement contraire,

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

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



l) A fragment of the Theme by contrary motion.

The musical score consists of four systems of staves. The first system includes a treble and bass staff with complex melodic lines and fingerings. A dynamic marking *f* is present. The second system continues the melodic development with a *cresc.* marking. The third system features a *molto legato* instruction and a *f* dynamic. The fourth system concludes with a *cresc.* marking and a final melodic flourish. Throughout the piece, various fingerings and articulations are specified to guide the performer.

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

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

The musical score consists of five systems of staves. The first system has two staves with complex fingerings (4, 3, 4, 4, 4, 5, 5, 4, 1, 2) and dynamics *mf* and *f sempre*. The second system also has two staves with fingerings (2, 1, 3, 2, 1, 3, 2, 1, 4, 2, 1, 3, 2, 1, 3, 2, 4) and dynamics *f* and *p*. The third system has two staves with fingerings (2, 1, 4, 1, 2, 1, 2, 3, 4, 1, 2, 1, 2, 4, 3, 1, 3, 2, 3, 1, 2) and a *cresc.* marking. The fourth system has two staves with fingerings (3, 1, 4, 2, 2, 1, 3, 4, 1, 2, 5, 4, 3, 2, 3, 1, 2) and a *poco rall:..... a tempo* marking. The fifth system has two staves with fingerings (3, 1, 2, 4, 2, 1, 3, 2, 3, 1, 2, 4, 3, 1, 2, 4) and a *f energico* marking. A red text annotation 'Ripresa della melodia iniziale Canone all'ottava' is placed between the fourth and fifth systems. The score includes various musical notations such as slurs, ties, and dynamic markings.

This page of musical notation consists of five systems of staves, each containing a treble and bass staff. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation is highly technical, featuring numerous triplets, sixteenth-note runs, and complex fingerings indicated by numbers 1-5. Dynamics include *mf*, *f*, *fp*, *dim*, and *ff*. The piece concludes with a double bar line and a final *ff* dynamic marking.

System 1: Treble staff begins with a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics: *mf* to *f*.
System 2: Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics: *f*.
System 3: Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics: *fp*.
System 4: Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics: *f*.
System 5: Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics: *ff*.