

SUITE I (4*)

Prelude

СЮИТА I (4*)

Прелюдия

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

1.

a)

b)

c)

d)

dim.

(*) 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:

(*) Номер, стоящий в скобках — это номер сюиты, изначально данный Бахом.

а) Контртема (голос, сопровождающий тему).

б) Голос, сопровождающий контртему.

с) Новая контратема

с) Новая контрема.
д) Помните о том, что

а) Помните о том, что длительность точки у Баха условна. Этот пассаж и ему подобные исполняются следующим образом:

A musical staff begins with a treble clef, followed by a B-flat key signature (two flats). The first measure contains a dotted half note followed by a beam connecting a eighth note and a sixteenth note. The second measure begins with a B-flat note.

A musical staff in treble clef. The first note is a B-flat (Bb). A sharp sign is placed above the staff, indicating that the B note should be played as a C. A grace note is shown above the staff, connected by a curved line to the main note.

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.

e) Я уверен, что этот эпизод носит вполне независимый характер, он не исходит из темы. Я лишь хочу ради точности показать его схожесть со следующими фрагментами темы:

f) Возможно, при переписи нот вкрадась ошибка. В рукописи мы видим:

По моему мнению, вместо ноты соль, отмеченной крестиком, должна стоять ми; это подтверждается повторением этого фрагмента в 57-м такте данной пьесы.

3
5 5
4 2
3 2
3 4
3 3

p

cresc.

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

5
4 2 3
5
3
4
4 5
4 2

f

1 2 1
1
1
1
1
5

3
1 3
4
4
3 5
4 5
poco legato
4

f
p

3
1 2
1 2
1
3
2
1
3
1
3

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

mf p

2 3
1
4
1

5
3
3 1
4
5

mf

2
4
3 2
4
2
4
2
5

g) The third Counter-Subject.

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 the 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:

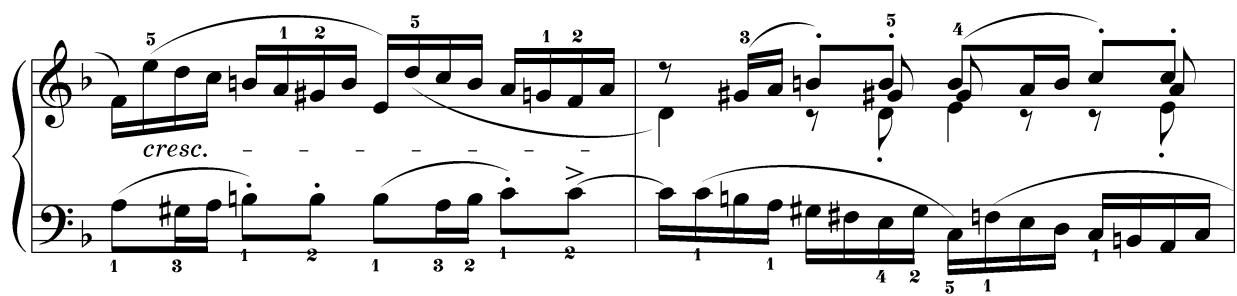
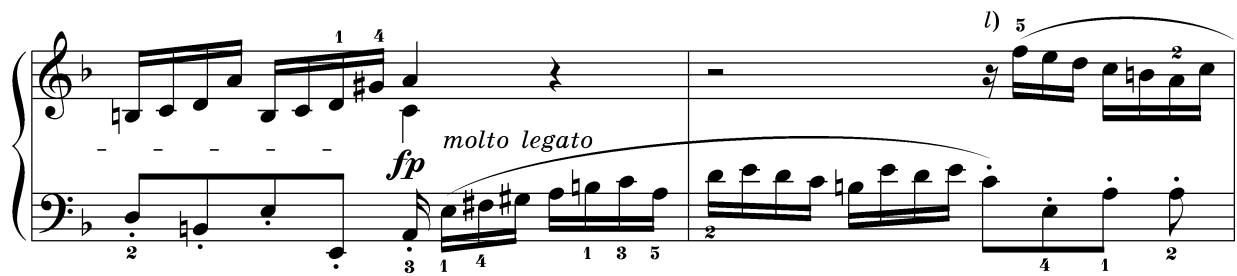
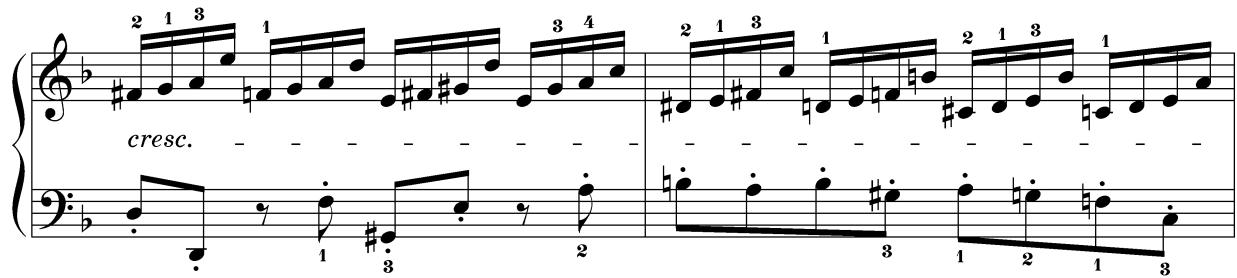


g) Третья контртема.

h) Кое-где я добавил украшения, которых нет в рукописи, поскольку, по моему мнению, они отсутствуют там по забывчивости либо по небрежению — как в данном случае. Знаки украшений, добавленные мной, заключены в скобки. Не следует придавать слишком большого значения тому, что в рукописи отсутствуют украшения, поскольку есть неопровергимые доказательства, что рукописи содержат и ошибки, и пропуски, а также по той причине, что в конце всякого значительного периода, как правило, исполнялась каденция, изобилующая украшениями в большей или меньшей степени.

i) Этот пассаж исходит из голоса, сопровождающего контртему. 3-й такт:





l) A fragment of the Theme by contrary motion.

l) Фрагмент темы в противоположном движении.

Sheet music for piano, page 10, featuring five staves of musical notation. The music is in common time (indicated by '4'). The notation includes various dynamics (e.g., *cresc.*, *fp*, *molto legato*, *f*, *cresc.*, *dim. a poco a poco*) and fingerings (e.g., 1, 2, 3, 4, 5, 1-5, 2-4, 3-5, 1-3-5, 2-3-5, 1-2-3, 1-3-4, 2-3-4, 1-2-3-4, 1-3-4-5, 2-3-4-5, 1-2-3-4-5). The music consists of five staves of musical notation, with the top staff being the treble clef and the bottom staff being the bass clef. The notation includes various dynamics (e.g., *cresc.*, *fp*, *molto legato*, *f*, *cresc.*, *dim. a poco a poco*) and fingerings (e.g., 1, 2, 3, 4, 5, 1-5, 2-4, 3-5, 1-3-5, 2-3-5, 1-2-3, 1-3-4, 2-3-4, 1-2-3-4, 1-3-4-5, 2-3-4-5, 1-2-3-4-5). The music consists of five staves of musical notation, with the top staff being the treble clef and the bottom staff being the bass clef.

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

м) Эта последовательность в первых трех тактах аналогична предшествующей (в тактах 60–63), но голоса даны в инверсии.

The image displays five staves of musical notation for piano, arranged vertically. The notation is in common time and includes the following elements:

- Staff 1:** Features a treble clef, a key signature of one flat, and a bass clef. The first measure shows a 2 over a 4. The second measure shows a 3 over a 4. The third measure shows a 4 over a 5. The fourth measure shows a 4 over a 5. Fingerings 1, 2, 3, and 4 are indicated above the notes. The bass clef staff shows a 5 over a 1, a 1 over a 2, a 3 over a 2, and a 1 over a 3. The dynamic *p* is used.
- Staff 2:** Shows a treble clef, a key signature of one flat, and a bass clef. The first measure shows a 4 over a 5. The second measure shows a 4 over a 3. The third measure shows a 3 over a 2. The dynamic *f* is used. The bass clef staff shows a 5 over a 1, a 2 over a 3, a 1 over a 3, and a 5 over a 2. The dynamic *p* is used.
- Staff 3:** Shows a treble clef, a key signature of one flat, and a bass clef. The first measure shows a 1 over a 2. The second measure shows a 1 over a 2. The third measure shows a 1 over a 2. The bass clef staff shows a 5 over a 1, a 1 over a 2, a 3 over a 2, and a 1 over a 3. The dynamic *p* is used.
- Staff 4:** Shows a treble clef, a key signature of one flat, and a bass clef. The first measure shows a 1 over a 2. The second measure shows a 1 over a 2. The third measure shows a 1 over a 2. The bass clef staff shows a 5 over a 1, a 2 over a 3, a 1 over a 3, and a 2 over a 3. The dynamic *p* is used.
- Staff 5:** Shows a treble clef, a key signature of one flat, and a bass clef. The first measure shows a 1 over a 4 over a 5. The second measure shows a 1 over a 2 over a 5. The third measure shows a 3 over a 2 over a 5. The fourth measure shows a 1 over a 3 over a 2 over a 5. The fifth measure shows a 1 over a 2 over a 3 over a 4 over a 5. The bass clef staff shows a 4 over a 2 over a 1 over a 3, a 2 over a 1 over a 3, a 1 over a 2 over a 3, and a 1 over a 3 over a 4 over a 5. The dynamic *p* is used.
- Staff 6:** Shows a treble clef, a key signature of one flat, and a bass clef. The first measure shows a 2 over a 1. The second measure shows a 4 over a 1. The third measure shows a 3 over a 2. The fourth measure shows a 1 over a 3. The fifth measure shows a 1 over a 2. The bass clef staff shows a 4 over a 5, a 2 over a 5, a 1 over a 2, and a 1 over a 3. The dynamic *p* is used.
- Staff 7:** Shows a treble clef, a key signature of one flat, and a bass clef. The first measure shows a 2 over a 1. The second measure shows a 4 over a 1. The third measure shows a 3 over a 2. The fourth measure shows a 1 over a 3. The fifth measure shows a 1 over a 2. The bass clef staff shows a 4 over a 5, a 2 over a 5, a 1 over a 2, and a 1 over a 3. The dynamic *poco legato* is used.

p cresc.

molto legato

mf

f sempre

f

cresc.

(3)

poco rall. - - - a tempo

f energico

2 3 1 2

231 2 3 1 2

f 5

3 1 2 4

3 1 2 4

3 2 5 4

5 2 1 3 3 5

dim. 4 5 3 2 8

mf 4 5 3 2 8 312 3 3 1 2 3

2 1 3 3 1 4 3 1 1

f

2 3 4 12 1 3 2 3 1 2 3 1 3 5

fp

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

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

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

ff

Allemande | Аллеманда

Allegro moderato $\text{♩} = 72$

1. **Staff 1:** Dynamic **f**, tempo $\text{♩} = 72$. The first measure shows a trill with 5 notes (5-4-5-4-5). The second measure shows a trill with 4 notes (4-3-4-3-4). The third measure shows a trill with 3 notes (3-2-3-2-3). The fourth measure shows a trill with 2 notes (2-1-2-1-2). The fifth measure shows a trill with 1 note (1).

2. **Staff 2:** The first measure shows a trill with 5 notes (5-4-5-4-5). The second measure shows a trill with 4 notes (4-3-4-3-4). The third measure shows a trill with 3 notes (3-2-3-2-3). The fourth measure shows a trill with 2 notes (2-1-2-1-2). The fifth measure shows a trill with 1 note (1).

3. **Staff 3:** The first measure shows a trill with 5 notes (5-4-5-4-5). The second measure shows a trill with 4 notes (4-3-4-3-4). The third measure shows a trill with 3 notes (3-2-3-2-3). The fourth measure shows a trill with 2 notes (2-1-2-1-2). The fifth measure shows a trill with 1 note (1).

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

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.

a) Данный случай идентичен тому, что мы видим в 7-м такте Прелюдии (см. ремарку d.).

b) Я предложил эту трель с триолями для того, чтобы установить аналогию с предшествующей. Возможно, легче будет исполнить, сократив ее до 8 нот:



и в этом случае все последующие трели нужно исполнить в такой же манере; однако, предпочтительно исполнить трель триолями.

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:

c) Я дал короткой трели такую интерпретацию, чтобы избежать двух квинт, образующихся с басом, которые были бы слышны, если бы трель исполнялась обычным образом:

d) Чтобы добиться идеального *legato* и избежать повторов второго и первого пальца в левой руке, я советую играть этот пассаж следующим образом:

4 3
5 4 5
12 1 2 3
1 2 3 12
3

mf p

4 5
1 2 3 1 23
1 2 3 1 2 3
3

mf p *cresc.*

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

p *mf* *con espressione*

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

cresc. *f*

Courante | Куранта

Allegro ma non troppo mosso $\text{♩} = 80$

p *semplice* *marcato*

mf *espress.*

p

p *marcato*

25

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