



JOHANN
SEBASTIAN BACH

ENGLISH SUITES

EDITED BY BRUNO MUGELLINI

ИОГАНН
СЕБАСТЬЯН БАХ
**АНГЛИЙСКИЕ
СЮИТЫ**



ПОД РЕДАКЦИЕЙ БРУНО МУДЖЕЛЛИНИ

- Б 30** **Bach J. S. English Suites : sheet music / J. S. Bach ; B. Mugellini (editor).** — 2nd edition, stereotyped. — Saint Petersburg : Lan : The Planet of Music, 2023. — 108 p. — Text : direct.

The English suites were written by J. S. Bach in 1714–1720 and are a part of the "golden repertoire" of clavier music. B. Mugellini (1871–1912), an Italian pianist, teacher and composer, devoted many years to the legacy of the German composer: under his editorship, Bach's most performed clavier works were published, including four English suites out of six presented in this collection.

The collection is addressed to pianists of various levels of professional training, starting with the middle and senior classes of children's music schools and children's schools of arts.

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- Б 30** **Бах И. С. Английские сюиты : ноты / И. С. Бах ; Б. Муджеллини (редактор).** — 2-е изд., стер. — Санкт-Петербург : Лань : Планета музыки, 2023. — 108 с. — Текст : непосредственный.

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Английские сюиты были созданы И. С. Бахом в период 1714–1720 годов и входят в "золотой фонд" клавирной музыки. Б. Муджеллини (1871–1912), итальянский пианист, педагог и композитор, посвятил многие годы наследию немецкого композитора: под его редакцией изданы самые играемые клавирные сочинения Баха, в том числе представленные в настоящем сборнике четыре Английские сюиты из шести.

Сборник адресован пианистам различного уровня профессиональной подготовки, начиная со средних и старших классов ДМШ и ДШИ.

Обложка
А. Ю. ЛАПШИН

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SUITE I
(4*)

Prelude

СЮИТА I
(4*)

Прелюдия

1. *Allegro moderato* ♩ = 100
molto legato

(* 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.

a) Контртема (голос, сопровождающий тему).

b) Голос, сопровождающий контртему.

c) Новая контртема.

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



System 1: Treble clef, *mf*. Right hand: eighth-note triplet runs with fingerings 2, 3, 2, 1, 1, 3, 1, 3. Left hand: quarter notes with fingerings 1, 3, 2, 3, 1. Includes a small inset for the left hand with fingerings 3, 1, 2, 3.

System 2: Treble clef, *f*. Right hand: eighth-note triplet runs with fingerings 1, 4, 3, 3, 1, 1, 1, 2, 3, 4, 1, 1, 3. Left hand: quarter notes with fingerings 3, 4, 3, 1, 2, 3. Includes a small inset for the left hand with fingerings 3, 1, 2, 3.

System 3: Treble clef, *fp*. Right hand: eighth-note triplet runs with fingerings 3, 3, 1, 2, 4, 3, 4, 3, 1, 1. Left hand: quarter notes with fingerings 2, 3, 1, 2, 3, 2, 5, 1, 3, 5, 2, 3. Includes a small inset for the left hand with fingerings 3, 1, 2, 4.

System 4: Treble clef, *f*. Right hand: eighth-note triplet runs with fingerings 3, 2, 1, 4, 4, 2, 1, 2, 4, 4, 2, 1, 2, 4. Left hand: quarter notes with fingerings 2, 3, 2, 1, 2, 1, 5, 1, 2, 4, 5, 1, 3, 5, 2, 1. Includes a small inset for the left hand with fingerings 3, 2, 1, 2.

System 5: Treble clef, *f*. Right hand: eighth-note triplet runs with fingerings 3, 4, 4, 3, 4, 5, 2, 1, 3, 3, 3, 3, 3, 3, 3, 3. Left hand: quarter notes with fingerings 5, 4, 4, 5, 1. Includes a small inset for the left hand with fingerings 5, 1.

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 вкралась 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.

System 1: Treble clef, piano (*p*), crescendo (*cresc.*). Fingerings: 3, 5, 5, 4, 4, 2, 3, 4, 2, 3, 4, 3, 3.

System 2: Treble clef, forte (*f*). Fingerings: 5, 4, 2, 3, 5, 3, 4, 4, 5, 4, 2, 4, 2.

System 3: Treble clef, piano (*p*), forte (*f*), poco legato. Fingerings: 3, 1, 3, 4, 5, 4, 3, 4, 5, 4.

System 4: Treble clef, mezzo-forte piano (*mf p*). Fingerings: 5, 3, 1, 2, 1, 2, 1, 2, 4, 2, 1, 2, 2, 3, 3, 3.

System 5: Treble clef, mezzo-forte (*mf*). Fingerings: 5, 3, 3, 1, 4, 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 неопровержимые 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:

First system of the musical score. The right hand features a melodic line with eighth-note patterns and slurs, including a first fingering (1) and a triplet (2 1 3). The left hand provides a bass line with dotted rhythms and slurs, including a second fingering (2).

Second system of the musical score. The right hand continues with eighth-note patterns, marked with a *cresc.* dynamic. It includes multiple slurs and fingerings (2 1 3, 1, 3 4, 2 1 3, 2 1 3, 1). The left hand has a bass line with slurs and fingerings (1, 3, 2, 3, 1, 2, 1, 3).

Third system of the musical score. The right hand has a melodic line with a slur and a first fingering (1). The left hand features a *fp* dynamic marking and a *molto legato* instruction. It includes a slur with a fifth fingering (5) and other fingerings (2, 3, 1, 4, 1, 3, 5, 4, 1, 2).

Fourth system of the musical score. The right hand continues with eighth-note patterns, marked with a *cresc.* dynamic. It includes slurs and fingerings (5, 1 2, 5, 1 2, 3, 5, 4). The left hand has a bass line with slurs and fingerings (1, 3, 1, 2, 1, 3, 2, 1, 2, 1, 1, 4, 2, 5, 1).

Fifth system of the musical score. The right hand features a melodic line with slurs and fingerings (5, 3 2, 4 2, 5, 3, 4 3 2, 1). It includes a *f* dynamic marking and a *quasi stacc.* instruction. The left hand has a bass line with slurs and fingerings (4, 1, 3, 3, 1, 3, 2, 1, 4, 3, 4, 1, 2, 1, 2, 4).

l) A fragment of the Theme by contrary motion.

l) Фрагмент темы в противоположном движении.

The musical score consists of five systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5. The key signature has one flat (B-flat).

- System 1:** Treble staff has chords with fingerings 4, 4/2, 5/4, 5/3. Bass staff has chords with fingerings 4, 5, 3, 2, 1, 5, 2, 5.
- System 2:** Treble staff has a melodic line with slurs and accents, ending with a *molto legato* section. Bass staff has a bass line with slurs. Dynamics include *cresc.* and *fp*.
- System 3:** Treble staff has a melodic line with slurs and accents. Bass staff has a bass line with slurs. Dynamics include *cresc.* and *f*.
- System 4:** Treble staff has a melodic line with slurs and accents. Bass staff has a bass line with slurs. Dynamics include *cresc.*
- System 5:** Treble staff has a melodic line with slurs and accents. Bass staff has a bass line with slurs. Dynamics include *f m)* and *dim. a poco a poco*.

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

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

System 1: Treble clef, bass clef. Treble staff contains eighth-note patterns with fingerings 4-2, 4-3, 1, 3, 4, 4, 5, 4, 5. Bass staff contains eighth-note patterns with fingerings 5, 1, 2, 3, 2, (7/7) 2, 1, 1, 1, 3, 4, 2, 1, 1, 3, 2. Dynamics include *p*.

System 2: Treble clef, bass clef. Treble staff contains eighth-note patterns with fingerings 4, 5, 4, 3, 3 2 4 3 2, 3, 1, 2, 1, 2, 1. Bass staff contains eighth-note patterns with fingerings 5, 1, 2, 3, 2, 1, 3, 5, 2. Dynamics include *f* and *p*. Includes a triplet in the treble staff.

System 3: Treble clef, bass clef. Treble staff contains eighth-note patterns with fingerings 1, 1, 2, 1, 1, 2, 1. Bass staff contains eighth-note patterns with fingerings 3, 5, 1, 2, 1, 3, 1, 2, 3, 1, 2, (1, 3, 4, 2, 1, 2).

System 4: Treble clef, bass clef. Treble staff contains eighth-note patterns with fingerings 1, 4, 5, 1, 2, 4, 5, 3, 2, 1, 3, 1, 2. Bass staff contains eighth-note patterns with fingerings (3) 4, 2, 1, 3, 2, 2, 1, 3, 4.

System 5: Treble clef, bass clef. Treble staff contains eighth-note patterns with fingerings 2, 1, 4, 4, 4, 4, 4, 4, 4. Bass staff contains eighth-note patterns with fingerings 2, 4, 2, 5, 2. Dynamics include *p*, *molto legato*, and *poco legato*. Includes a triplet in the treble staff.