Johann Sebastian Bach

LE QUATTRO SUITE PER LIUTO

edizione
per chitarra
a cura di
MARIO GANGI
CARLO CARFAGNA
GIOVANNI ANTONIONI

BÈRBEN
Edizioni musicali - Ancona, Italia

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PREFAZIONE

La ripubblicazione completa ed organica delle celebri quattro Suite che Johann Sebastian Bach (1685-1750) scrisse per il liuto (strumento che - almeno come esecutore - si dice gli fosse particolarmente ostico) ha riproposto in questa nuova edizione la complessa serie di problemi connessi — come sempre accade in lavori di tal genere — alla necessità di rendere filologicamente accettabile una versione per chitarra che nel contempo consenta la massima resa strumentale e musicale, pur senza inficiare il testo originale.

Basandosi quindi sulla consultazione indiretta dei diversi manoscritti (di Bruxelles e di Lipsia) nelle versioni ad intavolatura ed a notazione moderna, nonché delle altre riedizioni preesistenti,si è cercato di conciliare vuoi la scrittura liutistica con quella chitarristica, vuoi la teoria degli abbellimenti con la pratica esecutiva. Il tutto suffragato da una impostazione eminentemente utilitaristica, tendente a proporre un testo corretto ma completamente eseguibile e quindi accettabile da ogni punto di vista, e che si giovi pure di dovizie nella diteggiatura, elemento questo che — se pur soggettivo — costituisce un utile suggerimento anche interpretativo e rappresenta pur sempre un notevole vantaggio per chiunque voglia arricchirsi di valide letture.

Le quattro Suite sono state in questa edizione presentate non nell'ordine tradizionale, ma secondo quello del catalogo B.W.V., e di esse viene proposto, a pagina 5, un breve prospetto riassuntivo.

Per l'esecutore, infine, che volesse approfondire gli argomenti teorici, si rimanda alla breve bibliografia in calce.

BIBLIOGRAFIA MINIMA

F. NEUMANN - Ornamentation in Baroque and Post-Baroque Music *(Princeton University Press, 1978).*
B. TONAZZI - Liuto, vihuela, chitarra e strumenti similari nelle loro intavolature, con cenni sulle loro letterature *(Bèrben, 1971).*
J.S. BACH - Lautenmusik *(Mitteldeutscher Verlag, Halle).*
J.S. BACH - Opere complete per liuto, versione originale e trascrizione con intavolatura a confronto e revisione di P. Cherici *(Suvini Zerboni, 1980).*

INCIPIT DELLE QUATTRO SUITE

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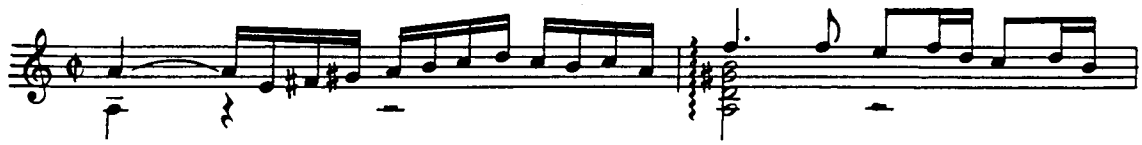

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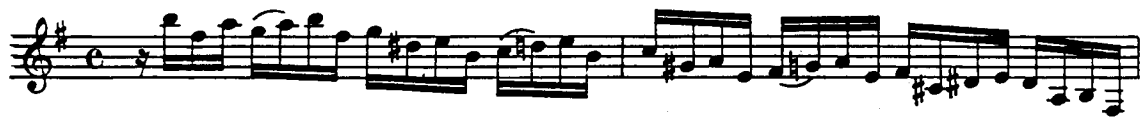

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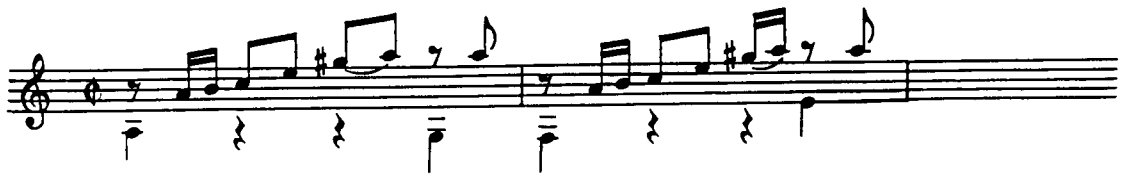

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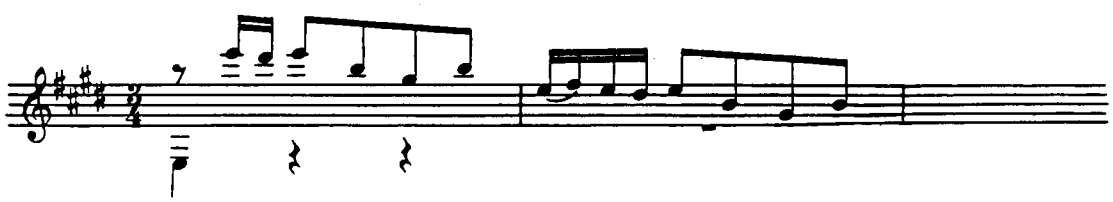


Il numero romano tra parentesi accanto alla numerazione del catalogo B.W.V. si riferisce all'ordine divenuto tradizionale ma senza alcun fondamento vincolante.

PROSPETTO RIASSUNTIVO

SUITE B.W.V. 995 ..... pagina 6

Originale in SOL minore, è stata trasferita in LA minore, per ovvie ragioni di tessitura strumentale. Scritta nel 1729 circa per violoncello solo (B.W.V. 1011), la versione per liuto fu concepita tra il 1725 e il 1730. I tempi sono:
1) PRELUDIO - PRESTO
2) ALLEMANDA
3) CORRENTE
4) SARABANDA
5) GAVOTTA I
6) GAVOTTA II
7) GIGA

SUITE B.W.V. 996 ..... pagina 27

Di questa suite è fonte principale il manoscritto del celebre liutista Krebs, e ben risulta nella tonalità originale di MI minore. Databile attorno al 1722, ne esiste una versione per clavicembalo all'incirca dello stesso periodo. I tempi sono:
1) PRELUDIO
2) ALLEMANDA
3) CORRENTE
4) SARABANDA
5) BOURREE
6) GIGA

SUITE B.W.V. 997 ..... pagina 40

Di difficile datazione, è una « Partita » trasportata dalla tonalità di DO minore a quella di LA minore. In DO minore esiste pure la versione per clavicembalo. I tempi sono:
1) PRELUDIO
2) FUGA
3) SARABANDA
4) GIGA
5) DOUBLE

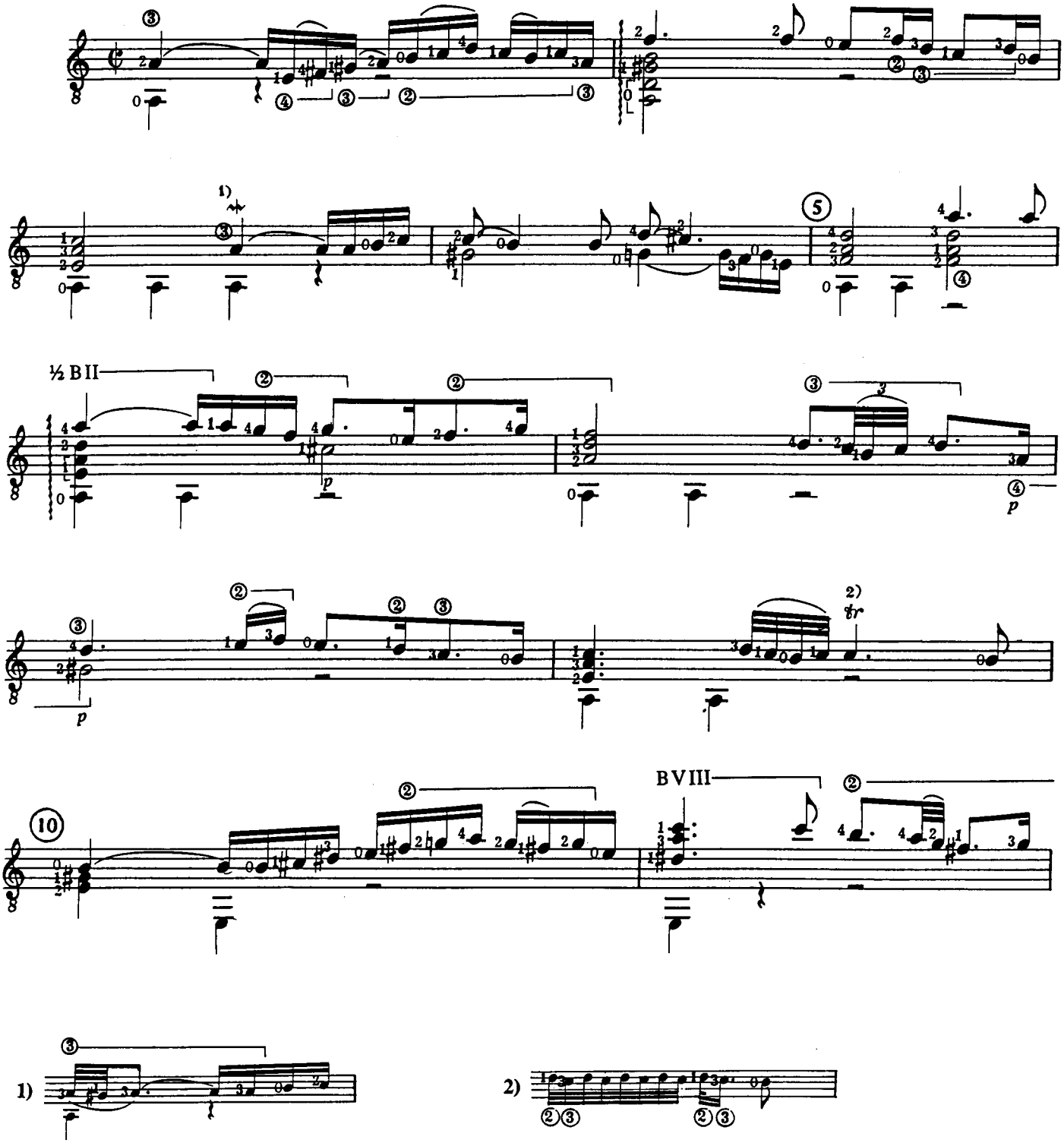
SUITE B.W.V. 1006 A ..... pagina 57

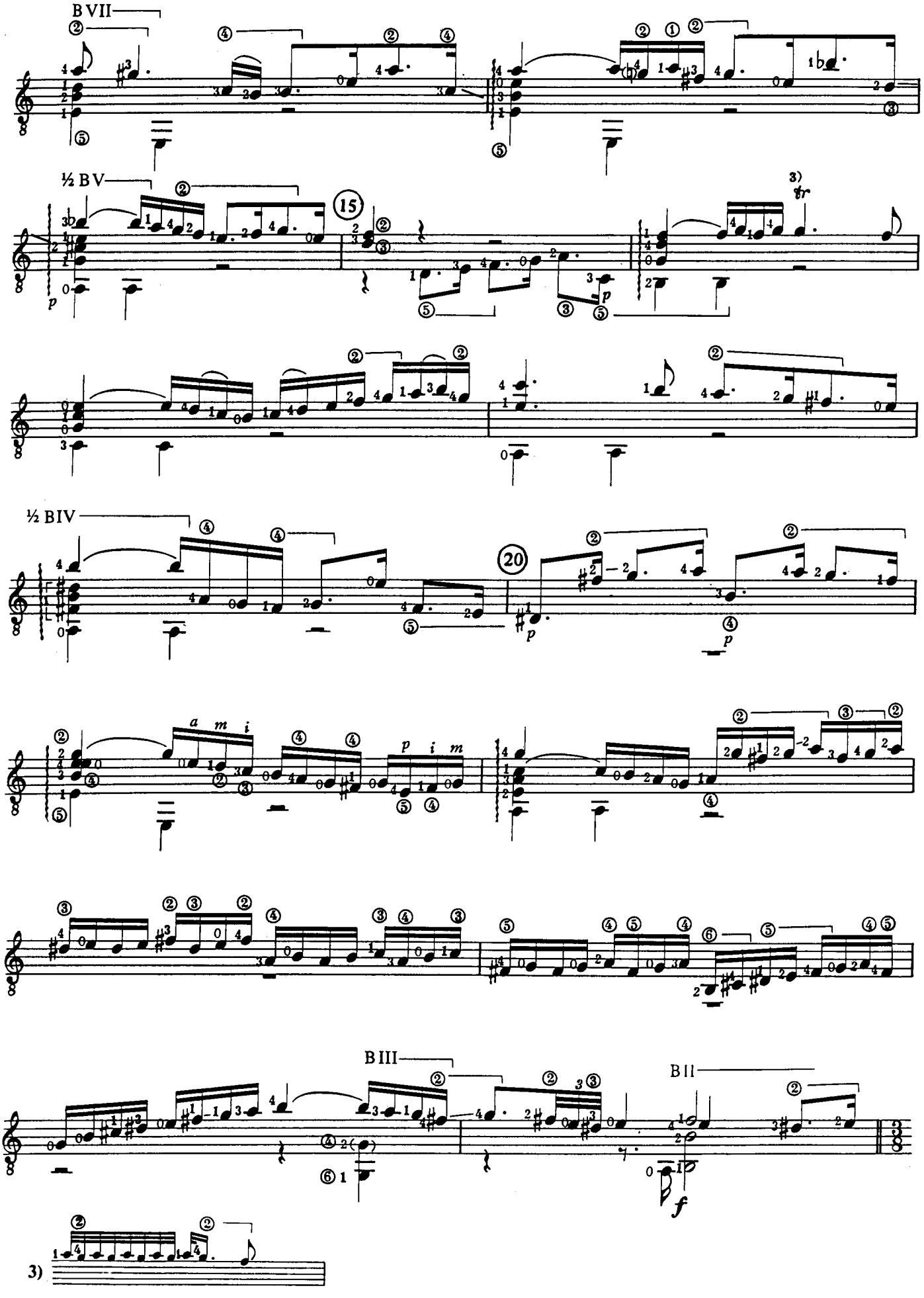
Fu composta attorno al 1720 ed è ricavata da un autografo bachiano. Della stessa esiste una versione per violino (B.W.V. 1006) composta pressappoco nello stesso periodo e nella medesima tonalità di MI maggiore, da cui ovviamente si differenzia per la parte armonica. I tempi sono:
1) PRELUDIO
2) LOURE
3) GAVOTTE EN RONDEAU
4) MINUETTO I
5) MINUETTO II
6) BOURREE
7) GIGA

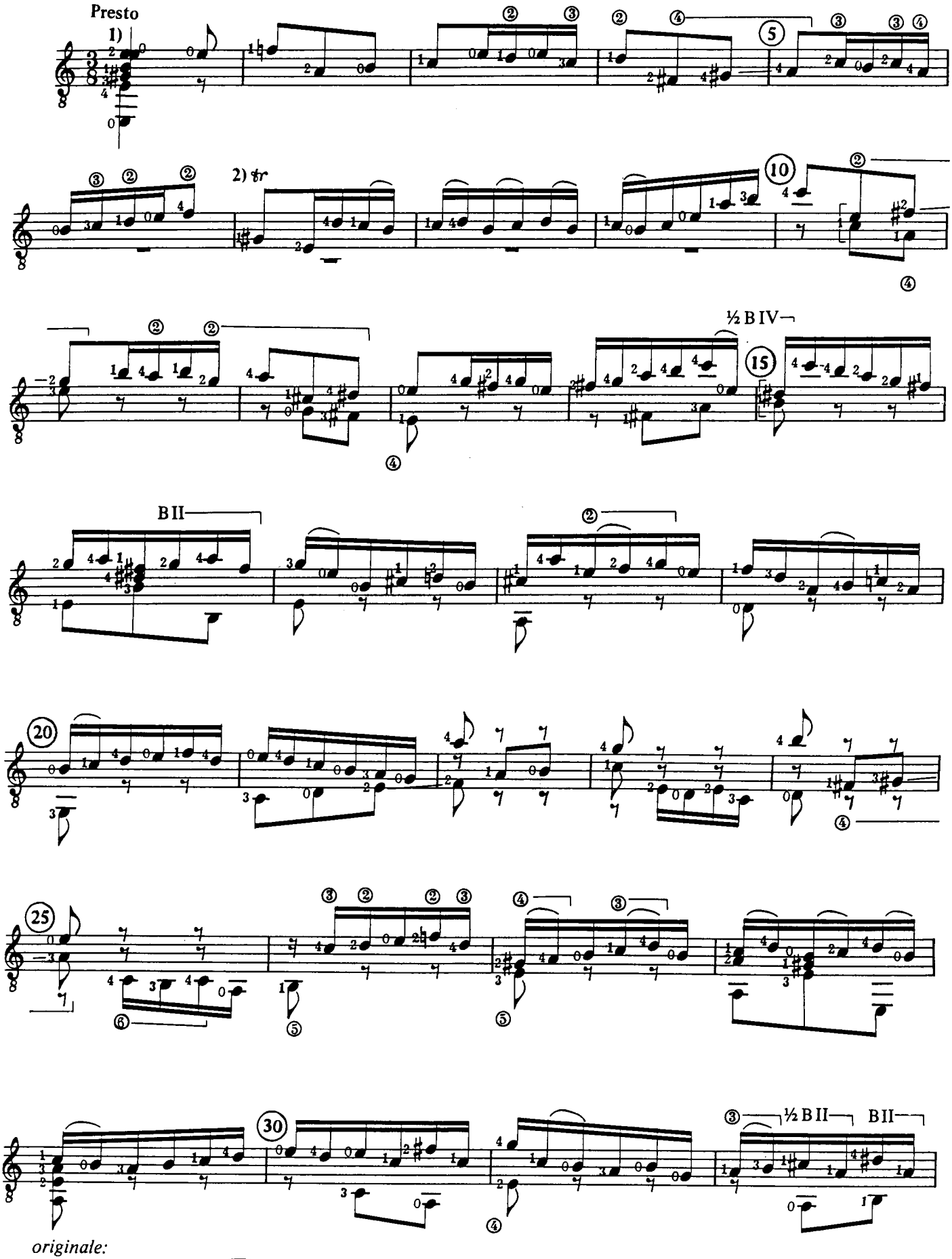
SUITE B.W.V. 995

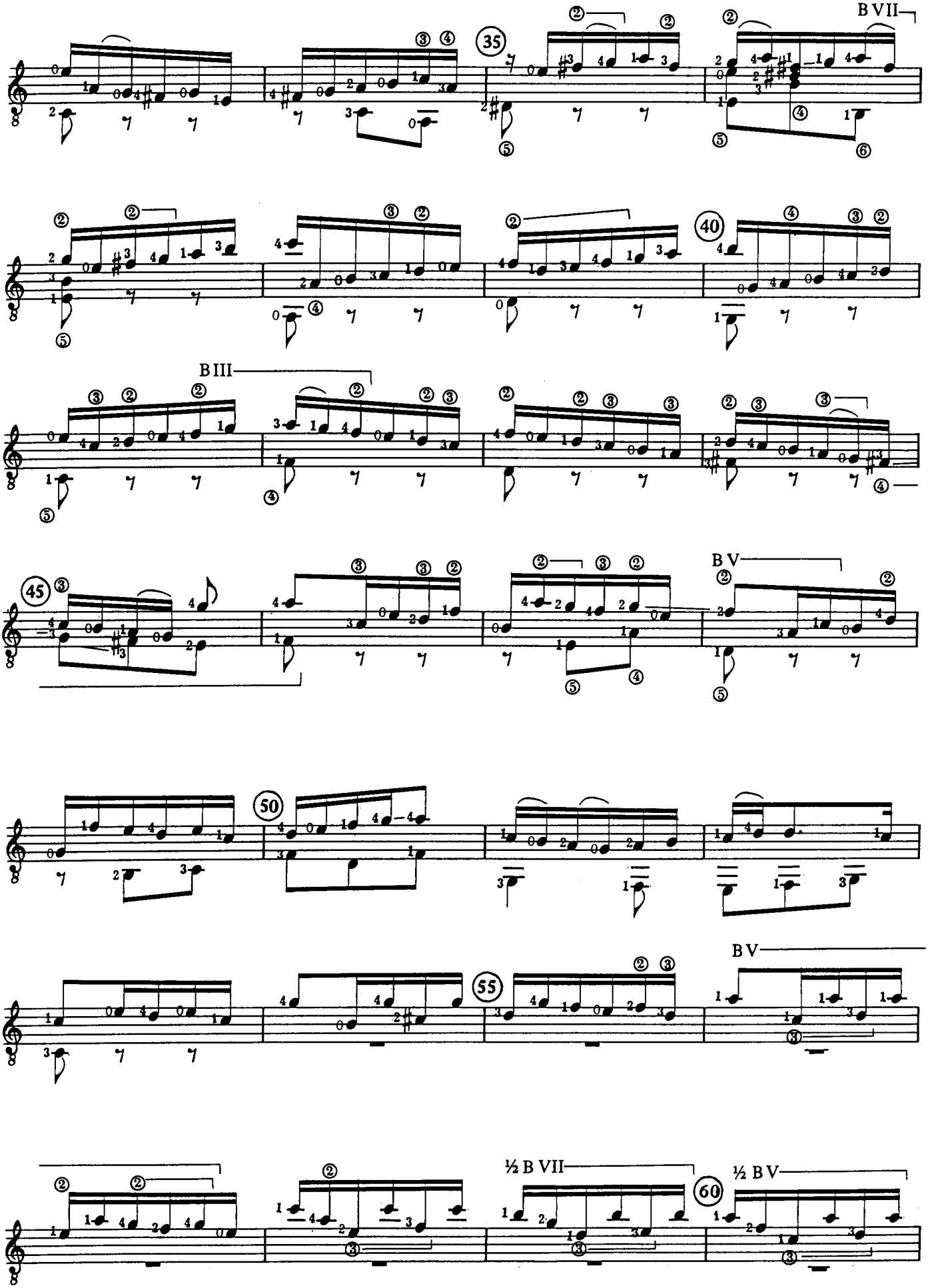
(tonalità originale: SOL minore)

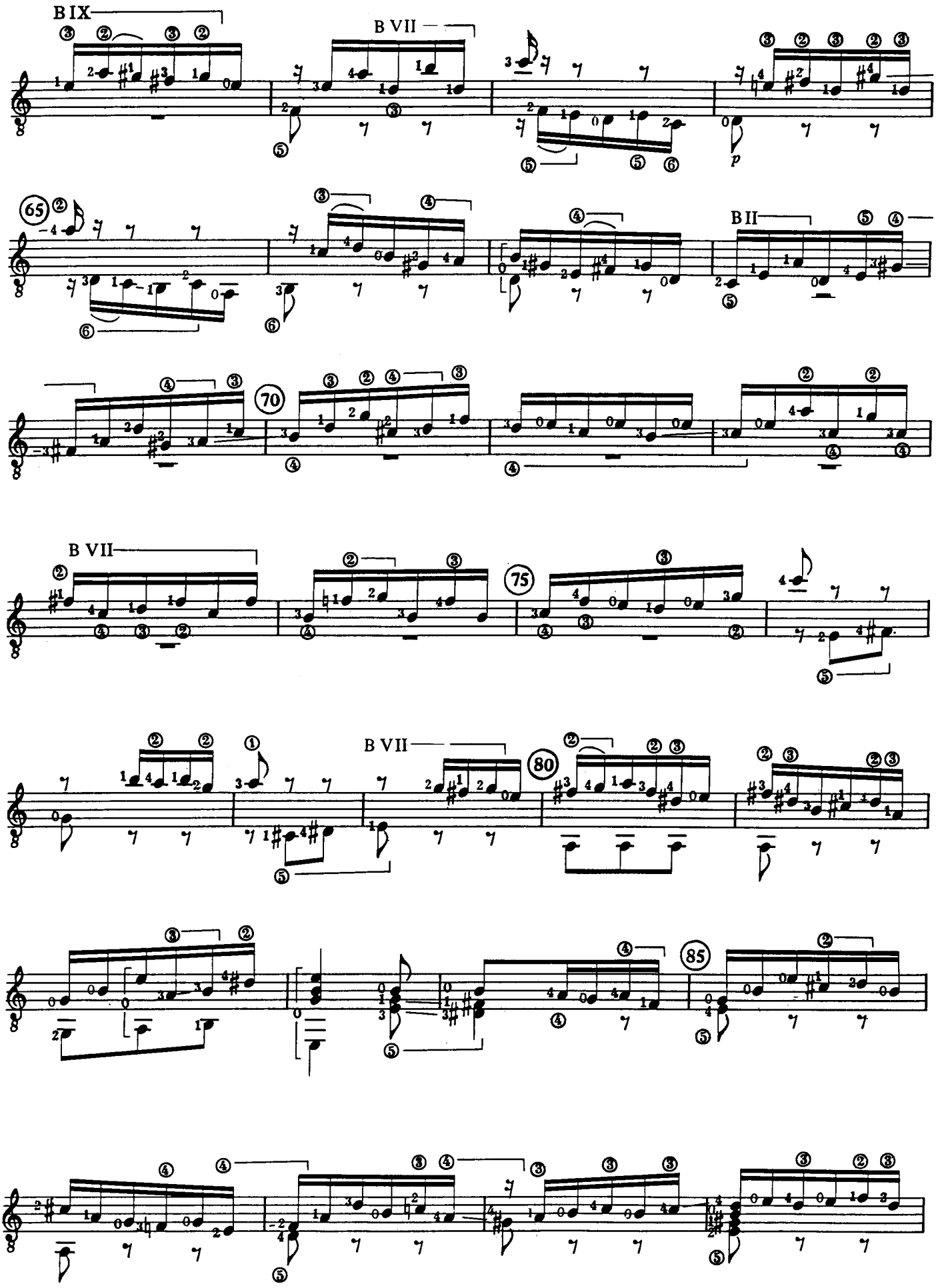
1 - PRELUDIO

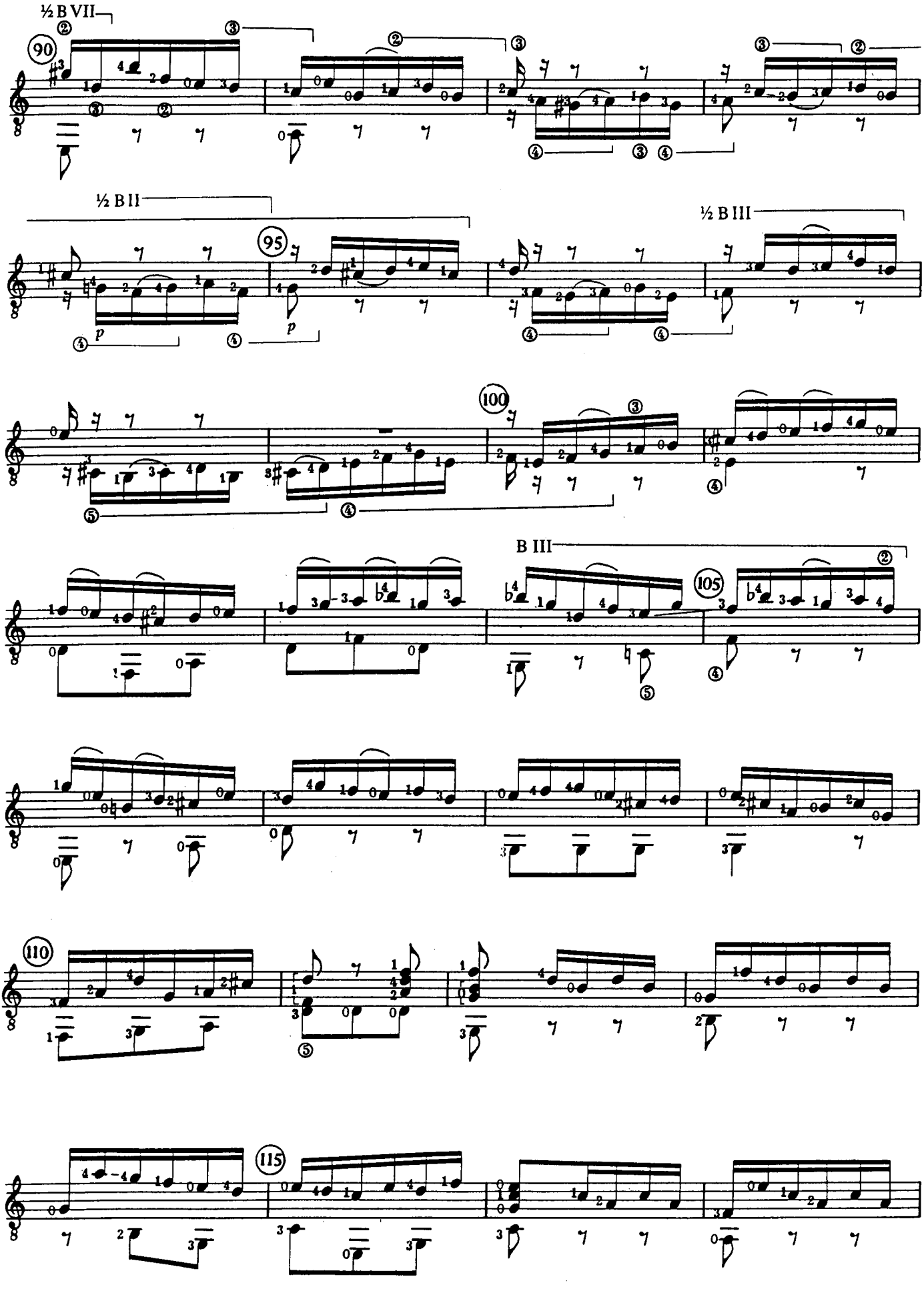


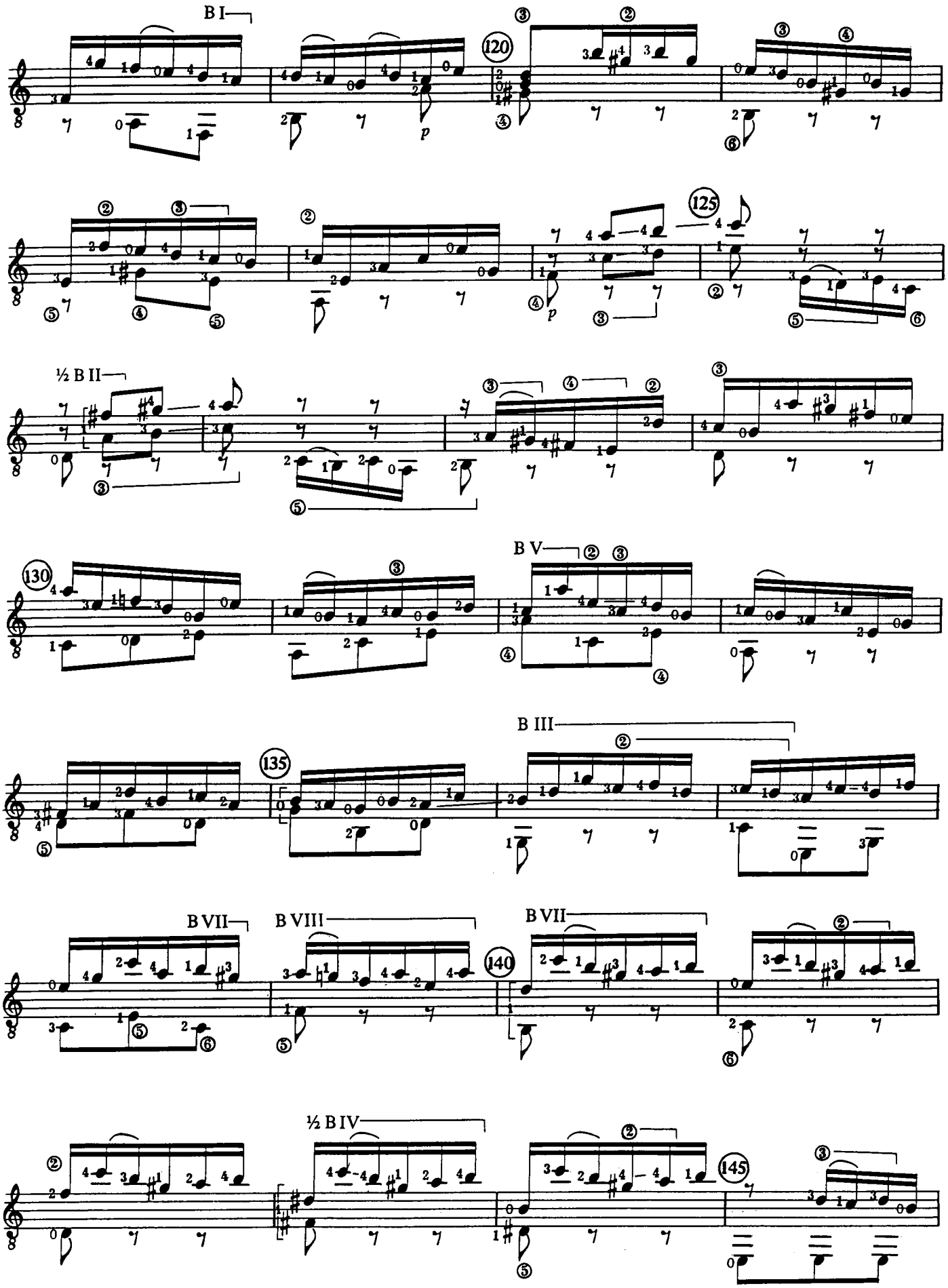

B VII
½ B V
15
3)
tr
p
½ B IV
20
a m i
p i m
B III
B II
f
3)

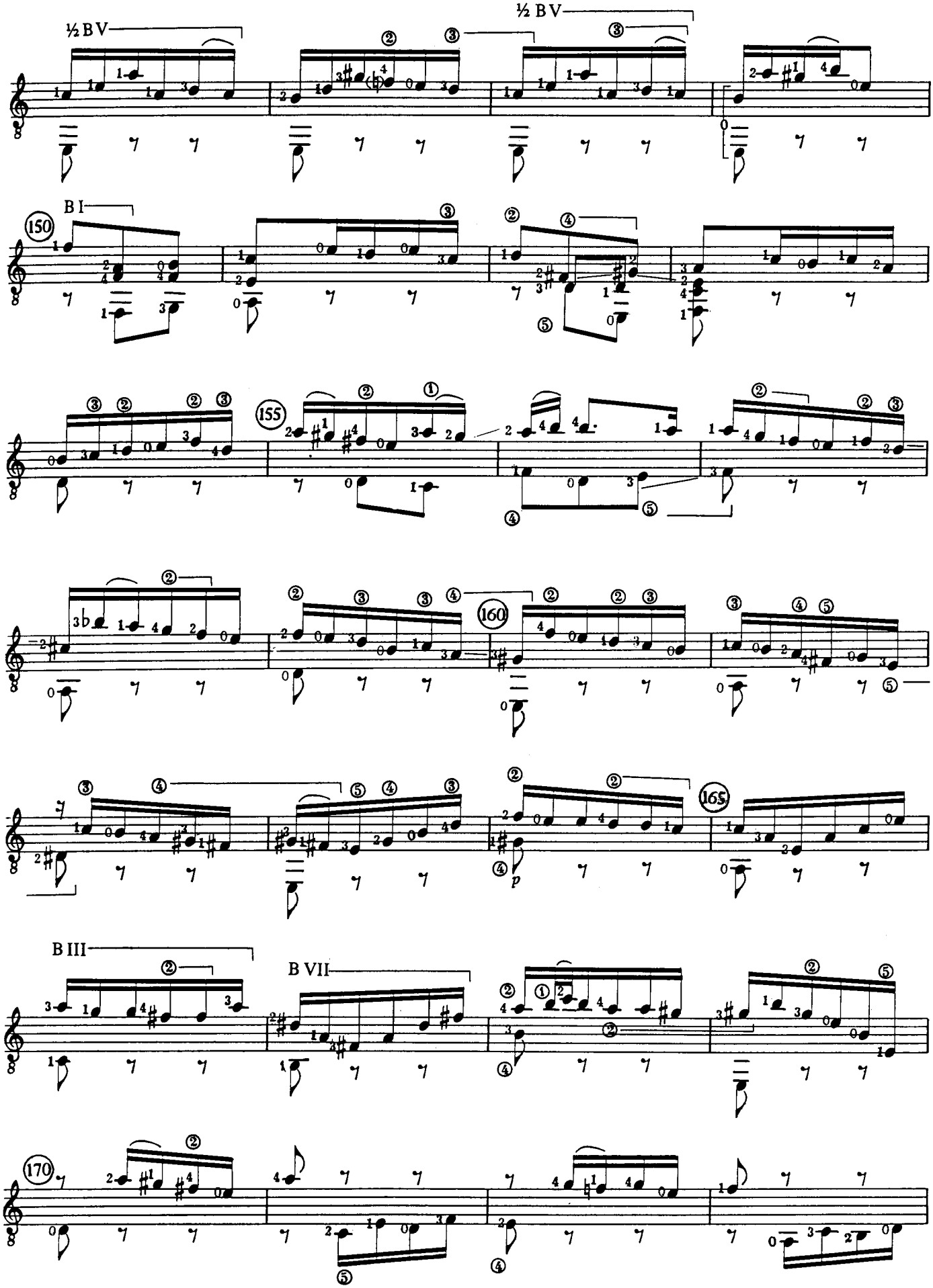

Presto
1)
2) tr
½ B IV
B II
½ B II
B II
originale:
1)
2)
2 1 2 1

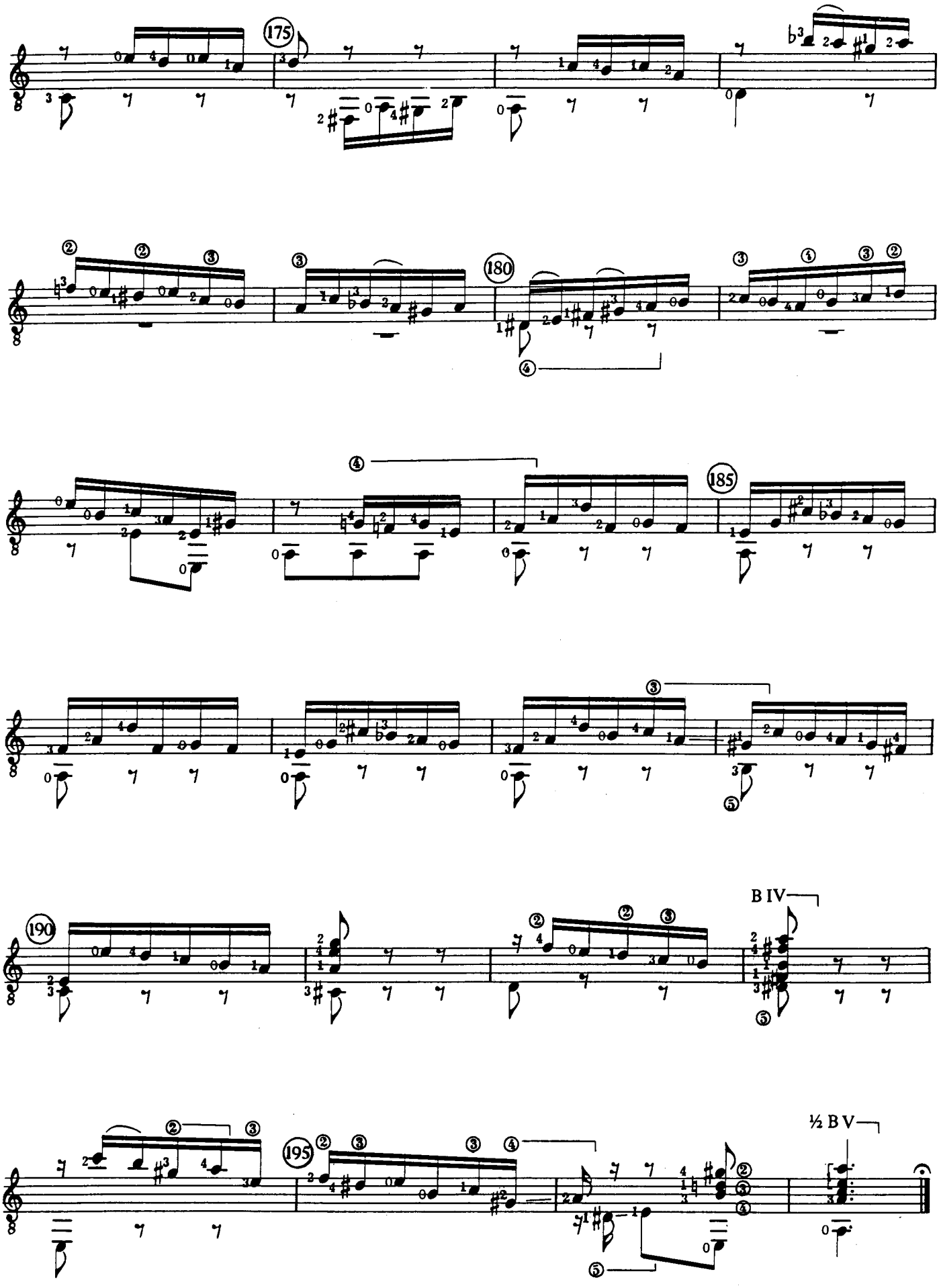

35
B VII
40
B III
45
B V
50
55
B V
½ B VII
60
½ B V


B IX
B VII
65
B II
70
B VII
75
B VII
80
85

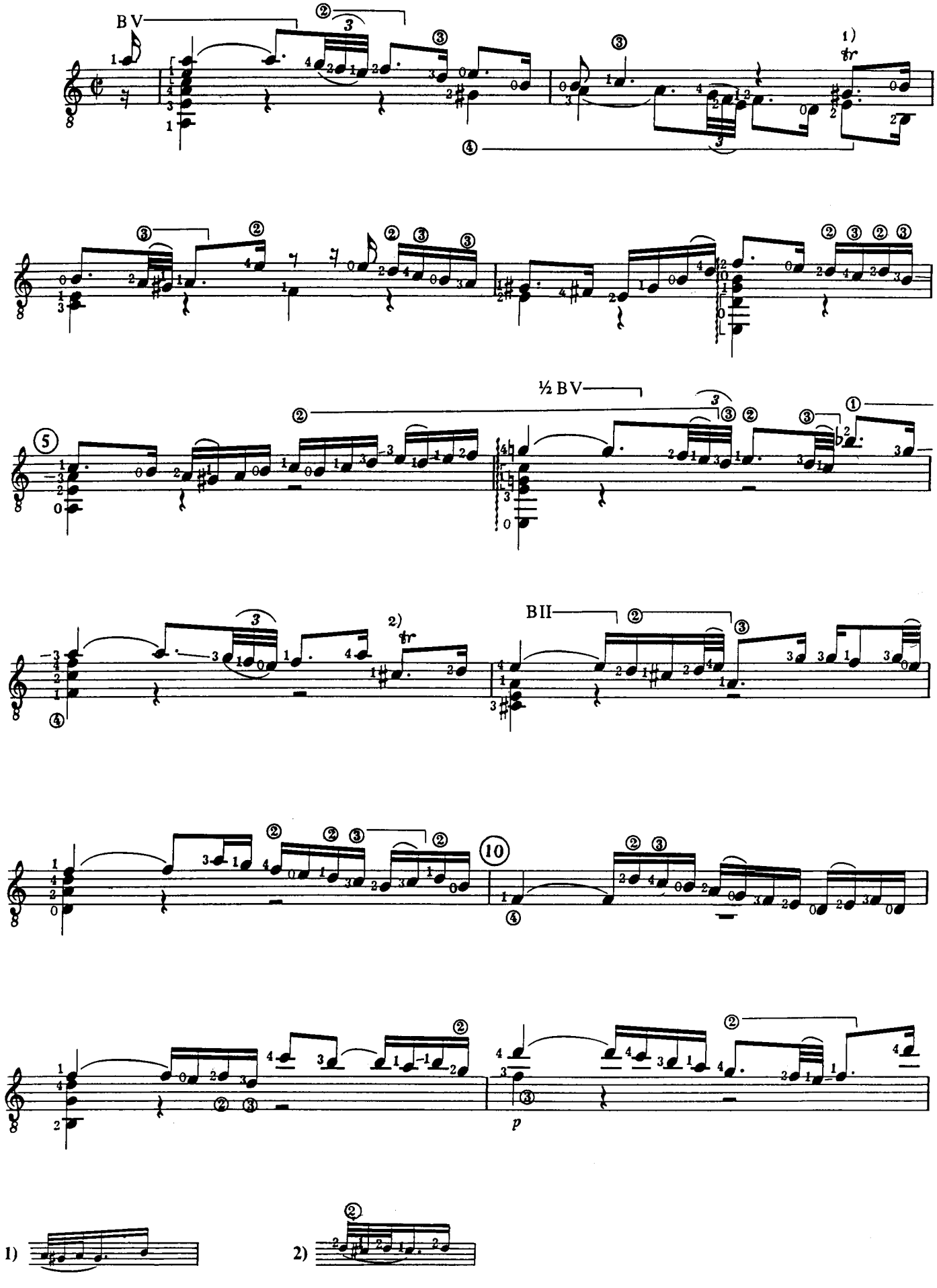

½ B VII
90
½ B II
95
½ B III
100
B III
105
110
115

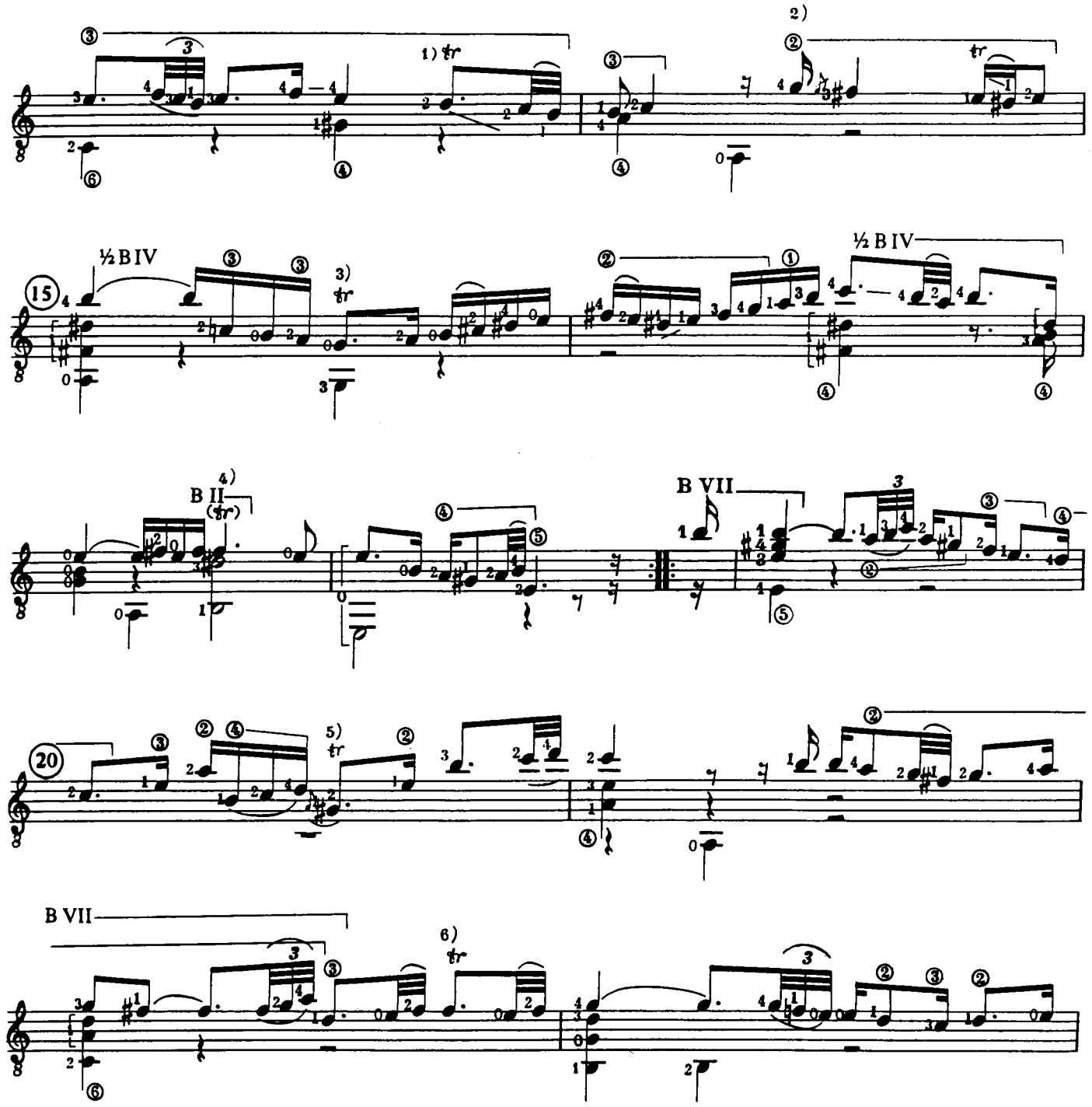

B I
120
125
½ B II
B V
130
B III
135
B VII
B VIII
B VII
140
½ B IV
145

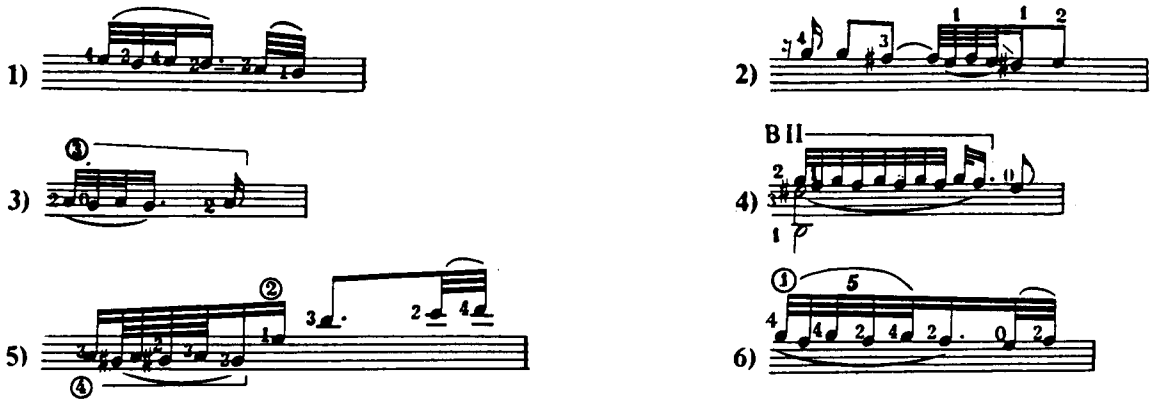

½ B V
½ B V
B I
150
155
160
165
B III
B VII
170
p

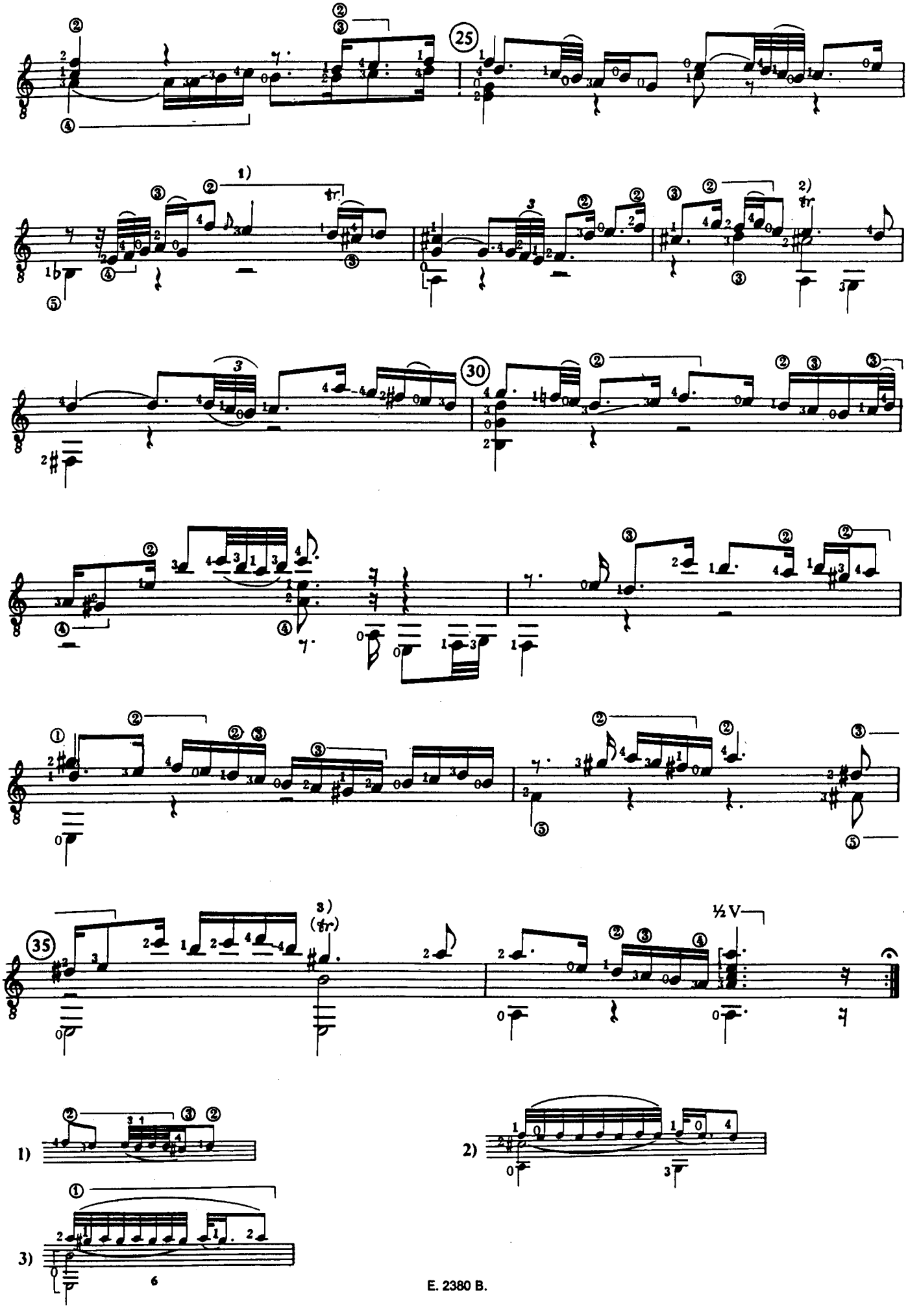

175
180
185
190
B IV
195
½ B V

2 - ALLEMANDA

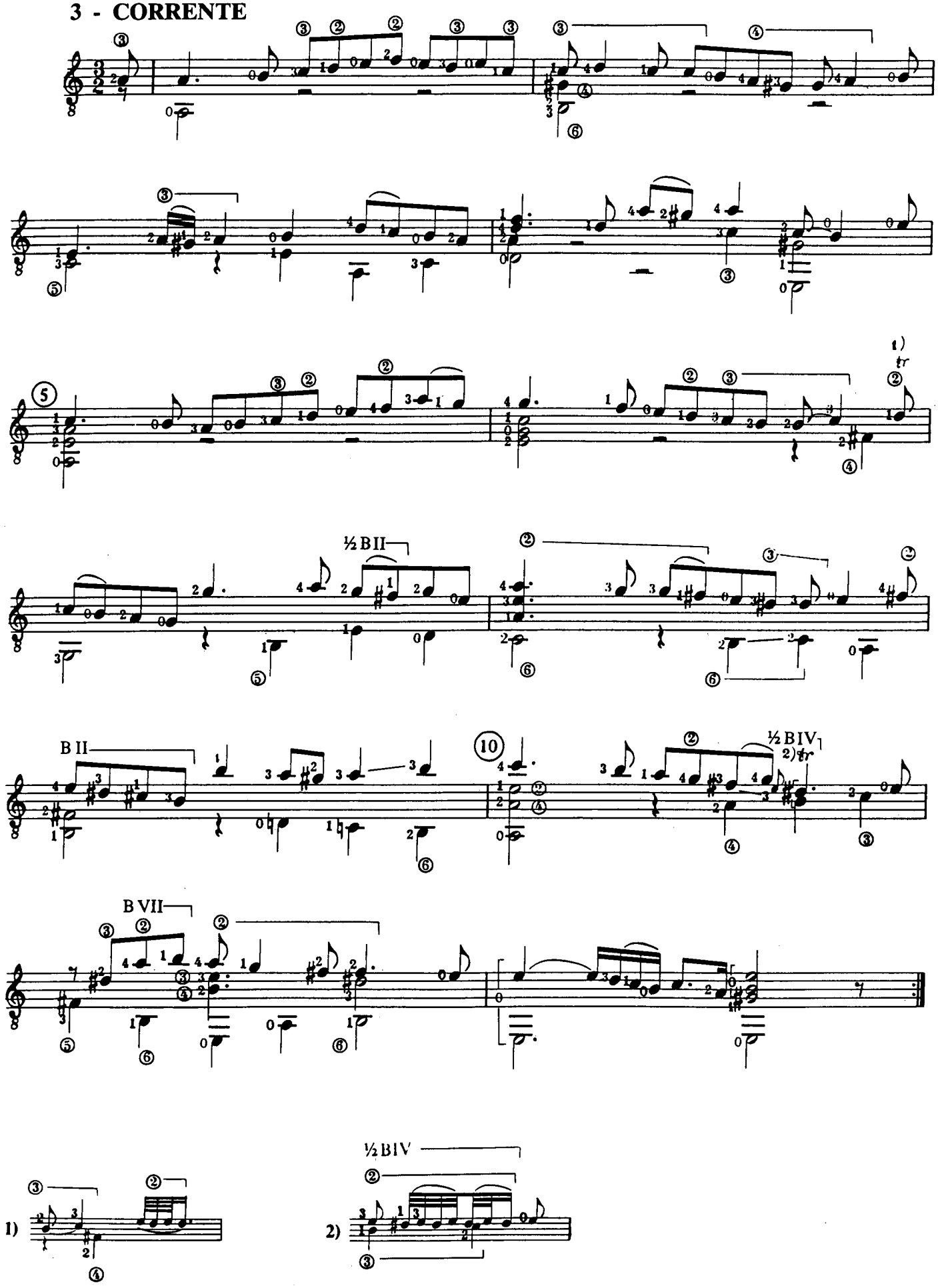


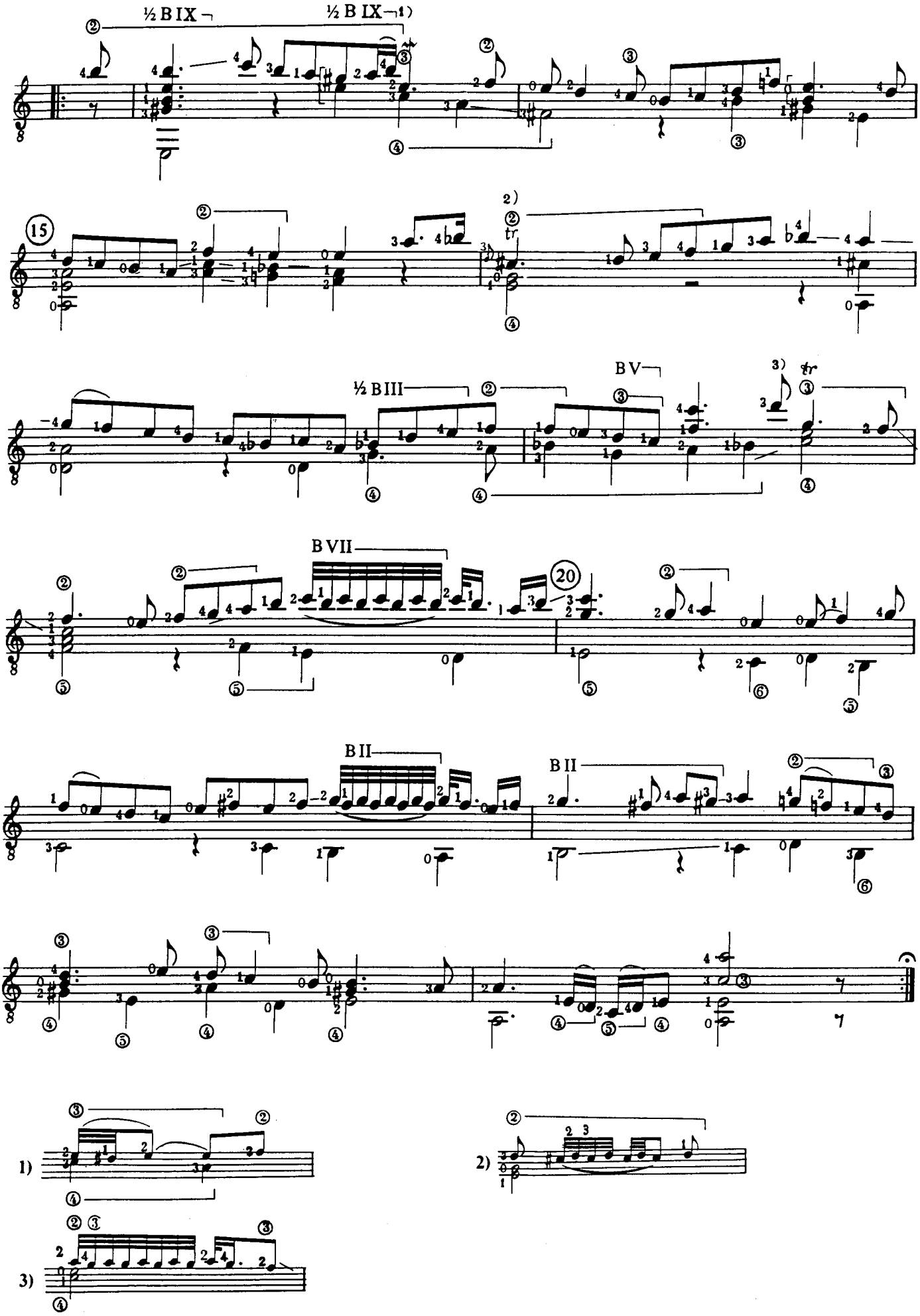

1) tr
2)
½ B IV
3) tr
½ B IV
4)
B II
(tr)
B VII
5) tr
B VII
6) tr


1)
2)
3)
B II
4)
5)
6)

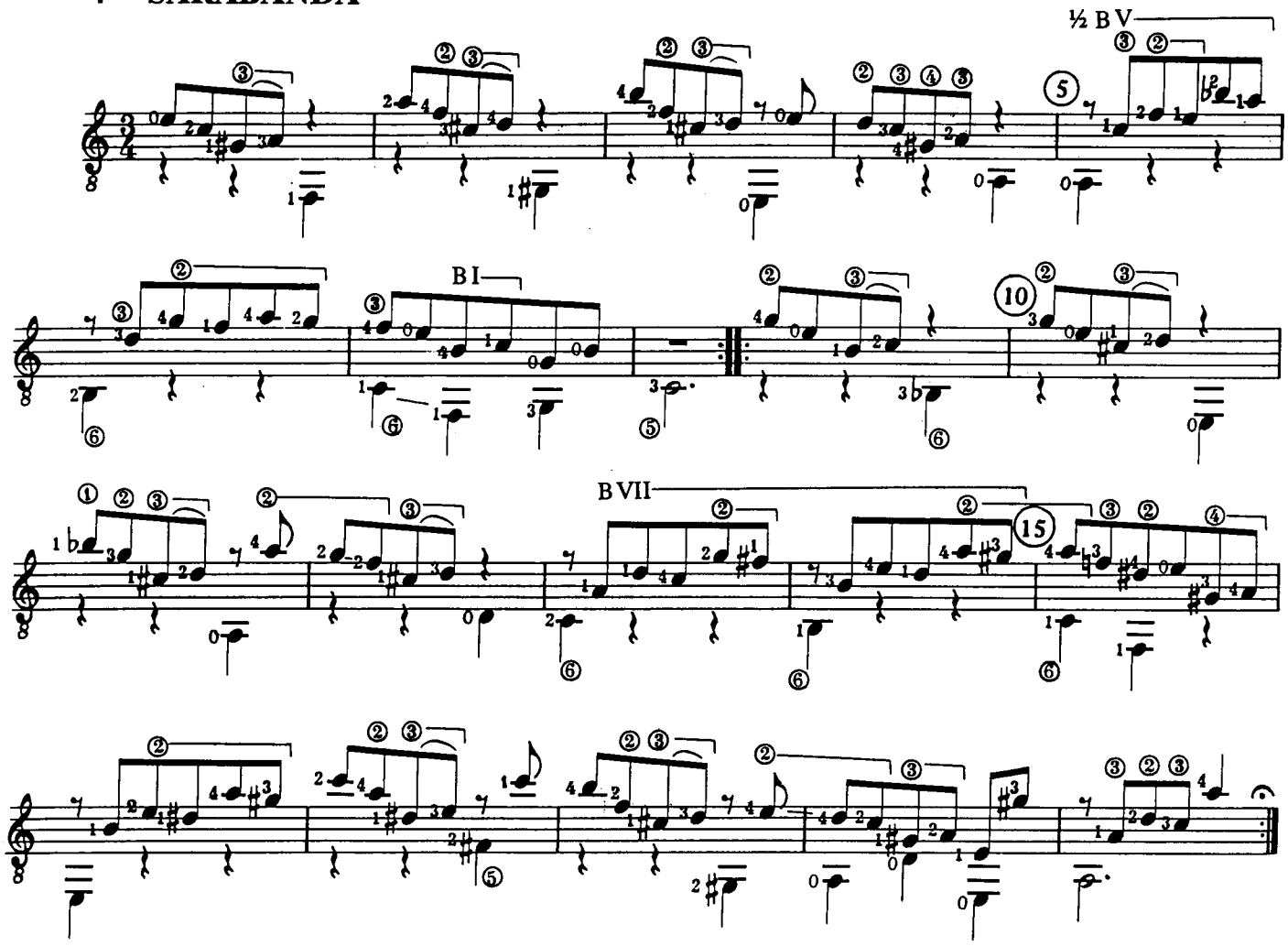

25
1)
tr.
2)
tr.
30
3)
(tr)
½ V
35
1)
2)
3)

3 - CORRENTE

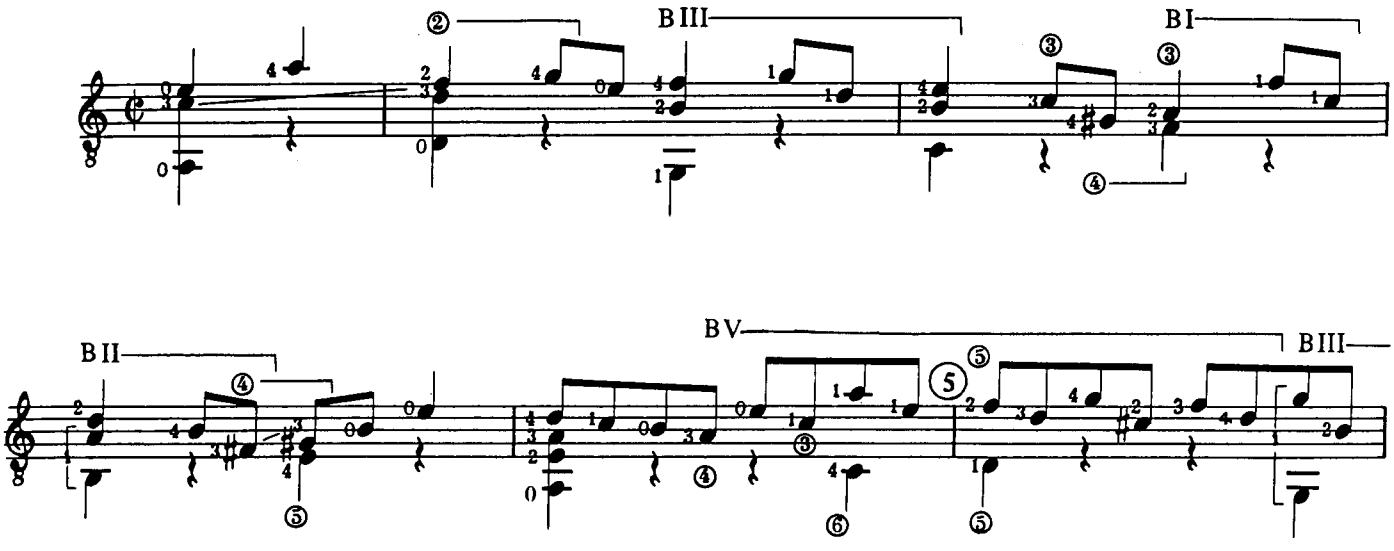


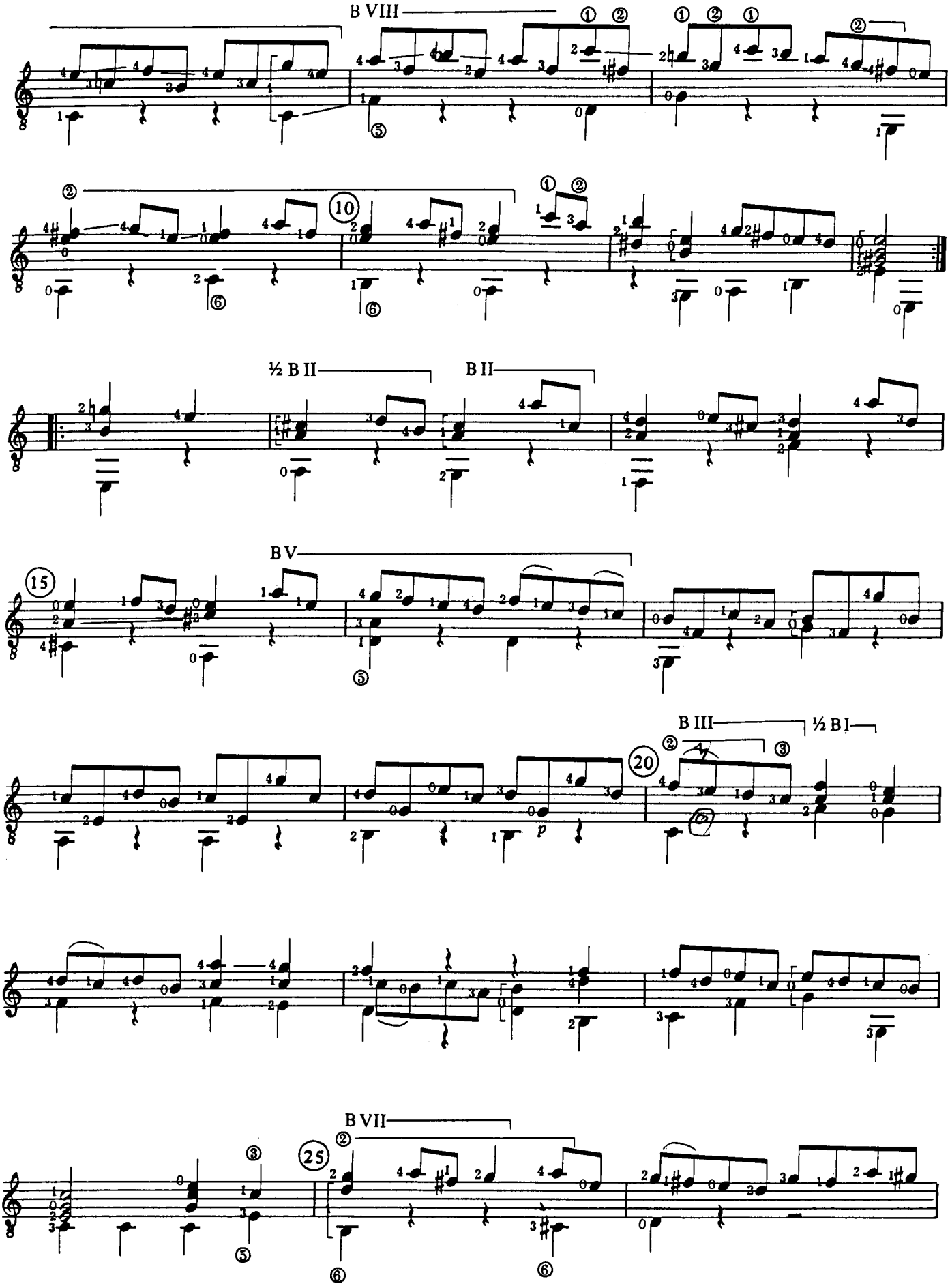

½ B IX
½ B IX 1)
15
2)
tr
½ B III
B V
3)
tr
B VII
20
B II
B II
1)
2)
3)

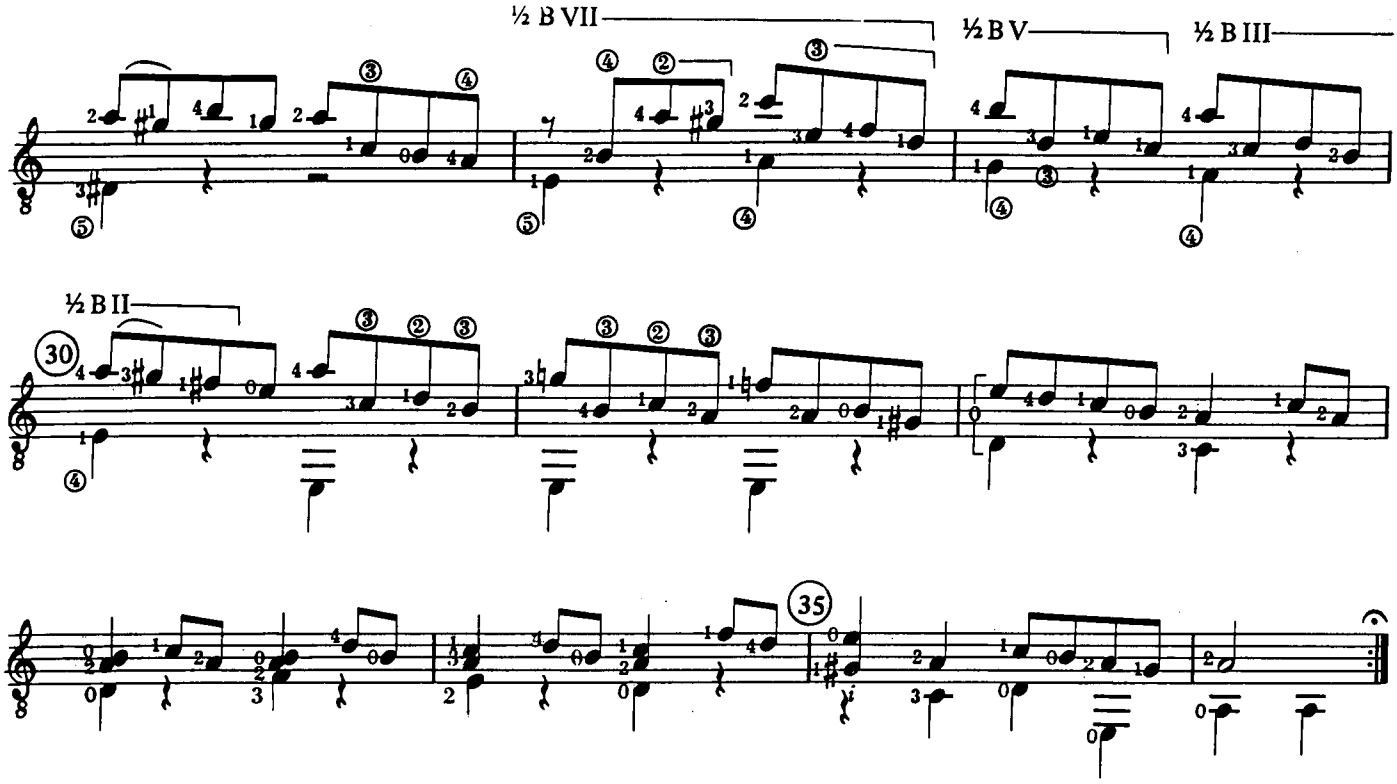
4 - SARABANDA



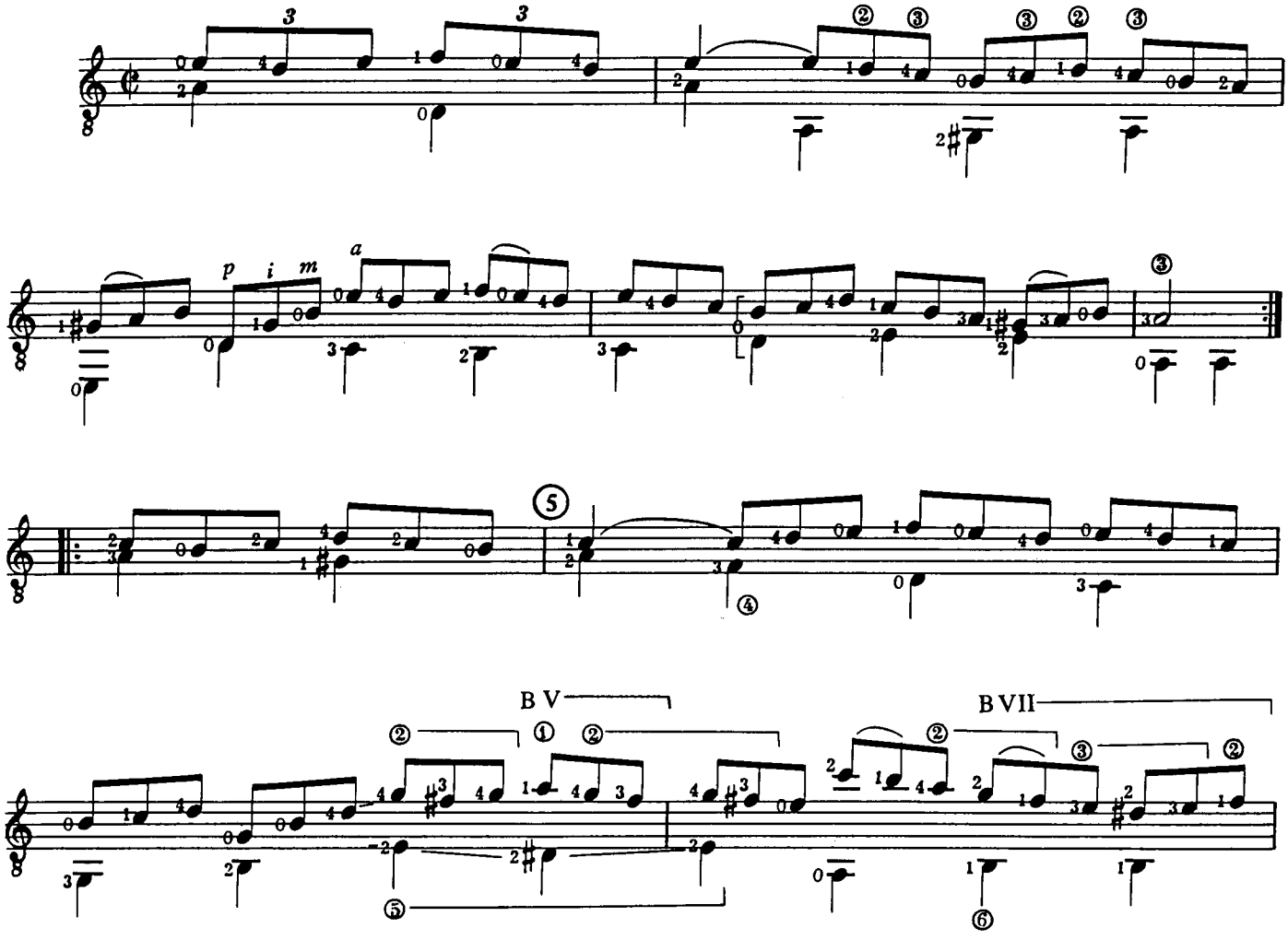
5 - GAVOTTA I

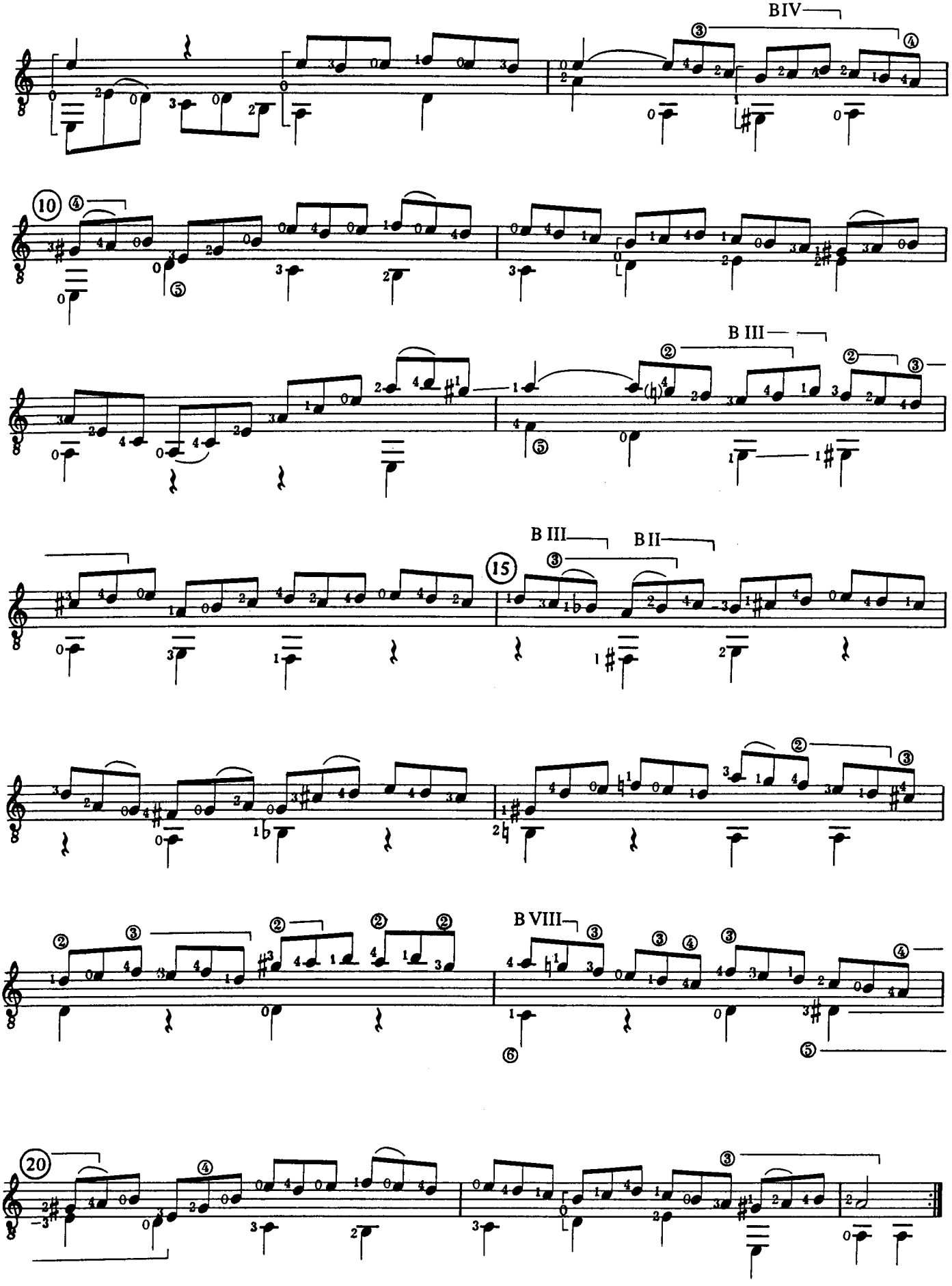



B VIII
10
½ B II
B II
B V
15
B III
½ B I
20
p
B VII
25



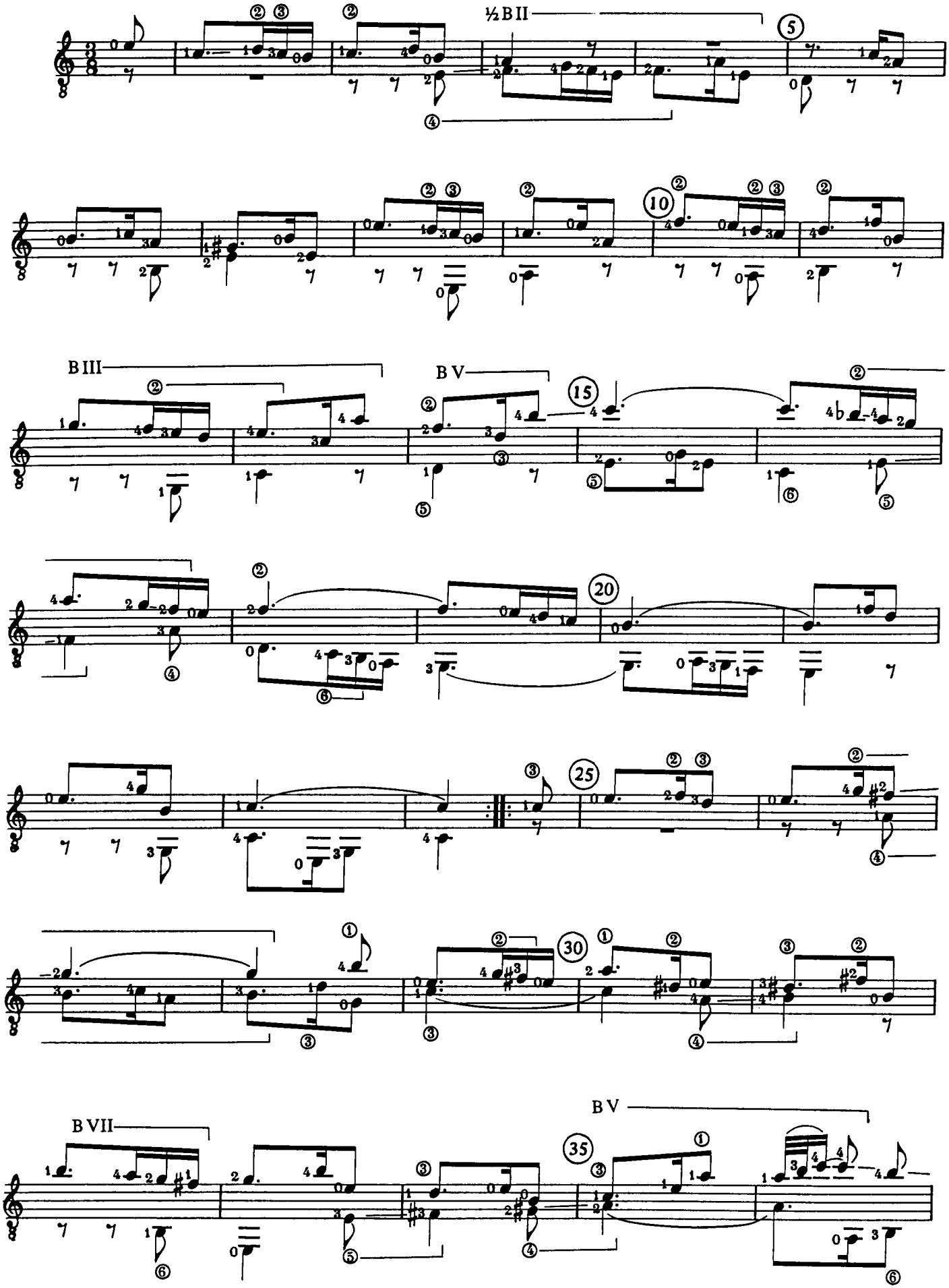
6 - GAVOTTA II (in Rondò)

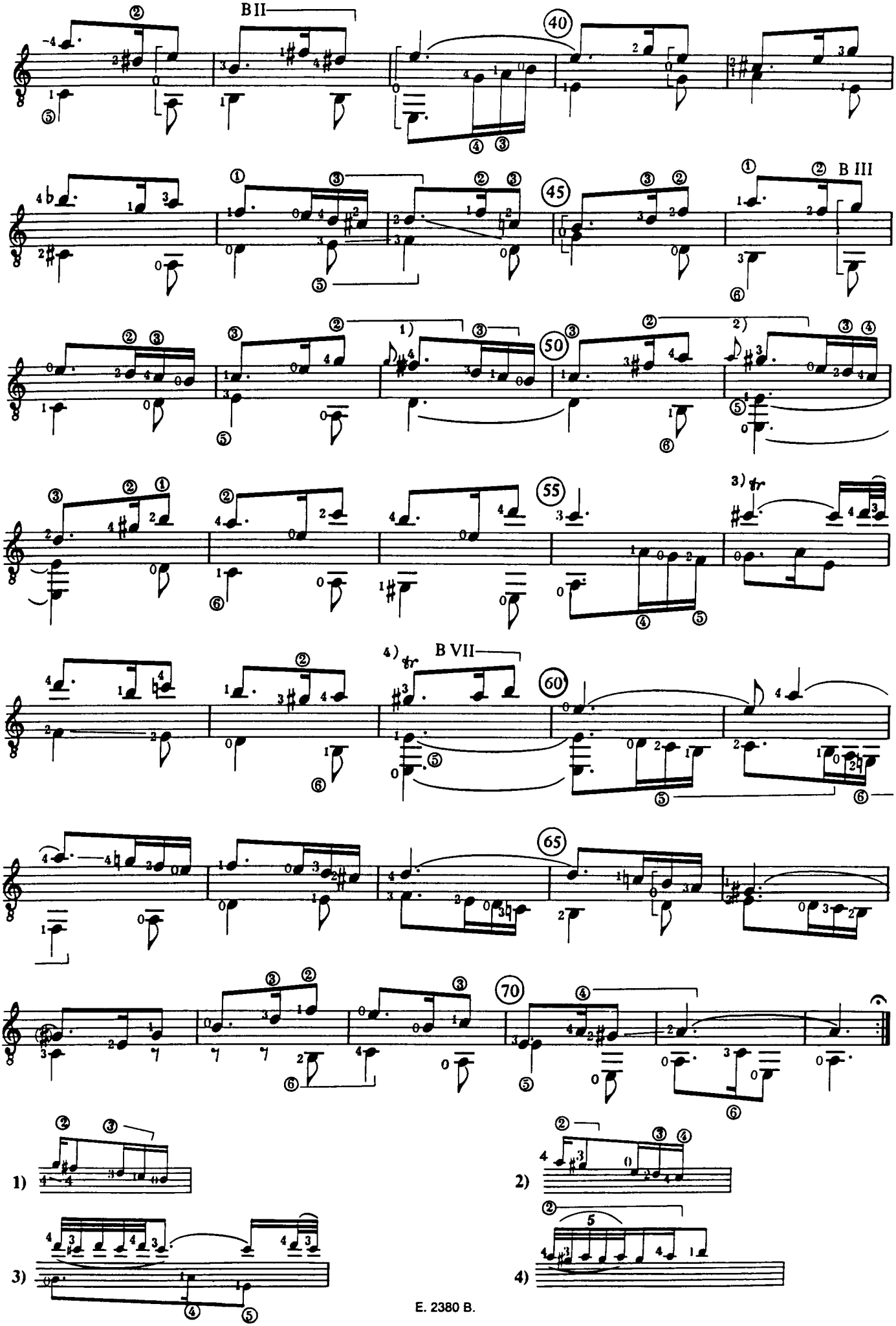




Gavotta I da Capo

7 - GIGA

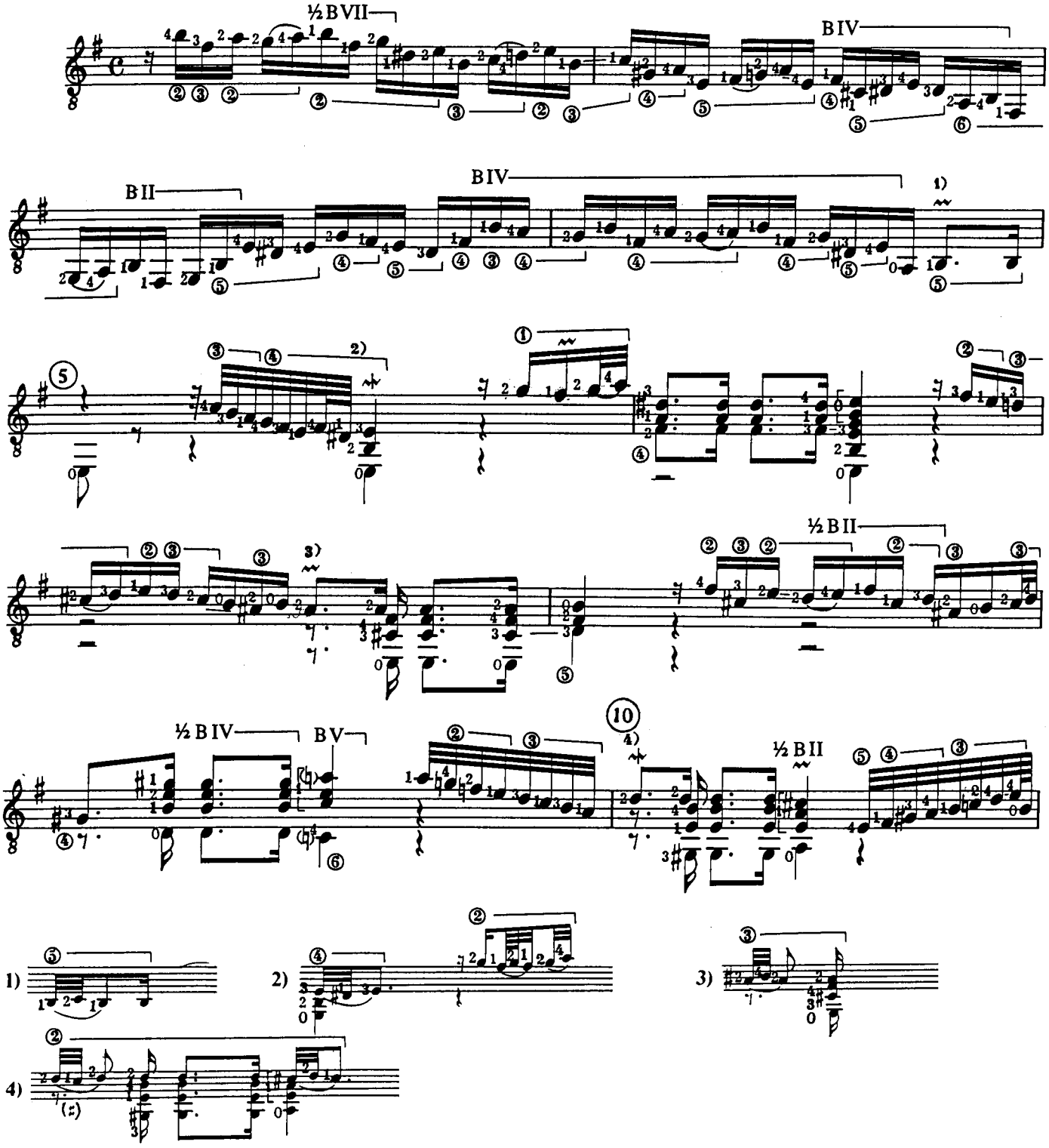


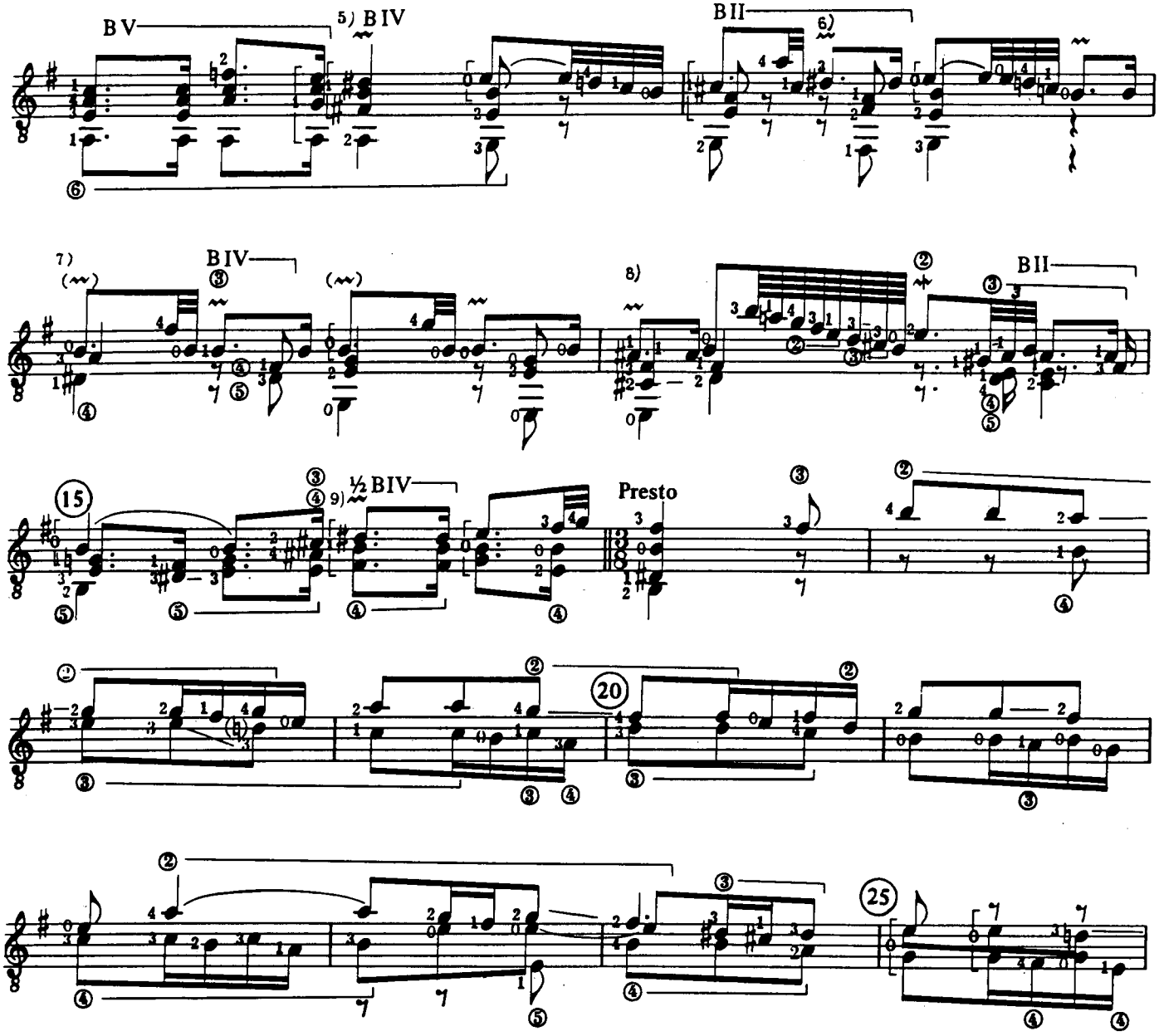

B II
40
B III
45
50
1)
2)
55
3) tr
4) tr
B VII
60
65
70
1)
2)
3)
4)

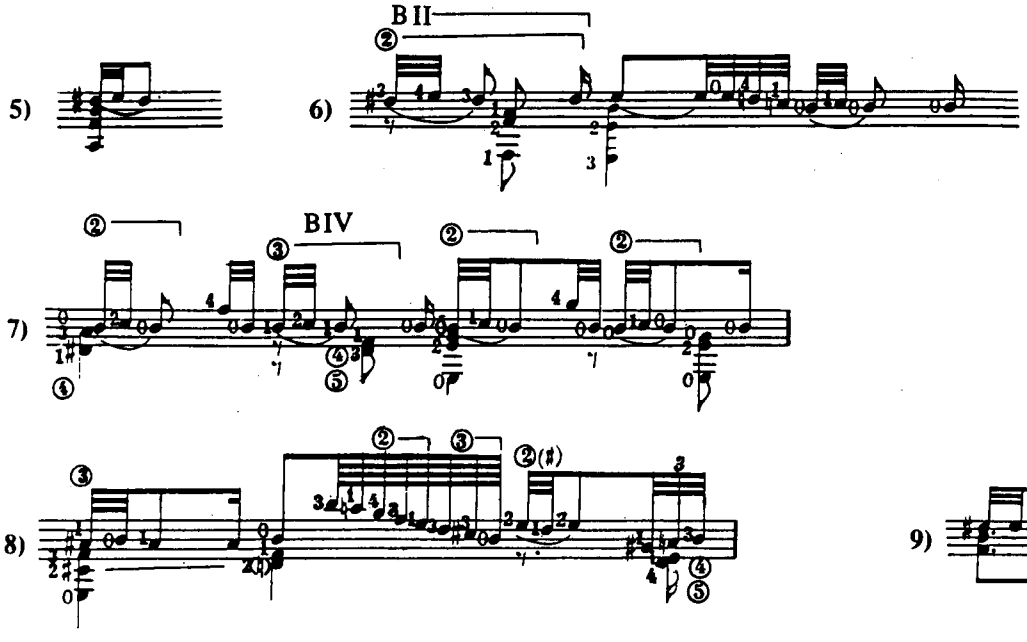
SUITE B.W.V. 996

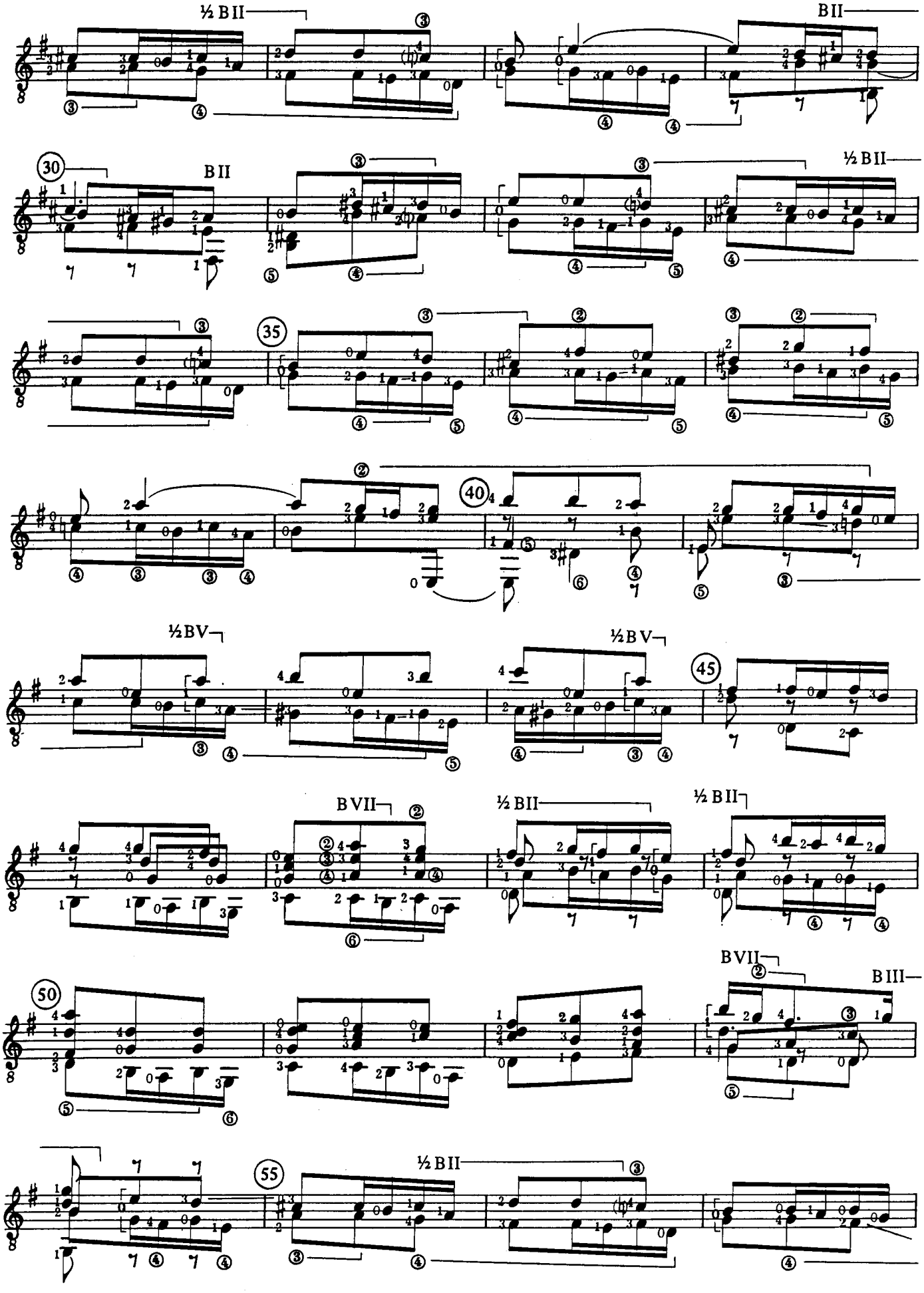
(tonalità originale)

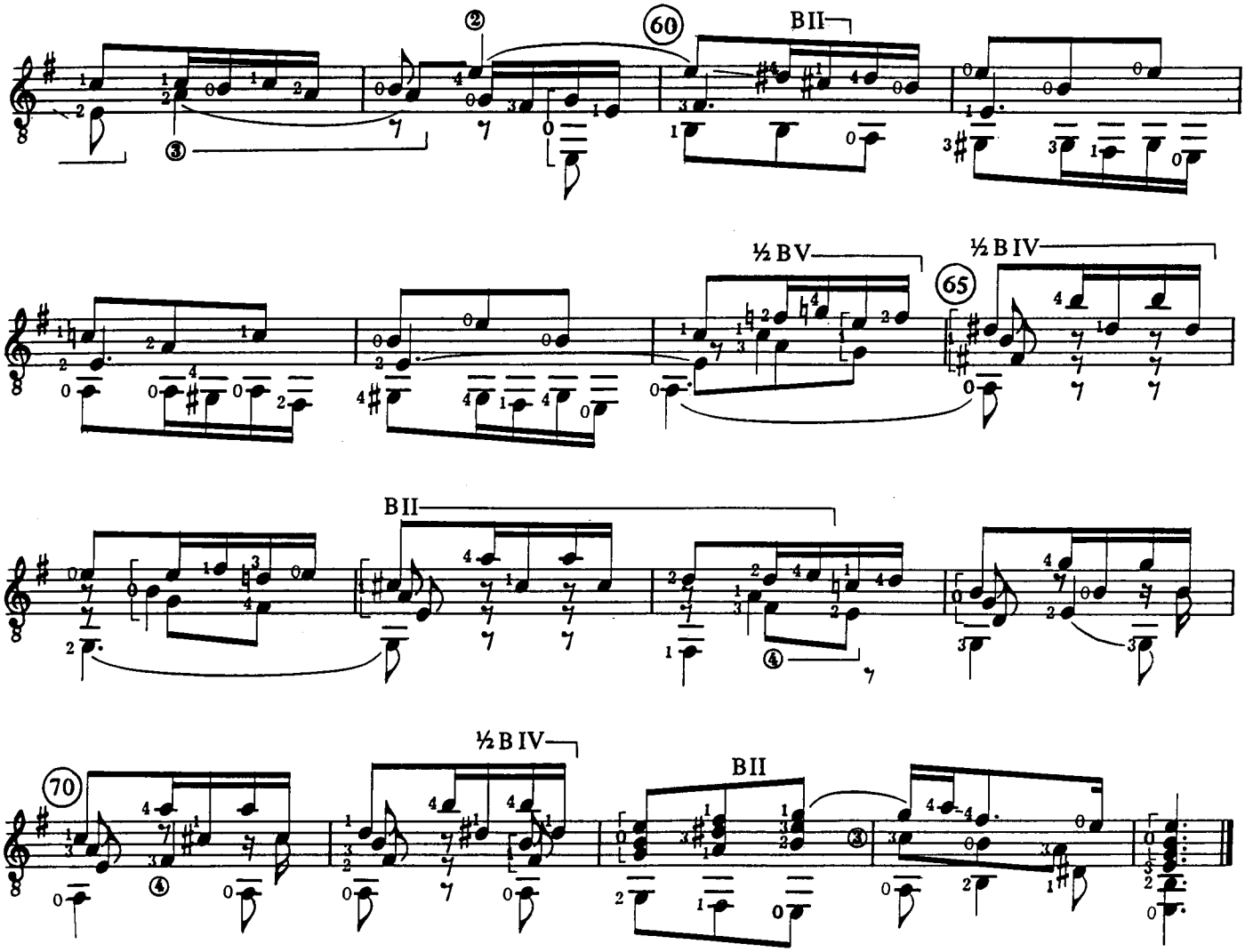
1 - PRELUDIO



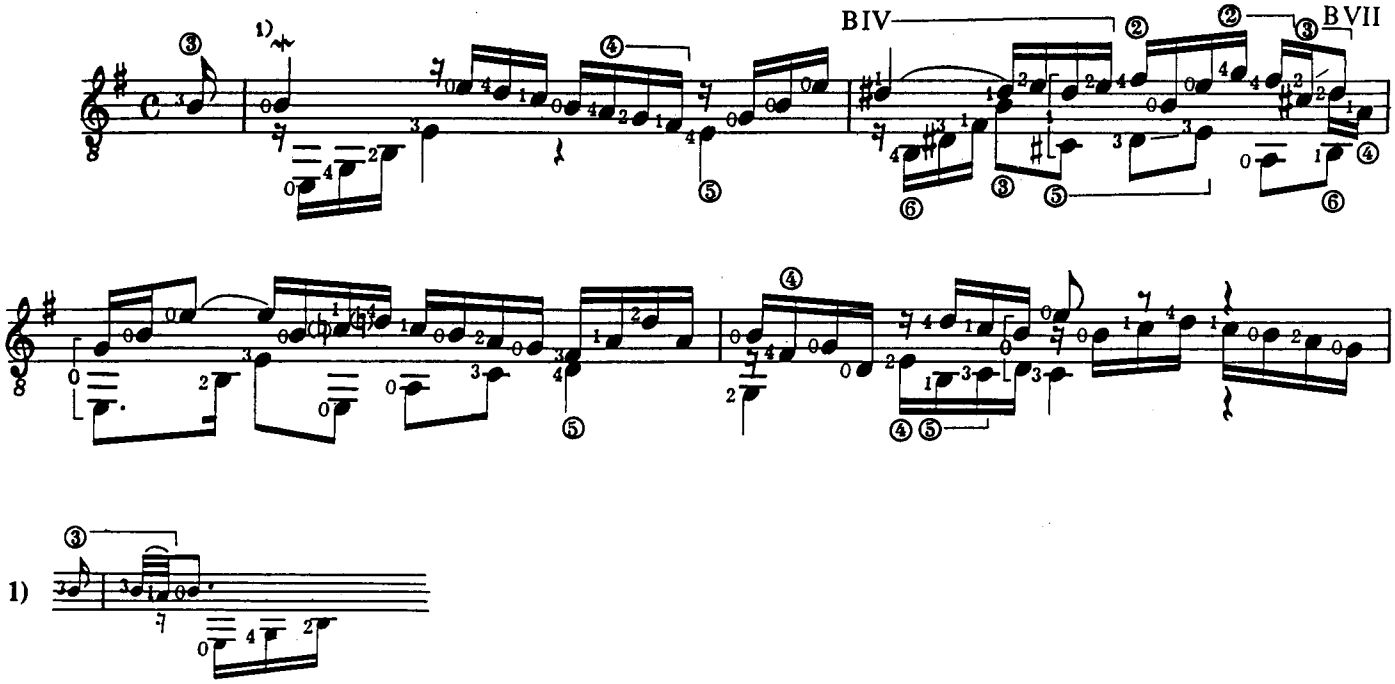

BV
5) BIV
BII
6)
7)
BIV
8)
BII
15
9) ½BIV
Presto
20
25


5)
6)
BII
7)
BIV
8)
9)

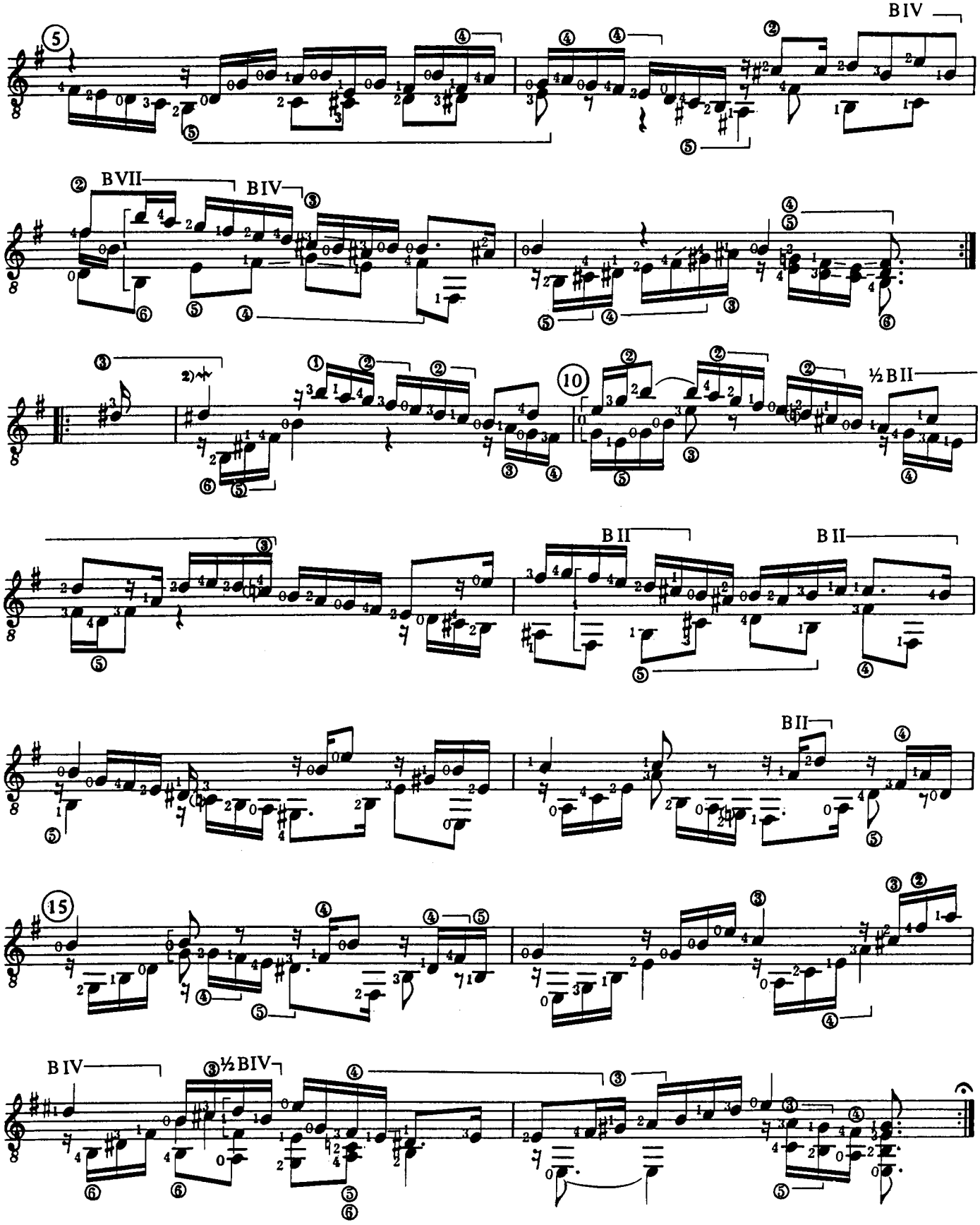

½ B II
B II
30
B II
½ B II
35
40
½ B V
½ B V
45
B VII
½ B II
½ B II
50
B VII
B III
½ B II
55



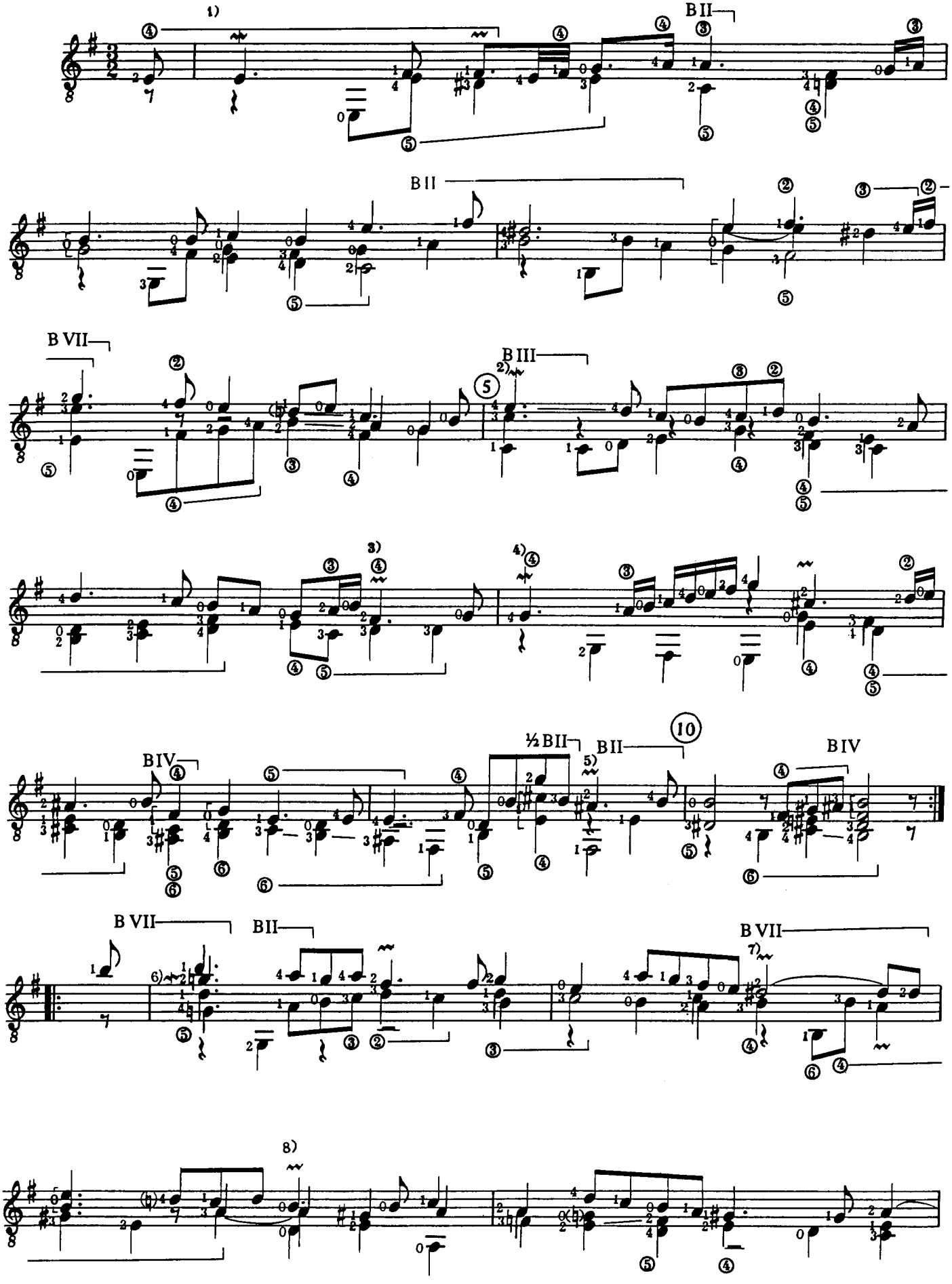
2 - ALLEMANDA

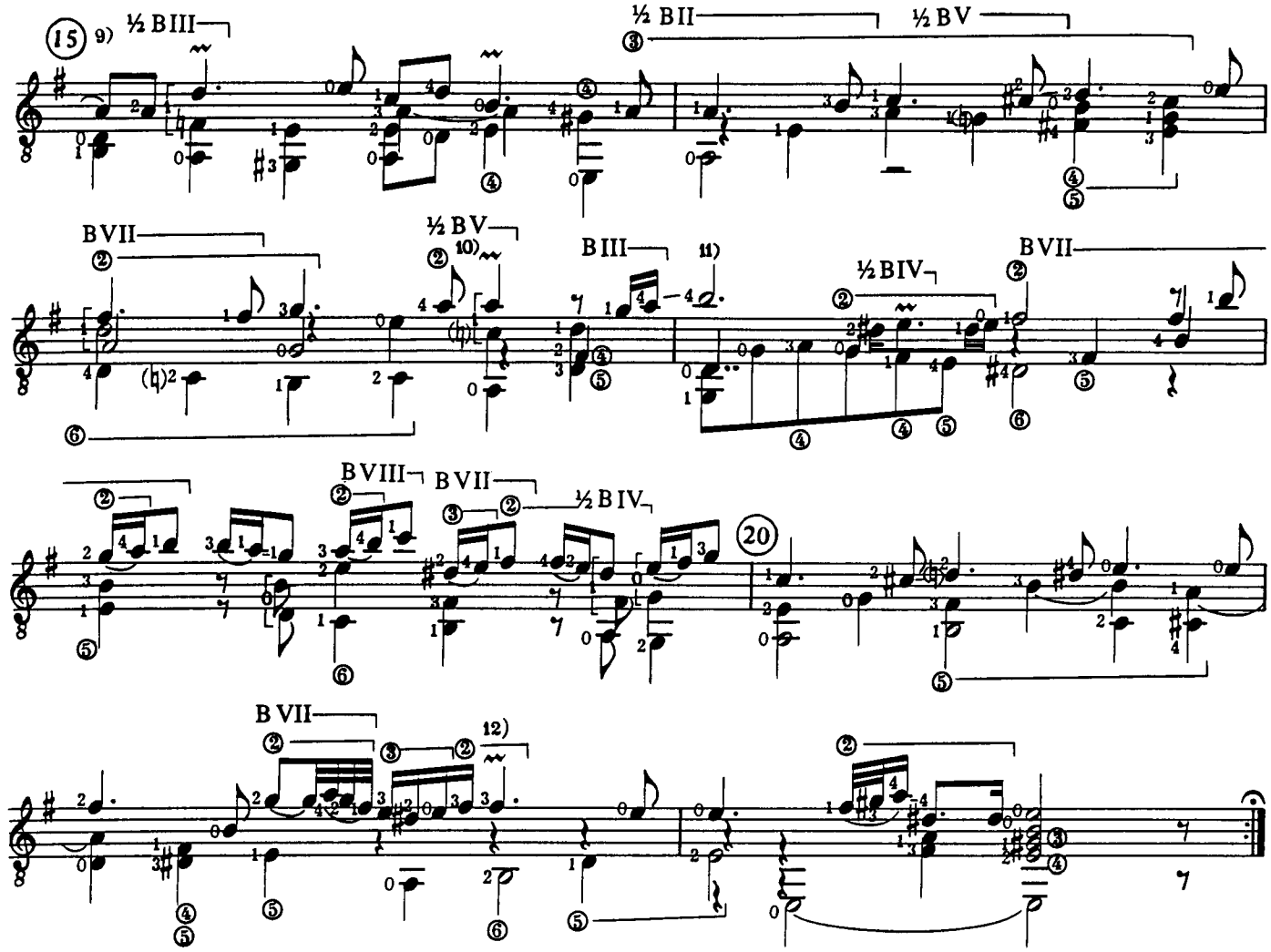


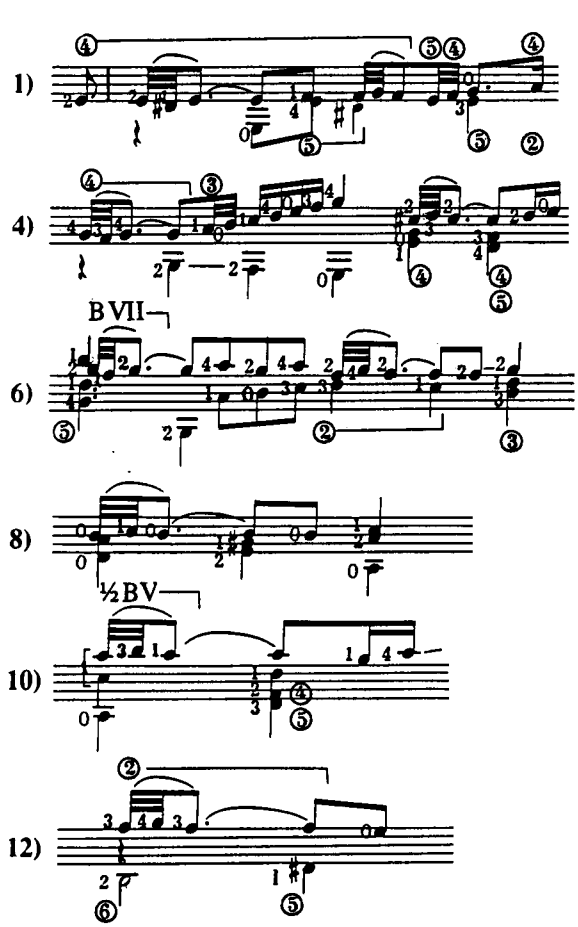
1)

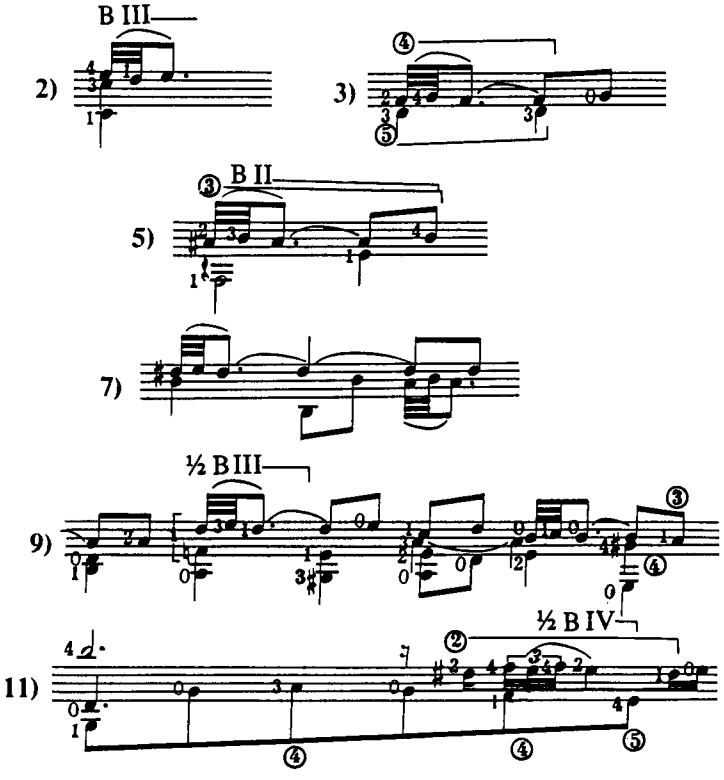

BIV
BVII
BIV
½BII
BII
BII
BII
BIV
½BIV
2)

3 - CORRENTE

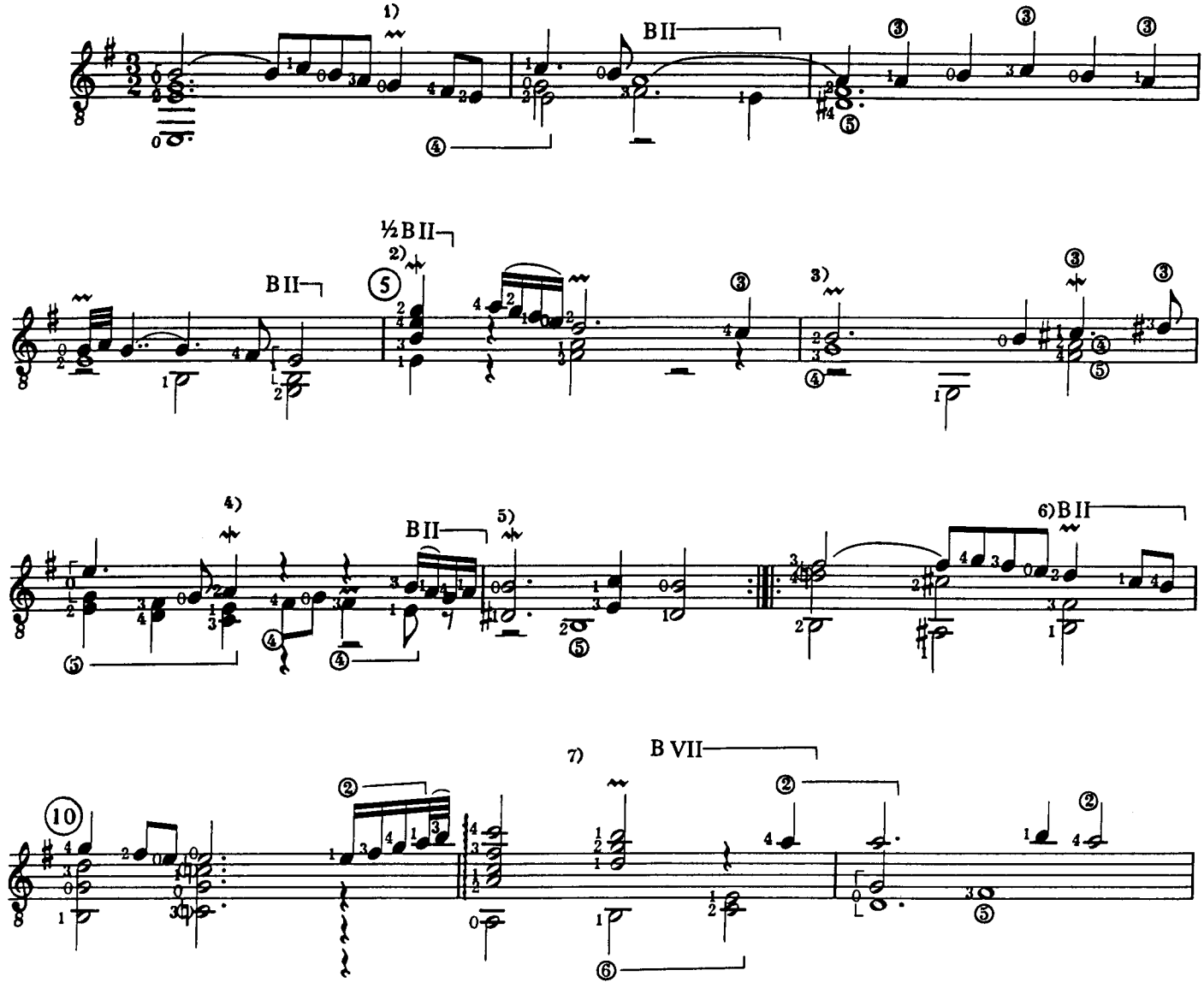


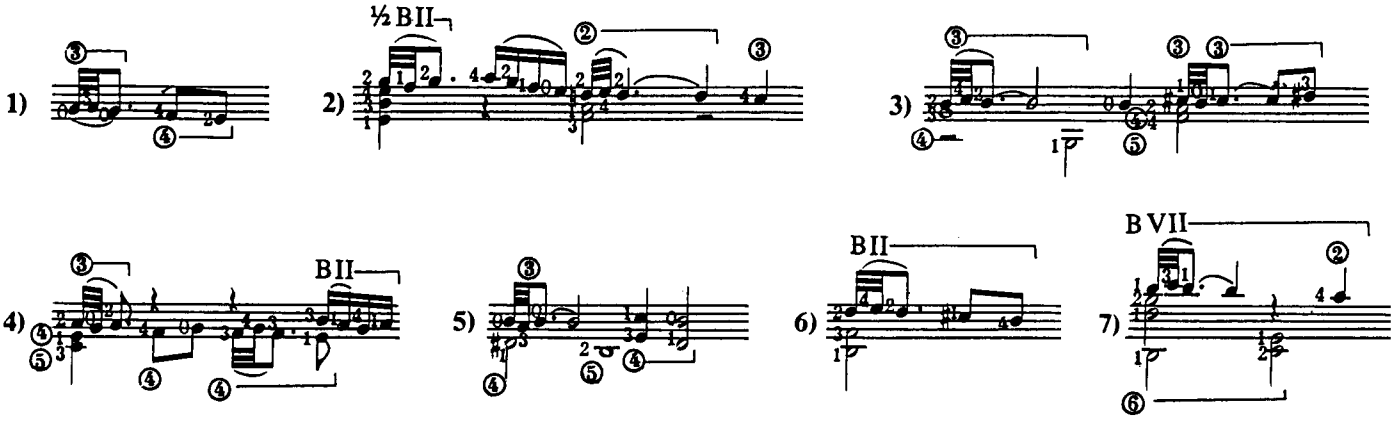

15
9)
½ BIII
½ BII
½ BV
BVII
½ BV
10)
BIII
11)
½BIV
BVII
BVIII
BVII
½ BIV
20
BVII
12)

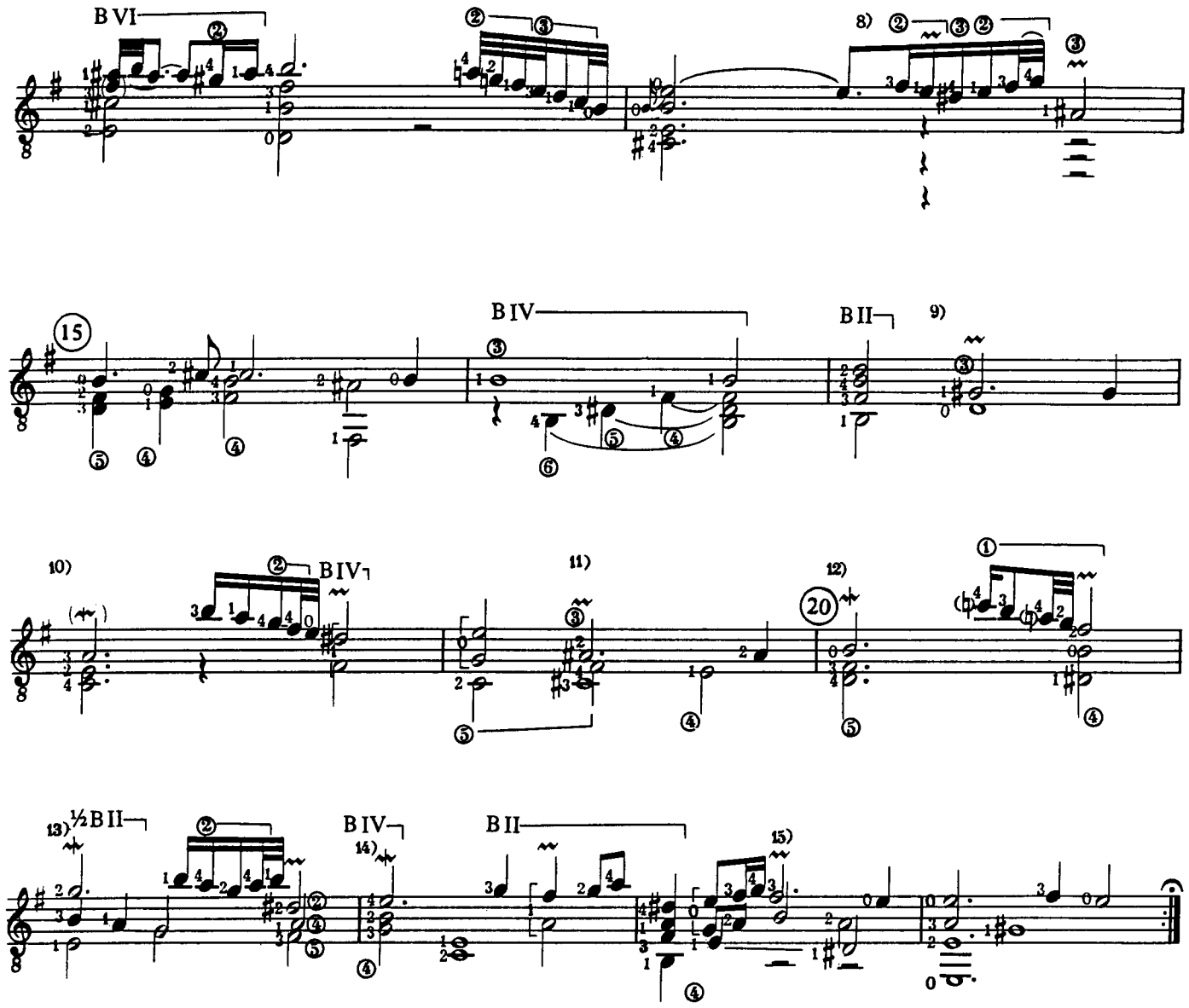

1)
2)
B III
3)
4)
5)
B II
BVII
6)
7)
8)
½BV
10)
12)

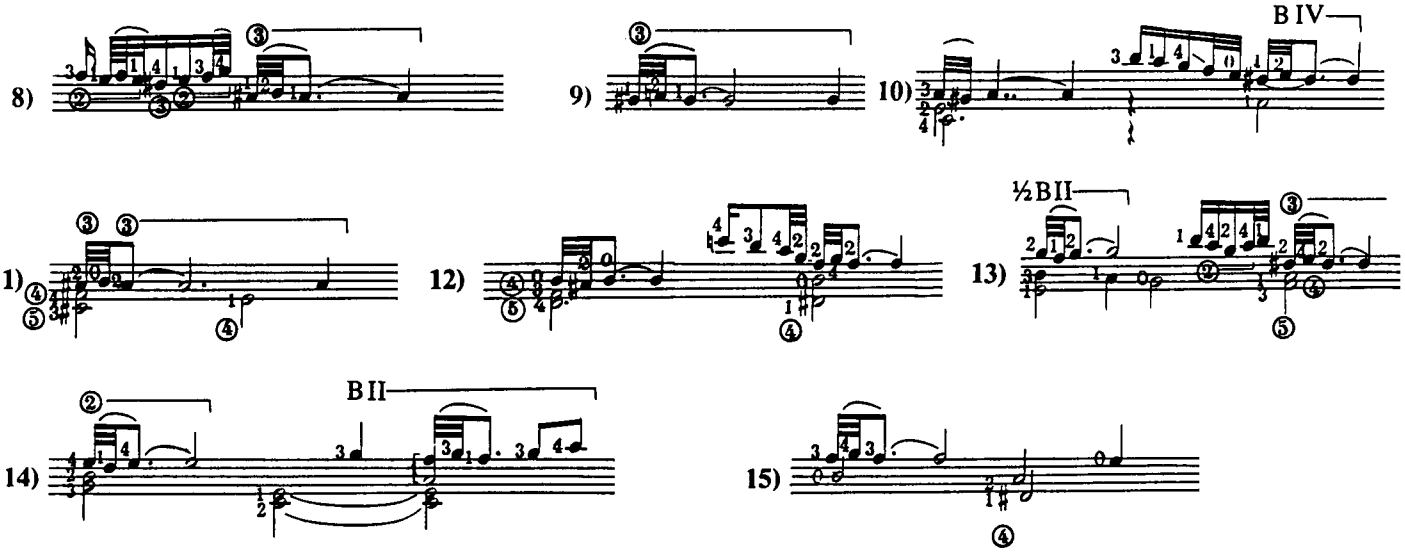

9)
½ BIII
11)
½ B IV

4 - SARABANDA

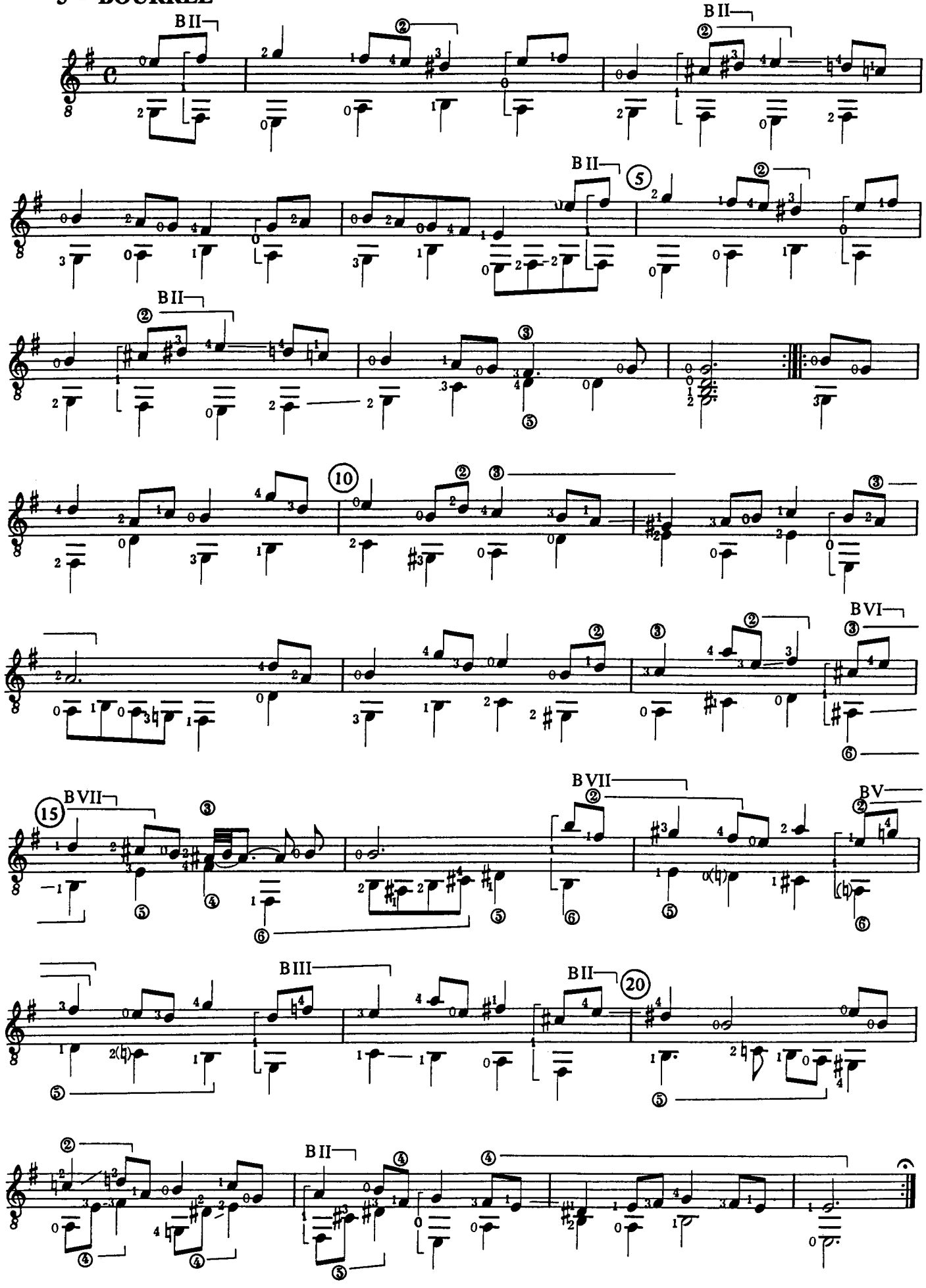




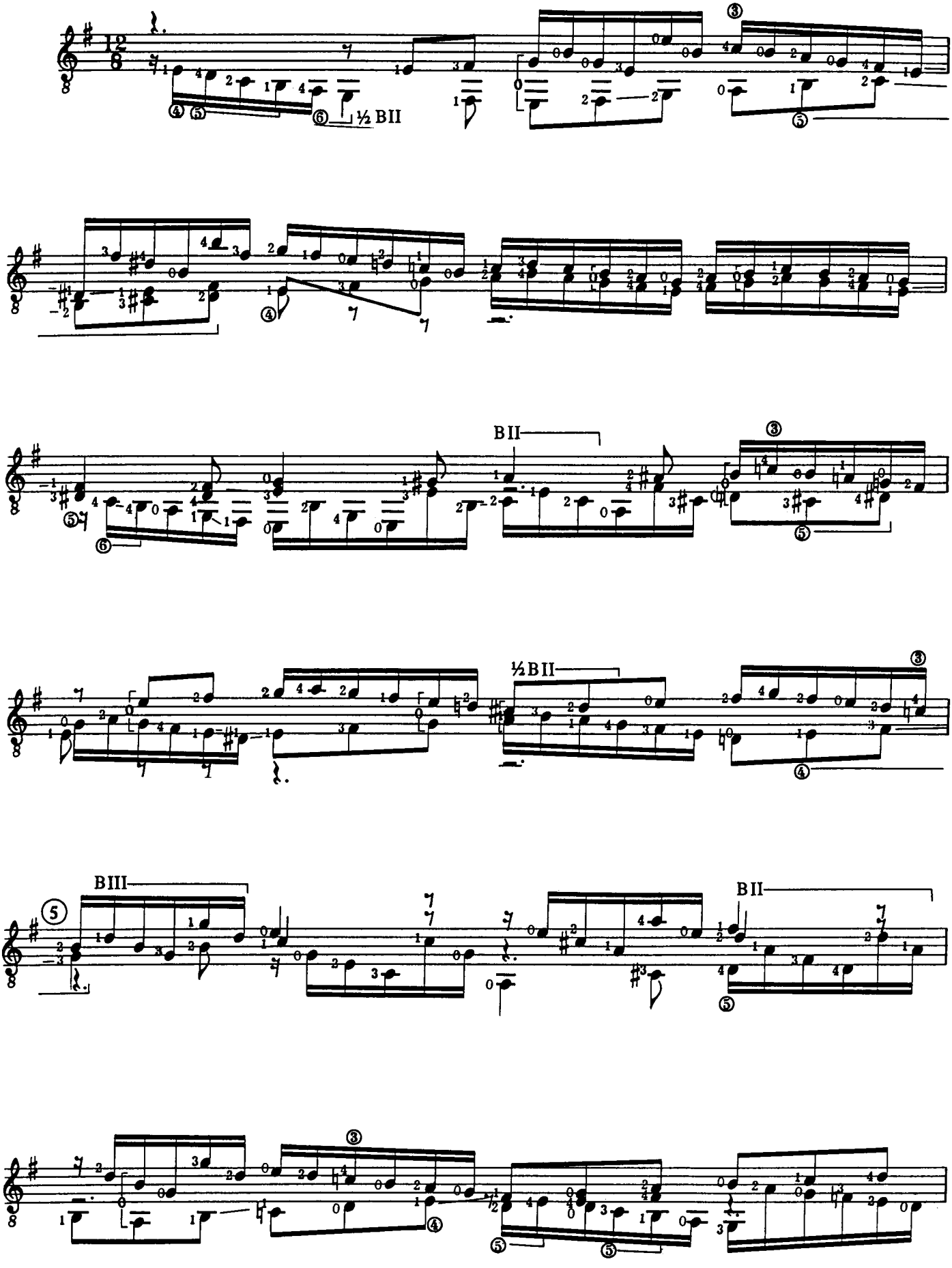

B VI
8)
15
B IV
B II
9)
10)
B IV
11)
12)
20
13)
½B II
B IV
14)
B II
15)

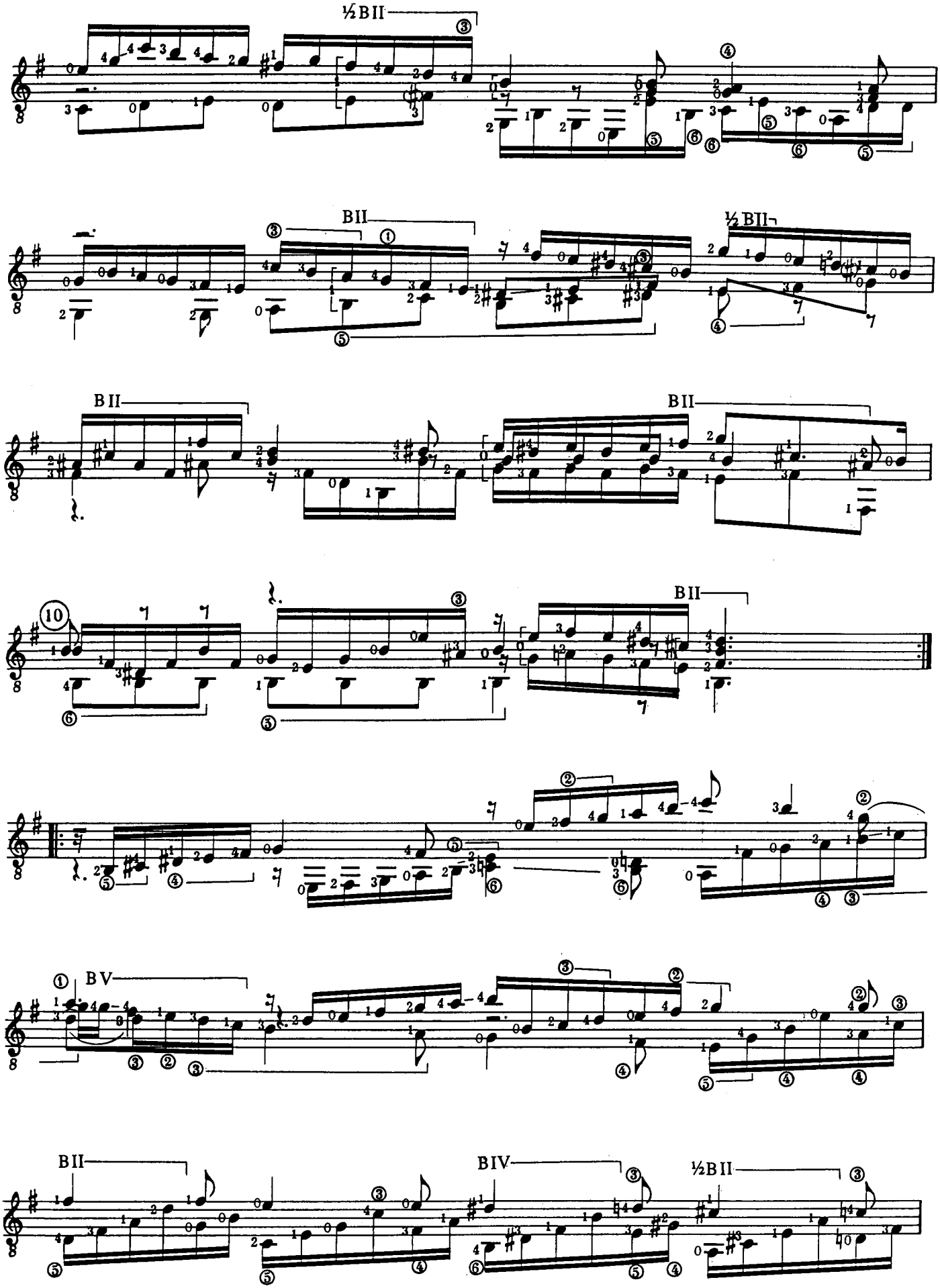

8)
9)
10)
B IV
11)
12)
13)
½B II
14)
B II
15)

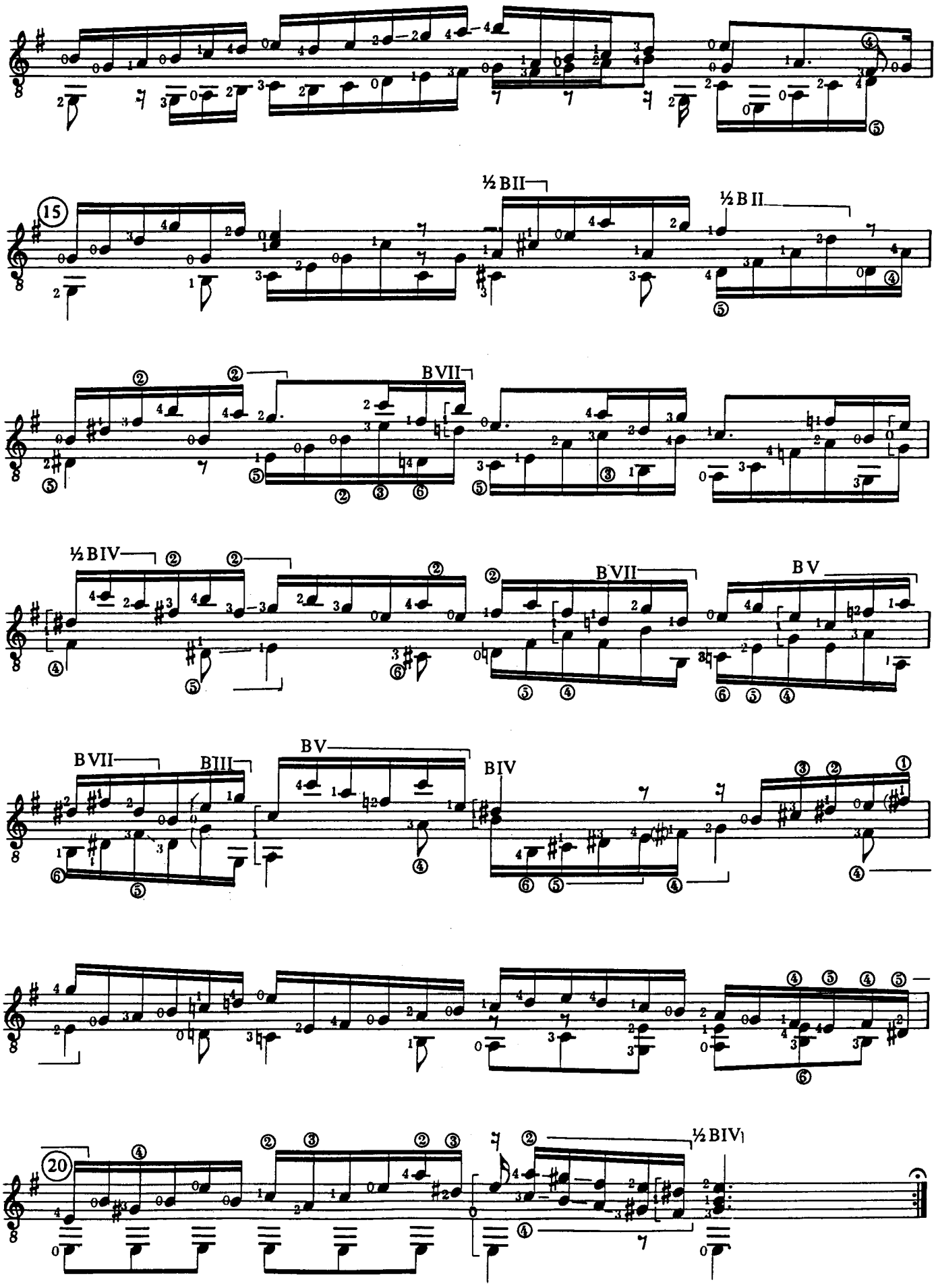
5 - BOURREE



6 - GIGA



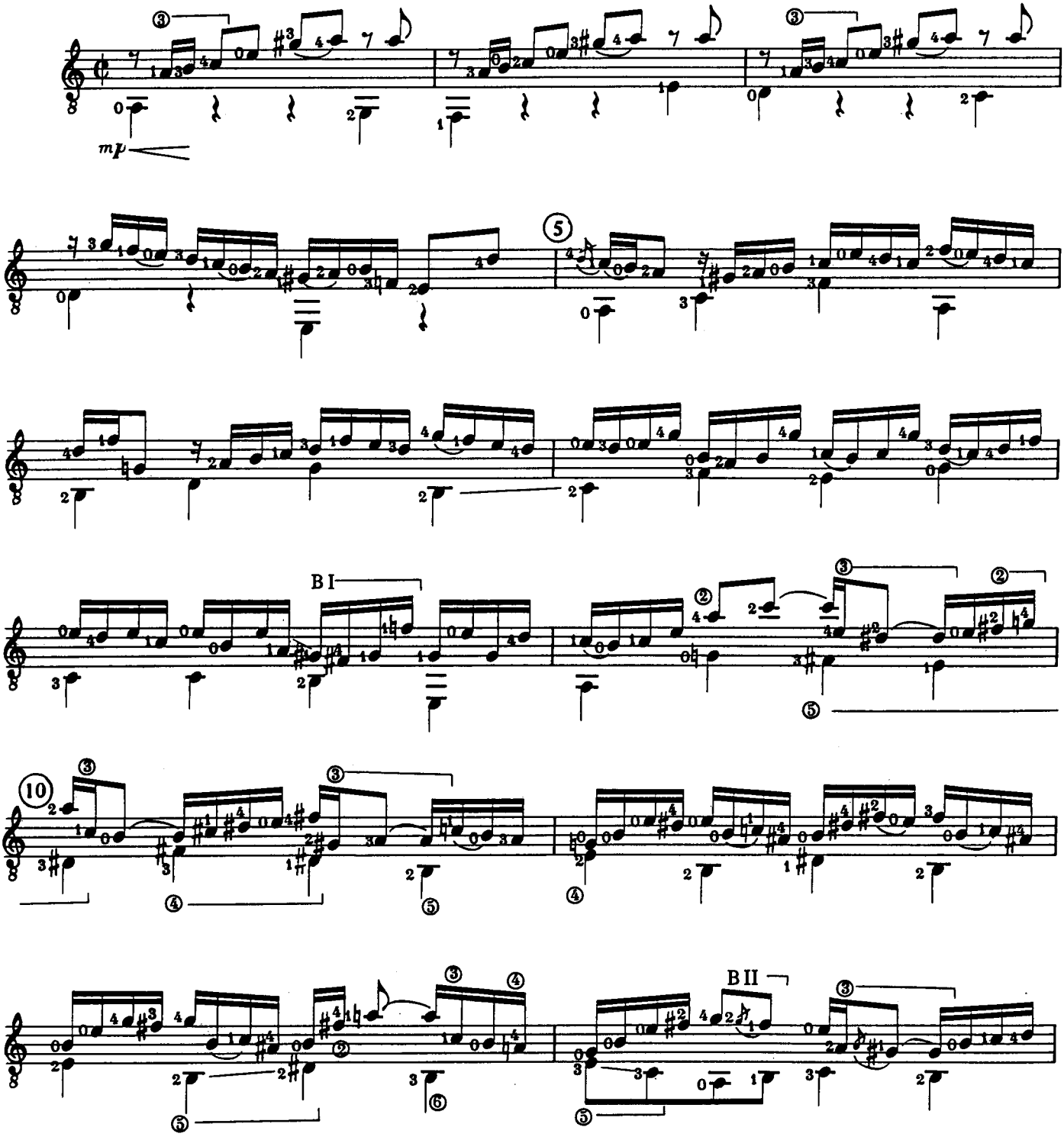

½BII
BII
½BII
BII
BII
10
BII
BV
BII
BIV
½BII

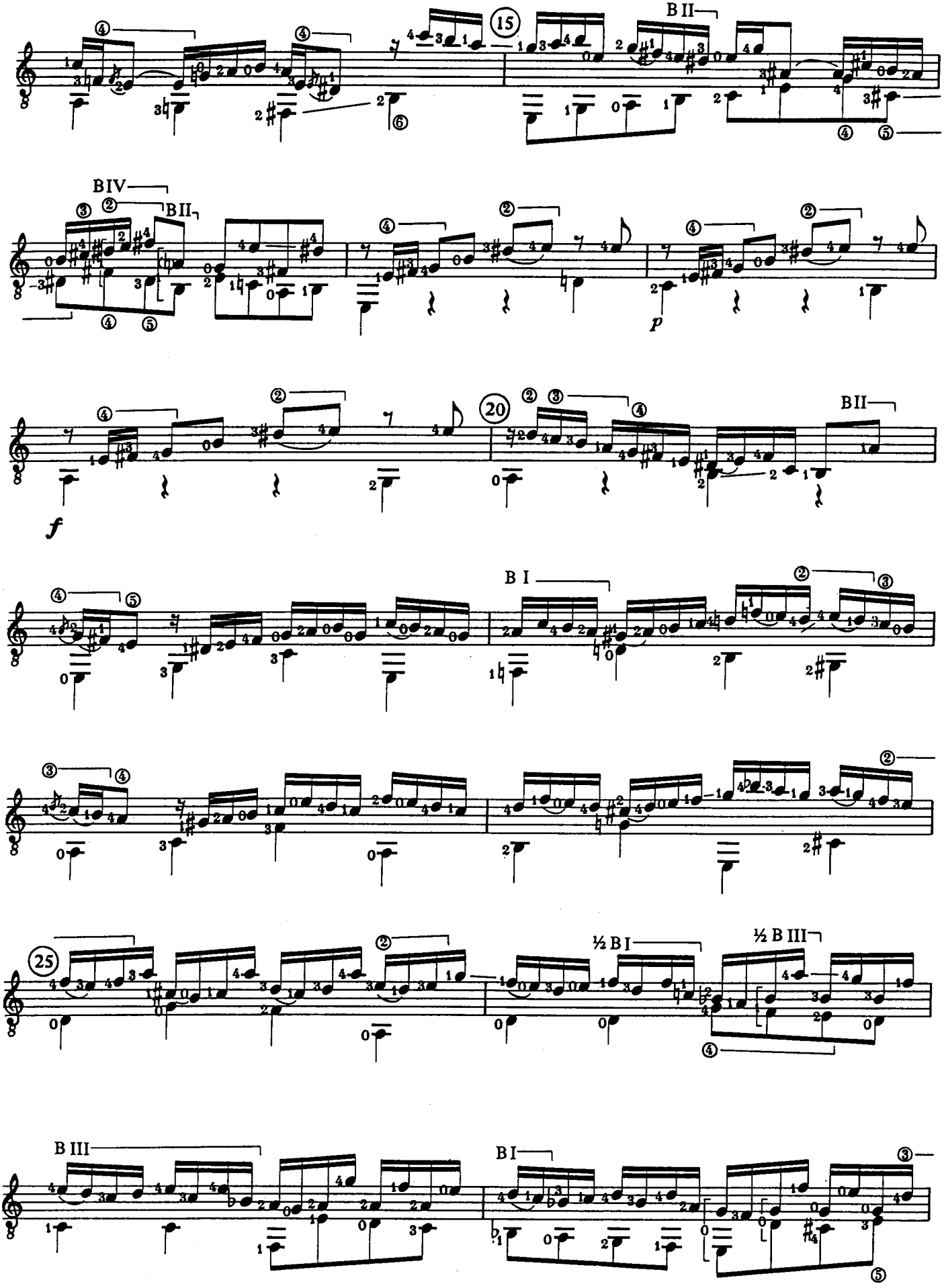

15
½ BII
½ B II
BVII
½ BIV
BVII
BV
BVII
BIII
BV
BIV
20
½ BIV

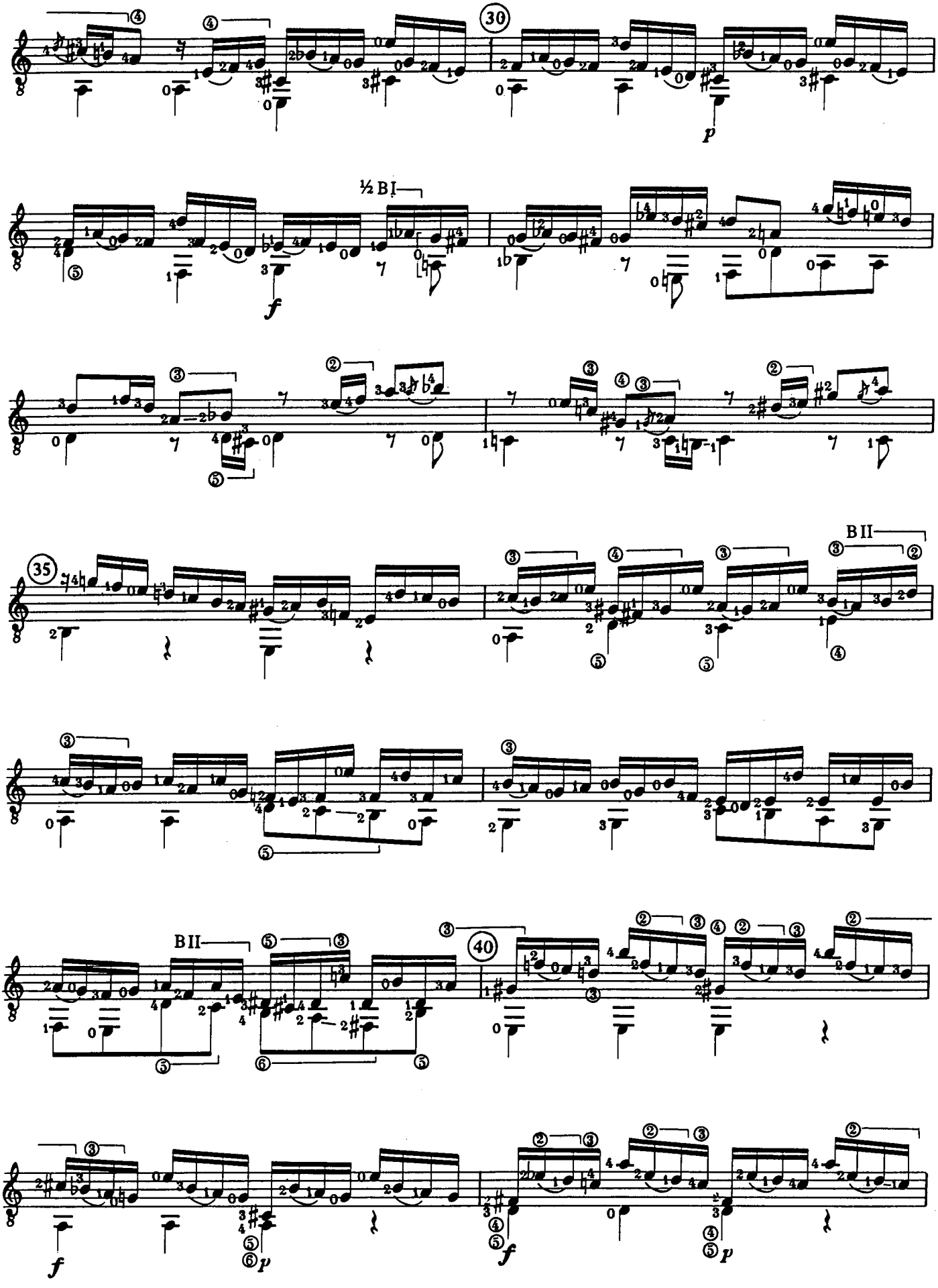
SUITE B.W.V. 997

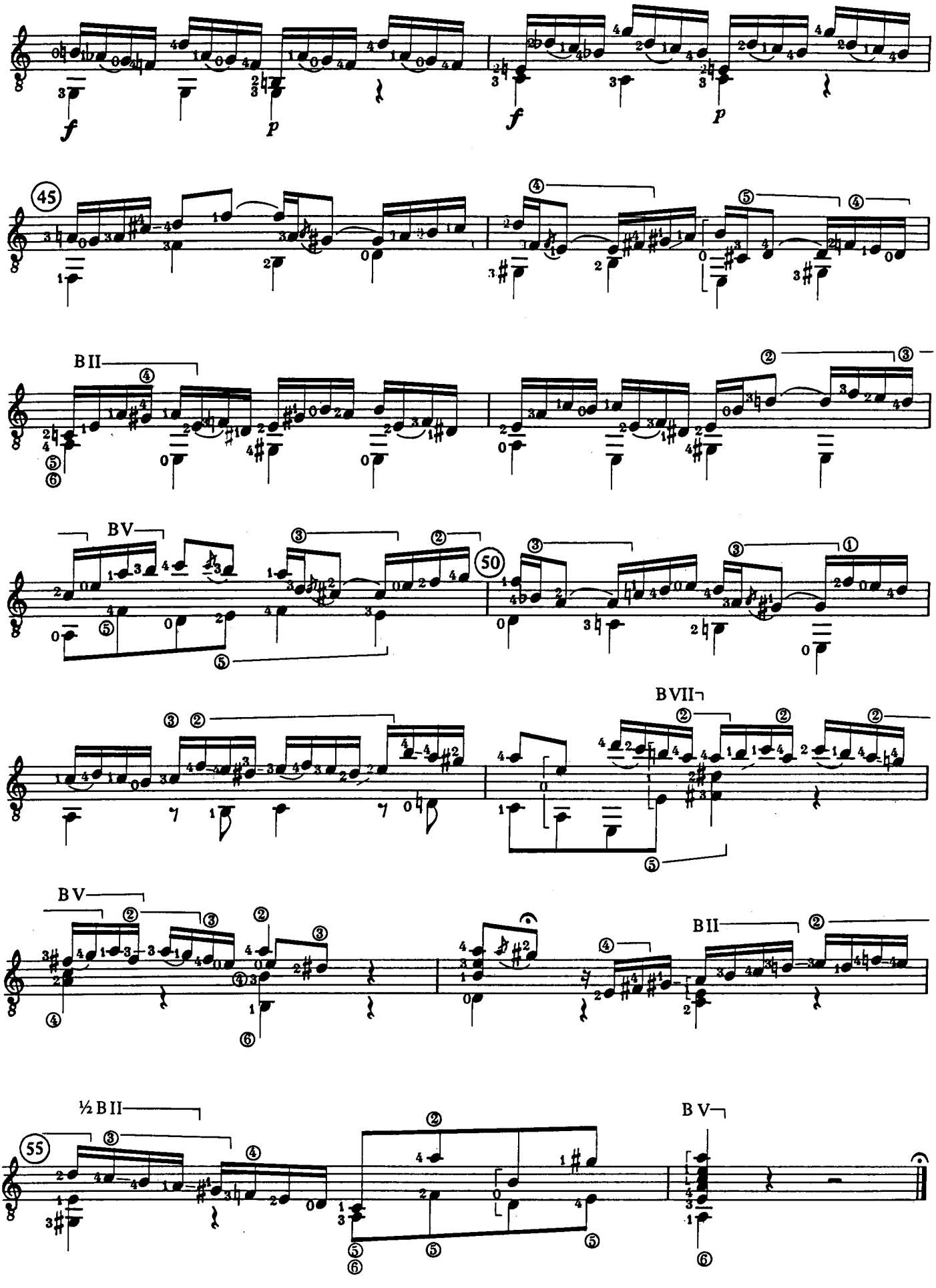
(tonalità originale: DO minore)

1 - PRELUDIO

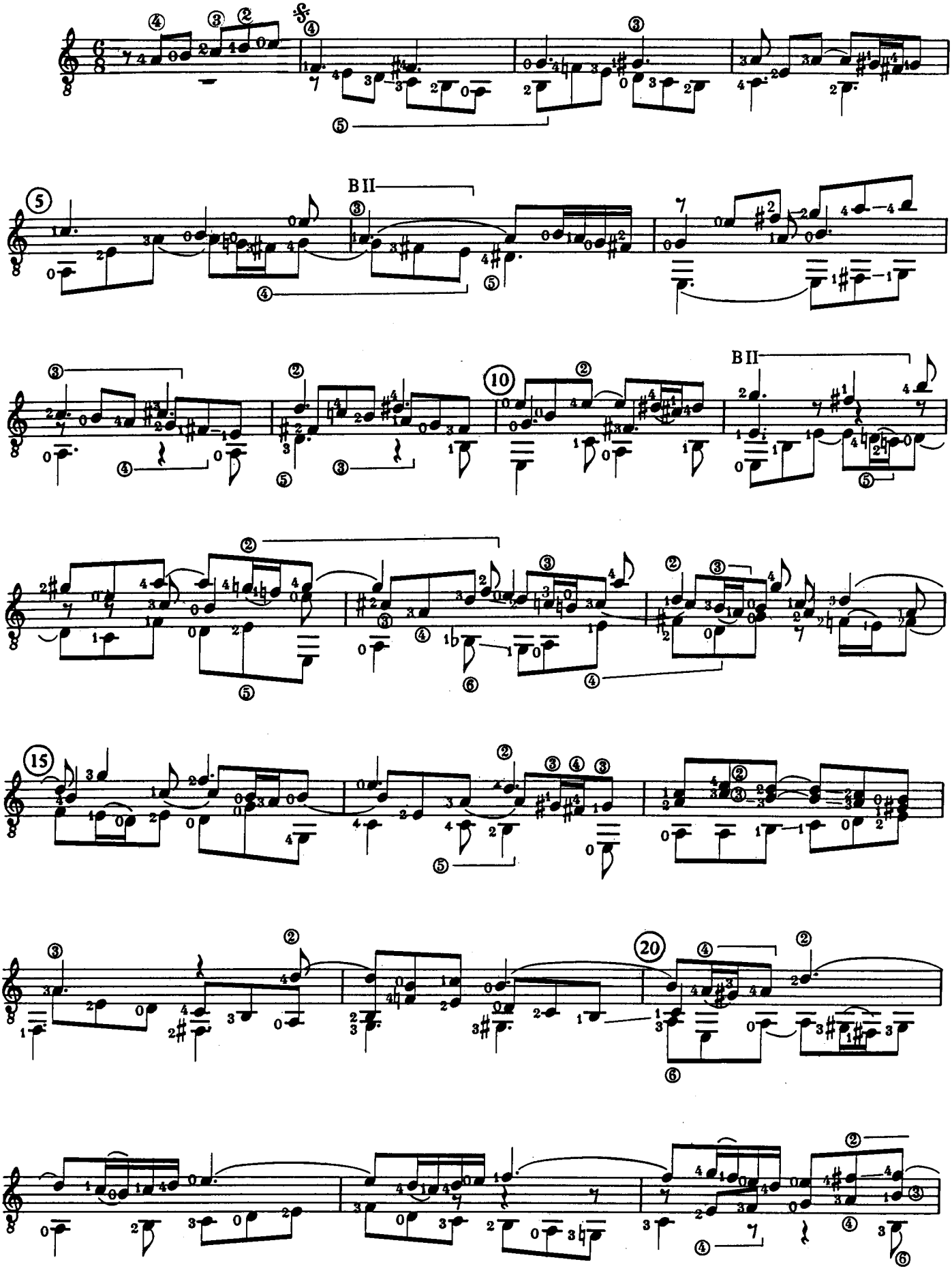


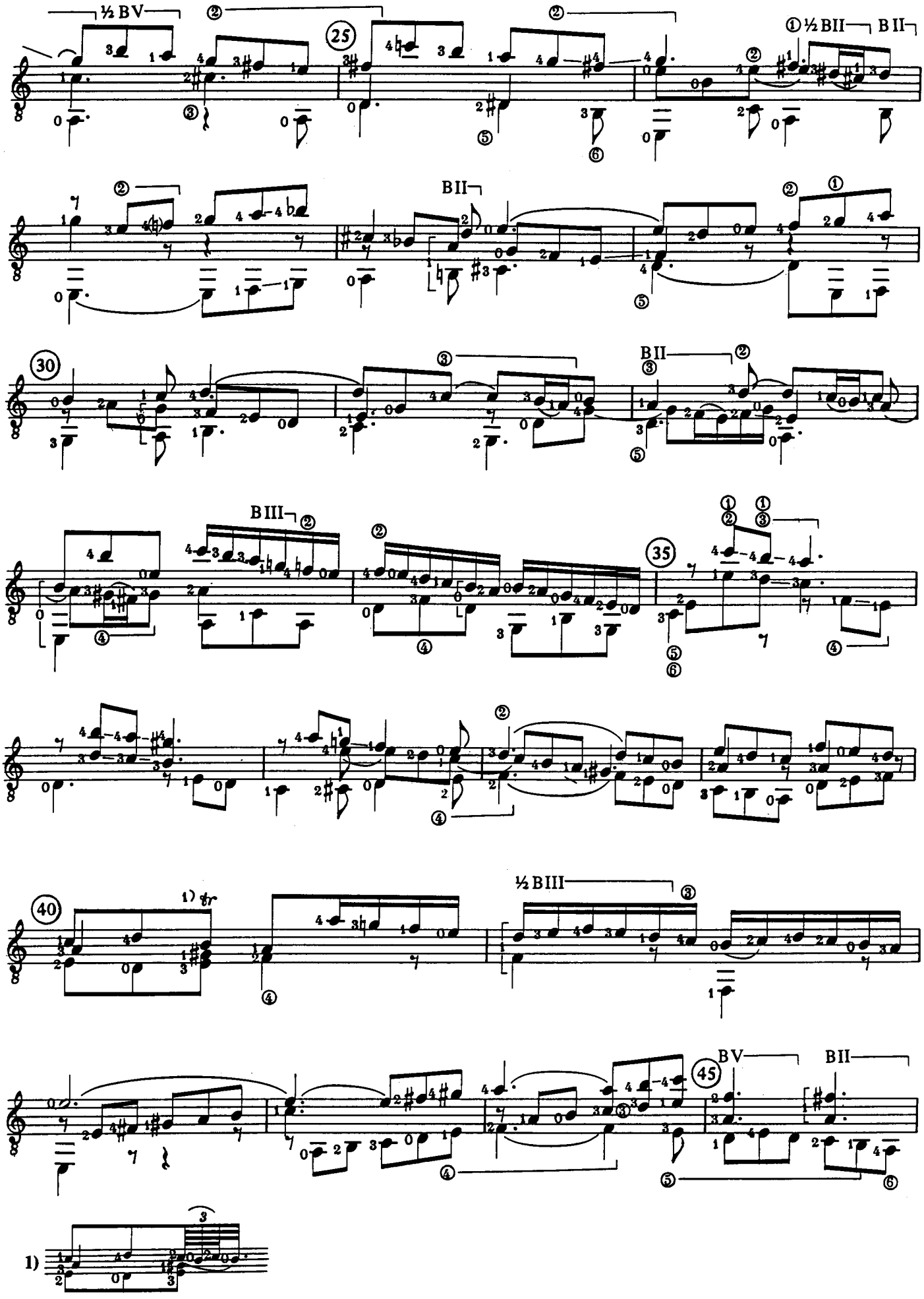

15
B II
B IV
B II
p
20
f
B II
B I
25
½ B I
½ B III
B III
B I

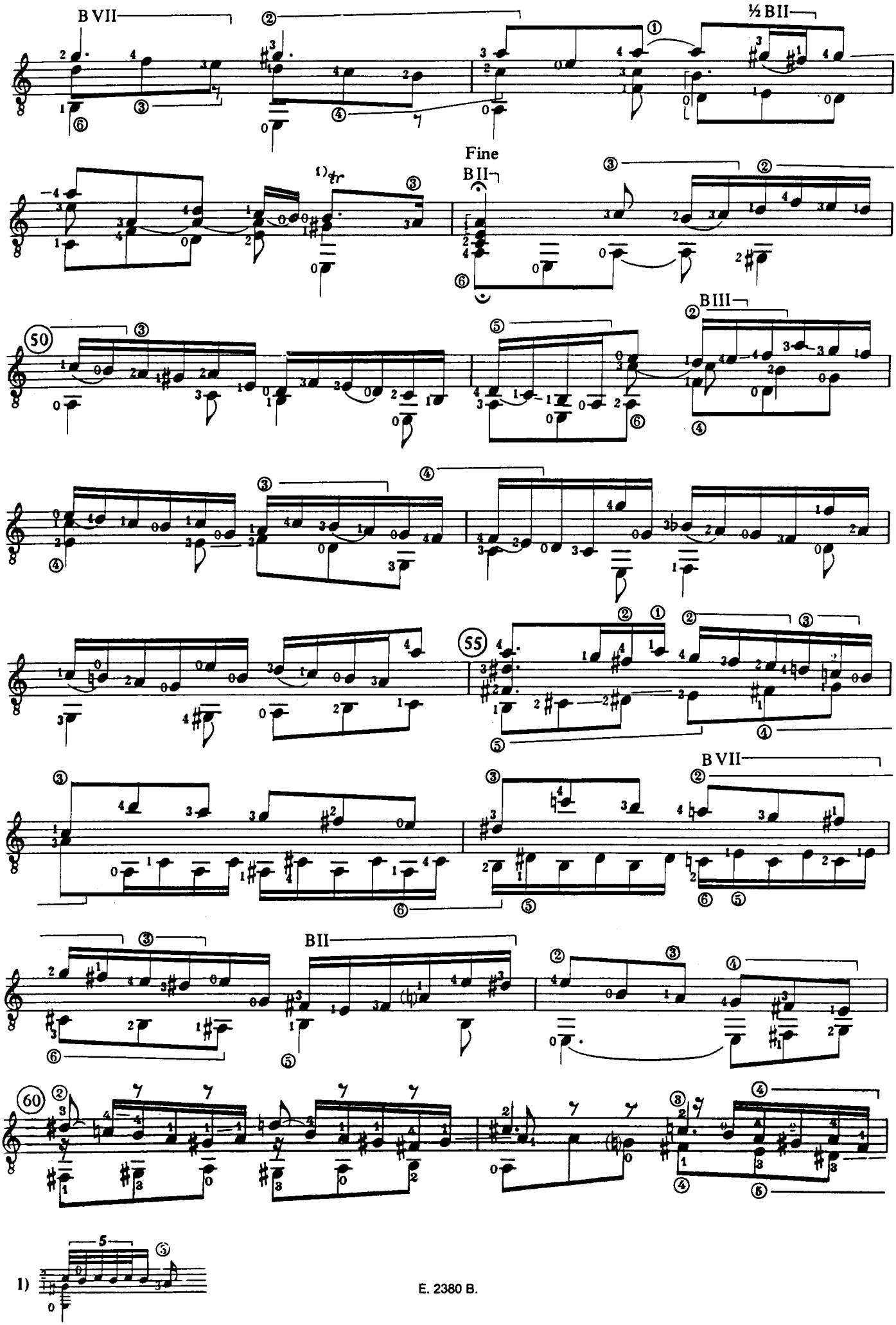

30
½ BI
BII
35
BII
40
p
f
f
p
f
p

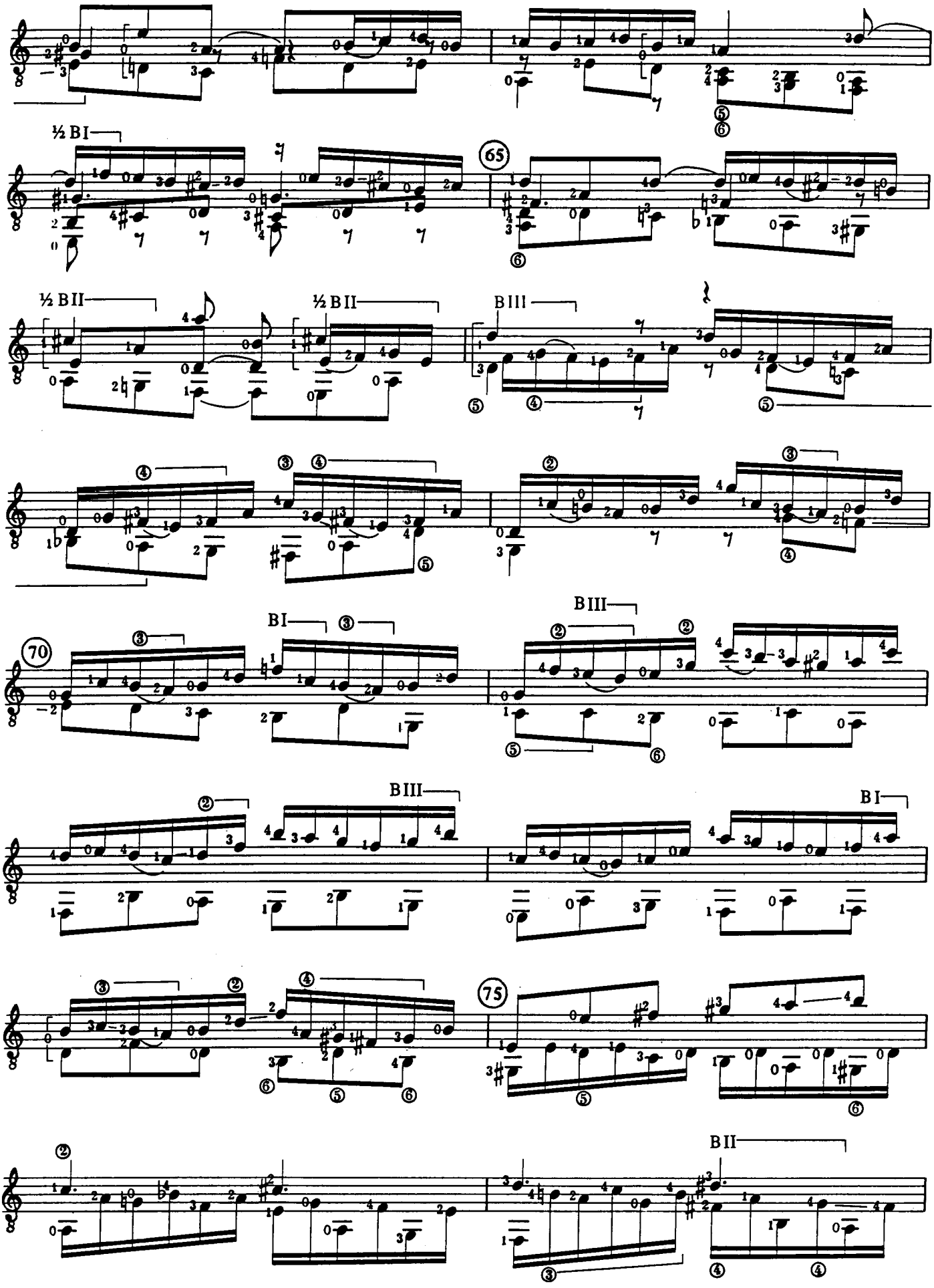

45
BII
BV
50
BVII
BV
BII
½BII
55
BV

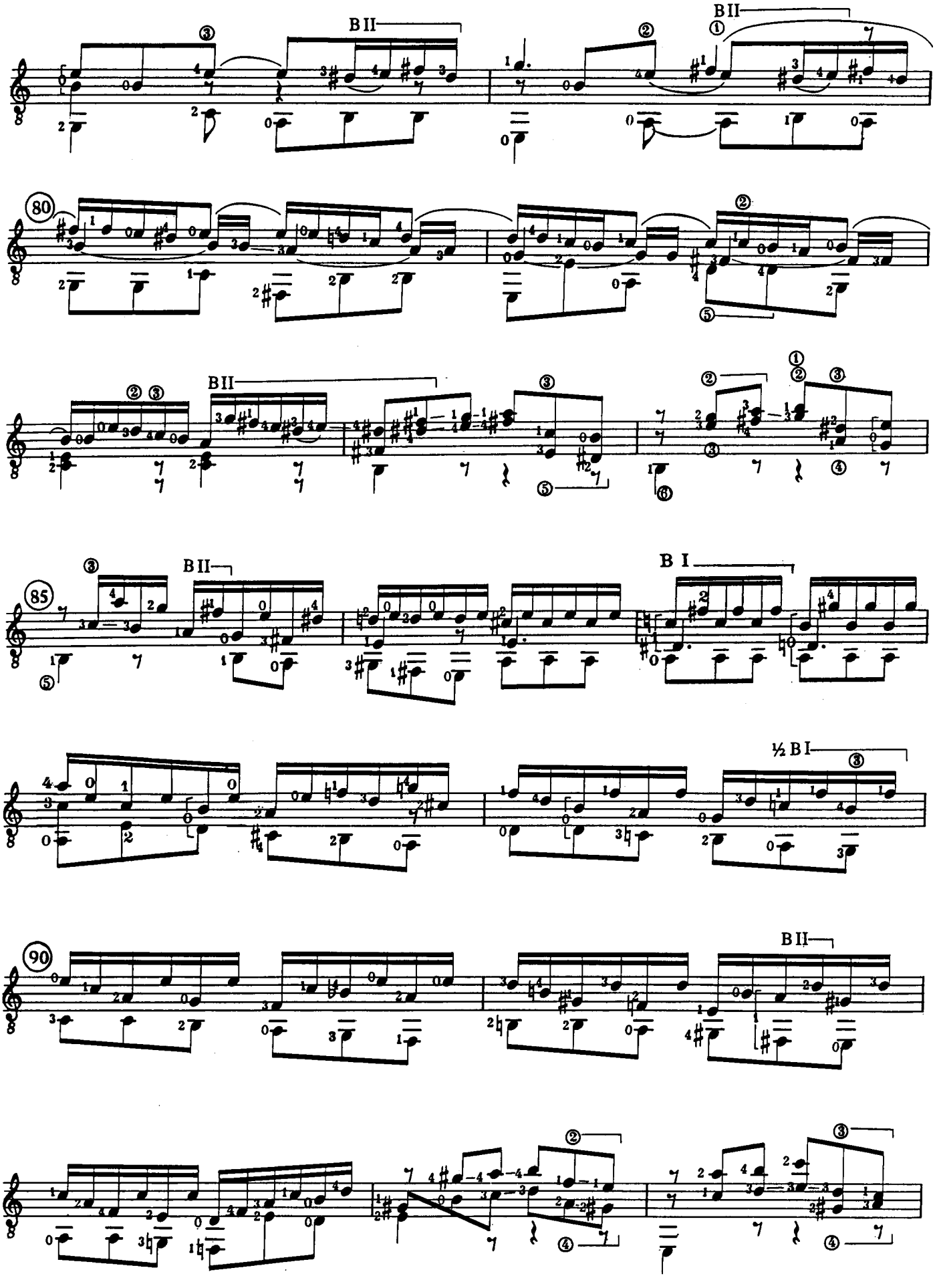
2 - FUGA

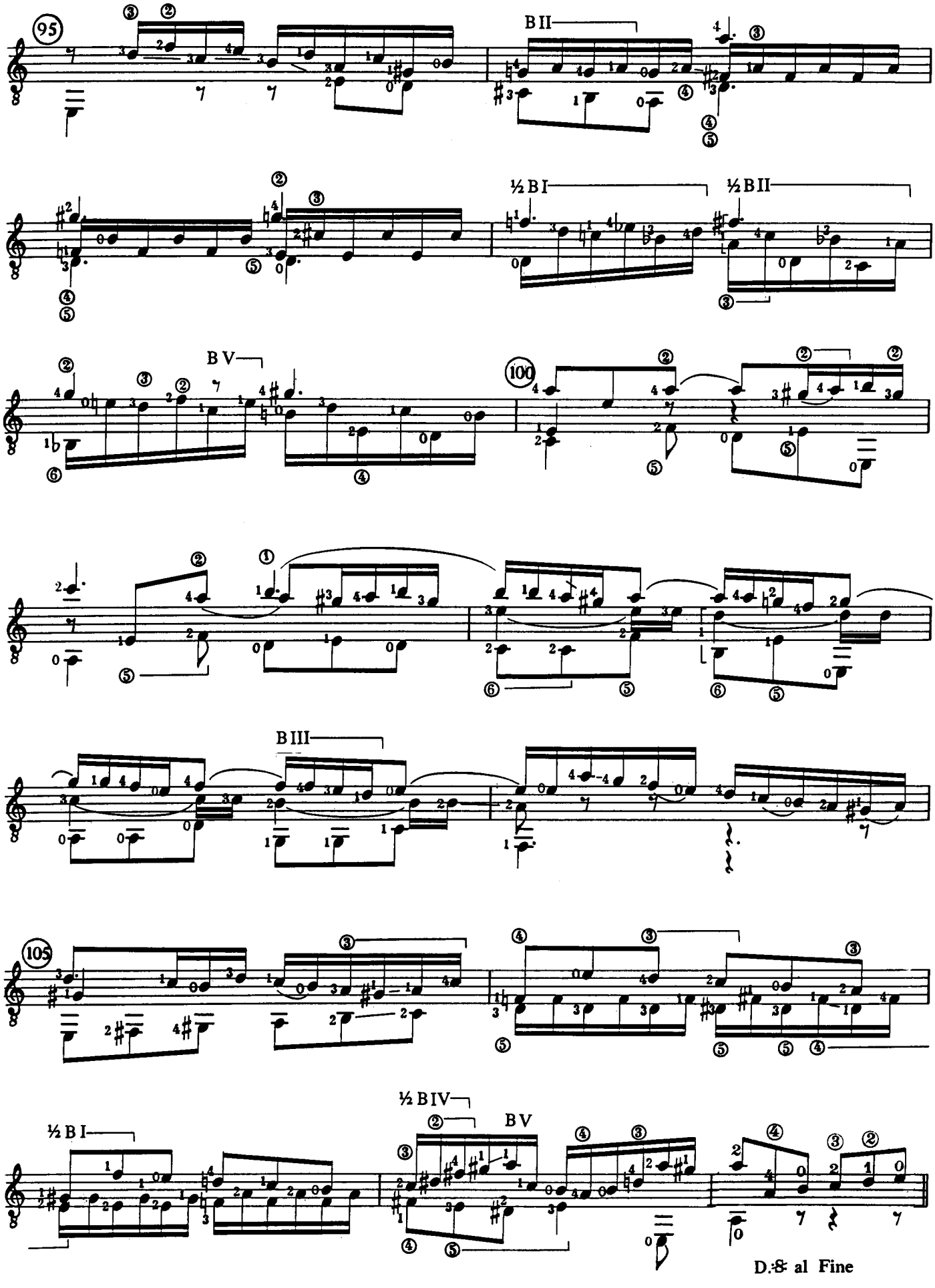



½ BV
25
①½ BII
B II
B II
30
B II
B III
35
½ BIII
40
1) tr
BV
B II
45
1)

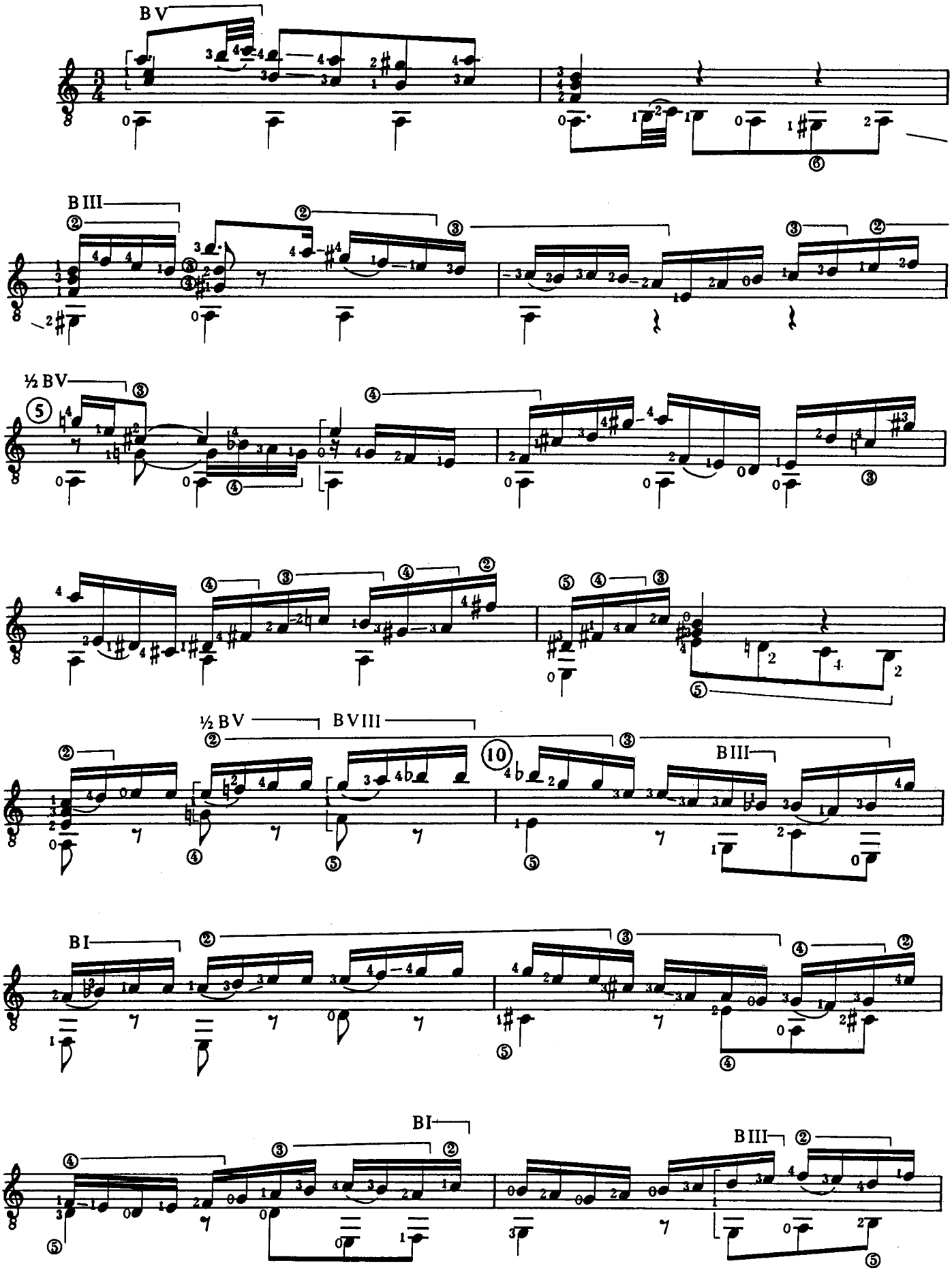

B VII
½ B II
Fine
B II
B III
50
55
B VII
B II
60
1)
5

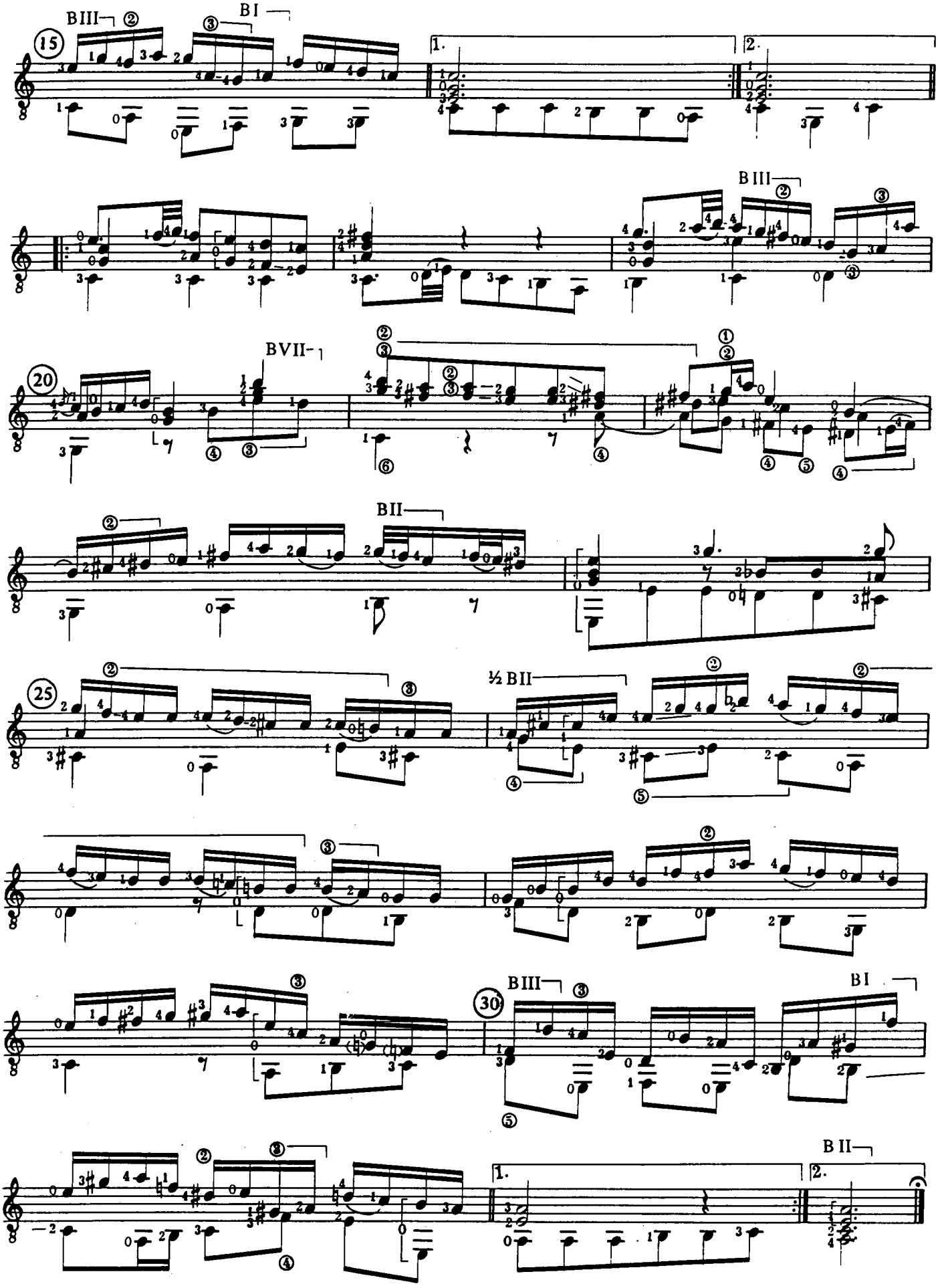

½ BI
65
½ BII
½ BII
BIII
70
BI
BIII
BIII
BI
75
BII


BII
BII
80
BII
BII
85
B I
½ B I
90
BII

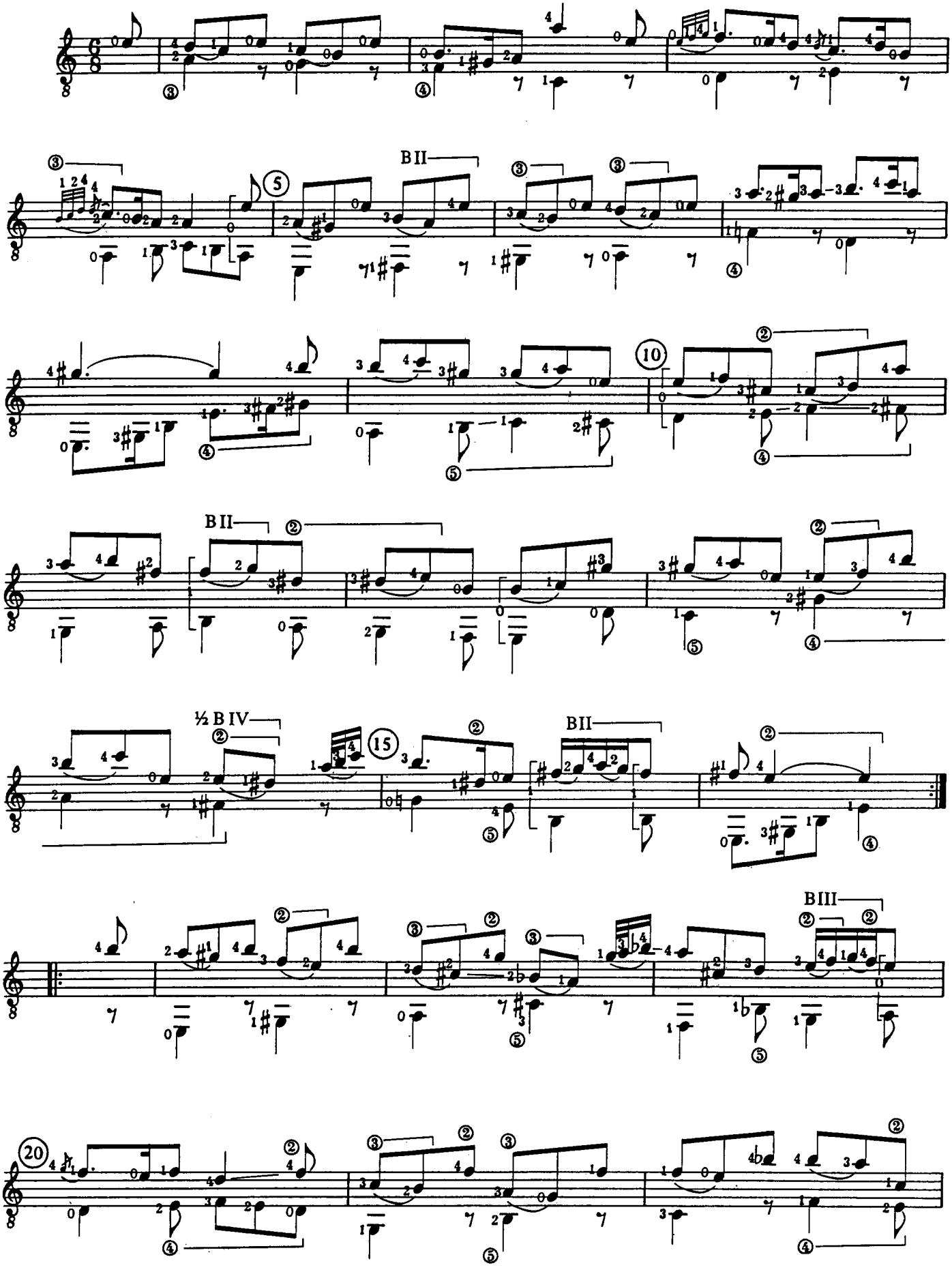

95
BII
½BI
½BII
BV
100
BIII
105
½BI
½BIV
BV
D.S. al Fine

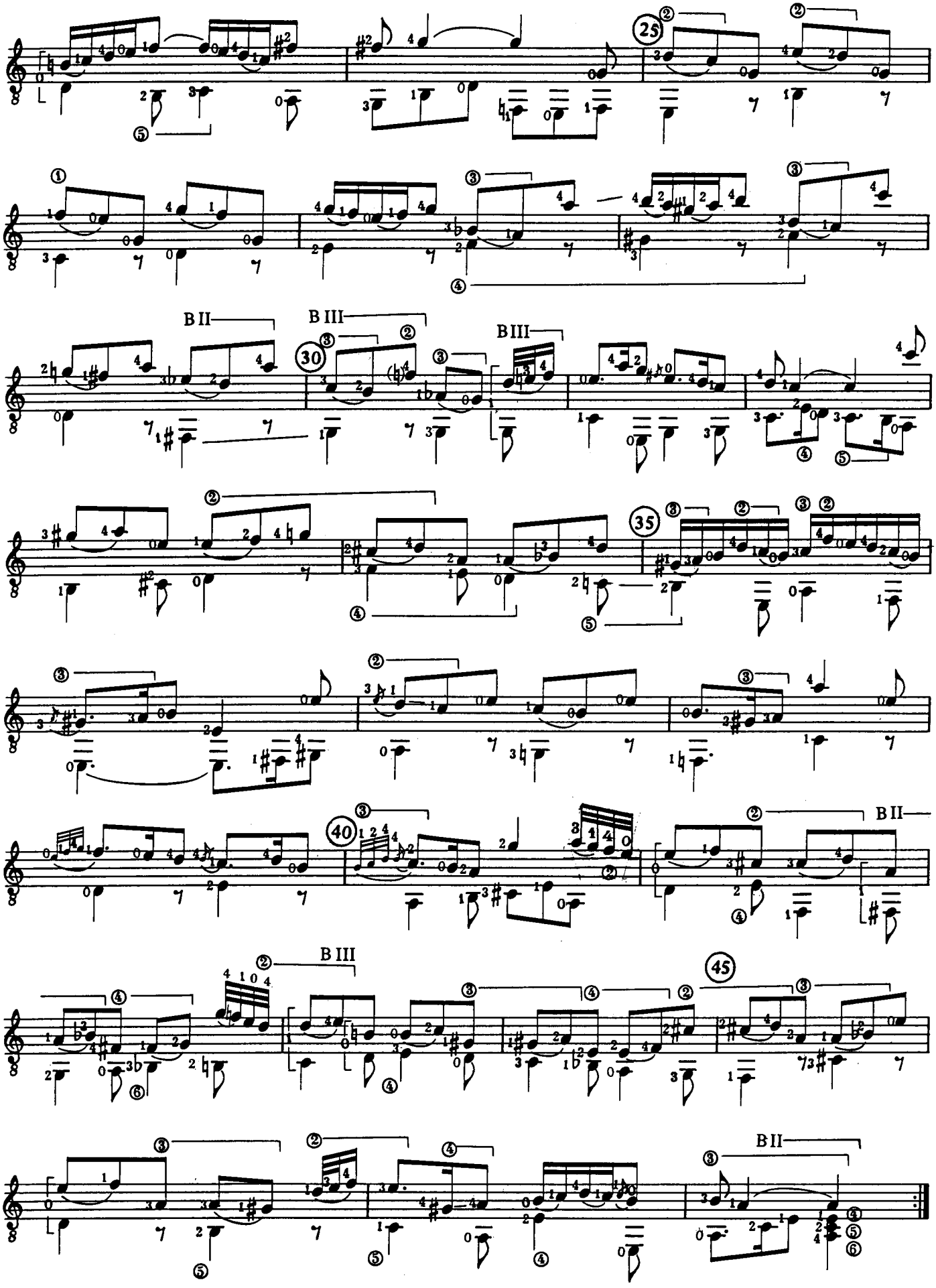
3 - SARABANDA



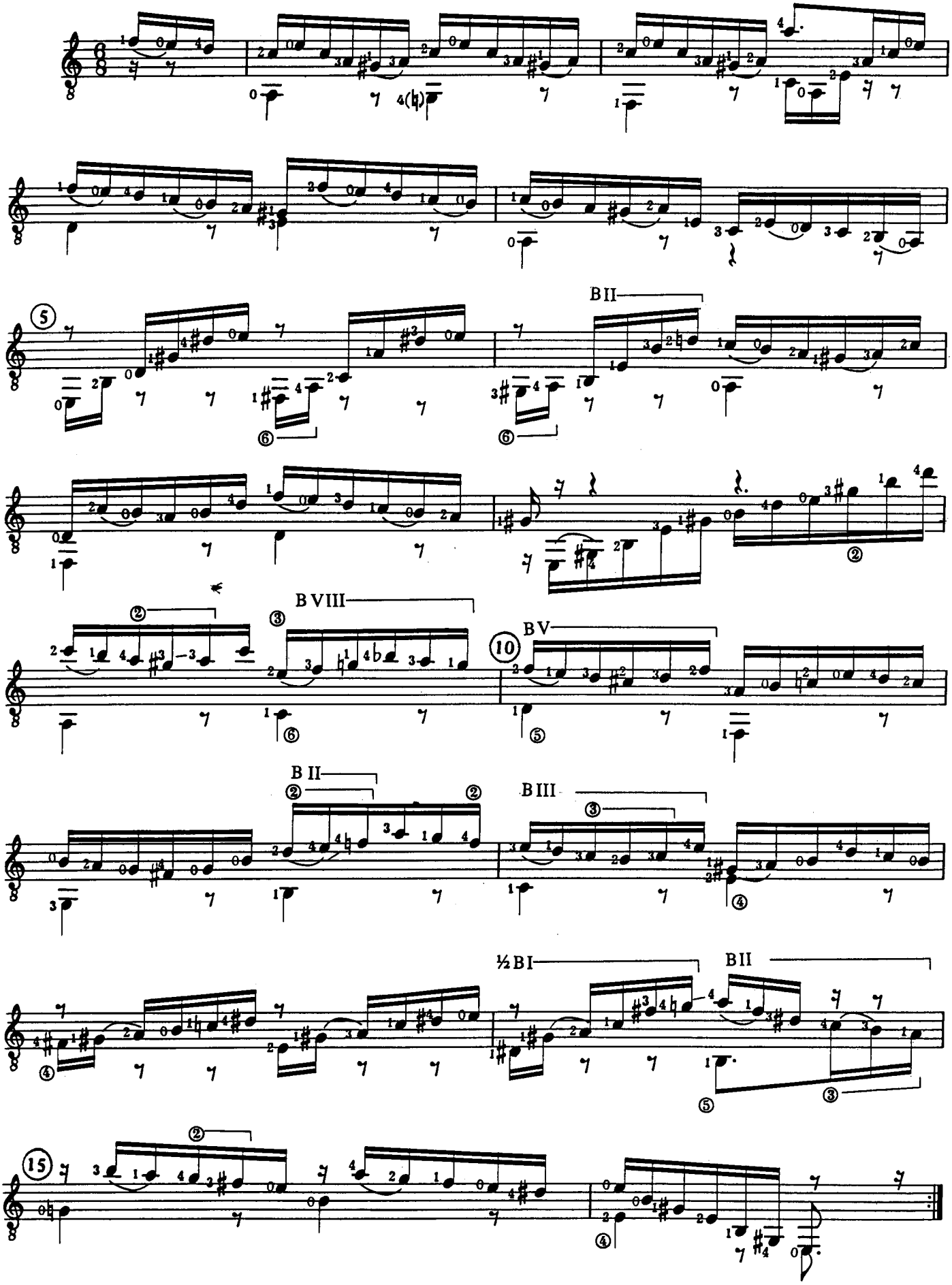

BIII
BI
15
1.
2.
BIII
BVII
20
BII
½ BII
25
BIII
30
BI
BII
1.
2.

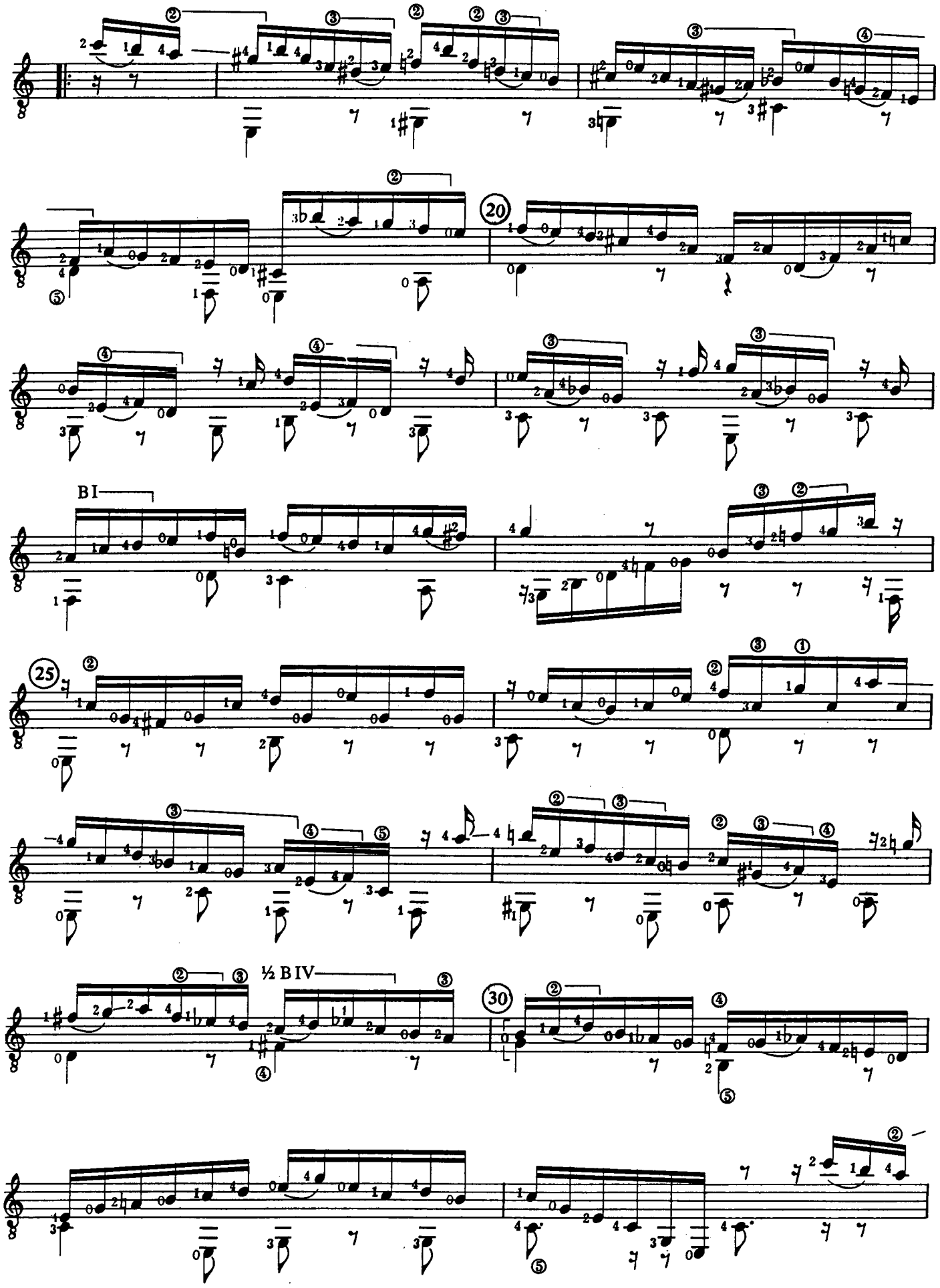
4 - GIGA

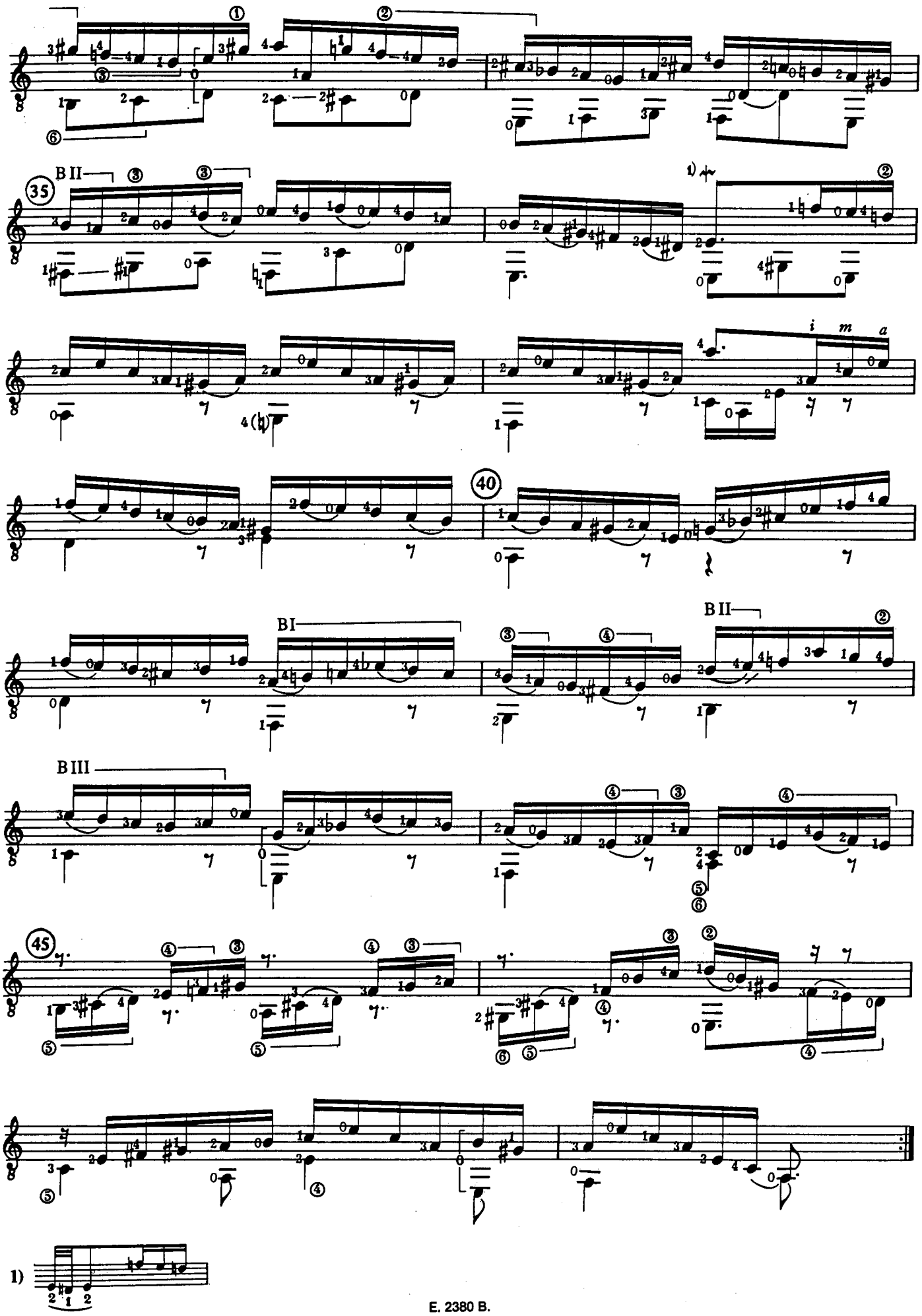



25
B II
B III
30
B III
35
40
B II
B III
45
B II

5 - DOUBLE



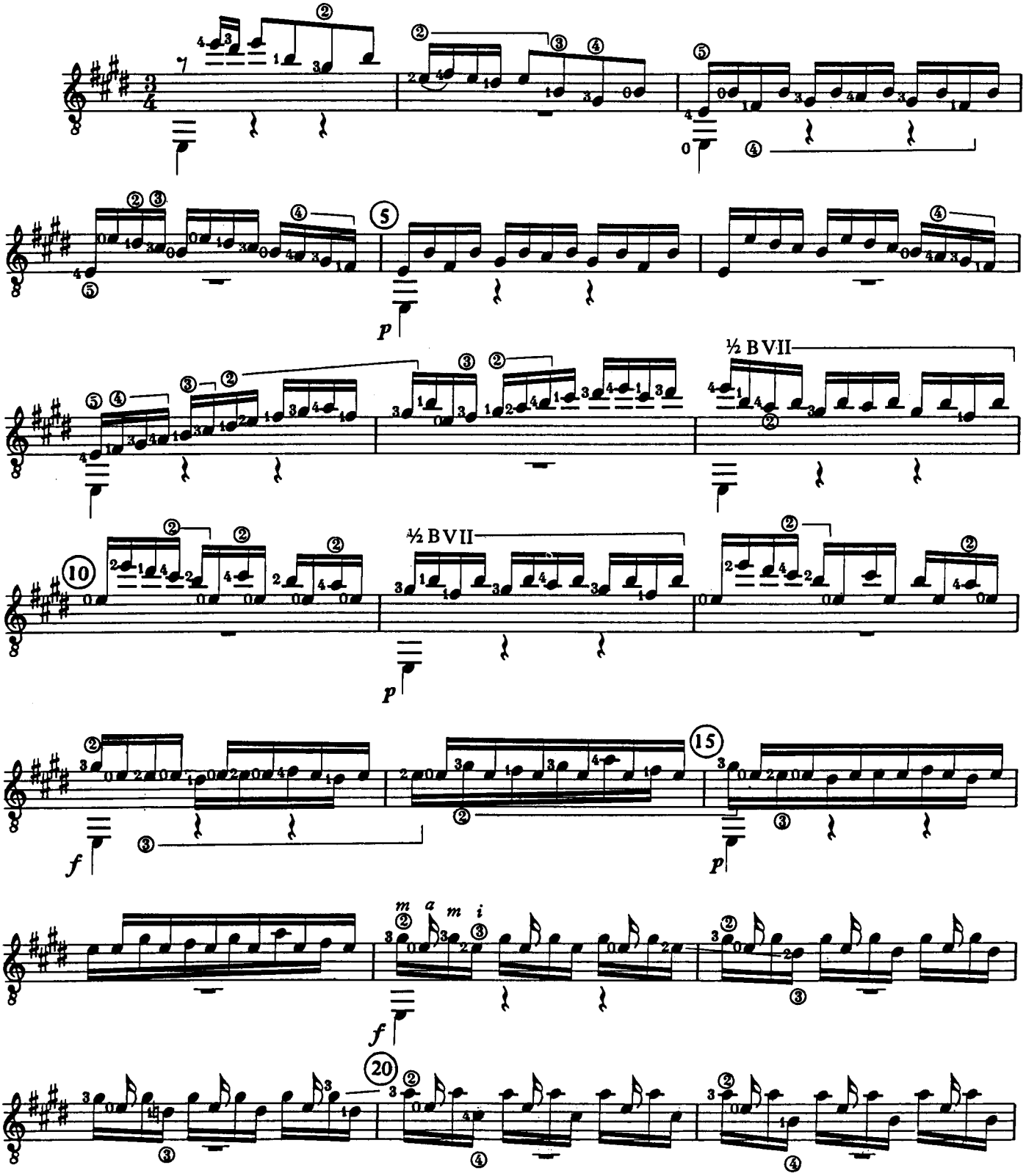

20
BI
25
½ B IV
30

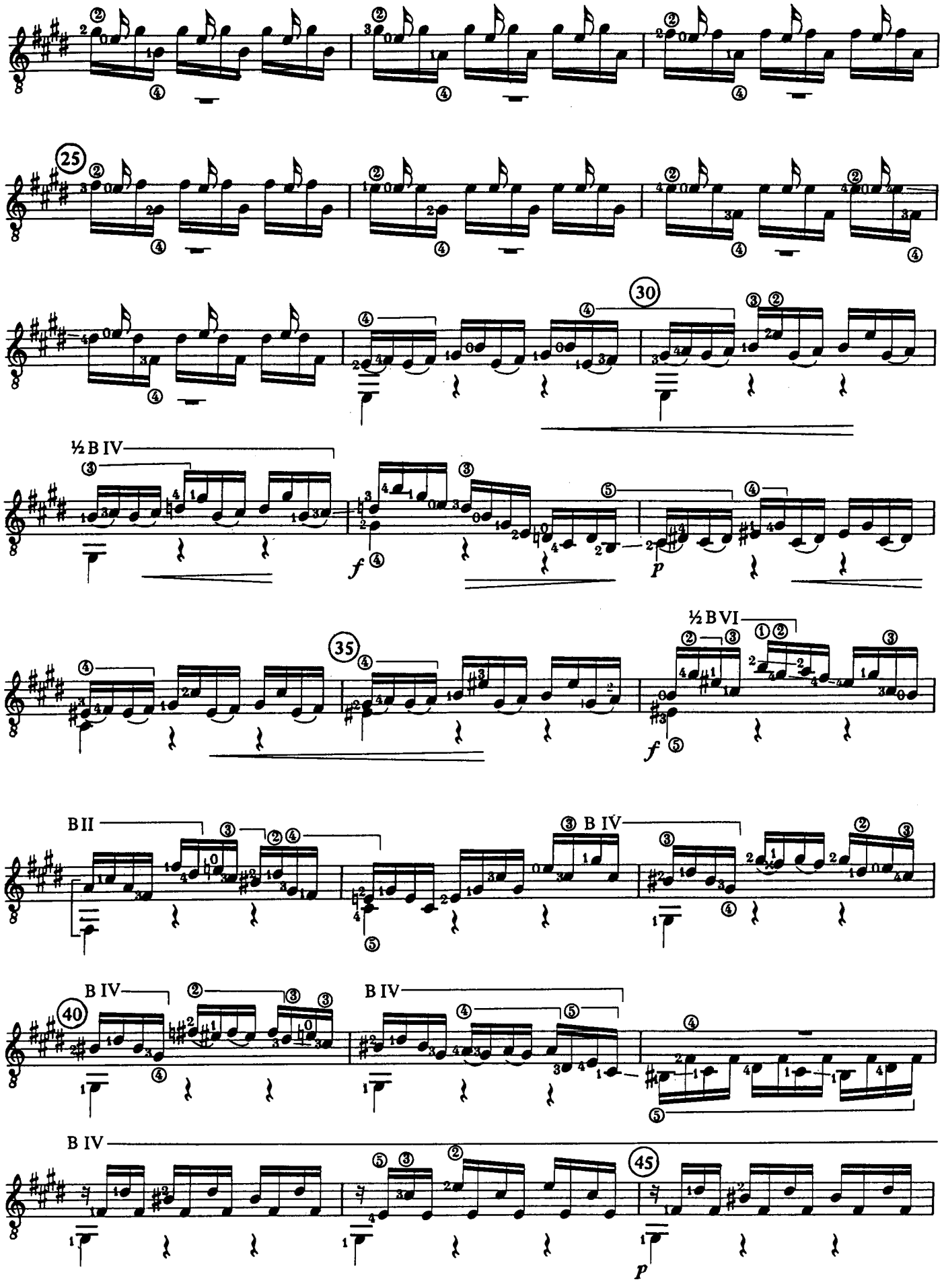

BII
35
BI
BII
BIII
40
45
i m a
1)

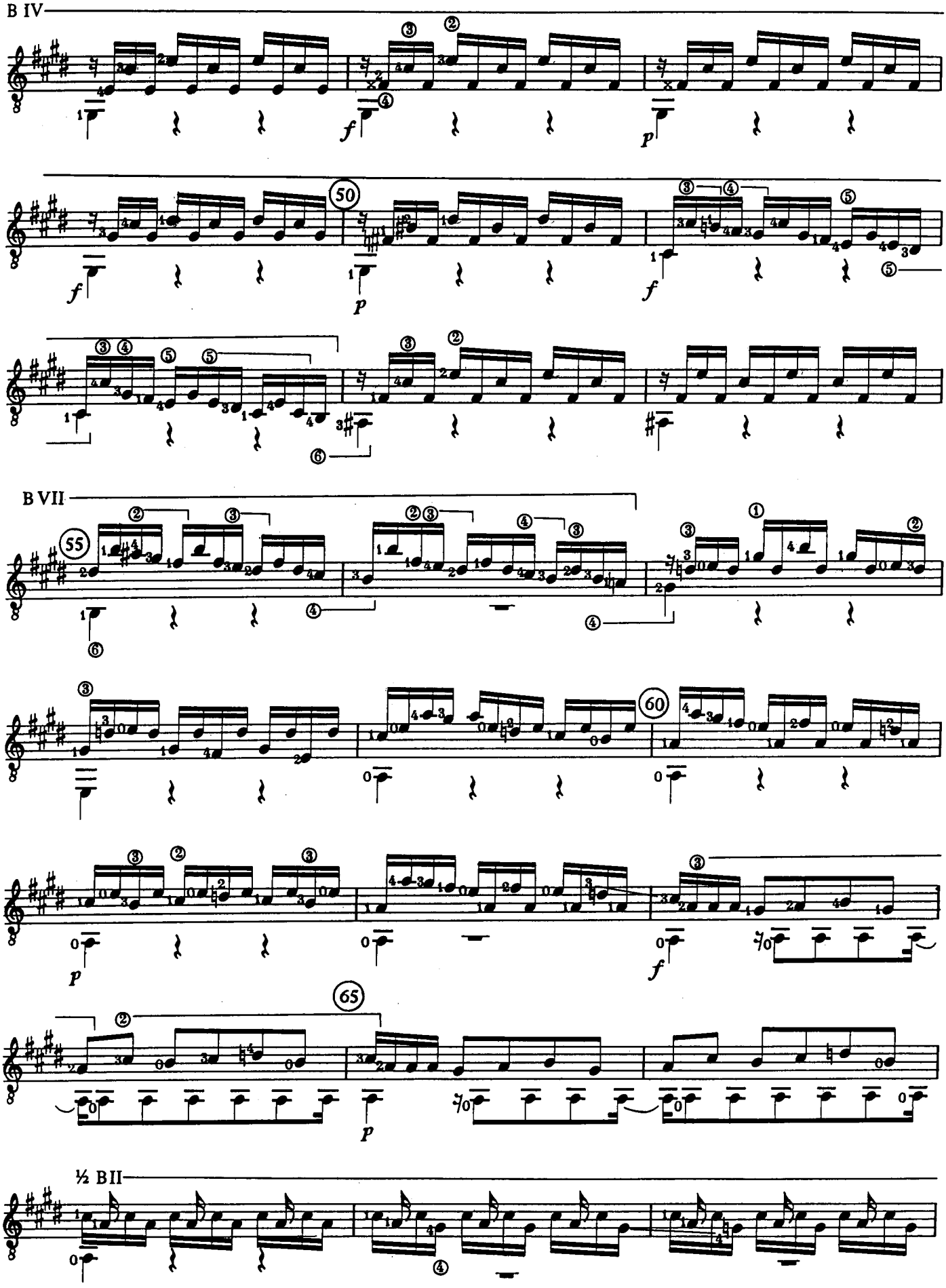
SUITE B.W.V. 1006 A

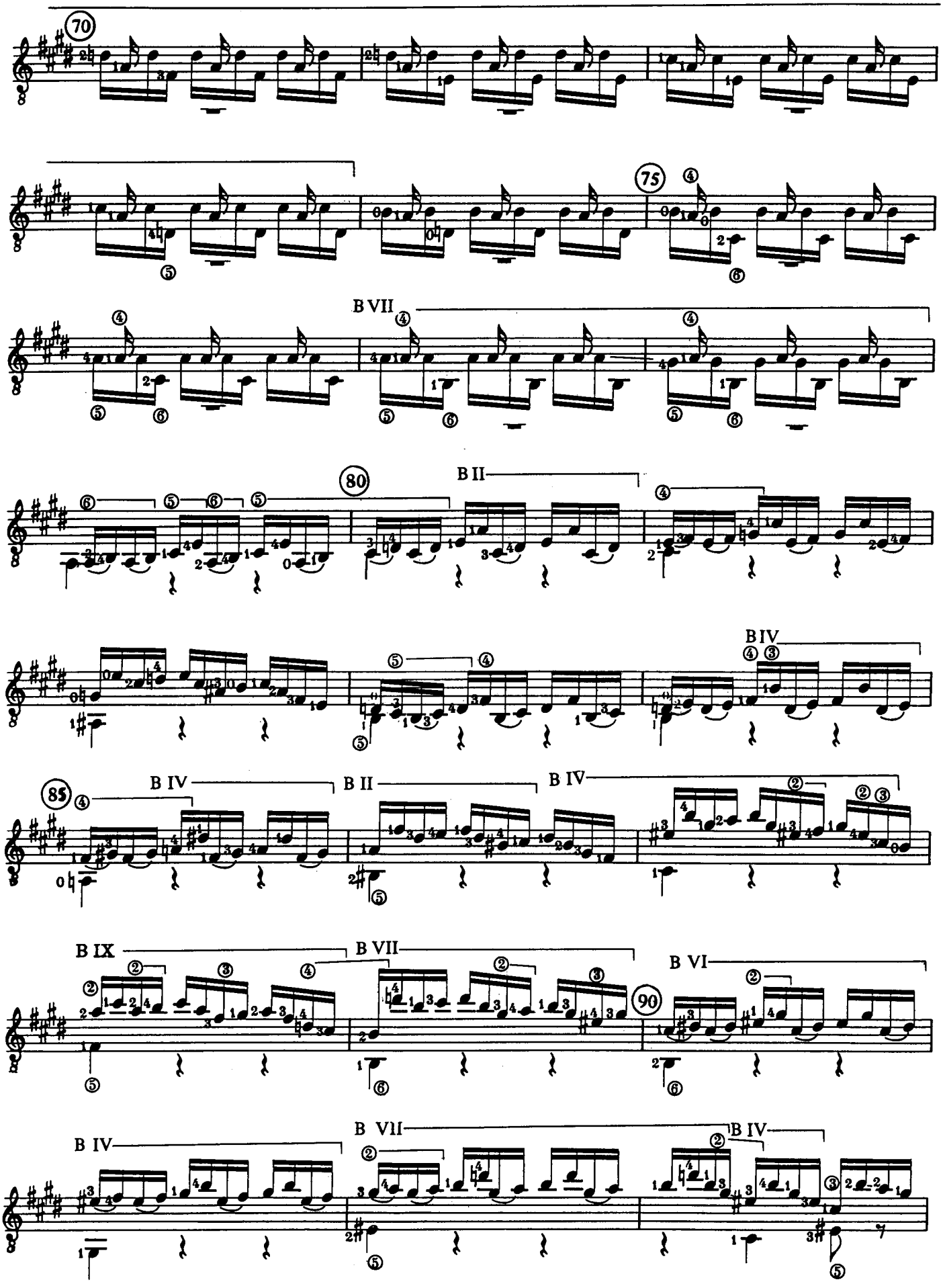
(tonalità originale)

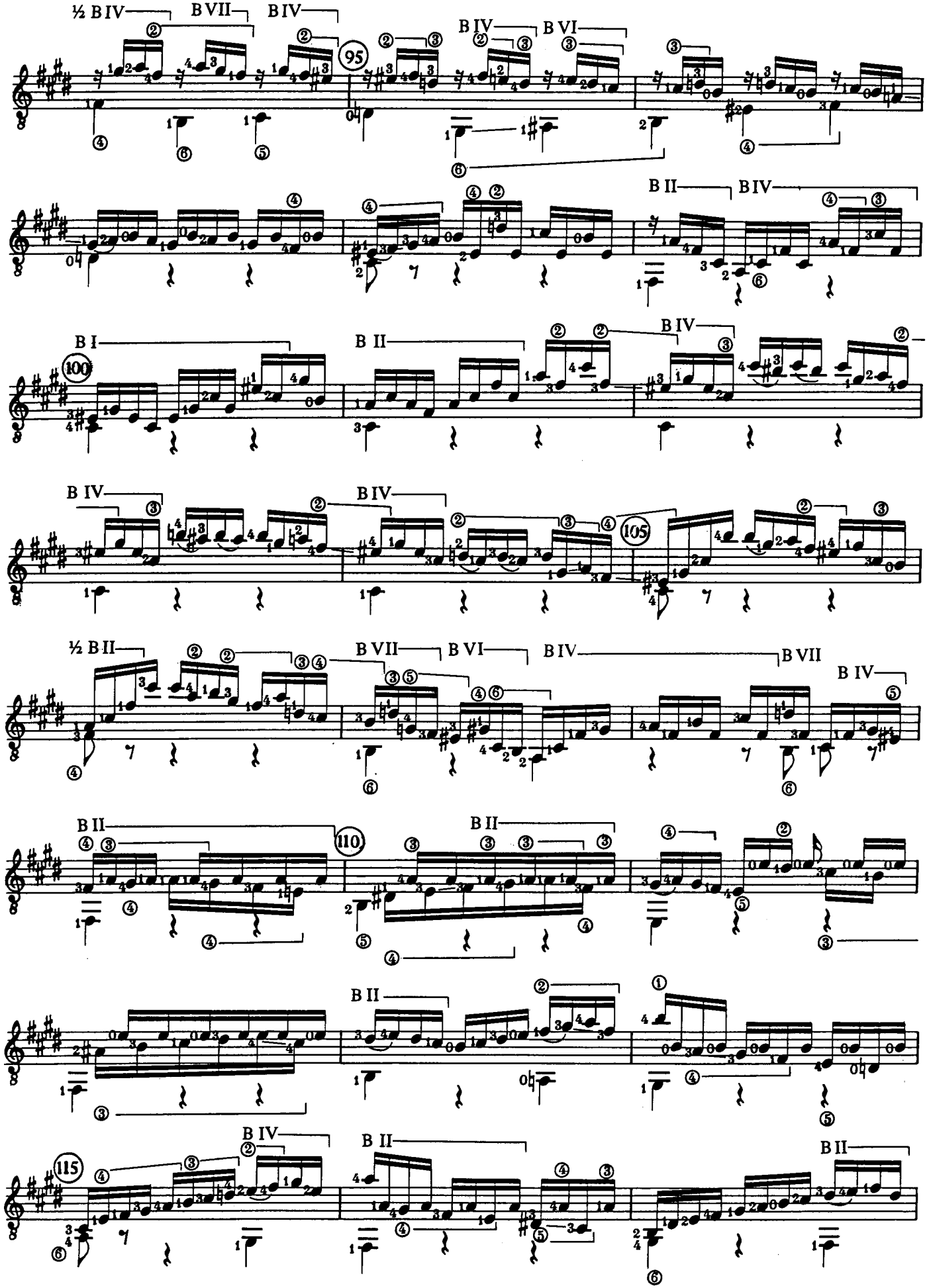
1 - PRELUDIO

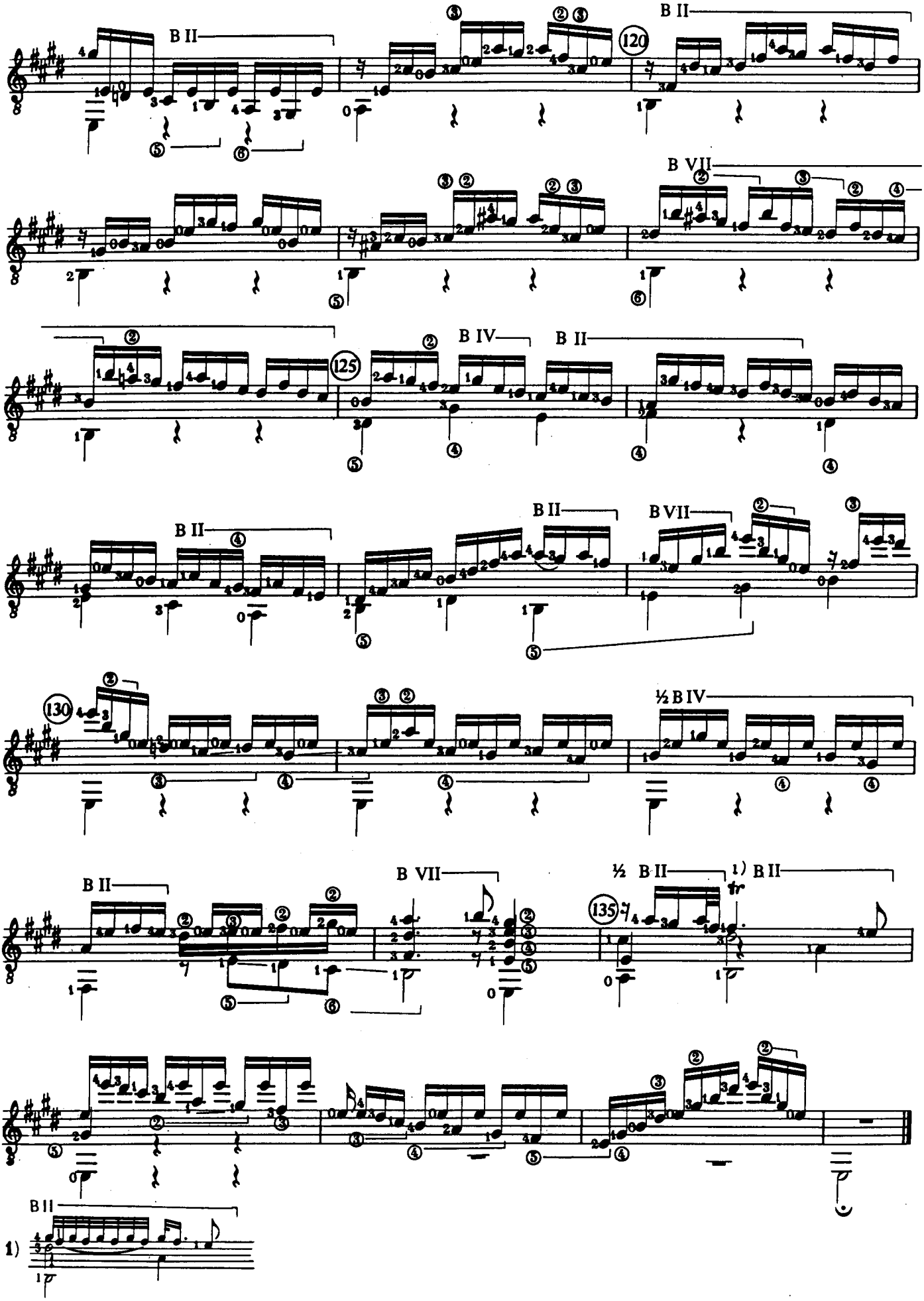



25
30
½ B IV
f
p
35
½ B VI
f
B II
B IV
40
B IV
B IV
45
p

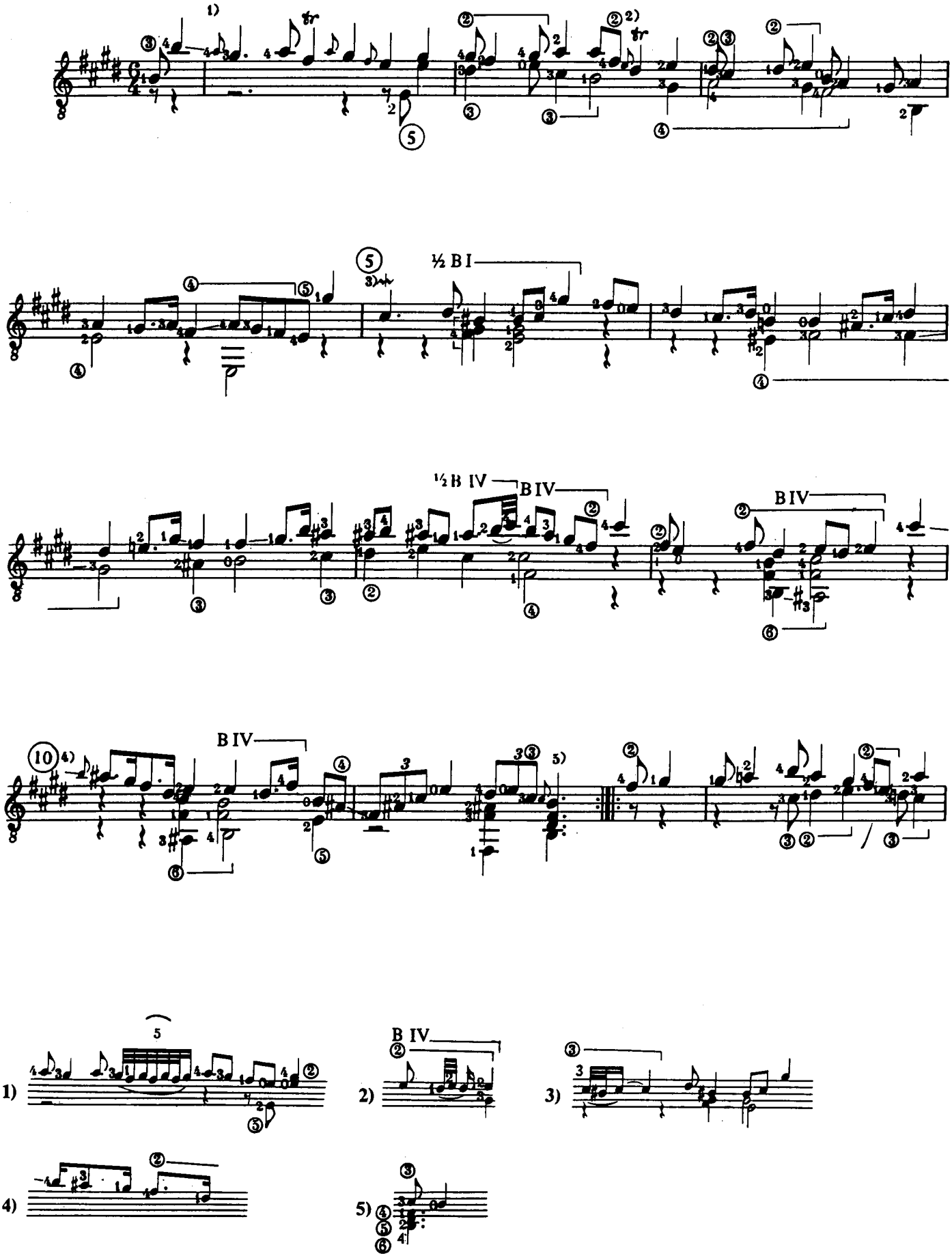

B IV
50
B VII
55
60
65
½ BII

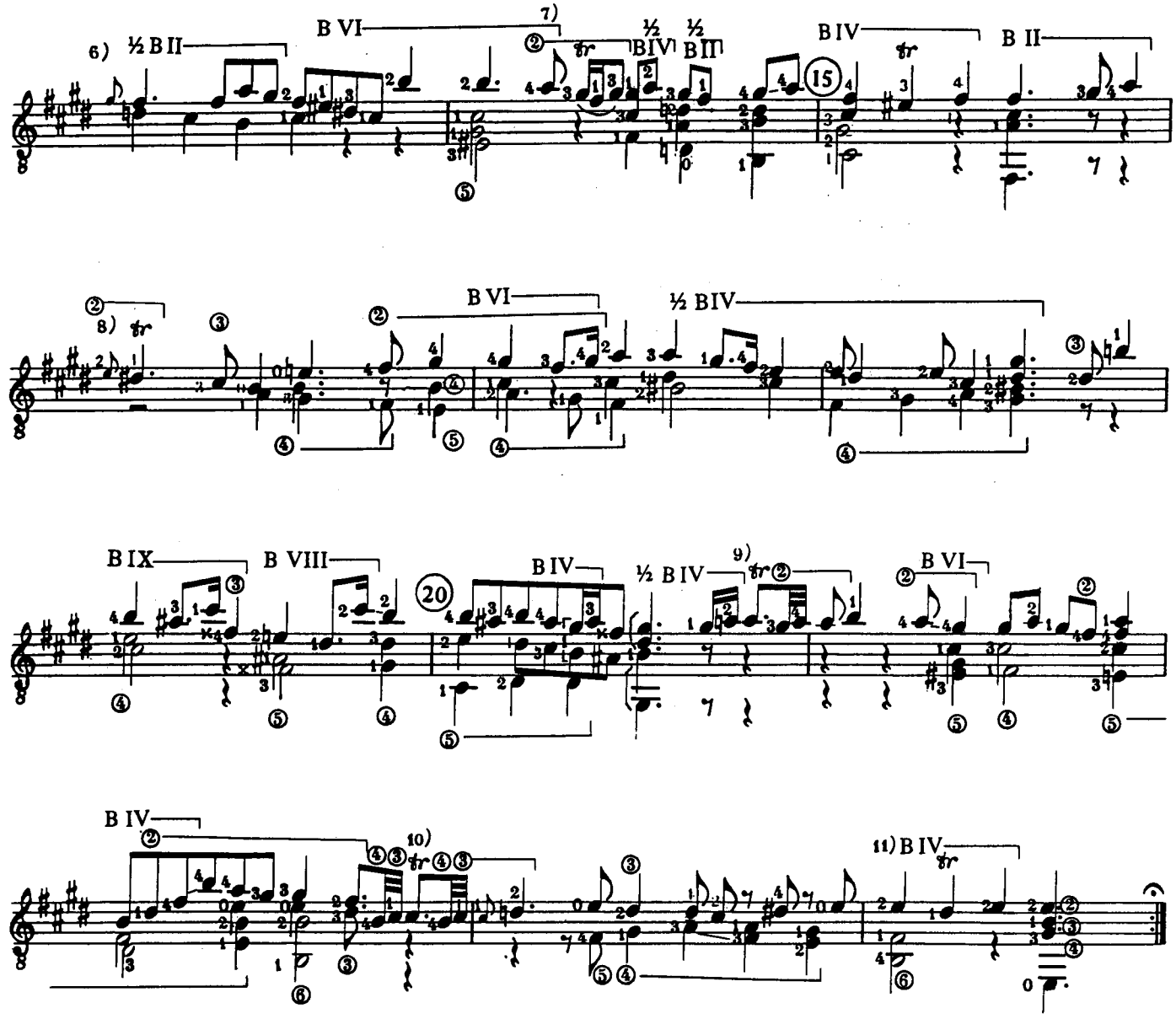

70
75
B VII
80
B II
B IV
85
B IV
B II
B IV
B IX
B VII
B VI
90
B IV
B VII
B IV

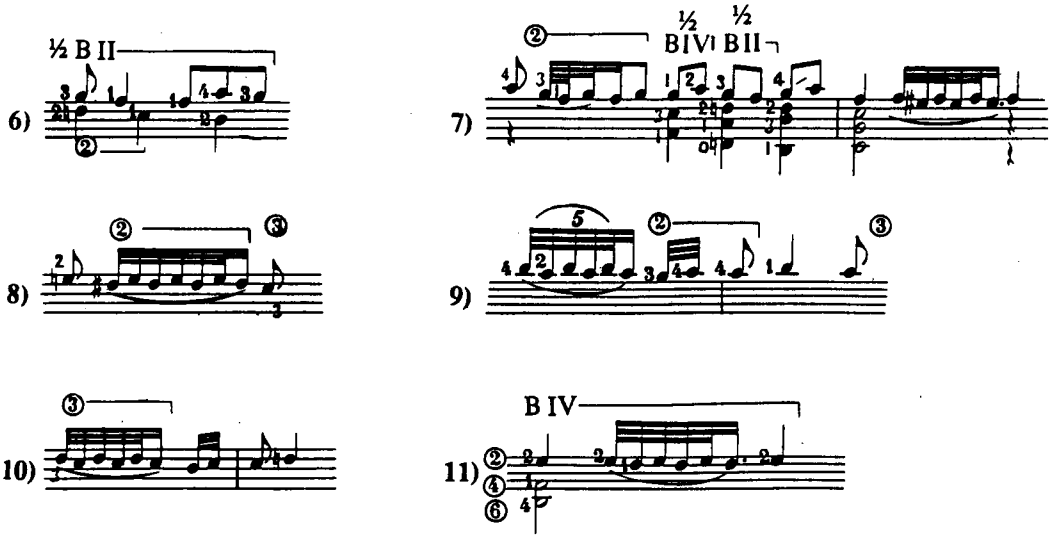

½ B IV
B VII
B IV
95
B IV
B VI
B II
B IV
B I
100
B II
B IV
B IV
B IV
105
½ B II
B VII
B VI
B IV
B VII
B IV
B II
110
B II
B II
B IV
115
B II
B II


B II
120
B II
B VII
125
B IV
B II
B II
B II
B VII
130
½ B IV
B II
B VII
½ B II
1) B II
135
B II
1)

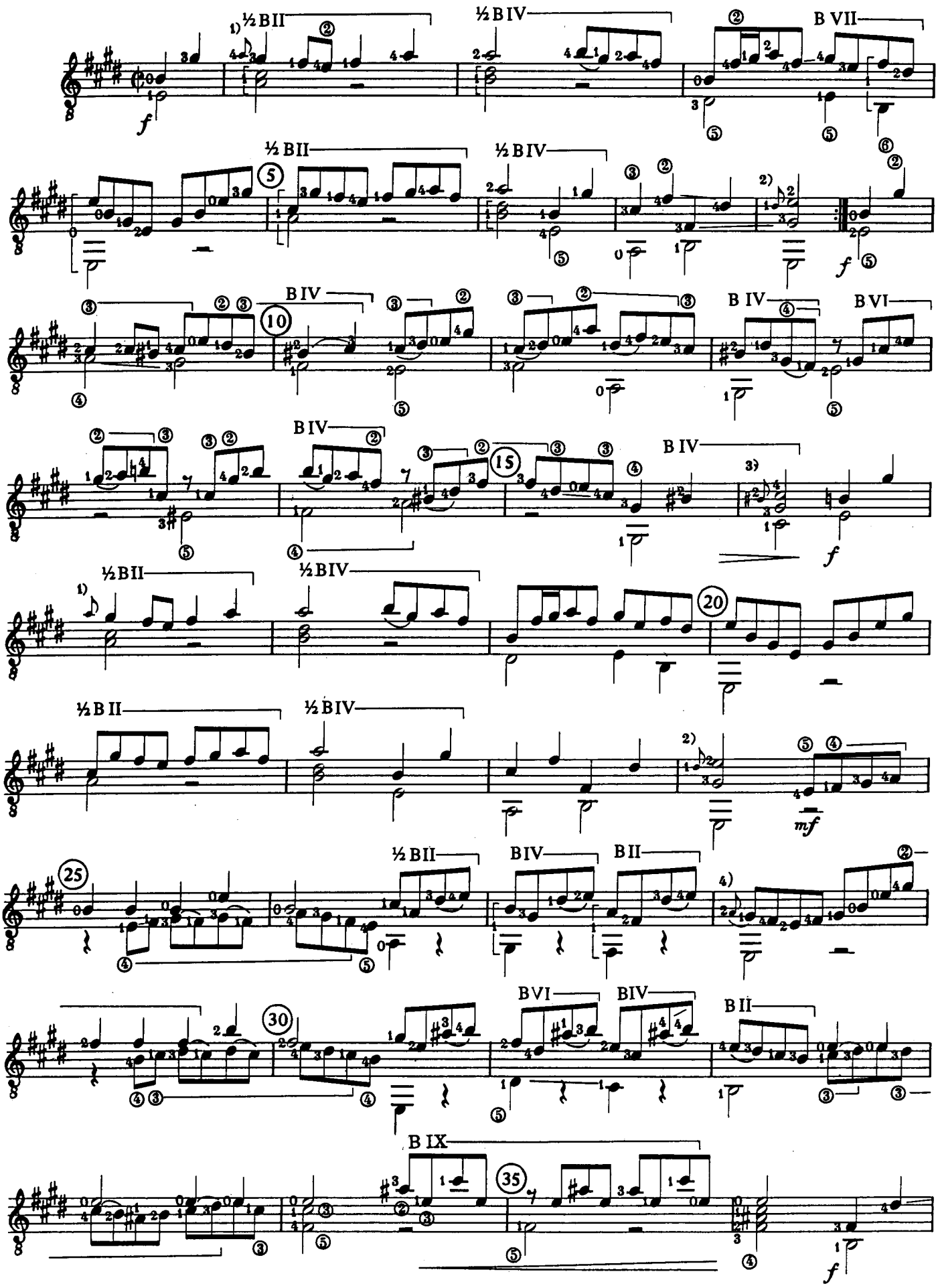
2 - LOURE

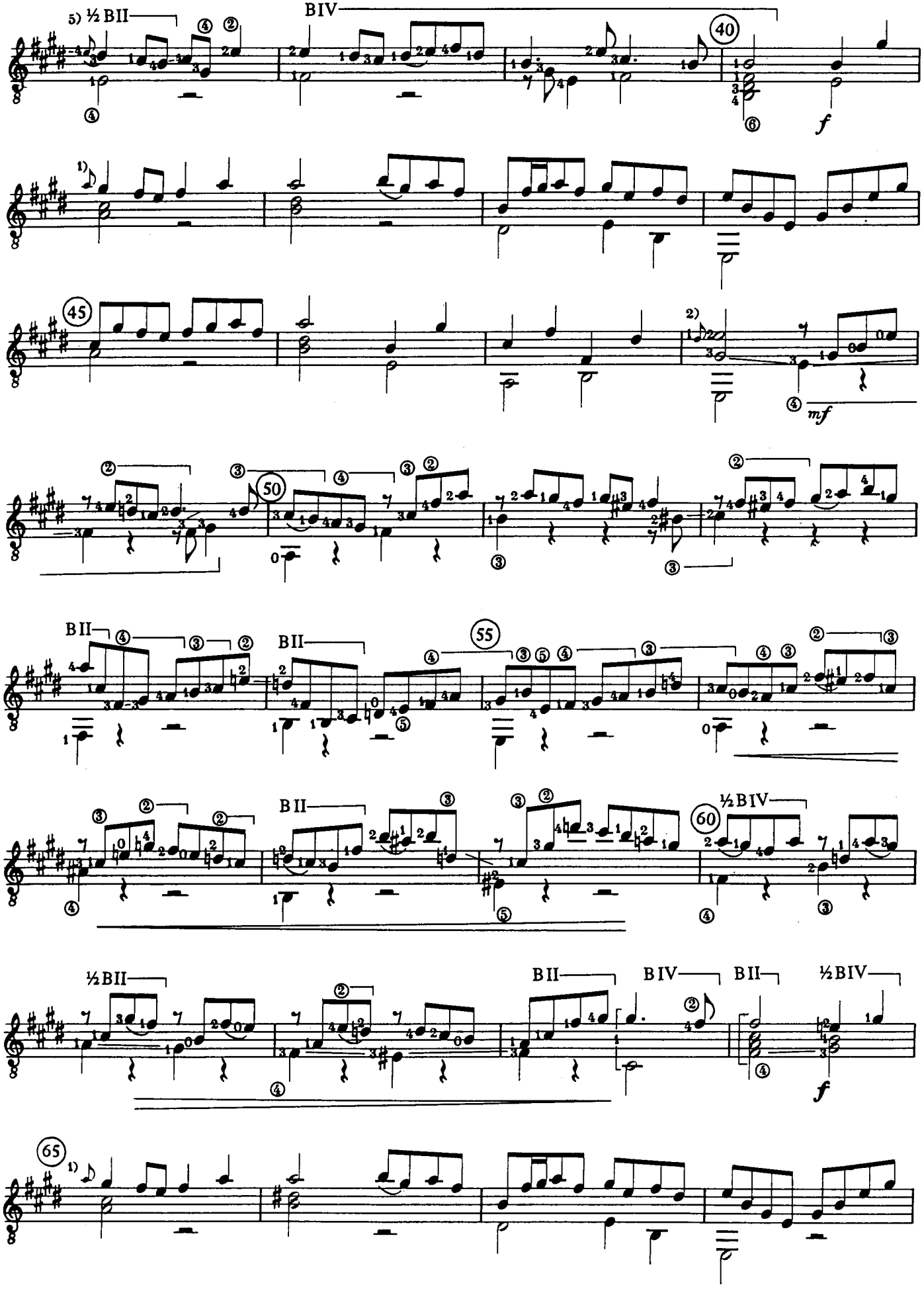


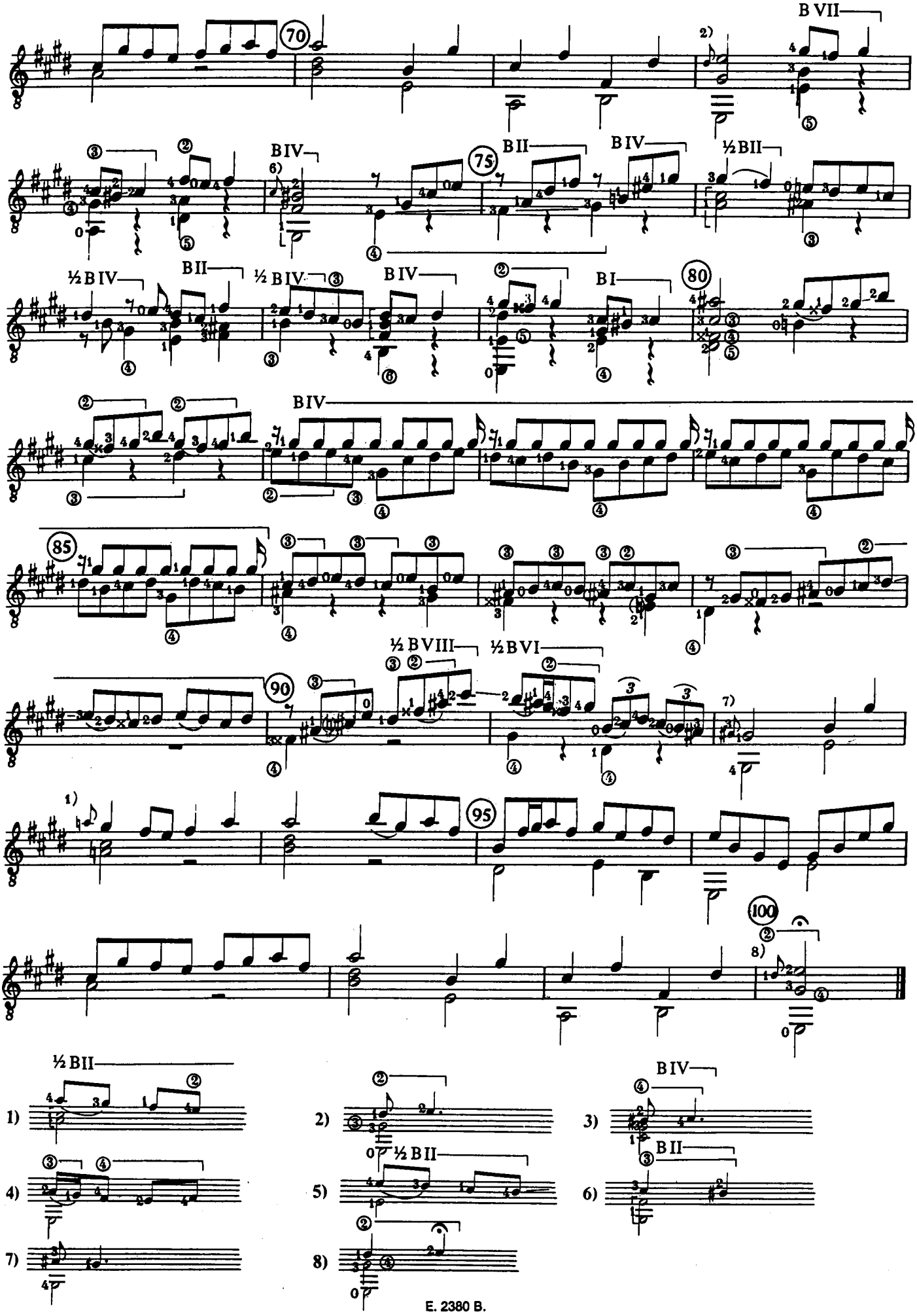

6) ½ B II
B VI
7)
½ B IV
½ B II
B IV
B II
15
8)
B VI
½ B IV
B IX
B VIII
20
B IV
½ B IV
9)
B VI
B IV
10)
11) B IV


6) ½ B II
7) ½ B IV ½ B II
8)
9) 5
10)
11) B IV

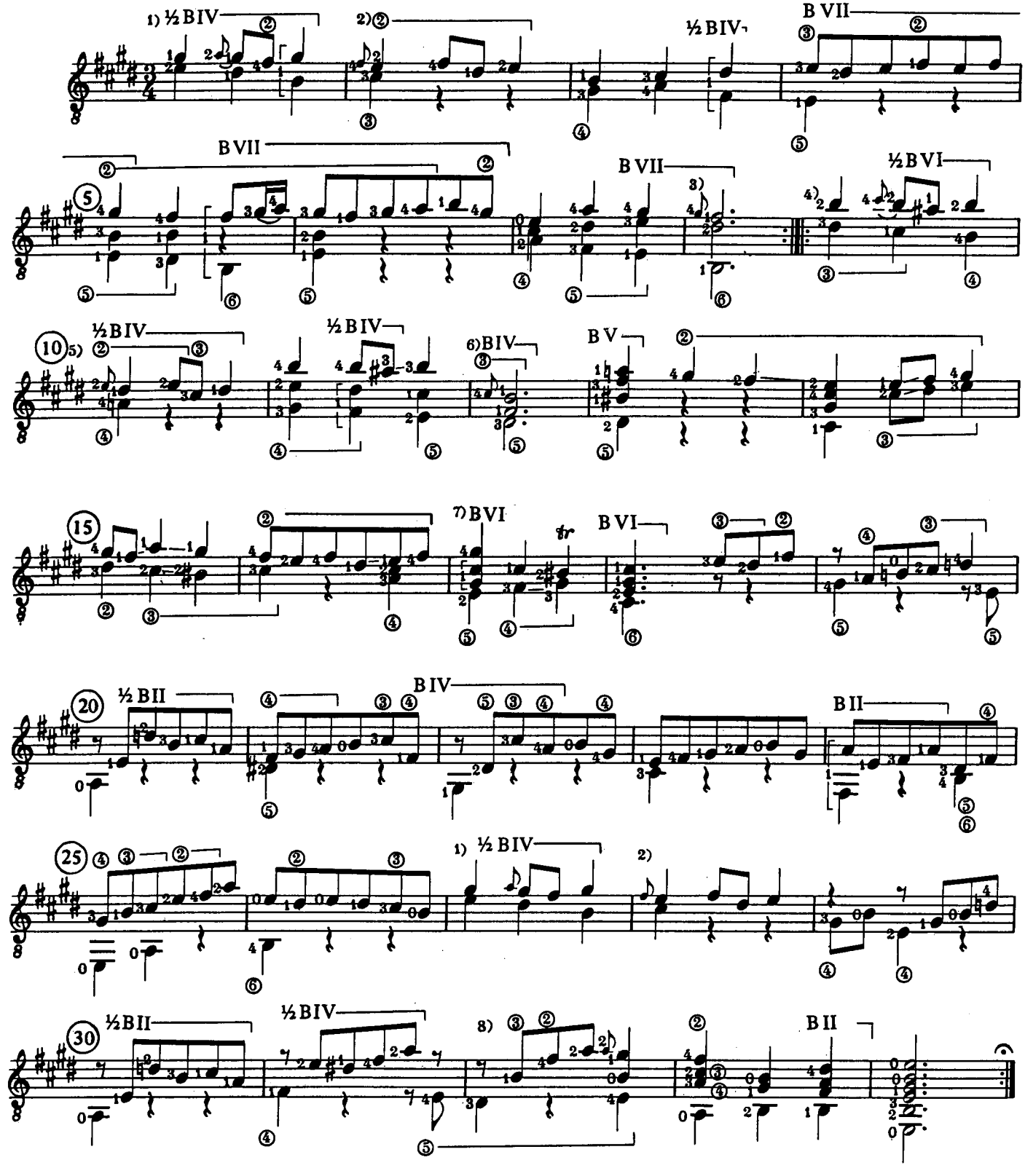
3 - GAVOTTE EN RONDEAU



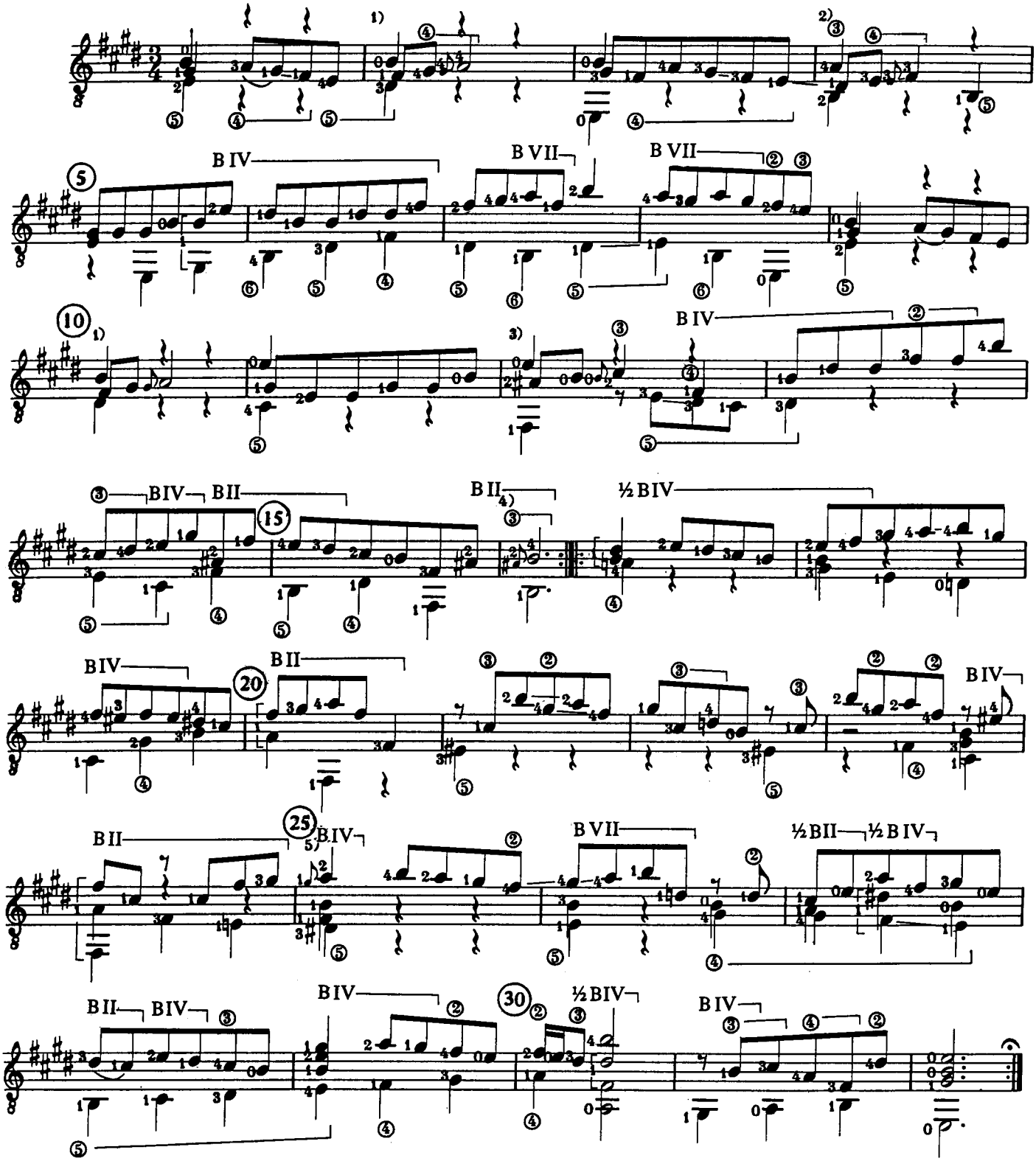

5) ½ BII
BIV
40
f
1)
45
2)
mf
50
BII
BII
55
BII
½BIV
60
½BII
BII
BIV
BII
½BIV
f
65
1)

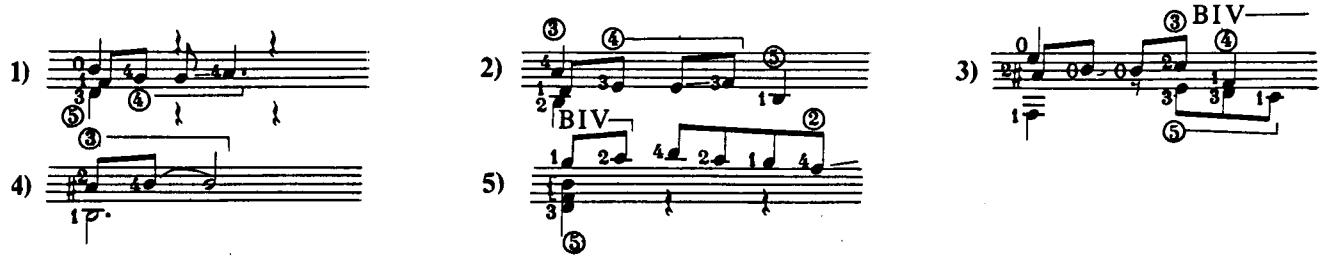

70
B VII
BIV
75
BII
BIV
½BII
½BIV
BII
½BIV
BIV
BI
80
BIV
85
½BVIII
½BVI
90
95
100
½BII
BIV
BII
½BII
E. 2380 B.

4 - MINUETTO I

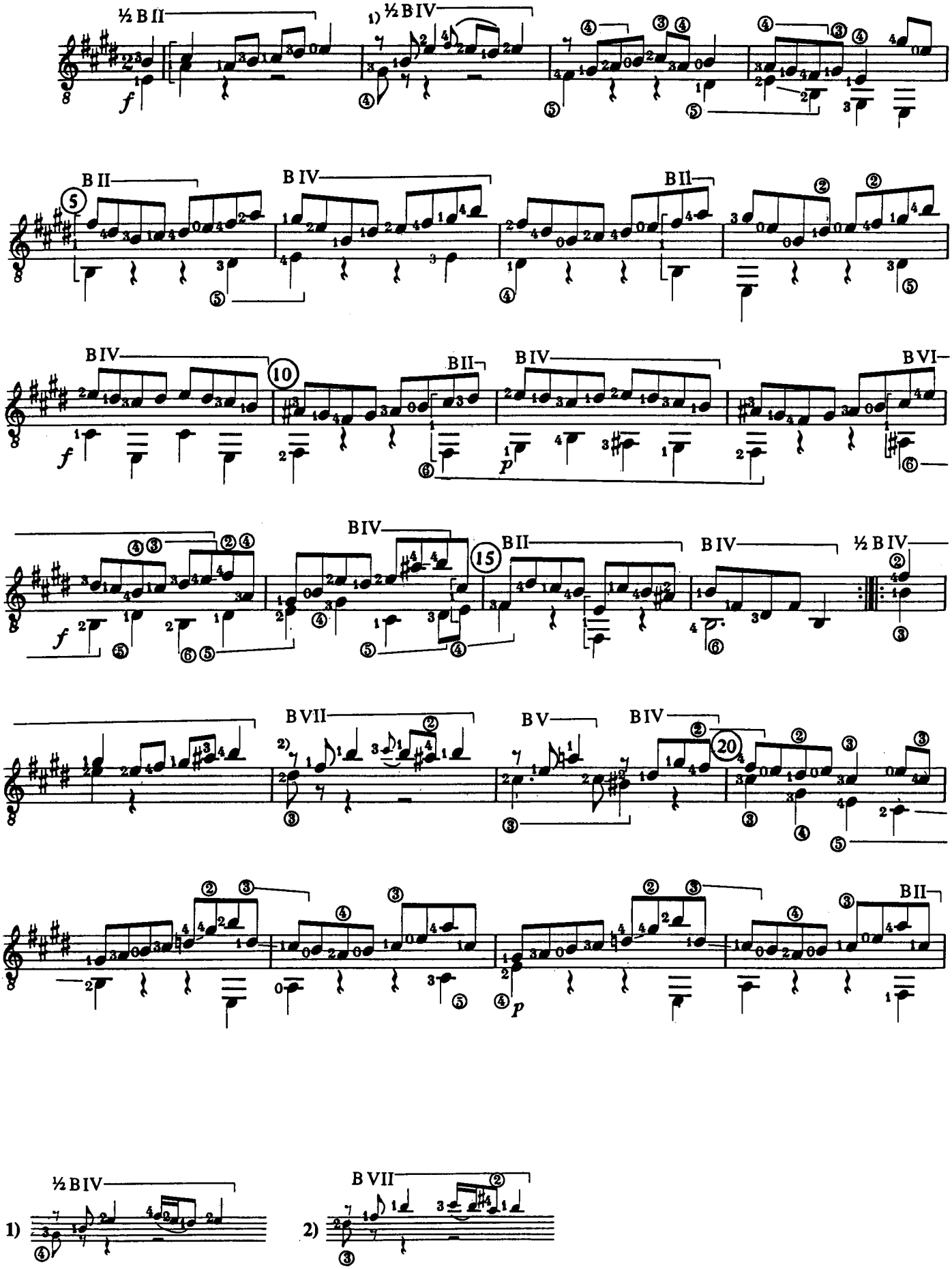

1) ½ BIV
2)
½ BIV
B VII
B VII
B VII
½ B VI
5)
½ BIV
½ BIV
6) BIV
B V
7) BVI
B VI
15
20
½ B II
B IV
B II
25
1) ½ BIV
2)
30
½ B II
½ BIV
8)
B II
½ BIV
1)
2)
3)
½ B VI
4)
½ BIV
5)
BIV
6)
B VI
7)
8)

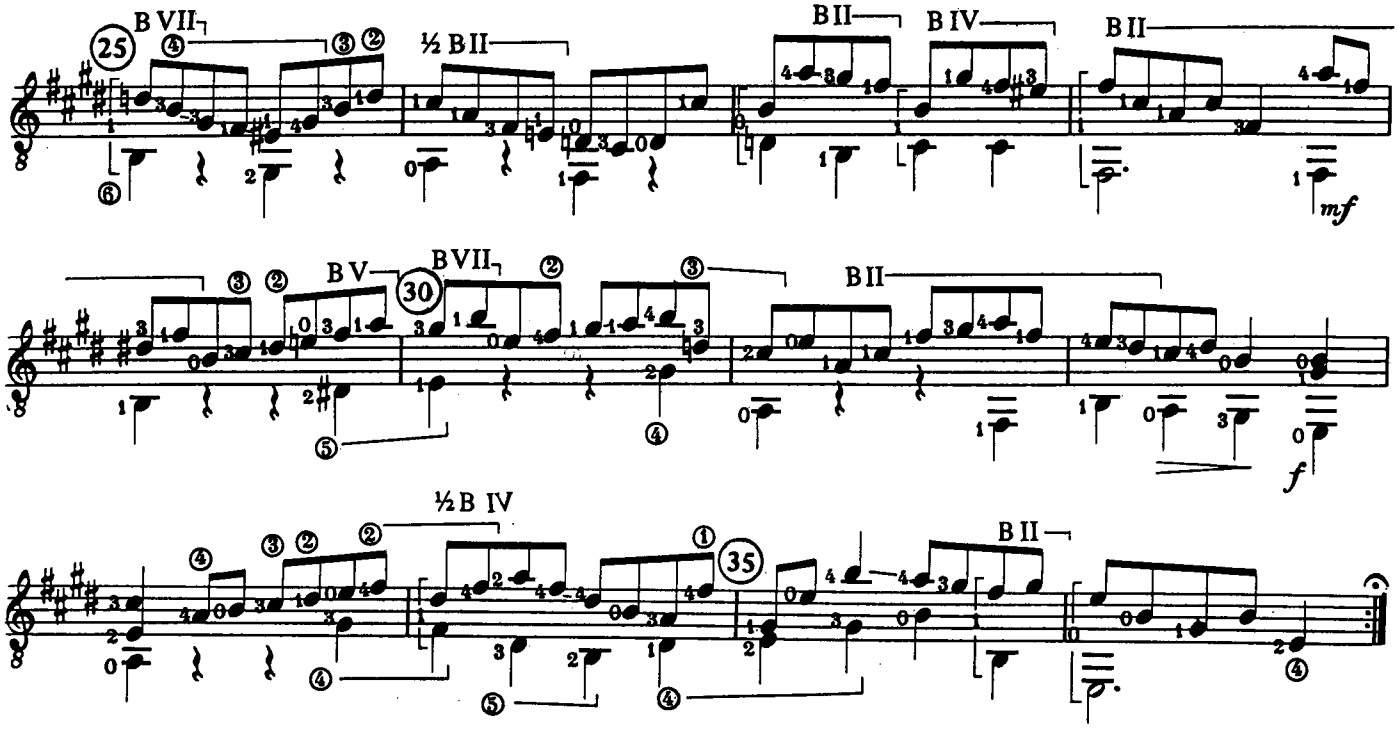
5 - MINUETTO II



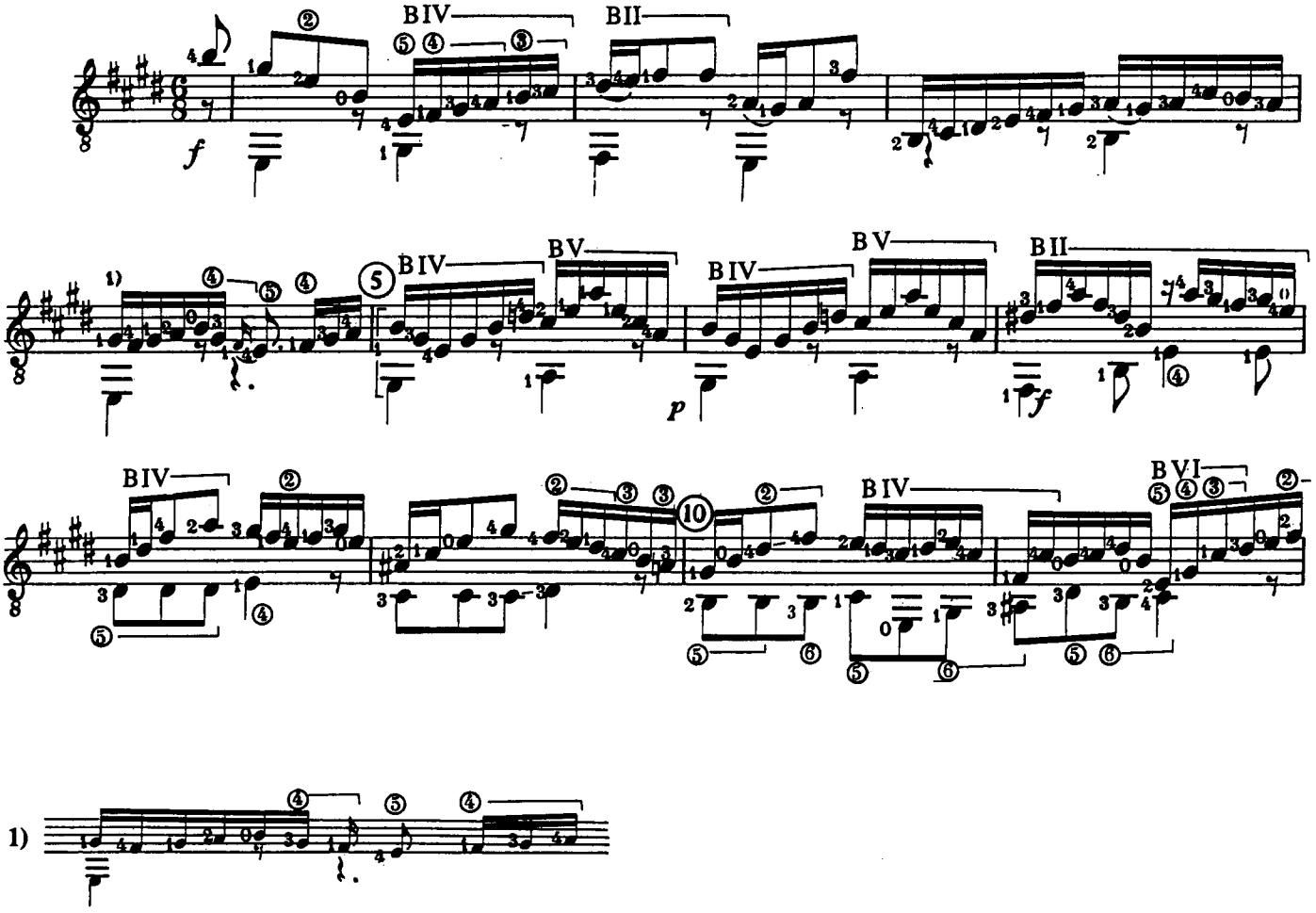


6 - BOURREE

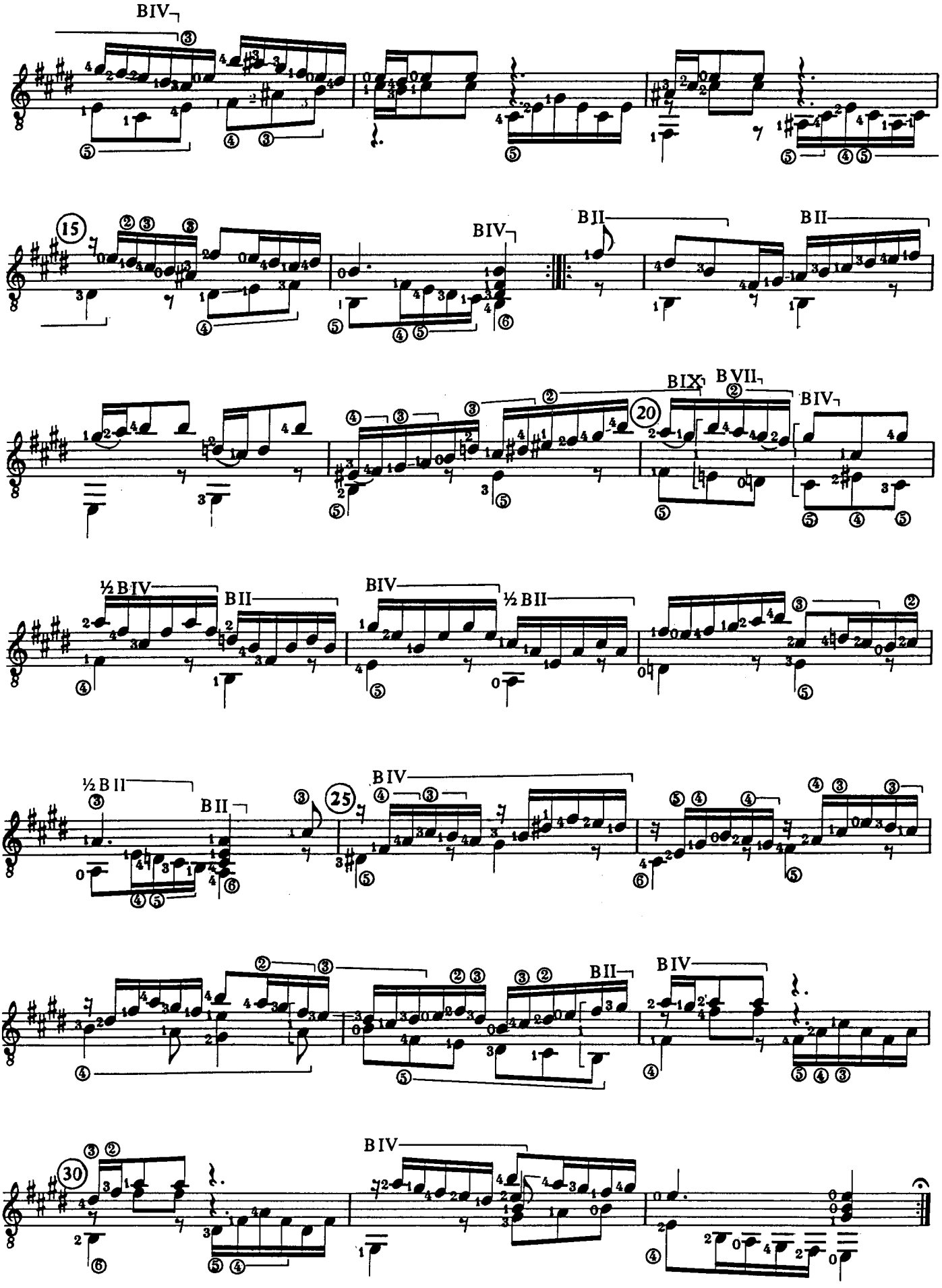

½ B II
1) ½ B IV
B II
B IV
B II
B IV
B II
B IV
B VI
B IV
B II
B IV
½ B IV
B VII
B V
B IV
B II
½ B IV
1)
B VII
2)


25
B VII
½ B II
B II
B IV
B II
mf
B V
30
B VII
B II
f
½ B IV
35
B II

7 - GIGA


f
B IV
B II
5
B IV
B V
p
B IV
B V
B II
f
B IV
10
B IV
B VI

1)


BIV
15
BIV
BII
BII
BIX
BVII
20
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