

EDITORIAL NOTES

The *Six Suites* for unaccompanied cello by Johann Sebastian **Bach** (1685—1750) are not new to receiving a piano accompaniment, the most famous (and mysterious) one being by Robert **Schumann** (1810—1856). Among the cellists who decided to walk this path, Carlo Alfredo **Piatti** (1822—1901) stands out with his arrangement of the First Suite, BWV 1007—already published as [ASE 0032](#)—, and of the Fourth Suite, BWV 1010, object of this edition.

This creation belongs to the generous list of works which Piatti decided not to bless with an *opus number*, leaving them as free album leaves in his production. Both offer a chance to listen to these Suites from a different perspective, that of XIX century's men who freely arranged any melody they deemed worthy, without the constraints we seem to feel today. Furthermore, this allows us to look at how Piatti approached these pieces, what sources he had access to, and what he decided to change in the cello part. Overall, this is a unique opportunity to travel back in time to see how these works were perceived, and what reaction they stirred in composers and listeners alike.

The sources

Two sources of Piatti's arrangement of *Suite IV*, BWV 1010, in E-flat major, survive to this day, both in manuscript form. The first is the autograph from Piatti's hand, and contains only the full score. The second, judging from the handwriting and from the signature in the top right of the first page, is a fair manuscript copy from the hands of Rosa **Piatti-Lochis**, Piatti's daughter, and includes a separate cello part as well. Contrary to what one would normally expect, the fair copy contains an abundance of inexplicable errors compared to the autograph, making the creation of this modern edition a strenuous task.

The cello part has been thoroughly analysed and compared with the five main sources of these unaccompanied works. All relevant changes and all comments can be found in the *Critical Notes* at the end of this volume. The few clear omissions have been corrected in square brackets, while the slurs whose endpoints' positions were unclear have been marked in dashed typeface. The most interesting addition by Piatti appears in

the *Bourrée 2°*, where he adds chord notes not found in any other source.

About this edition

This edition comes in a main volume, containing the full score and the *Critical Notes*, and a separate cello part, faithfully based on Piatti's one.

My deepest thanks go to the *Biblioteca Musicale "Gaetano Donizetti"* in Bergamo—and to its curator, M° Fabrizio **Capitanio**—, for granting me access to these most precious manuscripts. Being allowed to be in direct contact with the same paper where Piatti's hand penned these notes was an emotion impossible to describe.

The Editor

Michele Galvagno

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CRITICAL NOTES

There are two sources for this work, both held in Bergamo, Italy, in the *Biblioteca Musicale “Gaetano Donizetti”*, in the **Fondo Piatti-Lochis** belonging to Piatti’s daughter. They are both stored under board *I-4* and bear catalogue number *9124*. In respect for the original sources by Johann Sebastian **Bach**, letters A to E will be reserved to them.

Table of Sources

Source	Copyist	Kind and Date
A	Anna Magdalena Bach (1701—1760)	Manuscript, n.d. (ca. 1727—31)
B	Johann Peter Kellner (1705—1772)	Manuscript, n.d. (ca. 1726)
C	Schober and Anonymous (2 copyists)	Manuscript, n.d. (ca.1750—99)
D	Anonymous	Manuscript, n.d. (ca.1775—1800)
E	Paris: Janet et Cotelle, n.d. [1824]. Plate 1497	First Edition, edited by Louis-Pierre Norblin (1781—1854)
P-A	Carlo Alfredo Piatti (1822—1901)	Autograph, n.d. (second half of XIX century). Score only
PL-S	Rosa Piatti-Lochis (1857—1916)	Manuscript, n.d. (after P-A). Score
PL-Vc	<i>ibidem</i>	Manuscript, n.d. (after P-A). Violoncello part

The following list considers source **P-A** as primary and only lists the differences found in **PL-S** and **PL-Vc**. The cello parts are then compared with sources **A** to **E** to allow us to understand what sources Piatti may have had access to, and what choices he made.

The most relevant changes are to be found in the *Allemande* (bb 11-6, 40) and in the *Bourrée II* (bb 4-6)

PRELUDE

- © b 1: *Preludium* instead of *Prélude*
- © b 16 **cello**: source **A** or **C-D-E**

- © b 20 **piano**: source **PL-S** last note doesn’t have a staccato dot, while **P-A** has it
- © b 25 **piano**: **PL-S** note 3 is a dotted 8th, while **P-A** correctly shows a dotted quarter
- © b 31 **cello**: note 4 follows **B-C-D-E**
- © b 33 **piano**: the bottom note is tied to the next bar in **PL-S**, but is written as a half note. The autograph (**P-A**) is correct
- © b 37 **cello**: note 7 is an E-flat in both **PL-S** and **PL-Vc**; it looks like a mistake, since **P-A** shows a D which is coherent with sources **A** to **E**
- © b 41 **piano**: **PL-S** doesn’t have staccato dots here
- © b 49 **cello**: adds fermata on 8th-note rest
- © b 55 **piano RH**: **PL-S** has no staccato dot on the last note
- © b 58 **cello**: slur is only in **P-A**
- © b 59 **piano**: the A in the first chord is likely missing a natural accidental
- © bb 60-1 **cello**: chord notes are joined in a single stem
- © b 61 **cello**: the slur over the last two notes is only in **PL-S**
- © b 70 **cello**: both **PL-S** and **PL-Vc** inexplicably change the rhythm of the second beat to an incorrect figure—a 16th note followed by an 8th—. The autograph is correct.
- © b 75 **cello**: first C-flat must have come from sources **B-C-D-E**
- © b 80 **cello**: B-double flat from source **E**
- © b 81 **piano**: there is an extra P in the lower staff in all score sources. This has been removed in our edition, as it doesn’t alter the musical meaning.
- © b 82 **cello**: note 1, E-flat from sources **B-C-D-E**
- © b 91 **cello**: fermata on the last rest, not on the final barline

ALLEMANDE

- b 2 **cello**: adds trill on both the last two notes
- b 5
- ℔ **cello**: **PL-S** and **PL-Vc** notate the first four notes as 8th notes, making this into a 5/4 bar. The autograph is correct

- ⌘ piano LH: note 4 has no duration dot in **PL-S**, while it has it in **P-A**
- © b 9 **cello**: slur in beat 3 is only in **PL-S**
- © b 10 **cello**: beat 1 - **PL-S** slurs over notes 1-3, while **PL-Vc** slurs over notes 1-4
- © b 11 **cello**: beat 1 - **PL-S** slurs over notes 2-4, while **PL-Vc** slurs over notes 1-4
- © bb 11-6 **cello**: proposes to transpose all this section one octave above
- © b 13 **cello**: **PL-S** slurs over the first three notes of each beat
- © b 15 **piano RH**: tie mid-bar only in **P-A**
- © b 21 **cello**: solid slurs are from **P-A**, while dashed slurs are from **PL-S**. In beats 3-4, **PL-Vc** shows two different slurs, over notes 9-12 or 9-16
- © b 23 **piano LH**: tie only in **P-A**
- © b 29 **cello**: unclear whether slurring for beats 1-2 is 4+4 or 5+3
- © b 30 **cello**:
 - ⌘ the last note uses source **A**. Playing F as found in all other sources is strongly suggested
 - ⌘ **PL-S** slurs over notes 2-4 and 5-8
 - ⌘ Editorial P added to match piano dynamics
- © b 33 **cello**: **PL-S** slurs over notes 1-4
- © b 38 **cello**: **PL-S** and **PL-Vc** writes beat 3 as 8th notes
- © b 40: no fermata
 - ⌘ **cello**: beat 1 has a different rhythm, unique to this source

COURANTE

- © b 4 **cello**: adds trill from sources **C-D-E**
- © bb 19-20 **piano RH**: solid slurs are from **P-A**
- © b 20: **PL-S** slurs 1-3 + 4-6 = P(S)
- © b 22 **piano RH**: added editorial natural in front of F in beat 3
- © b 45 **cello**: unclear whether slur is over notes 1-3, 1-4, or 2-4
- © b 51 **piano RH**: tie between Eb only in **P-A**
- © b 52 **piano RH**: beat 2, upstem voice, **PL-S** has A-flat + C, sounds like a mistake, corrected to G + B-flat. The autograph is correct
- © b 56 **piano RH**: ties only in autograph

- © bb 57-9 **cello**: hairpins only in autograph
- © b 63 **cello**: slur only in autograph
- © b 64: no fermata

SARABANDE

- © b 1: adds *Largo* after *Sarabande*
- © bb 2-11, 14-8, 21, 23-8, 30-1 **cello**: chord notes are joined in a single stem
- © b 4 **piano LH**: slur over D-Eb only in **P-A**
- © bb 5, 18 **piano RH**: tie at the end of bar only in autograph
- © b 18 **piano LH**: voice division and slur only in autograph
- © bb 22-4 **piano RH**: slurs and tie over Bb only in autograph
- © b 22 **cello**:
 - ⌘ **PL-S** and **PL-Vc** remove low B-flat voice
 - ⌘ tie to next bar is from sources **B-C-D**
 - ⌘ **note 4**: **PL-Vc** has A-flat like source **A**, **PL-S** has F like sources **B-C-D-E**
- © b 26 **cello**: **PL-S** has no A-flat as first beat's bottom note
- © b 27 **cello**: low B-flat is in a separate voice and shorter—8th-note
- © b 28 **cello**: note 6, **PL-Vc** has A-flat like source **A**; **PL-S** has G like sources **B-C-D-E**
- © b 32: no fermata
- © **cello**: slur only in autograph

BOURRÉE I

- © beginning: Common Time like sources **D-E**, not Cut-C; *Bourrée 1°* instead of *Bourrée I*
- © throughout, **cello**: most dynamics seems badly placed in the cello part. Their position has been corrected to their most logical position, also in relation to the piano part's dynamics.
- © bb 5-6 **piano LH**: first note not under slur in **P-A**
- © bb 6, 8 **cello**:
 - ⌘ **P-A**: slurs note 1-2
 - ⌘ **PL-S** has beats 1 & 2 written as 16th notes, making the bar one beat shorter; **beat 4**: adds P

- © b 14 **piano RH: PL-S** is lacking the rest at the beginning of the bar, and yet shows only two chords, totalling three beats instead of four
- © b 20 **piano LH:** the last note is only in **P-A**
- © b 25 **cello:** slur only in **PL-S**
- © bb 31-2 **piano RH:** slur only in **P-A**
- © b 44 **cello:** slur only in **PL-S**
- © b 48: no fermata in **P-A** & **PL-S**. Fermata on the chord in **PL-Vc**
- © **cello:** chord notes are joined in a single stem

in front of the B, unlike any other source. The autograph cancels it out with a pencil marking, thus confirming the error in copying.

- © bb 22-3 **piano RH:** slur only in **P-A**
- © bb 31-2 **piano LH:** the first three slurs are only in **P-A**
- © bb 39-40 **piano LH:** tie between bars only in **P-A**
- © b 40 **cello:** note 7 in **PL-S** and **PL-Vc** is a B-flat, clear mistake

BOURRÉE II

- © beginning: *Bourrée 2°* instead of *Bourrée II*
- © b 1 **piano:** Piatti has a peculiar way of marking the “una corda” pedal. He combines a Pedal glyph with a P dynamic marking. Modern notation has been chosen here.
- © bb 4-5 **cello: PL-S** ties together the top Bs
- © bb 4-6 **cello:** adds chord notes not found in any source
- © b 8 **cello:** not clear why there is an extra low D on the last note. In **P-A** this note is erased with a pencil marking. It has been left in this edition, albeit in brackets
- © b 11 **piano LH:** slur is shorter (notes 1-5) in **PL-S**
- © b 12: no fermata. Adds *Bourrée 1 da capo*

GIGUE

- © bb 1-2 **cello:** added editorial dynamics to match the piano
- © b 1 **piano:** “tre corde” in square brackets has been added to lift the damping pedal
- © b 4
 - ℣ **piano LH:** slur only in **P-A**
 - ℣ **cello:** last beat, **P-A**, slur is erased and three staccato dots are added
- © b 7 **cello:** slur on beat 4 is only in **PL-S**
- © b 10 **cello:** note 6 is an E-flat, not found in any other source. **PL-S** is the only source to show an F which, looking at the piano harmony, looks more correct.
- © b 19 **cello:** beat 2, no slur in **P-A**
- © b 22 **cello:** note 8 in **PL-S** and **PL-Vc** has a natural