J. S. BACH

23 PEZZI FACILI

per pianoforte

REVISIONE DI
A. CASELLA

EDIZIONI CURCI - MILANO

PREFAZIONE

Nella mia revisione delle « Invenzioni » di Bach (ed. Curci, Milano), paragonavo il *Clavicembalo ben temperato* — monumento massimo della polifonia pianistica — al Partenone, le *Invenzioni* ai Propilei ed i « pezzi facili » del medesimo autore alla scalinata che a quelli accede. Ed infatti è solamente dopo aver salito — magari difficilmente — codesta gradinata, che l'alunno pianista è in grado di poter superare vittoriosamente la porta del sacro recinto. Questi pezzi cosidetti « facili » richiedono dunque la medesima seria applicazione che — per tutta la durata degli studi pianistici — presiede necessariamente allo studio delle opere di Bach, piccole o grande che esse siano.

Questa raccolta comprende, beninteso, la maggior parte dei « piccoli preludi » che Bach destinava « aux commençants », i quali sono in numero di 14. Il fascicolo è completato da una fantasia, da una fughetta e da sette danze, alcune delle quali sono pressochè sconosciute, come i *tre minuetti*. I due frammenti (*Allemande* e *Sarabanda*) appartengono ad una *suite* che credo non sia mai stata pubblicata. La *Giga* e la *Bourrée* si trovano come pezzi staccati nel volume XXXVI della *Bachgesellschaft*, come pure gli altri pezzi sopracitati. La *Polonese* e la *Gavotta* sono tolte invece da due « suites francesi ».

Come in altre mie revisioni bachiane, gli abbellimenti sono stati segnati tutti nei loro valori reali. L'ordine delle composizioni è — per quanto approssimativo — quello della loro difficoltà, ma ognuno sa quanto questa valutazione sia mutevole secondo gli alunni, e quindi l'insegnante sarà libero di regolarsi come meglio crederà.

Qualcuno troverà forse che questa revisione è assai sobria in fatto di indicazioni dinamiche. Ma credo che sia indispensabile avvezzare sin dal principio l'alunno alla severità dello stile bachiano, evitando tutti quei coloriti secondari che troppo abbondano in certe edizioni, e che costituiscono una porta aperta al cattivo gusto ed alla enfasi.

ALFREDO CASELLA

AVANT - PROPOS

Dans ma révision des « Inventions » de Bach (ed. Curci - Milan) je comparais le Clavecin bien tempéré *— le plus grand monument de la polyphonie pianistique — au Parthenon; les* Inventions *aux Propylées; les* Morceaux faciles *du même Auteur, à l'escalier qui conduit à ces derniers.*

Ce n'est en effet, qu'après avoir gravi — tant soit peu avec difficulté — cet escalier, que l'élève pianiste est à même de franchir victorieusement le seuil de l'enclos sacré.

Ces morceaux dits « faciles » demandent donc la même application très sérieuse que, pendant toute la durée des études pianistiques, nécessite l'étude de toutes les oeuvres de Bach, indépendamment de leur importance.

Ce recueil comprend, bien entendu, la plus grande partie des Petits Préludes *que Bach destinait « aux commençants », et dont le nombre est de quatorze.*

Cette brochure est enrichie d'une Fantaisie, *d'une petite* Fugue, *et de sept* Danses, *dont quelques unes presque inconnues : tels les* Trois Menuets. *Les deux fragments* Allemande *et* Sarabande *appartiennent à une Suite que je crois n'ait jamas été publiée. La* Gigue *et la* Bourrée *,ainsi que les autres oeuvres mentionnées ci-dessus, se trouvent dans le XXXVI cahier de la* Bachgesellschaft. *La* Polonaise *et la* Gavotte *proviennent de deux* Suites Françaises.

Ainsi que dans d'autres de mes révisions des Oeuvres de Bach, les notes d'agrément ont été toutes marquées selon leur valeur réelle.

Les diffrentes compositions on été classées, autant que possible, suivant les difficultés qu'elles présentent; mais étant donné que cette évaluation est strictement liée au talent de l'elève, ce sera au Professeur d'en établir l'ordre successif.

On pourra relever, peut-être, que cette révision est trés sobre en fait d'indications dynamiques. Mais je considère indispensable habituer l'élève, des ses débuts, à la sévérité du style de Bach, en évitant ces coloris secondaires — dont on a abusé dans certaines éditions — et qui constituent une porte ouverte au mauvais goût et à l'« emphasis ».

ALFREDO CASELLA

PREFACE

In my revision of Bach's « Inventions » (Ed. Curci - Milan) I compared the *Well Tempered Clavier* to the Parthenon , the *Inventions* to the Propylaea and the *Easy Pieces* by the same author to the flight of steps leading to them. And indeed, it is only when the pupil has ascended — even with difficulty — this flight of steps, that he is able to enter victoriously the door of the holy enclosure. The study of the so-called « easy » pieces, requires the same close attention that — throughout the whole duration of the study of the piano — is required for the study of Bach's works, the minor as well as the bigger ones.

This collection includes, of course, most of the « Small Preludes », that Bach wrote for beginners; there are fourteen of them. The book is completed by a *Fantasia*, a little *Fugue*, and seven dances. Some of them, as the *three Minuets*, are almost unknown. The two fragments (*Allemande* and *Saraband*) belong to a *Suite* that I think has never been published. The *Jig* and the *Bourrée*, as well as the two pieces above mentiond, may be found as disconnected pieces in the XXXVI volume of the *Bachgesellschaft*. The *Polonaise* and the *Gavotte* are taken from the « *Suites Françaises* ».

All the ornaments have been marked here, as in other revisions I made of Bach, in their real value. The compositions have been arranged — though approximately — according to their difficulty, but we all know how such estimate differ in the case of each pupil and therefore the teacher is free to act as he sees fit.

Some may perhaps think that in this revision there are few dynamic indications, but I think it is indispensable to accustom the pupil from the very beginning, to the severity of Bach's style, avoiding all secondary tone colours that are so abundant in some editions and that open the door to bad taste and to emphasis.

ALFREDO CASELLA

OSSERVAZIONI SULLE FORME

Credo utile il premettere qui — sia pure assai sommariamente — delle osservazioni sulla forma di alcuni dei pezzi contenuti in questa raccolta.

Preludio. — È una composizione di forma assai libera, che serve a precedere un dato pezzo: fuga, suite oppure opera teatrale. La sua estrema libertà tuttavia non esclude che sovente vi sia adoperato lo stile imitato, come avviene precisamente molte volte in Bach.

Fantasia. — È, questa pure, una forma assolutamente libera, la quale ha, nella maggior parte dei casi (vedi gli esempi illustri di Bach e di Mozart) il carattere di improvvisazione. Si può considerarla come un preludio di più vaste dimensioni.

Fuga. — È una composizione di stile severo, basata sullo stile imitativo, nella quale una voce espone un tema che viene poi ripreso successivamente dalle altre voci. Sui vari artifici che fanno parte della forma: Divertimento, Stretto, Pedale, ecc., sarà bene che l'alunno consulti un apposito libro, oppure che si faccia istruire dal maestro.

Allemande. — Probabilmente era in origine una danza, che divenne poco a poco una forma strumentale, della quale hanno lasciato insigni esempi tutti i Maestri del 6-700. Ha quasi sempre un carattere libero nella melodia, che si potrebbe definire « violinistico ».

Sarabanda. — Danza della quale non si conoscono con precisione le origini, ma che sembra essere di provenienza araba. Di gran voga nel '600, aveva sempre una carattere grave e cerimonioso, ed era danzata invariabilmente da dame e cavalieri in gran tenuta. Divenne poi uno dei pezzi essenziali della suite strumentale.

Bourrée. — Antica danza originaria dell'Auvergne (Francia Centrale), a carattere paesano rude e rustico. Si danza ancora oggi in quella regione.

Minuetto. — Danza francese originaria del Poitou, che godè del massimo favore in tutto il Settecento, col quale essa si identifica. A traverso successive trasformazioni, divenne poi a poco a poco lo *scherzo* della sinfonia beethoveniana.

REMARQUES SUR LES FORMES

Je crois utile faire précéder ici, — ne fut-ce que d'un façon sommaire — des remarques sur la forme de quelques-uns des morceaux réunis dans ce recweil.

Prélude. — *Le Prélude est une composition de forme très libre, qui précède un morceau déterminé: fugue, suite, ou bien une oeuvre de théatre.*
Son extrême liberté de forme n'empêche, toutefois, que le style d'imitation y soit fréquemment employé; comme on peut le vérifier bien souvent, et précisément dans les oeuvres de Bach.

Fantaisie. — *La forme Fantaisie est aussi absolument libre, et, dans la majorité des cas elle prend le caractère d'une improvisation. (Voir les exemples célébres de Bach et Mozart). On pourrait la considérer comme un Prélude de dimensions plus vastes.*

Fugue. — *Le style de la Fugue est toujours sévère, et il est basé sur l'imitation: une des parties expose un thème qui successivement, est repris par les autres parties.*
Quant aux artifices qui appartiennent à cette forme: Divertissement, Strette, Pédale, etc., je crois que l'élève aura tout intérêt à consulter des livres expressement écrits, ou bien à se faire instruire par son Professeur.

Allemande. — *L'Allemande, probablement, était en origine une danse qui, petit à petit, devint une forme instrumentale, dont tous les Maîtres du XVIIème et XVIIIème siècle nous ont laissé des exemples célèbres.*
Dans sa melodie elle a presque toujours un caractère libre que l'on pourrait définir « violoniste ».

Sarabande. — *C'est une danse dont on ne connait pas exactement les origines, mais qui parait être de provenance arabe. Très en vogue au XVIIème siècle, elle avait toujours un caractère cérémonieux et grave; et elle était invariablement dansée par des Dames et des Chevaliers en grande tenue.*
Elle devint, ensuite, un des morceaux essentiels de la suite instrumentale.

Bourrée. — *Ancienne danse d'origine Auvergnate (centre de la France) de caractère paysan, rude e rustique. On la danse encore de nos jours en Auvergne.*

Menuet. — *Danse Française originaire du Poitou, qui jouyt d'une grande faveur pendant tout le XVIIIème siècle, avec lequel elle s'identifie.*
À travers une série de transformations successives, elle devint peu à peu le « Scherzo » de la Symphonie Beethovenienne.

OBSERVATIONS ON THE FORMS

I deem it advisable to premise here some brief observations on the form of some of the pieces included in this collection.

Prelude. — It is a composition in a very free form intended to be played as an introduction to a Fugue, a Suite or an Opera. Its extreme freedom does not however prevent the « imitative » style from being frequently used in it, as often happens with Bach.

Fantasia. — This too is an absolutely free form, that in most cases (see the well known examples of Bach and Mozart) has the character of an improvisation. It can be considered as a Prelude of larger dimensions.

Fugue. — It is a composition in a severe style, based on the imitative style, in which a voice states a theme, that is successively taken up by the other voices. It is advisable for the pupil to study in the right books the different artifices that are part of this form: Divertissement, Stretto, Pedal, etc., or that the master taach him.

Allemande. — At first it was probably a dance, that little by little became an instrumental form, of wich all the masters of the 17th and 18th centuries have left illustrious examples. Its melody, that might be called « violinistic », has almost always a free character.

Saraband. — A dance whose origins are not known with precision, but that seems to be Moorish. It was greatly in vogue in the 17th century: it had a dignified and ceremonious character, and was always danced by ladies and gentlemen in full dress. Later on it became one of the essential pieces of the instrumental Suite.

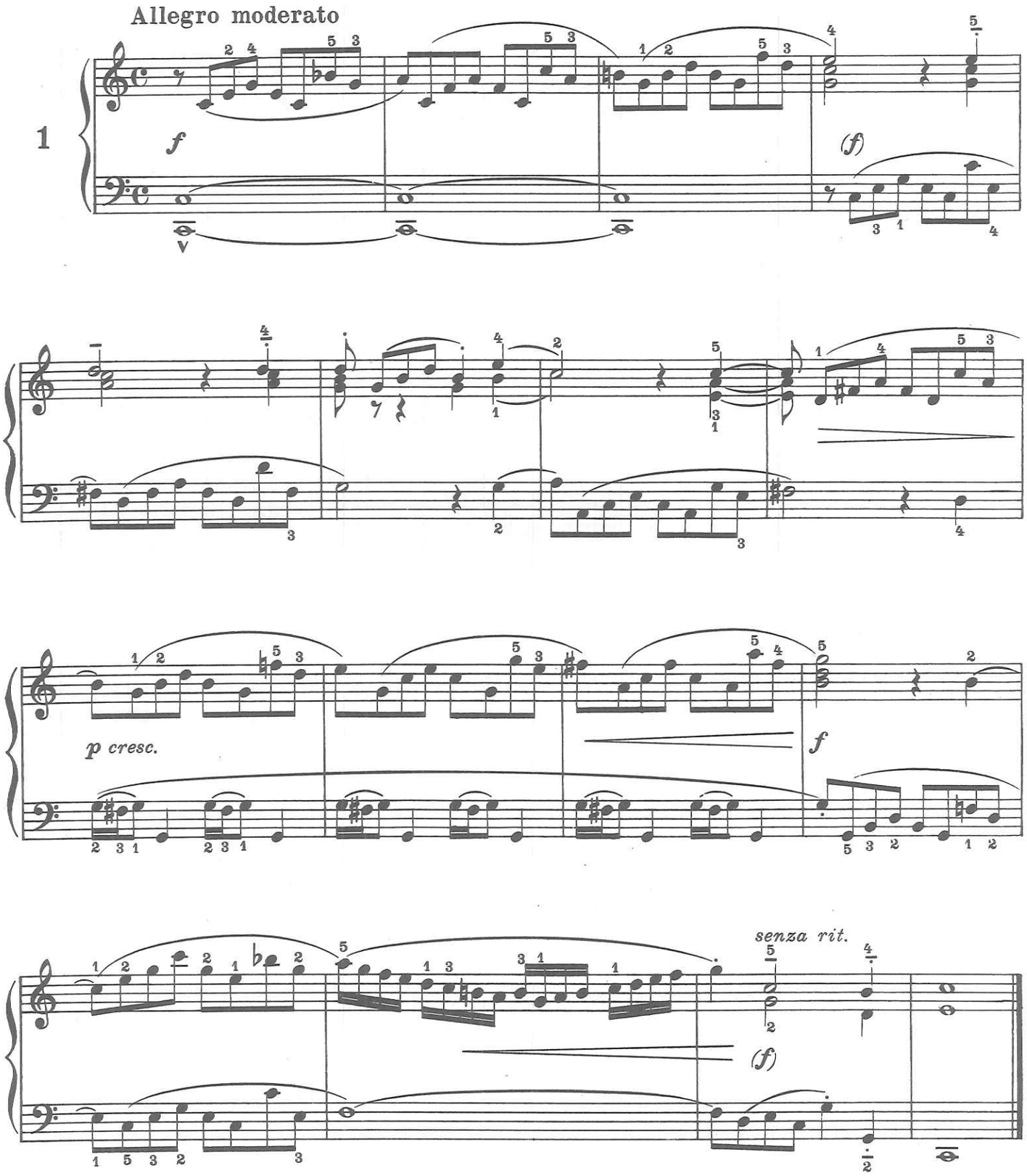
Bourrée. — An old dance that came from Auvergne (Central France), of a rustic and rude character. It is still danced nowadays in those parts.

Minuet. — A French dance which comes from Poitou. It was in high favour throughout the XVIII century, with which it is identified. Through successive transformations it became little by little the Scherzo of the Beethovenian symphony.

PRELUDIO

(in Do maggiore)

G. S. BACH
(1685 - 1750)

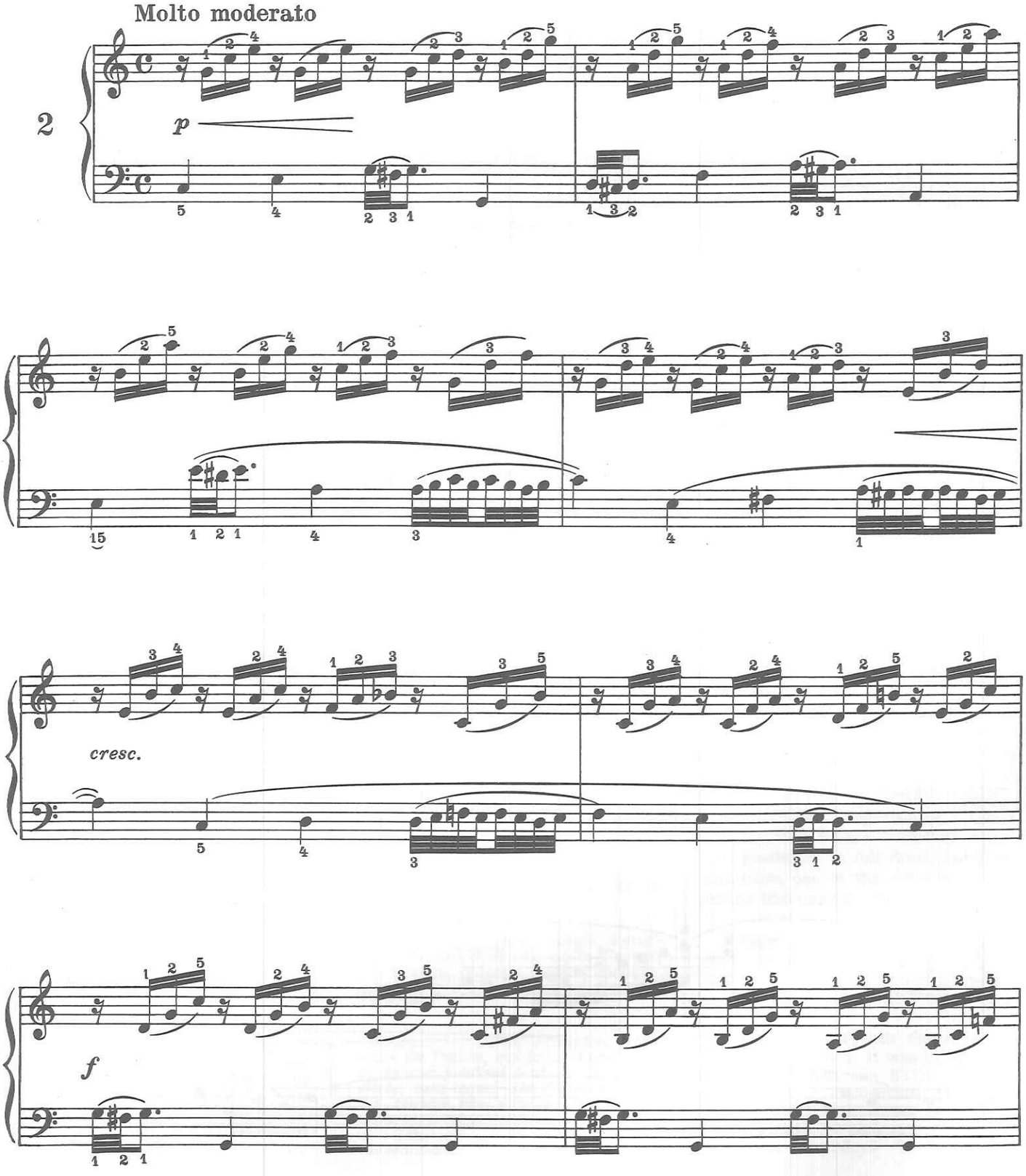


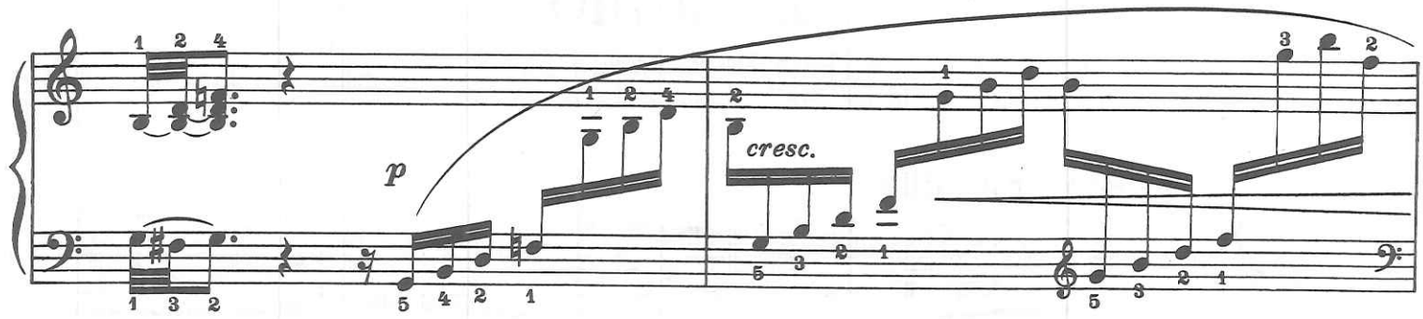
Proprietà esclusiva per tutti i paesi delle EDIZIONI CURCI s.r.l. - Milano, Galleria del Corso, 4.
© Copyright 1947 (renewed 1975) by EDIZIONI CURCI s.r.l. - Milano.
Tutti i diritti sono riservati.

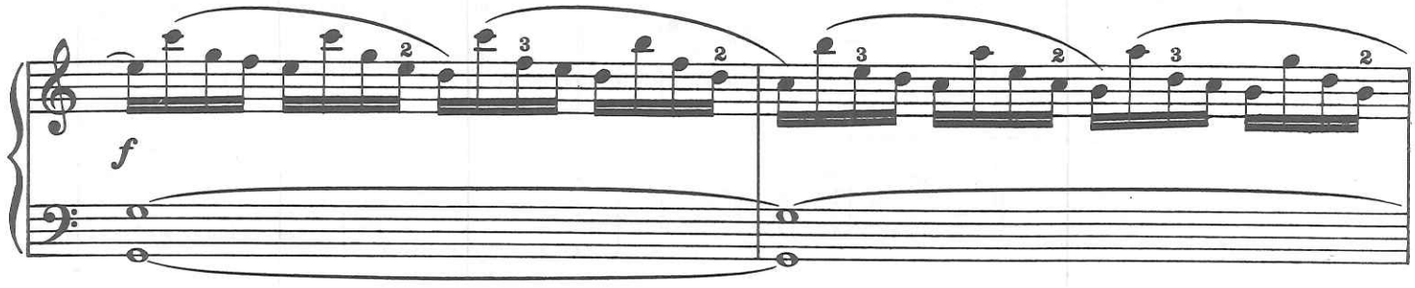
E. 4513 C.

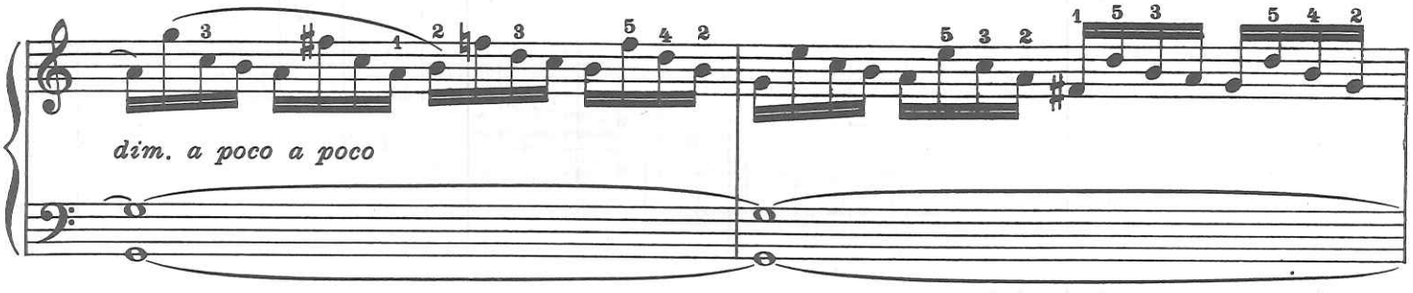
PRELUDIO

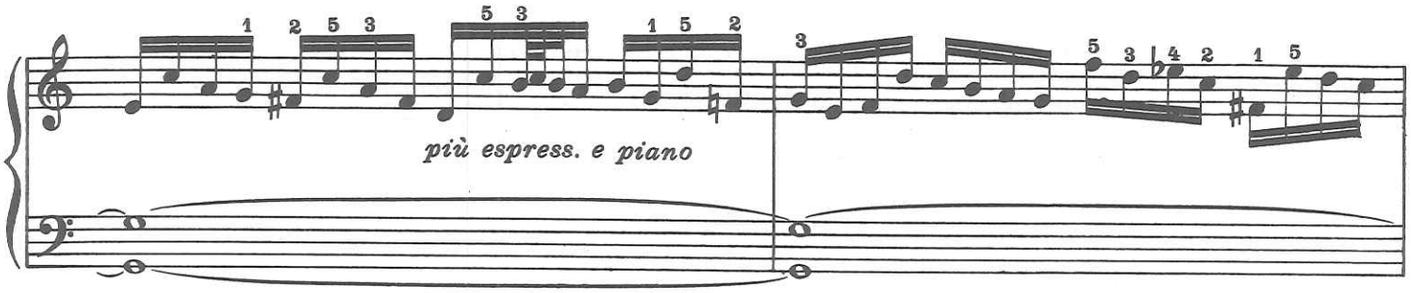
(in Do maggiore)

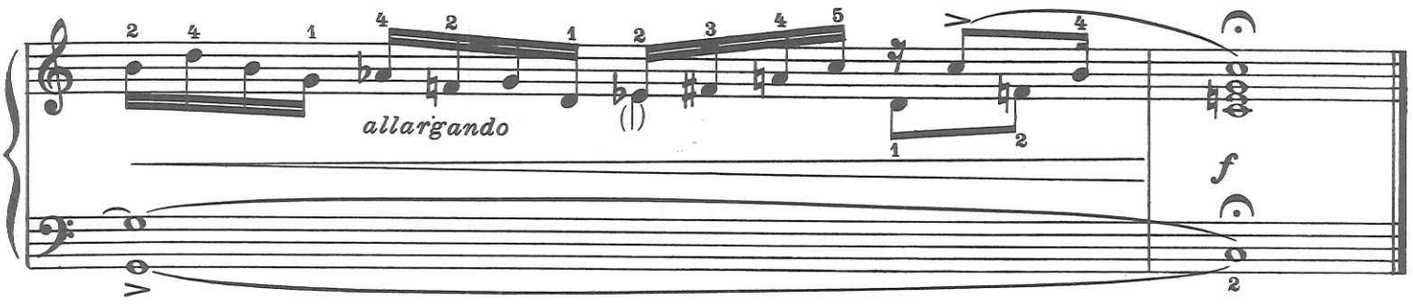



p
cresc.


f

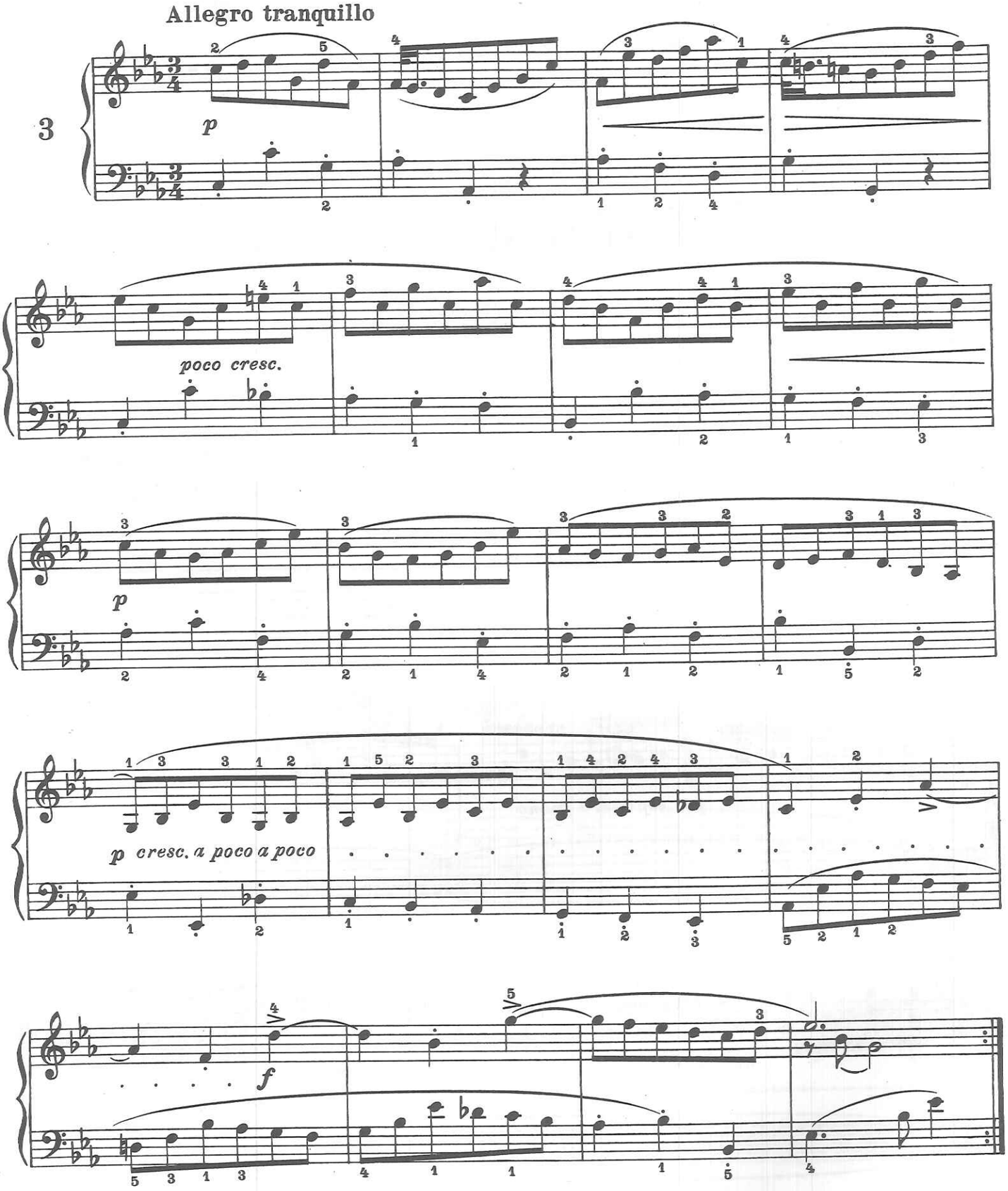

dim. a poco a poco

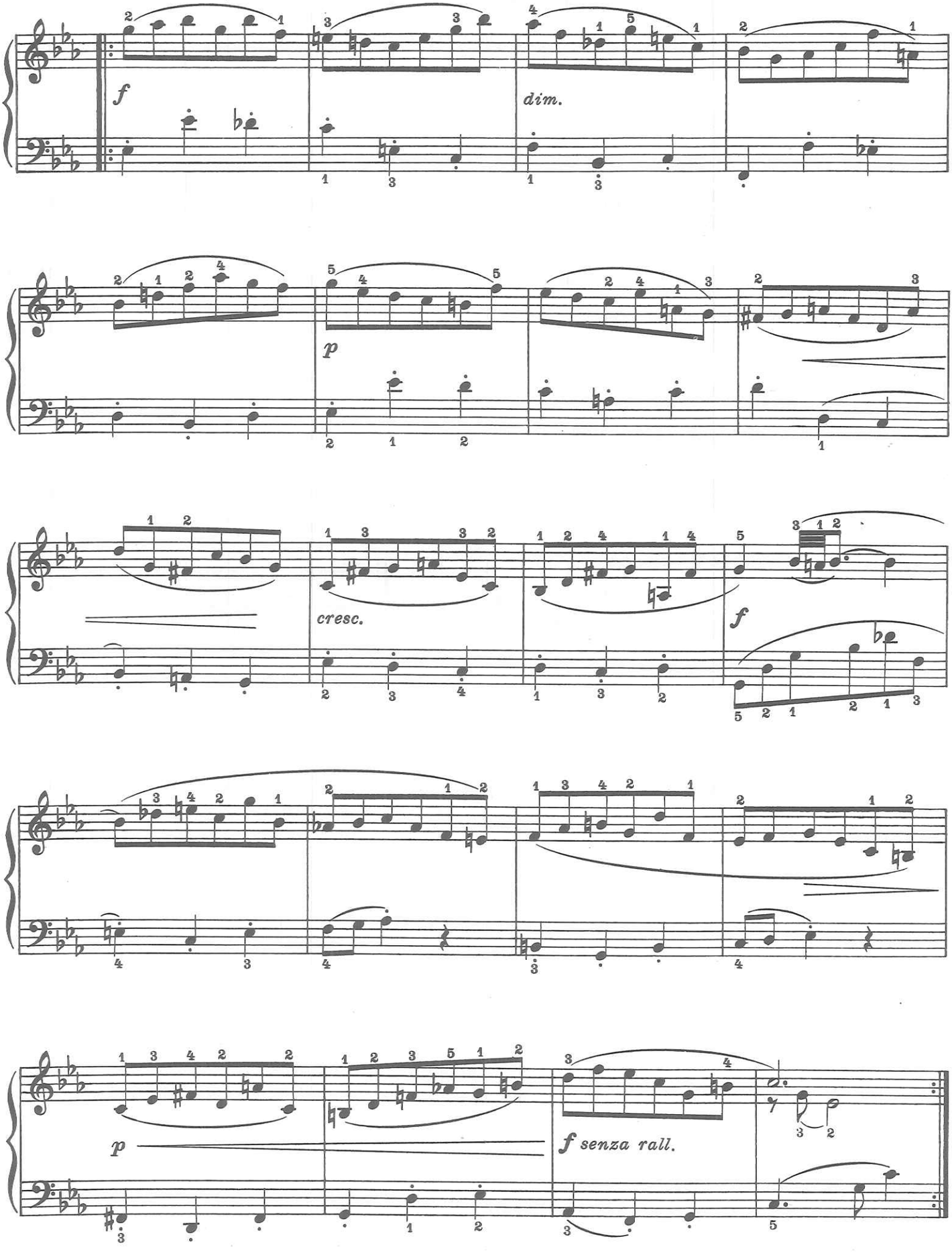

più espress. e piano


allargando
f

PRELUDIO

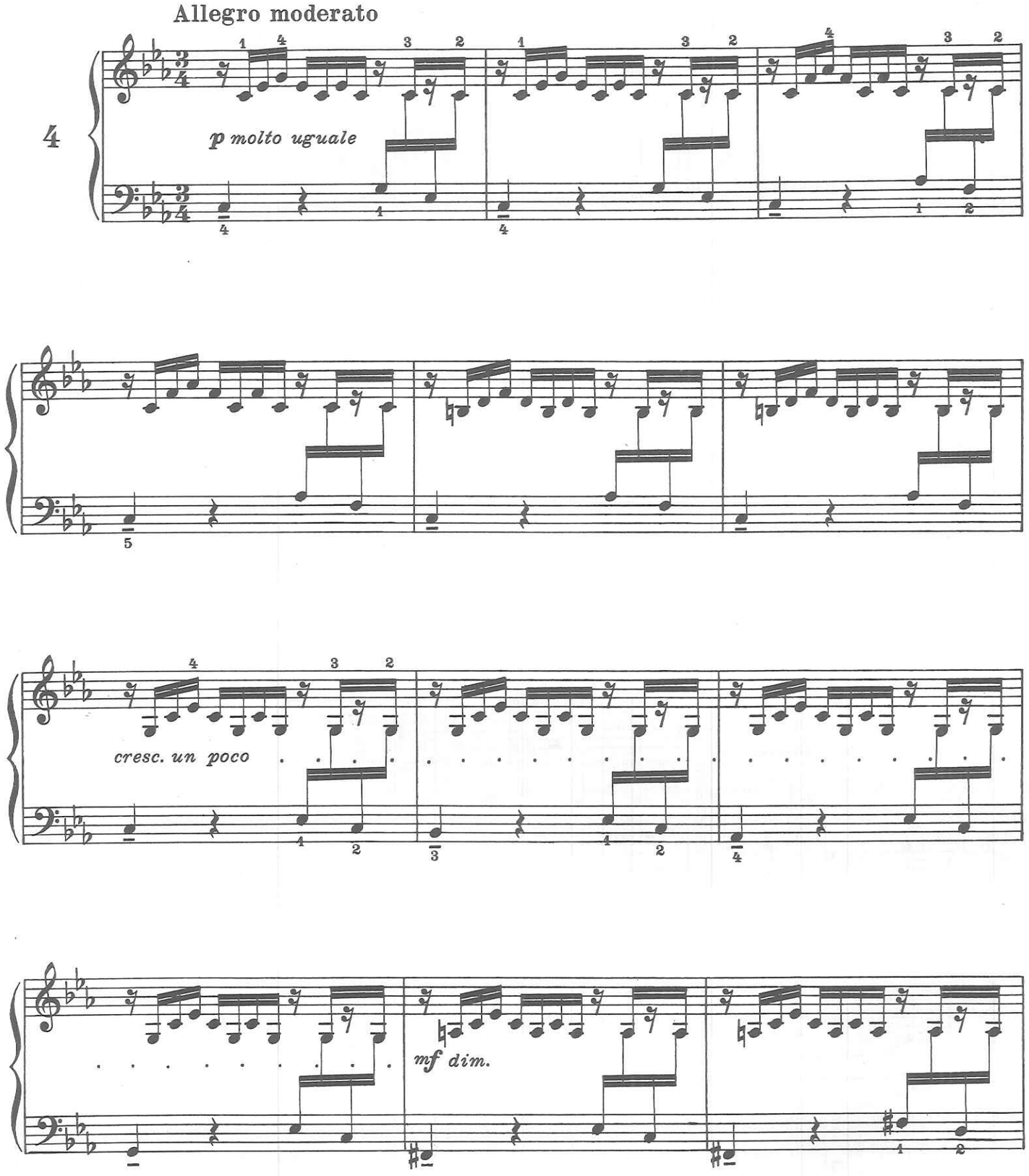
(in Do minore)

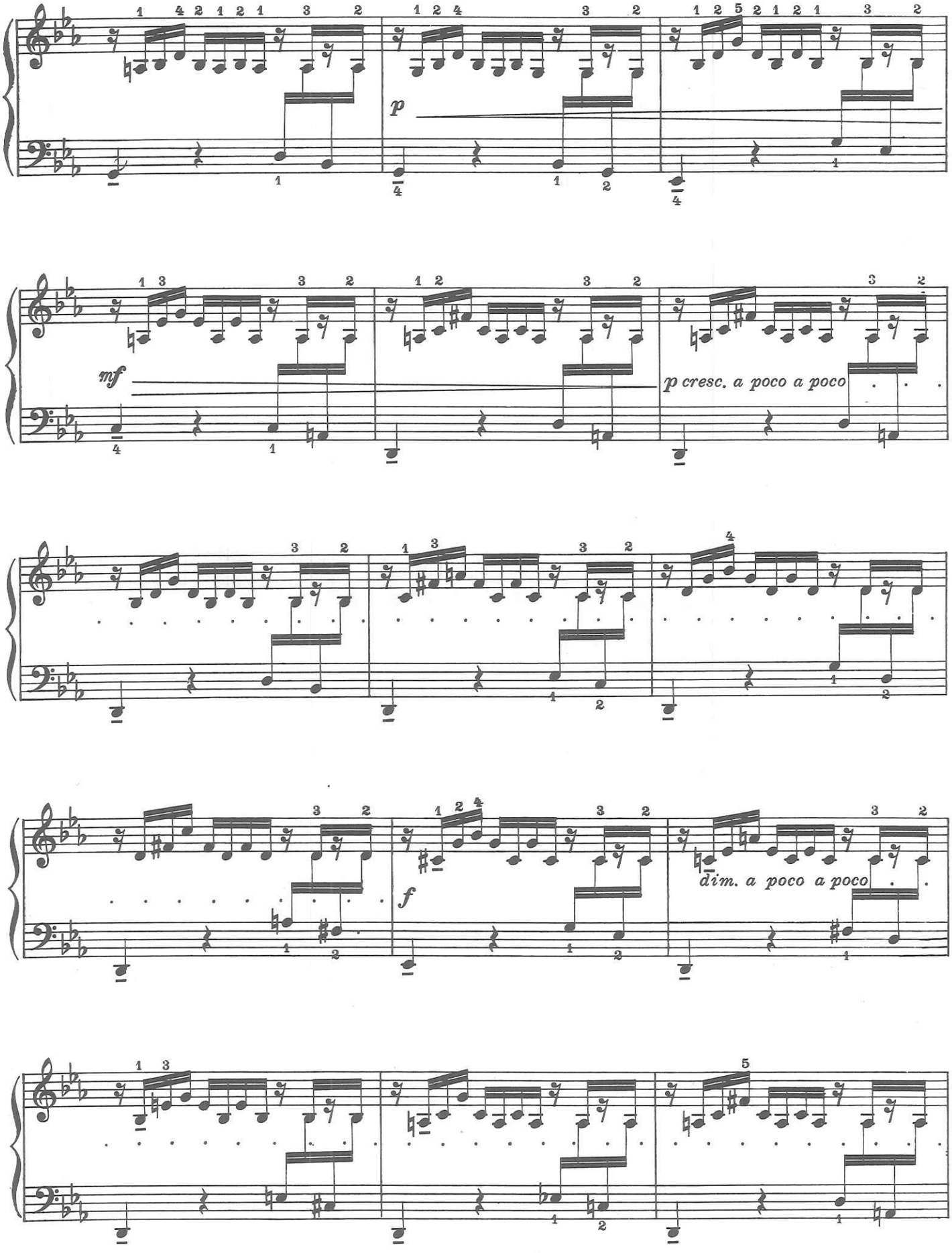


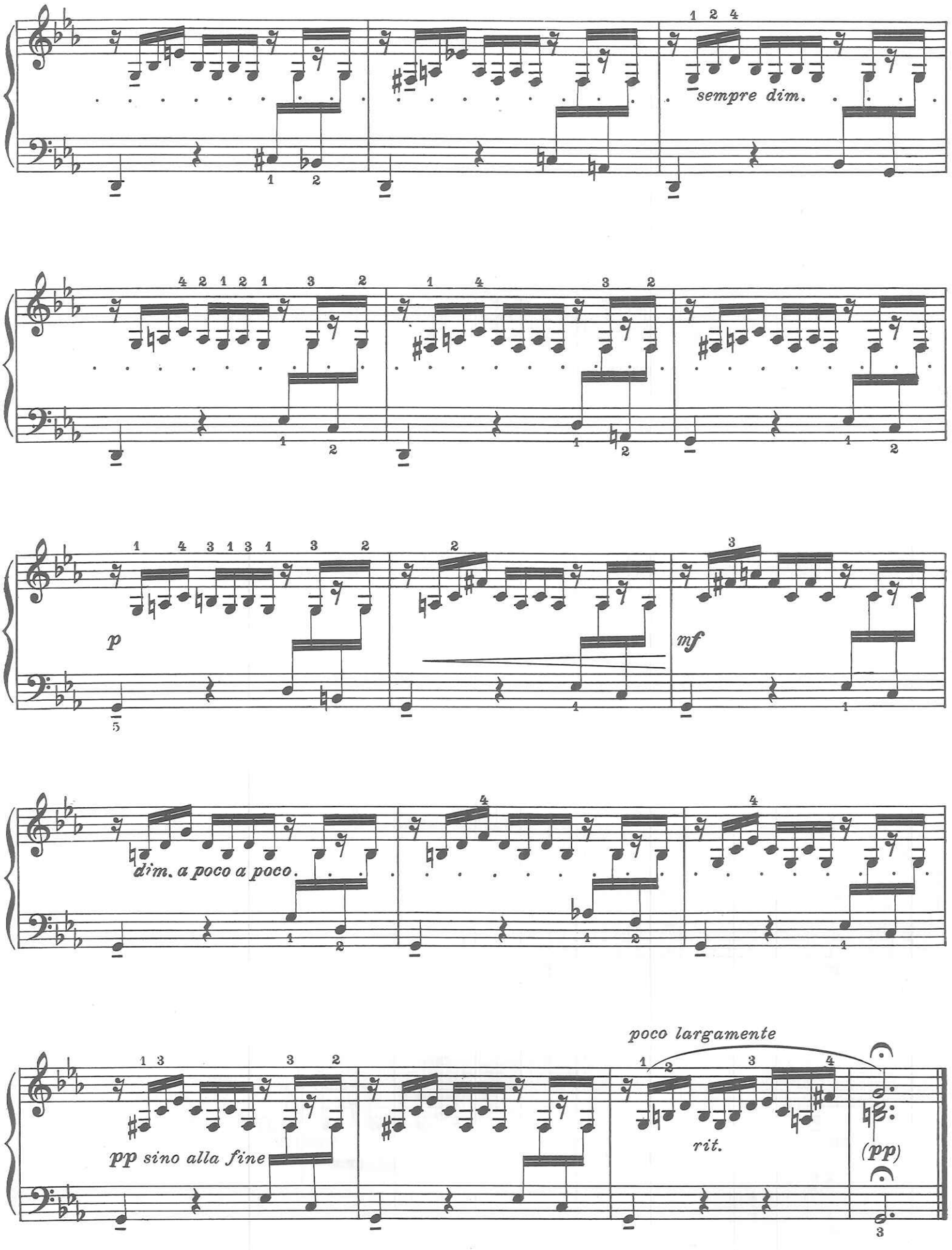

f
dim.
p
cresc.
f
p
f senza rall.

PRELUDIO

(in Do minore)



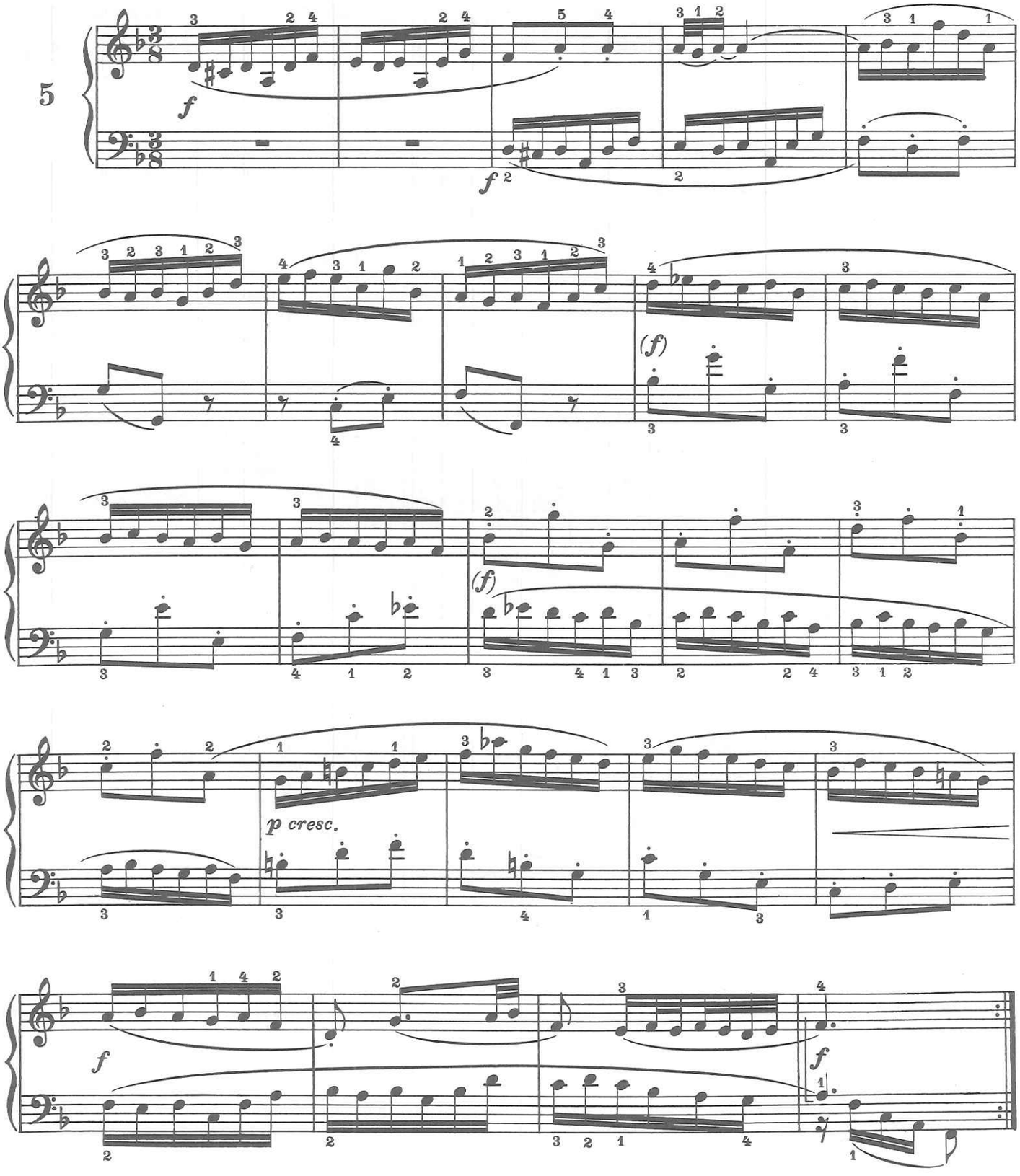

p
mf
p cresc. a poco a poco
f
dim. a poco a poco

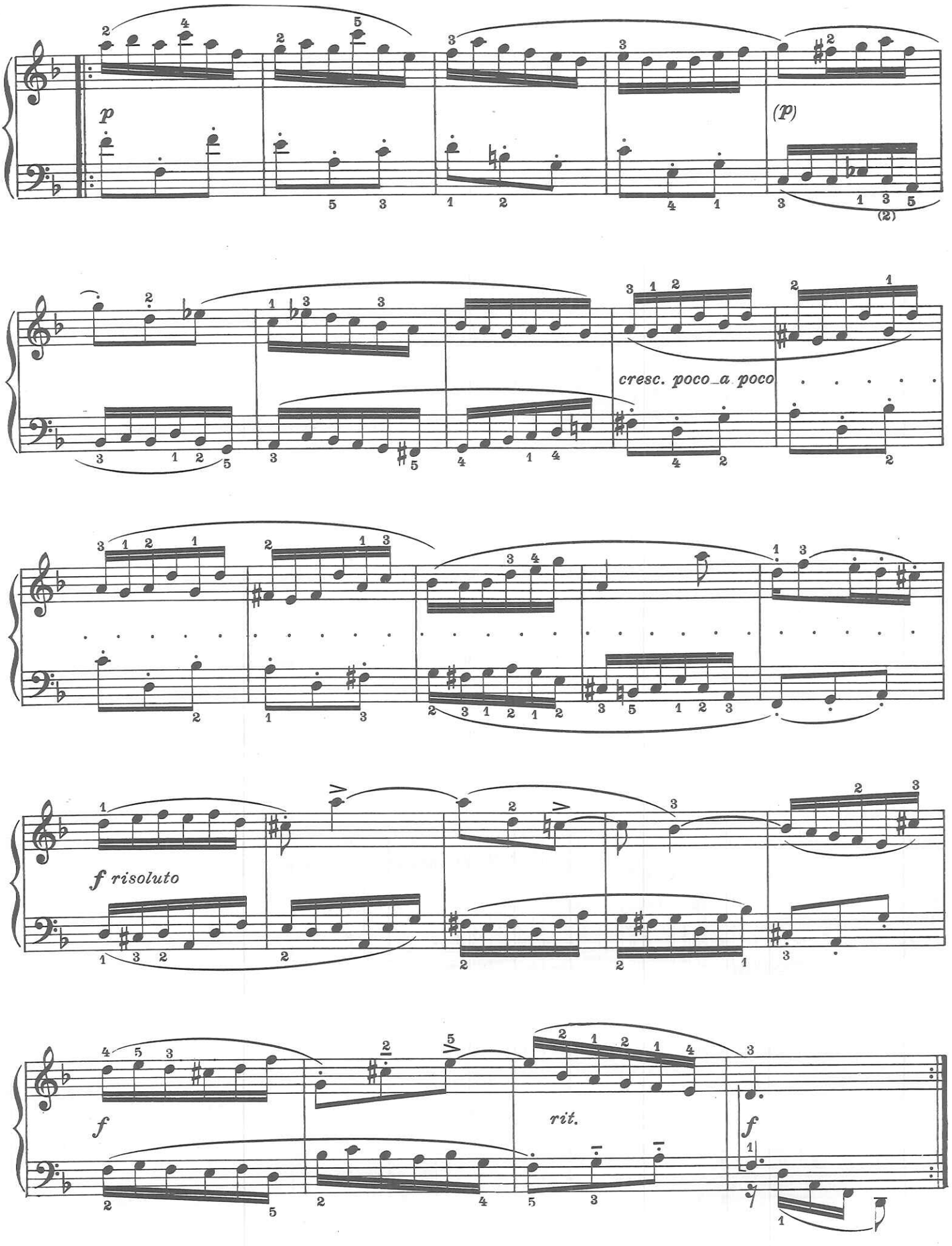

sempre dim.
p
mf
dim. a poco a poco.
pp sino alla fine
poco largamente
rit.
(pp)

PRELUDIO

(in Re minore)

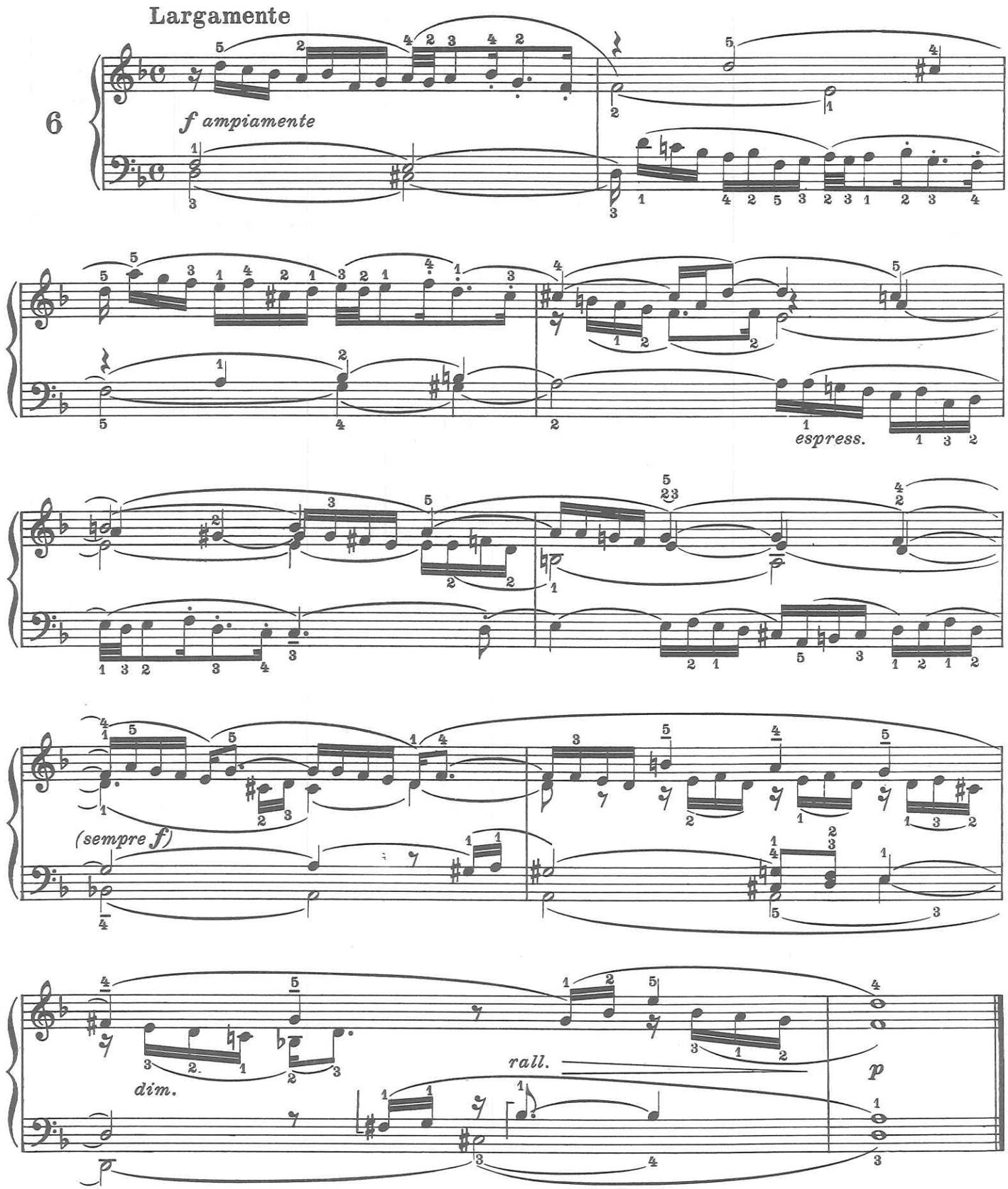
Non troppo vivace




p
(p)
cresc. poco a poco
f risoluto
f
rit.
f

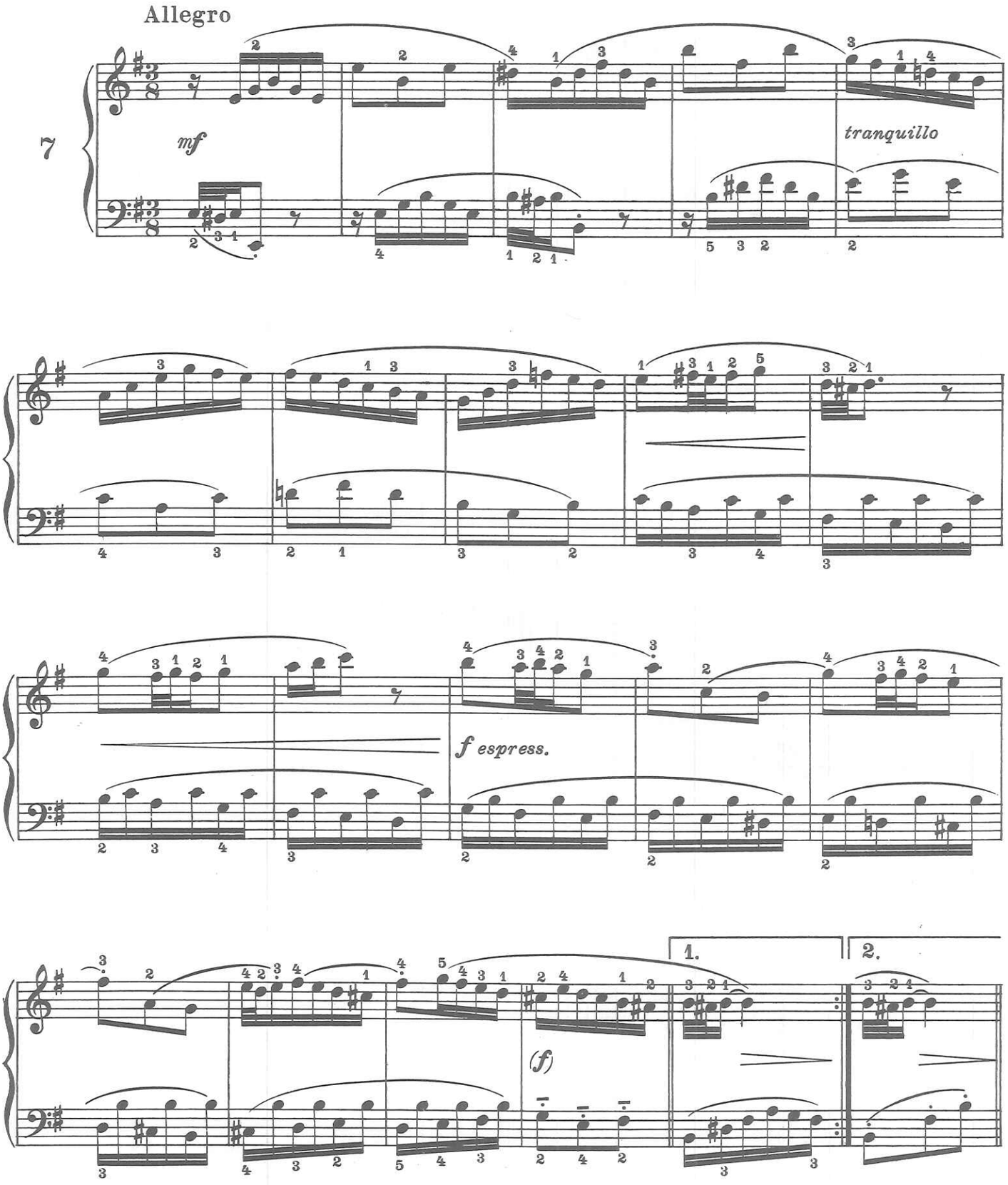
PRELUDIO

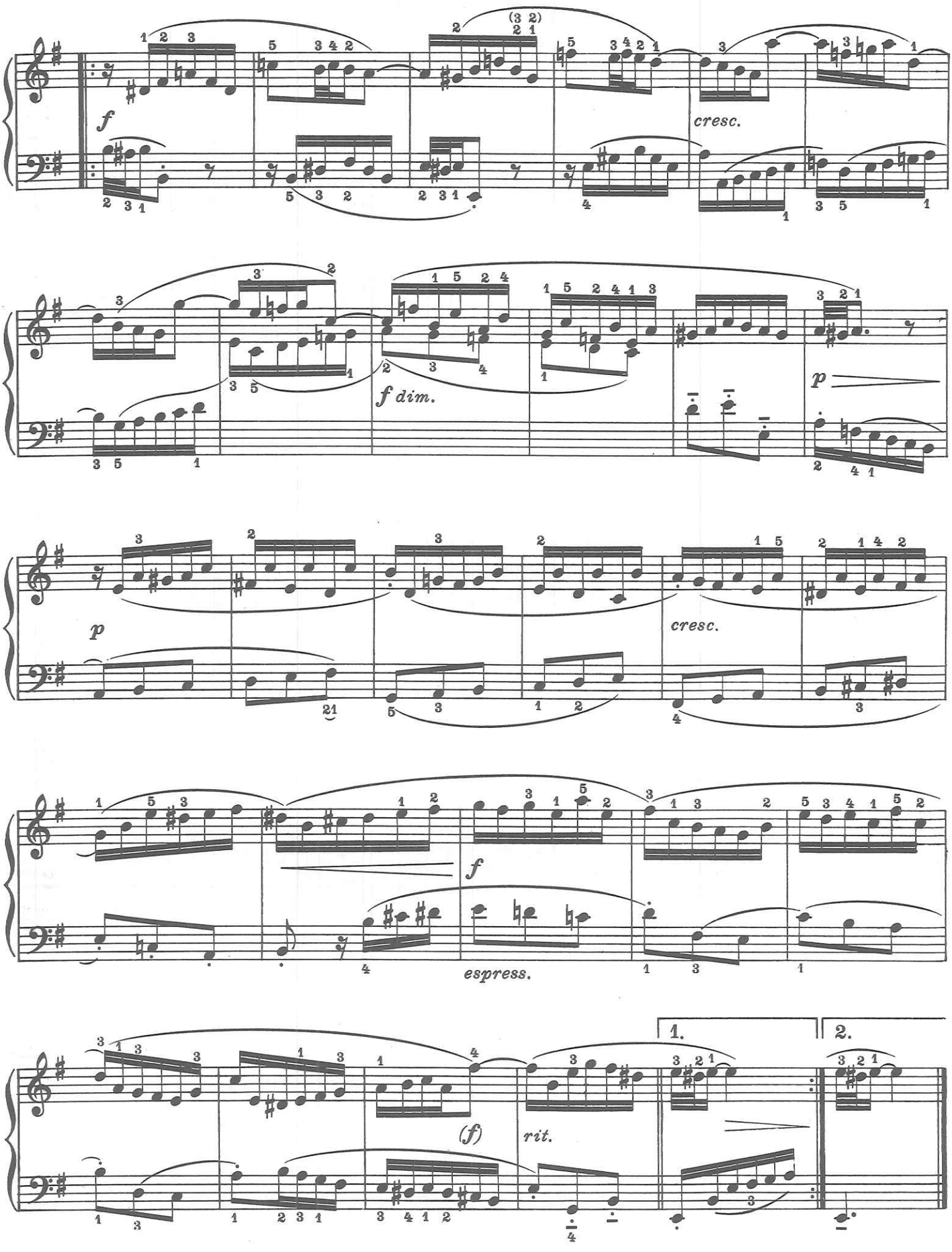
(in Re minore)



PRELUDIO

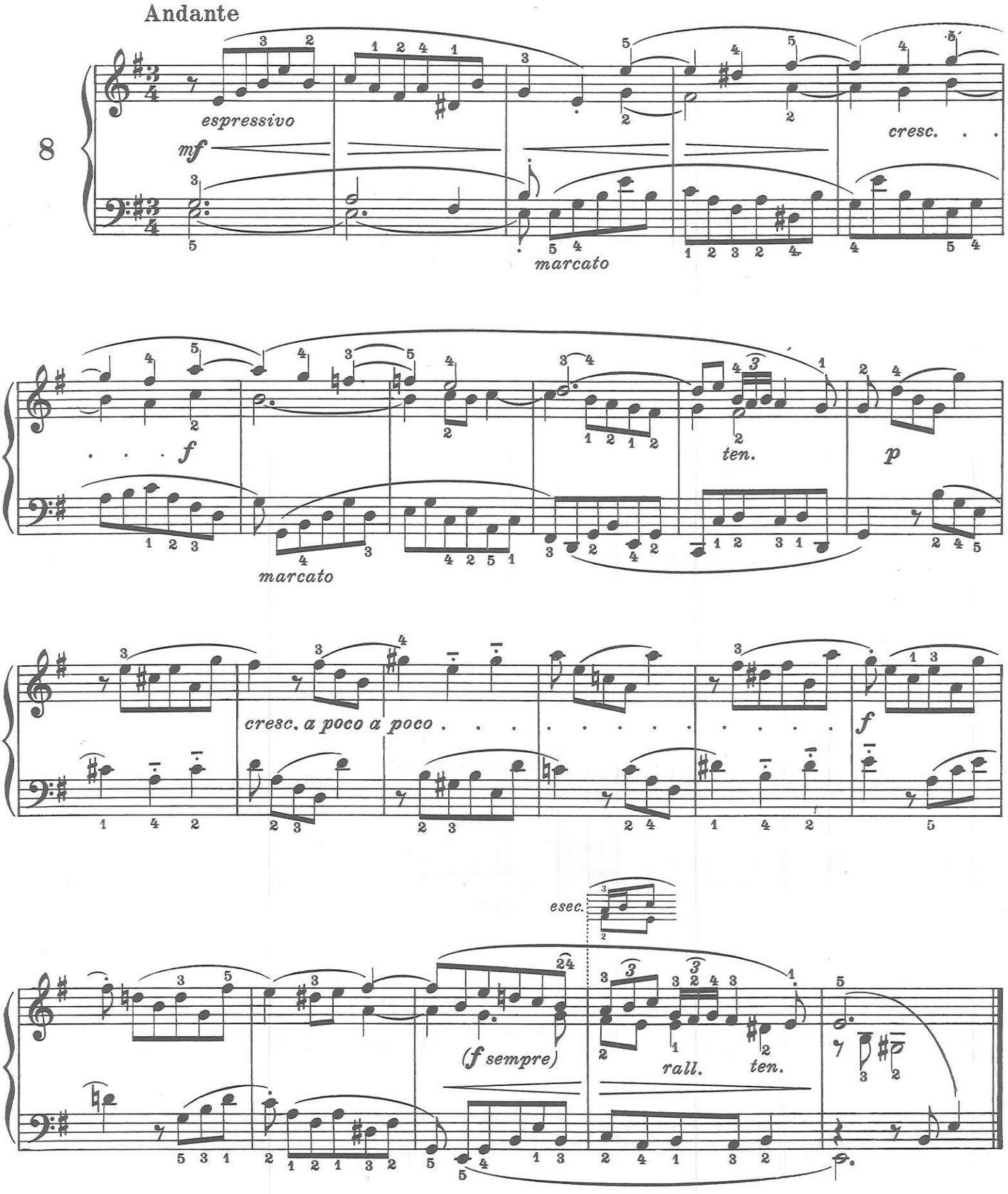
(in Mi minore)




f
cresc.
f dim.
p
p
cresc.
f
espress.
(f)
rit.
1.
2.

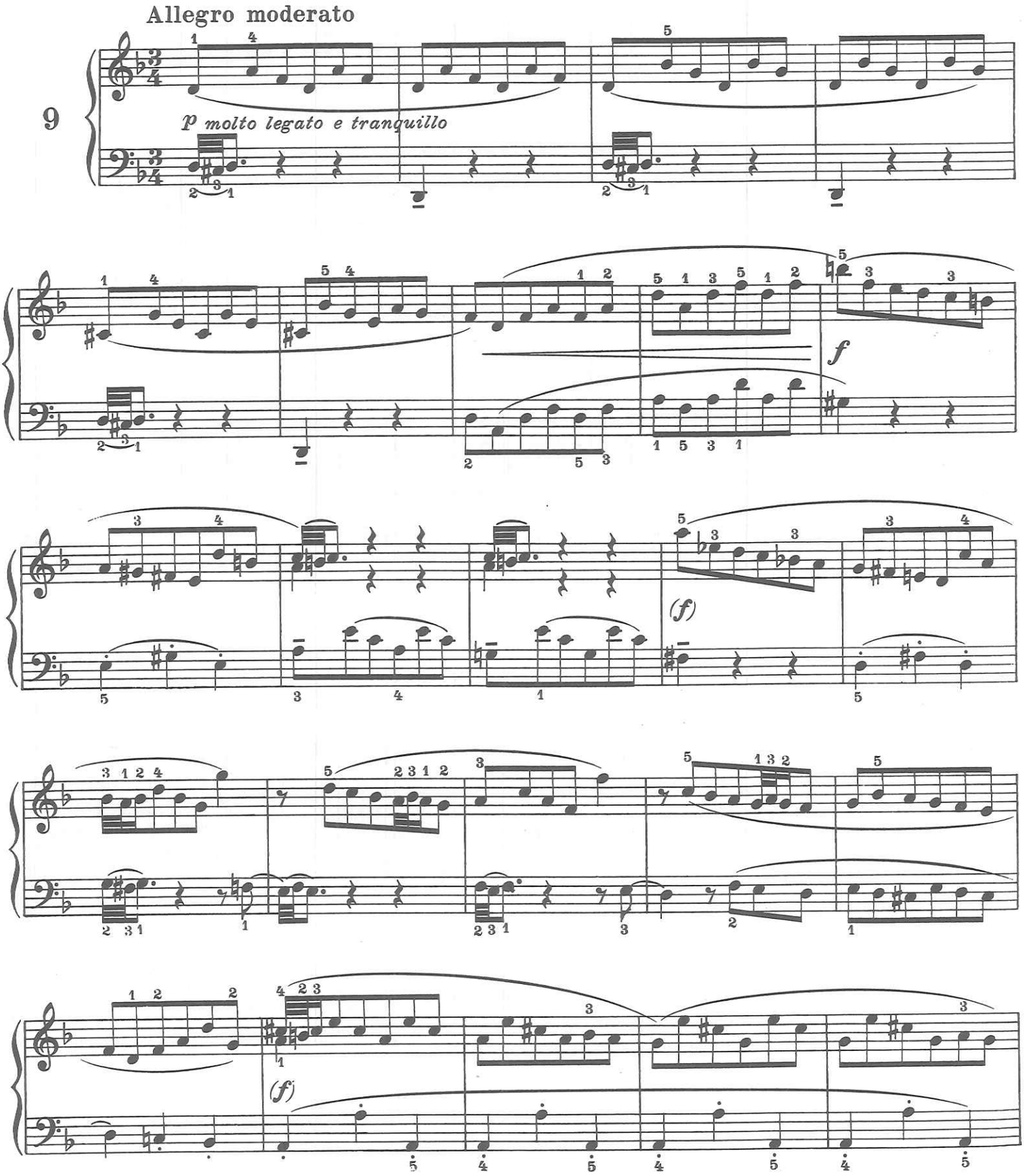
PRELUDIO

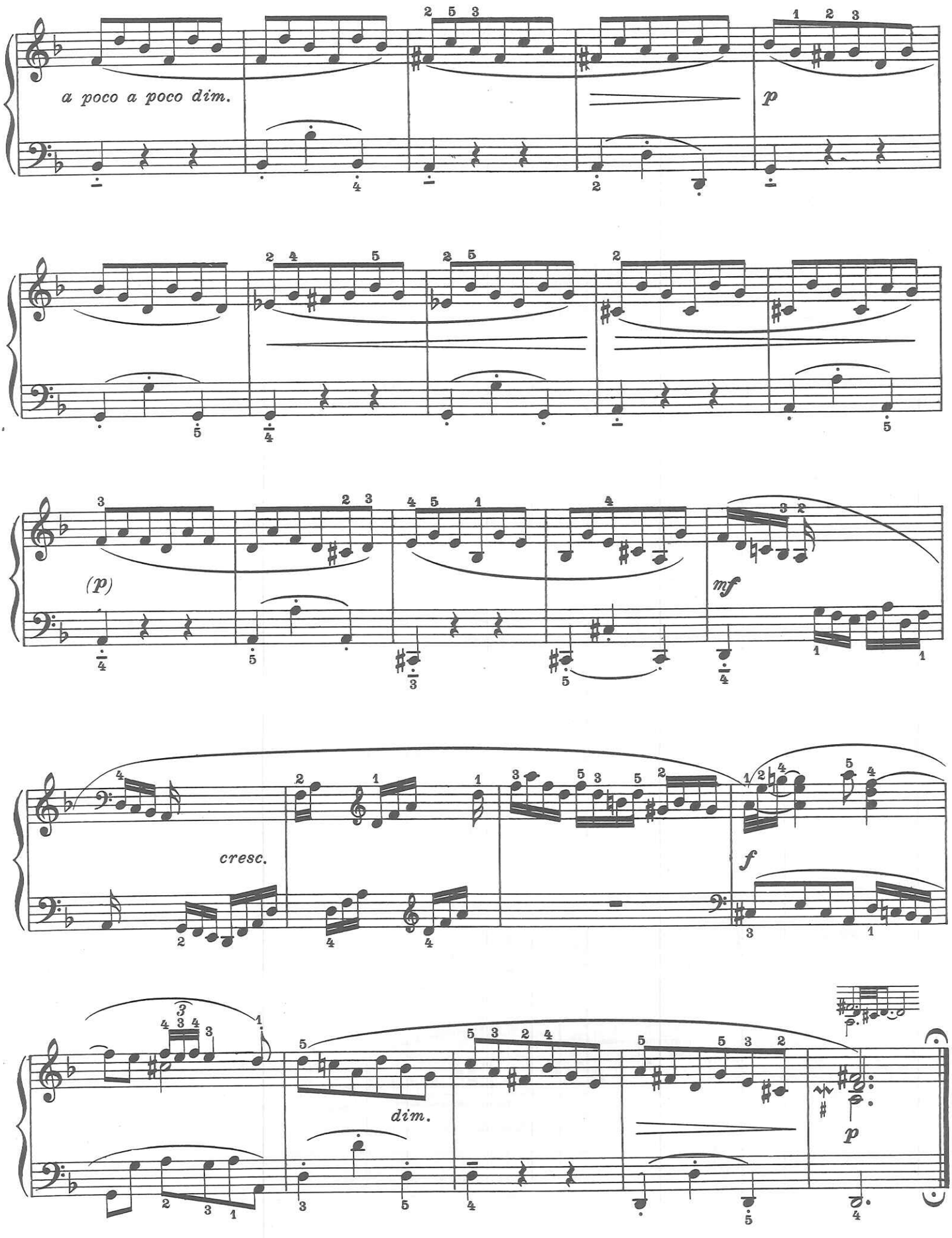
(in Mi minore)



PRELUDIO

(in Re minore)

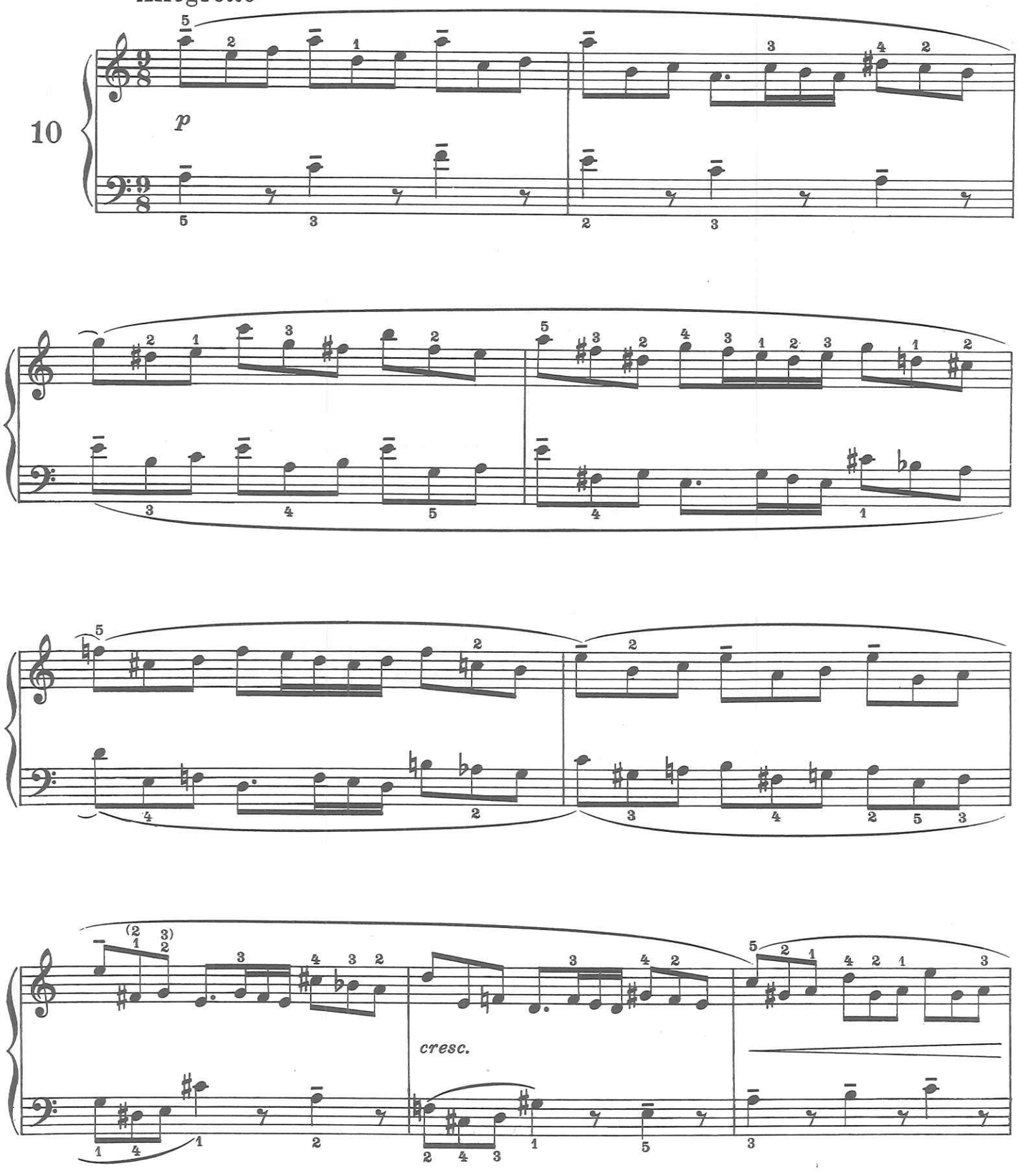


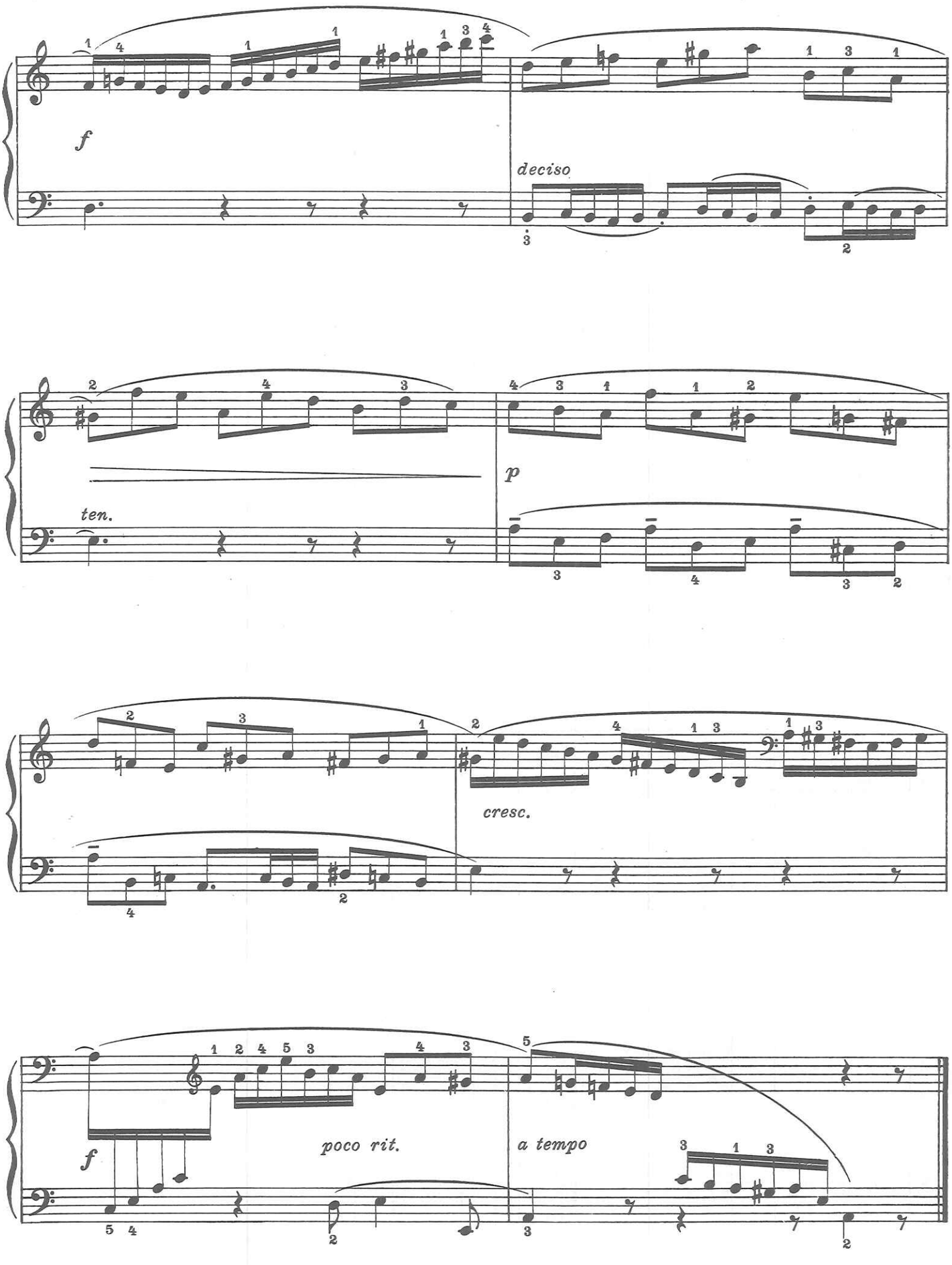

a poco a poco dim.
p
(p)
mf
cresc.
f
dim.
p

PRELUDIO

(in La minore)

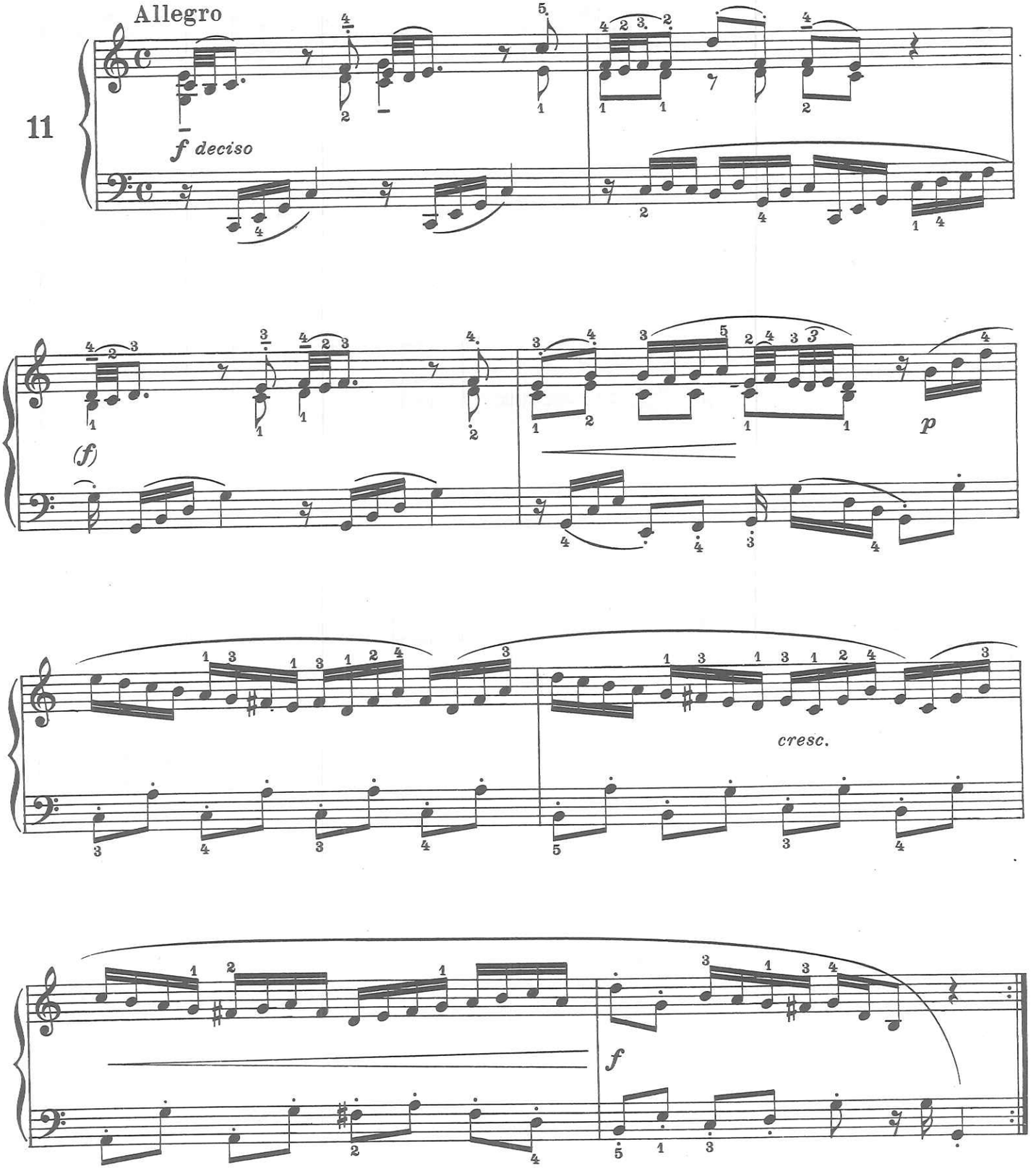
Allegretto

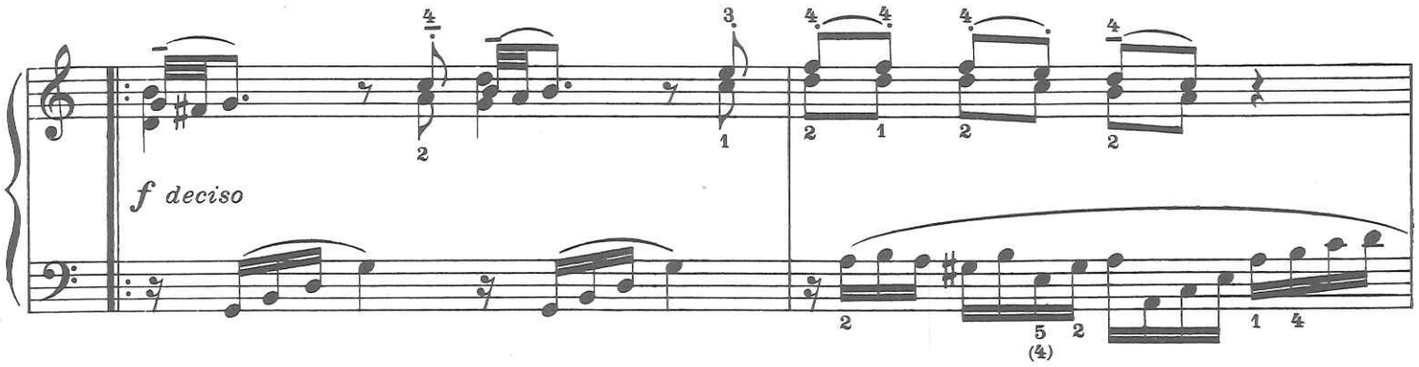


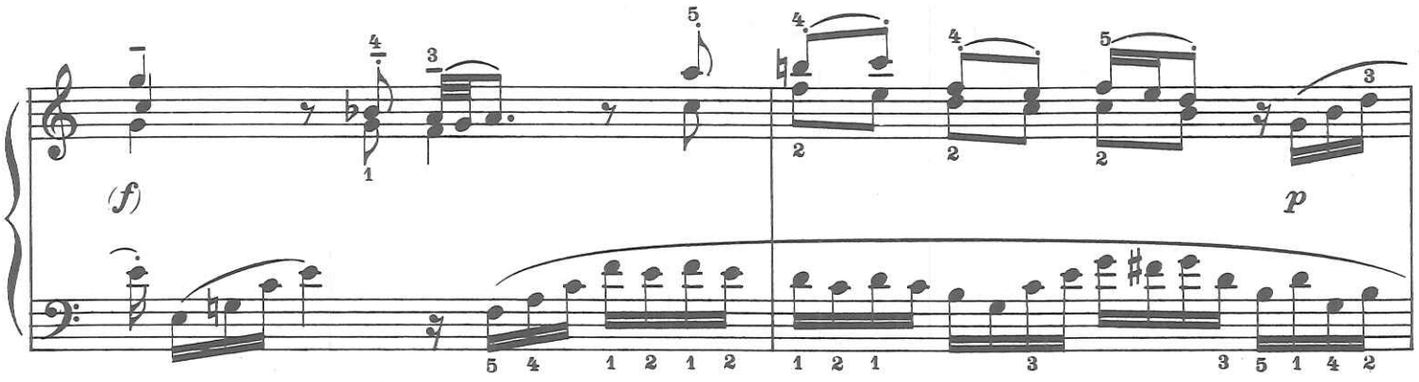

f
deciso
ten.
p
cresc.
f
poco rit.
a tempo

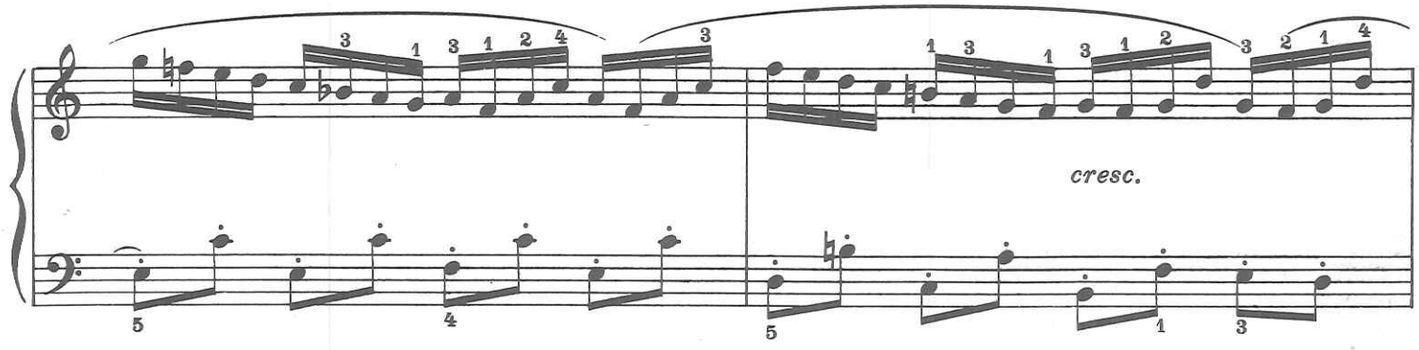
PRELUDIO

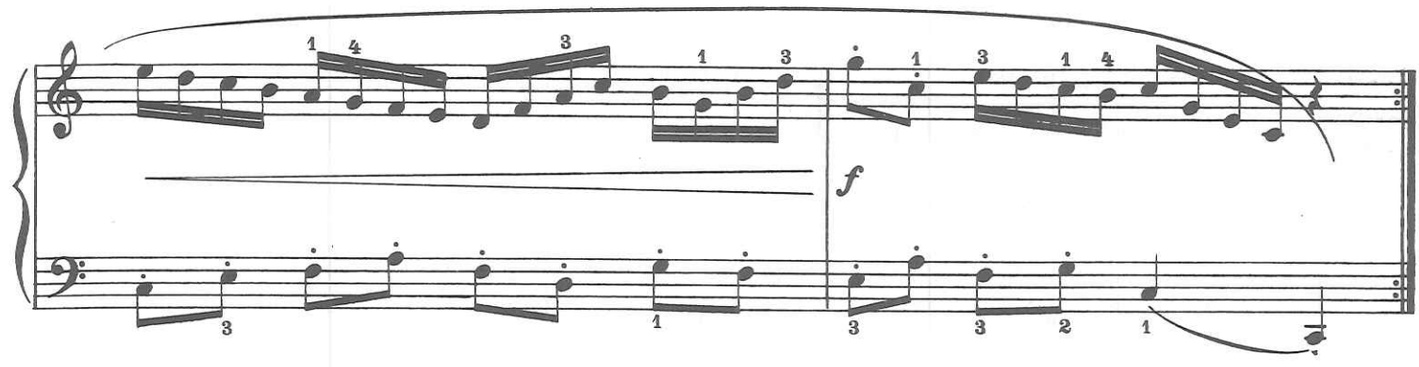
(in Do maggiore)




f deciso

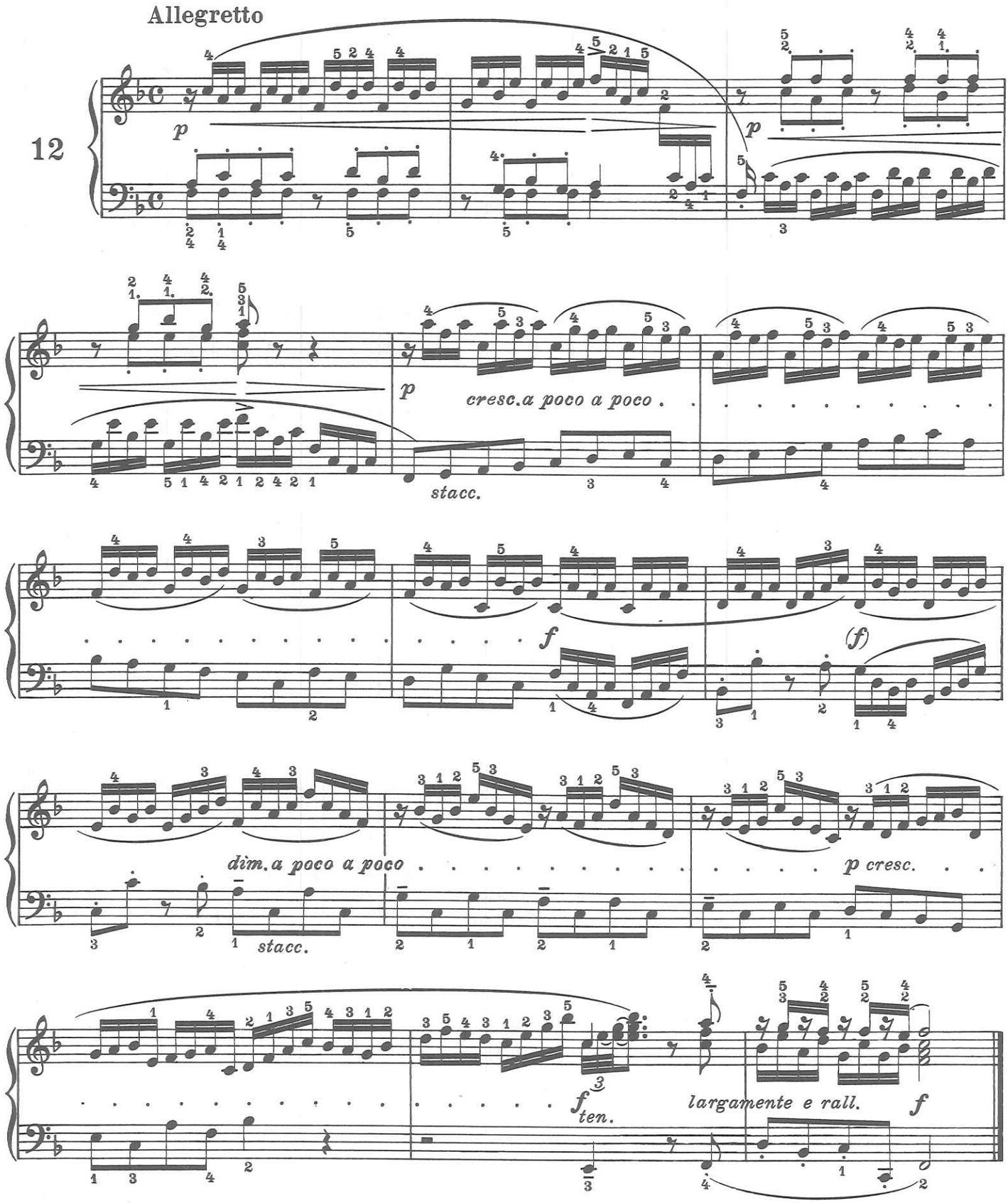

(f)
p


cresc.


f

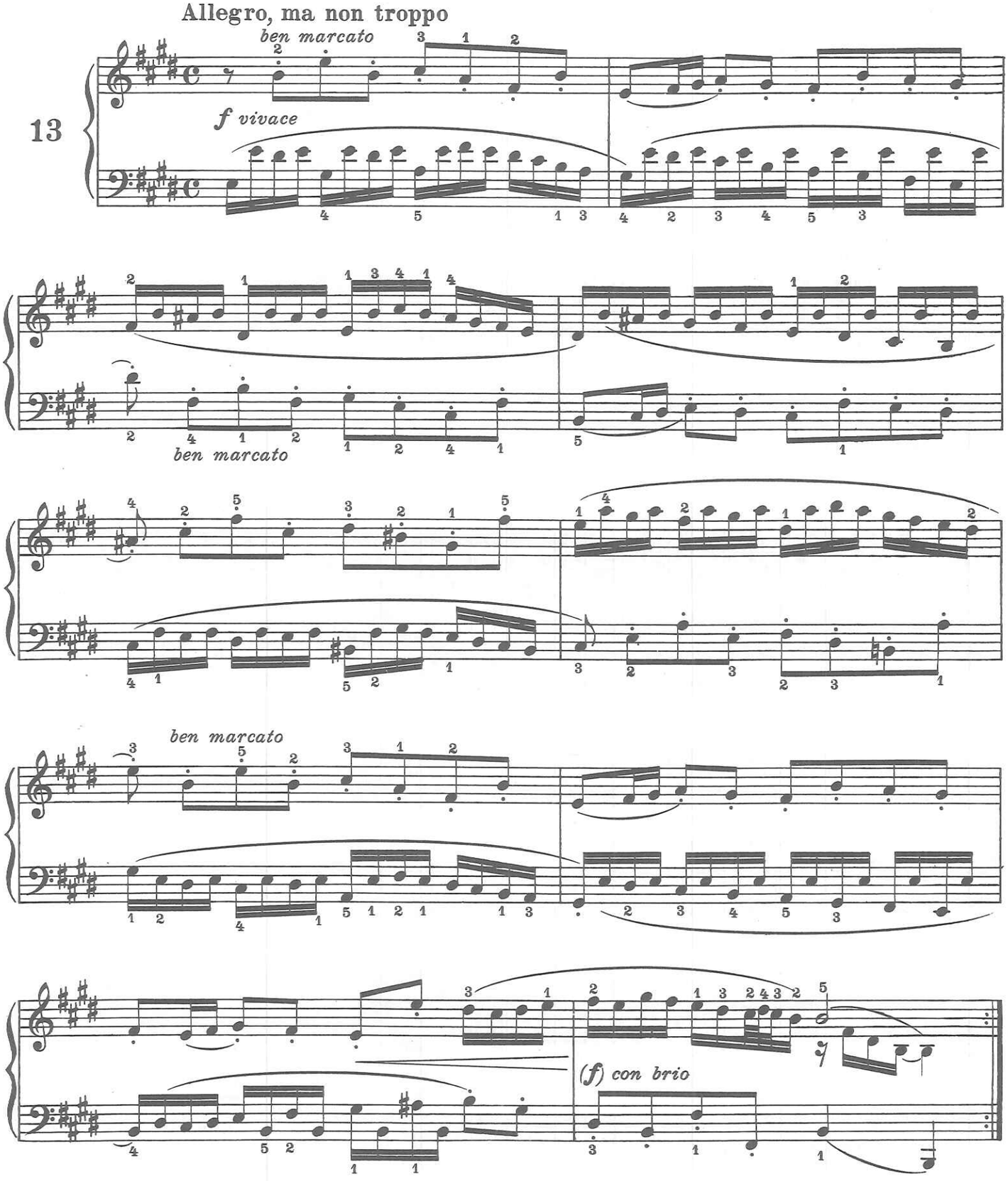
PRELUDIO

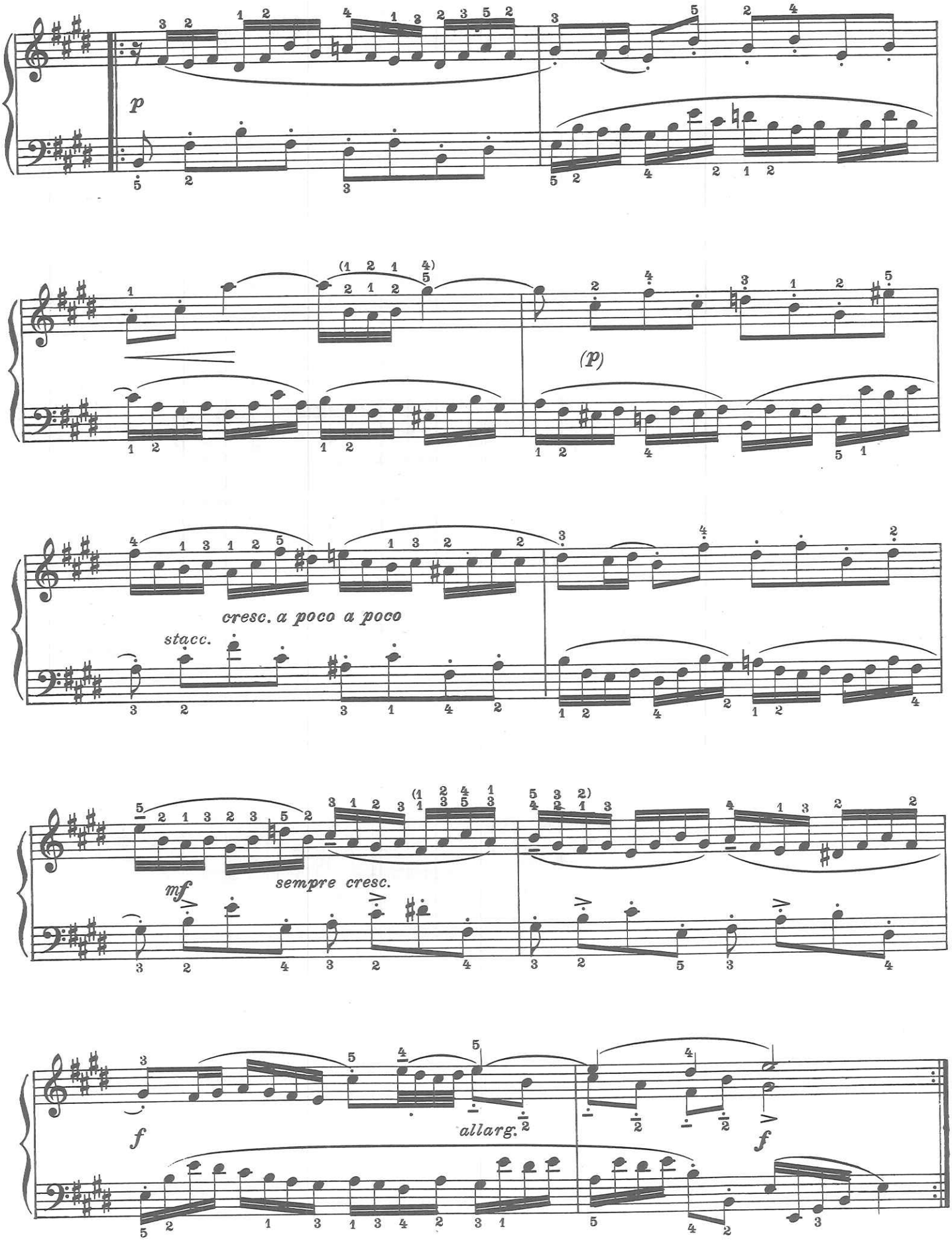
(in Fa maggiore)



PRELUDIO

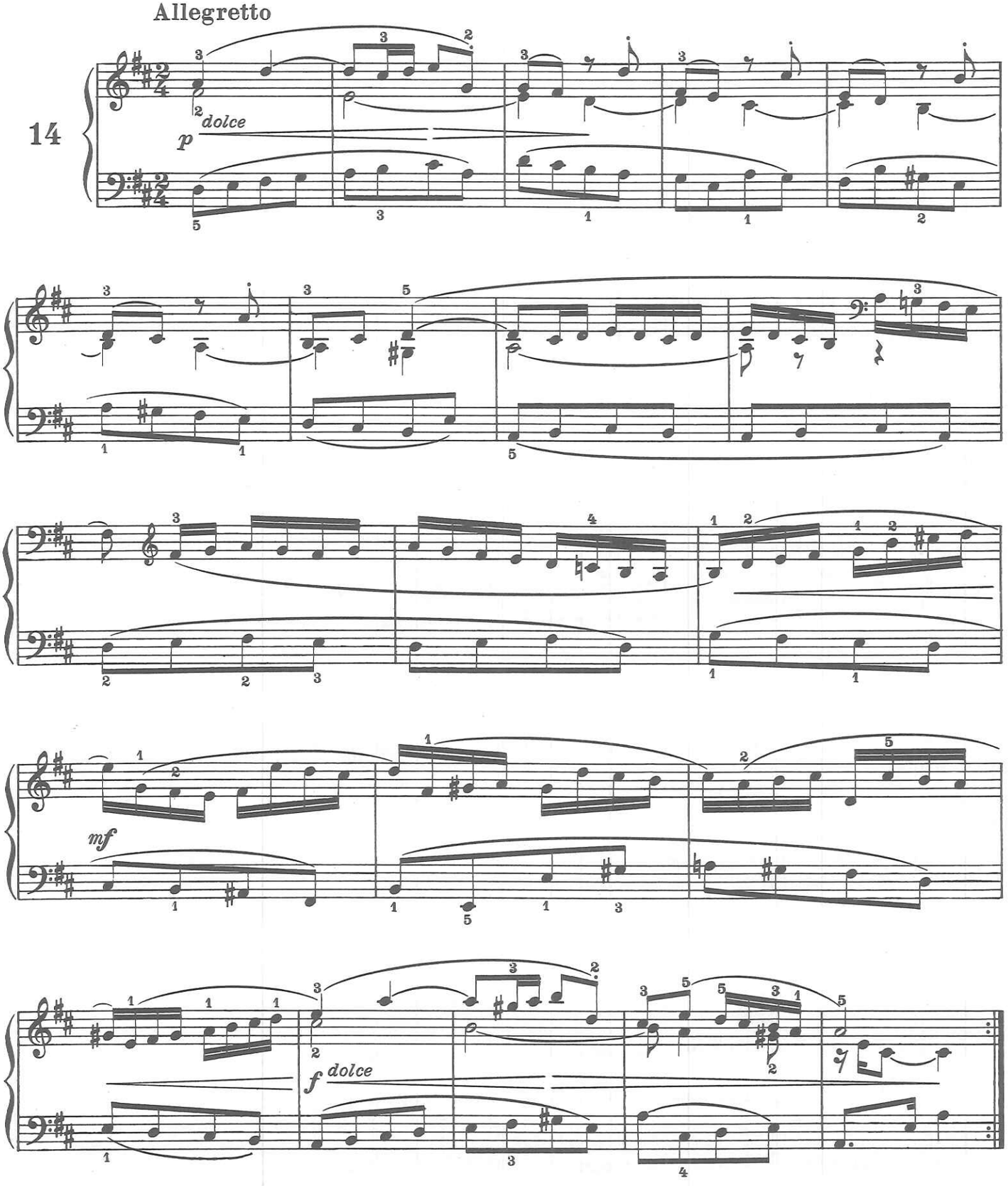
(in Mi maggiore)

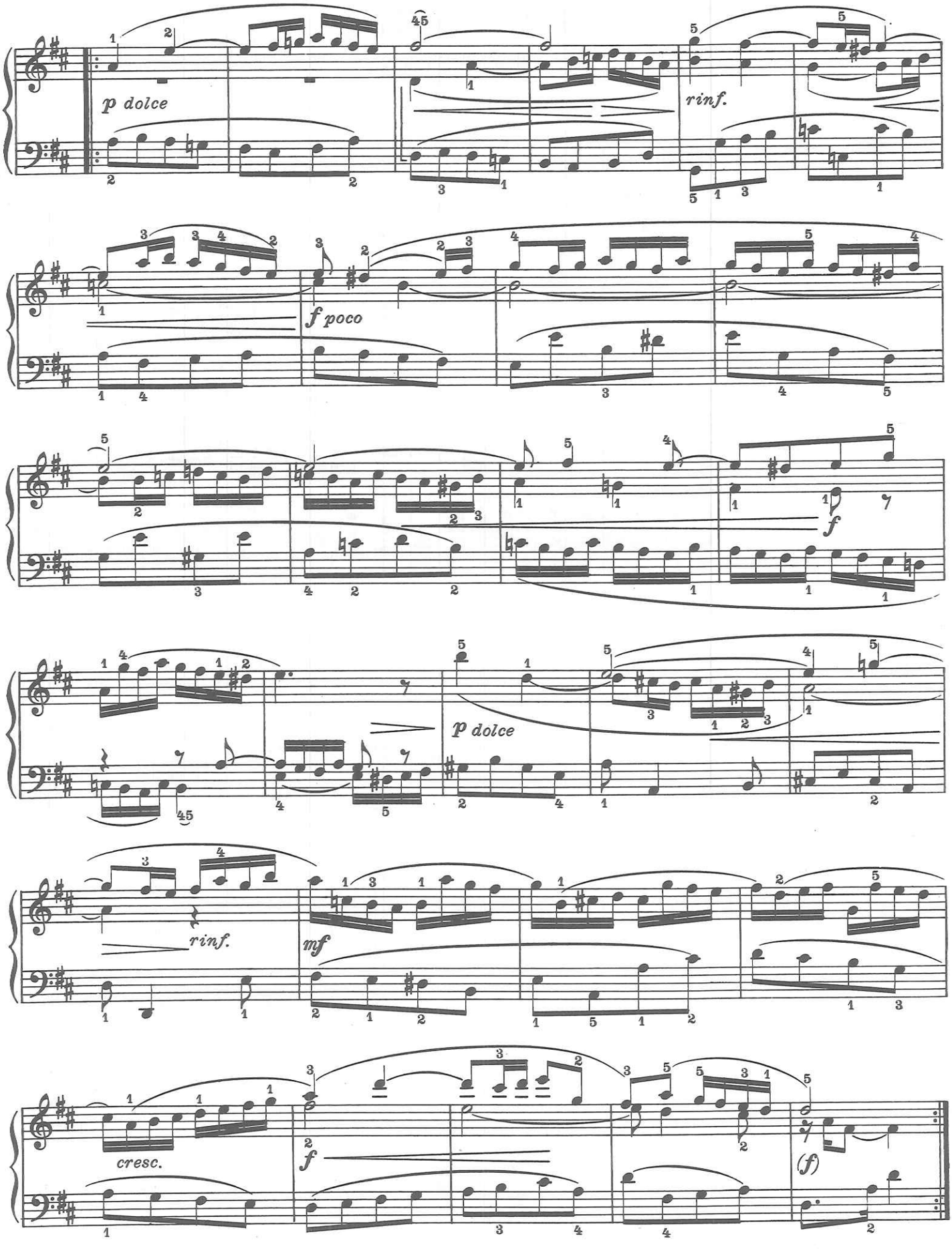



p
(p)
cresc. a poco a poco
stacc.
mf
sempre cresc.
f
allarg.
f

PRELUDIO

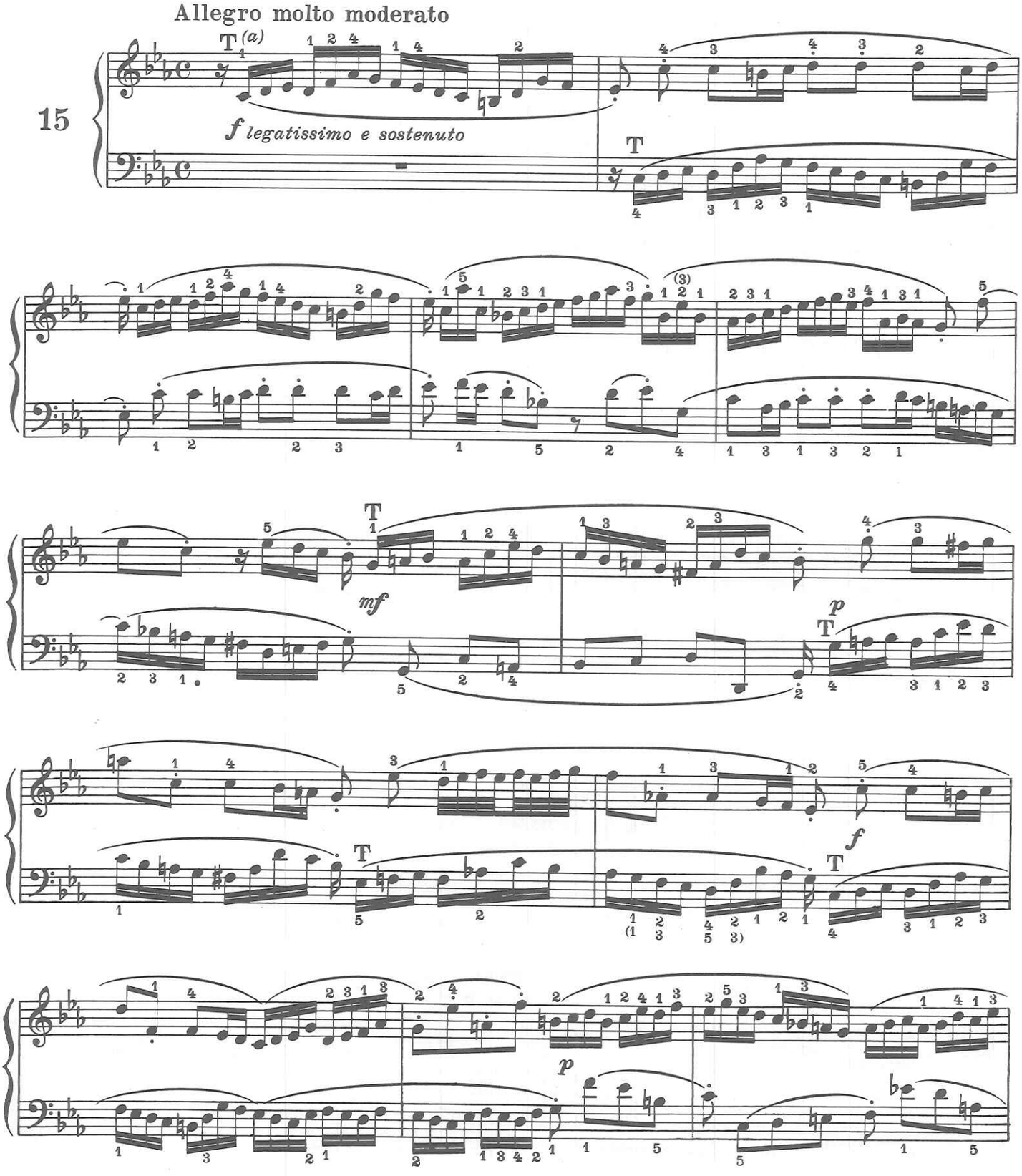
(in Re maggiore)



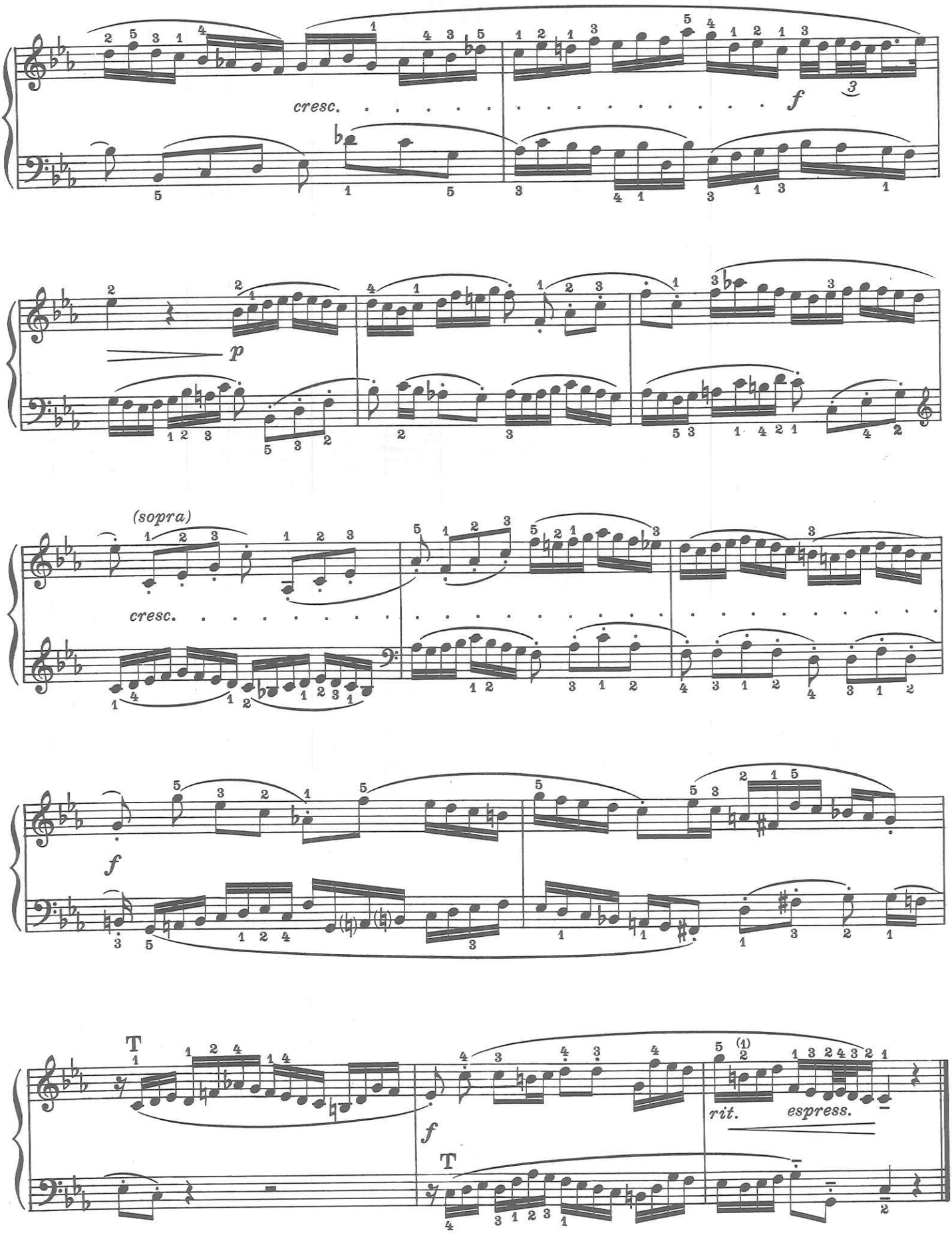

p dolce
rinf.
f poco
f
p dolce
rinf.
mf
cresc.
f
(f)

FANTASIA

(in Do minore)

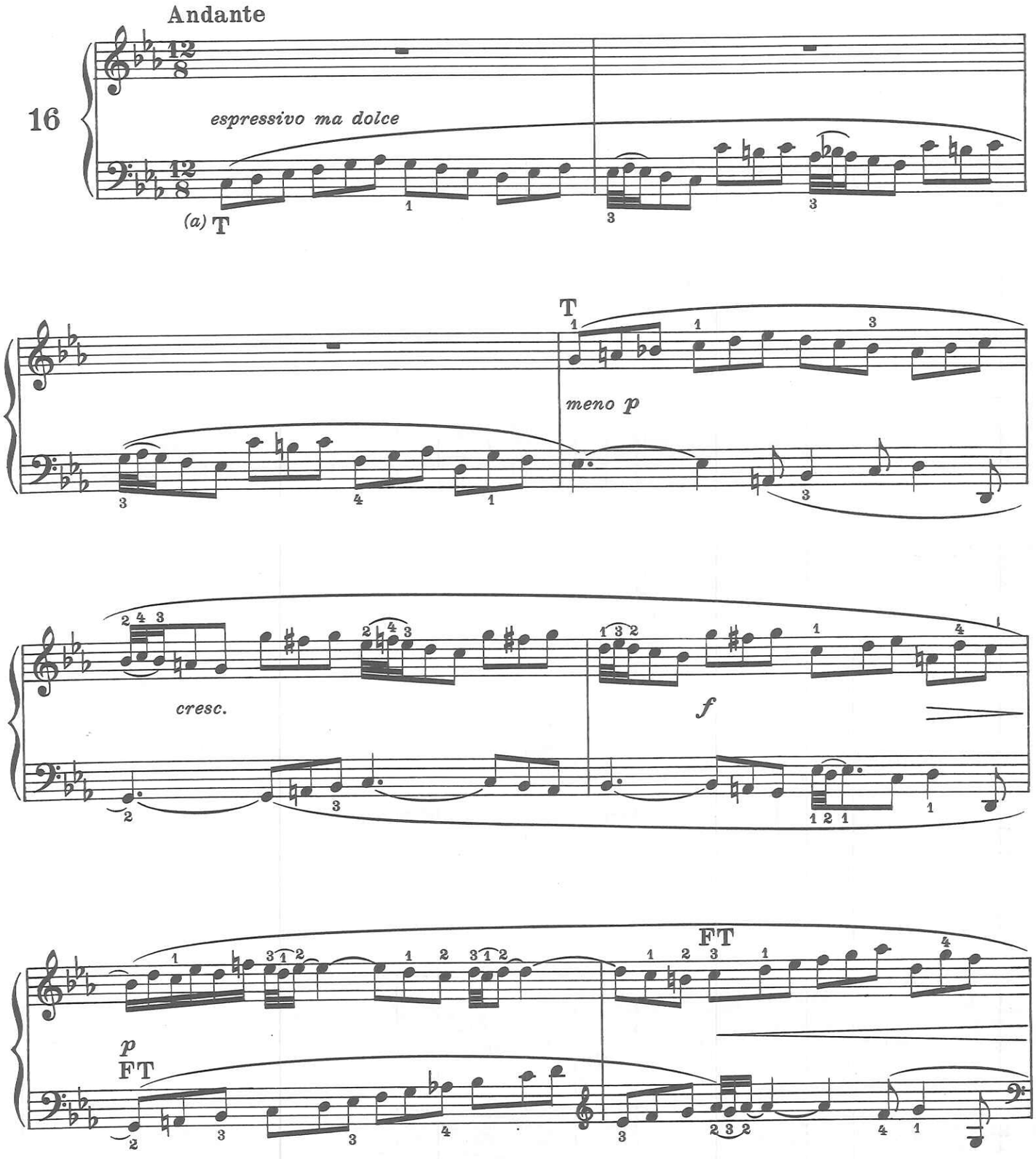


(a) T = Tema

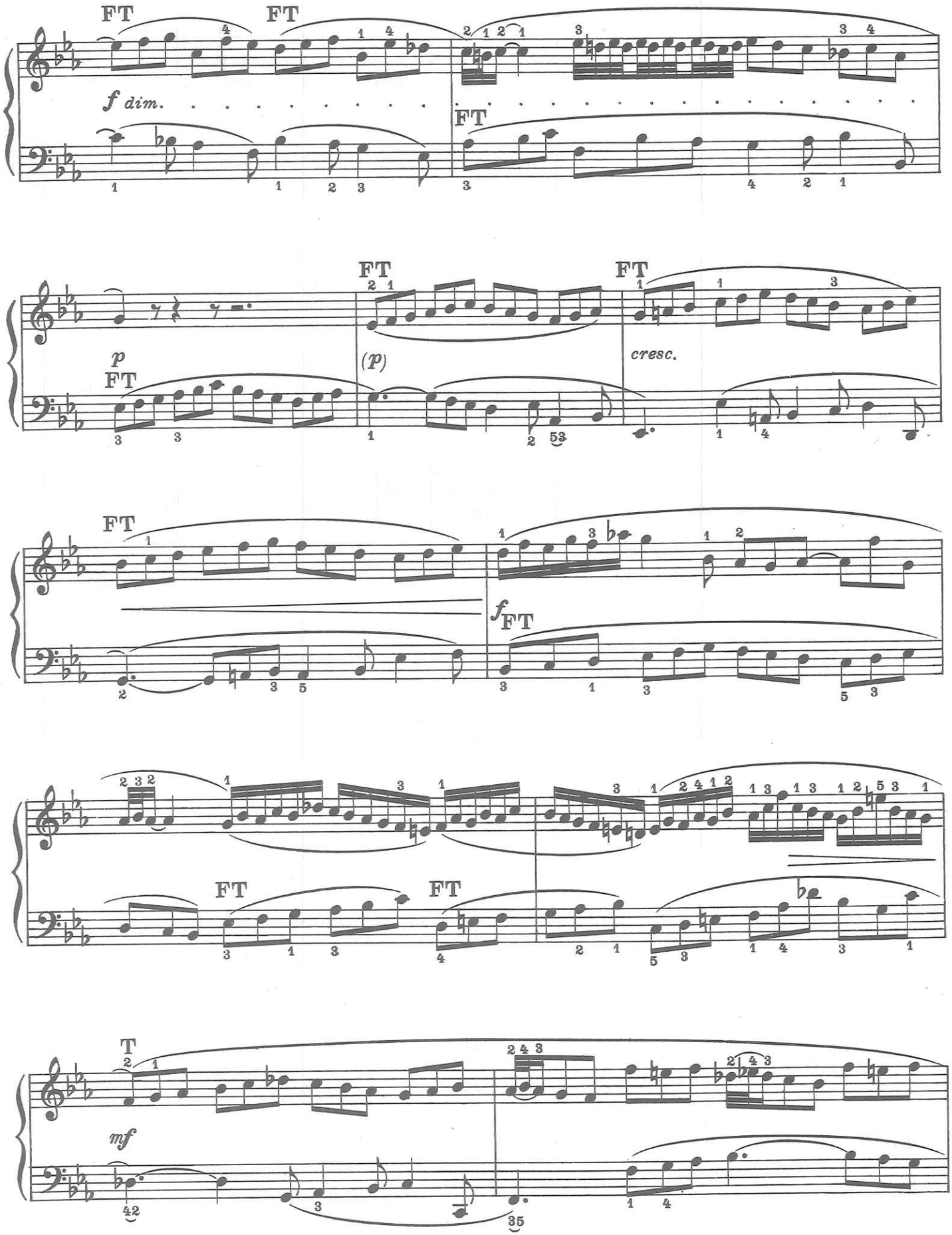

cresc.
f
p
(sopra)
cresc.
f
T
f
T
rit.
espress.

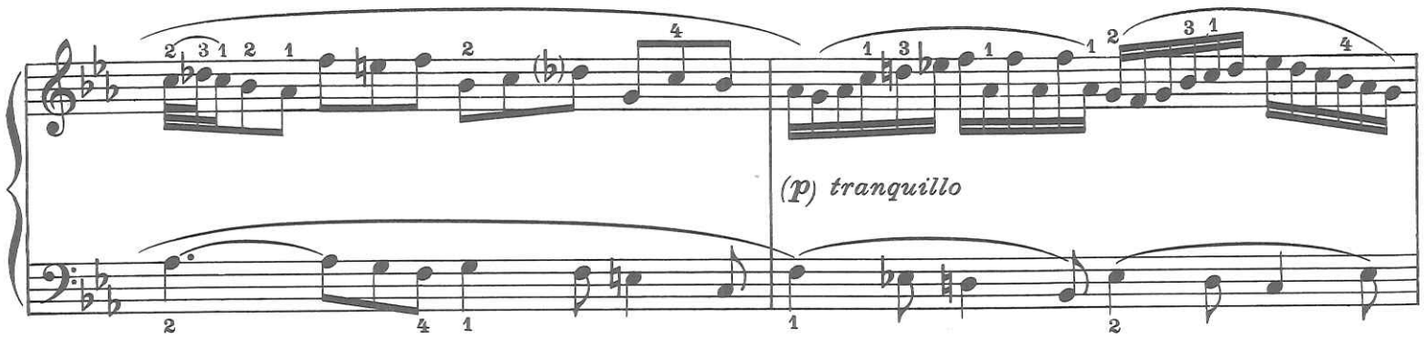
FUGHETTA

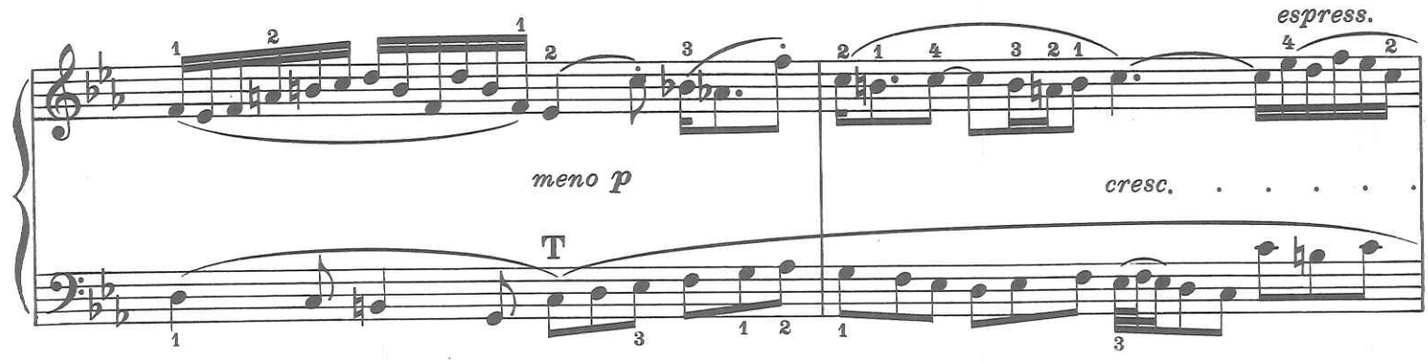
(in Do minore)

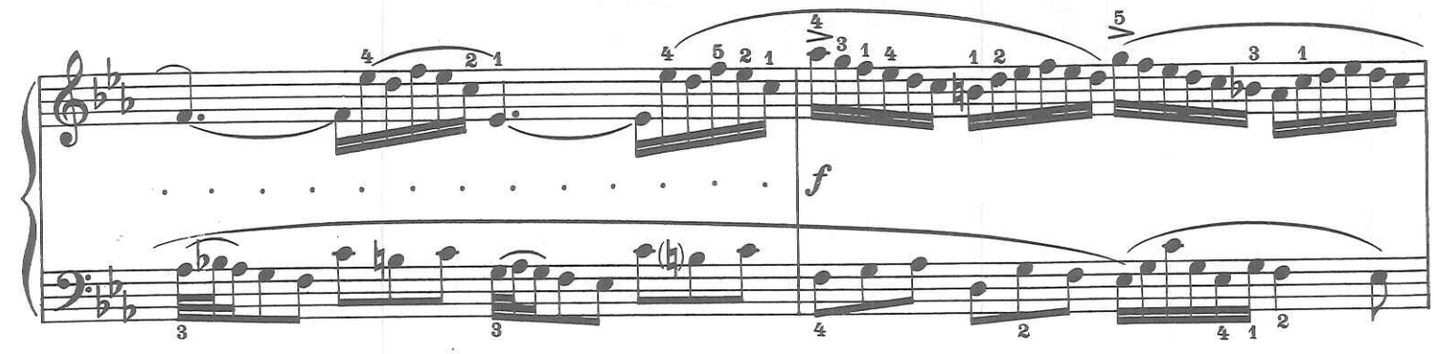


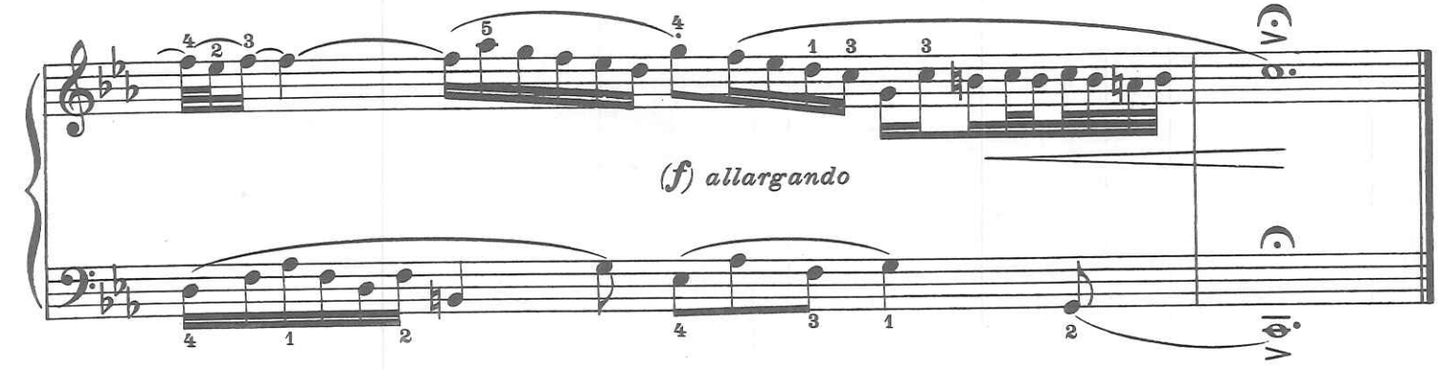
(a) T = Tema
FT = Frammento del Tema


FT
FT
f dim.
FT
FT
FT
p
FT
(p)
cresc.
FT
f
FT
FT
FT
T
mf


(p) tranquillo

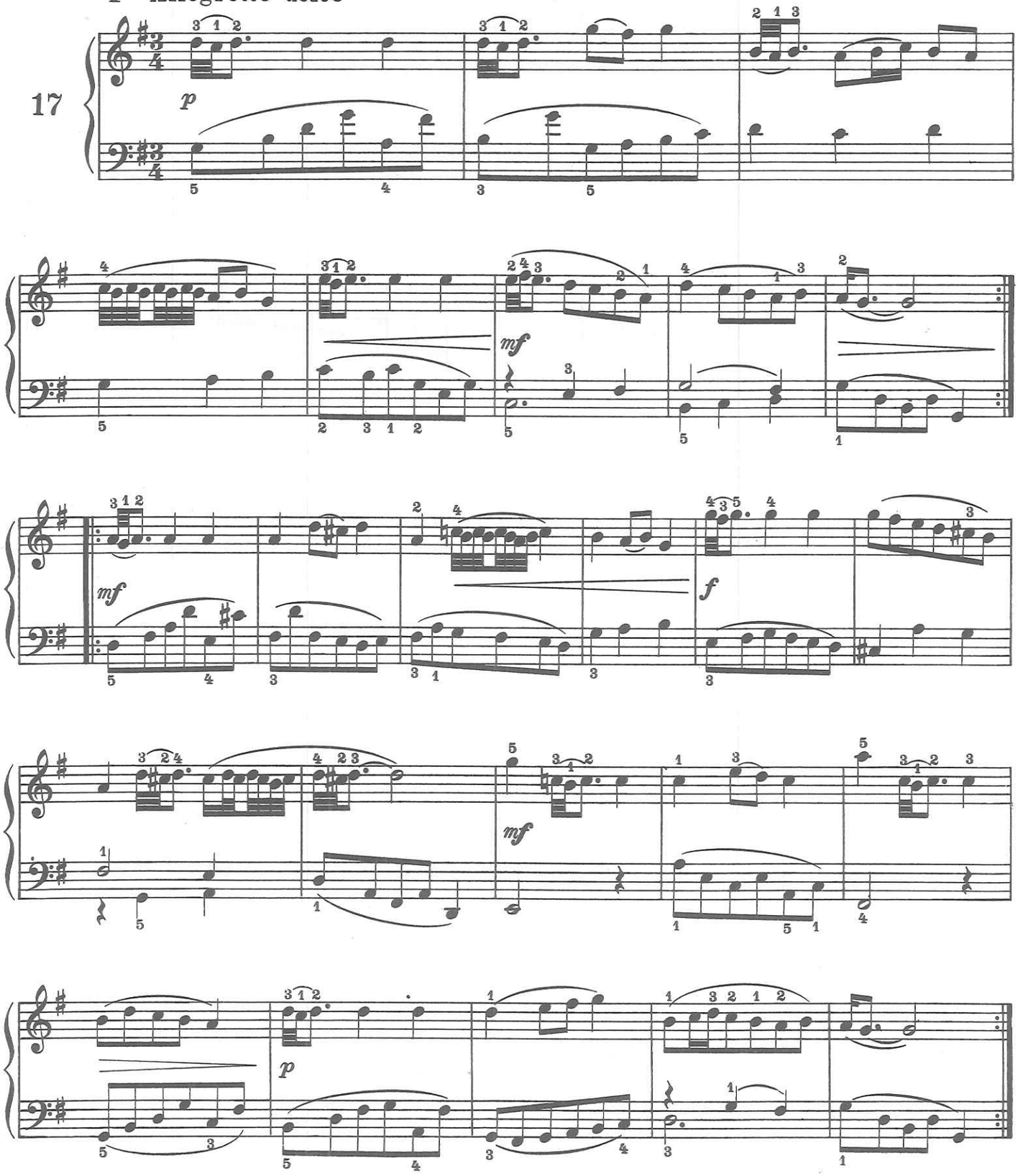

meno p
T
espress.
cresc.

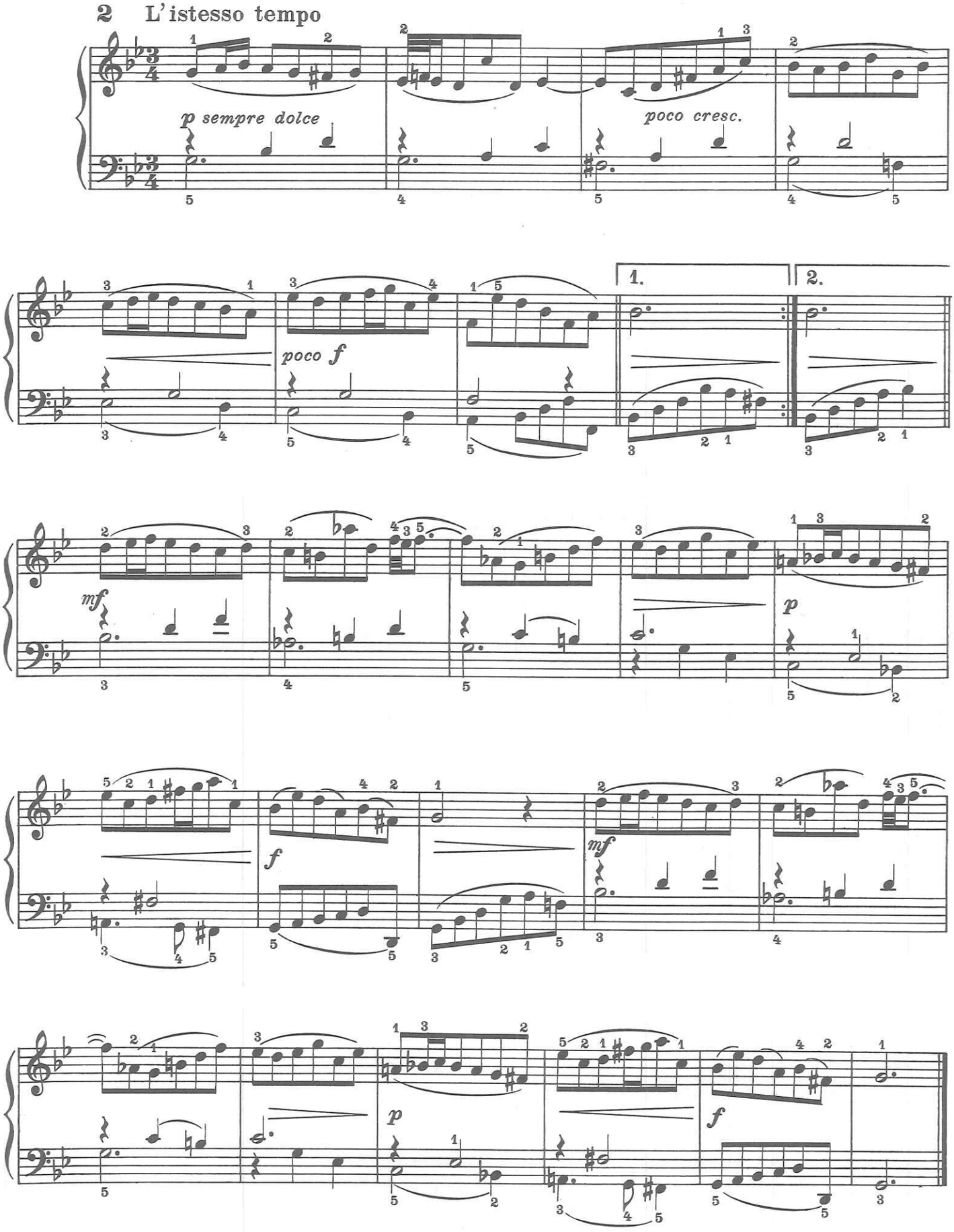

f

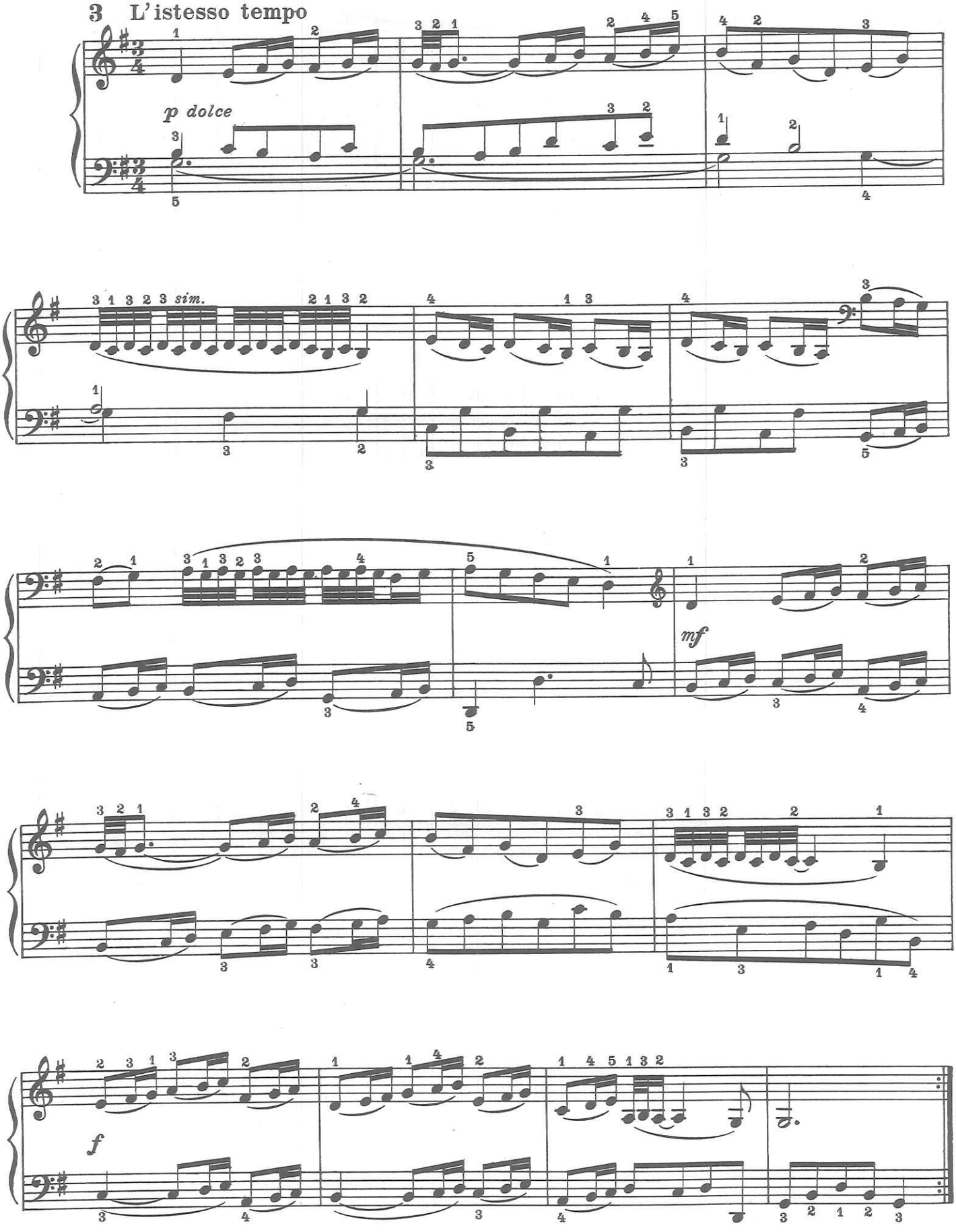

(f) allargando

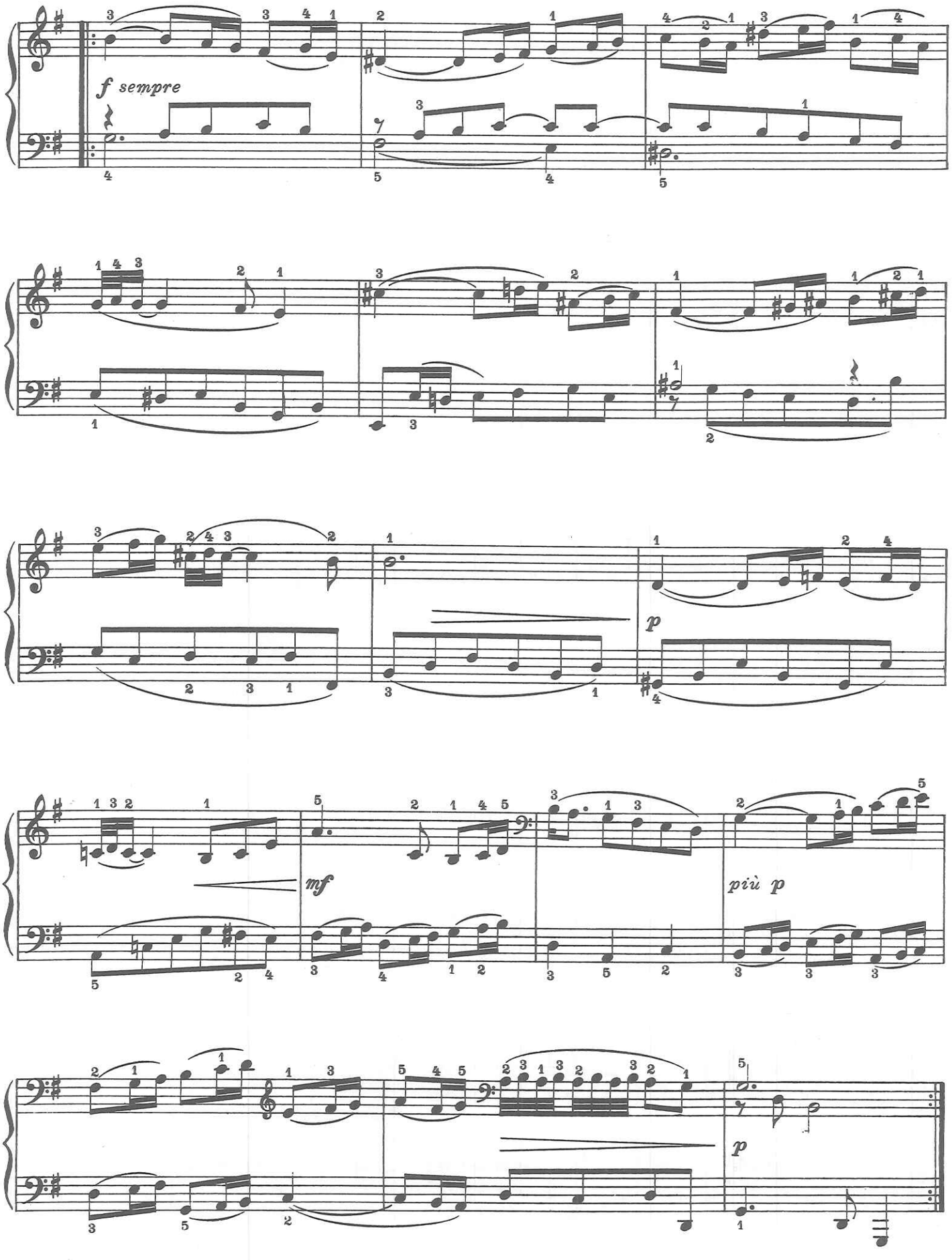
3 MINUETTI

1 Allegretto dolce



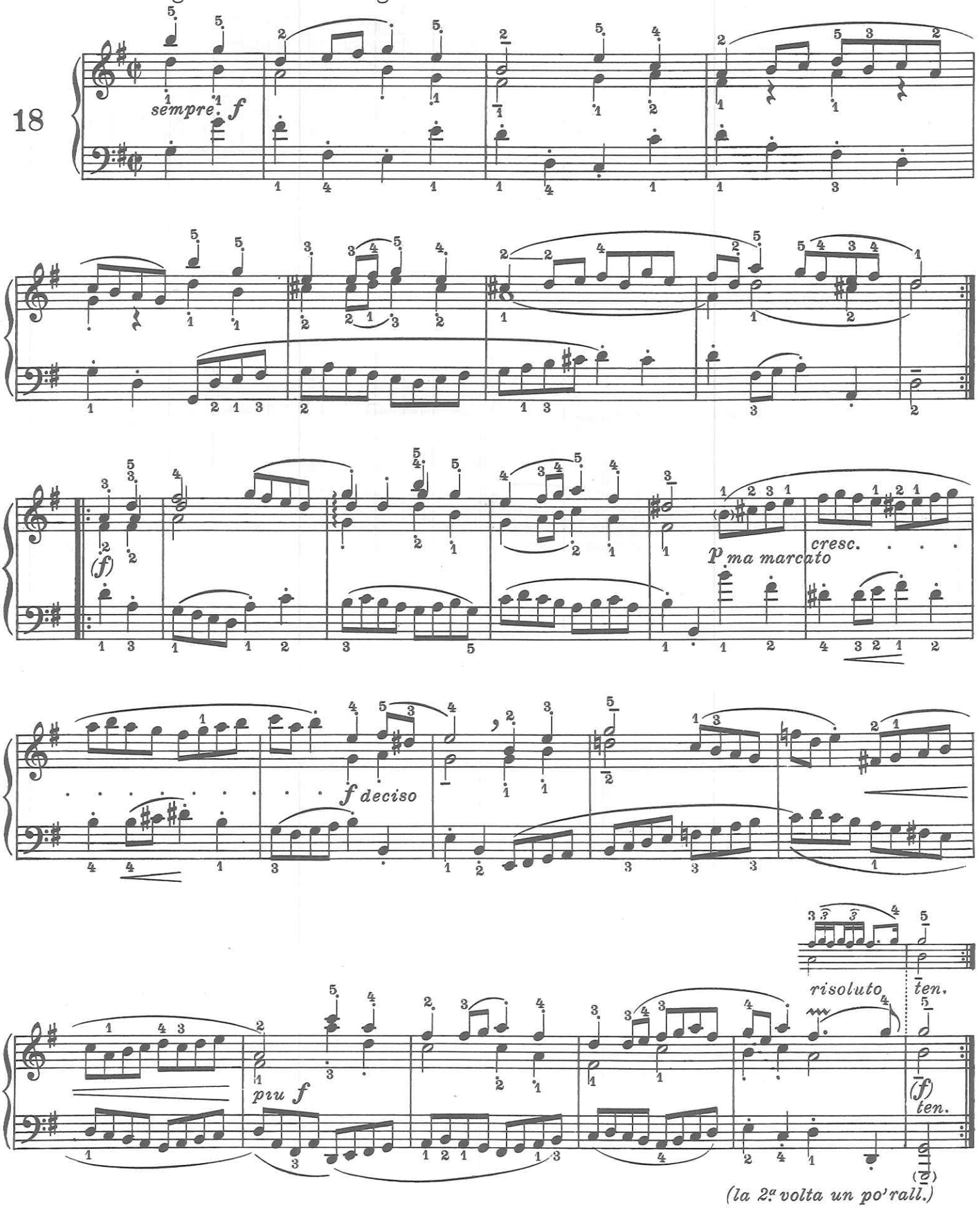

2 L'istesso tempo
p sempre dolce
poco cresc.
poco f
1.
2.
mf
p
f
mf
p
f


3 L'istesso tempo
p dolce
sim.
mf
f


f sempre
p
mf
più p
p

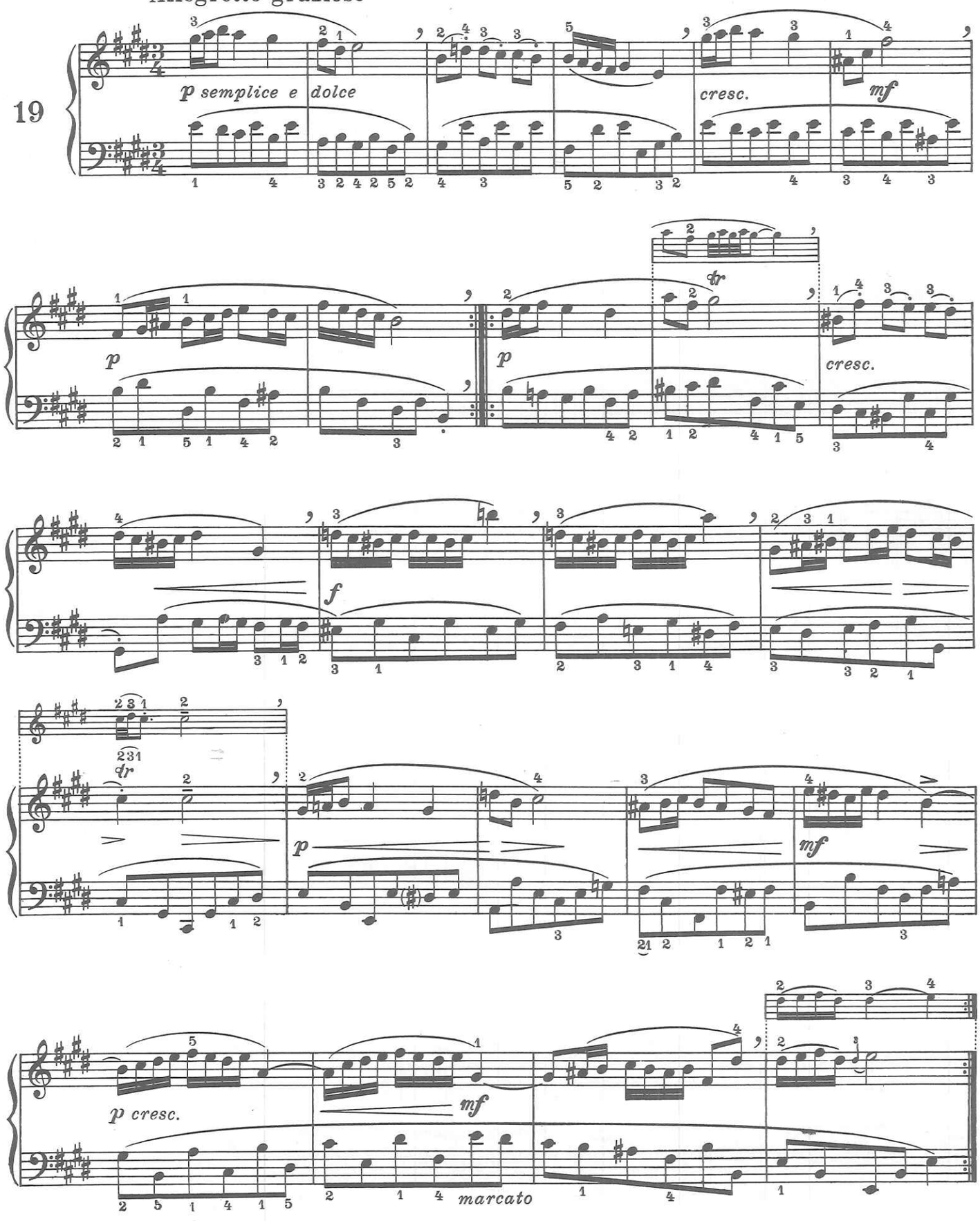
GAVOTTA

Allegro moderato con grazia

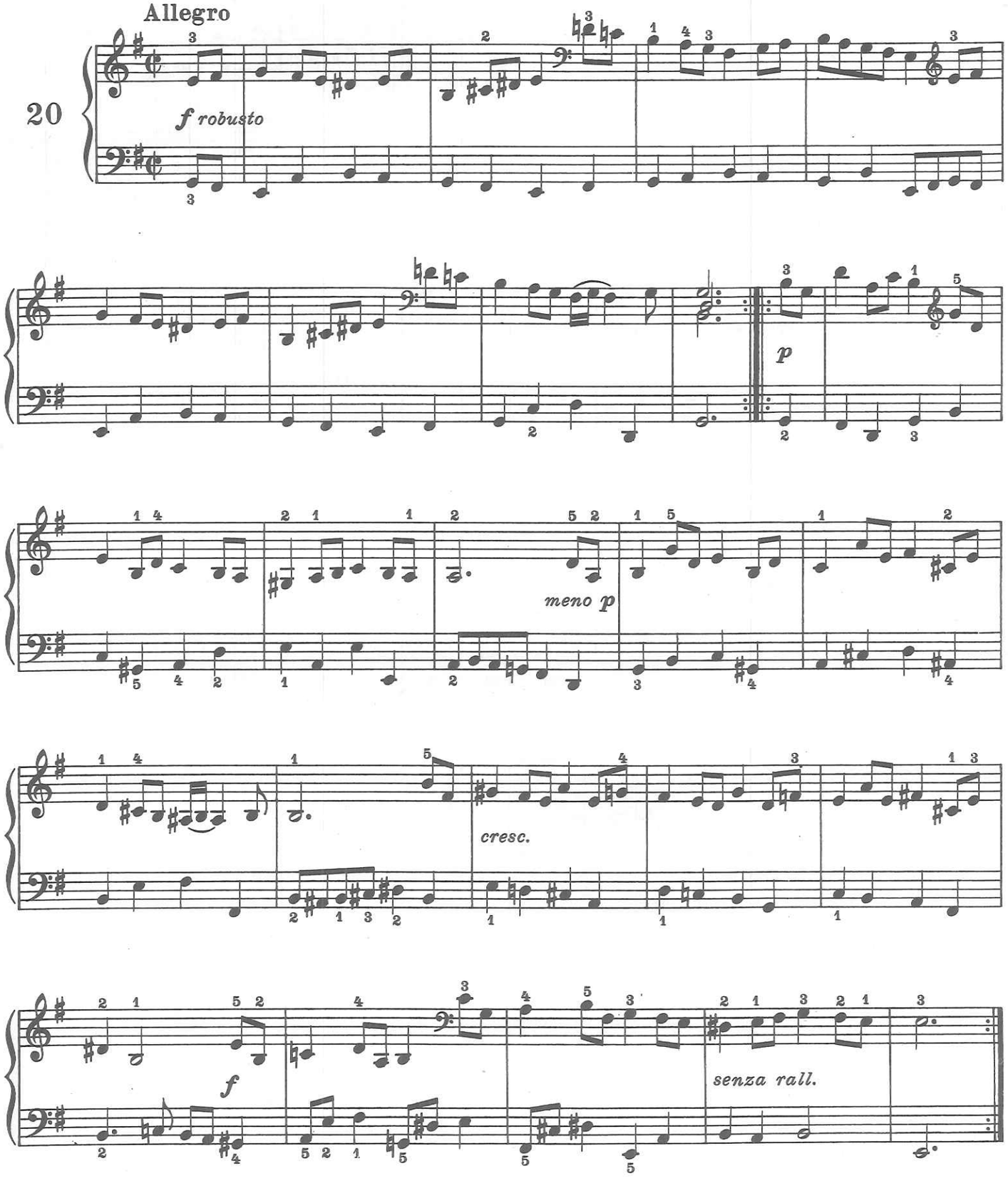


POLONESE

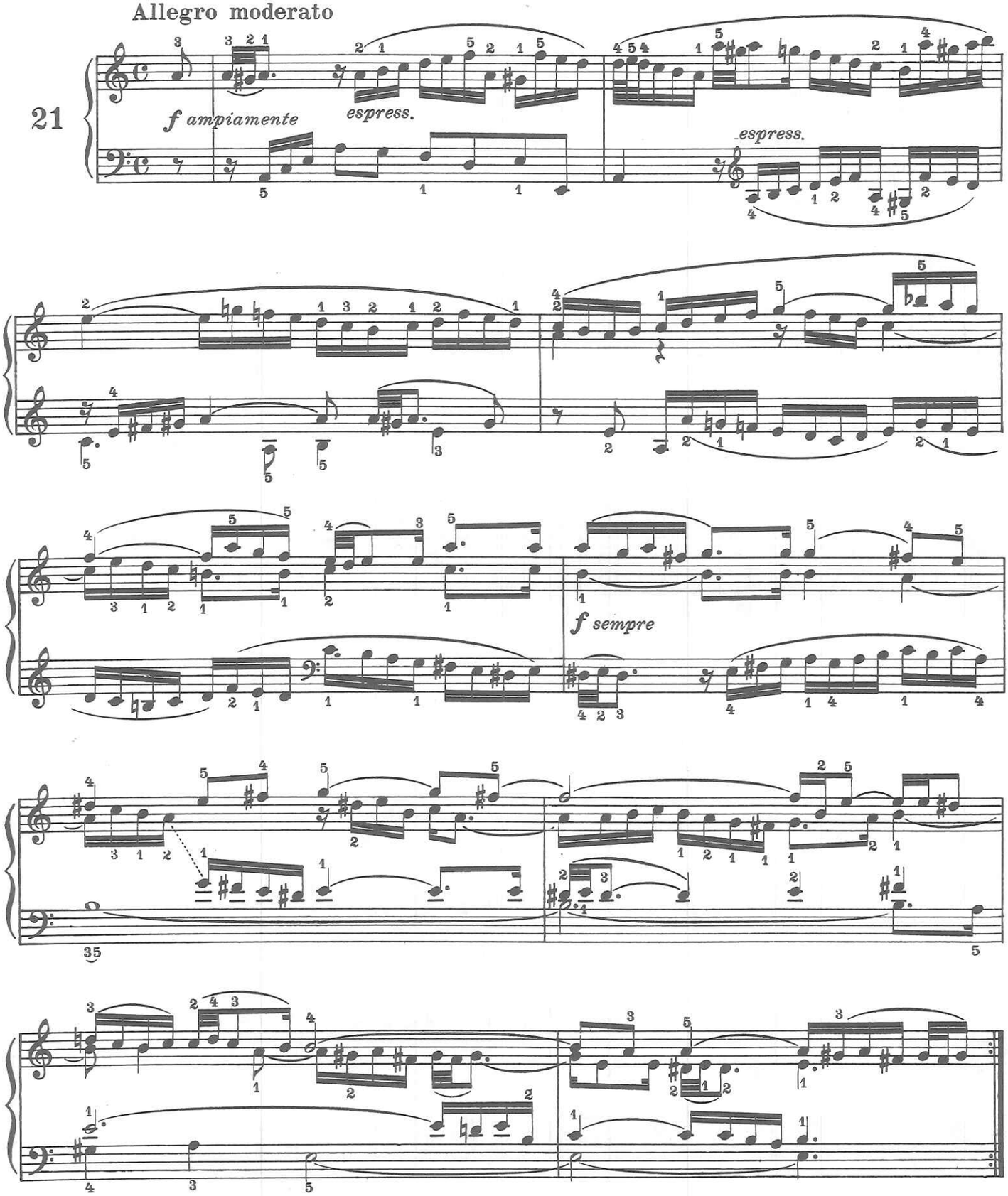
Allegretto grazioso

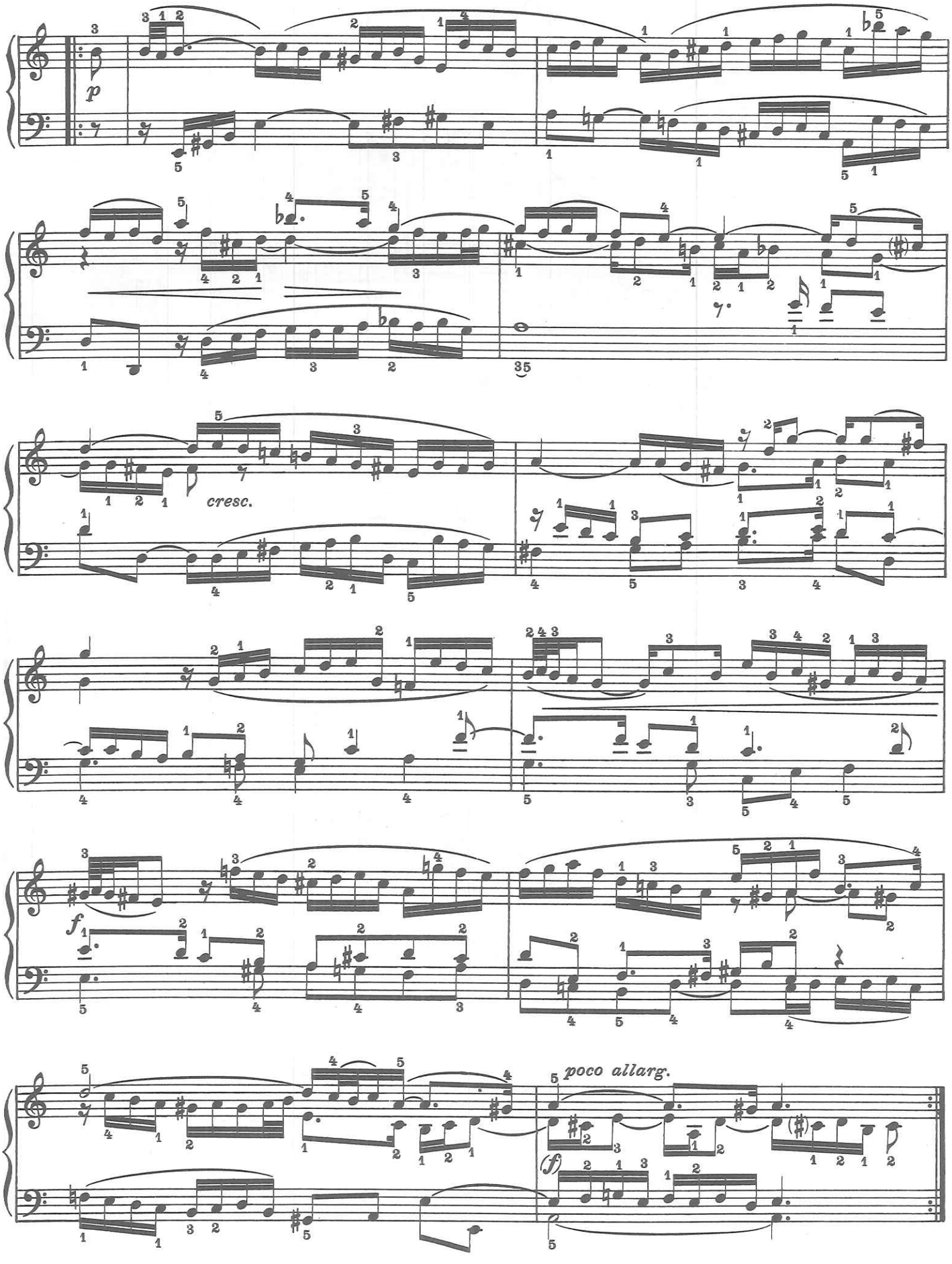


BOURRÉE

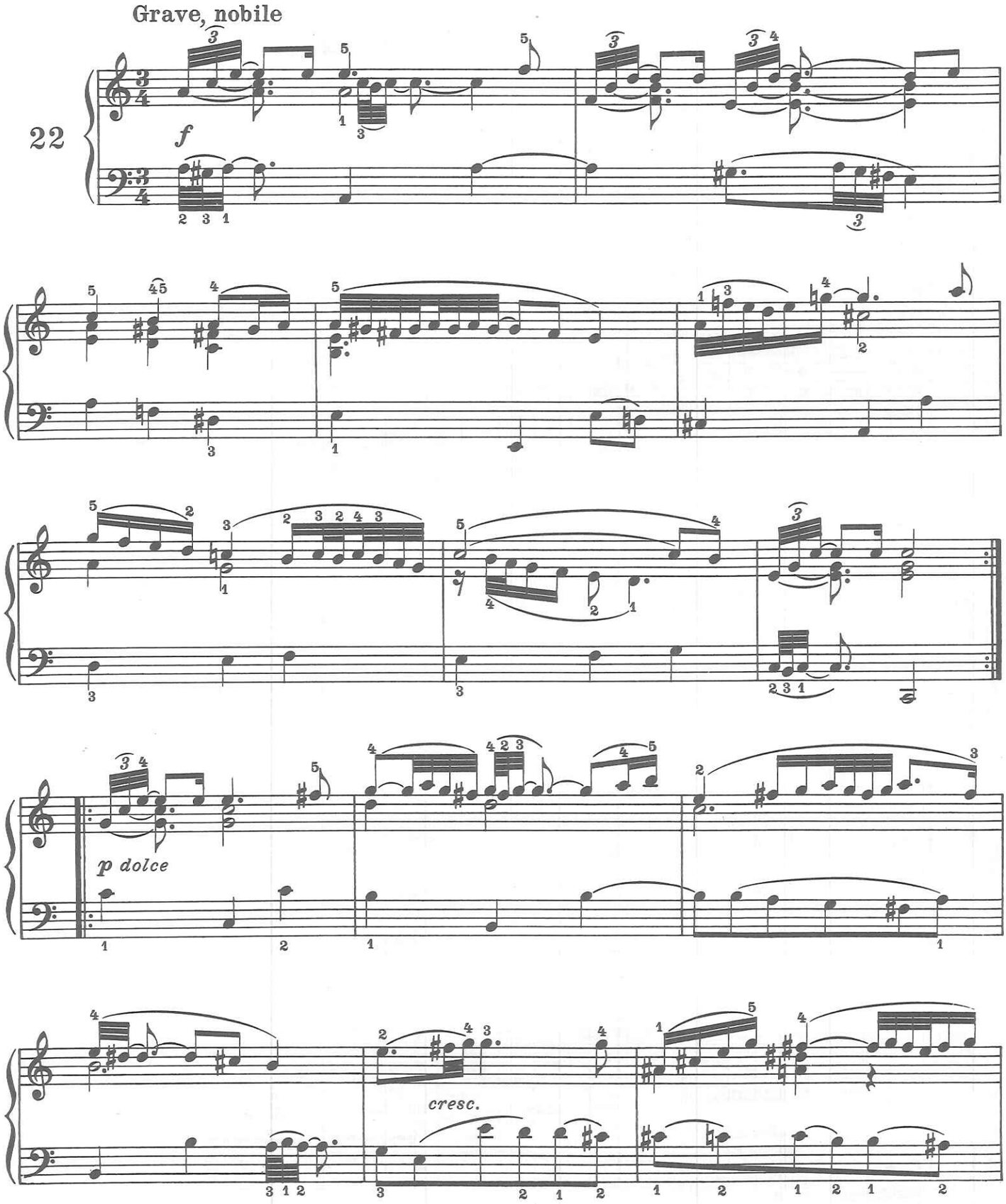


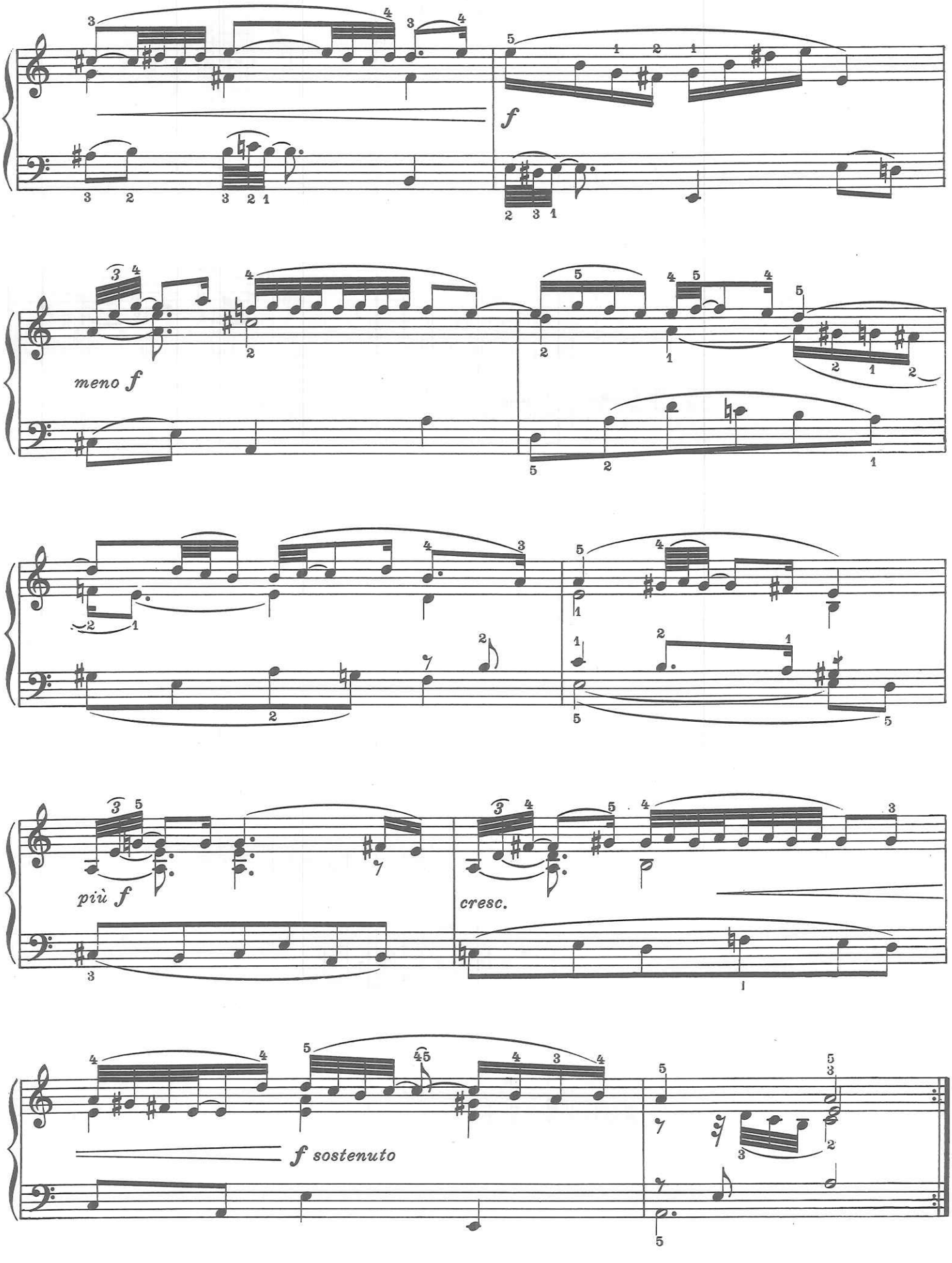
ALLEMANDE


Allegro moderato
21
f ampiamente
espress.
espress.
f sempre
35

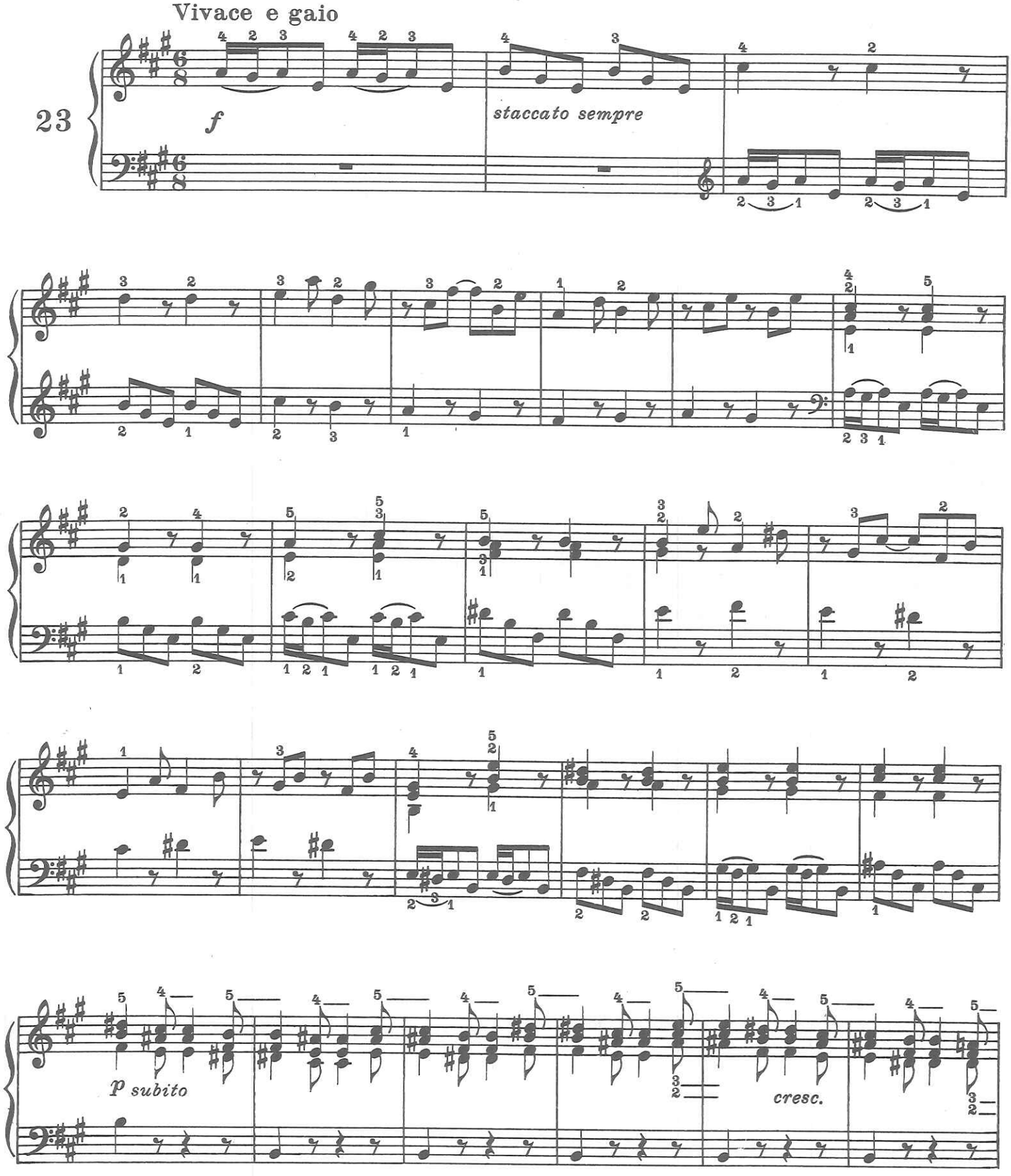

p
cresc.
f
poco allarg.
(f)

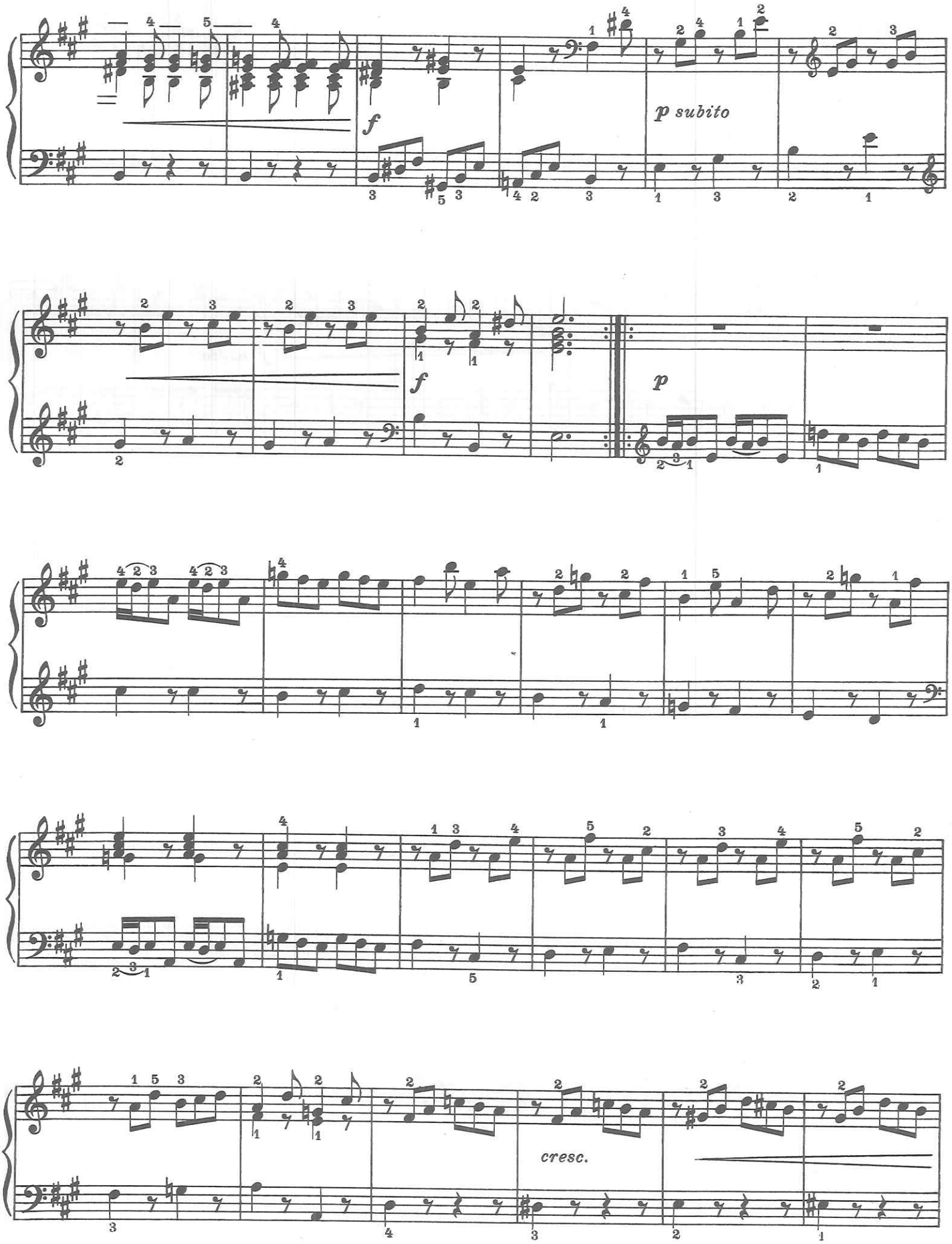
SARABANDA

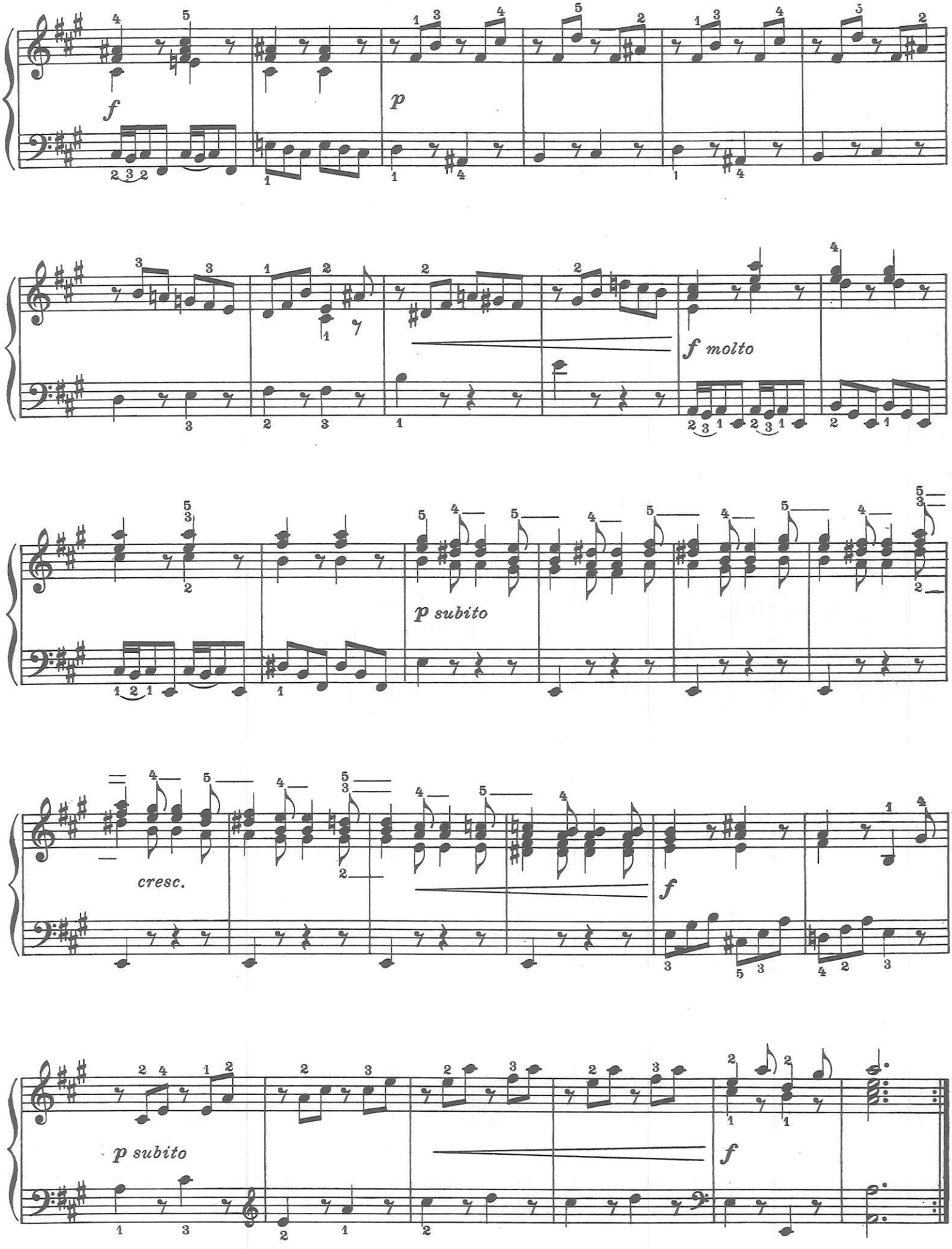



f
meno f
più f
cresc.
f sostenuto

GIGA




f
p subito
f
p
cresc.


f
p
f molto
p subito
cresc.
f
p subito
f

Tip.-Lit. "LA MUSICA MODERNA" s.r.l. - Milano, Viale Ortles 39 -

S

Stampato in Italia - Printed in Italy - Imprimé en Italie

Jacopo Tore