BACH

6 SUITES FRANCESI

PER PIANOFORTE

REVISIONE DI

ALFREDO CASELLA

EDIZIONI CURCI - MILANO

G. S. BACH

6 SUITES

COSIDETTE "FRANCESI,,

PER PIANOFORTE

REVISIONE CRITICO-TECNICA DI
ALFREDO CASELLA

TESTO ITALIANO
TEXTE FRANÇAIS
ENGLISH TEXT

EDIZIONI CURCI - MILANO

PREFAZIONE

Le presenti sei « Suites » appartengono al periodo weimariano del Maestro, e debbono quindi essere state scritte intorno al 1708-12. La qualifica di « francesi » non è originale di Bach, ma è verosimilmente dovuta ai suoi discepoli, che vollero così definire il senso di particolare, preziosa grazia che caratterizza codeste *suites*. Erano infatti — quelli di Weimar — gli anni ove il giovane Bach studiava appassionatamente non solo le musiche contemporanee italiane, ma anche quelle francesi, onde assimilare — dalle une e dalle altre — tutto quanto egli riteneva potesse essere utile ad arricchire la sua arte. Fra i Francesi da lui prediletti, sappiamo con certezza i nomi di Grigny e di Dieupart, che egli fece più volte copiare ai suoi allievi.

Ma — anche se in queste pagine il futuro autore della « *Matthaeuspassion* » cerca di piegarsi ad atteggiamenti, a movenze alquanto più « frivoli » del solito — rimane nondimeno fondamentalmente germanico quel linguaggio, nè valgono ad alterarne le caratteristiche così fondamentalmente severe e robuste, le forme, i ritmi, i melismi più o meno gallici che Bach « cita » incessantemente e con tanta simpatia in questi sei capolavori.

* * *

La « Suite » — come si sa — era la forma strumentale più diffusa in Europa nel primo Settecento, e la coltivavano tanto i Tedeschi quanto i Francesi e gli Italiani (*). Sin dalla metà del Seicento la suite comprendeva invariabilmente quattro pezzi: una *Allemanda*, una *Corrente*, una *Sarabanda* ed una *Giga*. Ai tempi di Bach, un *Preludio* veniva sovente anteposto alla « Allemanda » (come è il caso in molte altre *suites* bachiane). Fra la « Sarabanda » e la « Giga », d'altra parte, potevano inserirsi altre danze (e questo avviene precisamente nelle presenti « suites »).

(*) Dalle sonate inedite di Domenico Scarlatti che ho recentemente trovato alla biblioteca di Coimbra (Portogallo), risulta che anche il nostro grande clavicembalista adoperò la forma di *suite* nei suoi lavori giovanili.

AVANT-PROPOS

Ces six compositions dites « Suites Françaises », appartiennent à la période de Weimar, et doivent par conséquent avoir été écrites par le Maître vers 1708-1712. *La qualification de « Françaises » n'est pas due à l'Auteur, mais vraisemblablement à ses disciples, auxquels cette définition fut inspirée par la grâce particulièrement précieuse qui caractérise ces Suites. Les années de Weimar avaient été, en réalité, celles pendant lesquelles le jeune Bach étudiait avec un intérêt passionné non seulement la musique contemporaine Italienne, mais aussi celle Française, dans le but d'assimiler de l'une et de l'autre, tout ce qui pouvait lui servir à enrichir son art. Parmi les noms des musiciens Français prédiligés par Bach, ceux de Grigny et de Dieupart peuvent être cités sans crainte d'erreur; d'autant plus qu'il en fit copier de nombreuses compositions par ses élèves.*

Toutefois, — quoique dans ces pages le futur auteur de la « Matthaeuspassion » ait cherché à se plier à des procédés et à des formes d'une « frivolité » inusitée chez lui, — son langage reste néanmoins foncièrement germanique; et ni les rythmes, ni les formes, ni les mélismes que Bach reproduit fréquemment et si volontiers, dans ces six chefs d'oeuvres, ne parviennent à en altérer le caractère essentiellement sévère et vigoureux.

* * *

Il est notoire que la « Suite » était la forme instrumentale la plus répandue en Europe au début du XVIII^e^ *siècle. Les Allemands la cultivaient autant que les Français et les Italiens* (*). *Depuis la moitié du* XVII^e^ *siècle, déjà la Suite comprenait invariablement quatre morceaux: une Allemande, une Courante, une Sarabande et une Gigue. Au temps de Bach, un Prélude précédait souvent l'Allemande, ainsi que nous le voyons dans de nombreuses autres Suites du même auteur. Entre la Sarabande et la Gigue, d'autres danses pouvaient également s'insérer, comme nous pouvons le constater précisément dans les présentes Suites.*

(*) *D'après les Sonates inédites de Domenico Scarlatti que je viens de découvrir à la Bibliothèque de Coimbra (en Portugal), il est evident que le grand claveciniste italien donna également la forme de* Suite *à ses premières compositions.*

PREFACE

These six « Suites » belong to the Master's Weimar period, and must therefore have been written about 1708-12. The qualification did not originate with Bach, but can probably be traced to his disciples, who wished in this way to define the meaning of a certain charming grace which characterizes these « Suites ». It was, in fact, during those years in Weimar, that young Bach studied with passion not only the contemporary Italian music, but also the French, in order to assimilate — from both of them — all that he thought might be useful to enrich his art. Among the French composers whom he preferred, we know for certain the names of Grigny and of Dieupart, whose music he more than once made his pupils copy.

But even though the future composer of the « Matthaeuspassion » tried, in these pages, to bow down to more « frivolous » forms and movements than was his wont — his compositions still remained fundamentally German, neither were those rhythms and that more or les Gallic melifluence, (which Bach « quoted » incessantly and with so much sympathy in these six masterpieces), capable of spoiling the characteristics of their fundamentally severe and robust forms.

* * *

The suite — as everyone knows — was the most widely diffused instrumental form in Europe at the beginning of the Eighteenth Century, and it was as much used by the Germans as by the French and Italians (*). Since the middle of the Seventeenth Century the suite invariably included four pieces: one *Allemande*, one *Corrente*, one *Saraband* and one *Jig*. In the time of Bach a *Prelude* was often placed before the « Allemande » (as is the case in a great many other *suites* of the Bach type). Between the « Saraband » and the « Jig », on the hand, other dances could be inserted, (and that is just what happens in the present « Suites »).

(*) From the unpublished sonatas by Domenico Scarlatti, which I recently found in the library at Coimbra (Portugal), we see that the great italian harpsichord player and composer also used the form of the *Suite* in his juvenile works.

Queste *suites* non offrono difficoltà trascendentali di esecuzione. Tuttavia richiedono un pianista già abbastanza « formato », e quindi è consigliabile di intraprenderne lo studio parallelamente a quello del *Clavicembalo ben temperato*.

Nella presente revisione l'esecuzione precisa di ognuno degli abbellimenti (abbondanti in queste *suites*) è stata segnata colla massima precisione e secondo i principi dello stesso Bach. Talvolta, il ritmo di qualche trillo potrà apparire alquanto « modesto » e meccanico. Ma gli alunni più agguerriti saranno liberi di adottare una versione più agile e più conforme alla loro abilità.

Il pedale si dovrà usare con estrema parsimonia. Esso potrà tuttavia essere utilissimo in talune *Sarabande* a carattere intensamente espressivo.

* * *

E sopratutto, non si immagini l'alunno in atto di intraprendere lo studio di codeste preziose « collane », di trovarsi di fronte ad un Bach « minore ». La grandezza di taluni geni non si misura sempre alla dimensione esteriore delle loro opere, ma devesi invece tener presente che quella grandezza può anche talvolta calarsi sino alla grazia ed all'intimità. Come è precisamente il caso di queste sei deliziose « *suites* » cosidette « *francesi* »...

ALFREDO CASELLA.

P.S. Non è forse inopportuno il ricordare che, nella *corrente* della *suite* n. IV, il ritmo equivale — nella tradizione bachiana — al nostro Come pure, nella *Giga* della *suite* n. I, il ritmo va inteso come equivalente a e non a

Ces Suites n'offrent pas de difficultés transcendantes, au point de vue pianistique. Toutefois elles exigent un pianiste déjà suffisamment formé. *Nous conseillerions donc d'en entreprendre l'étude paralléllement à celle du « Clavecin bien tempére ».*

Dans la présente révision, l'exécution précise de chacun des ornements, (très fréquents dans ces Suites), a été indiquée avec la plus grande exactitude, selon les principes de l'Auteur luimême. Parfois le rythme de certains trilles pourra paraître assez « modeste » et mécanique; mais les élèves plus avançés peuvent à leur gré adopter une version plus agile conformément à leur dégré d'habileté.

On ne saurait assez recommander d'user la pédale avec modération. Ce n'est que dans certaines Sarabandes de caractère intensément expressif, qu'elle pourra être très utile.

* * *

L'élève sur le point d'entreprendre l'étude de cette précieuse collection, ne doit pas s'imaginer qu'il se trouve en présence d'un Bach inférieur. La grandeur de certains génies ne se mésure pas toujours aux dimensions extérieures de leurs oeuvres. Au contraire il ne faut pas oublier que cette grandeur peut descendre parfois jusqu'à la grâce et à l'intimité. C'est précisément le cas qui se présente dans ces six délicieuses Suites, dites Françaises.

ALFREDO CASELLA.

P.S. Il est peu-être utile d'observer que dans la Courante de la Suite n. 4, *le rythme* *équivaut — dans la tradition de Bach — à notre* *De même dans la Gigue de la Suite n. 1, le rythme* *doit être interprété comme équivalent à* *et non pas à*

These Suites offer no transcendental difficulty as regards execution. Nevertheless they require a rather well-trained pianist, and therefore it is advisable to undertake them at the same time as the *Well-tempered Harpsichord*.

In the present revision the exact execution of the embellishments (numerous in these *Suites*) has been marked with a maximum precision and according to the principles of Bach himself. Sometimes the rhythm of some trill may appear somewhat modest and mechanical. But the more advanced pupils are at liberty to adopt a more agile version and one more in conformity with their ability.

The pedal should be used with extreme parsimony. It might, however, be very useful in certain *Sarabands* of an intensely expressive character.

* * *

Above all, the pupil about to undertake the study of this precious « collana » must not imagine that he has before him a « minor » Bach. The greatness of certain geniuses cannot always be measured by the exterior dimensions of their works, but he must rather bear in mind that greatness may also, sometimes, stoop to grave and intimacy. Just as in the case in these six delicious, so-called French « *Suites* ».

ALFREDO CASELLA.

P.S. It may not be inopportune to remind the reader that, in the « *Corrente* » of the *Fourth Suite*, the rhythm is equivalent — in the Bach tradition — to our Just as in the « *Jig* » of the *First Suite*, the rhythm is understood to be equivalent to and not to

Note istruttive sulle danze e sui pezzi che formano le presenti "Suites,,

Notes instructives sur les Danses et les différents morceaux qui composent les "Suites,,

Introductory notes on the dances and the pieces that form the present "Suites,,

ALLEMANDA. — Per quanto faccia invariabilmente parte di ogni *suite*, questa forma (tedesca) non deriva da nessuna danza, ma è — insieme con l'*Aria* e col *Preludio* — una creazione indipendente ad ogni origine di « gesto »;

CORRENTE. — Antica danza francese a ritmo imprecisato, a carattere tuttavia alquanto affine al nostro « saltarello »;

SARABANDA. — Danza di origine spagnuola, a carattere grave ed ampolloso, che veniva danzata assai cerimoniosamente da dame e cavalieri. Da esse provengono le forme « a variazioni » della *Ciaccona* e della *Passacaglia;*

GIGA. — Per quanto considerata in Inghilterra pressochè come una danza nazionale, trae origine dall'Italia. Talvolta a 6/8, talvolta a 3/8 od anche a 12/8, ha sempre carattere popolaresco e spigliato;

MINUETTO. — Questa celebre danza — così legata al Settecento ed alla leziosità della sua aristocrazia — è, come quasi tutte le danze della *suite*, di origine popolaresca e proviene dalla provincia del Poitou. Ha costituito l'anello di congiunzione tra la *suite* e la moderna *sonata*, essendo la unica forma danzata che sia stata adottata nella sinfonia (cioè « sonata »);

ARIA. — Questa parola serve — nella *suite* strumentale — a designare un pezzo a carattere prevalentemente espressivo, se pur assai lontano — come forma e contenuto — dalle innumeri *arie* del melodramma e della musica religiosa;

INGLESE.— Non è altro che l'antica *contredanse* francese. In Inghilterra — viceversa — si lasciava chiamare « Francese »;

BOURRÉE. — Antica danza francese, originaria della provincia dell'Auvergne dove tuttora si usa, a ritmo binario (6/8 o 2/2) ed a carattere alquanto pesante e contadinesco;

LOURE. — Con questo vocabolo si designava nel Settecento una danza a carattere ed a ritmo ternario, assai affine alla *Sarabanda;*

POLONESE. — Ai tempi di Bach, questa danza aveva un carattere tranquillo e melanconico, assai dissimile quindi dal poema epico-eroico che doveva poi divenire con Chopin. Nata per accompagnare solenni cerimonie, godeva di grande favore nel Settecento, e numerose ne scrissero Bach e Haendel.

A. C.

ALLEMANDE. — Bien que l'Allemande fasse invariablement partie de chaque Suite, cette forme ne dérive en réalité d'aucune danse. Avec l'Aria *et le* Prélude, *c'est une création indépendante de tout geste et de tout mouvement.*

COURANTE. — Ancienne danse Française au rythme mal précisé, dont le caractère a quelque analogie avec le « Saltarello » italien.

SARABANDE. — Danse d'origine Espagnole, de caractère solennel et grave, que les chevaliers et les dames dansaient en grande cérémonie. La forme variée de la Chaconne *et de la* Passecaille, *tire ses origines de la Sarabande.*

GIGUE. — Bien qu'en Angleterre cette forme soit considérée comme une danse quasi-nationale, elle tire pourtant ses origines de l'Italie. Parfois rythmée à 6/8, parfois à 3/8 et même à 12/8, elle a toujours un caractère populaire et agile.

MENUET. — Cette danse, si strictement liée au XVIII[e] *siécle et au minauderies de son aristocratie, est — ainsi que presque toutes les Danses de la* Suite — *d'origine populaire, et nous parvient du Poitou. Elle a été l'anneau de conjonction entre la* Suite *et la* Sonate *moderne, étant l'unique forme dansée qui ait été adoptée dans la Synphonie (ou Sonate).*

ARIA. — Ce mot sert, — dans la Suite instrumentale — à désigner un morceau où l'expression mélodique prédomine; tout en restant très éloigné — au point de vue de la forme et du contenu — des innombrables airs d'opéra, et de la musique d'église.

ANGLAISE. — C'est, tout simplement, l'ancienne Contredanse Française, qu'en Angleterre — vicé-versa — on dénommait « Française ».

BOURRÉE. — Ancienne danse Française, d'origine Auvergnate. Elle est encore en vogue dans cette province. Son rythme est binaire (6/8 *ou* 2/2) *et son caractère lourd et rustique.*

LOURE. — On désignait par ce nom, au XVIII[e] *siécle, une danse de caractère et de rythme ternaire, très proche de la Sarabande.*

POLONAISE. — Au temps de Bach, cette danse avait un caractère mélancolique et tranquille, qui ne ressemblait donc nullement à celui du poème héroico-épique que lui donna Chopin.
Née pour accompagner des céremonies solennelles, elle jouissait d'une grande faveur au XVIII[e] *siécle.*
Bach et Haendel composèrent aussi de très nombreuses Polonaises.

A. C.

ALLEMAND. — Although it invariably forms part of every *Suite*, this (German) form is not derived from any dance, but is — together with the *Aria* and the *Prelude* — a creation independent of every origin of physical gestures.

CORRENTE. — An old French dance without precision of rhythm, but of a character, however, a good deal like the Italian « Saltarello ».

SARABAND. — A dance of Spanish origin, of a grave and bombastic character, which was danced in a very ceremonious manner by ladies and their cavaliers. From it are derived the forms « with variations » of the *Chaconne* and the *Passacaglia.*

JIG.— Although this is considered as almost a national dance in England, it had its origin in Italy. Sometimes in 6/8 time, sometimes in 3/8 or even in 12/8, it always has a popular and free and easy character.

MINUET. — This celebrated dance — so much bound up with the Eighteenth Century and with the foppery of its aristocracy —, like almost all the dances of the *Suite*, is of popular origin and has its cradle in the province of Poitou. It is the connecting link between the *Suite* and the modern *Sonata*, being the only form of dance that has been used in the symphony (that is the « sonata »).

ARIA. — This word serves — in the instrumental *Suite* — to denote a piece of a prevalently expressive character, even though very far, as regards form and contents, — from the innumerable *Arias* of melodrama and of religious music.

INGLESE. — (The English County-dance) is nothing other than the ancient French « Contre-danse ». In England — on the contrary — it was called « French ».

BOURRÉE. — An ancient French dance, having its origin in the Provincie of the Auvergne, where it is still used, of a binary rhythm (6/8 or 2/2) and of a somewhat heavy and rustic character.

LOURE. — In the Eighteenth Century this word designated a dance of a ternary character and rhythm, having great affinity with the *Saraband.*

POLONAISE. — In the time of Bach this dance had a quiet and melancholy character, very different, therefore, from the epich-eroic poem that it was to become with Chopin. It arose in order to accompany pompous ceremonies, enjoyed great favour in the Eighteenth Century. Many of these dances were composed by Bach and Händel.

A. C.

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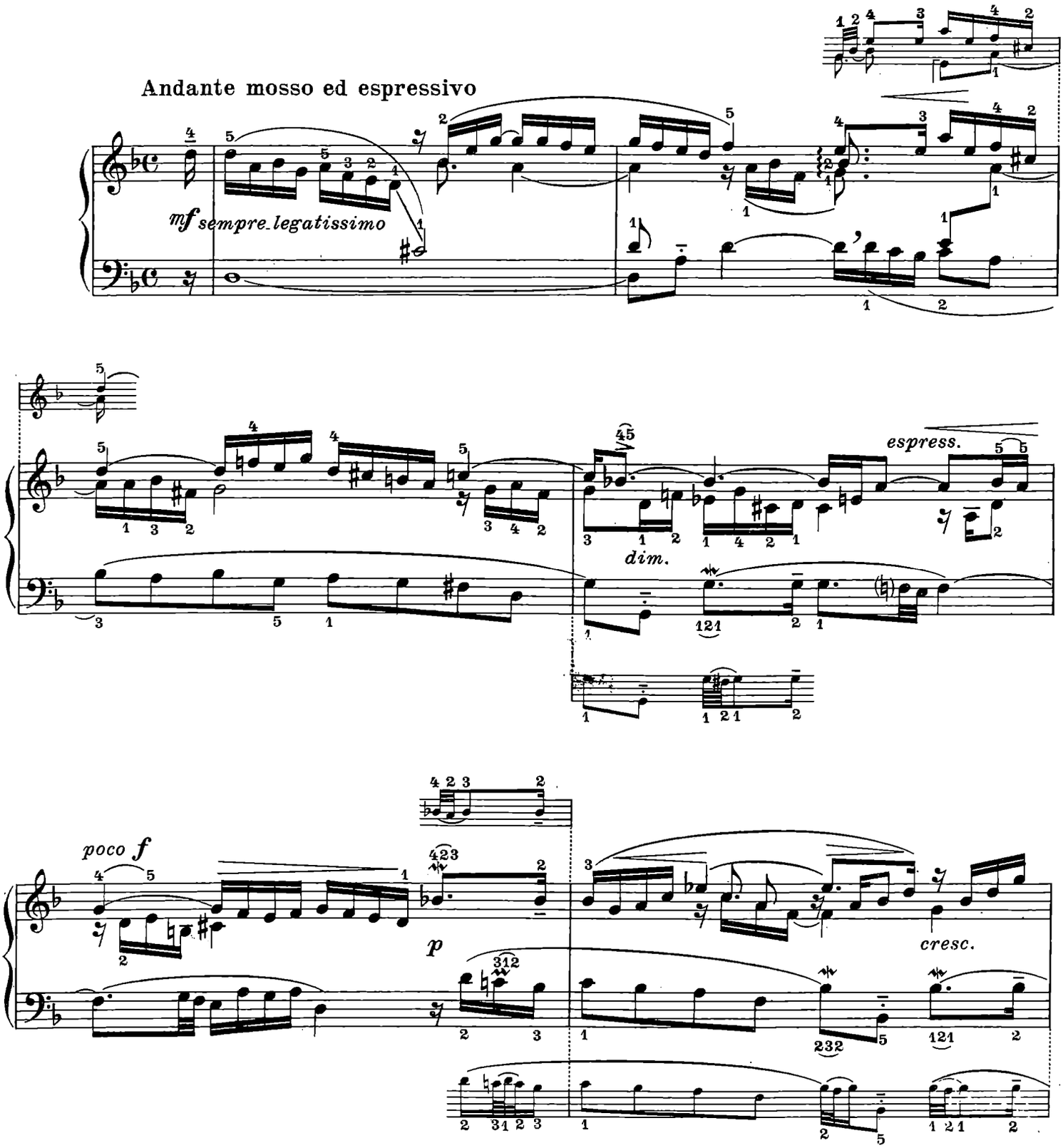
SUITES FRANCESI

Revisione critico - tecnica di
A. CASELLA

G. S. BACH

SUITE I.

ALLEMANDA *ALLEMANDE* ALLEMAND



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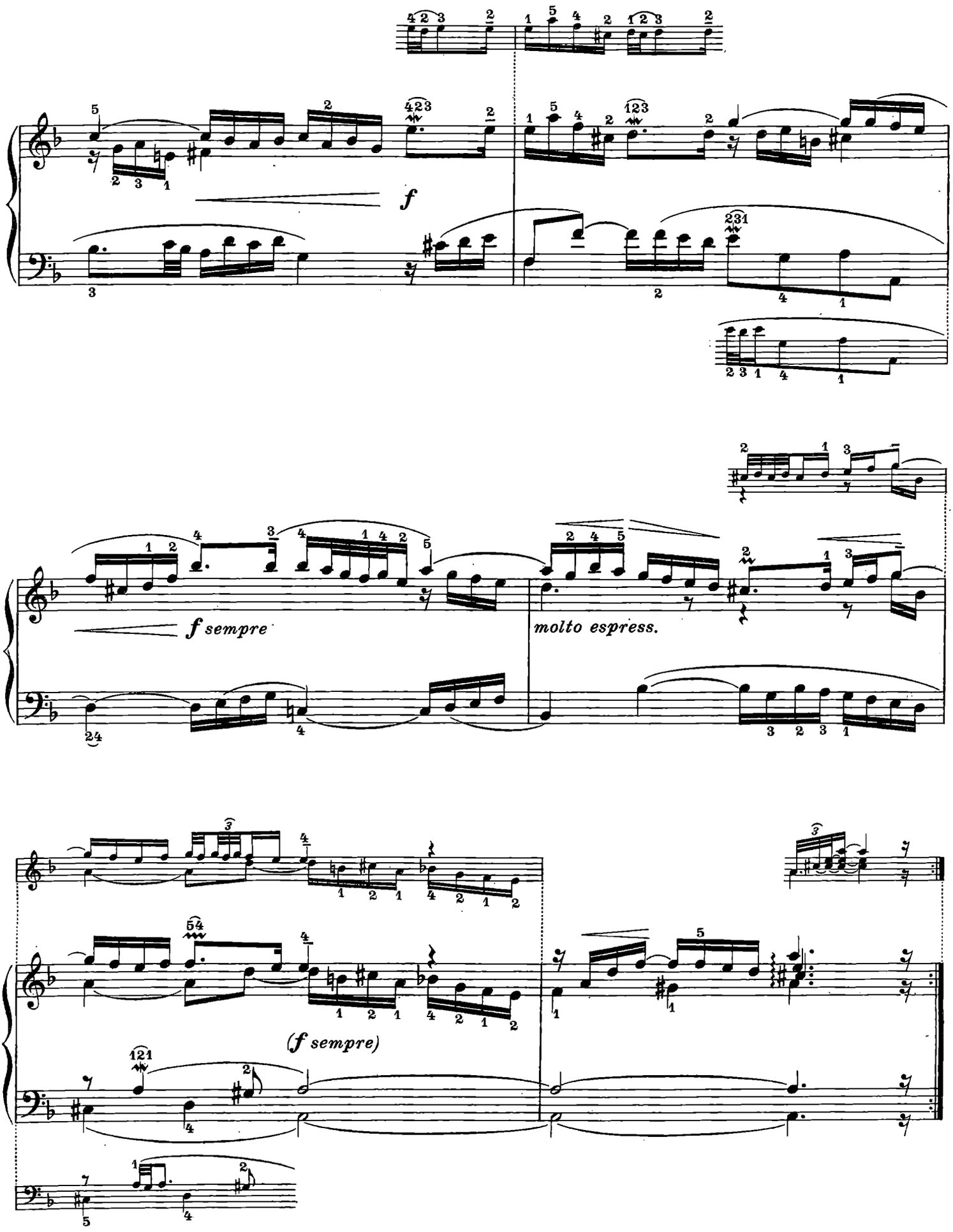
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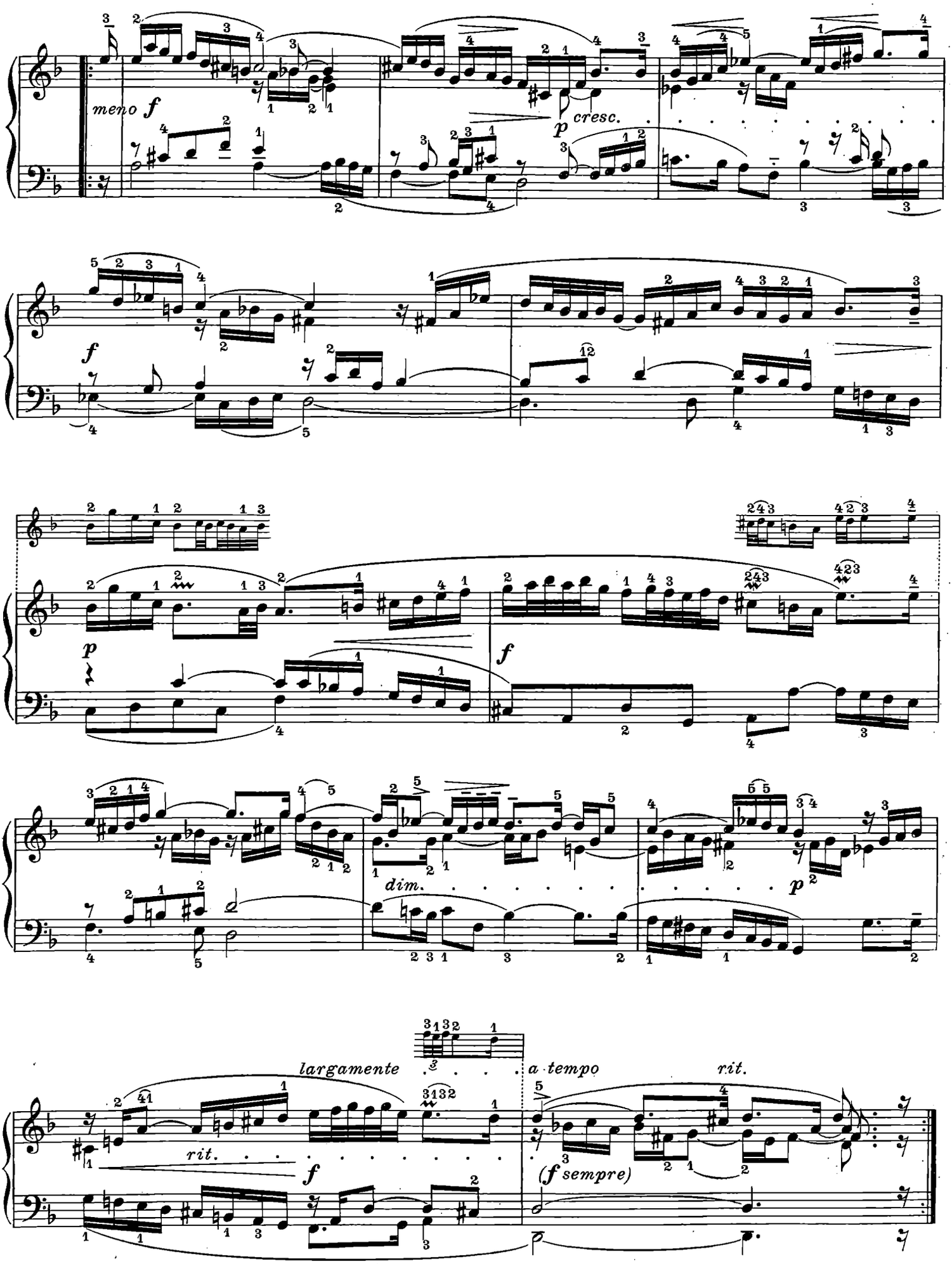
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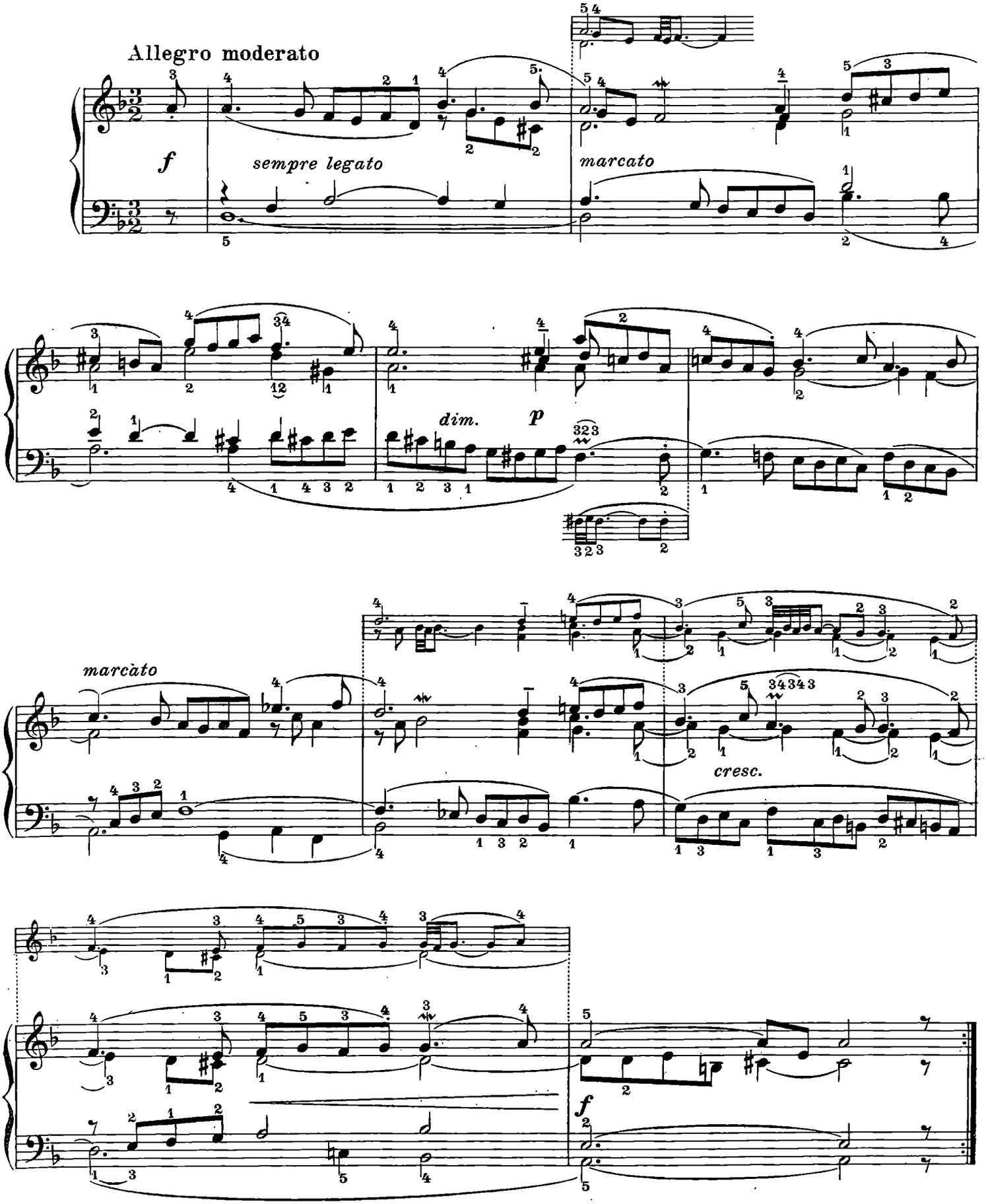

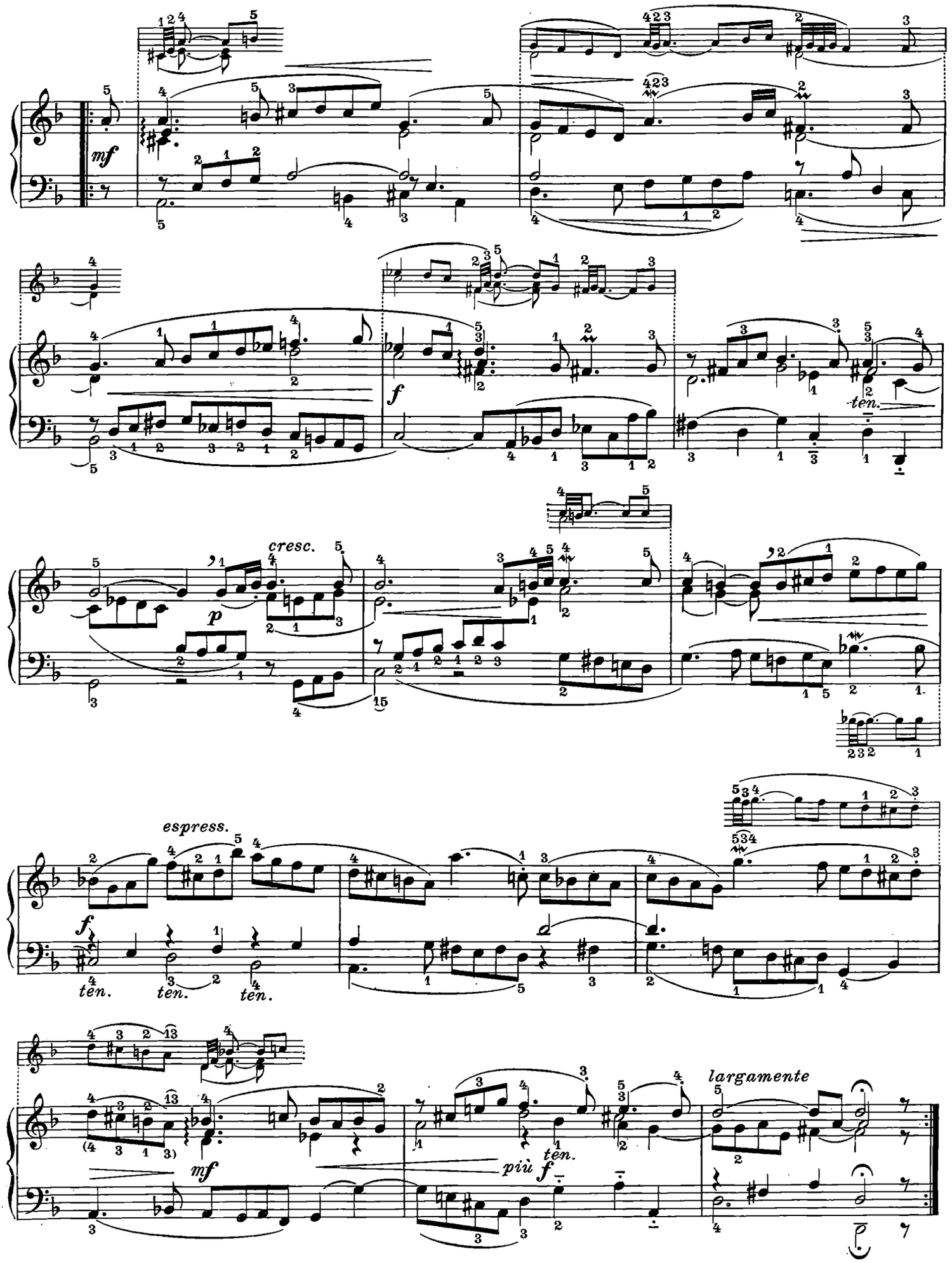
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SARABANDA *SARABANDE* SARABAND

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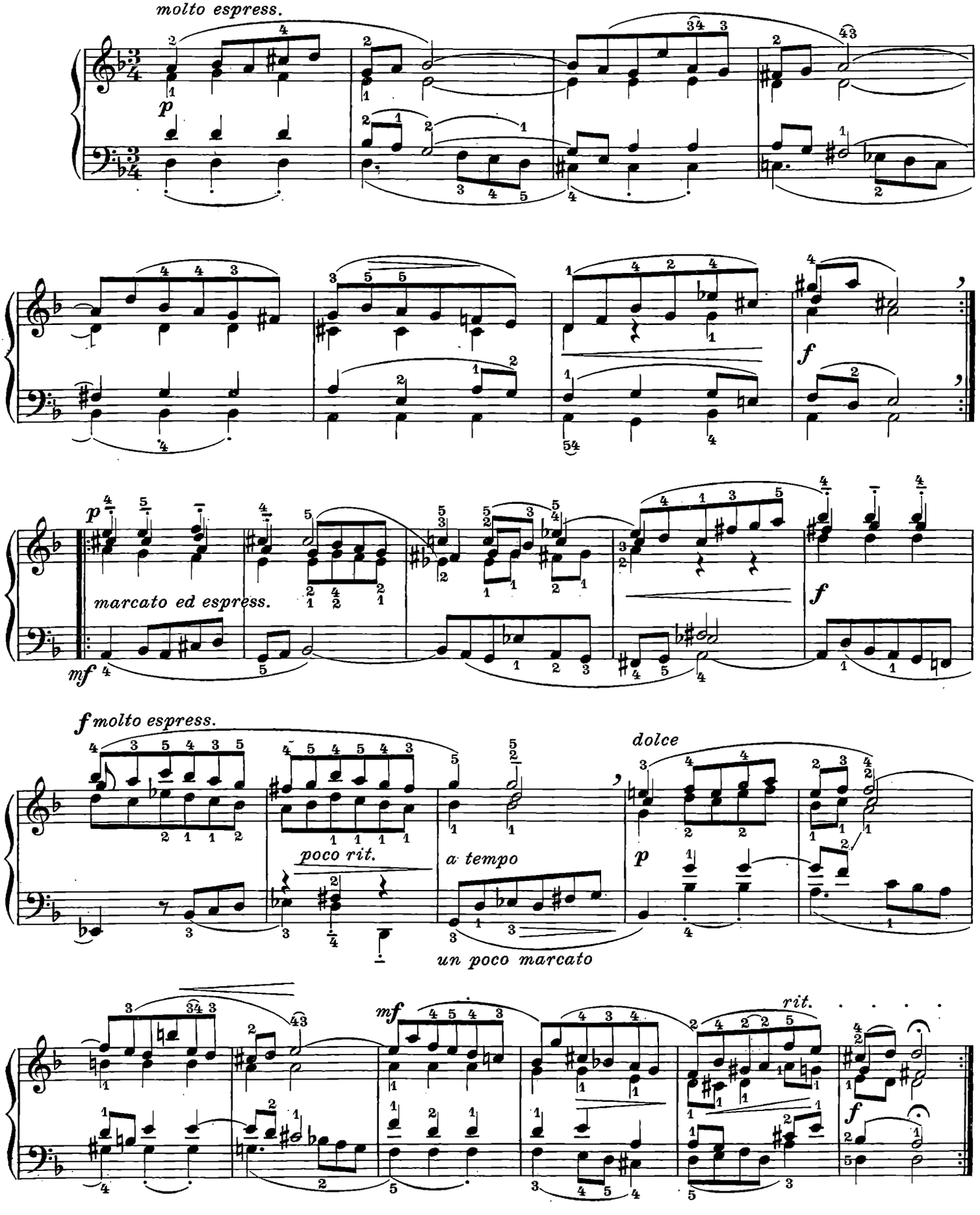
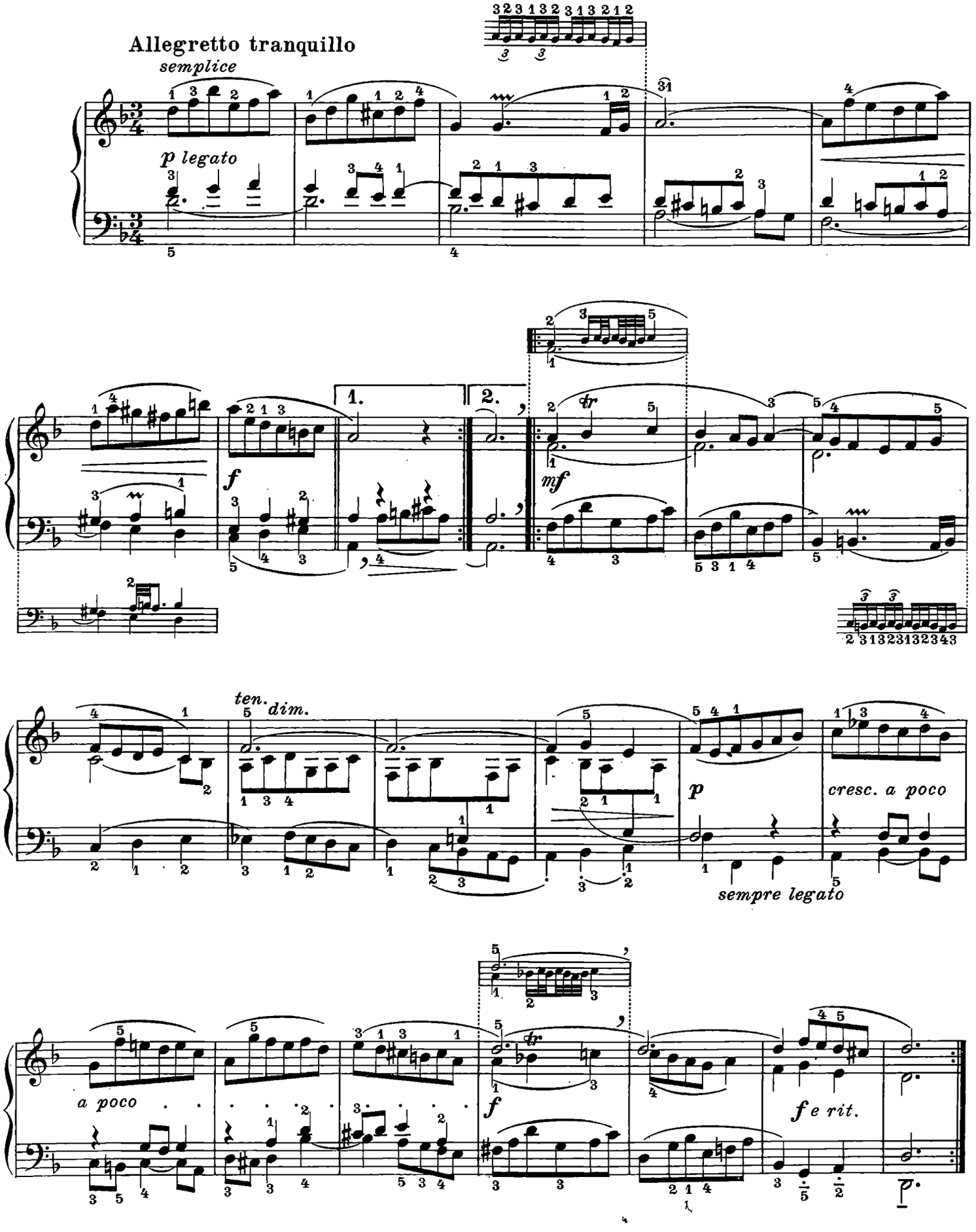


MINUETTO I. *MENUET I.* MINUET I.



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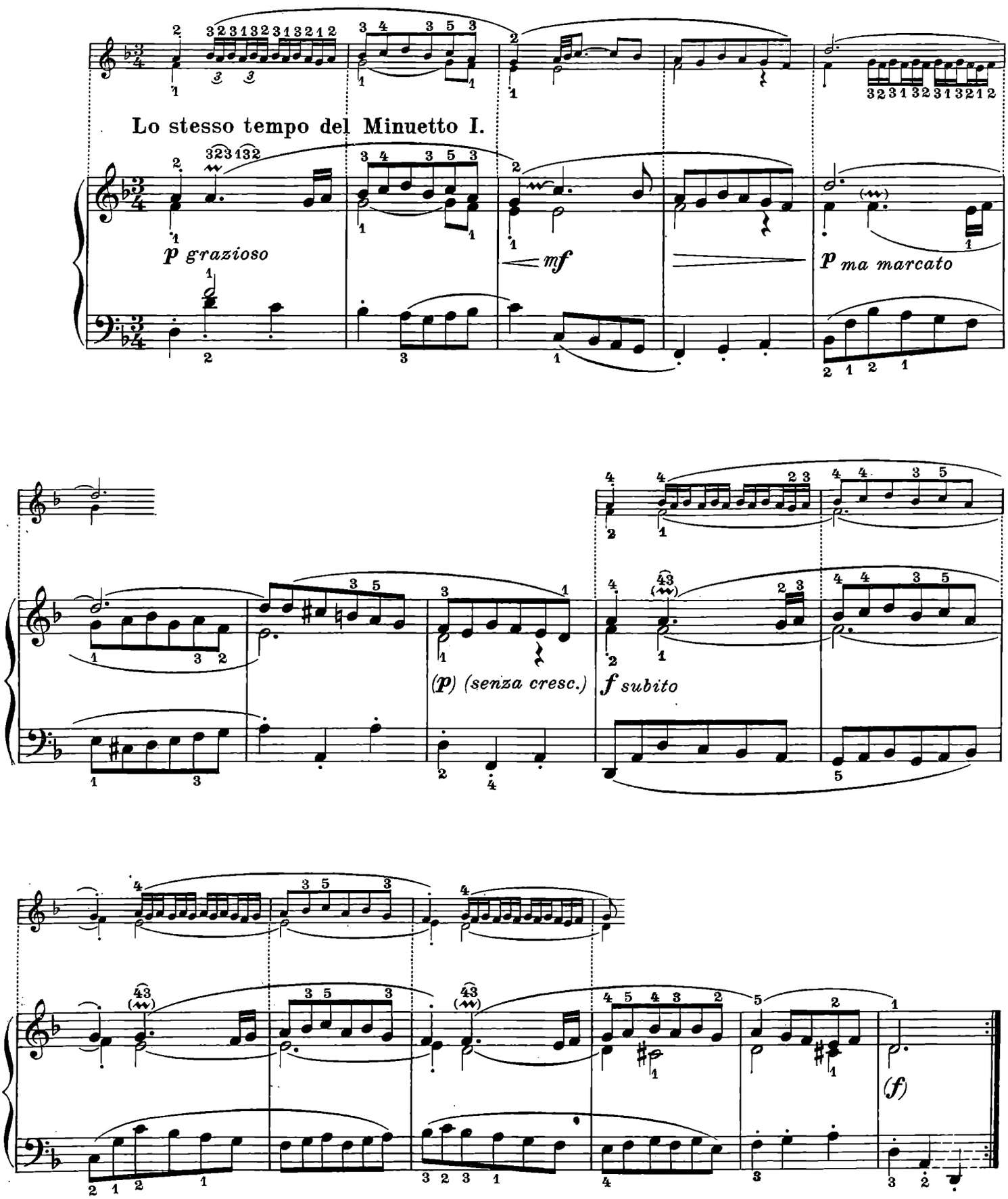

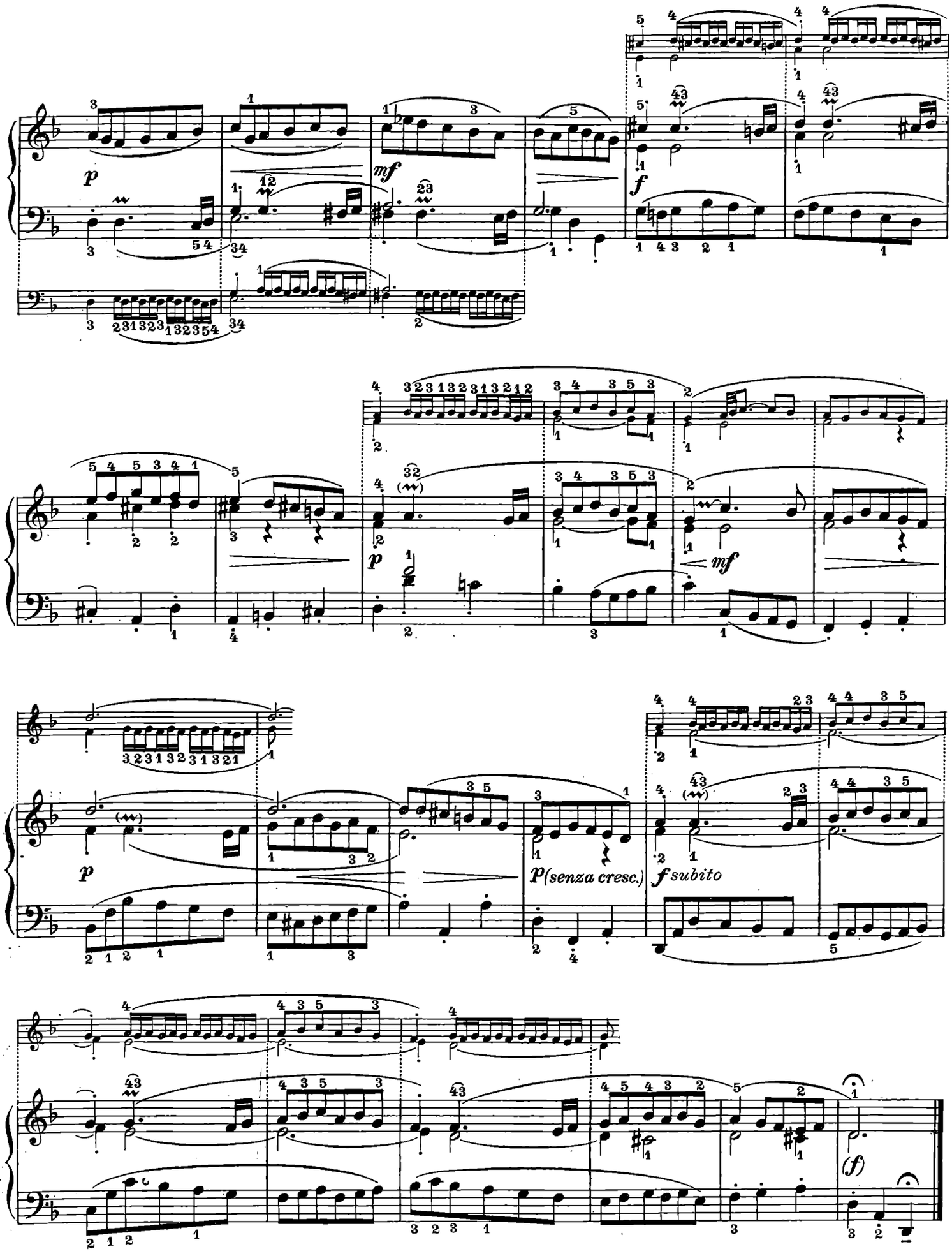
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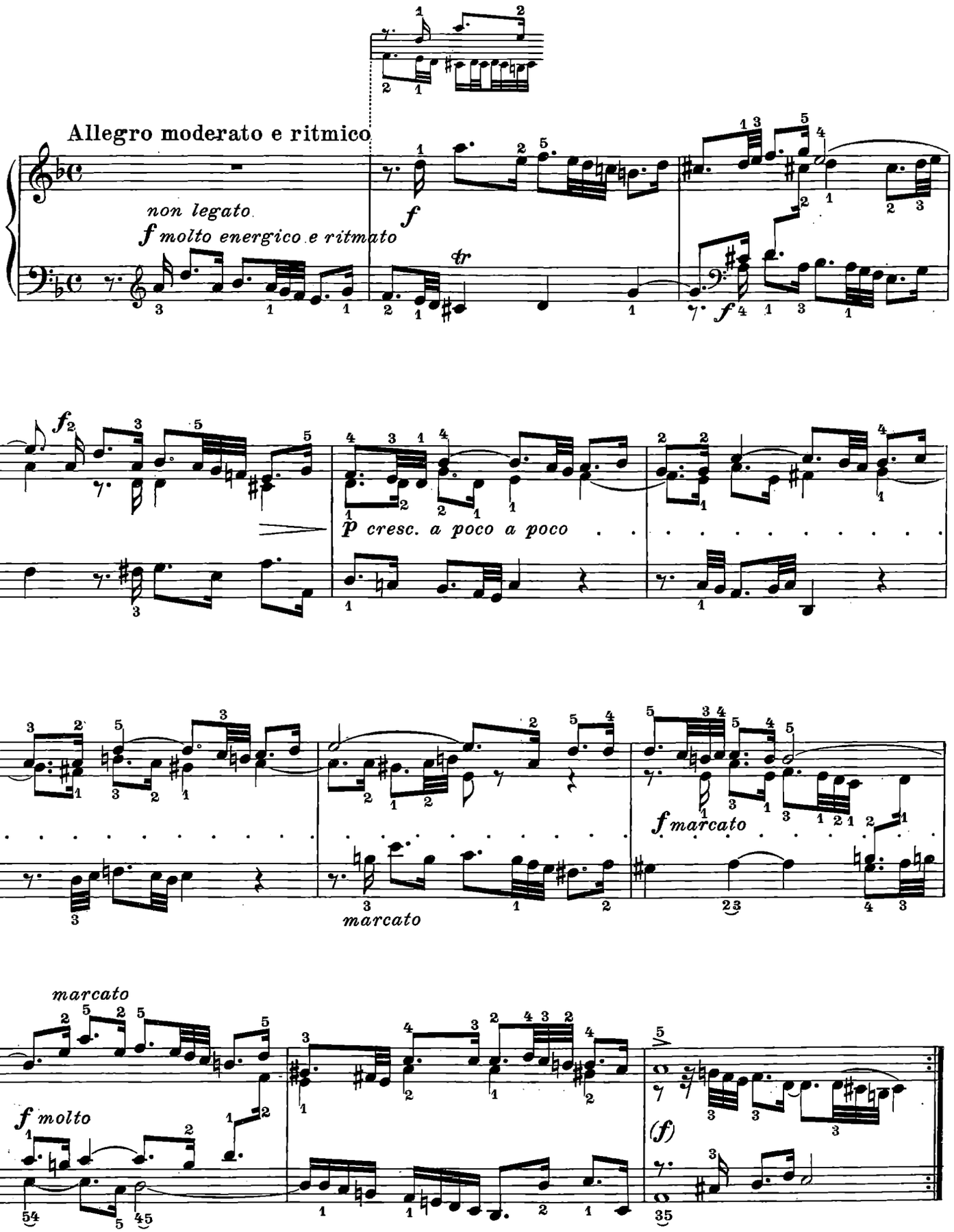
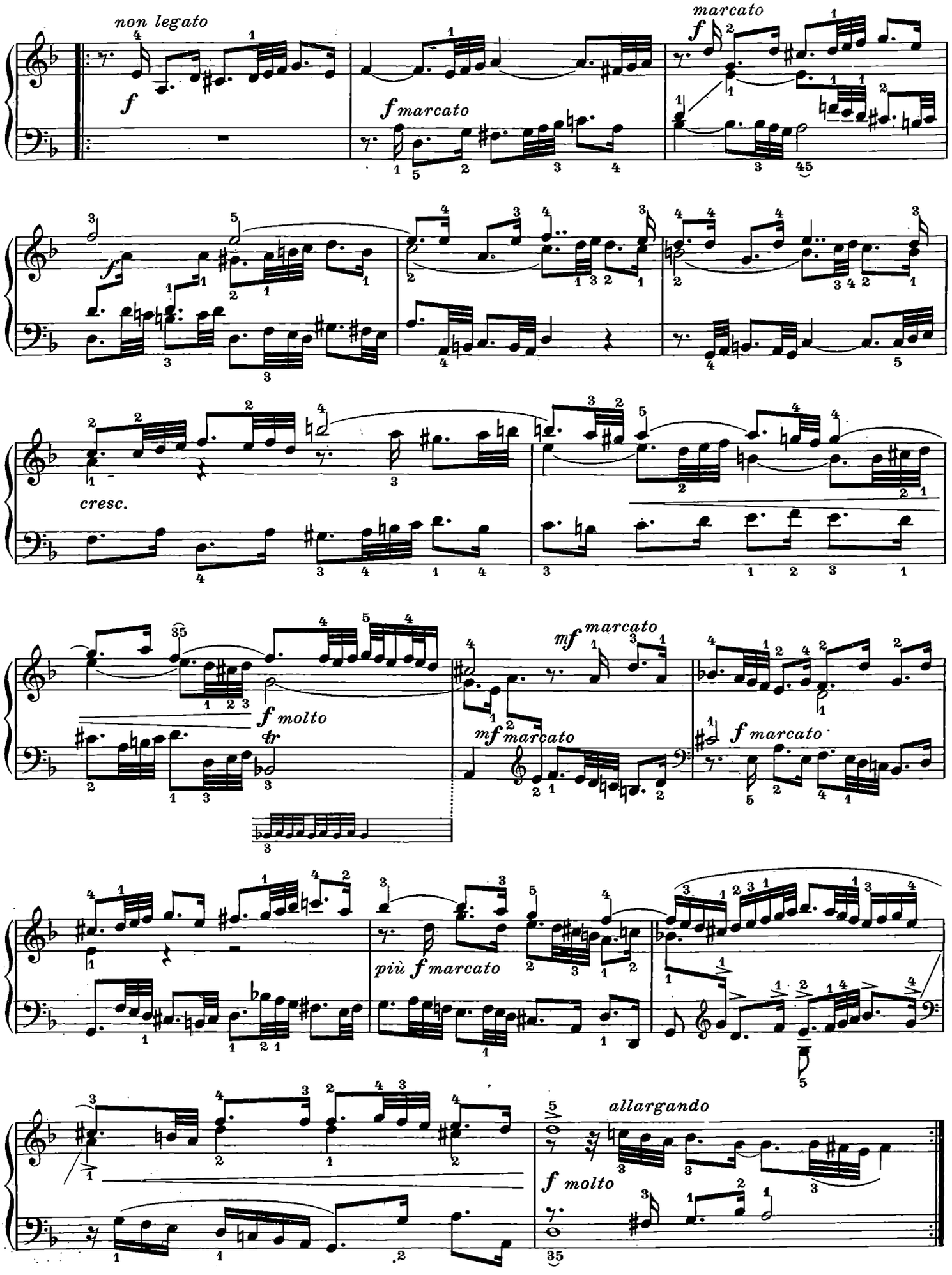
GIGA *GIGUE* JIG

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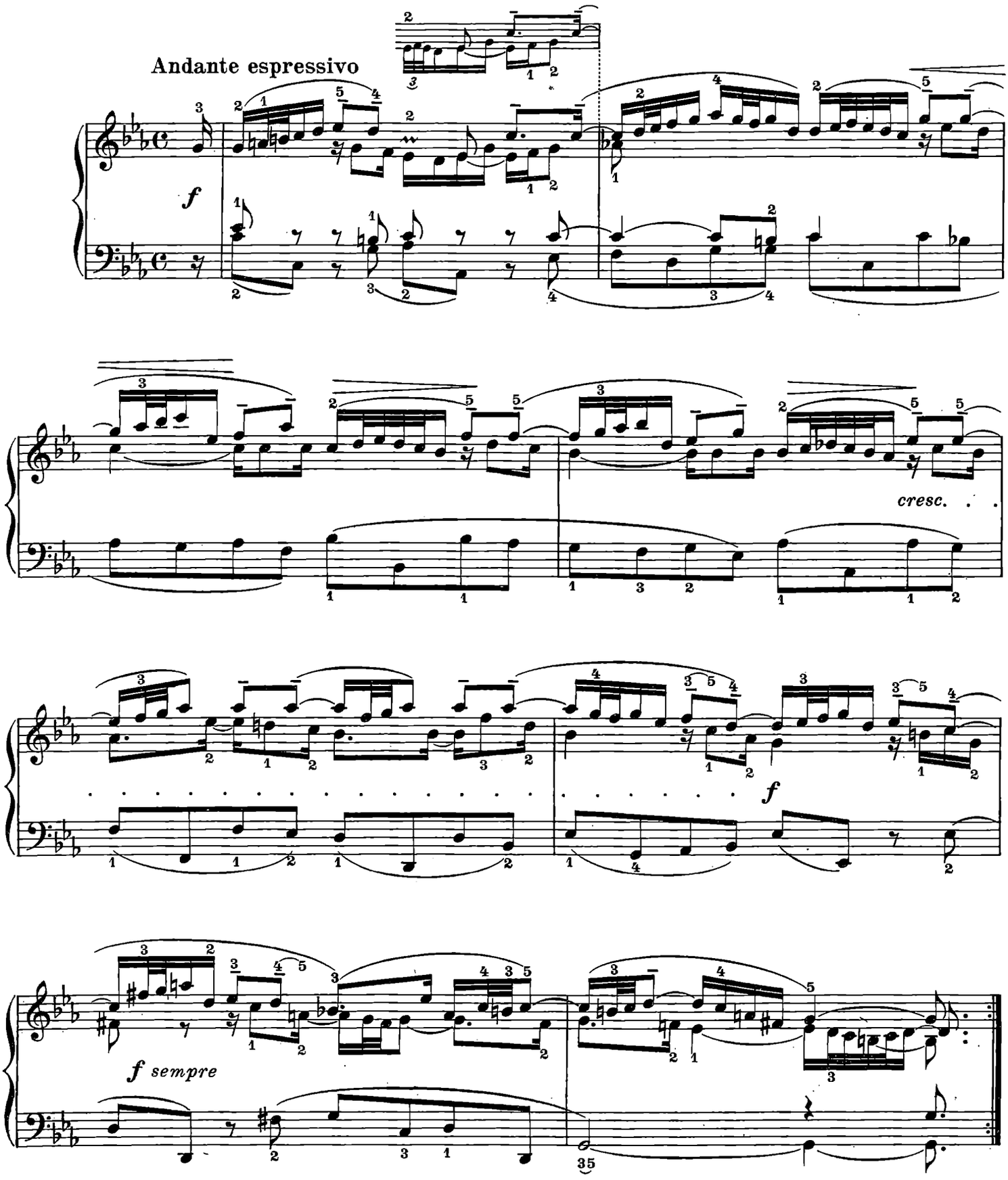
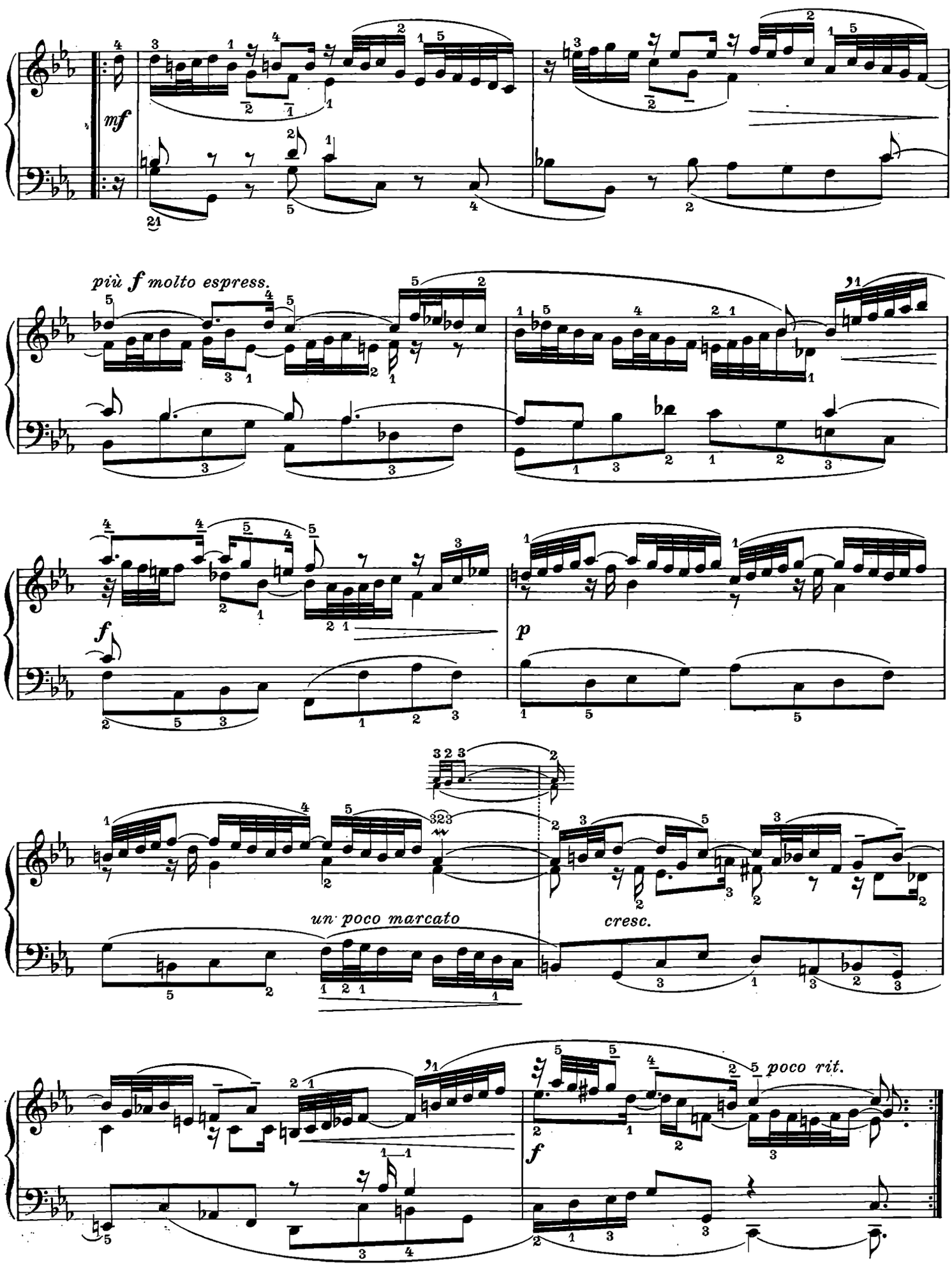
SUITE II.

ALLEMANDA *ALLEMANDE* ALLEMAND

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più f molto espress.
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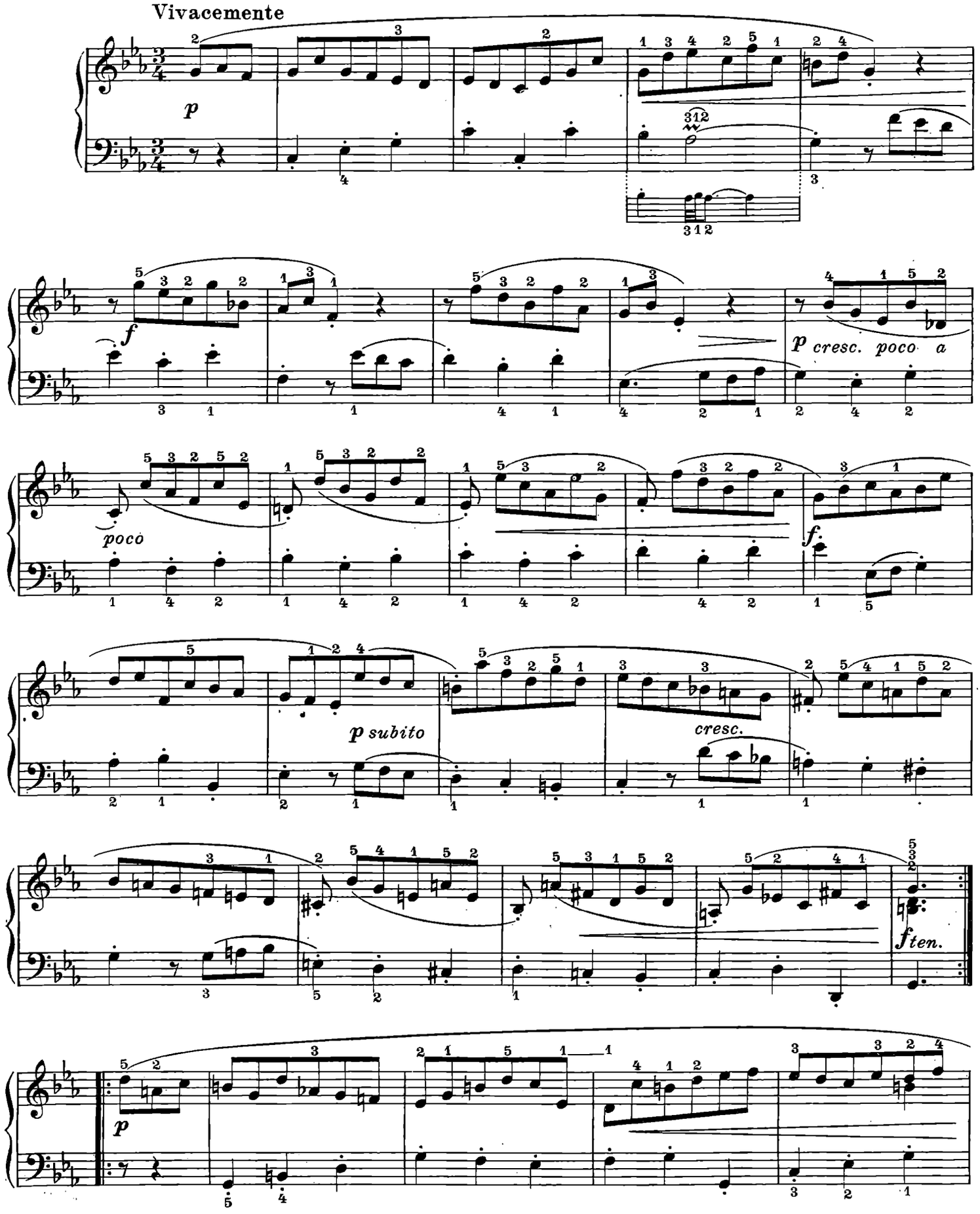
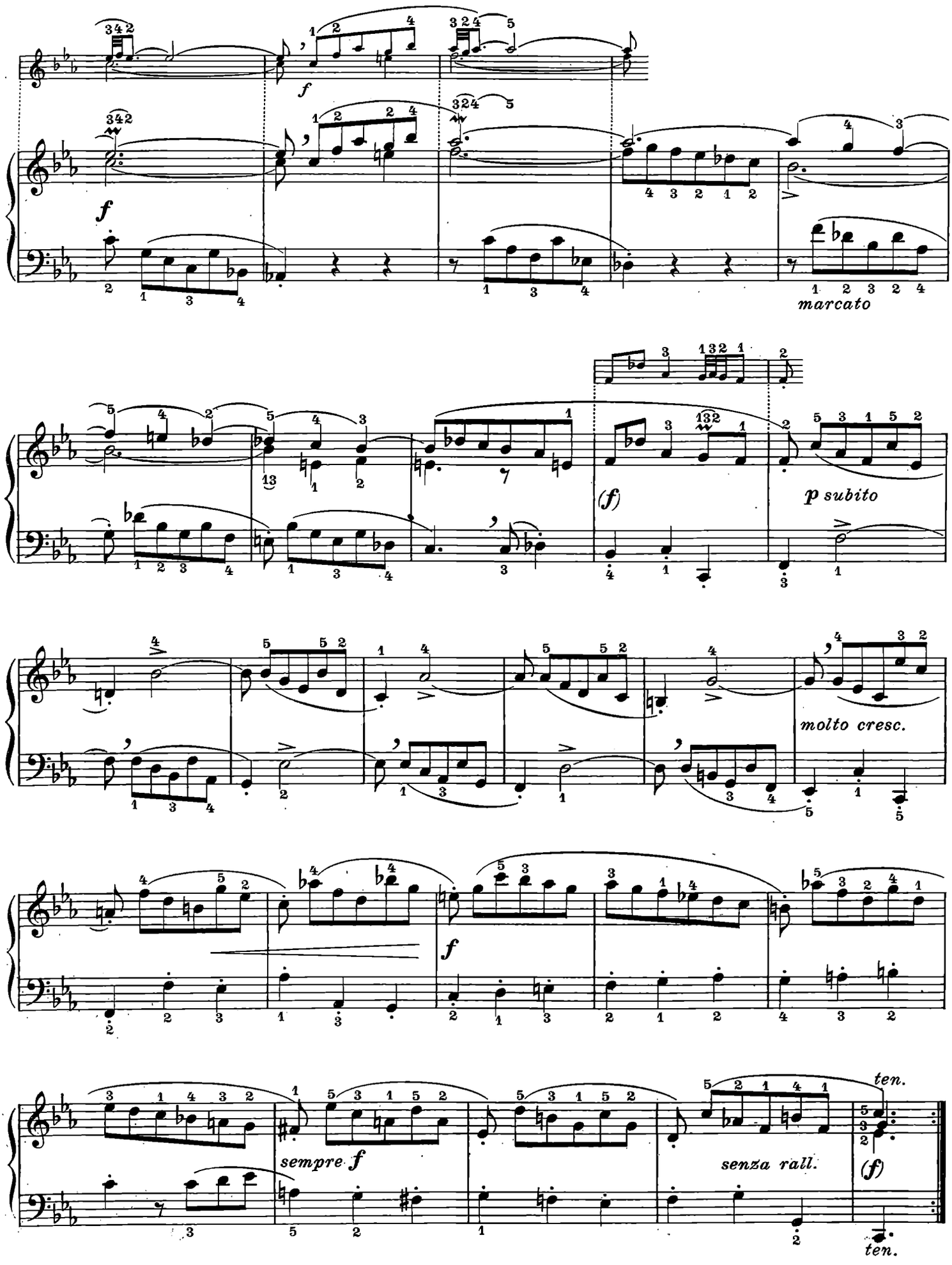
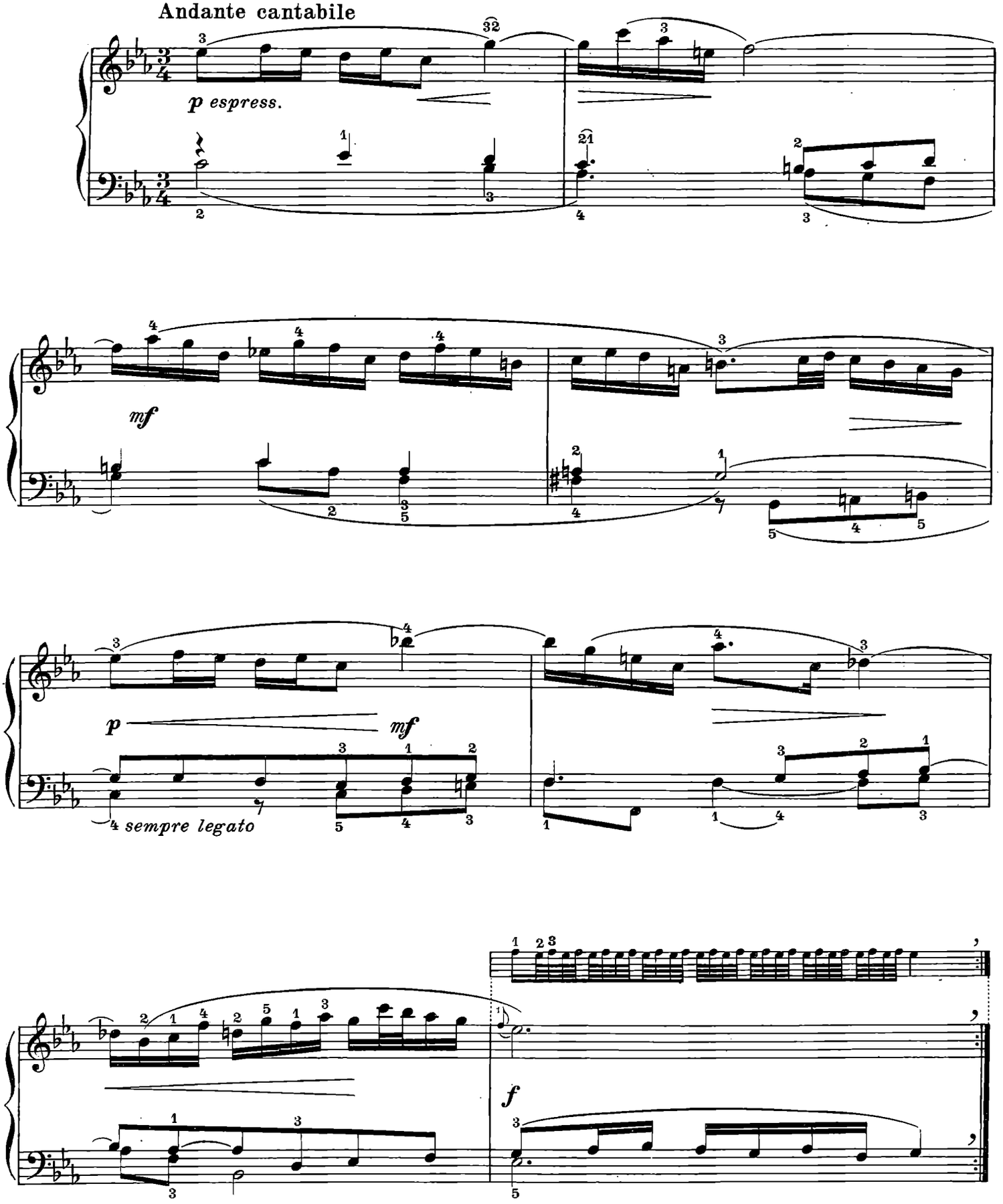
un poco marcato
cresc.
poco rit.
f

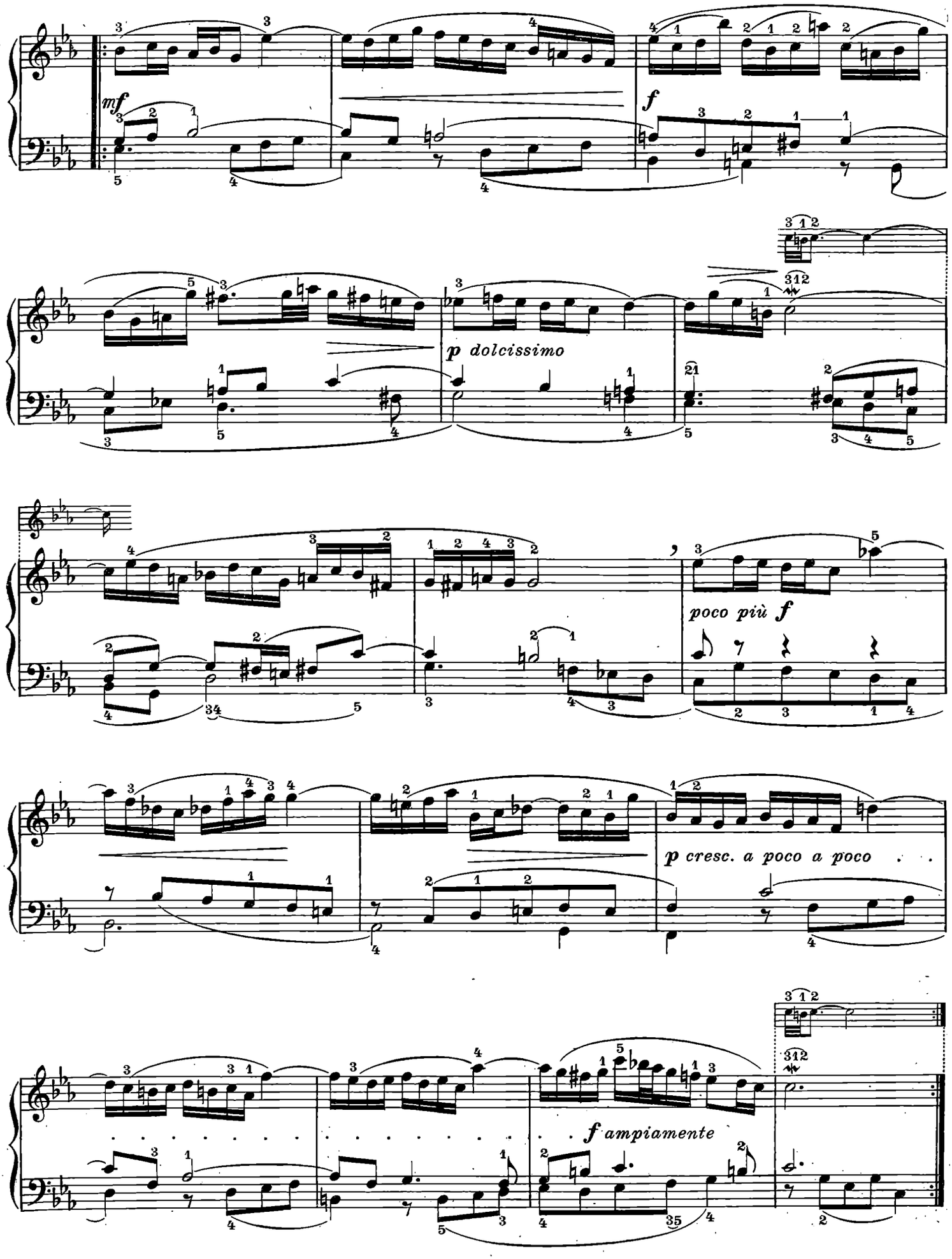
CORRENTE *COURANTE* CORRENTE



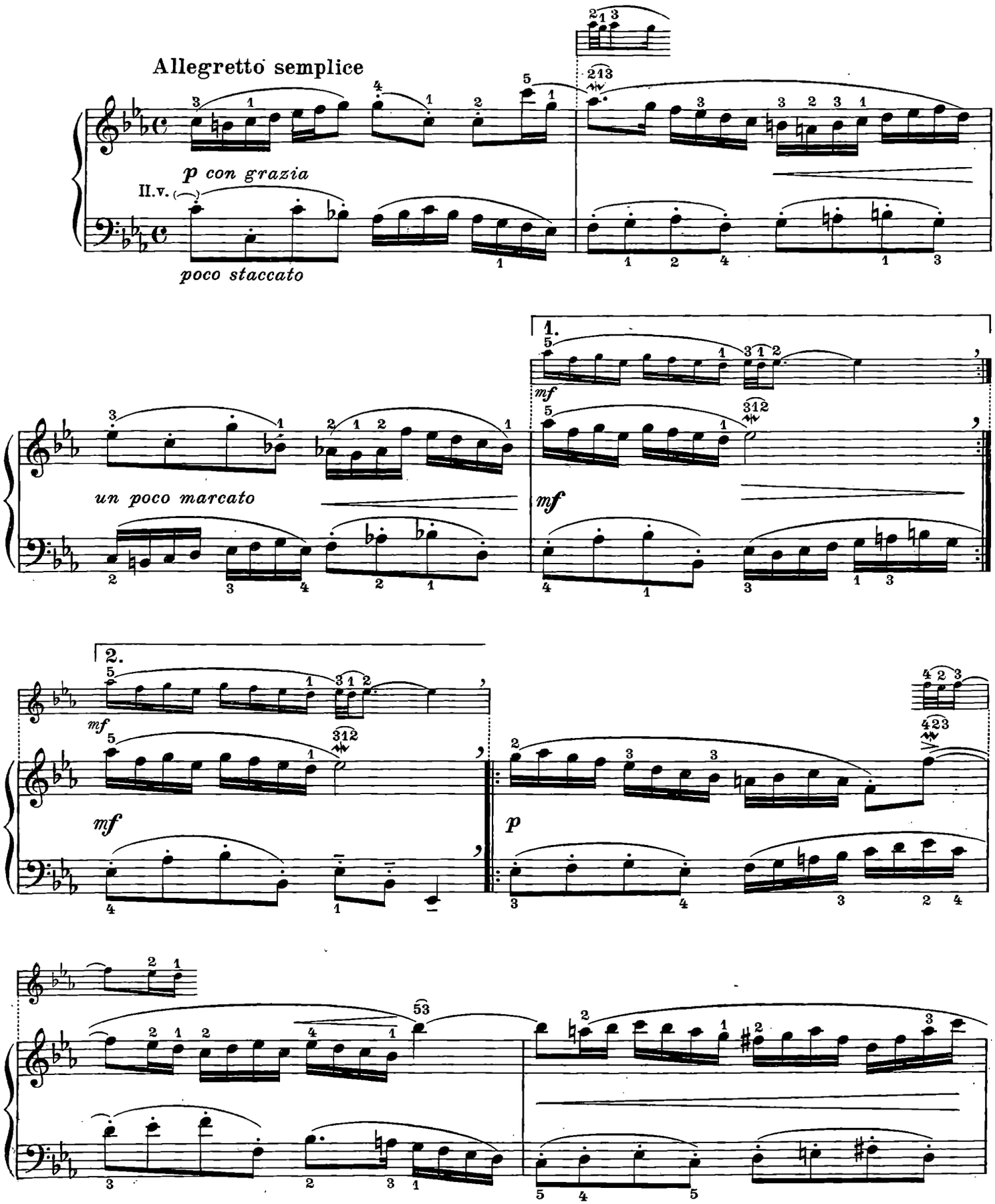

f
marcato
(f)
p subito
molto cresc.
f
sempre f
senza rall.
ten.
(f)
ten.

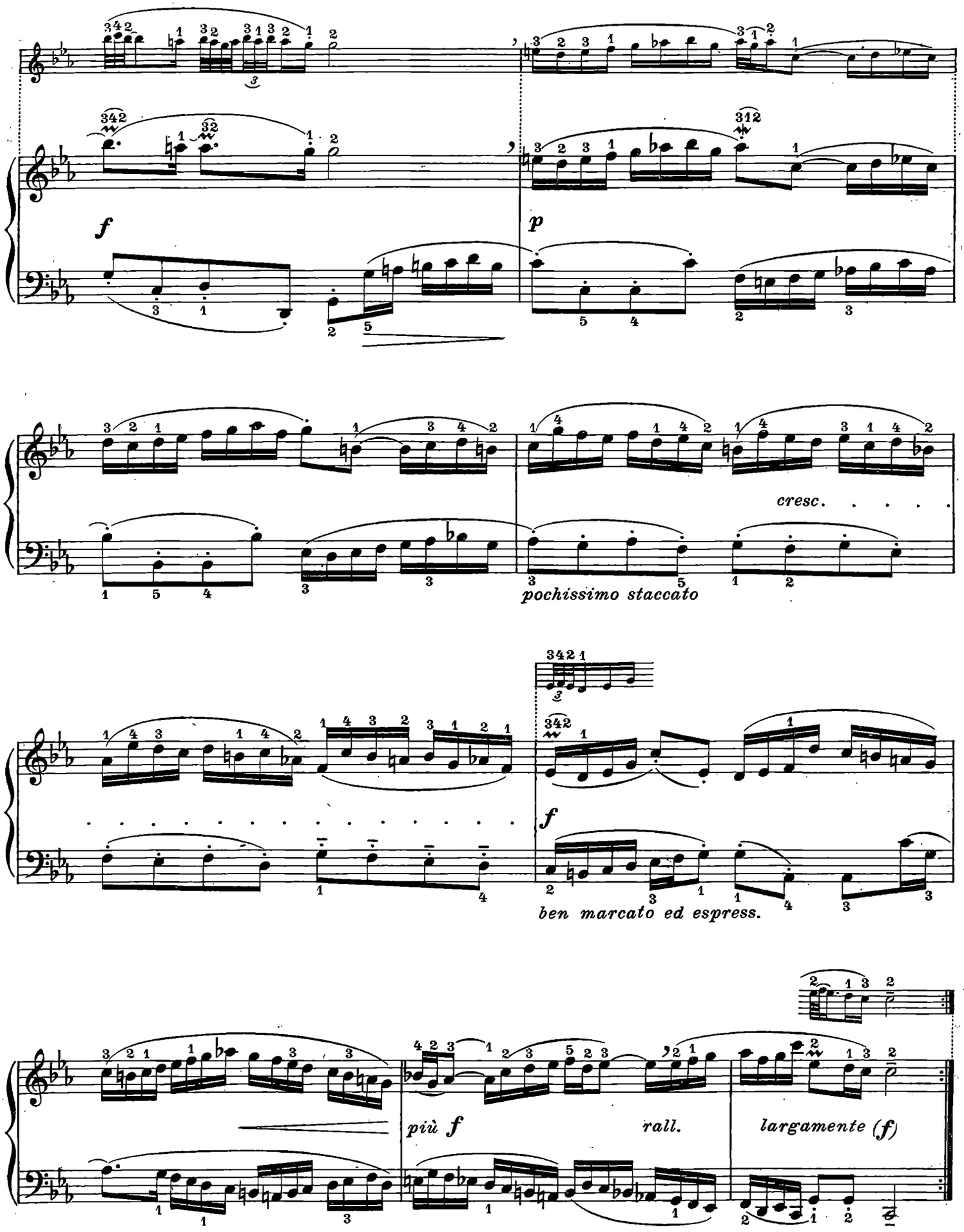
SARABANDA *SARABANDE* SARABAND




mf
f
p dolcissimo
poco più f
p cresc. a poco a poco
f ampiamente

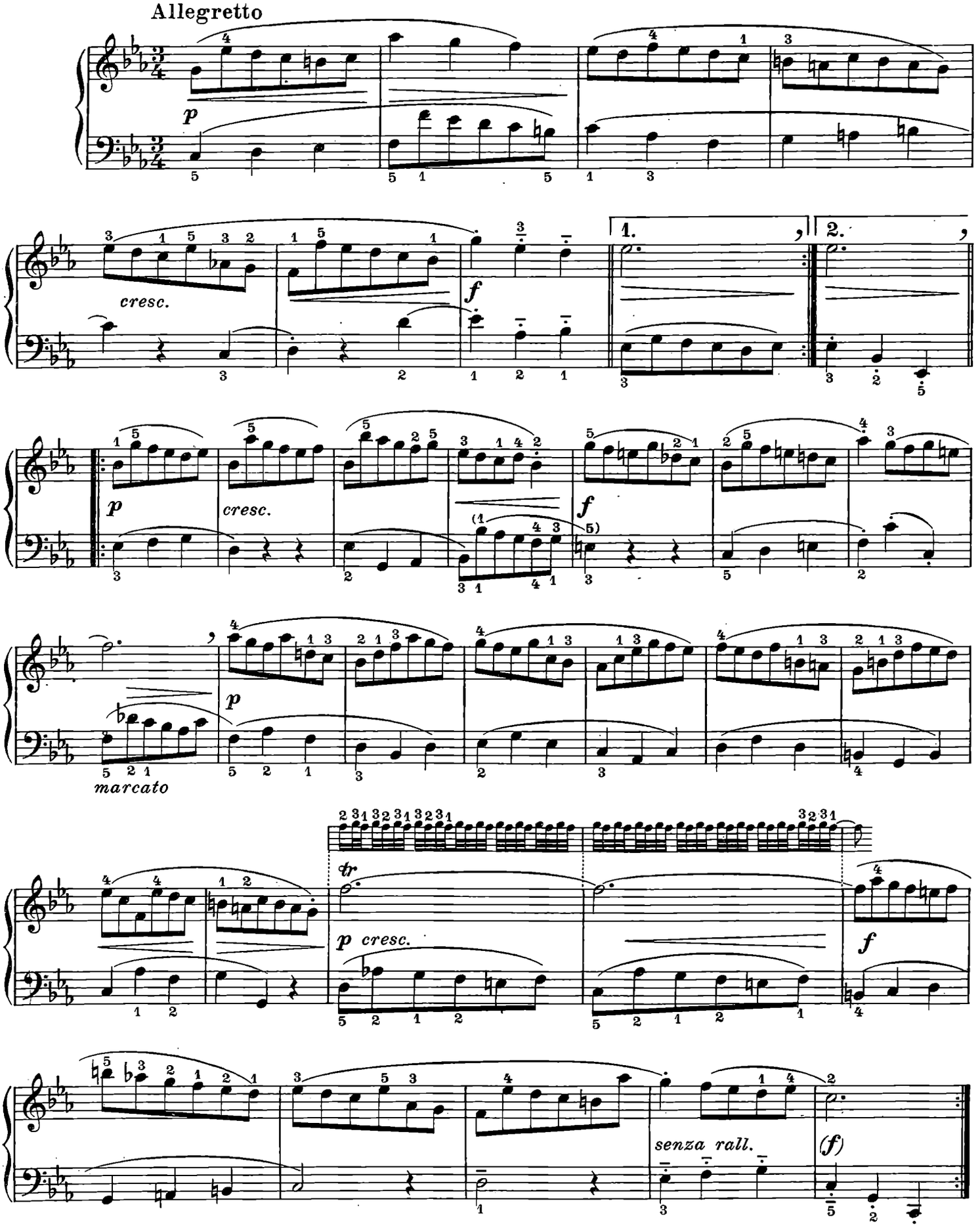
ARIA *AIR* ARIA




f
p
cresc.
pochissimo staccato
f
ben marcato ed espress.
più f
rall.
largamente (f)

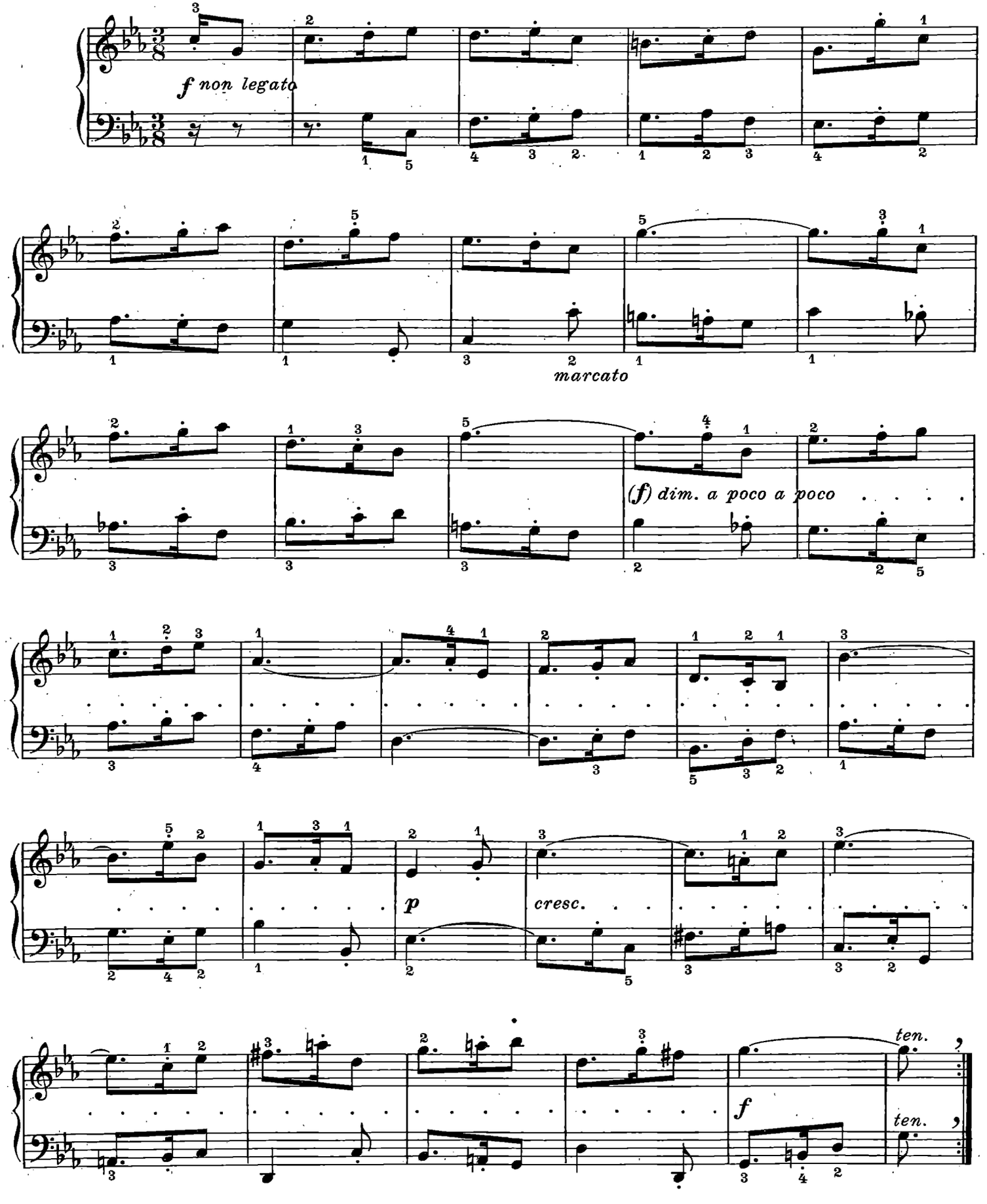
MINUETTO *MENUET* MINUET

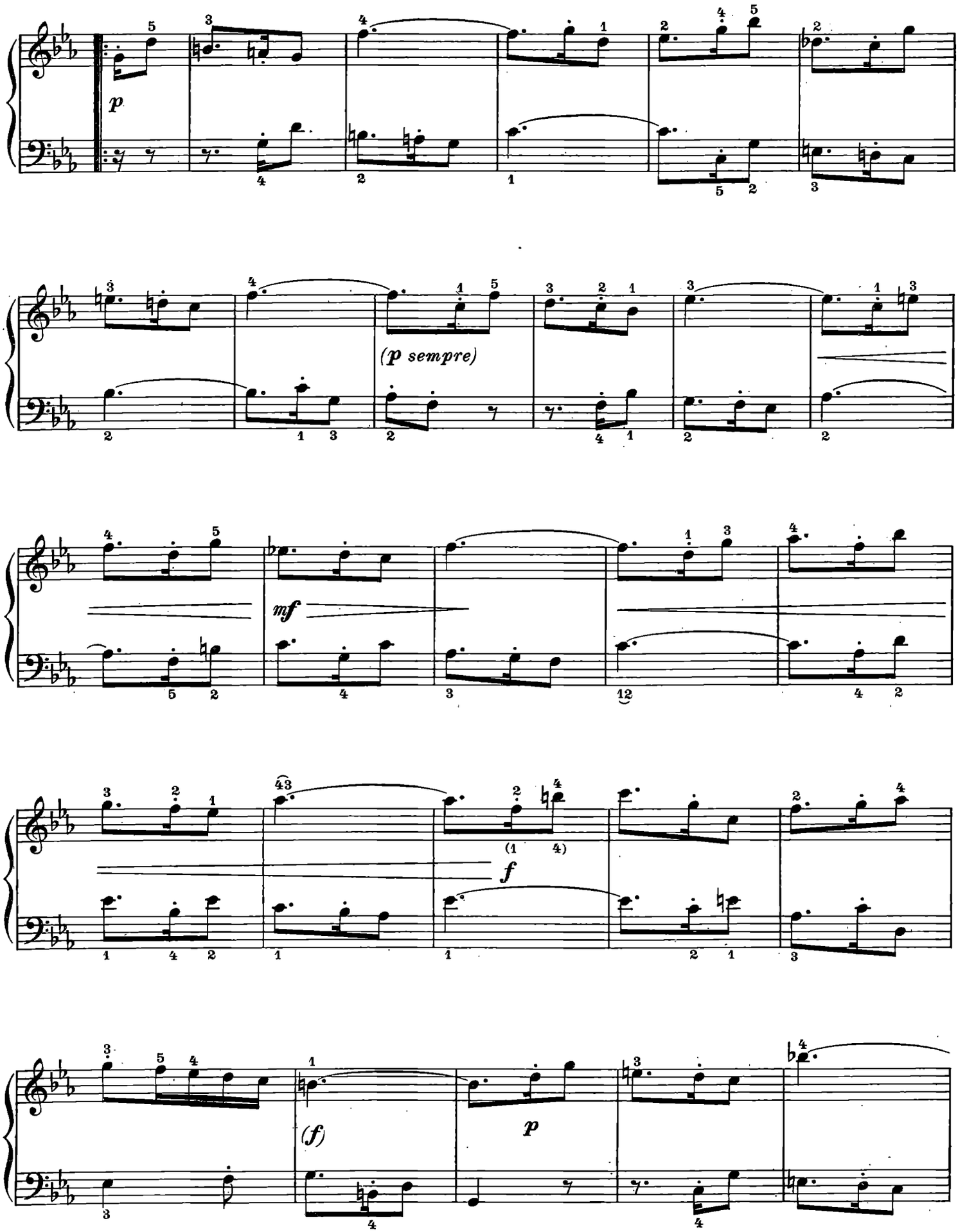
Allegretto

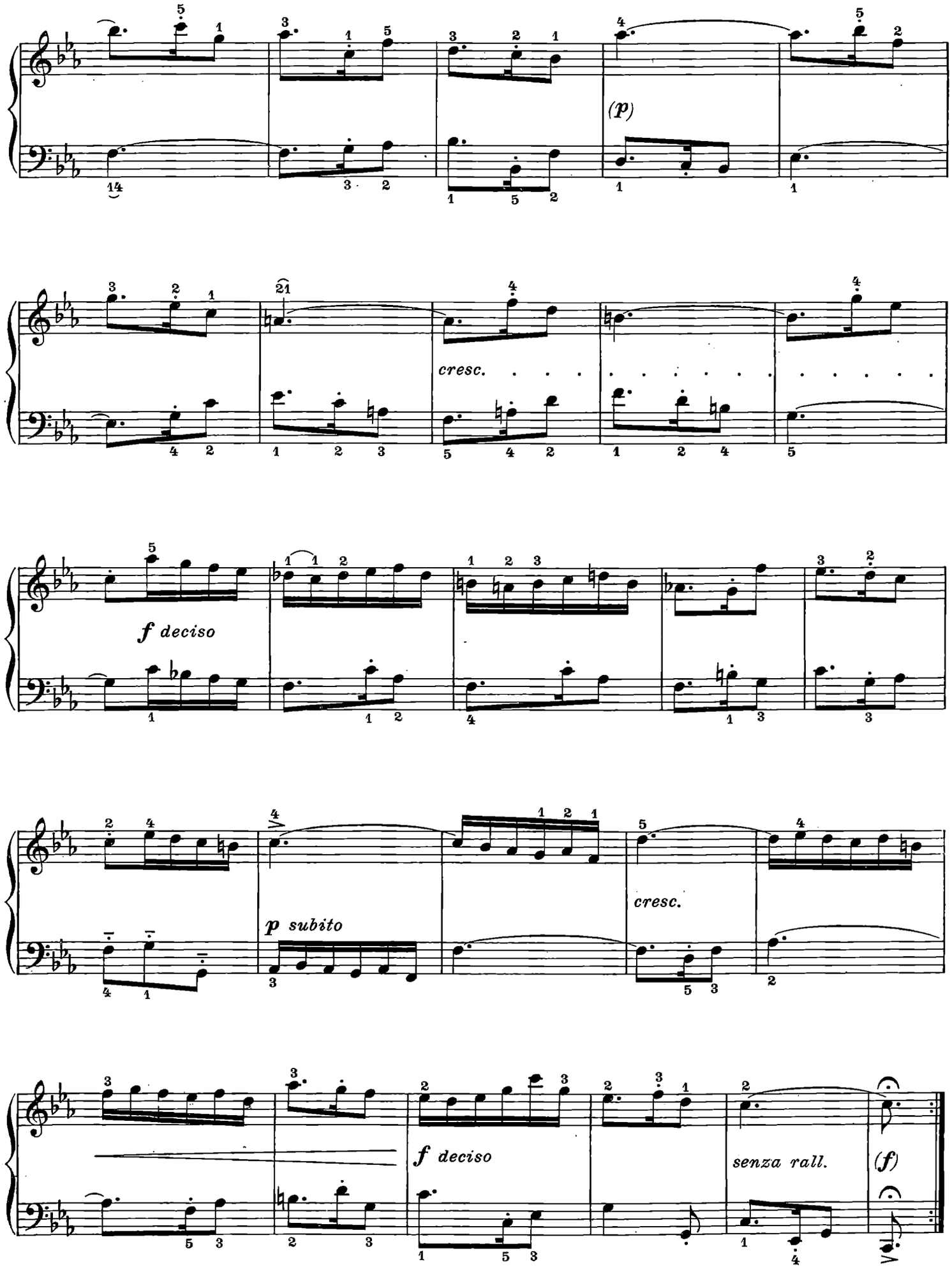


GIGA *GIGUE* JIG

Molto vivace

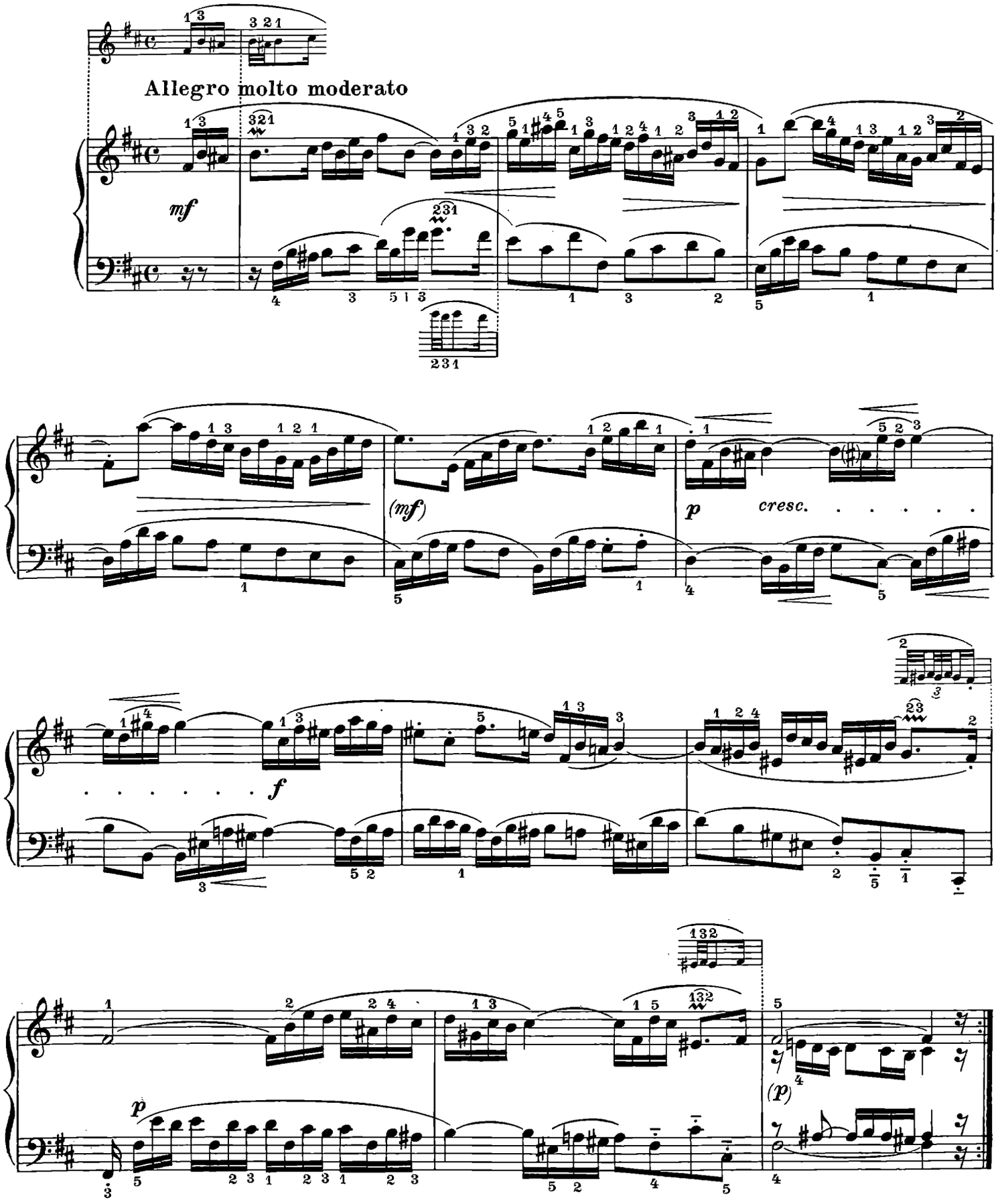


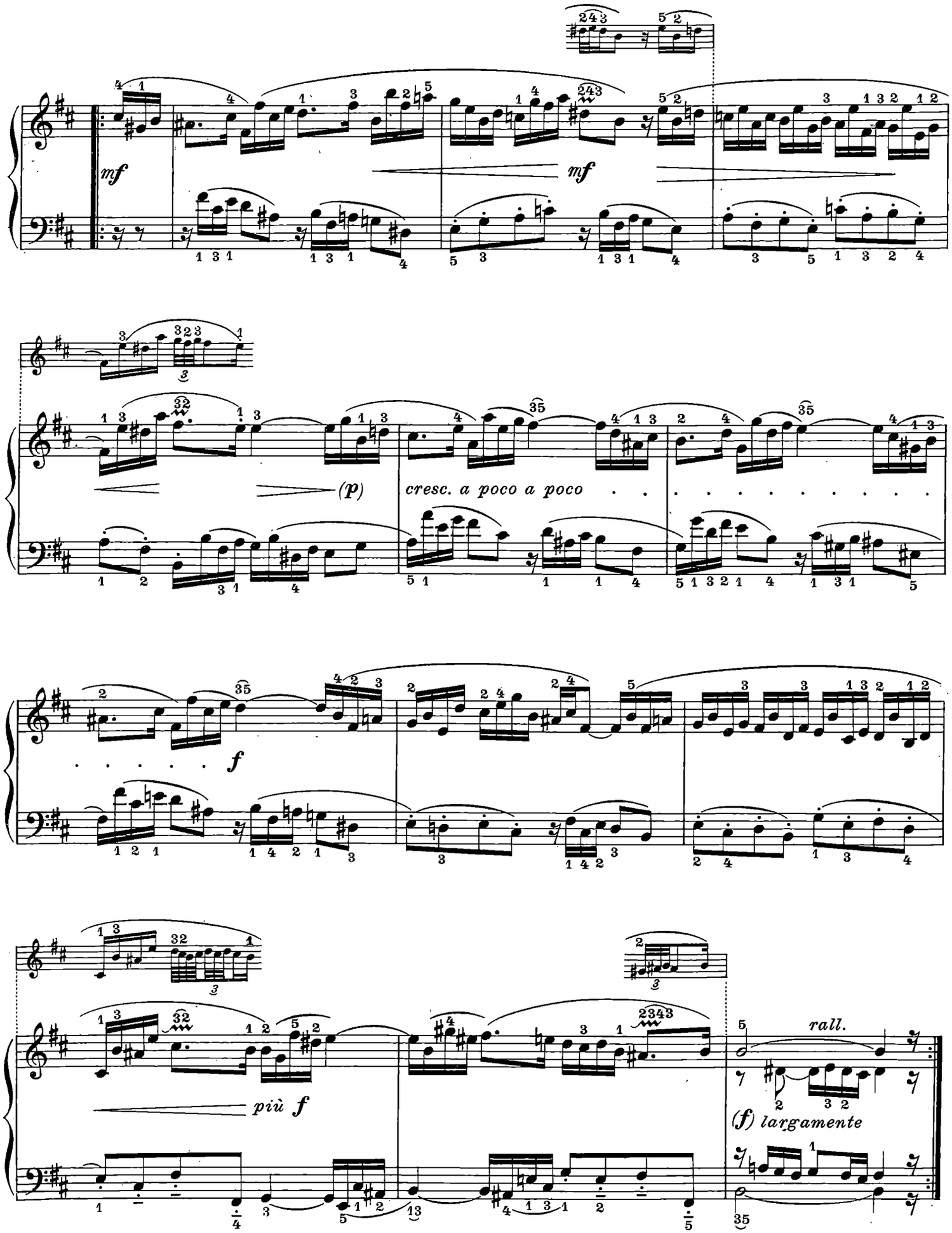

p
(p sempre)
mf
f
(f)
p


(p)
cresc.
f deciso
p subito
cresc.
f deciso
senza rall.
(f)

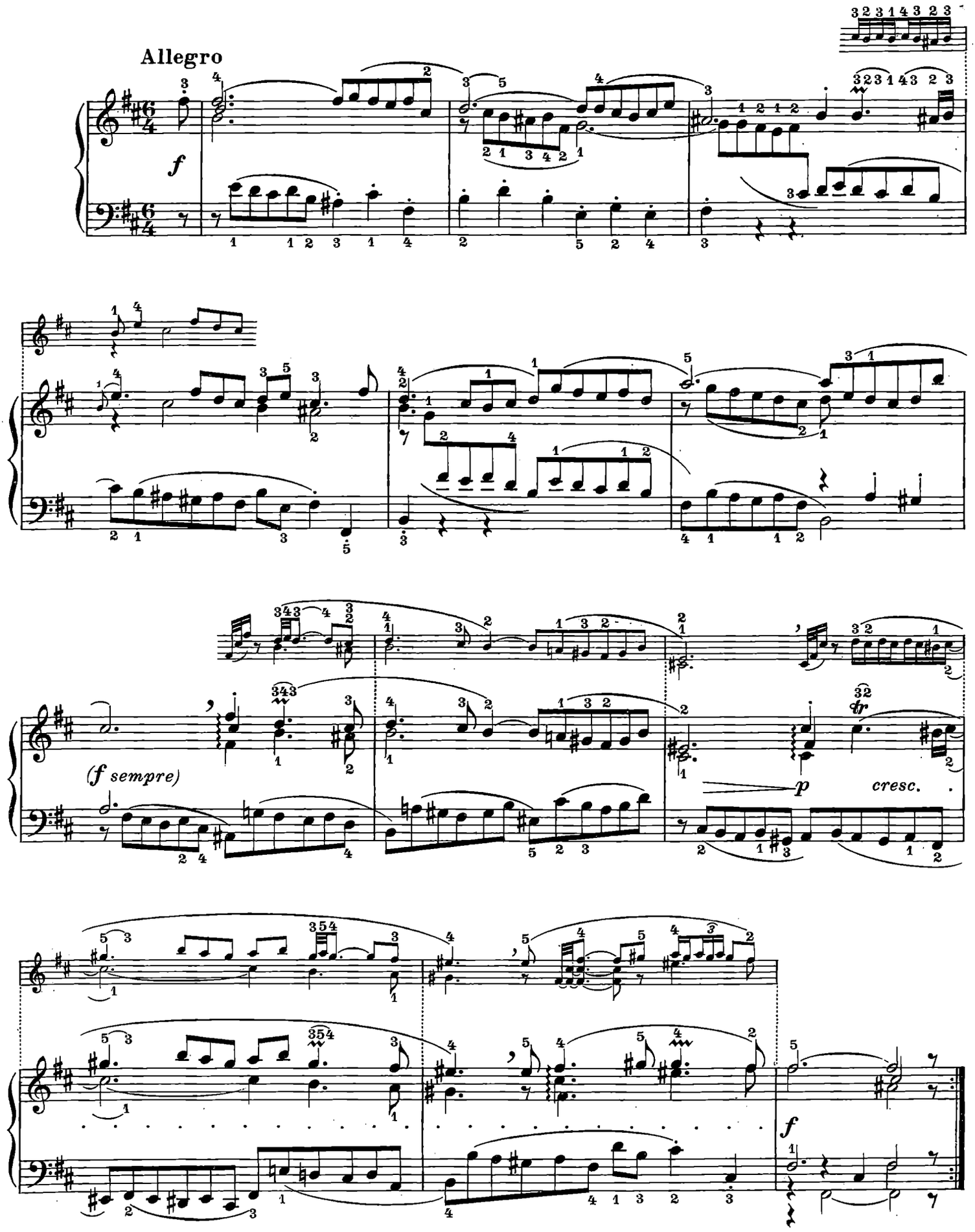
SUITE III.

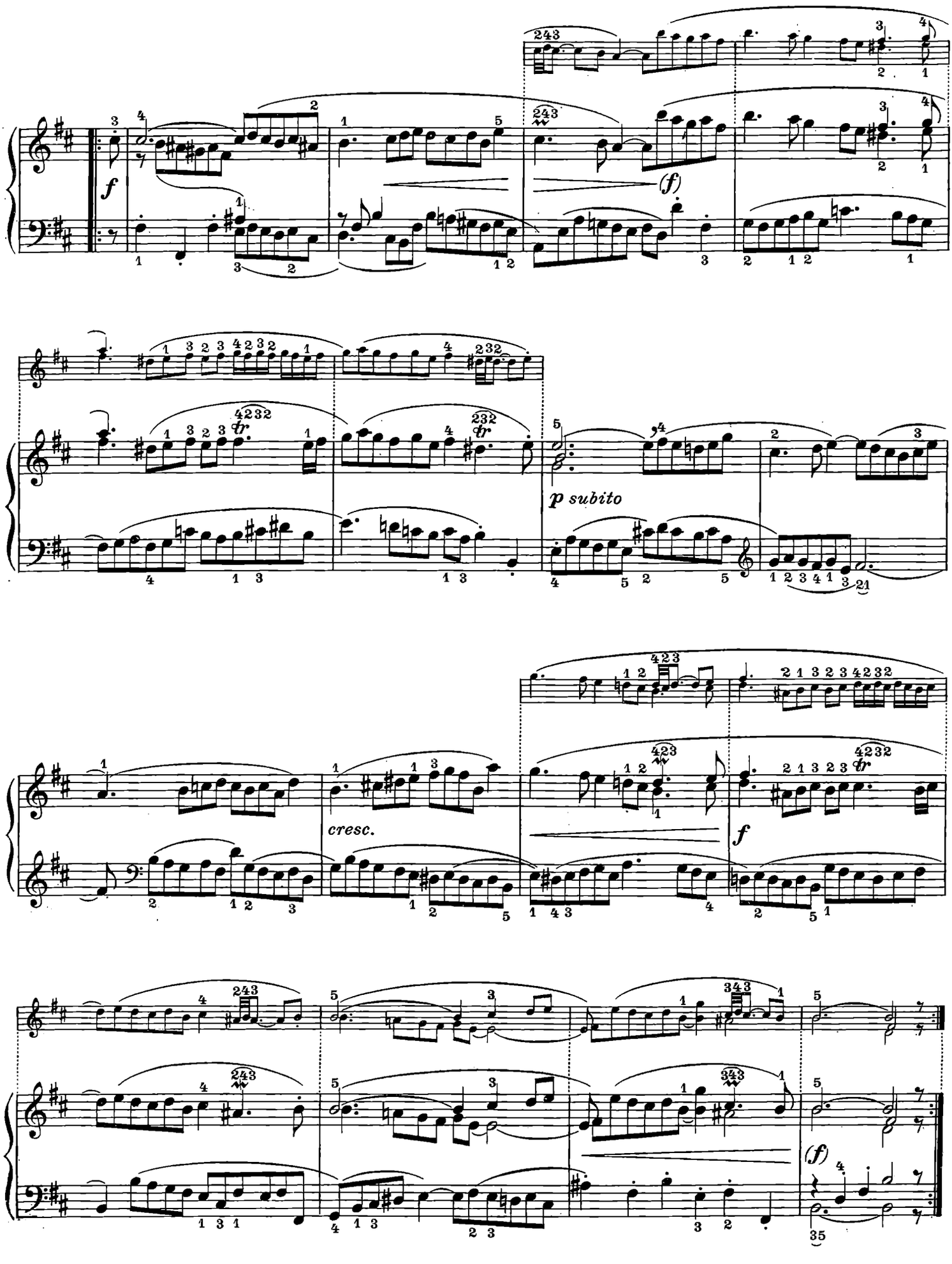
ALLEMANDA *ALLEMANDE* ALLEMAND



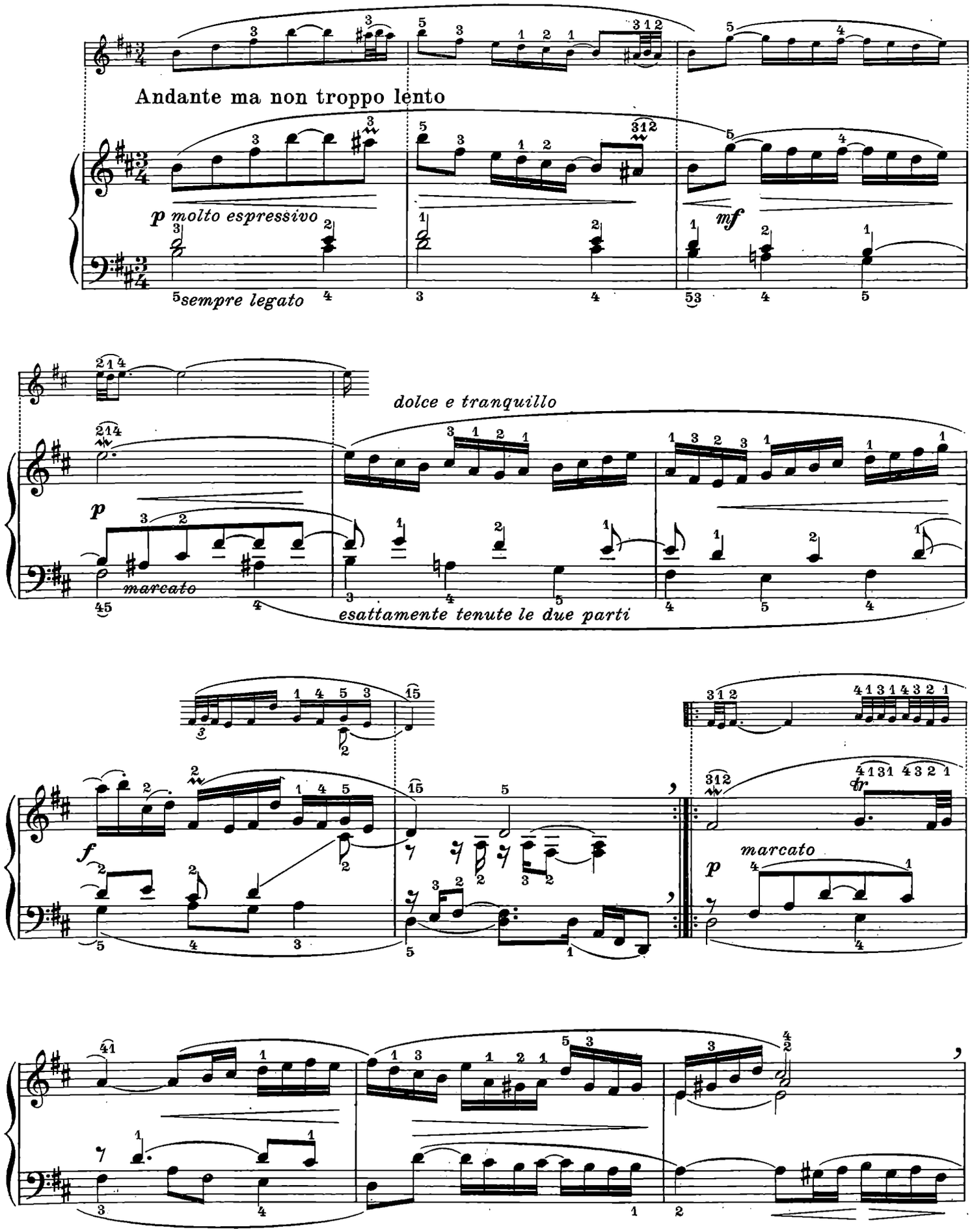

mf
mf
(p)
cresc. a poco a poco
f
più f
rall.
(f) largamente

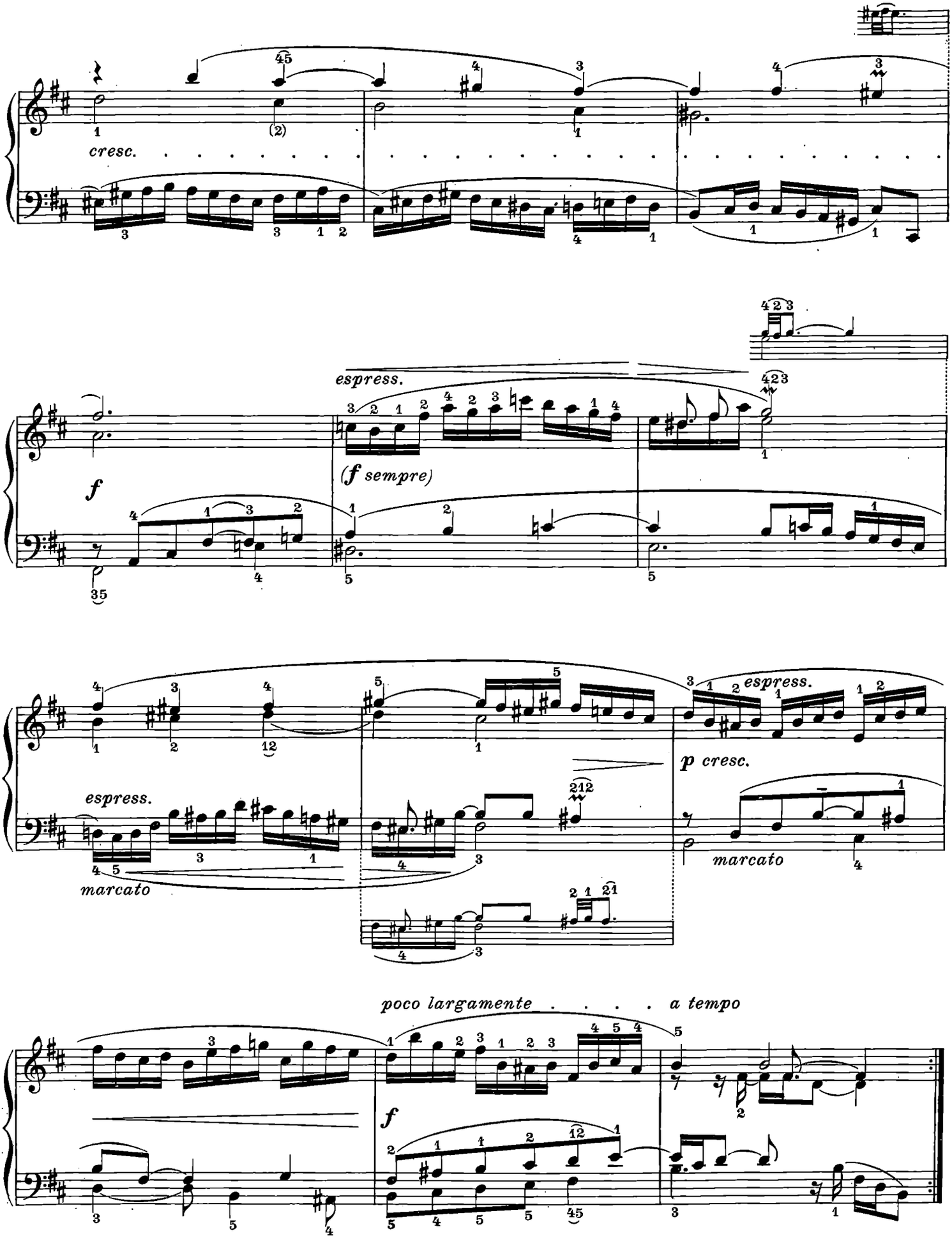
CORRENTE *COURANTE* CORRENTE



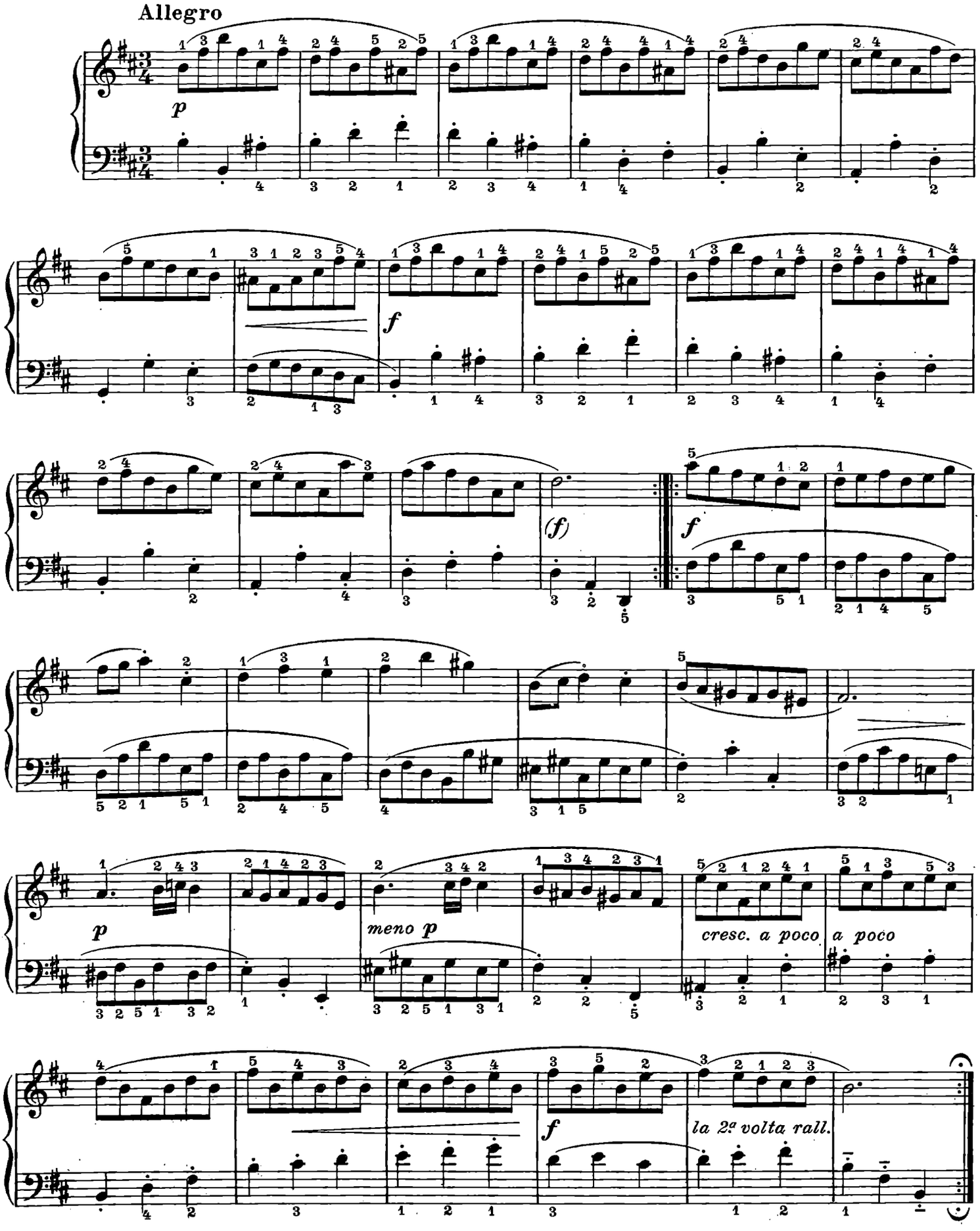

f
(f)
p subito
cresc.
f
(f)

SARABANDA *SARABANDE* SARABAND

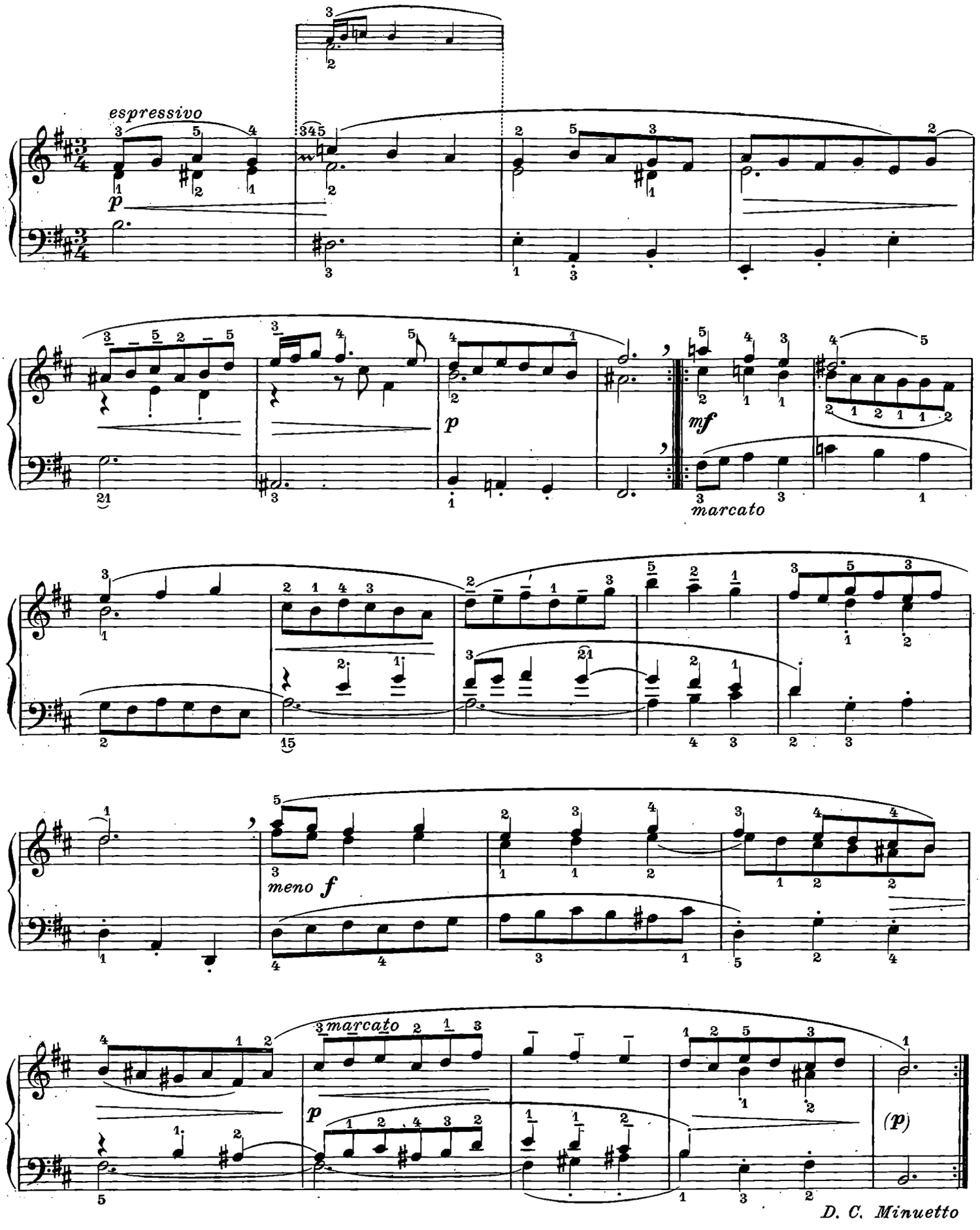



cresc.
espress.
f
(f sempre)
espress.
marcato
p cresc.
espress.
marcato
poco largamente
a tempo
f

MINUETTO *MENUET* MINUET

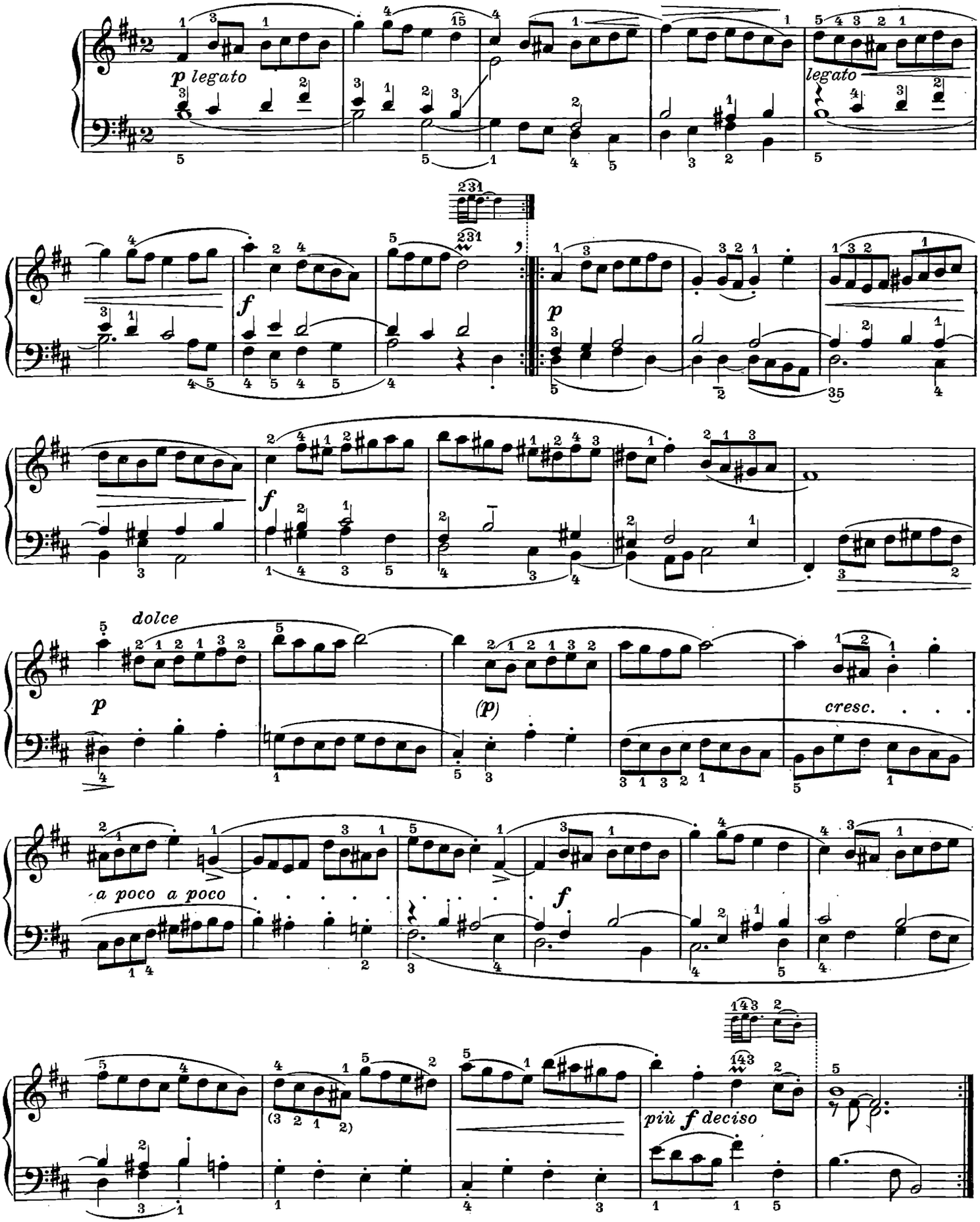


TRIO *TRIO* TRIO

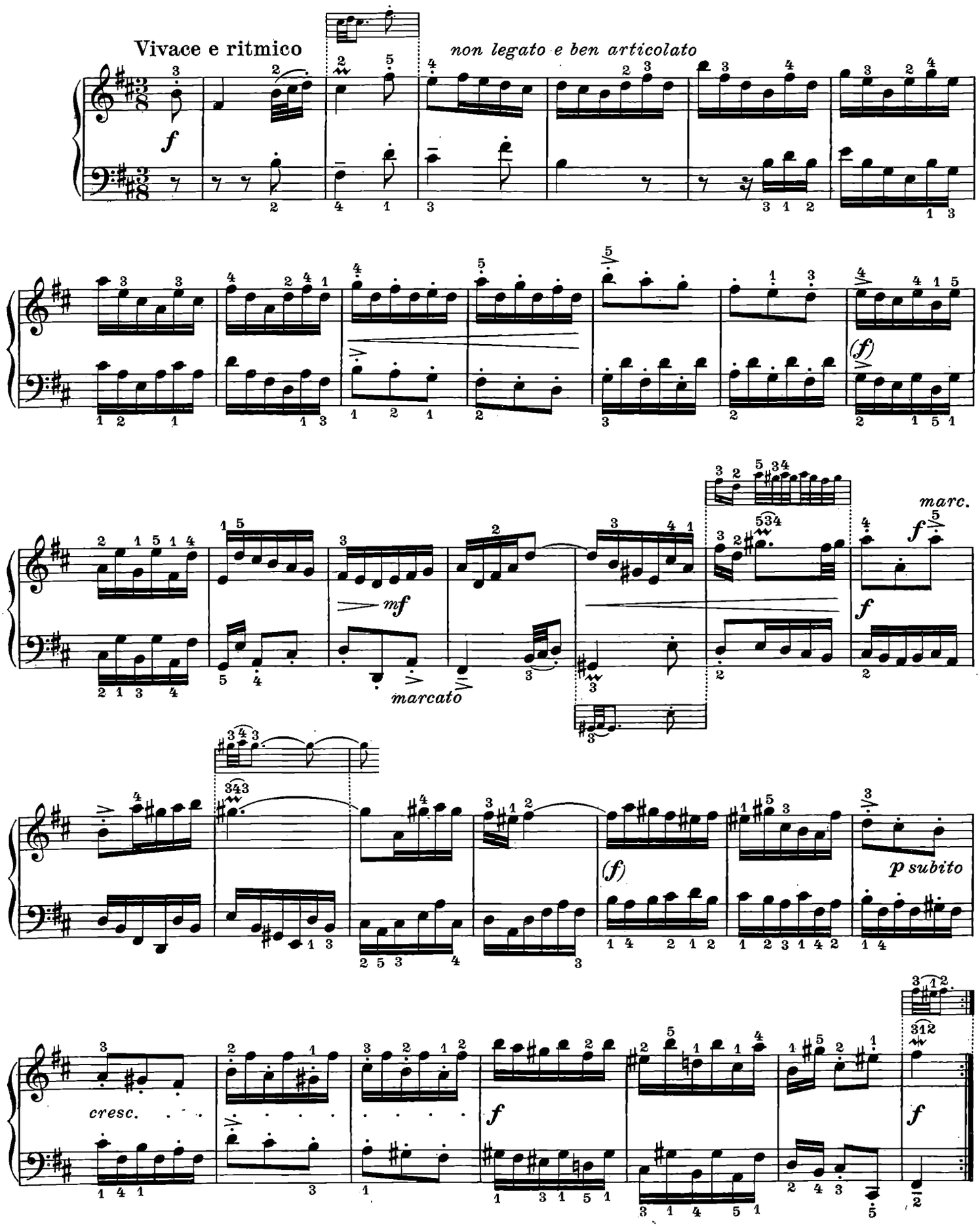


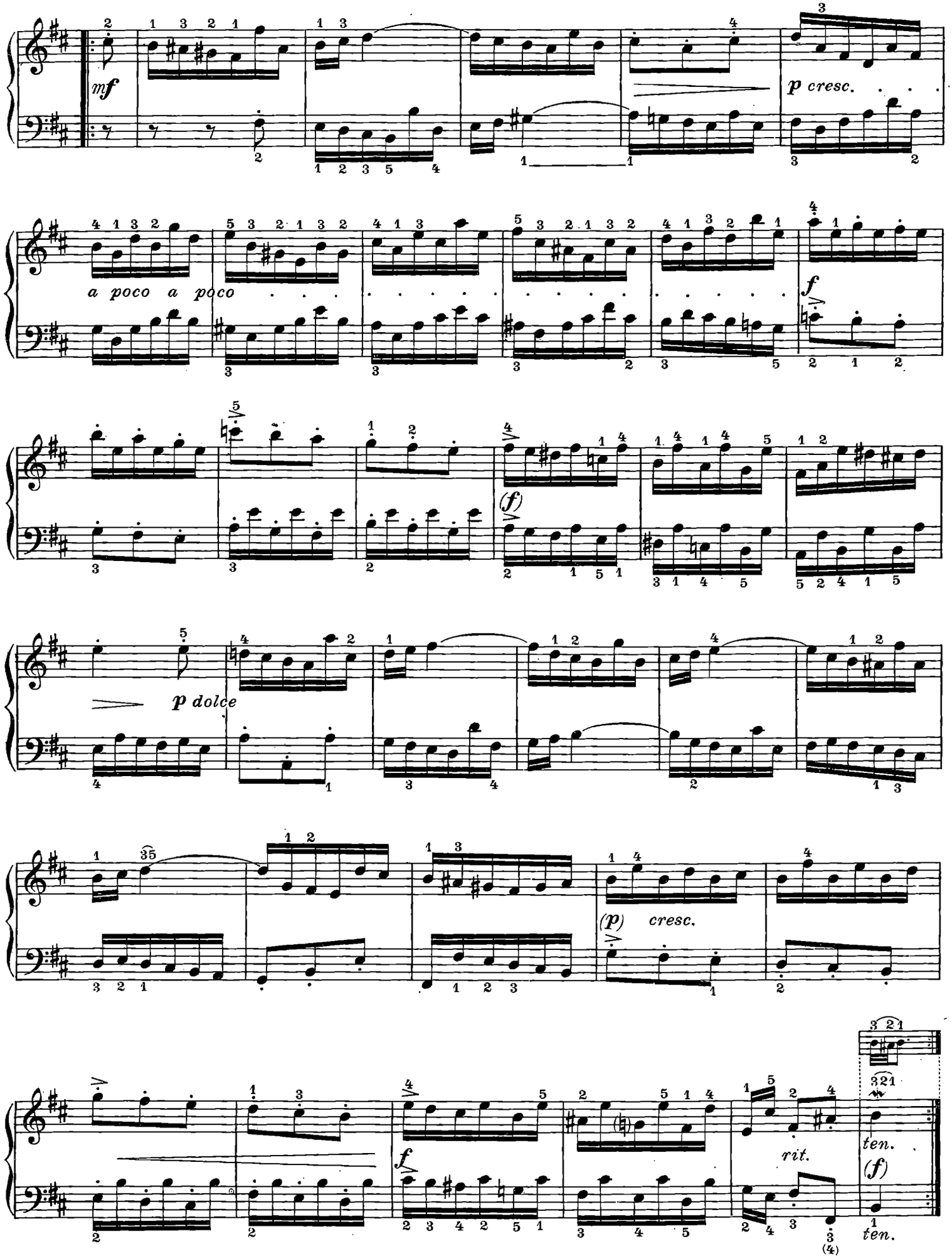
INGLESE *ANGLAISE* INGLESE

Allegro con spirito



GIGA *GIGUE* JIG



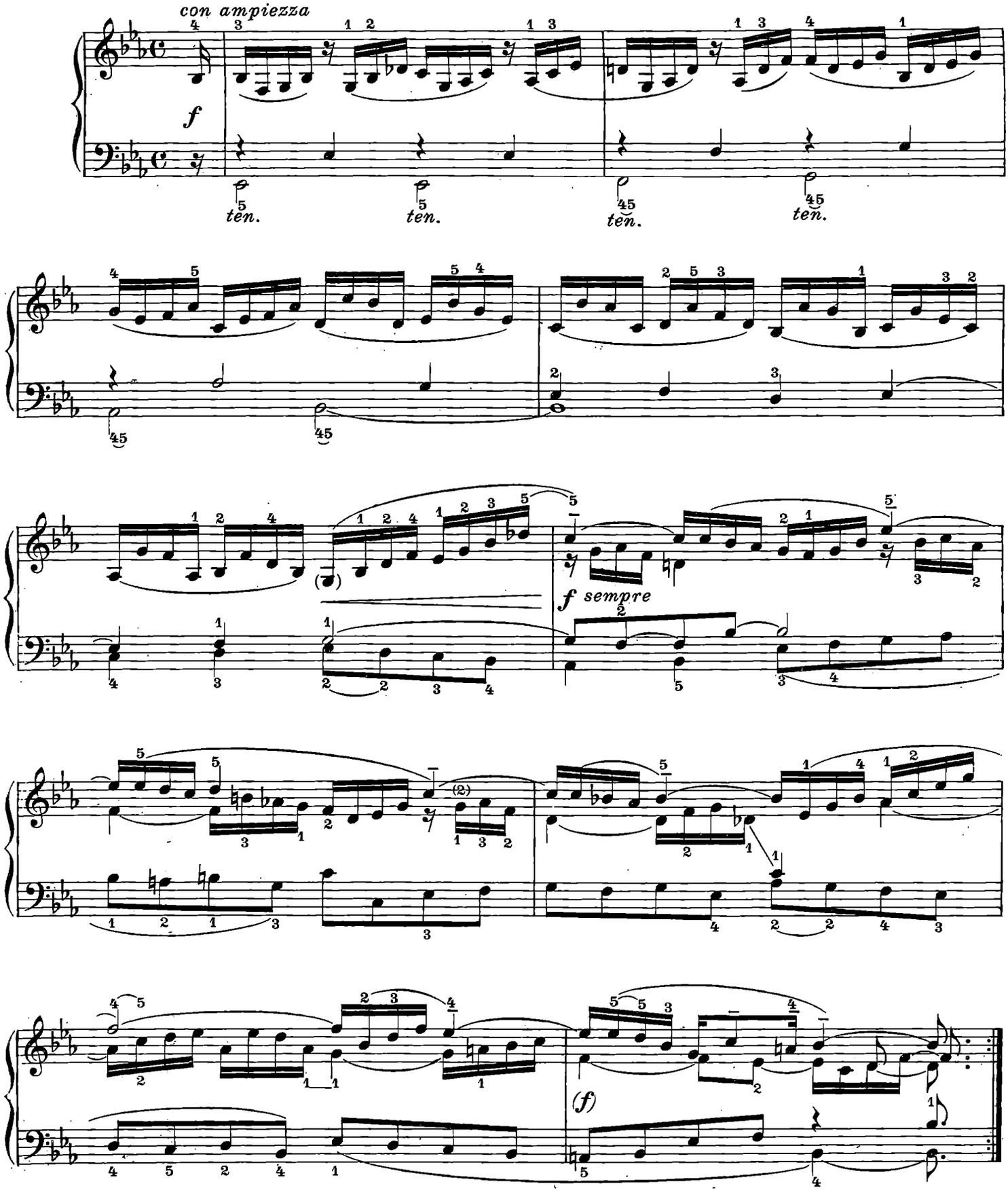

mf
p cresc.
a poco a poco
f
(f)
p dolce
(p) cresc.
rit.
ten.
(f)
ten.

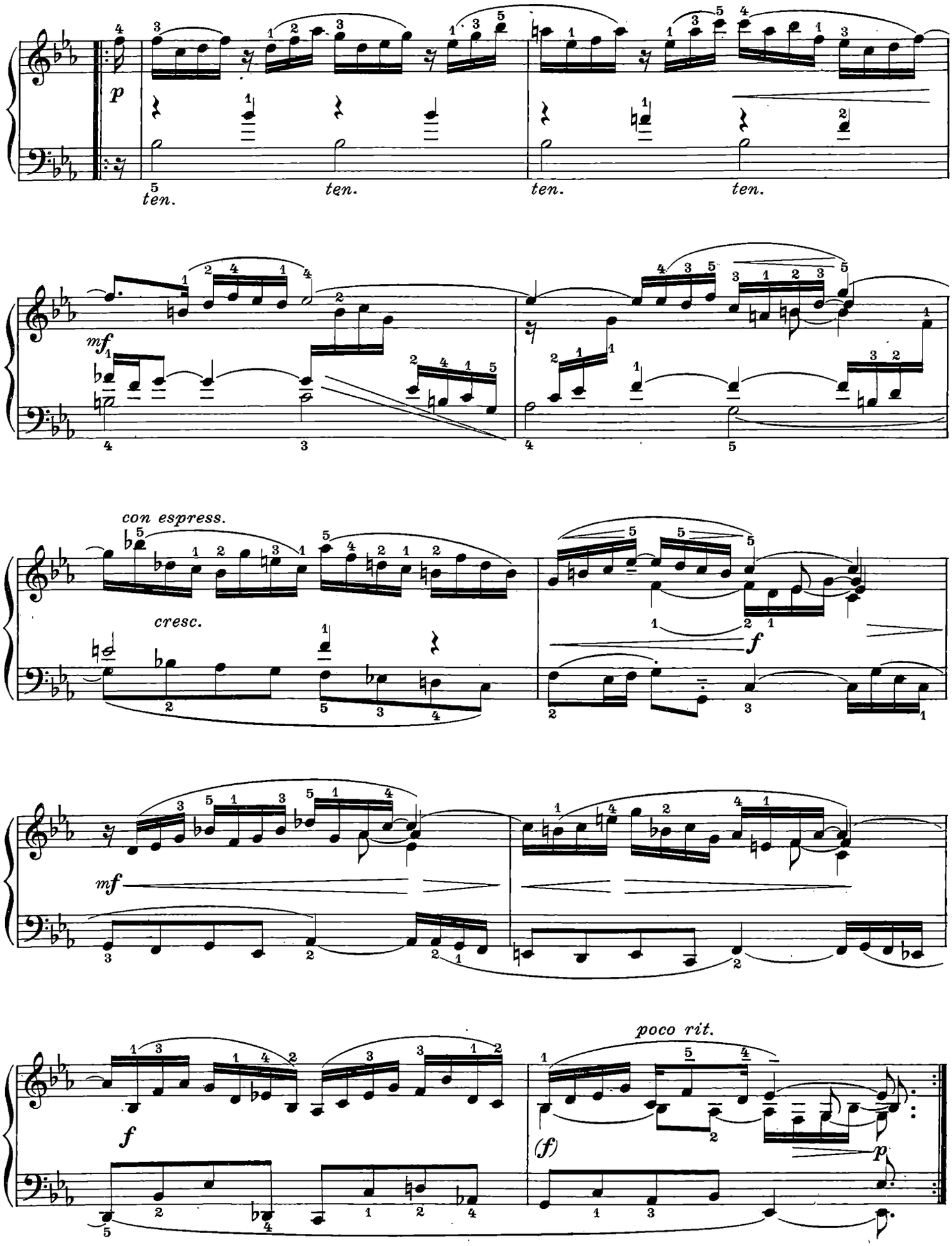
SUITE IV.

ALLEMANDA *ALLEMANDE* ALLEMAND

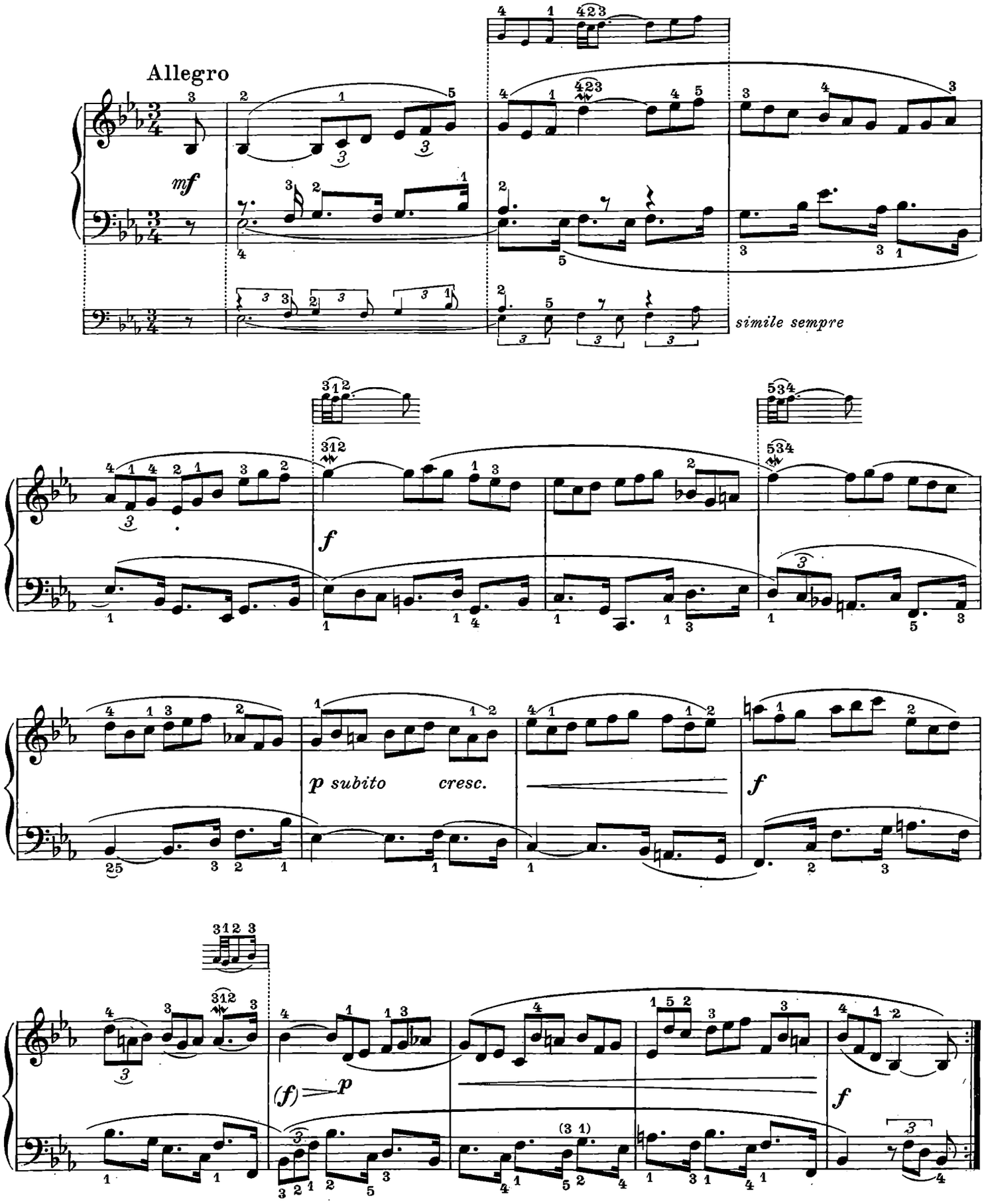
Allegro molto sostenuto

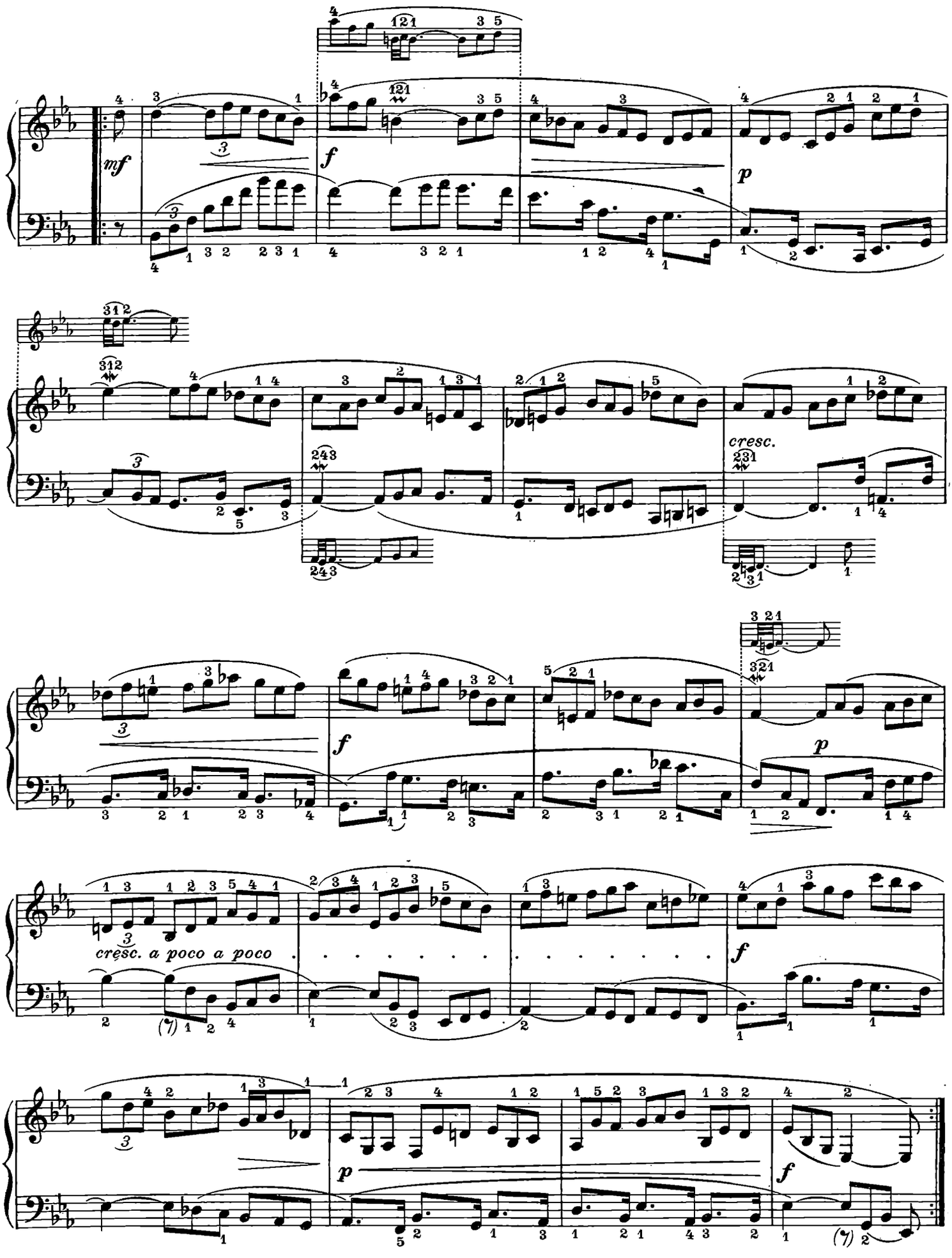
con ampiezza



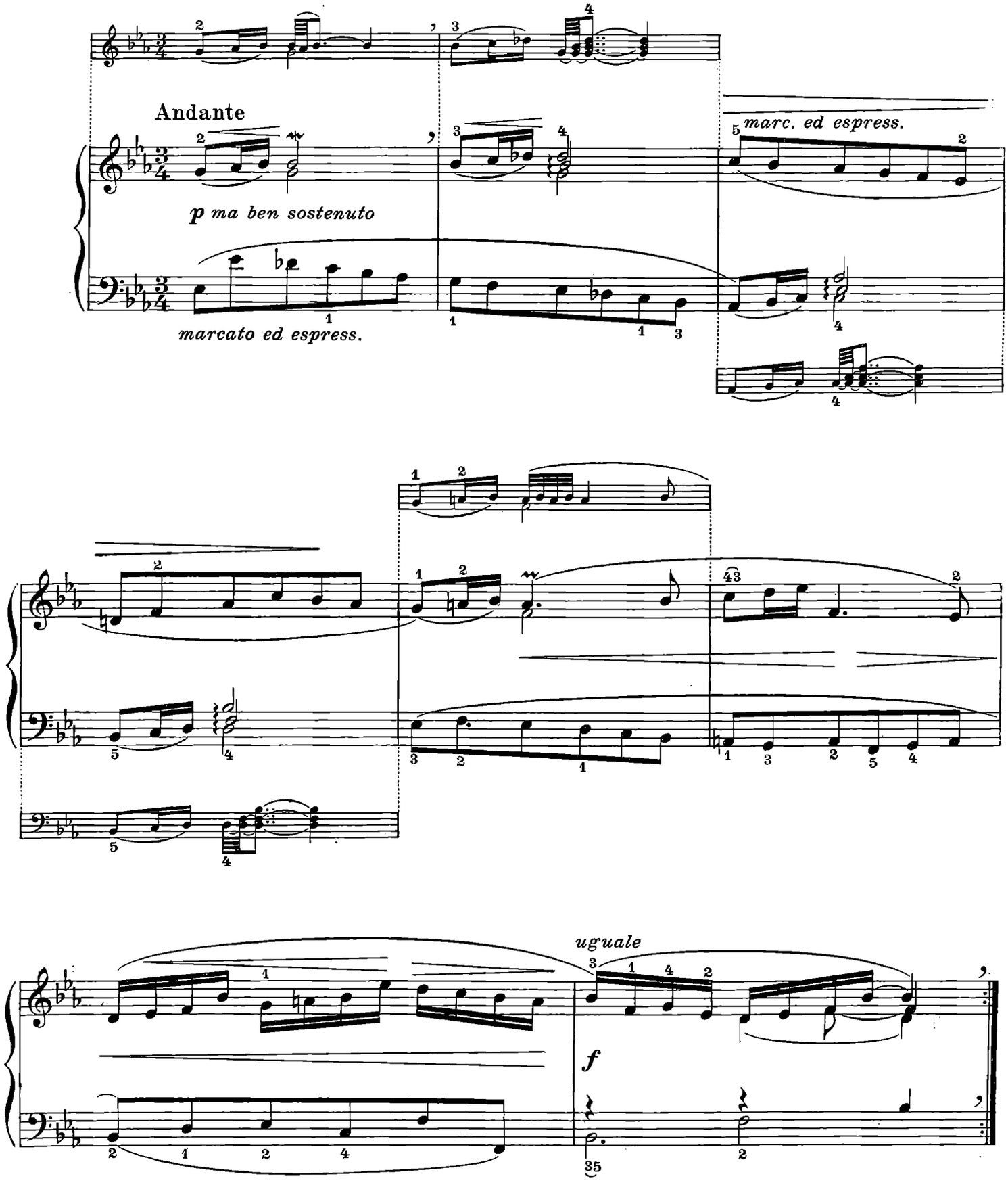

p
ten.
ten.
ten.
ten.
mf
con espress.
cresc.
f
mf
f
poco rit.
(f)
p

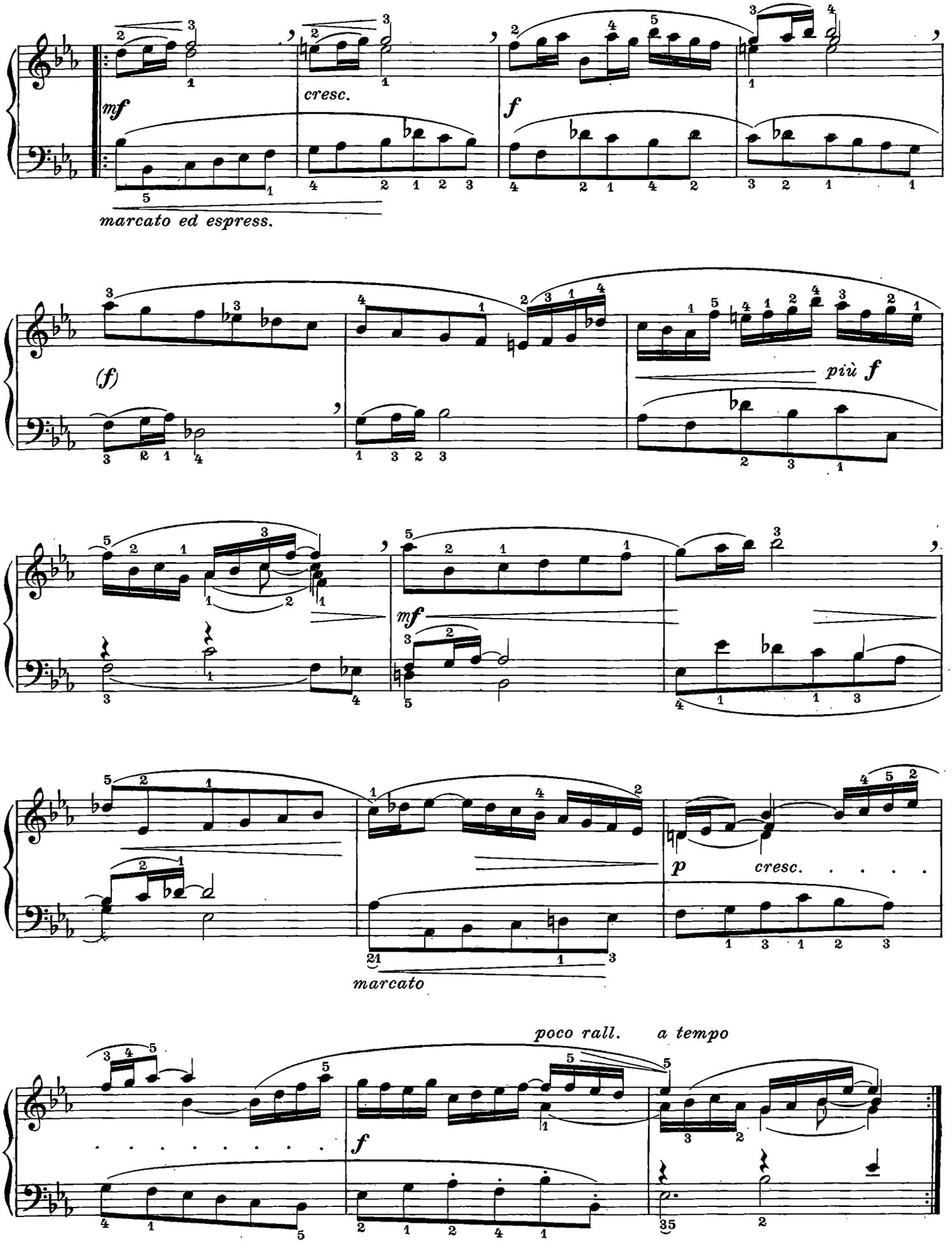
CORRENTE *COURANTE* CORRENTE



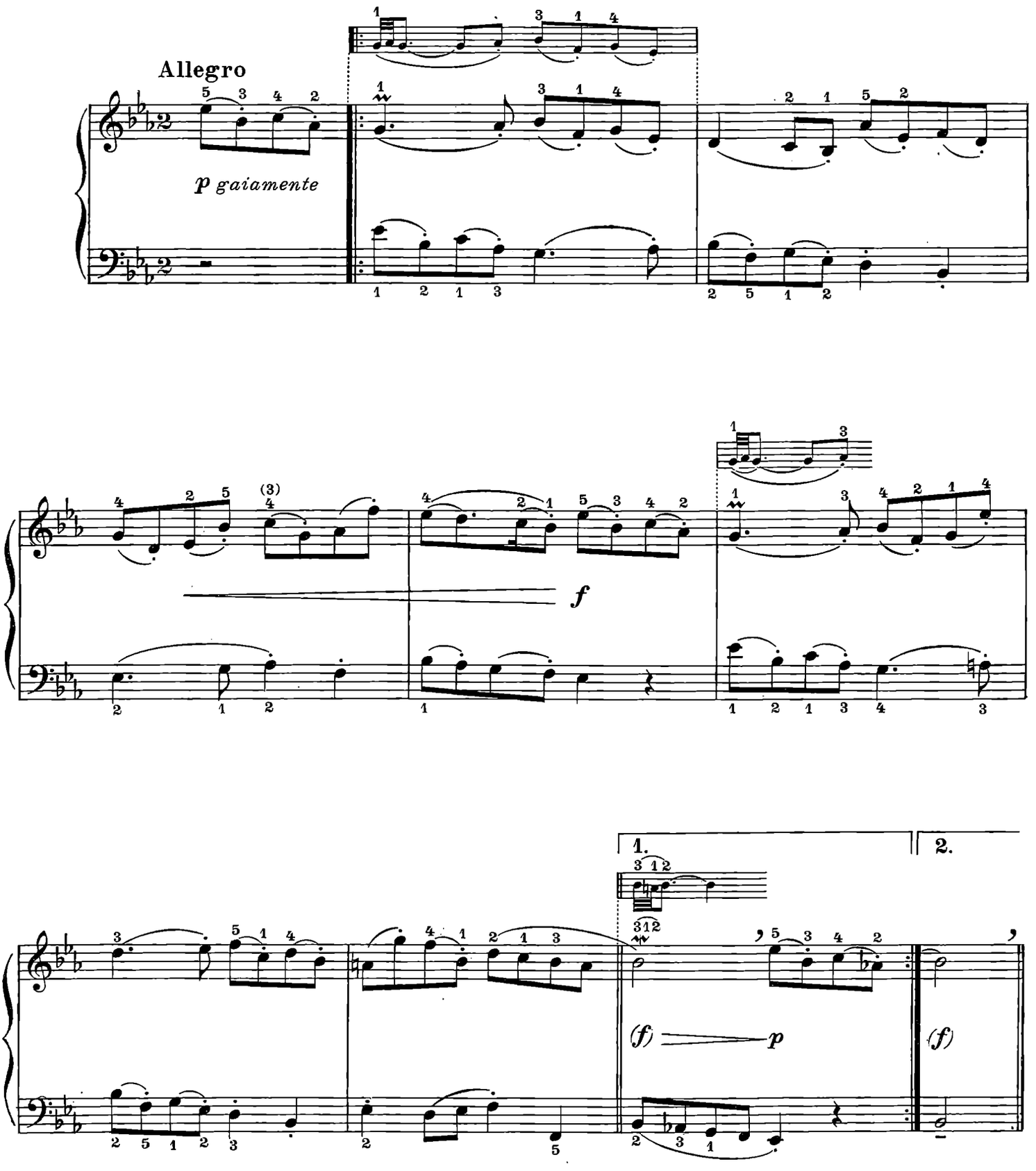

mf
f
p
cresc.
f
p
cresc. a poco a poco
f
p
f

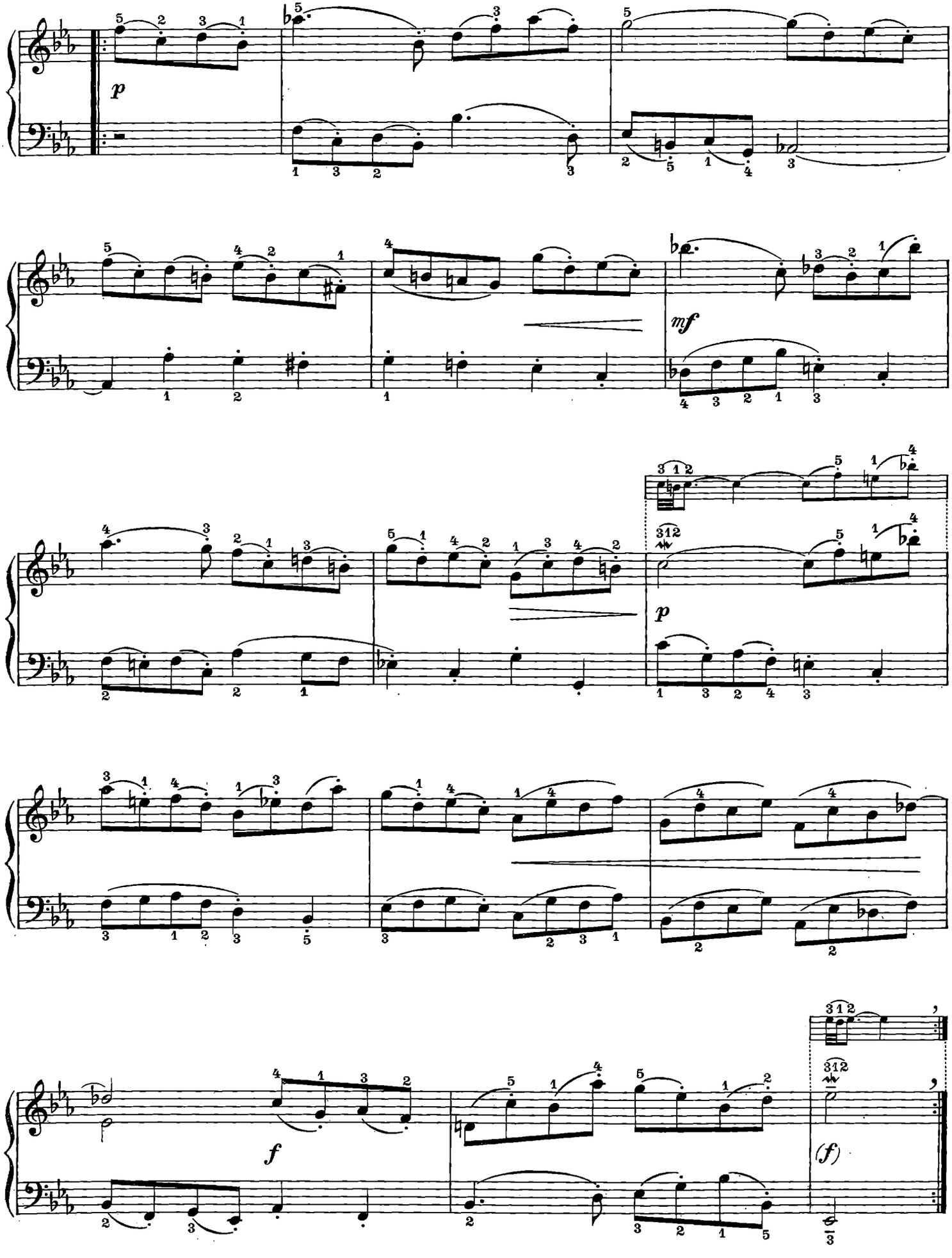
SARABANDA *SARABANDE* SARABAND



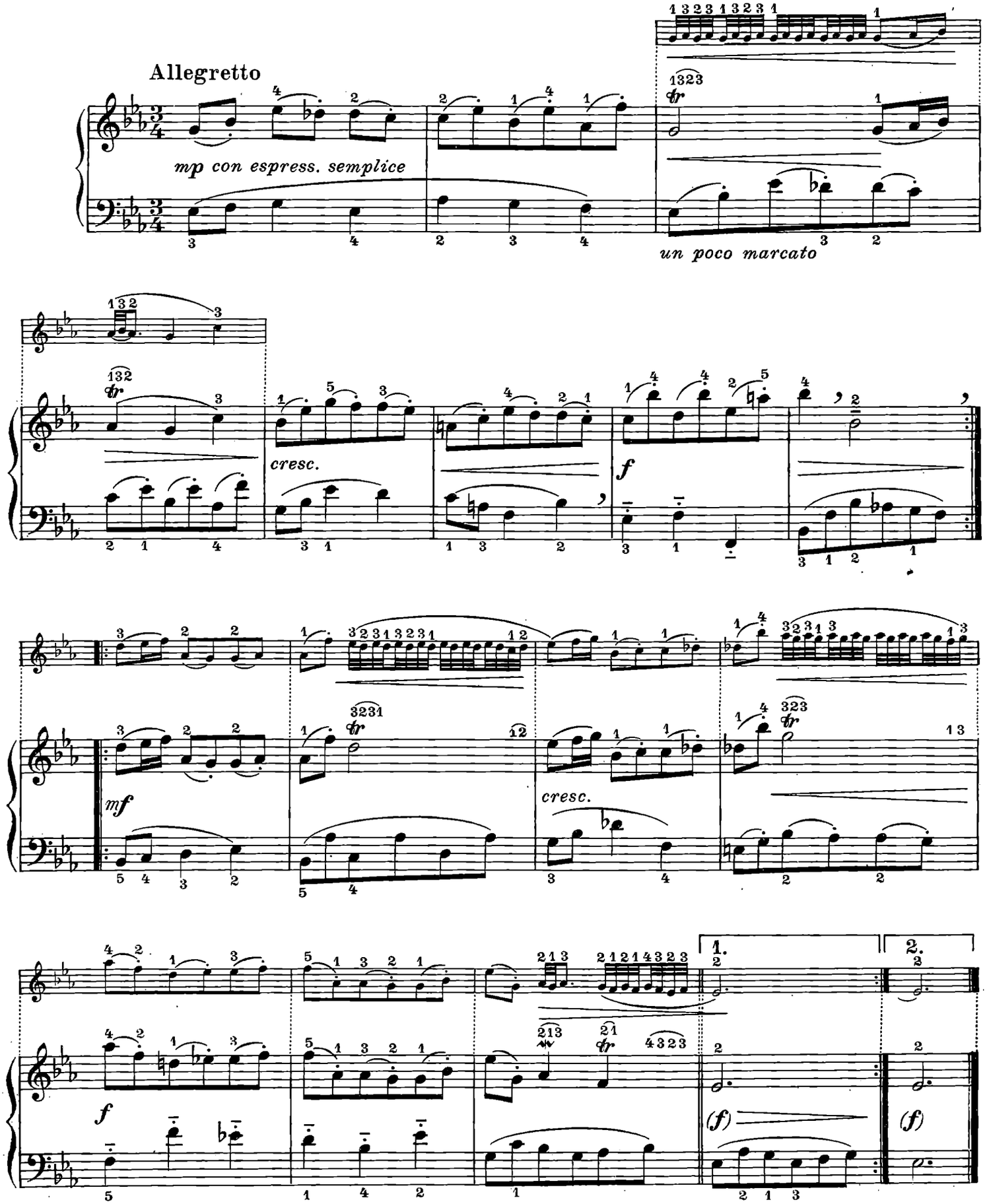

mf
cresc.
f
marcato ed espress.
(f)
più f
mf
p
cresc.
marcato
poco rall.
a tempo
f

GAVOTTA *GAVOTTE* GAVOT



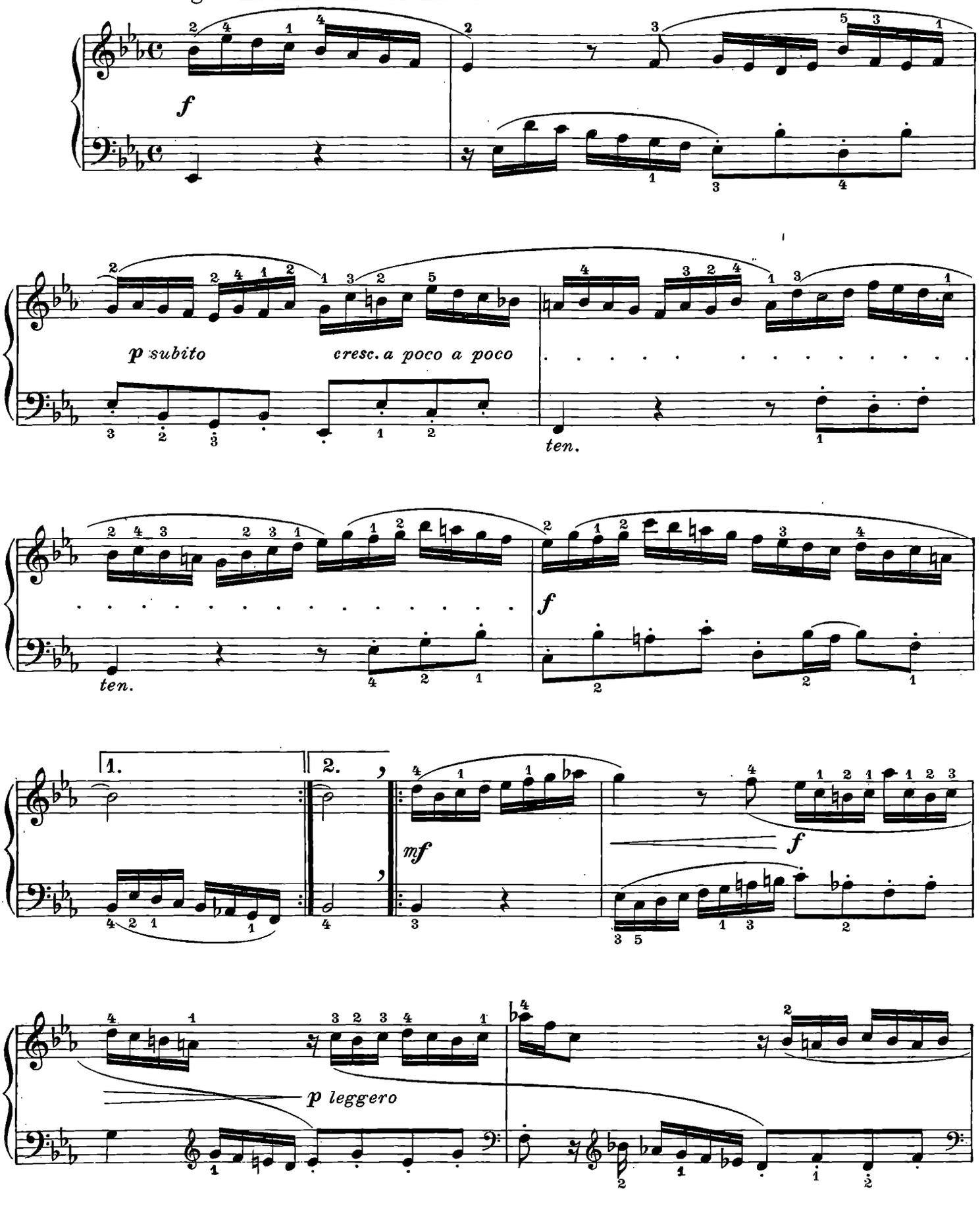

p
mf
p
f
(f)

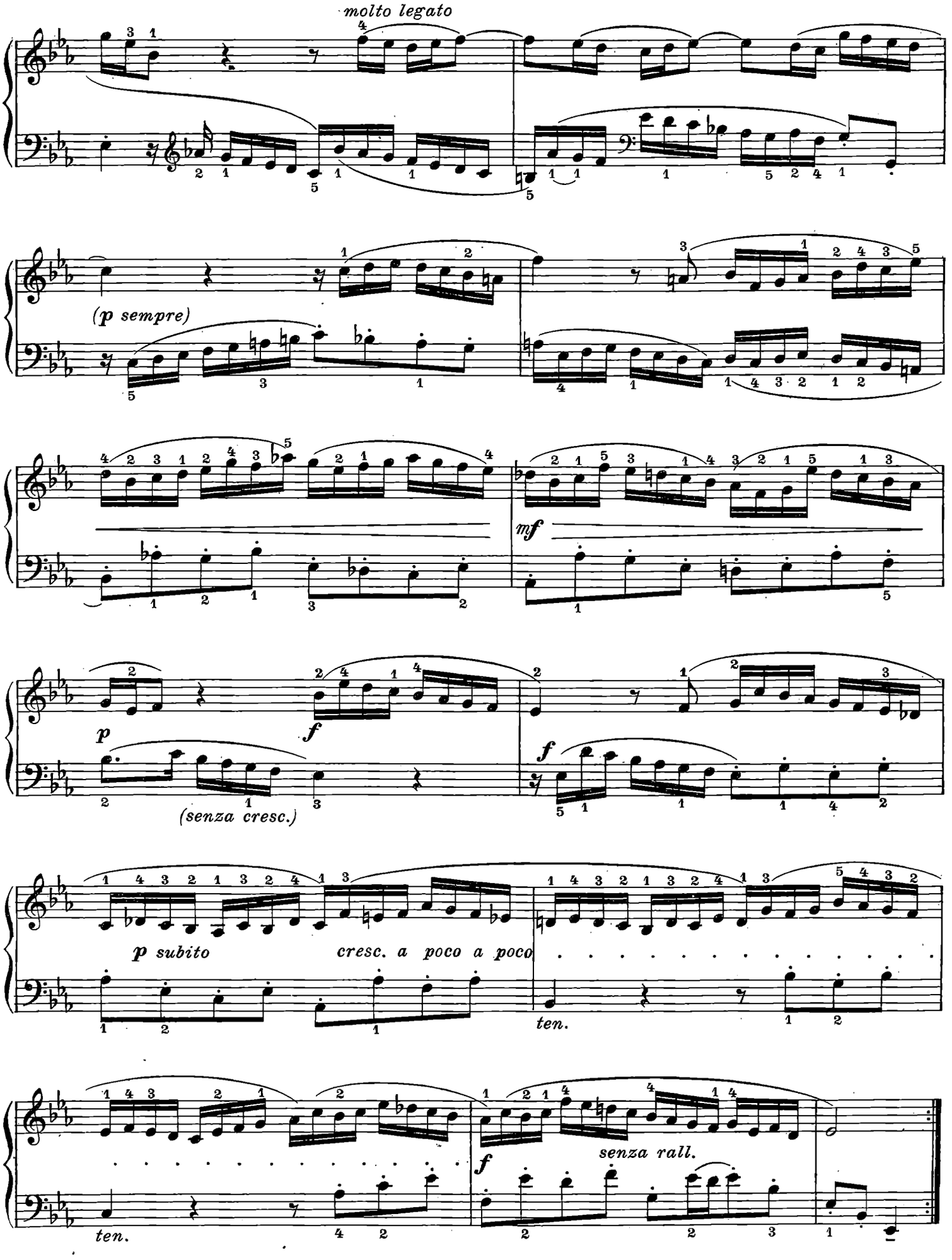
MINUETTO *MENUET* MINUET



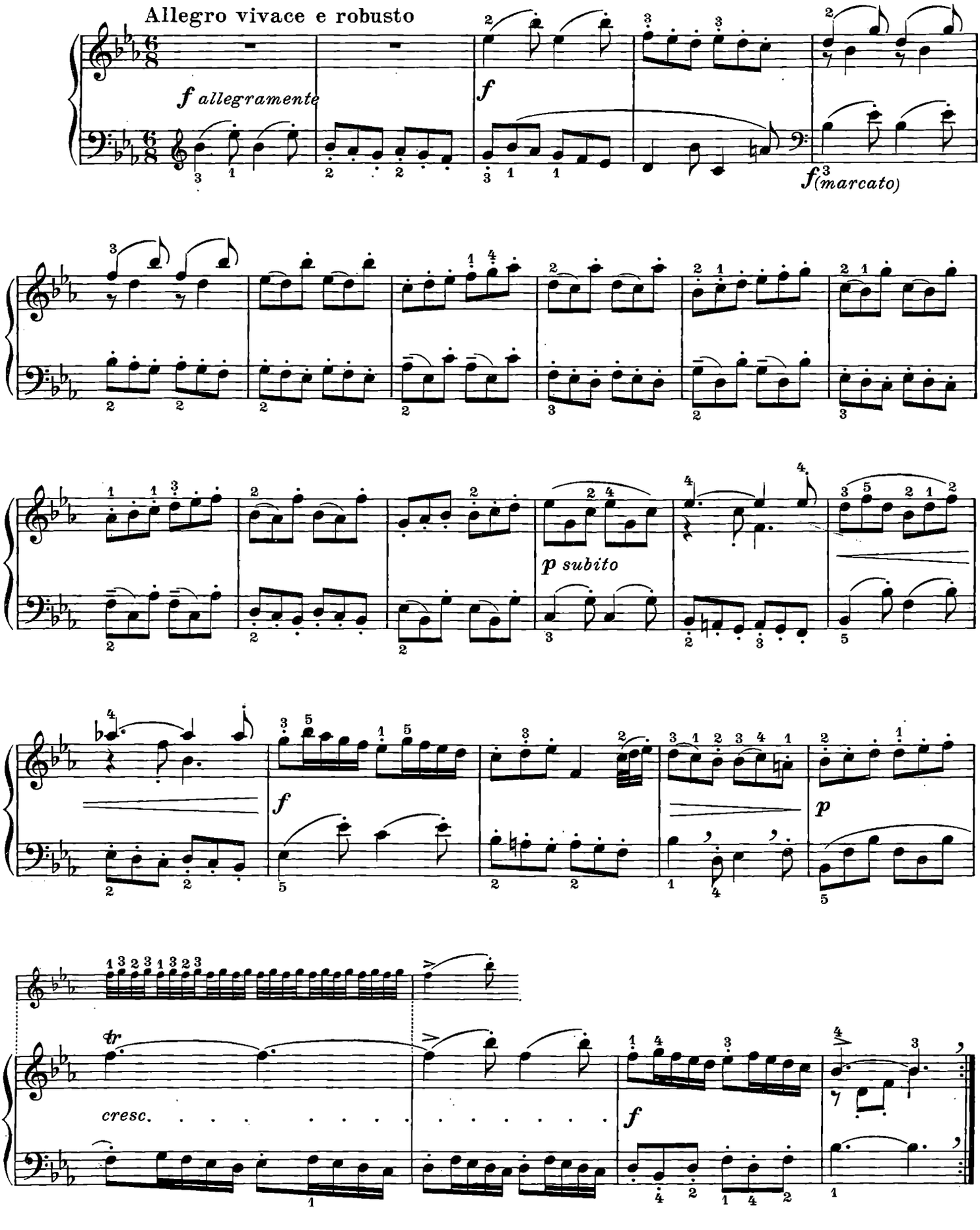
ARIA *AIR* ARIA

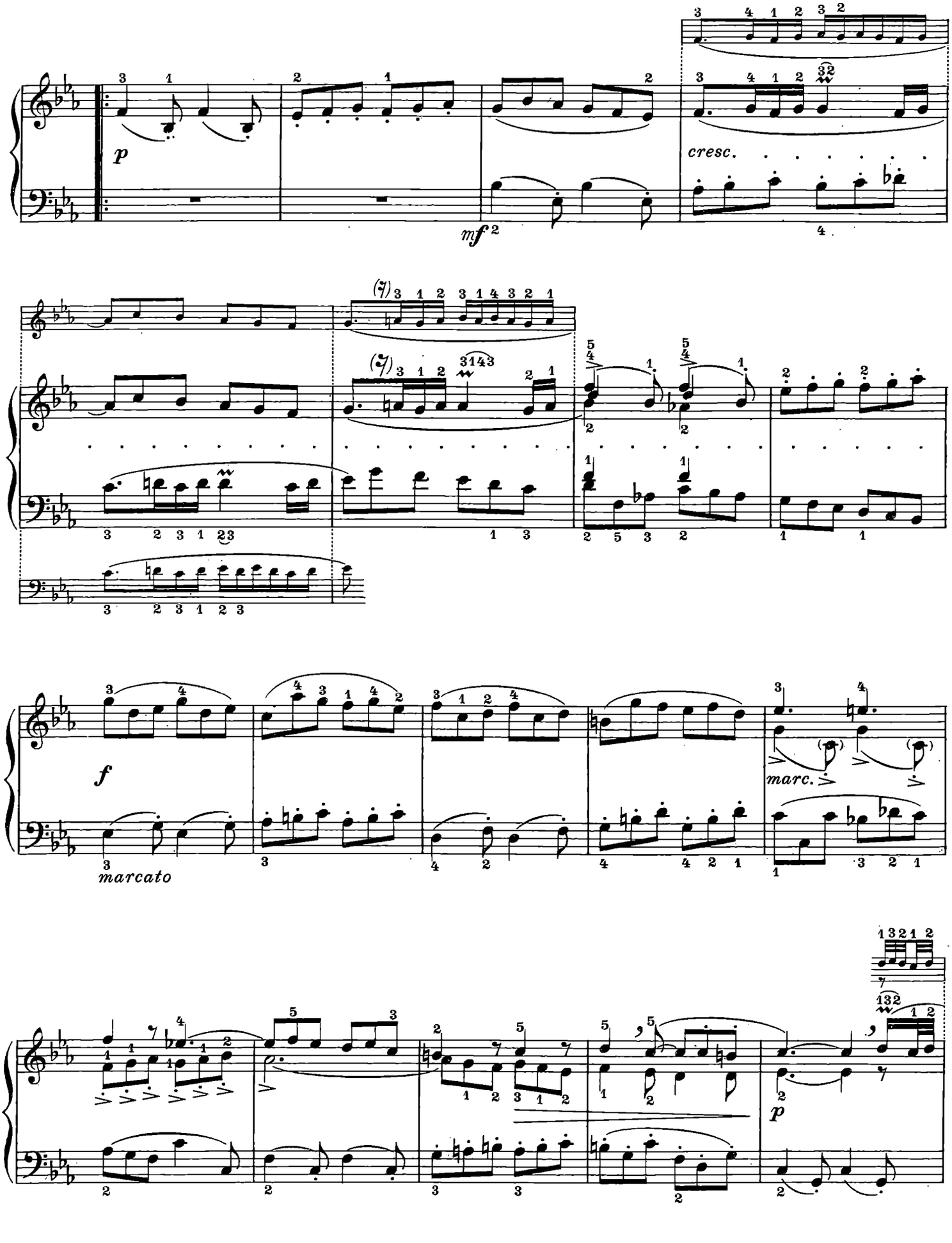
Allegro moderato ma brillante

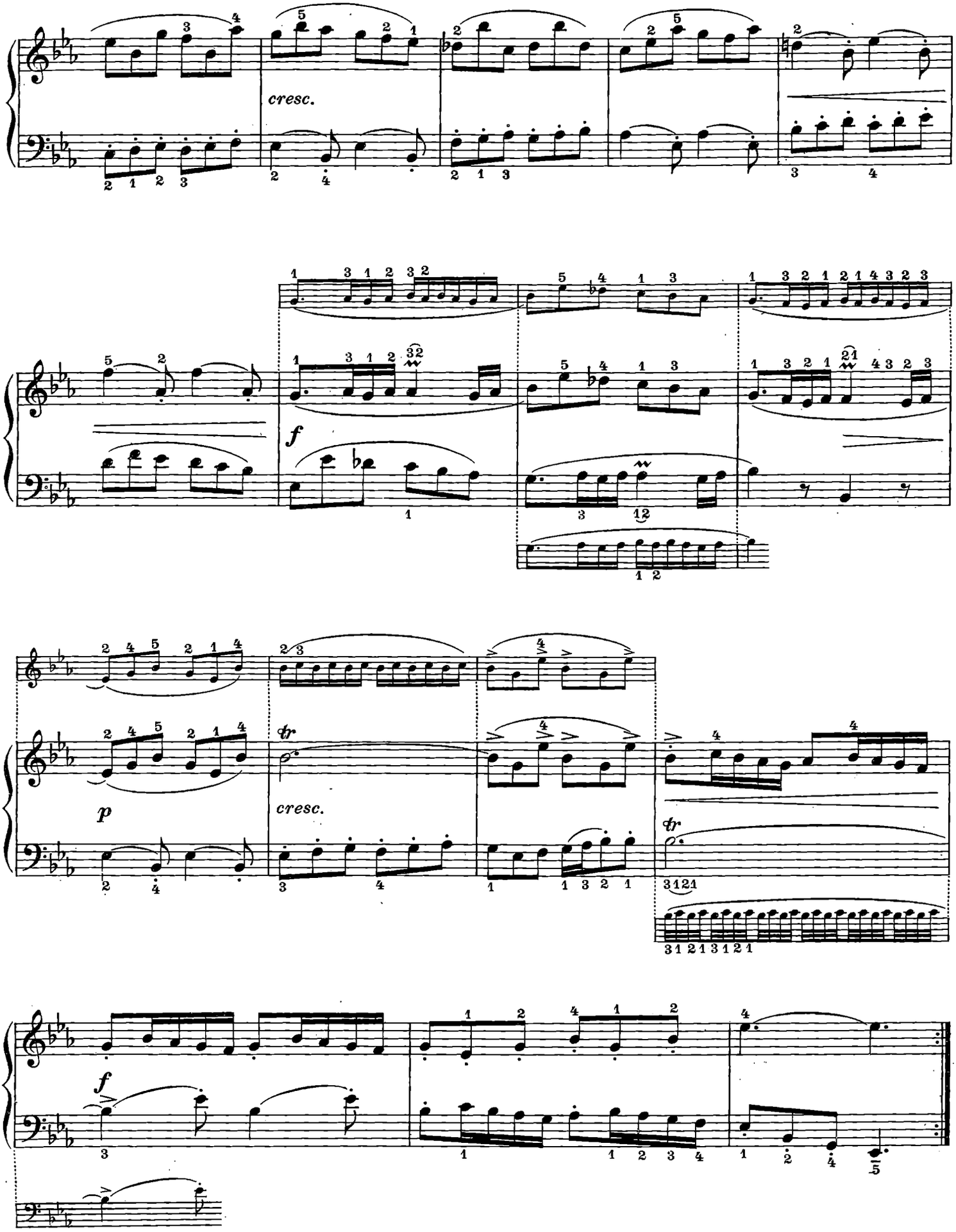



molto legato
(p sempre)
mf
p
f
(senza cresc.)
f
p subito
cresc. a poco a poco
ten.
ten.
f
senza rall.

GIGA *GIGUE* JIG

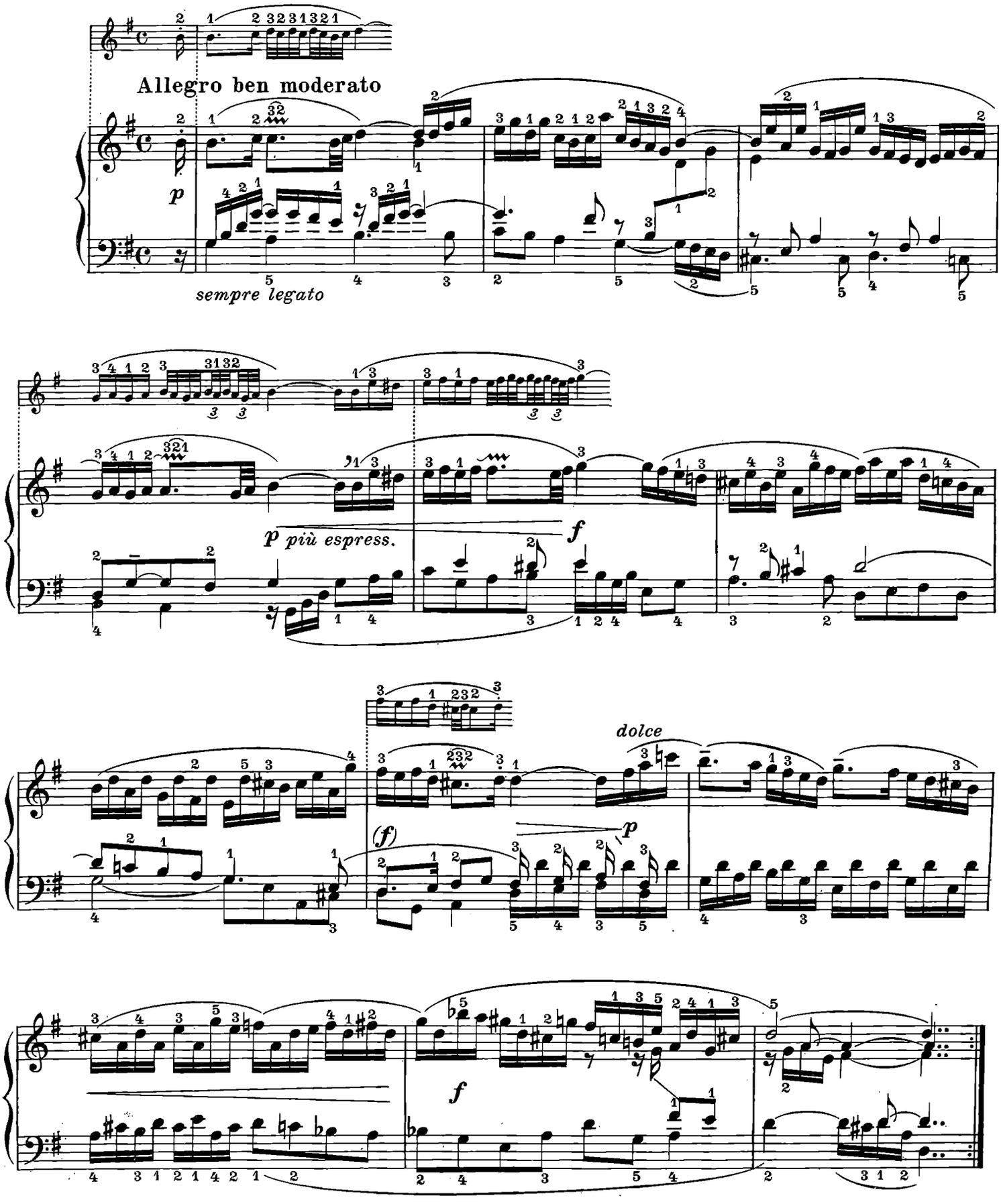


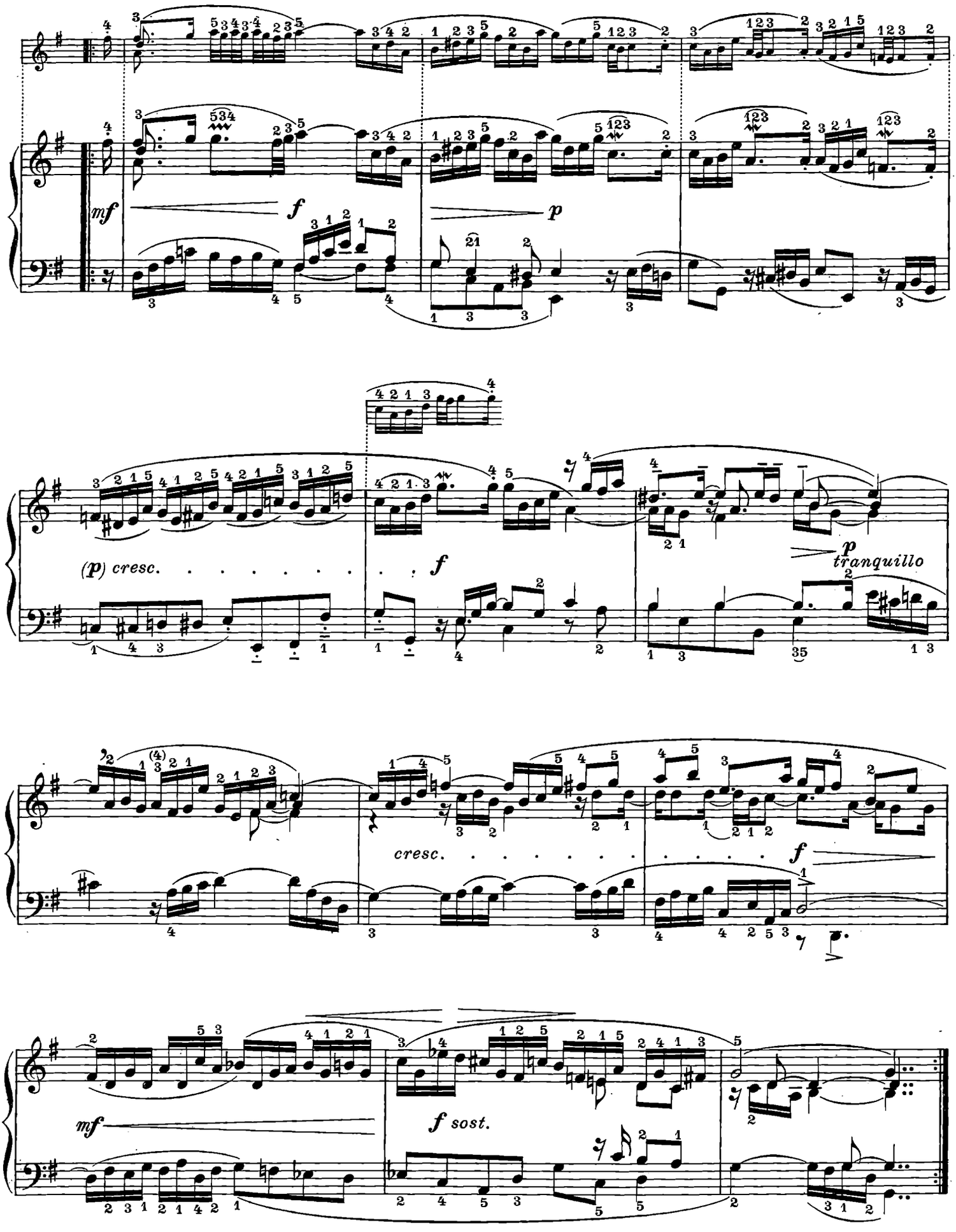

p
cresc.
mf
marcato
f
marc.
p


cresc.
f
p
cresc.
f

SUITE V.

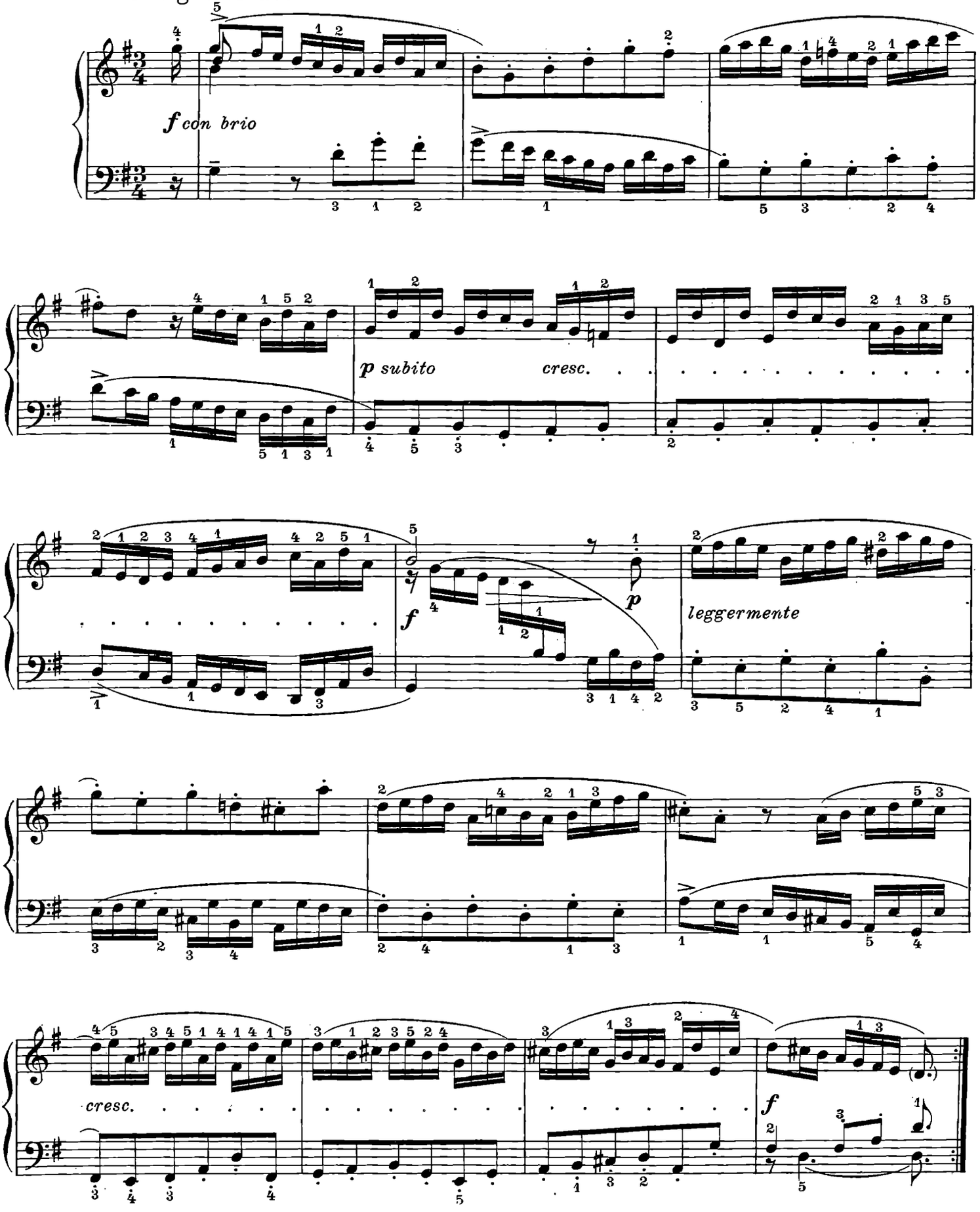
ALLEMANDA *ALLEMANDE* ALLEMAND

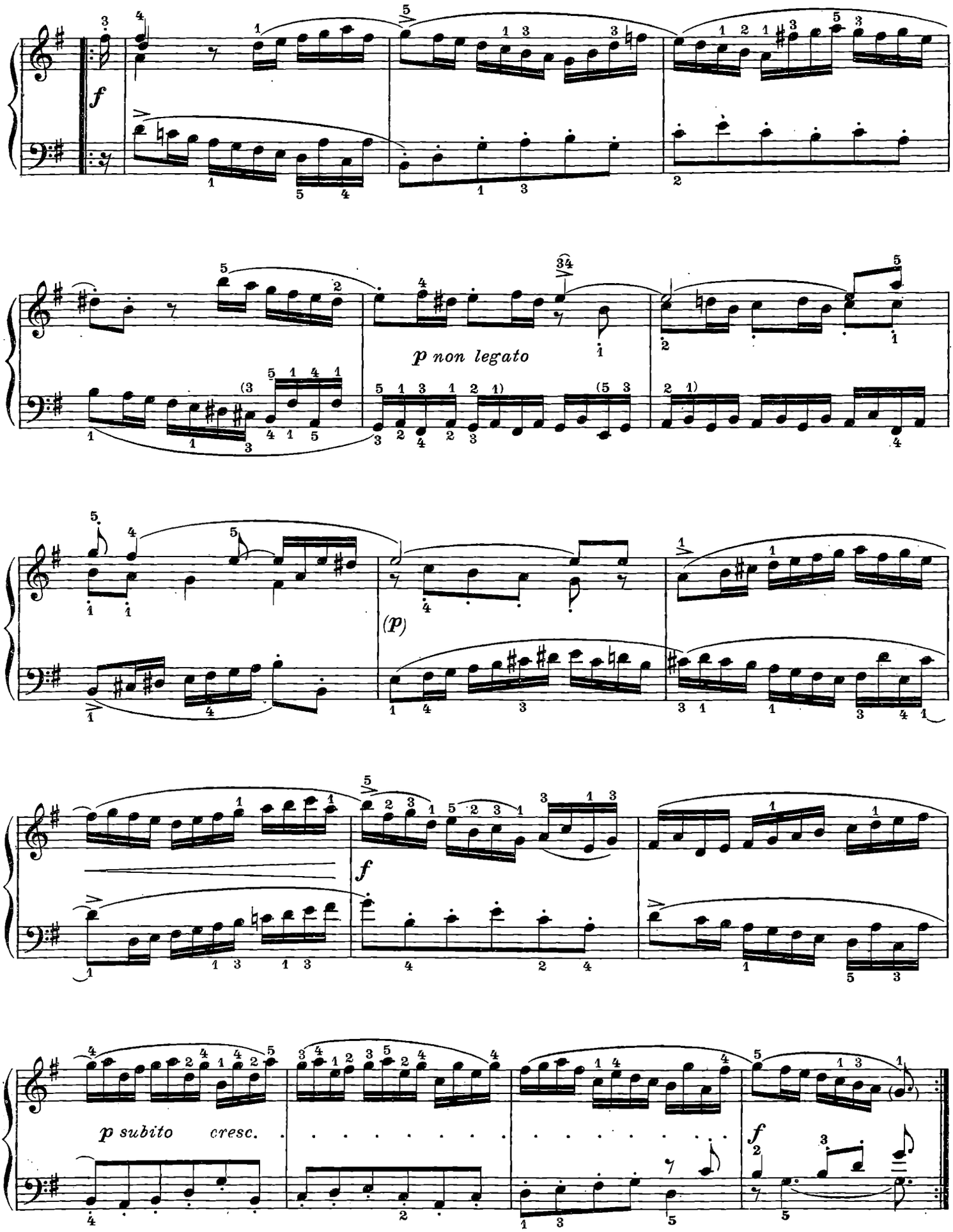



mf
f
p
(p) cresc.
f
p
tranquillo
cresc.
f
mf
f sost.

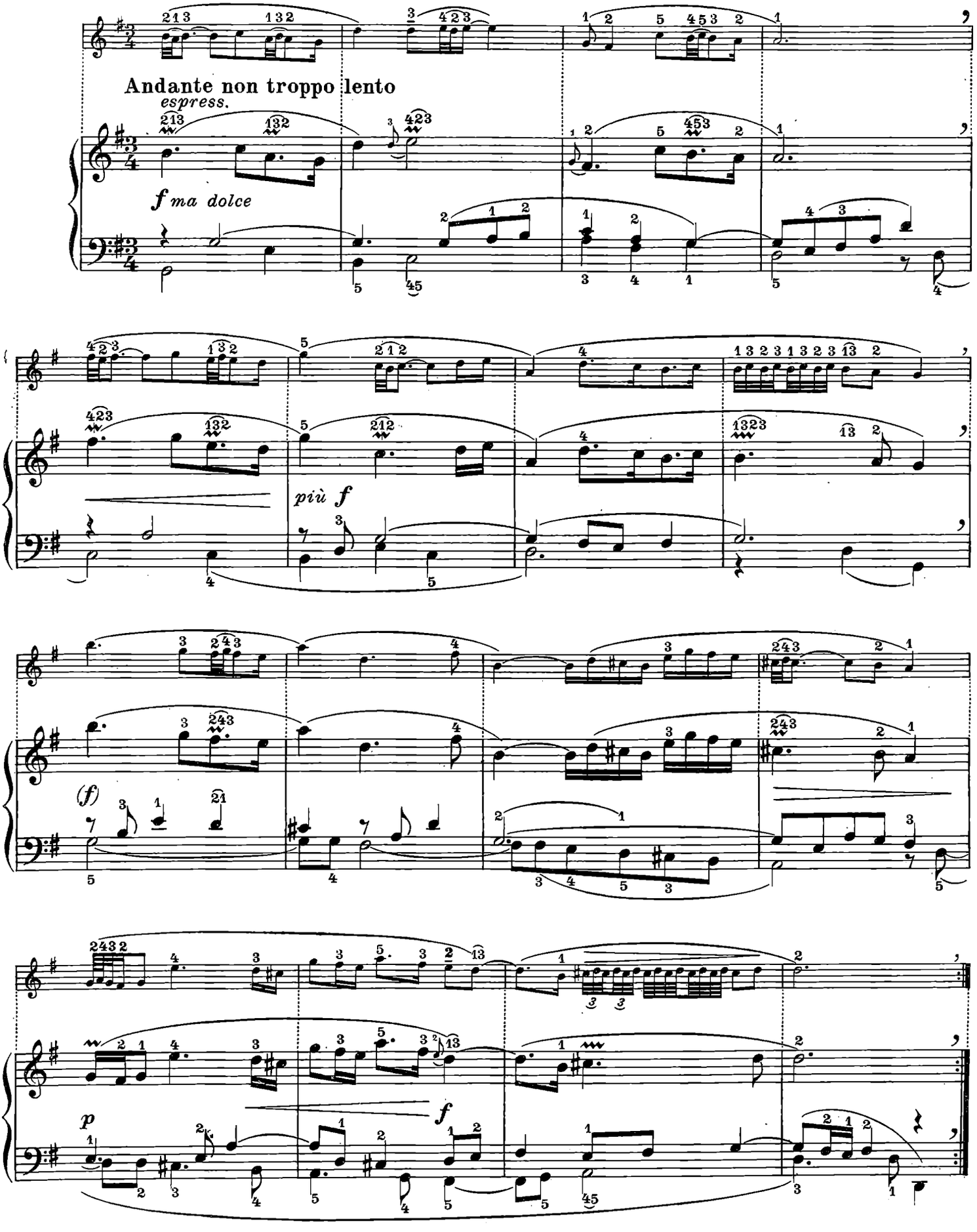
CORRENTE *COURANTE* CORRENTE

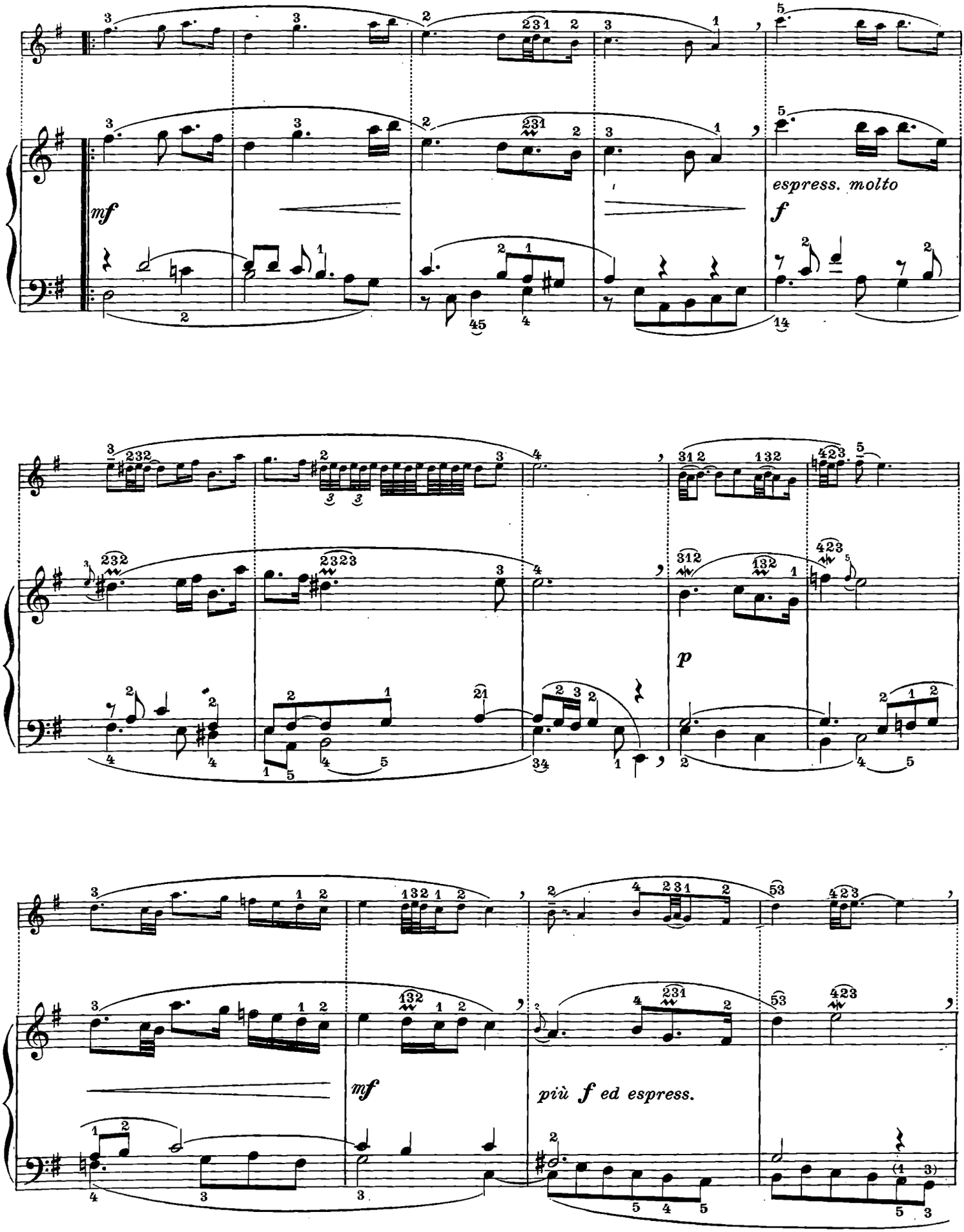
Allegro vivace

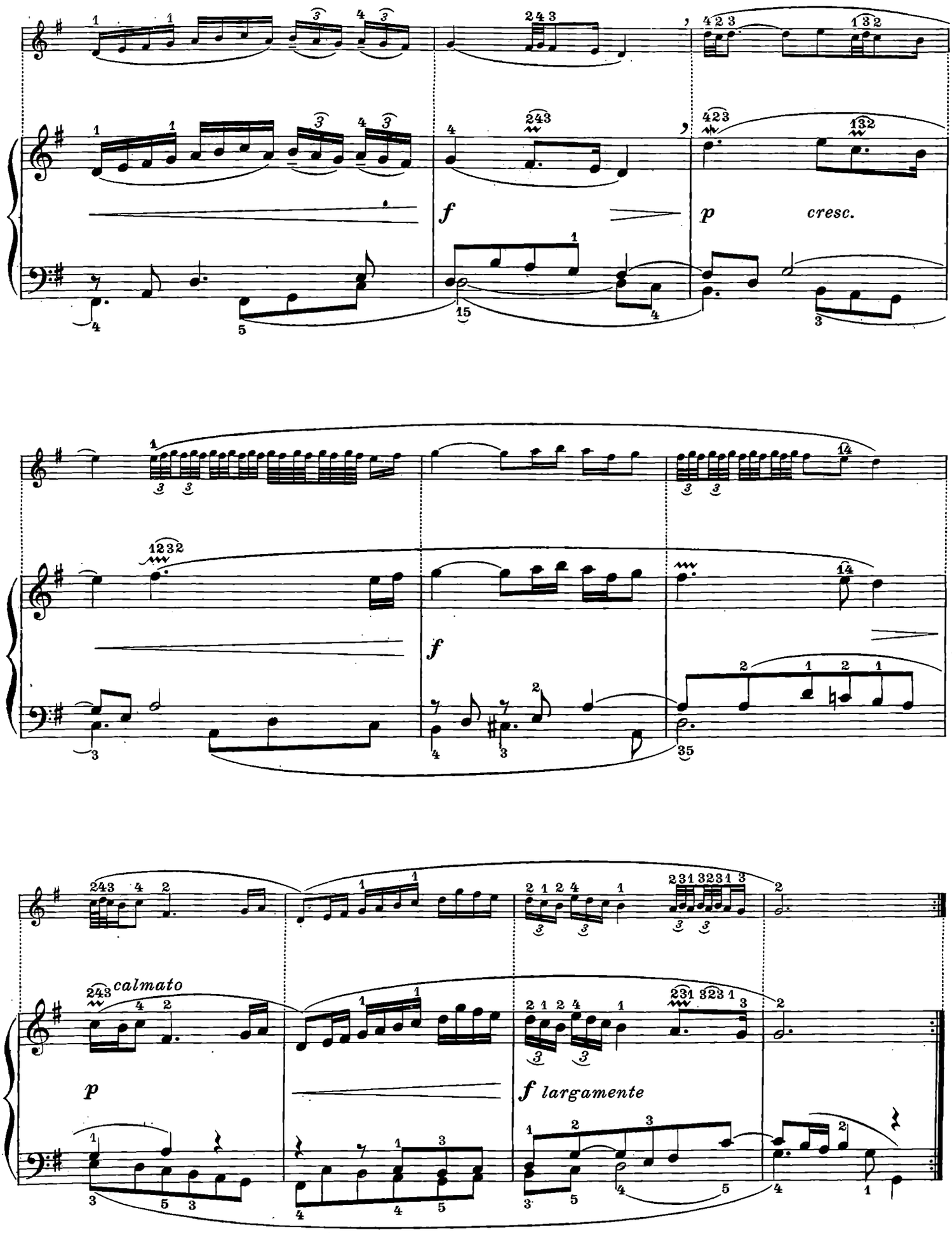



f
p non legato
(p)
f
p subito cresc.
f

SARABANDA *SARABANDE* SARABAND

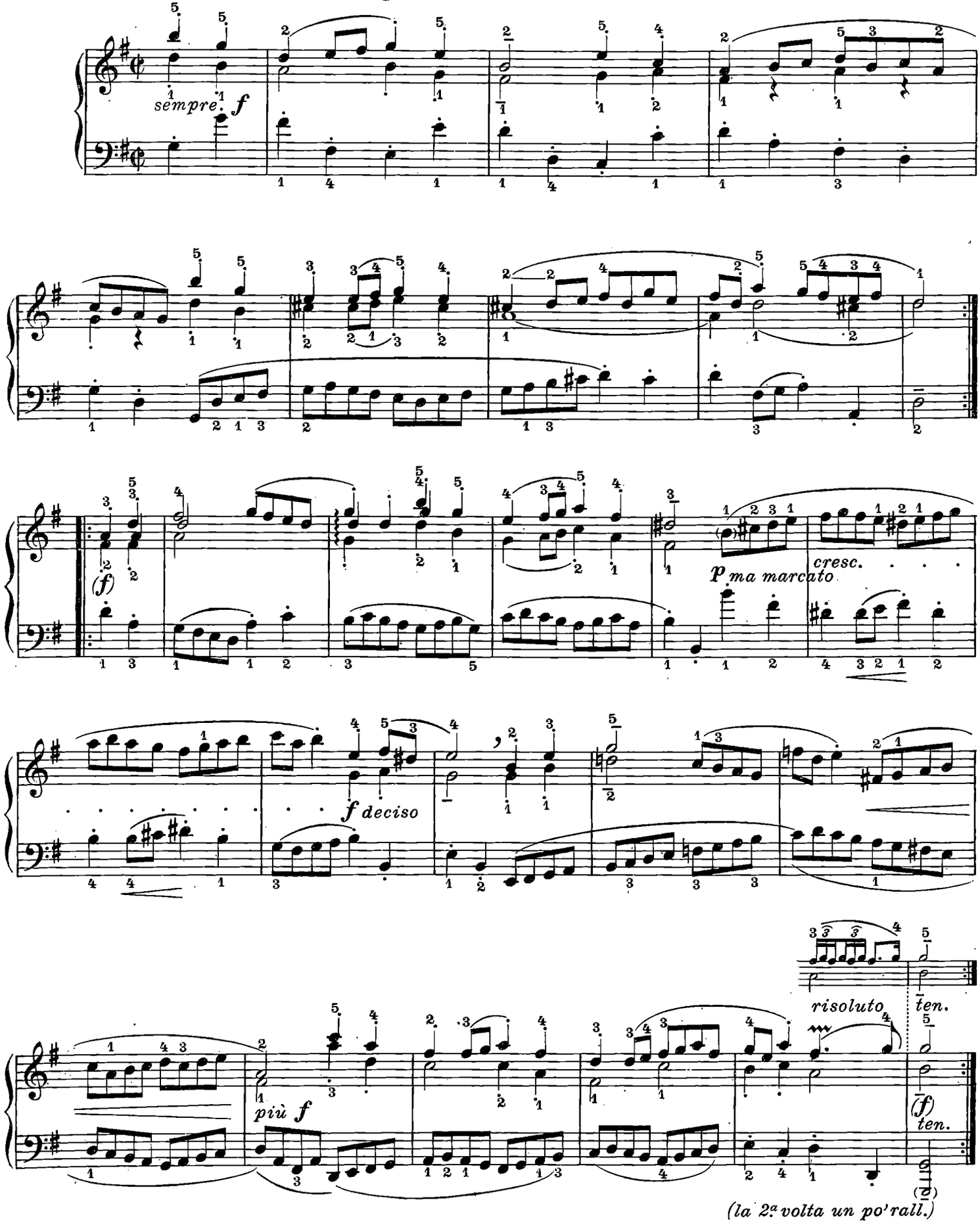



mf
espress. molto
f
p
mf
più f ed espress.

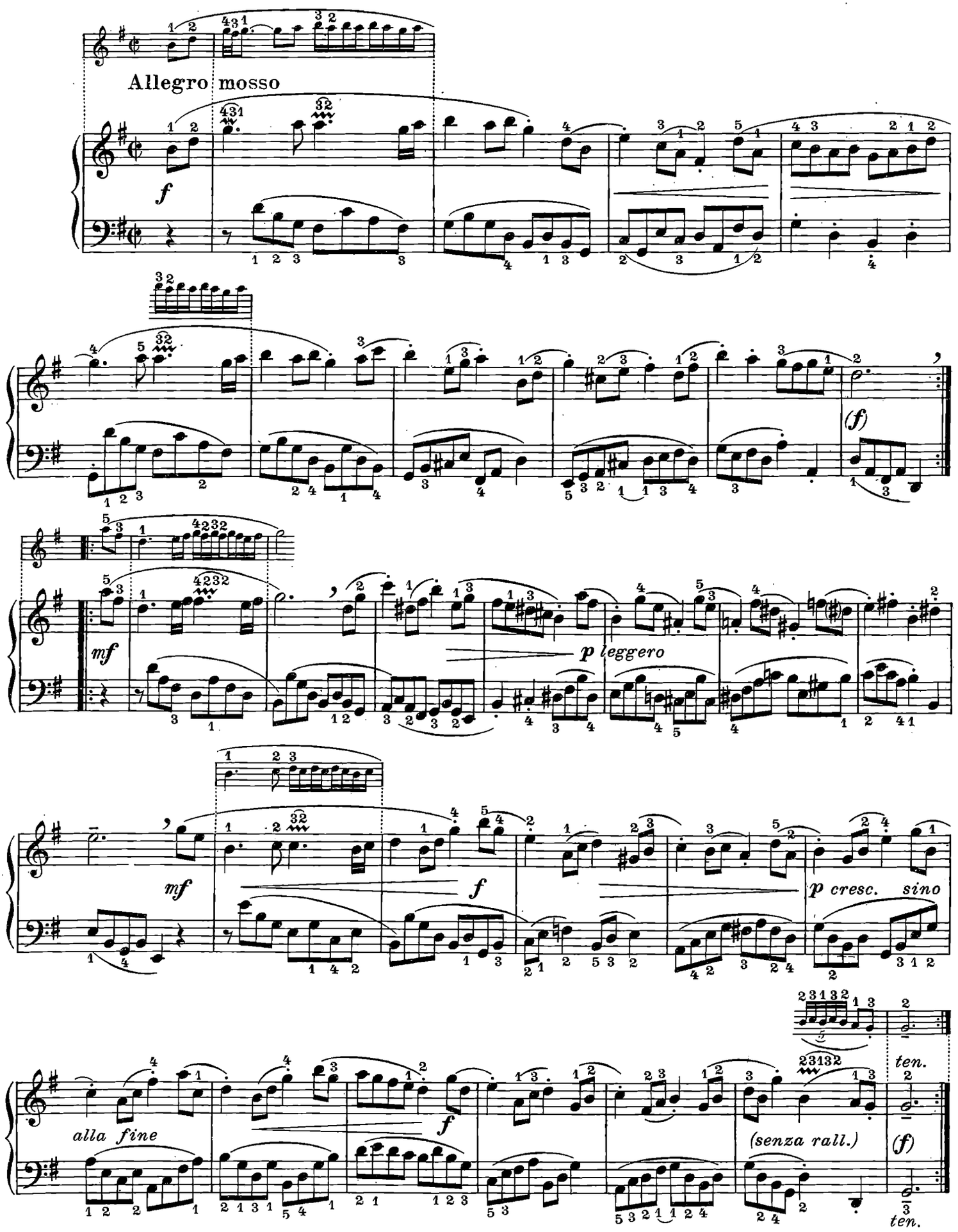

f
p
cresc.
f
f
calmato
p
f largamente

GAVOTTA *GAVOTTE* GAVOT

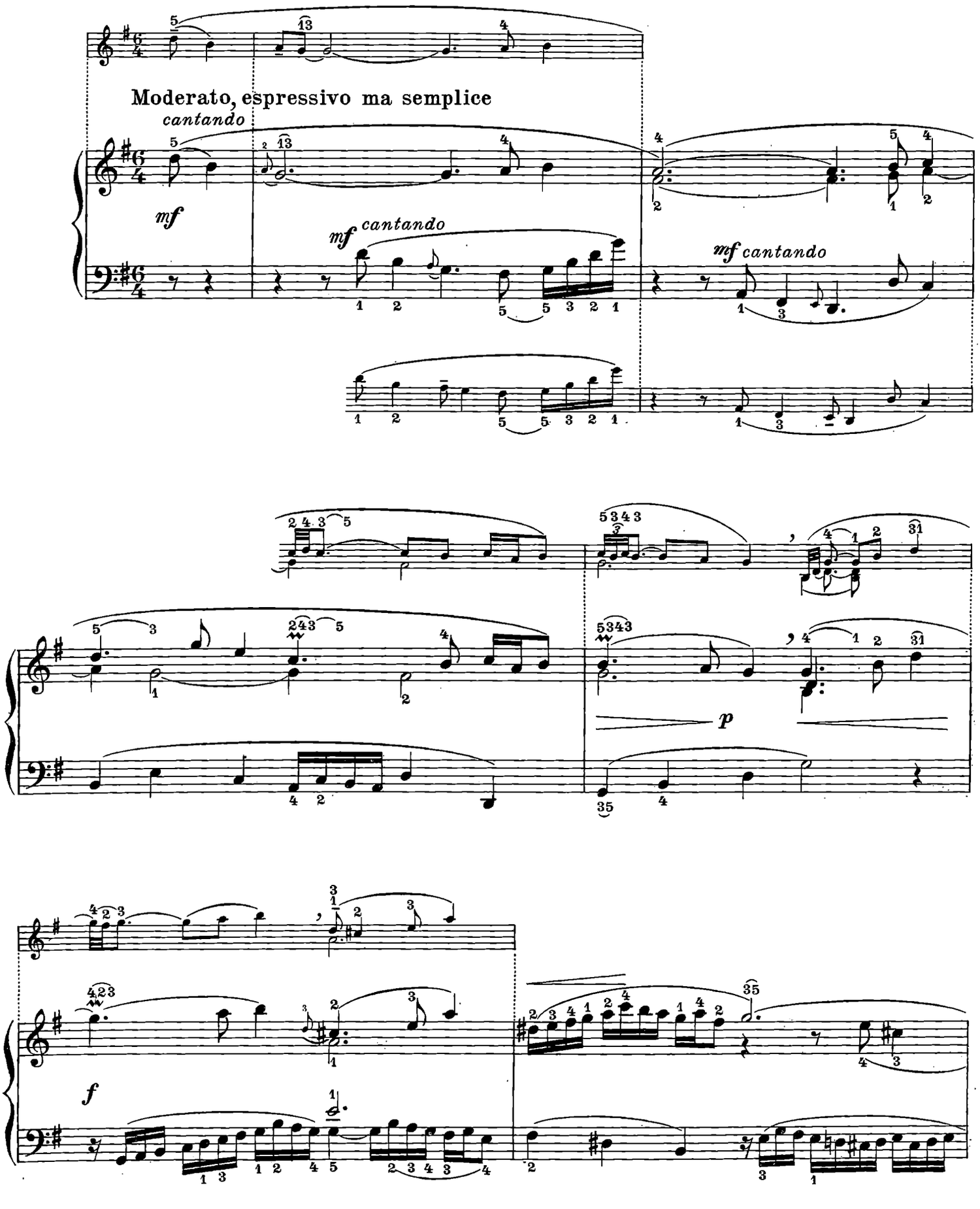
Allegro moderato con grazia

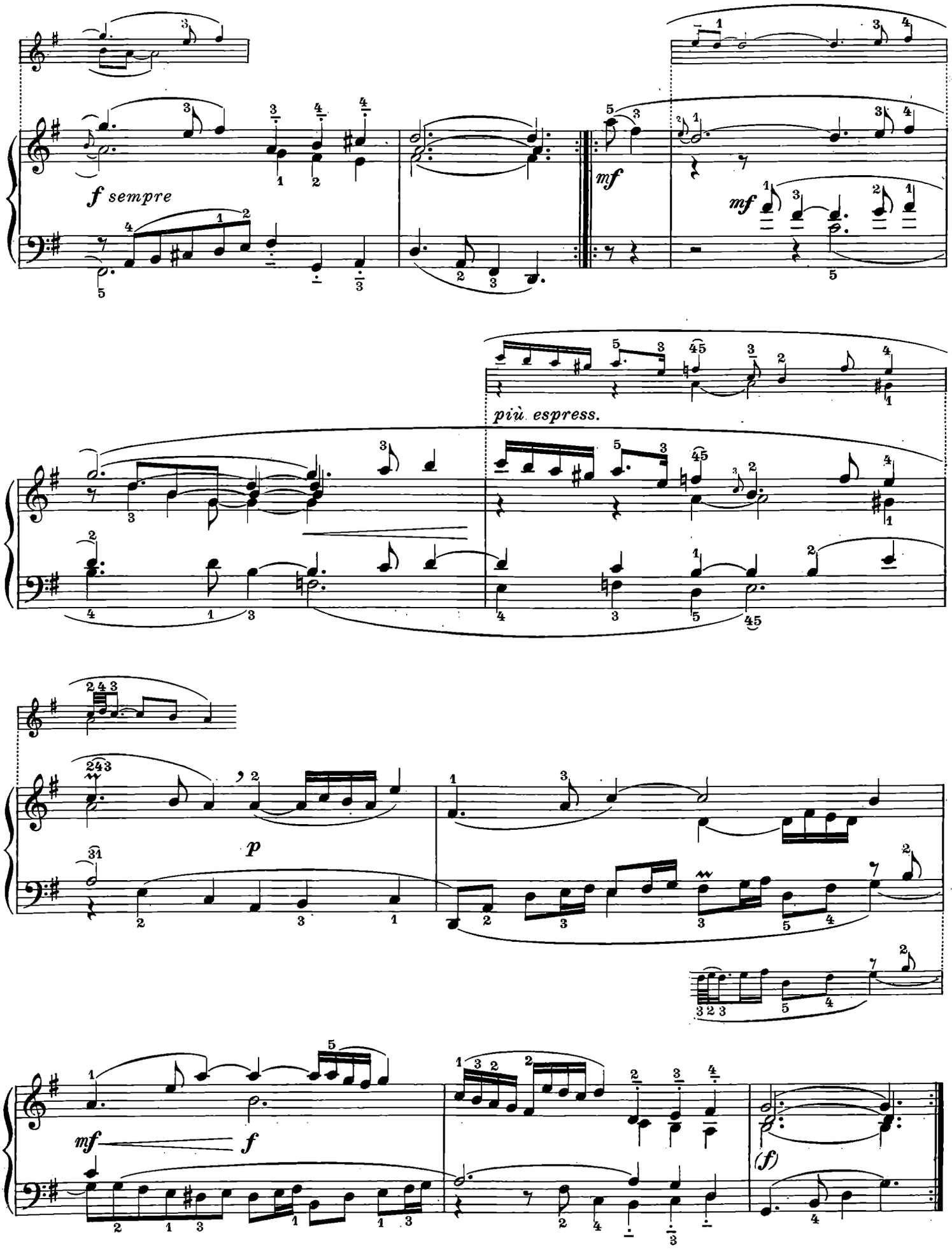


BOURRÉE *BOURRÉE* BOURRÉE



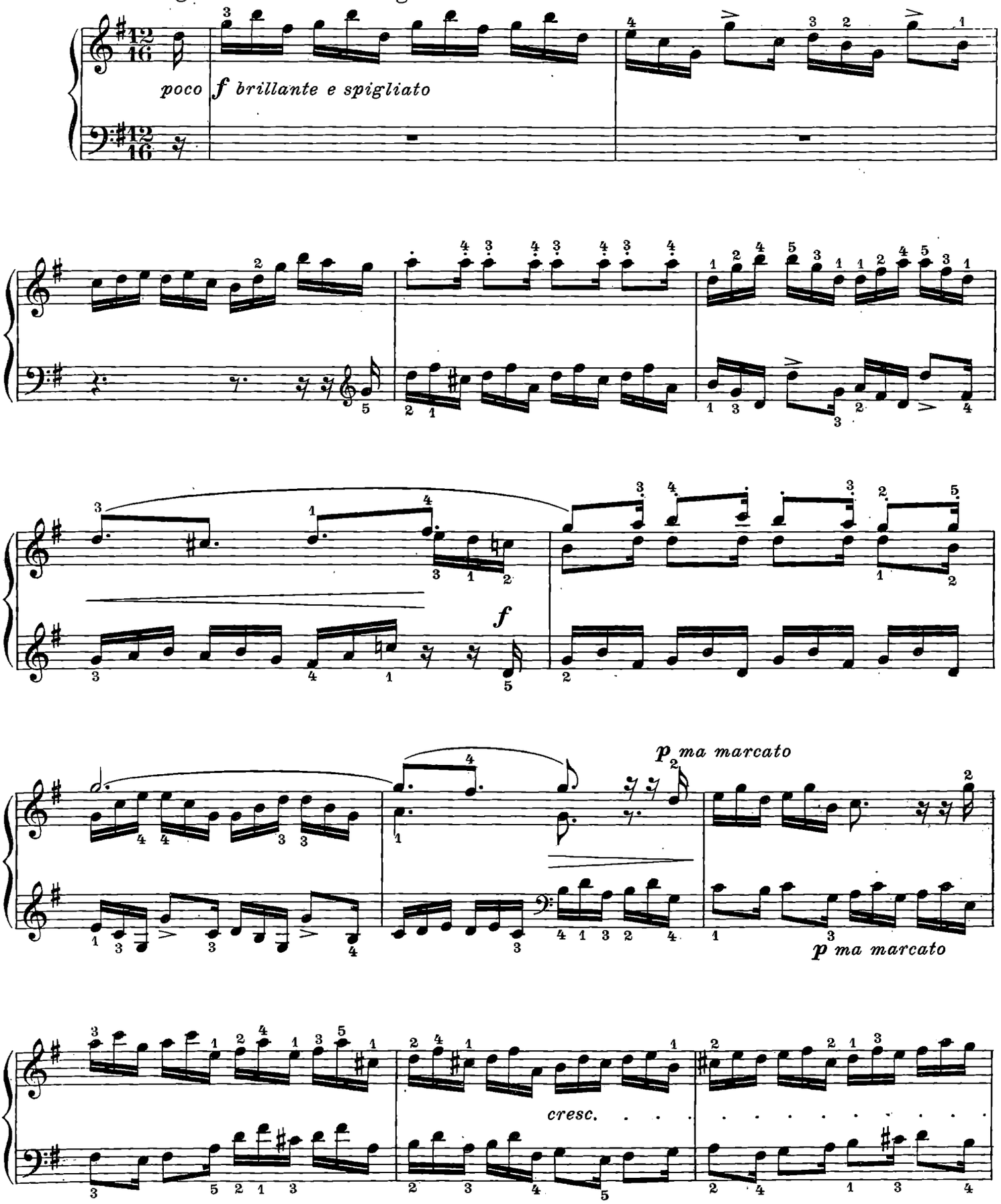
LOURE *LOURE* LOURE

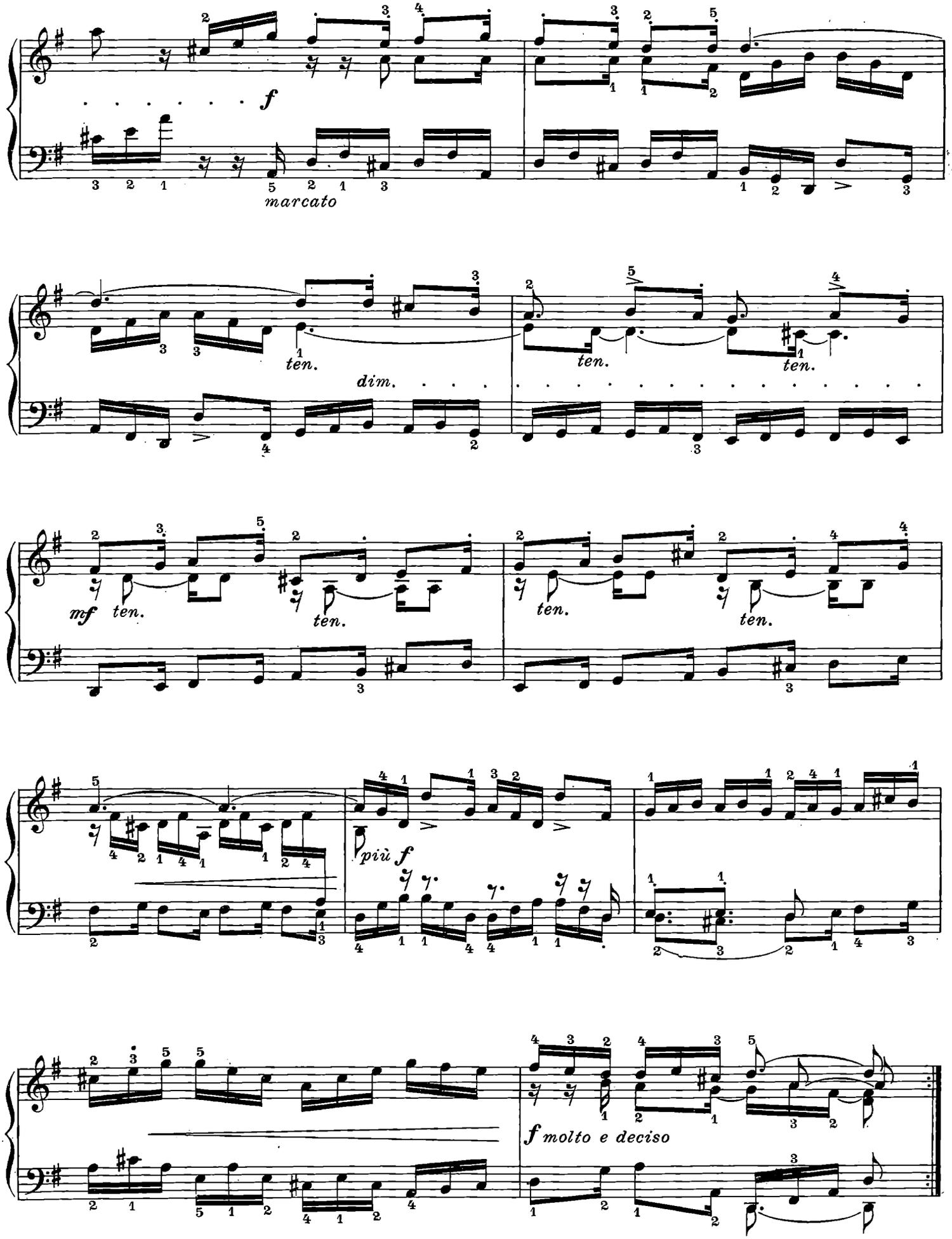


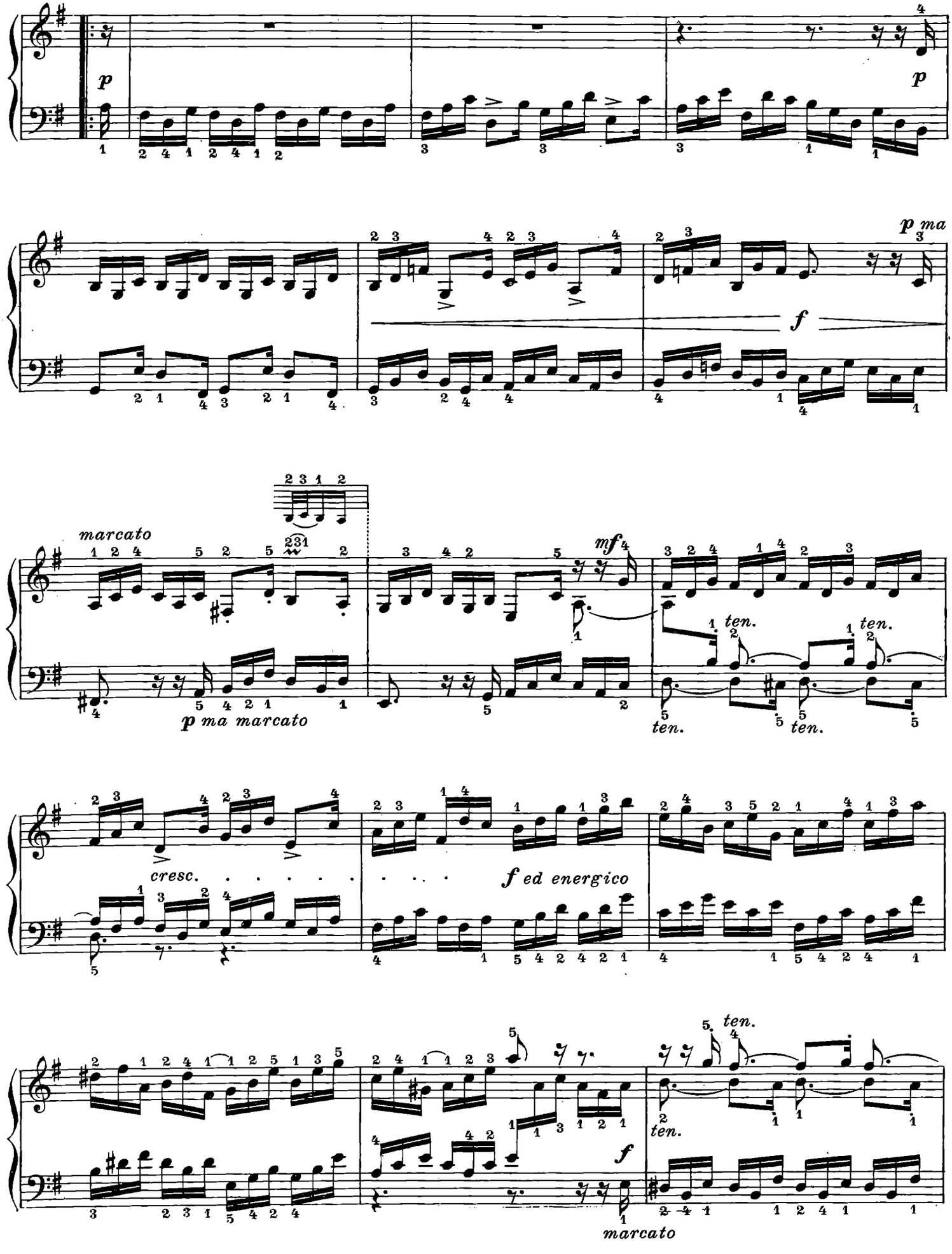

f sempre
mf
mf
più espress.
p
mf
f
(f)

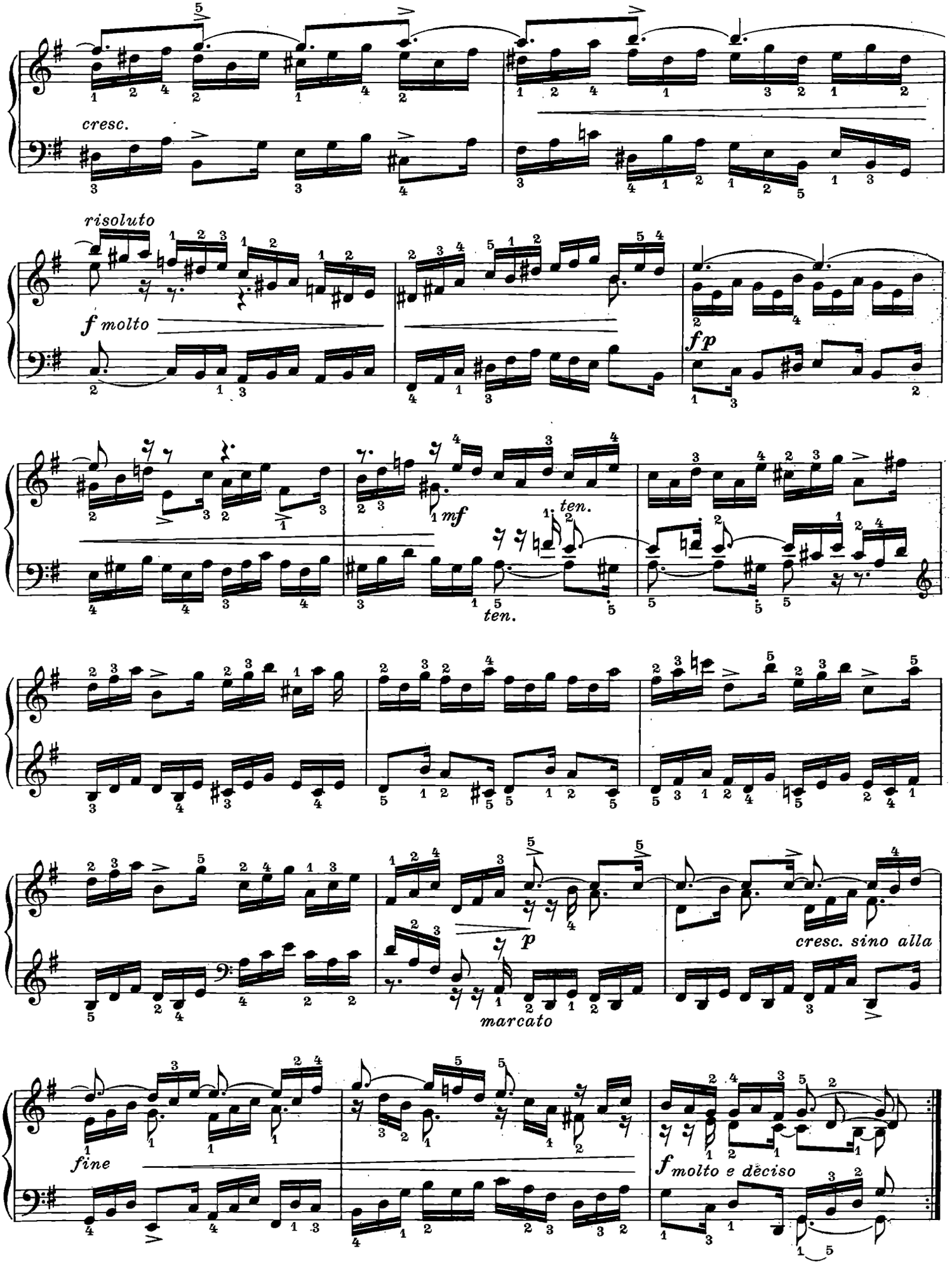
GIGA *GIGUE* JIG

Allegro molto vivace e giocoso




f
marcato
ten.
dim.
ten.
ten.
mf
ten.
ten.
ten.
ten.
più f
f molto e deciso

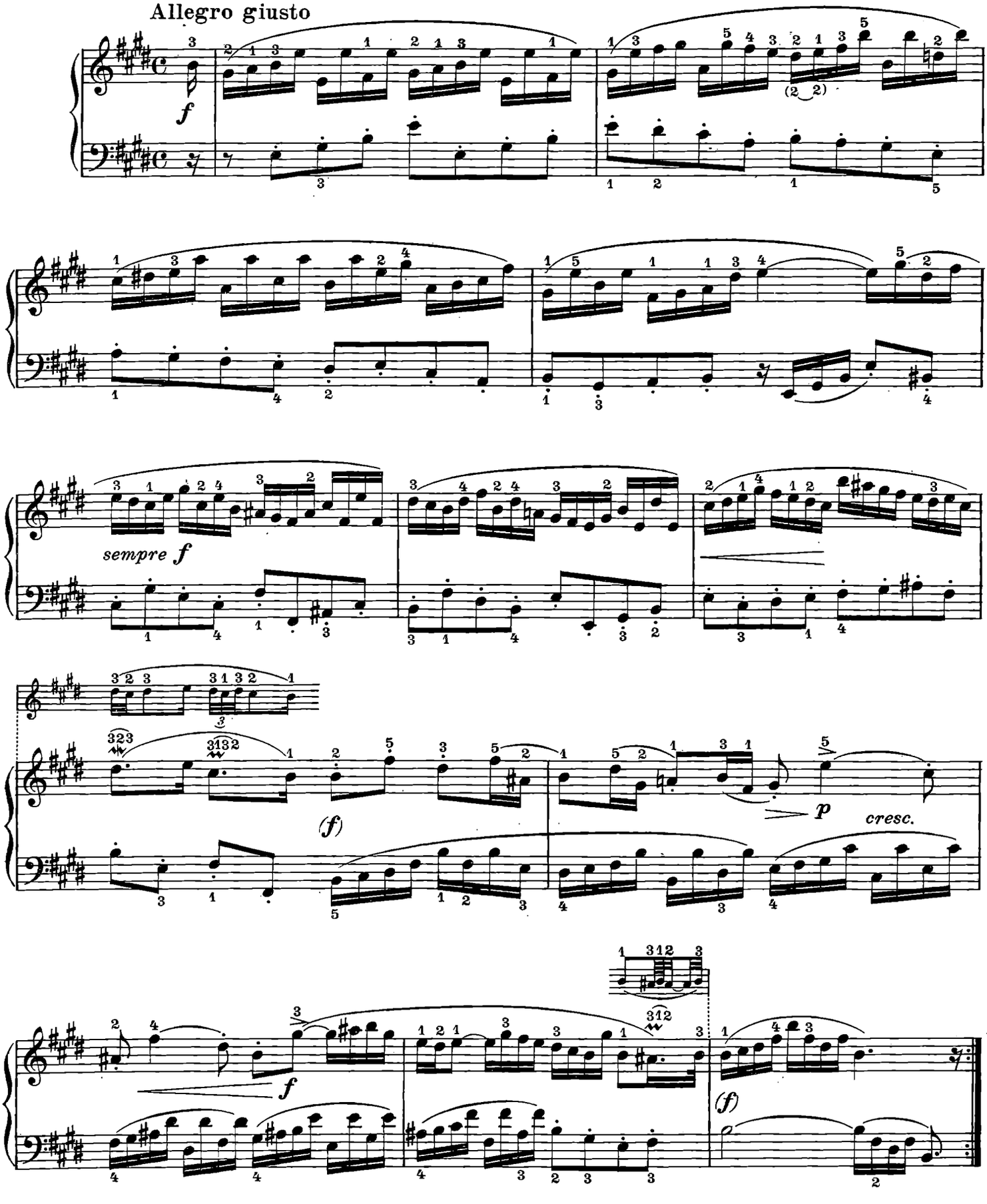

p
p
p ma
f
marcato
p ma marcato
mf
ten.
ten.
ten.
ten.
cresc.
f ed energico
ten.
f
marcato

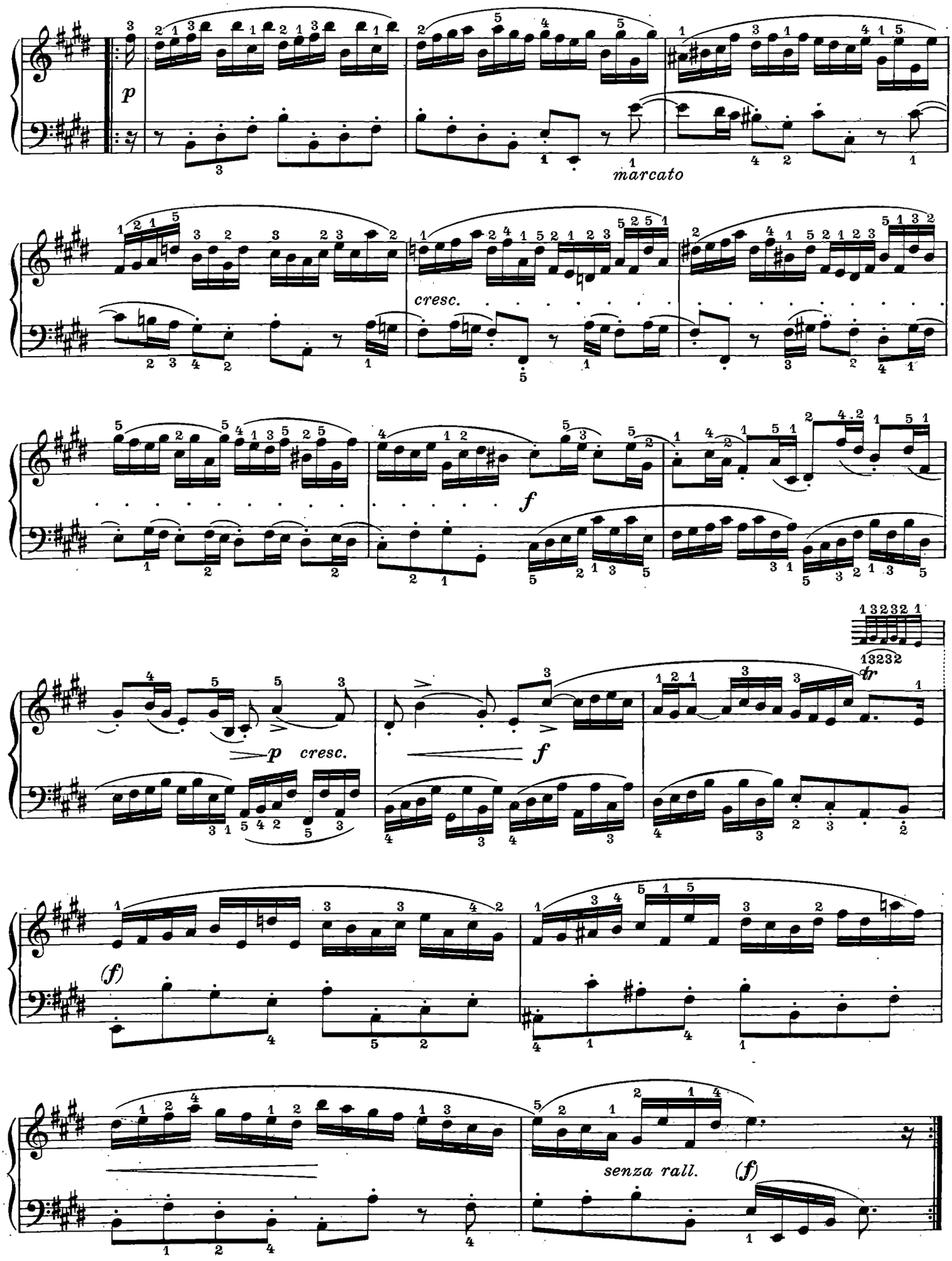

cresc.
risoluto
f molto
fp
mf
ten.
ten.
marcato
p
cresc. sino alla
fine
f molto e deciso

SUITE VI.

ALLEMANDA *ALLEMANDE* ALLEMAND

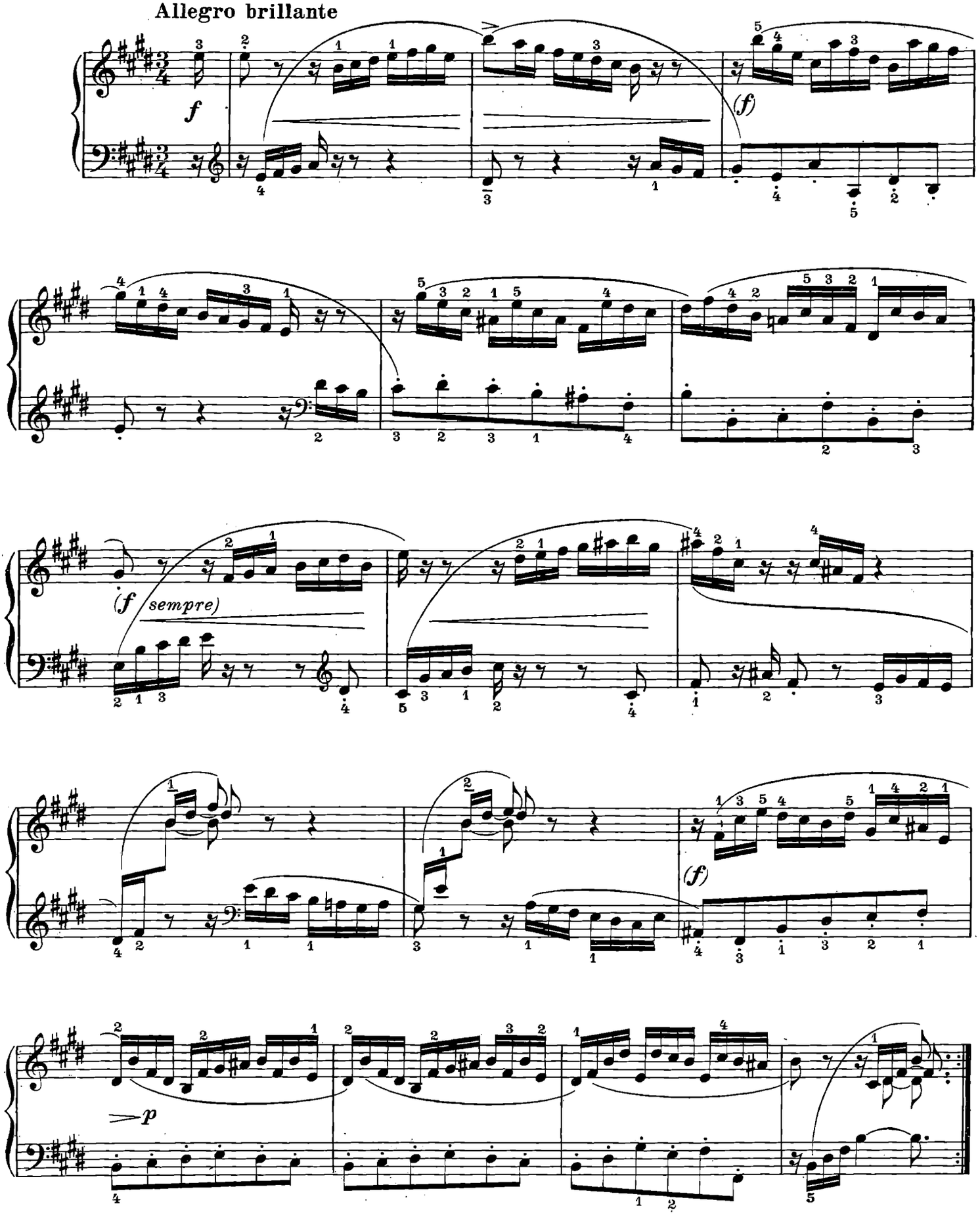
Allegro giusto

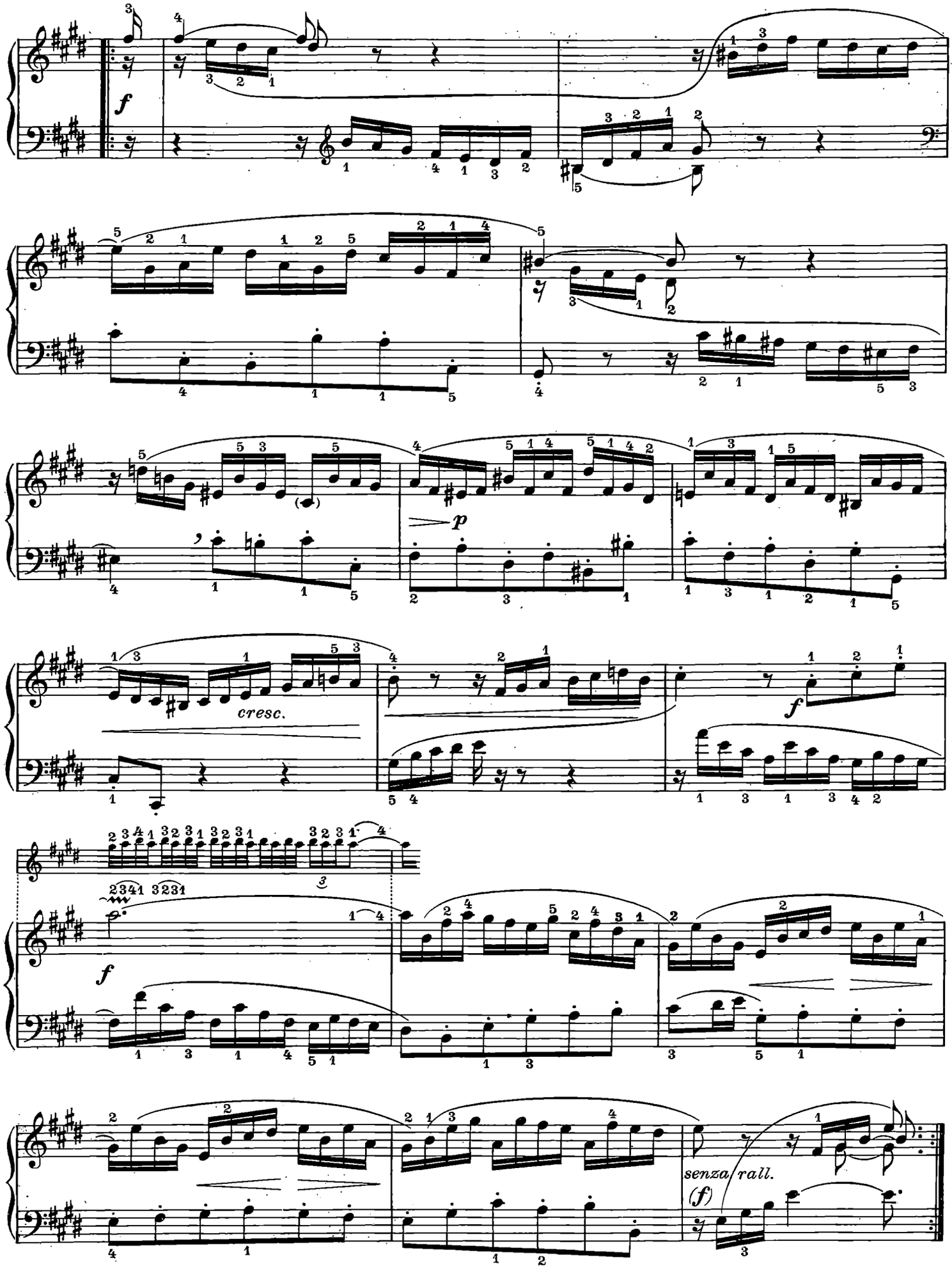



p
marcato
cresc.
f
p
cresc.
f
tr
(f)
senza rall.
(f)

CORRENTE *COURANTE* CORRENTE

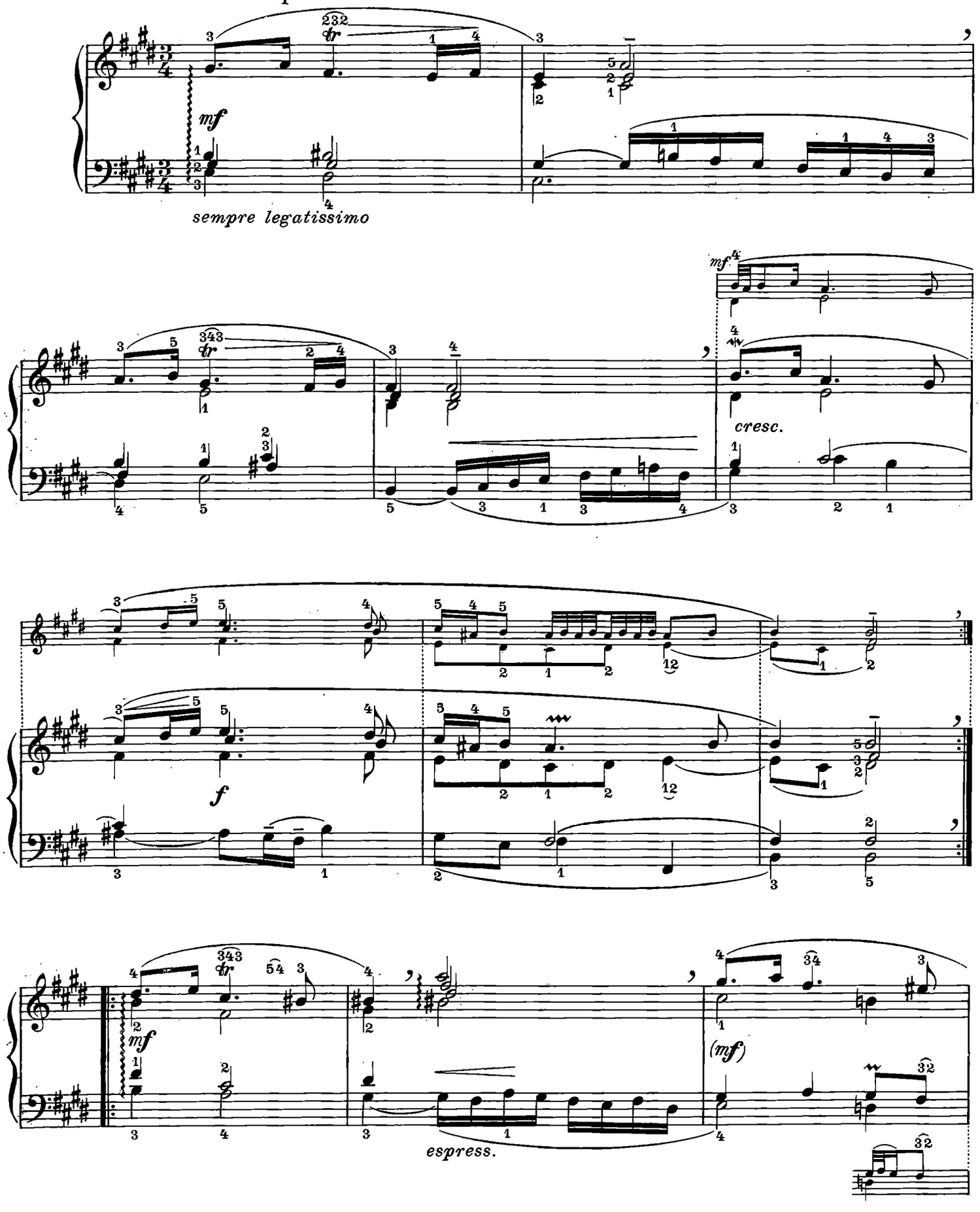
Allegro brillante

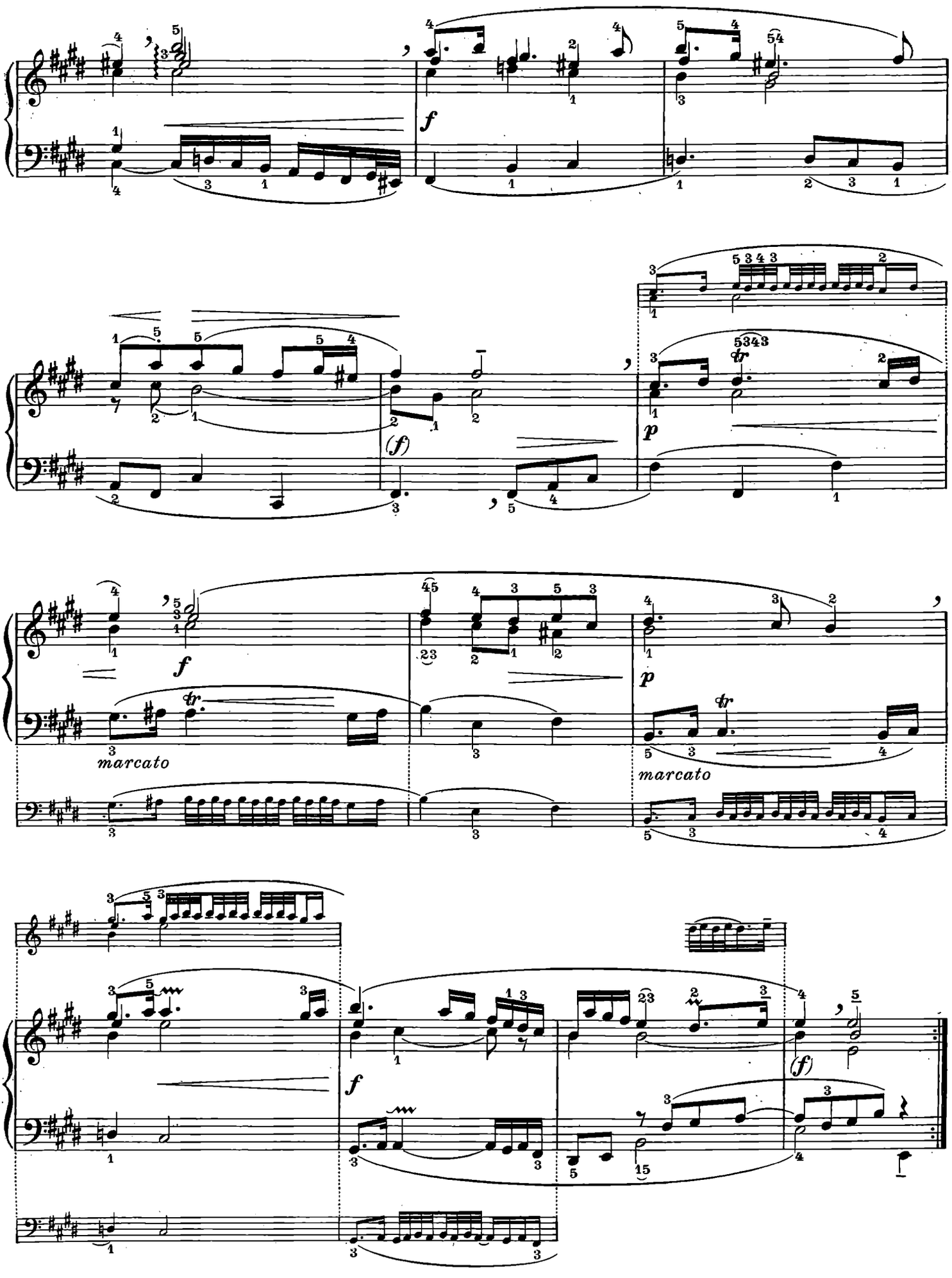



f
p
cresc.
f
f
senza rall.
(f)

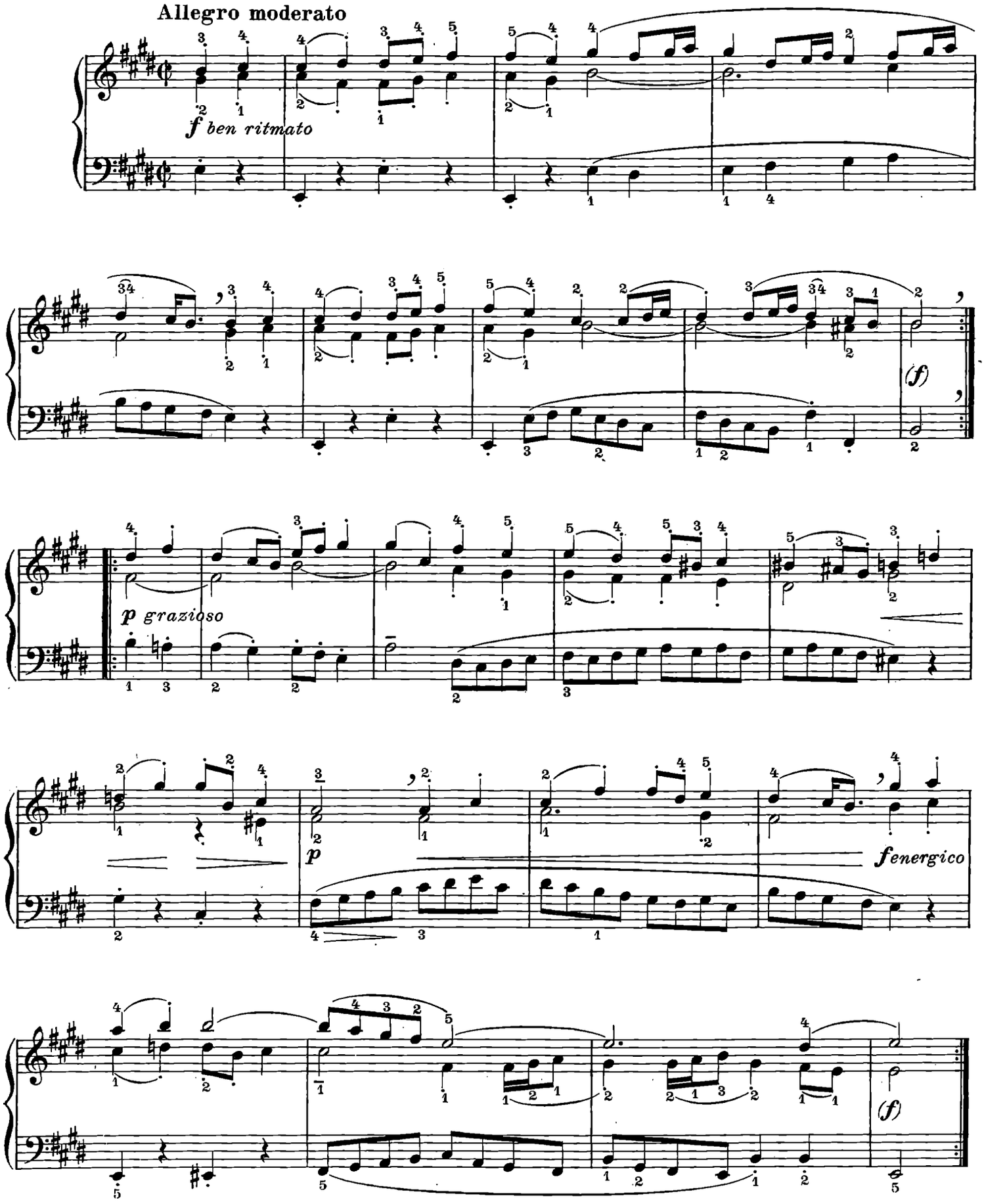
SARABANDA *SARABANDE* SARABAND

Grave ed espressivo



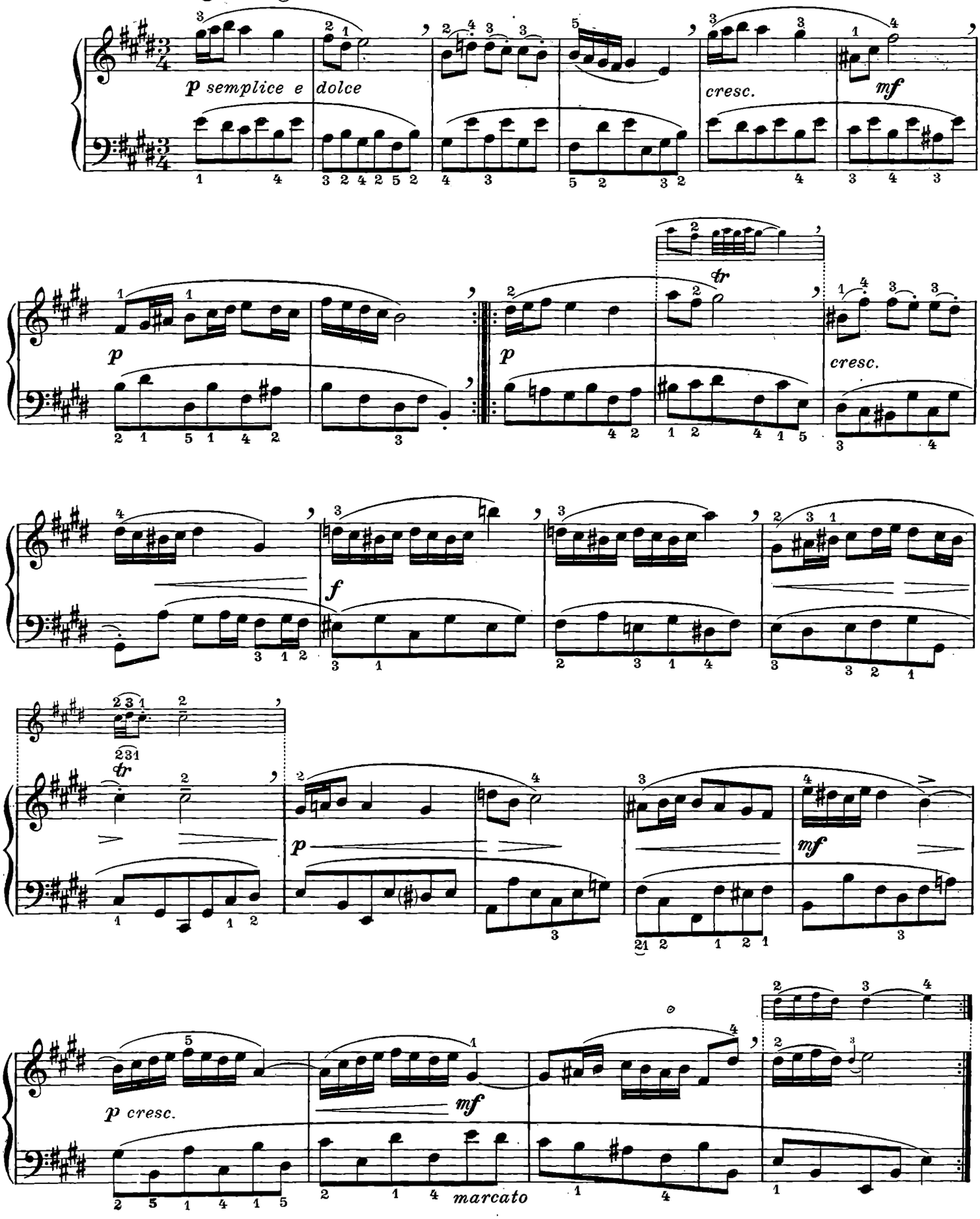

f
(f)
p
marcato
marcato
f
(f)

GAVOTTA *GAVOTTE* GAVOT

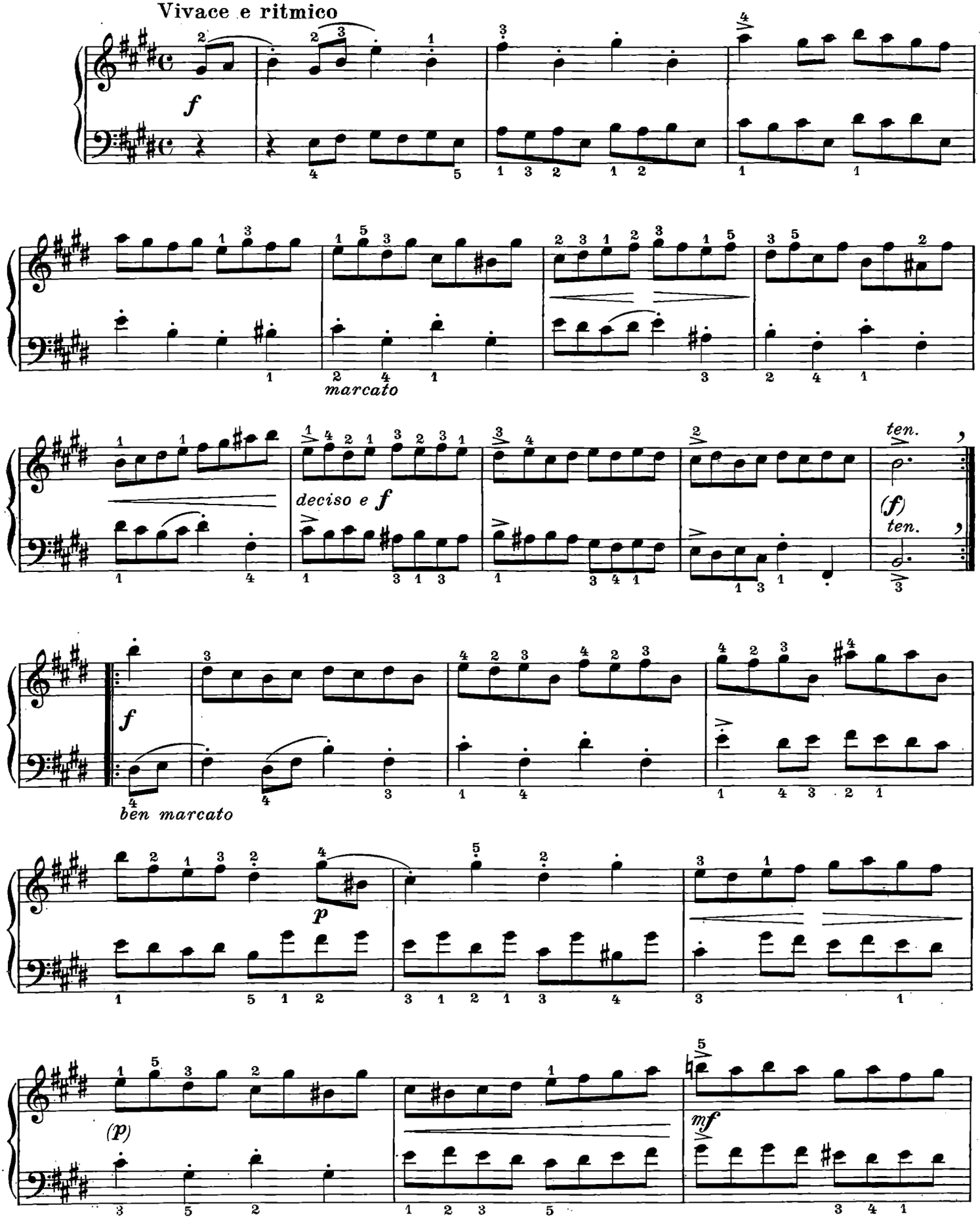


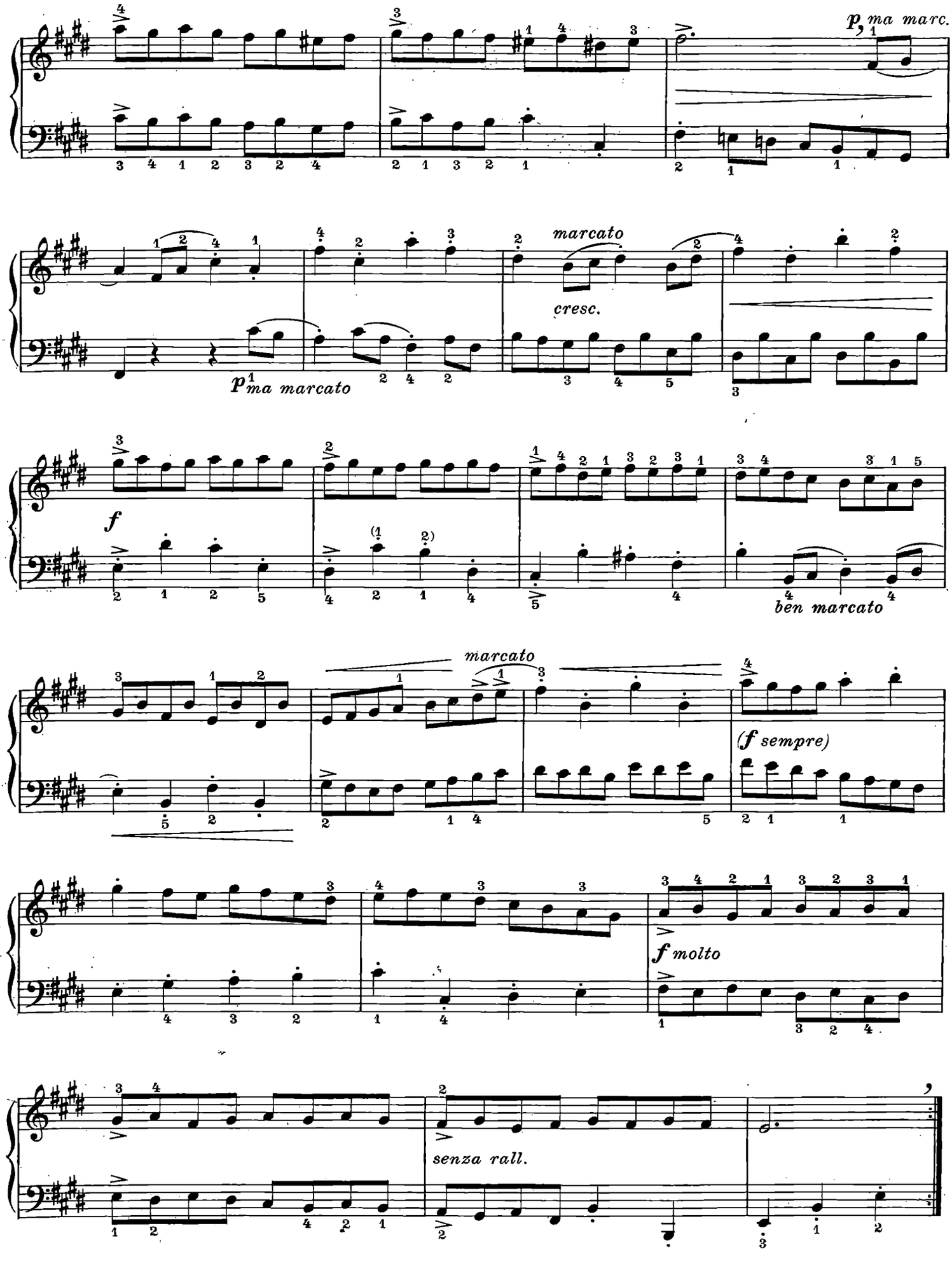
POLONESE *POLONAISE* POLONAISE

Allegretto grazioso

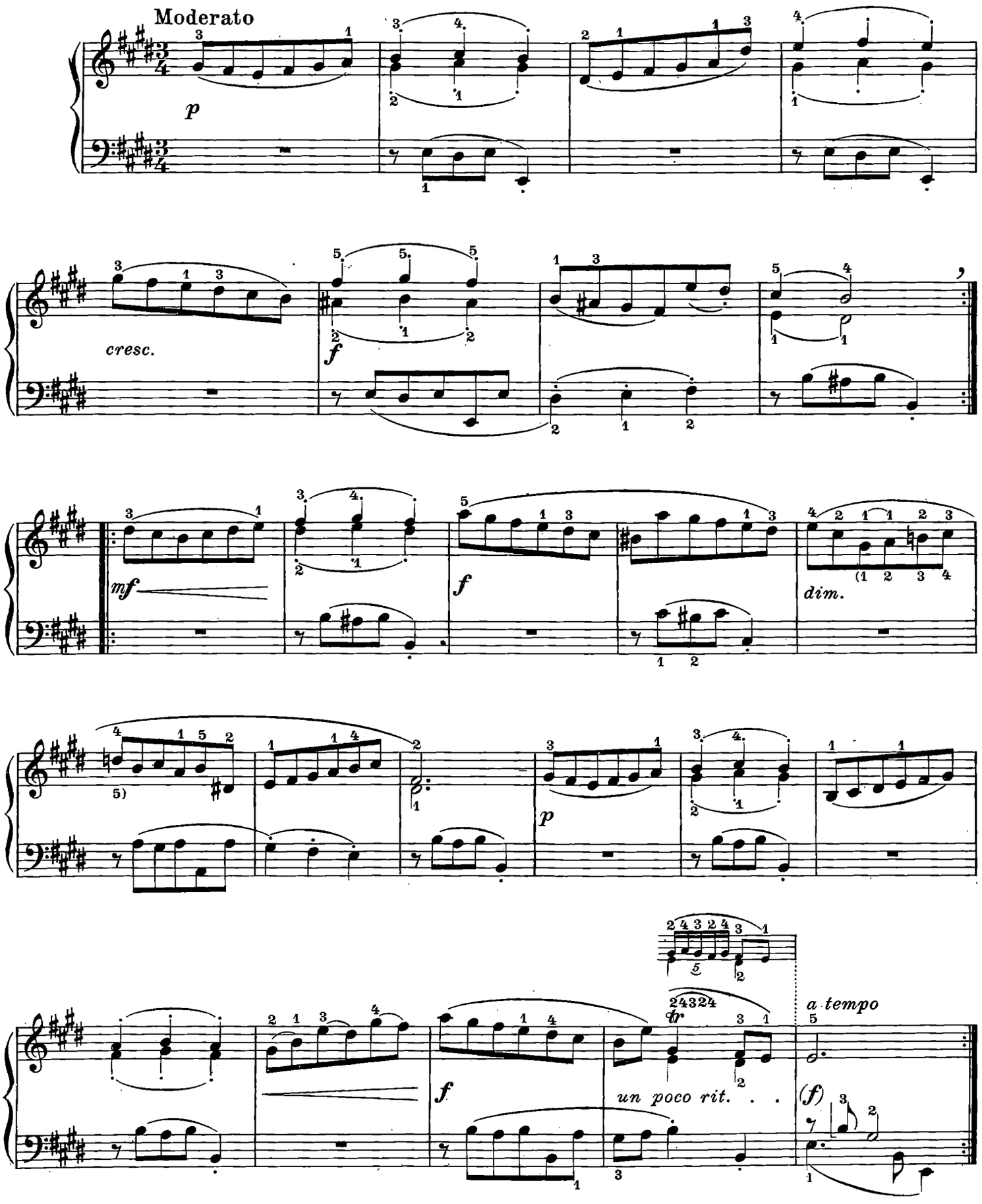


BOURRÉE *BOURRÉE* BOURRÉE



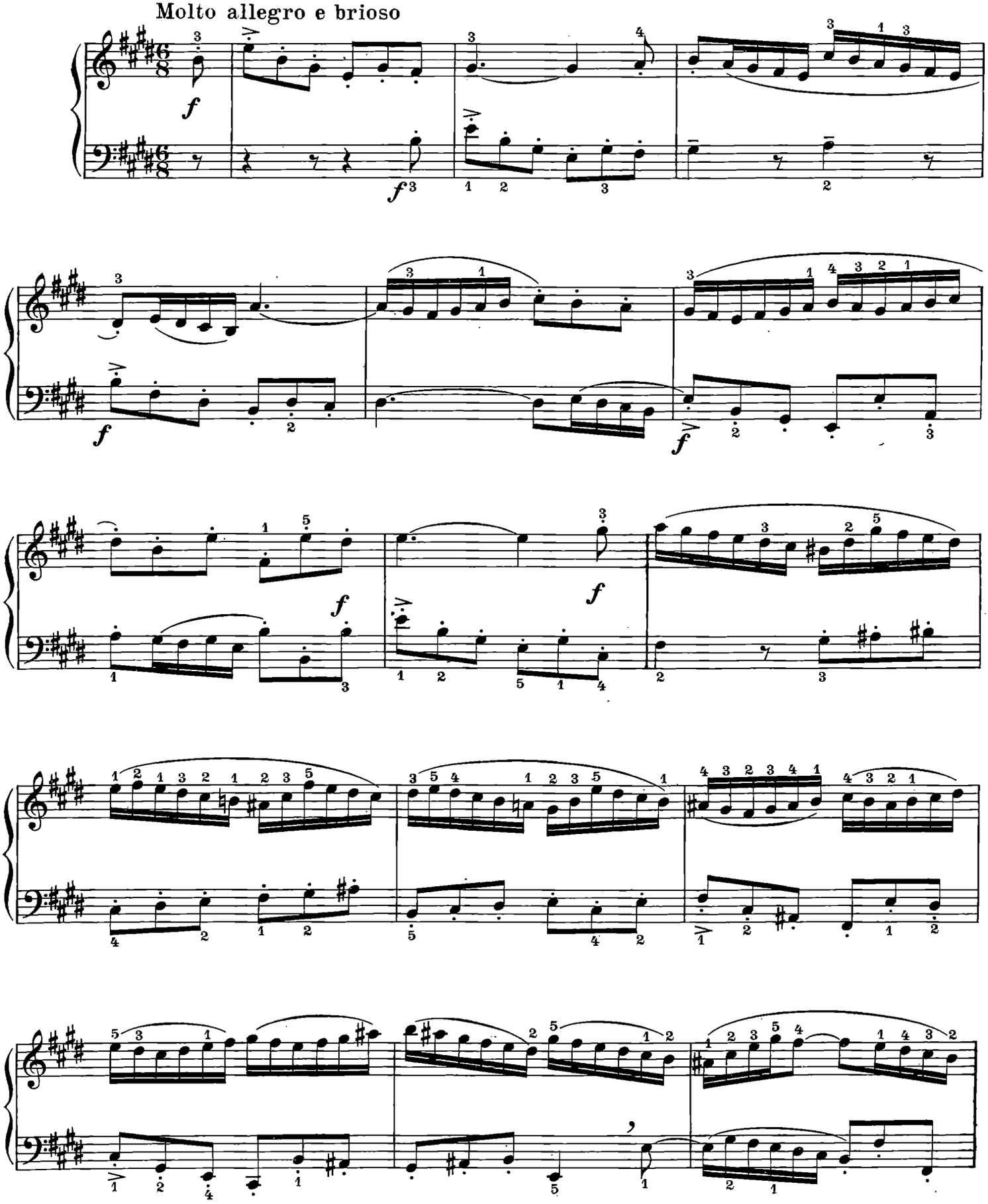

p, ma marc.
p ma marcato
marcato
cresc.
f
ben marcato
marcato
(f sempre)
f molto
senza rall.

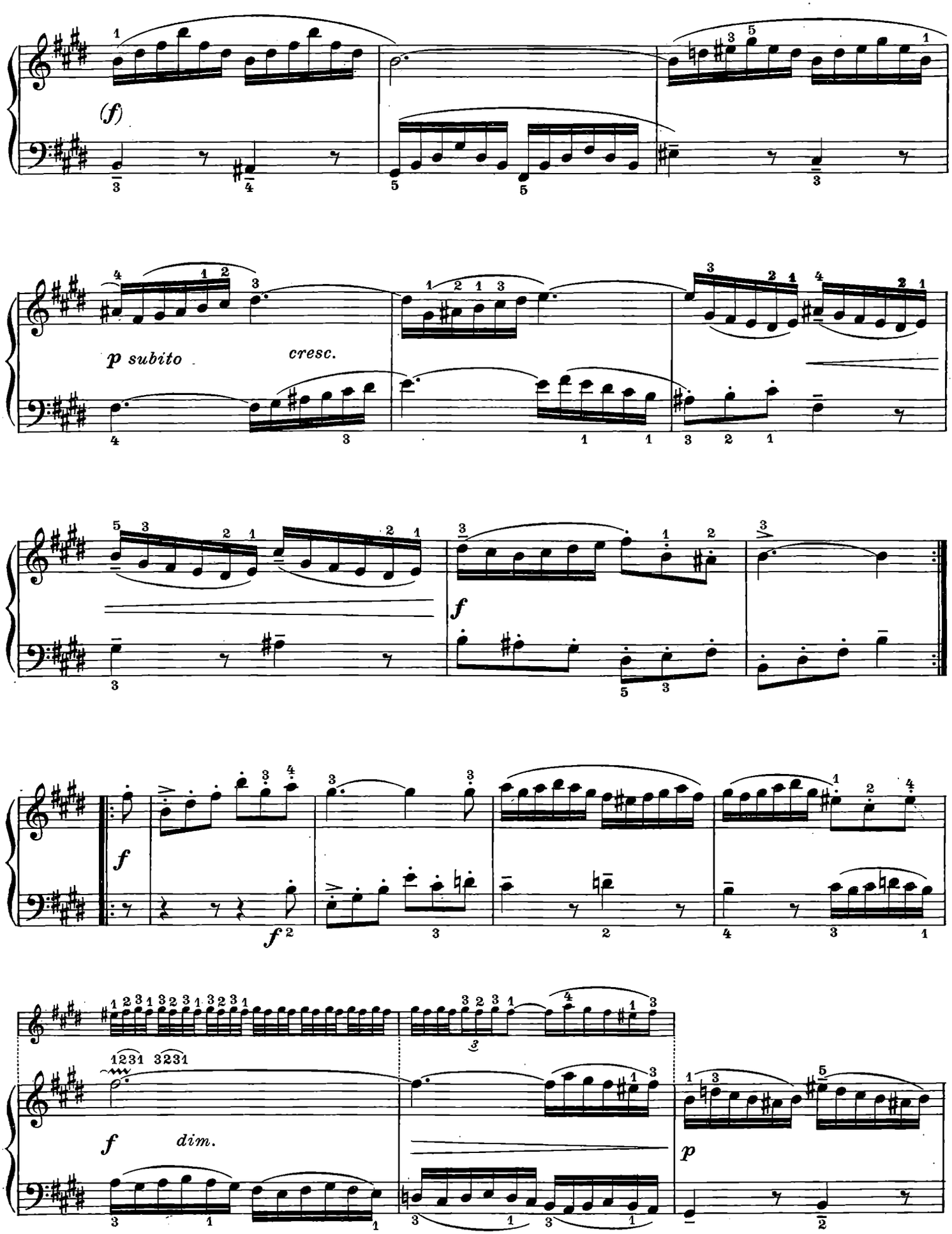
MINUETTO *MENUET* MINUET

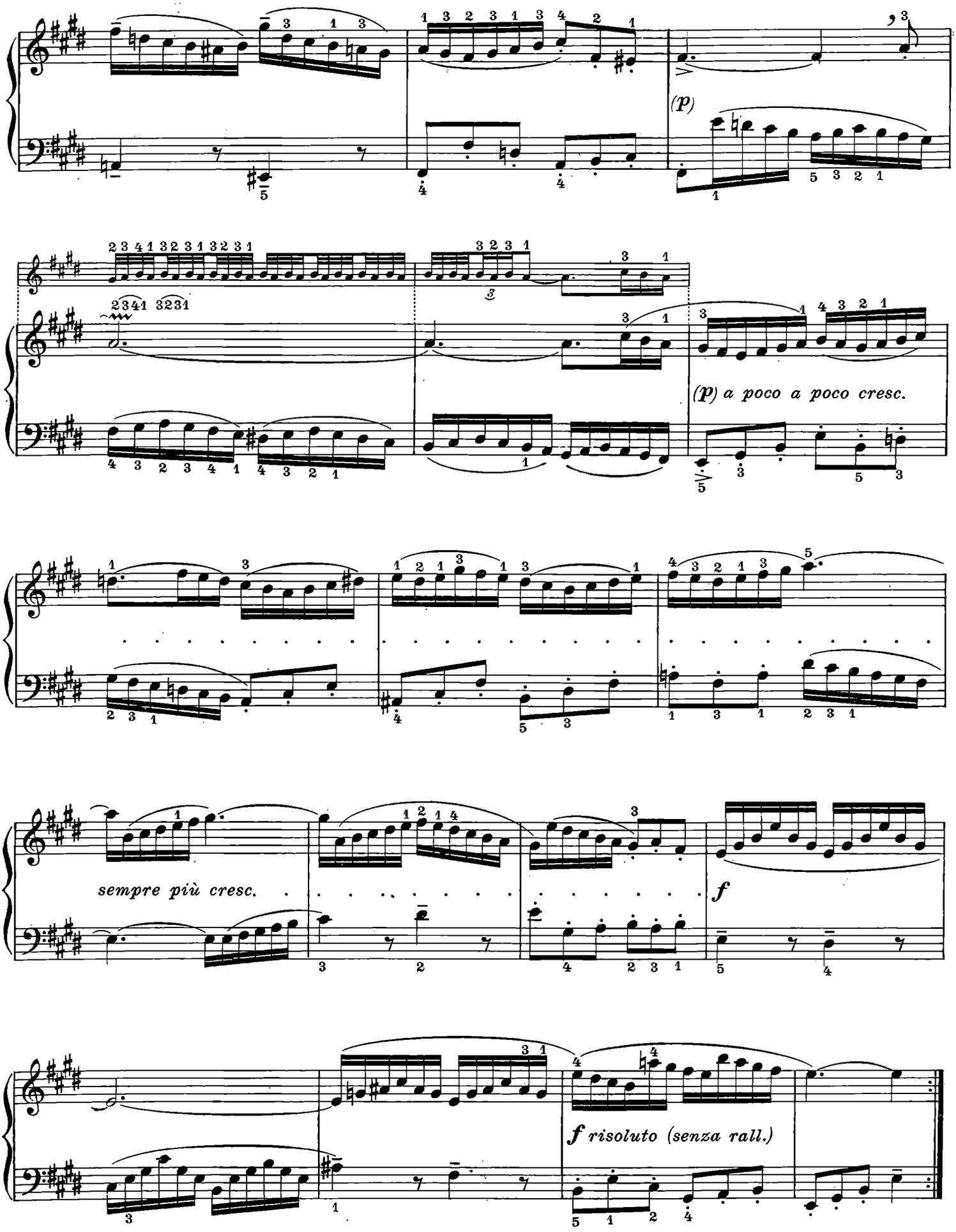


GIGA *GIGUE* JIG

Molto allegro e brioso




(f)
p subito
cresc.
f
f
f
dim.
p


(p)
(p) a poco a poco cresc.
sempre più cresc.
f
f risoluto (senza rall.)

OPERE DI J. S. BACH

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