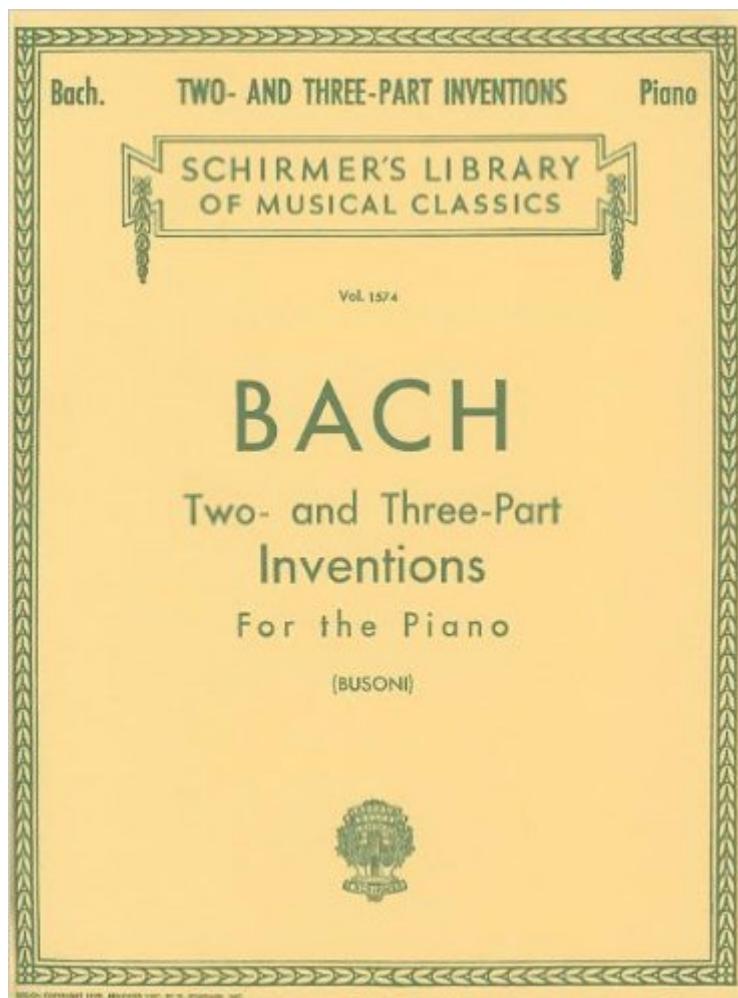


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# Two- And Three-Part Inventions: Piano Solo (Schirmer's Library Of Musical Classics)



## Synopsis

Bach Two and Three Part Inventions for solo piano, edited by Carl Czerny. The literal title which Bach gave to this work runs, for some time, as follows: "Straightforward guide, by which lovers of the piano, but more especially those eager to learn, are shown a clear manner, not only to play, with pure intonation, in two parts, but also, when further advanced, to manage three obligato parts correctly and well; at the same time, not only to secure good Inventions, but also to develop the same well, above all, however, to obtain a cantabile style of playing, besides acquiring a strong foretaste of the composition." The Inventions themselves are considerably more concise and serve as an excellent introduction to Bach. Heavy, smooth, cream paper and consistent, dark printing make Polonius editions stand out. Pianists will delight in the sturdy spiral binding, which allows scores to easily lay flat when opened to any page. --This text refers to an out of print or unavailable edition of this title.

## Book Information

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Average Customer Review: 4.7 out of 5 starsÂ  See all reviewsÂ  (27 customer reviews)

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## Customer Reviews

If you are interested in this material, now is the time to buy it - and here may be the place. It appears that Schirmer is moving to smaller print (in order to save money, I would suppose). I've seen a Schirmer edition of this that I could barely work with. This edition, edited by Czerny, Griepenkerl and Roitzsch Library Vol. 813, Distributed by Hal Leonard # HL50256470 came to me the way I expected, in the classic print size. I was grateful to get it before there were no more left. And from a

musical perspective, this is still, in my opinion, the best place to start a study of contrapuntal music for the developing pianist.

Be Careful when making this purchase. Although this edition is obviously not a urtext edition, I did not think it would be so heavily edited from Bach's original autographs. The first and most important distinction is the ornamentation. Busoni takes the liberty of replacing ALL ornaments written by Bach with his own notation. Not only this, but after doing some research, he mistakes some ornaments for others, of which unless you have another edition, or the urtext, it would be impossible to tell. This edition is also filled with footnotes, which I don't mind. Busoni gives analysis for his edits, which I appreciate since he is intending this edition to be played on piano. However, he should have left the ornaments, and inserted his own notation in ADDITION to Bach's original writing. Also, the original title page which includes and excerpt of Bach's own writing is not included in this edition. This may not be a big deal for most, but Just keep in mind before purchasing this, that it is heavily edited, and does not even come close to reflecting Bach's original autograph of his inventions. P.S. There is also no table of contents.

My piano teacher has a master's degree in music from the Eastman School of Music with emphasis on classical studies. As such she has assigned this book as a good place to start with the study of contrapunctual music (having two or more harmonically related parts sounding at the same time). The book integrates two separate volumes making it an especially good buy. It states that it has been edited by Czerny, Griepenkerl and Roitzsch. Accordingly, it is not the "urtext" as another reviewer pointed out. As a music student I like the book because (1) the score is large, clear, and easy to read (2) after a fashion the pages lay flat against the music desk and (3) fingering suggestions are ample and adequate. Accordingly, I gave the book 5 stars.

I love these things. I had memorized 5 of them sometime ago, but I gave my keyboard away a few years ago. I now have a replacement, and am starting to work at it again. At age 71 I will be a bit slow about it, but I now have fewer things on my mind and can dedicate more time to my studies.

I started playing piano again after 45 years away from it. I remembered playing the first C-Major Invention as a 5-year old. I have now learned & memorized four of them & I'm working on a fifth one. I enjoy playing them daily & people who aren't classical music fans really like hearing them. I've made a few listeners fans of Bach by explaining the different voices, bringing out the main

themes throughout the piece, the dynamics, etc. in both the Inventions and the "Preludes & Fugues. The fingering in this edition usually suits my particular hands, so I rarely have to stop & re-write any different fingering.

Don't buy. I bought this book for the fingerings mainly and I really thought that many of them did not make any sense. I just started a return and refund process. Get the Alfred edition.

Bach is a must for any serious piano student, and having both the two-part and the three-part inventions in one volume is handy. Schirmer always publishes quality editions, so you can't go wrong with this one.

in Asia...I could not find it around here, but I found it very happy now! It is very easy understanding compare to Bach Ver. I think good book for practice.

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