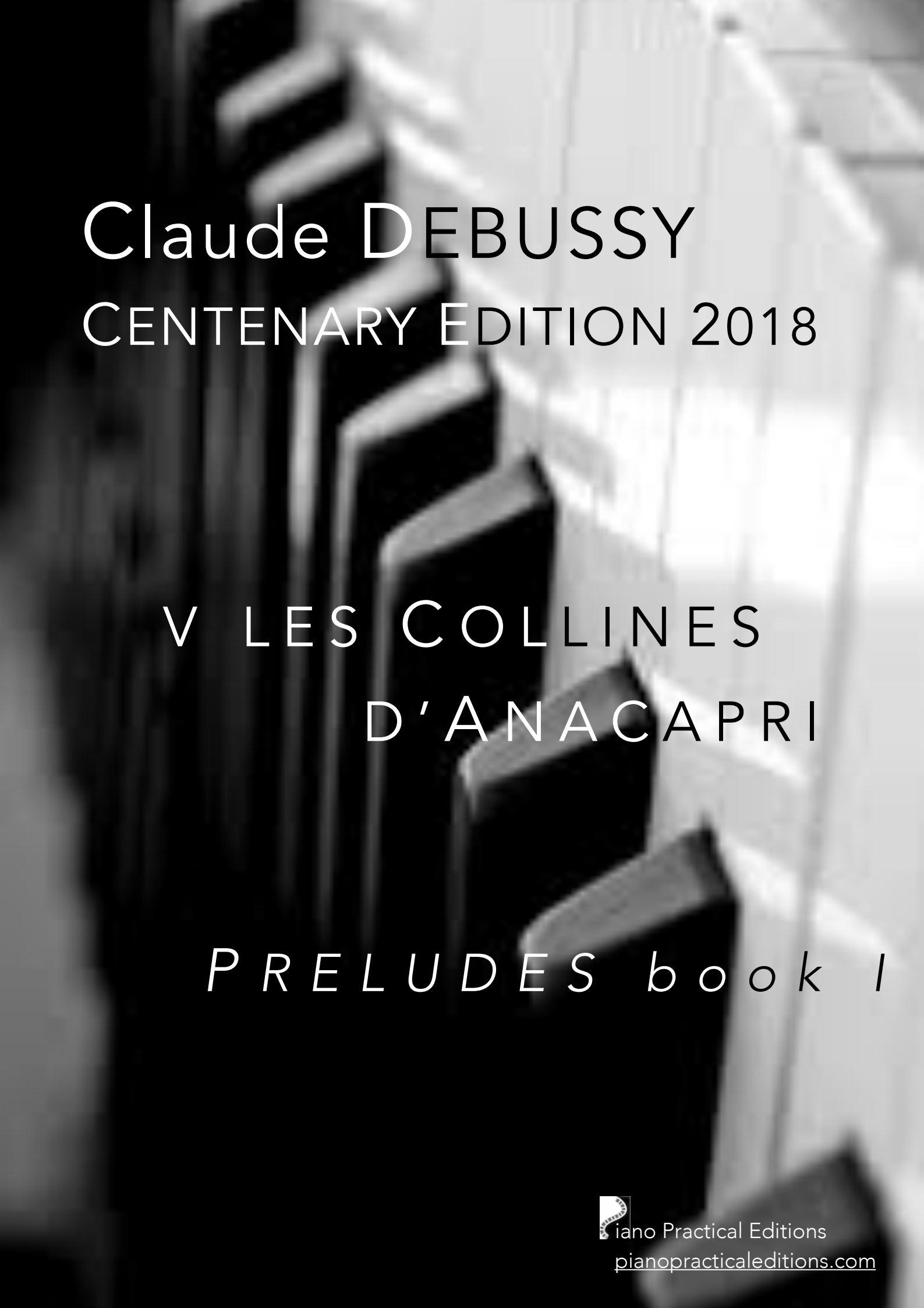

Claude DEBUSSY
CENTENARY EDITION 2018

V LES COLLINES D'ANACAPRI

PRELUDES book I

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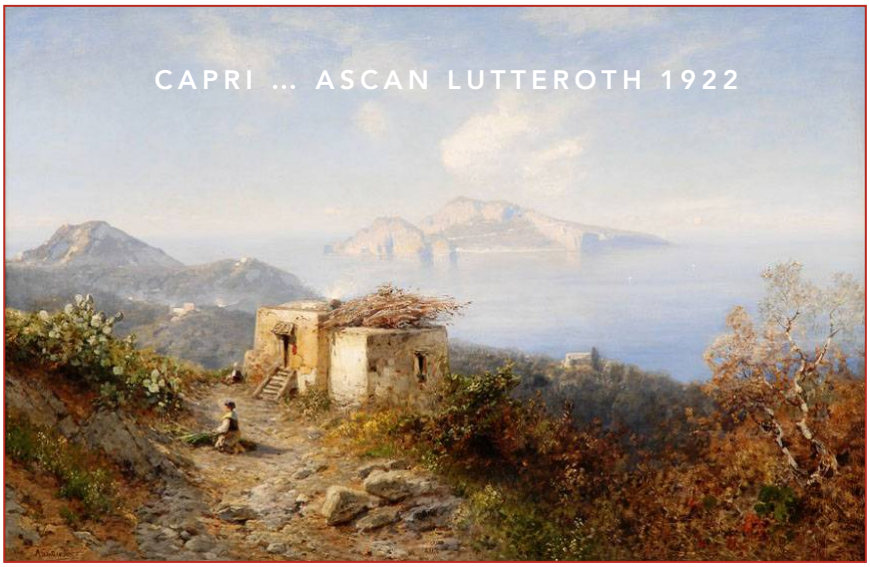
Claude DEBUSSY 1862 - 1918

v LES COLLINES D'ANACAPRI

PRELUDES BOOK I

"I believe more and more that music in its essence is not a thing that can be poured into a rigorous and traditional mould. It is made of colours and rhythmical beats. Music is a mysterious mathematical process whose elements partake of infinity, capturing mysterious relations between nature and the imagination". — Claude Debussy

The strong influence of French piano music is surely identified with Chopin and Debussy who share a unique position as masters of an exceptional instrument; through an extensive affinity with the sustaining pedal they each created a personal language conceived to communicate their work with the greatest authenticity.

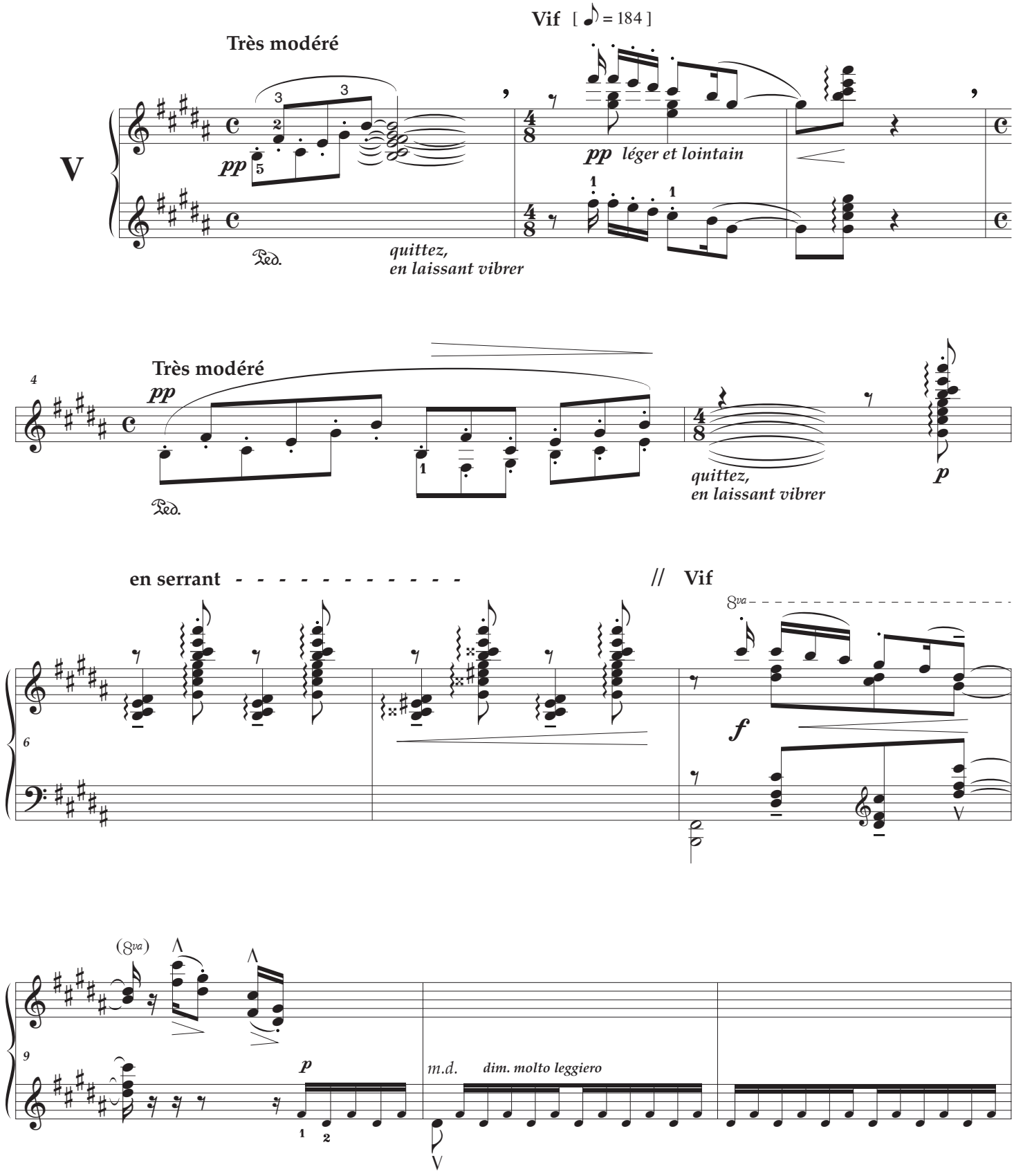


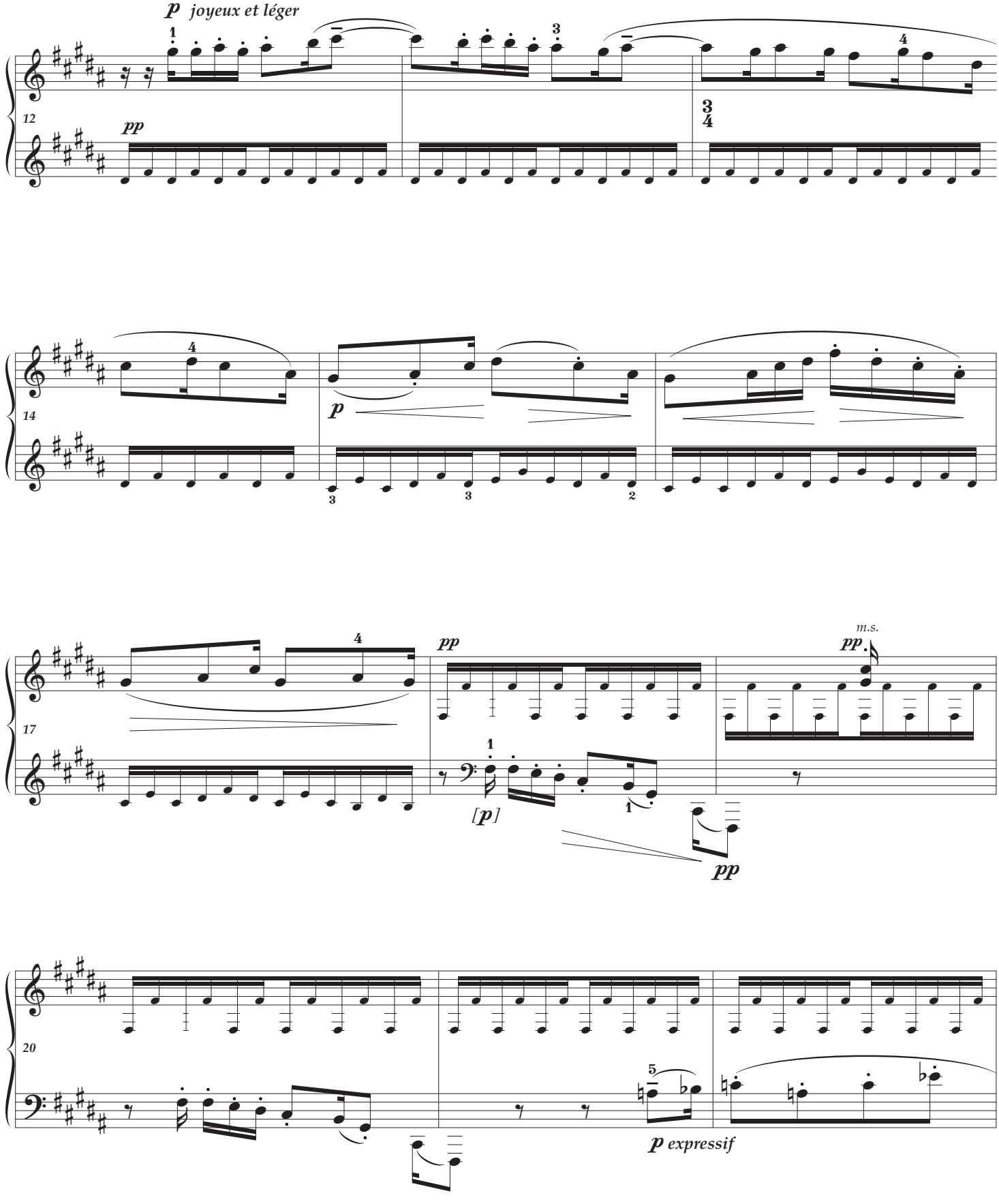
The bay of Naples sets the scene for the fifth prelude from book 1, *The hills of Anacapri*. A regular visitor to Capri, Debussy redefined the meaning of tonality in this splendid programme music and has succeeded in fully capturing the exotic character of this mediterranean Italian island. A quasi-scherzo featuring pentatonic bells, a folksong and a tarantella bring forth vivid colours and views bathed in dazzling sunlight. The slower central Neapolitan love song could easily be mistaken for Albeniz.

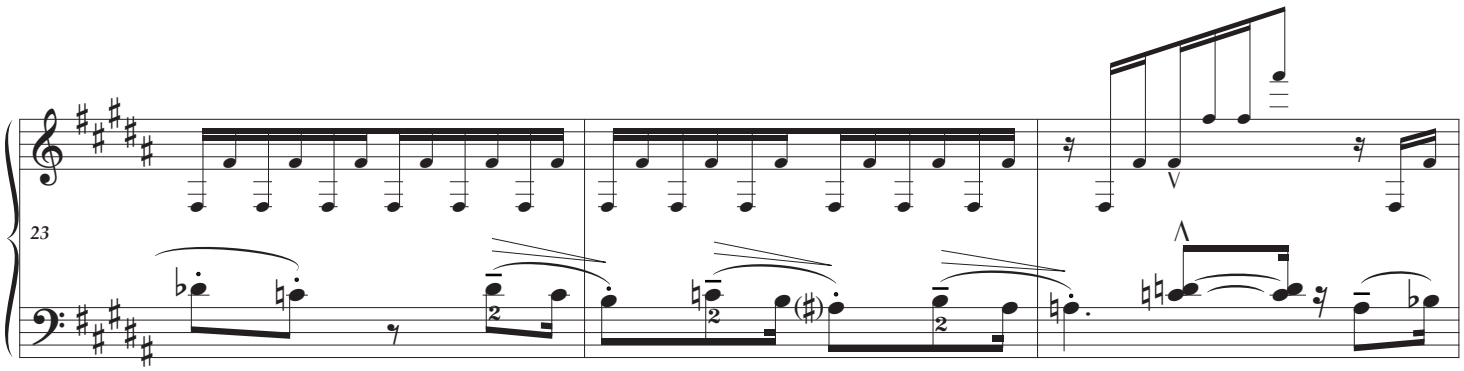
« Il n'y a pas de théorie, le plaisir est la règle. » — There is no such thing as theory, pleasure is the only rule" — **Claude Debussy**

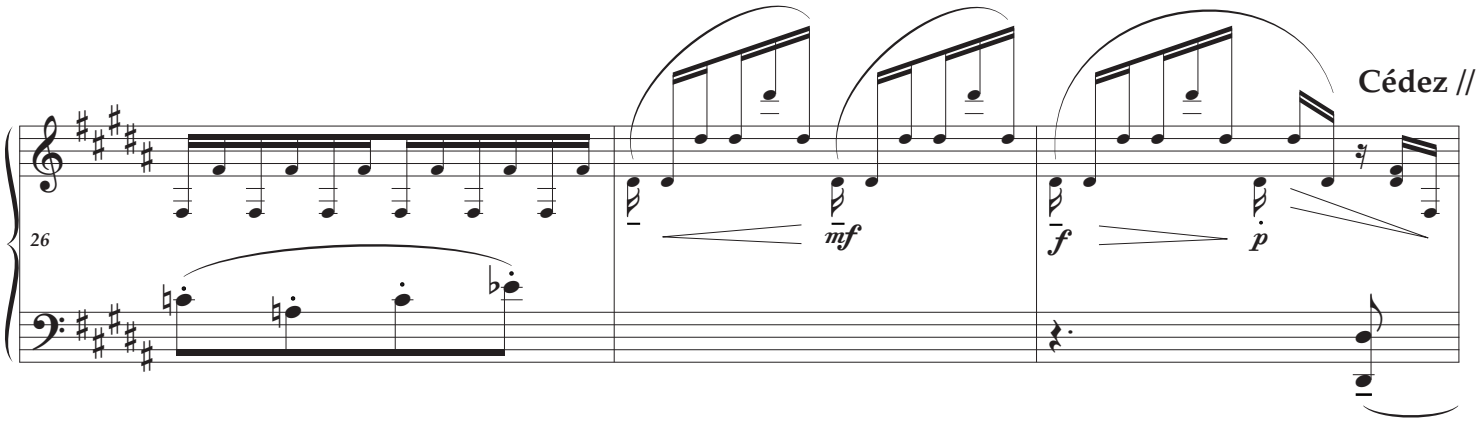
During the course of this centenary year *Piano Practical Editions* has become a creative and critical working publication, although in this particular piece I have only made minor alterations to a few time signatures and tried to improve layout of the text.

Here is an apt quotation by the composer :"Absence of fingering is an excellent exercise, negating musicians' perverse desire to completely dismiss the composer's (and editor's), and thereby vindicating words of eternal wisdom: 'If you want something done well, do it yourself'". Let us seek our own fingering!


V
Très modéré
Vif [= 184]
pp
pp léger et lointain
Ped.
quittez,
en laissant vibrer
4
Très modéré
pp
Ped.
quittez,
en laissant vibrer
p
en serrant
// Vif
6
8va
f
(8va)
9
p
m.d.
dim. molto leggiero


p joyeux et léger
pp
12
3/4
14
p
17
pp
m.s.
pp
[p]
pp
20
p expressif

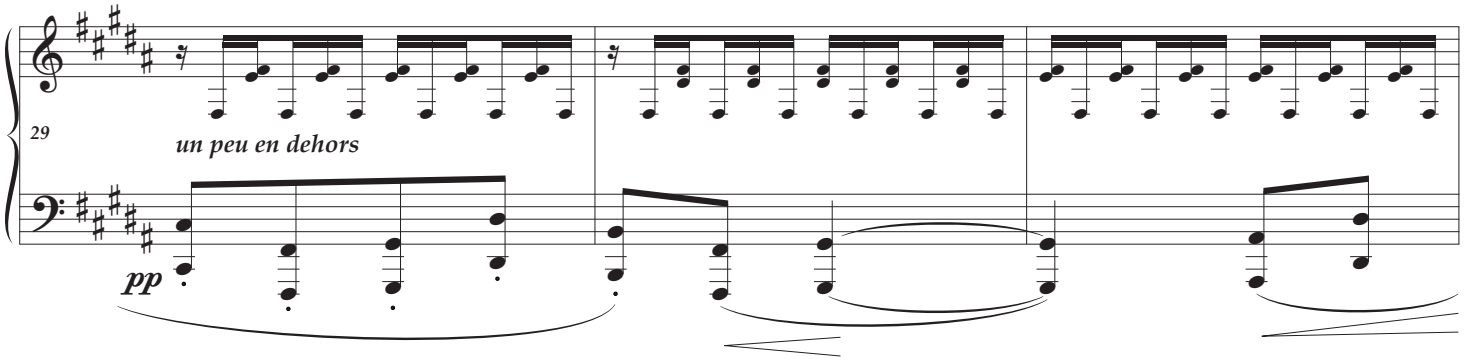




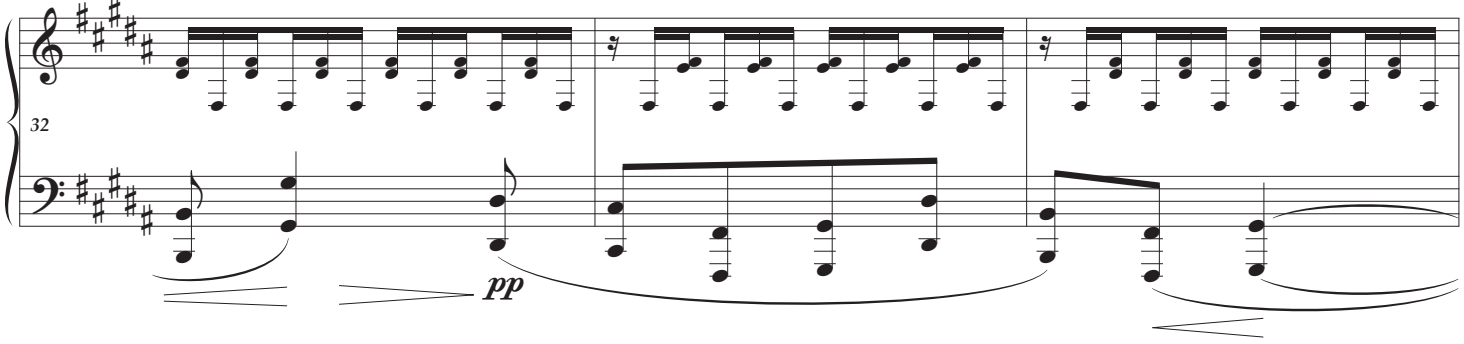
a tempo

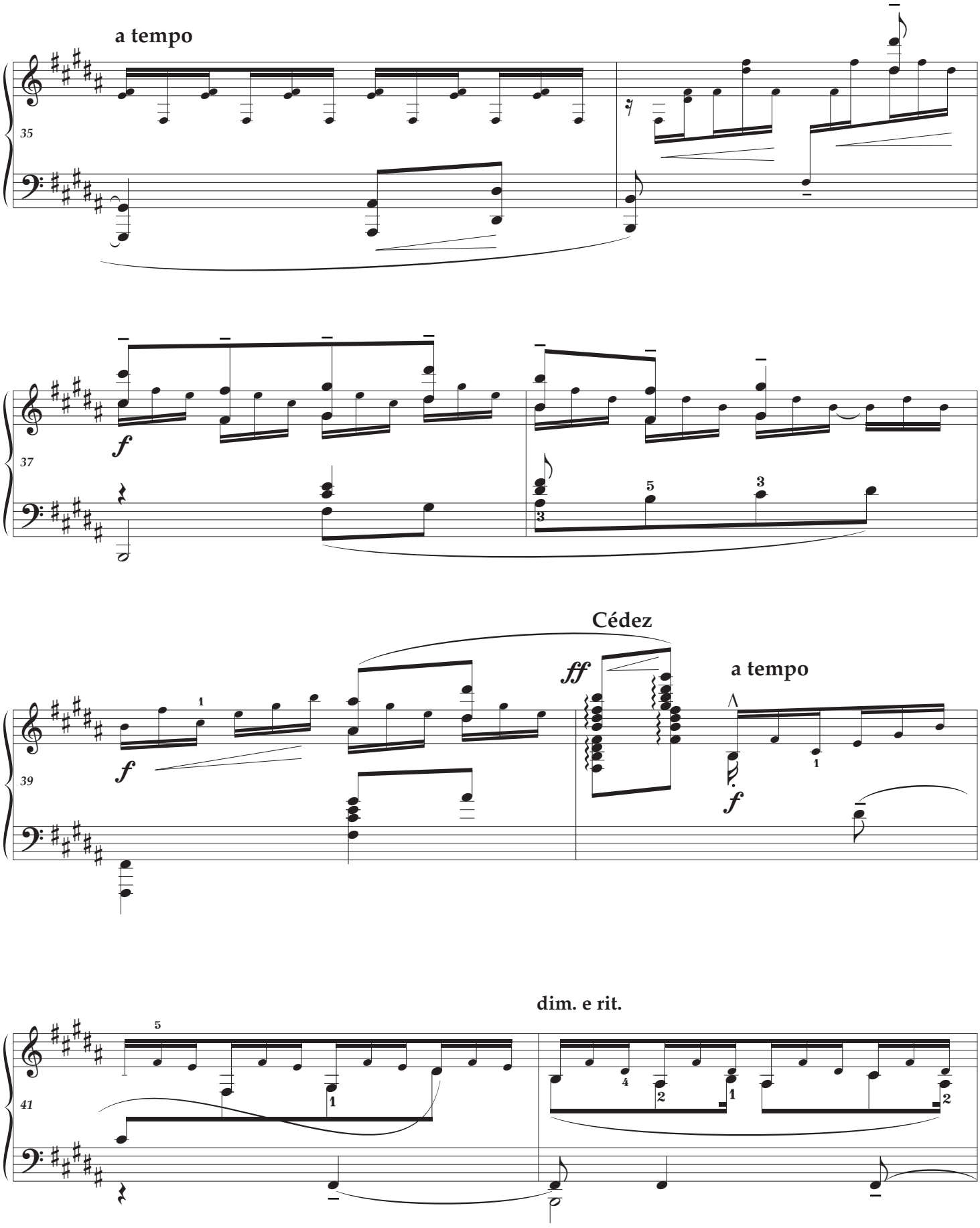
(avec la liberté d'une chanson populaire)

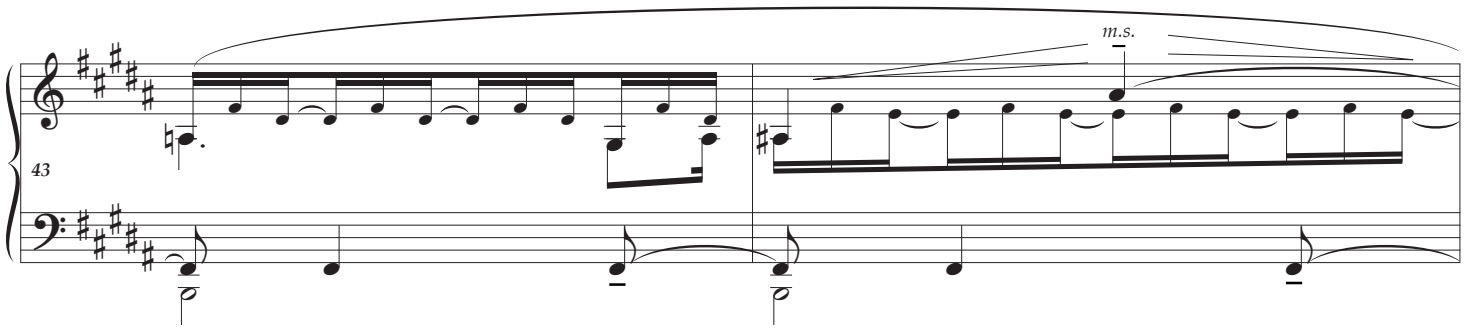
Cédez - - - - - // a tempo

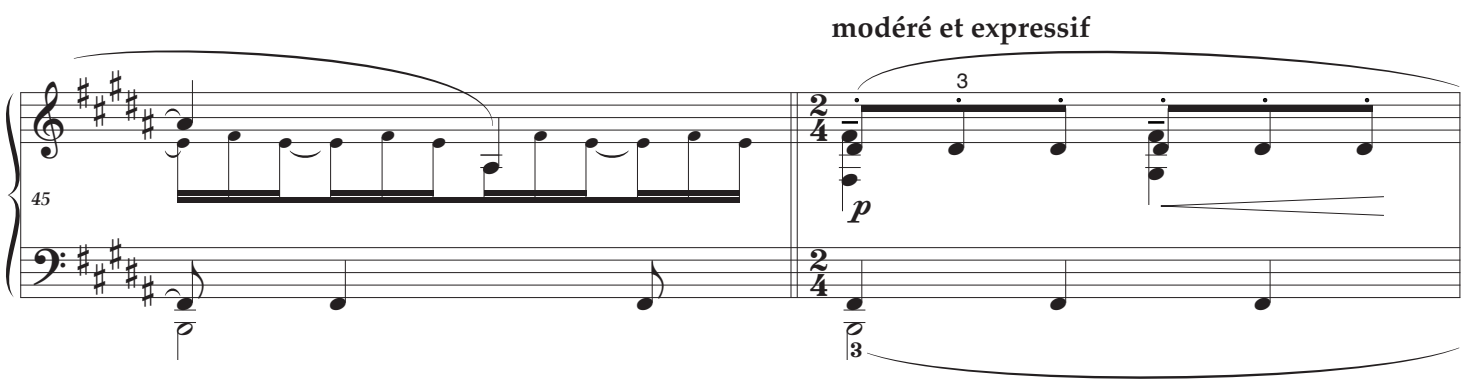


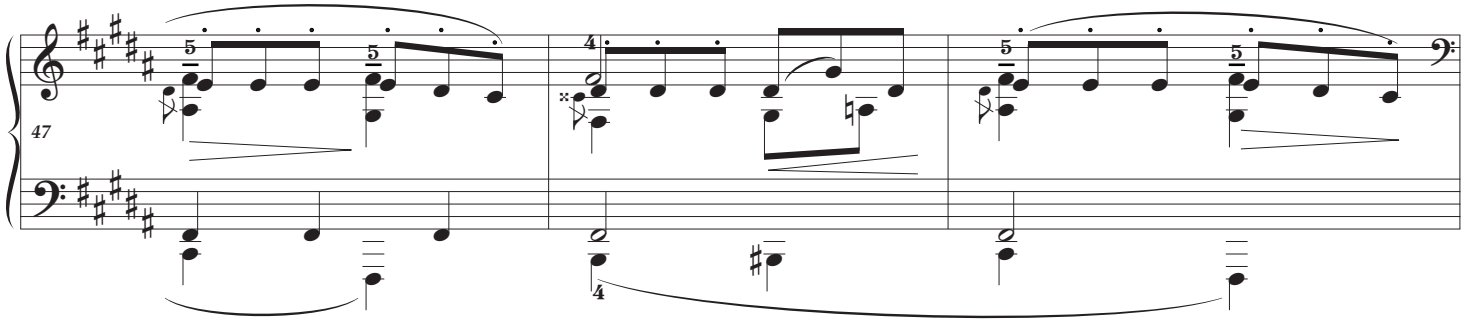
Cédez - - - - - //

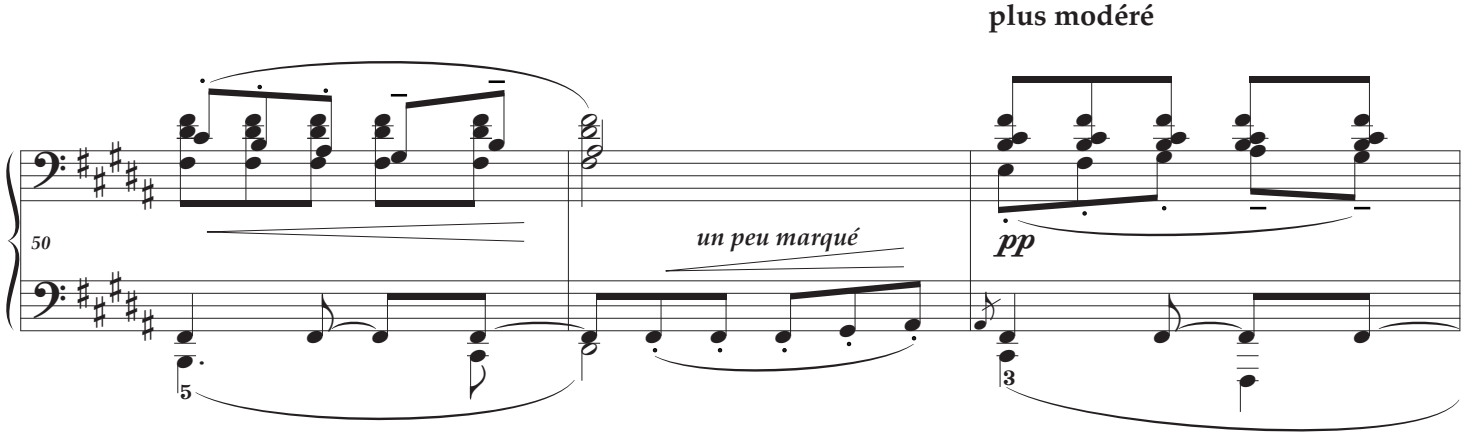


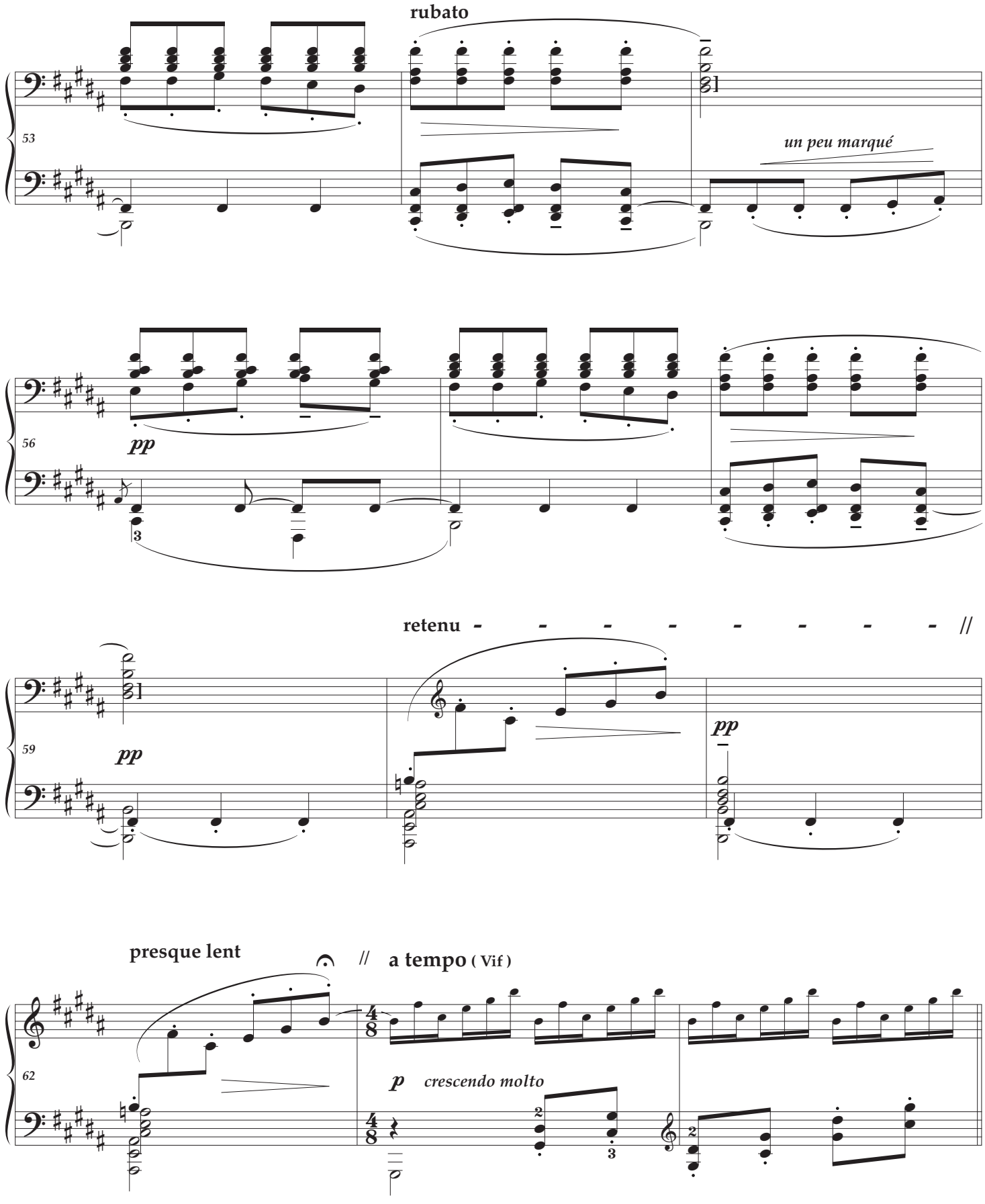

a tempo
35
f
37
Cédez
ff
a tempo
39
f
dim. e rit.
41

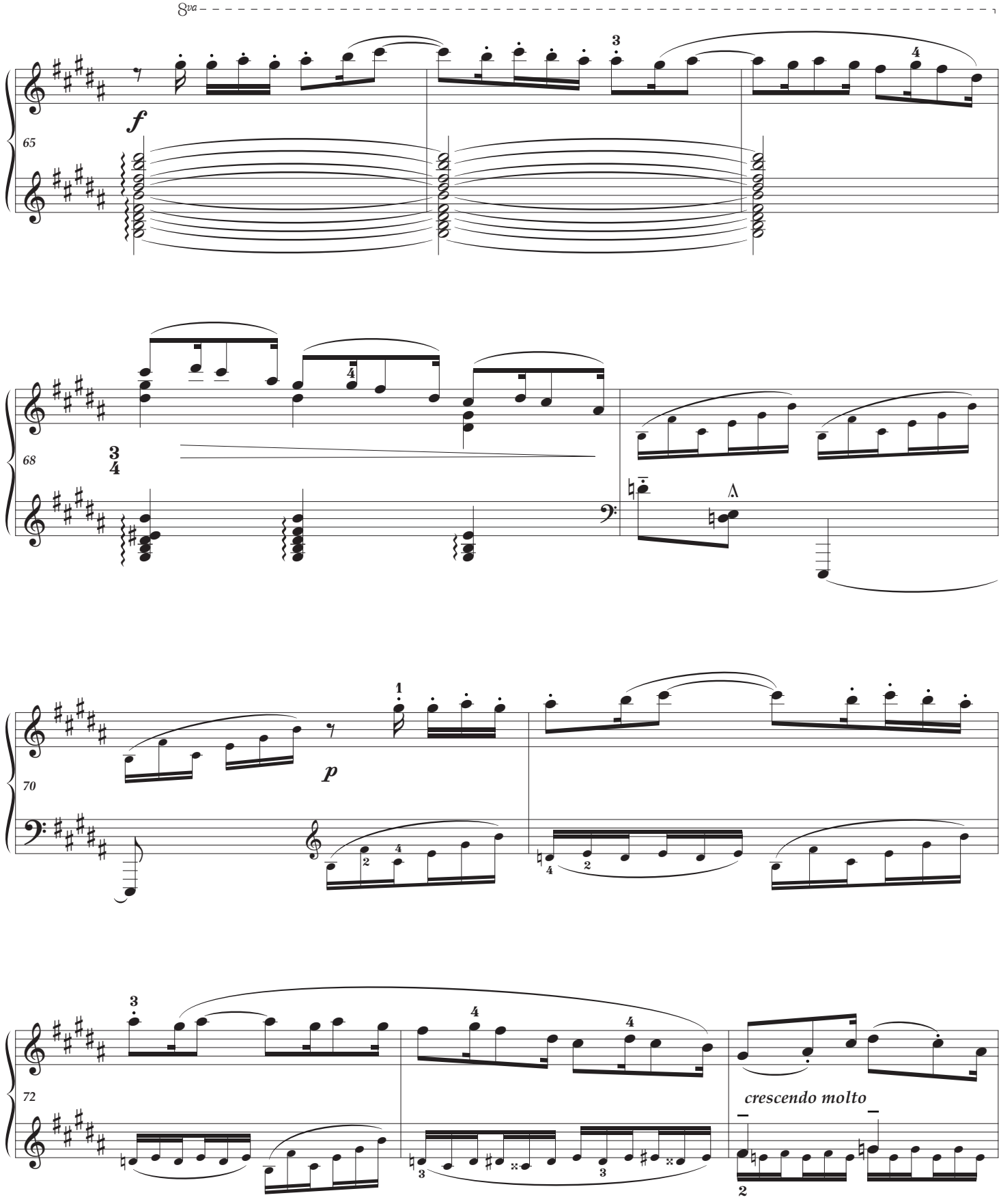

m.s.
43

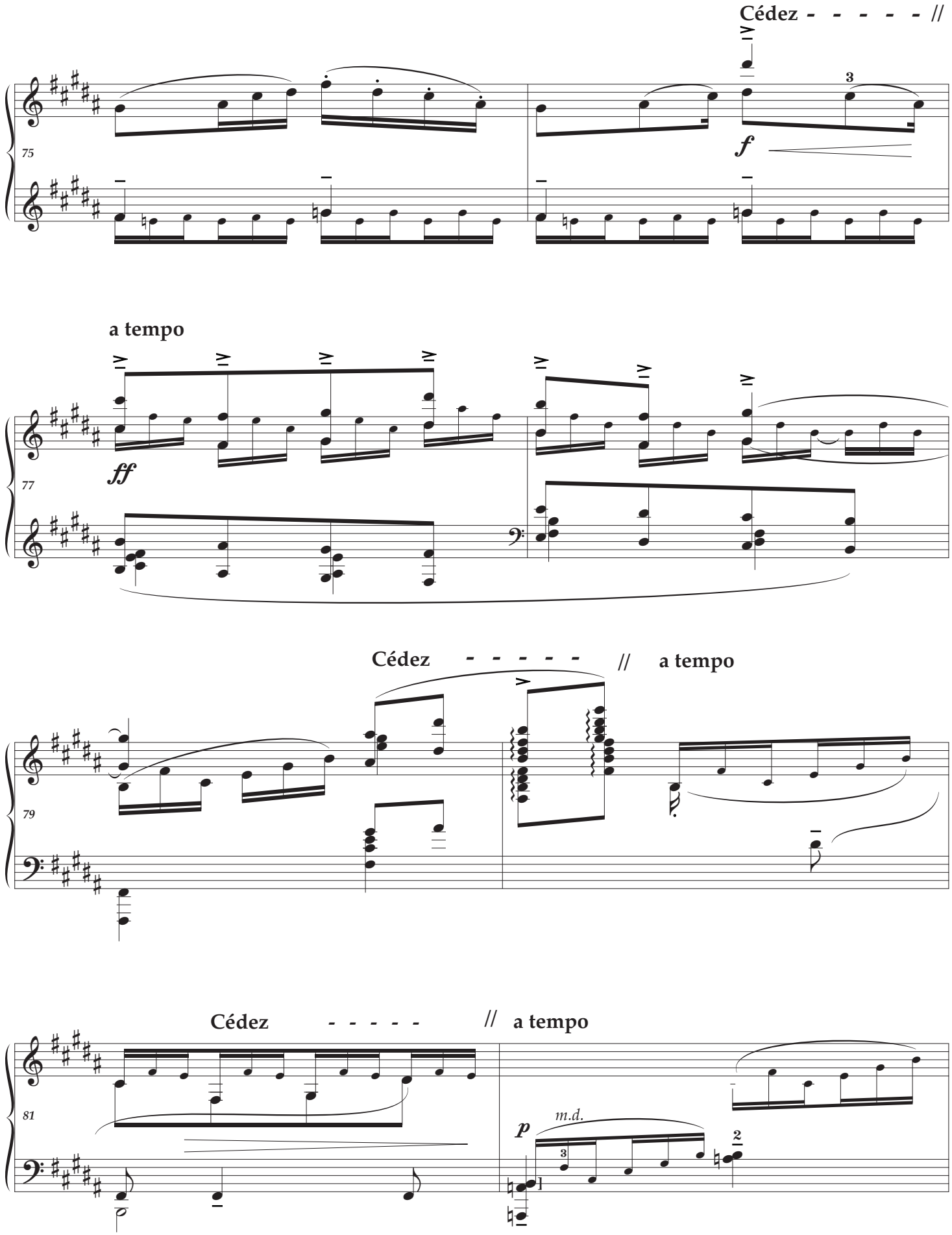

modéré et expressif
45
p

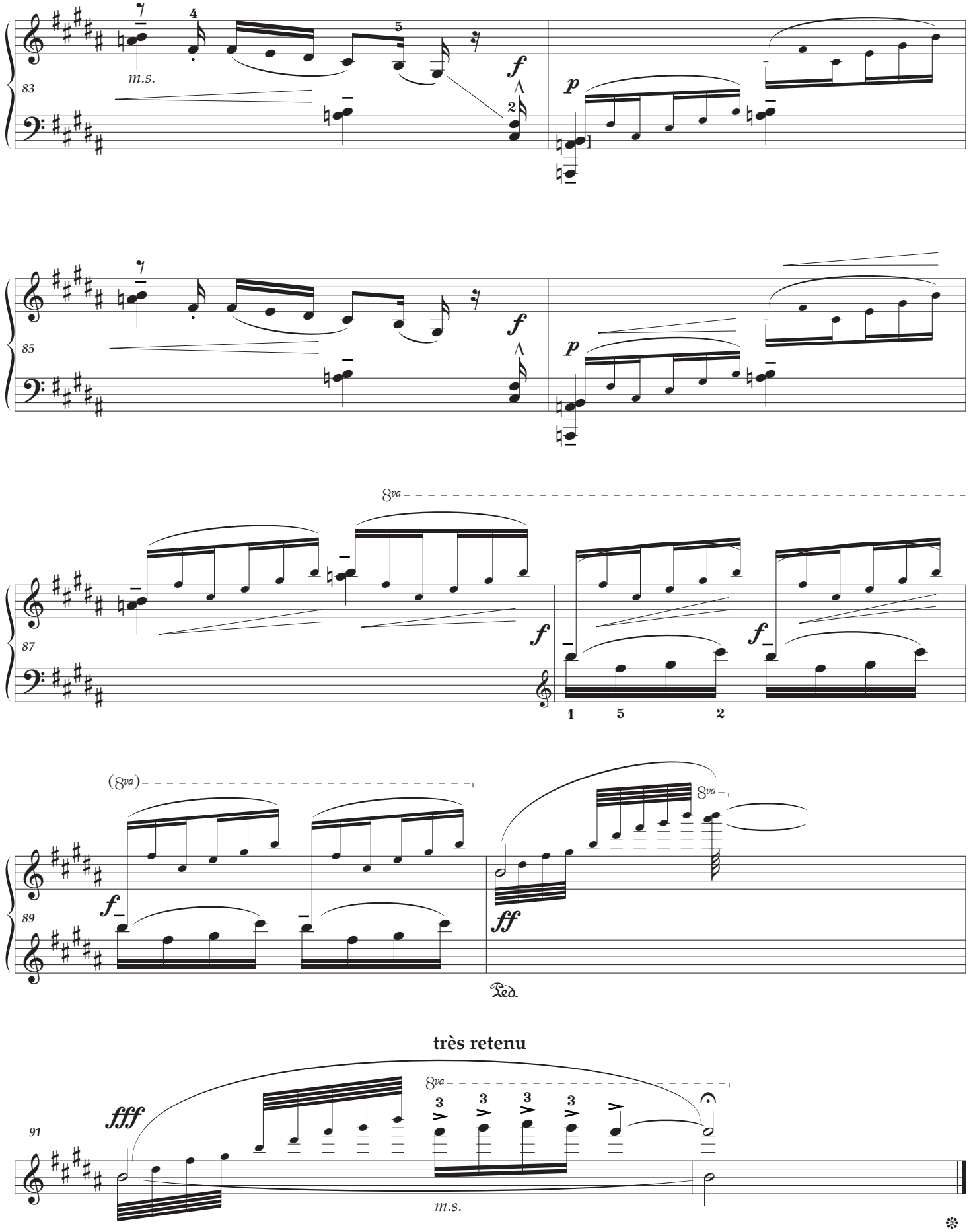

47


plus modéré
50
un peu marqué
pp


rubato
53
un peu marqué
56
pp
3
retenu - - - - - - - - //
59
pp
pp
presque lent
// a tempo (Vif)
62
p crescendo molto


8va
65
f
68
3/4
70
p
72
crescendo molto


Cédez - - - - - //
75
f
a tempo
77
ff
Cédez - - - - - // a tempo
79
Cédez - - - - - // a tempo
81
p
m.d.



(... Les collines d'Anacapri)

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Appendix

Comments, afterthoughts & French vocabulary

Duration: 3'45

- In the first book of Preludes, the composer indicated metronome speeds in brackets, and once wrote: *"as a rose which might only last for one morning, a metronome speed might only work for one bar."* Might this explain why there are no metronome speeds in the second book?
- **1 & 4** are presented in 4/4 time, and the pedal marks are editorial.
- **18** *p* editorial suggestion
- **29** RH accompaniment slightly modified to match **33**
- **54 & 58** the original layout is somewhat confusing and can only be respected by arpeggiating the wider chords… an unlikely solution
- **90-92** editorial pedal suggestion

---

vif	*lively*
léger et lointain	*light and from afar*
quittez en laissant vibrer	*release and hold the pedal*
en serrant	*accelerate*
joyeux et léger	*joyous and light*
cédez	*slow down*
avec la liberté d'une chanson populaire	*with the freedom of a popular song*
un peu en dehors	*a little in relief*
un peu marqué	*a little marked*
très retenu	*tempo seriously held back*
presque lent	*almost slow*