

J.-S. BACH

TOCCATA
E FUGA

POUR ORGUE

(en ré mineur)

TRANSCRIPTION LIBRE POUR LE PIANO

PAR

ALFRED CORTOT

ÉDITION FETISCH, LAUSANNE

N° 7442

AVANT-PROPOS

Ce n'est que par hypothèse que l'on peut situer approximativement l'époque à laquelle fut composée cette Toccata e Fuga, considérée à juste titre par les organistes comme l'une des œuvres fondamentales de leur répertoire.

On peut cependant conclure de l'influence significative du style de Buxtehude dont témoignent les accents dramatiques de la Toccata qui en constitue le prélude — et qu'il eût été peut-être plus licite de dénommer Fantaisie — qu'elle doit appartenir aux premières années du séjour à Weimar, c'est-à-dire environ 1710—1712.

Les deux célèbres transcriptions qu'en ont établies Tausig et Busoni auraient rendu superflue la publication de celle-ci, si on ne s'y était efforcé d'y adapter, d'une manière particulièrement attentive, les timbres, tour à tour orageux ou assourdis, rayonnants de gloire lumineuse ou enveloppés de mystère, de la registration caractéristique de l'orgue aux ressources percutées du piano. Et si, par ailleurs, quelques détails du texte original, non retenus dans les deux versions précitées, ne s'étaient pas d'y pouvoir prendre place, à la faveur d'une rédaction plus attachée à se manifester sous l'angle des équivalences sonores que par rapport aux seules exigences d'une brillante traduction instrumentale.

Alfred Cortot.

VORWORT

Durch Vermutungen allein kann die Periode annähernd bestimmt werden, wo die «Toccata und Fuge» komponiert wurde, die mit Recht von den Organisten als eines der Hauptwerke ihres Repertoariums betrachtet wird.

Aus dem bedeutsamen Einfluß von Buxtehudes Stil — welcher durch die dramatischen Töne der Toccata bezeugt ist, die das Präludium bildet (diese hätte vielleicht genauer Fantasie genannt werden sollen) — daraus also kann man folgern, daß sie in den ersten Jahren des Weimarer Aufenthaltes, also ungefähr 1710—1712, entstanden ist.

Die zwei berühmten Einrichtungen für Klavier, welche Tausig und Busoni von diesem Werke gaben, würden diese neue Veröffentlichung überflüssig gemacht haben, hätte man sich in dieser letzten nicht besonders bemüht, die der Orgelregistratur so eigenen, abwechselnd stürmischen oder gedämpften, glorreichen strahlenden oder geheimnisvollen Klänge den Möglichkeiten eines Schlaginstrumentes anzupassen; und wenn ferner einige Einzelheiten der Originalpartitur, die in den zwei erwähnten Fassungen nicht berücksichtigt wurden, hier den ihnen gebührenden Platz nicht hätten einnehmen können, dank einer Bearbeitung, die mehr Wert darauf legte, sich in einer getreuen Klangwiedergabe als in den einzigen Forderungen einer glanzvollen Instrumentalpartitur auszudrücken.

PREFAZIONE

Non è che per ipotesi che si può situare approssimativamente l'epoca alla quale fu composta questa Toccata e Fuga, considerata a giusto titolo dagli organisti come una delle opere fondamentali del loro repertorio.

Si può nonostante concludere dall'influenza significativa dello stile di Buxtehude che appaiano negli accenti drammatici della Toccata che ne costituisce il preludio — e che sarebbe stato più lecito di intitolare Fantasia — che essa deve appartenere ai primi anni del soggiorno a Weimar, e cioè verso 1710—1712. Le due celebri trascrizioni che ne stabilirono Tausig e Busoni avrebbero reso superfluo la pubblicazione della presente, se non ci si fosse forzati di adattarvi, in maniera particolarmente diligente, i timbri, volta a volta tempestosi o assordati, raggianti di gloria luminosa o inviluppata di mistero, della registrazione caratteristica dell'organo alle risorse del pianoforte. E, d'altra parte, se alcuni dettagli del testo originale, non ritenuti nelle due versioni precipitate, non si dovessero di prender posto, in favore di una redazione più tenuta a manifestarsi sotto l'angolo delle equivalenze sonore che per rapporto alle sole esigenze di una brillante traduzione strumentale.

PREFACE

We can only make an approximate conjecture at the period in which this "Toccata et Fugue" was composed, a work that is rightly considered by organists as being one of the most fundamental of their repertory.

Yet, from the significant influence of Buxtehude's style, as it appears in the dramatic accents of the Toccata which forms the prelude (a prelude which might perhaps have been more appropriately called a fantasy) we may conclude that it belongs to the first years of the sojourn in Weimar, that is about 1710—1712.

The two famous transcriptions which Tausig and Busoni gave of this work would have rendered superfluous the present publication, had we not, in this one, endeavoured most attentively to adapt to the ressources of piano percussion, the sounds, alternately stormy or muffled, radiating luminous glory or wrapped in mystery, characteristic of the organ register.

Moreover the present publication is also justified because it has enabled certain details of the original text, which were not retained in the two above-mentioned translations, to take their rightful place, owing to an arrangement which is more intent on being interpreted from the viewpoint of sonorous equivalences rather than submitting to the mere exigencies of a brilliant instrumental translation.

TOCCATA E FUGA

POUR ORGUE
(en ré mineur)

Transcription libre pour le piano par
ALFRED CORTOT

Quasi improvvisata ma risoluto

J.-S. BACH

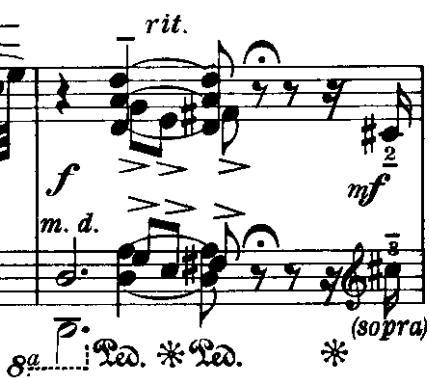
TOCCATA



cresc. molto

8^a bassa
Ré.

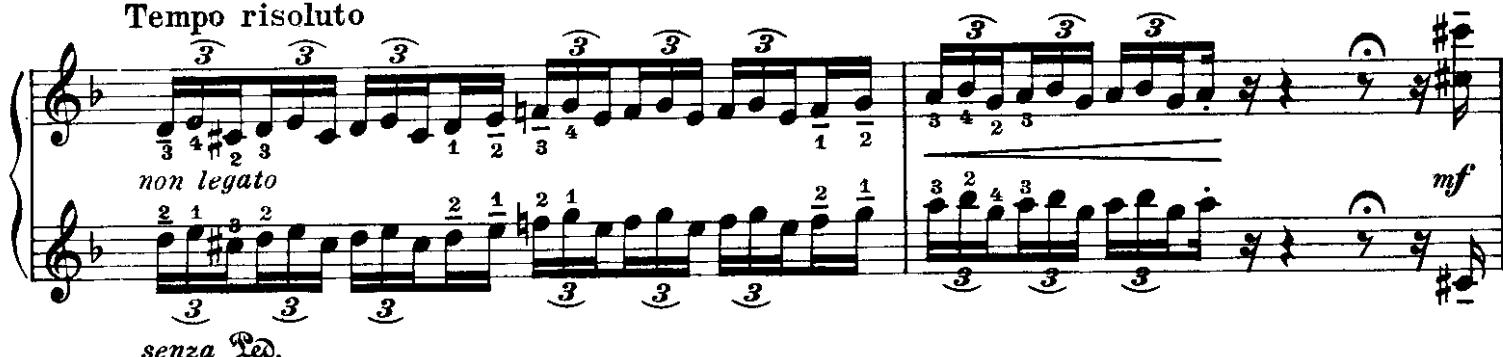
rit.



Tempo risoluto

non legato

senza Ré.



8.....

distinto

brillante

m.s.

m.d.

f

mp ma ben pronunciato

F. 7442 F.

Sheet music for piano, page 7, featuring five staves of music. The music includes dynamic markings such as *rapido*, *mf*, *cresc.*, *ff*, *f sostenuto*, and *largamente*. The score consists of two systems of music, each with two staves. The top staff of each system is in treble clef and the bottom staff is in bass clef. Measure numbers 5 and 4 are indicated above the staves in some sections. The music is written in common time.

rapido

(quasi Cadenza)

mf

Ped.

cresc.

ff

f sostenuto

largamente

Allegro non troppo

FUGA

mp poco martellato

The musical score consists of 12 staves of piano music. The first staff is treble clef, B-flat key signature, 4/4 time. The second staff is bass clef, B-flat key signature, 3/4 time. Subsequent staves alternate between treble and bass clefs, mostly in B-flat key signature, with some changes indicated by measure numbers above the staff.

- Staff 1:** Treble clef, B-flat key signature, 4/4 time. Dynamics: *mp*. Articulation: *poco martellato*.
- Staff 2:** Bass clef, B-flat key signature, 3/4 time.
- Staff 3:** Treble clef, B-flat key signature, 4/4 time.
- Staff 4:** Bass clef, B-flat key signature, 4/4 time.
- Staff 5:** Treble clef, B-flat key signature, 4/4 time. Dynamics: *(mp)*.
- Staff 6:** Bass clef, B-flat key signature, 4/4 time. Dynamics: *(p)*.
- Staff 7:** Treble clef, B-flat key signature, 4/4 time. Dynamics: *(mp)*.
- Staff 8:** Bass clef, B-flat key signature, 4/4 time. Dynamics: *(p)*.
- Staff 9:** Treble clef, B-flat key signature, 4/4 time. Dynamics: *(mp)*.
- Staff 10:** Bass clef, B-flat key signature, 4/4 time. Dynamics: *p*.
- Staff 11:** Treble clef, B-flat key signature, 4/4 time. Dynamics: *poco portando*.
- Staff 12:** Bass clef, B-flat key signature, 4/4 time.

F. 7442 F.

Musical score for piano, page 10, containing five systems of music. The notation uses two staves: treble and bass. Hand fingerings are indicated above the keys, such as 5 1 2 4 1, 5 1 2, 3 1, etc. Dynamic markings include *f*, *p*, *mp*, and *molto legato*. Performance instructions like *Re.* and *** are also present. The score consists of five systems of music, each with a different key signature and rhythm.

F. 7442 F.

Una CORDA 2. Ped. *

(p) (mp)

Una CORDA 2. Ped. *

(p) (mp)

Una CORDA 2. Ped. *

(p) mf

Una CORDA

p

Una CORDA

Sheet music for piano, page 12, featuring five staves of musical notation. The music is in common time and consists of measures 12 through 16. The notation includes bass and treble clefs, sharp and double sharp key signatures, and various dynamics such as *mf*, *p*, and *f*. Fingerings are indicated above the notes, and performance instructions like "Tre CORDE" and "Una CORDA" are present. The music concludes with a final dynamic instruction at the bottom.

mf

Tre CORDE

p

f

Una CORDE

Tre CORDE

F. 7442 F.

1 4
1 4

f

mf

cresc.

f

non troppo f ma distinto

8a

This block contains five staves of piano sheet music, starting from measure 14. The music is written in common time with a key signature of one sharp. Fingerings are indicated above the notes, and dynamics like *mf* (mezzo-forte) are shown. Measure 14 consists of two staves. Measures 15-16 consist of three staves. Measures 17-18 consist of two staves. Measure 19 consists of three staves. Measures 20-21 consist of two staves. The notation includes various note values such as eighth and sixteenth notes, and rests.

non troppo f

ma molto chiaro

cresc.

f marcato assai

15

8

5

Musical score for piano, page 16, featuring five staves of music. The score includes dynamic markings such as *mf*, *p*, and *poco pesante*, and articulation marks like *ben articolato*. Fingerings are indicated above certain notes and chords. The music consists of a mix of treble and bass clef staves, with some staves using two or three staves per hand.

poco pesante

mf *ben articolato*

17

f

cresc.

ff

largamente

recitativo ad libitum

ff

f brillante

mf

cresc.

ff

m. d.

m. d.

mf marcato

rapido ben articolato ma leggero

Maestoso

m.s.

ff

m.s.

ff

mf *ped.*

mf *ped.*

La somptueuse plénitude du timbre de l'orgue assure à cette mesure de conclusion en ré mineur une puissance et un rayonnement sonores auxquels ne peuvent prétendre les ressources du piano.

On ne croit pas trahir l'intention de Bach en accordant à l'interprète de cette transcription, la possibilité de parfaire avec plus d'intensité la signification majestueuse des derniers accords de la coda, en les orientant vers la tonalité de ré majeur au moyen de la rédaction ci-après:

Die prächtige Fülle der Orgelklänge sichert diesem Schlußtakt in d-moll eine Stärke und eine Ausdehnung in der Tonwirkung, welche das Klavier mit seinen Ausdrucksmöglichkeiten nicht zu erreichen vermag. Es scheint uns also kein Verrat an Bach zu sein, wenn dem Ausführenden in dieser Bearbeitung die Möglichkeit geboten wird, die majestätische Bedeutung der Schlußakkorde der Koda dadurch noch wirkungsvoller zu gestalten, daß sie mittels der folgenden Uebertragung in die D-dur-Tonart geleitet werden:

La sontuosa pienitudine del timbro del organo da a questa battuta di conclusione in re minore una potenza e una irradiazione sonora quali non possono pretendere le risorse del pianoforte.

Non si crede tradire l'intenzione di Bach permettendo all'interprete di questa trascrizione la possibilità di ultimare con più d'intensità la significazione maestosa degli accordi finali della coda, orientandoli verso la tonalità di re maggiore nel modo redatto qui presso:

The sumptuous plenitude of the organ sound gives to this concluding bar in D minor a sonorous power and radiation to which the resources of the piano cannot pretend.

We believe that we do not betray Bach's intention in granting to the interpreter of this translation the possibility of rendering with a greater intensity the majestic significance of the last chords of the Coda by orienting them towards the tonality of D major, by means of the following arrangement:

ALFRED CORTOT

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ADAPTATIONS PIANISTIQUES

N° 7744 J. BRAHMS: WIEGENLIED
(Chant du berceau), op. 49, N° 4

N° 7745 J.-S. BACH: ARIOSO
du Concerto en fa mineur
pour clavecin et instruments à cordes

N° 7746 F. CHOPIN: LARGO
de la Sonate op. 65 pour violoncelle et piano

N° 7747 FR. SCHUBERT: HEIDEN-RÖSLEIN
(d'après Gœthe), op. 3, N° 3

ÉDITION FËTISCH, LAUSANNE