BÉLA BARTÓK

XVII and XVIII CENTURY ITALIAN CEMBALO AND ORGAN MUSIC Transcribed for Piano

MARCELLO, BENEDETTO
Sonata (Bb Major) (P 1812) $1.25

ROSSI, MICHELANGELO
Toccata (No. 1, C Major) (P 1813) ..... .60

ROSSI, MICHELANGELO
Toccata (No. 2, A Minor) (P 1814) ..... .60

ROSSI, MICHELANGELO
Tre Correnti (P 1815) ..... .50

CIAIA, AZZOLINO BERNARDINO della
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CARL FISCHER Inc.
Cooper Square
NEW YORK

Sole Agent for Europe, Rozsavölgyi & Co., Budapest.

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Béla Bartók

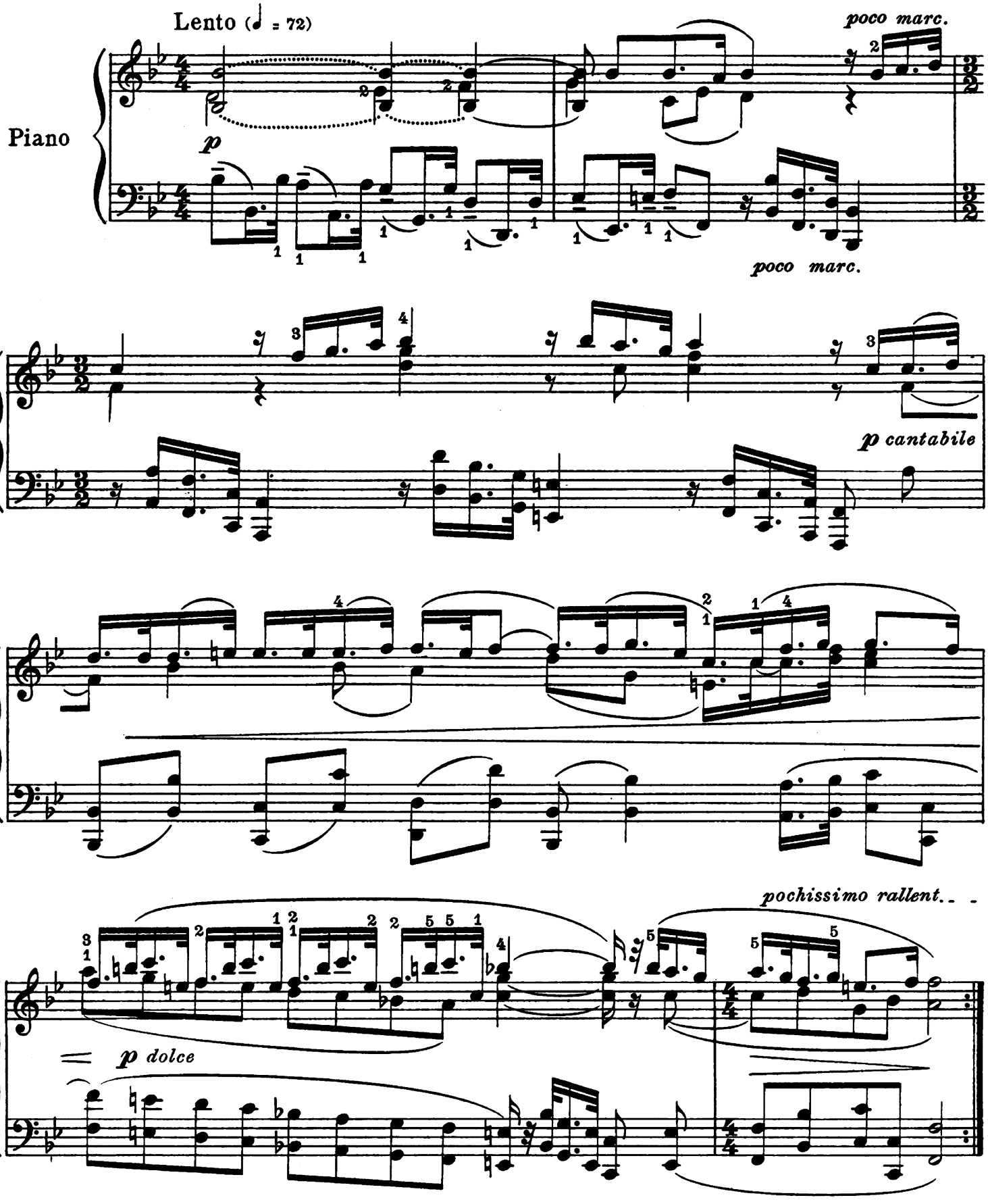
25268 to 25278

Sheet Music Edition
P. 1812

Sonata

(in B♭ Major)

BENEDETTO MARCELLO (1686–1739)
Transcribed by BÉLA BARTÓK



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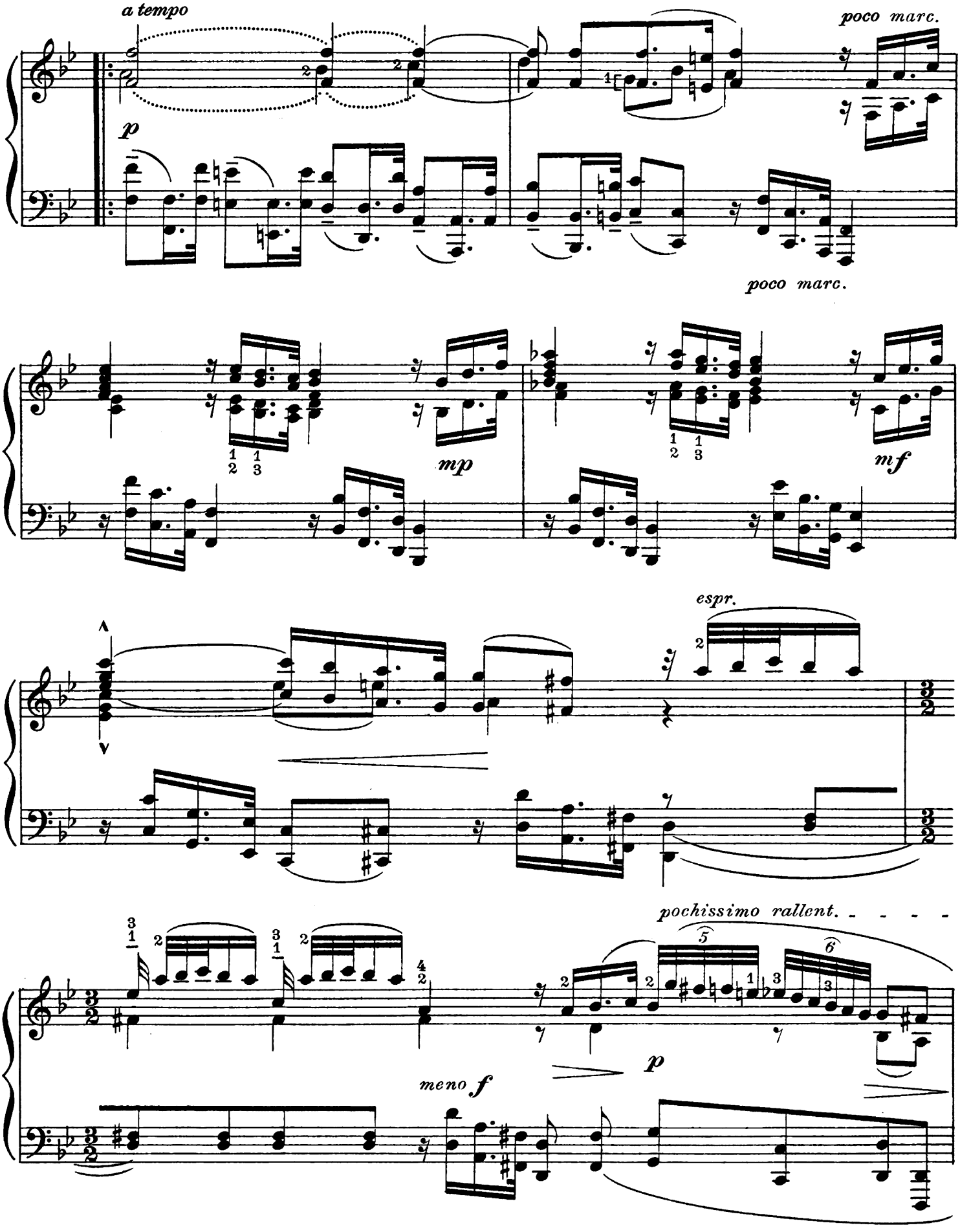
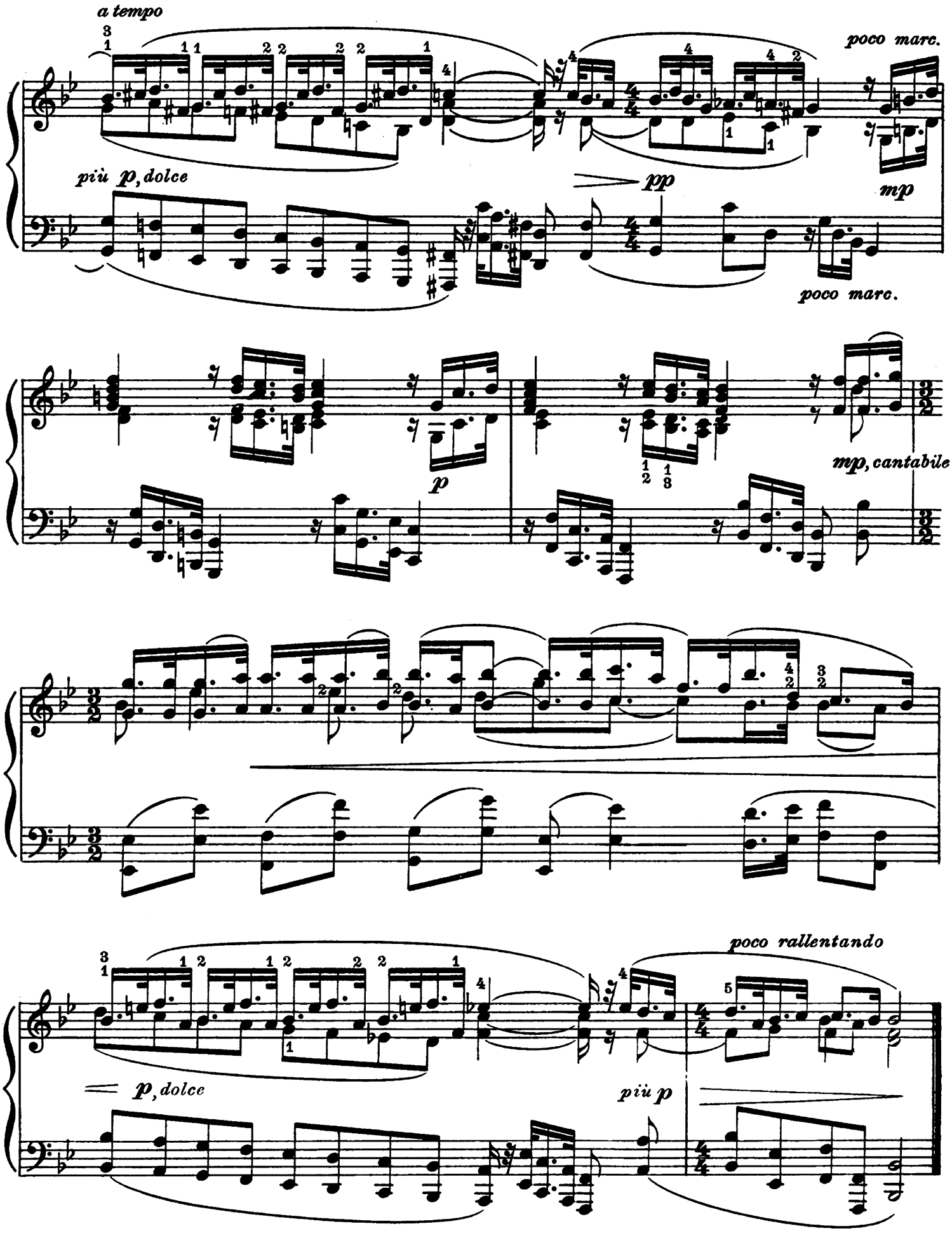
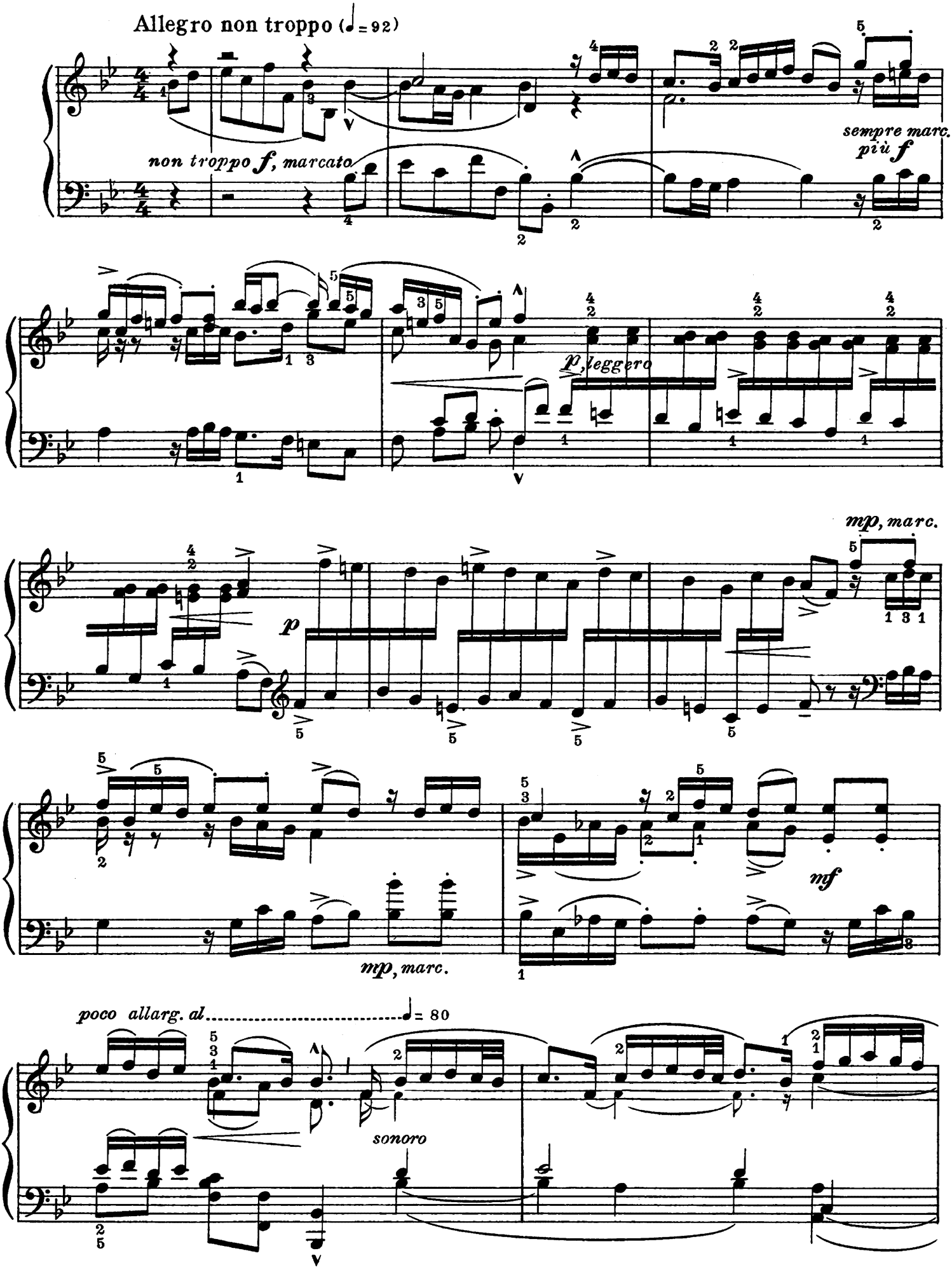
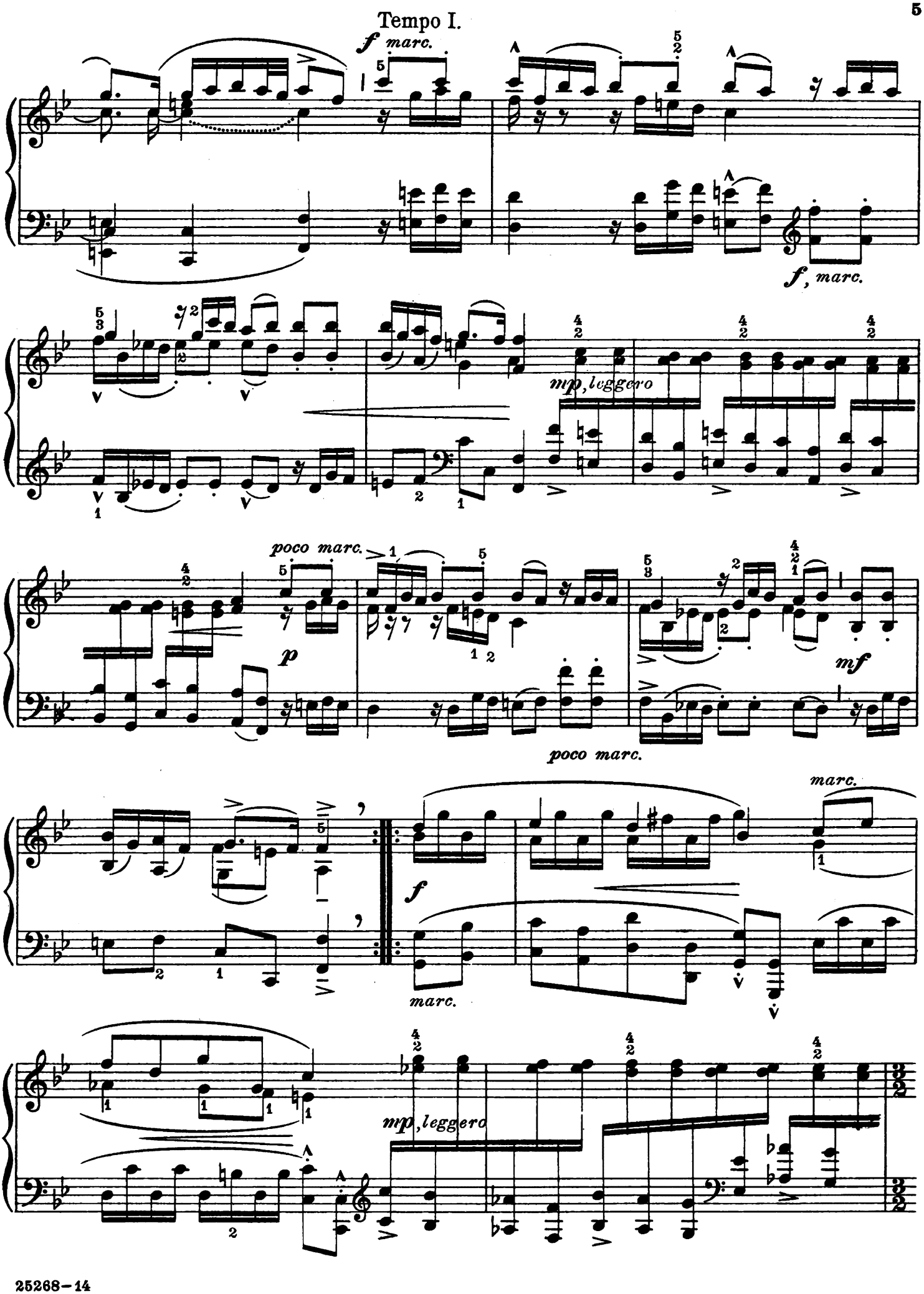
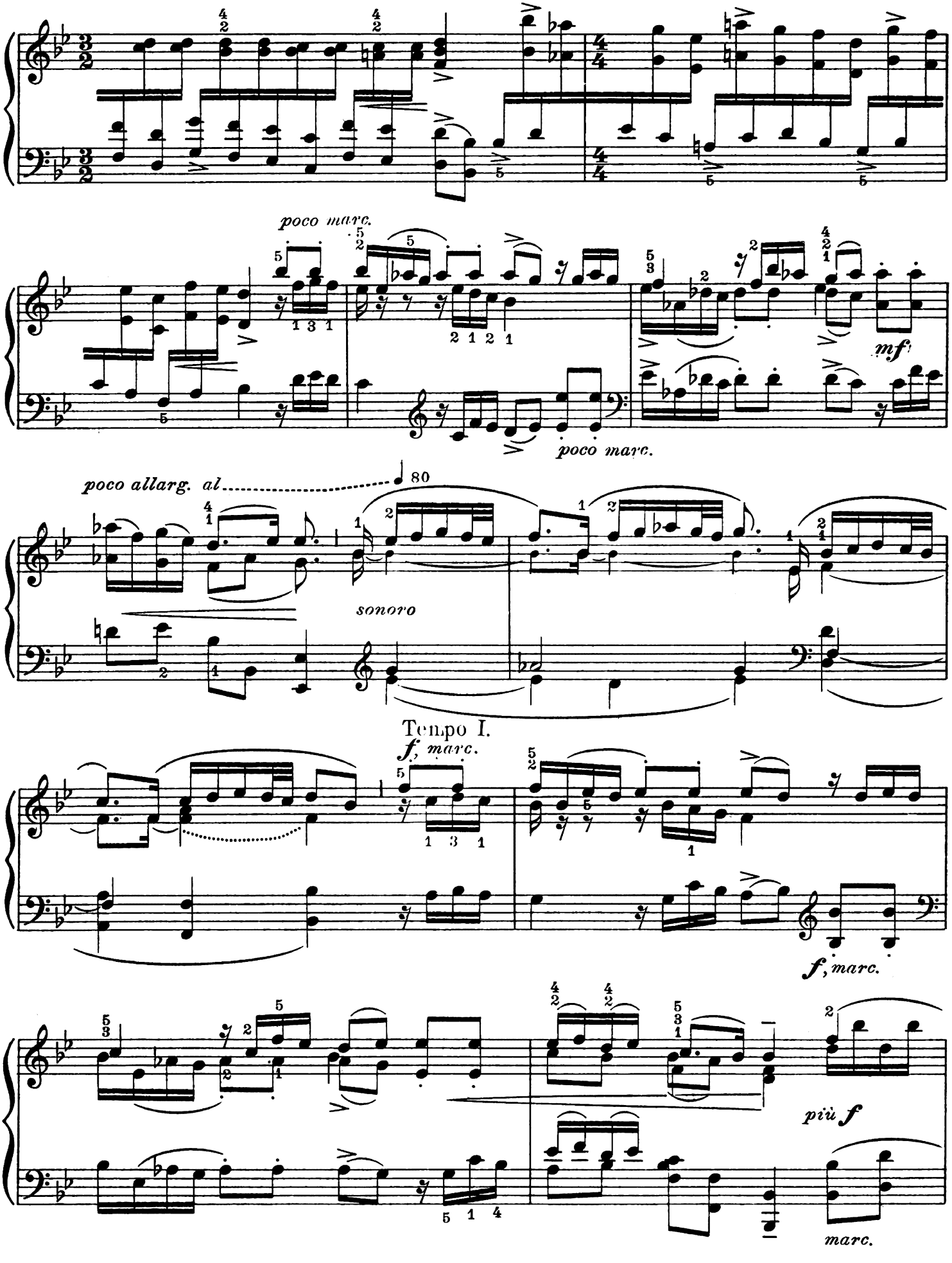
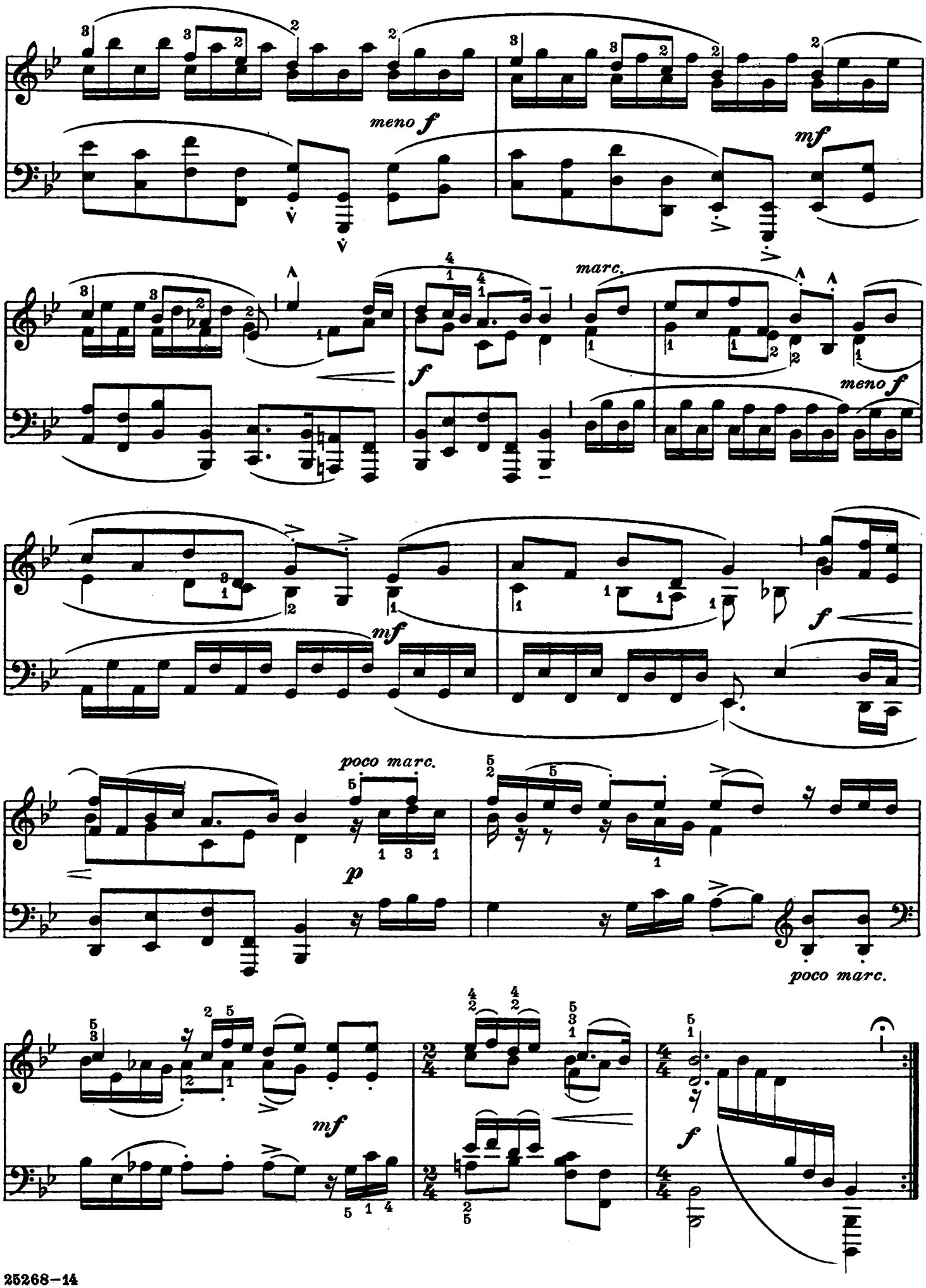

a tempo
poco marc.
p
poco marc.
mp
mf
espr.
pochissimo rallent.
p
meno f

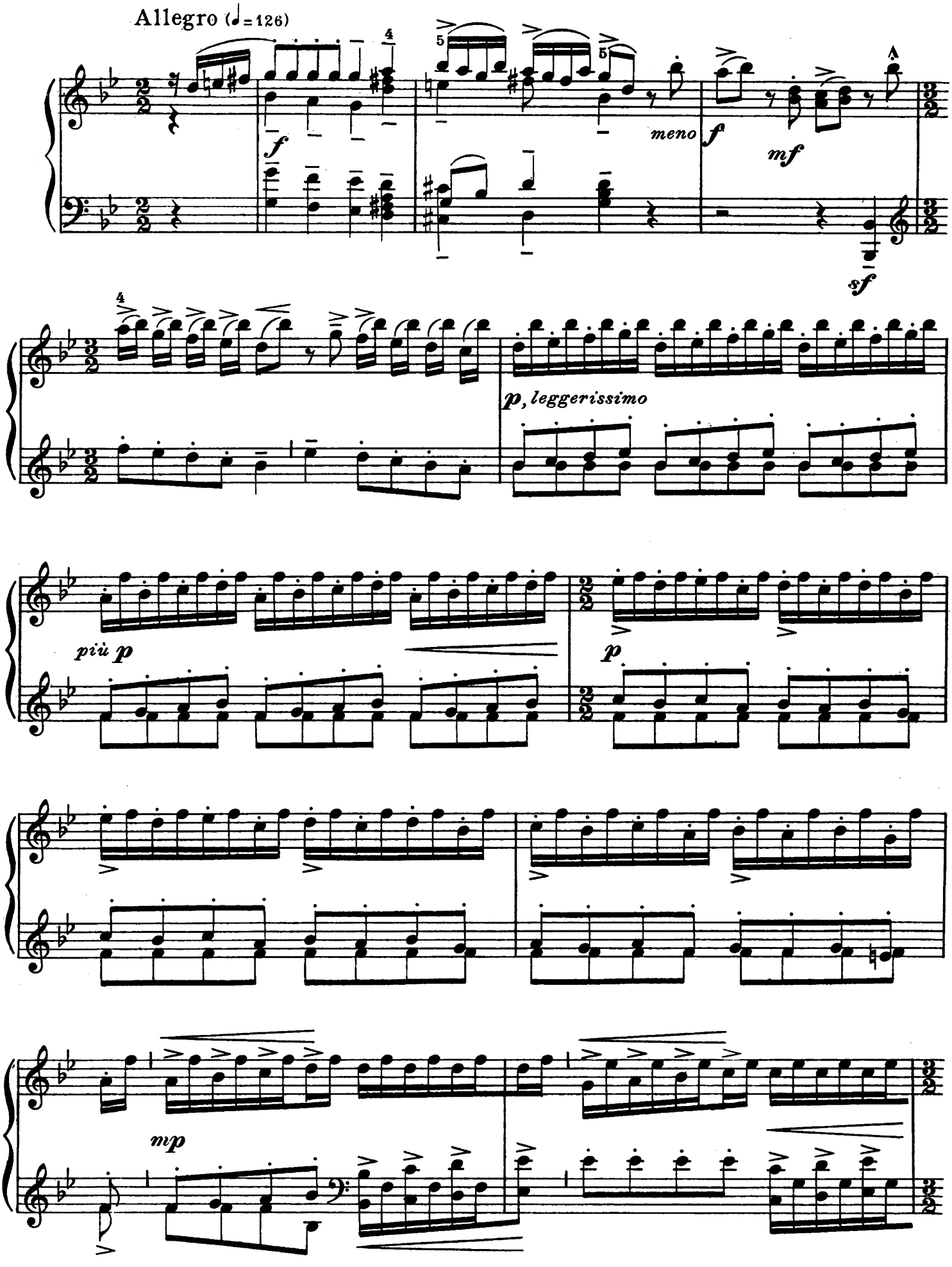

a tempo
poco marc.
più p, dolce
pp
mp
poco marc.
p
mp, cantabile
poco rallentando
p, dolce
più p

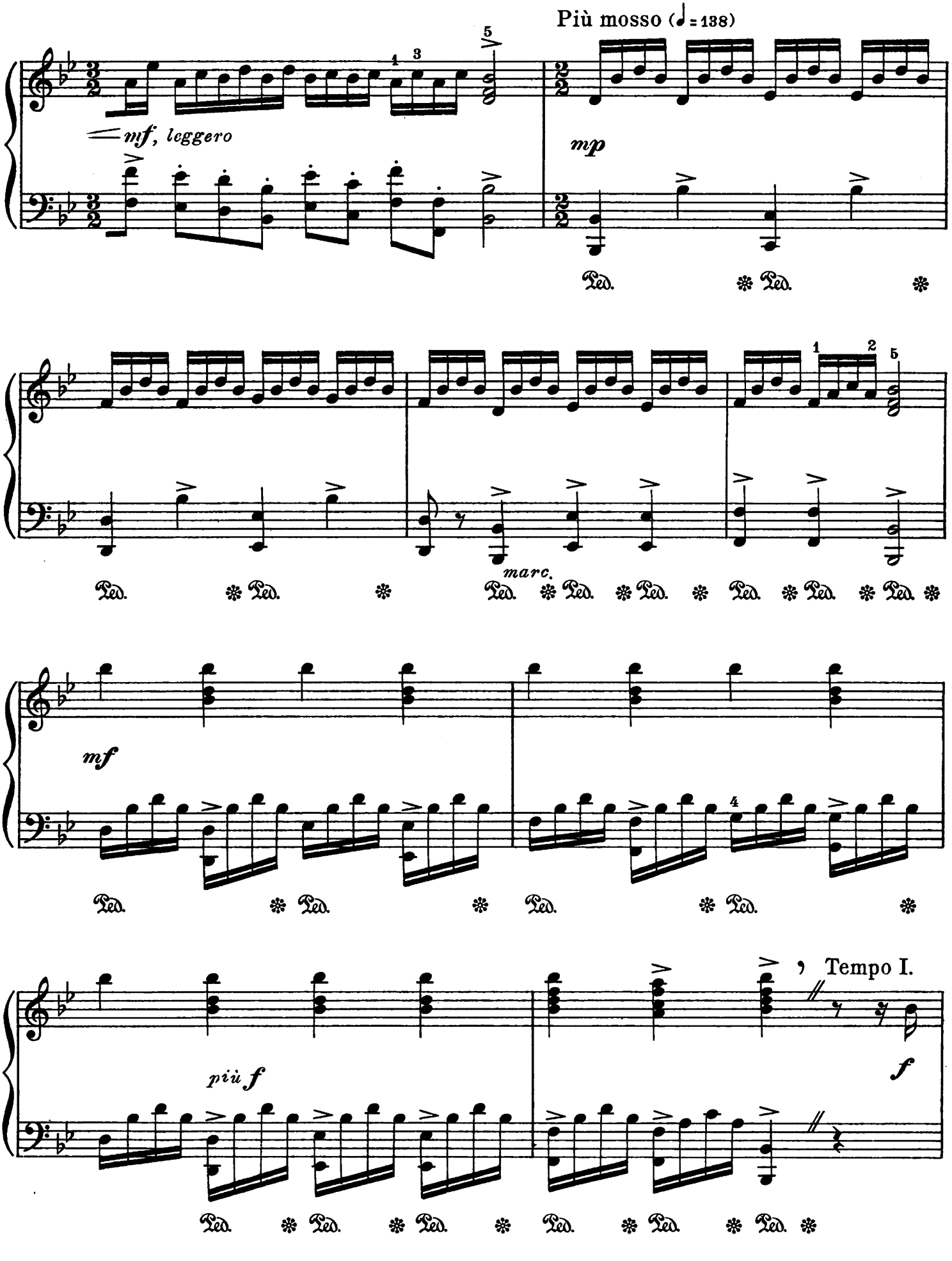

Allegro non troppo (♩= 92)
non troppo f, marcato
sempre marc.
più f
p, leggero
mp, marc.
p
mp, marc.
mf
poco allarg. al ♩= 80
sonoro

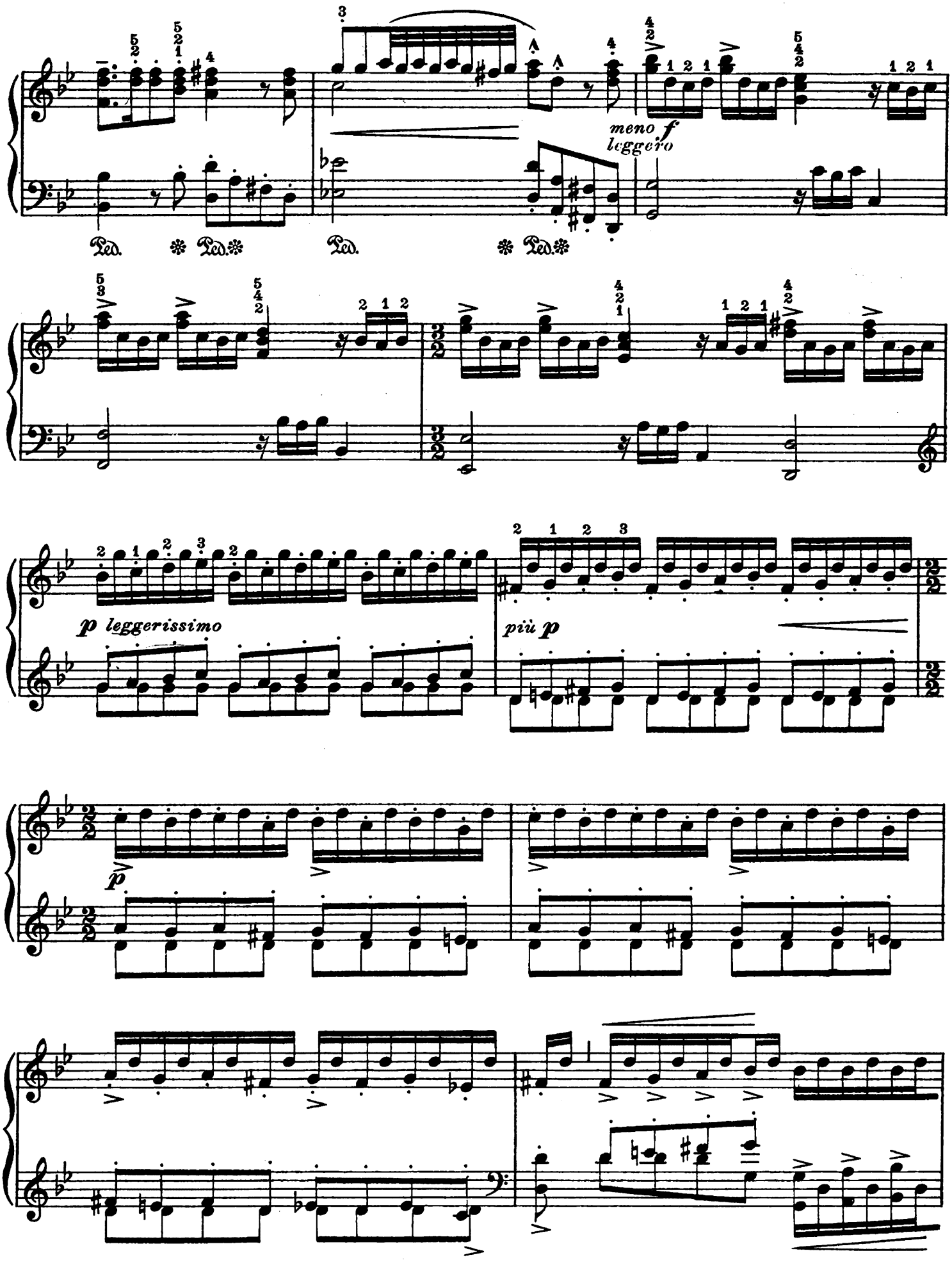

Tempo I.
f marc.
f, marc.
mp, leggero
poco marc.
p
mf
poco marc.
marc.
f
marc.
mp, leggero

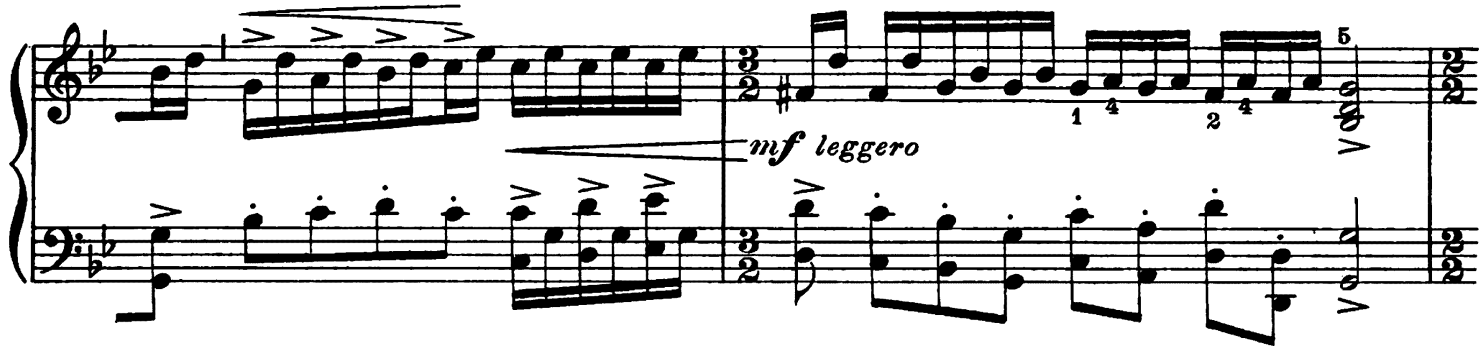

poco marc.
mf
poco marc.
poco allarg. al
80
sonoro
Tempo I.
f, marc.
f, marc.
più f
marc.


meno f
mf
marc.
f
meno f
mf
f
poco marc.
p
poco marc.
mf
f

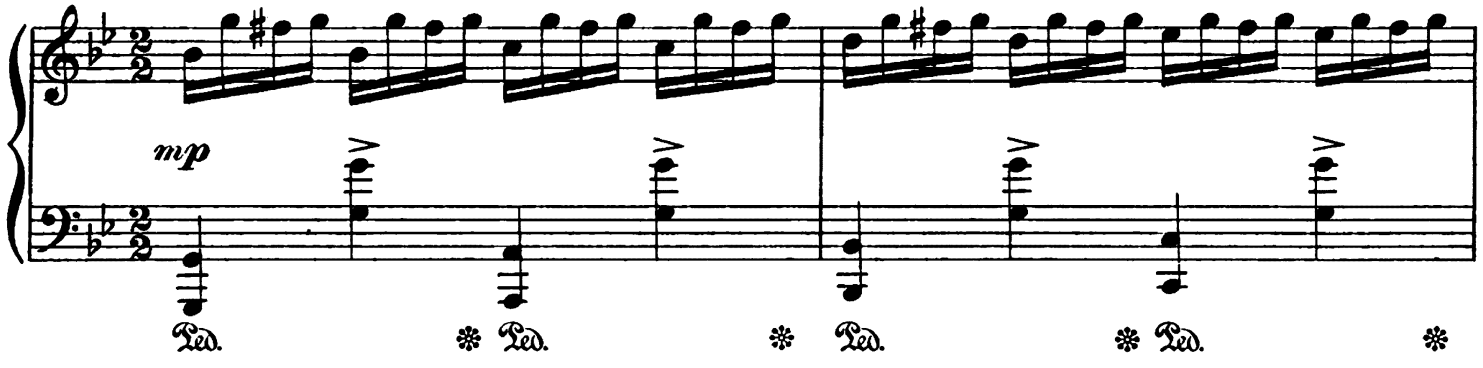

Allegro (♩=126)
f
meno
f
mf
sf
p, leggerissimo
più p
p
mp

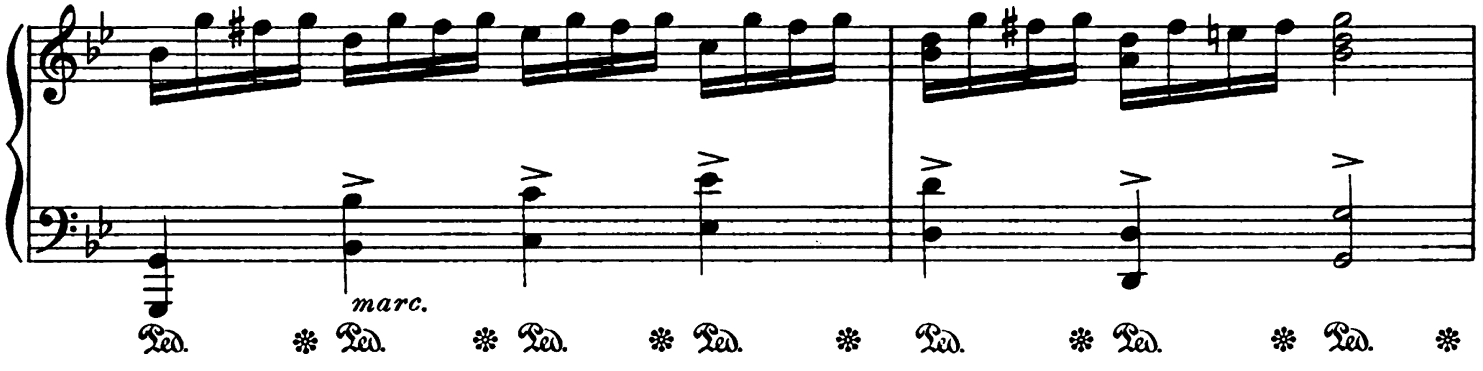

Più mosso (♩ = 138)
mf, leggero
mp
marc.
mf
più f
Tempo I.
f

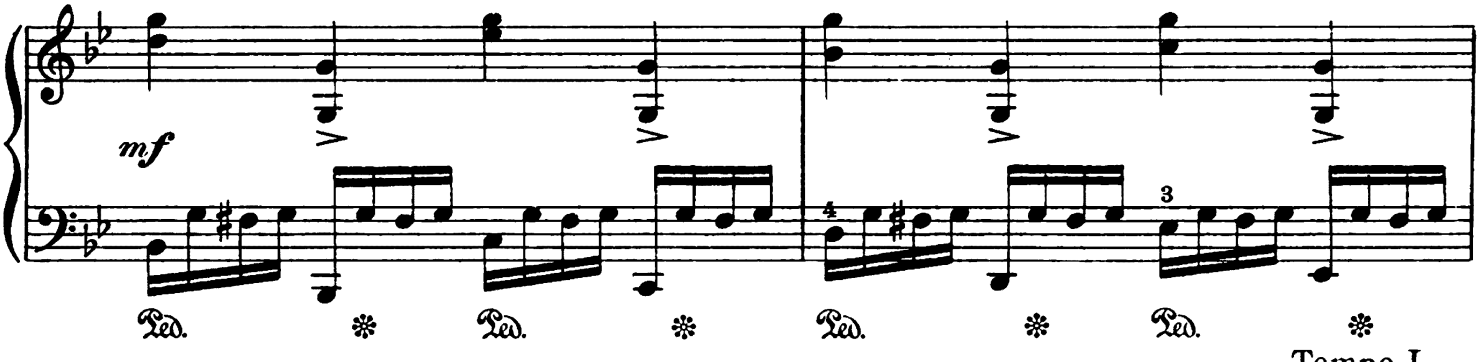

meno f
leggero
Ped.
Ped.
Ped.
Ped.
p leggerissimo
più p
p



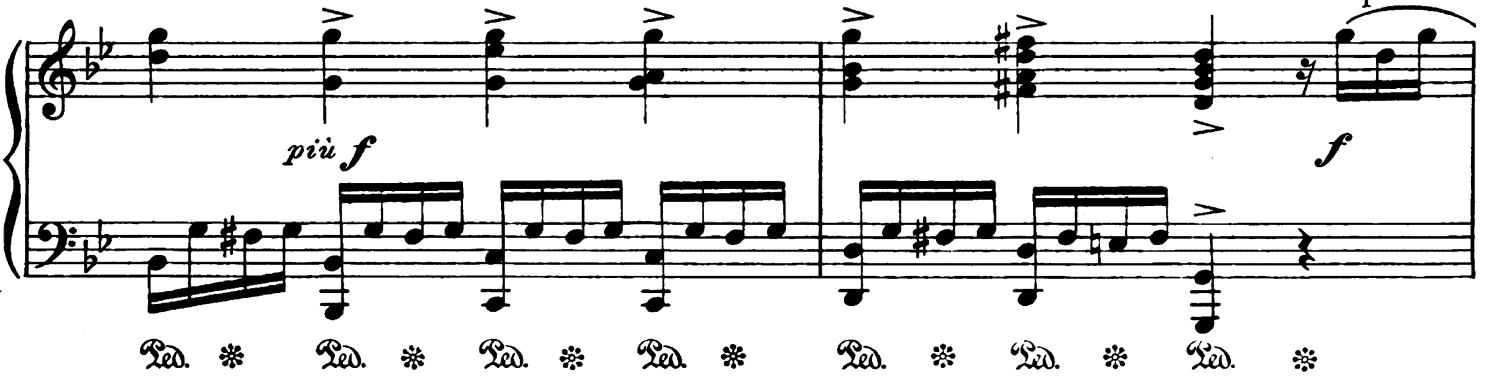
Più mosso (♩= 138)

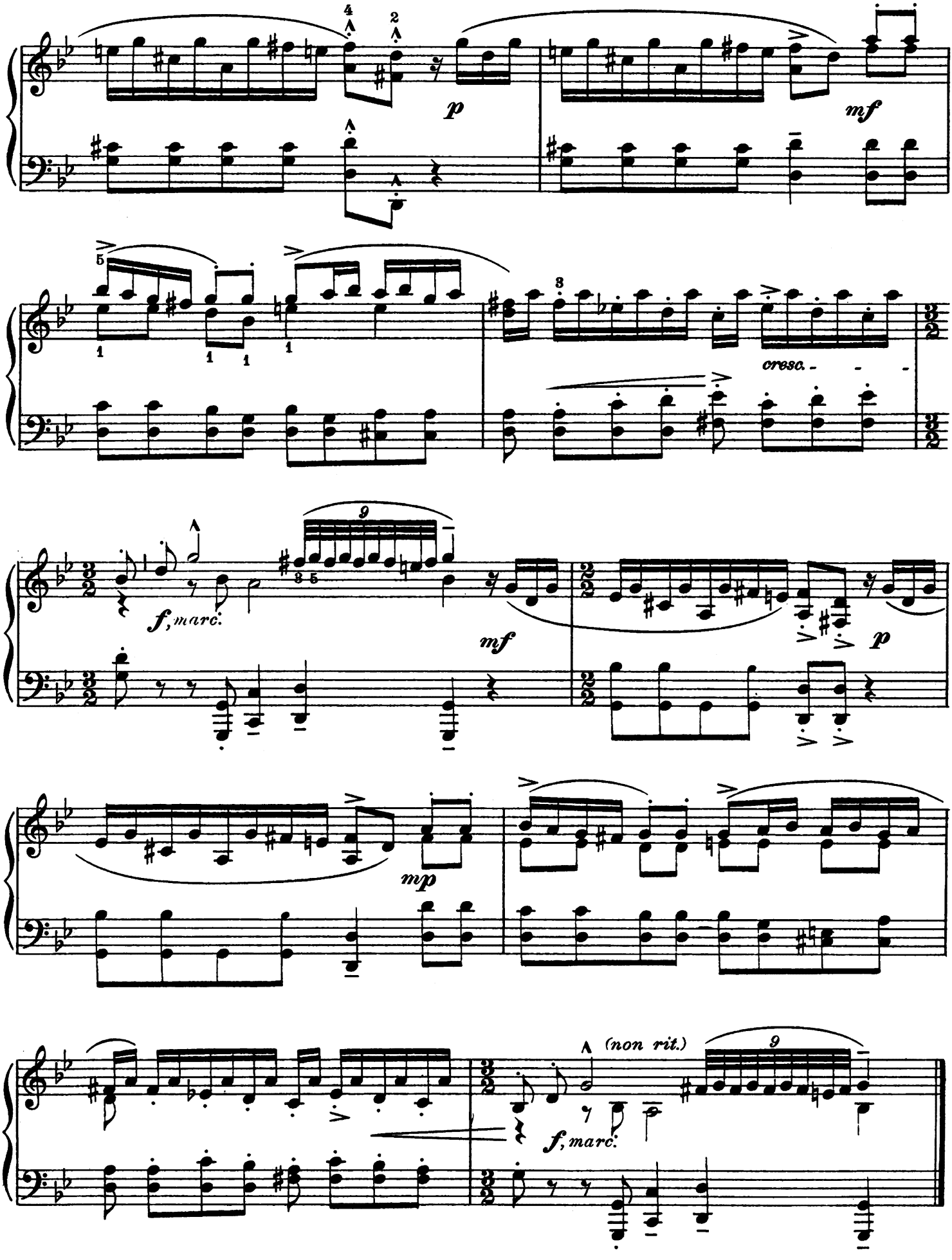


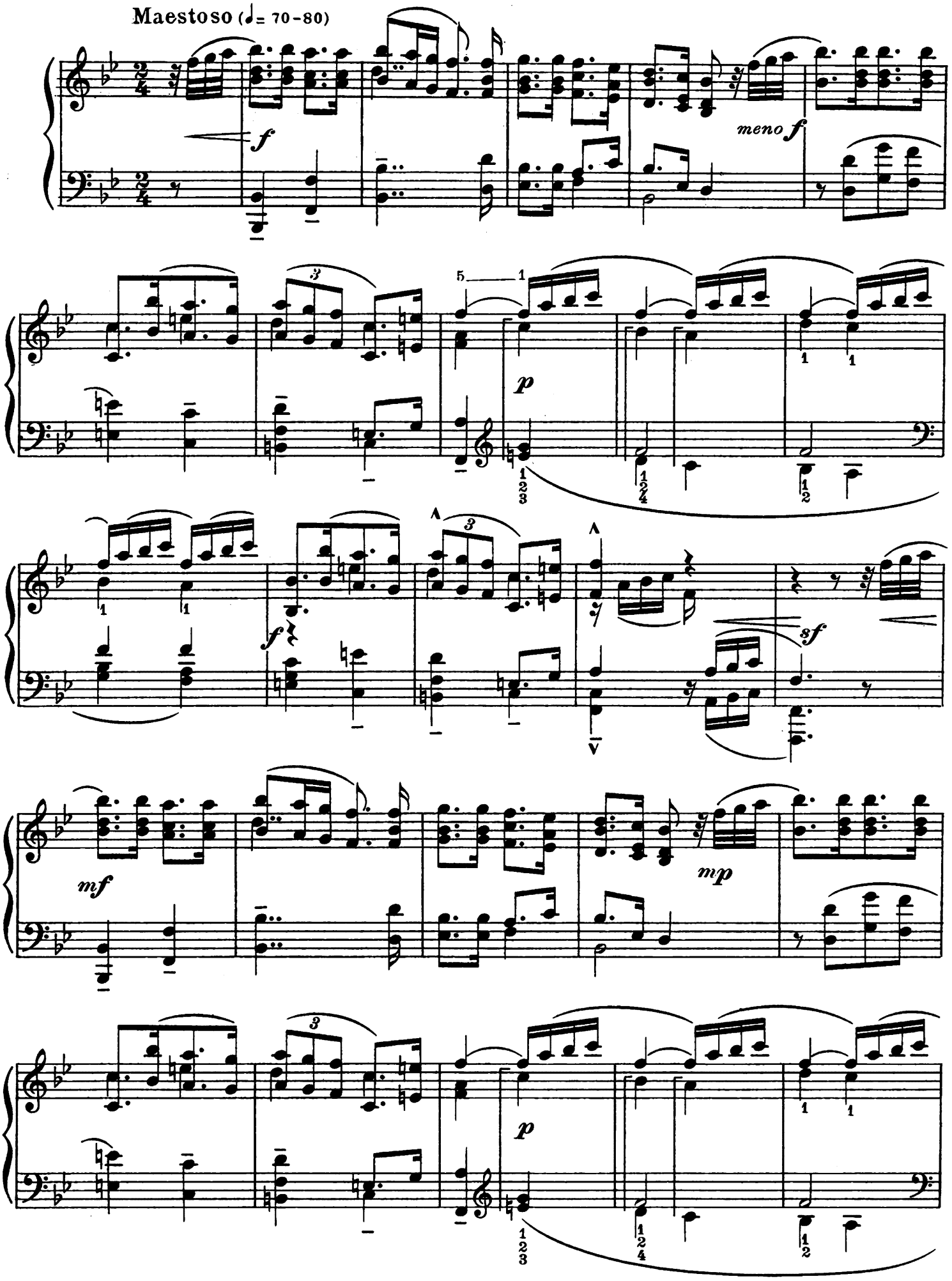


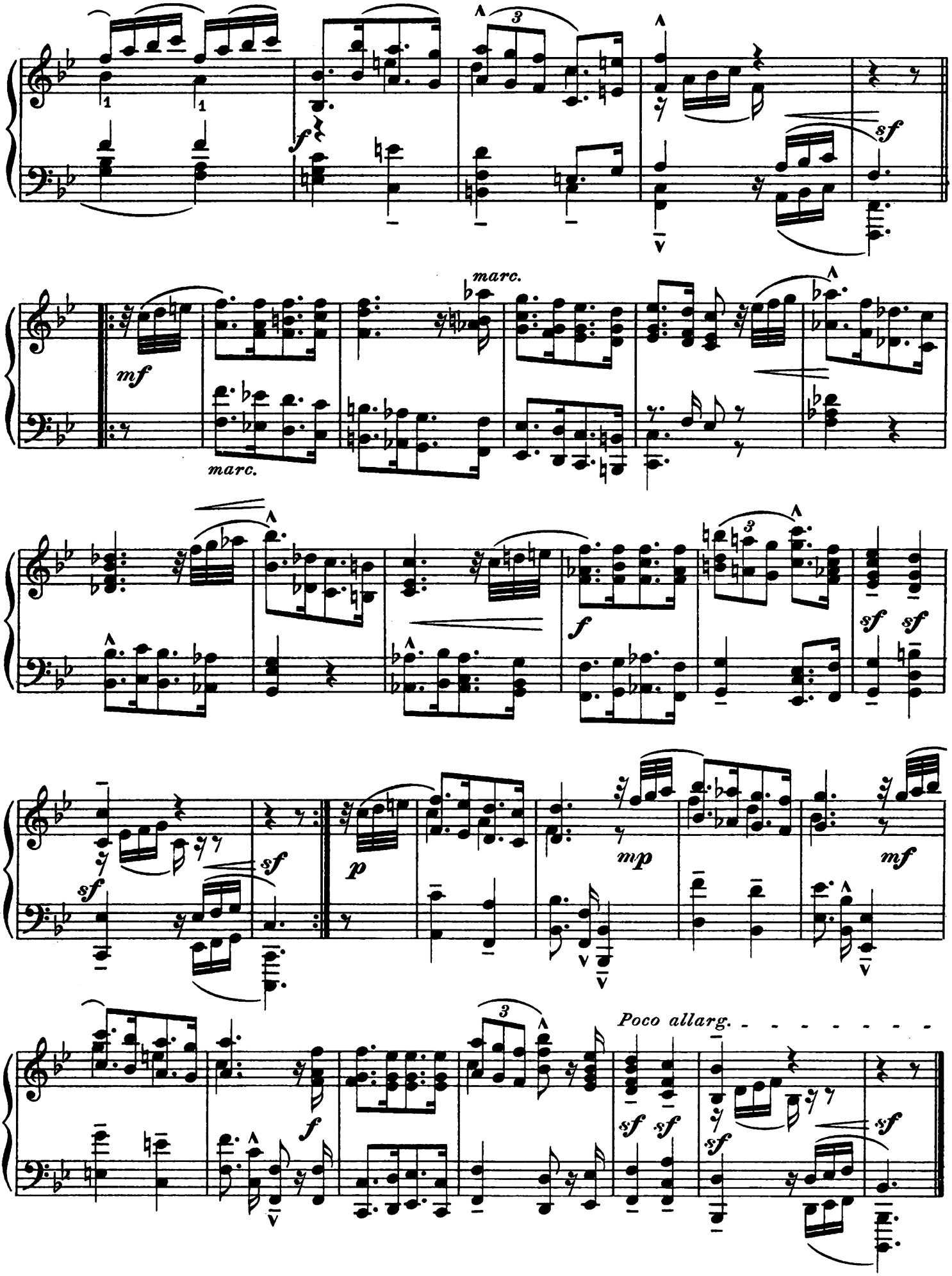


Tempo I.




p
mf
cresc.
f, marc.
mf
p
mp
(non rit.)
f, marc.


Maestoso (♩= 70-80)
f
meno f
p
f
sf
mf
mp
p


marc.
marc.
Poco allarg.

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25268 to 25278

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Toccata
(No. 1 in C Major)*

MICHELANGELO ROSSI (16? – 16?)
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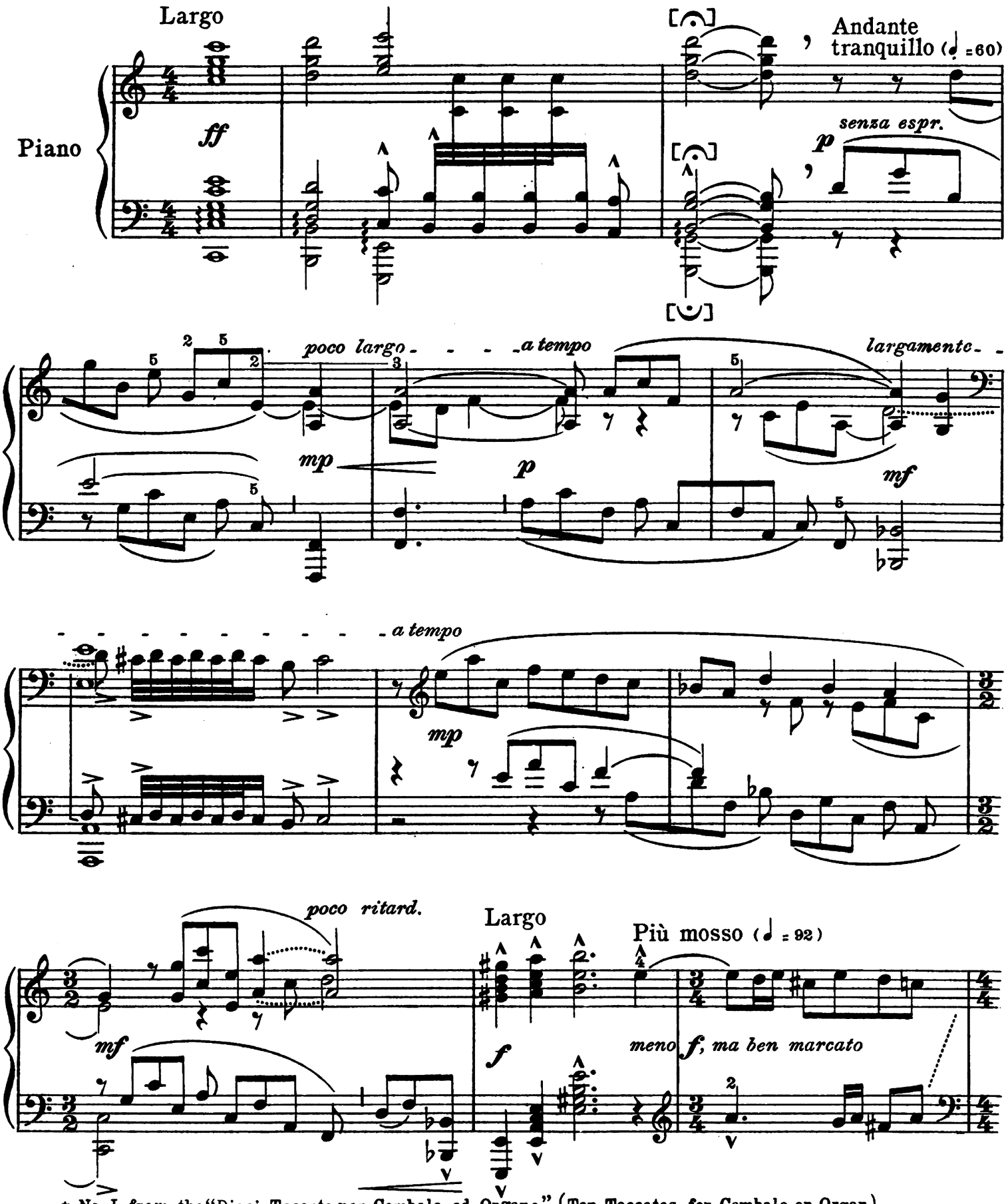

* No. I from the "Dieci Toccate per Cembalo od Organo" (Ten Toccatas for Cembalo or Organ)

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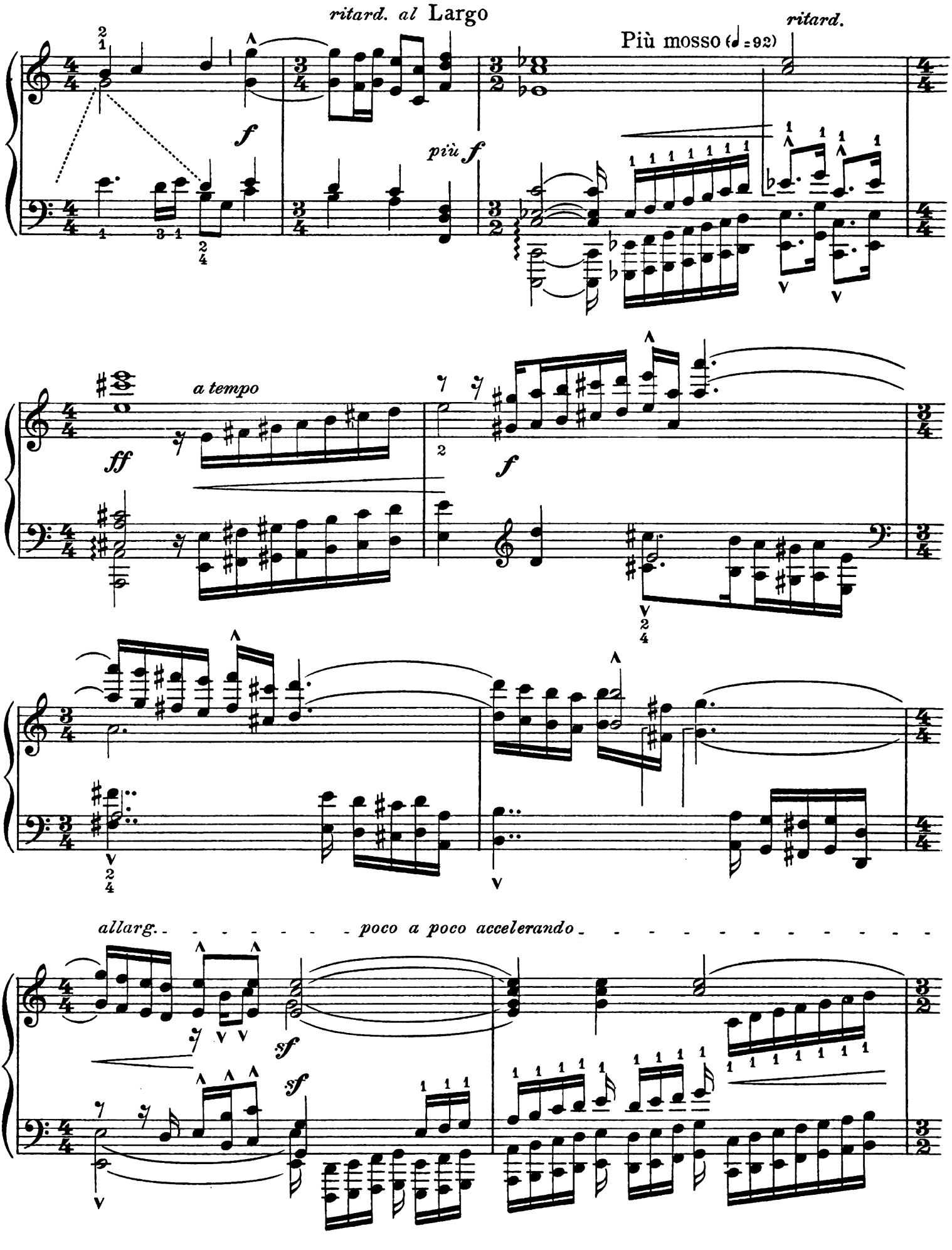
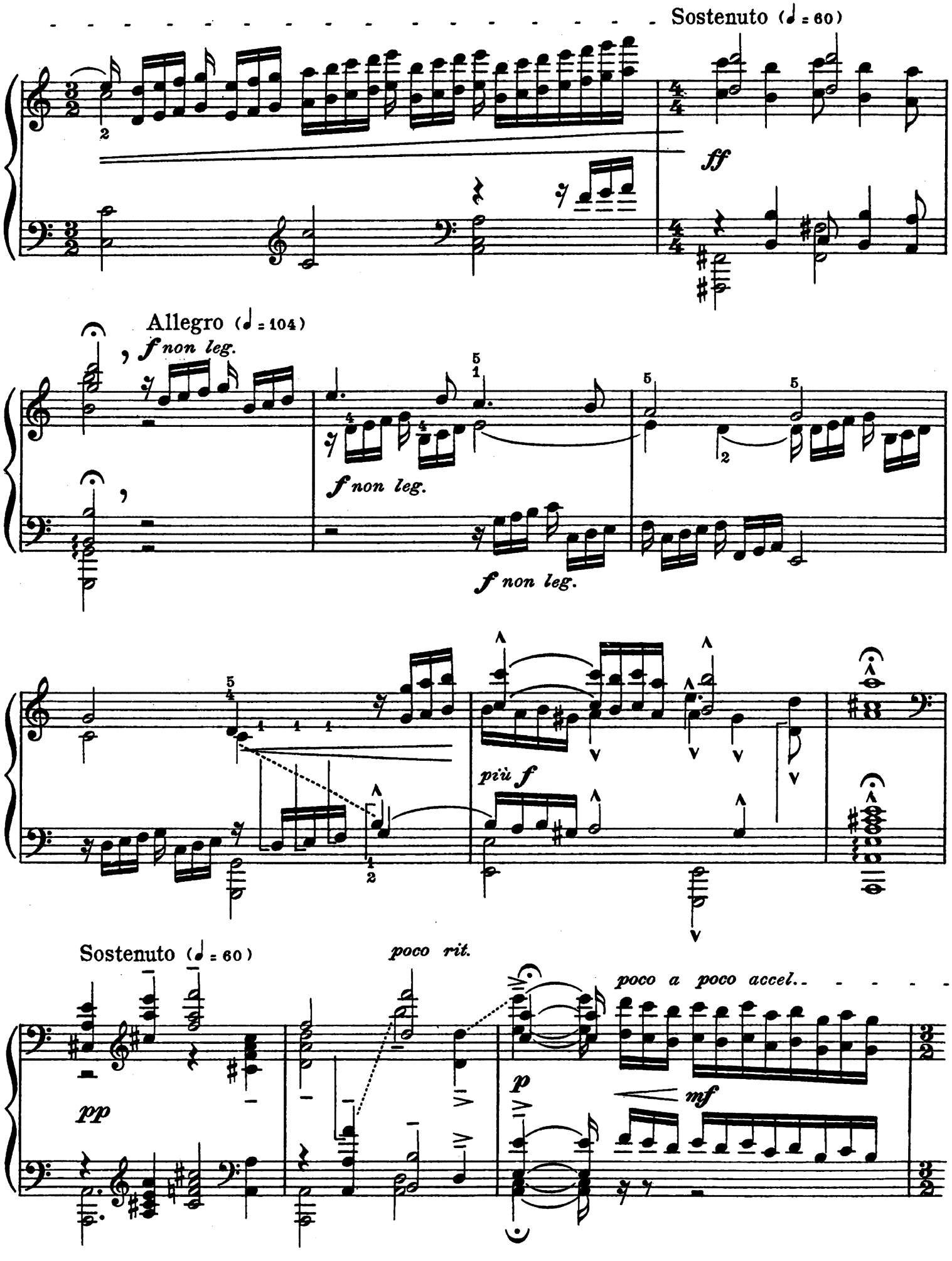
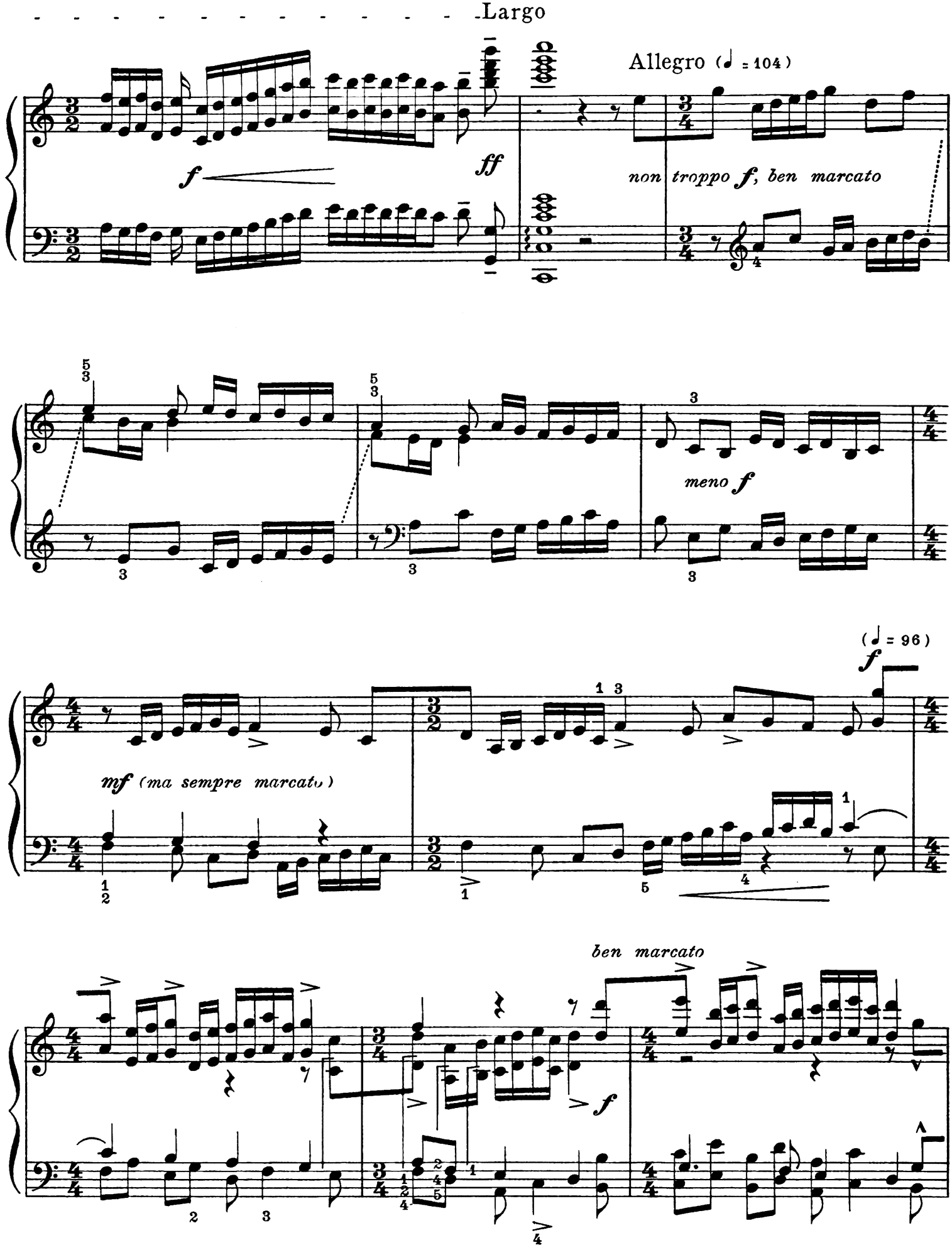
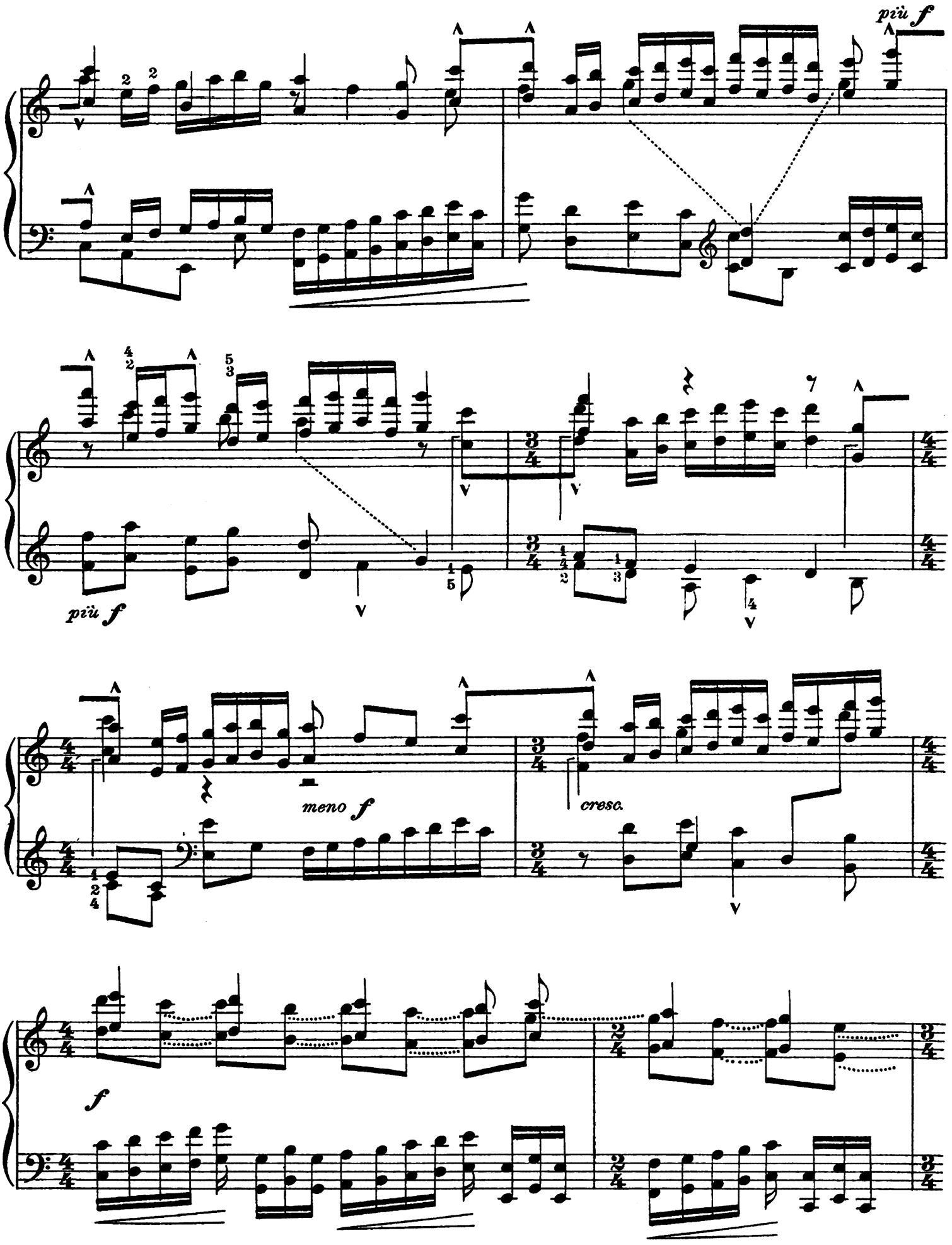
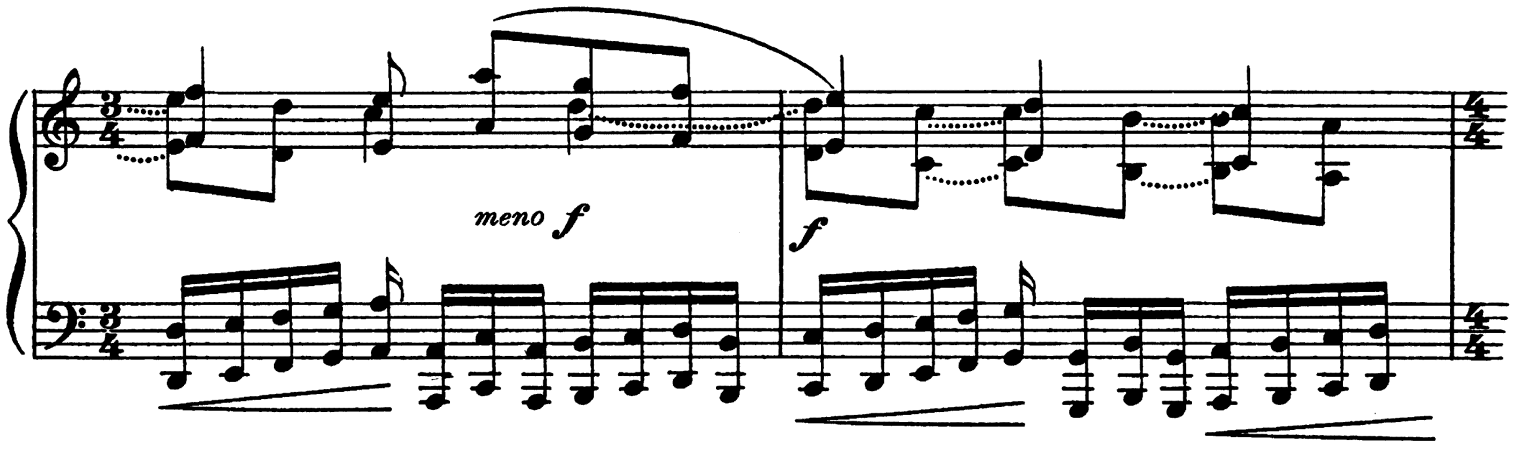
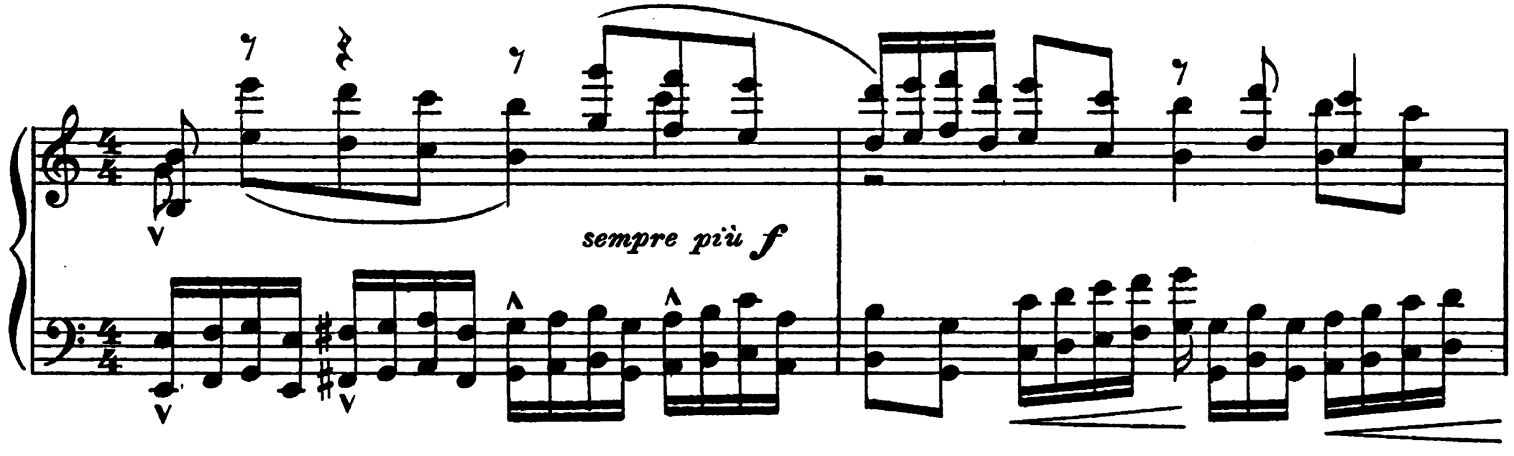

ritard. al Largo
Più mosso (♩ = 92)
ritard.
più f
a tempo
allarg.
poco a poco accelerando

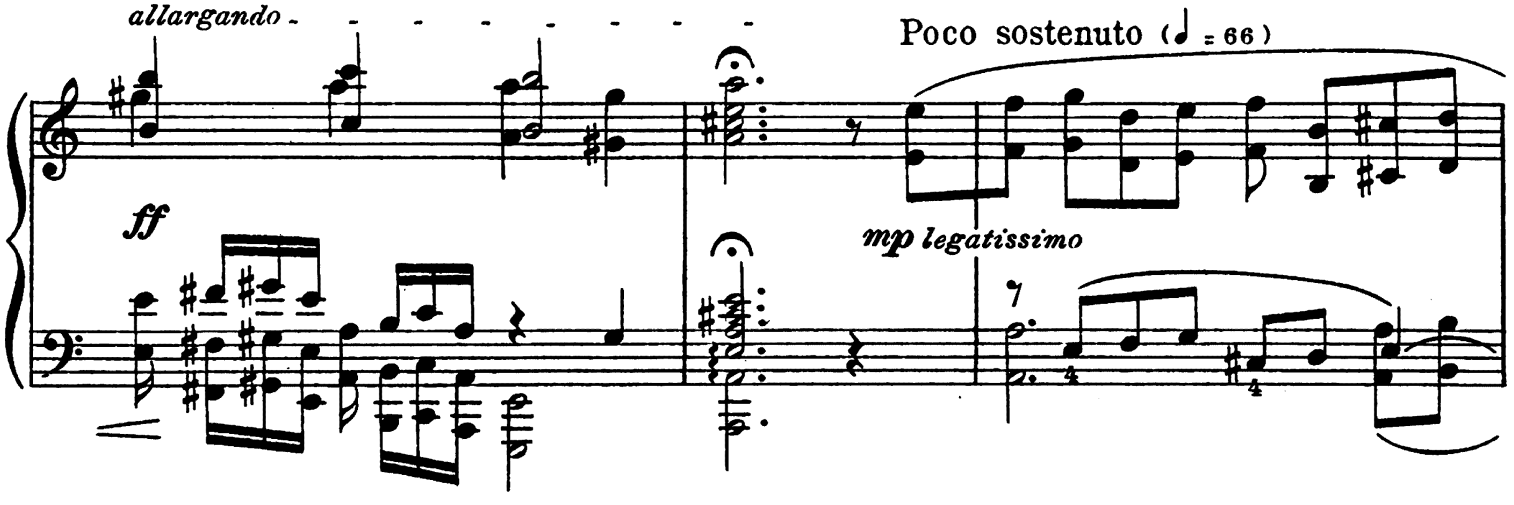

Sostenuto (♩ = 60)
ff
Allegro (♩ = 104)
f non leg.
f non leg.
f non leg.
più f
Sostenuto (♩ = 60)
poco rit.
poco a poco accel.
pp
p
mf

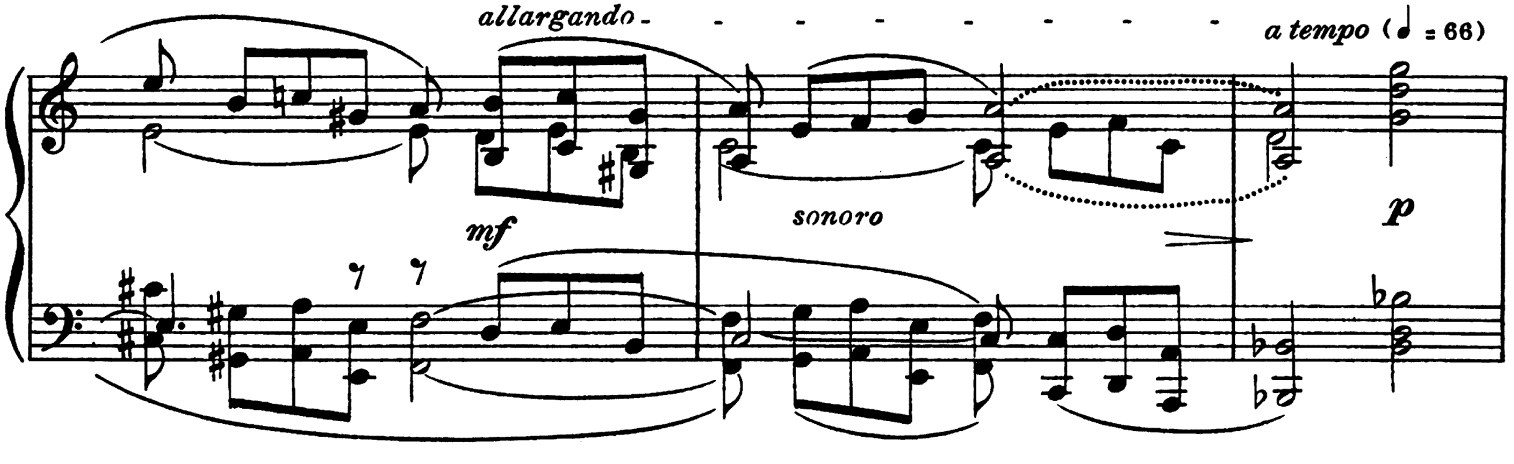

Largo
Allegro (♩ = 104)
f
ff
non troppo f, ben marcato
meno f
(♩ = 96)
f
mf (ma sempre marcato)
ben marcato
f

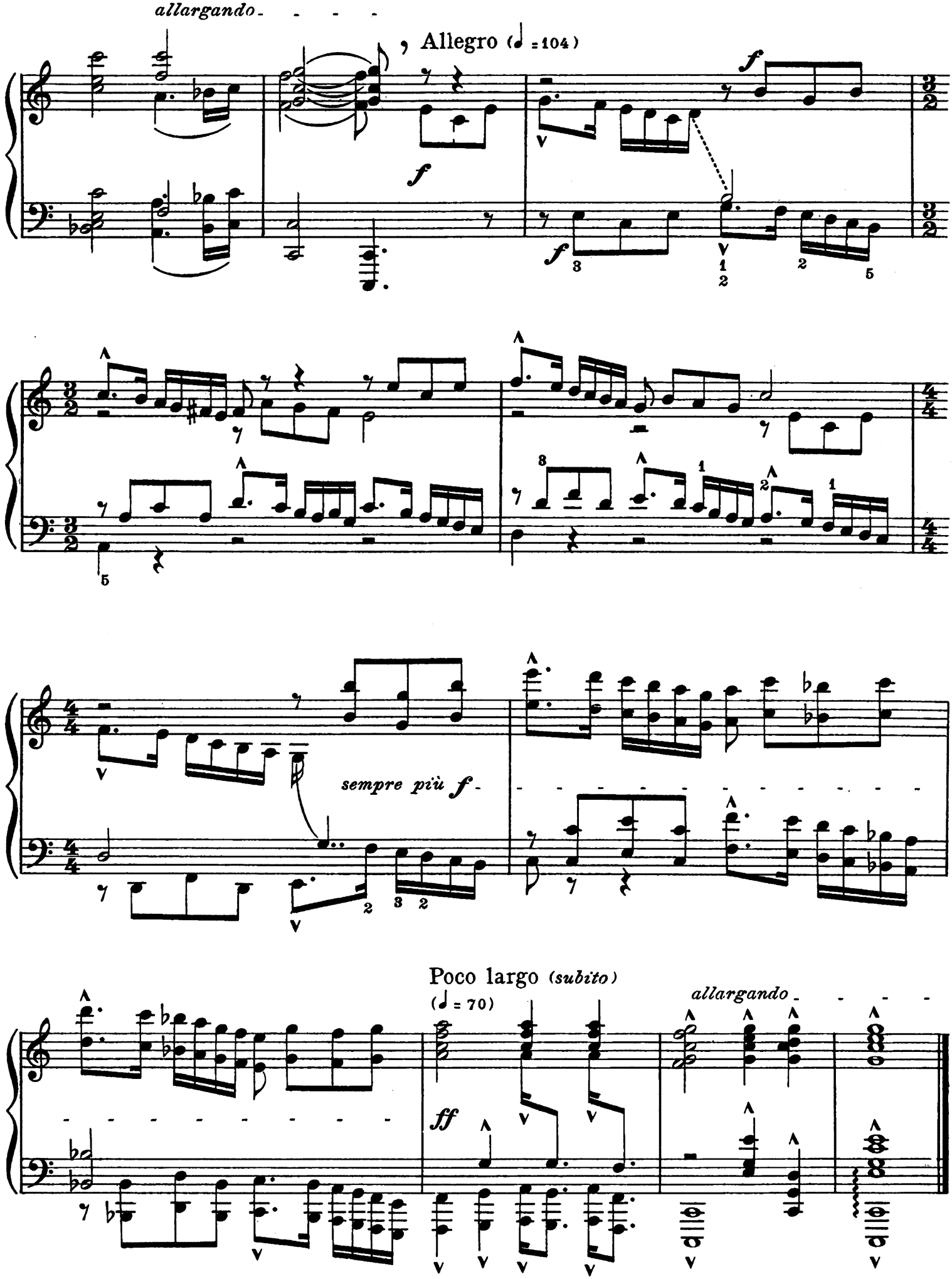

più f
più f
meno f
cresc.
f


meno f
f


sempre più f


allargando
Poco sostenuto (♩ = 66)
ff
mp legatissimo


allargando
a tempo (♩ = 66)
mf
sonoro
p


allargando
Allegro (♩ = 104)
f
sempre più f
Poco largo (subito)
(♩ = 70)
allargando
ff

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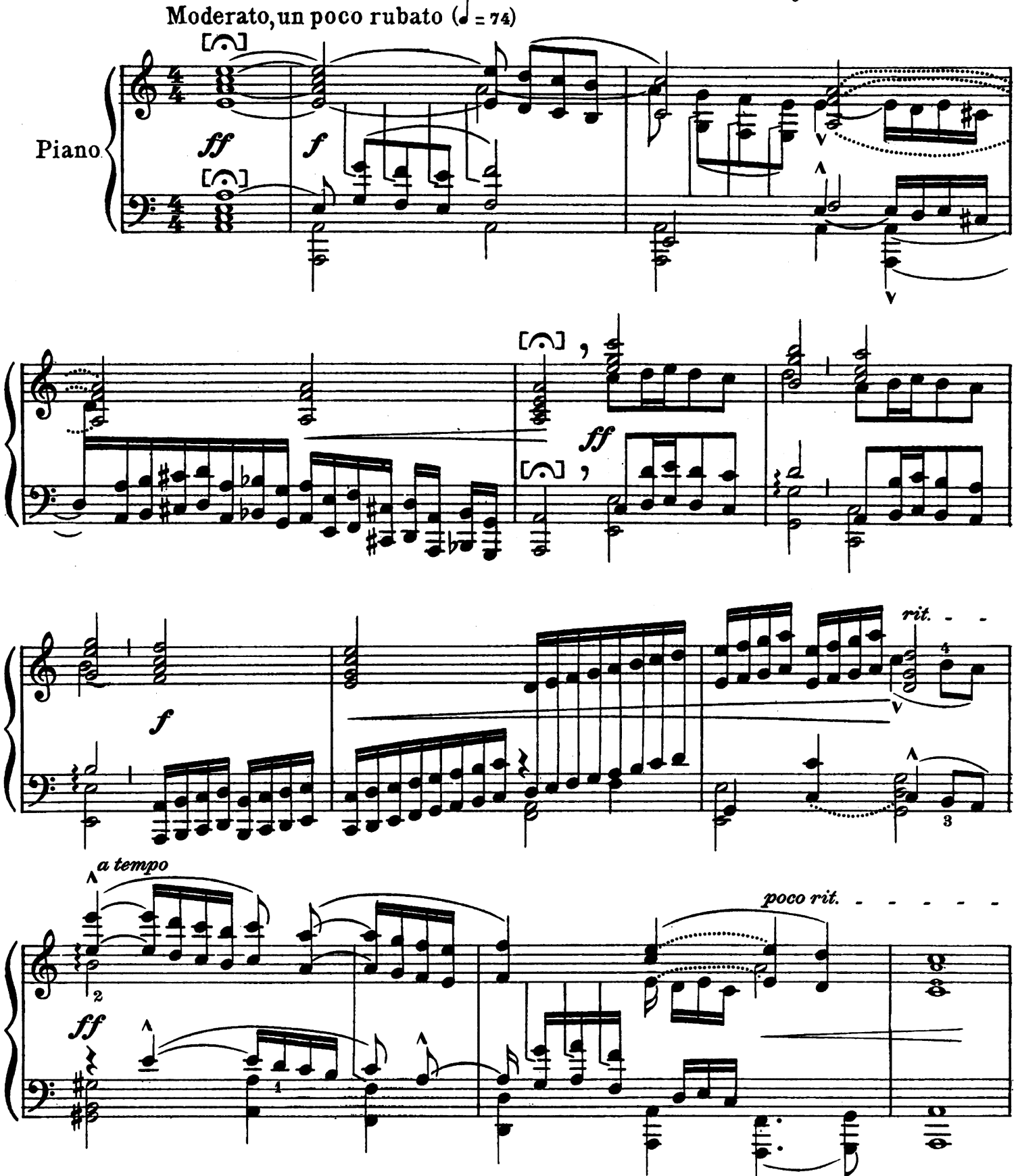
Toccata

(No. 2 in A Minor)*

MICHELANGELO ROSSI (16? - 16?)
Transcribed by BÉLA BARTÓK



*No. IX from "Dieci Toccate per Cembalo od Organo" (Ten Toccatas for Cembalo or Organ)

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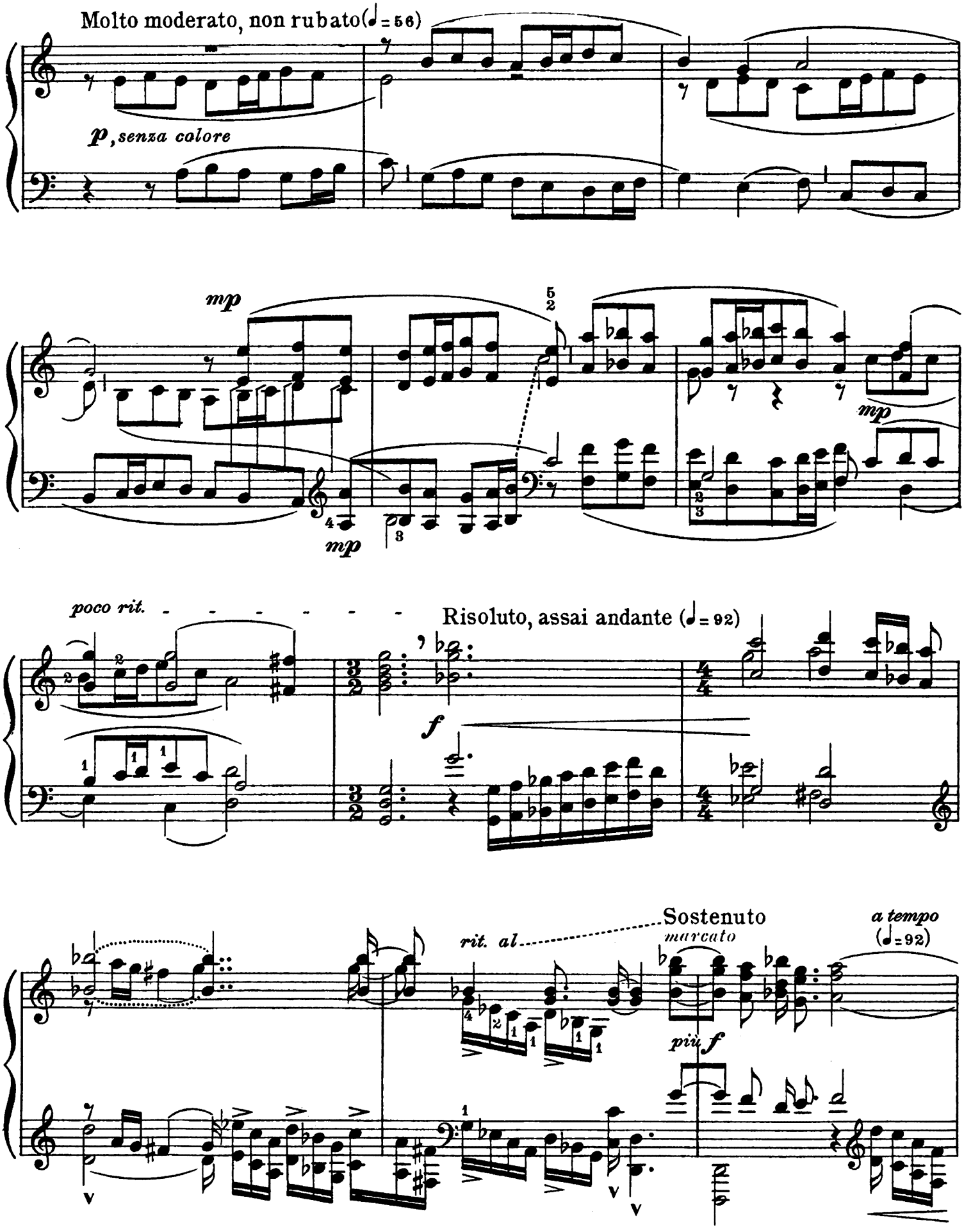
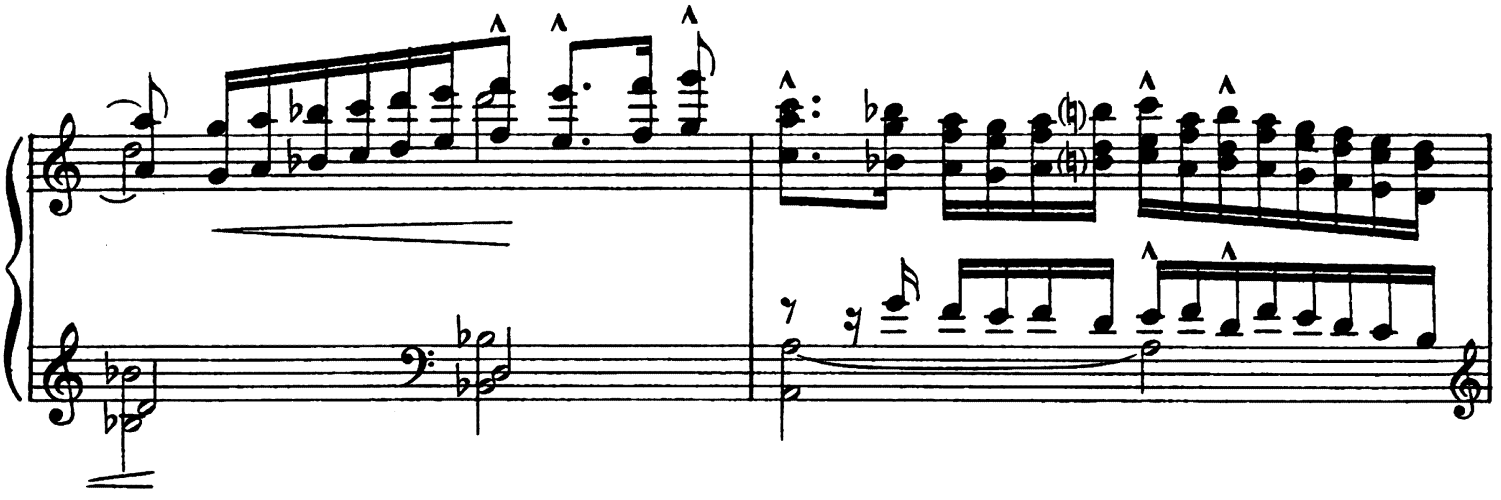
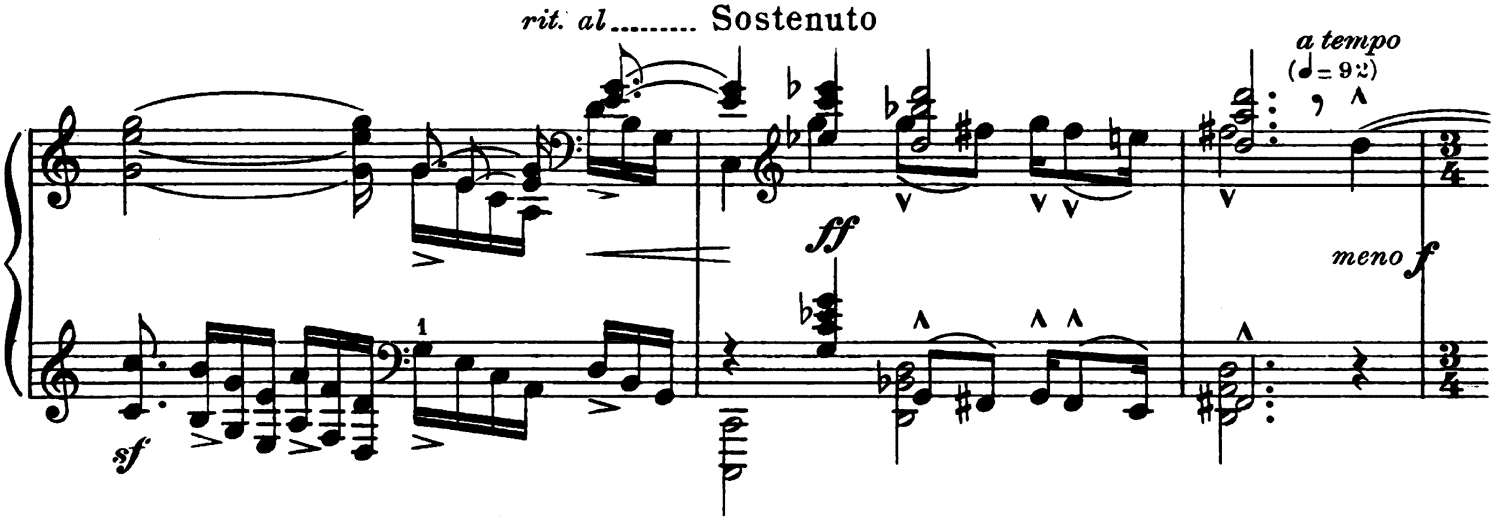
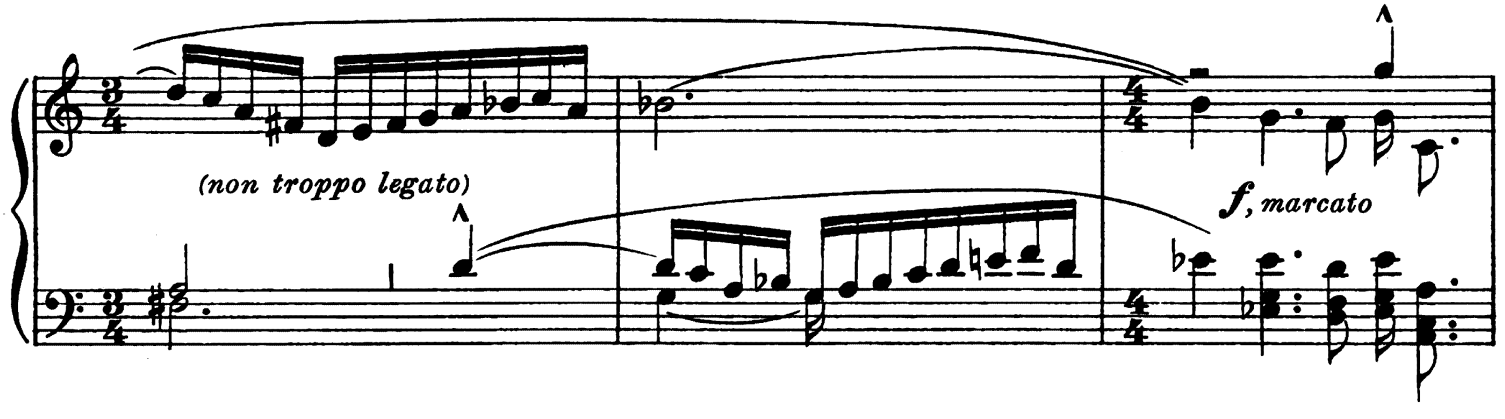
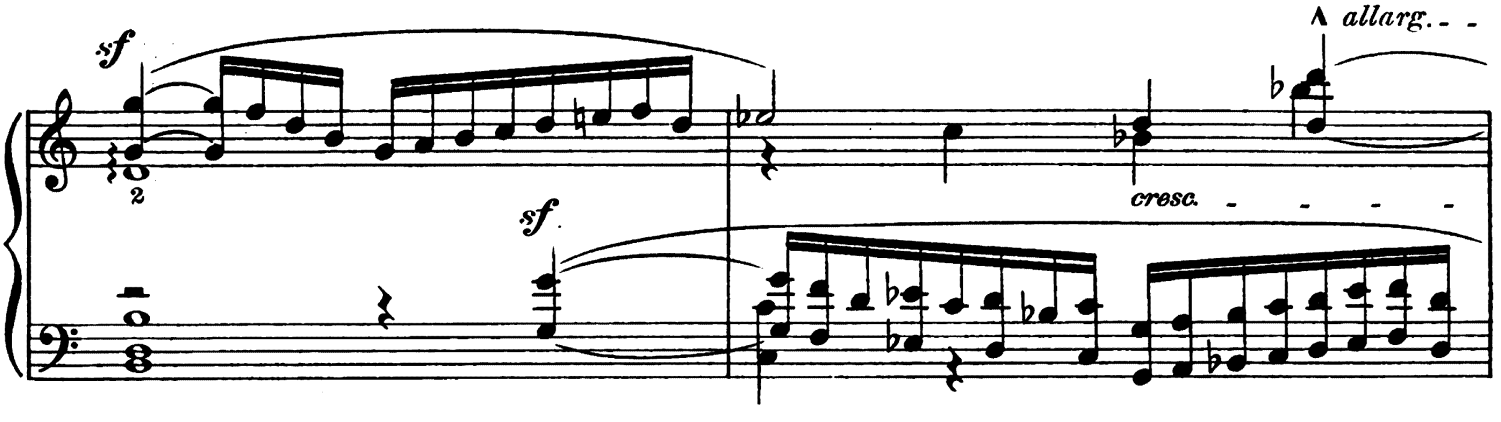
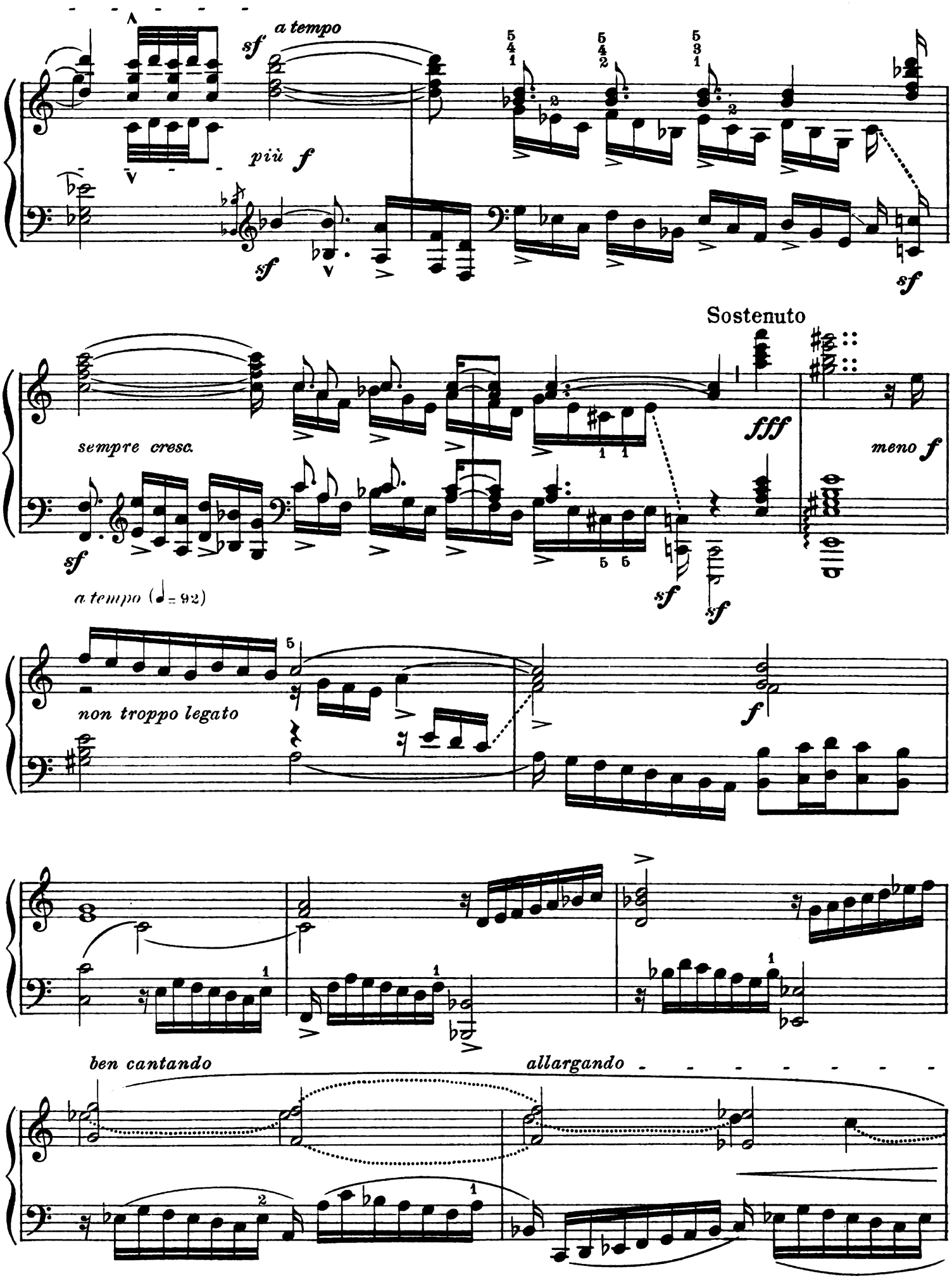

Molto moderato, non rubato (♩= 56)
p, senza colore
mp
mp
mp
poco rit.
Risoluto, assai andante (♩= 92)
f
Sostenuto
marcato
rit. al
più f
a tempo
(♩= 92)

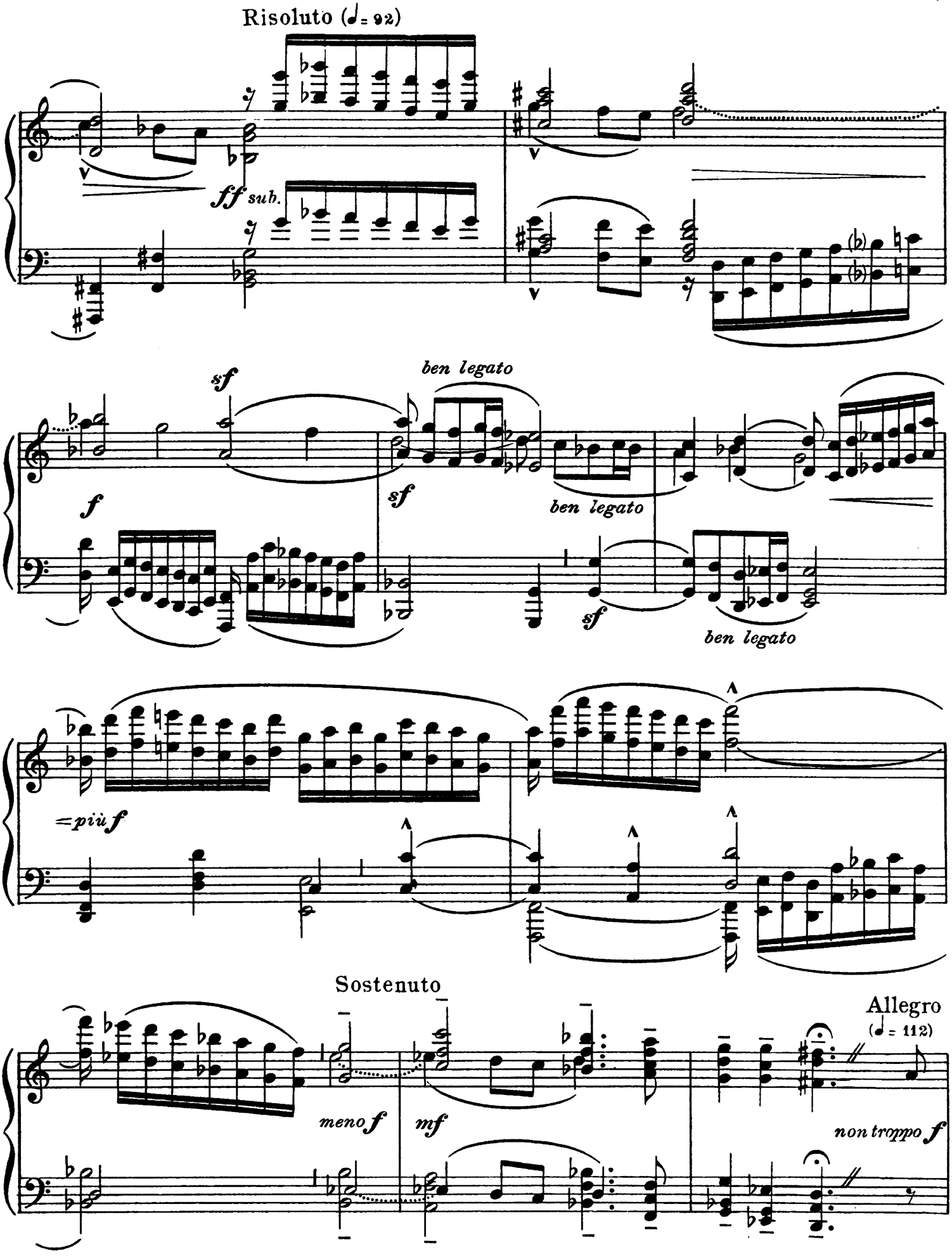


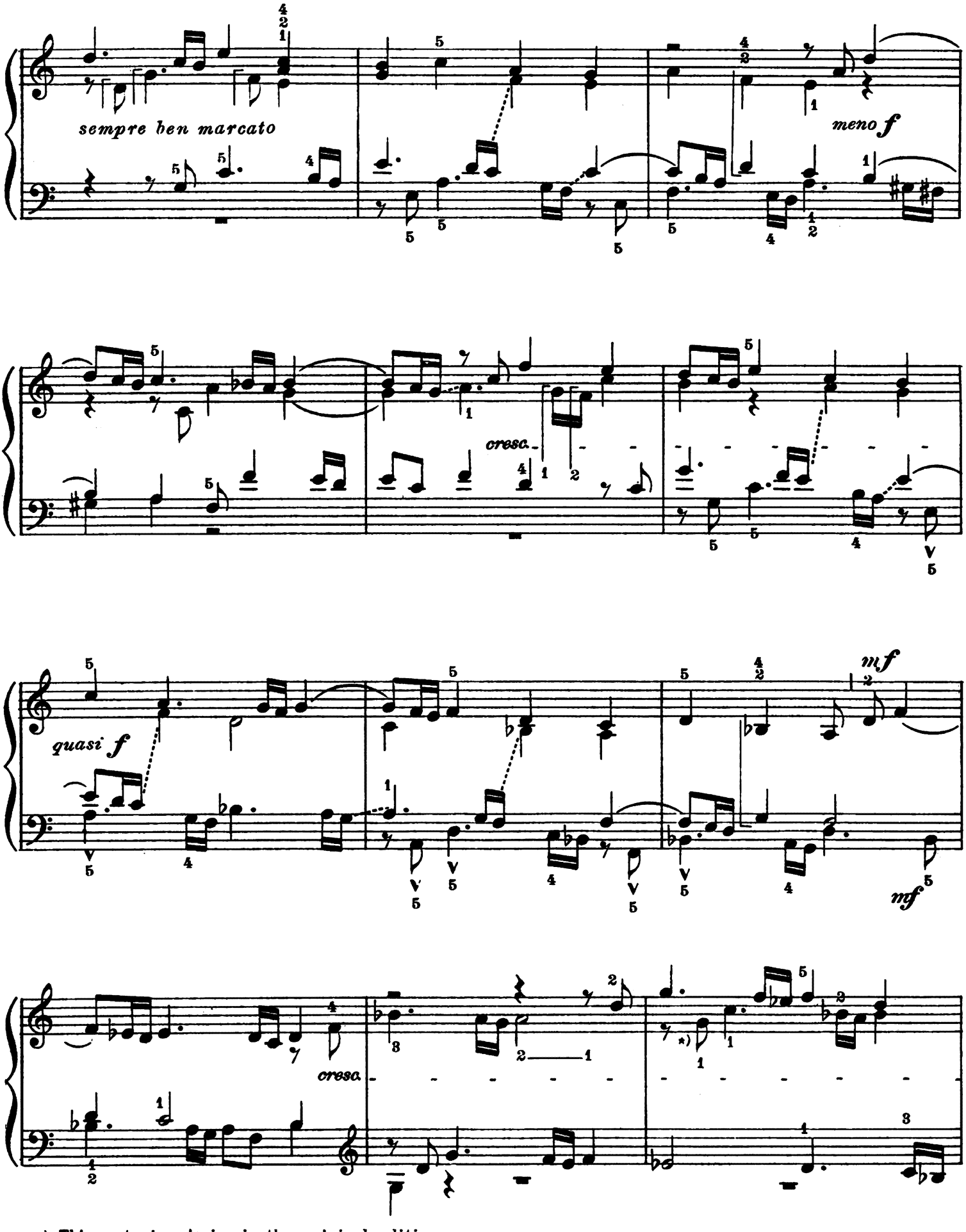

rit. al..... Sostenuto
a tempo
(♩= 92)
ff
meno f
sf


(non troppo legato)
f, marcato

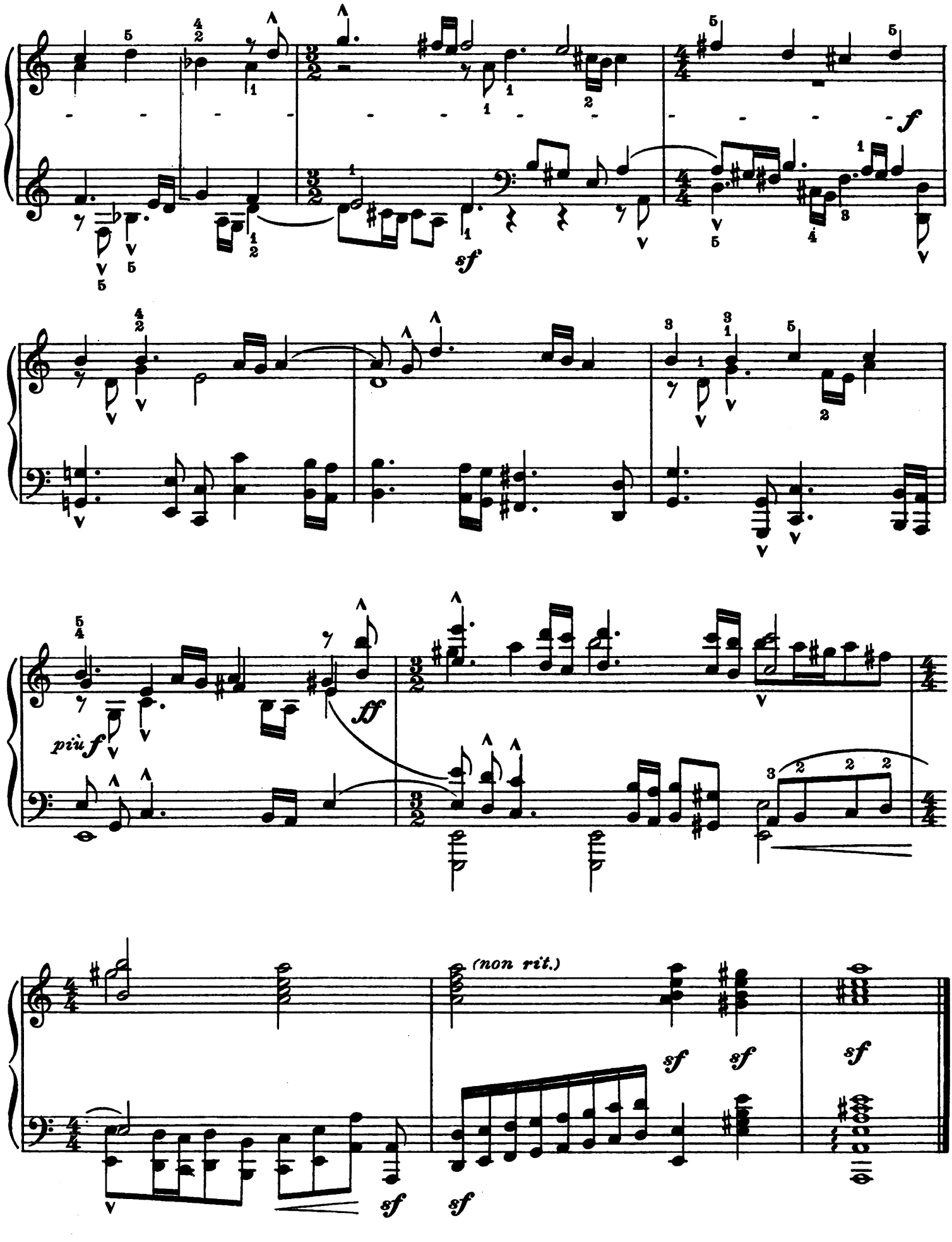

sf
allarg.
cresc.
sf


a tempo
sf
più f
sf
sf
Sostenuto
fff
sempre cresc.
meno f
sf
a tempo (♩= 92)
sf
sf
non troppo legato
f
ben cantando
allargando


Risoluto (♩= 92)
ff sub.
sf
ben legato
f
sf
ben legato
sf
ben legato
=più f
Sostenuto
meno f
mf
Allegro
(♩= 112)
non troppo f



*) This note is missing in the original edition.


f
sf
più f
ff
(non rit.)
sf
sf
sf
sf
sf

BÉLA BARTÓK

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ZIPOLI, DOMENICO
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Béla Bartók

25268 to 25278

Sheet Music Edition
P. 1815

Tre Correnti

MICHELANGELO ROSSI (16 ? – 16 ?)
Transcribed by BÉLA BARTÓK)*

Tempo giusto (𝅗𝅥. = 54)

Piano

f ma leggero

p

mp

*) These Three Courants, are taken from the "Dieci Correnti per Cembalo od Organo" (Ten Courants for Cembalo or Organ) and are there numbered as No. 5, 1 and 2.

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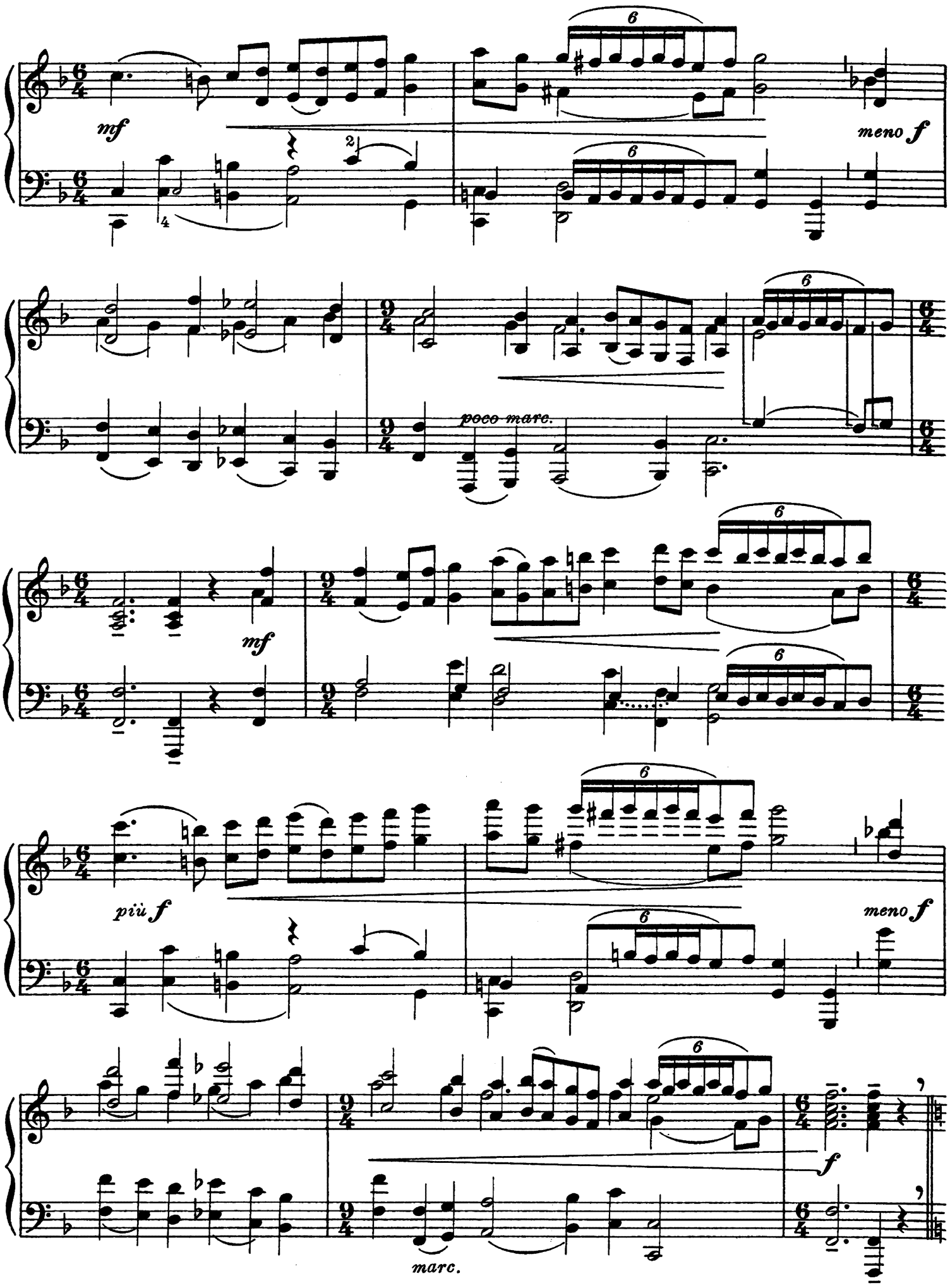
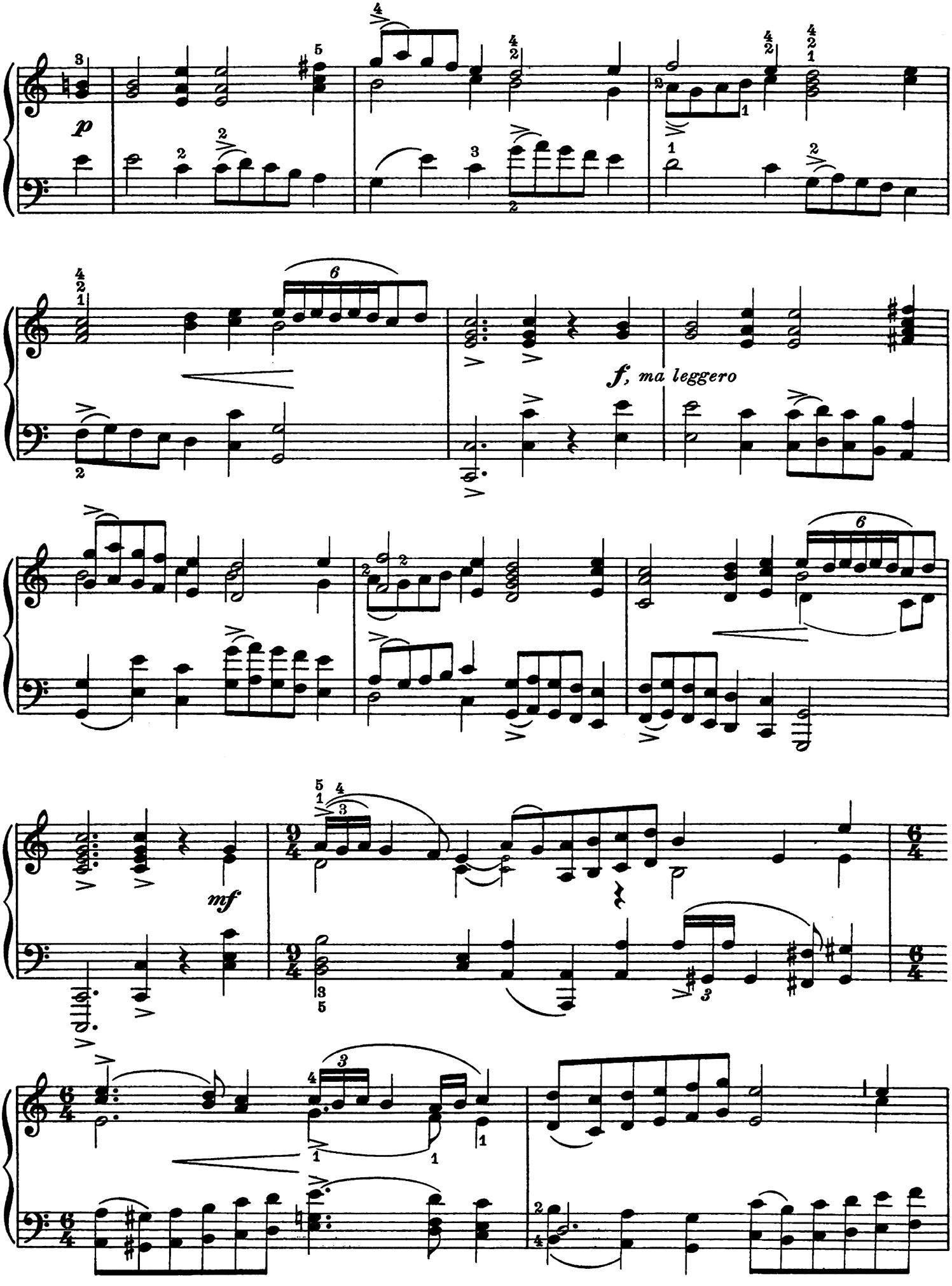
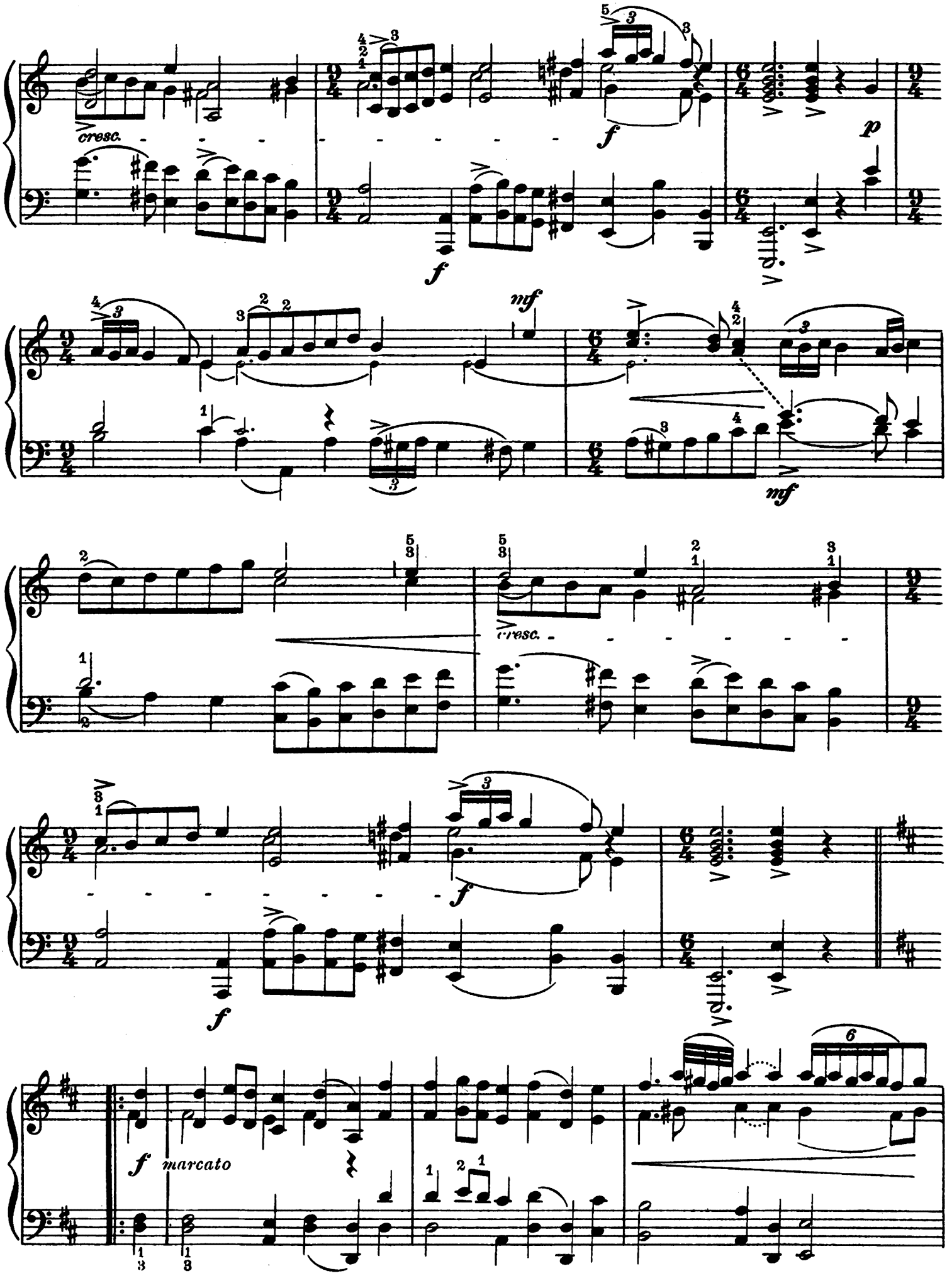
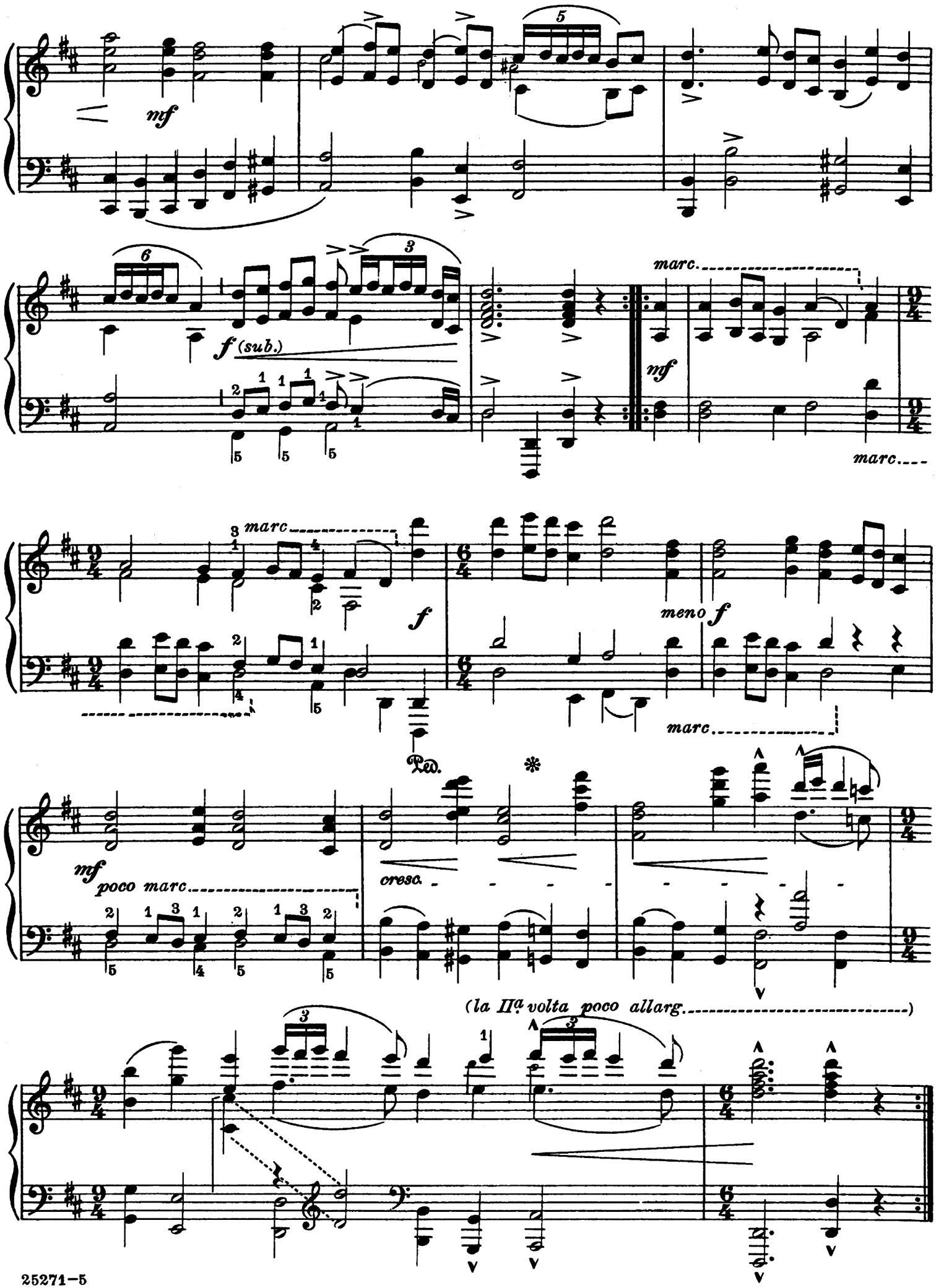

mf
meno f
poco marc.
mf
più f
meno f
marc.
f


p
f, ma leggero
mf


cresc.
f
p
mf
cresc.
marcato


mf
f (sub.)
marc.
mf
marc.
marc.
f
meno f
marc.
Ped.
mf
poco marc.
cresc.
(la IIª volta poco allarg.)

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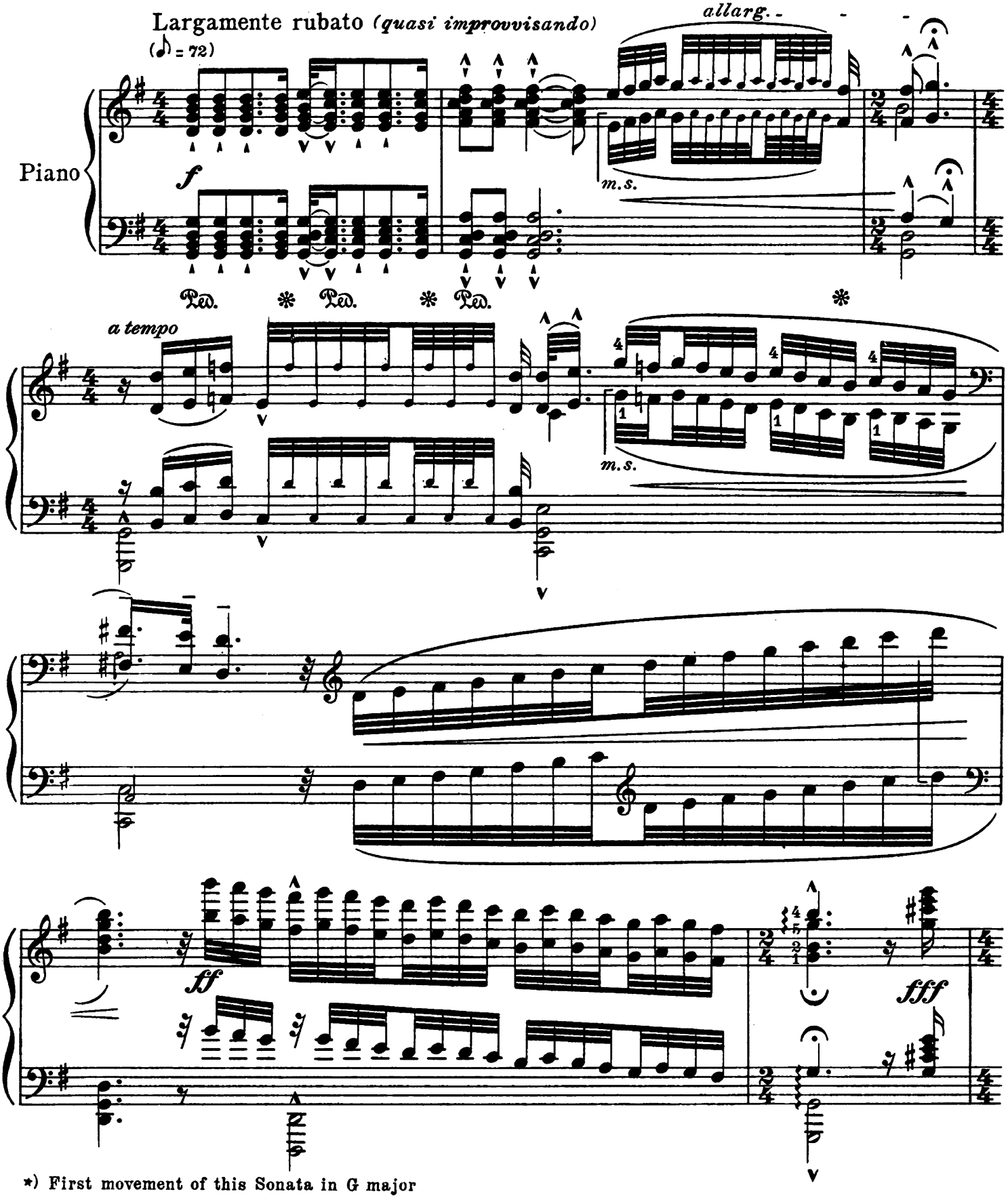
25268 to 25278

Sheet Music Edition
P. 1816

Sonata
(In G major)

I
Toccata*)

AZZOLINO BERNARDINO della CIAIA (1671–1755)
Transcribed by BÉLA BARTÓK



*) First movement of this Sonata in G major

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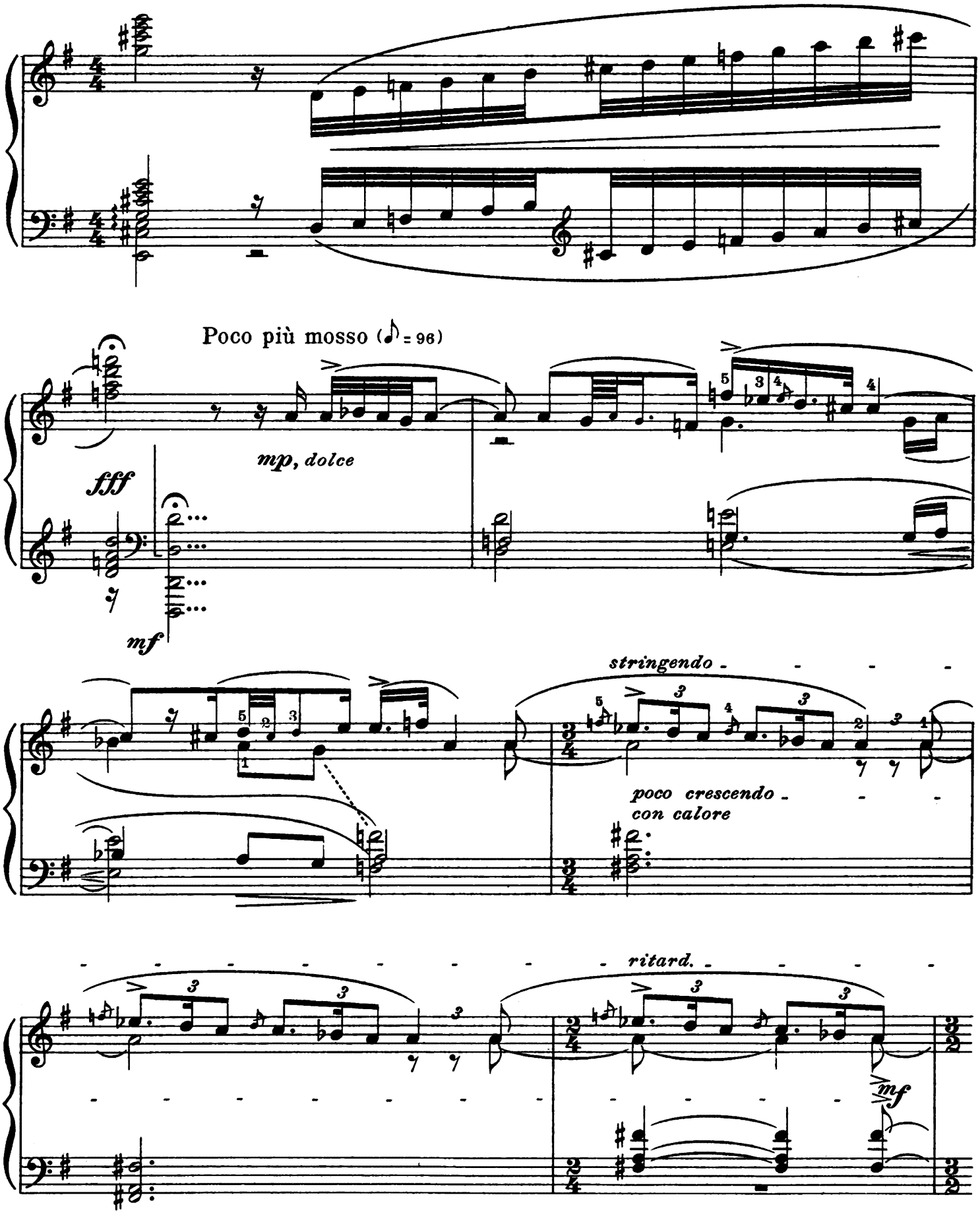
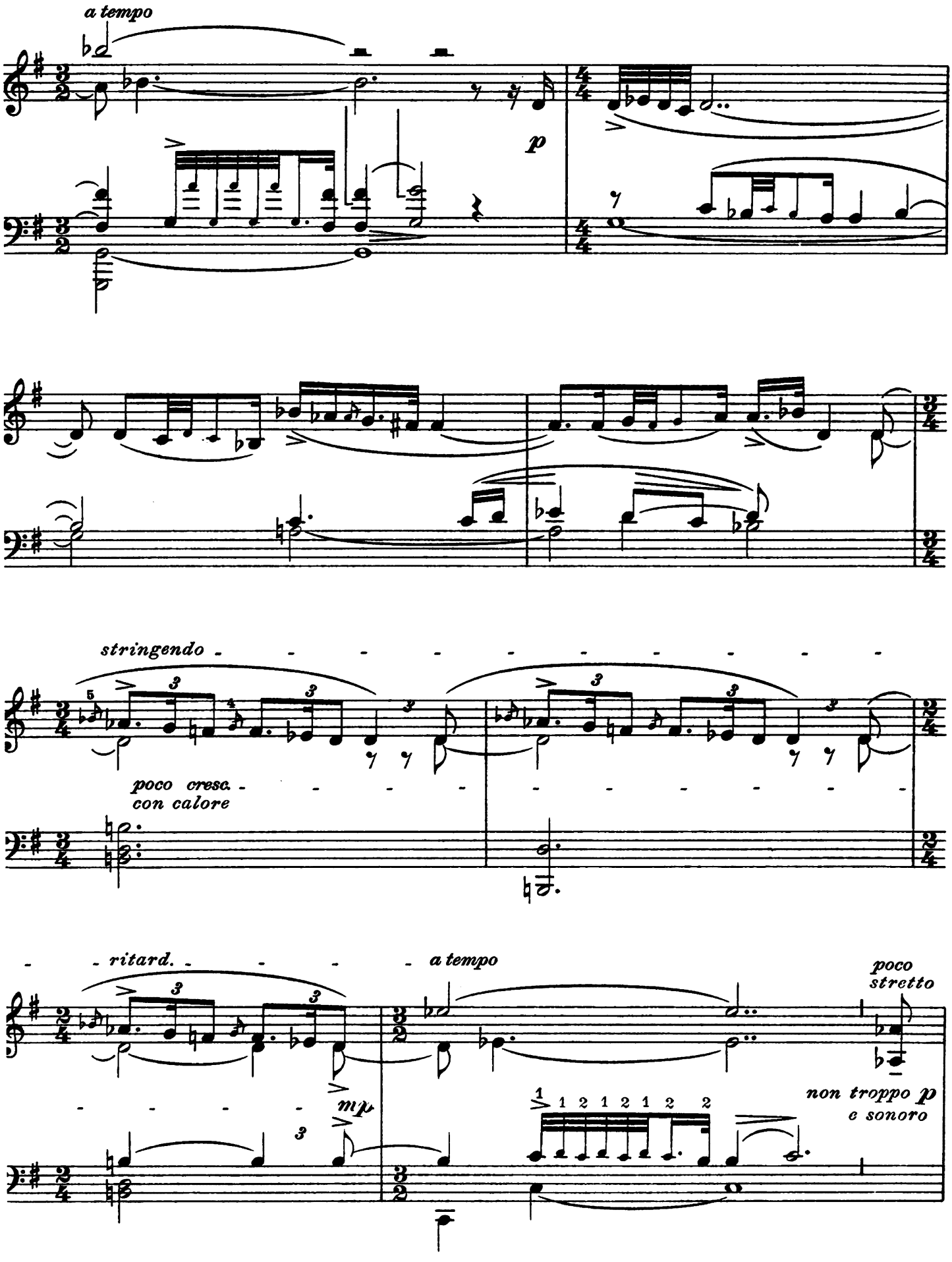
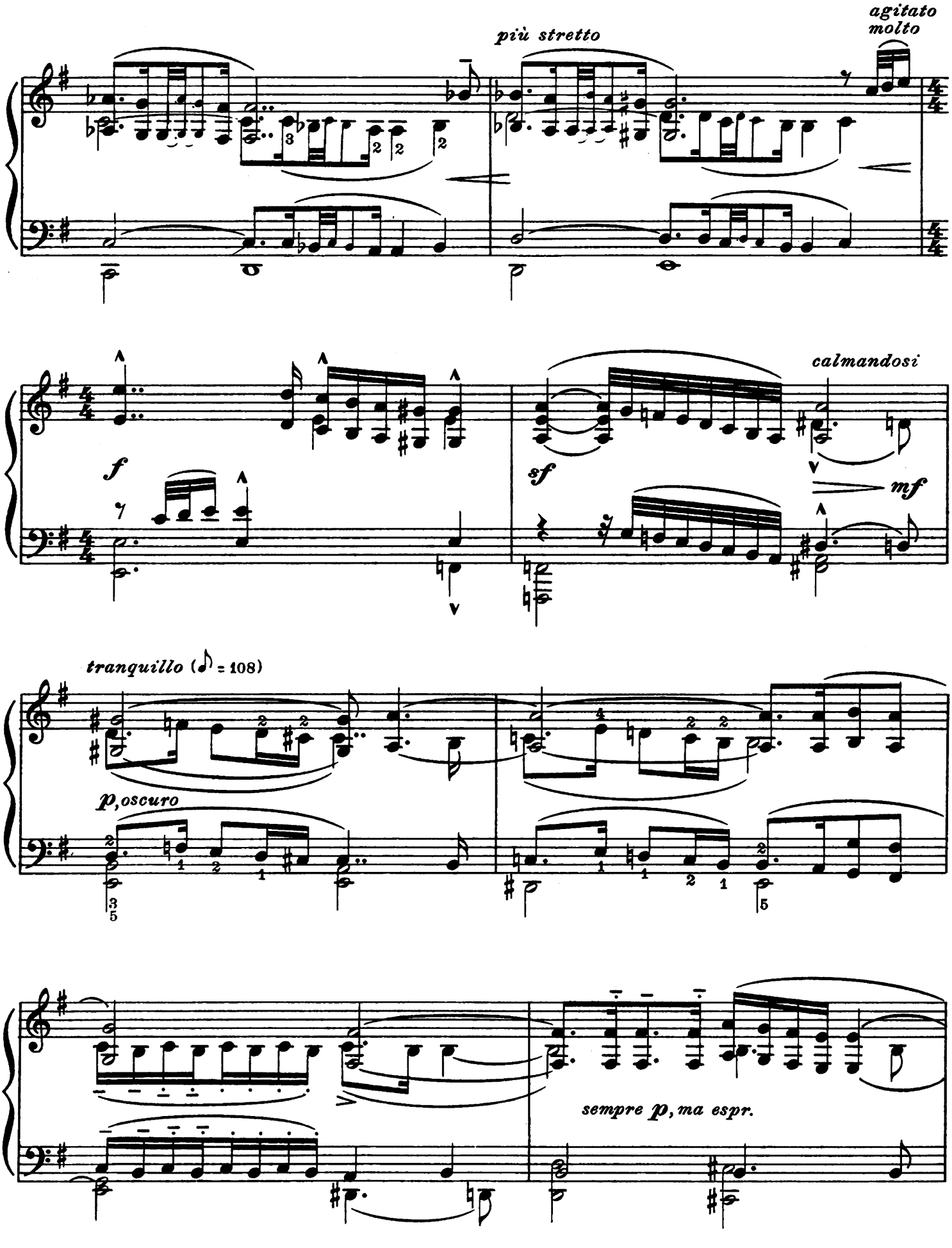
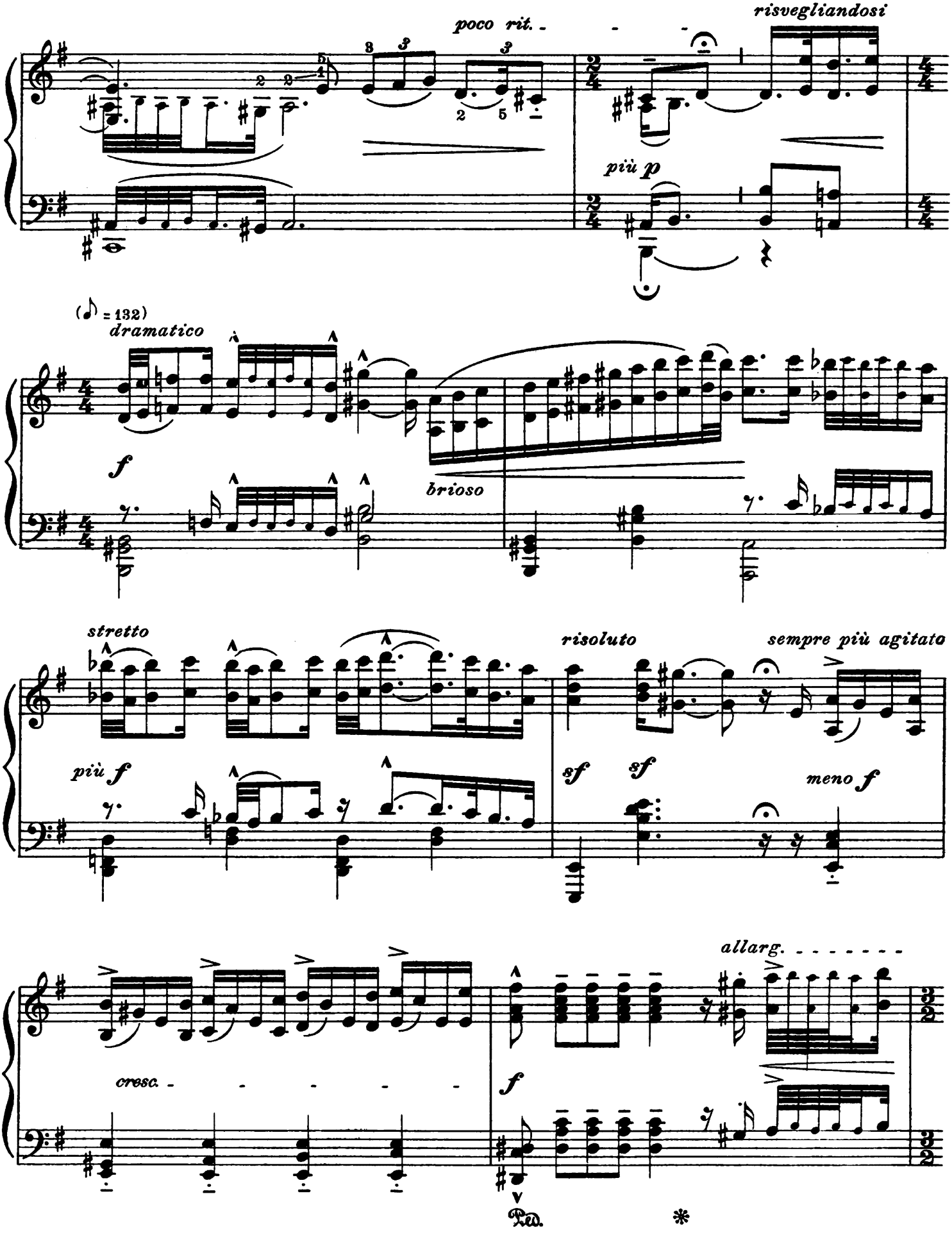
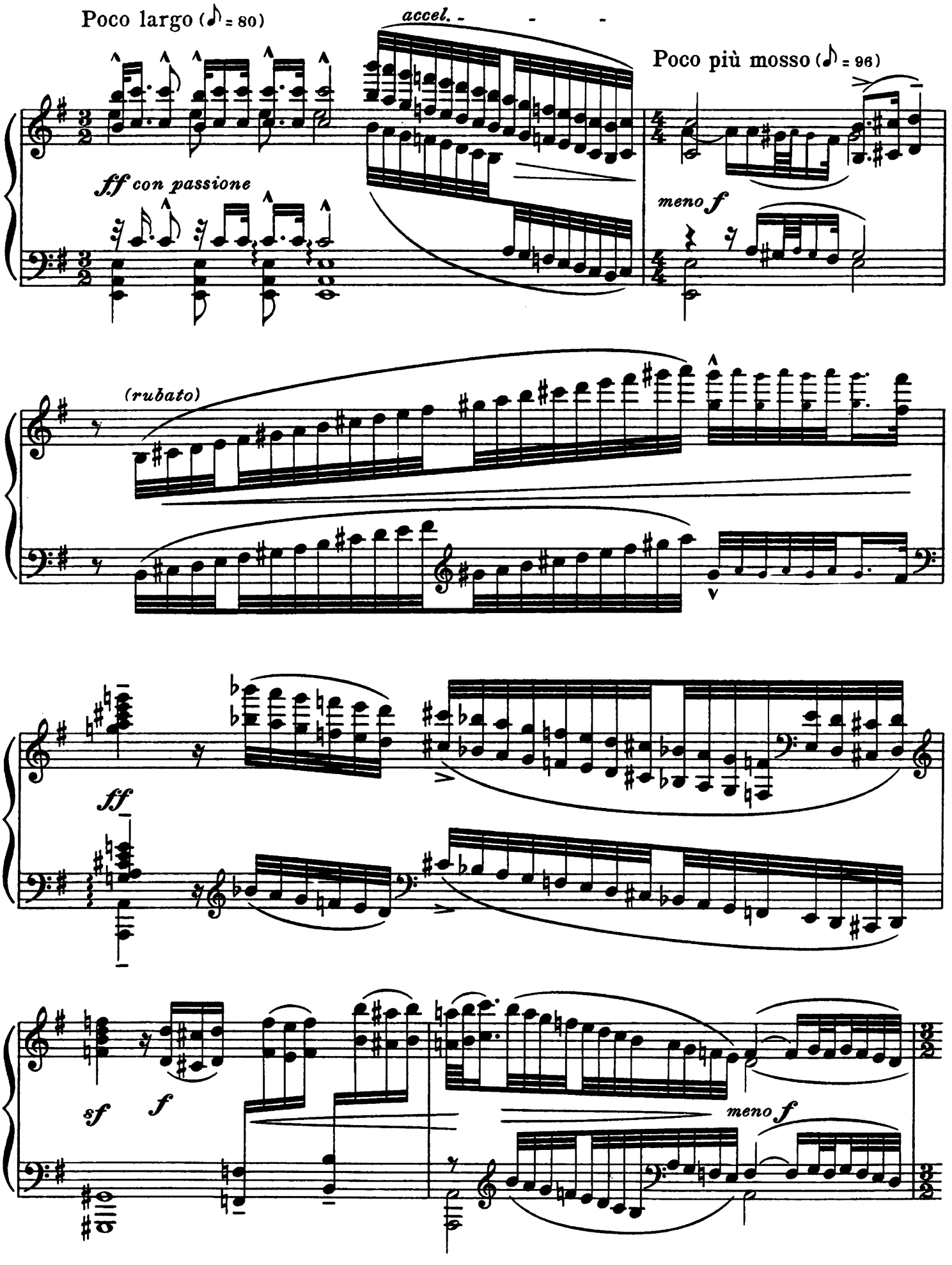
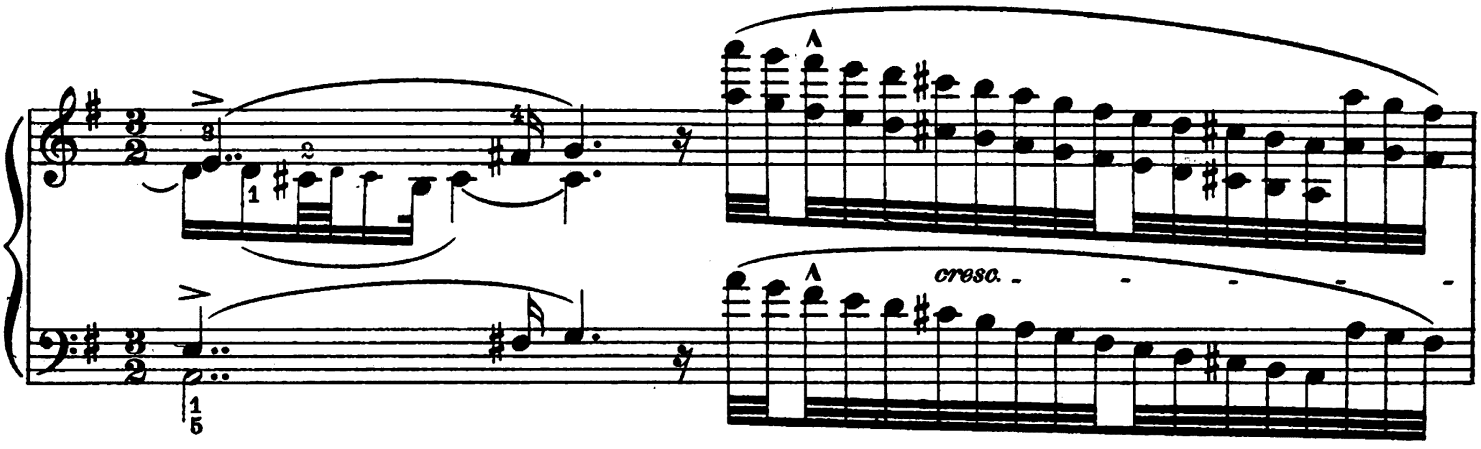

Poco più mosso (♪ = 96)
mp, dolce
fff
mf
stringendo
poco crescendo
con calore
ritard.
mf

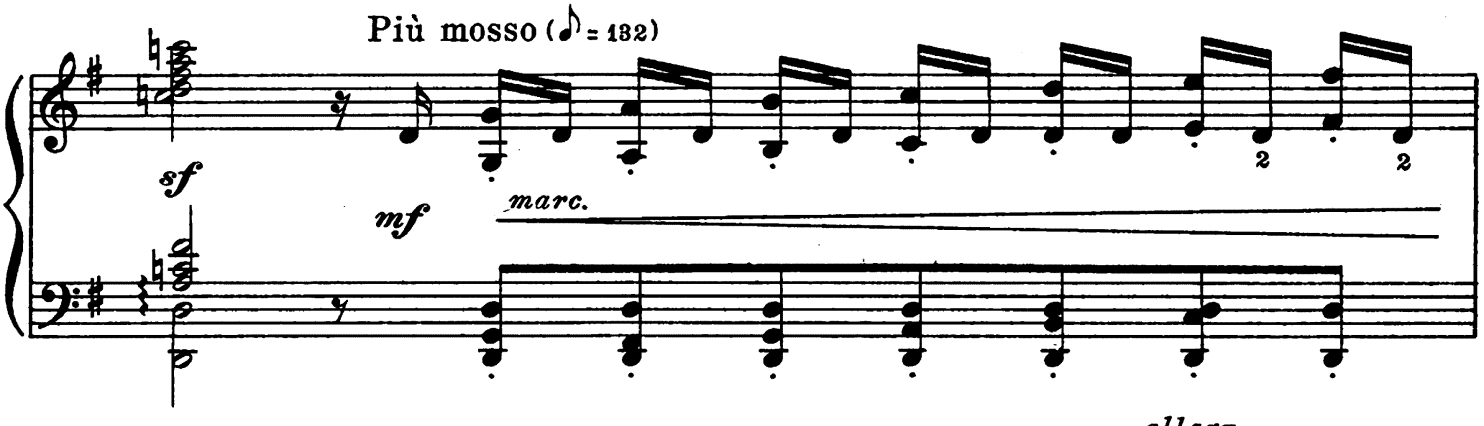

a tempo
p
stringendo
poco cresc.
con calore
ritard.
a tempo
poco
stretto
mp
non troppo p
e sonoro

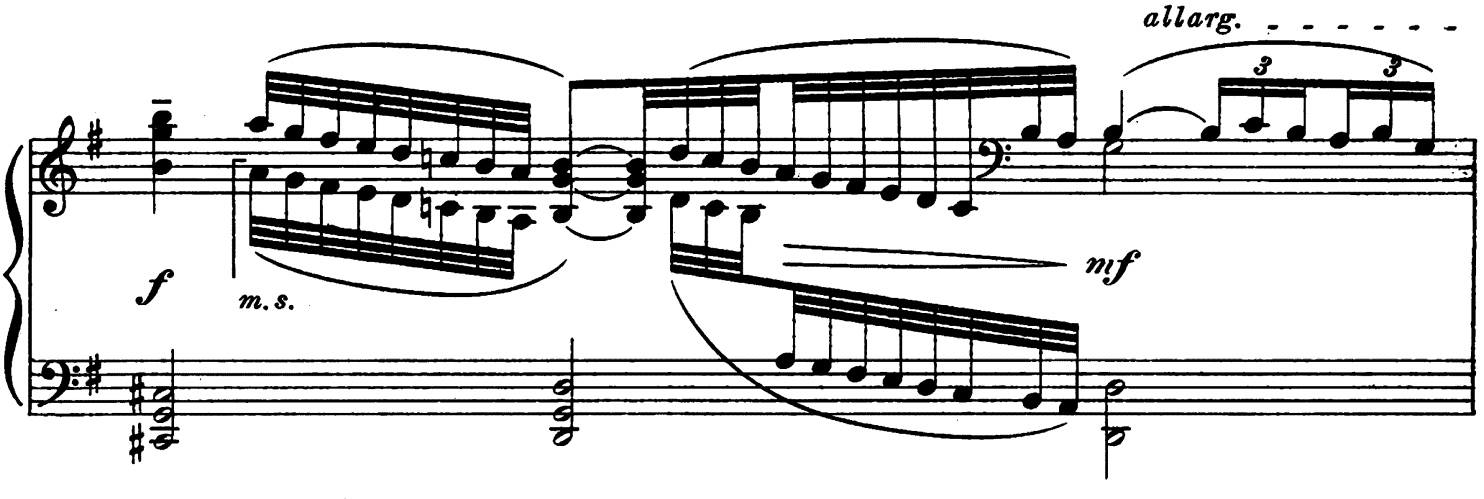

più stretto
agitato
molto
f
calmandosi
sf
mf
tranquillo (♪ = 108)
p, oscuro
sempre p, ma espr.

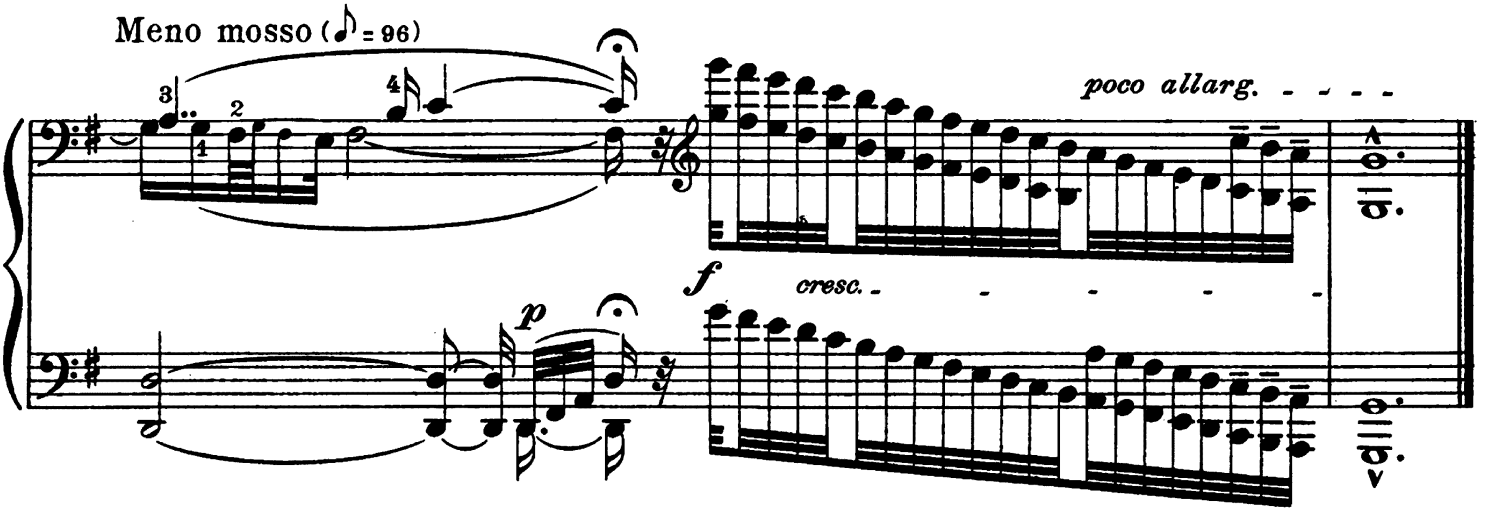

poco rit.
risvegliandosi
più p
(♪ = 132)
dramatico
f
brioso
stretto
più f
risoluto
sempre più agitato
sf
sf
meno f
allarg.
cresc.
f
Ped.
*


Poco largo (♪ = 80)
accel.
Poco più mosso (♪ = 96)
ff con passione
meno f
(rubato)
ff
sf
f
meno f


cresc.


Più mosso (♪ = 132)
sf
mf
marc.


allarg.
f
m.s.
mf


Meno mosso (♪ = 96)
poco allarg.
f
cresc.
p

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ROSSI, MICHELANGELO
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25268 to 25278

Sheet Music Edition
P 1817

Sonata

(In G major)

II

Canzone *)

AZZOLINO BERNARDINO della CIAIA (1671-1755)
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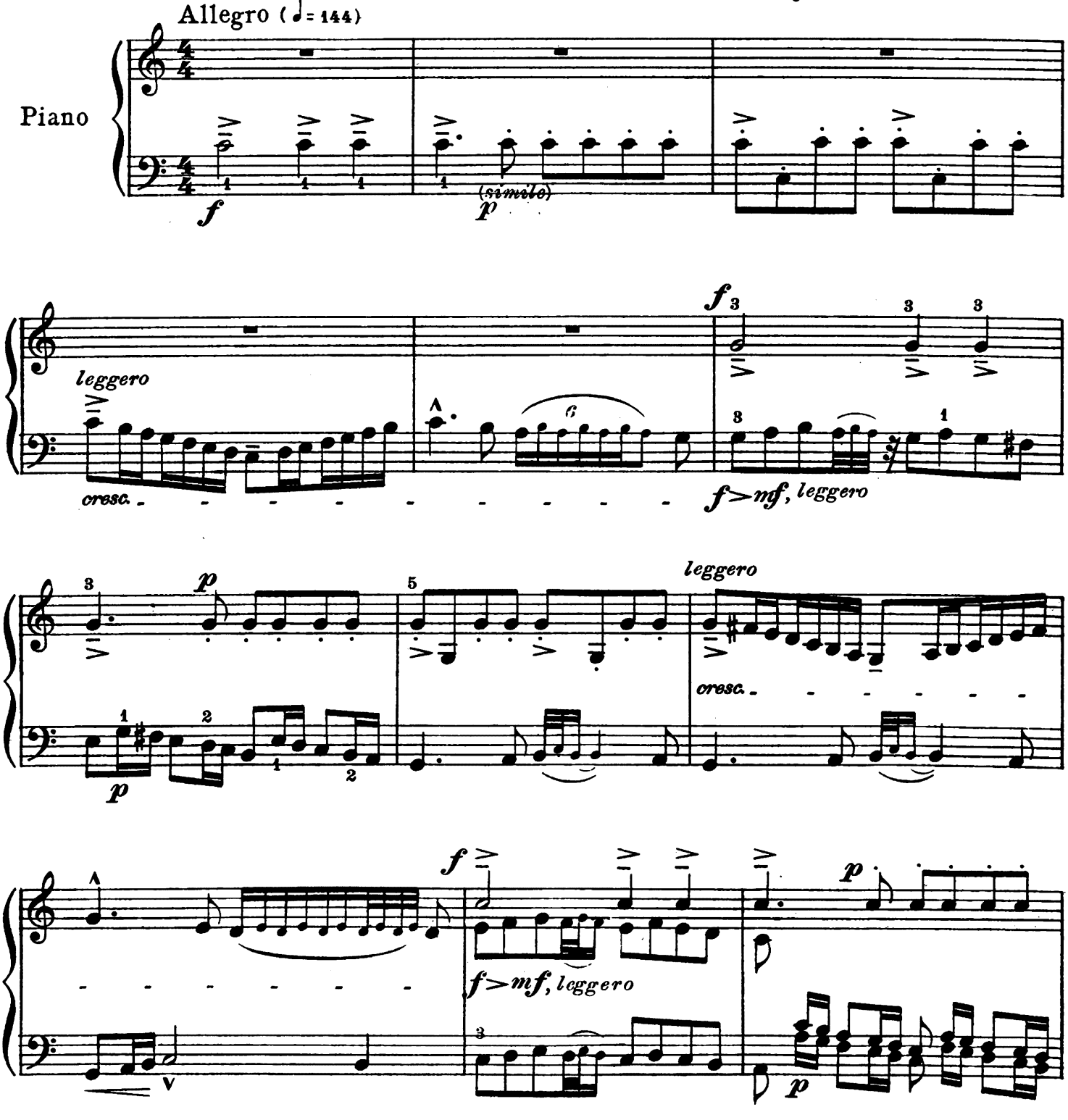

*) Second movement of this Sonata in G major *Canzone* as applied for this movement means "Fugue."

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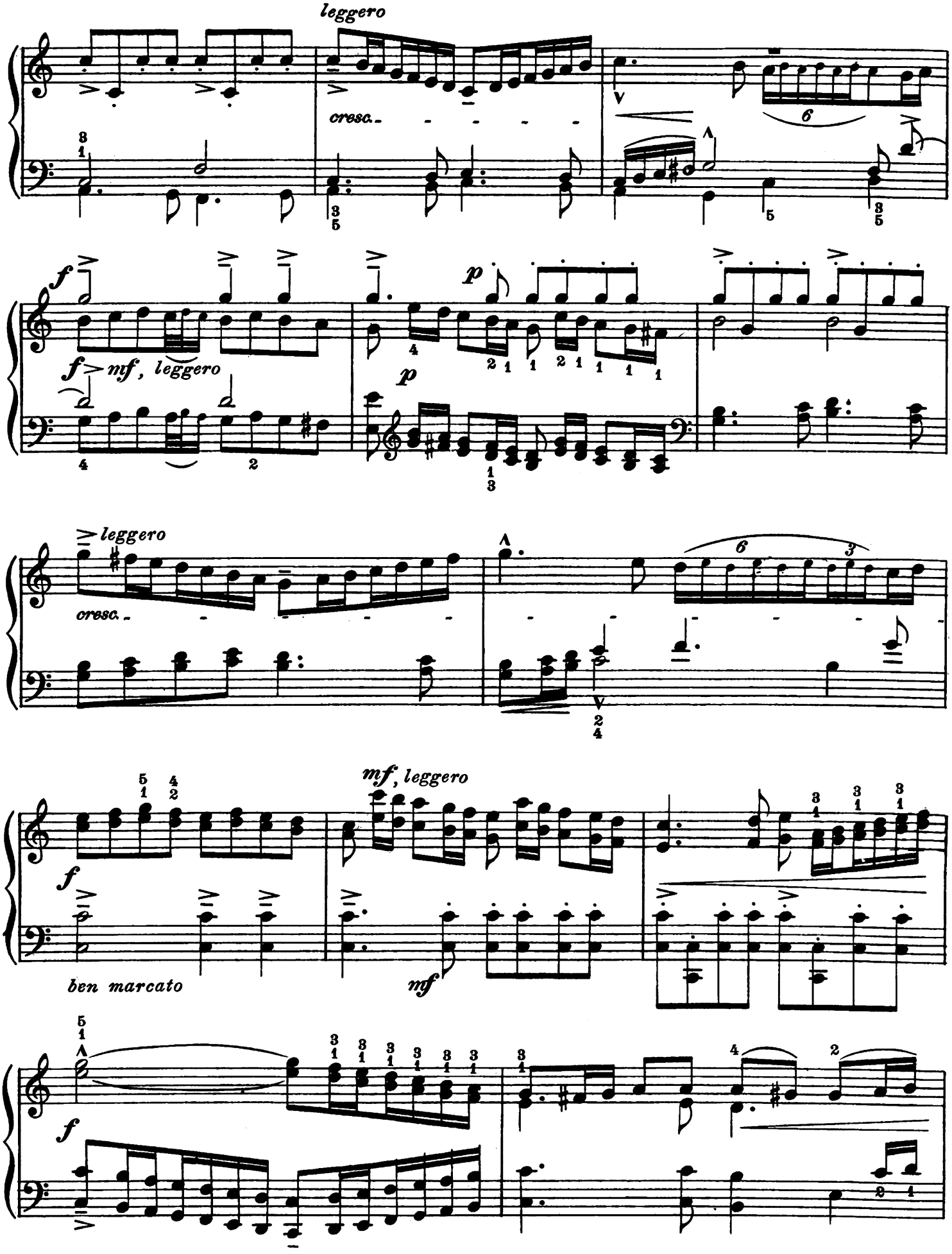
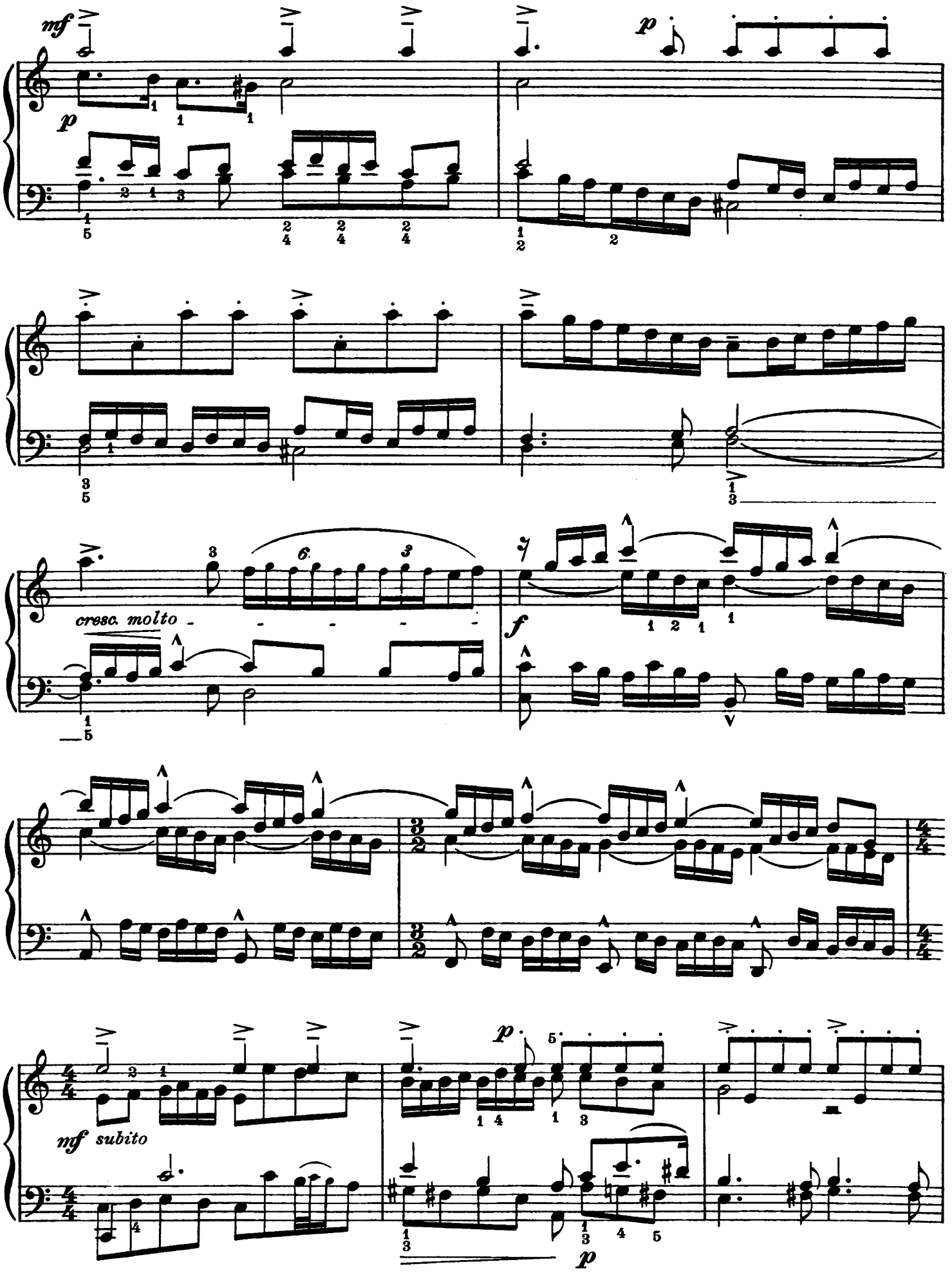
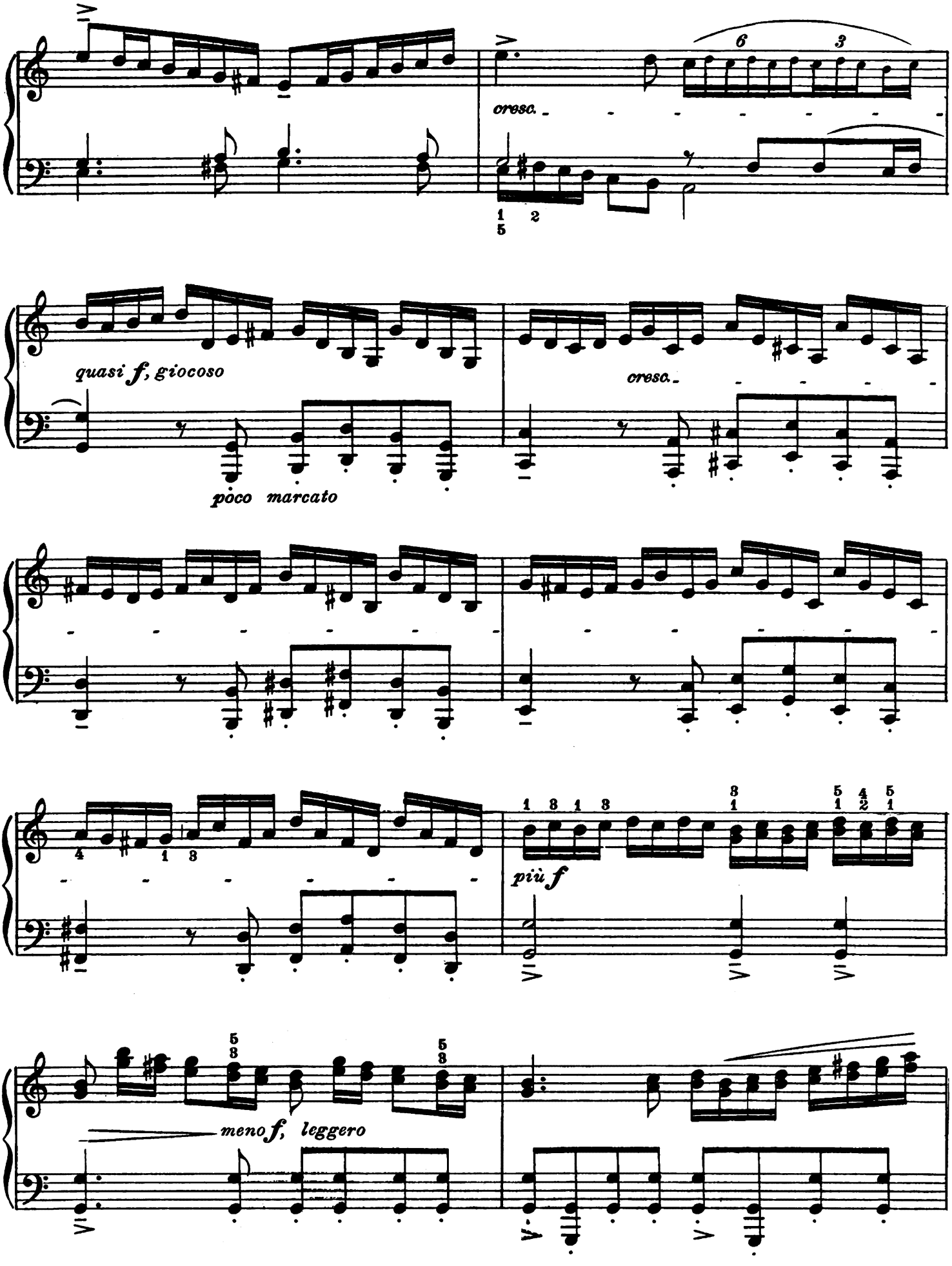
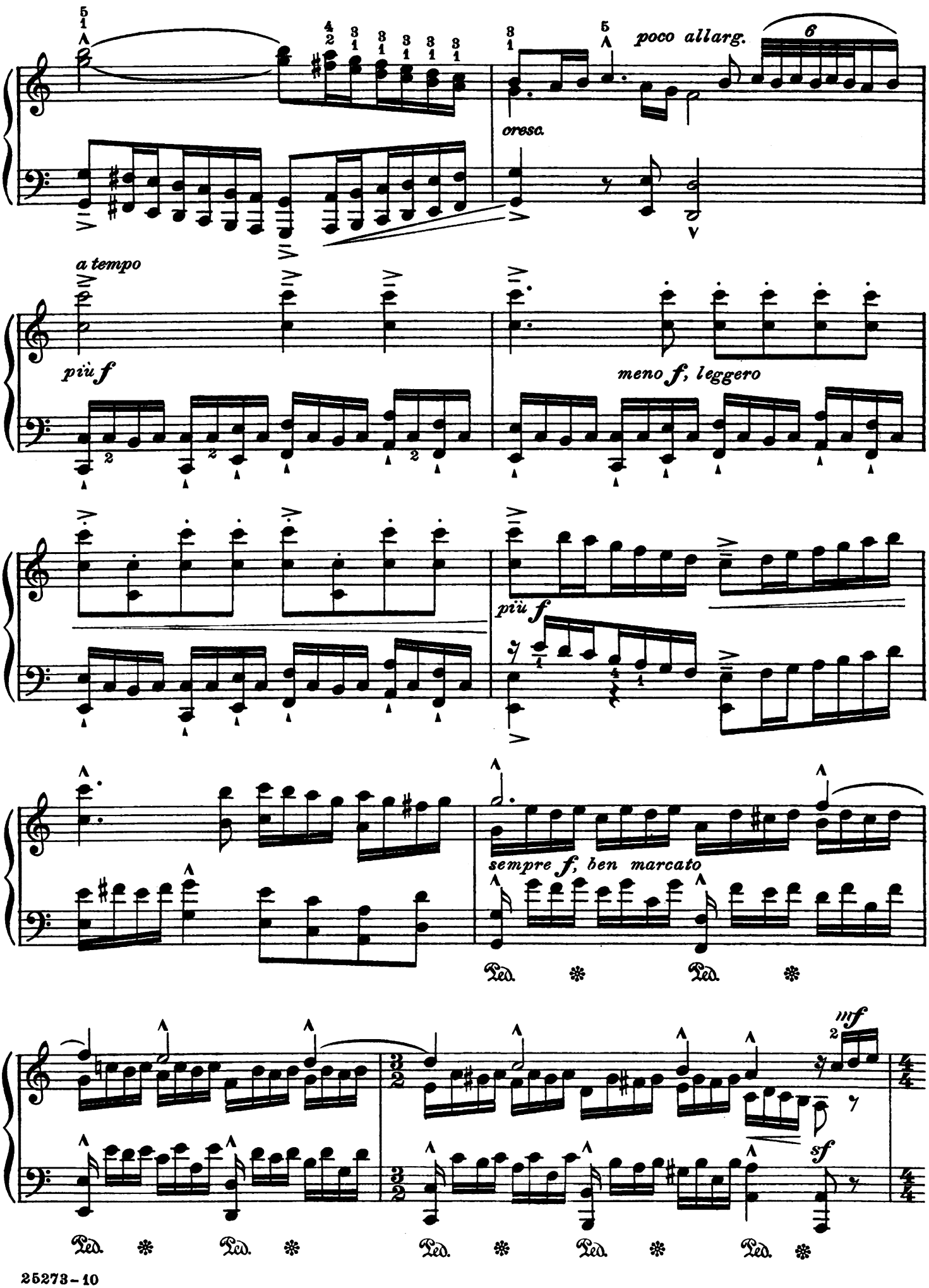
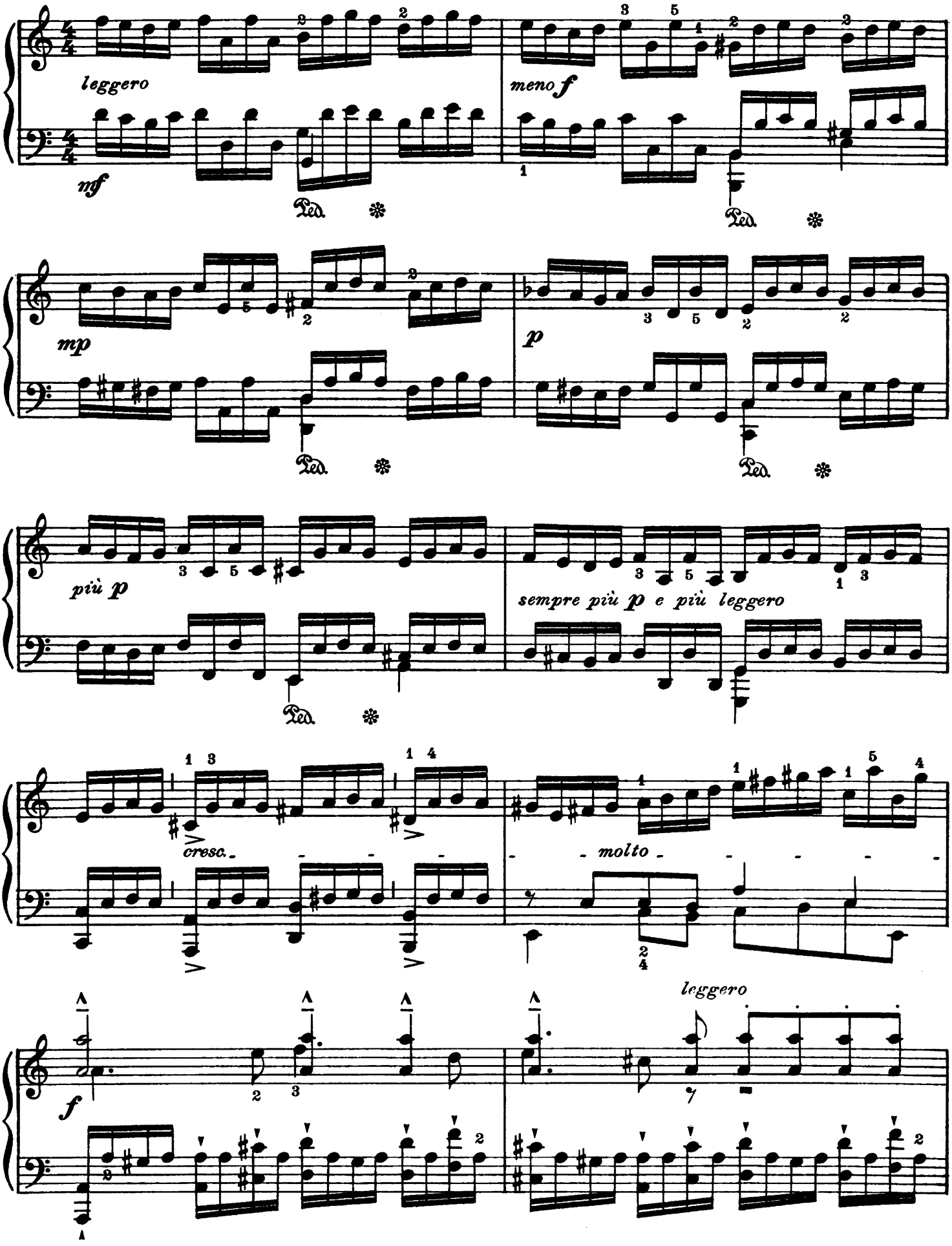
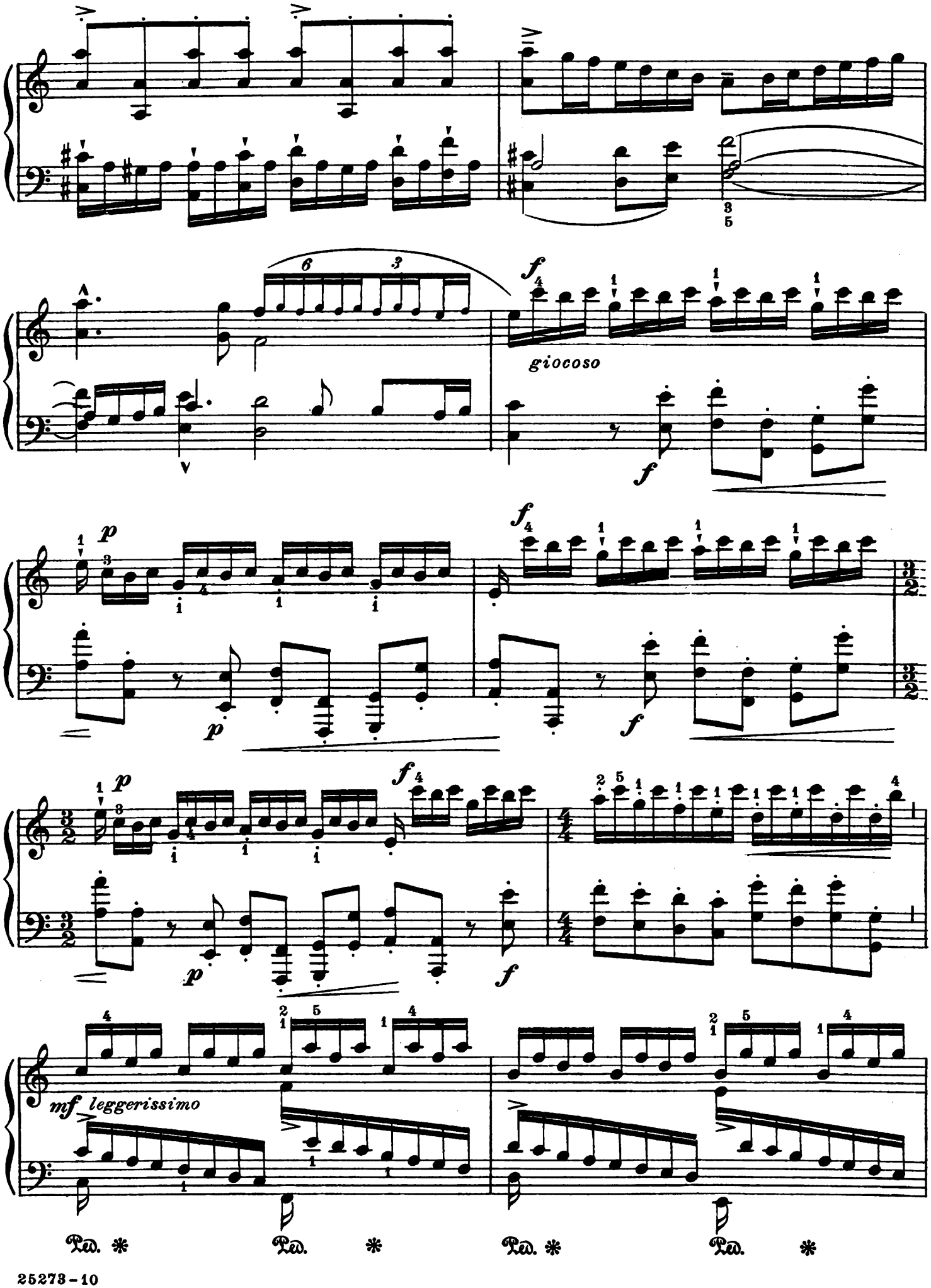

leggero
cresc.
6
f
mf, leggero
p
leggero
cresc.
6
3
mf, leggero
f
ben marcato
mf
f

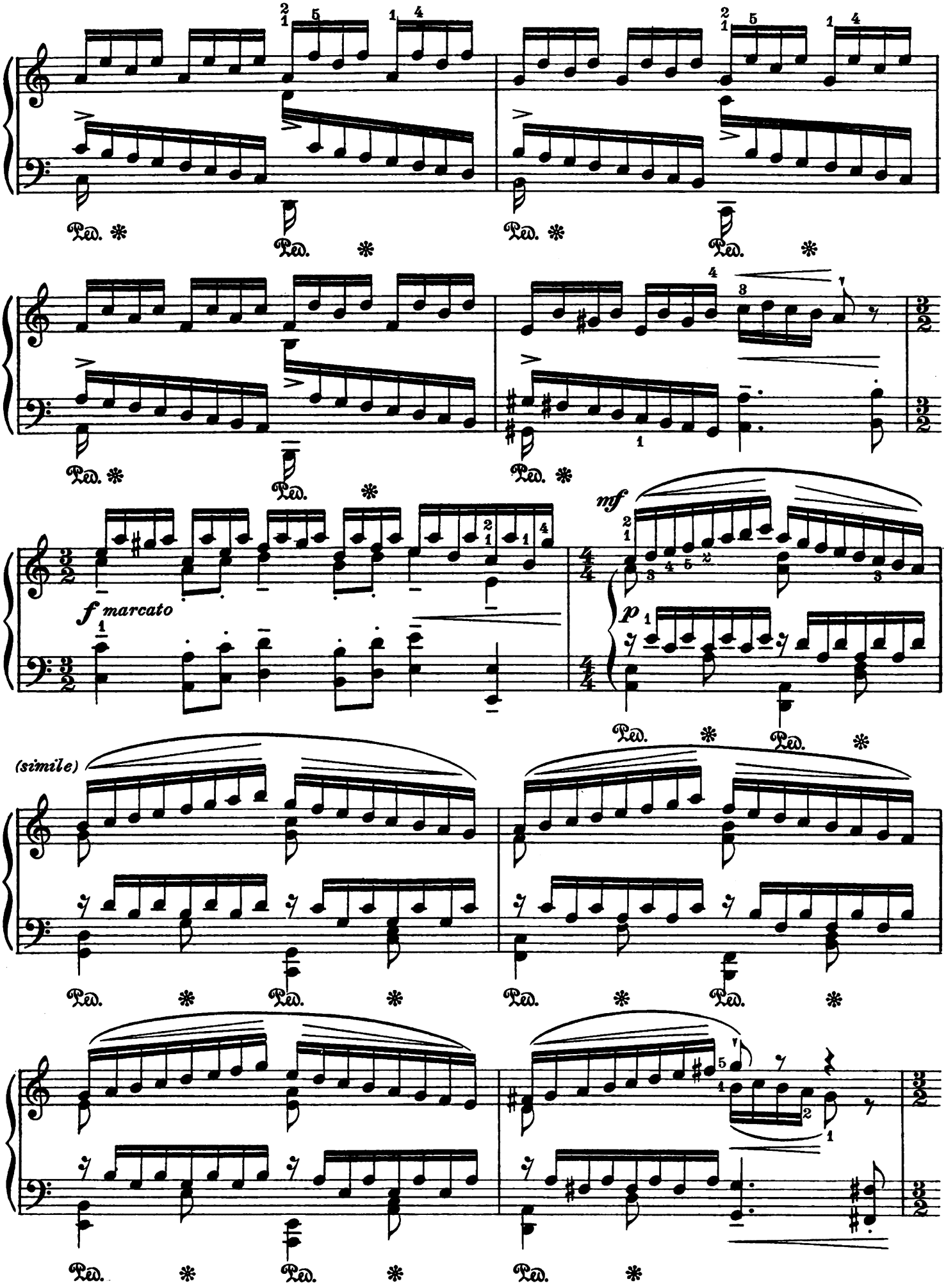

mf
p
cresc. molto
f
mf subito
p
p

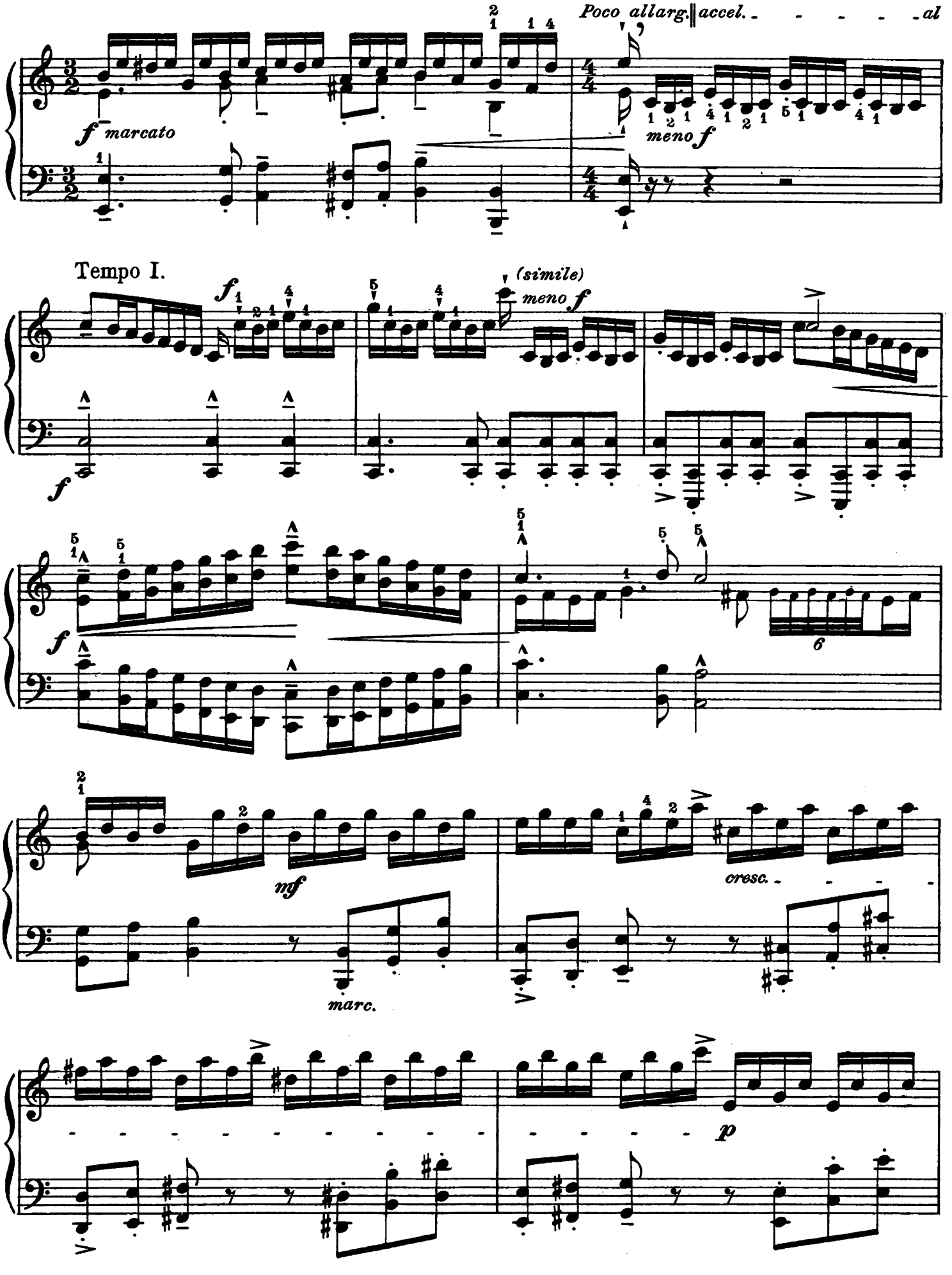

cresc.
quasi f, giocoso
poco marcato
cresc.
più f
meno f, leggero

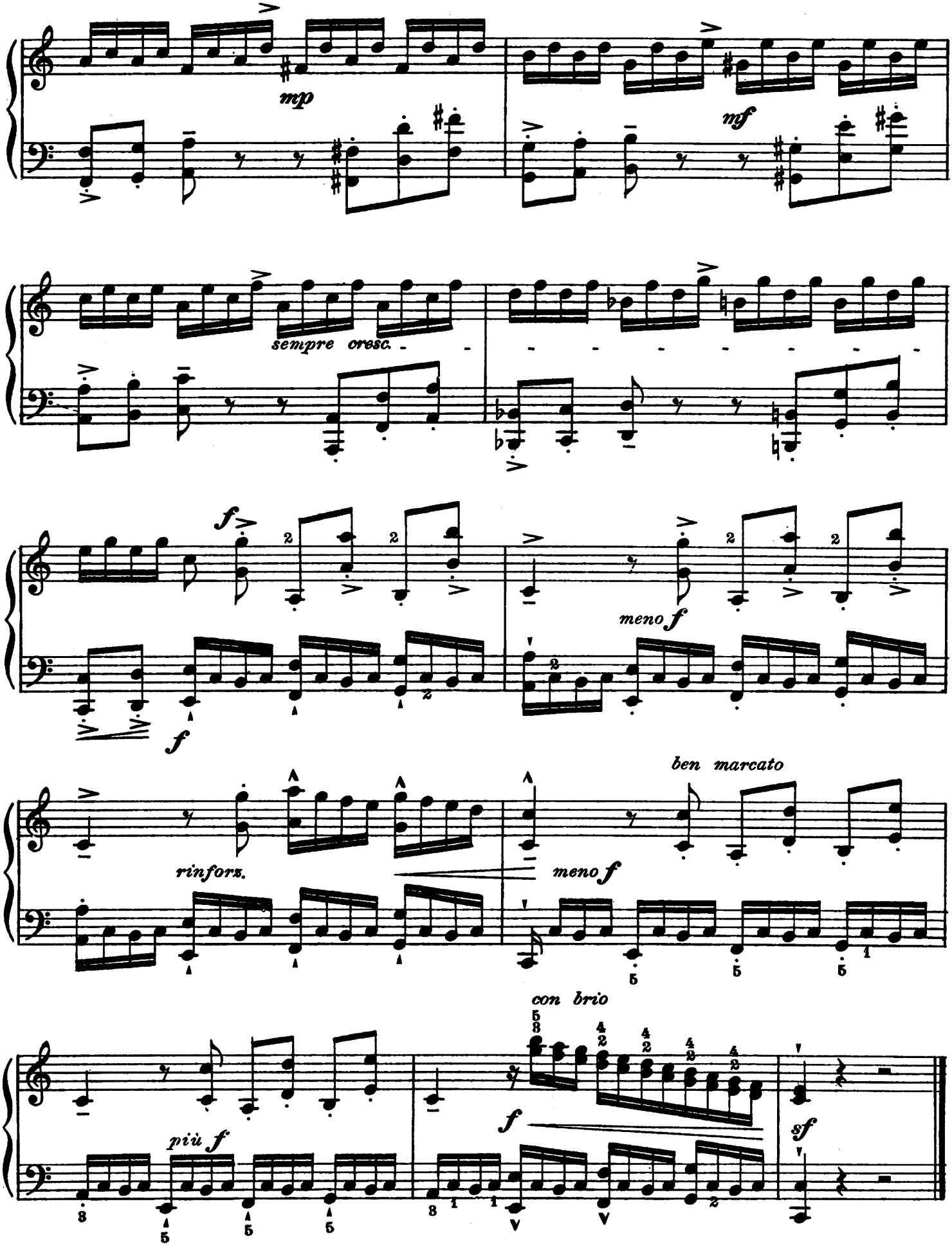

poco allarg.
6
oresa.
a tempo
più f
meno f, leggero
più f
sempre f, ben marcato
Ped.
Ped.
mf
sf
Ped.
Ped.
Ped.
Ped.
Ped.


leggero
mf
meno f
mp
p
più p
sempre più p e più leggero
cresc.
molto
f
leggero


giocoso
mf leggerissimo
Ped. * Ped. * Ped. * Ped. *


Ped. * Ped. *
Ped. * Ped. *
Ped. * Ped. *
f marcato
mf
p
Ped. * Ped. *
(simile)
Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. *


Poco allarg. accel. al
f marcato
meno f
Tempo I.
f
(simile)
meno f
f
f
6
mf
cresc.
marc.
p


mp
mf
sempre cresc.
f
f
meno f
rinforz.
ben marcato
meno f
con brio
f
più f
sf

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Béla Bartók

25268 to 25278

Sheet Music Edition
P. 1818

Sonata

(In G major)

III

Primo Tempo*)

AZZOLINO BERNARDINO della CIAIA (1671-1755)
Transcribed by BÉLA BARTÓK

Allegro molto (♩=168)

Piano

non troppo f, leggero

meno f

Ped. ✻

*) della Ciaia designated the third and fourth movements of his Sonatas as "Primo Tempo" (first movement) and "Secondo Tempo" (second movement), whereas the real first movement of his Sonatas always bears the title "Toccata" and the second "Canzone" (meaning "Fugue").

CC
25274-4

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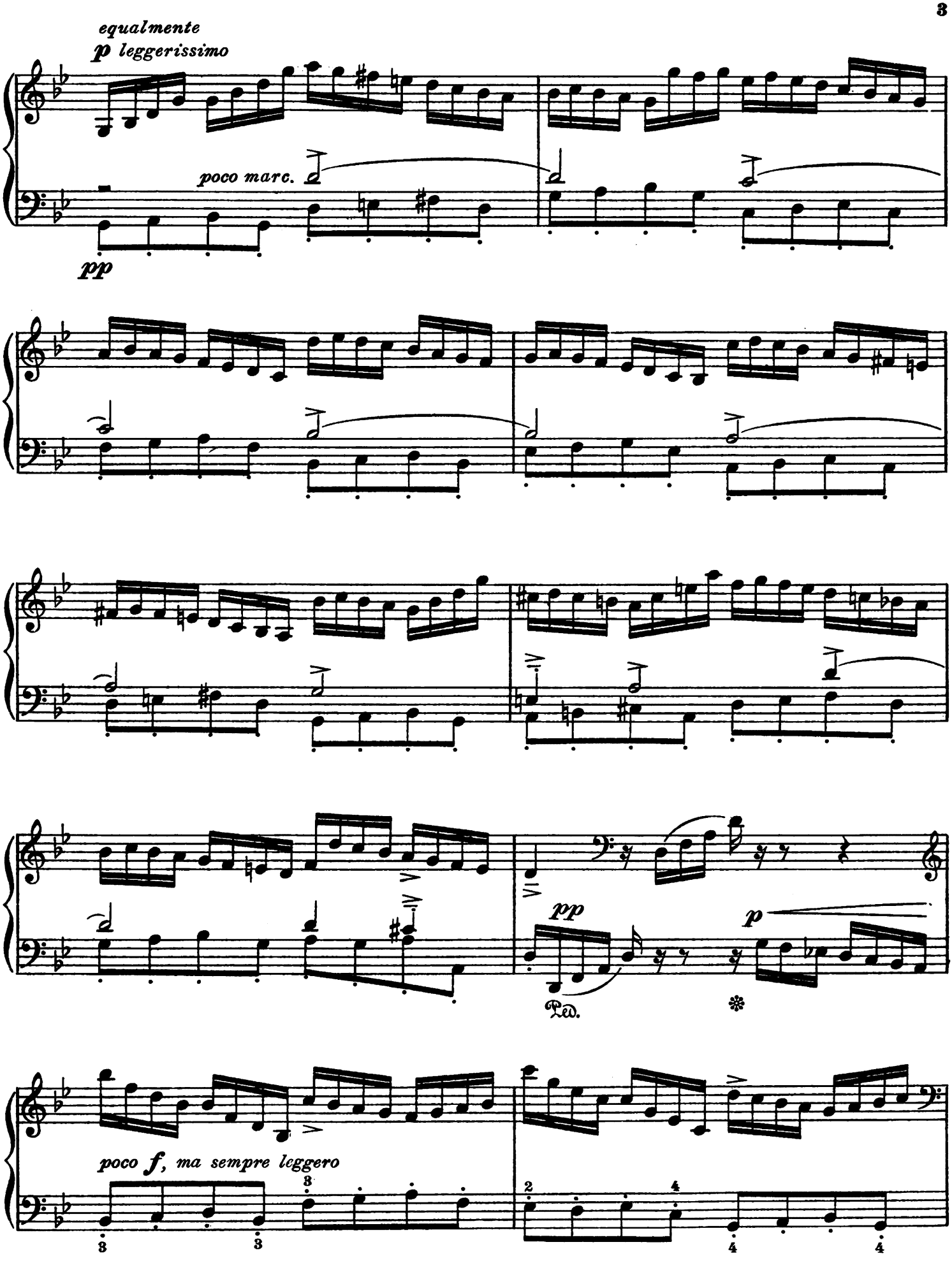
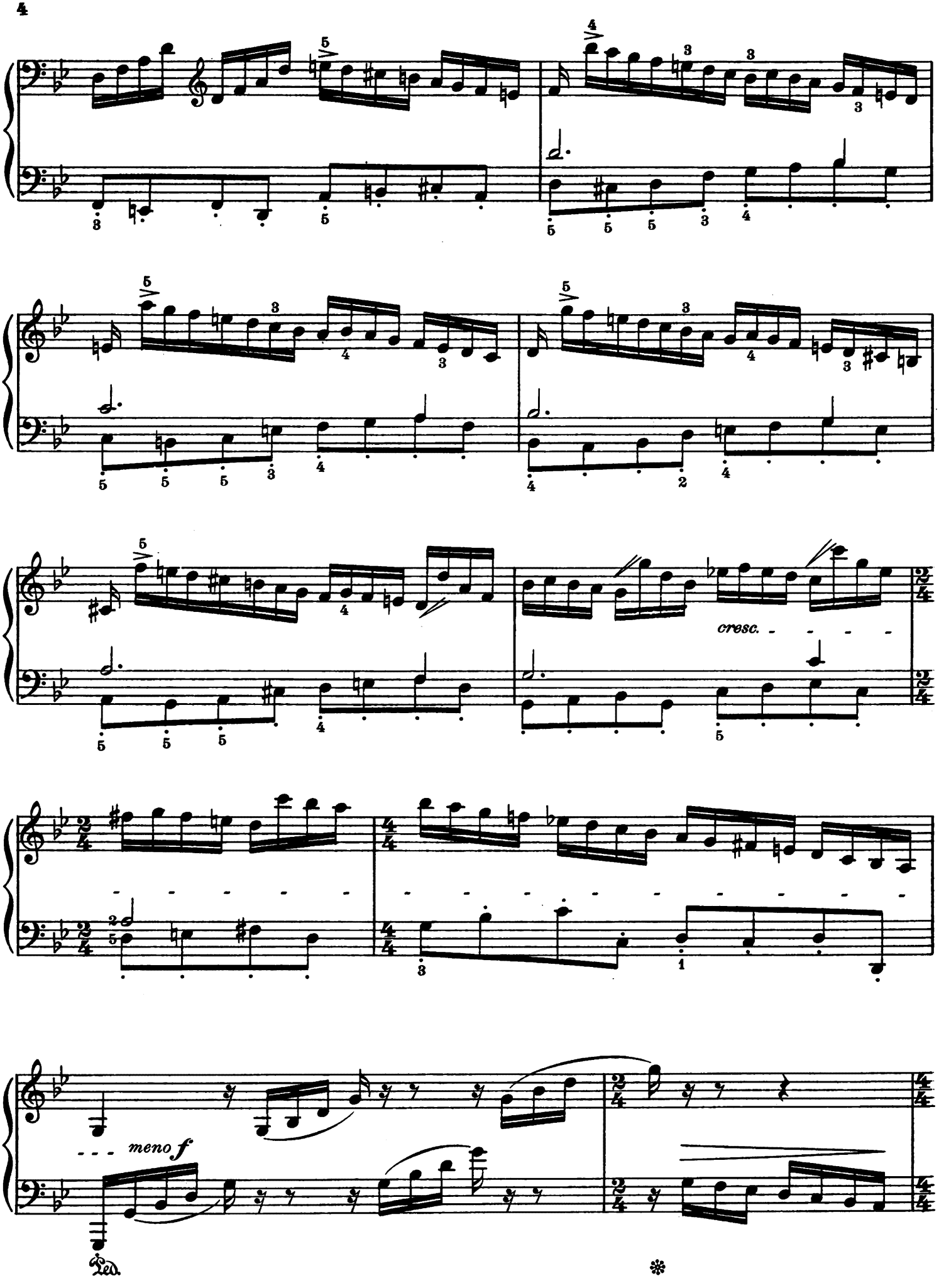
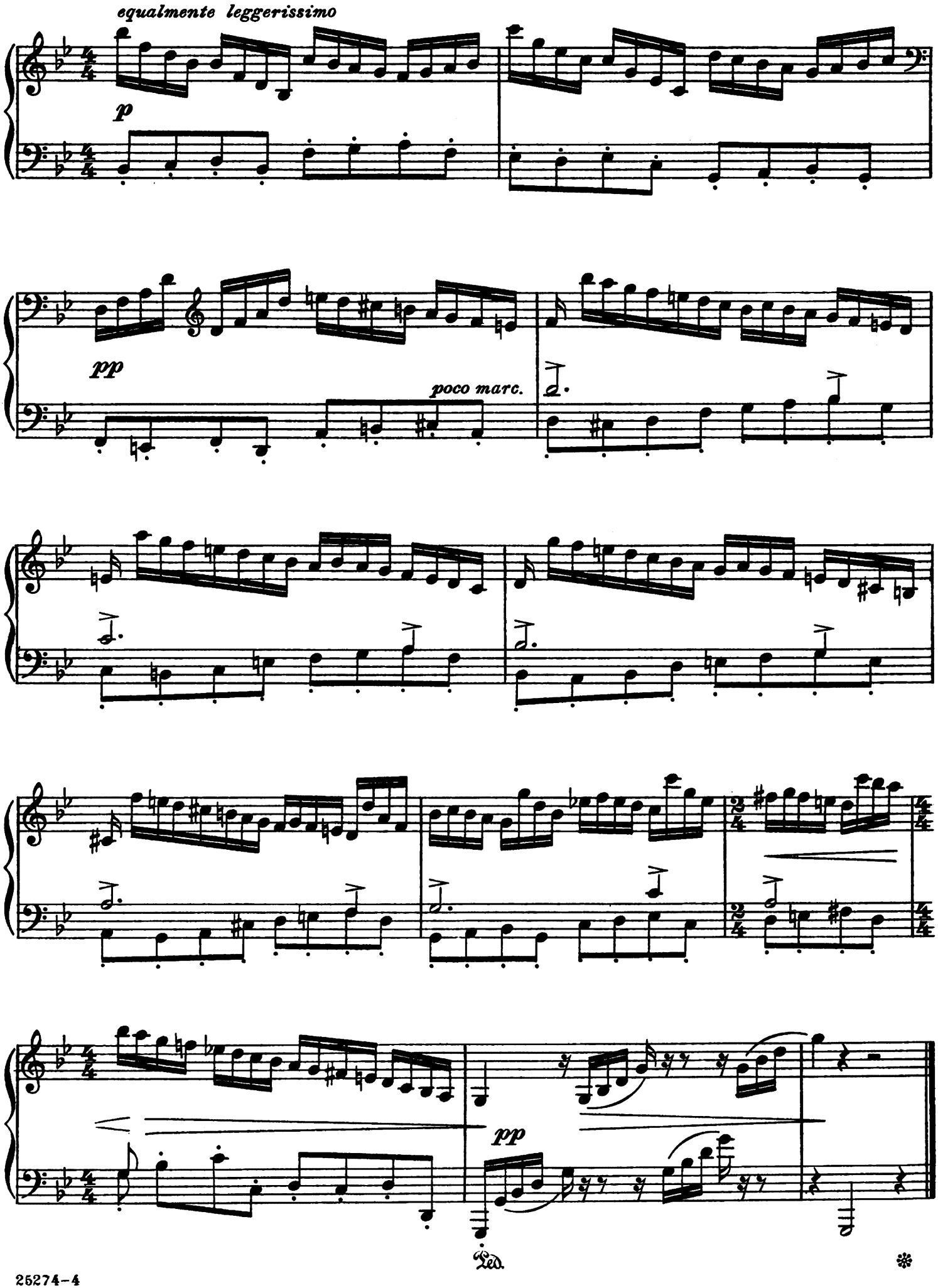

equalmente
p leggerissimo
poco marc.
pp
pp
p
Ped.
poco f, ma sempre leggero


cresc.
meno f
Ped.
*


equalmente leggerissimo
p
pp
poco marc.
pp
Ped.

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Béla Bartók

25268 to 25278

Sheet Music Edition
P. 1819

Sonata

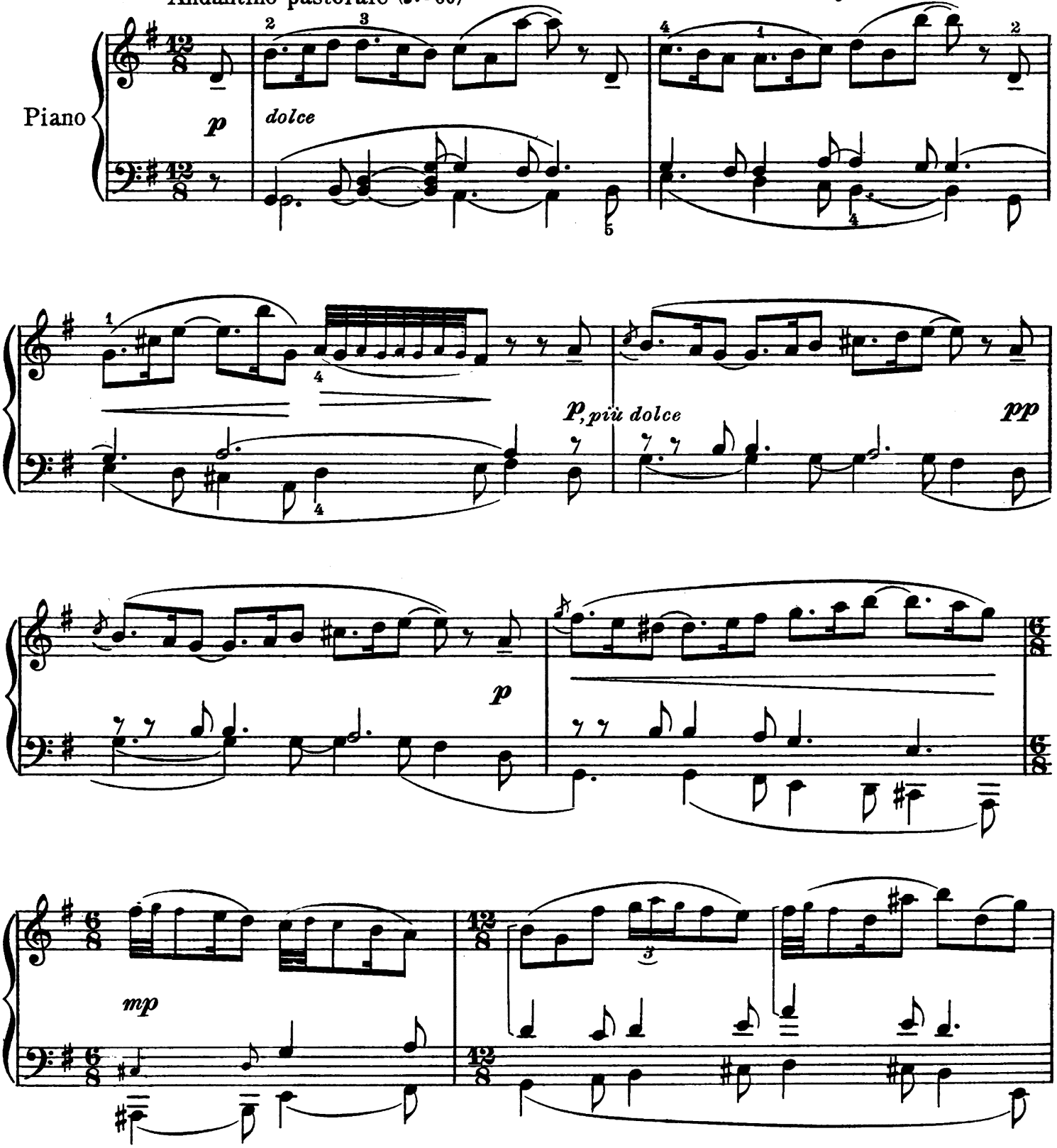
(In G major)

IV

Secondo Tempo*)

AZZOLINO BERNARDINO della CIAIA(1671-1755)
Transcribed by BÉLA BARTÓK

Andantino pastorale (♩.=60)



*) della Ciaia designated the third and fourth movements of his Sonatas as "Primo Tempo" (first movement) and "Secondo Tempo" (second movement), whereas the real first movement of his Sonatas always bears the title "Toccata" and the second "Canzone" (meaning "Fugue").

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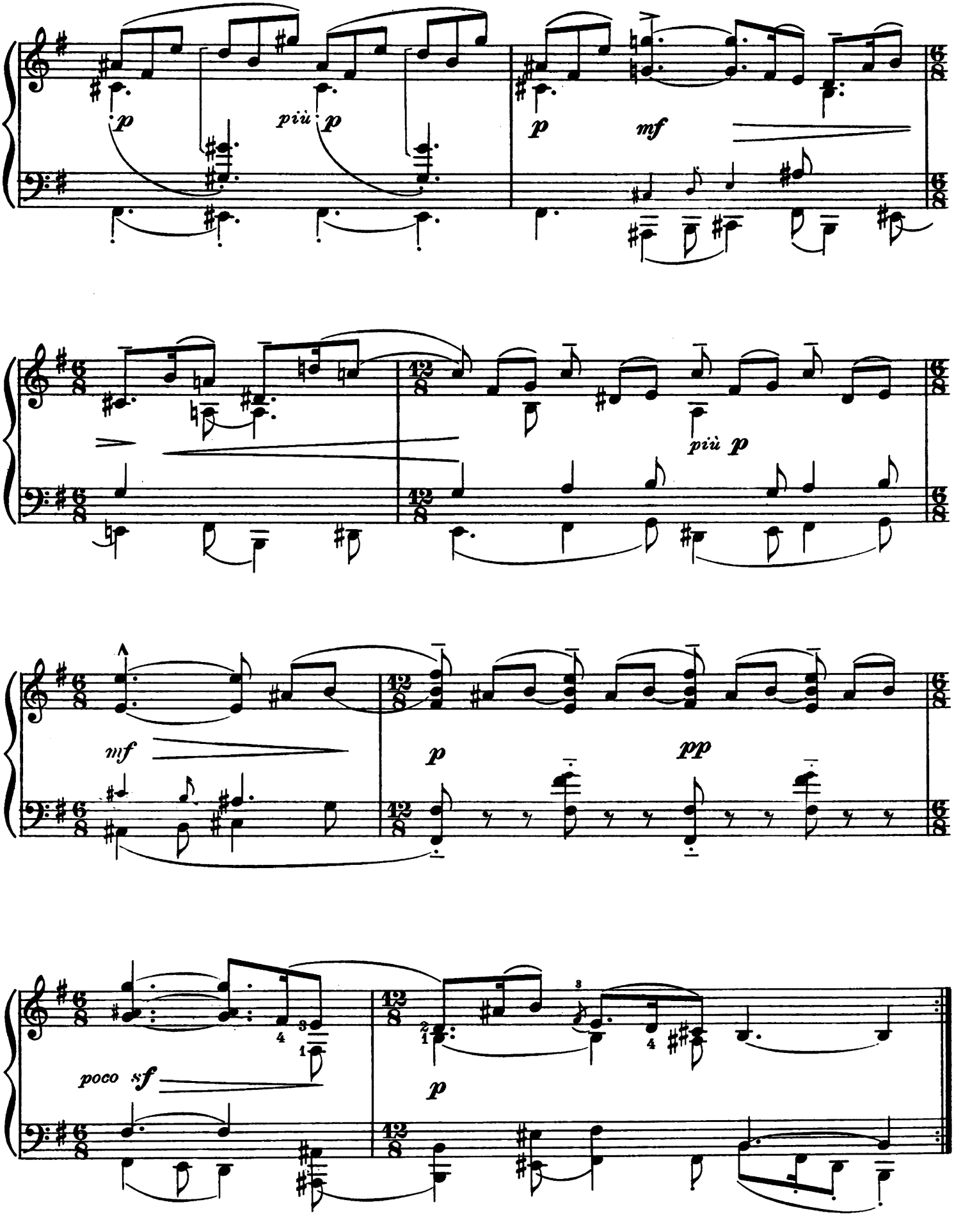
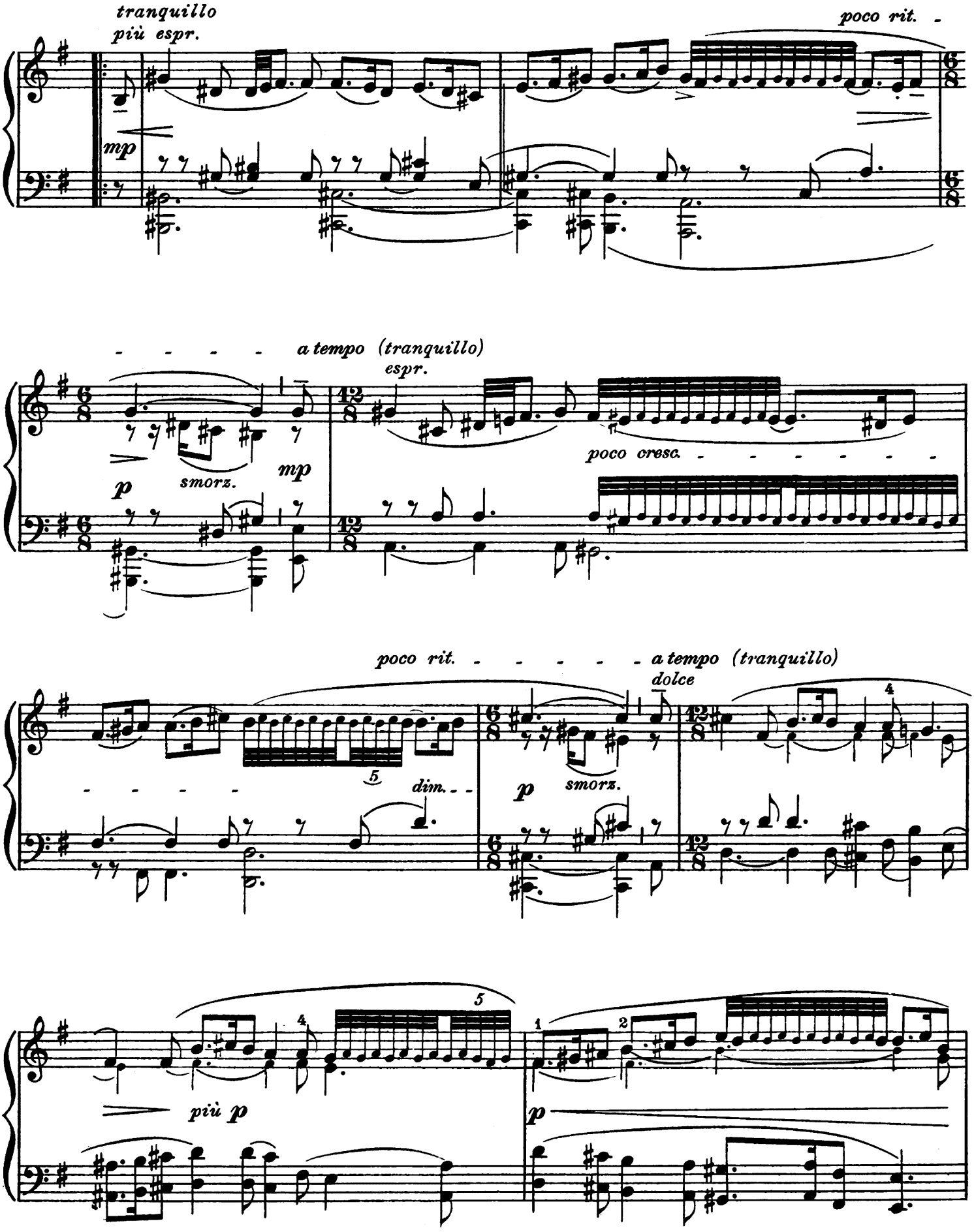
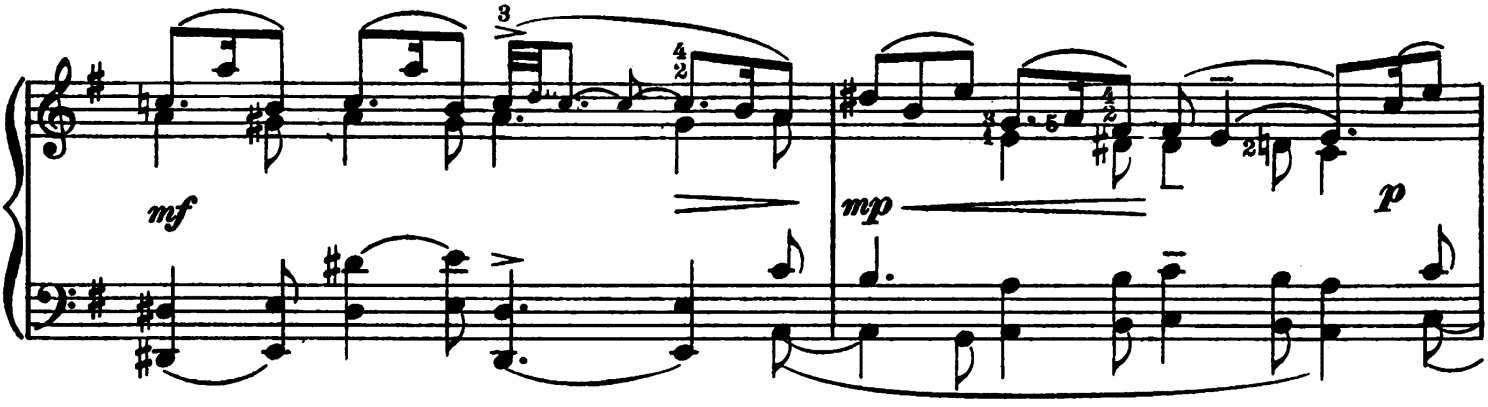
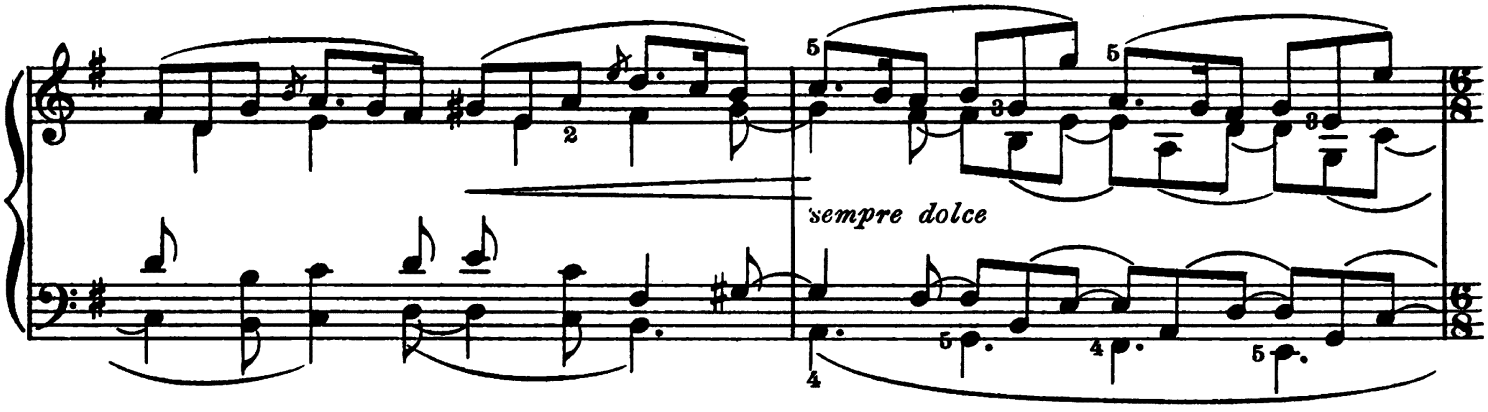
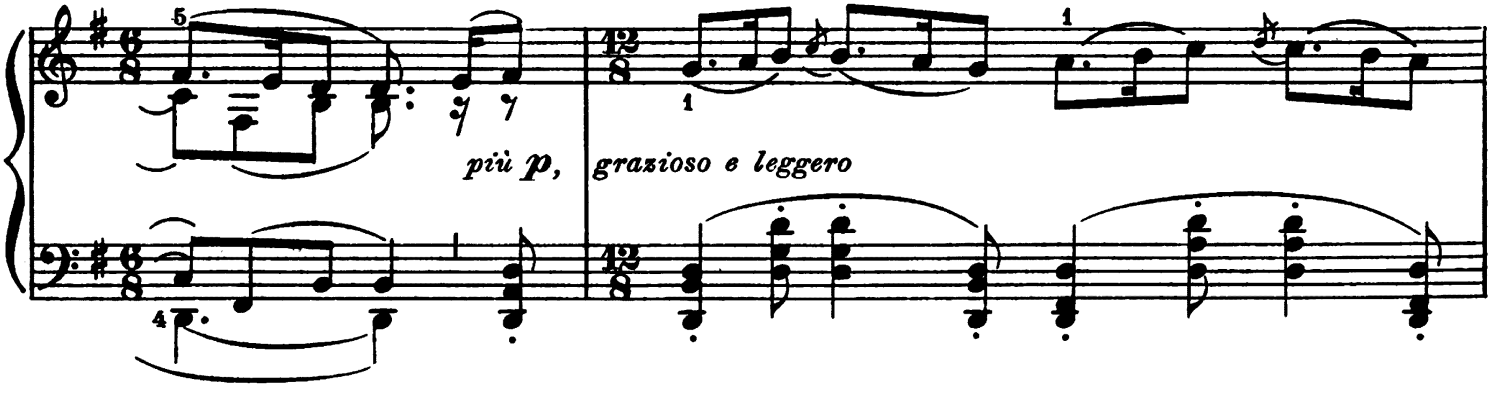
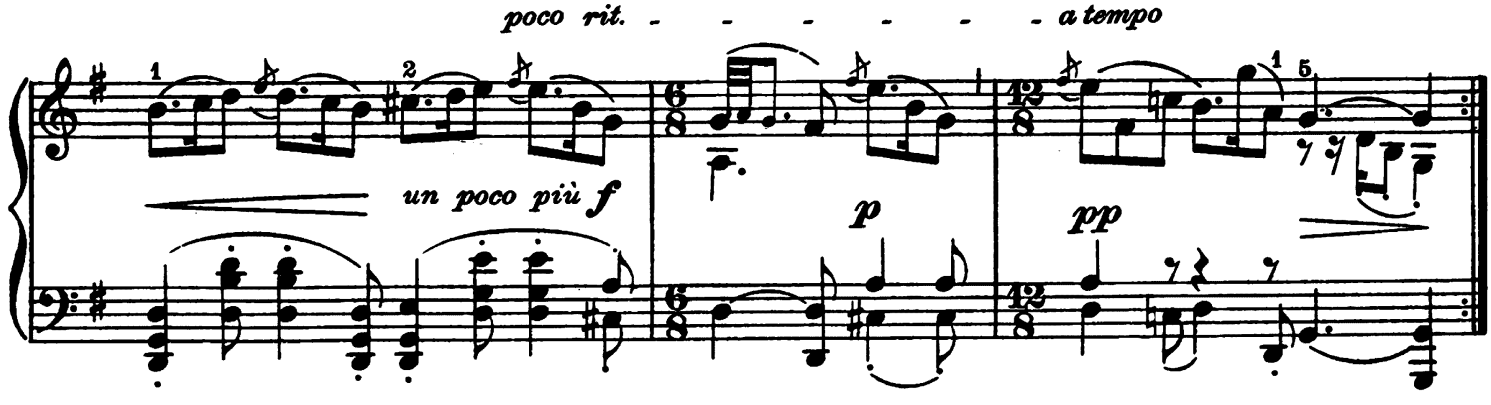

p
più p
p
mf
più p
mf
p
pp
poco sf
p


tranquillo
più espr.
poco rit.
mp
a tempo (tranquillo)
espr.
smorz.
mp
p
poco cresc.
poco rit.
a tempo (tranquillo)
dolce
dim.
p
smorz.
più p
p


mf
mp
p


sempre dolce


più p,
grazioso e leggero


poco rit. - - - - - - a tempo
un poco più f
p
pp

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Béla Bartók

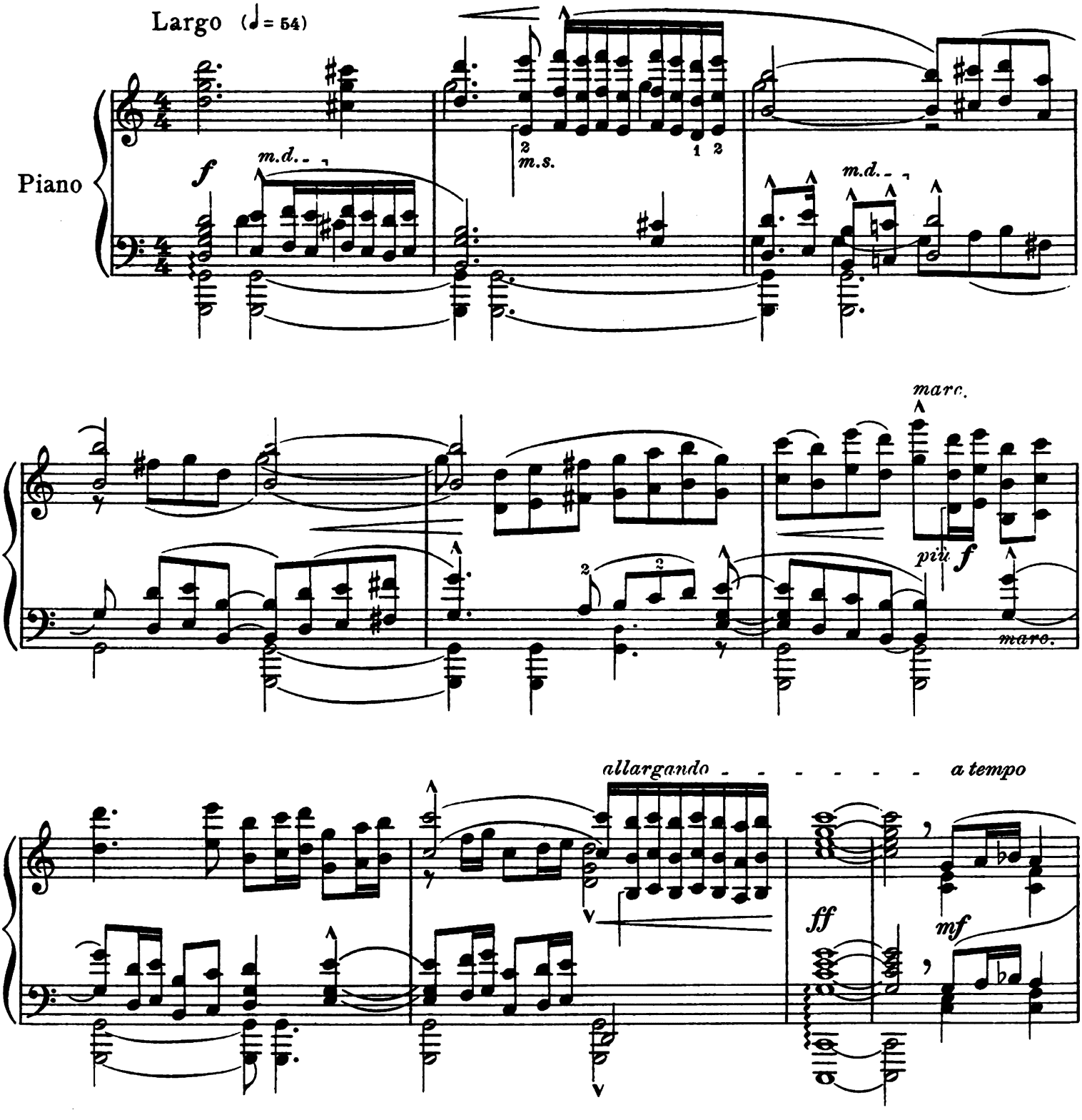
25268 to 25278

Sheet Music Edition
P. 1820

Toccata

(in G Major)

GIROLAMO FRESCOBALDI (1583-1643)
Transcribed by BÉLA BARTÓK



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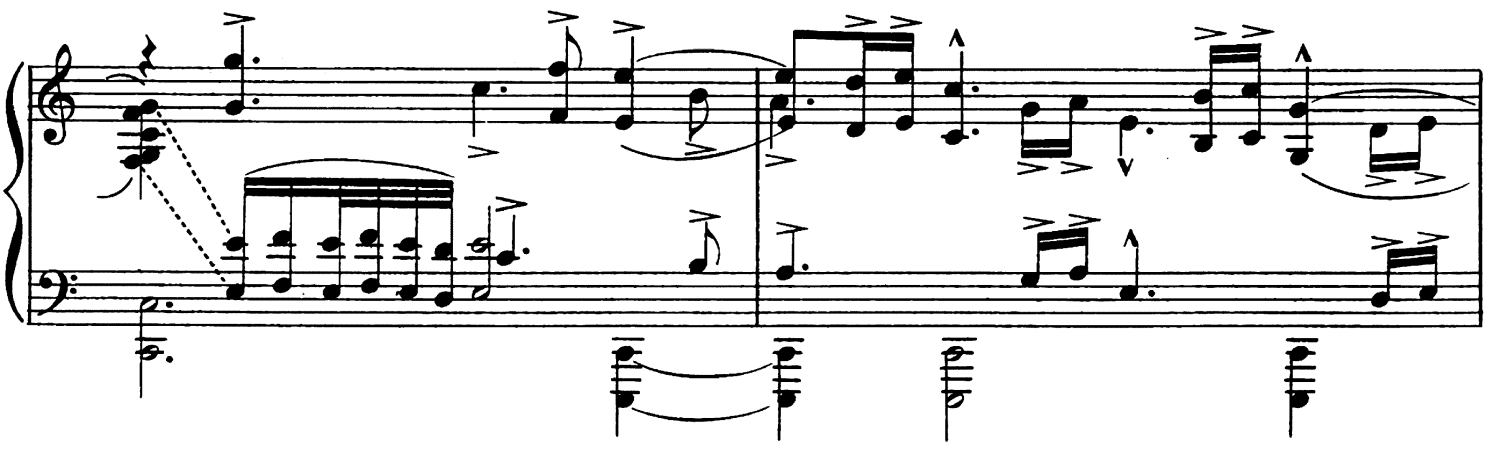
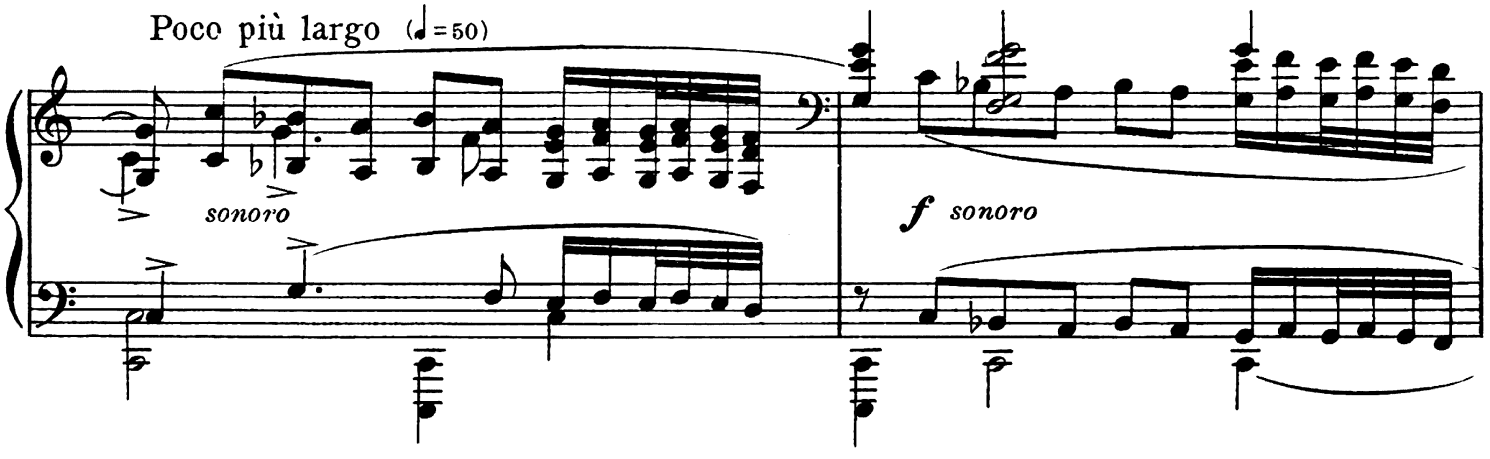


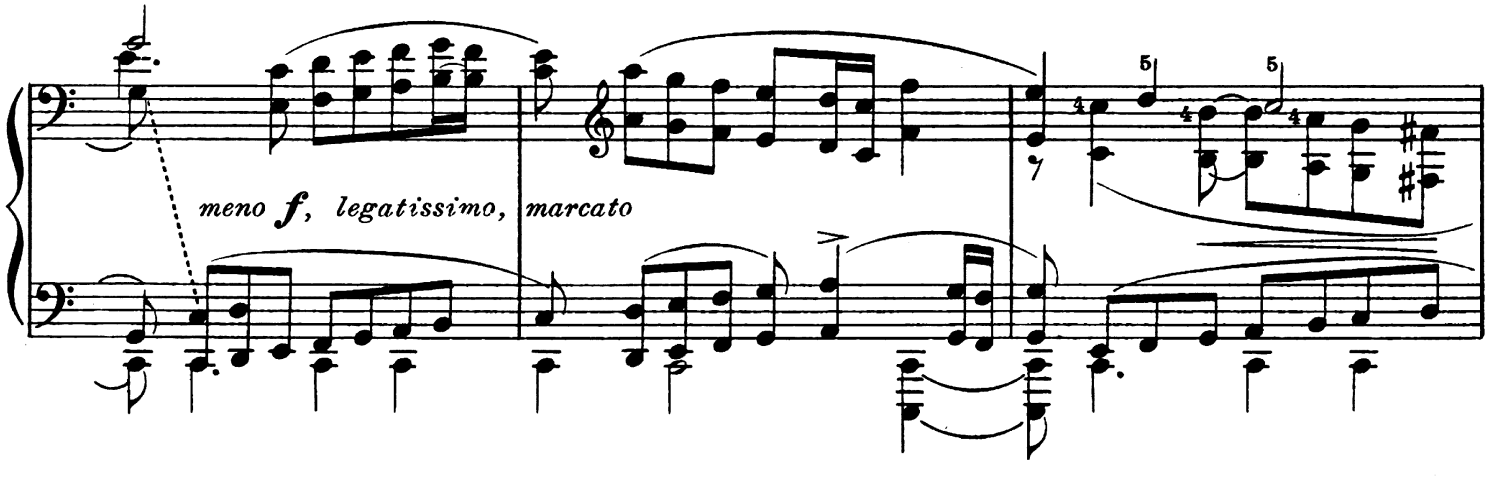
Poco più largo (♩=50)

sonoro

f sonoro

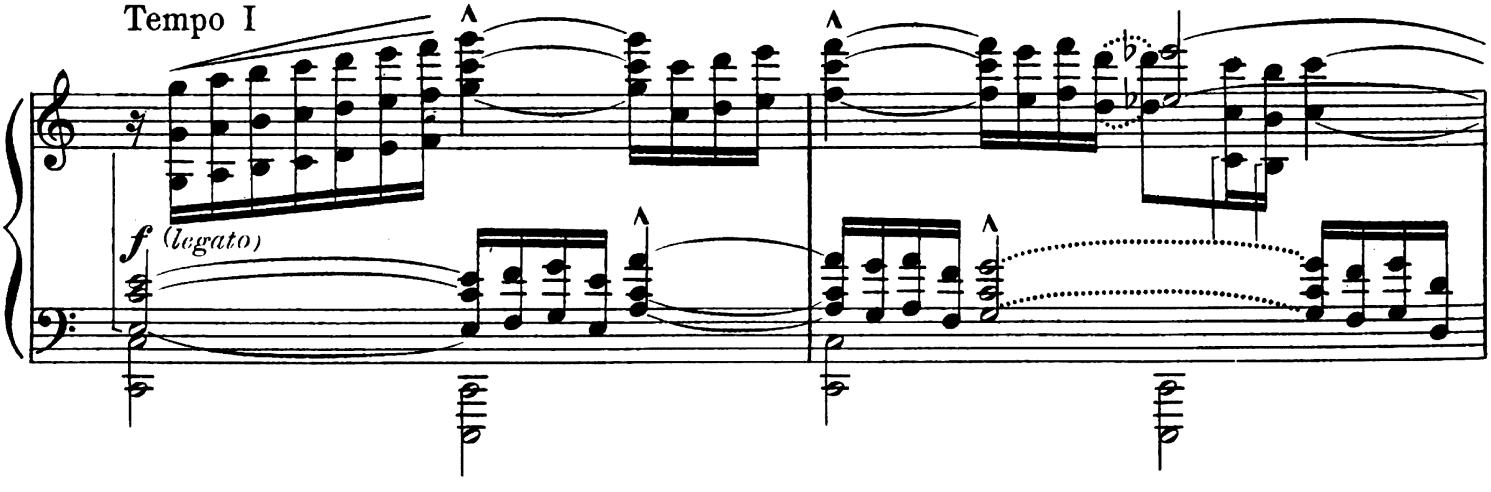


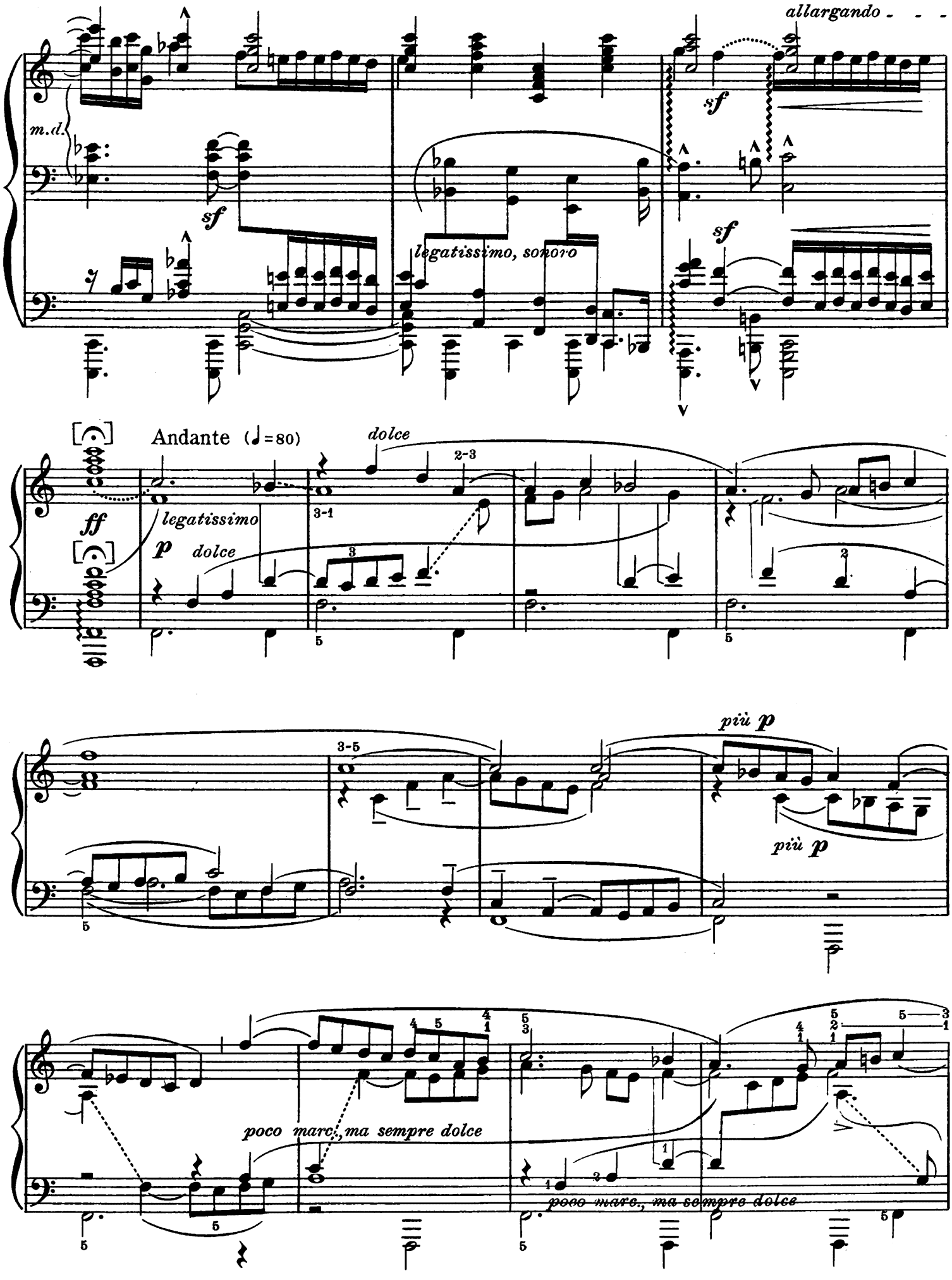
meno f, legatissimo, marcato

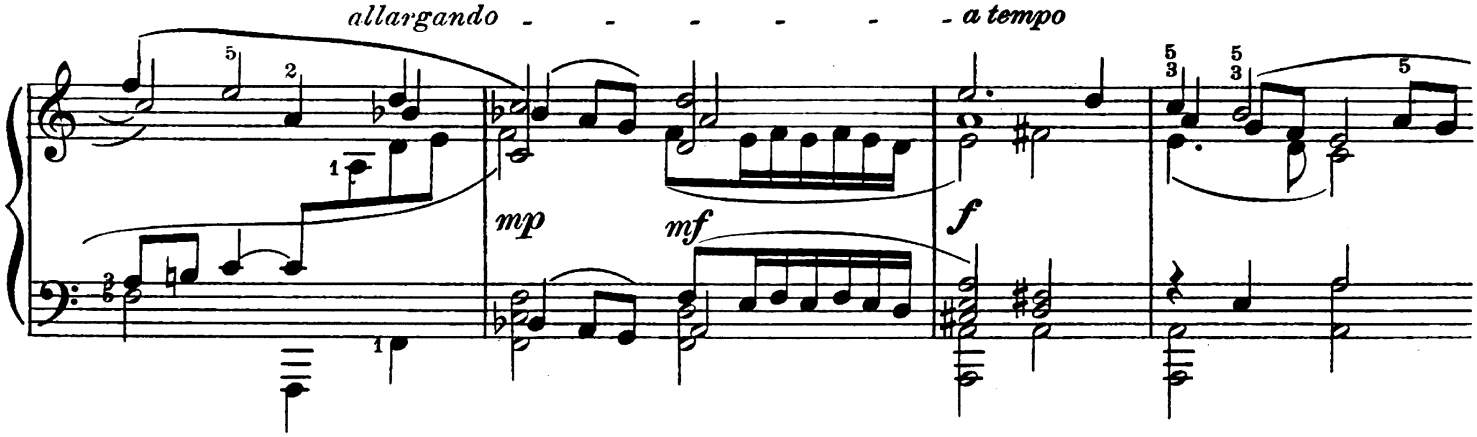


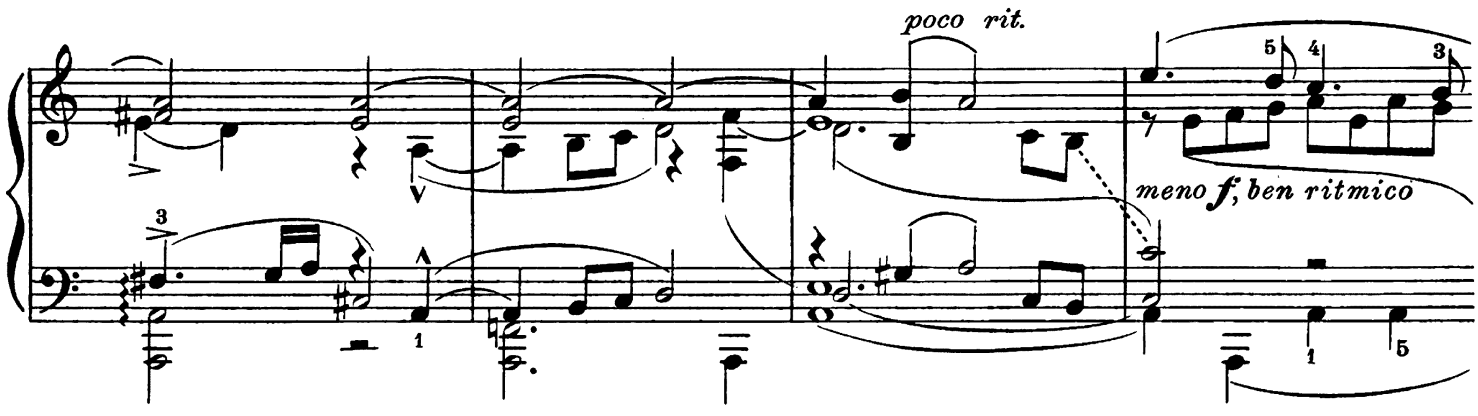
Tempo I

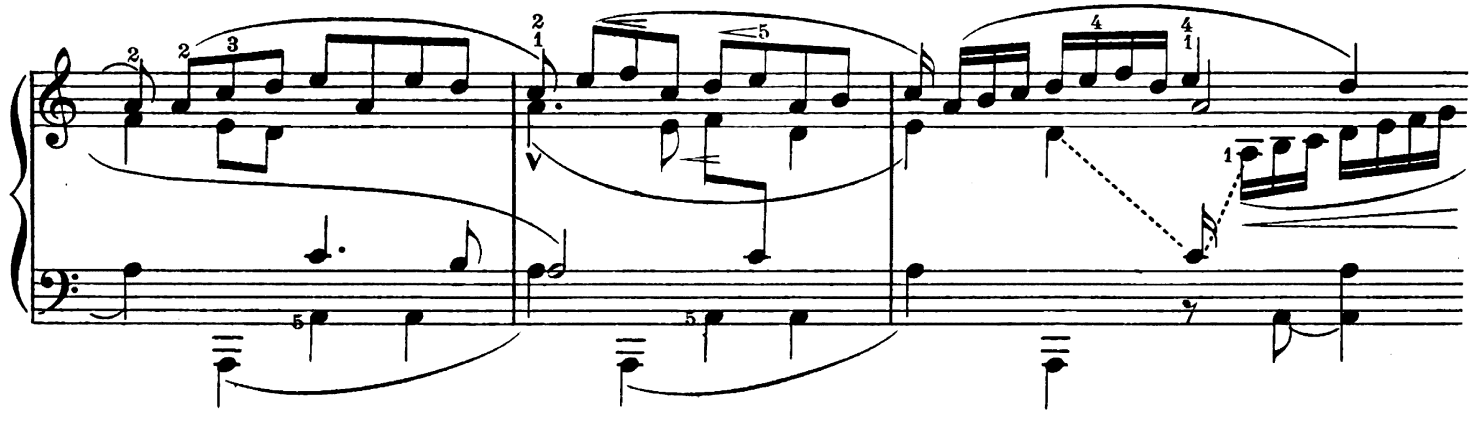
f (legato)

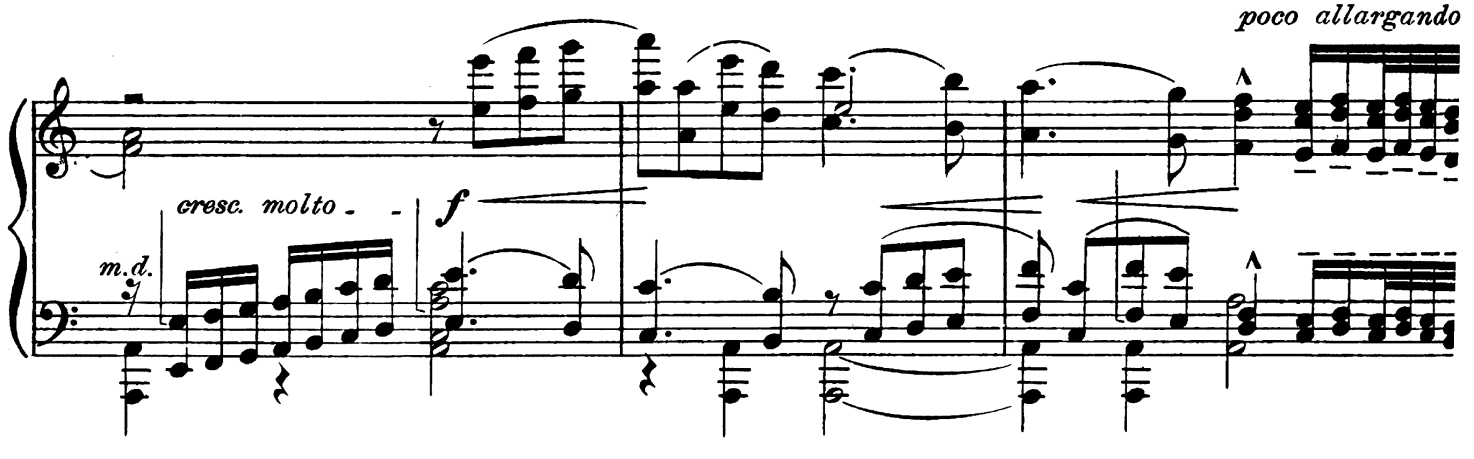


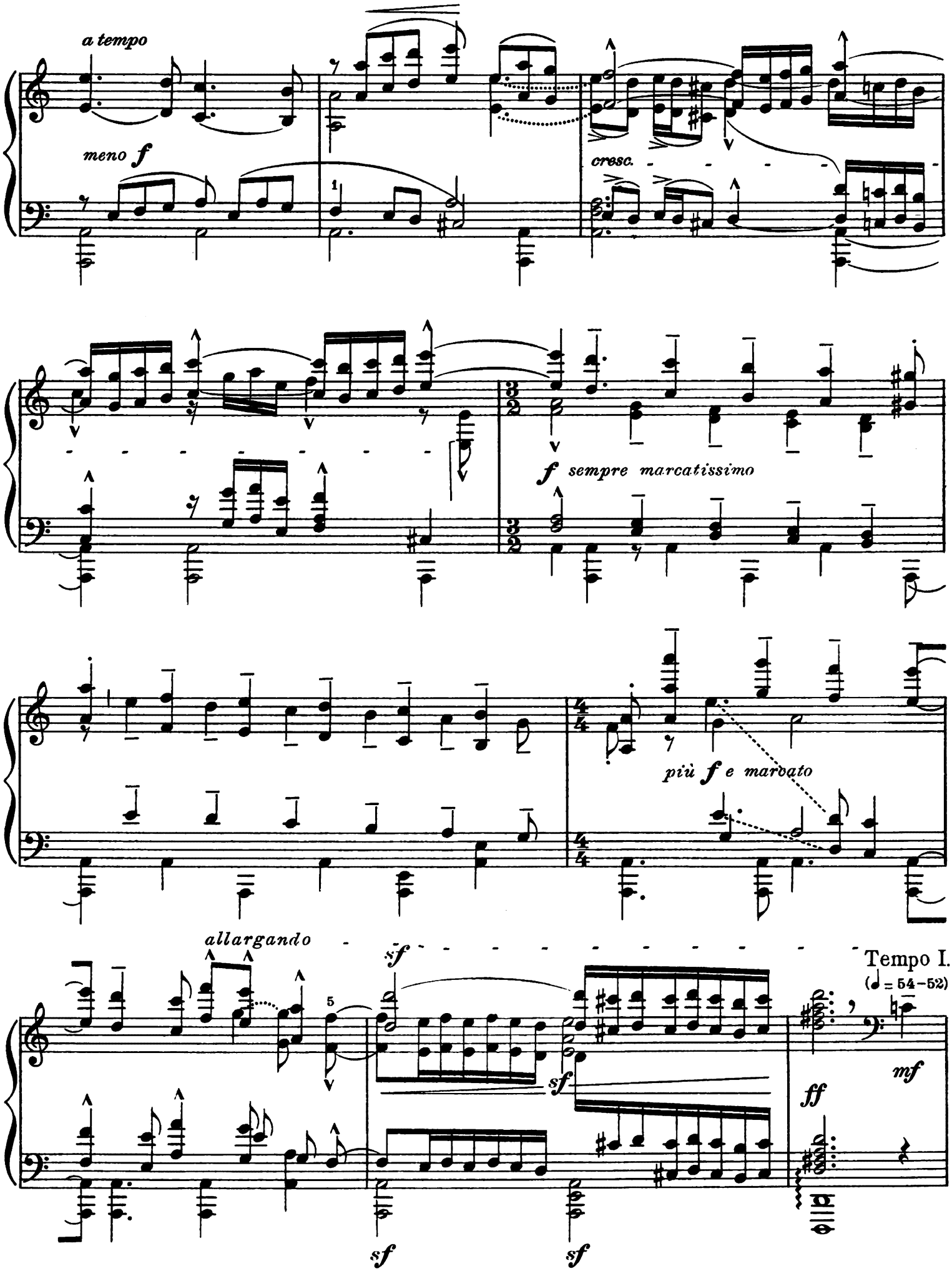

allargando
m.d.
sf
legatissimo, sonoro
Andante (♩=80)
dolce
ff
legatissimo
p
più p
poco marc., ma sempre dolce

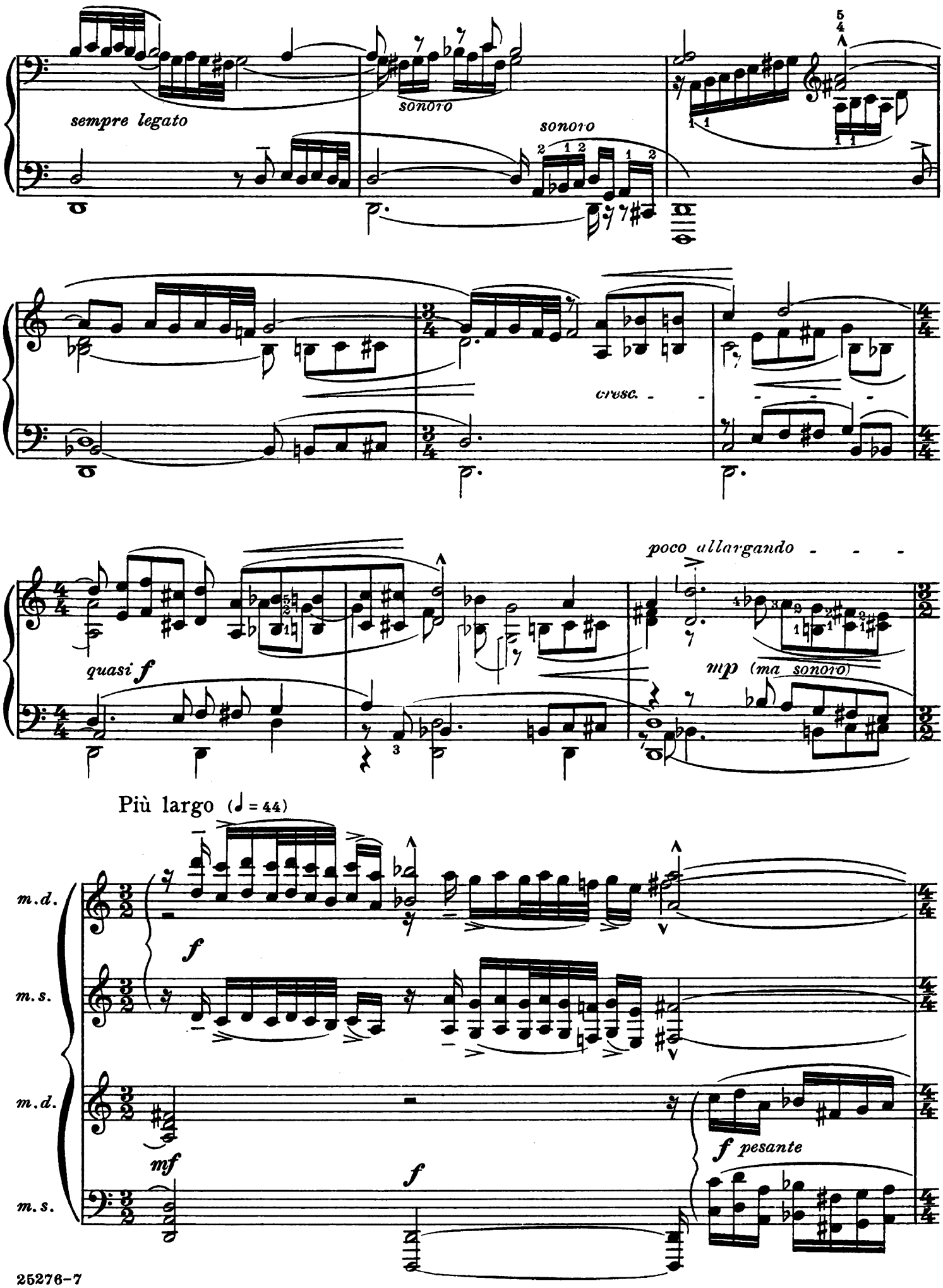

allargando
a tempo
mp
mf
f

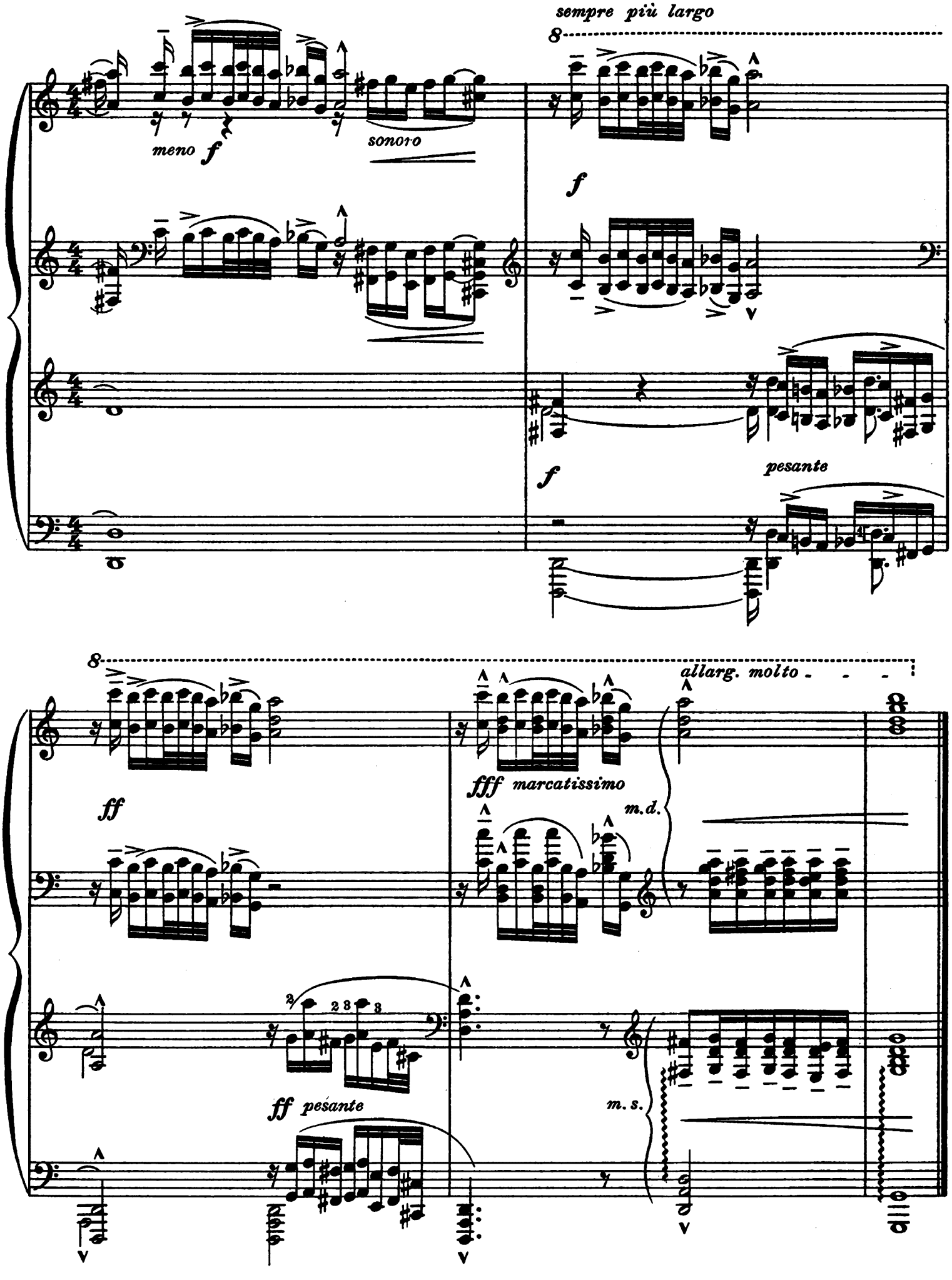

Più andante (♩ = 92)
poco rit.
meno f; ben ritmico




poco allargando
cresc. molto
f
m.d.


a tempo
meno f
cresc.
f sempre marcatissimo
più f e marcato
allargando
sf
sf
sf
sf
Tempo I.
(♩ = 54–52)
mf
ff


sempre legato
sonoro
sonoro
cresc.
quasi f
poco allargando
mp (ma sonoro)
Più largo (♩ = 44)
m.d.
m.s.
m.d.
m.s.
f
mf
f
f pesante


sempre più largo
8
meno f
sonoro
f
f
pesante
8
allarg. molto
ff
fff marcatissimo
m.d.
ff pesante
m.s.

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Béla Bartók

25268 to 25278

Sheet Music Edition
P. 1821

Fuga
(in G Minor)

GIROLAMO FRESCOBALDI (1583-1643)
Transcribed by BÉLA BARTÓK

Allegro moderato (♩ = 104-96)

Piano

non troppo ***p****, marcato*

mf

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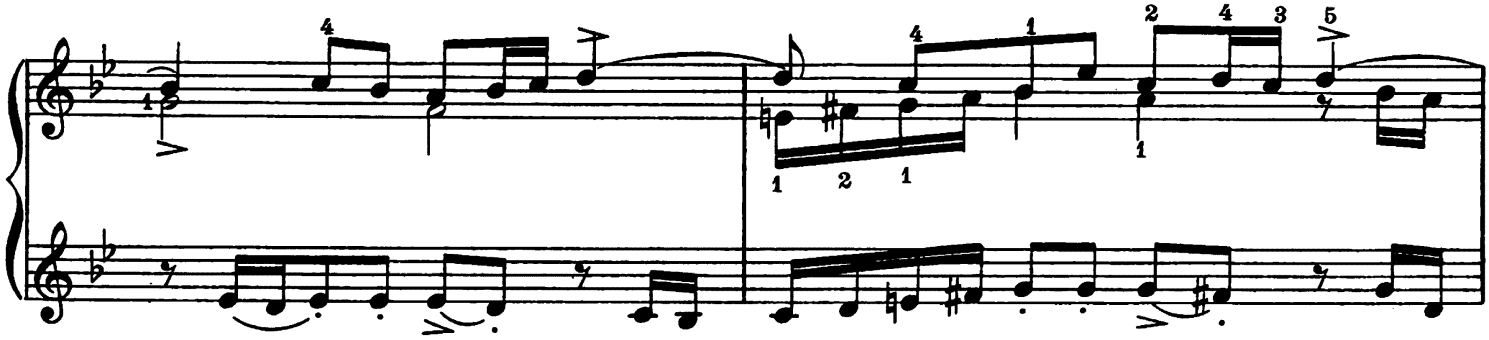
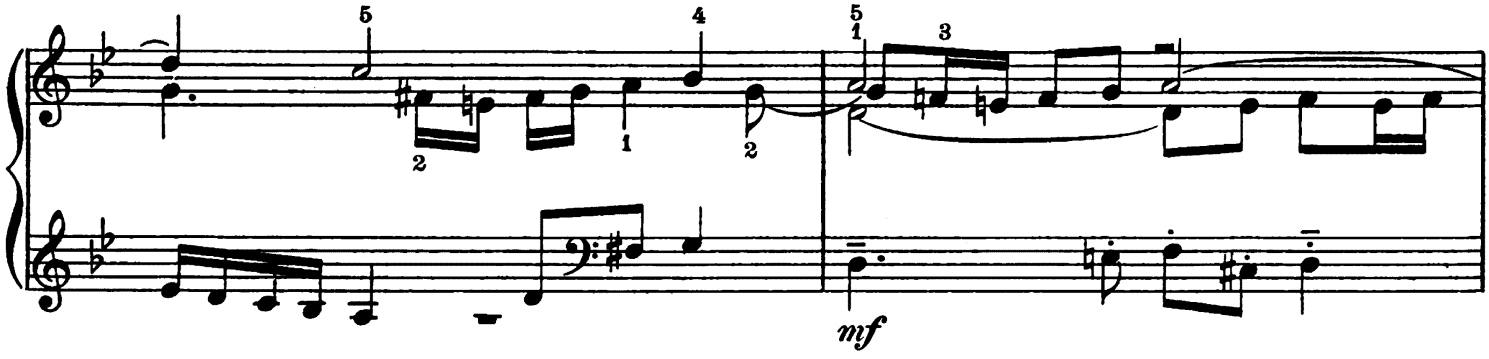
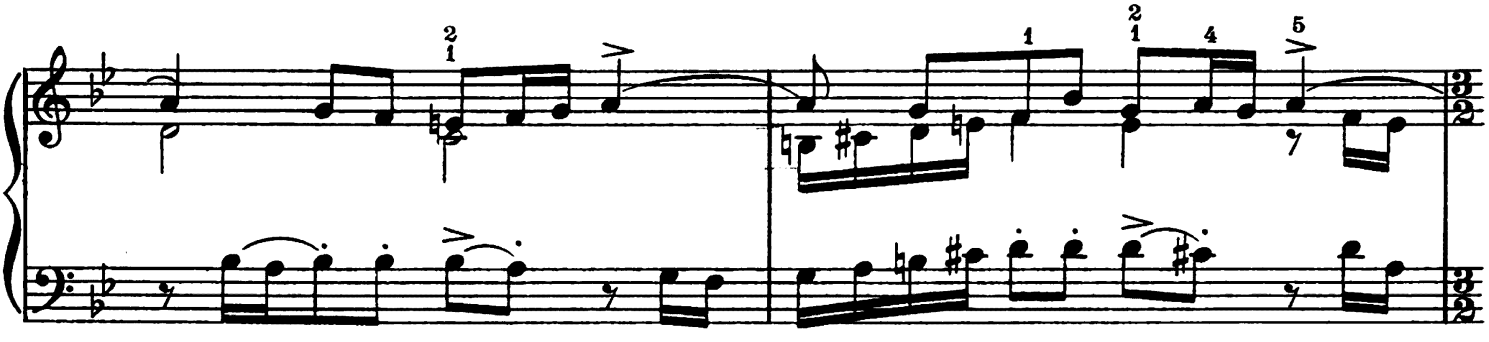
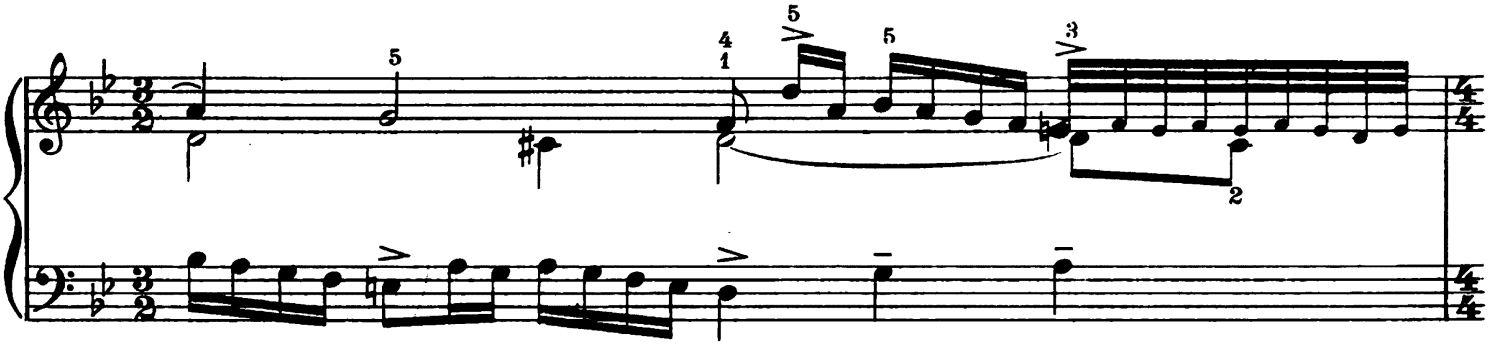
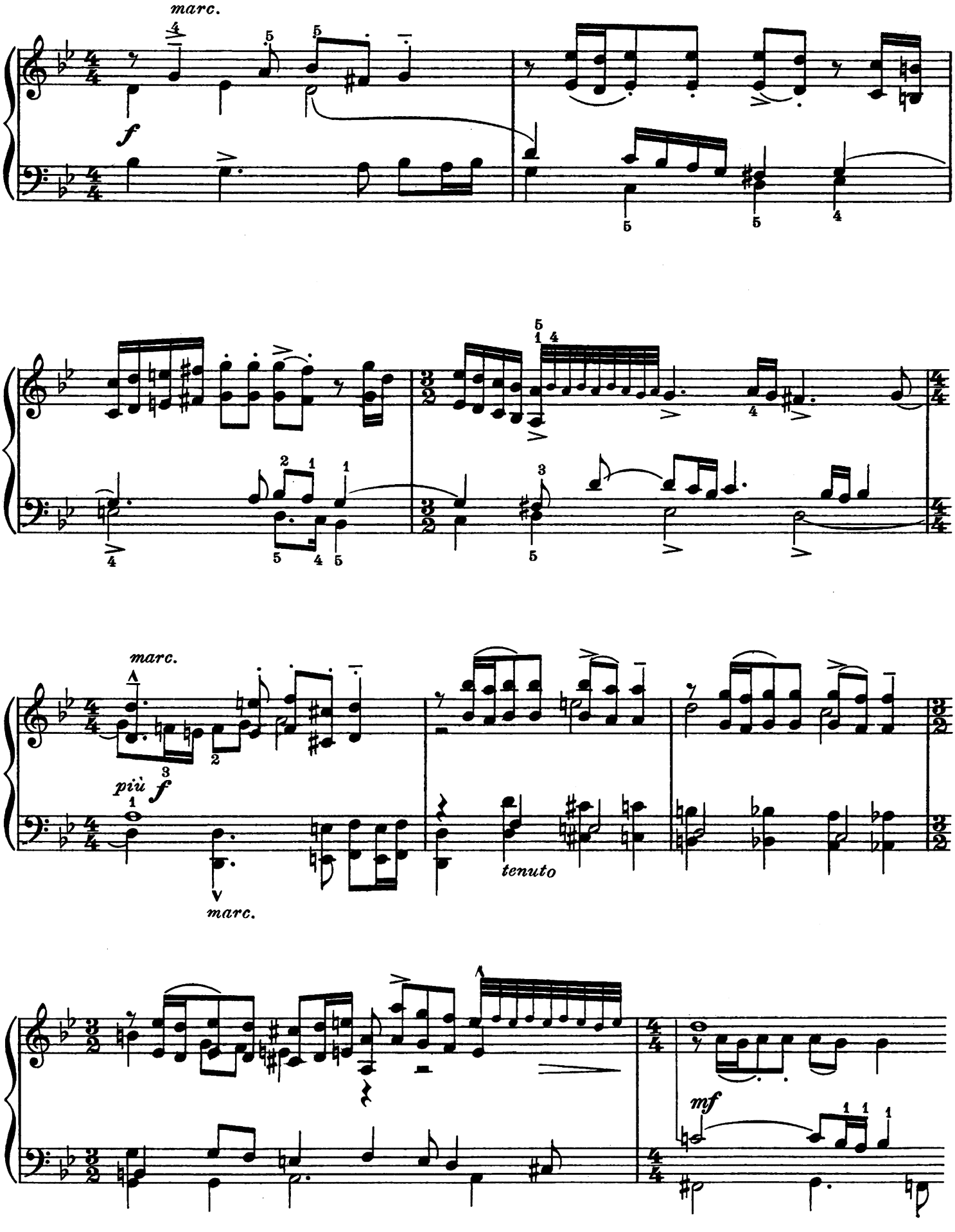
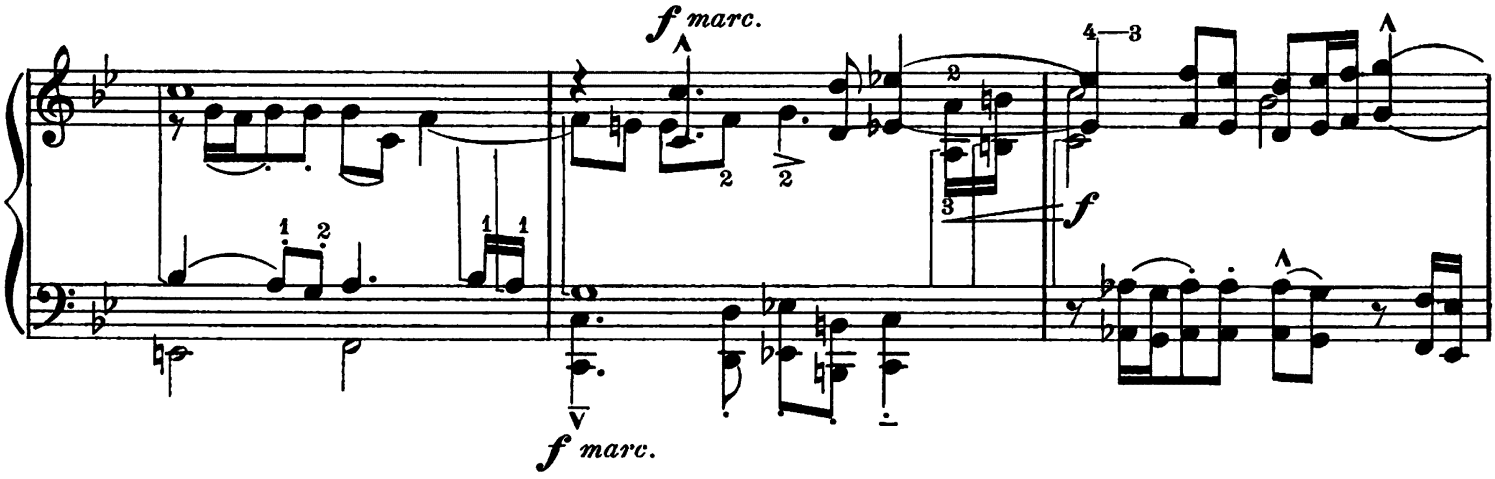


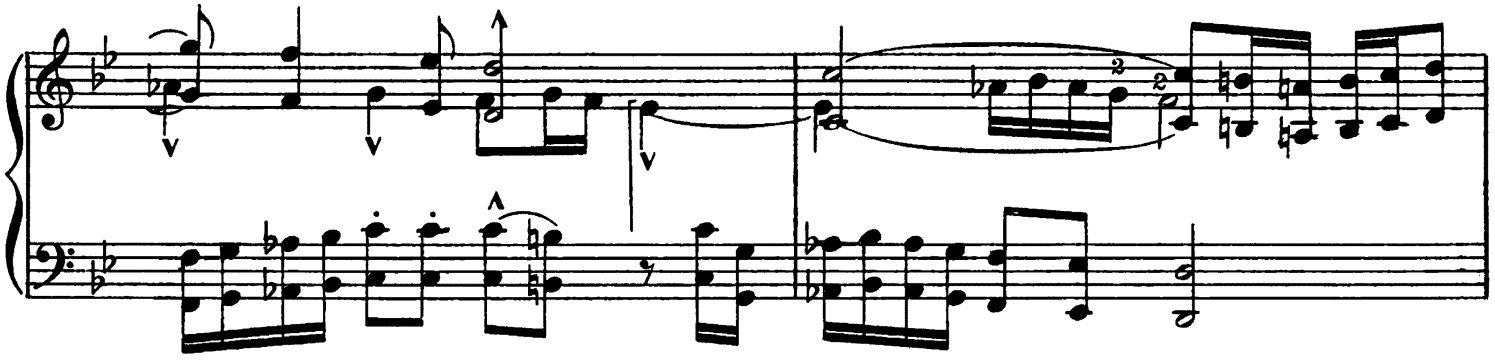

mf

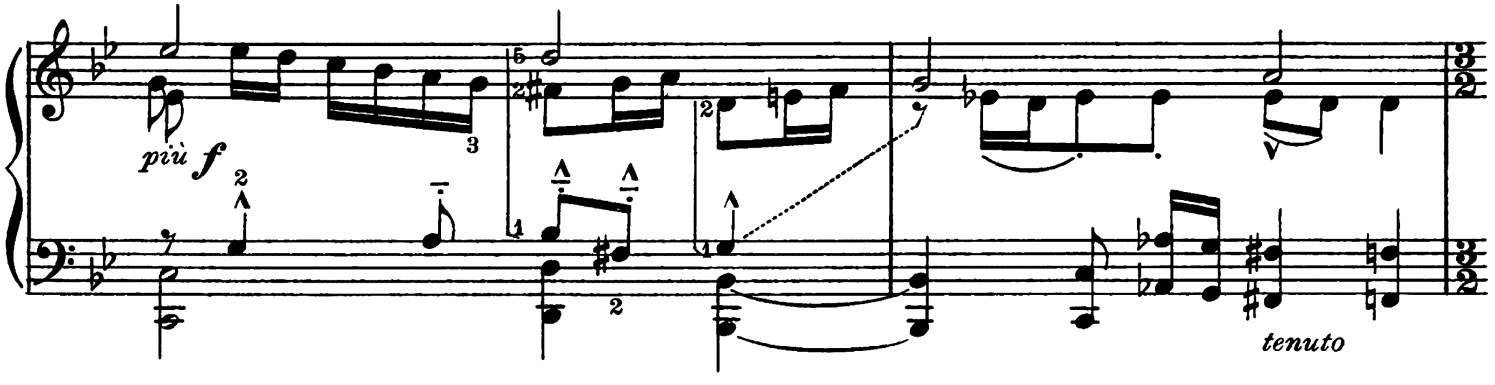


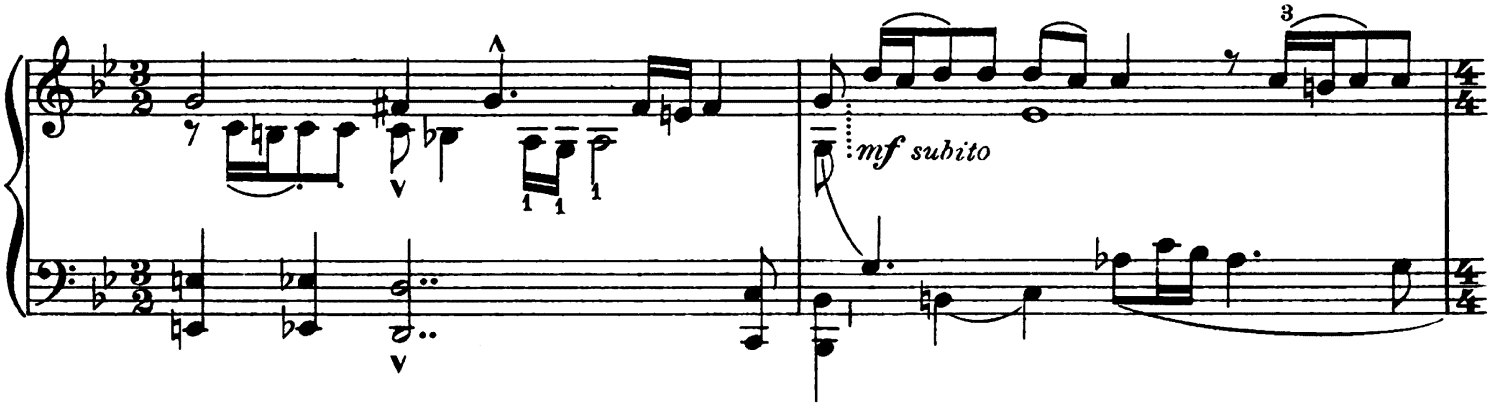


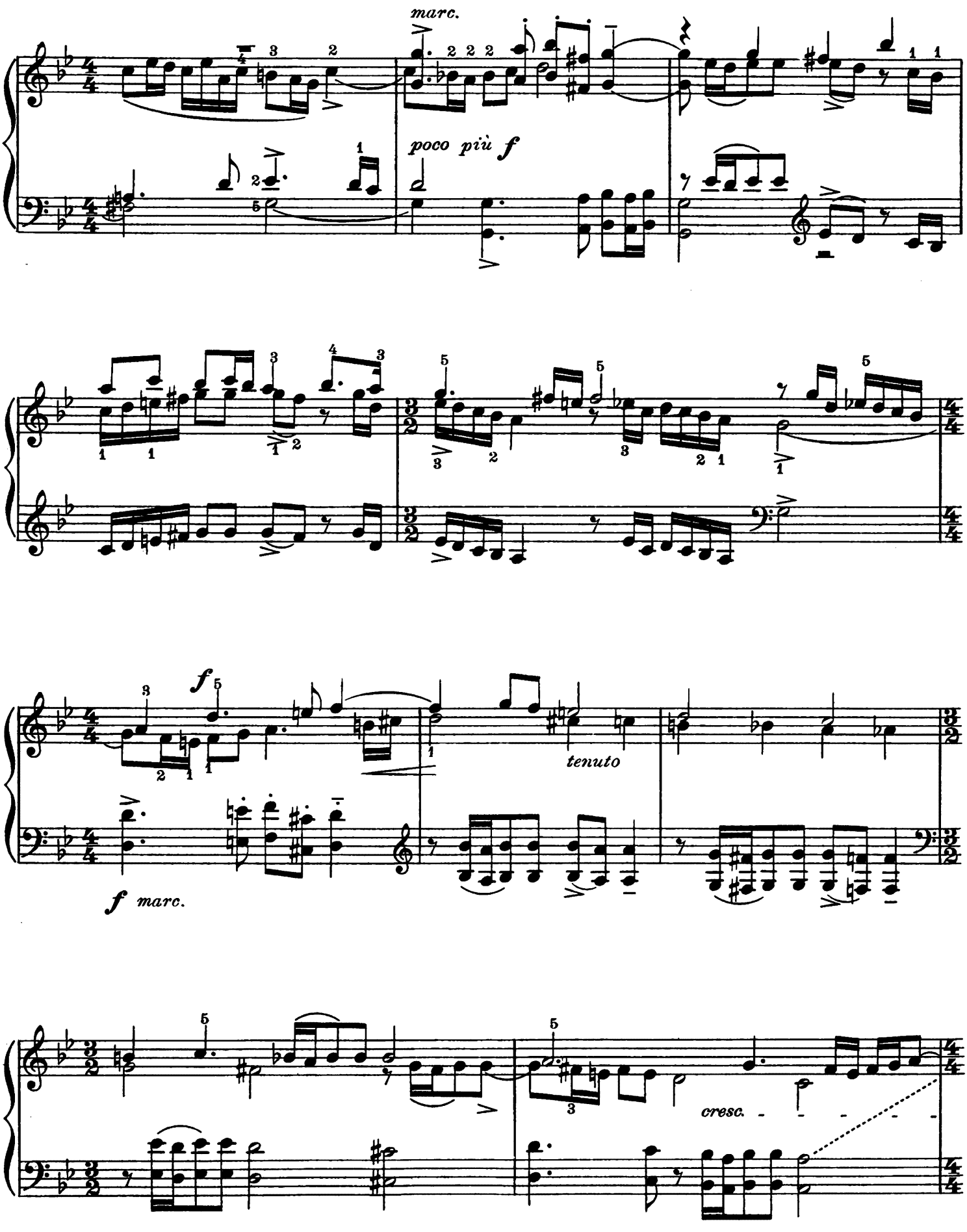

marc.
f
marc.
più f
marc.
tenuto
mf

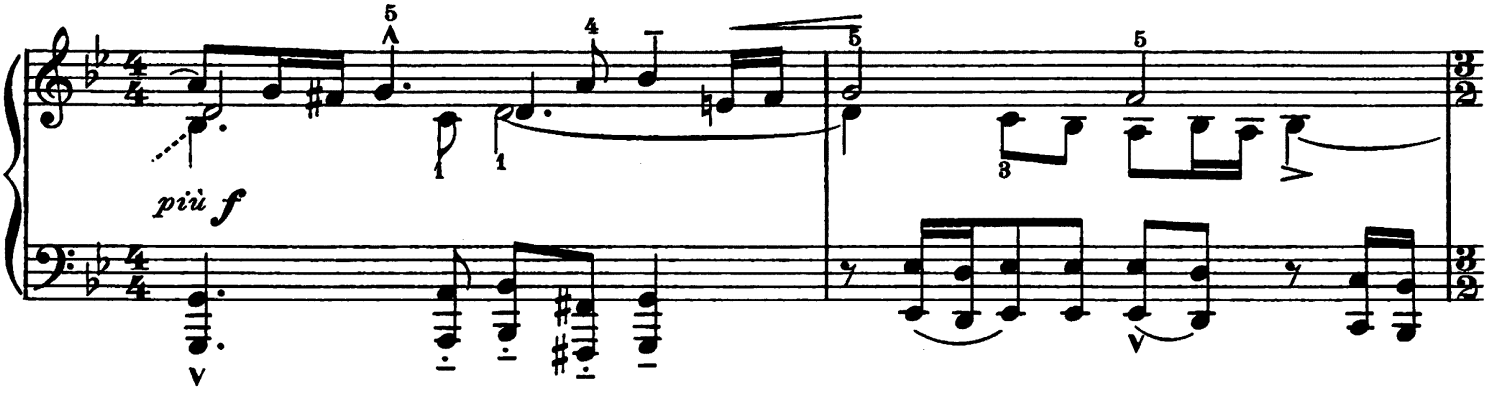

f marc.
f marc.
4—3
f

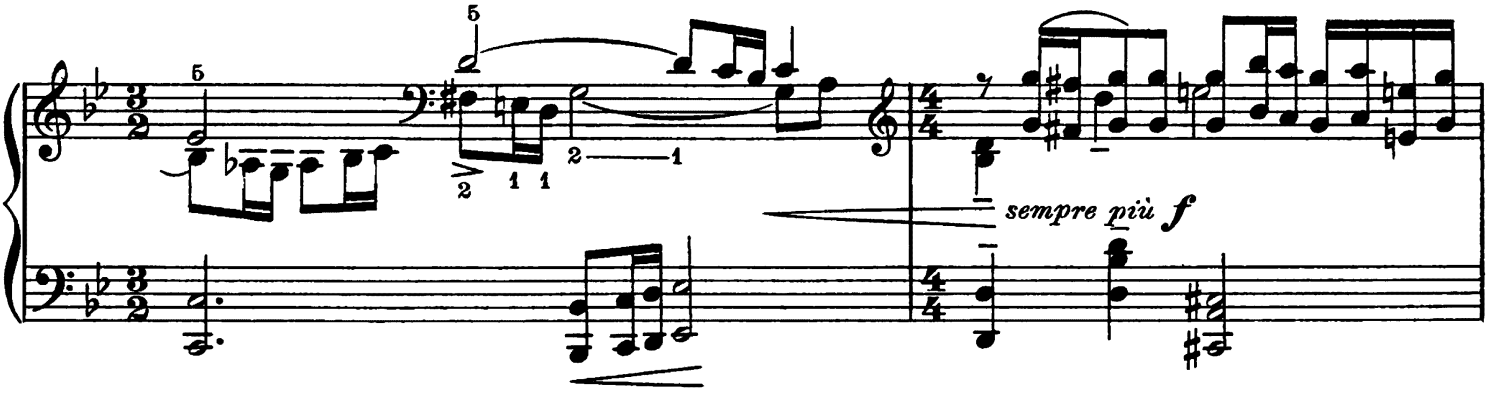



più f
tenuto

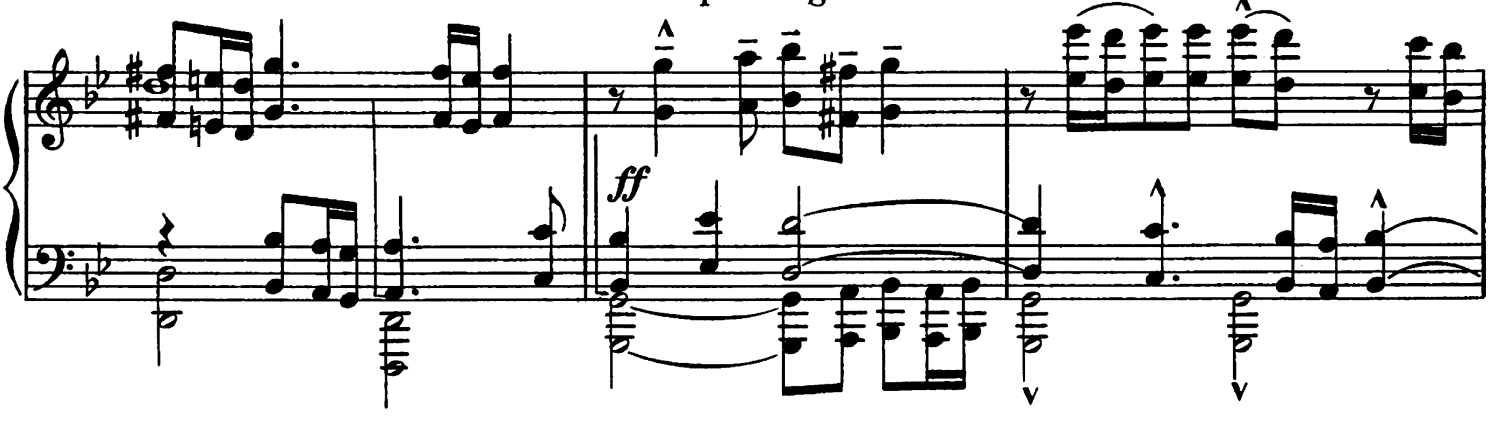

mf subito

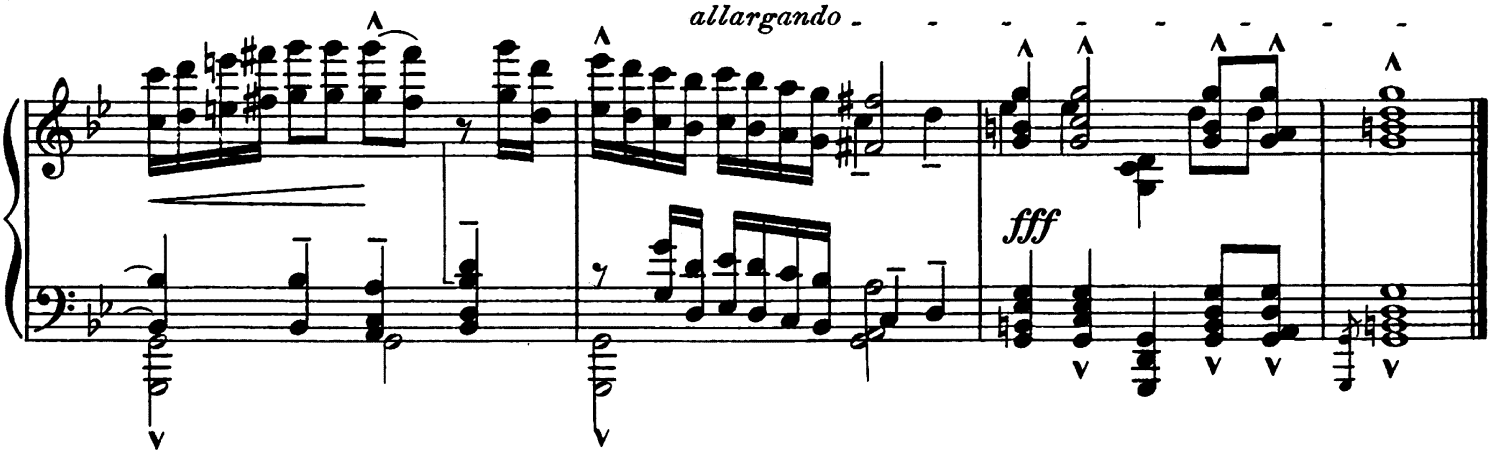

marc.
poco più f
f
f marc.
tenuto
cresc.





Poco più largo





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Editor's Note

Transcription of these works, originally written for the organ and Clavicembalo, has merely called for the addition of doubled octaves (at times trebling of same). Varying the original text in this way is justified when considering the construction of both the organ and Clavicembalo, for which instruments these works were written. Through a mechanical device these instruments enabled the doubling of octaves in a variety of ways, choice of which was usually left to the taste and discretion of the player.

Only here and there has the editor suggested insignificant changes from the original, and these have been indicated with smaller sized notes (which, of course, are not to be confounded with the small-sized notation of the embellishments); additions to the original notation include: pauses in brackets (𝄐) and dotted slurs ·····which in the original are customary *legato* indications ⌒. The editor, however, recommends that in order to obtain certain sound (sonorous) effects these dotted slurs should be disregarded.

While publication of this version together with the original setting would have been desirable, the plan to do so, had to be abandoned for manifold practical reasons.

Béla Bartók

25268 to 25278

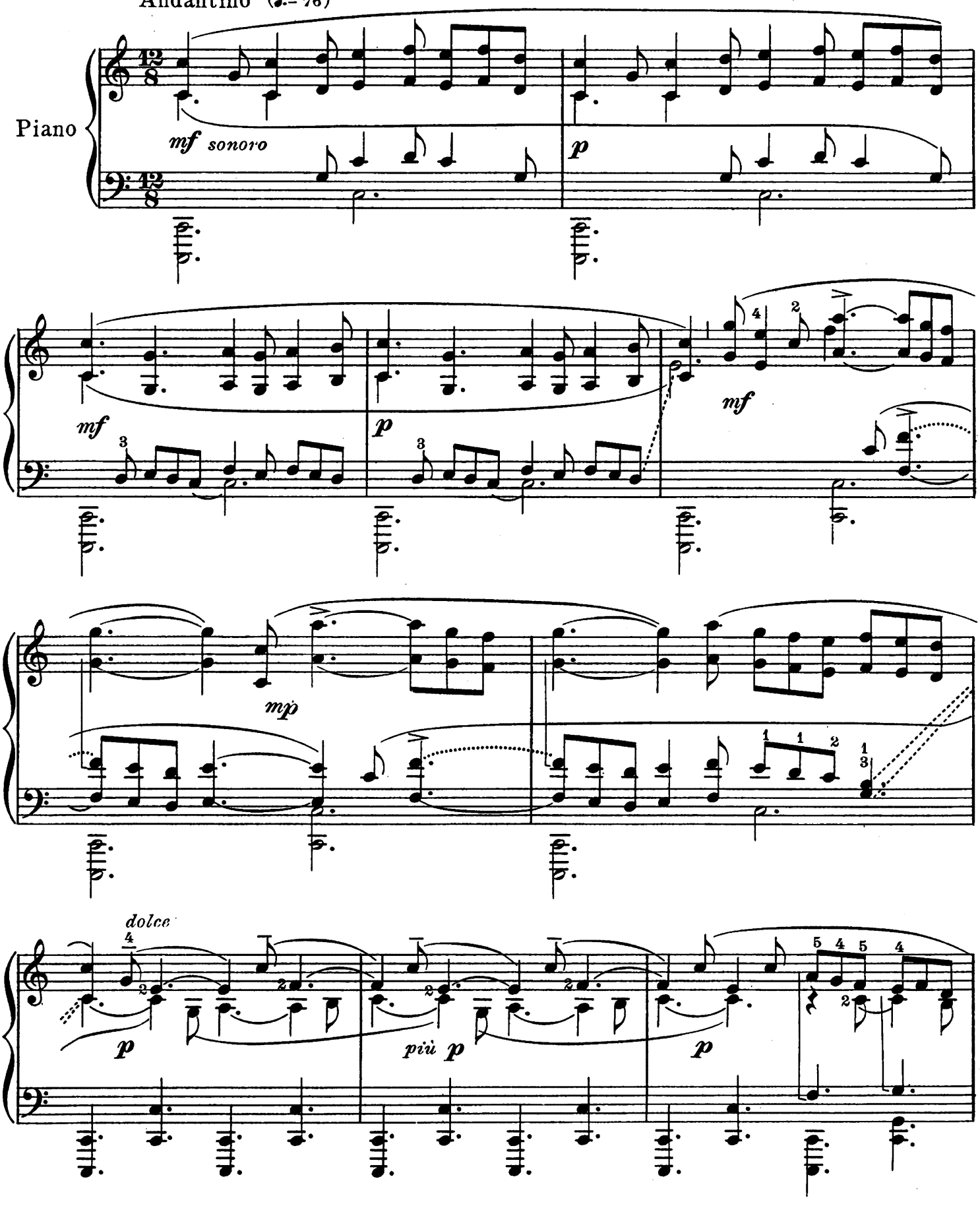
Sheet Music Edition
P. 1822

Pastorale

(in C Major)

DOMENCIO ZIPOLI (1675 – ?)
Transcribed by BÉLA BARTÓK

Andantino (♩.= 76)



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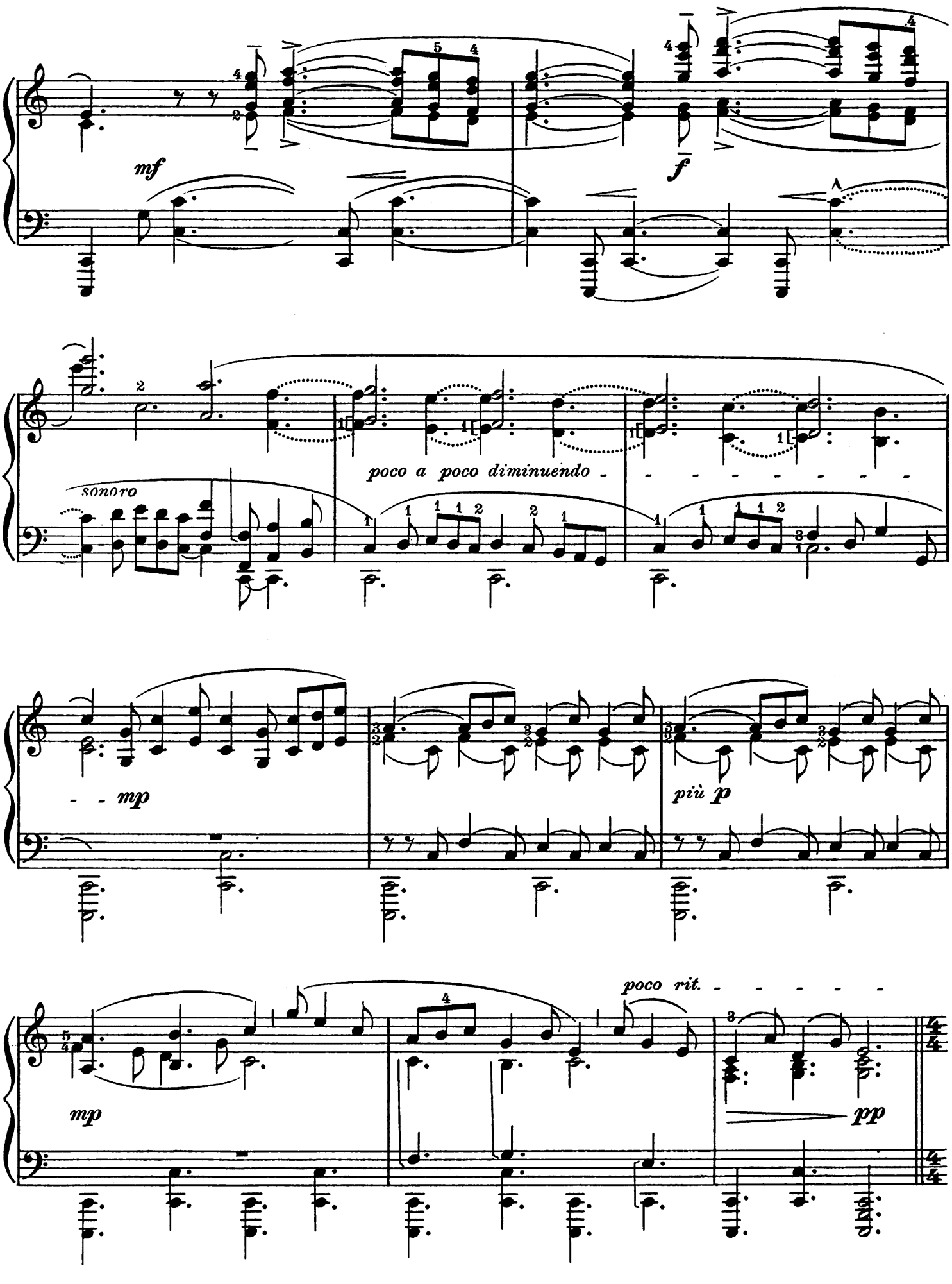
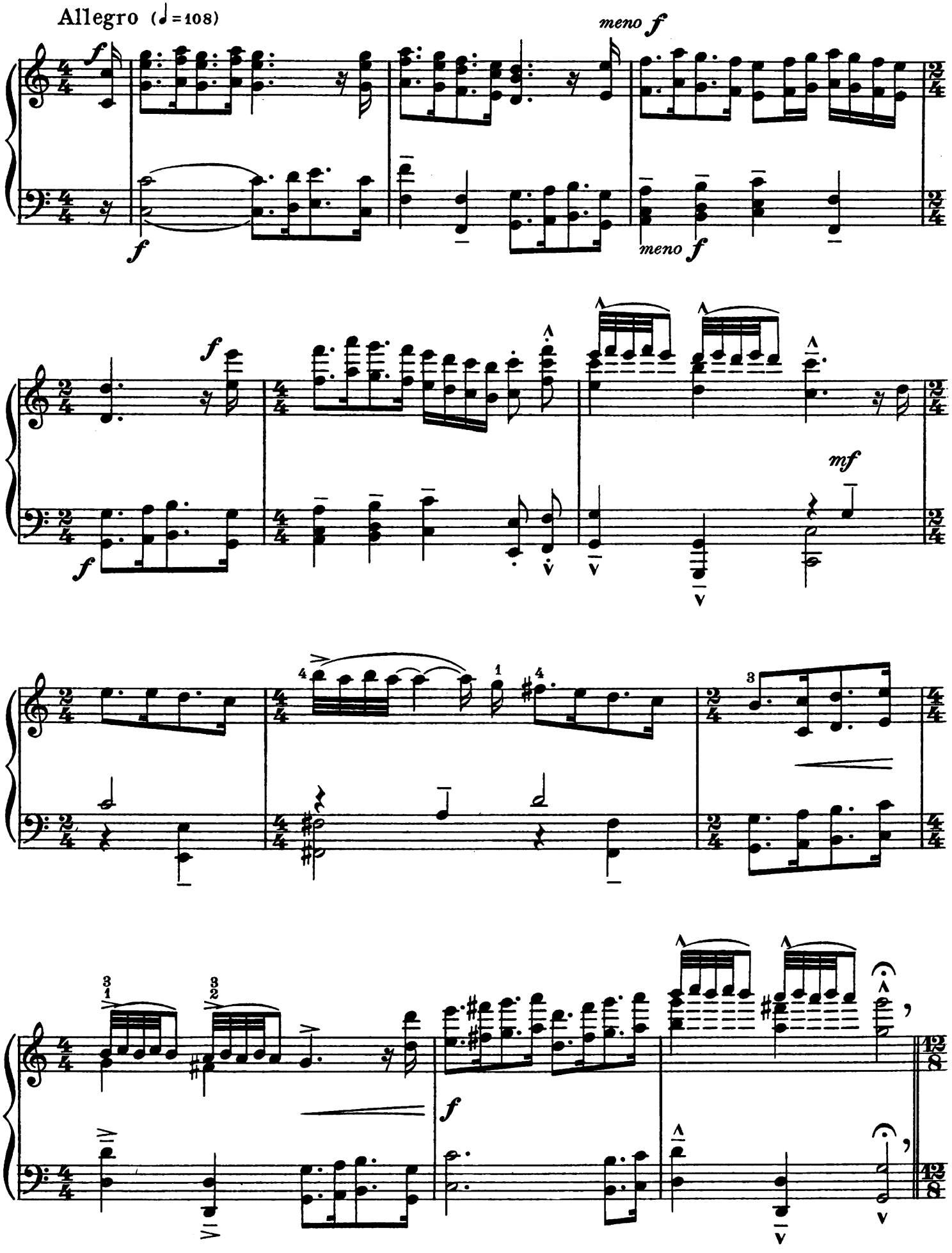
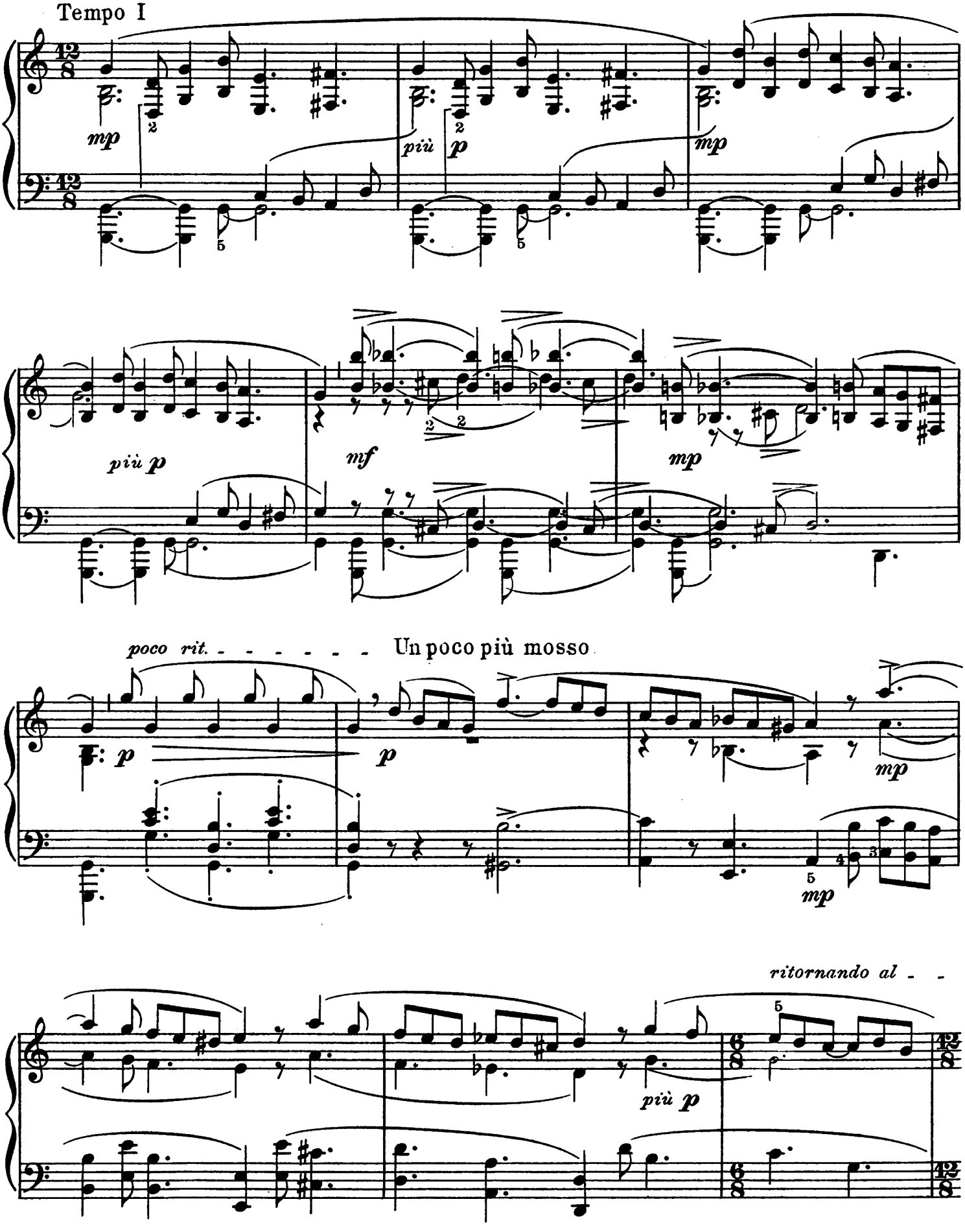
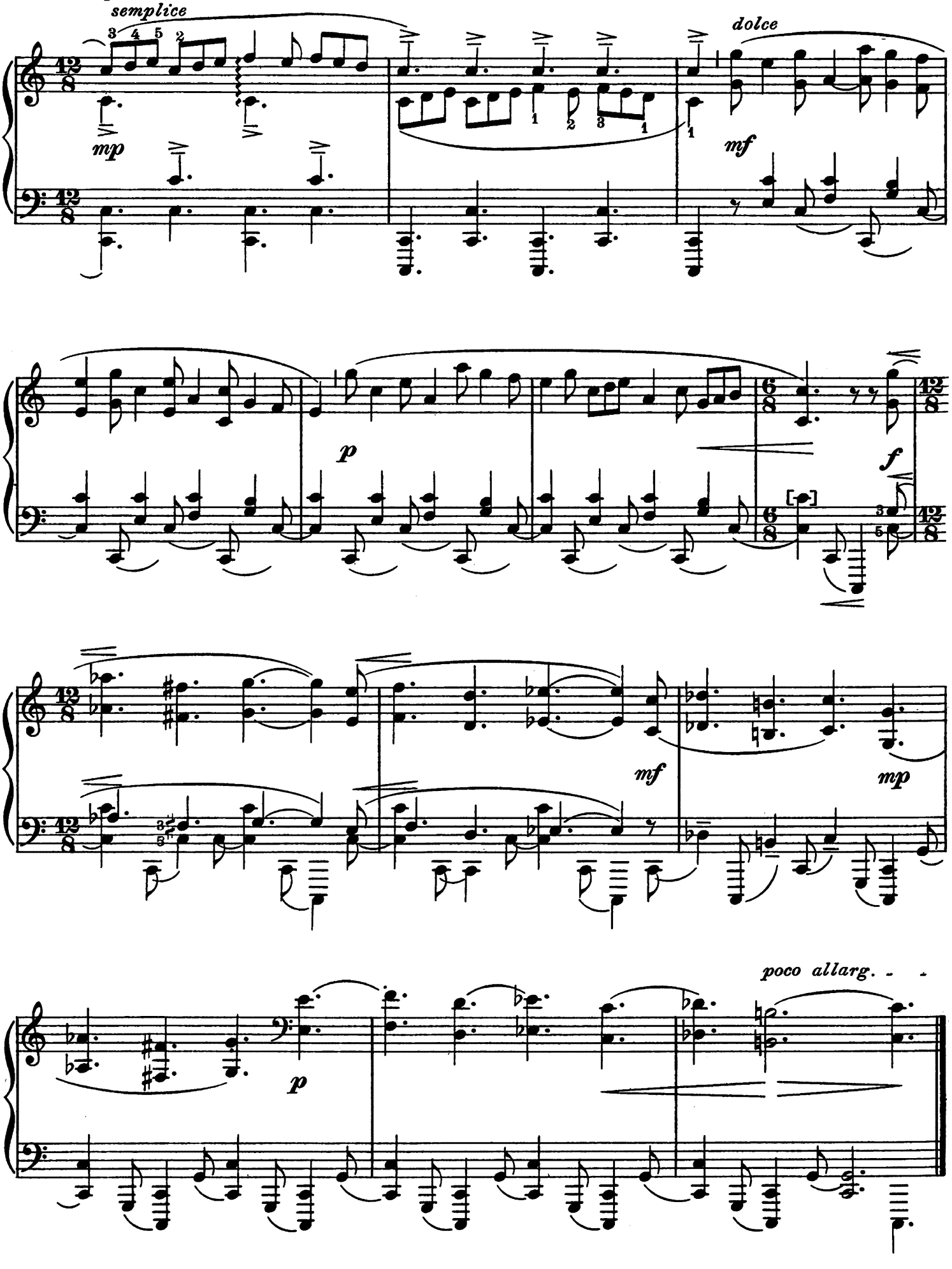

mf
f
sonoro
poco a poco diminuendo
mp
più p
mp
poco rit.
pp


Allegro (♩=108)
f
meno f
mf


Tempo I
mp
più p
mp
più p
mf
mp
poco rit.
Un poco più mosso
p
p
mp
mp
ritornando al
più p

Tempo I