Schirmer's Library of Musical Classics

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Johann Sebastian Bach

PRELUDE AND FUGUE IN A MINOR

For Organ

Transcribed for Piano
By
FRANZ LISZT

Edited by
EDWIN HUGHES

PRELUDIO Y FUGA EN LA MENOR

Para Organo

Trascritas para Piano
Por
FRANZ LISZT

Redactadas por
EDWIN HUGHES

Traducido por
MARIA PAZ GAINSBORG

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PREFATORY NOTE

The omission by Bach of any indications of tempo, phrasing or dynamics in his works is something that is the cause of little embarrassment to the experienced performer, schooled in the various styles of composition for his instrument. In fact, from his point of view, the bare notes on a clean sheet would be in most cases preferable to the over-elaborate editing to which so many new editions are subjected by too zealous commentators. To the student, on the other hand, a page of notes completely free from any marks of interpretation whatsoever would present, in most instances, a problem quite incapable of solution without assistance of some sort. The present edition aims to offer that assistance, differing in this respect from the original, in which Liszt, after transcribing the work for the piano, added nothing for the aid of the executant with the exception of a few marks of fingering here and there. Without intending to inhibit individual interpretation, the editor has given his own personal solution of the problems of tempo, phrasing, pedalling, fingering and touch qualities, in addition to indicating a dynamic scheme for the whole on broad lines, leaving the fine points to the taste of the performer. The player who keeps in his mind's ear the open diapason of the organ will not go far astray in his conception of tonal values in this and other transcriptions for piano of Bach's organ works. The phrasing is to be regarded more as indicative than complete, and there is no desire to appear arbitrary in the matters of pedalling, touch, and so forth, it being borne in mind that in the democracy of art there is no final authority on such subjects.

EDWIN HUGHES.

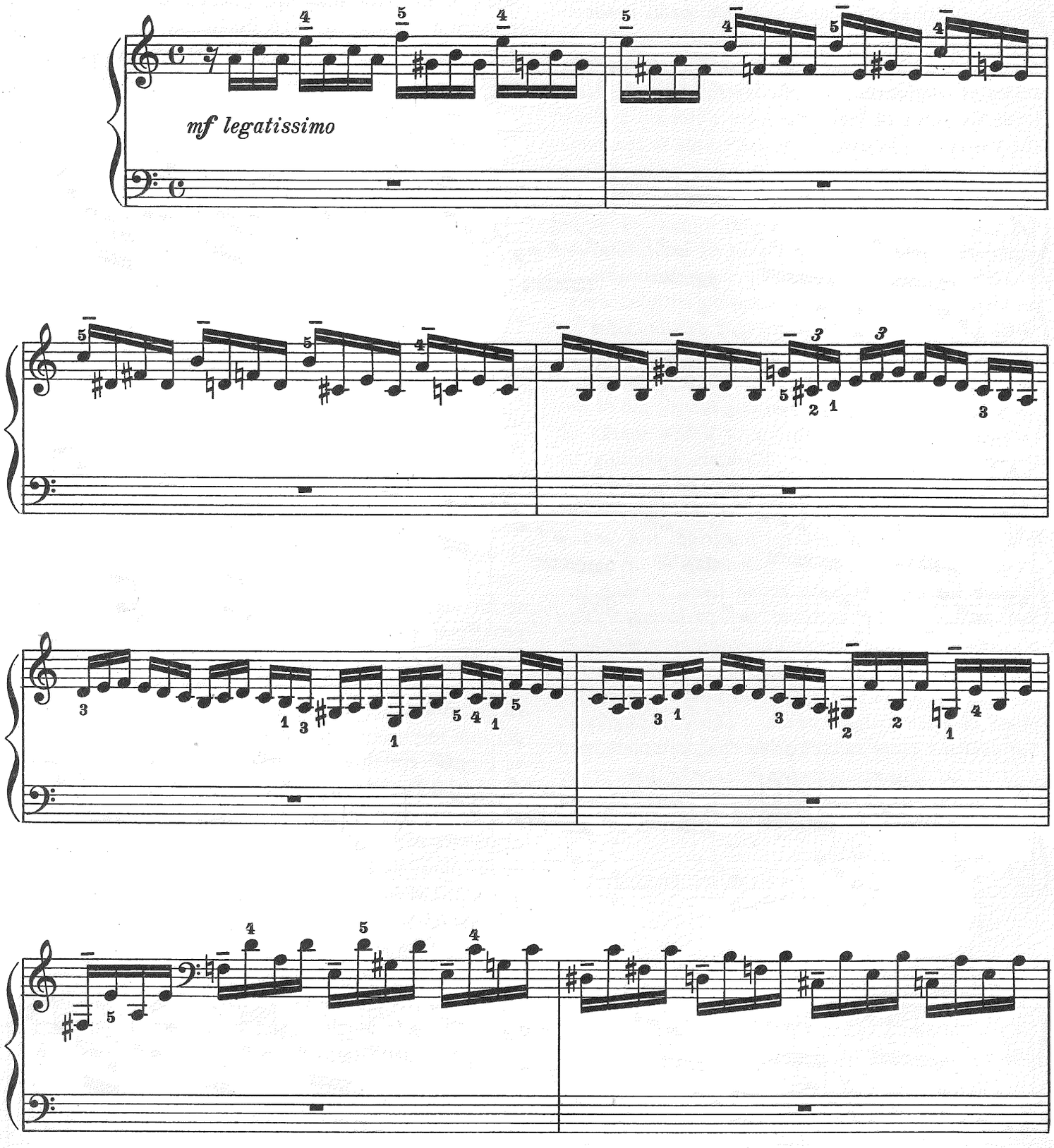
NOTA PRELIMINARIA

El que Bach haya omitido es sus obras las indicaciones necesarias que sirvan de guia con respecto al tiempo, fraseo o dinámicas, no le causa ningún inconveniente al maestro versado que ya ha dominado las diversas escuelas y estilos de composición que se han escrito para su instrumento. El hecho es que bajo el punto de vista de tales maestros, aun solo las notas en un pliego, sin otra indicación, suele ser preferible a una edición demasiado elaborada según a veces presentan comentadores enteramente entusiastas. Pero en tratándose del estudiante ya es cosa distinta, pues para éste una página completamente exenta de indicaciones sobre el modo de interpretar la obra, por lo general le es un problema casi imposible de solución causándole gran consternación sino se le ofrece alguna ayuda para asistirlo. Las miras del que ha editado esta edición son las de dar la asistencia necesaria, distinguiéndose en este particular de la de Liszt quién después de transcribirla para el piano no le añadio signo alguno que pudiera servir de ayuda al estudiante, aparte de unas cuantas indicaciones sobre la digitación. Sin tratar de disuadir a que cada cual interprete según su gusto individual, el editor se ha esmerado en dar su propia solución a los problemas de tiempo, fraseo, manejo de pedal, digitación y modo de tocar, añadiendo además un plan por medio del cual se obtienen las dinámicas en general, relegando los pequeños detalles al gusto del que interpreta, para que el o ella puedan darle su propia expresión. El pianista en cuya mente se destaca el " principal ,, del órgano no estará lejos ni errará en su concepción de la calidad de tonalidad ni en esta ni en ninguna otra de las transcripciones de las obras de Bach, para el piano. Siempre hay que mirar el fraseo como algo que indica y no como cosa completa, ni tampoco pretendemos ser decisivos en lo que toca al manejo de pedal, ejecución y demás detalles minuciosos, siendo universalmente entendido que en la democracia del arte no hay autoridad conclusiva que pueda dictar en cuanto se trata de semejantes primores.

Prelude

Edited by
Edwin Hughes

Bach-Liszt



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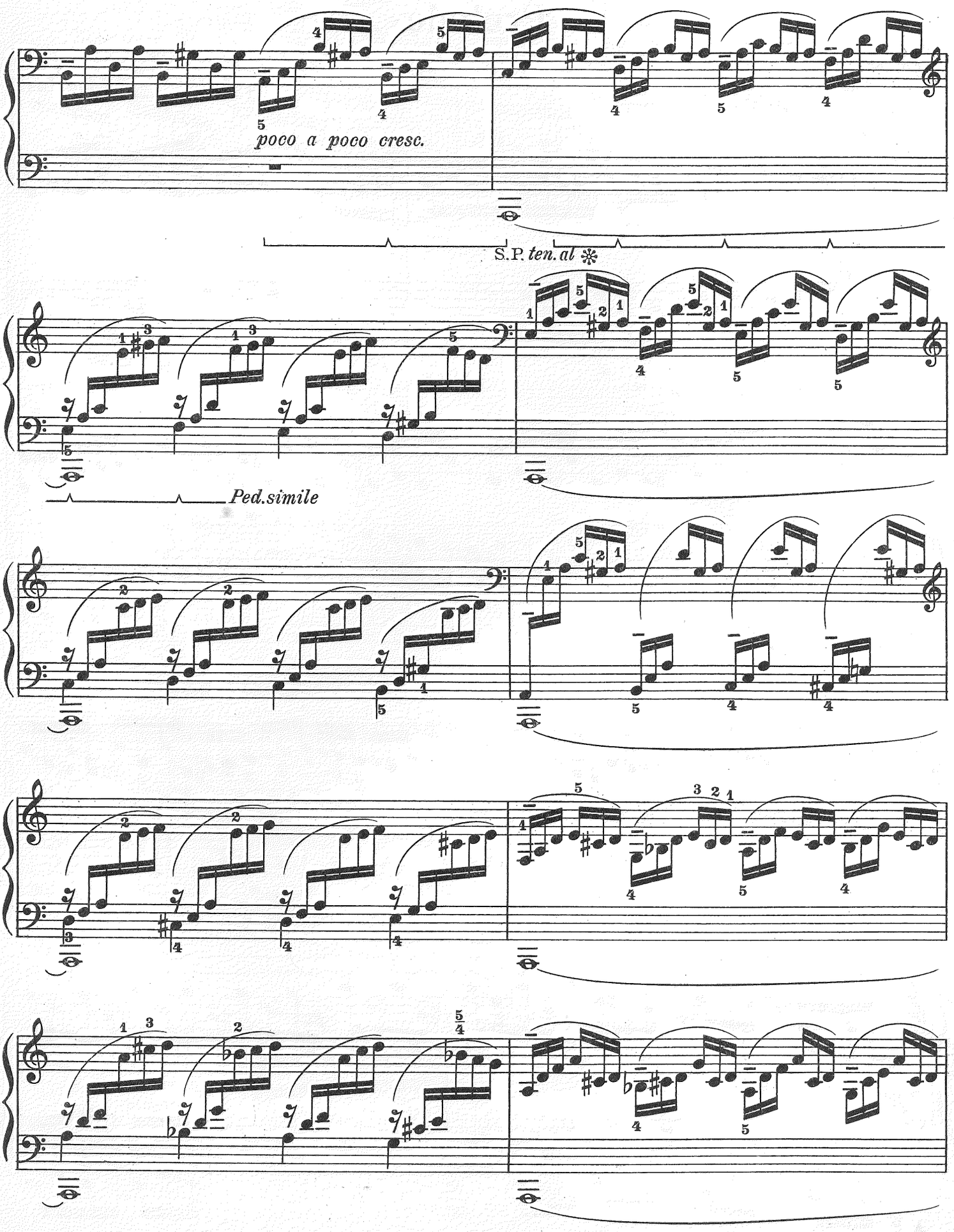
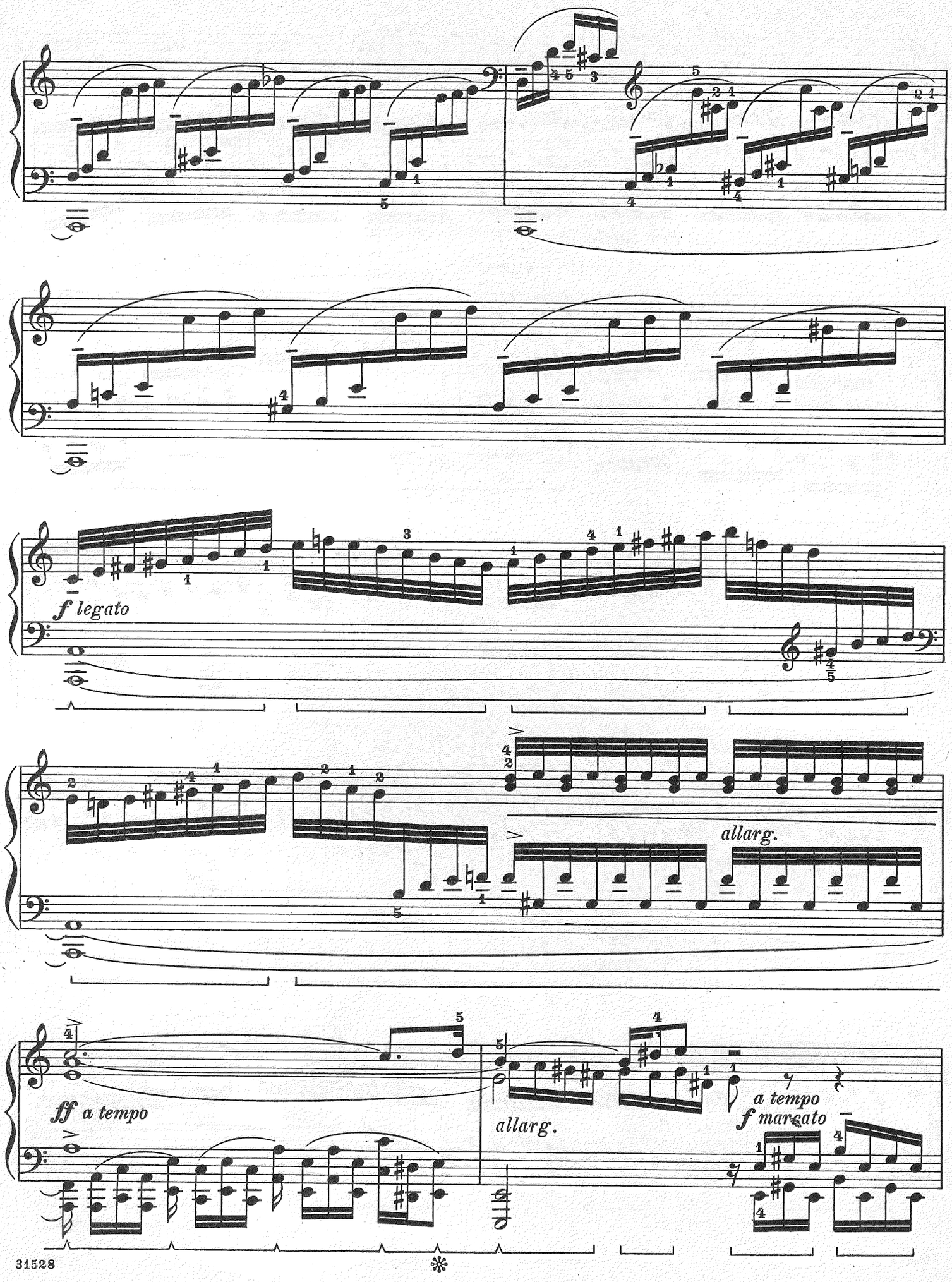
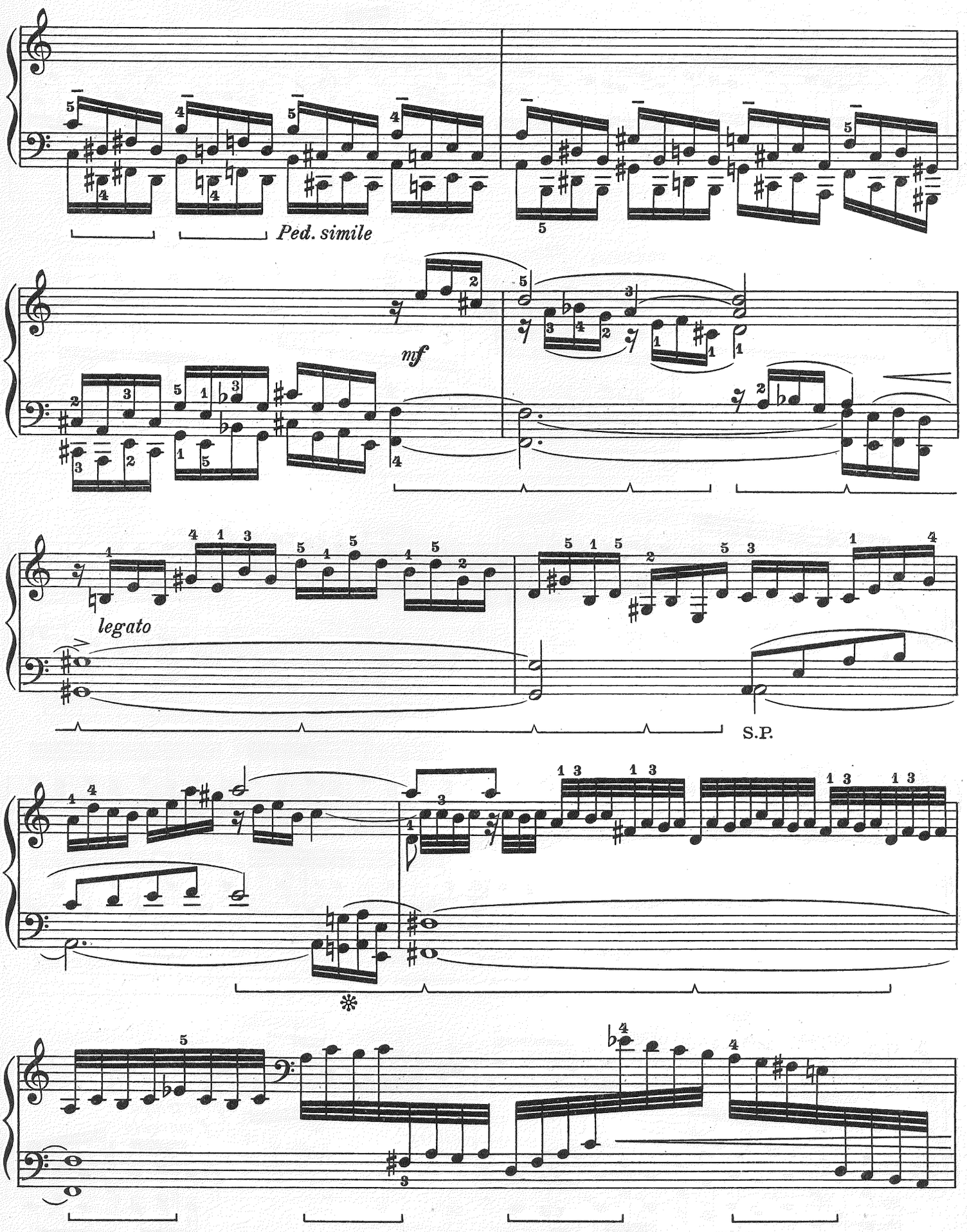
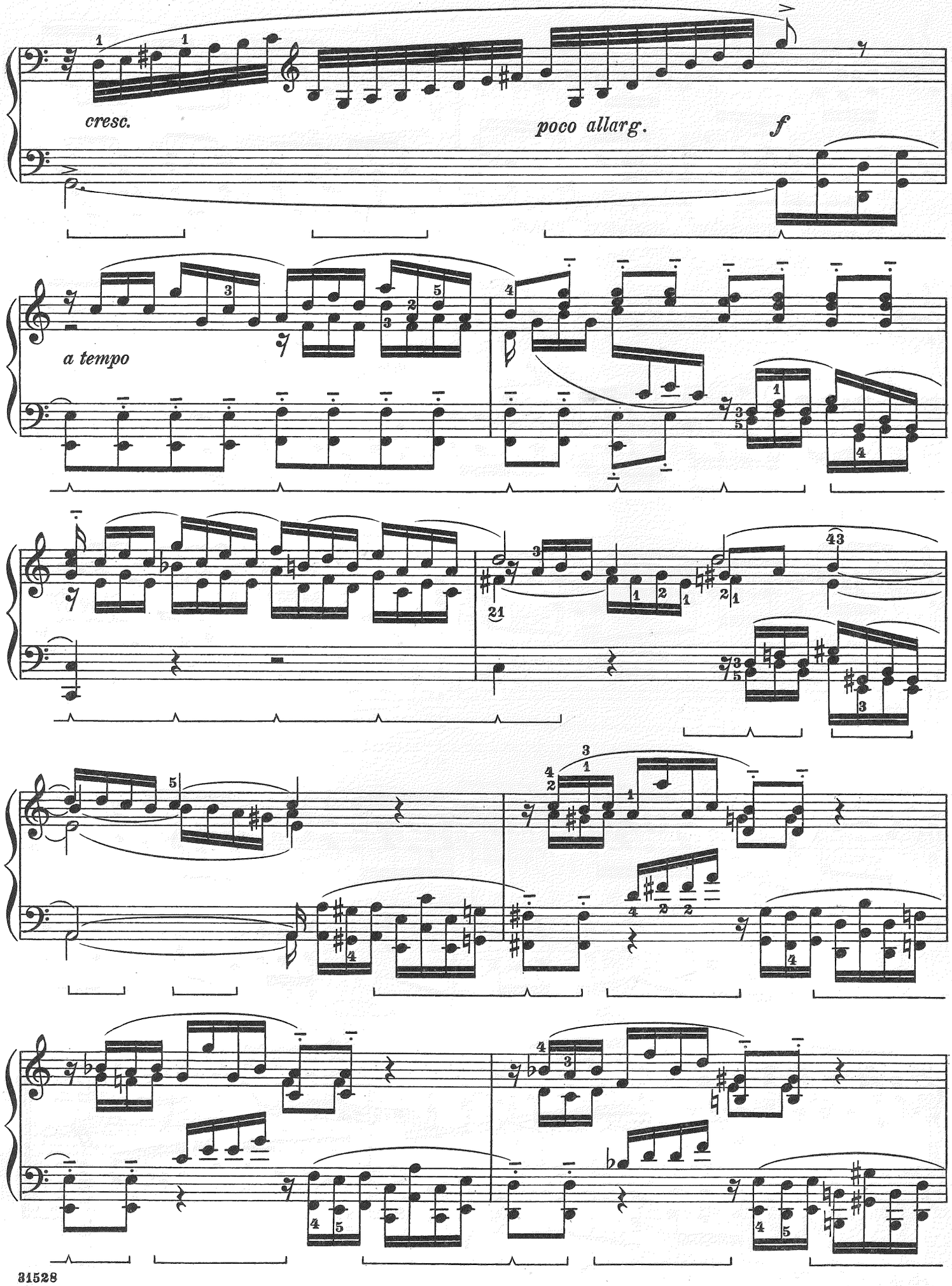
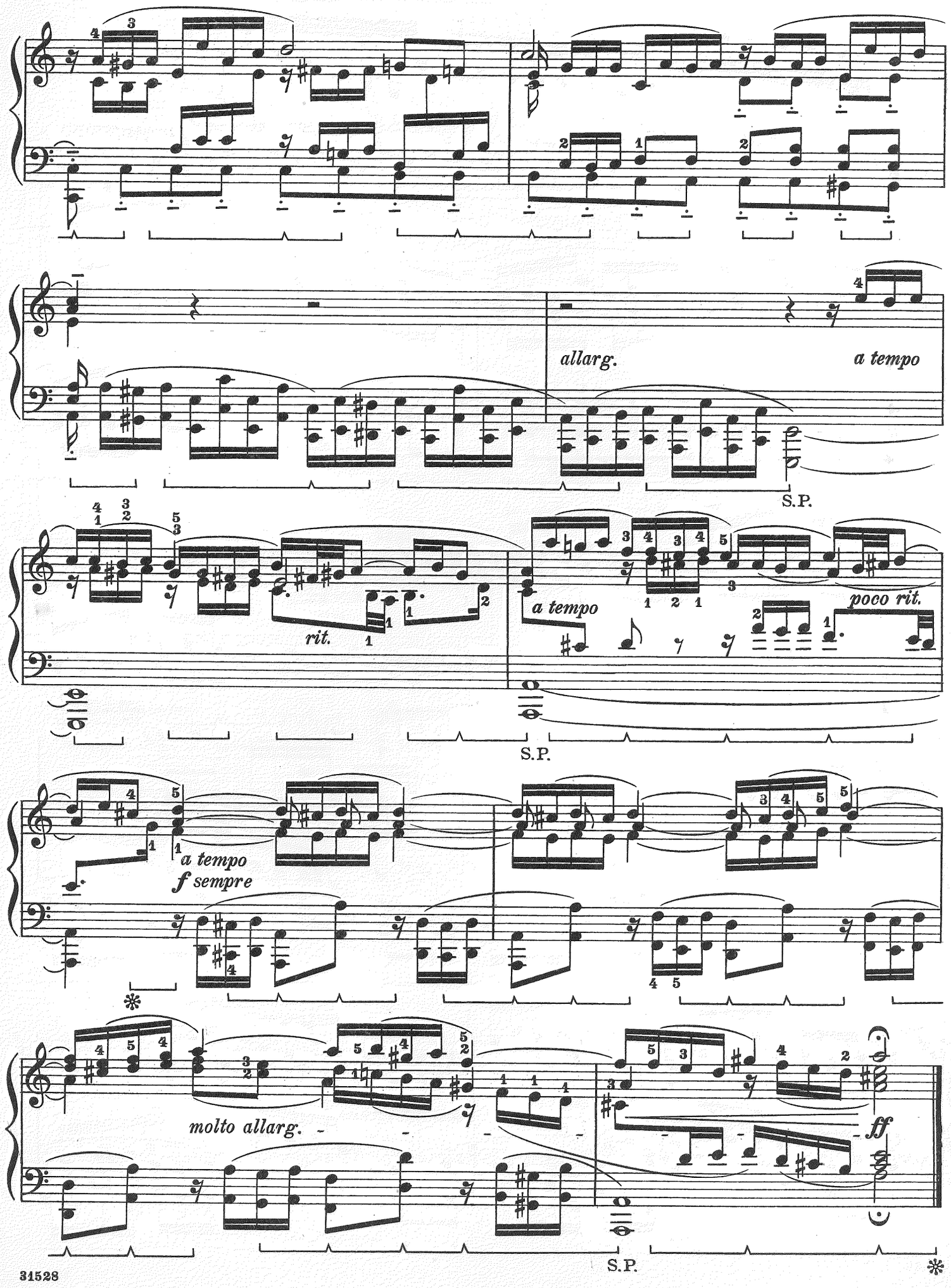

poco a poco cresc.
S.P. ten. al ✻
Ped. simile

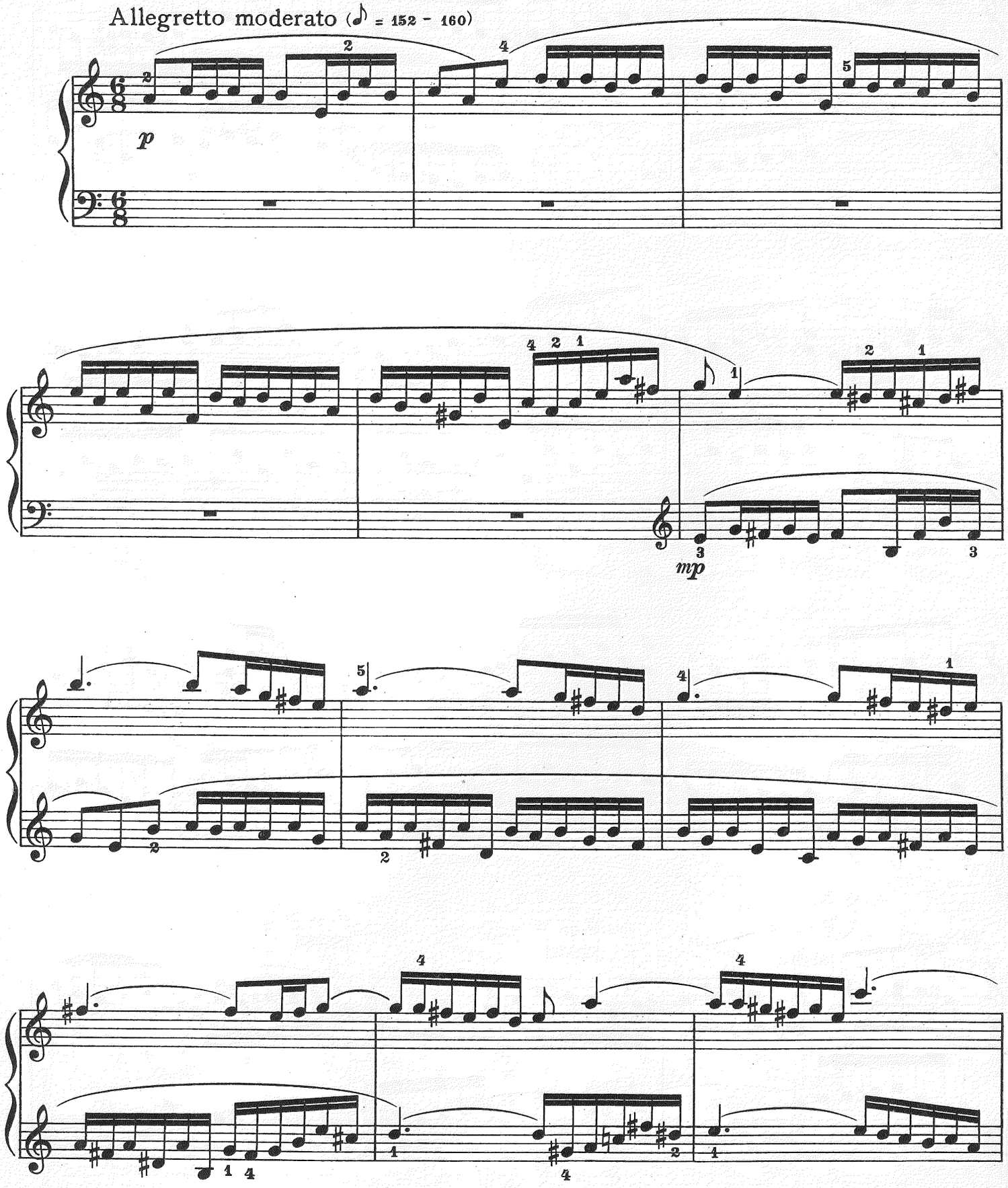

f legato
allarg.
ff a tempo
allarg.
a tempo
f marcato

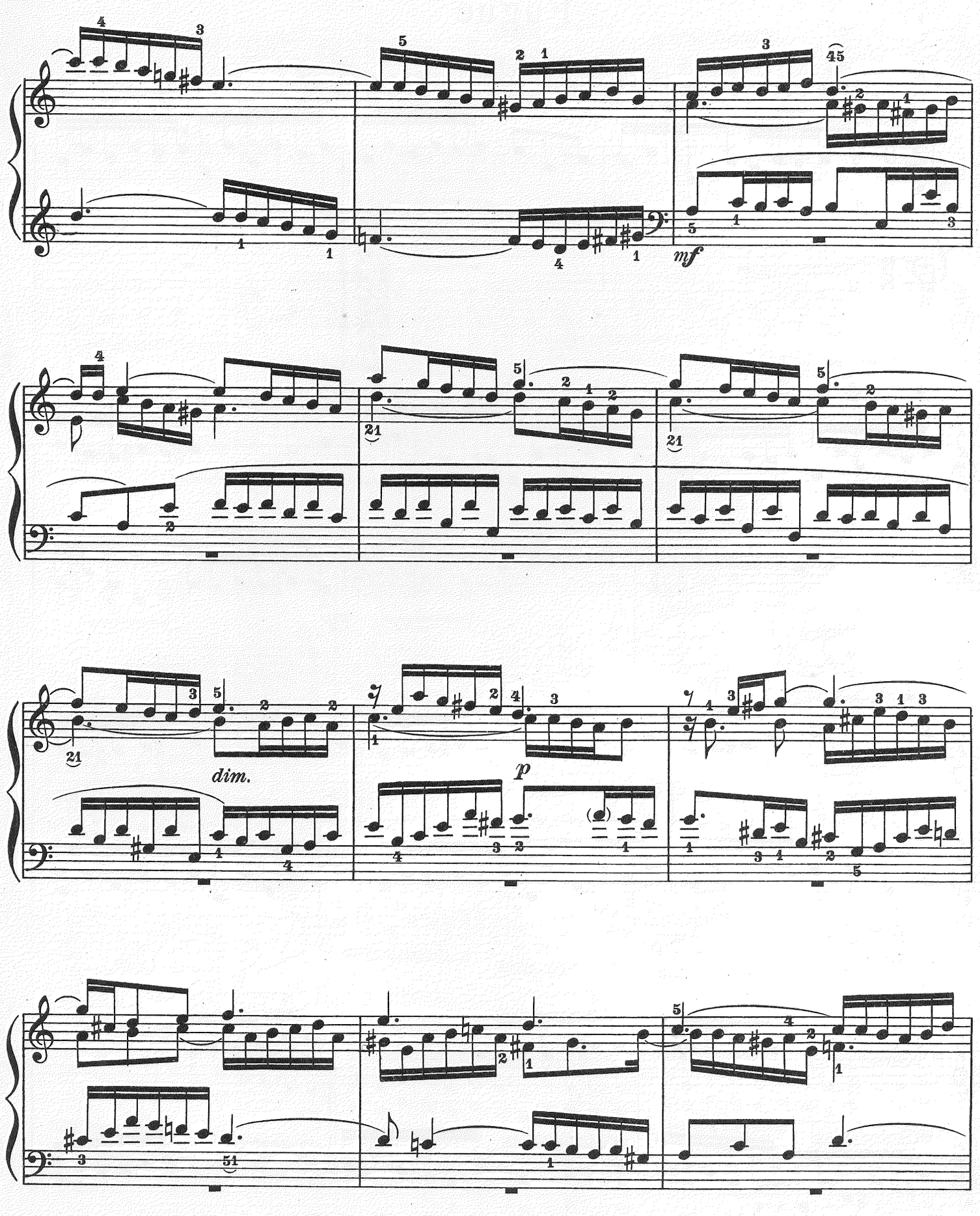

Ped. simile
mf
legato
S.P.

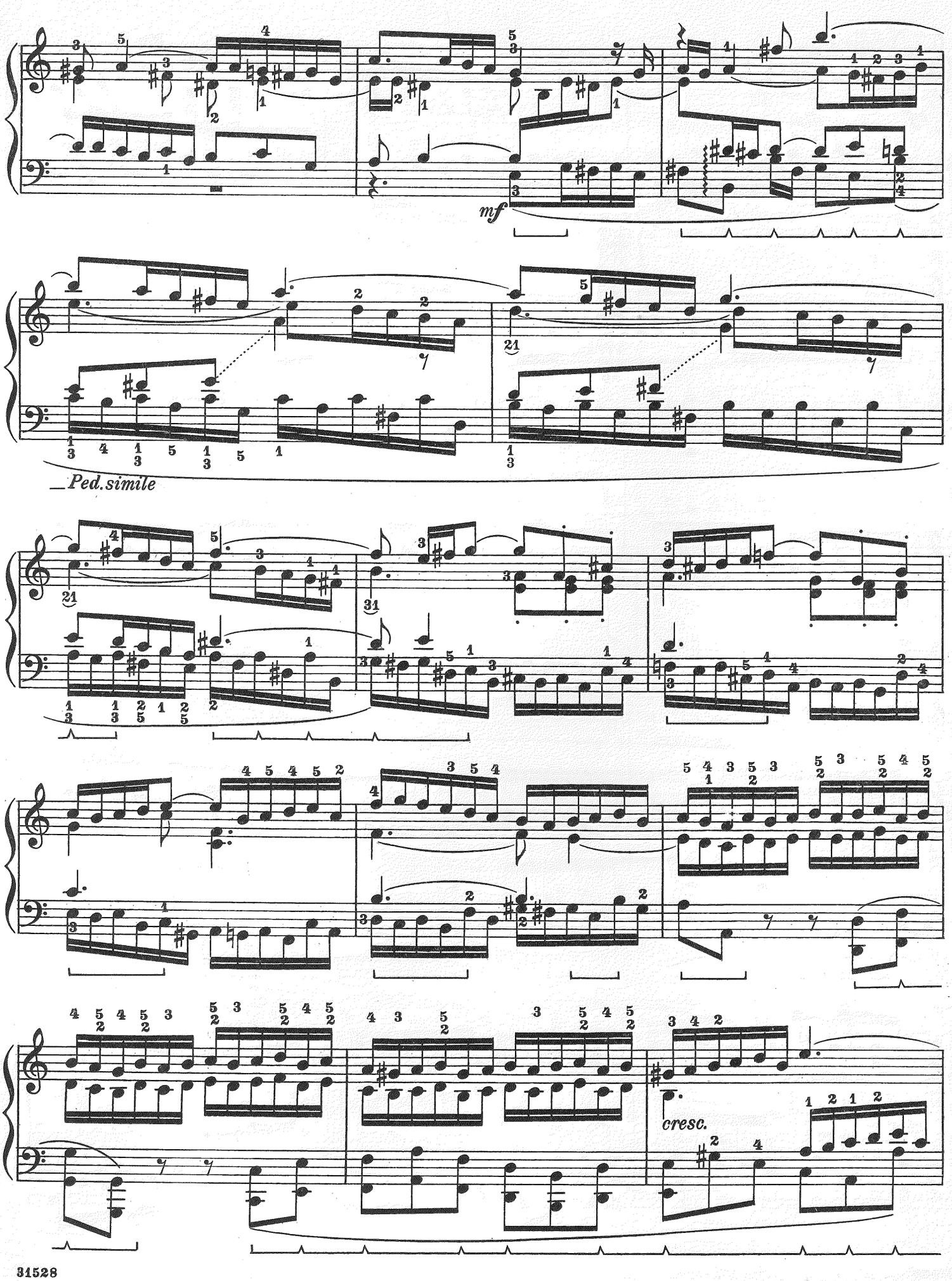

cresc.
poco allarg.
f
a tempo

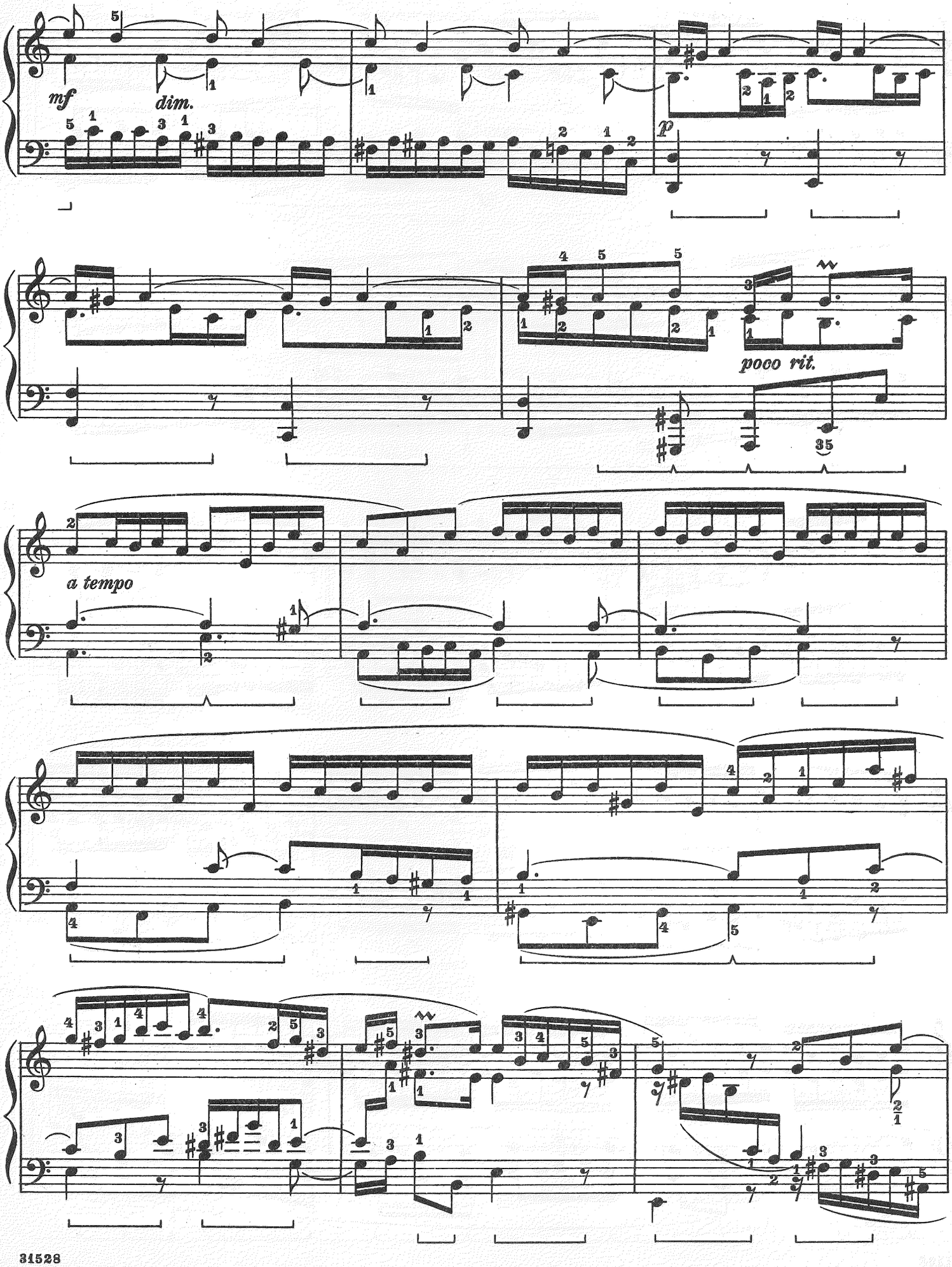

allarg.
a tempo
S.P.
rit.
a tempo
poco rit.
S.P.
a tempo
f sempre
molto allarg.
ff
S.P.

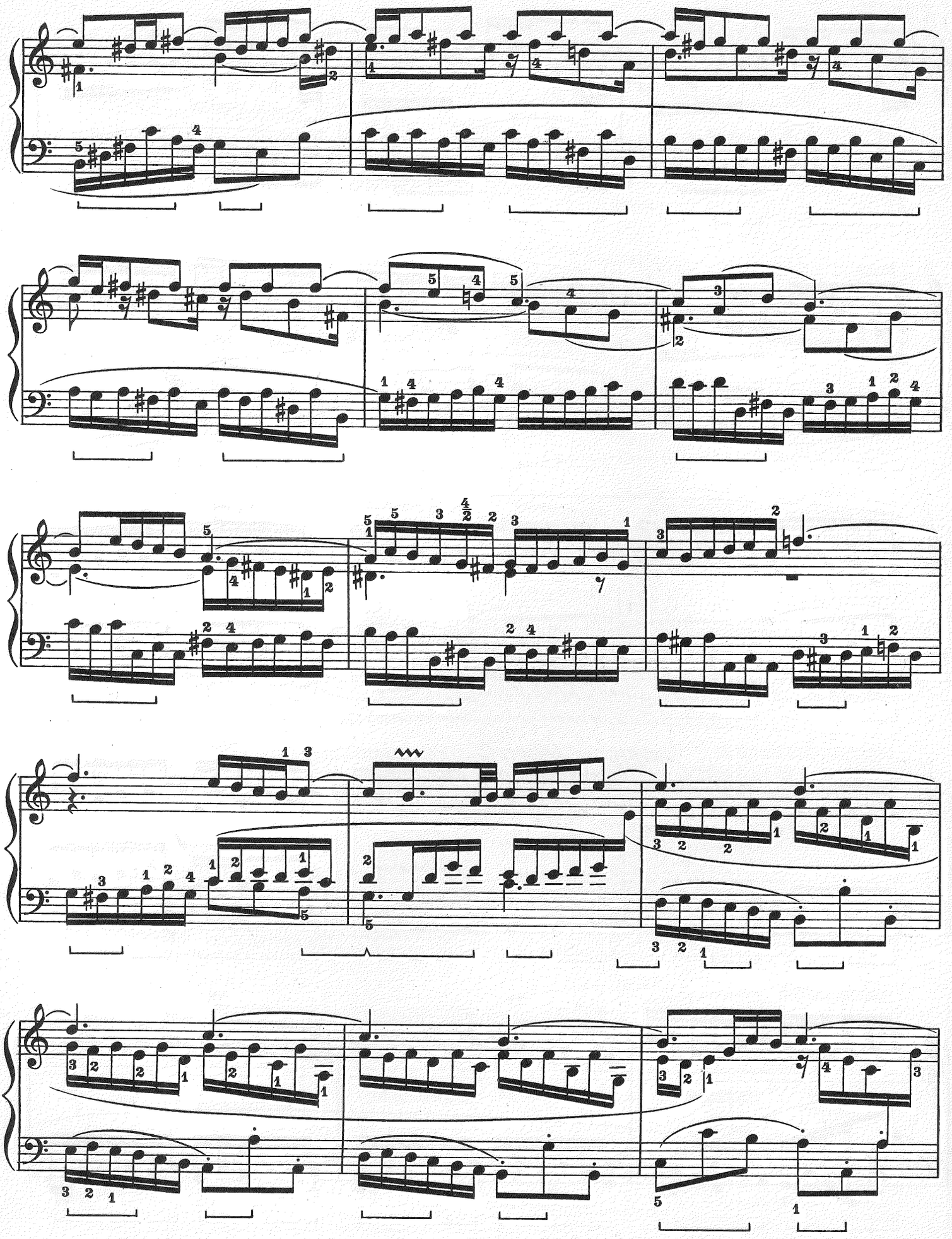
Fugue

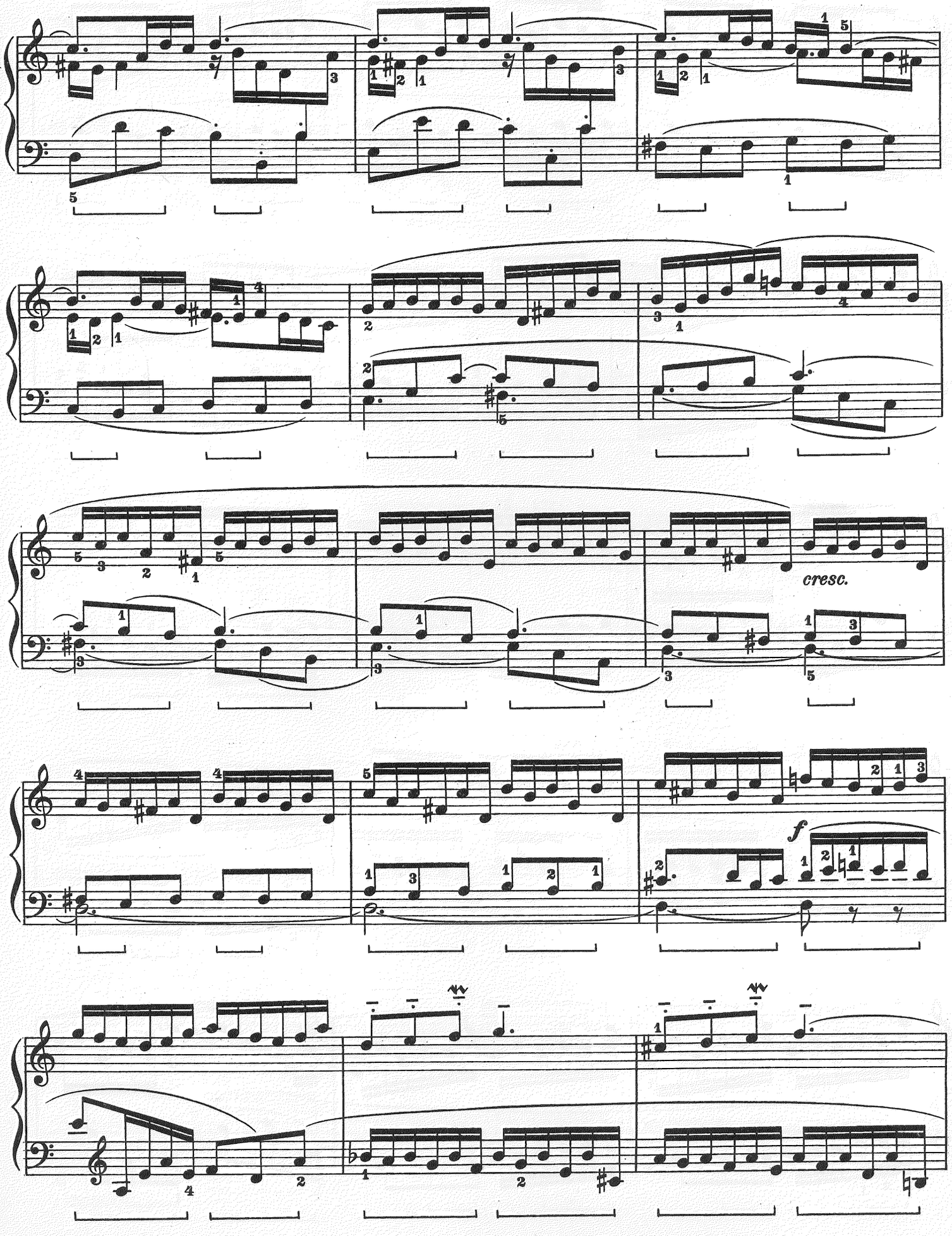


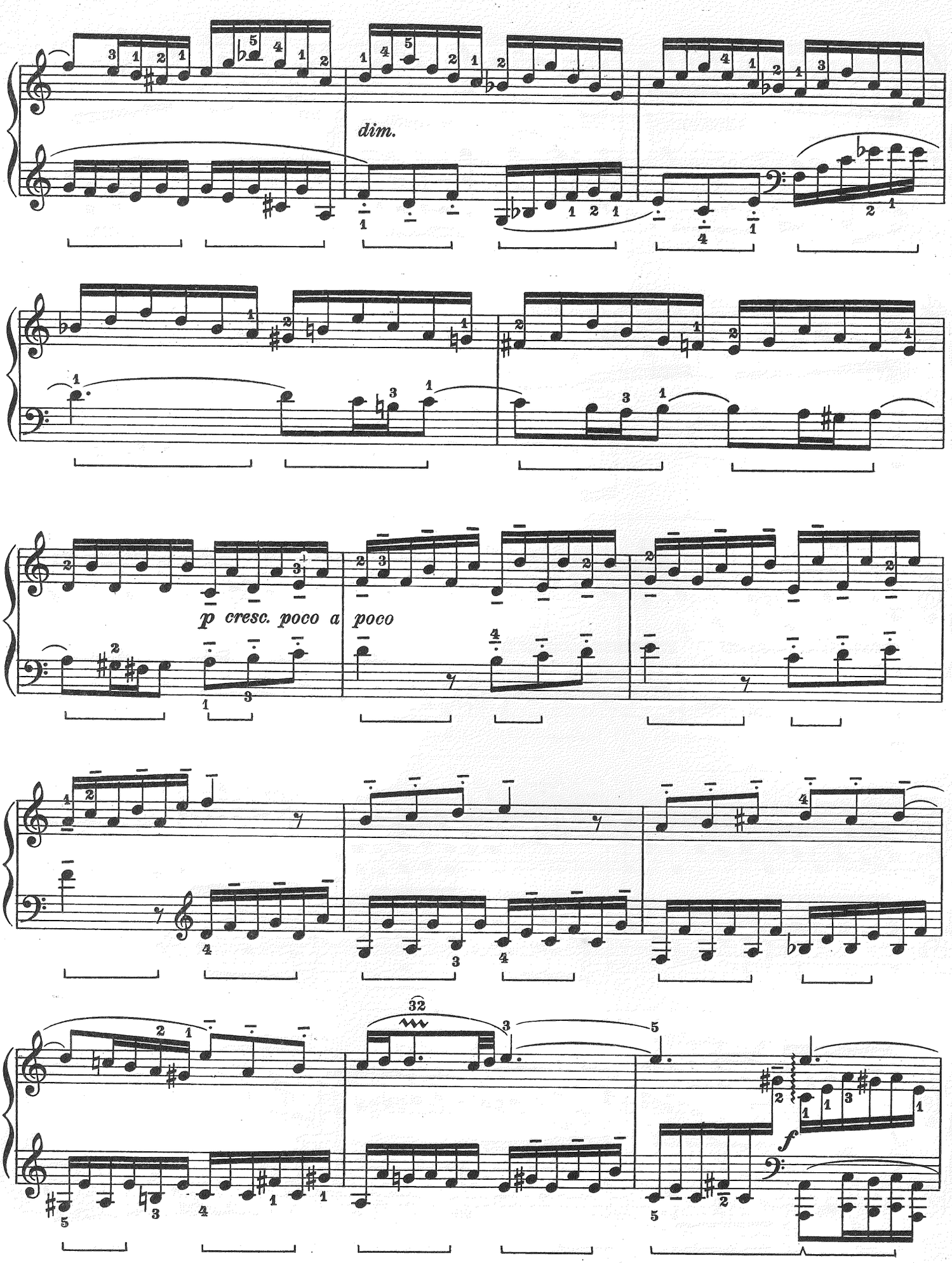

mf
dim.
p

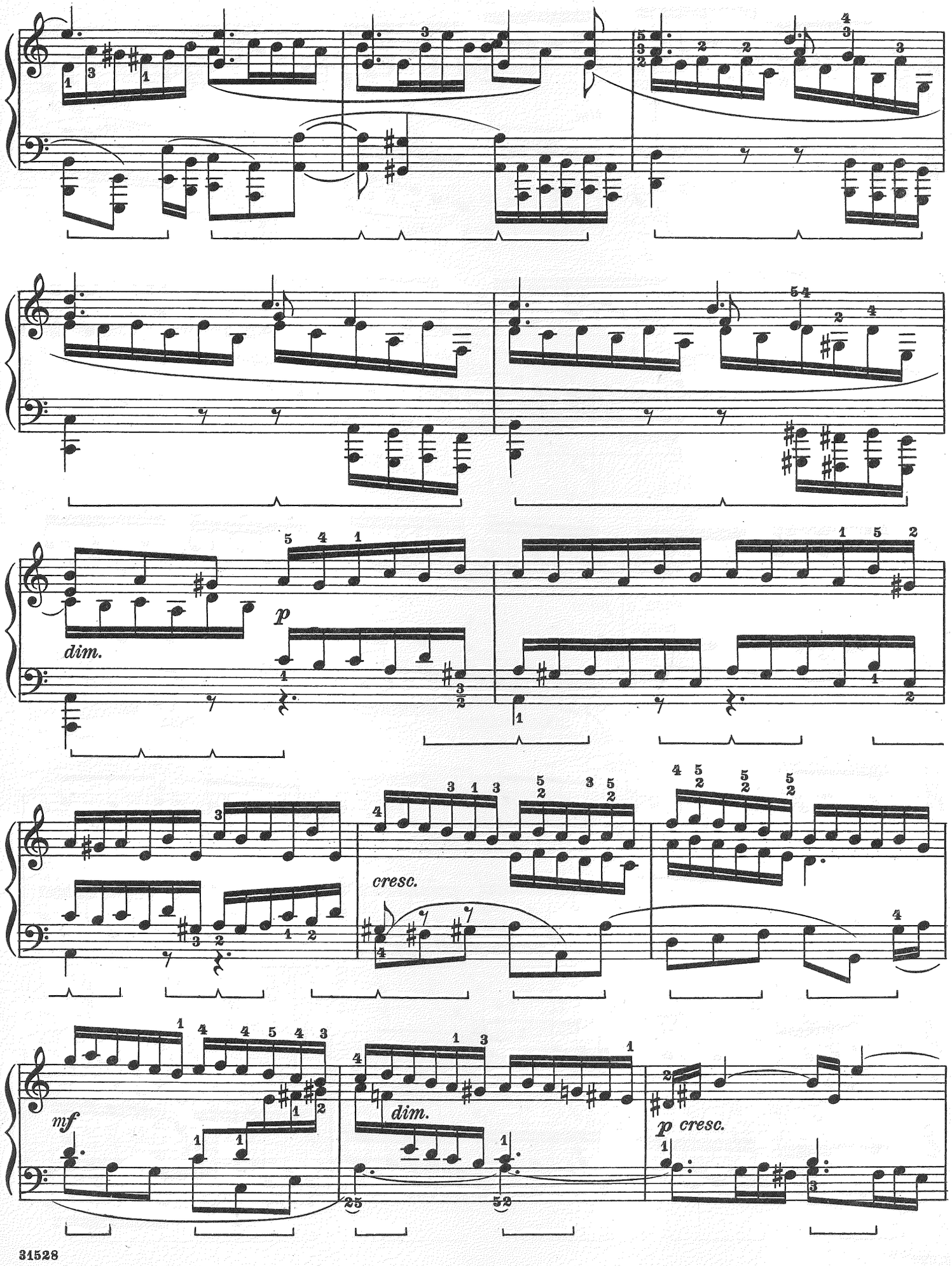

mf
_Ped. simile
cresc.

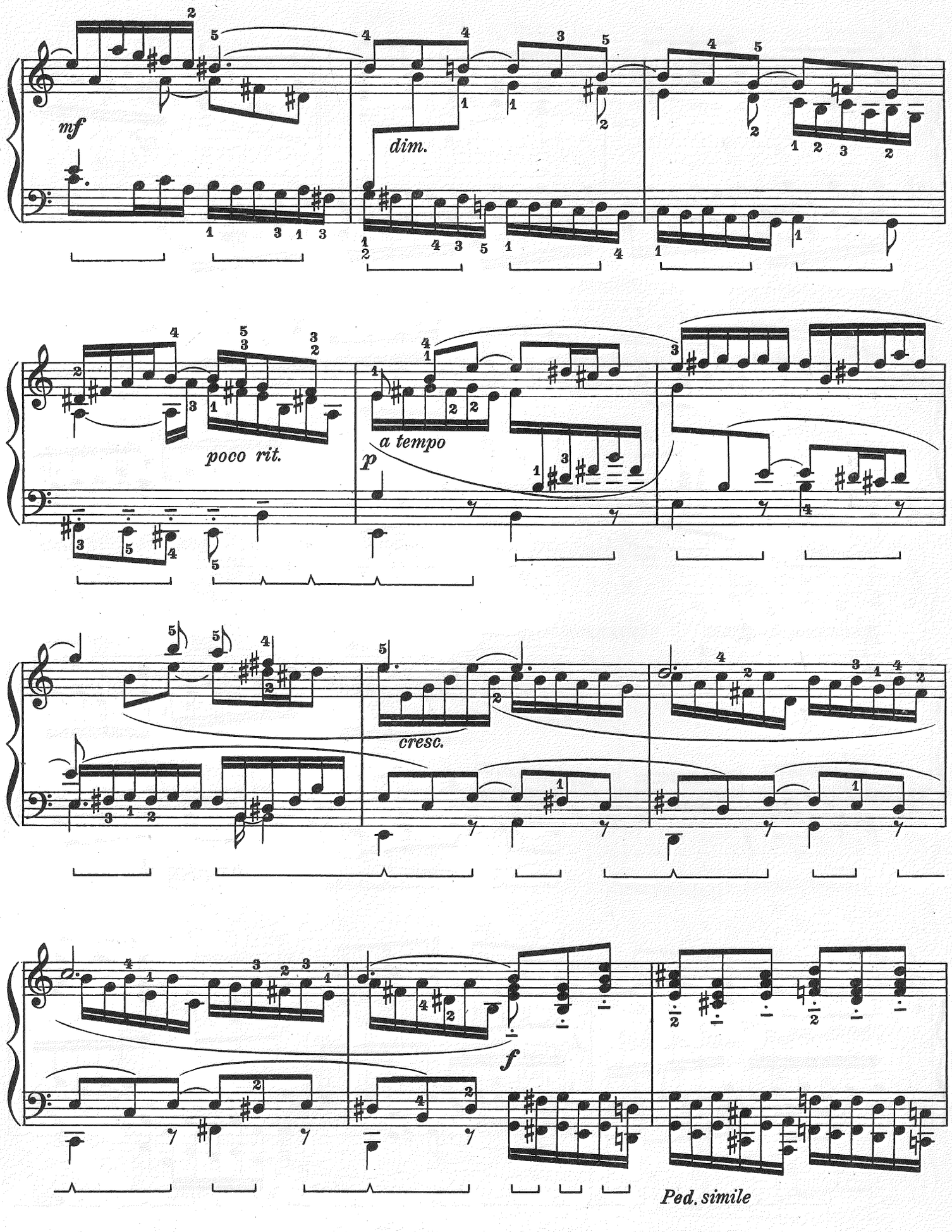

mf
dim.
p
poco rit.
a tempo

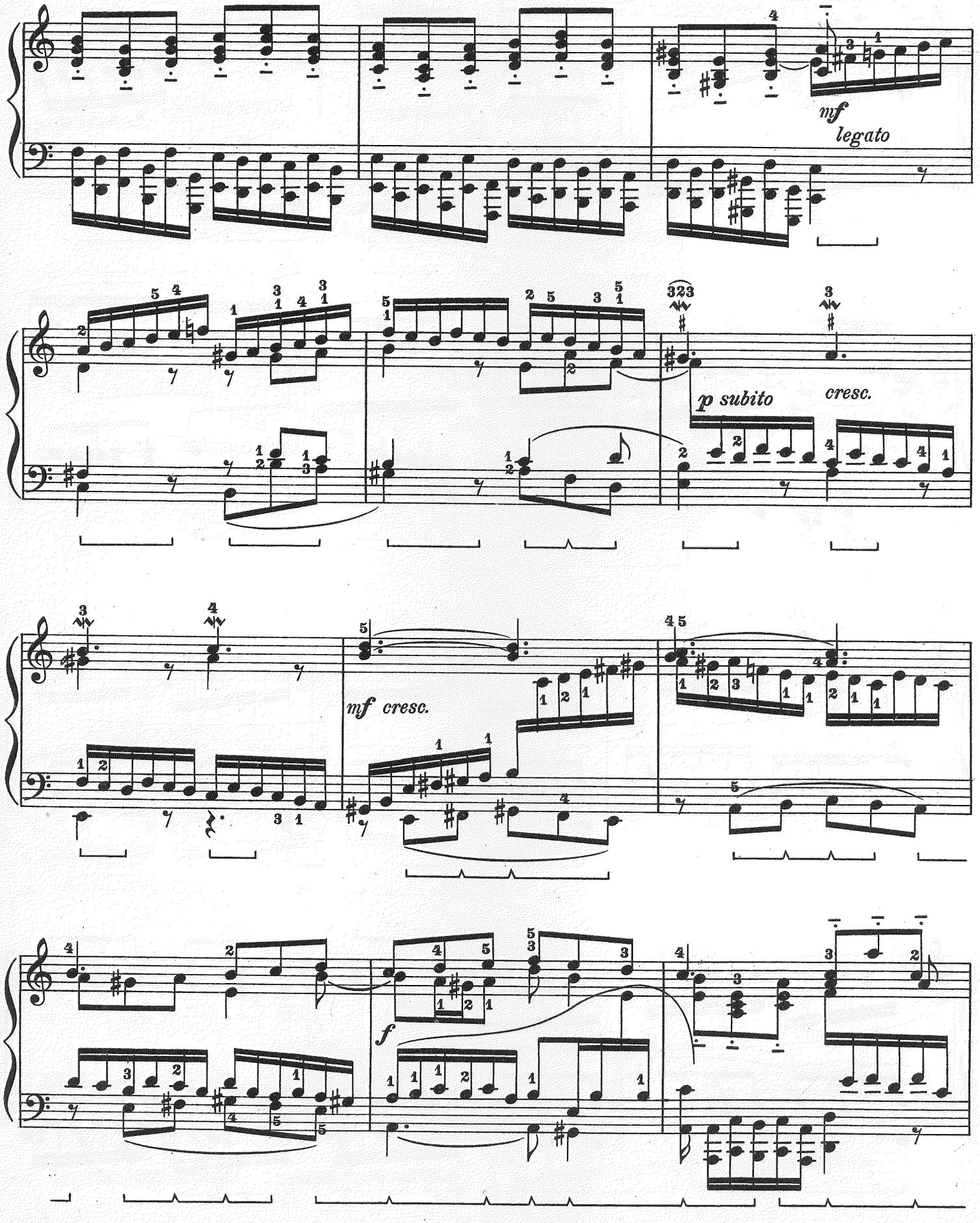


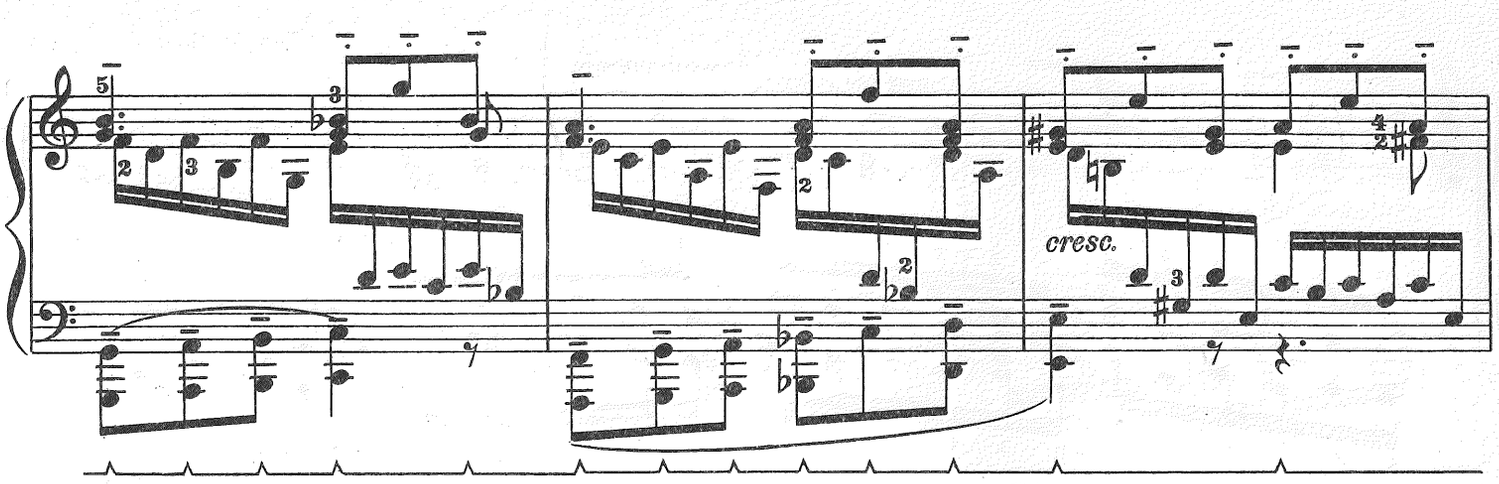

cresc.
f

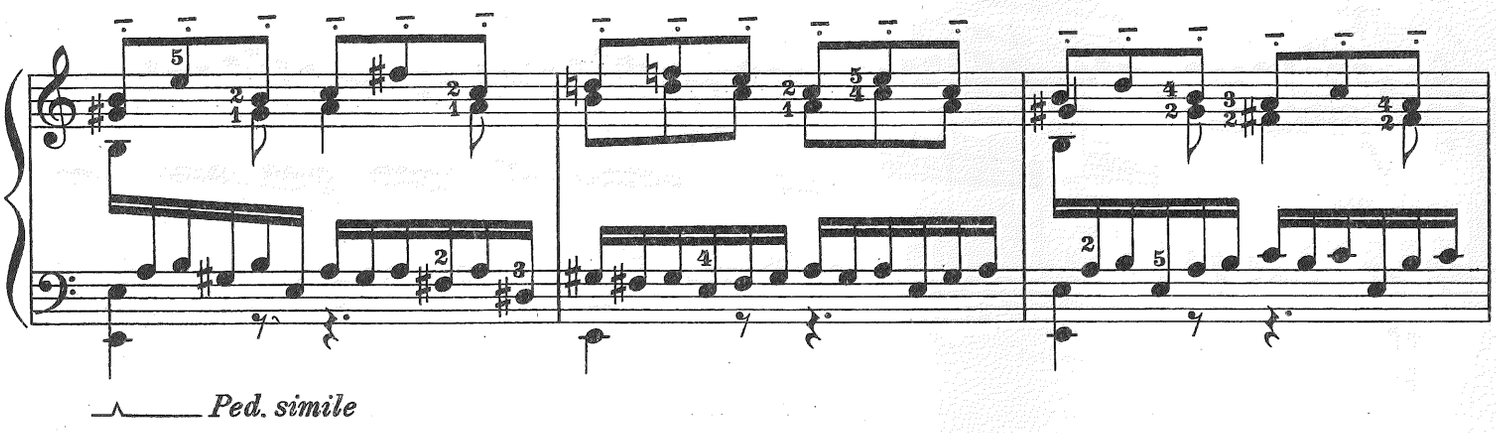

dim.
p cresc. poco a poco
32
f

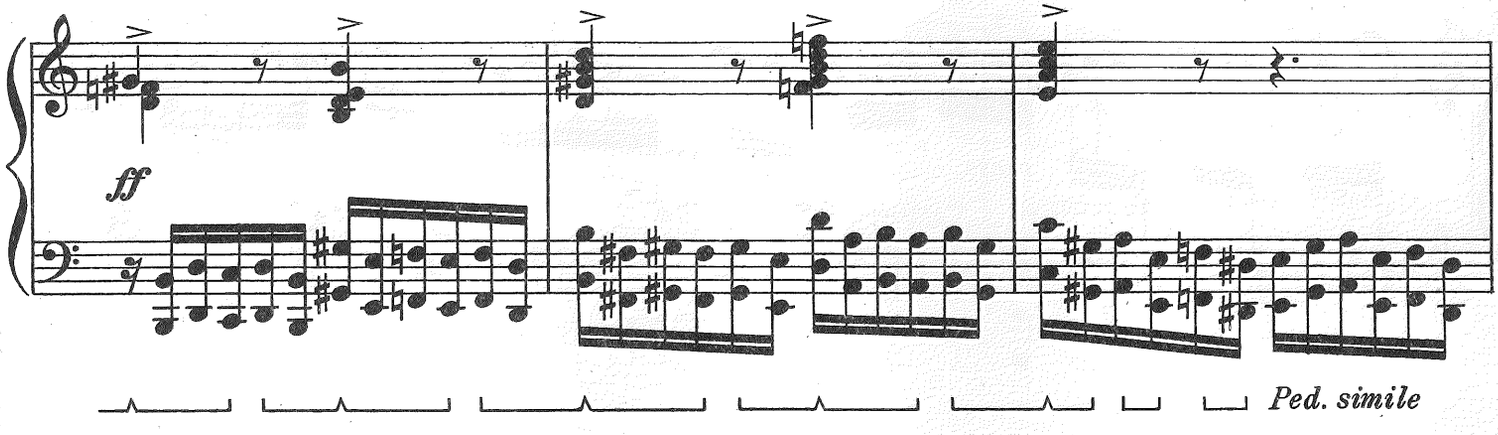

dim.
p
cresc.
mf
dim.
p cresc.

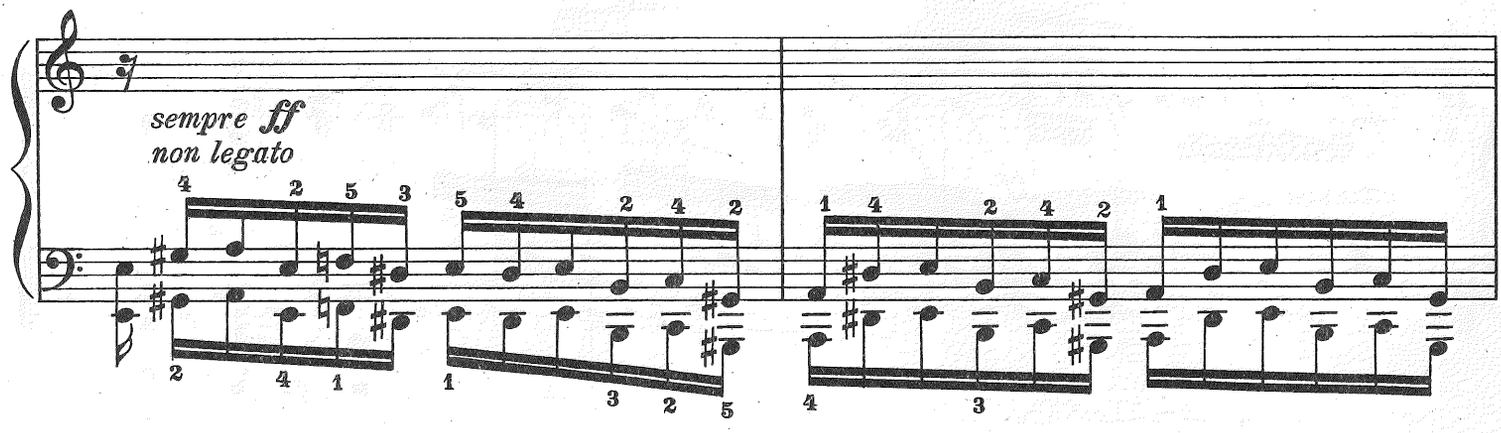

mf
dim.
poco rit.
a tempo
p
cresc.
f
Ped. simile

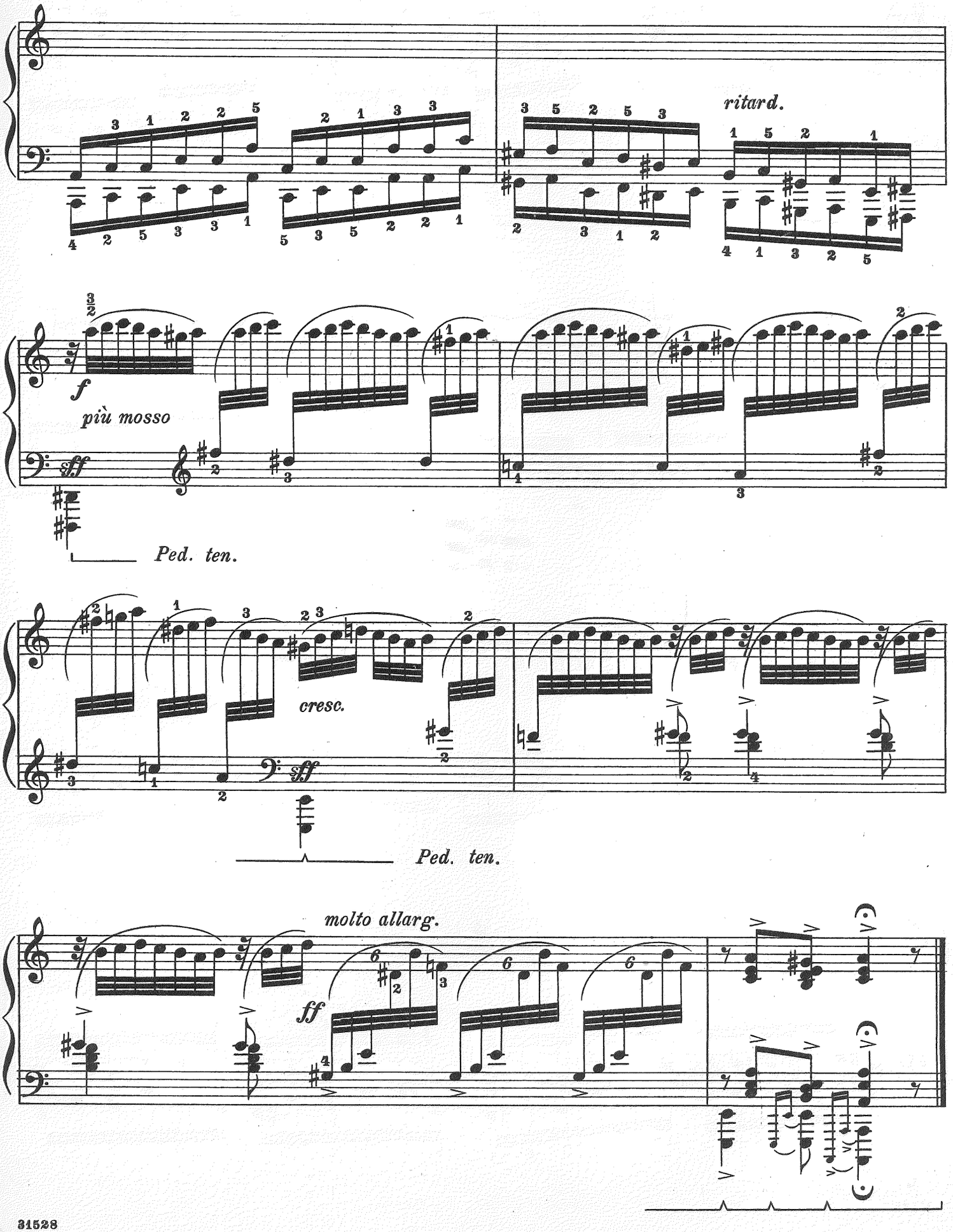

mf
legato
p subito
cresc.
mf cresc.
f


cresc.


Ped. simile


ff
Ped. simile


sempre ff
non legato


ritard.
f
più mosso
sff
Ped. ten.
cresc.
sff
Ped. ten.
molto allarg.
ff

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J. S. BACH

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