

EDITION BREITKOPF

Nr. 2459

BACH-BUSONI

Orgel-Choralspiele

Organ-Choral-Preludes * Préludes pour Chorals d'Orgue

I



Piano solo

Orgelchoralvorspiele von Johann Sebastian Bach.



Auf das Pianoforte im Kammerstyl übertragen
und Herrn José Vianna da Motta zugeeignet
von Ferruccio Benvenuto Busoni

•Best I N^o 1-5.



•Best II N^o 6-9.

•Eigentum der Verleger für alle Länder.

•Breitkopf & Härtel.
Leipzig

G. B. 2459

Printed in Germany

Was den Herausgeber veranlasste, eine Auswahl Bach'scher Choralvorspiele für das Pianoforte zu umschreiben, war weniger die Absicht, eine Probe der Übertragungskunst abzulegen, als vielmehr der Wunsch, ein größeres Publikum für diese an Kunst, Empfindung und Phantasie so reichen Kompositionen des Meisters zu interessiren und damit in musikliebenden Kreisen allmählich das Verlangen zu erwecken, auch die übrigen Werke dieser Gattung (über hundert an Zahl) kennen zu lernen*).

Die Art der Übertragung, welche wir im Gegensatz zu den „Konzertbearbeitungen“ als eine solche „im Kammerstyl“ bezeichneten, stellt an die technische Fähigkeit des Spielers nur selten die höchsten Anforderungen; will man zu diesen nicht die Kunst des Anschlages zählen, welcher es bei dem Vortrage dieser Choralvorspiele allerdings im umfassendsten Maße bedarf.

In der Reihe seiner Ausgaben Bach'scher Werke**), welche der Herausgeber im Sinne einer Hochschule des Klavierspieles entworfen hat, nimmt dieses Heft den Platz zwischen dem „wohltemperirten Klavier“ und den Transcriptionen der Orgelfugen ein.

*) Weitere sechs Choralvorspiele erschienen in einer Übertragung von Tausig, die ungeachtet ihrer Neuheit und Tüchtigkeit wenig Verbreitung erlangte.

** Ihre Aufeinanderfolge lautet:

15 zweistimmige Inventionen } mit Bezug auf den
15 dreistimmige Inventionen } Vortrag und die
Komposition bearbeitet und erläutert.

Das wohltemperirte Klavier, bearbeitet, erläutert und mit daran anknüpfenden Beispielen und Anweisungen für das Studium der modernen Klavierspieltechnik herausgegeben.

Orgelchoralvorspiele, auf das Pianoforte im Kammerstyl übertragen.

Praeludium und Fuge, D dur. für die Orgel, zum Konzertvortrage bearbeitet für Pfte.

Praeludium und Fuge, Es dur. für die Orgel, zum Konzertgebrauche für Pfte. frei bearbeitet.

Chaconne aus der IV. Sonate für Violine, zum Konzertvortrage für Pfte. bearbeitet.

Ferruccio B. Busoni.

That which induced the editor to arrange a selection of Bach's Chorale-Preludes for the pianoforte was not so much to furnish a sample of his capabilities as an arranger as the desire to interest a larger section of the public in these compositions which are so rich in art, feeling and fantasy and thereby to gradually awaken in music-loving circles a desire to become acquainted with the remaining works of this class — of which over one hundred are in existence*).

This style of arrangement which we take leave to describe as "IN CHAMBER-MUSIC-STYLE" as in contradistinction to "CONCERT-ARRANGEMENTS" rarely requires the highest skill of the player, with the exception only of the art of pianoforte-touch which must certainly be at the player's command in performing these Chorale-Preludes.

This present part of the master's works stands between "THE WELL-TEMPERED CLAVICHORD" and the Transcriptions of the Organ-Fugues in the series of the author's editions of Bach's Works**), which the undersigned planned in the sense of causing them to constitute a high-school of pianoforte-playing.

*) Six further Chorale-Preludes appeared in the form of Transcriptions by Tausig, which, notwithstanding their novelty and worth have found but little circulation as yet.

**) The consecutive order of these is as follows:
 15 Two-part Inventions } arranged and explained
 15 Three-part Inventions } with reference to both
 mode of execution and composition.

The Well-tempered Clavichord, arranged, explained and furnished with pertinent examples and elucidations and published as a guide to the study of the technics of modern pianoforte-playing.

Organ-Chorale-Preludes, transcribed for the pianoforte in chamber-music-style.

Prelude and Fugue in D major for the organ, arranged as a concert-piece for the pianoforte.

Prelude and Fugue in E flat major for the organ, freely transcribed as a concert-piece for the pianoforte.

Chaconne from the 4th Violin-Sonata arranged as a concert-piece for the pianoforte.

En transcrivant pour piano un choix de Préludes de plain-chant de Bach, l'auteur a eu beaucoup moins l'intention de donner une preuve de l'art de transcrire que le désir d'intéresser le grand public à ces compositions si pleines d'art, d'émotion et de fantaisie du maître et, par là même, d'éveiller peu à peu, dans les cercles dévoués à la musique, le désir de connaître également les autres œuvres de ce genre — qui sont au nombre de plus de cent*).

La façon dont nous avons transcrit ces Préludes — que nous désignons, en opposition avec les »ARRANGEMENTS POUR CONCERTS«, sous le nom de »STYLE DE MUSIQUE DE CHAMBRE« n'impose que rarement les plus hautes exigences à l'habileté technique de l'exécutant, si l'on fait abstraction de l'art du toucher, qu'il est nécessaire, sans nul doute, de posséder dans une large mesure pour l'exécution de ces Préludes.

Dans la série des éditions des Œuvres de Bach**), que l'auteur a conçu dans le sens d'une haute école du piano, ce fascicule prend place entre le „CLAVECIN BIEN TEMPÉRÉ“ et les transcriptions des Fugues pour orgue.

*) D'autres Préludes en plain-chant ont paru dans une transcription de Tausig, qui, malgré sa nouveauté et sa valeur, ne s'est que peu répandue.

**) Leur succession est la suivante:

15 Inventions à deux voix } arrangées et pourvues
 15 Inventions à trois voix } d'éclaircissements en
 vue de l'exécution et de la composition.

Le Clavecin bien tempéré, arrangé, pourvu d'éclaircissements et accompagné d'exercices s'y rattachant et d'instructions pour l'étude de la technique moderne du piano.

Préludes en plain-chant pour orgue, transcrits pour piano en style de musique de chambre.

Prélude et Fugue en ré pour orgue, transcrits pour piano, en vue de l'exécution concertante.

Prélude et Fugue en mi bémol majeur pour orgue, transcrits pour piano, en vue de l'exécution concertante.

Chaconne de la 4^e Sonate pour Violon, transcrite pour piano, en vue de l'exécution concertante.

Ferruccio B. Busoni.

Komm, Gott, Schöpfer!

Come, God, Creator! | Viens, Dieu, Créateur!

Vivace maestoso.
Festlich und glänzend.

Joh. Seb. Bach.
Bearbeitet von Ferruccio Benvenuto Busoni.

1. *f* *m.d.* *m.d.* *m.d.* *m.s.* *m.s.* *Ped.* *

simile 2 *m.d.* *Ped.* *

ossia: *m.d.*

*) Bei Benutzung der klein gestochenen Noten sind die eingeklammerten auszulassen.
When the smaller-printed notes are used those in brackets are to be omitted.
En cas d'emploi des petites notes, les notes entre parenthèses doivent être omises.

1 2 5
m.d.

5 4 3 4 5

m.d.

5 2 4 1
m.d.

1 2 *sempre f*

1 3

7 7 7

1 4 2 5

5 3 4

1 2 1

5 3 5

2 3 4 3

3 1

tr

3 3 3

4

f

4 3 5 3

2 1 2

ff

3 4 4 5

3 5 5 4 5 4

2 1 2 1 2 1

First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with many sixteenth notes and slurs. The bass clef contains a more rhythmic accompaniment with some triplets. There are several accents (^) and dynamic markings (v) throughout.

Second system of musical notation, continuing the piece. It includes various fingerings and articulations. A triplet of eighth notes is marked with a '3' above it. There are also slurs and accents.

Third system of musical notation. The treble clef has a complex melodic line with many slurs and accents. The bass clef has a steady accompaniment. A dynamic marking *sempre ff* is present. Fingerings like 3 4 5 4 and 4 1 2 1 1 2 are indicated above the treble staff.

Fourth system of musical notation. This system is heavily annotated with fingerings and slurs. The treble clef has a very active melodic line. The bass clef has a rhythmic accompaniment. Fingerings like 5 4 1 2 4, 4 2 5 1 2, and 3 4 5 1 1 2 are shown.

ossia:

Fifth system of musical notation, starting with an *ossia* section. It features a treble and bass clef. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment. A dynamic marking *ff* is present. The tempo marking *allarg.* is also present. Fingerings like 5 4 3 5, 3 2, and 5 2 1 are indicated.

Wachet auf, ruft uns die Stimme.

Awake, the voice commands. | Eveillez-vous! nous crie la voix.

Allegretto tranquillo.
Mit dem einfachen Ausdruck naiver Frömmigkeit.
Con semplicità devota.
mezza voce, egualmente

2.

pp

Pedagebrauch sehr diskret.
Si usi del pedale con molta riservatezza.

simile

tr

sempre mezza voce

5 5

mf

sempre pp

The first system of music consists of two staves. The treble staff begins with a melodic line that includes a trill, followed by a series of eighth notes. The bass staff provides a rhythmic accompaniment with eighth notes. A 'ten.' marking is placed above the treble staff in the second measure.

The second system continues the piece. The treble staff features a melodic line with a trill and eighth notes. The bass staff has a steady eighth-note accompaniment. A 'ten.' marking is present above the treble staff in the second measure.

The third system shows the continuation of the musical theme. The treble staff has a melodic line with eighth notes and a trill. The bass staff continues with eighth-note accompaniment. A 'ten.' marking is located above the treble staff in the second measure.

The fourth system introduces trills in the treble staff, marked with 'tr'. The melodic line is more active with eighth notes. The bass staff maintains the eighth-note accompaniment.

The fifth system continues with a trill in the treble staff, marked with 'tr'. The melodic line consists of eighth notes. The bass staff has a consistent eighth-note accompaniment.

The sixth system is marked 'più espressivo'. The treble staff has a melodic line with eighth notes and a trill. The bass staff features a more complex accompaniment with sixteenth notes and fingerings (1, 2, 3, 4, 5) indicated. The system concludes with a final melodic flourish in the treble staff.

2

poco cresc.

This system shows the first two measures of the piece. The right hand features a melodic line with a slur and a fermata over the second measure. The left hand provides a harmonic accompaniment. The key signature has two flats.

dimin.

tr

This system contains measures 3 and 4. The right hand continues the melodic line, ending with a trill. The left hand accompaniment remains consistent. The dynamic marking *dimin.* is present.

ten.

poco più f

più p

This system covers measures 5 and 6. The right hand has a tenuto mark over the first measure. The left hand accompaniment changes in measure 6. Dynamic markings *poco più f* and *più p* are included.

Der Bass etwas mit Bedeutung.
 Il basso con un poco di rilievo.

ten.

espressivo molto

4 5 4 3

2

1

3

This system includes measures 7 and 8. The right hand has a tenuto mark and expressive markings. Fingerings are indicated for several notes.

dolce

m. s.

ten. possibile

4 5 3 5

4 5

1 2

This system covers measures 9 and 10. The right hand has a *dolce* marking and a tenuto mark. The left hand has a *m. s.* marking.

semplice

3 4 5 4 *tr*

5

1

5 4

3 4 5 4 5

1 2

alleg

This system contains measures 11 and 12. The right hand has a *semplice* marking and a trill. The piece concludes with an *alleg* marking.

Nun komm' der Heiden Heiland.

Now comes the gentiles'
Saviour.Que le Sauveur des païens
vienne maintenant.

Adagio.

3. *(una corda) **
P legato *senza rallentando*

sehr ausdrucksvoll mit vollem Anschlag
sostenuto ed espressivo assai
Canto.

(tre corde)

*Red. ** *Red. **

3 4 3

Canto.

(u.c.) *(t.c.)*

ten. *ten.*

*Red. **

*) Das Vorspiel, die Zwischenspiele und die begleitenden Stimmen sollen im Klang gegen den stark zu accentuierenden Gesang sehr zurücktreten und eine gedämpfte Gleichmässigkeit bewahren.

The prelude, the interludes and the accompaniment-parts are to be kept well in the background and maintain throughout a quiet, reticent character as a contrast to the melodic part, which must be strongly accented.

Le prelude, les intermèdes et les parties d'accompagnement doivent, au point de vue du son, s'effacer devant le chant très accentué, et conserver une uniformité voilée.

sosten.

First system of musical notation. The upper staff contains a complex melodic line with many sixteenth notes and slurs. The lower staff provides a steady accompaniment. A dynamic marking of *p* is present in the lower staff.

rallentando

Second system of musical notation. The tempo marking *rallentando* is above the upper staff. The lower staff has a marking *(u.c.)* under a slur.

Canto.

Third system of musical notation. The tempo marking *Canto.* is above the upper staff. The lower staff has a marking *(t.c.)* and a dynamic marking of *pp*.

Fourth system of musical notation. The lower staff contains several markings of *Ped.* with a star symbol, indicating pedal points.

dramatico

Fifth system of musical notation. The tempo marking *dramatico* is above the upper staff. The lower staff has a marking *(u.c.)*.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including fingerings (4 3 1 2 1 2 1 2 5 4 2 3 1) and the instruction "Canto." above the treble staff.

Third system of musical notation, featuring the instruction "ritenutamente" above the treble staff.

Fourth system of musical notation, including the instruction "con grand' espress. e largamente" above the treble staff and "dolce ten." below the bass staff.

Fifth system of musical notation, including the instruction "più riten." above the treble staff, "(Adagio.) tenuto" above the treble staff, and "pp" below the bass staff.

Nun freut euch, lieben Christen.

Rejoice, beloved Christians. | Réjouissez-vous, chrétiens aimés!

Allegro.

Lebhaft und heiter. Die Figuration sehr fließend bei grosser Getrenntheit.

Molto scorrevole, ma distintamente.

4.

mf leggiermente

il Basso sempre staccato

marc. il canto fermo

ten.

ten.

cresc.

The musical score is written for piano in G major and 3/4 time. It consists of five systems of music. The first system is marked '4.' and includes the tempo 'Allegro' and performance instructions: 'mf leggiermente', 'il Basso sempre staccato', and 'marc. il canto fermo'. The second system features a 'ten.' (tension) marking. The third system includes a fermata over a measure in the bass line. The fourth system has a '3 2' marking under the bass line. The fifth system includes another 'ten.' marking and a 'cresc.' (crescendo) marking. The score is characterized by a flowing, staccato bass line and a more melodic, cantabile upper line.

The image shows a page of musical notation for piano, consisting of six systems of two staves each (treble and bass clef). The music is in a key with one sharp (F#) and a common time signature. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings are placed throughout the score: *più f*, *più marc.*, *ten*, *dim.*, *più legg. meno f*, and *dolce sempre*. Fingerings are indicated by numbers 1-5 above notes. The piece concludes with a final cadence in the last system.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with quarter and eighth notes.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a long, sweeping slur over several measures, indicating a sustained or legato passage.

Third system of musical notation. Both the treble and bass staves show active melodic and harmonic lines with various note values and rests.

Fourth system of musical notation. The treble staff has a more active melodic line with frequent sixteenth notes, while the bass staff continues with a steady accompaniment.

Fifth system of musical notation. Similar to the second system, it features a long slur in the bass staff, suggesting a sustained harmonic or melodic line.

The first system of music consists of two staves. The treble staff contains a series of eighth and sixteenth notes, some with slurs. The bass staff contains a similar rhythmic pattern with some longer notes and rests. There are two 'V' markings above the bass staff in the second measure.

The second system continues the musical piece. The treble staff has more intricate rhythmic patterns with slurs. The bass staff has a steady eighth-note accompaniment. A 'V' marking is present above the bass staff in the second measure.

The third system includes performance instructions. The treble staff is marked *legg.* (leggiero). The bass staff is marked *ten.* (tenu) and *sempre staccato*. The bass staff features a long, continuous slur across the entire system, indicating a sustained, detached line.

The fourth system shows a continuation of the piece. The treble staff has a complex rhythmic pattern with many sixteenth notes. The bass staff has a steady eighth-note accompaniment.

The fifth system concludes the piece. The treble staff has a complex rhythmic pattern with many sixteenth notes. The bass staff has a steady eighth-note accompaniment.

1 5 2 2 2 5 5 4 2

ten.

cresc.

ten.
più cresc.

s

The first system of music consists of two staves. The upper staff is in treble clef and contains a continuous eighth-note melody. The lower staff is in bass clef and features a more sparse accompaniment with some slurs and accents.

The second system continues the piece. The upper staff includes fingerings 1, 2, 3, 2, 3, 3, 3, 4 and a dynamic marking of *fz* followed by *ff*. The lower staff provides harmonic support with chords and single notes.

The third system shows the progression of the eighth-note melody in the upper staff and the corresponding accompaniment in the lower staff. The notation is consistent with the previous systems.

The fourth system includes the dynamic marking *sempre ff* in the lower staff. The upper staff continues with the eighth-note pattern, and the lower staff maintains the accompaniment.

The fifth system concludes the page. It features a hairpin dynamic marking (crescendo) in the lower staff and a final dynamic marking of *p* (piano) at the end of the piece.

Ich ruf' zu dir, Herr.

I call on Thee, Lord. | Je t'invoque, Seigneur!

Andante.

Mit Andacht.

Die Oberstimme sehr ausdrucksvoll und gehalten.

Molto espressivo e tenuto il canto.

5.

leise und gebunden
sotto voce e legato

Con Pedale.

Der Bass weich und getragen.

Il basso dolce e sostenuto.

poco slentando

più dolce

sehr weich

etwas heller
poco più sonoro

più p

pp
ppp

poco aumentando

ten.
poco
calando

più oscuro, ma sempre cantando
molto legato

pp