

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
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Tre Correnti (P 1815).....	.50
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Fuga (G Minor) (P 1821).....	.50
ZIPOLI, DOMENICO	
Pastorale (C Major) (P 1822).....	.50


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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

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.

First system of a piano score. The music is in 6/4 time and B-flat major. The right hand starts with a melody marked *mf*. The left hand has a bass line with a triplet of eighth notes. A sixteenth-note sextuplet is marked with a '6' above it. The system concludes with a dynamic marking of *meno f*.

Second system of the piano score. The right hand continues the melodic line. The left hand features a *poco marc.* (poco marcato) section. A sixteenth-note sextuplet is again marked with a '6' above it.

Third system of the piano score. The right hand has a *mf* dynamic. The left hand continues with a bass line. A sixteenth-note sextuplet is marked with a '6' above it.

Fourth system of the piano score. The right hand begins with a *piu f* (pizzicato forte) dynamic. The left hand continues with a bass line. A sixteenth-note sextuplet is marked with a '6' above it. The system ends with a *meno f* dynamic.

Fifth system of the piano score. The right hand continues with a melody. The left hand has a *marc.* (marcato) section. A sixteenth-note sextuplet is marked with a '6' above it. The system concludes with a *f* (forte) dynamic.

8 5 4 2 1 4 2 1 4 2 1

p

2 2 3 2 2 1

4 2 1

4 2 1

4 2 1

4 2 1 6

f, ma leggero

2

6

6

5 4 3 2 1 6 4

mf

6 4

6 4

3 4 1 1 1 2 4

First system of musical notation. Treble clef, 9/4 time signature. Key signature: two sharps (F# and C#). Dynamics: *cresc.*, *f*, *p*. Fingerings: 4, 2, 4, 3, 5, 3, 3. Includes a *Vittorio* marking.

Second system of musical notation. Treble clef, 9/4 time signature. Dynamics: *mf*, *mf*. Fingerings: 4, 3, 2, 2, 3, 4, 2, 3, 4. Includes a *Vittorio* marking.

Third system of musical notation. Treble clef, 9/4 time signature. Dynamics: *cresc.*. Fingerings: 2, 5, 5, 2, 3, 1. Includes a *Vittorio* marking.

Fourth system of musical notation. Treble clef, 9/4 time signature. Dynamics: *f*. Fingerings: 1, 3. Includes a *Vittorio* marking.

Fifth system of musical notation. Treble clef, 9/4 time signature. Dynamics: *f marcato*. Fingerings: 1, 2, 1, 1, 3, 8, 6. Includes a *Vittorio* marking.

