



Volksausgabe Breitkopf & Härtel
No. 2460

BACH-BUSONI

Orgel-Choral-Vorspiele

Heft II

Piano solo



Verlag von Breitkopf & Härtel
Leipzig.

Orgelchoralvorspiele von Johann Sebastian Bach.



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

·Heft I N^o 1-5.

·Heft II N^o 6-9.



Bach-Bären	-	3 Sonatas
Carli	-	2 Sonatas
Beethoven	-	Sonata
Schumann	-	Novelletten
Chopin	-	Ballette
		Waltzer
		Scherzo

Bach - Concerto Walden

·Eigenthum der Verleger für alle Länder.

Breitkopf & Härtel.
·Leipzig · Brüssel · London · New York.

·Eingetragen in das Vereinsarchiv
D. N. 2459/60.

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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 Maaße 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.

*) 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.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The treble staff contains a melodic line with slurs and accents. The grand staff contains a complex accompaniment with many sixteenth notes and slurs. The bass staff contains a simpler accompaniment with eighth notes. Fingerings are indicated by numbers 1-5. Dynamics include *m.d.* (mezzo-dolce) and *sempre f* (sempre forte). A sequence of numbers 5 4 3 4 5 is written above the treble staff.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with a treble staff, a grand staff, and a bass staff. The accompaniment in the grand staff is particularly dense with sixteenth-note patterns. Dynamics include *f* (forte). Fingerings and slurs are used throughout.

Third system of musical notation. This system includes a *tr.* (trill) marking in the bass staff. The notation continues with complex rhythmic patterns and slurs. Dynamics include *f* (forte). Fingerings are clearly marked.

Fourth system of musical notation. The piece continues with intricate melodic and harmonic textures. Dynamics include *ff* (fortissimo). Slurs and accents are used to shape the musical phrases.

Fifth system of musical notation, the final system on the page. It concludes with a series of rapid sixteenth-note passages in both hands. Dynamics include *f* (forte). The system ends with a final chord and a fermata.

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.

Second system of musical notation. The treble clef has a melodic line with slurs and some triplets. The bass clef continues the accompaniment. There are some fingerings indicated above notes.

Third system of musical notation. The treble clef has a melodic line with slurs and fingerings. The bass clef has a rhythmic accompaniment. The instruction *sempre ff* is written in the middle of the system.

Fourth system of musical notation. The treble clef has a melodic line with slurs and fingerings. The bass clef has a rhythmic accompaniment. There are many fingerings indicated throughout the system.

ossia:

Fifth system of musical notation, starting with an *ossia* section. The treble clef has a melodic line with slurs and fingerings. The bass clef has a rhythmic accompaniment. The instruction *ff* is written above the treble clef, and *allarg.* is written below the bass clef. The system ends with a double bar line.

sempre appoggiate la sinistra **II.** sempre molto legata la destra (e cantata) 5

Wachet auf, ruft uns die Stimme.

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

Andante

Allegretto tranquillo.

Mit dem einfachen Ausdruck naiver Frömmigkeit.

Con semplicità devota.

mezza voce, egualmente

2. *pp* (3) (4)

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

4 5 4 5 2 1 3
simile 4 5 5 4

3 3 3 4 3
Interruzione 4 2 1 2 1

tr 2 1 *sempre* 5 3 *sempre mezza voce* 5 5
mf
sempre pp 5 5 4 3 4 5 4 1

3 4 3 5 4 2 1 3 4 5 2
12 5 4

Cap. 13

ten.

M.F. sempre

13 2 1 4

ten.

tr 2 3 1

tr 12 4 5

l'attenuazione

più espressivo

3 4 5 4 5 6 5 5

legare

poco cresc.

dimin.

ten.

poco più f

più p

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

ten.

espressivo molto

dolce

m.s.

ten. possibile

semplice

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. *

(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 prélude, 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.

The first system of music consists of two staves. The upper staff contains a complex melodic line with many sixteenth notes and slurs. Above the staff, the word "sosten." is written. Below the staff, there are markings for piano (*p*) and a fermata. The lower staff provides a harmonic accompaniment with chords and moving bass lines.

rit rallentando

The second system continues the musical piece. The upper staff features a melodic line with a *rit* (ritardando) marking above it, followed by the word "rallentando". Below the staff, there is a "(u.c.)" marking. The lower staff continues with accompaniment.

Canto.

The third system begins with the word "Canto." above the staff. The upper staff has a melodic line with a fermata and a "5 5" marking. Below the staff, there is a "(t.c.)" marking. The lower staff includes a "Ped." marking with an asterisk and a *pp* (pianissimo) dynamic marking.

The fourth system continues the musical piece. The upper staff has a melodic line with slurs and a fermata. The lower staff includes a "Ped." marking with an asterisk and a *pp* dynamic marking.

dramatico

The fifth system begins with the word "dramatico" above the staff. The upper staff has a melodic line with a fermata and a "5 4 3" marking. Below the staff, there is a "(u.c.)" marking. The lower staff includes a "Ped." marking with an asterisk.

First system of musical notation, featuring a treble and bass staff with a key signature of two flats and a common time signature. The music consists of flowing sixteenth-note passages in both hands.

Second system of musical notation. Above the treble staff, there are fingering numbers: 4 3 1 2 1 2 1 2 5 1 2 3 1. The word "Canto." is written above the treble staff. The music continues with similar rhythmic patterns.

Third system of musical notation. The word "ritenutamente" is written above the treble staff, indicating a tempo change. The music features more complex rhythmic figures and slurs.

Fourth system of musical notation. The word "con grand' espress. e largamente" is written above the treble staff. The word "dolce" is written above the bass staff. The music becomes more expressive and slower.

Fifth system of musical notation. The word "più riten." is written above the treble staff. The tempo marking "(Adagio.)" is written above the treble staff, and the word "tenuto" is written below the treble staff. The music is very slow and sustained. The system ends with a double bar line and a "Ped" marking.