

# BÉLA BARTÓK

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

*Complimentary Program*

MARCELLO, BENEDETTO	
Sonata (Bb Major) (P 1812).....	\$1.25
ROSSI, MICHELANGELO	GEORGE MAC NABB
Toccata (No. 1, C Major) (P 1813).....	PIANIST
ROSSI, MICHELANGELO	EASTMAN SCHOOL OF MUSIC
Toccata (No. 2, A Minor) (P 1814).....	ROCHESTER, NEW YORK
	.60
ROSSI, MICHELANGELO	
Tre Correnti (P 1815).....	.50
CIAIA, AZZOLINO BERNARDINO della	
Sonata (G Major)	
I Toccata (P 1816) .....	.60
II Canzone (P 1817) .....	.90
III Primo Tempo (P 1818) .....	.50
IV Secondo Tempo (P 1819).....	.50
FRESCOBALDI, GIROLAMO	
Toccata (G Major) (P 1820).....	.60
FRESCOBALDI, GIROLAMO	
Fuga (G Minor) (P 1821).....	.50
ZIPOLI, DOMENICO	
Pastorale (C Major) (P 1822).....	.50

**CARL FISCHER Inc.**

Cooper Square  
NEW YORK



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

**IMPORTANT NOTICE**

When played in public, the name of Béla Bartók must appear on the program.

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**AVIS IMPORTANT**

Pour les exécutions publiques, le nom de Béla Bartók doit être inscrit au programme.

Carl Fischer, Inc., New York.

**ZUR BEACHTUNG**

Bei öffentlichen Aufführungen muss der Name Béla Bartók's auf den Programmen genannt werden.

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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.

Bela Bartók

# Toccata

(in G Major)

GIROLAMO FRESCOBALDI (1583-1643)

Transcribed by BÉLA BARTÓK

Largo (♩ = 54)

Piano

Handwritten notes in the left margin: 'Largo', 'f', 'm.d.', 'm.s.', 'marc.', 'piu f', 'a tempo', 'ff', 'mf'.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns, slurs, and dynamic markings such as *f* and *mf*. There are also some fingerings indicated by numbers 1-5.

Poco più largo (♩=50)

Second system of musical notation, marked "Poco più largo (♩=50)". It features a grand staff with treble and bass clefs. The music includes slurs, dynamic markings such as *sonoro* and *f sonoro*, and some fingerings.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes slurs, dynamic markings such as *meno f, legatissimo, marcato*, and some fingerings.

Tempo I

Fourth system of musical notation, marked "Tempo I". It features a grand staff with treble and bass clefs. The music includes slurs, dynamic markings such as *f (legato)*, and some fingerings.

*allargando* . . .

First system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a melodic line marked *m.d.* (mezza voce). The bass staff features a more rhythmic accompaniment. Dynamics include *sf* (sforzando) in both staves. A performance instruction *legatissimo, sonoro* is written above the bass staff. The system concludes with a fermata over a chord in the bass staff.

Second system of musical notation. It begins with a tempo marking *Andante* and a metronome marking  $\text{♩} = 80$ . The mood is *dolce*. The treble staff starts with a *ff* (fortissimo) dynamic, which then softens to *p dolce* (piano dolce). The bass staff also features *p dolce*. Performance instructions include *legatissimo* and *p dolce*. Fingerings are indicated with numbers 2-3 and 3-1. The system ends with a fermata over a chord.

Third system of musical notation. The treble staff features a melodic line with a *più p* (pianissimo) dynamic. The bass staff provides accompaniment. Performance instructions include *più p*. Fingerings 3-5 are shown. The system concludes with a fermata over a chord.

Fourth system of musical notation. The treble staff has a melodic line with a *poco marc.* (poco marcato) dynamic, but it remains *sempre dolce* (always dolce). The bass staff also has a *poco marc., ma sempre dolce* instruction. Fingerings are indicated with numbers 4 5 4 1, 5 3, 4 1, 5 2 1, and 5 3. The system ends with a fermata over a chord.

*allargando* - - - - - *a tempo*

*mp* *mf* *f*

This system contains the first two measures of the piece. The piano part features a melodic line with slurs and fingerings (5, 2, 1, 5, 3, 5, 3, 5). The bass part provides harmonic support with chords and moving lines. Dynamic markings *mp*, *mf*, and *f* are indicated across the measures.

*poco rit.* *meno f, ben ritmico*

Più andante (♩ = 92)

This system covers measures 3 and 4. The tempo is marked *Più andante* with a quarter note equal to 92 beats per minute. The piano part has a melodic line with slurs and fingerings (5, 4, 3). The bass part continues with harmonic accompaniment. Dynamic markings *poco rit.* and *meno f, ben ritmico* are present.

This system contains measures 5 and 6. The piano part features intricate melodic passages with slurs and fingerings (2, 2, 3, 2, 1, 5, 4, 4, 1). The bass part provides a steady accompaniment. A dashed line indicates a melodic connection between the end of measure 5 and the beginning of measure 6.

*cresc. molto* - - *f* *poco allargando*

*m.d.*

This system covers measures 7 and 8. The piano part has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass part features a complex, rhythmic accompaniment. Dynamic markings *cresc. molto* and *f* are used. The tempo is marked *poco allargando*. The marking *m.d.* (morendo) is also present.



*a tempo*

*meno f*

*cresc.*

*f sempre marcatissimo*

*più f e marcato*

*allargando*

*sf*

*Tempo I.*  
(♩ = 54-52)

*ff*

*mf*

*sf*

*sf*

sempre legato

SONORO

SONORO

5 4

1 1

2 1 2 1 2

*p.*

cresc. - -

*p.*

*p.*

poco allargando - - -

quasi *f*

*mp* (ma SONORO)

Più largo (♩ = 44)

m.d.

m.s.

m.d.

m.s.

*f*

*mf*

*f*

*f pesante*

*sempre più largo*

meno *f*      *sonoro*      *f*      *pesante*

8-----

*ff*      *fff marcato*      *allarg. molto*      *ff pesante*      *m.d.*      *m.s.*

8-----