

## First Appendix to Volume I.

### On the Transcription of Bach's Organ-works for the Pianoforte.

\* \* \* The editor regards the interpretation of Bach's organ-pieces on the pianoforte as essential to a complete pianistic study of Bach. He demands, that every piano-player should not only know and master all such transcriptions hitherto published, but should also be able independently to transcribe for the pianoforte organ-compositions by Bach. Should he neglect to do so, he will only half know Bach.

\* \* \* The clavichord had many limitations. Profound thought found corresponding breadth of expression only on the organ. But Bach's thought goes, as a grand unifying element, through all his works. The forms in which it embodies itself, whether on the organ or on the piano, discover a difference only in dimensions—hardly in character or form. This one phase of difference is, however, often powerful enough to lend his musical physiognomy a far mightier stamp.

\* \* \* Among the master's organ-works one finds pieces written rather in piano-style, and again, among the piano-fugues, numbers in typical organ-style. His technical manner of writing is, at bottom, the same for both instruments, aside from a few obvious *nuances*, among which some pedal-passages are the most prominent.

In making transcriptions for the pianoforte of Bach's organ-works, there can, therefore, be no question as to æsthetic propriety.

\* \* \* The admissibility of such transcriptions once recognized, however, our gain therefrom is very considerable. Piano-literature is augmented by the most eminent works belonging to this branch of art. So much for the artist. To the student, on the other hand, is opened a technical field of the widest extent, which, following along the lines of the "Well-tempered Clavichord," permits increased freedom of movement in every direction.

\* \* \* Both Liszt and Tausig have given satisfactory proofs, that such transcriptions can be made without sinking to the level of mere mutilations of their originals. We desire to reinforce and perfect these proofs, and to provide the happy thought of the Prince of Pianists with a basis of systematic analysis. \*)

In pursuing this aim, many an unexpected and difficult problem in piano-technic may be encountered; but the striving after the right solution will surely lead to new pianistic acquisitions.

\* \* \* But difficulties are not found everywhere. The piano possesses certain characteristics which give it an advantage over the organ: Rhythmic precision; emphatic exactness of entrance; greater impetuosity and distinctness in passage-playing; ability of modulating the touch: clearness in involved situations; rapidity, where required; \*\*) a simpler mechanism, always ready, and everywhere at hand. The ability to sustain tones on the piano is, with artistic treatment, less limited than one would suppose, considering the bad name of the instrument in this regard. The bass tones are really capable of great prolongation, and may be sustained *ad libitum* by skillfully repeated and imperceptible finger-pressure. Fortunately, the majority of the Bach organ-fugues are written in a more or less lively figurate style; thus the prolongation of tones, the chief element of antagonism between organ and piano, is so much the less in evidence.

\* \* \* Before attempting the piano-transcription for an organ-piece, one ought, first of all, to acquaint oneself with its effect on the organ when played in masterly fashion. Listen to its performance by some excellent organist. Then experiment yourself on the organ, trying the different stops and their various combinations. Study and note the acoustic effects of the "couplers" and "mixtures," and endeavor to imitate them successfully. In the choice of the position of the chords, of the intervals to be doubled, and of the octave-transpositions, important characteristic features for imitating the organ-effects are to be considered. A single tone of the flute-stop sounds deceptively like a real flute; but play a polyphonic passage with this register, and the entire individuality of the organ is manifested.

\* \* \* This Appendix is not intended for a separate volume, which might easily outvie the main work in size and importance; we must content ourselves with a concise presentation of the principal points, accompanied by illustrative examples. These points are the following:

1. Doublings.
2. Registration.
3. Additions, Omissions, Liberties.
4. Use of the piano-pedals.
5. Interpretation (style of playing).

\*) We have often mentioned Liszt—perhaps not often enough, for contemporary pianism owes him almost everything. Musical commoners still delight in decrying modern virtuosi as spoilers of the classics; and yet Liszt and his pupils (Bülow, Tausig) have done things for spreading a general understanding for Bach and Beethoven, beside which all theoretico-practical pedantry seems bungling, and all brow-puckering cogitations of stiffly solemn professors unfruitful.

\*\*) "It is an advantage of the piano, that one can obtain a greater degree of rapidity upon it than upon any other instrument." C. Ph. E. Bach.

# 1. Doublings.

## I. Simple doubling of the pedal-part.

Pedal-tones, almost without exception, are to be considered as 8-foot and 16-foot stops, i. e., as doubled in the lower octave; this corresponds to the ordinary mode of writing for 'cello and double-bass in the orchestra. In conformity with the pedal-technic, the pedal-parts are to be performed in a bold *non legato*; a strict *legato* would, indeed, be wholly out of keeping.

a. Quiet movement, sustained throughout.

Example 1.

(Original.)

Organ. Manuals. Pedal.

(Transcription.) Pianoforte.

b. Quiet movement, interrupted by participation of l.h. in manual-parts.

Example 2.

Example 3.

Organ.

Pianoforte.

*pp*

*p*

*molto sost il basso*

c. Figurate bass, doubled throughout.

Example 4.

Organ.

Pianoforte.

*Allegro.*

*(non arpegg.)*

d. Figurate bass, with alternate double and single tones (simulated octaves).

This easy mode of notation is well adapted for the doubling of chord-figures. The incompleteness of the higher octave is unnoticeable in rapid passages, as the lower tone contains the higher as an "overtone". On the other hand, the interruption lower octave would have a most disturbing effect.

Example 5.

Organ.

Pianoforte.

Example 6.

Organ.

Pianoforte.

not so good:

(Tausig)

e. Bass accompaniment (example of dividing parts between r. and l. hand).

Example 7

Lentamente.

Organ.

Pianoforte.

pp

ten.

u.s.w. etc.

u.s.w. etc.

II. Simple doubling of the Manual-parts. (The taste of the transcriber, or the requirements of the musical situation, will decide whether the octave-doubling shall take place above or below. The doubling in the higher octave, however, should be regarded as the norm—imitating a 4-foot stop.)

### Example 8.

*(Fantasia) Très vite ment.*

Organ.

Pianoforte.

*Anticipation and after-striking of both hands in simulated octaves.*

### Example 9.

*Presto.*

Organ.

Pianoforte.

*f quasi legato*

Also compare the first 5 measures of the E-minor Prelude in App. II to Volume I.

b. In two parts.

### Example 10.

### Example 11.

Organ.

(Manuals.)

Pianoforte.

*legato*

When both parts are in parallel octaves (see next Ex.), the lower part is already doubled in unison with the higher; we therefore have only to add a third real octave-part.

**Example 12.**

Organ.  
(Manuals.)

Correct Transcription.

Free (pianistic) transcription by Tausig.

*legato*

*Simulated (interrupted) octave-doubling of passages in sixths (chords).*

**Example 13.**

Organ.  
(Manuals.)

Pianoforte. 1<sup>st</sup> Version.

Pianoforte. 2<sup>d</sup> Version.

Tausig's Version.

*ff*

*(Free treatment of the intervals, and neglect of the organ-tone.)*

If possible, avoid writing octave-passages for one hand alone in these two-part manual-doublings (more especially in the soprano or inner parts). Their purely pianistic character, and the impossibility of obtaining a perfect legato, are the reasons for the avoidance.

**Example 14.**

Organ.  
(Manuals.)

Incorrect transcription.

Correct transcription.

Example 15.

Organ.  
(Manuals.)

Pianoforte.

Detailed description: This musical score for Example 15 is in G major and 3/4 time. The Organ (Manuals) part consists of a single melodic line with some grace notes. The Pianoforte part is a three-part setting with a treble and bass staff. The bass staff features a prominent, rhythmic accompaniment with a '3' marking, indicating a triplet. The treble staff contains the upper two parts of the setting.

Example 16.

Organ.  
(Manuals.)

Pianoforte.

Detailed description: This musical score for Example 16 is in E minor and 4/4 time. The Organ (Manuals) part features a melodic line with some grace notes. The Pianoforte part is a three-part setting with a treble and bass staff. The bass staff has a steady, rhythmic accompaniment. The treble staff contains the upper two parts of the setting.

In many *piano* passages, the doubling of the lowest part may be omitted. The first overtone is sufficiently prominent to cause the illusory effect of an actual octave. In the following example, this method is especially justified by the staccato character of the bass.

Example 17

Organ.  
(Manuals.)

Pianoforte.

Detailed description: This musical score for Example 17 is in E minor and 4/4 time. The Organ (Manuals) part has a melodic line with some grace notes. The Pianoforte part is a three-part setting with a treble and bass staff. The bass staff has a staccato accompaniment. The treble staff contains the upper two parts of the setting. Annotations include 'legato' in the bass staff and 'u. s. w. etc.' in both the Organ and Pianoforte parts.

(the after-striking *a* in the r. h. represents the doubling of the inner part)  
Also compare the 3-part passage towards the close of the E minor Fugue in Appendix II to Vol I.

Example 18.

Organ.  
(Manuals.)

Pianoforte.

Detailed description: This musical score for Example 18 is in G major and 3/4 time. The Organ (Manuals) part has a melodic line with some grace notes. The Pianoforte part is a three-part setting with a treble and bass staff. The bass staff has a steady, rhythmic accompaniment. The treble staff contains the upper two parts of the setting. Annotations include 'ten.' in the bass staff and '(the after-striking "a" in the r. h. represents the doubling of the inner part)' above the treble staff. The name '(Tausig)' is written at the bottom right.

III. Doubling in the Octave of all Pedal- and Manual-parts. (Seldom practicable throughout. To render it possible, the doubling must alternate between the lower and the higher octaves.)

a. The manual-parts doubled in the lower octaves.

Example 19.

Organ.

Pianoforte.

*tranquillo*  
*dolce legato*

This musical score for Example 19 is set in 3/4 time with a key signature of two flats. It features two systems of staves. The first system is for the Organ, consisting of three staves: a right-hand manual staff with a treble clef, a left-hand manual staff with a bass clef, and a pedal staff with a bass clef. The second system is for the Pianoforte, also consisting of three staves: a right-hand manual staff with a treble clef, a left-hand manual staff with a bass clef, and a pedal staff with a bass clef. The manual parts in both systems are marked with a '7' above the notes, indicating they are to be played an octave lower. The Pianoforte part includes the markings 'tranquillo' and 'dolce legato'.

b. The manual-parts doubled in the higher octave.

Example 20.

Organ.

Pianoforte.

*l. h.*  
*l. H.*

This musical score for Example 20 is in 3/4 time with a key signature of two flats. It features two systems of staves. The first system is for the Organ, with three staves: right-hand manual (treble clef), left-hand manual (bass clef), and pedal (bass clef). The second system is for the Pianoforte, with three staves: right-hand manual (treble clef), left-hand manual (bass clef), and pedal (bass clef). The manual parts in both systems are marked with a '5' above the notes, indicating they are to be played an octave higher. The Pianoforte part includes the markings 'l. h.' and 'l. H.'.

c. The manual-parts doubled partly in the higher, partly in the lower octave.

Example 21.

Organ.

Pianoforte.

d. In simulated octave-doubling throughout.

Example 22.

Example 23.

Organ.

Pianoforte.



IV. The tripling in Octaves of any part is commonly employed only in unison passages. It is hardly practicable with more than one part. True, passages in thirds or sixths ("two-part") can be executed in triple octaves ("six parts"); but the character of pianistic bravura is then altogether too marked. (For tripling 3-part passages, compare Section 3 of this Appendix.) In this sort of transcription it is advisable to add a lower and a higher octave to the original part. In the case of pedal solos, two lower octaves may be added (16-foot and 32-foot stops).

a. Pedal-part, in triple octaves throughout.

Example 24.

b. Pedal-part in triple octaves divided between the hands (legato effect).

Example 25.

c. Pedal-part in anticipating and after-striking octaves (imitation of pedal-technic).

Example 26.

Example 27.

Example 28.

Example 29

Organ (Pedal.)

Correct Execution:

More practical execution:

Musical notation for Example 29. It consists of two systems of staves. The first system shows a bass staff labeled 'Organ (Pedal.)' and a grand staff. The second system shows a grand staff with two different execution methods: 'Correct Execution' and 'More practical execution'. The notation includes various rhythmic patterns and fingerings.

Pedal-examples b and c may also be transferred to manual-parts, d, Manual-part, in simulated triple octaves (legato).

Example 30.

Musical notation for Example 30. It features a grand staff with a top staff labeled 'Manual' and two lower staves for the organ. The notation includes complex rhythmic patterns and fingerings, with some notes marked with '+' signs.

Example 31.

Organ (Manuals.)

Tausig's transcription (very free).

Variant by the ed.

Musical notation for Example 31. It consists of several systems of staves. The first system is labeled 'Organ (Manuals.)'. The second system is labeled 'Tausig's transcription (very free)'. The third system is labeled 'Variant by the ed.' and includes the word 'legato'. The notation is highly detailed, showing various rhythmic patterns, fingerings, and articulation marks. A question mark (?) is visible in the middle of the lower staves.

e. At an interval of two octaves; single manual-part. By reason of the acoustic laws already mentioned, the omission of the middle octave will not cause an empty effect. This mode of notation, which must be classed among the "triplings", is really extremely well adapted for rapid running passages. To quiet *piano* movements it lends a peculiar tone-color, which may be happily utilized in Registration (*q. v.*)

Example 32.

Organ (Manual.)  
 Velocemente. 8  
 f legato

This musical score for Example 32 consists of two staves. The top staff is for the Organ (Manual) and the bottom staff is for the Piano. Both parts feature rapid, sixteenth-note passages. The Organ part is marked 'Velocemente' and '8', while the Piano part is marked 'f legato'. The music is in a key with one sharp (F#) and a 2/4 time signature.

f. At an interval of two octaves; two manual-parts.

Example 33.

Organ.  
 Pianoforte.  
 mf  
 strike and hold.

This musical score for Example 33 consists of two staves. The top staff is for the Organ and the bottom staff is for the Pianoforte. The Organ part has a melodic line with some grace notes. The Pianoforte part has a more complex texture with many sixteenth notes and includes detailed fingering numbers (1-5) above and below the notes. The Pianoforte part is marked 'mf' and includes the instruction 'strike and hold'.

Example 34.

Organ (Manual.)  
 Pianoforte. (Tausig.)  
 8

This musical score for Example 34 consists of two staves. The top staff is for the Organ (Manual) and the bottom staff is for the Pianoforte (Tausig). Both parts feature rapid, sixteenth-note passages. The Organ part is marked '8' and the Pianoforte part is marked '8'.

g. Combination of d and e.

Example 35.

Organ (Manual)  
 Piano.

This musical score for Example 35 consists of two staves. The top staff is for the Organ (Manual) and the bottom staff is for the Piano. Both parts feature rapid, sixteenth-note passages. The Organ part is marked '8' and the Piano part is marked '8'.

h. Other combinations.

Example 36.

Maestoso.  
 Organ.  
 Pianoforte.  
 8

This musical score for Example 36 consists of two staves. The top staff is for the Organ and the bottom staff is for the Pianoforte. The Organ part is marked 'Maestoso' and the Pianoforte part is marked '8'.

Example 37.

Organ.  
 Pianoforte.  
 marc. ass.

This musical score for Example 37 consists of two staves. The top staff is for the Organ and the bottom staff is for the Pianoforte. The Organ part is marked '8' and the Pianoforte part is marked 'marc. ass.'.

N. B. (Pedalton nachschlagend) N. B. (Pedal-toye belated.)

i. Attempt at tripling all parts (not to be recommended).

Example 38.

Organ.

Pianoforte.

The musical score for Example 38 consists of three systems. The top system is for the Organ, featuring a single melodic line with various rhythmic values and slurs. The middle system is for the Pianoforte, split into two systems. Each system has a right-hand (r.H.) part and a left-hand (l.H.) part. The left-hand parts are marked with 'ff' (fortissimo). The score is in 3/4 time and features complex rhythmic patterns and triplets.

V. Doubling of one manual-part, the rest remaining unchanged.

Though it seems best, in general, to apply any attempted doubling to all the parts equally as far as possible, the leading part may occasionally be doubled alone, for the sake of emphasizing the theme.

a. Doubled Soprano.

Example 39.

Organ  
(Manuals.)

Pianoforte.

The musical score for Example 39 consists of two systems. The top system is for the Organ (Manuals), featuring a single melodic line with various rhythmic values and slurs. The bottom system is for the Pianoforte, split into two systems. Each system has a right-hand (r.H.) part and a left-hand (l.H.) part. The left-hand parts are marked with 'dolce' and 'legato'. The score is in 3/4 time and features complex rhythmic patterns and triplets.

## b. Doubled Alto.

## Example 40.

Organ.

Pianoforte.

## c. Doubled Tenor.

## Example 41.

Organ.

Pianoforte.

## d. Doubled Bass (later doubled Alto.)

## Example 42.

Organ  
(Manuals.)

Pianoforte.

## 2. Registration.

In the registration of an organ-piece the transcriber should, first of all, consider the usages of organ-playing and the well-grounded traditions of organists. His decision as to how far he shall follow them, and what shall be substituted for anything he may reject, constitutes precisely the artistic and reflective side of his task. He must compare the tone-material of the piano with that of the organ, and arrive at a compromise between the effect demanded and the means at his disposal.

The fundamental contrasts in the organ-registers may be thus classified:

Simple foundation-stops — Mutation-stops  
Flue-stops (Flute-work) — Reed-stops

We shall not attempt an enumeration of the intermediate gradations and combinations, whose possibilities are wellnigh infinite.

The transcriber should consider whether darker or lighter, stronger or weaker, milder or sharper tone-effects are to be chosen; whether doublings are to be employed, and, if so, what kind; the position — high or low, dispersed or close; how the pedals are to be used; exactly what dynamic signs are needed. He should provide for diversity in his combinations of doublings and style of writing, seeking variety and contrast.

The fundamental requirements are Organ-effect, Observance of the Organ-style, and Playability; these must be adhered to under all conditions.

If any one rule is to be observed (it is not the editor's intention to pose as a law-giver), let it be this: To refrain from doublings in the Exposition of the fugue, and likewise generally in the Episodes, and gradually to cumulate the dynamic effects towards the close. By this means will be realized that continuous intensification which is in general — in the editor's opinion — suited to this species of composition.

The change of registers — the increase and decrease in fullness — should take place in sharply marked gradations, abruptly ("in terrace-form"), without petty dynamic transitions; this style reproduces one of the most characteristic peculiarities of the organ.

In this style of playing — the art of pianoforte-touch — is found an important adjunct to the registration. Compare Section 5 of this Appendix.

Were we to attempt, by the aid of quotations from Bach, to give illustrations of all classes of registration, the result would be either incomplete, or excessive in detail.\* We have, therefore constructed one specimen-example, in which a number of possible shadings can be displayed. These latter are tabulated by themselves.

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\*) The editor, in his transcriptions of the Preludes and Fugues in D, E $\flat$ , and E minor, has devoted much care to the registration, and begs to call attention to them as a series of examples in point. His piano-transcription of Bach's Chaconne for violin may also be added to this series, inasmuch as the editor has, in both cases, treated the tonal effects from the standpoint of organ-tone. This procedure, which has been variously attacked, was justified, firstly, by the breadth of conception, which is not fully displayed by the violin; and, secondly, by the example set by Bach himself in the transcription for organ of his own violin-fugue in G minor. On this head Griepenkerl remarks: "It is important to observe, that the Fugue by J. S. Bach was, in all probability, originally written for violin. In this form it is found among the well-known six sonatas for solo violin, and in the key of G minor; whereas it had to be transposed for organ to D minor, for the sake of effect and of ease in execution. The Prelude is an entirely different one, and in the Fugue all passages peculiar to violin-technic have been altered to suit the organ-keyboard; aside from these deviations, however, the resemblance is extremely great".

Example 43.

Organ.

1. *2. Same, an octave higher.* (*con 8va bassa*)

3. *4. & 5. Same, 1 octave, or 2 octaves, higher.*

6.

7.

8.

9.

10. *11. & 12. Same, an octave higher, or an octave lower*

13. *14. Same, an octave higher.*

15. *16. Same, an octave high*

Complete each of these examples by a contrasting transcription of the after-phrase.

Each of these 16 examples in registration, may be multiplied by other variants, different dynamic marking (*p-mf-f*), or by occasional use of the soft pedal.

### 3. Additions, Omissions, Liberties.

#### I. Additions.

Fillings, or completion of the harmony, occur for the following reasons: To obtain greater fullness of tone; where two parts are too far apart; for cumulative effects, and climaxes; as a substitute for doublings, when the latter are impracticable of execution; to enrich the piano-effect; etc., etc. They are usually harmonic or figurative; seldom of a contrapuntal, melodic, or in any way independent nature. The natural introduction of additions, without violating the style, is a touchstone of the transcriber's taste.

Example 44.

Example 45.

Organ.

Pianoforte.

The image displays two musical examples, 44 and 45, each consisting of two systems of staves. The first system in each example is labeled 'Organ' and the second is labeled 'Pianoforte'. Example 44 features a melodic line in the Organ part with various ornaments and a steady accompaniment in the Pianoforte. Example 45 shows a more intricate melodic line in the Organ part with frequent sixteenth-note patterns, while the Pianoforte accompaniment remains consistent with the first example.

Example 46.

Example 46 consists of two systems of staves. The top system is for the Organ, featuring a melodic line with numerous ornaments and slurs. The bottom system is for the Pianoforte, showing a complex rhythmic accompaniment with many sixteenth notes and slurs. The notation is dense and detailed, illustrating the 'additions' mentioned in the text.

Example 47.

Organ.

Pianoforte.

*non legato*

Example 47 consists of two systems of staves. The top system is for the Organ, showing a melodic line with rhythmic patterns. The bottom system is for the Pianoforte, featuring a rhythmic accompaniment with the instruction 'non legato' written above the staff. The notation is clear and well-organized.



Example 48.

(Manuals.)  
Organ.

(Pedal.)

Pianoforte.  
(Tausig.)

Example 49.

Organ (Manuals.)

Pianoforte.  
(Tausig.)

N.B. (rhythmic addition)

Example 50.

Organ (Manuals.)

Pianoforte.  
(Tausig.)

*ff* (?)

Example 51.

Organ (Manuals.)

Pianoforte.

*r.H.* 4 5 8 5 2

*l.H.*  
con Pedale

Pedal.

Example 52.

Organ (Manuals.)

Pianoforte.

*mf*



## II. Omissions.

Hiatuses in part-progression, incomplete doublings, inexact reproduction of the positions of chords, and belated or anticipated entrances, necessarily arise:— From the limited stretching capacity of the hands; or from facilitations in playing; or where there are too many parts. Frequently only a single tone is omitted, transposed into the octave, or replaced by some other harmonic interval. With careful treatment, the effect of such omissions is not very disturbing, except in the part having the theme, which part should, therefore, be spared wherever possible.

Example 54.                      Example 55.                      Example 56.

Organ.

Pianoforte.

Example 54 shows Organ and Pianoforte parts with various omissions. Example 55 shows Organ and Pianoforte parts with omissions. Example 56 shows Organ and Pianoforte parts with omissions.

Example 57

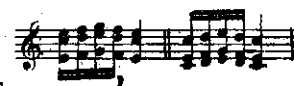
a)

b)

Example 57 shows two variations (a and b) of a piece with complex fingering and omissions.

Under this head we also reckon those one-sided, but useful, doublings of runs in thirds and sixths, which can be executed with one hand:

Also the occasionally unavoidable omission of appoggiaturas, mordents, and other ornaments.



Example 58.

Musical score for Example 58, consisting of three systems of piano and organ music. Each system is written on a grand staff with treble and bass clefs. The first system includes a 7-measure organ part in the bass clef. The second system includes fingerings such as 2 1 2 and 2 3 1 2 1 3. The third system includes fingerings such as 5 3 1 and 1 3 2 3.

Example 59.

Example 60.

Musical score for Examples 59 and 60. Example 59 is a 7-measure organ part labeled "(Full Organ)". Example 60 is a piano piece with a dynamic marking of "ff molto tenuto" and includes a "Sustaining-pedal" symbol.

\* Compare Note on the "Sustaining-pedal", p. 84.

### III. Liberties.

Free arrangements are, in view of some irreconcilable diversities in the two instruments, not inadmissible. They may be of a technical or of a formal nature: "Technical", when they consist in an extension of the passages, or an alteration of certain figures and rhythms; "formal", when they occasion harmonic, contrapuntal, thematic,\* or other modifications of the musical structure. Of such liberties the Preludes and Fugues in D and E $\flat$  (as transcribed by the editor) contain three examples, of which, in turn, three subclasses might be distinguished:

1. In the E $\flat$  Prelude, a skip of 18 measures previously heard;
2. An harmonic suspension (instead of a full close) at the end of the same Prelude, followed by a cadence-like transition to the Fugue;
3. In the D major Fugue, an added "Coda", faithfully imitated from an Episode in the Prelude. (Compare the above-mentioned passages in the published works.)

Illustrations of the first kind.

Example 61.

Manual.  
Pedal.  
(Tausig.)

Example 62.

a.) b.)  
(Adagio.)  
ff  
NB.

Example 63.

Organ-  
Pedal.  
Piano.  
Left hand.  
(Liszt)  
rinforzando

Example 64.

\* In Bach we repeatedly meet with the theme taken up in simplified form by the pedal; e. g.:

instead of:

Illustration of the second kind. (The reason for choosing this form is, to give the theme the greatest emphasis at the culminating point of the Fugue.)

Example 65.

Organ.

Exact piano-transcription.  
(Tausig.)

Free piano-transcription.

Illustrations of both kinds.

Example 66.

Organ.

Pianoforte.

Presto. \*)

\*) "The embellished cadences are like a bit of improvisation. They are executed at the close of a piece, without strict adherence to the tempo".

## 4. Use of the Piano-pedals.

### (a) The Damper-pedal (loud pedal).

Do not believe in the legendary tradition, that Bach must be played without pedal.\*

While the pedal is sometimes necessary in Bach's piano-works, it is absolutely essential in these transcribed organ-pieces. True, in the piano-works the inaudible use of the pedal is the only proper one. By this we mean the employment of the pedal for binding two successive single tones or chords, for emphasizing a suspension; for sustaining a single part, etc.; a manner of treatment by which no specific pedal-effect is brought out. Indispensable in the legato polyphonic style, its employment is also fully justifiable where the instruction "*senza pedale*" is generally observed; the pedal being, as it were, a substitute for a missing finger.

(That the *disuse* of the pedal is often its best use, is a saying applicable not only to Bach-playing, but likewise to piano-playing in general.)

Wherever possible, sustain the tones with the hands rather than with the pedal.

Sweeping pedal-effects in a pianistic sense are foreign to the style.

Where chords (solid or broken) are taken with the pedal, lift the hands simultaneously with the pedal. A vaguely prolonged sound is contrary to the nature of the organ.

In passages intended to imitate magnificent "full organ" effects, the pedal is indispensable. The raised dampers produce no ill effect with passing- and changing-notes, and the like. Consider, that the mixtures opened with the full organ contain the fifth and octave, or even the third and seventh, of every tone struck. An approximate imitation of these tone-blendings (tone-tangles) can be obtained, on the piano, only by using the pedal.

Example 67.

Adagio.

Example 68.

Example 69.

\* It is kept alive by people who also demand that Bach should be played only on the spinet or clavichord. These are the same persons who irritably asseverate, that much playing of Liszt injures a pianist; that Beethoven's power of invention, in his third period, was enfeebled by age; that chromatic trumpets are unmusical instruments;— all debatable opinions, which we intentionally refrain from contradicting, as the aim of this work is neither controversial nor to provoke controversy.

## Example 70.

## Example 71.

Example 70: *ff* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*  
 Example 71: *p* *pp* U. S. W. etc. Ped. \* Ped. \*

(For the use of the damper-Pedal, compare (in general) Liszt's transcription of the G minor Fantasia.)

## (b) The soft pedal.

Touching the soft, or left, pedal (marked "una corda" or "u. c.") let us say at the outset, that it may be used not only for the last gradations of "pianissimo", but also in "mezzo forte" and all the intermediate dynamic shadings. The case may even occur, that some passages are played more softly without the soft pedal than others with it. The effect intended here is not softness of tone, but the peculiar quality of tone obtained. (Compare "Registration".)

## Example 72.

Adagio.

Example 72: *p senza Pedale* *pp* *mp* *p* II. Ped. u. c. senza Ped. II. Ped. u. c.

## Example 73.

poco legato

Example 73: *p* *f tenuto* *p* *f* *p* II. Ped. u. c. Ped. Ped. Ped. Ped. II. Ped. u. c.

## Example 74.

Example 74: *f* *mf* *piu tenuto* *p* *f* *mf* *p* II. Ped. u. c. II. Ped. u. c.

## Example 75.

Moderato maestoso.  
ten.

tre corde

una corda

Example 75: *mf* *p* II. Ped. u. c. II. Ped. u. c.

(Compare the Coda to the editor's transcr. of the D major Prelude, and the E minor Fugue in App. II to Vol. I.)

The entrance of the organ-pedal-part in the exposition of a fugue may, as a rule, be advantageously supported by the soft pedal. The exposition as a whole, and also the episodes, are usually benefitted by the soft pedal. (Compare the Fugue in E $\flat$  = C.) The editor plays, for instance, the repetition of the secondary theme (beginning in F minor) in the G minor Fantasia, with soft pedal and in the evenest "piano" up to the semicadence in G minor (i.e., 6 full measures)



## (c) The Sustaining-pedal.

Many modern instruments are furnished with a pedal, by the aid of which single tones may be sustained (their dampers lifted from the strings) while all the rest of the keyboard is playing "*senza pedale*". In order to effect this, the sustaining-pedal is pressed down just after the notes to be sustained are struck audibly or inaudibly; and they sound as long as the pedal is held, and with greater purity of tone than with the ordinary loud pedal, because the other strings cannot vibrate with them. The loud pedal can be employed at pleasure while the sustaining-pedal is held, as it does not interfere with the action of the latter. In playing any figure containing the tones held by the sustaining-pedal, their sound is reinforced and prolonged with each repetition; when they are repeated at regular intervals of time, their tone is indefinitely prolonged.

(Notes for the sustaining-pedal are square.)

## Example 76.

## Example 77.

## Example 78.

Real organ-effects can be obtained only by the combined action of the three pedals.

As might be supposed, the editor has not succeeded in discovering all the hidden possibilities of the sustaining-pedal; the following illustrations will show the results of his investigations hitherto.

## Example 79.

Example 80.

Adagio. *Sust.-ped. and loud Pedal.*

III. Ped.  
*Sust.-pedal continually held with left foot.*

Example 81.

*ff* III. Ped. *Sust.-ped.*

*energeticamente*  
*ff*

Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Example 82.

*Sust.-ped. and soft pedal.*

*p* *una corda* *Sust.-ped. with right foot.*

*mf* III. Ped.

u. s. w. etc.

(Liszt)

Example 83.

Grave. *mf* *espress.*

II. Ped. u. c. \* II. Ped. u. c. \*

(Liszt)

Example 84.

Adagio. *Sust.-ped. (r. foot)*

*Sust. ped.*  
*p* III. Ped.

*una corda*  
*pp*

Example 85.

3 Pedale. *ten.*

*ff* Ped. \* *ten.* Fuga. *p*

Pedal markings: Ped. \* Ped. \* Ped. \*

*una corda*

*Sust.-ped.*

Also see Ex. 91.

Andante sostenuto.

Example 86 is a piano exercise in 3/4 time, marked "Andante sostenuto." It consists of four measures. The right hand starts with a piano (*p*) and dolce instruction. The left hand features a steady eighth-note accompaniment. Performance instructions include "Sust.-ped." (sustained pedal) and "una corda" (one string) in the left hand.

Example 87.

Example 87 is a piano exercise in 3/4 time, marked "Andante." It consists of four measures. The right hand has a melodic line with a "dolciss." (dolcissimo) instruction. The left hand has a steady eighth-note accompaniment. Performance instructions include "una corda" and "Sust.-ped." (sustained pedal).

Example 88.

Example 88 is a piano exercise in 4/4 time, marked "Andante." It consists of five measures. The right hand has a melodic line with dynamics *fz*, *f*, and *ff*. The left hand has a steady eighth-note accompaniment.

Example 89.

Example 89 is a piano exercise in 3/4 time, marked "Andante." It consists of four measures. The right hand has a melodic line with dynamics *mf* and *p*. The left hand has a steady eighth-note accompaniment. Performance instructions include "senza ped." (senza pedale).

Example 90.

Example 90 is a piano exercise in 3/4 time, marked "Andante." It consists of four measures. The right hand has a melodic line with dynamics *f* and *ff*. The left hand has a steady eighth-note accompaniment.

## 5. Interpretation (style of playing).

Let the interpretation be on broad lines, full and firm, and rather hard than too tender.

"Elegant" nuances, such as a sentimental swell of the phrases, a coquettish hastening and retarding, excessively light staccato, over-flexible legato, over-employment of the pedal, and the like, are bad habits wherever they occur; in Bach-playing, they are offensive mistakes. On the other hand, a certain elasticity in the tempo, when applied on a large scale, lends to the interpretation that trait of freedom which characterizes every artistic performance;— for instance, Bach's organ-fantasias ought not to be played from beginning to end with stiff metronomic precision.

The study of touch\* is of the first importance for our purpose. The student is required to acquire as complete a scale of dynamic gradations as possible, with the ability to maintain unimpeachable evenness in each gradation. More especially in the soft registers (which call for great variety of shading), a dull and rigid monotony of tone is demanded.

In the organ, the pipes belonging to one and the same registers are "equalized" with the utmost care; any tone even a very little louder than the rest would fairly scream in comparison.

When any part, on the piano, is to be rendered more prominent than the others (theme, imitation), let this contrasting register — like a solo-stop on the organ — be likewise, and in all its tones, perfectly smooth and even in quality.

One advantage which the piano has over the organ is, the ability to render prominent (accent) one tone above the general level; and it would be foolish not to utilize this advantage where its use is musically justifiable. The melodic episodes, too, should breathe inspiration and feeling, and powerful intensifications should pulse and vibrate with life.

Be specially careful to strike all the tones of a (solid) chord together. Arpeggios, or the hasty anticipation of the bass, are of very doubtful taste; firstly, because contrary to the character of the organ; secondly, because they produce the effect of over-exertion. Moreover, such basses lack the necessary weight. For these faults the transcriptions themselves are usually answerable; it is the editor's business to forestall such awkward difficulties.

### Example 91.

The musical score for Example 91 is presented in three systems. The first system is labeled "Organ." and shows a piece with a treble clef and a bass clef. The second system is labeled "Pianoforte. (not good)" and shows the same piece with a treble clef and a bass clef. The third system is labeled "better." and shows the same piece with a treble clef and a bass clef, with the tempo marking "Adagio molto." and a "79ed." annotation. The score includes various musical notations such as notes, rests, and dynamic markings.

### Example 92.

The musical score for Example 92 is presented in two systems. The first system is labeled "Pianoforte." and shows a piece with a treble clef and a bass clef. The second system is labeled "ossia" and shows the same piece with a treble clef and a bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. The name "(Liszt)" is written at the end of the second system. The text "not so good." is written at the bottom left of the page.

\* On the organ, the performer must skilfully select his registers; on the piano, they must arise under his very fingers.

Example 93.

Organ.

not good.

better.

still better.

Pianoforte-transcription.

(Also comp. numerous examples in the transcr. of the Eb Prelude and Fugue.)

Another help in imitating the organ, is the inaudible repetition of sustained tones in passages like that shown below:

Example 94.

Adagio.

sempre una corda.

Molto lentamente

Pedal und  
Pedal and  
una corda together.

Execution of  
the inner part. (silent)

Example 96.

Allegro.

ff

una corda

Execution: silent

(More on Interpretation in the chapters on *Registration* and *Use of the Pedals*.)

## 6. Supplementary.

Higher demands are made by the transcription of certain kinds of organ-pieces which cannot be thoroughly mastered by one player on the piano (taking into consideration the necessary doublings) because of their too intricate polyphony, or which, because intended for two manuals, present other insuperable difficulties in practice. In either case, the problem of transcription may be solved by arranging them for two pianos.\* (Also compare the Variant to Fugue XV.)

Example 97.

Organ.

Pianoforte I

Pianoforte II.

f legato

f

\*) Bach himself, for similar reasons, once took refuge in this expedient; it was in the two fugues before the last, in his contrapuntal bequest "The art of Fugue"

This page of musical notation is divided into six systems, each consisting of three staves (treble, bass, and a middle staff). The music is written in a key signature of two flats and a 3/4 time signature. The notation is highly detailed, featuring complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations. Dynamic markings such as *ff* (fortissimo) and *fz* (forzando) are used throughout. Fingering numbers (1-5) are placed above or below notes to indicate fingerings. The piece concludes with a double bar line and the word *Red.* written below the staves.

Example 98.

Allegro (sostenuto.)  
Chotr org.

Organ.

Pianoforte I.

*una coraa*  
*pp*

Ped.

Pianoforte II.

*mf molto tenuto*

*The chords with soft pedal. (very gently).*

Ped.



Our problem is presented in a wholly different aspect when we have to metamorphose an organ-piece, by transcription for piano, wholly into the style and character of a piano-piece—actually to translate it into the language of the piano. Just as in the case of “orchestration,” our success will now be the greater, the less the nature of the pianoforte is disowned, and the closer the musical thoughts are made to conform to it: they should not be simply translated, but repoeitized.

All the resources of the instrument are to be utilized where they can enhance the effect; the freedom of transcription gains wider limits, becoming wellnigh unlimited when—as in the following model examples—the transcriber works with his own compositions<sup>\*)</sup>

Example 99.

Organ.

*All notes held.*

*Trillo*

<sup>\*)</sup> From this standpoint the editor has attempted a transcription of Liszt's Fantasia and Fugue on the chorale in Meyerbeer's *Prophet*.

Pianoforte

*sempre ff e presto*

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various notes, including some with accidentals (sharps and naturals). Fingerings are indicated by numbers 1-5. The lower staff is in bass clef and contains a bass line with chords and single notes. The key signature has two sharps (F# and C#).

The second system continues the piece. The upper staff has a melodic line with some slurs and accents. The lower staff continues the bass line with chords. The key signature remains two sharps.

The third system continues the piece. The upper staff has a melodic line with some slurs and accents. The lower staff continues the bass line with chords. The key signature remains two sharps.

The fourth system features a section marked *fff Trillo* and *(ben in tempo)*. The upper staff has a melodic line with slurs and accents. The lower staff has a complex bass line with many chords and slurs. The key signature remains two sharps.

The fifth system concludes the piece. The upper staff has a melodic line with slurs and accents. The lower staff has a complex bass line with many chords and slurs. The key signature remains two sharps. The system ends with a *f* dynamic marking.

F. Liszt.

Example 100.

Organ.

pp

pp

pp

poco

a

poco

cre

Full organ

f

scen

do

tenuto

ten.

ff

ff

ten.

ten.

ten.

ten.

ten.

Quasi Allegro moderato.

Pianoforte.

*pp* *tranquillo* *sotto voce gemendo*

*sempre pp* *poco a poco cresc.*

*e un poco acceler. il tempo* *f marc.*

*sempre più agitato e cresc.* *rinforz.*

*stringendo*

*marcatissimo*

*più rinforzando*

F. Liszt.

As acceptable tasks of considerable magnitude, we recommend for transcription Bach's Toccata in F, the Toccata e Fuga in C, the Fantasia in G, and, for a 4-hand arrangement for two pianos, the Passacaglia.

Pieces from which the preceding  
Examples are quoted:

Numbers:

Organ-works.

Bach's E $\flat$ major Prelude & Fugue .....	2. 3. 5. 11. 16. 17. 21. 40. 42. 44. 45. 46. 52. 55. 56. 57. 68. 74. 75. 85.
” D major Prelude & Fugue .....	4. 10. 15. 24. 33. 41. 47. 51. 69. 70. 71. 73. 79. 80. 94.
” D minor Toccata & Fugue .....	6. 9. 12. 13. 18. 31. 34. 48. 49. 50. 54. 61. 62. 64. 65.
” Passacaglia .....	1. 19. 20. 38. 39. 93. 97.
” Fantasia in G major .....	7. 8. 30.
” Toccata in F major .....	22. 23. 26. 53. 58. 59. 81.
” Toccata & Fugue in C major .....	14. 25. 28. 35. 36. 37.
” Fantasia & Fugue in G minor .....	63. 83. 92.
” Fugue (Violin-fugue) in D minor .....	66. 91.
” Prelude in A minor .....	82.
” Toccata (“Doric”) in D minor .....	60.
” Prelude in G minor .....	32.
” Prelude in E minor .....	29.
” 2nd Concerto in A minor (acc. to Vivaldi)	98.
” Chaconne .....	72.
Beethoven's 4th Symphony .....	84.
Liszt's Fugue on the Name “BACH” .....	99.
Liszt's Variations on “WEINEN & KLAGEN” .....	100.
(on a Motive by Bach)	

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Original .....

27. 43. 67. 76. 77. 78. 86. 87. 88. 89. 90. 95. 96.