

TOCCATA

(in F dur)

für die Orgel

für Pianoforte zu 4 Händen

eingesetzt

von

CARL PLATO

componirt

von

JOH. SEBASTIAN BACH

Nº 12590.

Pr. M. 3. —

Eigenthum des Verlegers für alle Länder.

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Vorbemerkungen.

Von allen Orgelcompositionen Sebastian Bachs, dieses grössten Orgelspielers aller Zeiten, ist die Toccata in f dur eine der umfangreichsten und gehaltvollsten. Lange schon hatte dies treffliche Werk das Interesse aller Kenner der Bach'schen Kunst erweckt. Daher versuchte man in neuerer Zeit dasselbe durch Instrumentation für Orchester auch den der Orgel ferner stehenden Künstlern und Kunstdilettanten ja selbst dem grossen Publikum näher zu bringen. Sogar in dieser Umgestaltung übt es eine unwiderstehliche Gewalt auf den Zuhörer aus. Diese Thatsache rief in mir die Idee wach, die Toccata für Pianoforte zu übertragen, um den Freunden und Kennern der Bach'schen Musik, welche diese Composition im Original, oder für Orchester gehört, eine Erinnerung an diesen seltenen Kunstgenuss zu bieten, es zugleich aber auch allen Laien in dieser Bearbeitung leicht zugänglich zu machen. In Bezug auf die äussere Form habe ich mir erlaubt, um unnöthige Längen zu vermeiden, den Canon in der Octave auf der Dominante fortzulassen, da dieser sich in denselben Motiven bewegt, wie der zu Anfang des Satzes auf der Tonica. Es hat demnach die Composition hinsichts ihres Inhaltes nichts Wesentliches eingebüsst, im Gegentheil durch diese Kürzung für Klavier nur gewonnen. Da meine früher erschienenen Arrangements Bach'scher Orgelcompositionen das warme Interesse aller Kunstkenner fanden und sich eines vortheilhaften Rufes im Auslande erfreuen, so hoffe ich, dass auch dies Arrangement zur Würdigung des Bach'schen Geistes im Publikum beitragen, und viele Freunde erwerben möge.

Pianisten von Fach sei mein Arrangement noch besonders empfohlen, damit diese berühmteste Toccata des unvergänglichen Meisters durch öffentlichen Vortrag immer mehr in der musikalischen Welt Verbreitung finde.

Carl Plato.

Allegro moderato.

TOCCATA.

ff

tr

tr

5 1 2 3 4

Joh. Seb. Bach.

Allegro moderato.

TOCCATA.

The musical score is written for a single melodic instrument, likely a flute or violin, in a two-staff format. It begins with a treble clef and a key signature of two flats (B-flat major). The time signature is 3/8. The piece is marked 'Allegro moderato' and starts with a forte (f) dynamic. The notation includes various musical elements such as eighth and sixteenth notes, rests, and trills (tr). There are also octave markings (8va) indicating passages to be played an octave higher. The score is divided into five systems, each containing two staves. The first system includes a trill ornament. The second system continues the melodic line. The third system features an octave marking above the first staff. The fourth system includes another trill ornament. The fifth system concludes with an octave marking and a final cadence.

Secondo.

This musical score is for a piece titled "Secondo." It is written for piano and includes a solo section. The score is organized into six systems, each with two staves. The key signature is one flat (B-flat), and the time signature is 4/4. The first system features a piano introduction with a melodic line in the right hand and a bass line in the left hand. The second system continues the piano introduction, with a melodic line in the right hand and a bass line in the left hand. The third system begins the solo section, marked "Solo." in the left hand. The fourth system continues the solo section, with a melodic line in the right hand and a bass line in the left hand. The fifth system continues the solo section, with a melodic line in the right hand and a bass line in the left hand. The sixth system concludes the solo section, with a melodic line in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like *tr* and *ff*.

Primo.

7

8^a.....

P

pp ad libitum.

pp

f

8^a.....

Secondo.

A piano score for a piece titled "Secondo." The score is written for piano (p) and consists of six systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. There are also dynamic markings like *m.s.* (mezzo-soprano) and *m. dr.* (mezzo-drammatico). The score is arranged in a vertical layout with six systems of music.

m.s. *m. dr.* *m.s.* *m.s.* *m.s.*

8^a.....

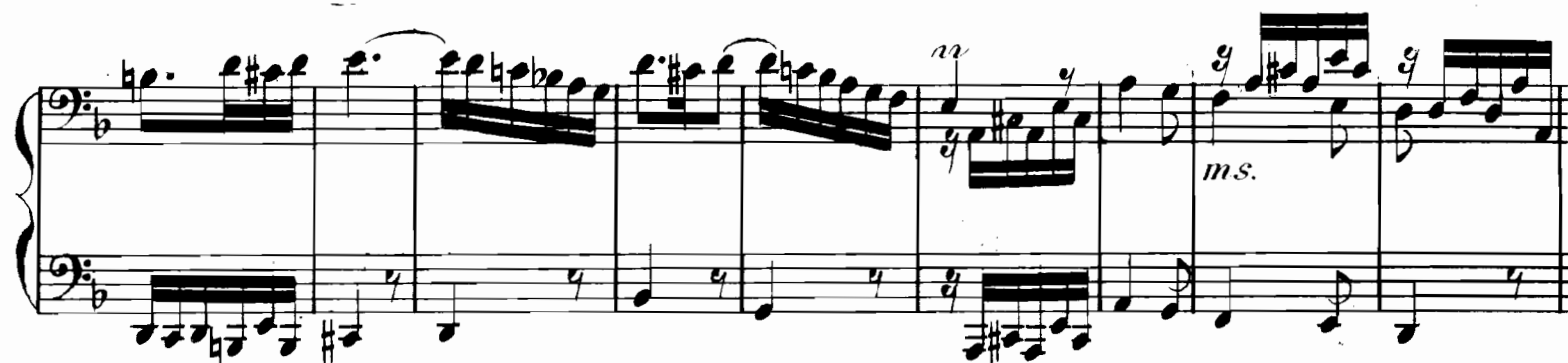
8^a.....



First system of musical notation. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The upper staff begins with a piano (*p*) dynamic marking. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A trill (*tr*) is indicated above a note in the upper staff.



Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.



Third system of musical notation. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A trill (*tr*) is indicated above a note in the upper staff. The lower staff has a *ms.* marking.



Fourth system of musical notation. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The lower staff has a *ms.* marking and a *8a* marking.



Fifth system of musical notation. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The lower staff has a *ms.* marking and a *8a* marking.

8^a

8^a

8^a

Secondo.

This musical score is for a piece titled "Secondo." It consists of six systems of music, each with a piano (p) and violin (tr) part. The piano part is written in bass clef, and the violin part is written in treble clef. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, trills (tr), and dynamics (p). The first system shows the piano part with a trill in the right hand and the violin part with a trill in the left hand. The second system features a piano part with a trill in the right hand and a violin part with a trill in the left hand. The third system shows the piano part with a trill in the right hand and a violin part with a trill in the left hand. The fourth system features a piano part with a trill in the right hand and a violin part with a trill in the left hand. The fifth system shows the piano part with a trill in the right hand and a violin part with a trill in the left hand. The sixth system features a piano part with a trill in the right hand and a violin part with a trill in the left hand. The score is marked with "ms." in the first system and "8a" in the second system.

8^a-----

8^a-----

p

tr

8^a-----

f

ms.
dim.
p
pp
p
f
8a.....

8^a.....

Secondo.

This musical score is for a piece titled "Secondo." It is written for piano and violin. The piano part is in the lower staves, and the violin part is in the upper staves. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of five systems of music. The piano part features a variety of textures, including arpeggiated chords, sustained chords, and moving lines. The violin part is more melodic, with many slurs and accents. The score ends with a final cadence in the piano part.

8^a.....

8^a.....

3 1

3 1 3

4

3 1

8a

8a

8a

rit.

3 4 3 3

12590

8^a

8^a

8^a

8^a

8^a

