

ТОККАТА И ФУГА

Концертная обработка Л. Брассена
 Редакция В. С. Белова *)

И. С. БАХ

Adagio

Токката

Ф-П.

Prestissimo

*) Варианты аппликатуры, педализации, лигатуры, прочие исполнительские обозначения и примечания принадлежат редактору данного издания.

**) Лучше исполнять не арпеджируя.

(simile)

[sempre quasi legato]

5 1 2 3 5 1 2 3

2 4 1 2 1 8 2 1 3 1 2 1 8 1

Lento

f

Red.

tr

****)*

Allegro

p

Red.

*

*) Лучше исполнять не арпеджируя.

**) Примерно так:

3 3

2 3 1 3 1 3 2 1

1) Практически это должно звучать так:

p

И т.д.

poco rit.

a tempo *[meno mosso]* *[a tempo]*

[meno mosso] *[a tempo]*

rit. *[a tempo]*

1)

2)

3) *Legg.*

[meno mosso]

ff

Ped.

[a tempo]

*

rit. **Prestissimo**

f

Pr

[*sempre f*]

rit.

cresc.

*) Лучше исполнять:

Più largamente

np.p. np.p.

1 2 3 2 5 3 1 2 3 4 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

ff *np.p.* *a.p.* *np.p.* *a.p.* *pesante*

rit. *Lento* *

Фуга [Allegro moderato]

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

rit. *(ten.)* *f* *(ten.)* *

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

mf

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

acceler. *

*) Редактор рекомендует не пользоваться неуместным ускорением, разрушающим общую строгую темповую линию фуги, основанную на едином ровном, величавом движении. Все указанные замедления желательно исполнять в меру необходимости.

*) Tempo I

*) poco a poco

accelerando

*) a tempo

*) См. предыдущее примечание в отношении темпа.

First system of musical notation. Treble clef with a key signature of one sharp (F#). Bass clef with a key signature of one flat (Bb). The piece is in 3/4 time. The bass line features a complex rhythmic pattern with many sixteenth notes and slurs. Fingerings are indicated by numbers 1-5. The treble line has a melodic line with slurs and some grace notes.

Second system of musical notation. It begins with the instruction "[poco] rit." above the treble staff and "[molto] crescendo" below the bass staff. The tempo then returns to "[a tempo]". The bass line continues with rhythmic patterns, including some triplet markings (8) and (3). The treble line has a melodic line with slurs and some grace notes.

Third system of musical notation. It begins with the instruction "[simile]" above the treble staff. The bass line continues with rhythmic patterns, including some triplet markings (8) and (3). The treble line has a melodic line with slurs and some grace notes.

Fourth system of musical notation. It begins with the instruction "Или:" above the treble staff. The bass line continues with rhythmic patterns, including some triplet markings (8) and (3). The treble line has a melodic line with slurs and some grace notes. The system ends with the instruction "riten." above the treble staff.

*) Можно облегчить:

И т. д.

A simplified musical notation showing a sequence of notes with fingerings: 4 5 4 3 2 3 2 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4.

Handwritten fingering numbers above the notes: 2 1 3 4 5 3 2 5 4 3 2 1.
 Handwritten fingering numbers above the notes: 3 4 5 3 4 5 1 3 2 1 2 1 3 1 4 5 4 3 2 1 5 4 3 2 1.
 Handwritten fingering numbers below the notes: (1 2 2) 2 1 3 1 4 1 5 4 3 2 5 5 (4) (3)

[p] [sub.] **f [p] [sub.]** **[sostenuto]** ***) acceler.** **[p]** **[Red.]** **[Red.]** **[Red.]**

Handwritten fingering numbers below the notes: 4 2 3 4 5 1 2 3 4 1 2 3 4 1 2 3 4

cresc. **) **f [sub.] [marcato]** *****)** **[Red.]** **[Red.]** **[*]**

Handwritten fingering numbers above the notes: 5 1 5 1 4 2 1 2 2 1 2 4 2 1 2 3 2 3

pp [sub.] *****)**

Handwritten fingering numbers above the notes: 4 2 1 2 2 1 2 4 5 3 2 3

*) См. предыдущее примечание об изменениях темпа.
 **) Редактор рекомендует не делать глесс.
 ***) Форте должно быть внезапным. Тоже в отношении pp.

4 2 1 2 4 1 2 1 8 4 8 2 1 2 4 2 1

[suave] [p]

*) acceler.

[pp] [p] [pp] [p]

Tempo I

[pp] [p] [pp] f

1 2 1 2 3 1 2 1 3 4 1 3 1 4 3 1 1

5 3 4 5 4 3 2 5 2 8 2 8 1 2

decreso.

3 2 1 3 2 1 4 3 1 1

pp [sub.] (1) 5 8 2 8 5 3 2 3 5 3 2

2 1 2 1 2 3 4 1 1 3 2 1 3 2

(3 1 2 3 4)

Ped. Ped. Ped.

p *mf*

1 3 5 8 2 1 3 4 3 4 2 1 4 5 4 2

Ped. Ped. Ped. Ped.

accelerando

1 3 5 1 3 2 4 2 3

Ped. Ped. Ped. Ped. *

riten.

4 2 3 1 4 2 4 3 2 4 2 4 2 4 1

2 2 3 1 3 3 1 3 1

[a tempo]

f *ff*

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

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

Ped. * Ped. * Ped. Ped. Ped.

*) ИЛИ:

(simile)

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

(simile)

(simile con Ped.)

[simile]

.) Облегчение:

cresc.

Musical notation system 1, featuring treble and bass staves with complex fingerings and a 'riten.' marking.

Musical notation system 2, including a dynamic marking of **[ff]** and a 'Ped.' instruction.

Musical notation system 3, showing further development of the piece with various articulations and fingerings.

Musical notation system 4, continuing the melodic and harmonic lines.

Musical notation system 5, concluding the main section of the page.

*) Лучше:

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

1 2 1 R 4 5 2 1 2 1 2 1 2 1 2 1 1 4

4 3 4 5 4 8 4 2 5 4 3 1 4 5 5 3 4 2 8 1

5 1 2 1 1 1 2 5 8 1 5 5 2 4 1

rit. 5 4 5 4 1 5 2 1 2 5(2) 1 4 1 5 1 2 1 3 1 2 3 1 4 1

cresc. 3 1 5 1 4 1 5 1 1-6 (ten.)

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

rit. 1 3 1 2 1 2 1 4 1 5 1

(2 8) 1 3 1 4 molto cresc.

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

ff (1 2) [cresc.]

Ped. 5 (Ped.) Ped. (Ped.) Ped. (Ped.)

*) Или:

5 4 3 4
2 1 1 1

[mf]

Red. (*Red.*) *Red.* * *Red.* * 5 2 5 *Red.* * (*Red.*)

f *cresc.*

(*) *Red.* 5 3 *Red.* * 5 *Red.* * (*Red.*) *

[*P sub.*] *m.d.* 5 3 1

[*mp*]

Red. (*) *Red.* (*) *Red.* (*) *Red.* (*)

[*mf*]

3 5 2 1 3 5 3 2

1 [*più f*]

Red. (*simile*) *Red.*

rit. *a tempo*

ff

Red. *Red.* *Red.* *Red.*

* Или:

System 1: Treble and bass clefs. Treble clef contains a melodic line with fingerings (1, 2, 3, 4, 5) and a *rit.* marking. Bass clef contains a rhythmic accompaniment with *ped.* markings.

System 2: Treble clef contains a melodic line with complex fingerings (e.g., 5 4 5 4 3, 3 4 5, 8 2, 4 5 4 5, 5 5 5 5, 2 1 2, 5 2 5 2 5 1 5). Bass clef contains accompaniment with *ped.* markings and a *fff* dynamic marking.

System 3: Treble clef contains a melodic line with fingerings (5, 1, 2, 1, 3, 4, 5, 1, 4, 5, 1, 4, 2). Bass clef contains accompaniment with *ped.* markings and a *(ten.)* marking.

System 4: Treble clef contains a melodic line with fingerings (5, 1, 2, 1, 3, 4, 5, 1, 4, 2) and a *ad libitum* marking. Bass clef contains accompaniment with *ped.* markings and a *ff* dynamic marking.

System 5: Treble clef contains a melodic line with fingerings (5, 1, 2, 1, 3, 4, 5, 1, 4, 2). Bass clef contains accompaniment with *ped.* markings and a *5 (2 1 3 2 1)* marking.

*) Или: **Largamento**

System 6: Treble clef contains a melodic line with *ff* dynamic marking. Bass clef contains accompaniment with *ped.* markings.

molto crescendo

Prestissimo

rit. **Lento**

*) ИЛИ:

*)

f

ff

ped. *

ped. *

ped.

ped.

Prestissimo

3 2 3 2 1 2 3 2 3 2 3 3 3 3 3 (2 1)

2 4 (simile) 4 1 3 2 (3)

ped. *

(*) (8 2) (2 1) (3 2) 3 2 3 2 (3 2 1)

5 4 8 2 5 4 2 1 3 2 3 2 4 3 2

3 2 (3) 2 (3) 3 2 (3)

(3 2 1) (3 2 1) (3 2 1) rit. (3 2 1) (1 2 3) 3

4 2 4 2 4 2 2 3 4 5 1

cresc. *f*

ped. *

(3) (3) (3) (3)

*) См. предыдущее примечание.

a tempo

First system of musical notation, measures 1-4. Treble clef, key signature of two sharps (F# and C#). Dynamics include *ff* and *f*. Fingerings are indicated by numbers 1-5. Pedal markings are present below the bass staff.

Second system of musical notation, measures 5-8. Treble clef, key signature of two sharps. Dynamics include *ff* and *f*. Fingerings are indicated by numbers 1-5. Pedal markings are present below the bass staff.

molto rit.

Third system of musical notation, measures 9-12. Treble clef, key signature of two sharps. Dynamics include *ff* and *f*. Fingerings are indicated by numbers 1-5. Pedal markings are present below the bass staff.

Adagio

Fourth system of musical notation, measures 13-16. Treble clef, key signature of two sharps. Dynamics include *rit.*, *ff (np. p.)*, and *(d. p.)*. Fingerings are indicated by numbers 1-5. Pedal markings are present below the bass staff.

1) Для маленьких рук: 2) 3) 4) 5) 6) 7) 8)

9) Или: