This transcription is dedicated to Professor Antoni Marek

Prelude and Fugue

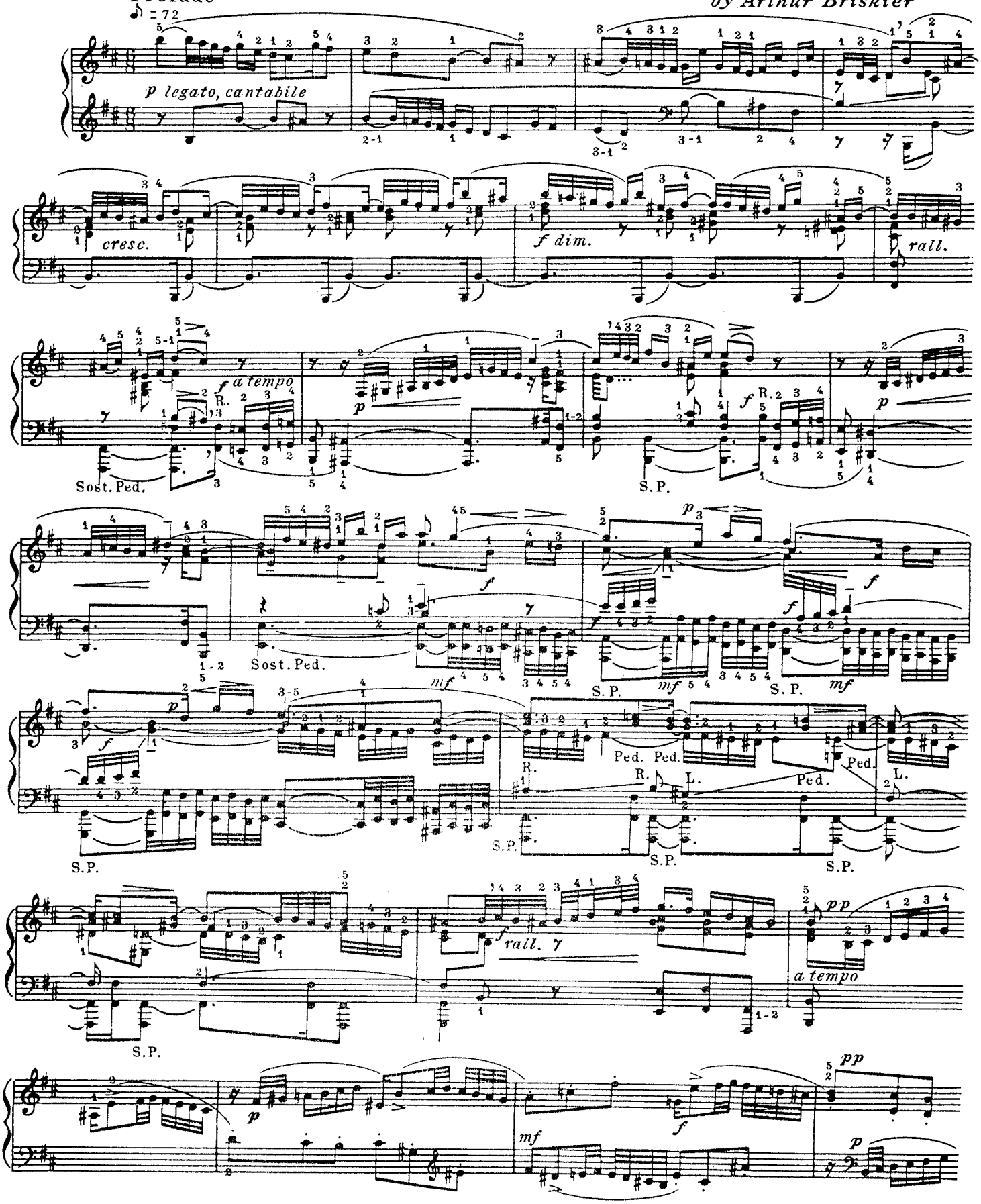
in B Minor

(The Great)

JOHANN SEBASTIAN BACH

Transcription for piano
by Arthur Briskier

Prelude



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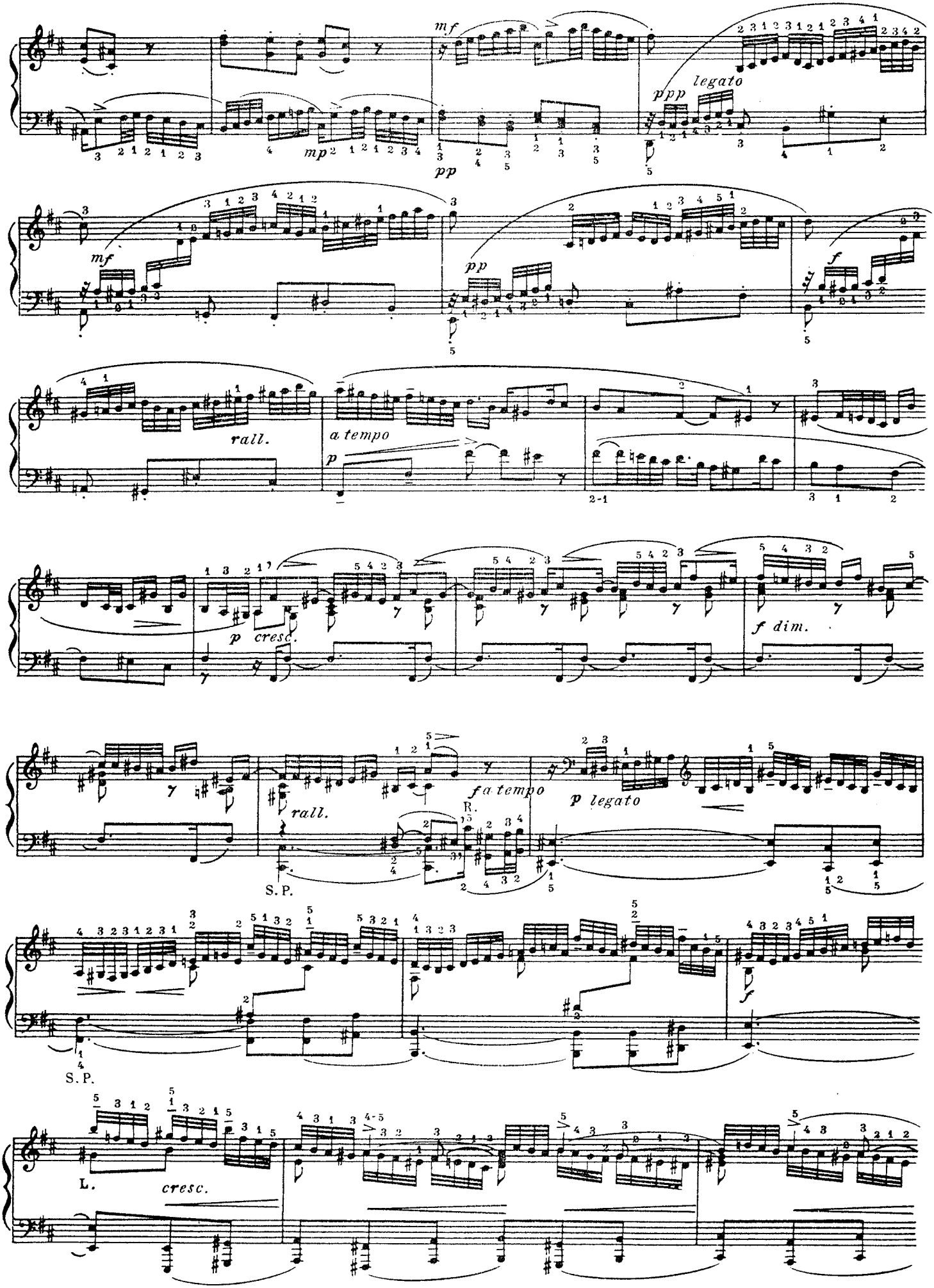
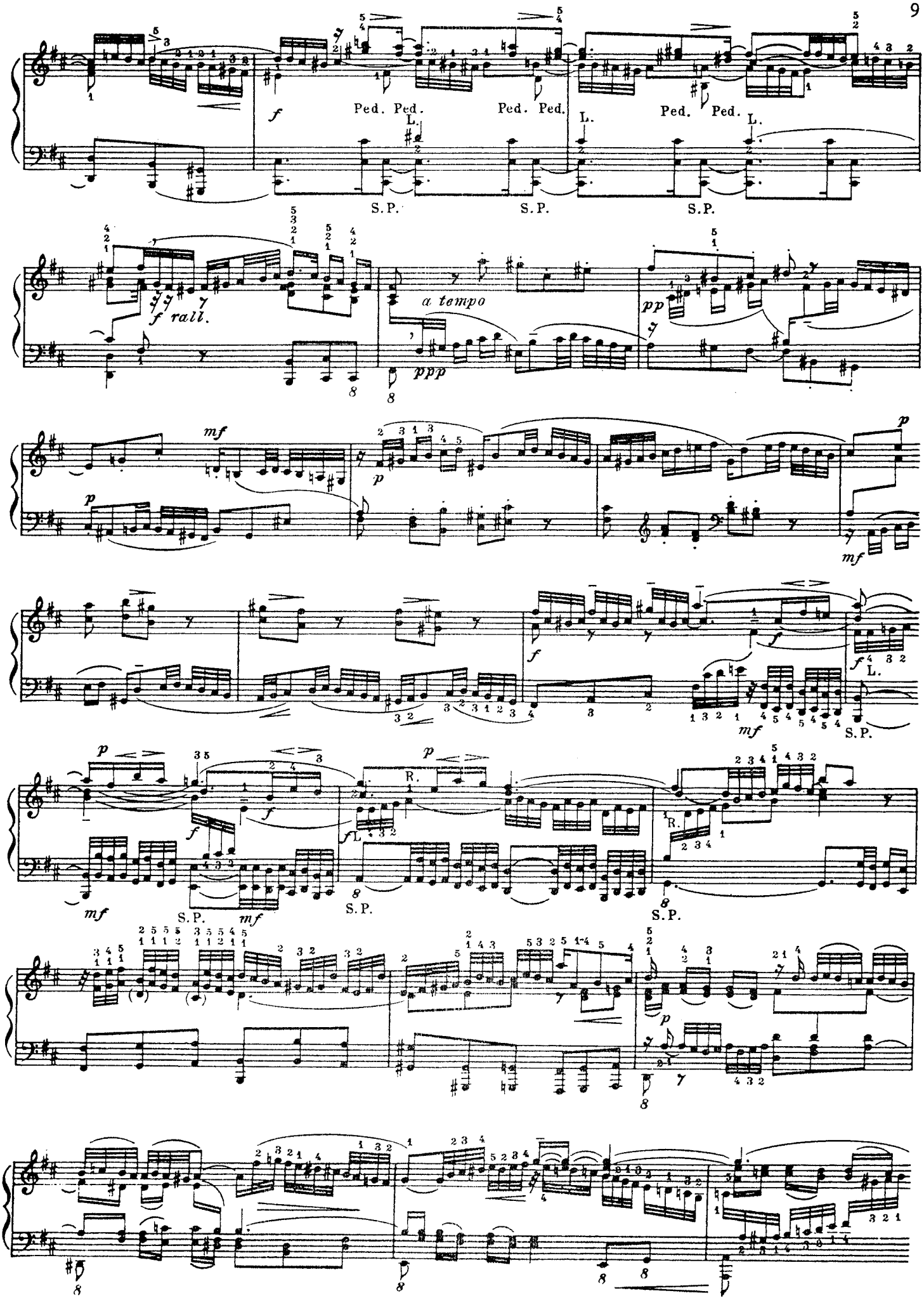
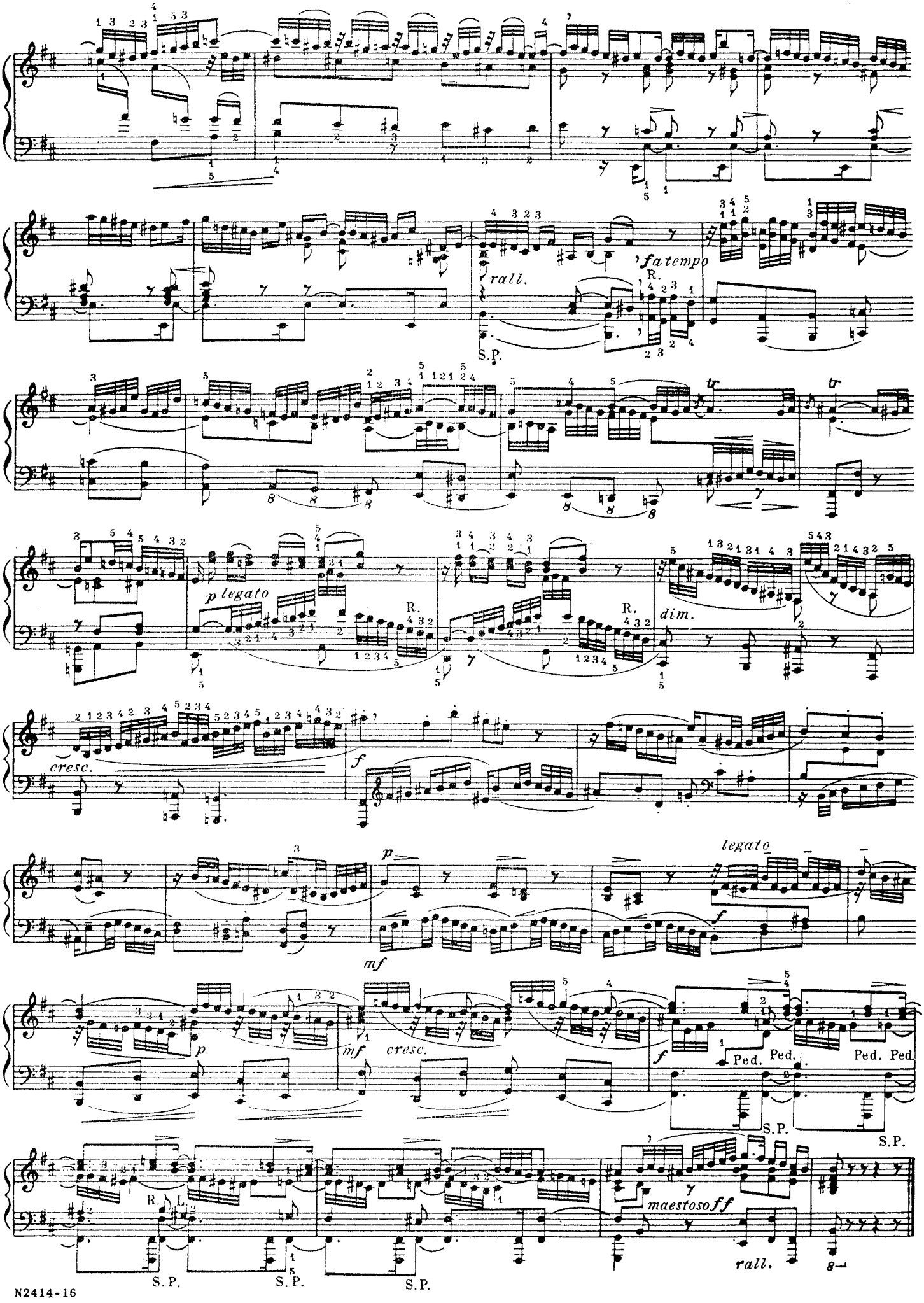
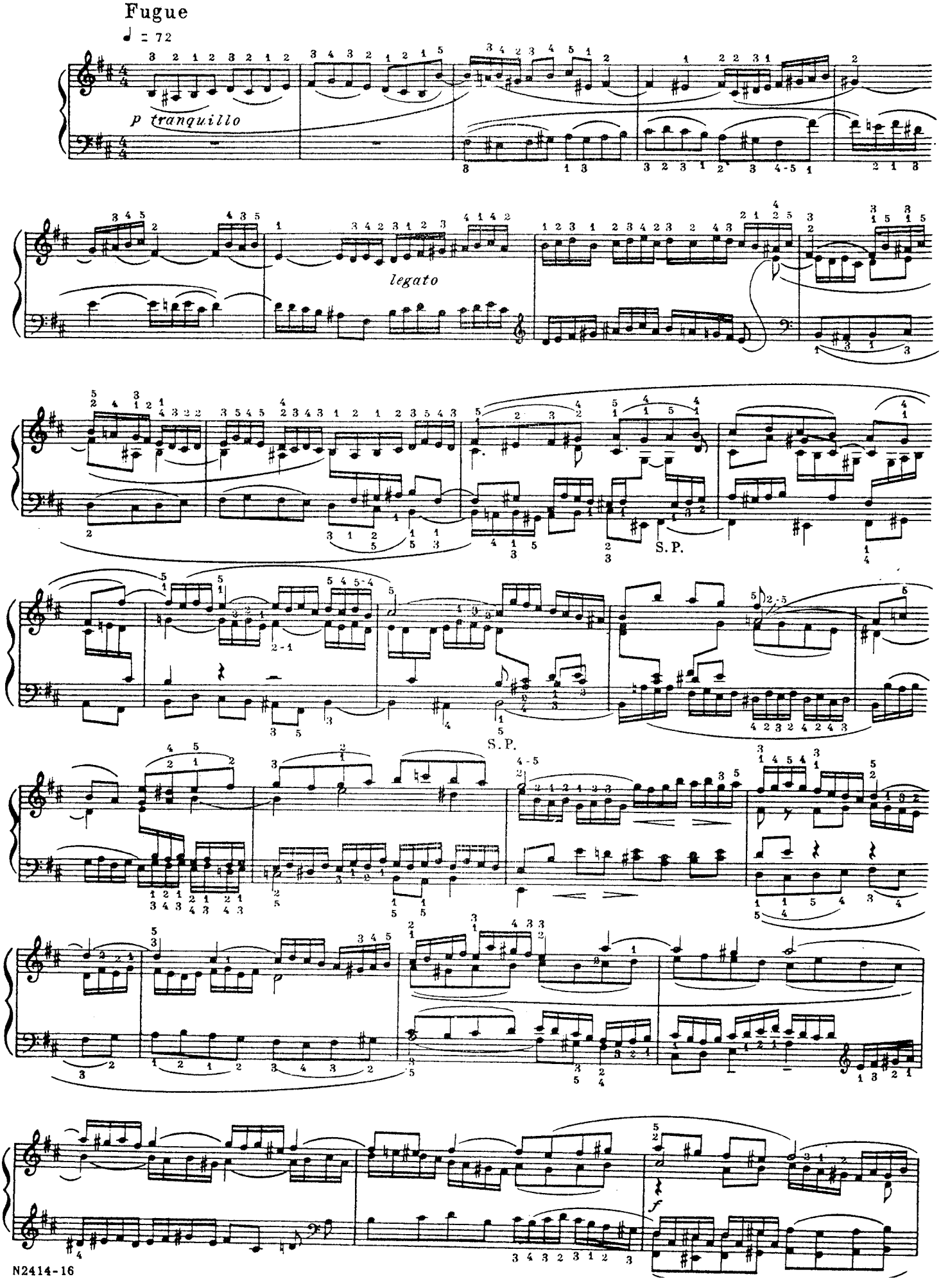
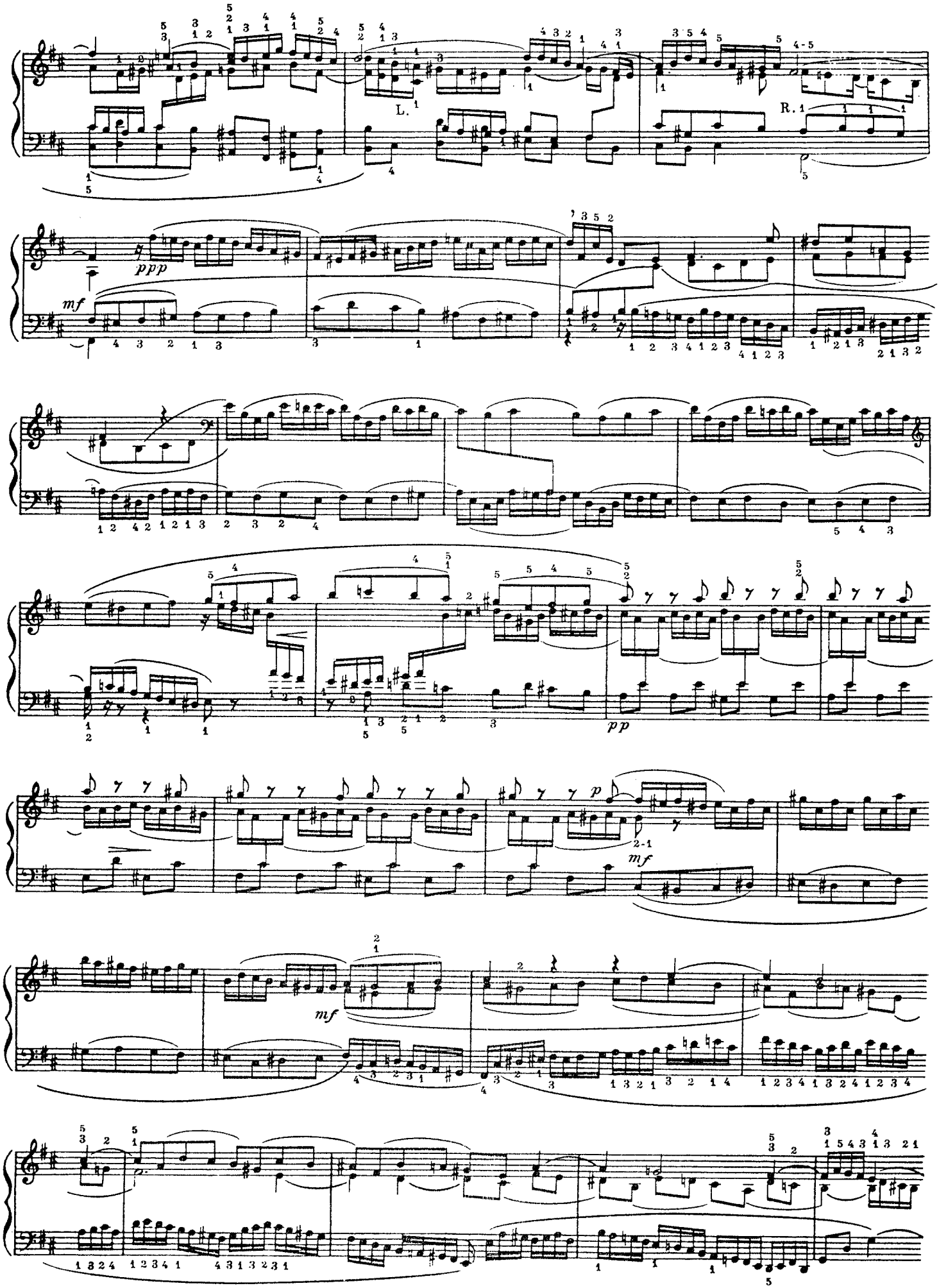
Duration

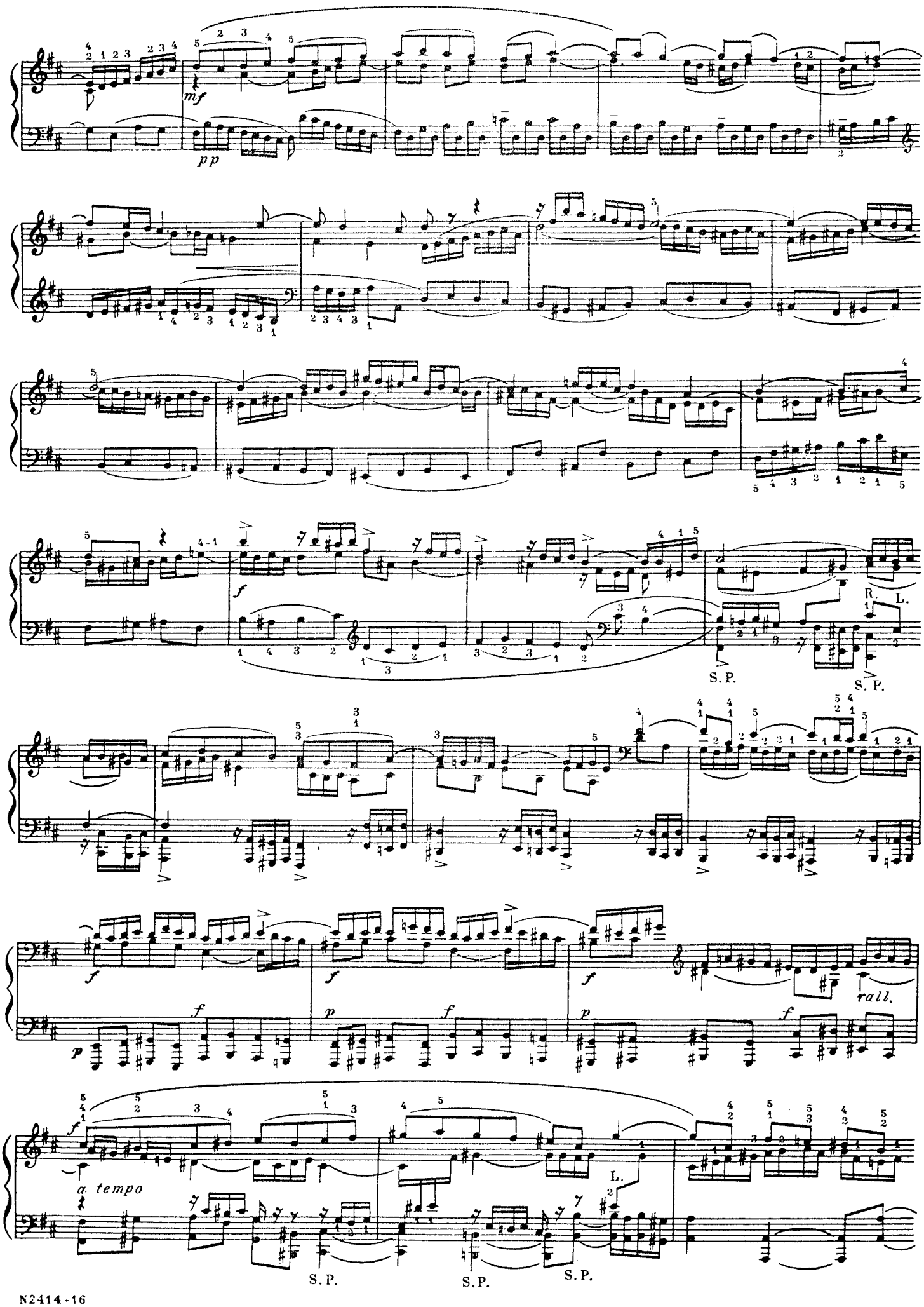

mf
mp
pp
ppp
legato
mf
pp
f
rall.
a tempo
p
p cresc.
f dim.
rall.
f a tempo
R.
p legato
S. P.
f
S. P.
L.
cresc.

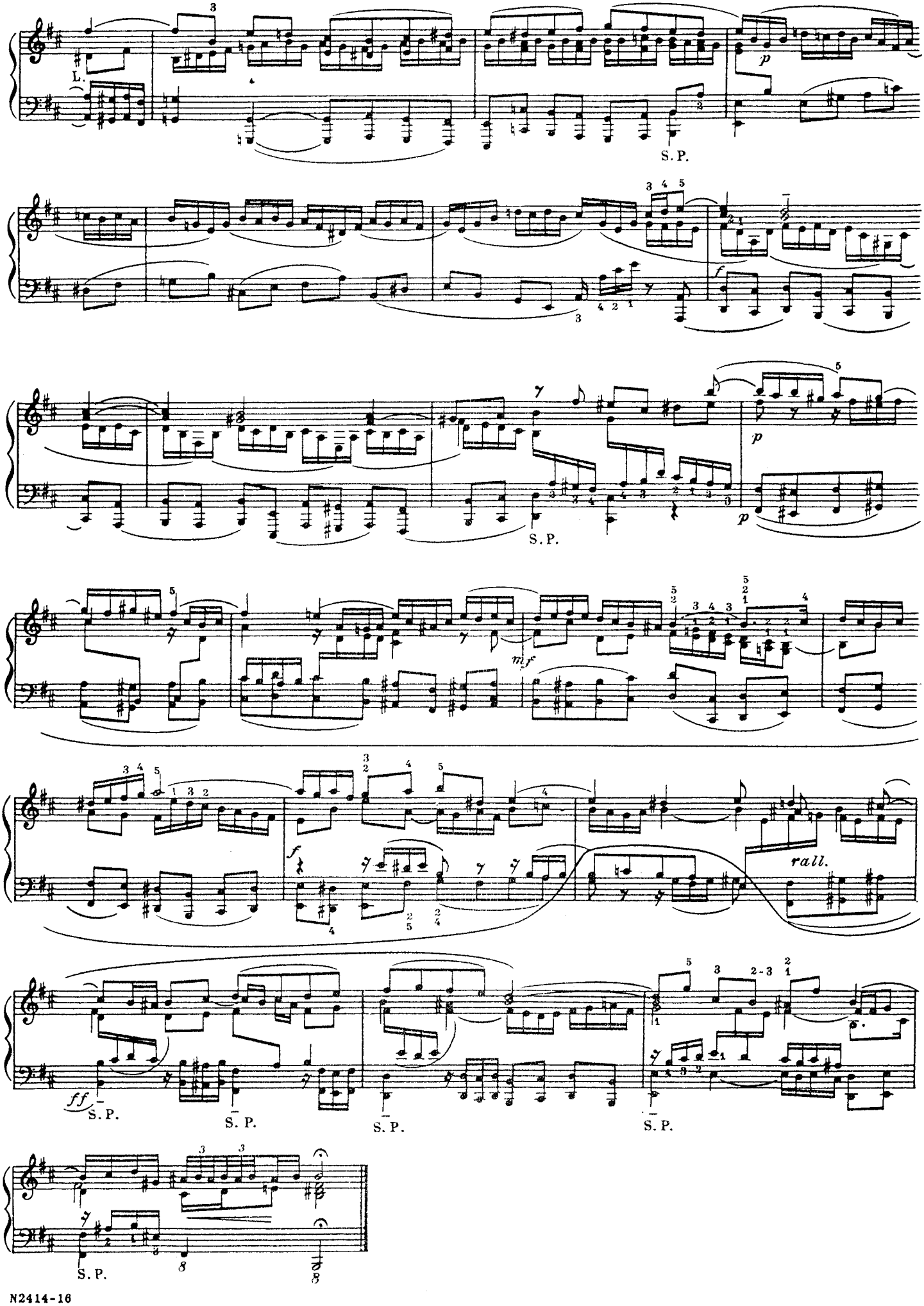

Ped. Ped.
Ped. Ped.
Ped. Ped.
L.
S.P.
f rall.
a tempo
ppp
pp
mf
p
f
R.


rall.
fa tempo
R.
S.P.
p legato
R.
R.
dim.
cresc.
f
p
mf
legato
f
p.
mf
cresc.
f
Ped.
Ped.
Ped.
Ped.
S.P.
S.P.
R.
L.
maestoso ff
rall.
S.P.
S.P.
S.P.

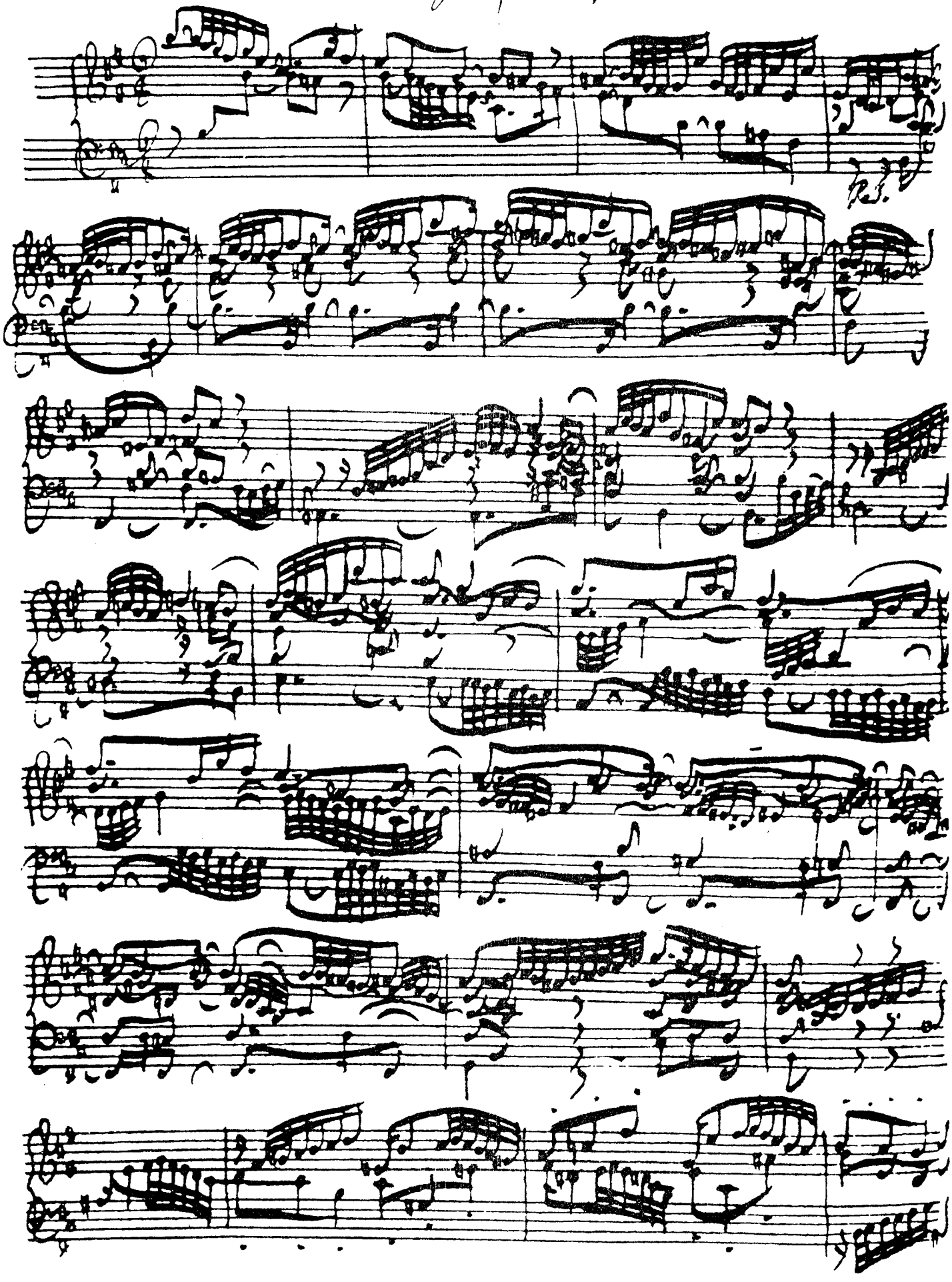

Fugue
♩ = 72
p tranquillo
legato
S.P.
S.P.
f

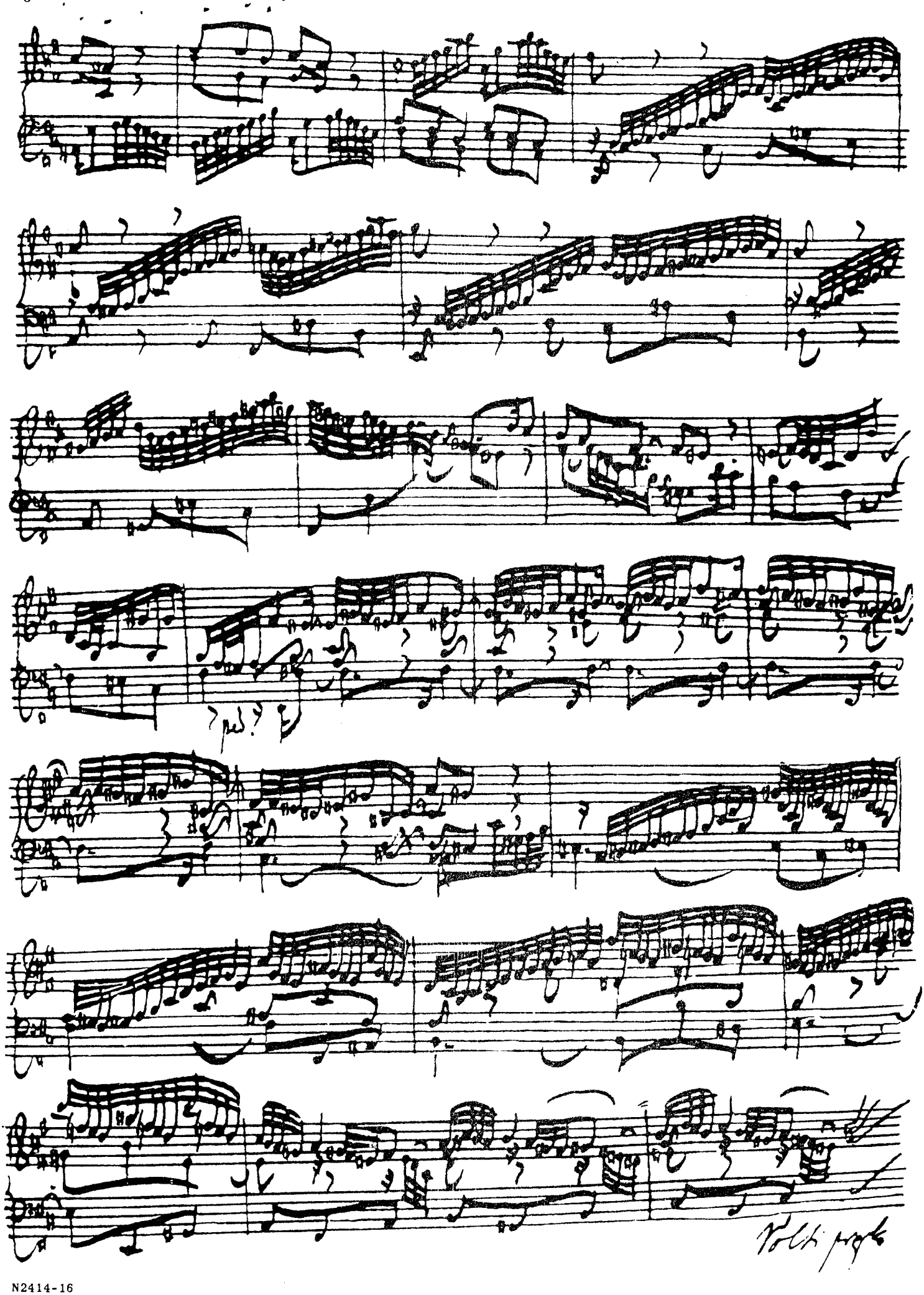

L.
R.
ppp
mf
pp
mf
p
mf

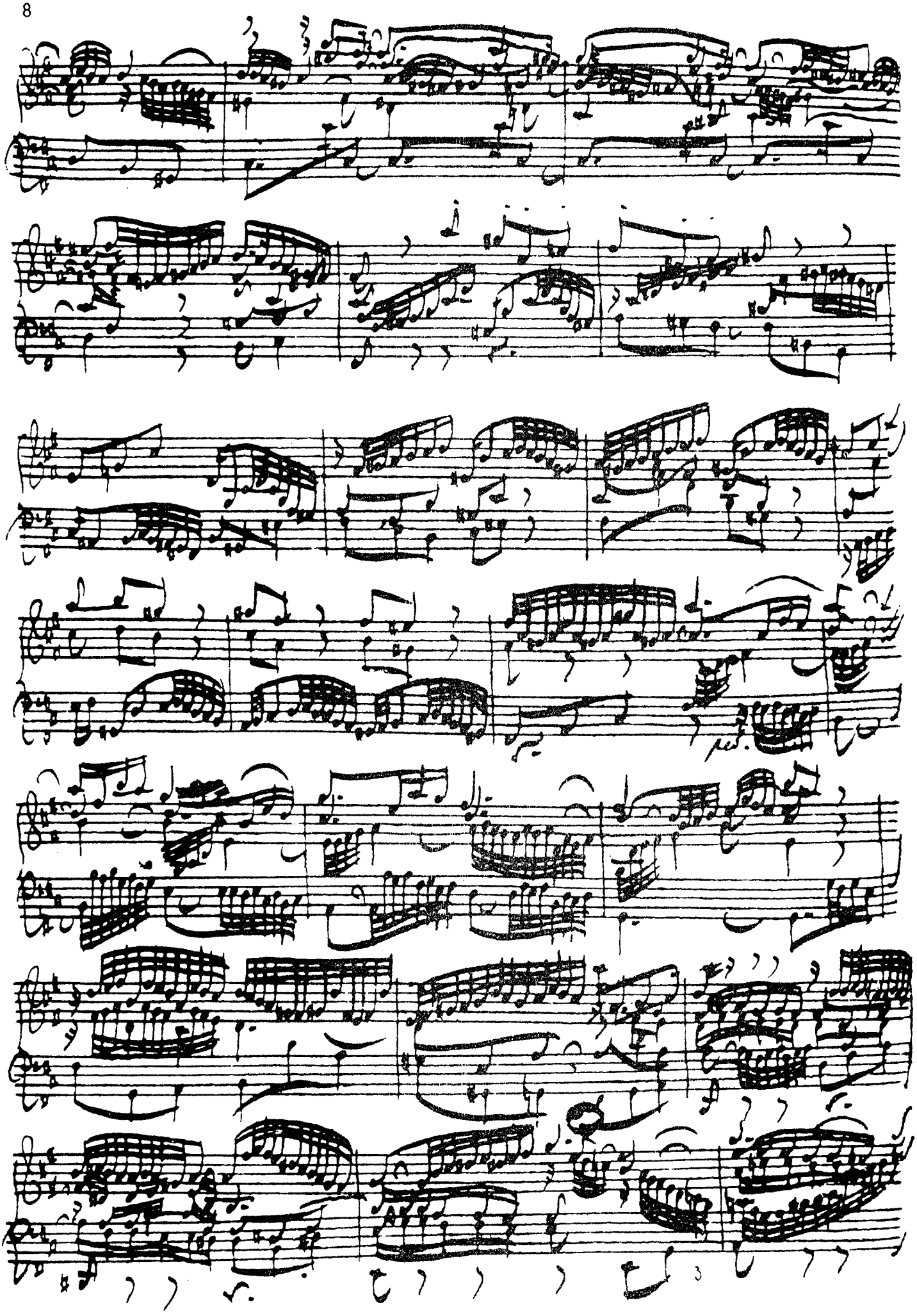

mf
pp
f
S.P.
R.
L.
S.P.
f
p
f
p
f
p
f
rall.
f
a tempo
S.P.
S.P.
L.
S.P.

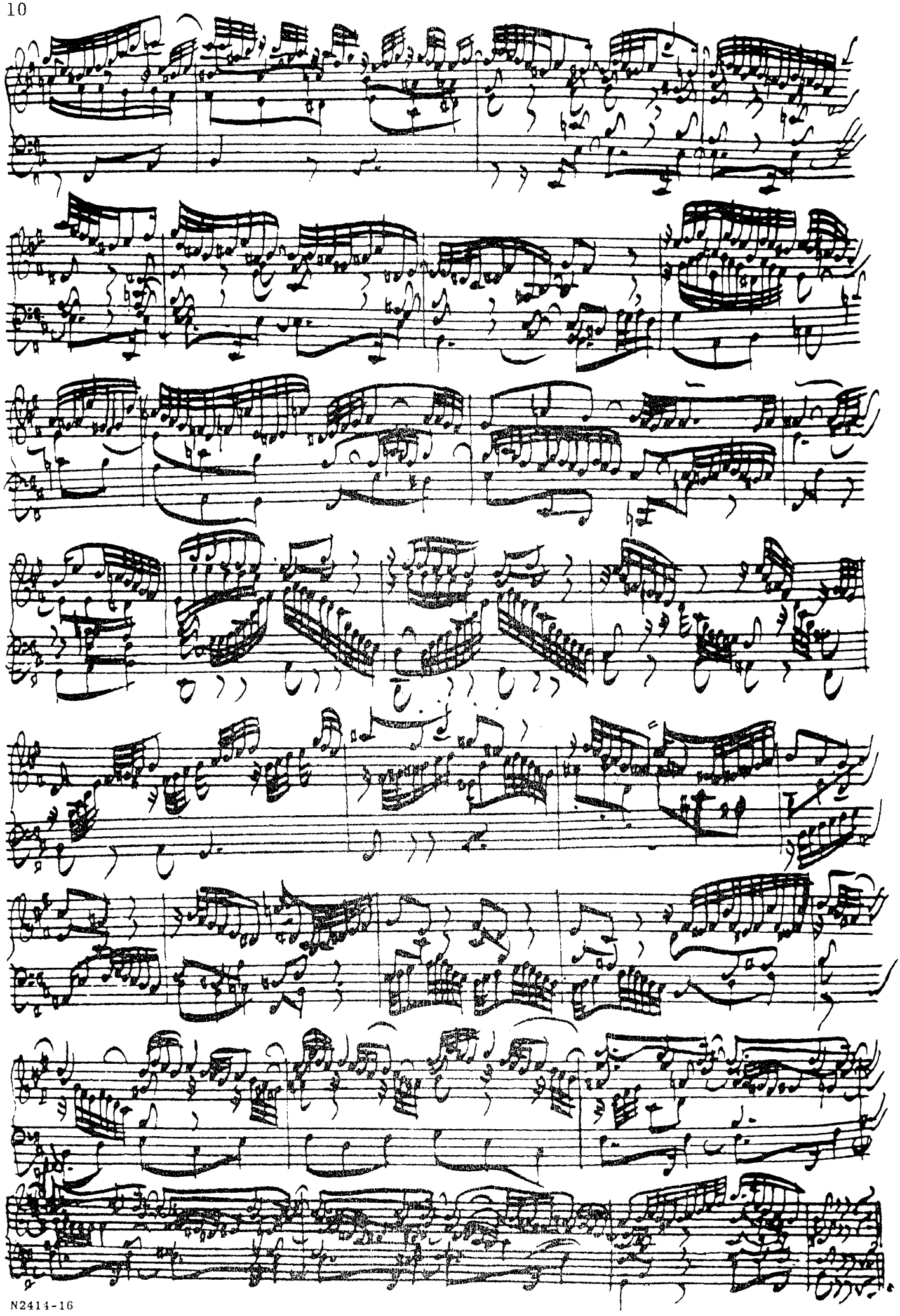

L.
S. P.
p
f
S. P.
p
mf
f
rall.
ff
S. P.
S. P.
S. P.
S. P.
S. P.

Praeludium in Organo pleno

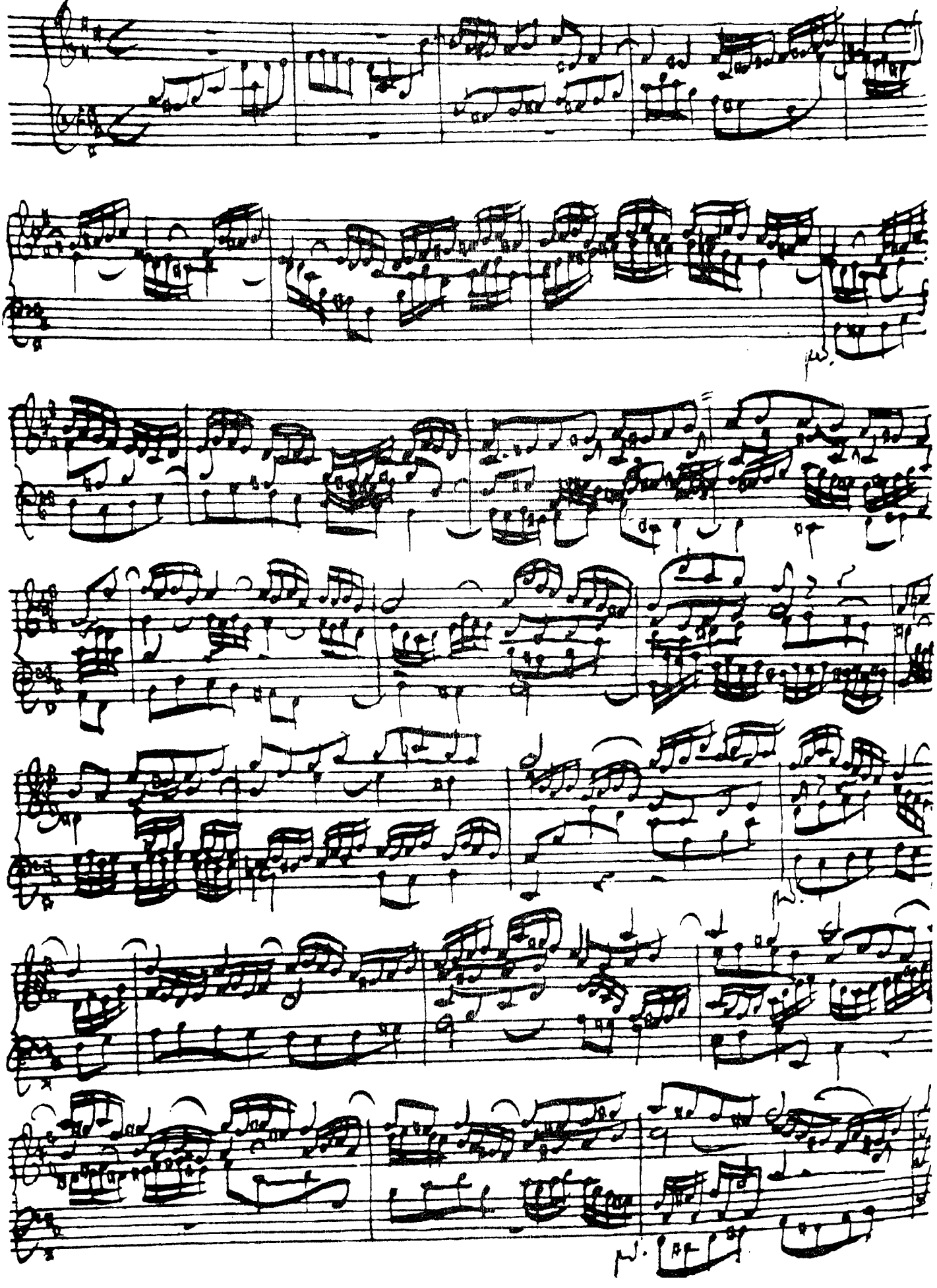


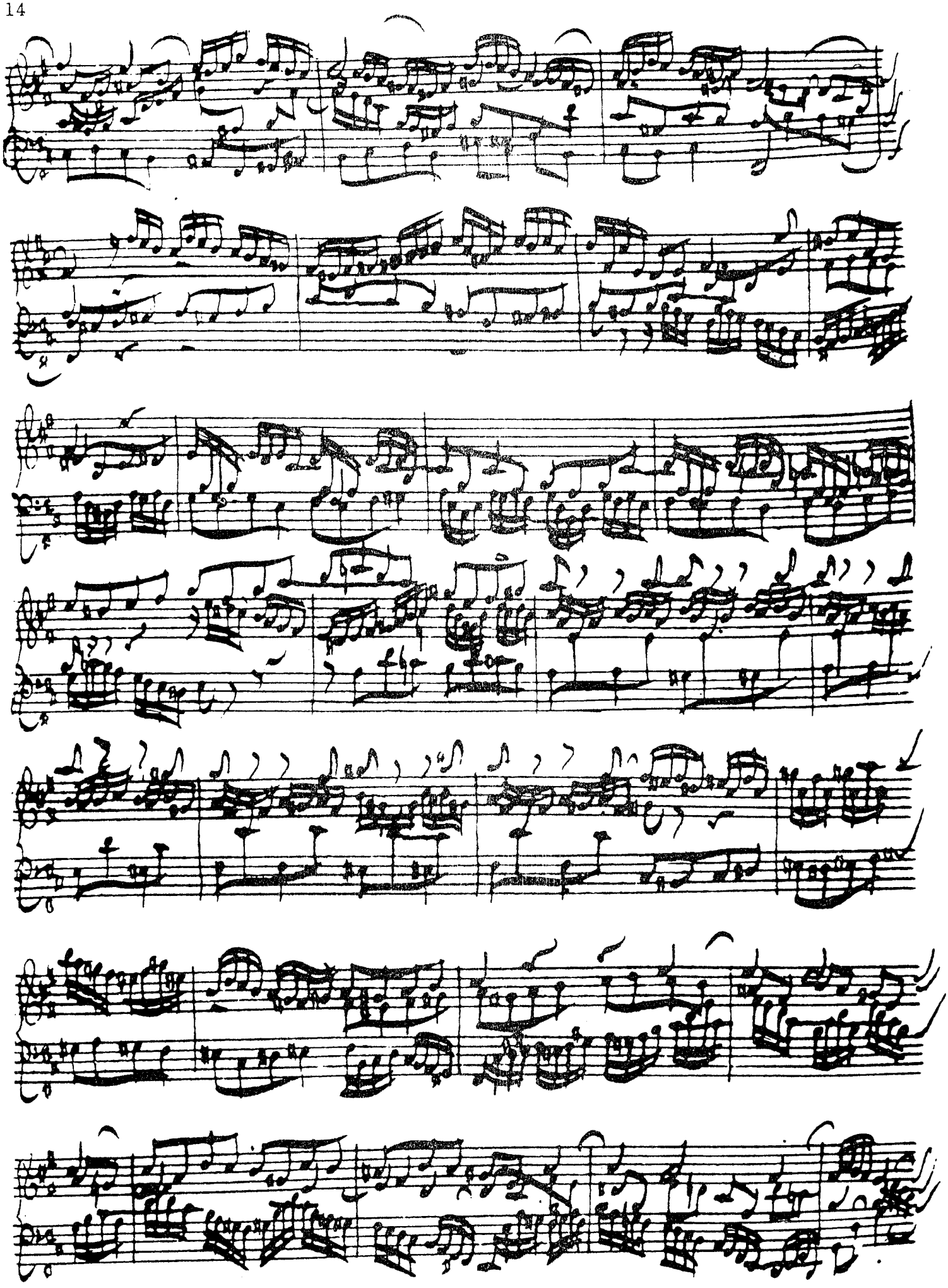


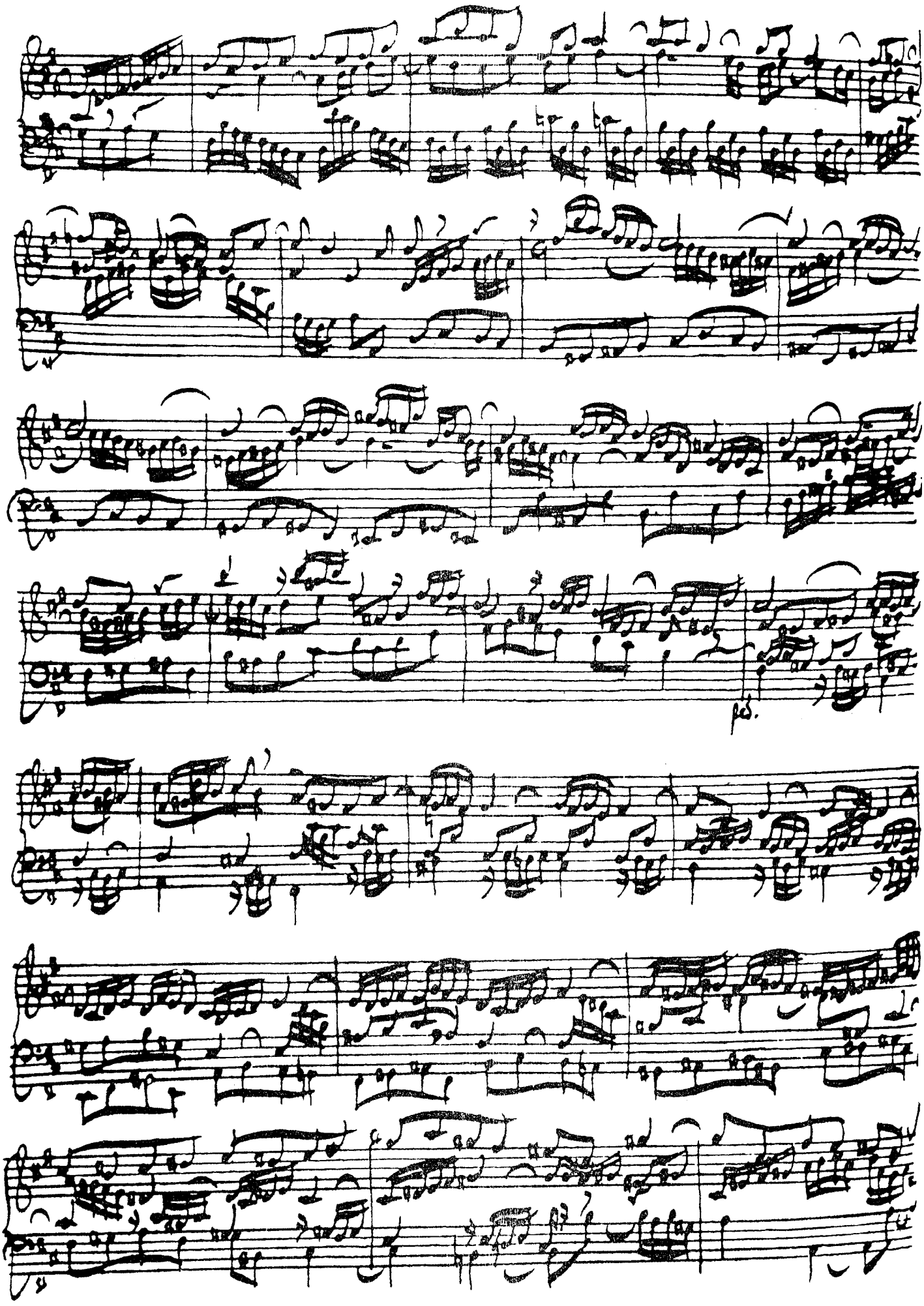


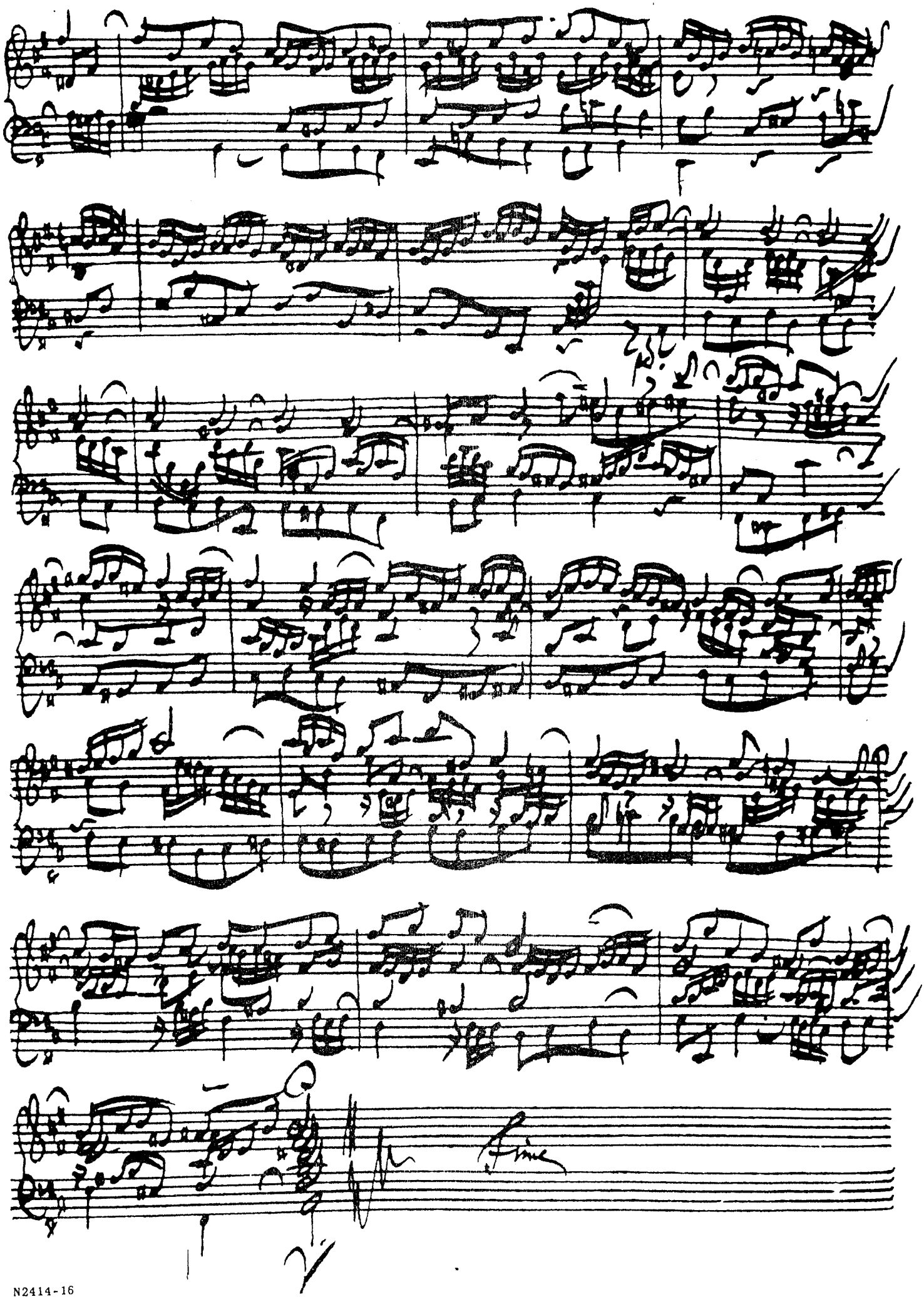


Fuga








Fine

BACH

TRANSCRIBED FOR PIANO BY ARTHUR BRISKIER

Stylistically Faithful Piano Transcriptions
Mostly Published Together with Facsimilies of Original Manuscript Sources

PRELUDE AND FUGUE IN B MINOR (The Great)

"Every pianist should own and study the facsimile of Bach's autograph manuscript of the organ *Preludium and Fugue in B Minor* with Arthur Briskier's piano transcription opposite, page by page and bar by bar. It provides, in easily accessible form, a splendid opportunity for students to learn what a Bach autograph looks like, to consider the printed music, and to observe the problems that face an arranger or transcriber . . . This transcription is a convincing demonstration that almost note-for-note fidelity is possible without musically awkward results on the piano." (P 2855)

. . . Music America

CHACONNE (Ciaconna)

Many piano transcriptions of the *Chaconne* for violin, one of the greatest compositions in the entire musical literature, have already been published, but as "free arrangements." This new edition fully respects Bach's intentions as revealed in the original autograph. (O 4465)

CHROMATIC FANTASY AND FUGUE IN D MINOR

Although the autograph has been lost, many copies have come down to us made by Bach's pupils and members of his family. Comparison of existing editions reveals many errors and detrimental additions, which Dr. Briskier has removed in accordance with authentic source material. A facsimile is included of the manuscript of the original version in the handwriting of Bach's pupil and cousin, Johann Gottfried Walther. (O 4230)

FUGUE IN G MINOR (The Little)

Because the original manuscript cannot be found, Dr. Briskier has used a manuscript that is most probably in the handwriting of Bach's pupil, J. Ludwig Krebs. The term "Little" has been added to the Fugue only to distinguish it from the "Great Fugue," also in G minor and likewise for organ. (P 2814)

GREAT FANTASY AND FUGUE IN G MINOR

Dr. Briskier compared many editions in transcribing this organ work for piano. Since the original manuscript has been lost, he utilized as his source a facsimile of a manuscript in the handwriting of Johann Gottfried Walther. (P2926)

PASSACAGLIA AND FUGUE IN C MINOR

For this piano transcription, too, Dr. Briskier has secured a copy of the work in the handwriting of one of Bach's pupils, a facsimile of which is included in the edition. It may be assumed that Bach saw and most probably corrected this copy. Originally composed for pedal-cembalo and later transcribed for organ, this masterpiece is perfectly suited to the piano. (P 2954)

"I always remember the wonderful time we spent together, during which we discussed Bach's music and your transcriptions. What was the public response to your transcription of the *Passacaglia and Fugue*, which you dedicated to me? I found it admirable."

(In letter to Dr. Briskier) . . . Dr. Albert Schwietzer

PRELUDE AND FUGUE IN A MINOR (The Great)

The original autograph of this masterpiece for organ seems to be lost. Dr. Briskier used for his piano transcription a facsimile of a manuscript of Bach's pupil, Johann Peter Kellner. The four-voiced fugue is a model of perfection in construction, polyphony, harmony and dramatic relentless drive from the first "a" of the theme to the majestic final A-major chord. (O 4456)

TOCCATA, ADAGIO AND FUGUE IN C MAJOR

For this transcription Dr. Briskier used a copy in the handwriting of Bach's pupil J. Ludwig Krebs. The Adagio is exceptionally beautiful. The Fugue contains within the theme characteristic, meaningful pauses. Dr. Albert Schweitzer, who saw this transcription and who heard Dr. Briskier's interpretation of same, approved both of them. This transcription was dedicated to Pablo Casals. (O 4777)

NEW APPROACH TO PIANO TRANSCRIPTIONS AND INTERPRETATION OF JOHANN SEBASTIAN BACH'S MUSIC

". . . Dr. Briskier transcribed for the piano a few of J.S. Bach's most beautiful maste faithful transcription from organ music . . . This is not merely another edition . . . " (O 41

(from the introduction to this

CARL FISCHER

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FOREWORD

I began this work as a result of suggestions made to me personally by Dr. Albert Schweitzer, who encouraged me to play the music of J. S. Bach only in the original form.

So far as I know, this is the first time a piano transcription of a work by J. S. Bach and a facsimile of his autograph MS of the same work in its original form have been printed facing one another, page by page, virtually note by note.

This Preludium and Fugue is one of the rare organ compositions by the master that have come down to us in his own handwriting*.

The phrasing, dynamics, fingering and tempi are part of my own personal interpretation.

Many transcriptions of J. S. Bach's organ compositions have been published, but with modifications. It is evident that this transcription is faithful to the original.

The application of the third sustaining pedal of the modern piano, which did not exist in Bach's time, is clearly indicated in the transcription. The organ-pedal notes are played by the left hand in octaves. For clarity and smooth interpretation, a note is sometimes played an octave higher or lower than in the original or is omitted.

* *The MS is owned at present by Mrs. Gisella Selden-Goth who has kindly given permission for the publication of this facsimile.*

Arthur Briskier
New York
May, 1955

To Doctor Arthur Briskier,
for his Bach edition
with best wishes.

Prades (P.O.), France

After profound study and thorough preparation, Dr. Arthur Briskier transcribed for the piano a few of Bach's masterpieces.

This edition fully respects Bach's original text. Dr. Briskier gives a faithful piano transcription from organ music.

This is not merely another edition. Contrary to many existing transcriptions in which the interpretation is pre-established and in which Bach is present only through the transcriber, this edition enables the pianist to be directly in contact with Bach and to express himself through his personal interpretation.

Pablo Casals