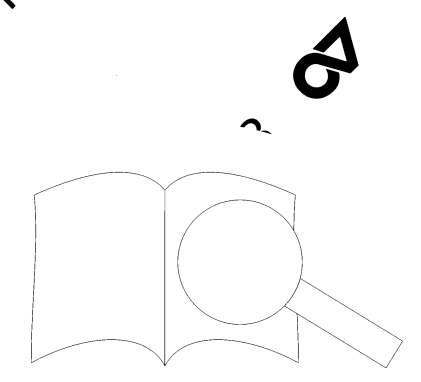


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Dédiée à son ami Louis • Carus-Verlag
Endfassung 1833

für Orgel bearbeitet von
Klaus Rothaupt (1997)



Vorwort

Vergleicht man die Klavierkompositionen Robert Schumanns, Felix Mendelssohn Bartholdys oder von Franz Liszt mit deren Orgelkompositionen, muß man mit Bedauern feststellen, daß die Werke für Orgel technisch und musikalisch in der Rangfolge um einige Stufen hinter den Klavierkompositionen einzuordnen sind. (Franz Liszt hat von den Genannten der Orgel noch am meisten „zugetraut“.) Eine Generation später, mit dem Liszt-Schüler Julius Reubke (1834–1858), fließen pianistische Spieltechniken immer mehr in die Orgelidiomatik ein.

Inzwischen gibt es zahlreiche Bearbeitungen, die diese „Lücke“ zu füllen suchen. Als herausragendes Beispiel sei Christoph Bosserts Bearbeitung von Mendelssohns *Sechs Präludien und Fugen* für Klavier op. 35 genannt.

Aus einer Spiellaune heraus, eher zufällig, entdeckte ich, daß Schumanns *Toccatà* op. 7 ohne große Eingriffe in den Klaviersatz auf die Orgel übertragbar ist.

Die Textvorlage der vorliegenden Bearbeitung ist die 1834 bei Fr. Hofmeister in Leipzig erschienene Erstausgabe.

Schumann schrieb bereits 1829/30 in Heidelberg eine Frühfassung. Er trägt den Titel wie „Etude fantastique en double sons“ oder „Exercice fantastique“. Die spätere Fassung von 1836, die Schumann selbst als „vielleicht eines der schwierigsten Werke“, reifte 1833 in Freundschaft mit dem Pianisten Ludwig Schunke (1810–1870) – nach Schumanns Zeugnis – die *Toccatà* im Kopf geübt zu haben. Schunke war einer der Mitbegründer der nächsten stehende Freund: „Ich möchte Schunke am 19. März 1834 an seine Mutter schreiben, daß er am 7. Dezember 1834 an Lungenentzündung gestorben ist.“ (Erst 1999, Mainz).

Eine Inspiration für die Bearbeitung ist die *Toccatà* von Georges Onslow (1784–1853):

Die *Toccatà* op.7 immer nur *Allegro comodo* gespielt (Hermann Töpfer).

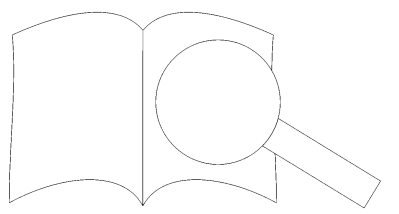
Beim Erstellen der Transkription wollte ich vor allem das Tastaturlager nicht zu stark belasten, soweit es der Manualumfang der Orgel (wie z. B. Takt 113ff.) habe ich weggelassen. Das Hinzutreten des Pedals technisch durch eine Verdoppelung der linken Hand oder durch eine Oktaverhöhung (z. B. T. 3ff.) wurden in Oktaven übertragen. Bsp. Synkopierungen in T. 68ff.) um die melodische Klarheit und Kontraste zu erhöhen. Die Reklamieren sollten nicht zu stark hervorgehoben werden. Die Orgel sollte natürlich ganz wesentlich vom Spiel-

erarbeitet von der Musikwissenschaftlichen Fakultät der Universität Tübingen, Professor Hermann Trefz, als Kopie seiner eigenen Bearbeitung des Stückes. Sie ist eine wertvolle (manchmal auch durchaus kon-

zuzunehmen herzlichen Dank an Frau Esther Nierula, welche die Druckvorlage hergestellt und verglichen hat. Ohne sie wäre diese Ausgabe sicherlich nicht zustande.

Tübingen, den 7. März 1999

Klaus Rothaupt



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Foreword

If one compares the piano compositions of Robert Schumann, Felix Mendelssohn or Franz Liszt with their organ compositions, one is forced to conclude that the works for organ are, technically and musically, on a somewhat lower level of achievement than the compositions for piano. (Of the composers mentioned Liszt was the one who "entrusted" most to the organ). A generation later Liszt's pupil, Julius Reubke (1834–1858) increasingly introduced brilliant piano technique into idiomatic organ music.

Meanwhile numerous arrangements were made in attempts to fill this "gap." Outstanding among these were Christoph Bossert's arrangement of Mendelssohn's *Six Preludes and Fugues* for piano, op. 35.

Keen to play anything possible, I discovered more or less by chance that it would be feasible to transcribe Schumann's *Toccata* op. 7 for organ without making undue changes to the piano texture.

The version of the music from which the present arrangement has been made is the first edition, which was published by Fr. Hofmeister of Leipzig in 1834.

Schumann wrote an early version of this work in Heidelberg as early as 1818. The sketches bear titles such as "Etude fantastique en double" and "Exercice". The final version of 1836, which Schumann himself described as "one of his most difficult works," was developed during 1833 as a result of the influence of Ludwig Schunke (1810–1834) who – according to Schumann – had the *Toccata* in his head and then "performed it for him".

Schunke was one of the co-founders of the Leipzig Conservatory and Schumann's closest friend. "I would give up my life for him," Schumann wrote to his mother on the 19th December 1834, at the age of 17. In the 7th December 1834, Ernst Burger: *Robert Schumann. Ein Leben* (Leipzig, 1999).

Schumann's composition was presumably inspired by the organ music of the 17th century (1784–1853):



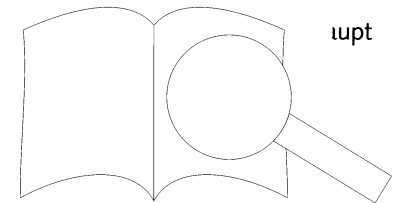
Schumann himself described the piece as "one of his most difficult works" (Hermann Töpken).

In the original piano texture, the left hand has been technically simplified and the right hand has been altered. The complex passages (e.g., syncopations in bar 68ff) have been changed to increase clarity by the sparing addition of pedal notes. I have refrained from using the pedals to double the notes in the bass (e.g., bar 3ff) and have changed the registration undoubtedly depend upon the chosen tempo; on no occasion should the sound be thick and massive.

I am deeply grateful to my colleague at the Hochschule für Kirchenmusik Tübingen, Professor Hermann Trefz, for letting me have a copy of his own arrangement of this piece. It was a valuable source of inspiration for me and it led me to careful consideration when correcting the text (even though its solution of problems sometimes differs widely from mine).

I also wish to offer heartfelt thanks to Frau Ester Nierula, who produced the copy from which the printing has been done and who compared it with the piano version. Without her this publication would certainly not have existed.

Göppingen, 7th March 1999
Translation: John Coombs



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Avant-propos

Lorsque l'on compare les compositions pour piano de Robert Schumann, Felix Mendelssohn Bartholdy et Franz Liszt avec leurs compositions pour orgue, on doit malheureusement constater que les compositions pour orgue se situent du point de vue technique et musical à quelques places derrière les compositions pour piano, Franz Liszt étant, parmi les compositeurs nommés, celui qui a le plus « fait confiance » à l'orgue. Une génération plus tard, les techniques pianistiques de jeu s'installent de plus en plus dans l'idiomatique de l'orgue avec l'élève de Liszt Julius Reubke (1834–1858).

Entre-temps, il existe de nombreuses adaptations essayant de combler ce fossé. Que l'adaptation des *Six Préludes et Fugues* pour piano op. 35 de Mendelssohn dans l'adaptation réalisée par Christoph Bossert soit citée comme un des meilleurs exemples.

Suite à une fantaisie, et plutôt par hasard, je me suis aperçu que la Toccata op. 7 de Schumann est facilement transposable à l'orgue sans procéder à de grosses interventions dans la composition pour piano.

La première édition de l'œuvre chez F. Hofmeister à Leipzig en 1834 a servi de base à la présente adaptation.

Schumann écrivit dès 1829-1830 une première version de la Toccata op. 7. Ses premières esquisses portent des titres tels que « Etude fantastique » ou « Heide ». La version définitive de 1836, qui est peut-être une des œuvres les plus difficiles de Schumann, fut écrite par Ludwig Schunke (1810-1834) qui, d'après son élève Ernst Burger : *Robert Schumann* (München, 1999).

Schunke était un des favoris de Schumann : « J'ai aimé Schunke comme un ami » écrit Schumann à sa mère le 7 décembre 1834 à l'âge de 24 ans. Ernst Burger : *Robert Schumann* (München, 1999).

Une des sources d'inspiration de Schumann fut certainement l'orgue (1784–1853):

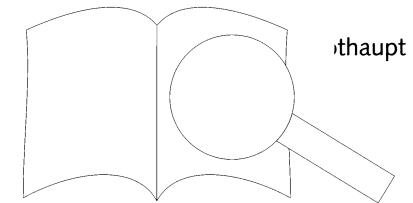


Schumann a toujours voulu laisser intacte la composition pour orgue le permettait. J'ai laissé de côté les figures qui pouvaient être simplifiées du point de vue technique. Le premier sera utilisé, soit pour doubler la main gauche, soit de sons de son à la basse (p. ex., mes. 3 et suiv.) ont été transformés en discrète adjonction de sons au pédalier contribue à stabiliser et clarifier les passages musicalement difficiles (p. ex, syncoptes aux mes. 68 et suiv.). J'ai renoncé à souligner les éléments mélodiques par un changement de manuel. La registration dépend de son étendue dynamique à coup sûr et surtout du tempo de jeu : elle ne doit être ni épaisse, ni massive.

Je tiens à remercier mon collègue de la Haute École de Musique sacrée de Tübingen, Hermann Trefz, qui m'a cédé une copie de sa propre adaptation de l'œuvre. Elle fut aussi une précieuse source d'inspiration lors des réflexions qui ont accompagné mes travaux de correction.

Je remercie également Madame Esther Nierula qui a réalisé l'impression et l'a comparée à la composition pour piano. Sans elle, cette adaptation n'aurait eu lieu.

Göppingen, le 7 mars 1999
Traduction : Jean Paul Ménière



Toccata

op. 7

Robert Schumann

1856

1997

Allegro

arranged by

Musical notation for measures 1-6. The score is in 2/4 time and G major. It features a treble and bass clef system. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment. A repeat sign is present at the end of measure 6.

Musical notation for measures 7-11. The piece continues with the same rhythmic and melodic motifs. A repeat sign is present at the end of measure 11.

Musical notation for measures 12-15. The piece concludes with a final cadence. A large magnifying glass icon is positioned at the bottom right of this section.

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17

Musical notation for measures 17-22. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

23

Musical notation for measures 23-28. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music continues with complex rhythmic patterns, including some slurs and ties.

29

Musical notation for measures 29-34. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music concludes with a final cadence.

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34

40

45

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52

Musical score for measures 52-57. The score is written for piano and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one sharp (F#) and the time signature is 3/4. The music is divided into two systems, each with a grand staff (treble and bass clefs) and a separate bass line.

58

Musical score for measures 58-63. The score continues the complex rhythmic pattern from the previous system. It consists of two systems, each with a grand staff and a separate bass line.

64

Musical score for measures 64-69. The score continues the complex rhythmic pattern. It consists of two systems, each with a grand staff and a separate bass line.

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70

Musical score for measures 70-75. The score is written for piano and features a complex rhythmic pattern with many sixteenth notes and slurs. The right hand has a more intricate melody than the left hand.

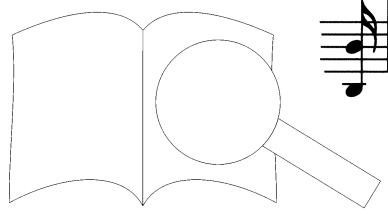
76

Musical score for measures 76-81. The tempo marking *smorzando* is present above the staff. The music continues with similar rhythmic complexity and melodic lines.

82

Musical score for measures 82-87. The music concludes with a final cadence. The right hand has a more active role in the final measures.

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88

Musical score for measures 88-93. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features a complex rhythmic pattern with many beamed notes and rests.

94

Musical score for measures 94-100. The system consists of three staves. Measure 94 is marked with a first ending bracket labeled '1.'. The music continues with complex rhythmic patterns and includes a second ending bracket labeled '2.' at the end of the system.

97

Musical score for measures 97-103. The system consists of three staves. The music continues with complex rhythmic patterns and includes a large graphic element of an open book with a magnifying glass over it in the lower right corner.

104

espressivo

This system contains measures 104 through 110. It features a grand staff with treble and bass clefs. The music is characterized by rapid sixteenth-note passages in the right hand and a steady eighth-note accompaniment in the left hand. The tempo/mood marking 'espressivo' is placed above the staff.

110

This system contains measures 110 through 117. The musical texture continues with similar rhythmic patterns. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page, along with the text 'Evaluation Copy - Quality may be reduced'.

117

This system contains measures 117 through 124. The music concludes with a final cadence. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page, along with the text 'Ausgabequalität gegenüber Original evtl. gemindert' and 'Carus-Verlag'.

123

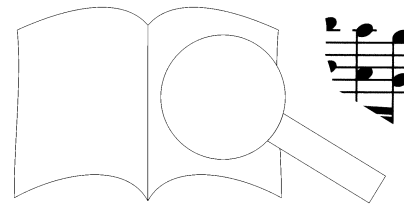
Musical score for measures 123-128. The score is written for piano and features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music consists of eighth and sixteenth notes, with some rests and accidentals. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

129

Musical score for measures 129-134. The score is written for piano and features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music consists of eighth and sixteenth notes, with some rests and accidentals. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

135

Musical score for measures 135-140. The score is written for piano and features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music consists of eighth and sixteenth notes, with some rests and accidentals. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.



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141

Musical score for measures 141-145. The score is written for piano and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The treble clef part has a melodic line with many slurs and ties, while the bass clef part provides a steady accompaniment. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

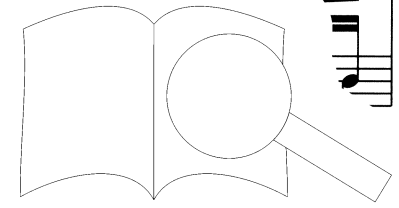
146

Musical score for measures 146-152. The treble clef part features a more melodic and expressive line with slurs and ties, while the bass clef part continues with a rhythmic accompaniment. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

153

Musical score for measures 153-159. The treble clef part has a melodic line with many slurs and ties, while the bass clef part provides a rhythmic accompaniment. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

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159

Musical score for measures 159-164. The score is written for piano and includes a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

165

Musical score for measures 165-170. The score continues with the same complex rhythmic patterns. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

171

Musical score for measures 171-176. The score concludes with the same complex rhythmic patterns. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

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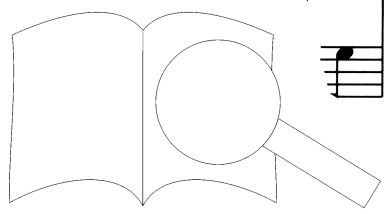
177

183

188

* g^3 (statt a^3) soll f^3 (statt a^3) gespielt werden.
 ** ang bis g^3 (statt a^3) soll h^2 (statt gis^3) gespielt werden.

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193

Musical score for measures 193-198. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features complex rhythmic patterns with many beamed notes and rests.

199

Musical score for measures 199-204. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music continues with complex rhythmic patterns.

205

Musical score for measures 205-210. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music continues with complex rhythmic patterns.

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211

Musical score for measures 211-216. The score is written for piano and includes dynamic markings: *ff*, *pp*, *ff*, and *pp*. The music features complex rhythmic patterns and chordal textures.

217

Musical score for measures 217-221. The score continues with complex rhythmic patterns and chordal textures.

222

Musical score for measures 222-226. The score concludes with complex rhythmic patterns and chordal textures.

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227

Musical score for measures 227-232. The score is written for piano and includes a *rubato* marking. It features a complex melodic line in the right hand and a rhythmic accompaniment in the left hand.

233

Musical score for measures 233-238. The score continues the melodic and rhythmic themes from the previous system.

239

Musical score for measures 239-244. The score concludes with a final melodic phrase and a sustained bass line.

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245

251

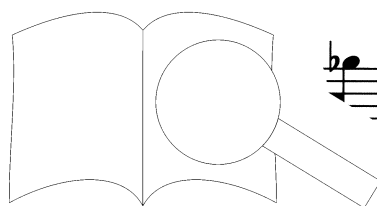
legato

257 (8va)

Più mosso

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263

Musical score for measures 263-270. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking *p* is present at the end of the first system.

270

Musical score for measures 270-276. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music continues with the complex rhythmic pattern from the previous system.

276

Musical score for measures 276-283. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music concludes with a final chord in the right hand.

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