

Johann Sebastian
BACH

Chaconne
BWV 1004

Arrangement für Orgel solo
Matthias Keller




Carus 18.004

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aus der Partita II für Violine solo
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Vorwort

Die Idee, Johann Sebastian Bachs *Chaconne* aus der Partita Nr. 2 für Violine solo zu bearbeiten, ist weder neu noch entspringt sie dem Vorsatz, ein in sich vollendetes Werk „verbessern“ zu wollen. Vielmehr folgt sie dem über viele Generationen zu beobachtenden Wunsch, diese durch und durch staunenswerte Schöpfung mit eigenen Fingern und Sinnen zu begreifen. Doch nicht wie Johannes Brahms, der die *Chaconne* voller Respekt mit der linken Hand auf dem Klavier spielte, um sich so den immensen Schwierigkeiten des Geigers bei der Bewältigung des Stückes anzunähern. Und auch nicht mit der sinfonischen Attitüde romantischer Zeitgenossen, die dem Werk nicht nur eine Klavierbegleitung (Felix Mendelssohn Bartholdy, Robert Schumann) hinzufügten, sondern auch auf diverse harmonische Erweiterungen und „Romantizismen“ (Ferruccio Busoni, Arno Landmann) nicht verzichten wollten. Eher ist Bach selbst das Vorbild für diese Orgel-Adaption, der gemäß damaliger Gepflogenheit immer wieder Werke von einem auf ein anderes Instrument übertrug – eigene wie fremde Werke. So bezeugt beispielsweise der Bach-Schüler Johann Friedrich Agricola hinsichtlich der *Chaconne*: „Ihr Verfaßer spielte sie selbst oft auf dem Clavichorde, und fügte von Harmonie so viel dazu bey, als er für nöthig befand.“

Dieses hat mich zur Bearbeitung angeregt, denn ganz ohne derartige Ergänzungen geht es natürlich nicht, wenn man eine Komposition für die Solovioline orgelgemäß umsetzen will. Während der geniale Wesenszug des Originals gerade in der Reduzierung der Mittel besteht („Auf ein System, für ein kleines Instrument schreibt der Mann eine ganze Welt von tiefsten Gedanken und gewaltigsten Entdeckungen“ – Johannes Brahms an Clara Schumann), langt die vielstimmige und polyphoniefähige Orgel in entsprechender „Übersetzung“. Dass Bach sein Werk auch auf der Orgel gespielt und dabei er hierbei mitnichten jedes Mal exakt dieselbe hinzugesetzt hat. Eher dürfte er, der in der Orgelbau- und Orgelbau-Praxis, hierin variiert haben. Hinzu kommt, dass der Orgelbau seit dem 17. Jahrhundert umging als spätere Erfindungen, die schließlich zur präzisen Wiedergabe des Originals durch den Aufführungs-Dekret. Auch die Orgelbau-Praxis und Bearbeitungen der *Chaconne* zeigen, dass sie doch für den Anspruch, aus seiner Zeit in Dialog zu treten, die Orgelbau-Praxis grundsätzlich einer Barockvioline mit Barock-Praxis! In einem Zeitalter allerdings, in dem die Welt zunehmend Gedanken über Authentizität und Originalklang macht, erschien es nur legitim, die ursprüngliche Fassung der Bachschen *Chaconne* auf die Gegebenheiten zurückzuführen – also unter anderem auf permanente Oktavverdopplungen oder Akkordgriffe, die in einem Bachschen Orgeltext nicht vorkämen. Zielsetzung war hier vielmehr, Bachs durchaus um-

fangreichem Orgelrepertoire ein weiteres Stück hinzuzufügen, das sich beispielsweise im Konzert programmatisch verknüpfen lässt mit Bachs eigenen Vivaldi-Bearbeitungen für die Orgel oder auch als gedankliche Klammer zu seiner großen c-Moll-Passacaglia. Wobei die spieltechnischen Anforderungen der *Chaconne* diejenigen eines Bachschen Originalwerkes nicht überschreiten.

München, im Mai 2011

Matthias Keller

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Foreword

The idea of arranging Johann Sebastian Bach's *Chaconne* from the Partita No. 2 for solo violin is neither new, nor does it originate in the intention of "improving" an intrinsically perfect work. It is rather an expression of the wish – a wish which can be observed over many generations – to grasp this altogether remarkable creation with one's own fingers and senses. Not, however, like Johannes Brahms who respectfully played the *Chaconne* on the piano using only his left hand in order to approximate the immense difficulties encountered by a violinist in the rendition of this piece. Neither with the symphonic attitude of Romantic contemporaries who not only added a piano accompaniment (Felix Mendelssohn Bartholdy, Robert Schumann) but were also unwilling to forgo diverse harmonic elaborations and "Romanticisms" (Ferruccio Busoni, Arno Landmann). Bach himself provides the model for this organ adaptation: in accordance with the custom of his time, he regularly transferred musical works from one instrument to another, both his own as well as works by other composers. This is attested to, for example, by Bach's student Johann Friedrich Agricola with respect to the *Chaconne*: "Its creator himself played it frequently on the clavichord, and added as much harmony as he found necessary."

This inspired me to work on an arrangement, since the rendition of a composition for violin in a manner appropriate to the organ is not possible without a certain degree of such augmentation. Whereas the genius characteristic of the original lies specifically in the reduction of means ("On one staff, for a small instrument, the man writes an entire world of deepest thoughts and mightiest emotions" – Johannes Brahms to Clara Schumann) the many-voiced organ with its potential for polyphony demands an appropriate "translation." It is very probable that Bach performed this work with improvisations also on the organ; it is equally likely that, by no means did he play identical chords every time. It is more likely that he will have been varied in accordance with the thorough practice of his time, not least in consideration of the specific instrument or the prevailing aesthetic. Furthermore, the Baroque or thorough-bass tradition's flexible attitude towards the adaptation of music for other instruments for whom the score ultimately serves as a clarification of intent, i.e. a means to the end, is a background, it would seem, for the numerous earlier adaptations of the *Chaconne*. It is also true that the later-born Baroque organists, in that they were able to engage with the musical text from the standpoint of the organist, were able to do so. In any case, the original music also sounds quite different when played on a modern instrument. In an age, however, in which the organist increasingly emphasizes considerations of timbre and color, it seems quite legitimate to adapt the original version of Bach's *Chaconne* which conform to the specific circumstances – thus refraining from present octave doublings or chord fingerings which would not be found in an organ work by Bach. The intention was rather to expand Bach's already extensive

organ repertoire by another work which could, for example, be programmatically combined with a concert of Bach's own Vivaldi arrangements for organ or also used as a notional bridge to his great C minor Passacaglia; whereby the performance-technical requirements of the *Chaconne* do not exceed those of an original organ composition by Bach.

Munich, May 2011
Translation: David Kosviner

Matthias Keller

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Chaconne

aus: Partita II für Violine solo (BWV 1004)

Johann Sebastian Bach (1685–1750)

arr. Matthias Keller

– dedicated to Dame Gillian Weir –

♩ = 56

Manual

I. *mp*

Pedal

mp

8

13

II.

18

23

I. (II.)

28

32

I. II. I. II. I.

f *mf*

37

(I.) II.

41

Musical score for measures 45-48. The system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music is in a minor key and features a complex, rhythmic melody in the upper voice with many accidentals. The bass line provides a steady accompaniment with some syncopation.

Musical score for measures 49-52. The system consists of two staves: a grand staff and a single bass clef staff. Measure 49 includes a first ending bracket labeled 'I.'. The melody continues with intricate patterns and accidentals.

Musical score for measures 53-56. The system consists of two staves: a grand staff and a single bass clef staff. The music continues with a dense texture of notes and accidentals.

Musical score for measures 57-61. The system consists of two staves: a grand staff and a single bass clef staff. Measure 57 includes a second ending bracket labeled 'II.'. The music features a mix of eighth and sixteenth notes.

Musical score for measures 62-65. The system consists of two staves: a grand staff and a single bass clef staff. The music concludes with a final cadence in the upper voice.

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65 I. *f*

68

70

73

75

77

81

84

86

accel. . . .

88

rall.

$\text{♩} = 50$

II.

mf II.

90

Musical score for measures 90-91. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a minor key. Measure 90 features a dense, sixteenth-note melody in the treble clef. Measure 91 continues this melody, with a dynamic marking of *p* (piano) in the bass clef staff.

92

Musical score for measures 92-93. The system consists of three staves. Measure 92 continues the sixteenth-note melody in the treble clef. Measure 93 features a dynamic marking of *p* (piano) in the bass clef staff.

94

Musical score for measures 94-95. The system consists of three staves. Measure 94 continues the sixteenth-note melody in the treble clef. Measure 95 features a dynamic marking of *p* (piano) in the bass clef staff.

96

Musical score for measures 96-97. The system consists of three staves. Measure 96 continues the sixteenth-note melody in the treble clef. Measure 97 features a dynamic marking of *p* (piano) in the bass clef staff.

98

Musical score for measures 98-99. The system consists of three staves. Measure 98 continues the sixteenth-note melody in the treble clef. Measure 99 features a dynamic marking of *p* (piano) in the bass clef staff.

100

Musical score for measures 100-101. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a minor key. Measure 100 features a complex rhythmic pattern in the right hand with many sixteenth notes, while the left hand has a simpler accompaniment. Measure 101 continues this pattern.

102

Musical score for measures 102-103. The system consists of three staves. Measure 102 shows a continuation of the right-hand melody with some chromaticism. Measure 103 features a more active right-hand part with sixteenth-note runs.

104

Musical score for measures 104-105. The system consists of three staves. Measure 104 has a right-hand part with a mix of eighth and sixteenth notes. Measure 105 shows a right-hand part with a more rhythmic, eighth-note pattern.

106

Musical score for measures 106-107. The system consists of three staves. Measure 106 features a right-hand part with a steady eighth-note rhythm. Measure 107 shows a right-hand part with a more complex rhythmic structure.

108

Musical score for measures 108-109. The system consists of three staves. Measure 108 has a right-hand part with a rhythmic pattern of eighth notes. Measure 109 shows a right-hand part with a more active eighth-note melody.

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110

Musical score for measures 110-111. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a minor key with a key signature of one flat. Measure 110 features a complex rhythmic pattern in the right hand with many beamed notes, while the left hand has a simpler accompaniment. Measure 111 continues this pattern with some changes in the right hand's articulation.

112

Musical score for measures 112-113. The system consists of three staves. Measure 112 shows a continuation of the rhythmic complexity in the right hand. Measure 113 features a more melodic line in the right hand with some slurs, while the left hand accompaniment remains consistent.

114

Musical score for measures 114-115. The system consists of three staves. Measure 114 continues the intricate right-hand part. Measure 115 shows a change in the right-hand texture, with some notes being held longer, and the left hand accompaniment adapting accordingly.

116

Musical score for measures 116-117. The system consists of three staves. Measure 116 features a more active right-hand part with many sixteenth notes. Measure 117 shows a continuation of this activity with some dynamic markings and phrasing slurs.

118

Musical score for measures 118-119. The system consists of three staves. Measure 118 features a very active right-hand part with many sixteenth notes. Measure 119 shows a continuation of this activity with some dynamic markings and phrasing slurs.

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rit.

I. A tempo

120

Musical score for measures 120-121. The top system consists of a grand staff (treble and bass clefs) with a piano accompaniment. The bottom system is a single bass clef line. Measure 120 features a complex rhythmic pattern in the piano part. Measure 121 begins with a dynamic marking of *f* and a first ending bracket labeled 'I.'.

122

Musical score for measures 122-123. The top system consists of a grand staff with piano accompaniment. The bottom system is a single bass clef line. Both measures feature a complex rhythmic pattern in the piano part.

124

rall. Grave

Musical score for measures 124-125. The top system consists of a grand staff with piano accompaniment. The bottom system is a single bass clef line. Measure 124 is marked *rall.* and measure 125 is marked *Grave*.

128

rit.

Musical score for measures 128-132. The top system consists of a grand staff with piano accompaniment. The bottom system is a single bass clef line. Measure 128 is marked *rit.*. The piano part features a complex rhythmic pattern.

133

Musical score for measures 133-137. The top system consists of a grand staff with piano accompaniment. The bottom system is a single bass clef line. The piano part features a complex rhythmic pattern.

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140

tr

146

Più mosso

II.

mf

151

(II.)

ua.

155

159

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163

I. (solo)

167

(II.)

(I.)

171

I.

174

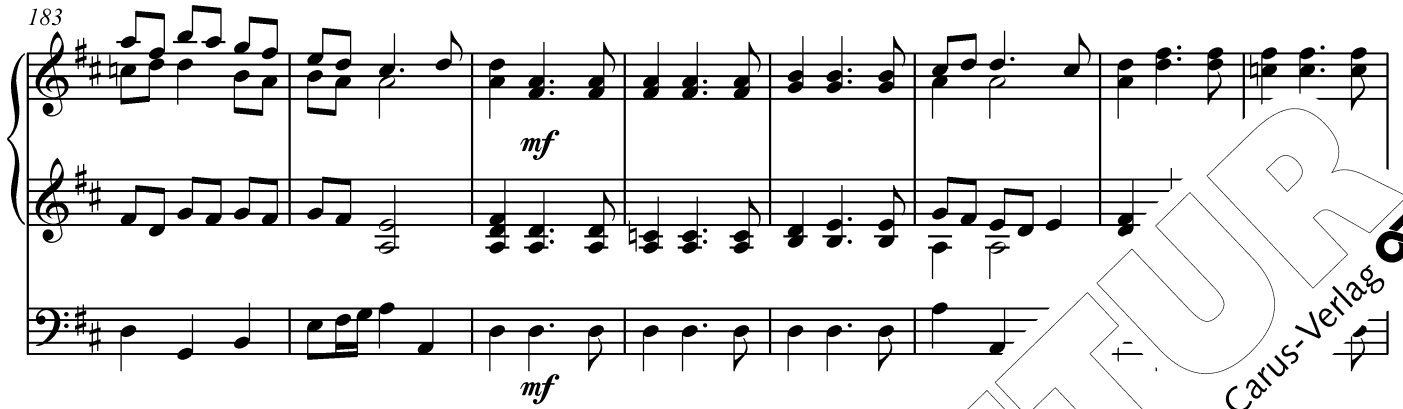
rall.

177



f

183



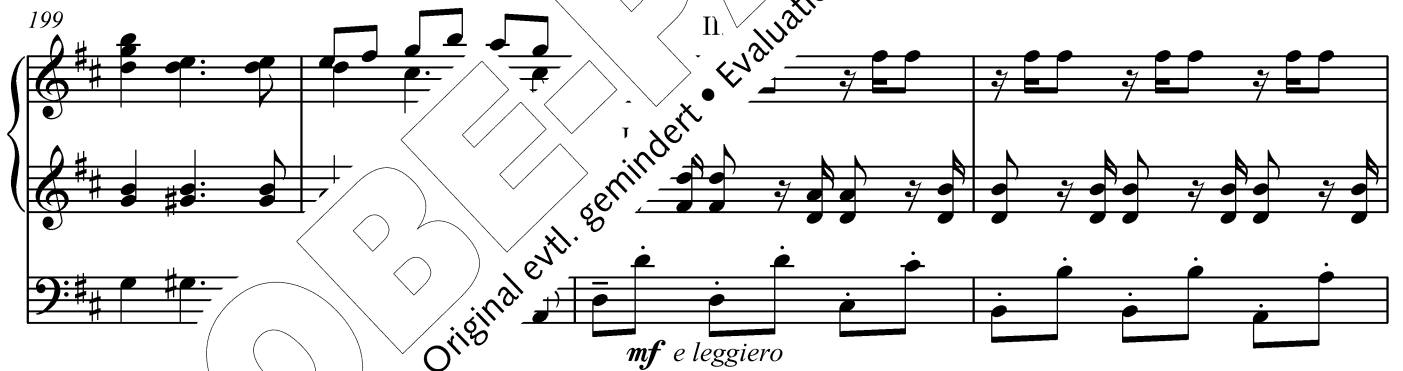
mf

191



mf

199



mf e leggiero

203



mf e leggiero

206

rit.

Largo

tr

III. *p*

Musical score for measures 206-210. The score is in treble and bass clefs. It features a series of sixteenth-note patterns in the right hand and a steady bass line in the left hand. The tempo is marked 'Largo' and 'rit.' (ritardando). A trill is indicated above a note in measure 208. The piece concludes with a final chord in measure 210.

210

Musical score for measures 210-214. The score continues with similar rhythmic patterns. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

214

Più mosso

I. *mf*

Musical score for measures 214-218. The tempo changes to 'Più mosso' (faster). The right hand features more complex sixteenth-note passages. The piece begins with a first movement marking 'I. *mf*'.

218

Musical score for measures 218-222. The score continues with intricate sixteenth-note patterns in both hands.

222

Musical score for measures 222-224. The score is written for piano and features a complex rhythmic pattern with many sixteenth notes. The key signature has one flat (B-flat). The music is divided into three measures, with the final measure ending on a sharp sign.

225 **Più mosso**

Musical score for measures 225-227, marked **Più mosso**. The tempo is faster than the previous section. The score is written for piano and features a complex rhythmic pattern with many sixteenth notes. The key signature has one flat (B-flat). The music is divided into three measures, with the final measure ending on a sharp sign. The dynamic marking **f** (forte) is present in the first two measures.

228

Musical score for measures 228-230. The score is written for piano and features a complex rhythmic pattern with many sixteenth notes. The key signature has one flat (B-flat). The music is divided into three measures, with the final measure ending on a sharp sign.

231

Musical score for measures 231-233. The score is written for piano and features a complex rhythmic pattern with many sixteenth notes. The key signature has one flat (B-flat). The music is divided into three measures, with the final measure ending on a sharp sign.

235

Musical score for measures 235-237. The piece is in a minor key. Measure 235 features a piano introduction with a half rest in the right hand and a quarter note in the left. Measure 236 has a complex rhythmic pattern with sixteenth notes in the right hand and quarter notes in the left. Measure 237 continues with similar rhythmic patterns.

238

rall.

Musical score for measures 238-240. Measure 238 begins with a rapid sixteenth-note run in the right hand. Measure 239 continues this pattern. Measure 240 shows a change in the right hand's rhythm, with a 'rall.' (ritardando) marking above the staff.

241

Animato

Musical score for measures 241-243. Measure 241 starts with a forte (*ff*) dynamic and a triplet of eighth notes in the right hand. Measure 242 continues with more triplet patterns. Measure 243 features a change in the right hand's melodic line.

244

Musical score for measures 244-246. Measure 244 begins with a key signature change to one sharp (F#) and a forte (*ff*) dynamic. It features complex triplet patterns in the right hand. Measure 245 continues with similar patterns. Measure 246 concludes with a quintuplet in the right hand.

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246

248

rit. Grave

251

254

rit. rit. trum

- Bach: Contrapunctus 14 für Orgel, aus der Kunst der Fuge
 – Kleine Choralpartiten für die Orgel (arr. Schlenker)
 Bach, Johann Michael: Sämtliche Orgelchoräle
 Bezler: Biblia Organi, Klage lied
 Bornefeld: Choralvorspiele und Orgelsonate
 Brosig: Sämtliche Choralvorspiele
 Danziger Orgelmusik des 16.–18. Jahrhunderts
 Freiburger Orgelbuch. Musik für Gottesdienst, Konzert, Unterricht
 Freie Orgelmusik der Romantik I, II und III
 Gerok: Kleine Orgelchoräle
 Gulbins: Präludium und Fuge op. 73,2
 Hits for Organ (Das rote Album)
 Husumer Orgelbuch von 1758
 Janca: Orgelverse
 Krebs: Choralbearbeitungen (Clavier-Übung I)
 – Vier Choralvorspiele
 – Sechs Fugen
 – Sechs Sonatinen
 – Sechs Suiten
 – Suite in C
 Marpurg: Sechs Sonaten (1756)
 Mozart: 17 Kirchengesonaten (arr. Szathmáry)
 Merkel: Choralvorspiele zu Liedern des 17. Jahrhunderts
 v. Neukomm: Kurze und leichte Orgelmusik
 Ochsenhauser Orgelbuch (Harmersbach)
 Oley: Choralvorspiele zum Fugengang
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