

Vorwort

Dukas schrieb sein Scherzo über Goethes Zauberlehrling im Jahre 1897. Das berühmteste seiner Orchesterwerke etablierte sich in kürzester Zeit im internationalen Konzertrepertoire.

Die klangliche Umsetzung der komplexen Orchesterpartitur auf die Orgel folgte den Möglichkeiten, die das Tasteninstrument bietet. Grundsatz für die Übertragung der Partitur war immer die Spielbarkeit auf dem Instrument.

Die Tempobezeichnungen sind original aus der Partitur entnommen. Die Metronomangaben des Komponisten gelten für die Orchesterfassung, sie sollen nur Anhaltspunkt für die Temporelationen sein. Sie bedürfen auf jeden Fall der Anpassung an die Möglichkeiten des Instrumentes und der Raumakustik.

Die Registrierangaben und Hinweise zur Manualverteilung sind als Orientierungshilfe gedacht; die/der Ausführende wird sie dem vorhandenen Instrument anzupassen wissen.

Ausgehend von einer Orgel, die im Manual 58 und im Pedal 32 Tasten umfasst, wurde an wenigen Stellen dieser Umfang ausgenutzt. Für Instrumente mit Normalumfang wurden Oktavverlegungen als Alternative im Notentext vermerkt.

Die Vorgabe der Partitur beim Auftreten von enharmonischen Tönen in verschiedenen Stimmen/Systemen (z. B. ces und h) wurde beibehalten, wo dies von der linearen Stimmführung her logisch war. Zugunsten der besseren Lesbarkeit entschied sich der Bearbeiter gelegentlich für die enharmonische Umdeutung einzelner Töne bzw. Passagen.

Abschließend bleibt zu hoffen, dass diese Bearbeitung als interessante Bereicherung des Repertoires künftig in den Konzertprogrammen zu finden sein wird.

Bad Bergzabern, im Juli 2007

Heinrich E. Grimm

Foreword

Dukas wrote his scherzo for Goethe's Sorcerer's Apprentice in 1897. This, his most famous orchestral work, was soon firmly established in international concert repertoires.

The tonal transposition of the complex orchestral score to the organ took advantage of the possibilities this keyboard instrument offers. The deciding factor for the transposition of the score was in every instance the playability on the instrument.

The tempo indications were taken from the original score. The composer's metronome indications apply to the orchestral setting and should serve only as suggestions for the tempo relations. They should at all times be adjusted for the possibilities of the instrument and the acoustics of the room.

The notes on stops and pointers for manuals are intended as guidelines and the organist should adjust them according to the instrument at hand.

In only a few passages was the range of an organ with 58 manual and 32 pedal keys assumed. For instruments with 56/30 keys, octave transpositions are given as an alternative in the music score.

The occurrence of enharmonic tones in various voices (e.g. C flat and B) was retained from the score, where this was logical for the linear part progression. To ensure better readability, the arranger occasionally chose an enharmonic interpretation of individual notes or passages.

Finally, it is hoped that this arrangement will be included in the future as an interesting enrichment to the repertoire of concert programmes.

Bad Bergzabern, July 2007

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Der Zauberlehrling

Scherzo nach einer Ballade von Goethe

Paul Dukas
1865-1935

Orgelbearbeitung von
Heinrich E. Grimm

Assez lent $\text{♩} = 90$

Manual

III *pp* Streicher 8' (4')

p

Pedal

mit 4' (oder Koppel II)

I: Krummhorn 8', (Klarinette) Oboe 8'

II Traversflöte 4'

I Prinzipal 8', 4'

p

54

p

1 2 3 4 1 2 3 4

66

II 8' + 4'

III *mf* + Fagott 16'

"trocken" artikulieren

16' + 8'

74

81

195

Musical score for measures 195-200. The system consists of three staves: Treble, Middle, and Bass. The key signature is three flats (B-flat, E-flat, A-flat). The music features a complex texture with chords and moving lines in all three parts.

200

III Kornett, Oboe

Musical score for measures 200-205. The system consists of three staves: Treble, Middle, and Bass. The key signature is three flats. The middle staff is labeled "III Kornett, Oboe". The music features a complex texture with chords and moving lines in all three parts. The dynamic marking *sim.* is present at the end of the system.

8' (4') *sim.*

205

Musical score for measures 205-210. The system consists of three staves: Treble, Middle, and Bass. The key signature is three flats. The music features a complex texture with chords and moving lines in all three parts.

210

Musical score for measures 210-215. The system consists of three staves: Treble, Middle, and Bass. The key signature is three flats. The music features a complex texture with chords and moving lines in all three parts.

444 **III** *p*

Musical score for measures 444-449. The system consists of three staves: Treble, Middle, and Bass. The key signature has three flats (B-flat, E-flat, A-flat). Measure 444 starts with a piano (*p*) dynamic and a section marked "III". The Treble staff features chords and a melodic line. The Middle staff has a rhythmic accompaniment. The Bass staff has a simple bass line with rests.

450

Musical score for measures 450-455. The system consists of three staves: Treble, Middle, and Bass. The key signature has three flats. Measure 450 starts with a piano (*p*) dynamic. The Treble staff features chords and a melodic line. The Middle staff has a rhythmic accompaniment. The Bass staff has a simple bass line with rests.

456 **II** *ff* + Clairon 4'

Musical score for measures 456-461. The system consists of three staves: Treble, Middle, and Bass. The key signature has three flats. Measure 456 starts with a fortissimo (*ff*) dynamic and a section marked "II". The Treble staff features chords and a melodic line. The Middle staff has a rhythmic accompaniment. The Bass staff has a simple bass line with rests.

462

Musical score for measures 462-467. The system consists of three staves: Treble, Middle, and Bass. The key signature has three flats. Measure 462 starts with a fortissimo (*ff*) dynamic. The Treble staff features chords and a melodic line. The Middle staff has a rhythmic accompaniment. The Bass staff has a simple bass line with rests.

588

III

I

594

III *ff*

600

* 8vb

605

Très vif ♩ = 146

I (+ III/I)

ff

(8vb)

* bei fehlendem Tonumfang eine Oktave tiefer

928

III *p*

(III) Grundstimmen,
Zungen 8'

(III) Vox coelestis

16', 8'

932

II *p* Gambe 8'

III

p

934

II

I Krummhorn 8'

pp

pp nur III/P

En retenant un peu

937

perdendo

II Traversflöte 4'

Vif

fff Tutti