FRANJO DUGAN

(1874-1948)

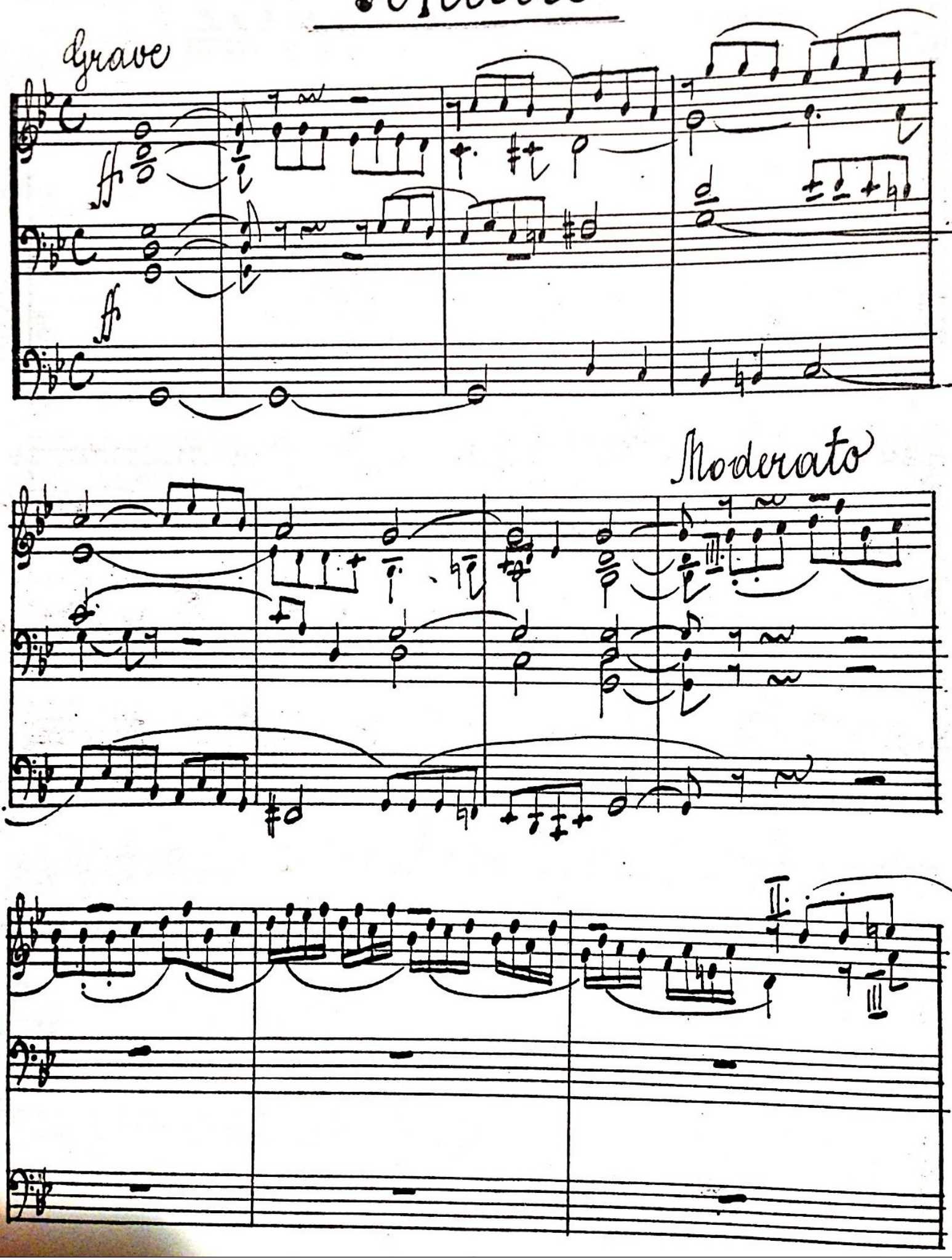
TOCCATA

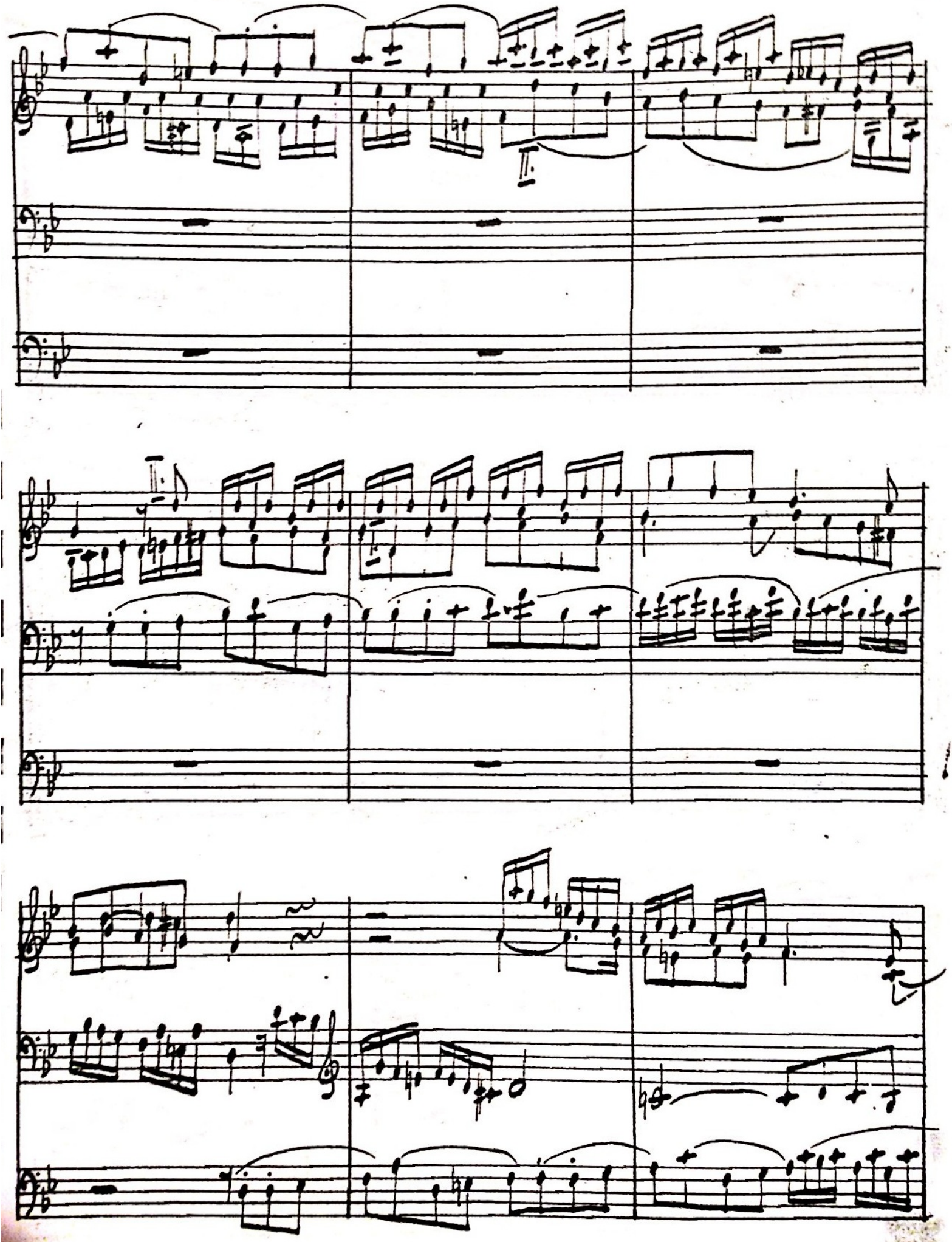
(1894)

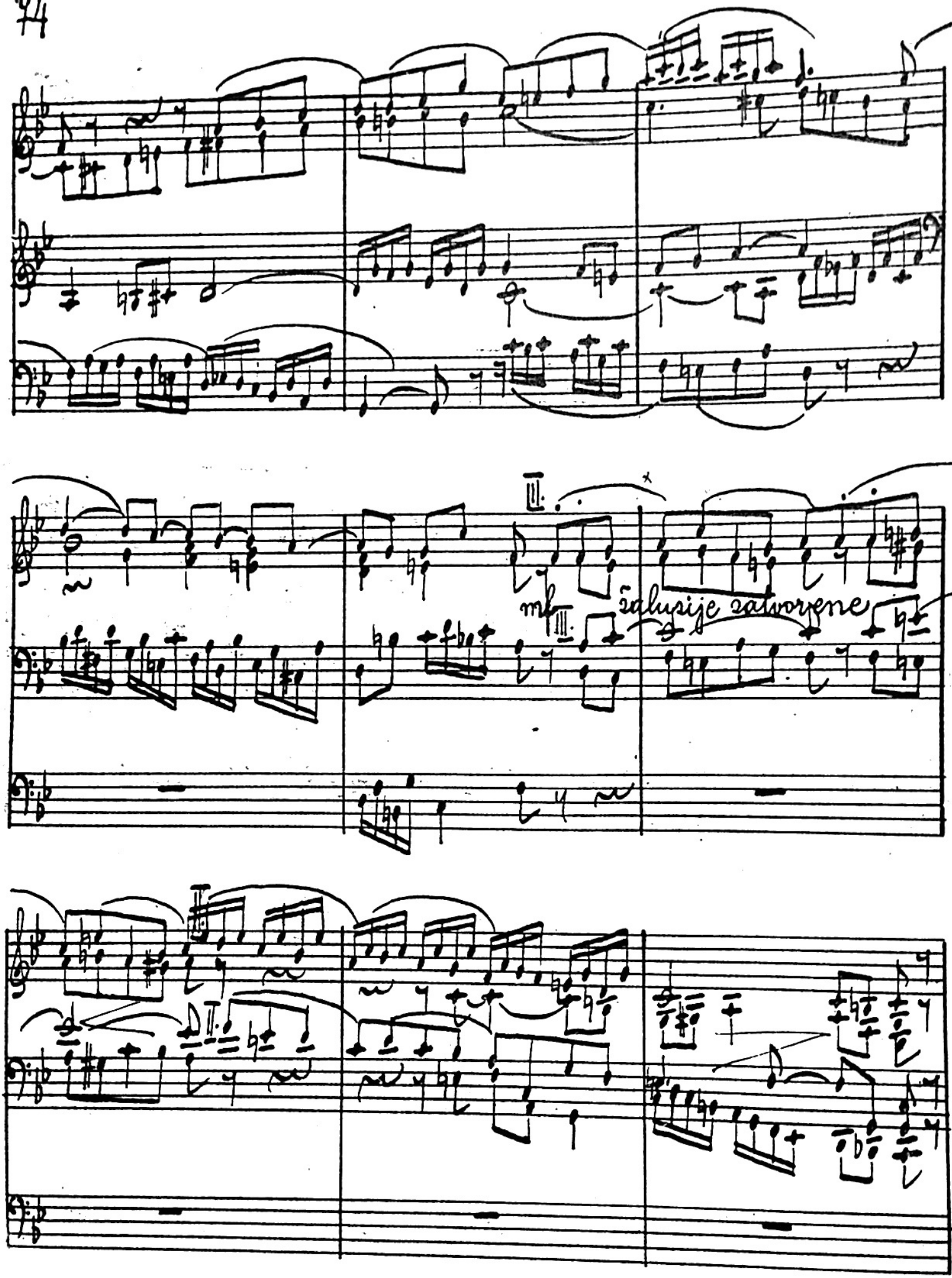
Scanned copy of the composer's manuscript

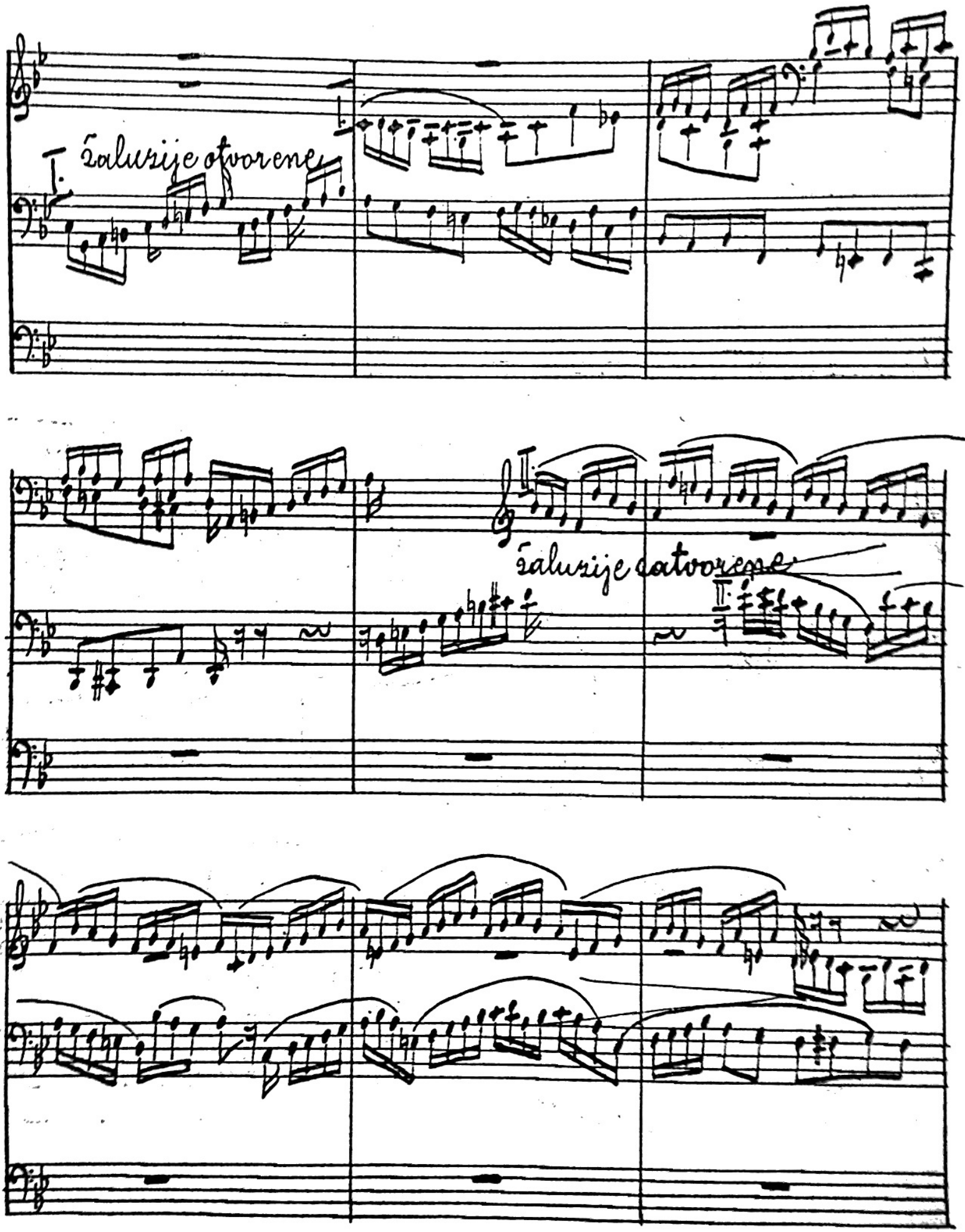
www.pavaomasic.com

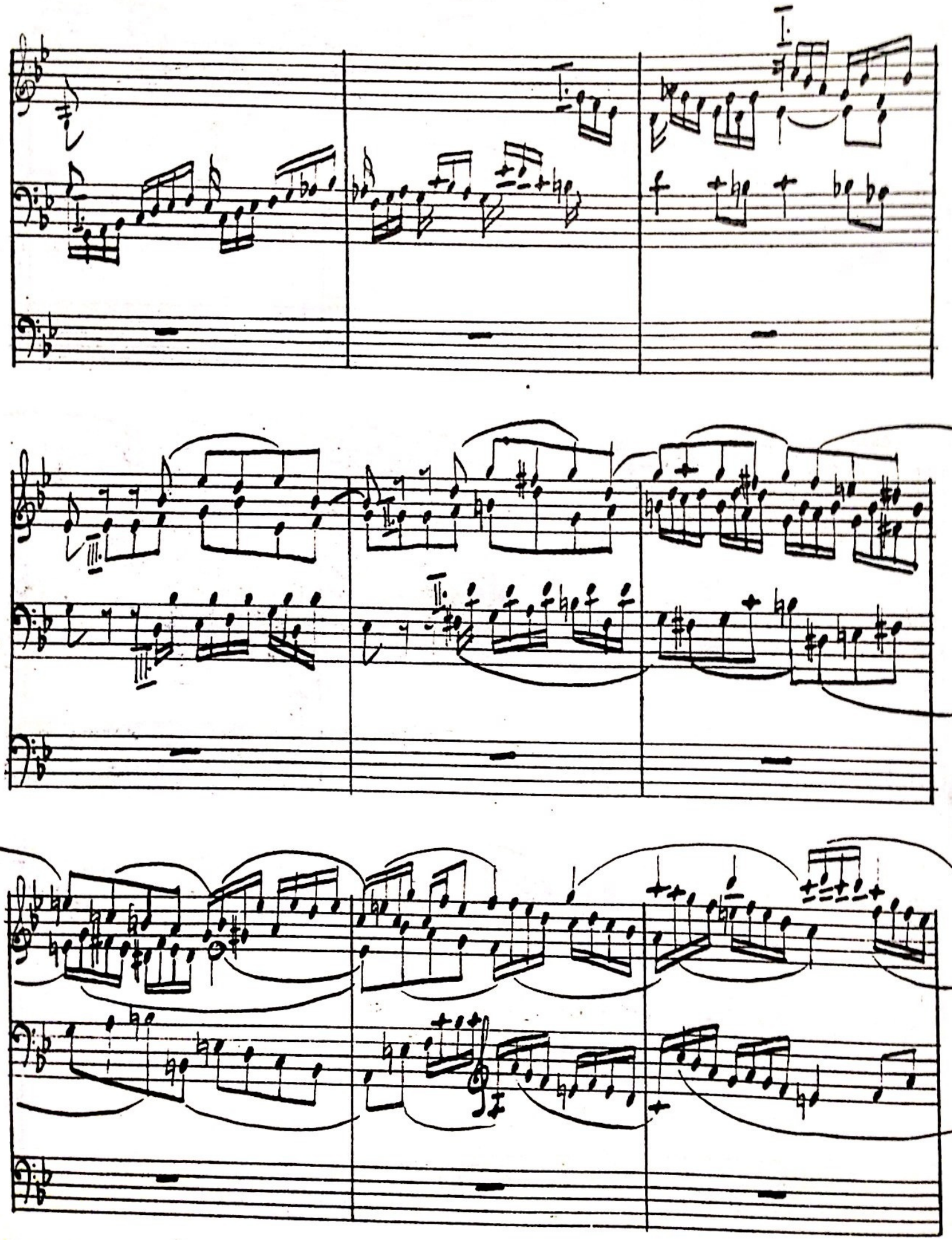
Tokata

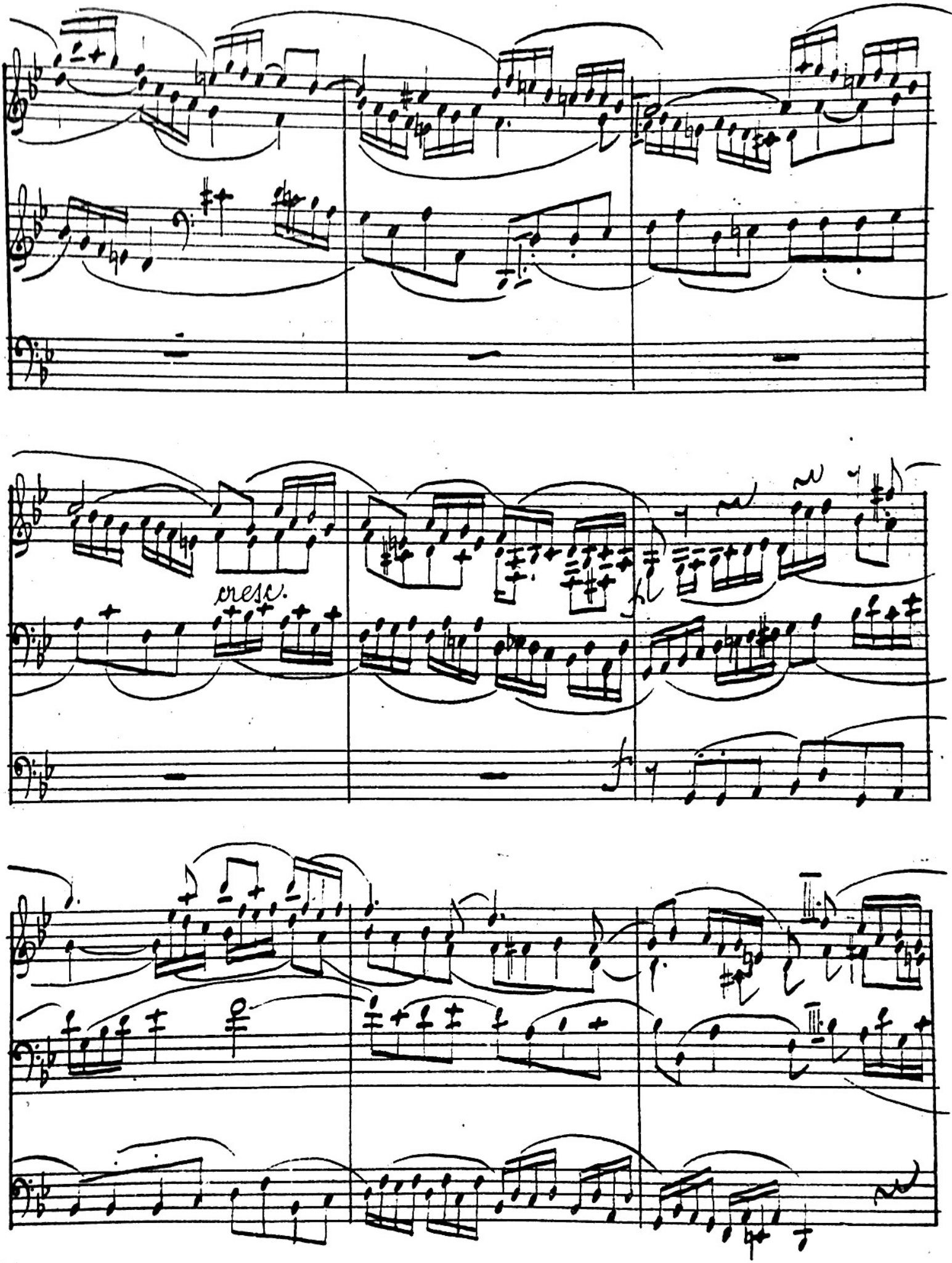





mf
žalusije zatvorene


I. žalusije otvorene
II. žalusije otvorene

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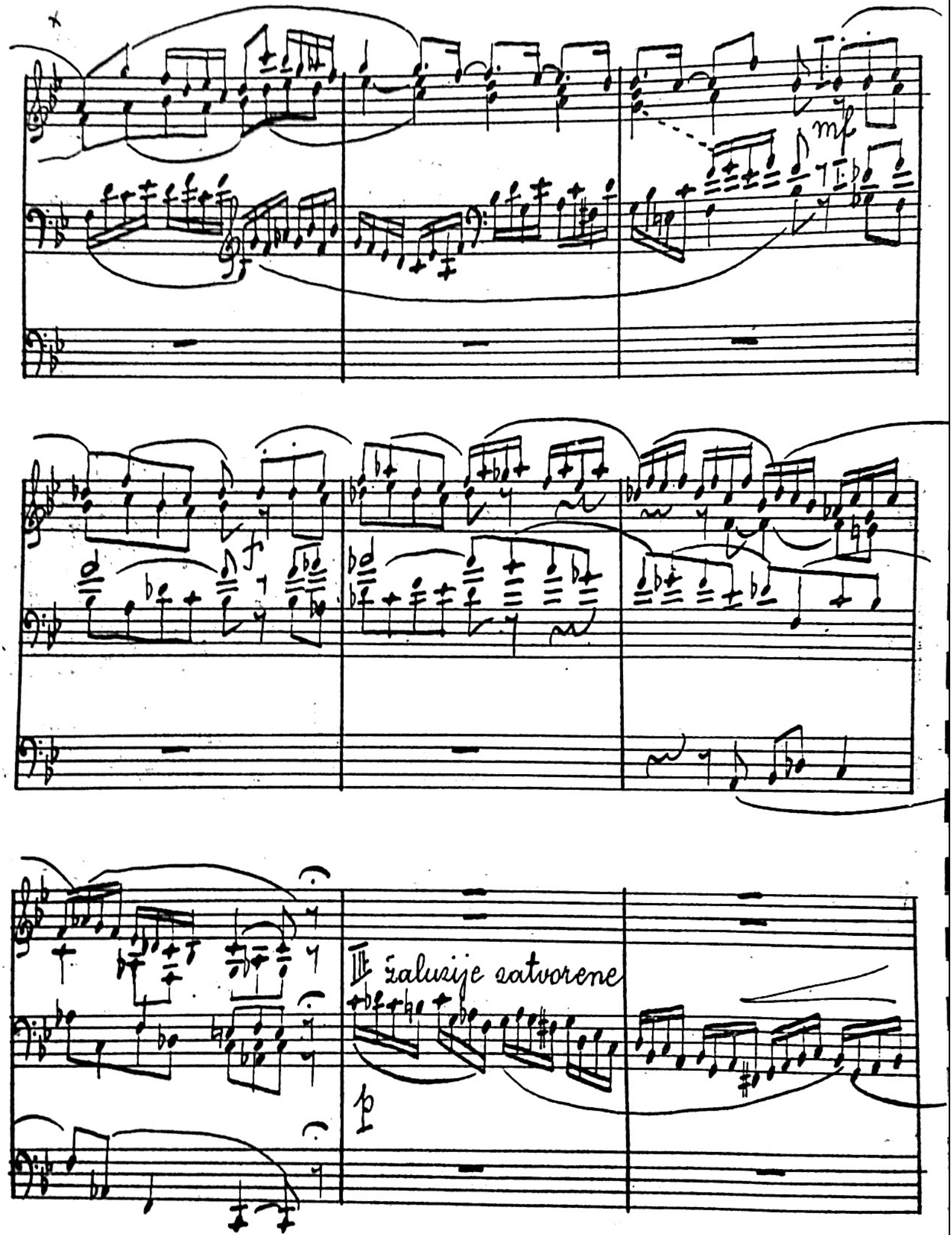
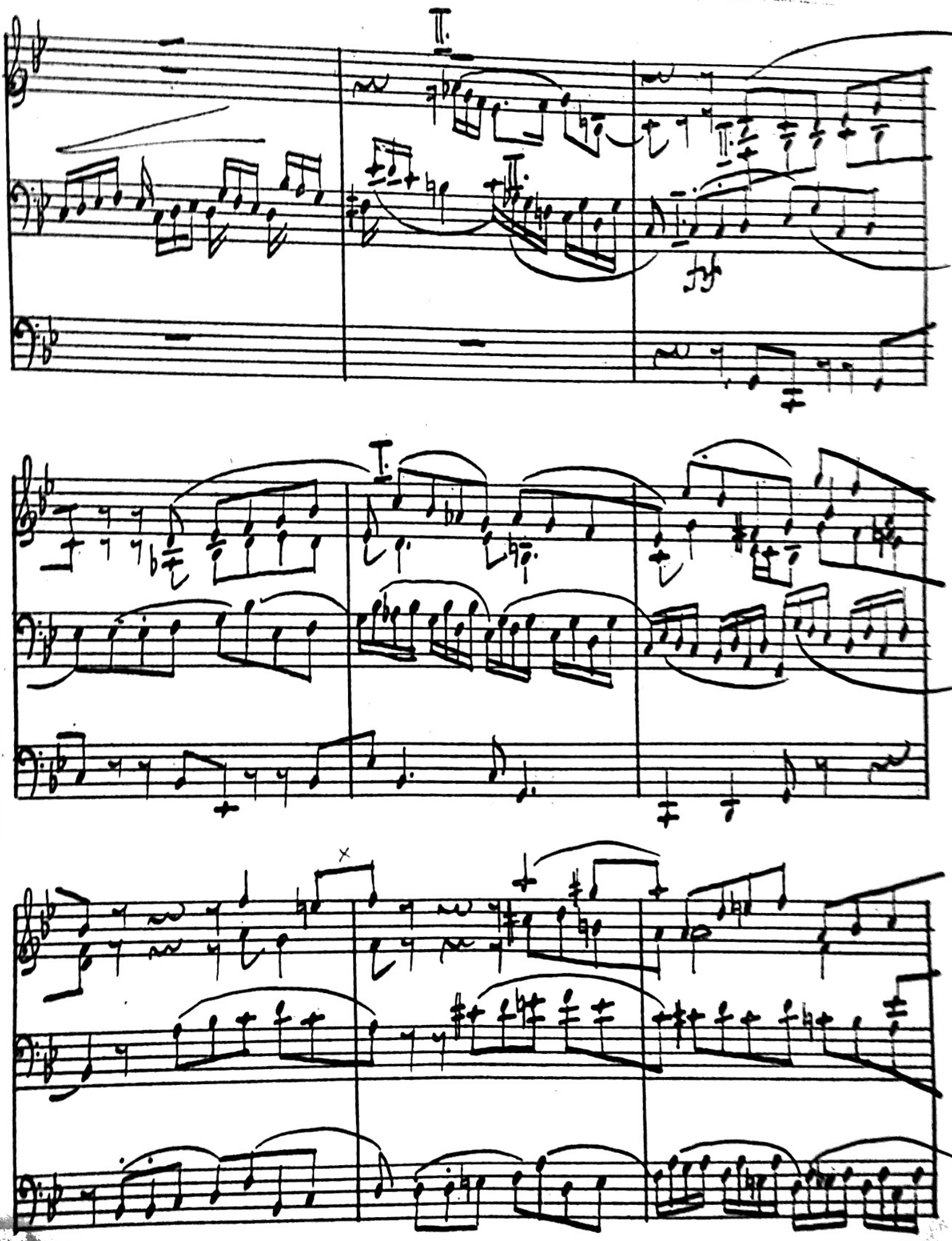
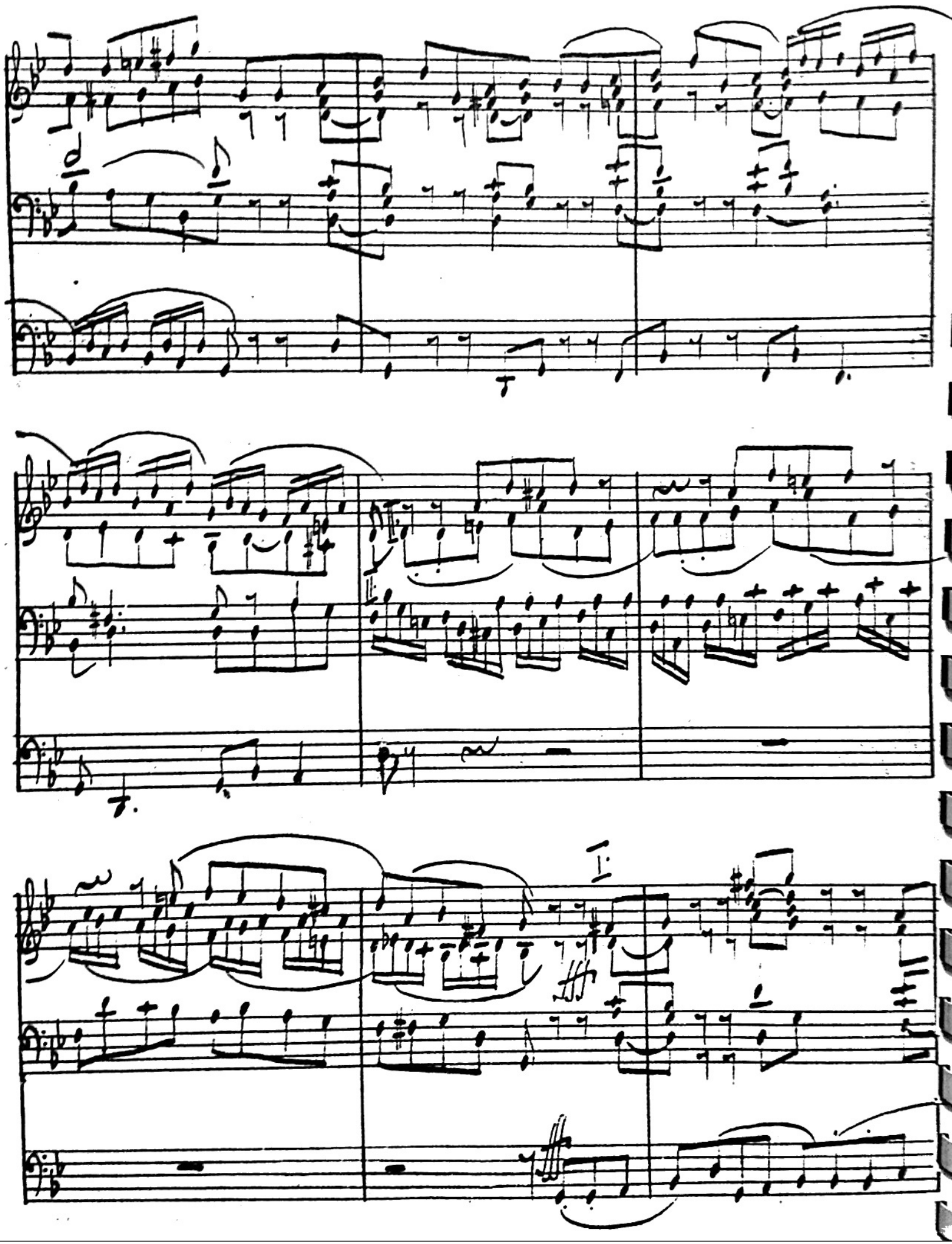
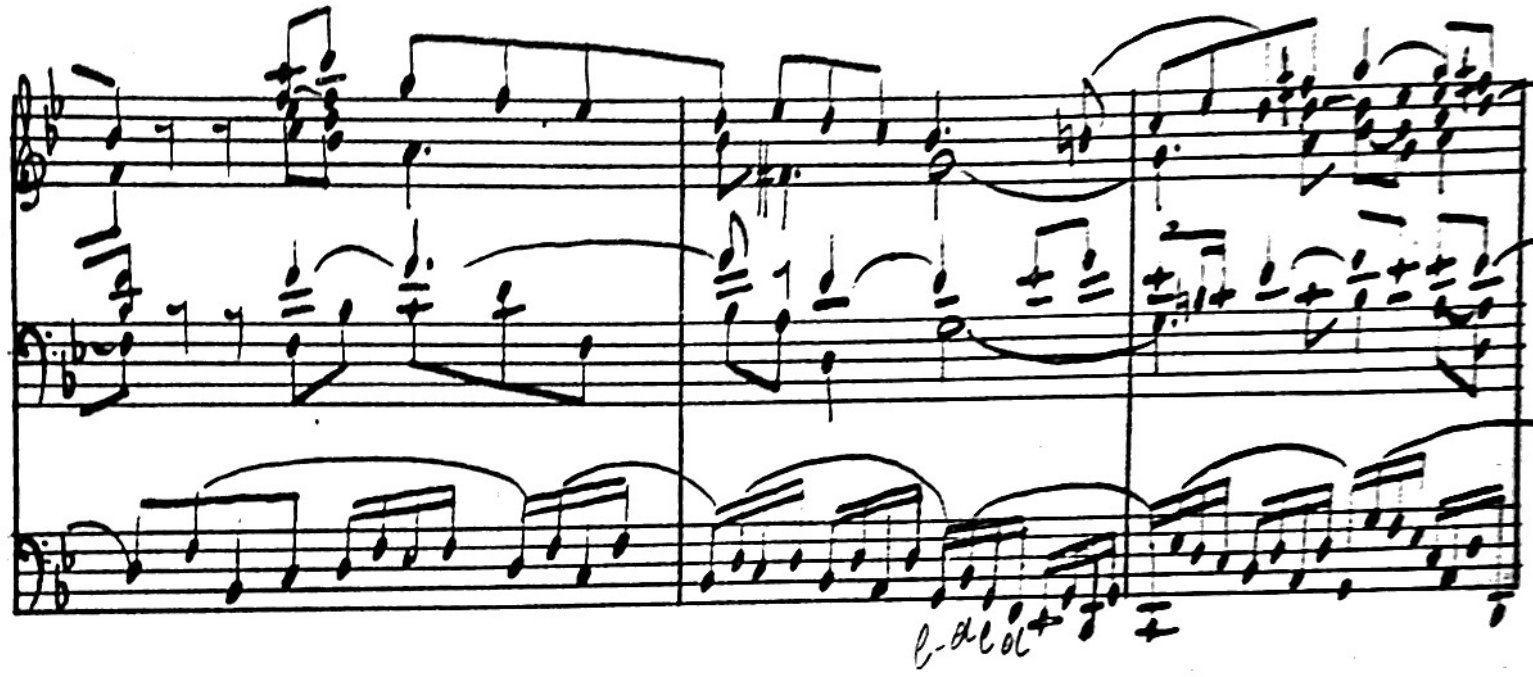
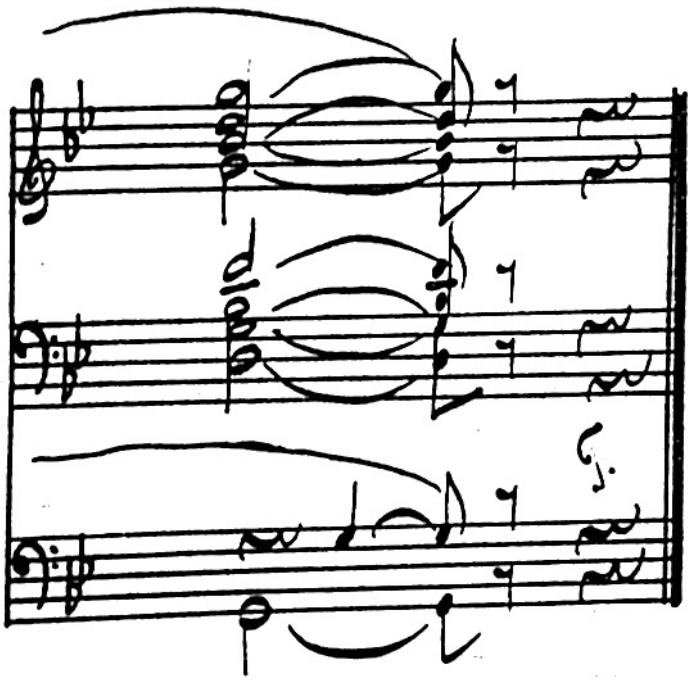

mf
f
III žaluzije zatvorene









Napomena

U ovoj zbirci nalazi se 12 manjih sastava (većinom verzeta) u običnim dur-premetima i 12 u svim mol-premetima. Iza toga slijede kompozicije srednje veličine i napokon nekoliko većih kompozicija.
Sve su te stvari pisane polifono i ne može se reći, da stavljaju posebne zahtjeve na registriranje, što se tiče osobitih boja zvuka.
U glavnom je potrebno da se registrira tako, da u svim stepenima jakosti orgulje daju zasićeni zvuk. Kod većih kompozicija je na nekim mjestima naznačeno posebno registriranje. U glavnom neka se upotrebljava za „pp" sama Aeolina 8', ili Salicional 8'; za „p" 2 ili 3 nježna registra (Aeolina 8', Salicional 8', Flauto dolce 8' ili Hohlflöte 8' ili Lieblichgedeckt 8'); za „mf" neka se u svim manualima upotrebe svi 8' registri, među njima i principal 8' i flaute 4'; za „f" svi 8' i 16' registri, onda flaute 4', a prema prilikama i octava 4'; za „ff" svi registri 16' 4' 2' bez mikstura i jezičnjaka; za „fff" svi registri, pak i miksture i jezičnjaci.

U Zagrebu, dne 12. svibnja 1925.

Franjo Dugan.

REMARKS

Here are few remarks concerning Dugan's *Klangideal*, as he describes it in his foreword to collection of organ pieces that includes 24 versets, middle-sized pieces, as well as longer pieces, mostly written in polyphonic style. He doesn't ask for any particular sound colour, instead, he gives general remarks of choosing the stops according to dynamics specified:

pp - Aeoline 8' solo, or Salicional 8' solo
p - 2 or 3 delicate stops, such as Aeoline 8', Salicional 8' and Flauto dolce 8', or Hohlflöte 8' or Lieblichgedeckt 8'
mf - all 8' stops (including Principal 8' & Flutes 4') on all manuals
f - all 8' & 16' stops, with Flutes 4' added, and, if necessary, Octave 4'
ff - all 16', 8', 4', 2' stops, without Mixtures and Reeds
fff - all stops, including Mixtures and Reeds

In general, Dugan asks for rich and well-rounded sound, which should be well saturated, regardless of the dynamics, either *pp* or *fff*.

There is another marking in Croatian that is found in score, being translated here as:

Žaluzije otvorene - Swell box opened
Žaluzije zatvorene - Swell box closed

Pavao Mašić