

MAX REGER
(1873–1916)

Sämtliche Orgelwerke
Complete Organ Works

Band 6/Volume 6

Choralfantasien
Chorale Fantasias

nach der Reger-Gesamtausgabe (Hans Klotz)
on the basis of the Reger Complete Edition (Hans Klotz)

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Seiner Hochwürden Herrn Professor
D. Friedrich Spitta*
Zwei Phantasien *Wachstumsvoll* *mit Zunge*

für
Orgel
über den Choral:
Wie schön leucht' uns der Morgenstern
* von Menschen wof
muss Pastre

Max Reger op. 404 Nr. 1

Introduzione Pesante

Manuale

Pedale

2951 a

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Fantasie über den Choral
Wie schön leucht' uns der Morgenstern
Erste Notenseite / First music page

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Sämtliche Orgelwerke

Max Reger

Seinem lieben Freunde Karl Straube

Fantasie über den Choral

Ein feste Burg ist unser Gott

op. 27

Allegro vivace (ma pomposo)

*Org Pl I *fff* *ff*₂
I Posaune 16'
Trompete 8'

K II III *fff*

4

fe - ste Burg ist un - ser

7

II alle 8' 4' 2'

tr
tr
tr
Gott, ein gu - te

10

tr *tr*
Wehr und Waf - fen. Org Pl I Er

* Unter Organo Pleno (Org Pl) verstehe ich volles Werk mit sämtlichen Koppeln (K). / I understand Organo Pleno (Org Pl) as meaning full organ with all couplers (K).

13

hilft uns frei aus al - ler Not, Der

Prinzival 8'
Oktave 4'
Posaune 16'
Trompete 8'

ff II

K II III

18

alt bö - se Feind,

+K III

tr

21

mit Ernst ers jetzt

ff

24

meint; OrgPII die uns jetzt hat be - trof - fen.

II

ff

29

I Prinzipal 8' Oktave 4' Oktave 2'
Posaune 16' Trompete 8'

groß Macht

fff

32

und viel List sein

35

grau - sam Rü - stung ist,

Org Pl I

38

fff

I (wie oben)

auf

42

tr *tr*

Erd ist nicht seins - - glei - -

45

Org PI I *fff*

chen.

fff

Meno *p*

III Äoline 8'
Fugara 4' usw

II 16-8'

nur K I Waldhorn 8'
p

Mit

49

mosso

tr

uns - rer Macht ist nichts ge - -

52

tr

diminuendo *più p*

tan, wir sind gar

55

sempre diminuendo *pp* *stringendo* *crescendo*

bald ver - - lo - - ren;

58

Tempo primo

Meno mosso

Org Pl I *fff* *mp* *mf*

III 8'4' II 16'8' nur KI 8'

es

62

tr *poco a poco crescendo*

streit' für uns der rech - te

65

più f *più f*

Mann, den Gott hat

68

sempre crescendo

Org Pl

fff

selbst er - - ko - - ren.

fff

71

Meno mosso (ma non troppo)

III 8'4'2'

f

nur K I 8'4'

f

II 16'8'4'

Fragst du, wer der

76

tr

crescendo

tr

più f

più f

ist, er heißt

79

Je - sus Christ, der

82

Tempo primo

stringendo

Herr Ze - ba - oth,

85

Meno mosso (ma non troppo)

und ist kein

90

an - drer Gott, das Feld muß

93

er be - - hal - - ten.

96.

crescendo

I

crescendo

tr

+K II III *f*

tr

16' 8' 4'

99

fff

tr

16' 8' 4'

Quasi tempo primo

101

(-)

fff

Und wenn die

16' 8' 4'

103

Welt voll Teu - fel

16' 8' 4'

105

wär und wollt uns

107

gar ver - - - schlin - - -

109

so fürch - - - ten
gen, Org Pl STRV

111

wir uns nicht so sehr, es
(Org Pl)

114

soll uns doch ge - lin -

117

gen. Der Fürst die - ser

meno f (I)

meno f

120

Welt, wie saur er sich

poco a poco diminuendo

poco a poco diminuendo

123

stellt, tut er uns doch

126

nicht, das macht, er ist ge - -

p

129

richt': ein Wört - - - lein

poco crescendo

131

kann ihn fäl - - -

+ 16'

133

len.

sempre diminuendo

- 16'

135 Das Wort sie sol - - len

pp *f*

poco a poco crescendo

137 las - sen stahn und kein' Dank da - zu

(f) *(II)*

tr

139 ha - - - - ben;

tr *er* *ff hervortretend* *(II)*

sempre crescendo (II)

141 ist bei uns wohl auf dem Plan

poco f

144 *tr* mit *piu f*

147 sei - - nem Geist und Ga - - - ben. *I* *II* *meno f* *marcato*

149 *II* *tr* *II* *I* *meno f* *hervortretend poco marcato* Neh - - men sie den

152 *II* *sempre crescendo* *ff* *ff* Leib,

155

ff

ff

ff

158

ff

p

II

(I)

tr

161

ff

più f

164

ff

II (*ma ff*)

Gut,

Ehr,

167 *ff* alle Register (II)

Kind und Weib:

Prinzipal 8'
Oktave 4'
Posaune 16'
Trompete 8'

ff

169 *ma sempre ff*

1aB

-Posaune 16' Trompete 8'

171 fah - ren da - hin, I

II *crescendo*

(II)

174 *I fff*

poco a poco ritardando

sie ha - bens kein Ge - winn.

177 *Meno mosso*

sempre crescendo

Org P1 I *fff*

fff

Org P1 *fff*

180 *poco ritardando* **Ma-**
das

183 **estoso** *ritardando* *sempre diminuendo e ritardando* nur ein 8' Register aus III

Reich muß uns doch (Org P1) *ffff* blei - ben. II *fff* *più pp* (mit K III) *ppp* *pppp*

più pp *sempre diminuendo e ritardando* *pppp* *ppp*

187 **Maestoso** *Più lento* *sempre ritardando*

Org P1 I *ffff* (Org P1)

Fantasie über den Choral
Freu dich sehr, o meine Seele

op. 30

Introduzione
Vivacissimo

3

Adagio

Org Pl
fff

Org Pl

5

trn trn trmm trmm trmm

8

Vivacissimo

III pp I ff

trmm poco a poco diminuendo pp

10

Musical score for measures 10-11. The treble clef part features a dense, rapid sixteenth-note passage, marked *II ff*. The bass clef part has a more rhythmic accompaniment, marked *I ff*.

12

Musical score for measures 12-13. The tempo is marked *Adagio*. The treble clef part is marked *Org Pl*. The bass clef part has a melodic line marked *I fff*. A *trm* (trill) is indicated in the bass clef at the end of measure 13.

14

Musical score for measures 14-16. The bass clef part features a melodic line with trills, marked *trm* in three places.

17

Musical score for measures 17-18. The tempo is marked *Andante*. The treble clef part is marked *ppp*. The bass clef part has a melodic line marked *II pp*, followed by *diminuendo* and *pp*. A *III 8'* (8va) instruction is present in the treble clef.

20

III + 4'

24

-4' + 8'

27

(III)

Org Pl

II 8' 4'
etwas hervortretend

diminuendo

Org Pl

fff

31

*poco ritenuto**a tempo*III 8' 4' *p**ritardando*

sempre diminuendo

pp

16' 8' *p*

* Wenn im II. Manual kein 16' vorhanden, so 8' + 4', aber eine Oktave tiefer spielen. / If no 16' is available on Manual II, then 8' + 4', but play an octave lower.

34 Moderato (*un poco allegro*)

III 8'4' *f*
II 16'8' *f*
16'8' *f*

Freu dich sehr, o meine See - le,

und ver - giß all Not und Qual,

weil dich nun Chri - stus, dein Her - re,

ruft aus die - sem Jam - mer - tal, Aus Trüb - sal und

poco a poco crescendo
poco a poco crescendo

43

gro - ßem Leid sollst du fah - ren in die Freud,

ff

tr

ff

46

poco a poco diminuendo

die kein Ohr je hat ge - hö -

poco a poco diminuendo

48

ret, und in E - wig - keit auch

p

50

(III) 16' 8'

p

(II) 8' 4'

p *sempre diminuendo* *pp*

wäh - - * [p] [p] ret.

16' 8'

p

* Die eingeklammerten Noten womöglich auf dem I. Manual, aber pp. / Play the notes in brackets on Manual I if possible, but pp.

Poco adagio (*ma non troppo*)

Dunkle Registrierung, nur Melodie im II. Manual etwas schärfer

53 *con espressione**

Tag und Nacht hab ich ge - ru - fen zu dem Her - ren
II 8'4' *pp* *un poco meno p* *crescendo*

16'8'

56

mei - nem Gott, weil mich stets viel Kreuz be - trof - fen,
più p

59

daß er mir hülf aus der Not. Wie sich sehnt ein
meno p e sempre crescendo *mf*

62

Wan - ders - mann, daß sein Weg ein End mög han:
(II) più f *(III)* *un poco marcato*

* Die < > beziehen sich auf den Gebrauch des Jalousieschwellers; doch kann man auch bei < das Tempo etwas beschleunigen (*stringendo*) und bei > etwas beruhigen (*ritardando*) (*Tempo rubato*). / The < > apply to the swell-box; however, one can also accelerate the tempo a little at < (*stringendo*), and slow it down at > (*ritardando*) (*Tempo rubato*).

65 *crescendo sempre poco a poco**poco a poco stringendo e*

so hab ich ge - wün - schet e - - - ben, daß ich

68 *sempre crescendo***Più allegro**

en - den mög mein Le - - ben.

f(II)
ff(III)

marcato il basso

71 *più f hervortretend*

sempre crescendo *sempre stringendo*

74

Allegro vivace

I f *sempre crescendo*

marcato il basso

10 + K III *ff* (II)

77

Die Welt, Teu - fel,

ff(I)

+ K II III *ff*
(ohne KI)

79

Sünd und Höl - - - le,

80

un - - - ser ei - - - gen

81

Fleisch und Blut pla - gen stets hier

+ KI

uns - re See - le, las - sen uns bei

kei - nem Mut. Wir sind vol - - ler

fff(I) *fff(II)* + K II III

Angst und Plag,

lau - - ter Kreuz sind uns - re Tag:

90 **Meno mosso**
un poco meno f (II)

wann wir nur ge - - *poco a poco diminuendo*
 - K II III *un poco meno f* (I) bo - - ren wer - -

un poco meno f

92 *poco a poco ritardando*
meno f

den, Jam - mer gnug findt sich auf Er - - den. *I. Manual bis zum pp decrescendieren)*

meno f

95 **Andante**
 (II) etwas hervortretend

pp III

poco crescendo *diminuendo*

98 **più andante**

poco crescendo e stringendo *meno p* *poco*

8' (II) *meno p* *poco*

16' 8' 4' (III) *meno p*

Wenn die Mor - gen -

un poco marcato il basso

a poco crescendo

röt her - leuch - tet, und der Schlaf sich

meno p *sempre crescendo*

von uns wendt, Sorg und Kum - mer

mf poco a poco stringendo

da - her strei - chet, Müh sich findt an

crescendo *poco agitato* *f*

al - lem End, uns - re Trä - nen

109

sempre poco a poco stringendo e crescendo

sind das Brot, so wir essen

111

stringendo

früh und spät, wenn die Sonn hört

113

ritardando al tempo primo

ff *piu pp* *sempre diminuendo*

auf zu schei - - nen, hört nicht auf das bitt - re

116

pp *ppp*

8' 4' ein bißchen hervortretend

nur 8'

Wei - - nen.

Adagio con espressione

119 II 8'

ppp Drum, Herr Christ, du Mor - gen - ster - ne, der du e - wig -

III 8' 4' *ppp*

16' 8' *tr*

meno p *tr*

122

pp lich auf - gehst, sei du jetzt von mir nicht fer - ne,

Die Repetition etwas stärker

125

weil mich dein Blut hat er - löst, hilf, daß ich mit

mp *sempre poco a poco crescendo*

128

Fried und Freud mög von hin - nen fah - ren heut.

e stringendo

131

Ach, sei du mein Licht und Stra - - -

quasi f

un poco diminuendo e ritardando

133

Be, mich mit Bei - stand nicht ver -

crescendo e stringendo

f

dimi -

135

nuendo e ritardando

las - - - se.

Andante

p *poca a poco crescendo*

137

(II) nach und nach alle schärferen Register

(III) Ob mir schon die

mf

abstoßen

poco a poco diminuendo

Au - gen bre - chen, ob mir das Ge - hör ver - schwindt,

nur 8' *ppp* (II)

sempre diminuendo

mei - ne Zung nichts mehr kann spre - chen, mein Ver - stand sich

pp nur 32'; falls ein ganz schwach intonierter nicht vorhanden, dann 16' allein

ritardando

a tempo 8'4" (II)

ppp possibile

poco a poco crescendo e

16' 8' 4" *ma p* (III)

nur 8' nicht be - sinnt, bist du doch mein

sempre ritardando

meno p

(immer nur mit 32' allein) + 16' 8" - 32"

stringendo

Licht, mein Hort, bist mein Le - ben, Weg und Pfort,

150

du wirst se - lig mich re - gie - ren und die alle Register(III)

sempre crescendo *f e stringendo*

153

Bahn zum Him - mel füh - - ren.

sempre crescendo e

156

stringendo *alle Register(II)*

trun trun

159

Allegro maestoso
I ff

Freu dich sehr, o mei - ne See - le,

II (alle Register)

nur K II III

und ver - giß all Not und Qual, *più ff* (I ohne K II III)
weil dich nun Chri -

(II)

Pedal
alle Register
ohne Koppeln

stus, dein Her - re, führt aus die - sem Jam - mer - tal,

+ K III (II)

sei-ne Freud und Herr - lich-keit sollst du sehn in E - wig - keit, mit den En-geln

I
(ohne K II III)

Org Pl *fff* mit sämtlichen Koppeln

Org Pl mit sämtlichen Koppeln

ju - bi - lie - ren, in E - wig - keit tri - um - phie - - ren.

Zwei Choralfantasien

op. 40

Seiner Hochwürden Herrn Prof. D. Friedrich Spitta hochachtungsvollst zugeeignet

1 Fantasie über den Choral

Wie schön leucht' uns der Morgenstern

Introduzione
Pesante

The musical score consists of three systems of music. The first system begins with a treble clef and a common time signature. It features a complex texture with multiple voices and chords. The second system, marked with a '(2)', continues the piece with similar complexity. The third system, marked with a '4', includes dynamic markings such as *ppp* and *I Org Pl*. The score is written for three staves: a treble staff and two bass staves. The key signature has three flats (B-flat, E-flat, A-flat).

* Unter Organo Pleno (Org Pl) verstehe ich volles Werk mit sämtlichen Koppeln (K). / I understand Organo Pleno (Org Pl) as meaning full organ with all couplers (K).

6

8'4'(III) *PPP*

8' *pppp*

II 8'4' 2'

f

- K III

8

III 16'8'4'

f

tr

f

I

9

+ K III

(I) *sempre poco a*

+ K III

+ K II

(10)

poco crescendo

+ K II

+ K I

12

(13) *quasi vivacissimo*

Org Pl

Org Pl

15

(Org Pl)

16

sempre diminuendo

p II *pp* *ppp*

III 8' 4'

II 8'

1. Wie

sempre diminuendo *p* *pp* *ppp*

18 *Andante sostenuto (ma non troppo)*

schön leucht' uns der Mor - gen - stern voll Gnad und Wahr - heit

sempre ppp

16' 8'

21

von dem Herrn, die sü - ße Wur - zel Jes - se; du

un poco

un poco

un poco

24

Sohn Da - vids aus Ja - kobs Stamm, mein Kö - nig und mein

meno ppp

meno ppp

meno ppp

27

Brä - ti - gam, hast mir mein Herz be - ses - - sen;

30 *più ppp* (III) *meno ppp*

più ppp (II) *meno ppp*

lieb - - - lich, freund - - - lich,

più ppp *meno ppp*

32 *poco a poco crescendo*

poco a poco crescendo

poco a poco crescendo

schön und herr - lich, groß und ehr - lich,

poco a poco crescendo

34 *quasi mf*

quasi mf

quasi mf

reich an Ga - - - ben, hoch und

quasi mf

36 *sempre poco a poco crescendo e strin-*

sempre poco a poco crescendo e strin-

sempre poco a poco crescendo e strin-

sehr präch - tig er - - ha - - - ben.

sempre poco a poco crescendo e strin-

Più andante (quasi allegro moderato)

38 *gendo* II 16' 8' 4' 2' *f*

gendo II *f* I 16' 8' 4' *f*

gendo +K.III 16' 8' 4' K II III *f*

2. Ei mei - ne Perl, du

41 *più f*

più f

wer - te Kron, wahr Got - tes und Ma - ri - en Sohn, ein

più f

44 *quasi ritenuto*

III *p* II *p*

hoch - ge - bor - ner Kö - - nig! Du bist des Her - zens

- K II III

più p *p*

47 *pp* *tr*

pp

schön - ste Blum; dein sü - ßes E - van - ge - li - um ist lau - ter Milch und

pp *tr*

51 *quasi più mosso*
8'4' 3

meno pp (III)
meno pp (II)
meno p
meno p

Ho - nig. Ei mein Blüm - lein,

+ K III 3 + K II

meno pp *meno p*

54 *II f* *sempre poco a poco crescendo*

I f *sempre poco a poco crescendo*

Ho - si - an - nal Himm - lisch Man - na, das wir es - - -

f 3

sempre poco a poco crescendo

57 *Più mosso*

ff *Più mosso*

sen, dei - ner kann ich nicht ver - ges - - sen. II

+ K II

+ K I

ff

60 + K III

sempre crescendo

ff

sempre crescendo

63

I + K II

sempre crescendo

fff

sempre crescendo

fff

66

III

8' 4' 2' *p*

8' 4' *pp*

(III)

sempre poco a poco diminuendo

- K I II III

p

sempre poco a poco diminuendo

69

poco a poco ritardando

72

pppp

(73) * Adagio espressione

II 8'

3. Geuß sehr tief in mein Herz hin - - ein, du

meno ppp

III 8' 4'

pppp

76

hel - - ler Ja - - spis, ed - - - ler Stein, die

più ppp

pppp

78

Flam - me dei - ner Lie - - - be. Ach

meno ppp

meno ppp

80

poco a poco crescendo

möcht es sein, daß ich durch dich an

poco a poco crescendo

poco a poco crescendo

* Auf Anregung von Karl Straube hat Reger zur 3. Strophe (T. 73^{II}-107) eine neue, kolorierte Fassung geschrieben. Die vorliegende Ausgabe bringt die Erstfassung im Anhang (Seite 68-72). / On Karl Straube's suggestion, Reger wrote a new, embellished version of the third strophe (b. 73^{II}-107). This edition includes the first version in the Appendix (page 68-72).

82

dei - nem Lei - be e - wig - lich ein

quasi f *poco a poco diminuendo*

quasi f *poco a poco*

quasi f *poco a poco diminuendo*

84

le - bend Glied - ma ß blie - bel

diminuendo *pp*

pp

Un poco più andante

86

Nach dir wallt mir

meno pp *sempre poco a poco crescendo*

meno pp *meno pp* *sempre poco a poco crescendo*

+ K III *sempre poco a poco crescendo*

88

mein Ge - mü - te, ew - ge Gü - te,

Più andante

90

bis er fin - - - det dich, des

92

sempre crescendo e

Lie - - be es ent - - zün - - - det.

94

stringendo

I 8' 4'

Allegro vivace

(I)

più f

più f

+ K II

+ K I

4. Von

96

Gott kommt mir ein

97 *sempre crescendo*

sempre crescendo

sempre crescendo

Freu - - - den - - - schein, wenn

98

du mich mit den

99

fff (I)

fff + K III (II)

fff

Au - - - gen dein so

100

freund - - - lich tust an - - -

101 *sempre fff*

diminuendo *p* *dimi-*

sempre fff *sempre fff* *sempre fff* *p*

blik - - - ken. Dein

102 *pp* *più pp*

nuendo *pp* *più pp* *più pp*

Sohn hat mich ihm selbst ver - traut, er

104 (II) *sempre poco a poco diminuendo*

sempre poco a poco diminuendo *sempre poco a poco diminuendo* *sempre poco a poco diminuendo*

ist mein Schatz, ich bin sein Braut, sehr

106 *pppp* *pppp* *pppp*

hoch in ihm er - freu - - - et.

Assai vivace

108

II f *più f*

I f *più f*

f *più f*

Ei - - - a, ei - - -

mit K II III + K I

(109)

sempre poco a poco crescendo

sempre poco a poco crescendo

sempre poco a poco crescendo

a, himm - - lisch Le - - ben

111

sempre poco a poco crescendo

sempre poco a poco crescendo

sempre poco a poco crescendo

wird er ge - - ben mir dort

(112)

tr *tr*

fff *fff*

tr *tr*

fff *fff*

o - - - ben. E - - wig

+ K III *fff*
in II III alle Register

vivacissimo (quasi trillo)

114 (II)

soll mein Herz ihn lo - - - - ben.

116

meno fff (I)

118

poco a poco diminuendo

120 *ritardando* **Adagio**

pp III *pppp* *pppp*

ppp *pppp*

attacca

(121) **Allegro vivace** II *f*

II 16' 8' 4' 2' III 8' 4'

f *mf* *f* (III)

124

III *f* (III)

126

un poco f (III) III *f* (III)

128

f -K II *f*

mit K II III

131

poco a poco crescendo

+ K II

134

alle Register in III

(III)

(II)

137

II

(II)

I f

f K II III

140

II

poco a poco diminuendo

p

+ K I

ff

143

Musical score for measures 143-144. The system consists of three staves. The top staff is the right hand, the middle is the left hand, and the bottom is a separate bass line. Measure 143 features a forte (*ff*) dynamic and includes first and second endings (I and II) for the right hand. Measure 144 continues the piece with first and second endings (I and II) for the right hand.

145

Musical score for measures 145-146. The system consists of three staves. Measure 145 includes the instruction *più f* and *+ K II*. Measure 146 includes the instruction *-K II*. The bottom staff features a trill in measure 145.

147

Musical score for measures 147-148. The system consists of three staves. Measure 147 includes the instruction *II mit K III*. Measure 148 includes the instruction *(II)*. First and second endings (I and II) are marked for the right hand in measure 148.

149

Musical score for measures 149-150. The system consists of three staves. Measure 149 includes a first ending (I) for the right hand. Measure 150 includes a second ending (II) for the right hand.

151

I ff

(II)

più ff marcato

5. Zwingt die Sai - - ten zu sü - ßem

153

(I ff)

Klang

- K I

155

+ K I

marcato

(I)

II

und laßt den

157

I

ho - hen Lob - ge - sang

II *ff* (mit K III)

159

II

II

I *marcato*
ganz

161

freu - den - reich er - schal - - - len;

- K I

163

Maestoso
daß

II

I *fff*

+ K I *fff*

165

ich mö - ge mit Je - su sein,

tr.

167

169

dem wun - der - schö - nen Bräut - gam

(I *fff*)

171

mein

173

+ K III

in ste - ter Lie - be wal - len.

più fff

trm

(I *fff*)

tr

178 Sin - - - get, sprin - - - get,

fff + K II *più fff*

Pedal alle Register und selbstverständlich alle Koppeln

180 ju - bi - lie - ret, tri - um - phie - ret,

tr Org Pl *ffff*

182 dankt dem Her - - ren!

sempre I e Organo Pleno al Fine

184

Groß ist der Kö - nig der

186

Eh - - - ren. *sempre stringendo*

188

ritenuto

190

Adagio

sempre Organo Pleno *ritardando*

Anhang zu op. 40 Nr. 1
Erstfassung der Takte 73^{II}–107*

(73) *8' 4' ppp (III)* *un poco meno ppp*

3. Geuß sehr tief in mein Herz hin - - ein, du *un poco meno ppp*

ppp etwas hervortretend

II 8'

16' 8' sempre ppp *un poco meno ppp*

76 *più ppp*

hel - - ler Ja - - spis, ed - - ler Stein, die *più ppp*

più ppp

78 *meno ppp*

Flam - - me dei - - ner Lie - - be. *meno ppp*

etwas hervortretend, doch nicht zu sehr

Ach

80

möcht es sein, daß ich durch dich an

* siehe Fußnote Seite 53 / see footnote on page 53

82

meno ppp

dei - - nem Lei - - be e - - wig - - lich ein

84

poco a poco crescendo

le - - bend Glied - - maß blie - - - - - bel

Più andante

86

f

16' 8' 4' 2''

(III)

Nach dir wallt mir

sempre crescendo e stringendo

f

(II)

sempre crescendo e stringendo

f

88

mein Ge - - mü - - te, ew - - ge Gü - - te,

tr

Più allegro

90 bis es fin - - b - - det

ff(III)
dich, des

92 Lie - - be es ent - - zün - - - det.

III alle Register

Quasi allegro vivace

94 *sempre stringendo*

II

ff 8'4'2'

+K I ff 8'4'
più ff hervortretend

4. Von

96

Gott kommt mir ein

97

Freu - - - den - - - schein, wenn

98

du mich mit den

99

Au - - - gen dein so

100

freund - - - lich tust an - - -

101

+ K III

(II)

blik - - - ken. O

102

Herr Je - - su, mein trau - - tes Gut, dein

104

Wort, dein Geist, dein Leib und Blut mich

106

in - - ner - - lich er - - quik - - - ken.

Herrn Paul Gerhardt hochachtungsvollst zugeeignet

2 Fantasie über den Choral
Straf mich nicht in deinem Zorn

Grave *ppp* *pppp* *III 8'*

Più mosso *fff* *più fff* *+ K III* *Org Pl**

ppp *pppp* *ff* *più fff* *Org Pl* *+ K III* *+ K II*

Più allegro *trm* *II* *(Org Pl)* *I*

- K I II *+ K II*

Tempo primo (Grave) *sempre poco a poco diminuendo*

sempre stringendo *mf* *II 16' 8' 4'* *p* *pp* *ppp*

(Org Pl) *mf* *sempre poco a poco diminuendo* *p* *pp* *ppp*

+ K I *- K I II III*

* Unter Organo Pleno (Org Pl) verstehe ich volles Werk mit sämtlichen Koppeln (K). / I understand Organo Pleno (Org Pl) as meaning full organ with all couplers (K).

Più mosso

7

74

fff *p* *mf* *pp* *ppp*

I II III III

3 3

74

Andante sostenuto (ma non troppo)

9

1 Straf mich nicht in dei - nem Zorn, gro - ßer Gott, ver - scho - nel

8' 4'

III *pppp*

16' 8'

9

13

(III)

- 4' (8')

sempre ppp

Ach laß mich nicht sein ver - lorn, nach Ver - dienst nicht loh - - ne!

II 16' 8'

13

17

+ 4'

un poco meno ppp

Hat die Sünd dich ent - zündt,

meno ppp

17

19

mp lös ch ab in dem Lam - - - me *p*

21

pp dei - - nes Grim - - mes Flam - - - me. *ppp*

23

II ff 2 Herr, + K III wer denkt + K II im

24

I più ff To - - - de dein?

Un poco più mosso

25

II

- K III

+ K I

Wer dankt in der Höl - - - len?

27

(II) *ben legato*
più fff

Ret - - - te mich aus

(I) *ben legato*
più fff

28

je - - - - ner Pein

29

(II)

(I)

der ver - - - - damm - - - - ten

30 See - - - - - len,

Quasi allegro vivace

31 *f*

III *f* II ohne K III II *più f* I

daß ich dir für und für

- K I II III *f* *più f*

+ K III

33 *sempre ben legato e crescendo*

dort an je - - nem Ta - - - ge,

sempre ben legato e crescendo

35 + K III

höch - ster Gott, Lob sa - - - ge.

ff

più ff
II
I
sempre crescendo
più ff
sempre crescendo
+ K II

39
Andante
III
fff
III *p sempre diminuendo*
+ K I
- K I II III

41
8' 4' (III) *più pp*
II 8' ohne Koppel III
4 Ach sieh mein Ge - - bei - - ne an,
sempre poco a poco diminuendo
più pp

43
poco ritardando
wie sie all er - - star - - ren;
pppp
pppp

Andante sostenuto (ma non troppo)

45

(III) *mp*
 (II) *pp* *p*

mei - ne See - le gar nicht kann dei - ner Hil - fe

mp *pp* *p*

48

ppp *mp* *pp* *meno p*

har - - ren; ich ver - schmacht, Tag und Nacht

ppp *mp* *pp* *meno p*

51

f *p* *pp*

muß mein La - ger flie - - Ben von den Trä - nen -

f *p* *pp*

54

- 4' (8') (III) *poco ritardando*

ppp *ppp* *ppp*

güs - - sen.

ppp (II) *pppp*

ppp *pppp*

Un poco più mosso

57

II 8'

5 Ach, ich bin so müd und matt

p

III 8' 4'

p

tr

59

von den schwe - ren Pla - - - gen;

pp

pp

61

(II)

mein Herz ist der Seuf - zer satt,

meno p

più p

meno p

(III)

meno p

più p

meno p

tr

63

die nach Hil - fe fra - - - gen:

mf

mf

Più mosso

sempre poco a poco stringendo

65
 (II 8')
mp wie so lang machst du bang
mf
 (III 8' 4')
mp
mf
 +4
 +2'

67
tr
ritardando
 mei - - - ner ar - - - men See - - -
ff
ff

(68)
al Andante
pp 8'
 le *più p* in der Schwer - - - mts - - -
pp
 7 8' 4'
più p
pp

70
poco ritardando
 höh - - - le?
ppp
pppp
 - 4' (III 8')
pppp

Più mosso

72

Musical score for measures 72-73, 'Più mosso' section. The score is in G major and 3/4 time. It features a piano accompaniment with a vocal line. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The vocal line has lyrics: '6 Weicht, ihr Fein - - - de,'. Performance markings include *ff*, *+K III*, and *I*.

6 Weicht, ihr Fein - - - de,

73

Musical score for measures 73-74, 'Più mosso' section. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The vocal line has lyrics: 'weicht von mir,'. Performance markings include *più ff*, *+K III*, *+K II*, *fff*, and *-K I II III*.

weicht von mir,

Andante con moto

74

Musical score for measures 74-75, 'Andante con moto' section. The tempo is marked *Andante con moto*. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The vocal line has lyrics: 'Gott er - hört mein Be - - - ten.' Performance markings include *p*, *II 8'*, and *ohne K III*.

Gott er - hört mein Be - - - ten.

76

Musical score for measures 76-77, 'Andante con moto' section. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The vocal line has lyrics: 'Nun - mehr darf ich mit Be - - gier'. Performance markings include *II*, *meno p*, *III*, and *meno p*.

Nun - mehr darf ich mit Be - - gier

78

vor dein Ant - litz tre - - - ten.

f *pp*

Più mosso

80

Teu - - - fel, weich!

ff *più ff*

81

Höl - - - le, fleuch!

fff

82

II 8' ohne Koppel III

Was mich vor ge - krän - - - ket,

mf *p*

84 *sempre stringendo*

hat mir Gott ge - - - schen - - -

mf

mf

(85) **Allegro**
+ 4'

ket.

f

II (ohne Koppel III)

+ K III

87

più f

+ K II

89 7 Va - - - ter, dir sei e - - - wig Preis

ff

I

(II)

ff

91 **Più allegro**

II *più ff*

più ff

tr

93 (II)

fff

III *alle Register*

95 hier und auch dort o - - - - ben,

I *più ff*

II

+ KI

97 **Più allegro**

II (*fff*)

III (*alle Register*)

- KI

99

wie auch Chri - sto

I *fff*

II *fff*

+ K I

101

glei - cher - weis,

II *fff*

sempre crescendo

- K I

sempre crescendo

103

I *fff*

II *fff*

105

der all - zeit zu lo - - - ben;

+ K III *più fff* (II)

più fff

Più mosso

107

trmmmm trmmmm trmmmm trmmmm **ff**

Heil - ger Geist,

- K III

+ K I

109 *più ff*

Più vivace

sei ge - preist,

più ff

(fff)

- K I

111

fff

113

(II)

+ K I **fff**

115 hoch ge - - rühmt, ge - - eh - - - ret,

I *fff*
II mit K III
fff

Assai vivace

117 *tr* *tr* *tr* *tr*

III
(*fff*)
II
I
II+K III

119

(I)
I

121

daß du mich er - -

(I)
+ K III *più fff*

123 hö - - - - - ret.

sempre crescendo

(124)

126

+ K II più *fff* *sempre stringendo*

128 **Maestoso**

fff sempre Organo Pleno

fff sempre Organo Pleno

Dr. Joseph von Gassner Violon Dr. Julius Emend Kapellmeister selbst dirigiert

Phantasie für Orgel 489 19
über den Choral:

"Alle Menschen müssen sterben."

Mann Rego op 52. No. 1

Introduziona.

Assai agitato e molto espressivo. (vivace.)

Manuale

Cable

2^{te} Letzt. alle nach dem Tempore mit dem Organisten
 Man Ray

Fantasie über den Choral
Alle Menschen müssen sterben
Erste Notenseite / First music page

Autograph

Drei Choralfantasien

91

op. 52

Sr. Hochwürden Herrn Professor Dr. Julius Smend hochachtungsvoll zugeeignet

1 Fantasie über den Choral Alle Menschen müssen sterben

Introduzione

Assai agitato e molto espressivo (vivace assai)

The musical score is divided into three systems, each with three staves (treble, middle, and bass clef).
System 1: The top staff (treble clef) begins with a forte (**fff**) dynamic and includes first fingerings (I) and a **più fff** section. The middle staff (treble clef) features second fingerings (II) and a **più fff** section, with a combined fingering of II+K III. The bottom staff (bass clef) includes a combined fingering of +K I III III and a **più fff** section.
System 2: The top staff (treble clef) features second fingerings (II) and a **fff** dynamic. The middle staff (treble clef) includes first fingerings (I) and a **fff** dynamic, with a combined fingering of +K III. The bottom staff (bass clef) features a **fff** dynamic and a combined fingering of +K II.
System 3: The top staff (treble clef) includes a **meno fff** dynamic and a combined fingering of -K II III (I). The middle staff (treble clef) features a **meno fff** dynamic and a combined fingering of II (mit K III). The bottom staff (bass clef) includes a **meno fff** dynamic and a **stringendo** marking. The organ part is indicated by 'Org Pl' in both the top and bottom staves.

Più agitato e sempre stringendo

4

fff *sempre poco a poco crescendo* + K II

fff + K III

Adagio

5

Org P1 (Adagio)

p II ohne K III

ohne K II III(I)

p - K I II III

6

(II) *pp* III

ppp II 8'

ppp III 8' 4'

ppp *pp* 3

8

pppp *fff* *tr*

pppp II+K III

+ K I II III *fff*

9

II(+KIII)

sempre poco a poco stringendo e crescendo

(I)

+ K III

3

10

+ K II

11

più fff

Org P1

più fff

2

3

12

poco a poco ritardando

-K II III (I)

p

p

Adagio
II ohne K III

Allegro agitato

sempre legatissimo

pp I III I 16' 8' 4'

fff II 8' 4' 2'

1) A1 - le Men - schen müs - sen

Un poco meno mosso

ritardando

III p II

pp III

ster - ben, al - les Fleisch ver - geht wie

Andante sostenuto

pp III ppp

was da le - bet, muß ver -

III 16' 8' 4'

ppp III II ppp

der - ben, soll es an - ders wer - den

Agitato (più mosso)

21

(III)

poco ritar=

ne-
neu;
die - ser Leib der muß ver -

23

*dando**Moderato*

we - sen, wenn er an - ders soll ge -

Un poco più mosso

25

(III)

*sempre poco a poco crescendo e stringendo**mp*

(II)

ne - sen der so gro - ßen Herr - lich -

27

keit,
die den From - men ist be -

Più mosso

29

f (III)
f + K III
 (II)
reit!
sempre crescendo e stringendo
 + K II

31

I
ff
 II *tr*
più ff
 + KI

33

Più mosso

(I)
fff
 (II)

34

I
 Org Pl
 3
 3

35

sempre stringendo

Agitato assai
(Org P1)

36

(II) (I)

II ohne K III
ohne K II III (I)

37

sempre diminuendo e ritardando

III I

III

pp

38

III

pp

pp

sempre ritardando

Sostenuto
3) Je - sus

(II) *ppp pppp*

(III) *ppp pppp* (ohne K I II III)

ist für mich ge - stor - ben, und sein

ppp pppp

Tod ist mein Ge - winn;

poco a poco stringendo

ppp pppp

Un poco più mosso

II 8' 4' *ppp*

III 16' 8' 4' 2'

meno ppp

47

poco a poco stringendo

meno pp

wor - ben; drum fahr ich mit Freud da

49

Quasi allegro vivace

mf (II) *sempre poco a poco crescendo e stringendo*

hin, hin, +K III hin aus die - sem Welt - ge -

51

tüm - mel +K II in den schö - nen Got - tes -

53

Più mosso

f *sempre poco a poco crescendo e stringendo*

him - mel, da ich wer - de al - le -

55

zeit schau - - en die Drei - ei - nig -

57

(II) *ff*
 (III) in III alle Register
 - keit. *ff*

Molto più agitato

Allegro vivace assai

59

(II) *più fff*
 I
 +K III

61

sempre crescendo
 +K II

Sostenuto

63

ritardando

6) O

Je - - ru - - sa - - lem, du

più p

Org Pl

II
ohne K III

- K I II III *p*

più p

65

schö - - ne, ach wie hel - - le glän - - zest

mf

mf

67

dul Ach wie lieb - - lich Lob - - ge -

p

pp

pp

p

69

tö - - ne hört man da in *poco a poco ritardando*
sanf - - ter

Un poco più mosso

71 *Ruhl*

III 8' 4'

pppp II 8' 4'

O +K III der gro - - ßen Freud und

73

sempre poco a poco crescendo e stringendo

Won - - ne: jetz - - und ge - - het auf die

Più mosso

75

sempre poco a poco crescendo e stringendo

+ K II

Son - - ne, jetz - - und ge - - het an der

p

77

(III)

(II)

ff

ff

Tag, der kein En - - de neh - - men

Quasi allegro vivace

79

II
 più ff
 III (alle Register)
 mag.
 Quasi allegro vivace assai

81

più ff
 II
 + K III fff sempre crescendo

83

Vivacissimo

84

ffff in II und III alle Register
 (II + K III)
 7) Ach
 I
 ich
 + KI

85

ha - - be schon er - - blik - - ket

- K I

(86)

II (II III alle Register)

3

88

Vivacissimo

III

II

(89)

(II + K III)

I die - - se

+ K I

91 *(vivacissimo)*

gro - - Be Herr - - lich - - keit;

- K I

(92)

II ohne K III

sempre diminuendo e ritardando

sempre diminuendo e ritardando

- K I

94 *Andante*

Andante

jetz - - und werd ich schön ge - -

p (III) *pp* *sempre diminuendo*

(II) *p* - K II III *pp* *sempre diminuendo*

96

schmük - ket mit dem wei - - Ben Him - - mels - -

Più andante

98

Musical score for measures 98-100, marked *Più andante*. The score consists of three staves: vocal line, piano right hand, and piano left hand. The vocal line begins with the word "kleid;" and includes dynamic markings *ppp* and *mf*, with the instruction *sempre poco a poco crescendo e stringendo*. The piano accompaniment features chords marked *ppp* and *mf*, with the same instruction. Pedal points are indicated as *+K III* and *+K II*.

100

Allegro moderato

Musical score for measures 100-102, marked *Allegro moderato*. The vocal line includes the lyrics "mit der gold - - nen Eh - - ren - -". The piano accompaniment features a *ff* dynamic marking. The tempo is *Allegro moderato*.

102

sempre crescendo

Più allegro

Musical score for measures 102-104. The vocal line includes the lyrics "- kro - - ne" and "steh ich". The piano accompaniment features a *fff* dynamic marking and a chord marked *+K III fff*. The tempo is *Più allegro*. The instruction *sempre crescendo* is present.

104

sempre crescendo

Musical score for measures 104-106, marked *sempre crescendo*. The vocal line includes the lyrics "da vor Got - - tes Thro - - ne,". The piano accompaniment features a *tr* (trill) marking. The tempo is *sempre crescendo*.

Vivacissimo

106

(II) *più fff* in II III alle Register
schau - e sol - che Freu - de

[tr]

108

sempre crescendo

an, I

+ K I

sempre crescendo

(109)

die kein En - de neh - men

Org Pl

Org Pl

Adagio

kann.

111

(Org Pl al fine)

Meinem Freunde Karl Straube in herzlichster Dankbarkeit zugeeignet

2 Fantasie über den Choral Wachet auf, ruft uns die Stimme

Introduzione
Grave assai

7 **Agitato** *fff* **Org Pl** *kurz* **Grave** *ppp* **Molto più gra-**
 III nur Lieblich Ge-
 I *ppp* II *ppp* *più ppp*
 II 16' 8' 4' sehr „dunkle“
 Registrierung
 + K I II III *fff* *ppp* *più ppp*
 Org Pl *kurz* - K I II III
 16' 8'

9 *-ve* *dackt 8'*
 III *pppp* *kurz kurz*
 8' 4' + 16' - 4'
 - 4' - 32' + 8'

Sostenuto (quasi Tempo des Chorals)

11 III 8' 4' *sempre assai legato*
 sehr „lichte“ Registrierung in beiden Manualen
sempre pppp *
 1. Wa - - chet auf!“ ruft uns die
 II nur 8' *nur äußerst zart hervortretend*

Un poco più grave

quasi Tempo des Chorals

13 *poco ritardando* sehr „dunkle“ Regi-
 -strierung (III) III 8' 4' (III)
 sehr „lichte“ Re-
 -gistrierung in
 II nur 8' beiden Ma-
 -nualen
 Stim - - - me der

* Die < > beziehen sich hier auf den Jalousieschweller des III. Manuals. / The < > apply to the swell-box of Manual III.

poco ritardando

15

Wäch - - ter sehr hoch auf der Zin - - -

17

- - a tempo (un poco più grave)

Tempo des Chorals

„dunkle“ Registrierung (III) *sempre pppp*

ne, „wach auf, du

8' 4' (III) sehr „lichte“ Registrierung

19

poco ritardando *a tempo* *stringendo*

Stadt Je - - ru - - sa - - lem!

ppp „dunkle“ Registrierung *molto crescendo* *ff*

molto crescendo *ff*

+ K III

21

a tempo (nie schleppend)

Mit - - - ter - - -

pp *pppp* sehr „dunkle“ Registrierung (III)

pp *pppp* 16'

-K III

23 nacht heißt die - - - se Stun - - - - de.

25 Sie ru - - fen uns mit hel - - lem

27 Mun - - - - de:

29 „Wo seid ihr klu - - - gen Jung - - frau - -

stringendo

Più andante

(III 8' 4')

31

en?

sempre crescendo

mf

Wohl -

II 16' 8'

+ K III

- K III

33 -te

auf, der Bräut - - gam kommt!

III

p

Steht

II

sempre pp il pedale

+ K III

- K III

35

auf, die Lam - - pen nehmt!

III

sempre crescendo e stringendo

sempre pp il pedale

+ K III

sempre crescendo

Più andante

8' 4' 2' (III)

37

Hal - - le - - lu - -

II 16' 8' 4'

39

III *sempre crescendo*

ja!

più p

Macht euch be - -

II 16' 8' 4'

p il pedale

- K III

41

sempre poco a poco crescendo

III

reit

II zu

der Hoch - - zeit;

III

+ K III

f

43

ff (III)

ff

ihr müs - - set ihm ent - -

II

ff

45

(*ff*)

ge - - gen - - gehn!"

(III)

p stringendo e molto crescendo

(II)

p

47 *sempre stringendo*

Quasi allegro vivace

49

51

54

57 gen, sie wa - - chet und steht ei - - lend

Quasi allegro vivace assai

59 auf. (II mit K III)

assai fff ben marcato

65

(II) (I) + K III + K II I
Stern geht auf.

sempre allegro vivace

67

sempre crescendo Org P1 Org P1

assai ritardando

Adagio con espressione

69

(Org P1) II pp II 8' III 8' 4' 16' 8' -K I II III
Nun komm, du

71

sempre pp
wer - te Kron, Herr Je - su, Got - tes

73

Sohn! Ho - si - an - - - - - nal Wir

75

fol - - - gen all zum Freu - den - saal und

pp *più pp*

77

fei - - - ern mit das A - - bend - - mahl.

ppp nur 8''

III - 4'' III

79

ritardando

ma sempre ppp *pppp*

(80) **Allegro con moto** (*quasi vivace*)

Musical score for measures 80-82. The piece is in A major (two sharps) and 2/4 time. Measure 80 features a forte (*f*) dynamic and a fingering of II 8' 4' 2'. The melody is in the right hand, and the bass line is in the left hand.

Musical score for measures 83-84. Measure 83 features a forte (*f*) dynamic and a fingering of III 8' 4' 2'. A second fingering (II) is indicated above the staff. A cross (x) is placed over a note in measure 84. The melody continues in the right hand, and the bass line is in the left hand.

Musical score for measures 85-86. Measure 85 features a forte (*f*) dynamic. The melody is in the right hand, and the bass line is in the left hand. A third fingering (III) is indicated above the staff in measure 86.

Musical score for measures 87-88. Measure 87 features a forte (*f*) dynamic and a fingering of II. A third fingering (III) is indicated above the staff. The melody is in the right hand, and the bass line is in the left hand.

89

Musical score for measures 89-90. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is three sharps (F#, C#, G#). Measure 89 features a melodic line in the treble clef with eighth notes and a bass line with eighth notes. Measure 90 continues the melodic line, with a fermata over the final note. A bracket labeled 'III' spans the final notes of both staves in measure 90.

91

Musical score for measures 91-92. The system consists of three staves. Measure 91 features a melodic line in the treble clef with eighth notes and a bass line with eighth notes. A dynamic marking *più f* is placed above the bass line. Measure 92 continues the melodic line, with a fermata over the final note. A bracket labeled *f* spans the final notes of the grand staff in measure 92. Below the grand staff, the text *16' 8' 4' K III* is written.

93

Musical score for measures 93-94. The system consists of three staves. Measure 93 features a melodic line in the treble clef with eighth notes and a bass line with eighth notes. Measure 94 continues the melodic line, with a fermata over the final note. A bracket labeled *-K III* spans the final notes of the grand staff in measure 94.

95

Musical score for measures 95-96. The system consists of three staves. Measure 95 features a melodic line in the treble clef with eighth notes and a bass line with eighth notes. Measure 96 continues the melodic line, with a fermata over the final note.

97

Musical score for measures 97-100. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. Measure 97 features a melodic line in the treble with a slur and a fermata, and a bass line with a trill (tr) and a slur. Measure 98 has a slur over the treble line and a fermata. Measure 99 continues the melodic line. Measure 100 is marked with a fermata and the instruction *poco a poco crescendo*. A second ending bracket labeled 'II' spans measures 97-100.

99

Musical score for measures 99-102. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is three sharps and the time signature is 3/2. Measure 99 continues the melodic line. Measure 100 has a slur and a fermata. Measure 101 has a slur and a fermata. Measure 102 is marked with a fermata and the instruction *ff*. A second ending bracket labeled 'II' spans measures 99-102.

101

Musical score for measures 101-104. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is three sharps and the time signature is 3/2. Measure 101 continues the melodic line. Measure 102 has a slur and a fermata. Measure 103 has a slur and a fermata. Measure 104 has a slur and a fermata.

103

Musical score for measures 103-106. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is three sharps and the time signature is 3/2. Measure 103 continues the melodic line. Measure 104 has a slur and a fermata. Measure 105 has a slur and a fermata. Measure 106 has a slur and a fermata.

105

Musical score for measures 105-106. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is three sharps (F#, C#, G#). The music features a complex melodic line in the treble clef with many accidentals and a steady eighth-note accompaniment in the bass clef. A fermata is placed over the final measure of the system.

107

Musical score for measures 107-108. The system consists of three staves. The key signature is three sharps. The music continues with a complex melodic line in the treble clef and a steady eighth-note accompaniment in the bass clef. A fermata is placed over the final measure of the system. The dynamic marking *ff* is present, along with the instruction "+ K III".

109

Musical score for measures 109-110. The system consists of three staves. The key signature is three sharps. The music continues with a complex melodic line in the treble clef and a steady eighth-note accompaniment in the bass clef. A fermata is placed over the final measure of the system.

111

Musical score for measures 111-112. The system consists of three staves. The key signature is three sharps. The music continues with a complex melodic line in the treble clef and a steady eighth-note accompaniment in the bass clef. A fermata is placed over the final measure of the system. The dynamic marking *fff* is present, along with the instruction "(II)".

122

113

poco a poco diminuendo

115

pp

(II)

117

sempre pp

un poco crescendo

diminuendo

119

poco a poco crescendo

121

Musical score for measures 121-122. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three sharps (F#, C#, G#). Measure 121 features a complex melodic line in the treble with many accidentals and a steady eighth-note accompaniment in the bass. Measure 122 continues this texture with some melodic variation in the treble.

123

Musical score for measures 123-124. The system consists of three staves. Measure 123 shows a melodic line in the treble with a trill-like ornament and a bass line with eighth notes. Measure 124 features a dynamic marking of *ff* (fortissimo) and includes first (I) and second (II) endings. A keyboard signature "+ K II" is present in the bottom staff. The bottom staff also has a *ff* dynamic marking.

125

Musical score for measures 125-126. The system consists of three staves. Measure 125 has a melodic line in the treble and a bass line with eighth notes. Measure 126 continues the melodic and accompanimental patterns.

127

Musical score for measures 127-128. The system consists of three staves. Measure 127 includes first (I) and second (II) endings. Measure 128 features a keyboard signature "+ K I" in the bottom staff. The bottom staff also has a *ff* dynamic marking.

Musical score for measures 129-130. The system consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains two measures of music, with a first ending bracket labeled (I) and a second ending bracket labeled (II). The middle staff is in bass clef and contains two measures of music, with a first ending bracket labeled I and a second ending bracket labeled II. The bottom staff is in bass clef and contains two measures of music. A fermata is placed over the final note of the second measure in the middle staff. The instruction *tr* is written above the final note of the second measure in the middle staff. The marking *- K I* is located below the bottom staff.

Musical score for measures 131-132. The system consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains two measures of music, with a first ending bracket labeled (I) and a second ending bracket labeled II. The middle staff is in bass clef and contains two measures of music, with a first ending bracket labeled I and a second ending bracket labeled II. The bottom staff is in bass clef and contains two measures of music. The instruction *fff marcato* is written above the first measure of the middle staff. The instruction *marcato fff* is written above the first measure of the bottom staff. The marking *+ K I* is located below the bottom staff. A bracket labeled *[8va bassa.....]* spans the end of the system.

Musical score for measures 133-134. The system consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains two measures of music. The middle staff is in bass clef and contains two measures of music. The bottom staff is in bass clef and contains two measures of music. The instruction *un poco* is written above the first measure of the middle staff. The instruction *loco* is written below the bottom staff, with a dotted line leading to the end of the system.

Musical score for measures 135-136. The system consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains two measures of music, with a first ending bracket labeled (II) and a second ending bracket labeled (I). The middle staff is in bass clef and contains two measures of music, with a first ending bracket labeled (I) and a second ending bracket labeled (I). The bottom staff is in bass clef and contains two measures of music. The instruction *meno marcato, ma sempre ff* is written above the first measure of the middle staff. The marking *- K I* is located below the bottom staff.

137

(II)
sempre poco a poco crescendo

(I)

139

tr

I

141

fff

+KI

+ 32' (mit K I II III)
fff *assai marcato*

3. Glo - - ri - -

143

a sei dir ge - - - sun - - - - gen

145

Musical score for measures 145-146. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is three sharps (F#, C#, G#). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. A dynamic marking *(I. fff)* is present in the first staff of measure 146.

147

Musical score for measures 147-148. The system consists of three staves: a grand staff and a separate bass staff. The key signature remains three sharps. The music continues with intricate rhythmic textures.

149

Musical score for measures 149-150. The system consists of three staves: a grand staff and a separate bass staff. The key signature is three sharps. The music includes trills in the grand staff. The dynamic marking *fff* *assai marcato* is written in the bass staff. The lyrics "mit Men - schen - und mit En - gels -" are positioned below the bass staff.

151

Musical score for measures 151-152. The system consists of three staves: a grand staff and a separate bass staff. The key signature is three sharps. The music features complex rhythmic patterns. A dynamic marking *(I. fff)* is present in the first staff of measure 152. The lyrics "zun - - - gen, mit Har - fen" are positioned below the bass staff.

153 *sempre vivace* II 16' 8' 4' 2'

fff II *(fff)* Von zwölf *assai marcato*

und mit Zim - beln schön.

156

Per - len sind die To - - - re

159

piu fff *ben legato* in II alle Register

an dei - ner Stadt, wir

162

fff in III alle Register

stehn in Cho - - - re der En - gel

Kein Aug hat je ge - spürt, kein Ohr hat

hoch um dei - I

nen Thron.

più fff *ben legato*

+ K III

assai marcato
(K I II III)

je ge - hört

sol - che Freu -

sempre crescendo

+K II

-de.

Des jauch - zen wir und sin - gen

sempre assai legato

molto ritenuto

più fff

sempre crescendo

Adagio

dir das Hal - le - lu - ja für und für.

sempre ben legato

Org Pl

ben legato

Org Pl

Herrn Friedrich L. Schnackenberg hochachtungsvollst zugeeignet

3 Fantasie über den Choral

Halleluja! Gott zu loben bleibe meine Seelenfreud

Vivace assai

The first system of the musical score consists of three staves. The top staff is the right-hand part in treble clef, the middle staff is the left-hand part in bass clef, and the bottom staff is a separate bass line in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Vivace assai'. The first measure of the right-hand part is marked with a first fingering 'I' and fortissimo 'fff'. The bottom staff begins with a triplet of eighth notes marked '+K I II III' and 'fff', followed by a triplet of eighth notes marked '3'.

The second system of the musical score consists of three staves. The top staff is the right-hand part in treble clef, the middle staff is the left-hand part in bass clef, and the bottom staff is a separate bass line in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is 'Vivace assai'. The first measure of the right-hand part is marked with a third fingering 'III' and fortissimo '(fff)'. The middle staff has first, second, and third fingerings 'I', 'II', and 'III' indicated for different chords. The bottom staff continues with a melodic line.

The third system of the musical score consists of three staves. The top staff is the right-hand part in treble clef, the middle staff is the left-hand part in bass clef, and the bottom staff is a separate bass line in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is 'Vivace assai'. The first measure of the right-hand part is marked with a third fingering '(3)'. The middle staff has fortissimo '(fff)' and first fingering '(I fff)' markings. The bottom staff has fortissimo '(fff)' and a triplet of eighth notes marked '3'.

5

7

7

poco ritenuto **Vivacissimo**

Org P1

pp II 8'4'2'

pp

-K I II III

(9)

5

(II)

I 8'4'

ff

6

3

sempre lega-

mezzo

11

tissimo

sempre poco a poco crescendo

legato

13

legatissimo

16'8'

ff

Maestoso (ma sempre vivace)

15

un poco ritardando

più ff sempre legatissimo

sempre poco a poco crescendo

1. Hal - le - lu - ja! Gott zu

ben legato

32' 4' K I II III

fff ben marcato il corale

17

lo - ben blei - be mei - ne See - len -

19

fff

freud! E - wig sei mein Gott er -

21

ho - - ben, mei - - ne Har - - fe ihm ge - -

23

II mit K III
più fff

weiht. Ja so lang ich leb und

25

+K II
+K III
sen. pre crescendo

bin, dank, an - - bet und preis ich

27

Quasi un poco meno mosso

Org P1
III 8' 4' 2''
mf legatissimo sempre poco a poco diminuendo
II 16' 8'

ihn. 2. Setzt auf Für - - sten kein Ver - -

29

trau - en! Für - sten - heil steht nim - mer fest; wollt ihr

32

(legatissimo) *sempre poco a poco diminuendo*

auf den Men - schen bau - en, des - sen Geist ihn

(34)

pp *sempre poco a poco diminuendo e ritardando*

bald ver - läßt? Seht, er fällt, des To - - des

37

-K III

Raub, und sein An - schlag in den Staub.

Quasi andante (*ma con moto*)

40

(III 8' 4')
 ppp sempre legatissimo
 +4'(II) nur ganz leise hervortretend

3. Heil dem, der im Er - den - le - ben Ja - kobs Gott zur

43

ppp

Hil - fe hat, der sich dem hat ganz er - ge - ben,

46

des - sen Nam ist Rat und Tat! Hofft er von dem

poco a poco ritardando

49

ppp

pppp

Herrn sein Heil, seht, Gott sel - ber ist sein Teil.

Allegro vivace

52 4. Er, der Him - mel, Meer und Er - de

f *sempre legatissimo e sempre poco a poco crescendo*

+ K II III *f*

54 mit all ih - rer Füll und Pracht

Quasi vivacissimo

56 durch sein schaf - fen - des: „Es wer - del“

più f *sempre poco a poco crescendo*

+ K I

58 hat aus nichts her - vor - ge - bracht:

60 er, der Herr - scher al - ler Welt,

ff sempre poco a poco crescendo

+ K II

ff

trumm

62 ists, der Treu und Glau - ben hält.

fff (vivacissimo)

+ K III

Org Pl (*vivacissimo*)

Org Pl

fff

64

66 *poco ritardando*

kurz

kurz

kurz

- K I

Andante sostenuto (ma con moto)

5. Er ist's, der den Fremdling schüt-zet, der die Wit-wen hält im Stand,

(67)

p sempre legatissimo III 8'4'

pp III (8'4') II 8' nur ganz

- K II III *pp*

der die

72

äußerst zart hervortretend

più pp

Wai-sen un-ter-stüt-zet, ja sie führt an sei-ner Hand. Der Gott-

76

„dunkle“ Registrierung

sempre poco a poco diminuendo III

lo-sen We-ge er keh-ret in des To-des Nacht.

80

molto espressivo

ppp III 8'4'

6. Er, der Herr, ist's, der den Blin-den lieb-reich schen-ket das Ge-

84 ten, Kran - ken fin - den bei ihm

sicht; die Ge - beug -

- 4'

87 Stär - ke, Trost und Licht. Un poco più lento (ma non troppo)

Seht, wie Gott, der al - les

+ 4' (III) pppp

poco ritardando

90 gibt, im - mer treu die Sei - nen liebt. *sempre poco*

pppp

93 *a poco ritardando*

- 4'

pppp

Allegro brillante e vivace

96

Musical score for measures 96-98. The piece is in G major (one sharp) and 3/4 time. Measure 96 starts with a forte (*f*) dynamic and a piano (*p*) marking. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, including a trill (*tr*) in measure 97. The left hand is mostly silent, with a few notes in measure 97. A second bass line is present below the main bass staff.

99

Musical score for measures 99-101. The right hand continues with intricate sixteenth-note patterns and a trill (*tr*) in measure 100. A piano (*p*) marking is indicated in measure 99. The left hand remains mostly silent, with a few notes in measure 100. A second bass line is present below the main bass staff.

102

Musical score for measures 102-104. The right hand features a trill (*tr*) in measure 103. The left hand has a piano (*p*) marking in measure 102 and plays a rhythmic accompaniment. A second bass line is present below the main bass staff.

105

Musical score for measures 105-107. The right hand features a trill (*tr*) in measure 106. The left hand continues with a rhythmic accompaniment. A second bass line is present below the main bass staff.

108

Musical score for measures 108-110. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one sharp (F#). Measure 108 starts with a treble clef and a bass clef. The bottom staff has a dynamic marking *f* and a marking *+ K II*. A trill *tr* is indicated over a note in measure 109.

111

Musical score for measures 111-113. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one sharp (F#). Measure 111 starts with a treble clef and a bass clef. The bottom staff has markings *- K II* and *+ K III*. A dynamic marking *(II f)* is present in measure 111. Trills *tr* are indicated in measures 112 and 113.

III 16'8'4'2'

114

Musical score for measures 114-116. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one sharp (F#). Measure 114 starts with a treble clef and a bass clef. The text *sempre poco a poco crescendo* is written below the first staff. A marking *(II)* is present in measure 114. A trill *tr* is indicated in measure 115.

117

Musical score for measures 117-119. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one sharp (F#). Measure 117 starts with a treble clef and a bass clef. A dynamic marking *ff* is present in measure 117. A trill *tr* is indicated in measure 118.

120

Musical score for measures 120-122. The piece is in G major (one sharp). The right hand features a complex, flowing melodic line with many accidentals and slurs. The left hand provides a steady accompaniment with eighth and sixteenth notes. Performance markings include a second fingering (II) in the right hand, fortissimo (ff) dynamics, and a trill (tr) in the right hand.

123

Musical score for measures 123-125. The right hand continues with intricate melodic patterns, including a trill (tr) in measure 125. The left hand has a more rhythmic accompaniment. Performance markings include a second fingering (+K II), fortissimo (ff) dynamics, and trills (tr) in both hands.

126

Musical score for measures 126-128. The right hand features a dense texture of sixteenth notes with a *tr* marking. The left hand has a rhythmic accompaniment with accents. Performance markings include a second fingering (II) with *più ff* dynamics, and a first fingering (I) in the left hand. A key signature change to G minor is indicated by "+K I".

129

Musical score for measures 129-131. The right hand has a *marcato* marking and a second fingering (II). The left hand has a first fingering (I) and a *tr* marking. Performance markings include a first fingering (I) in the right hand, a key signature change to G major (-K I), and a second fingering (+K I) in the left hand.

132

Musical score for measures 132-134. The score is written for piano with three staves: Treble, Bass, and a lower Bass staff. The key signature has one sharp (F#). The tempo/mood is *sempre poco a poco crescendo*. There are fingerings for the right hand: II and I. There are also dynamic markings *ff* and *fff*.

135

Musical score for measures 135-137. The score is written for piano with three staves. The key signature has one sharp (F#). The tempo/mood is *fff*. There are fingerings for the right hand: (II), I, and II. There are also dynamic markings *fff* and *fff*. There are also markings *+ K I* and *- K I*.

138

Musical score for measures 138-140. The score is written for piano with three staves. The key signature has one sharp (F#). The tempo/mood is *non diminuendo*. There are fingerings for the right hand: I, *tr*, and III 8'4'. There are also dynamic markings *(fff)* and *p*.

141

Musical score for measures 141-143. The score is written for piano with three staves. The key signature has one sharp (F#). The tempo/mood is *sempre poco a poco crescendo*. There are fingerings for the right hand: *tr*. There are also dynamic markings *p*. There are also markings *- K II* and *(K III)*.

144

f (III)

tr

147

(III 8' 4' 2')

sempre poco a poco crescendo

II 16' 8' 4'

f marcato

tr

150

III

f marcato

(K III)

153

II

ff sempre stringendo e poco a poco crescendo

+32'

+ K II

assai marcato

156

(II) +K III *sempre stringendo* in II und III alle Register

(158) *a tempo* *fff* *tr* +K I

sempre poco a poco crescendo *tr*

(Vivace) *fff* *ben legato* *fff assai marcato*

7. Er ist Gott und
(mit 32' K I II III)

legatissimo

166

Herr und Kö - nig, er re - gie - ret e - wig -

(168)

sempre crescendo

lich:
Zi - on, sei ihm un - ter - tä - nig, freu mit

171

più fff (legatissimo)

(legatissimo ed assai marcato)

dei - nen Kin - dern dich!

(175)

Sieh, dein Herr und Gott ist da!

176

+ K III

178

trm

180

Hal - le - lu - jal Er ist nah!

182

+ K II

sempre legatissimo e poco a poco crescendo

trm

sempre vivace

184

186

Org Pl

sempre legatissimo

Org Pl

188

ritardando

Adagio

190

sempre Organo Pleno