

Herrn Geheimrat Professor Dr. Joseph von Rheinberger in besonderer Verehrung zugeeignet

Fantasia und Fuge über B-A-C-H

op. 46

Fantasia

Grave (sempre quasi improvvisazione)

The musical score is written in three systems. The first system consists of three staves: a grand piano (G) staff, a grand piano (G) staff, and a keyboard (K) staff. The piano part is marked *fff* and *più fff*. The keyboard part is marked *fff* and *più fff*. The organ part is marked *Org Pl*. The second system consists of three staves: a grand piano (G) staff, a grand piano (G) staff, and a keyboard (K) staff. The piano part is marked *quasi prestissimo* and *Org Pl*. The organ part is marked *(Org Pl)*. The third system consists of three staves: a grand piano (G) staff, a grand piano (G) staff, and a keyboard (K) staff. The piano part is marked *meno fff*. The organ part is marked *Org Pl*. The keyboard part is marked *meno fff*. The score includes various musical notations such as notes, rests, and dynamic markings.

4 *ritardando* - - - *a tempo*

meno fff (I) *meno ff* II *meno f* III *p* *pp* *ppp* I

meno ff *meno f* *p* *pp* *ppp* + K I II III

-K I -K II -K III

(5)

più fff (I) *Org P1*

fff *più fff*

7 *quasi presto*

(I) *f*

8 *a tempo* *ritardando*

fff stringendo *Org P1* *p* II *più pp*

fff *Org P1* *p* *più pp*

-K I -K II -K III

quasi adagissimo ritardando poco a poco stringendo al tempo primo

10

III *ppp* nur 8' *pppp* + 4' (III) *ff*

pppp *fff*

+ K I
II III

tempo primo Più andante (quasi vivace)

12

I *fff* III *meno ff* sempre crescendo

- K I II III

13

14

II *quasi più f*

+ K III un poco marcato

15

+ K III *più f* *sempre*
poco a poco crescendo e stringendo
etwas hervortretend

16

+ K II
Più vivace
ff *sempre*
 + K I

17

18

sempre stringendo

Vivace assai

19

crescendo *fff* *fff*

20

II ohne K III III II *meno ff sempre poco a poco crescendo*

-K I -K II -K III

21

ff sempre crescendo

+ K III + K II

22

23 *fff* + K III (II) *sempre crescendo* I

+ K I

24 Org P1 I

25 II ohne K III *p* *piu p* *ff* I II III *p* -K I *ff* +K I -K I

26 *poco a poco ritardando* II (II) *meno f* *sempre diminuendo* III *pp* *pp* -K II *meno f* -K III *pp*

28 *ritardando*

ppp *p* *ppp* *pppp*

nur 8'

ppp *piu ppp* *pppp*

(30) *Vivace*

f *piu f* *f marcato*

III II

+K III

+K II

32

ff

+K II

+K III

33 *sempre crescendo*

piu ff

+K III

(II) I

34

tremolo (II) *sempre crescendo*
(I)

fff
(I)

+ K I

sempre crescendo e stringendo

35

fff
(I)

+ K I

sempre crescendo e stringendo

36

sempre crescendo e stringendo

Più vivace

37

Più vivace

I } Org P1

sempre crescendo e stringendo

38

-K II III

(I)

II

39

(I)

(II)

p

II ohne K III

f sempre crescendo

III

-K I II III

40

+K III

(II)

ff sempre crescendo

I

+K III

+K II

41

42

Musical score for measures 42-43. The system consists of three staves: two grand staves (treble and bass clef) and a separate bass staff. The key signature has three flats. The first grand staff has a first ending bracket labeled 'I' and a dynamic marking of *fff*. The second grand staff has a dynamic marking of *fff*. The bass staff has markings '+ K I' and '+ 32'.

43

Musical score for measures 43-44. The system consists of three staves: two grand staves and a separate bass staff. The key signature has three flats. The first grand staff has a dynamic marking of *piu fff*. The second grand staff has a dynamic marking of *piu fff*. The bass staff has a marking of '+ K II'.

44

Musical score for measures 44-45. The system consists of three staves: two grand staves and a separate bass staff. The key signature has three flats. The first grand staff has a marking of '+ K III'. The second grand staff has a marking of '+ K III'. The bass staff has a marking of '+ K III'. There are triplet markings (3) in the first grand staff.

45

Musical score for measures 45-46. The system consists of three staves: two grand staves and a separate bass staff. The key signature has three flats. The first grand staff has a dynamic marking of *sempre crescendo*. The second grand staff has a dynamic marking of *sempre crescendo*. The bass staff has a dynamic marking of *sempre crescendo*. There are triplet markings (3) in the first grand staff.

46

Org Pl

47

Org Pl

(48)

ritenuto

ohne K III

-K I

Org Pl

49

vivace assai

(III) in III alle Register

ff

(II)

-K II

-K III

Org Pl

50

+ K III

+ K III *più ff*

+ K II

51

ohne K II III

I

sempre crescendo

(II)

+ K I

52

I

più ff *sempre crescendo*

53

II mit K III, in II III alle Register
fff
(I)

54

sempre crescendo
5 6 7
I + K II + K III

55

Adagio

Org PI
(Org PI)
attacca la fuga

Fuge

Sostenuto (nach und nach beschleunigen)

 $\text{♩} = 50^*$

III *pppp* *sempre ben legato*
nur 8'

6

III *pppp*

10

III *un poco crescendo*

15

$\text{♩} = 52$
III *ppp(III)*
ppp

* Die angegebene Metronomisierung ist nur eine ungefähre Andeutung der allmählichen Beschleunigung des Tempos. / The metronome marking is only an approximate indication of the progressive acceleration of the tempo.

20

musical notation for measures 20-24, including the instruction *poco a poco crescendo*

25

musical notation for measures 25-29, including the instruction *pp* and *poco a poco crescendo*, and a tempo marking $\text{♩} = 54$

30

musical notation for measures 30-34, including the instruction *p* and *sempre poco a poco crescendo*, and a tempo marking $\text{♩} = 56$

35

musical notation for measures 35-39, including the instruction *mf* and a tempo marking $\text{♩} = 58$

40

$\text{♩} = 60$

poco a poco crescendo

f

44

$\text{♩} = 64$

(II)

+ 2'

f + K II

48

sempre poco a poco crescendo

III 16' 8' 4' 2'

52

$\text{♩} = 66$

(II)

piu f
I 16' 8'

III
alle Register

(II)

+ K III

Thema in rückläufiger Bewegung

56 $\text{♩} = 68$
I 16' 8' 4'

ff
II 16' 8' 4' 2'

60 $\text{♩} = 76$

III (alle Register)
(II)
più ff
+K I
II +K III

64

più ff (I)+K II

68

ff

72 $\text{♩} = 80$

III 8' 4' 2'

mf sempre ben legato

-K I II

III

76 $\text{♩} = 84$

III

poco a poco crescendo

80

84 $\text{♩} = 86$

f(III)

88

sempre crescendo

(mit K III) *f*

92

ff

(III)

II

ff

96

ff

100

$\text{♩} = 90$

più ff

ff (III)

(II)

104

sempre crescendo

107

$\text{♩} = 94$

(III) in III alle Register
più fff

(II)

110

(II)

113

$\text{♩} = 96$
+ K III

(III)

(II)

ff

I 16' 8' ohne K II III

+ 4'

116 $\text{♩} = 98$

(II) *più ff*
(I)

119

122 $\text{♩} = 100$

I + K III

125 $\text{♩} = 102$

più ff

128 $\text{♩} = 104$

fff

+ K I II (III) *fff*

131 $\text{♩} = 106$

- K III (I)

II (mit K III)

134

I

137 $\text{♩} = 110$

II (mit K III), in II (und III) alle Reg.

(I)

140

I

143

$\text{♩} = 118$

146

+ K III *più fff*

$\text{♩} = 122$

149

II (mit K III, II und III alle Register)

(II)

- K I

152

I + K II *più fff*

+ K I

155

♩ = 132

I *

158

sempre crescendo

161

Org Pl

Org Pl

* Von c' - d' können die oberen Noten der linken Hand ausgelassen werden. (4 2/3 Takte). / From c' - d', the upper notes of the left hand can be omitted (4 2/3 bars).

164

Org P1

167 $\text{♩} = 140$

(Org P1) *stringendo*

170

173 *Adagio*

(Org P1)