JOH. SEB. BACH

PASSACAGLIA IN CMOLL

VON DER ORGEL ZUM KONZERTGEBRAUCH
AUFS KLAVIER ÜBERTRAGEN

von

FRITZ MALATA

Eigentum der Verleger für alle Länder
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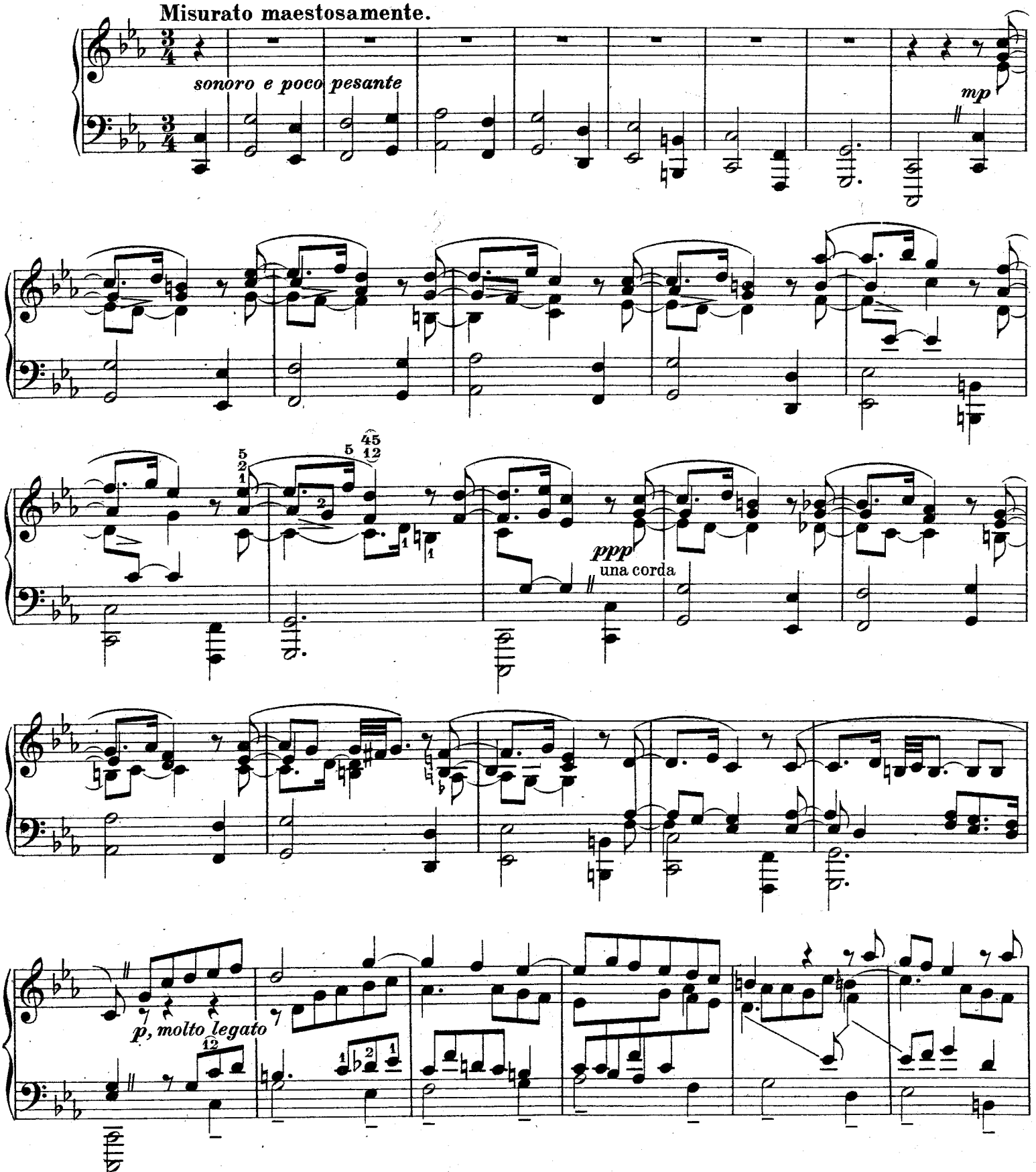
Joh. Seb. Bach.

Passacaglia in C moll.

Von der Orgel zum Konzertgebrauch aufs Klavier übertragen
von Fritz Malata.



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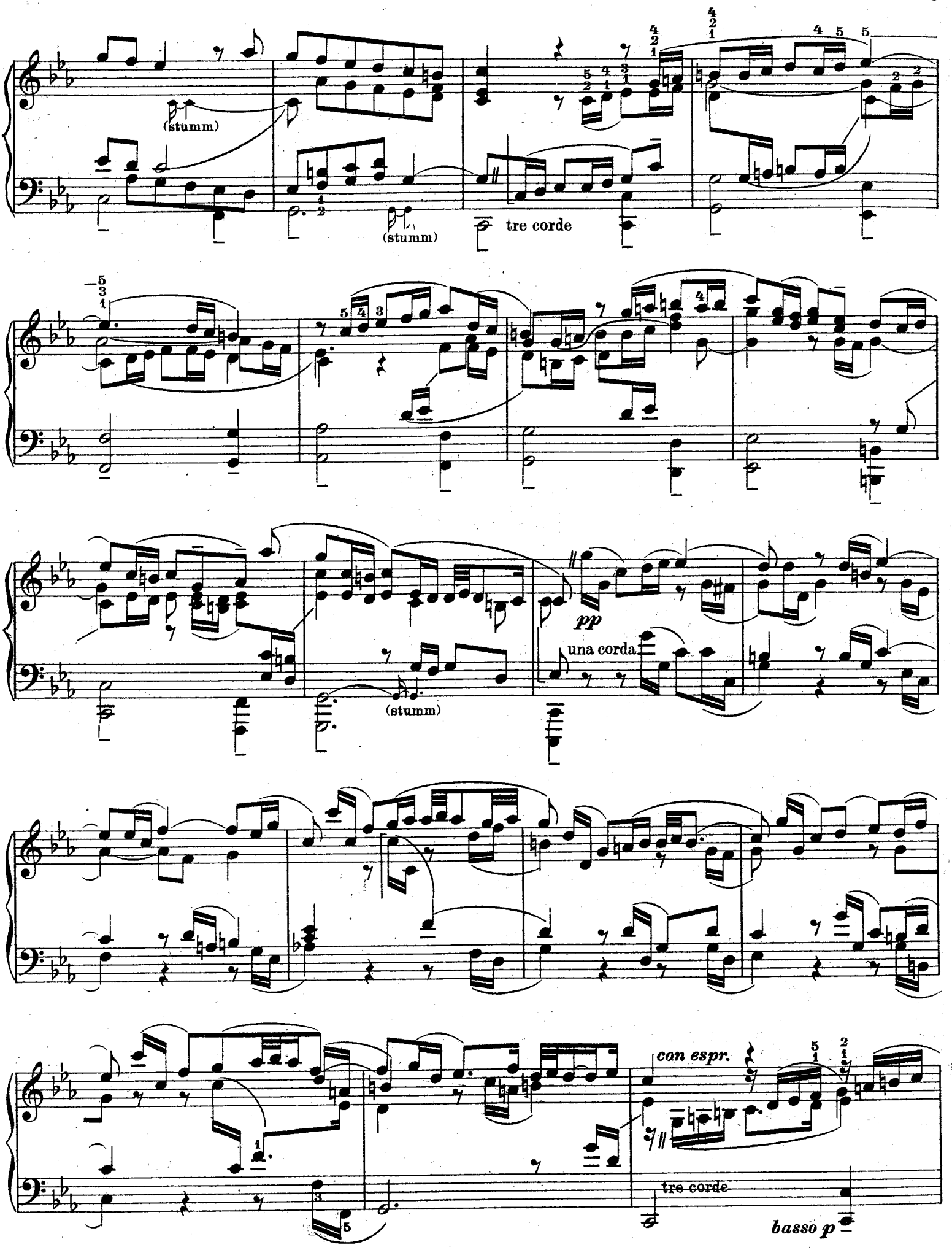
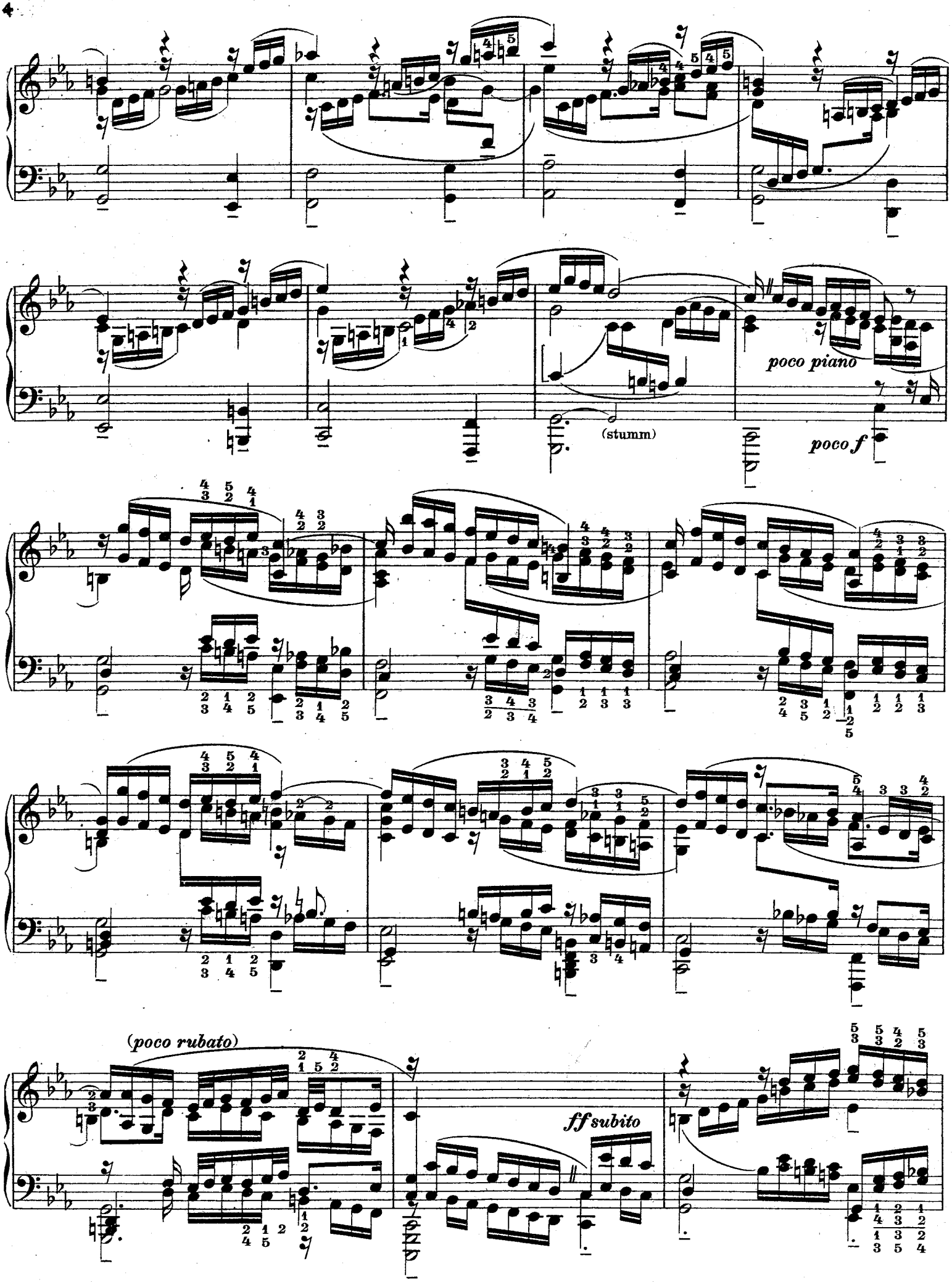
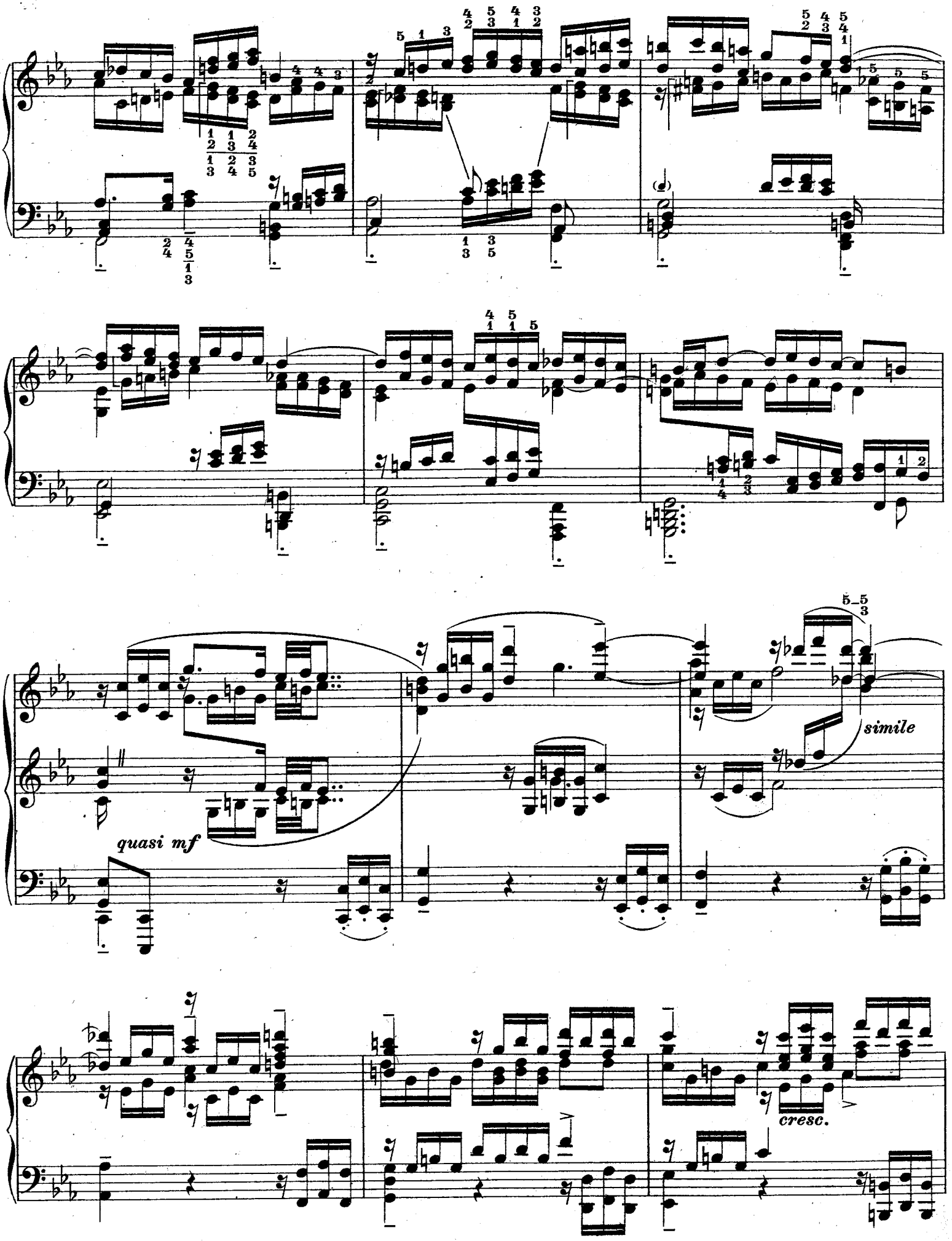
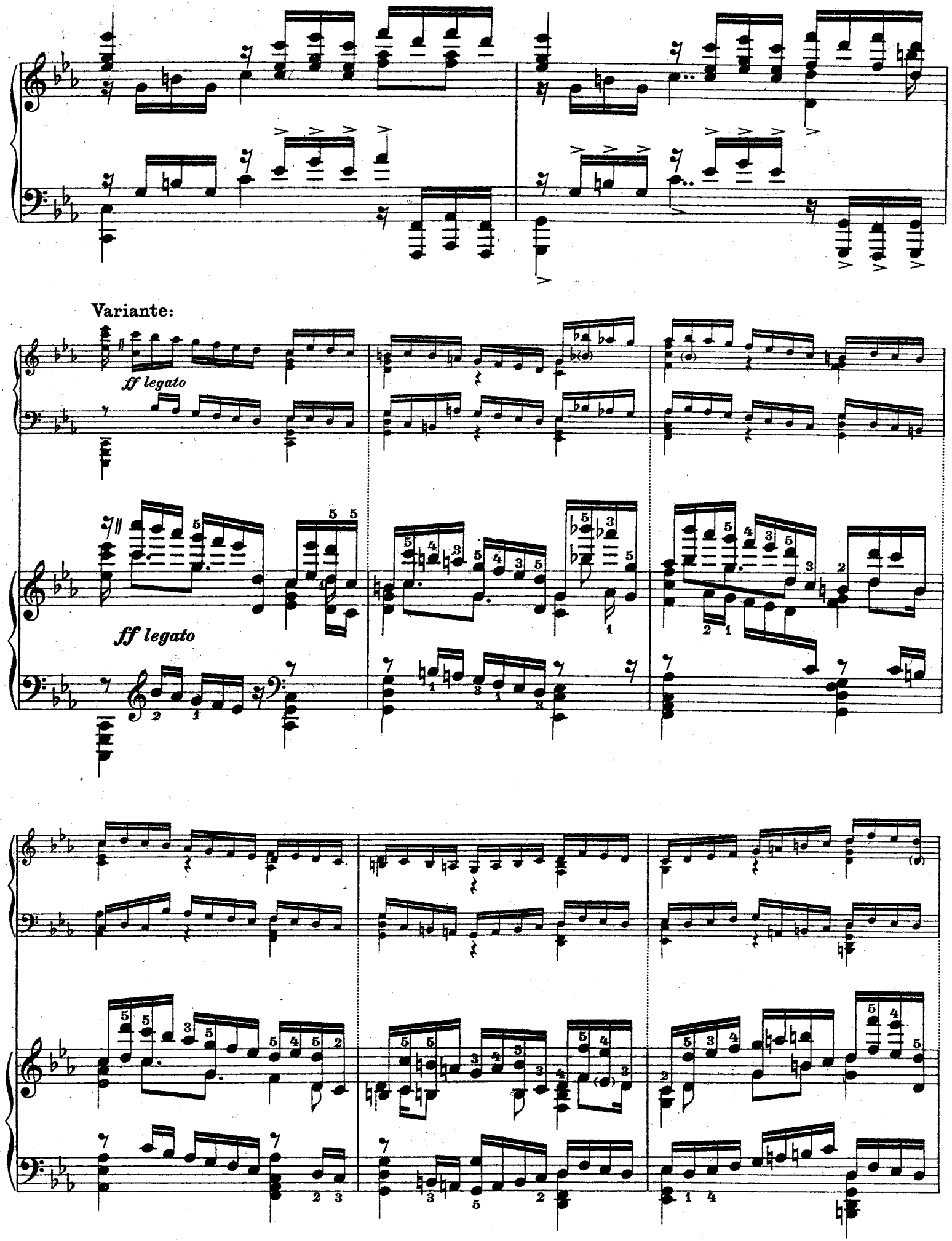
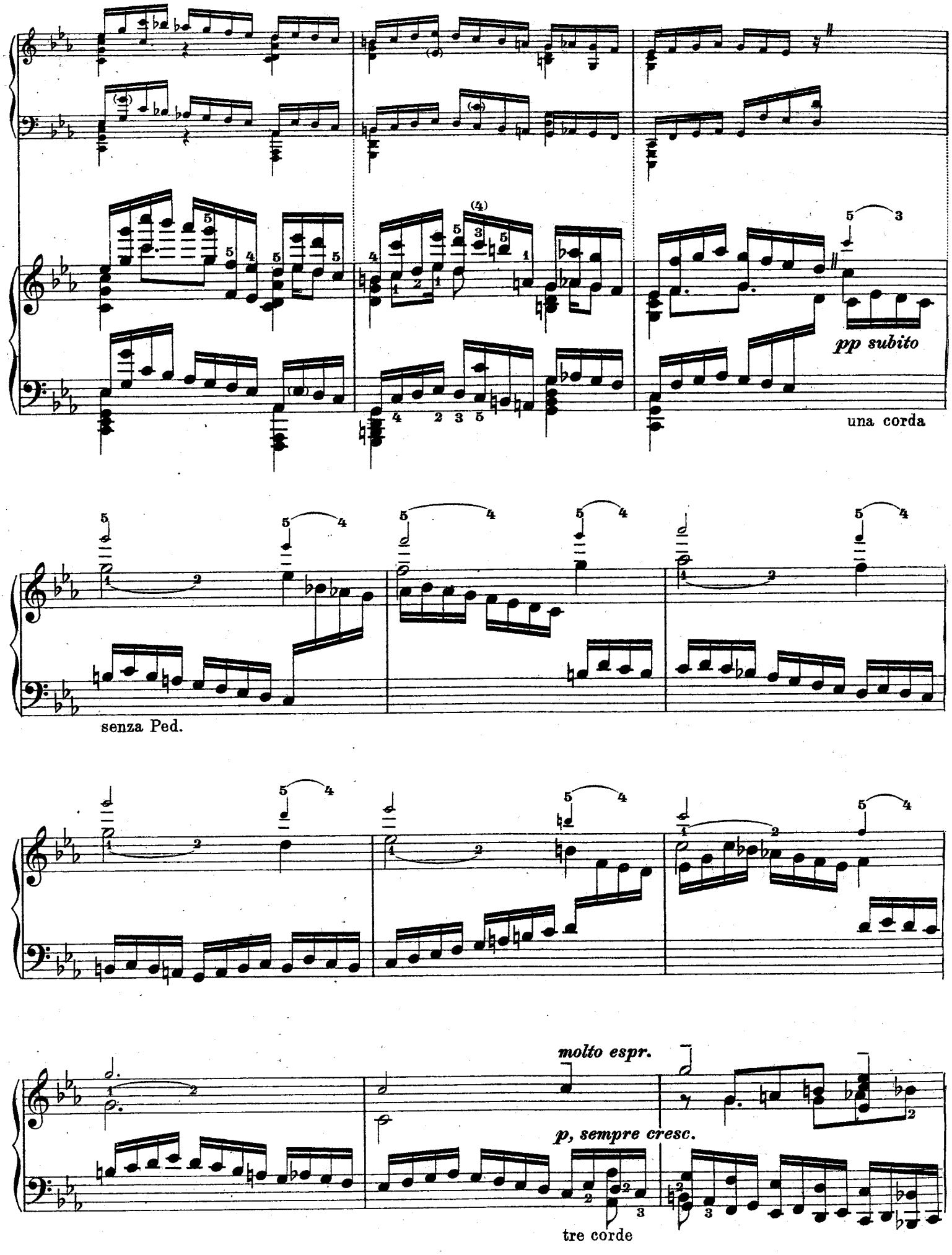
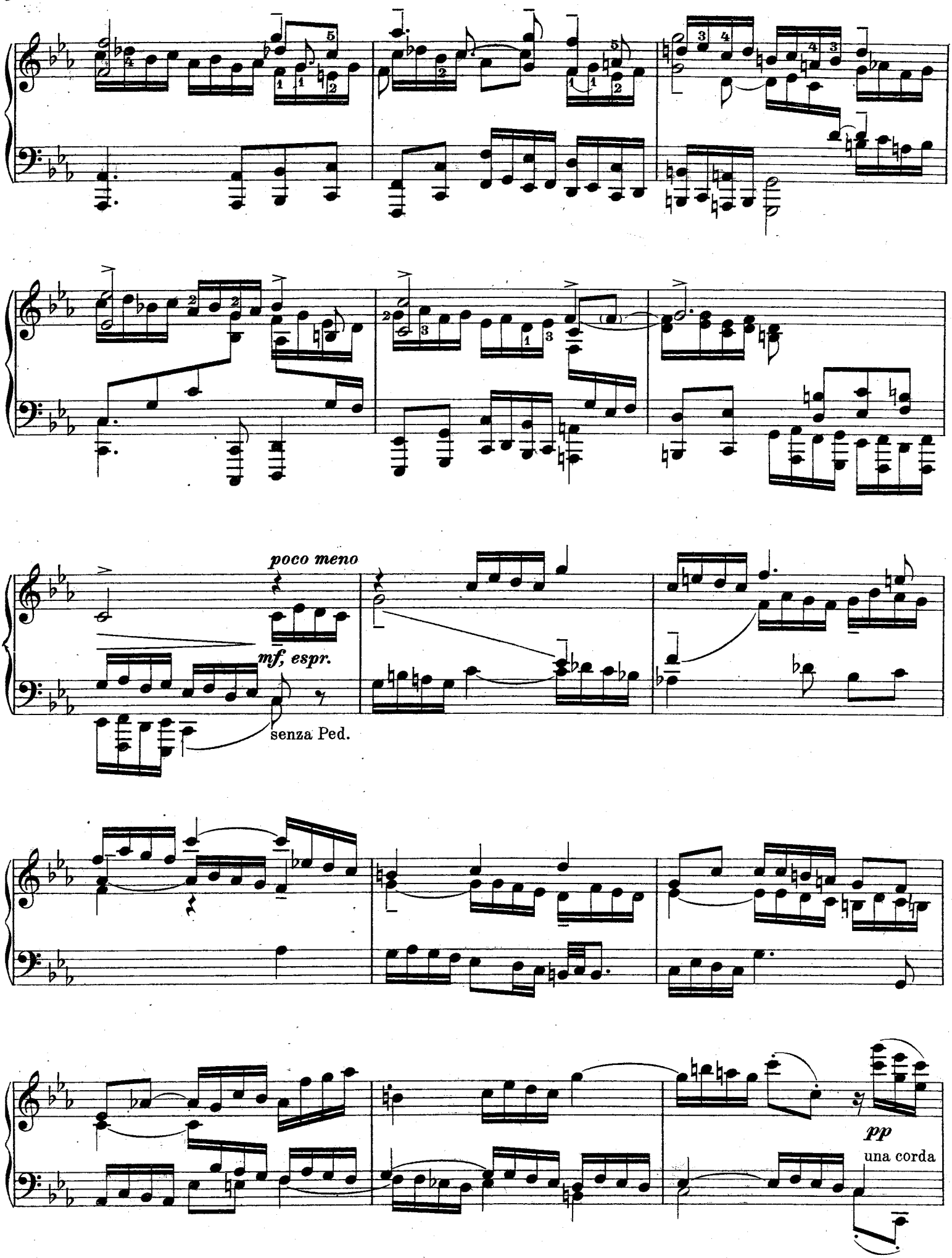

(stumm)
(stumm)
tre corde
pp
una corda
(stumm)
con espr.
tre corde
basso p

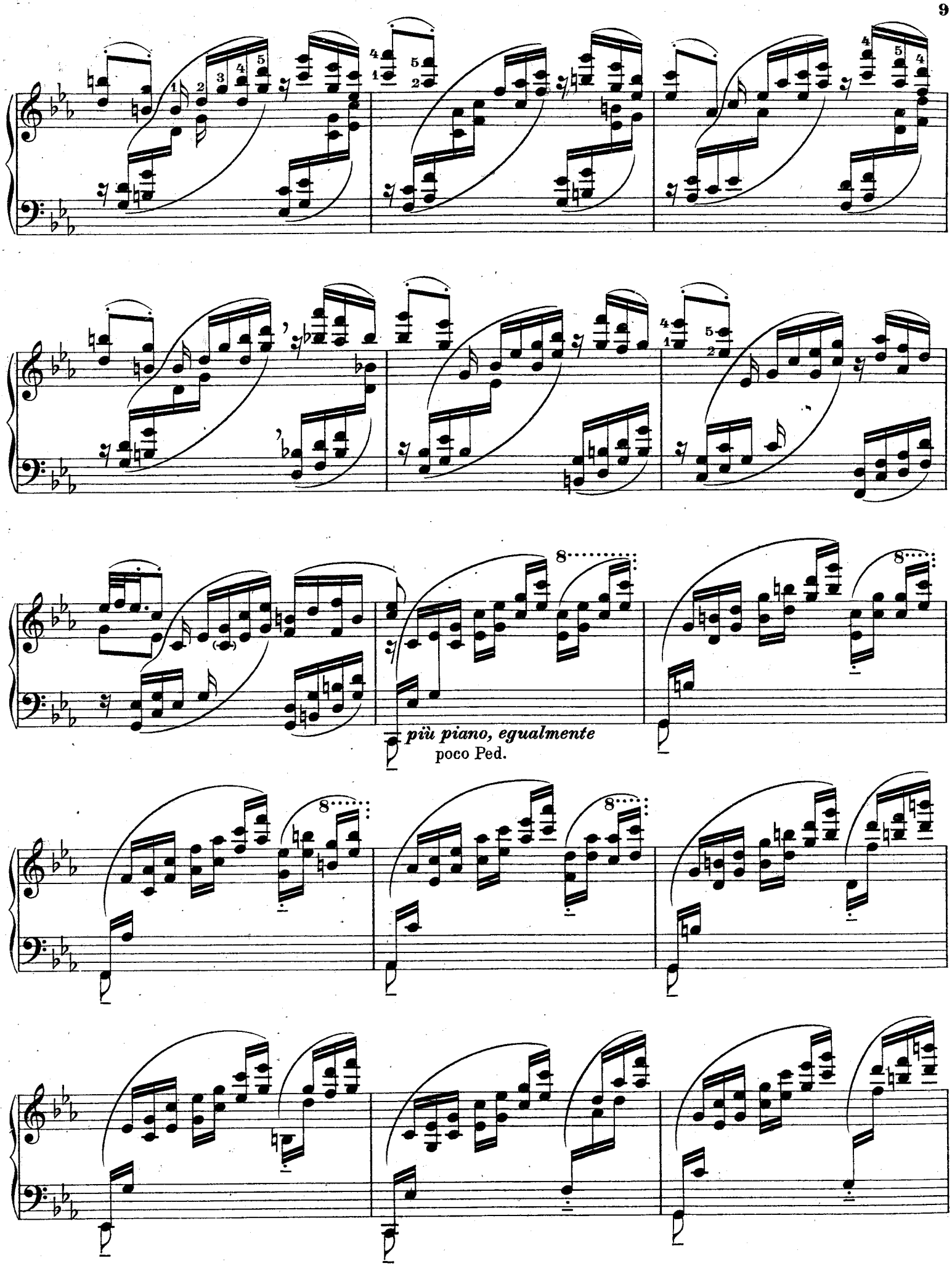

poco piano
(stumm)
poco f
(poco rubato)
ff subito

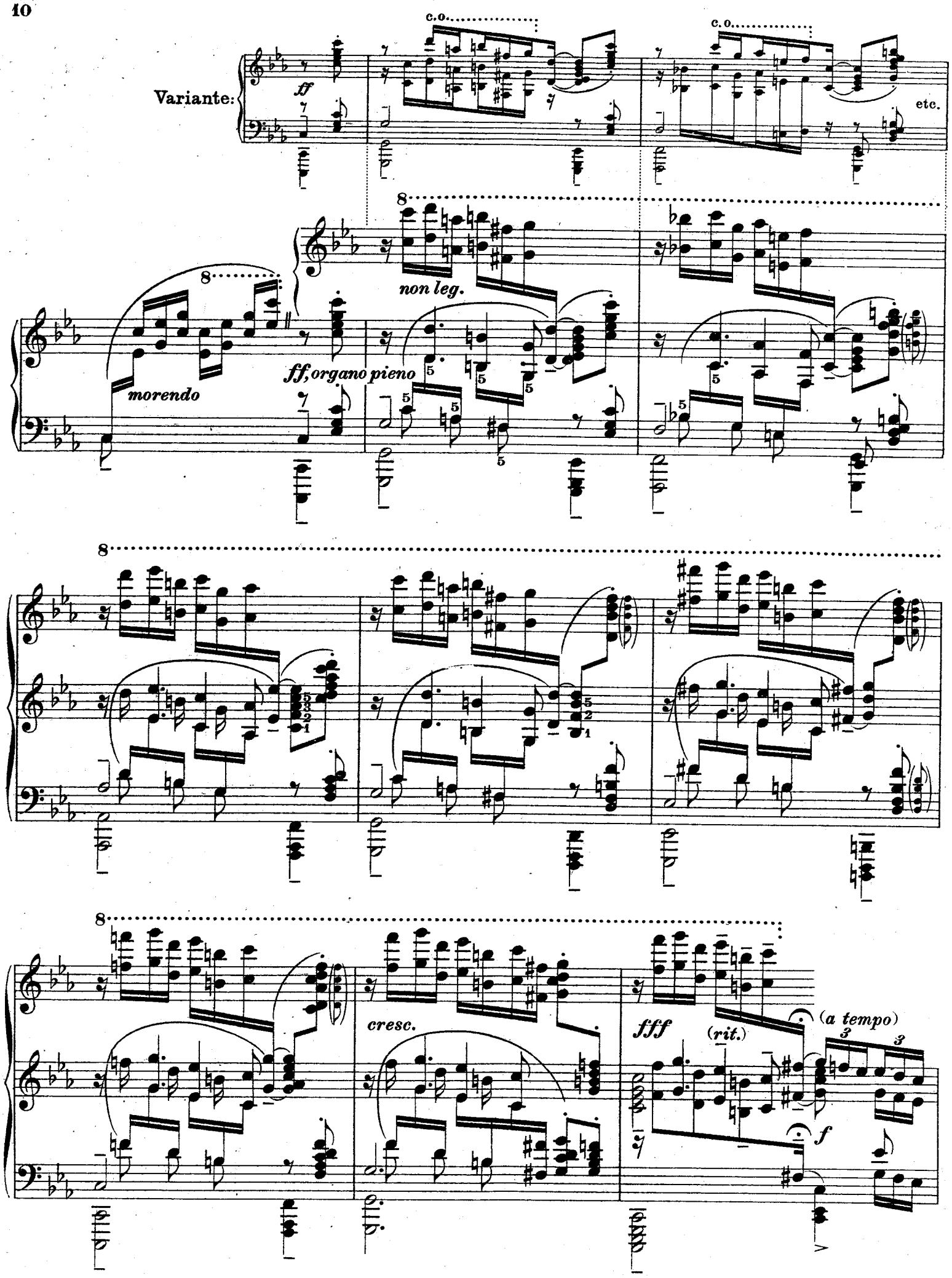

quasi mf
simile
cresc.

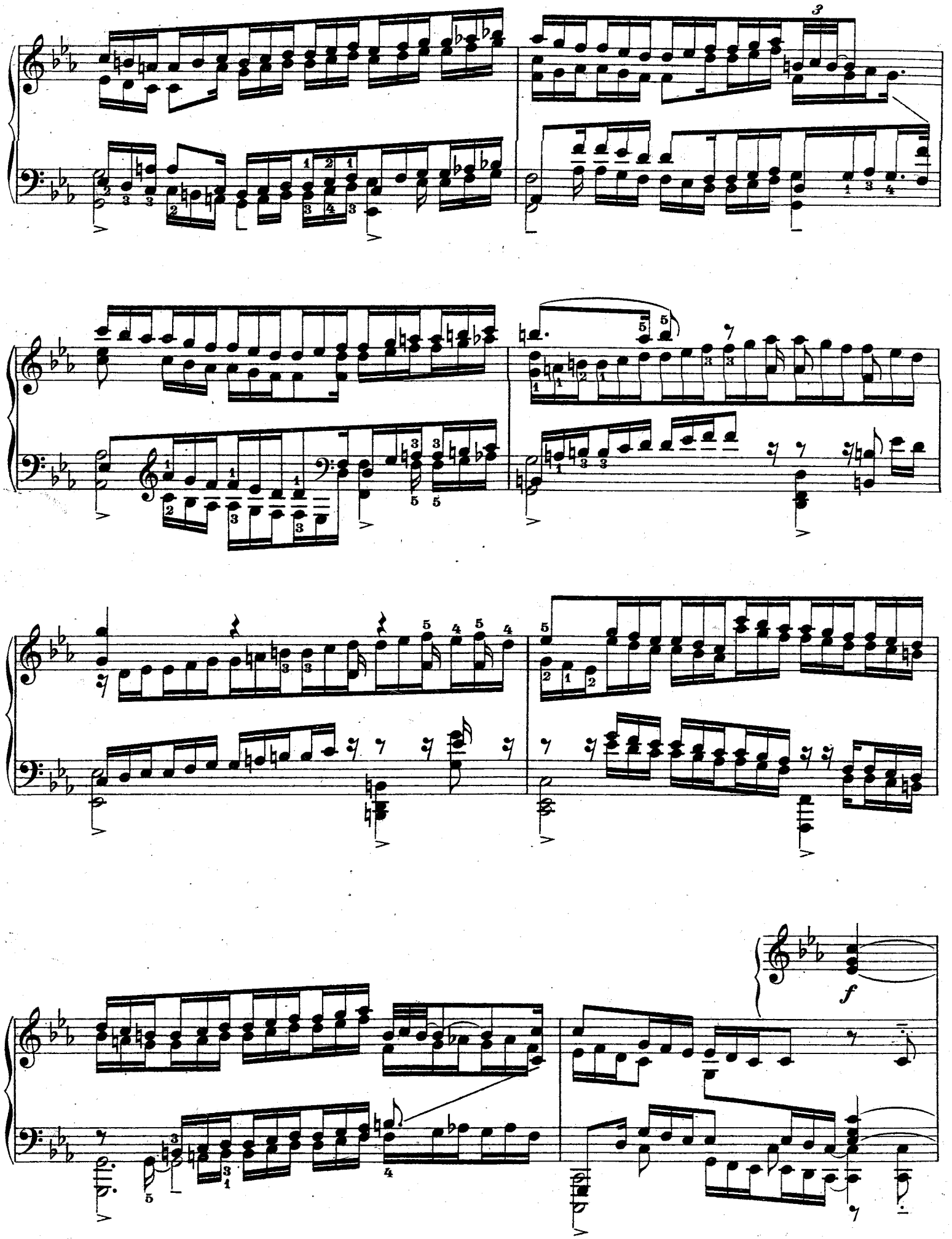

Variante:
ff legato
ff legato

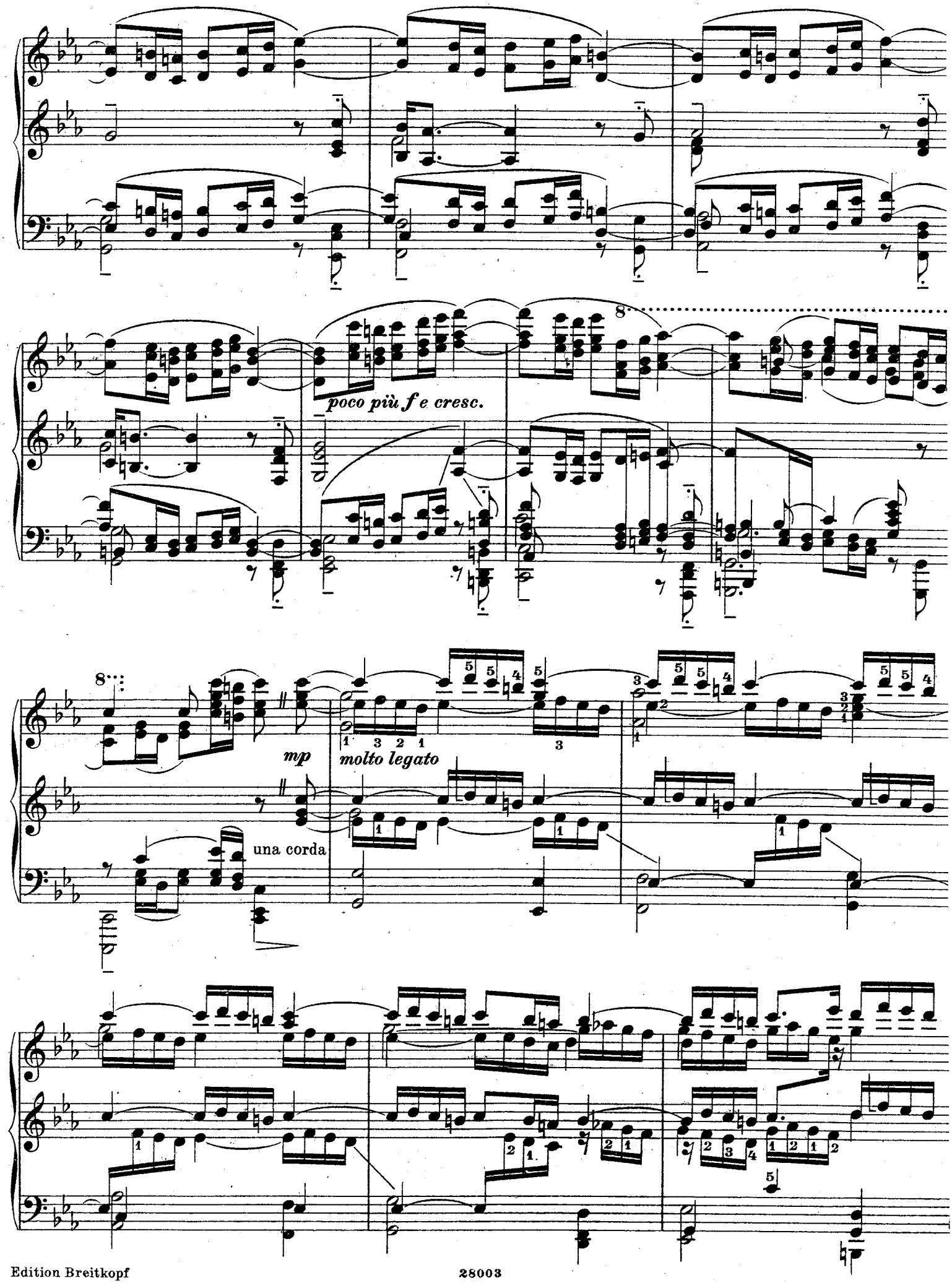

pp subito
una corda
senza Ped.
molto espr.
p, sempre cresc.
tre corde

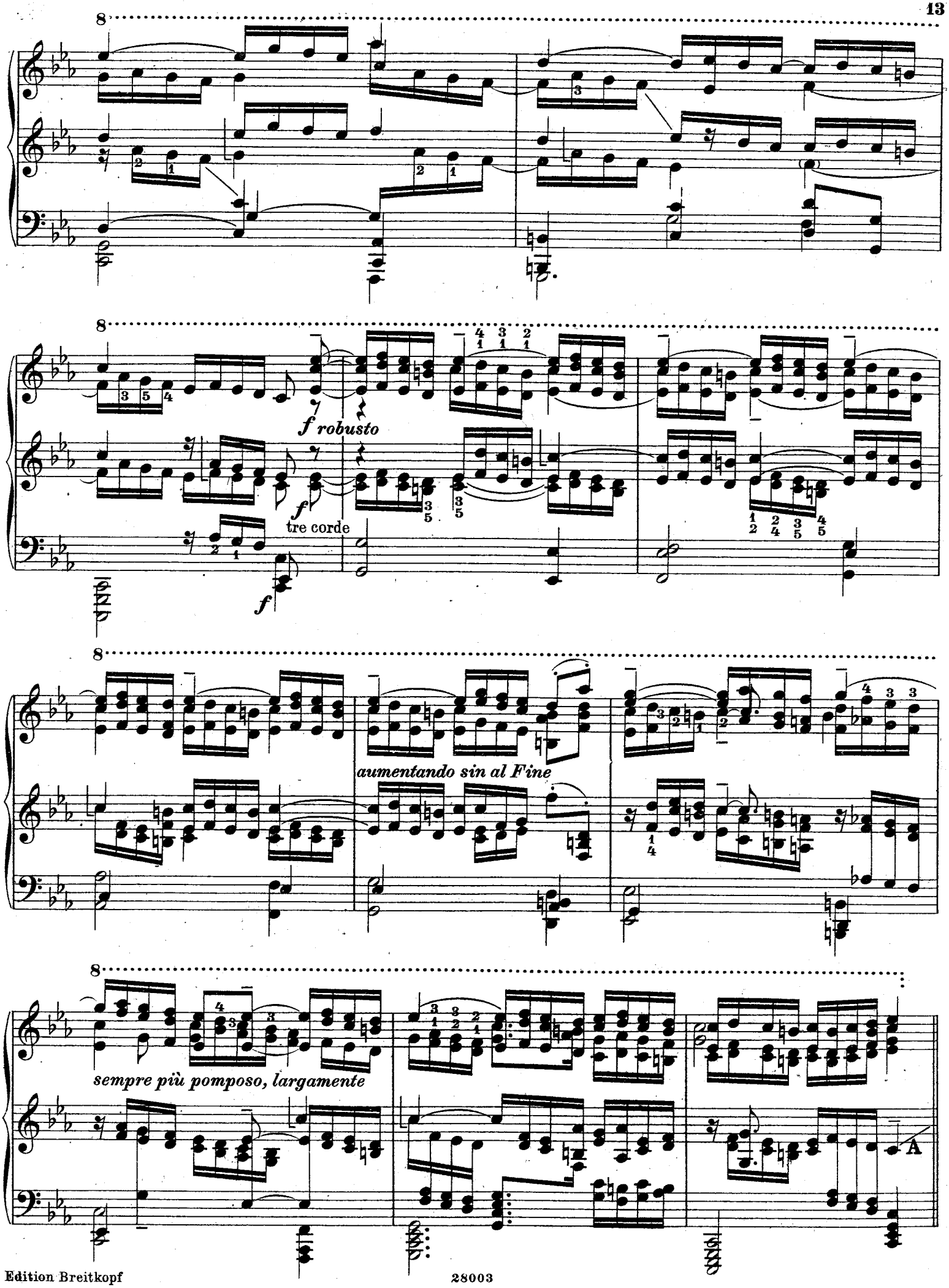

poco meno
mf, espr.
senza Ped.
pp
una corda

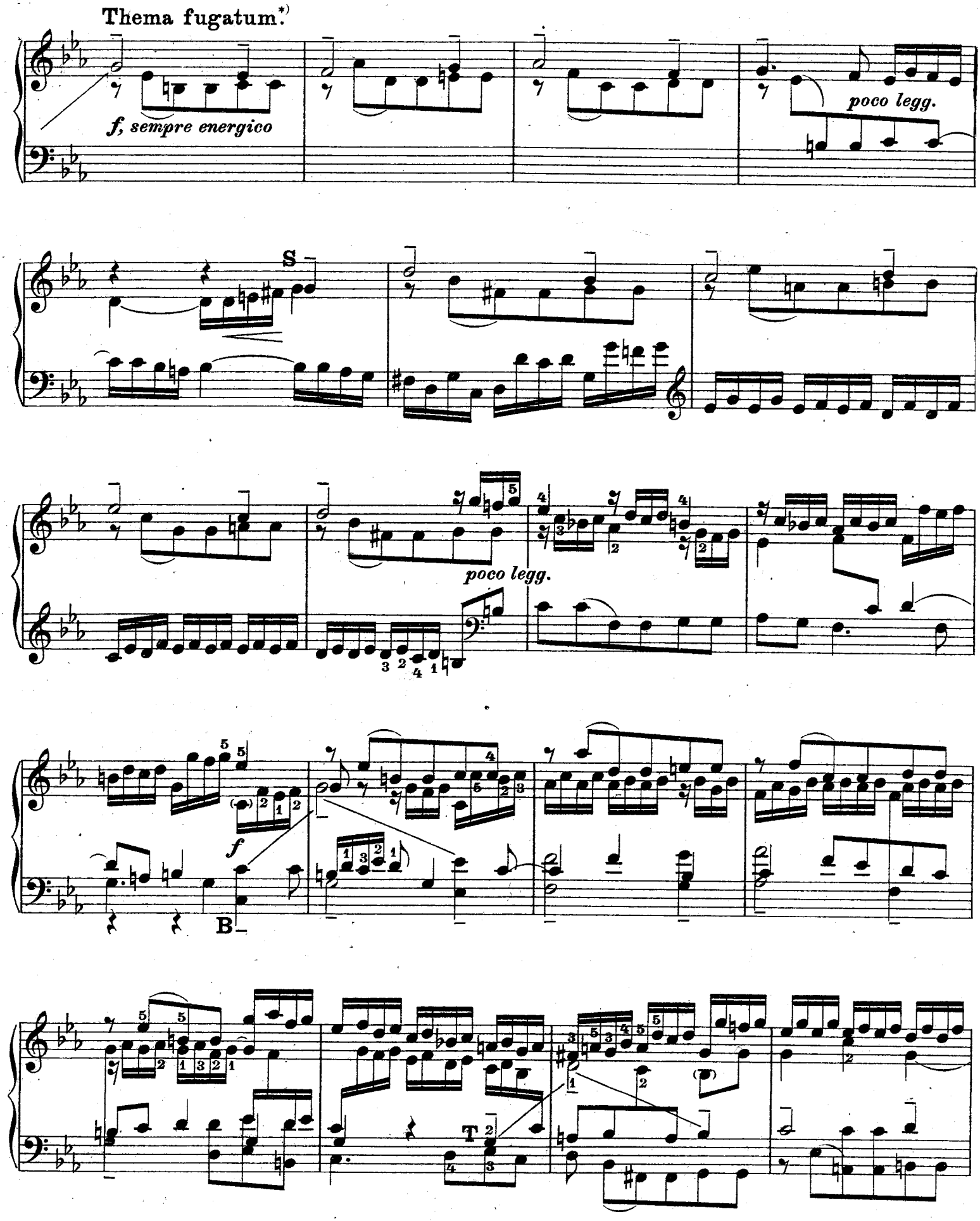

più piano, egualmente
poco Ped.


Variante:
ff
c.o.
c.o.
etc.
8
non leg.
morendo
ff, organo pieno
8
8
cresc.
fff
(rit.)
(a tempo)
f

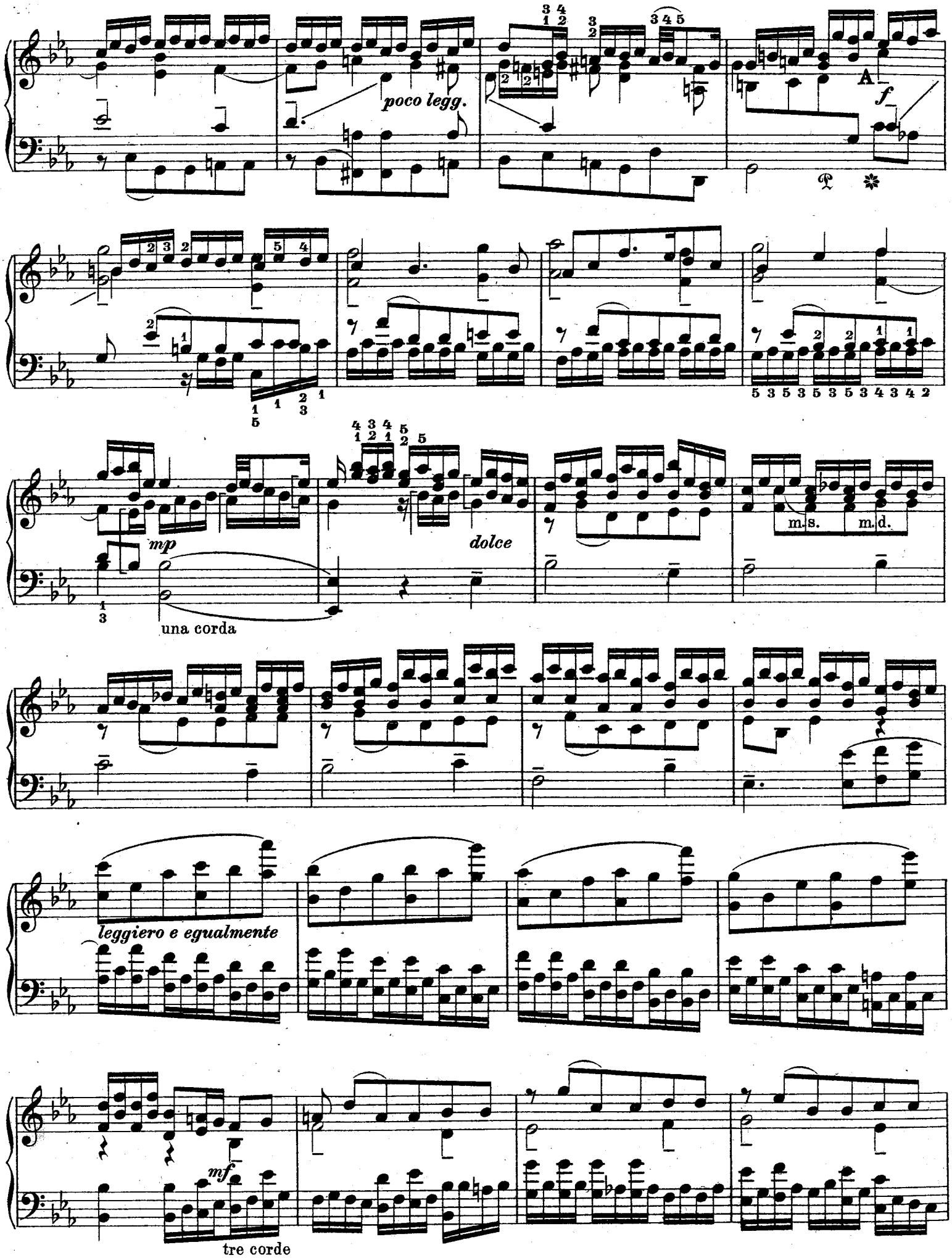

f

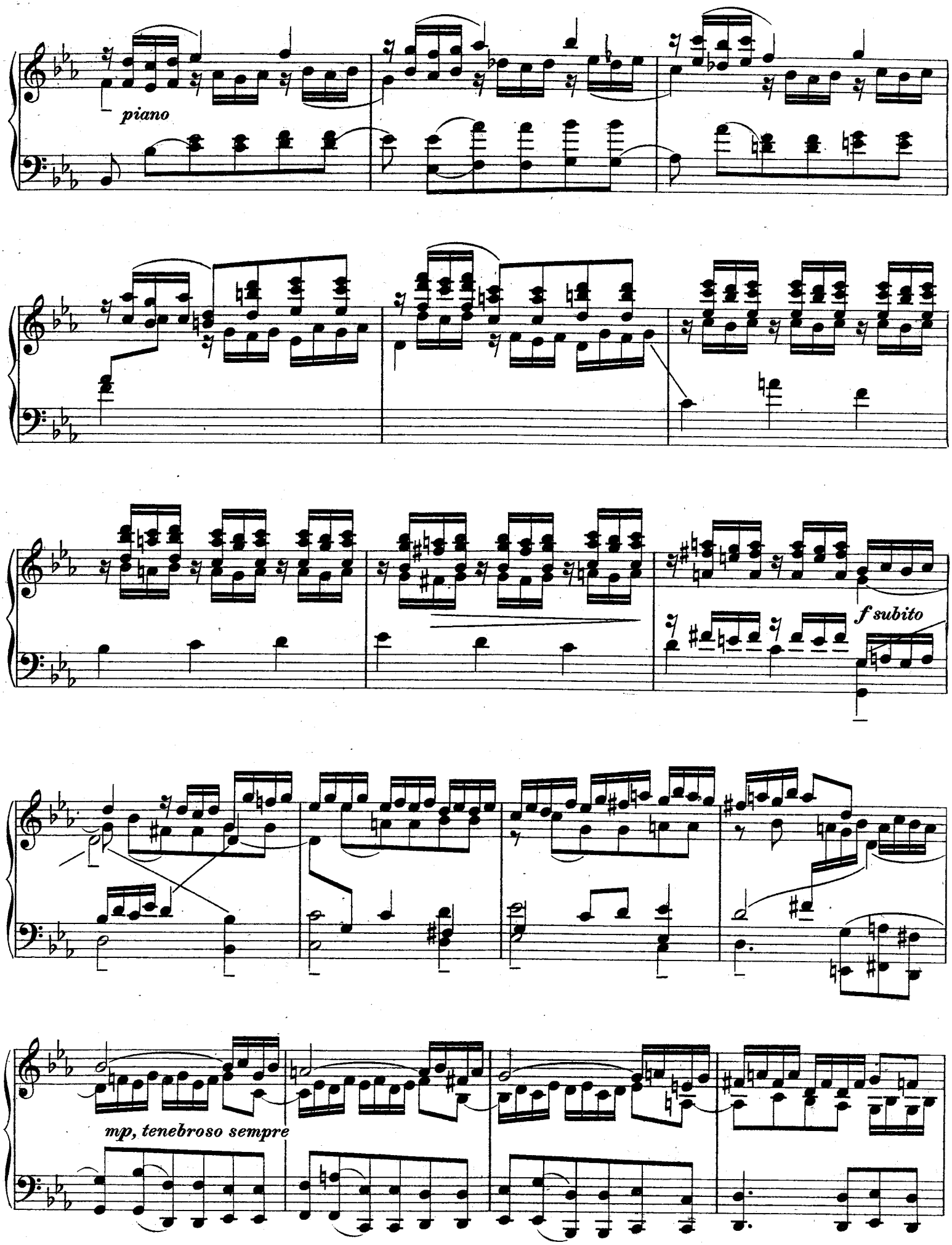

poco più f e cresc.
mp
molto legato
una corda

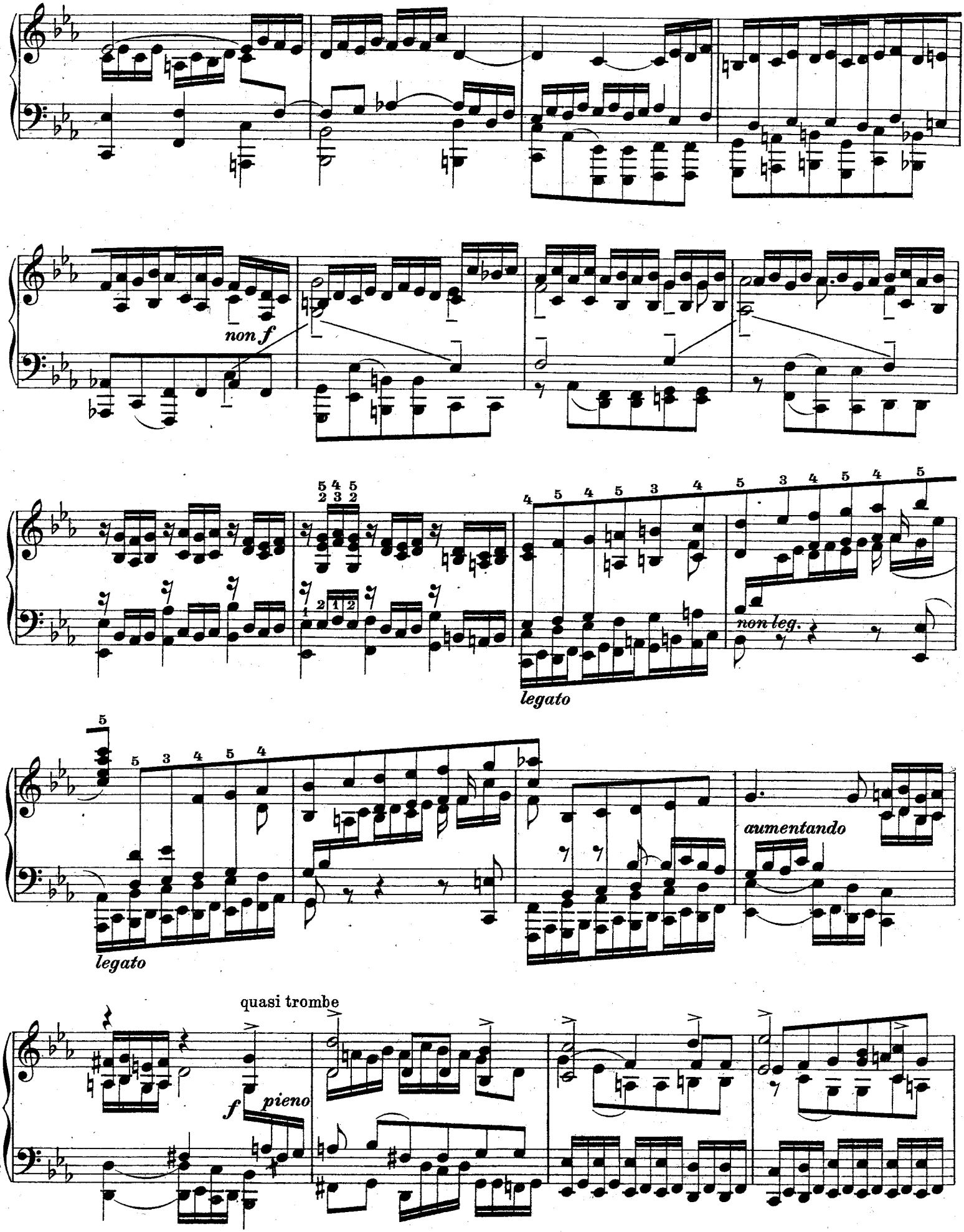

f robusto
f
tre corde
f
aumentando sin al Fine
sempre più pomposo, largamente
A

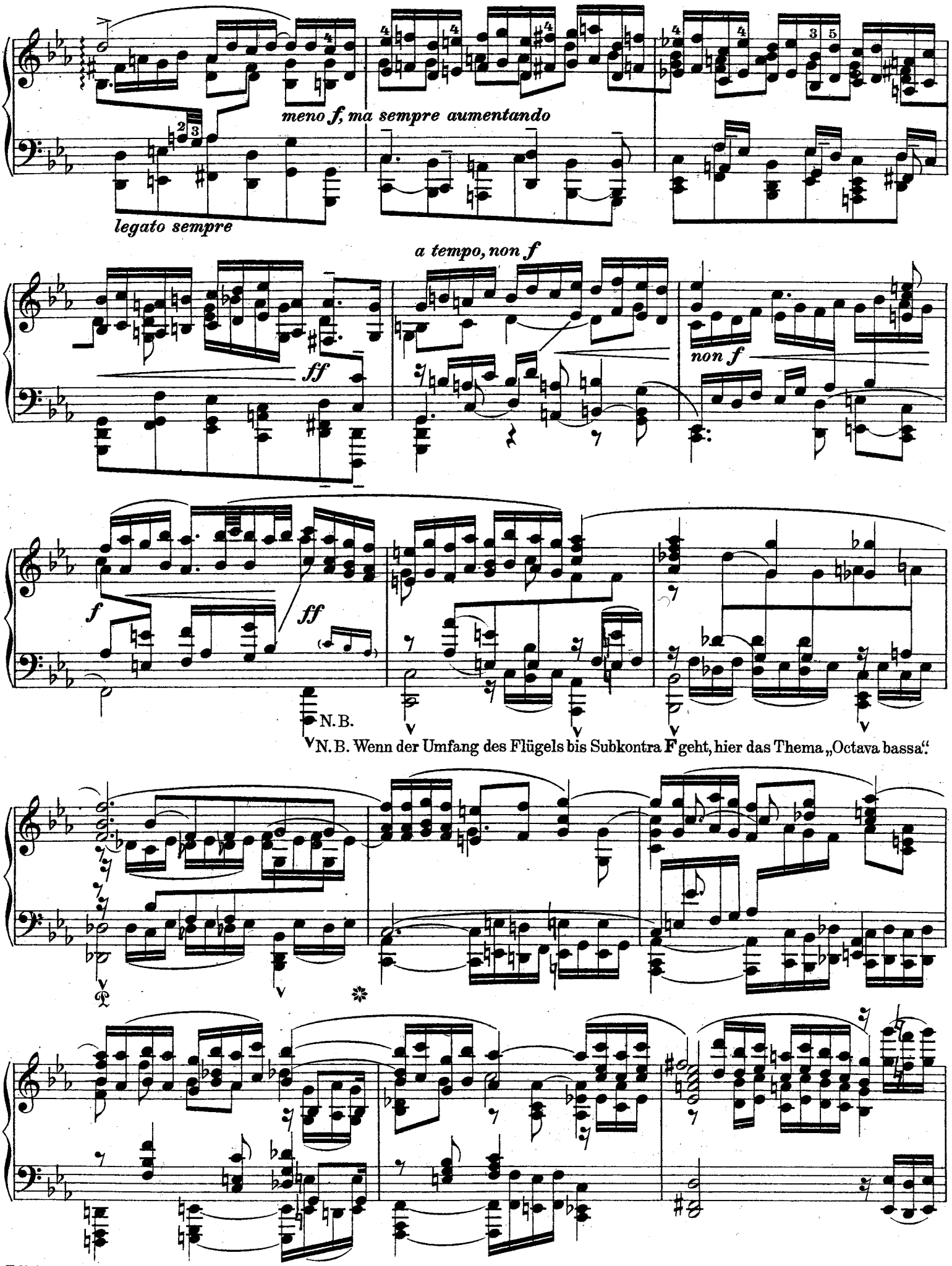


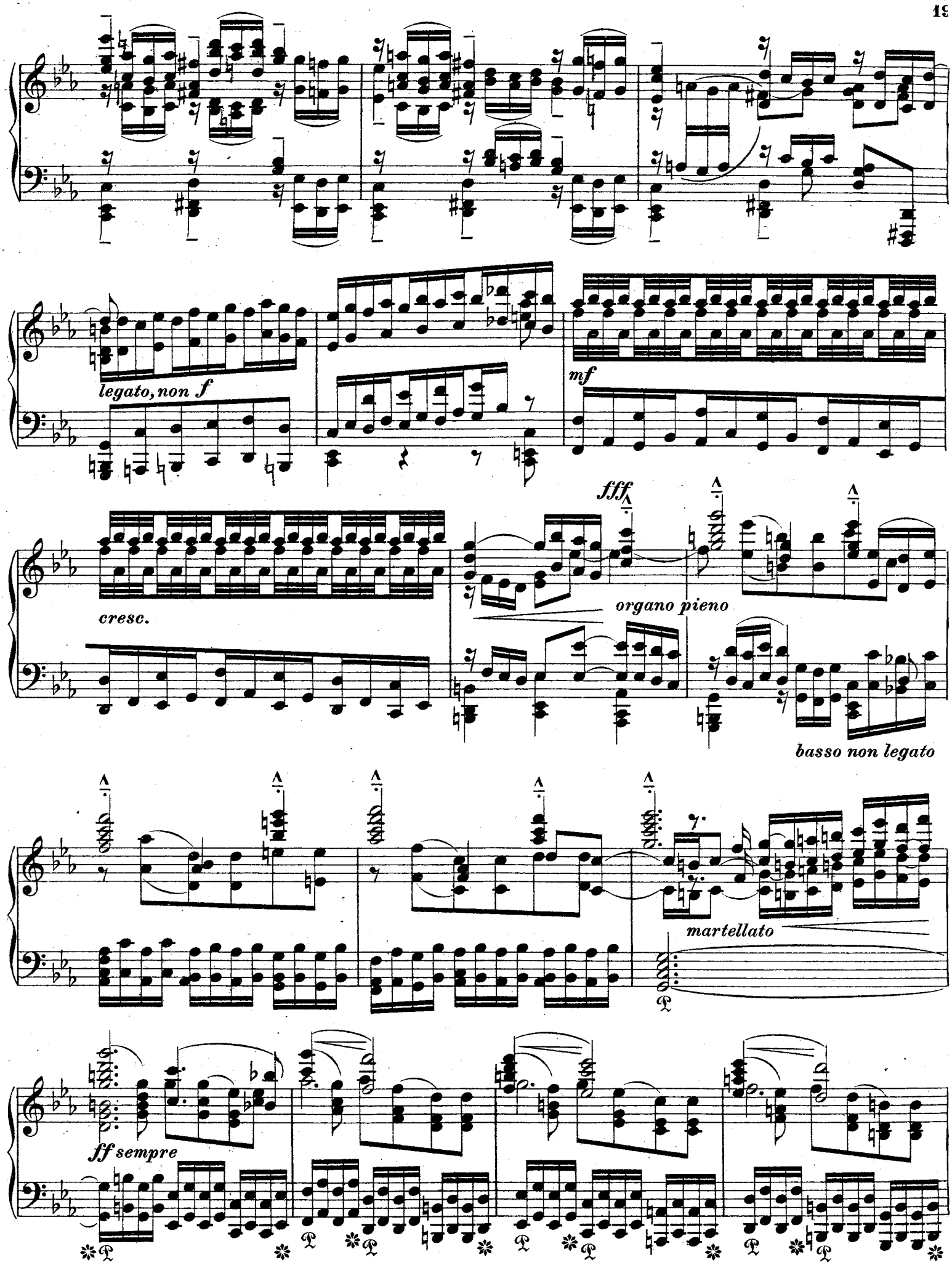
*) Man nehme das Zeitmaß nicht zu langsam, um später (etwa von der 3. Durchführung an) durch elastisches Zurückhalten die Möglichkeit größerer Steigerung zu haben.

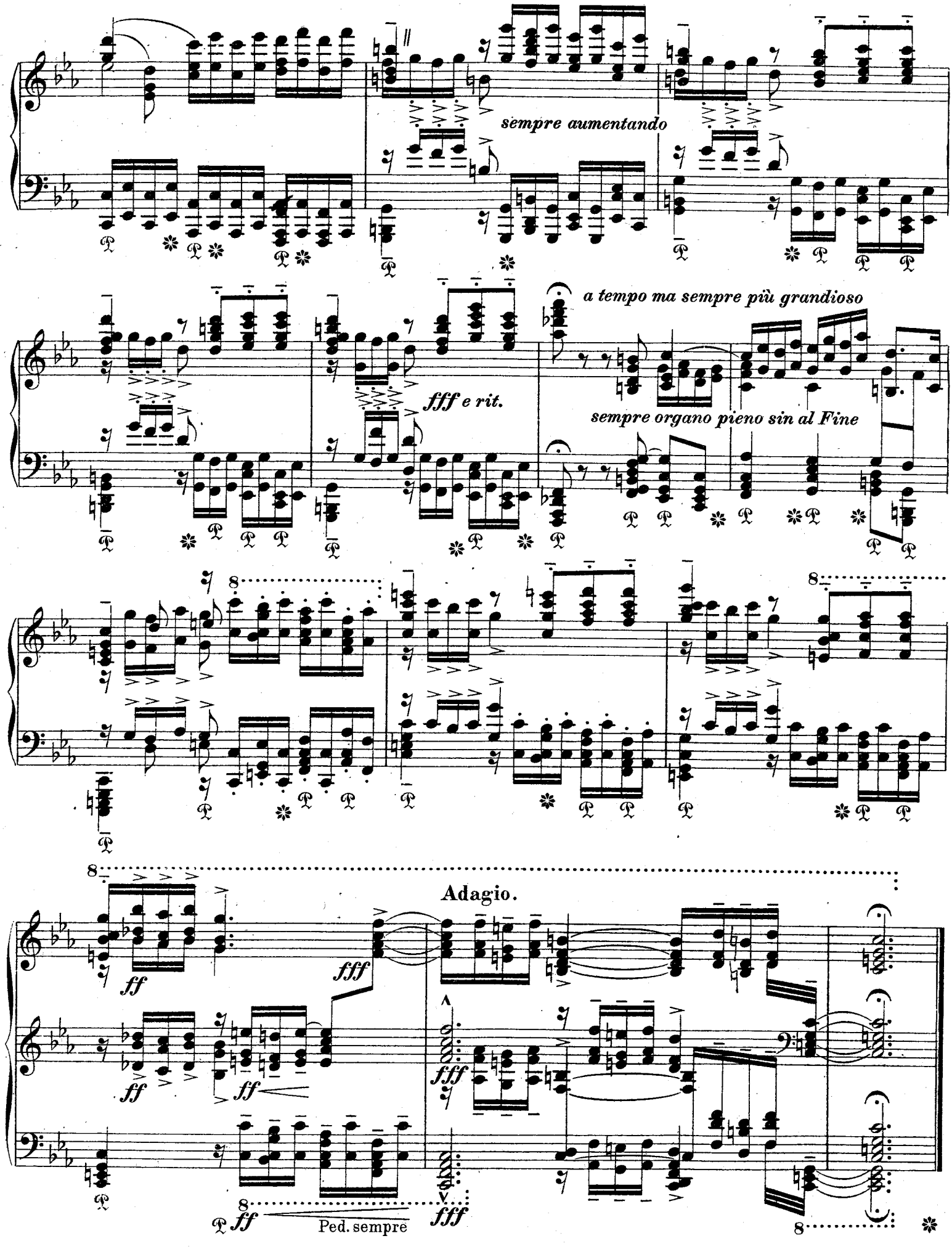

poco legg.
A
f
mp
una corda
dolce
m.s.
m.d.
leggiero e egualmente
mf
tre corde


piano
f subito
mp, tenebroso sempre


non f
non leg.
legato
aumentando
legato
quasi trombe
f pieno


meno f, ma sempre aumentando
legato sempre
a tempo, non f
ff
non f
f
ff
N.B.
N. B. Wenn der Umfang des Flügels bis Subkontra F geht, hier das Thema „Octava bassa."


legato, non f
mf
fff
cresc.
organo pieno
basso non legato
martellato
ff sempre


sempre aumentando
a tempo ma sempre più grandioso
fff e rit.
sempre organo pieno sin al Fine
Adagio.
ff
fff
Ped. sempre