

PACHELBEL

Ausgewählte Orgelwerke

Magnificatfugen, erster Teil

Selected Organ Works

Magnificat-Fugues, Part I

VII

Herausgegeben von / Edited by
Tamás Zászkaliczky



Bärenreiter Kassel · Basel · London · New York · Praha

BA06445

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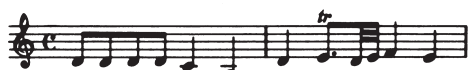
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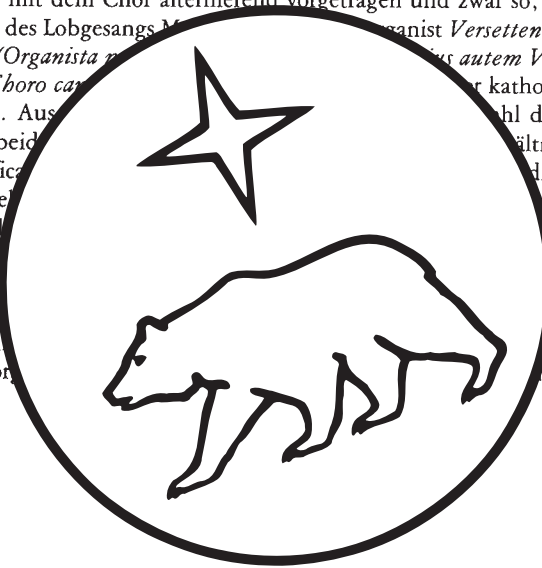
Die weiteren Bände der Ausgewählten Orgelwerke Pachelbels sind unter folgenden Editionsnummern erhältlich:

The other volumes of Pachelbel's Selected Organ Works are available in the following editions:

I: BA00238; II: BA00239; III: BA00287; IV: BA01016; V: BA05494; VI: BA05498;
VIII: BA06446; IX: BA06444; X (Hexachordum Apollinis): BA02818.

Vorwort

Die Entstehungszeit der Magnificatfugen ist zwischen 1701 und 1705 anzusetzen, wie dies auch von einer der wichtigsten, in Nürnberg aufgezeichneten und im British Museum aufbewahrten Quelle bezeugt wird. Sie fällt also in die letzte Lebensphase Johann Pachelbels: seit 1695 bekleidete er nämlich das Organistenamt an St. Sebald in Nürnberg. Die lutherische Gottesdienstordnung von Nürnberg war eine derjenigen, in der die Liturgie der katholischen Kirche am sorgfältigsten aufbewahrt wurde. So kam in dem Gottesdienst auch dem Magnificat eine entscheidende Rolle zu. Seine Stellung in der Liturgie sowie seine musikalische Gestaltung waren von klaren Vorschriften bestimmt. In der St. Sebald-Kirche ertönte das Magnificat viermal in der Woche von Diskantisten intoniert und von der Orgel eingeleitet. In den Samstagen des Advents- und Osterzeit wurde das Magnificat den Bestimmungen entsprechend nicht nur von der Orgel eingeleitet, sondern mit dem Chor alternierend vorgetragen und zwar so, daß der Chor die ungeradzahligen Verse des Lobgesangs *Magnificat* und der Organist *Versetzen* an Stelle der geradzahligen Verse spielte. (*Organista noster versus autem Versus loco Organista modelatur, alter a Choro cantatur*). Die katholische Liturgie blickt ins Mittelalter zurück. Aus der Zeit der Magnificatfugen Pachelbels sowie die beiden Fugenthemen, die die Magnificatfugenthema gegenwärtig in der Mehrzahl der Fugen dürften beruhen auf frei erfundenen Themen, die in der Technik, im weiten Sinne des Magnificat. Bei der hier vor-



1. British Museum, London, Nr. 31.221
 2. Franz Commer: Sammlung der besten Meisterwerke des 17. und 18. Jahrhunderts für die Orgel, Berlin, Metz Neufel
 3. Bayerische Staatsbibliothek, München, Ms. 18.591
 4. Österreichische Nationalbibliothek, Wien, Musiksammlung, Ms. Hs. 18.591
 5. Staatsbibliothek Preussischer Kulturbesitz, Berlin, Musikabteilung, Ms. Mus. 16.185
 6. Deutsche Staatsbibliothek, Berlin, Musikabteilung, Mus. ms. 30.185
- Das erste vollständige Werk wurde auch die Ausgabe Max Seifferts (Denkmäler der Tonkunst in Österreich, VII, Wien, 1902) zu Rate gezogen und bei der Reihenfolge der einzelnen Stücke — um Vergleiche zu ermöglichen — befolgt. Es ist jedoch zu bemerken, daß der Zahl der überlieferten Magnificatfugen Pachelbels 95 und nicht 94 beträgt wie dies in Max Seifferts Veröffentlichung steht. (Zwar enthält sein in den Denkmäler der Tonkunst in Österreich erscheinender Band alle 95 Fugen, die Angabe auf dem Titelblatt führt jedoch nur 94 an. Auf Grund dieser Ausgabe erwähnen alle weiteren Fachwerke nur zwei aus 94 Stücke.)
- In den Anmerkungen sind alle Ergänzungen des Herausgebers kenntlich gemacht. Bindebögen, die in keiner der Quellen vorhanden sind, wurden gestrichelt angegeben. In eckigen Klammern stehen die Notenergänzungen, Versetzungszeichen sowie die Bezeichnungen, die die Manualeinteilung oder den Pedalgebrauch betreffen. (Letztere sind lediglich als Vorschläge des Herausgebers anzusehen. Der Organist kann, je nach seinen eigenen Vorstellungen und der Beschaffenheit des Instruments, das Pedalspiel viel öfter verwenden oder aber die Stücke auch manualiter vortragen.)

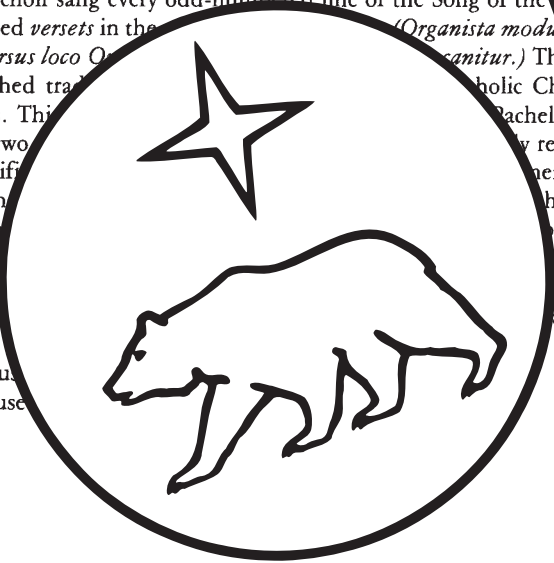
Budapest, März 1981

Tamás Zászkaliczky

Preface

According to the evidence of one of the most-essential sources written down in Nuremberg and kept in the British Museum, the Magnificat-fugues were composed between 1701 and 1705. Thus they come from the last stage of Johann Pachelbel's life: in 1695 he had namely been appointed to the St. Sebaldus church in Nuremberg. The Lutheran church service of Nuremberg was among those in which the liturgy of the Roman Catholic Church was preserved to the greatest extent. As a result, the Magnificat played an important part in the services. Strict rules defined both its place in the liturgy and its musical setting. In the St. Sebaldus church the Magnificat was performed four times per week, intoned by descantists and introduced by the organ. Additionally, in the Saturday Vespers of the Advent and Easter cycles the organ did not only play the introduction to the Magnificat but also performed it in alternation with the choir, as laid down in the *Regulament*, in a manner that the choir sang every odd-numbered line of the Song of the Blessed Virgin Mary and the organist played *versets* in the even lines (*Organista modulatur super Magnificat. Unus autem Versus loco Organatur.*) This way of performance has a long-established tradition in the Catholic Church, reaching back to the Middle Ages. This tradition was also followed by Pachelbel's Magnificat-fugues and also for the two other Magnificat-fugues which are relatively few which are based on the Magnificat. The subject of these fugues is the Magnificat, the subject or that the Magnificat was the subject of the introduction to the performance of the Magnificat. Their introduction to the performance of the Magnificat was composed in the same manner as the Magnificat. The sources used are:

1. British Museum, *Mus. ms. A.9.2.11*



2. Franz Commer: *Sammlung der besten Meisterwerke des 17. und 18. Jahrhunderts für die Orgel*, Berlin, Mozart-Vestral
 - Another important source of the Magnificat-fugues which was kept in the former Königliches Institut für Kirchenmusik, Berlin, was unfortunately destroyed during the war. As the printed edition by Commer is based exclusively on this source, it was used as second source for the present edition.
 3. Bayerische Staatsbibliothek, *Mus. ms. A.9.2.11*
 4. Österreichische Nationalbibliothek, Wien, Musiksammlung, *Ms. Hs. 18.591*
 5. Staatsbibliothek Preussische Kulturbesitz, Berlin, Musikabteilung, *Mus. ms. 16.485*
 6. Deutsche Staatsbibliothek, Berlin, Musikabteilung, *Mus. ms. 30.021*
- The edition by Max Seiffert (*Gedenkmäler der Tonkunst in Österreich*, III, Wien, 1901) was, of course, also consulted and for the sake of easier comparison this edition has been followed when establishing the sequence of the pieces.
- It must be noted, however, that the number of Pachelbel's Magnificat-fugues is 95 and not 94 as stated by Max Seiffert. Although the volume he published in the *Gedenkmäler der Tonkunst in Österreich* contains all 95 fugues, the figure on the title-page is nevertheless 94. Based on that edition all further works mention only 94 pieces.
- Editorial additions in the music have been distinguished throughout the text. Ties occurring in none of the sources have been indicated by a broken line. Notes and accidentals added by the editor as well as markings referring to the disposition of the manual and the pedal use are printed in square brackets. Markings for the use of the pedal are merely editorial suggestions. Organists may use the pedal more often—depending on their own ideas and the instrument—or they may play the pieces on manuals only.)

Budapest, March 1981

Tamás Zászkaliczky

Előszó

A Magnificat-fűgák keletkezési ideje, amint azt az egyik legfontosabb, a Nürnbergben lejegyzett és a British Museumban őrzött forrás jelzi, 1701 és 1705 közé esik. Johann Pachelbel életének utolsó szakasza ez: 1695-től a nürnbergi St. Sebalduskirche szolgálatában állott. A nürnbergi lutheránus istentiszteleti rend egyike volt azoknak, amelyek a katolikus egyház liturgiáját a legjobbra megőrizték. Így az istentiszteleteken a Magnificatnak is lényeges szerep jutott. A liturgiában való elhelyezése és a zenei megformálása pontos előírások szerint történt. A Sebalduskirchében minden negyszer énekesek intonálták a Magnificatot, amelyet az orgonista versetett be. Ezután következett a húsvéti idején a szombat esti istentiszteleteken a rendelkezések szerint az orgona nemcsak kísértette, hanem a kórossal alternálva adta elő a Magnificatot, olyan módon, hogy a kórus Márton-ücsöfűt éneke szövegének minden páratlan sorát énekelte, az orgonista pedig a páros sorok helyén verseteket játszott. (*Organista modulatur super Magnificat. Unius anni versus loco Organista modulatur, alter a Choro canitur*). A 18. század közepéig visszamutató gyakorlata volt a katolikus liturgiának. Ebből a szempontból Pachelbel Magnificat-fűgájának nagy szerepe van, hiszen ma és a fűgák kétféle típusa közöttük, amely a Magnificat dallamából építkezik — a *cantus firmus*-es és a *versus*-es — a fűgák formálódásához szükséges dal- és dallamot *cantus firmus*-ként használják fel. A fűgák nagy része azonban nem a *cantus firmus*-es típusra épülnek, hanem a *versus*-es típusra. Ezek szabályon kötött, de szabadon értelmezhető, zongoraszámítású ellenpartitúrák, amelyek már csak annyiban kötőd-

1. British Mus

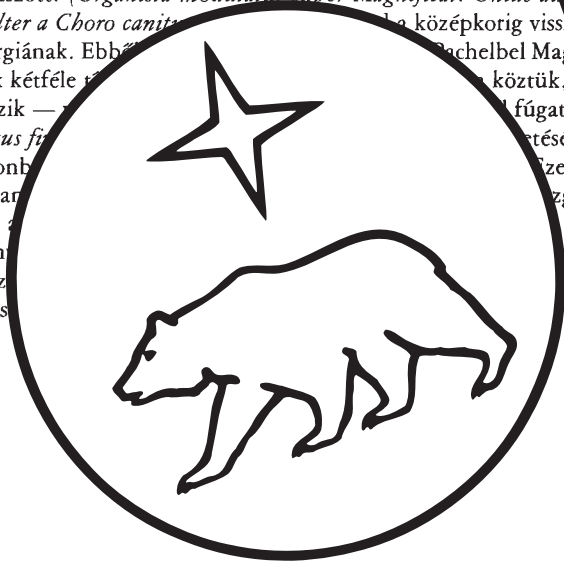
2. Franz Commer: *Sammelung der besten Meisterwerke des 17. und 18. Jahrhunderts für die Orgel*, Berlin, Moritz Weydner.
A Magnificat egyik másik legfontosabb forrása, amelyet az egykori Königlichches Institut für Kirchenmusik, Berlin őrzött. A háború folyamán sajnos megsemmisült. A Commer-féle nyomtatott kiadás azonban kizárólag erre a forrásra támaszkodik, ezért második forrásként ezt használtam.
3. Bayerische Staatsbibliothek, München, Ms. 2077.
4. Österreichische Nationalbibliothek, Wien, Musiksammlung, Ms. Hs. 18.591
5. Staatsbibliothek Preussischer Kulturbesitz, Berlin, Musikabteilung, Mus. ms. 16.485
6. Deutsche Staatsbibliothek, Berlin, Musikabteilung, Mus. ms. 30.021

Természetesen átnéztünk Max Seiffert kiadását is (Denkmäler der Tonkunst in Österreich VIII, Wien, 1917), de könnyebb összehasonlítás kedvéért a darabok sorrendjének kialakításánál az ő kiadást követtem. Itt kell megjegyezni, hogy Pachelbel fennmaradt Magnificat-egységének száma 95 és nem 94, ahogyan ezt Max Seiffert közli. Jóllehet a DGO-ban megjelent kötet is tartalmazza mind a 94-igát, a címlapon mégis a 94-es szám szerepel. Ezen kiadások támaszkodva a további munkánk mindenütt 94 darabot említene.

A kottaszövegben minden közzétett megjegyzést felvettünk. Azon a kötőjeveket, amelyek egyik forrásban sem szerepelnek, elhagytunk. A közreadó által hozzátett hangok, módosítójelek, a manuális jelölések egy a pedálhasználatra vonatkozó jelölések szögletes zárójelben állnak. A pedálhasználatra vonatkozó jelzés csak közreadói javaslat. Minden orgonista a saját elveit és a saját hangszere szerint sokkal többször is alkalmazhatja a pedáljátékokat, de manualiter is játszhatja a darabokat.)

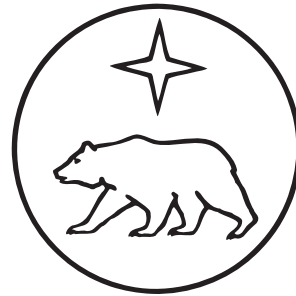
Budapest, 1981. március

Zászkaliczky Tamás



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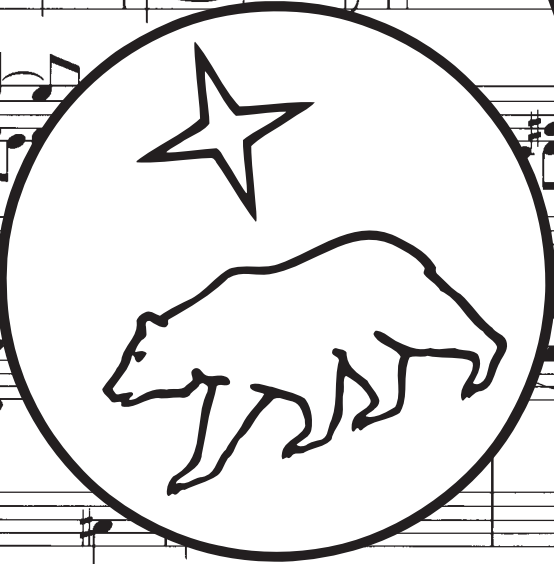
9 [Pedal]

17

26

33 [Pedal]

Bärenreiter
Leseprobe
Sample page



The image displays a page of musical notation for a piano piece, featuring a grand staff with treble and bass clefs. The music is in common time (C) and includes various musical notations such as notes, rests, and accidentals. The page is numbered 9 in the top right corner. The notation is divided into systems, with measures 2, 9, 17, 26, and 33 marked. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center. A circular logo, consisting of a five-pointed star above a stylized bear silhouette, is positioned on the left side, overlapping the musical notation. The word "[Pedal]" appears below the staff at measures 9 and 33, indicating pedaling instructions.

[à 2 Clav.]

3

5

8

12

The image displays a musical score for a piece titled 'Bärenreiter Leseprobe'. The score is written for two staves, with a tempo marking of 12/8. The music is in G major, indicated by one sharp (F#). The score is divided into measures, with measure numbers 3, 5, 8, and 12 marked at the beginning of their respective staves. A large, stylized watermark 'Bärenreiter Leseprobe' is overlaid diagonally across the center of the page. In the lower-left area, there is a circular logo featuring a white bear silhouette walking to the left, with a five-pointed star above it, all set against a dark background.

15

18

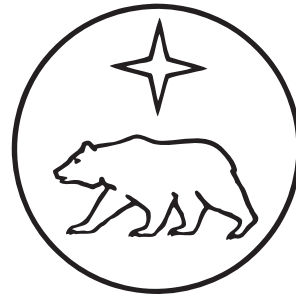
21

25

The image displays a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for piano, with a treble and bass staff. It is divided into four systems, with measures 15, 18, 21, and 25 marked at the beginning of each system. A large, circular logo is superimposed on the left side of the score, featuring a stylized bear walking to the left, with a five-pointed star above it. The text "Bärenreiter Leseprobe" is written diagonally across the center of the page, with "Sample page" written below it. The score includes various musical notations such as notes, rests, and accidentals.

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5

6

11

17

Bärenreiter
Leseprobe
Sample page



Musical score for piano, measures 5 through 17. The score is written in 12/8 time and features a key signature of one sharp (F#). The music is composed of two staves, treble and bass. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and moving lines. The score includes various musical notations such as eighth notes, quarter notes, and rests. A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid across the center of the page. A circular logo with a bear and a star is positioned on the left side, overlapping measures 6 and 11.

23

29

6

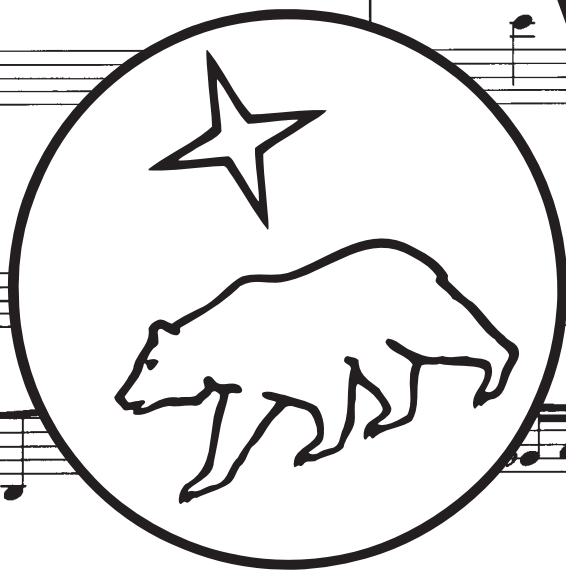
6

11

Bärenreiter
Leseprobe
Sample page



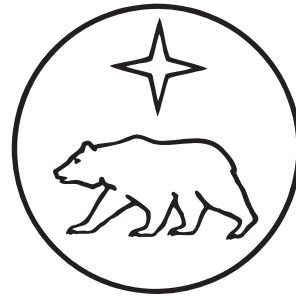
The image displays a page of musical notation for a piano piece, likely from a 19th-century manuscript. The notation is arranged in four systems, each with a grand staff (treble and bass clefs). The first system begins at measure 23, the second at measure 29, the third at measure 6, and the fourth at measure 11. The music features a variety of note values, including eighth and sixteenth notes, and rests. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page. A circular logo, containing a stylized bear and a star, is positioned on the left side, overlapping the second and third systems of notation.



Bärenreiter
Leseprobe
Sample page

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8

15

22

29

Bärenreiter
Leseprobe
Sample page



9

5

10

14

[Pedal]



Bärenreiter
Leseprobe
Sample page

Musical score for piano, measures 9 to 14. The score is in C major, 2/4 time. Measures 9-10 show a treble and bass staff with eighth and sixteenth notes. Measures 11-12 show a treble staff with eighth and sixteenth notes, and a bass staff with eighth notes. Measures 13-14 show a treble staff with eighth and sixteenth notes, and a bass staff with eighth notes. A circular logo with a bear silhouette and a star is overlaid on the score. The text 'Bärenreiter Leseprobe Sample page' is written diagonally across the score. The word '[Pedal]' is written at the bottom right of the score.

19

23

27

32

[Manual]

[Pedal]

[tr]



Bärenreiter
Leseprobe
Sample page

The image displays a page of musical notation for a piano piece, spanning measures 19 to 32. The notation is written on grand staves (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 3/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Performance instructions are provided: "[Manual]" appears below the staff at measure 23, and "[Pedal]" appears below the staff at measure 27. Trills are indicated by "tr" above notes in measures 19, 23, and 32. A large, diagonal watermark is overlaid across the center of the page, reading "Bärenreiter Leseprobe Sample page". In the lower-left area, there is a circular logo containing a stylized line drawing of a bear walking to the left, with a five-pointed star positioned above its head.

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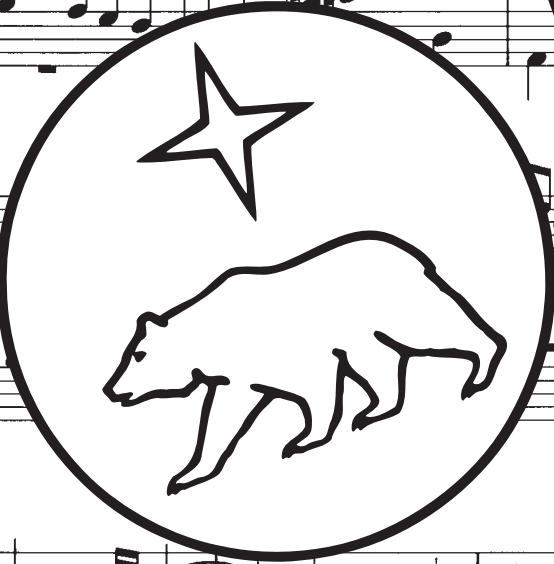
7

14

21

[Pedal]

Bärenreiter
Leseprobe
Sample page



BA 6445

The image displays a page of musical notation for a piano piece, numbered 21. The notation is arranged in four systems, each with a treble and bass staff. The first system starts at measure 11, the second at measure 7, the third at measure 14, and the fourth at measure 21. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page. A circular logo, featuring a stylized bear and a star, is positioned on the left side, overlapping the second and third systems. The notation includes various musical symbols such as notes, rests, and accidentals. A "[Pedal]" instruction is visible below the fourth system. The page number "21" is in the top right corner, and "BA 6445" is at the bottom center.

12

9

18

26

33

[Pedal]

[tr]



Bärenreiter
Leseprobe
Sample page

BA 6445

43

49

56

61

68

[Pedal]



Bärenreiter
Leseprobe
Sample page

BA 6445

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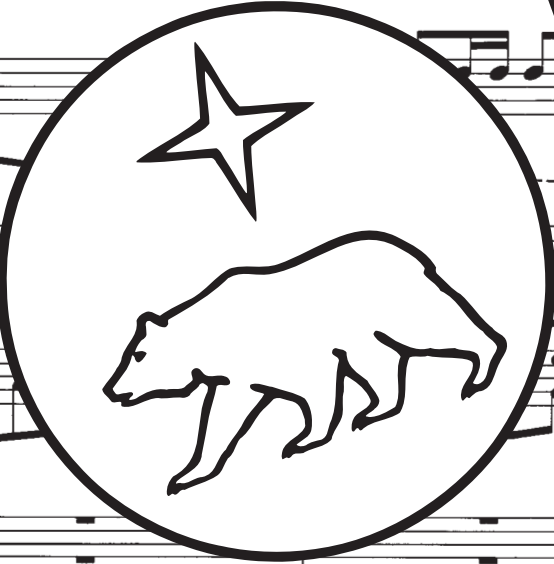
5

9

13

18

[Pedal]



Bärenreiter
Leseprobe
Sample page

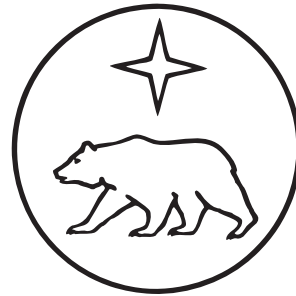
BA 6445





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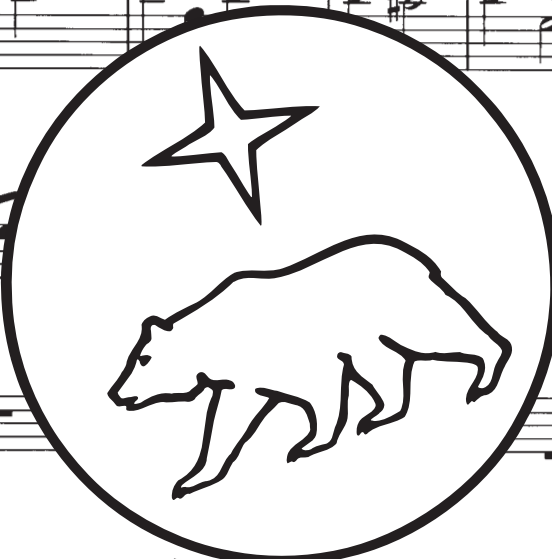
62

73

84

[Pedal]

Bärenreiter
Leseprobe
Sample page

A circular logo with a black outline. Inside the circle, there is a stylized line drawing of a bear walking towards the left. Above the bear's head is a five-pointed star. The logo is positioned on the left side of the page, overlapping the musical staves.

16

4

7

11

15

Bärenreiter
Leseprobe
Sample page



The image shows a page of musical notation for a piano piece. The notation is in common time (C) and consists of five systems of staves. The first system starts at measure 16, the second at measure 4, the third at measure 7, the fourth at measure 11, and the fifth at measure 15. A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid across the center of the page. A circular logo is positioned on the left side, overlapping the third and fourth systems of staves. The logo contains a stylized bear walking to the right, with a five-pointed star above it. The musical notation includes various notes, rests, and dynamic markings such as [tr] and [f].

19

23

27

17

10

Bärenreiter
Leseprobe
Sample page

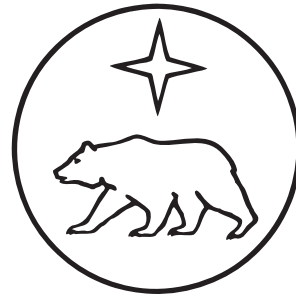


[à 2]

The image displays a page of musical notation for piano, consisting of five systems of staves. The notation includes various musical symbols such as treble and bass clefs, time signatures, and notes. A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid across the center of the page. A circular logo with a bear and a star is positioned on the left side, partially overlapping the musical staves. The page number '31' is located in the top right corner. The system numbers 19, 23, 27, 17, and 10 are placed at the beginning of their respective staves. A small annotation '[à 2]' is visible near the 17th system.

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18

9

17

25

33

Pedal

tr



Bärenreiter
Leseprobe
Sample page

The image displays a page of musical notation for a piano piece, spanning measures 18 to 33. The notation is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a variety of note values, including eighth and sixteenth notes, as well as rests. A large, diagonal watermark is overlaid across the center of the page, reading "Bärenreiter Leseprobe Sample page". A circular logo is positioned on the left side, overlapping measures 17 and 25. The logo contains a stylized bear walking to the left, with a five-pointed star above its head. The word "Pedal" is written below the staff at measure 33, and "tr" (trill) is written above the staff at measure 33.

19

6

11

15

Bärenreiter
Leseprobe
Sample page



The image displays a page of musical notation for a piano piece, featuring four systems of staves. The notation includes treble and bass clefs, a common time signature (C), and various musical symbols such as notes, rests, and accidentals. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page. A circular logo, containing a stylized bear and a star, is positioned on the left side, overlapping the second and third systems of staves. The page number "34" is located in the top left corner, and the code "BA 6445" is at the bottom center.

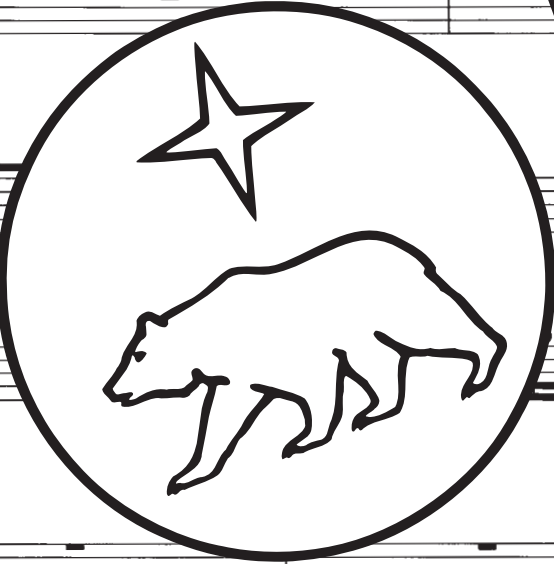
19

23

27

31

[Pedal]

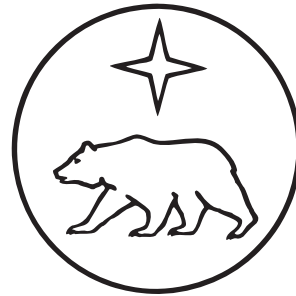


Bärenreiter
Leseprobe
Sample page

Musical score for piano, measures 19 to 31. The score is in G major (one sharp) and 3/4 time. It features a continuous eighth-note pattern in the right hand and a more complex bass line in the left hand. A circular logo with a bear and a star is overlaid on the score. A large diagonal watermark reads 'Bärenreiter Leseprobe Sample page'. The word '[Pedal]' is written below the first staff of the final system.

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17

22

28

33

Bärenreiter
Leseprobe
Sample page

[Pedal]



The image shows a page of musical notation for piano, spanning measures 17 to 33. The notation is in G major (one sharp) and 4/4 time. The music is written for both hands on grand staves. A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid across the center of the page. A circular logo with a bear and a star is positioned on the left side, overlapping measures 22 and 28. The word '[Pedal]' is written at the end of the system containing measures 28 and 29. The page number '37' is in the top right corner, and 'BA 6445' is at the bottom center.

21

5

9

13

Bärenreiter
Leseprobe
Sample page



The image shows a page of musical notation for a piano piece. The notation is in common time (C) and consists of four systems of staves. The first system is numbered 21, the second 5, the third 9, and the fourth 13. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page. A circular logo is positioned on the left side, overlapping the second and third systems. The logo contains a stylized bear walking to the left, with a five-pointed star above it. The musical notation includes various note values, rests, and dynamic markings.

17 [tr]

21

25

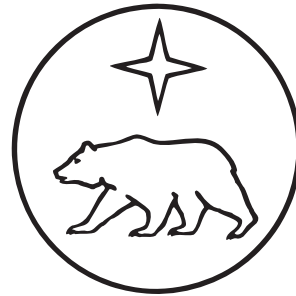
28

Bärenreiter
Leseprobe
Sample page

A circular logo is positioned on the left side of the page, overlapping the musical staves. It contains a stylized line drawing of a bear in profile, facing left, with a five-pointed star above its head.

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23

7

13

19

[Pedal]



Bärenreiter
Leseprobe
Sample page

Musical score for piano, measures 23 to 19. The score is in common time (C) and features a key signature of one sharp (F#). The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals. A large circular logo with a bear and a star is overlaid on the score. The text 'Bärenreiter Leseprobe Sample page' is printed diagonally across the center. The measure numbers 23, 7, 13, and 19 are indicated at the start of their respective systems. A '[Pedal]' instruction is present at the end of the final system.

Magnificat secundi toni

[à 2 Clav. e Ped.]

24

5

9

13

[tr]

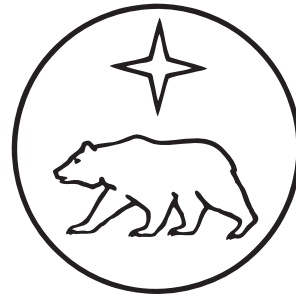


Bärenreiter
Leseprobe
Sample page



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Bicinium [à 2 Clav.]

26

5

9

13

tr



Bärenreiter
Leseprobe
Sample page

Musical score for Bicinium [à 2 Clav.] in G major (one flat) and common time. The score is divided into four systems, each with a measure number (26, 5, 9, 13) at the beginning. The notation includes treble and bass staves with various musical symbols such as notes, rests, and a trill (tr) in the final system.

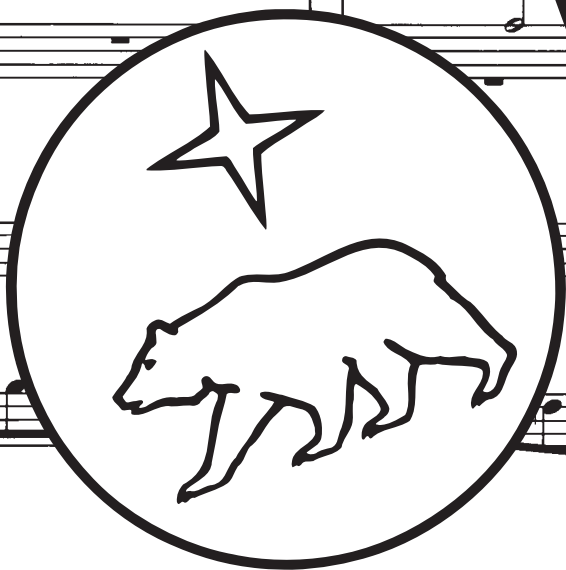
17 *[tr]*

21

25

29 *tr* *[tr]*

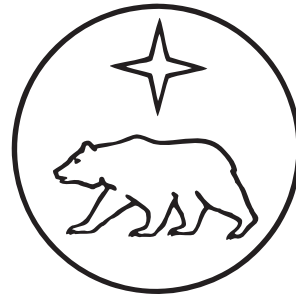
The image displays a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for piano, with a treble and bass staff. It is divided into four systems, each starting with a measure number: 17, 21, 25, and 29. The key signature is one flat (B-flat). The notation includes various musical symbols such as eighth notes, sixteenth notes, and trills, indicated by the *[tr]* and *tr* markings. A large, circular logo is superimposed on the left side of the score, featuring a stylized bear walking to the left and a five-pointed star above it. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the image.



Bärenreiter
Leseprobe
Sample page

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28

7

12

17

22

Bärenreiter
Leseprobe
Sample page



tr

tr

tr

29

6

11

16

Bärenreiter
Leseprobe
Sample page



The image displays a page of musical notation for a piano piece, featuring four systems of staves. The notation is in G major (one sharp) and common time (C). The first system (measures 29-32) shows a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system (measures 6-9) continues the melody with some grace notes. The third system (measures 11-14) includes a repeat sign and a key signature change to F major (two flats). The fourth system (measures 16-19) shows a continuation of the melody with various ornaments and slurs. A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid across the center of the page. On the left side, overlapping the third system, is a circular logo containing a stylized bear walking to the left, with a five-pointed star above it.

21

[Pedal]

[Manual]

27

32

37

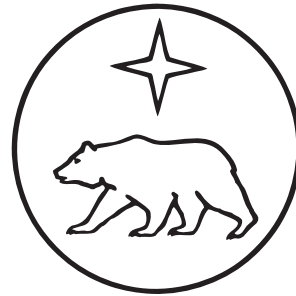
[Pedal]



Bärenreiter
Leseprobe
Sample page

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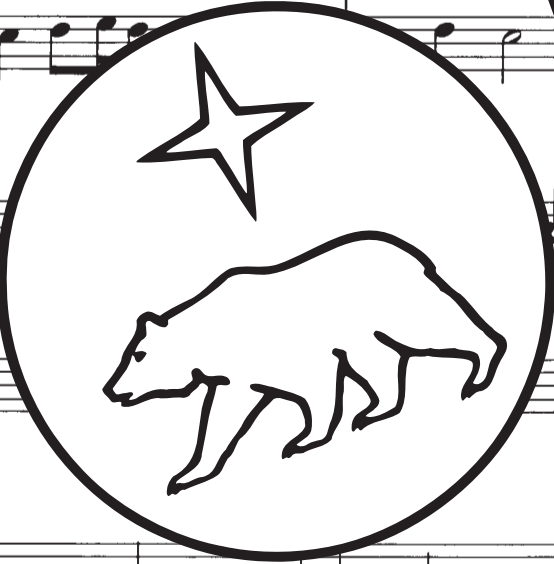
22

27

32

37

[Pedal]



Bärenreiter
Leseprobe
Sample page

Musical score for piano, measures 22 to 37. The score is in G major (one sharp) and 4/4 time. It features a mix of eighth and sixteenth notes in both hands, with some measures containing rests. A circular logo with a bear and a star is overlaid on the score. A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is also present. The piece concludes with a double bar line at measure 37, and a '[Pedal]' instruction is written below the first staff of the final system.

31

5

10

15

Bärenreiter
Leseprobe
Sample page

The image displays a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for piano (left hand) and voice (right hand). The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into four systems, with measures 31, 5, 10, and 15 marked at the beginning of each system. A large, stylized logo of a bear is prominently displayed in the center of the page, overlaid on the musical notation. The logo consists of a circular frame containing a simple line drawing of a bear walking to the left, with a five-pointed star above its head. The text "Bärenreiter Leseprobe Sample page" is written diagonally across the center of the page, partially obscuring the musical notation and the bear logo.

20

25

30

35

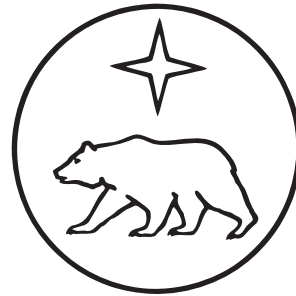
Bärenreiter
Leseprobe
Sample page



tr

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20

24

28

32

Bärenreiter
Leseprobe
Sample page



tr.

33

9

18

27

36

[Pedal]

[Pedal]



Bärenreiter
Leseprobe
Sample page

BA 6445

Magnificat tertii toni

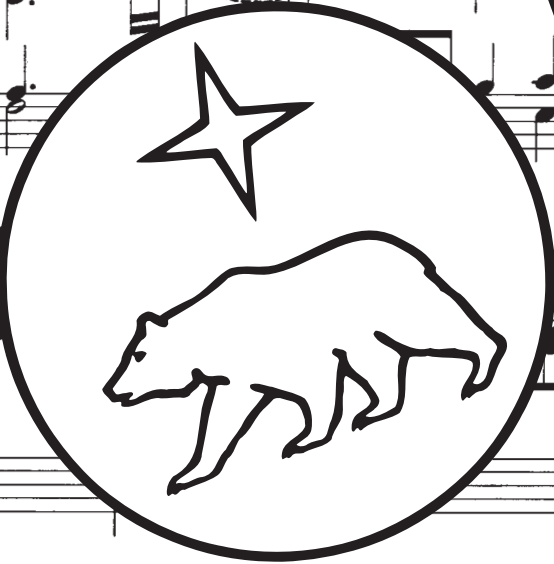
34

8

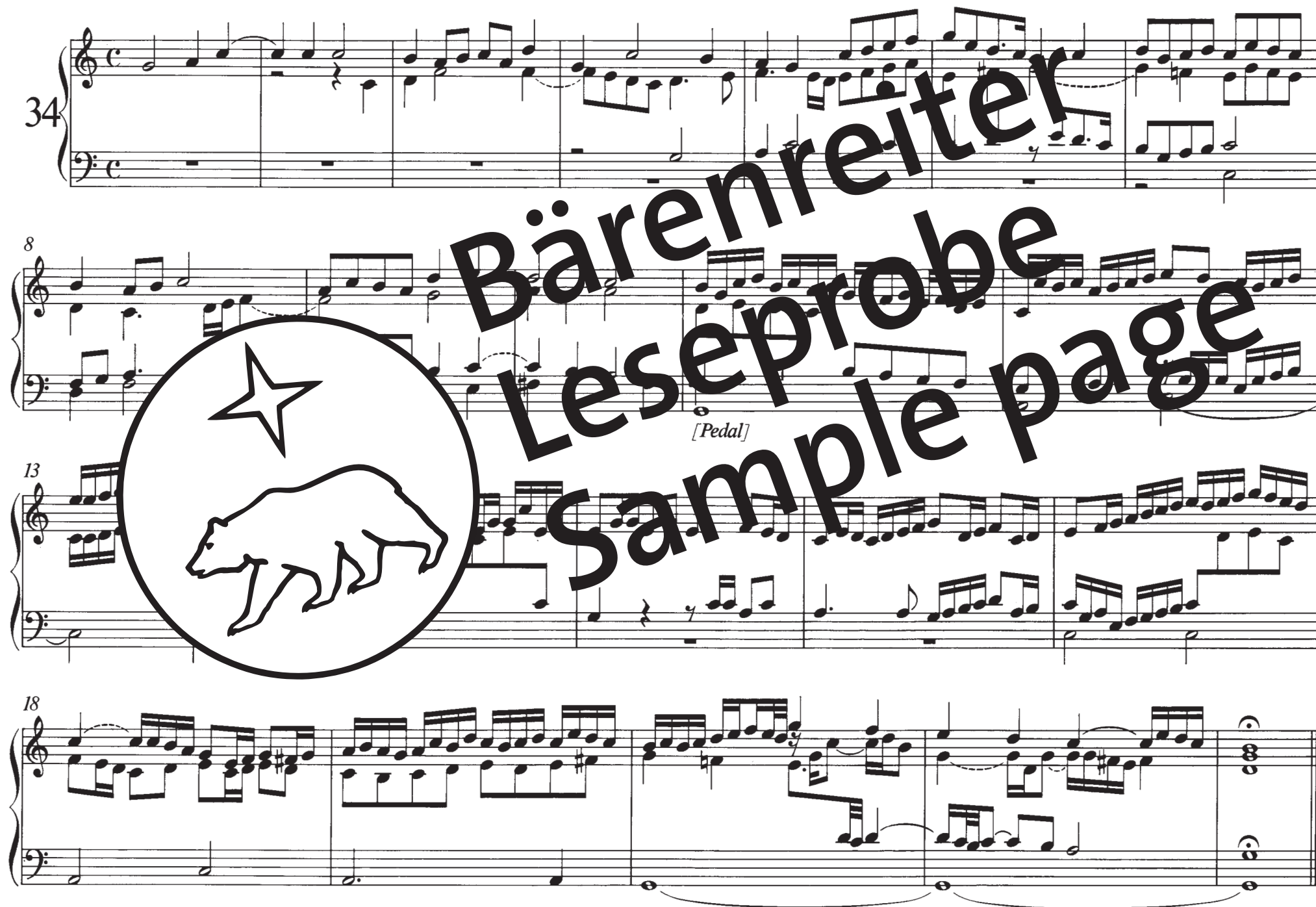
13

18

[Pedal]



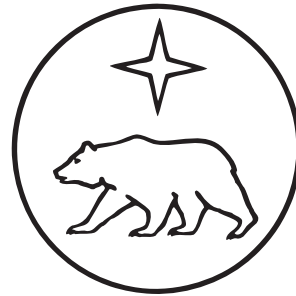
Bärenreiter
Leseprobe
Sample page



The image shows a page of musical notation for a piano piece. The score is written in treble and bass staves. The key signature has one sharp (F#), and the time signature is common time (C). The piece is titled 'Magnificat tertii toni'. The page number '59' is in the top right corner. The score is divided into measures, with measure numbers 34, 8, 13, and 18 indicated. A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid across the center. A circular logo with a bear and a star is also present. The notation includes various musical symbols such as notes, rests, and accidentals.

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36

6

11

16

tr

The image displays a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for piano and is divided into four systems, each starting with a measure number: 36, 6, 11, and 16. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals. A large, circular logo is superimposed on the left side of the score, featuring a stylized bear walking to the right and a five-pointed star above it. The text "Bärenreiter Leseprobe" is written diagonally across the center of the page, with "Sample page" written below it. A trill symbol (*tr*) is present in the bass staff of the fourth system.

62

21



26



30



37



5



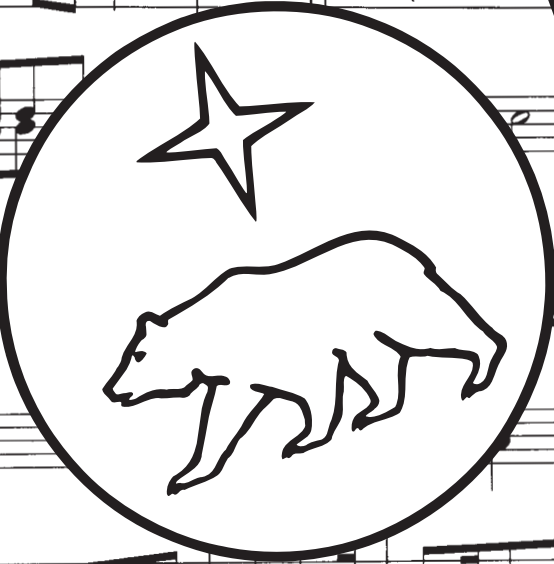
10 *tr* *tr* *tr*

15 *tr* *tr* *tr* *tr*

20

24 *tr*

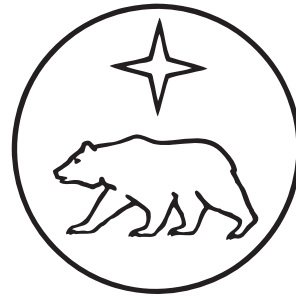
28



Bärenreiter
Leseprobe
Sample page

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4

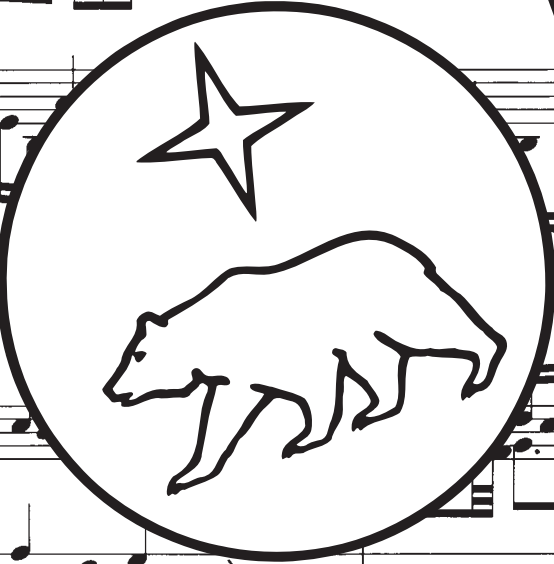
8

12

16

20

tr



BA 6445

40

6

11

15

20

Bärenreiter
Leseprobe
Sample page

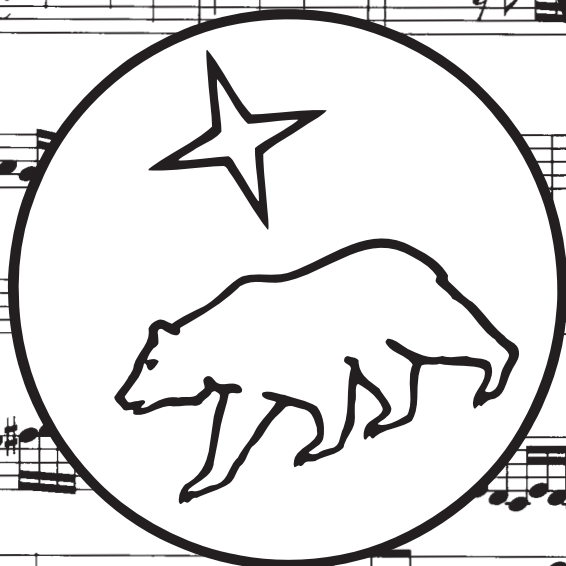


BA 6445

The image shows a page of musical notation for a piano piece. The notation is in G major (one sharp) and common time (C). The page is divided into five systems of staves. The first system starts at measure 40, the second at 6, the third at 11, the fourth at 15, and the fifth at 20. A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid across the center of the page. A circular logo with a bear and a star is positioned on the left side, overlapping the third and fourth systems. The bottom of the page is labeled 'BA 6445'.



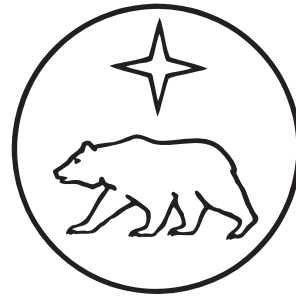
Für zwey Claviere



Bärenreiter
Leseprobe
Sample page

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[à 2 Clav.]

43

7

13

19

44

Bärenreiter
Leseprobe
Sample page



The image shows a page of musical notation for a two-clavier piece. The notation is in common time (C) and consists of five systems of staves. The first system starts at measure 43, the second at 7, the third at 13, the fourth at 19, and the fifth at 44. The notation includes various musical symbols such as notes, rests, and trills (marked [tr]). A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid across the center of the page. In the middle-left area, there is a circular logo containing a five-pointed star above a stylized bear walking to the right.

6

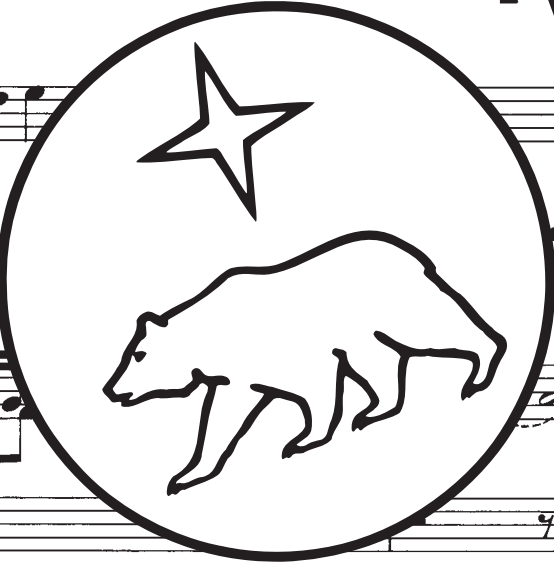
11

16

21

26

Bärenreiter
Leseprobe
Sample page



tr *tr* *tr*

[*tr*] [*tr*] [*tr*]

[Pedal]

Magnificat quarti toni

45

7

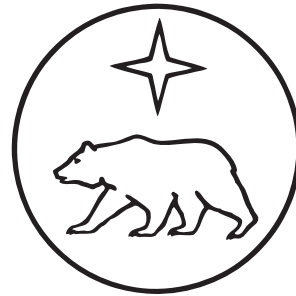
14

21

The image displays a musical score for a Magnificat in the fourth mode. The score is written for piano, with a grand staff (treble and bass clefs) and a common time signature (C). The music is divided into four systems, with measures 45, 7, 14, and 21 marked at the beginning of each system. A large, circular logo is superimposed over the score, featuring a stylized bear walking to the left and a five-pointed star above it. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is also present across the center of the image.

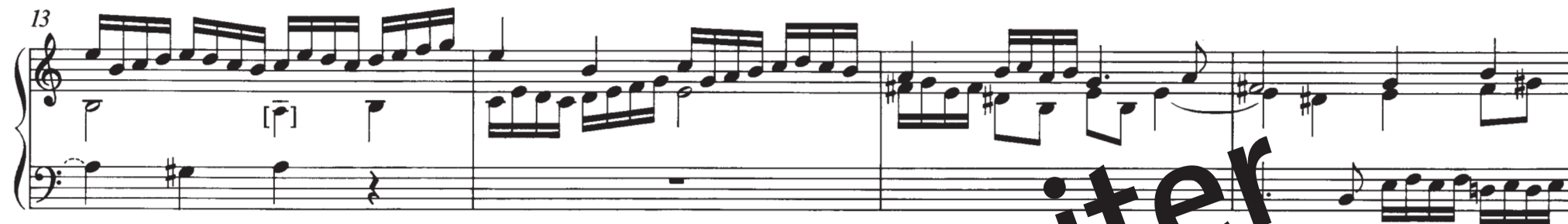
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Bärenreiter
Leseprobe
Sample page

47

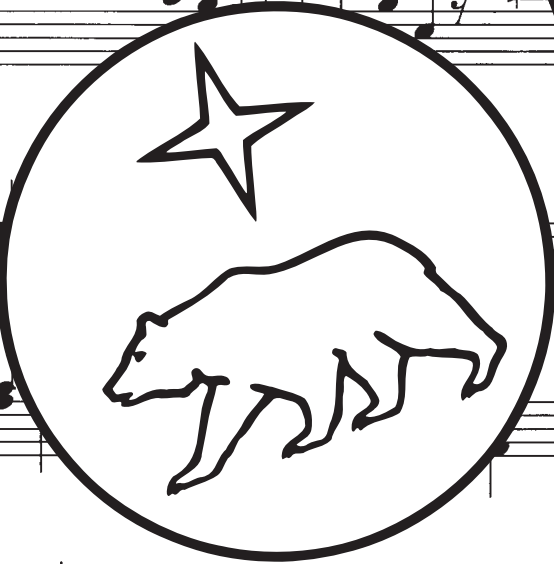
6

11

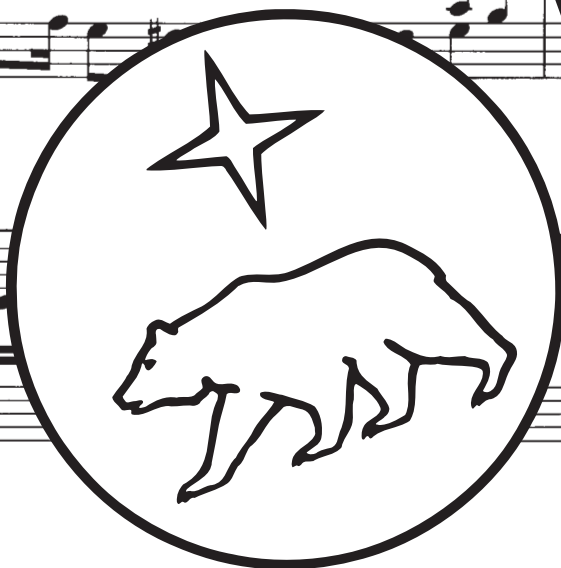
17

[Pedal]

tr



Bärenreiter
Leseprobe
Sample page



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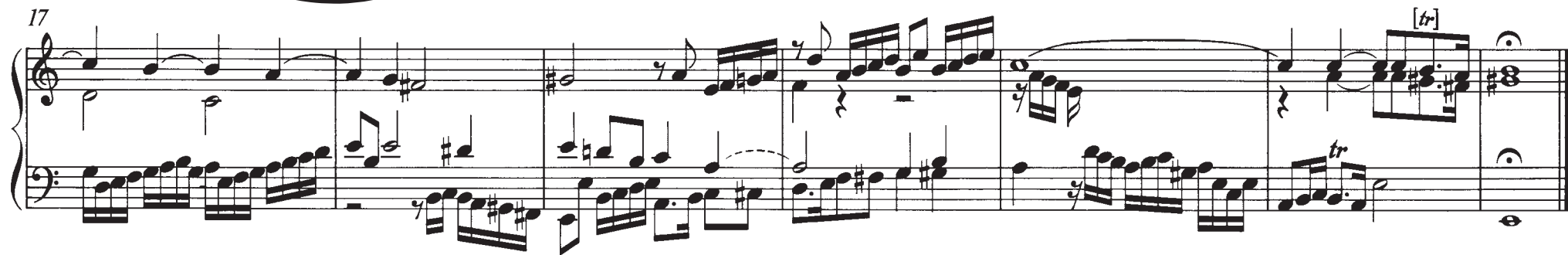
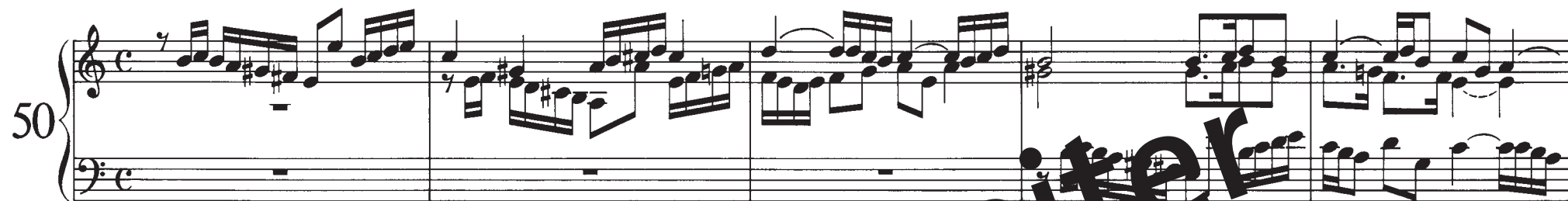


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Bärenreiter
Leseprobe
Sample page

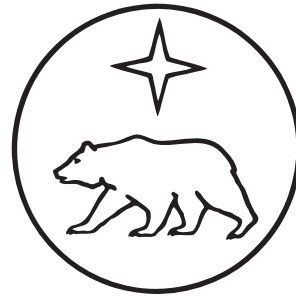


Bärenreiter
Leseprobe
Sample page



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