

SIGFRID KARG-ELERT

PASSACAGLIA AND FUGUE
ON B-A-C-H

OPUS 150

ORGAN

HINRICHSEN EDITION

LONDON

Frankfurt

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The present Passacaglia and Fugue for Organ on B-A-C-H was Karg-Elert's last and most important work. Its immediate occasion was a concert tour which, in the spring of 1932, brought the composer to America, where he had the opportunity of exhibiting his unique ability as composer, improviser and performer on the largest of instruments. Nevertheless, this work on the theme B-A-C-H is not written to show off the performer's virtuosity and his command of registration. Its firm construction and its bold and imposing outlines bear witness to the composer's final credo, his belief in the teaching symbolized by B-A-C-H.

The interpretation of the piece must be in keeping with this its essential content. No detail, however distinctive, must be so emphasized as to impede the onward sweep of the whole. This applies particularly to the choice of tempo and to registration.

From the technical point of view the work calls for the elaborate apparatus of the large modern organ. Nevertheless, the organist who ventures to adapt it to the old mechanically-operated organ of the baroque period will find himself richly rewarded. This adaptation, awkward as it may at first appear, is thoroughly practicable with a few adjustments, such as octave-transpositions. The resulting restriction of the mechanical media of expression serves only to throw the essential structure of the work into even stronger relief.

It is no mere chance that in Karg-Elert's later organ works, such as the "Music for Organ," Op. 145, and "B-A-C-H," Op. 150, the return to a formal strict polyphony is so clearly marked. In the last years of his life he set himself to master the technique of writing for the baroque organ. The "Music for Organ," for example, was written for the Silbermann organ in the Church of St. George at Rötha, near Leipzig, which has never been tampered with and sounds today just as it did when Bach was living.

Hints on the playing of particular passages are given in the text and in the foot-notes, but the technical and interpretative problems are so numerous that any minute discussion of them would hinder rather than facilitate a clear conception of the work as a whole. The markings indicating dynamics, tempo, articulation, fingering, etc., make no claim either to completeness or to absolute validity.

The present text was, however, seen by the composer and was played to him shortly before his death by the editor.

Vorliegende Passacaglia und Fuge B-A-C-H für Orgel ist das letzte und bedeutendste Werk Karg-Elerts. Der äussere Anlass der Entstehung war eine Konzertreise, die den Komponisten im Frühjahr 1932 nach Amerika führte, wo er Gelegenheit hatte, sein einzigartiges Können als Komponist, Improvisator und Spieler auf grössten Instrumenten zu erweisen. Jedoch ist dieses Werk über B-A-C-H nicht etwa für eine Zurschaustellung virtuosen Könnens und registriertechnischer Effekte geschrieben. Die strenge Art des Aufbaus, die gradlinige und grossartige Entwicklung der Form verweisen auf das letzte Bekenntnis des Komponisten, ein Bekenntnis zur Idee des B-A-C-H.

Diesem inneren Bestand hat die Interpretation des Stükkes zu entsprechen. Die Gestaltung irgend eines charakteristischen Details darf nie von der Entwicklung des Gesamtablaufs ablenken. Das gilt insbesondere von Temponahme und Registrierung.

In technischer Beziehung verlangt die Komposition zunächst den vielfältigen Spielapparat der modernen grossen Orgel. Jedoch ist es für den Organisten eine überaus lohnende Aufgabe, das Stük für die alte mechanische Schleifenladenorgel der Barockzeit einzurichten. Dies Vorhaben, welches auf ersten Blick befremdlich erscheinen mag, ist mit einigen Umlegungen und Oktavrückungen durchaus zu bewerkstelligen. Bei der dabei notwendig werdenden Beschränkung der äusseren Mittel wird die innere Ordnung des Werkes in noch erhöhtem Masse zu Tage treten.

Es ist kein Zufall, dass in Karg-Elerts Spätwerken für Orgel, der „Musik für Orgel,” op. 145, und „B-A-C-H,” op. 150, die Hinkehr zur formstrengen Polyphonie so deutlich wird. In die letzten Lebensjahre des Komponisten fällt die schöpferische Auseinandersetzung mit der Barockorgel. Die „Musik für Orgel“ etwa ist für die Silbermannorgel der St. Georgenkirche in Rötha bei Leipzig geschrieben, für das Instrument, welches seit Bachs Tagen unverändert in unsere Zeit herüberklingt.

Technische Einzelheiten der Interpretation des vorliegenden Werkes sind in den Vortragsbezeichnungen sowie in den Fussnoten angedeutet. Bei der Vielfältigkeit der spieltechnischen und darstellerischen Probleme würde eine Festlegung bis ins Detail nur das Gesamtbild belasten. Die Bezeichnungen bezüglich Dynamik, Tempo, Artikulation, Fingersatz, etc., erheben weder den Anspruch auf Vollständigkeit noch den der absoluten Gültigkeit.

Jedoch hat diese Fassung dem Komponisten vorgelegen und ist ihm in seiner letzten Zeit vom Herausgeber vorgespielt worden.

JOHANNES PIERSIG

To Henry Willis
my dear friend, in highest admiration

Passacaglia and Fugue
(B flat minor)
on
B - A - C - H

INTRODUZIONE

Sigfrid Karg-Elert Op. 150
(composed 1932)

Manual { *fff legatissimo* *ff* *f* *pathetico*
Pedal { *Ped. sempre pleno*

meno forte *mf*

pp

PASSACAGLIA
Prima parte

The musical score consists of three staves of music. The top staff shows a bass line with a dynamic marking of *ppp*. The middle staff has a dynamic marking of *pp* and is labeled with circled A and B above and below the staff respectively. The bottom staff shows a bass line. The score includes various performance instructions such as slurs, grace notes, and dynamic markings like *ppp* and *pp*.

Ⓐ Fundamental basis of the Variations



Ⓐ Grundtöne der Variationen



Ⓑ The first part of the Passacaglia is to be played as one self-contained movement. The tone should be built up from variation to variation, the tempo remaining unchanged.

Ⓑ Der erste Teil der Passacaglia ist in einem geschlossenen Aufbau zu spielen. Die Steigerung erfolgt von Variation zu Variation, das Tempo bleibt unverändert.

sempre ben articolato

mp

m.d. leggiero

m.s. molto legato

(C) Accent the first semi-quaver
(D) Add Reeds
poco forte *espressivo*

© Accent the first semi-quaver
 © Add Reeds

© Schwerer Anspielakzent auf dem ersten Sechzehntel
 © + Rohrwerk

Musical score for orchestra, page 6, featuring four staves of music. The score includes dynamic markings such as *forte*, *marcato*, *simile*, and *quasi pizzicato*. Articulation marks like dots and dashes are present. Time signatures include $\frac{1}{4}$, $\frac{2}{4}$, $\frac{1}{2}$, $\frac{3}{4}$, $\frac{9}{8}$, and $\frac{7}{4}$. Measure numbers 15 and 16 are indicated.

④ Add Cymbal or Mixture / ④ + Cymbel oder Mixtur

2/4-6/8

flessibile

2 1 2 4 3 1 2 3 5 4 4 1 1 1 1

non ritenuto (F)

molto ritmato

Ped. ff

⑤ The upper part legatissimo; the middle part legato

| Ⓛ Oberstimme legatissimo, Mittelstimme poco legato

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic. Measure 12 begins with a dynamic marking of *molto forte*. The score includes various performance instructions such as *quasi poco ritenuto*, *a tempo*, and measure numbers 2, 3, 4, 5.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of four sharps. Measure 5 begins with a sixteenth-note pattern. Measures 6-7 show a melodic line with eighth-note pairs and sixteenth-note chords. Measure 8 contains a sixteenth-note run. Measure 9 starts with a bass note followed by a melodic line. Measure 10 concludes with a bass note and a melodic line. The bottom staff uses a bass clef and has a key signature of one sharp. Measures 6-7 show eighth-note patterns. Measure 8 contains a sixteenth-note run. Measure 9 starts with a bass note followed by a melodic line. Measure 10 concludes with a bass note and a melodic line.

⑥ The middle part legatissimo; the other parts leggiero | ⑥ Mittelstimme legatissimo, Außenstimmen leggiero

ff
a tempo
2 martellato

$2/4 = 6/8$

marcato

Pesante (9/8 = 3/4)

fff

④ The ♩ heavy, the ♪ light

| ⑩ Die ♫ schwer, die ♪ leicht

Seconda parte

Quasi l'istesso tempo

(c) 

piano ed espressivo

1

J

A musical staff in bass clef and 3/4 time signature. It features a single note on the fourth line of the staff.

3

L semper

ben ar-

3

V

ticolato

molto espressivo

pp legato

quasi

① Theme II, see ⑧

⑩ Theme IIa, see ⑨

⑩ Both manuals of equal strength but differing tone-colour.

① A change of stops and tone-colours from variation to variation is possible, but must be made unobtrusively without disturbing the unity of the movement. The tempo - with the exception of rubato accents - should be maintained throughout.

① Thema II, s. A

① Thema IIa, s. ④

⑤ Beide Manuale von gleicher Stärke, aber von unterschiedlicher Farbe.

① Ein Register- und Farbwechsel von Variation zu Variation ist möglich, muß jedoch unaufdringlich vorgenommen werden und darf die Einheit des Satzes nicht gefährden. Das Tempo ist - von agogischen Akzenten abgesehen - durchzuhalten.

Più mosso

poco forte

Maestoso

espressivo

molto forte

marcato

B - A - C - H , Adagio e piano

meno forte

misterioso

PPP

Terza parte
Allegro

N mp

5

Ⓜ Sharply defined

Ⓝ ♩ = Tempo di Passacaglia

| Ⓜ scharf deklamiert

Ⓝ ♩ = Tempo di Passacaglia

Musical score for piano, page 14, featuring five staves of music with various dynamics and markings:

- Staff 1 (Treble):** Measures 1-4. Key signature changes from C major to G major. Measure 5 starts in G major.
- Staff 2 (Bass):** Measures 1-4. Key signature changes from C major to G major. Measure 5 starts in G major.
- Staff 3 (Treble):** Measures 1-4. Key signature changes from C major to G major. Measure 5 starts in G major.
- Staff 4 (Treble):** Measures 1-4. Key signature changes from C major to G major. Measure 5 starts in G major.
- Staff 5 (Bass):** Measures 1-4. Key signature changes from C major to G major. Measure 5 starts in G major.

Measure 5 contains the following markings:

- 5**: Above the bass staff.
- (m.s.)**: In parentheses below the bass staff.
- 2**: Above the bass staff.
- 2**: Below the bass staff.
- (m.s.)**: In parentheses below the bass staff.
- 2**: Above the bass staff.

① The outer parts legato; the middle parts leggiero

② Tempo sempre ♩ di Passacaglia

① Außenstimmen legato, Mittelstimmen leggiero

② Tempo sempre ♩ di Passacaglia

The musical score consists of four systems of piano music:

- System 1:** Treble and bass staves. The treble staff has sixteenth-note patterns with dynamic markings like f , p , and ff . The bass staff features sustained notes and eighth-note patterns.
- System 2:** Treble and bass staves. The treble staff includes a dynamic ff and a performance instruction \textcircled{Q} . The bass staff shows eighth-note patterns with a dynamic f .
- System 3:** Treble and bass staves. The treble staff has sixteenth-note patterns with dynamics f and ff . The bass staff includes eighth-note patterns and a dynamic f .
- System 4:** Treble and bass staves. The treble staff features sixteenth-note patterns with dynamics f and ff . The bass staff includes eighth-note patterns and a dynamic f .

① Right or left hand ad lib.

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| ② Nach Belieben in der rechten oder in der linken Hand

risoluto, non ritenuto

marcato

ff

articolato

6

6

6

6

non affrettare

meno ff

sempre staccato

6

6

6

sempre staccato

articolato assai

brillante, poco legato

quasi trillo

(R) (b)

3

ritenuto

a tempo

ritenuto

(S) 2, 5, 1, 1; 8, 3; 5, 3, 3; 4, 4

① Instead of the Ped. F, the G \flat in octaves may be played. | ② Statt Ped. f' kann Man. ges oktaviert gespielt werden.

③ heavily accented

④ schwere Akzente

$6/8 = 2/4$

a tempo

$2/4 = 6/8$

Presto
Quasi Cadenza

$6/8 - 2/4$

non ritenuto *attacca*

ff

① Registration with plenty of 4ft tone - poco forte. The Cadenza (from T to V) should be played with a loose touch throughout.

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① Sehr obertönige Registrierung, poco forte. Die Kadenz ist bis zum deciso durchweg mit sehr lockerem Anschlag zu spielen.

Musical score for piano, four staves. Staff 1: Treble clef, bass clef, dynamic 'marcato'. Staff 2: Treble clef, bass clef. Staff 3: Treble clef, bass clef. Staff 4: Treble clef, bass clef, dynamic 'marcato'. Staff 5: Treble clef, bass clef. Staff 6: Treble clef, bass clef, dynamic 'Prestissimo' (pp), tempo mark (U). Staff 7: Treble clef, bass clef, dynamics 'cresc.' and 'mp'.

① There should be a continual dynamic increase from here to the Adagio ⑩.

① Der dynamische Aufbau von hier bis zum Adagio ⑩ ist lückenlos durchzuführen.

poco a poco cresc.

quasi 4/4, meno mosso 2/4 quasi 4/4

cresc. f 1 2 più forte

Tempo primo (♩ di Passacaglia)
Deciso

ff

quasi 4/4

meno mosso

più ff

⑤ To be played distinctly without hurry.

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| ⑤ Alles deutlich deklamiert, nichts überstürzen.

132

allargando

a tempo

ritenuto

cresc.

Adagio e piano

W Resembling the middle movement ① in tone and interpretation | W Klangliche und darstellerische Entsprechung zum Mittelsatz ①

FUGA

Allegro risoluto (♩ Tempo di Passacaglia)

(A) (B) I

molto forte

leggiero

ben articolato

Ⓐ Fugue theme — Fugenthema

Ⓑ I, II and III indicate three distinct and contrasting registrations. I is the Bach "Diapason forte" with Mixture for the main theme, II is a clear timbre based on Gedackt 8ft for the bridge passages. I and II should be distinct from one another more in tone-colour than in degree of loudness. III should be quieter than the others, mezzo forte, and based on a subdued yet melodious reed tone.

Ⓓ Die Bezeichnungen I, II, III stellen drei voneinander streng zu unterscheidende Klanggebenden dar. I ist das Bachsche Prinzipalforte mit Mixtur für das Hauptthema, II eine durchsichtige, auf Gedackt 8' basierende Klangfarbe für Zwischenspiele. I und II sollen sich weniger durch Lautstärke als durch den Klangcharakter unterscheiden. III ist schwächer wie die vorgenannten, mezzoforte, auf einem flüssigen und klanglich unaufdringlichen Rohrwerk aufgebaut.

5-3
4-3
1
4-3
2-3
4
5
5
2
5
U
V
U
U
A

II

C

1
3
1
5
4
3
5
1
3
1
5
5
leggiero
I
2
5
1
II

C

5
5
4
2
3
3
3
5
3
5
4
I
C

3 5
I
3 5
I

$\frac{2}{4} \frac{1}{5}$ $\frac{3}{5}$ $\frac{2}{4}$
III

1 2 1
II
5 2 1 1 1 2 1 1 5 4 5
III

The image displays four staves of musical notation for piano, arranged vertically. The top staff uses a treble clef, the second staff a bass clef, and the third and fourth staves revert to a treble clef. The music is in a key signature of five flats. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like 'tr' (trill) and 'V'. Articulation marks such as dots and dashes are placed above and below the notes. Measure numbers 1 through 5 are indicated above the first three staves. The fourth staff begins with measure 6. Measures 1-5 are grouped by brace 'I', measures 6-10 by brace 'II', measures 11-15 by brace 'III', and measures 16-20 by brace 'IV'. Measures 1-5 are further divided into two groups of 3 measures each by brace 'I' and brace 'II'. Measures 6-10 are divided into two groups of 2 measures each by brace 'I' and brace 'II'. Measures 11-15 are divided into two groups of 2 measures each by brace 'I' and brace 'II'. Measures 16-20 are divided into two groups of 2 measures each by brace 'I' and brace 'II'.

The musical score consists of four staves of piano music. The top two staves begin with a treble clef, a key signature of three flats, and a common time. Measure 31 starts with a dynamic *tr*. Measures 32 and 33 continue with *tr*, followed by a dynamic *ff* in measure 34. The bottom two staves begin with a bass clef, a key signature of one flat, and a common time. Measure 31 ends with a dynamic *tr*. The score includes various dynamics such as *p*, *f*, *ff*, *cresc.*, and *pesante*, and articulations like *tr* (trill), *sf* (sforzando), and *v* (vibrato). Measure numbers 31, 32, 33, 34, and 35 are indicated below the staves. Measure 35 concludes with a dynamic *cresc.* and a tempo marking of 16 .

① The bridge passage follows without pause
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| ① Der Zwischensatz ist unmittelbar anzuschließen
92

Listesso tempo ($\frac{2}{2} = \frac{3}{3}$)

⑤ The bridge passage of the fugue has its own tone colours quite distinct from these of the chief subjects. III is a light-toned piano with 4ft. II is contrasted to III by the addition of a characteristic solo stop, I indicates manuals coupled with added stops.

⑥ The middle part should be played throughout in a flowing poco leggiero style, so as to bring out the characteristic quasi espressivo movement of the parts with an easy legato.

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⑤ Der Zwischensatz der Fuge hat seine eigene, von den Ecksätzen deutlich unterschiedene Klangfarbe. III hat ein leichtes, obertöniges piano, II ist gegenüber III um eine charakteristische Solostimme verstärkt, I vereinigt die gekoppelten Manuale mit eigener Verstärkung.

⑥ Anschlagtechnisch führe man im Mittelteil ein flüssiges poco leggiero durch, aus welchem sich charakteristische Stimmführungen quasi espressivo durch weiches legato herausheben mögen.

The image shows five staves of musical notation for piano, likely from a piece by Scriabin. The notation includes various dynamics (e.g., accents, slurs, grace notes), fingerings (e.g., 1, 2, 3, 4, 5), and performance instructions (e.g., III). The music spans across different keys and time signatures, indicated by changes in key signature and measure numbers (e.g., 1, 2, 3, 4, 5).

The image shows five staves of musical notation for piano, arranged vertically. The top two staves are in treble clef, and the bottom three are in bass clef. Each staff consists of five horizontal lines representing a single octave. The music is written in common time. The notation includes various note heads, stems, and bar lines. Some notes have numerical or letter-like markings above them, such as '5', '4', '3', '2', '1', 'b', and 'h'. There are also dynamic markings like 'mp' (mezzo-piano), 'mf' (mezzo-forte), 'cresc.' (crescendo), and 'poco forte'. The music is divided into measures by vertical bar lines.

The image shows three staves of musical notation for piano, likely from a fugue movement. The top staff begins with a 'ritenuto' marking, followed by a bass line with '3' under some notes. The middle staff starts with 'molto forte' and features a bass line with 'G' and 'H' markings. The bottom staff begins with a trill symbol ('tr') and includes a bass line with 'V' and 'U' markings. Various performance instructions like 'G', 'H', 'U', 'V', 'I', 'II', 'III', and numbered fingering (e.g., 1, 2, 3, 4, 5) are included.

⑥ 2nd entry of the tone colour of the 1st fugue theme (see ⑧)

⑦ In playing the a tempo keep a strict watch on the relationship of the main themes.

① Trill without after note

⑥ Wiedereintritt der Klangfarbe des ersten Fugenteils (s. ⑧)

⑦ Man achte streng auf eine Entsprechung der Ecksätze auch in der Wiederaufnahme des Tempo.

① Triller ohne Nachschlag

① The climax of the fugue begins here and culminates at ⑩. The fugue theme and the B-A-C-H theme are contrasted by the sharpest declamation against a very heavy legato.

① Hier beginnt die Schlußsteigerung der Fuge, die ihren dynamischen Höhepunkt bei ⑩ erreicht. Fugenthema und B-A-C-H Thema werden durch schärfste Deklamation einerseits, schwerstes legato andererseits gegeneinander gesetzt.

Musical score page 34, first system. The score consists of three staves: Treble, Bass, and Bass (continuation). The key signature is four flats. The music features sixteenth-note patterns and grace notes. Fingerings are indicated above the notes: 3, 3, 3, 5, 5, 4, 2. Measure 1 starts with a sixteenth-note cluster. Measures 2-3 show eighth-note pairs with grace notes. Measure 4 has a sixteenth-note pattern. Measure 5 begins with a sixteenth note followed by a eighth note. Measure 6 ends with a sixteenth note.

Musical score page 34, second system. The score consists of three staves: Treble, Bass, and Bass (continuation). The key signature changes to one flat. The music includes sixteenth-note patterns and grace notes. Fingerings are indicated above the notes: 4, 5, 1, 5, 4, 5, 1, 3, 5, 4. Measure 1 starts with a sixteenth-note cluster. Measures 2-3 show eighth-note pairs with grace notes. Measure 4 has a sixteenth-note pattern. Measure 5 begins with a sixteenth note followed by a eighth note. Measure 6 ends with a sixteenth note.

Musical score page 34, third system. The score consists of three staves: Treble, Bass, and Bass (continuation). The key signature changes to one flat. The music includes sixteenth-note patterns and grace notes. Fingerings are indicated above the notes: 5, 2, 3, 2, 3, 2, 1, 3, 2, 5. Measure 1 starts with a sixteenth-note cluster. Measures 2-3 show eighth-note pairs with grace notes. Measure 4 has a sixteenth-note pattern. Measure 5 begins with a sixteenth note followed by a eighth note. Measure 6 ends with a sixteenth note.

ritenuto

K

ritenuto

Meno mosso

① If the size of the organ permits the full organ should not be used until ⑩.

② The rhythmical ritard from ① to ⑩ should not be merely an arbitrary slackening of the pace. It must appear as the last exposition of the intrinsic art of the whole composition.

③ Wenn die Größe der Orgel es zuläßt, ist der Einsatz des Generaltutti bis ⑩ aufzusparen.

④ Die agogische Stauung von ① bis ⑩ darf nicht eigenwillig und gemacht wirken. Sie muß als letzte Zusammenballung der inneren Kraft des gesamten Stückes erscheinen.

Doppio movimento

⑩ The last B-A-C-H. Play on without pause to the final B flat chord.

⑩ Das letzte B-A-C-H. Dann unaufhaltsam zum B dur des Schlußakkordes.