

L.v. BEETHOVEN



W.A.MOZART



# NOTENHEFT

F.SCHUBERT



J.HAYDN



J. STRAUSS



# Fantaisie in D

1978

für Orgel

Adolf Scherbaum

bweit (Andante)

Handwritten musical score for organ. The score consists of three systems of music. The key signature is C major (no sharps or flats). The time signature changes throughout the piece: 3/4, 2/4, 6/4, 3/4, and 3/2. The tempo is Andante. The score includes various note heads, rests, and dynamic markings like forte (f), piano (p), and sforzando (sf).

Handwritten musical score for organ, continuing from the previous section. The score consists of three systems of music. The key signature is C major (no sharps or flats). The time signature changes throughout the piece: 3/4, 2/4, 6/4, 3/4, and 3/2. The tempo is Andante. The score includes various note heads, rests, and dynamic markings like forte (f), piano (p), and sforzando (sf).

Handwritten musical score for organ, continuing from the previous sections. The score consists of three systems of music. The key signature is C major (no sharps or flats). The time signature changes throughout the piece: 3/4, 2/4, 6/4, 3/4, and 3/2. The tempo is Andante. The score includes various note heads, rests, and dynamic markings like forte (f), piano (p), and sforzando (sf).

(mit

Handwritten musical score for organ, concluding the piece. The score consists of three systems of music. The key signature is C major (no sharps or flats). The time signature changes throughout the piece: 3/4, 2/4, 6/4, 3/4, and 3/2. The tempo is Andante. The score includes various note heads, rests, and dynamic markings like forte (f), piano (p), and sforzando (sf).

weit (frei)

(rubato)

(steigen)

Handwritten musical score for organ, page 4, measures 1-3. The score is in common time with a key signature of one sharp. Measures 1-3 consist of bassoon entries with grace notes.

Handwritten musical score for organ, page 4, measures 4-5. The score is in common time with a key signature of one sharp. Measures 4-5 consist of bassoon entries with grace notes.

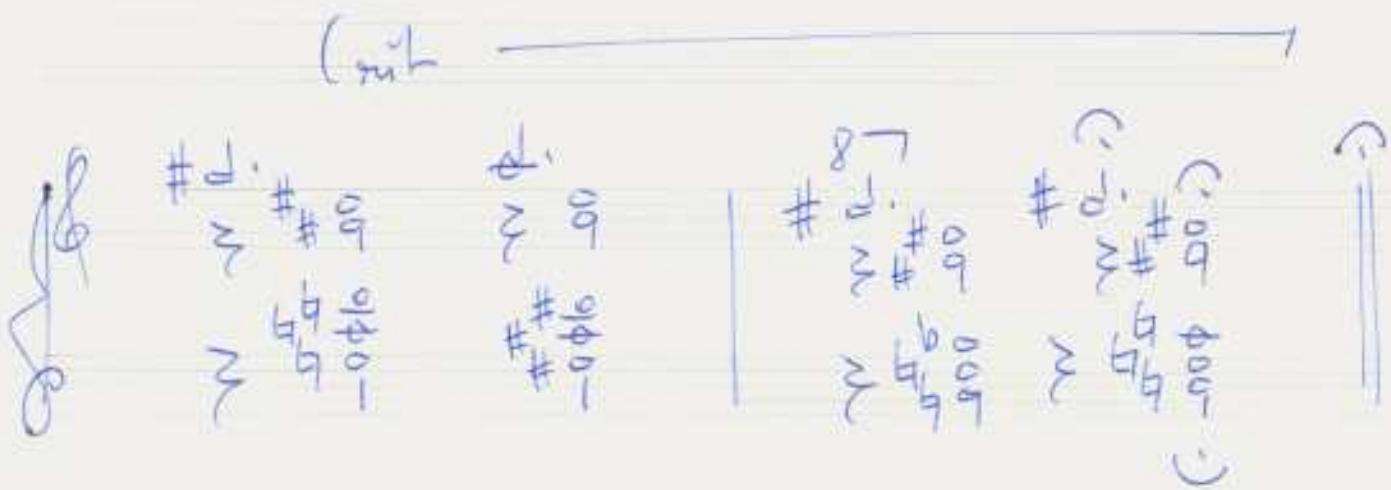
poco (nicht)

→ vorwärts

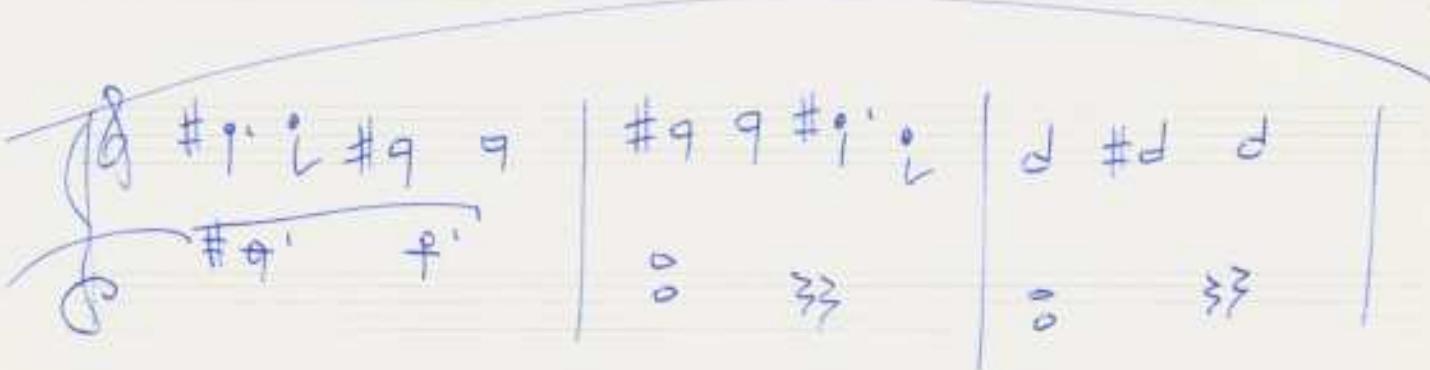
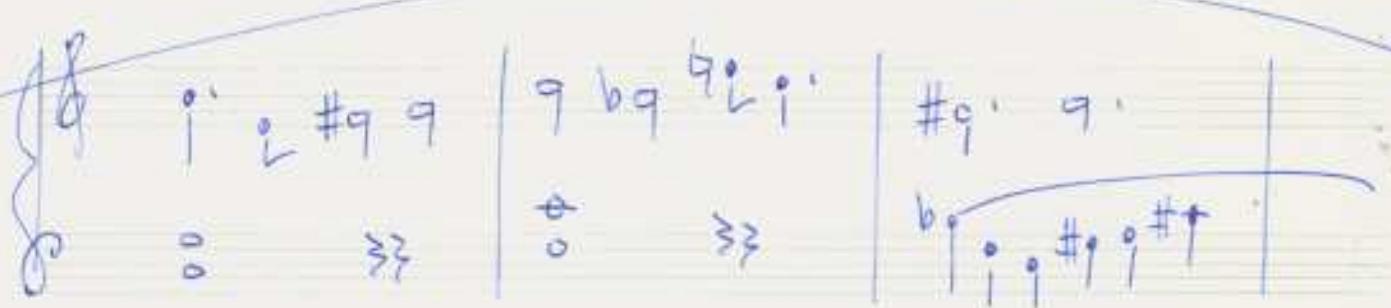
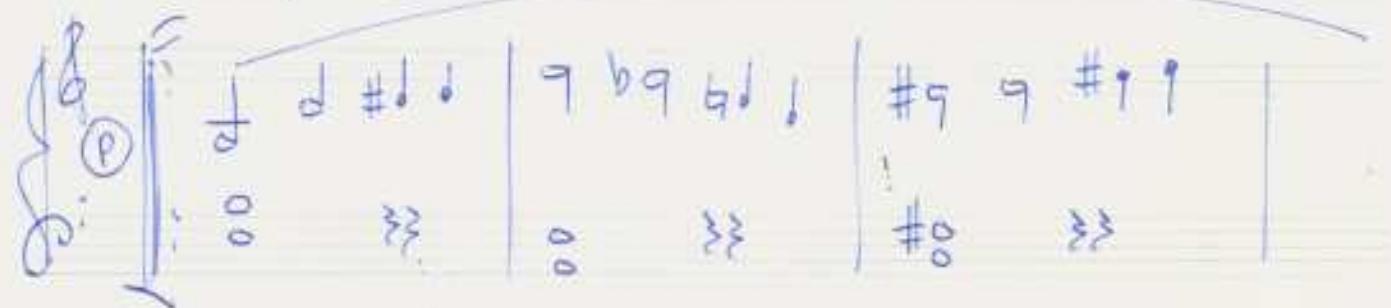
Handwritten musical score for organ, page 4, measures 6-7. The score is in common time with a key signature of one sharp. Measures 6-7 consist of bassoon entries with grace notes.

weit

Handwritten musical score for organ, page 4, measures 8-9. The score is in common time with a key signature of one sharp. Measures 8-9 consist of bassoon entries with grace notes.



oder ruhig (erzählend)



18

18

18

(2te+gut)

18

(frei / steigen)

Piano (P) dynamic. Measures:  $\{ \text{b9. } d \text{ d} \mid \text{o.} \}$  followed by a fermata, and  $\# \text{e} \text{ i } \# \text{d} \text{ d} \mid \text{o.}$

Forte (ff) dynamic. Measures:  $\{ \text{b9. } d \text{ d} \mid \text{o.} \}$  followed by a fermata, and  $\# \text{e} \text{ i } \# \frac{1}{2} \frac{1}{2} \mid \text{o.}$

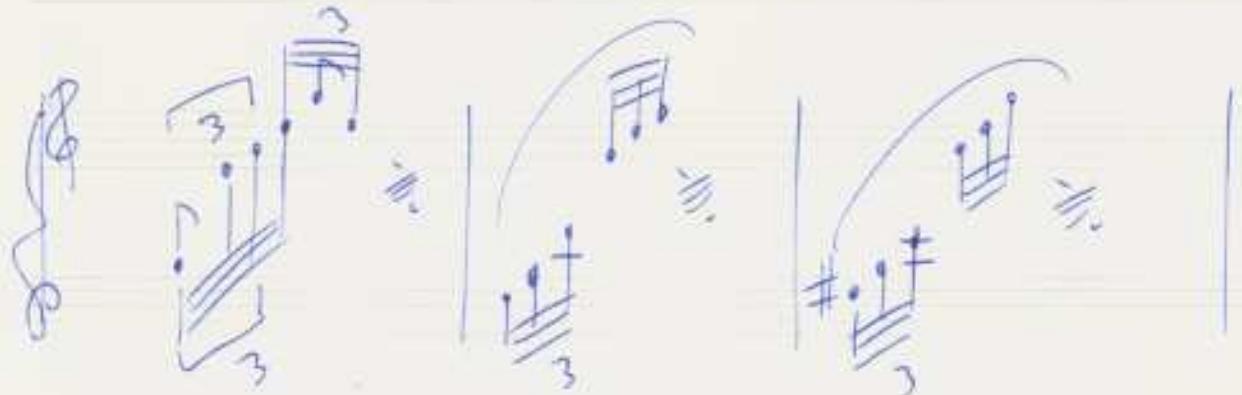
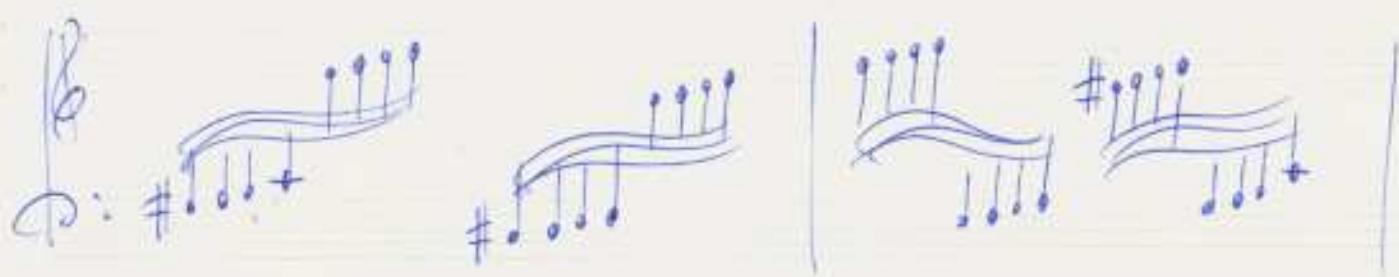
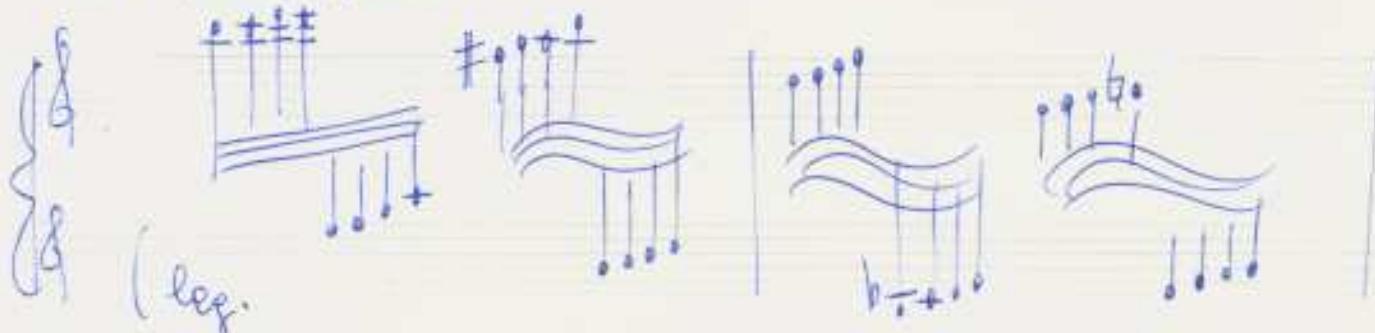
grob (erregt)

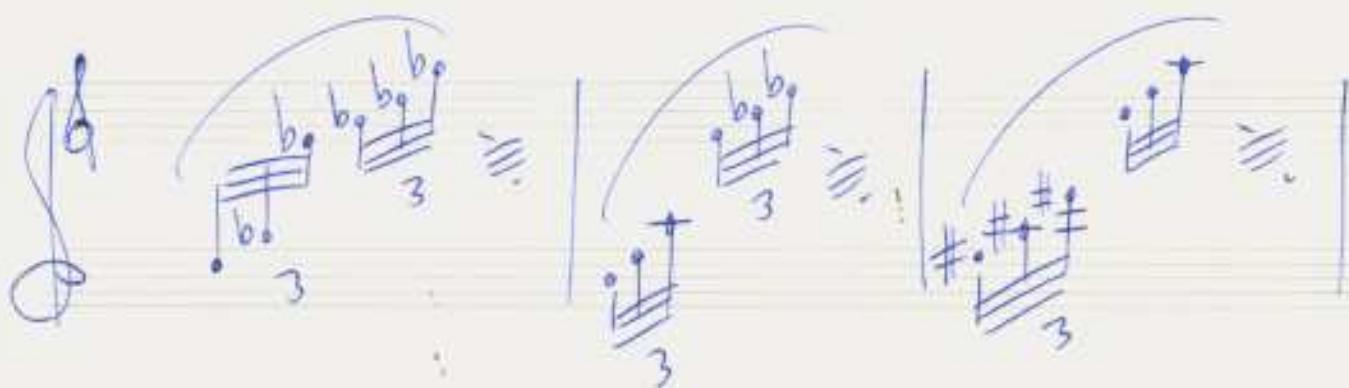
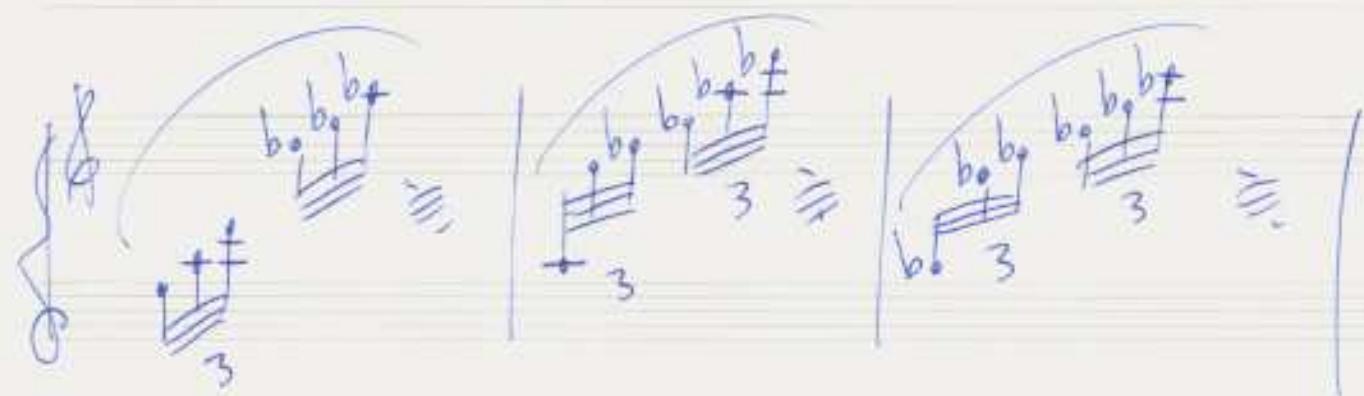
Piano (P) dynamic. Measures:  $\gamma \text{ f } \text{ #d} \text{ - } \text{e} \text{.}$  and  $\gamma \text{ d } \text{ #d} \text{ - } \text{e} \text{.}$

(gut)

Forte (ff) dynamic. Measures:  $\gamma \text{ f } \text{ b } \text{ f } \text{ - } \text{e} \text{.}$ ,  $\gamma \text{ b } \text{ f } \text{ - } \text{e} \text{.}$ ,  $\gamma \text{ #d } \text{ #d } \text{ - } \text{e} \text{.}$  and  $\gamma \text{ #d } \text{ #d } \text{ - } \text{e} \text{.}$

solo march (frei)





sehr breite (δ)

Adolf Scherbaum, Fantasie in G für Orgel, SWV 1125 (1978)  
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8

8

sehr ruhig (minutenlang)

6

(poco mit...)

Tempo

$\left\{ \begin{matrix} \text{G} \\ \text{C} \end{matrix} \right.$  (P)

$\#d \ d \ #d \ | \ d \ d \ #d \ | \ d \ ^b d \ b d \ | \ d \ d \ #d \ |$

$\#^b q \ q \ #q \ | \ ^b q \ q \ #q \ | \ ^b q \ q \ ^b q \ | \ ^b q \ q \ #q \ |$

$\left\{ \begin{matrix} \text{G} \\ \text{C} \end{matrix} \right.$

$d \ #d \ d \ | \ 3 \ 7 \ ^b \ ^b \ ^b \ | \ ^b \ ^b \ ^b \ | \ ^b \ ^b \ ^b \ |$

$\hat{b} \ q \ ^b \ q \ | \ ^b \ q \ ^b \ : \ | \ ^b \ q \ ^b \ : \ | \ ^b \ q \ ^b \ : \ |$

$\left\{ \begin{matrix} \text{G} \\ \text{C} \end{matrix} \right.$

$b \ b \ b \ | \ b \ b \ b \ | \ b \ b \ b \ | \ b \ b \ b \ | \ b \ b \ b \ |$

$d \ q \ d \ q \ | \ ^b q \ ^b q \ | \ ^b q \ ^b q \ | \ ^b q \ ^b q \ |$

$\left\{ \begin{matrix} \text{G} \\ \text{C} \end{matrix} \right.$

$\#b \ b \ b \ | \ b \ b \ b \ | \ d \ d \ | \ ^b q \ ^b q \ | \ (poco \ m) \ d \ : \ |$

$\#b \ b \ b \ | \ d \ d \ | \ d \ d \ | \ d \ d \ | \ d \ d \ |$

