

Compositionen für die Orgel

aus dem 16. 17. u. 18^{ten} Jahrhundert

zum Gebrauch beim Gottesdienst

gesammelt und herausgegeben

von

FRANZ COMMER.

Heft I Pr Mk 1,50. Heft II Pr Mk ,75. Heft III Pr Mk 1,—
„ IV. „ „ 1,— „ V. „ „ 2,— „ VI. „ „ 2,—

Eigenthum des Verlegers

LEIPZIG, VERLAG VON F. E. C. LEUCKART.
(CONSTANTIN SANDER.)

Die in dem vorliegenden IV. Hefte enthaltenen Compositionen sind sämmtlich von F. X. A. Murschhauser. ¹⁾ Sie sind entnommen aus folgendem Werke: „Prototypon Longo-Breve Organicum.“ In der Vorrede giebt der Verfasser eine Anleitung, wie die von ihm angedeuteten Verzierungen auszuführen sind welche ich zum Verständnisse derselben hier anfüge:

Les compositions que renferme ce IV. cahier sont toutes de F. X. A. Murschhauser. ¹⁾ Elles se trouvent dans l'ouvrage qui a pour titre:

„Prototypon Longo-Breve Organicum.“ Dans la Préface l'auteur explique comment il faut jouer les ornements qu'il a indiqués; voici ce qu'il dit à ce sujet:

SIGNA QUAEDAM NONNULLIS EXPLICANDA.

aequivalet huic aequivalet huic aequivalet huic aequivalet huic aequivalet huic

Sämmtliche Sätze sind mit starken Stimmen oder mit dem vollen Werke auszuführen. mit Ausnahme des Praeludium N^o XIII welches mit sanften Stimmen auszuführen ist.

Tous ces morceaux exigent des voix fortes ou les registres complets, à la seule exception du Prélude N^o XIII, qui demande les voix douces de l'orgue.

¹⁾ Murschhauser, F. X. A. Musikdirector am Collegiatstifte zu U. L. Frauen in München, geb. zu Elsass-Zabern 16 __, gest. zu München 1737, war ein Schüler von Casp. Kerl. Von seinen theoretischen und praktischen Werken sind viele von 1696 bis 1721 in Augsburg und Nürnberg im Druck erschienen. Der vollständige Titel des obigen Werkes ist folgender:

¹⁾ F. X. A. Murschhauser, directeur de musique au Collège collégial de Notre Dame à Munic, né à Elsass-Zabern en 16 __, et mort à Munic en 1737, était élève de Gaspard Kerl. La plupart de ses ouvrages théoriques et pratiques ont paru dans les années 1696 à 1721 à Augsbourg et à Nuremberg. Le titre complet de l'ouvrage indiqué est le suivant:

„Prototypon Longo-Breve Organicum, Super Tonos figuratos magis usitatos, Modum novum ac artificiosum, tam constringendi quam diducendi, pro necessitate vel etiam Libitu, Fugas et Praeambula, Juxta genuinas Contrapuncti et Compositionis Regulas Auribus et Arti attemporata, ad Satisfactionem Intelligentium, Philomusorum, Delectationem, Subsidium Instructorum, Discipulorum verò Exemplar utilissimum. Noribergae sumtibus Wolfgangi Maurity Emdleri.

NO I. INTONATIO I^{MI} TONI.

F. X. A. Murschhäuser.

NO II. PRAEAMBULUM PRIMI TONI.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Second system of musical notation, continuing the piece with similar complex rhythmic patterns in both staves.

Third system of musical notation, showing a continuation of the intricate rhythmic texture.

№III. FUGA I.

Fourth system of musical notation, marking the beginning of a fugue. The treble clef staff starts with a 7-measure rest, followed by a melodic line with trills (*t.*) and a mezzo-forte (*m.*) dynamic. The bass clef staff begins with a 7-measure rest and a mezzo-forte (*mf.*) dynamic.

Fifth system of musical notation, showing the development of the fugue theme in both staves.

Sixth system of musical notation, featuring a double bar line and a key signature change to three sharps (F# C# G#).

Seventh system of musical notation, continuing the fugue with various dynamics including mezzo-forte (*m.*) and fortissimo (*ff.*).

First system of musical notation, featuring treble and bass staves. Dynamic markings include *m.* and *t.*

NOV. FUGA FINALIS

Second system of musical notation, starting with the title **NOV. FUGA FINALIS** and a treble clef.

Third system of musical notation, featuring treble and bass staves. Dynamic markings include *ped.* and *man.*

Fourth system of musical notation, featuring treble and bass staves.

Fifth system of musical notation, featuring treble and bass staves. Dynamic markings include *t.*

Sixth system of musical notation, featuring treble and bass staves. Dynamic markings include *ped.*

Seventh system of musical notation, featuring treble and bass staves. Dynamic markings include *m.* and *ped.*

6 N^o VI. PRAEAMBULUM PRIMI TONI.

m m m m m m m m m m m m m m m m
Ped.

man. Ped.

man. Ped.

man. Ped.

man. Ped.

N^o VII. PRAEAMBULUM II^{di} TONI.

Ped. man.

Ped.

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and accidentals.

Second system of musical notation, continuing the complex rhythmic and melodic lines.

Third system of musical notation, showing a continuation of the intricate musical texture.

Nº VIII. FUGA. II^{di} TONI.

Fourth system of musical notation, marked *mai.* and *Ped.*

Fifth system of musical notation, marked *mai.*

Sixth system of musical notation, featuring dense rhythmic patterns.

Seventh system of musical notation, marked *Ped.*

№ IX. PRAEAMBULUM ALIUD II^{di} TONI.

The first system of the prelude features a treble clef with a common time signature (C) and a bass clef with a key signature of one flat (B-flat). The music is characterized by a flowing, arpeggiated texture in the right hand, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *ff.* (fortissimo) is present at the beginning.

The second system continues the prelude with similar arpeggiated patterns in the right hand. The left hand features a more active line with eighth-note runs. A dynamic marking of *m.* (mezzo) is used, and the tempo is marked *man.* (meno mosso).

The third system shows a continuation of the prelude's texture. The right hand has a melodic line with some grace notes, and the left hand maintains a rhythmic accompaniment. A dynamic marking of *m.* is present, and the system concludes with a *ff.* marking.

The fourth system features a more complex texture with overlapping arpeggiated figures in both hands. The right hand has a more active melodic line, while the left hand provides a harmonic foundation.

The fifth system continues the prelude with a focus on rhythmic patterns and arpeggiated textures. The right hand has a series of sixteenth-note runs, and the left hand has a steady accompaniment.

The sixth system concludes the prelude with a final flourish in the right hand and a sustained accompaniment in the left hand. The piece ends with a double bar line.

№ X. FUGA ALIA II^{di} TONI.

The first system of the fugue is in 6/8 time and one flat key signature. It features a treble clef and a bass clef. The right hand has a melodic line with a trill, and the left hand has a rhythmic accompaniment. A dynamic marking of *ff.* is present.

First system of musical notation, featuring a treble and bass clef. The music is in a minor key. It includes dynamic markings *m.* (mezzo) and *f.* (forte) above the staff.

Second system of musical notation, continuing the piece. It includes dynamic markings *m.*, *t.* (tutti), and *m.* above the staff. The word *Ped.* (pedal) is written below the bass staff.

Third system of musical notation, continuing the piece. It includes dynamic markings *t.* (tutti) above the staff.

Nº XI. FUGA II^{da} TONI.

Fourth system of musical notation, starting a new section. It is in common time (C) and includes the dynamic marking *man.* (meno) below the bass staff.

Fifth system of musical notation, continuing the fugue. It includes the dynamic marking *Ped.* (pedal) below the bass staff.

Sixth system of musical notation, continuing the fugue. It includes the dynamic marking *man.* (meno) below the bass staff and *Ped.* (pedal) below the bass staff.

Seventh system of musical notation, concluding the fugue. It includes the dynamic marking *man.* (meno) below the bass staff.

10 N^o XII. ARPEGGIATA OVERO TOCCATA II^{di} TONI.

The first system of the musical score consists of two staves, Treble and Bass. The Treble staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is characterized by dense, arpeggiated chords and rapid sixteenth-note passages. The Bass staff begins with a bass clef and a common time signature (C), featuring a similar texture of arpeggiated chords and sixteenth-note runs.

The second system continues the piece with two staves. The Treble staff has a treble clef and a common time signature (C). The Bass staff has a bass clef and a common time signature (C). The notation includes various accidentals and dynamic markings such as 't' (tutti) and 'm.' (mezzo-forte).

The third system of the piece consists of two staves. The Treble staff has a treble clef and a common time signature (C). The Bass staff has a bass clef and a common time signature (C). The music concludes with a double bar line and repeat signs.

N^o XIII. PRAEAMBULUM TERTII TONI.

The first system of the second piece consists of two staves. The Treble staff has a treble clef and a common time signature (C). The Bass staff has a bass clef and a common time signature (C). The music is more melodic and features a variety of note values and rests. A dynamic marking of 'p' (piano) is present in the Bass staff.

The second system of the piece consists of two staves. The Treble staff has a treble clef and a common time signature (C). The Bass staff has a bass clef and a common time signature (C). The notation includes various accidentals and dynamic markings such as 't.' (tutti) and 'm.' (mezzo-forte).

The third system of the piece consists of two staves. The Treble staff has a treble clef and a common time signature (C). The Bass staff has a bass clef and a common time signature (C). The notation includes various accidentals and dynamic markings such as 't.' (tutti) and 'm.' (mezzo-forte).

The fourth system of the piece consists of two staves. The Treble staff has a treble clef and a common time signature (C). The Bass staff has a bass clef and a common time signature (C). The music concludes with a double bar line and repeat signs.



Werke für Pianoforte

von

Nicolai von Wilm.

Für Pianoforte zu zwei Händen.

Op. 8. Schneeflocken. Sechs Clavierstücke. <i>M</i>	
Heft I. Berceuse; Mazurka; Melodie	1,50
Heft II. Scherzino; Intermezzo; Etude	1,50
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Heft II. Am Meere; Im Kahne; Vor dem Balle; An der Quelle; Spiel im Grünen; Die Waldkapelle	1,50
Op. 12. Hieraus einzeln:	
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Nr. 6. Im Walde	—,60
Nr. 10. An der Quelle	—,60
Nr. 12. Die Waldkapelle	—,60
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Heft II. Zur Nacht; Ländlicher Tanz; Am Spinnrocken; Beim Scheiden; Schäferlied	1,80
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Nr. 1. Sarabande	1,—
Nr. 2. Courante	—,80
Nr. 3. Gavotte	1,—
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Op. 57. Zwei Impromptus für Pianoforte. (Frau Justizrath Clara Werner, geb. Hapel gewidmet.)	
Nr. 1 in A dur	1,—
Nr. 2 in Asdur	1,—
Op. 59 Heft V: Drei Clavierstücke (Melodie; Intermezzo; Ländler)	1,20
Op. 59 Heft VII: Zwei Charakterstücke (Beruhigung; Froher Sinn) für Pianoforte	1,—

Op. 61. Sechs Clavierstücke: <i>M</i>	
Heft I. Bettelkind; Unter rauschenden Bäumen; Nachtgesang	1,50
Heft II. Ballspiel; In der Rosenlaube; Auf dem Maskenballe (Polichinel und Colombine)	1,80
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Nr. 3. Humoreske	1,50
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Nr. 3. Polonaise	1,80
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Heft II. Nach Schulschluss; Für's Album; Der Dudelsack; Rosenknospe; Im Domhofs; Die Libelle	1,80
Op. 114. Presto scherzando (A moll) für Pianoforte	2,50
Op. 116. Trifolium. Clavierstücke:	
Nr. 1. Allegro animato (C moll)	1,50
Nr. 2. Andante tranquillo (E moll)	1,50
Nr. 3. Vivacissimo (Asdur)	2,—
Op. 157. Drei Capriccios für Pianoforte.	
Nr. 1 in D moll	2,—
Nr. 2 in Es dur	2,—
Nr. 3 in C dur	3,—
Op. 159. Sechs Clavierstücke.	
Heft I: Romanze; Mazurka; Impromptu	2,40
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Für Pianoforte zu vier Händen.

Op. 21. Ein Frühlingsstrauss. Sechs Clavierstücke zu vier Händen. <i>M</i>	
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Heft II. Veilchen; Iris; Mit dem Strausse (Epilog)	1,80
Op. 30. Suite Nr. 2 in C moll (Toccata; Serenata; Gavotte; Canon; Sostenuto e cantabile; Finale) für Pianoforte zu vier Händen	5,—
Op. 32. Das Märchen von der schönen Magelone. Für Pianoforte zu vier Händen musikalisch illustriert	6,—

Op. 59 Heft IV: Festmarsch für Pianoforte zu vier Händen <i>M</i>	1,20
Op. 59 Heft VI: Lenzesgruss. Clavierstück zu vier Händen	1,—
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Für zwei Pianoforte (zu vier Händen).

Op. 62. Praeludium und Sarabande für zwei Pianoforte. (Frl. Elsa Fritsch und Herrn Willy Rehberg gewidmet) <i>M</i>	4,50
Op. 64. Variationen für zwei Pianoforte. (Herrn Julius Schulhoff gewidmet) <i>M</i>	7,50
Op. 72. Walzer für zwei Pianoforte <i>M</i>	4,50

Eigenthum des Verlegers für alle Länder.

LEIPZIG, Verlag von F. E. C. LEUCKART
(CONSTANTIN SANDER)

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