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Gustav Merkel.

Op. 177.

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BERLIN, den 12. Juni 1892.

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by

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von

GEORG MUFFAT.

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Revised and edited from the original-edition of the year 1690 with preface and hints concerning the use of the pedal and the art of registration

von

S. de LANGE.

by

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„Den während der letzten Decennien von verschiedenen Seiten bewerkstelligten Publikationen alter Instrumentalmusik ist mit Muffat's berühmtem, 1690 in erster Edition erschienenem Orgelwerk ein weitverwerthvoller Beitrag hinzugefügt worden. Der Herausgeber desselben, Herr S. de Lange, eine Autorität in Sachen der organistischen Kunst, hat die neue Auflage des fraglichen Opus mit einer kurzen, Muffat's Wirken betreffenden Vorrede, sowie mit zweckentsprechenden Bemerkungen über Pedalgebrauch und Registrirung versehen. Zunächst werden die Fachmänner im engeren Sinne des Wortes von der Wiederveröffentlichung dieser wichtigen Orgelsätze Gewinn haben. Doch auch allen Jenen, welche musikhistorische Studien betreiben, kann damit nur gedient sein. Für diejenigen, die von Muffat's Werk noch keine Kenntniss besitzen, sei bemerkt, dass dasselbe zwölf Toccaten und ausserdem als Anhang eine Ciacona, eine Passacaglia, sowie zwei Tonsätze mit den Ueberschriften ‚Nova Cyclopeias Harmonica‘ und ‚Ad malleorum ictus allusio‘ enthält.“
(*Signale*, Jahrg. 1889, No. 9.)

Orgelwerke von Joh. Seb. Bach.

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von

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Eingeführt am Conservatorium für Musik in Stuttgart.

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Sonate

(N^o 5 in D moll)

für

ORGEL

componirt
von

GUSTAV MERKEL.

Opus 118.

Pr. 3 Mark.

Eigenthum des Verlegers.

LEIPZIG, J. RIETER-BIEDERMANN.

Ent. Stat. Hall.

1878.

934.

Dr. Sch...
Stutt...

SONATE.

Nº 5.

I.

Gustav Merkel, Op. 418.

Allegro risoluto.

Manual.

Pedal.

The musical score is presented in four systems, each with three staves. The top two staves of each system are for the Manual (Right Hand and Left Hand), and the bottom staff is for the Pedal. The key signature is one flat (F major), and the time signature is 2/4. The tempo is marked *Allegro risoluto.* The score begins with a forte (*f*) dynamic. The first system shows the initial rhythmic patterns in both hands. The second and third systems continue the melodic and harmonic development. The fourth system features a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic, with a long, sustained chord in the right hand.

First system of a musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several slurs and phrasing marks throughout the system.

Second system of the musical score. It follows the same three-staff layout. This system includes dynamic markings: *mf* (mezzo-forte) and *p* (piano). A *Ped. piano* instruction is written in the bass staff, indicating a change in the sustain pedal effect. The notation continues with intricate rhythmic figures and slurs.

Third system of the musical score. It maintains the three-staff structure. A *cresc.* (crescendo) marking is present in the treble staff, indicating a gradual increase in volume. The musical texture remains dense with rapid passages and complex harmonic structures.

Fourth system of the musical score. It concludes with a *Ped. forte* instruction in the bass staff, signaling a return to a strong sustain pedal. The system ends with a first ending bracket labeled 'I' over the final measures of the treble staff.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music consists of eighth and sixteenth notes with various accidentals and slurs.

Second system of musical notation, featuring a grand staff with three staves. The tempo marking **Animato.** is centered above the staff. The notation continues with similar rhythmic patterns and slurs.

Third system of musical notation, featuring a grand staff with three staves. The dynamic marking *cresc.* is placed above the middle staff, and **ff** is placed above the right side of the middle staff. The notation includes slurs and various note values.

Fourth system of musical notation, featuring a grand staff with three staves. The notation concludes with a final cadence, including a double bar line and a key signature change to two sharps.

sostenuto
II.
mf
p
Ped. piano

cresc.
p

Ped. forte
I.
f

r

First system of musical notation. It consists of three staves: a treble staff with a melodic line, a grand staff (treble and bass) with accompaniment, and a separate bass staff. The music is in a minor key. A dynamic marking of *ff* (fortissimo) is present. The system concludes with a fermata over the final notes.

Second system of musical notation. It features the same three-staff layout. The music continues with various dynamics and articulations. A *riten.* (ritardando) marking is used. The system ends with a fermata and a *pp* (pianissimo) dynamic marking. The Roman numeral *III.* is written above the final measure.

Quasi Recit.

Third system of musical notation, labeled "Quasi Recit.". It consists of three staves. The music is characterized by a recitative-like style. The system concludes with a fermata and a *f* (forte) dynamic marking. The Roman numerals *I.* and *III.* are written above the final measure.

Fourth system of musical notation. It features the same three-staff layout. The music is marked *pù lento* (poco più lento). The system concludes with a fermata and a *decresc.* (decrescendo) marking. The Roman numeral *I.* is written above the final measure.

II.

Andante.
Man. II.

Man. I.

pp

p

p

This system contains the first two systems of music. The first system is for the piano, with a treble and bass clef. The tempo is marked 'Andante.' and the first system is for 'Man. II.' with a dynamic marking of 'pp'. The second system is for 'Man. I.' with a dynamic marking of 'p'. The piano part continues with a dynamic marking of 'p' at the end of the system.

Man. II.

This system contains the third and fourth systems of music. The piano part continues with a dynamic marking of 'p' at the end of the system. The second system is for 'Man. II.'.

cresc.

This system contains the fifth and sixth systems of music. The piano part continues with a dynamic marking of 'cresc.' in the fifth system. The second system is for 'Man. II.'.

I. Man. Gamba
oder Rohrstimme.

p

This system contains the seventh and eighth systems of music. The piano part continues with a dynamic marking of 'p' at the beginning of the seventh system. The second system is for 'I. Man. Gamba oder Rohrstimme.'.

First system of a musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in a key with one flat (B-flat). The first staff contains a complex melodic line with many accidentals. The grand staff has a bass line with chords and a middle line with chords. The bottom staff has a simple bass line. Performance markings include "verstärkt." above the first staff, "II." above the grand staff, and "p" above the first staff.

Second system of the musical score. It consists of three staves. The first staff has a melodic line with "II." above it and "pp" below it. The grand staff has a bass line with "mp" below it and "legato" above it. The bottom staff has a bass line. Performance markings include "I." above the first staff and "ff" above the end of the first staff.

Third system of the musical score. It consists of three staves. The first staff has a melodic line with "II." above it and "pp" below it. The grand staff has a bass line with "p" below it. The bottom staff has a bass line.

Fourth system of the musical score. It consists of three staves. The first staff has a melodic line with "I." above it. The grand staff has a bass line with "marcato" below it. The bottom staff has a bass line with "cresc." below it. The system ends with a double bar line and a final chord in the first staff.

II.

p *legato*

tr *pp* *dim.*

II. *tr* *dimin.* *riten.*

III.

Allegro risoluto.

f II. *sostenuto*

I.

II. *sostenuto*

cresc.

I.

cresc.

II.

p *riten.*

Fuga.
Con moto.

1.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The music consists of complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings 'l', 'r', and 'rl' are present at the bottom of the system.

Second system of musical notation, continuing the piece. It features the same grand staff and key signature. The music is highly rhythmic and technical. A dynamic marking 'r' is visible in the bottom staff.

Third system of musical notation. The notation continues with intricate rhythmic figures. A dynamic marking 'rl' is present in the bottom staff.

Fourth system of musical notation, concluding the page. It includes a second ending marked 'II.' and a dynamic marking 'mf'. The bottom two staves of the grand staff are empty in the final measure.

II.

System 1: Treble clef with a key signature of two sharps (F# and C#). The right hand plays a complex melodic line with many beamed eighth and sixteenth notes. The left hand, starting with a fermata, plays a steady eighth-note accompaniment. A second bass staff is present but empty.

System 2: Continuation of the melodic and accompanimental lines from the first system. The right hand's melody continues with intricate rhythmic patterns. The left hand maintains the eighth-note accompaniment.

System 3: The right hand's melody becomes more active with frequent sixteenth-note runs. The left hand's accompaniment continues, with some notes beamed together.

legato

1.

System 4: The right hand features a series of chords and dyads. The left hand plays a continuous sixteenth-note line, marked with the instruction "legato". The system concludes with a first ending bracket labeled "1.".

First system of musical notation, featuring a treble and two bass staves. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The treble staff contains a complex melodic line with many beamed notes and slurs. The two bass staves provide a rhythmic accompaniment with various note values and slurs.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The treble staff continues with intricate melodic patterns. The bass staves show a steady accompaniment with some rests and dynamic markings like *l* and *r*.

Third system of musical notation. The treble staff has a very active melodic line with many sixteenth notes. The bass staves continue with their accompaniment. A dynamic marking *crsc.* is present in the middle of the system.

Fourth system of musical notation, the final system on the page. It features the same three-staff layout. The treble staff continues with its complex melodic line. The bass staves provide accompaniment. Dynamic markings *crsc.*, *l*, and *r* are visible.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The music consists of complex rhythmic patterns and chords.

Second system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The music continues with complex rhythmic patterns. A dynamic marking *decrease.* is present above the middle staff.

Third system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The music continues with complex rhythmic patterns. The lyrics *cre - scen - do* are written across the middle staff.

Fourth system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The music continues with complex rhythmic patterns. A dynamic marking *ff* is present above the middle staff.

First system of musical notation, featuring treble and bass staves with piano accompaniment. The music is in a key with two sharps (D major) and a 3/4 time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a rhythmic accompaniment. The instruction *con fuoco* is written above the right hand staff.

Second system of musical notation, continuing the piece. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment. The instruction *legato* is written above the right hand staff and below the left hand staff. Dynamic markings *l* and *r* are present.

Third system of musical notation, showing further development of the melodic and accompanimental themes. The right hand has a more active melodic line with slurs, and the left hand continues with a rhythmic accompaniment. Dynamic markings *l* and *r* are visible.

Fourth system of musical notation, concluding the page. The tempo instruction **Maestoso.** is written above the right hand staff. The music features a slower, more majestic feel with sustained chords and a steady bass line. The system ends with a double bar line.