

EDITION BREITKOPF

Nr. 5220

MOZART-BUSONI

Fantasie für eine Orgelwalze



2 Klaviere

Dieses Stück soll ein Programm eigener Arbeiten auf zwei Klavieren vervollständigen. Es bildet mit dem **Duettino Concertante nach Mozart** (dem es vorausgeht) eine größere Sonate.— Die Fantasie für eine Orgelwalze besteht (nach Art der italienischen Ouverture) aus einem Allegro (Fuge), einem Andante, und einem Allegro (Doppelfuge:) F moll— As dur— F moll. Zu diesen schnelleren und langsameren Sätzen gibt das Duettino Concertante ein **F dur Finale**, das sich dem Vorangehenden günstig und abrundend anfügt.— Das Programm auf zwei Klavieren umfaßt demnach die folgenden drei Nummern:

1. **Improvisation** über ein Bachsches Chorallied.
2. a) **Fantasie** für eine Orgelwalze.
b) **Duettino Concertante**.
3. **Fantasia Contrappuntistica**.

Juni 1922.

Ferruccio Busoni.

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Fantasie für eine Orgelwalze

W. A. Mozart, Werk 608.
Bearbeitet von Ferruccio Busoni

Allegro (ritenuto.)

I. *energico f*

II. *energico f*

Allegro.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in a key signature of three flats (B-flat, E-flat, A-flat). The music features a series of chords and some melodic lines. In the second measure of the upper staff, there are fingerings: 1 2 3 1 2 3 5 1. The system ends with a double bar line.

The second system continues the piece with two staves. The upper staff has a more active melodic line with eighth and sixteenth notes, while the lower staff provides a steady accompaniment. The system concludes with a double bar line.

The third system features two staves. The upper staff has a melodic line with some rests, and the lower staff has a more rhythmic accompaniment. The system ends with a double bar line.

The fourth system consists of two staves. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment. The system ends with a double bar line.

The fifth system consists of two staves. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment. A dynamic marking of *p* (piano) is present at the end of the system. The system ends with a double bar line.

The sixth system consists of two staves. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment. The system ends with a double bar line.

The seventh system consists of two staves. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment. The system ends with a double bar line.

The image displays a page of musical notation for piano, consisting of six systems of staves. Each system contains two grand staves (treble and bass clef). The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. Performance markings include *poco marc.* (poco marcato) at the top, *tr.* (trills) above various notes, and *dim.* (diminuendo) in the second system. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line at the end of the sixth system.

First system of musical notation, consisting of two staves (treble and bass clef). The music features a complex melodic line in the treble with trills (tr) and a more rhythmic accompaniment in the bass. The key signature has three flats.

Second system of musical notation, consisting of two staves. It continues the piece with a dense texture of chords and moving lines. A dynamic marking of *ff* (fortissimo) is present. A section of the music is marked with a dotted line and the number 8, indicating a repeat or a specific measure count.

Third system of musical notation, consisting of two staves. It begins with the instruction "Tempo I." and a dynamic marking of *f* (forte). The music is characterized by rapid sixteenth-note passages in the treble and block chords in the bass.

Fourth system of musical notation, consisting of two staves. It continues the fast-paced texture with intricate melodic lines and harmonic support. A dynamic marking of *f* (forte) is visible.

First system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features complex rhythmic patterns with many sixteenth and thirty-second notes, and various articulations like slurs and accents.

Second system of musical notation, consisting of four staves. It continues the complex rhythmic patterns from the first system. There are trills marked with 'tr' in the second and third staves. The music concludes with a piano dynamic marking 'p'.

Third system of musical notation, consisting of four staves. The tempo and mood change to *Andante. dolce legato*. The music is characterized by long, flowing lines with many slurs. The time signature changes to 3/4. The system ends with a *p* dynamic marking.

Fourth system of musical notation, consisting of four staves. It continues the *Andante. dolce legato* section with long, flowing lines and slurs. The system concludes with a *dolce legato* marking.

First system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a mix of chords and melodic lines.

Second system of musical notation, consisting of four staves. It begins with a double bar line and the instruction *poco più espress.* in the first staff. The music continues with various rhythmic patterns and dynamics, including a *p* (piano) marking in the bass staff.

Third system of musical notation, consisting of four staves. The music continues with complex textures and melodic development across all staves.

Fourth system of musical notation, consisting of four staves. It begins with a double bar line and the instruction *dol. tranq.* in the second staff. The music features a prominent melodic line in the upper staves and a more active bass line.

First system of musical notation, consisting of two grand staves. The upper staff contains a complex melodic line with many sixteenth notes and slurs. The lower staff contains a bass line with chords and some melodic fragments.

Second system of musical notation, consisting of two grand staves. The upper staff continues the melodic line with some rests. The lower staff features a dense texture of sixteenth-note patterns, with the instruction *dolciss.* written above the first few measures.

Third system of musical notation, consisting of two grand staves. The upper staff has a more melodic and spacious feel with longer notes. The lower staff continues with sixteenth-note patterns and some chordal textures.

Fourth system of musical notation, consisting of two grand staves. The upper staff features a very active melodic line with many sixteenth notes. The lower staff has a steady bass line with chords and some melodic movement.

The musical score is presented in 12 systems, each with two staves (treble and bass clef). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 3/4. The music is highly technical, featuring intricate textures with rapid sixteenth-note passages, arpeggiated chords, and trills. The notation includes various musical symbols such as slurs, ties, and dynamic markings. The piece concludes with a final cadence in the last system.

8.....

tutto armonioso dolcissimo

8.....

The musical score is written for piano and consists of 11 systems of staves. Each system typically contains two staves (treble and bass clef), with some systems having three staves. The key signature is three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as notes, rests, and ornaments. A section starting at measure 8 is marked *tutto armonioso dolcissimo*. The score is divided into systems by double bar lines with repeat signs.

pp egualmente

First system of musical notation, featuring a treble and bass clef with a key signature of three flats. The treble staff contains a complex, rapid melodic line with many accidentals. The bass staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation, featuring a treble and bass clef with a key signature of three flats. The treble staff contains a melodic line with trills (tr.) and slurs. The bass staff contains a melodic line with trills and slurs.

Allegro ritenuto.

Third system of musical notation, featuring a treble and bass clef with a key signature of three flats. The treble staff contains a melodic line with a forte dynamic marking (*f subito*). The bass staff contains a rhythmic accompaniment.

Fourth system of musical notation, featuring a treble and bass clef with a key signature of three flats. The treble staff contains a melodic line with a forte dynamic marking (*f*). The bass staff contains a rhythmic accompaniment.

First system of musical notation, consisting of four staves. The top two staves are in bass clef, and the bottom two are in treble clef. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many sixteenth and thirty-second notes, and some rests.

Second system of musical notation, consisting of four staves. It continues the complex texture from the first system, with dense sixteenth-note passages in the upper staves and more rhythmic accompaniment in the lower staves.

Third system of musical notation, consisting of four staves. This system features a prominent sixteenth-note run in the upper staves, with a dynamic marking of *f* (forte) appearing. The lower staves provide a steady accompaniment.

Allegro (deciso.)

Fourth system of musical notation, consisting of four staves. The music is marked *f non troppo* (forte, not too much). The upper staves continue with sixteenth-note patterns, while the lower staves have a more melodic line with some rests.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth notes, including a trill (tr) in the second measure. The lower staff is in bass clef and provides a harmonic accompaniment with fewer notes.

The second system continues the piece. The upper staff features a trill in the second measure. The lower staff has a more active bass line with many sixteenth notes.

The third system shows the continuation of the musical piece. The upper staff has a trill in the second measure. The lower staff continues with a rhythmic accompaniment.

The fourth system concludes the piece. The upper staff has a trill in the second measure. The lower staff features a trill in the second measure. A fingering sequence '4 5 2 3' is written above the bass staff in the third measure.

First system of musical notation, consisting of four staves. The top staff is a single melodic line. The second and third staves are grand staff notation (treble and bass clefs). The bottom staff is a single melodic line. The key signature has three flats (B-flat, E-flat, A-flat). The system concludes with a double bar line.

Second system of musical notation, consisting of four staves. The notation is similar to the first system, with a double bar line at the beginning. It includes a trill (tr) in the second staff. The system concludes with a double bar line.

Third system of musical notation, consisting of four staves. The notation continues with various rhythmic patterns and articulation marks. The system concludes with a double bar line.

Fourth system of musical notation, consisting of four staves. This system features a second ending (marked with a '2' and a repeat sign) in the top staff. It includes a forte (ff) dynamic marking in the second staff. The system concludes with a double bar line.

First system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves.

Second system of musical notation, consisting of four staves. It continues the piece with similar notation. Fingerings are indicated with numbers 1, 3, and 1 above and below notes. A dotted line with an '8' above it spans across the top staff, indicating an octave shift.

Third system of musical notation, consisting of four staves. Similar to the previous systems, it features complex melodic and rhythmic patterns. An octave shift is indicated by a dotted line with an '8' above it in the top staff.

Fourth system of musical notation, consisting of four staves. This system concludes the page with intricate melodic and harmonic textures. An octave shift is indicated by a dotted line with an '8' above it in the top staff.

EDITION BREITKOPF

Klavierauszüge 4 hdg.

- E.B.
 359 **Boieldieu**, Weiße Dame.
 109 **Donizetti**, Lucretia Borgia.
 2557 **Gluck**, Alceste.
 3136/37 — **Armidia**, Iphigenie in Aulis.
 3138/39 — **Iphigenie auf Tauris**, Orpheus.
 3140 **Händel**, Messias.
 2558/59 **Haydn**, Schöpfung, Jahreszeiten.
 1513 **Hérold**, Marie.
 28 **Lortzing**, Zar und Zimmermann.
 43 — **Udine**.
 398 **Mendelssohn**, Athalia.
 394 — **Lobgesang**.
 395 — **Oedipus**.
 396 — **Sommernachts Traum**.
 104 **Meyerbeer**, Hugenotten.
 105 — **Prophet**.
 2292 **Mozart**, Krönungs-Messe.
 1426 — **Requiem**.
 8905b **Reinecke**, Nußacker und Mausekönig, Op. 46 (ohne Ouvertüre).
 537 **Schumann**, Manfred.
 528 — **Paradies und Peri**.
Wagner, Liebesmahl der Apostel.
 514 — **Lohengrin** (Schubert).
 1409 — **Lohengrin d.-e.** (Kleinmichel).
 3926 — **Tristan und Isolde**.
 16. 19 **Weber**, Freischütz, Oberon.

2 Klaviere 4 händig

*Zur Aufführung sind 2 Exemplare erforderlich, da in Partitur gedruckt.

- 2876a/b **Bach**, Klavier-Konzert Nr. 1 D moll.
 *2056 — **Dasselbe** (Busoni).
 4471/73 — **6 Brandenburg. Konzerte I/III**.
 *4774 — 1. Konzert C moll (Reger).
 *4775 — 2. Konzert C dur (Reger).
 *5825 **Bach, W. Fr.**, Orgelkonzert (Stradal).
 *4331 **Beethoven**, 1. Konz. C dur (d'Albert).
 *4332 — 2. Konz. B dur (d'Albert).
 *4333 — 3. Konz. C moll (d'Albert).
 *4334 — 4. Konz. G dur (d'Albert).
 *4335 — 5. Konz. E dur (d'Albert).
 1910/11 — **Symphonien**; Bd. I (1—5).
 1912/13 — — Bd. II (6—9).
 2208/10 — **Symphonien Nr. 1—8**.
 2211 — **Symphonie Nr. 9**.
 1507/8 **Bibliothek für 2 Pianoforte** (Krause).
 *6030 **Brahms**, Op. 83. Klavierkonz. Nr. 2 B dur.
 2543 **Bruch**, Op. 11. Phantasie D moll.
 *Busoni, Op. 31. Konzertstück D moll.
 *2861 — Op. 39. Concerto (Egon Petri).
 *4773 — Op. 44. Indian. Phantasie (Petri).
 *5190 — **Duettino concertante nach Mozart**.
 *4041 — **Improvisation über Bachs Chorallied** „Wie wohl ist mir“.
 *5196 — **Fantasia Contrappuntistica**.
 *3941 **Chopin**, Op. 11. Konzert Nr. 1 E moll (Friedman).
 *3942 — Op. 21. Konzert Nr. 2 F moll (Friedman).
 *3943 — Op. 22. Grande Polonaise brillante (Friedman).
 3594 — Op. 31. Scherzo Nr. 2 B moll (X. Scharwenka).
 2973 **Chopin**, Op. 53. Polonaise Asdur.
 2257 — Op. 73. Rondo C dur (A. Krause).
 2424 **Clementi**, Original-Sonaten (Krause).
 3988a/b **Dussek**, Op. 50. Klavier-Konzert G moll 1. Satz.
 2346a/b **Field**, Konzert Nr. 2. Asdur. 1. Satz * **Gluck-Wagner**, Ouvert. zu Iphigenie.
 3285/86 **Händel**, 4 Concerti grossi I/II.
 3595 **Heller**, Berühmte Tarantelle Asdur.
 3999 **Henselt**, Op. 10. Romanze B moll.
 2380a/b — Op. 16. Konzert F moll.
 3959 **Huber**, Op. 31. Sonate B dur.
 3504/5 **Hummel**, Op. 85. Konzert A moll.
 3506/7 — Op. 89. Konzert H moll.
 3508/9 — Op. 113. Konzert Asdur.
 *3321 **Knorr**, Op. 8. Russisches Volkslied.
 3674 **Krause**, Op. 17. Sonate E dur.
 *2277 **Liszt**, Concerto pathétique (Bülow).
 *508/9 — **Symphon.** Dichtungen I/II.
 *3011 — Ce qu'on entend sur la montagne.
 *3012 — Tasso.
 *3013 — Les Préludes.
 *3014 — Orpheus.
 *3015 — Prometheus.
 *3016 — Mazeppa.
 *3017 — Festklänge.
 *3018 — Héroïde funèbre.
 *3019 — Hungaria.
 *3020 — Hamlet.
 *3021 — Hunnenschlacht.
 *3022 — Die Ideale.
 *3599 — **Dante-Symphonie**.
 *4973 — **Fantasia über ungarische Volksmelodien** (Friedman-WöB).
 *4953 — 1. Konz. Esdur (Friedman-WöB).
 *4954 — 2. Konz. Nr. 2. Adur (Friedman-WöB).
 *4975 — **Wanderer-Fantasia** von Franz Schubert (Friedman-WöB).
 *5191 **MacDowell**, 1. Konzert A. Op. 15.
 *5192 — 2. Konzert D moll. Op. 23.

- E.B.
 *3767 **Mendelssohn**, Capriccio brill. H moll. Op. 22 (X. Scharwenka).
 *3768 — **Konzert Nr. 1 G moll.** Op. 25. (X. Scharwenka).
 *3769 — **Konzert Nr. 2 D moll.** Op. 40. (X. Scharwenka).
 *3760 — **Rondo brillant.** Op. 29 (Scharw.).
 *3790 — **Serenade und Allegro gioioso.** Op. 43 (X. Scharwenka).
 451/52 — **Sämtliche Ouvertüren.**
 2402 — 5 berühmte Ouvertüren.
 3287 — **Hochzeitsmarsch.**
 2791 **Meyerbeer**, Krönungsmarsch.
Mozart, Klavierkonzerte 1—28.
 4818 — **Konzert Es dur.**
 2425 — **Sonate und Fuge** (Krause).
 *5220 — **Busoni**, Fantasie f. 1 Orgelwalze.
 *5241 — **Zauberflöte.** Ouvertüre.
 *5410 **Müller, Sigrid, W.**, Op. 4. Variationen über ein lustiges Thema.
 3381 **Reinecke**, Op. 66. Impromptu.
 — Op. 72. **Konzert Fis moll.**
 2340 — Op. 94. **La belle Grisélidis.**
 3497/98 **Ries**, Op. 55. **Konzert Cis moll.**
 3958 **Rudorff**, Op. 1. Variationen E dur. Scharwenka, X., Op. 56. **Konzert Nr. 2 C moll.**
 * — Op. 80. **Konzert Nr. 3 Cis moll.**
 *1487 **Schubert**, Symphonie Nr. 7 C.
 *4975 **Schubert-Liszt**, Wanderer-Fantasia (Friedman-WöB).
 2325/28 **Schumann**, Symphonien Nr. 1—4.
 3714 — Op. 44. **Klavier-Quintett Es dur.**
 *649 — Op. 48. **Andante und Variationen.**
 1448 — Op. 47. **Klavier-Quartett.**
 3679 — Op. 50. **Paradies und Peri.**
 830 — Op. 54. **Klavier-Konzert.**
 831 — Op. 92. **Konzertstück** (Hermann).
 832 **Op. 134. Konzert-Allegro.**
 *4076 **Tschalkowsky**, Op. 23. **Konzert b moll**
 *4642 **Wagner**, Album I. **Rienzi**, Holländer, Tannhäuser, Lohengrin.
 *4643 — **Album II. Tristan**, Meistersinger, Parsifal.
 *4644 — **Album III. Rheingold**, Walküre, Siegfried, Götterdämmerung. Ouvertüren-Album.
 *4663 — **I. Rienzi** — Holländer — Parsifal. — II. **Lohengrin** — Tristan — Tannhäuser — Meistersinger.
 *4646 — **Marsch-Album.**
 3125 — **Vorspiel zu Lohengrin.**
 2234 — **Brautlied aus Lohengrin.**
 *2972 — **Vorspiel zu Tristan und Isolde.**
 *2517 — **Isoldens Liebestod.**
 2877 — **Faust-Ouvertüre D moll.**
 — 50 **Symphon. Sätze v. Herm. Behn.**
 Rheingold I. II.
 4683/84 **Wälküre I. II. III.**
 4685/87 **Siegfried I. II. III.**
 4688/90 **Götterdämmerung I. II. III.**
 *4691/93 — IV.
 *4694 — **Tristan und Isolde I/IV.**
 *4699/4701 **Meistersinger I. II. III.**
 *4702/4 — **Parsifal I. II. III.**
Weber, Op. 32. **Konzert Nr. 2 Esdur.**
 4438a **Klavier I.**
 4438b **Klavier II.**
 *4439 — **Op. 79. Konzertstück F moll.**
 * **Weingartner**, Op. 20. **König Lear.**
 * **Op. 21. Gefilde der Seligen.**
 *5112 **Zilcher**, H., Op. 20. **Konzert h moll.**
 * **Op. 24. Nacht und Morgen.**
 5161 — **Op. 50. Symphonie.**

2 Klaviere 8 händig

- 3626 **Bach**, Suite Nr. 3 D moll.
 1229 **Beethoven**, Op. 80. **Phantasie.**
 1203a/b — **Märsche.**
 3059 — **Berühmte Ouvertüren.**
 1174/81 — **Symphonien einzeln**; Nr. 1—8.
 1182 — — Nr. 9.
 2295 **Chopin**, Op. 40 Nr. 1. **Polonaise Adur.**
Gluck-Wagner, Ouvertüre Iphigenie.
Jugendbibliothek, Kürzere Stücke aus Werken alter und neuer Meister für den Unterricht (J. Knorr).
Liszt, Les Préludes.
 — **Dante-Symphonie.**
 2572 — **Spinnerlied a. Flieg. Holländer.**
 1253 **Mendelssohn**, Symphonie Nr. 1 C moll.
 1860 — **Symphonie Nr. 2 B dur.**
 3216/17 — **Symphonie Nr. 3 A m., Nr. 4 A dur**
 2363 — 5 berühmte Ouvertüren.
 2423 — **Hochzeitsmarsch u. Kriegsmarsch.**
 2542 — **Notturmo a. Sommernachts Traum.**
 2394 **Meyerbeer**, Krönungsmarsch.
 2996/98 **Mozart**, Symphonie Es, G moll, C.
 3377 **Rakoczy-Marsch** (Burchard).
 3940 **Schubert**, Op. 51. Nr. 1 **Militär-marsch D dur.**
 — **Symphonie Nr. 7 C**
 835 **Schumann**, Ouvertüre Manfred.
 3405 — **Quintett Es dur.** Op. 44.
 2986/89 — **Symphonien Nr. 1—4.**
 4567 **Wagner**, Ouvertüren-Album I. **Rienzi.**
 4568 — **Ouvertüren-Album II. Holländer, Meistersinger, Parsifal.**
 4569 — **Ouvertüren-Album III. Tristan, Tannhäuser, Lohengrin.**

- E.B.
 4562 **Wagner**, Album I. **Lohengrin.**
 4563 — **Album II. Holländer, Tannhäuser, Rheingold.**
 4564 — **Album III. Tristan.** Walküre.
 4565 — **Album IV. Siegfried, Götterdämmerung, Parsifal.**
 4570 — **Marsch-Album.**
 — **Fünf Stücke aus Lohengrin:**
 2337 — **Vorspiel.**
 2981 — **Zug der Frauen zum Münster.**
 2982/83 — **Einleitung zum 3. Akt, Brautlied.**
 2984 — **Schwanenlied u. Elsas Jubelgesang.**
 2990 — **Vorspiel zu Tristan und Isolde.**
 2338 — **Isoldens Liebestod.**
 3322 — **Faust-Ouvertüre.**
 2572 — **Wagner-Liszt**, Spinnerlied aus Holländer.
 3099 **Weber**, Op. 60 Nr. 8. **Rondo B dur.**

3 Klaviere 6 händig

- 4815 **Bach**, **Konzert Nr. 3 D moll.**

Orgel

- 3938 **Alte Meister** aus der Frühzeit des Orgelspiels (Schering).
 3409 **Bach**, Viol.-Chaconne (Middelschulte).
 10 — 371 **Choräle** (Becker, Dörfel).
 730 — 69 **Choralmelod.** mit beziff. Baß.
 3747 — 60 **ausgew. vierst. Choräle** (Geßner).
 3171/79 — **Sämtl. Orgelwerke.** Bd. I—IX.
 — **Orgel-Werke f. kath. Organisten** (Renner).
 2044 — **Bd. I. Choral-Vorspiele.**
 2045 — **Bd. II. Prälud., Fug. u. and. Stücke.**
Buck, Orgel-Sonate Nr. 1. Es dur.
 5226 **Busch**, Op. 19a. **Orgelfantasia.**
 3612 **Busoni**, **Fantasia contrappuntistica** (Middelschulte).
 1368 **Cäcilia**, 100 **Orgelstücke** (Schweich).
 2383/84 **Clemens**, Mod. Pedal-Techn. I/II.
 3404 **Elgar**, Op. 28. **Sonate G dur.**
Eyken, Op. 25. **Orgel-Sonate Nr. 3.**
 8939 **Felitz**, Op. 37 Nr. 3. **Hymnus.**
 4857/58 **Frescobaldi**, **Ausgew. Orgelsätze.** Neue Ausg. (B. Fr. Richter). Bd. I/II.
Fröberger, 4 **auserles. Stücke** (Niemann).
 1473 **Gade**, Op. 22. **Drei Tonstücke.**
Habert, Op. 101. **Kleine Orgelschule.** (100 Orgelstücke).
 1538 **Haydn**, **Mich.**, Album gelöst. Gesänge.
 1475 **Hartmann**, **Laudate Dominum.**
 2052/53 **Hoffmann**, **Orgel-Komposit. I/II.**
 2934 **Hofmann**, Op. 70 Nr. 3. **Scherzo.**
Horn, **Ordinarium Missae.**
 4918 **Hoyer**, **Introduction und Chaconne.**
 2889/90 **Kienzler**, Op. 77. 8 **Choralvorsp.** I/II.
 1476 **Laudate Dominum** (100 Orgelstücke).
 3170 **Liszt**, Ave Maria (A. Gottschalk).
 2323 — **Fuge „Ad nos ad salutem“** (Fricker).
 2548 — **Phantasie u. Fuge „Ad nos“** 4hdg.
 4336 — **Phantasie „Ad nos“** (A. Eckardt).
 — **Nun danket alle Gott.**
 3978 — **Zur Trauung.**
 4890 **Lubrich d. J.**, Op. 54. **Fantasia und Fuge D moll.**
MacDowell, 2 **Stücke a. d. 2. Suite:**
 2570 — **I. Liebeslied.**
 2834 — **Trauergesang.**
 162 **Mendelssohn**, **Sämtl. Orgelwerke**
 2887 — **Hochzeitsmarsch a. d. Sommernachts Traum.**
 4861/63 **Merkel**, **Orgelw. (C. Hasse).** Bd. I/III.
 5867 **Müller, Sigrid, W.**, Op. 15. **Toccata, Passagaglia und Fuge.**
 5269 **Prohaska, C.**, Op. 23. **Präludium und Fuge.**
 5311a/b **Rasstedt, N. O.**, Op. 46. 24 **Orgel-Choräle I—III.**
 5281/83 **Ramin, G.**, **Das Organistenamt.**
 I. **Modulation, Choral-kadenz etc.**
 II. **Choralvorspiel.**
 III. **Freie Vor- u. Nachspiele.**
 5284 — **Op. 4. Fantasie C moll.**
 5381 — **Op. 5. Präludium, Largo u. Fuge.**
 5281 — **Organistenamt. Teil I: Gottesdienst.**
 5256 **Raphael, G.**, Op. 1. 5 **Choralspiele.**
 2198 **Reger**, **Introduction u. Passacaglia.**
 5237 **Rudnick**, Op. 86/87. **Choralvor- und -Nachspiele, Fantasien.**
 5237a — **Op. 85. 8 Choralvor- oder -Nachspiele mittl. Schwierigkeit.**
 5237b — **Op. 86. 16 leichtere Choralvorspiele.**
 5237c — **Op. 87. 3 kleine und leichte Fantasien.**
 1844 **Sauer**, **Orgel-Album.**
 3938 **Schering**, **Alte Meister** aus der Frühzeit des Orgelspiels.
 1368 **Schweich**, **Cäcilia.** 100 **Orgelstücke.**
 2322 **Sibelius**, **Finlandia.** Op. 26 (Fricker).
 3986 — **Romanze Des dur.** Op. 24 Nr. 9 (J. Lyon).
 4437 — **Valse triste.** Op. 44 (Humiston).
 2960 — **Orgel-Album** (Fricker).
 5371 **Spitta, H.**, Op. 5. 2 **Fantasien.**
 3055 **Thomas**, Op. 10. 24 **instrukt. Trios.**
 3809 **Tinel**, Op. 29. **Sonate G moll.**

- E.B.
Wagner, **Orgel-Album** (Fricker):
 4731 — **I. Rienzi—Tannhäuser—Lohengrin**
 4732 — **II. Tristan — Meistersinger — Walküre—Götterdämmerung — Parsifal.**
 2579 — **Elsas Brautzug aus Lohengrin.**
 3098 — **Tristan und Isolde — Vorspiel.**
 3380 — **Lohengrin — Vorspiel** (Sulze).
 5073 **Zerax**, Op. 60. **Konzertvariat. über „O Gott, du frommer Gott“.**
 5076 — **Op. 63. Präl. u. Passacaglia.**

Violine und Orgel oder Harmonium

- 2504 **Album** (Bach, Händel, Mendelssohn, Schumann, Gade, Goltermann, Reinecke, Wagner-Lohengrin).
 5288 **Bach, J. S.**, **Adagio G dur** (Martin).
Becker, Op. 27. **Adagio Nr. 2 D dur.**
 3608 — **Op. 70 Adagio Nr. 3 E dur.**
 3637 **Bossel**, Op. 84. **Adagio As dur.**
 5144 **Hasse**, **Abendlied.**
 5145 — **Adagio.**
 5184 **Reger**, **Romanze G dur** (Straube).
 2471 **Reinecke**, **Vorspiel aus Manfred.**

Violoncell und Orgel

- 2999 **Album** (Händel, Haydn, Schumann, Goltermann, Volkmann, Liszt, Reinecke, Wagner-Lohengrin).
 2939 **Fitzenhagen**, Op. 8. **Resignation.**
 5060 **Klengel, J.**, Op. 51. **Andante sostenuto.**
 5166 — **Op. 54 Suite D moll.**
 3887 **Merkel**, Op. 114. **Andacht. Adagio religioso F dur.**

Gesänge mit Orgel

- 2128 **Bach**, **Geistliche Lieder a. Schemellis Gesangbuch** usw. (Landshoff).
 2817 — **78 Geistliche Lieder u. Arien aus Schemellis Gesangbuch.** Hoch. Dieselben. Tief.
 4758 — **Dieselben. Tief.**
 1457 **Becker**, **Geistl. Lieder** (d.-e.).
 2223 **Frank**, **Geistl. Melodien** (Palme).
 1657 — **Zur häuslichen Erbauung. 30 geistliche Melodien** (engl.).
 2035/36 **Hasse, J. A.**, **Ausgewählte geistliche Gesänge für Sopran, für Alt.**
 2000/7 **Himmelsche Musik**, **Geistliche Lieder und Arien.**
 3705 **Mozart**, **Ave verum corpus** [618].

Harmonium

- Grieg**, **Menuett a. Op. 7**
 — **Allegretto tranquillo a. Op. 13.**
 476/77 **Harmonium.** Sammlung von Tonstücken berühmter Meister. I/III.
 1432 — **Dasselbe. Heft 2—10.**
 970/79 — **Dasselbe. Heft 2—10.**
 1924/28 — **Neue Folge. Heft 1—5.**
 1538 **Haydn**, **Mica.** Album (Schmid).
 1024 **Lieblinge**, **Unsere Die schönst. Melodien** leicht u. Reinhard. I/II.
 1090
 8638 **Liszt**, **Consolations** (Sikwa).
Protze, Op. 22. **Harmoniumschule.**
 3898 **Kleine Ausgabe.**
 3899 — **Große Ausgabe.**
 5392 **Reger**, **Romanze B dur**
Reinecke, Op. 93. **König Manfred.** 5 St.
Wagner, **Album** ausgew. Stücke.
 4631/41 — **Albums: Rienzi, Holländer, Tannhäuser, Lohengrin, Tristan, Meistersinger, Rheingold, Walküre, Siegfried, Götterdämmerung, Parsifal.** (Hassenstein)
 2549 — 6 **Stücke aus Lohengrin** (Stapt).
 1449 — **Spanen** aus Lohengrin (Reinhard).
 1489 — **Tonbilder a. Lohengrin** (Gyurits).
 3126 — **Elsas Brautzug** (Reinhard).
 2502 — **Isoldens Liebestod** (Bibl).
 1984 — 6 **Stücke a. Tristan** (Bibl. Op. 49).

Harmonium u. Klavier

- * **Zur Aufführung 2 Exemplare erforderlich.**
 4471 **Bach**, **Brandenburg. Konzert Nr. 1.**
 — **Konzert F moll.**
Liszt, **Elsas Traum und Lohengrin**
 — **Versels.**
 2566 — **Les Préludes** (Reinhard).
 — **Les Préludes mit Klavier 4hdg.**
 3678 — **Orpheus** (Stade).
 3903 **Quantz**, **Arioso a. Flötenkonzert** 103.
 3904 — **Op. 15. Kinderszenen.**
 3979 — **Op. 50. Paradies und Peri.**
 3904 — **Op. 66. Bilder a. Osten.** Nr. 2, 4, 6.
 *4642 **Wagner**, **Album I: Rienzi — Holländer — Tannhäuser — Lohengrin.**
 *4643 — **Album II: Tristan — Meistersinger — Parsifal.**
 *4644 — **Album III: Rheingold — Walküre — Siegfried — Götterdämmerung.**
 *4663 — **Ouvertüren-Album I: Rienzi — Holländer — Parsifal.**
 *4664 — **II: Lohengrin — Tristan — Tannhäuser — Meistersinger.**
 1438 — **Melodien a. Lohengrin** (Reinhard).
 2263 — **Duo über Themen a. Lohengrin.**
 2567 — **Elsas Brautzug z. Münster** (Claus).
 3597 — **Lohengrin-Vorspiel** (Claus).