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Maîtres Contemporains
publiées par

herausgegeben von

Johannes Diebold

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COLLECTION
of long and short
ORGAN PIECES
for use in seminaries, churches and concerts

published in 2 volumes
with the collaboration of famous modern organ-composers
by

JOHANNES DIEBOLD.

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NOUVEAU RECUEIL
de
PIÈCES POUR ORGUE
longues et brèves

à l'usage des séminaires, des églises et des concerts
publié en 2 volumes
avec le concours des compositeurs d'orgue contemporains les plus célèbres
par

JOHANNES DIEBOLD.

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Neue größere und kleinere
ORGELSTÜCKE
zur Übung sowie zum goffesdiensflichen und Konzertgebrauch
unter gütiger Mitwirkung hervorragender Orgelkomponisten der Gegenwart

in zwei Bänden

herausgegeben

von

JOHANNES DIEBOLD.

Röntglicher Musikdirektor und Erzbischöflicher Orgelbauinspektor in Freiburg i Br.

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1906.

Vorwort.

Ein guter Stern waltete über gegenwärtigem Sammelwerke, und ich weiß nicht, wie mir geschah, daß bei einem zunächst nur für das praktische Bedürfnis der Lehrerseminarien und Präparandenschulen geplanten Orgelbuche so willfährig und herablassend die großen Orgelmeister aus Nord und Süd und dem Auslande ihre hochschätzbaren Gaben so reichlich spendeten. Ihnen sei vor allem gebührender Dank!

Meine verehrten Kollegen in den Cäcilien-Vereinen mit ihnen ebenso wertvollen und praktischen, als zahlreichen Beiträgen verdienen sich noch den besonderen Dank der Anfänger und Landorganisten, zu denen sie so freundlich herabgestiegen sind. Da mein ursprünglich bescheidener Plan in seiner Weiterentwicklung sich zu zwei ansehnlichen Bänden ausgewachsen hat, so finden die Organisten aller Stufen und Schattierungen: die Schulamts-Präparanden, Seminaristen und Kleriker, die praktischen Organisten beider Konfessionen, ja auch die vollendeten Meister des Orgelspiels für Konzertzwecke genug des wertvollen Materials, im I. Band mehr die Ersteren, im II. Band mehr die Letzteren.

Bei meinen eigenen kleinen Beiträgen kommt es weniger auf den Kunstwert an, als auf den instruktiven, da sie nur in der Ordnung des Ganzen eine Lücke ausfüllen und Anfängern im Präludieren Anregung geben wollen. Die Anordnung nach Tonarten (im Quintenzirkel) schien für die Praxis bezw. das schnelle Auffinden der einzelnen Stücke wichtiger als, ein nach Schwierigkeit geordneter Stufengang. — So gern von allen Zeichnungen für Finger- und Fußsatz zugunsten eines reineren Notenbildes abgesehen worden wäre, so mußte doch für praktische Lehrzwecke das auf jeder Schwierigkeitsstufe Nötige beigegeben werden. Nach längst gewonnener Erfahrung wurde inmitten des Pedals nur in beschränkter Weise vom „künstlichen“ Pedalspiel Gebrauch gemacht, desto mehr aber an den Enden desselben und darum einfach! unter und über (rechter Fuß) (linker Fuß)

den Noten für genügend befunden, besondere Belehrung vorausgesetzt.

Dem gründlichen Überschauer der ganzen Sammlung wird es nicht zu viel sagen, man habe es hier mit einem monumentalen Werke zu tun, das ein lebhaftes Interesse bei allen Freunden des Orgelspiels und Orgelkennern zu erwecken imstande sei.

Freiburg (Baden), im Juni 1906.

Joh. Diebold,
Königlicher Musikdirektor.

Preface.

The present work was brought into existence under exceptionally favourable circumstances and I must own that the willingness and abundance with which the great masters at home and abroad contributed their gifts to a publication, chiefly and almost only intended for training-colleges, caused me a very pleasant surprise.

I beg to tender my best thanks to those colleagues of St. Cecilia's Society, to whom beginners and country-organists are indebted for such numerous and valuable contributions. — The work, originally planned on a much smaller scale, has developed into 2 substantial volumes and offers material enough to organ players of all grades and shades: pupils of training-colleges, seminarians, organists and even to masters for concert purposes, vol. I. being of special use for the former, vol. II. for the latter.

My own modest share aims chiefly at instruction and will, I trust, be found by beginners a help for the study of preludes. The arrangement according to keys seemed of greater importance than a succession dictated by the difficulty of the different pieces. — Though I should have preferred to abstain from marking the fingering and pedalling, practical teaching purposes obliged me to make certain additions for each grade. — Long experience induced me to limit "artificial" pedalling as much as possible in the middle and to give it more extension at the ends. Special instruction being understood, the signs [] under neath and (left foot)

(right foot) [] above the notes were, therefore, considered sufficient.

Whoever carefully examines the collection will acknowledge it to be of exceptional importance and worthy of the interest of all friends of organ-playing, beginners and masters.

Freiburg (Baden), June 1906.

Joh. Diebold,
Royal Director of Music.

Préface.

Dès le début, une heureuse étoile a favorisé la présente publication et la promptitude, la générosité avec lesquelles les spécialistes les plus éminents de la musique d'orgue, tant allemands qu'étrangers, lui ont accordé leur collaboration, ont dépassé toutes mes espérances.

Je tiens à leur en accorder ici toute ma gratitude, de même qu'à mes collègues de la Société Ste Cécile, auxquels élèves et organistes doivent tant de pages précieuses.

L'ouvrage, primitivement conçu sur un plan beaucoup plus modeste, a pris peu à peu une importance imprévue. Il se compose actuellement de deux forts volumes offrant une matière aussi abondante que variée au double point de vue des genres et de la difficulté, s'appropriant à toutes les nécessités: écoles normales, séminaires, églises, salles de concert, — le tome I se recommandant surtout pour les trois premières, l'autre pour les dernières.

Quant à ma propre contribution, elle n'a qu'un caractère purement instructif et vise l'enseignement de l'art de préluder. Pour la succession des pièces, j'avais le choix entre l'ordre de difficulté et celui des tonalités; ce dernier m'a paru préférable. Tout en limitant les indications relatives au doigt et à la pédale, le but même que je me suis proposé, essentiellement instructif, m'imposait la nécessité de fournir les indications nécessaires à l'exécution des morceaux de différents degrés de difficulté. Une longue expérience m'a appris à limiter autant qu'il est possible le jeu de pédale „artificielle“ au milieu de la pédale, pour lui donner plus d'extension aux extrémités. C'est pourquoi, l'exécutant étant supposé être au courant des instructions spéciales à ce sujet, on a cru pouvoir se borner aux signes [] et (pied gauche)

(pied droit) [] respectivement au-dessous et au-dessus des notes.

Je suis persuadé qu'un examen impartial et consciencieux du présent travail lui méritera l'estime et l'intérêt de tous ceux, élèves et artistes, qui se sont consacrés à l'art si élevé et si noble de l'orgue

Fribourg (Bade), Juin 1906.

Joh. Diebold,
Directeur royal de musique.

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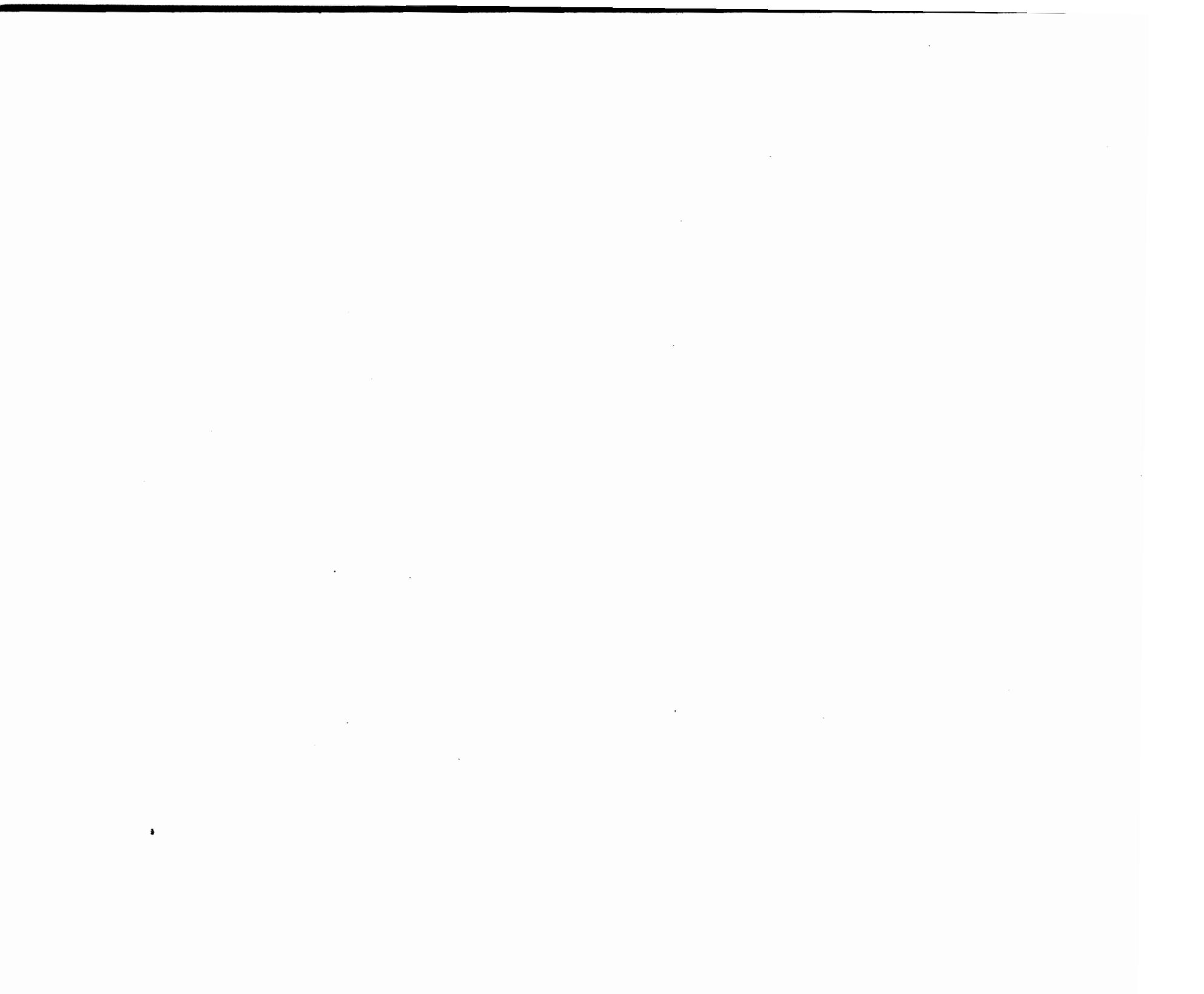
Anhang: Orgelstücke in den Kirchentonarten.

No.		Seite	No.		Seite
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58-61.	<i>Hmoll</i> — B minor — Si mineur	78-79	96-100.	<i>Bdur</i> — B ² major — Si ² majeur	117-119	141-143.	<i>Gesdur</i> — G ² major — Sol ² majeur	167-169
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Anhang: 35 Orgelstücke in Kirchentonarten 172-190



C-dur — C-major — Ut majeur

Acht Manual Übungen.

1.

Joh. Diebold.

Man.

2.

J. D.

Man.

3.

J. D.

Man.

Man.

2

4.

Man.

J. D.

5.

Man.

J. D.

6.

Manualiter.

J. D.

O. J. 4348a

7. *Moderato.* ♩ = 72

Frisch streichend.

Man.

8. *Con moto.* ♩ = 88 Frische Principale.

J. D.

Man.

⁴ 9. Interludium.

Joh. Diebold.

Musical score for Interludium 9. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and common time. The bass staff has a key signature of one sharp (F#) and common time. The music features various note heads with fingerings (e.g., 1, 2, 3, 4, 5) and grace notes. Pedal points are indicated by the instruction "Ped." below the bass staff. The score concludes with a final cadence.

10. Interludium.

Moderato. ♩ = 72 Sanft streichend.

Joh. Diebold.

Musical score for Interludium 10. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and common time. The bass staff has a key signature of one sharp (F#) and common time. The music features eighth-note patterns with fingerings (e.g., 1, 2, 3, 4, 5) and grace notes. Pedal points are indicated by the instruction "Ped." below the bass staff. The score concludes with a final cadence.

Continuation of the musical score for Interludium 10. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and common time. The bass staff has a key signature of one sharp (F#) and common time. The music features eighth-note patterns with fingerings (e.g., 1, 2, 3, 4, 5) and grace notes. Pedal points are indicated by the instruction "Ped." below the bass staff. The score concludes with a final cadence.

Final continuation of the musical score for Interludium 10. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and common time. The bass staff has a key signature of one sharp (F#) and common time. The music features eighth-note patterns with fingerings (e.g., 1, 2, 3, 4, 5) and grace notes. The score concludes with a final cadence.

11. Postludium.

Joh. Diebold. 5

Moderato. $\text{♩} = 76$. Kräftig streichend.

A musical score for Johann Diebold's 11. Postludium, featuring five staves of music for two hands on a keyboard instrument. The score is in common time and includes dynamic markings such as 'Moderato' and 'Kräftig streichend'. The tempo is indicated as $\text{♩} = 76$. The right hand part includes fingerings (e.g., 1, 2, 3, 4, 5) and grace notes. The left hand part features sustained notes and bass-line patterns. A instruction 'Ped. semper' is placed above the right hand staff. The score concludes with a final measure ending on a half note. The page number 'O. J. 4348a' is located at the bottom center.

6 12. Interludium.

*) Moderato. (Aus Op. 11II)

W. F. Skop.

Musical score for Interludium 12. The score consists of two staves. The top staff is in treble clef and 3/4 time, with a dynamic of 4. The bottom staff is in bass clef and 3/4 time. The music features various note heads and stems, with measure numbers 1 through 4 above the top staff. The instruction "Ped." is placed below the first measure of the top staff. The instruction "s.P." is placed below the fourth measure of the top staff. The instruction "c. P." is placed below the third measure of the bottom staff.

13. Interludium.

Largo.

**) Ludwig Boslet, Op. 26. № 1.

Musical score for Interludium 13. The score consists of three staves. The top staff is in treble clef and 3/4 time, with a dynamic of **p**. The middle staff is in bass clef and 3/4 time, with dynamics **II. Man.** and **I. Man.**. The bottom staff is in bass clef and 3/4 time. The instruction "mf solo" is placed above the middle staff. Measure numbers 1 through 45 are present above the top staff. Measure number 45 is circled. The instruction "c. P." is placed below the third measure of the middle staff.

Continuation of the musical score. It consists of two staves. The top staff is in treble clef and 3/4 time. The bottom staff is in bass clef and 3/4 time. The music continues with various note heads and stems, featuring measure numbers 1 through 10 above the top staff.

*) Mit Genehmigung des Originalverlegers Joh. Groß in Innsbruck.

**) Von demselben Autor erschien im Verlage Otto Junne, Leipzig Op. 10 Sonate № 3 (E-moll) für Orgel (Mk. 3...) Op. 24 Festpräludium und Hymne für Orgel (M. 1.20).

14. Präludium. (Auch für Harmonium.)

7

Largo.



Andante.



Tempo I.



Tempo I
Andante.



più lento



15. Postludium für volles Werk.

A. Ottenwälder.

Maestoso.

Maestoso.

Ped.

Ped.

Ped.

Ped.

rit.

16. Präludium.

Con moto.*

Th. Forchhammer.

The musical score consists of three staves of organ music. Staff 1 (top) has a treble clef, common time, and a key signature of one sharp. It features a basso continuo line with sustained notes and a soprano line with eighth-note patterns. Measure 1 starts with *mp*. Staff 2 (middle) has a bass clef, common time, and a key signature of one sharp. It contains sustained notes and eighth-note patterns. Measure 1 starts with *mp*. Staff 3 (bottom) has a bass clef, common time, and a key signature of one sharp. It features sustained notes and eighth-note patterns. Measure 1 starts with *pp*. The music is divided into measures 1, 2, 3, 4, and 5 by vertical bar lines. Measure 1 ends with a fermata over the first note of the soprano line. Measure 2 begins with a basso continuo sustained note. Measure 3 begins with a basso continuo sustained note. Measure 4 begins with a basso continuo sustained note. Measure 5 begins with a basso continuo sustained note.

*) Aus „5 Orgelstücke, Op 32 (Larghetto, Con moto, 2 Choralbearbeitungen „An Wasserflüssen zu Babylon“ und „Herzlich tut mich verlangen“, Festnachspiel zu „Wunderbarer König“) (Mk. 2.) Otto Junne, Leipzig. Ferner erschienen von demselben Autor im gleichen Verlage: Op. 27 Drei Fugen für Orgel (Mk. 2.) Op. 28 Drei Konzertstücke für Orgel (Mk. 2.) Larghetto (Mk. 1.)

molto rit. a tempo

mp pp

mp

cresc.

mf dim.

dim.

pp

17. Präludium.

Kräftige Stimmen.

K. Deigendesch.

Ped.

18. Improvisata.

II. Manual. Bordun 8', Salicional 8', Fagott-Oboe 8'. Schwellung offen.

I. Manual. Prinzipal 8', Flöte 8', Bordun 8', Gamba 8', Prinzipal 4',

Flöte oder Bordun 4'. Manualkoppel.- (Trompete 8' vorbereitet).

Pedal. Violonbaß 16', Subbaß 16', Cello 8', Flöte 8'.

Pedalkoppel zum I. Manual.

Edgar Tinel.

Andantino.

I. Man.

Top system of three staves. Treble staff: dynamic f, tempo riten. Bass staff: dynamic ff. Pedal staff: dynamic ff.

Middle system of three staves. Treble staff: dynamic ff. Bass staff: dynamic ff. Pedal staff: dynamic ff.

Bottom system of three staves. Treble staff: dynamic ff. Bass staff: dynamic ff. Pedal staff: dynamic ff.

Manualkoppel and
Trompete 8' ab.

Manualkoppel an.

a tempo

riten. - a tempo

poco rit.

ff *f* *mf* *II. Man.* *ff* *f* *mf* *ff* *f*

Manualkoppel and Trompete 8' ab.

Manualkoppel an.

I. Man. Schwellung öffnen

Schwellung schließen.

Violonbaß 16', Cello 8' and Pedalkoppel zum I. Man. ab.

Violonbaß 16', Cello 8' u. Pedalkoppel zum I. Man. an.

riten.

ff *f*

ff *f*

ff *f*

ff

ff *f*

ff *f*

ff *f*

ff

A-moll — A-minor — La mineur

19. Präludium.

Joh. Diebold.

mf

Man.

20. Interludium.

Joh. Diebold.

mf

Man.

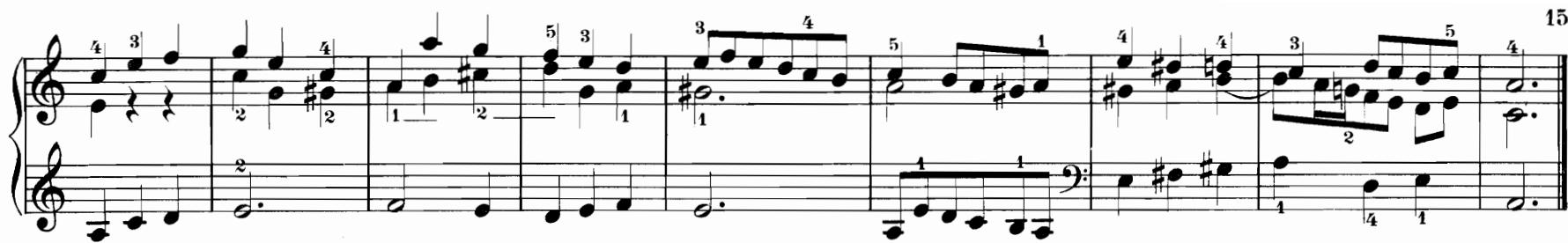
21. Präludium.

Joh. Diebold.

J. = 72 Sanfte Stimmen.

Man.

25



22. Postludium.

$\text{♩} = 76.$

Joh. Diebold.

23. Postludium.

^{*)} Andante. (Aus Op. 11II)

W. F. Skop.

^{*)} Mit Bewilligung des Verlegers Joh. Groß in Innsbruck.

O. J. 4348a

16 24. Postludium.

Joh. Diebold.

 $\text{♩} = 76$ Kräftige Labialstimmen.

24. Postludium. $\text{♩} = 76$ Kräftige Labialstimmen. Joh. Diebold.

25. Postludium.

Adagio.

Joh. Diebold.

25. Postludium. Adagio. $\text{♩} = 66$. Kräftige Labialstimmen. Joh. Diebold.

Ped. ad lib.

O. J. 4348a



26. Präludium. Herzlich tut mich verlangen.*)

Lento. Ausdrucksvoil und mit schönen Stimmen.

P. Claußnitzer.

*) Aus 10 Choralvorspielen Op. 14. (Mk. 1.80) Leipzig, Otto Junne.

27. Fantasie. Erlöst.*

Man.II. Aeoline 8' Stillgedeckt 8'

Gambe 16, 8', Bourdon 16'

J. G. Ed. Stehle,

Man.II. Aeoline 8' Stillgedeckt 8'

Man.I. Gambe 16, 8', Bourdon 16'

J. G. Ed. Stehle,

Oboe 8'

pp Flauto dolce

ppp

Oboe ab.

* Aus „5 Orgelstücke Op. 70. [Festpräludium aus „Absalom“ Erlöst, Elegie, Fantasie über ein Kirchenlied, Cello-Duo] (Mk. 1.50) Otto Junne, Leipzig.
O. J. 4348a

Aeoline 8' oder Voxhumana 8'

19

Musical score for Aeoline 8' or Voxhumana 8' at page 19, section O.J. 4348a. The score consists of four systems of music, each with two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). The dynamics are marked with *ppp*. The music features various note heads, stems, and beams, with some notes having horizontal dashes through them. Measures 1-4: Treble staff has eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs. Measures 5-8: Treble staff has eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs. Measures 9-12: Treble staff has eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs. Measures 13-16: Treble staff has eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs.

28. Romanze.

Andante. Helle Flötenstimmen.

Franz Zureich.



Ruhiger.

Musical score page 21, measures 6-10. The score continues with three staves. The top staff has a treble clef, the middle has a bass clef, and the bottom has a bass clef. The music consists of eighth-note and sixteenth-note patterns, with measure 10 ending with a dynamic marking *rit.*

Musical score page 21, measures 11-15. The score continues with three staves. The top staff has a treble clef, the middle has a bass clef, and the bottom has a bass clef. The music consists of eighth-note and sixteenth-note patterns.

Musical score page 21, measures 16-20. The score continues with three staves. The top staff has a treble clef, the middle has a bass clef, and the bottom has a bass clef. The music consists of eighth-note and sixteenth-note patterns.

The sheet music consists of four staves of musical notation for piano, spanning three systems. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. It features six measures of music with various note values and dynamics. The second system begins with a bass clef, a key signature of one sharp, and a common time signature. It contains five measures of music. The third system starts with a treble clef, a key signature of one sharp, and a common time signature. It includes five measures of music. The fourth system begins with a bass clef, a key signature of one sharp, and a common time signature. It contains five measures of music. The notation includes various note heads, stems, and beams, along with dynamic markings like crescendos and decrescendos. Fingerings are indicated above the notes in some measures.

Tempo primo.

O. J. 4348a

23

Largo.

riten.

O. J. 4348a

Au R. Père Girod,
Directeur de la musique au Collège de la paix, à Namur.

29. Communion.*

Andantino. ♩ = 76.

** Alex. Guilmant, Op. 45.

*) Eigentumsrecht vorbehalten.

**) Sämtliche Kompositionen von Alex. Guilmant sind für Deutschland und Österreich-Ungarn ausschließlich durch den Verlag Otto Junne, Leipzig zu beziehen.
O. J. 4348a

aj:Montre 8.
add Open
Diap.8 F†

Tirasse du
G† to ped.

G.O.

O.J. 4348a

26

Pos. Ch.

Otez la Montre
Open Diap. in.
sans Tirasse

Ped. Uncoupled.

G.O.

p

Recit.
Sw.

O. J. 4348a

The musical score consists of four systems of organ music. The top system starts with a treble clef, two sharps, and a dotted half note bass. The second system begins with a bass clef, three sharps, and a dotted half note bass. The third system starts with a treble clef, three sharps, and a dotted half note bass. The fourth system starts with a bass clef, four sharps, and a dotted half note bass. Various performance instructions are scattered throughout the score: 'Pos. Ch.' above the third system, 'Otez la Montre Open Diap. in. sans Tirasse' below it, 'Ped. Uncoupled.' below that, 'G.O.' above the fourth system, 'p' (piano) above the bass line of the fourth system, and 'Recit. Sw.' below it. Fingerings are indicated by numbers 1 through 5 above certain notes and slurs.

This page contains four systems of musical notation, likely for a cello part, with the following details:

- System 1:** Measures 1-4. Dynamics: *cresc.* (measures 1-2), *dim.* (measure 3), *p* (measure 4). Articulations: slurs, grace notes. Performance instructions: *Pos. Ch.* (measure 1), *G.O.* (measures 2-3).
- System 2:** Measures 5-8. Dynamics: *cresc.* (measures 5-6), *Récit. Sw.* (measures 7-8). Articulations: slurs, grace notes. Performance instructions: *Pos. Ch.* (measure 5), *G.O.* (measures 6-7), *Récit. Sw.* (measures 7-8).
- System 3:** Measures 9-12. Dynamics: *G.O.* (measures 9-10), *Récit. Sw.* (measures 11-12). Articulations: slurs, grace notes. Performance instructions: *G.O.* (measures 9-10), *Récit. Sw.* (measures 11-12), *Accouplez le Récit. Otez l'accomp. du Ré-* (measure 11), *Sw. to G!* (measure 12).
- System 4:** Measures 13-16. Dynamics: *rall.* (measures 13-14), *a tempo* (measure 15), *rall.* (measure 16). Articulations: slurs, grace notes. Performance instructions: *Pos. Ch.* (measure 13), *G.O.* (measures 14-15), *Recit. Sw.* (measure 16).
- Final Measure:** Measure 17. Dynamics: *p* (measure 17). Articulation: slurs. Performance instruction: *Adagio.*

28 30. Postludium.

Allegretto.

*) Ludwig Boslet, Op. 26. N° 2.

The musical score is divided into four systems, each containing two staves. The top two systems are in common time (indicated by '8'), while the bottom two systems are in 6/8 time (indicated by '6'). The key signature varies throughout the piece, with frequent changes indicated by sharp and flat symbols. Measure numbers 28, 29, and 30 are visible above the first system. The music features various note values including eighth and sixteenth notes, and rests. Dynamic markings like 'f' (fortissimo) and 'p' (pianissimo) are included. The style is Allegretto, as specified in the title.

*) Von demselben Autor erschienen im Verlage Otto Junne, Leipzig: Op. 10 Sonate (E moll) für Orgel (Mk. 3.) Op. 24 Festpräludium und Hymne für Orgel (Mk. 1.20.)

Musical score for piano, four staves, page 29. The score consists of four staves, each with a treble clef and a bass clef. The music is in common time. The first staff has a key signature of one flat. The second staff has a key signature of one flat. The third staff has a key signature of one sharp. The fourth staff has a key signature of one sharp. The score includes various musical markings such as slurs, grace notes, and dynamic signs. Measure 1 starts with a forte dynamic. Measure 2 shows a transition with grace notes and a change in harmonic rhythm. Measures 3-4 feature a rhythmic pattern of eighth and sixteenth notes. Measures 5-6 show a continuation of the melodic line with eighth and sixteenth notes. Measures 7-8 show a return to a more sustained harmonic pattern. Measures 9-10 show a final section with eighth and sixteenth notes. Measure 11 concludes with a forte dynamic.

Musical score for piano, four staves. The score consists of four systems of music, each with two staves. The top system starts with a treble clef, a key signature of one sharp, and common time. It features a variety of rhythmic patterns, including eighth-note pairs, sixteenth-note chords, and eighth-note chords. The second system begins with a bass clef and a key signature of one sharp. The third system starts with a treble clef and a key signature of one sharp. The fourth system starts with a bass clef and a key signature of one sharp. The score includes dynamic markings such as *rit.* (ritardando) and *Lebhaft.* (lively). Measure numbers 30 through 36 are indicated above the staves.



31. Postludium.

*) Sostenuto. (Aus Op. 11^{II})

W. F. Skop.

*) Mit Bewilligung des Verlegers Joh. Groß in Innsbruck.

32

32. Interludium.

G-dur. — G major. — Sol majeur.

W. F. Skop.

^{*) Allegretto grazioso. (Aus Op. 11 III)}

Ped.

tr

33. Postludium für volles Werk.

Maestoso a la breve. $\text{♩} = 100$.

Joh. Diebold.

Man.

Ped.

*) Mit Genehmigung des Verlegers Joh. Groß in Innsbruck.

Musical score for piano, page 33, featuring five staves of music. The score includes dynamic markings such as *poco rit.*, *a tempo*, *Man.*, *I. Man.*, and *Ped.*. Fingerings are indicated above the notes. The music consists of two systems of measures, each starting with a treble clef and a key signature of one sharp (F#). Measures 1-4 and 5-8 are shown in each system, separated by a repeat sign.

poco rit. *a tempo*
Man.

I. Man.
Ped.

O.J. 4348a

34

34. Postludium.

Molto moderato. ♩=76. Kräftige Principale.

Joh. Diebold.

Ped.

O.J. 4348a



35. Interludium.

I. Flöte oder Gedackt 8' u. ein zarter 4'.

II. Clarinette u. ein zarter 4'.

Ped. Zarter 16' P.K.I.

Andante moderato.

poco rit.

M. J. Erb*

* Von demselben Autor erschien bei Otto Junne, Leipzig Op. 71, „Gib uns heute unser täglich Brot;“ Konzertstück für Orgel u. Violine. (M. 2..)
O. J. 4348^a

36. Interludium.

II. Flöte 8' Vox coelestis 8' (Schweller) M.K. II.
 I. Gedackt 8' Sola 8' — I.
 Pedal Gedackt 16' Pk. II.

Andante moderato.

M. J. Erb*

allargando

poco rall.

a tempo

pp

Man.

Ped. (ad libit.)

poco string.

rall.

II.

a tempo e ben tranquillo

I.

Ped.

*) Von demselben Autor erschien bei Otto Junne, Leipzig Op. 71., „Gib uns heute unser täglich Brot.“ Konzertstück für Orgel u. Violine. (M. 2.)
 O.J. 4348a

poco rall.

a tempo

molto rall.

(Flöte ab.)

II.

37. Präludium.

Andante.

Heinrich Götze.

Ped.

ritard.

38. Präludium.

F. Lubrich.

Ped.

39. Präludium.

A. Jos. Monar.

Mit kräftiger Registrierung.

Ped.

weniger stark

Man.

stärker

dopp.

Ped.

II. Man.

I. Man. hervortreten

I. Man.

Man.

Reg. wie anfangs.

Ped.

stärker

dopp.

E moll. — E minor. — Mi mineur.

40. Präludium.

Grave. Volles Werk. (*f* = Hauptwerk, *p* = Nebenwerk.)

Heinrich Götze.

41. Kadenz.

Max Springer.

42. Interludium.

*) Allegretto. (Aus Op. 11!)

W. F. Skop.

s. P. 2 Ped.

43. Präludium.

*) Grave. (Aus Op. 11 III)

W. F. Skop.

Ped.

44. Präludium.
Andantino.*)

Jos. Rheinberger.

The image shows three staves of musical notation for piano, representing measures 42 through 44 of Präludium 44. The music is in 2/4 time and A major (two sharps). The notation includes various note heads, stems, and bar lines, with dynamic markings like 'p' (piano) and measure endings. The first staff begins with a forte dynamic, while the second and third staves begin with piano dynamics.

* Aus dem Nachlaß Jos. Rheinbergers. Von der Kgl. Hof- u. Staats-Bibliotek zu München seitens des Verlages Otto Junne erworben. Dieses „Andantino“ ist zusammen mit den in Band II erschienenen Präludium in Es-dur und Trio über den Choral: „Wenn ich einmal soll scheiden“ auch in Einzelausgabe veröffentlicht. (Mk. 1.50.)
O.J. 4348a

D dur. — D major. — Ré majeur.

45. Prä- oder Postludium.

Adagio. ♩ = 60. Etwas scharf streichend.

Joh. Diebold.

Ped.

Man. Schluß ad libit.

Echowerk.

O.J. 4348^a

46. Kadenz.

Max Springer.

Musical score for piano, page 45, section 46. Kadenz. The score consists of two staves. The top staff is in common time, treble clef, and has a key signature of one sharp. The bottom staff is in common time, bass clef, and has a key signature of one sharp. The score includes various dynamics like 'Ped.' and 'rl'. Measure numbers 2, 3, 5, 4, 5, 23, and 5 are indicated above the notes. The right hand part is mostly blank in this section.

47. Fughetta chromatica.

Max Springer.

Musical score for piano, page 45, section 47. Fughetta chromatica. The score consists of two staves. The top staff is in common time, treble clef, and has a key signature of one sharp. The bottom staff is in common time, bass clef, and has a key signature of one sharp. The right hand part starts with a series of eighth-note chords. The left hand part is labeled 'Man.' and contains eighth-note patterns. Measure numbers 2, 5, 4, 3, and 2 are indicated above the notes.

Man.

Continuation of musical score for piano, page 45, section 47. Fughetta chromatica. The score consists of two staves. The top staff is in common time, treble clef, and has a key signature of one sharp. The bottom staff is in common time, bass clef, and has a key signature of one sharp. The right hand part continues with eighth-note chords. The left hand part continues with eighth-note patterns. Measure numbers 5, 4, 3, and 2 are indicated above the notes.

Continuation of musical score for piano, page 45, section 47. Fughetta chromatica. The score consists of two staves. The top staff is in common time, treble clef, and has a key signature of one sharp. The bottom staff is in common time, bass clef, and has a key signature of one sharp. The right hand part continues with eighth-note chords. The left hand part continues with eighth-note patterns. Measure numbers 1, 2, and 2 are indicated above the notes. The right hand part ends with a forte dynamic.

Ped.

Continuation of musical score for piano, page 45, section 47. Fughetta chromatica. The score consists of two staves. The top staff is in common time, treble clef, and has a key signature of one sharp. The bottom staff is in common time, bass clef, and has a key signature of one sharp. The right hand part continues with eighth-note chords. The left hand part continues with eighth-note patterns. Measure numbers 1, 2, and 2 are indicated above the notes.

48. Präludium.
Andante.

V. Goller.

The musical score for Präludium No. 48, Andante, is composed of five staves of piano music. The first staff uses a treble clef and a key signature of two sharps. The second staff uses a bass clef and a key signature of one sharp. The third staff uses a treble clef and a key signature of one sharp. The fourth staff uses a bass clef and a key signature of one sharp. The fifth staff uses a treble clef and a key signature of one sharp. The score includes dynamic markings such as *p*, *mf*, *cresc.*, *dim.*, *poco rit.*, *Man.*, and *rl*. Measure numbers 3, 54, 24, 5, and 3 are indicated above the staves. The music features various note values, rests, and slurs. The bass staff includes a bassoon part with specific dynamics like *bd.* and *p*.

cresc. e string.

Pleno

dopp.

49. Präludium.

Andante. zarte Flöten 8'

p

Ped.

verstärkt d. 4'

V. Goller.

p rit.

streichende Stimmen 8'

a tempo

rall. 4

Man.u. Ped.

Reg. wie anfangs.

a tempo

rit.

pp

O.J. 4348a

48
50. Prä - oder Postludium.

Con moto. = 76. Sanftes Hauptwerk.

Joh. Diebold.

Ped.
Nebenwerk.
Hauptwerk.
riten.
pa tempo
Man.
Ped.

51. Fuge über den Choral „Vom Himmel hoch da komm ich her.“

Dr. Immanuel von Faißt.
Aus dem Nachlaß herausgegeben von Ludw. Boslet.*

I.
Volles Werk.

*) Eigentum der Erben des Komponisten. (Jul. Faißt. Pfarrer.)

Von demselben Autor erschien im Verlage von Otto Junne, Leipzig: Introduktion und Fuge (D moll) herausg. von L. Boslet. (Mk. 1.50)

Musical score for piano, four staves, page 49. The score consists of four staves, each with a treble clef and a key signature of two sharps (F major). The music is divided into measures by vertical bar lines. Measure 1: Treble staff has eighth-note pairs followed by a dynamic 'tr' and a rest. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs followed by a dynamic 'tr' and a rest. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs followed by a dynamic 'tr' and a rest. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs followed by a dynamic 'tr' and a rest. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs followed by a dynamic 'tr' and a rest. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs followed by a dynamic 'tr' and a rest. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs followed by a dynamic 'tr' and a rest. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs followed by a dynamic 'tr' and a rest. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs followed by a dynamic 'tr' and a rest. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs followed by a dynamic 'tr' and a rest. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs followed by a dynamic 'tr' and a rest. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs followed by a dynamic 'tr' and a rest. Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs followed by a dynamic 'tr' and a rest. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs followed by a dynamic 'tr' and a rest. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs followed by a dynamic 'tr' and a rest. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs followed by a dynamic 'tr' and a rest. Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs followed by a dynamic 'tr' and a rest. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs followed by a dynamic 'tr' and a rest. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs followed by a dynamic 'tr' and a rest. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs followed by a dynamic 'tr' and a rest. Bass staff has eighth-note pairs.

Musical score for piano, three staves, measures 50-52.

Staff 1 (Treble Clef):

- Measure 50: 8th-note patterns in the right hand; left hand plays eighth-note pairs.
- Measure 51: 8th-note patterns in the right hand; left hand plays eighth-note pairs.
- Measure 52: 8th-note patterns in the right hand; left hand plays eighth-note pairs.

Staff 2 (Bass Clef):

- Measure 50: Eighth-note pairs in the right hand; left hand rests.
- Measure 51: Eighth-note pairs in the right hand; left hand rests.
- Measure 52: Eighth-note pairs in the right hand; left hand rests.

Staff 3 (Bass Clef):

- Measure 50: Eighth-note pairs in the right hand; left hand rests.
- Measure 51: Eighth-note pairs in the right hand; left hand rests.
- Measure 52: Eighth-note pairs in the right hand; left hand rests.

Musical score for piano, three staves, page 51. The score consists of three horizontal staves, each with a treble clef, a key signature of two sharps, and a common time signature. The top staff features a basso continuo line in the bass clef. The middle staff contains a melodic line with eighth-note patterns. The bottom staff also contains a melodic line with eighth-note patterns. The music is divided into measures by vertical bar lines.

Musical score for piano, page 52, featuring four staves of music. The music is in common time and consists of measures 52 through 56. The key signature is A major (three sharps). The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as accents and slurs. Measure 52 starts with a forte dynamic. Measures 53 and 54 show more complex patterns with sixteenth-note figures. Measure 55 begins with a piano dynamic. Measure 56 concludes with a forte dynamic.

Musical score for two voices (Treble and Bass) in common time, key signature of three sharps. The score consists of four staves, each with a clef, key signature, and time signature.

- Staff 1 (Treble):** Starts with a sixteenth-note pattern. Measures 53-54 show eighth-note pairs connected by beams. Measures 55-56 show eighth-note pairs with stems pointing in opposite directions. Measure 57 begins with a sixteenth-note pattern.
- Staff 2 (Bass):** Measures 53-54 show eighth-note pairs. Measures 55-56 show eighth-note pairs with stems pointing in opposite directions. Measure 57 begins with a sixteenth-note pattern.
- Staff 3 (Treble):** Measures 53-54 show eighth-note pairs. Measures 55-56 show eighth-note pairs with stems pointing in opposite directions. Measure 57 begins with a sixteenth-note pattern.
- Staff 4 (Bass):** Measures 53-54 show eighth-note pairs. Measures 55-56 show eighth-note pairs with stems pointing in opposite directions. Measure 57 begins with a sixteenth-note pattern.

Measure numbers 53, 54, 55, 56, and 57 are indicated below the bass staff.

52. Festpräludium. Freie Fantasie.

Cyrill Kistler.

Volles Werk.

Pedal doppelt.

Man.

Doppelpedal.

Man.

Ped.

Ped.

42
43
44
45

Doppelpedal.
Ped.

II. Man.
mit einer Zungenstimme (Oboe.)

f
46
47
48
49
50

Man.

51
52
53
54
55

Volles Werk.

I. Man.

56
57
58
59
60

ritard.

61
62
63
64
65

Man.
Doppelpedal
O.J. 4348a

53. Allegro con brio. M.M. $\text{♩} = 132.$ ^{*}

Réc: tous les jeux d'anches et de fonds 8 et 4.

Alphonse Mailly.

mf
Man.
(G.O. Grand Jeu.)
(Ped.)

(G.O.)
mf (Réc.)
ff

(G.O.)
mf (Réc.)
ff
(Ped.)

(G.O.)
(Ped.)

mf (Réc.)
Man.

^{*}Aus der Sonate Op.1 Verlag Schott Frères Bruxelles.
In demselben Verlage erschien: Mailly, Méditation für Orgel allein, für Violine u. Orgel, für Violine u. Klavier, für Cello u. Klavier [arr. v. Hugo Becker] (je M. 2.-) Ferner Op. 3, six morceaux caractéristiques pour Orgue - Harmonium (Nº1 La Réverie Nº2 Le Badinage Nº3 Le Crémuscle Nº4 Le Pastorale Nº5 L'angelus Nº6 Fête villageoise) komplet in einem Heft (M. 4.80.) oder einzeln.

(G.O.)

(Ped.)

Man.

(Ped.)

(Réc: les fonds 8 et 4)

p

Man.

(Réc: Flûte 8 Bourdon 8)

pp

mf

pp

mf

(Réc: les fonds 8 et 4.)

(Réc: tous les jeux d'anches et de fonds 8 et 4.)

Musical score for piano, page 59, featuring five staves of music. The score consists of two systems of measures.

System 1 (Measures 1-6):

- Measures 1-3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic: *mf* (Réc.)
- Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 7: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Dynamic: *ff* (G.O.)
- Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

System 2 (Measures 7-12):

- Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic: *ff* (G.O.) (Ped.)
- Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic: *mf* (Réc.)
- Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic: *ff* (G.O.)
- Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic: *ff* (G.O.) (Ped.)
- Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Footnote: O.J. 4348^a

(Réc: tous les fonds 16, 8 et 4)

pp

Man.

(G.O. Plein Jeu.)

(Ped.)

larg.

(Réc.)

rall.

pp a tempo

Man.

(G.O. Les autres claviers accouplés: tous les jeux de fonds.)

(Ajoutez les jeux d'anches du récit.)

(Ped.)

(Ajoutez les jeux d'anches du positif.)

(Ajoutez les jeux d'anches du grand orgue.)

Ajoutez les jeux d'anches du clavier de bombardes.

(Réc: les jeux d'anches et
Man.)

de fonds 8 et 4)

(G.O. Grand Jeu.)

(Ped.)

(G.O.)

(Réc:)

(Ped.)

(G.O.)

(Réc.)

(G.O.)

(Ped.)

O.J. 4348a

A musical score for piano, consisting of four staves. The top staff uses treble and bass clefs, with a key signature of two sharps. It features dynamic markings *mf* and *(Réc.)*, and performance instructions *Man.*. The second staff also uses treble and bass clefs, with a key signature of one sharp. It has dynamic *ff* and performance instruction *(Ped.)*. The third staff uses treble and bass clefs, with a key signature of one sharp. It includes dynamic *con fuoco*. The bottom staff uses treble and bass clefs, with a key signature of one sharp. The score consists of eight measures per staff, with various note heads and stems.

64

largamente

rallent.

a tempo

accel.

largamente

54. Präludium und Fuge über „O selige Nacht.“ (Rottenb. Gesangbuch.)

A. Ottenwälder.

Maestoso.

ff

pp

ff

ff

etwas schneller

mf Labialstimmen

69

Fuge.

45

5

Musical score for three voices (Soprano, Alto, Bass) in common time, key signature of two sharps. The score is divided into four systems of three measures each. Measure numbers 1 through 12 are indicated above the staves.

The notation uses various note heads and stems, with some notes grouped by brackets and others by vertical lines. The vocal parts are separated by vertical bar lines, and the piano accompaniment is indicated by a bass staff.

Measure 1: Soprano: eighth-note pairs (A, C#), (B, D#), (C, E), (D, F#). Alto: eighth-note pairs (G, B), (A, C#), (B, D#), (C, E). Bass: eighth-note pairs (F, A), (G, B), (A, C#).

Measure 2: Soprano: eighth-note pairs (A, C#), (B, D#), (C, E), (D, F#). Alto: eighth-note pairs (G, B), (A, C#), (B, D#), (C, E). Bass: eighth-note pairs (F, A), (G, B), (A, C#).

Measure 3: Soprano: eighth-note pairs (A, C#), (B, D#), (C, E), (D, F#). Alto: eighth-note pairs (G, B), (A, C#), (B, D#), (C, E). Bass: eighth-note pairs (F, A), (G, B), (A, C#).

Measure 4: Soprano: eighth-note pairs (A, C#), (B, D#), (C, E), (D, F#). Alto: eighth-note pairs (G, B), (A, C#), (B, D#), (C, E). Bass: eighth-note pairs (F, A), (G, B), (A, C#).

Measure 5: Soprano: eighth-note pairs (A, C#), (B, D#), (C, E), (D, F#). Alto: eighth-note pairs (G, B), (A, C#), (B, D#), (C, E). Bass: eighth-note pairs (F, A), (G, B), (A, C#).

Measure 6: Soprano: eighth-note pairs (A, C#), (B, D#), (C, E), (D, F#). Alto: eighth-note pairs (G, B), (A, C#), (B, D#), (C, E). Bass: eighth-note pairs (F, A), (G, B), (A, C#).

Measure 7: Soprano: eighth-note pairs (A, C#), (B, D#), (C, E), (D, F#). Alto: eighth-note pairs (G, B), (A, C#), (B, D#), (C, E). Bass: eighth-note pairs (F, A), (G, B), (A, C#).

Measure 8: Soprano: eighth-note pairs (A, C#), (B, D#), (C, E), (D, F#). Alto: eighth-note pairs (G, B), (A, C#), (B, D#), (C, E). Bass: eighth-note pairs (F, A), (G, B), (A, C#).

Measure 9: Soprano: eighth-note pairs (A, C#), (B, D#), (C, E), (D, F#). Alto: eighth-note pairs (G, B), (A, C#), (B, D#), (C, E). Bass: eighth-note pairs (F, A), (G, B), (A, C#).

Measure 10: Soprano: eighth-note pairs (A, C#), (B, D#), (C, E), (D, F#). Alto: eighth-note pairs (G, B), (A, C#), (B, D#), (C, E). Bass: eighth-note pairs (F, A), (G, B), (A, C#).

Measure 11: Soprano: eighth-note pairs (A, C#), (B, D#), (C, E), (D, F#). Alto: eighth-note pairs (G, B), (A, C#), (B, D#), (C, E). Bass: eighth-note pairs (F, A), (G, B), (A, C#).

Measure 12: Soprano: eighth-note pairs (A, C#), (B, D#), (C, E), (D, F#). Alto: eighth-note pairs (G, B), (A, C#), (B, D#), (C, E). Bass: eighth-note pairs (F, A), (G, B), (A, C#).

Posaune.

Volles Werk.

Zungenwerke.

rit.

55. Präludium. Durchgeführter Choral über „Morgenglanz der Ewigkeit“^{*)}

R. Palme.

Andante. Sanft.

Man. II.

C.F.

Man. I.

O. J. 4348a

Musical score for organ, page 69, featuring four systems of music:

- System 1:** Treble and bass staves. Measure 5 starts with a sixteenth-note pattern. Measures 6-7 show eighth-note patterns. Measure 14 is indicated.
- System 2:** Treble and bass staves. Labeled "Man.I." above the treble staff. "C.F." is written below the bass staff in the first measure. Measures 1-5 are shown.
- System 3:** Treble and bass staves. Labeled "Man.I.C.F." above the treble staff. "C.F." is written below the bass staff in the fifth measure. Measures 1-5 are shown.
- System 4:** Treble and bass staves. Labeled "Man.II." above the treble staff. "C.F." is written below the bass staff in the fifth measure. Measures 1-5 are shown.

At the bottom of the page, the text "O.J.4348a" is visible.

56. Introduktion und Fuge über das feierliche „Ite missa est.“

Georg Zoller.

Maestoso.

Oberwerk.

Hptw.

Musical score page 71, system 1. The music is in common time, key signature of two sharps. The top staff consists of two voices: soprano and alto. The soprano has eighth-note patterns with grace notes, and the alto has sustained notes with grace notes. The bottom staff consists of two voices: bass and tenor. The bass has sustained notes with grace notes, and the tenor has eighth-note patterns.

Musical score page 71, system 2. The music continues in common time, key signature of two sharps. The top staff consists of two voices: soprano and alto. The soprano has eighth-note patterns with grace notes, and the alto has sustained notes with grace notes. The bottom staff consists of two voices: bass and tenor. The bass has eighth-note patterns, and the tenor has sustained notes with grace notes. The label "Oberwerk." is placed above the soprano and alto voices.

Fuge.

Musical score page 71, system 3. The music is in common time, key signature of two sharps. The top staff consists of two voices: soprano and alto. The soprano has sustained notes with grace notes, and the alto has eighth-note patterns. The middle staff consists of two voices: bass and tenor. The bass has eighth-note patterns, and the tenor has sustained notes with grace notes. The label "mf" is placed below the bass staff.

Musical score page 71, system 4. The music continues in common time, key signature of two sharps. The top staff consists of two voices: soprano and alto. The soprano has eighth-note patterns with grace notes, and the alto has sustained notes with grace notes. The bottom staff consists of two voices: bass and tenor. The bass has eighth-note patterns, and the tenor has sustained notes with grace notes.

A musical score for piano, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (three sharps). The score includes dynamic markings such as *p*, *p**iu* *f*, and *ff*. Measure numbers 1 through 45 are indicated above the staves. The music features various note values including eighth and sixteenth notes, and rests. Fingerings are marked above many notes, particularly in the upper staves.

Musical score for piano, four staves, measures 4 through 53.

The score consists of four staves, each with a treble clef and a key signature of two sharps (F major). Measure numbers 4, 5, 21, 53, and 12 are indicated above the staves. Measure 53 concludes with a fermata over the top staff.

Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal marks: 2, 4. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal mark: 4. Measure 21: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal mark: 4. Measure 53: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal mark: 4. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal mark: 5.

Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal mark: 2. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal mark: 4. Measure 21: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal mark: 4. Measure 53: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal mark: 4. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal mark: 5.

Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal mark: 2. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal mark: 4. Measure 21: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal mark: 4. Measure 53: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal mark: 4. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal mark: 5.

Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal mark: 2. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal mark: 4. Measure 21: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal mark: 4. Measure 53: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal mark: 4. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal mark: 5.

Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal mark: 2. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal mark: 4. Measure 21: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal mark: 4. Measure 53: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal mark: 4. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal mark: 5.

Musical score for orchestra, page 74, measures 1-25. The score consists of four staves, each with a treble clef and a key signature of two sharps (F major). Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 21: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 22: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 23: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 24: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 25: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano and clarinet, page 75. The score consists of four systems of music. The top system features a piano part with three staves (treble, bass, and another bass) and a clarinet part. The piano part includes dynamic markings like f , mf , and p . The clarinet part has grace notes and slurs. The middle system shows a continuation of the piano's rhythmic patterns. The bottom system concludes the piece with a final cadence. Measure numbers 45, 46, 47, and 48 are indicated above the measures.

Clarinet.

45 46 47 48

O.J. 4348a

76

più f

f

ff Pos.

ff

57. Choralpräludium über „Befiehl du deine Wege.“

77

Andante.

Salicional. Flöte. Kopp.

S. de Lange.

The musical score consists of four systems of music, each with three staves. The top system starts with a treble clef, a key signature of two sharps, and a common time signature (indicated by a '4'). The middle system starts with a bass clef, a key signature of one sharp, and a common time signature. The third system starts with a bass clef, a key signature of one sharp, and a common time signature. The fourth system starts with a bass clef, a key signature of one sharp, and a common time signature. The score includes dynamic markings such as *p legato*, *più f*, and *f*. The vocal parts are labeled *I (Gedeckt.)* and *I (Gemshorn.)*. The instrumentation includes Violon, Subbaß, and Salicional. Flöte. Kopp.

H-moll. — B minor. — Si mineur.

58. Interludium.

Joh. Diebold.

Moderato. ♩ = 72. Manualiter.

59. Postludium.

W. F. Skop.

*) Maestoso. (Aus Op. 11 II)

60. Postludium.

*) Appassionato. (Aus Op. 11 III)

W. F. Skop.

61. Kadenz.

*) Moderato. (Aus Op. 11 I)

W. F. Skop.

A-dur. — A major. — La majeur.

62. Präludium. (Auch für Harmonium.)

Th. Bellenot.

The musical score consists of five staves of piano music in A major (three sharps) and 2/4 time. The key signature changes in measures 11 and 12. Measure 1 starts with *sf = mf*. Measures 2-5 show a progression from *cresc.* to *p*. Measures 6-10 show a progression from *mf* to *cresc.*. Measures 11-12 show a progression from *f* to *p*. Measures 13-16 show a progression from *p* to *f*. Measures 17-20 show a progression from *f* to *ff*. Various dynamics and performance instructions are included throughout the piece, such as *cresc.*, *p*, *mf*, *f*, *ff*, *poco rit.*, *rit.*, and *sf*.

63. Choralpräludium. O Herre Gott, dein göttlich Wort^{*)}
Larghetto. Streichende Stimmen.

P. Claußnitzer.

The musical score consists of three systems of four measures each, written for two hands on a three-staff piano. The top staff (treble and bass) starts with a dynamic of *mf*. The middle staff (bass) also starts with *mf*. The bottom staff (bass) begins with a dynamic of *p*. Measure 5 of the first system features a melodic line in the bass staff. Measures 6-10 show more complex harmonic progression with changes in key signature and instrumentation. Measure 8 includes a dynamic of *p*. Measure 9 shows a transition with a dynamic of *mf*. Measure 10 concludes with a dynamic of *p* and a performance instruction *rit.*.

^{*)}Aus 10 Choralvorspiele Op. 14. (Mk. 1.80) Leipzig O. Junne.

64. Postludium.

Moderato.

Aug. Wiltberger.

The musical score consists of four systems of four staves each. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '3'). The tempo is 'Moderato'. The dynamics include 'f' (forte), 'mf' (mezzo-forte), and 'p' (piano). Measure numbers are placed above the notes in some measures. The music is divided into systems by vertical bar lines.

65. Kleines Präludium.

Allegretto.

Max Springer.

66. Kadenz.

Max Springer.

Fis moll. — F♯ minor. — Fa♯ mineur.

67. Kleines Präludium.

Allegretto.

Max Springer.

Ped. 68. Interludium.

Joh. Diebold.

69. Interludium.

I. Gedackt 8'

M.K. I.

II. Vox coelestis 8' Flöte 8'

II.

Moderato e espressivo. Ped. Liebl. Gedackt 16' P. K. II.

M.J. Erb*)

*) Von demselben Autor kürzlich erschienen: Op. 71, "Gib uns heute unser täglich Brot" Tonstück für Orgel u. Violine (Mk. 2...) Leipzig, Otto Junne.

70. Postludium.

E-dur. — E major. — Mi majeur.

Moderato alla breve. $\text{d} = 92$.

K. Deigendesch.

Musical score for piano, 70. Postludium. The score consists of six staves of music. Staff 1 (top) shows hands playing in E major (3 sharps). Staff 2 shows hands playing in E major (3 sharps). Staff 3 shows hands playing in E major (3 sharps), with markings 'mf a tempo' and 'poco ritard.'. Staff 4 shows hands playing in E major (3 sharps). Staff 5 shows hands playing in E major (3 sharps). Staff 6 (bottom) shows hands playing in E major (3 sharps). Various dynamics like 'mf', 'p', and 'rit.' are indicated throughout the piece.

71. Präludium. (Auch für Harmonium.)^{*)}

Th. Bellenot.

Andantino.

^{*)}Eigentumsrecht vorbehalten.

a tempo

sf *p*

pp *mp* *pp* *dim.* *ppp*

72. Postludium für volle Orgel.

Maestoso con moto. $\text{♩} = 80$.

Ped.

Joh. Diebold.

I. Man.

Ped.

pp

II. Man.

I. Man.

Ped.

pp

O. J. 4348a

stringendo sempre quasi alla

breve Tempo I.

II. *p* Man.

73. Kadenz.

Max Springer.

74. Interludium.

89

Andante. = 69. Etwas scharf streichende Stimmen. (Auch für 2 Manuale.)

Joh. Diebold.

The musical score is composed of five staves of piano music. The key signature is three sharps. The time signature is 3/4. The tempo is Andante at 69 BPM. The instruction "Etwas scharf streichende Stimmen. (Auch für 2 Manuale.)" is given above the first staff. The composer's name, Joh. Diebold, is in the top right corner. Fingerings are indicated above the notes, and a pedal marking ("Ped.") is shown below the third staff. The music features various dynamics, including slurs and grace notes, and includes a section for two manuals.

75. Weihnachts-Fantasie über: „Kommet, ihr Hirten!“

Max Birn, Op. 12.

Andante.

*) II.
p III.
p I.
II.

cresc.
decresc.

Andante con moto.

poco rit.
mp

p
mf

* Die Wahl der Register und die Abstufungen durch die Manuale sind hier sehr wesentlich.
Auch einzeln erschienen bei Otto Junne, Leipzig (Mk. 1.)

Ferner erschien im gleichen Verlage von demselben Autor: Op. 20. „Karfreitag und Ostermorgen.“
(Mk. 1.)

Allegro moderato.



Etwas ruhiger.



II. *p*

II.

I.

II.

etwas hervortreten

I.

legato

II.

Choral: „Allein Gott in der Höh“

II.

I.

II.

Andante con moto.

I. Solo (Oboe oder Clarinet)

mf

mf

O.J. 4348a

Allegro moderato.

Musical score for orchestra and piano, page 93. The score consists of four systems of music, each with two staves: treble and bass. The key signature is three sharps. The tempo is *Allegro moderato.*

System 1: Measures 1-8. Dynamics: *cresc.*, *I.*, *ff*. Measure 8 ends with a fermata over the bass staff.

System 2: Measures 9-16. Dynamics: *II.*, *III.*, *ff*, *II. Pleno*, *f*.

System 3: Measures 17-24. Dynamics: *I.*, *ff*.

System 4: Measures 25-32. Dynamics: *cresc.*, *ff*.

Cis-moll. — C♯ minor. — Ut♯ mineur.

W. F. Skop.

76. Präludium.

^{*)}Sostenuto. (Aus Op. 11 II.)

Ped.

77. Elegie.**

Adagio.

J. G. Ed. Stehle.
Man. II.

^{*)}Verlag Joh. Groß in Innsbruck.<sup>**) Aus 5 Orgelstücke, Op. 70 [Festpräludium aus „Absalom“ Erlöst, Elegie, Fantasie über ein Kirchenlied, Cello-Duo] (Mk. 1.50) Otto Junne, Leipzig.
O. J. 4348a</sup>

poco rit.

Zarte Solostimmen.

pp Man. II.

pp dolcissimo

molto rit. e morendo

O. J. 4348a

H-dur. — B major. — Si majeur.

78. Präludium.

*) Allegretto. (Aus Op. 11 II)

W. F. Skop.

The musical score for Präludium No. 78 is composed of four staves of music for piano. The key signature is H-dur (three sharps). The time signature varies between common time and 4/4. The score includes several performance instructions: 's. P.' (softly) at the beginning of the first staff; 'poco rit.' (slightly slow) and 'a tempo' (normal tempo) in the third staff; and 'Ped.' (pedal) under a sustained note in the third staff. The music features various note values, rests, and dynamic markings throughout the four staves.

Gis moll. — G \sharp minor. — Sol \sharp mineur.

79. Präludium.

Larghetto. Schwache Registrierung.

F. Lubrich.

80. Präludium.

Largo.

W. F. Skop.

Musical score for piano, four staves. The score consists of four systems of music.

Staff 1 (Treble Clef): Measures 1-4. The first measure shows eighth-note chords. Measures 2-4 show sixteenth-note patterns. Measure 5 begins with a single eighth note followed by sixteenth-note patterns. Measure 6 ends with a sixteenth-note pattern.

Staff 2 (Bass Clef): Measures 1-4. The first measure has a rest. Measures 2-4 show sixteenth-note patterns. Measure 5 ends with a sixteenth-note pattern.

Staff 3 (Treble Clef): Measures 1-4. The first measure shows eighth-note chords. Measures 2-4 show sixteenth-note patterns. Measure 5 ends with a sixteenth-note pattern.

Staff 4 (Bass Clef): Measures 1-4. The first measure has a rest. Measures 2-4 show sixteenth-note patterns. Measure 5 ends with a sixteenth-note pattern.

a tempo

s. P. c. P.

F-dur. — F major. — Fa majeur.

81. Präludium. Die güld'ne Sonne voll Freud' und Wonne.*)

Choraltempo. Helle, glänzende Stimmen.

P. Claußnitzer.

The musical score consists of three staves of piano music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The time signature changes from 3/4 to 2/4. The music is divided into measures by vertical bar lines. Measure 4 starts with a forte dynamic (f). Measures 5 and 6 show eighth-note patterns with dynamic markings like '3' and '5'. Measures 7 and 8 continue the rhythmic pattern with dynamic markings like '8' and '4'. Measures 9 and 10 show more complex patterns with dynamic markings like '1' and '2'. Measures 11 and 12 conclude the section with final dynamic markings.

* Aus 10 Choralvorspiele Op. 14. (Mk. 180) Leipzig, O. Junne.

100

82. Kadenz.

Max Springer.

A musical score for piano, featuring two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one flat (B-flat). The music consists of two measures. Measure 11 begins with a whole note followed by a half note. Measure 12 begins with a half note followed by a whole note. Both measures conclude with a repeat sign and a double bar line.

A Monsieur Johannes Diebold.

83. Interludium^{*)}

Claviers accouplés: Fonds doux de 8 p:(Tous les fonds de 8 du Récit. Voix céleste ad libitum.)
Pédale. Bourdons 16, 8. Boîte du Récit fermée.

Eugène Gigout.

Andante sostenuto molto

Andante sostenuto molto.

^{*)} Einzelausgabe bei Otto Junne, Leipzig. (Mk. I. —)

O. J. 4348a

un poco rit.

a tempo

O. J. 4348a

cresc. molto

Musical score for piano, four staves. The score consists of four systems of music, each with two staves (treble and bass). The key signature changes frequently, including flats, sharps, and naturals. The dynamics and performance instructions are as follows:

- System 1 (Measures 1-5):** Key signature: B-flat major (two flats). Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.
- System 2 (Measures 6-10):** Key signature: F major (one sharp). Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.
- System 3 (Measures 11-15):** Key signature: G major (one sharp). Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.
- System 4 (Measures 16-20):** Key signature: E major (three sharps). Measure 16: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Performance instructions:

- System 1:** Crescendo molto (indicated by *cresc. molto*).
- System 2:** Forte (indicated by *f*).
- System 3:** Sans presser (indicated by *Sans presser*).

103

a tempo

un poco rit.

p

cresc.

dimin.

cresc.

dimin.

O.J. 4348^a

A musical score for piano, page 104, featuring four staves of music. The score consists of two systems of measures. The first system begins with a dynamic of *cresc.* (crescendo), followed by a measure with a tempo marking of $(\#)$. The second system begins with a dynamic of *f* (fortissimo). The score includes various performance instructions such as *un poco rit.* (a little ritardando) and *a tempo* (at tempo). Measures are divided by vertical bar lines, and some notes are grouped by horizontal beams. Measure numbers are indicated above the staff lines. The music is written in common time, with a key signature of one flat (B-flat).



84. Elegie.*

Adagio.

**) Reinh. Lichey, Op. 16. № 3.

Man. III. (Aeoline 8', Salicet 8', Gedackt 16')
(Schweller) *legato* *pp*

nach und nach stärker werden

Ped. (Subbaß 16', Baß-Flöte 8', Untersatz 32')

Man. II. 5
Man. II. 3 5 3 4 5 3 .

marc. il tempo

Man. I. 4
Man. II. 2 Man. II. 4

breit

Man. III. 5 4
(Schweller zu.) Man. II. (Zartflöte.)
(Fernwerk: Voix céleste 8')

Ped. marc.

rit.
p
(Ped. Gedacktbaß 16')

rit.
pp

*Bemerkung: Durchweg nur Register von dunkler Klangfarbe, auch bei der höchsten Kraftentfaltung nur bis 4' Register. **) Bei Otto Junne erschienen von Reinhold Lichey, Op. 16 und 18 „5 Orgelstücke: Präludium, Interludium, Es dürfte nicht allzu schwer sein, diesen Vorschriften auch auf kleineren Orgeln zu genügen.

Bei Otto Junne erschienen von Reinhold Lichey, Op. 16 und 18 „5 Orgelstücke: Präludium, Interludium, Elegie, Erinnerung, Fantasie-Fugata“ (Mk. 1. 50.)

85. Erinnerung. Stimmungsbild für Orgel (Harm.).

Adagio . = 58. Mit zarten Stimmen.

Reinh. Lichey, Op. 16. № 4.*

Man. (Schweller)
II. *p sempre legato*

sfz *string. poco a poco*

Ped.

dim. ritardando *pa tempo* *mp* *poco a*

sfz *poco stringendo* *breit* *molto rit.* *p* *rit.* *pp rit.*

Man.

Ped.

86. Choralpräludium. Jesu Leiden, Pein und Tod. (Cantus für Tenor.)

Andante sostenuto.

(Subbaß 16' od.
Gedackt 16' allein.)

Max Birn.

4 3 2

4 2

*) Bei Otto Junne erschienen von Reinhold Lichey, Op. 16 und 18 „5 Orgelstücke: Präludium, Interludium, Elegie, Erinnerung, Fantasie-Fugata.“ (Mk. 1.50.)

A musical score for four staves, likely for a piano or organ. The score consists of four systems of music, each with two staves. The top two staves are in G clef (treble), and the bottom two are in F clef (bass). The key signature varies throughout the score, indicated by sharps (#) and flats (b). Measure numbers 1 through 5 are written above the notes in each system. The music features various note values including eighth and sixteenth notes, and rests. The dynamics are indicated by numbers 1 through 5 above the notes, suggesting a performance technique where different fingerings or attacks are used.

Von Max Birn erschienen bei Otto Junne, Leipzig: Op. 12. Weihnachts-Fantaisie über: „Kommet, ihr Hirten“ (Mk. 1.) Op. 20. „Karfreitag und Ostermorgen“ (Mk. 1.)
O. J. 4348a

87. Improvisation über das Kirchenlied „Alleluja laßt uns singen!“

Moderato maestoso.

V. Goller.

The musical score consists of five staves of organ music. The top staff uses two manuals (Man. I and Man. II) and a pedal (Ped.). The second staff uses only the manual. The third staff uses only the pedal. The fourth staff uses only the manual. The fifth staff uses only the pedal. The score includes various dynamics such as *ff*, *f*, *r.H.*, *legato*, *cresc.*, *poco rit. dim.*, *mf*, and *a tempo*. Performance instructions like *Man.*, *legato*, *+4' Reg.*, *Pleno.*, and *Maestoso.* are also present. Measure numbers 1 through 8 are indicated above the staves.



88. Postludium.

Andante. Sanft streichende Stimmen.

Johannes Georg Meuerer.

Ob. Man. Salicion.



Hauptw. Gamba 8'



verstärken durch 8 Füße.



89. Präludium.

A. Ottenwälder.

Andante. Sanft streichende Stimmen.

II

cons. Ped.

Man.

Ped. 16'

a tempo

riten.

Man.

Ped. 16'

cons. Ped.

Piano sheet music with four staves. Fingerings (1, 2, 3, 4, 5) are indicated above the notes. Dynamics include *ped.*, *42*, *poco riten.*, *f*, *dim.*, and *pp*. Measure numbers 3, 5, 8, 10, 15, 20, 25, and 30 are shown at the beginning of each staff.

Staff 1: Treble clef, B-flat key signature. Measures 3-7. Includes a pedal marking (*ped.*) and measure number *42*.

Staff 2: Treble clef, B-flat key signature. Measures 8-12. Includes dynamic *poco riten.*

Staff 3: Treble clef, B-flat key signature. Measures 13-17.

Staff 4: Treble clef, B-flat key signature. Measures 18-22. Includes dynamic *pp*.

90. Postludium für volles Werk.

Maestoso. $\text{♩} = 72$.

Joh. Diebold.

Musical score for the first section of Postludium, measures 1-8. The score consists of two staves: treble and bass. The treble staff has a key signature of one flat, and the bass staff has a key signature of one flat. Measure 1 starts with a half note followed by eighth notes. Measure 2 shows a bass line with eighth notes. Measures 3-4 feature sixteenth-note patterns. Measures 5-8 continue with sixteenth-note patterns and some eighth-note chords.

Ped.

Musical score for the second section of Postludium, measures 9-16. The treble staff has a key signature of one flat, and the bass staff has a key signature of one flat. Measures 9-10 show eighth-note patterns. Measures 11-12 feature sixteenth-note patterns. Measures 13-16 continue with sixteenth-note patterns and some eighth-note chords.

Più mosso. $\text{♩} = 80$.

Musical score for the third section of Postludium, measures 17-24. The treble staff has a key signature of one flat, and the bass staff has a key signature of one flat. Measures 17-18 show eighth-note patterns. Measures 19-20 feature sixteenth-note patterns. Measures 21-24 continue with sixteenth-note patterns and some eighth-note chords.

Musical score for the fourth section of Postludium, measures 25-32. The treble staff has a key signature of one flat, and the bass staff has a key signature of one flat. Measures 25-26 show eighth-note patterns. Measures 27-28 feature sixteenth-note patterns. Measures 29-32 continue with sixteenth-note patterns and some eighth-note chords.

Ped.

O. J. 4348a

Piano sheet music with four staves. Fingerings (1-5) are indicated above the keys. Dynamics include *Ped.* (pedal) and *r* (ritardando). The music includes various note values and rests, with some notes grouped by brackets. The tempo markings *largamente* and *Maestoso.* are present.

91. Interludium für zwei Manuale.

Adagio. $\text{d} = 65$.

Joh. Diebold.

Man.

a tempo

rit.

Ped.

cresc.

dim.

O. J. 4348a

D-moll — D-minor — Ré mineur.

92. Präludium.

 $\text{♩} = 92.$ Mittelstark.

Ped.

K. Deigendesch.

93. Interludium.

Andante. $\text{♩} = 72.$ Kräftig streichend.

Joh. Diebold.

Ped ad lib.

a tempo

Ped. obl.

Ped.

O. J. 4348a

94. Interludium.

Andante. $\text{♩} = 96.$

Joh. Diebold.

Man.

poco string.

Ped.

rit.

Man.

Ped.

95. Präludium.

Larghetto. Dunkle Klangfarbe.

V. Goller.

immer schwächer

rit.

Ped.

O. J. 4348a

B-dur — B_b major — Si_b majeur.

96. Präludium. (Auch für Harmonium.) *)

Th. Bellenot.

Grave.

Musical score for the first system of the prelude. The key signature is B-flat major (two flats). The tempo is Grave. The dynamic is *p*. The instruction *sempre legato* is written below the treble clef. The bassoon part consists of sustained notes and simple harmonic patterns. Fingerings 4, 3, 5, 4, 3 are indicated above the notes in the right hand.

Musical score for the second system of the prelude. The key signature changes to one flat. The dynamic is *mf*. The instruction *cresc.* is written below the treble clef. The bassoon part features eighth-note patterns. Fingerings 1, 1 are indicated above the notes in the right hand. The instruction *poco rit.* is written below the treble clef.

Musical score for the third system of the prelude. The key signature changes back to two flats. The dynamic is *p*. The instruction *poco rall.* is written below the treble clef. The bassoon part consists of eighth-note patterns. Fingerings 5, 5 are indicated above the notes in the right hand. The dynamic is *pp*.

97. Postludium.

Con moto. $\text{♩} = 88$. Mittelstark.

K. Deigendesch.

Ped.

98. Präludium.

Andante.

F. Lubrich.

Ped.

O.J. 4348a

99. Interludium.

Andante sostenuto e dolce.

A. Ottenwälder.

Piano sheet music for three staves. The first staff uses the treble clef, the key signature is C major, and the time signature is common time. Fingerings are indicated above the notes: 5, 4, 5, 3, 5, 5, 5, 5, 5, 5, 5, 5, 3, 4, 2. The second staff uses the bass clef, the key signature is C major, and the time signature is common time. Fingerings are indicated above the notes: 5, 1, 5, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. The third staff uses the treble clef, the key signature is C major, and the time signature is common time. Fingerings are indicated above the notes: 3, 5, 4, 5, 2. Pedal marks (Ped.) are present in the bass staff.

100. Kadenz.

Max Springer.

Piano sheet music for two staves. The first staff uses the treble clef, the key signature is C major, and the time signature is common time. Fingerings are indicated above the notes: 5, 5, 2, 3, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5. The second staff uses the bass clef, the key signature is C major, and the time signature is common time. Fingerings are indicated above the notes: 4, 5, 2, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5. Pedal mark (Ped.) is present in the bass staff.

G-moll — G-minor — Sol mineur.

101. Postludium.

Kräftig streichend.

K. Deigendesch.

Ped.

ritard.

102. Kadenz.

Max Springer.

O. J. 434 Sa

103. Interludium.

Frische Stimmen.

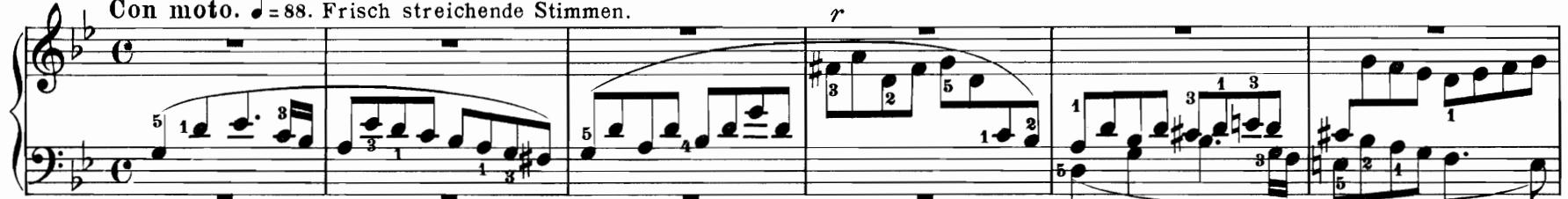
A. Ottenwälder.



104. Postludium.

Con moto. ♩ = 88. Frisch streichende Stimmen.

Joh. Diebold.



105. Präludium.

Larghetto.

J. Niedhammer.

Ped.

106. Interludium. Streichende Stimmen.

Aug. Wiltberger.

mf

Ped.

107. Präludium. Flötenstimmen.

123

Aug. Wiltberger.

108. Postludium

Aug. Wiltberger.

109. Präludium.

Aug. Wiltberger.

110. Postludium.

Aug. Wiltberger.

111. Interludium.

Aug. Wiltberger.

112. Präludium.

Allegretto.

Für abwechselnde Manuale. (ad lib.)

Fr. Steinhart.

mf I. Man.

Ped.

II. Man.

mf I. Man.

Man.

Ped.

I. Man.

A page from a musical score for piano, featuring four staves of music. The top staff uses a treble clef, the second staff a bass clef, and the third and fourth staves switch between treble and bass clefs. The music includes various dynamics like 'mf' (mezzo-forte) and 'rit.' (ritardando), and fingerings such as '1', '2', '3', '4', and '5'. The page number '125' is in the top right corner.

113. Larghetto (bei Trauerfeiern oder zur Fastenzeit) *)

Th. Forchhammer.

The musical score for Organ Part 113 consists of three systems of music. The first system starts with a dynamic marking of *mf* and includes measure numbers 1 through 10. The second system continues with measure numbers 11 through 18. The third system begins with measure number 19. The music features various organ stops indicated by superscript numbers above the notes, such as 2, 3, 4, 5, and 6. The key signature changes frequently, including flats and sharps.

*) Auch in Einzelausgabe erschienen bei Otto Junne, Leipzig. (M. 1.-)

Von demselben Autor erschienen im gleichen Verlage Op. 27. Drei Fugen (M. 2.-) Op. 28. Drei Konzertstücke (M. 2.-) Op. 32. Fünf Orgelstücke (M. 2.-) Larghetto (M. 1.-)
O. J. 4348a

Musical score page 127, measures 4-5. The score consists of three staves. The top staff uses soprano and alto clefs, with a key signature of one flat. Measure 4 starts with a forte dynamic (f) followed by a piano dynamic (pp). Measure 5 begins with a dynamic of mp. Measure 5 ends with a forte dynamic (f).

Musical score page 127, measures 6-7. The score consists of three staves. The middle staff uses a bass clef, while the bottom staff uses a tenor clef. Measure 6 starts with a dynamic of mf. Measure 7 starts with a dynamic of p.

Musical score page 127, measures 8-9. The score consists of three staves. The middle staff uses a bass clef, while the bottom staff uses a tenor clef. Measure 8 ends with a dynamic of pp. Measure 9 begins with an accelerando dynamic (accel.) and ends with a dynamic of pp.

Musical score page 127, measures 10-11. The score consists of three staves. The middle staff uses a bass clef, while the bottom staff uses a tenor clef. Measure 10 starts with a dynamic of p. Measure 11 ends with a dynamic of pp.

Musical score for piano, page 128, featuring five staves of music. The score includes dynamic markings such as *p*, *pp*, *mp*, and *cresc.*. Articulation marks like *1*, *2*, *3*, *4*, and *5* are placed above or below the notes. Performance instructions include *bz* (buzz), *bb* (double buzz), and *12* (pedal). The score consists of five staves, each with a treble clef and a key signature of one flat. Measures 1 through 12 are shown, with measure 12 being a repeat sign. Measure 13 begins with a dynamic of *p*.

O.J. 4348a

Musical score for piano, page 129, featuring four staves of music:

- Staff 1 (Top):** Treble clef, 2/4 time. Dynamics: p , pp . Fingerings: 2, 3, 4, 5.
- Staff 2 (Second from Top):** Treble clef, 2/4 time. Dynamics: p , pp .
- Staff 3 (Third from Top):** Bass clef, 2/4 time. Dynamics: p .
- Staff 4 (Bottom):** Bass clef, 2/4 time. Dynamics: p , rit.

The score consists of four staves of music for piano, spanning four pages. The first three staves are in 2/4 time, while the fourth staff is in 2/2 time. The music features various dynamics, including p (piano) and pp (ppianissimo). Fingerings are indicated above the notes, such as 2, 3, 4, and 5. The bass staff includes a ritardando instruction (*rit.*). The score is numbered 129 at the top right and includes the identifier O. J. 4348a at the bottom center.

130

Tempo I.

Musical score for four staves, measures 130-134. The score consists of four systems of music, each with two staves. Measure 130 starts with a treble clef, a bass clef, and a bass clef, followed by a dynamic *mf*. Measures 131-132 show complex rhythmic patterns with various note heads and stems. Measure 133 begins with a dynamic *p*, followed by a bass clef, a bass clef, and a bass clef. Measures 134-135 feature dynamics *pp* and *cresc.* 5. The score concludes with measure 136, which includes a bass clef and a bass clef.

Musical score for orchestra and piano, page 131. The score consists of four systems of music.

System 1: Dynamics: *mf*, *f*. Measures 1-6.

System 2: Dynamics: *p*. Measures 7-12.

System 3: Dynamics: *mf*. Measures 13-18.

System 4: Dynamics: *pp*, *p*, *ppp*, *ppp*. Measures 19-24.

114. Allegretto im alten Stil. (Mit obligatem Pedal.)^{*}

Récit: Bourdon, Flûte harmonique de 8 P. et Flûte octaviante de 4 P.

G.Orgue: Montre, Bourdon et Flûte harmonique de 8 P.

Pédale: Flûtes et Bourdons de 16 et 8 P.

Filippo Capocci.

$\text{♩} = 76.$

The musical score consists of three staves of organ music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff another bass clef. The music is in common time (indicated by '2'). The tempo is marked as $\text{♩} = 76$. The notation includes various note heads and stems, with some notes having vertical dashes through them. A label 'G. O.' with an arrow points to the first staff. The right side of the page contains three staves of musical notation, likely for a different instrument or part of the composition.

*) Auch in Einzelausgabe erschienen bei Otto Junne, Leipzig. (Mk. 1.)

Musical score for piano, four staves, page 133. The score consists of four staves, each with a treble clef and a bass clef, and a key signature of one flat. The music is in common time.

- Staff 1:** Features eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. A dynamic instruction **f** is placed above the first measure.
- Staff 2:** Shows eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices.
- Staff 3:** Shows eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. The word **Récit.** is written above the third measure.
- Staff 4:** Shows eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. The word **rallentando** is written above the fourth measure.
- Staff 5:** Shows eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. The instruction **a tempo** is written above the first measure, and **G. O.** is written below it.

un poco rallent.

Récit.

a tempo
mf

Récit.

Musical score for piano, page 134, measures 1-4. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 2: Treble staff has sixteenth-note pairs. Bass staff has eighth notes. Measure 3: Treble staff has eighth notes. Bass staff has eighth notes. Measure 4: Treble staff has eighth notes. Bass staff has eighth notes.

Musical score for piano, page 134, measures 5-8. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 6: Treble staff has sixteenth-note pairs. Bass staff has eighth notes. Measure 7: Treble staff has eighth notes. Bass staff has eighth notes. Measure 8: Treble staff has eighth notes. Bass staff has eighth notes.

Musical score for piano, page 134, measures 9-12. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 9: Treble staff has eighth notes. Bass staff has eighth notes. Measure 10: Treble staff has eighth notes. Bass staff has eighth notes. Measure 11: Treble staff has eighth notes. Bass staff has eighth notes. Measure 12: Treble staff has eighth notes. Bass staff has eighth notes.

G. O.
mf
(accouplez le Récit. au G. O.)

Musical score for piano, page 134, measures 13-16. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 13: Treble staff has eighth notes. Bass staff has eighth notes. Measure 14: Treble staff has eighth notes. Bass staff has eighth notes. Measure 15: Treble staff has eighth notes. Bass staff has eighth notes. Measure 16: Treble staff has eighth notes. Bass staff has eighth notes.

Récit.
p

G. O.

Récit.

G. O.

Récit.

G. O. *p*

rallentando

O. J. 4348a

Es-dur — E^b major — Mi^b majeur

115. Präludium.

Kräftig streichend.

K. Deigendesch.

116. Präludium. Eins ist not, ach Herr, dies Eine.*)

Adagio. Weich.

P. Claußnitzer.

*) Aus Op. 14. 10 Choralvorspiele (M. 1.80) Otto Junne, Leipzig.

5

117. Interludium.

$\text{d} = 66$. Sanfte Stimmen.

Joh. Diebold.

Ped.

Ped.

a tempo

rit.

lr

string.

4 rit.

O. J. 4348a

118. Präludium aus: „Gründonnerstags-Kantate“ Op. 40.

V. Goller.

Andante. Streichende Stimmen.

Musical score for Präludium aus: „Gründonnerstags-Kantate“ Op. 40, Andante. Streichende Stimmen. The score consists of two staves. The top staff is in common time (indicated by '4') and the bottom staff is in common time (indicated by '4'). The key signature is B-flat major (two flats). The music features various note heads with numbers (e.g., 3, 4, 5) and dynamic markings like 'p' and 'mf'. The bassoon part is marked 'Ped.'.

dim.

Continuation of the musical score for Präludium aus: „Gründonnerstags-Kantate“ Op. 40. The score continues with two staves in common time (indicated by '4') and B-flat major. The bassoon part is marked 'dim.'.

119. Präludium.

Andante. (Mit zarten Stimmen.)

Reinh. Lichey, Op. 16. № 1.*

Musical score for Präludium by Reinh. Lichey, Op. 16. № 1. The score consists of two staves in common time (indicated by '4') and B-flat major. The bassoon part is marked 'p' and 'mp'.

Continuation of the musical score for Präludium by Reinh. Lichey, Op. 16. № 1. The score consists of two staves in common time (indicated by '4') and B-flat major. The bassoon part is marked 'mf' and 'poco'.

Ped.

Final continuation of the musical score for Präludium by Reinh. Lichey, Op. 16. № 1. The score consists of two staves in common time (indicated by '4') and B-flat major. The bassoon part includes dynamics like 'poco', 'cresc.', 'rit.', 'dim.-e', and 'rit.'

*) Bei Otto Junne erschienen von Reinhold Lichey, Op. 16 und 18 „5 Orgelstücke: Präludium, Interludium, Elegie, Erinnerung, Fantasie-Fugata“ (Mk. 1. 50.)

120. Postludium.
Moderato.

Aug. Wiltberger.

Ped.

O. J. 4348^a

dopp.

121. Kanonisches Trio.

Andante. ♩ = 58. Die Hauptmelodie jedesmal entsprechend hervortretend.

G. Zoller.

The musical score consists of three systems of measures, each starting with a different measure number (1, 8, or 23). The notation is as follows:

- Measure 1:** Treble staff: Rest. Alto staff: ♪ (piano). Bass staff: ♪ (piano).
- Measure 8:** Treble staff: Rest. Alto staff: ♪ (piano). Bass staff: ♪ (piano).
- Measure 23:** Treble staff: Rest. Alto staff: Rest. Bass staff: Rest.
- Measure 24:** Treble staff: Rest. Alto staff: Rest. Bass staff: Rest.

Measure numbers 1, 8, and 23 are placed above the staves at the beginning of their respective systems. The music concludes with a final system ending at measure 24.

Musical score for orchestra, page 141, featuring four staves of music:

- Staff 1 (Top):** Treble clef, two flats. Measures show various rhythmic patterns with dynamic markings like tr , 1 , 2 , 3 , 4 , 5 , and 9 .
- Staff 2:** Treble clef, one flat. Measures show eighth-note patterns with dynamic markings like tr .
- Staff 3:** Bass clef, two flats. Measures show eighth-note patterns with dynamic markings like tr , 32 , and tr .
- Staff 4 (Bottom):** Bass clef, two flats. Measures show eighth-note patterns with dynamic markings like tr , 43 , 3 , 1 , 2 , 3 , 4 , 23 , tr , $rit.$, and pp .

Measure numbers 54 , 43 , 23 , and 28 are indicated above the staff lines. The score is identified as O. J. 4348a.

C - moll — C - minor — Ut mineur.

122. Kadenz.

Max Springer.

Ped.

123. Präludium aus: „Gründonnerstags-Kantate.“ Op. 40.

V. Goller.

Grave.

Ped.

II. Man.

p Man.

Musical score page 143, system 1. The top two staves show melodic lines with various slurs and grace notes. The bass staff has a bass clef and a key signature of one flat.

Musical score page 143, system 2. The top staff features a melodic line with slurs and grace notes. The middle staff is labeled "I. Man." and the right staff is labeled "II. Man.". The bass staff has a bass clef and a key signature of one flat.

Musical score page 143, system 3. The top staff shows a melodic line with slurs and grace notes. The middle staff has a bass clef and a key signature of one flat. The right staff is labeled "dim." and "mf".

Musical score page 143, system 4. The top staff shows a melodic line with slurs and grace notes. The middle staff has a bass clef and a key signature of one flat. The right staff is labeled "pp".

124. Postludium zur heiligen Fastenzeit.

 $\text{♩} = 72$. Dunkle Stimmen.

Joh. Diebold.

The musical score consists of four staves of organ music, each with a basso continuo staff at the bottom. The top three staves are treble clef, and the bottom staff is bass clef. The key signature is one flat. The tempo is indicated as $\text{♩} = 72$. The instruction "Dunkle Stimmen." (dark voices) is given above the first staff. The composer's name, "Joh. Diebold.", is in the top right corner. The score includes various note heads with numbers (e.g., 1, 2, 3, 4, 5) and rests, with some notes connected by horizontal lines. The first staff has a "Ped." (pedal) instruction below it. Measure numbers 45 and 48 are visible in the upper right of the second and third staves respectively. The fourth staff ends with a repeat sign and a bass clef.

125. Prae = oder Postludium.

Joh. Diebold.

 $\text{♩} = 80$. Mittelstark.

Ped.

126. Postludium.

Larghetto.*)

Th. Forchhammer.

* Aus 5 Orgelstücke Op. 32 (Larghetto, Con moto, 2 Choralbearbeitungen. „An Wasserflüssen Babylon“ und „Herzlich tut mich verlangen.“ Fest-Nachspiel über „Wunderbarer König“) (Mk. 2.-) Otto Junne, Leipzig. Von demselben Autor erschienen im gleichen Verlage:

Op. 27. Drei Fugen für Orgel (M. 2.-) Op. 28. Drei Konzertstücke für Orgel (M. 2.-) Larghetto für Orgel (M. 1.-)

Musical score for piano, page 147, featuring four staves of music:

- Staff 1 (Top):** Treble clef, two flats (B-flat, D-flat). Dynamics: p , mf , p , p . Articulation: σ .
- Staff 2:** Bass clef, two flats (B-flat, D-flat).
- Staff 3:** Bass clef, two flats (B-flat, D-flat).
- Staff 4 (Bottom):** Treble clef, two flats (B-flat, D-flat). Dynamics: p , *cresc.*, f , p , *cresc.*, mf , *cresc.*, $cresc.$, mf .

Performance instructions include σ (staccato), mf (mezzo-forte), p (piano), *cresc.* (crescendo), f (fortissimo), and mf (mezzo-forte).

Page number: O. J. 4348a

3 4

cresc.

più f

cresc.

ff cresc.

cresc.

V. W.

p

8

mf

f

dim.

mf

dim. e rit.

p

Largo. $\text{♩} = \text{d}$

pp

ppp

pp

ppp

O. J. 4348a

As dur — A♭ major — La♭ majeur.

127. Interludium. (Auch für Harmonium.) *

Andante non troppo.

Th. Bellenot.

The musical score consists of five staves of piano music. The first four staves are in 3/4 time, and the fifth staff is in 2/4 time. The key signature changes from A minor (no sharps or flats) to A major (one sharp) and back to A minor. Various dynamics and performance instructions are included, such as 'p legato', 'mf', 'f', 'poco rit.', 'mf a tempo', 'cresc.', 'sf mp', 'p', 'mf', 'sf', 'p rit.', 'sf p', 'pp', and 'p'. The music features a mix of eighth and sixteenth-note patterns, with some measures containing rests and others filled with notes. The piano part includes both treble and bass clefs.

128. Gebet.

Aus dem „Festspiel zur Calvenfeier“ (Op. 8) für Orgel eingerichtet vom Componisten.**)

III Man. Oboe, Bourdon 8'

II Man. Principale 8'

Ped. Bourdon od Subbaß 16, Flöte 8'

Koppeln I + II, I + III, II + III,

event. P. + III.

Otto Barblan.

* Andante maestoso. Sehr feierlich.

* Für die Registrierung dieses Stückes sollten vorzugsweise Zungenstimmen verwendet werden, doch hängt deren Vorherrschen davon ab, ob sie schön intoniert sind und ob ihr Zusammenklang befriedigend wirkt. Für die Steigerung bei der Wiederholung dürfen nach und nach auch Grundstimmen, event. sogar eine weiche Mixtur hinzukommen.

**) Einzelausgabe des Stückes ist im Commissionsverlag der Herren Hug & C°, Leipzig & Zürich erschienen, mit deren Genehmigung die Aufnahme in gegenwärtige Sammlung erfolgte.
O. J. 4348a

(+8' und 4')

I Man. + Trompete.
III Man. - Trompete. I Man. + Zungenst. 16' und 4'.

Più largo.

129. Interludium.

Andante pastorale e poco sostenuto. (Sanfte Flötenstimmen.)

Reg. Wechsel

Reinh. Lichey, Op. 16. № 2.*

Man. II. (Schweller) *p*

(sempre legato)

Reg. W. (sanfte Flöten)

Reg. W. (sanfte Flöten)

Man. II.

Man. I.

sanft streichende Stimmen.

Reg. W.

Man. II. *mp dim.*

Ped. *p*

Reg. W.

Man. I.

Man. III.

hervortreten

Man. I.

dim.

pp

p dim.

pp

*) Bei Otto Junne erschienen von Reinhold Lichey, Op. 16 und 18 „5 Orgelstücke: Präludium, Interludium, Elegie, Erinnerung, Fantasie-Fugata.“ (Mk. 1. 50.)

130. Präludium.*
Con moto.

Max Jentsch, Op. 46. № 1

The musical score for Präludium No. 130 by Max Jentsch, Op. 46, № 1, is presented in three systems of three staves each. The key signature is C minor (three flats). The tempo is Con moto. The dynamics and performance instructions include:

- System 1:** Starts with *p*, followed by *mf*, then *p*.
- System 2:** Starts with *mf*, followed by *decresc.* (decreasing volume).
- System 3:** Starts with *>p*, followed by *cresc.* (increasing volume), then *f* (fortissimo).

* Aus Zwei Präludien Op. 46 (Mk. 1.80), Leipzig, O. Junne.

Von demselben Autor erschien im gleichen Verlage „Christweihe“ 4 schlichte Weisen zur Weihnachtsfeier. Op. 40, Weihnachtsklänge für Klavier. № 1. Präludium (M. 1.20) № 2. Träumerei (M. 1.50.) Op. 47 Weihnachtslieder für 1 mittl. Singstimme & Klavier № 1. Weihnachten (Weihnachtszeit, selige Zeit) № 2. Christnacht (Heilige Nacht auf Engelschwingen) je M. 1.20.

5
2
2
3
5

mf

2
3
4
5

p
poco a poco cresc.
poco a poco cresc.

espr.

ff
dim.
espr.
poco rit.

a tempo
p espr.
pa tempo

131. Fuge.

Moderato.

Jos. Vockner.*

mf Viertel W.

f Halbes W.

* Von demselben Autor erschien bei Otto Junne, Leipzig, Freie Fuge für Orgel (M. 1.50)
O.J. 4348a

The image shows three staves of musical notation for piano, likely from a sheet of music. The notation is in common time and consists of three measures per staff. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff also uses a bass clef. The music is in G minor, indicated by a key signature of two flats. Fingerings are indicated above the notes in each measure. In the first measure, the treble staff has a single note with a 5 above it. The middle staff has a eighth-note pair with a 1 above the first note. The bottom staff has a sixteenth-note pattern with a 5 above the first note. In the second measure, the treble staff has a eighth-note pair with a 4 above the first note and a 5 above the second note. The middle staff has a eighth-note pair with a 1 above the first note and a 5 above the second note. The bottom staff has a eighth-note pair with a 5 above the first note. In the third measure, the treble staff has a eighth-note pair with a 1 above the first note and a 3 above the second note. The middle staff has a eighth-note pair with a 1 above the first note and a 5 above the second note. The bottom staff has a eighth-note pair with a 5 above the first note.

ff
Ganzes W.

Piano sheet music in F major, 2/4 time. The music consists of four staves, each with a treble clef and a bass clef. The first staff shows a melodic line with grace notes and a dynamic of $\frac{5}{8}$. The second staff features a rhythmic pattern with a dynamic of $\frac{2}{8}$. The third staff continues the melodic line with grace notes and a dynamic of $\frac{5}{8}$. The fourth staff concludes the section with a dynamic of $\frac{2}{8}$.

Measure 5: Treble staff has grace notes. Bass staff has a dynamic of $\frac{2}{8}$. Measure 6: Treble staff has grace notes. Bass staff has a dynamic of $\frac{1}{8}$. Measure 7: Treble staff has grace notes. Bass staff has a dynamic of $\frac{1}{8}$. Measure 8: Treble staff has grace notes. Bass staff has a dynamic of $\frac{1}{8}$. Measure 9: Treble staff has grace notes. Bass staff has a dynamic of $\frac{1}{8}$. Measure 10: Treble staff has grace notes. Bass staff has a dynamic of $\frac{1}{8}$.

132. Postludium für volle Orgel.

Maestoso. ♩ = 72.

Maestoso. $\sigma = 72.$

Joh. Diebold.

Ped.

Più mosso. ♪ = 80

Ped

II. Man.

Man.

O.J. 4348a

Musical score for organ, page 159, featuring five staves of music. The score includes parts for I. Man., II. Man., and Ped. The music consists of measures with various note heads and stems, some with numbers (e.g., 1, 2, 3, 4, 5) and arrows indicating specific fingerings or techniques. The bassoon part (Ped.) features sustained notes and rhythmic patterns. The vocal parts (I. Man., II. Man.) show melodic lines with grace notes and slurs. A dynamic marking "Man." appears in the middle section. The score concludes with a measure number 32 and a tempo marking "l' 1 2".

I. Man.

II. Man.

Man.

Ped.

I. Man.

Ped.

Man.

legato sempre

O. J. 4348^a

A musical score for organ, featuring five systems of music. The score consists of two staves: a treble staff and a bass staff. The key signature is three flats, and the time signature varies between common time and 12/8. The music includes various performance instructions and dynamics. The first system ends with "Ped. ad lib.". The second system begins with "Ped. obl.". The third system features a dynamic instruction "cresc." and a label "Pleno Organo". The fourth system begins with "Più mosso." and ends with "Ped.". The fifth system concludes the page.

Ped. ad lib.

Ped. obl.

cresc.

Pleno Organo

Più mosso.

Ped.

O.J. 4348a

F moll — F minor — Fa mineur.

133. Kadenz.

F. Steinhart.

Mittelstark.

Ped.

134. Präludium.

Molto moderato e serioso.

M. streichende 8'
Ped. 16 u. 8' mit K.

M. J. Erb.*

*Von demselben Autor erschien im Verlage Otto Junne, Leipzig Op. 71. "Gib uns heute unser täglich Brot;" Tonstück für Orgel u. Violine (M. 2.)

135. Interludium.

 $\text{♩} = 72$. Sanft streichende Stimmen.

Joh. Diebold.

Man.

Ped.

O. J. 4348^a



136. Interludium.

Adagio. Sanfte Stimmen.

Heinrich Götze.

Man. I.

Man. II.

Man. I.

Man.

Ped.

ritard.

*) cresc. kann auch durch Hinzuziehung einer 8' Stimme bewirkt werden.

137. Serioso.

*) Largo. (Aus Op. 11 III)

W. F. Skop.

Piano score for measures 1-6. The music is in 3/8 time, key signature is B-flat major (two flats). The left hand plays sustained notes, while the right hand plays eighth-note chords. Measure 1 starts with a forte dynamic (f). Measure 2 shows a transition with a bass note followed by eighth-note pairs. Measures 3-5 continue with eighth-note chords and bass support. Measure 6 begins with a dynamic marking "un poco più mosso" and ends with a piano dynamic (s.p.). Pedal indications ("Ped.") are present under the bass notes of measures 1, 2, and 6.

Piano score for measures 7-12. The left hand provides harmonic support with sustained notes and eighth-note chords. The right hand plays eighth-note patterns, some with grace notes. Measures 7-10 show a steady rhythmic pattern. Measure 11 is marked "accel." (accelerando). Measure 12 concludes with a dynamic marking "Ped." under the bass note.

Piano score for measures 13-18. The left hand continues its harmonic function with sustained notes and eighth-note chords. The right hand plays eighth-note patterns, some with grace notes. Measures 13-16 show a steady rhythmic pattern. Measures 17-18 conclude with a dynamic marking "Ped." under the bass note.

Piano score for measures 19-24. The tempo is marked "Tempo I." The left hand plays eighth-note chords. The right hand plays eighth-note patterns, some with grace notes. Measures 19-22 show a steady rhythmic pattern. Measures 23-24 conclude with a dynamic marking "Ped." under the bass note.

Des dur — D_b major — Ré_b majeur.

138. Interludium.

*^o Moderato. (Aus Op. 11 III!)

W. F. Skop.

Bmoll — B_bminor — Si_bmineur.

139. Interludium.

*) Con moto. (Aus Op. 41 II)

W. F. Skop.

Man.

140. Postludium.

*) Allegro agitato. (Aus Op. 41 I)

W. F. Skop.

Ped.

Ges-dur — G_b major — Sol_b majeur.

141. Präludium.

Larghetto.

Streichende Stimmen.

V. Goller.

mf Flöten 8'

Man.

Ped.

gem. Klangfarbe

Man.

Ped.

etwas hervortretend

142. Postludium.
Andante.

V. Goller.

pp Vox coelestis
Man.
verstärkt
Ped.

cresc.
p
cresc.

mf
ff
rit.

O. J. 4348a

143. Präludium.

Andantino.

W. F. Skop.

Man. Ped.

Es-moll — E_b minor — Mi_b mineur.

144. Präludium.

*) Animato. (Aus Op. 41 III)

W. F. Skop.

Ped.

br

ritard.

145. Interludium.

Joh. Diebold.

$\text{♩} = 69.$ Sanfte Flöten.

Ped.

Anhang:
Orgelstücke in den Kirchentonarten.

Versetten über den Hymnus: Sanctorum meritis.

Fr. Jos. Breitenbach.

1. Phrygisch.

Ped.

Ped.

Ped.

Ped.

Fr. Jos. Breitenbach.

4.

Ped.

5.

Fr. Jos. Breitenbach.

Ped.

lr

Fr. Jos. Breitenbach.

Ped.

7. Ton I.

Moderato.

P. H. Thielen.*

Ped.

P. H. Thielen.

Ped.

*) Sämtlichen Nummern des Komponisten liegen Choralmotive zu Grunde. — Eigentumsrecht vorbehalten.

9. Ton II.

Moderato.

Man.

P. H. Thielen.

Ped.

10. Ton II.

Tranquillo.

dolce

Ped.

P. H. Thielen.

11. Ton III.

Tranquillo.

dolce

Ped.

P. H. Thielen.

12. Ton III.

Moderato.

f

Ped.

P. H. Thielen.



13. Ton IV.

Con moto.

P. H. Thielen.

f

14. Ton IV.

Moderato.

P. H. Thielen.

f

15. Ton V.

Con moto.

P. H. Thielen.

Ped.

16. Ton V.

Con moto.

P. H. Thielen.

Ped.

17. Ton VI.

Moderato.

P. H. Thielen.

Ped.

178
18. Ton VI.
Moderato.

P. H. Thielen.

Musical score for section 18. Ton VI. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The key signature is C major. The tempo is indicated as 'Moderato.' The dynamic is 'mf'. The score includes various note heads with numbers (1, 2, 3, 4, 5) and rests. A 'Ped.' instruction is present below the first staff. The music continues from measure 178 to measure 186.

19. Ton VII.

P. H. Thielen.

Musical score for section 19. Ton VII. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The key signature is C major. The tempo is indicated as 'Con moto.'. The dynamic is 'f'. The score includes various note heads with numbers (1, 2, 3, 4, 5) and rests. The music continues from measure 186 to measure 194.

Musical score for section 19. Ton VII. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The key signature is C major. The tempo is indicated as 'Con moto.'. The dynamic is 'f'. The score includes various note heads with numbers (1, 2, 3, 4, 5) and rests. A 'Ped.' instruction is present below the first staff. The music continues from measure 194 to measure 202.

20. Ton VII.

P. H. Thielen.

Musical score for section 20. Ton VII. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The key signature is C major. The tempo is indicated as 'Con moto.'. The dynamic is 'f'. The score includes various note heads with numbers (1, 2, 3, 4, 5) and rests. The music continues from measure 202 to measure 210.

Musical score for section 20. Ton VII. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The key signature is C major. The tempo is indicated as 'Con moto.'. The dynamic is 'f'. The score includes various note heads with numbers (1, 2, 3, 4, 5) and rests. The music continues from measure 210 to measure 218.

21. Ton VIII.
Con moto.

P. H. Thielen.



22. Ton VIII.
Moderato.

P. H. Thielen.



23. Ton VIII.
Moderato.

P. H. Thielen.



Ped.

24. Ton VIII.

Con moto.

P. H. Thielen.

Ped.

25. Ton XIII.

Moderato.

P. H. Thielen.

dolce

Ped.

26. Ton XIII.

Con moto.

P. H. Thielen.

27. Choralpräludium zu „Gelobt seist du, Jesu Christ“

Georg Zoller.

Musical score for piano, page 182, featuring four staves of music. The notation includes various note heads, stems, and bar lines. Numerical fingerings such as 1, 2, 3, 4, and 5 are placed above or below the notes. The first staff begins with a quarter note followed by eighth-note pairs. The second staff starts with a half note. The third staff begins with a quarter note. The fourth staff begins with a half note.

The score consists of four systems of music:

- System 1:** Treble clef, 4 measures. Fingerings: 1, 2, 3, 4, 5. Measure 1: Quarter note, eighth-note pairs. Measure 2: Eighth-note pairs. Measure 3: Eighth-note pairs. Measure 4: Eighth-note pairs.
- System 2:** Treble clef, 4 measures. Fingerings: 5, 3, 2, 1, 4, 3, 2. Measure 1: Eighth-note pairs. Measure 2: Eighth-note pairs. Measure 3: Eighth-note pairs. Measure 4: Eighth-note pairs.
- System 3:** Treble clef, 4 measures. Fingerings: 3, 5, 3, 1, 2, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Measure 1: Eighth-note pairs. Measure 2: Eighth-note pairs. Measure 3: Eighth-note pairs. Measure 4: Eighth-note pairs.
- System 4:** Treble clef, 4 measures. Fingerings: 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Measure 1: Eighth-note pairs. Measure 2: Eighth-note pairs. Measure 3: Eighth-note pairs. Measure 4: Eighth-note pairs.

A performance instruction "rit." is placed above the fourth measure of System 4. The page number "O.J. 4348a" is located at the bottom center of the page.

28. Präludium super „tantum ergo sacramentum.“

M. J. Erb*)

II Man. *ff*
Schweller geschlossen.

5 8
I Man.

molto cresc.
poco rit.

*) Von demselben Autor erschien im Verlage Otto Junne, Leipzig, Op. 71. „Gib uns heute unser täglich Brot“ Tonstück für Orgel u. Violine (Mk. 2..)
O. J. 4348^a

a tempo

ff

hervortretend

rall.

A musical score for piano, featuring three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The score consists of eight measures. Measure 1: Treble staff has eighth-note pairs (3), bass staff has eighth notes (3). Measure 2: Treble staff has eighth-note pairs (3), bass staff has eighth notes (3). Measure 3: Treble staff has eighth-note pairs (3), bass staff has eighth notes (3). Measure 4: Treble staff has eighth-note pairs (3), bass staff has eighth notes (3). Measure 5: Treble staff has eighth-note pairs (5), bass staff has eighth notes (4). Measure 6: Treble staff has eighth-note pairs (5), bass staff has eighth notes (4). Measure 7: Treble staff has eighth-note pairs (3), bass staff has eighth notes (1). Measure 8: Treble staff has eighth-note pairs (3), bass staff has eighth notes (1). Measure 9: Treble staff has eighth-note pairs (3), bass staff has eighth notes (1). Measure 10: Treble staff has eighth-note pairs (3), bass staff has eighth notes (1). Measure 11: Treble staff has eighth-note pairs (3), bass staff has eighth notes (1). Measure 12: Treble staff has eighth-note pairs (3), bass staff has eighth notes (1). Measure 13: Treble staff has eighth-note pairs (3), bass staff has eighth notes (1). Measure 14: Treble staff has eighth-note pairs (3), bass staff has eighth notes (1). Measure 15: Treble staff has eighth-note pairs (3), bass staff has eighth notes (1). Measure 16: Treble staff has eighth-note pairs (3), bass staff has eighth notes (1). Measure 17: Treble staff has eighth-note pairs (3), bass staff has eighth notes (1). Measure 18: Treble staff has eighth-note pairs (3), bass staff has eighth notes (1). Measure 19: Treble staff has eighth-note pairs (3), bass staff has eighth notes (1). Measure 20: Treble staff has eighth-note pairs (3), bass staff has eighth notes (1).

29. Präludium super „Gaudeamus in Domino.“

M. J. Erb*)

II Man.

I Man.

2

4

5

2

I Man.

Ped.

1

2

4

5

2 1

II Man.

1

2 1

I Man.

I Man.

*)Von demselben Autor erschien im Verlage Otto Junne, Leipzig Op. 71 „Gib uns heute unser täglich Brot“ Tonstück für Orgel u. Violine (Mk. 2..)
O. J. 4348a

Ped.

Volles Werk.
Largamente.

30. Präludium super „Salve regina”

8' Steichende Stimmen.

mit Vox coelestis u. II M.

I. II gekopp.

Ped. mit I. II.

M. J. Erb*)

I

II

15

4

1

4

1

O. J. 4348a

*) Von demselben Autor erschien im Verlage Otto Junne, Leipzig. Op. 71. „Gib uns heute unser täglich Brot;“ Tonstück für Orgel u. Violine (Mk. 2..)

31. Präludium super „Dies irae, dies illa.“

16' u. 8' Grundstimmen.

II u. I. gekoppelt.

Ped. kopp. an I. u. II.

M. J. Erb*

Moderato alla marcia funela.

Schweller geschlossen.

cresc.

f

I

rall.

II

Pedalk. I ab.

*)Von demselben Autor erschien im Verlage Otto Junne, Leipzig. Op. 71. „Gib uns heute unser täglich Brot“ Tonstück für Orgel u. Violine (Mk. 2..)
O. J. 4348a

32. Präludium zu „Adsperges me.“

J. C. Sychra*



33. Präludium zu „Tantum ergo.“

Dorisch.

J. C. Sychra*



* Von demselben Autor erschien im Verlage Otto Junne, Leipzig „Missa solemnis“ ad quinque voces inaequales comitante organo. (Part. M. 2.50 Stimmen à M. 25.)
O. J. 4348a

34. Choralpräludium über „Wachet auf, ruft uns die Stimme.“

Rob. Frenzel

Con moto.

The musical score consists of five systems of music, each with three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature varies throughout the piece, including C major, G major, and E major. The time signature is mostly common time. The score includes dynamic markings such as *f*, *ff*, *mf*, and *C.f.* (Crescendo forte). Articulation marks like *legato e marcato* and *mf* are also present. Fingerings are indicated above certain notes and chords. The piece concludes with a final dynamic of *fff*.

35. Choralpräludium über „Aus tiefer Not schrei ich zu dir“

Rob. Frenzel.

Largo.

Volle u. dunkle Stimmen,
mit sanftem 4.

cresc.

cresc.

decresc.

Untersatz 32, dazu 16' u. 8'

a tempo

rit.

p

Ausgewählte Kompositionen für Orgel.

ANDLAUER, E. J., **Fantasia** über das Lied „Erhebt in vollen Chören, Maria, singt ihr Lob“ Mk. 1.25

Wir sind der Überzeugung, daß die Fantasia in ihrem neuen Gewande, weil leicht, gefällig und durchaus volkstümlich gehalten, Hand in Hand mit dem „Erhebt in vollen Chören“ sich in den weitesten Kreisen die Herzen gewinnen und mit neuer Begeisterung erfüllen wird. Dem Komponisten aber wird hierauf ein reichlicher Lohn für seine regsame Kunstuübung erwachsen. *Cäcilia* 1901, No. 6.

BARTMUSS, RICH., **Choralfantasia** über „Jesu meine Freude“. no. Mk. 1.50

BENOIT, P., **Ave Maria** Mk. — 80

BIRN, MAX, op. 12. **Weihnachtsfantasia** üb. „Kommet, ihr Hirten“ netto Mk. 1.—

— op. 20. **Karfreitag und Ostermorgen**, Fantasia . . . netto Mk. 1.—

BLUMENTHAL, PAUL, op. 78. **Sonate und Choralfiguration** über die Melodie „Fahre fort, Zion, fahre fort im Licht“ (No. 4, B) . . . netto Mk. 1.20

— op. 81. **18 leicht ausführbare Tonstücke** zur Verwendung im Gottesdienst netto Mk. 1.80

Sehr gefällige, ansprechende Tonstücke, die auch als Unterrichtsmaterial warm empfohlen werden und gewiß jedem Spieler ihrer fließenden Melodie und ungesuchten Harmonie wegen Freude bereiten! *Sächsische Schulzeitung*.

BOSLET, L., op. 10. **Sonate No. 3** (E moll) Mk. 3.—

Daß der Autor dieser neuen Erscheinung nicht zu den Armen im Geiste und der Fantasie gehört, dürfte den Lesern unseres Blattes bekannt sein. Seine sehr respektable Gabe zeigt in ihrem melodischen, harmonischen und formellen Aufbau ergiebige Erfindungskraft und einen lobesamen Fortschritt in jeder Beziehung. Der Komponist gehört ohne Frage zu den bedeutendsten Trägern der süddeutschen Orgelschule. *Urania* 1893, No. 11.

— op. 24. **Festpräludium und Hymne** Mk. 1.20

CALLAERTS, JOSEPH, 24. **Orgelstücke** in 8 Lieferungen netto à „ 2.— Dieselben in 2 Bänden „ à „ 6.—

— op. 5. **Grosse Konzertfantasie** 1.60

CAPOCCI, FILIPPO, **Allegretto im alten Stil** (mit oblig. Pedal) „ . . . 1.—

— **Fantasia** über die gregorianische Melodie des Lobgesanges: „Veni, Creator Spiritus“ netto Mk. 1.50

CLAUSSNITZER, PAUL, op. 14. **Zehn Choralvorstücke** (mit Pedal-Applikatur bezeichnet) Mk. 1.80

Sämtliche Präludien sind nur klein, aber überaus fein und poetisch gearbeitet, gleichsam Lieder ohne Worte nach Choralmotiven. *Urania* 1902, No. 10.

DREYSCHOCK, F., op. 28. **Andante religioso**, arrangiert von *Alexander Guilmant* Mk. 1.25

Ein edel empfundenes Stück, das sich übrigens, wie das meisterhafte Orgelarrangement von A. Guilmant beweist, für dieses farbenreiche Instrument noch fast besser eignet, als für Klavier. *Schweizer Musikzeitung* 1894, No. 14.

— **Berceuse**. Transcription par *Edwin M. Lemare* Mk. 1.25

ERB, M. J., op. 71. „Gib uns heute unser täglich Brot“, Tonstück für Orgel und Violine netto Mk. 2.—

FÄHRMANN, HANS, op. 11. **Vorspiel und Doppelfuge** (A moll) über B-A-C-H netto Mk. 1.60

— op. 12. **Sinfonisches Konzert** (Bmoll) für Orgel und Orchester ——
(Erscheint später.) Solostimme „ „ ——

FÄHRMANN, HANS, op. 14. **Sechs Pedal-Etüden** netto Mk. 3.20

— op. 15. **Introduzione e fuga triumphale** (C dur) „ „ 1.20

— op. 16. **Fantasia** „Am Tage der Pfingsten“ u. „große dreifache Fuge“ (D moll) „ „ 3.20

— op. 17. **Sonate No. 3** (B moll) „ „ 4.80

— op. 18. **Sonate No. 4** (A moll) „ „ 3.20

— op. 19. **Lyrische Stücke** „ „ 2.80

— op. 22. **Große Sonate No. 5** (C dur) „ „ 6.—

Abgesehen von den anmutig und kunstreich gefügten „Lyrischen Stücken“, in denen Fährmann noch relativ bescheidenere geistige und technische Anforderungen stellt, repräsentieren diese Werke gleichsam ein *Non plus ultra* moderner Orgelsatz- und Orgelspielkunst und rivalisieren allenfalls mit den Arbeiten Max Regers, denen sie an Kühnheit gleichstehen und an Fantasie bisweilen überlegen scheinen. Jeder bessere Orgelspieler sollte sich an den hochinteressanten Werken von Fährmann versuchen, öffentlich vorgetragen dürfen sie aber wohl nur die allerbesten Meister des Instruments.

Leipziger Zeitung 1902, No. 149.

Das sind riesige Ergüsse einer höchst ergiebigen Fantasie und einer meisterlichen Formbeherrschung. *Pädagogischer Jahresbericht* 1902, No. 54

... Geschickt sucht der Komponist der Orgel orchestrale Effekte zu entlocken und überrascht gern mit den gewagtesten, raffiniertesten Dissonanzen, um diese dann interessant aufzulösen, eine Kunst, die den gewieften Kontrapunktierer verrät. *Dresdner Journal* 1902, No. 287.

— op. 33. **Drei größere Fugen**:

No. 1. **Doppelfuge** (E dur) netto Mk. 1.20

No. 2. **Trippelfuge** (D moll) „ „ 1.20

No. 3. **Einfache Fuge** (A moll) „ „ 1.50

VON FAISST, DR. JMMANUEL, **Introduktion und Fuge** (D moll), herausgegeben von L. Boslet Mk. 1.50

FORCHHAMMER, TH., op. 27. **Drei Fugen** netto Mk. 2.—

Von diesen drei Fugen ist namentlich die dritte, breit angelegt und ausgeführt, besonders hervorzuheben, welche, gut gespielt, gewiß ihre kolossale Wirkung auf die Zuhörer nicht verfehlten wird. *Neue Zeitschrift für Musik* 1899, No. 17.

— op. 28. **Drei Konzertstücke** netto Mk. 2.—

Daß Forchhammer zu den ersten Orgelkomponisten zählt und ausgezeichnet schreibt, wissen die Lesser dieses Blattes längst. In vorliegenden Stücken bewährt sich der Meister aufs neue. Sie sind nur mäßig schwierig, aber sehr dankbar und von großer Wirkung. *Chorwächter* 1897, No. 10.

— op. 32. **Fünf Orgelstücke** (Larghetto, Con moto, 2 Choralbearbeitungen, Festnachspiel über „Wunderbarer König“). netto Mk. 2.—

Der Magdeburger Meister hat uns schon durch seine erste Orgelsonate gewaltig imponiert, nicht minder durch seine ferneren gewichtigen Leistungen. Gleich der erste Satz interessiert durch vortreffliche thematische Arbeit. Das darauffolgende Con moto, sich in zarten Bahnen bewegend, ist auch schwächeren Spielern zugänglich. Die beiden Choralvorstücke sind Muster von geist- und effektvoller Arbeit, sich nicht in herkömmlichen Bahnen bewegend. Das Festpostludium beginnt mit zwei Temen, die prächtig mit effektvollen Steigerungen bis zum Schluße durchgeführt sind. Auch strebsame Organisten mittleren Schlages werden sich an diesem Nachspiel, das auch für Konzerte recht passend ist, erfreuen. — *Urania* 1899, No. 12.

— **Larghetto** netto Mk. 1.—

Ausgewählte Kompositionen für Orgel.

- GEBAUER, PAUL, 20 Choralvorspiele für Orgel** netto Mk. 1.—
- GIGOUT, EUGÈNE, Interlude** 2.50
- HILLER, HANS, op. 6. Andante religioso für Flöte oder Violine mit Begleitung der Orgel (Pianoforte oder Harmonium)** Mk. 2.—
Ein schönes, edel gehaltenes Stück, das überall einen guten Eindruck machen wird, Ausführung nicht schwer. *Urania 1902, No. 6.*
- Eine schön empfundene, stimmungsvolle Komposition, die in Kirchenkonzerten gewiß viel andächtige Zuhörer finden dürfte. Sie sei ebenfalls bestens empfohlen, umso mehr, als ihre Ausführung keinerlei Schwierigkeiten bietet. *Der Kirchenchor 1902, No. 6.*
- Ein edel gehaltenes, leicht ausführbares Werkchen. *Pädagogischer Jahresbericht 1902, No. 54.*
- JENTSCH, MAX, op. 46. Zwei Präludien** netto Mk. 1.80
Zwei Orgelpreludien op. 46 reihen sich den Klavierkompositionen des Meisters würdig an, namentlich No. 2 zeigt Größe und hervorragendes Können. *Wiener Signale, Febr. 1906.*
- Die beiden Präludien für Orgel sind dankbare Konzertstücke, harmonisch sehr interessant und geistreich. *Blätter für Haus- u. Kirchenmusik, März 1906.*
- Als recht tüchtige und anerkennenswerte Arbeiten erweisen sich auch die beiden Orgelpreludien in A dur und Cis moll (op. 46); wiewohl sie an die Manual- und Pedaltechnik des Spielers keine nennenswerten Anforderungen stellen, verlangen sie doch einen warmblütigen Musiker zum Interpretieren, der in allen Raffinements der Registerkunst Bescheid weiß. *Musikal. Wochenblatt, 1. Febr. 1906.*
- JUNNE, CARL, Fantasie in zwei Sätzen** Mk. 1.—
- KRETSCHMER, EDMUND, op. 51. Zwölf Stücke** netto Mk. 2.—
Sehr schöne Stücke, die für den Unterricht ein höchst willkommenes, freudespendendes Material bieten. *Neue Zeitschrift für Musik 1899, No. 37.*
- KÜHNAU, J. C., Alte und neue Choralgesänge, vierstimmig ausgesetzt.** Zwischenstücke v. Karl Hauer, Kgl. Musikdir. Neunte Aufl. netto Mk. 6.—
- MAILLY, A., op. 1. Sonate** Mk. 3.—
— **Andante aus der Sonate, einzeln** 1.—
— **Méditation** netto " 1.60
— **Méditation für Orgel und Violine** " 2.—
- NIERMANN, R., op. 3. Introduktion und Fantasie** in freiem Stile über den Choral „Christus ist auferstanden“ netto Mk. 1.20
- PAULI, H., op. 5. Fantasie** 2.—
- REGER, MAX, Präludium und Fuge (Gismoll)** netto " 1.50
- RENNER, JOS., op. 29. Sonate (G moll)** 3.—
Wir haben es hier mit einer Kirchensonate zu tun, die ernst und würdig gearbeitet ist. Die Schlußfuge ist vierstimmig, breit ausgeführt, an die Bachsche Form sich anlehnd und bezeugt den fertigen, geistreichen Künstler. Ich gratuliere dem Komponisten, daß er es gewagt hat, in jener alten Meisterform ein aus dem Geiste entsprungenes, wirkungsvolles, schön gearbeitetes Musikstück frei und schwungvoll vorzuführen. *Neue Zeitschrift für Musik 1895, No. 18.*
- Das ist ein statliches, inhaltreiches, ausgereiftes und orgelmäßiges Werk, zu dem man dem, wie es scheint, jungen Komponisten bestens gratulieren kann. *Urania 1894, No. 9.*
- RHEINBERGER, JOSEF, Drei Stücke für Orgel: Präludium, Andantino und Trio über den Choral: „Wenn ich einmal soll scheiden“** netto Mk. 1.50
- RÖDER, E., op. 16. Festfantasie** Mk. 1.50
Ein glänzendes Bravourstück ohne übermenschliche Technik, in dem die Choräle „Nun danket alle Gott“ und „Wer nur den lieben Gott läßt walten“ glücklich verwertet sind. Die Schlußfuge, mit dem eingewebten, erstgenannten Choral, der das Werk siegreich beschließt, wird von sehr guter Wirkung sein. *Urania 1894, No. 9.*
- SITTARD, ALFRED, Drei Choralstudien** (No. 1. Wenn wir in höchsten Nöten sein. No. 2. Ach Gott und Herr. No. 3. Ach Jesu meiner Seelen Freud) netto Mk. 1.80
- STEHLE, J. G. ED., Fünf Orgelstücke.** 1. Fest-Präludium aus „Absalom“. 2. Erlöst. 3. Elegie. 4. Fantasie über ein Kirchenlied. 5. Cello-Duo (Pedal-Studie) netto Mk. 1.50
Endlich läßt der berühmte Schweizer Meister wieder etwas von sich hören, wenn auch nicht im virtuosen Stile, sondern im kleineren, aber immerhin in ganz beachtenswerter Weise. No. 1 hat ein triumphales, marschmäßig glänzendes Gepräge, No. 2 erglänzt in „Durch Nacht zum Licht“, No. 3 ist eine ergreifende Trämonie. No. 4 ist eine ansprechende Paraphrase über eine populäre Kirchenweise. No. 5 ist nicht nur eine feine Studie für Doppelpedal, sondern auch an und für sich eine anmutige Tonblüte. Alle Sätze sind auch mittleren Spielern zugänglich. *Urania 1902, No. 6.*
- VEHMEIER, Th., op. 24. Konzert-Fantasie** über den Choral „Lobe den Herren, den mächtigen König der Ehren“ netto Mk. 1.—
- VOGEL, MORITZ, op. 61. Zwölf Nachspiele** 2.—
— op. 64. Zweiundzwanzig Vor- und Nachspiele 2.—
— op. 65. Zwanzig kürzere Stücke (Vor- und Nachspiele) 2.—
— op. 74. 50 Orgelstücke in den leichtesten Dur- und Moll-Tonarten und den bekanntesten Kirchentönen. Zum Gebrauche beim Gottesdienste sowie zur Übung im freien kirchlichen Orgelspiel netto Mk. 2.—
Die Gaben des rührigen Leipziger Herrn Kollegen werden in der deutschen Organistenwelt nicht gewöhnlichen Anklang finden, wenigstens verdienen diese frisch empfundene, gut gearbeitete, nur mäßige technische Ansprüche machend, alle Beachtung. *Urania 1898, No. 5.*
- WAREING, HERBERT W., Zwei Stücke für Orgel** (No. 1. Legende. No. 2. Klostergesang bei Sonnenaufgang) netto Mk. 1.50
- WERMANN, OSKAR, op. 114. Sonate No. 3 (D)** netto Mk. 3.20
Ein imposantes Musikstück ist die neue Orgelsonate in D dur. Der Anschluß an Mendelssohn ist zwar unverkennbar, doch bewahrt sich Wermann in der Gestaltung seines Werkes genug Freiheit, um das Interessante seiner Schöpfung wach zu halten. Sie sei unseren Orgelmeistern dringend zur Beachtung empfohlen! *Leipziger Neueste Nachrichten 1898, No. 242.*
- op. 136. Drei leichte Vortragsstücke zum Gebrauche im Gottesdienst und Konzert:
No. 1. Andante. No. 2. Allegro. No. 3. Allegretto . . . netto Mk. 1.80
- WOLFRUM, PHILIPP, Präludium** „Lasset uns den Herren preisen“ netto Mk. 1.20

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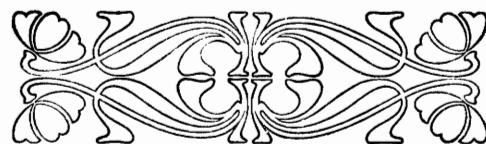
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