Zweiter Band.

Zur

Geschichte des Orgelspiels

im

14. bis 18. Jahrhundert.

Von

A. G. Ritter.

2 Bände gleichen Formats. Text und musikalische Beispiele.

Band II: Musikalische Beispiele.

Leipzig, 1884.
Max Hesse's Verlag.

Inhalt des II. Bandes.

Musikalische Beispiele.

Nr.			Seite
1.	Fantasia Allegra del 12 mo Tono	A. Gabrieli	3
2.	Ricercare 1 mi toni	P. da Palestrina	6
3.	Toccata 8 vo tuono	Cl. Merulo	8
4.	„ del 4 to tuono	L. Luzzaschi	14
5.	Canzona franc. („la Guamina“)	G. Guammi	15
6.	Fuga („Canz. fr.“)	G. Brignoli	16
7.	Duodecimus Tonus	Giov. Gabrieli	17
8.	Recercare	„ „	18
9.	Canzona	Cr. Malvezzi (Malvezio)	20
10.	„ detta l'Albergona	A. Mortaro	22
11.	Ut queant laxis (1 mo t.)	G. Diruta	23
12.	Magnificat, (5 to T.) nelli taste naturali	„	23
13.	Toccata XII.	G. Frescobaldi	24
14.	„ V sopra i pedali etc.	„	27
15.	Capriccio, Pastorale	„	30
16.	„ di Durezze	„	32
17.	Canzona terza, detta Crinelli	„	34
18.	Judex crederis	G. B. Fasolo	36
19.	Veni creator spir.	„	36
20.	Proles de coelo	„	36
21.	Et in terra pax (Gloria 7 mi t. naturalis translat. ad 5 tam inf.)	„	37
22.	Sonata	G. B. Bassani	38
23.	Elevazîone	Monari	40
24.	„ sopra il Pange lingua	G. C. Aresti	42
25.	Recercar 6 ti t.	A. Poglietti	44
26.	„	L. Battiferro	46
27.	Canzona	D. Zipoli	48
28.	Fantasie	P. Philipps	51
29.	Fuga suavissima	C. Luython	55
30.	Fantasia 8 vi toni	P. Cornet	60
31.	Salve regina	„	63
32.	O clemens	„	64
33.	Fuge	M. van den Gheyn	65
34.	Fantasia	P. Swelinck	67
35.	„	A. van Noordt.	72
36.	Te Deum laudamus	bei P. Atteingnant	75
37.	Il me suffit	„	75
38.	Dulcis amica dei	„	76
39.	Deo gratias	„	77
40.	Prélude	„	77
41.	Fugue grave	H. d'Anglebert	77
42.	Quatuor sur le Kyrie à 3 sujets	„	78
43.	Kyrie du 1 er t.	A. Raison	79
44.	„ du 2 me t.	„	80
45.	Offertoire	N. le Begue	81
46.	Noël. Or nous ditte Marie	„	83
47.	Verso del primero tono	A. de Cabezon	85
48.	„ del 7 mo t.	„	85
49.	Tiento del 1 ro t.	„	85
50.	„ del 2 do t.	„	86
51.	Diferenzias sobre las Vacas	„	88
52.	Fuga 6 to t.	„	89
53.	Del 1 ro t.	Fra Th. de Santa Maria	91
54.	Ave Maristela	H. de Cabezon	91
55.	Ave maris stella	M. R. Coelho	93
56.	Verso do primeiro tom (Et exultavit)	„	94
57.	Pausa	C. Paumann	95
58.	On frewd verzer	P. Hofhaimer	95
59.	Maria zart	A. Schlick	96
60.	Preambulum	bei L. Kleber	98
61.	Kum heyliger gaist	„	99
62.	Fantasia in re	„	101
63.	Nach willen dein	Deutscher Organist, 1530	102
64.	Wenn wir in höchsten Nöten sein	Johannes Baptista	103
65.	Herzlich lieb hab ich dich, o Herr	bei B. Schmid sen.	103
66.	Aria di Canzon fr.	bei J. Paix	105
67.	Erhalt uns, Herr, bei d. Wort	„	105
68.	Fuga in C.	S. Lohet (bei J. Woltz)	106
69.	„ in Gbmoll	„	107
70.	Canzone in E.	„	107
71.	Media vita, in Gbmoll	„	108

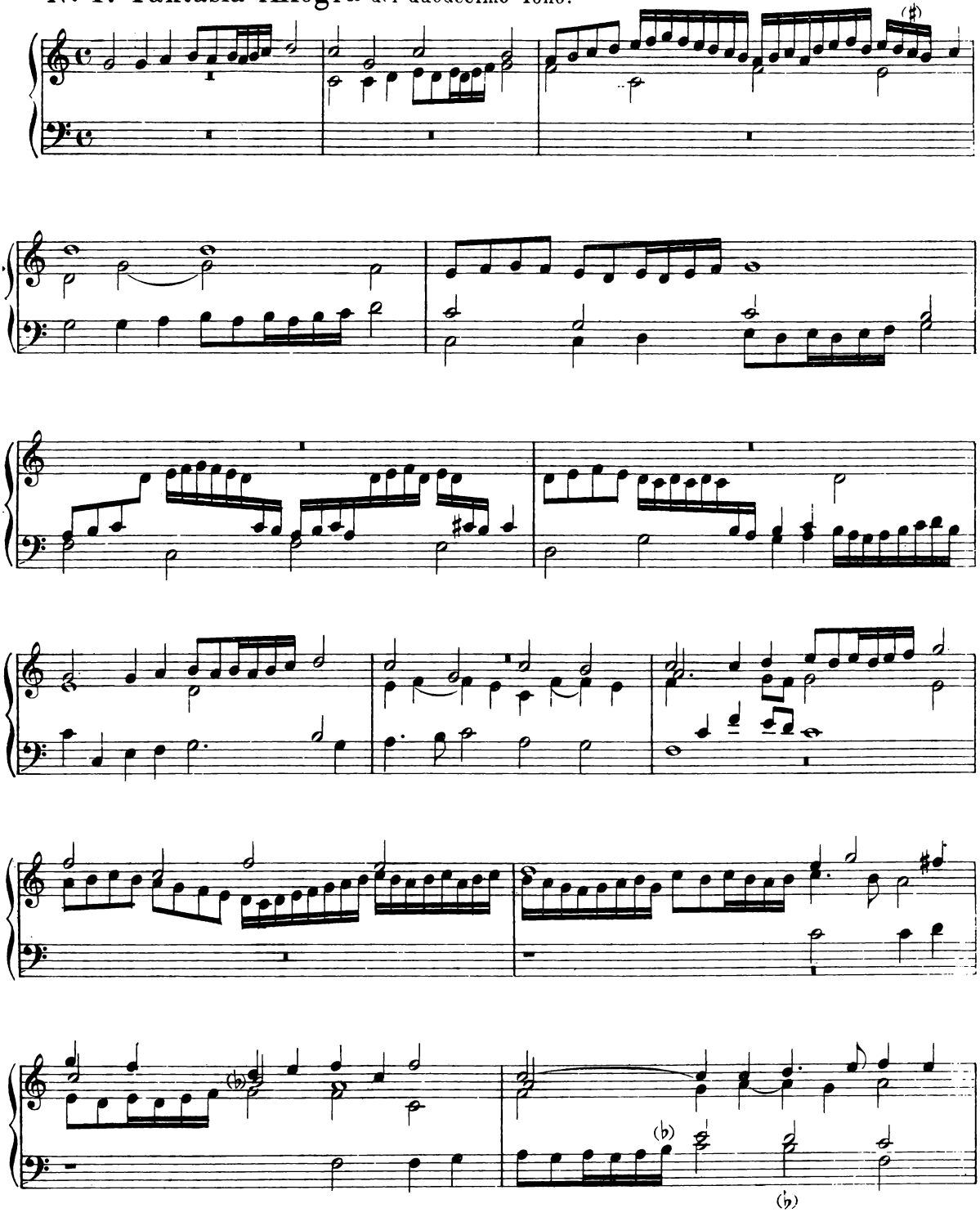
Nr.			Seite
72.	Allein Gott in der Hoge sey Ehre	O. D.	109
73.	Ach Gott vom Himmel sieh darein	J. Stephani	110
74.	Canzon	A. Holtzner	112
75.	Ricercare 5 to t.	H. L. Hassler	115
76.	Praeambulum 1 mi et 2 di t.	J. E. Kindermann	118
77.	„ 9 et 10 t.	„	118
78.	Magnificat 8 vi t.	„	119
79.	Fuga	G. C. Wecker	120
80.	Vater unser im Himmelreich	J. Krieger	121
81.	Suite in 3 Sätzen	„	121
82.	Mag ich Unglück	J. Pachelbel	127
83.	Gott Vater der du deine Sonn	„	128
84.	Warum betrübst du dich, m. Herz	„	130
85.	Toccata	„	132
86.	Ciacona	„	134
87.	Vater unser im Himmelreich	U. Steigleder	139
88.	„	„	140
89.	Intonatio 1 mi toni	S. A. Scherer	142
90.	Inton. 8 vi t. (Bergamasca)	„	143
91.	Der Tag der ist so freudenreich	J. C. F. Fischer	144
92.	Fuga	Chr. Erbach	148
93.	Kyrie duplex	„	150
94.	Toccata 8 va	J. Speth	151
95.	Canzona	C. Kerll	153
96.	Toccata	G. Muffat	154
97.	„ 6 ta	„	159
98.	Praeambulum 3 tii t.	F. A. X. Murschhauser	164
99.	Praeludium	C. Kolb	166
100.	Prael. et Fuga	J. C. Simon	167
101.	Erbarm dich mein, o	J. H. Bach	169
102.	Warum betrübst du dich, m.	Chr. Bach	171
103.	Prael. und Fuge	„	172
104.	Wenn m. Stündlein vorh. ist	M. Bach	175
105.	Du Friedefürst, Herr Jesu Christ	B. Bach	177
106.	Fuga	„	178
107.	Wie schön leuchtet der Morgenstern	J. S. Bach	181
108.	Nun komm der Heiden Heiland	N. Vetter	185
109.	Christ lag in Todes Banden	„	185
110.	Gottes Sohn ist kommen	H. Buttstedt	187
111.	Gelobet seist du, Jesu Christ	„	188
112.	Erbarm dich mein, o Herre Gott	J. G. Walther	189
113.	Ach Gott, thu dich erbarmen	„	191
114.	Ach Gott, erhör m. Seufzen	„	192
115.	Warum betrübst du dich, m. Herz	„	193
116.	Ach schönster Jesu, m. Verlangen	„	194
117.	Toccata ex D.	J. R. Ahle	196
118.	Erbarm dich mein, o Herre Gott	N. Hanff.	199
119.	Helft mir Gotts Güte preisen	„	200
120.	Christum wir sollen loben schon	G. Böhm	201
121.	Vater unser im Himmelreich	„	202
122.	O lux beata trinitas	J. Fr. Alberti	205
123.	Fuga 3 tii t.	W. C. Briegel	206
124.	Lass mich dein sein und bleiben	D. Strunck	207
125.	Prael. und Fuge	D. Buxtehude	208
126.	Mensch wiltu leben seliglich	„	214
127.	Magnificat 1 mi t.	„	215
128.	Christ lag in Todes Banden	Ph. Telemann	217
129.	Wir gläuben all an Einen Gott	S. Scheidt	219
130.	Vater unser im Himmelreich	„	221
131.	Veni redemptor gentium	„	222
132.	Capriccio	J. Froberger	223
133.	Toccata	„	225
134.	Ach Gott, vom Himmel sieh darein	Fr. W. Zachau	228
135.	Nun komm der Heiden Heiland	„	229
136.	Ach Herr, mich armen Sünder.	J. Kuhnau	230

Andrea Gabrieli.*)

um 1520–1586.

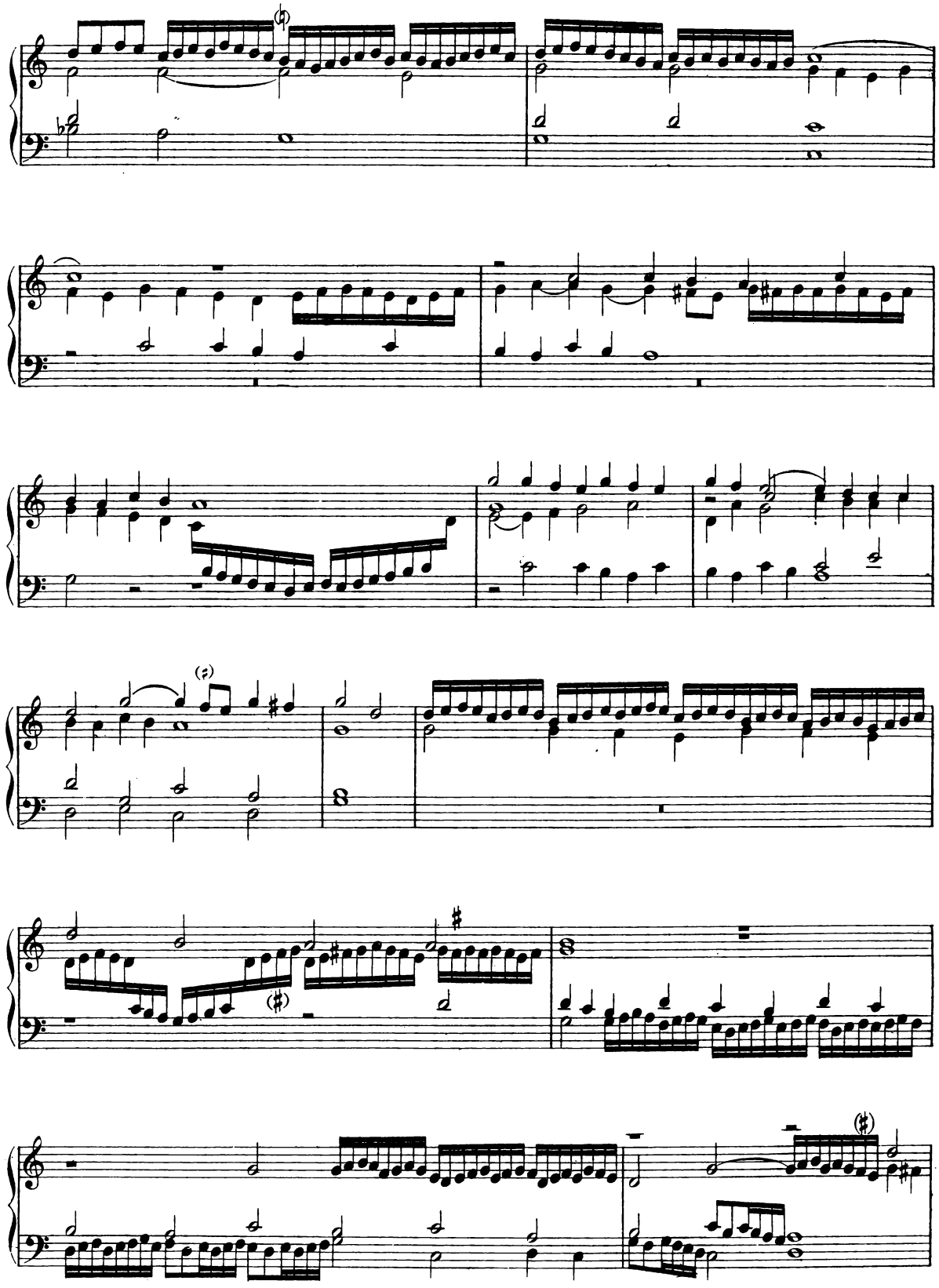
No. 1. Fantasia Allegra del duodecimo Tono.

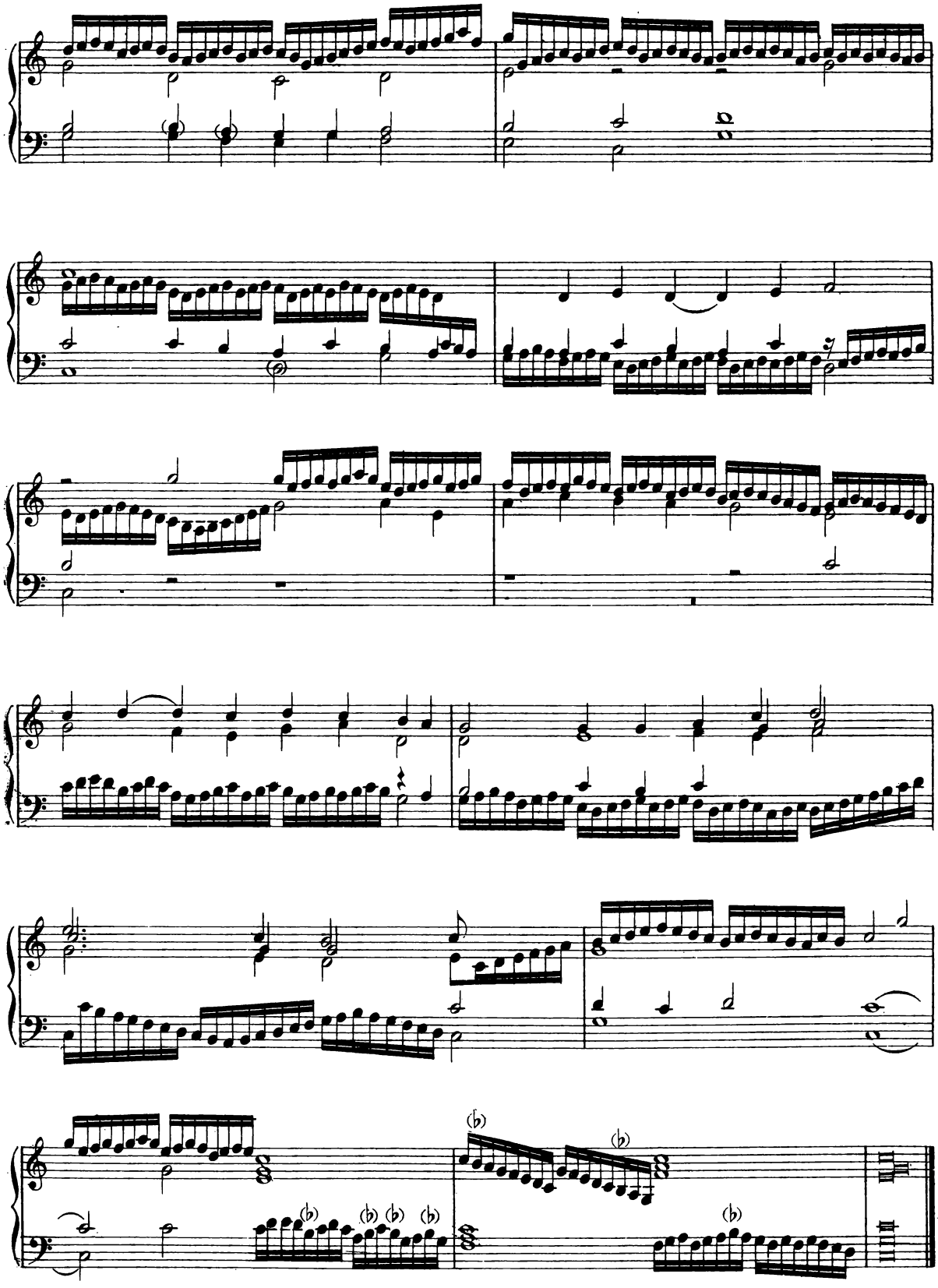
1590 (Aus: Geschichte d. Instrumental-M. v.W. J. v. Wasielewski entlehnt.) *)



*) I, 20.**)I,21.

M. H. V. Stichu. Druck v. F. W. Garbrecht's Nachf., Oscar Brandstetter, Leipzig.





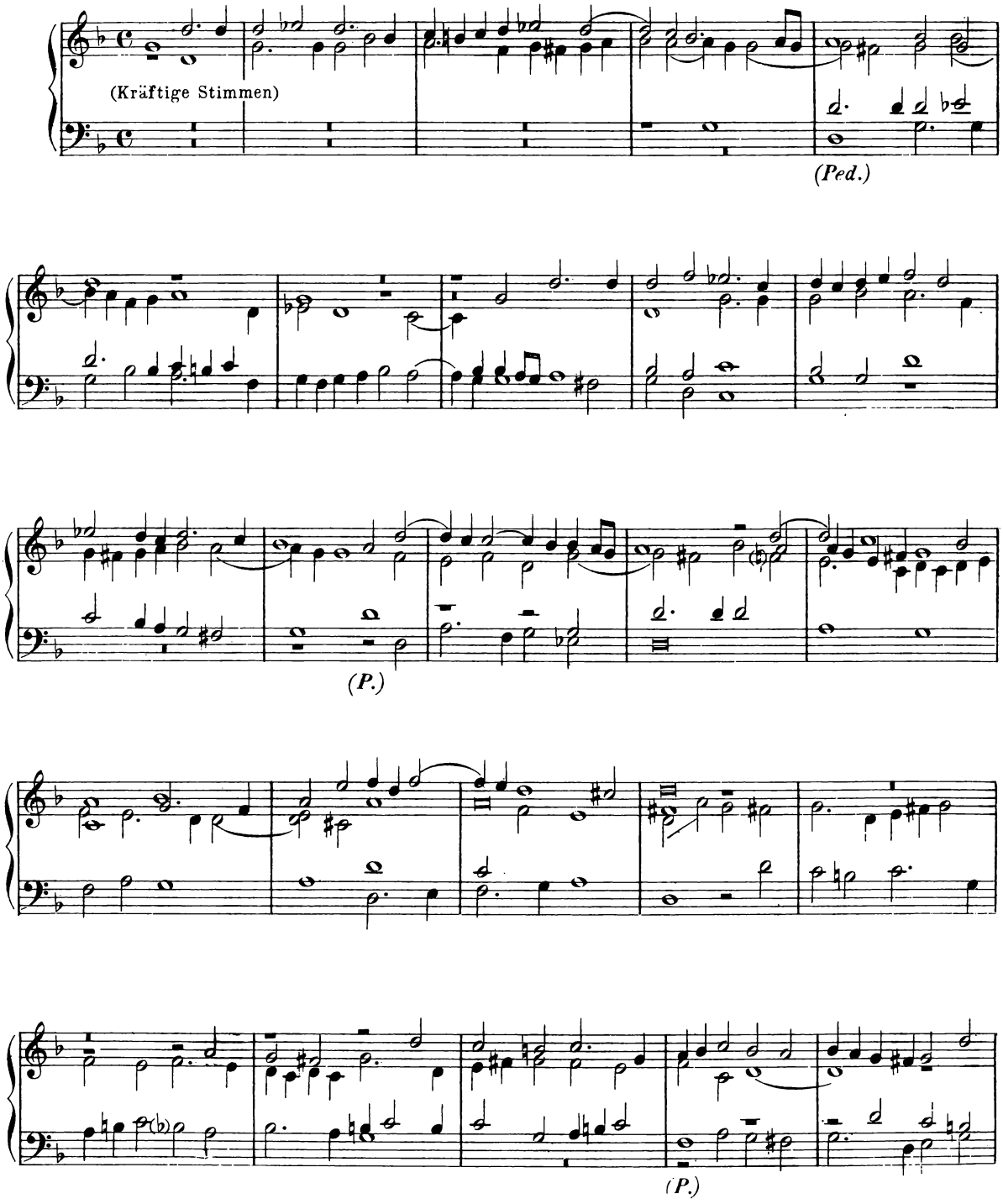
Pierluigi da Palestrina.*)

Componist der päpstl. Capelle in Rom.

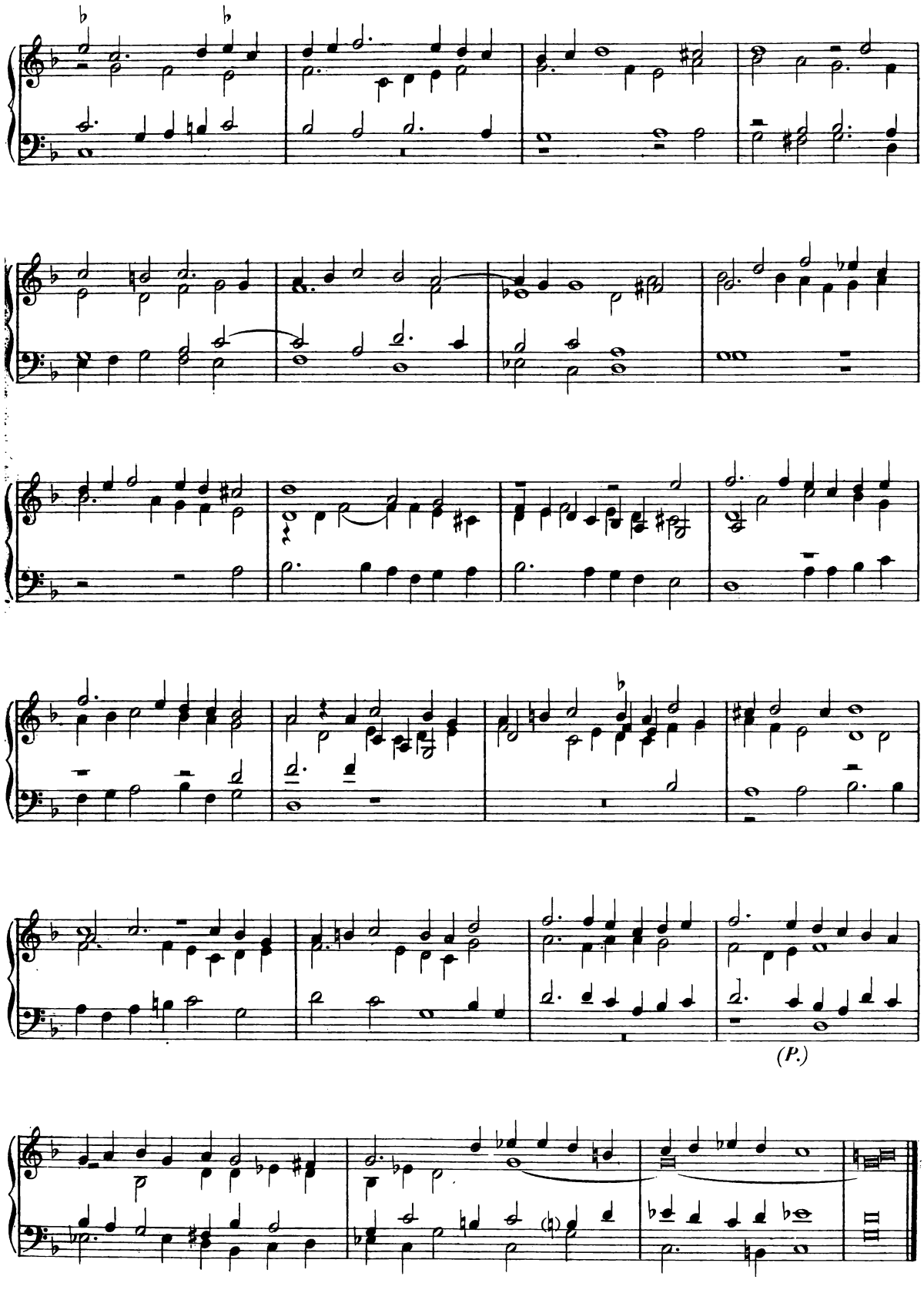
1524 – 1594.

Nº 2. Ricercere 1mi toni.

Handschriftlich.



*) S. 22.


(P.)

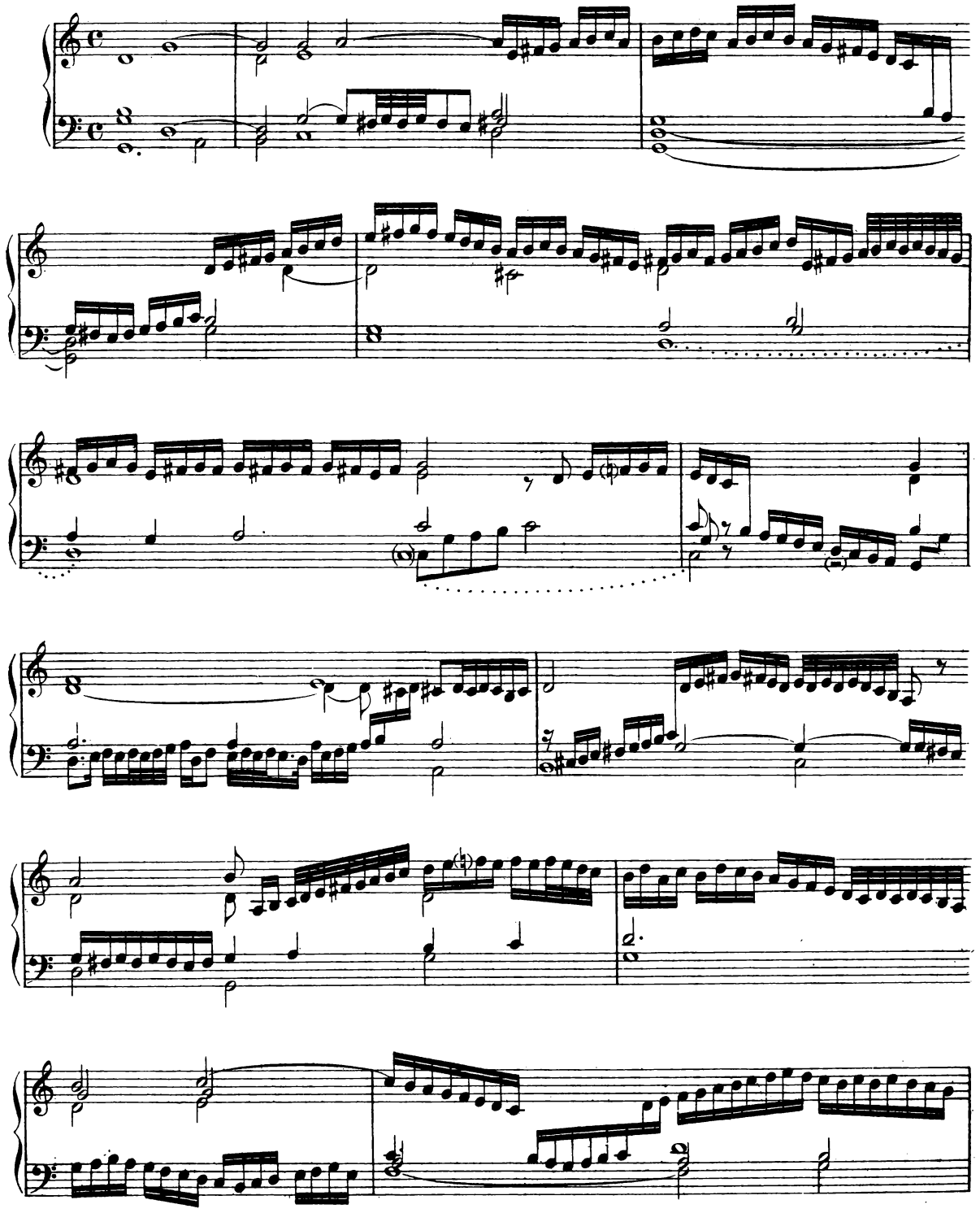
Claudio Merulo,*)

Organist zu Parma.

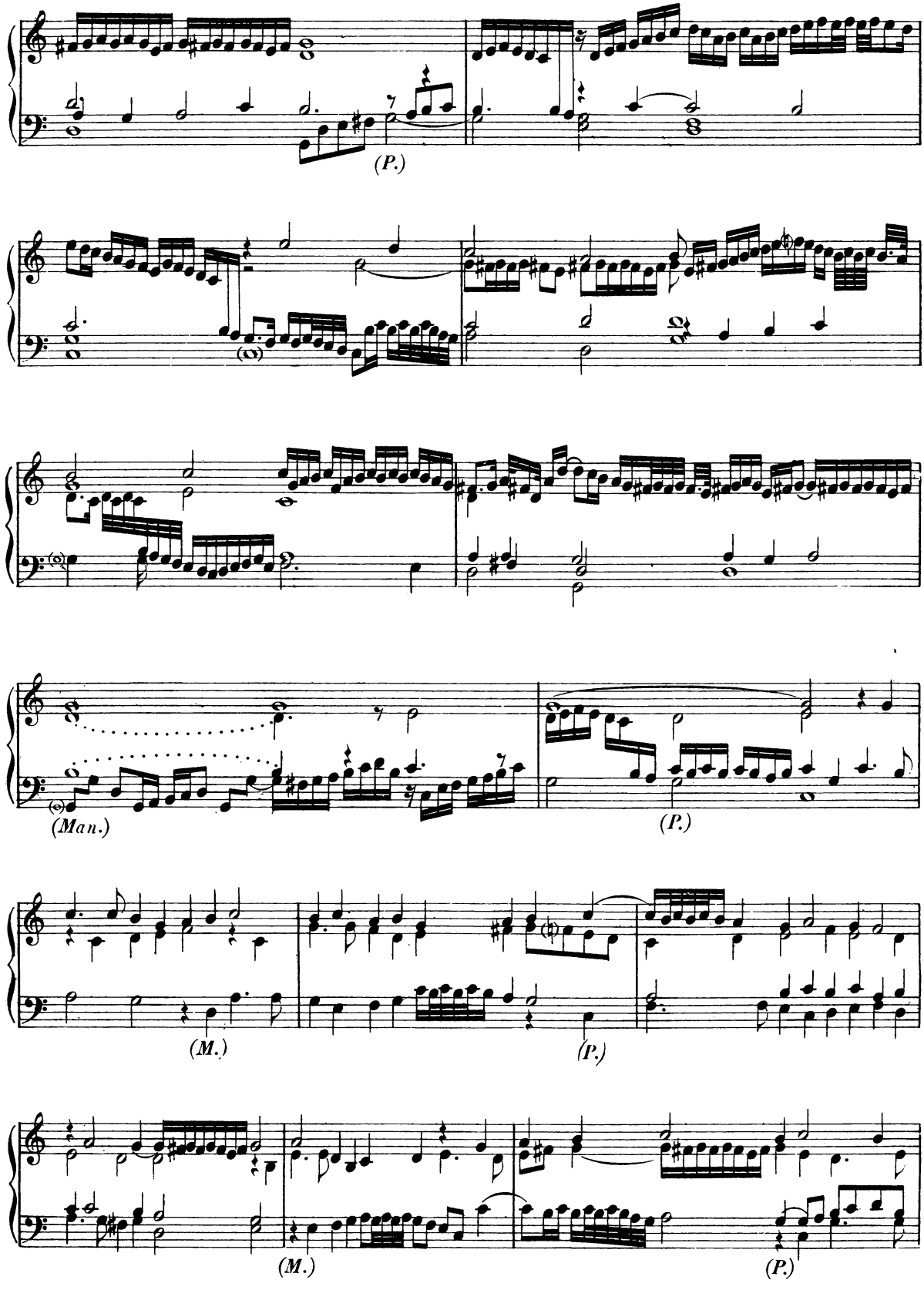
1533–1604.

Nº 3. Toccata ottavo tuono.

Aus: Toccate d'Intavolatura d'Organo. Libro secondo. Rom, **1604**.



*) S. 22.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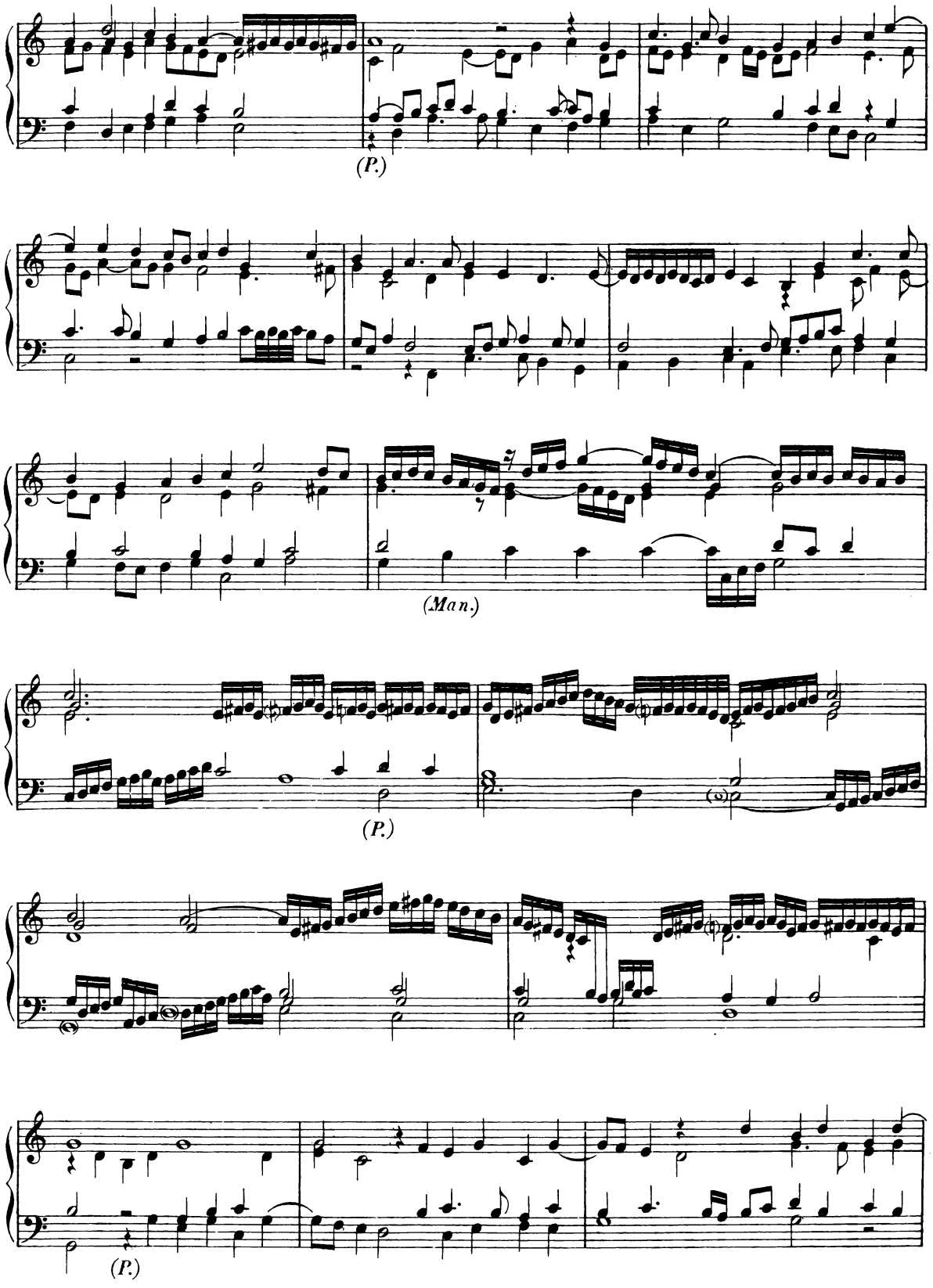
(Man.)
(P.)
(M.)
(P.)
(M.)
(P.)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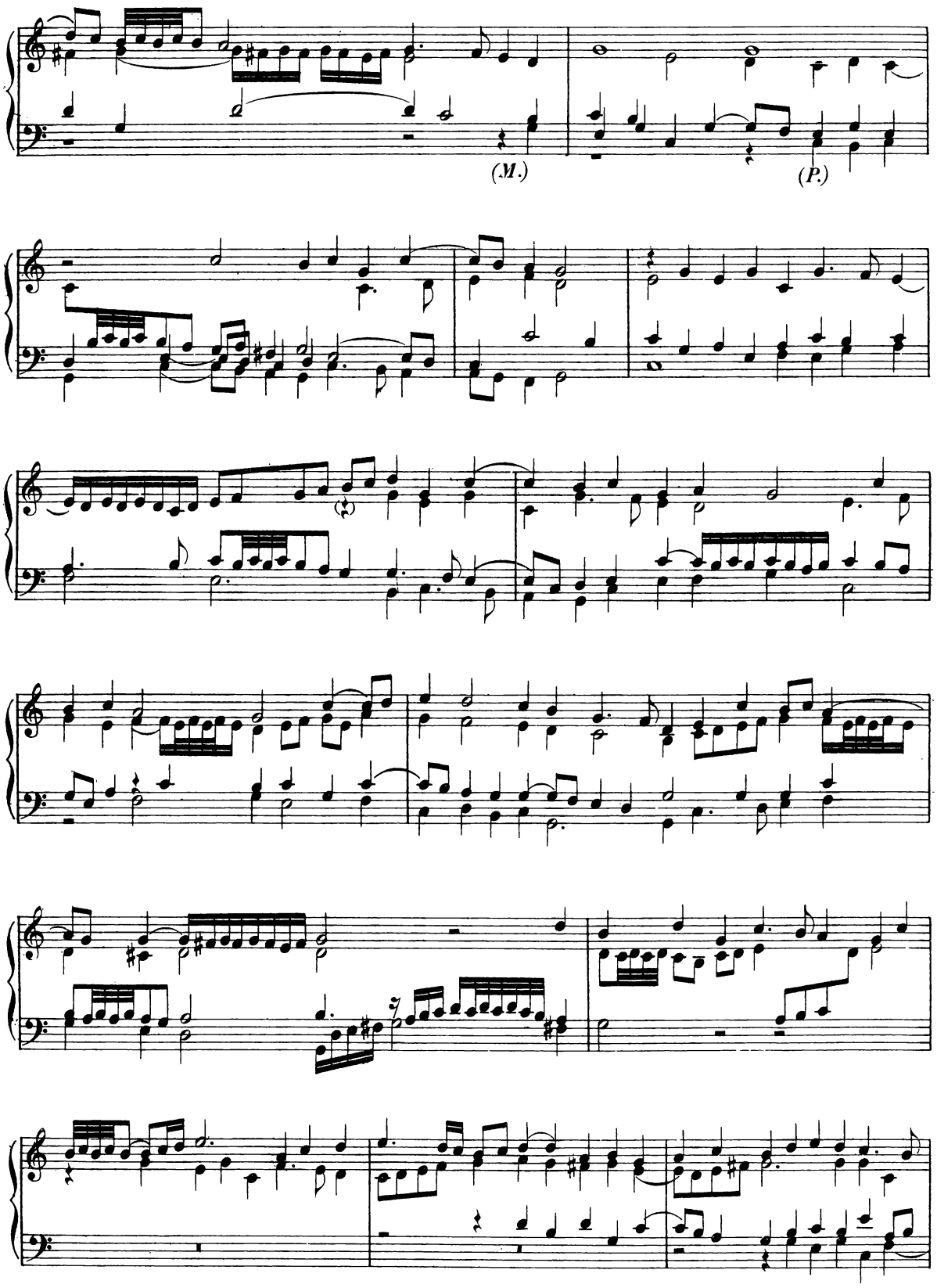
(Man.)
(P.)
(P.)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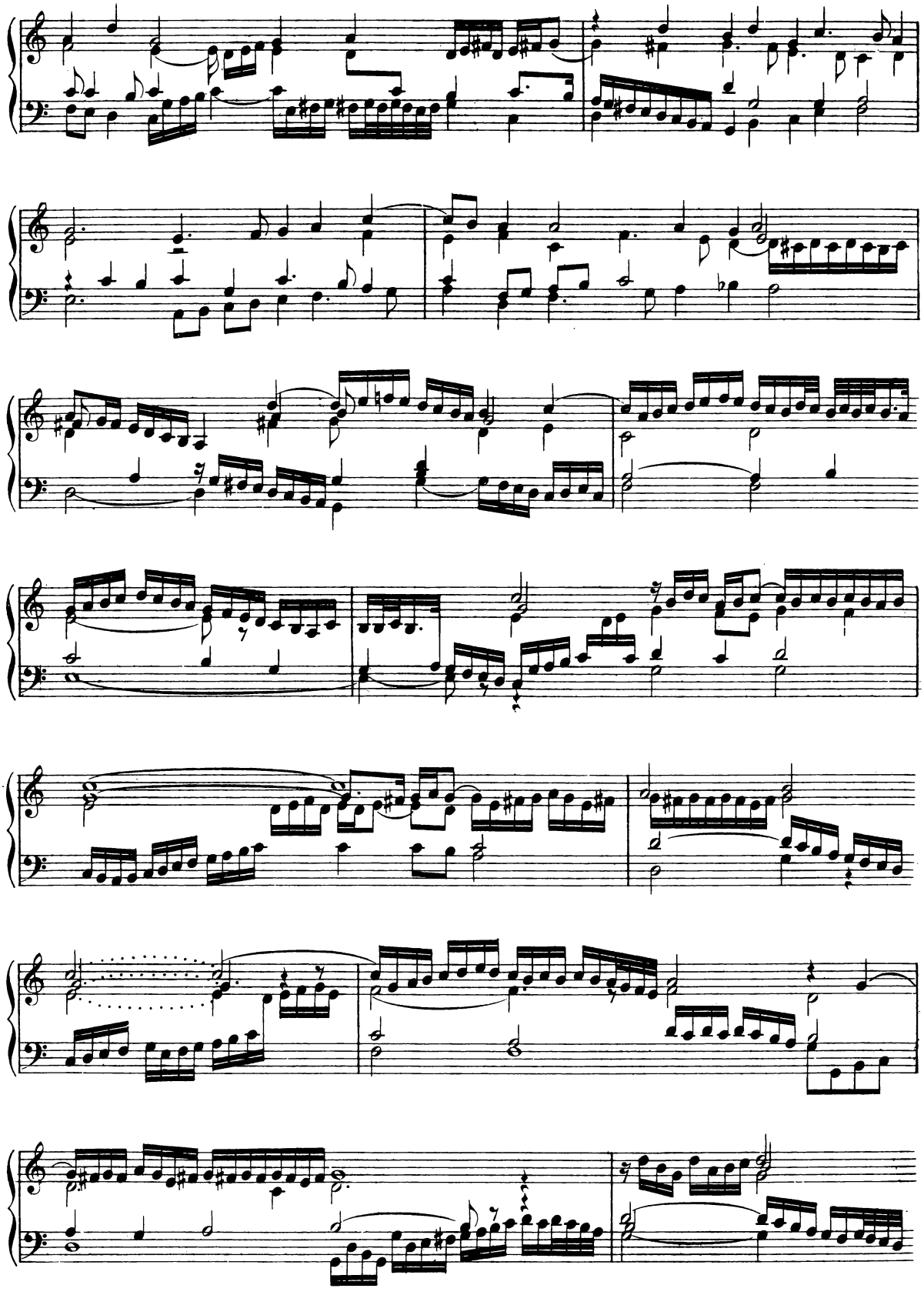
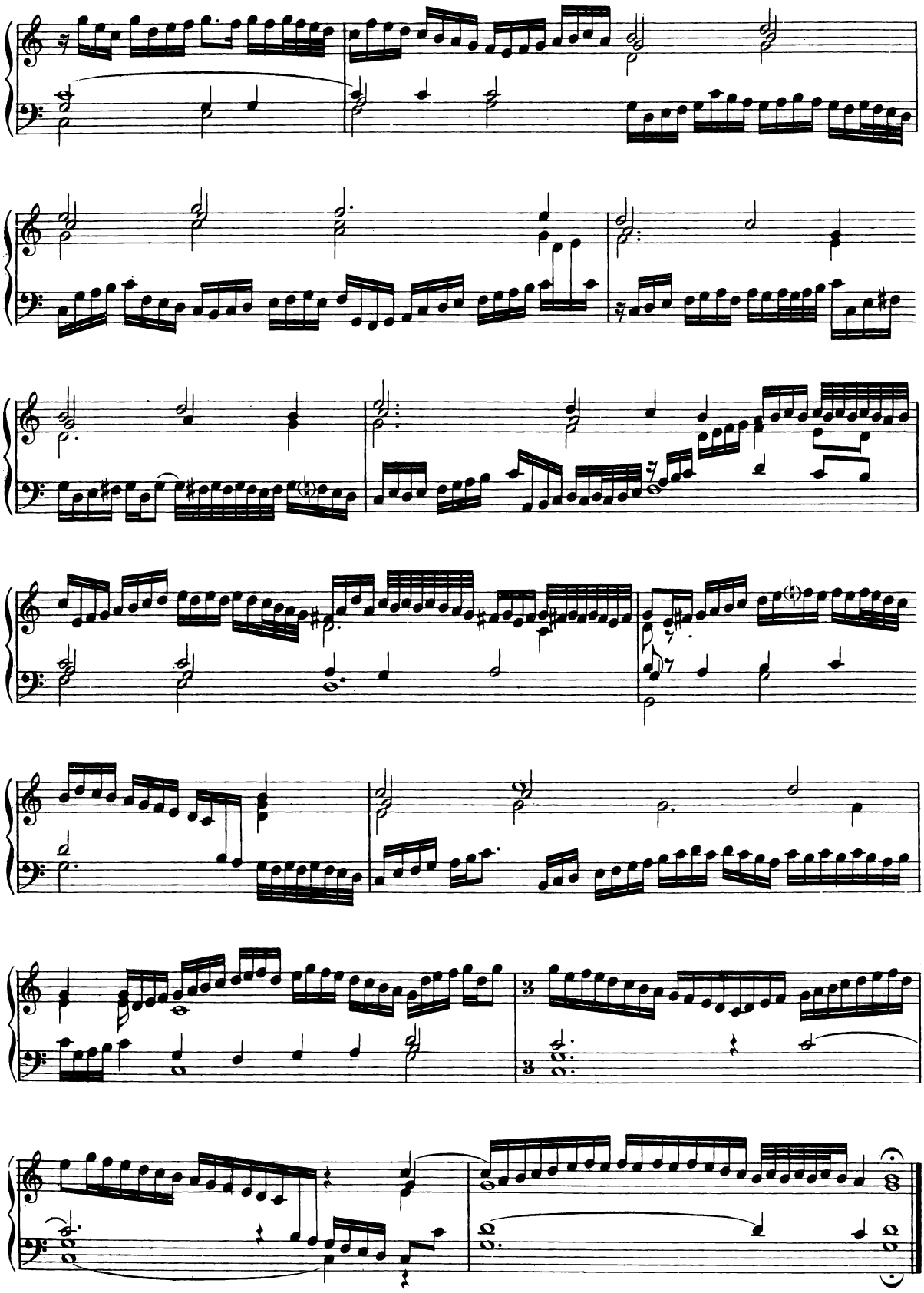
(P.)



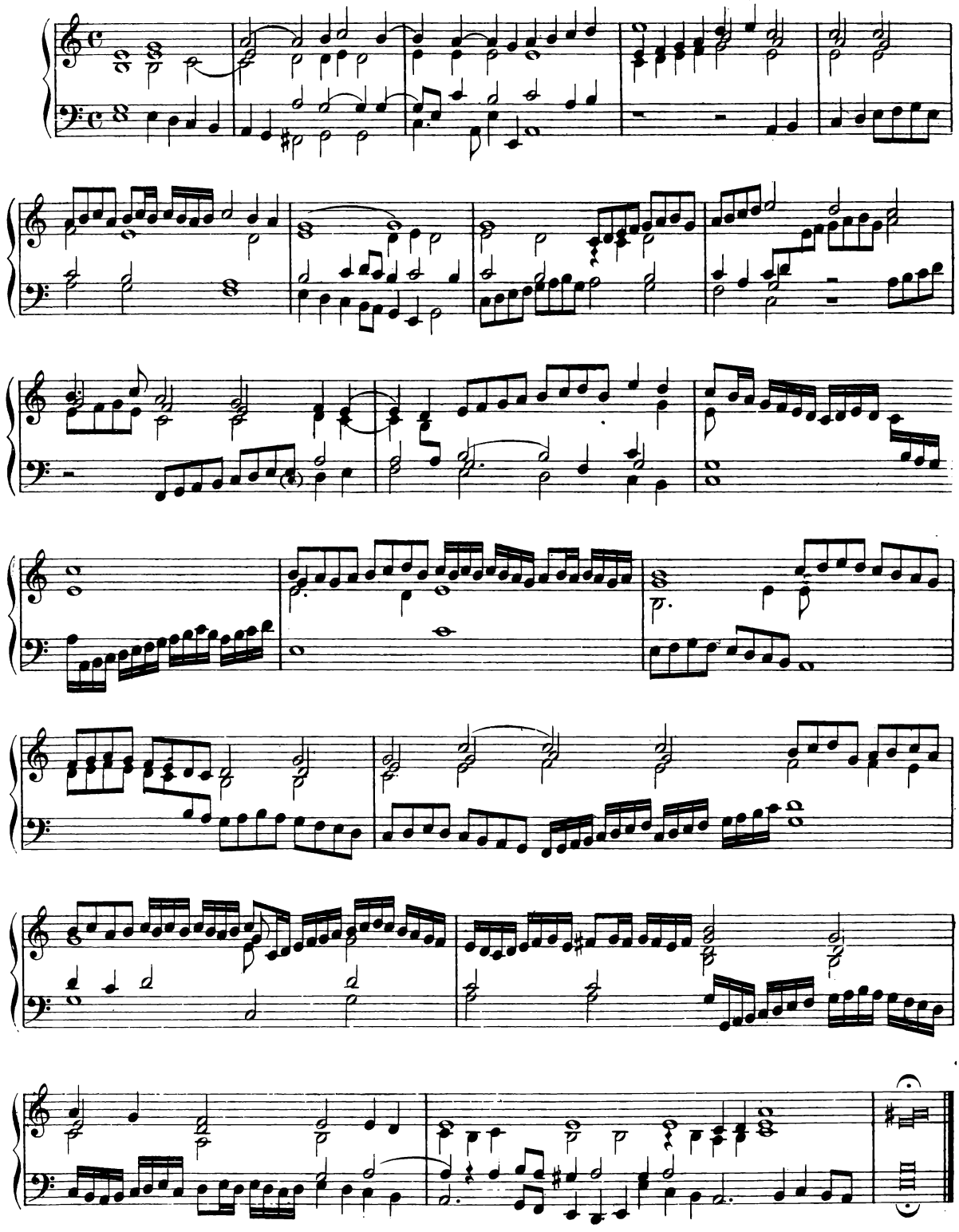


Luzzasco Luzzaschi, *)

(Capellm. u. Organist zu Ferrara)
Geb. um 1545.

N°. 4 Toccato del 4^to tuono.

Aus „Il Transilvano" I, (1609) von G. Diruta.

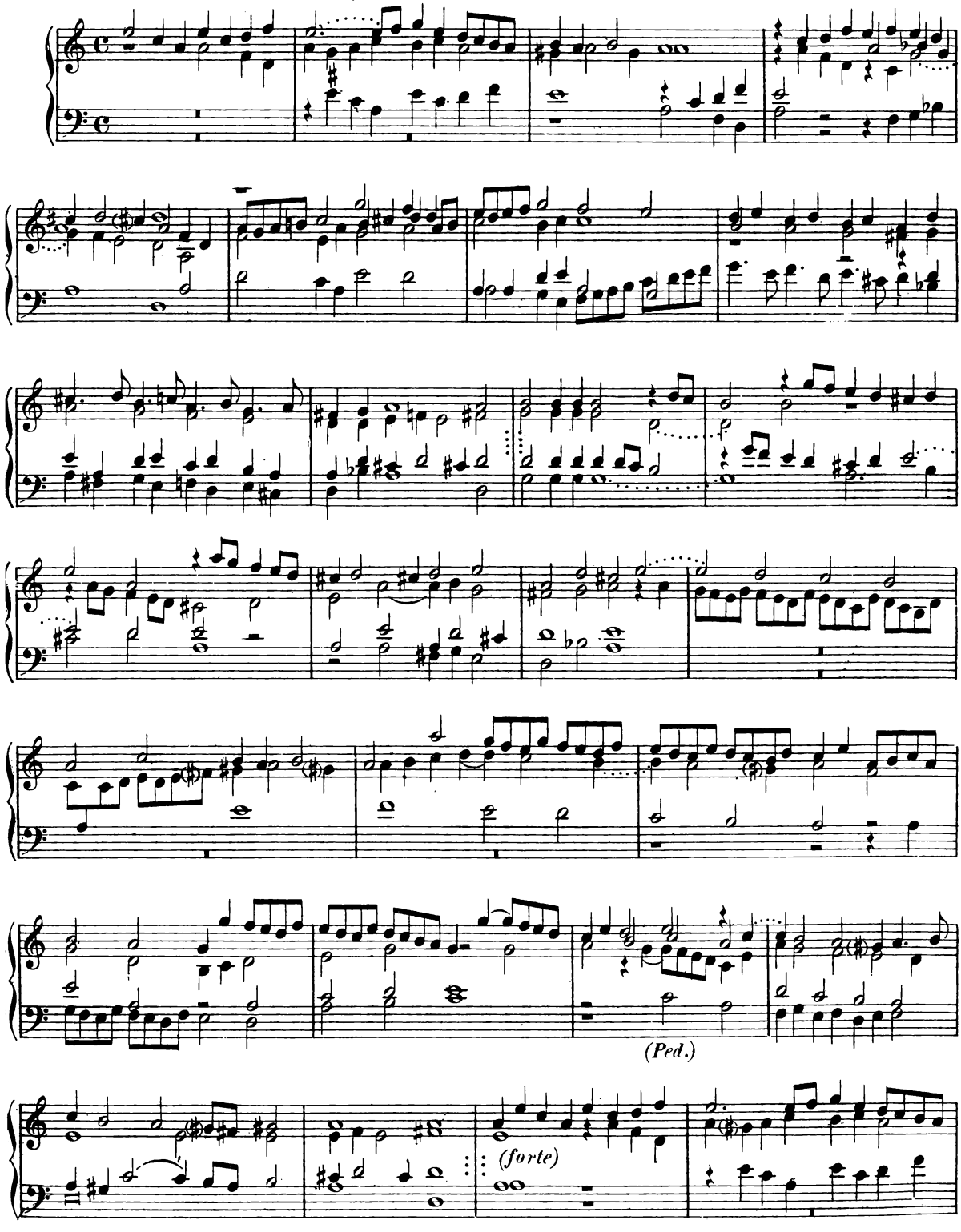


Gioseffo Guammi,*)

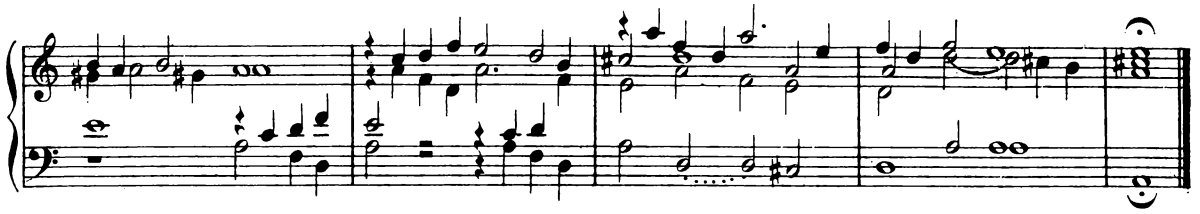
Organist in Venedig.
(geb. um 1550.)

Nº 5. Canzona franc., la Guamina.“

Woltz, III, Nº 45.



*) S. 24.

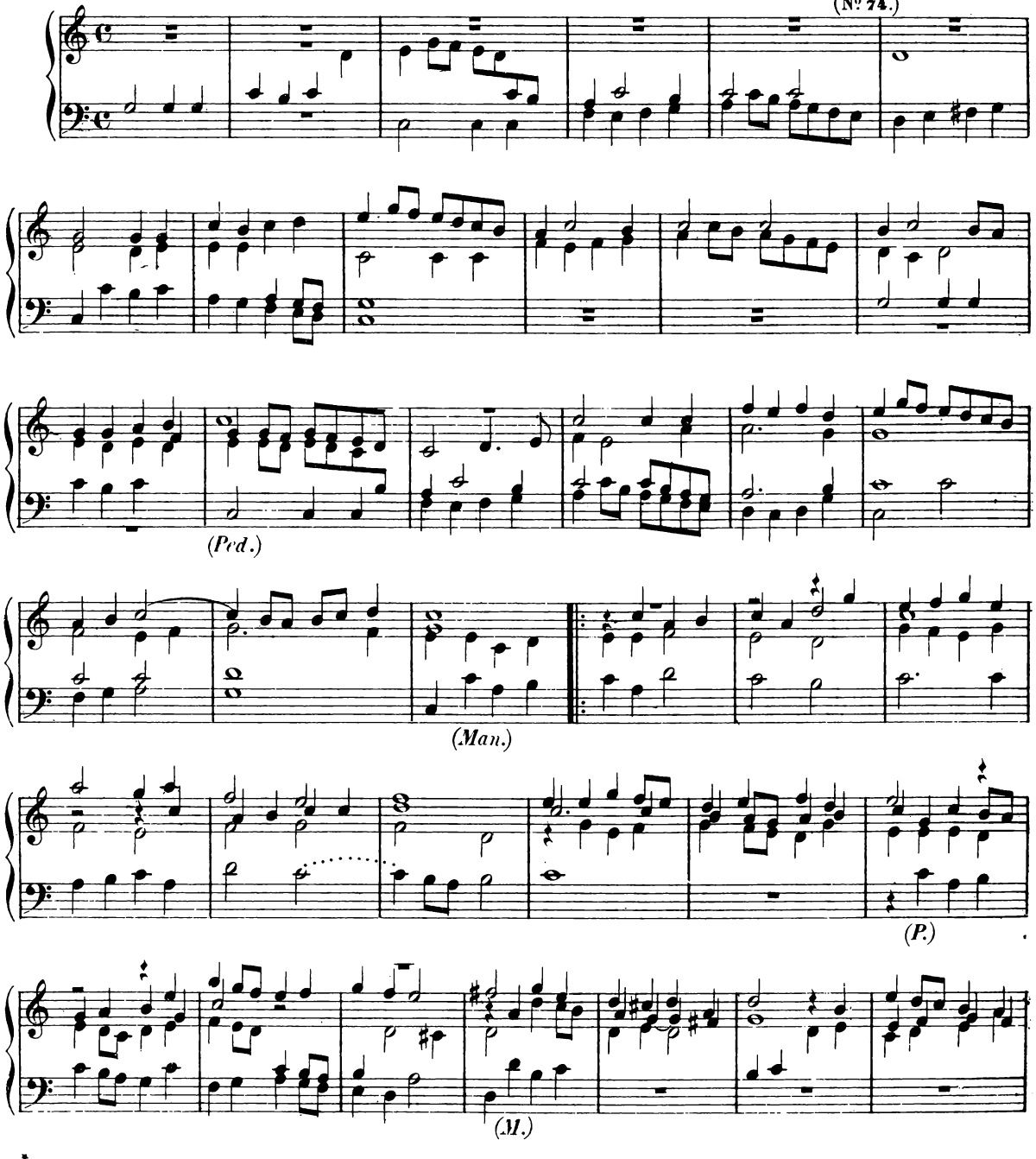


Giacomo Brignoli *)

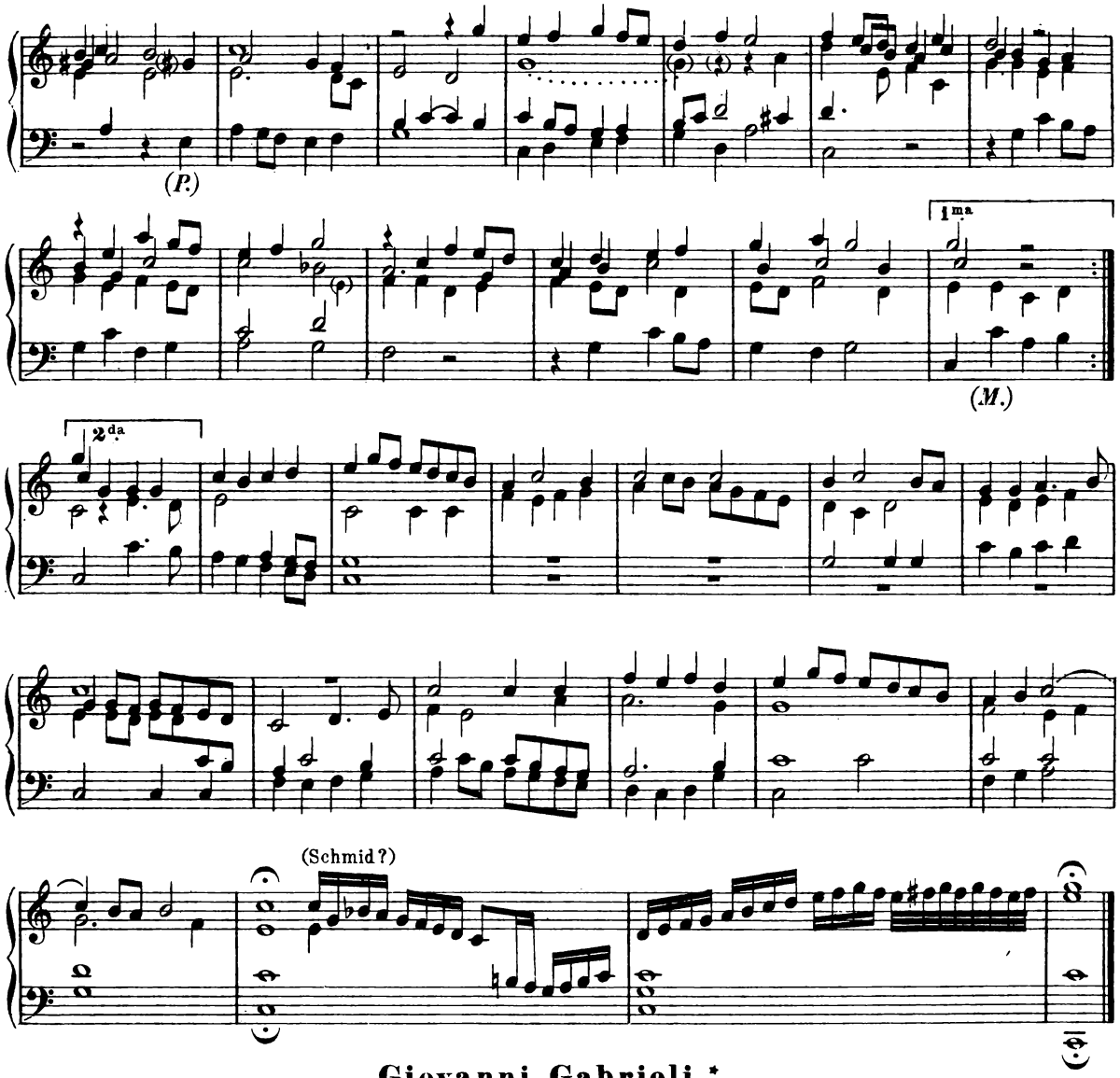
Geb. um 1550.

N°. 6. Fuga (Canzona franc.)

B. Schmid jun. Tabulaturbuch, 1607. (N° 74.)



*) S. 24.

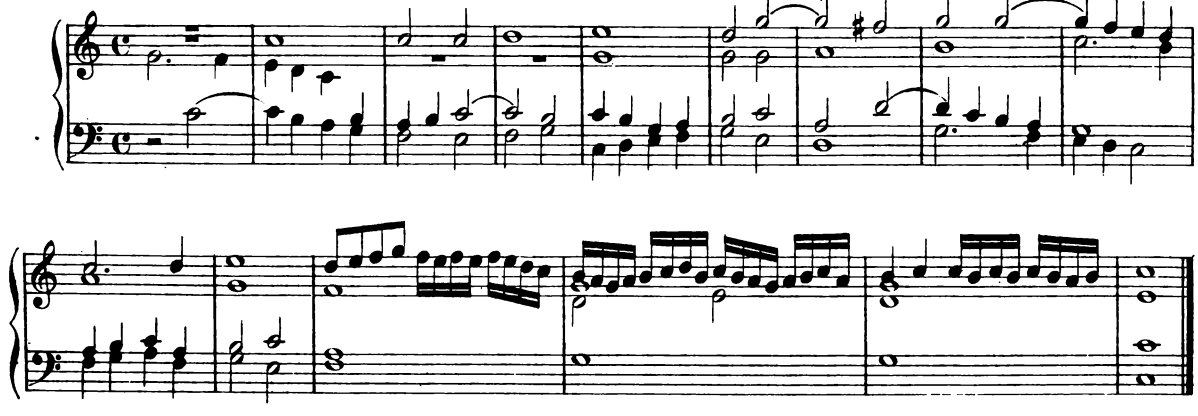


Giovanni Gabrieli,*

Organist in Venedig.
(um 1555–1612.)

Nº 7. Duodecimus Tonus.

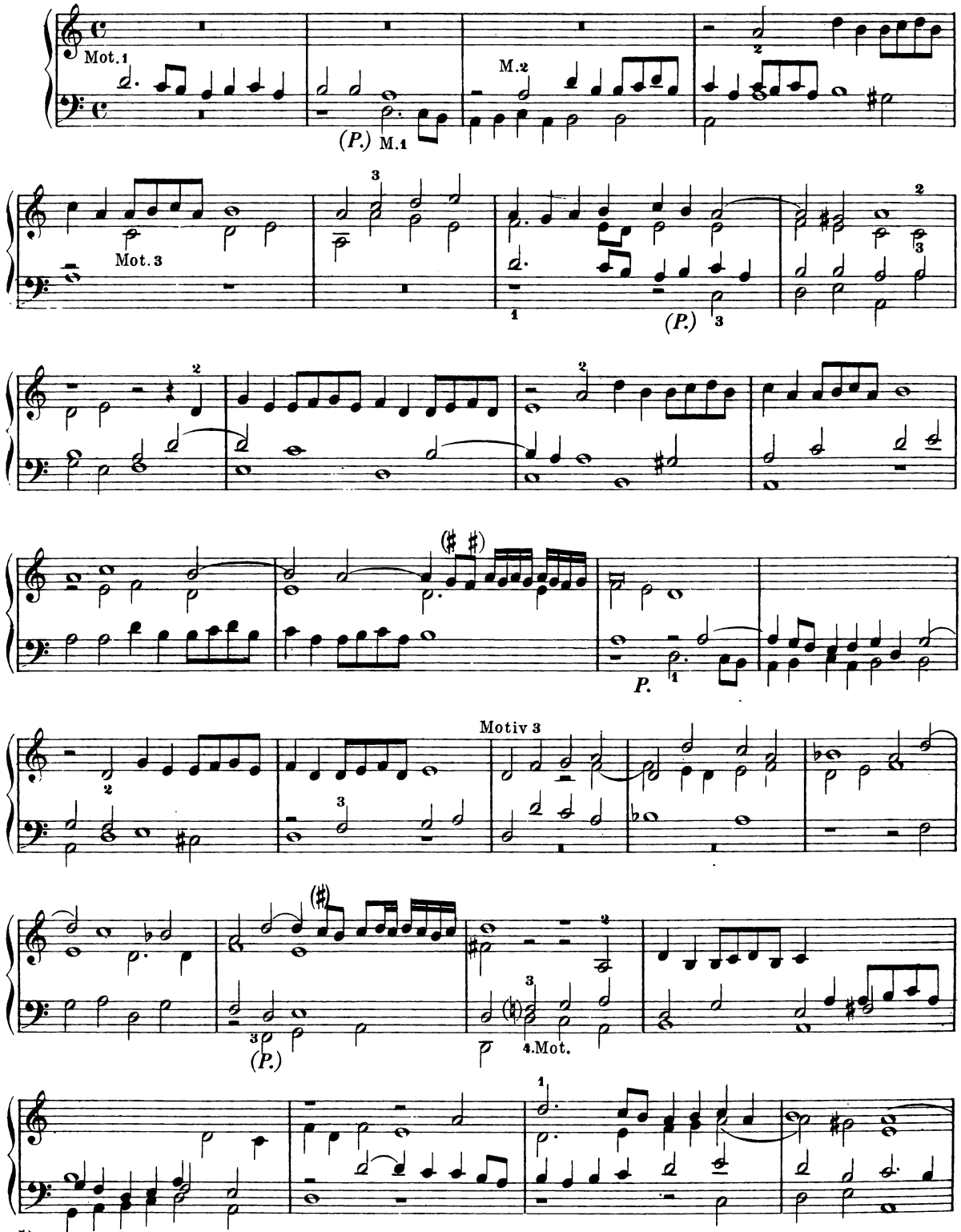
Schmid jun. Nº 21.



*) S. 25, 26.

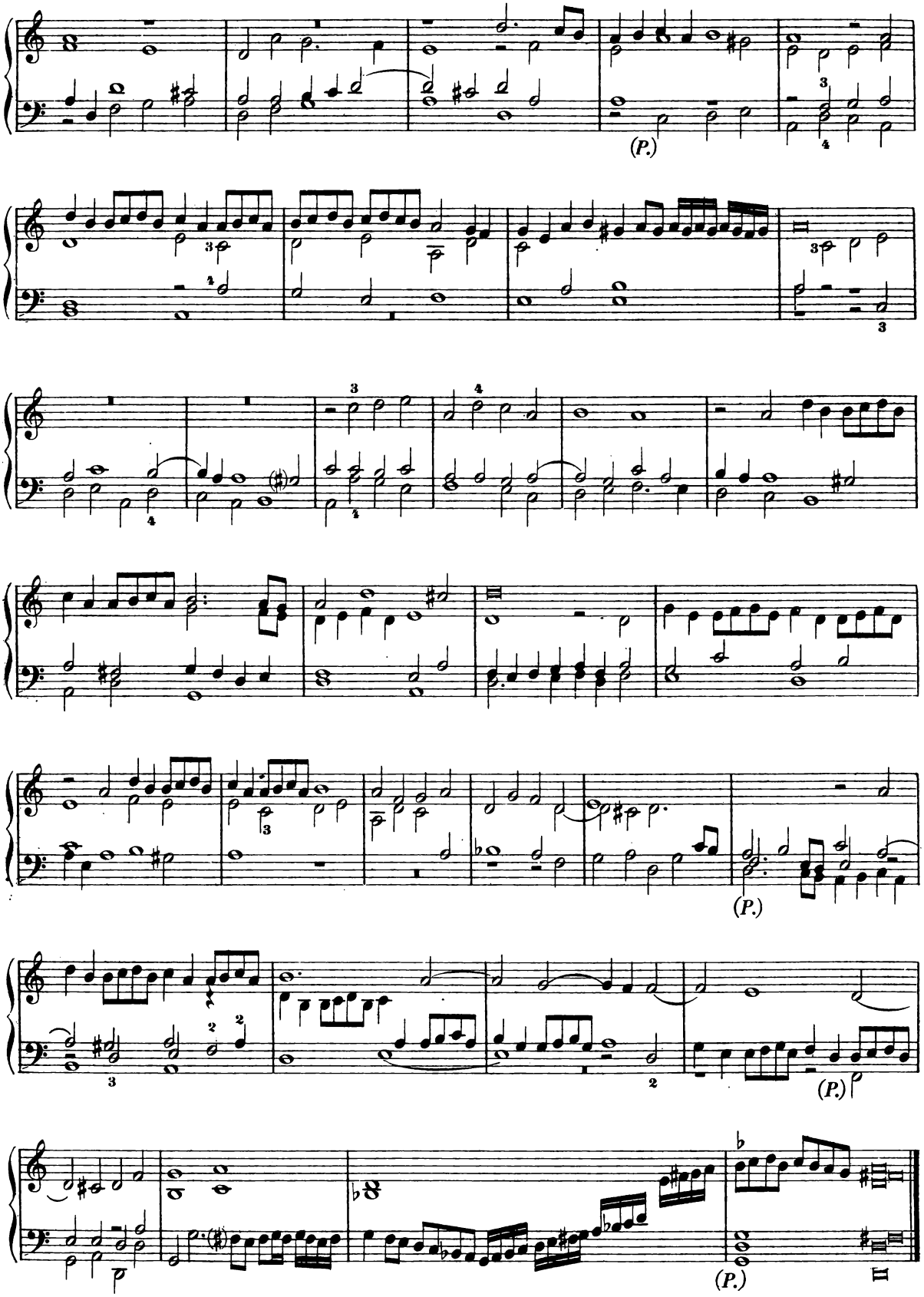
N⁰ 8. Recercare.*)

Nach einer Handschrift aus d. Anfange des 17ten Jahrh.**)



*) S. 27.

**) v. Winterfeld „Gabrieli“ pp II, S. 107.

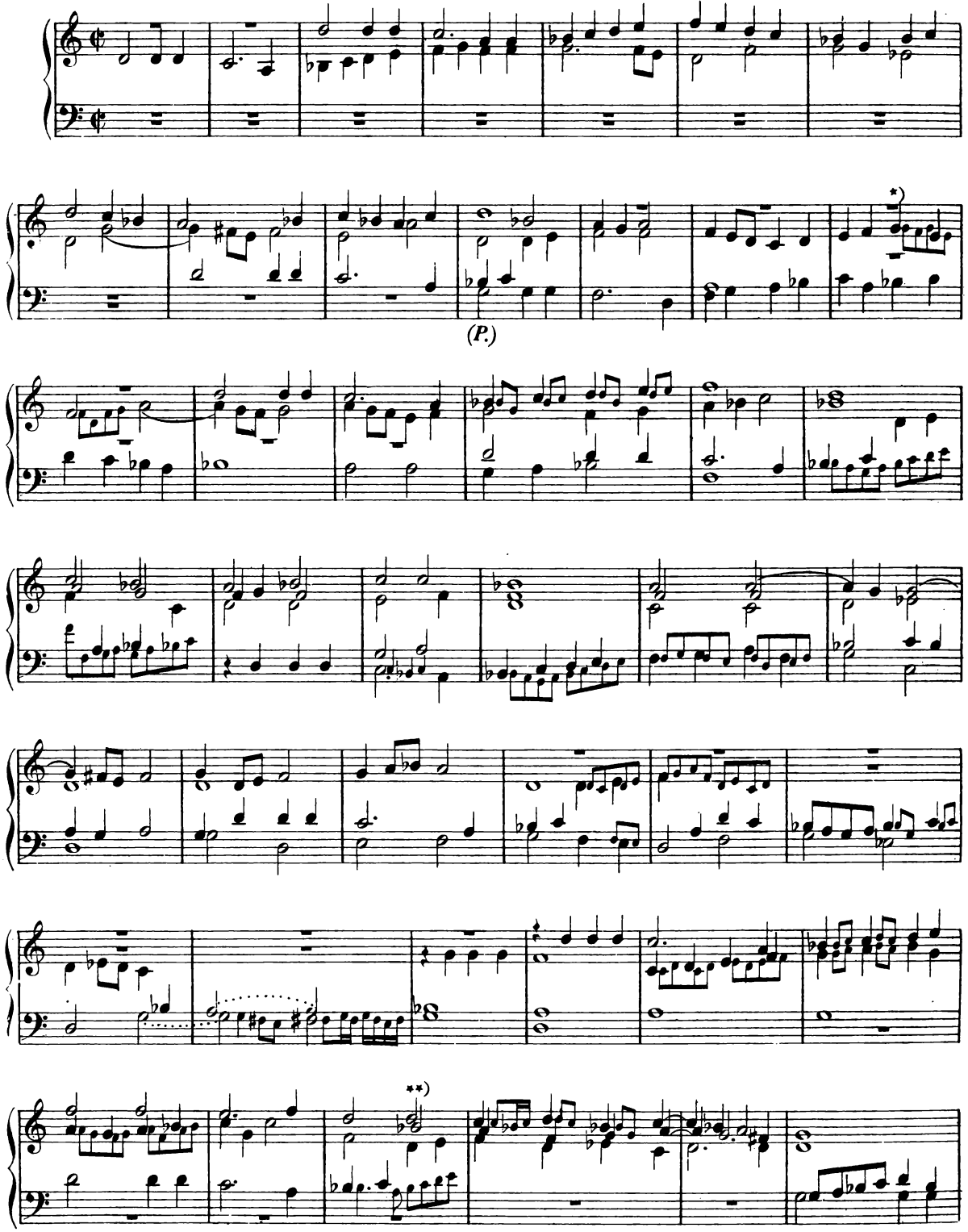

(P.)
(P.)
(P.)
(P.)

Cristofanno Malvezzi,

Capellm. zu Florenz.
Geb. um 1560.

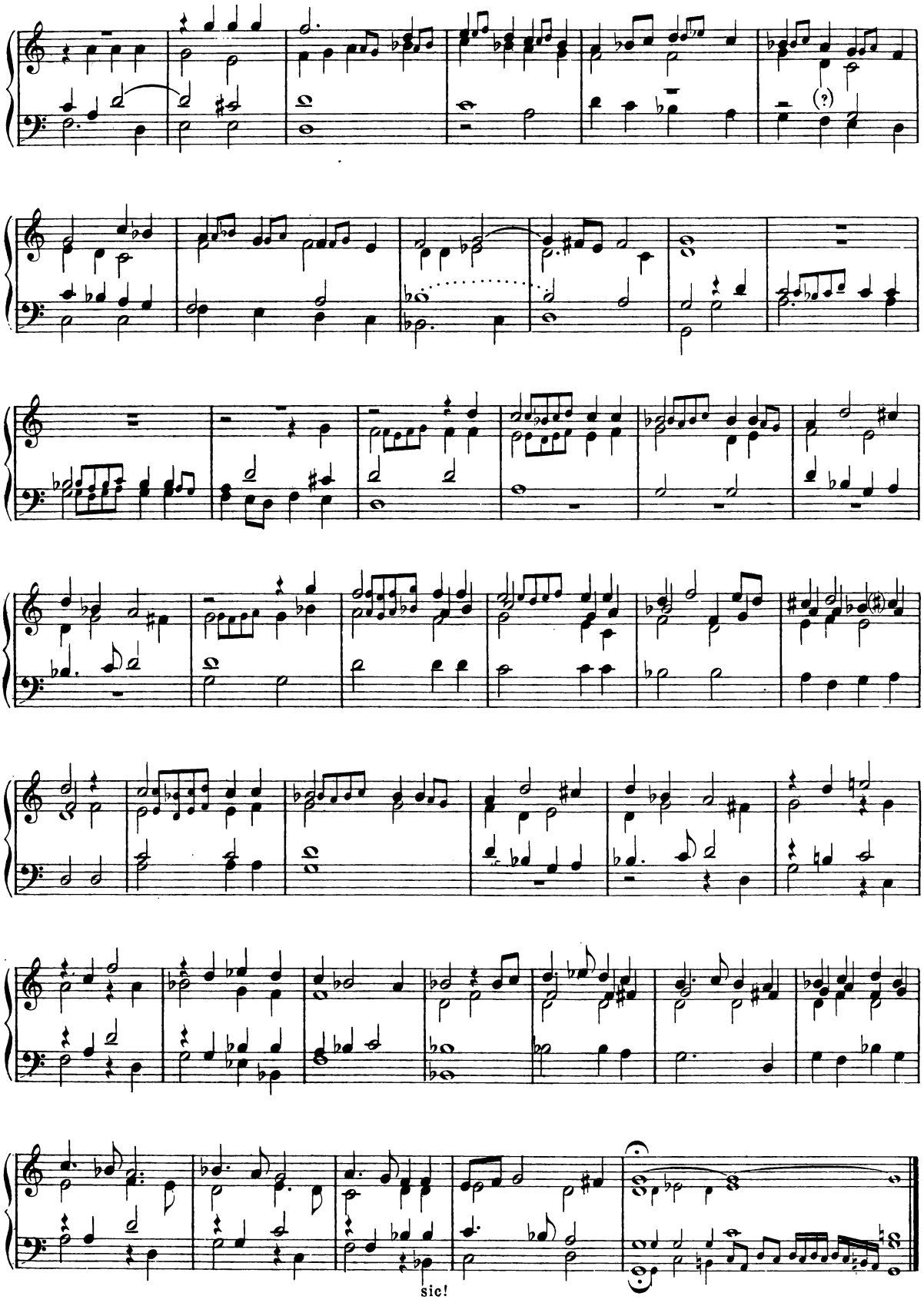
N° 9. Canzona. (S. 27.)

Schmid j. Tabulatur, 1607 N° 66.



*) Die kleinen Noten geben die von Schmid j. eingeschobenen Coloraturen.

**) Schmid j. hat g– nicht b– im Alt. Die Vergleichung mit ähnlichen Stellen führt zu b, als dem Richtigeren. M. H. V.


(?)
sic!

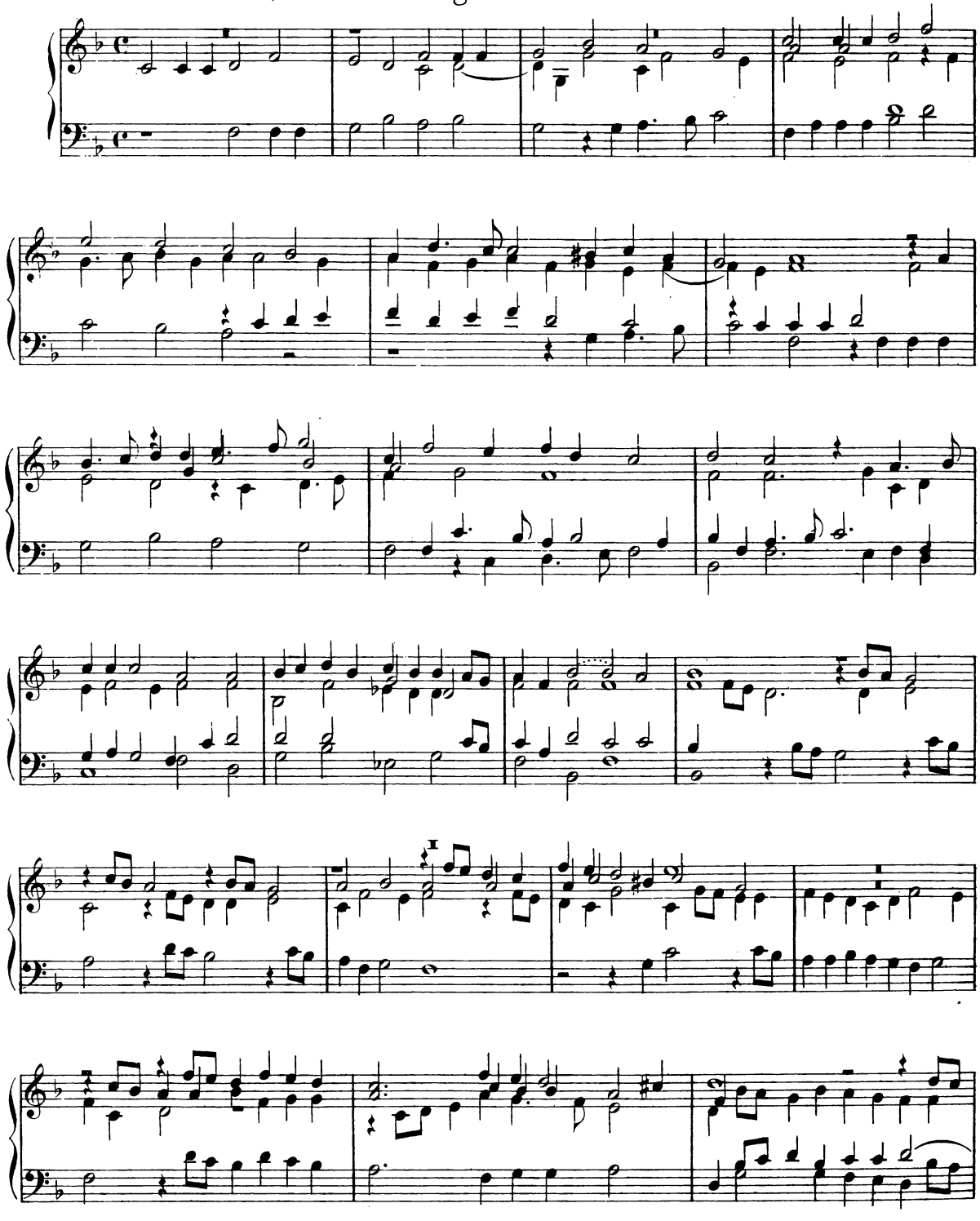
Antonio Mortaro,*)

Organist zu Novara.

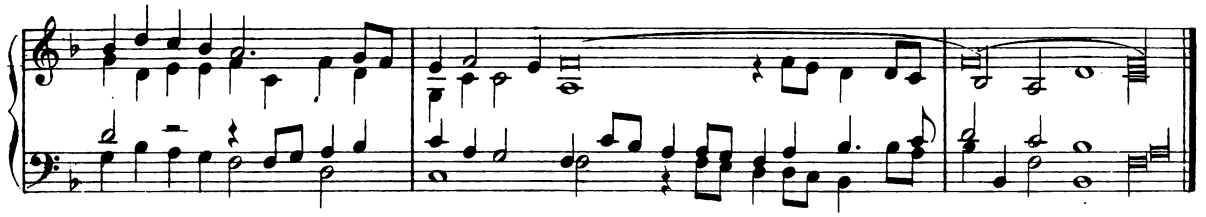
†1619.

N° 10. Canzone, detta l'Albergona.

Aus: Diruta„il Transilvano"II,1609.



*) S. 27.

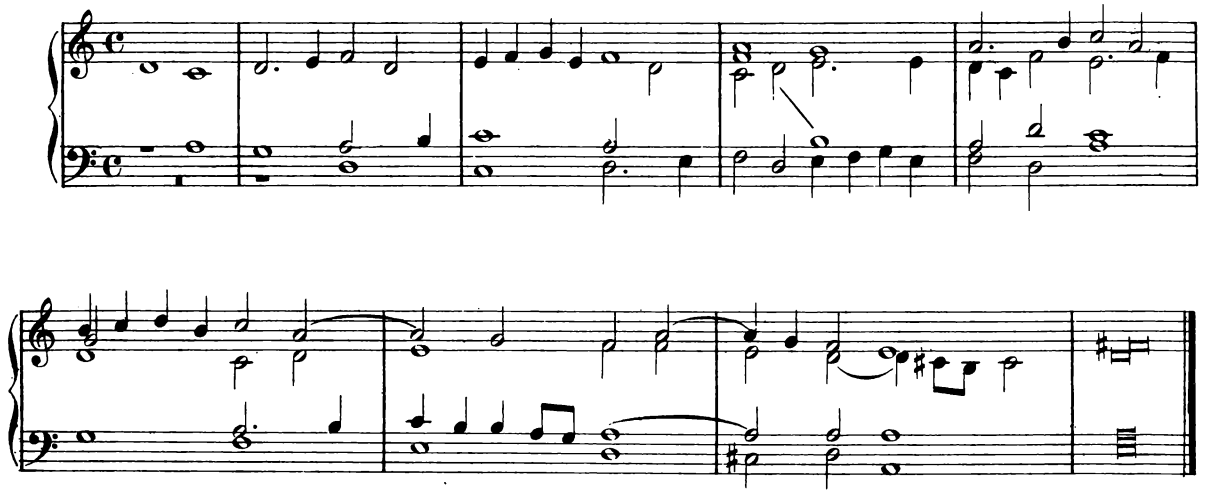


Girolamo Diruta,*)

Organist in Chioggia bei Venedig.
(geb. um 1560.)

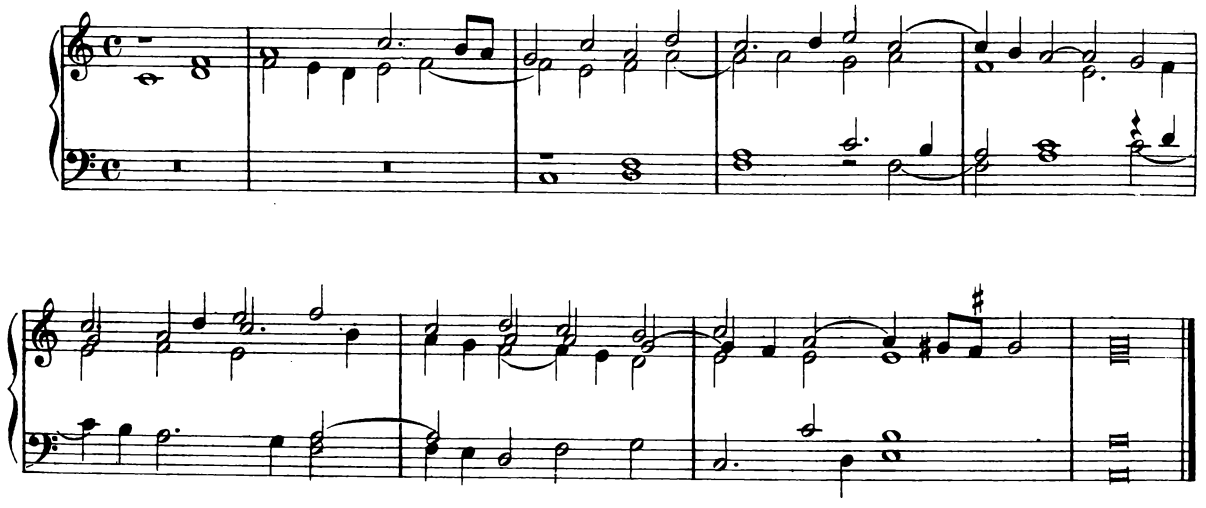
N°. 11. Ut queant laxis (1mo tuono).

„Il Transilvano pp" II (1609)



N°. 12. Magnificat (5to T.) nelli tasti naturali.

Ebendaher.



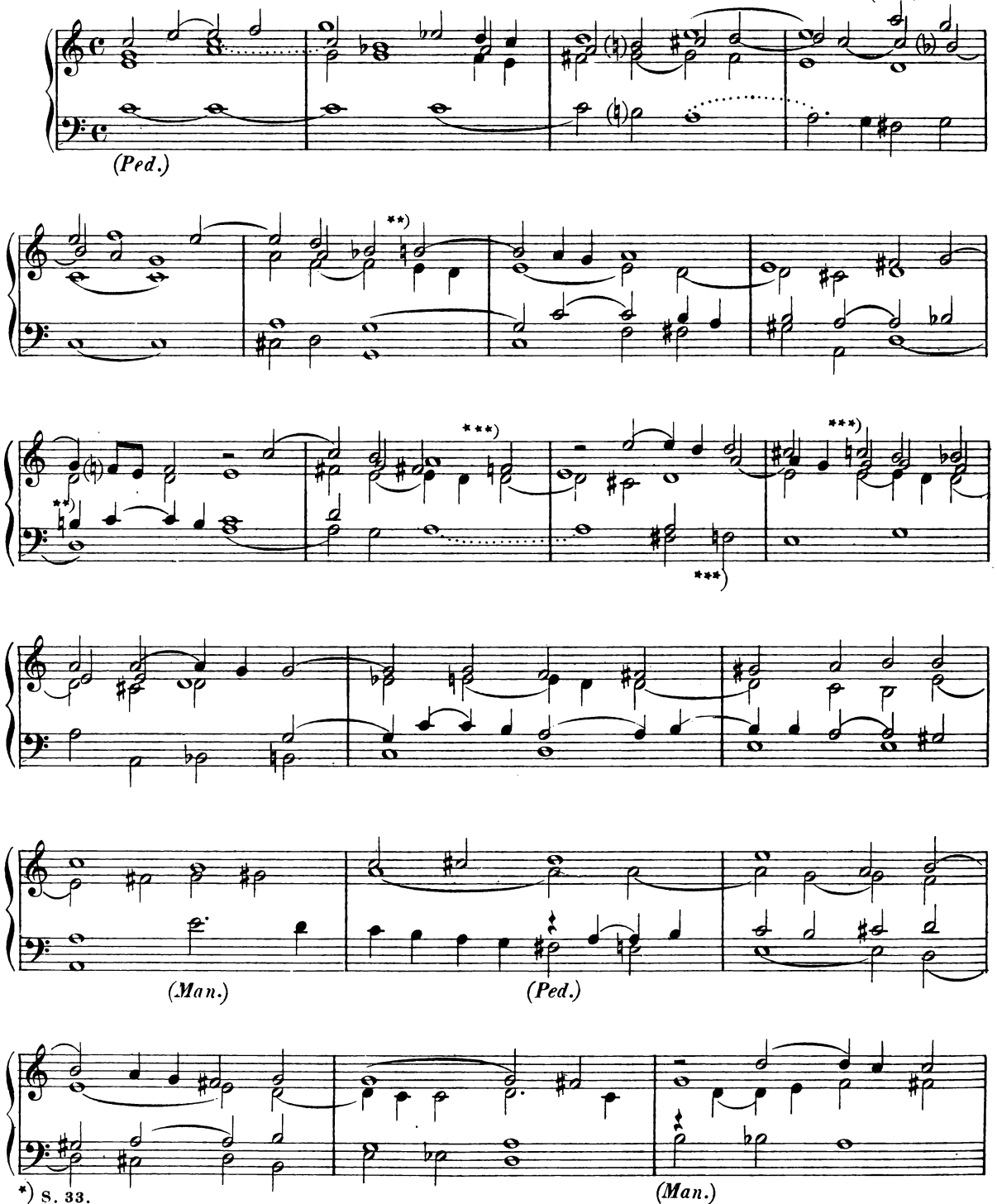
*) S. 31.

Girolamo Frescobaldi,*)

Organist bei St. Peter in Rom,
geb. 1580, gest. 1644.

Nº 13. Toccata XII.

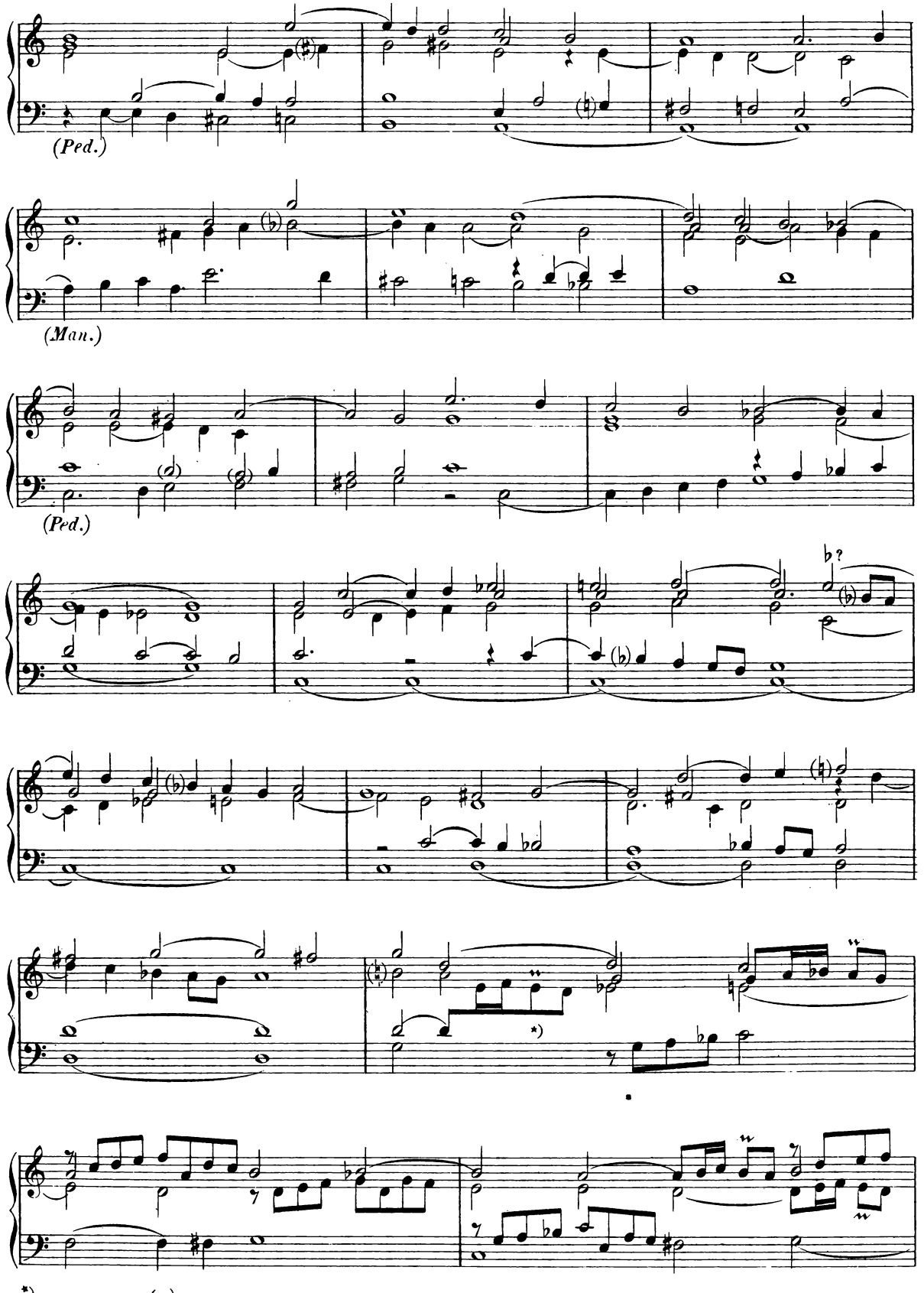
Toccate d'Intavolatura, I, Nº 12.
Rom, 1637 (1616).



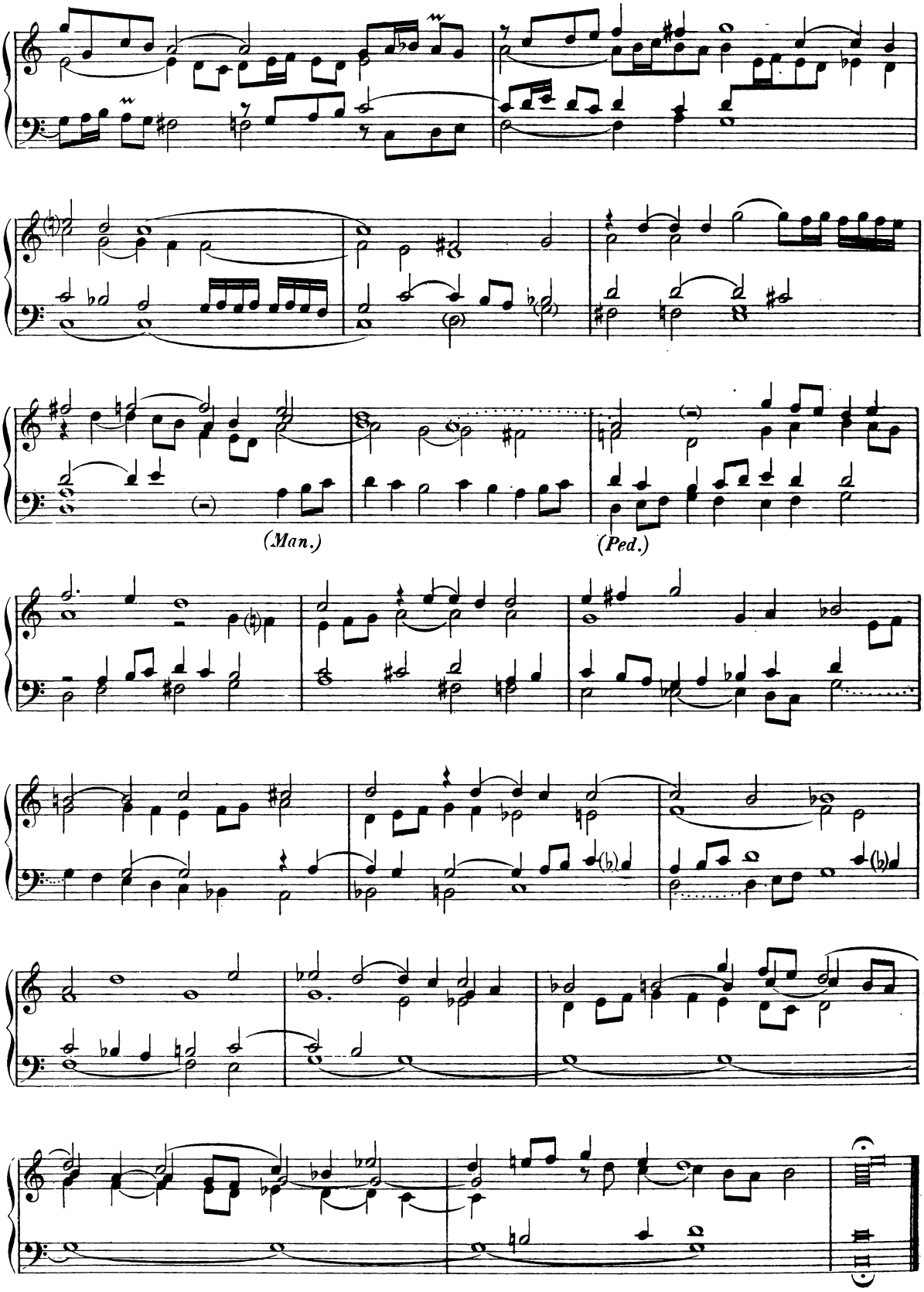
*) S. 33.

) Im Original steht hier u. bei ähnlichen Stellen statt des ♮ ein ♯, bei*) statt ♮: ♭. Als Erhöhungszeichen galt stets das ♯, als Erniedrigungszeichen das ♭. – Unser Wiederherstellungszeichen (♮) war nicht gebräuchlich.

M. H. V.

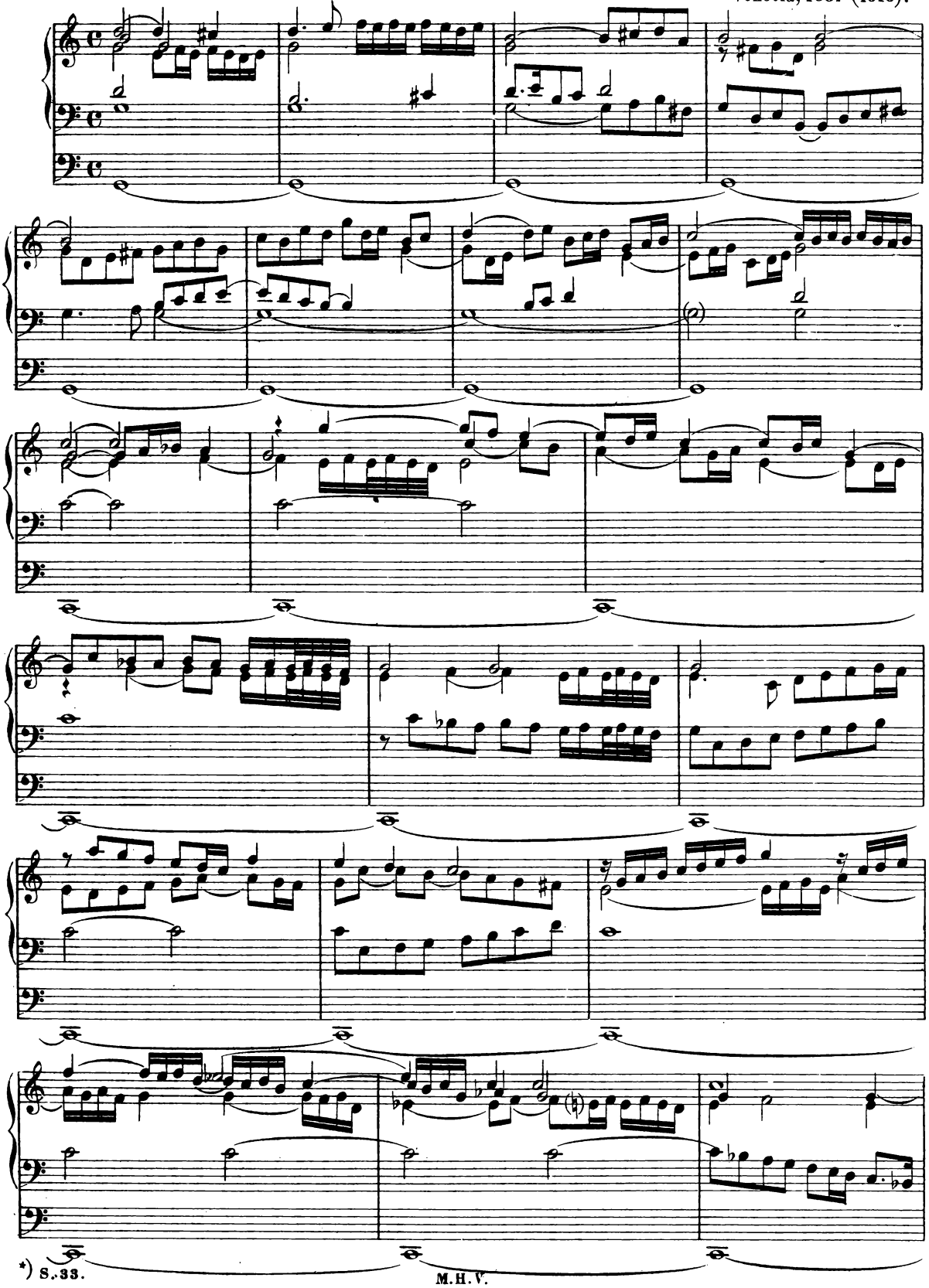


*) Im Original t (tr), wofür hier das geläufigere w gesetzt wurde.

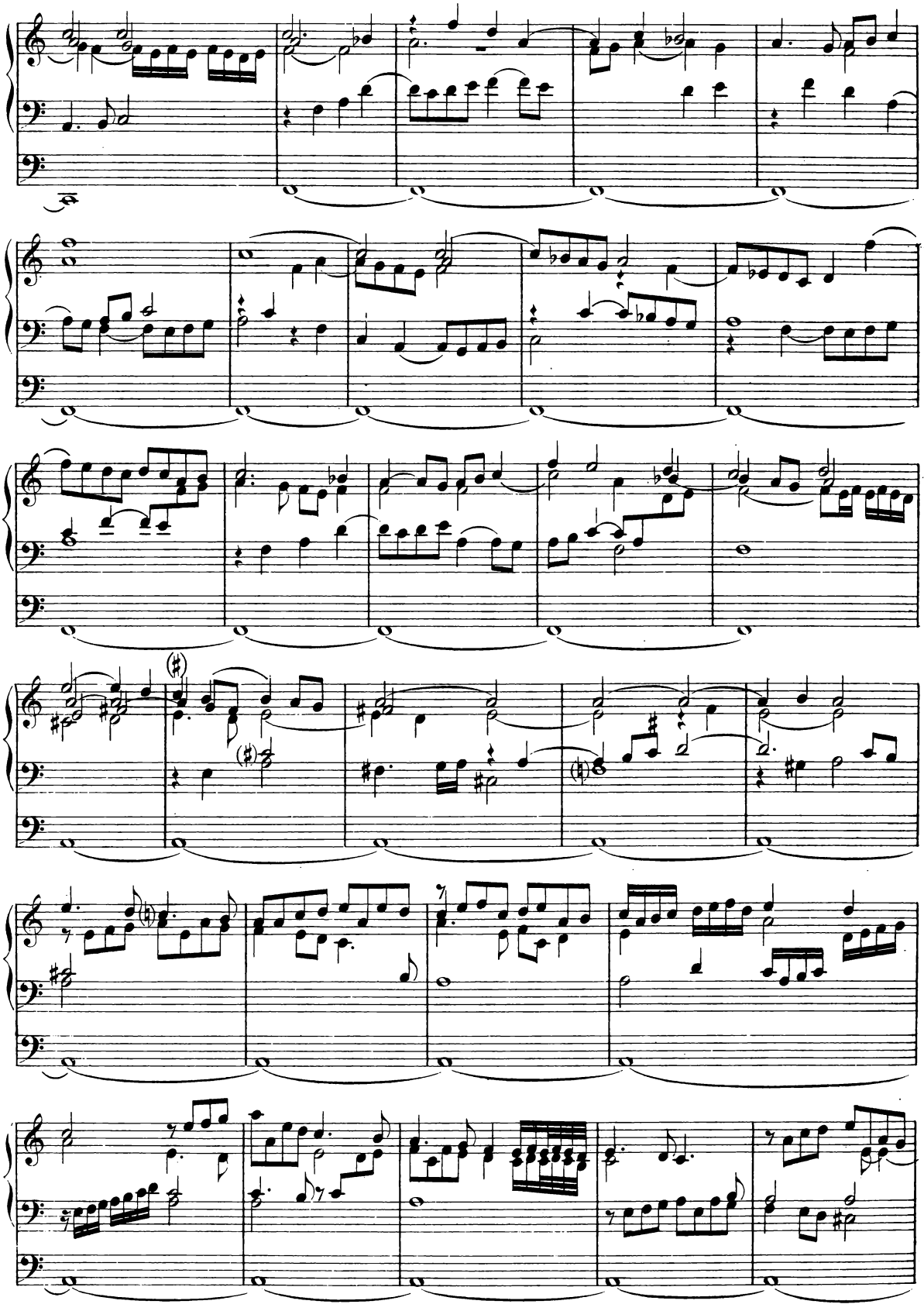

(Man.)
(Ped.)

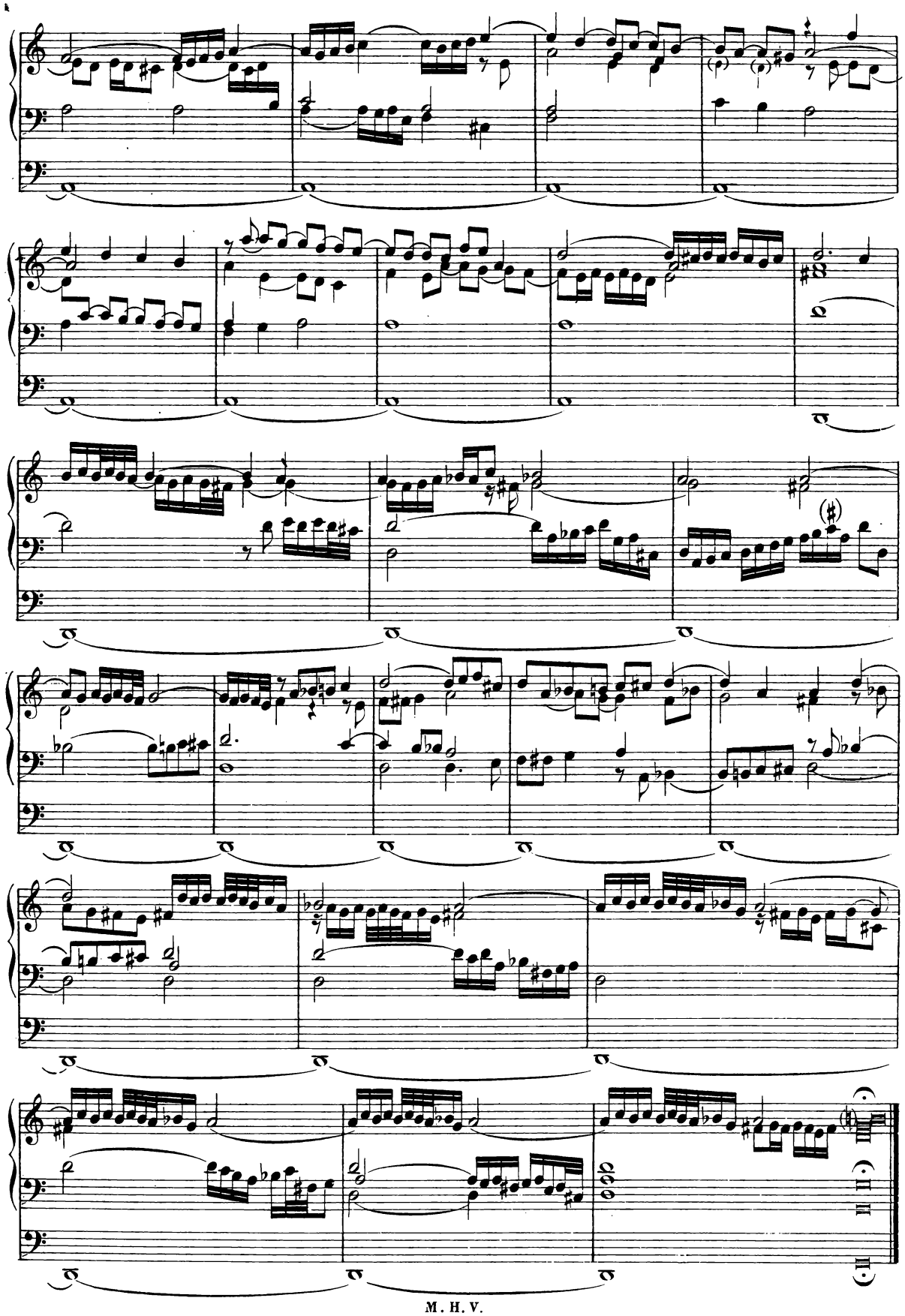
Nº 14. Toccata 5ta sopra i pedali per l'organo, e senza.*)

Il 2do libro di Toccate pp.
Venetia, 1637 (1616).



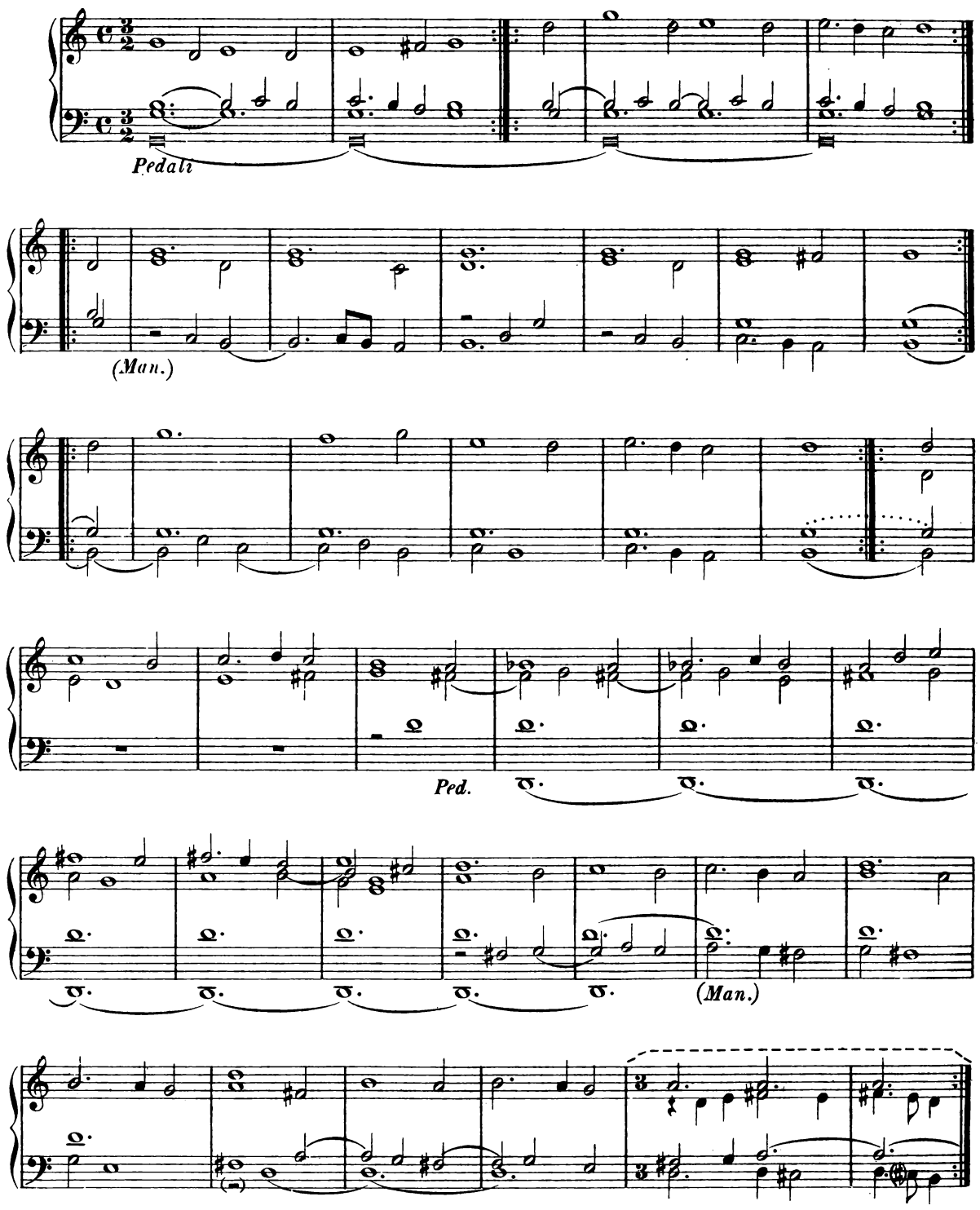
*) S. 33.



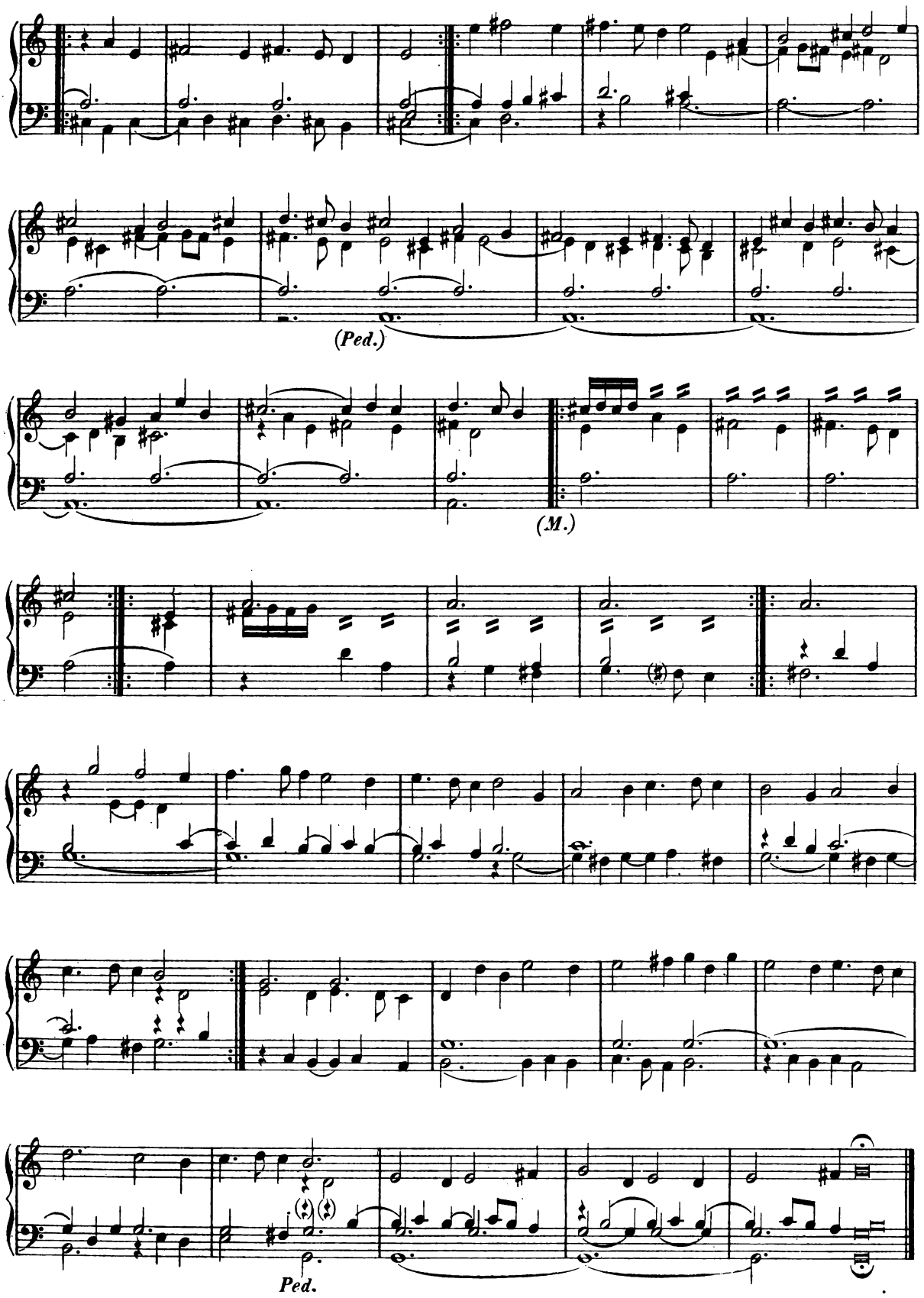


Nº 15. Capriccio - Pastorale. *)

Toccate d'Intavolatura di Cimbalo et Organo, I. Rom, 1637 (1616).

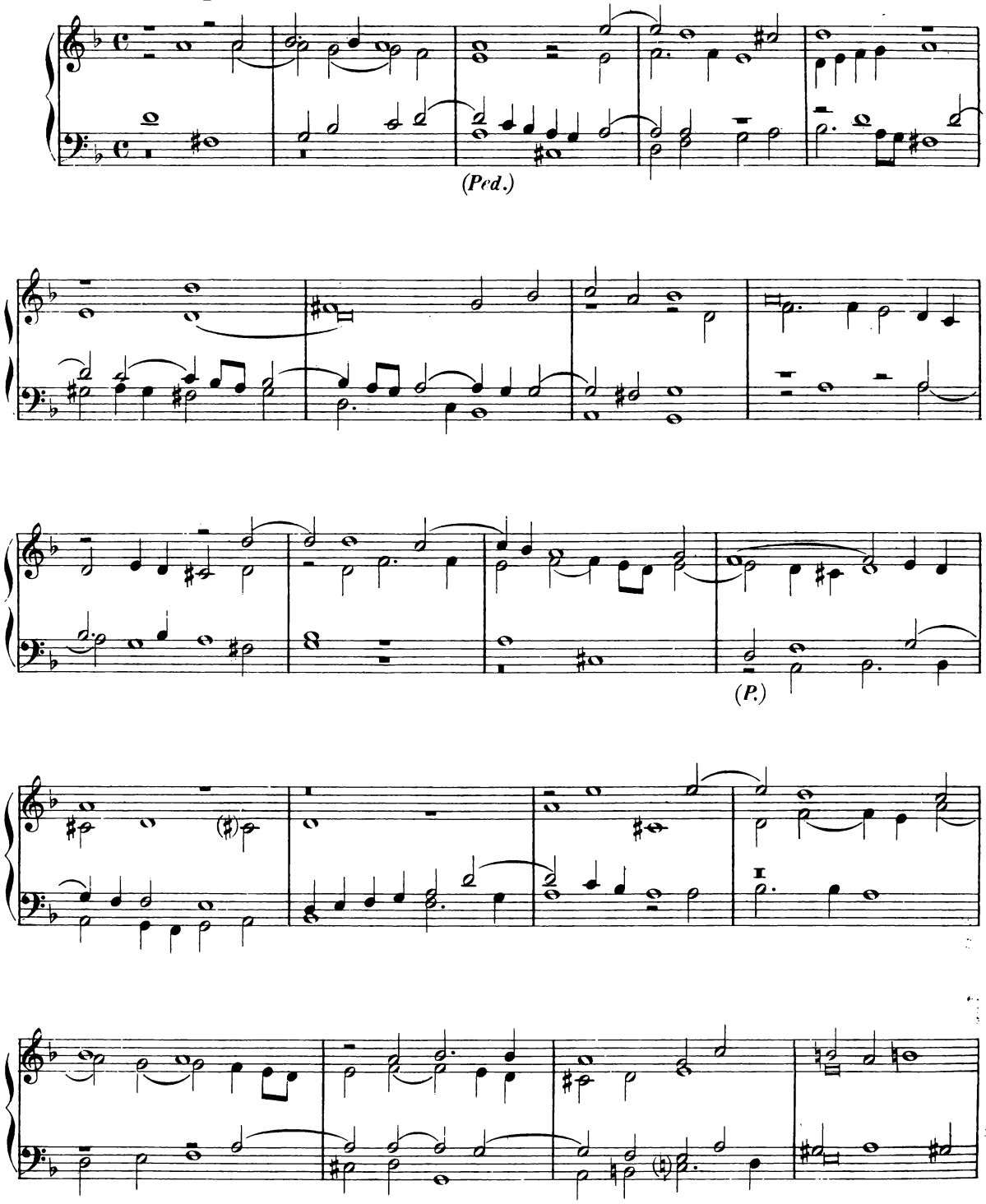


*) Das Rhythmisch-Räthselhafte dieses Stücks verschwindet grösstentheils, wenn sämmtliche Wiederholungszeichen unbeachtet bleiben. (S. 34.)

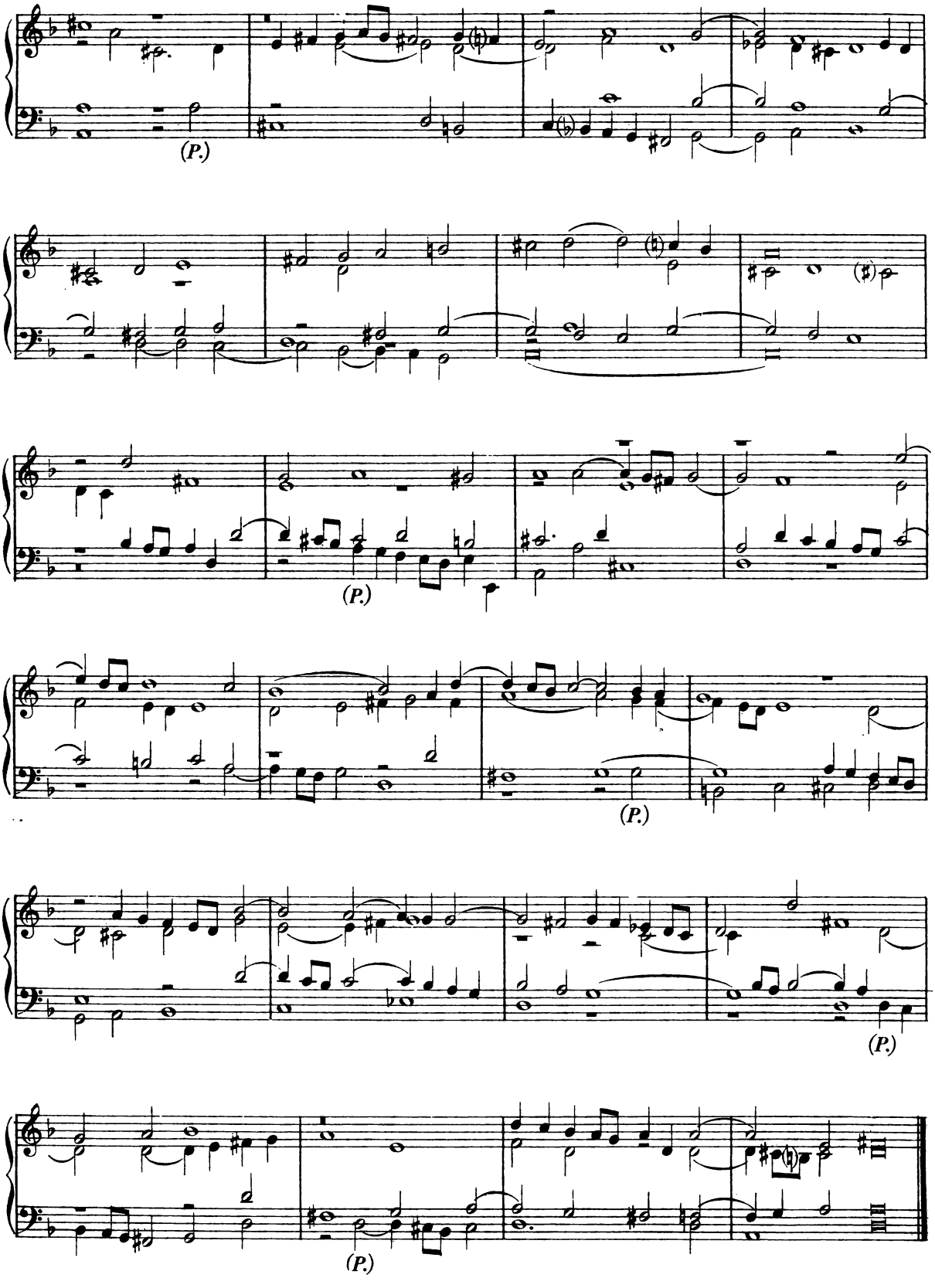

(Ped.)
(M.)
Ped.

Aus: Il primo libro di Capricci pp. Roma, 1624;
Venetia, 1626 u. 1628.

Nº 16. Capriccio di Durezze.*)

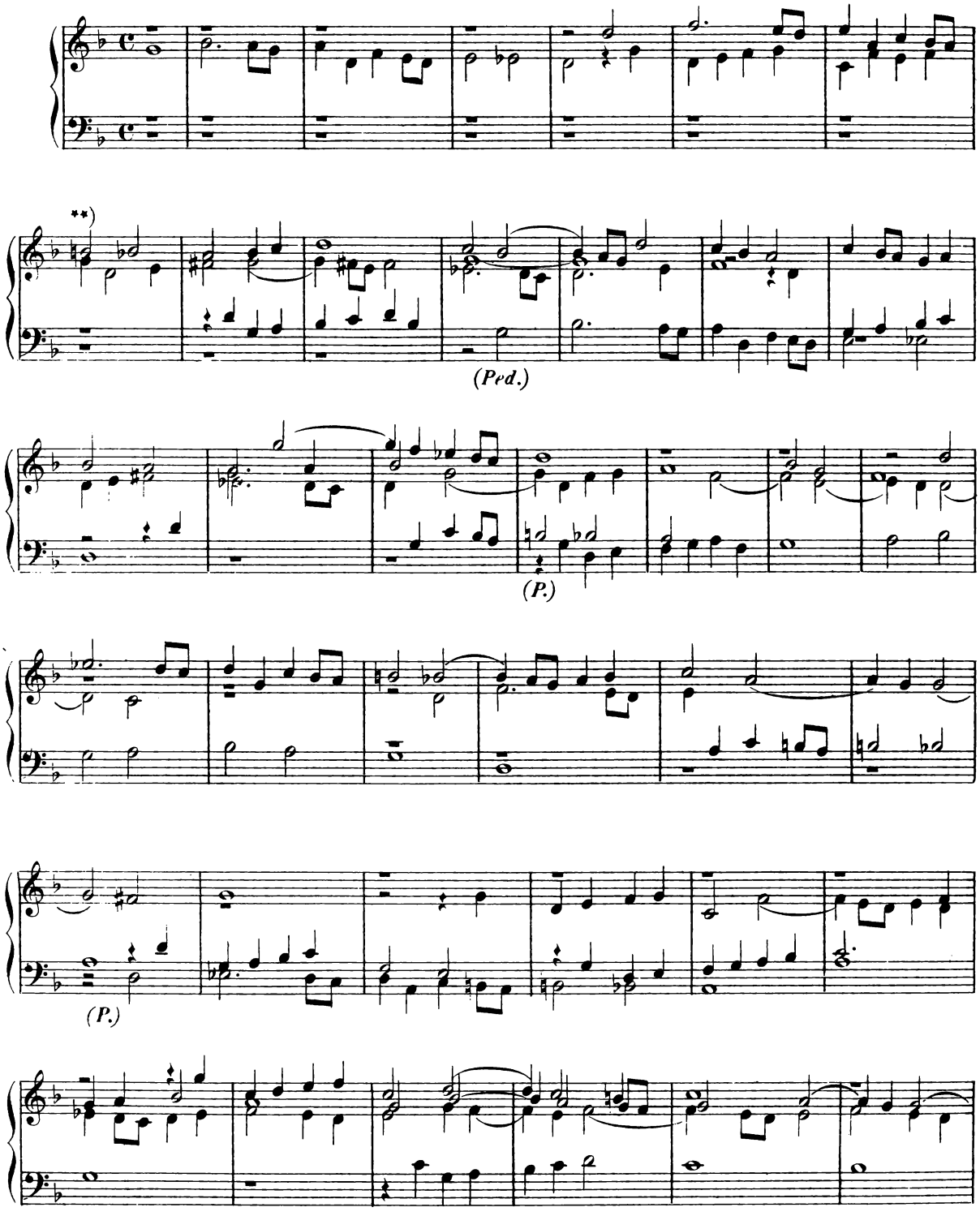


*) S. 35.


(P.)
(P.)
(P.)
(P.)
(P.)

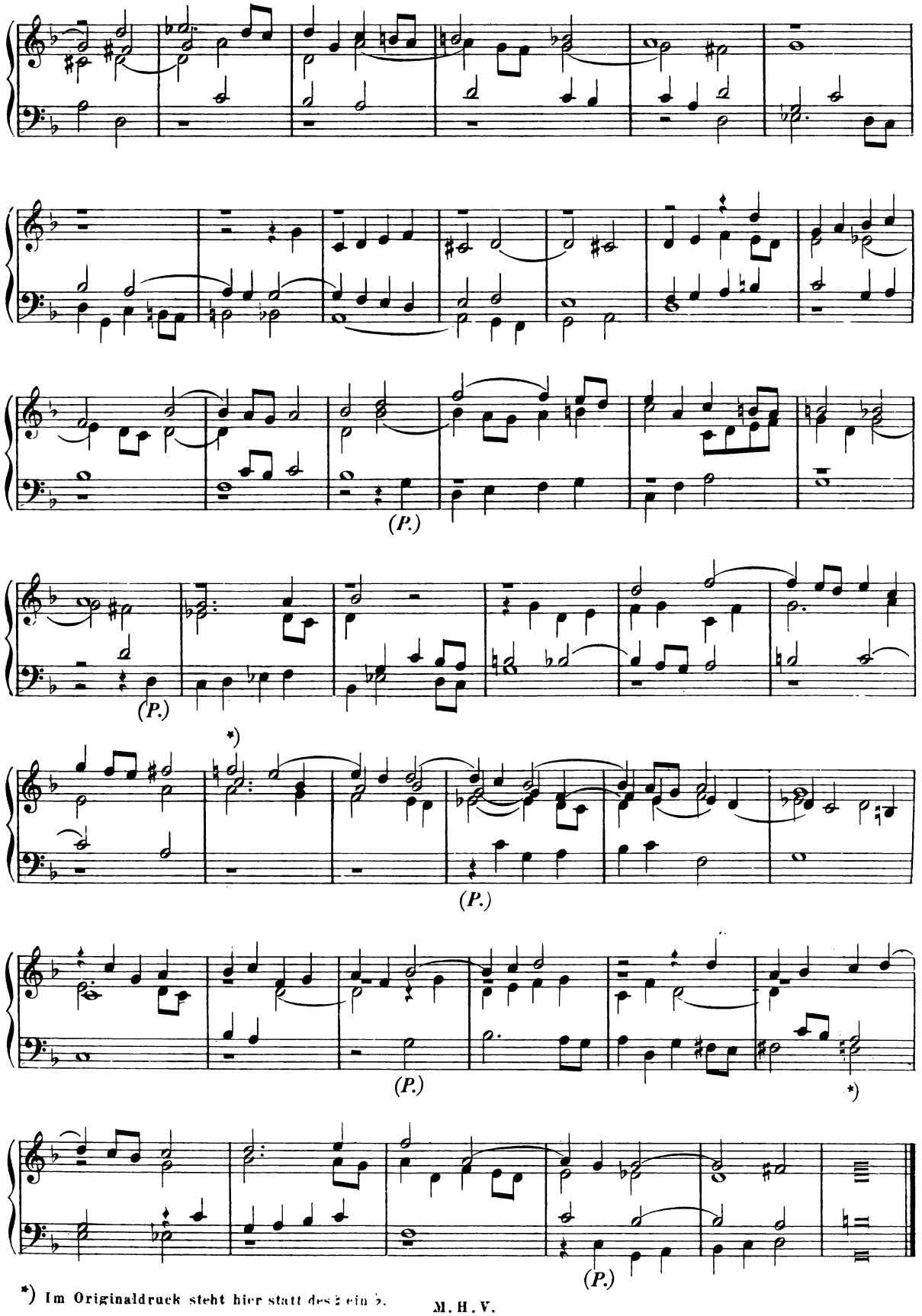
N°. 17. Canzona terza, detta Crinelli.*)

Aus: Canzoni alla Francese in Partitura.
Venetia, A. Vincenti, 1645 (1644).



*) S. 37.

**) NB. Im Originaldruck steht hier, wie an allen ähnlichen Stellen, kein ♮, sondern ein ♯.



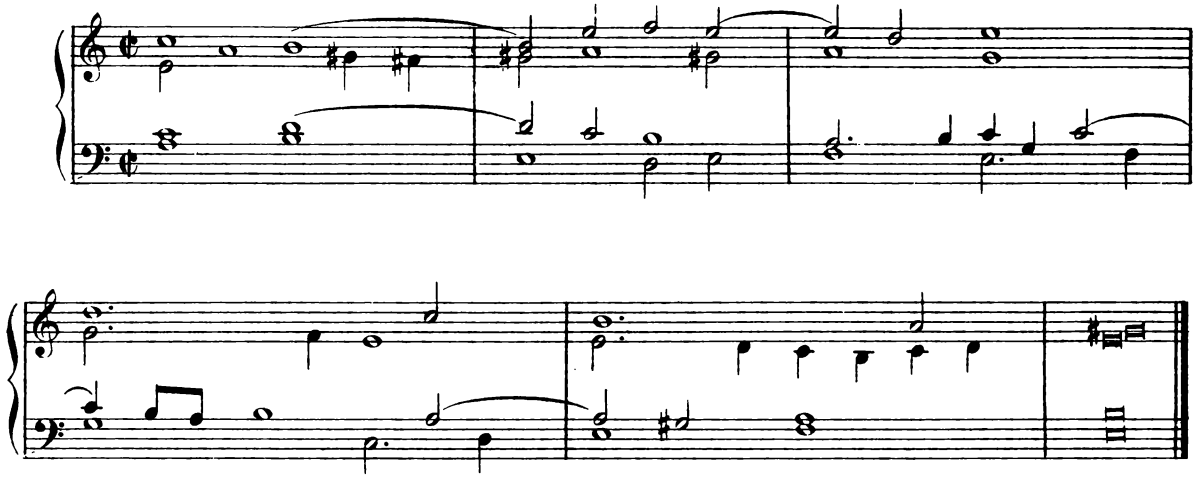
*) Im Originaldruck steht hier statt des 2 ein 2.

Giov. Battista Fasolo *)

in Venedig,
geb. um 1600.

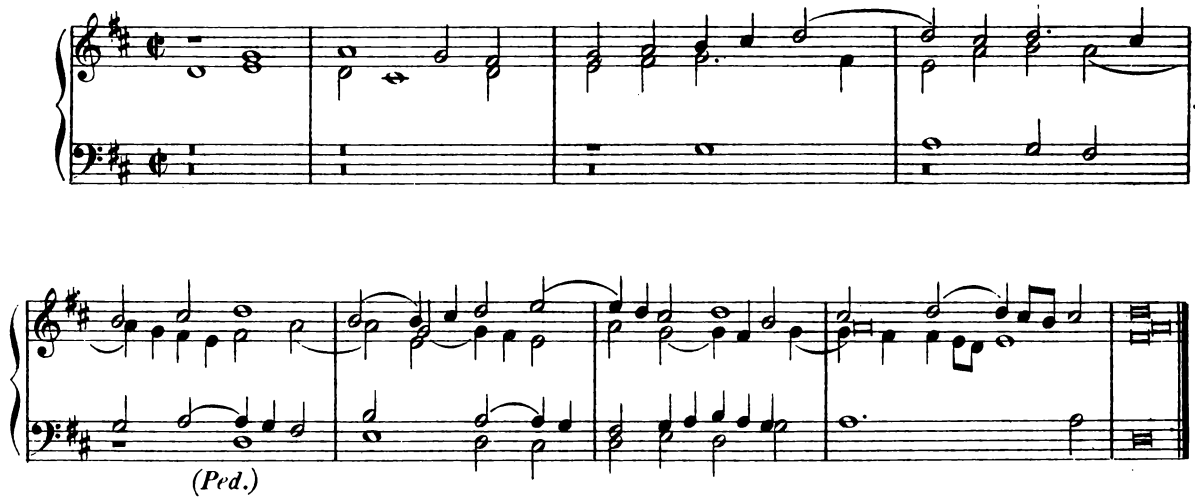
No. 18. Judex crederis.

Annuale pp. Venedig, 1645.

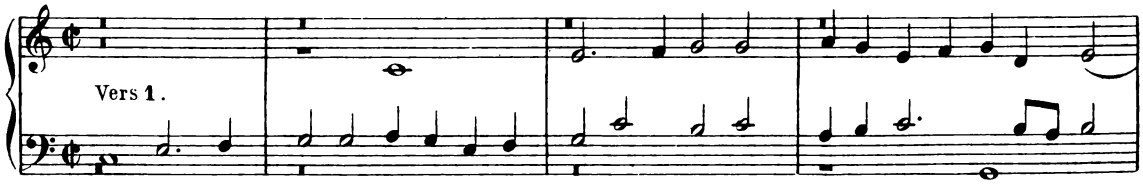


No. 19. Veni creator spiritus.

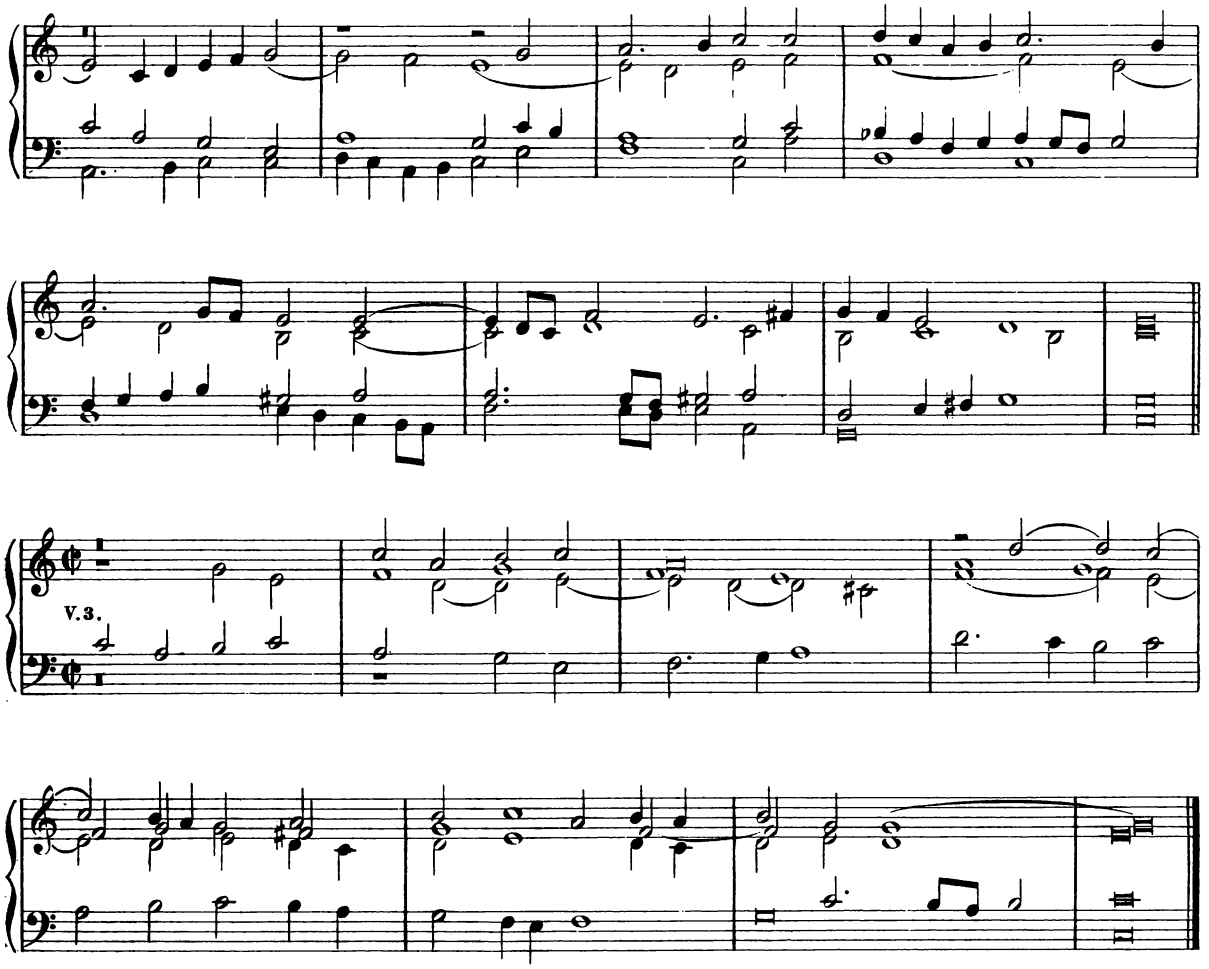
Annuale pp. Venedig, 1645.



No. 20. Proles de coelo prodiit.

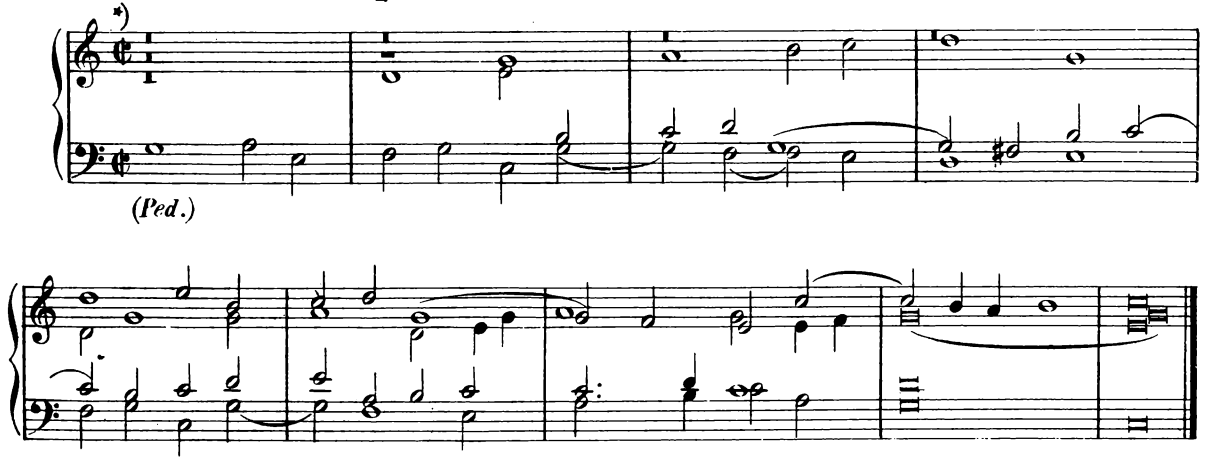


*)Vom Herrn Seminar-Inspektor pp. R. Schlecht gefälligst mitgetheilt. (S. 39.)



Annuale pp. Venedig, 1645.
Missa B. Mariae Virg.

N°. 21. Et in terra pax. (Gloria 7^mi toni naturalis translatur ad quintam infer.-)



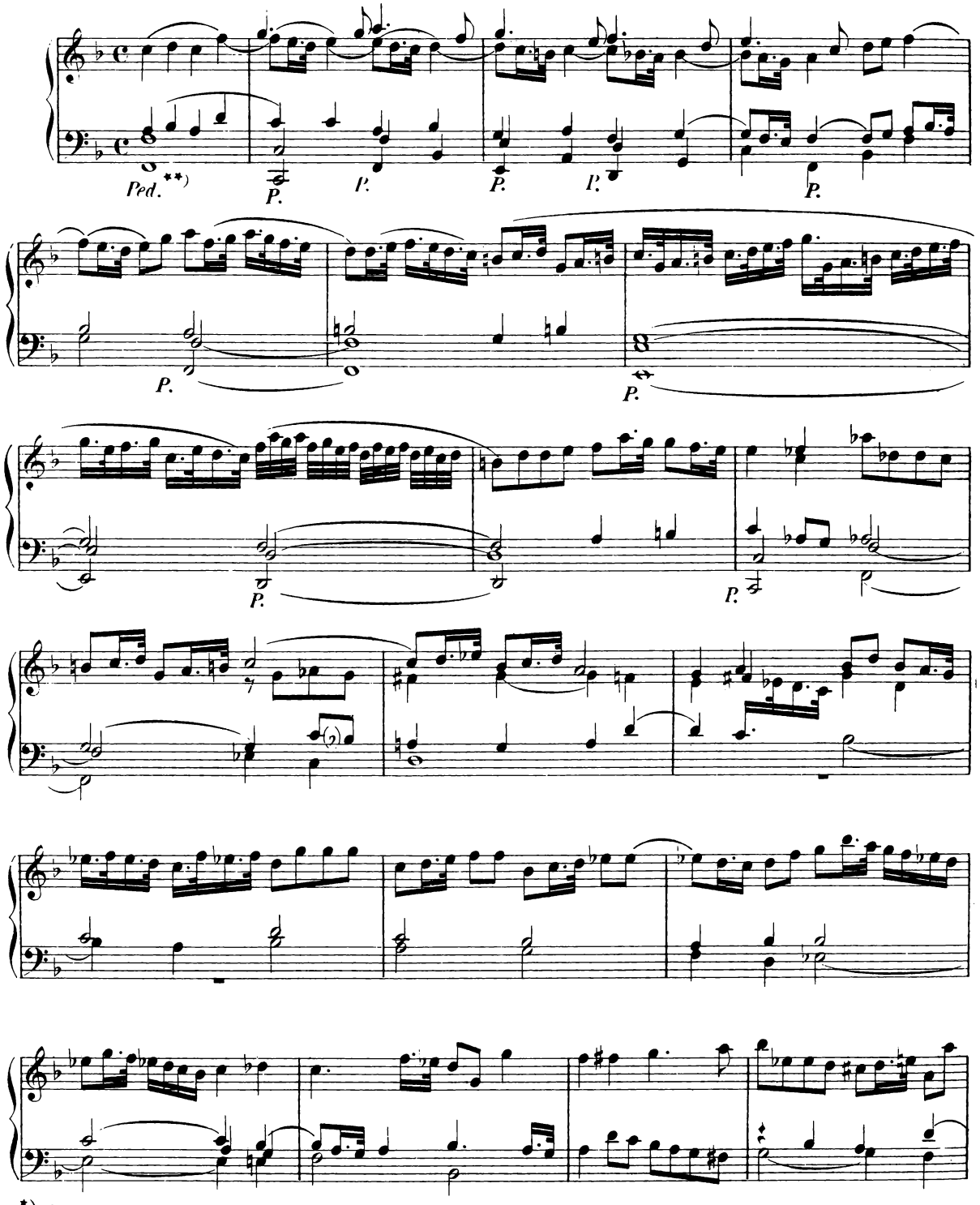
*) Der 6te Ton. „natural“ ist bei Fasolo F mit vorgezeichnetem b.

Giov. Battista Bassani,*)

Capellmeister zu Bologna,
geb. (zu Ferrara?) um 1650, † 1715.

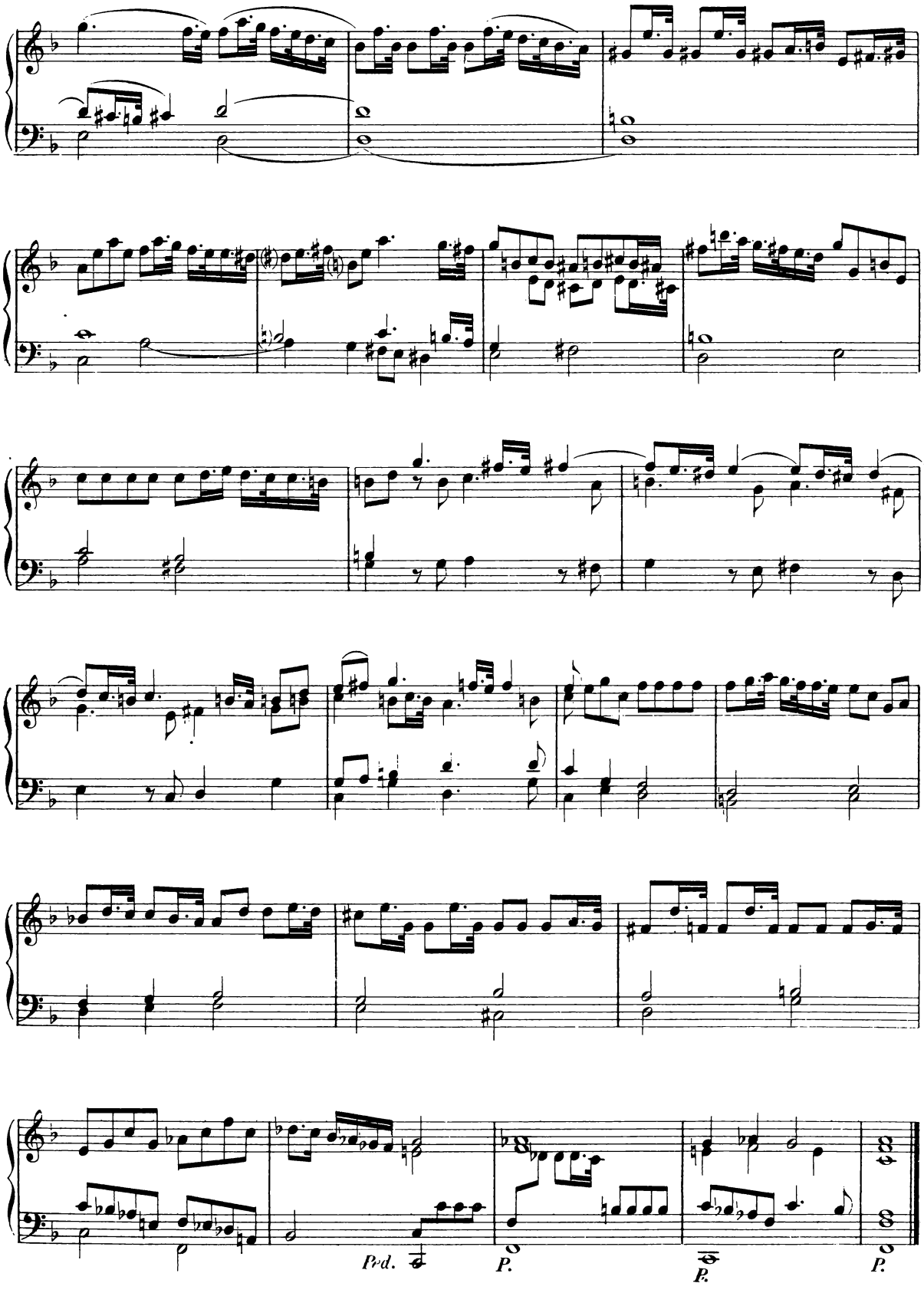
No. 22. Sonata.

G. C. Aresti: „Sonate da Organo."



*) S. 40.

**) Die Bezeichnung des Pedals ist hier genau nach dem Druck wiedergegeben.

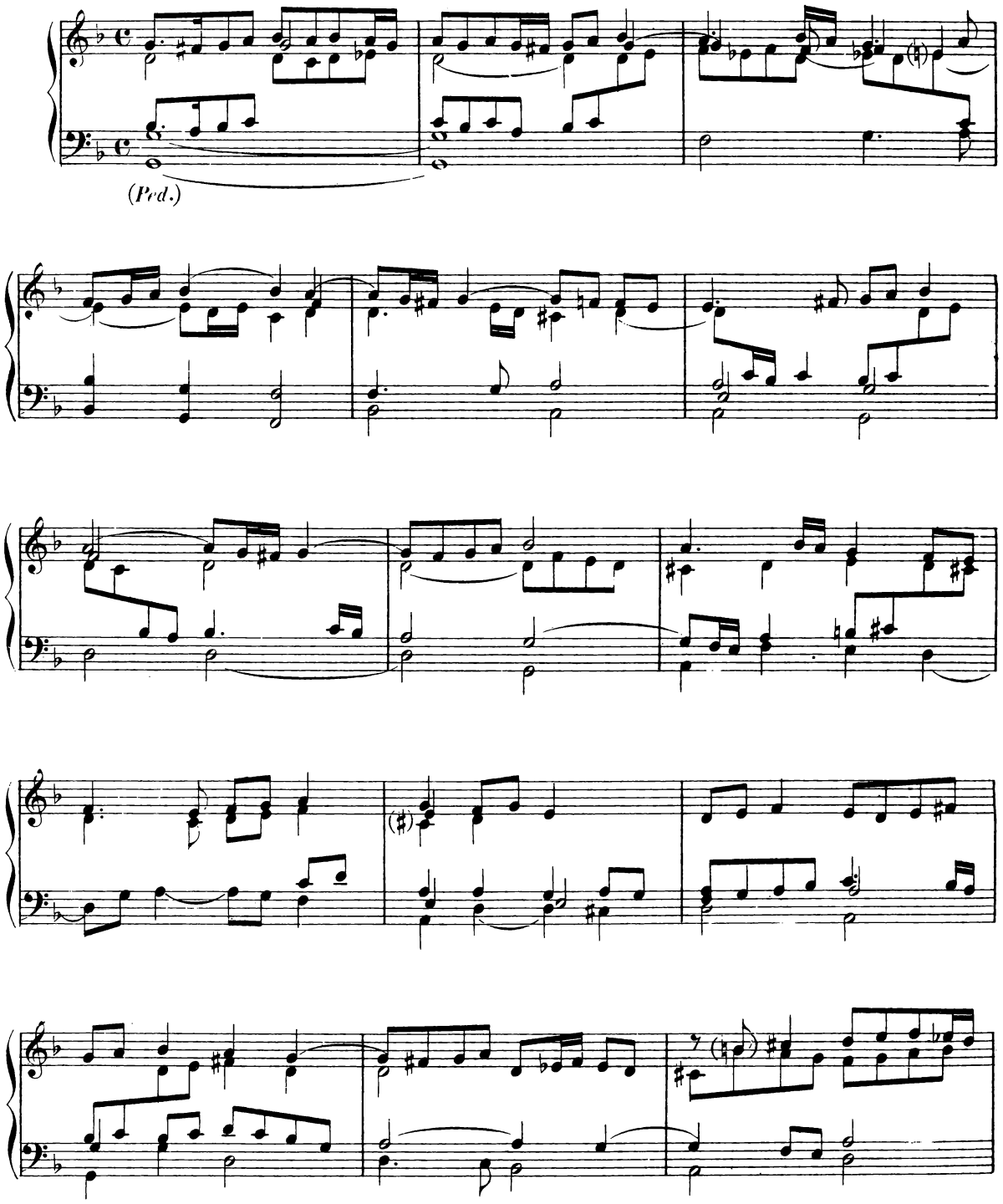

Ped.
P.
P.
P.

Monari di Bologna.*)

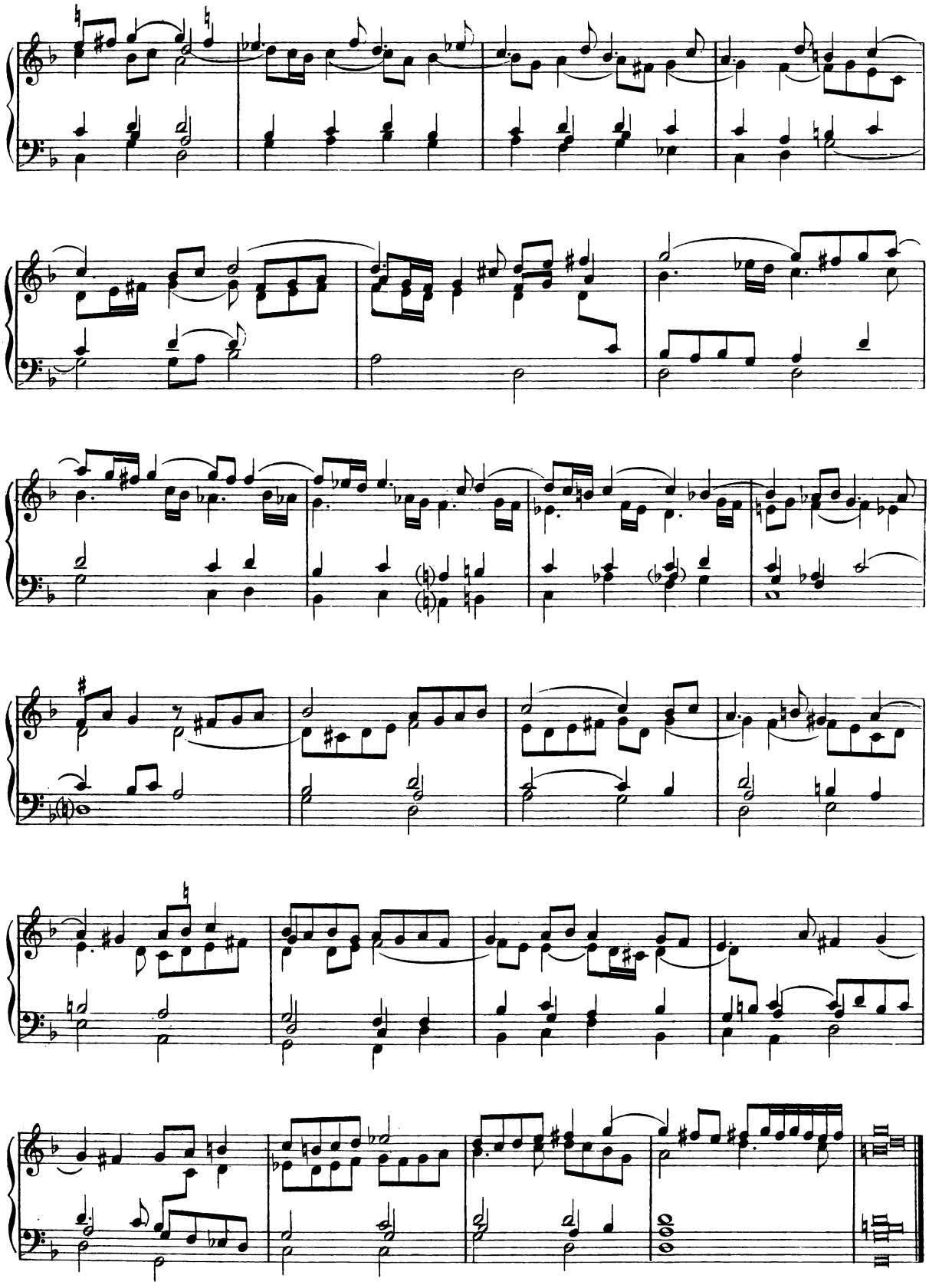
Dom-Capellm. zu Reggio,
geb. um 1670 (?).

No. 23. Elevazione.

G. C. Aresti: „Sonate da Organo."



*) S. 41.

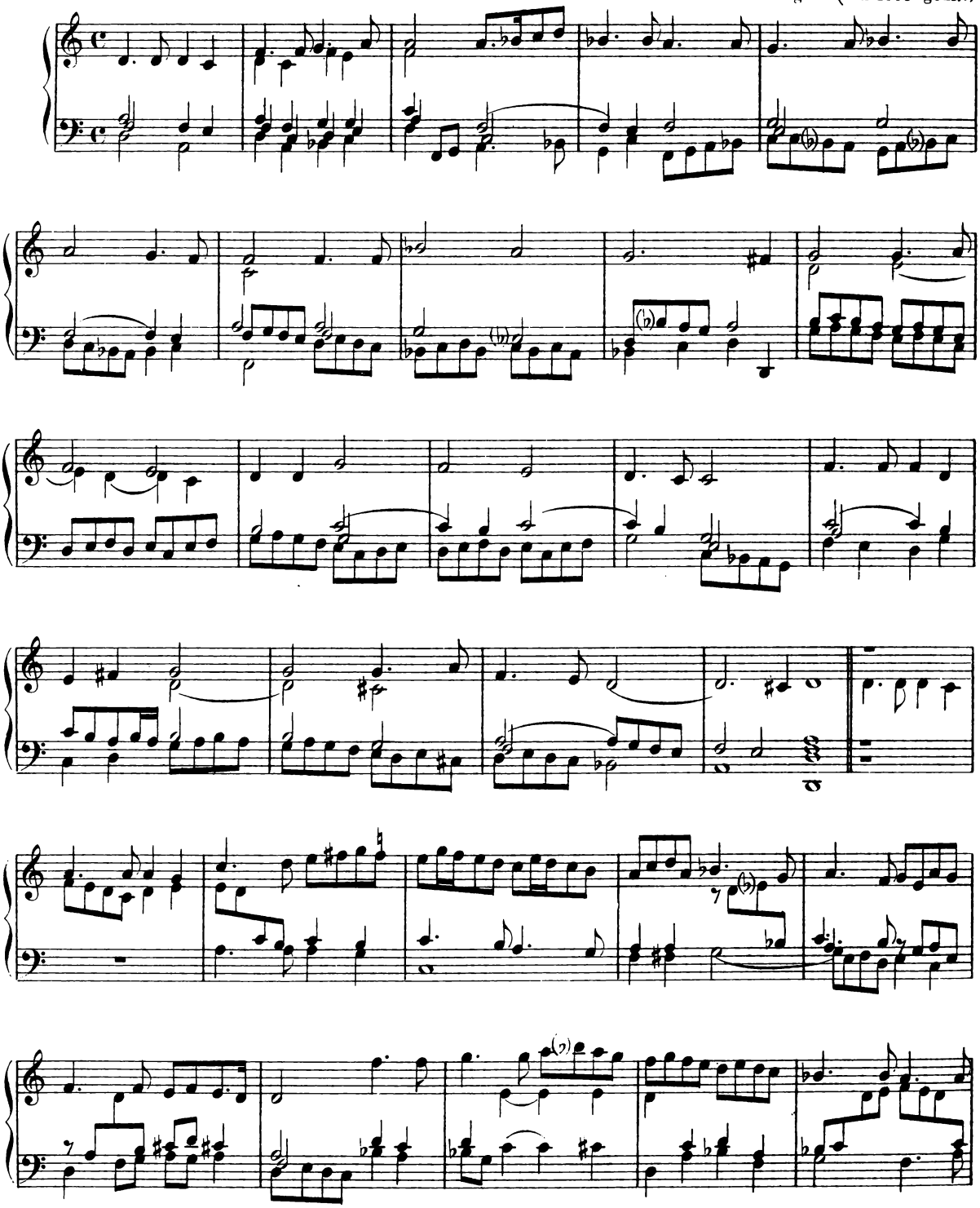


Giulio Cesare Aresti,*)

geb. 1630.

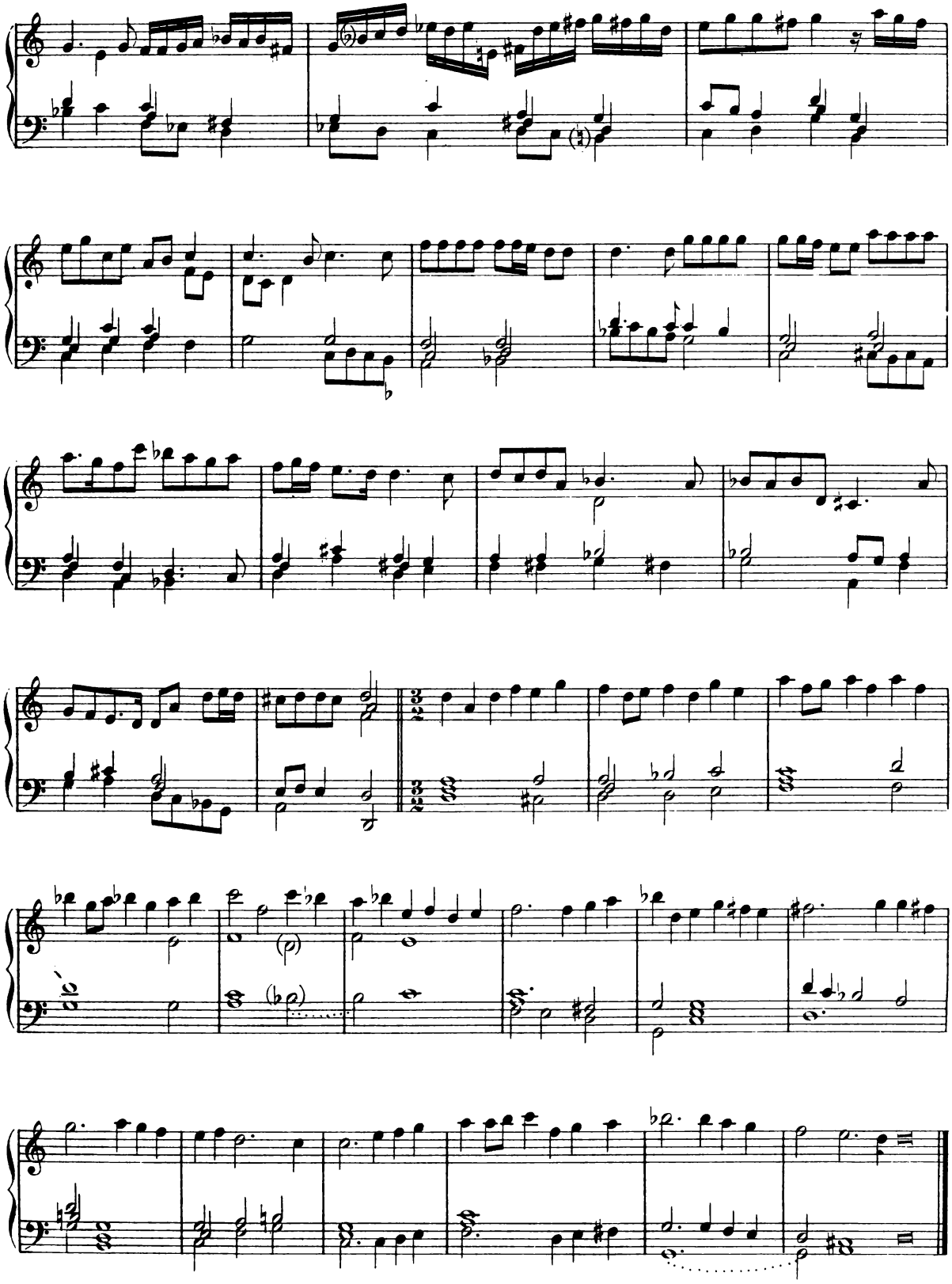
No. 24. Elevazione sopra il Pange lingua.**)

Sonate da Organo (um 1710 gedr.?)



*) S. 41.

**) Cantus firmus in der Oberstimme.

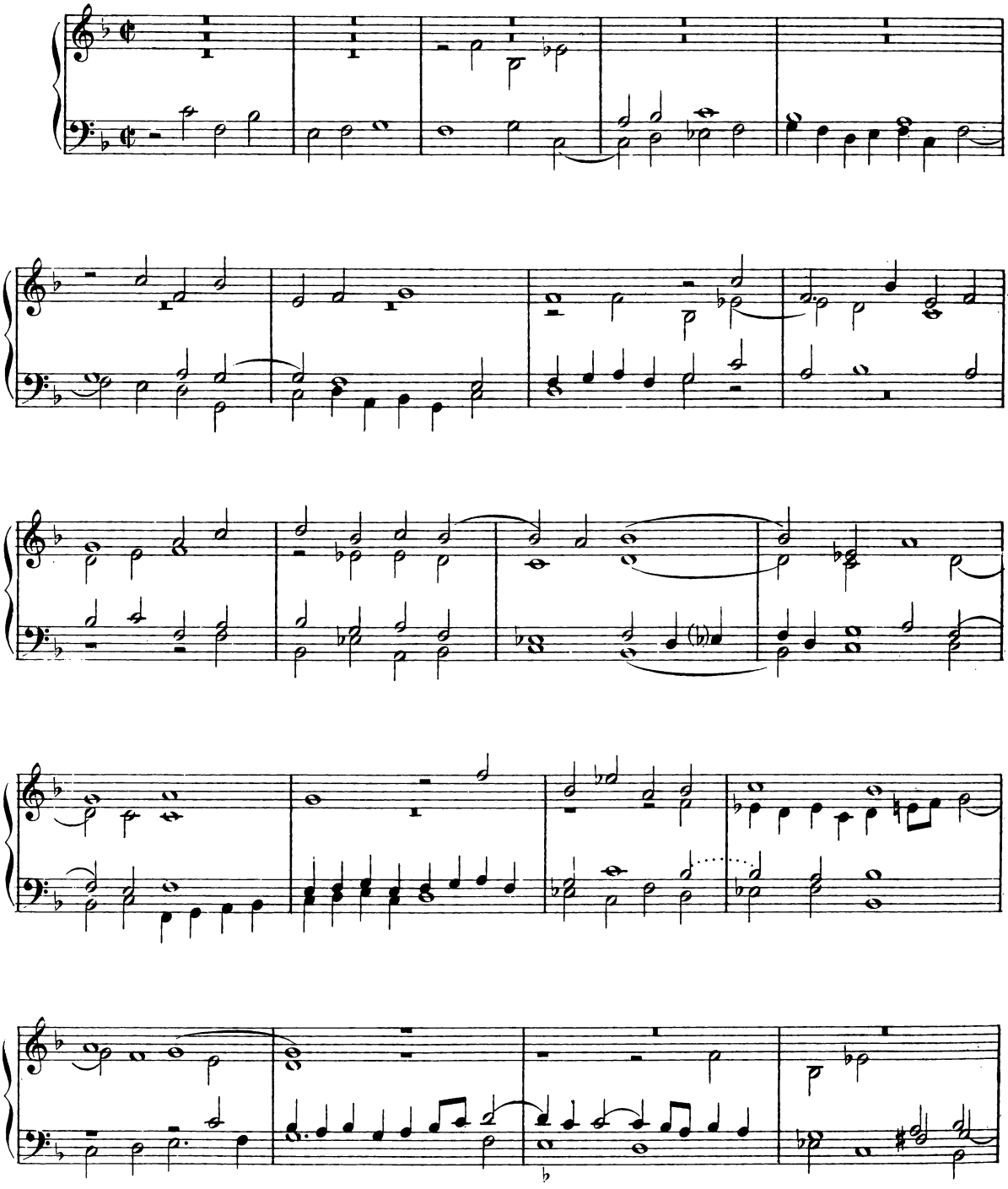


Alessandro Poglietti,*)

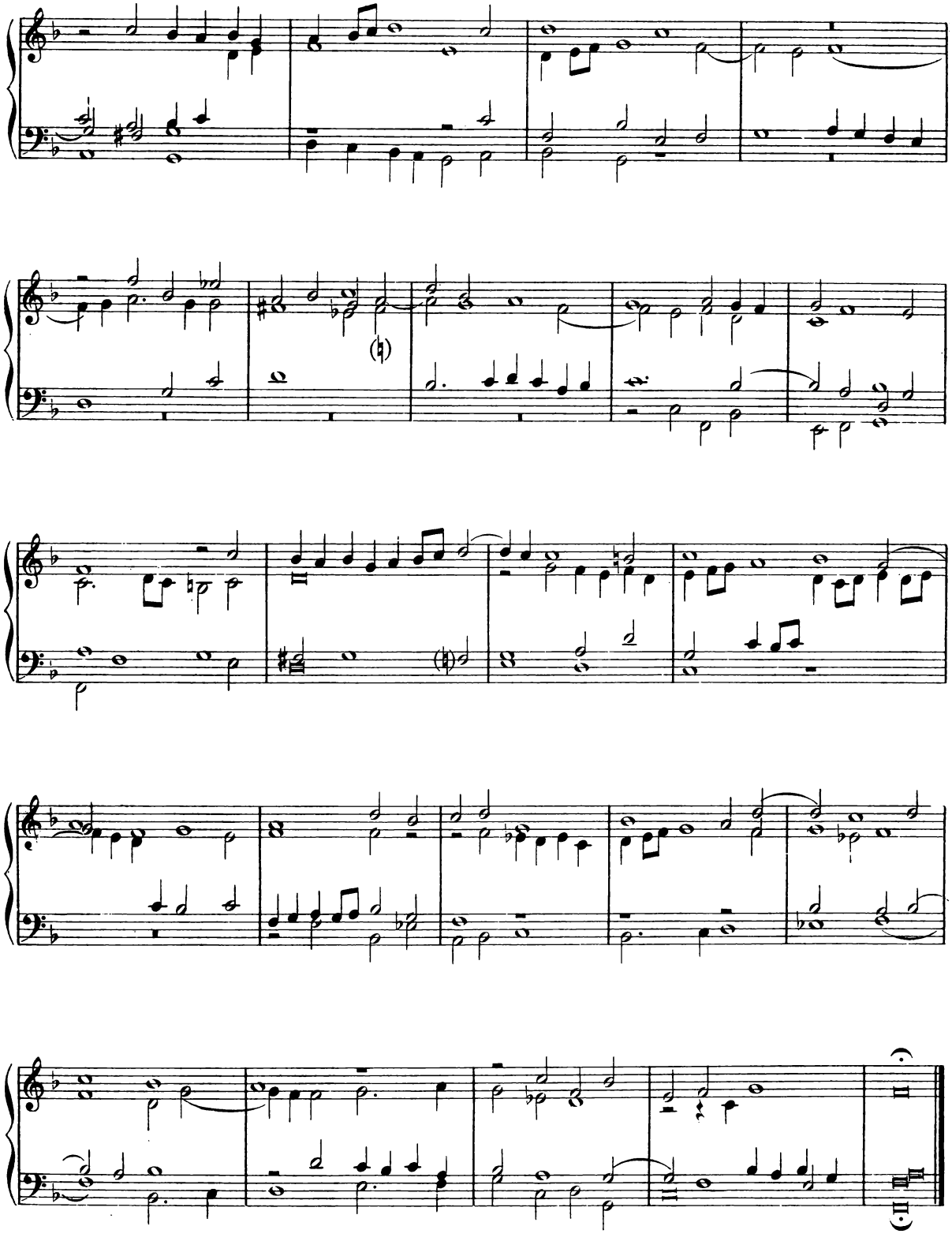
lebte zu Ende des 17ten Jahrhunderts.

No. 25. Recercar 6ti toni.

Handschriftlich.



*) S. 41.

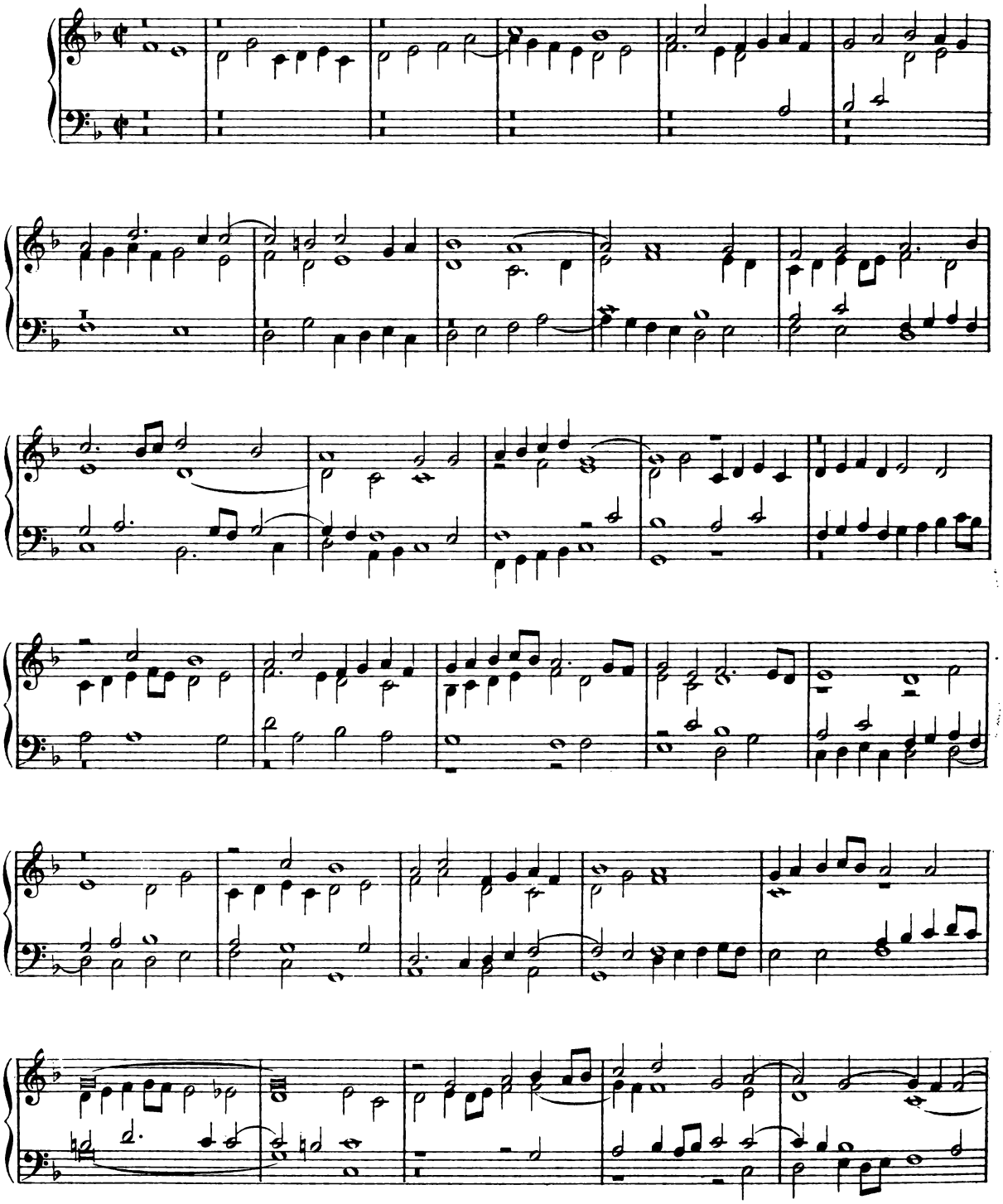


Luigi Battiferro da Urbino,*)

geb. um 1685.

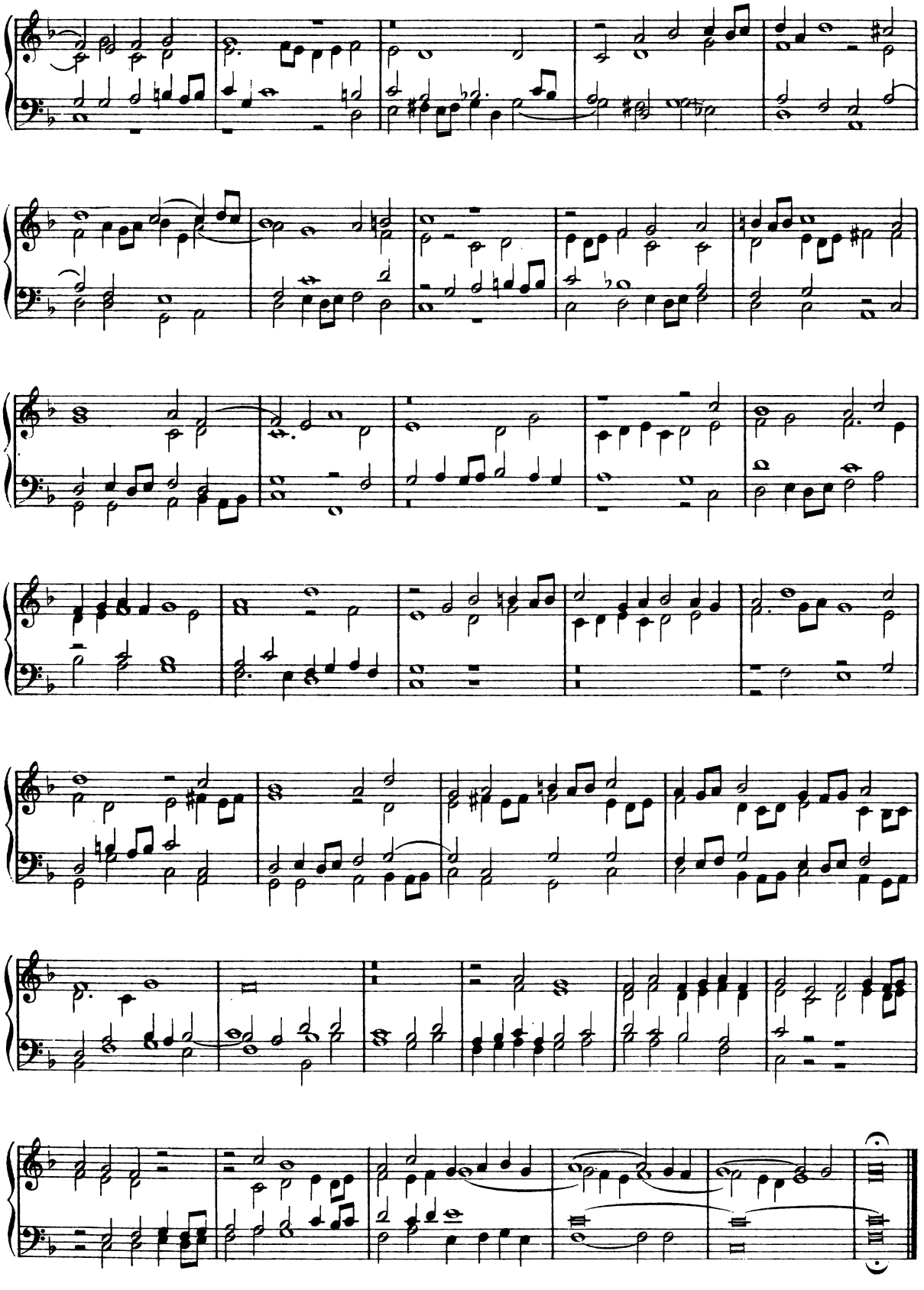
No. 26.

Aus: „Ricercari del L. B. – „Vienna Austria, 1718.**)



*) S. 41.

**) Nach einer Handschrift von Fux. Das Werk wurde (s. Gerber's a. Lex.) 1719 zu Ferrara gedruckt.

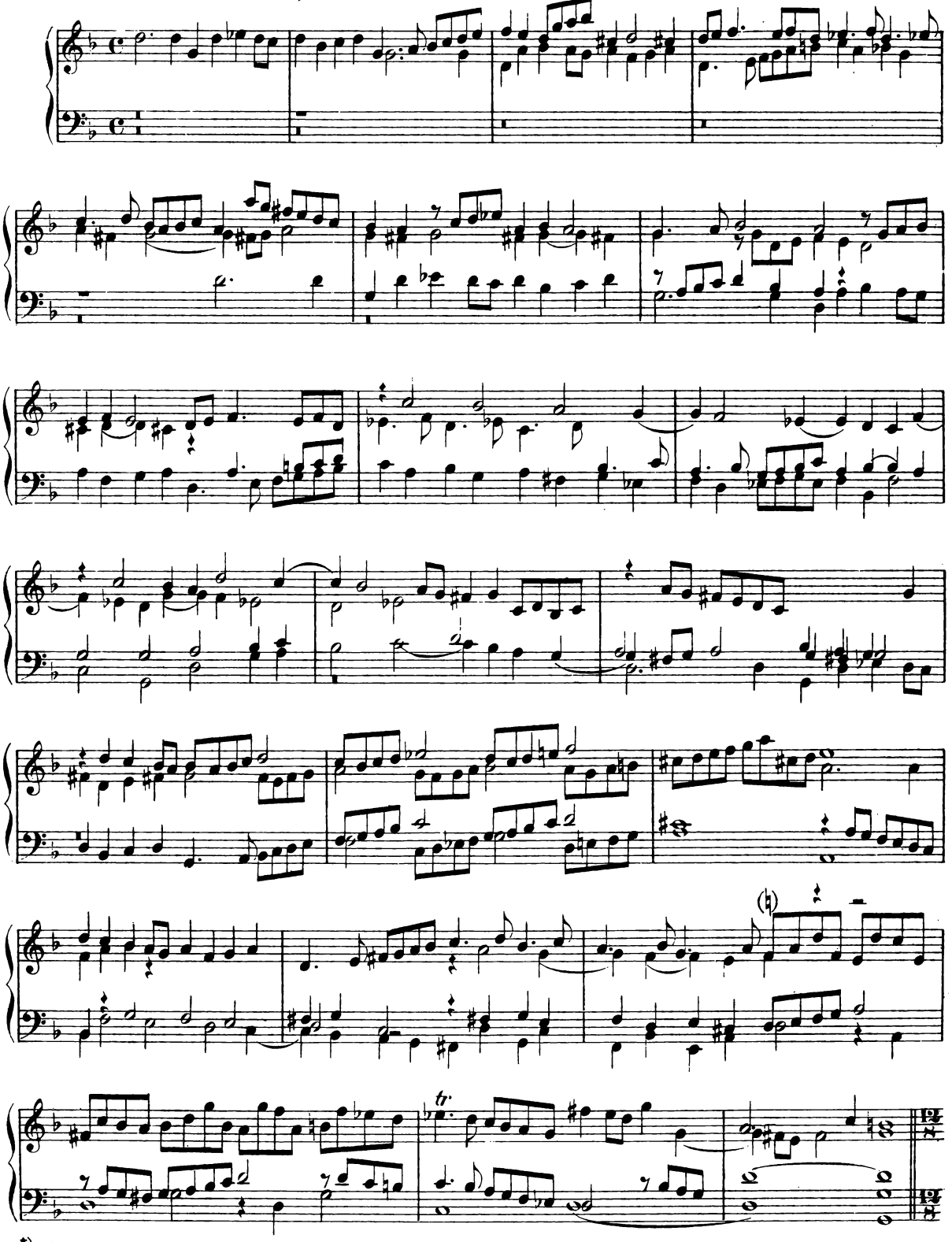


Domenico Zipoli,*)

Organist in Rom.

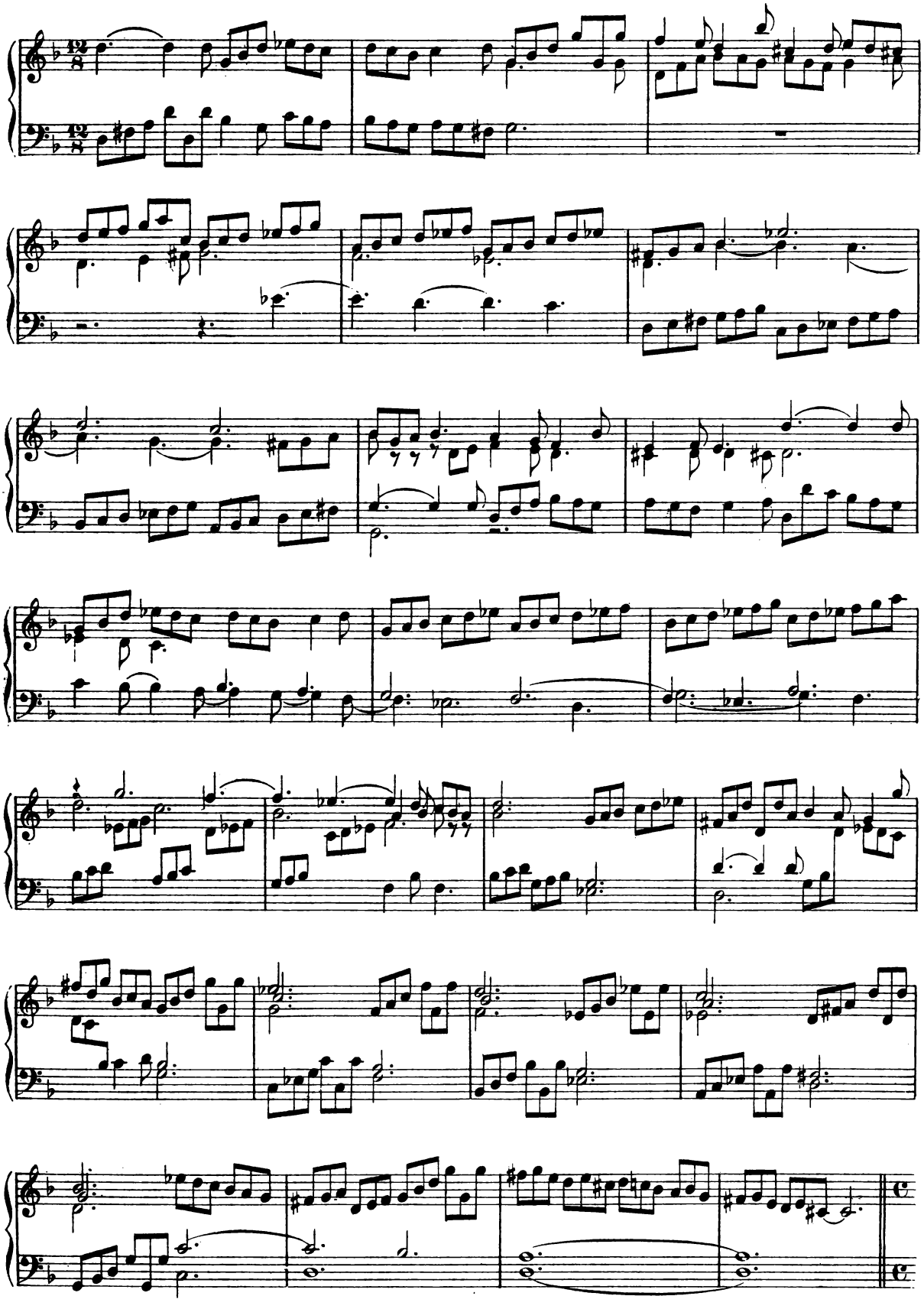
No. 27. Canzona.**)

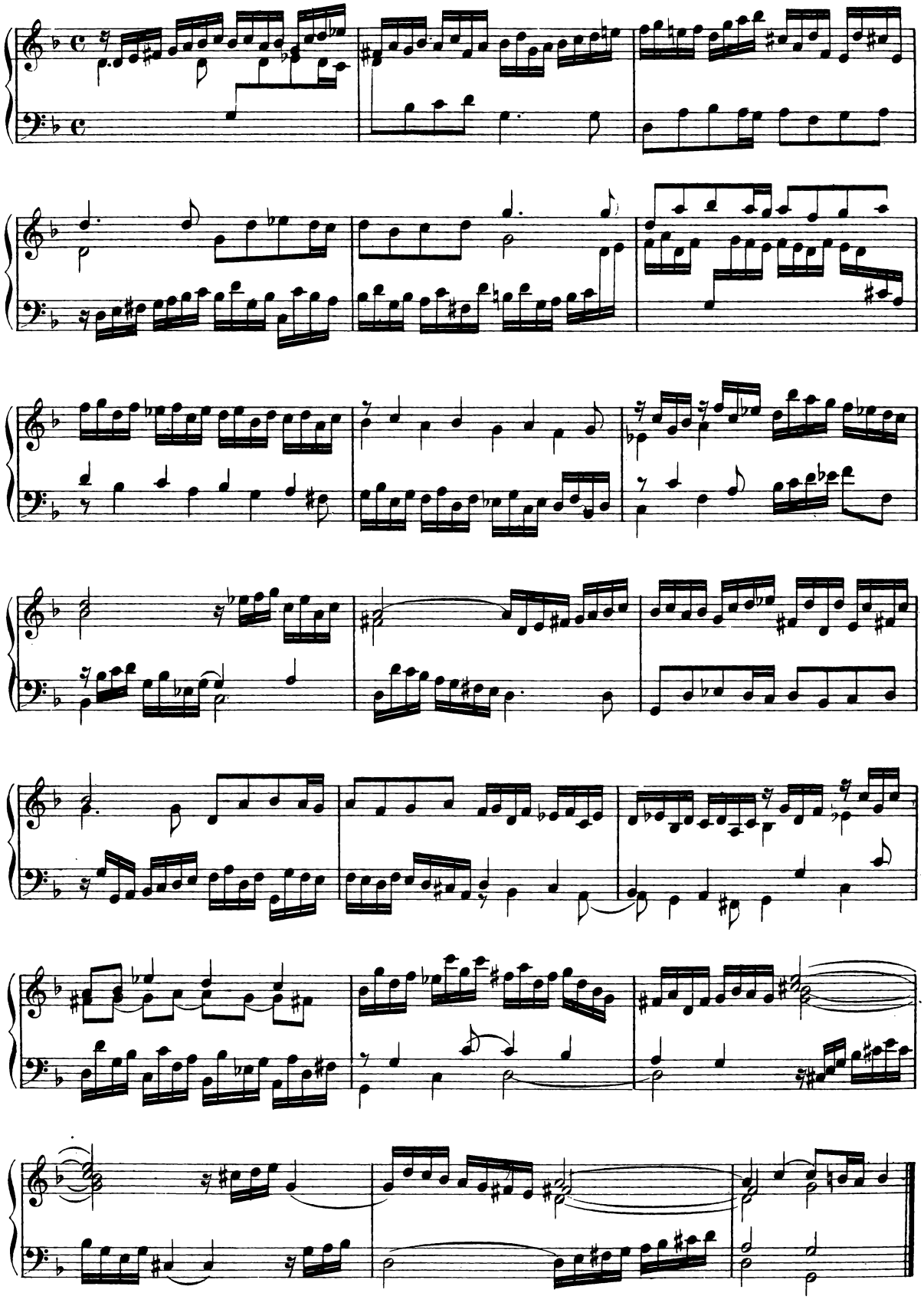
Aus: Sonate d'Intavolatura per organo e cimbalo. (Um 1720.)



*) S. 12.

**) Die Bekanntschaft mit diesem Werke verdanke ich dem Herrn Professor Dr. Wagener in Marburg.



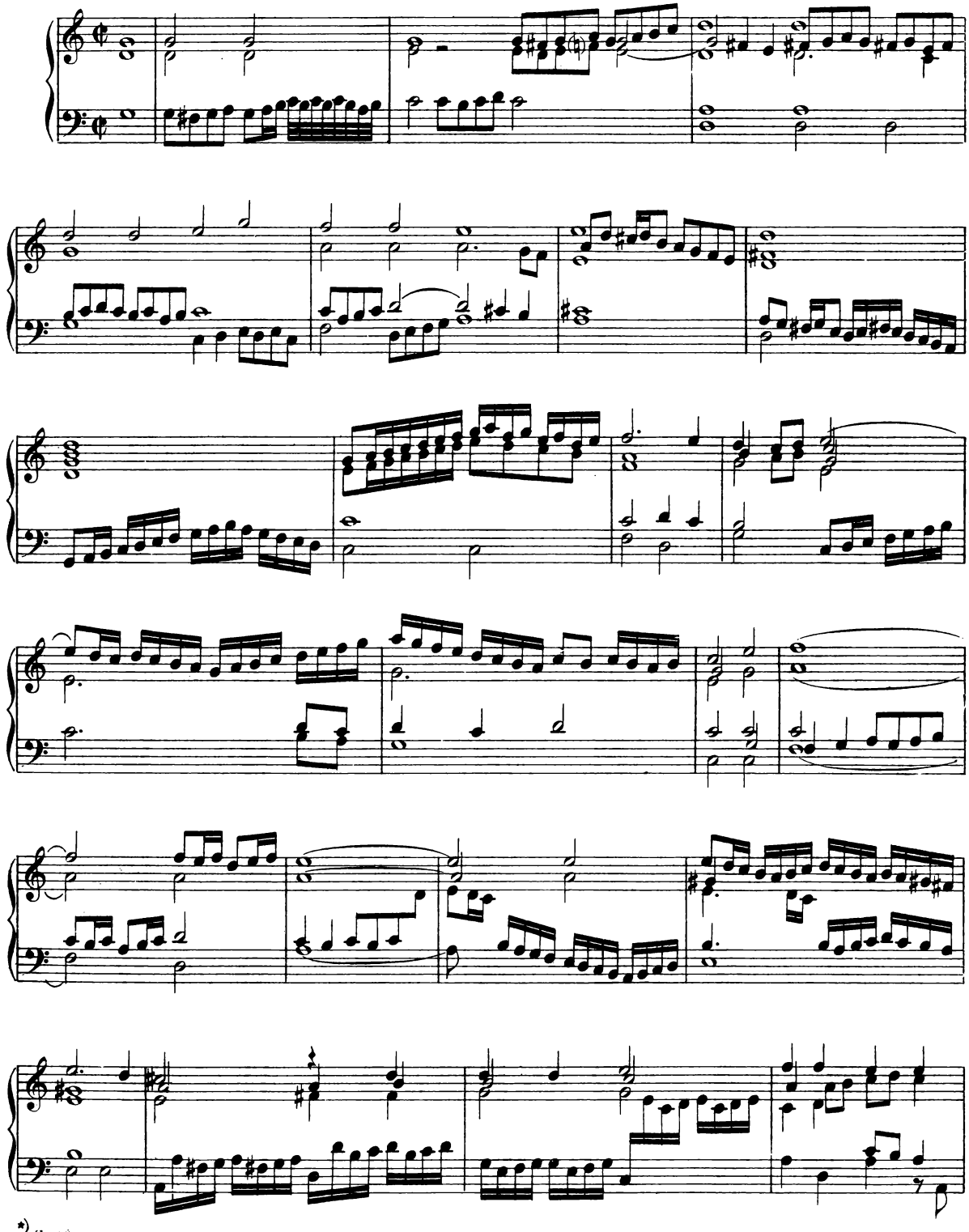


Peter Philipps.*)

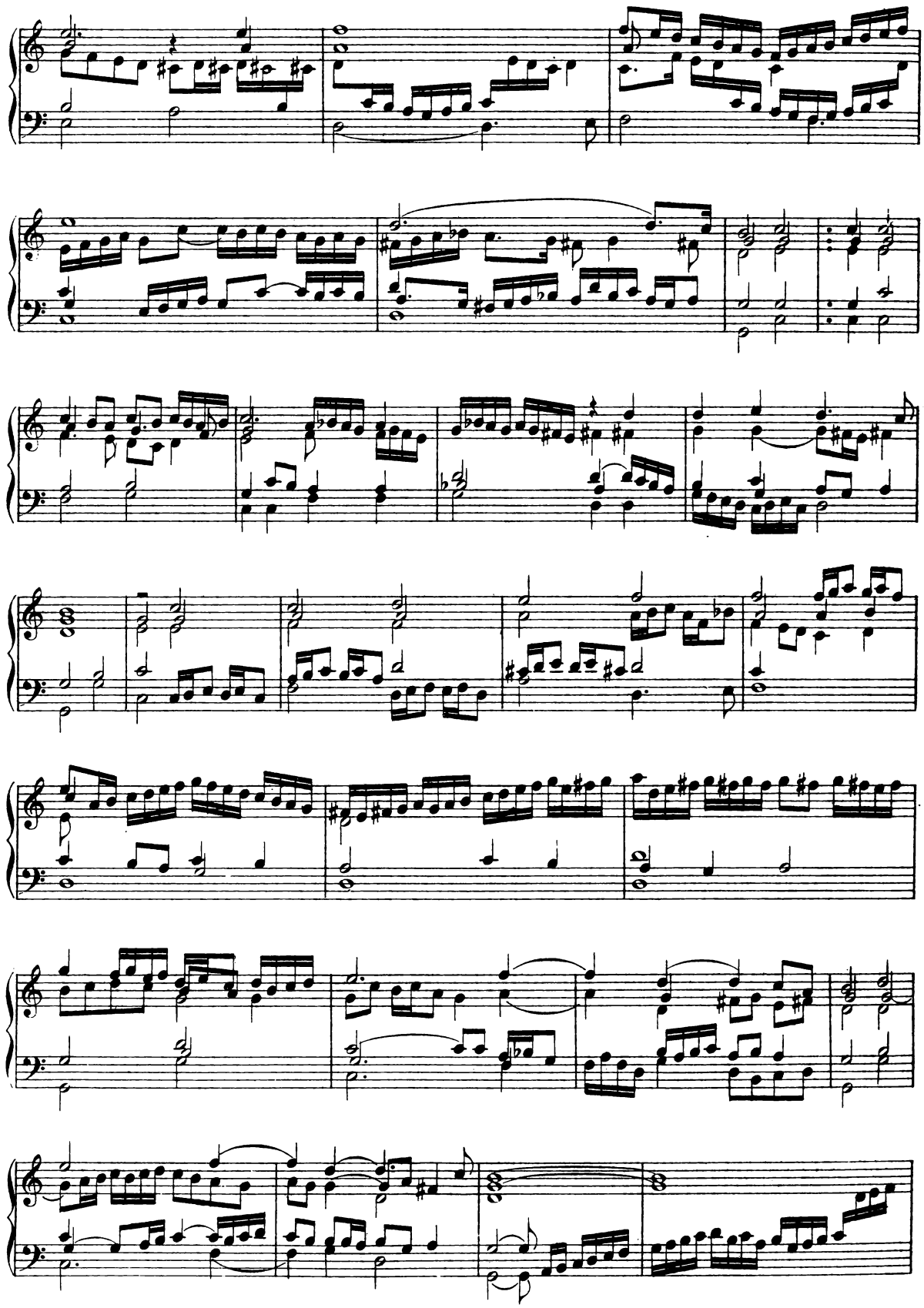
um 1600 Organist u. Canonikus bei der Stiftskirche zu Soignies.
auch Hof-Organist des Erzherzogs u. Statthalters Albrecht.

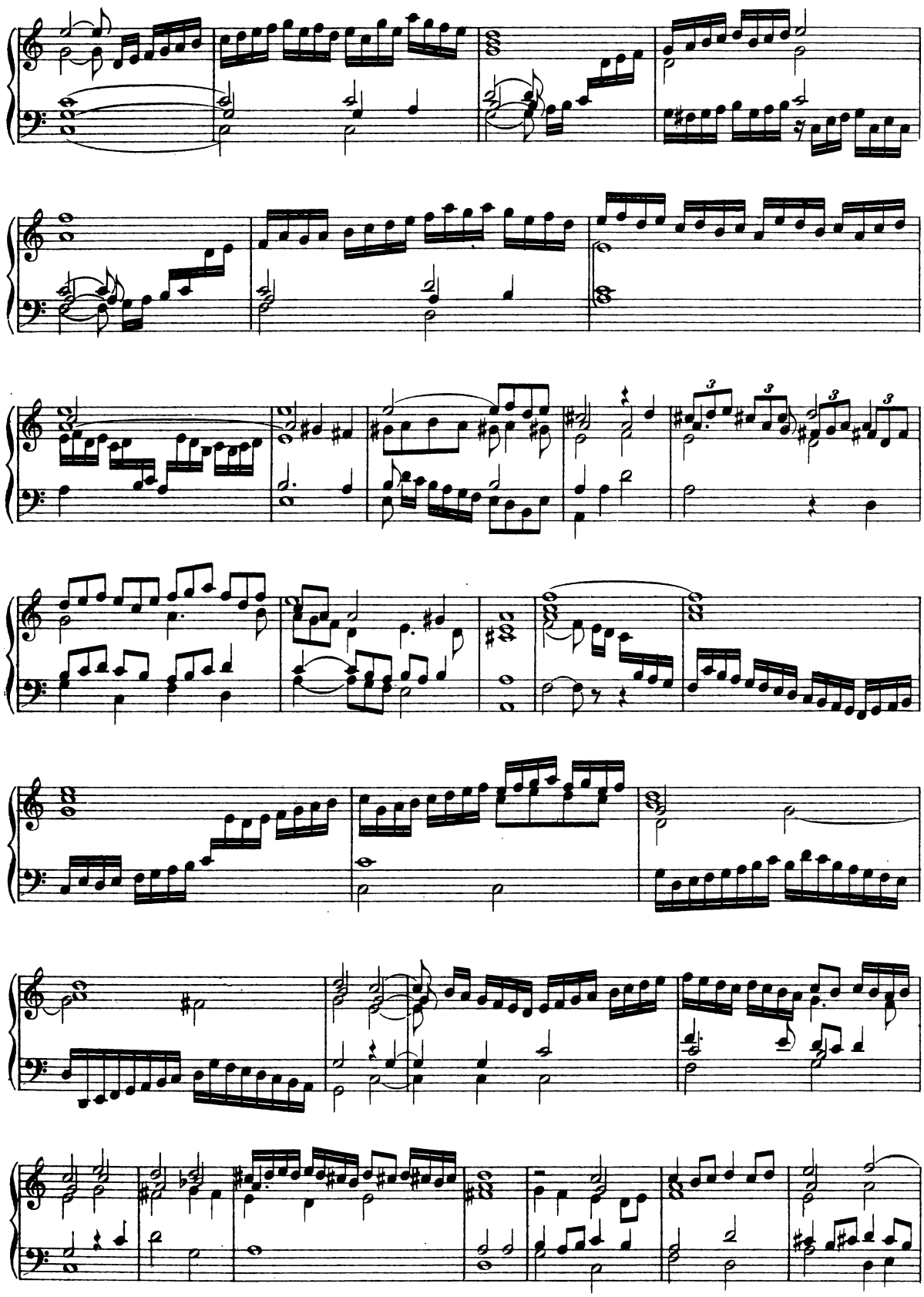
N°. 28. Fantasie.

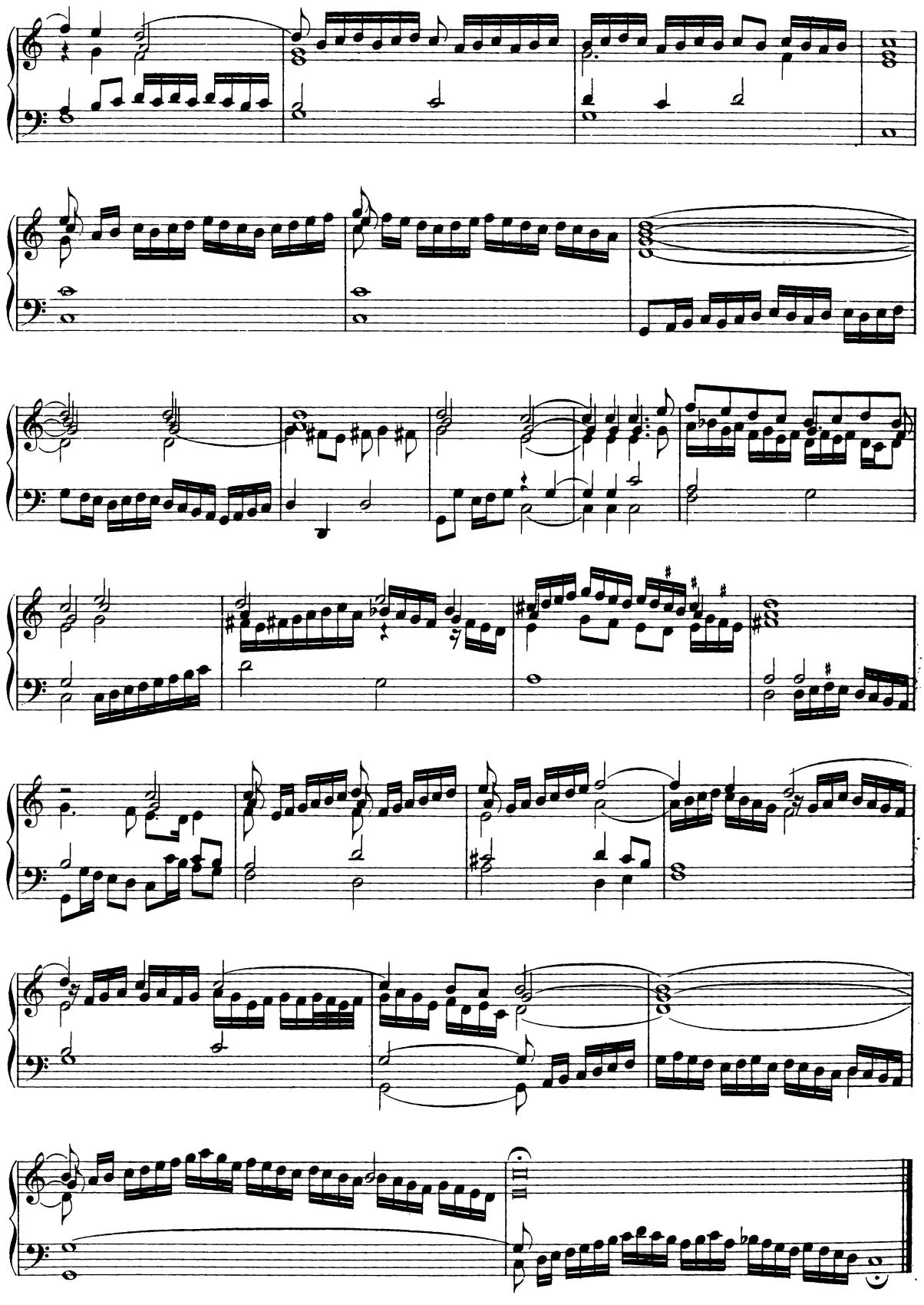
Aus einem Codex v. J. 1617 auf der Universitäts-Bibliothek zu Lüttich.



*) S. 49.





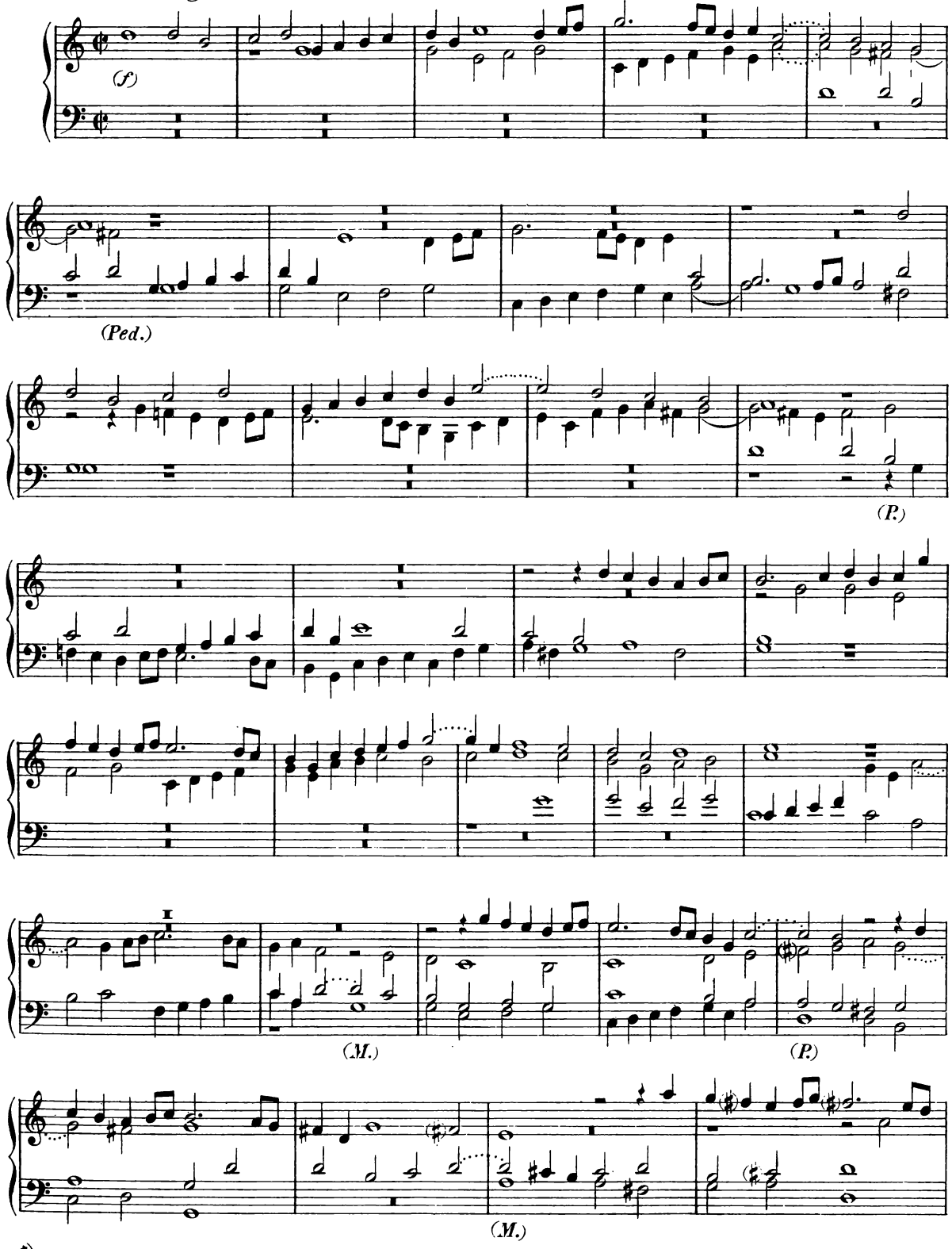


Carolus Luyton,*)

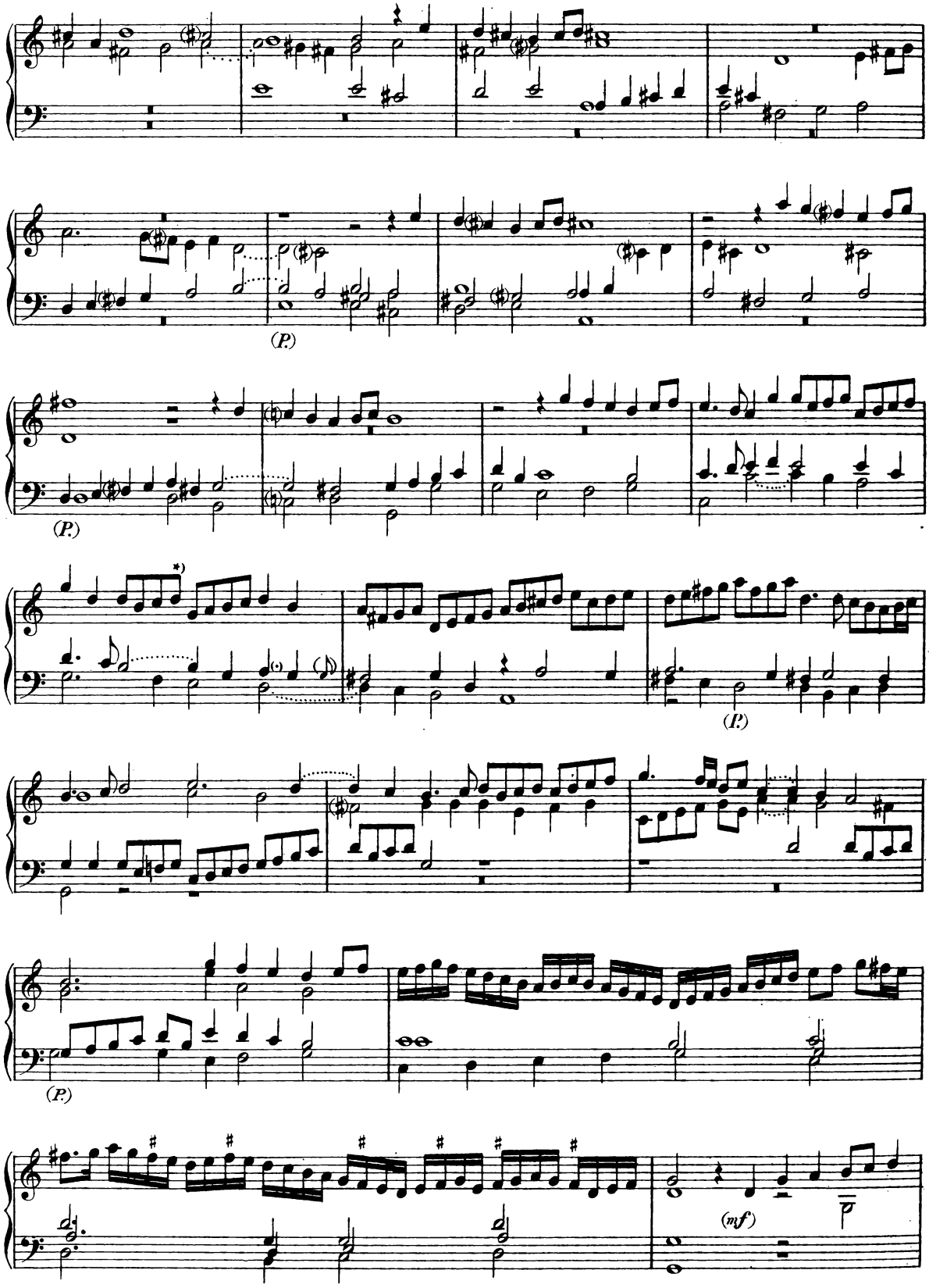
seit 1577 Hof-Organist
des Kaisers Rudolph zu Prag. † nach 1620.

Nº 29. Fuga suavissima.

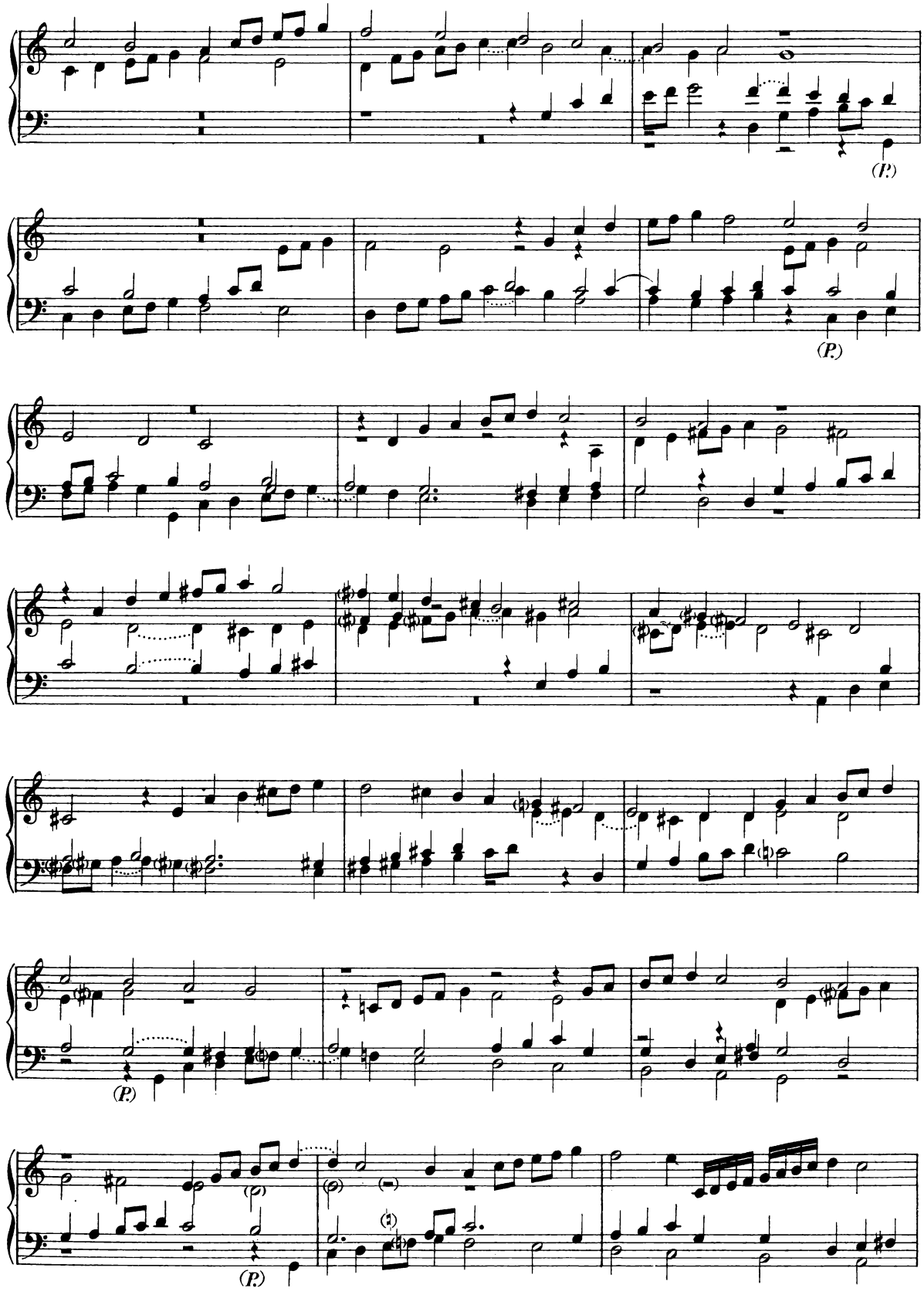
J. Woltz, Tabulaturbuch, 1617.

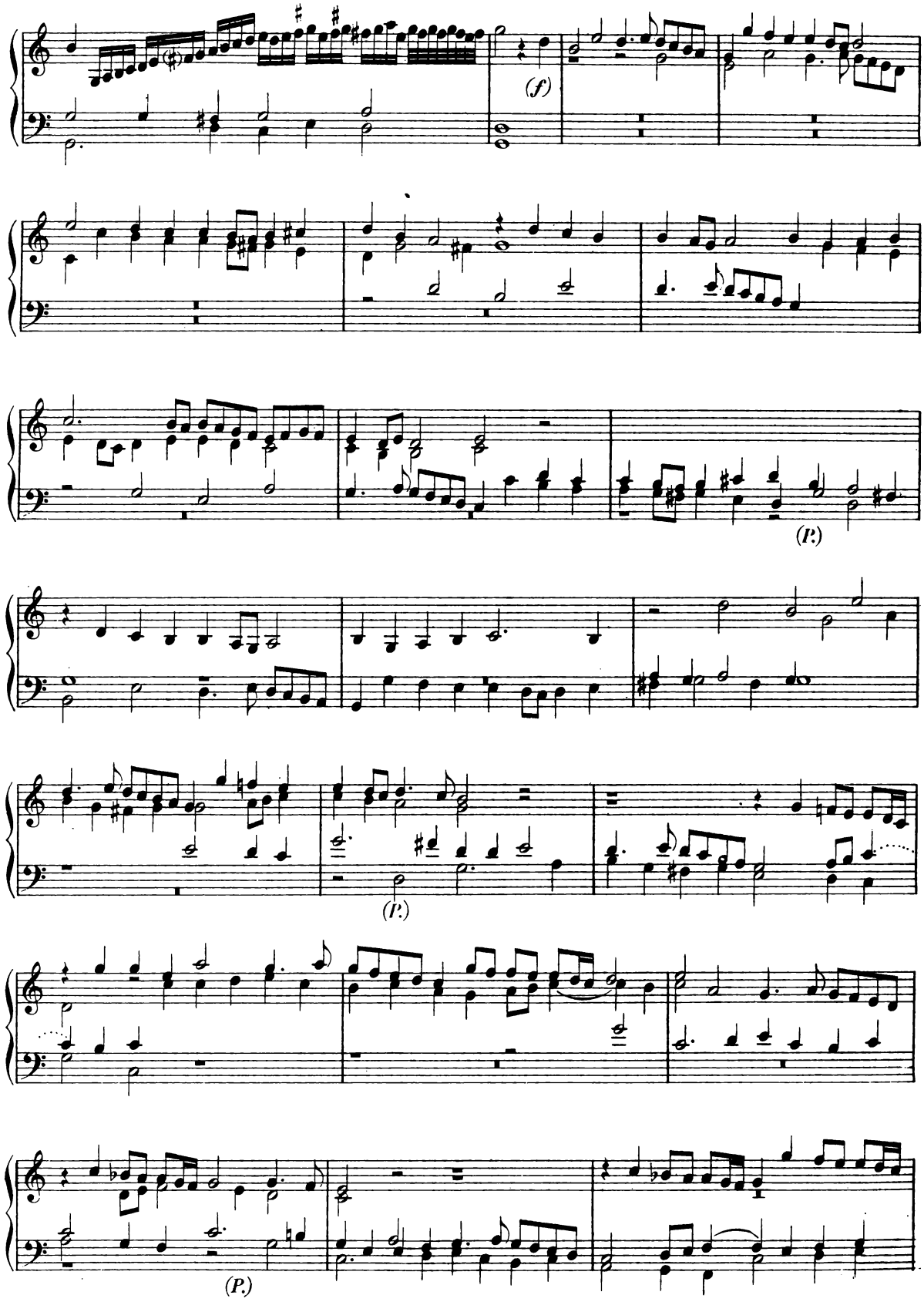


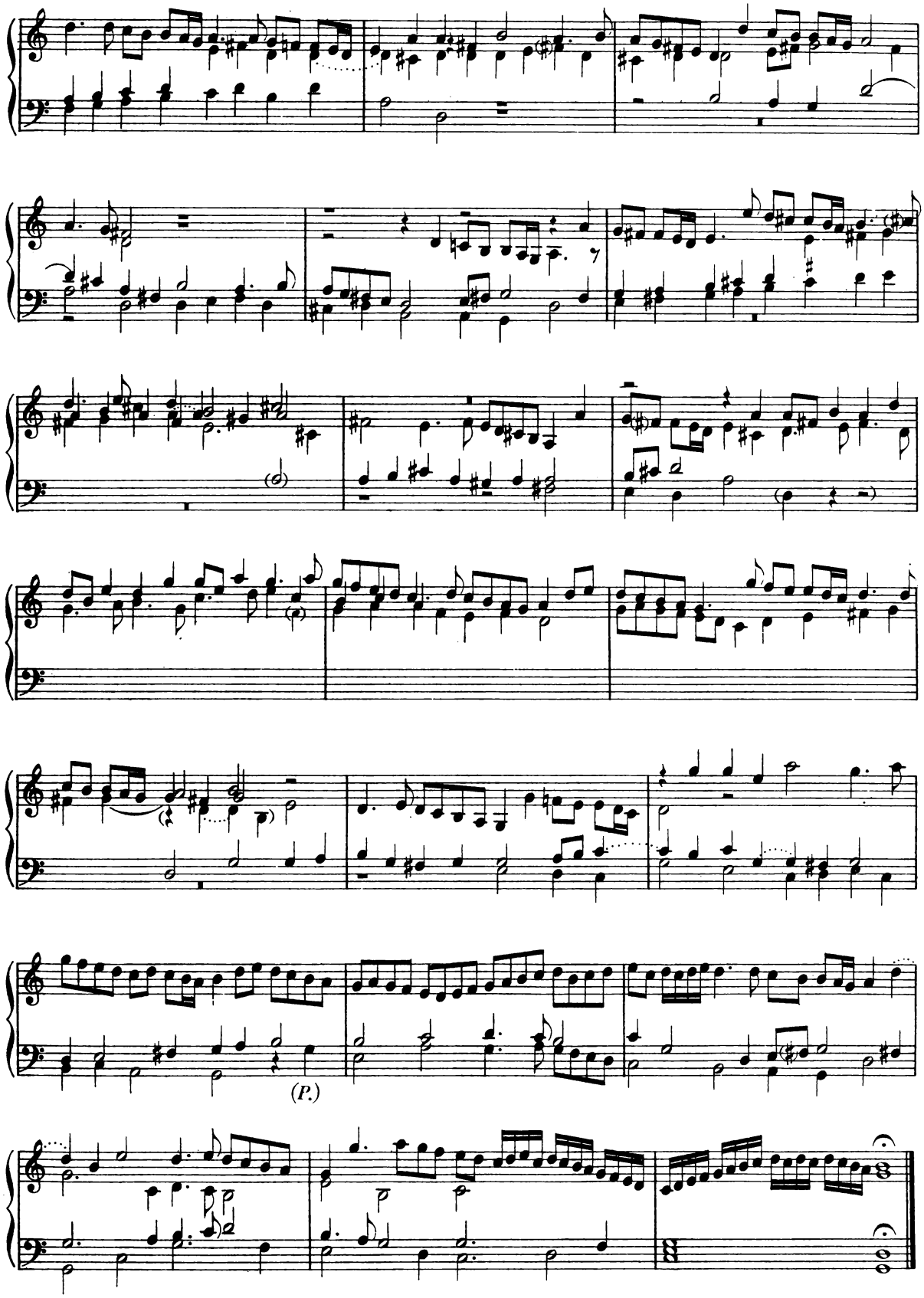
*) S. 51.



*) Woltz hat hier: *f d e f*, was den Parallelismus mit dem vorausgehenden und folgenden Takte aufhebt.


(P.)
(P.)
(P.)
(P.)
(P.)


(f)
(P.)
(P.)
(P.)

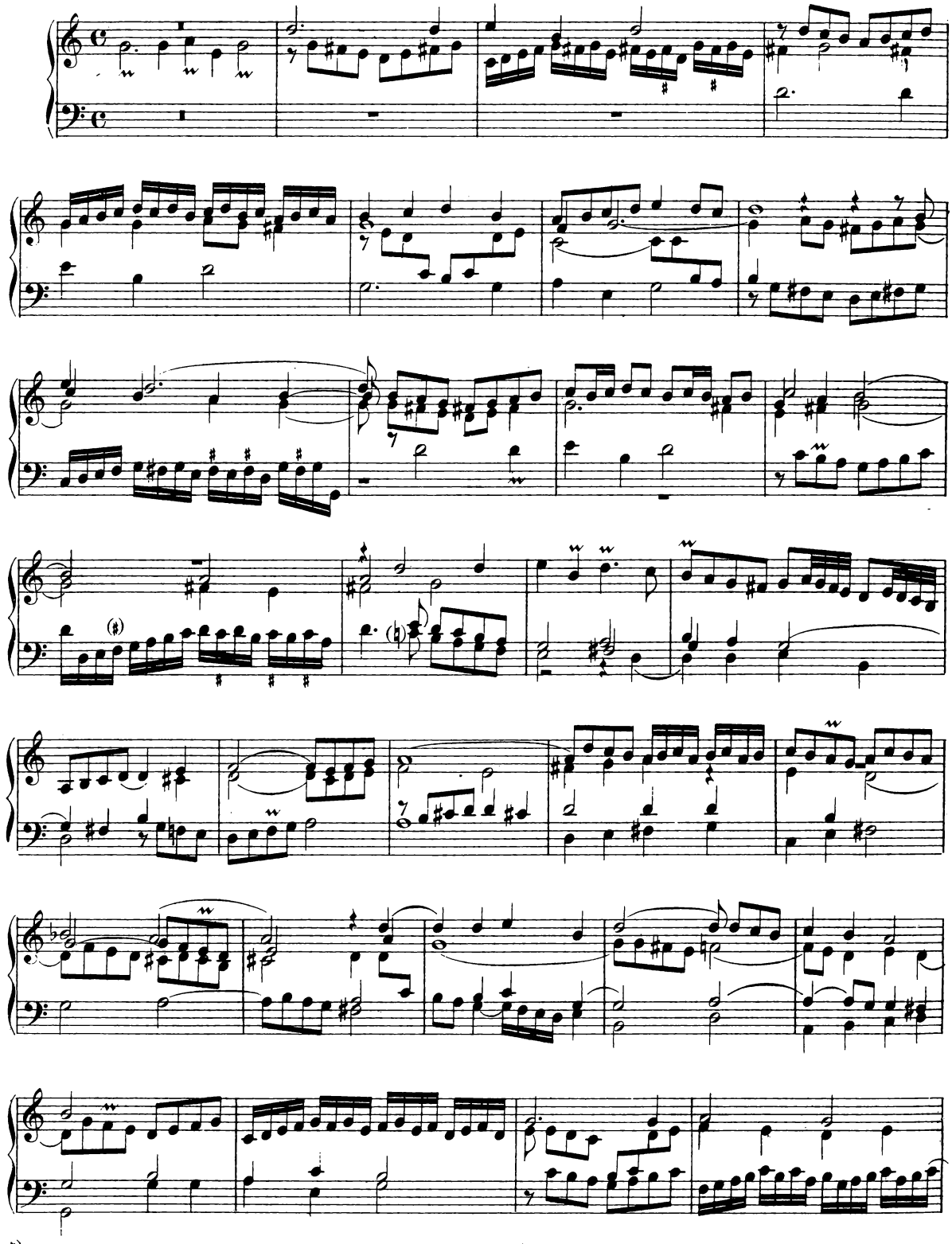

(P.)

Peter Cornet,**)

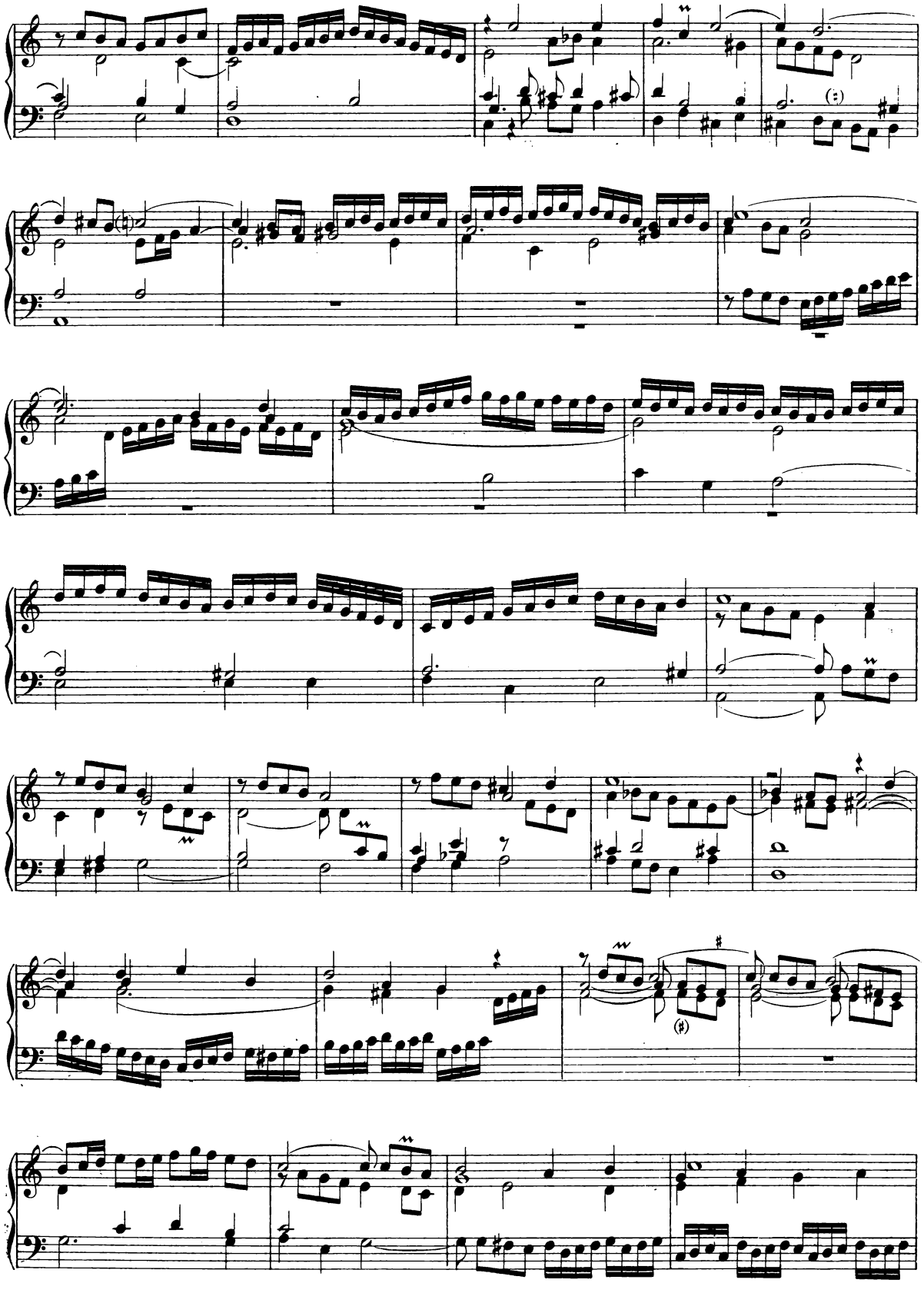
um 1600 Organist d. Infantin
Clara Eugenia in Brüssel.

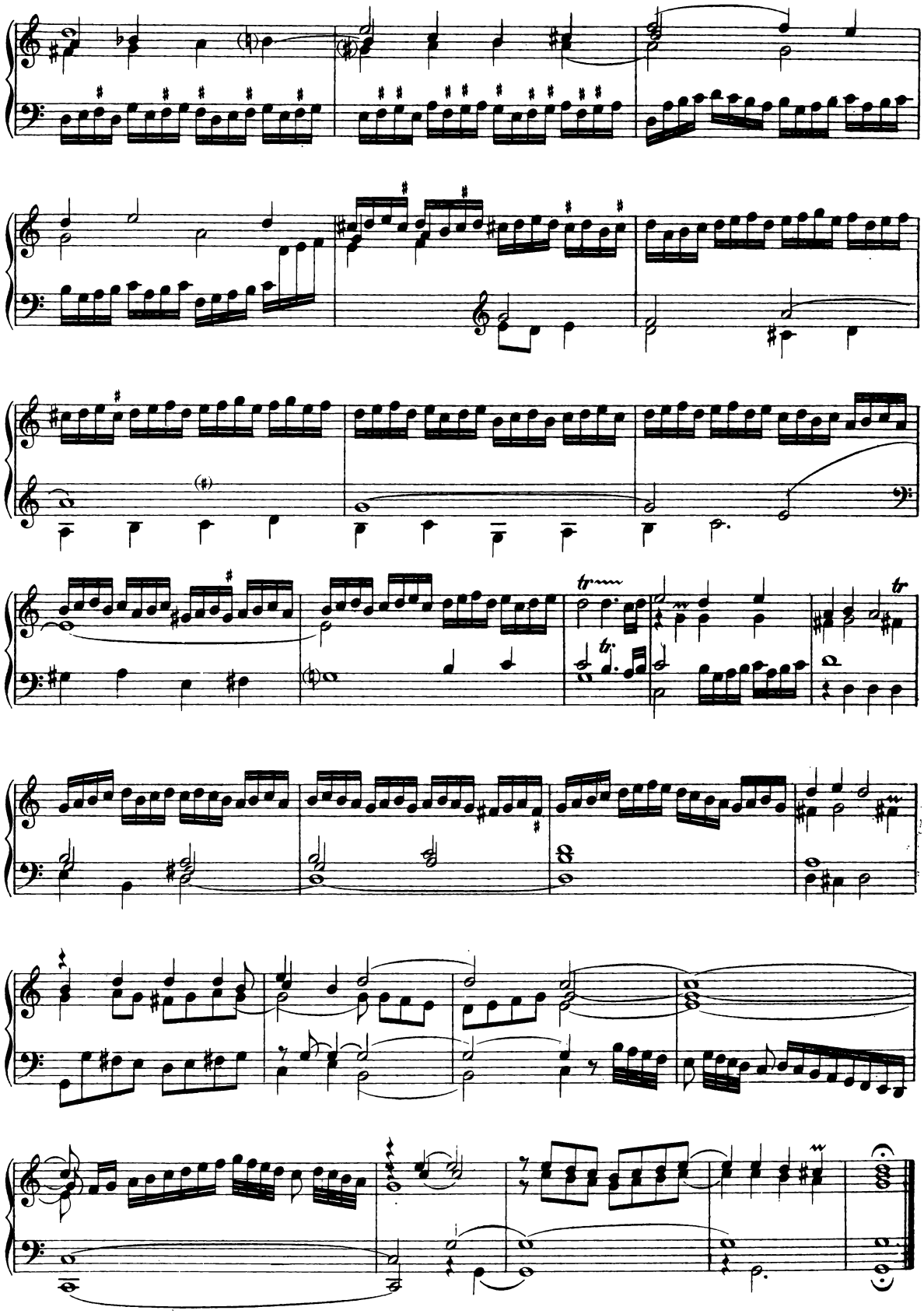
No. 30. Fantasia 8vi toni.*)

Handschr. v. J. 1625.



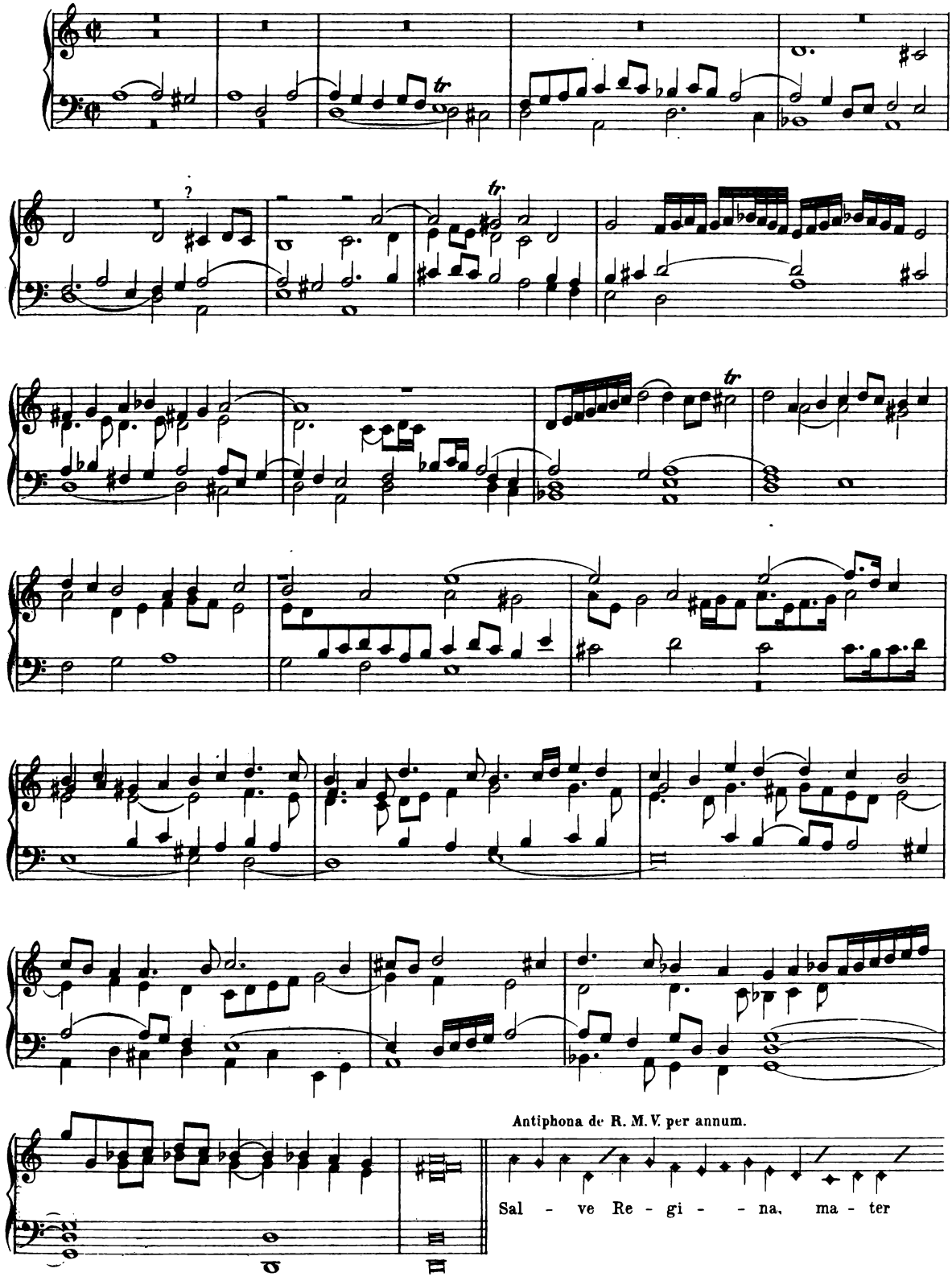
*) Vom Schreiber beigesetzt: „Mandatomi alli 30. Sept. 1625." **) S. 52.



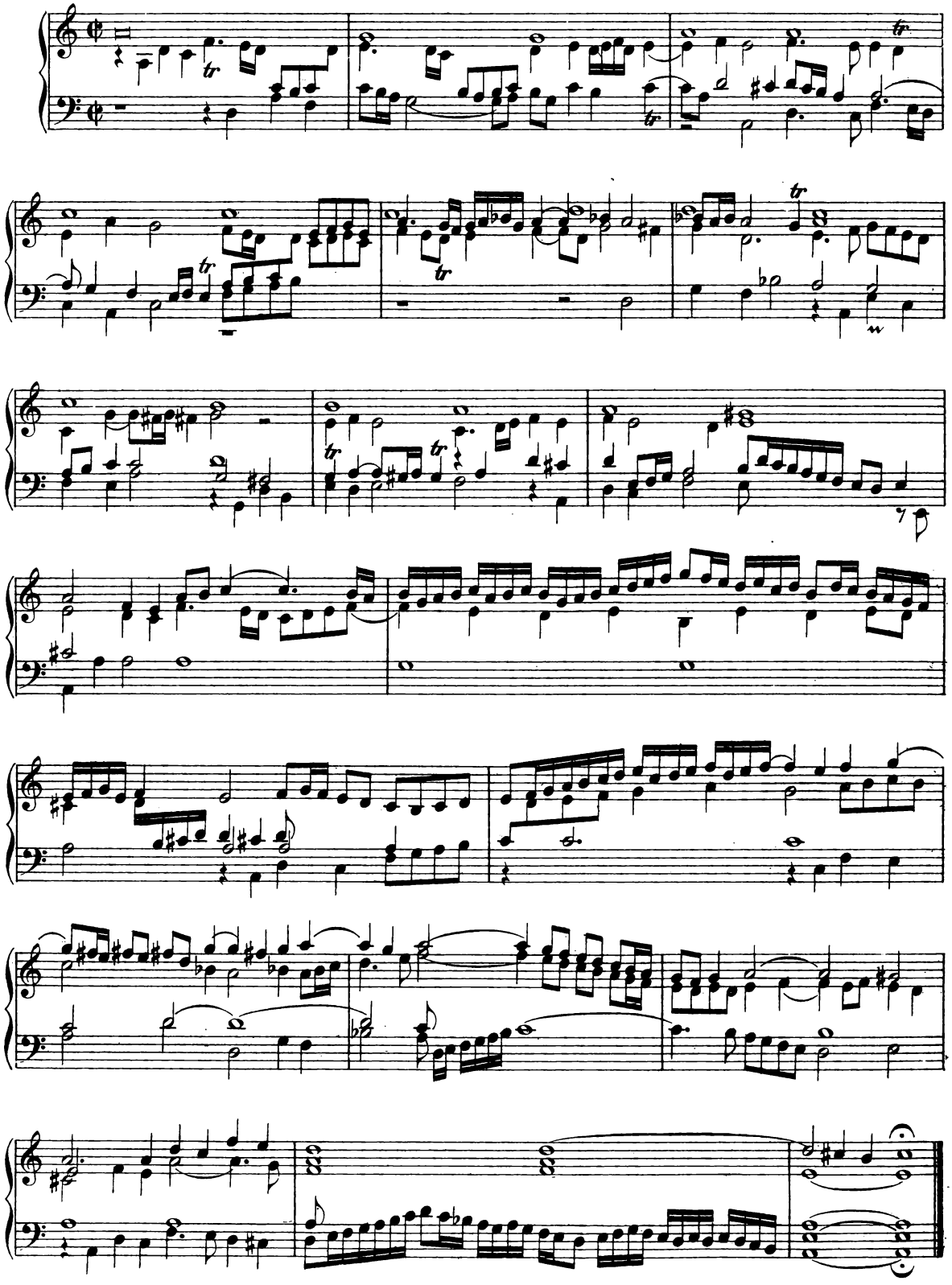


N°. 31. Salve regina.

Aus einer 1625 von einem Schüler P. Cornet's gefertigten Handschrift.



Nº 32. O clemens.



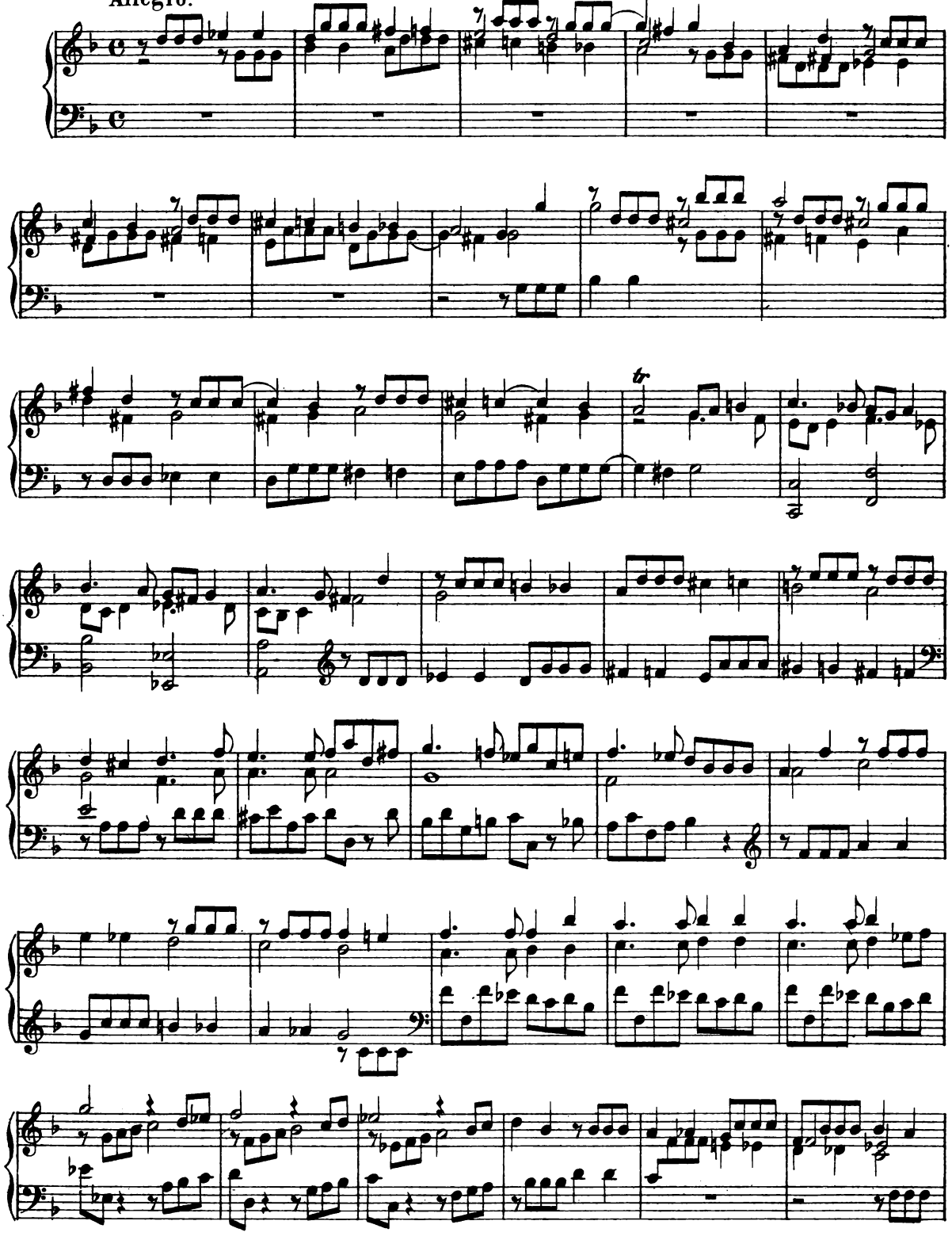
Matthias van den Gheyn,*)

Glockenist u. Organist zu Löwen,
geb. 17. April 1721, gest. 22. Juni 1785.

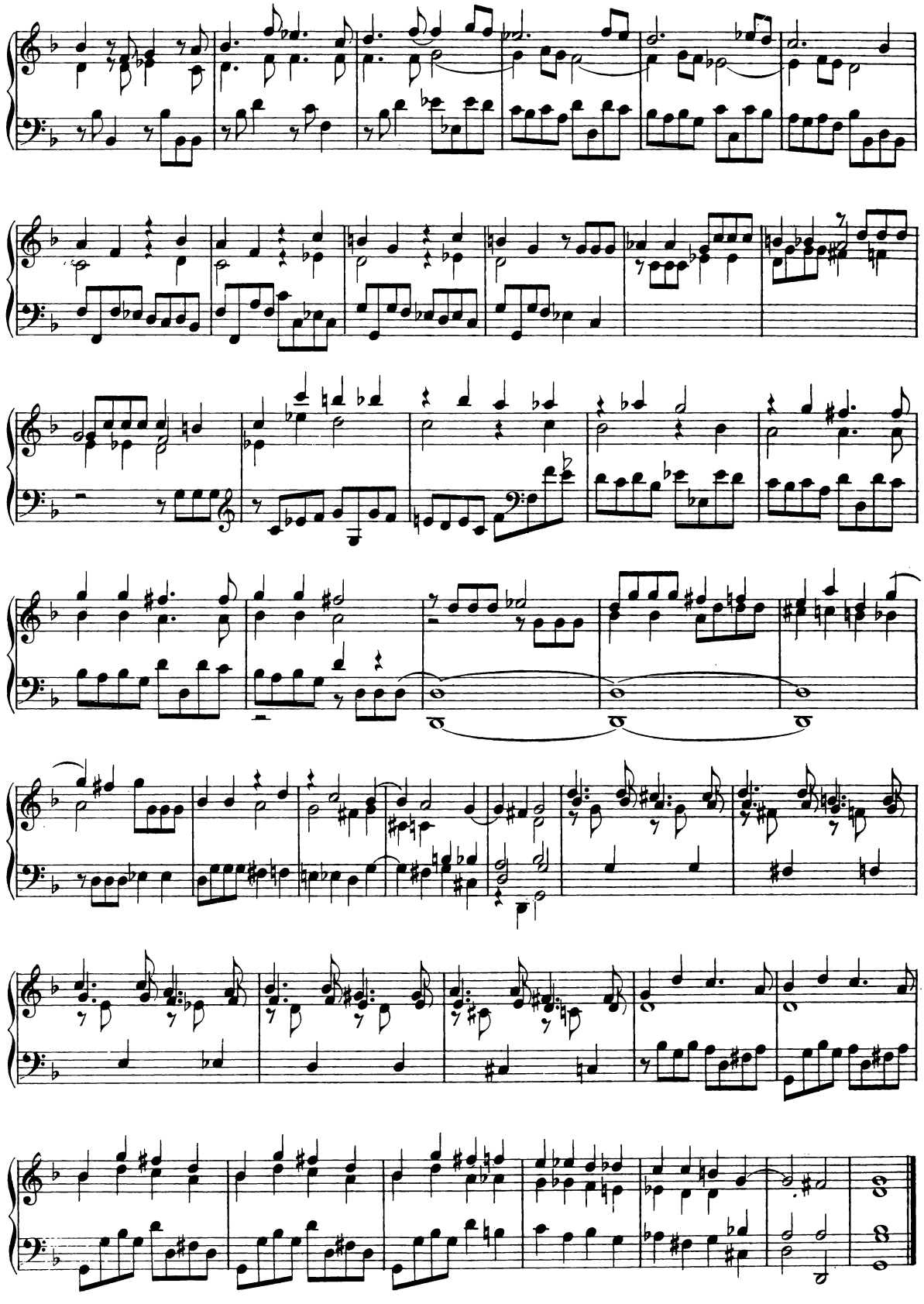
Nº 33. Fuge.

Allegro.

4 morceaux fugués -- publiés avec la collaboration de J. N. Lemmens -- par X. van Elewyck. - Brüssel. - (Nº 1.)



*) S. 53.

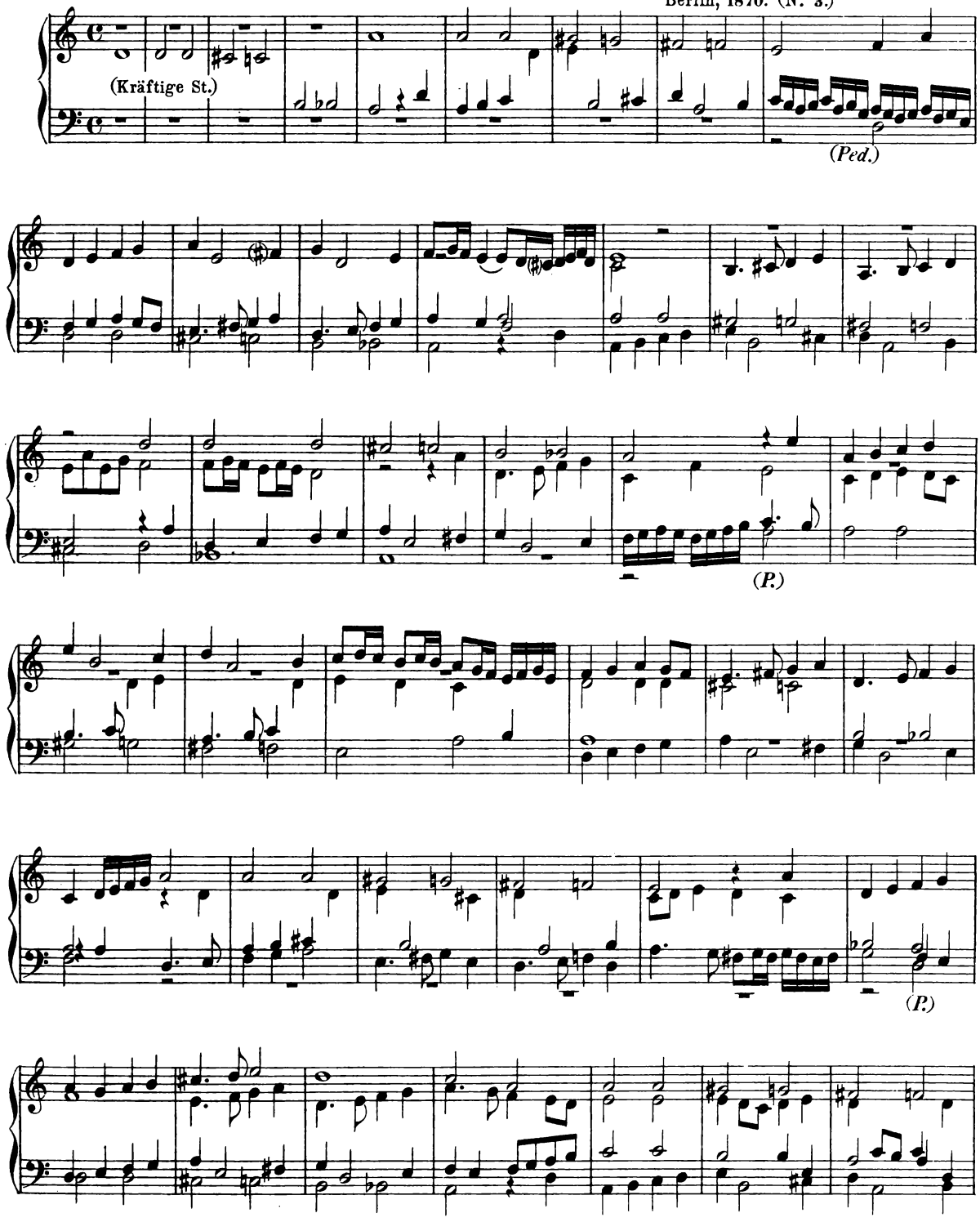


Peter Sweeling, *)

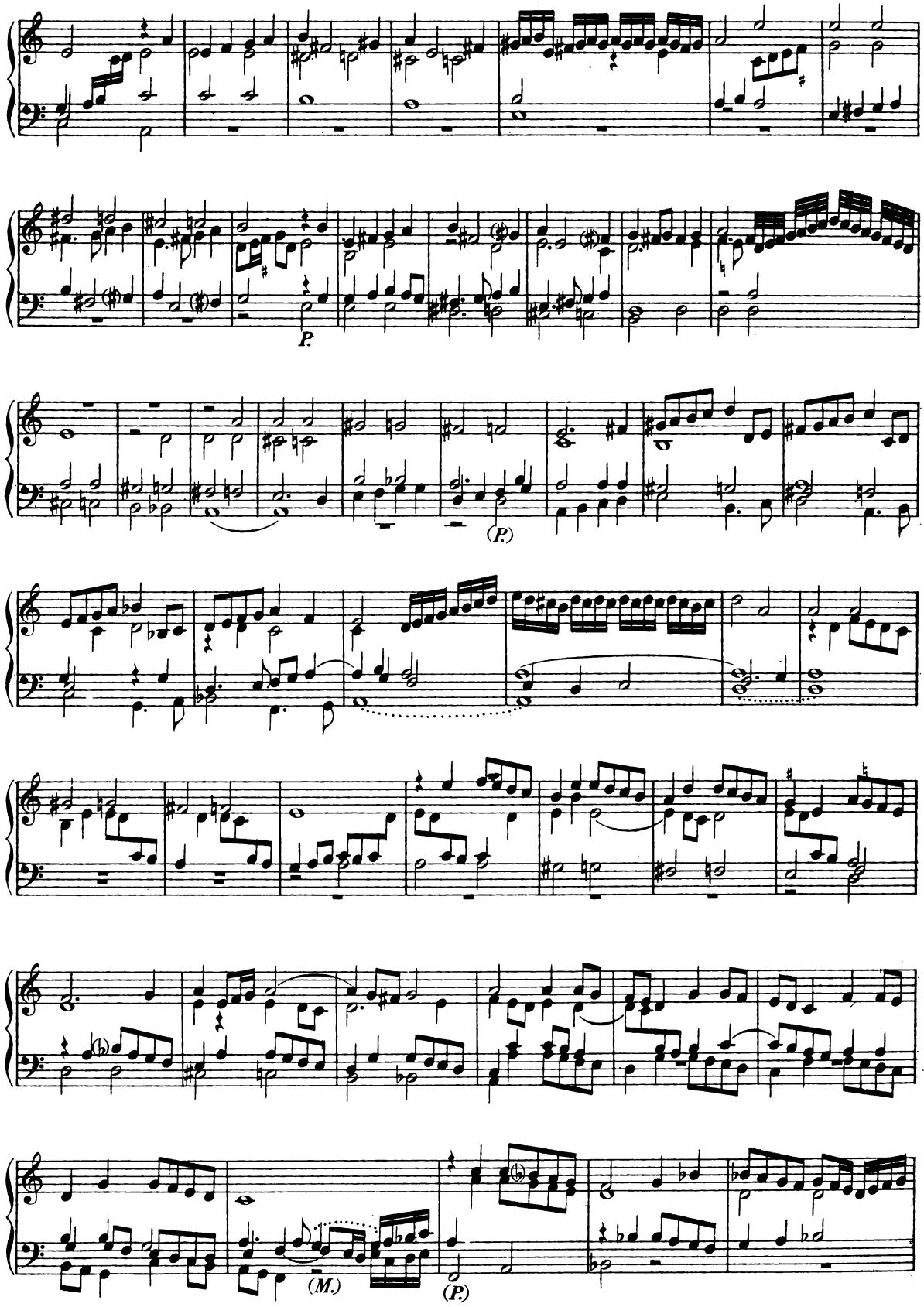
Organist in Amsterdam,
1561—1621.

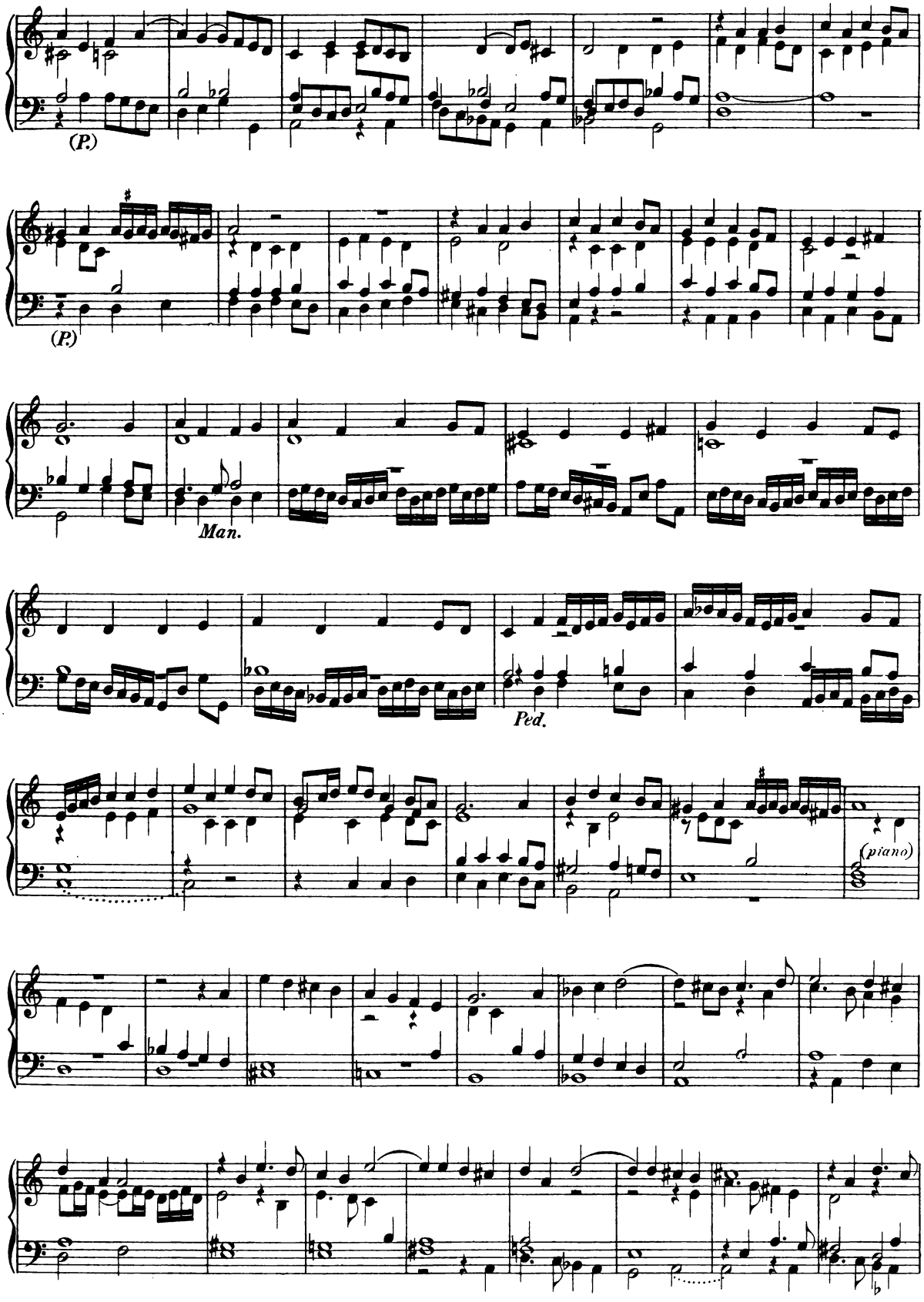
Nº 34. Fantasia.

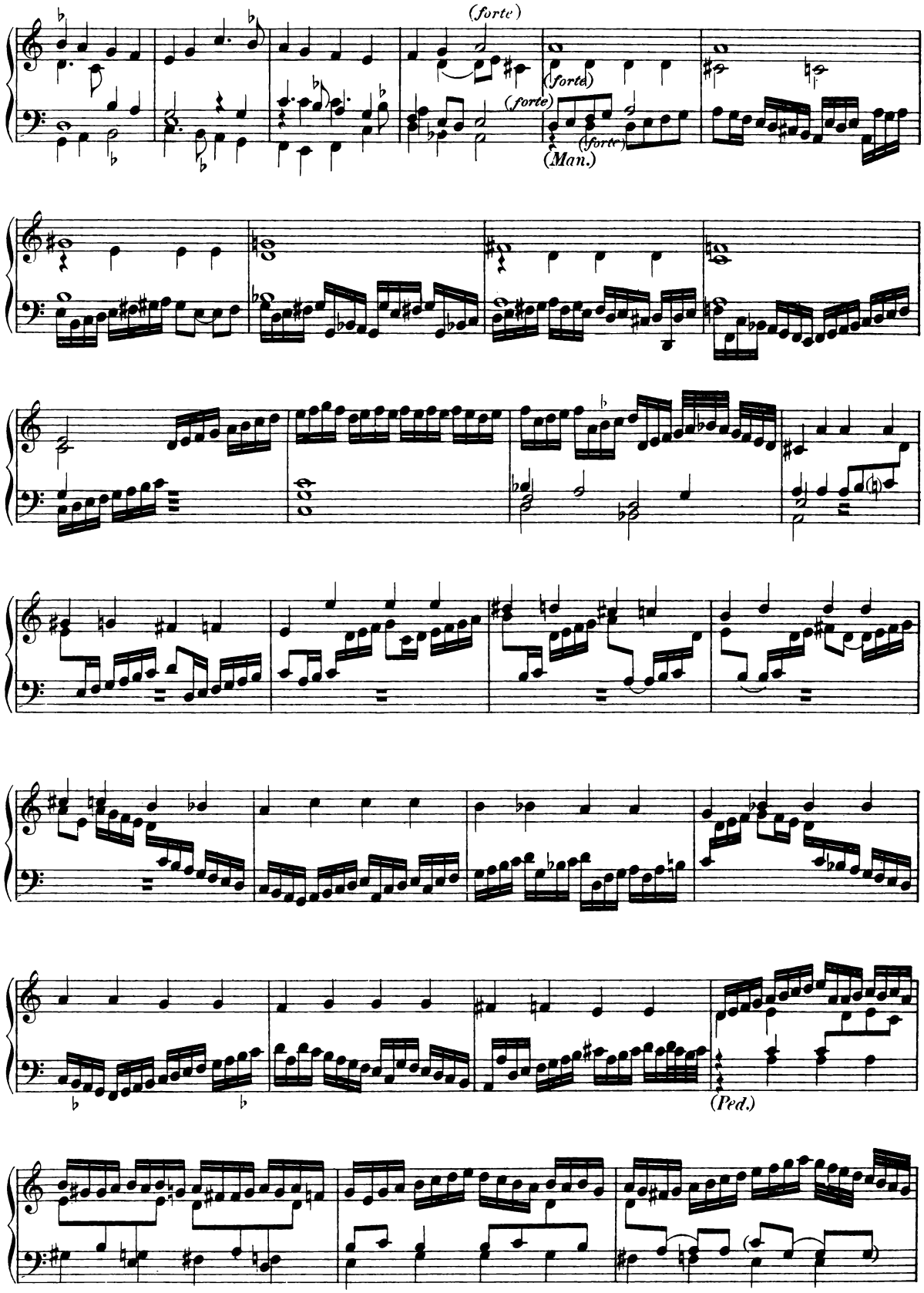
Aus „Drei Fantasien pp“ herausgegeben von R. Eitner.
Berlin, 1870. (Nº 3.)

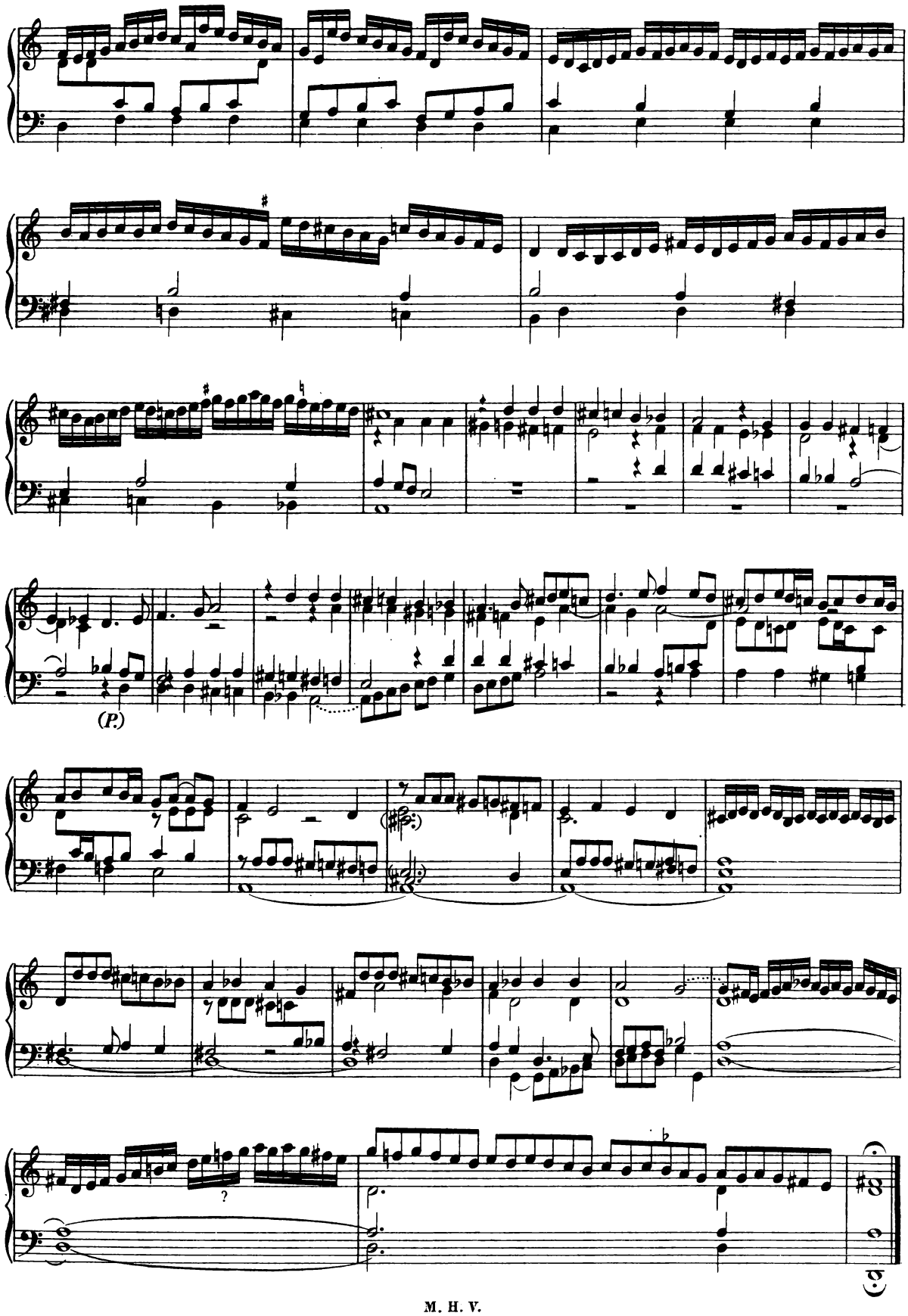


*) S. 53.


P.
(P.)
(M.)
(P.)


(P.)
(P.)
Man.
Ped.
(piano)


(forte)
(forte)
(forte)
(forte)
(Man.)
(Ped.)

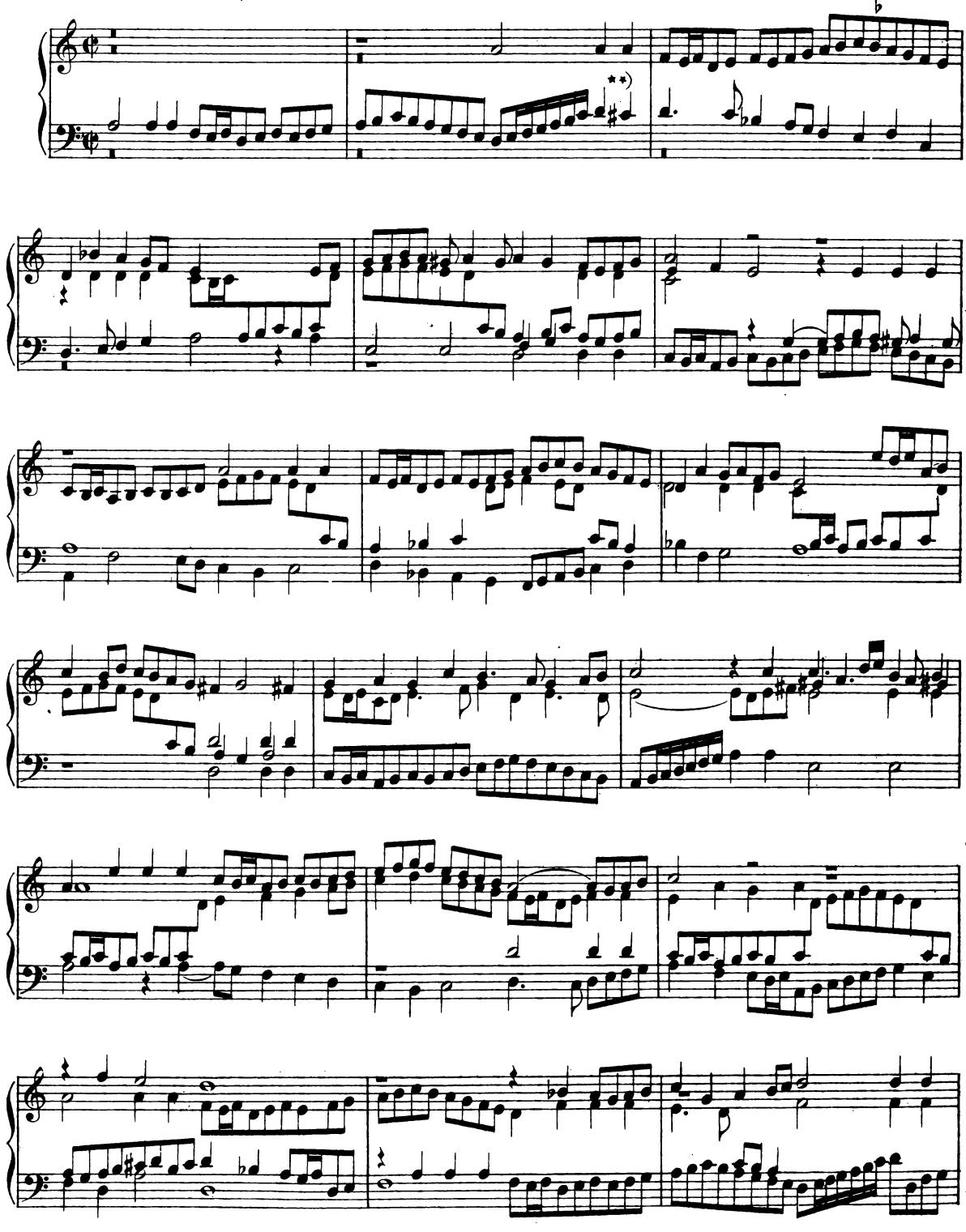

(P.)

Anthony van Noordt,*)

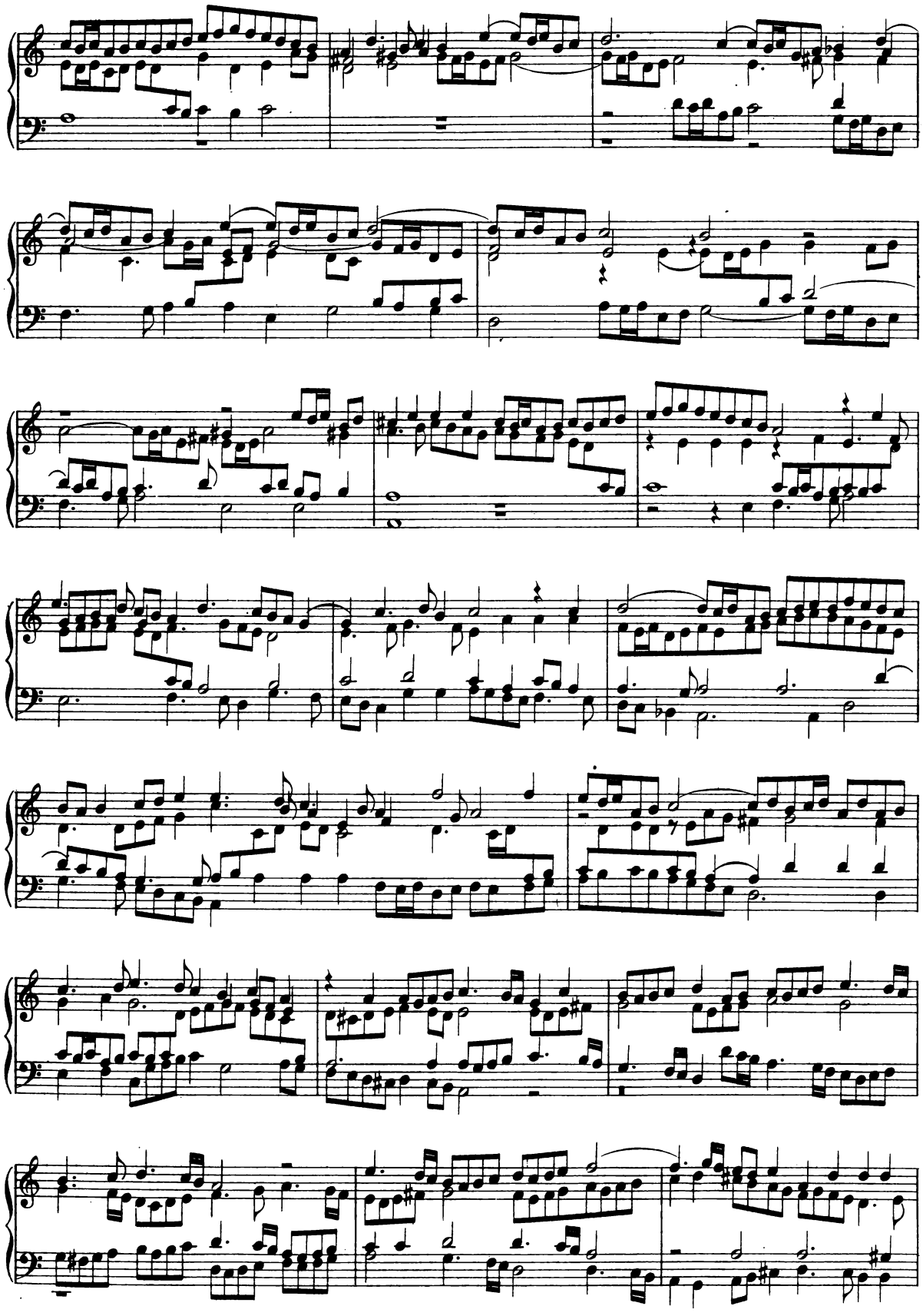
1659 Organist zu Amsterdam.

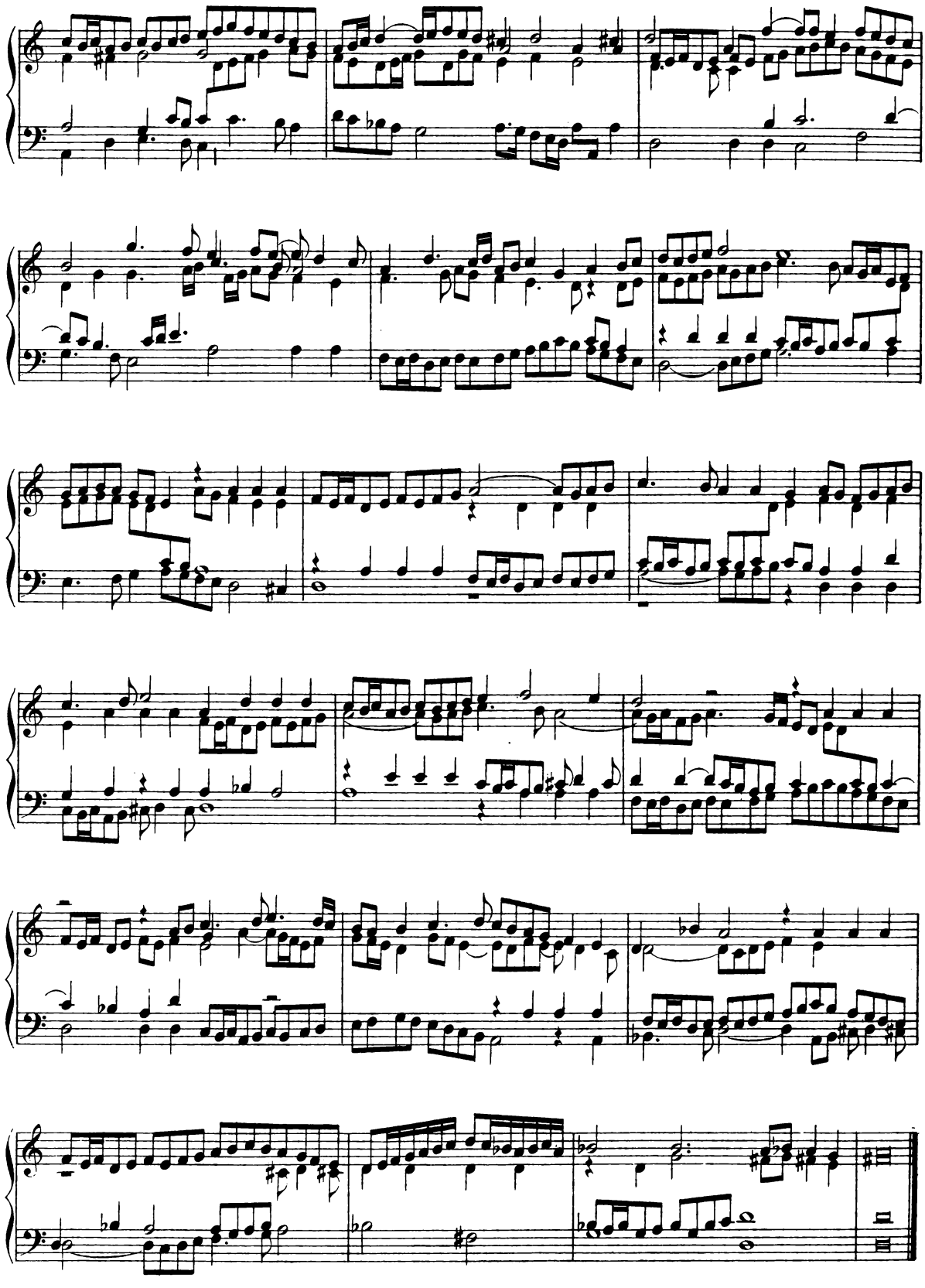
Tabulatur-Boeck van Psalmen,
Fantaseyen pp. t'Amsterdam,
by Willem van Beaumont, 1659.

No. 35. Fantasia.



*) S. 56. **) A. v. Noordt bedient sich des x, statt ♯.



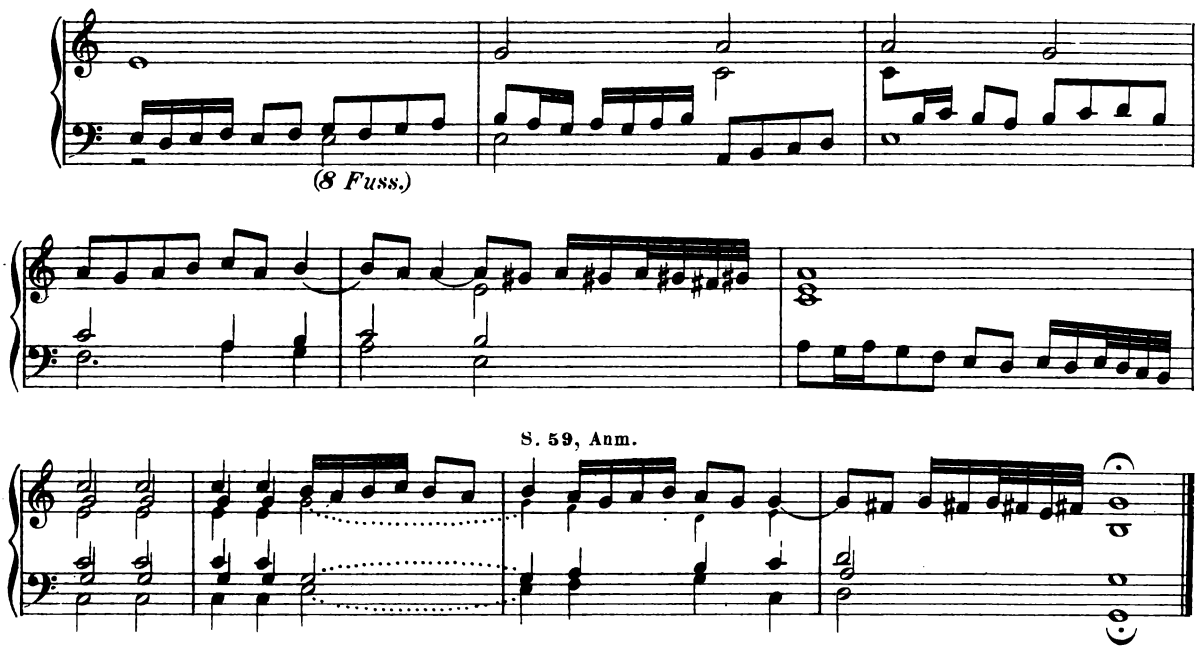


P. Attaingnant's *)

Sammlungen.**)

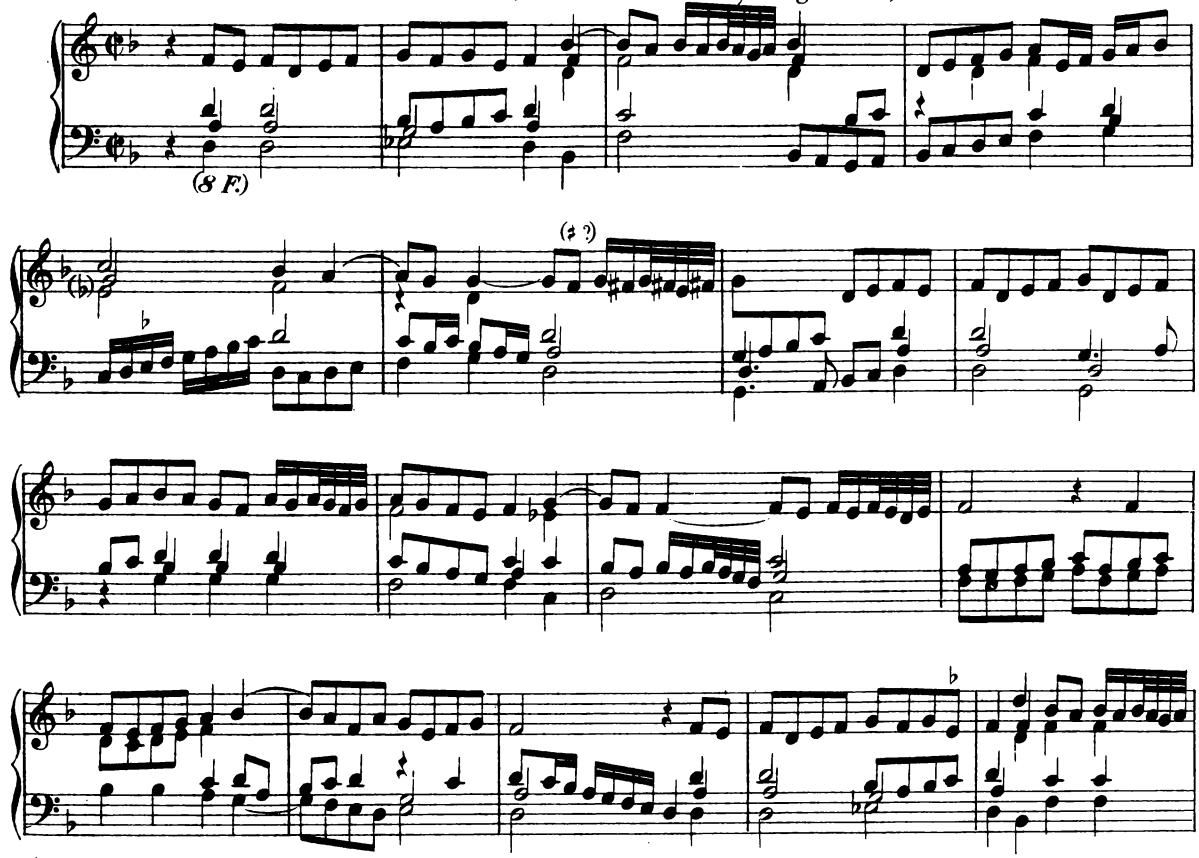
No. 36. Te Deum laudamus.

„Magnificat" etc., 1530.



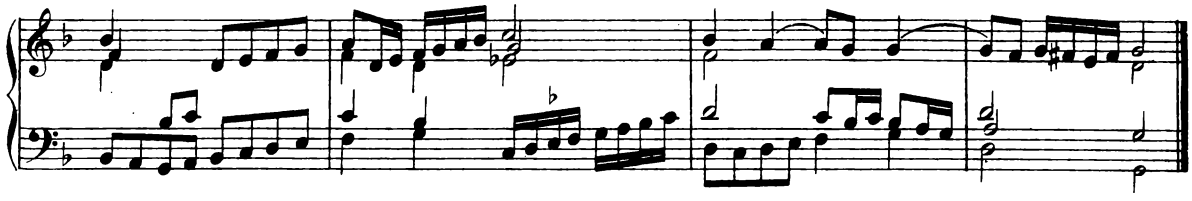
No. 37. Il me suffit de tous. (Was mein Gott will, das gescheh.)

Dix neuf chansons pp, 1530.



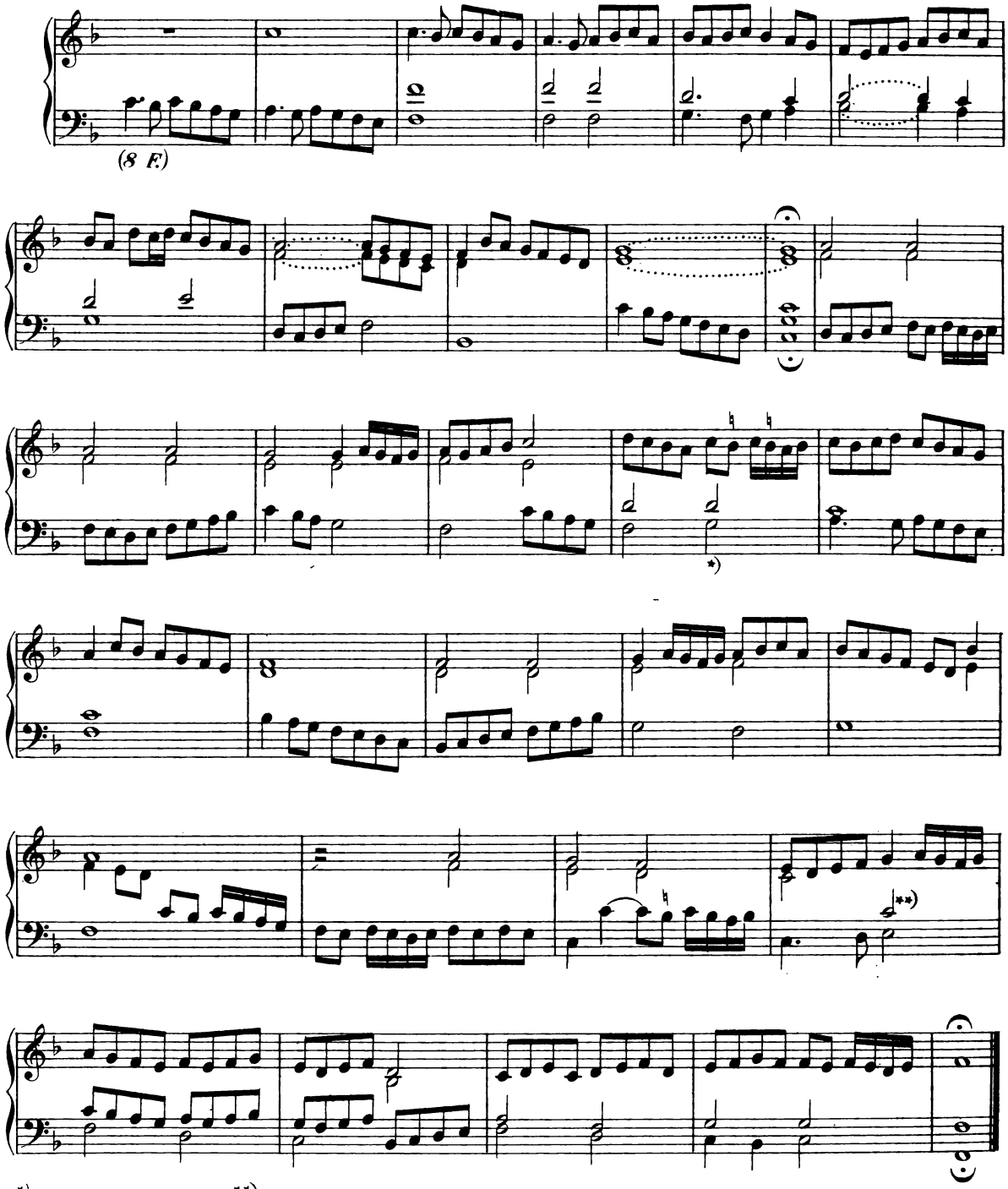
*) S. 57.

**) Nach gefälliger Mittheilung des Herrn J. J. Maier, Custos der musikal. Abth. der K. Bibliothek zu München.



N^{o} 38. Dulcis amica dei.

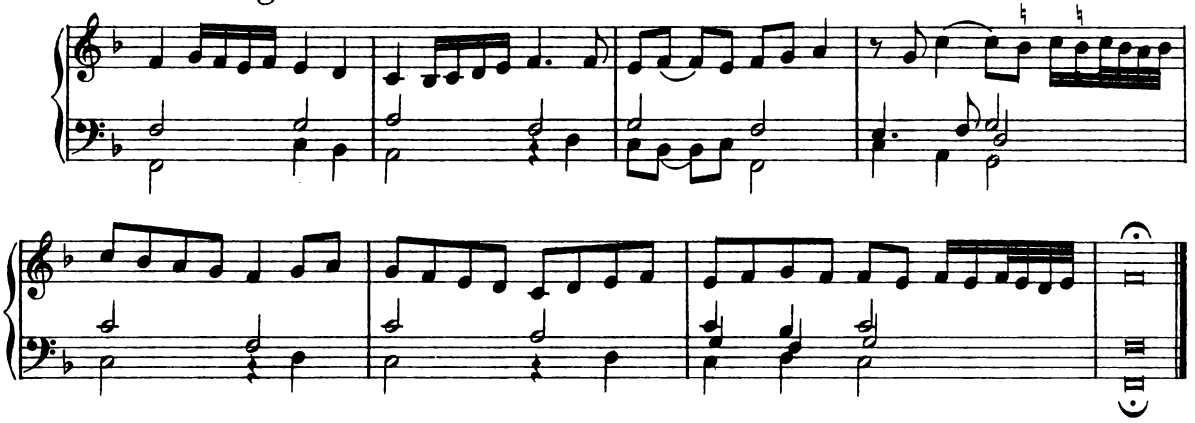
Trèze Motetz musicaulx pp.,
Paris, P. Attaingnant. 1531.



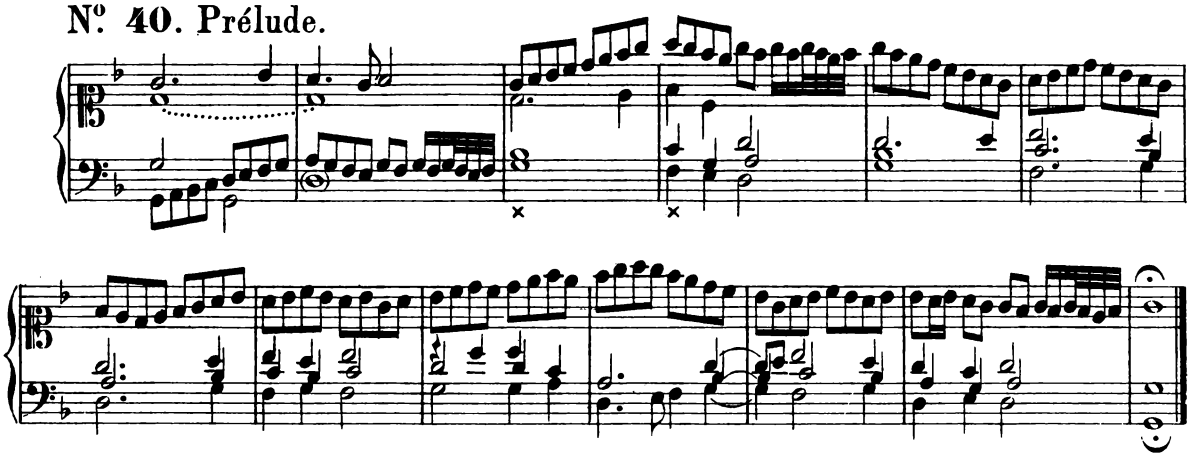
*) Im Druck steht hier *f*. **) Im Druck : *b*.

N°. 39. Deo gratias.

Ebendaher.



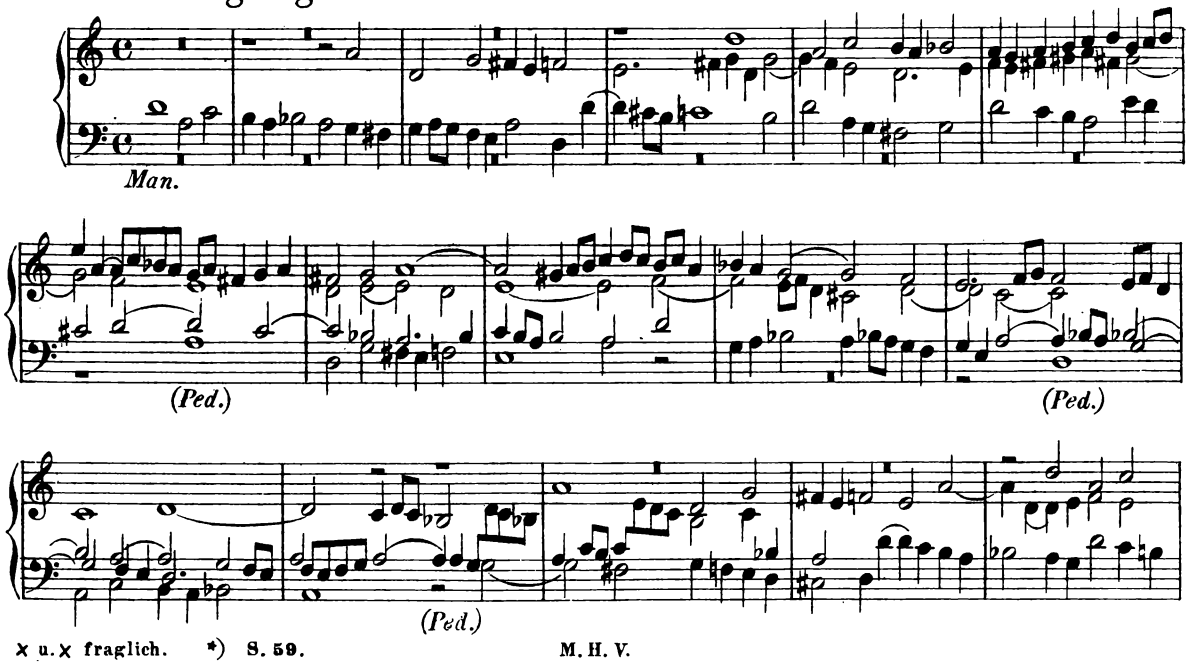
N°. 40. Prélude.



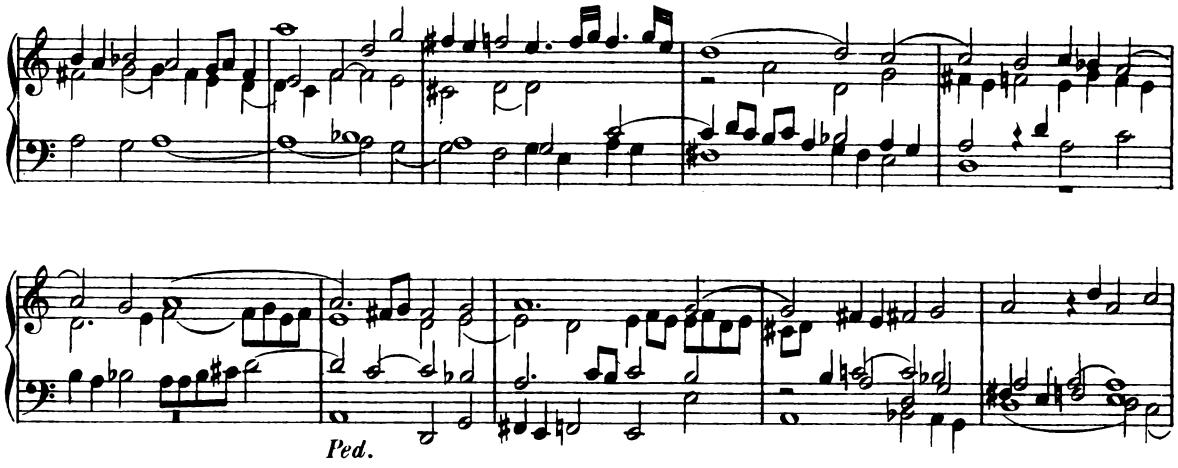
J. Henry d'Anglebert.*)

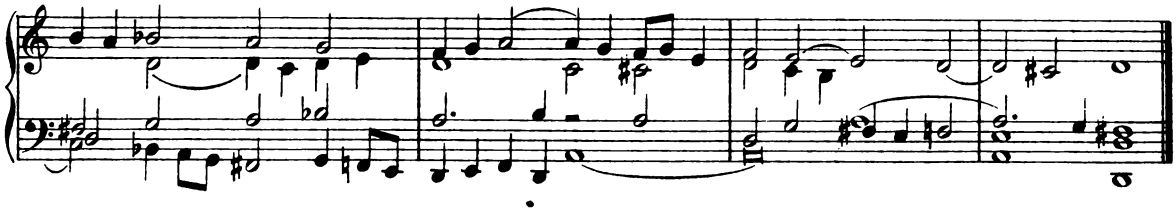
Anhang zu:
„Pièces de Clavecin," 1689.

N°. 41. Fugue grave.



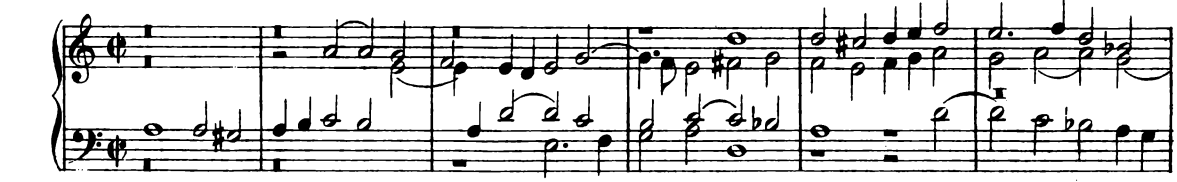
× u. × fraglich. *) S. 59.

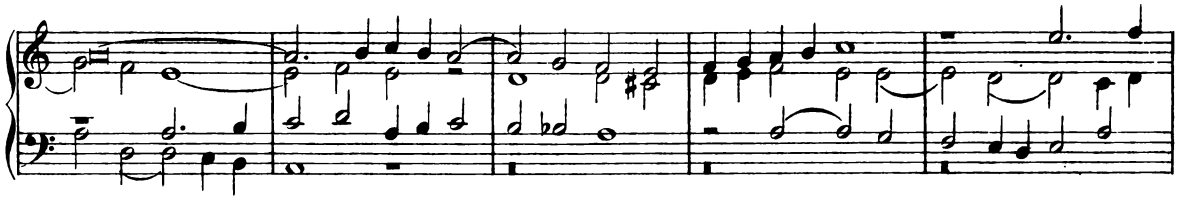


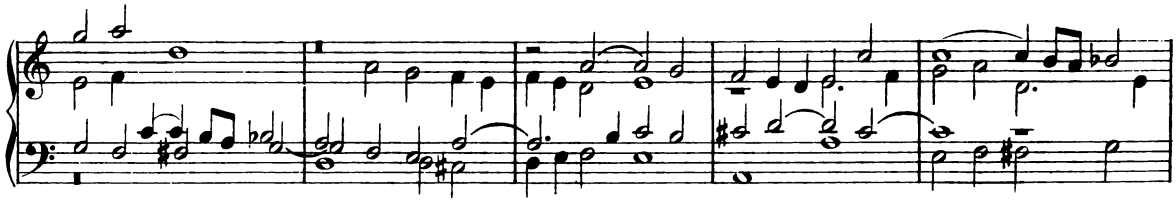


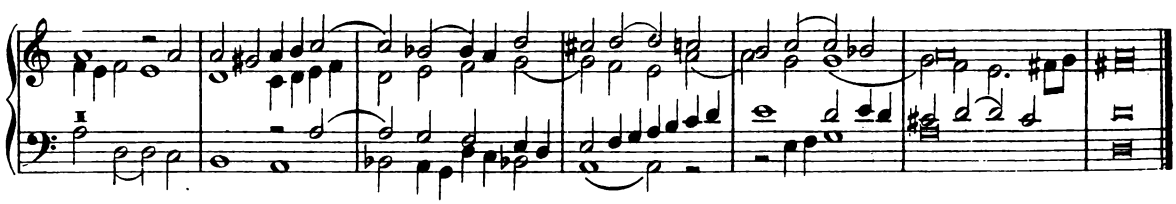
N°. 42. Quatuor sur le Kyrie à trois sujets tirés du plein chant.

„Pièces de Clavecin“, 1689.









André Raison, †

Organiste de la Royalle Abbaye
de Sainte Geneviefe du mont de Paris,
1688.

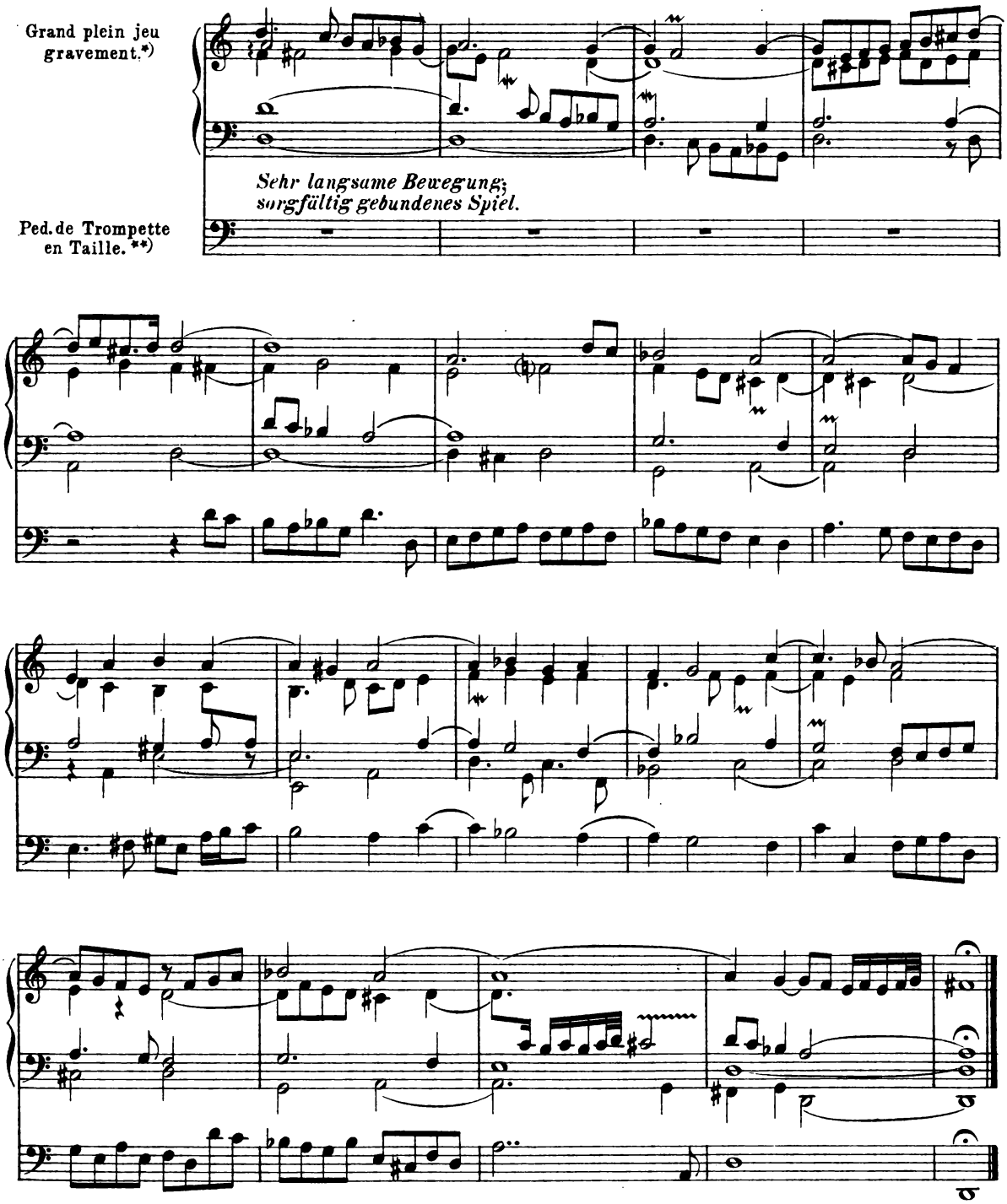
N°. 43. Kyrie du premier ton pour un plein jeu accompagné d' une Pedalle de Trompette en Taille.

Livre d'Orgue, 1688.

Grand plein jeu gravement.*)

Sehr langsame Bewegung; sorgfältig gebundenes Spiel.

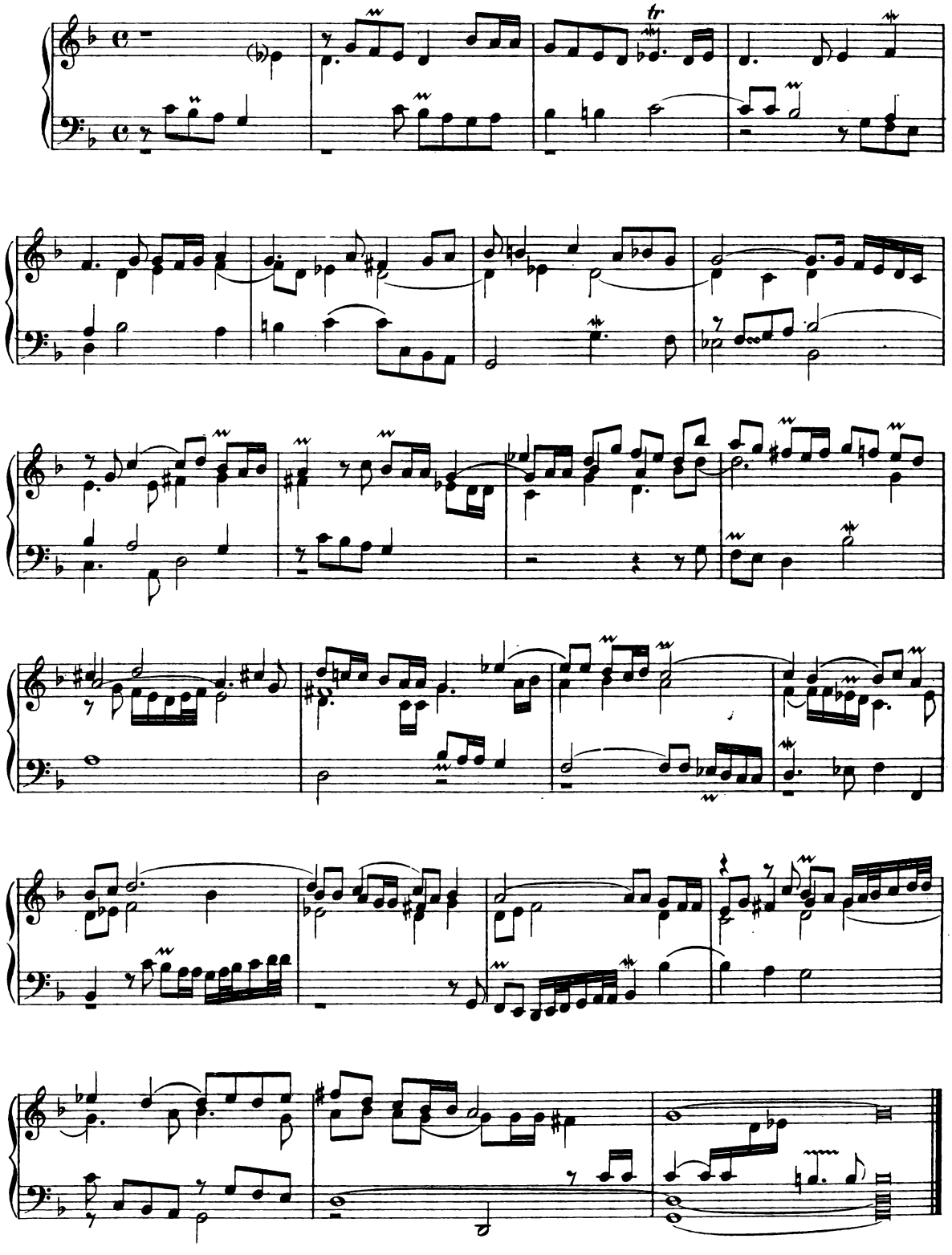
Ped. de Trompette en Taille. **)



*) Volles Haupt-Manual mit Principal 16 Fuss, ohne Rohrwerk.

**) Trompete 8 F mit der nöthigen Unterstützung gleich grosser, aber nicht grösserer Stimmen. † S. 60.

N.o 44. Kyrie du deuxièsme Ton. Fugue sur la Trompette ou Cromorne.

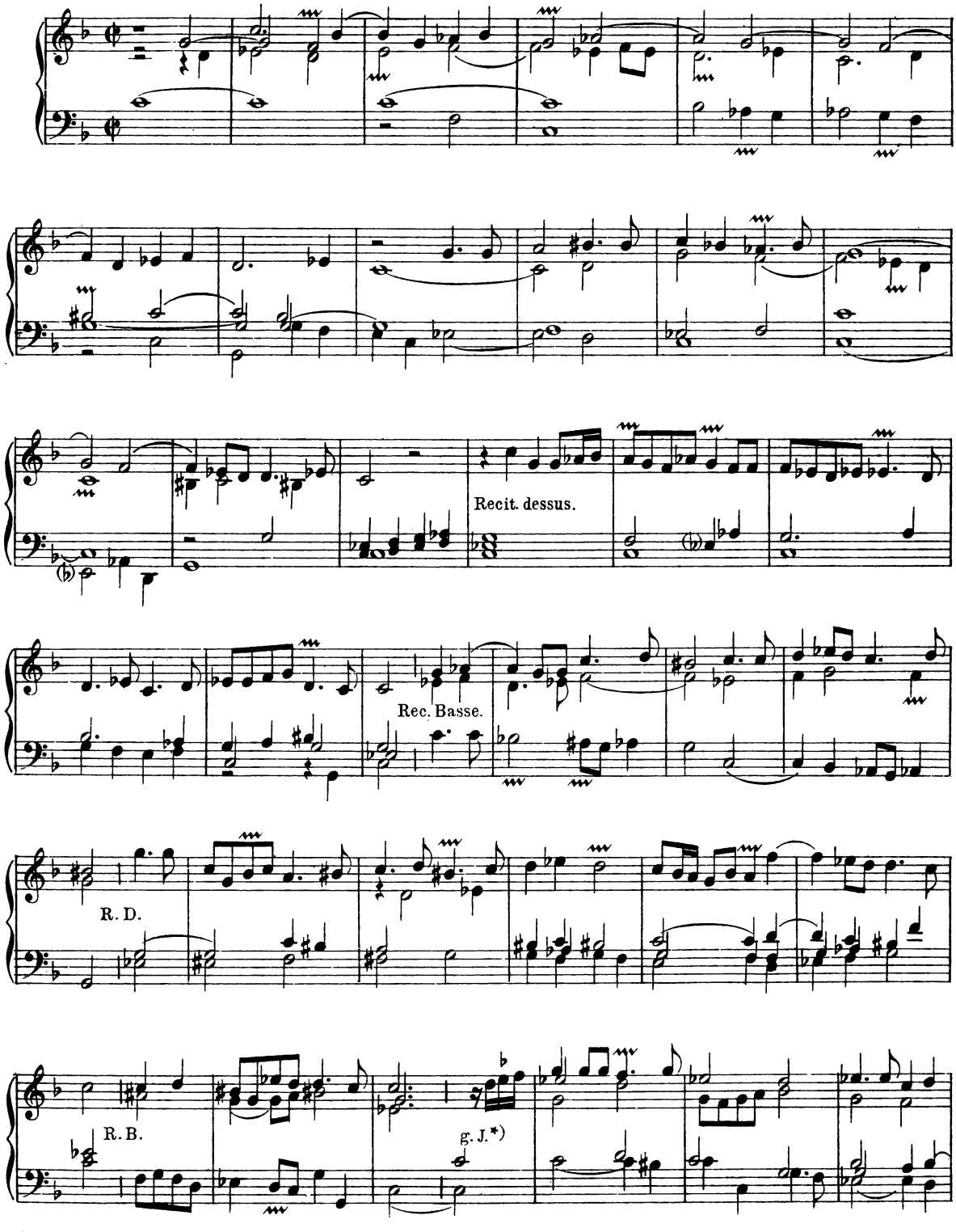


Nicolas le Begue.†

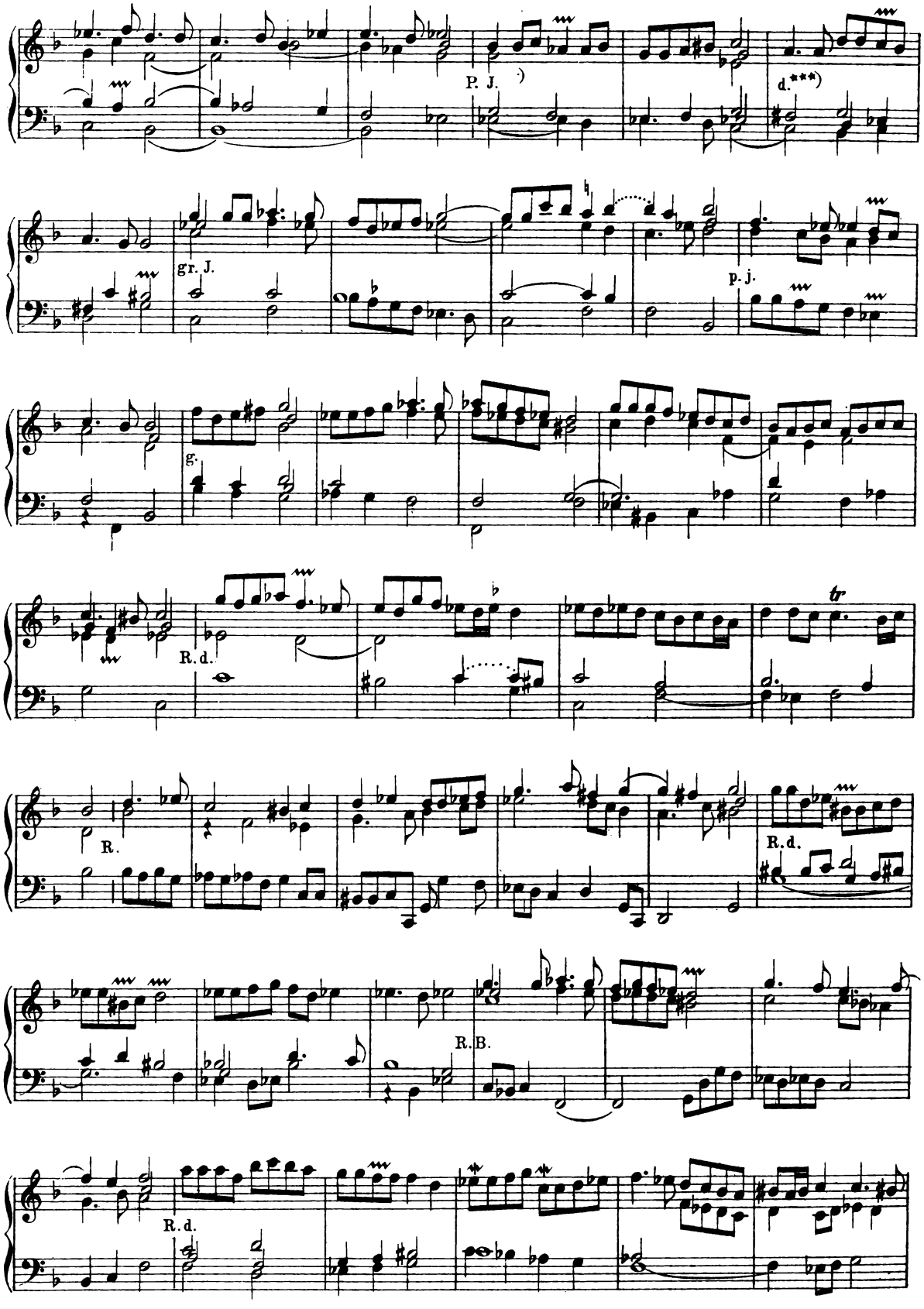
(1603 — 6. Juli 1702.)

N°. 45. Offertoire - en C sol ut ♭.

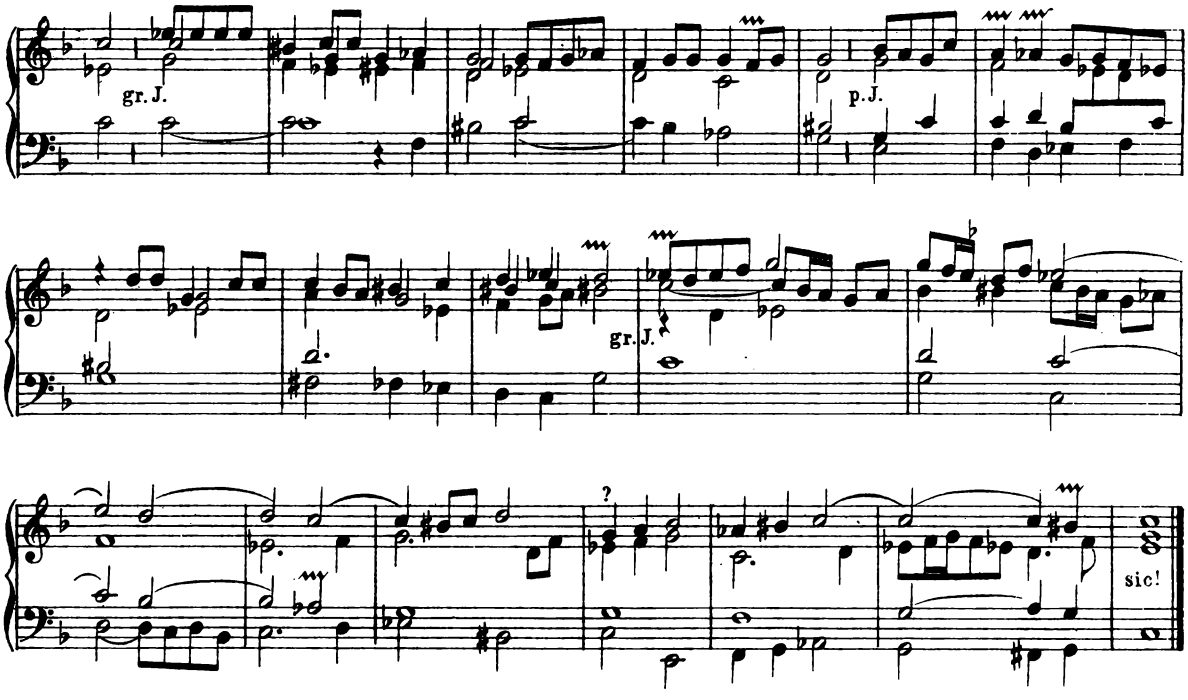
Prem. Livre d'Orgue --Paris.



*) „*grand Jeu*" (volles Hauptwerk). † S. 61.

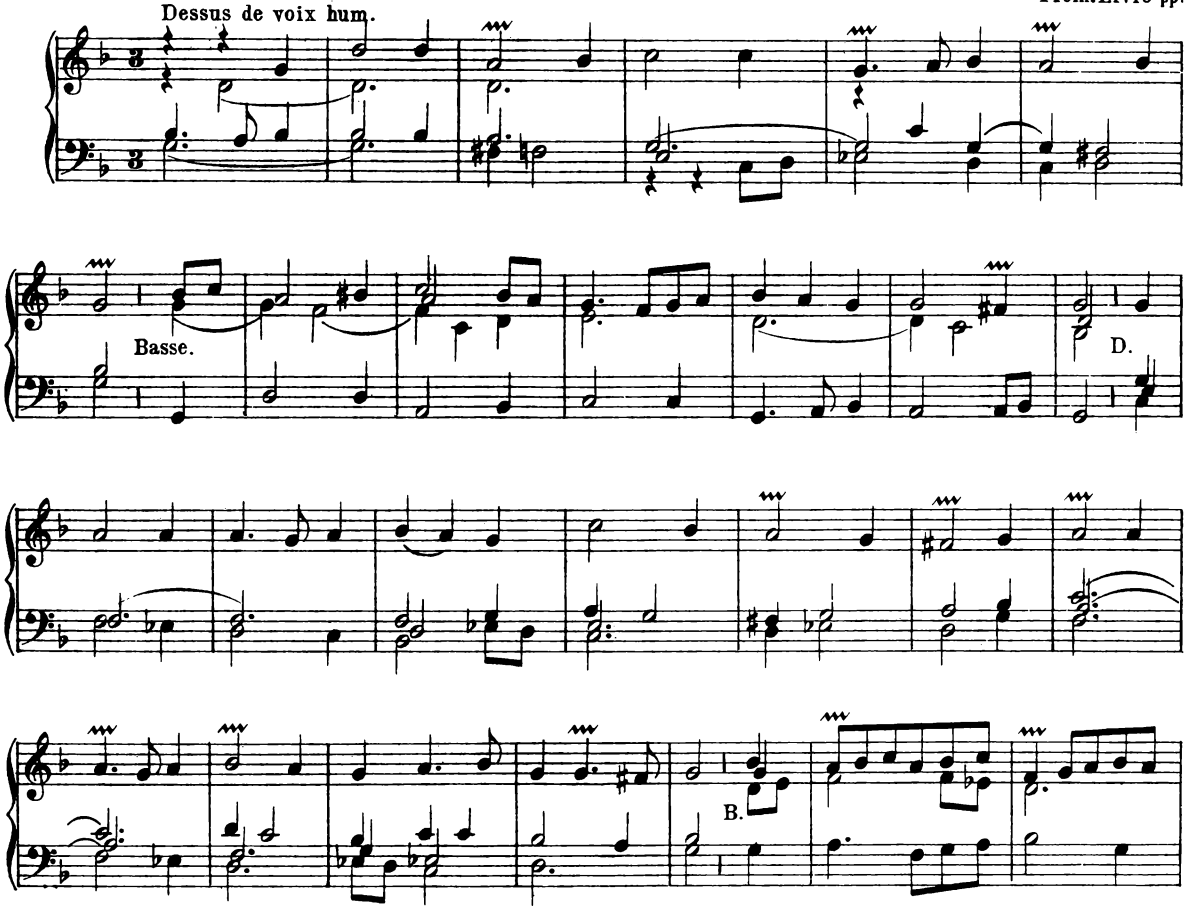


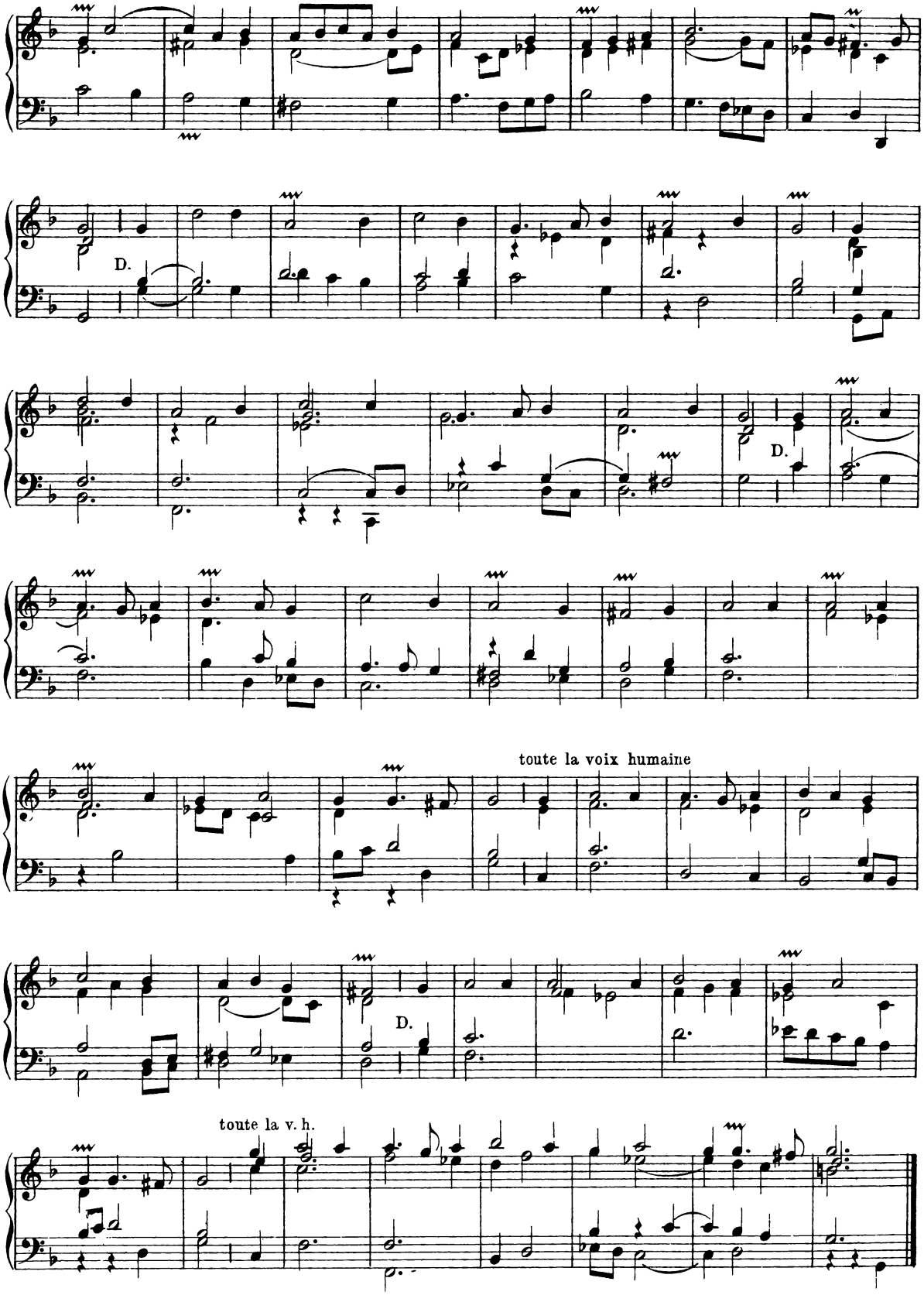
) „*petit jeu*“ (Neben-Manual). *) „*dessus*“ (Recit.-Solo) in der Oberstimme.



N°. 46. Noël: Or nous ditte Marie. - Pour la voix humaine.

Prem. Livre pp.

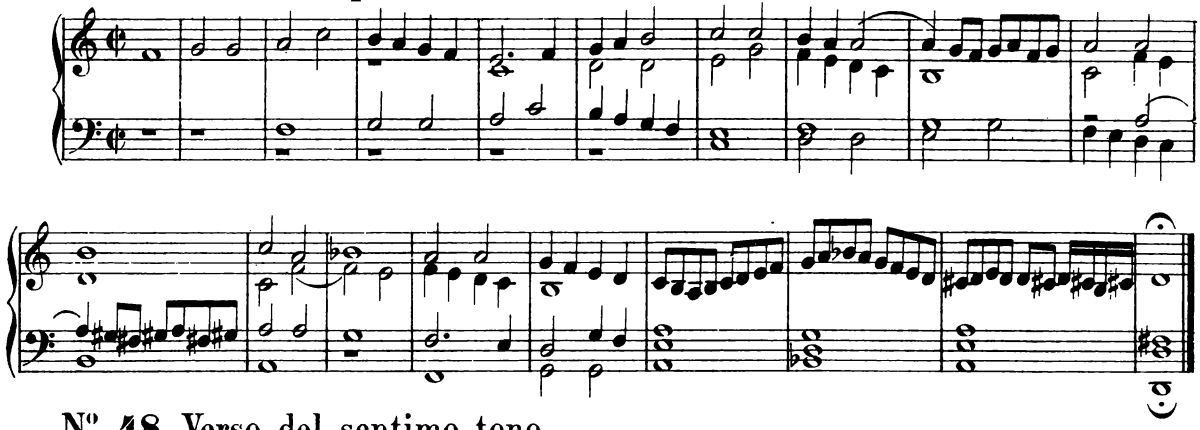



D.
D.
toute la voix humaine
D.
toute la v. h.

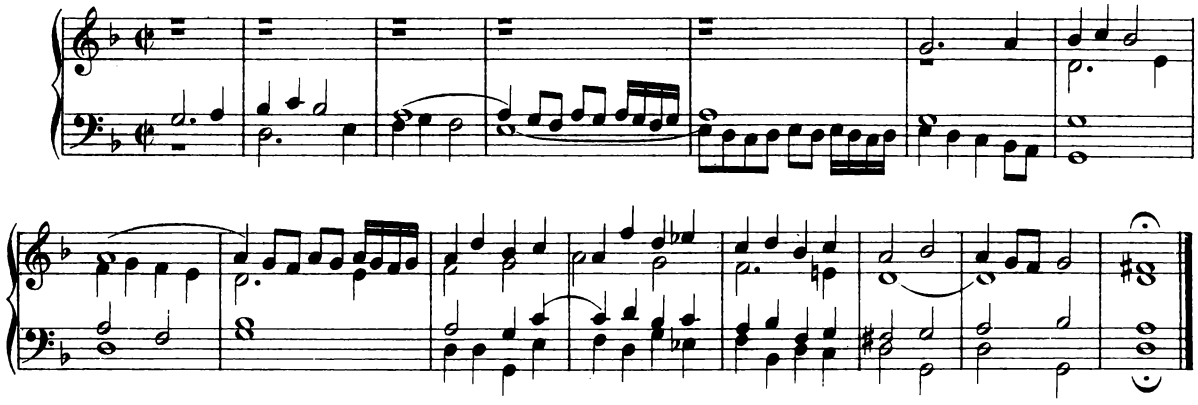
Antonio de Cabeçon, †

Kammer-Org. Philipp's II. von Spanien,
geb. 1500, † 1566.

N°. 47. Verso *) del primero tono.

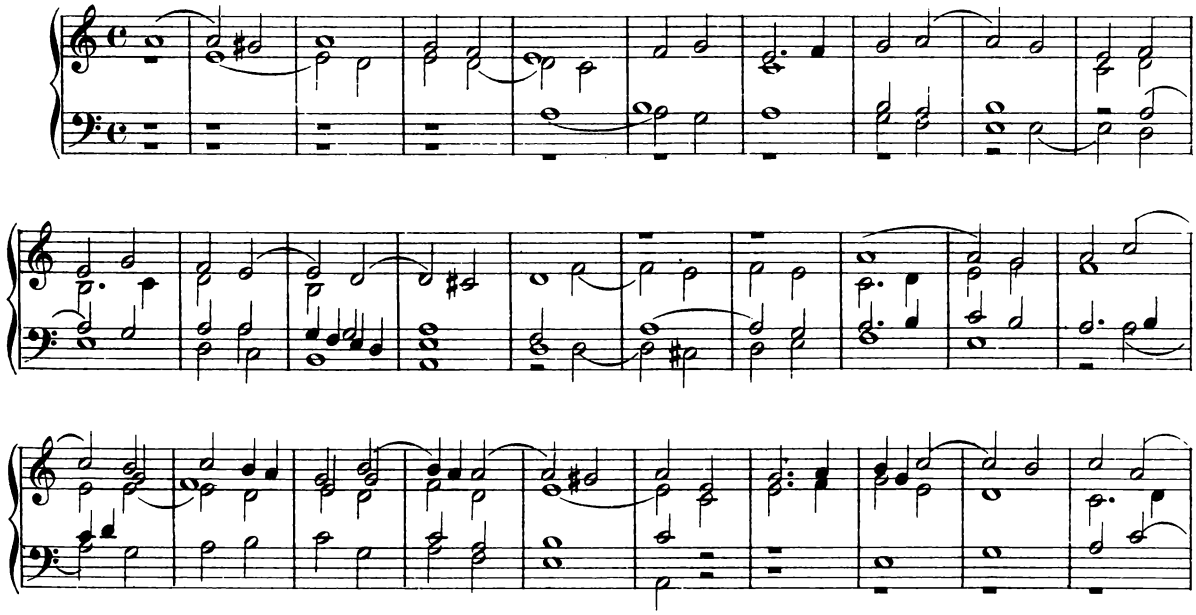


N°. 48. Verso del septimo tono.

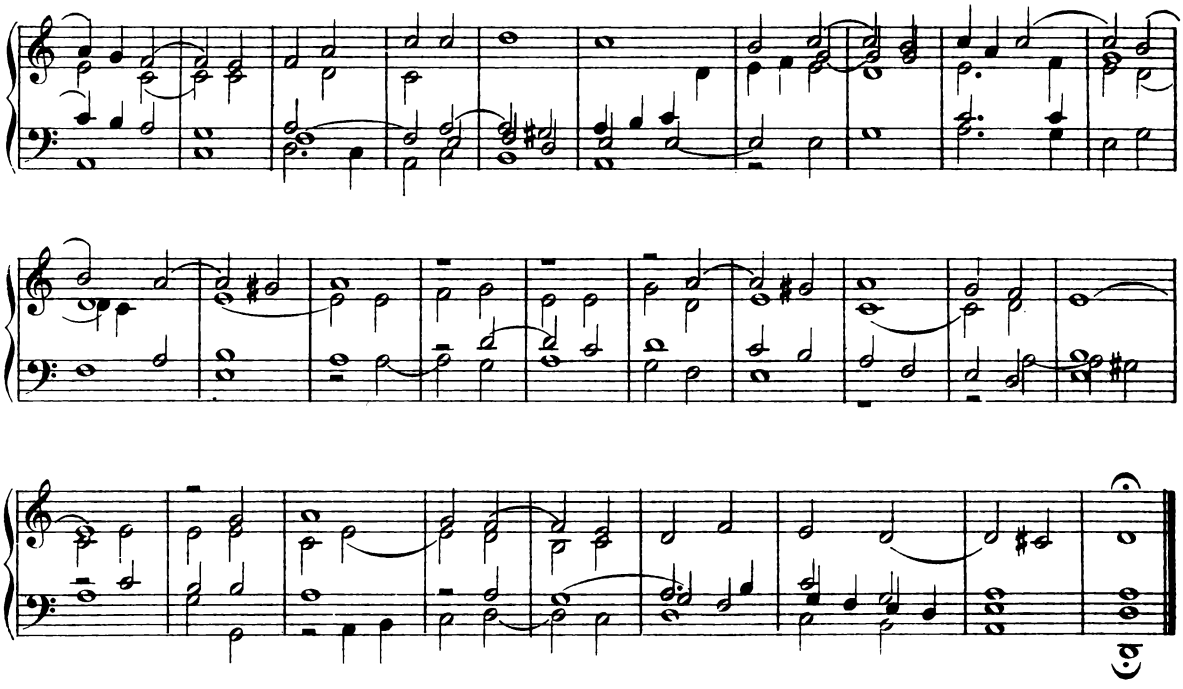


N°. 49. Tiento **) del primero tono.

Aus „Obras de musica." 1578.

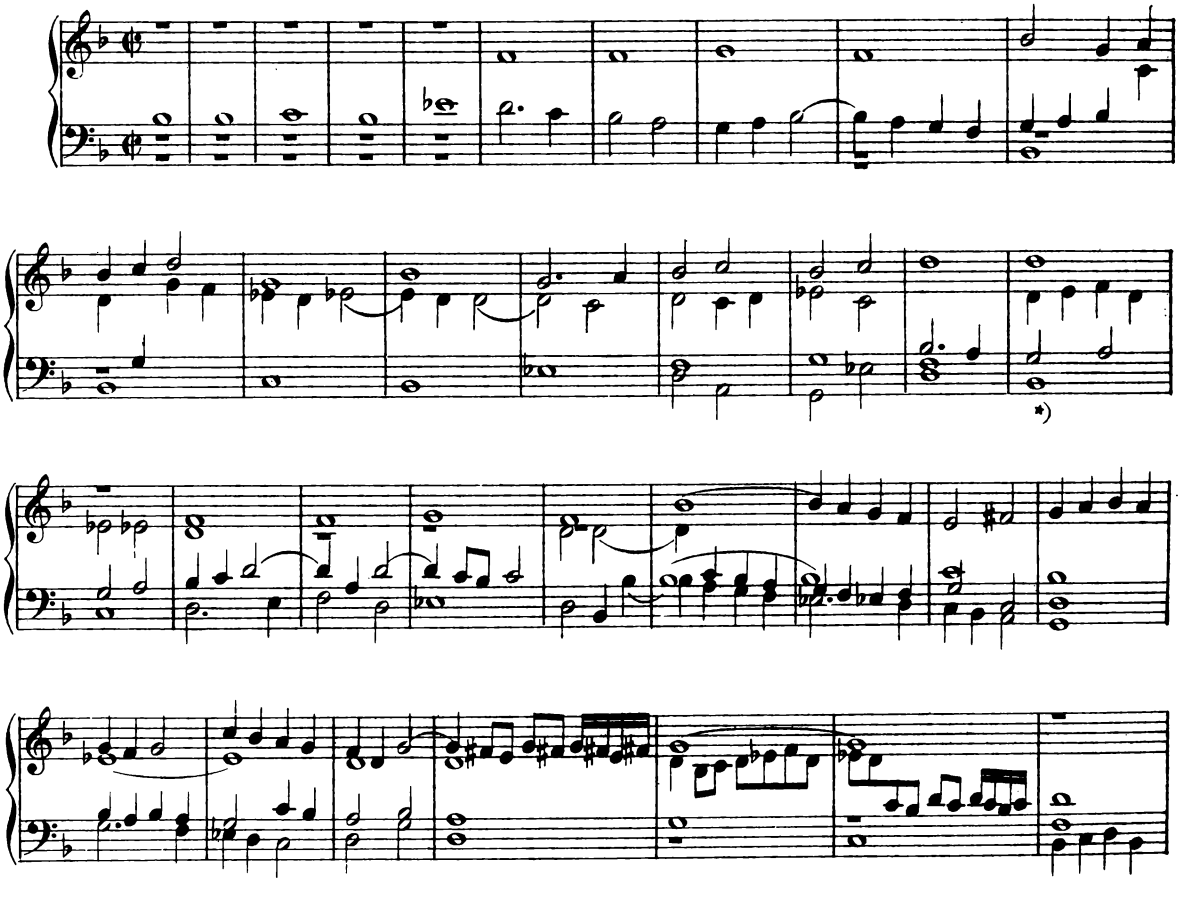


*) d. i. Intonatio, Tonus, Präambulum u. s. w. **) d. i. Vorspiel (wörtlich: das Herumfühlen, *toccare*). † S. 70.

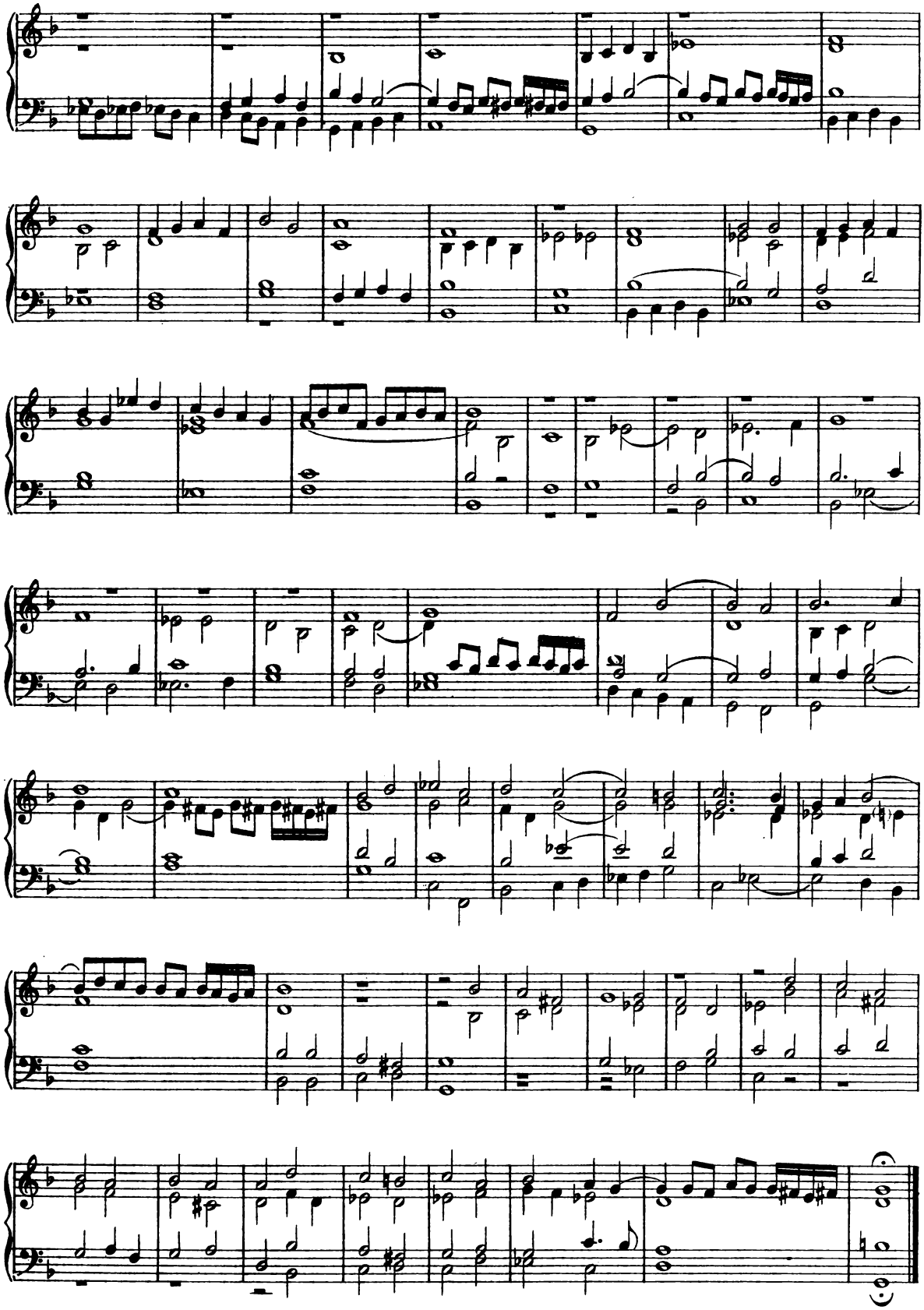


N.o 50. Tiento del segundo tono.

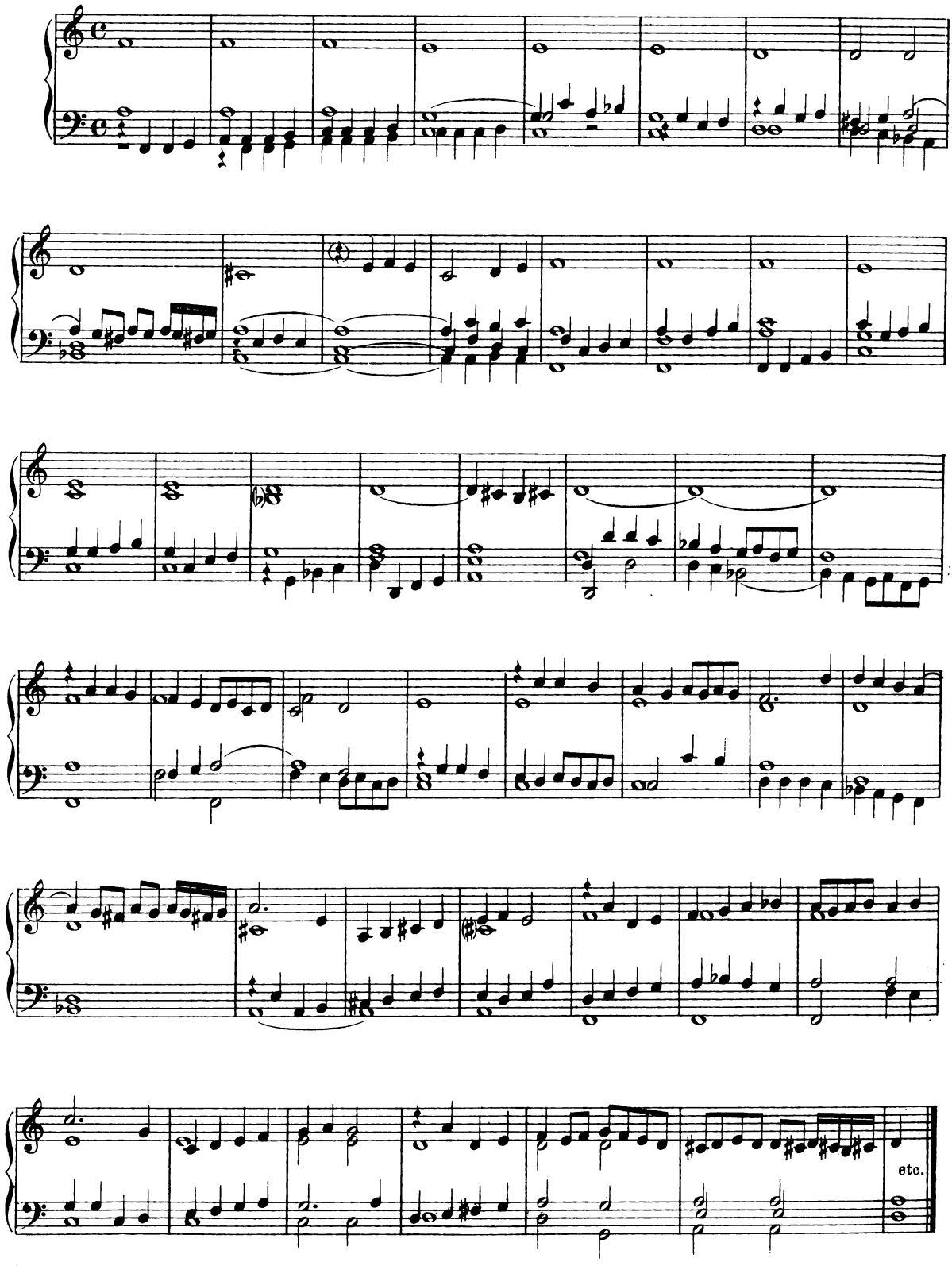
Ebendaher.



*) Im Originaldruck: *c*.

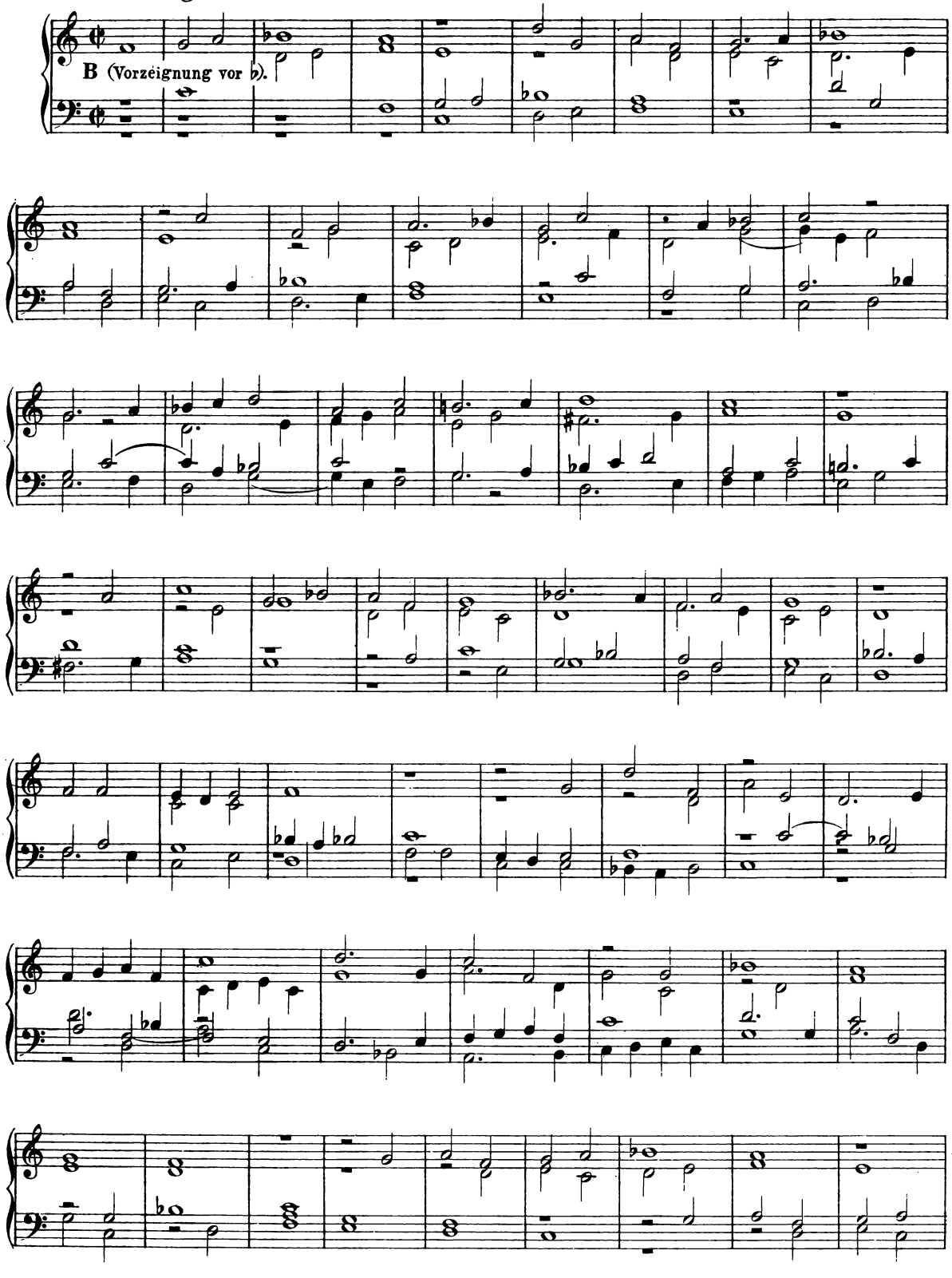


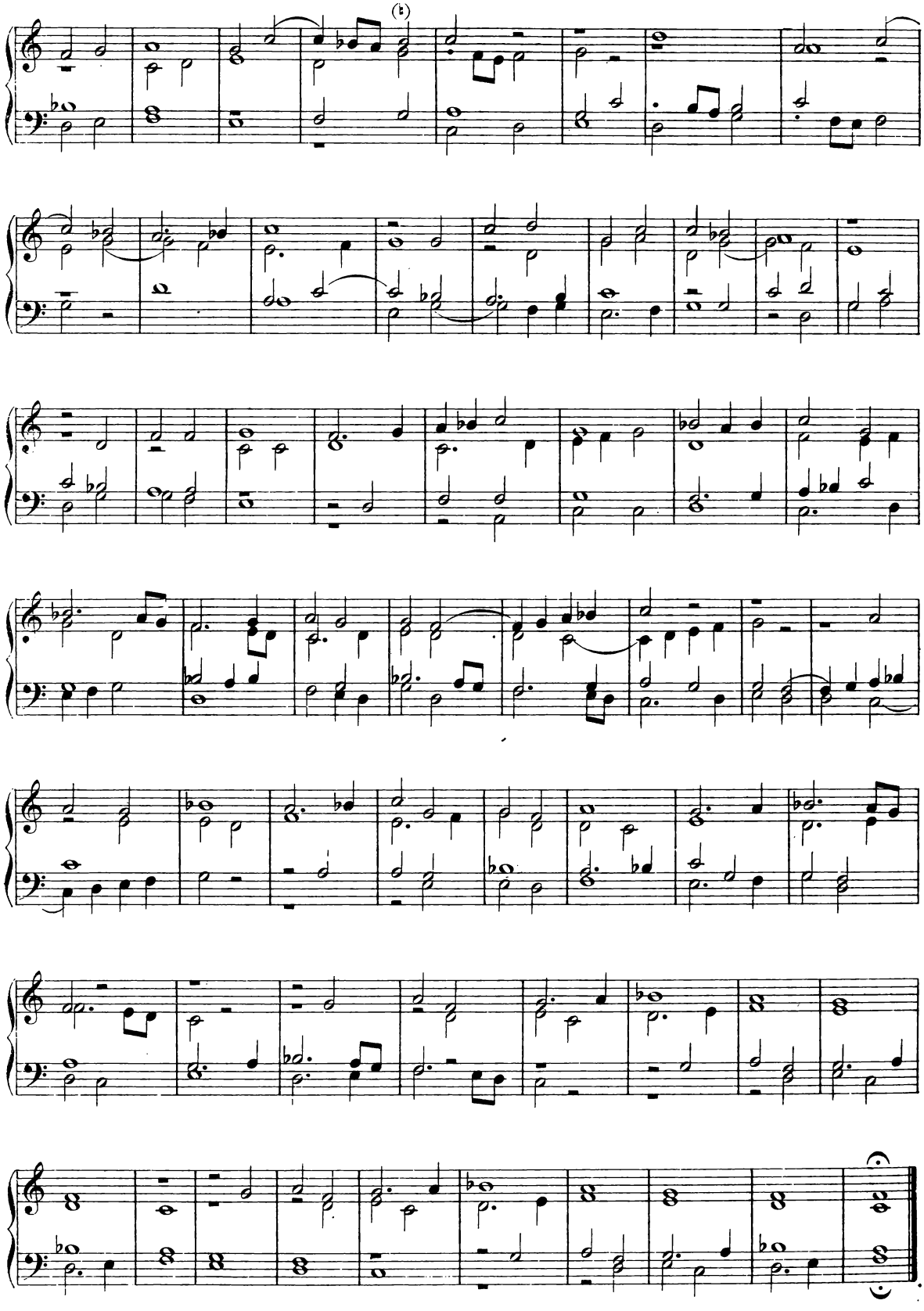
Nº 51. Diferenzias*) sobre las Vacas.



*) Variationen.

Nº. 52. Fuga 4, todas las vozes por una. 6 to tono.

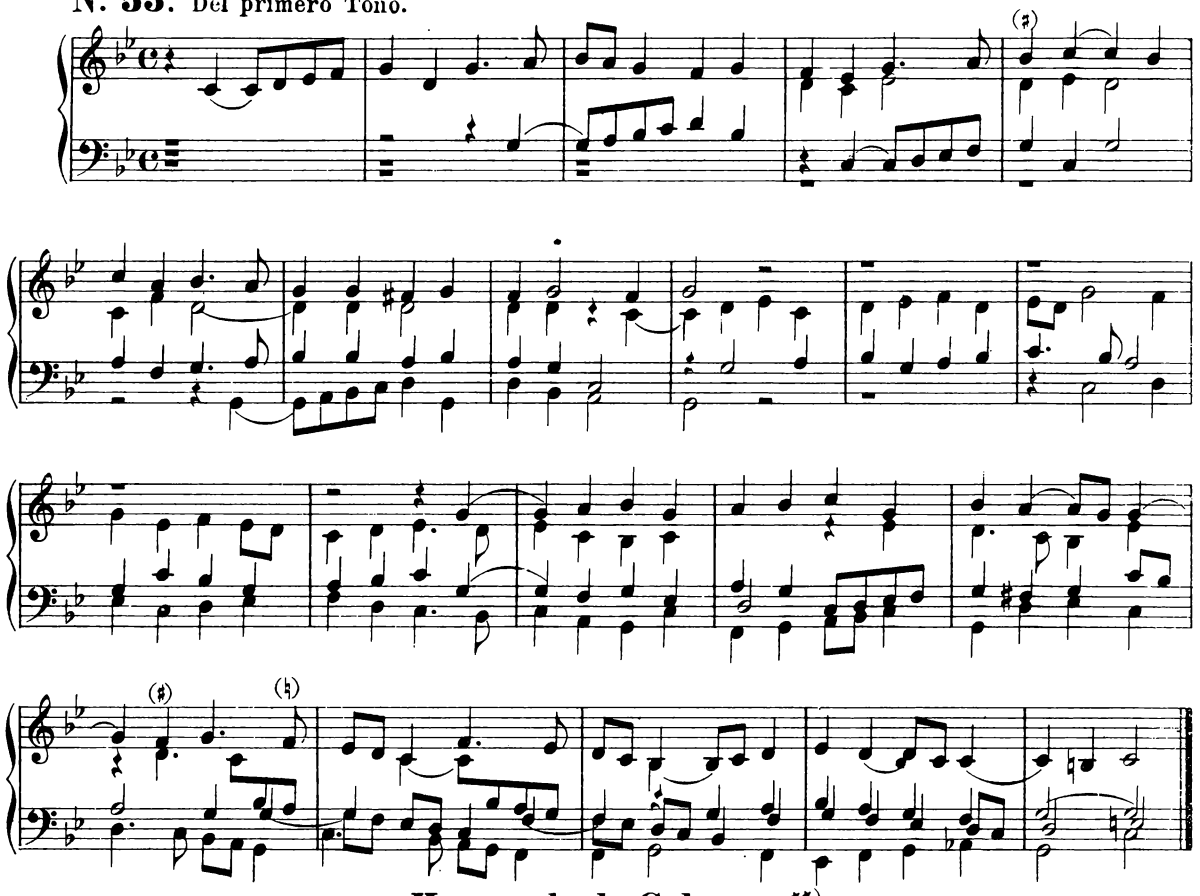




Fra Thomas de Santa Maria.*)

Aus „De los ocho Tonos.“
Madrid, 1565.

Nº 53. Del primero Tono.

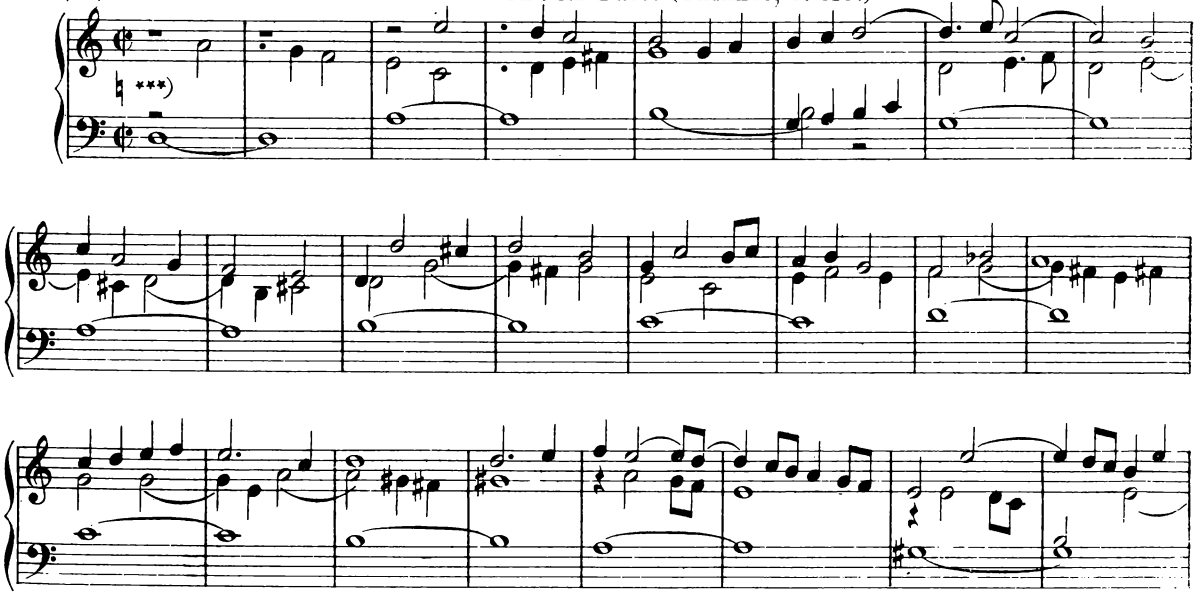


Hernando de Cabeçon,**)

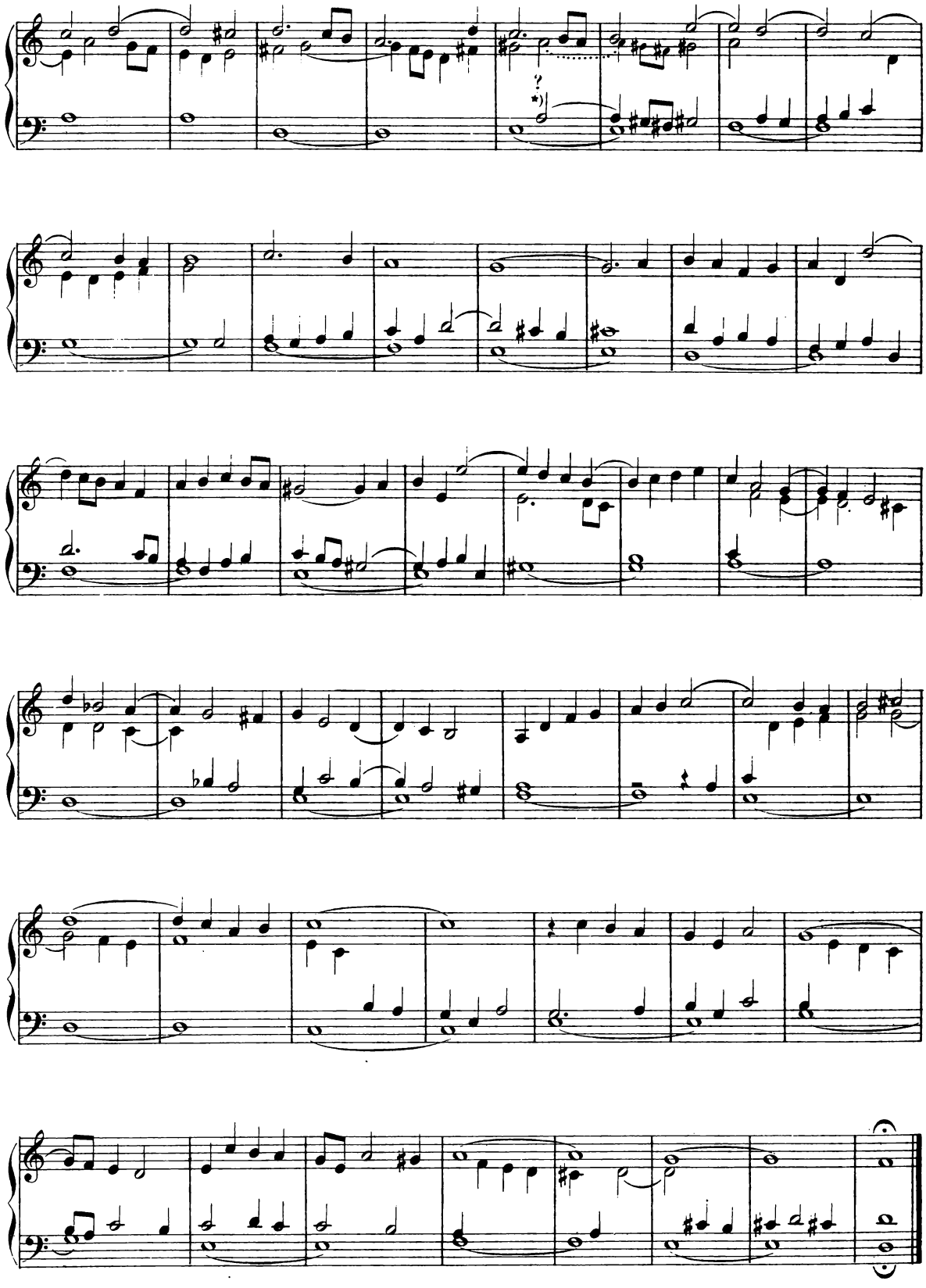
Kammer-Org. Philipp's II.
1578.

Aus „Obras de musica“
von Antonio Cabeçon.
Madrid, 1578.

Nº 54. Ave Maristela. Cant. firm. im Bass. (Thinnes, S. 140.)



*) S. 72. — **) S. 72. — ***) ♮ (statt der Vorzeichnung)



*) So im Orig.-Druck.

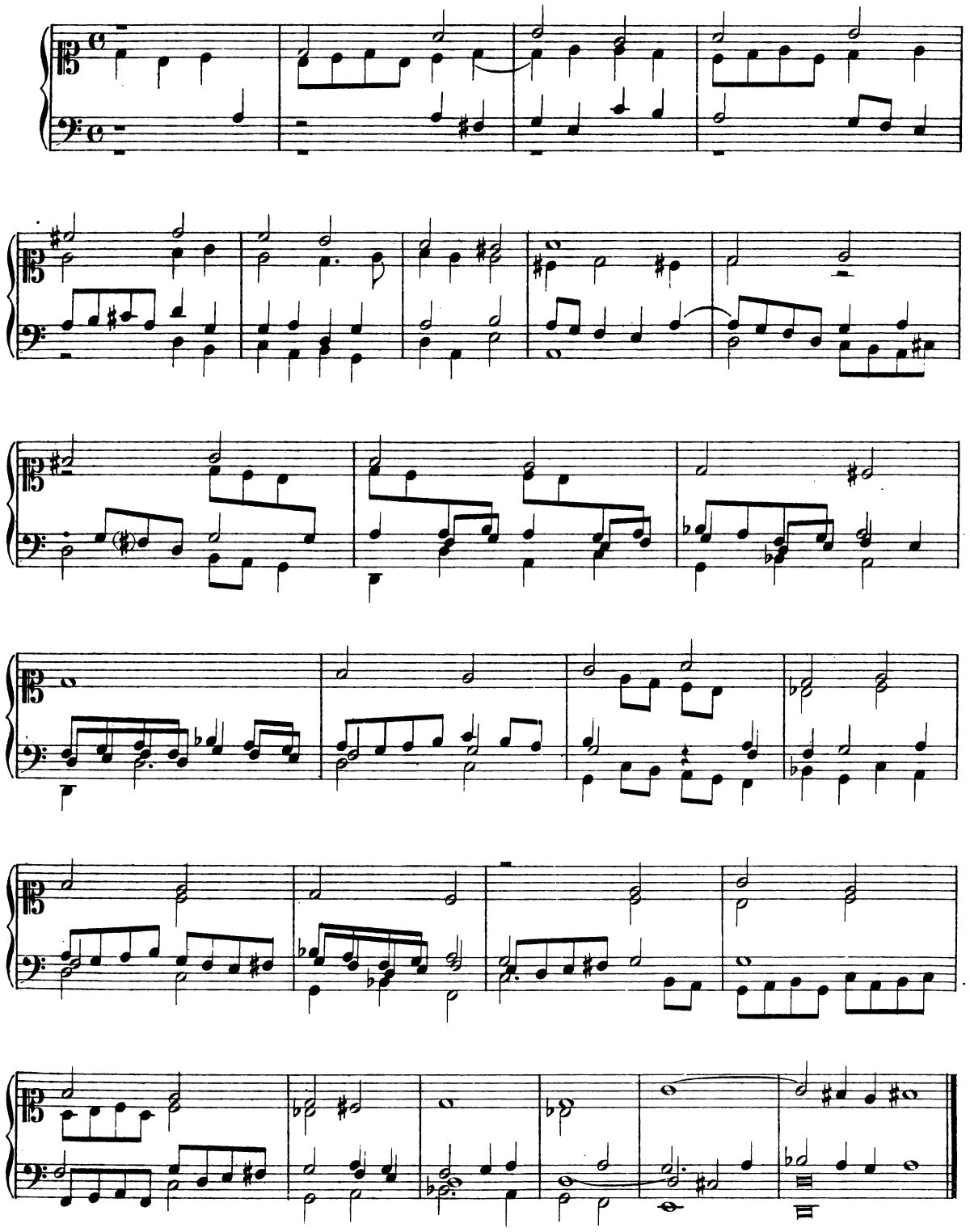
Padre **Manoel Rodriguez Coelho.**[*)]

Clavierist der Königl. Capelle in Lissabon.

1620.

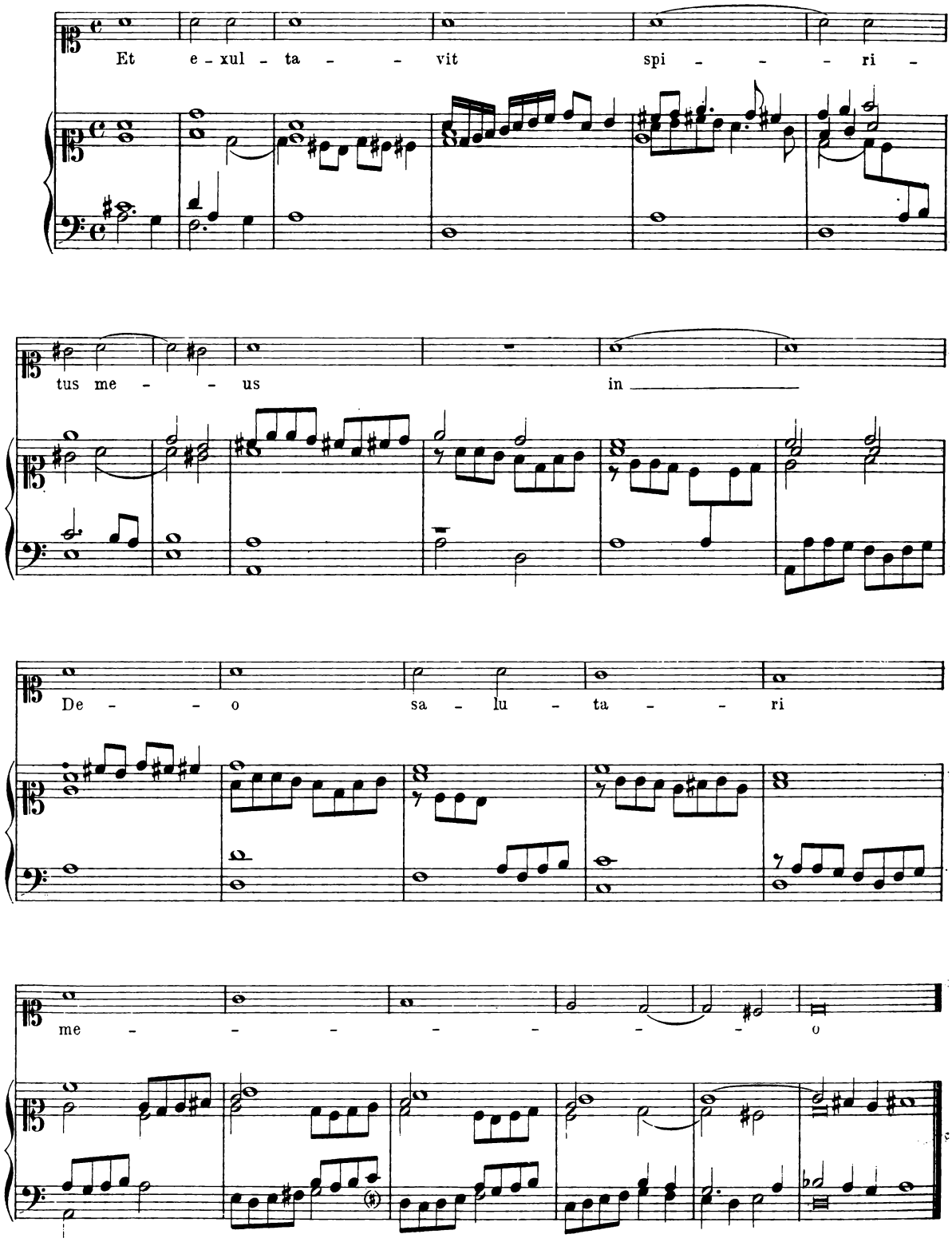
Flores de musica.
Lisboa. 1620.

N°. 55. Ave maris stella sobre o canto chão de tiple[**)] em minimas.



*) S. 76. **) Der Cantus f. im Diskant.

Nº 56. Verso do primeiro tom pera sera se cantarem ao organo, esta voz nano se tange, as quatro abaixo se tangem.

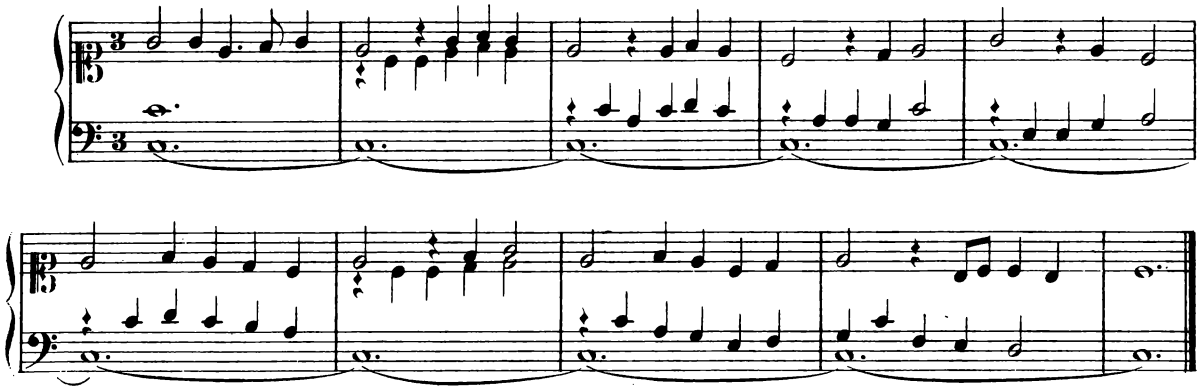


Conrad Paumann,*)

Organist in München,
†27. Febr. 1473.

Nº 57. Pausa.

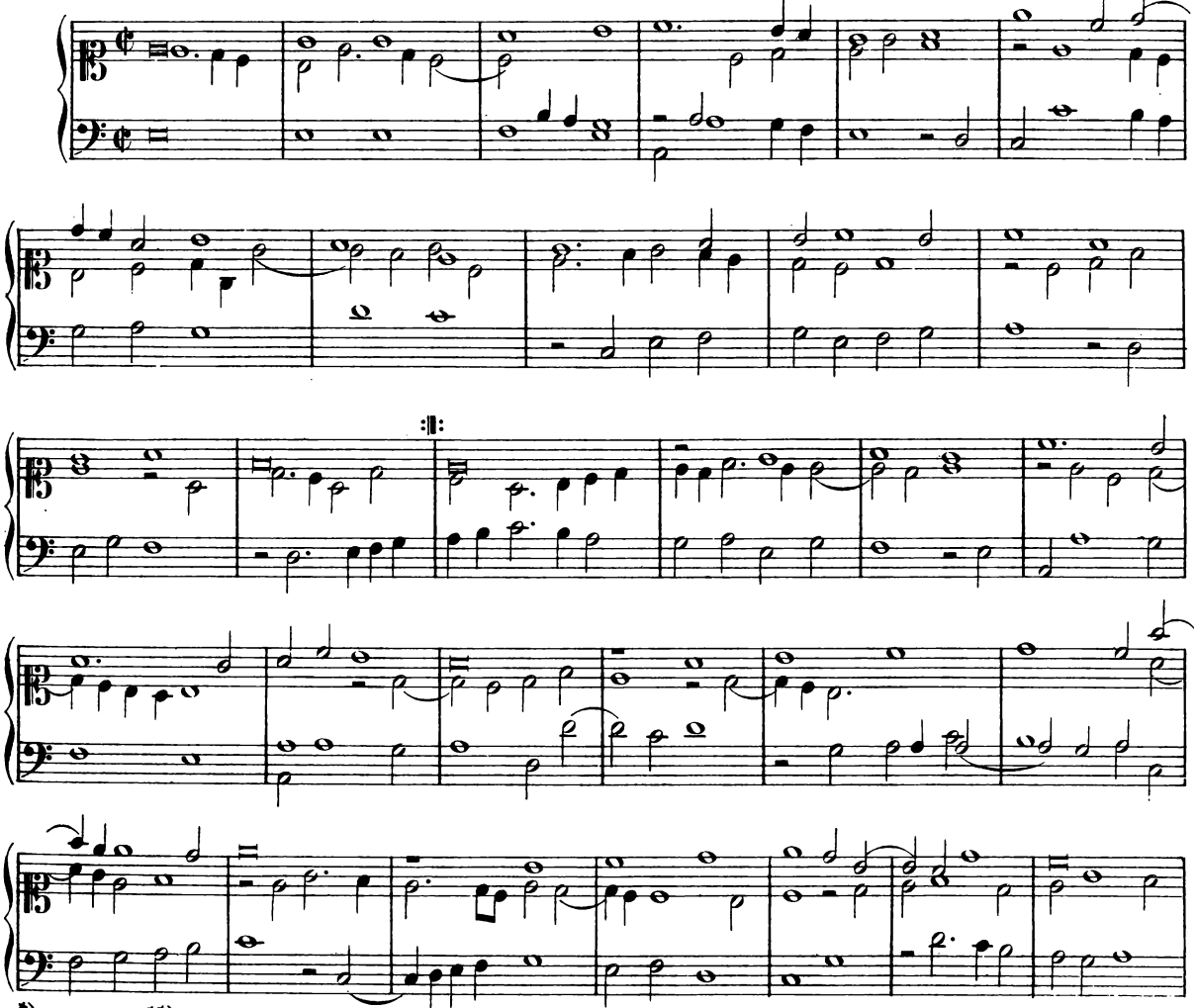
Fundamentum organisandi, 1452. (Nº 12.)



Paulus Hofhaymer,**)

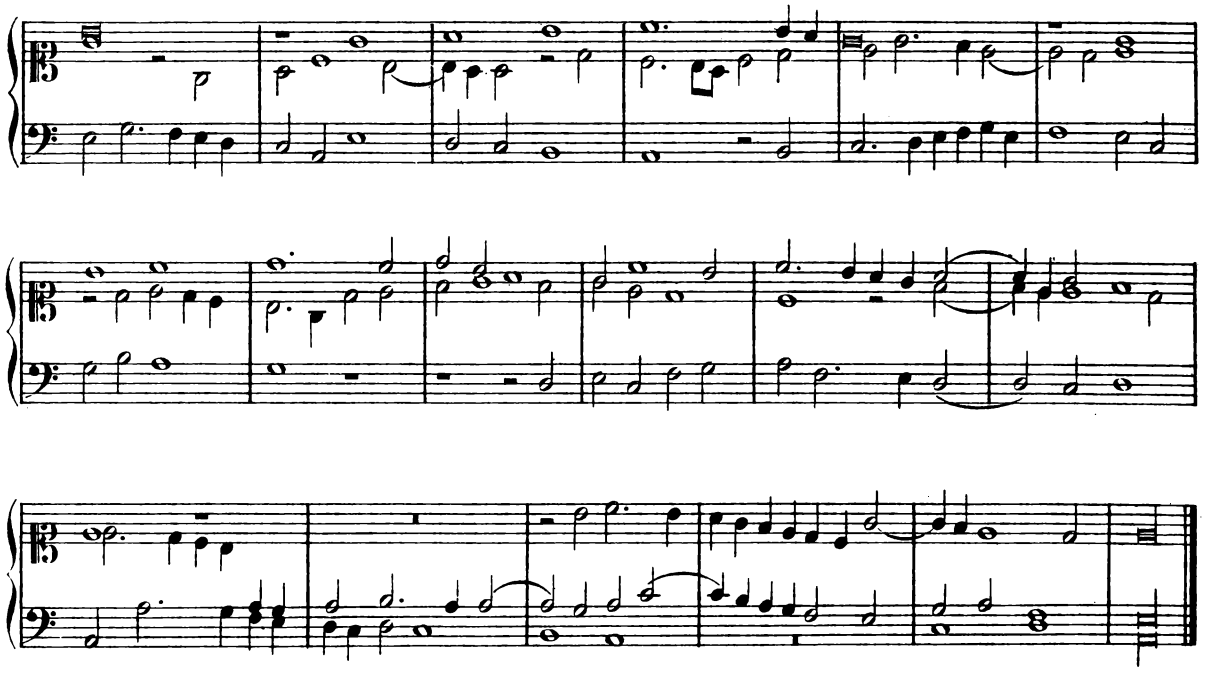
1459–1537.

Nº 58. Lied: On frewd verzer.***)



*) S. 90. – **) S. 96.

***) Von Herrn J. J. Maier in München freundlichst mitgetheilt erhalten.



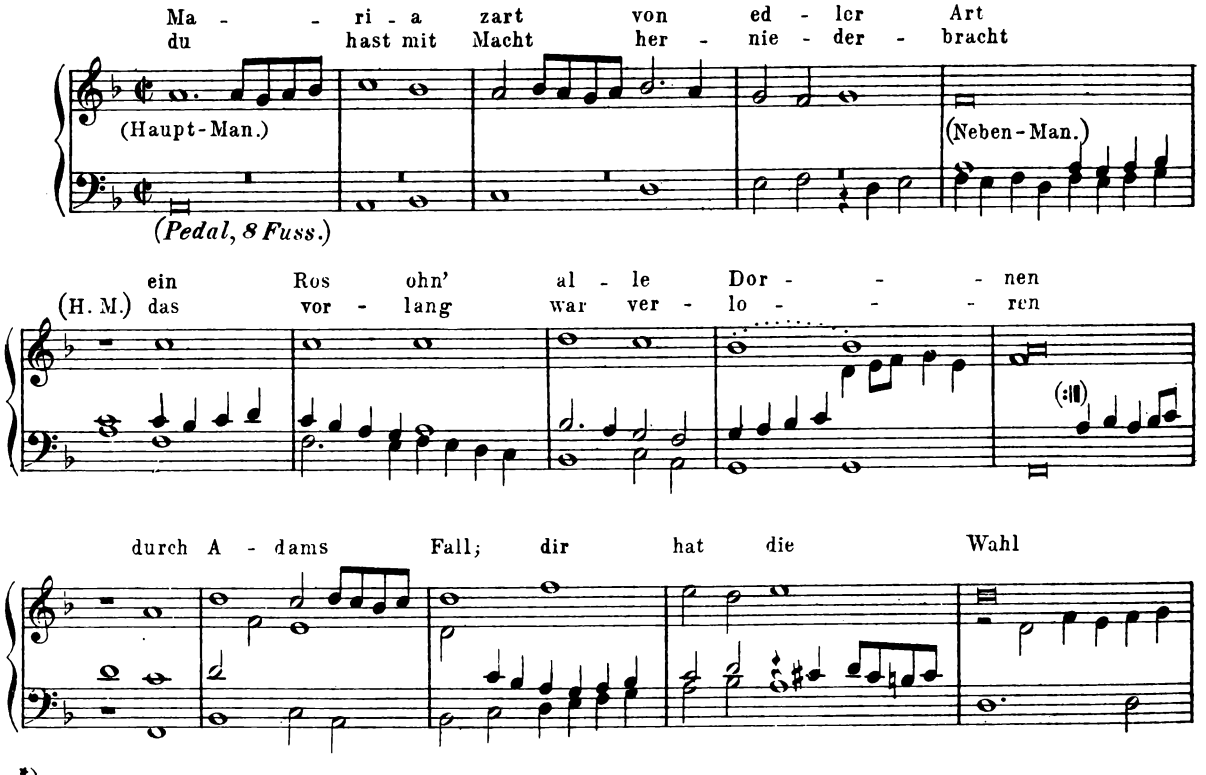
Arnolt Schlick sen.,*)

Organist in Heidelberg.

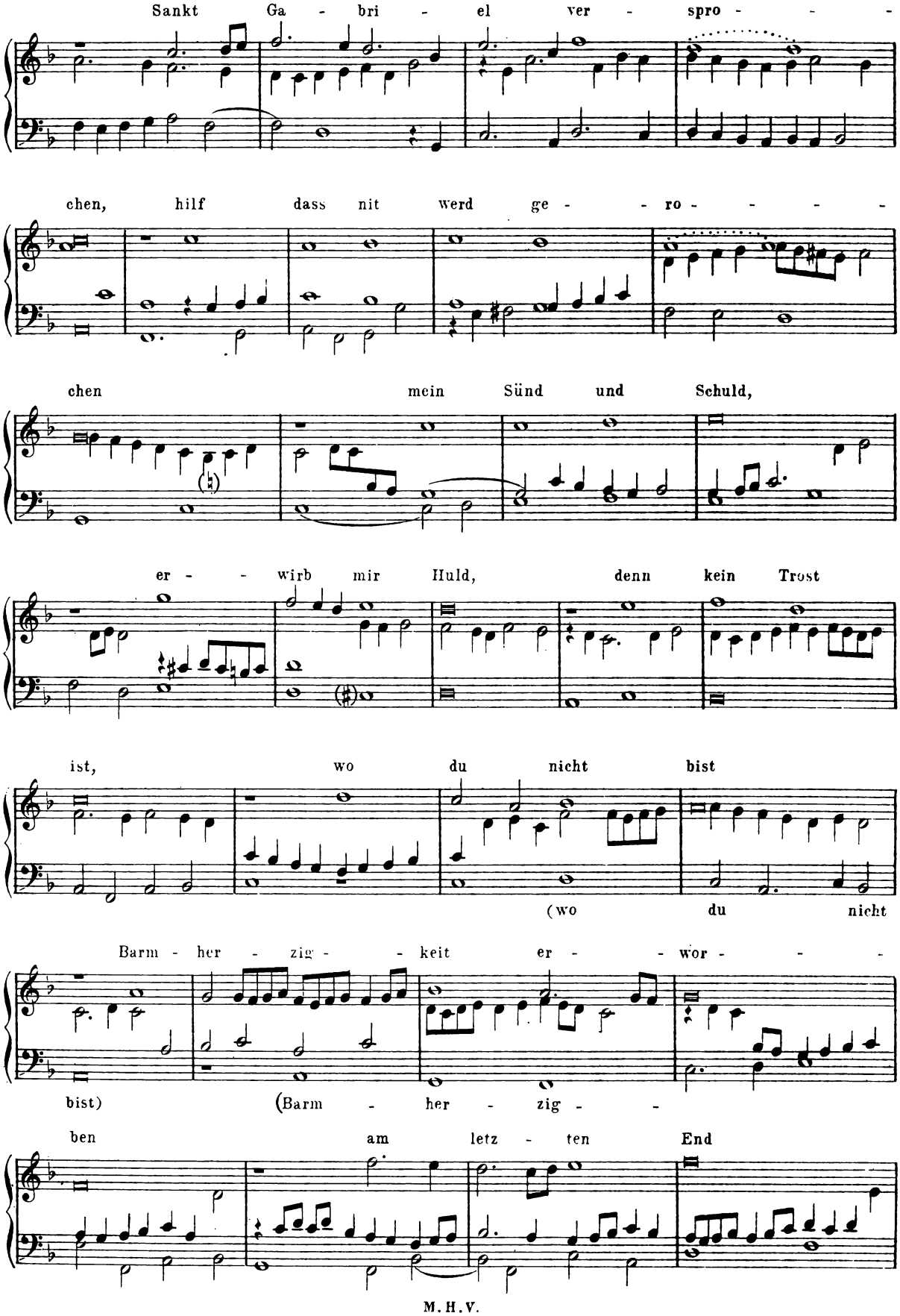
1512.

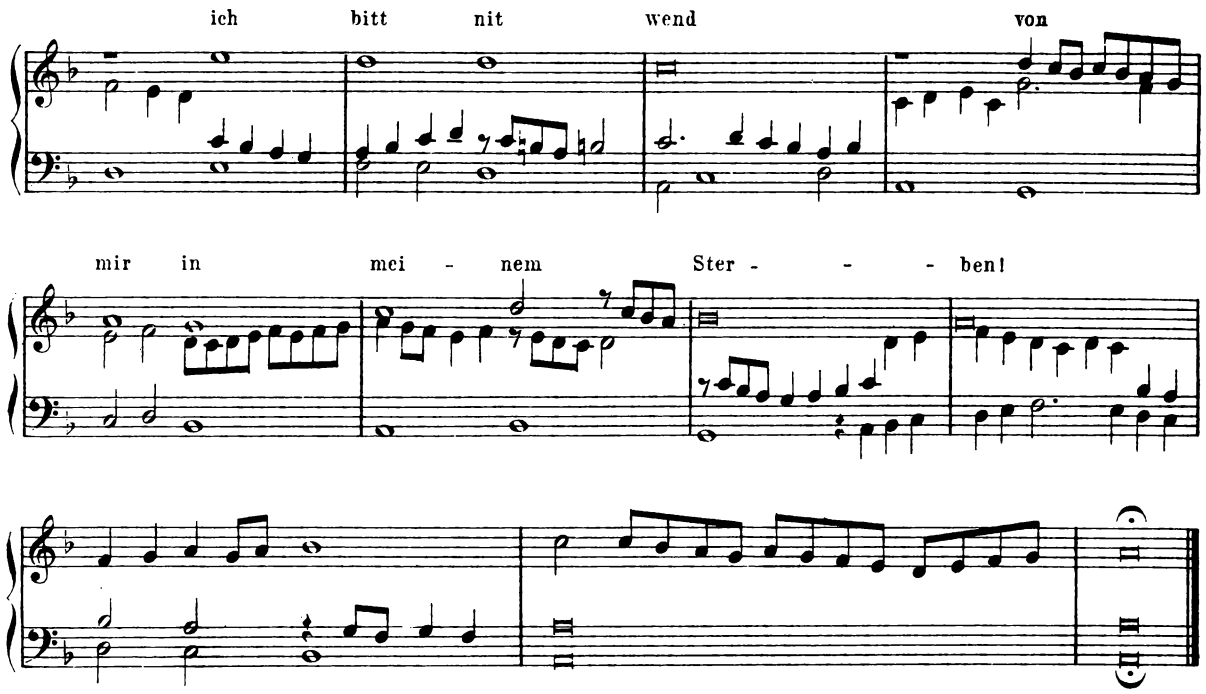
Nº 59. Choral-Durchführung: „Maria zart."

Tabulaturen etlicher lobgesang pp., 1512. (Nº 10.)



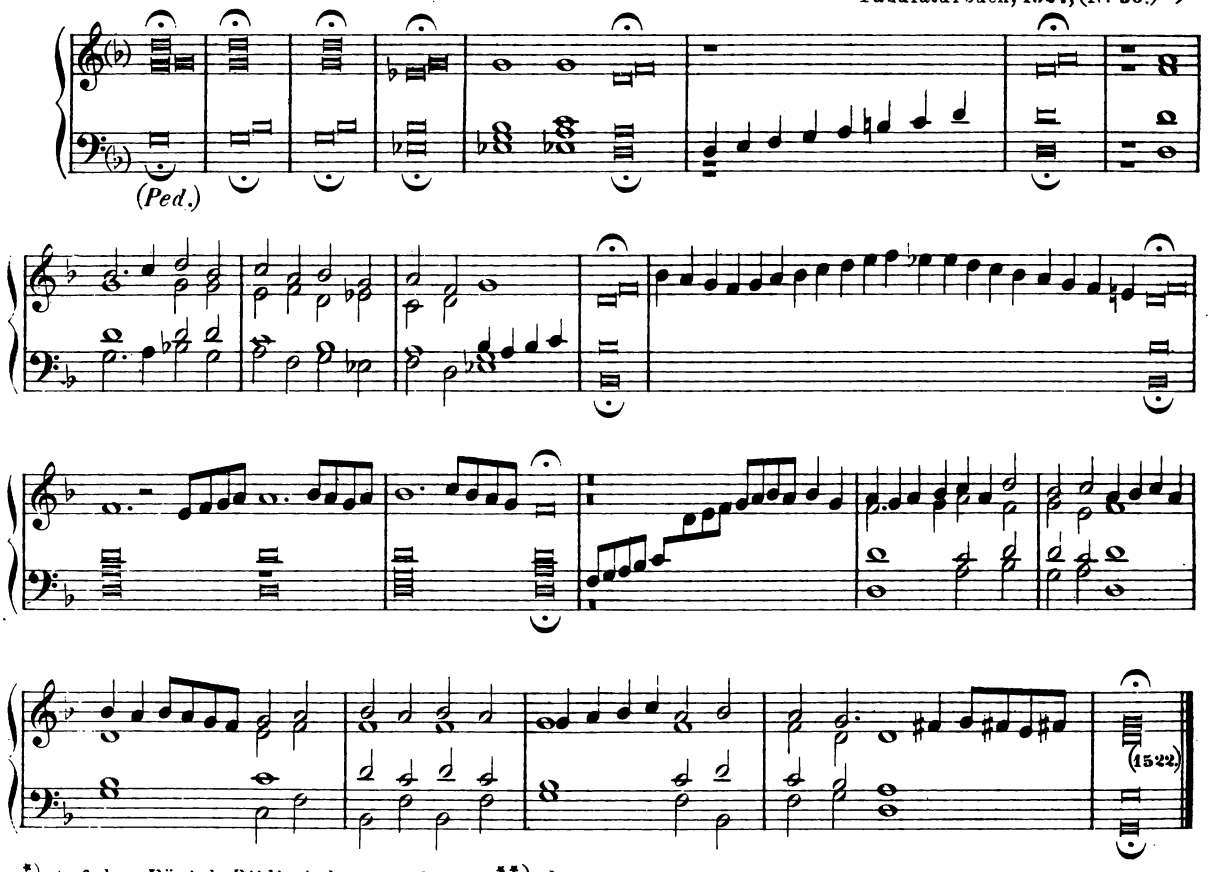
*) S. 97.


Sankt Ga - bri - el ver - spro - - -
chen, hilf dass nit werd ge - - ro - - - -
chen mein Sünd und Schuld,
er - - wirb mir Huld, denn kein Trost
ist, wo du nicht bist
(wo du nicht
Barm - her - zig - - keit er - - wor - - -
bist) (Barm - her - zig - -
ben am letz - ten End



Nº 60. Preambalum in Sol b moll. **)

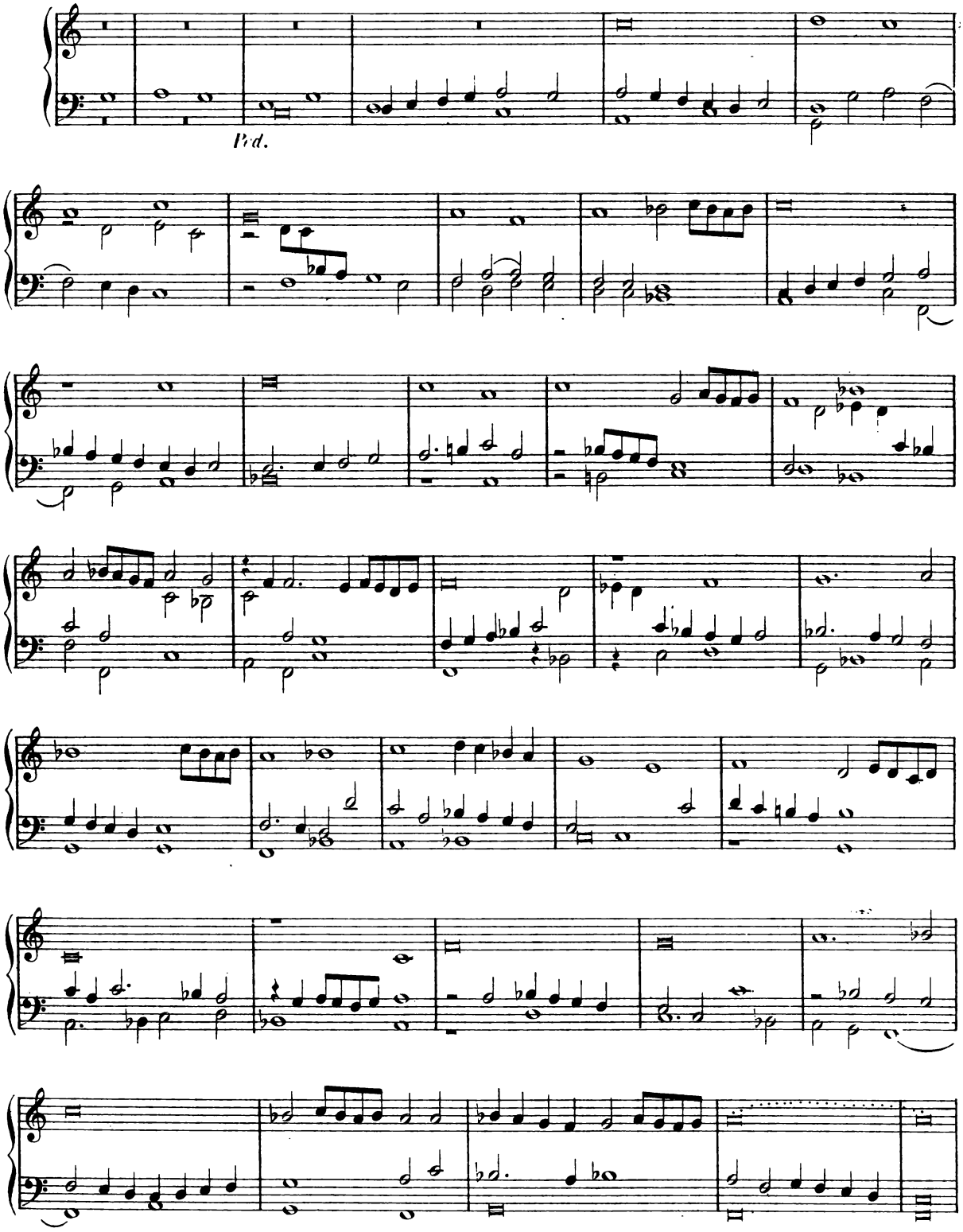
Aus Leonh. Kleber's geschriebenem Tabulaturbuch, 1524, (Nº 56.) *)



*) Auf der Königl. Bibliothek zu Berlin. — **) S. 103.

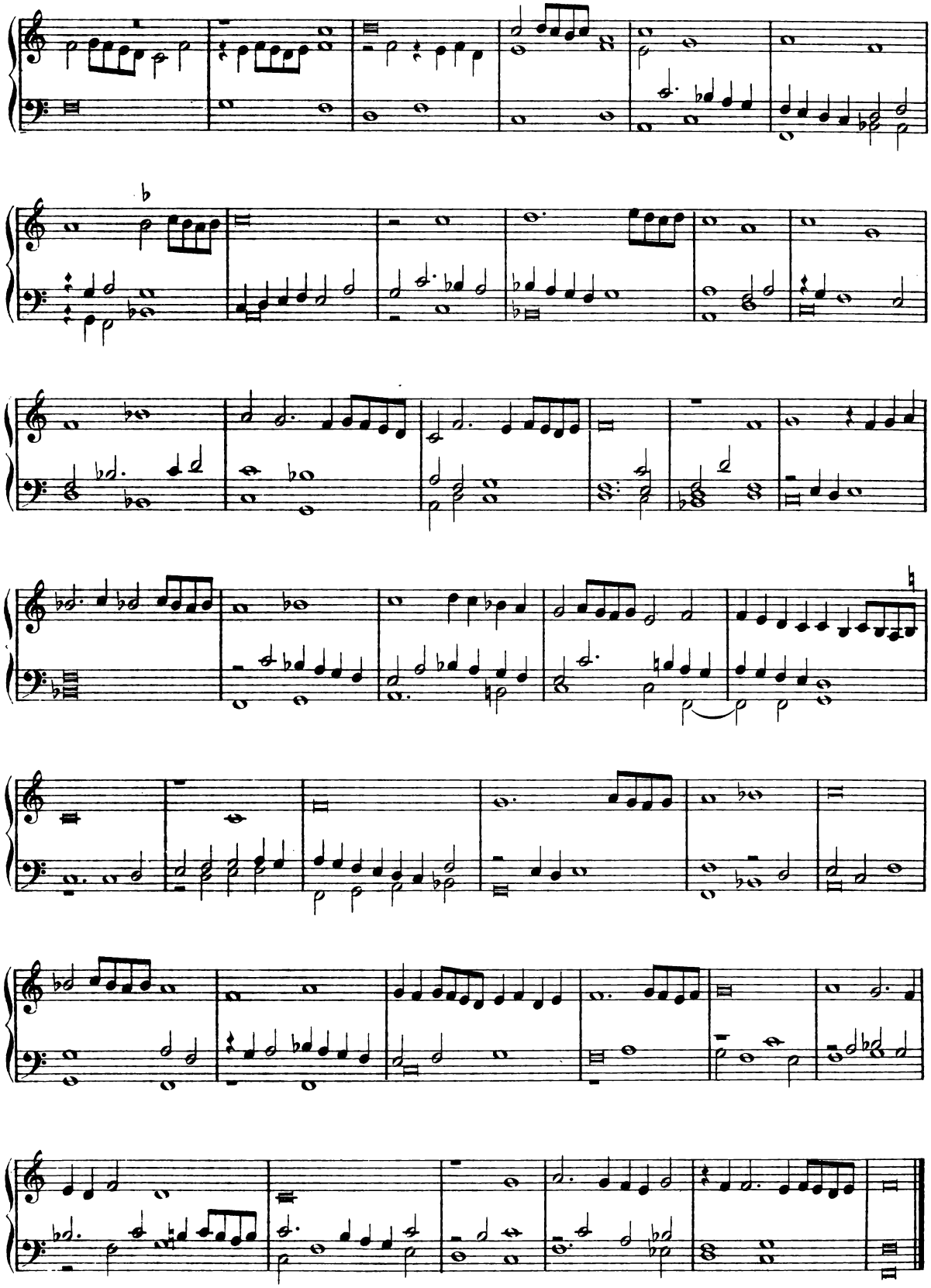
N° 61. Kum hayliger gaist. *) In fa, Tenor (Cant. firm.) im Discant. (S. 104.)

Ebendaher.



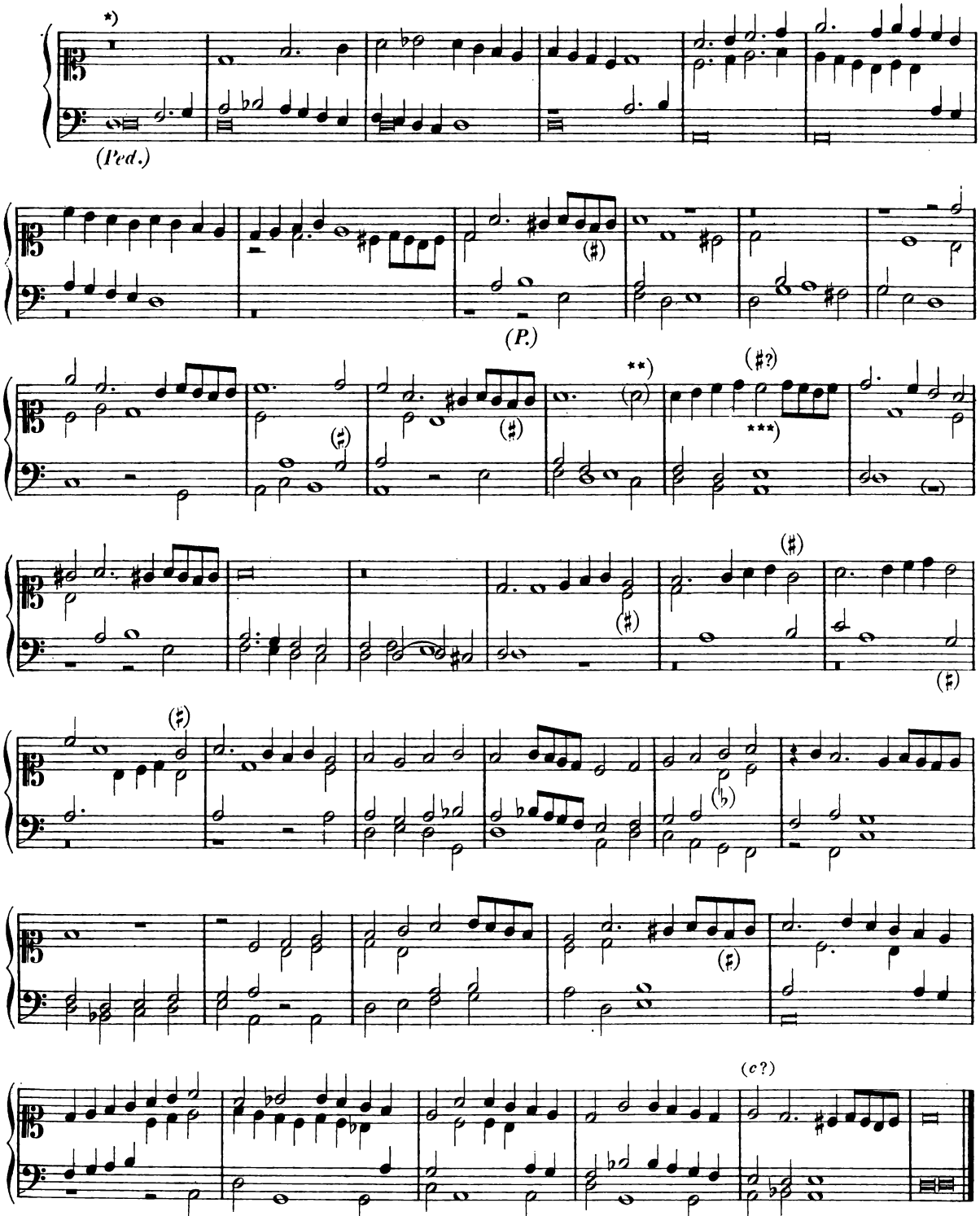
*) Die Oberstimme in Noten geschrieben, deren Werth hier beibehalten ist. Das zu ♭ erniedrigte *h* wird in der Handschrift mit einem schrägen Strich durch einen abwärts gehenden Stiel der Note angezeigt. Für die Pausen 𝄻, 𝄼 u. 𝄽 sind hier die unsrigen gesetzt: 𝄻, 𝄻 u. 𝄼.

M. H. V.



In L. Kleber's Tabulaturbuch v. J. 1524, (No. 84): 1520. A. T. D. – Cored (Conrad?) Sal.....(Salisburgensis). – S. 105.

No. 62. Fantasia in re.



*) Die Zeichen für die Pausen sind hier nach ihrer jetzigen Geltung (𝅝 = 𝅝) angewandt.

**) In der Handschrift g.

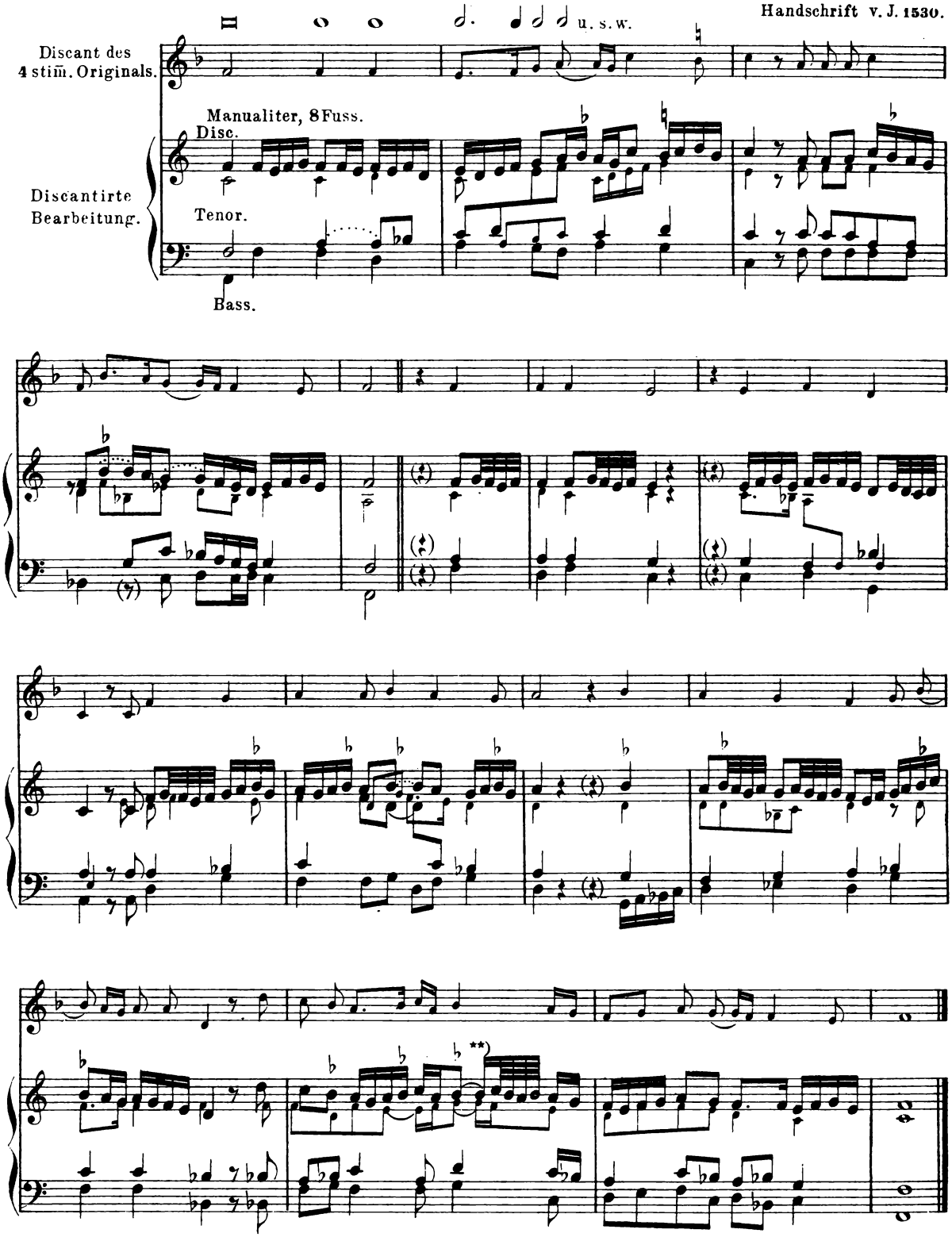
***) c hat den nach unten gehenden Stiel, es fehlt aber der die Versetzung (cis) andeutende Querstrich.

Deutscher Organist. – S. 105.

1530.

No. 63. Nach willen dein.*) (4- stim. Lied v. P. Hofhaymer, 1459 1537.)

Handschrift v. J. 1530.

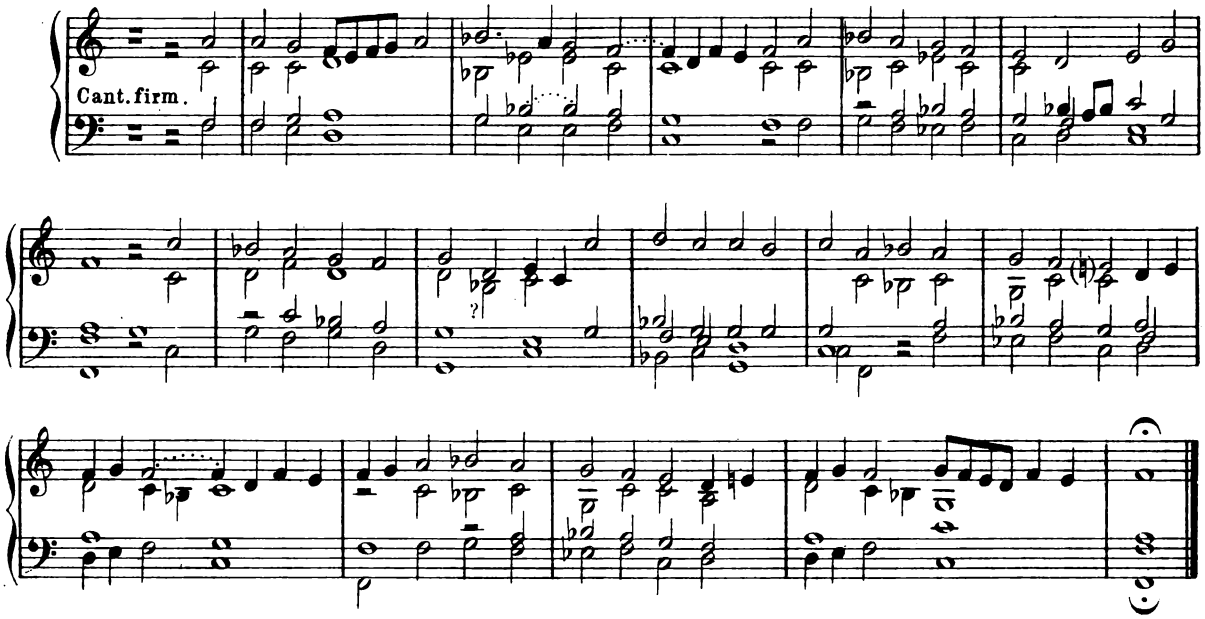


*) Der Discant in Noten auf einem System von 5 Linien mit vorgezeichnetem *c. g* und *dd* auf der 1sten, 3ten und 5ten Linie; Tenor u. Bass in deutschen Buchstaben, diejenigen für den Bass zunächst unter den Noten.

**) In der Handschrift steht diese Figur in noch einmal so langen Noten. M. H. V.

Johannes Baptista.*)

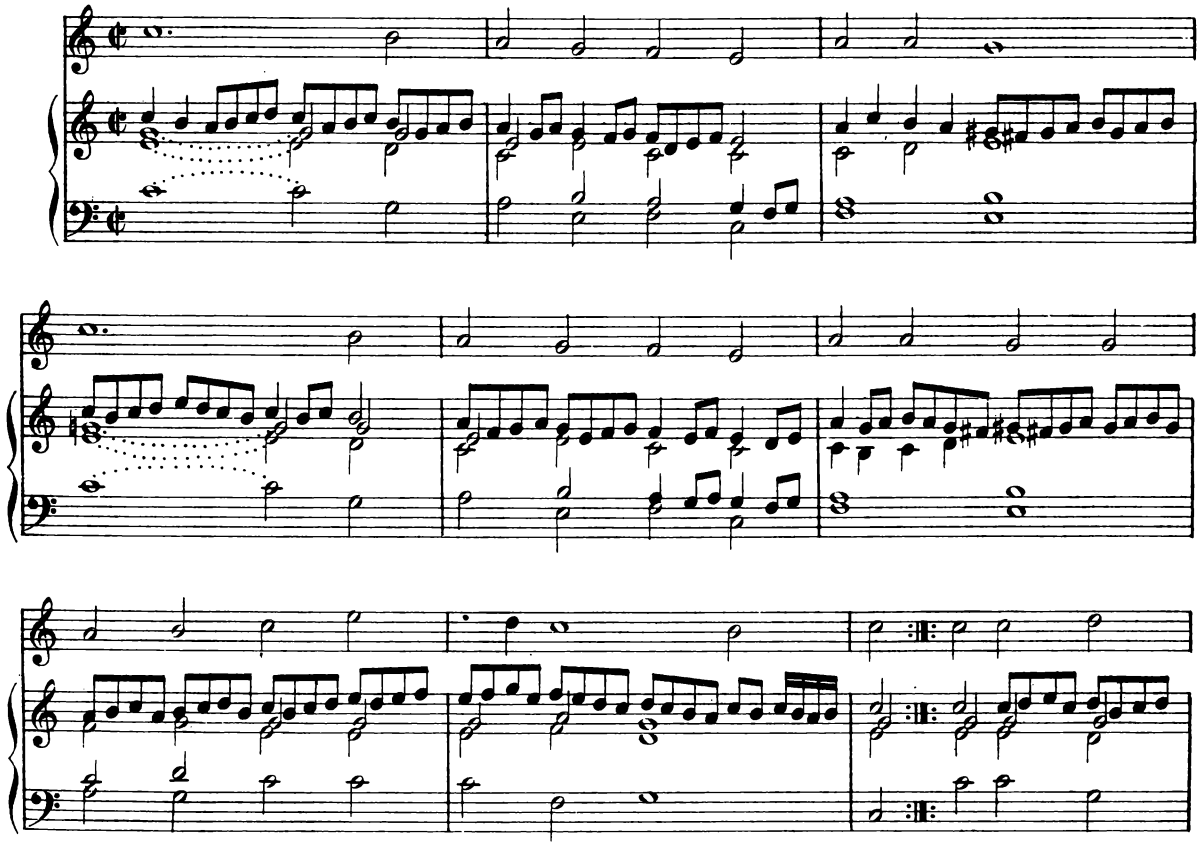
N°. 64. Wenn wir in höchsten Nöthen sein. Aus Ammerbach's Tabulaturbuch, 1571.



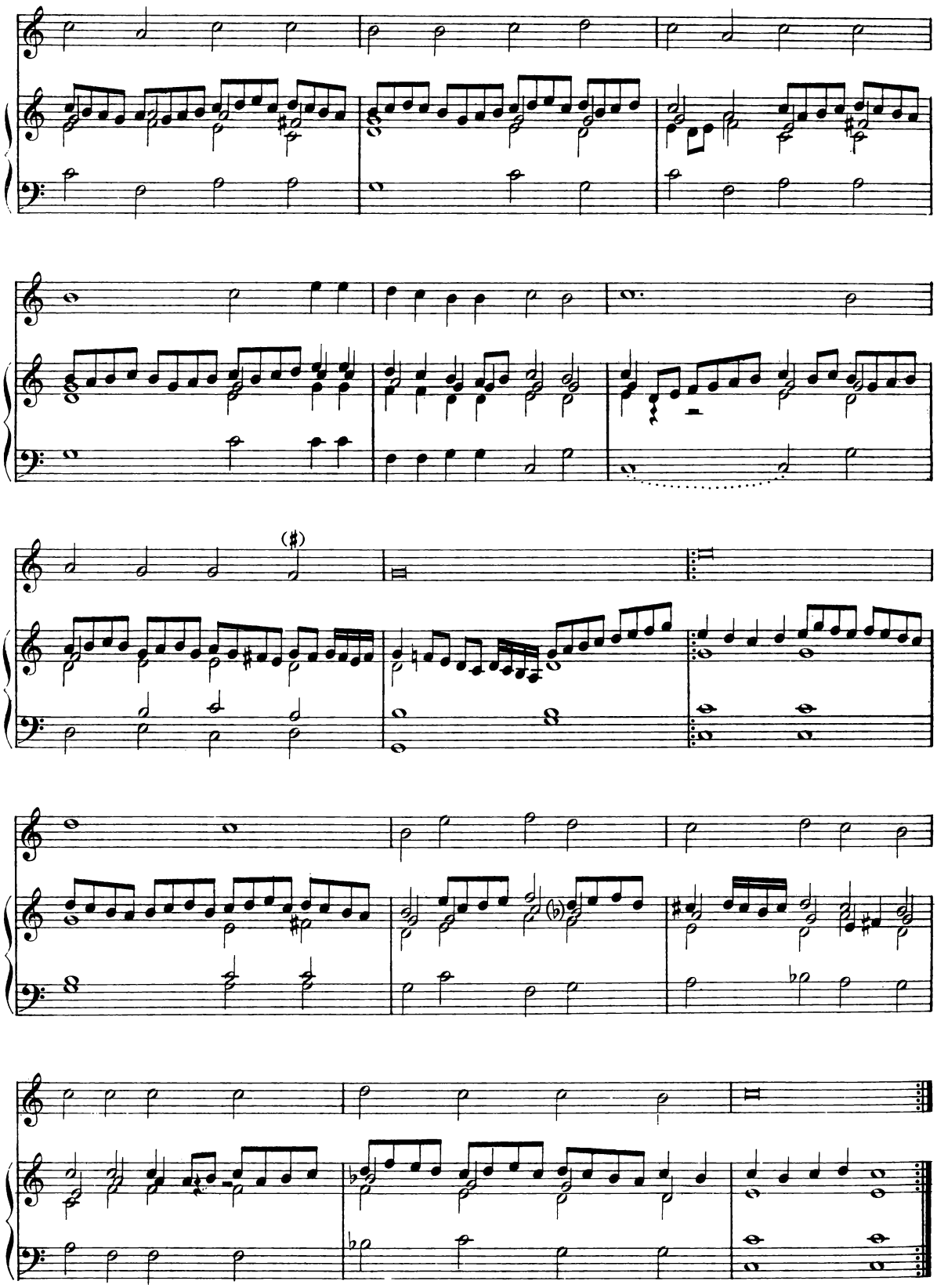
B. Schmid sen.**)

Organist in Strassburg.

N°. 65. Herzlich lieb hab' ich dich, o Herr. 2 Bücher einer künstlichen Tabulatur, 1577.

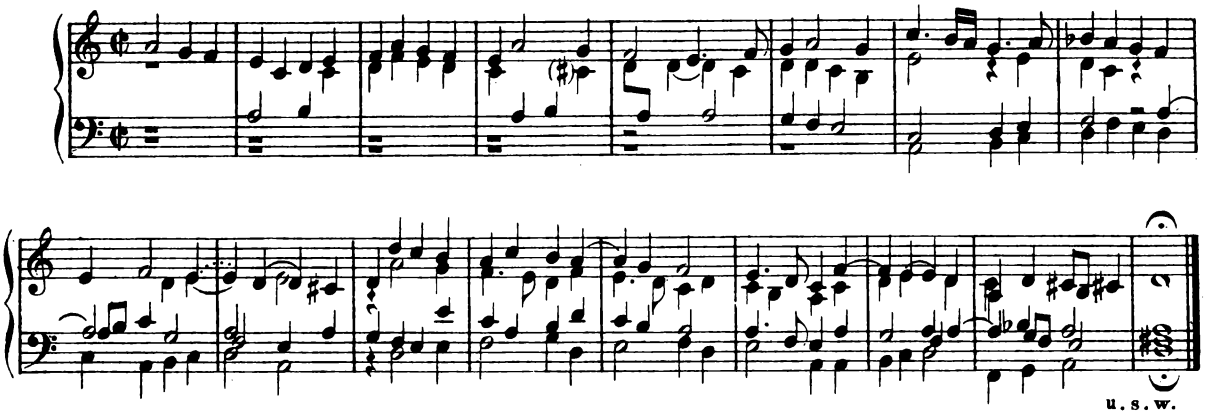


*) S. 117. **) S. 125.



N°. 66. Aria di Canzon fr., per sonar del' 1mo tono.

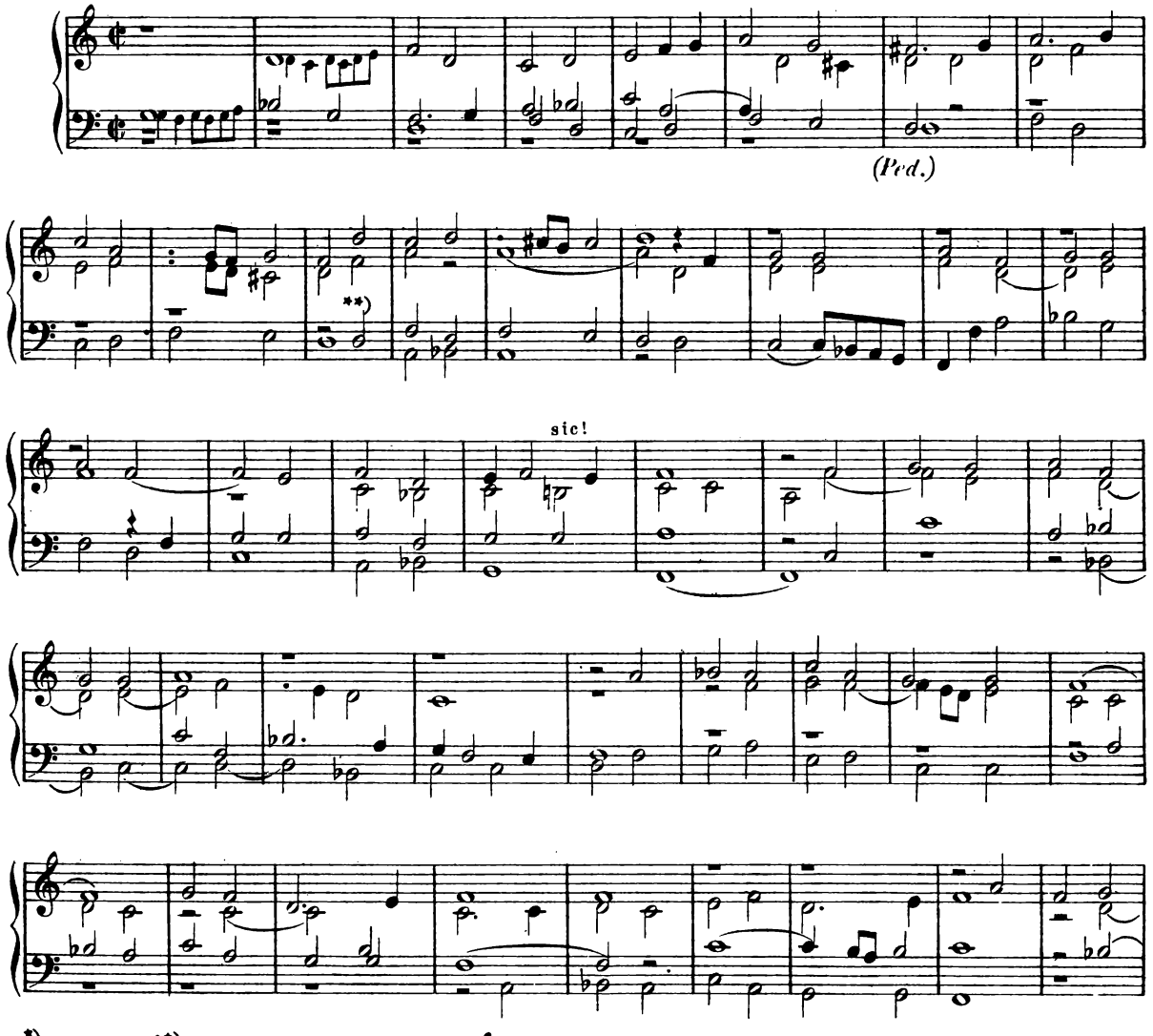
J. Paix: Tabulaturbuch, 1583.



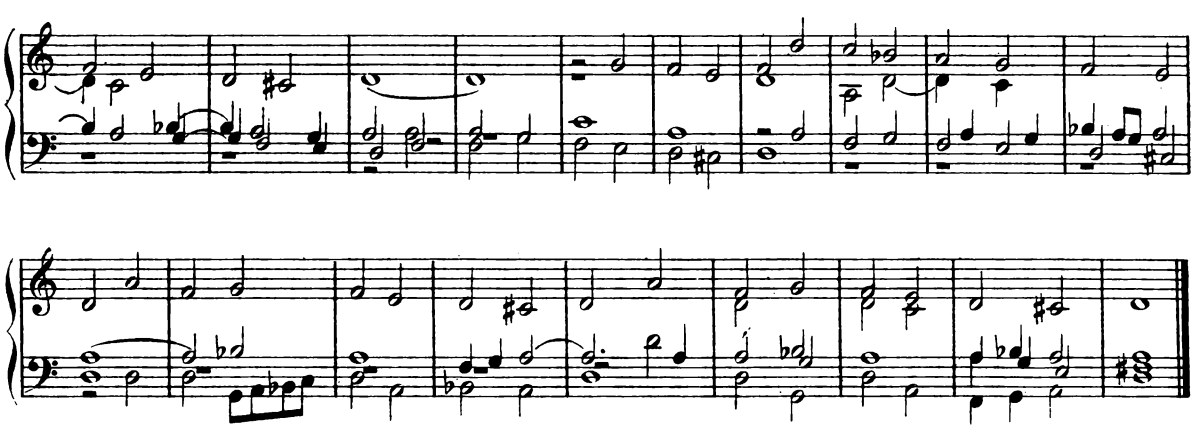
u. s. w.

N°. 67. Erhalt uns, Herr, bei deinem Wort. Uncolorirt.

Aus: J. Paix Tabulaturbuch,*) 1583, N°. 30.



*) S. 110. — **) Im Originaldruck: *a*, nicht *f*, im Alt.

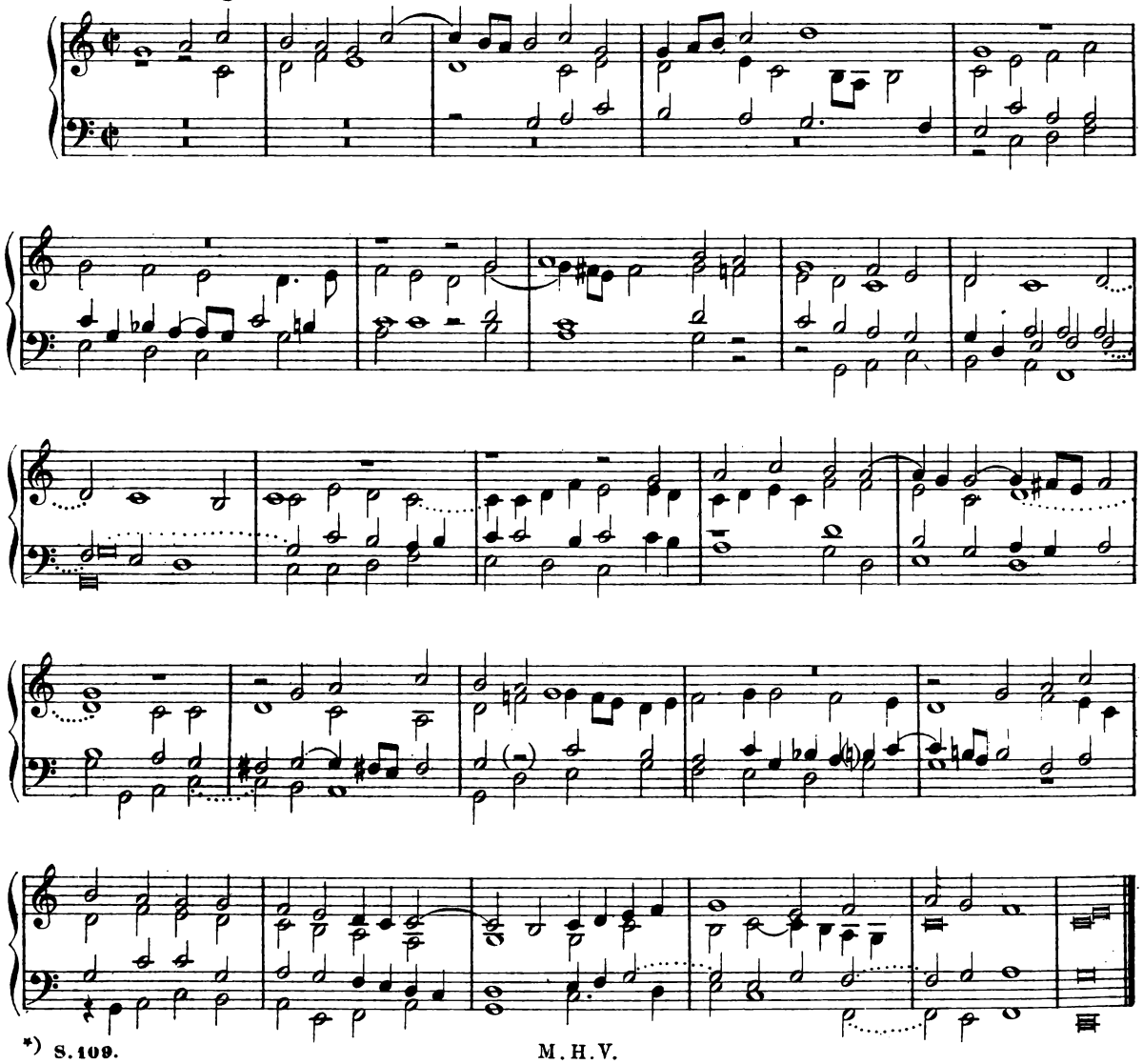


Simon Lohet, *)

Hof-Org. in Stuttgart,
geb. um 1550, † vor 1617.

No. 68. Fuga, in C.

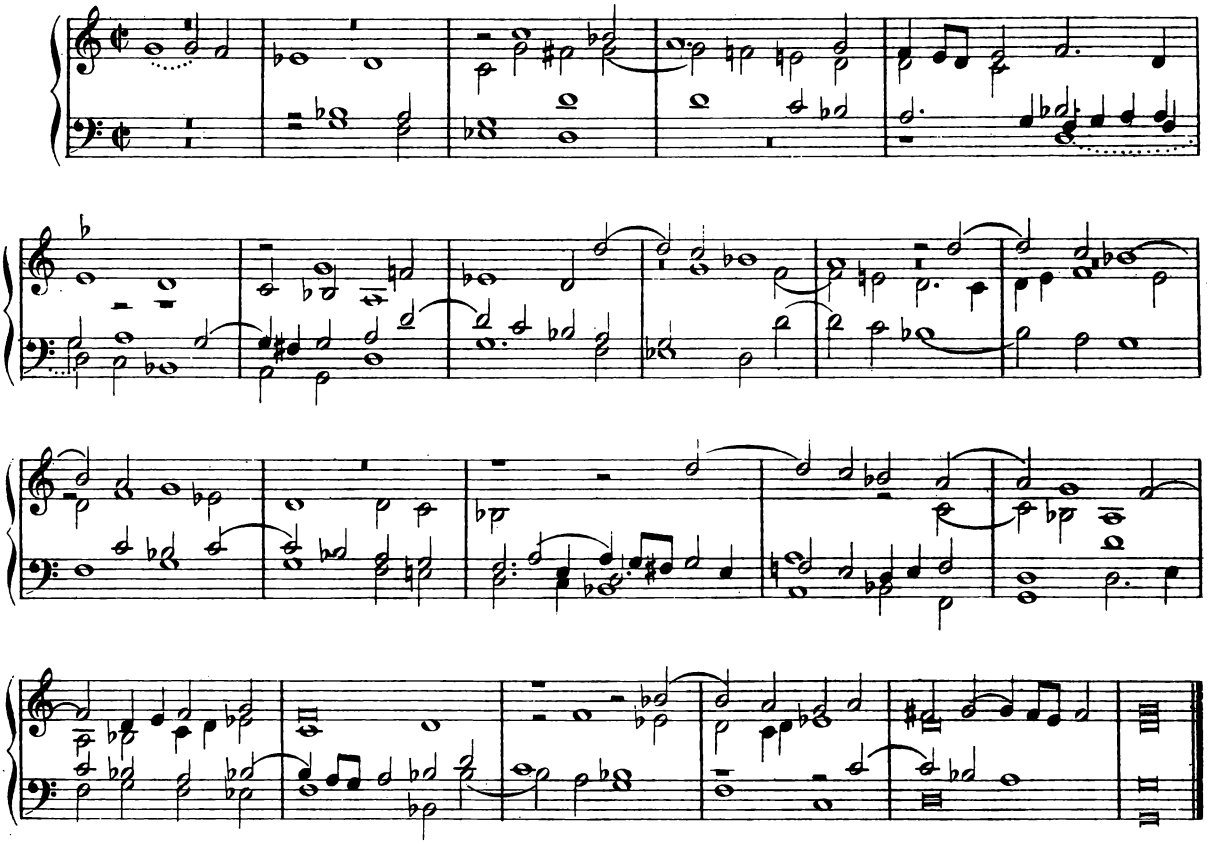
Woltz, III, 61.



*) S. 109.

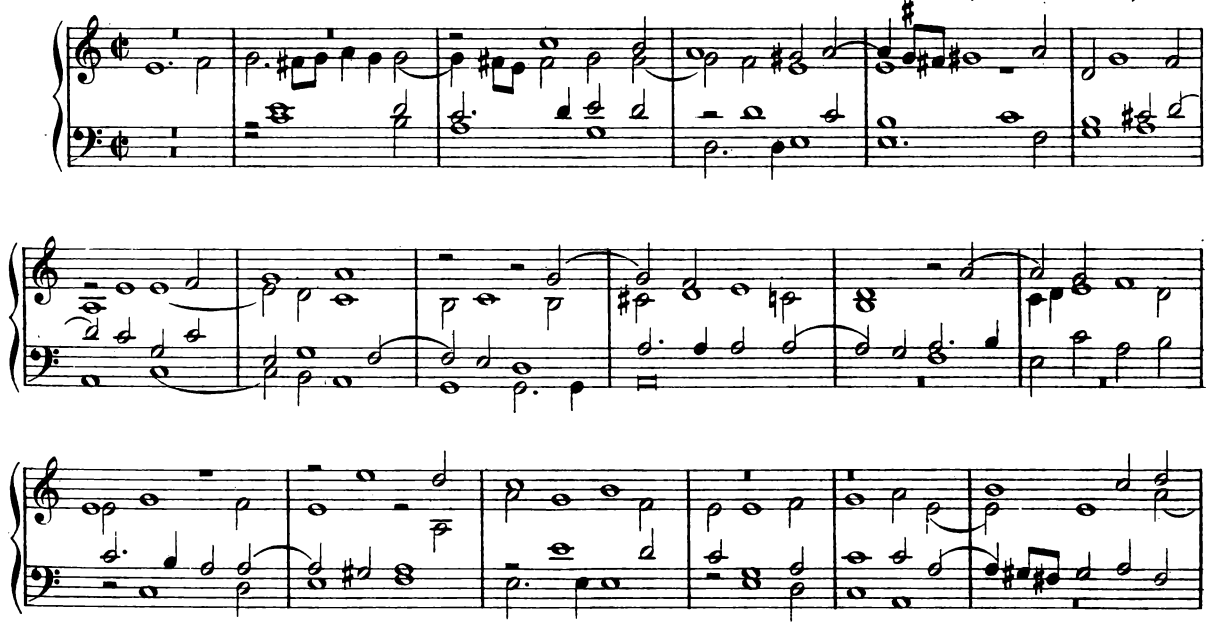
Nº 69. Fuga, G ♭moll. *)

Woltz, III, 54.

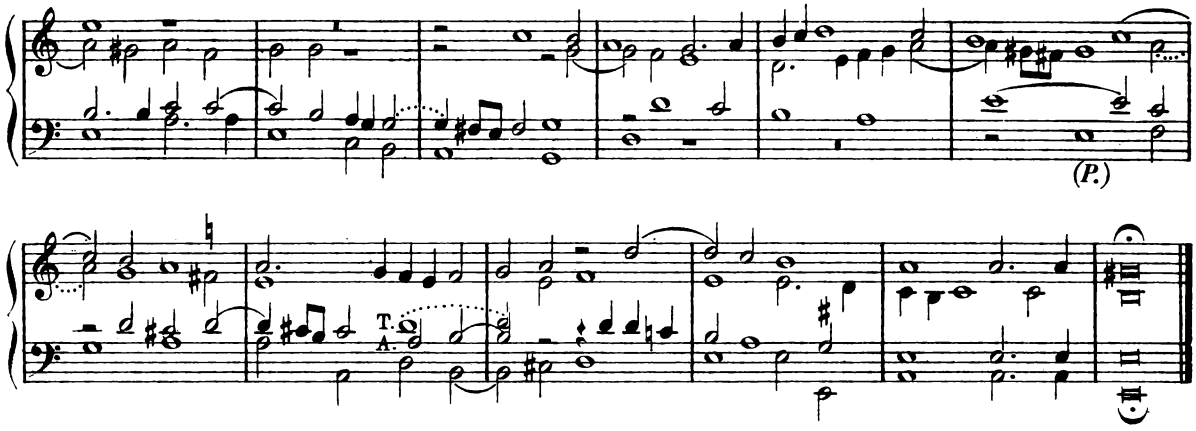


Nº 70. Canzone. – E. *)

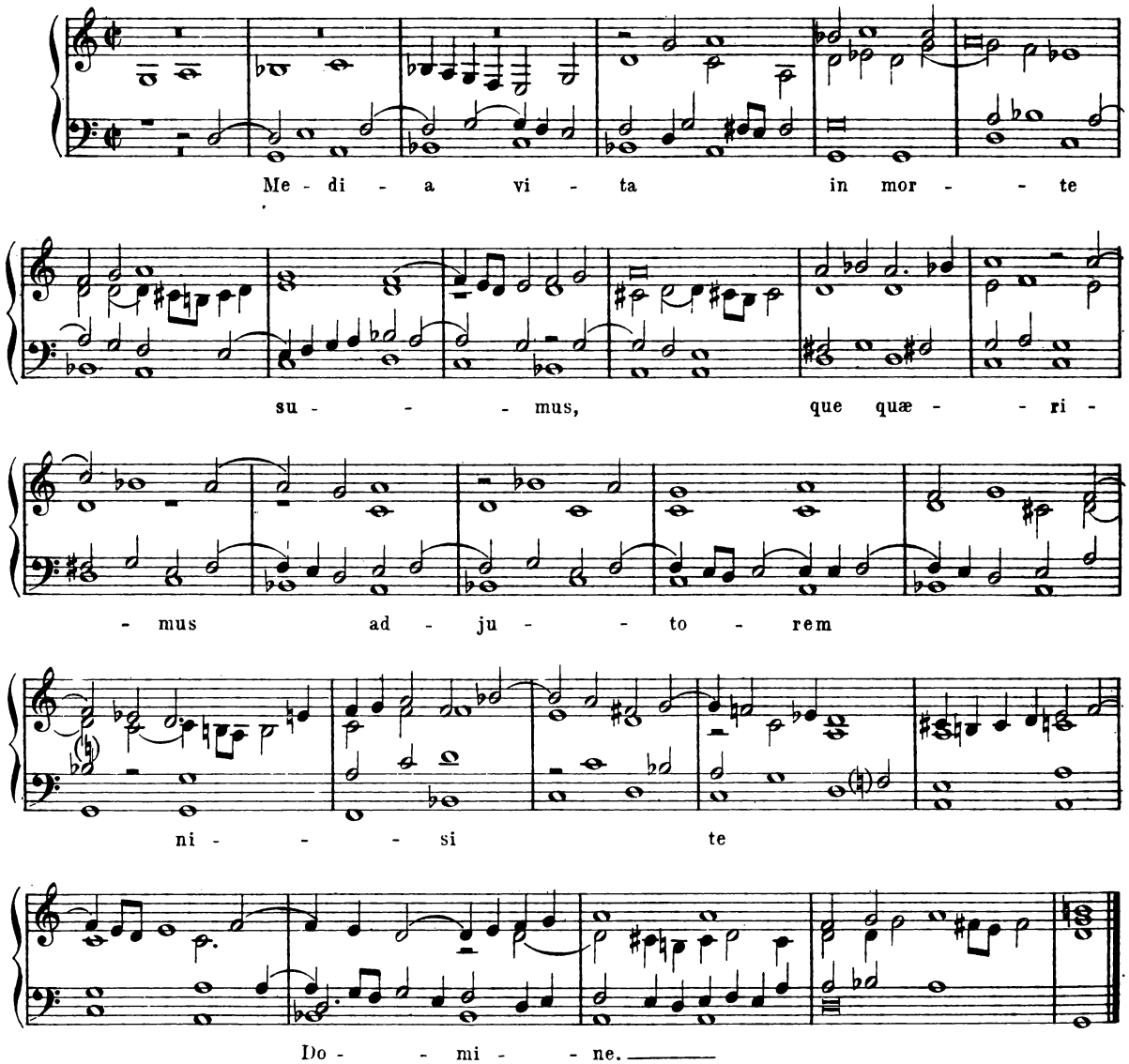
Woltz, Tabulaturbuch, 1617.



*) S. 110.



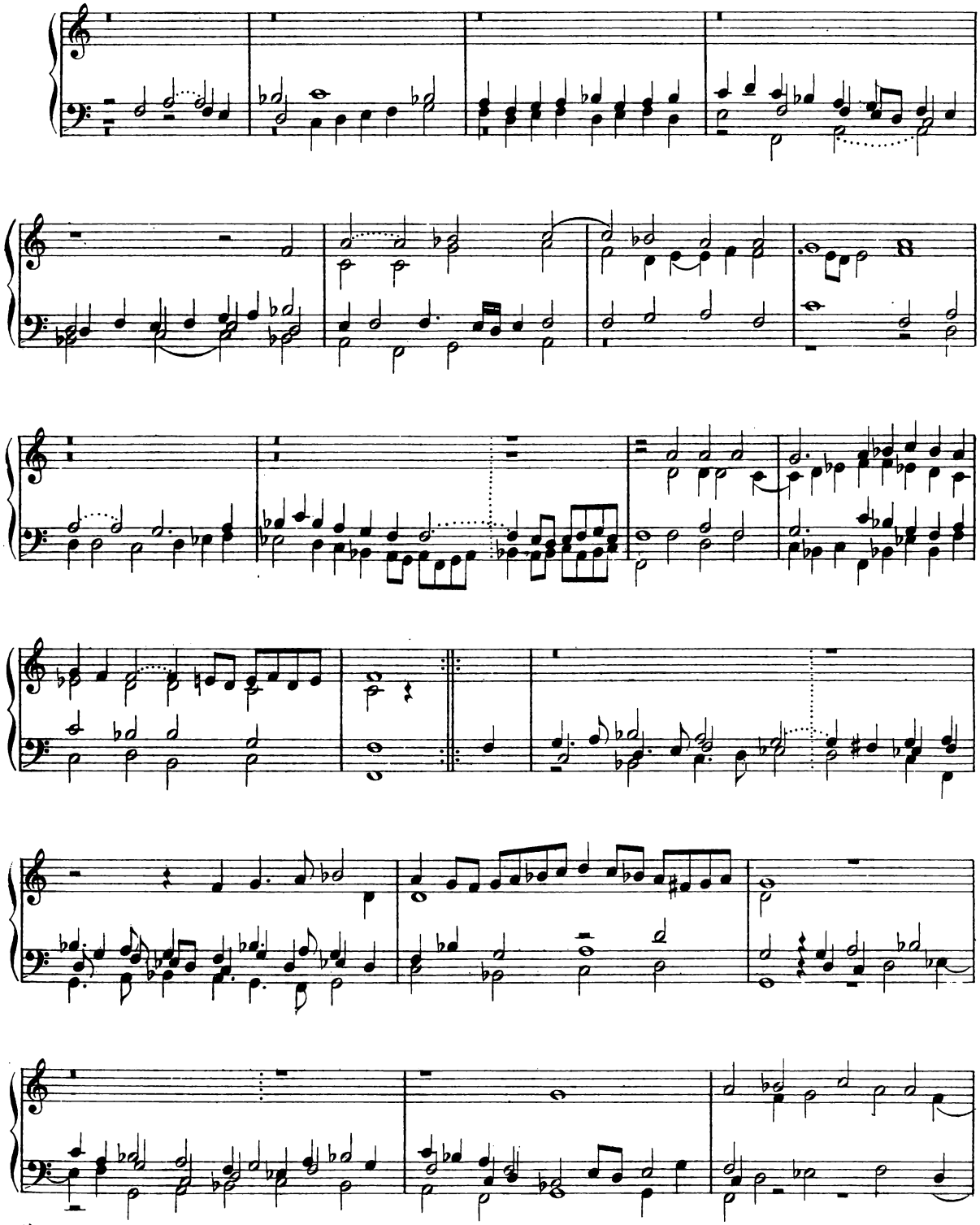
N°. 71. Media vita in morte sumus. G ♭moll. Woltz, Tabulaturbuch, 1617.



*) S. 110.

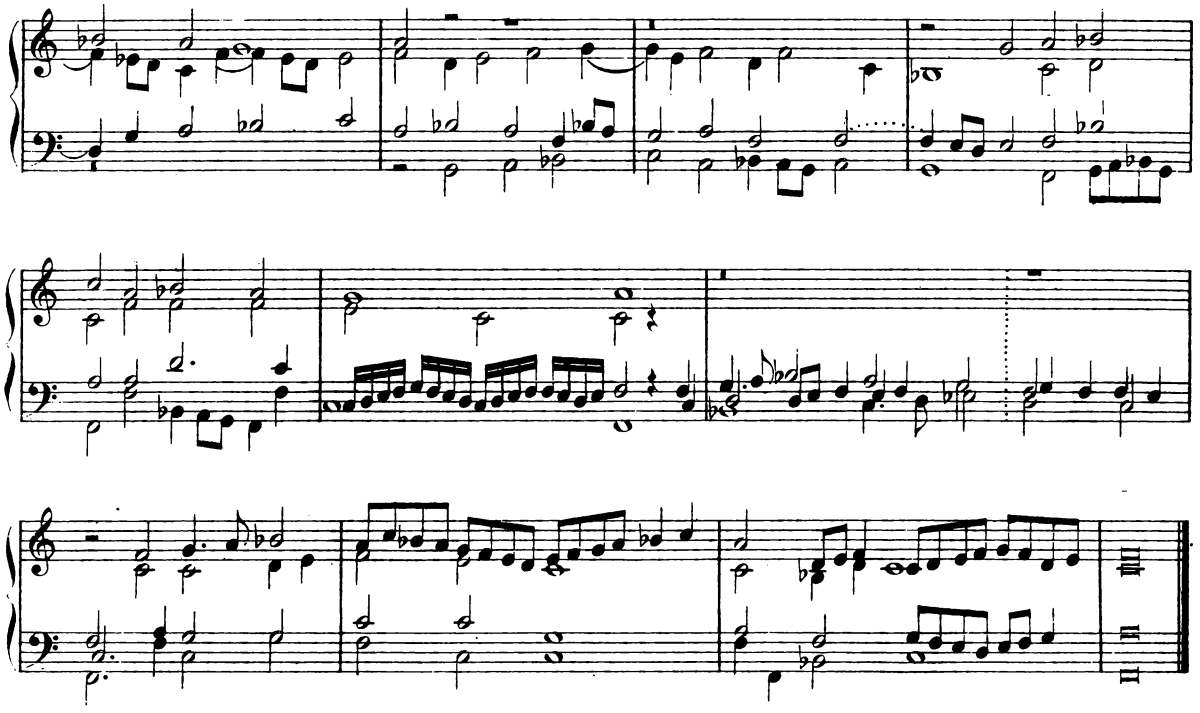
N°. 72. Allein Gott in der Hoge sey Ehre.*)

Aus einem geschriebenen Tabulaturbuch v. J. 1601.**)
„Am 7. July 1601 in Zell. Ab O: D: COMP."



*) S. 108.

**) Im Besitz des Herrn Prof. Haupt in Berlin, u. unter dessen freundlicher Bewilligung hier mitgetheilt.
M. H. V.

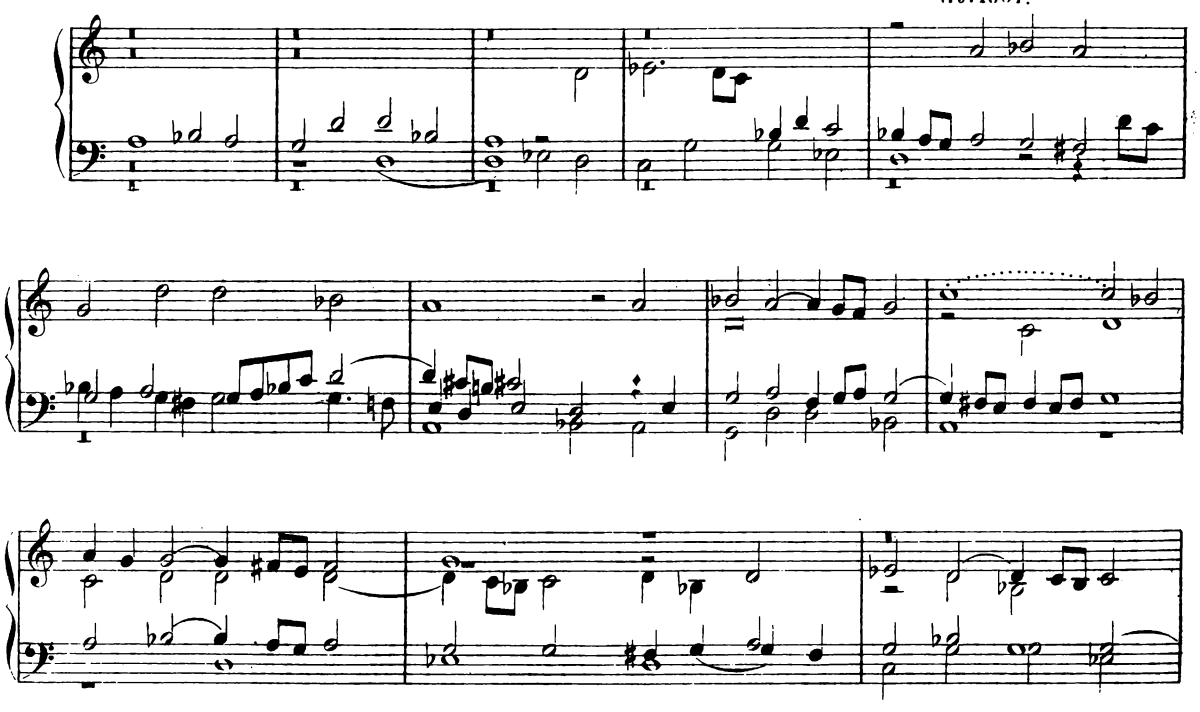


Johann Stephan(i),*)

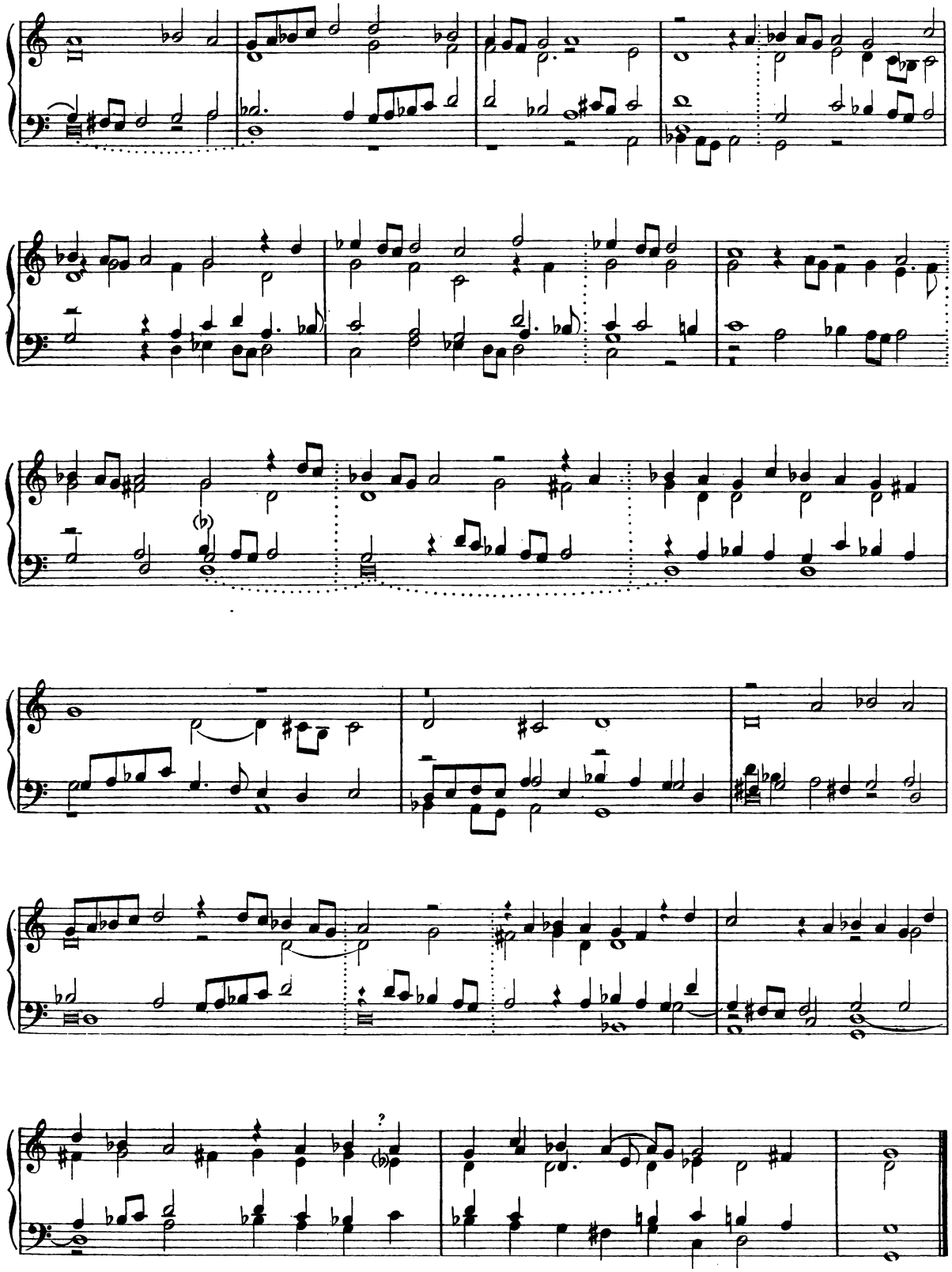
Organist in Lüneburg.

Nº 73. Ach Gott vom Himmel sieh darein.

Aus einem geschriebenen Tabulaturbuch v. J. 1601.



*) S. 109.



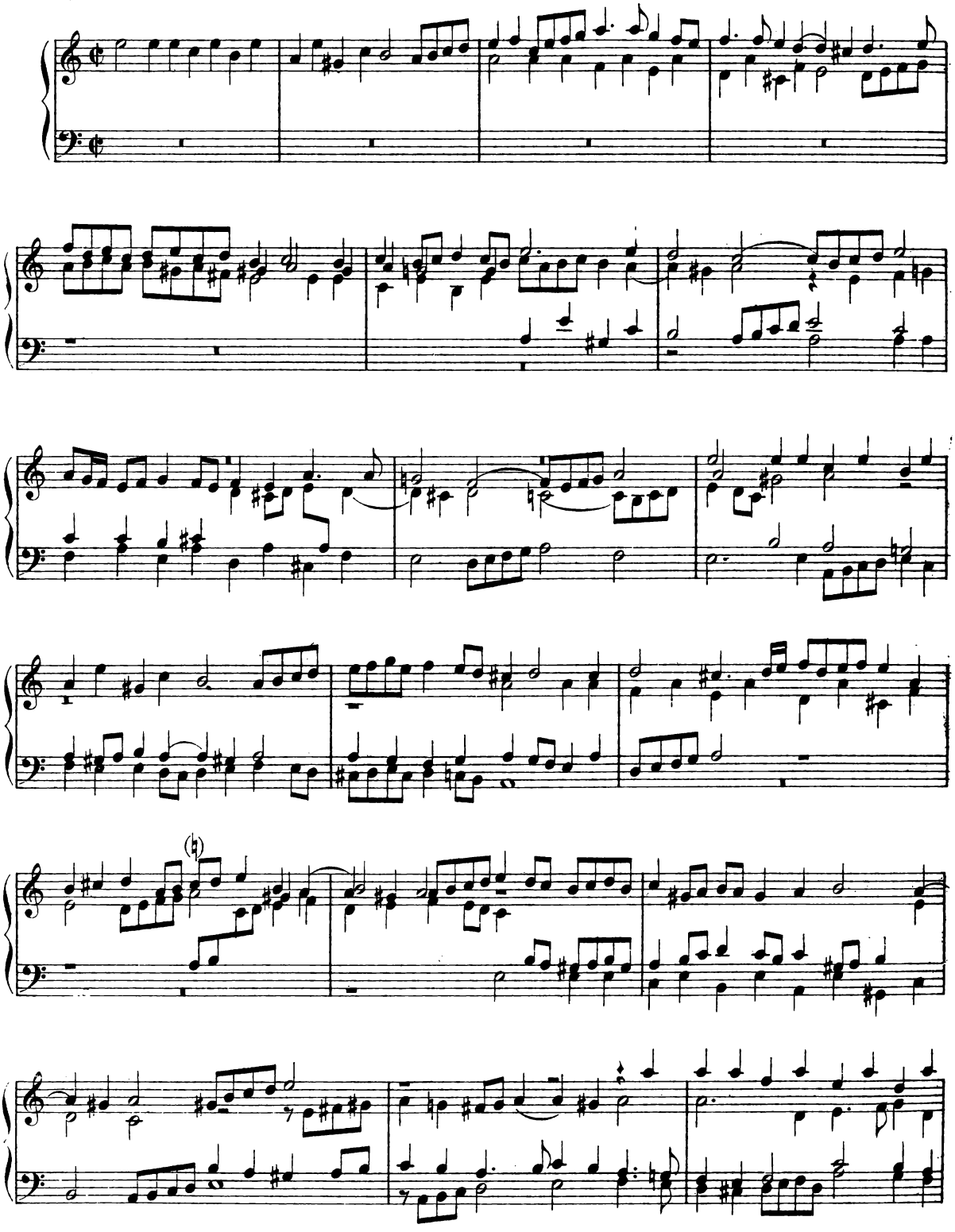
(Folgt die Durchführung der 5., 6. u. 7. Zeile.)

Anton Holtzner.*)

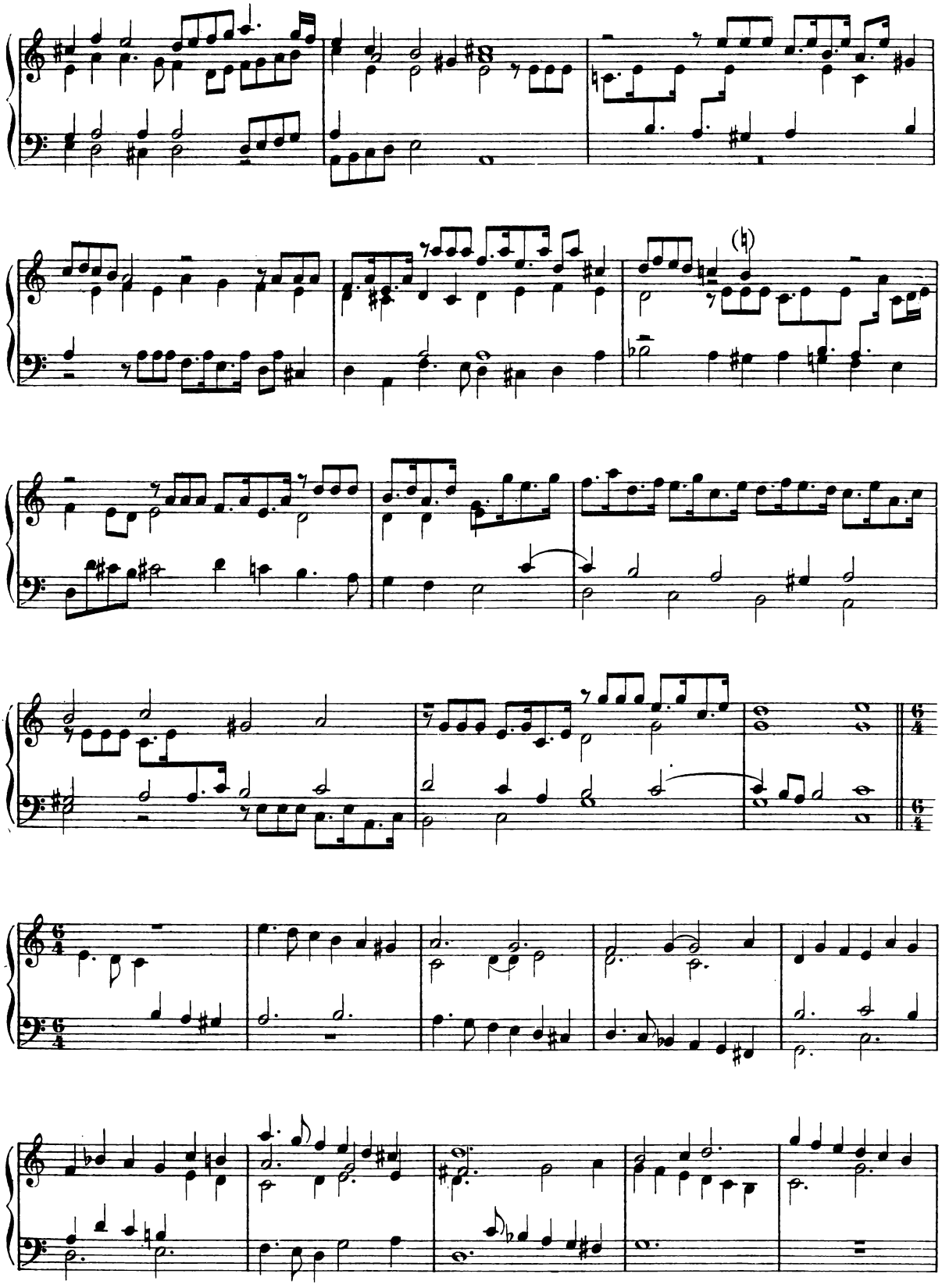
16??

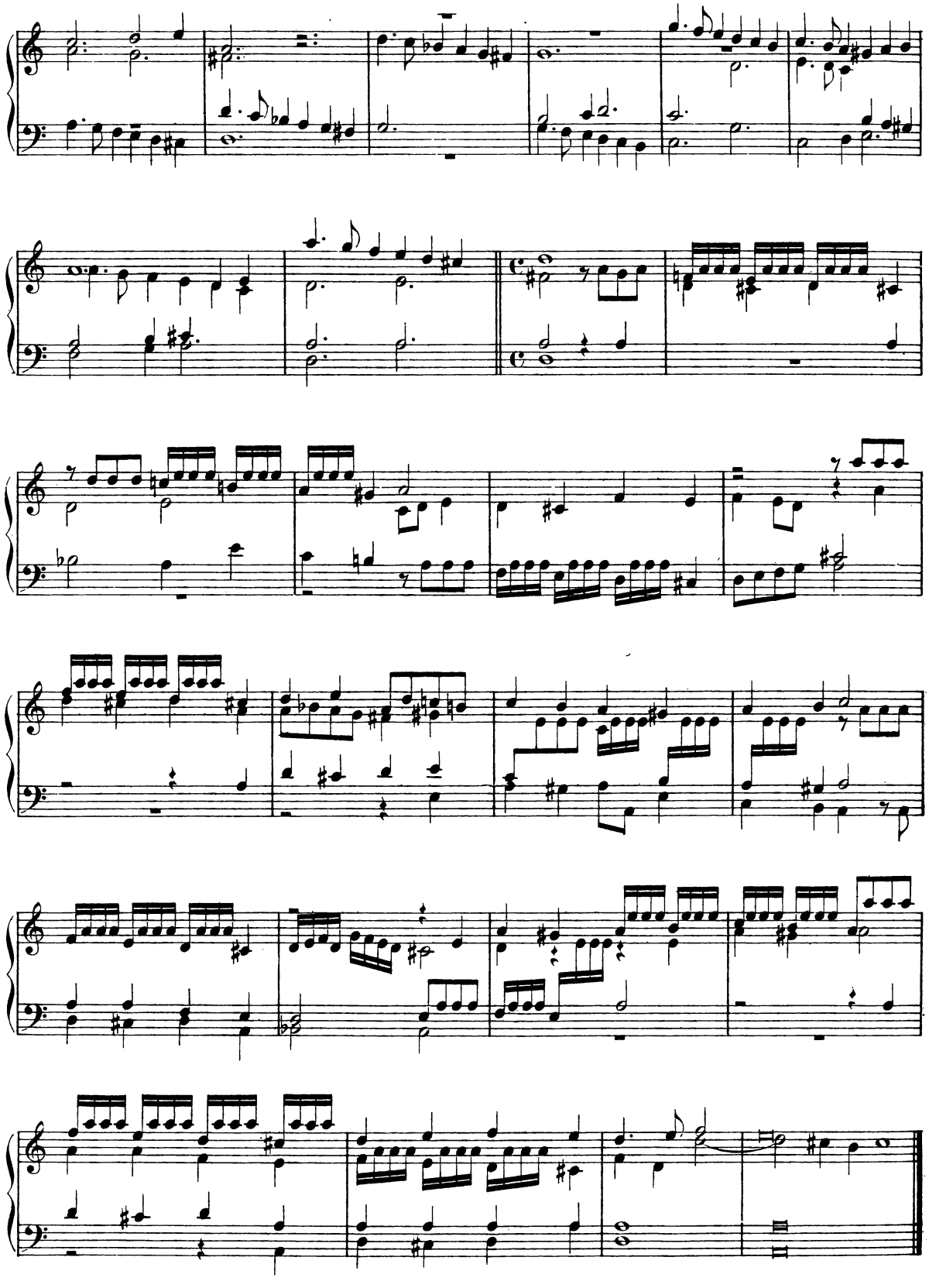
Nº 74. Canzon.

Aus „Codex Nº 262“ auf der Hof-u. Staats-Bibl. zu München.



*) S. 161.



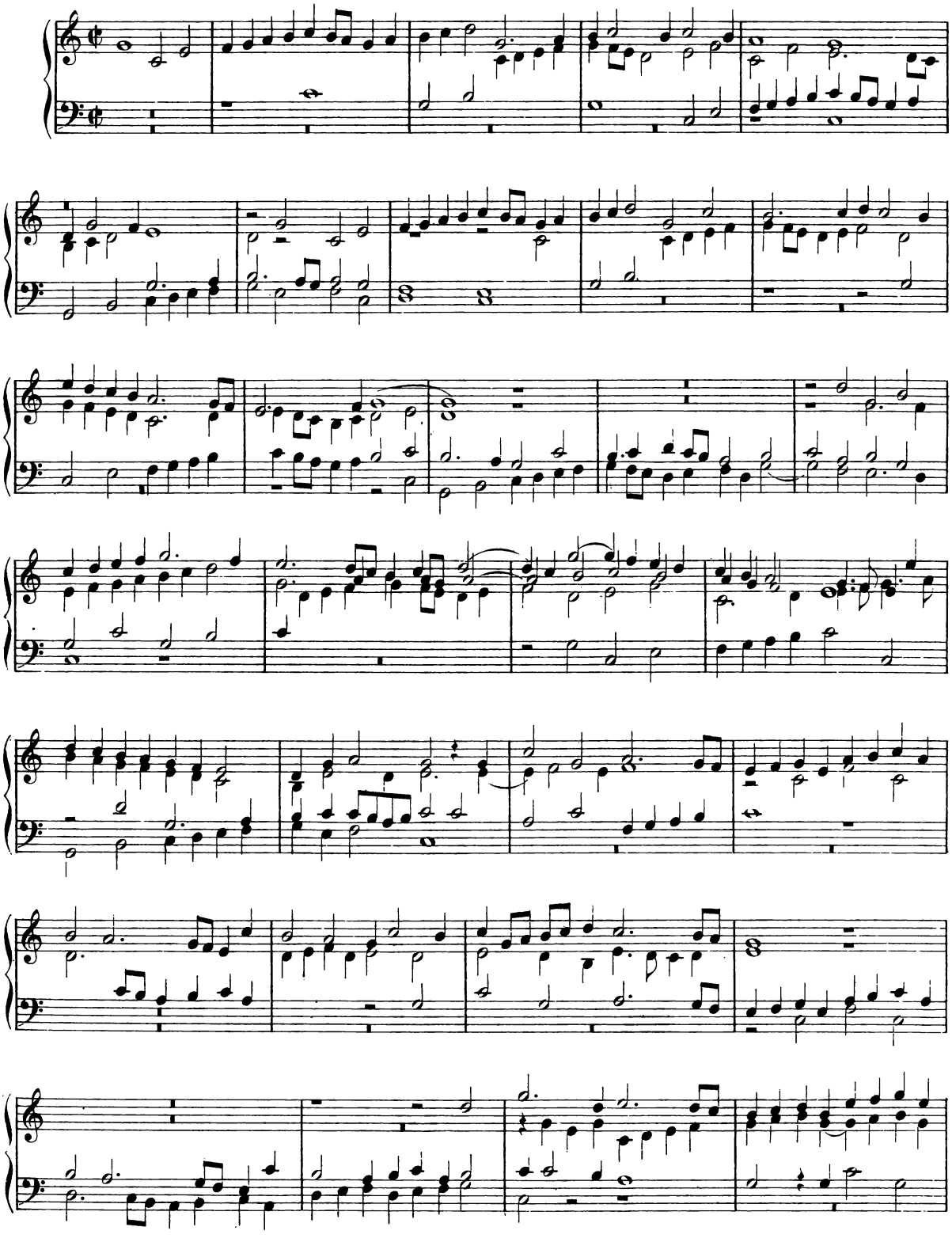


Hans Leo Hassler, *)

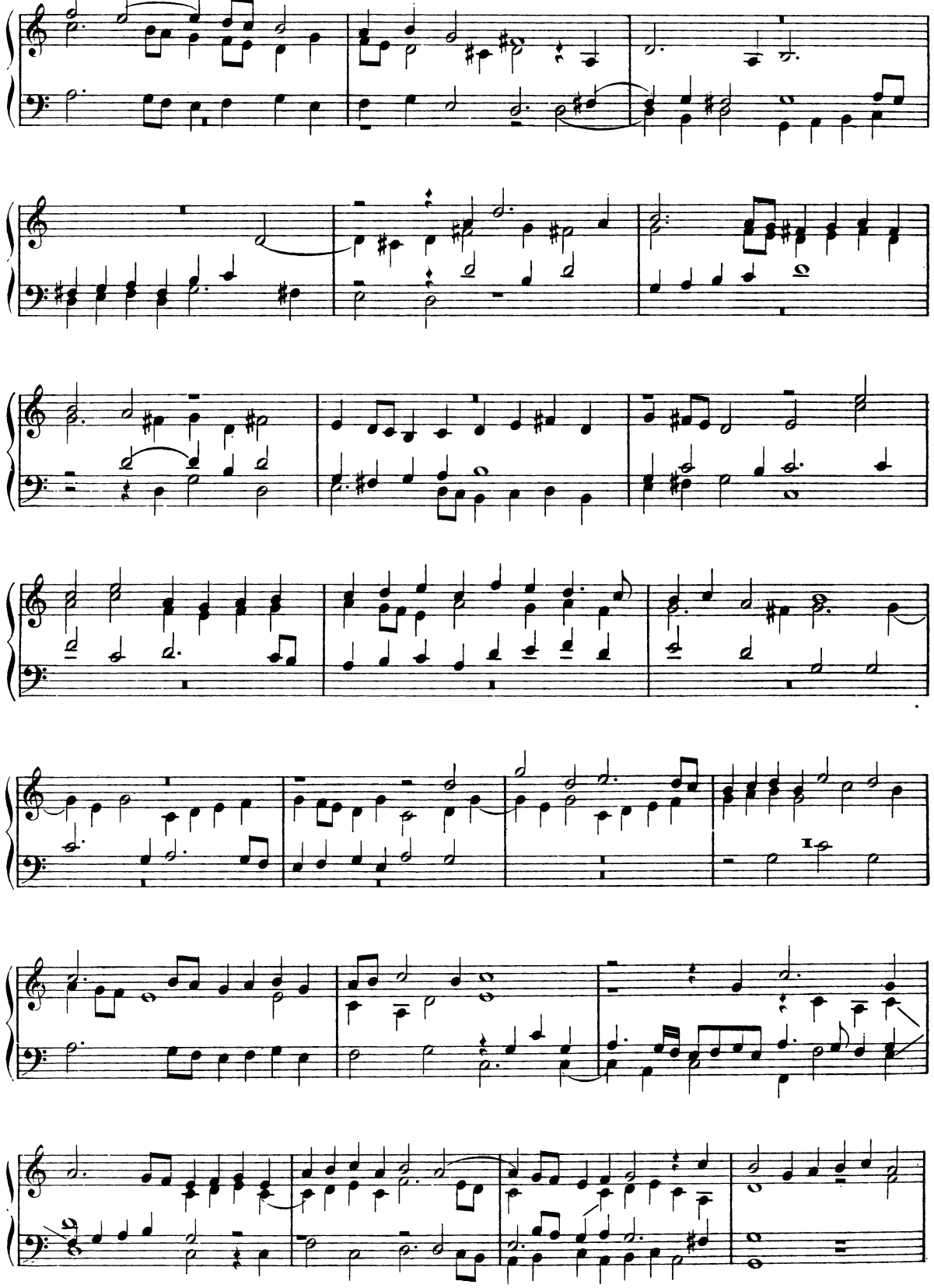
Churfürstl. Sächs. Hof-Organist.
geb. zu Nürnberg 1564, gest. 1612.

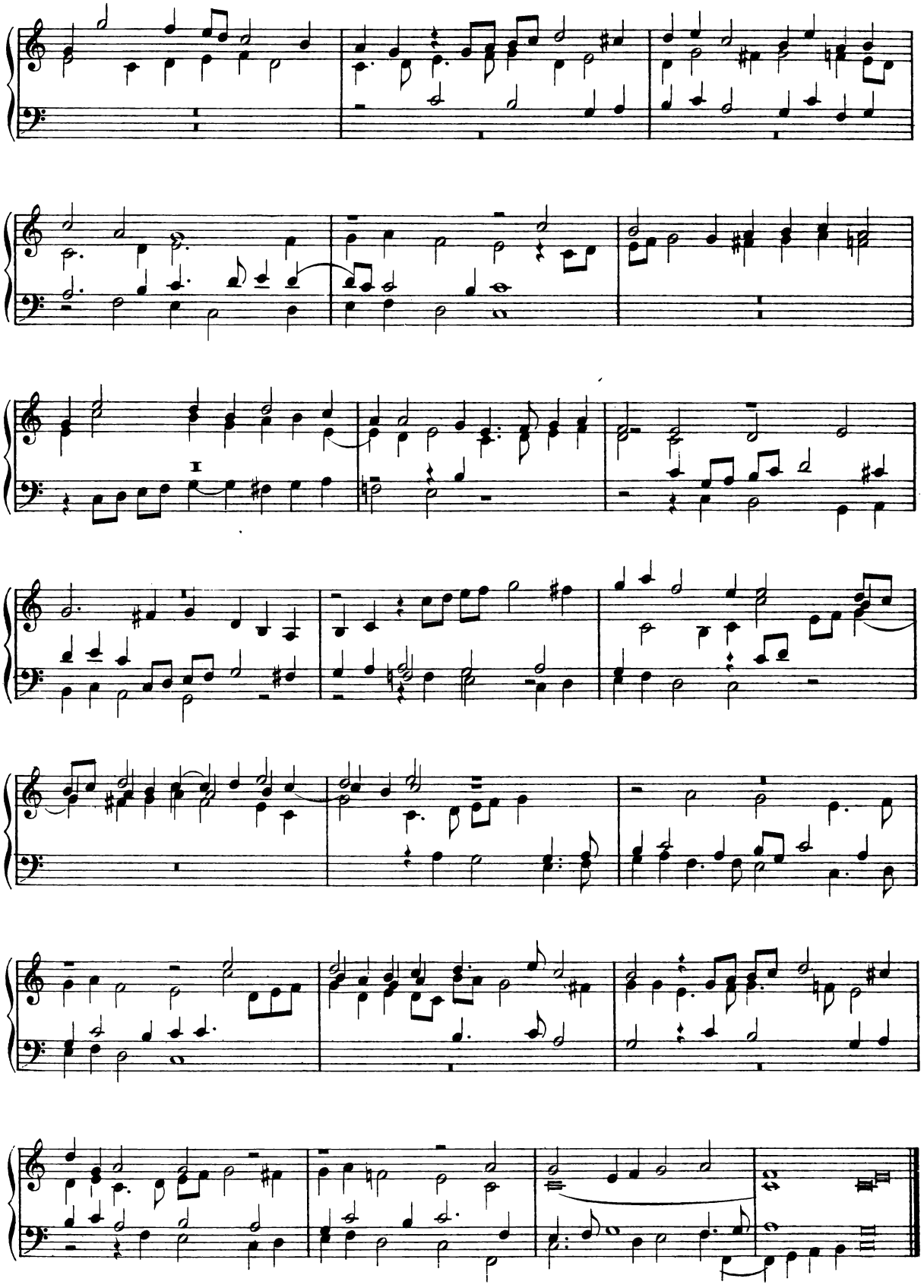
N°. 75. Ricercare 5^to^ tono.

Kön. Bibliothek zu Berlin.
Man. mus. 191.



*) S. 143.



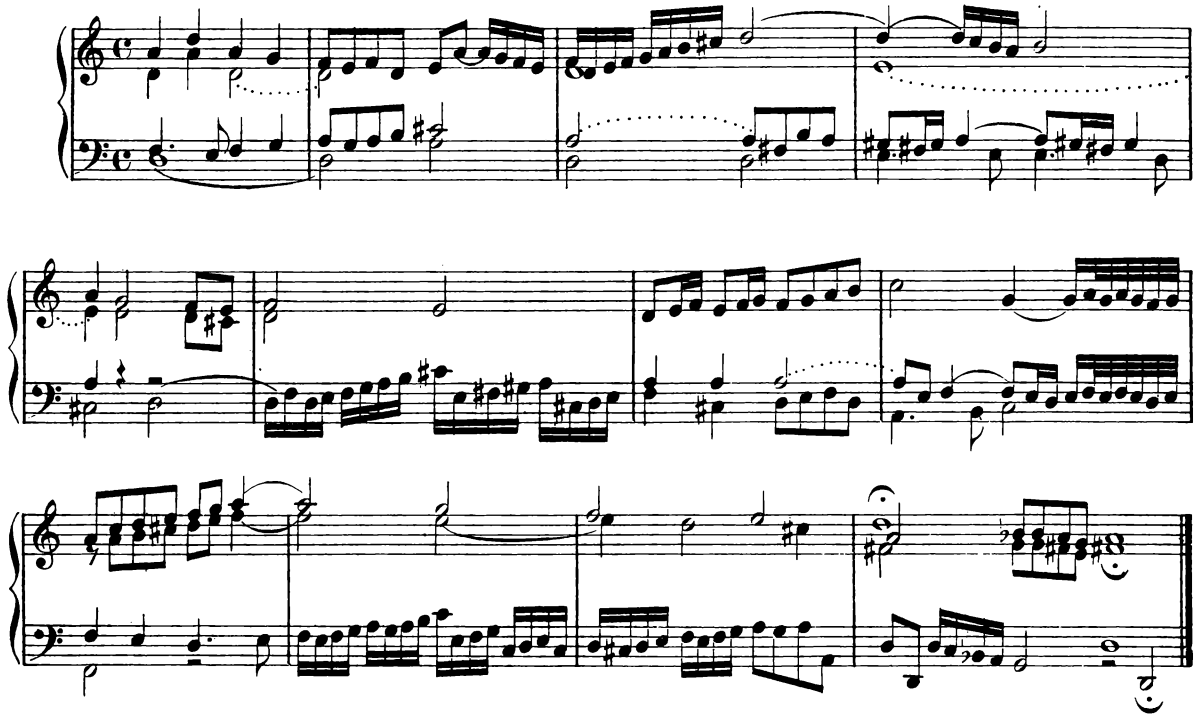


Joh. Erasmus Kindermann,*)

Org. in Nürnberg.
1616–1655.

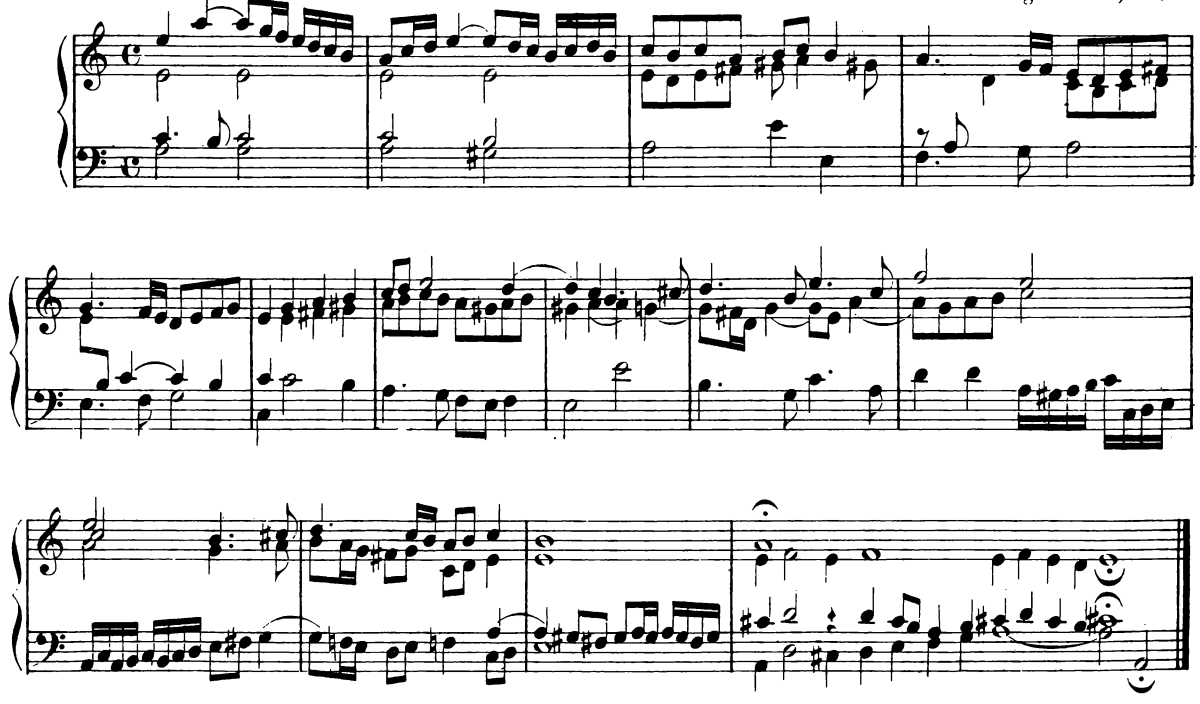
Harmonia organica.
Nürnberg. 1654, No. 1.

No. 76. Praeambulum 1mi et 2di toni.



No. 77. Praeambulum 9 et 10 toni.

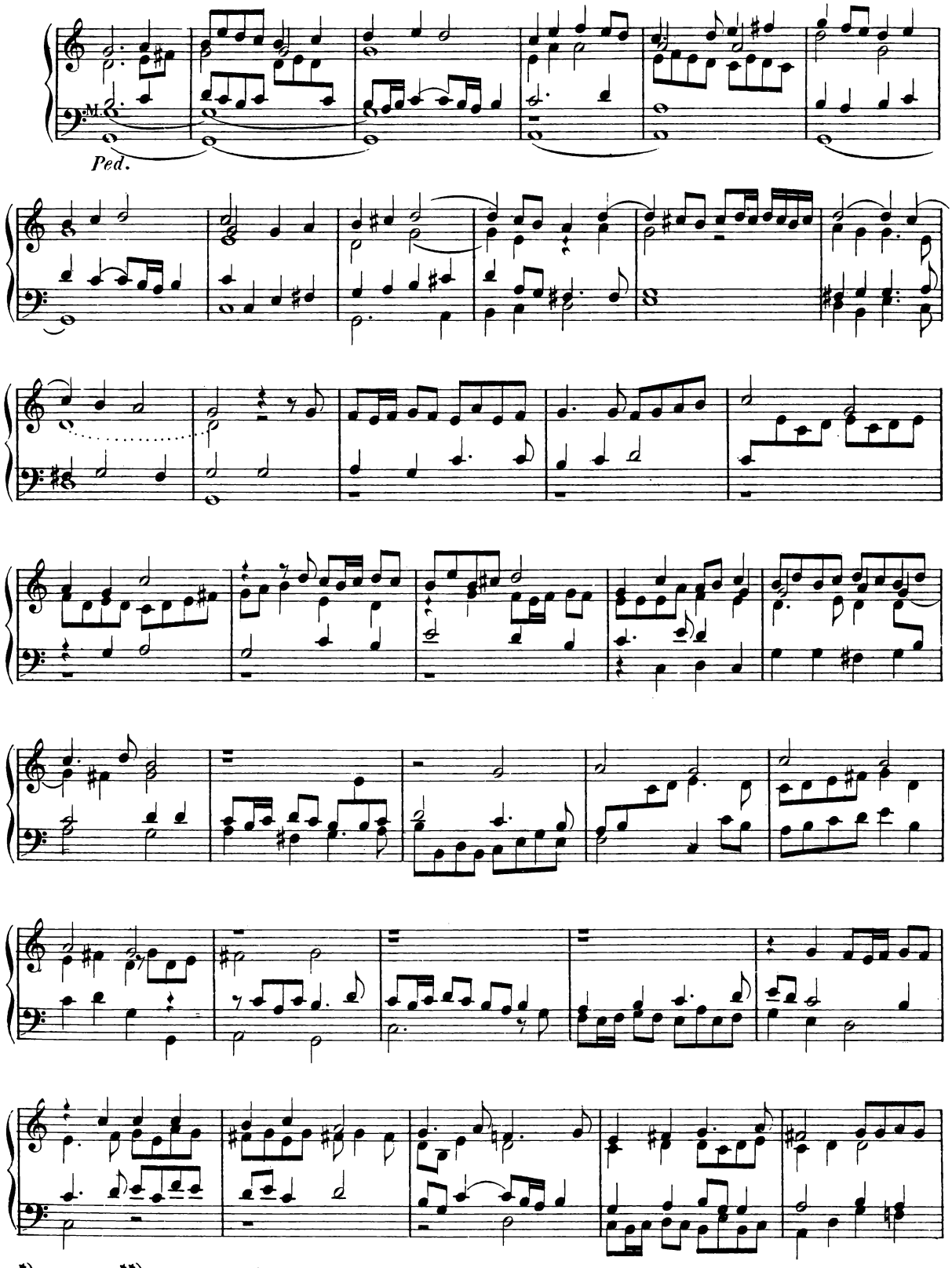
Harm. organ. 1654, No. 5.



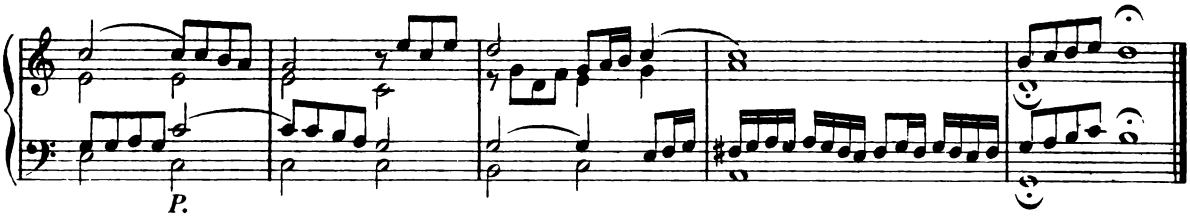
*) S. 146.

N⁰ 78. Magnificat octavi toni, 1^mus Versus. *)

Harm. organ. 1655, N⁰ 25.



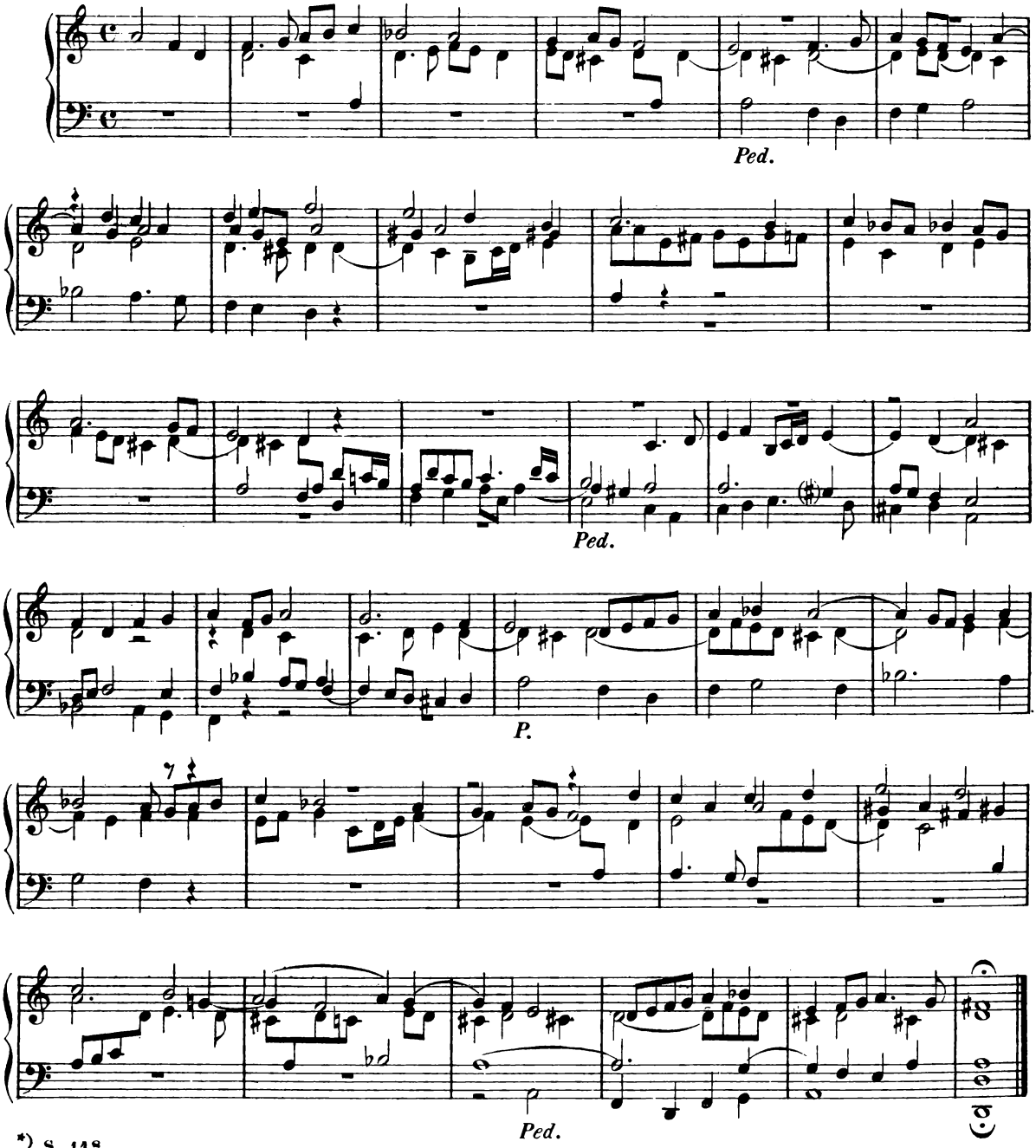
*) S. 147. **) Im Druck: *f*.



Georg Caspar Wecker.*)

Org. in Nürnberg,
geb. am 2ten April 1632, gest. den 20sten April 1695.

N°. 79. Fuga.



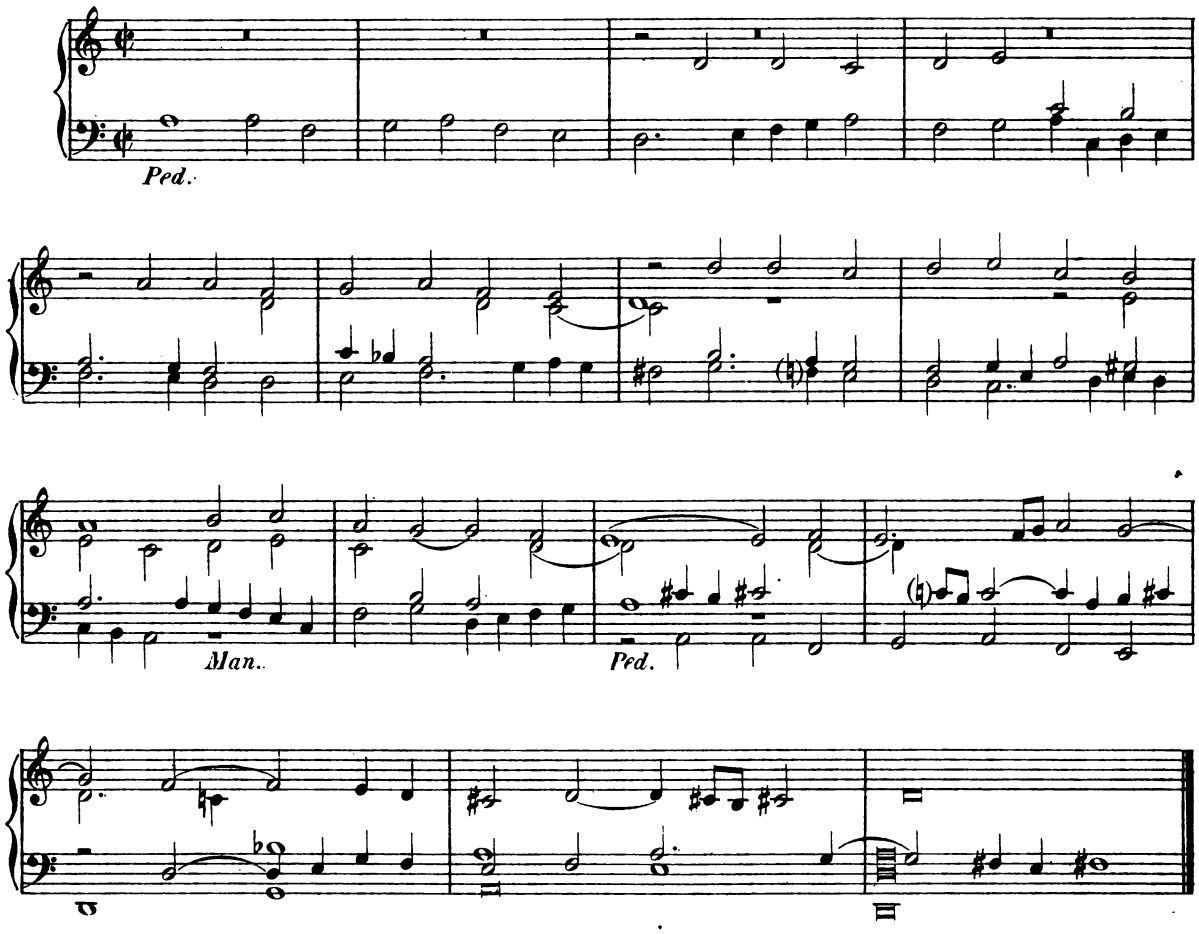
*) S. 118

Johann Krieger,*)

Org. in Zittau,
zu Nürnberg geb. 1652, gest. 1735 zu Zittau.

Nº 80. Vater unser im Himmelreich.

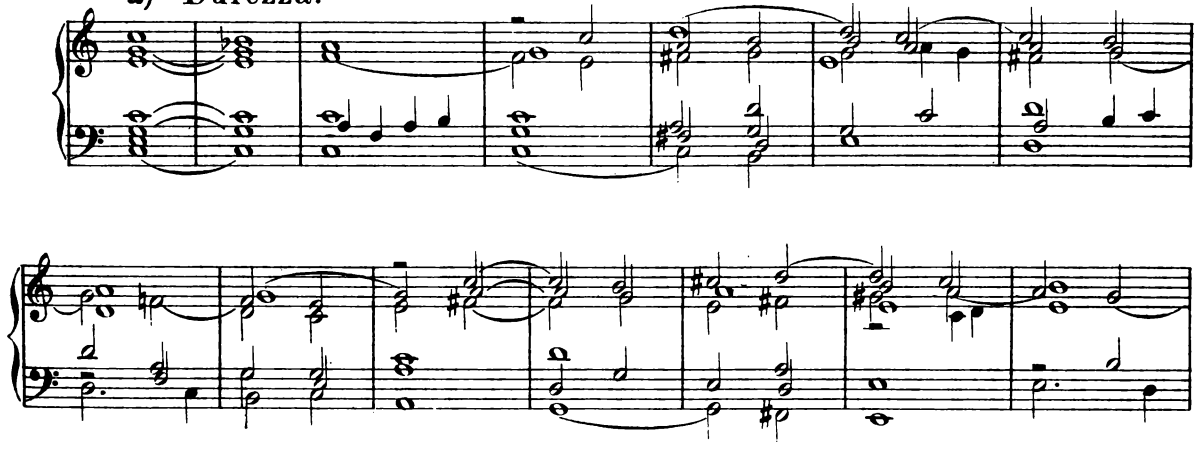
Handschriftlich.



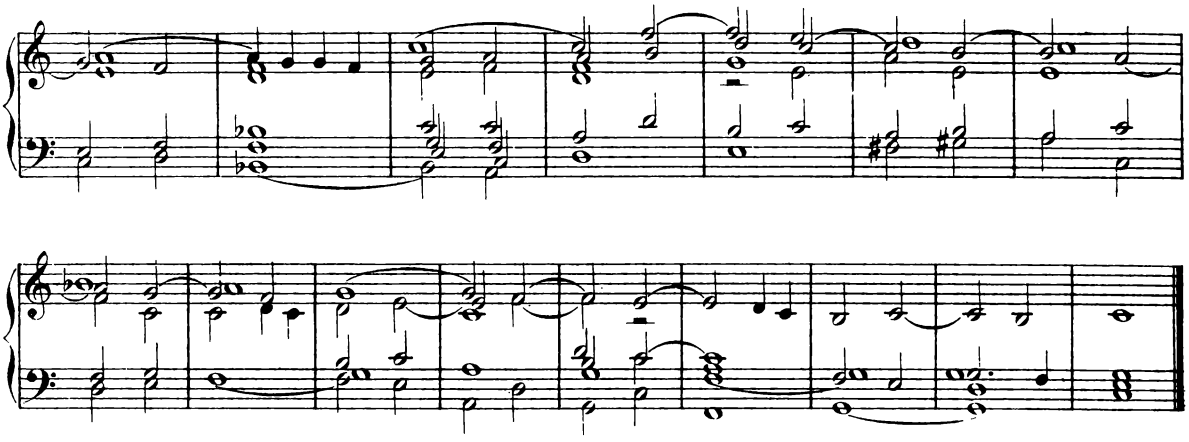
Nº 81. Suite in 3 Sätzen.**)

Nach einer alten Handschrift in deutscher Tabulatur.

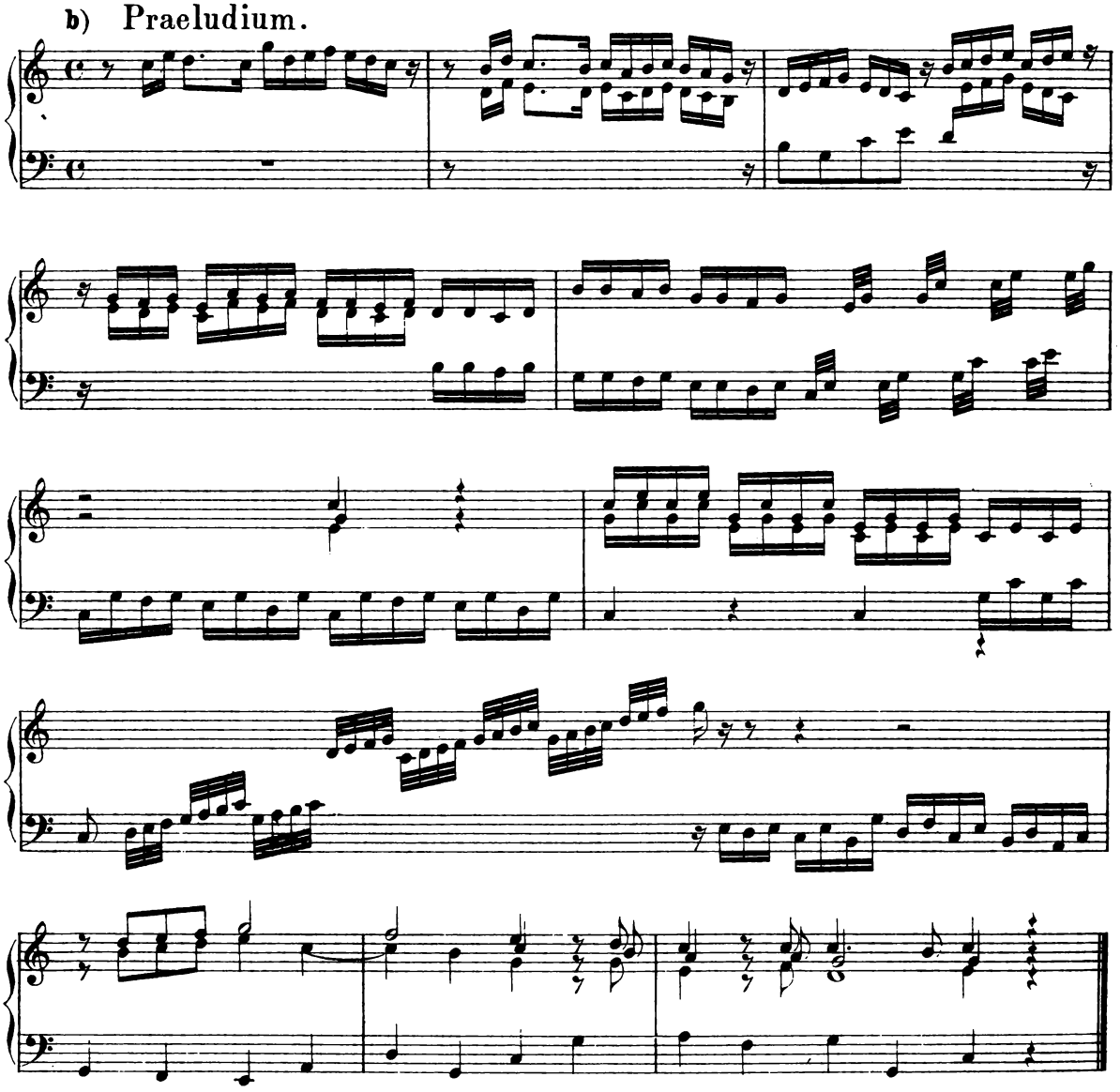
a) Durezza.



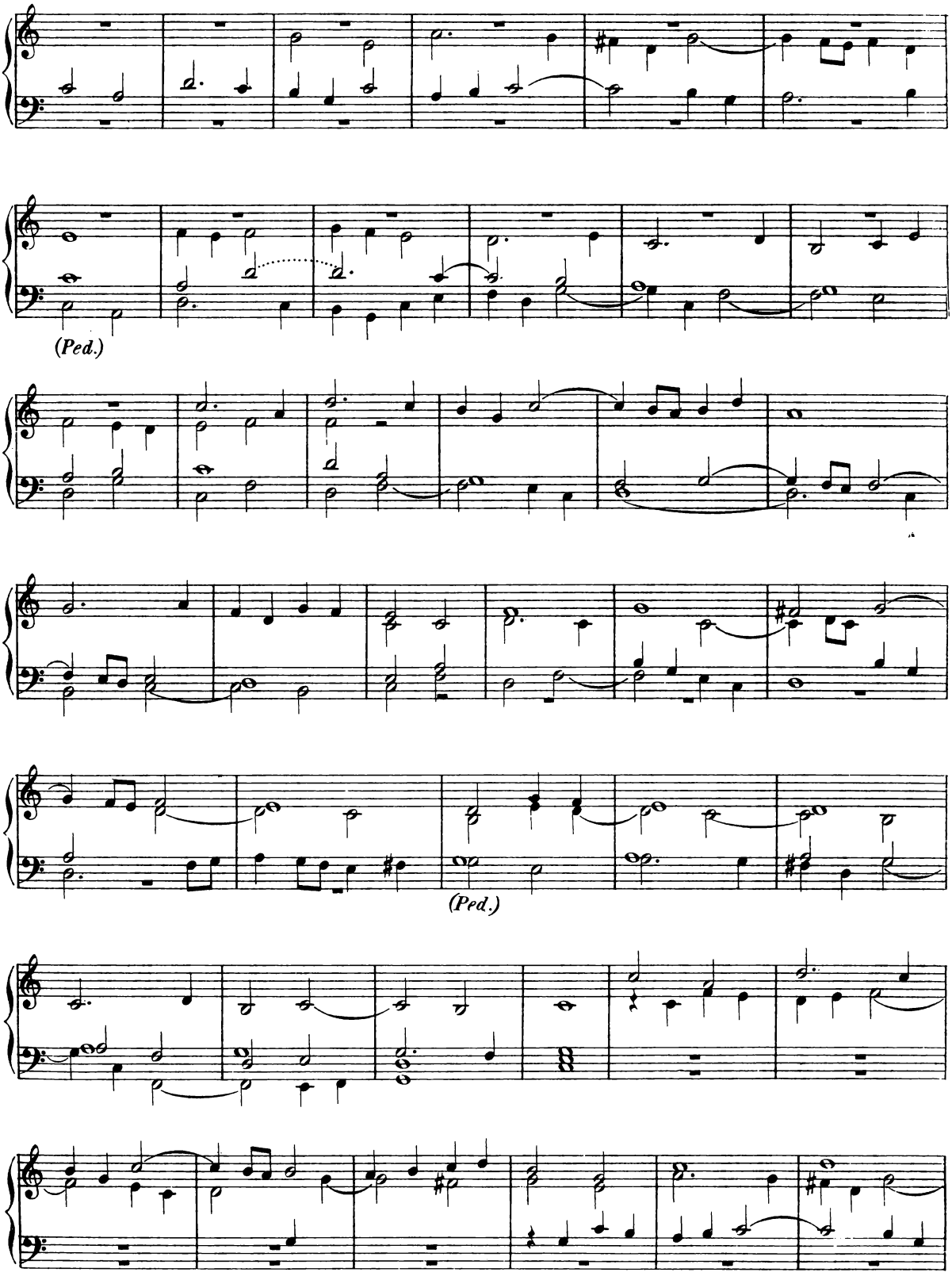
*) S. 149; **) 150.

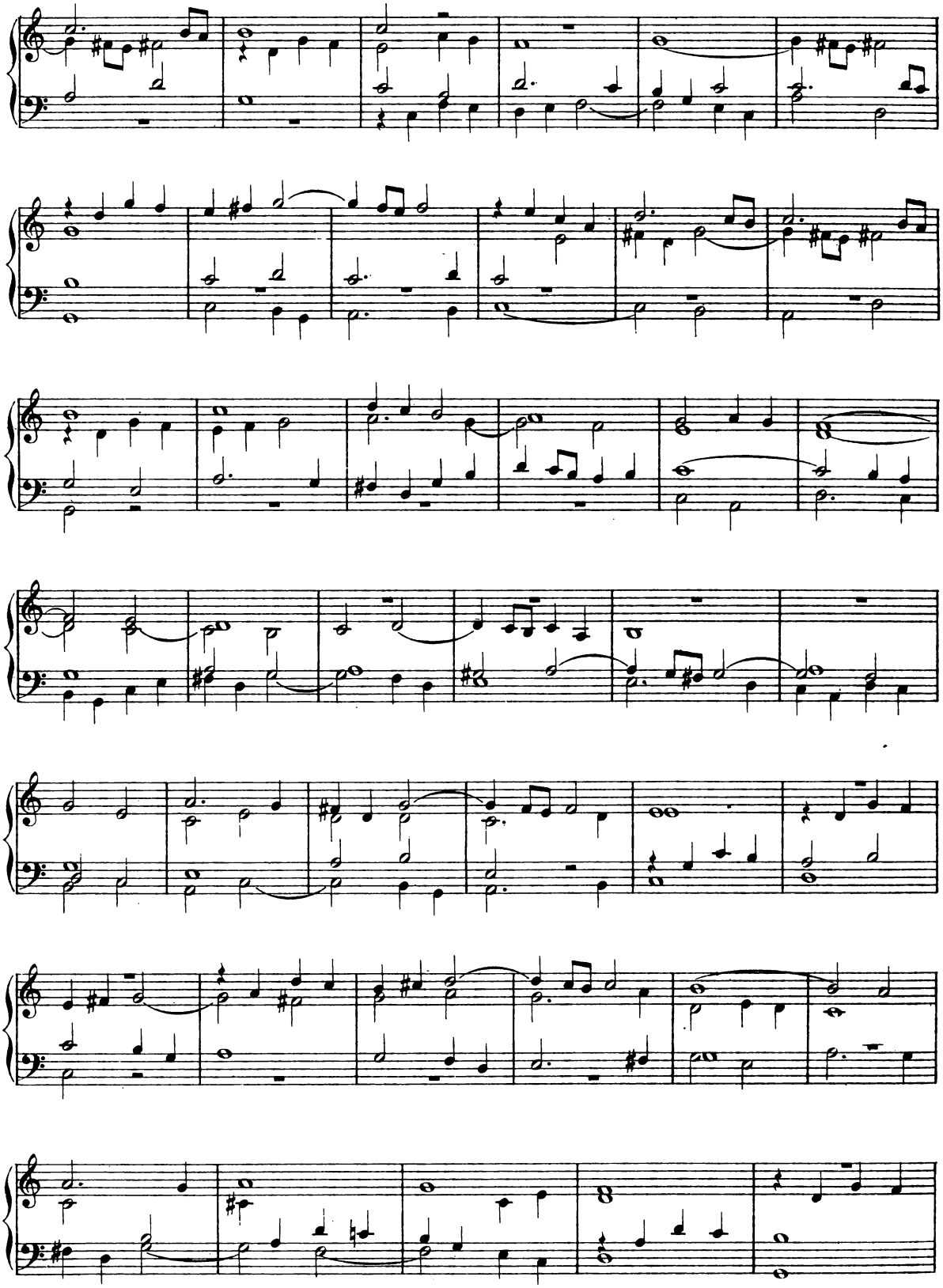


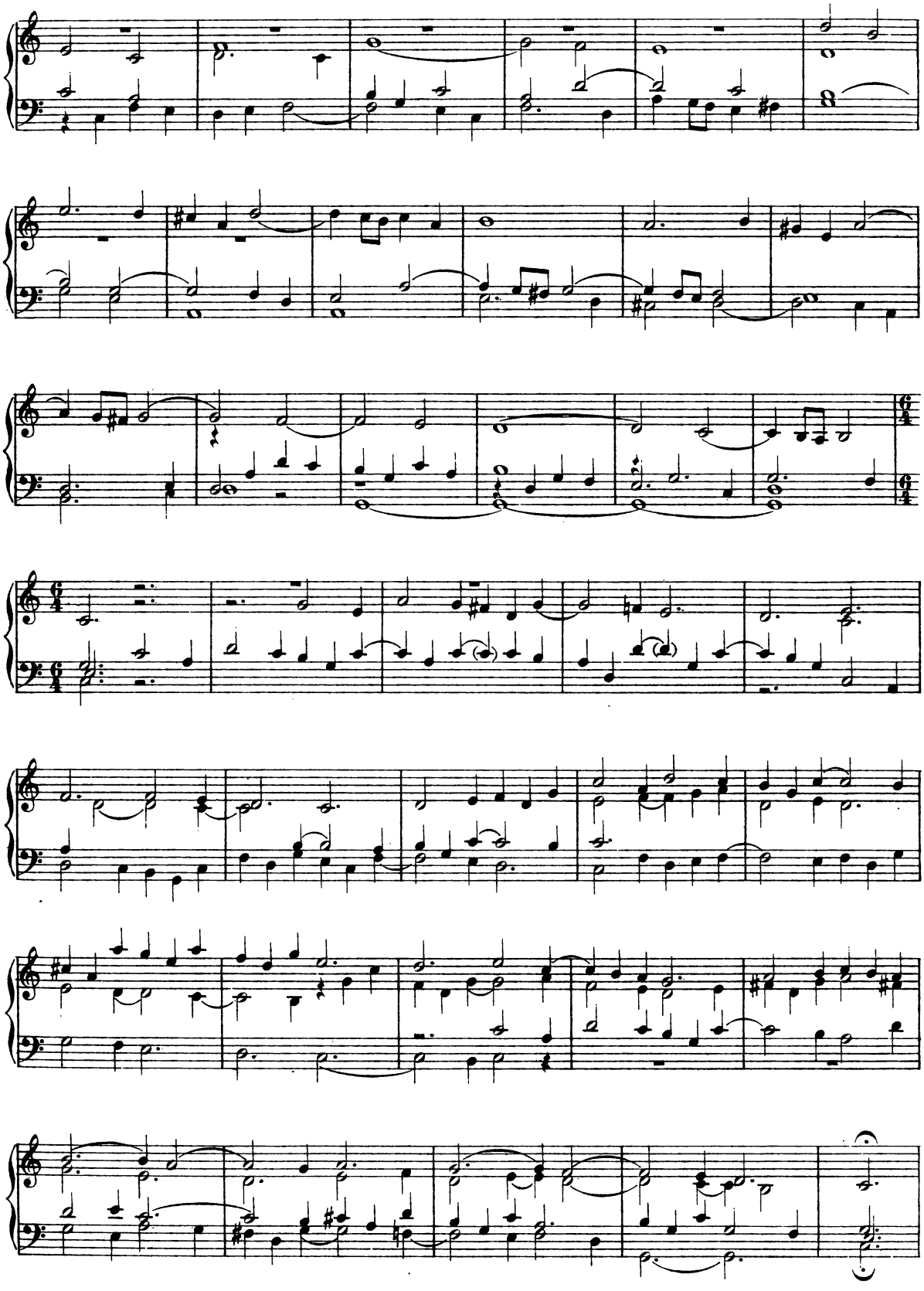
b) Praeludium.

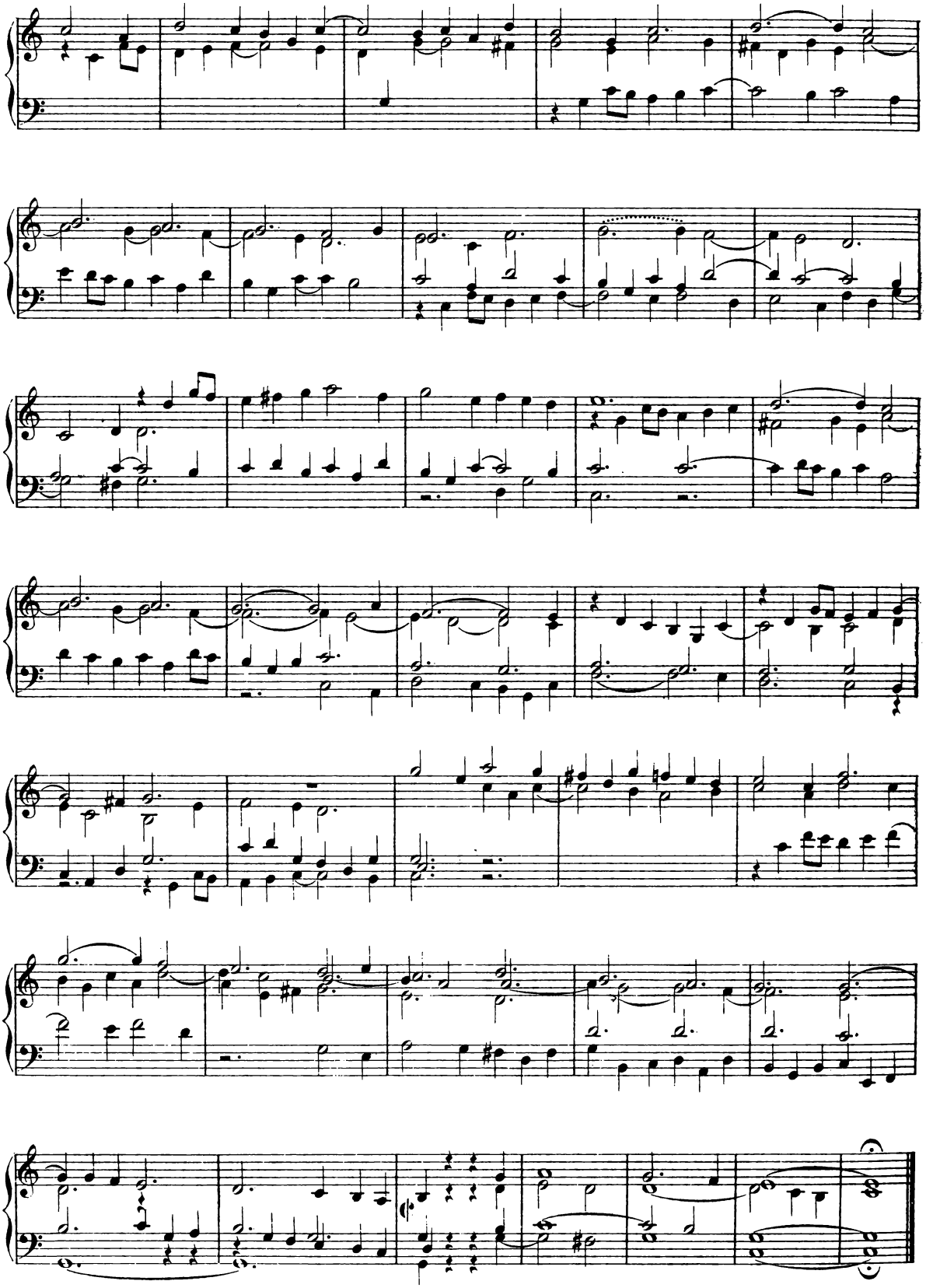


c) **Fuga.** (Thema.)







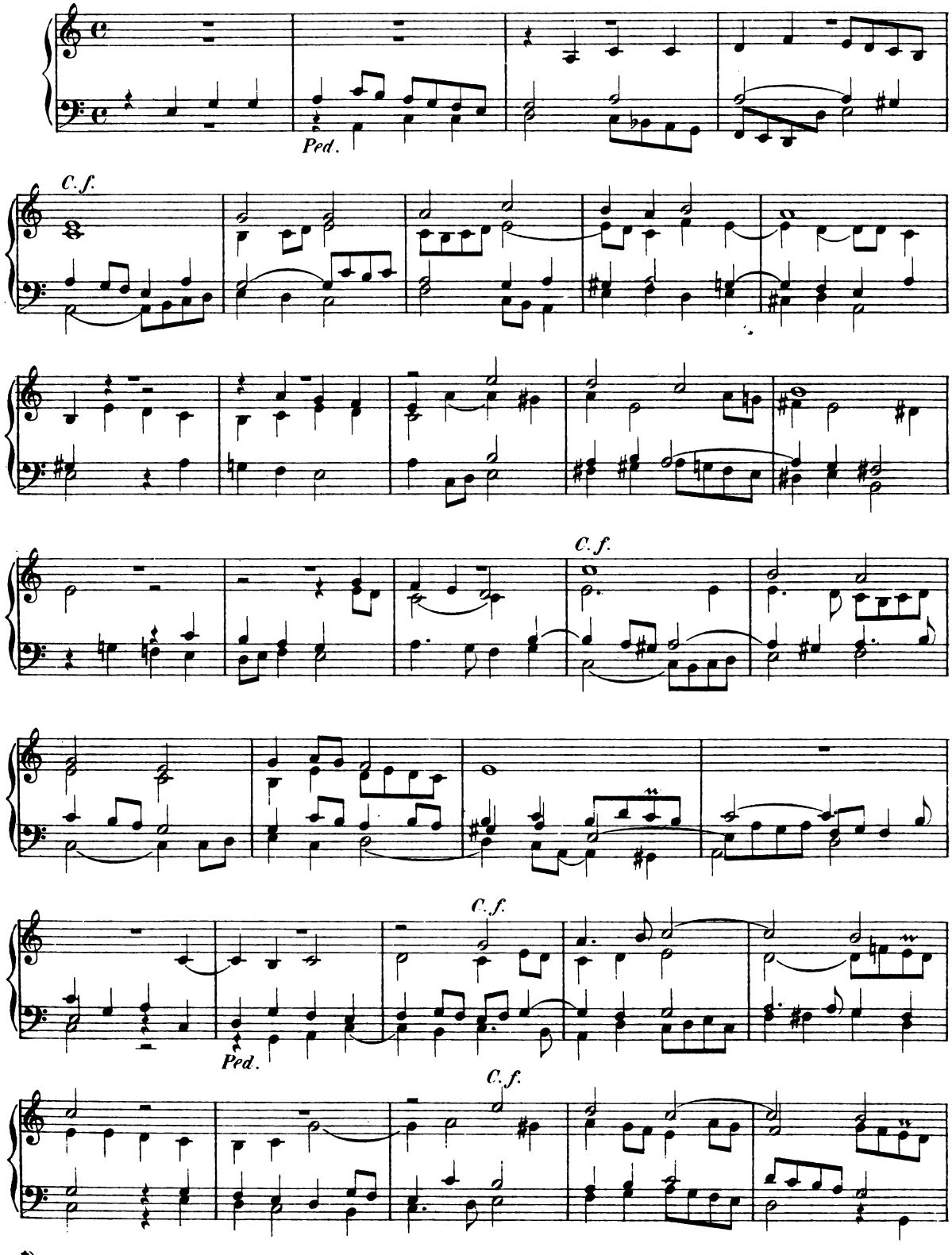


Johann Pachelbel.*)

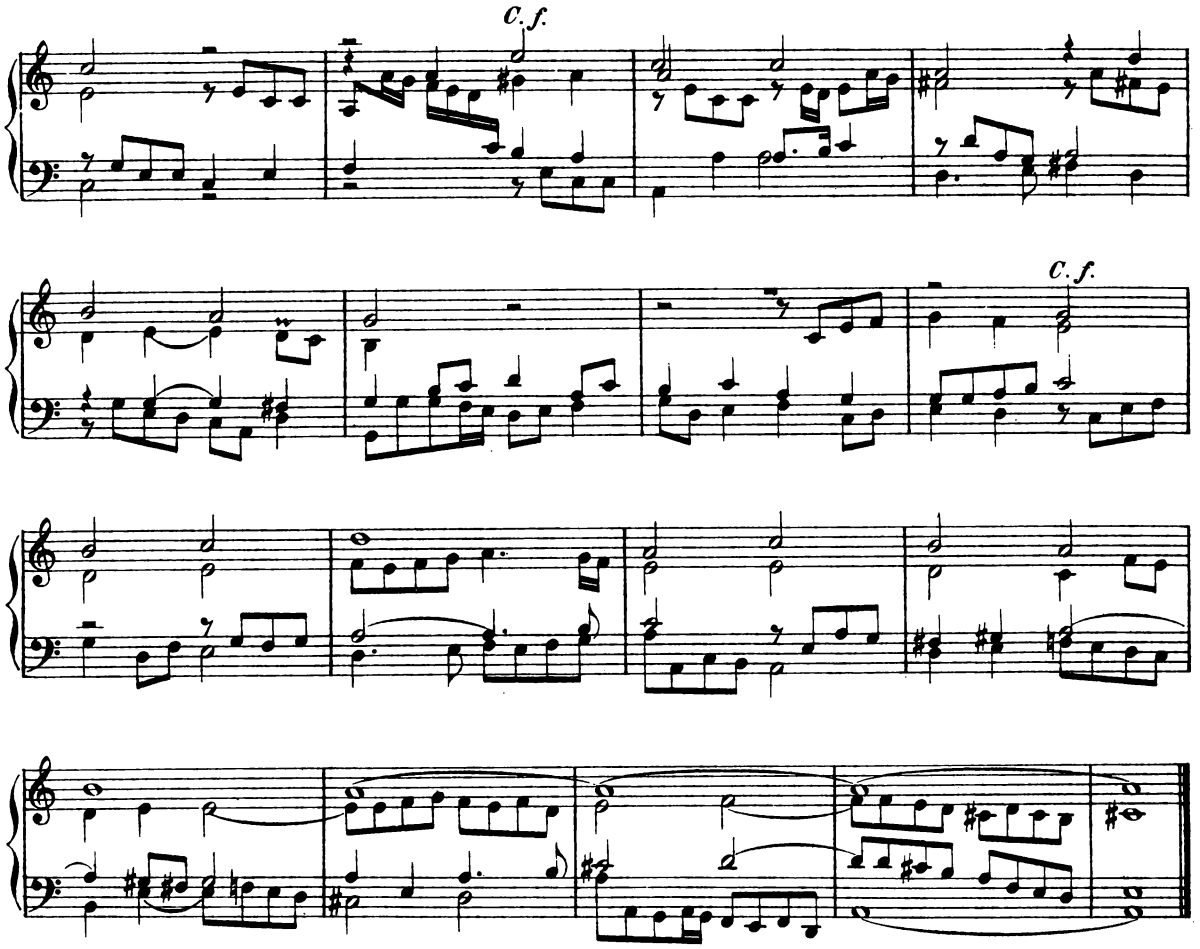
1. Sept. 1653 – 3. März 1706.

No. 82. Choralvorspiel: Mag ich Unglück nicht wiederstahn.

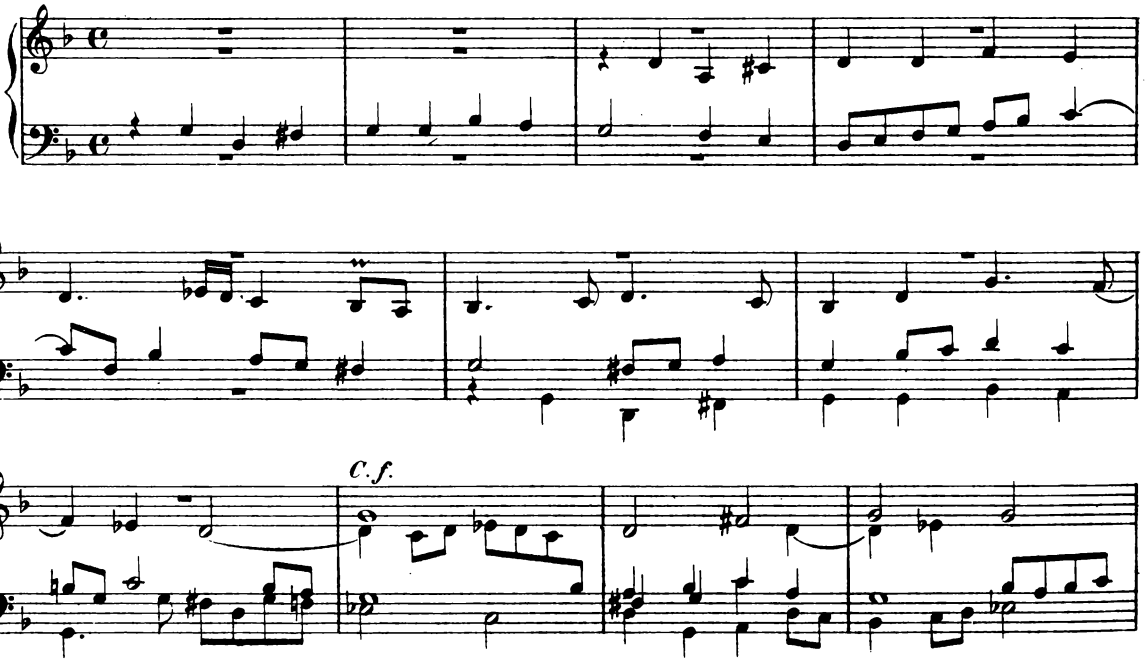
Alte Handschrift.

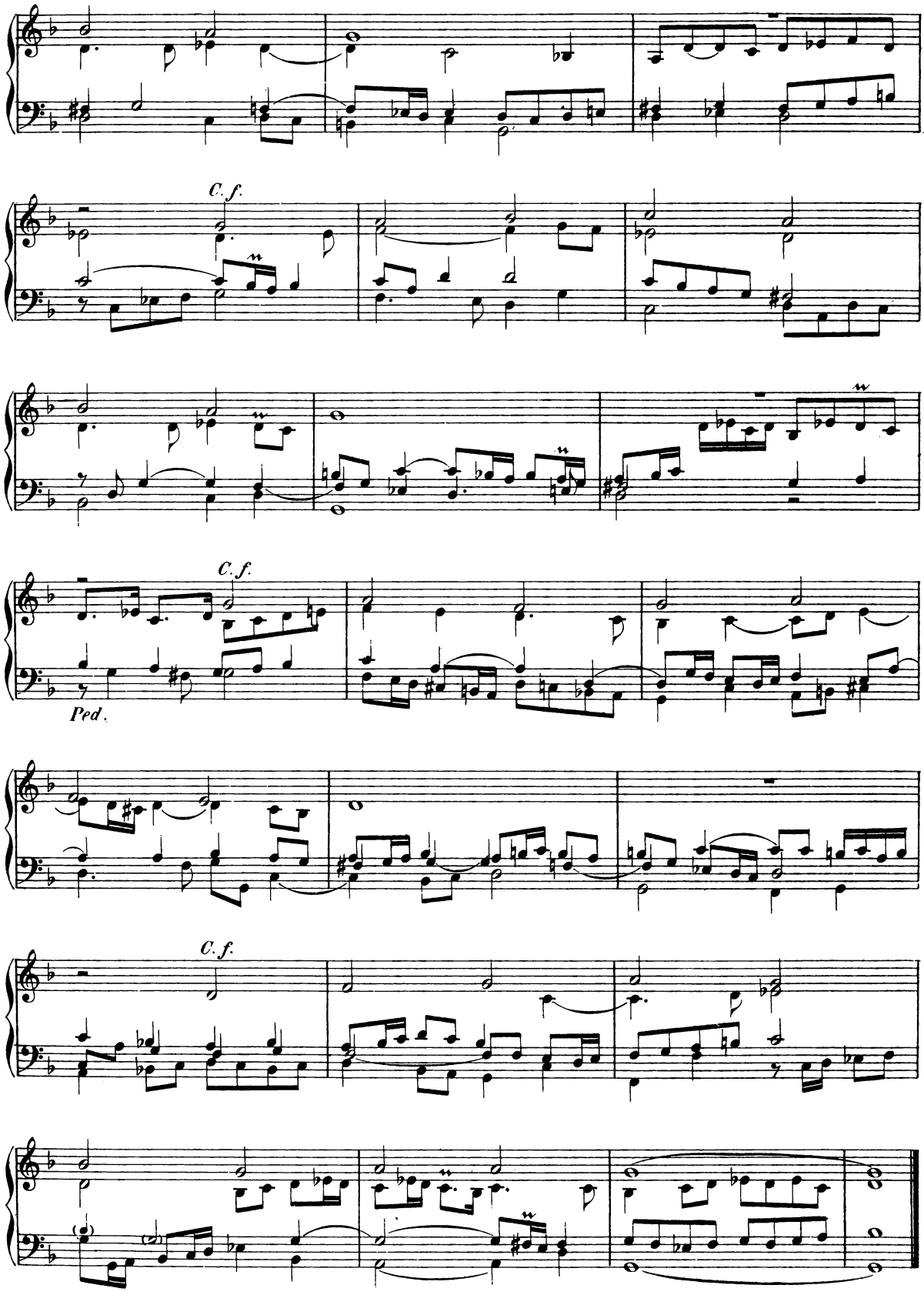


*) S. 150.



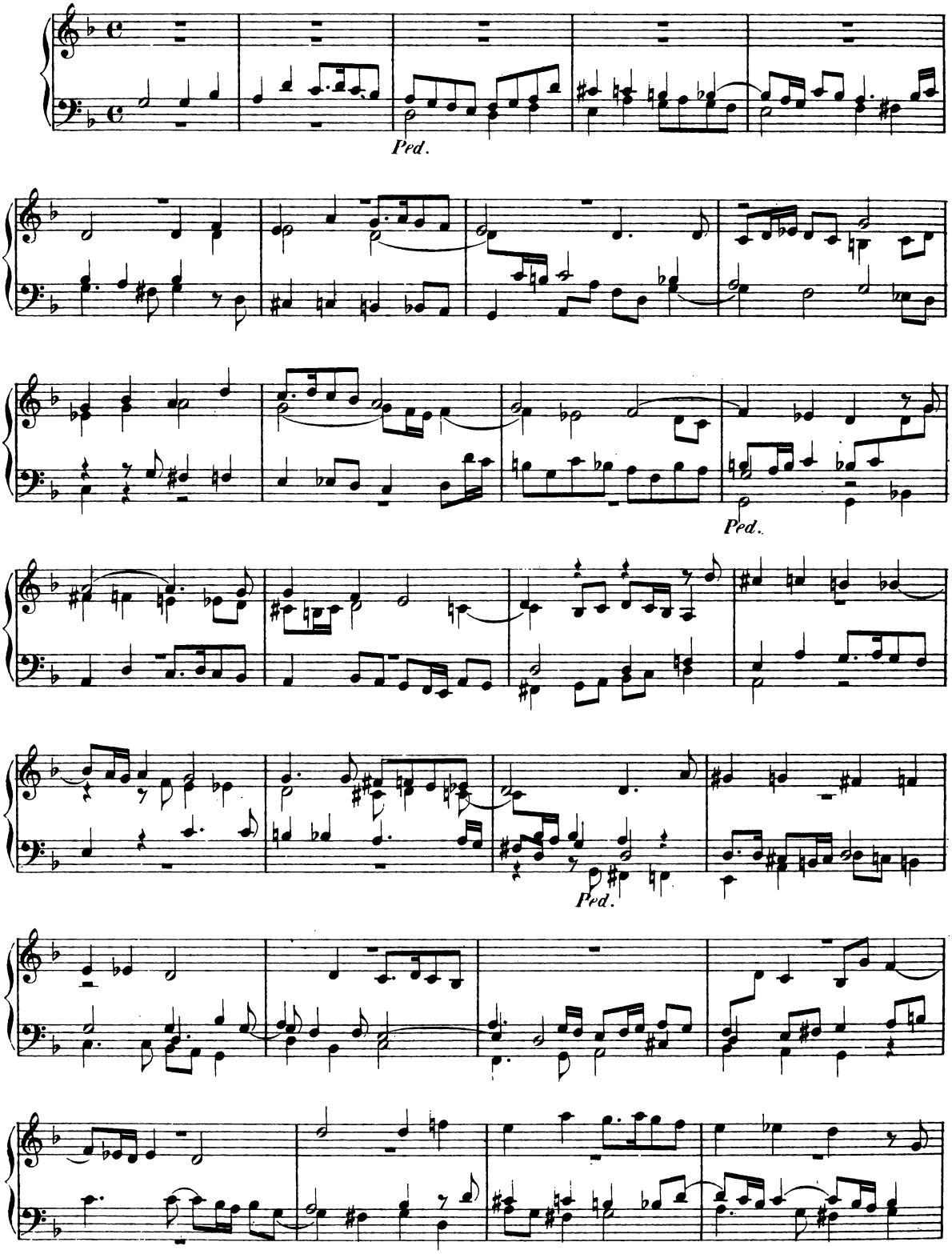
Nº 83. Choralvorspiel: Gott Vater, der du deine Sonn'. Handschr.



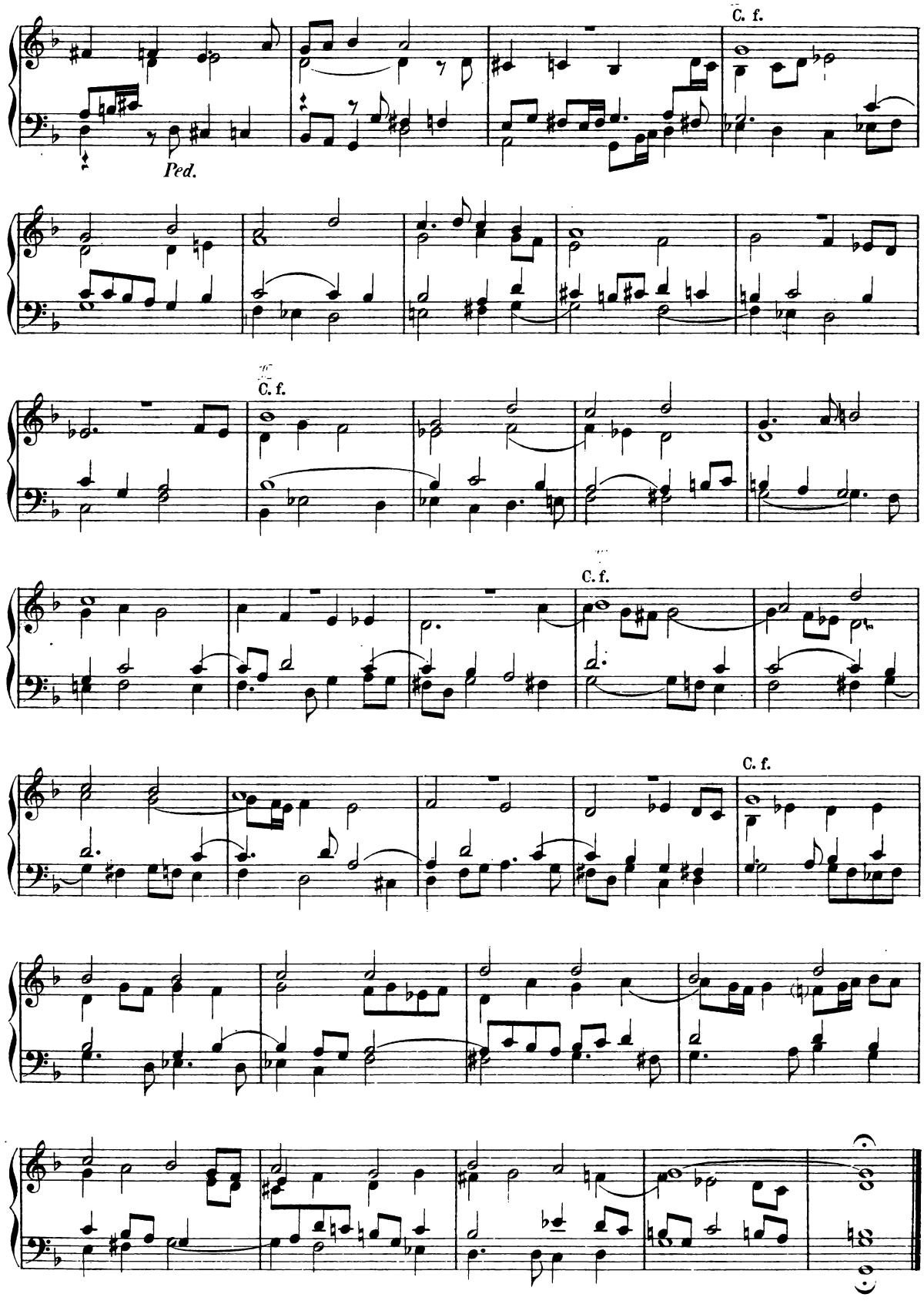

C. f.
C. f.
Ped.
C. f.

Nº 84. Choralfuge u. Choralvorspiel:

Warum betrübst du dich, mein Herz.*)

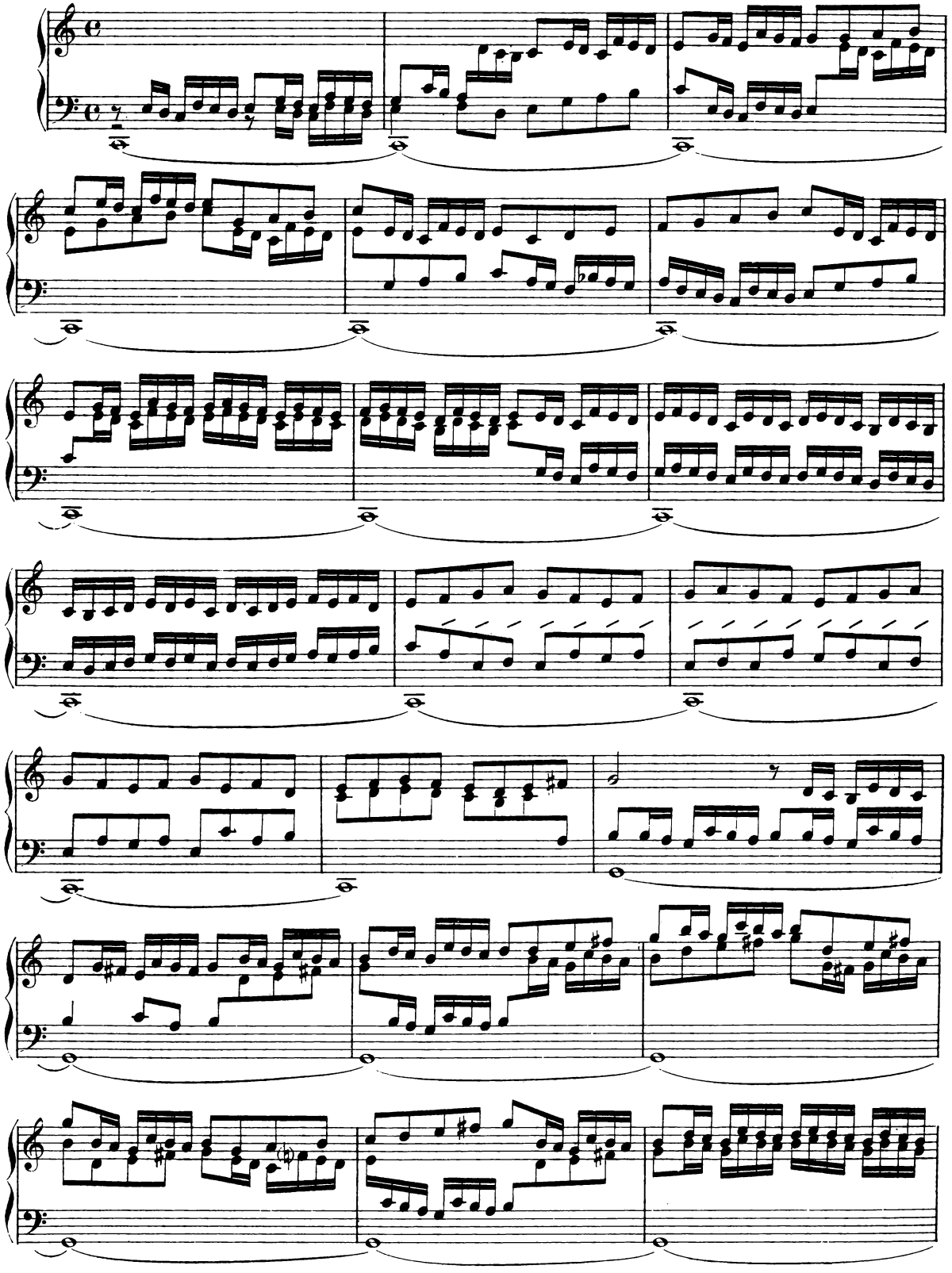


*) Orgel-Archiv von Becker u. Ritter, II. H., Nº 4. M. H. V.

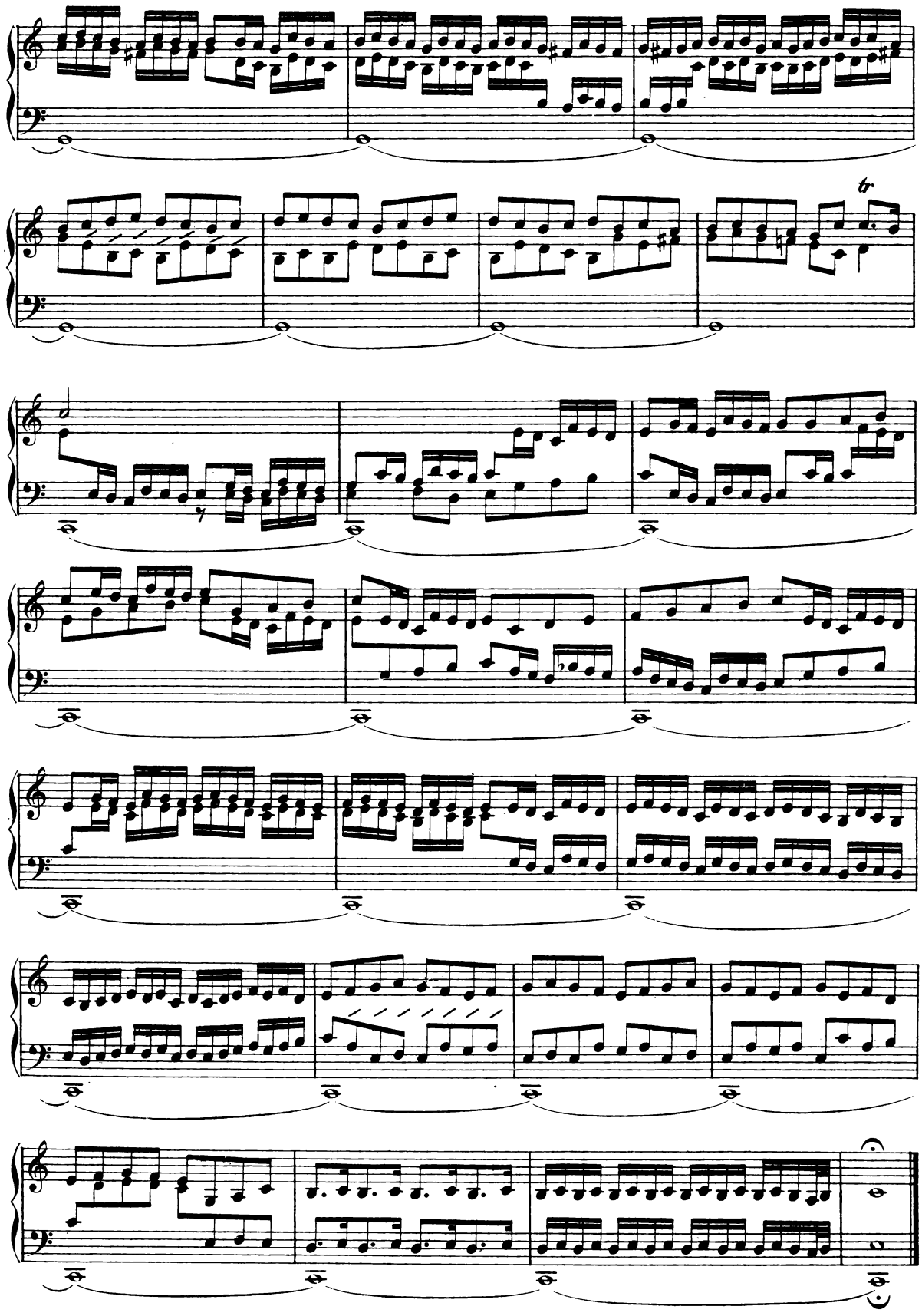

C. f.
Ped.
C. f.
C. f.
C. f.

N°. 85. Toccata.

Handschr. *)

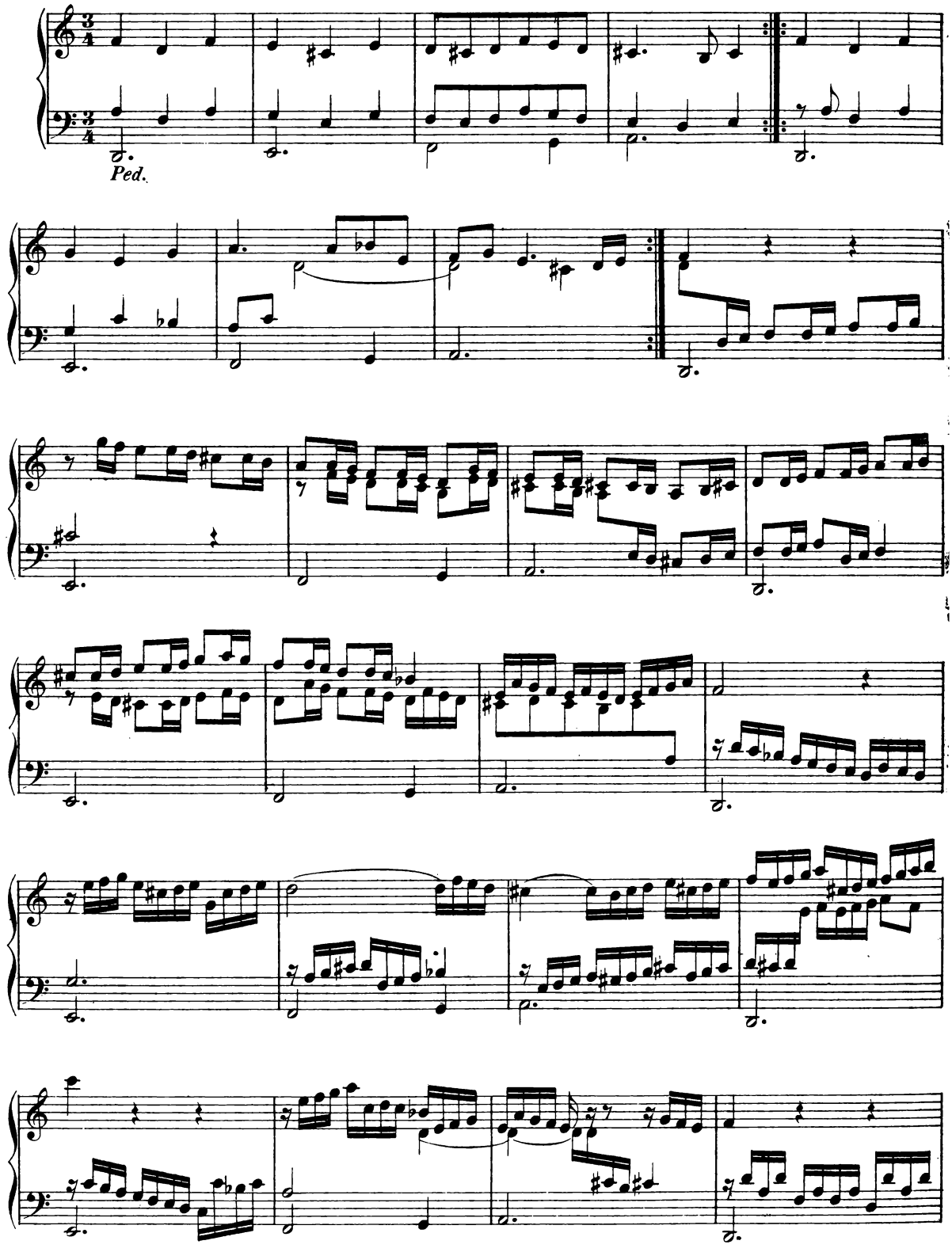


*) Nach der freundlichen Mittheilung des Herrn Prof. Dr. Ph. Spitta in Berlin.

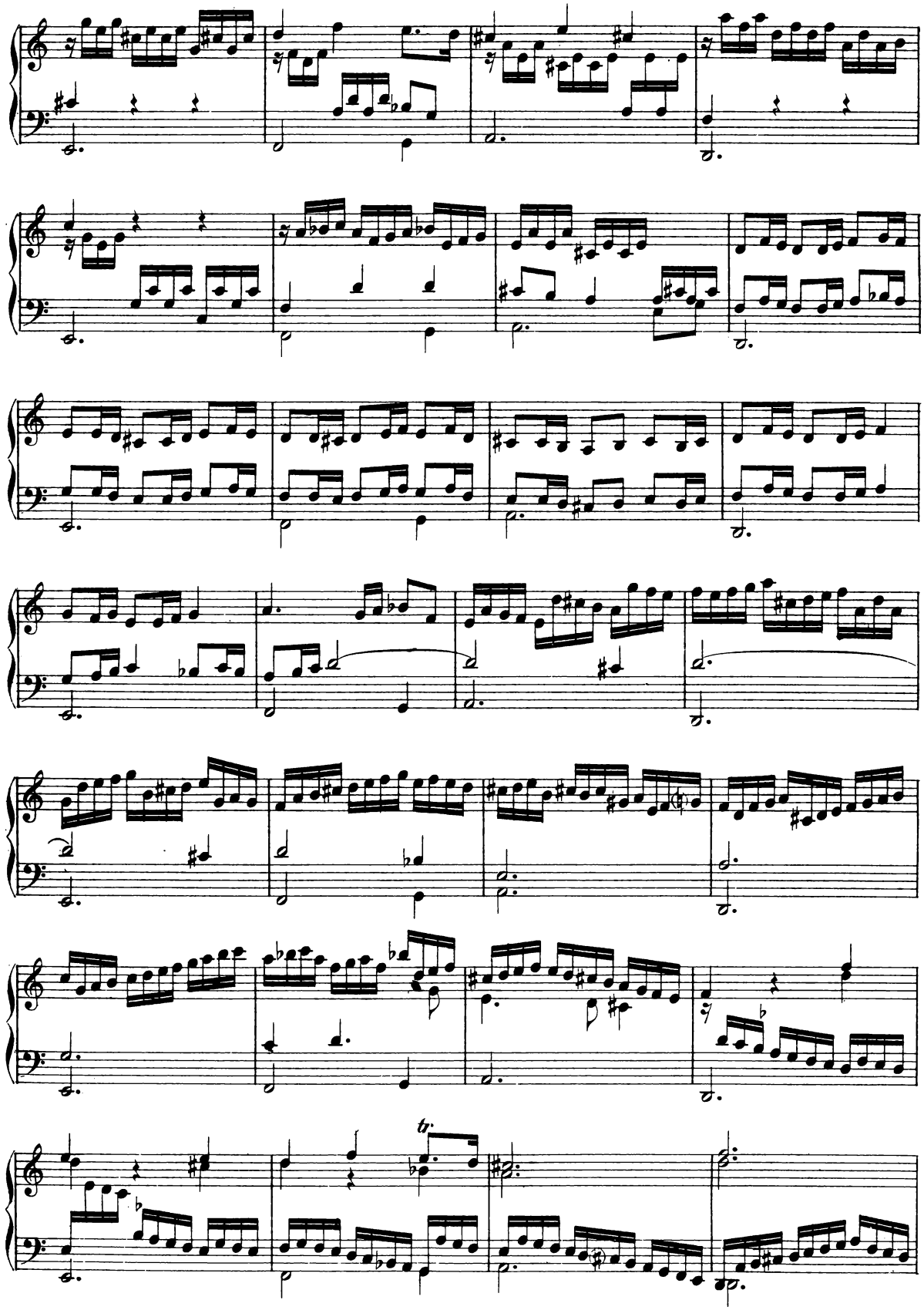


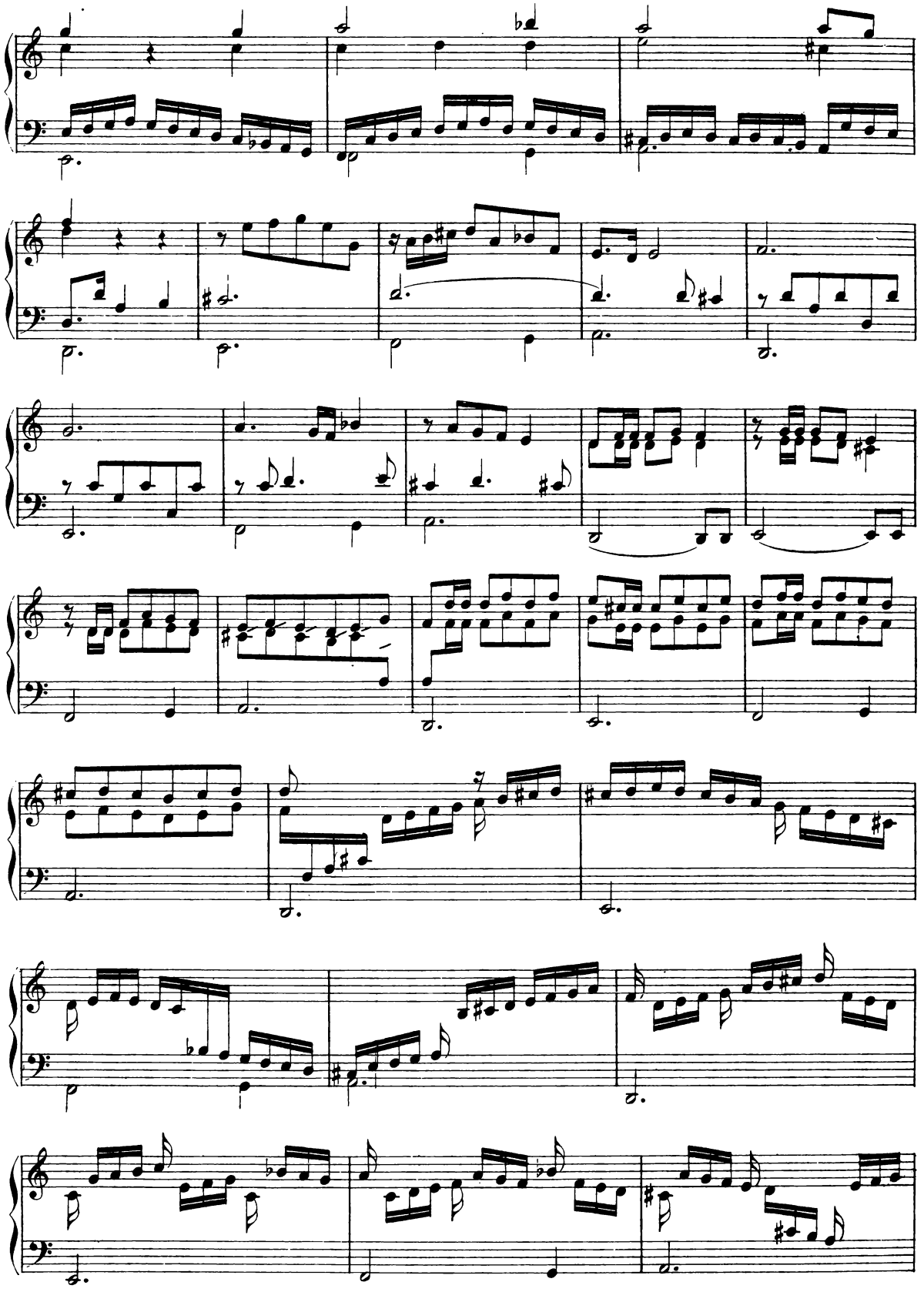
N⁰ 86. Ciacona.

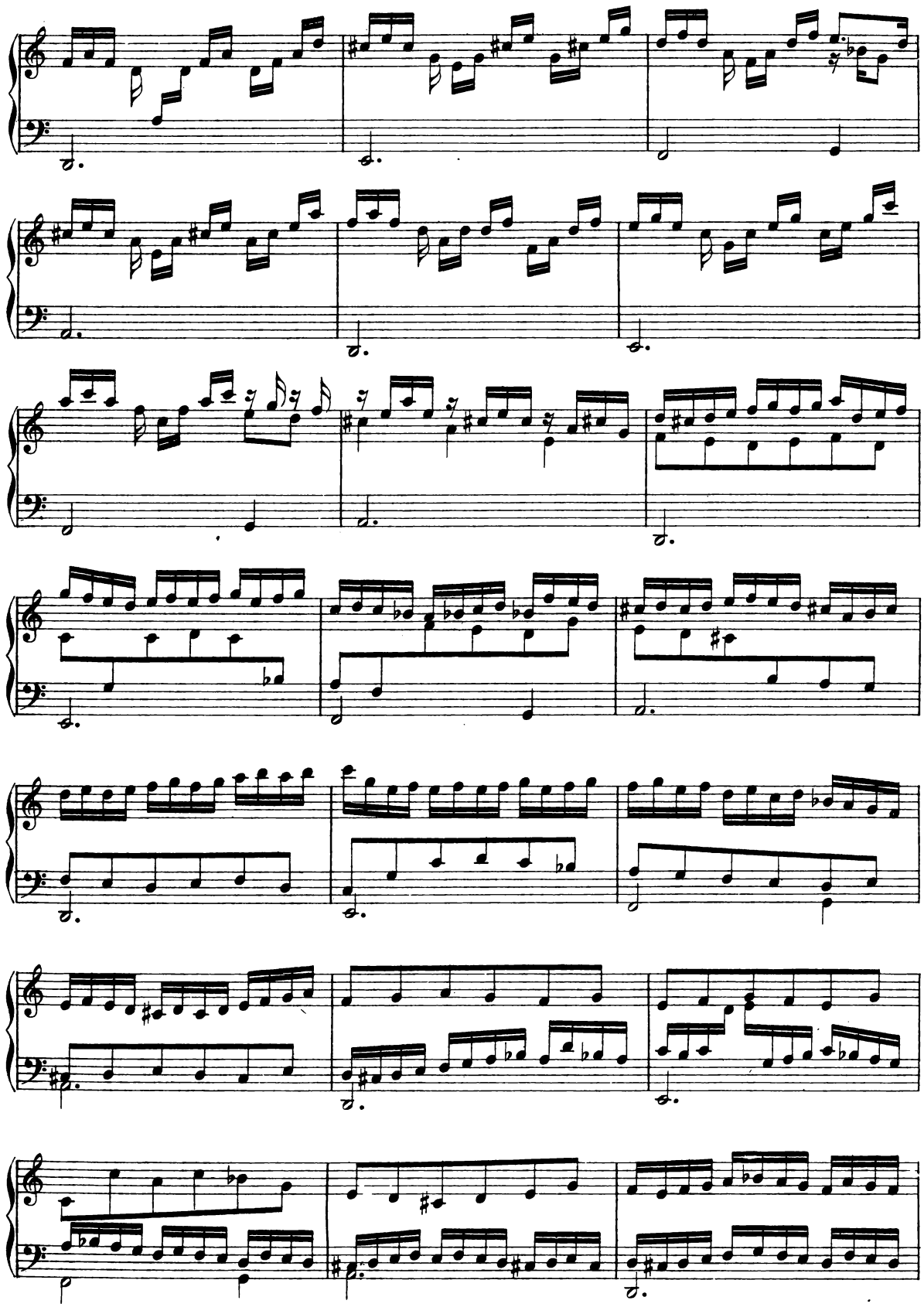
Handschriftl. *)

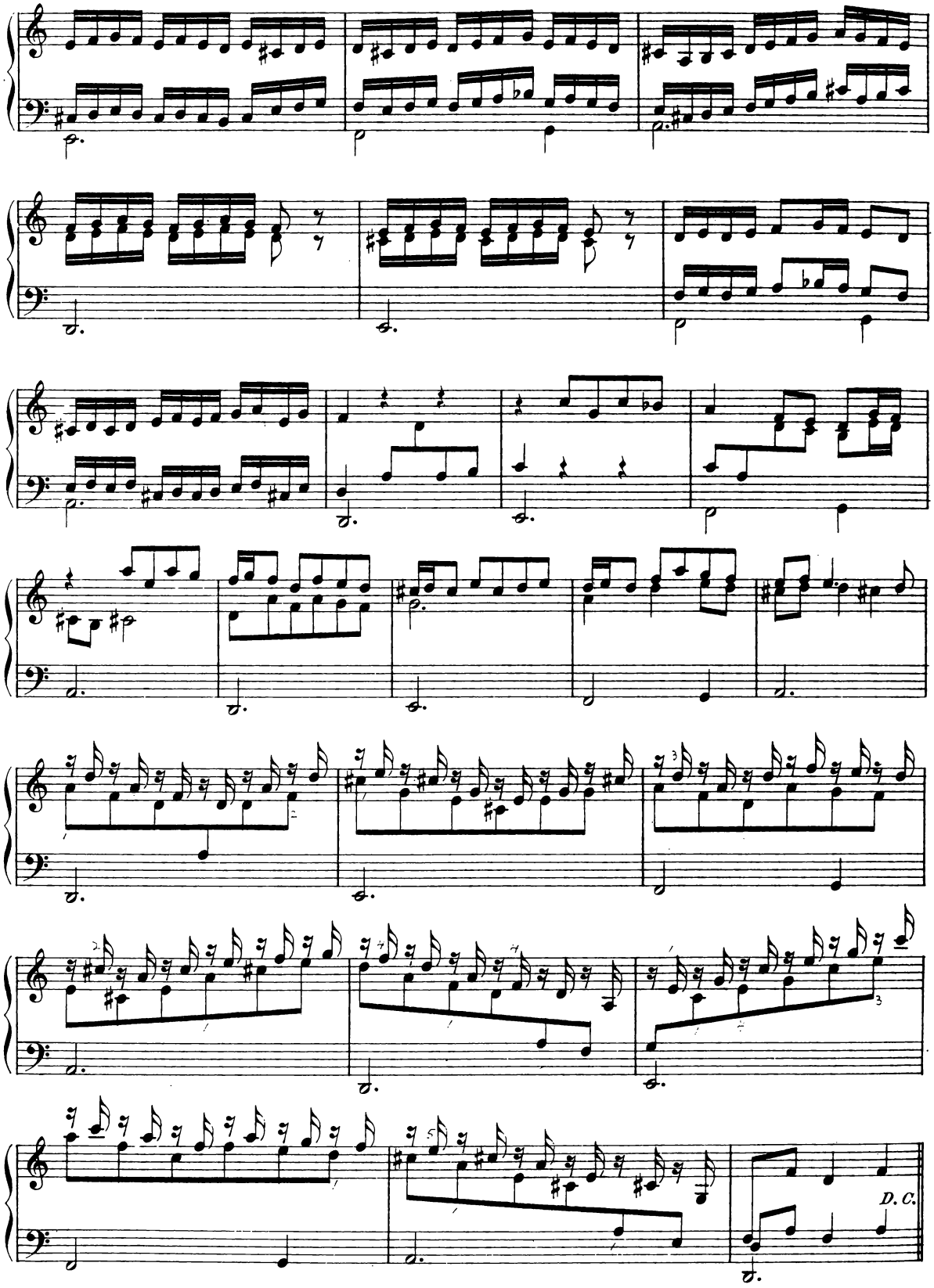


*) Von Herrn Prof. Dr. Ph. Spitta freundlichst mitgetheilt.
M. H. V.


tr.





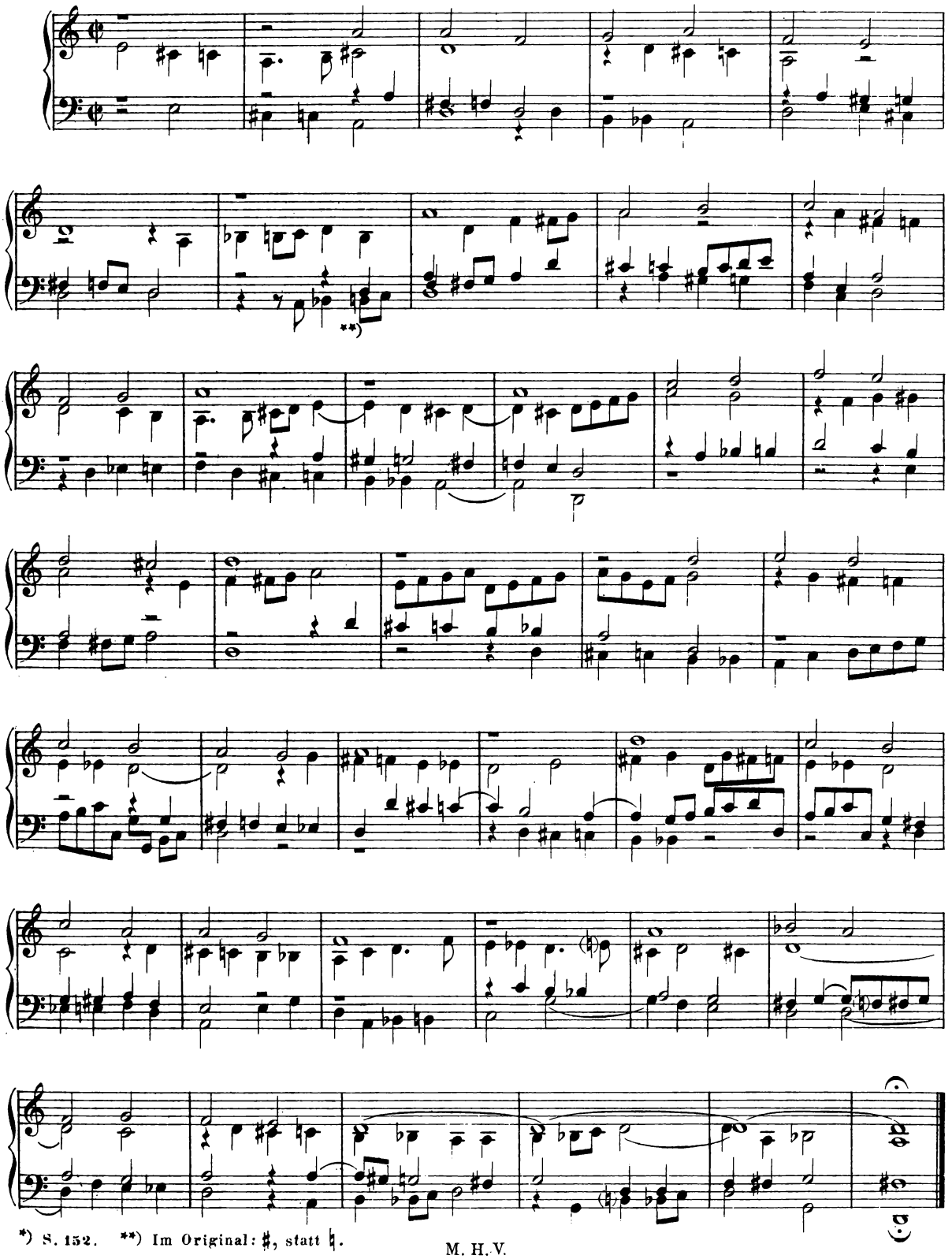

D. C.

Ulrich Steigleder, *)

Stifts-Organist in Stuttgart.

Aus: Tabulatur-Buch, darinnen das Vater unser 40 mal varriirt. Strassburg, 1627. (No 37.)

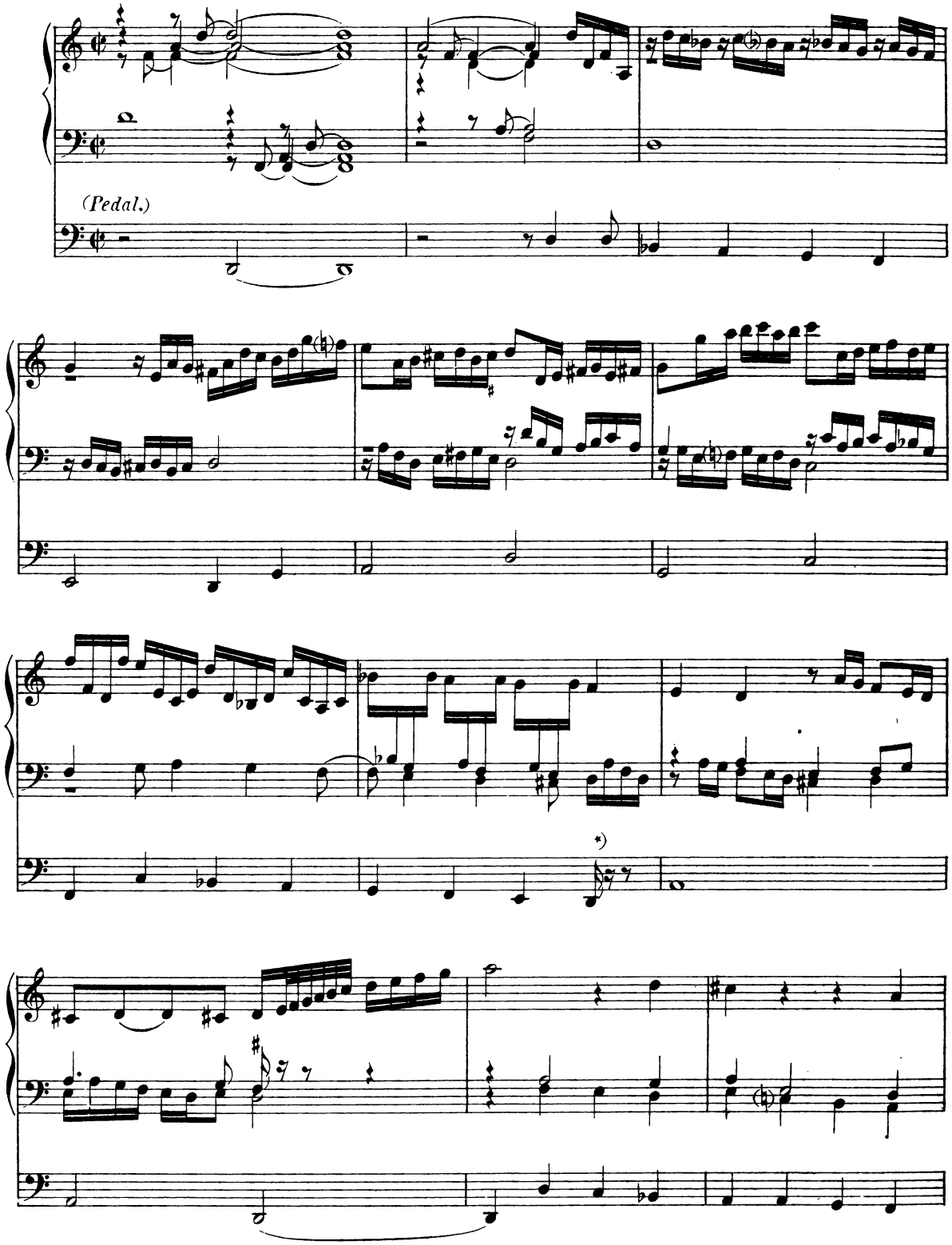
No. 87. Vater unser im Himmelreich.



*) S. 152. **) Im Original: ♯, statt ♮.

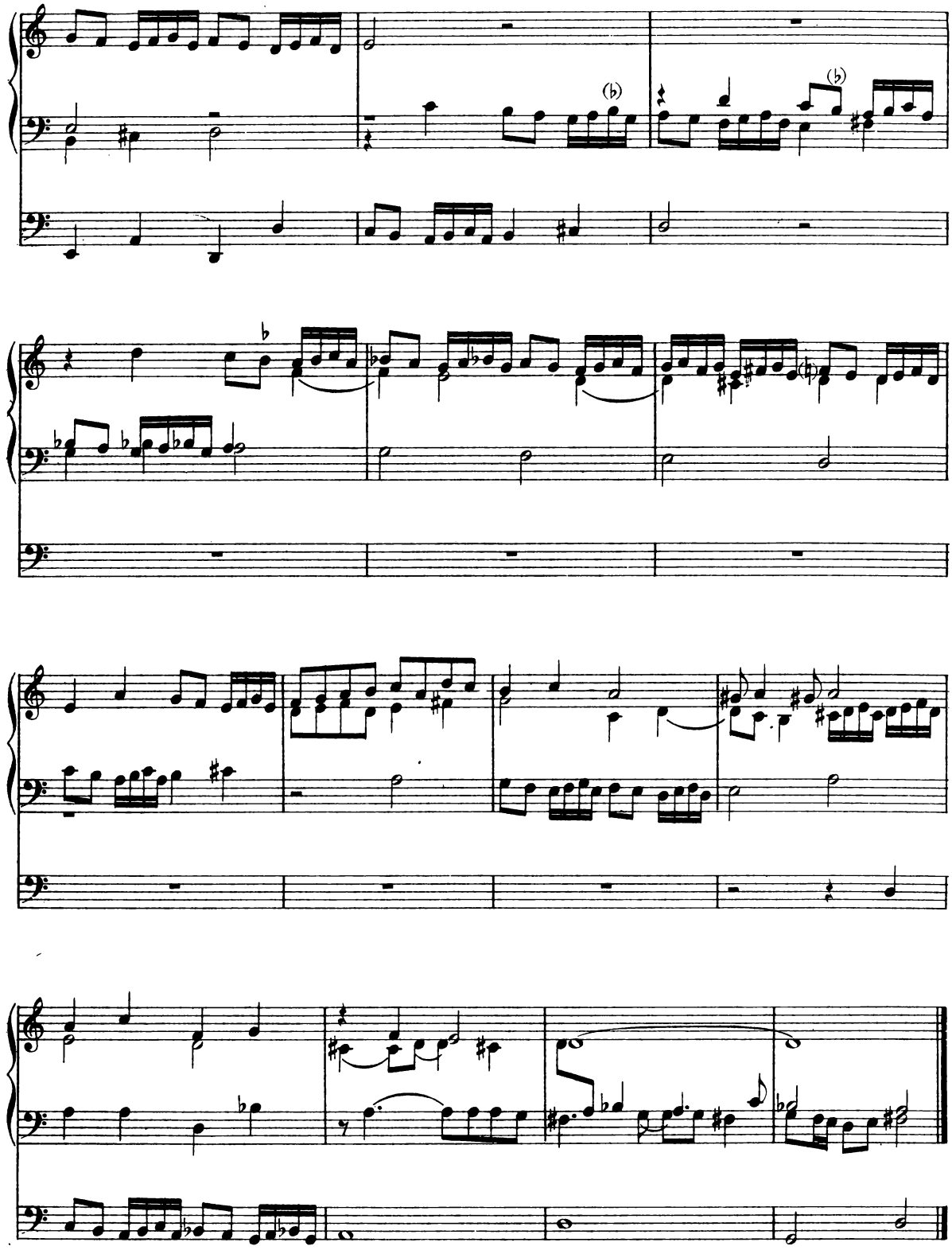
N°. 88. Vater unser im Himmelreich. Auf Toccata-Manier.

Ebendaher, N° 40, 1ste Abth.



*) Die Abkürzung dieser Note beweist, dass der Componist das Pedal nicht als unentbehrlich angesehen wissen wollte, wiewohl die tiefste Stimme offenbar Pedal-gemäss gedacht ist.

M. H. V.

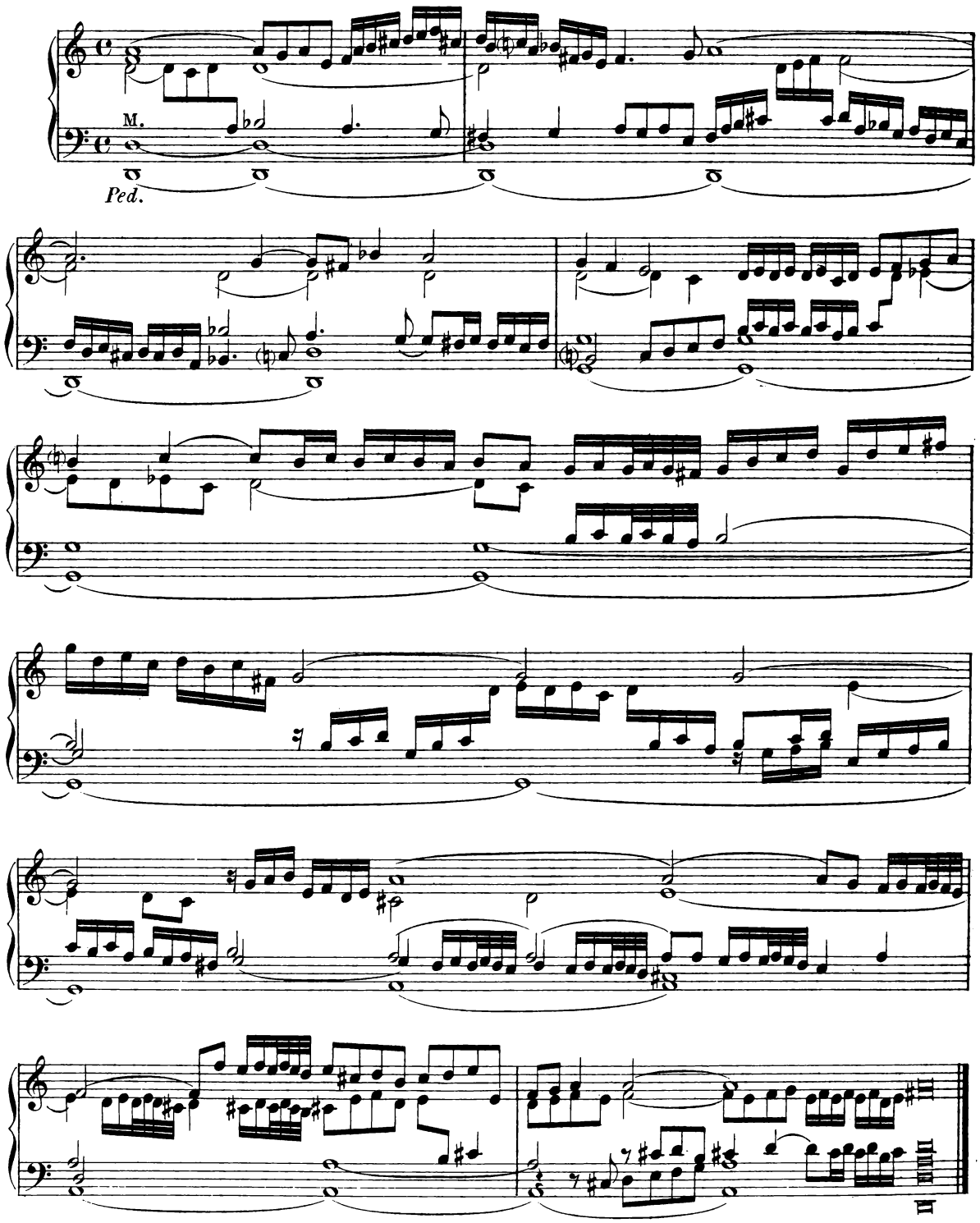


Sebastian Anton Scherer, *)

Org. in Strassburg,
geb. um 1630, gest. 1685.

N°. 89. Intonatio 1ma, primi toni.

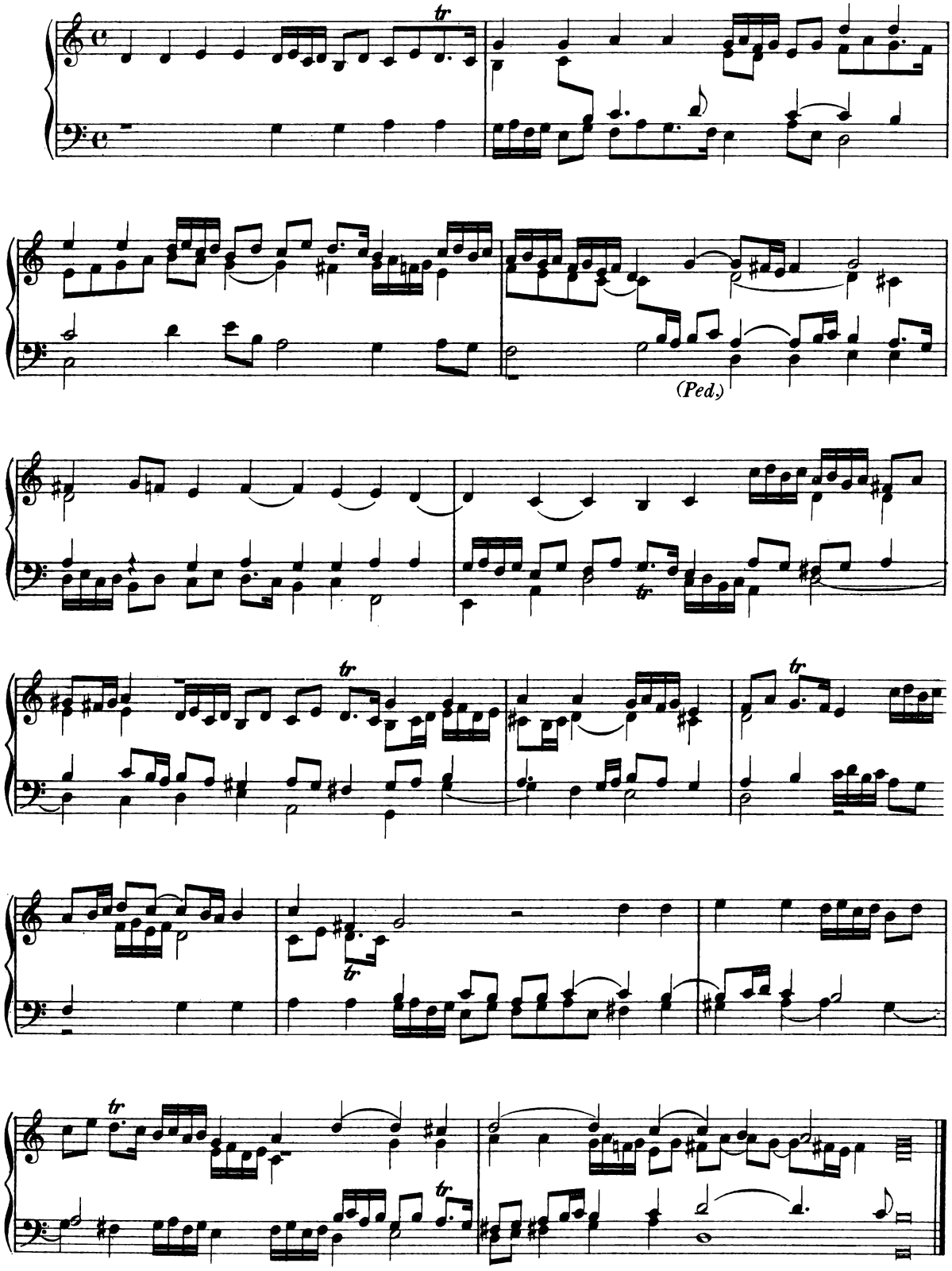
Tabulatura Intonationum brev. 1664.



*) S. 153.

N° 90. Intonatio 4ta. octavi toni. (Bergamasca.) *)

Tabulatura pp. 1664.



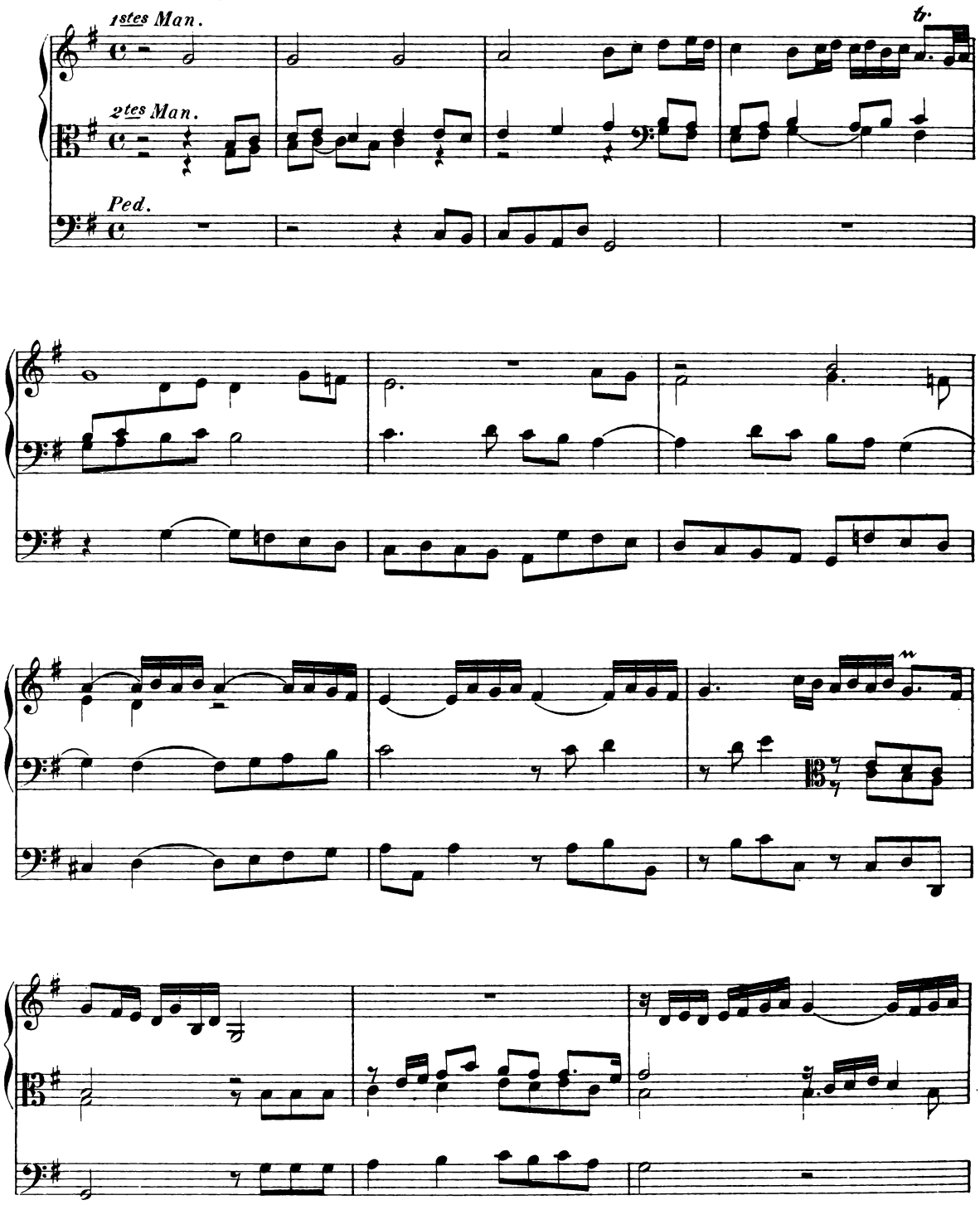
*) S. 38, 153.

J. Caspar Ferdinand Fischer,*)

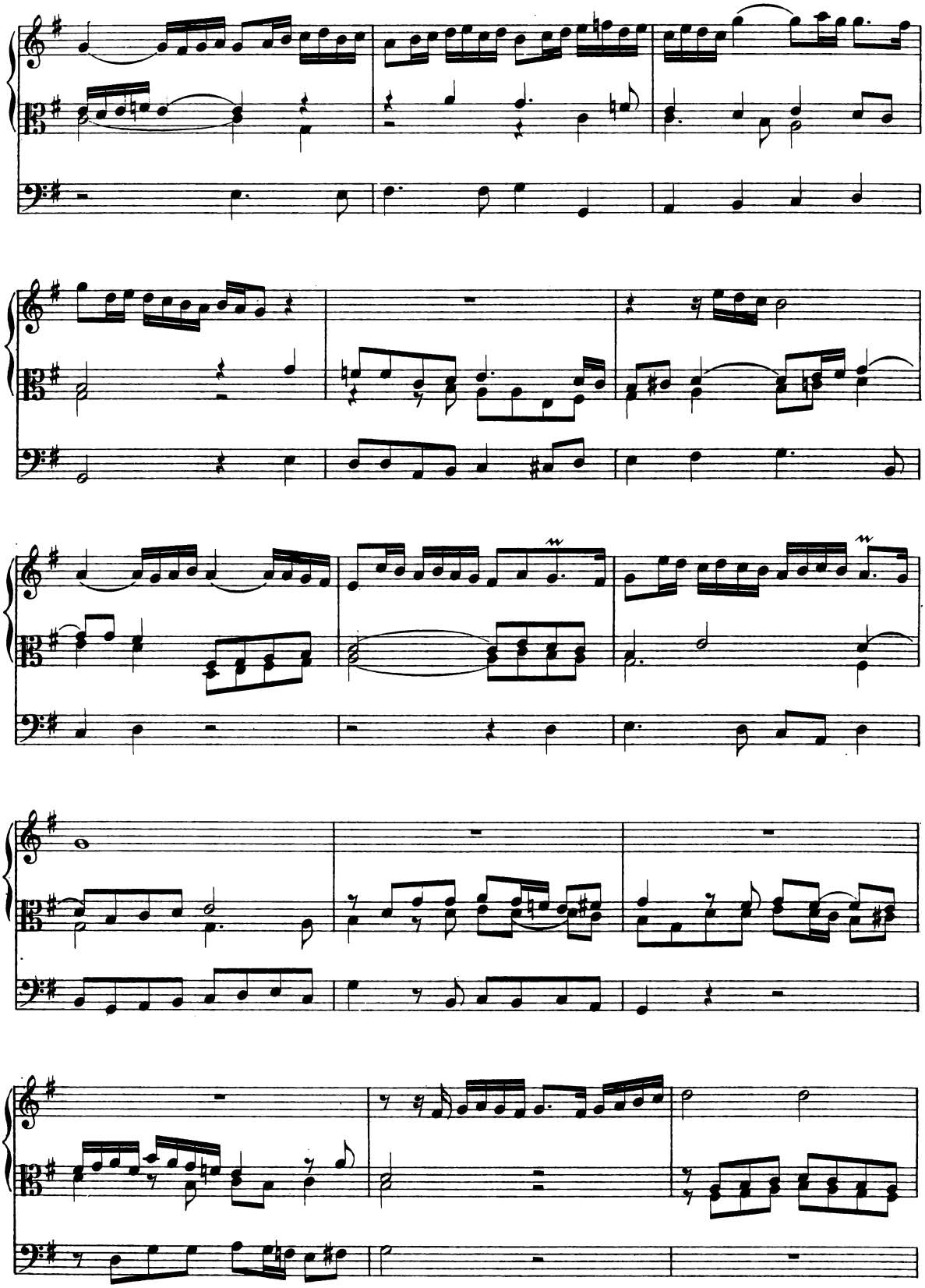
Markgr. Badenscher Capellm.,

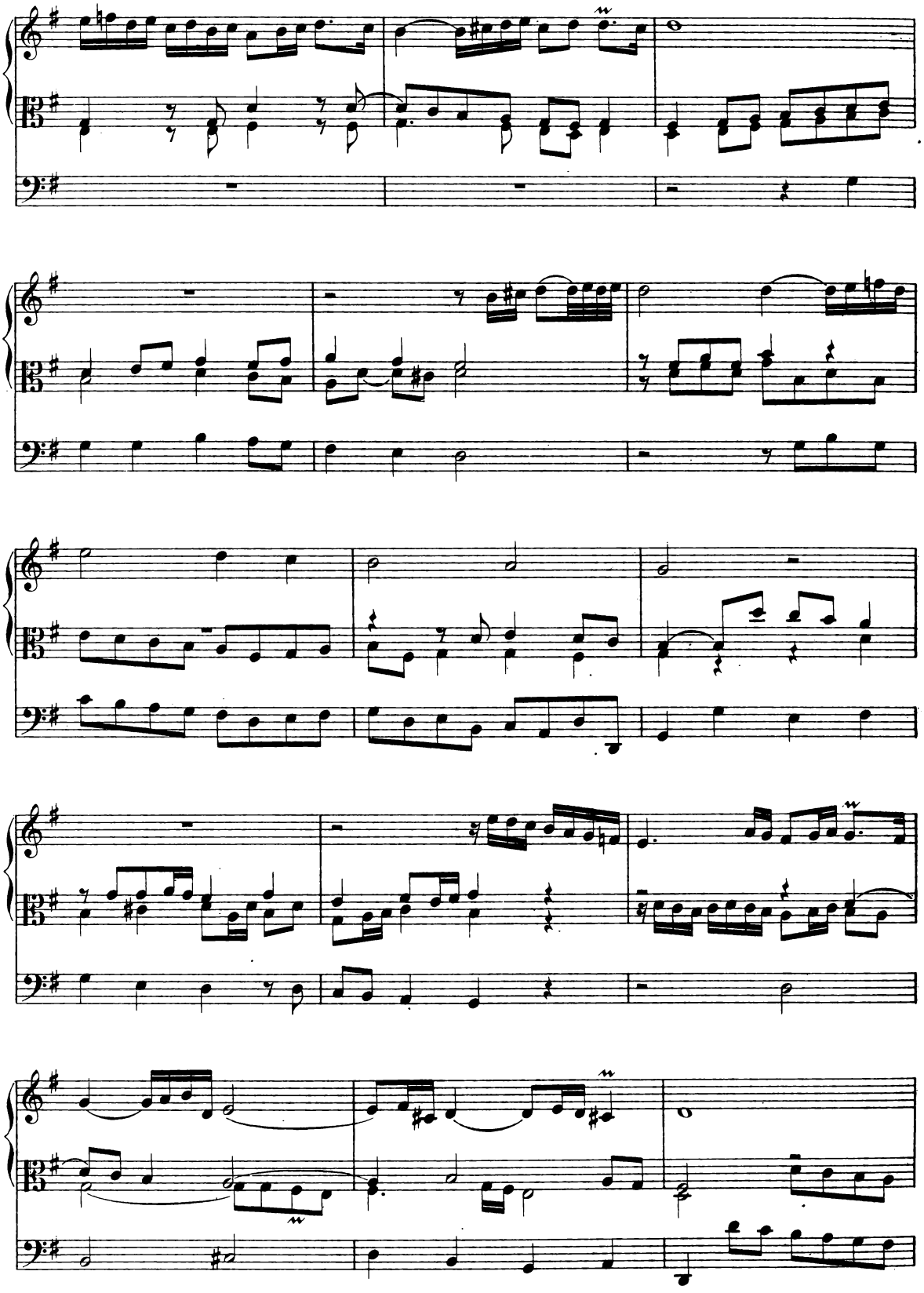
geb. um 1660.

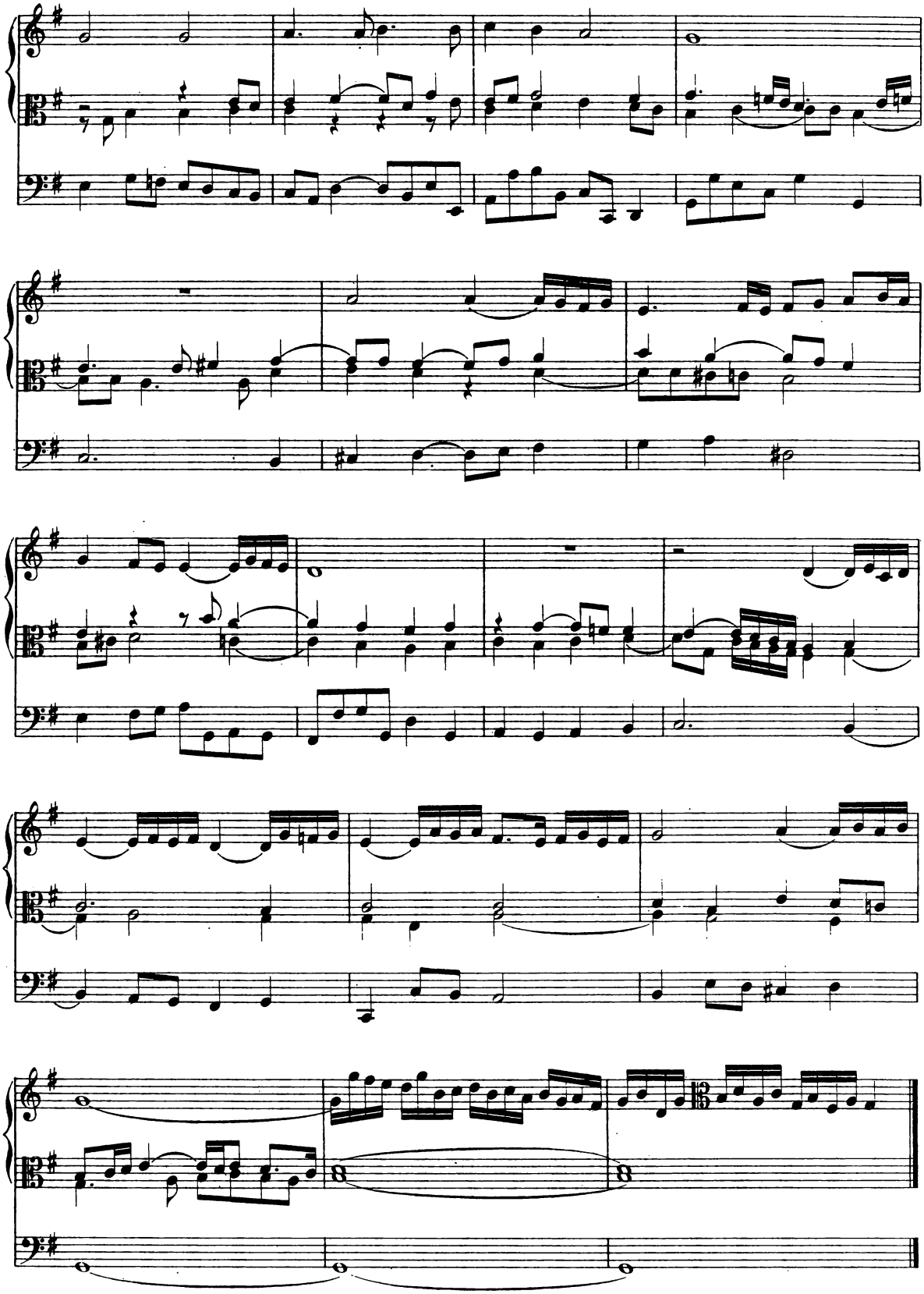
No. 91. Der Tag der ist so freudenreich. Handschriftlich.



*) S. 154.







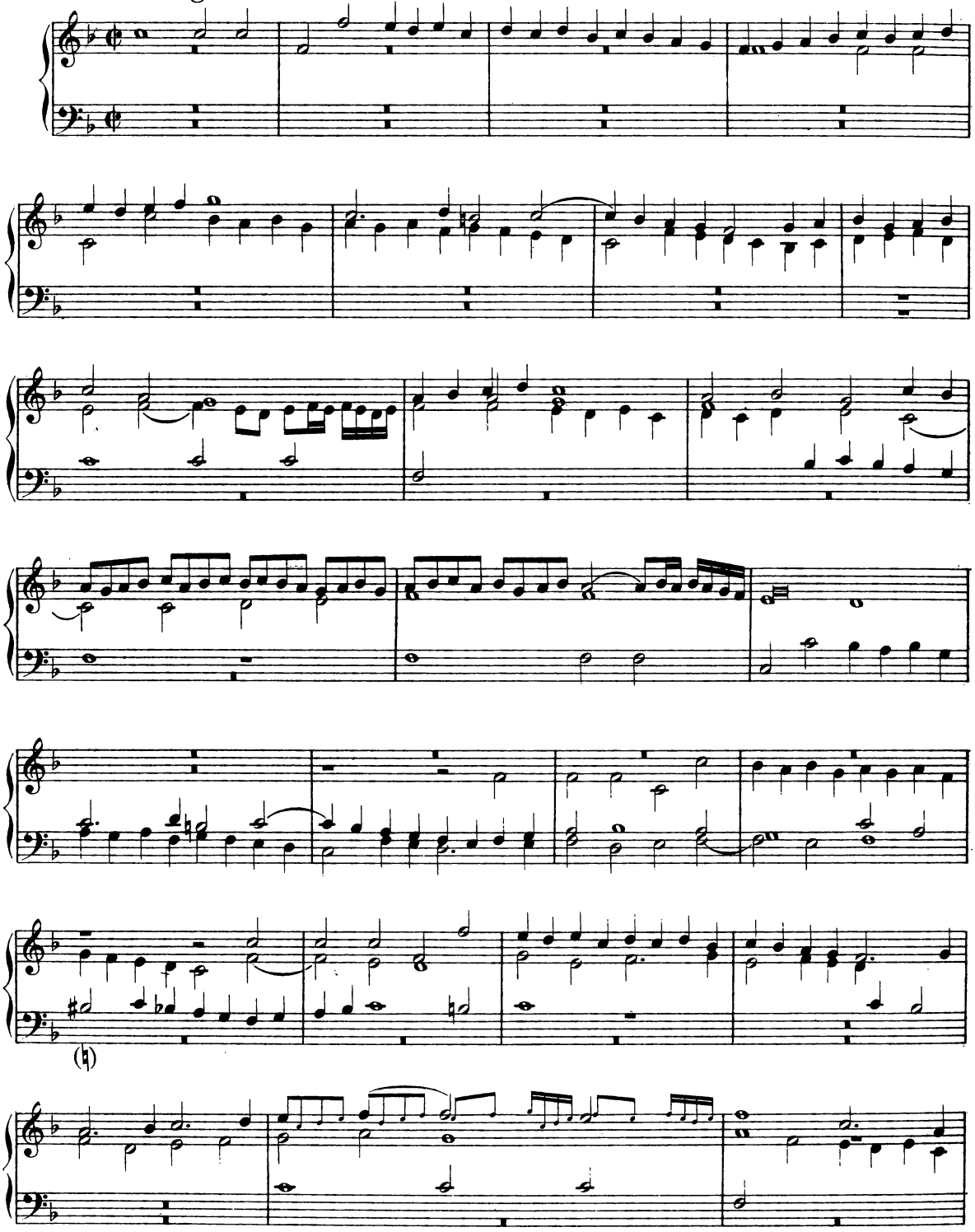
Christian Erbach,*)

Dom-Org. u. Rathsherr in Augsburg,

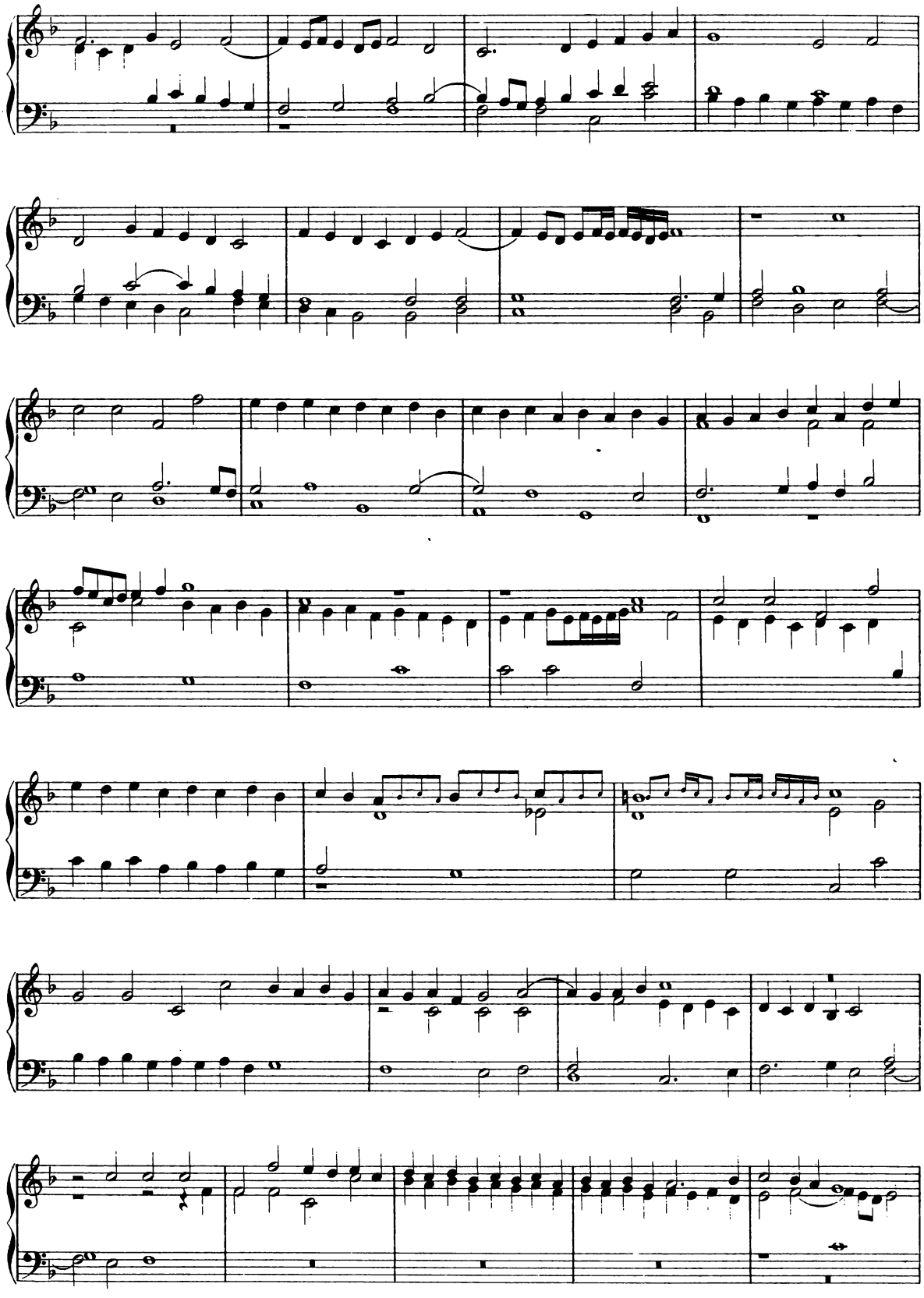
geb. um 1570.

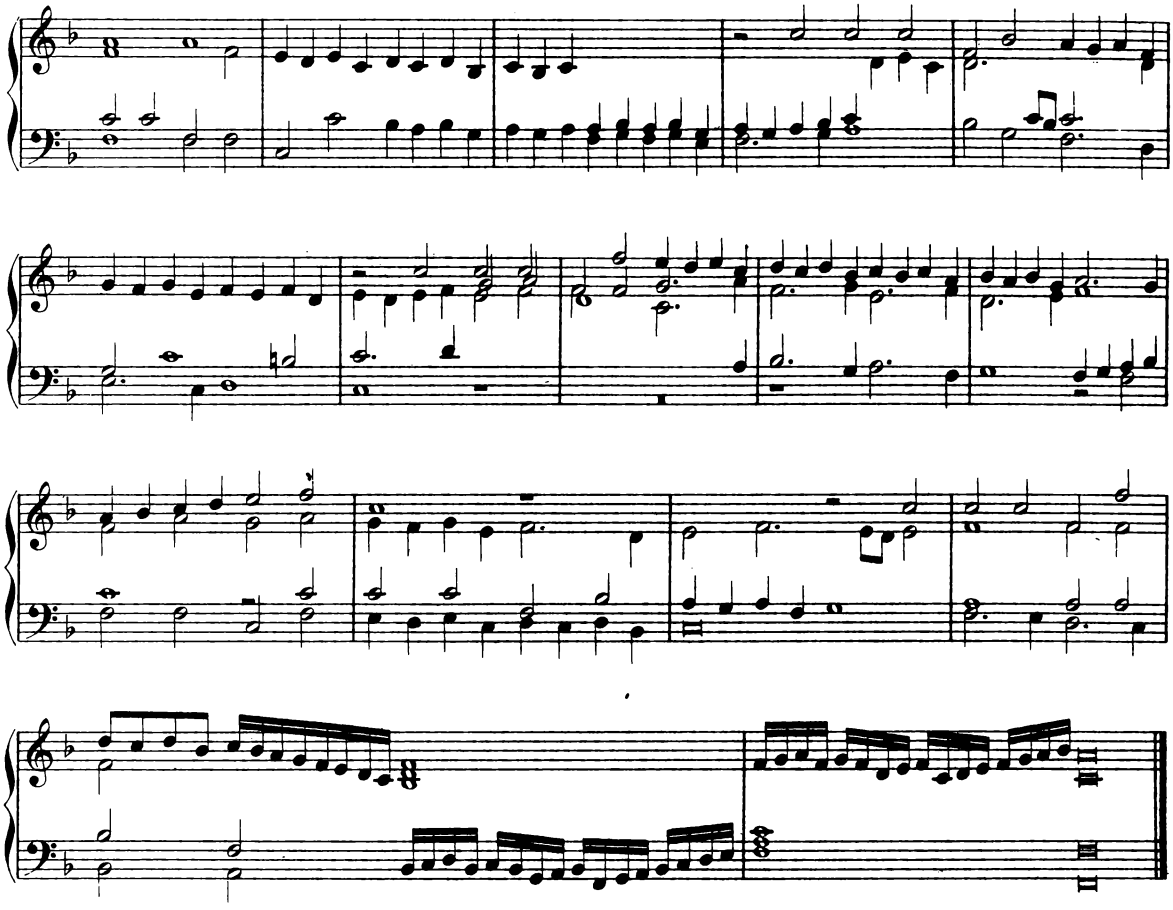
No. 92. Fuga.

Handschriftlich.



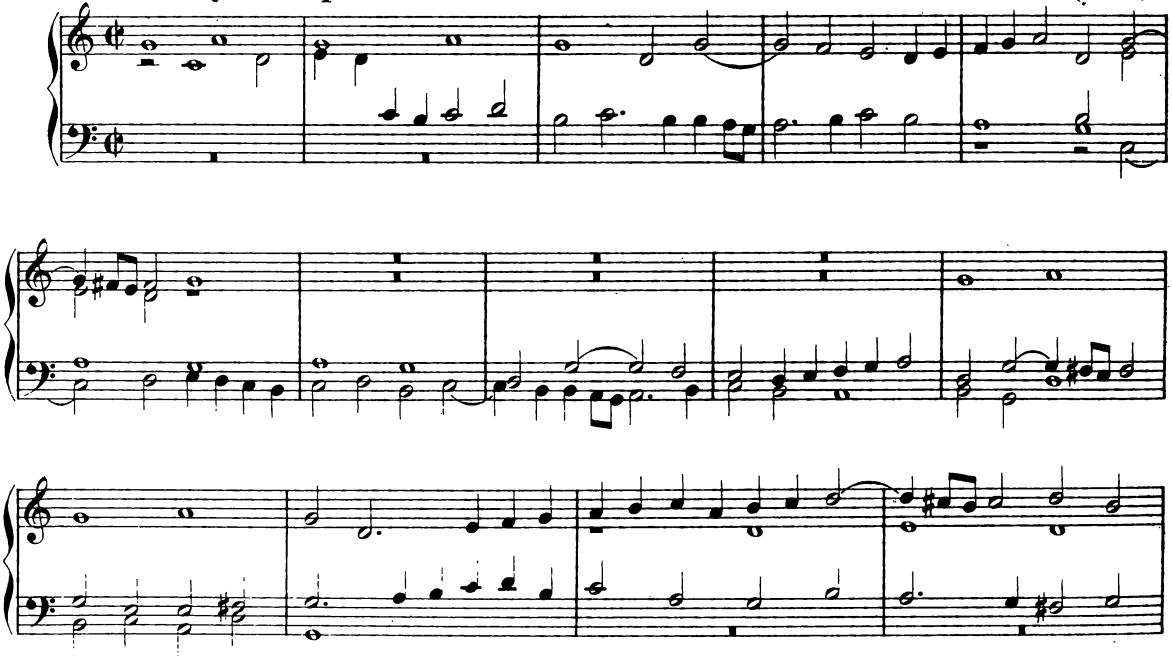
*) S. 156.

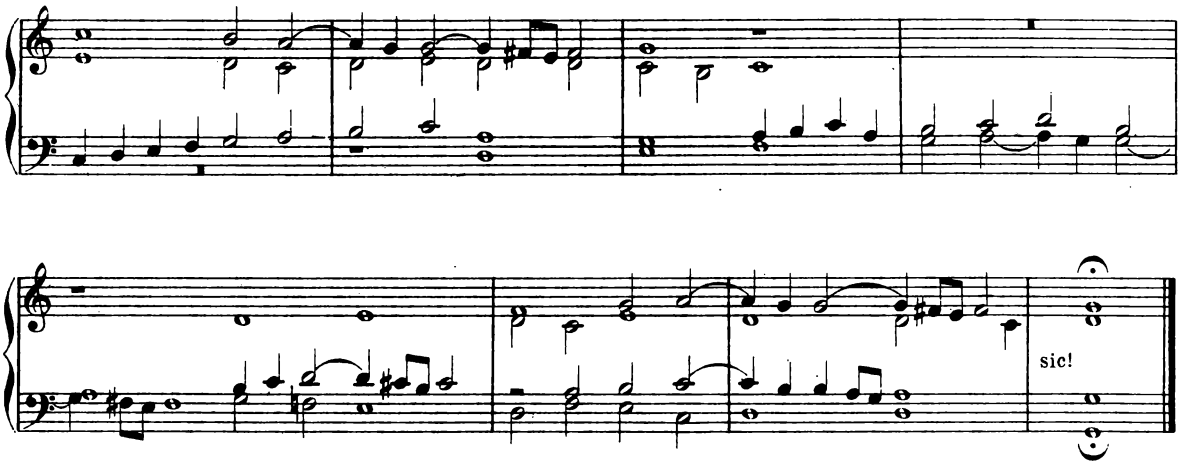




No. 93. Kyrie dupl.

C. E(rbach.)



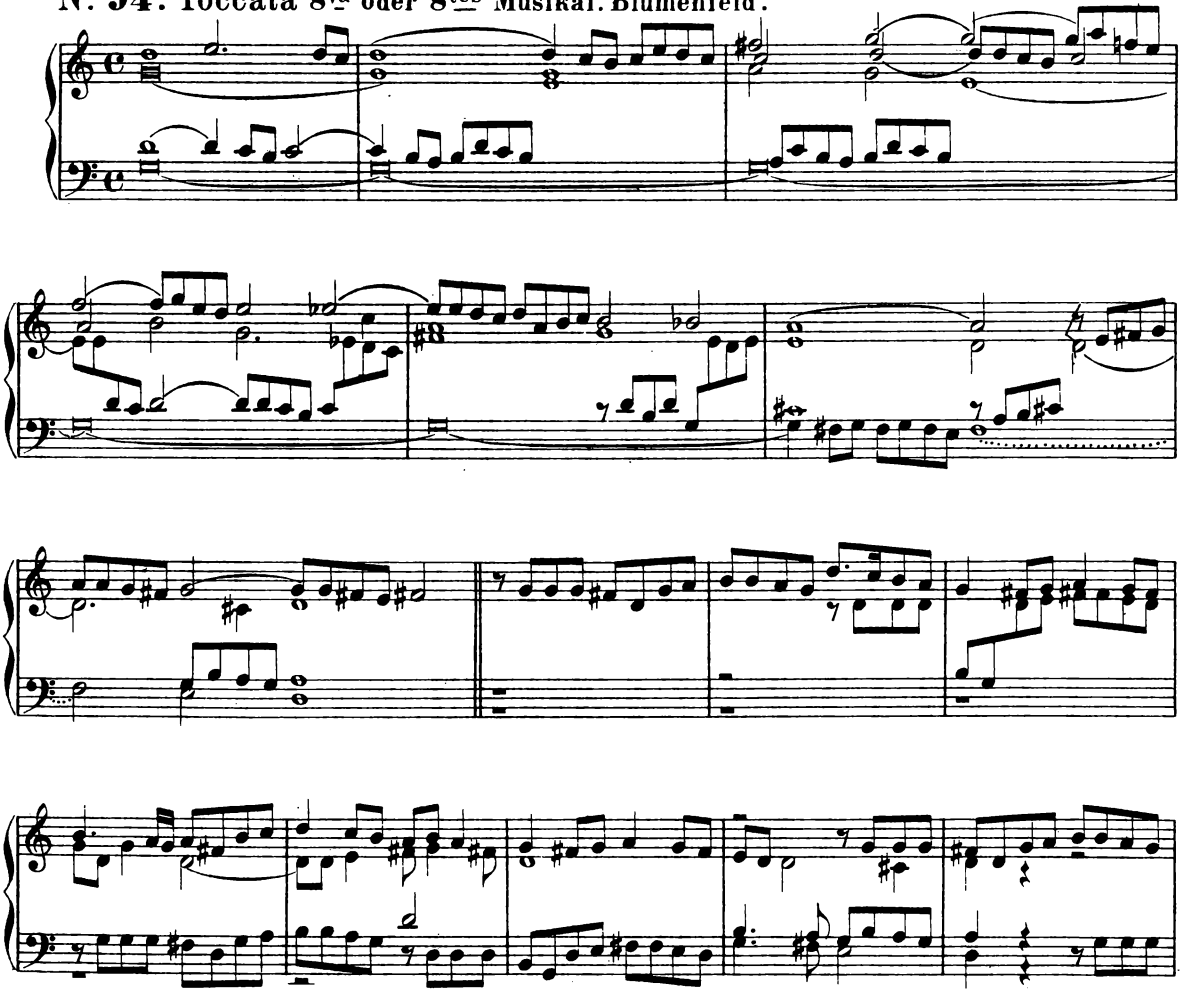


Johann Speth,*)

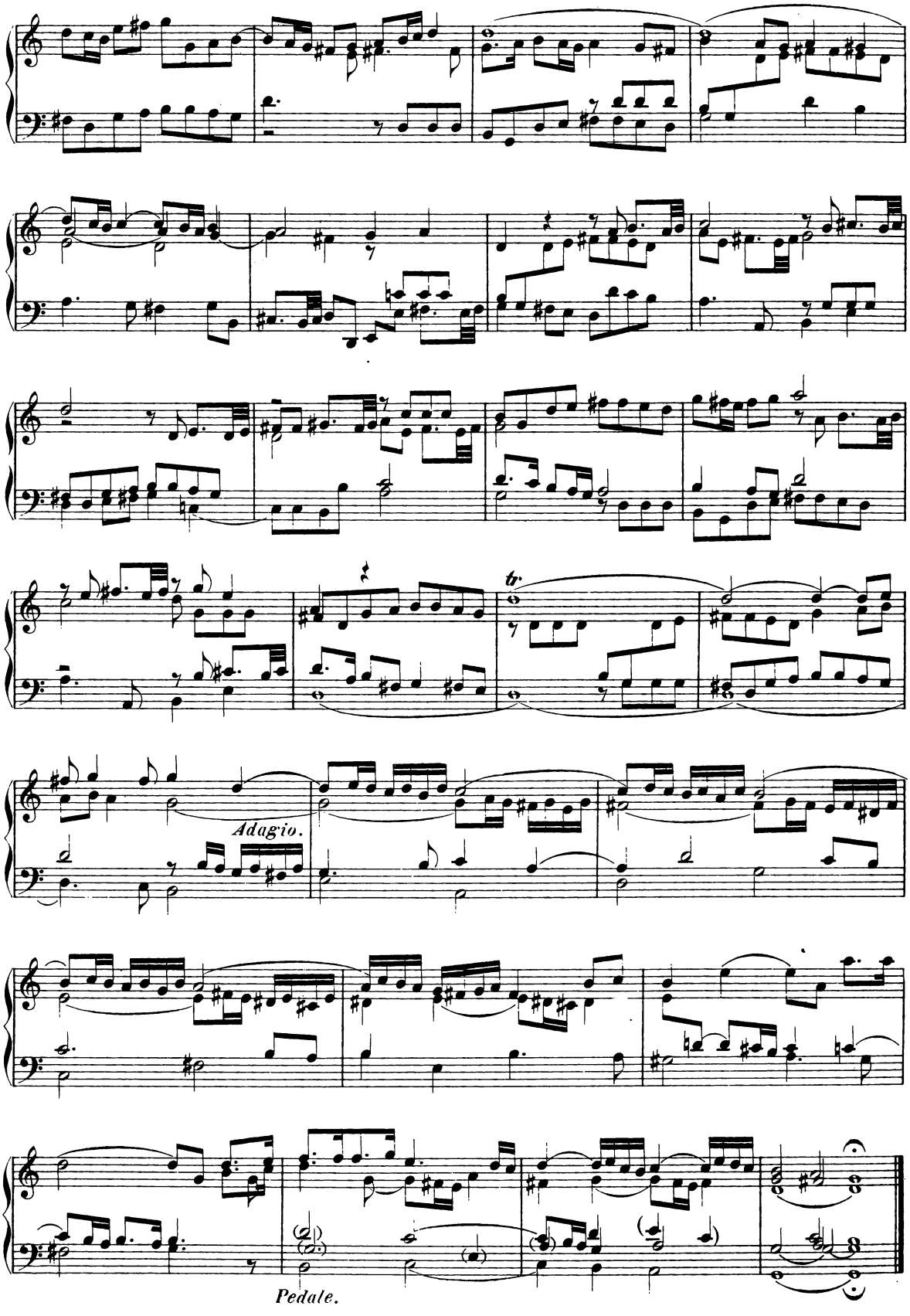
Dom-Organist in Augsburg,

geb. um 1650.

No. 94. Toccata 8va oder 8tes Musikal. Blumenfeld. Ars magna consoni. et dissoni, 1693.



*) S. 157.

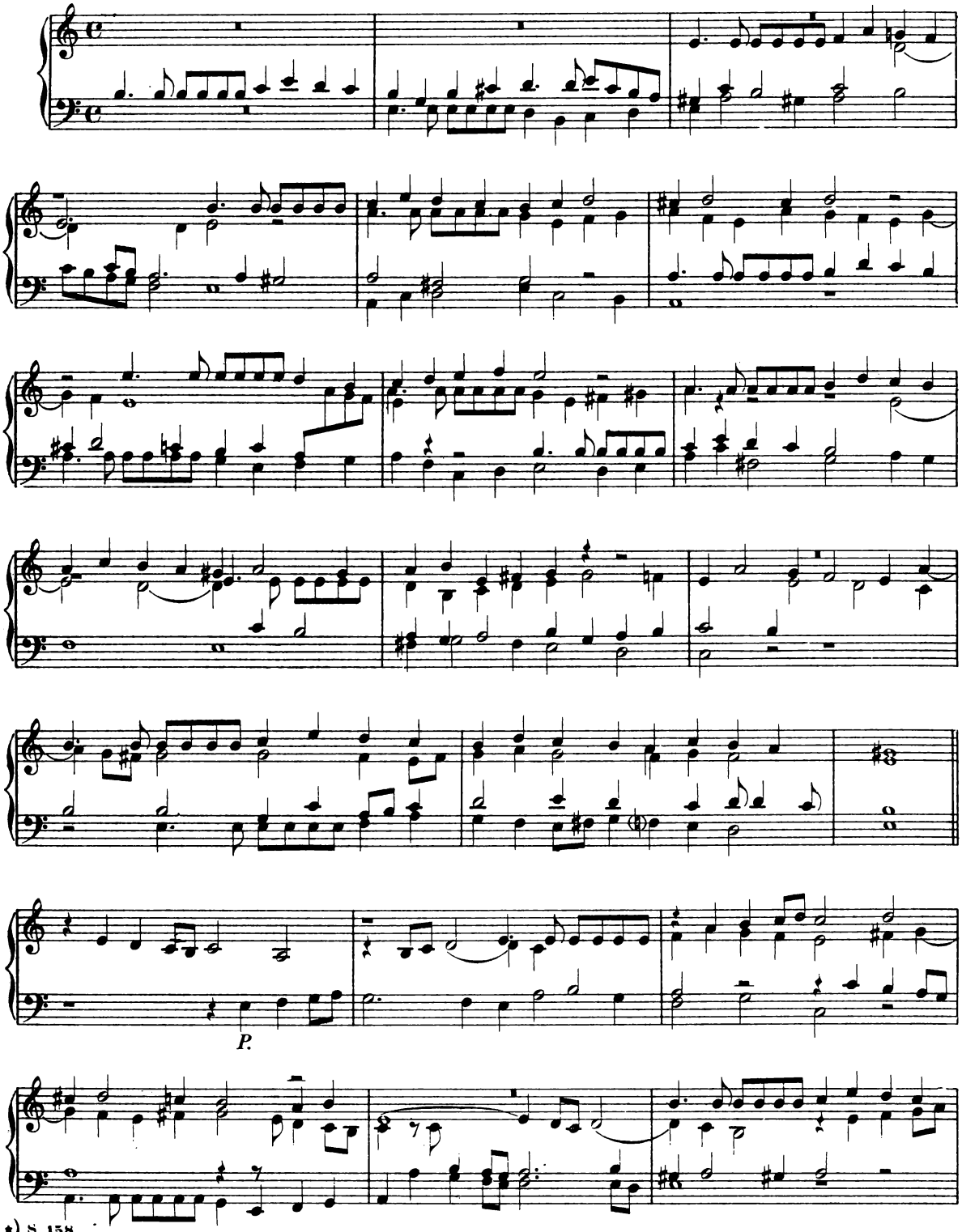

tr.
Adagio.
Pedale.

Caspar Kerll,*)

Org. bei St. Stephan in Wien,
geb. um 1625, † 1690.

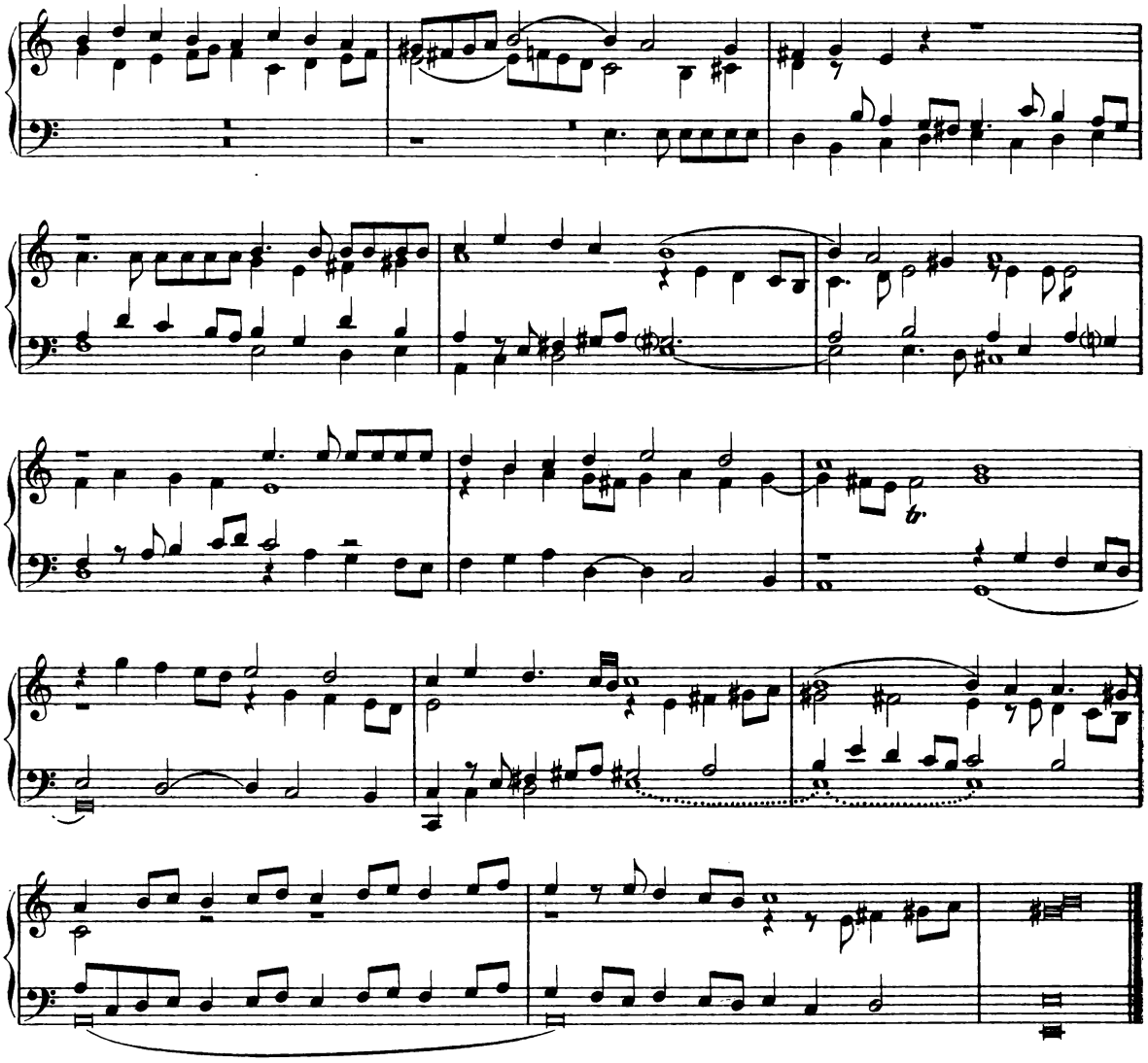
Nº 95. Canzona.**)

Toccate e Canzoni per sonare sopra il Clavicembalo e Organo.



*) S. 158.

**) S. Händels „Israel in Egypten.“

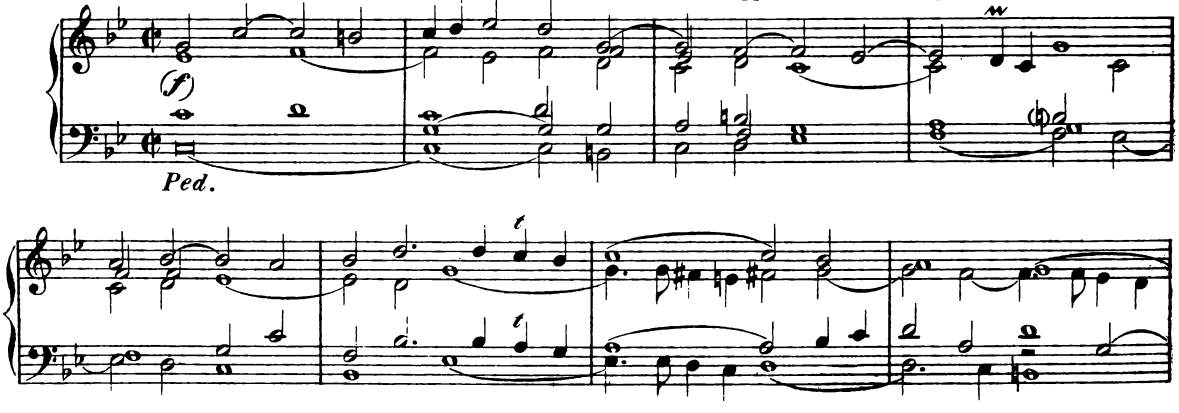


Georg Muffat,*)

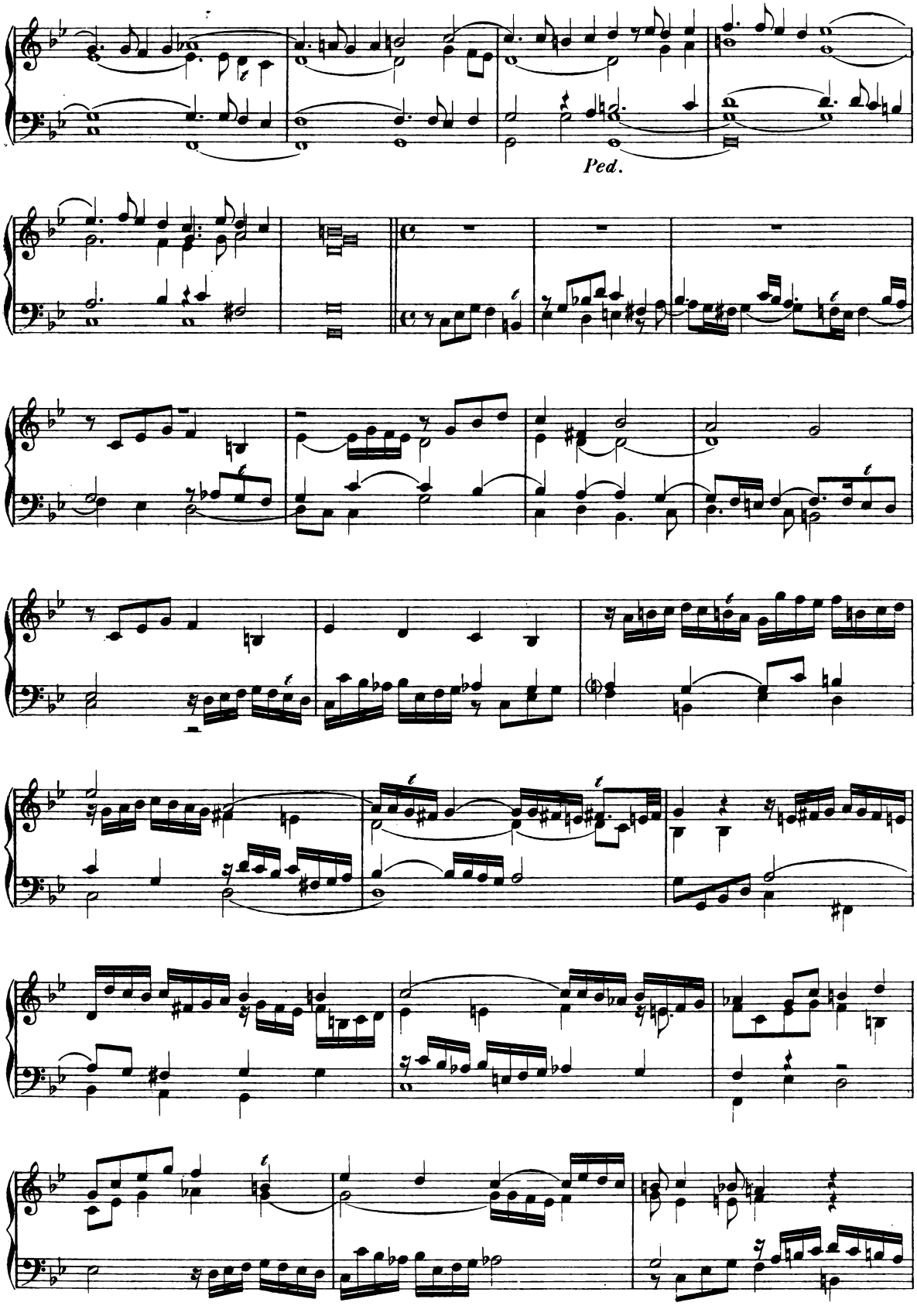
Fürstl. Passauischer Capellmeister,
geb. um 1635.

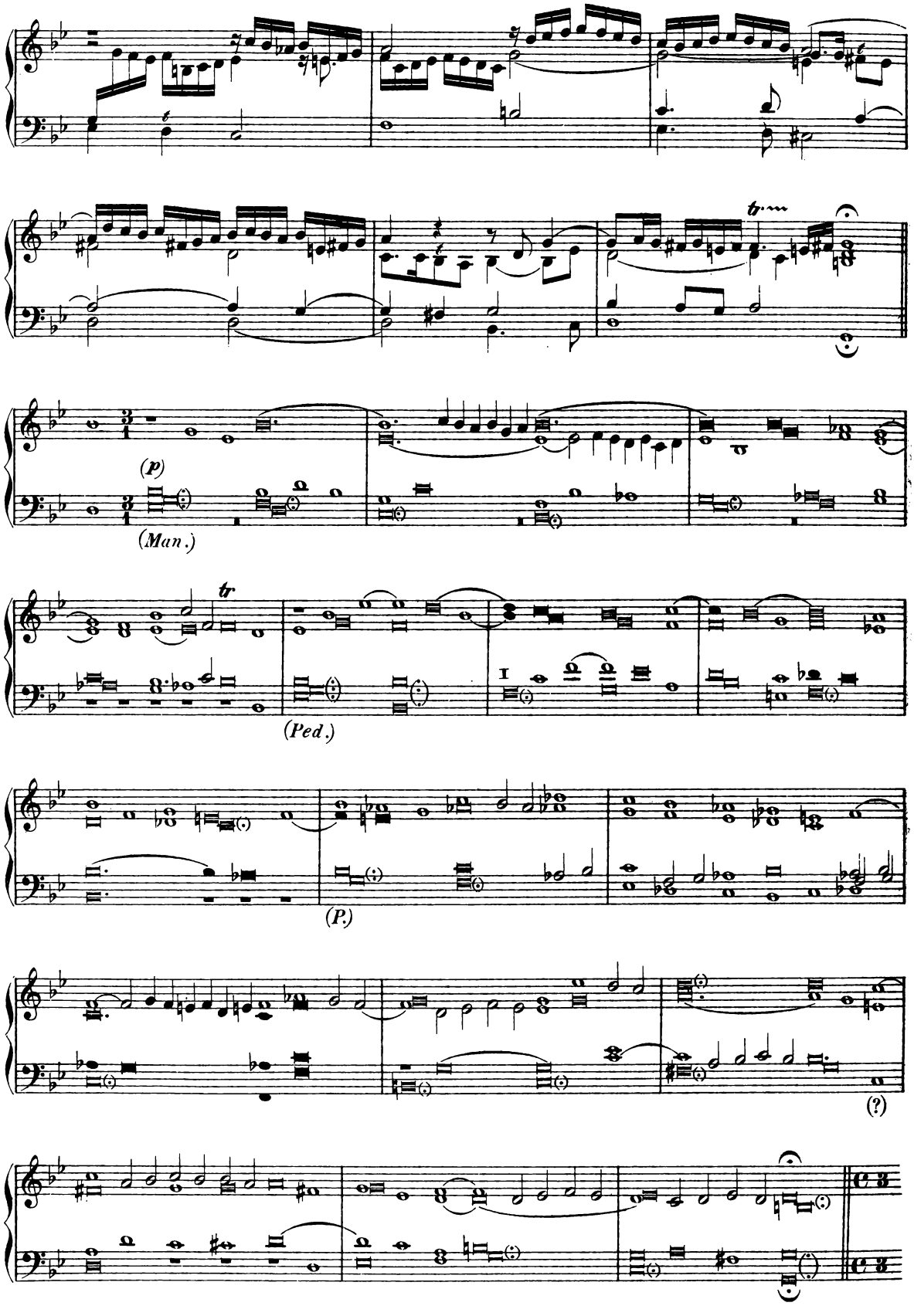
Nº 96. Toccata (11te.)

Apparatus Mus.-Organistic. Nº 11, 1690.

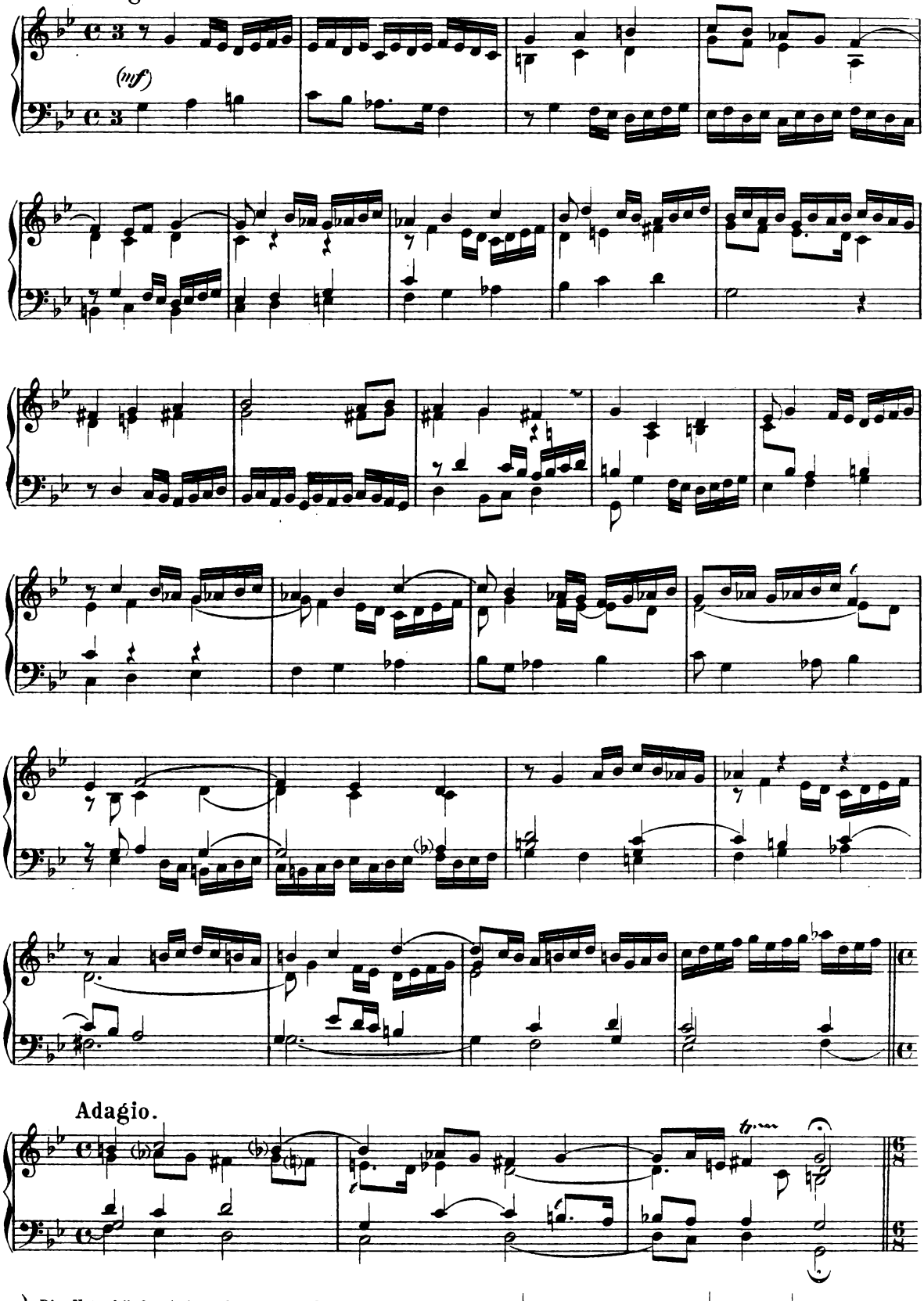


*) S. 150

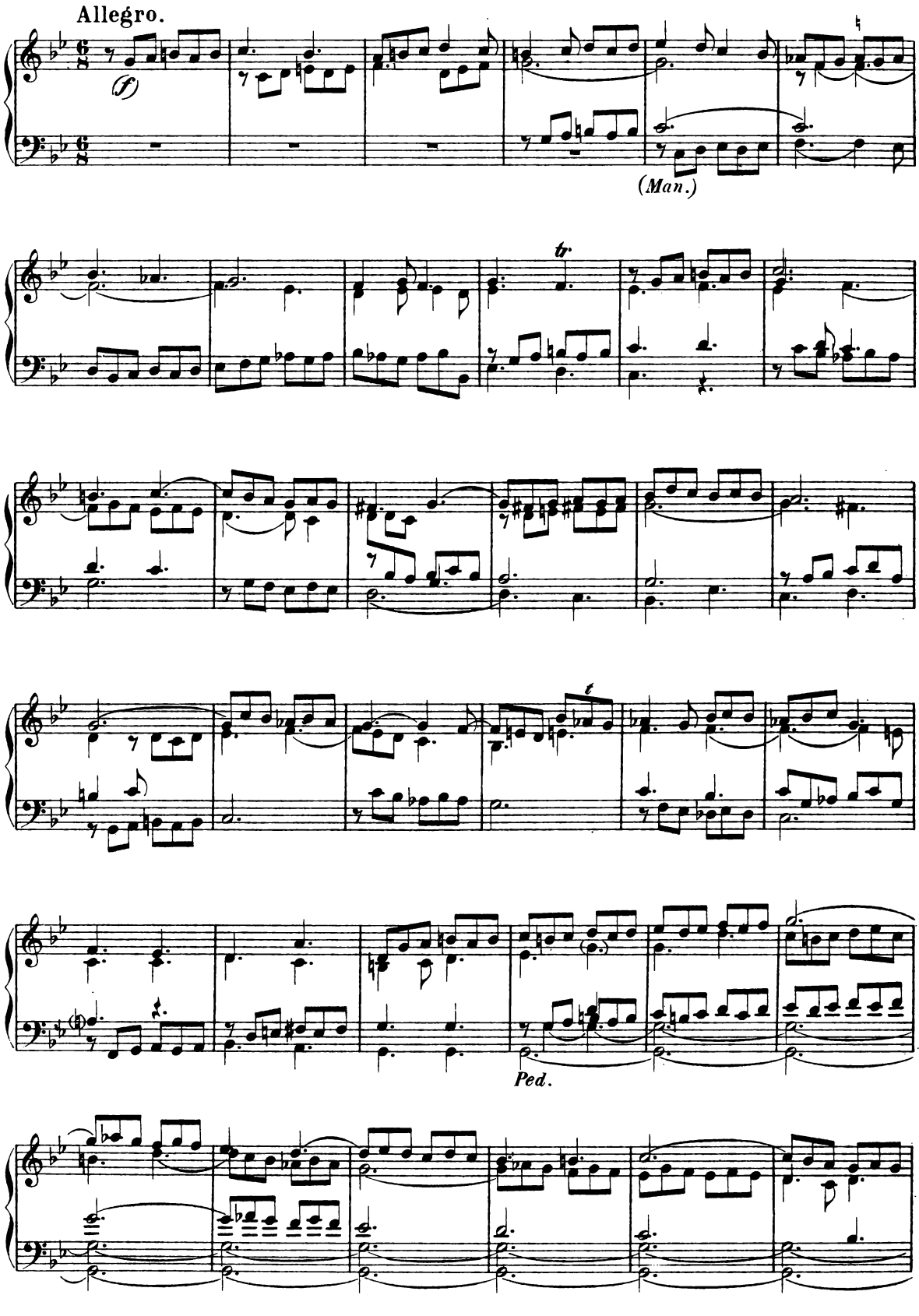

Ped.

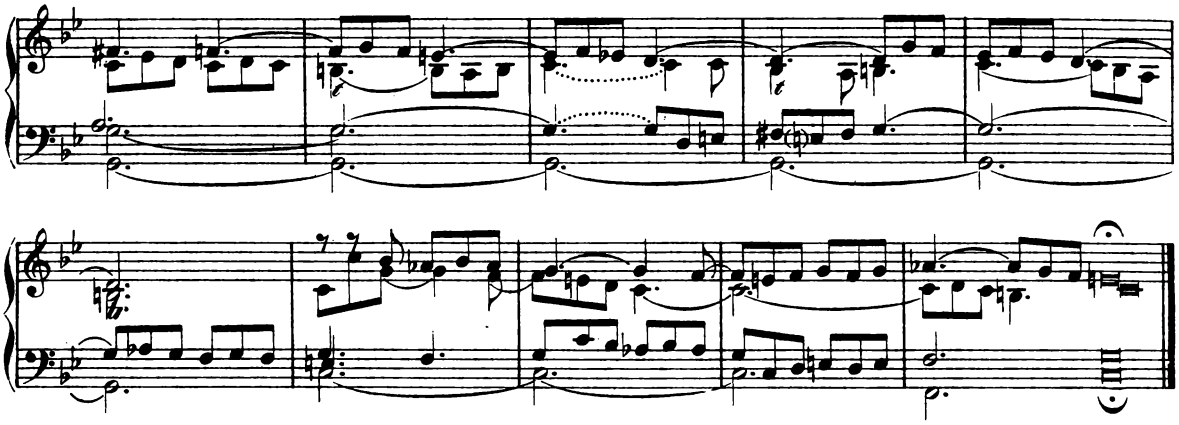

(p)
(Man.)
(Ped.)
(P.)
(?)

Allegro.*)

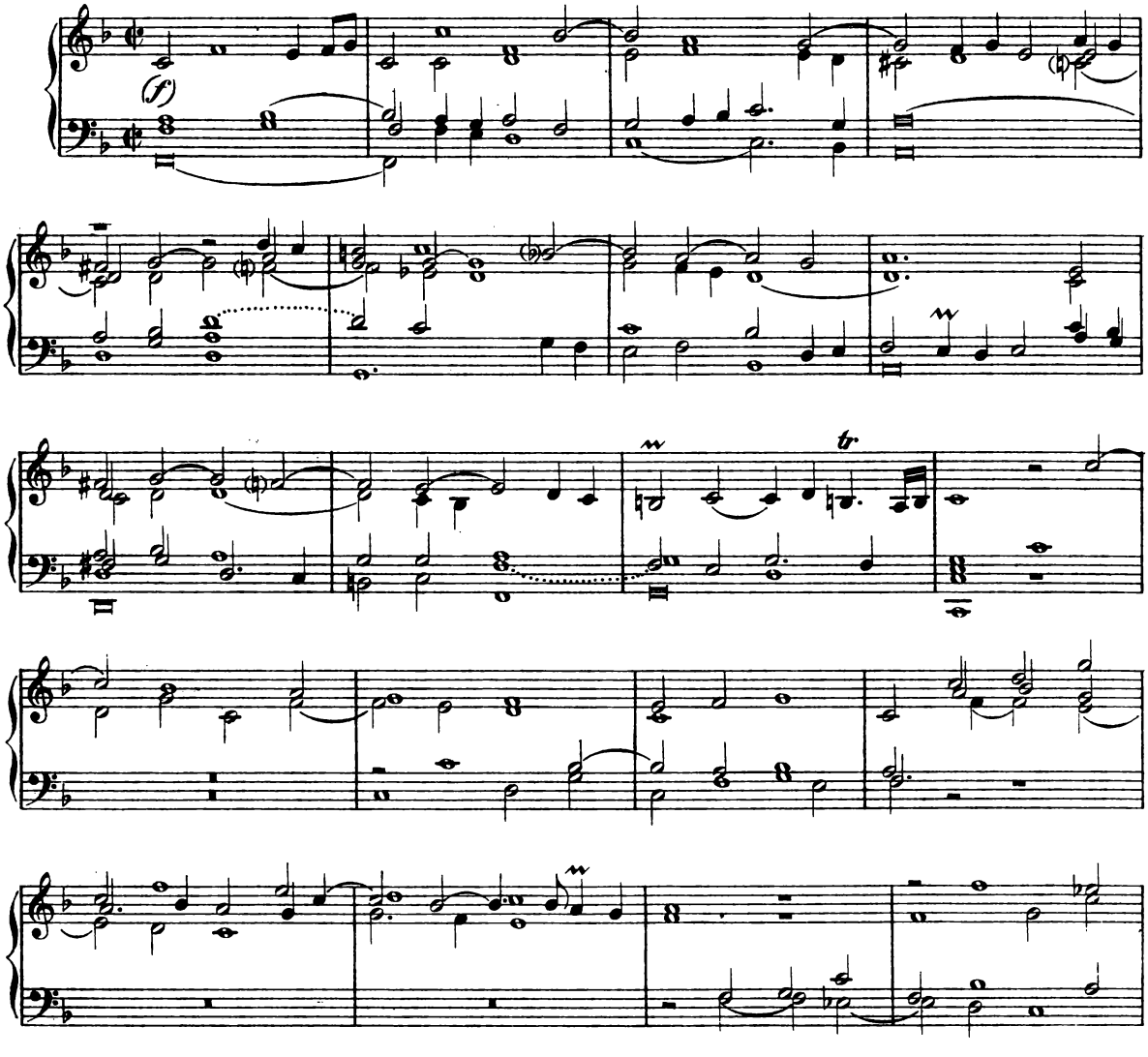


*) Die Notenköpfe sind in diesem Abschnitte unausgefüllt. Ein 𝅗𝅥 des Originaldrucks = ♩, ein 𝅝 = 𝅗𝅥 in diesem Abdruck.

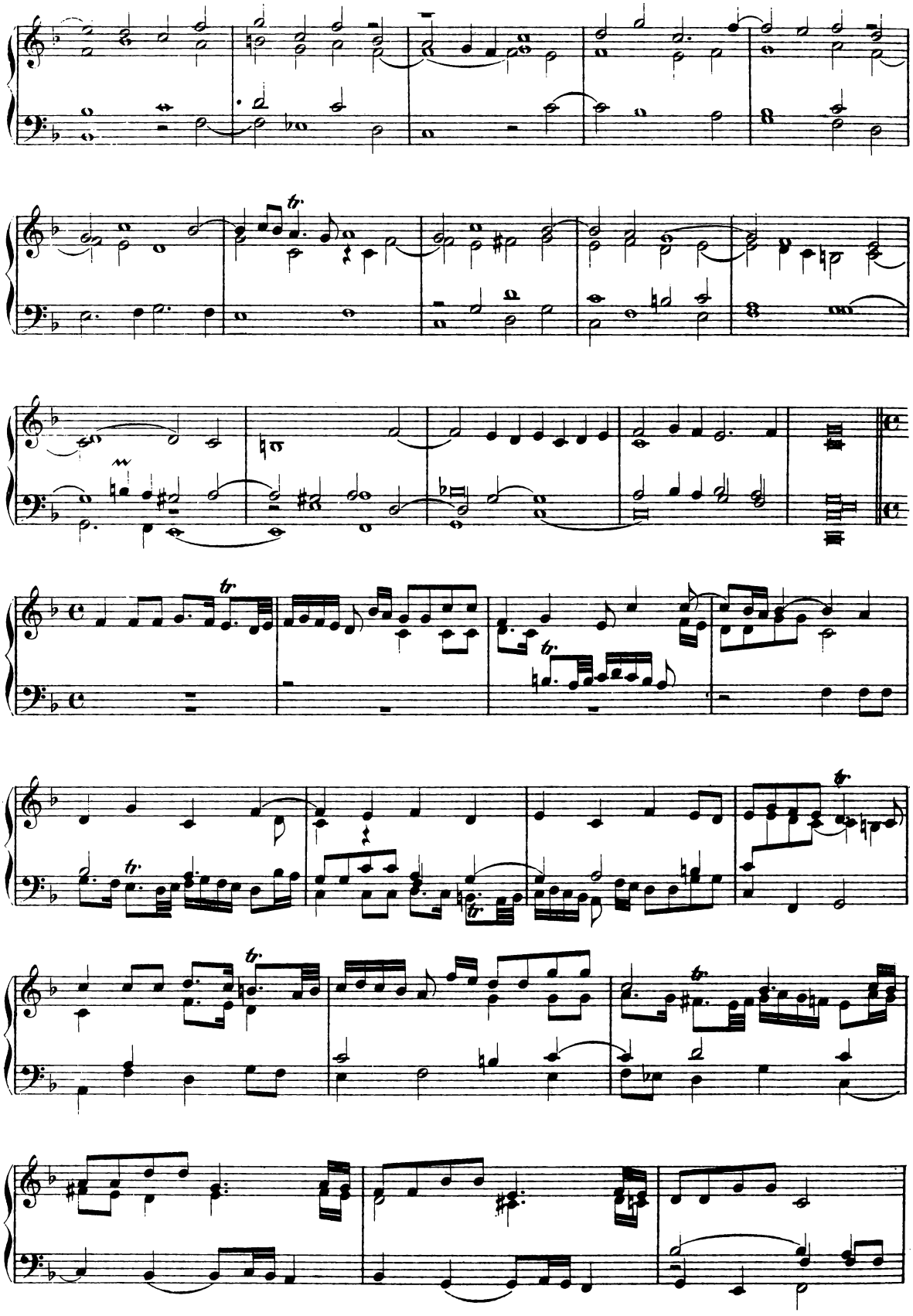

Allegro.
(f)
(Man.)
tr.
Ped.

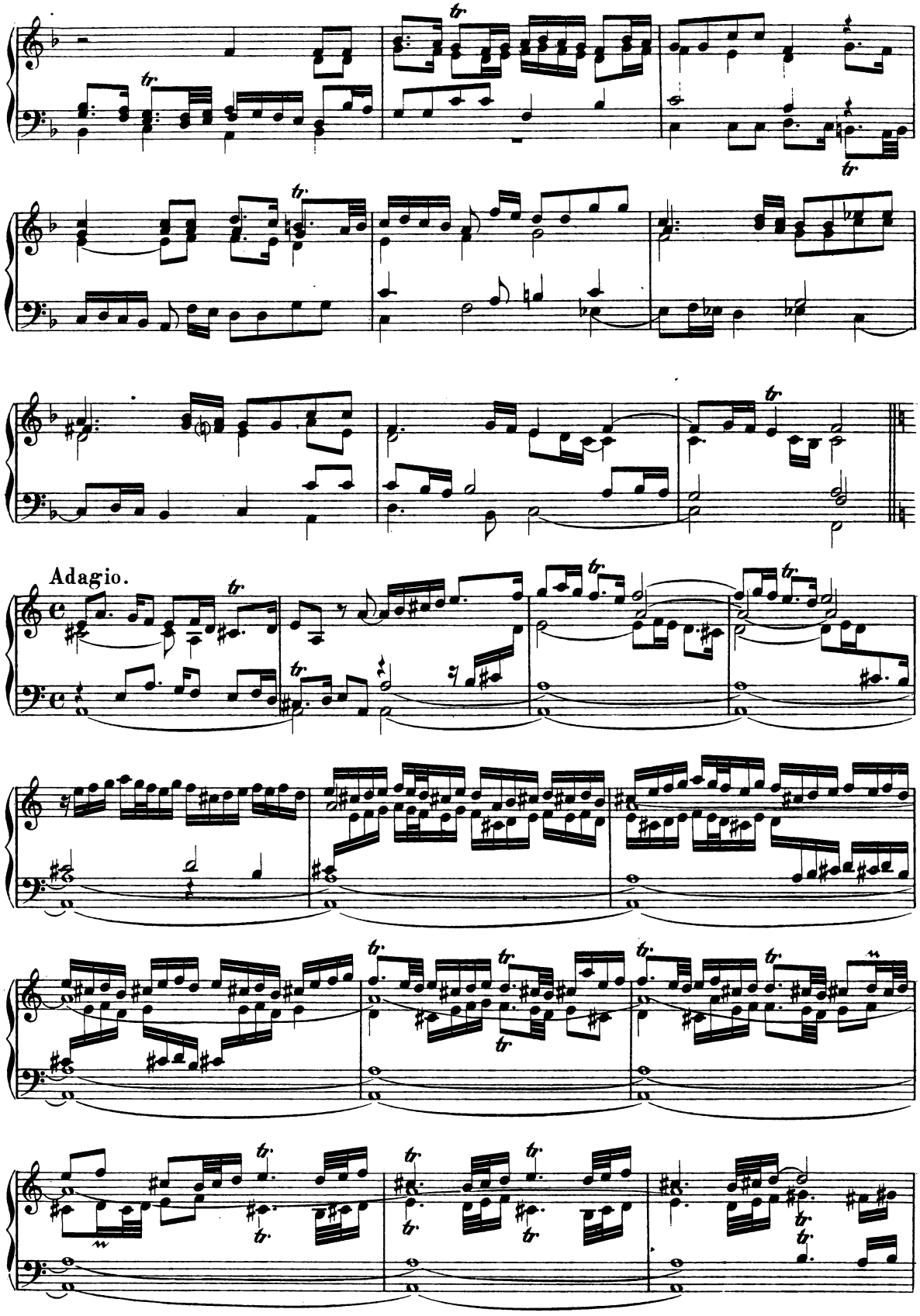


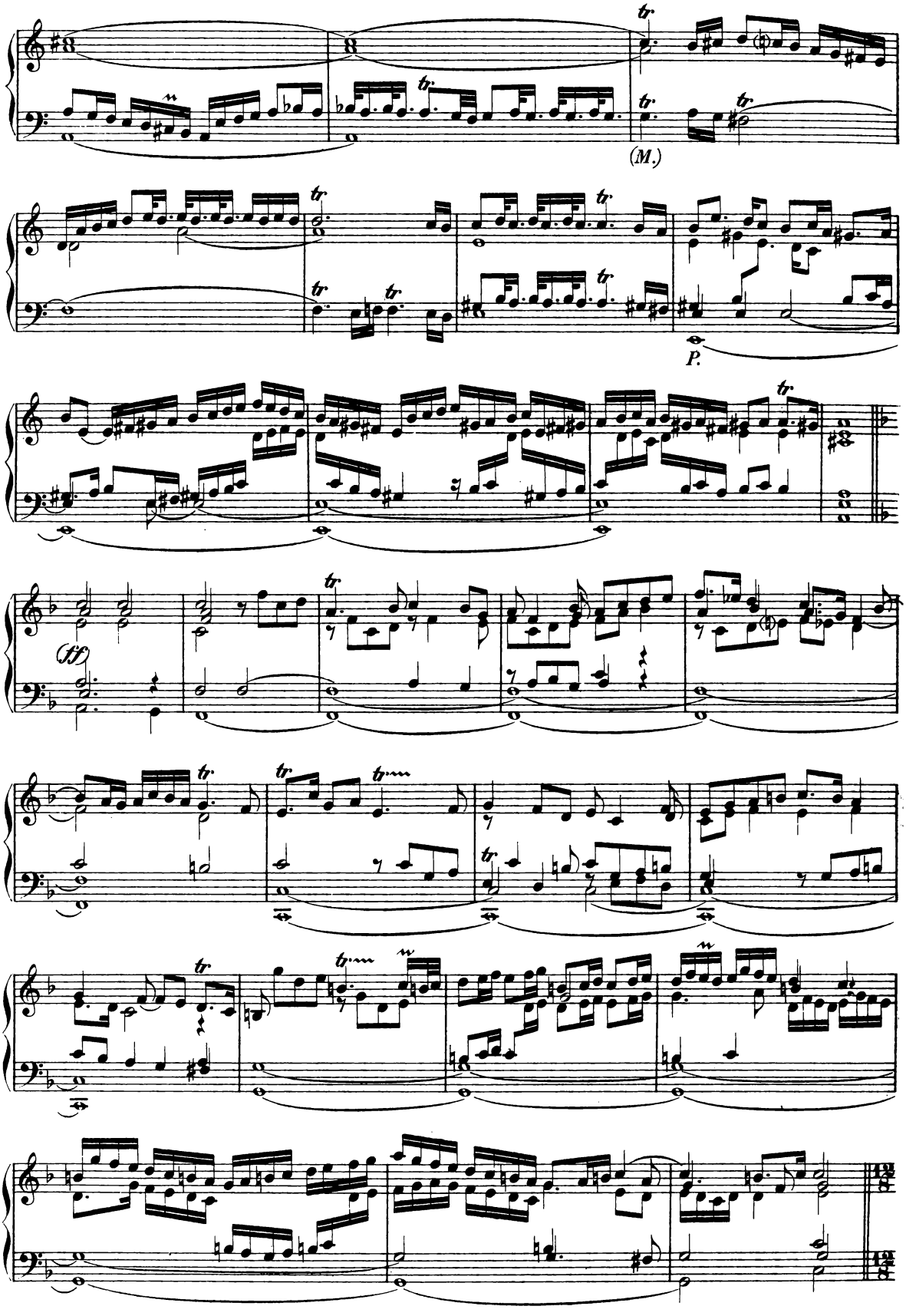
No. 97. Toccata 6ta.*)

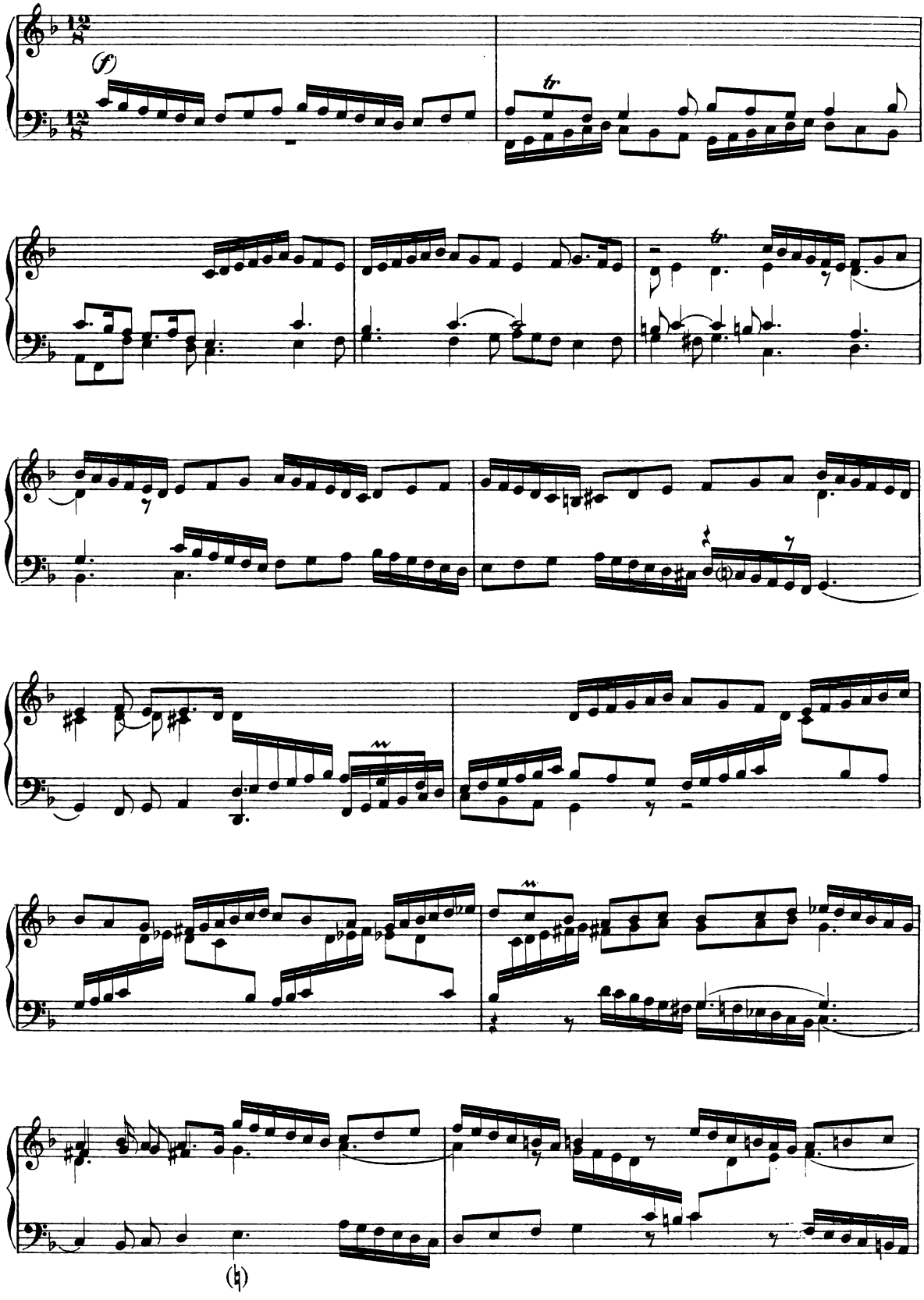


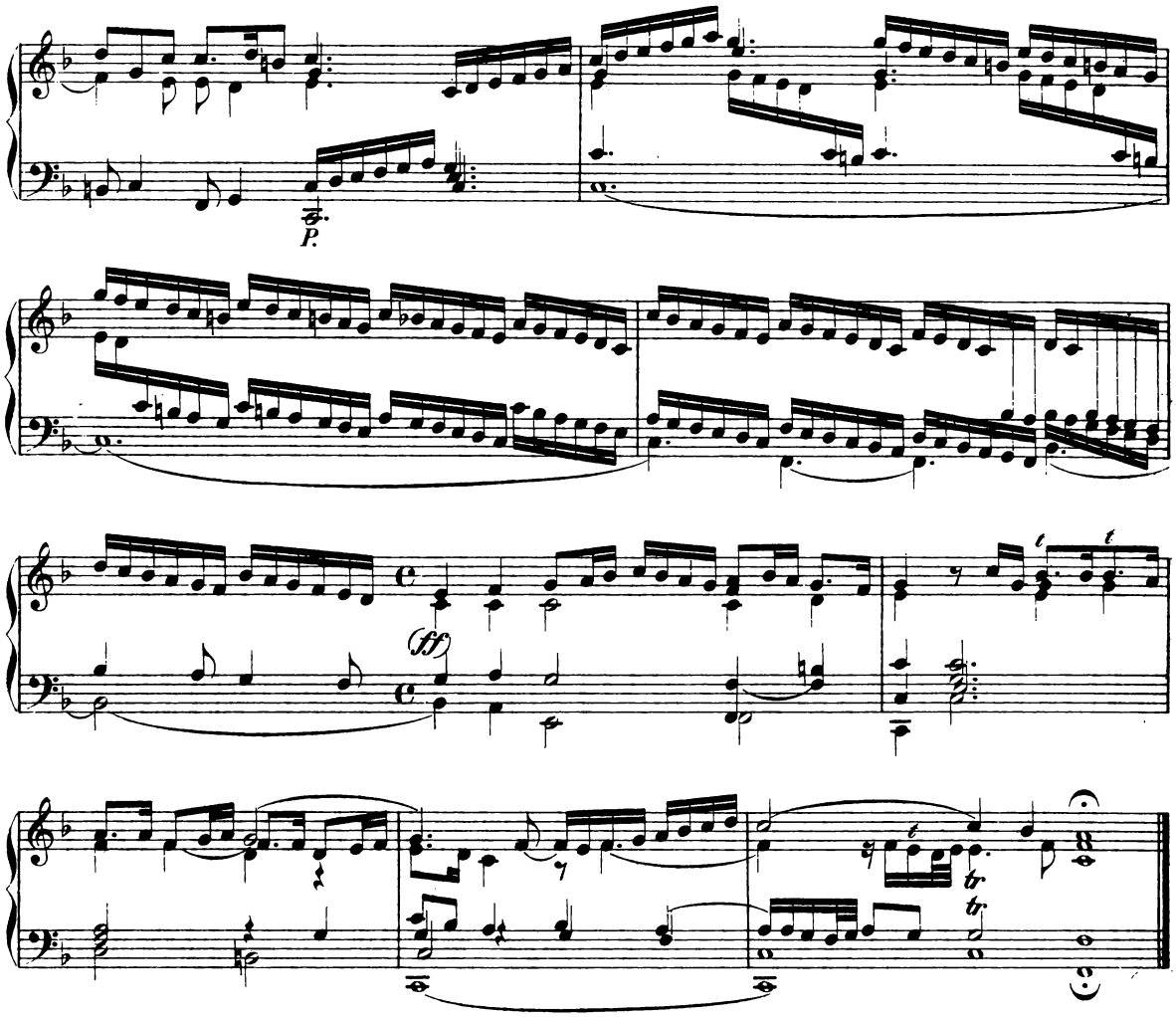
*) S. 159.




Adagio.


(M.)
P.
(ff)



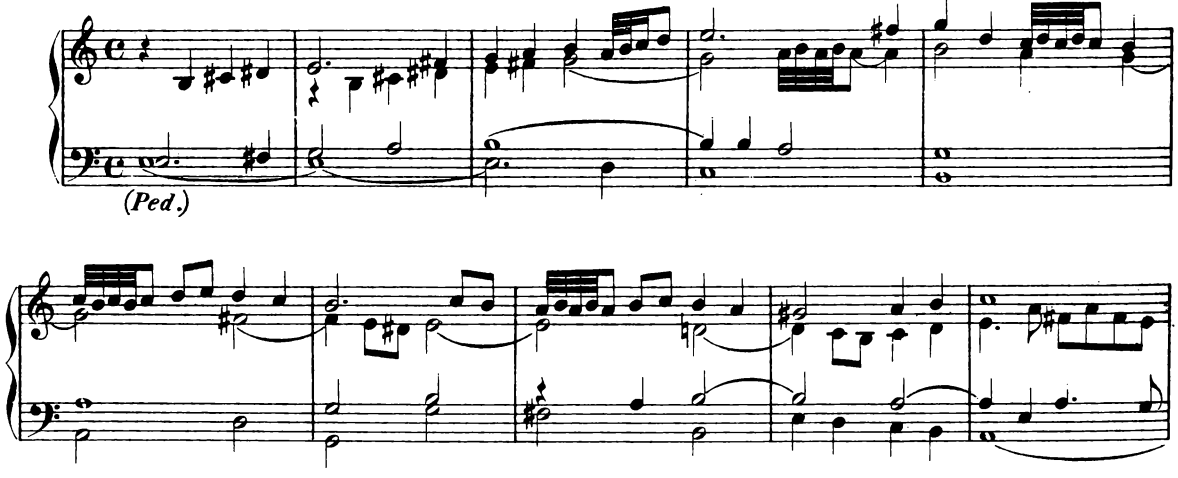


F. A. X. Murschhauser,*)

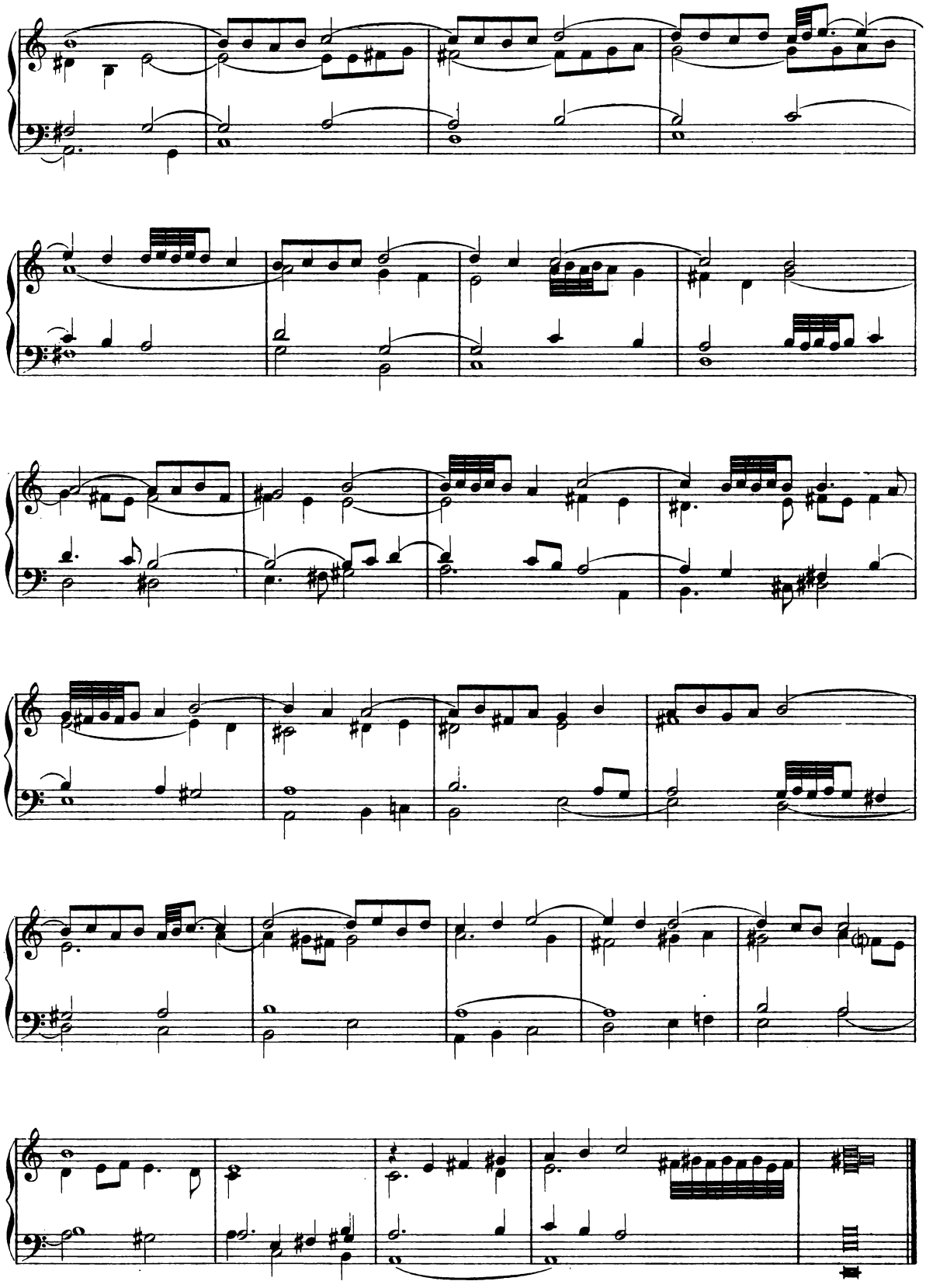
Capellm. bei U. L. F. in München,
geb. um 1660, gest. 1737.

Nº 98. Praeambulum 3^{tii} toni.

Prototypon longo etc., Nürnb. um 1700.



*) S. 158.



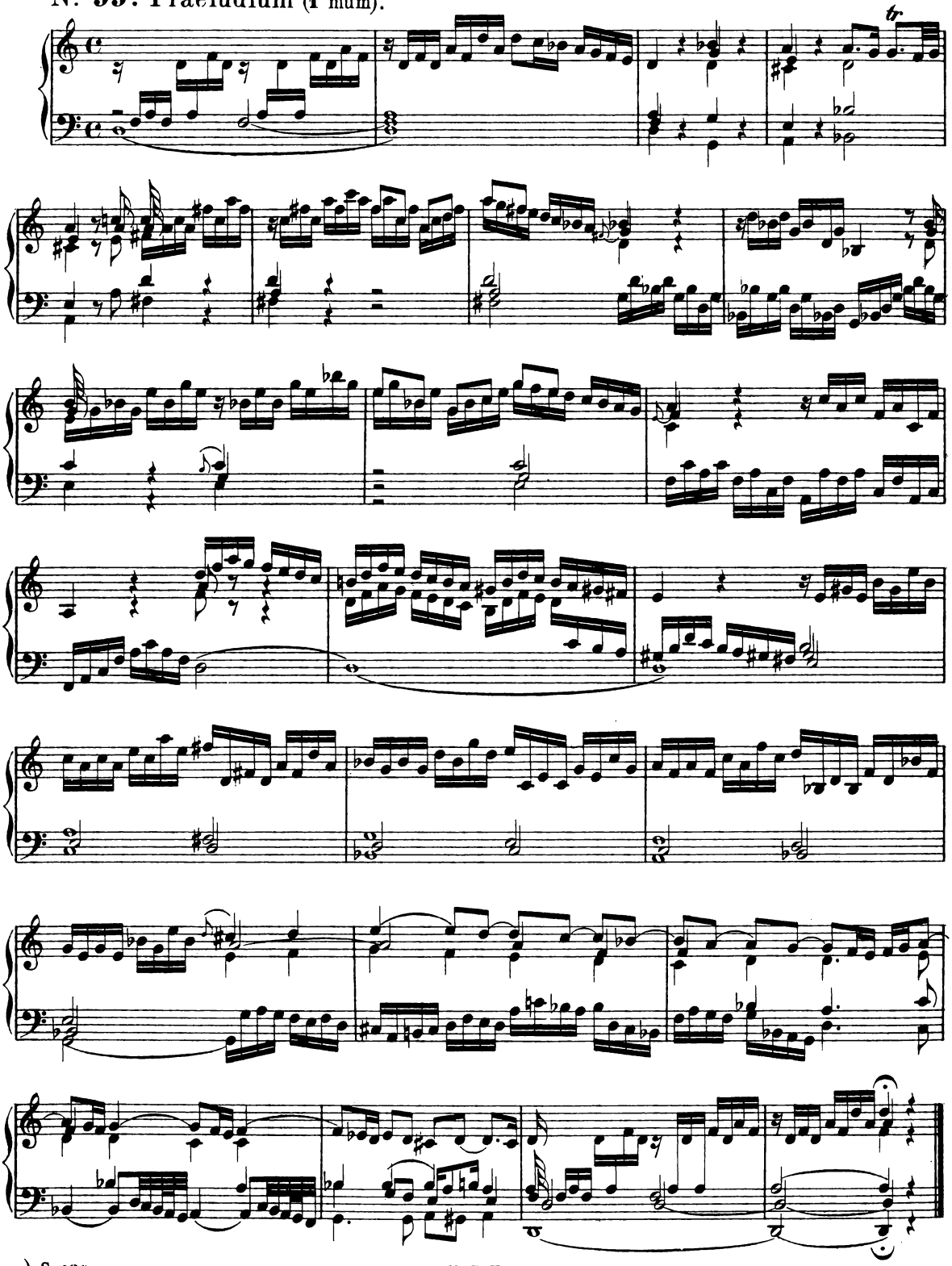
Carlmann Kolb,*)

Benediktiner in Ansbach,

1735.

No. 99. Praeludium (1 mum).

„Certamen Aonium," 1735.



*) S. 160.

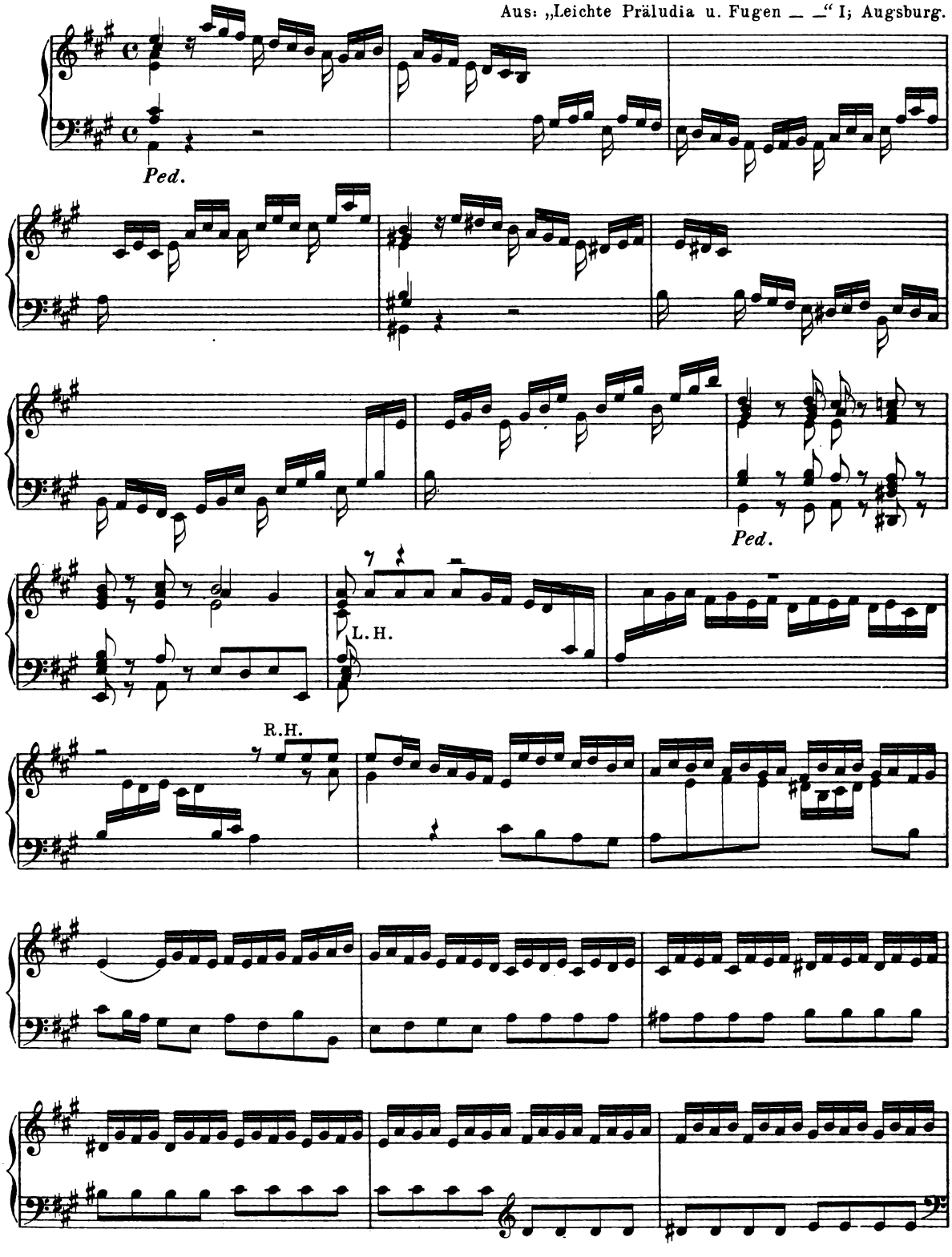
Joh. Caspar Simon,*)

Organist u. Director Musices
in der Heil. Röm. Reichs-Stadt Nördlingen. *(sic!)*

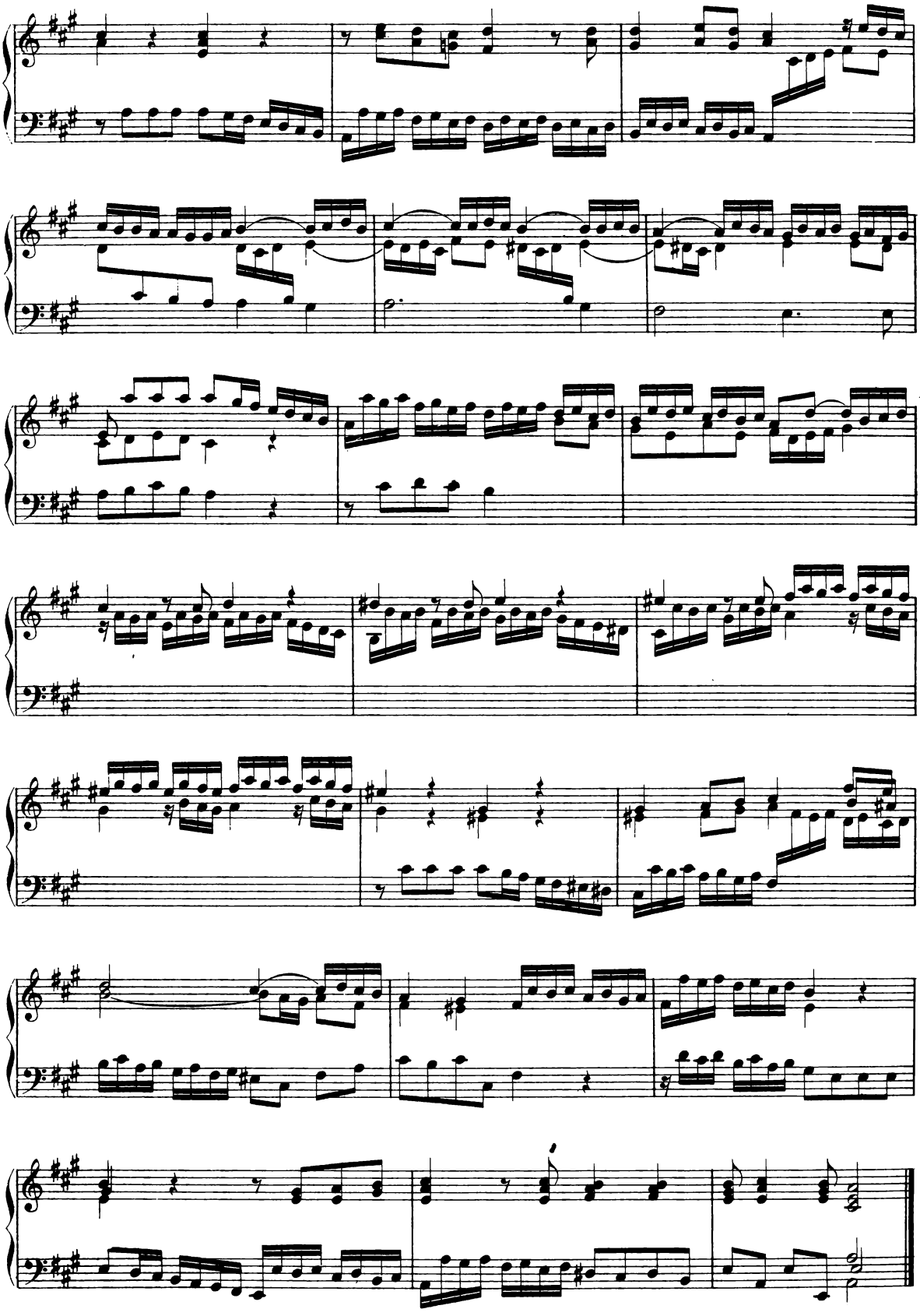
No. 100. Prael. et Fuga.

Um 1750.

Aus: „Leichte Präludia u. Fugen _ _" I; Augsburg.



*) S. 161.

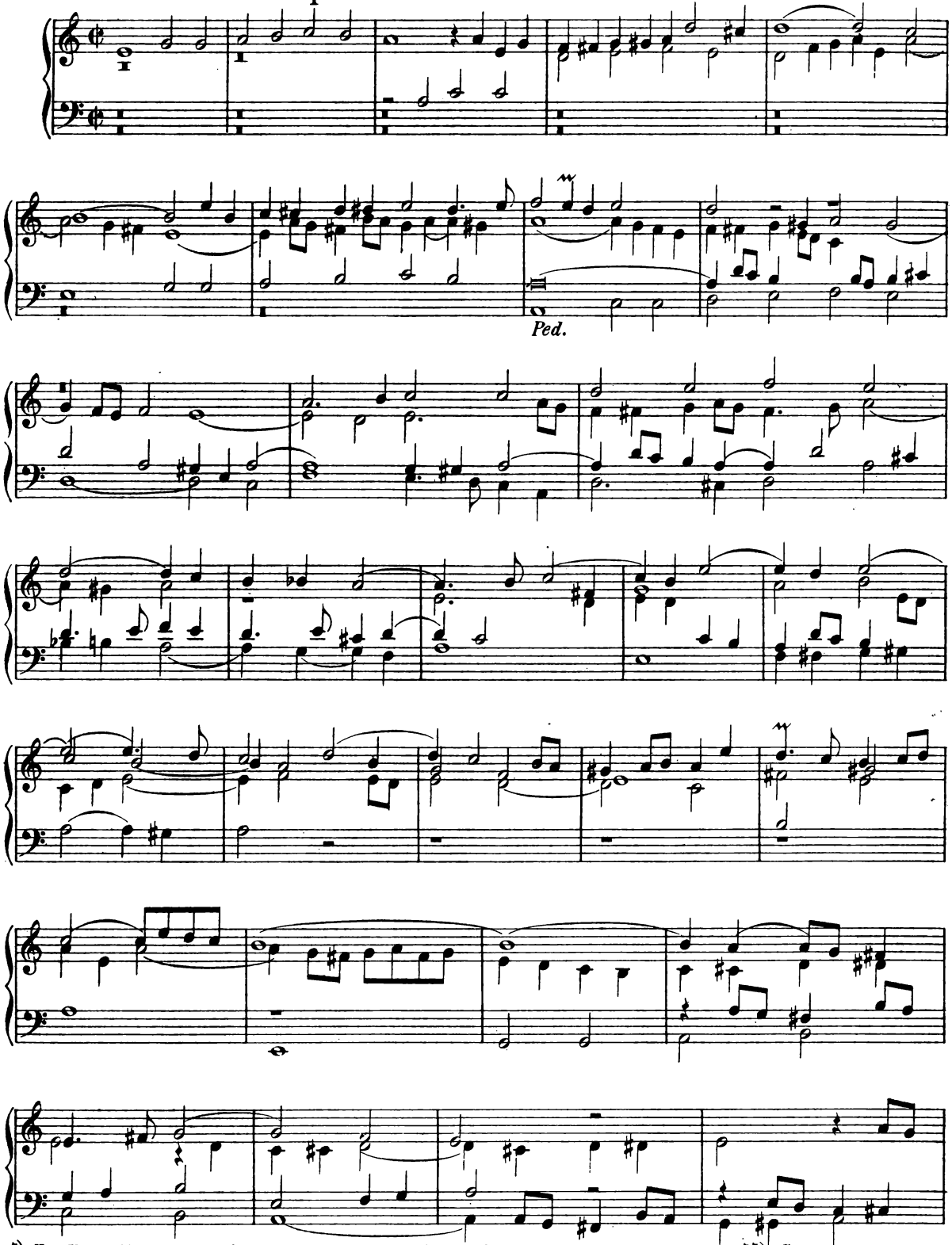


Johann Heinrich Bach,**)

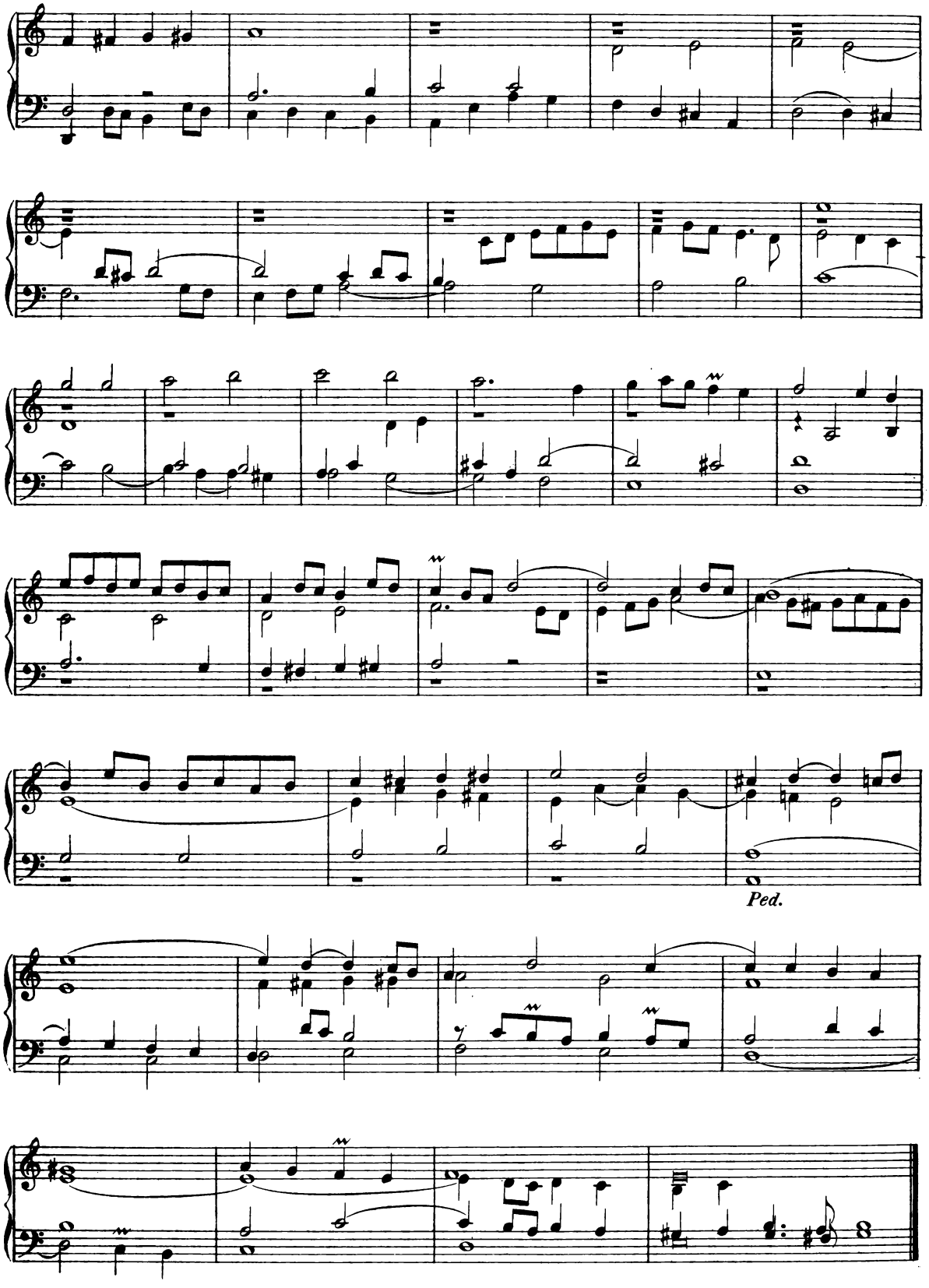
Org. in Arnstadt,
geb. d. 16ten September 1615, gest. d. 10. Juli 1692.

Handschriftlich.*)

No. 101. Choral-Vorspiel: Erbarm' dich mein, o Herre Gott.



*) Von Herrn M. Dir. Frankenberger in Sondershausen freundlichst mitgetheilt erhalten. **) S. 163.


Ped.

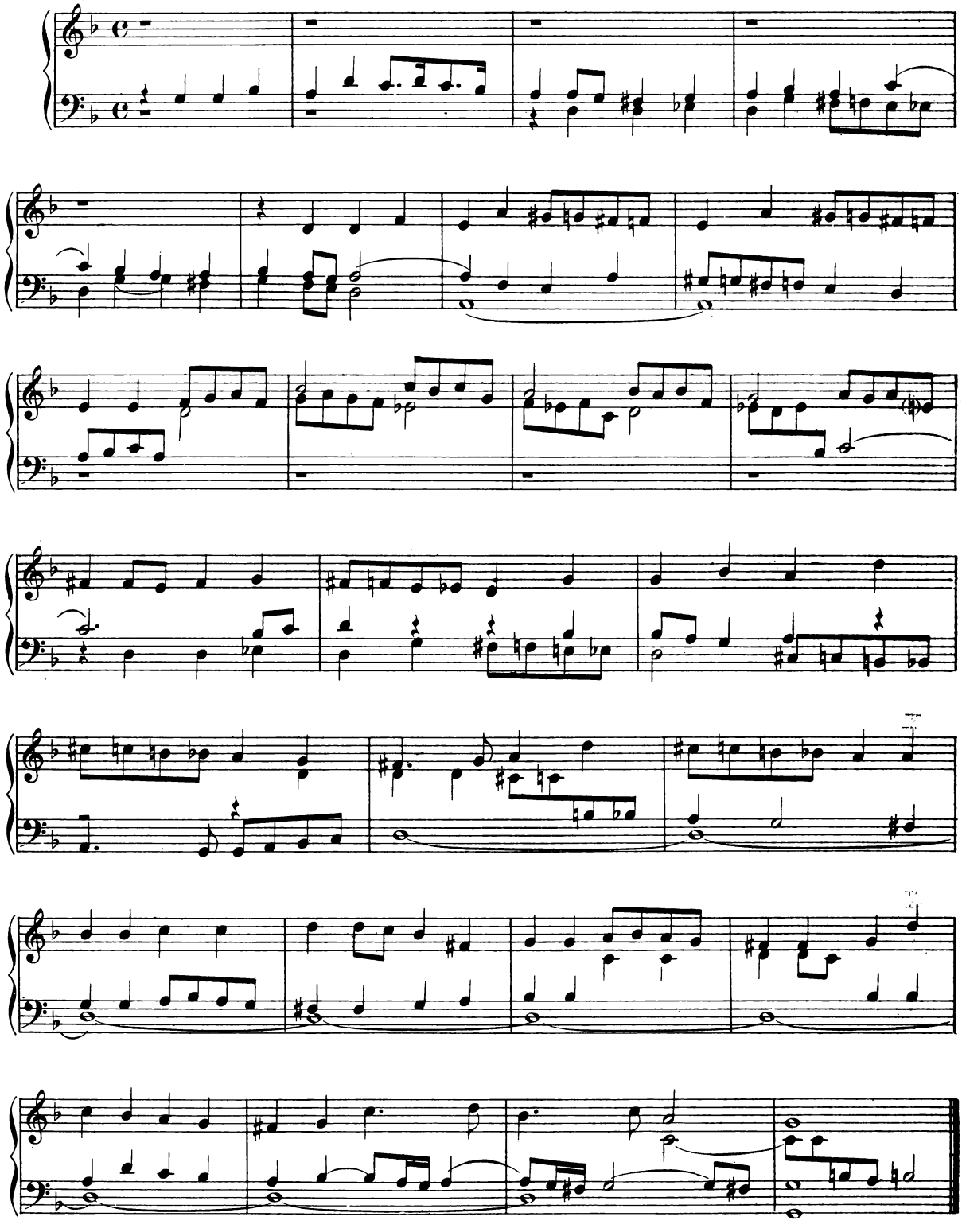
J. Christoph Bach, *)

Org. in Eisenach,

geb. 1643, gest. 3. März 1703.

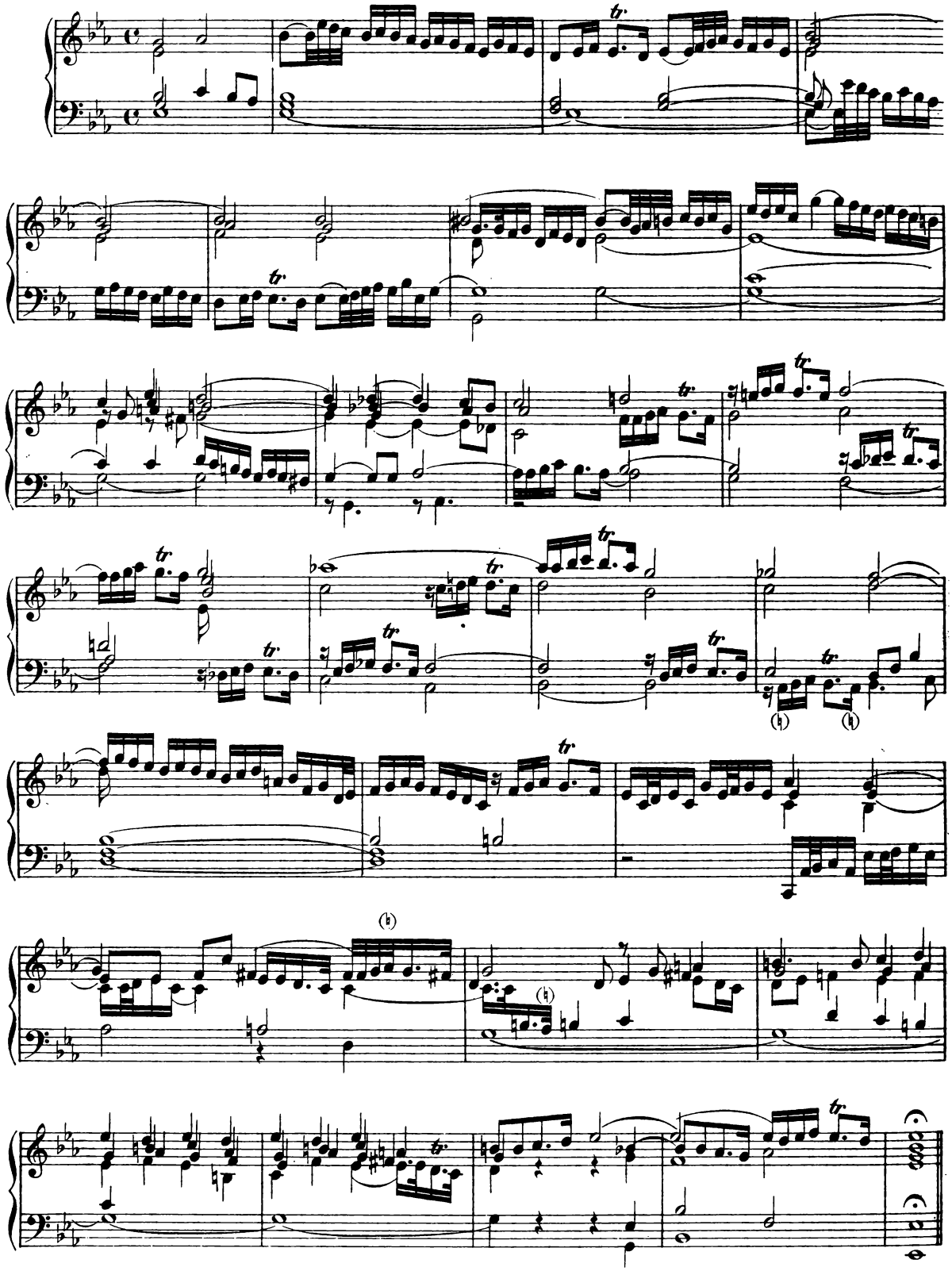
Aus „Choräle, welche bei wärendem Gottesdienst zu Präambuliren gebr. werd. könn."

No. 102. Präambulum: Warum betrübst du dich, mein Herz.



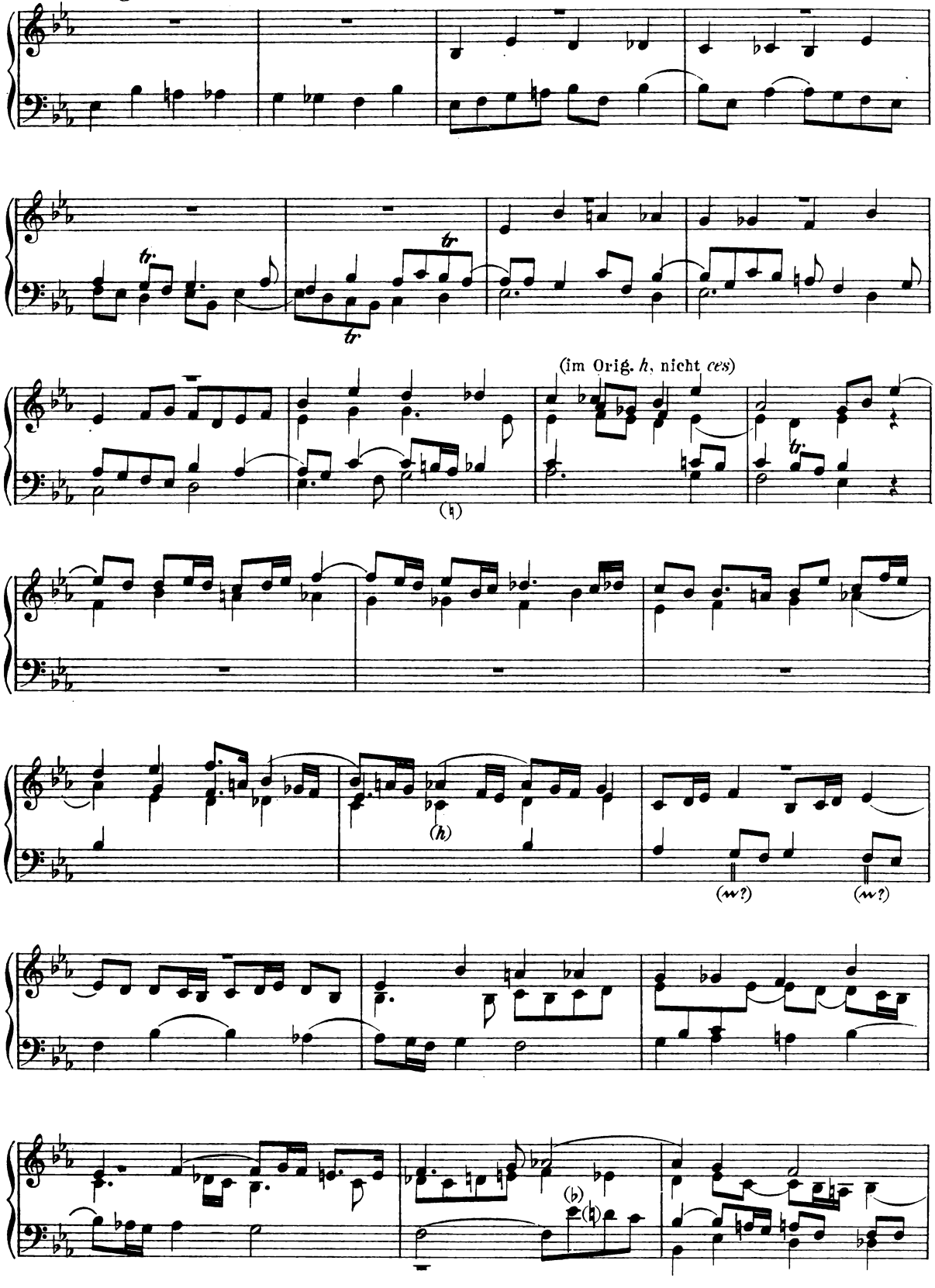
*) S. 163.

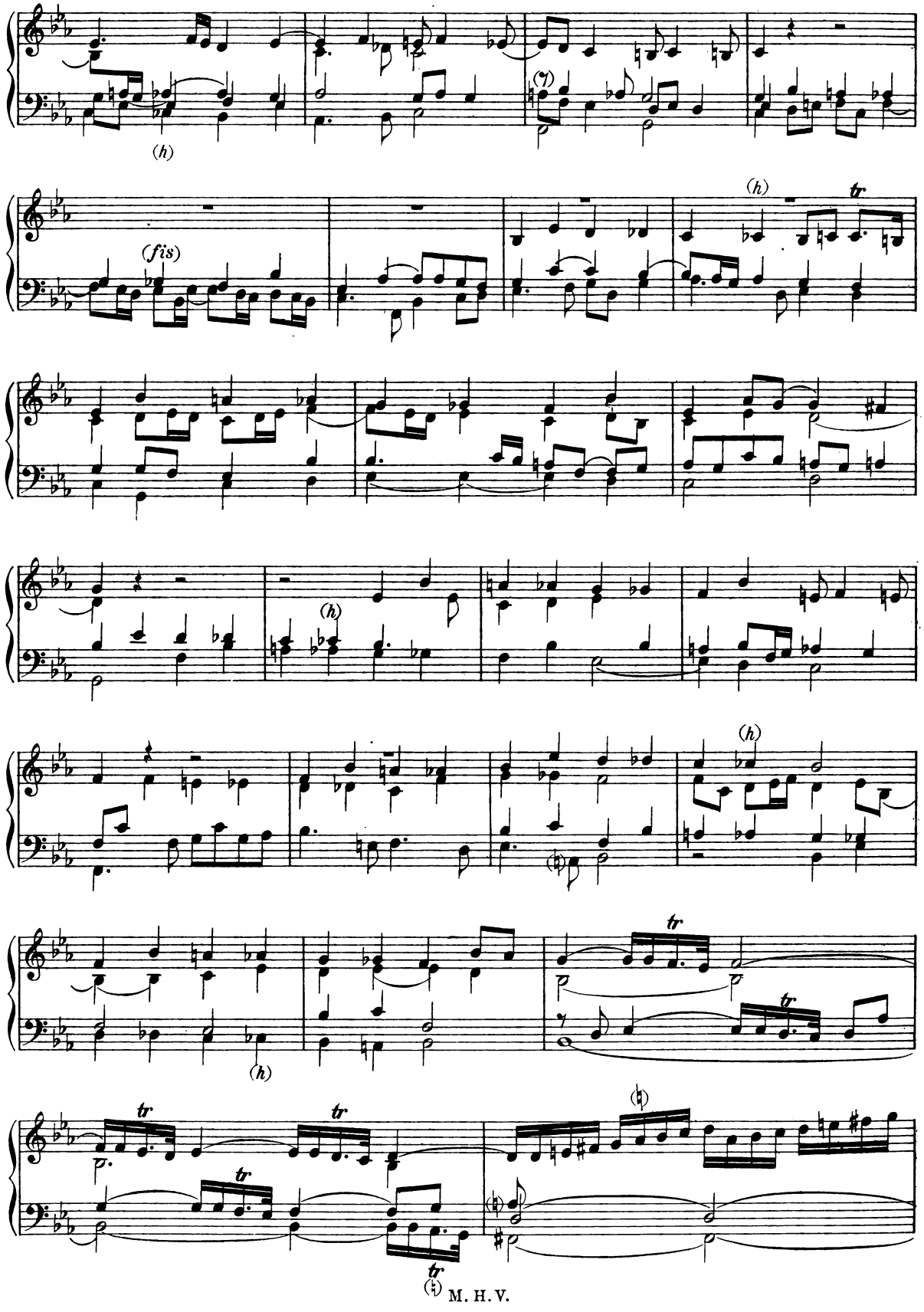
N°. 103. Praeludium u. Fuge ex Dis.*)



*) Durch die Freundlichkeit des Herrn Prof. Dr. Faisst in Stuttgart. (S. 163.)

Fuga.

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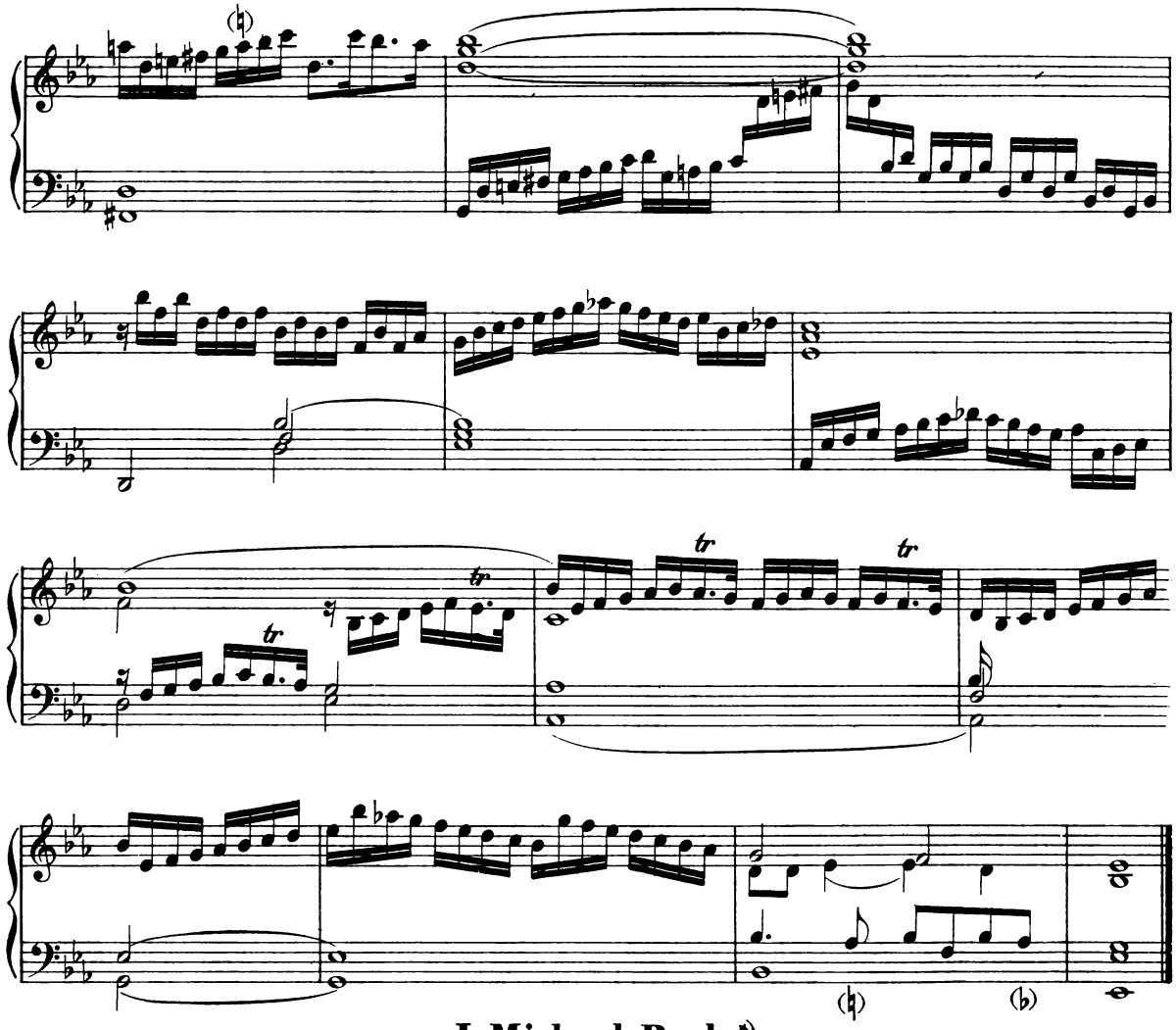
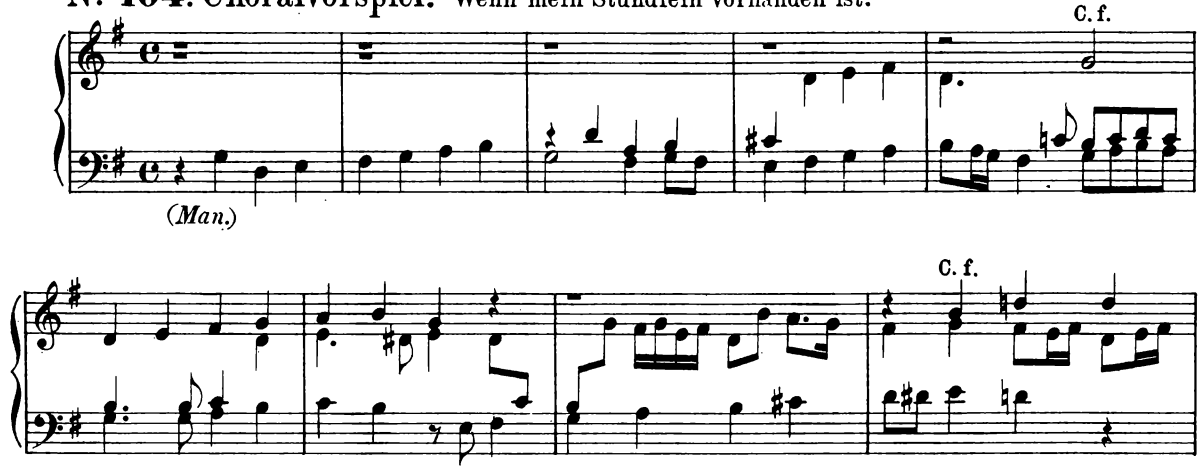


J. Michael Bach.*)

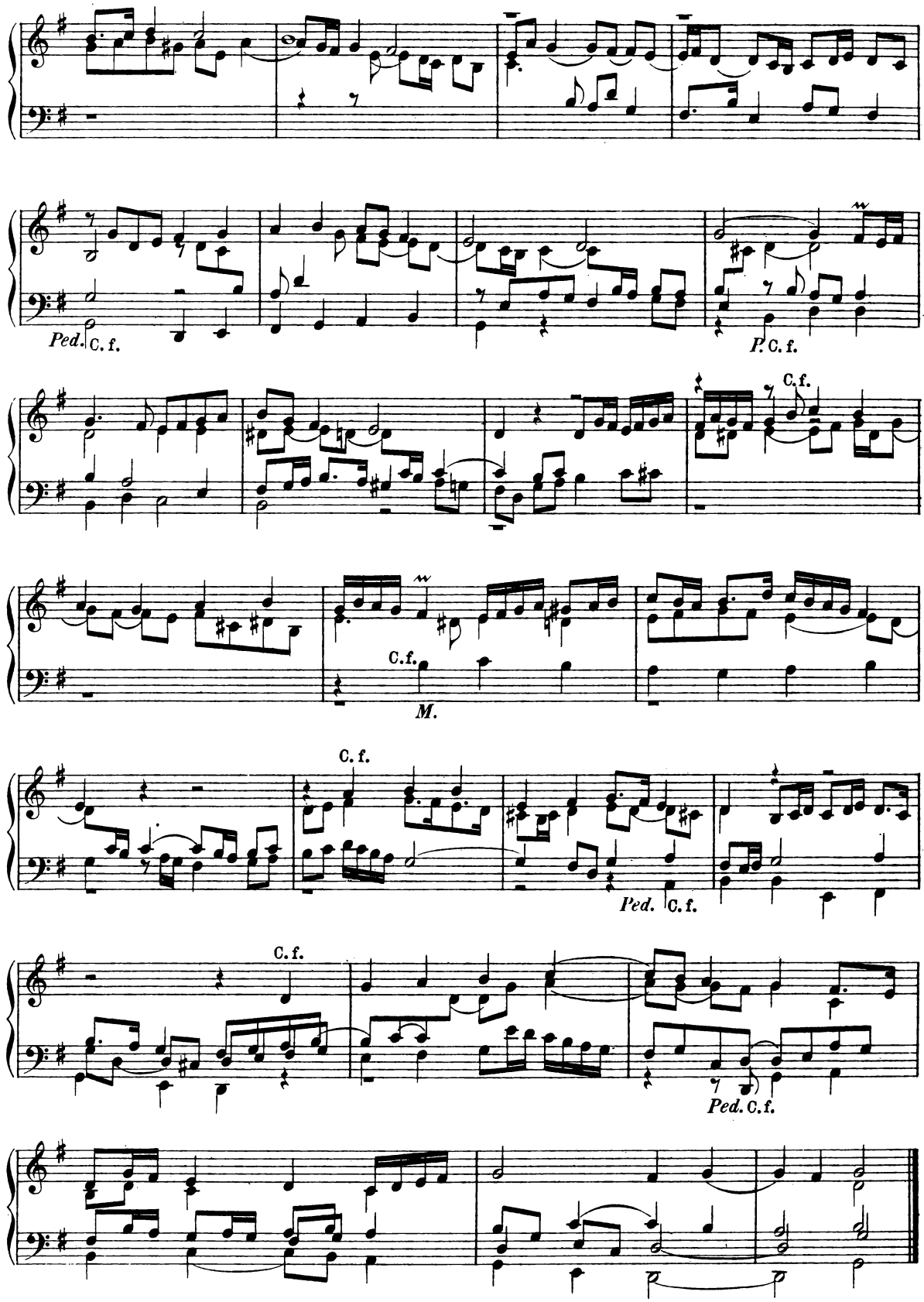
Org. in Amt Gehren,
geb. 9. Aug. 1648, gest. 1694.

Nº 104. Choralvorspiel: Wenn mein Stündlein vorhanden ist.

Handschriftlich.



*) S. 164.

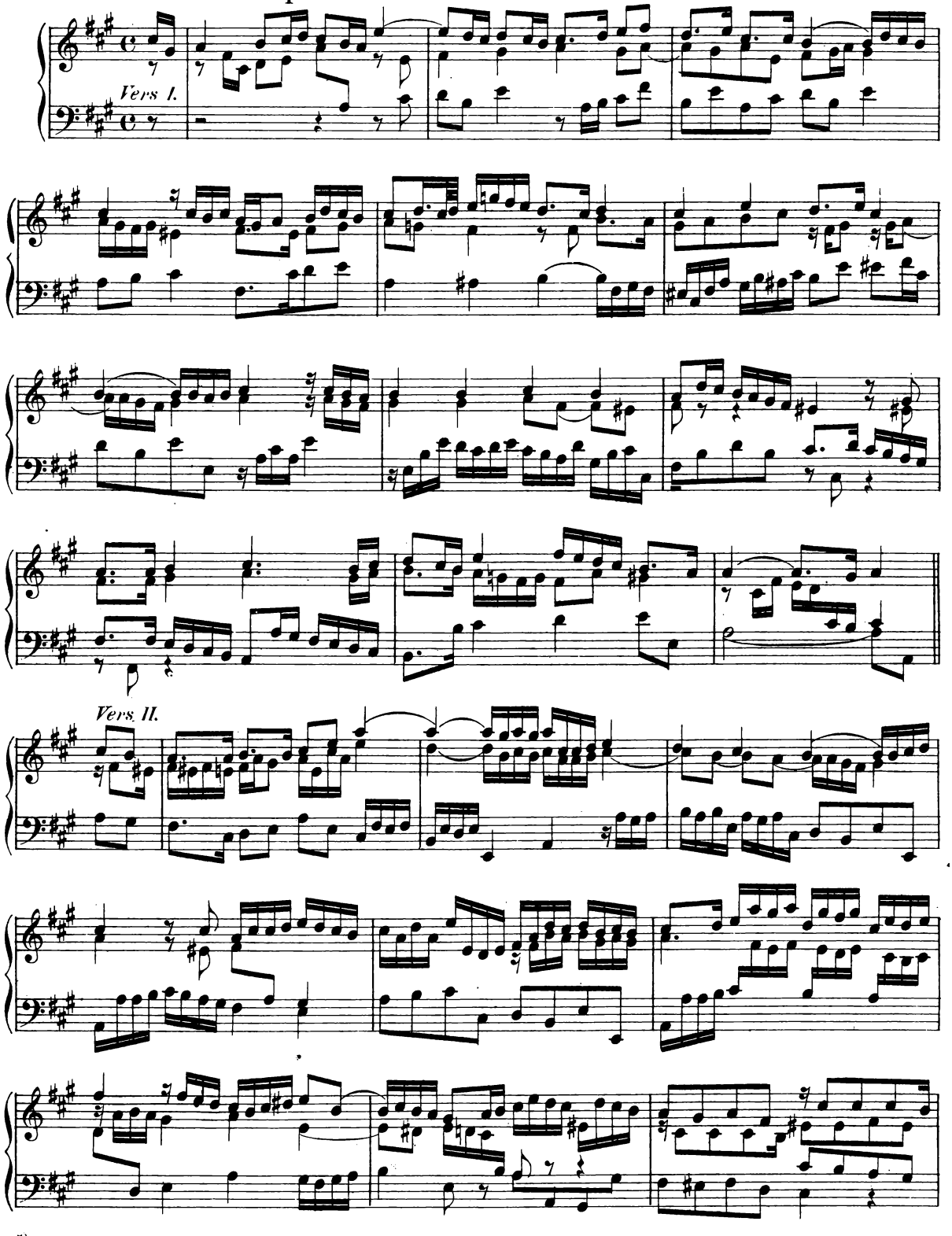

Ped. C. f.
P. C. f.
C. f.
C. f.
M.
C. f.
Ped. C. f.
C. f.
Ped. C. f.

Johann Bernhardt Bach.*)

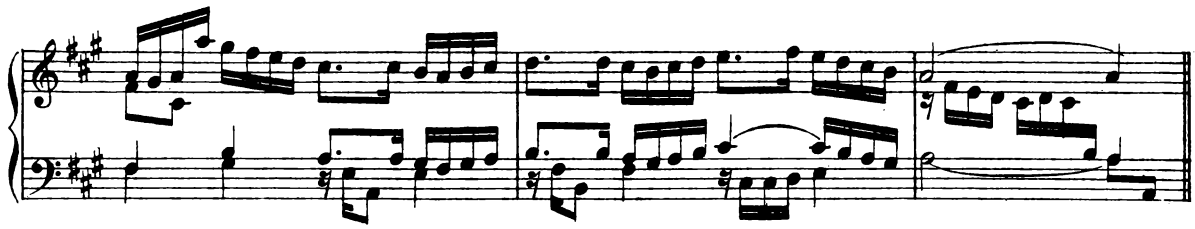
Org. in Eisenach,
23. Nov. 1676 — 11. Juni 1749.

Nº 105. Choralvorspiel: Du Friedefürst, Herr Jesu Christ.

Handschriftlich.

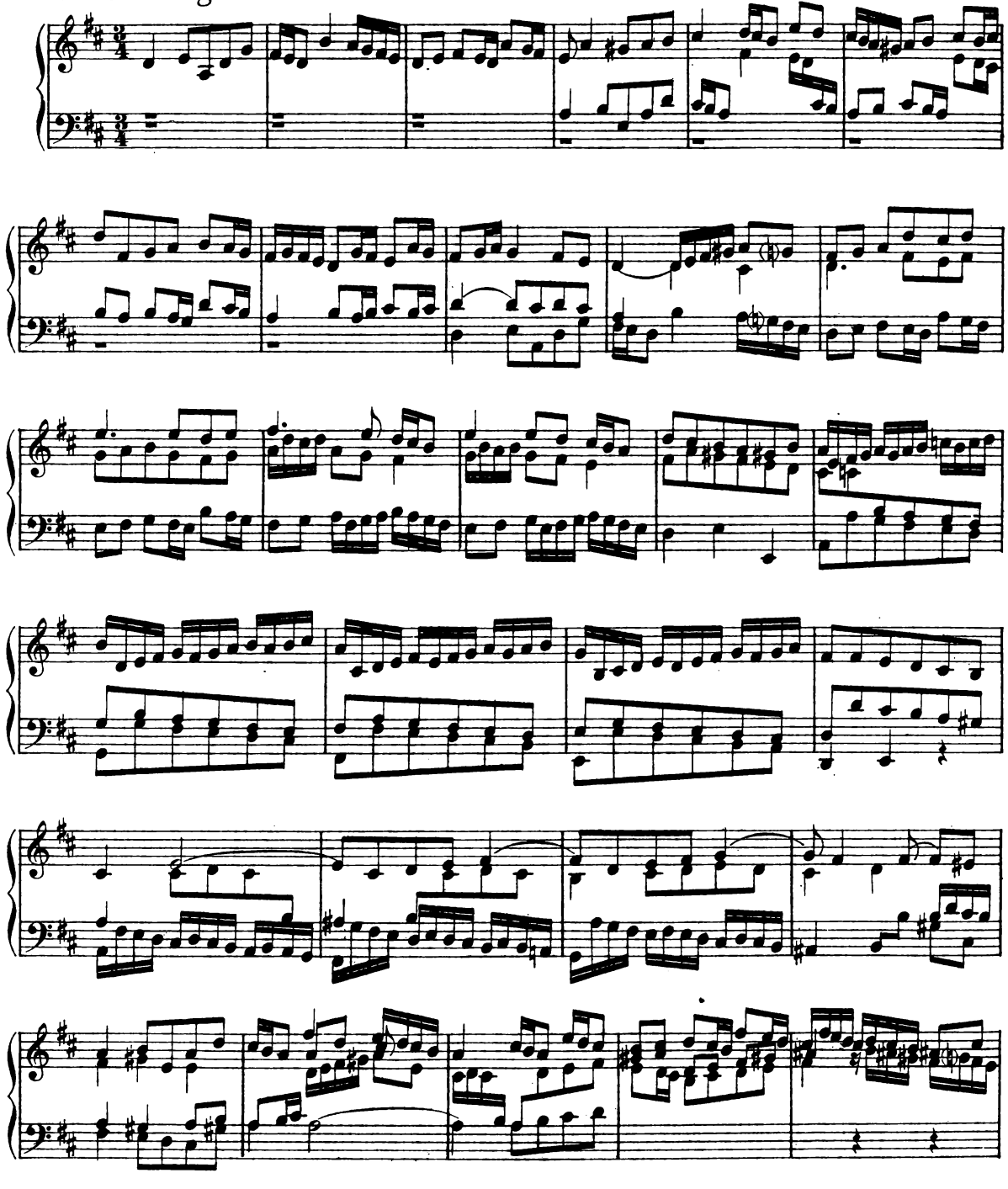


*) S. 164.

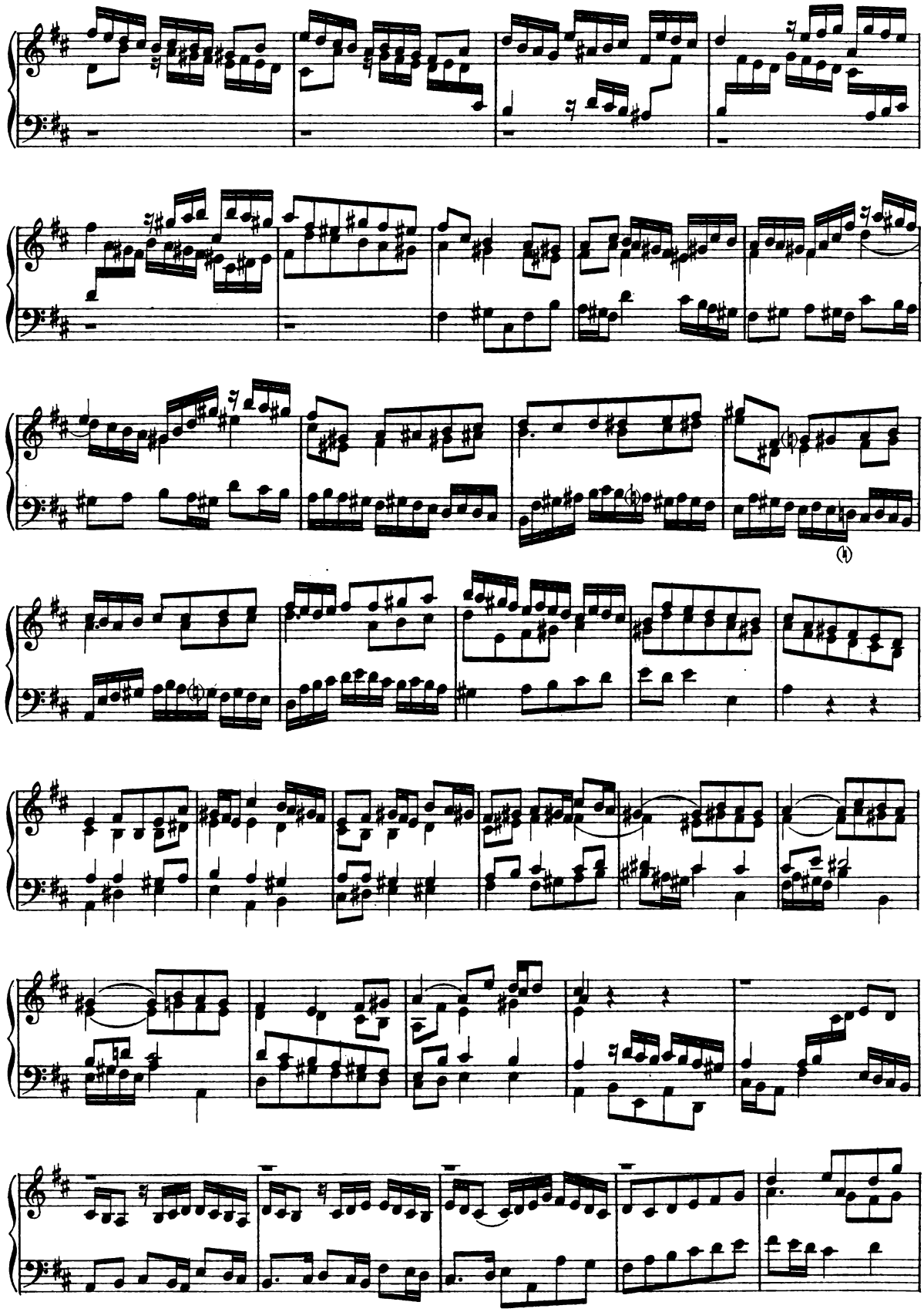


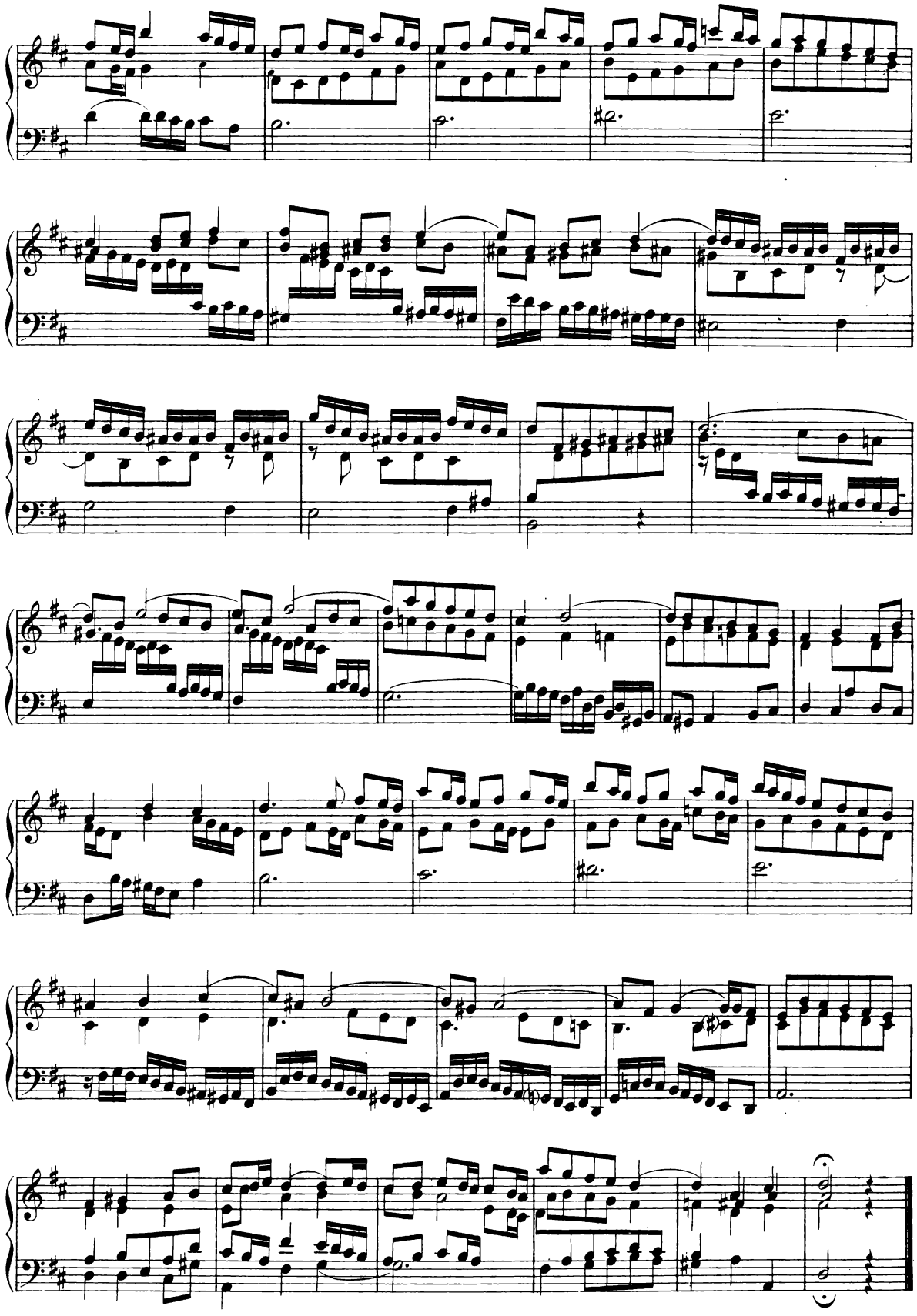
Nº 106. Fuge.*)

Nach einer alten thüringischen Handschrift.



*) S. 164.

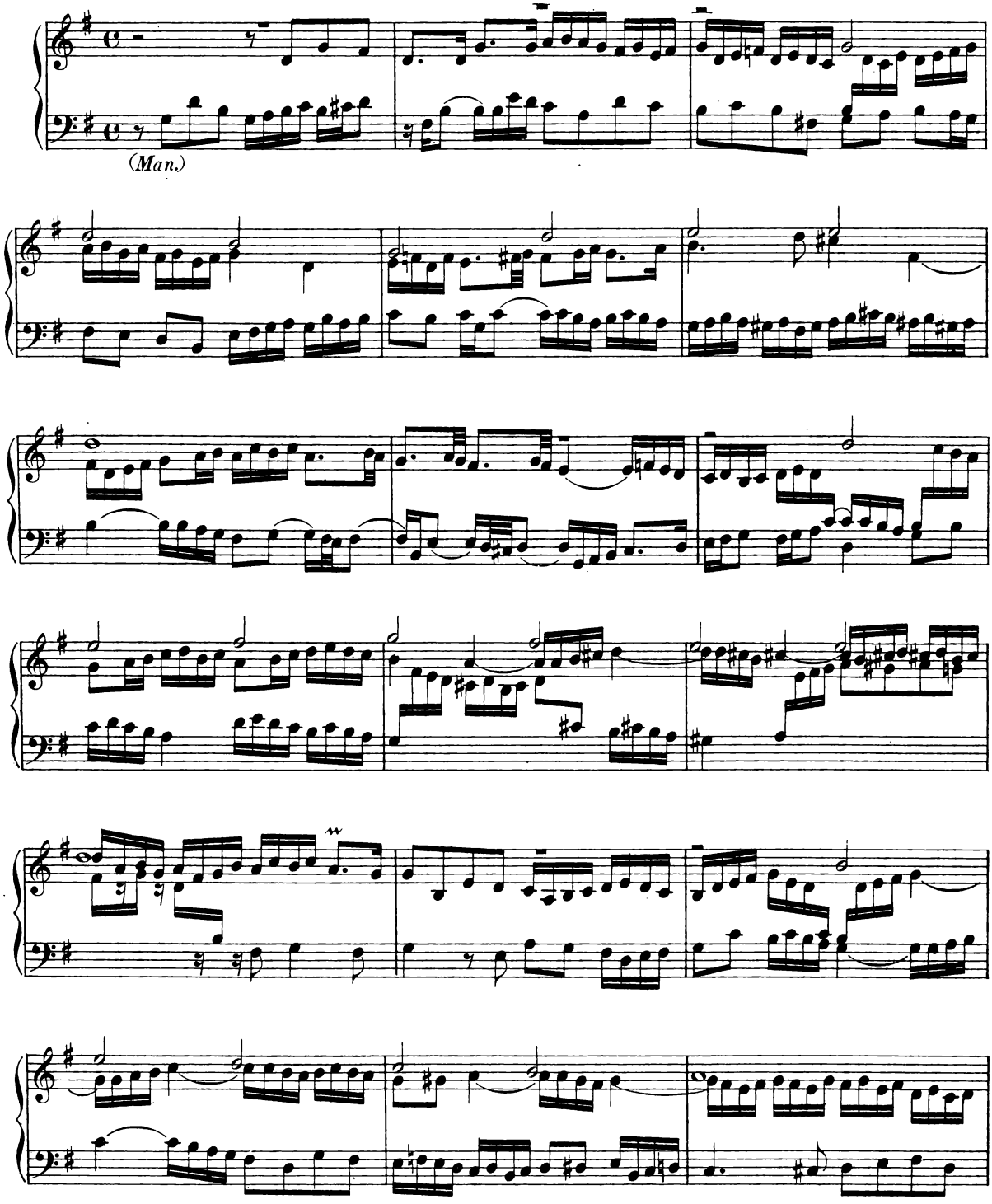




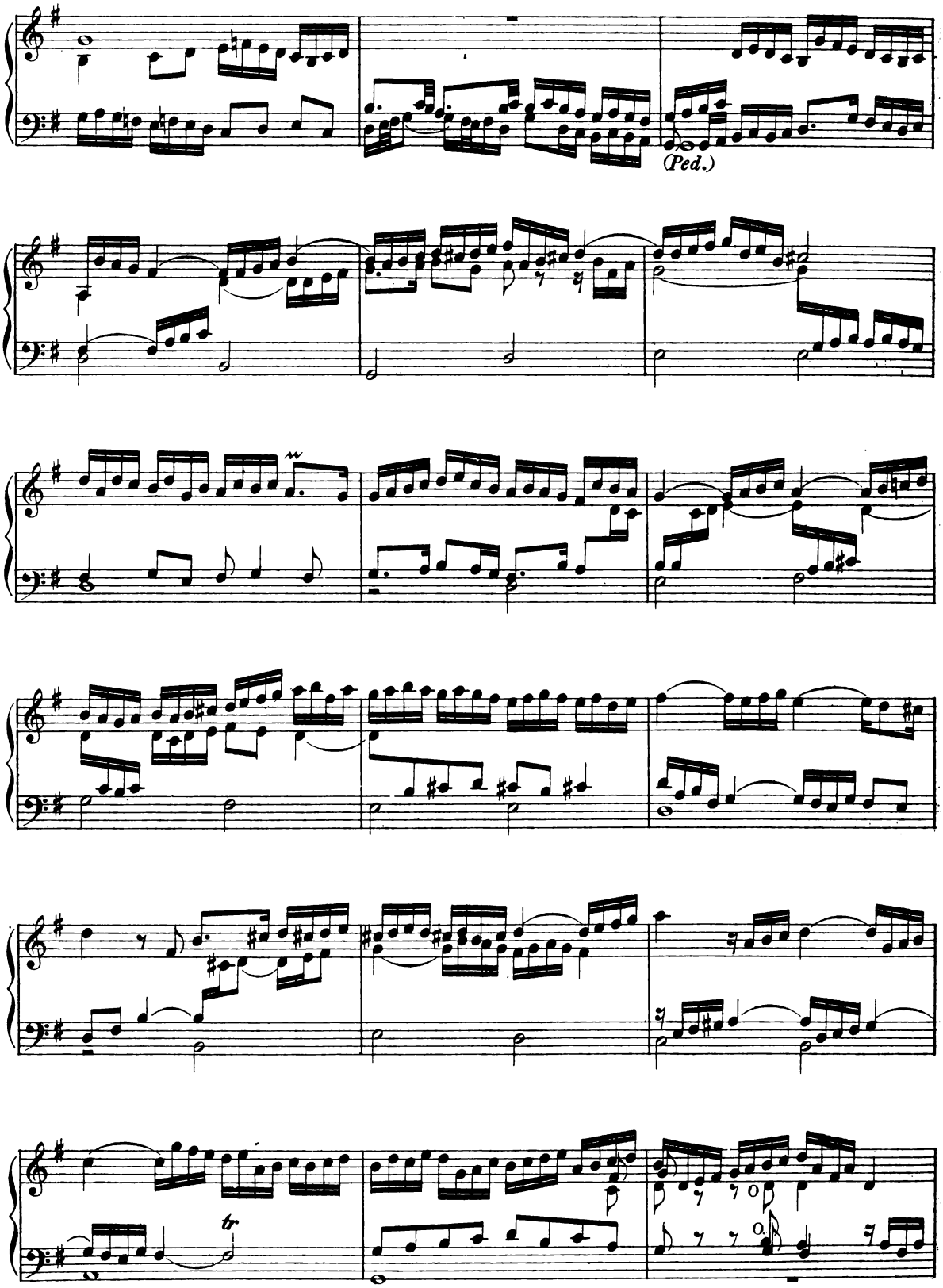
Johann Sebastian Bach.

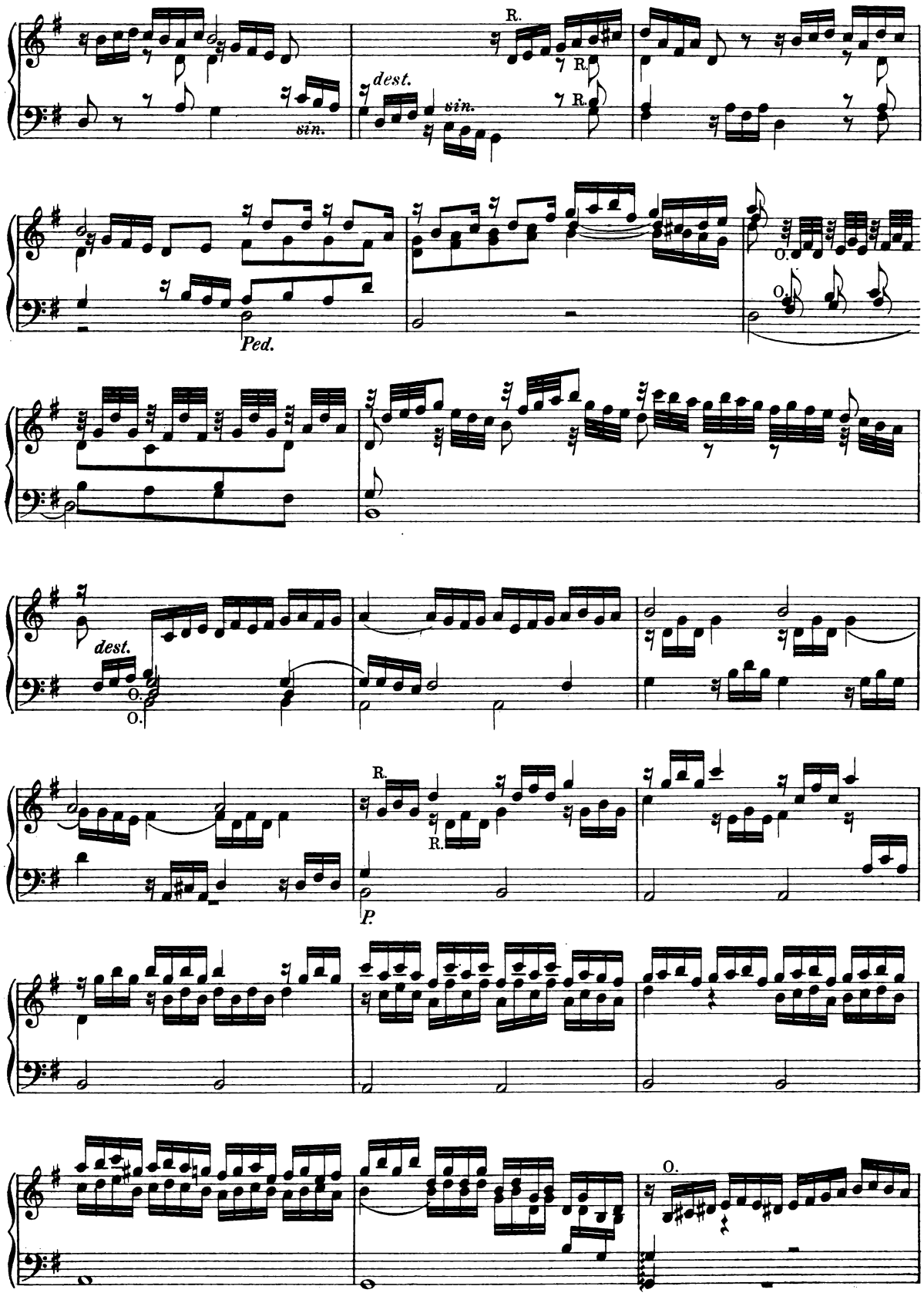
Cantor bei St. Thomas in Leipzig,
geb. 21. März 1685, gest. 28. Juli 1750.

No. 107. Choralvorspiel: Wie schön leuchtet der Morgenstern.*)



*) Nach dem Autograph (im Besitz des Herrn Prof. Wagner zu Marburg) durch die Freundlichkeit des Herrn Prof. Ph. Spitta in Berlin mir zur Veröffentlichung überlassen. — (S. 115.)


(Ped.)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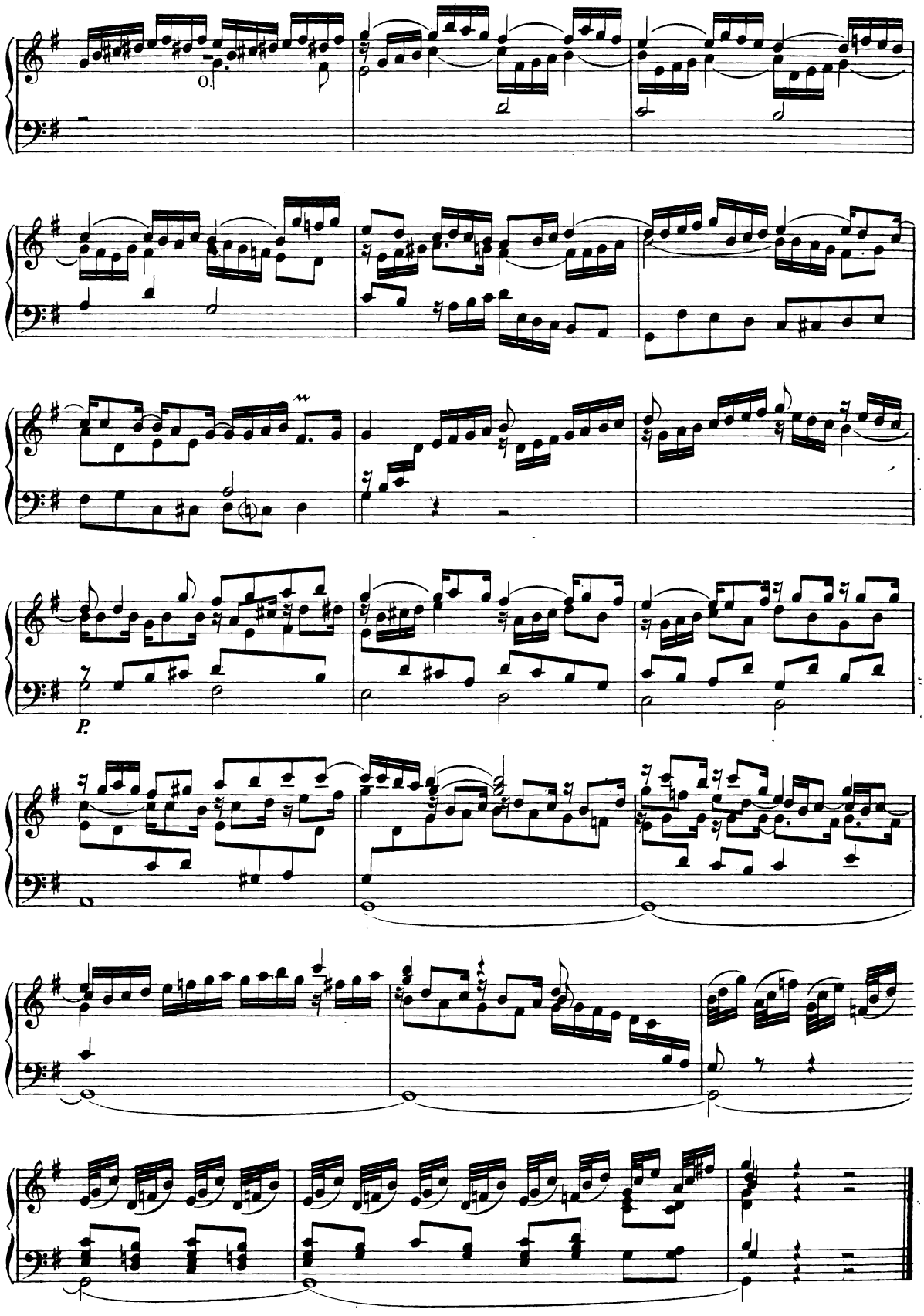
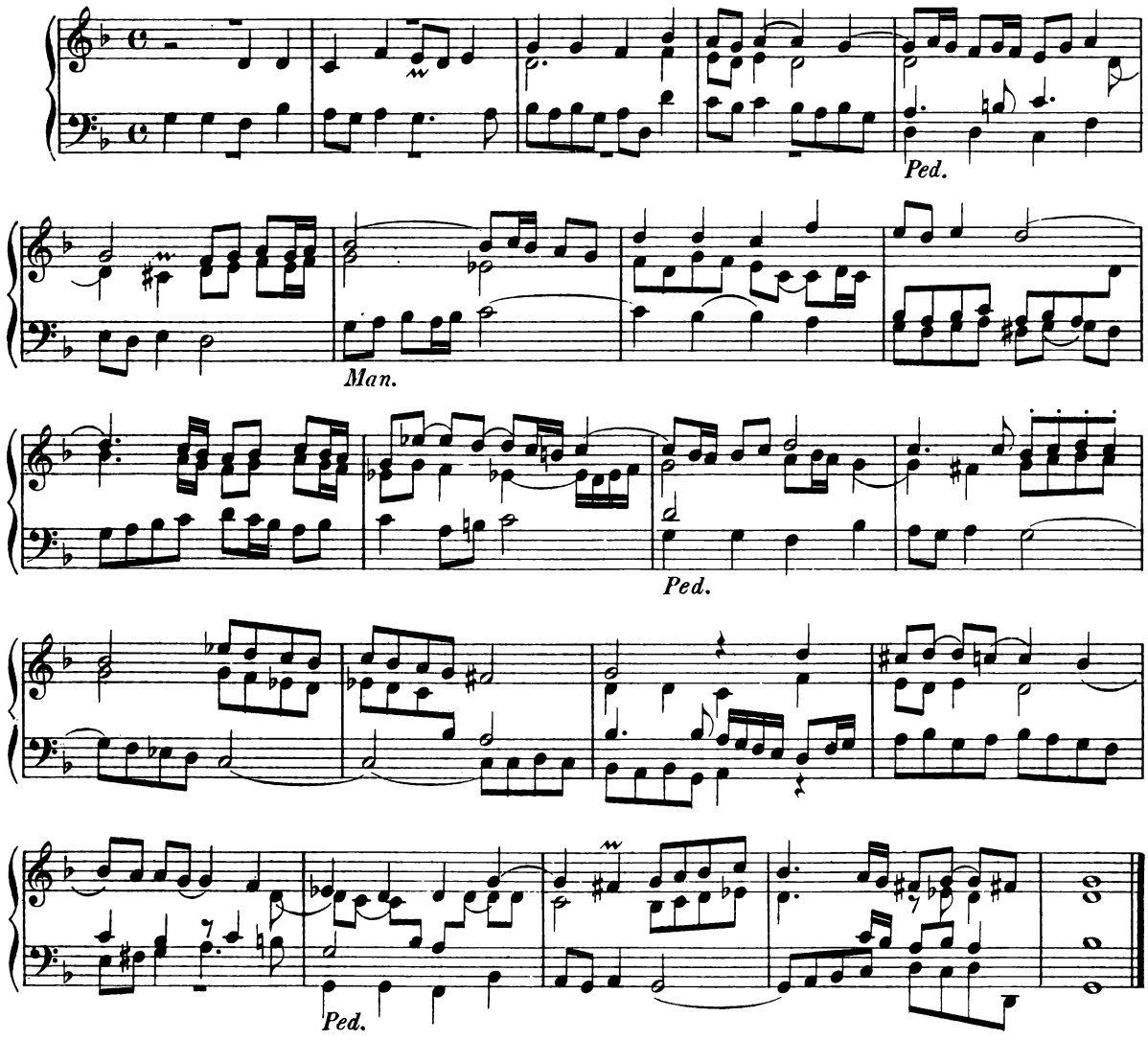

P.

Nicolaus Vetter. *)

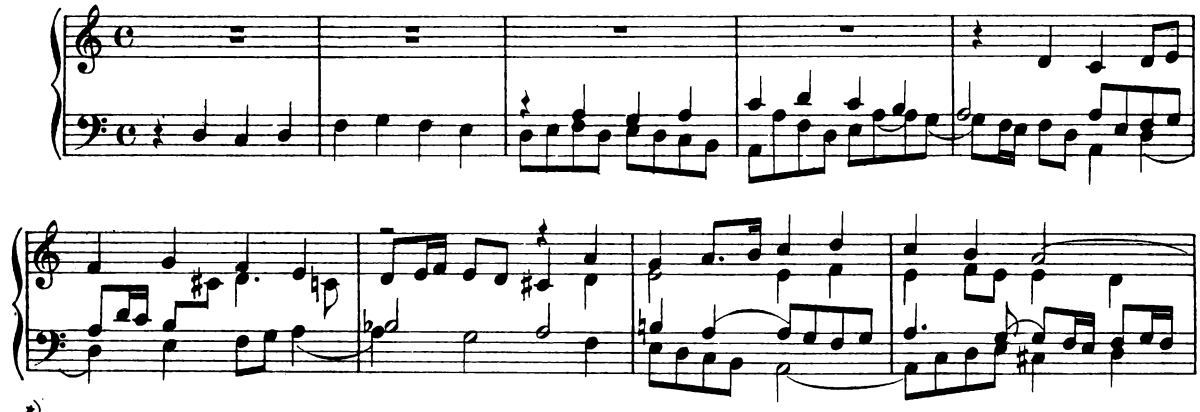
Hof-Organist in Rudolstadt.
geb. 30. Oct. 1660. gest. nach 1740.

No. 108. Choralfuge: Nun komm der Heiden Heiland.

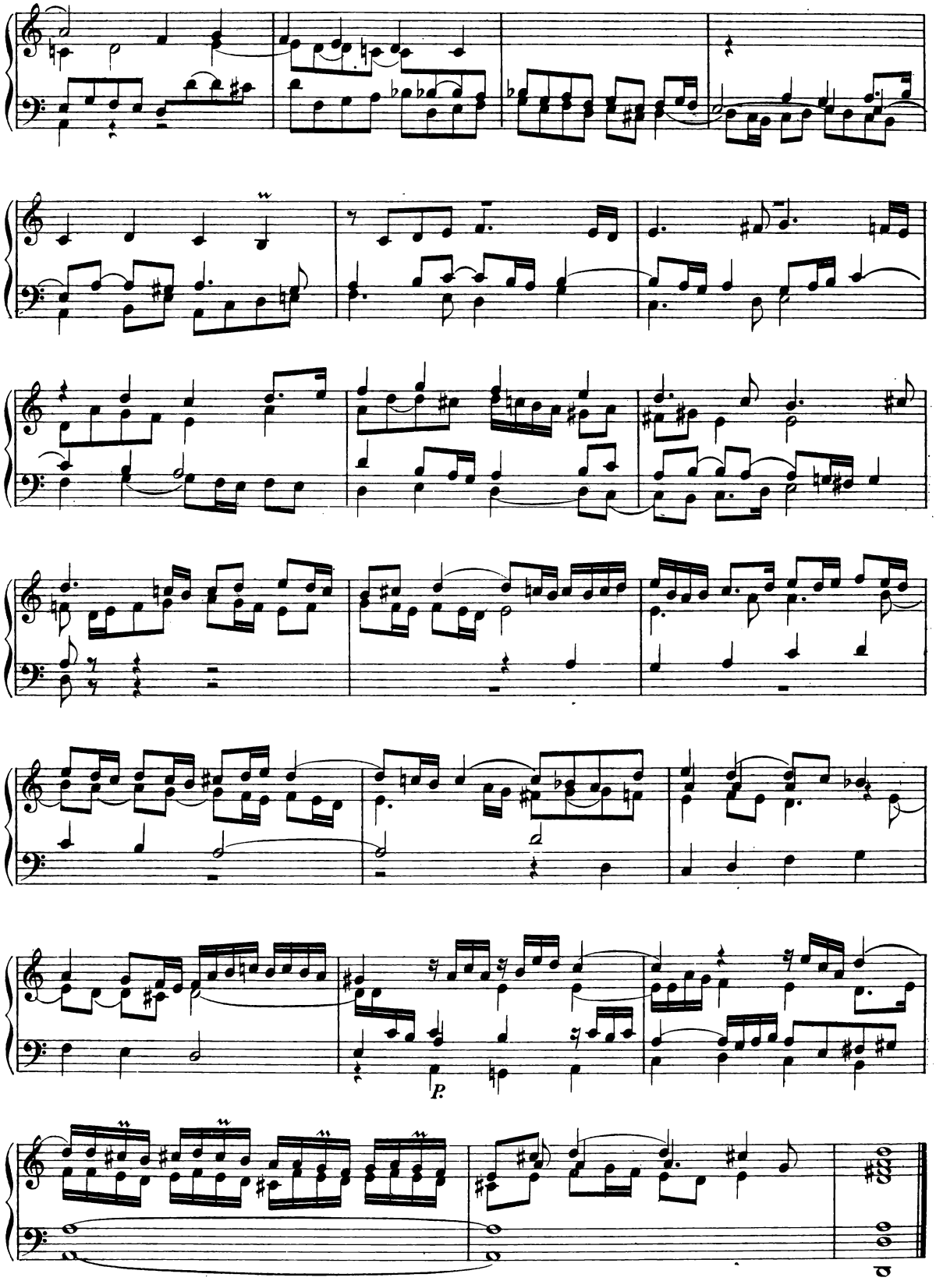


No. 109. Choralfuge: Christ lag in Todes Banden.

Handschriftlich.



*) S. 166.

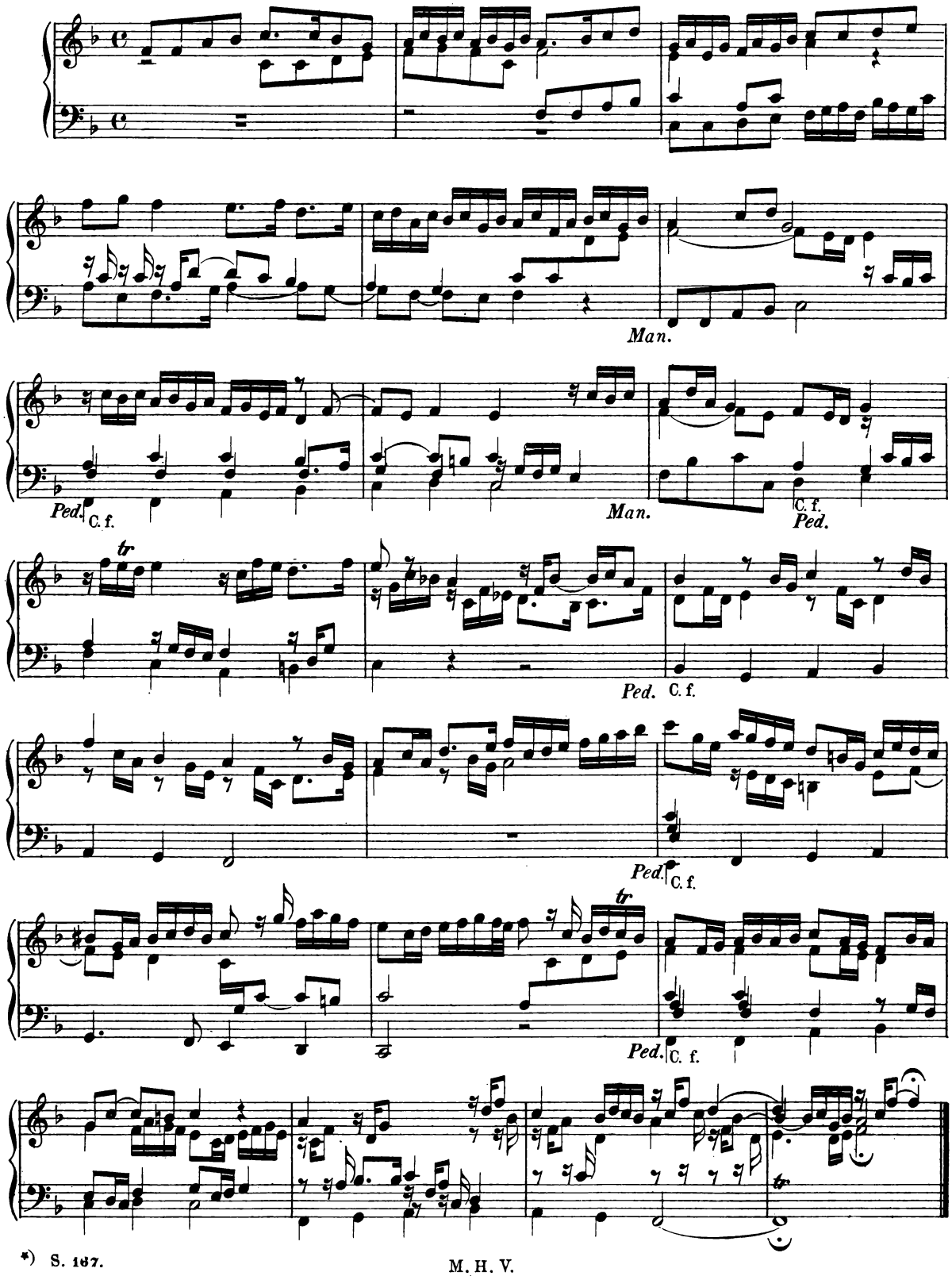

P.

Heinrich Buttstedt, *)

Organist in Erfurt,
geb. d. 25ten April 1666. gest. am 1. Dec. 1727.

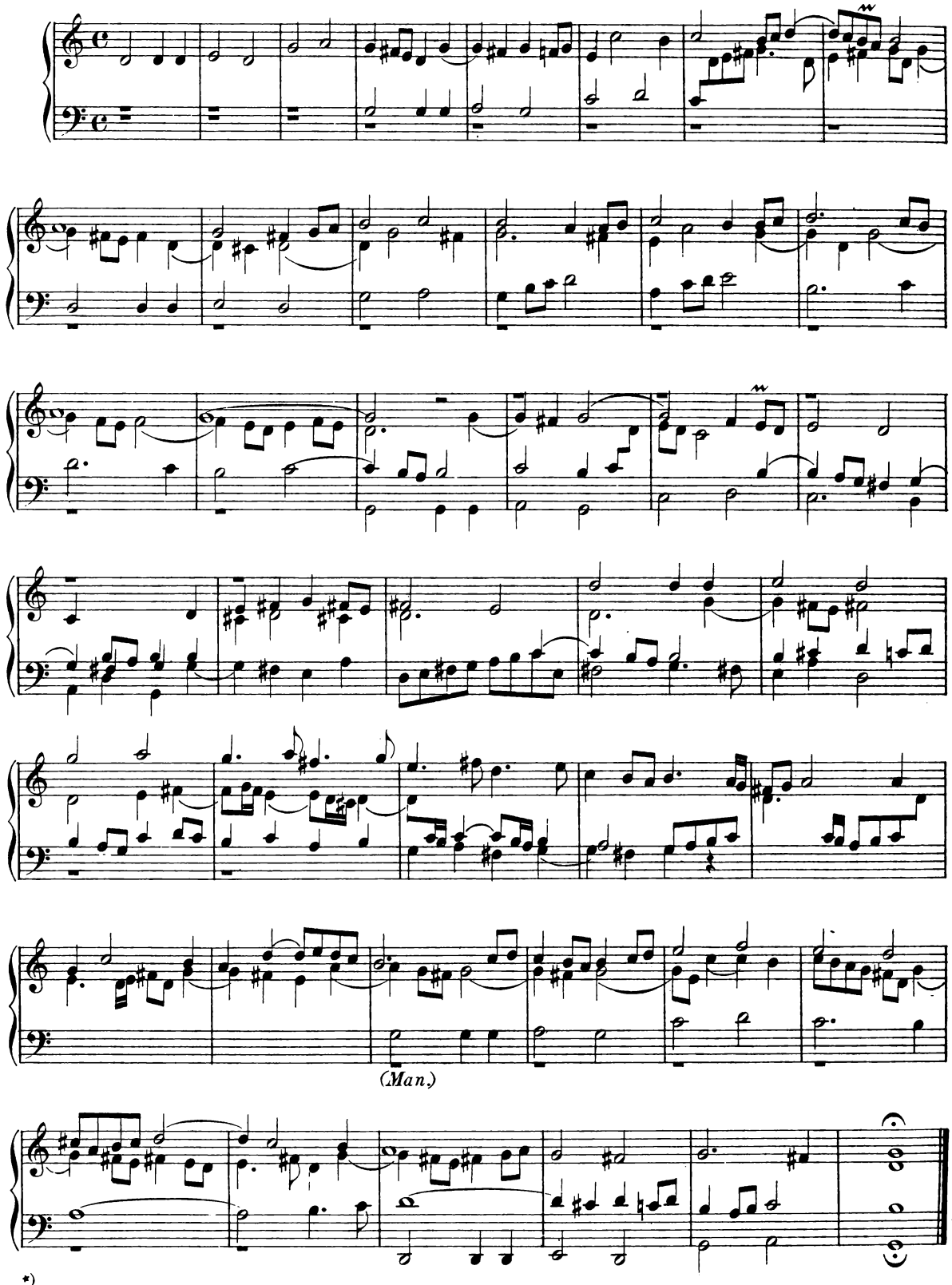
No. 110. Choralvorspiel: Gottes Sohn ist kommen.

Handschriftlich.



*) S. 187.

N⁰ 111. Choralfuge: Gelobet seist du, Jesu Christ.*)



*) S. 167.

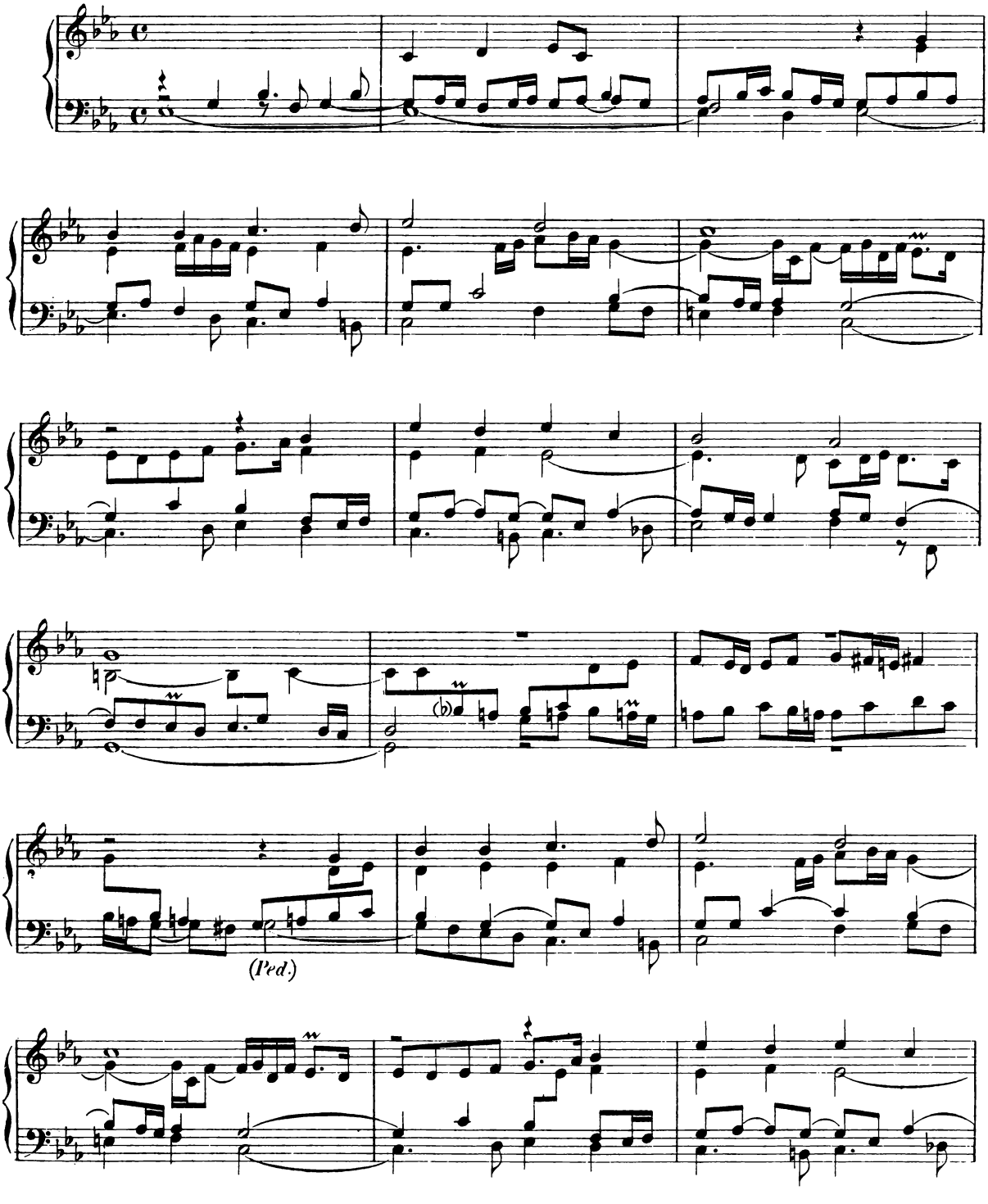
Johann Gottfried Walther.*)

Org. in Weimar,

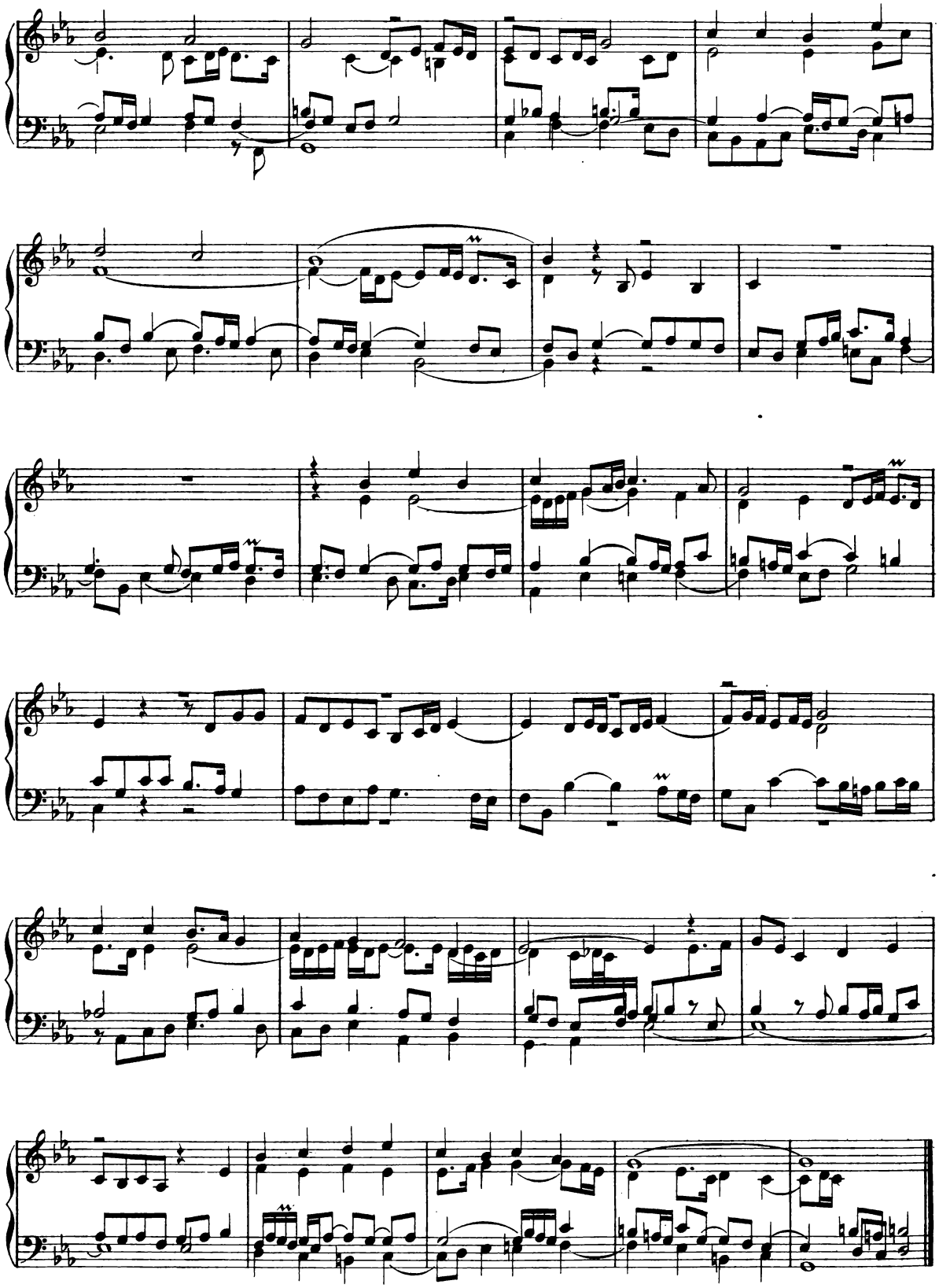
geb. 18. Sept. 1684. gest. 23. März 1748.

No. 112. Choralvorsp.: Erbarm' dich mein, o Herre Gott.

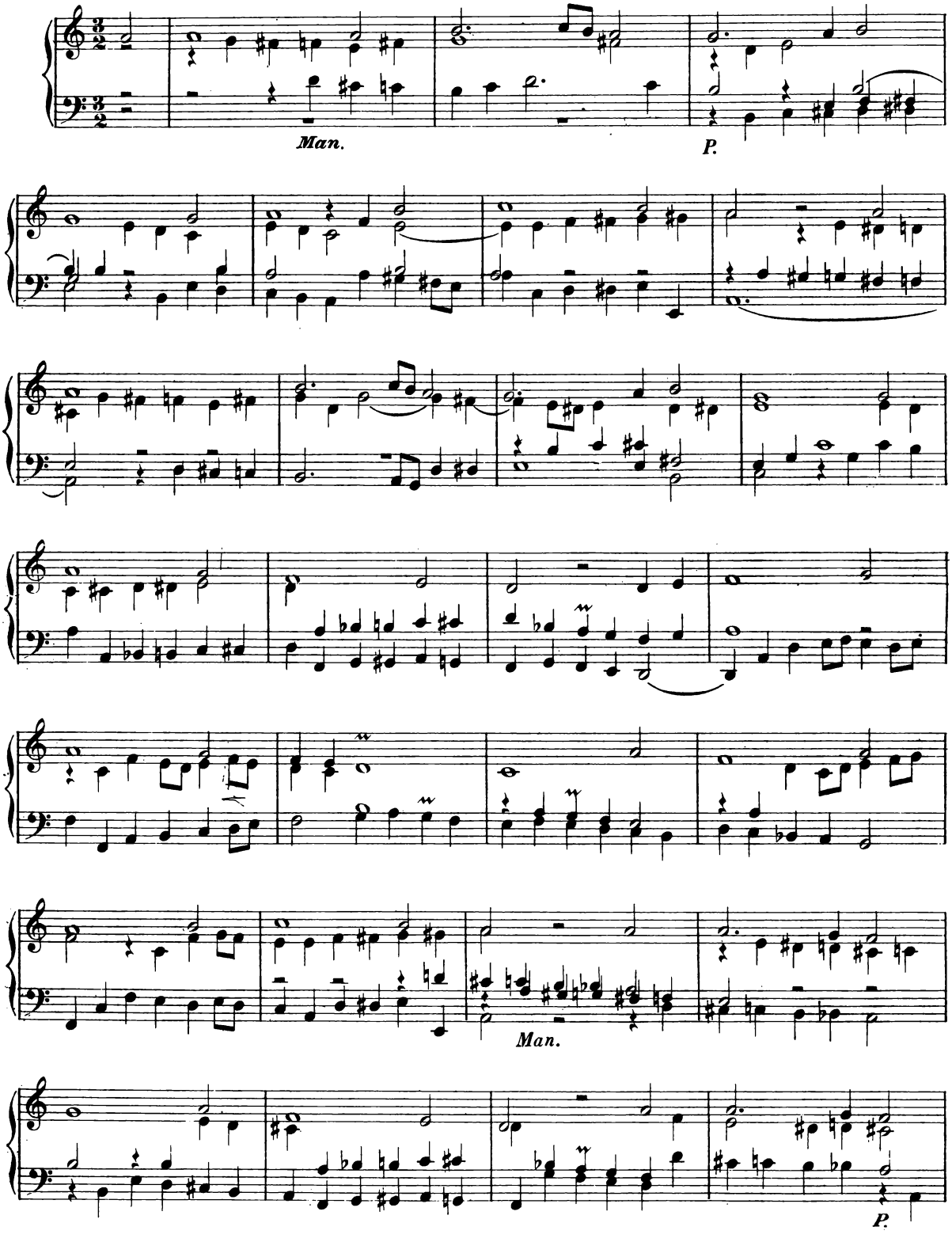
Manuscript.



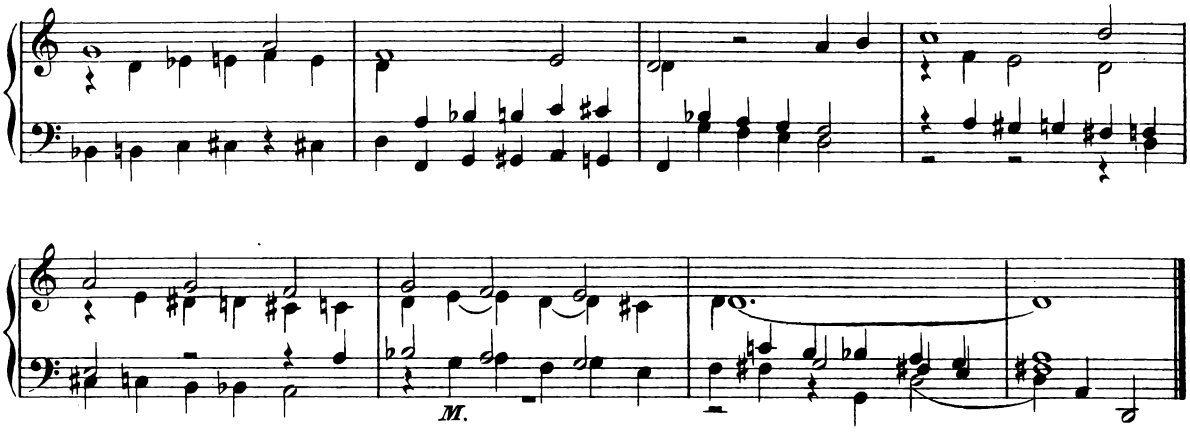
*) S. 168.



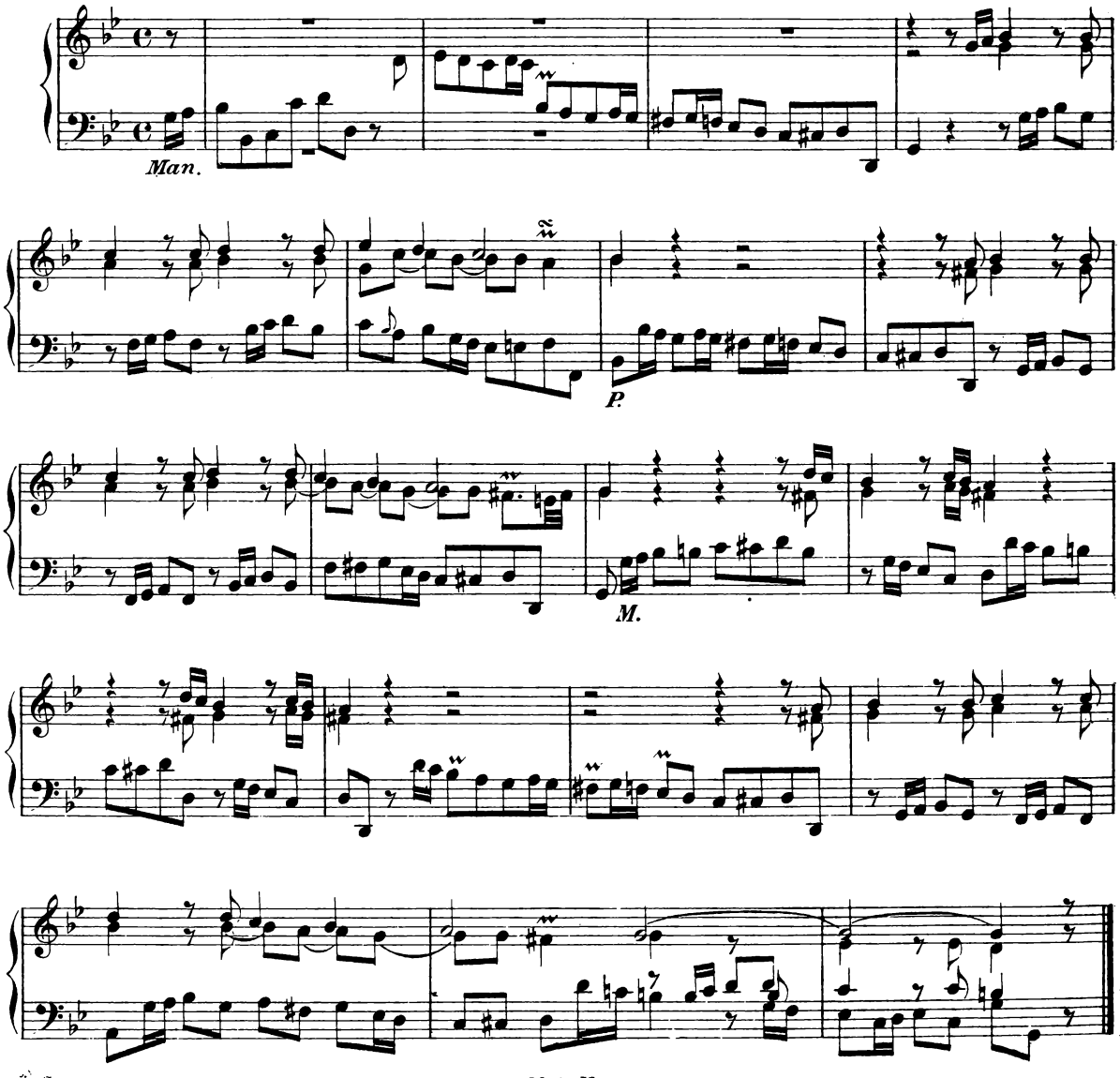
Nº 113. Choralvorsp.: Ach Gott, thu dich erbarmen.*)



*) S. 168.

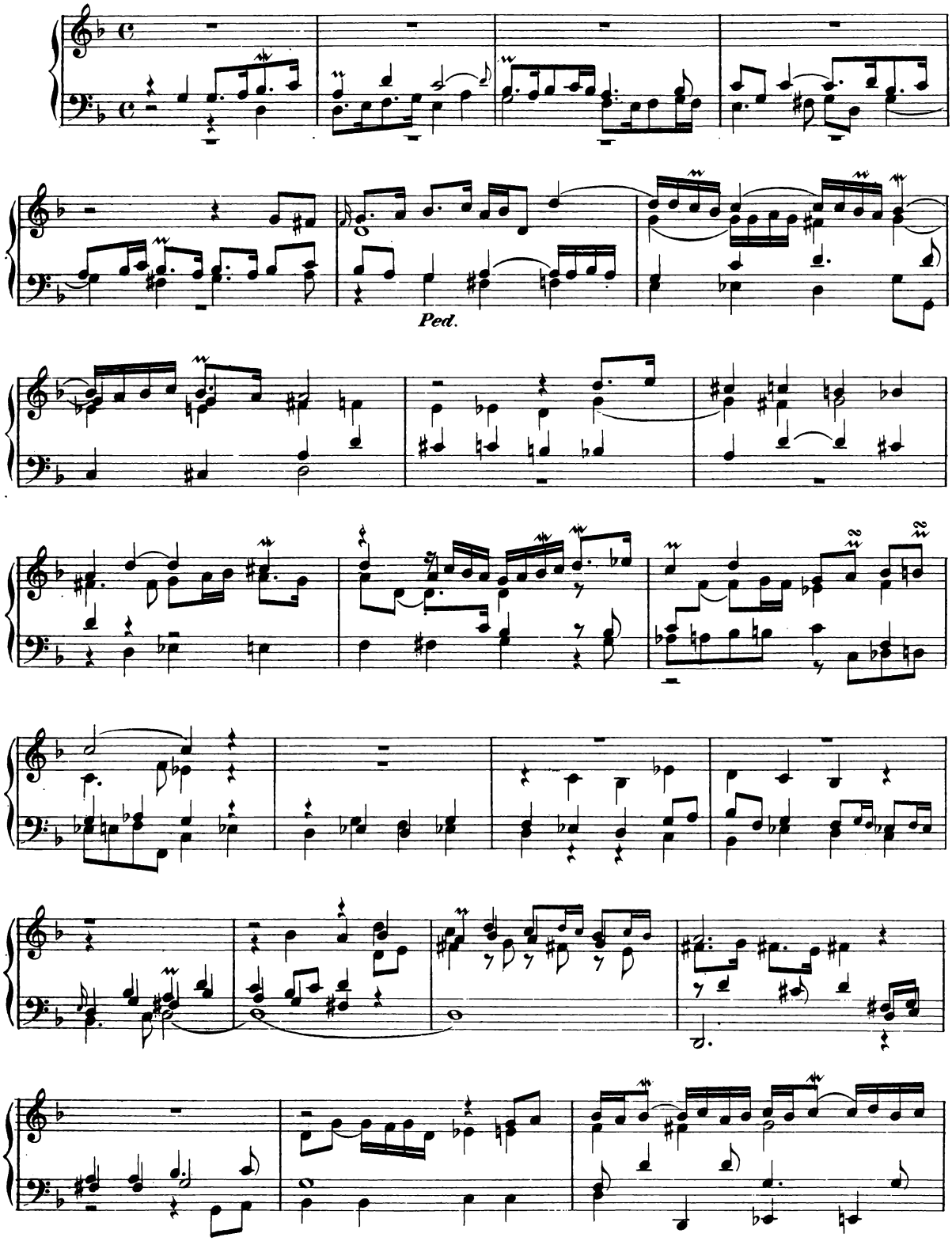


N° 114. Ach Gott, erhör' mein Seufzen und Wehklagen.*)

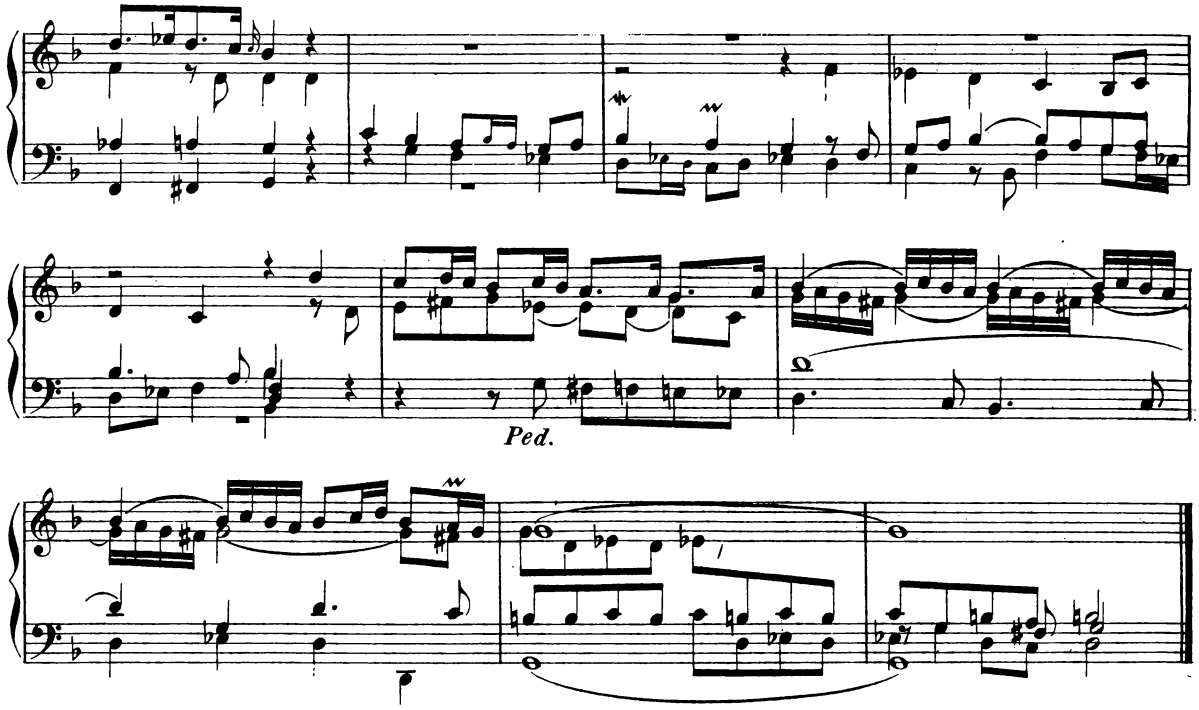


*) S. 168.

N°. 115. Choralvorsp.: Warum betrübst du dich, mein Herz? *)

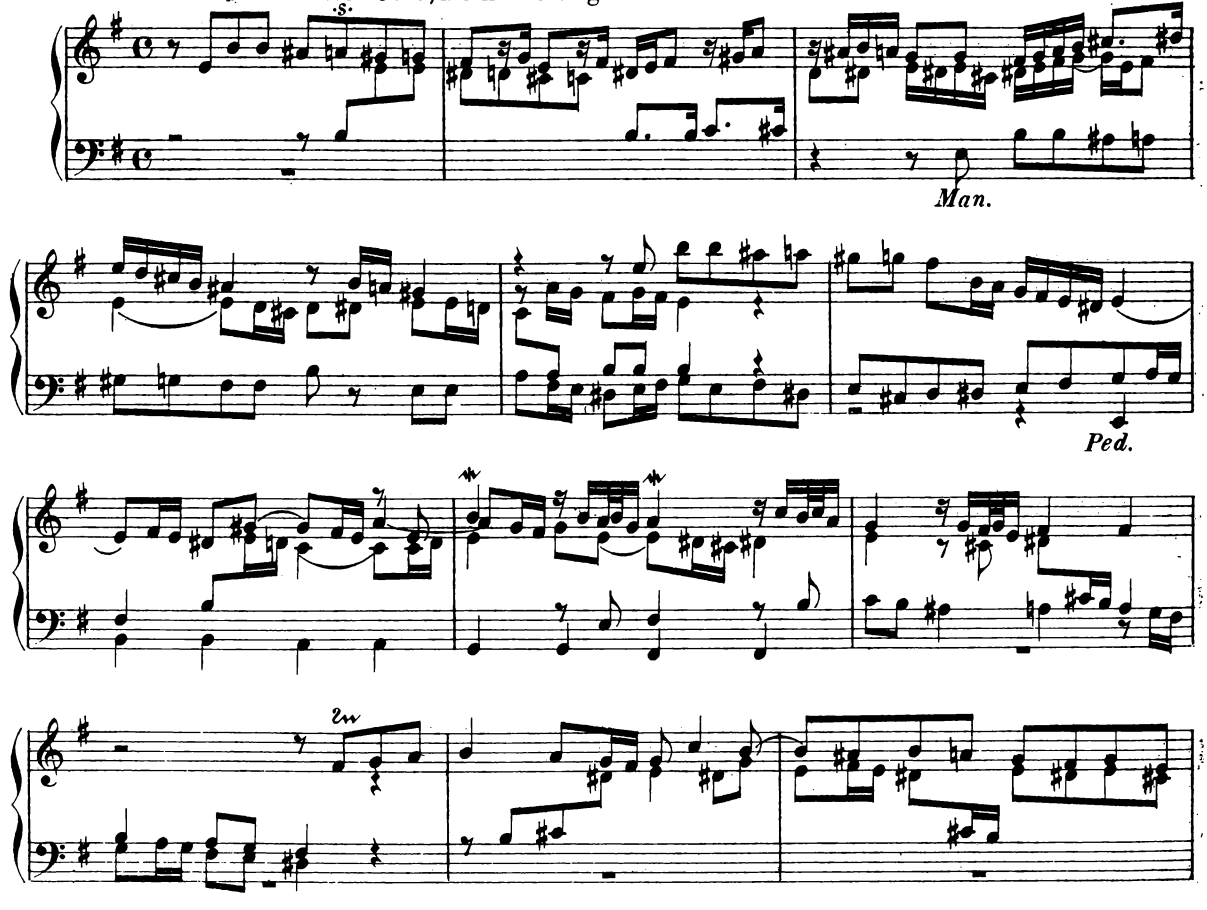


*) S. 168.

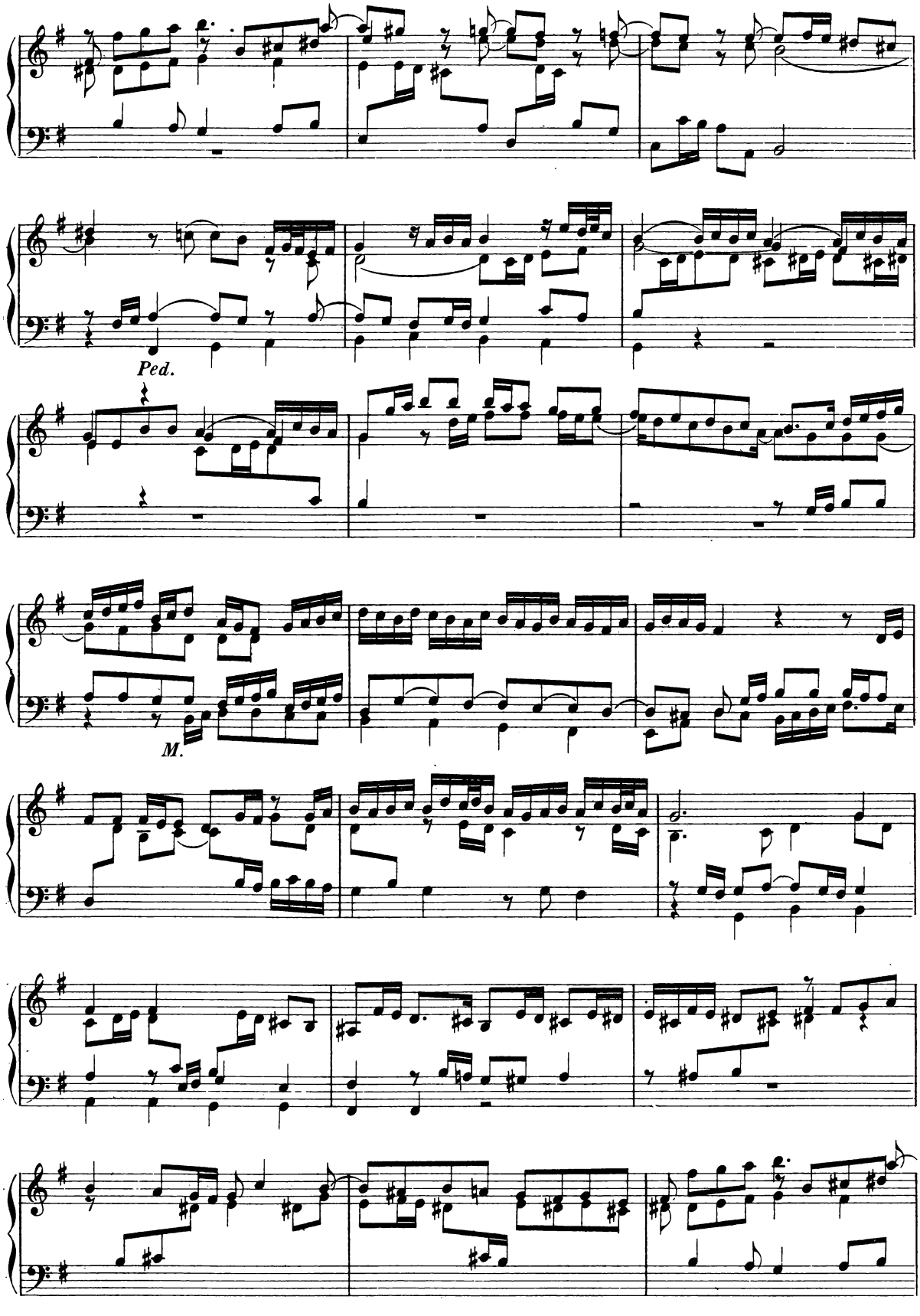


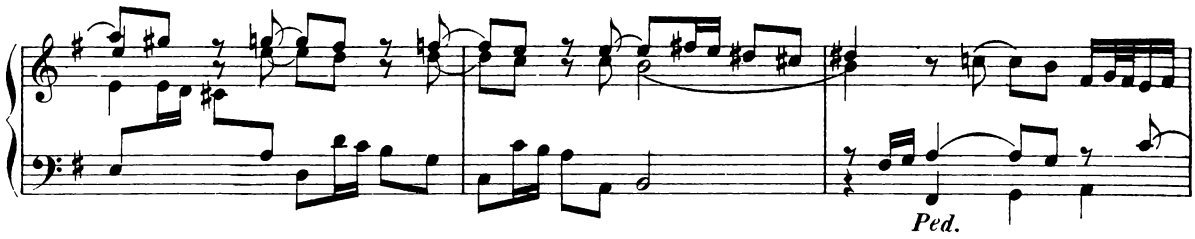
N°. 116. Ach schönster Jesu, mein Verlangen.*)

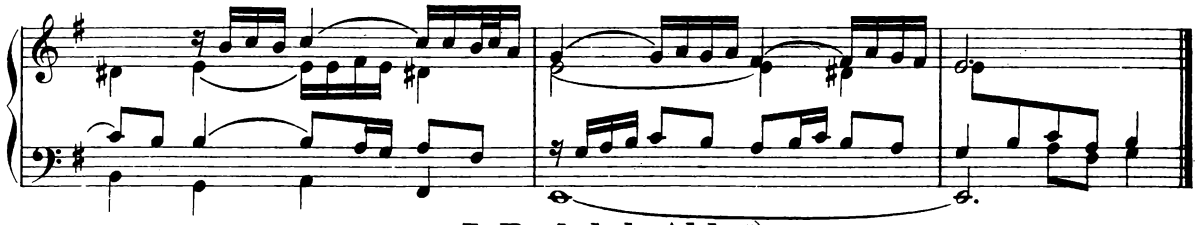
Alte thüring. Handschrift.



*) S. 168.


Ped.
M.



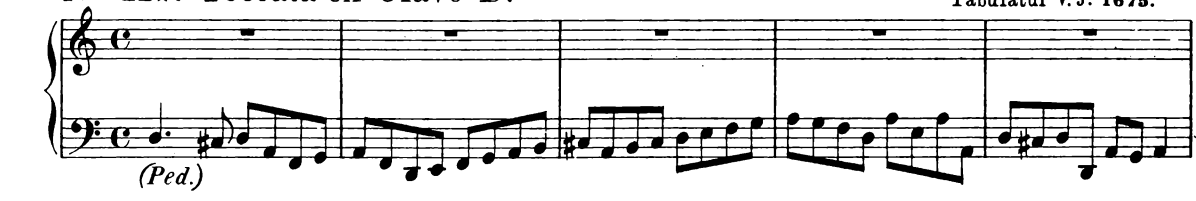


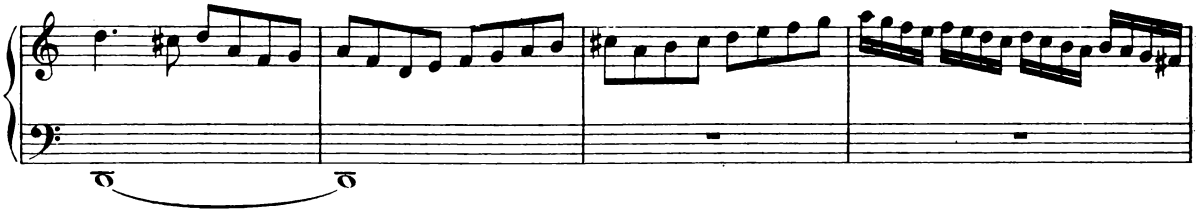
J. Rudolph Ahle,*)

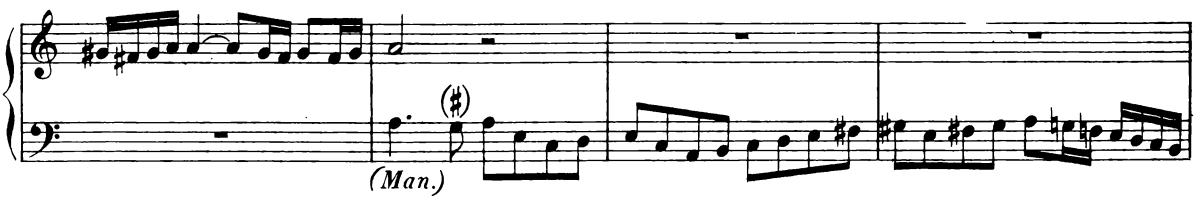
Org. in Mühlhausen,
geb. 1625. gest. 1675.

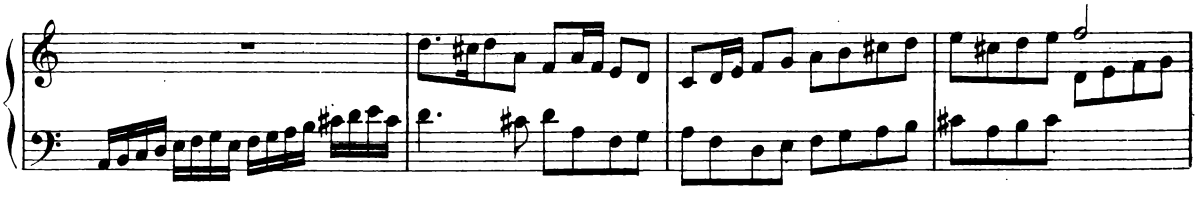
N°. 117. Toccata ex Clave D.

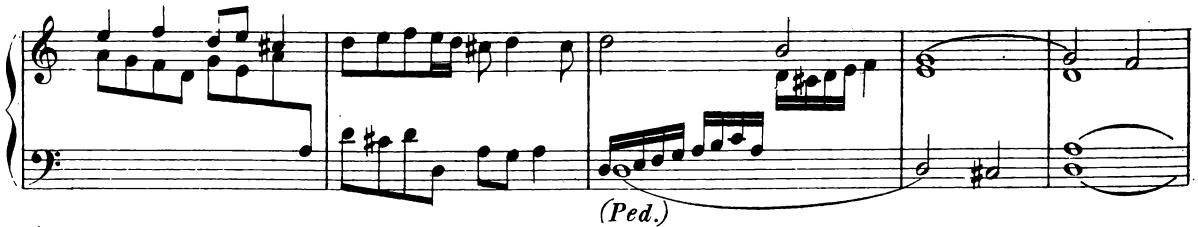
Handschriftl. deutsche Tabulatur v. J. 1675.



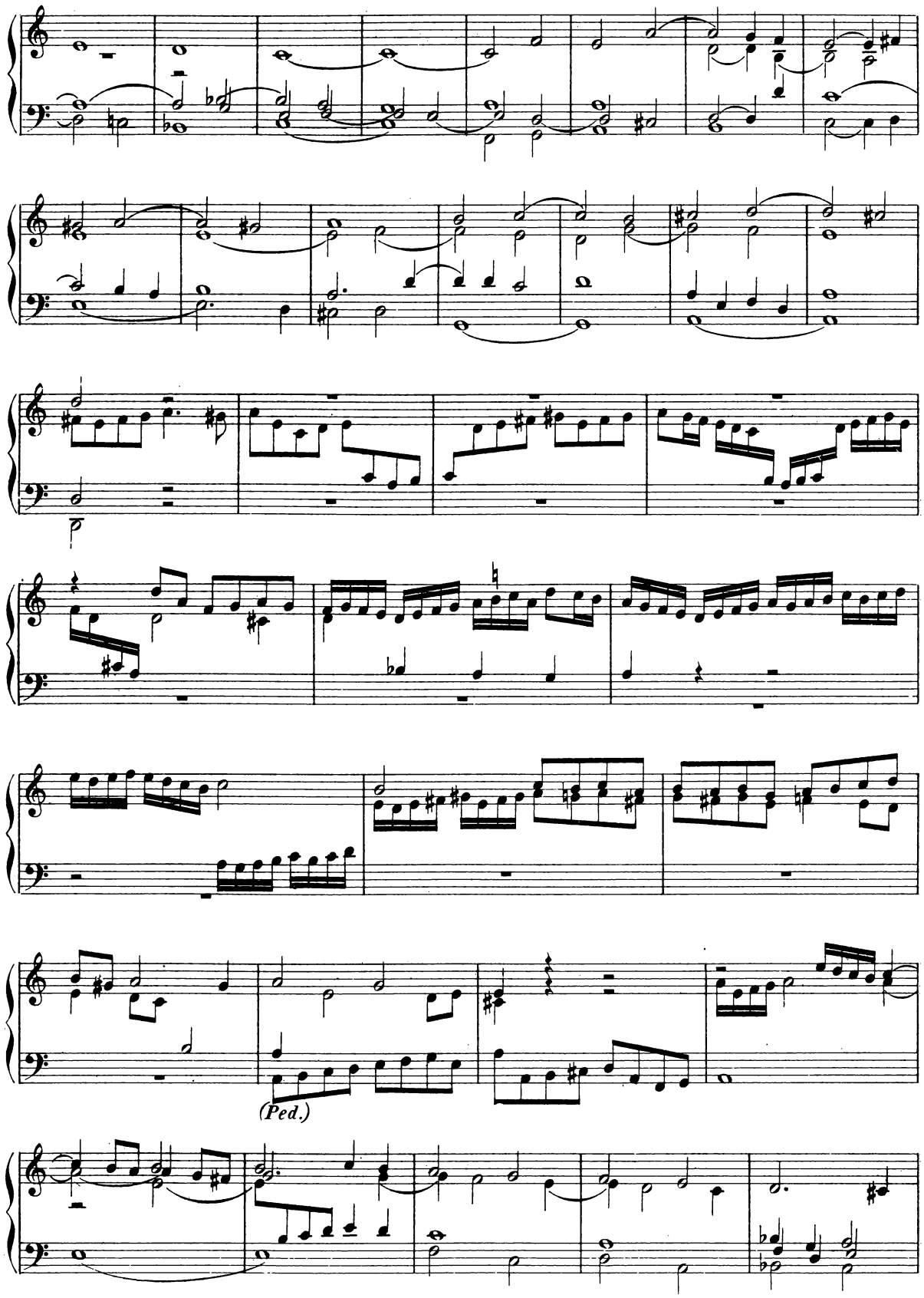


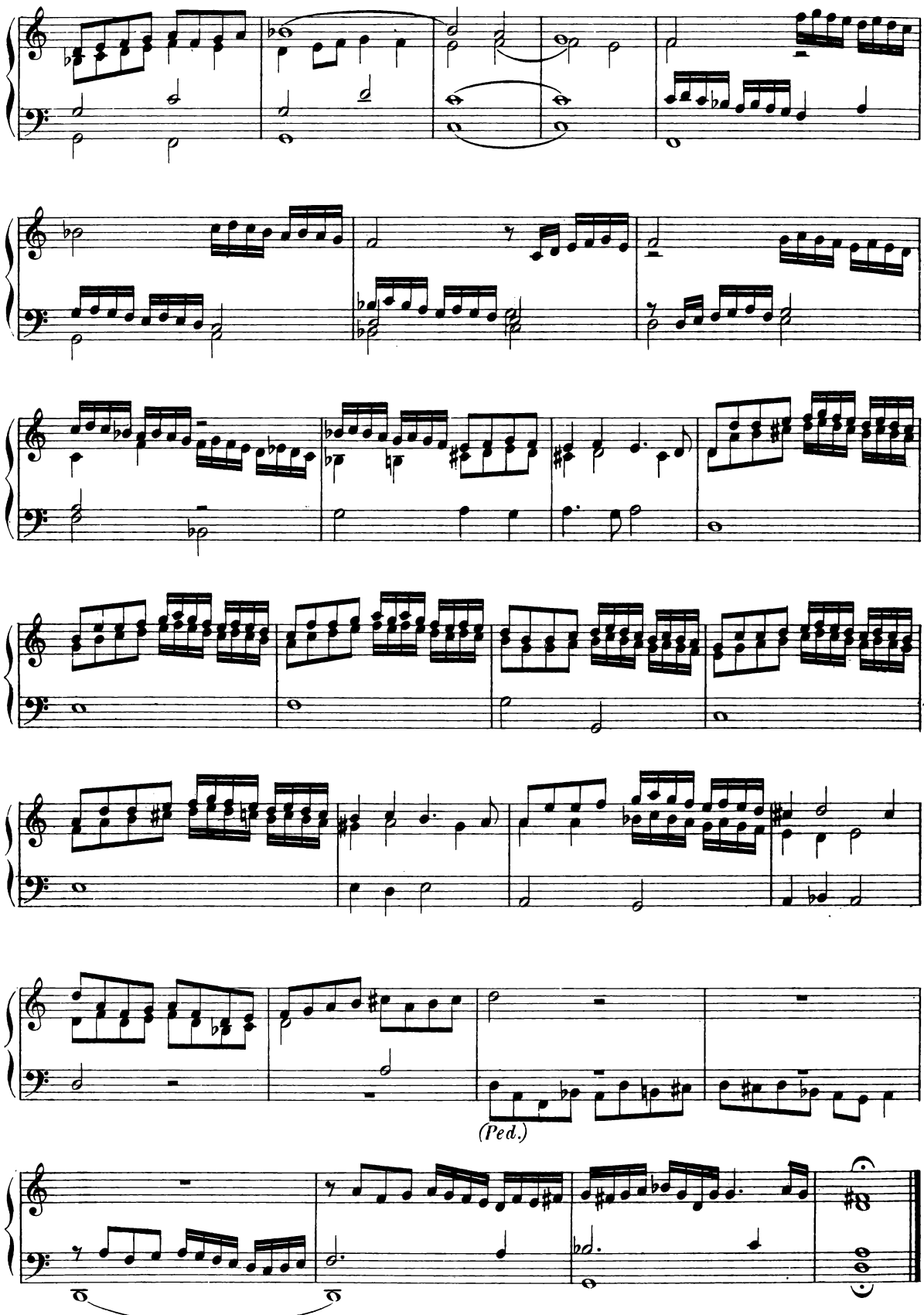






*) S. 169.

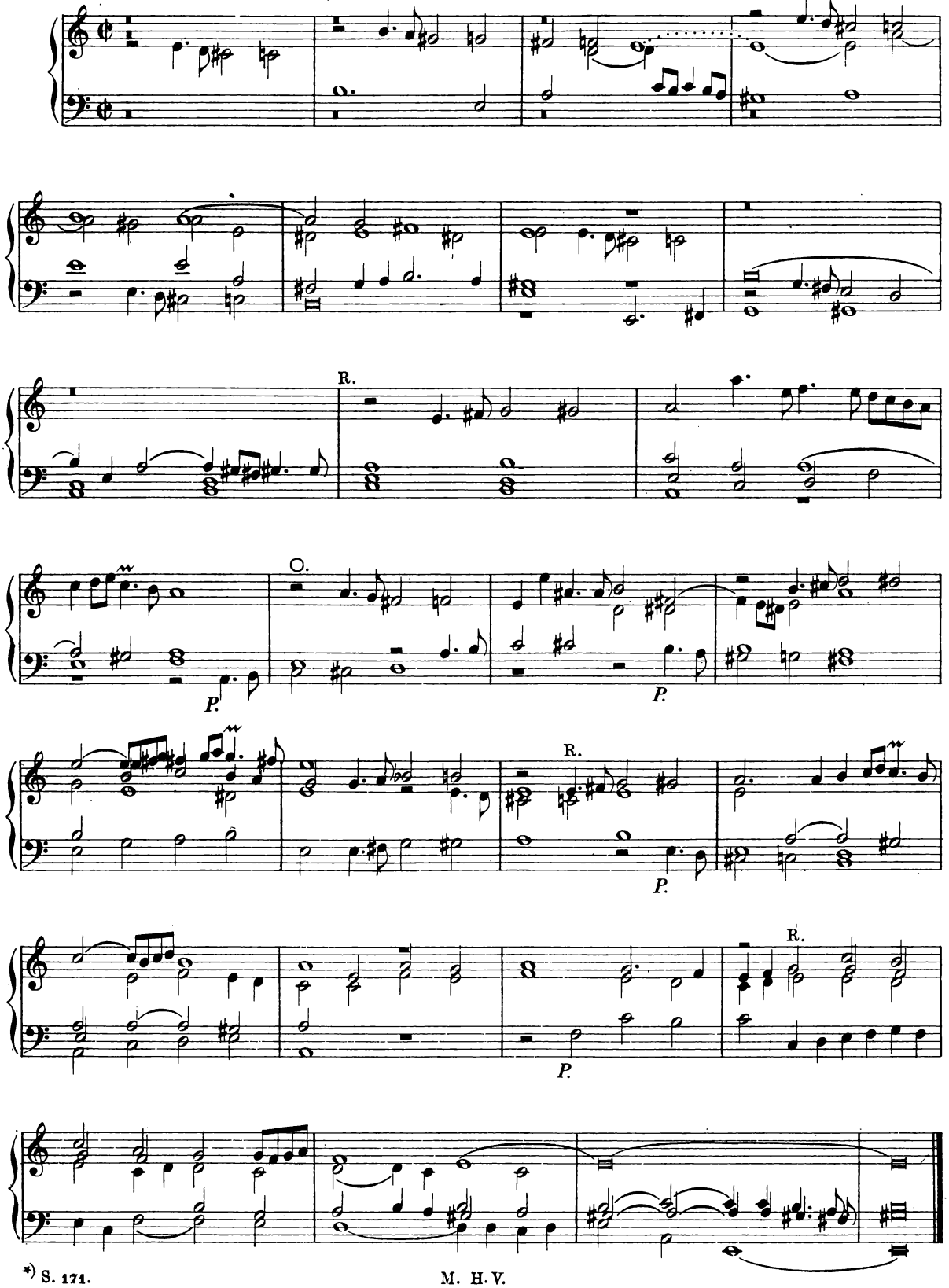

(Ped.)


(Ped.)

J. Nicolaus Hanff,*)

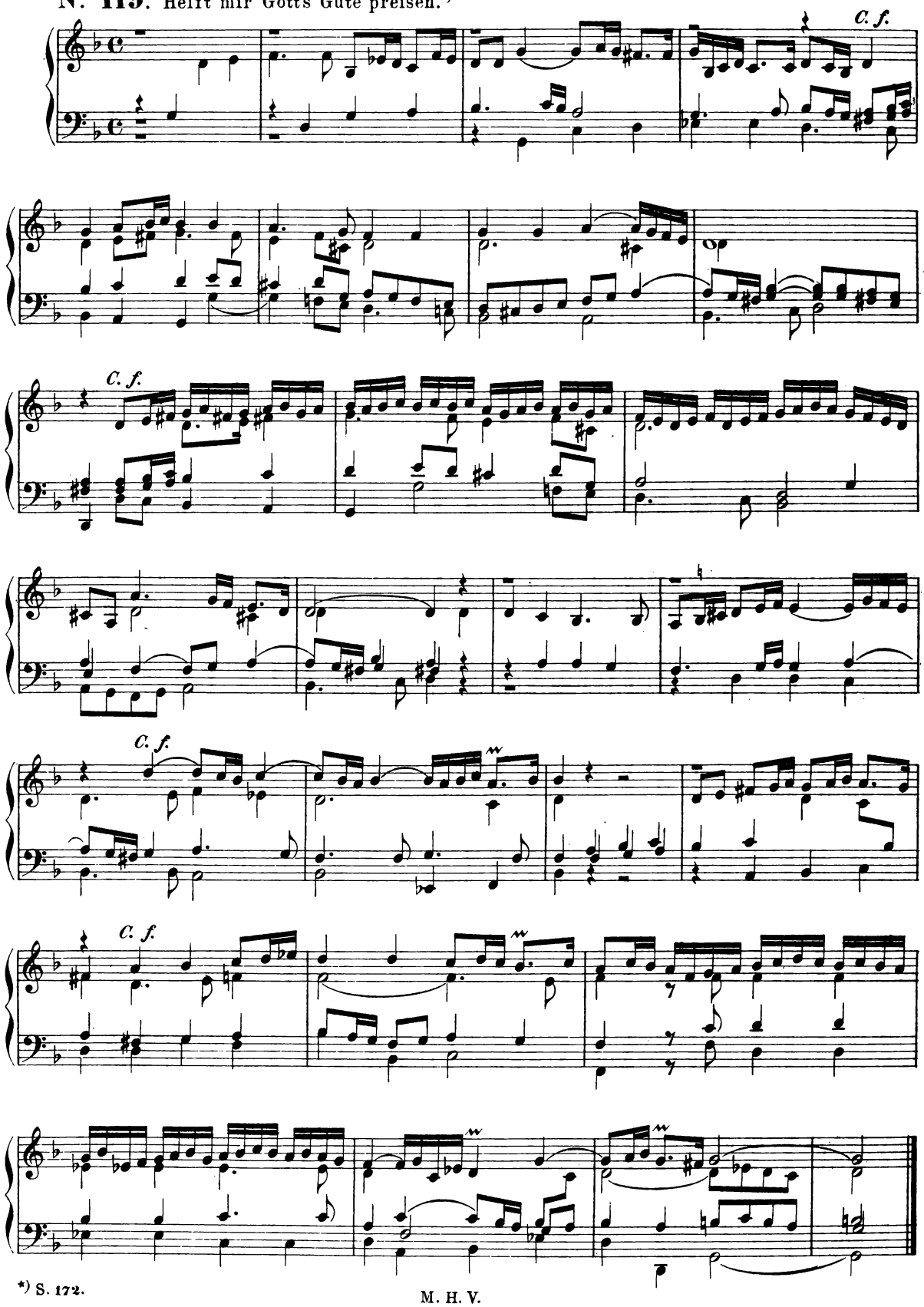
Dom-Organist in Schleswig,
geb. 1630, gest. 1706.

No. 118. Erbarm dich mein, o Herre Gott.



*) S. 171.

No. 119. Helft mir Gott's Güte preisen.*)

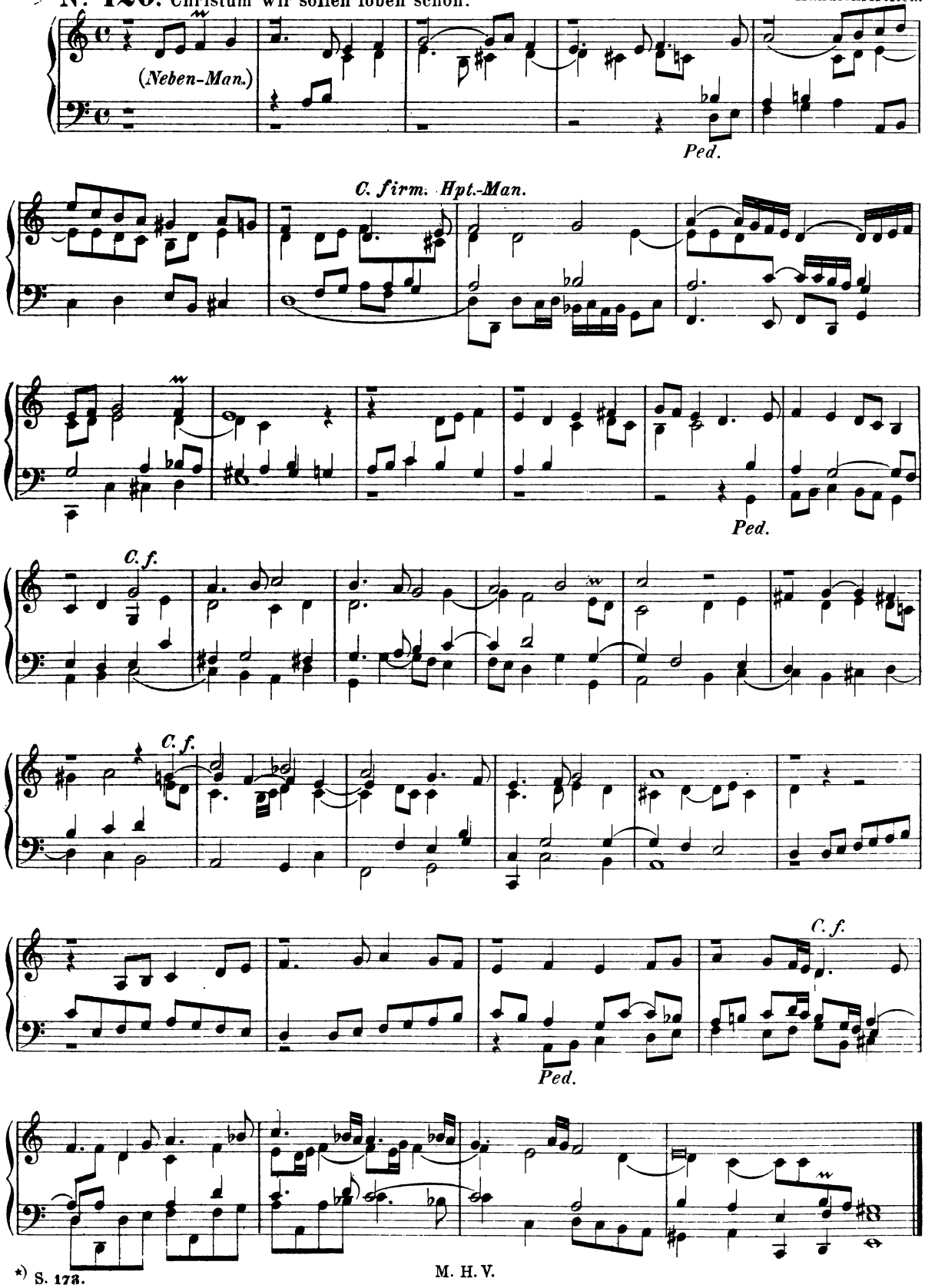


*) S. 172.

Georg Böhm,*)

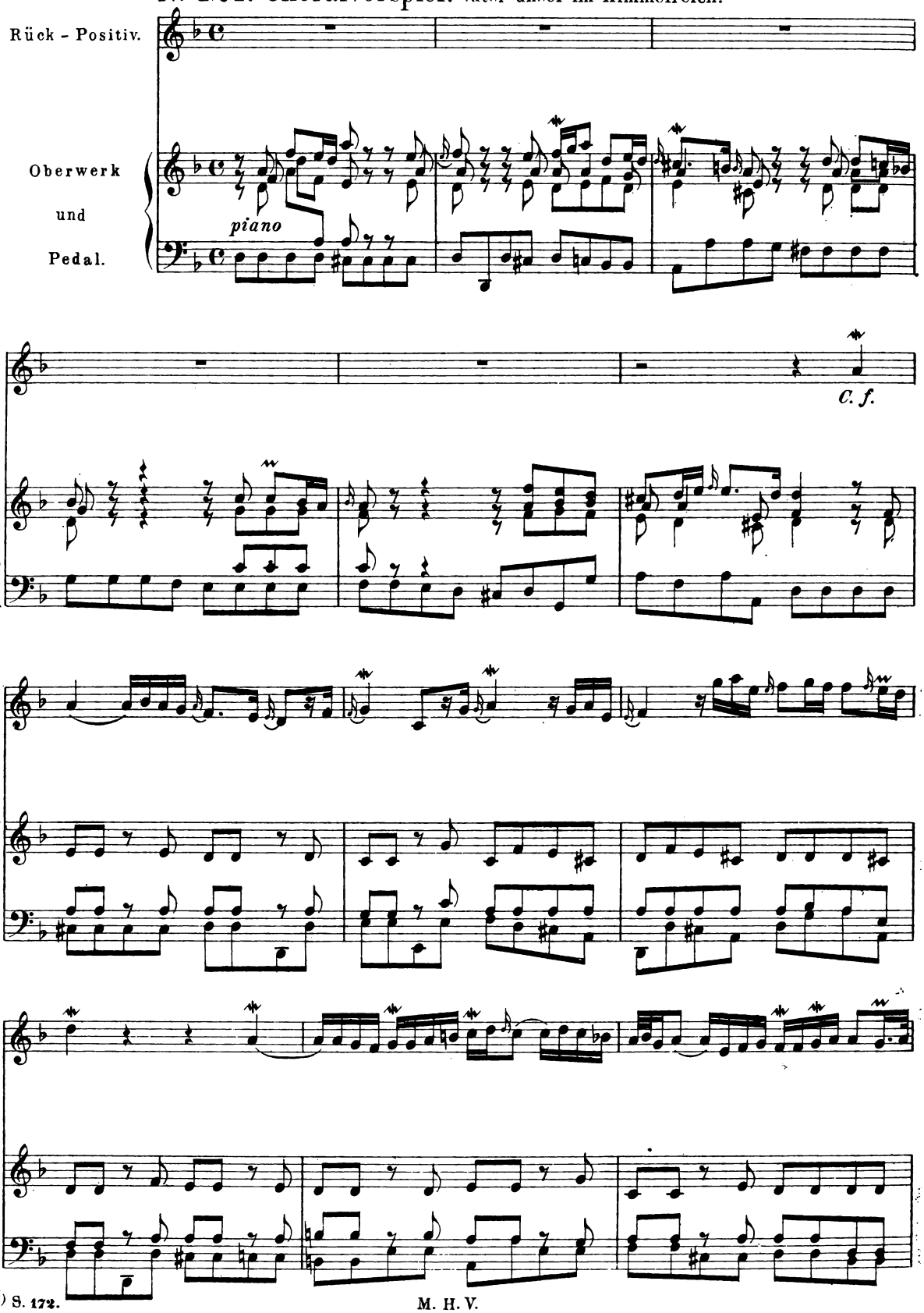
Organist in Lüneburg,
1661 – 1734.

N°. 120. Christum wir sollen loben schon. Handschriftlich.

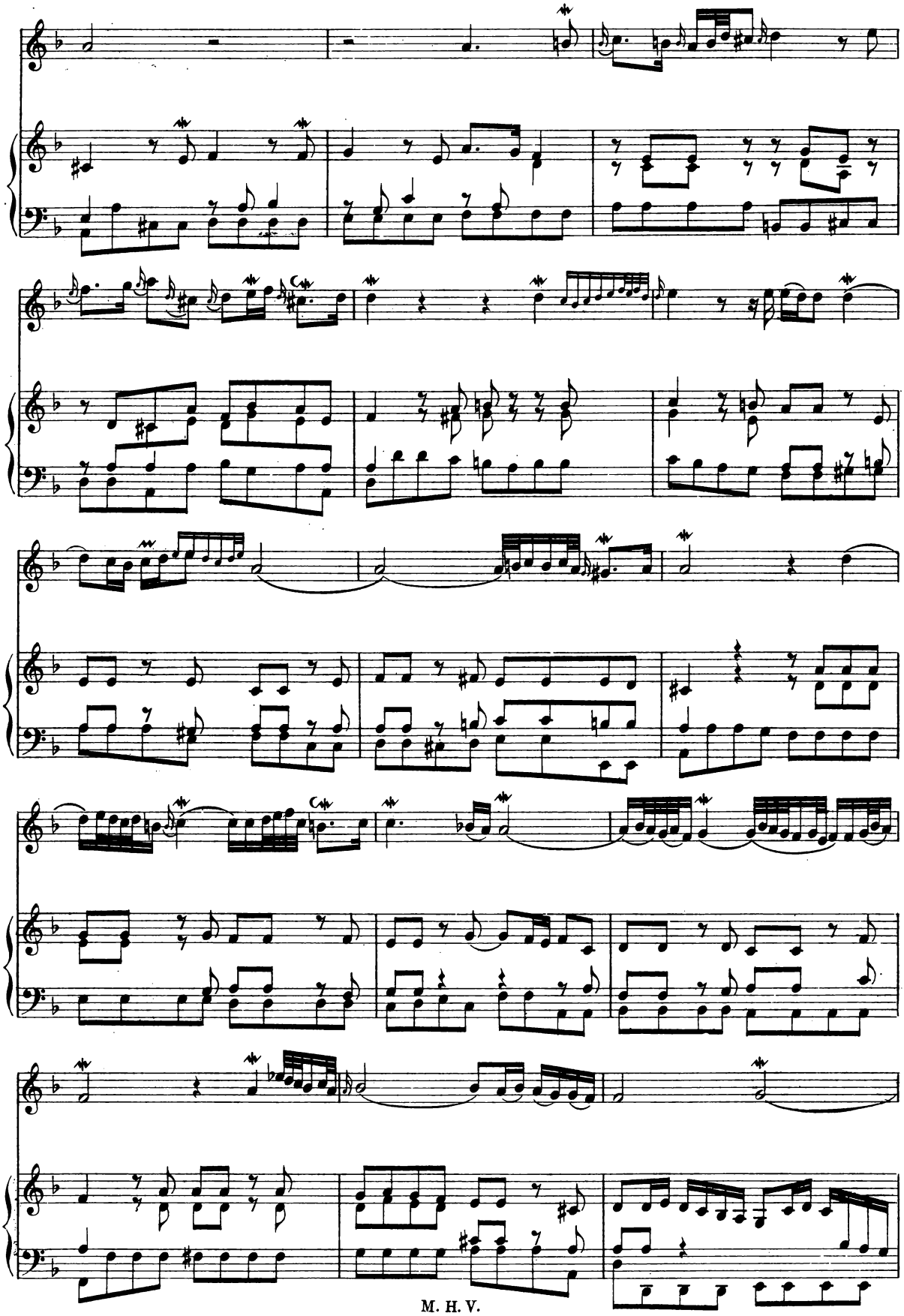


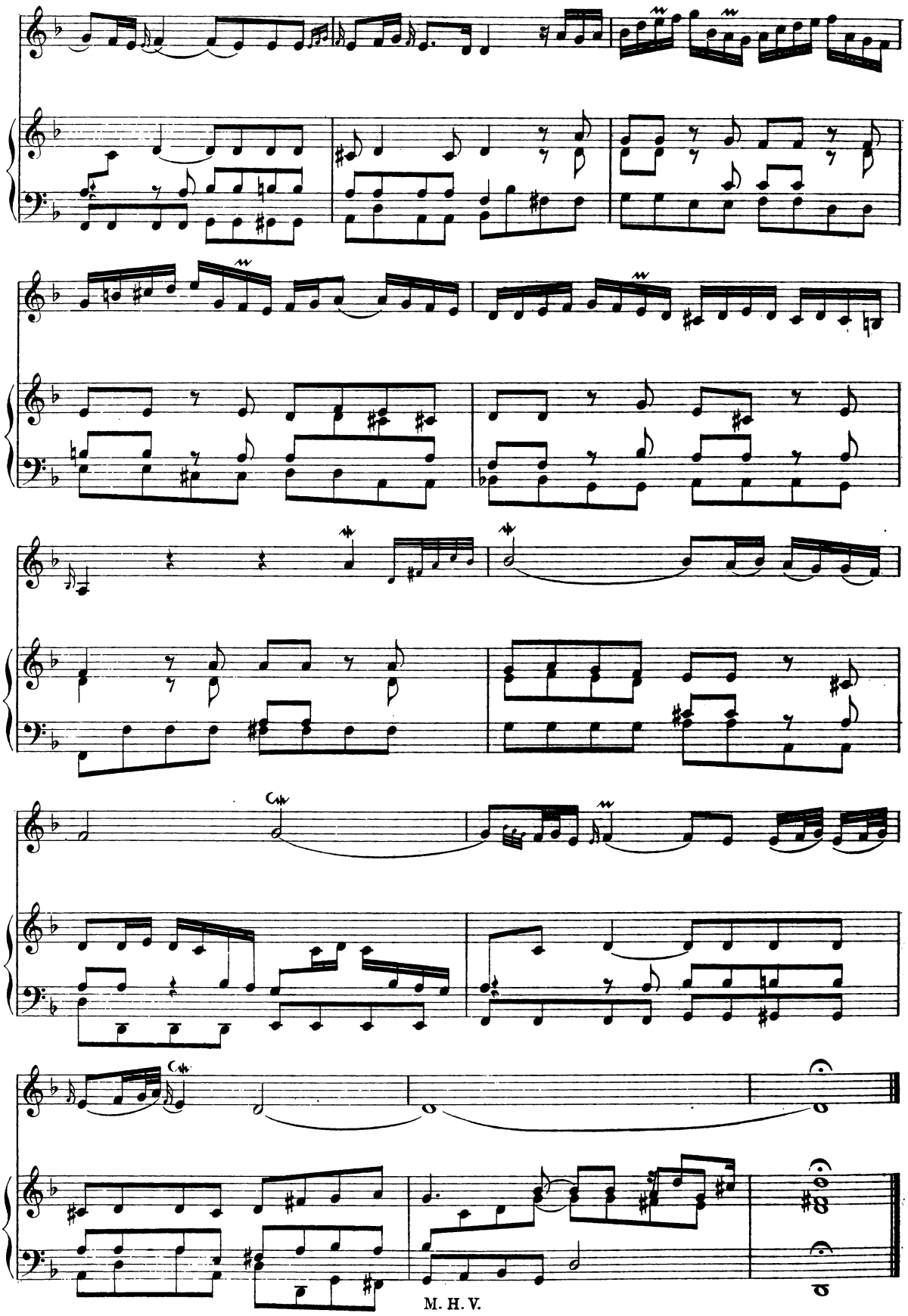
*) S. 178.

N⁰ 121. Choralvorspiel: Vater unser im Himmelreich.*)



*) S. 172.

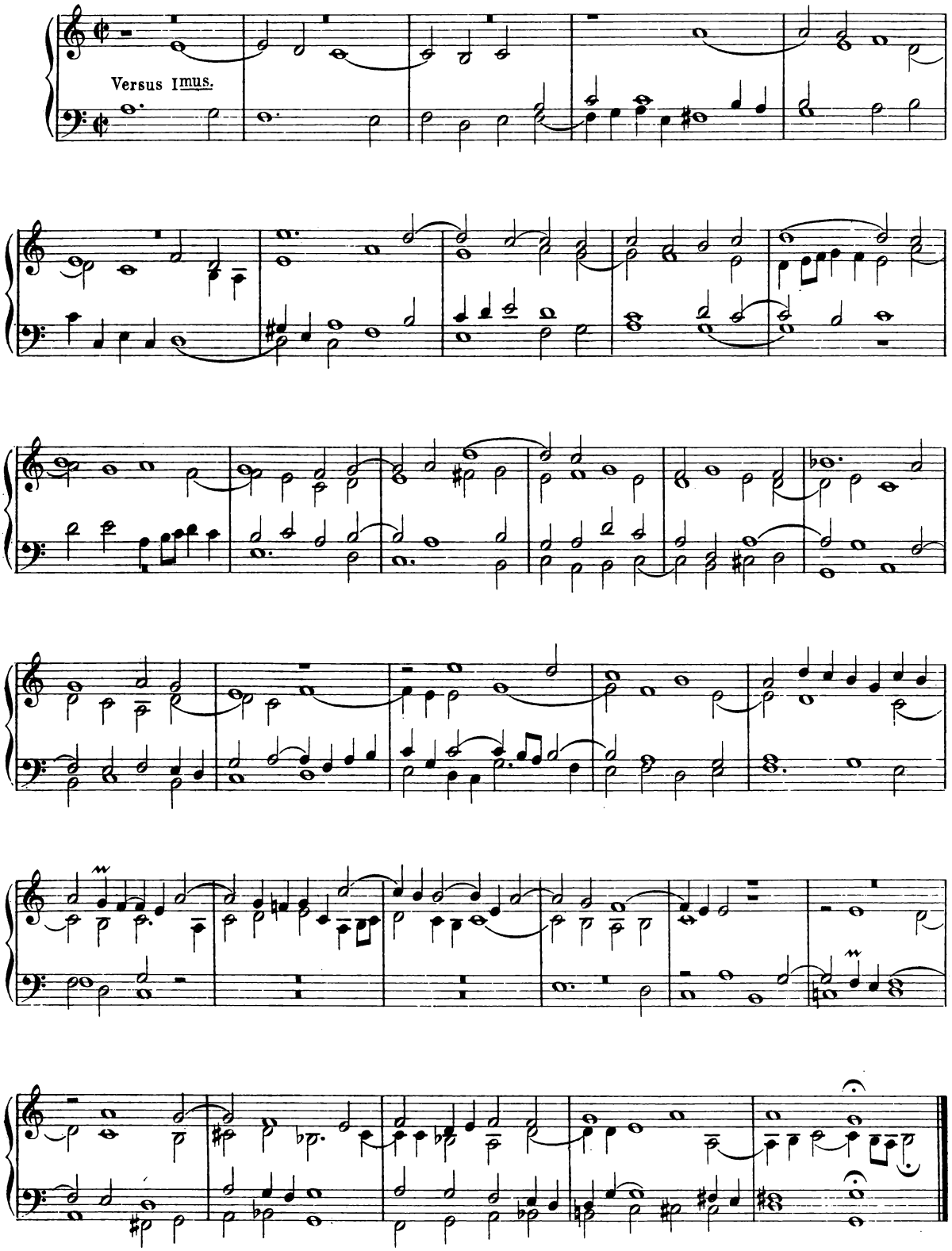




Johann Friedrich Alberti,*)

Hof-Org. zu Merseburg,
geb. 11. Januar 1642, gest. 14. Juni 1710.

Nº 122. O lux beata Trinitas. Handschriftlich.



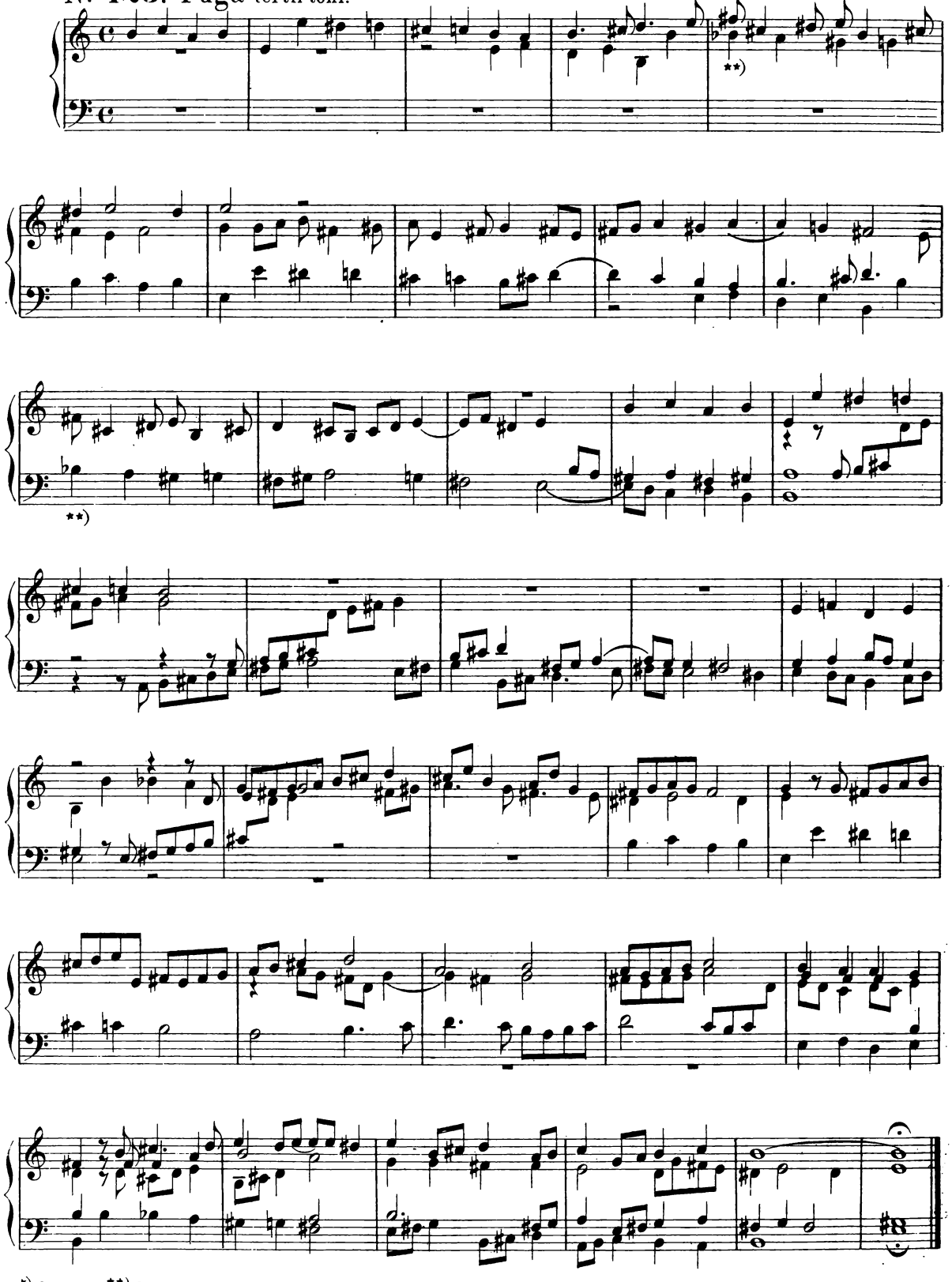
*) S. 174.

Wolfgang Carl Briegel,*)

Capellmeister in Darmstadt,
geb. 1626, gest. 1710.

Alte Handschrift.

N°. 123. Fuga tertii toni.



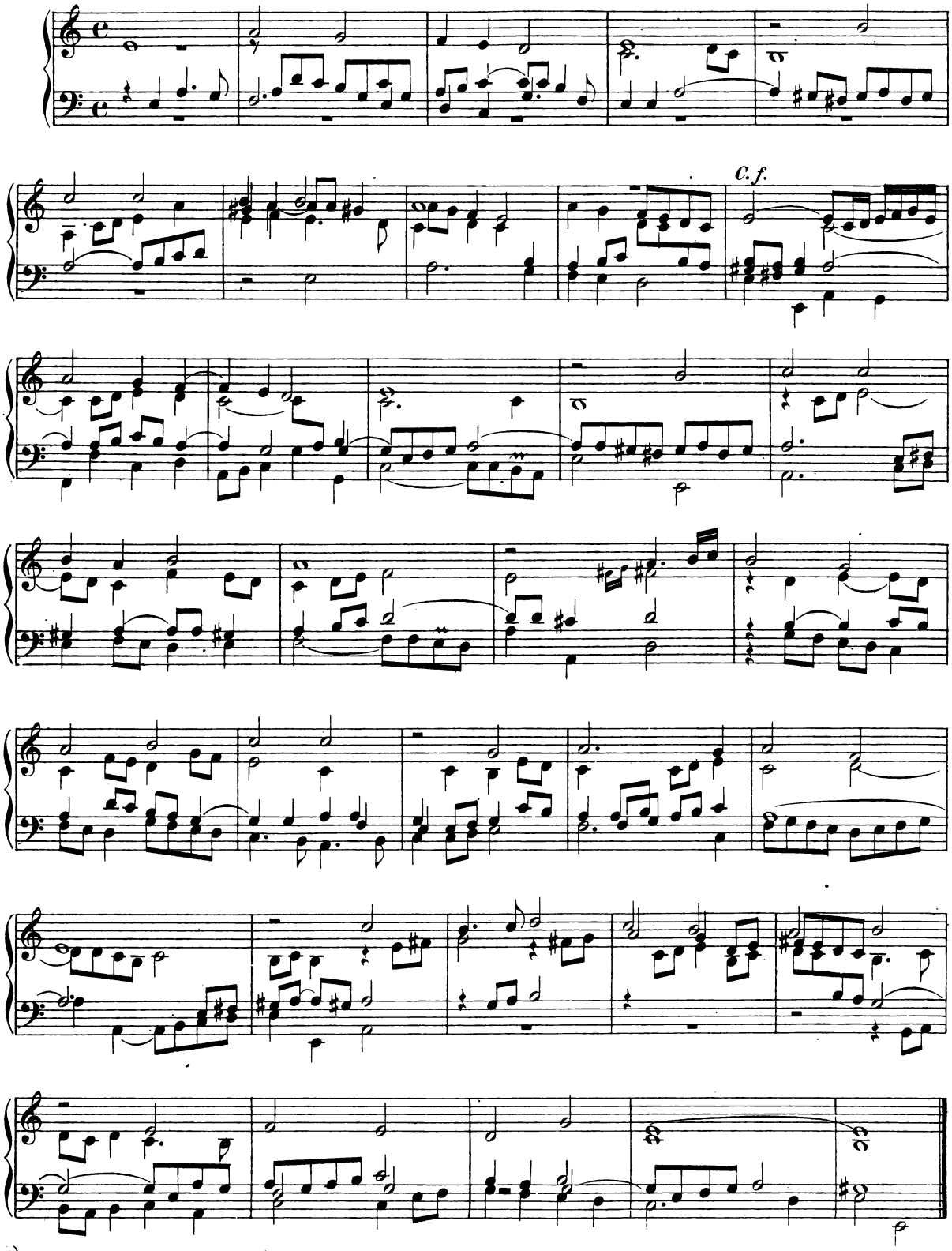
*) S. 174. **) b, statt ais.

Delphin Strunck, *)

Organist in Braunschweig,
geb. 1601, † 1694.

Handschriftlich. *)

No. 124. Lass mich dein sein und bleiben.



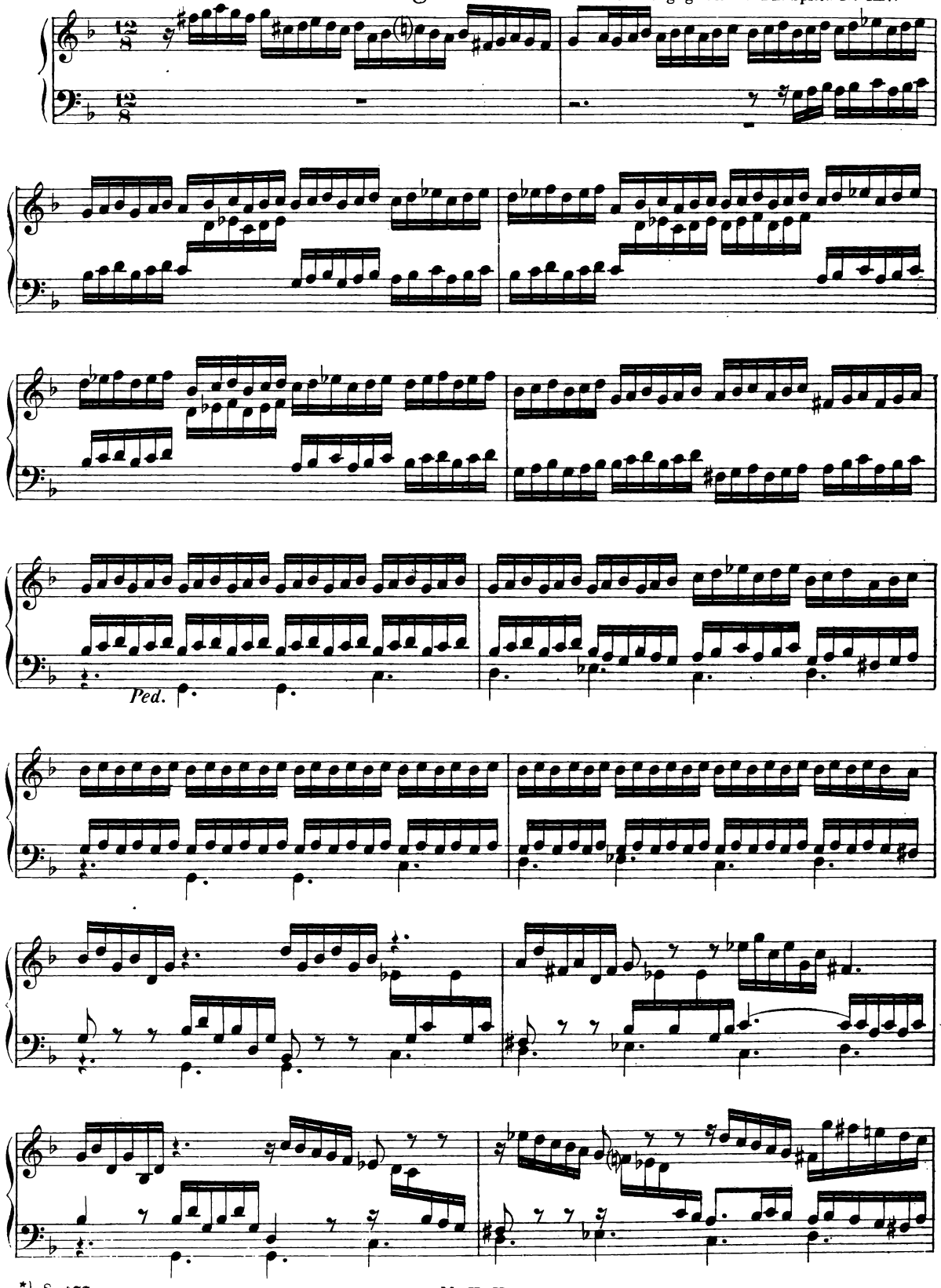
*) Durch die Güte des Herrn M.-Dir. Frankenberger in Sondershausen. (S. 182.)

Dieterich Buxtehude,*)

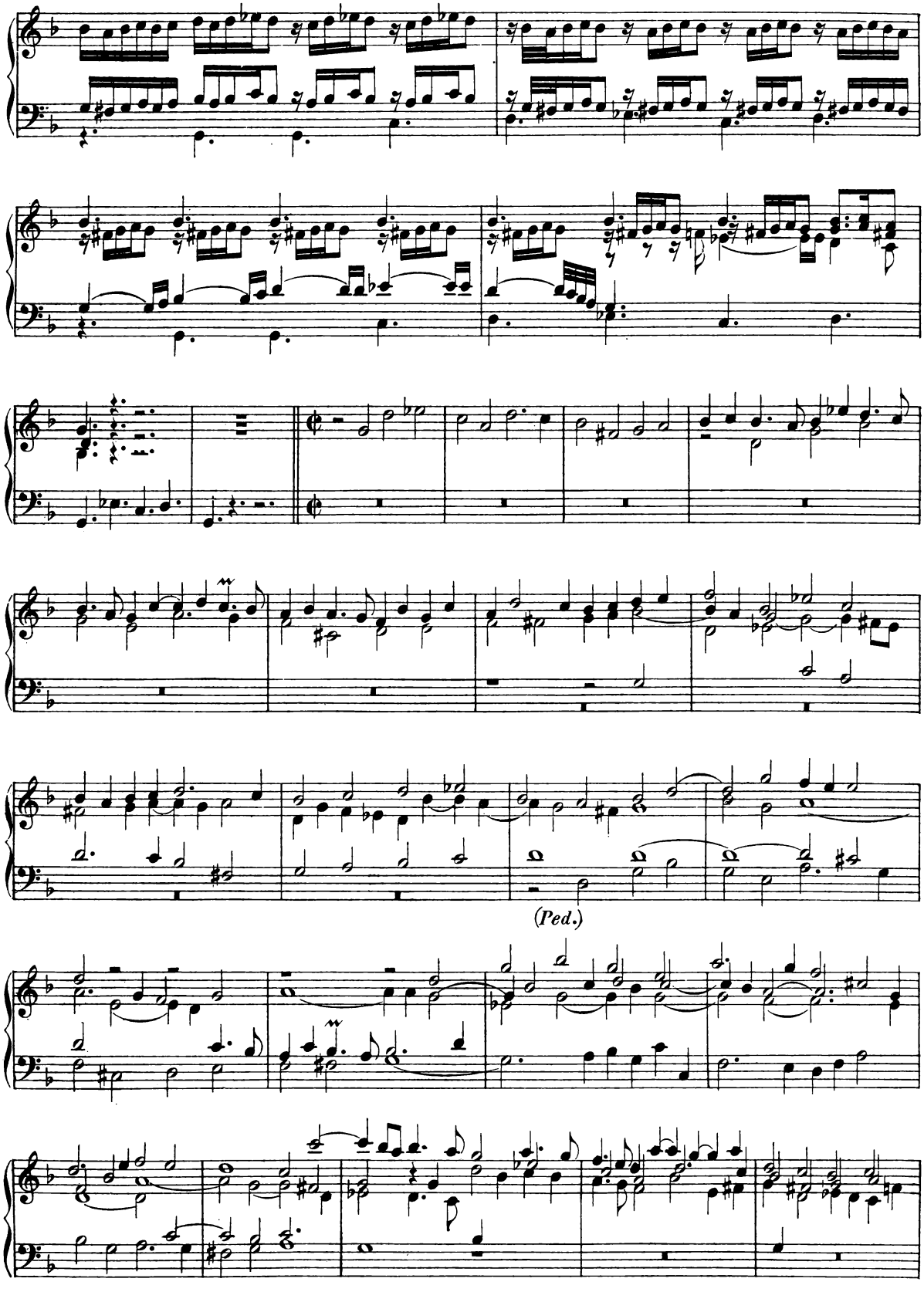
geb. um 1637, gest. 9. Mai 1707.

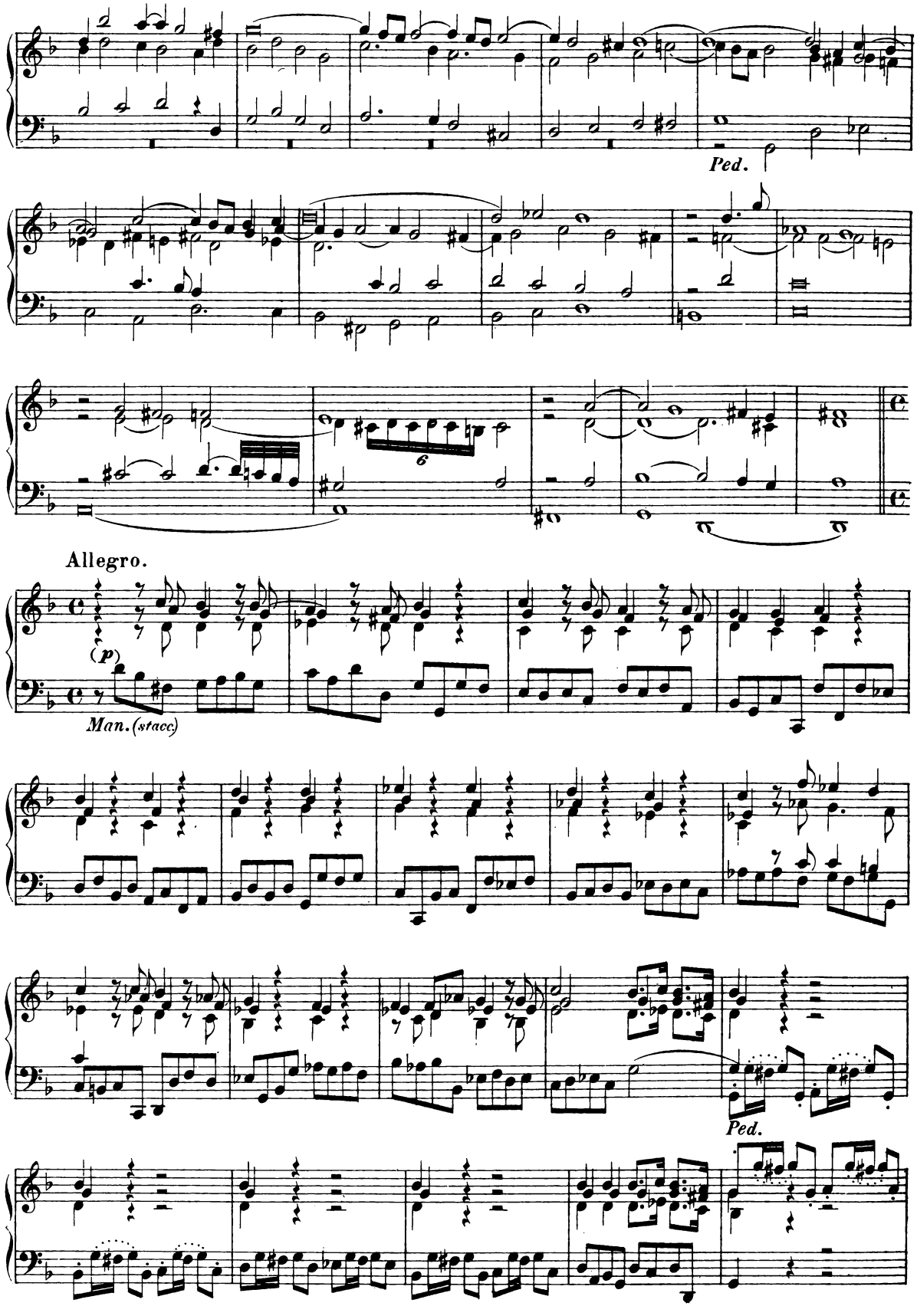
Nº 125. Praeludium und Fuge.

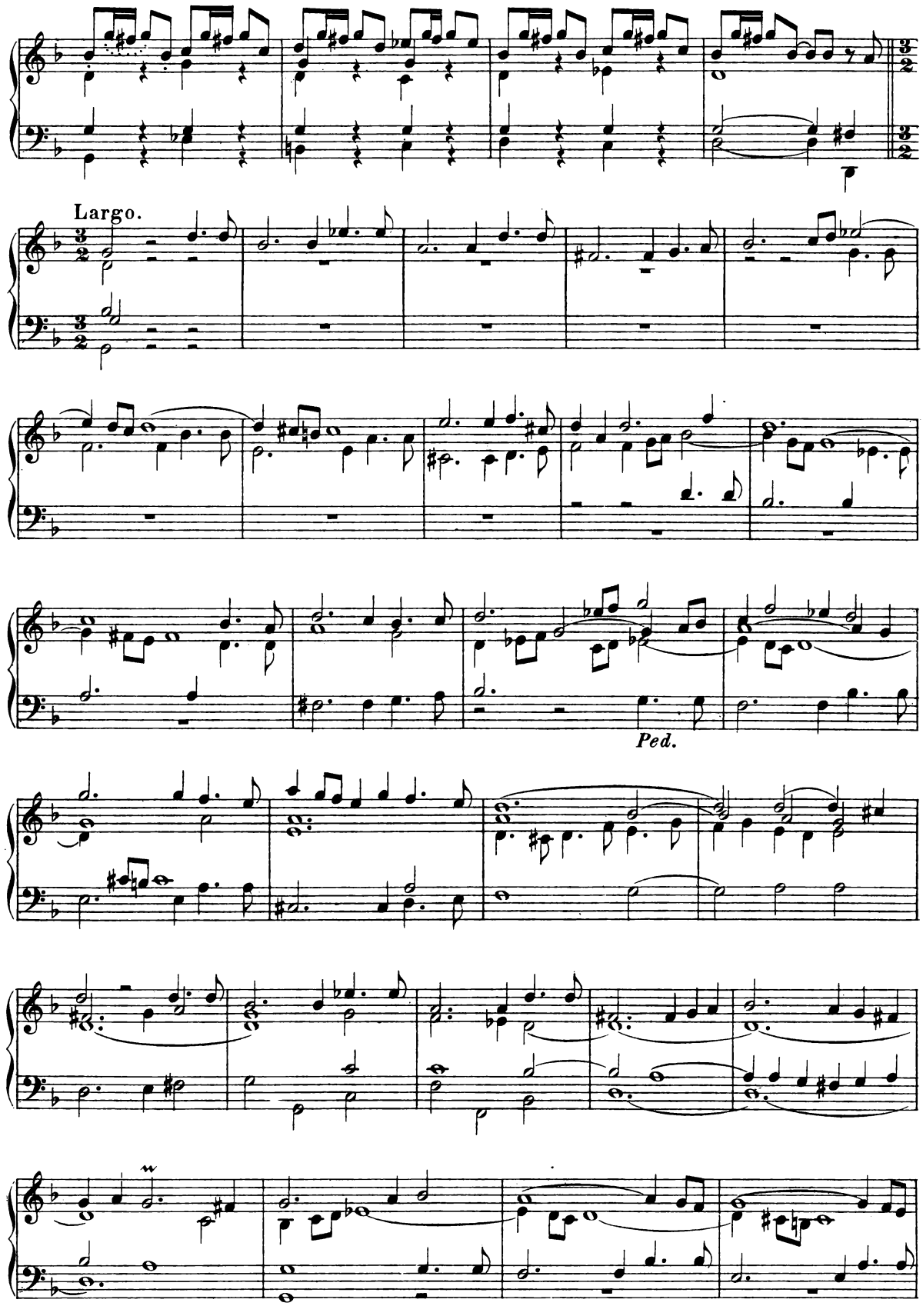
Aus D. Buxtehude's „Orgelcompositionen," herausgegeben v. Ph. Spitta Nº XIV.

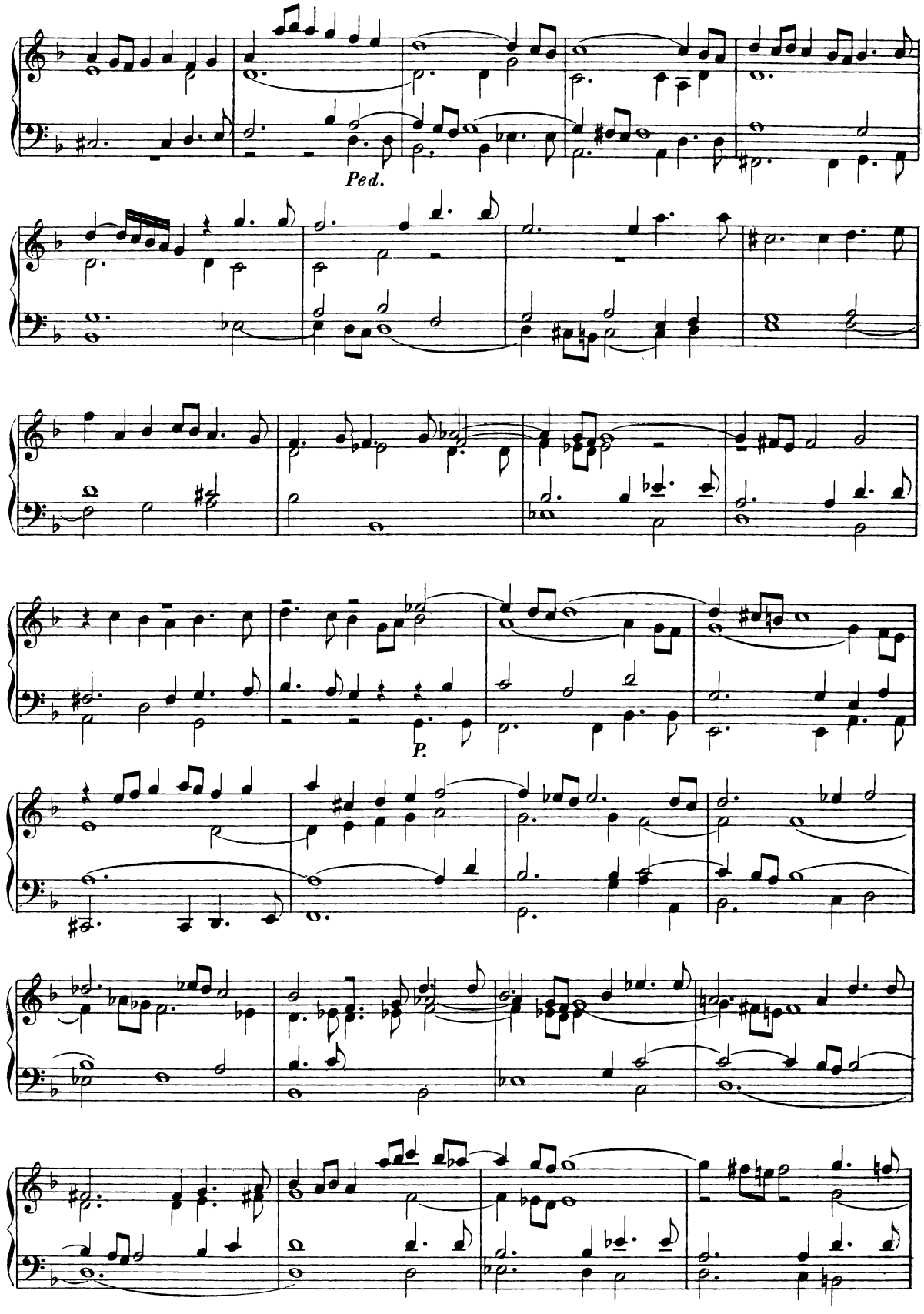


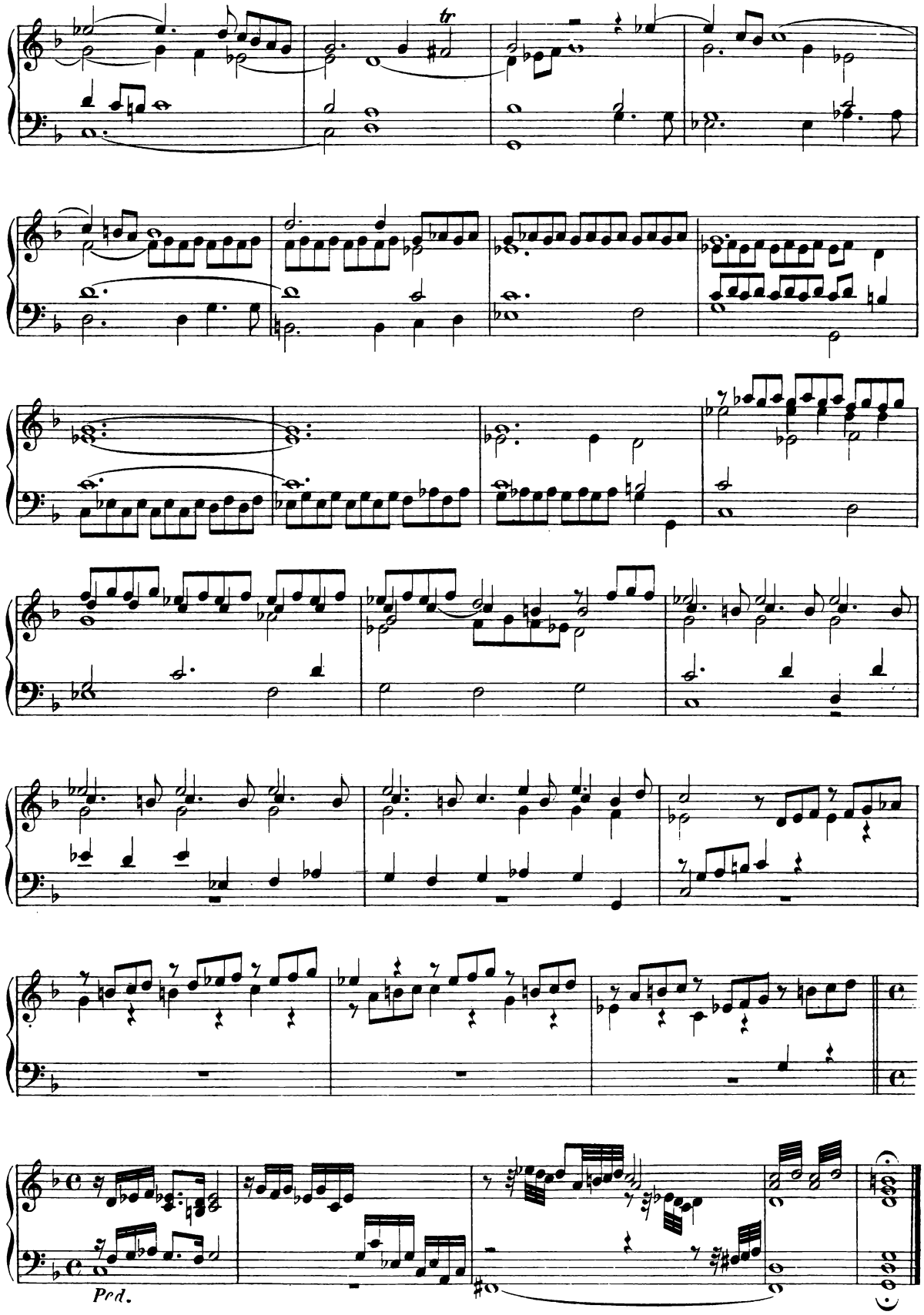
*) S. 177.


(Ped.)


Ped.
Allegro.
(p)
Man. (stacc)
Ped.

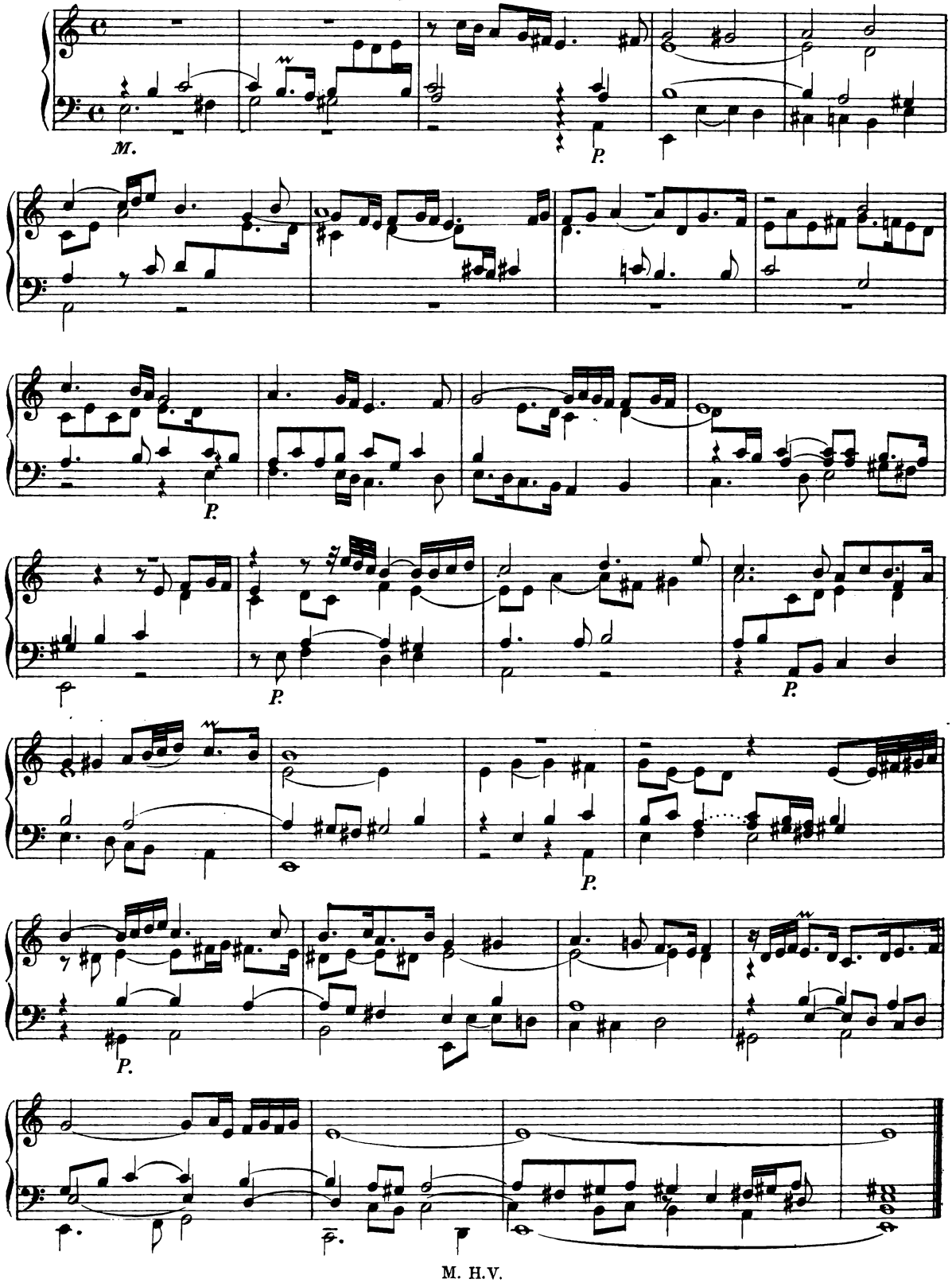

Largo.
Ped.


Ped.
P.


tr
Ped.

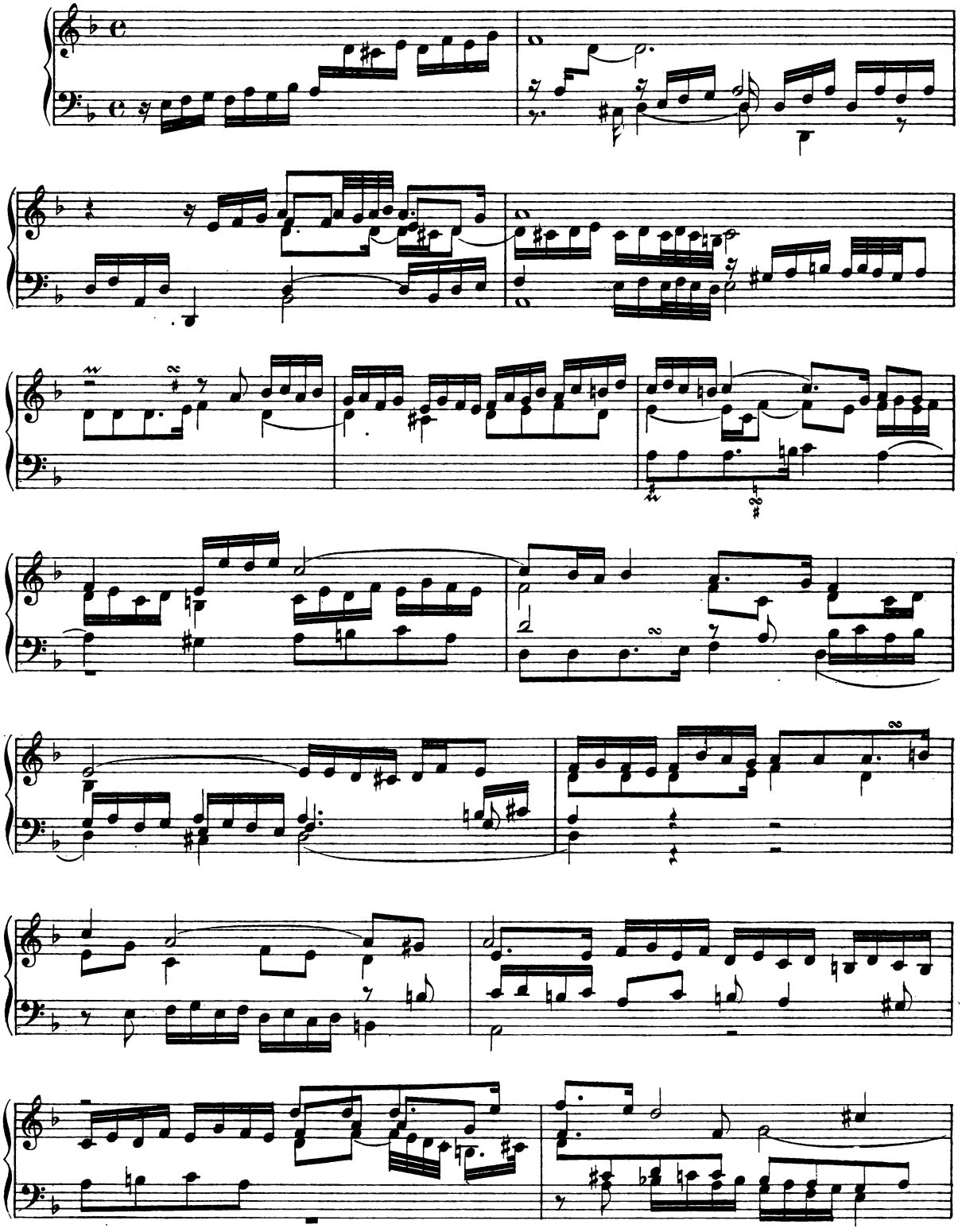
No. 126. Mensch wiltu leben seliglich.

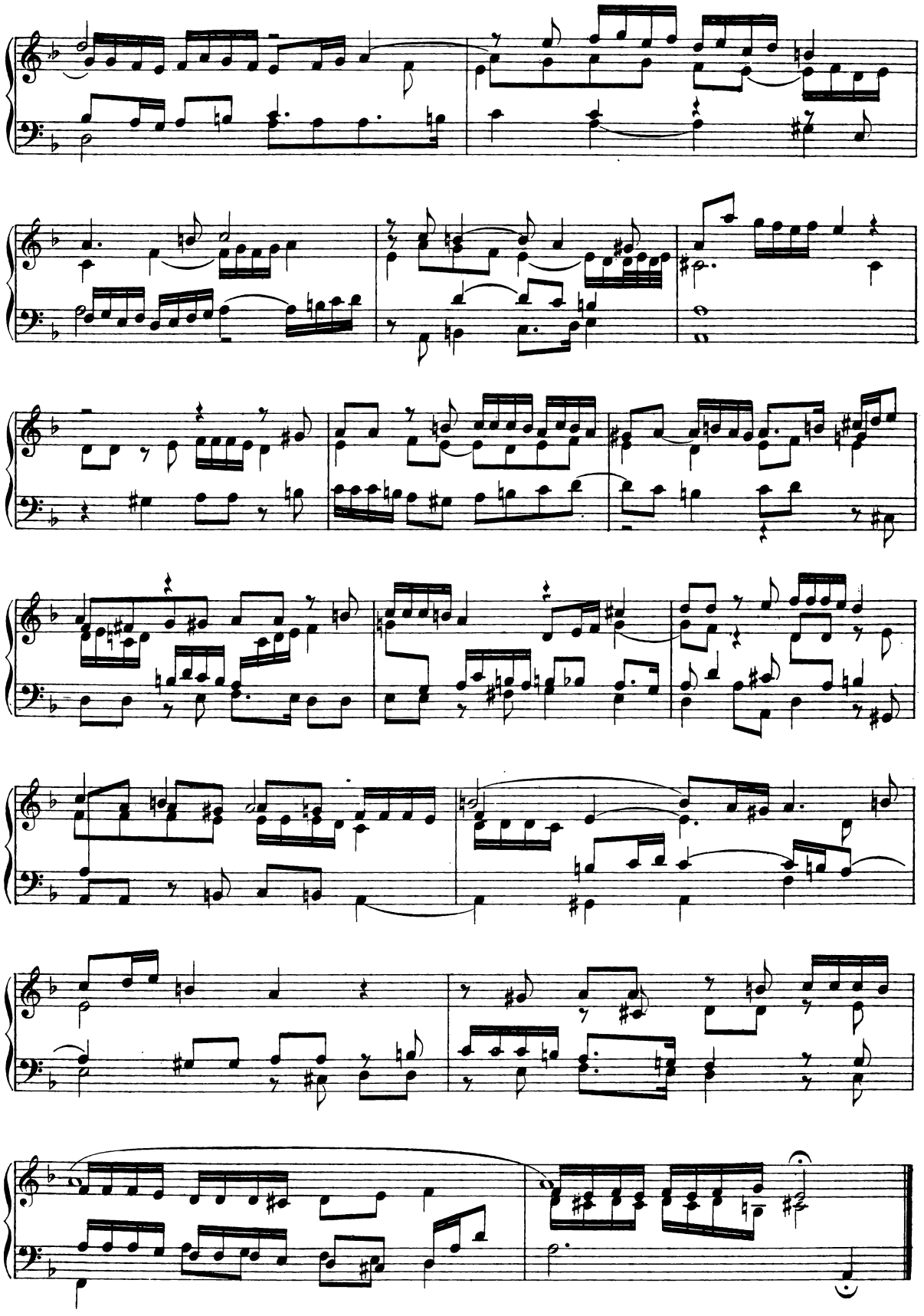
Handschriftlich.



N° 127. Maquificat 1 mi toni.

Handschriftlich.





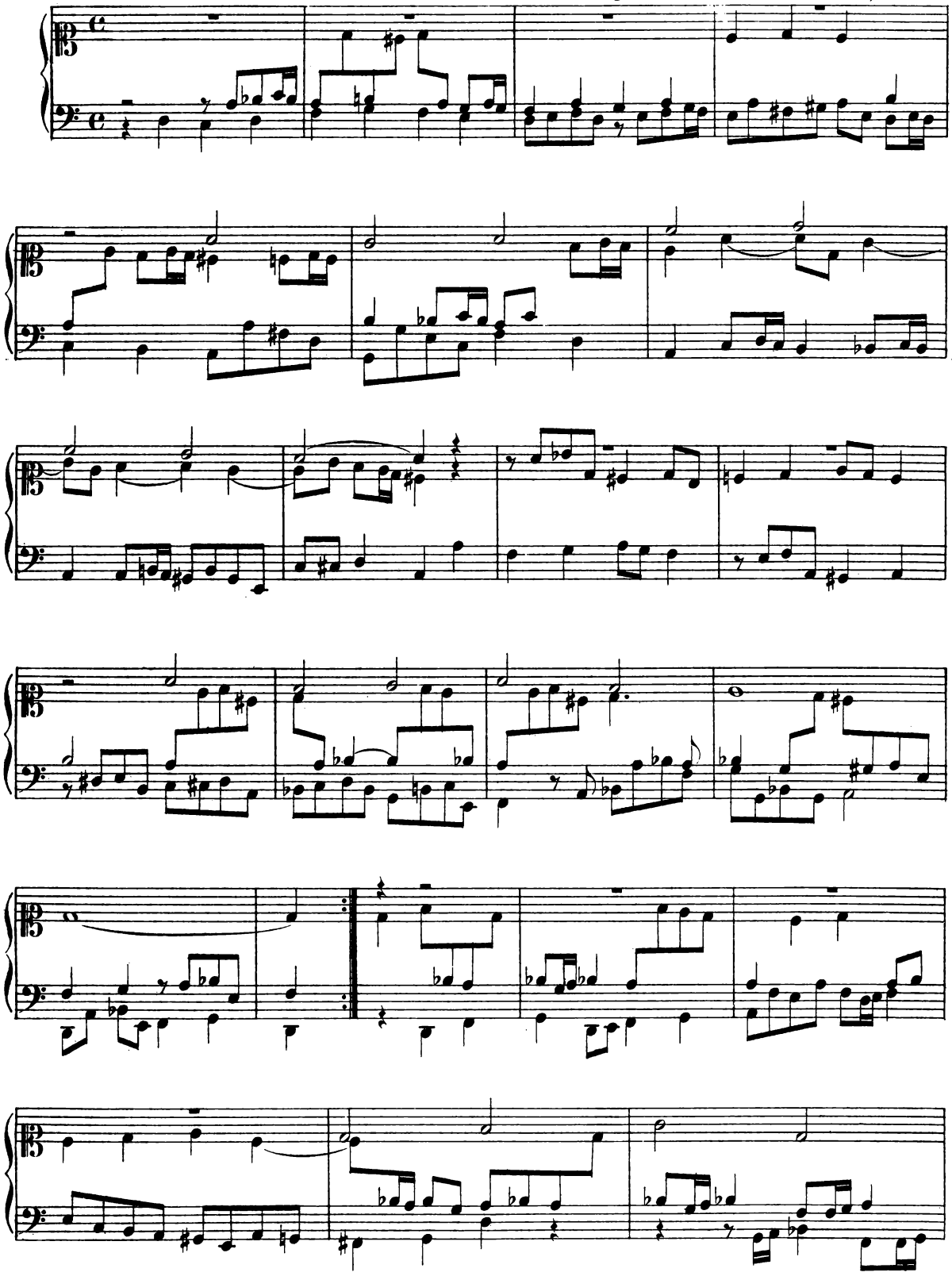
Georg Philipp Telemann,*)

Musikdir. zu Hamburg,

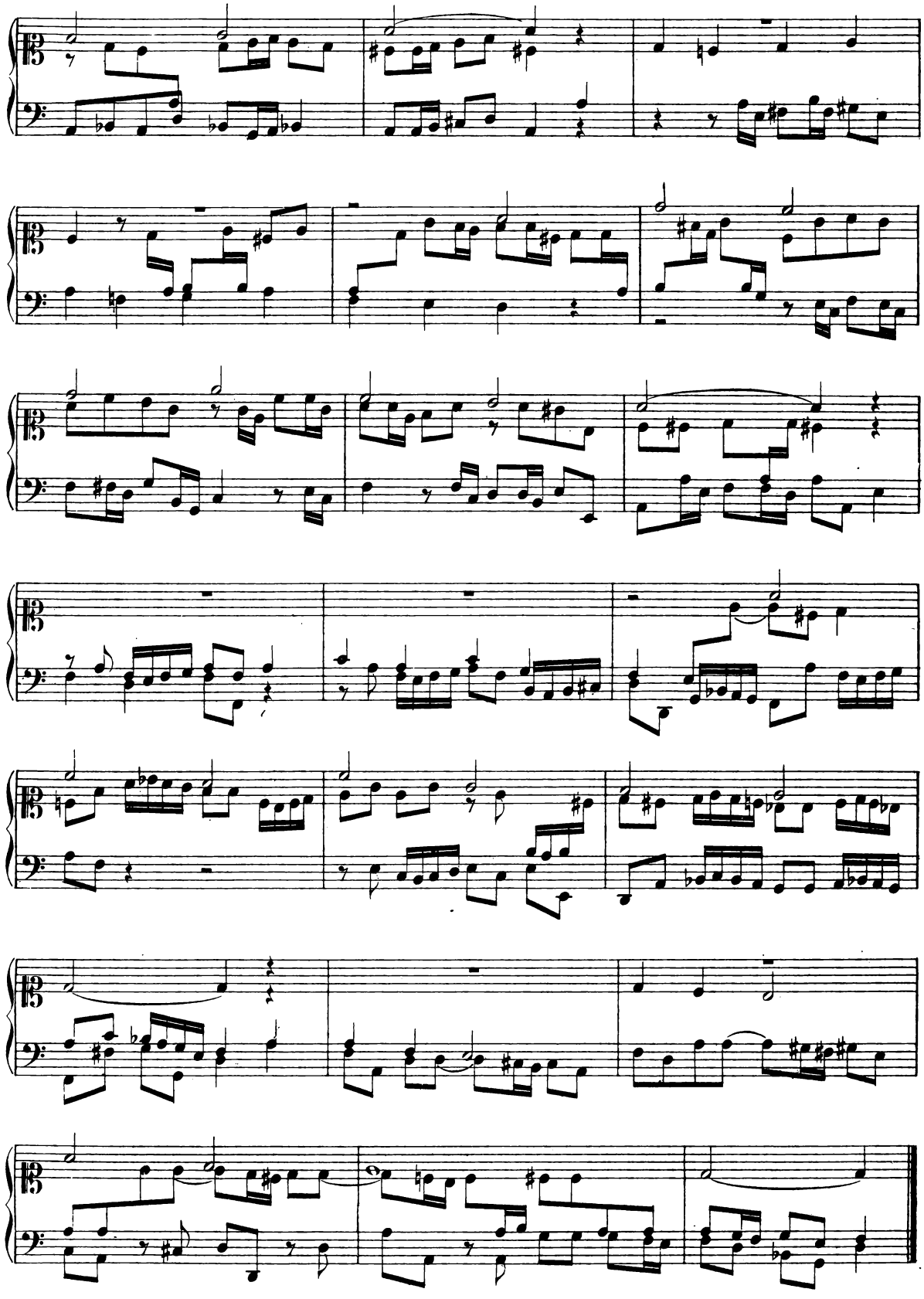
geb. zu Magdeburg am 14ten März 1681, gest. am 25. Juni 1767.

Nº 128. Christ lag in Todes Banden.

24 fugirende und verändernde Choräle, Nº 14.



*) S. 181.

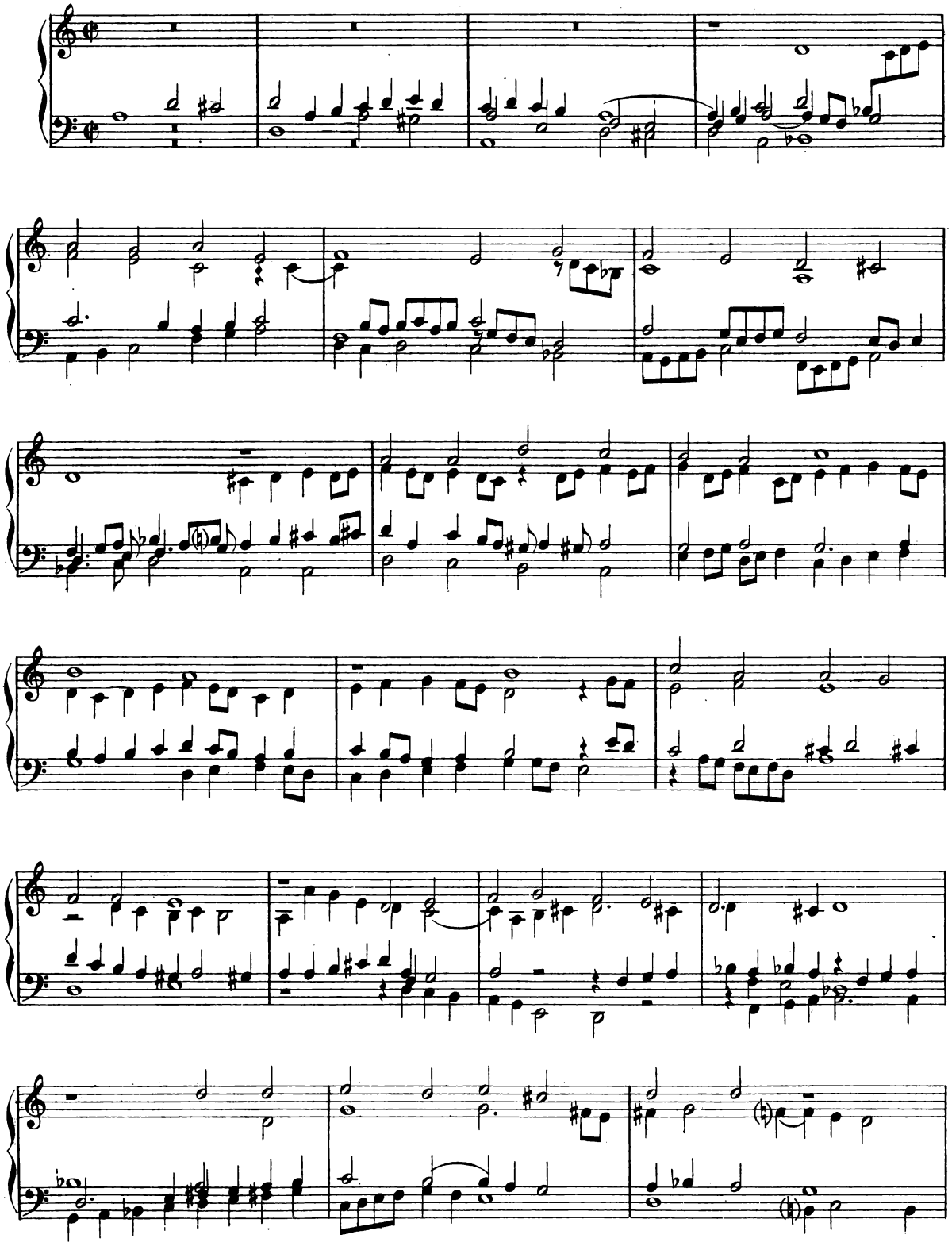


Samuel Scheidt,*)

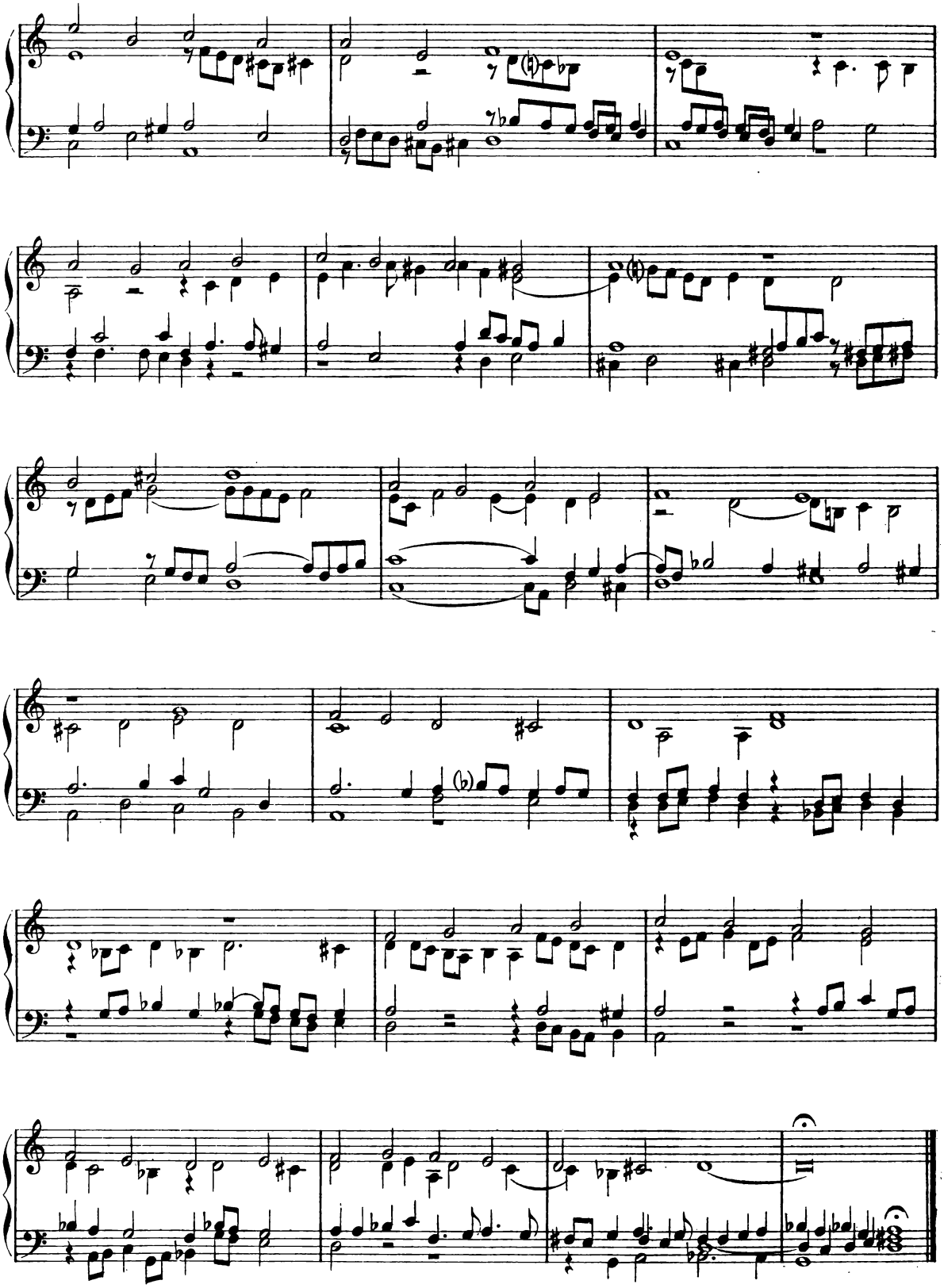
Organist zu Halle,
1587–1654.

Tabulatura nova, I, No 1.
Hamburg, 1624.

No. 129. Wir glauben All' an Einen Gott.

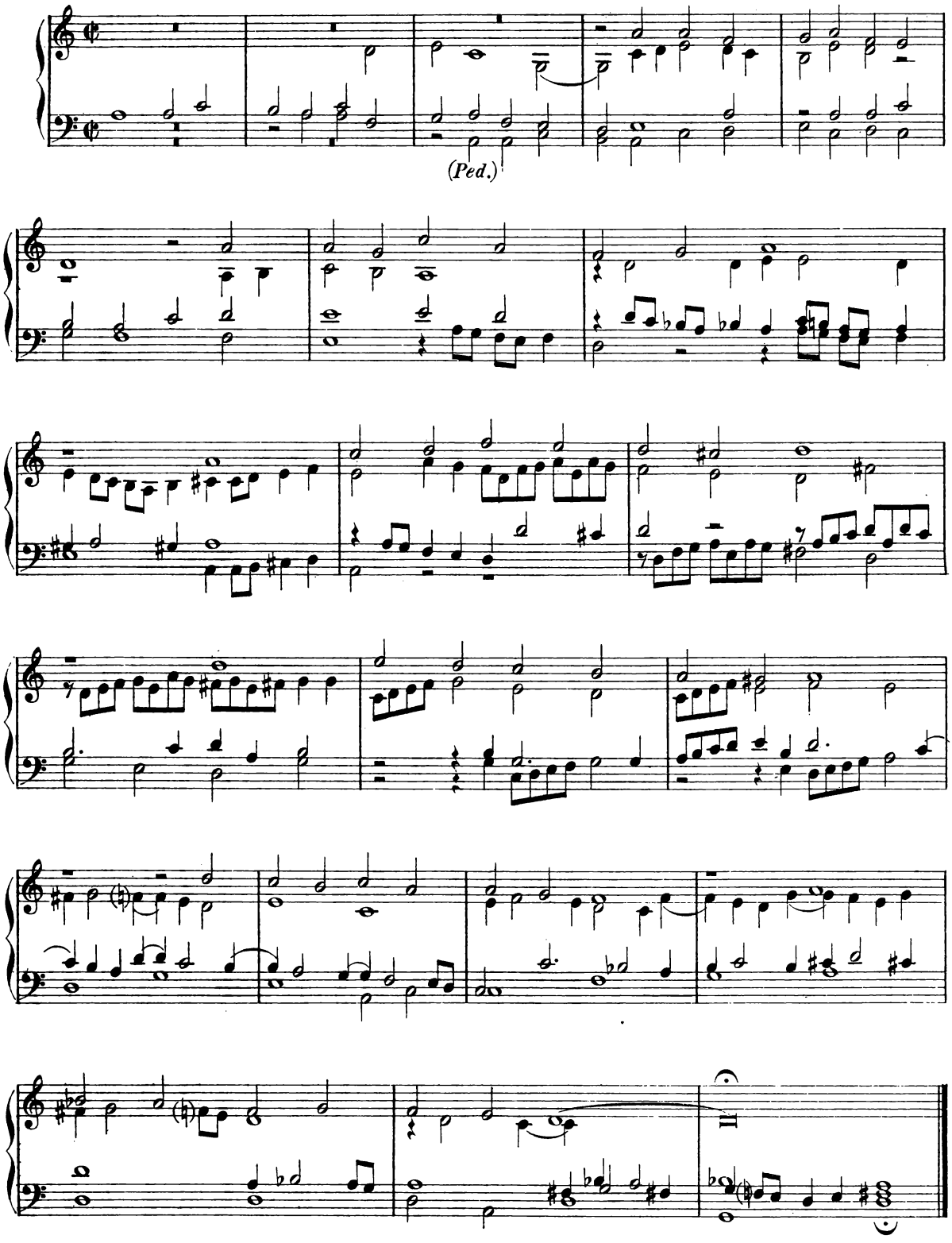


*) S. 188.



Nº 130. Vater unser im Himmelreich. *)

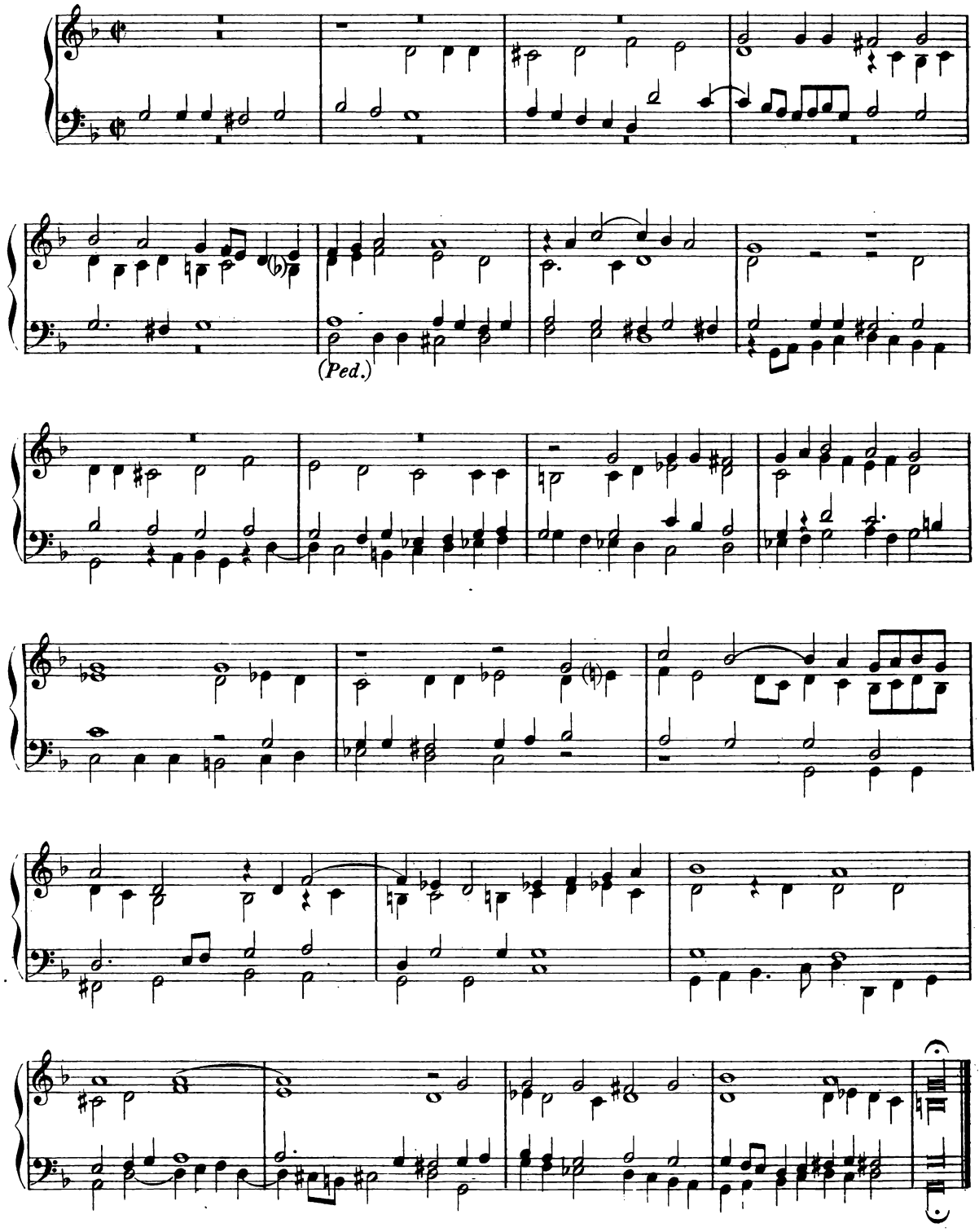
Tabulatura nova, I, Nº 3.
Hamburg, 1624.



*) S. 189.

Nº 131. Veni redemptor gentium. *)

Tabulatura nova, III, Nº 11.
Hamburg, 1624.



*) S. 192.

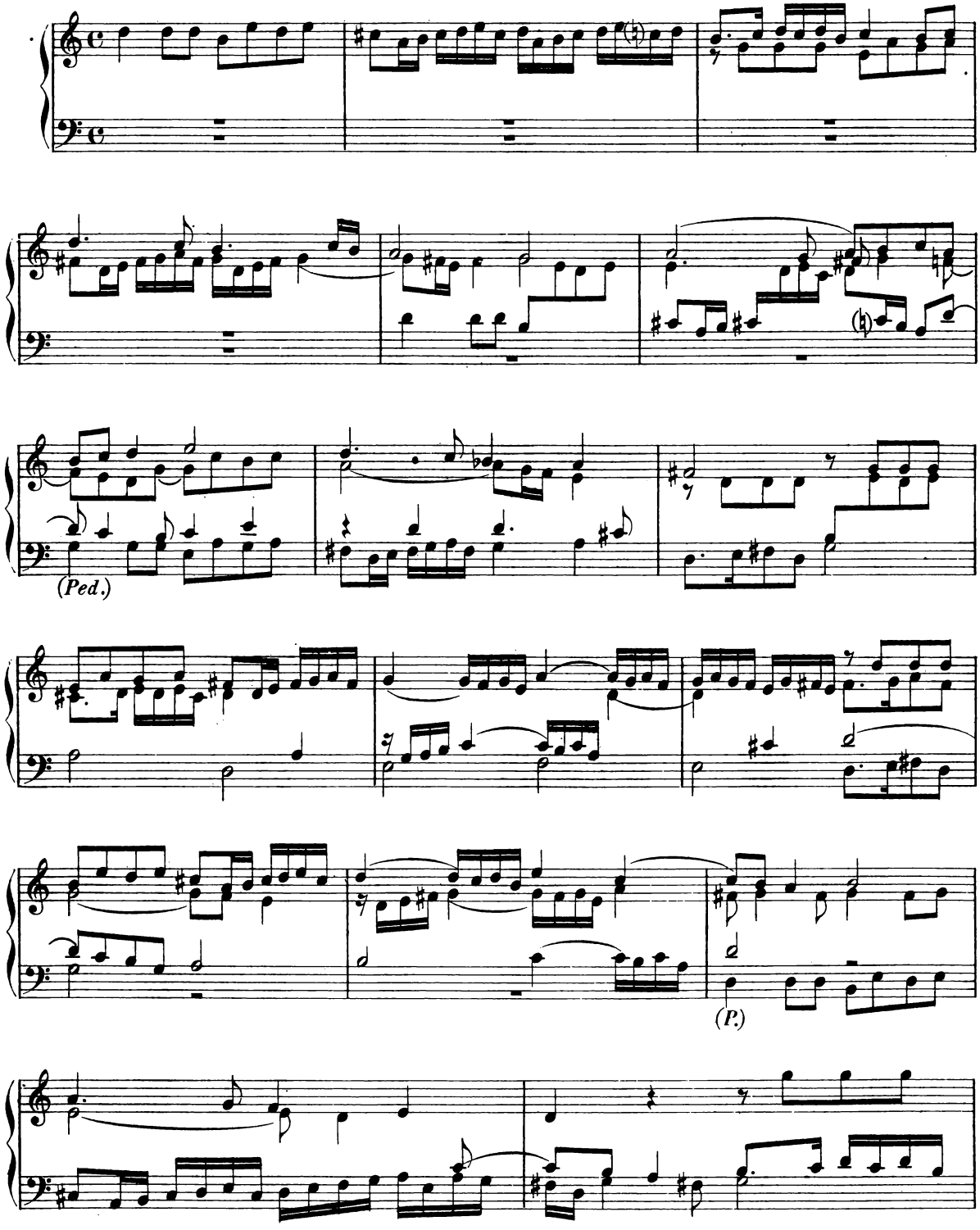
Joh. Jacob Froberger, *)

Schüler G. Frescobaldi's,

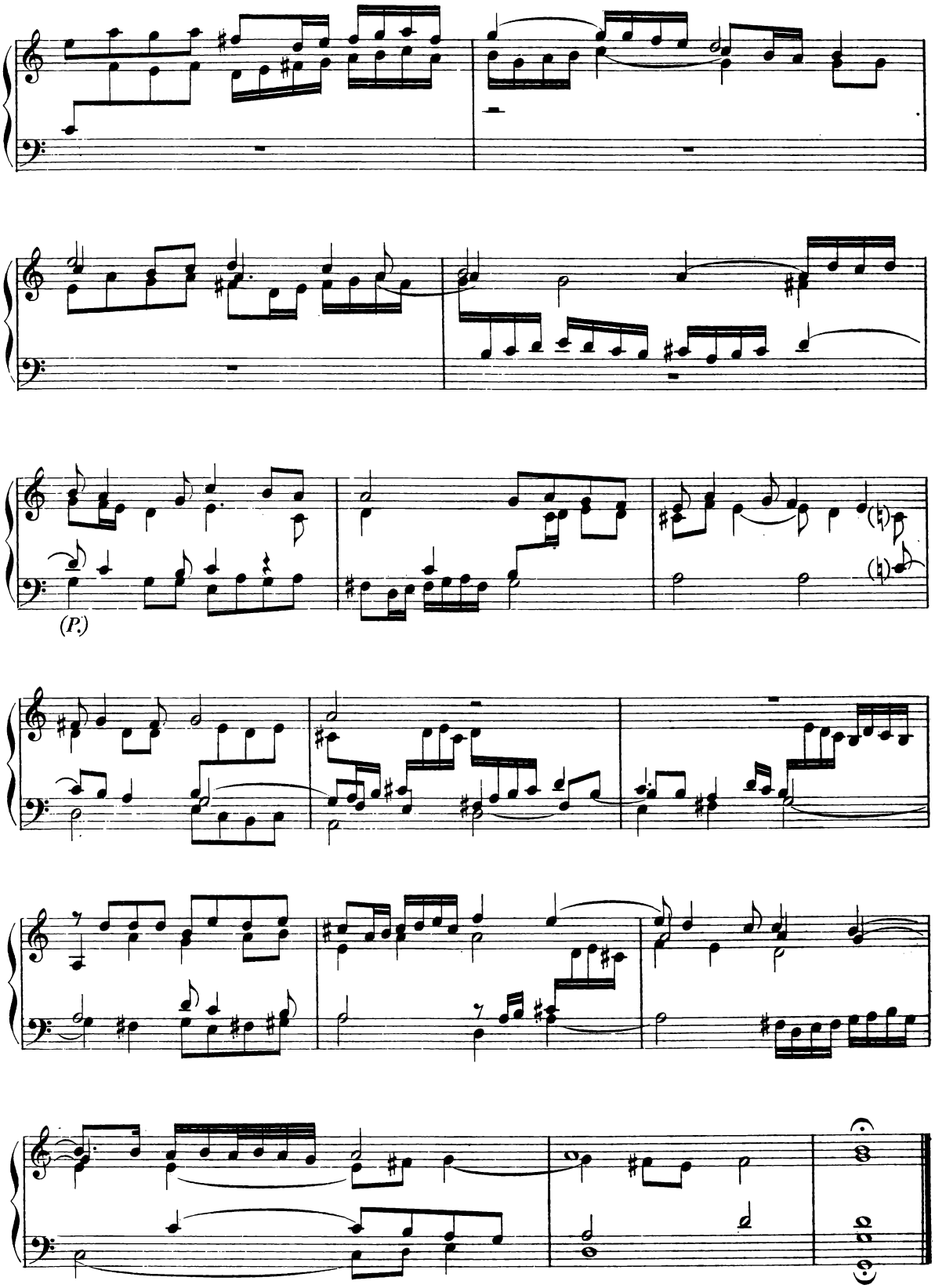
geb. um **1600** zu Halle, gest. **7.** Mai **1667** zu Héricourt.

Nº **132**. Capriccio.

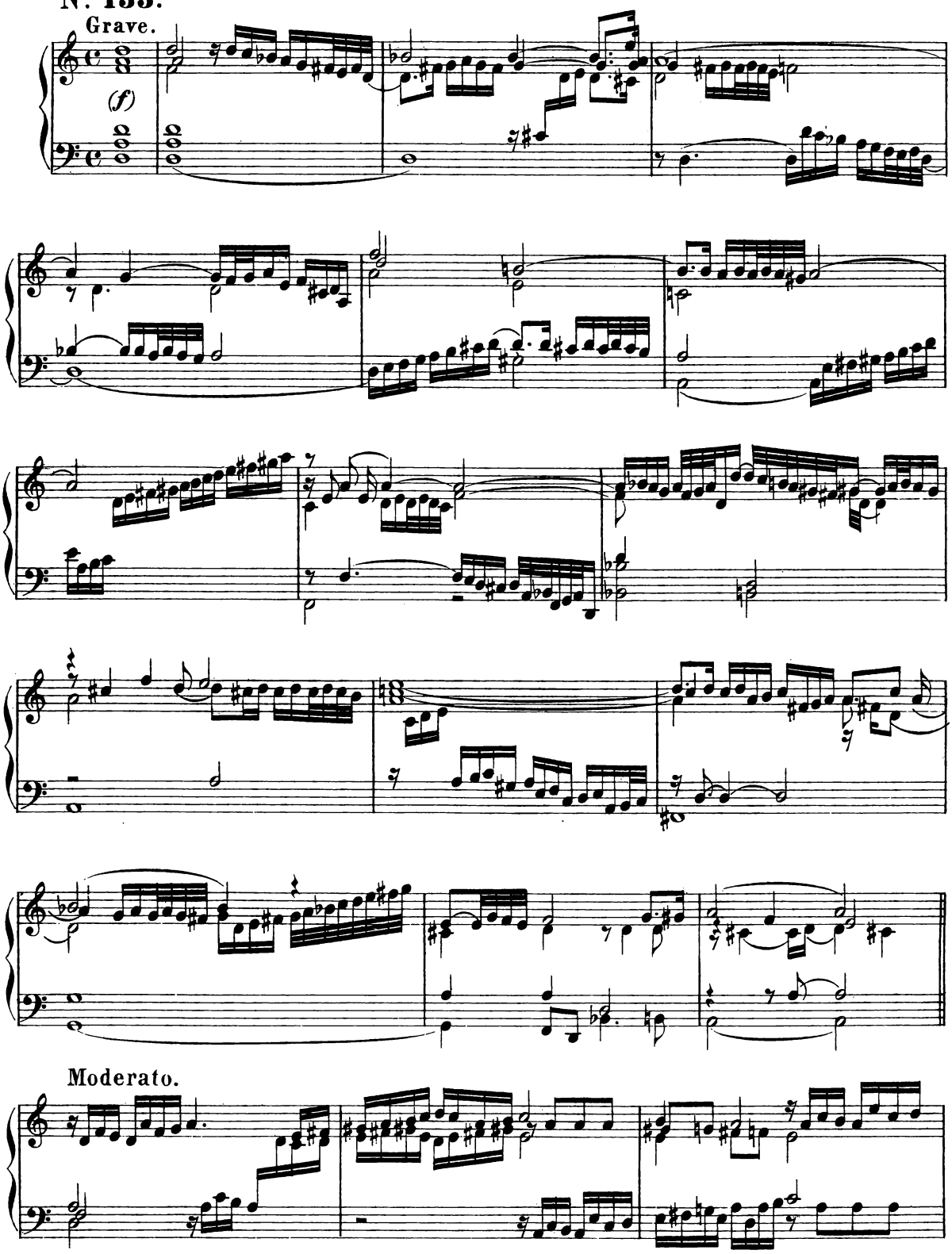
Diverse ingegnosissime, rarissime et non mai piu viste curiose Partite di Toccate etc. **1693**.

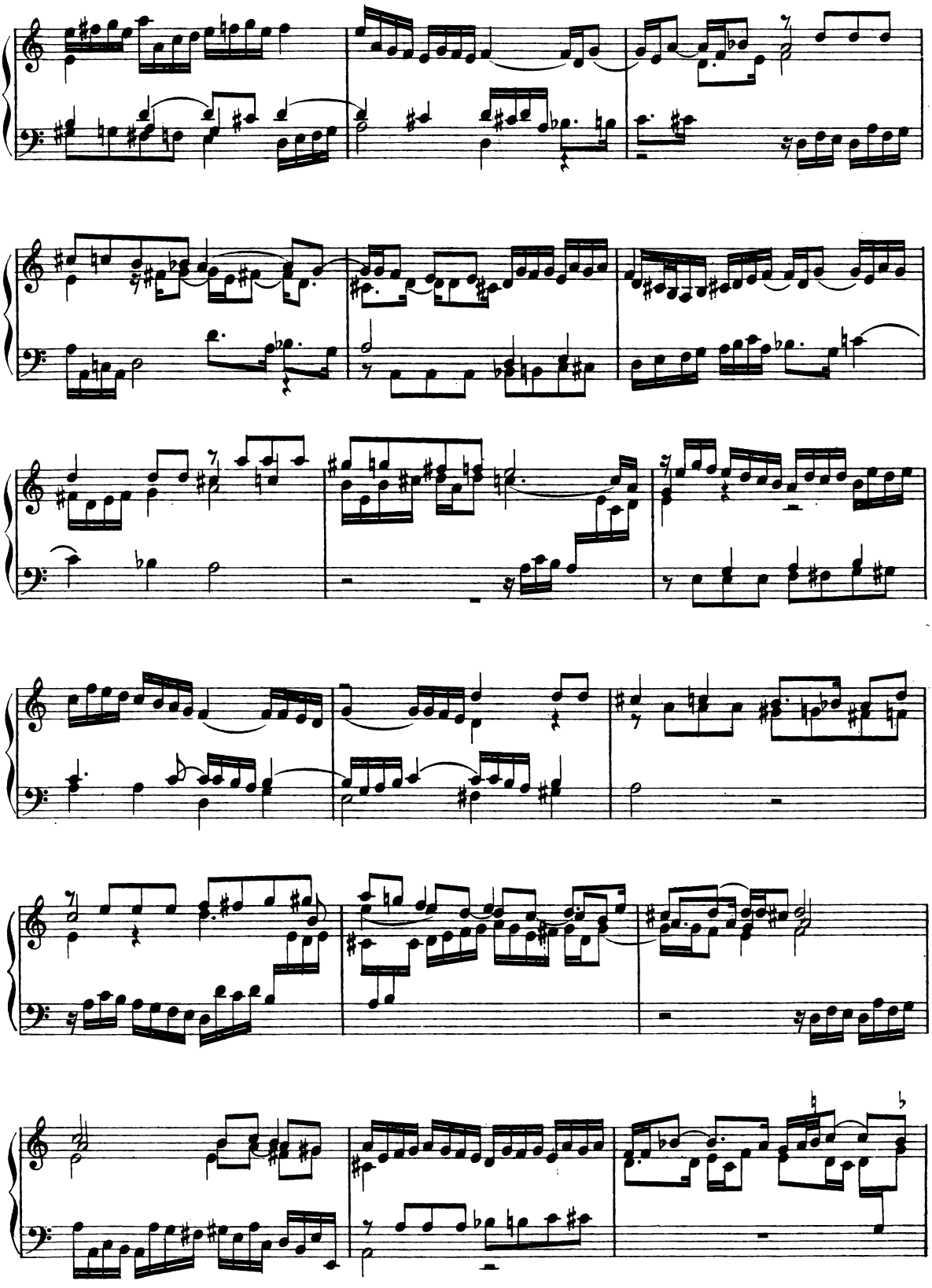


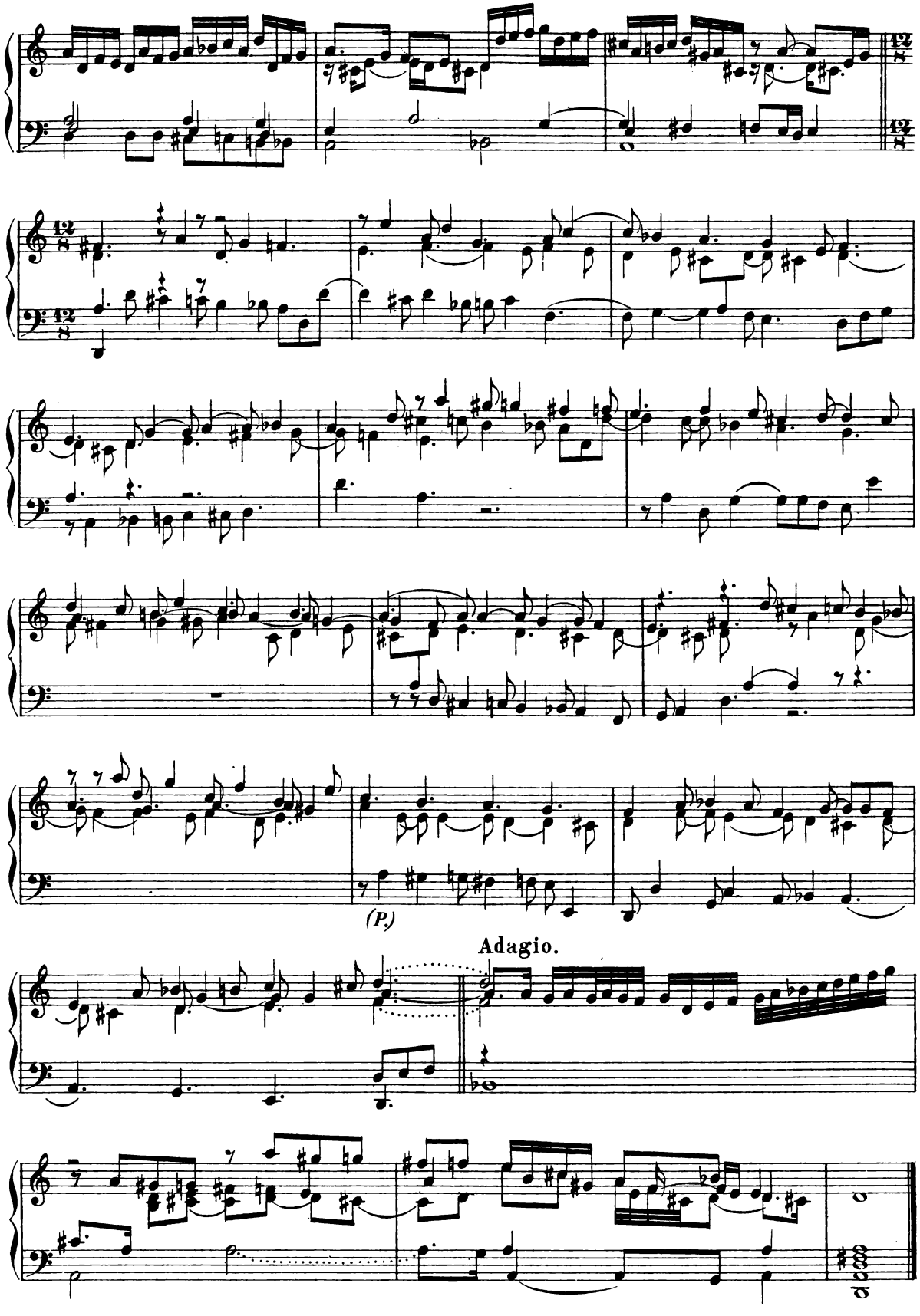
*) S. **204**.


(P.)

Nº 133.





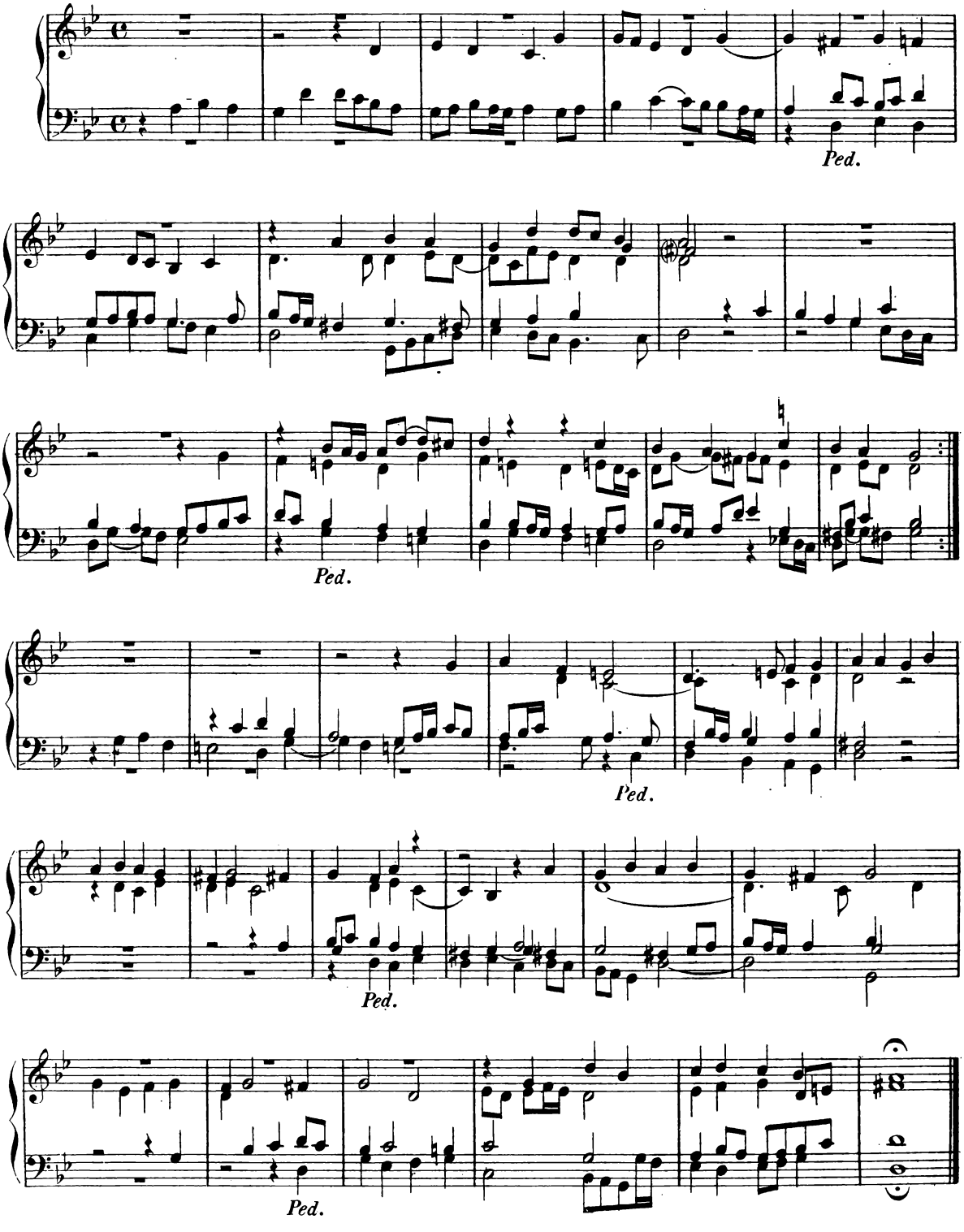

(P.)
Adagio.

Friedrich Wilhelm Zachau,*)

geb. am 19. Nov. 1663, gest. am 14. Aug. 1712.

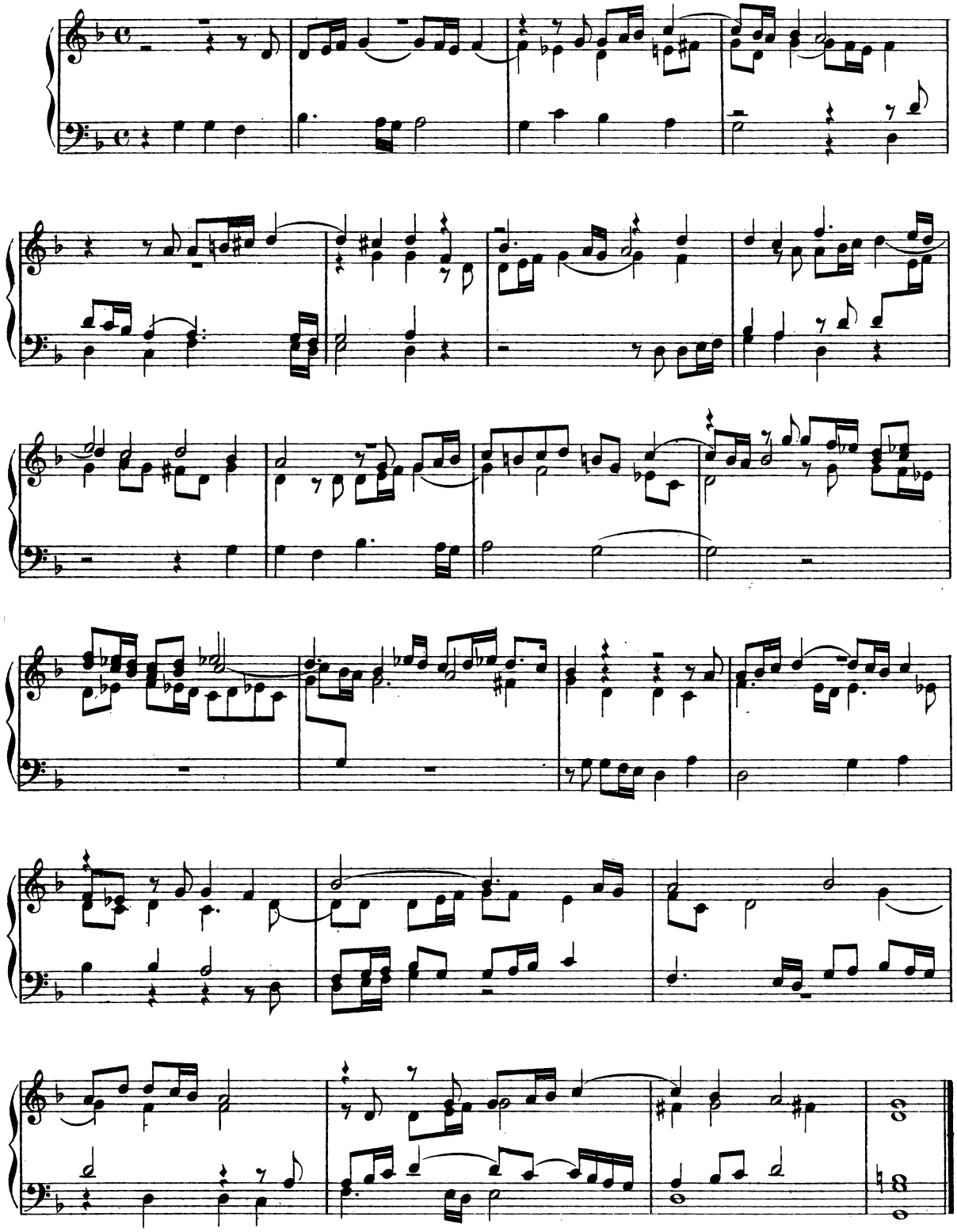
Handschriftlich.

No. 134. Fugirte Choralbearbeitung: Ach Gott, vom Himmel sieh darein.



*) S. 203.

Nº 135. Choralfuge: Nun komm der Heiden Heiland.*)

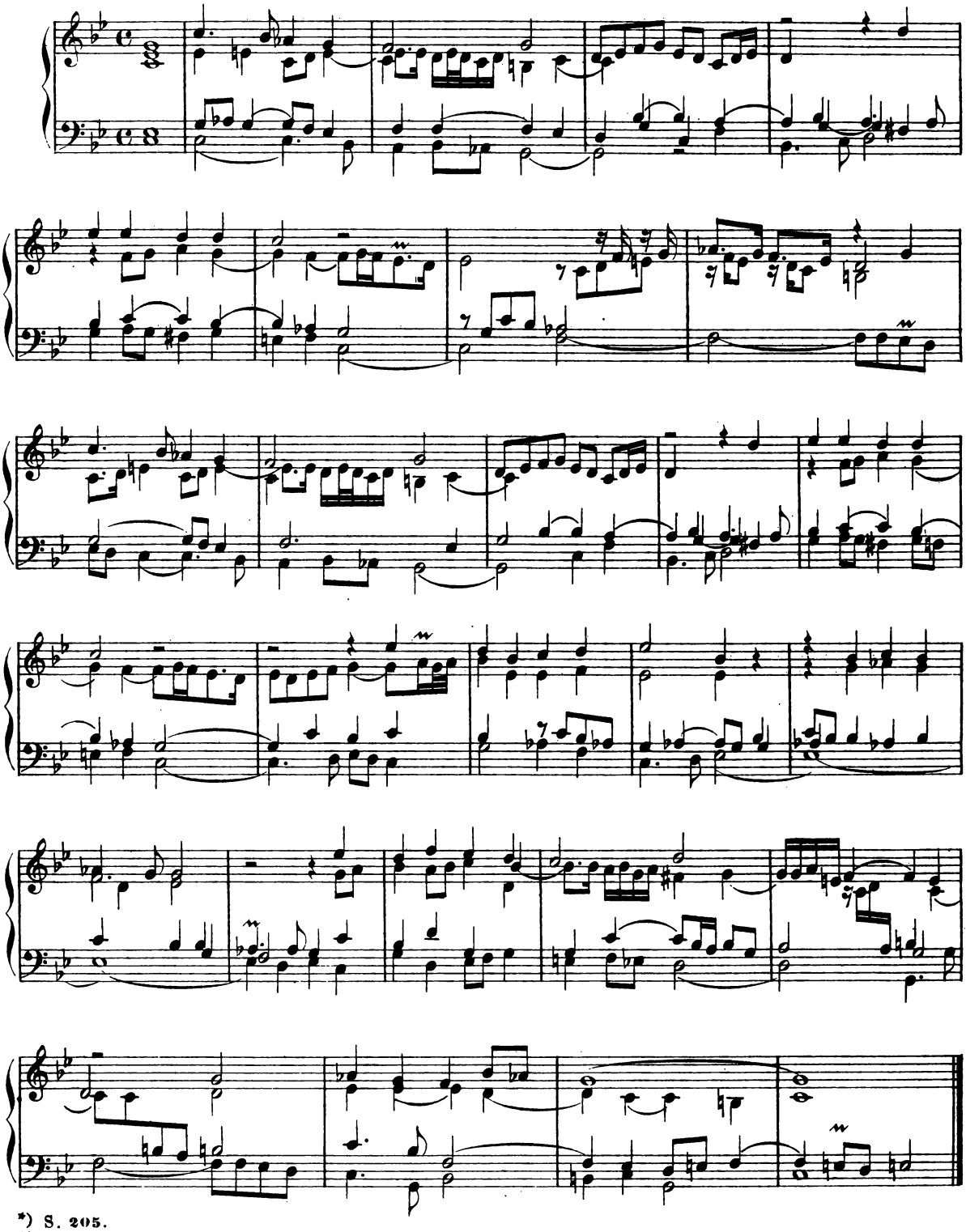


*) Fr. Chrysander: G. Fr. Händel; I, 24. M. H. V.

Johann Kuhnau, *)

geb. 1667, gest. 5 ten Juni 1722.

No. 136. Ach Herr, mich armen Sünder. **)



*) S. 205.

**) Nach freundlicher Mittheilung des Herrn M.-D. Frankenberger in Sondershausen.

M. H. V.