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# JUBEL-ALBUM

für die

## ORGEL.

Dem

### Herrn Dr. JOHANN SCHNEIDER,

Königl. Sächs. Hoforganist, Director des Königl. evangel. Hofchors, Inhaber des Ehrenkreuzes vom K. Sächs. Verdienstorden  
und Ritter des Albrechtsordens etc. etc. etc.

zu

### Seinem 50jährigen Amtsjubiläum

in grösster Verehrung dargebracht

von

J. G. Töpfer, J. A. van Eyken, Dr. Immanuel Faisst, Chr. Link, J. G. Herzog, Dr. H. Langer, G. Merkel,  
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Dr. Naumann, O. Scherzer, H. B. Stade, B. Brähmig und G. A. Schurig

durch

**Dr. Fr. W. Schütze,**

Seminardirector zu Waldenburg in Sachsen, Inhaber des Ehrenkreuzes v. K. S. Verdienstorden.

Eigenthum der Johann Schneider-Stiftung des Sächs. Pestalozzivereins zu Dresden.

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Dr. H. W. Boppiese

Hochwohlgeborener Herr!  
Hochgeehrtester Herr Jubilar!

Der 21. August 1861, der Tag Ihrer goldenen Amts-Jubelfeier, war für Sie ein hoher Ehrentag. Als mir, Ihrem dankbaren Schüler, von den Ihnen gleichergebenen Schülern ausser Sachsen der ehrenvolle Auftrag wurde, Sie in ihrem Namen zum Jubeltage herzlich zu beglückwünschen, war es mir vergönnt, Ihnen nicht bloss mit Worten der Begrüssung, sondern auch mit Gaben der Verehrung und Dankbarkeit nahen zu können. Denn die von mir angeregte Idee, Ihnen, hochgeehrter Jubilar, durch ein „Jubel-Album für die Orgel“ ein bleibendes Denkmal zu setzen, dessen Ertrag ausserdem die Zwecke der Ihnen zu Ehren gegründeten „Johann-Schneider-Stiftung“ fördern sollte, hatte, obwol sie in Folge besonderer Umstände verspätet ausging, dennoch in ganz Deutschland den lebhaftesten Anklang gefunden. Verehrung und dankbare Liebe sandte bis zum Jubeltage, und noch nach diesem, eine solche Fülle der herrlichsten Gaben, dass, als man zum Druck, der bis zu Ihrem Jubeltage nicht zu ermöglichen gewesen, vorgehen wollte, der bereits angekündigte Preis eine Auswahl nöthig machte, wobei das für die Redaction\*) bestellte Comité hauptsächlich der chronologischen Folge der Einsendungen und anderen billigen Rücksichten gerecht zu werden suchte. Verspätete Gaben\*\*) entschloss man sich, Ihnen in den Manuscripten zu überreichen.

Der Druck ist nun vollendet. Der Jahrestag Ihrer Jubelfeier wurde zur Uebereignung bestimmt. Viele Meister der herrlichen Orgelkunst und die Curatoren der „Johann-Schneider-Stiftung“ begrüssen Sie heute noch einmal mit Jubel, ein Chor von gegen 800 Subscribers, obenan Seine Majestät unser allergnädigster König **Johann** sammt Seinem hohen Hause, geben Ihnen Zeugniss von der freudigen Theilnahme, welche ihr ruhmvolles Wirken in allen Kreisen gefunden, und ich bin wiederum so glücklich, der Darreichung dieser Festgabe meine Hand, der erneuten Huldigung meinen Mund leihen zu können.

„Dies ist ein Tag, den der Herr gemacht“ — so rief ich Ihnen am Tage Ihrer goldenen Jubelfeier zu. Sie aber antworteten aus tiefbewegtem Herzen mit dem Bekenntniss: „Nicht meinen Verdiensten, sondern allein der Gnade Gottes und dem Segen meiner seligen Eltern verdanke ich die Ehren und Liebeserweisungen dieses Tages“. Durch solch frommen Sinn, verehrungswürdiger Greis, gaben Sie ihrer glanzvollen Jubelfeier in Wahrheit die rechte Weihe, und weckten in den Herzen Ihrer Verehrer und Schüler den gleichen Sinn, der über den Gaben Gottes des Gebers nicht vergisst.

So wenden Sie Sich nun in Freundlichkeit und Liebe zu den Huldigungen, welche aufrichtige Verehrung und innigste Dankbarkeit dem gefeierten Orgelfürsten und dem geliebtesten Lehrer hiermit darbringen. Dieses Jubel-Album mit den in Manuscripten angeschlossenen werthvollen Gaben sei Ihnen eine neue und bleibende Bestätigung Ihrer schönen Loosung: „Wahre Liebe höret nimmer auf“.

Gott erhalte Sie noch lange in ungeschwächter Rüstigkeit und segenvoller Wirksamkeit.

Mit diesem Wunsche verharret in aufrichtigster Hochachtung das Curatorium der „Johann-Schneider-Stiftung“ und

Ew. Hochwohlgeboren

dankbar ergebener Schüler

**Friedrich Wilhelm Schütze.**

\*) Sie bestand aus den Herren: Richter, Musikdirector am Königlichen Conservatorium für Musik in Leipzig, Schellenberg, Organist zu St. Nicolai ebendaselbst, und dem Unterzeichneten. Herr Schellenberg hat sich mit Herrn Bürgerschullehrer Schaab ausserdem noch grosse Verdienste um die Correctheit der typographischen Herstellung des Albums erworben.

\*\*) Von G. Armbrust, L. Attinger, C. E. Benke, C. Braun, Fried. Fink, E. Flügel, G. Funke, J. N. W. Kühne, Th. Krauss, H. G. Langer, R. Palme, R. Reichardt, J. F. Rissmann, C. Fr. Schäfer, C. G. Schulze, E. A. Tod, J. Chr. Weeber, Ch. Wölflé u. A.



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 229. Hentsch, Fried. Wilh., Seminarist in Grimma. 1 Ex.  
 230. Henschel, königl. Musikdirector u. Seminarlehrer in Weissenfels. 20 Ex.  
 231. Herold, Ernst, Seminarist in Grimma. 1 Ex.  
 232. Hermann, C., Organist a/d. Vallon. reform. Kirche in Magdeburg. 1 Ex.  
 233. Hermann, Gotthelf, Pastor in Wintersdorf b/Altenburg. 1 Ex.  
 234. Herrmann, Lehrer in Schönborn b/Mittweida. 1 Ex.  
 235. Herrmann, Jul. H., Lehrer in Grimma. 1 Ex.  
 236. Herz, Friedrich Wilhelm, Pfarrer in Seelitz b/Rochlitz. 1 Ex.  
 237. Herzog, Aug. Herm., Seminarist a/d. Freiherrl. v. Fletcher'schen Seminar. 1 Ex.  
 238. Hesse, Hugo, Seminarist in Waldenburg. 1 Ex.  
 239. Hessel, Schullehrer in Hohburg. 1 Ex.  
 240. Hessel, Friedr. Herm., Seminarist in Grimma. 1 Ex.  
 241. Hess, Johann, Seminarist in Esslingen. 1 Ex.  
 242. Heydel, Erdmann, Seminarist in Plauen i/V. 1 Ex.  
 243. Heymer, Seminarist in Nossen. 1 Ex.

244. Hientzsch, Albin Gotth., Kirchschullehrer in Mautitz. 1 Ex.  
 245. Hilsenbeck, Musikgehilfe in Nürtingen i|Württemberg. 1 Ex.  
 246. Hölemann, Ed. Ferd., Tertius u. Stadtorganist in Meissen. 1 Ex. - 2 pp-  
 247. Holle, Fr. Oskar, Seminarist in Plauen i|V. 1 Ex.  
 248. Höpner, Julius, Kirchschullehrer in Lausa. 1 Ex.  
 249. Höger, S. B. G., Seminarist in Esslingen. 1 Ex.  
 250. Hörig, Arno, Seminarist in Grimma. 1 Ex.  
 251. Hörkner, Otto, Schullehrer in Kainsdorf b|Zwickau. 1 Ex.  
 252. Hössler, Bruno, Seminarist in Waldenburg. 1 Ex.  
 253. Höselmann, Seminarist in Soest. 1 Ex.  
 254. Hösemann, Carl, Lehrer in Strehlen b|Dresden. 1 Ex.  
 255. Hörmann, Chr. Gottl., Lehrer in Döllschen b|Dresden. 1 Ex.  
 256. Hoffmann, J. G., Rector in Gottleuba. 1 Ex.  
 257. Hoffmann, M., Kirch-Schullehrer in Dreykau b|Rötha. 1 Ex.  
 258. Hofmann, C., Seminarist in Weimar. 1 Ex.  
 259. Hofmann, E., Pastor in Stassa b|Grossenhein. 1 Ex.  
 260. Hofmann, F. J., Bürgerschullehrer in Borna. 2 Ex.  
 261. Hohmann, P., Organist a|d. evangel. Kirche in Bad Kissingen. 1 Ex.  
 262. Holder, J., Seminarist in Esslingen. 1 Ex.  
 263. Horng, K. R., Seminarist in Grimma. 1 Ex.  
 264. Holzhauer, Friedr., Seminarist in Halberstadt. 1 Ex.  
 265. Hotzler, Karl, Oekonom in Dienstadt. 1 Ex.  
 266. Hubrig, Wilhelm, 3. Oberlehrer in Ebersbach. 1 Ex.  
 267. Hübler, C. E., Kaufmann in Gross-Schönau. 1 Ex.  
 268. Hülle, C. Ch., Kirchschullehrer in Leuben b|Dresden. 1 Ex.  
 269. Hummerjohann, Wilh., Seminarist in Detmold. 1 Ex.  
 270. Hunger, Pro-Seminarist in Waldenburg. 1 Ex.  
 271. Hunger, Chr. Friedr., Lehrer in Unter-Stüzzengrün. 1 Ex.

**I. J.**

272. Ickel, Oskar, Seminarist in Weimar. 1 Ex.  
 273. Ihle, Oswald, Seminarist in Annaberg. 1 Ex.  
 274. Ilisch, Eduard, Seminarist in Waldenburg. 2 Ex.  
 275. Ilisch, Gustav, Ad., Lehrer in Lössnitz. 1 Ex.  
 276. Irmer, Moritz, Kirchschullehrer in Flöha. 1 Ex.  
 277. Irmscher, Lehrer u. Organist in Oederan. 1 Ex.  
 278. Jarick, Ernst Ed., Cantor u. 2. Schulcollaborator in Bernstadt i|Sachsen. 1 Ex.  
 279. Jäckel, Ernst Ferd., Seminarist in Grimma. 1 Ex.  
 280. Jähnig, Carl, Lehrer in Zaulsdorf. 1 Ex.  
 281. Jähnig, Carl Wilh., Kirchschullehrer in Nieder-Zwönitz. 1 Ex.  
 282. Jähnigen, H. Emil, Seminarist in Grimma. 1 Ex.  
 283. Jahn, Bernhard, Seminarist in Plauen i|V. 1 Ex.  
 284. Jakob, Seminarist in Altenburg. 1 Ex.  
 285. Janssen, Paul, Conservatorist in Dresden. 1 Ex. — *Wurde abg.* —  
 286. Jehmlich, Carl, Hof-Orgelbauer in Dresden. 1 Ex.  
 287. Jockisch, Ant. Mor., Mädchenlehrer u. Organist in Gross-Abbersdorf b|Wolkenstein. 1 Ex.  
 288. John, Ernst Friedr., Cantor in Hainichen. 1 Ex.  
 289. Jost, Heinrich, Seminarist in Grimma. 1 Ex.  
 290. Jost, Heinr. Moritz, Cantor in Burgstädt 1 Ex.  
 291. Junghanns, Seminarist in Nossen. 1 Ex.  
 292. Junghannss, J. K. Tr., Seminarist in Grimma. 1 Ex.

**K.**

293. Kaden, E. Herm., Hilfslehrer a|d. Selecta in Schwarzenberg. 1 Ex.  
 294. Kadner, E. Th., Lehrer in Grimma. 1 Ex.  
 295. Kadner, Robert, Kirchschullehrer in Kieritzsch b|Borna. 1 Ex.  
 296. Kändler, August, Seminarist in Plauen. 1 Ex.  
 297. Käseberg, Carl, 1. Mädchenlehrer u. Organist in Stollberg. 1 Ex.  
 298. Küsting, Hermann, Seminarist in Detmold. 1 Ex.  
 299. Kaiser, Bernhard, Seminarist in Altenburg. 1 Ex.  
 300. Kamm, Adolph, Seminarist in Weimar. 1 Ex.  
 301. Kammerer, Christian, Seminarist in Esslingen. 1 Ex.  
 302. Kanis, August, Seminarist in Plauen. 1 Ex.  
 303. Karnahl, Heinrich, Seminarist in Grimma. 1 Ex.  
 304. Karthe, Franz Albin, Seminarist in Grimma. 1 Ex.  
 305. Kasten, Franz Moritz, Kirchschullehrer in Flößberg. 2 Ex.  
 306. Kaufmann, Os. Alb., Seminarist in Waldenburg. 1 Ex.  
 307. Keller, Fr. Tr., Cantor in Kötzschenbroda. 1 Ex.  
 308. Kern, August, Lehrer in Steinichtwolmsdorf. 1 Ex.  
 309. Kiess, August, Seminarist in Annaberg. 1 Ex.  
 310. Kiessling, Emil Bruno, Seminarist in Grimma. 1 Ex.  
 311. Kilian, Ed. Alex., Cantor in Limbach b|Chemnitz. 1 Ex.  
 312. Kimmerling, August, Seminarist in Weimar. 1 Ex.  
 313. Kirmse, Jul. Ed., Lehrer in Corbussen b|Ronneburg. 3 Ex.  
 314. Kirsten, Carl Gottl., Armenlehrer in Penig. 1 Ex.

315. Klaiss, M., Seminarist in Esslingen. 1 Ex.  
 316. Klaus, Theodor, Seminarist in Waldenburg. 1 Ex.  
 317. Kleine, Emil Oswin, Lehrer in Waldenburg. 1 Ex.  
 318. Kleinstück, Friedr. L., Cantor n. 1. Lehrer in Breitenbrunn. 1 Ex.  
 319. Klose, August, Cantor und Ober-Lehrer in Lobau. 1 Ex.  
 320. Knödel, Karl, Pfarrer in Assumstadt i|Württemberg. 1 Ex.  
 321. Kober, Karl, Organist u. Lehrer in Lengenfeld. 1 Ex.  
 322. Koch, Bernhard, Schullehrer in Ilmenau. 1 Ex.  
 323. Köhler, Ed. Ferd., Rector u. Organist in Frauenstein. 1 Ex.  
 324. Köhler, Friedr. Aug., Kirchschullehrer in Schönbach b|Neusalza. 1 Ex.  
 325. Köhler, G. Ad. Severin, Schullehrer in Dörfel b|Geyer. 1 Ex.  
 326. Köhler, Wilhelm, Seminarist in Weimar. 1 Ex.  
 327. Kohbr, Schullehrer in Knittlingen i|Württemberg. 1 Ex.  
 328. Kohlhund, Joh. Max, Seminarist in Waldenburg. 1 Ex.  
 329. Korn, Franz Osw., 2. Lehrer in Vielau. 1 Ex.  
 330. Kornnagel, Karl, Kirchschullehrer in Auerswalde b|Chemnitz. 1 Ex. (Für die Kirche.)  
 331. Kotte, Karl Friedr., Kirchschullehrer in Ober-Oderwitz. 1 Ex.  
 332. Kramer, Ad., Seminarist in Weimar. 1 Ex.  
 333. Krämer, Cantor, Organist u. 1. Knabenlehrer in Brand b|Freiberg. 1 Ex.  
 334. Krause, Seminarist in Nossen. 1 Ex.  
 335. Krause, Dr. Chr. F., Instituts-Director in Dresden. 1 Ex.  
 336. Krause, Heinrich, Cantor in Bockau. 1 Ex.  
 337. Krause, Heinr. Ed., Kirchschulleher in Leuba. 1 Ex.  
 338. Krause, Joh. Sigism., Organist in Elster b|Camenz. 1 Ex.  
 339. Krause, Richard, Seminarist in Weimar. 1 Ex.  
 340. Krauss, Theodor, Cantor u. Organist in Geckenheim i|Bayern. 1 Ex.  
 341. Kreher, Will. Friedr., Kirchschullehrer in Weigmannsdorf. 1 Ex.  
 342. Kresse, K. F. A., Hilfslehrer in Schönfeld b|Leipzig. 1 Ex.  
 343. Kretzschmar, Fürstenschüler in Grimma. 1 Ex.  
 344. Kretzschmar, Eduard, Organist a|d. kathol. Hofkirche in Dresden. 1 Ex.  
 345. Kretzschmar, G. R., Hilfslehrer in Döbeln. 1 Ex.  
 346. Kretzschmar, H., Lehrer in Lorenzkirch b|Strehla. 1 Ex.  
 347. Kretzschmar, K. O., Küster zu St. Johannis in Chemnitz. 1 Ex.  
 348. Kretzschmar, Paul, Seminarist in Annaberg. 1 Ex.  
 349. Kretzschmar, Rodo, Schul-Director in Löbau. 1 Ex.  
 350. Kröner, Luc. Flodoard, Kirchschullehrer in Röthenbach b|Lengefeld i|V. 1 Ex.  
 351. Krüger, Jul. Wilh., Organist u. Musiklehrer in Leipzig. 3 Ex. *1. K. 1. K. 1. K.*  
 352. Krüger, Louis Wilh., Cantor u. 1. Mädchenlehrer in Lössnitz. 1 Ex. *1. K. 1. K. 1. K.*  
 353. Krummbain, Joh. Gottl., Kirchschullehrer in Wilschdorf b|Stolpen. 1 Ex.  
 354. Krumbholz, Seminarist in Altenburg. 1 Ex.  
 355. Kühne, J. N. W., Fürstl. Waldeck'scher Musik-Dir., Organist etc. in Korbach im Fürstenthum Waldeck. 2 Ex.  
 356. Kühnert, Ottomar, Kirchschullehrer in Langenberg. 1 Ex.  
 357. Künzel, Gottlob, Cantor in Schönfeld b|Dresden. 1 Ex. *1. K. 1. K. 1. K.*  
 358. Kümmner, Ed., Seminarist in Grimma. 1 Ex.  
 359. Kunze, Emil Franz, Seminarist in Plauen i|V. 1 Ex.  
 360. Kunzmann, Karl, Seminarist in Annaberg. 1 Ex.  
 361. Kupfer, Hermann, Seminarist in Plauen. 1 Ex.  
 362. Kurth, Karl Herm., Knabenlehrer in Penig. 1 Ex.  
 363. Kurth, J. G., Kirchschullehrer in Seifersbach b|Mittweida. 1 Ex.  
 364. Kusterer, F., Lehrgehilfe in Esslingen. 1 Ex.

**L.**

365. Lägel, Wilhelm, Schullehrer in Cainsdorf b|Zwickau. 1 Ex.  
 366. Landgraf, Gottfr., Seminarist in Waldenburg. 1 Ex.  
 367. Lang, Ernst Ed., Seminarist in Grimma. 1 Ex.  
 368. Lange, Karl Gust., Kirchschullehrer in Plaaschwitz. 1 Ex.  
 369. Lange, Ernst, Lehrer in Mehltheuer b|Stanchitz. 1 Ex.  
 370. Lange, Gottlieb, Seminarist in Halberstadt. 1 Ex.  
 371. Lange, Herm., Lehrer in Magdeburg. 1 Ex.  
 372. Langenhahn, Seminarist in Altenburg. 1 Ex.  
 373. Langer, Heinr. Gust., Cantor u. Organist in Waldheim. 1 Ex.  
 374. Lattermann, G., Seminarist in Halberstadt. 1 Ex.  
 375. Lanbe, A. E., Rector u. Collaborator R. M. in Ernstthal. 1 Ex.  
 376. Lauros, Heinr., Seminarist in Esslingen. 1 Ex.  
 377. Lehnert, Gustav, Seminarist in Halberstadt. 1 Ex.  
 378. Leinert, Herm., Seminarist in Grimma. 1 Ex.  
 379. Leipold, Rich., Seminarist in Altenburg. 1 Ex.  
 380. Leistner, August, Seminarist in Annaberg. 1 Ex.  
 381. Le-Mang, Emil, Seminarist in Waldenburg. 1 Ex.  
 382. Leonhardt, Karl, Seminarist in Weimar. 1 Ex.  
 383. Leupold, Joh. Gottfr., Organist u. Mädchenlehrer in Waldenburg. 1 Ex.  
 384. Leupold, Rob. Emil, Cantor u. 1. Lehrer in Callenberg b|Waldenburg. 1 Ex.  
 385. Leuschner, K. Osk., Hilfslehrer in Ober-Pesterwitz b|Pottschappel. 1 Ex.  
 386. Liebe, F. A. Ferd., Kirchschullehrer in Crottendorf b|Scheibenberg. 1 Ex.

387. Liebert, Herm., Seminarist in Grimma. 1 Ex.  
 388. Liebert, Wilh., Lehrer in Ernstthal. 1 Ex.  
 389. Lindner, August, Seminarist in Weimar. 1 Ex.  
 390. Lindner, Joh. Gottfr., Kirchschullehrer in Ober-Ebersbach b|Radeburg. 1 Ex.  
 391. Linke, Richard, Seminarist in Weimar. 1 Ex.  
 392. Lischler, Otto, Seminarist in Weimar. 1 Ex.  
 393. Löbmann, Joseph, Cantor in Ostritz. 1 Ex.  
 394. Lohe, Ernst Wilh., Oberlehrer in Waldheim. 1 Ex.  
 395. Lohse, Franz, Organist u. 1. Mädchenlehrer in Markneukirchen. 1 Ex.  
 396. Lohse, Louis, Seminarlehrer in Plauen i|V. 1 Ex.  
 397. Loos, Friedr. Aug., Lehrer in Dittersdorf b|Chemnitz. 1 Ex.  
 398. Loose, Hermann, Seminarist in Halberstadt. 1 Ex.  
 399. Löwe, August, Cantor in Stadt Saida im Erzgebirge. 1 Ex.  
 400. Löwe, Karl, Seminarist in Detmold. 1 Ex.  
 401. Löwe, Friedrich, Seminarist in Detmold. 1 Ex.  
 402. Lorenz, Gust. Rud. Ferd., Lehrer in Ober-Reichenbach. 1 Ex.  
 403. Loschke, Ernst August, Seminarist in Bautzen. 1 Ex.  
 404. Lübbe, A., Seminarist in Halberstadt. 1 Ex.  
 405. Lübbecke, Gustav, Seminarist in Detmold. 1 Ex.  
 406. Lüdemann, Andr., Seminarist in Halberstadt. 1 Ex.  
 407. Lüdeking, Friedr., Seminarist in Detmold. 1 Ex.  
 408. Lüders, Hermann, Seminarist in Halberstadt. 1 Ex.  
 409. Lützel, Joh. Heinr., Organist u. Musik-Dir. a|d. evangel. Kirche in Zweibrücken  
i|d. bayr. Pfalz. 1 Ex.  
 410. Ludwig, Jul. Eugen, Lehrer a|d. Bürgerschule in Plauen i|V. 1 Ex.  
 411. Lungwitz, Herm., Seminarist in Waldenburg. 1 Ex.  
 412. Lunze, Friedr. Ang., Schul- u. Musiklehrer in Dresden. 1 Ex.
- M.
413. Maebert, Theodor, Schullehrer in Nieder-Saida. 1 Ex.  
 414. Mädler, Theodor, Schullehrer in Burgau b|Jena. 1 Ex.  
 415. Mahlet, W., Lehrer in Lehrstadt b|Weimar. 1 Ex.  
 416. Mai, Ernst, Lehrer in Steinheidel. 1 Ex.  
 417. Mann, Joh. Gottlob, Lehrer in Colmn b|Colditz. 1 Ex.  
 418. Martin, C. R., Mädchenlehrer in Markersdorf b|Scheibenberg. 1 Ex.  
 419. Martin, Moritz, Seminarist in Annaberg. 1 Ex. \*\*\*  
 420. Matthes, Karl Wilh., Tertius u. Organist in Johanngeorgenstadt. 1 Ex.  
 421. Mauersberger, Cantor in Colmnitz. 1 Ex.  
 422. Mehlhorn, Seminarist in Altenburg. 1 Ex.  
 423. Meier, Seminarist in Dresden. 1 Ex.  
 424. Meier, Karl, Organist an der deutsch-reformirten Kirche in Magdeburg. 1 Ex.  
 425. Meier, Karl, Seminarist in Grimma. 1 Ex.  
 426. Melzer, Gust. Klem., Lehrer in Ober-Schmiedberg b|Reitzenhein. 1 Ex.  
 427. Menzel, Karl Aug., Kirchschullehrer in Leubnitz b|Dresden. 1 Ex.  
 428. Mergner, J., Schullehrer in Regensburg. 1 Ex.  
 429. Merkel, Otto, Seminarist in Altenburg. 1 Ex.  
 430. Mertig, C. G., Seminar-Oberlehrer in Waldenburg. 1 Ex.  
 431. Metheer, Karl Aug., Seminarist in Dresden. 1 Ex.  
 432. Meyer, G. C., Lehrer in Regniss-Losau. 1 Ex.  
 433. Meyer, Gottlieb, Seminarist in Detmold. 1 Ex.  
 434. Michael, Hermann, Lehrer in Glauchau. 1 Ex.  
 435. Michael, Heinr. Rich., Elementarlehrer in Staucha. 1 Ex.  
 436. Michael, Karl Gabr., 2. Oberlehrer u. Organist in Ebersbach. 1 Ex.  
 437. Michalk, Joh. Traug., Kirchschullehrer in Kotitz b|Weissenberg. 1 Ex.  
 438. Minich, Julius, Seminarist in Waldeenburg. 1 Ex.  
 439. Misselwitz, Seminarist in Waldenburg. 1 Ex.  
 440. Möbius, Berthold, Seminarist in Altenburg. 1 Ex.  
 441. Möbius, Joh. Gottlieb, Kirchschullehrer in Helbigsdorf b|Gross-Hartmannsdorf.  
1 Ex.  
 442. Möhmel, Jul., Seminarist in Waldenburg. 1 Ex.  
 443. Mögling, Richard, Seminarist in Weimar. 1 Ex.  
 444. Moritz, Theobald, Buchhändler in Glauchau. 3 Ex.  
 445. Müller, Franz Emil, Seminarist in Dresden. 1 Ex.  
 446. Müller, Ehrhard Jul., Lehrer in Scharfenstein. 1 Ex.  
 447. Müller, Friedr. Aug., Kirchschullehrer in Taubenheim. 1 Ex.  
 448. Müller, Friedr. Moritz, Seminarist in Grimma. 1 Ex.  
 449. Müller, G., Privatus in Dresden. 1 Ex.  
 450. Müller, Gustav, Seminarist in Weimar. 1 Ex.  
 451. Müller, J. G., Kirchschullehrer in Otzdorf b|Waldheim. 1 Ex.  
 452. Müller, Joh. Gottfr., 1. Armenlehrer in Riesa. 1 Ex.  
 453. Müller, Jul. Ferd. Th., Kirchschullehrer in Stässgen b|Grossenhain. 1 Ex.  
 454. Müller, Jul. Theodor, Schulamtscandit u. Vikar in Döbeln. 1 Ex.  
 455. Müller, Wilhelm, Seminarist in Halberstadt. 1 Ex.
- N.
456. Naumann, H. A., Kirchschullehrer in Thierfeld b|Lössnitz. 1 Ex.  
 457. Nagler, Franz Eduard, Kirchschullehrer in Prausitz b|Riesa. 1 Ex.
458. Naumann, Ernst, Lehrer in Hirschfeld b|Leipzig. 1 Ex.  
 459. Naumann, Joh. Gotthold, Kirchschullehrer in Erlau. 1 Ex.  
 460. Nebel, Joh. Heinr., Seminar-Oberlehrer in Waldenburg. 1 Ex.  
 461. Neidert, Karl Reinhold, Lehrer in Limbach. 1 Ex.  
 462. Nestler, Anton, Seminarist in Waldenburg. 1 Ex.  
 463. Nestler, Kl. Aug., Kirchschullehrer in Zella. 1 Ex.  
 464. Neubert, Chr. Emil, Bürgerschullehrer u. Organist in Marienberg. 1 Ex.  
 465. Neuberth, Em. Osk., Kirchschullehrer in Gross-Erkmannsdorf b|Radeberg. 1 Ex.  
 466. Nicol, Ch. G., Kirchschullehrer in Kaufungen. 1 Ex.  
 467. Nöbel, Emil, Seminarist in Waldenburg. 1 Ex.  
 468. Noebel, Reinhold, Seminarist in Friedrichstadt-Dresden. 1 Ex.  
 469. Nossen, das Schullehrer-Seminar daselbst. 1 Ex.  
 470. Nourney, Gottlieb, Kaufmann in Bremen. 1 Ex.  
 471. Nürtingen, das Schullehrer-Seminar daselbst. 1 Ex.
- O.
472. Ober, Mich. Rud., Pfarrer in Oelsnitz b|Lichtenstein. 1 Ex.  
 473. Oehss, Kirchner in Dresden. 1 Ex.  
 474. Oehme, Joh. K. H., Privatlehrer in Zschopau. 1 Ex.  
 475. Oelwein, Gustav, Seminarist in Weimar. 1 Ex.  
 476. Oestreich, August Ferd., Kirchschullehrer in Wildbach. 1 Ex.  
 477. Offermann, Karl, Lehrer in Zottewitz b|Grossenhain. 1 Ex.  
 478. Olm, Louis, Seminarist in Weimar. 1 Ex.  
 479. Opitz, Hermann Traug., Kirchschullehrer in Leubnitz b|Plauen i|V. 1 Ex.  
 480. Ortlieb, G. W., Schullehrer in Esslingen. 1 Ex.  
 481. Osterhaldt, G. D. W., Organist a|d. St. Michaelskirche in Hamburg. 1 Ex.  
 482. Ostermai, Friedr. Wilh., 2. Lehrer in Wittgensdorf b|Chemnitz. 1 Ex.  
 483. Oswald, Gust. Adolph, Cantor u. Knabenlehrer in Staucha. 1 Ex.  
 484. Otto, Karl August, Lehrer in Auerbach i|V. 1 Ex.
- P.
485. Pach, Nikolaus, Lehrer in Gruna b|Ostritz. 1 Ex.  
 486. Padberg, E., Lehrer in Medebach in Westphalen. 1 Ex.  
 487. Palme, Rud., Organist in Magdeburg. 1 Ex.  
 488. Panndorf, Flor. Ed., Schullehrer in Ammerbach b|Jena. 1 Ex.  
 489. Paul, Carl Gust., 3. Mädchenlehrer in Döbeln. 1 Ex.  
 490. Paul, Florens, Seminarist in Dresden. 1 Ex.  
 491. Pech, Joh. Tr., Kirchschullehrer in Oberwinkel b|Waldenburg. 1 Ex.  
 492. Peisel, Oskar, 2. stand. Lehrer in Lausa. 1 Ex.  
 493. Pessler, Herm., Kirchschullehrer in Tettau. 1 Ex.  
 494. Peter, Seminarist in Altenburg. 1 Ex.  
 495. Pfitzner, Gustav, Seminarist in Weimar. 1 Ex.  
 496. Pilz, C. Ed., Kirchschullehrer in Jahnshain b|Kohren. 1 Ex.  
 497. Plauen das Schullehrer-Seminar daselbst. 1 Ex.  
 498. Plügge, Wilhelm, Seminarist in Halberstadt. 1 Ex.  
 499. Pohle, Lehrer a|d. 5. Bezirks-Schule in Dresden. 1 Ex.  
 500. Pölitz, Anton, Seminarist in Plauen. 1 Ex.  
 501. Pohlisch, Carl, Cantor in Reibersdorf b|Zittau. 1 Ex.  
 502. Poppe, Seminarist in Altenburg. 1 Ex.  
 503. Posselt, Joseph, Lehrer u. Organist in Zittau. 1 Ex.  
 504. Prüfer, Carl, Seminarist in Grimma. 1 Ex.  
 505. Puschmann, Albin, Seminarist in Waldenburg. 1 Ex.
- Q.
506. Quaas, Fried. Otto, Kirchschullehrer in Reinhardtsgrima bei Dresden. 1 Ex.  
 507. Quietsch, Friedr. Carl, Seminarist in Waldenburg. 1 Ex.
- R.
508. Räßiger, Chr. Friedr., Kirchschullehrer in Schmorkau b|Oschatz. 1 Ex.  
 509. Ranft, Friedr. Ernst, Seminarist in Waldenburg. 1 Ex.  
 510. Rau, Herm. Otto, Seminarist in Grimma. 1 Ex.  
 511. Raupert, K. Fr. H., Seminarist in Grimma. 1 Ex.  
 512. Rauschnabel, Gust., Seminarist in Esslingen. 1 Ex.  
 513. Reichardt, Bernh., Lehrer in Werdau. 1 Ex.  
 514. Reichardt, Joh. Jul., Organist u. 4. Lehrer in Lößnitz. 1 Ex.  
 515. Reichardt, Rudolph, Organist a|d. Hauptkirche in Schneeberg. 1 Ex.  
 516. Reichardt, Theophil, Musik-Lehrer in Stuttgart. 1 Ex.  
 517. Reichel, Ernst Rob., Lehrer in Zschopau. 1 Ex.  
 518. Reifschneider, Wilh., Lehrer in Oberlungwitz. 1 Ex.  
 519. Reinhardt, Friedr., Seminarist in Halberstadt. 1 Ex.  
 520. Renker, Heinr., Lehrer in Rohrbach. 1 Ex.  
 521. Richter, August, Seminarist in Weimar. 1 Ex.  
 522. Richter, Carl Ehreg., Hilfslehrer in Seifhennersdorf bei Löbau. 1 Ex.  
 523. Richter, Friedr. Ernst, Lehrer u. Organist in Nieder-Oderwitz. 1 Ex.  
 524. Richter, Gottlieb, Lehrer in Nieder-Steina bei Pulsnitz. 1 Ex.  
 525. Richter, Joh. Aug., Knabenlehrer u. Cantor in Grimma. 1 Ex.  
 526. Richter, Joh. Gottlob, Kirchschullehrer in Nieder-Ebersbach bei Radeburg. 1 Ex.  
 527. Richter, Carl, Kantor in Neusalza. 1 Ex.

528. Richter, Ludwig, Seminarist in Annaberg. 1 Ex.  
 529. Riedel, Karl Gottlob, 1. Lehrer u. Organist in Steinicht-Wolmsdorf. 1 Ex.  
 530. Rieke, Heinr., Seminarist in Detmold. 1 Ex.  
 531. Rissmann, Friedr., Lehrer in Dresden. 1 Ex.  
 532. Ritscher, Adolph, Lehrer in Steinborn b|Königsbrück. 1 Ex.  
 533. Ritscher, Johann, Schullehrer u. Organist in Ostling bei Kamenz. 1 Ex.  
 534. Ritscher, Peter, Schullehrer u. Organist in Burkersdorf b|Ostritz. 1 Ex.  
 535. Ritter, Friedr., Seminarist in Altenburg. 1 Ex.  
 536. Roeber, Friedr., Seminarist in Annaberg. 1 Ex.  
 537. Röder, Carl, Seminarist in Weimar. 1 Ex.  
 538. Röder, Christ. Friedr., Cantor in Johanngeorgenstadt. 1 Ex.  
 539. Rödiger, Hermann, Seminarist in Weimar. 1 Ex.  
 540. Röhr, August, Lehrer in Glauchau. 1 Ex.  
 541. Röller, L., Seminarist in Altenburg. 1 Ex.  
 542. Römer, Heinrich, Lehrer in Hohenstein. 1 Ex.  
 543. Rösener, Seminarist in Soest. 1 Ex.  
 544. Rössler, Theodor, Seminarist in Annaberg. 1 Ex.  
 545. Rössler, Wilhelm, Lehrer in Röthenbach b|Frauenstein. 1 Ex.  
 546. Rötschke, Peter, Lehrer in Wilthen. 1 Ex.  
 547. Rötzsch, Heinr., Chor-Dir. am Grossherzoglichen Hoftheater in Weimar. 1 Ex.  
 548. Rollbusch, Fr. Wilh., Bürgerschullehrer in Zschopau. 1 Ex.  
 549. Ronneberger, E. Th., Cantor in Kamenz. 1 Ex.  
 550. Rosenberger, Ferd., Seminarist in Weimar. 1 Ex.  
 551. Rothe, Eduard, Seminarist in Grimma. 1 Ex.  
 552. Rudolph, Hermann, Seminarlehrer in Nossen. 1 Ex.  
 553. Russ, Otto, Seminarist in Plauen. 1 Ex.

**S.**

554. Sachse, E. B., Pro-Seminarist in Waldenburg. 1 Ex.  
 555. Sachse, J. G. Wilh., Lehrer in Volkersdorf b|Moritzburg. 1 Ex.  
 556. Salomon, Friedr., Seminarist in Halberstadt. 1 Ex.  
 557. Sammler, C. Friedr., Organist in Ölsnitz i|V. 1 Ex.  
 558. Saupe, Ernst, Seminarist in Grimma. 1 Ex.  
 559. Schächer, Fr. Osk., Hilfslehrer in Breitungen b|Borna. 1 Ex.  
 560. Schäfer, C. F., Organist in Giengen a|d. Brenz. 1 Ex.  
 561. Schacker, B., Seminarist in Plauen i|V. 1 Ex.  
 562. Schaller, J. Nik., Organist a|d. St. Katharinenkirche in Hamburg. 1 Ex.  
 563. Schau, Richard, Seminarist in Altenburg. 1 Ex.  
 564. Scheer, Christ. Friedr., Schullehrer in Gernewitz b|Roda. 1 Ex.  
 565. Scheffler, Carl, Seminarist in Waldenburg. 1 Ex.  
 566. Scheller, Eduard, Seminarist in Weimar. 1 Ex.  
 567. Schengberg, Seminarlehrer in Soest. 2 Ex.  
 568. Scherbel, Louis, Lehrer in Lützschora b|Döbeln. 1 Ex.  
 569. Schilling, August, Seminarist in Altenburg. 1 Ex.  
 570. Schilling, Wilh. Chr., Organist u. Mädchenlehrer in Schöneck. 1 Ex.  
 571. Schindler, E. Ahregott, Seminarist in Grimma. 1 Ex.  
 572. Schirmer, Heinr. Wilh., Kirchschullehrer in Sitten bei Leisnig. 1 Ex.  
 573. Schlegel, Julius, Seminarist in Grimma. 1 Ex.  
 574. Schleichert, Karl, Seminarist in Weimar. 1 Ex.  
 575. Schlichte, Wilhelm, Seminarist in Detmold. 1 Ex.  
 576. Schlimpert, Moritz, 1. Lehrer u. Organist in St. Afra. 1 Ex.  
 577. Schlotka, Fr. Victor, Bürgerschullehrer u. Organist in Eibenstock. 1 Ex.  
 578. Schlüttichen, Th., Seminarist in Grimma. 1 Ex.  
 579. Schmahl, H., Tonkünstler in Wandsbeck b|Hamburg. 1 Ex.  
 580. Schmalfuss, Albin, Seminarist in Weimar. 1 Ex.  
 581. Schmidt, Ad., Elementarlehrer in Schellenberg. 1 Ex.  
 582. Schmidt, Carl, Seminarist in Weimar. 1 Ex.  
 583. Schmidt, Conrad, Seminarmusiklehrer in Esslingen. 1 Ex.  
 584. Schmidt, Conrad, Lehrer in Lichtenstein. 1 Ex.  
 585. Schmidt, Ernst, Seminarist in Halberstadt. 1 Ex.  
 586. Schmidt, E. Os., Seminar-Adjunct in Waldenburg. 2 Ex.  
 587. Schmidt, Friedr. K., Hilfslehrer in Assumstadt (Württemberg). 1 Ex.  
 588. Schmidt, Hermann, Seminarist in Weimar. 1 Ex.  
 589. Schmidt, Joh. Gottlieb, Bürgerschullehrer u. Organist zu St. Trinitatis in Reichenbach. 1 Ex.  
 590. Schmidt, Otto, Lehrer in Glauchau. 1 Ex.  
 591. Schmidt, Ottomar, Organist in Reichenbach i|V. 1 Ex.  
 592. Schmieder, Fr. Herm., Seminarist in Dresden. 1 Ex.  
 593. Schneider, Fr. Aug., Kirchschullehrer in Naunhof b|Moritzburg. 1 Ex.  
 594. Schneider, Friedrich, Seminarist in Annaberg. 1 Ex.  
 595. Schneider, G. Ferd., Cantor in Mildenau b|Annaberg. 1 Ex.  
 596. Schneider, M., Kirchschullehrer in Uhyst am Taucher bei Bischoffswerda. 1 Ex.  
 597. Schödel, Ludwig, Ober-Pfarrer in Lichtenstein b|Zwickau. 1 Ex.  
 598. Schöne, Karl Gust., Lehrer in Ruppertsdorf b|Herrnhut. 1 Ex.  
 599. Schöne, Friedr. Emil, Seminarist in Dresden. 1 Ex.  
 600. Schönfelder, Erdm., Elementarlehrer in Oschatz. 1 Ex.  
 601. Schöning, Hermann, Seminarist in Weimar. 1 Ex.

602. Schöppe, Karl Eduard, Schullehrer in Grobau bei Plauen. 1 Ex.  
 603. Schreiber, Friedr. Clem., Hilfslehrer in Mildenau b|Annaberg. 1 Ex.  
 604. Schreiber, Hermann, Lehrer u. Organist in Löbau. 1 Ex.  
 605. Schreibmüller, G., Hauptlehrer u. Cantor in Asch in Böhmen. 1 Ex.  
 606. Schreier, Wilhelm, Seminarist in Grimma. 1 Ex.  
 607. Schubert, Ernst, Kirchschullehrer in Steinbach bei Marienberg. 1 Ex.  
 608. Schubert, E. Gotthold, Kirchschullehrer in Nieder-Steinbach. 1 Ex.  
 609. Schubert, E. Otto, Seminarist in Waldenburg. 1 Ex.  
 610. Schubert, Fr. Reinhard, Oberlehrer a|d. Selecta in Stollberg b|Chemnitz. 1 Ex.  
 611. Schubert, Trangott, Lehrer in Hohenstein. 1 Ex.  
 612. Schulze, L. G. A., Hauptlehrer u. Cantor in Gross-Zschocher. 1 Ex.  
 613. Schulze, Maximilian, Seminarist in Waldenburg. 1 Ex.  
 614. Schumann, Joh. Gottfr., Kirchschullehrer u. Organist in Goldbach b|Bischoffswerda. 1 Ex.  
 615. Schumk, Julius, Seminarist in Esslingen. 1 Ex.  
 616. Schuster, C. Emil, Lehrer in Grimma. 1 Ex.  
 617. Schnuster, Johann, Hilfslehrer in Bernstadt. 1 Ex.  
 618. Schübelin, Adolph, Seminarist in Esslingen. 1 Ex.  
 619. Schüller, Heinr. Moritz, Schul-Vikar in Ober-Natzschung b|Zöplitz. 1 Ex.  
 620. Schütz, Karl Aug., Lehrer in Thalheim b|Stollberg. 1 Ex.  
 621. Schwab, Wilhelm, Lehrgehilfe in Neuenhans. 1 Ex.  
 622. Schwarz, Carl, Seminarist in Weimar. 1 Ex.  
 623. Schwarz, Ernst Ferd., Kirchschullehrer in Borna b|Liebstadt. 1 Ex.  
 624. Schwäble, David, Seminarist in Esslingen. 1 Ex.  
 625. Schwenke, Joh. Carl, Kirchschullehrer in Mittel-Saida. 1 Ex.  
 626. Schwenke, Jul. H., Cantor in Gefenau b|Thum. 1 Ex.  
 627. Seidel, Gottlieb, Seminarist in Waldenburg. 1 Ex.  
 628. Seidel, Oskar, Lehrer in Ziegelheim. 1 Ex.  
 629. Seifert, Clemens Guido, Seminarist in Waldenburg. 1 Ex.  
 630. Seifert, E. Ludwig, Kirchschullehrer in Seußlitz bei Meissen. 1 Ex.  
 631. Seltmann, Chr. Rob., Cantor in Drehbach bei Ehrenfriedersdorf. 1 Ex.  
 632. Siebdrat, Ludwig, Conservat. in Dresden. 1 Ex.  
 633. Siebel, C. H., Commerzienrat in Barmen. 1 Ex.  
 634. Sieber, Gustav, Lehrer in Meerane. 3 Ex.  
 635. Siegert, C. Herm., Schullehrer in Harmsdorf b|Thum. 1 Ex.  
 636. Silberberth, Wilh., Seminarist in Halberstadt. 1 Ex.  
 637. Silbermann, Seminarist in Nossen. 1 Ex.  
 638. Sonntag, Adolph, Baccal. u. 3. Knabenlehrer in Rochlitz. 1 Ex.  
 639. Spindler, Jul. Ludw., Kirchschullehrer in Langenbach. 1 Ex.  
 640. Stadelmann, G., Schullehrer in Wiesenburg. 2 Ex.  
 641. Stadtkirche zu Nürtingen. 1 Ex.  
 642. Stahl, Karl, Seminarist in Esslingen. 1 Ex.  
 643. Stallmann, H., Organist in St. Georg vor Hamburg. 1 Ex.  
 644. Standke, Arno, Seminarist in Grimma. 1 Ex.  
 645. Steinacker, E. F., Buchhändler in Leipzig. 1 Ex.  
 646. Stein, Ludwig, Seminarist in Annaberg. 1 Ex.  
 647. Steinberg, Jul. Theod., Kirchschullehrer in Gross-Böhla b|Dahlen. 1 Ex.  
 648. Steinborn, Herm., Lehrer in Königsbrück. 1 Ex.  
 649. Steinel, Anton, Seminarist in Plauen i|V. 1 Ex.  
 650. Stephan, K. H., Organist in Kamenz. 1 Ex.  
 651. Sterzel, Joh. Trang., Seminarlehrer in Waldenburg. 1 Ex.  
 652. Streit, Dr. med., Hofrat u. Ritter in Waldenburg. 1 Ex.  
 653. Stooss, Chr. Friedr., Seminarist in Nürtingen. 1 Ex.  
 654. Stöbe, Chr. Friedr., Organist u. 2. Kirchschull. in Neukirchen b|Chemnitz. 1 Ex.  
 655. Stölzel, C. Victor, Organist u. Bürgerschullehrer in Nossen. 1 Ex.  
 656. Störzner, Jul., Seminarist in Weimar. 1 Ex.  
 657. Stützner, Joh. K. P., Kirchschullehrer in Pöhl. 1 Ex.  
 658. Sülze, C. G., Schullehrer in Leppersdorf. 1 Ex.  
 659. Stuttgart, das Conservatorium für Musik. 1 Ex.

**T.**

660. Tanneberg, Herm., Organist u. Musiklehrer in Halberstadt. 1 Ex.  
 661. Tauchnitz, Eduard, Seminarist in Grimma. 1 Ex.  
 662. Teichert, Gottlieb, Lehrer in Reichenbrand. 1 Ex.  
 663. Teichmann, Emil, Seminarist in Waldenburg. 1 Ex.  
 664. Thielemann, Jul., Lehrer am Pro-Seminar in Grimma. 1 Ex.  
 665. Thieme, Hermann Rob., Cantor in Borna b|Oschatz. 1 Ex.  
 666. Thiemig, Franz, Lehrer in Leuteritz b|Riesa. 1 Ex.  
 667. Thienemann, C. F. R. S., Ständ. Lehrer am Ehrlich'schen Gestift u. 2. Armen-schullehrer in Dresden. 1 Ex.  
 668. Thomas, Joh. Wilh., Kirchschullehrer in Herwigsdorf b|Löbau. 1 Ex.  
 669. Thümer, Seminarist in Nossen. 1 Ex.  
 670. Tietze, Julius, Kirchschullehrer in Wittgendorf b|Zittau. 1 Ex.  
 671. Tod, Eduard, Lehrer am Conservatorium in Stuttgart. 1 Ex.  
 672. Todt, Franz Otto, Lehrer in Lautersbach b|Ölsnitz. 1 Ex.  
 673. Tögel, Hermann, Kirchschullehrer in Lockwitz b|Dresden. 1 Ex.  
 674. Tränkner, Gust., Elementarlehrer in Oschatz. 1 Ex.

675. Triebner, Fr. Wilh., Organist u. Mädchenlehrer in Brandis b/Leipzig. 1 Ex.  
 676. Trommer, Emil, Lehrer in Crimmitzscha. 1 Ex.  
 677. Trommer, J. H. R., Seminarist in Waldenburg. 1 Ex.  
 678. Türke, F. A., Cantor in Neudorf b/Annaberg. 1 Ex.  
 679. Tzschaschel, E. M., Schullehrer in Kiesdorf a/d. Eigen. 1 Ex.

**U.**

680. Uhle, Ohnefalsch, Kirchschullehrer in Ruppersdorf b/Borna. 1 Ex.  
 681. Uhlig, Fr. Tr., Kirchschullehrer in Wendisheim b/Leisnig. 1 Ex.  
 682. Unger, Gottlob, Seminarist in Altenburg. 1 Ex.  
 683. Urbach, Karl, Seminarist in Weimar. 1 Ex.

**V.**

684. Veit, Karl, Seminarist in Weimar. 1 Ex.  
 685. Vogel, Heinr. Louis, Kirchschullehrer in Nepperwitz b/Wurzen. 1 Ex.  
 686. Vogel, J., Cantor in Weissenberg (Oberlausitz). 1 Ex.  
 687. Vogel, Tr. Fr., Kirchschullehrer in Rödern b/Radeburg. 1 Ex.  
 688. Voigt, Gust. Emil, Kirchschullehrer in Langen-Leuba bei Penig. 1 Ex.  
 689. Voigt, Jul. Herm., Lehrer in Glauchau. 1 Ex.  
 690. Volkstedt, Aug., Seminarist in Halberstadt. 1 Ex.

**W.**

691. Wagner, Dr. Fr. W., Lehrer am Kraus. Institut in Dresden. 1 Ex.  
 692. Wagner, Seminarist in Nossen. 1 Ex.  
 693. Wagner, Carl, Seminarist in Grimma. 1 Ex.  
 694. Wagner, Ed., Seminar-Lehrer in Nossen. 1 Ex.  
 695. Waldenburg, das Schullehrer-Seminar daselbst. 1 Ex.  
 696. Walther, F. A. Br., Seminarist in Dresden. 1 Ex.  
 697. Warnecke, Friedr., Seminarist in Halberstadt. 1 Ex.  
 698. Weber, A., Lehrer in Dresden. 1 Ex.  
 699. Weeber, A., Musik-Lehrer in Nürtingen. 1 Ex.  
 700. Wehner, Gust. Wilh., Seminarist in Dresden. 1 Ex.  
 701. Weichelt, Herm., Seminarist in Annaberg. 1 Ex.  
 702. Weichelt, Otto Gust., Lehrer in Waldheim. 1 Ex.  
 703. Weigel, Bernh. Rob., Lehrer in Mergendorf b/Riesa. 1 Ex.  
 704. Weigeldt, Gust. Herm., Lehrer in Böhla bei Ortrand. 1 Ex.  
 705. Weiske, Carl Baccalaur. in Penig. 1 Ex.

706. Weiske, Fr. Aug., Kirchschullehrer in Nauenhain b/Geithain. 1 Ex.  
 707. Weldt, Karl, Kirchschullehrer in Schönfeld b/Grossenhain. 1 Ex.  
 708. Wendel, Seminarist in Nossen. 1 Ex.  
 709. Werner, Adolph, Seminarist in Weimar. 1 Ex.  
 710. Werner, Eduard, Kirchschullehrer in Eutritzschen. 1 Ex.  
 711. Werner, Friedr., Organist am Dom in Meissen. 1 Ex.  
 712. Wetzke, Herm. Aug., Schullehrer in Baruth bei Bautzen. 1 Ex.  
 713. Widmayer, J. G., Unter-Lehrer in Esslingen. 1 Ex.  
 714. Wienhold, Fr. Rich., Lehrer in Meerane. 1 Ex.  
 715. Winkler, Friedr., Seminarist in Weimar. 1 Ex.  
 716. Wirth, Joh. Aug., Schullehrer in Lommatzsch b/Oschatz. 1 Ex.  
 717. Wittig, Carl Friedr., Schullehrer in Venusberg. 1 Ex.  
 718. Wittig, Carl Gottlob, Schullehrer in Striegnitz b/Lommatzsch. 1 Ex.  
 719. Wolf, Friedr., Seminarist in Detmold. 1 Ex.  
 720. Wolf, Chr. Fr. Fürchtegott, Kirchschullehrer in Gohlis a/d Elbe. 1 Ex.  
 721. Wolf, Friedr. Ernst, Seminarist in Grimma. 1 Ex.  
 722. Wolf, C. T., Kirchschullehrer in Einsiedel b/Chemnitz. 1 Ex.  
 723. Wolf, Gust., Seminarist in Weimar. 1 Ex.  
 724. Wolf, Paul Gotth. Cl., Seminarist in Dresden. 1 Ex.  
 725. Wölflie, Christian, Lehrer am Conservatorium in Stuttgart. 1 Ex.  
 726. Wolke, Julius, Kirchschullehrer in Kürbitz bei Plauen i/V. 1 Ex.  
 727. Wucherer, Karl, Lehrer in Altstadt bei Waldenburg. 1 Ex.  
 728. Walker, Leopold, Seminarist in Detmold. 1 Ex.  
 729. Würdig, Dr. Aug. L. G., Superintendent und Oberpfarrer in Lößnitz. 1 Ex.

**Z.**

730. Zamrlich, Seminarist in Nossen. 1 Ex.  
 731. Zehrfeld, Albin, Seminarist in Grimma. 1 Ex.  
 732. Zeise, Seminarist in Altenburg. 1 Ex.  
 733. Zenker, Emil Wilh., Kirchschullehrer in Sörnewitz b/Oschatz. 1 Ex.  
 734. Zenker, Gust. Ferdn., Kirchschullehrer in Blosswitz. 1 Ex.  
 735. Zergiebel, Herm., Seminarist in Altenburg. 1 Ex.  
 736. Ziegner, A., Huf- und Waffenschmied in Neukirchen b/Chemnitz. 1 Ex.  
 737. Zimmermann, Fr. Aug., Cantor in Gross-Pötzschau b/Rötha. 1 Ex.  
 738. Zimmermann, Karl, Seminarist in Weimar. 1 Ex.  
 739. Zinck, Karl Fr., Organist u. 3. Mädchenlehrer in Rochlitz. 1 Ex.  
 740. Zschocke, H. Aug., Lehrer in Naundorf b/Kötzenbroda. 1 Ex.  
 741. Zweigle, Friedr., Hof-Organist in Stuttgart. 1 Ex.

## Erste Abtheilung.

# Phantasien und Präludien mit Fugen.

No. 1. Contrapunktische Bearbeitung der Choralmelodie „Was mein Gott will, das g'scheh' allzeit,“  
nebst einer Einleitung und Schlussfuge.

J. G. Töpfer,

Professor der Musik und Hauptorganist an der Stadtkirche zu Weimar.

Andante.

Musical score for the first movement, Andante section. The score consists of three staves. The top staff is for Flauto 8'. The middle staff is for Subbass 16 and Violoncello 8'. The bottom staff is for Bassoon. The music is in common time, key signature of one sharp. The score shows various contrapuntal voices moving in different rhythms and octaves.

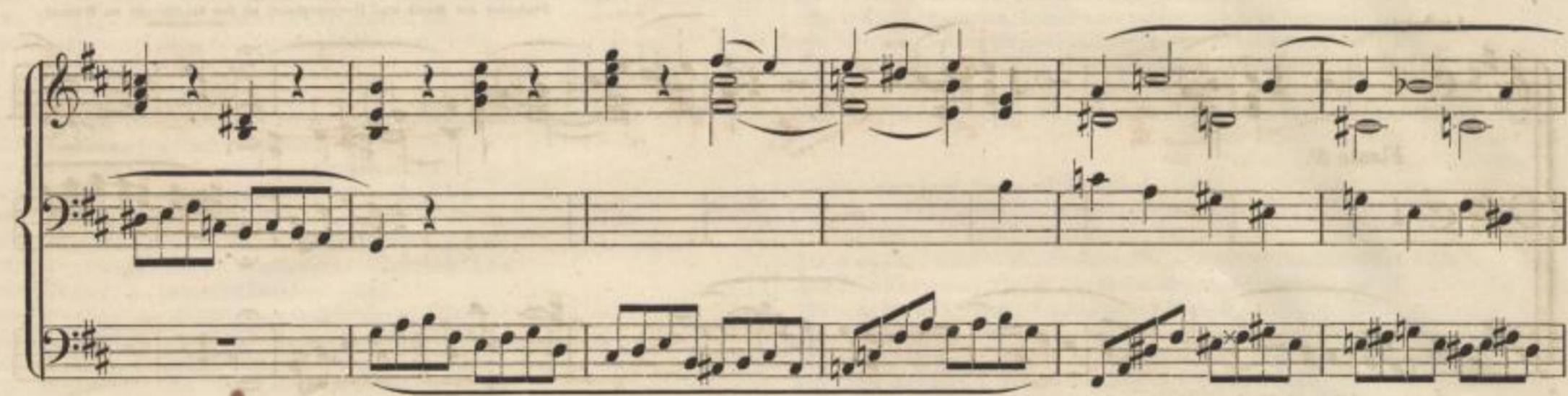
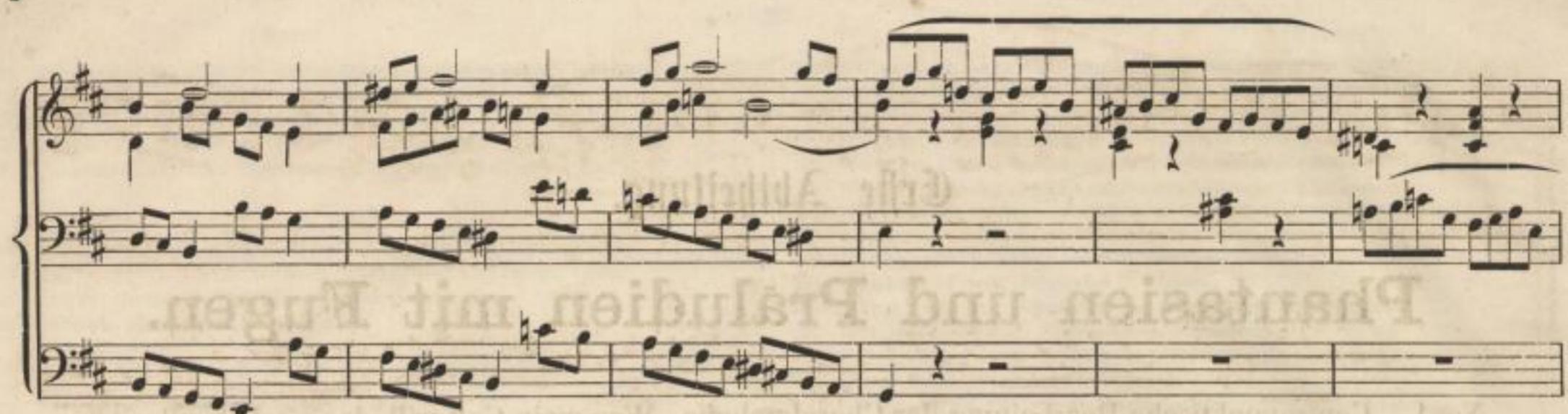
Subbass 16 und Violoncello 8'.

Continuation of the musical score. The staves remain the same: Flauto 8' (top), Subbass 16 and Violoncello 8' (middle), and Bassoon (bottom). The music continues in common time with one sharp key signature, featuring complex contrapuntal textures.

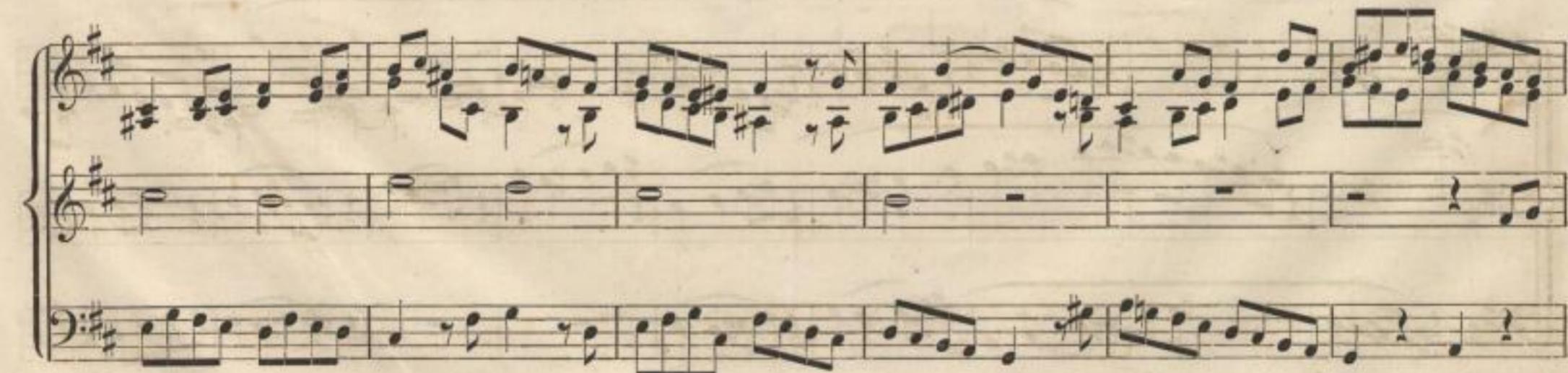
Final section of the musical score. The staves remain the same: Flauto 8' (top), Subbass 16 and Violoncello 8' (middle), and Bassoon (bottom). The music concludes with a final cadence in common time with one sharp key signature.

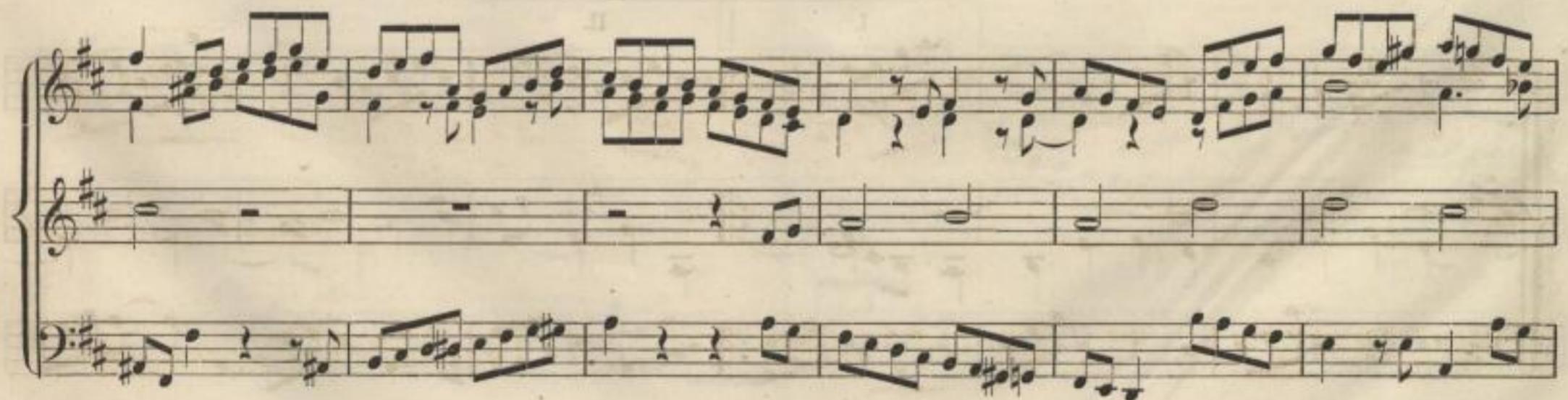
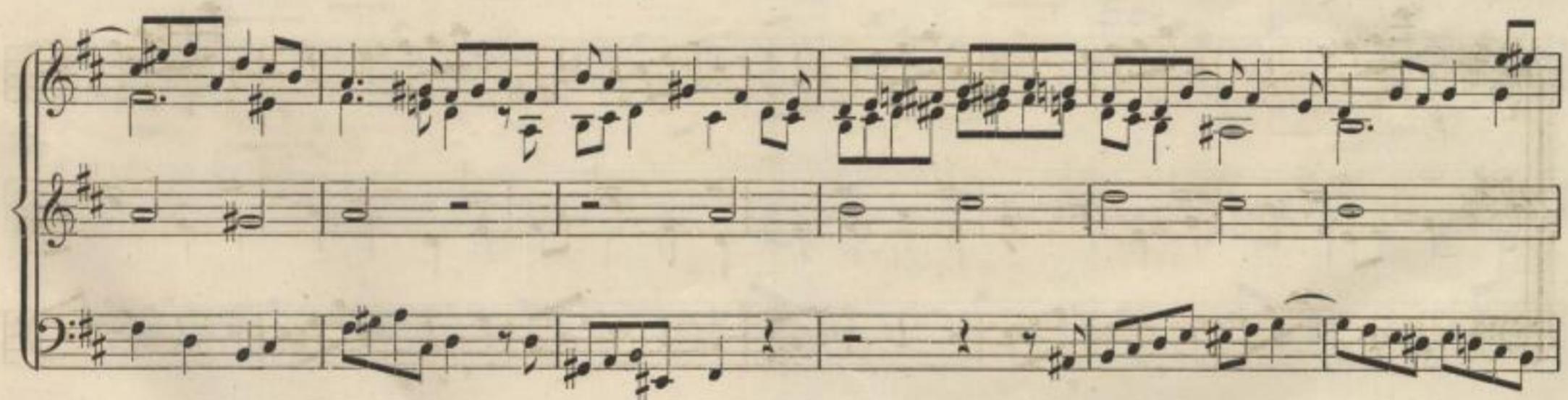
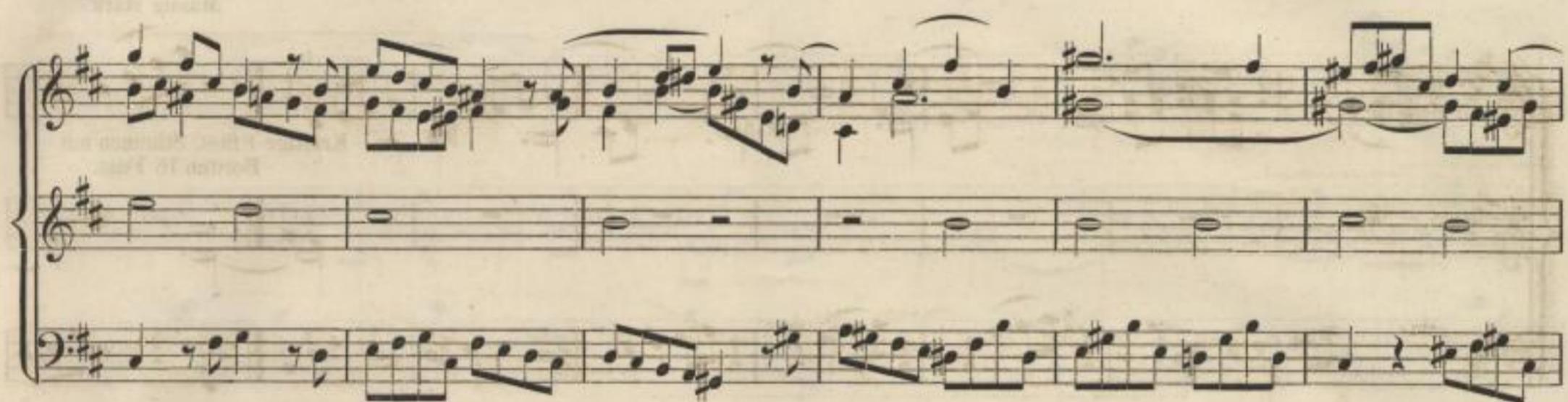
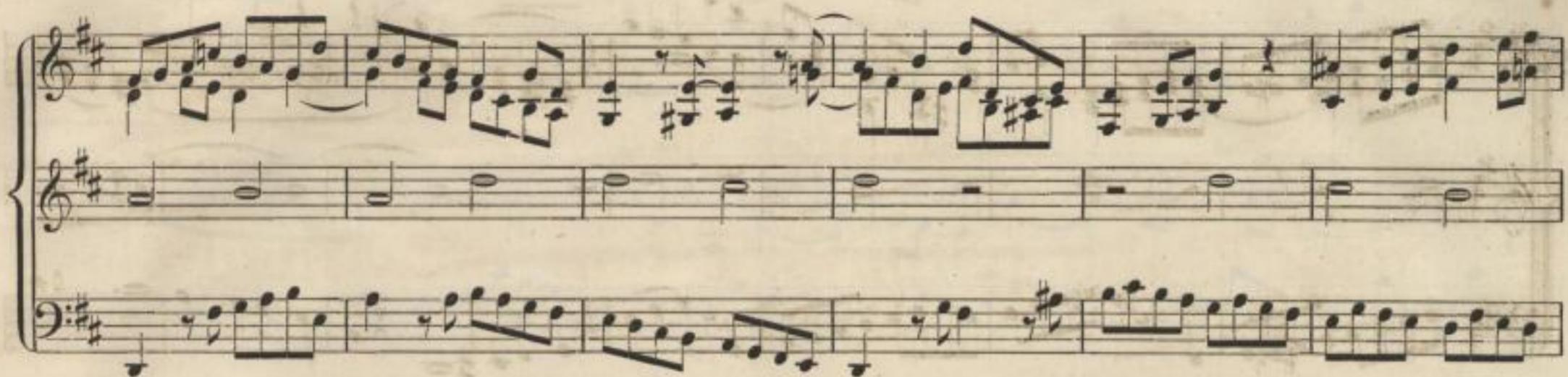
Jubel - Album.

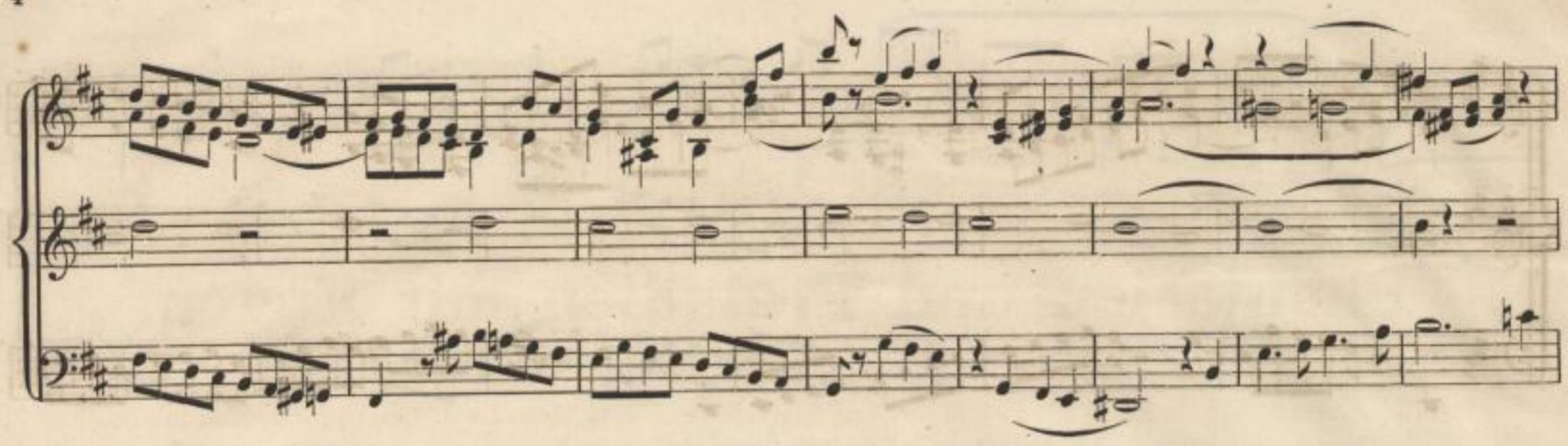
1



Musical score page 2, measures 9-12. The top staff has a sustained note over a sixteenth-note bass line. Measures 10 and 11 have eighth-note patterns in the bass. Measure 12 concludes with a sixteenth-note pattern. A note in measure 12 is annotated with "Die Melodie auf einem etwas stärkeren Manuale." and "Mel."





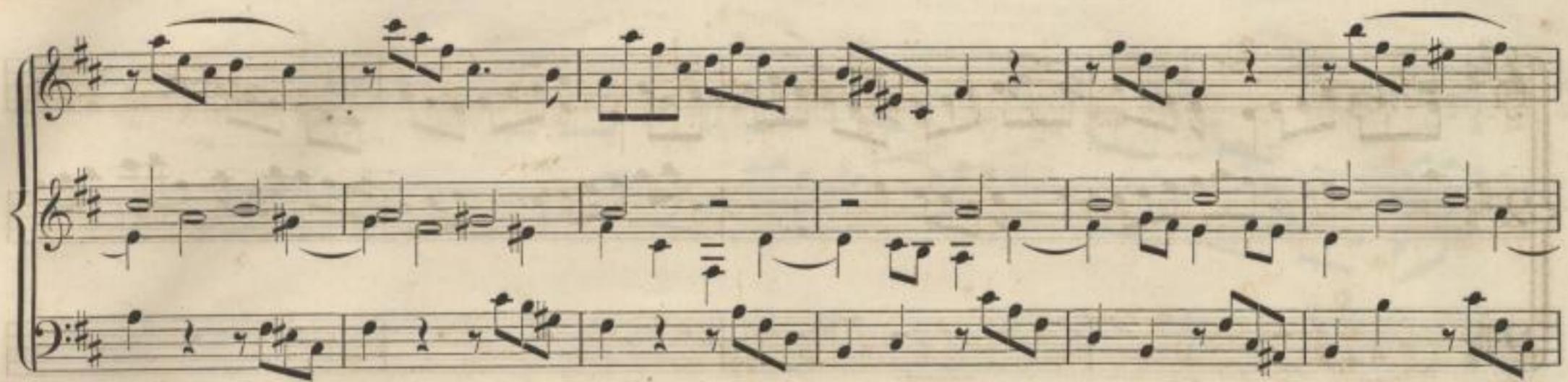


Mässig stark.

A handwritten musical score for three staves. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. The key signature is one sharp. The music consists of six measures, with the first five being relatively quiet and the sixth measure featuring a prominent bass line. A note in the sixth measure is annotated with the text "Kräftige 8fuss. Stimmen mit Bordun 16 Fuss."

A handwritten musical score for three staves. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. The key signature is one sharp. The music consists of six measures, with the first five being relatively quiet and the sixth measure featuring a prominent bass line.

A handwritten musical score for three staves. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. The key signature is one sharp. The music consists of six measures, with the first five being relatively quiet and the sixth measure featuring a prominent bass line. The first five measures are grouped by a brace, and the sixth measure is labeled "I" above the staff and "II" below it, indicating a repeat or variation section.

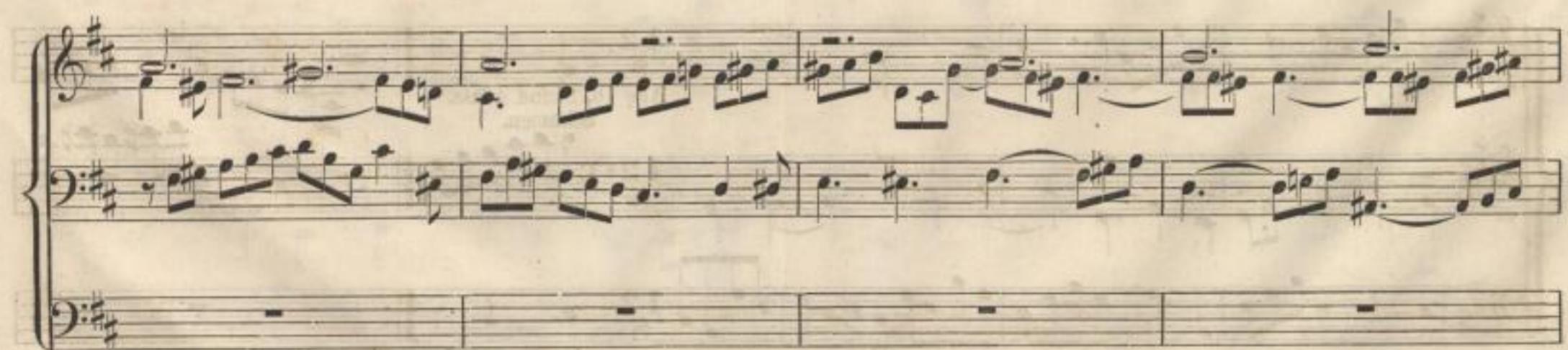
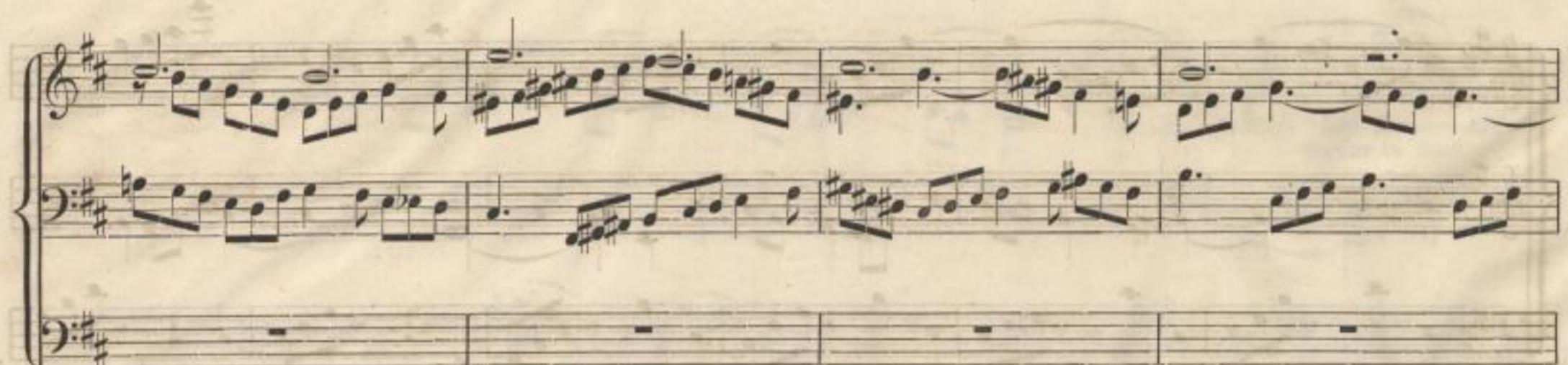
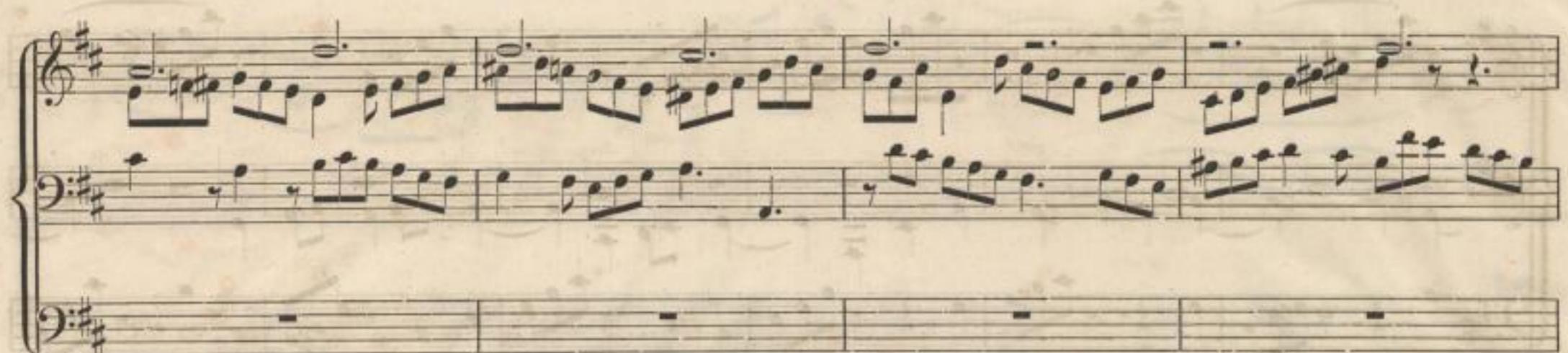


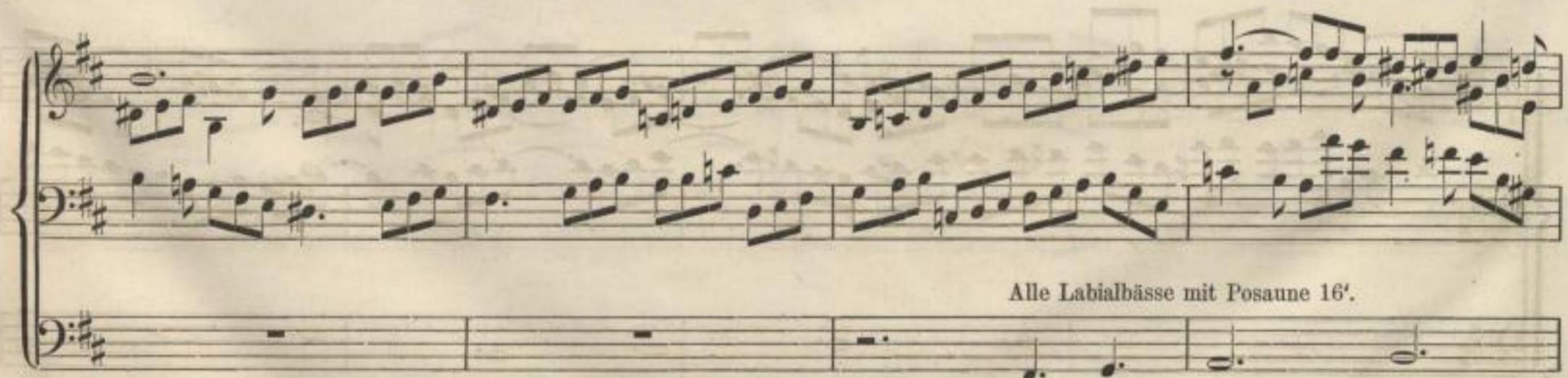
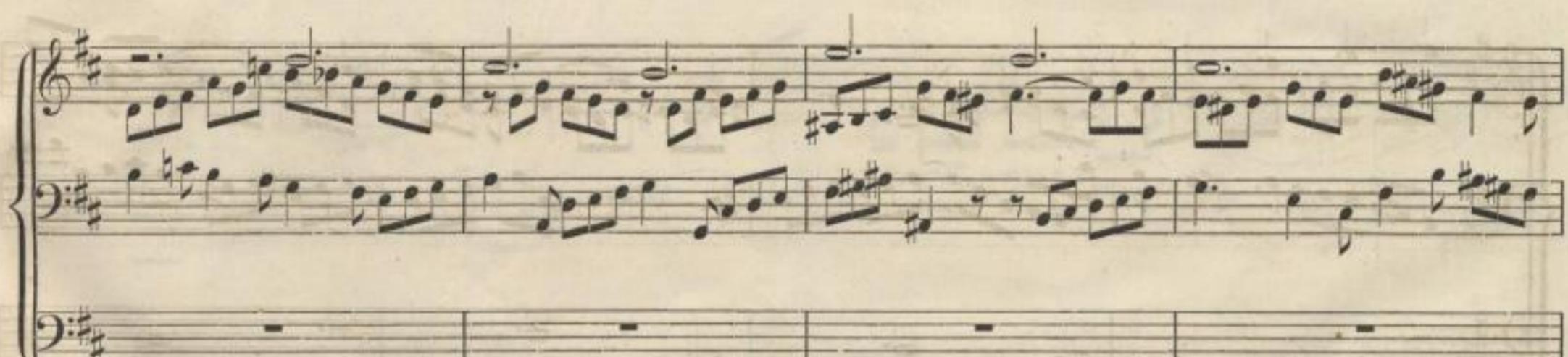
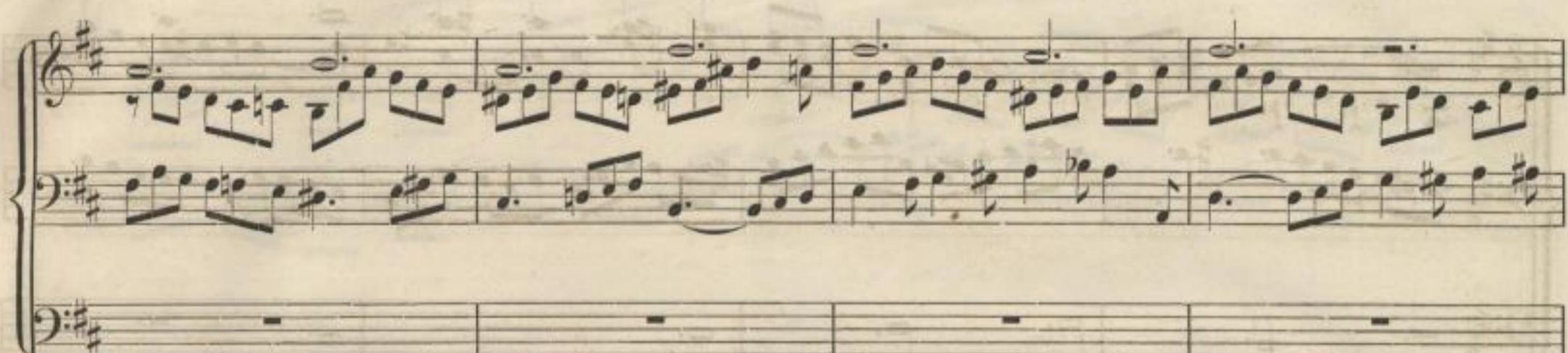
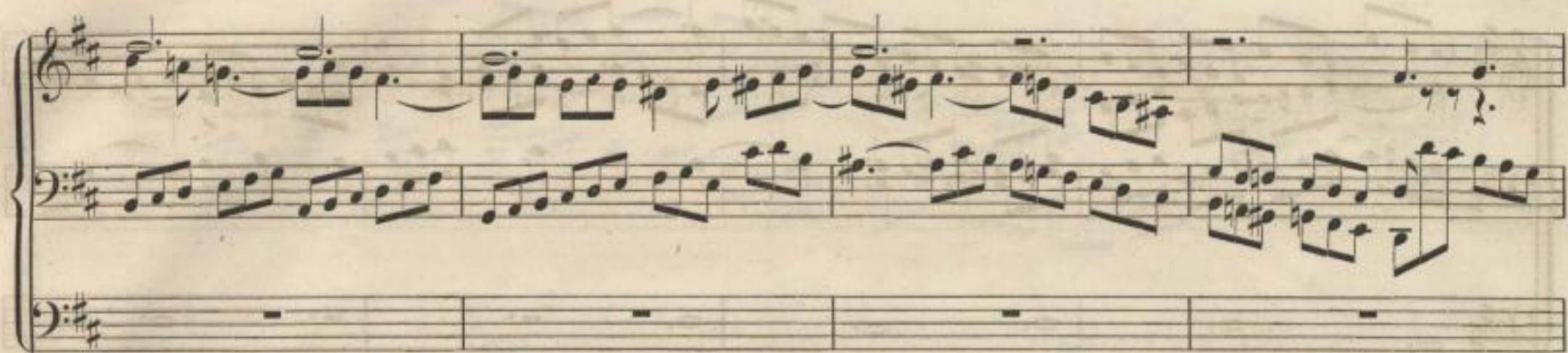
Handwritten musical score for three voices (Soprano, Alto, Bass) in G major. The vocal parts are written in soprano, alto, and bass clef. The piano accompaniment is written in common time. Measures 5-8 show a continuation of the melodic line with eighth-note patterns.

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major. The vocal parts are written in soprano, alto, and bass clef. The piano accompaniment is written in common time. Measures 9-12 show a continuation of the melodic line with eighth-note patterns.

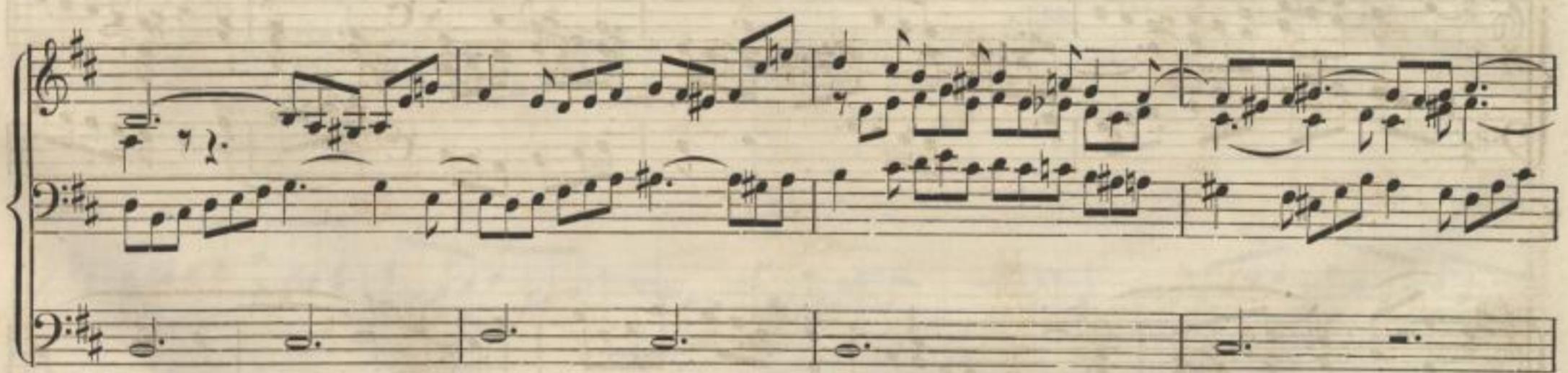
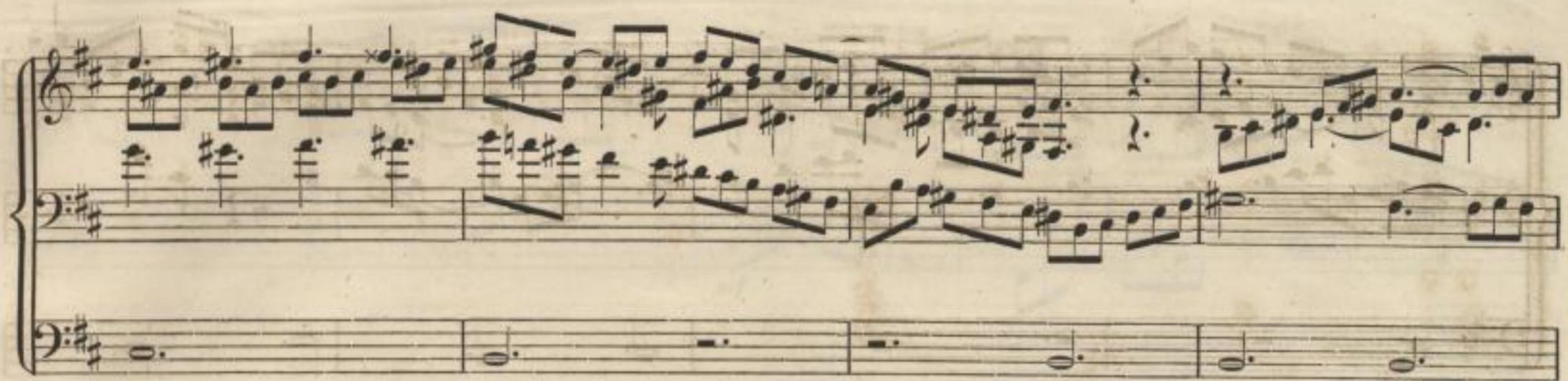
Handwritten musical score for three voices (Soprano, Alto, Bass) in G major. The vocal parts are written in soprano, alto, and bass clef. The piano accompaniment is written in common time. Measures 13-16 show a continuation of the melodic line with eighth-note patterns. A tempo instruction "Alle 16, 8 und 4 füss. Stimmen." is written above the staff.

1\*





The image shows four staves of handwritten musical notation on aged paper. The notation is in G major (two sharps) and 2/4 time. It features a treble clef, a bass clef, and two bass staves. The music is composed of eighth and sixteenth note patterns, with various rests and dynamic markings such as 'p.' (piano) and 'd.' (dynamically). The fourth staff includes lyrics in German: 'Sternen' ist gewidmet alla'.



Jubel-Album.



piano

piano

sempre piano

mf

2



Mel.

I

II



Es werden hier nach und nach alle Register angezogen.

*ritenuto assai*

*Tempo a piacere*

*crescendo*

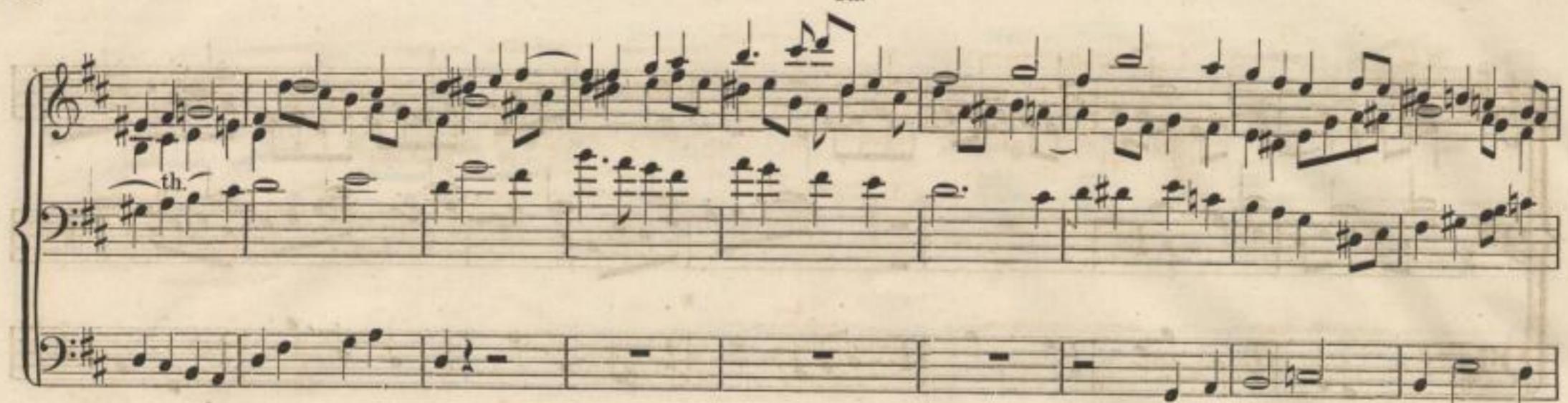
*il*

**Fuga.**

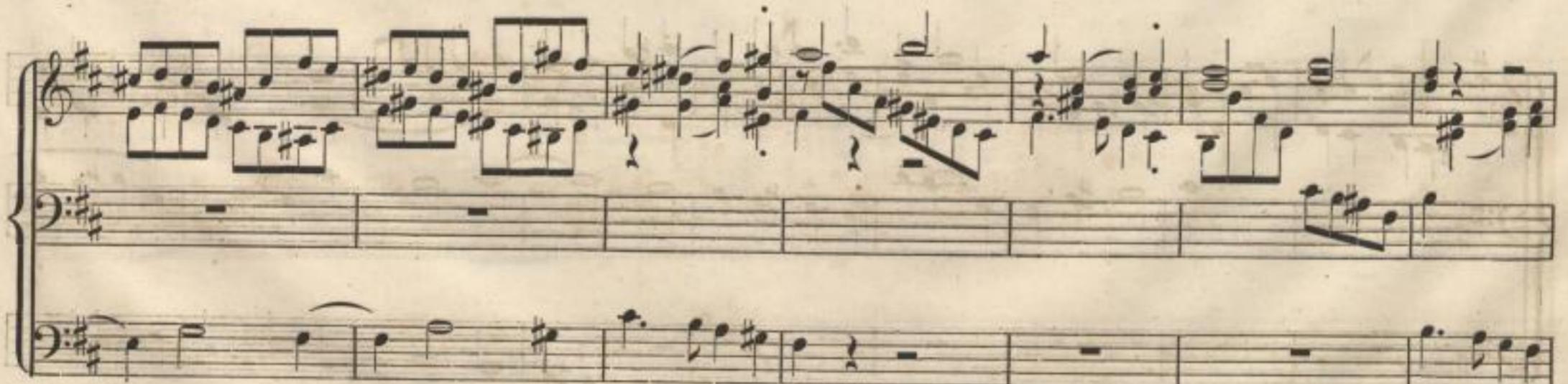
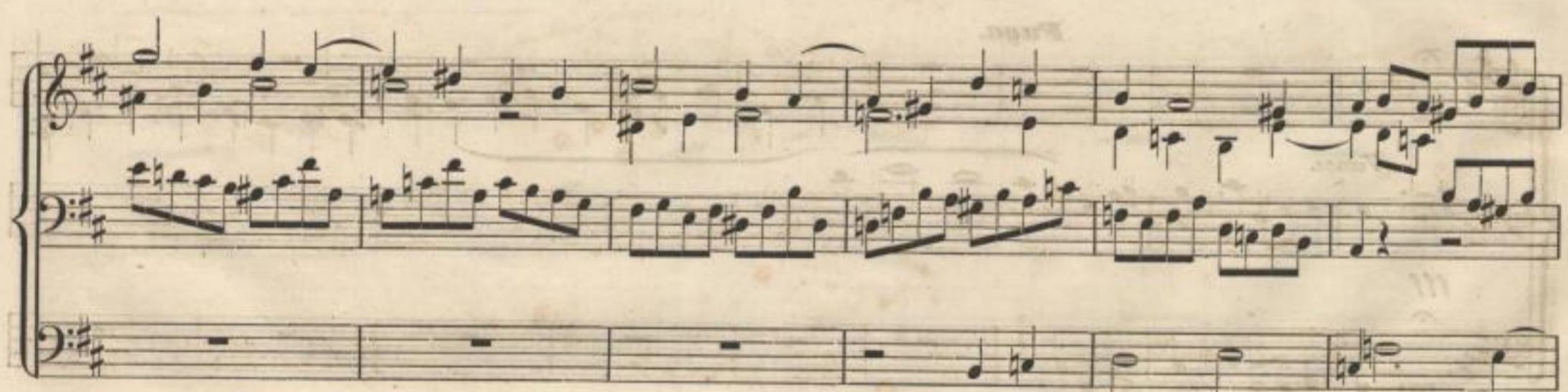
*Vivace.*

*fff*

Th.



Augen sie schlägt alle diese hat diese mild zählen 23



The image displays four staves of handwritten musical notation on aged paper. The notation is in G major, indicated by a key signature of one sharp. The first three staves are in common time (indicated by a 'C'), while the fourth staff begins in common time and then changes to 2/4 time, indicated by a '2' over a '4'. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. The music consists of two melodic lines, likely for a piano or harpsichord, with harmonic support provided by the bass line.

Handwritten musical score for two voices (Soprano and Bass) and piano. The score consists of four systems of music, each with two staves. The top staff of each system is for the Soprano voice, and the bottom staff is for the Bass voice. The piano part is represented by a single staff at the bottom of each system. The music is written in common time with various key signatures (G major, A major, D major, E major). The notation includes note heads, stems, and bar lines. There are several fermatas and grace notes. The score is divided into measures by vertical bar lines.

17

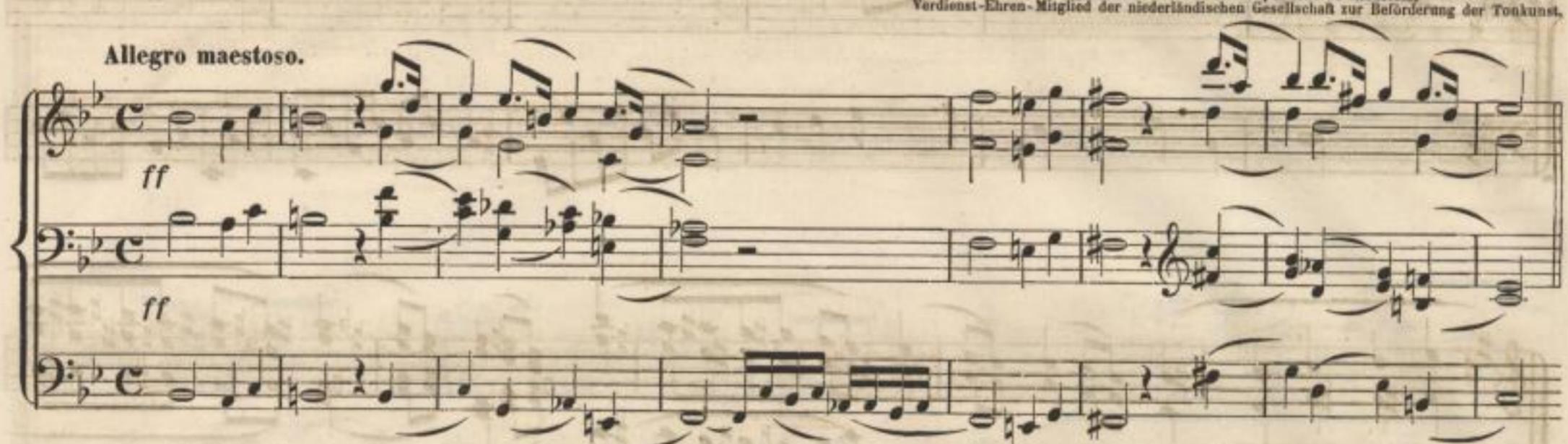
This block contains four staves of handwritten musical notation for piano. The notation is in common time, with a mix of treble and bass clefs. The music consists of dense, complex chords and patterns, typical of early 20th-century piano music. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The notation includes various note heads, stems, and rests, along with some slurs and grace notes.

Jubel - Album.

3

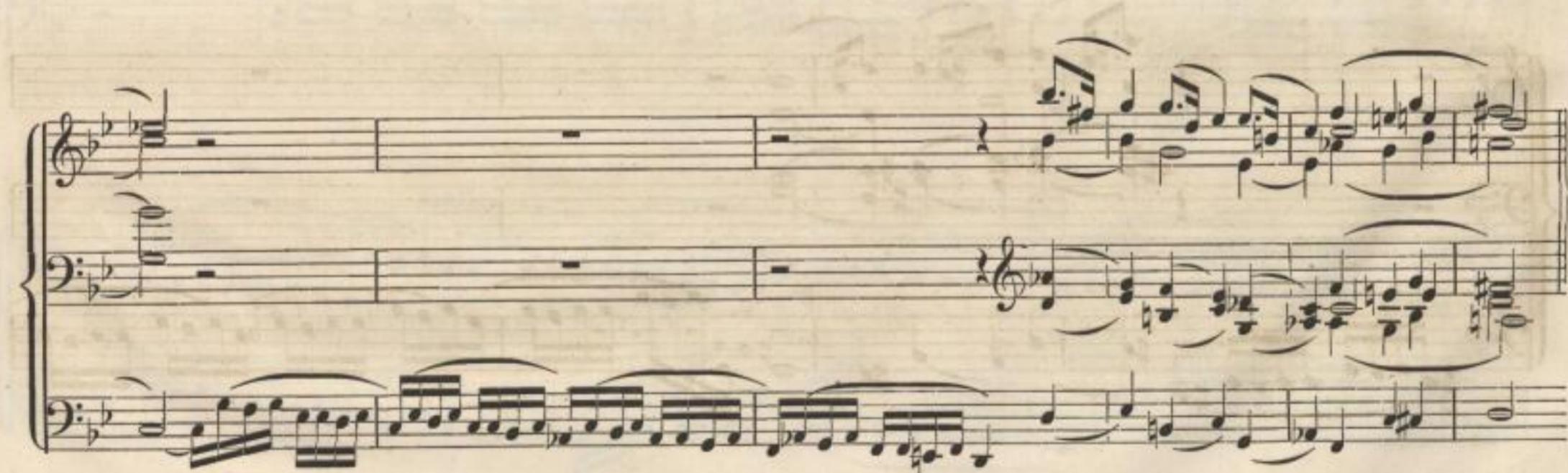
## No. 2. Toccata und Fuge über den Namen B-A-C-H.

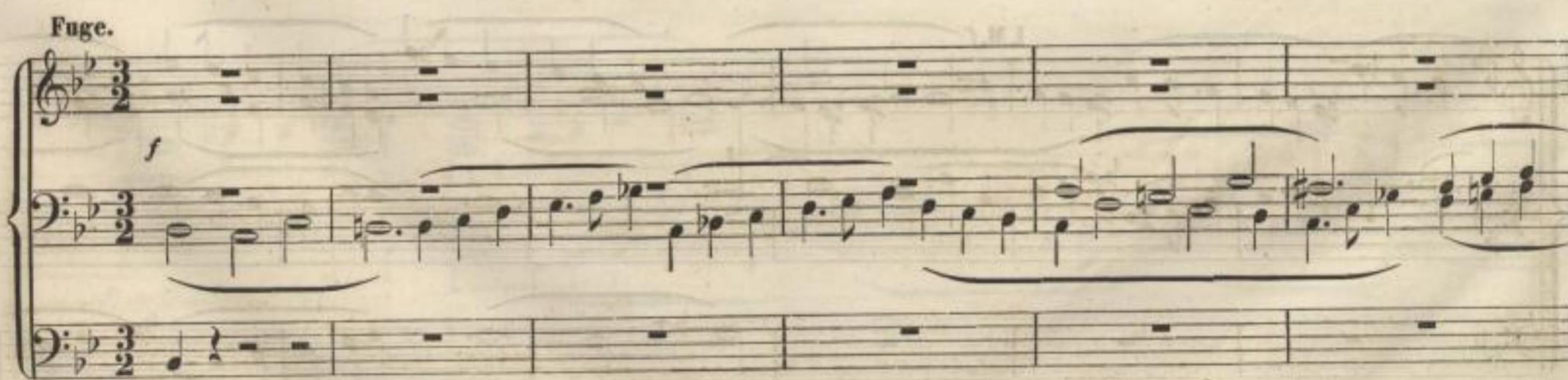
J. A. van Eyken,

Organist der reformirten Hauptkirche zu Elberfeld,  
Verdienst-Ehren-Mitglied der niederländischen Gesellschaft zur Beförderung der Tonkunst.*Allegro maestoso.*II. Man. *f*

ms.15A-1026

I.M.





The image shows four staves of handwritten musical notation on aged paper. The notation is for two voices (treble and bass) and basso continuo. The treble and bass voices are written in soprano/bass staff pairs, with bass entries indicated by a bass clef and a vertical line. The basso continuo part is written below the bass voice staff. Measure numbers 22, 23, 24, and 25 are visible above the staves. The music consists of eighth and sixteenth note patterns with various dynamics and performance instructions like "L.M.f" and "al rovescio". The paper shows signs of age, including yellowing and foxing.



*ff*

*al rovescio*

cresc.

*ff*

The image displays four staves of musical notation for a piano, arranged in two systems of two staves each. The notation is in common time and uses a key signature of one flat. The top system consists of the treble clef staff and the bass clef staff. The bottom system also consists of the treble clef staff and the bass clef staff. The music features a variety of note heads, including solid black notes, hollow white notes, and notes with stems and rests. Measures 25 through 28 are clearly visible, while measure 29 begins on the fifth staff, continuing the musical line.

Jubel-Album.

5

## No. 3. Fuge zu dem Choral „Wer nur den lieben Gott lässt walten“.

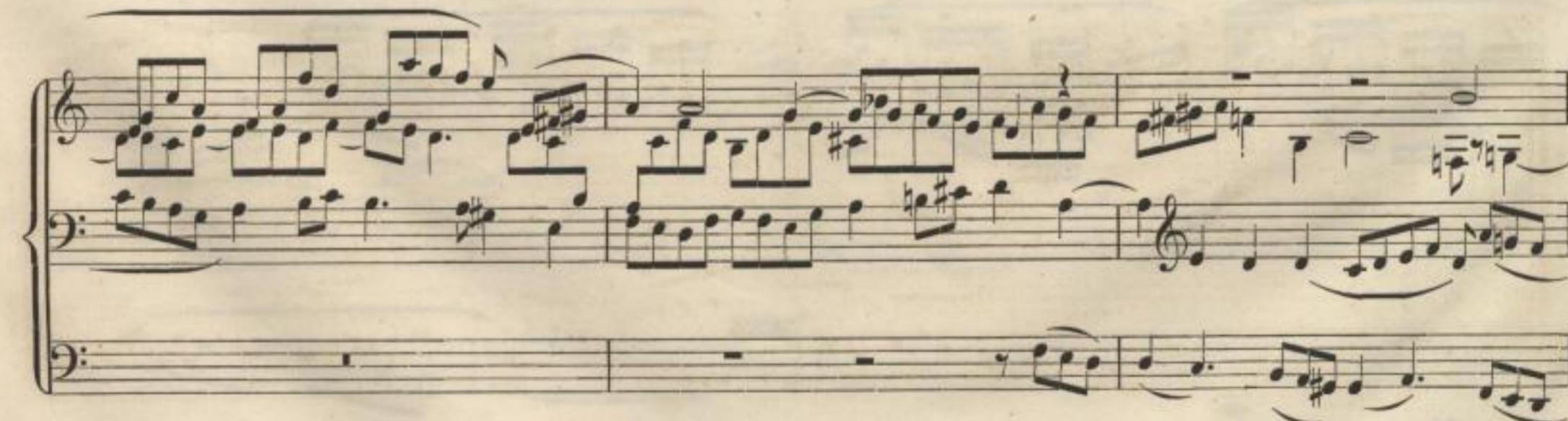
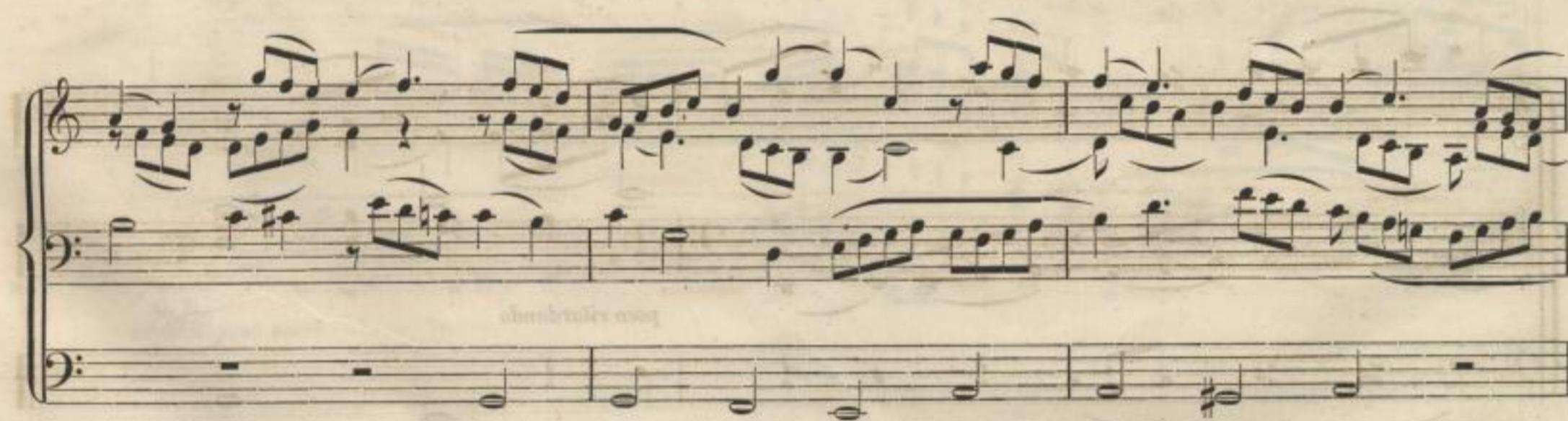
Mit sanften gämbenartigen Stimmen.

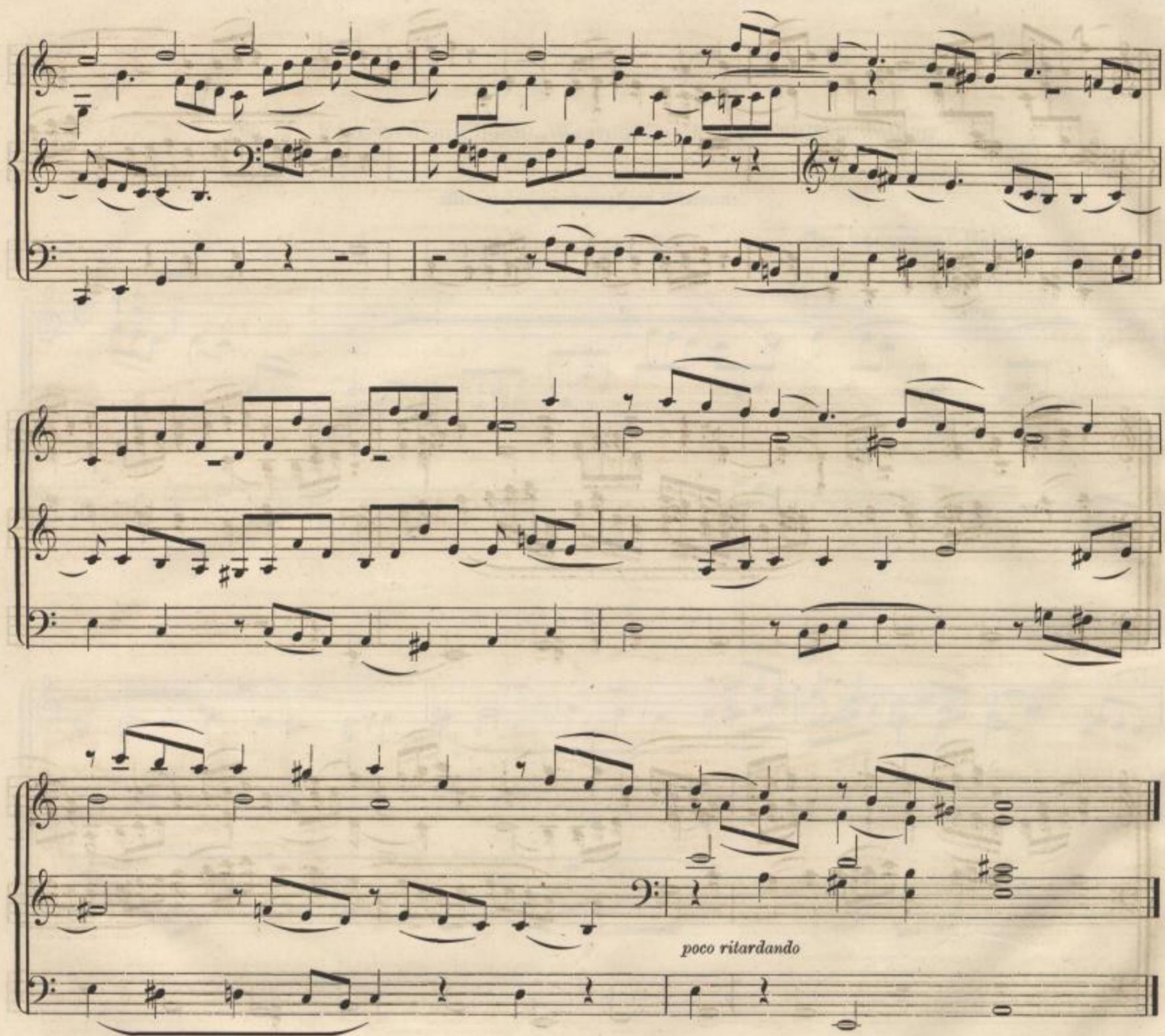
**Dr. Immanuel Faisst,**  
Professor der Musik in Stuttgart.

Andante sostenuto.

The image shows three staves of handwritten musical notation for a piano. The notation is in common time, with a key signature of one sharp (F#). The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music consists of six measures. The first measure starts with a forte dynamic in the treble and bass staves. The second measure features eighth-note patterns in both staves. The third measure begins with a forte dynamic in the bass staff. The fourth measure contains eighth-note patterns in the alto and bass staves. The fifth measure starts with a forte dynamic in the bass staff. The sixth measure concludes with eighth-note patterns in the alto and bass staves. Measure numbers are indicated above the staves: 1, 2, 3, 4, 5, 6.

A. A. A. A.





## No. 4. Präludium und Fuge.

volles Werk.

**Ch. Fink.**

Musikdirektor am königl. Seminar und Organist an der Hauptkirche in Esslingen.

Maestoso.

The musical score consists of three staves of organ music. The top staff is labeled "H. M." (Hand Organ) and features a mix of sustained notes and sixteenth-note patterns. The middle staff is also labeled "H. M." and follows a similar pattern. The bottom staff is labeled "O. M. ad libit. poco accel." (Organ, as desired, slightly加快). It begins with sustained notes and transitions into a more dynamic, sixteenth-note based section. The music concludes with a final section of sustained notes.

Handwritten musical score for piano, page 30. The score is divided into four systems by brace lines.

- System 1:** Treble and bass staves. The treble staff features sixteenth-note patterns. The bass staff has eighth-note patterns.
- System 2:** Bass staff only. Includes lyrics in German: "An die Freude" and "durch alle". The bass staff has eighth-note patterns.
- System 3:** Bass staff only. Includes markings "O.M." and "H.M.". The bass staff has eighth-note patterns.
- System 4:** Bass staff only. Continues the bass line from the previous system.



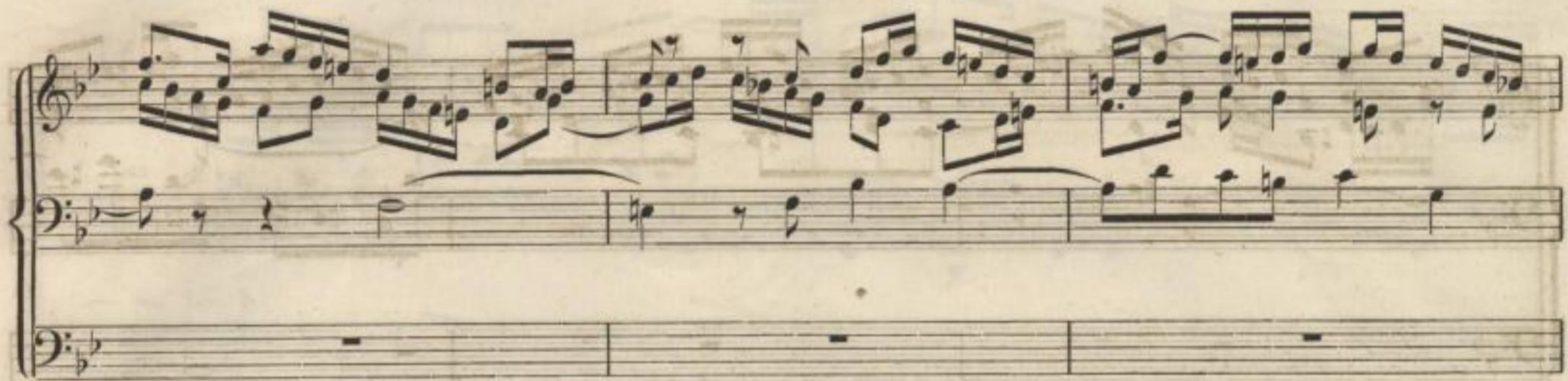
The image displays four systems of handwritten musical notation for piano, arranged in two columns of two staves each. The notation is in common time and uses a key signature of one flat. The top staff in each system is treble clef, and the bottom staff is bass clef. The music consists of various note heads, stems, and beams, with some notes having vertical dashes through them. Measure lines are present between the staves. In the first system, the top staff has a label 'O.M.' under the second measure, and the bottom staff has a label 'H.M.' under the third measure. In the second system, the top staff has a label 'O.M.' under the second measure, and the bottom staff has a label 'H.M.' under the third measure. The third system has no labels. The fourth system has no labels.



**Fuge.**  
Moderato.

ff H.M.  
Volles Werk.  
Jubel-Album.

The image shows four staves of handwritten musical notation on aged paper. The notation is for two voices (soprano and alto) and basso continuo. The soprano and alto parts are written in treble clef, while the basso continuo part is in bass clef. The music consists of measures with various note heads, stems, and beams. The basso continuo part includes several bassoon entries marked "O. M." (obbligato). The manuscript is in common time and includes a section where the basso continuo part is silent, indicated by a dash.



Handwritten musical score for two voices (treble and bass) and piano. The score consists of four systems of music, each starting with a treble clef and a bass clef, indicating a four-part setting. The key signature changes from one system to the next. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like forte (f) and piano (p). The piano part is indicated by a treble clef and bass clef bracket above the staff, with specific entries for the right and left hands.



O. M.

H. M.

O. M.

ff

H. M.

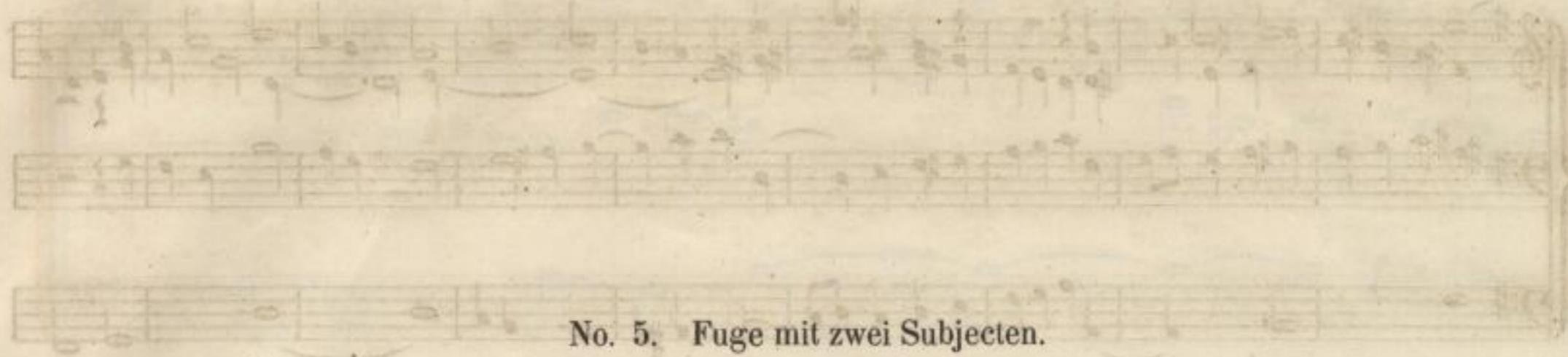
ff

H. M.

5\*

Handwritten musical score for two voices (treble and bass) and piano. The score consists of four systems of music, each with two staves. The top staff of each system is for the treble voice, and the bottom staff is for the bass voice. The piano part is represented by a single staff at the bottom of each system. The music is written in common time, with various key signatures (e.g., B-flat major, E major). The notation includes note heads, stems, and bar lines. The score is divided into four systems by vertical bar lines. The first system begins with a forte dynamic. The second system features a melodic line in the bass staff. The third system includes a piano part with eighth-note chords. The fourth system concludes with a piano part consisting of sustained notes.

*poco a poco ritard.*      *Adagio.*

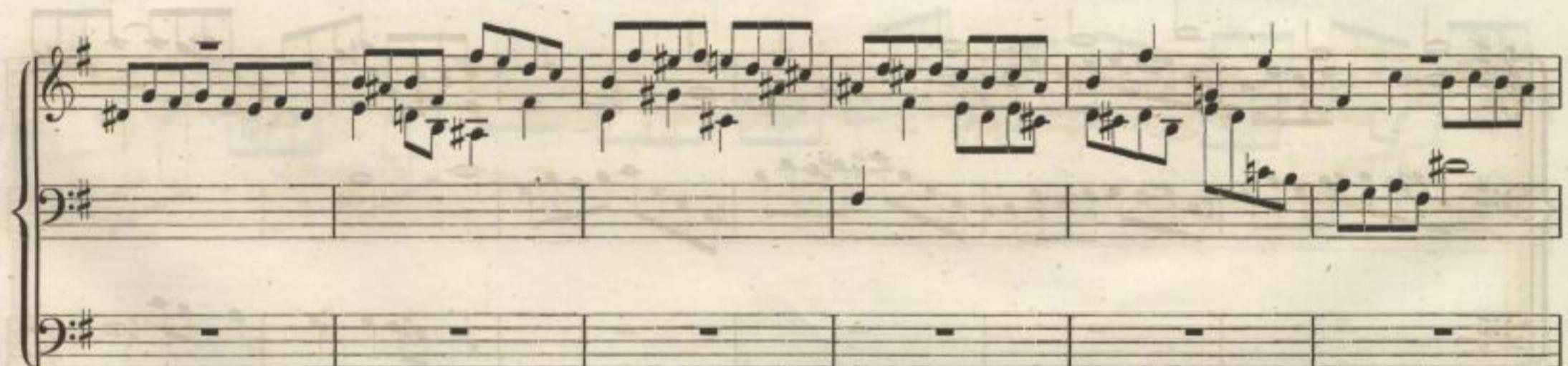
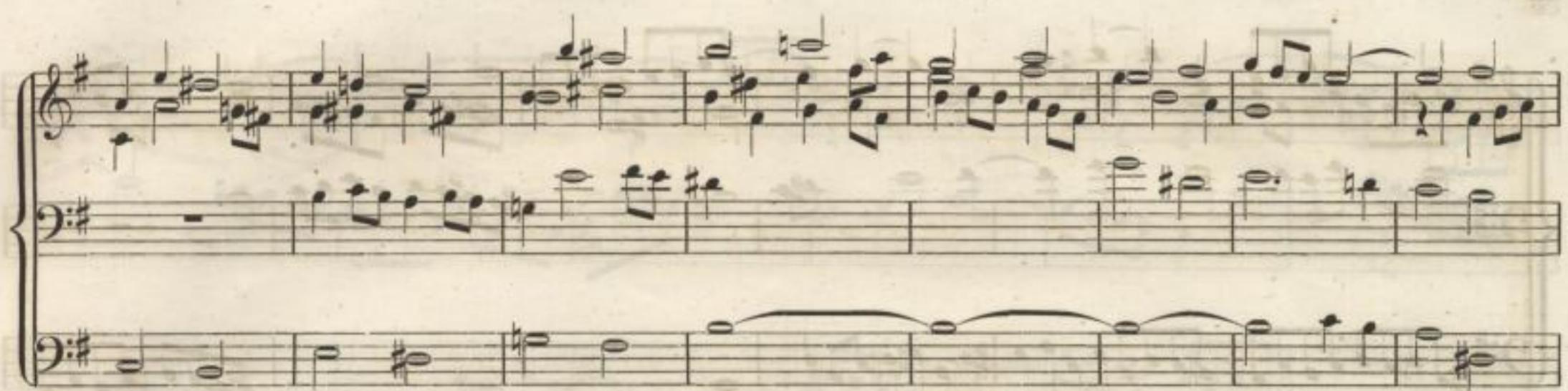


J. G. Herzog,  
Professor in Erlangen.

Grave. Volle Orgel.

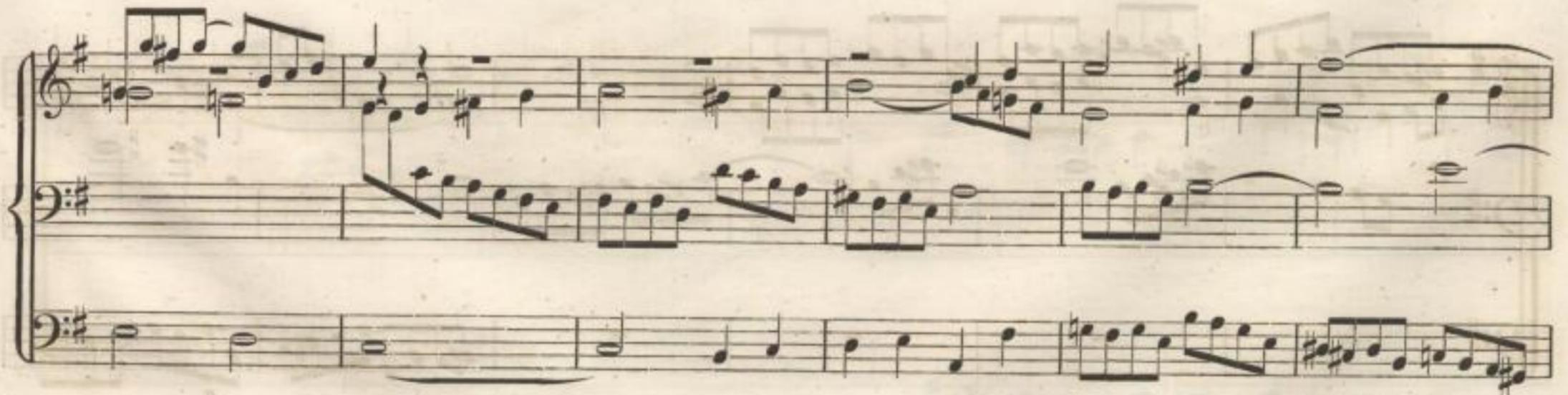
Allegro moderato.

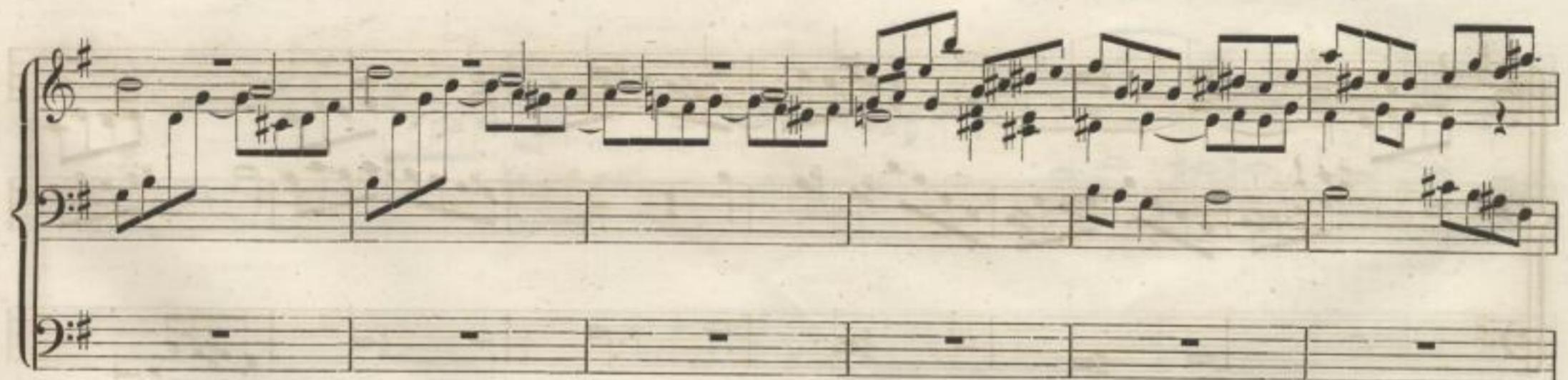
The musical score is a handwritten composition for two voices (soprano and alto) and basso continuo. It is divided into four systems by brace lines. The top system uses three staves: soprano (treble clef), alto (C-clef), and bass (F-clef). The middle system uses two staves: alto (C-clef) and bass (F-clef). The bottom system uses two staves: soprano (treble clef) and bass (F-clef). The music is in common time. Key signatures change throughout the piece, including G major, A major, D major, and E major. The notation includes note heads, stems, bar lines, and rests. The manuscript is on aged paper and shows signs of wear.

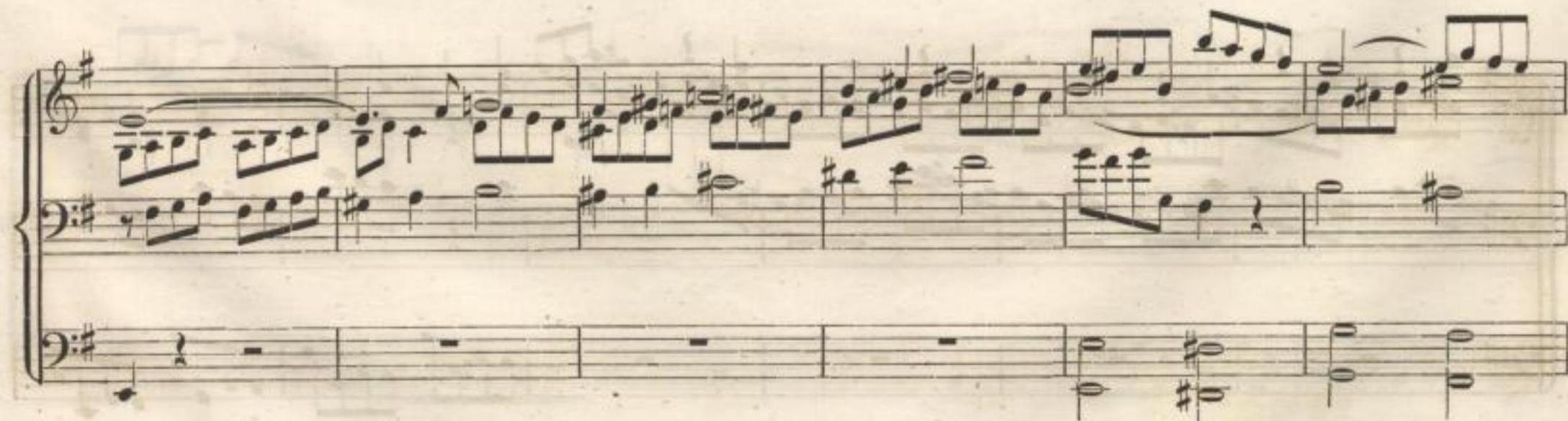
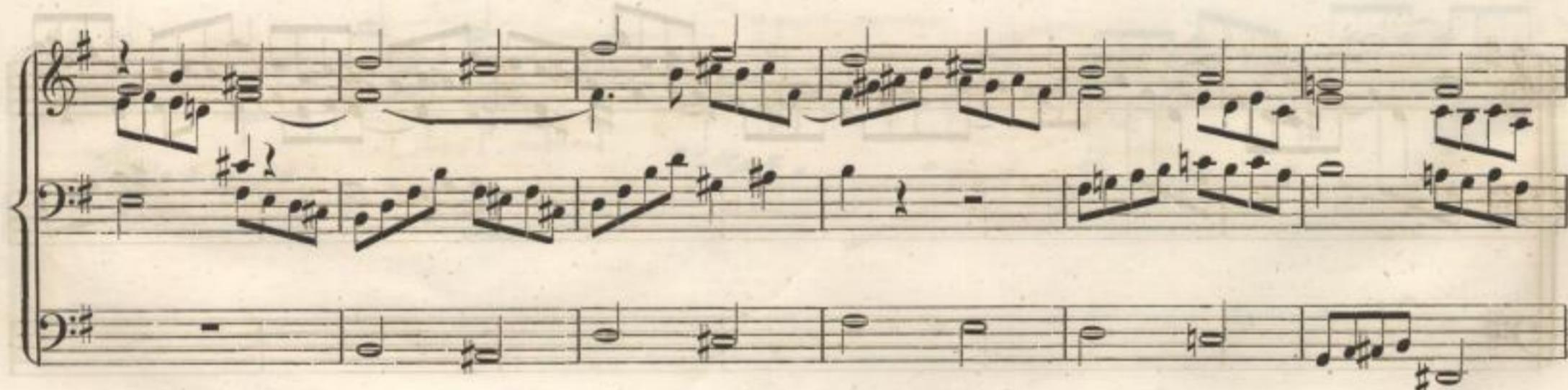
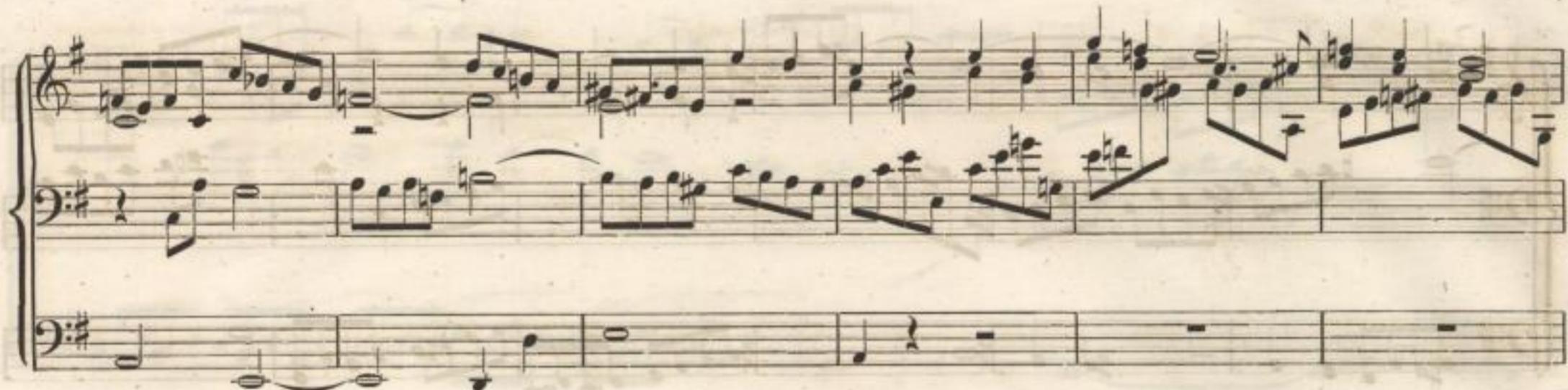


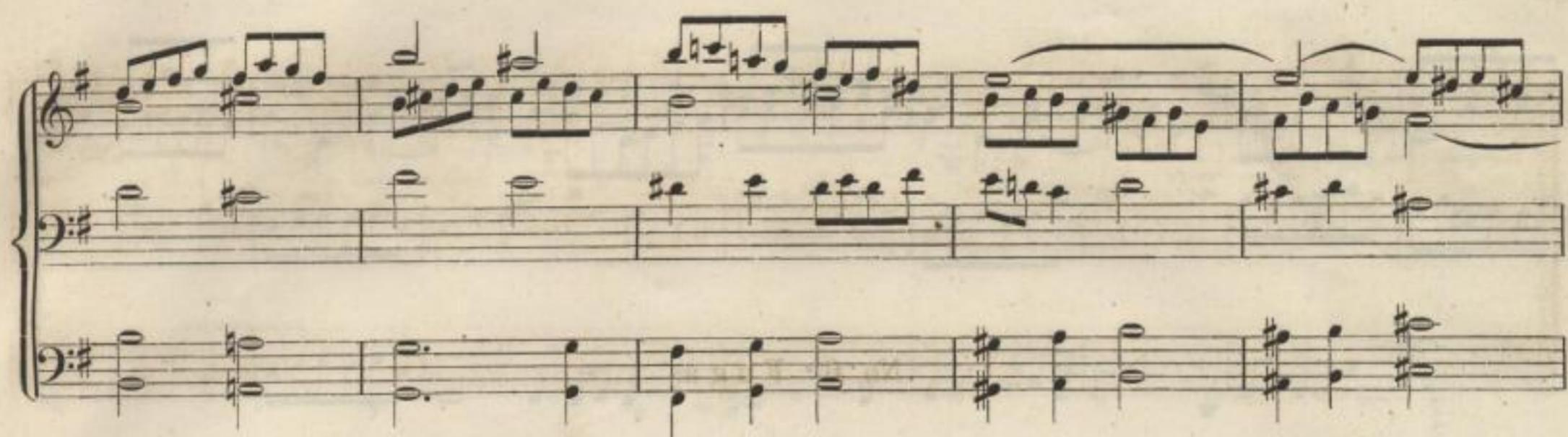
Jubel-Album.

6









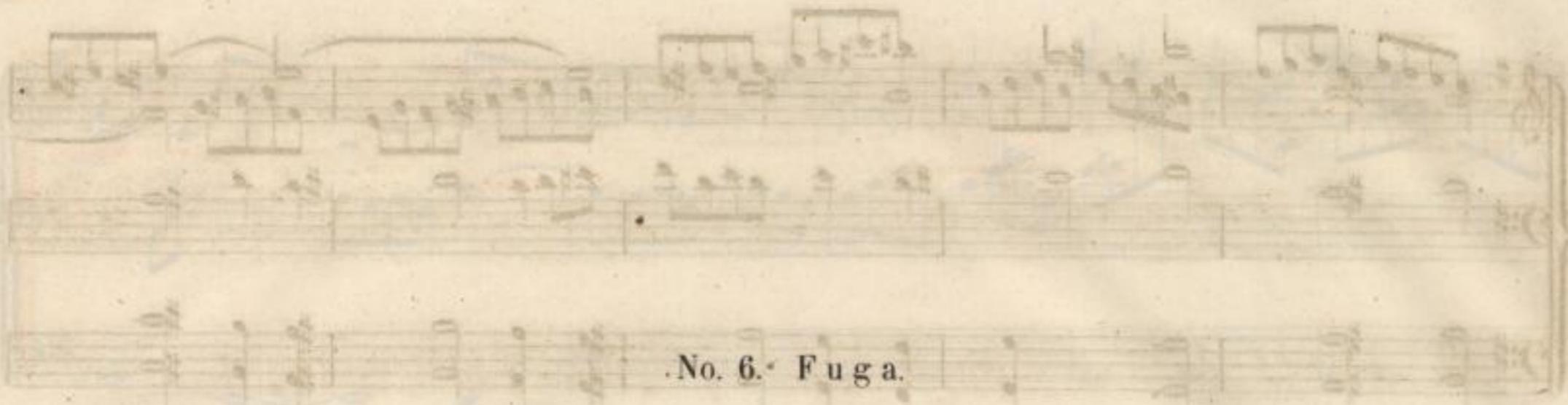
*sehr feierlich*

Musical score page 45, measures 6-10. The score consists of three staves. The top staff is treble clef, the middle staff bass clef, and the bottom staff bass clef. The key signature is one sharp. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Musical score page 45, measures 11-15. The score consists of three staves. The top staff is treble clef, the middle staff bass clef, and the bottom staff bass clef. The key signature is one sharp. Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

*tr*

Musical score page 45, measures 16-20. The score consists of three staves. The top staff is treble clef, the middle staff bass clef, and the bottom staff bass clef. The key signature is one sharp. Measure 16: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.



**Dr. H. Langer.**

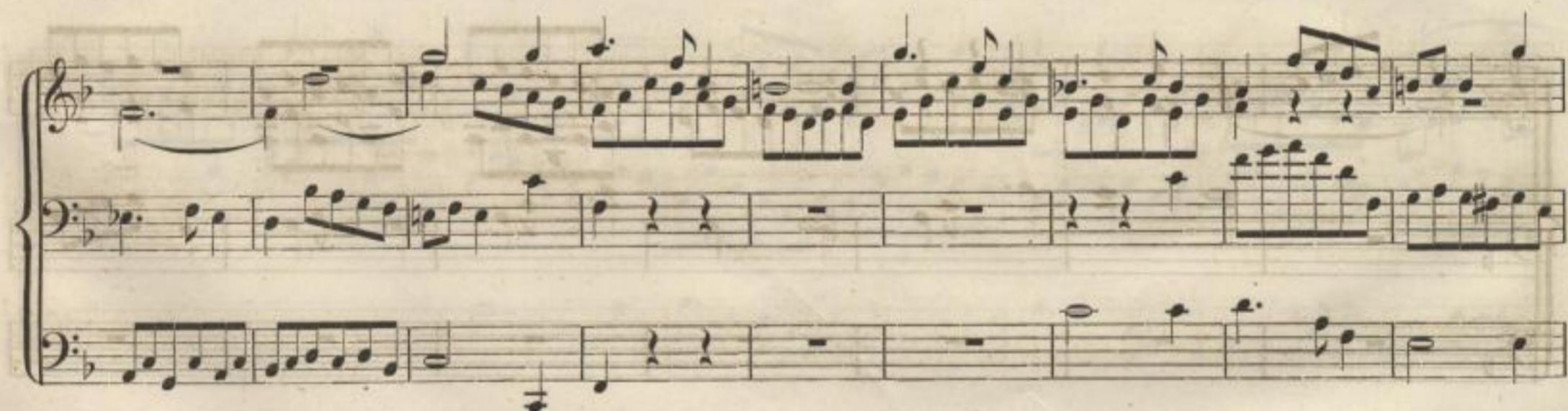
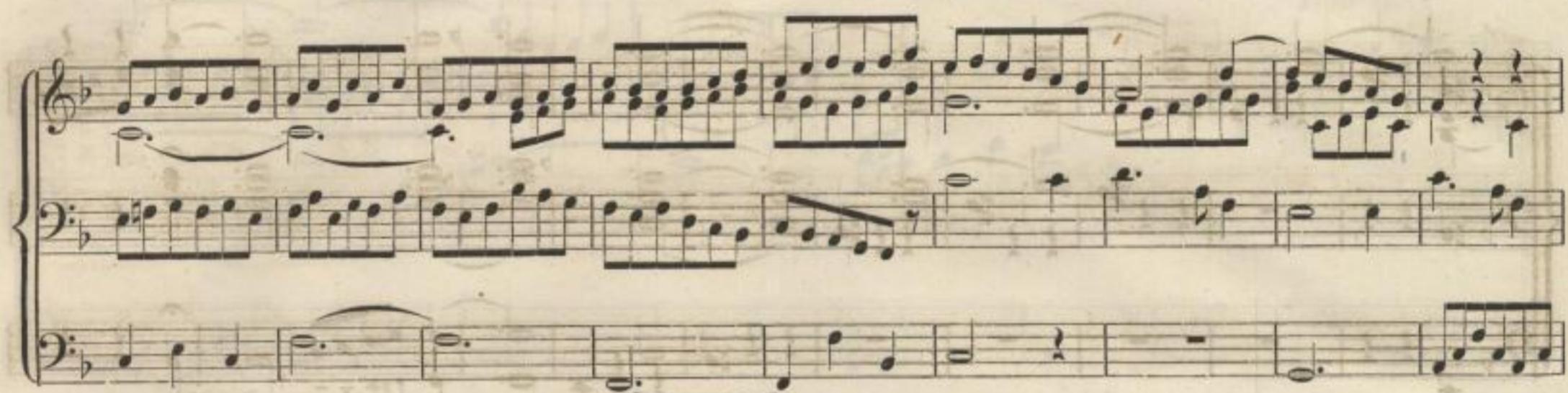
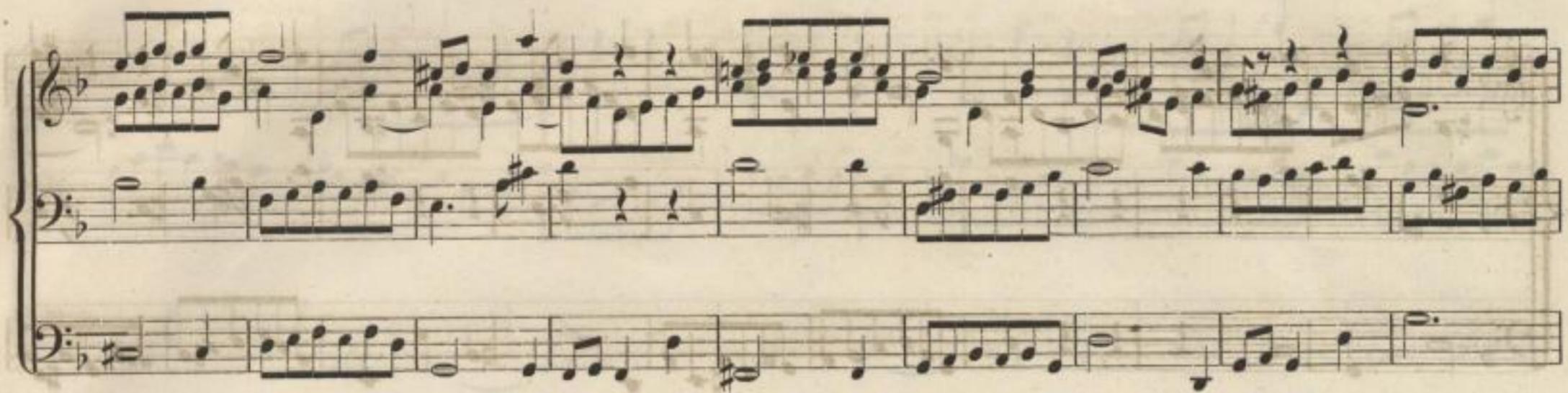
Organist zu St. Pauli, Universitäts-Musikdirector und Lector publicus für Musik in Leipzig.

Ruhig.

First system of the fugue, marked "Ruhig." The music is in common time (indicated by a '3' over a '4'). The treble staff begins with a dotted half note followed by eighth notes. The bass staff begins with a quarter note followed by eighth notes. The alto staff is empty.

Second system of the fugue. The treble staff starts with a dotted half note followed by eighth notes. The bass staff starts with a quarter note followed by eighth notes. The alto staff is empty.

Third system of the fugue. The treble staff starts with a dotted half note followed by eighth notes. The bass staff starts with a quarter note followed by eighth notes. The alto staff is empty.

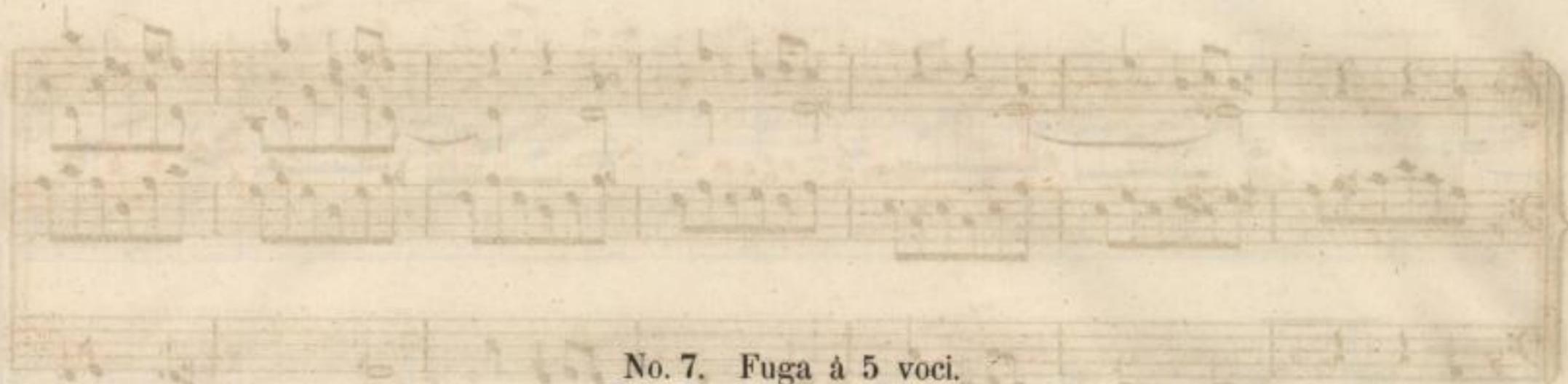


The image shows four staves of handwritten musical notation on aged paper. The notation is for two voices (soprano and alto) and basso continuo. The top two staves are for the voices, and the bottom two staves represent the basso continuo part. The notation uses a mix of common time and measures with irregular time signatures. The voices feature eighth-note patterns and sustained notes with grace notes. The basso continuo part includes bass notes and harmonic indications (e.g., ♮, ♯, ♭, ♭). The manuscript is written in black ink on four-line staves.

Gesetzter Melodie

Anh. 1

Jubel - Album.



## No. 7. Fuga à 5 voci.

Volles Werk.

**Gustav Merkel.**

Organist an der Kirche zum heiligen Kreuz in Dresden.

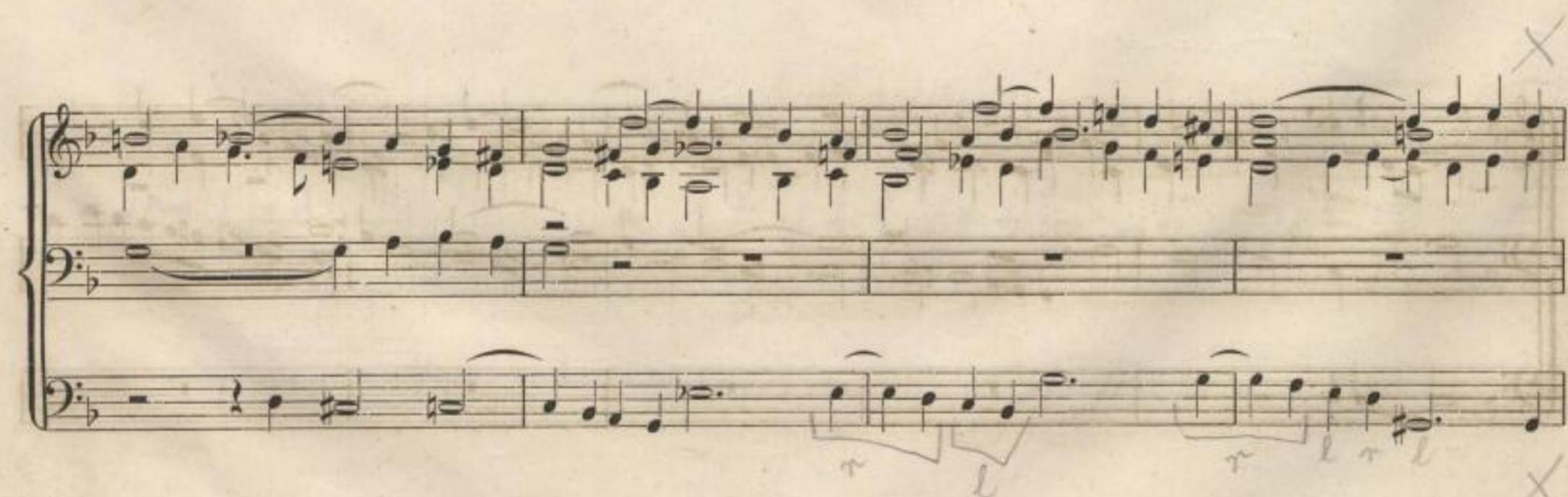
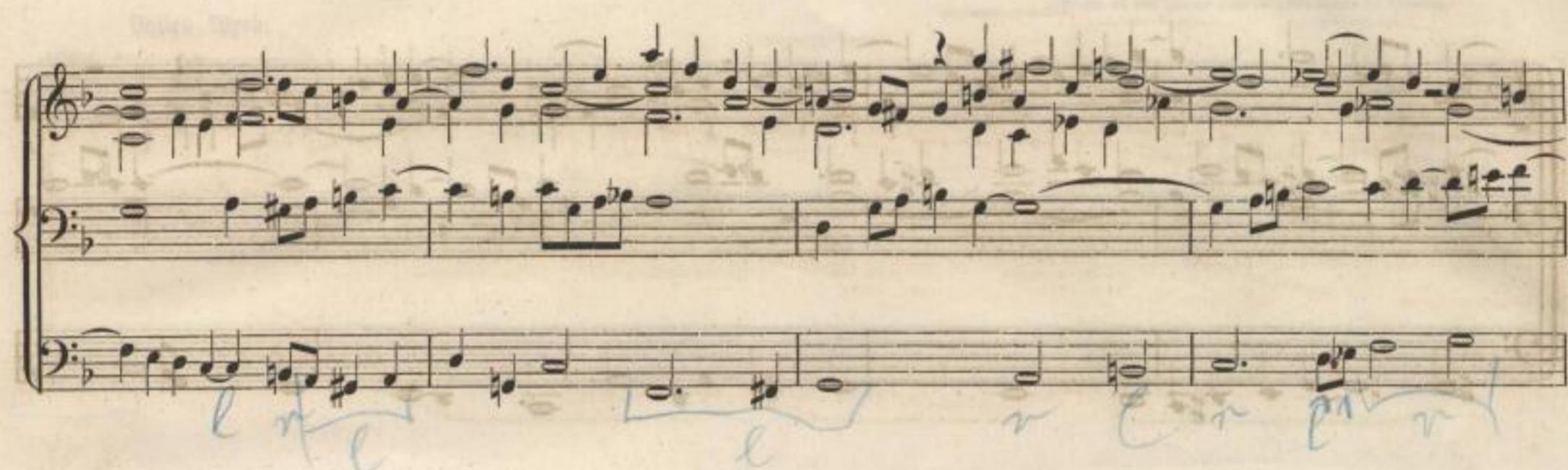
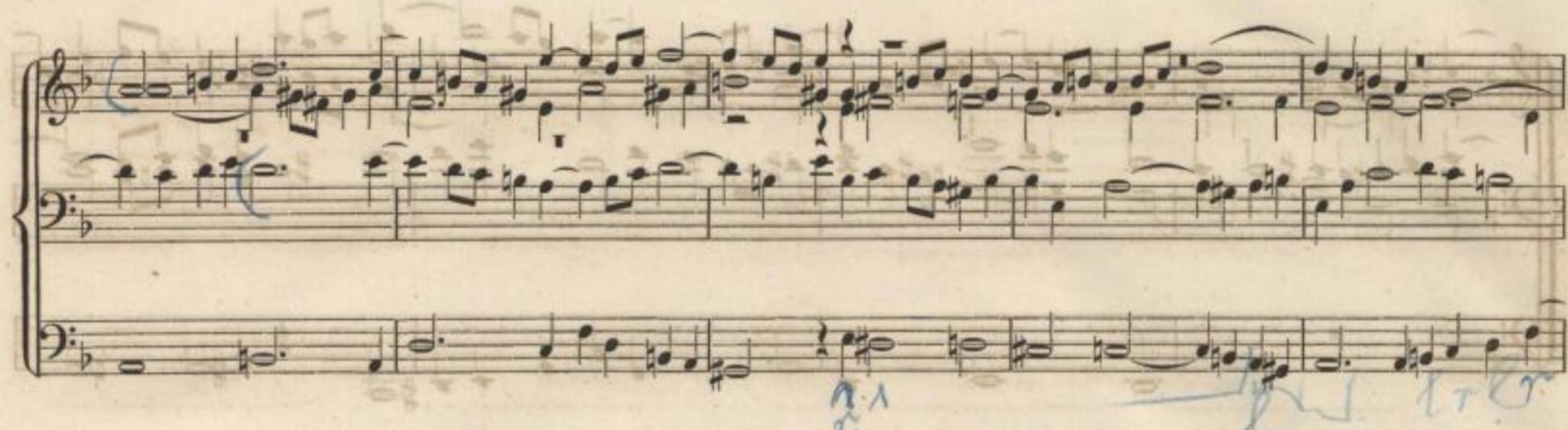
Musical score for Organ (Three-manual organ). The score consists of three staves. The top staff has a treble clef, a key signature of two flats, and a tempo marking of '2'. The middle staff has a bass clef, a key signature of two flats, and a tempo marking of '2'. The bottom staff has a bass clef, a key signature of two flats, and a tempo marking of '2'.

Musical score for Organ (Three-manual organ). The score consists of three staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of 'P'. The middle staff has a bass clef, a key signature of one flat, and a tempo marking of 'P'. The bottom staff has a bass clef, a key signature of one flat, and a tempo marking of 'P'.

Musical score for Organ (Three-manual organ). The score consists of three staves. The top staff has a treble clef, a key signature of one sharp, and a tempo marking of 'P'. The middle staff has a bass clef, a key signature of one sharp, and a tempo marking of 'P'. The bottom staff has a bass clef, a key signature of one sharp, and a tempo marking of 'P'.

dorflib - dorflib

The image shows four staves of handwritten musical notation on a single page. The notation is for two voices (soprano and alto) and basso continuo. The top two staves represent the voices, and the bottom two staves represent the continuo bass line. The music is written in common time, with various note heads and stems. The notation is somewhat sparse, with many rests and simple harmonic progressions. The handwriting is clear and legible.



angefangen 3-3

*f*

*angefangen*

*ff* →

→ *ff*

7\*

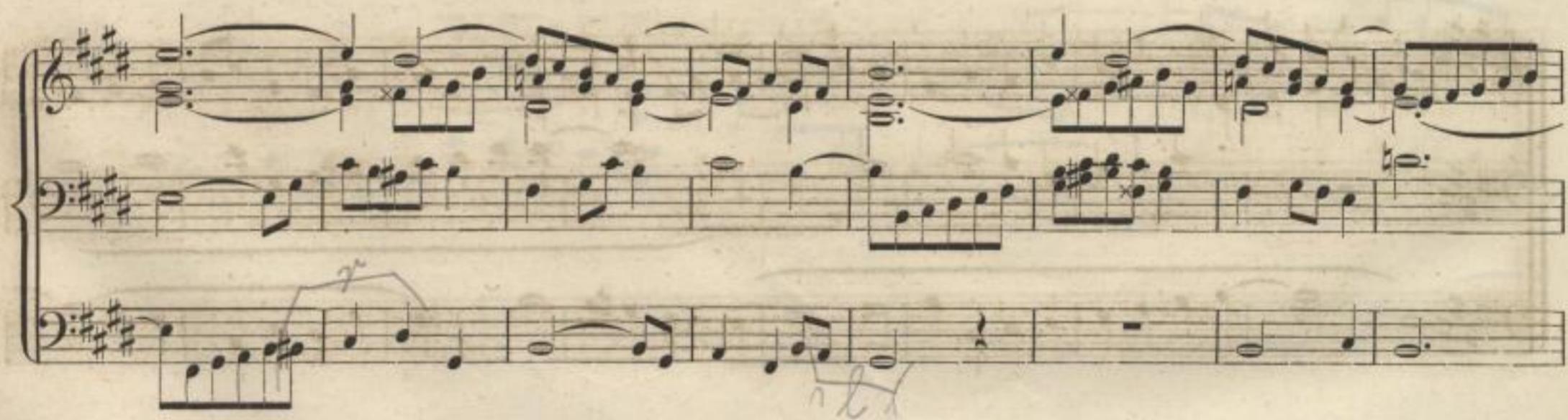
## No. 8. Präludium und Fuge.

E. F. Richter,

Musikdirektor am königl. Conservatorium für Musik in Leipzig.

Andante.

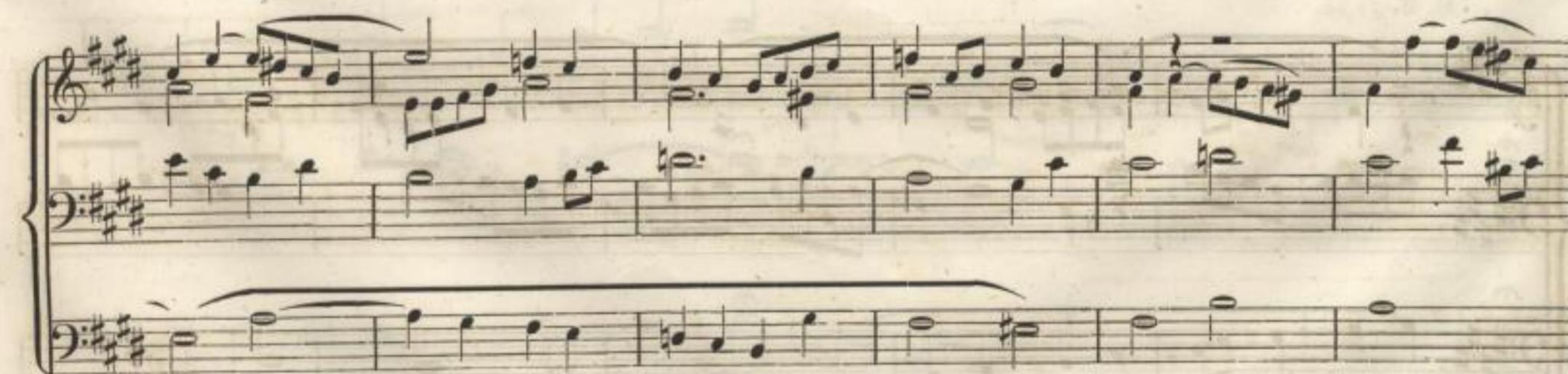
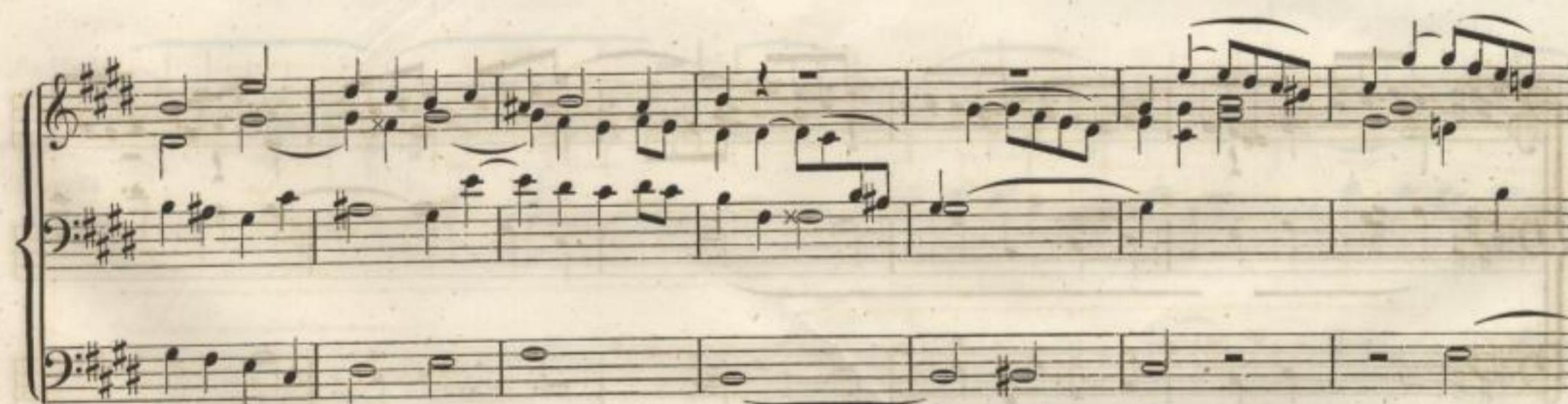
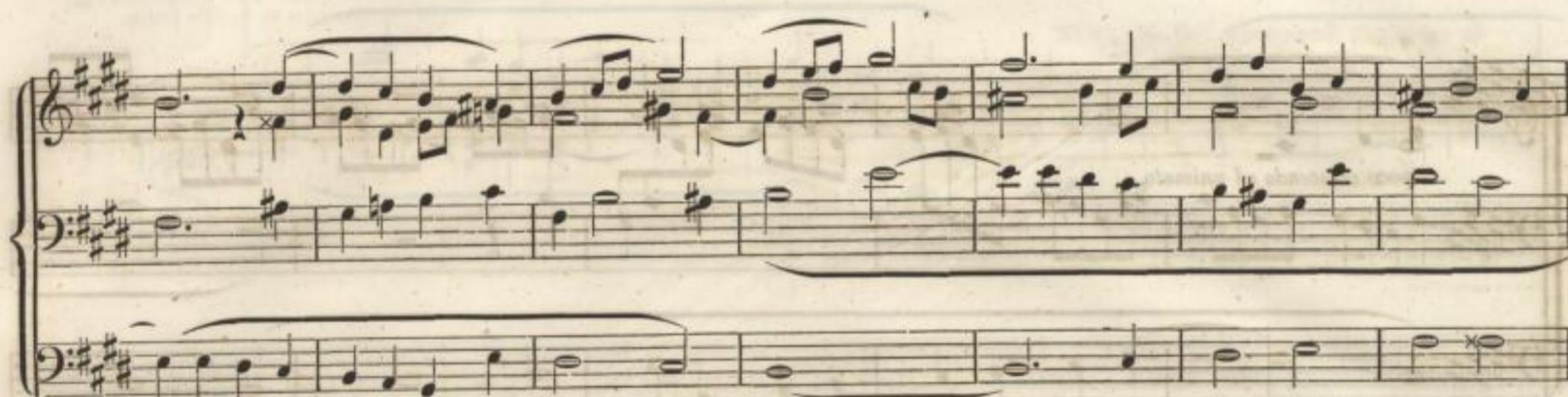
The musical score is divided into three systems. The first system begins with a dynamic 'p' (pianissimo) and consists of three measures. The second system begins with a forte dynamic and consists of five measures. The third system begins with a dynamic 'f' (forte) and consists of five measures. The music is written for two staves: a treble staff and a bass staff. The bass staff includes a cello-like line and a keyboard line below it. The notation uses various note values, including eighth and sixteenth notes, and rests. The key signature is four sharps, and the time signature is common time.





**Fuge.**

*mf sempre legato.*





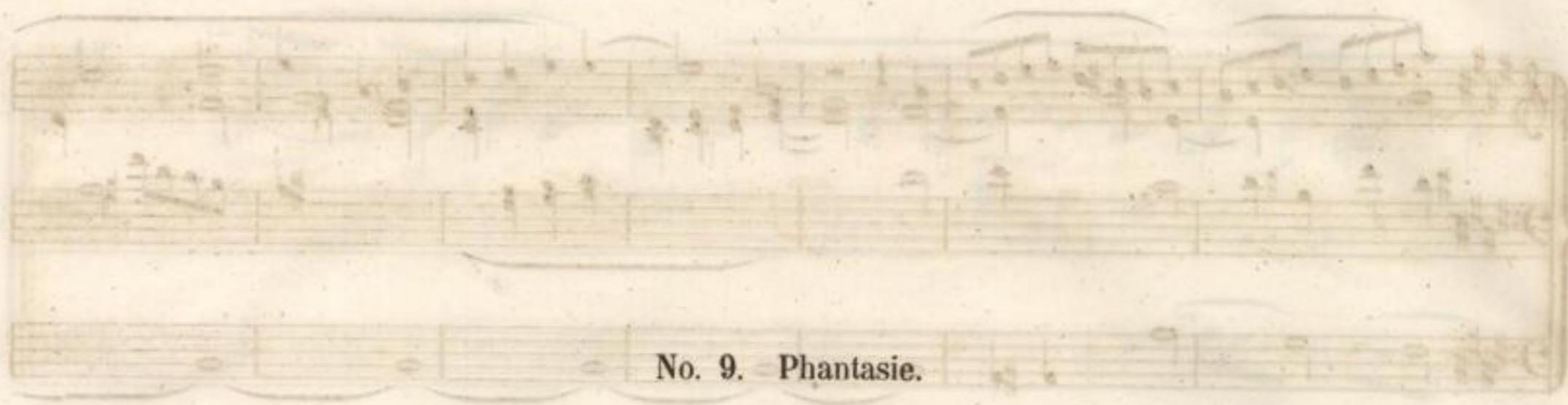
Handwritten musical score for two voices and piano. The vocal parts begin with eighth-note patterns. The piano part features sixteenth-note chords. Measure 6 includes the instruction *poco crescendo ed animato.*

Handwritten musical score for two voices and piano. The vocal parts continue with eighth-note patterns. The piano part features sustained notes and eighth-note chords.

Handwritten musical score for two voices and piano. The vocal parts continue with eighth-note patterns. The piano part features eighth-note chords and sustained notes.

mod. A. Jodok

Handwritten musical score for two voices (Soprano and Bass) and piano. The score consists of four systems of music, each with two staves: Treble and Bass. The key signature is A major (three sharps). The time signature varies between common time (indicated by 'C') and 6/8 time (indicated by '6/8'). The vocal parts are written in soprano and bass clef, respectively. The piano part is written below the vocal staves. The music includes various note heads, stems, and rests, with some notes connected by horizontal lines. There are also several fermatas (dots over notes) and a dynamic marking 'più f.' in the second system. The score is dated '1816' at the bottom right of the fourth system.



Hermann Schellenberg.

Organist zu St. Nicolai in Leipzig.

In mässiger Bewegung. M. M.  $\text{J}=72$ .

*f* Clav. I.

Lebhaft.

*mf* Clav. II.

M. M.  $\text{J}=92$ .

Lebhaft, doch und auch gespielt.

Im ersten Zeitmasse.

Clav. I.

Lebhaft.

Clav. II.

Clav. I.

Clav. III.  
Clav. II.

Clav. I.  
*f*

*Langsam.*

Clav. III.

*Entschlossen und feurig.*

Clav. I.

*Langsam.*

*Lebhaft, nach und nach schneller.*

*cresc.*

*f*

Etwas zurückhaltend. Ruhig und würdevoll.

Im ersten Zeitmasse.

*Choral.* (Sei Lob und Ehr' dem höchsten Gut.)

Musical score page 65, measures 1-4. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is two flats. Measure 1: The top staff has eighth-note chords. The middle staff has eighth-note patterns. The bottom staff has eighth-note patterns. Measure 2: The top staff has eighth-note chords. The middle staff has eighth-note patterns. The bottom staff has eighth-note patterns. Measure 3: The top staff has eighth-note chords. The middle staff has eighth-note patterns. The bottom staff has eighth-note patterns. Measure 4: The top staff has eighth-note chords. The middle staff has eighth-note patterns. The bottom staff has eighth-note patterns.

Musical score page 65, measures 5-8. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is two flats. Measure 5: The top staff has eighth-note chords. The middle staff has eighth-note patterns. The bottom staff has eighth-note patterns. Measure 6: The top staff has eighth-note chords. The middle staff has eighth-note patterns. The bottom staff has eighth-note patterns. Measure 7: The top staff has eighth-note chords. The middle staff has eighth-note patterns. The bottom staff has eighth-note patterns. Measure 8: The top staff has eighth-note chords. The middle staff has eighth-note patterns. The bottom staff has eighth-note patterns.

Musical score page 65, measures 9-12. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is two flats. Measure 9: The top staff has eighth-note chords. The middle staff has eighth-note patterns. The bottom staff has eighth-note patterns. Measure 10: The top staff has eighth-note chords. The middle staff has eighth-note patterns. The bottom staff has eighth-note patterns. Measure 11: The top staff has eighth-note chords. The middle staff has eighth-note patterns. The bottom staff has eighth-note patterns. Measure 12: The top staff has eighth-note chords. The middle staff has eighth-note patterns. The bottom staff has eighth-note patterns.

Musical score page 65, measures 13-16. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is two flats. Measure 13: The top staff has eighth-note chords. The middle staff has eighth-note patterns. The bottom staff has eighth-note patterns. Measure 14: The top staff has eighth-note chords. The middle staff has eighth-note patterns. The bottom staff has eighth-note patterns. Measure 15: The top staff has eighth-note chords. The middle staff has eighth-note patterns. The bottom staff has eighth-note patterns. Measure 16: The top staff has eighth-note chords. The middle staff has eighth-note patterns. The bottom staff has eighth-note patterns.

Jubel - Album.

9

## Zweite Abtheilung.

## Orgelvorspiele.

No. 1. Andante religioso.

Quasi adagio, molto sostenuto.

8 Fuss.

Dr. Franz Liszt,

Hofkapellmeister in Weimar.

16 Fuss.

pp

*sempre piano sotto voce.*

II. M. 8 u. 16 Fuss.

pp

pp



smorzando.

H. M.

dolce.

pp

poco a poco rallentando e sempre più dolce.

pp

pp\*)

pppp

ppp

\*) Die vorliegende Composition war zunächst für die berühmte Domorgel von Fr. Ladegast in Merseburg bestimmt, bei welcher sich durch den Crescendo-Zug die hier angedeuteten ungewöhnlichen Klangnuancen sehr schön erzielen lassen.

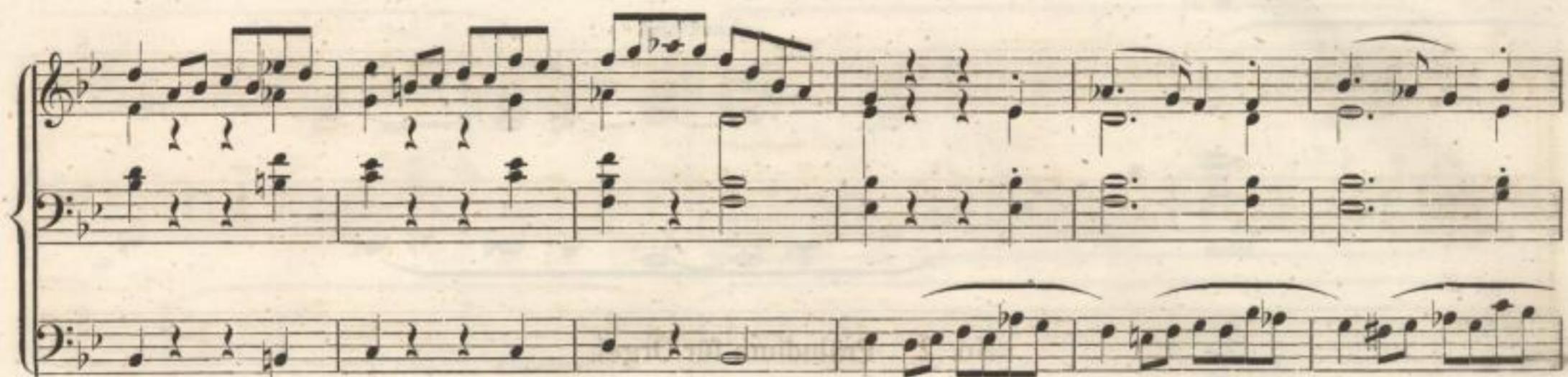
## No. 2. Präludium für Orgel.

**Emil Blankmeister,**  
Musiklehrer in Dresden.

Moderato.

The image shows three staves of handwritten musical notation for organ. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music consists of various note heads and stems, with some beams connecting notes. The first two staves begin with a common time signature, while the third staff begins with a different time signature. The notation is dense and typical of early printed music notation.

9\*

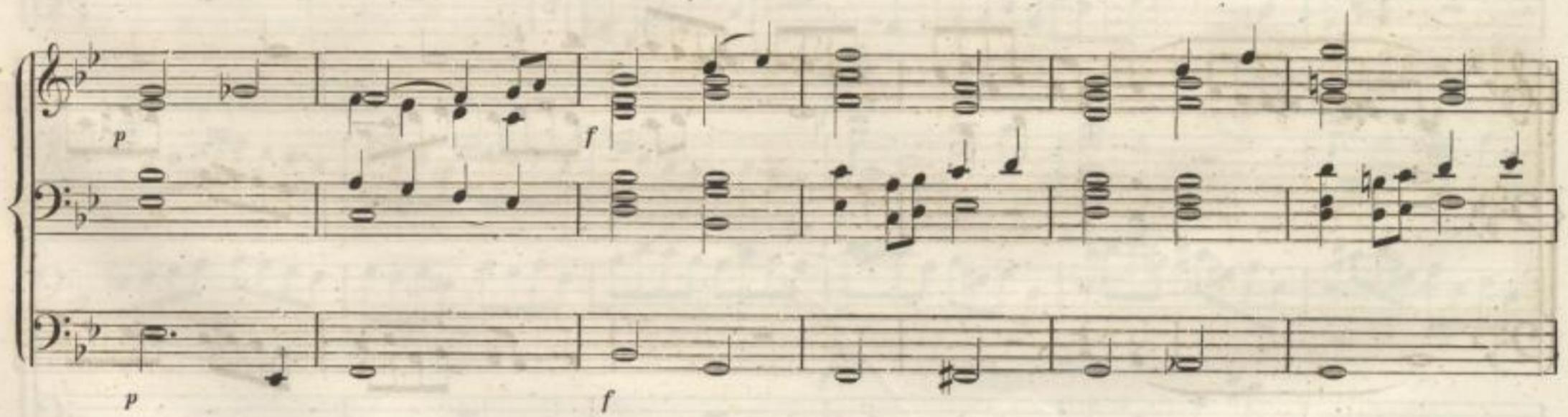


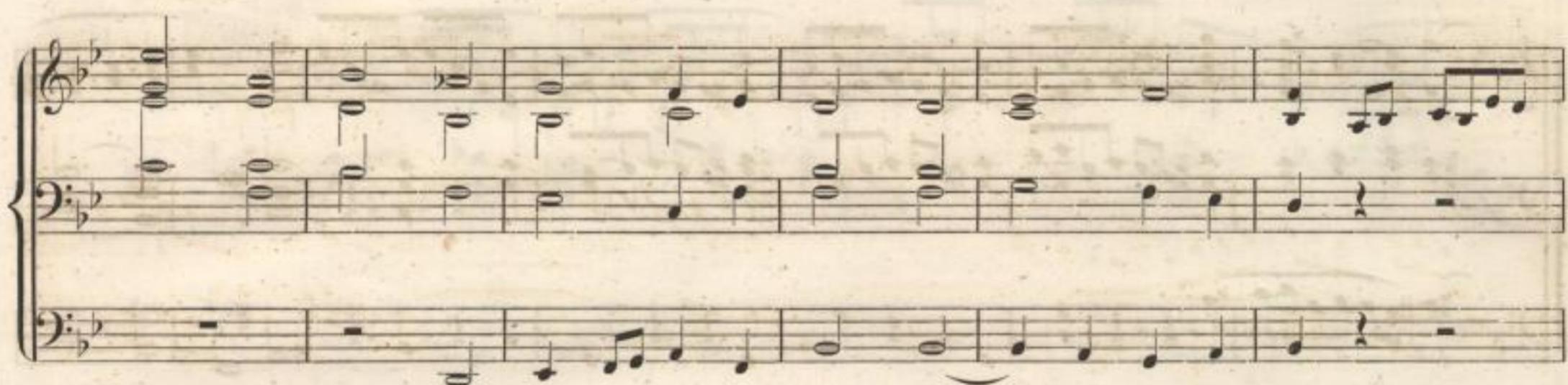
*sentimentalisch*

Musical score page 70, measures 5-8. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of  $\frac{1}{8}$ . The middle staff shows a bass clef and a key signature of one flat. The bottom staff shows a bass clef and a key signature of one flat. The music continues with eighth-note patterns and sixteenth-note figures.

Musical score page 70, measures 9-12. The top staff shows a treble clef, a key signature of one flat, and a dynamic marking of *pp*. The middle staff shows a bass clef and a key signature of one flat. The bottom staff shows a bass clef and a key signature of one flat. The music includes a dynamic marking of *pp* and a dynamic marking of *più f*.

Musical score page 70, measures 13-16. The top staff shows a treble clef, a key signature of one flat. The middle staff shows a bass clef and a key signature of one flat. The bottom staff shows a bass clef and a key signature of one flat. The music consists of eighth-note patterns and sixteenth-note figures.





No. 3. Vorspiel zu dem Choral: „Sollt' ich meinem Gott nicht singen“.

## Gustav Flügel,

**Maestoso.** Volles Hauptwerk; sanfte, liebliche Stimmen im Nebenwerk.

The image shows a page of musical notation for two voices (Soprano and Alto) and piano. The music is divided into four systems. System 1: Soprano starts with dynamic f H.W. in common time. System 2: Soprano starts with f ten. System 3: Soprano starts with H.W. f. System 4: Soprano starts with H. W. f. The piano part is indicated by a bass staff at the bottom of each system. The notation includes various dynamics, articulations, and rests.

"nun ruhen alle Wälder" (H. Schütz, "Geistliche Lieder") nach einer Melodie von J. S. Bach.

No. 4. Vorspiel zu dem Choral: „Nun ruhen alle Wälder“.

Ch. R. Pfretzscher,  
Seminardlehrer und Musikdirektor in Dresden.

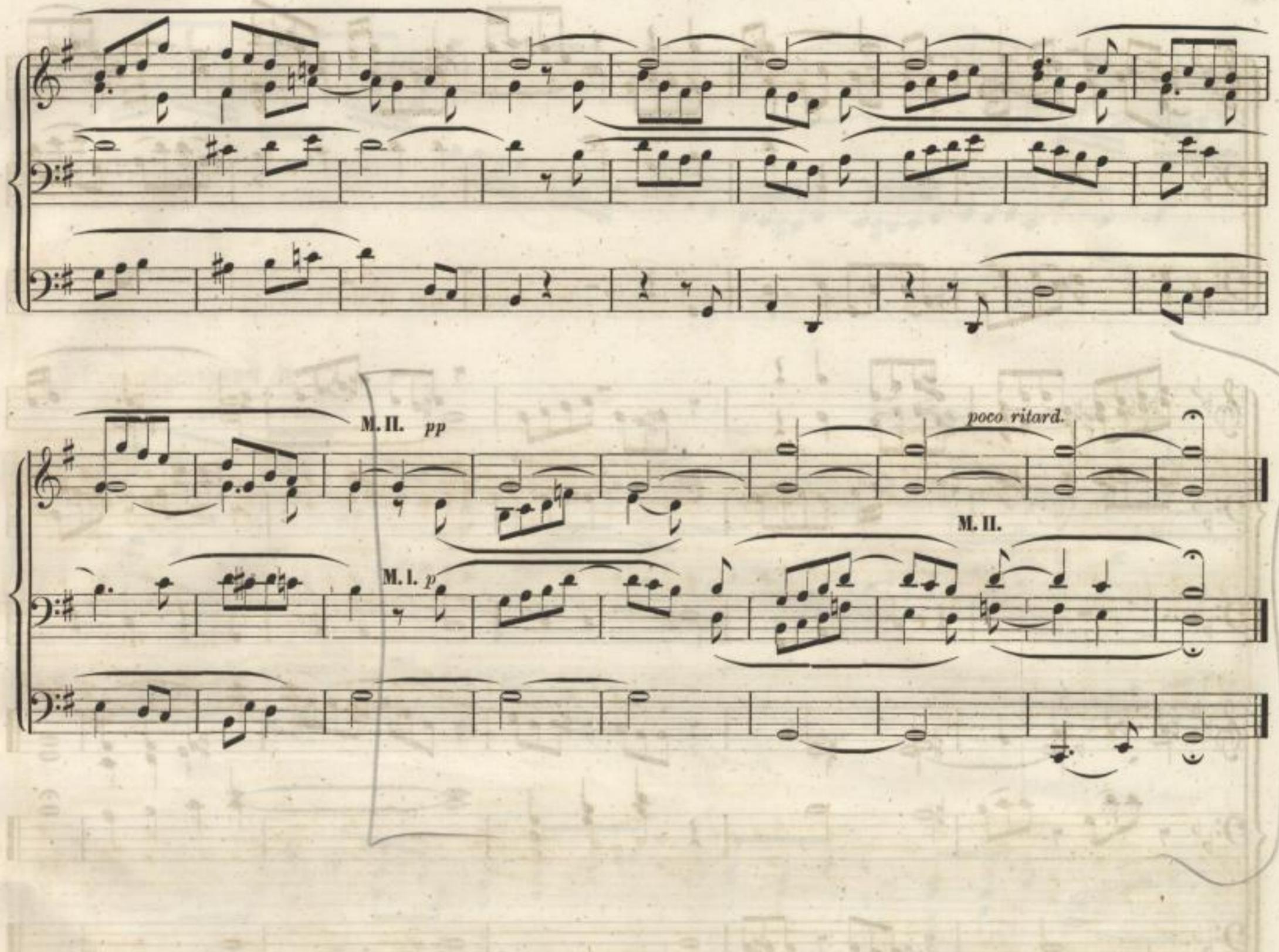
**Andantino.**

M.I. *p*

M.II. *pp*

*poco riten.*      *a tempo.*

*M.I. poco meno piano.*



No. 5. Vorspiel zu dem Choral: „Ach Geist des Höchsten, wie dürstet mich nach dir“.

A. G. Ritter,  
Domorganist in Magdeburg.

Languido.

Three staves of musical notation in G minor. The top staff features a melodic line with eighth and sixteenth notes. The middle and bottom staves provide harmonic support, with the bass line primarily consisting of quarter notes.

No. 6. Vorspiel zu dem Choral: „Geh' aus, mein Herz, und suche Freud“.

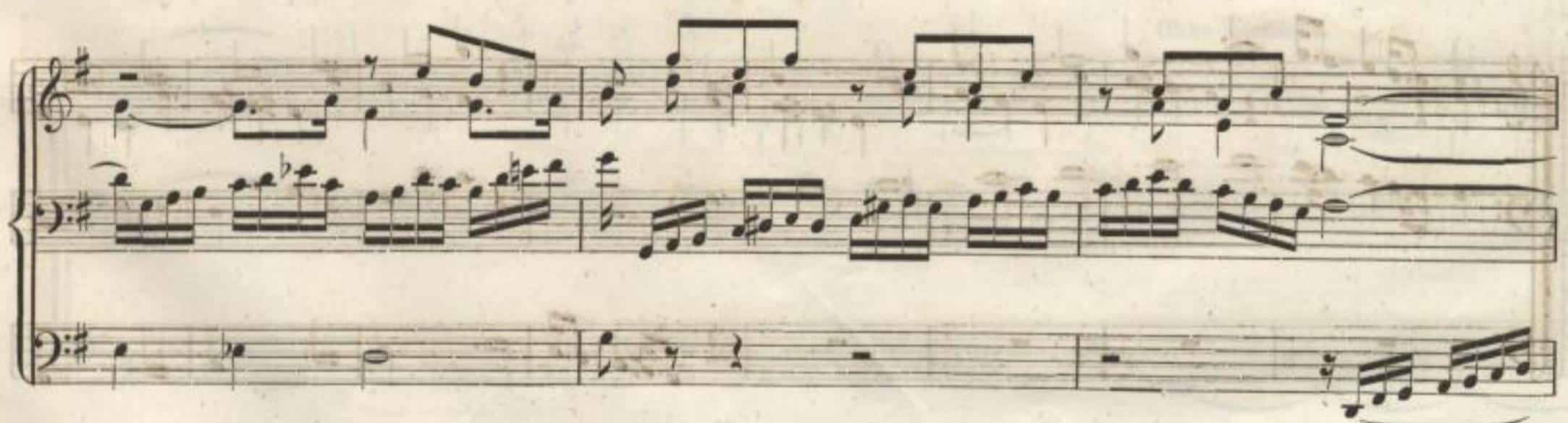
A. G. Ritter,  
Domorganist in Magdeburg.

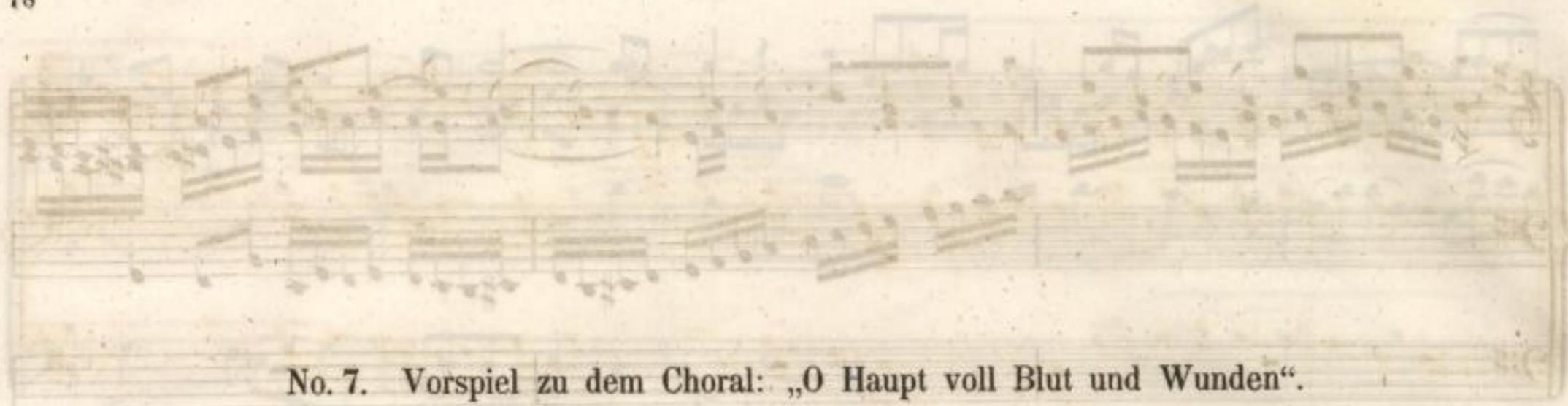
Three staves of musical notation in C major. The top staff shows a rhythmic pattern of eighth and sixteenth notes. The middle and bottom staves provide harmonic support, with the bass line featuring eighth-note chords.



Zeitung 14  
gespielt et' zweitlich, beschleunigt

zur U. sehr . etwas schneller



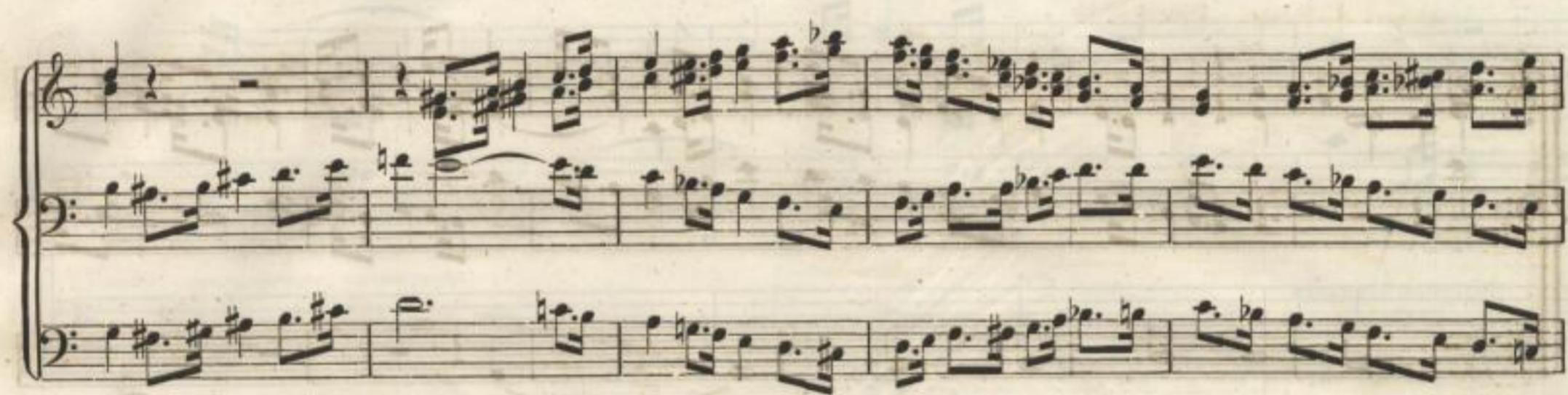


No. 7. Vorspiel zu dem Choral: „O Haupt voll Blut und Wunden“.

H. Sattler,

Organist und Musikdirektor in Blankenburg

Allegro moderato. Volles Werk.



Ohne Mixturen.

Handwritten musical score for three voices (Soprano, Alto, Bass) on three staves. The music consists of five measures. The first measure starts with a half note. The second measure begins with a half note followed by a fermata. The third measure begins with a half note followed by a fermata. The fourth measure begins with a half note followed by a fermata. The fifth measure begins with a half note followed by a fermata.

Handwritten musical score for three voices (Soprano, Alto, Bass) on three staves. The music consists of six measures. The first measure starts with a half note. The second measure begins with a half note followed by a fermata. The third measure begins with a half note followed by a fermata. The fourth measure begins with a half note followed by a fermata. The fifth measure begins with a half note followed by a fermata. The sixth measure begins with a half note followed by a fermata.

Volles Werk.



Alleze andante. Volles Werk.



Allegro vivace.

The musical score consists of four staves of handwritten notation. The top two staves represent the upper voice, and the bottom two staves represent the lower voice. The notation uses vertical stems and horizontal dashes to indicate pitch and rhythm. The music is divided into measures by vertical bar lines. The first staff begins with a quarter note followed by eighth-note pairs. The second staff begins with a half note followed by eighth-note pairs. The third staff begins with a quarter note followed by eighth-note pairs. The fourth staff begins with a half note followed by eighth-note pairs. The music is set in common time, indicated by a 'C' at the beginning of each staff.

Jubel - Album.



No. 8. Vorspiel zu dem Choral: „Christe, du Lamm Gottes“.

Eduard Steglich,

Seminaroberlehrer und Musikdirektor in Grimma.

H. M.

Feierlich langsam.  
H. M.

H. M.

ritard.

Dritte Abtheilung.

Canons und Trio's.

No. 1. Doppelcanon über den Choral: „Allein Gott in der Höh' sei Ehr“.

Mit starken Stimmen, auf einem oder zwei Manualen.

Immanuel Faisst,  
Professor der Musik in Stuttgart.

Allegro vivace.



The image shows four staves of handwritten musical notation for two manuals and basso continuo. The notation is in common time, with a key signature of one sharp. The top two staves represent the upper manual, and the bottom staff represents the basso continuo. The notation includes various note heads, stems, and beams, with some notes having horizontal dashes or dots indicating performance techniques like grace notes or slurs. Measures are separated by vertical bar lines.

\* Von hier an jedenfalls auf einem Manuale mit dem unteren System zu spielen.

11\*

## No. 2. Canon.

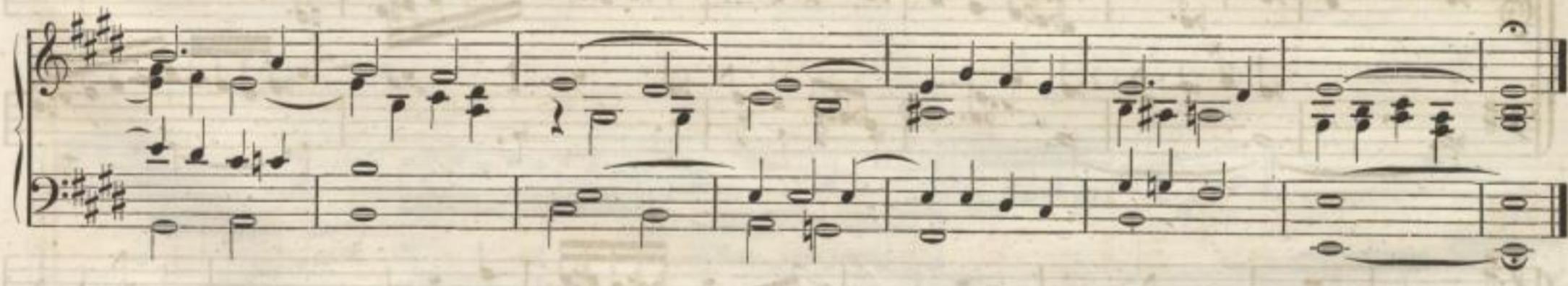
Dr. W. Stade,

Concertmeister und Hoforganist in Altenburg.

Mit zarten Stimmen.

Clav. I. (Die den Canon imitirende Tenorstimme ist ein wenig stärker zu registiren.)

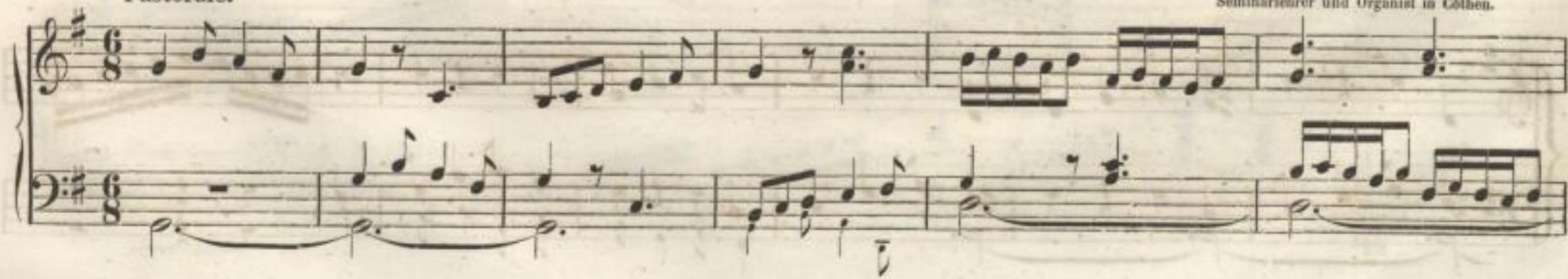
The musical score is handwritten on five-line staves. Clav. I (top) and Clav. II (bottom) are the two voices. The music is in common time and major key signature (two sharps). The score is divided into five systems by vertical bar lines. Measure numbers are present at the start of each system. The notation includes eighth-note chords, sixteenth-note figures, and sustained notes. The dynamics are indicated by 'p' (pianissimo) and 'f' (fortissimo).



No. 3. Canon für Orgel oder Clavier.

Pastorale.

**Louis Kindscher.**  
Seminarieherr und Organist in Cöthen.



Handwritten musical score for piano, page 88. The score consists of six staves of music. The top two staves begin with a treble clef, a key signature of one sharp, and common time. The bassoon part starts with a bass clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp, followed by a repeat sign and a bass clef with a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp.

A handwritten musical score for piano, consisting of five staves of music. The music is in G major, indicated by a key signature of one sharp. The tempo is marked as 'Moderato'.

- Staff 1:** Treble clef, eighth-note time. Melodic line with sixteenth-note patterns in the bass.
- Staff 2:** Bass clef, eighth-note time. Continues the melodic line with sixteenth-note patterns.
- Staff 3:** Treble clef, eighth-note time. Melodic line with sixteenth-note patterns.
- Staff 4:** Bass clef, eighth-note time. Continues the melodic line with sixteenth-note patterns.
- Staff 5:** Treble clef, eighth-note time. Melodic line with sixteenth-note patterns.

The score concludes with a final section:

- Staff 6:** Treble clef, eighth-note time. Features a sixteenth-note pattern in the bass.
- Staff 7:** Bass clef, eighth-note time. Continues the sixteenth-note pattern in the bass.
- Staff 8:** Treble clef, eighth-note time. Melodic line with sixteenth-note patterns.
- Staff 9:** Bass clef, eighth-note time. Continues the melodic line with sixteenth-note patterns.

Jubel-Album.

12



## No. 4. Fuga a 3 Voci.

**Julius Krüger,**  
Musiklehrer in Leipzig.

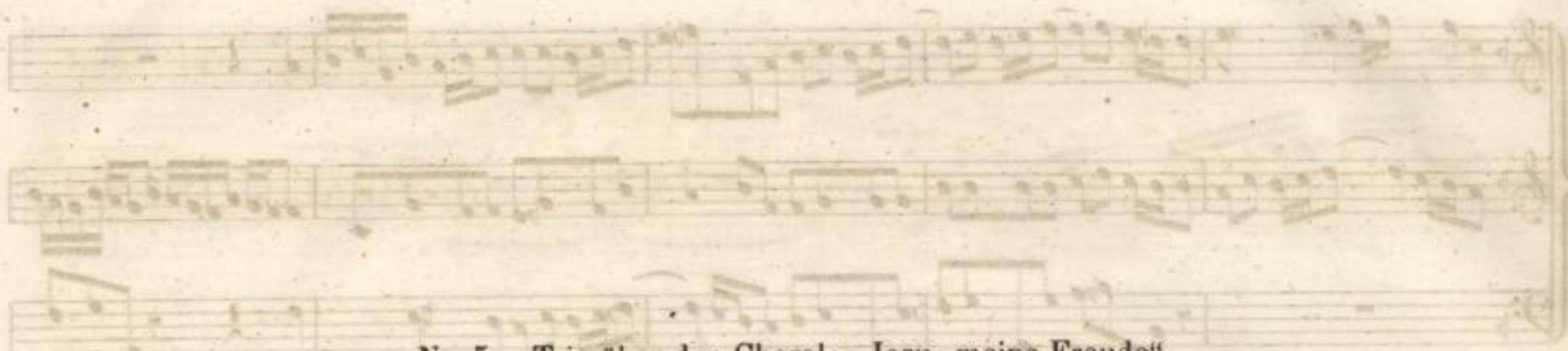
The musical score is composed of three systems of three staves each. The top staff of each system is in G major (two sharps), the middle staff in D major (one sharp), and the bottom staff in A major (no sharps or flats). The music features continuous sixteenth-note patterns. The first system begins with a treble clef, the second with an alto clef, and the third with a bass clef. Measure lines are present at the start of each system, and a repeat sign with a brace is visible in the middle of the second system.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The score consists of four staves:

- Staff 1 (Soprano):** Treble clef, mostly eighth-note patterns.
- Staff 2 (Alto):** Alto clef, mostly eighth-note patterns.
- Staff 3 (Bass):** Bass clef, mostly eighth-note patterns.
- Staff 4 (Continuation of Bass):** Bass clef, mostly eighth-note patterns.

**Annotations and Dynamics:**

- Staff 1:** Starts with a treble clef. Includes dynamic markings: 'dando' (indicated by a downward arrow), 'sf.' (sforzando), and a dynamic instruction 'and of soft-dash solo - solo'.
- Staff 2:** Starts with an alto clef. Includes dynamic markings: 'slightly slurred' (indicated by a curved line over notes).
- Staff 3:** Starts with a bass clef. Includes dynamic markings: 'slightly slurred' (indicated by a curved line over notes) and 'and of soft-dash solo - solo'.
- Staff 4:** Continues the bass line from Staff 3. Includes dynamic markings: 'slightly slurred' (indicated by a curved line over notes) and 'and of soft-dash solo - solo'.



## No. 5. Trio über den Choral: „Jesu, meine Freude“.

**Robert Schaab.**  
Lehrer in Leipzig.

**Andante sostenuto.**  
Principal 8 Fuss.

Violoncello oder Gambe 8 Fuss.

Violon- oder Sub-Bass 16 Fuss.

**Cantus firmus.**

*tr.*

**c. f.**

c. f.

102. 111. 12\*

*po - co a po - co ral - len - tan - do.*

12\*

## Vierte Abtheilung.

## Choralbearbeitungen.

No. 1. Choral: Was Gott thut, das ist wohlgethan.

D. H. Engel,

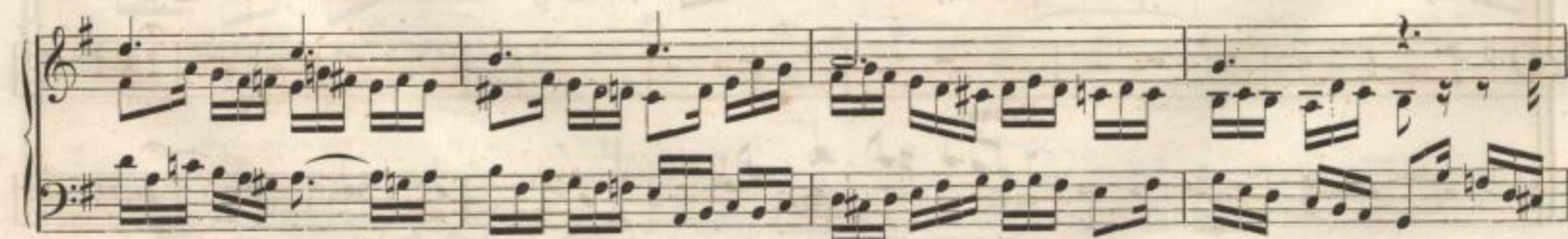
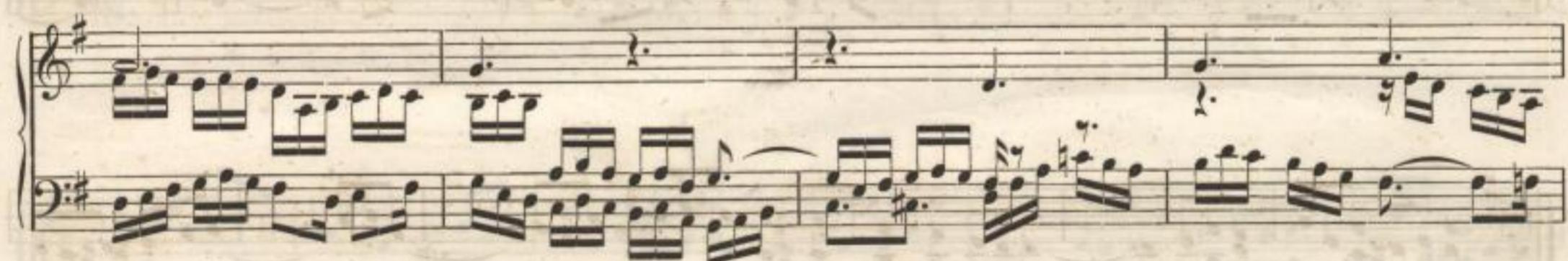
Königlicher Musikdirektor und Domorganist zu Merseburg.

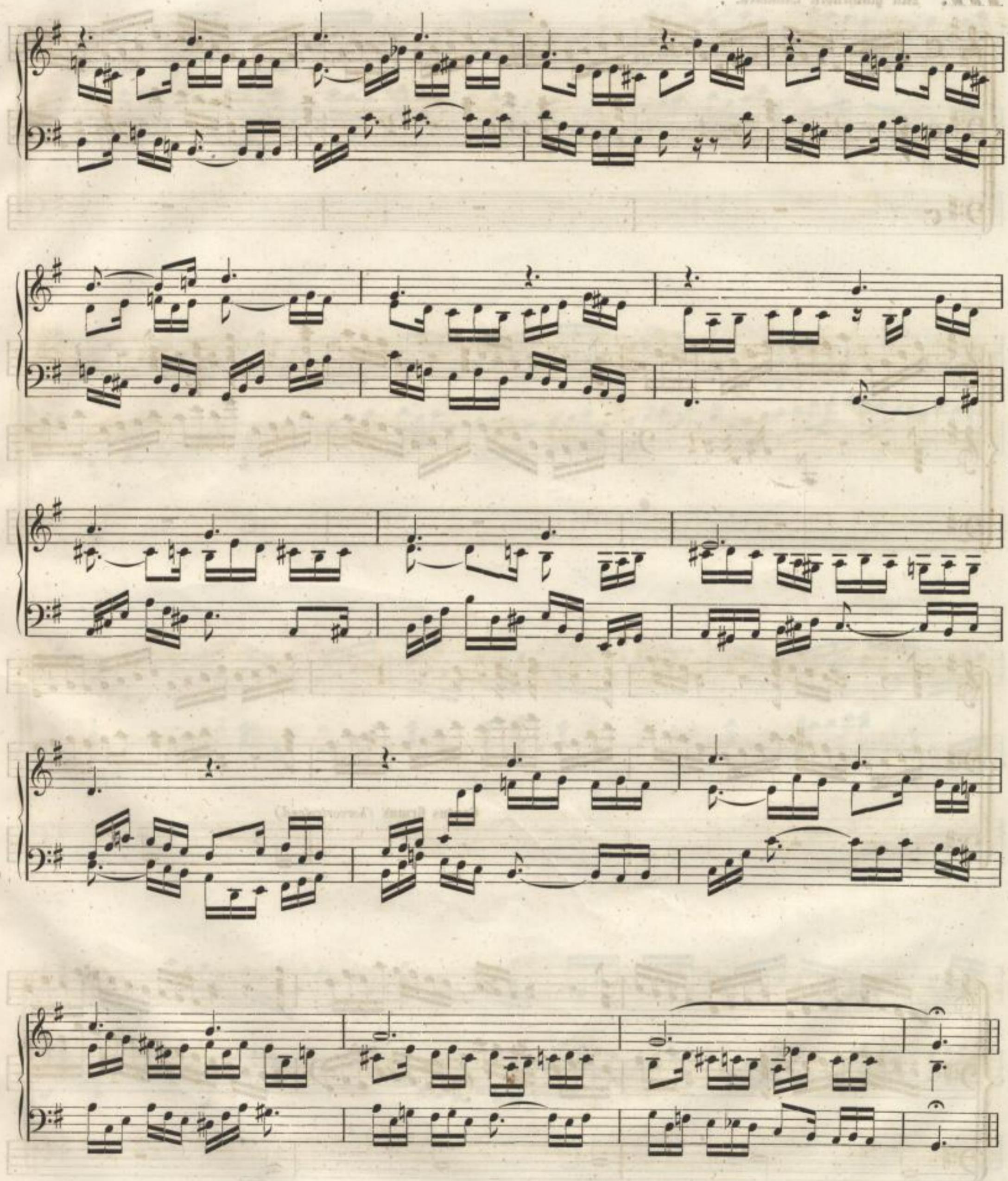
**I.** Mit sanften Stimmen.

*Cantus firmus (etwas hervortretend).*

The image shows four staves of handwritten musical notation for organ, likely from a manuscript. The notation is in common time and consists of four staves, each with a different clef: treble, bass, soprano, and alto. The music is written in a cursive hand, with note heads and rests indicating pitch and rhythm. The fourth staff concludes with the instruction "Manual." above the bass clef.

**III.** Mit vollem Hauptwerke.

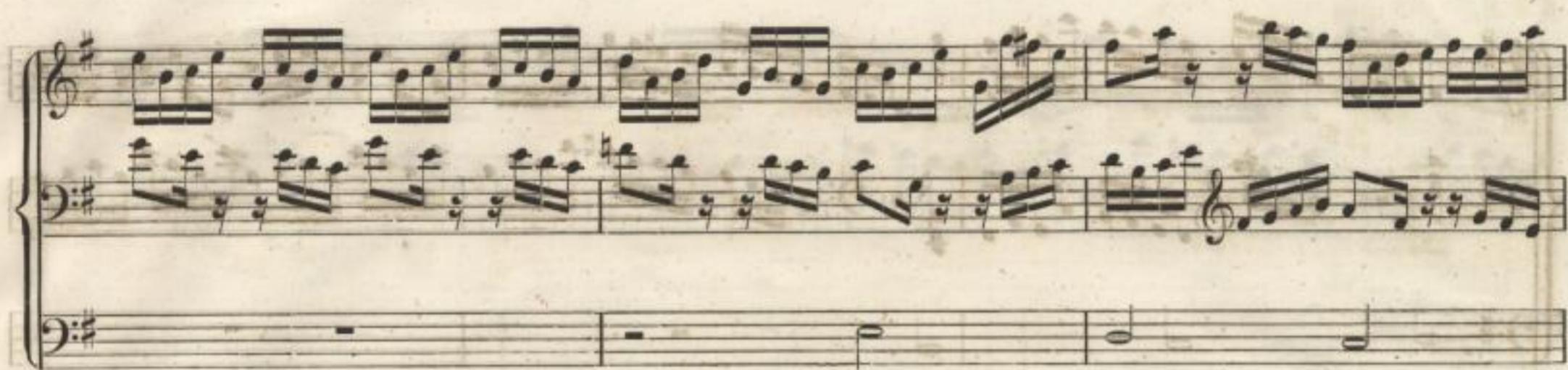




## III. Mit glänzenden Stimmen.

The musical score consists of four staves of music for three voices (Soprano, Alto, Bass) and piano. The key signature is one sharp (F#). The time signature varies between common time and 2/4. The vocal parts are primarily composed of sixteenth-note patterns. The piano part provides harmonic support with sustained chords and rhythmic patterns. The vocal entries are marked with slurs and grace notes. The third staff contains a melodic line labeled "Cantus firmus (herevortretend.)". The fourth staff shows a bass line with sustained notes.

Cantus firmus (*herevortretend.*)

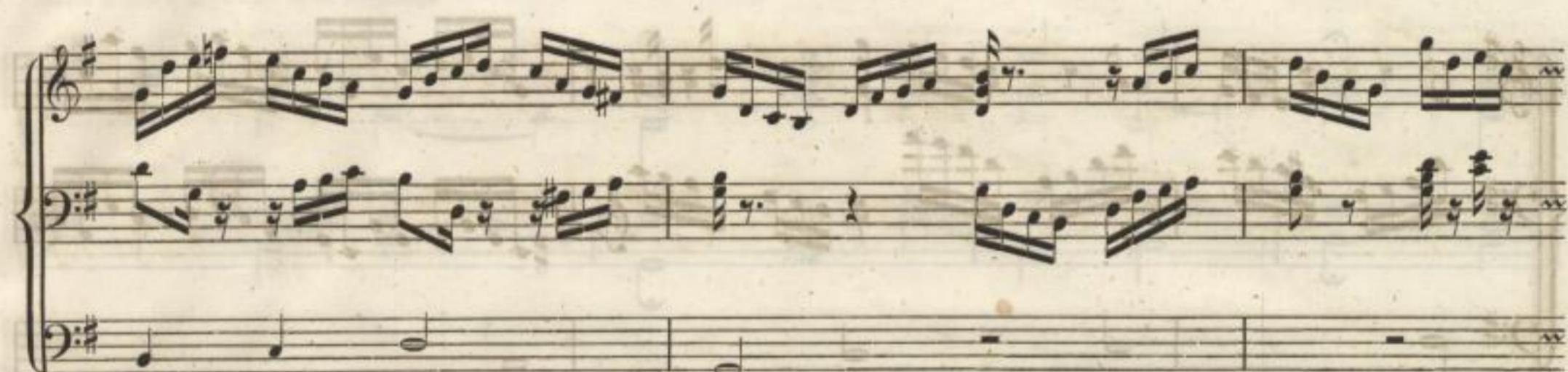


Handwritten musical score for two voices and basso continuo. The soprano and alto parts continue in treble clef, while the bass part remains in bass clef. The key signature changes to no sharps or flats. Measures 5-6 show eighth-note patterns. Measure 7 begins with a bass note followed by eighth-note patterns. Measure 8 ends with a bass note.

Handwritten musical score for two voices and basso continuo. The soprano and alto parts continue in treble clef, while the bass part remains in bass clef. The key signature changes to one sharp. Measures 9-10 show eighth-note patterns. Measure 11 begins with a bass note followed by eighth-note patterns. Measure 12 ends with a bass note.

Handwritten musical score for two voices and basso continuo. The soprano and alto parts continue in treble clef, while the bass part remains in bass clef. The key signature changes to one sharp. Measures 13-14 show eighth-note patterns. Measure 15 begins with a bass note followed by eighth-note patterns. Measure 16 ends with a bass note.



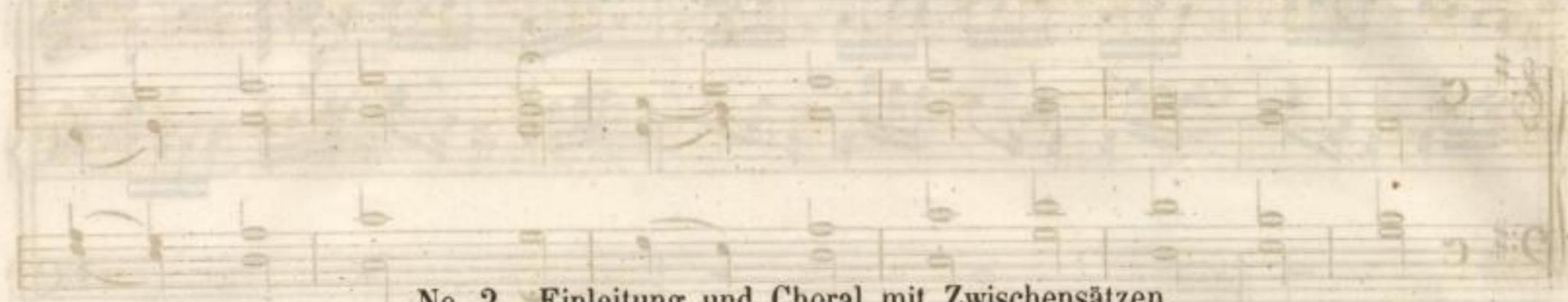


Handwritten musical score for piano, page 102. The score consists of four staves, each with a treble clef, a key signature of one sharp (F#), and a common time signature. The notation is in a cursive style with various note heads and stems. The first staff shows a series of eighth-note patterns. The second staff begins with a bass note followed by sixteenth-note patterns. The third staff features eighth-note patterns. The fourth staff concludes with a bass note followed by eighth-note patterns.

**IV. Choral.** Mit voller Orgel.

The score is divided into four systems by vertical bar lines. Each system contains two staves. The top staff of each system begins with a quarter note. The bottom staff begins with a half note. The music features a variety of note heads, including solid black ones and hollow ones with black outlines. Measures often end with a half note or a quarter note. There are several rests, particularly in the first and second systems. Dynamic markings include 'p' (piano) and 'ff' (fortissimo). The score is written in brown ink on aged, slightly yellowed paper.

Gloria in excelsis Deo



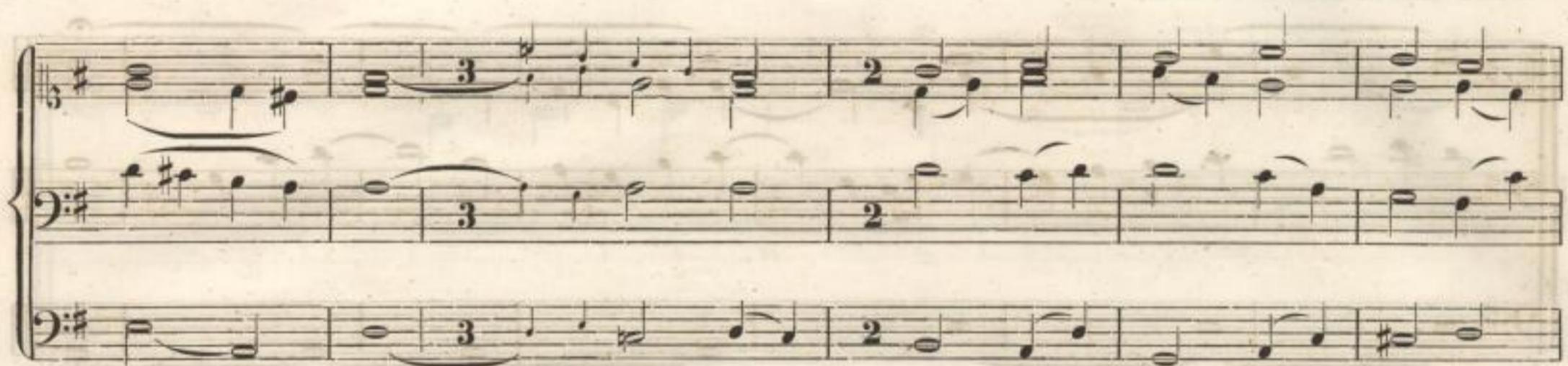
## No. 2. Einleitung und Choral mit Zwischensätzen.

K. E. Hering.

Musikdirektor am ev. Seminar und Organist in Bautzen.

Three staves of handwritten musical notation for organ or piano. The notation uses vertical stems and small horizontal dashes to indicate pitch and rhythm. The music is in common time, with measures separated by vertical bar lines. The first staff is in C major, the second in G major, and the third in G major. The notation includes various note heads, stems, and rests, with some notes connected by horizontal lines.

The image shows four staves of handwritten musical notation. The notation is for three voices: Soprano (top), Alto (middle), and Bass (bottom). The music is in common time. The clefs used are treble clef for the Soprano and Alto, and bass clef for the Bass. Key signatures change throughout the piece, indicated by G major, C major, and F major symbols. The notation includes note heads, stems, and horizontal bar lines. Measure numbers 105, 106, 107, and 108 are visible above the staves.



H

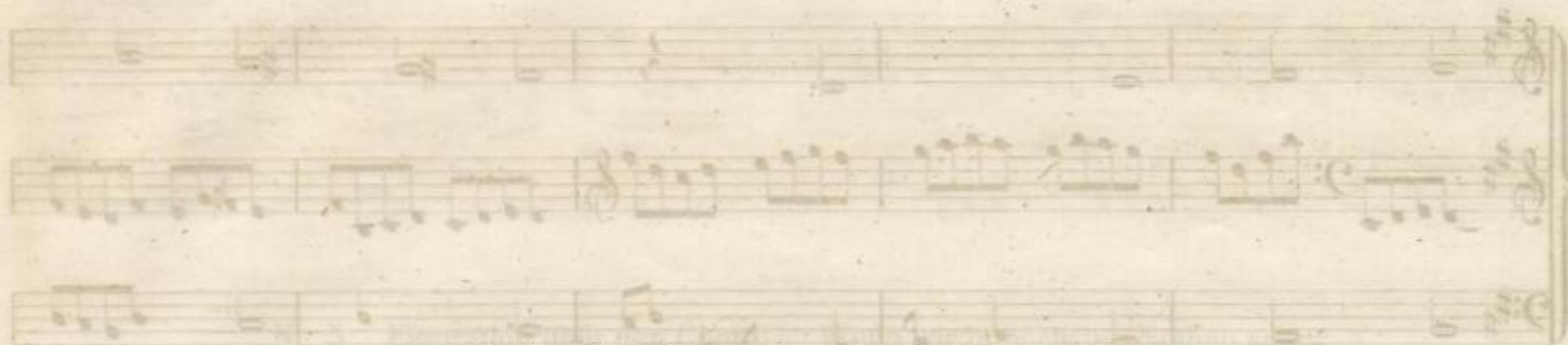
Three staves of handwritten musical notation. The notation is in brown ink on aged, yellowish paper. The first staff starts with a 2 over a 3, followed by a 2 over a 3. The second staff starts with a 2 over a 3. The third staff starts with a 2 over a 3. The music consists of vertical stems with horizontal strokes indicating pitch and rhythm. Measures are separated by vertical bar lines.



## No. 3. Choral: „Liebster Jesu, wir sind hier“.

C. Meissner,  
Cantor in Wurzen.

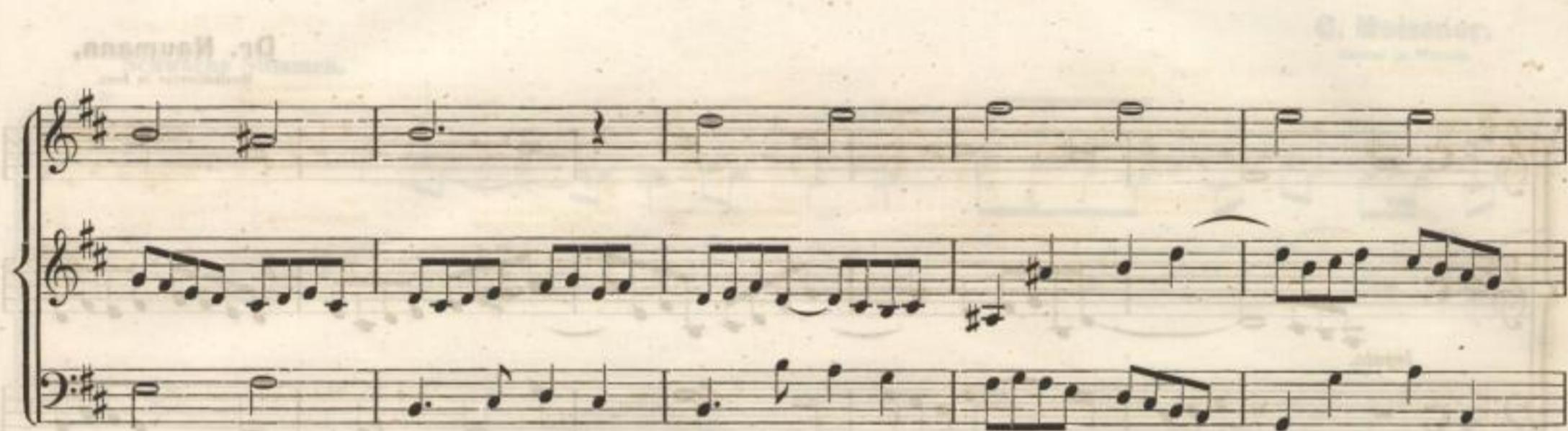
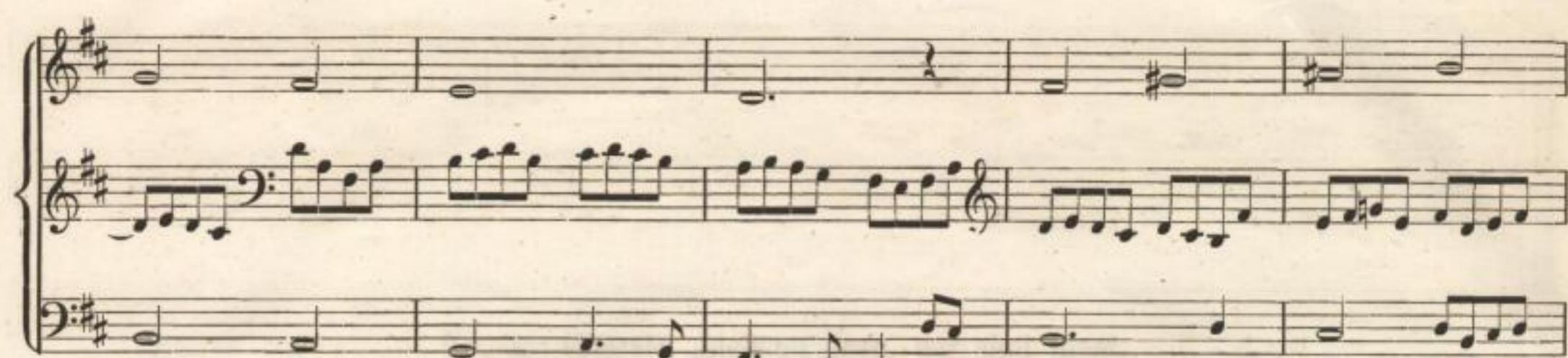
Schwache Stimmen.

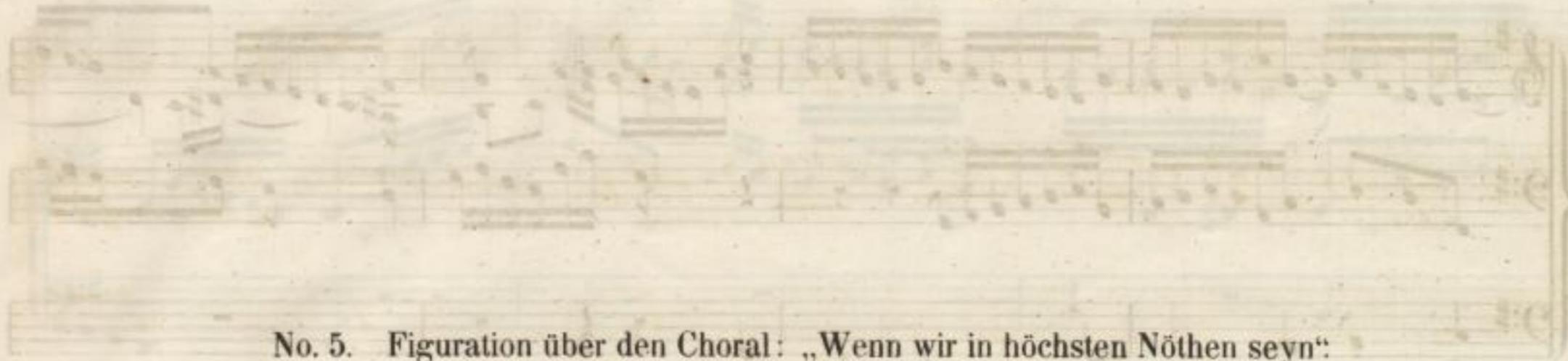


## No. 4. Präludium: „Jesus, meine Zuversicht“.

**Dr. Naumann,**  
Musikdirektor in Jena.

Festzeller. Ein Jesu-Song im Vierstimmigen.





No. 5. Figuration über den Choral: „Wenn wir in höchsten Nöthen seyn“

Otto Scherzer,  
Universitäts-Musikdirector in Tübingen.

Pastoraliter. Cantus firmus im Tenor.

The musical score consists of three systems of organ music. The top system, labeled "Achtfüssig.", features a tenor cantus firmus in the upper manual. The middle system, labeled "Vier Fuss.", provides harmonic support. The bottom system, labeled "Ped. 4 Fuss.", provides bass support. The music is written in common time (indicated by a '6' over '8') and includes various note heads and rests.

Ped. 4 Fuss.

Ode St. Gaudenz.

The musical score consists of four staves of handwritten notation for piano. The top two staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2/4'). The notation uses standard musical symbols like quarter notes, eighth notes, sixteenth notes, and rests. The first staff in common time has a key signature of one sharp (F#). The second staff in common time has a key signature of one sharp (F#). The third staff in 2/4 time has a key signature of one sharp (F#). The fourth staff in 2/4 time has a key signature of one sharp (F#). The music includes dynamic markings such as 'p' (piano) and 'f' (forte), and performance instructions like 'Ode St. Gaudenz.' and 'mit einer Art von Schleifer'.

The image shows four staves of handwritten musical notation on aged paper. The notation is in G major (indicated by a sharp symbol) and 2/4 time. The top two staves begin with a treble clef, while the bottom two staves begin with a bass clef. The notation consists of vertical stems with horizontal dashes indicating pitch and duration. The music includes various rhythmic patterns such as eighth and sixteenth notes, and rests. The manuscript is written in black ink, with some parts appearing faded or overexposed.

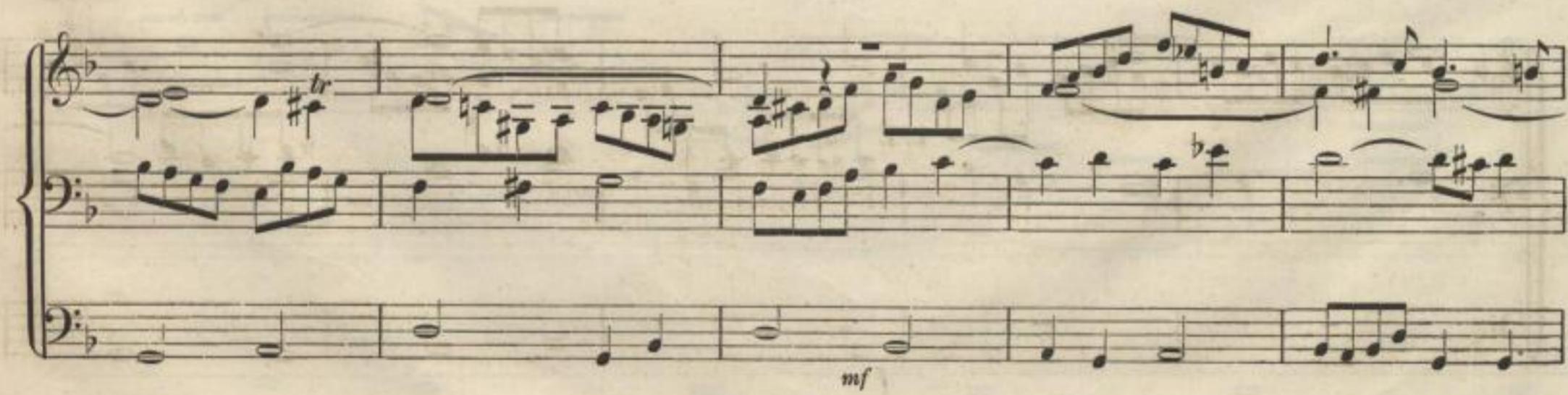
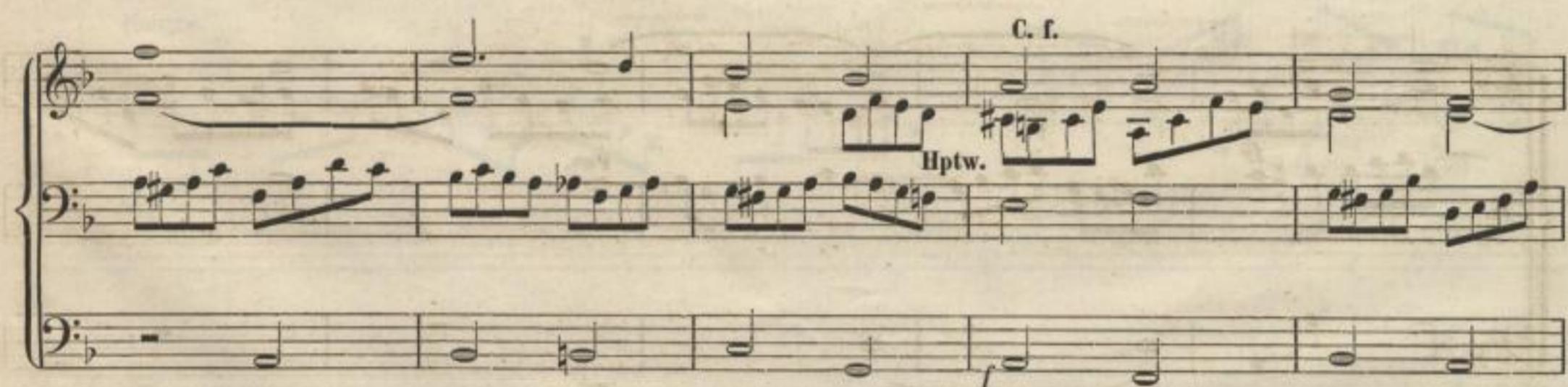
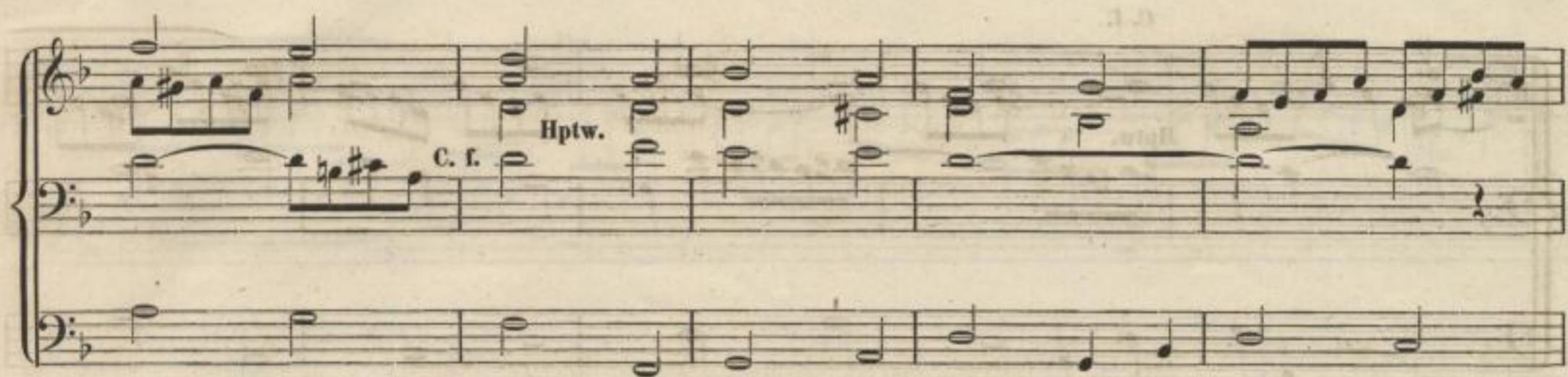
## No. 6. Vorspiel zu dem Liede: „Jesu meine Freude“.

H. B. Stade,

Stadtkantor und Organist in Arnstadt.

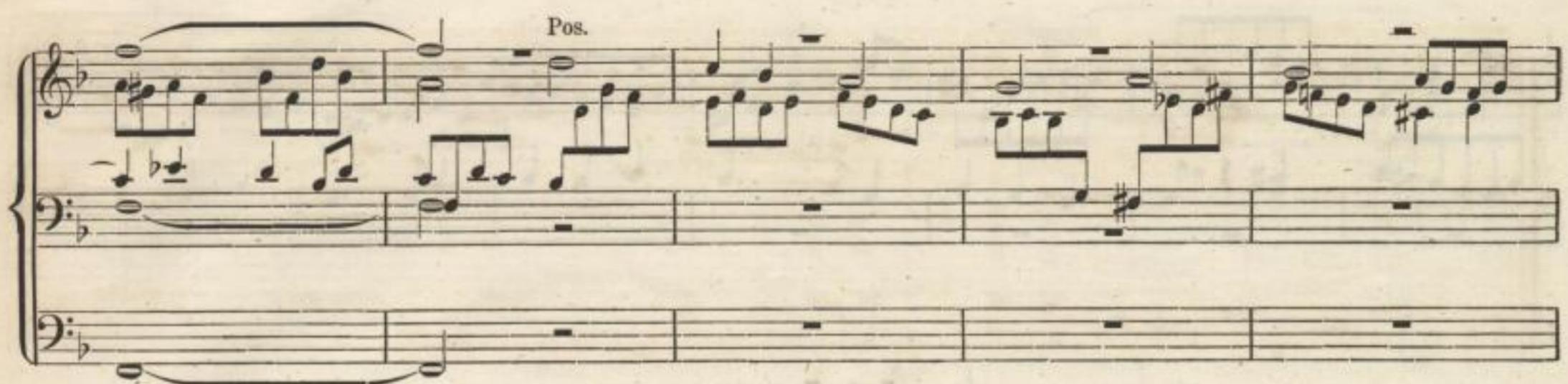
**Moderato.**

The musical score consists of three staves of organ music. The top staff is in common time, C major, and has a key signature of one sharp. It features a basso continuo line with sustained notes and a treble line with eighth-note patterns. The middle staff is also in common time, C major, and has a key signature of one sharp. It contains a basso continuo line with sustained notes and a treble line with eighth-note patterns. The bottom staff is in common time, C major, and has a key signature of one sharp. It contains a basso continuo line with sustained notes and a treble line with eighth-note patterns. The music is divided into measures by vertical bar lines. The first measure of the top staff includes dynamic markings: *mf* above the basso continuo line and *f* above the treble line, followed by *Cantus firmus.*. The second measure of the top staff includes *p* above the basso continuo line and *Pos.* above the treble line. The third measure of the top staff includes *Hptw. C. f.* above the basso continuo line.



C. f.

The image shows four staves of handwritten musical notation for piano. The notation is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The music consists of various note heads, stems, and beams. Several markings are present: 'C. f.' at the beginning of each section, 'Hptw.' (likely referring to ' Hauptwerk') in the middle of the first and second sections, and 'Pos.' (likely referring to 'Pedal') in the middle of the third section. The notation is dense and rhythmic, typical of a keyboard piece.



*Man.*

*Hauptw.*

*ff*

15\*

# Anhang.

Jubel-Fantasie über: „Den König segne Gott!“

Bernhard Brähmig,

Seminar-Musiklehrer in Detmold.

**Maestoso.**

**più lento.**

**a tempo.**

**più lento.**

**più mosso.**

**Ped.**

Handwritten musical score for organ, consisting of five staves of music. The notation uses a treble clef for the top staff and a bass clef for the bottom staff. The key signature changes between staves, indicated by sharps and flats. The time signature varies throughout the piece. Pedal instructions are present in the third, fourth, and fifth staves.

Staff 1: Treble clef, key signature of one sharp (F#). Measures 1-4.

Staff 2: Bass clef, key signature of one sharp (F#). Measures 1-4. Pedal instruction: Ped.

Staff 3: Treble clef, key signature of one sharp (F#). Measures 1-4. Pedal instruction: Ped. dopp.

Staff 4: Bass clef, key signature of one sharp (F#). Measures 1-4. Pedal instruction: (Man.) Ped.

Staff 5: Treble clef, key signature of one sharp (F#). Measures 1-4. Pedal instruction: (Man.) Ped.



Musical score page 120, measures 5-8. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 5: Treble staff has eighth-note pairs followed by a sixteenth-note pattern. Bass staff has sustained notes with grace notes. Measure 6: Treble staff has eighth-note pairs followed by a sixteenth-note pattern. Bass staff has sustained notes with grace notes. Measure 7: Treble staff has eighth-note pairs followed by a sixteenth-note pattern. Bass staff has sustained notes with grace notes. Measure 8: Treble staff has eighth-note pairs followed by a sixteenth-note pattern. Bass staff has sustained notes with grace notes.

Musical score page 120, measures 9-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 9: Treble staff has eighth-note pairs followed by a sixteenth-note pattern. Bass staff has sustained notes with grace notes. Measure 10: Treble staff has eighth-note pairs followed by a sixteenth-note pattern. Bass staff has sustained notes with grace notes. Measure 11: Treble staff has eighth-note pairs followed by a sixteenth-note pattern. Bass staff has sustained notes with grace notes. Measure 12: Treble staff has eighth-note pairs followed by a sixteenth-note pattern. Bass staff has sustained notes with grace notes.

Musical score page 120, measures 13-16. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 13: Treble staff has eighth-note pairs followed by a sixteenth-note pattern. Bass staff has sustained notes with grace notes. Measure 14: Treble staff has eighth-note pairs followed by a sixteenth-note pattern. Bass staff has sustained notes with grace notes. Measure 15: Treble staff has eighth-note pairs followed by a sixteenth-note pattern. Bass staff has sustained notes with grace notes. Measure 16: Treble staff has eighth-note pairs followed by a sixteenth-note pattern. Bass staff has sustained notes with grace notes.

# Schluss.

Nun danket alle Gott.

Cantus firmus im Tenor — auszuführen mit hervorstechender Stimme, wie etwa Trompete 8 Fuss und Rohrflöte 8 Fuss — die Begleitung auf dem andern Werke mit zwei sanften Stimmen zu 8 Fuss — Pedal 8 und 16 Fuss.

G. A. Schurig,

Cantor und Musikdirector am Königl. Schullehrer-Seminar zu Friedrichstadt-Dresden.

122

Börl. Slin. Trömbly

Ped.

Man.

Piano sheet music for four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#). Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Ped.

Piano sheet music for four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#). Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Ped.

Piano sheet music for four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#). Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Piano sheet music for four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#). Measure 13: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Man.  
con Ped.

The image shows four staves of handwritten musical notation for organ, likely from a manuscript. The notation is written in black ink on aged, yellowish paper. It consists of two systems of two staves each. The top staff in each system is a treble clef staff, and the bottom staff is a bass clef staff. The music is primarily composed of eighth-note patterns. Several dynamic markings are present, including 'ff' (fortissimo) and 'f' (fortissimo). Performance instructions such as 'Man.' (Manual) and 'Ped.' (Pedal) are also included. The notation is highly detailed, showing specific fingerings and踏板 (pedal) markings.

Notentypendruck von Julius Klinkhardt in Leipzig.

2 Mus. 40 5002

Ziffer 161; Hantaf. in Polen in der drey  
No 1; Wasmundkowitz, 16 ff. zwei  
No 2; Tocula in der Bach unbekannt  
No 3; Wm. von Lichtenfelz Frisch,  
No 4; Piontakow, p. 162. Frisch,  
No 5; Lüga in L. Frisch,  
No 6; Fügs in d. Langer,  
No 7; Fügs in d. Merkel,  
No 8; Mäl. v. Lüg. E. S. Rieger,  
No 9; Pympofin (Zypresse) Spellenberg.

Wurzel Abholzung; Argentorat.

T.66. No 1; Andante religioso Leben Lüg.  
No 2; Proutakow Blankhoff,  
No 3; Vorspiel; Will ich ein Gott? Röysl,  
No 4; Vorspiel; Nur eipn alle Pfeiffer,  
No 5; Vorspiel Röysl,  
No 6; Vorspiel (Mäl.),  
No 7; Vorspiel; Ojzj und die Wolker,  
No 8; Vorspiel; Höpfer de Lut? Hoff.

Wurzel Abholzung; Cassowari Loco.

No 1; Canon, allm. gen. in Frisch,  
No 2; Canon Haus,  
No 3; Canon Röysl,  
No 4; Fügs Langer,  
No 5; Fügs; pp. in trit.; Nach

Wurzel Abholzung; Farbholzblätter

No 1; Walzof. pp. id zwey,  
No 2; O Walzof. id Frisch,  
No 3; Lorbeerblatt Merkel,  
No 4; Jas. v. Jas. Niemann,  
No 5; Wm. von Lichtenfelz Pfeiffer,  
No 6; Jas. v. Jas. Haus,

Anfang:

Hantaf.; In den Berg flog ich zwey.

Aufführung:

Nur dunkel alle ist Pfeiffer.



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