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publiées par

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Johannes Diebold

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

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

**JOHANNES DIEBOLD.**

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longues et brèves

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

**JOHANNES DIEBOLD.**

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

in zwei Bänden

herausgegeben

von

**JOHANNES DIEBOLD.**

Röntglicher Musikdirektor und Erzbischöflicher Orgelbauinspektor in Freiburg i Br.

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1906.

# Vorwort.

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

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

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

den Noten für genügend befunden, besondere Belehrung vorausgesetzt.

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

Freiburg (Baden), im Juni 1906.

Joh. Diebold,  
Königlicher Musikdirektor.

# Preface.

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

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

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

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

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

Freiburg (Baden), June 1906.

Joh. Diebold,  
Royal Director of Music.

# Préface.

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

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

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

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

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

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

Fribourg (Bade), Juin 1906.

Joh. Diebold,  
Directeur royal de musique.

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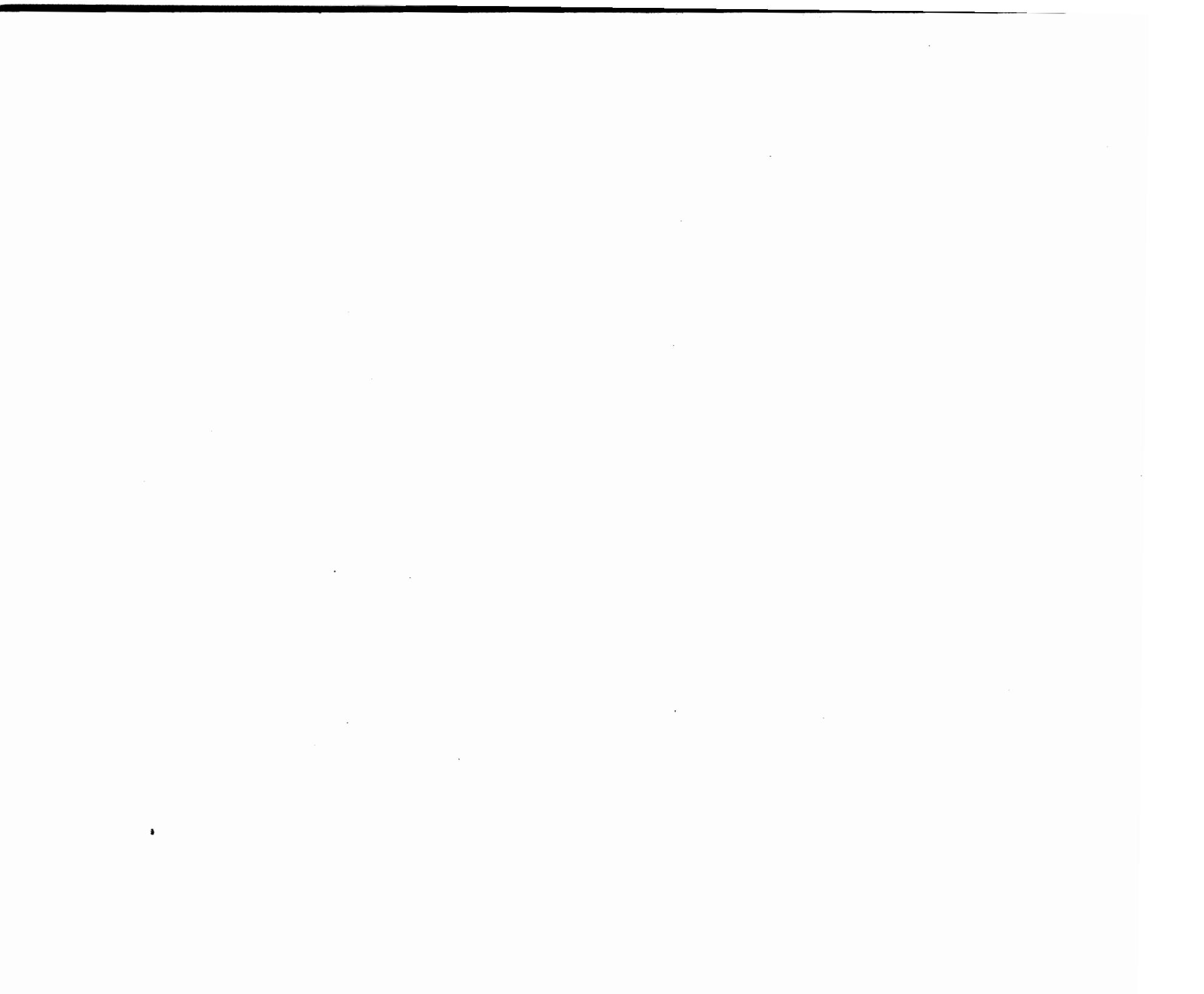
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67-69.	<i>Fis moll</i> — F <sup>2</sup> minor — Fa <sup>2</sup> mineur . . . . .	84	115-121.	<i>Edur</i> — E <sup>2</sup> major — Mi <sup>2</sup> majeur . . . . .	136-141			
70-75.	<i>Edur</i> — Emajor — Mi majeur . . . . .	85-93						

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# C-dur — C-major — Ut majeur

Acht Manual Übungen.

1.

Joh. Diebold.

Man.

2.

J. D.

Man.

3.

J. D.

Man.

Man.

2

4.

Man.

J. D.

5.

Man.

J. D.

6.

Manualiter.

J. D.

7.

O. J. 4348a

7. *Moderato.* ♩ = 72

Frisch streichend.

Man.

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

J. D.

Man.

<sup>4</sup> 9. Interludium.

Joh. Diebold.

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

Musical score for the 10th Interludium. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and common time. The bass staff has a key signature of one sharp (F#) and common time. The music features eighth-note patterns and grace notes. The bass staff includes a dynamic marking "Moderato." and a tempo marking "♩ = 72". The score ends with a final cadence.

10. Interludium.

Moderato. ♩ = 72 Sanft streichend.

Joh. Diebold.

Continuation of the 10th Interludium. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and common time. The bass staff has a key signature of one sharp (F#) and common time. The music continues the eighth-note patterns and grace notes from the previous section. The bass staff includes a dynamic marking "Sanft streichend." and a tempo marking "♩ = 72". The score ends with a final cadence.

Continuation of the 10th Interludium. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and common time. The bass staff has a key signature of one sharp (F#) and common time. The music continues the eighth-note patterns and grace notes. The bass staff includes a dynamic marking "Ped." at the beginning of the last measure. The score ends with a final cadence.

Final section of the 10th Interludium. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and common time. The bass staff has a key signature of one sharp (F#) and common time. The music concludes with a series of eighth-note patterns and grace notes. The bass staff includes a dynamic marking "Ped." at the beginning of the last measure. The score ends with a final cadence.

## 11. Postludium.

Joh. Diebold. 5

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

A musical score for Johann Diebold's 11. Postludium, featuring five staves of music for two hands. The score is in common time and includes dynamic markings such as 'Ped. semper' and performance instructions like 'Kräftig streichend.' The music consists of various note patterns, including sixteenth-note figures and sustained notes, with fingerings (e.g., 1, 2, 3, 4, 5) and rests. The key signature changes throughout the piece, indicated by sharp and flat symbols.

## 6 12. Interludium.

\*) Moderato. (Aus Op. 11II)

W. F. Skop.

Musical score for Interludium 12, featuring two staves. The top staff is in treble clef and 3/4 time, with a dynamic of 4. The bottom staff is in bass clef and 3/4 time. The score includes various note heads and stems, with measure numbers 1 through 4 above the top staff. Pedal instructions "Ped." and "s.P." are present. The music consists of a continuous sequence of notes and rests.

Ped.

s.P.

Continuation of the musical score for Interludium 12, showing the progression of the piece. Measure numbers 5 through 45 are indicated above the staff. The dynamics and articulations remain consistent with the previous section.

c. P.

## 13. Interludium.

Largo.

\*\*) Ludwig Boslet, Op. 26. № 1.

Musical score for Interludium 13, featuring three staves. The top staff is in treble clef and 3/4 time, with dynamic markings "p II.Man." and "I. Man.". The middle staff is in bass clef and 3/4 time, with dynamic "mf solo". The bottom staff is in bass clef and 3/4 time. The score includes measure numbers and various note heads and stems. The music features a mix of sustained notes and rhythmic patterns.

I. Man.

mf solo

Continuation of the musical score for Interludium 13, showing the final section of the piece. The score consists of two staves in treble clef and 3/4 time. The music concludes with a series of sustained notes and rhythmic patterns.

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

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

14. Präludium. (Auch für Harmonium.)

7

Largo.



Andante.



Tempo I.



Adagio.



Tempo I  
Andante.



Prélude composé pour le dernier tableau du drame „Sévéro Torelli“ de François Coppée.  
Eigentumsrecht vorbehalten.

O. J. 4348a

## 15. Postludium für volles Werk.

A. Ottenwälder.

Maestoso.

Maestoso.

Ped.

Ped.

Ped.

Ped.

rit.

(f)

## 16. Präludium.

Con moto.\*

Th. Forchhammer.

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

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

molto rit.      a tempo

*p*      *mp*

*pp*      *mf*

*cresc.*      *dim.*

*mf*      *dim.*

*pp*

## 17. Präludium.

Kräftige Stimmen.

K. Deigendesch.

Ped.

## 18. Improvisata.

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

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

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

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

Pedalkoppel zum I. Manual.

Edgar Tinel.

**Andantino.**

I. Man.

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

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

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

Manuskoppel and Trompete 8' ab.

ff

f

mf

II. Man.

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

I. Man. Schwellung öffnen

Schwellung schließen.

riten.

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

a tempo

riten. - a tempo

poco rit.

O. J. 4348a

This image shows a page from a musical score, specifically page 13. The score consists of three staves of music. The top staff features dynamic markings like ff, f, and mf, along with articulation marks such as accents and staccato dots. It includes specific instructions for manual coupling (Manuskoppel) and trumpet playing, as well as changes in organ stops (Violonbaß 16', Cello 8', Pedalkoppel). The middle staff continues the musical line with its own dynamic and articulation markings. The bottom staff concludes the section with a tempo change (a tempo to riten. - a tempo) and a final dynamic marking (poco rit.). The score is annotated with several German terms: "Manuskoppel and Trompete 8' ab.", "ff", "f", "mf", "II. Man.", "Violonbaß 16', Cello 8' and Pedalkoppel zum I. Man. ab.", "I. Man. Schwellung öffnen", "Schwellung schließen.", "riten.", "Violonbaß 16', Cello 8' u. Pedalkoppel zum I. Man. an.", "a tempo", "riten. - a tempo", and "poco rit.". The page number 13 is located in the top right corner.

# A-moll — A-minor — La mineur

## 19. Präludium.

*Joh. Diebold.*

*mf*

Man.

## 20. Interludium.

*Joh. Diebold.*

*mf*

Man.

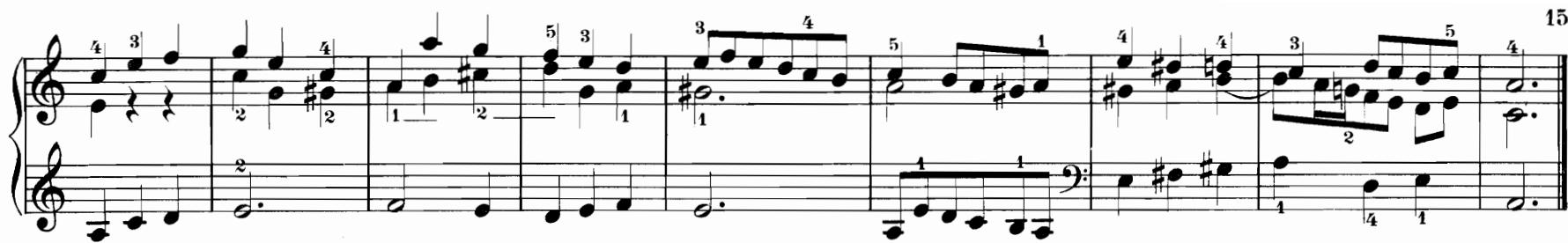
## 21. Präludium.

*Joh. Diebold.*

*J = 72 Sanfte Stimmen.*

Man.

25



22. Postludium.

$\text{♩} = 76.$

Joh. Diebold.

23. Postludium.

<sup>\*)</sup> Andante. (Aus Op. 11II)

W. F. Skop.

<sup>\*)</sup> Mit Bewilligung des Verlegers Joh. Groß in Innsbruck.

O. J. 4348a

## 16 24. Postludium.

Joh. Diebold.

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

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

## 25. Postludium.

Adagio.

Joh. Diebold.

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

Ped. ad lib.

O. J. 4348a



26. Präludium. Herzlich tut mich verlangen.\*)

Lento. Ausdrucksvoil und mit schönen Stimmen.

P. Claußnitzer.

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

## 27. Fantasie. Erlöst.\*

Man.II. Aeoline 8' Stillgedeckt 8'

Gambe 16, 8', Bourdon 16'

J. G. Ed. Stehle,

Man.II. Aeoline 8' Stillgedeckt 8'

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

J. G. Ed. Stehle,

Oboe 8'

*pp* Flauto dolce

*ppp*

Oboe ab.

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

Aeoline 8' oder Voxhumana 8'

19

Musical score for Aeoline 8' or Voxhumana 8' at page 19, section O.J. 4348a. The score consists of four systems of music, each with two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). The time signature varies between common time and 6/8. The dynamics are marked with *ppp*. The music features various note heads, stems, and beams, with some notes having horizontal dashes through them. Measures 1-4: Treble staff has eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs. Measures 5-8: Treble staff has eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs. Measures 9-12: Treble staff has eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs. Measures 13-16: Treble staff has eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs. Measures 17-20: Treble staff has eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs.

## 28. Romanze.

Andante. Helle Flötenstimmen.

Franz Zureich.

1 2 3 4 5 6 7 8 9 10 11 12



Ruhiger.



Musical score for piano, three staves. Measures 1-4. Treble staff: eighth-note patterns with dynamics 4, 3, 8, 4. Bass staff: eighth-note patterns with dynamics 4, 2. Staff 2: eighth-note patterns with dynamics 1, 3, 1, 3.

Musical score for piano, three staves. Measures 5-8. Treble staff: eighth-note patterns with dynamics 5, 4, 1, 2, 4, 1. Bass staff: eighth-note patterns with dynamics 1, 2, 1, 2. Staff 2: eighth-note patterns with dynamics 1, 2, 1, 2, 1, 4.

Musical score for piano, three staves. Measures 9-12. Treble staff: eighth-note patterns with dynamics 5, 4, 2, 1, 4, 2. Bass staff: eighth-note patterns with dynamics 2, 1, 4, 2. Staff 2: eighth-note patterns with dynamics 4, 2, 1, 4, 2, 3.

Tempo primo.

Musical score for piano, three staves. Measures 13-16. Treble staff: eighth-note patterns with dynamics 2, 3, 4. Bass staff: eighth-note patterns with dynamics 5, 4. Staff 2: eighth-note patterns with dynamics 4, 2, 1, 4, 2, 3.

23

Largo.

riten.

O. J. 4348a

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

## 29. Communion.\*

Andantino. ♩ = 76.

\*\* Alex. Guilmant, Op. 45.

\*) Eigentumsrecht vorbehalten.

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

aj:Montre 8.  
add Open  
Diap.8 F†

Tirasse du  
G† to ped.

G.O.

O.J. 4348a

2 4 5  
2 4 5  
2 4 5  
2 4 5

Pos.  
Ch.

Otez la Montre  
Open Diap. in.

sans Tirasse

Ped. Uncoupled.

1 2 3 4  
5 4 3 2 1  
5 4 3 2 1  
5 4 3 2 1

G.O.  
Recit.  
Sw.

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

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

## 28 30. Postludium.

Allegretto.

\*) Ludwig Boslet, Op. 26. N° 2.

The musical score is organized into four systems, each containing two staves. The top staff of each system uses a treble clef, while the bottom staff uses a bass clef. The key signature varies throughout the piece, with frequent changes indicated by sharp and flat symbols. The tempo is marked as Allegretto. The score is divided into four systems by vertical bar lines. The notation includes various note values such as eighth and sixteenth notes, along with rests and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The overall style is characteristic of 19th-century organ music.

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

A page from a musical score featuring four staves of music. The top staff uses treble clef, the second staff bass clef, and the third and bottom staves both use bass clef. The key signature changes throughout the page, indicated by various sharps and flats. Measure 1 starts in G major (no sharps or flats). Measures 2-3 show a transition with flats. Measures 4-5 show a transition with sharps. Measures 6-7 show a return to flats. Measures 8-9 show a return to sharps. Measure 10 concludes with a sharp. Measure 11 begins with a sharp. Measure 12 ends with a sharp. Measure 13 begins with a sharp. Measure 14 ends with a sharp. Measure 15 begins with a sharp. Measure 16 ends with a sharp. Measure 17 begins with a sharp. Measure 18 ends with a sharp. Measure 19 begins with a sharp. Measure 20 ends with a sharp. Measure 21 begins with a sharp. Measure 22 ends with a sharp. Measure 23 begins with a sharp. Measure 24 ends with a sharp. Measure 25 begins with a sharp. Measure 26 ends with a sharp. Measure 27 begins with a sharp. Measure 28 ends with a sharp. Measure 29 begins with a sharp. Measure 30 ends with a sharp. Measure 31 begins with a sharp. Measure 32 ends with a sharp. Measure 33 begins with a sharp. Measure 34 ends with a sharp. Measure 35 begins with a sharp. Measure 36 ends with a sharp. Measure 37 begins with a sharp. Measure 38 ends with a sharp. Measure 39 begins with a sharp. Measure 40 ends with a sharp. Measure 41 begins with a sharp. Measure 42 ends with a sharp. Measure 43 begins with a sharp. Measure 44 ends with a sharp. Measure 45 begins with a sharp. Measure 46 ends with a sharp. Measure 47 begins with a sharp. Measure 48 ends with a sharp. Measure 49 begins with a sharp. Measure 50 ends with a sharp. Measure 51 begins with a sharp. Measure 52 ends with a sharp. Measure 53 begins with a sharp. Measure 54 ends with a sharp. Measure 55 begins with a sharp. Measure 56 ends with a sharp. Measure 57 begins with a sharp. Measure 58 ends with a sharp. Measure 59 begins with a sharp. Measure 60 ends with a sharp. Measure 61 begins with a sharp. Measure 62 ends with a sharp. Measure 63 begins with a sharp. Measure 64 ends with a sharp. Measure 65 begins with a sharp. Measure 66 ends with a sharp. Measure 67 begins with a sharp. Measure 68 ends with a sharp. Measure 69 begins with a sharp. Measure 70 ends with a sharp. Measure 71 begins with a sharp. Measure 72 ends with a sharp. Measure 73 begins with a sharp. Measure 74 ends with a sharp. Measure 75 begins with a sharp. Measure 76 ends with a sharp. Measure 77 begins with a sharp. Measure 78 ends with a sharp. Measure 79 begins with a sharp. Measure 80 ends with a sharp. Measure 81 begins with a sharp. Measure 82 ends with a sharp. Measure 83 begins with a sharp. Measure 84 ends with a sharp. Measure 85 begins with a sharp. Measure 86 ends with a sharp. Measure 87 begins with a sharp. Measure 88 ends with a sharp. Measure 89 begins with a sharp. Measure 90 ends with a sharp. Measure 91 begins with a sharp. Measure 92 ends with a sharp. Measure 93 begins with a sharp. Measure 94 ends with a sharp. Measure 95 begins with a sharp. Measure 96 ends with a sharp. Measure 97 begins with a sharp. Measure 98 ends with a sharp. Measure 99 begins with a sharp. Measure 100 ends with a sharp.

A musical score for piano, consisting of four staves. The top staff uses treble clef and has a key signature of one sharp. The second staff uses bass clef. The third staff uses treble clef and has a key signature of one sharp. The bottom staff uses bass clef. The score begins with a series of eighth-note chords in the treble and bass staves. The music then transitions through various rhythmic patterns, including sixteenth-note figures and sustained notes. Measure 30 concludes with a dynamic instruction "Lebhaft." (lively) and a tempo marking of 4348a.



## 31. Postludium.

\*) Sostenuto. (Aus Op. 11<sup>II</sup>)

W. F. Skop.

2

Ped.

rl

rl lr

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

32

## 32. Interludium.

G-dur. — G major. — Sol majeur.

W. F. Skop.

<sup>\*) Allegretto grazioso. (Aus Op. 11 III)</sup>

Ped.

lr

## 33. Postludium für volles Werk.

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

Joh. Diebold.

Ped.

Più mosso.  $\text{♩} = 120$ .

Man.

Ped.

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

Musical score for piano, page 33, featuring five staves of music. The score includes dynamic markings such as *poco rit.*, *a tempo*, *mf*, and *Man.*, *I. Man.*, and *Ped.*. Fingerings are indicated above the notes. The music consists of measures 1 through 10, with measure 10 ending on a double bar line.

*poco rit.* *a tempo* *mf* *Man.*

*I. Man.*

*Ped.*

O.J. 4348a

34

## 34. Postludium.

Molto moderato. ♩=76. Kräftige Principale.

Joh. Diebold.

O.J. 4348a



## 35. Interludium.

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

II. Clarinette u. ein zarter 4'.

Ped. Zarter 16' P.K.I.

Andante moderato.

*poco rit.*

M. J. Erb\*

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

## 36. Interludium.

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

*Andante moderato.*

M. J. Erb\*

*allargando*

*poco rall.* *a tempo*

*Ped.* *Man.* *Ped. (ad libit.)*

*poco string.*

*rall.* *II.* *a tempo e ben tranquillo* *I.* *Ped.*

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

poco rall.

*a tempo*

*molto rall.*

(Flöte ab.)

II.

## 37. Präludium.

Andante.

Heinrich Götze.

Ped.

ritard.

## 38. Präludium.

F. Lubrich.

Ped.

## 39. Präludium.

A. Jos. Monar.

Mit kräftiger Registrierung.

Ped.

weniger stark

Man.

stärker

ff

dopp.

II. Man.

I. Man. hervortreten

I. Man.

Man.

Reg. wie anfangs.

Ped.

stärker

dopp.

## E moll. — E minor. — Mi mineur.

## 40. Präludium.

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

Heinrich Götze.

Musical score for Präludium, measures 1-10. The score consists of two staves. The top staff is in common time (indicated by a '3') and the bottom staff is in common time (indicated by a '4'). The key signature is one sharp (E major). The music features various dynamics like *f* and *p*, and fingerings (e.g., 1, 2, 3, 4, 5) above the notes. Pedal points are marked with 'Ped.' under the bass staff. The piece concludes with a 'ritard.' instruction.

## 41. Kadenz.

Max Springer.

Musical score for Kadenz, measures 1-21. The score consists of two staves. The top staff is in common time (indicated by a '3') and the bottom staff is in common time (indicated by a '4'). The key signature changes frequently, including E major, A major, and D major. The music features sustained notes and rhythmic patterns. Pedal points are marked with 'Ped.' under the bass staff. The measure numbers 21, 22, 23, 24, and 25 are indicated above the staff.

## 42. Interludium.

\*) Allegretto. (Aus Op. 11!)

W. F. Skop.

Musical score for Interludium, measures 1-10. The score consists of two staves. The top staff is in common time (indicated by a '3') and the bottom staff is in common time (indicated by a '4'). The key signature is one sharp (E major). The music features eighth-note patterns and sixteenth-note figures. Pedal points are marked with 's.P.' and 'c.P.' under the bass staff.

## 43. Präludium.

\*) Grave. (Aus Op. 11 III)

W. F. Skop.

44. Präludium.  
Andantino.\*)

Jos. Rheinberger.

The musical score consists of three staves of piano music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes from two sharps to one sharp at the beginning of the second measure. Measure 42 starts with a piano dynamic (p) in the treble and bass staves. Measure 43 continues with similar patterns. Measure 44 begins with a forte dynamic (f) in the bass staff, followed by a piano dynamic (p) in the treble staff. The music features various note heads (solid, open, etc.), stems, and rests, with measure endings indicated by short vertical lines at the end of some measures.

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

The musical score consists of four systems of organ music, each with two staves (treble and bass). The key signature is A major (no sharps or flats). The tempo is indicated as *a tempo* throughout the score.

- System 1:** The treble staff features eighth-note chords and sixteenth-note patterns. The bass staff has sustained notes and eighth-note chords. The dynamic *rit.* (ritardando) appears at the end of the system.
- System 2:** The treble staff shows eighth-note chords and sixteenth-note patterns. The bass staff has sustained notes and eighth-note chords.
- System 3:** The treble staff includes eighth-note chords and sixteenth-note patterns. The bass staff has sustained notes and eighth-note chords. The dynamic *rit.* appears at the beginning of the system, followed by *a tempo*.
- System 4:** The treble staff features eighth-note chords and sixteenth-note patterns. The bass staff has sustained notes and eighth-note chords.

## D dur. — D major. — Ré majeur.

## 45. Prä- oder Postludium.

Adagio. ♩ = 60. Etwas scharf streichend.

Joh. Diebold.

Ped.

Man. Schluß ad libit.

Echowerk.

O.J. 4348<sup>a</sup>

## 46. Kadenz.

Max Springer.

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

## 47. Fughetta chromatica.

Max Springer.

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

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

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

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

## 48. Präludium.

Andante.

V. Goller.

Präludium.

Andante.

V. Goller.

*Ped.*

*cresc.*

*poco rit.*

*dim.*

*Man.*

*rl*

O.J. 4348a

*cresc. e string.*

Pleno

dopp.

## 49. Präludium.

Andante. zarte Flöten 8'

Ped.

V. Goller.

verstärkt d. 4'

p rit.

streichende Stimmen 8'

a tempo

rall. 4

Man.u. Ped.

Reg. wie anfangs.

rit.

a tempo

pp

O. J. 4348a

48  
50. Prä - oder Postludium.

Con moto. = 76. Sanftes Hauptwerk.

Joh. Diebold.

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

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

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

I.  
Volles Werk.

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

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

Musical score for piano, four staves, page 49. The score consists of four staves, each with a treble clef and a key signature of two sharps (F major). The music is in common time.

- Staff 1:** Features six measures of sixteenth-note patterns. Measure 1 starts with a dynamic *tr*. Measures 2-3 continue the pattern. Measures 4-5 show a transition with eighth-note chords and sixteenth-note patterns. Measure 6 concludes with a dynamic *tr*.
- Staff 2:** Features six measures of sixteenth-note patterns. Measures 1-2 start with a dynamic *tr*. Measures 3-4 continue the pattern. Measure 5 shows a transition with eighth-note chords and sixteenth-note patterns. Measure 6 concludes with a dynamic *tr*.
- Staff 3:** Features six measures of sixteenth-note patterns. Measures 1-2 start with a dynamic *tr*. Measures 3-4 continue the pattern. Measures 5-6 conclude with a dynamic *tr*.
- Staff 4:** Features six measures of sixteenth-note patterns. Measures 1-2 start with a dynamic *tr*. Measures 3-4 continue the pattern. Measures 5-6 conclude with a dynamic *tr*.

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

Staff 1 (Treble Clef):

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

Staff 2 (Bass Clef):

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

Staff 3 (Bass Clef):

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

Musical score for piano, three staves, page 51. The score consists of three horizontal staves, each with a treble clef, a key signature of two sharps, and a common time signature. The top staff features a continuous line of sixteenth-note patterns. The middle staff follows a similar pattern but includes a measure where the bass line is silent. The bottom staff also features sixteenth-note patterns, with the bass line silent in the second and third measures. The notation uses black stems for most notes, except for some which have white stems or heads.

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

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

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

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

## 52. Festpräludium. Freie Fantasie.

Cyrill Kistler.

Volles Werk.

Pedal doppelt.

Man.

Doppelpedal.

Man.

Ped.

Ped.

Doppelpedal.

Ped.

II. Man.  
mit einer Zungenstimme (Oboe.)

Man.

Volles Werk.

I. Man.

ritard.

Man.

Doppelpedal

O.J. 4348a

53. Allegro con brio. M.M.  $\text{♩} = 132.$ <sup>\*)</sup>

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

Alphonse Mailly.

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

(G.O.)  
mf (Réc.)  
(ff)

(G.O.)  
mf (Réc.)  
(ff)  
(Ped.)

(G.O.)  
(ff)  
(Ped.)

mf (Réc.)  
Man.

<sup>\*)</sup>Aus der Sonate Op.1 Verlag Schott Frères Bruxelles.  
In demselben Verlage erschien: Mailly, Méditation für Orgel allein, für Violine u. Orgel, für Violine u. Klavier, für Cello u. Klavier [arr. v. Hugo Becker] (ie M. 2. —) Ferner Op. 3, six morceaux caractéristiques pour Orgue — Harmonium (Nº 1 La Réverie Nº 2 Le Badinage Nº 3 Le Crémuscle Nº 4 Le Pastorale Nº 5 L'angelus Nº 6 Fête villageoise) komplet in einem Heft (M. 4.80.) oder einzeln.

(G.O.)

(Ped.)

Man.

(Ped.)

(Réc: les fonds 8 et 4)

p

Man.

(Réc: Flûte 8 Bourdon 8)

pp

mf

pp

mf

(Réc: les fonds 8 et 4.)

*cresc.*

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

*poco rit.*

*mf a tempo*

Man.

(G.O. Grand Jeu.)

(Ped.)

*mf* (Réc.)

O.J. 4348a

*ff*

*ff* (G.O.)

(Ped.)

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

**System 1 (Measures 1-6):**

- Staff 1 (Treble): Starts with eighth-note pairs. Measures 4-6 include dynamic markings *mf* (Réc.) and *ff* (G.O.).
- Staff 2 (Bass): Measures 1-6 include dynamic markings *ff* (G.O.) and *mf* (Réc.). Measure 4 includes the instruction "Man." and "(Ped.)".
- Staff 3 (Treble): Measures 1-6 include dynamic markings *ff* (G.O.) and *ff* (G.O.). Measure 4 includes the instruction "(Ped.)".
- Staff 4 (Bass): Measures 1-6 include dynamic markings *ff* (G.O.) and *ff* (G.O.). Measure 4 includes the instruction "(Ped.)".
- Staff 5 (Treble): Measures 1-6 include dynamic markings *ff* (G.O.) and *ff* (G.O.). Measure 4 includes the instruction "(Ped.)".

**System 2 (Measures 7-12):**

- Staff 1 (Treble): Measures 7-12 show a continuation of the rhythmic patterns from System 1.
- Staff 2 (Bass): Measures 7-12 show a continuation of the rhythmic patterns from System 1.
- Staff 3 (Treble): Measures 7-12 show a continuation of the rhythmic patterns from System 1.
- Staff 4 (Bass): Measures 7-12 show a continuation of the rhythmic patterns from System 1.
- Staff 5 (Treble): Measures 7-12 show a continuation of the rhythmic patterns from System 1.

A bracket connects the bass staff of System 1 to the bass staff of System 2. The page number 59 is located in the top right corner of the first system.

(Réc: tous les fonds 16, 8 et 4)

*pp*

Man.

(G.O. Plein Jeu.)

(Ped.)

*larg.*

(Réc.)

*rall.*

*pp a tempo*

Man.

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

(Ajoutez les jeux d'anches du récit.)

Ajoutez les jeux d'anches du clavier de bombardes.

(Réc: les jeux d'anches et  
Man.)

de fonds 8 et 4)

(G.O. Grand Jeu.)

(Ped.)

(G.O.)

(Réc.)

(G.O.)

(Ped.)

O.J. 4348a

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

64

*largamente*

*rallent.*

*a tempo*

*accel.*

*largamente*

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

A. Ottenwälder.

*Maestoso.*

*ff*

*pp*

*ff*

*ff*

*etwas schneller*

*mf* Labialstimmen

Fuge.

Sheet music for two hands, featuring four staves of musical notation. The music is in common time and consists of measures numbered 1 through 45. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings. Fingerings are indicated above the notes in some measures.

The first staff (top) starts with a treble clef, a key signature of one sharp (F#), and a bass clef. The second staff (middle) starts with a bass clef. The third staff (bottom) starts with a bass clef. The fourth staff (bottom) starts with a bass clef.

Fingerings are shown above the notes in several measures:

- Measure 1: Treble 2, Bass 1
- Measure 2: Treble 5, Bass 5
- Measure 3: Treble 3, Bass 2
- Measure 4: Treble 5, Bass 4
- Measure 5: Treble 2, Bass 5
- Measure 6: Treble 4, Bass 1
- Measure 7: Treble 2, Bass 1
- Measure 8: Treble 5, Bass 5
- Measure 9: Treble 4, Bass 1
- Measure 10: Treble 2, Bass 1
- Measure 11: Treble 5, Bass 5
- Measure 12: Treble 3, Bass 1
- Measure 13: Treble 2, Bass 1
- Measure 14: Treble 5, Bass 5
- Measure 15: Treble 4, Bass 1
- Measure 16: Treble 2, Bass 1
- Measure 17: Treble 5, Bass 5
- Measure 18: Treble 3, Bass 1
- Measure 19: Treble 2, Bass 1
- Measure 20: Treble 5, Bass 5
- Measure 21: Treble 4, Bass 1
- Measure 22: Treble 2, Bass 1
- Measure 23: Treble 5, Bass 5
- Measure 24: Treble 3, Bass 1
- Measure 25: Treble 2, Bass 1
- Measure 26: Treble 5, Bass 5
- Measure 27: Treble 4, Bass 1
- Measure 28: Treble 2, Bass 1
- Measure 29: Treble 5, Bass 5
- Measure 30: Treble 3, Bass 1
- Measure 31: Treble 2, Bass 1
- Measure 32: Treble 5, Bass 5
- Measure 33: Treble 4, Bass 1
- Measure 34: Treble 2, Bass 1
- Measure 35: Treble 5, Bass 5
- Measure 36: Treble 3, Bass 1
- Measure 37: Treble 2, Bass 1
- Measure 38: Treble 5, Bass 5
- Measure 39: Treble 4, Bass 1
- Measure 40: Treble 2, Bass 1
- Measure 41: Treble 5, Bass 5
- Measure 42: Treble 3, Bass 1
- Measure 43: Treble 2, Bass 1
- Measure 44: Treble 5, Bass 5
- Measure 45: Treble 4, Bass 1

Musical score for three voices (Soprano, Alto, Bass) in common time, key signature of two sharps. The score consists of four systems of music, each with three staves. Measure numbers 1 through 12 are indicated above the staves. The notation uses various note heads and stems, with some notes grouped by brackets and others by vertical lines.

Measure 1: Soprano (Treble clef) has eighth-note pairs. Alto (Clef) has eighth-note pairs. Bass (Bass clef) has eighth-note pairs.

Measure 2: Soprano has eighth-note pairs. Alto has eighth-note pairs. Bass has eighth-note pairs.

Measure 3: Soprano has eighth-note pairs. Alto has eighth-note pairs. Bass has eighth-note pairs.

Measure 4: Soprano has eighth-note pairs. Alto has eighth-note pairs. Bass has eighth-note pairs.

Measure 5: Soprano has eighth-note pairs. Alto has eighth-note pairs. Bass has eighth-note pairs.

Measure 6: Soprano has eighth-note pairs. Alto has eighth-note pairs. Bass has eighth-note pairs.

Measure 7: Soprano has eighth-note pairs. Alto has eighth-note pairs. Bass has eighth-note pairs.

Measure 8: Soprano has eighth-note pairs. Alto has eighth-note pairs. Bass has eighth-note pairs.

Measure 9: Soprano has eighth-note pairs. Alto has eighth-note pairs. Bass has eighth-note pairs.

Measure 10: Soprano has eighth-note pairs. Alto has eighth-note pairs. Bass has eighth-note pairs.

Measure 11: Soprano has eighth-note pairs. Alto has eighth-note pairs. Bass has eighth-note pairs.

Measure 12: Soprano has eighth-note pairs. Alto has eighth-note pairs. Bass has eighth-note pairs.

55. Präludium. Durchgeführter Choral über „Morgenglanz der Ewigkeit“<sup>\*)</sup>

R. Palme.

Andante. Sanft.

Man. II.

C.F.

Man. I.

O. J. 4348a

<sup>\*)</sup>Eigentum des Komponisten.

69

Man. I.

C.F.

Man. I.C.F.

Man. II.

C.F.

O.J. 4348a

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

Georg Zoller.

Maestoso.

Oberwerk.

Hptw.

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

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

Fuge.

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

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

Musical score for piano, four staves, measures 72-45.

The score consists of four staves, each with a treble clef and a key signature of two sharps (F major). Measure 72 starts with a piano dynamic. Measures 73-75 show complex patterns with grace notes and sixteenth-note figures. Measure 76 begins with a forte dynamic. Measures 77-79 continue with sixteenth-note patterns. Measure 80 starts with a piano dynamic. Measures 81-83 show sixteenth-note patterns. Measure 84 begins with a forte dynamic. Measures 85-87 continue with sixteenth-note patterns. Measure 88 starts with a piano dynamic. Measures 89-91 show sixteenth-note patterns. Measure 92 begins with a forte dynamic. Measures 93-95 continue with sixteenth-note patterns.

A musical score for piano, four hands, featuring four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is three sharps. Measure 4 starts with a melodic line in the treble staff. Measures 5-7 show a rhythmic pattern of eighth notes. Measures 8-10 continue the melodic line. Measures 11-13 show a continuation of the rhythmic pattern. Measures 14-16 show a melodic line. Measures 17-19 show a continuation of the rhythmic pattern. Measures 20-22 show a melodic line. Measures 23-25 show a continuation of the rhythmic pattern. Measures 26-28 show a melodic line. Measures 29-31 show a continuation of the rhythmic pattern. Measures 32-34 show a melodic line. Measures 35-37 show a continuation of the rhythmic pattern. Measures 38-40 show a melodic line. Measures 41-43 show a continuation of the rhythmic pattern. Measures 44-46 show a melodic line. Measures 47-49 show a continuation of the rhythmic pattern. Measures 50-52 show a melodic line. Measure 53 concludes the section.

Musical score for orchestra, page 74, measures 1-25. The score consists of four systems of music, each with three staves: Treble, Bass, and Double Bass. The key signature is A major (three sharps). Measure 1 starts with a forte dynamic. Measures 2-3 show rhythmic patterns with grace notes and slurs. Measures 4-5 continue the melodic line with eighth-note patterns. Measures 6-7 show more complex rhythms and dynamics. Measures 8-9 feature sustained notes and eighth-note patterns. Measures 10-11 continue the melodic line with eighth-note patterns. Measures 12-13 show more complex rhythms and dynamics. Measures 14-15 feature sustained notes and eighth-note patterns. Measures 16-17 continue the melodic line with eighth-note patterns. Measures 18-19 show more complex rhythms and dynamics. Measures 20-21 feature sustained notes and eighth-note patterns. Measures 22-23 continue the melodic line with eighth-note patterns. Measures 24-25 show more complex rhythms and dynamics.

Measure 25: Tromp.

1 5 3 45 Clarinet.

12 3 4 2 3 4 3 4 1 5 5

3 4 2 4 4 4 1 5 5

3 1 4 5 3 2 1 4 2

4 5 3 2 1 4 3 2 1 5 5

3 4 2 4 3 5 3 2 1 4 5 5

3 4 2 4 3 5 3 2 1 4 5 5

3 4 2 4 3 5 3 2 1 4 5 5

3 4 2 4 3 5 3 2 1 4 5 5

3 4 2 4 3 5 3 2 1 4 5 5

3 4 2 4 3 5 3 2 1 4 5 5

3 4 2 4 3 5 3 2 1 4 5 5

3 4 2 4 3 5 3 2 1 4 5 5

76

*più f*

*ff* Pos.

*ff*

*ff*

54

35

O.J. 4348a

## 57. Choralpräludium über „Befiehl du deine Wege.“

77

Andante.

Salicional. Flöte. Kopp.

S. de Lange.

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

## H-moll. — B minor. — Si mineur.

## 58. Interludium.

Joh. Diebold.

Moderato. ♩ = 72. Manualiter.

## 59. Postludium.

W. F. Skop.

\*) Maestoso. (Aus Op. 11 II)

## 60. Postludium.

W. F. Skop.

*\*) Appassionato. (Aus Op. 11 III)*

## 61. Kadenz.

W. F. Skop.

*\*) Moderato. (Aus Op. 11 I)*

# A-dur. — A major. — La majeur.

62. Präludium. (Auch für Harmonium.)

Th. Bellenot.

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

63. Choralpräludium. O Herre Gott, dein göttlich Wort<sup>\*)</sup>  
Larghetto. Streichende Stimmen.

P. Claußnitzer.

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

<sup>\*)</sup>Aus 10 Choralvorspiele Op. 14. (Mk. 1.80) Leipzig O. Junne.

## 64. Postludium.

Moderato.

Aug. Wiltberger.

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

## 65. Kleines Präludium.

Allegretto.

Max Springer.

## 66. Kadenz.

Max Springer.

## Fis moll. — F♯ minor. — Fa♯ mineur.

67. Kleines Präludium.

Allegretto.

Max Springer.

## Ped. 68. Interludium.

Joh. Diebold.

## 69. Interludium.

I. Gedackt 8'

M.K. I.

II. Vox coelestis 8' Flöte 8'

II.

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

M.J. Erb<sup>\*</sup>

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

70. Postludium.

E-dur. — E major. — Mi majeur.

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

K. Deigendesch.

Ped.:

*mf*

*poco ritard.*

*a tempo*

I. Man.

Man.

Ped.

*rit.*

The score consists of five staves. The first two staves are in common time (C) and E major (two sharps). The third staff begins in common time (C) and E major, then changes to common time (C) and B-flat major (one flat). The fourth staff continues in common time (C) and B-flat major. The fifth staff begins in common time (C) and B-flat major, then changes to common time (C) and E major. Measure 1 starts with a bass note in staff 2 followed by a treble note in staff 1. Measures 2-5 show a continuous pattern of eighth-note chords. Measure 6 begins with a bass note in staff 4 followed by a treble note in staff 3. Measures 7-10 continue the pattern. Measure 11 starts with a bass note in staff 5 followed by a treble note in staff 4. Measures 12-15 continue the pattern. Various dynamics like *mf*, *poco ritard.*, *a tempo*, and *rit.* are indicated. Pedal markings like "Ped." and "I. Man.", "Man.", and "Ped." are placed under specific notes. Fingerings (e.g., 1, 2, 3, 4, 5) are shown above many notes. Measure numbers 1 through 15 are placed above the staves.

71. Präludium. (Auch für Harmonium.)<sup>\*)</sup>

Th. Bellenot.

Andantino.

*poco rit.* *a tempo*

*poco rit.* *a tempo*

*dolce e legato*

*cresc.*

*Ped.*

*a tempo*

*sf* *p*

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

### 72. Postludium für volle Orgel.

Maestoso con moto.  $\text{♩} = 80$ .

Ped.

Joh. Diebold.

*I. Man.*

*Ped.*

*pp*

*II. Man.*

*I. Man.*

*Ped.*

*pp*

*I. Man.*

*II. Man.*

*Ped.*

*pp*

stringendo sempre quasi alla

breve      Tempo I.

II. *p*      Man.

## 73. Kadenz.

Max Springer.

## 74. Interludium.

89

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

Joh. Diebold.

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

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

Max Birn, Op. 12.

Andante.

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

cresc.  
decresc.  
I.

Andante con moto.

poco rit.  
mp  
I.

p  
mf  
I.

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

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

Allegro moderato.



Etwas ruhiger.



II.

*p*

*etwas hervortreten*

*legato*

Choral: „Allein Gott in der Höh“

*Andante con moto.*

I. Solo(Oboe oder Clarinet)

O.J. 4348a

*Allegro moderato.*

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

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

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

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

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

## Cis-moll. — C♯ minor. — Ut♯ mineur.

W. F. Skop.

## 76. Präludium.

<sup>\*)</sup>Sostenuto. (Aus Op. 11 II.)

Ped.

## 77. Elegie.\*\*

Adagio.

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



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

A musical score page featuring four staves of music for orchestra. The top staff uses treble and bass clefs, with various dynamics and markings: 'poco rit.' (slightly slower), 'Zarte Solostimmen.' (delicate solo voices), 'pp Man. II.' (pianissimo for manual II), 'pp dolcissimo' (extremely soft), 'molto rit. e morendo' (very slow and fading away), and 'O. J. 4348a' (likely a performance note). The bottom staff shows a dynamic 'ppp' (pianississimo). The score includes measures with complex harmonic changes, including changes in key signature and time signature.

H-dur. — B major. — Si majeur.

78. Präludium.

\*) Allegretto. (Aus Op. 11 II)

W. F. Skop.

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

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

79. Präludium.

Larghetto. Schwache Registrierung.

F. Lubrich.

80. Präludium.

Largo.

W. F. Skop.

Musical score for piano, four staves, measures 98-105.

Measure 98:

Staff 1: Treble clef, 3 sharps. Measures 98-100 show eighth-note chords in 3/4 time. Measure 101 starts with a dotted half note followed by eighth-note chords. Measure 102 continues eighth-note chords.

Staff 2: Bass clef, 3 sharps. Measures 98-100 show eighth-note chords. Measure 101 has a bass note followed by eighth-note chords. Measure 102 continues eighth-note chords.

Measure 99:

Staff 1: Treble clef, 3 sharps. Measures 98-100 show eighth-note chords in 3/4 time. Measure 101 starts with a dotted half note followed by eighth-note chords. Measure 102 continues eighth-note chords.

Staff 2: Bass clef, 3 sharps. Measures 98-100 show eighth-note chords. Measure 101 has a bass note followed by eighth-note chords. Measure 102 continues eighth-note chords.

Measure 100:

Staff 1: Treble clef, 3 sharps. Measures 98-100 show eighth-note chords in 3/4 time. Measure 101 starts with a dotted half note followed by eighth-note chords. Measure 102 continues eighth-note chords.

Staff 2: Bass clef, 3 sharps. Measures 98-100 show eighth-note chords. Measure 101 has a bass note followed by eighth-note chords. Measure 102 continues eighth-note chords.

Measure 101:

*s.P.* (Sforzando Pizzicato) in the bass staff. Measures 101-102 show eighth-note chords. *a tempo* (normal tempo) in measure 103.

Measure 102:

*c.P.* (Coda Pizzicato) in the bass staff. Measures 101-102 show eighth-note chords. *a tempo* (normal tempo) in measure 103.

Measure 103:

Measures 103-105 show eighth-note chords in 3/4 time. Measure 106 concludes with a final chord.

# F-dur. — F major. — Fa majeur.

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

Choraltempo. Helle, glänzende Stimmen.

P. Claußnitzer.

The musical score consists of three staves of piano notation. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is in 3/4 time. The first section (measures 4-7) features a treble line with eighth-note patterns and a bass line with sustained notes. The second section (measures 8-12) continues with similar patterns, with the bass line becoming more prominent in measure 11. Measure 12 concludes with a final cadence.

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

100 82. Kadenz.

Max Springer.



A Monsieur Johannes Diebold.

83. Interludium.\*

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

Eugène Gigout.

Andante sostenuto molto.

A musical score for two hands on three staves. The top staff is treble clef, 3/4 time, with a key signature of one sharp. The middle staff is bass clef, 3/4 time, with a key signature of one sharp. The bottom staff is bass clef, 3/4 time, with a key signature of one sharp. The score features sustained notes with grace notes and rhythmic patterns. The first staff has a dynamic marking 'p' over the first measure. The text 'tirasse' is written under the bass staff in the first measure. The score is divided into three distinct sections by horizontal bar lines.

\* Einzelausgabe bei Otto Junne, Leipzig. (Mk. 1....)

un poco rit.

a tempo

O. J. 4348a

*cresc. molto*

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

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

Performance instructions:

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

103

a tempo

un poco rit.

p

cresc.

dimin.

cresc.

dimin.

O.J. 4348<sup>a</sup>

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



## 84. Elegie.\*

Adagio.

\*\*) Reinh. Lichey, Op. 16. № 3.

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

*nach und nach stärker werden*

*pp*

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

Man. II. 5

Man. II. 3 5 3 4 5 3 .

marc. il tempo

Man. I. 4

Man. II. 2 Man. II. 2

breit

rit.

Man. III. 5 4

p (Schweller zu.)

Man. II. (Zartflöte.)

rit.

pp

Ped. marc.

(Fernwerk: Voix céleste 8')

(Ped. Gedacktbaß 16')

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

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

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

Adagio . = 58. Mit zarten Stimmen.

Reinh. Lichey, Op. 16. № 4.\*

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

*R.W.* *sfz* *string. poco a poco*

Ped.

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

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

*Man.*

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

Andante sostenuto.

(Subbaß 16' od.  
Gedackt 16' allein.)

Max Birn.

*4* *3* *2* *1*

*4* *3* *2* *1*

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

The musical score is for a four-hand piano piece. It features four systems of music, each with two staves (treble and bass). The music is in common time. Various dynamics and articulations are indicated throughout the score. Measure numbers 1 through 5 are indicated above the notes in some measures.

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

Moderato maestoso.

V. Goller.

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



## 88. Postludium.

Andante. Sanft streichende Stimmen.

Johannes Georg Meuerer.

Ob. Man. Salicion.



Hauptw. Gamba 8'



verstärken durch 8 Füße.



## 89. Präludium.

A. Ottenwälder.

Andante. Sanft streichende Stimmen.

II

cons. Ped.

Man.

Ped. 16'

a tempo

riten.

Man.

Ped. 16'

cons. Ped.

Piano sheet music with four staves. Fingerings (1, 2, 3, 4, 5) are indicated above the notes. Dynamics include *ped.*, *42*, *poco riten.*, *f*, *dim.*, and *pp*. Measure numbers 3, 5, 8, 10, 15, 20, 25, and 35 are shown above the staves.

**Staff 1:** Measures 3-7. Includes a pedal marking (*ped.*) and measure number *42*.

**Staff 2:** Measures 8-12. Includes dynamic *poco riten.*

**Staff 3:** Measures 13-17. Includes measure number *15*.

**Staff 4:** Measures 18-22. Includes measure numbers *20* and *25*.

## 90. Postludium für volles Werk.

Maestoso.  $\text{♩} = 72$ .

Joh. Diebold.

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

Ped.

Musical score for the second section of Postludium, measures 9-16. The treble staff starts with a half note. Measures 10-11 show eighth-note patterns. Measures 12-13 feature sixteenth-note patterns. Measures 14-16 conclude with eighth-note chords.

Più mosso.  $\text{♩} = 80$ .

Musical score for the third section of Postludium, measures 17-24. The treble staff starts with a half note. Measures 18-19 show eighth-note patterns. Measures 20-21 feature sixteenth-note patterns. Measures 22-24 conclude with eighth-note chords.

Musical score for the fourth section of Postludium, measures 25-32. The treble staff starts with a half note. Measures 26-27 show eighth-note patterns. Measures 28-29 feature sixteenth-note patterns. Measures 30-32 conclude with eighth-note chords.

Ped.

O. J. 4348a

The image shows four staves of piano sheet music. The top staff uses a treble clef and has five measures. The second staff uses a bass clef and has four measures. The third staff uses a treble clef and has five measures. The bottom staff uses a bass clef and has four measures. Each measure contains various musical notes and rests, with some having numerical markings above them (e.g., 1, 2, 3, 4, 5) and some having slurs or beams connecting them. The music is divided into measures by vertical bar lines. The first staff ends with a fermata over the fifth measure. The second staff ends with a fermata over the fourth measure. The third staff ends with a fermata over the fifth measure. The bottom staff ends with a fermata over the fourth measure. The word "Ped." is written in the middle of the second staff. The word "r" is written at the end of the fourth measure of the third staff. The word "largamente" is written above the first measure of the bottom staff. The word "Maestoso." is written above the second measure of the bottom staff.

## 91. Interludium für zwei Manuale.

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

Joh. Diebold.

pp  
Man.

pp

*a tempo*  
*rit.*  
Ped.

*riten.*  
*a tempo*  
*cresc.*

*riten.*  
*dim.*  
pp

## D-moll — D-minor — Ré mineur.

## 92. Präludium.

 $\text{♩} = 92.$  Mittelstark.

Ped.

K. Deigendesch.

## 93. Interludium.

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

Joh. Diebold.

Ped ad lib.

a tempo

Ped. obl.

Ped.

O. J. 4348a

## 94. Interludium.

Andante.  $\text{♩} = 96.$ 

Joh. Diebold.

Man.

*poco string.*

Ped.

rit.

## 95. Präludium.

Larghetto. Dunkle Klangfarbe.

V. Goller.

Ped.

eine hellere Stimme hinzugefügt

immer schwächer

rit.

# B-dur — B<sub>b</sub> major — Si<sub>b</sub> majeur.

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

Th. Bellenot.

Grave.

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

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

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

## 97. Postludium.

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

K. Deigendesch.

Ped.

## 98. Präludium.

Andante.

F. Lubrich.

Ped.

O.J. 4348a

## 99. Interludium.

Andante sostenuto e dolce.

A. Ottenwälder.

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

## 100. Kadenz.

Max Springer.

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

## G-moll — G-minor — Sol mineur.

## 101. Postludium.

Kräftig streichend.

K. Deigendesch.

Ped.

ritard.

## 102. Kadenz.

Max Springer.

O. J. 4345a

18

## 103. Interludium.

Frische Stimmen.

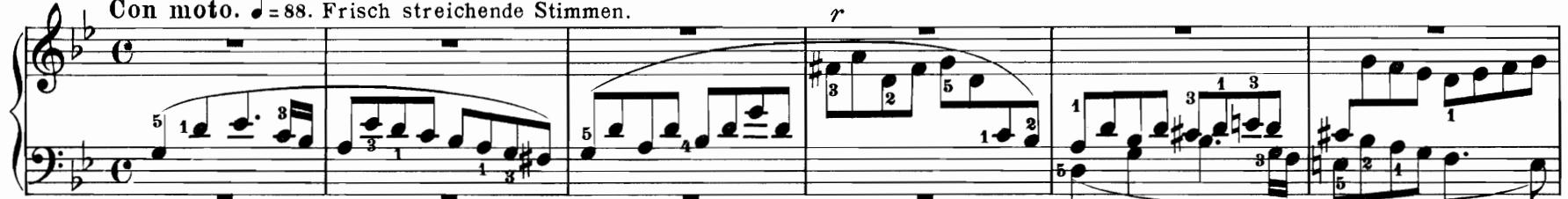
A. Ottenwälder.



## 104. Postludium.

Con moto. ♩ = 88. Frisch streichende Stimmen.

Joh. Diebold.



Man.



5



5 1 4

Ped.  
O. J. 4348<sup>a</sup>

## 105. Präludium.

Larghetto.

J. Niedhammer.

Ped.

## 106. Interludium. Streichende Stimmen.

Aug. Wiltberger.

mf

Ped.

## 107. Präludium. Flötenstimmen.

123

Aug. Wiltberger.

## 108. Postludium

Aug. Wiltberger.

## 109. Präludium.

Aug. Wiltberger.

## 110. Postludium.

Aug. Wiltberger.

## 111. Interludium.

Aug. Wiltberger.

## 112. Präludium.

Allegretto.

Für abwechselnde Manuale. (ad lib.)

Fr. Steinhart.

mf I. Man.

Ped.

II. Man.

mf I. Man.

Man.

Ped.

I. Man.

A page from a musical score for piano, featuring four staves of music. The top staff uses a treble clef, the second staff a bass clef, and the third and fourth staves switch between treble and bass clefs. The music includes various dynamics like 'mf' and 'rit.', fingerings (e.g., 1, 2, 3, 4, 5), and rests. Measure numbers 45 and 46 are visible. The page number 125 is in the top right corner.

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

Th. Forchhammer.

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

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

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

Musical score page 127, measures 6-7. The score consists of three staves. The middle staff uses bass and tenor clefs, with a key signature of one flat. Measure 6 starts with a dynamic of mf. Measure 7 starts with a dynamic of p.

Musical score page 127, measures 8-9. The score consists of three staves. The top staff uses soprano and alto clefs, with a key signature of one flat. Measure 8 ends with a dynamic of pp. Measure 9 begins with an accelerando dynamic (accel.) and ends with a dynamic of pp.

Musical score page 127, measures 10-11. The score consists of three staves. The top staff uses soprano and alto clefs, with a key signature of one flat. Measure 10 starts with a dynamic of p. Measure 11 ends with a dynamic of pp.

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

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

- Staff 1 (Top):** Treble clef. Fingerings: 2, 2, 3, 4, 8, 3, 4, 4, 4, 5. Dynamics: *p*, *pp*.
- Staff 2 (Second from Top):** Treble clef. Fingerings: 1, 2, 4, 2, 4, 1, 2, 1, 8. Dynamics: *p*, *pp*.
- Staff 3 (Third from Top):** Treble clef. Fingerings: 2, 1, 3, 4, 3, 5, 8, 2, 5, 3, 4, 2, 1, 1, 1.
- Staff 4 (Bottom):** Bass clef. Fingerings: 2, 2, 1, 2, 2, 1, 2, 1, 4, 2, 1, 2, 1, 5, 5.
- Staff 5 (Bottom):** Bass clef. Fingerings: 4, 3, 5, 2, 1, 2, 1, 2, 1, 4, 3, 5, 2, 1, 2, 1, 5, 5.

Dynamics include *p* and *pp*. A *rit.* (ritardando) instruction is present in the bass staff.

130

Tempo I.

Musical score for four staves, measures 130-134. The score consists of four systems of music, each with two staves. Measure 130 starts with a treble clef, a bass clef, and a bass clef, followed by a dynamic *mf*. Measures 131-132 show complex rhythmic patterns with various note heads and stems. Measure 133 begins with a dynamic *p*, followed by a bass clef, a treble clef, and a bass clef. Measures 134-135 feature dynamics *pp* and *cresc.* 5. The score concludes with measure 136, which includes a bass clef and a dynamic *2-*.

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

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

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

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

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

## 114. Allegretto im alten Stil. (Mit obligatem Pedal.)\*)

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

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

Pédale: Flûtes et Bourdons de 16 et 8 P.

Filippo Capocci.

$\text{♩} = 76.$

The musical score consists of three staves of music for organ, arranged vertically. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff another bass clef. The music is in common time (indicated by a '2' over a '4'). The notation includes various note heads, stems, and bar lines. A tempo marking of  $\text{♩} = 76$  is at the top left. A label "G.O." with an arrow points to the first measure of the top staff. The right side of the page features a decorative flourish.

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

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

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

*un poco rallent.*

Récit.

Musical score for piano, page 134, measures 1-4. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one flat. Measure 1 starts with eighth-note chords in the right hand and eighth-note notes in the left hand. Measure 2 shows sixteenth-note patterns in the right hand and eighth-note notes in the left hand. Measure 3 features eighth-note chords in the right hand and eighth-note notes in the left hand. Measure 4 begins with a dynamic of *a tempo* and *mf*, followed by a recitation (Récit.) indicated by a bracket above the right hand's sixteenth-note pattern.

Musical score for piano, page 134, measures 5-8. The score continues with two staves. The top staff has a treble clef and the bottom staff has a bass clef. Both staves are in common time with a key signature of one flat. Measures 5 and 6 show eighth-note patterns in the right hand and eighth-note notes in the left hand. Measure 7 features eighth-note chords in the right hand and eighth-note notes in the left hand. Measure 8 concludes the section.

Musical score for piano, page 134, measures 9-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one flat. Measures 9 and 10 show eighth-note patterns in the right hand and eighth-note notes in the left hand. Measure 11 features eighth-note chords in the right hand and eighth-note notes in the left hand. Measure 12 concludes the section.

Musical score for piano, page 134, measures 13-16. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one flat. Measures 13 and 14 show eighth-note patterns in the right hand and eighth-note notes in the left hand. Measure 15 features eighth-note chords in the right hand and eighth-note notes in the left hand. Measure 16 concludes the section.

G. O.

Récit.

G. O.

Récit.

G. O. *p*

rallentando

O. J. 4348a

Es-dur — E<sup>b</sup> major — Mi<sup>b</sup> majeur

## 115. Präludium.

Kräftig streichend.

K. Deigendesch.

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

Adagio. Weich.

P. Claußnitzer.

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

5

117. Interludium.

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

Joh. Diebold.

Ped.

Ped.

a tempo

rit.

lr

string.

4 rit.

O. J. 4348a

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

V. Goller.

Andante. Streichende Stimmen.

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

*dim.*

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

## 119. Präludium.

Andante. (Mit zarten Stimmen.)

Reinh. Lichey, Op. 16. № 1.\*

Musical score for Präludium by Reinh. Lichey, Op. 16. № 1. The score consists of two staves. The top staff is in common time (indicated by '4') and the bottom staff is in common time (indicated by '4'). The key signature is B-flat major (two flats). The music features various note heads with numbers (e.g., 3, 4, 5) and dynamic markings like 'p' (piano), 'mp' (mezzo-piano), and 'poco' (poco animato).

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

Final continuation of the musical score for Präludium by Reinh. Lichey, Op. 16. № 1. The score consists of two staves. The top staff is in common time (indicated by '4') and the bottom staff is in common time (indicated by '4'). The key signature is B-flat major (two flats). The bassoon part is marked 'string.', 'poco', 'cresc.', 'rit.', 'dim.-e', and 'rit.'

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

120. Postludium.  
Moderato.

Aug. Wiltberger.

Ped.

O. J. 4348<sup>a</sup>

dopp.

## 121. Kanonisches Trio.

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

G. Zoller.

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

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

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

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

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

Measure numbers  $54$ ,  $43$ ,  $23$ , and  $28$  are indicated above the staff lines.

Page number  $O. J. 4348^a$  is at the bottom center.

## C - moll — C - minor — Ut mineur.

122. Kadenz.

Max Springer.

Ped.

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

V. Goller.

Grave.

Ped.

II. Man.

*p* Man.

Musical score page 143, system 1. The top two staves show melodic lines with various dynamics and articulations. The first staff has a 'r' above the first note and a 'b' below the second note. The second staff has a '(b)' below the first note.

Musical score page 143, system 2. The top staff features a melodic line with dynamics and articulations. The middle staff is labeled 'I. Man.' and the right staff is labeled 'II. Man.'. The bottom staff is labeled 'I. Man.' and includes a dynamic marking 'f Ped.'

Musical score page 143, system 3. The top staff shows a melodic line with dynamics and articulations. The middle staff is mostly blank. The right staff is labeled 'dim.' and includes a dynamic marking 'mf'.

Musical score page 143, system 4. The top staff shows a melodic line with dynamics and articulations. The middle staff is mostly blank. The right staff is labeled 'pp'.

## 124. Postludium zur heiligen Fastenzeit.

 $\text{♩} = 72$ . Dunkle Stimmen.

Joh. Diebold.

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

## 125. Prae = oder Postludium.

Joh. Diebold.

 $\text{♩} = 80$ . Mittelstark.

Ped.

## 126. Postludium.

Larghetto.\*)

Th. Forchhammer.

Larghetto.\*)

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

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

147

p      *mf*

p      *p*

*cresc.*      *mf cresc.*      *cresc.*      *mf*

O. J. 4348 a

3 4

cresc.

piu f

cresc.

ff cresc.

cresc.

V. W.

p

f

dim.

Largo.  $d = 60$

O. J. 4348a

# As dur — A♭ major — La♭ majeur.

127. Interludium. (Auch für Harmonium.) \*

Andante non troppo.

Th. Bellenot.

The musical score consists of five staves of piano music. The first three staves are in 3/4 time, and the last two are in 2/4 time. The key signature changes throughout the piece, indicated by the letters A, A♭, and L (La). The music includes various dynamics and performance instructions:

- Staff 1:** 3/4 time, key signature A. Dynamics: *p legato*, *mf*, *f*, *poco rit.*, *mf a tempo*.
- Staff 2:** 3/4 time, key signature A. Dynamics: *cresc.*, *sf*, *sf mp*, *p*, *mf*.
- Staff 3:** 3/4 time, key signature L. Dynamics: *poco rit.*, *sf*, *sf mp*, *p*, *mf*.
- Staff 4:** 2/4 time, key signature A. Dynamics: *p rit.*, *sf p*, *pp*, *p*.
- Staff 5:** 2/4 time, key signature A. Dynamics: *p*.

## 128. Gebet.

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

III Man. Oboe, Bourdon 8'

II Man. Principale 8'

Ped. Bourdon od Subbaß 16, Flöte 8'

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

event. P. + III.

Otto Barblan.

\* Andante maestoso. Sehr feierlich.

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

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

(+8' und 4')

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

*Più largo.*

## 129. Interludium.

Andante pastorale e poco sostenuto. (Sanfte Flötenstimmen.)

Reg. Wechsel

Reinh. Lichey, Op. 16. № 2.\*

Man. II. (Schweller) *p*

*(sempre legato)*

Reg. W. (sanfte Flöten)

Reg. W. (sanfte Flöten)

Man. II.

Man. I.

sanft streichende Stimmen.

Reg. W.

Man. II. *mp dim.*

Ped. *p*

Reg. W.

Man. I.

Man. III.

hervortreten

Man. I.

*dim.*

*pp*

*p dim.*

*pp*

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

130. Präludium.\*  
Con moto.

Max Jentsch, Op. 46. № 1

The musical score for Präludium No. 130 is composed of three staves of music in common time. The key signature is B-flat major (two flats). The score includes dynamic markings such as *p*, *mf*, *cresc.*, *decresc.*, and *f*. Measure numbers are present above the top staff.

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

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

bd.

*f*

*mf*

*f*

*mf*

*p*

*poco a poco cresc.*

*poco a poco cresc.*

*ff*

*espr.*

*dim.*

*espr.*

*poco rit.*

*a tempo*

*p espr.*

*pa tempo*

*mf* — *pp*

*p*

*dim.*

*pp*

## 131. Fuge.

Moderato.

Jos. Vockner.\*

*mf* Viertel W.

*f* Halbes W.

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

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

ff Ganze W.

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

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

## 132. Postludium für volle Orgel.

Maestoso.  $\text{♩} = 72.$ 

Musical score for organ, page 132, first system. The score consists of two staves: Treble and Bass. The key signature is B-flat major (two flats). The tempo is Maestoso, indicated by  $\text{♩} = 72.$  The dynamic is Ped. (Pedal). The music begins with a series of chords and sustained notes. Measure 45 is marked with a large bracket above the bass staff. The right hand part is signed "Joh. Diebold."

Più mosso.  $\text{♩} = 80.$ 

Musical score for organ, page 132, second system. The score continues on two staves. The key signature changes to A-flat major (three flats). The tempo is Più mosso, indicated by  $\text{♩} = 80.$  The dynamic is Ped. The music features a more active, rhythmic pattern with eighth-note chords.

Ped.

II. Man.

Man.

Musical score for organ, page 132, third system. The score continues on two staves. The key signature changes to G-flat major (one flat). The dynamic is Ped. The music features a rhythmic pattern with eighth-note chords, similar to the previous system but with different harmonic progression.

Musical score for organ, page 132, fourth system. The score continues on two staves. The key signature changes to E-flat major (two flats). The dynamic is Ped. The music features a rhythmic pattern with eighth-note chords, similar to the previous systems but with different harmonic progression. The right hand part is signed "II. Man." and the left hand part is signed "Man."

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

I. Man.

II. Man.

Man.

Ped.

I. Man.

Ped.

Man.

*legato sempre*

32

l' 1 2

O. J. 4348a

A musical score for organ, featuring five systems of music. The score consists of two staves: a treble staff and a bass staff. The key signature is three flats, and the time signature varies between common time and 12/8. The music includes various note values such as eighth and sixteenth notes, and rests. Fingerings are indicated above the notes, and performance instructions like "Ped. ad lib.", "Ped. obl.", "cresc.", "Pleno Organo", "Più mosso.", and "Ped." are placed throughout the score. Measure numbers 53 and 55 are also present. The score is numbered O.J. 4348a at the bottom right.

# F moll — F minor — Fa mineur.

## 133. Kadenz.

F. Steinhart.

Mittelstark.

Ped.

## 134. Präludium.

**Molto moderato e serioso.**

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

M. J. Erb.\*

p

cresc. e allarg.

Ped.

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

## 135. Interludium.

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

Joh. Diebold.

Man.

Ped.

O. J. 4348<sup>a</sup>



## 136. Interludium.

Adagio. Sanfte Stimmen.

Heinrich Götze.

Man. I.

Man. II.

Man. I.

Man.

Ped.

ritard.

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

## 137. Serioso.

\*) Largo. (Aus Op. 11 III)

W. F. Skop.

3

*un poco più mosso*

Ped. s.P.

Ped.

Tempo I.

*poco ritard.*

*ff*

*pp*

*senza Ped.*

*sf*

*pp*

Des dur — D<sub>b</sub> major — Ré<sub>b</sub> majeur.

138. Interludium.

\*<sup>o</sup> Moderato. (Aus Op. 11 III!)

W. F. Skop.

Bmoll — B<sub>b</sub>minor — Si<sub>b</sub>mineur.

## 139. Interludium.

\*) Con moto. (Aus Op. 11 II)

W. F. Skop.

Man.

## 140. Postludium.

\*) Allegro agitato. (Aus Op. 11 I)

W. F. Skop.

Ped.

# Ges-dur — G<sub>b</sub> major — Sol<sub>b</sub> majeur.

141. Präludium.

Larghetto.

Streichende Stimmen.

V. Goller.

*mf* Flöten 8'

Man.

Ped.

This section shows the beginning of the prelude. It consists of two staves. The top staff is for 'Streichende Stimmen' (string players) and the bottom for 'Man.' (mechanical action). The key signature is one flat (G<sub>b</sub> major). The tempo is Larghetto. Dynamics include *mf* for flutes and Ped. (pedal) for the mechanical action. Measure numbers 1 through 4 are indicated above the notes.

gem. Klangfarbe

Man.

This section continues the prelude. It features a single staff with dynamics *p* and *p*. Measure numbers 3, 4, and 5 are shown above the notes. The instruction 'gem. Klangfarbe' (beautiful sound color) is written above the staff.

Ped.

(b)

*mf*

15

*f*

(b)

This section continues the prelude. It features a single staff with dynamics *p*, *mf*, and *f*. Measure numbers 15 and 16 are shown above the notes. The instruction '(b)' appears multiple times.

*p*

*pp rit.*

etwas hervortretend

*p*

This section concludes the prelude. It features a single staff with dynamics *p* and *pp rit.* The instruction 'etwas hervortretend' (somewhat prominent) is written below the staff. Measure numbers 17 and 18 are shown above the notes.

**142. Postludium.**  
Andante.

V. Goller.

pp Vox coelestis  
Man.  
verstärkt  
Ped.

cresc.  
p  
cresc.  
mf  
ff  
rit.

O. J. 4348a

## 143. Präludium.

Andantino.

W. F. Skop.

Man. Ped.

Es-moll — E<sub>b</sub> minor — Mi<sub>b</sub> mineur.

144. Präludium.

\*) Animato. (Aus Op. 41 III)

W. F. Skop.

Ped.

*br*

ritard.

## 145. Interludium.

Joh. Diebold.

$\text{♩} = 69.$  Sanfte Flöten.

Ped.

**Anhang:**  
Orgelstücke in den Kirchentonarten.

Versetten über den Hymnus: Sanctorum meritis.

Fr. Jos. Breitenbach.

1. Phrygisch.

Ped.

2.

Fr. Jos. Breitenbach.

Ped.

Ped.

Fr. Jos. Breitenbach.

4.

Ped.

5.

Fr. Jos. Breitenbach.

Ped.

lr

Fr. Jos. Breitenbach.

Ped.

## 7. Ton I.

Moderato.

P. H. Thielen.\*

P. H. Thielen.\*

8. Ton I.

Moderato.

P. H. Thielen.

Ped.

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

## 9. Ton II.

Moderato.

Man.

P. H. Thielen.

Ped.

## 10. Ton II.

Tranquillo.

dolce

Ped.

P. H. Thielen.

## 11. Ton III.

Tranquillo.

dolce

Ped.

P. H. Thielen.

## 12. Ton III.

Moderato.

f

P. H. Thielen.



## 13. Ton IV.

*Con moto.*

P. H. Thielen.

*f*

## 14. Ton IV.

*Moderato.*

P. H. Thielen.

*f*

## 15. Ton V.

Con moto.

P. H. Thielen.

Ped.

## 16. Ton V.

Con moto.

P. H. Thielen.

Ped.

## 17. Ton VI.

Moderato.

P. H. Thielen.

Ped.

178  
18. Ton VI.  
Moderato.

P. H. Thielen.

Musical score for section 18. Ton VI. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The key signature is C major. The tempo is indicated as "Moderato". The dynamic is "mf". The score includes various musical markings such as grace notes, slurs, and pedaling instructions ("Ped."). The music features a mix of eighth and sixteenth-note patterns.

19. Ton VII.

P. H. Thielen.

Musical score for section 19. Ton VII. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The key signature is C major. The tempo is indicated as "Con moto.". The dynamic is "f". The score includes various musical markings such as grace notes, slurs, and pedaling instructions ("Ped."). The music features a mix of eighth and sixteenth-note patterns.

Musical score for section 19. Ton VII. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The key signature is C major. The tempo is indicated as "Con moto.". The dynamic is "f". The score includes various musical markings such as grace notes, slurs, and pedaling instructions ("Ped."). The music features a mix of eighth and sixteenth-note patterns.

Musical score for section 20. Ton VII. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The key signature is C major. The tempo is indicated as "Con moto.". The dynamic is "f". The score includes various musical markings such as grace notes, slurs, and pedaling instructions ("Ped."). The music features a mix of eighth and sixteenth-note patterns.

Musical score for section 20. Ton VII. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The key signature is C major. The tempo is indicated as "Con moto.". The dynamic is "f". The score includes various musical markings such as grace notes, slurs, and pedaling instructions ("Ped."). The music features a mix of eighth and sixteenth-note patterns.

21. Ton VIII.  
Con moto.

P. H. Thielen.



22. Ton VIII.  
Moderato.

P. H. Thielen.



23. Ton VIII.  
Moderato.

P. H. Thielen.



Ped.

## 24. Ton VIII.

*Con moto.*

P. H. Thielen.

Ped.

## 25. Ton XIII.

*Moderato.*

P. H. Thielen.

dolce

Ped.

## 26. Ton XIII.

Con moto.

P. H. Thielen.

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

Georg Zoller.

(Kanon)

(Kräftige Stimme)

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

The score consists of four systems of music:

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

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

## 28. Präludium super „tantum ergo sacramentum.“

M. J. Erb\*)

II Man. *ff*  
Schweller geschlossen.

5 8  
I Man.

molto cresc.  
poco rit.

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

*a tempo*

*ff*

*hervortretend*

*rall.*

## 29. Präludium super „Gaudeamus in Domino.“

M. J. Erb\*)

II Man.

I Man.

2

4

5

2

I Man.

Ped.

1

2

4

5

2 1

II Man.

1

2 1

I Man.

I Man.

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

Ped.

Volles Werk.  
Largamente.

## 30. Präludium super „Salve regina”

8' Steichende Stimmen.

mit Vox coelestis u. II M.

I. II gekopp.

Ped. mit I. II.

M. J. Erb\*)

I

II

15

4

1

4

1

O.

J.

4348a

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

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

16' u. 8' Grundstimmen.

II u. I. gekoppelt.

Ped. kopp. an I. u. II.

M. J. Erb\*

**Moderato alla marcia funela.**

**Schweller geschlossen.**

**cresc.**

**f**

**I**

**rall.**

**II**

**Pedalk. I ab.**

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

## 32. Präludium zu „Adsperges me.“

J. C. Sychra\*



## 33. Präludium zu „Tantum ergo.“

Dorisch.

J. C. Sychra\*



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

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

Rob. Frenzel

Con moto.

Con moto.

*ff C.f. legato e marcato*

*C.f. f*

*mf*

*C.f. f*

*mf*

*C.f. f*

*f*

*C.f. ff*

O. J. 4348a

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

Rob. Frenzel.

*Largo.*

Volle u. dunkle Stimmen,  
mit sanftem 4.  
*cresc.*  
*cresc.*  
*decresc.*

Untersatz 32, dazu 16' u. 8'  
*3*

*a tempo*  
*rit.*  
*p*

*mp*  
*p*  
*r*  
*pp*  
*pp*  
*rit.*

# Ausgewählte Kompositionen für Orgel.

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

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

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

**BENOIT, P.**, **Ave Maria** . . . . . Mk. — 80

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*Leipziger Zeitung* 1902, No. 149.

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

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

— op. 33. **Drei größere Fugen**:

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

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

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

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

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

Von diesen drei Fugen ist namentlich die dritte, breit angelegt und ausgeführt, besonders hervorzuheben, welche, gut gespielt, gewiß ihre kolossale Wirkung auf die Zuhörer nicht verfehlten wird.

*Neue Zeitschrift für Musik* 1899, No. 17.

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

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

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

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

— **Larghetto** . . . . . netto Mk. 1.—

# Ausgewählte Kompositionen für Orgel.

- GEBAUER, PAUL, 20 Choralvorspiele für Orgel . . . . .** netto Mk. 1.—
- GIGOUT, EUGÈNE, Interlude . . . . .** 2.50
- HILLER, HANS, op. 6. Andante religioso für Flöte oder Violine mit Begleitung der Orgel (Pianoforte oder Harmonium) . . . . .** Mk. 2.—  
Ein schönes, edel gehaltenes Stück, das überall einen guten Eindruck machen wird, Ausführung nicht schwer. *Urania 1902, No. 6.*
- Eine schön empfundene, stimmungsvolle Komposition, die in Kirchenkonzerten gewiß viel andächtige Zuhörer finden dürfte. Sie sei ebenfalls bestens empfohlen, umso mehr, als ihre Ausführung keinerlei Schwierigkeiten bietet. *Der Kirchenchor 1902, No. 6.*
- Ein edel gehaltenes, leicht ausführbares Werkchen. *Pädagogischer Jahresbericht 1902, No. 54.*
- JENTSCH, MAX, op. 46. Zwei Präludien . . . . .** netto Mk. 1.80  
Zwei Orgelpreludien op. 46 reihen sich den Klavierkompositionen des Meisters würdig an, namentlich No. 2 zeigt Größe und hervorragendes Können. *Wiener Signale, Febr. 1906.*
- Die beiden Präludien für Orgel sind dankbare Konzertstücke, harmonisch sehr interessant und geistreich. *Blätter für Haus- u. Kirchenmusik, März 1906.*
- Als recht tüchtige und anerkennenswerte Arbeiten erweisen sich auch die beiden Orgelpreludien in A dur und Cis moll (op. 46); wiewohl sie an die Manual- und Pedaltechnik des Spielers keine nennenswerten Anforderungen stellen, verlangen sie doch einen warmblütigen Musiker zum Interpretieren, der in allen Raffinements der Registerkunst Bescheid weiß. *Musikal. Wochenblatt, 1. Febr. 1906.*
- JUNNE, CARL, Fantasie in zwei Sätzen . . . . .** Mk. 1.—
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- KÜHNAU, J. C., Alte und neue Choralgesänge, vierstimmig ausgesetzt.** Zwischenstücke v. Karl Hauer, Kgl. Musikdir. Neunte Aufl. netto Mk. 6.—
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Wir haben es hier mit einer Kirchensonate zu tun, die ernst und würdig gearbeitet ist. Die Schlußfuge ist vierstimmig, breit ausgeführt, an die Bachsche Form sich anlehnd und bezeugt den fertigen, geistreichen Künstler. Ich gratuliere dem Komponisten, daß er es gewagt hat, in jener alten Meisterform ein aus dem Geiste entsprungenes, wirkungsvolles, schön gearbeitetes Musikstück frei und schwungvoll vorzuführen. *Neue Zeitschrift für Musik 1895, No. 18.*
- Das ist ein statliches, inhaltreiches, ausgereiftes und orgelmäßiges Werk, zu dem man dem, wie es scheint, jungen Komponisten bestens gratulieren kann. *Urania 1894, No. 9.*
- RHEINBERGER, JOSEF, Drei Stücke für Orgel: Präludium, Andantino und Trio über den Choral: „Wenn ich einmal soll scheiden“ . . . . .** netto Mk. 1.50
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- SITTARD, ALFRED, Drei Choralstudien** (No. 1. Wenn wir in höchsten Nöten sein. No. 2. Ach Gott und Herr. No. 3. Ach Jesu meiner Seelen Freud) . . . . . netto Mk. 1.80
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- VEHMEIER, Th., op. 24. Konzert-Fantasie** über den Choral „Lobe den Herren, den mächtigen König der Ehren“ . . . . . netto Mk. 1.—
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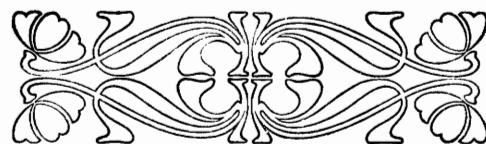
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