

# Laudate Dominum in Organo

Originalkompositionen

hervorragender Orgelkomponisten der Gegenwart

für den Gottesdienst

und zur Übung in Lehrerseminarien, Musikschulen etc.

herausgegeben von

## Johannes Diebold,

Königl. Musikdirektor und Erzb. Orgelbauinspektor.

Op. 105.

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# Wichtige Erscheinungen für die Orgel.

**Boslet, L., op. 22. Zwölf größere Orgelstücke.** Heft I. M. 2.50 n.  
Inhalt: Nr. 1. Präludium und Doppelfuge. D-dur Nr. 2. Fantasie zu einem alten Kirchenlied. G-dur. Nr. 3. Festpräludium. B-dur. Nr. 4. Fantasie. As-moll—As-dur. Nr. 5. Einleitung und Doppelfuge. H-moll. Nr. 6. Festpräludium. D-dur.—Heft II. M. 2.50 n.

Inhalt: Nr. 7. Einleitung und Fuge. A-moll. Nr. 8. Nachspiel (Canon). F-dur. Nr. 9. Introduktion und Trigalfuge. A-moll. (Nachspiel.) Nr. 10. Präludium. G-dur. Nr. 11. Festpräludium. F-dur. Nr. 12. Adagio (freier Canon). G-moll.

„Über Boslet heißt es im Katalog des Kirchenchor-Verbaudes der sächs. Landeskirche: „Der Komponist huldigt mehr dem modernen, freieren Stil und ist in der Orgelmusik vielleicht als einer der Hauptvertreter desselben zu bezeichnen. Seine Kompositionen sind aber, trotzdem sie von Bachs Stil mehr oder weniger abweichen, außerordentlich korrekt gearbeitet, sehr klangvoll und für den Spieler außerordentlich dankbar.“

**Diebold, Joh., op. 68. Hundert größere und kleinere Original-Kompositionen** für Orgel unter Mitwirkung von bedeutenden Orgelkomponisten der Neuzeit. Zum kirchlichen Gebrauch und zum Studium. 2. Auflage. 98 Seiten Großquart-Format, geheftet M. 6.—n.

Alphabetisches Verzeichniß der Komponisten:  
Adler, Boslet, Böhmer, Fr., Breitenbach, Deigendesch, K., D. Fr. Xav., Diebold, Joh., Ebner, L., Flügel, Gerhardt, Götzte Heinr., Griesbacher, P., Herrmann, W., de Lange, Musiol, R., Neuhoff, Quadflieg, Piel, Renner, Jos., jun., Rudnick, Schildknecht, Wagner, Fr., Weinberger, K., Wiltberger, Aug.

Referate: „Ein ausgezeichnetes Sammelwerk, der besten Empfehlung würdig, wertvolle Originalkompositionen bedeutender lebender Künstler. Dieses Werk sollte in der Hand eines jeden strebsamen Organisten sein.“ Chorwächter (Stehle).

— Genanntes Opus wird in der Fachpresse als ein hochbedeutendes, monumentales Orgelwerk empfohlen. „Tüchtige Männer haben sich zusammengetan, um Tüchtiges zu leisten.“ urteilt der hochwürdige Dr. F. X. Haberl über diese prächtig ausgestattete Sammlung von Orgelkompositionen, die wir hiermit den Organisten angelegentlich empfehlen.“ Rhein.-Westf. Schulzeitung (Fr Gelle).

„Das prächtig ausgestattete Werk verdient die wärmste Empfehlung und weiteste Verbreitung.“ K. Deigendesch.

„Nach eingehender Prüfung dieser Sammlung kommen wir zu dem Ergebnis, daß es ein Werk ist, wie ein solches einmal kommen mußte. Wir freuen uns ungemein, in ihm keine Stücke jenes abgedroschenen, nichtssagenden Orgelstils zu finden, wie sie sich in Ausgaben althergebrachter Art vorfinden, sondern Orgelkompositionen von bleibendem Wert... Wir zögern keinen Augenblick, dem Werke eine große Zukunft zu versprechen.“ Bad. Schulzeitung.

**Ebner, Ludwig, op. 32. Drei größere Präludien** für Orgel. M. 1.50 n.

Die „Siona“ 1900, Heft 2 urteilt: „Drei farbenprächtige freie Präludien, in welchen die imposante Wirkung der Orgel durch entsprechende Satzweise vorzüglich zur Geltung kommt. Wir empfehlen diese originellen, jede abgebrachte Phrase vermeidend, kernigen, im besten Sinne „modernen“ Stücke jedem, der nach gediegenen, neuen Orgelsätzen sucht.“

**Ebner, Ludwig, op. 48. Zehn Orgel-Trios.** M. 1.80 n.

Prof. Dr. J. Rheinberger schreibt dem Komponisten: „— Besonders gefallen mir die hübsch und fein ausgearbeiteten Trios, die sich ihrer recht regelmäßigen Gestaltung wegen trefflich für den Unterricht eignen.“

**Flügel, Gustav, op. 60. Vierzehn Choral-Vorspiele** für die Orgel. M. 1.50 n.

„Zu folgenden Chorälen hat der Altmeister neue Vorspiele geschrieben: Ach, was soll ich Sünder machen? — Allein Gott in der Höh' sei Ehr' — Christus, der ist mein Leben — Ein Lämmlein geht — Lobet den Herren, den mächt'gen König der Ehren — Herr und Ältester deiner Kreuzgemeine (Marter Gottes) — Nun bitten wir den heil'gen Geist — Nun danket alle Gott — Sieh' hier bin ich, Ehrenkönig — Sollt' ich meinem Gott nicht singen? — Lobe den Herrn, o meine Seele — O Ewigkeit, du Donnerwort — Valet will ich dir geben — Wunderbarer König! —

Er lebet noch, der älteste deutsche Orgelmeister und macht sich dem heben Garten der heiligen Cäcilia nach Kräften nützlich. In dieser respektablen Serie will er durchaus nicht mit trockenen kontrapunktischen Künsten glänzen, obwohl er hier bestens zu Hause ist. Nein, er will hier weit mehr: Er hat lebensvolle Stimmungsbilder in mannigfacher Form geschaffen, immer auf das Wesen des Chorals eingehend, und zwar nur mittelschwer, so daß diese wirkungsvollen Präludien der Organisten Mehrzahl bequem zugänglich sind. Und diese Eigenschaften sind doch wohl nicht zu den Nebensachen gehörig.“

Urania 1900, Nr. 2.

**Gräber, Joseph, Praktisches Handbuch für Organisten.** Sammlung von Cadenzen, Versetten, Vor- und Nachspielen für die Orgel, unter Mitwirkung von hervorragenden Orgelkomponisten. Zum gottesdienstlichen Gebrauche und zur Benutzung in Lehrer-Seminarien. 3 Bände.

Inhalt des I. Bandes: 48 Cadenzen und 136 Orgelstücke in den alten Kirchentonarten von folgenden Komponisten: Asola, Breitenbach, Carissimi, Croce, Diebold, Eberlin, Fassola, Fischer, Griesbacher, Gruber, Kerl, Lasso, Muffat, Pachelbel, Piel, Quadflieg, Remlet, Schildknecht, Vierling, Vogler und Zoller. Preis (66 Seiten geheftet) M. 4.50 n.

Es ist ein sehr reichhaltiges, gediegenes, praktisches Orgelbuch mit prächtigen Stücken, die sich ausgezeichnet beim Gottesdienst als Vor-, Zwischen- und Nachspiele verwenden lassen. Allen Stücken sind Andeutungen über Registrierung, Benutzung des Manuals und Pedals, Fußsatz u. dgl. beigegeben, was viele Spieler gewiß nur begrüßen. Es ist ein sehr empfehlenswertes Orgelbuch für die Organisten, zur fleißigen Benutzung beim Gottesdienste. Auch den Zöglingen der Seminarien sei es zum Studium bestens empfohlen.“

Pädag. Blätter.

Inhalt des II. Bandes: 52 Cadenzen und 137 Orgelstücke in den gebräuchlichsten modernen (Dur- und Moll-) Tonarten von folgenden Komponisten: Adler, Albrechtsberger, Bach, Bachmann, Barthel, Breitenbach, Diebold, Eberlin, Fischer, Führer, Gebhardi, Götzte, Griesbacher, Gruber, Horn, Höller, Kothe, Knecht, Kühmstedt, Köhler, Krebs, Kittel, Lipp, Muffat, Mühlung, Phlak, Pietsch, Quadflieg, Rembt, Rink, Sorge, Schildknecht, Scheibner, Umbreit, Wedemann und Zöllner. 2. Auflage. Preis (111 Seiten, geheftet) M. 5.—n.

Die Kompositionen des II. Bandes sind nach Tonarten geordnet, beginnen von C-fortschreitend bis E-dur und As-dur ähnlich für die Moll-Tonarten, welche

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# Vorwort.

Neben den vielen und vielgestaltigen Orgelstücken im engen Anschlusse an die kathol. Liturgie (siehe J. Diebold, op. 54 a, b und c bei Friedr. Pustet in Regensburg) mit ihren mehr strengen Formen und ihrem choralen Charakter hat auch eine andere Gattung, der mehr zugängliche, moderne Fantasiestyl im Vor-, Zwischen- und Nachspiel seine Berechtigung und ist schon der Abwechslung wegen ein Bedürfnis.

In gegenwärtigem Orgelbuche wird die reichlich gebotene Abwechslung und Mannigfaltigkeit noch gefördert und erhöht durch die gütige Mitwirkung einer stattlichen Anzahl der hervorragendsten Orgelkomponisten aus Nord und Süd.

Da dieselben, wie wir glauben, nach einem wohldurchdachten, umfassenden Plane ihre Beiträge gestalteten, so finden in dieser praktischen Sammlung die Organisten aller Stufen und Richtungen: die Schulamtspräparanden, Seminaristen und Kleriker, die Organisten jeder Konfession, auch die Meister des Orgelspiels für besondere Anlässe interessantes und wertvolles Material in Fülle. Für praktische und Lehrzwecke wurde das auf jeder technischen Stufe immer Nötige an Finger- und Fußsatz beigegeben. Nach längst gewonnener Erfahrung ist die einfachste, das Gesamtnotenbild nicht störende Bezeichnung auch die beste: Inmitten des Pedals regelmäßige Abwechslung der Füße, im übrigen unter der Baßzeile  $\overbrace{1. \text{Fuß}}$ , über derselben  $\overbrace{r. \text{Fuß}}$  und im Fingersatz nicht unnötiger Wechsel.

Für ihre reichlichen und wertvollen Gaben sei den verehrten Herren Mitarbeitern hiermit verbindlichster Dank ausgesprochen.

Freiburg, Juli 1910.

Johannes Diebold.

# Komponisten-Verzeichnis.

1. Bonvin, Ludwig, P.S.J., Kanisius-Kollegin Buffalo, Nr. 16. 17. 18. 19.
2. Boschetti, Viktor, Professor am Konservatorium, I. Domorganist an St. Stefan, Kapellmeister a. St. Karl Korr. in Wien, Nr. 2.
3. Boslet, Ludwig, Prof. a. d. Kirchenmusikschule in Trier, Nr. 37.
4. Detsch, Karl, Komponist in Sempach i. Aargau, Nr. 23. 24. 25. 26.
5. Diebold, Joh., Königl. Musikdirektor und Erzb. Orgelbauinspektor in Freiburg i. Br., Nr. 13. 14. 20. 21. 29. 38. 44.
6. Faltin, R., Professor, Organist an der Nikolaikirche in Helsingfors, Finnland, Nr. (13). (14). (15). (16). (17). (18).
7. Fux, Nicolaus, Professor an der Lehrerbildungs-Anstalt in Innsbruck, Nr. 36.
8. Goller, Vinzenz, Direktor der k. m. Akademie in Wien, Nr. 22.
9. Griesbacher, P., Benefiziat in Osterhofen, Baiern, Nr. 27. 28.
10. Isaksson, F., Organist in Åbo, Finnland, Nr. (21).
11. Klemetti, Heikki, Magister, Musikdirektor, Redakteur der finnischen Musikzeitung „Säveletär“ in Helsingfors, Nr. (19).
12. Krygell, Joh. Adam, Professor am Konservatorium und Organist an der Mäthäuskirche in Kopenhagen, Nr. 15. (22).
13. Kuula, Toivo, Komponist, Kapellmeister in Uleåborg, Finnland, Nr. (20).
14. Lanyi, Ernst, Direktor des Konservatoriums in Szabadka, Ungarn, Nr. 11. 12.
15. Latzelsberger, Jos., Chordirektor bei St. Maria vom Singe in Wien, Nr. 1. 31. 32. 35. (24).
16. Merikanto, Oskar, Professor am Konservatorium und Organist an der Johanniskirche in Helsingfors, Finnland, Nr. (3). (4). (5). (6). (7). (8). (9). (10).
17. Müller, O., Dr., Professor der Komposition am Konservatorium in Wien.
18. † Niedammer, J., Domkapellmeister in Speier, Nr. 39. 40.
19. Olmeda, Federico, Organist an der Metropolitankirche de Bierges, Spanien, Nr. 43.
20. Palmgren, S., Komponist und Kapellmeister in Åbo, Finnland, Nr. (11). (12).
21. Pahlman, Oskar, Direktor der Organistenschule und Domorganist in Åbo, Finnland, Nr. 45. (23).
22. Schwammel, Jos. M., Musikprofessor am Pädagogium in Innsbruck, Nr. 30. 41. (1). (2).
23. Sosnowski, Czeslaw, Chord. und Organist an St. Katharina, Petersburg, Nr. 42.
24. Später, R., Organist in Freiburg i. Br., Nr. 9. 10.
25. Wagner, Emil, Seminar-Musikoberlehrer in Schneeberg (Sachsen), Nr. 33. 34.
26. Walczynski, Fr., Mons. Domherr in Tarnow, Galizien, Nr. 3. 4. 5. 6. 7. 8.

Die eingeklammerten Zahlen gehören dem Anhang.

S<sup>r</sup> Ehrwürden, dem hochgeehrten Herrn FR. OTTO, Schuldirektor, hochachtungsvoll gewidmet.

## No. 1. Fest-Präludium (für Orgel oder Harmonium).

Josef Latzelsberger.

**Allegro maestoso.** Mit vollem Werke und Pedal-Coppel.

*Allegro maestoso. Mit vollem Werke und Pedal-Copper.*

*Ped. \*)*

*dopp. Ped.*

*ritard.*

*Ped.*

\* Finger- und Fußsatz gelten nur für Orgel.

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## Original-Choral.

Musical score for orchestra and piano, page 10, measures 3-10. The score consists of five staves. The top two staves are for the piano (treble and bass clef), followed by three staves for the orchestra: first violin, second violin, and cello/bass. Measure 3 starts with a treble clef, 3/4 time, and a key signature of one sharp. Measure 4 begins with a bass clef, 3/4 time, and a key signature of one sharp. Measure 5 starts with a treble clef, 3/4 time, and a key signature of one sharp. Measure 6 starts with a bass clef, 3/4 time, and a key signature of one sharp. Measure 7 starts with a treble clef, 3/4 time, and a key signature of one sharp. Measure 8 starts with a bass clef, 3/4 time, and a key signature of one sharp. Measure 9 starts with a treble clef, 3/4 time, and a key signature of one sharp. Measure 10 starts with a bass clef, 3/4 time, and a key signature of one sharp. Various dynamics and performance instructions are included, such as 'Vivace' in measure 3, 'accel. assai' in measure 8, 'a tempo' in measure 9, and 'ritard.' in measure 10.

# No. 2. Präludium und Fuge über „Großer Gott, wir loben Dich“.

(Auch als Postludium zu verwenden.)

Victor Boschetti.

**Feierlich.**

E. F. 1259

5

rit.

rit.

## Fuge.

Mit vollem Werke.

4

5

1 2 8 5

3

2 1

4

3

Musical score for piano, page 6, featuring three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one sharp (F#). Measure 35 begins with a single note above the staff, followed by a series of eighth-note chords. Measures 36-37 show a continuation of the harmonic pattern. Measure 38 begins with a single note above the staff, followed by a series of eighth-note chords. Measures 39-40 show a continuation of the harmonic pattern. Measure 41 begins with a single note above the staff, followed by a series of eighth-note chords. Measures 42-43 show a continuation of the harmonic pattern. Measure 44 begins with a single note above the staff, followed by a series of eighth-note chords. Measures 45-46 show a continuation of the harmonic pattern. Measure 47 begins with a single note above the staff, followed by a series of eighth-note chords. Measures 48-49 show a continuation of the harmonic pattern. Measure 50 begins with a single note above the staff, followed by a series of eighth-note chords. Measures 51-52 show a continuation of the harmonic pattern. Measure 53 begins with a single note above the staff, followed by a series of eighth-note chords. Measures 54-55 show a continuation of the harmonic pattern. Measure 56 begins with a single note above the staff, followed by a series of eighth-note chords. Measures 57-58 show a continuation of the harmonic pattern. Measure 59 begins with a single note above the staff, followed by a series of eighth-note chords. Measures 60-61 show a continuation of the harmonic pattern. Measure 62 begins with a single note above the staff, followed by a series of eighth-note chords. Measures 63-64 show a continuation of the harmonic pattern. Measure 65 begins with a single note above the staff, followed by a series of eighth-note chords. Measures 66-67 show a continuation of the harmonic pattern. Measure 68 begins with a single note above the staff, followed by a series of eighth-note chords. Measures 69-70 show a continuation of the harmonic pattern. Measure 71 begins with a single note above the staff, followed by a series of eighth-note chords. Measures 72-73 show a continuation of the harmonic pattern. Measure 74 begins with a single note above the staff, followed by a series of eighth-note chords. Measures 75-76 show a continuation of the harmonic pattern. Measure 77 begins with a single note above the staff, followed by a series of eighth-note chords. Measures 78-79 show a continuation of the harmonic pattern. Measure 80 begins with a single note above the staff, followed by a series of eighth-note chords. Measures 81-82 show a continuation of the harmonic pattern. Measure 83 begins with a single note above the staff, followed by a series of eighth-note chords. Measures 84-85 show a continuation of the harmonic pattern. Measure 86 begins with a single note above the staff, followed by a series of eighth-note chords. Measures 87-88 show a continuation of the harmonic pattern. Measure 89 begins with a single note above the staff, followed by a series of eighth-note chords. Measures 90-91 show a continuation of the harmonic pattern. Measure 92 begins with a single note above the staff, followed by a series of eighth-note chords. Measures 93-94 show a continuation of the harmonic pattern.



# No. 3. Präludium.

(Auch für Harmonium.)<sup>\*)</sup>

Fr. Walczyński.

Grave.

Man. I.

Man. II.

Ped.

Man. II.

Man.

Man. I.

Ped.

Man. II.

Man.

Man. I.

Ped.

Man. II.

Man.

<sup>\*)</sup> Finger- und Fußsatz gelten für die Orgel.

# No. 4. Präludium.

(Auch für Harmonium.)

Fr. Walczynski.

Grave.

*f* Man. I.  
Man. II.  
*Ped.*

*f* Man. I.  
Man. II.  
Man. I.

*f*  
*p* Man. II.  
*Ped.*

*ff*  
*f* Man. I.  
*ff*

*ff*  
*p* Man. II.  
*mf*  
*pp*  
*molto rall.*

## No. 5. Präludium.

(Auch für Harmonium.)

Fr. Walczyński.

*Allegretto.*

*mf* Man. I.  
*Ped.*

*p* Man. II.

Man.

*mf* Man. I.

*f* Ped.

*p* Man. II.  
*Ped.*

# No. 6. Präludium.

(Auch für Harmonium.)

Fr. Walczyński.

Larghetto.

(Aeoline)

Lento.

Ped.

molto rall.

# No. 7. Präludium.

(Auch für Harmonium.)

Fr. Walczyński.

Largo.

# No. 8. Präludium.

(Auch für Harmonium.)

Fr. Walczyński.

Andante.

Musical score page 13, measures 1-8.

Man. I. (Treble Clef) starts with a rest, followed by eighth notes. Dynamics: *mf*, *bd*. Measures 2-4: eighth notes. Measure 5: dynamic *f*, eighth notes. Measures 6-8: eighth notes. Measure 9: dynamic *p*, eighth notes. Measure 10: dynamic *p*, eighth notes. Measure 11: dynamic *p*, eighth notes. Measure 12: dynamic *p*, eighth notes.

Man. II. (Bass Clef) starts with a rest, followed by eighth notes. Measures 2-4: eighth notes. Measure 5: dynamic *p*, eighth notes. Measures 6-8: eighth notes. Measure 9: dynamic *p*, eighth notes. Measure 10: dynamic *p*, eighth notes. Measure 11: dynamic *p*, eighth notes. Measure 12: dynamic *p*, eighth notes.

Musical score page 13, measures 9-16.

Man. I. (Treble Clef) starts with a rest, followed by eighth notes. Measures 2-4: eighth notes. Measure 5: dynamic *p*, eighth notes. Measures 6-8: eighth notes. Measure 9: dynamic *p*, eighth notes. Measures 10-12: eighth notes. Measure 13: dynamic *p*, eighth notes. Measure 14: dynamic *p*, eighth notes. Measure 15: dynamic *p*, eighth notes. Measure 16: dynamic *p*, eighth notes.

Man. II. (Bass Clef) starts with a rest, followed by eighth notes. Measures 2-4: eighth notes. Measure 5: dynamic *p*, eighth notes. Measures 6-8: eighth notes. Measure 9: dynamic *p*, eighth notes. Measures 10-12: eighth notes. Measure 13: dynamic *p*, eighth notes. Measure 14: dynamic *p*, eighth notes. Measure 15: dynamic *p*, eighth notes. Measure 16: dynamic *p*, eighth notes.

Musical score page 13, measures 17-24.

Man. I. (Treble Clef) starts with a rest, followed by eighth notes. Measures 2-4: eighth notes. Measure 5: dynamic *p*, eighth notes. Measures 6-8: eighth notes. Measure 9: dynamic *p*, eighth notes. Measures 10-12: eighth notes. Measure 13: dynamic *p*, eighth notes. Measures 14-16: eighth notes. Measure 17: dynamic *p*, eighth notes. Measure 18: dynamic *p*, eighth notes. Measure 19: dynamic *p*, eighth notes. Measure 20: dynamic *p*, eighth notes.

Man. II. (Bass Clef) starts with a rest, followed by eighth notes. Measures 2-4: eighth notes. Measure 5: dynamic *p*, eighth notes. Measures 6-8: eighth notes. Measure 9: dynamic *p*, eighth notes. Measures 10-12: eighth notes. Measure 13: dynamic *p*, eighth notes. Measures 14-16: eighth notes. Measure 17: dynamic *p*, eighth notes. Measure 18: dynamic *p*, eighth notes. Measure 19: dynamic *p*, eighth notes. Measure 20: dynamic *p*, eighth notes.

Musical score page 13, measures 25-32.

Man. I. (Treble Clef) starts with a rest, followed by eighth notes. Measures 2-4: eighth notes. Measure 5: dynamic *p*, eighth notes. Measures 6-8: eighth notes. Measure 9: dynamic *p*, eighth notes. Measures 10-12: eighth notes. Measure 13: dynamic *p*, eighth notes. Measures 14-16: eighth notes. Measure 17: dynamic *p*, eighth notes. Measure 18: dynamic *p*, eighth notes. Measure 19: dynamic *p*, eighth notes. Measure 20: dynamic *p*, eighth notes.

Man. II. (Bass Clef) starts with a rest, followed by eighth notes. Measures 2-4: eighth notes. Measure 5: dynamic *p*, eighth notes. Measures 6-8: eighth notes. Measure 9: dynamic *p*, eighth notes. Measures 10-12: eighth notes. Measure 13: dynamic *p*, eighth notes. Measures 14-16: eighth notes. Measure 17: dynamic *p*, eighth notes. Measure 18: dynamic *p*, eighth notes. Measure 19: dynamic *p*, eighth notes. Measure 20: dynamic *p*, eighth notes.

No. 9. Choralpräludium.  
Herr, ich habe mißgehandelt.

R. Spaeter.

The musical score consists of three staves of music, each with a treble clef and a bass clef, and a key signature of one flat. The music is in common time (indicated by '12'). The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). Measure numbers 1 through 21 are placed above the staves at regular intervals. The first staff begins with a measure of eighth-note pairs followed by a rest. The second staff begins with a measure of eighth-note pairs followed by a rest. The third staff begins with a measure of eighth-note pairs followed by a rest.

Musical score page 15, system 1. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of one flat. Measure 1 starts with a half note followed by a eighth-note group (1). Measure 2 starts with a eighth-note group (3) followed by a half note (2). Measure 3 starts with a eighth-note group (4) followed by a eighth-note group (1). Measure 4 starts with a eighth-note group (2) followed by a eighth-note group (3). Measure 5 starts with a eighth-note group (1) followed by a eighth-note group (4).

Musical score page 15, system 2. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of one flat. Measure 1 starts with a eighth-note group (1) followed by a eighth-note group (3). Measure 2 starts with a eighth-note group (2) followed by a eighth-note group (1). Measure 3 starts with a eighth-note group (1) followed by a eighth-note group (2). Measure 4 starts with a eighth-note group (2) followed by a eighth-note group (1). Measure 5 starts with a eighth-note group (1) followed by a eighth-note group (2).

Musical score page 15, system 3. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of one flat. Measure 1 starts with a eighth-note group (4) followed by a eighth-note group (5). Measure 2 starts with a eighth-note group (2) followed by a eighth-note group (4). Measure 3 starts with a eighth-note group (2) followed by a eighth-note group (5). Measure 4 starts with a eighth-note group (1) followed by a eighth-note group (2). Measure 5 starts with a eighth-note group (2) followed by a eighth-note group (1).

## No. 10. Präludium.

Ach! wann werd' ich dahin kommen?

R. Spaeter.

Andante.

(Finger- und Fußwechsel.)

(Finger- und Fußwechsel.)

(Finger- und Fußwechsel.)

Musical score for two staves (treble and bass) in common time, key signature of one flat. Measure 2: Treble staff has eighth-note pairs (1, 2), bass staff has eighth-note pairs (1, 2). Measure 3: Treble staff has eighth-note pairs (1, 2), bass staff has eighth-note pairs (1, 2). Measure 4: Treble staff has eighth-note pairs (1, 2), bass staff has eighth-note pairs (1, 2). Measure 5: Treble staff has eighth-note pairs (1, 2), bass staff has eighth-note pairs (1, 2).

Musical score for two staves (treble and bass) in common time, key signature of one flat. Measure 6: Treble staff has eighth-note pairs (1, 2), bass staff has eighth-note pairs (1, 2). Measure 7: Treble staff has eighth-note pairs (1, 2), bass staff has eighth-note pairs (1, 2). Measure 8: Treble staff has eighth-note pairs (1, 2), bass staff has eighth-note pairs (1, 2). Measure 9: Treble staff has eighth-note pairs (1, 2), bass staff has eighth-note pairs (1, 2).

Musical score for two staves (treble and bass) in common time, key signature of one flat. Measure 10: Treble staff has eighth-note pairs (1, 2), bass staff has eighth-note pairs (1, 2). Measure 11: Treble staff has eighth-note pairs (1, 2), bass staff has eighth-note pairs (1, 2). Measure 12: Treble staff has eighth-note pairs (1, 2), bass staff has eighth-note pairs (1, 2). Measure 13: Treble staff has eighth-note pairs (1, 2), bass staff has eighth-note pairs (1, 2).

## No. 11. Präludium.

(Auch für Harmonium.)

Ernst Lanyi.

### **Andante con moto.**

Mit starken Registern!

Mit starken Registern:

Repetition auf schwächerem Manual ohne Pedal.

Man.

2.

rall. *u tempo*

ritard.

Detailed description: This block contains two staves of musical notation for piano. The top staff shows a melodic line with various note values and dynamics, including a dynamic marking 'rall.' followed by '*u tempo*'. The bottom staff shows harmonic support with sustained notes and chords. Measure numbers 21 through 26 are indicated above the staves. Articulation marks like dots and dashes are placed near the notes. Measure 26 concludes with a dynamic marking 'ritard.'

## No. 12. Präludium.

(Auch für Harmonium.)

Ernst Lanyi.

Mittelstark, dunkle Färbung.

## Repetition 2

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes between measures, indicated by a sharp sign (#) or a flat sign (b). Measure 2 starts with a half note followed by eighth notes. Measure 3 begins with a half note. Measure 4 starts with a half note. Measure 5 starts with a half note. Measure 6 starts with a half note. Measure 7 starts with a half note. Measure 8 starts with a half note. Measure 9 starts with a half note. Measure 10 starts with a half note. Measure 11 starts with a half note. Measure 12 starts with a half note. Measure 13 starts with a half note. Measure 14 starts with a half note. Measure 15 starts with a half note. Measure 16 starts with a half note. Measure 17 starts with a half note. Measure 18 starts with a half note. Measure 19 starts with a half note. Measure 20 starts with a half note.

# No. 13. Präludium.

Zur Fastenzeit.

Joh. Diebold.

Alla breve. (♩ = 92)  
Mittelstark.

Ped.

Man. I.

Man. II.

E. F. 1259

## No. 14. Vor- oder Nachspiel.

In der Fastenzeit und bei Trauerfeierlichkeiten.

Joh. Diebold.

*d=84.*

Ped.

Pd.

E. F. 1259

# No. 15. Fest - Präludium.

Joh. Adam Krygell, Op. 110.

**Maestoso moderato. ( $\text{d}=60$ )**

**ff Man.I.** **Ped.** **Man.II.** **Man.**

**Man.I.** **Man.** **Ped.**

**Man.II.** **Man.I.** **Man.I.** **ff a tempo**

**Man.** **Ped.** **Man.I.** **ff a tempo**

**Man.II.** **ff poco animato** **Man.II.** **Man.I.**

**Man.** **Ped.**

**Man.II.** **p rall.**

*Allegro maestoso.* ( $\text{d} = 76$ )

A musical score for piano, page 22, featuring five staves of music. The score is in common time, key signature of two flats, and consists of measures 22 through 27. The first staff (treble clef) starts with a dynamic of *f* and a instruction "Man. I.". The second staff (bass clef) has a dynamic of *p*. The third staff (treble clef) has a dynamic of *p*. The fourth staff (bass clef) has a dynamic of *p* and a pedaling instruction "Ped.". The fifth staff (treble clef) has a dynamic of *p*. Measure 22: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 23: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 24: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 25: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 26: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 27: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

35      45      2      4      3      3

Man. II.

*p un poco più mosso*

Man.

*mf*

*rall.*

Man. I.  
*a tempo*

Man. II.

Man. I.

Tempo I.

Man. II.

Man.

The image shows a musical score for two pianos, labeled "Man. I." and "Man. II.". The score consists of four staves of music, each with a treble and bass clef, and a key signature of one flat. The first staff starts with a dynamic of "ff" and includes markings "5 5", "Man.", "Ped.", and "Man. I.". The second staff begins with "ff a tempo" and includes markings "3 2 5 4", "Man. II.", "mf rall.", and "Man. I.". The third staff features dynamics "ff poco animato" and "p Man. II.", with markings "4 2 4" and "ff a tempo". The fourth staff concludes the page with a dynamic of "ff".

Vier kurze Nachspiele  
zunächst zu des Komponisten Offertorien, Op. 86.\*)  
No. 16. Zum Weihnachtsoffertorium.

Ludwig Bonvin, S.J., Op. 95. No. 1.

*Con moto.*

*mf*

*mp*

*a tempo*

*espress. e più lento*

*rit.*

*calando*

*più rit.*

*mf*

\* L. Schwann, Düsseldorf. Der Komponist behält sich bei obigen Orgelstücken das Eigentumsrecht vor.

# No. 17. Zum Osteroffertorium.

*Allegro moderato.*

Ludwig Bonvin, S.J., Op. 95, No. 2.

*Allegro moderato.*

*Ludwig Bonvin, S.J., Op. 95, No. 2.*

*fa tempo*

*Piu lento.*

*Man. II.*

**Tempo I.**

Man. I.

rit.

*a tempo*

Man. I.

Man. II.

*f*

*p*

*mp*

*rit.*

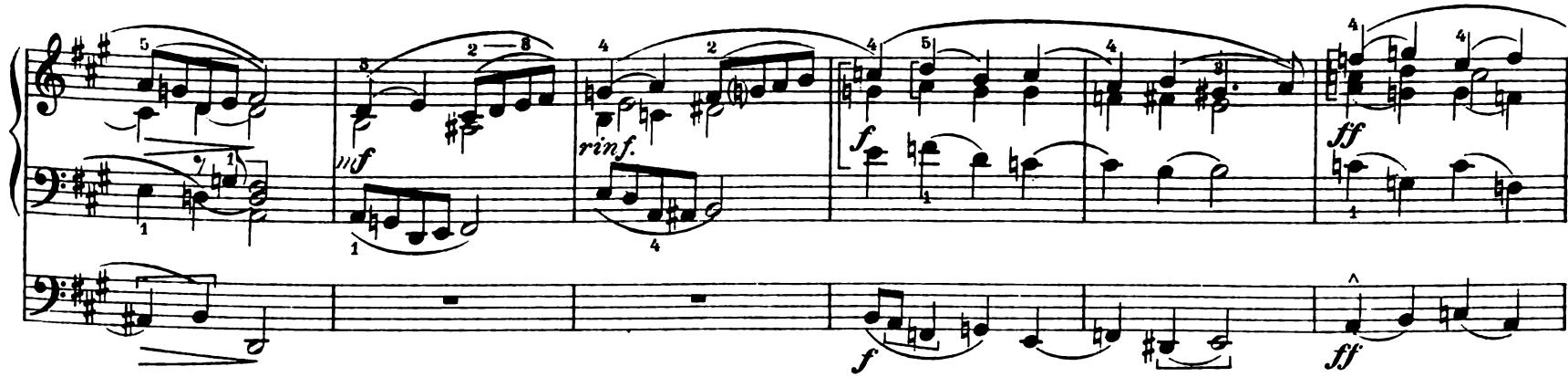
*più rit.*

E. F. 1259

# No. 18. Zum Pfingststoffertorium.

Ludwig Bonvin, S.J., Op. 95. No. 3.

*Allegro moderato.*



*Moderato, tranquillo.*



Man.I. *un poco più vivo*

*a tempo*

Man.II. *a tempo, tranquillo*

*calando*

*pp rit. molto*

# No. 19. Zum Muttergottesoffertorium.

Ludwig Bonvin, S.J., Op. 95. No. 4.

Moderato.  
Man. I.

Man. II.

cresc.

Man. I.

Man. II.

Man. I.

string. e cresc.

a tempo

pp

E. F. 1259

## No. 20. Interludium.

Joh. Diebold.

Andante. Die sanftesten Stimmen. (Auch für 2 Manuale.)

Andante. Die sanftesten Stimmen. (Auch für 2 Manuale.)

85

Ped.

cresc.

dim. e rit.

a tempo

Musical score for piano, page 33, featuring four staves of music:

- Staff 1:** Treble clef, two flats. Dynamics: *cresc. sempre*, *f*. Fingerings: 5, 4, 5, 4, 3, 4, 5, 2, 3, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1.
- Staff 2:** Treble clef, two flats. Dynamics: *cresc. sempre*, *mf*. Fingerings: 3, 4, 2, 5, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1.
- Staff 3:** Treble clef, two flats. Dynamics: *dim.*, *Ped.* Fingerings: 4, 5, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1.
- Staff 4:** Treble clef, two flats. Dynamics: *sempr dim. e rit.*, *morendo*. Fingerings: 5, 4, 5, 3, 4, 2, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2.

## No. 21. Interludium.

Joh. Diebold.

**Andante.** (♩ = 72.) Sanfte Flöte oder Gedekt mit Gemshorn 8:

### **Aeoline allein.**

A musical score for piano and strings. The top staff shows the piano part in treble clef, with measure 5 starting with a forte dynamic (f) and measure 6 with a piano dynamic (pp). The bottom staff shows the string parts in bass clef. Measure 5 ends with a forte dynamic (f). Measures 6-10 show various chords and dynamics, including a crescendo for the strings (cresc. e string.) in measure 8.

*a tempo*

Man.I.

Man.

Ped.

11

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in 2/4 time with a key signature of two sharps. Measure 45 starts with a sixteenth-note pattern in the bass. Measures 46-47 show a melodic line in the treble staff with eighth-note patterns. Measure 48 begins with a bass note followed by eighth-note chords. Measure 49 features a sustained bass note with eighth-note chords above. Measure 50 concludes with a final melodic line in the treble staff.

Registr. wie zuvor.

Man.II.

*pp* Aeoline allein.

Man.

Man.I.

Ped.

Aeoline.

Man.

*a tempo*

Man.I.

rit.

mf

Ped.

dim. sempre

pp

## No. 22. Interludium.

V. Goller.

*Moderato.*

*Moderato.*

*mf* Man. I.

*Ped.*

*pp* Man. II.

*Man.*

*mf* Man. I.

*Ped.*

Man. II. *ppp*

# No. 23. Interludium.

Moderato. Mittelstark.

Carl Detsch.



## No. 24. Interludium.

Allegretto. Sanfte Stimmen.

Carl Detsch.

*Ped.*

Musical score for piano, page 39, featuring five staves of music. The score includes dynamic markings such as *p.*, *f.*, *Man.*, *Verstärkt!*, *Ped.*, and *R.*. Fingerings are indicated above the notes in some staves. The music consists of measures 39 through 44.

*Man.*

*Verstärkt!*

*Ped.*

*R.*

E. F. 1259

## No. 25. Interludium.

Carl Detsch.

### **Andante. Frische Principale.**

## No. 26. Interludium.

Carl Detsch.

### **Andante. Sanfte Register.**

Musical score for five staves, page 41. The score consists of five horizontal staves, each with a treble clef and a bass clef. The music is written in common time. Fingerings are indicated by numbers (1 through 5) placed above or below the notes. The first staff begins with a measure of eighth notes. The second staff starts with a measure of sixteenth notes. The third staff begins with a measure of eighth notes. The fourth staff starts with a measure of sixteenth notes. The fifth staff begins with a measure of eighth notes. The score includes a section labeled "Man.II." and a reference "c.f. Man.I." The page number 41 is located in the top right corner.

## No. 27. Interludium.

P. Griesbacher, Op. 146, No. 5.

Adagio. Zarte Streicher. (4 facher Kontrapunkt.)

Adagio. Zarte Streicher. (4 facher Kontrapunkt.)

*p dolce*

Ped.

## No. 28. Interludium.

P. Griesbacher, Op. 146, No. 6.

(Im 4 fachen Kontrapunkt.)

(Im 4 fachen Kontrapunkt.)

*pp*

Ped.

## No. 29. Interludium.

Con moto. (♩ = 80) Frisch quellende Principal- und Flötenstimmen.

Joh. Diebold.

Man. I.

Man. II.

riten.

a tempo

Man. I.

Ped.

rit.

## No. 30. Interludium.

Jos. M. Schwammel.

Ziemlich lebhaft. Frisch streichende Stimmen.

The musical score for No. 30. Interludium. The score consists of three staves of music for two hands. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music is in common time. The first section (measures 1-12) starts with dynamic 'p' and includes fingerings like 4, 5, 8, 2, 2, 3, 5, 8, 2, 2, 4, 8, 8, 5, 4, and 4. The second section (measures 13-24) includes dynamics 'mf' and 'ff'. The third section (measures 25-36) includes a ritardando instruction. The score is annotated with various numbers (e.g., 2, 4, 5, 8, 1, 2, 3, 4, 5, 8, 2, 2, 3, 5, 8, 2, 2, 4, 8, 8, 5, 4, 4, 2) and dynamics (e.g., p, ff, mf, rit.).

# No. 31. Versette.

(Auch für Harmonium.)

Josef Latzelsberger, Op. 116. No. 2.

Moderato.

The musical score consists of four staves of music for piano, arranged in two systems of eight measures each. The first system begins with a dynamic of *f* and includes the instruction *Ped. ad lib.*. The second system begins with a dynamic of *p*. The music features various note values including eighth and sixteenth notes, and rests. Measure numbers 1 through 8 are indicated above the notes in the upper staves. Measure numbers 1 through 5 are indicated above the notes in the lower staves. Measure numbers 4 through 8 are indicated above the notes in the fourth staff.

## No. 32. Versette.

(Auch für Harmonium.)

Josef Latzelsberger, Op. 116. No. 5.

*Allegretto.*

*Ped.*

No.33. Herzlich tut mich verlangen. (O Haupt voll Blut und Wunden.) 47

47

Emil Wagner.

Music score for organ, four staves:

- Staff 1 (Treble): Measures 1-10. Dynamics:  $p$ ,  $p$ . Measure 10 ends with a fermata.
- Staff 2 (Bass): Measures 1-10. Dynamics:  $p$ .
- Staff 3 (Treble): Measures 11-20. Fingerings: 5, 12, 1, 1, 41. Measure 20 ends with a fermata.
- Staff 4 (Bass): Measures 11-20. Fingerings: 2, 2, 41. Measure 20 ends with a fermata.
- Staff 5 (Treble): Measures 21-30. Fingerings: 8, 1, 1, 4. Measure 30 ends with a fermata.
- Staff 6 (Bass): Measures 21-30. Fingerings: 2, 2, 41. Measure 30 ends with a fermata.
- Staff 7 (Treble): Measures 31-40. Fingerings: 8, 2, 4, 1, 1, 1. Measure 40 ends with a fermata.
- Staff 8 (Bass): Measures 31-40. Fingerings: 2, 2, 41. Measure 40 ends with a fermata.
- Staff 9 (Treble): Measures 41-50. Fingerings: 4, 8, 1, 1, 4. Measure 50 ends with a fermata.
- Staff 10 (Bass): Measures 41-50. Fingerings: 2, 2, 41. Measure 50 ends with a fermata.
- Staff 11 (Treble): Measures 51-60. Fingerings: 5, 1, 1, 1, 1. Measure 60 ends with a fermata.
- Staff 12 (Bass): Measures 51-60. Fingerings: 2, 2, 41. Measure 60 ends with a fermata.
- Staff 13 (Treble): Measures 61-70. Fingerings: 8, 2, 4, 1, 1, 1. Measure 70 ends with a fermata.
- Staff 14 (Bass): Measures 61-70. Fingerings: 2, 2, 41. Measure 70 ends with a fermata.
- Staff 15 (Treble): Measures 71-80. Fingerings: 8, 2, 4, 1, 1, 1. Measure 80 ends with a fermata.
- Staff 16 (Bass): Measures 71-80. Fingerings: 2, 2, 41. Measure 80 ends with a fermata.
- Staff 17 (Treble): Measures 81-90. Fingerings: 8, 2, 4, 1, 1, 1. Measure 90 ends with a fermata.
- Staff 18 (Bass): Measures 81-90. Fingerings: 2, 2, 41. Measure 90 ends with a fermata.
- Staff 19 (Treble): Measures 91-100. Fingerings: 8, 2, 4, 1, 1, 1. Measure 100 ends with a fermata.
- Staff 20 (Bass): Measures 91-100. Fingerings: 2, 2, 41. Measure 100 ends with a fermata.

—Pedal-Coppel.

## No. 34. Jesus, meine Zuversicht.

Emil Wagner.

# No. 35. Postludium

über „Großer Gott, wir loben Dich.“  
(Auch für Harmonium.)

Josef Latzelsberger.

**Adagio. Volle Orgel.**

*ff*

*Ped. semper*

*Ped. dopp.*

## No. 36. Concert-Paraphrase.

Maestoso.

Nikol. Fux.

Pleno.

*Ped. dopp.*

*dopp.*

*Ped.*

*Ped. dopp.*

Musical score for piano, page 51, featuring four staves of music. The top two staves begin with a treble clef, while the bottom two staves begin with a bass clef. The music consists of complex chords and arpeggiated patterns. Measure 1 starts with a treble clef staff showing a sequence of chords. Measure 2 begins with a bass clef staff, followed by another treble clef staff with a dynamic instruction *d. ppp.*. Measure 3 starts with a bass clef staff. Measure 4 begins with a treble clef staff, ending with a bass clef staff containing a dynamic instruction *rit.*.

Moderato.

The musical score consists of five staves for a piano. 
 - Staff 1 (Treble): Starts with two eighth notes, dynamic *p*, followed by a sixteenth-note pattern. Measure 5 starts with a eighth note.
 - Staff 2 (Bass): Continues the bass line with eighth notes.
 - Staff 3 (Treble): Starts with a eighth note, dynamic *f*, followed by a sixteenth-note pattern. Measure 4 starts with a eighth note.
 - Staff 4 (Treble): Starts with a eighth note, dynamic *N.M.* (Non Metric), followed by a sixteenth-note pattern. Measure 8 starts with a eighth note.
 - Staff 5 (Treble): Starts with a eighth note, dynamic *dim. rit.*, followed by a sixteenth-note pattern. Measure 1 starts with a eighth note, dynamic *H.M.* (Harmonie Majeure).

A musical score for piano, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes frequently, indicated by various sharps and flats. The score features complex rhythmic patterns with many eighth and sixteenth notes, often grouped by brackets and numbered (e.g., 1, 2, 3, 4, 5, 6, 7, 8). Measure numbers 1 through 8 are present above the staves. The dynamics include  $p$ ,  $f$ ,  $dopp.$ , and *rif.*. The tempo marking *Man.* is shown at the beginning of the fourth staff. The page number E. F. 1259 is at the bottom right.

## No. 37. Postludium.

Ludwig Boslet, Op. 26. No. 3.

Allegro.

ff

ff

ff



Moderato.

Musical score page 55, measures 5-8. The tempo is marked "Moderato." The first measure shows a ritardando. The second measure is labeled "rit." and "Man. II.". The third measure shows a ritardando. The fourth measure ends with a fermata over a half note.

Musical score page 55, measures 9-12. The first measure starts with a whole note. Measures 10 and 11 begin with half notes. Measure 12 starts with a whole note. The section is labeled "Man. III.".

Musical score page 55, measures 13-16. The first measure starts with a whole note. Measures 14 and 15 begin with half notes. Measure 16 starts with a whole note. The tempo is marked "rit."

*a tempo*

**f Man. I.**

The musical score consists of three staves of piano music. The top staff uses a treble clef and has a key signature of one sharp. It features dynamic markings 'a tempo' and 'f Man. I.'. The middle staff uses a bass clef and also has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music includes various note values such as eighth and sixteenth notes, rests, and grace notes. Measure numbers 1 through 8 are indicated above the top staff. Measure numbers 1 through 4 are indicated above the middle staff. Measure numbers 1 through 4 are indicated above the bottom staff. There are also some small numbers (e.g., 2, 3, 4, 5) placed near specific notes or groups of notes within each measure.

Musical score for piano, four staves. The score consists of four staves, each with a treble clef and a bass clef. The key signature is A major (three sharps). The tempo is indicated as *Moderato.*

The score is divided into sections:

- Section 1:** The first two staves show a melodic line in the treble clef and a harmonic line in the bass clef. The treble staff features eighth-note patterns with grace notes. The bass staff provides harmonic support with sustained notes and eighth-note chords.
- Section 2:** The third staff begins with a dynamic marking *riten.* It features eighth-note patterns with grace notes, similar to the first section. The fourth staff is labeled *Man. II.* and contains sustained notes and eighth-note chords.
- Section 3:** The third staff continues with eighth-note patterns and grace notes. The fourth staff is labeled *Man.* and contains sustained notes and eighth-note chords.
- Section 4:** The third staff concludes with eighth-note patterns and grace notes. The fourth staff ends with a dynamic marking *rit.*

Measure numbers 1 through 8 are indicated above the staves. Measure 8 is marked with a circled '8'.

Musical score for piano, three staves:

- Staff 1 (Treble Clef):** Starts with a forte dynamic (ff). The first measure ends with a fermata. The second measure begins with a dynamic instruction "a tempo". Measures 3-5 show a rhythmic pattern of eighth and sixteenth notes. Measure 6 starts with a dynamic instruction "Man. I.". Measures 7-9 continue the rhythmic pattern. Measure 10 concludes with a forte dynamic (ff).
- Staff 2 (Bass Clef):** Measures 1-5 show eighth-note patterns. Measures 6-9 show eighth-note patterns. Measure 10 concludes with a forte dynamic (ff).
- Staff 3 (Treble Clef):** Measures 1-5 show eighth-note patterns. Measures 6-9 show eighth-note patterns. Measure 10 concludes with a forte dynamic (ff).

A musical score for piano, featuring three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. Measure 11 begins with a forte dynamic (f) in common time. The melody consists of eighth-note pairs and sixteenth-note patterns. Measure 12 starts with a forte dynamic (f), followed by a measure of common time (indicated by a 'C'). The melody continues with eighth-note pairs and sixteenth-note patterns. The score includes various dynamics such as forte, piano, and accents.

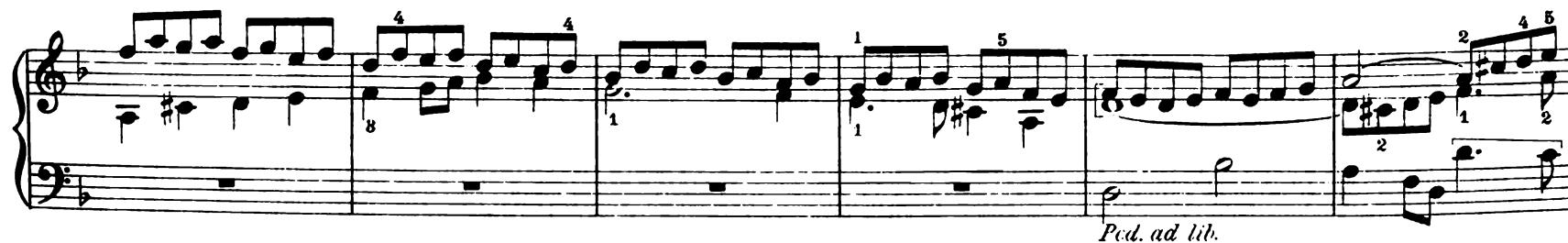
A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a dotted half note followed by an eighth note. Measure 12 begins with a sixteenth-note figure. The score includes various dynamics like forte and piano, and performance instructions like "riten." and "tempo." Measures 11 and 12 conclude with a repeat sign and a double bar line.

## No. 38. Postludium.

Joh. Diebold.

Con moto. (d. 96.)

Halbvolle Orgel. (Frische Prinzipale.)



Man.

Ped.

rl

r/l ped.

E. E. 1259

## No. 39. Postludium.

J. Niedhammer.

*Andante.**Allegro moderato.***Fuga.** Volle Orgel ohne Zungenwerke.

A page of sheet music for piano, featuring five staves of musical notation. The music is written in common time and includes various dynamics such as forte (f), piano (p), and sforzando (sf). The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with rests and bar lines. The piano keys are indicated by vertical lines with arrows pointing up or down, and the hands are labeled 'L' (left) and 'R' (right) to show the fingerings. The music consists of two systems of measures, separated by a repeat sign with a 'C' symbol.

## No. 40. Postludium.

J. Niedhammer.

Andante.



Allegro moderato.

Fuga. Volle Orgel ohne Zungenwerke.



A five-page spread of a musical score for two hands, likely for piano. The score consists of ten staves, five for each hand. The music is in common time and major key signature. The notation is primarily sixteenth-note patterns. Several dynamic markings are present, including 'Ped.' (pedal) at the beginning of the first page and 'ff' (fortissimo) in the middle of the fifth page. Measure numbers are indicated above the notes in various positions.

Ped.

ff

A musical score for piano, consisting of five staves. The top four staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The key signature is one sharp (F#). The music features various note values including eighth and sixteenth notes, with some notes beamed together. Fingerings are indicated above the notes in several measures. The score includes dynamic markings such as 'p' (piano) and 'f' (forte). The bass clef is used for the top three staves, while the treble clef is used for the bottom two staves.

No. 41. Postludium - Fantasie  
für wechselnde Manuale.

Entschlossen.

Jos. M. Schwammel.

Musical score page 68, measures 5-8. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measure 5 starts with a forte dynamic. Measure 6 begins with a dynamic *mf*. Measure 7 starts with a dynamic *f*. Measure 8 ends with a dynamic *f*.

Musical score page 68, measures 9-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measures 9-12 show continuous eighth-note patterns.

Musical score page 68, measures 13-16. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. The score includes vocal parts labeled "Man. I." and "Man. II." with dynamics *f*, *p*, *mf*, and *p*.

Musical score for orchestra and piano, page 10, measures 1-10. The score consists of three systems of music. The top system features two staves: the upper staff for the orchestra and the lower staff for the piano. The middle system also has two staves: the upper staff for the orchestra and the lower staff for the piano. The bottom system follows the same pattern. Measure 1: The orchestra starts with eighth-note chords. The piano has sustained notes. Measure 2: The orchestra continues with eighth-note chords. The piano has sustained notes. Measure 3: The orchestra has eighth-note chords. The piano has sustained notes. Measure 4: The orchestra has eighth-note chords. The piano has sustained notes. Measure 5: The orchestra has eighth-note chords. The piano has sustained notes. Measure 6: The orchestra has eighth-note chords. The piano has sustained notes. Measure 7: The orchestra has eighth-note chords. The piano has sustained notes. Measure 8: The orchestra has eighth-note chords. The piano has sustained notes. Measure 9: The orchestra has eighth-note chords. The piano has sustained notes. Measure 10: The orchestra has eighth-note chords. The piano has sustained notes.

## No. 42. Postludium.

Fuge.

Czeslaw Sosnowski.

M. M. ♩ = 60

Ped.

The image shows four staves of musical notation for a piano, likely from a score. The notation is divided into measures by vertical bar lines. Each measure contains one or more numbered figures (1 through 8) above the notes, which likely indicate specific fingerings or performance techniques. The music is written in common time, with various note values including eighth and sixteenth notes. The piano keys are indicated by black and white squares under the notes. The staves are separated by horizontal lines, and the overall layout is typical of a printed musical score.

The image displays four staves of musical notation, likely for two voices (soprano and alto), arranged vertically. The notation is in common time and uses a treble clef for the top voice and a bass clef for the bottom voice. The music consists of eighth-note patterns with various rhythmic markings such as 3, 4, 5, and 8. The notes are primarily black, with some white notes appearing in the bass line. Measure numbers 1 through 8 are placed above the notes to indicate the progression of the piece.

Musical score page 73, system 1. The music is in 8/8 time and G major. The top staff consists of two voices: soprano and alto. The soprano has eighth-note patterns with grace notes, and the alto has eighth-note chords. The bottom staff consists of two voices: bass and tenor. The bass has eighth-note patterns, and the tenor has eighth-note chords. Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with eighth-note chords and grace notes. Measures 4-5 continue with eighth-note patterns and grace notes. Measures 6-7 conclude with eighth-note patterns and grace notes.

Musical score page 73, system 2. The music continues in 8/8 time and G major. The top staff (soprano and alto) and bottom staff (bass and tenor) both feature eighth-note patterns. Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with eighth-note chords and grace notes. Measures 4-5 continue with eighth-note patterns and grace notes. Measures 6-7 conclude with eighth-note patterns and grace notes. A dynamic marking "lr" is present in measure 6.

Musical score page 73, system 3. The music continues in 8/8 time and G major. The top staff (soprano and alto) and bottom staff (bass and tenor) both feature eighth-note patterns. Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with eighth-note chords and grace notes. Measures 4-5 continue with eighth-note patterns and grace notes. Measures 6-7 conclude with eighth-note patterns and grace notes. Measure 32 is indicated above the staff.

Musical score page 73, system 4. The music continues in 8/8 time and G major. The top staff (soprano and alto) and bottom staff (bass and tenor) both feature eighth-note patterns. Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with eighth-note chords and grace notes. Measures 4-5 continue with eighth-note patterns and grace notes. Measures 6-7 conclude with eighth-note patterns and grace notes. Measure 8 is indicated above the staff.

# No. 43. Nachspiel in festo septem dolorum.

O quam tristis et afflita  
Fuit illa benedicta  
Mater unigeniti!

Federico Olmeda.

**Adagio non troppo.**

**C** **pp sostenuto**

**Man.**

**ritard.** **a tempo**

**cresc.**

**ff**

**Ped.**

(Lenguas 8.4.)

*fff*

Fondos solos.

*Man.*

*dim.*

*p*

A musical score for piano, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature is two sharps. The first system starts with a dynamic of *cresc.* and includes fingerings (2, 3, 5) and pedaling instructions (*Man.*, *Ped.*). The second system begins with a dynamic of *dim.* and includes fingerings (2, 3, 5, 8), (2, 4, 8), (2, 4, 8), (2, 4, 8), and a ritardando instruction. The third system starts with a dynamic of *pp* and includes fingerings (1, 2, 3, 4, 5) and pedaling instructions (*Man.*). The fourth system includes fingerings (1, 2, 3, 4, 5) and pedaling instructions (*Man.*).

2 4 4 5 2 5 4 4 2

**ff** Todos los fondos. (Lenguas 8.4) **fff**

2 4 4 5 2 5 4 4 2

Fondos solos. dim. molto

(Fondos 8.) ritard.

The musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is A major (three sharps). The time signature varies throughout the page. The first section starts with a forte dynamic (ff) and instructions for 'Todos los fondos' (all backgrounds) and 'Lenguas 8.4'. The second section begins with a piano dynamic (dim. molto) and 'Fondos solos'. The third section ends with a ritardando. Various rhythmic patterns are indicated by numbers above the notes (e.g., 2, 4, 5, 8), and dynamic markings like ff, fff, and ff are used throughout.

## No. 44. Postludium.

Maestoso con moto. (♩: 92)

Volles Werk.

Joh. Diebold.

Man. I.

Ped.

Man. II.

Man. I.

Ped.

rit.

Frische Stimmen.

*mf* Man. II.

Man.

2 5 8 4 3 5 2 1

*Più mosso, quasi a la breve.*

Hauptwerk.

Man. I.

*Ped. ad lib.*

*Ped. obbl.*

*Con moto.*

*riten.*

*a tempo*

*allarg.*

*rit.*

## No.45. Postludium.

Oscar Pahlman.



## **ANHANG**

**kleinerer Vor-, Nach- und Zwischenspiele, Cadenzen, Modulationen etc.**

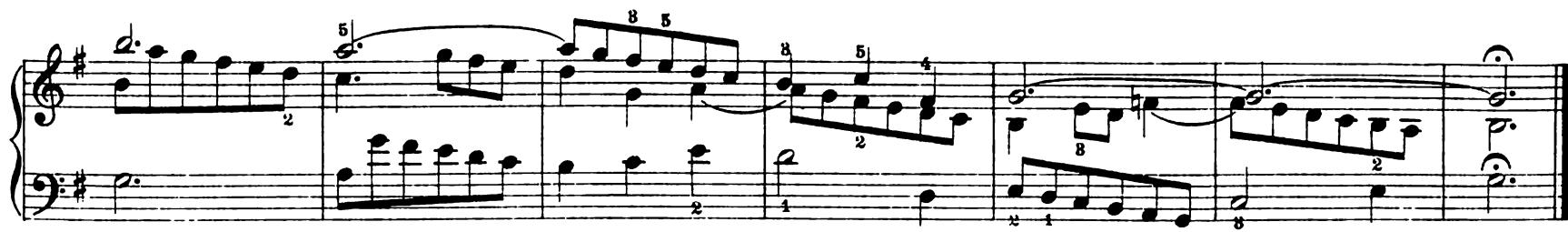
### **Allegretto.** Mittelhelte Stimmen.

Josef M. Schwammel.

Angelebts. Mittelne Stämme.

1.

*Manualiter.*



Andantino. Mit 8 u. 4 - füßigen Flötenstimmen.

Josef M. Schwammel.

2.

Andantino.

Man.I.

3.

*a tempo*

\* Acht kurze Vorspiele, aus: 100 Vorspiele für Orgel; Helsingfors (K. G. Fazer). E. F. 1259

Andantino.

(Flöjt. Solo.)

Man. I.

Man. II.

Man. II.  
ten.

4.

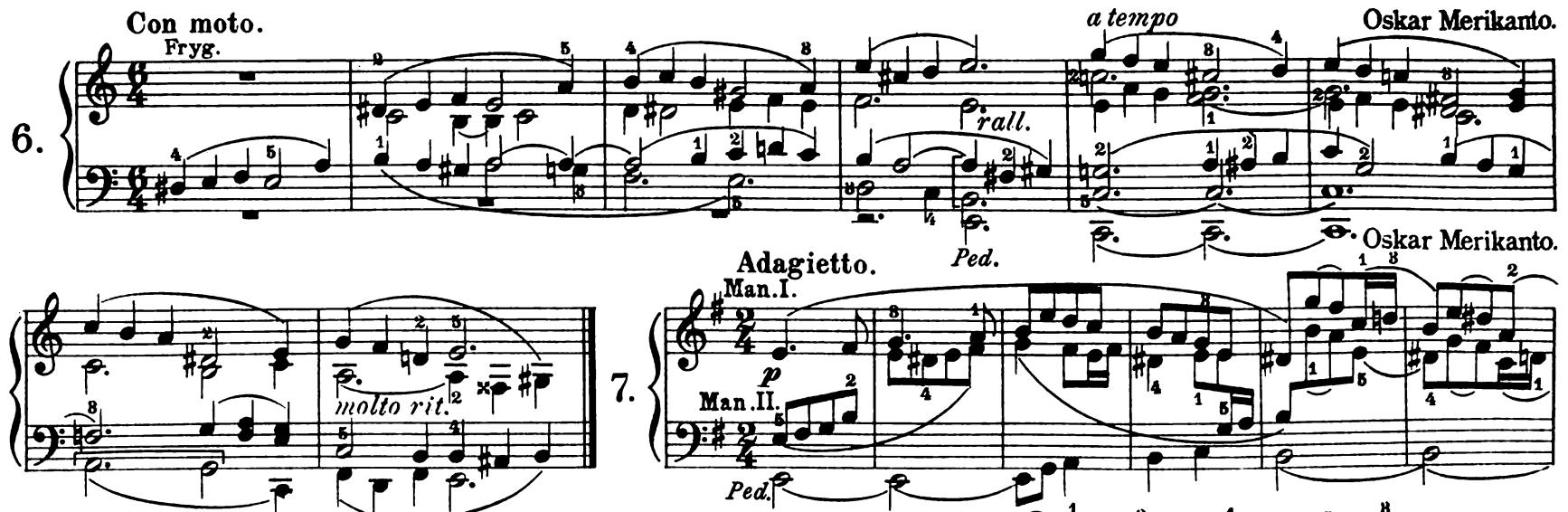
Moderato.

Oskar Merikanto.

Man. II. Canon.

5.

Con moto.  
Fryg.

6. 

*a tempo*

Oskar Merikanto.

Adagietto.  
Man.I.

7. 

Ped.

poco rall.

rit.

Maestoso. (Vom Himmel hoch.)

Oskar Merikanto.

8. 

Ped.

*dopp.*

*molto rit.*

E.F. 1259

Andantino.

9. This measure begins with a forte dynamic (f) in common time. The bassoon part is marked "Ped.". The music consists of two staves: treble and bass. The treble staff has a key signature of one flat. The bass staff has a key signature of one flat. Measure 9 concludes with a half note in the bassoon part.

Oskar Merikanto.

This measure continues the Andantino style. It features a treble staff with a key signature of one flat and a bass staff with a key signature of one flat. The bassoon part is marked "neolto rit.". Measure 10 concludes with a half note in the bassoon part.

Larghetto.

Canon.

Oskar Merikanto.

10. This measure shows a canon between the bassoon parts. The bassoon I part is marked "mf" and the bassoon II part is marked "p". The bassoon I part is labeled "Man. I." and the bassoon II part is labeled "Man. II.". The bassoon I part begins with a half note followed by eighth notes. The bassoon II part begins with a quarter note followed by eighth notes.

This measure begins with a treble staff in common time and a key signature of one sharp. The bassoon part is marked "Ped.". The bassoon part consists of eighth-note patterns. Measure 11 concludes with a half note in the bassoon part.

Vorspiel.

Tranquillo.

11. This measure begins with a treble staff in common time and a key signature of one sharp. The bassoon part is marked "p dolce". The bassoon part consists of eighth-note patterns. Measure 11 concludes with a half note in the bassoon part.

S. Palmgren.\*)

\*Zwei Vorspiele; aus der Musikzeitung „Säveletär“ (Helsingfors).

accel.

*p dim. poco rit.*

*ppp*

Vorspiel.

*f sempre*

S. Palmgren.

12.

*riten.*

*ff rit. molto*

Con moto.

13. R. Faltin.

*Man.*

*rit.*

Andante.

14. R. Faltin.

*p dolce*

*mf*

*Man.I.*

*Man.II.*

*rit.*

*Ped.*

Con moto.

15. R. Faltin.

*f*

*Ped.*

## Mein Jesus. (Weihnachtslied.)

Festivo.

R. Faltin.

16.

6/4 time signature, key signature of one sharp. Dynamics: ***ff***, ***Ped.***. Measures 1 through 8. The vocal line consists of eighth-note chords. The piano accompaniment features sustained bass notes with eighth-note chords above them.

6/4 time signature, key signature of one sharp. Dynamics: ***p***, ***Man.***, ***Ped.***. Measures 9 through 16. The vocal line continues with eighth-note chords. The piano accompaniment includes sustained bass notes and eighth-note chords.

6/4 time signature, key signature of one sharp. Dynamics: ***Man.***, ***Ped.***, ***Ped.***. Measures 17 through 24. The vocal line and piano accompaniment maintain their respective patterns of eighth-note chords and sustained bass notes.

6/4 time signature, key signature of one sharp. Dynamics: ***ff***, ***rit.***, ***Ped.***. Measures 25 through 32. The vocal line and piano accompaniment continue with eighth-note chords and sustained bass notes, with a gradual increase in volume towards the end.

**Lento con espressione.** (Auch für Harmonium.)

R. Faltin.

*m*f<sub>6</sub>

17

pdolc

Man.

Ped.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a '4'). Measure 11 starts with a half note in the treble staff followed by eighth-note pairs. Measure 12 begins with a half note in the bass staff. The score includes various dynamics like forte (f), piano (p), and accents. Measure 12 concludes with a fermata over the bass note.

## **Maestoso.** (Auch für Harmonium.)

R. Faltin.

18

May,

Col 8v

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic, indicated by a 'p' and a bracket under the bass notes. The bass line features eighth-note patterns, while the treble line consists of sustained notes and chords.

## Kleines Präludium.

(Auch für Harmonium.)

**Lento.** ( $\text{J} = 56$ ) (Auch volles Werk.)

**Gemsh.8; Bourdon 8; Ged.8; Dolce 8:**

Heikki Klemetti.

Gemsh.8; Bourdon 8; Ged.8; Dolce 8

19.

Man.I.

Man.

A horizontal strip of a musical score for piano, showing six measures of music. The top staff is in treble clef and the bottom staff is in bass clef, both in 3/4 time with a key signature of one flat. Measure 11 starts with a dotted half note followed by eighth-note pairs. Measure 12 begins with a bass note followed by eighth-note pairs. Measure 13 starts with a bass note followed by eighth-note pairs. Measure 14 begins with a bass note followed by eighth-note pairs. Measure 15 starts with a bass note followed by eighth-note pairs. Measure 16 concludes with a bass note followed by eighth-note pairs.

Ped. Subb. 16:

Musical score for piano and harmonica. The piano part consists of two staves: treble and bass. The treble staff has a key signature of one flat (B-flat) and a tempo of 88 BPM. The bass staff has a key signature of one flat (B-flat). The harmonica part is indicated by the text "Ged. 8; Harmonica 8;" above the piano staves. Measure 11 starts with a piano dynamic of  $\text{f}$ . The piano part features eighth-note chords and sixteenth-note patterns. The harmonica part enters with eighth-note chords. Measure 12 begins with a piano dynamic of  $\text{p}$ . The piano part continues with eighth-note chords and sixteenth-note patterns. The harmonica part continues with eighth-note chords. The score ends with a repeat sign and the instruction "Man. II. 2" above the piano staves.

### Ged.8; Harmonica 8;

Man. II

Man.

Voix coel. 8:

10

## Präludium.\*

Toivo Kuula.

Andante religioso.

20.

The musical score for Präludium consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in alto clef. The key signature is one sharp. The time signature is common time. Measure 1 starts with a dynamic 'p'. Measures 2-3 show a melodic line in the treble staff with grace notes and slurs. Measures 4-5 continue this line, with the bass staff providing harmonic support. Measures 6-7 show more complex harmonic movement with various chords and note heads. Measures 8-9 feature a rhythmic pattern of eighth and sixteenth notes. Measures 10-11 conclude the section with a final harmonic cadence.

\* Aus der Musikzeitung „Säveletär“ (Helsingfors).

4 5 6 7 8

più f

rit.

f a tempo

dim. e rit.

pp

dim. e rit.

pp

## Vesperklänge.\*)

F. J. saksson.

21

### Adagio.



<sup>\*)</sup> Aus der Musikzeitung „Säveletär“ (Helsingfors).

A musical score for piano, consisting of four staves. The top staff uses treble clef, the second staff bass clef, the third staff treble clef, and the bottom staff bass clef. The key signature is A major (three sharps). Measure 1 starts with a forte dynamic. Measure 2 begins with a crescendo (indicated by 'cresc.'), followed by a ritardando and diminuendo (indicated by 'ritard. e dim.'). Measures 3-4 show complex harmonic progression with various chords and grace notes. Measure 5 continues with a similar pattern. Measure 6 features eighth-note patterns. Measure 7 includes a dynamic instruction 'lr' (leggiero) and a sustained note. Measure 8 concludes with a dynamic instruction 'pp' (pianissimo). Measure 9 begins with a dynamic 'dim.', followed by a ritardando. Measure 10 ends with a dynamic 'mf' (mezzo-forte).

## Choral - Figuration.

Joh. Adam Krygell.

Adagio.

22.

The musical score consists of four staves of music for a piano. The top two staves are for the right hand, and the bottom two staves are for the basso continuo (bass and pedal). The music is in common time, with a key signature of one sharp (F#). The tempo is marked 'Adagio.' The score is numbered '22.' at the beginning of the first staff. Various dynamics are indicated, such as *pp*, *mf*, *p*, and *mp*. Pedal markings ('Ped.') are shown at the beginning of the first staff and near the end of the third staff. Measure numbers 1 through 8 are written above the notes in the right-hand staves. The basso continuo staff uses Roman numerals (I, II, III) to indicate harmonic changes. The music features intricate figurations and sustained notes, typical of choral-style piano writing.

## Cantabile.

Andante con moto.

Oscar Pahlman.

23.

Mit Ped.-Koppel.

Man. II.

Man. Ohne Ped. Koppel. Ped.

## 24. Modulationen in chromatischer Schreibart.

Wenn die 1. Stufe als 2. der folgenden Tonika betrachtet wird, z. B.

Josef Latzelsberger.

The musical score consists of two staves. The top staff is in G major (three sharps) and the bottom staff is in C major (no sharps or flats). The progression starts in G major (Dur), moves to E major (V), then to D major (I), then to B-flat major (Moll), then to A major (II), and finally back to G major (Dur). The bottom staff follows a similar pattern, starting in G major, moving to E major, then to D major, then to B-flat major, then to A major, and finally back to G major. Measure numbers 8 and 7 are indicated above the first staff.

Betrachtung der 1. Stufe als 3. einer Moll-Tonart, z.B.

Betrachtung des ersten Akkordes als 4. Stufe der folgenden Tonika, z.B.

Betrachtung der 1. Stufe als Dominant der folgenden Tonika, z.B.

Dur  
Moll  
Dur  
Dur  
Moll  
Moll

I, V  
I

Betrachtung der 1. Stufe als 6. der folgenden Tonika, z.B.

Moll  
Dur  
Dur

I, VI  
II  
V  
I

Dur  
Moll  
Dur  
Moll

Betrachtung der 1. Stufe als 7. der folgenden Tonika, z.B.

Dur  
Moll  
Dur  
Dur

I, VII  
V

Moll  
Dur  
Moll  
Moll



# Verlag von Eugen Feuchtinger in Regensburg.

der betreffenden Durtonart eingefügt sind. Einige schwierige Stücke sind auf drei Notensystemen wiedergegeben, in jeder Nummer ist die Pedalapplikatur beigelegt. Die Sammlung ist deshalb sehr wertvoll und empfehlenswert, weil sie unter Berücksichtigung der kathol. Liturgie besonders viele kurze, zwei oder drei Doppelsysteme ausfüllende und wohlgeformte Präludien, Cadenzen, Versetten usw. enthält, welche nicht nur die musikalische Phantasie des Organisten anregen und dessen Technik fördern helfen, sondern auch zum gottesdienstlichen Gebrauch sehr gut verwendbar sind. Die Kompositionen sind größtenteils leicht bis mittelschwer. Sehr empfehlenswert.

Dr. Haberls Musica Sacra.

**Inhalt des III. Bandes:** 548 Modulationen (Übergänge) von allen Dur- und Moll-Tonarten in sämtliche Dur- und Moll-Tonarten, komponiert von J. Gruber. 3. Auflage. Preis (27 Seiten geheftet) M. 2.— n.

Der III. Band ist recht praktisch angelegt. Die Modulationen gehen von C-dur oder A-moll aus und führen bis Ges-dur oder Es-moll, darauf folgen die von G-dur oder E-moll usw.; den Schluß bilden die von Fis (Ges)-dur und Dis (Es)-moll. Als Modulationsmittel sind meist Harmonien verwendet, welche nach zwei Takten in die neue Tonart einführen; denselben ist dann eine Cadenz in Dur- oder Moll beigefügt. Anfangen und Übenden, namentlich auch den Zöglingen in Seminarien und Organistenschulen ist die Sammlung sehr zu empfehlen.“

Dr. Haberls Musica Sacra.

Im Katalog des Kirchenchor-Verbandes der ev.-luth. Laudeskirche Sachsen heißt es: „Eine vortreffliche Sammlung. Die Orgelstücke sind von den besten Meistern und leicht bis mittelschwer auszuführen. Für das Studium, sowie für den praktischen Gebrauch im Gottesdienste gleich gut geeignet. Sehr empfehlenswert.“

**Hanisch, Jos., op. 16. 81 Cadenzen** in allen Dur- und Moll-Tonarten (jede Tonart in 3 Lagen) und **7 drei—fünfstimmige Präludien** für die Orgel. III. Aufl. M. 2.— n.

„Sehr leicht und wirklich recht hübsch, kann allen angehenden und schwächeren Organisten zum Studium und sofortigen praktischen Gebrauche beim Gottesdienste nachdrücklich empfohlen werden, speziell für unsere Organisten mit ihrer knapp zugemessenen Bildungszeit wie gemacht.“ Chorwächter.

— **14 Präludien** in den gebräuchlichsten Tonarten für Orgel oder Harmonium. II. mit Pedal-Applikatur versehene Auflage. M. 1.80 n.

„Alle Nummern sind wahre Goldkörner und von dem vielen Guten, welches der berühmte Improvisator für sein Instrument geschrieben, scheint uns hier das Beste zusammengetestzt zu sein.“ Der Organist.

— in obigen 14 Präludien des weltberühmten Regensburger Domorganisten J. Hanisch wird eine kostliche Gabe dargebracht, die nach Tonarten geordnet ist und den Vorzug großer Leichtigkeit und strengster Kirchlichkeit an sich trägt. Möchte doch dieses Opus auf keinem Orgelpulte fehlen.“

Cäcilia (Breslau).

„Dab diese gediegenen mittelschweren Sachen wohl brauchbar für wenig geübte Organisten sind, hat die neu erschienene Auflage in vollkommenster Gestalt bewiesen.“ Urania.

**Neuhoff, Ludwig, Andante in Es-dur** für Orgel 50 Pf. n. (Separat-abdruck aus: Diebold, op. 68. „Hundert größere und kleinere Original-Kompositionen hervorragender Orgel-Komponisten.“)

Ein mittelschweres, geistreich durchgeföhrtes Konzertstück.

**Renner, Jos., jun., op. 31. Zwölf Trios** für Orgel mit Rücksichtnahme auf leichten Pedalsatz. V. Auflage. M. 2.— n.

„Diese wohlgefügten Trios gehören zu dem Besten, was wir von dieser

Gattung neuerdings kennen lernten; Inhalt und Form sind gleich ausgezeichnet Nr. 9 und 11 nebst 12 sind vorzügliche Kanons.“ Urania.

**Renner, Jos., jun., op. 45. Zweite Sonate C-moll** für Orgel. M. 3.— n.

„Es ist mir immer ein wahres Labsal, auf dem heutztage so spärlich angebauten Gebiete der Orgelmusik einer solch erfrischenden Erscheinung, wie Renners 2. Sonate zu begegnen. Gerade da herrscht fast durchweg ein so konserватiver, rückwärtsschauender Blick, daß Werke, wie Renners Sonate, die den „Drang nach vorwärts“ verraten, ganz besonders freudig begrüßt werden sollten.“ Allgemeine Musikzeitung, Max Reger, Berlin.

— op. 58. **Thema mit Variationen** für Orgel. M. 1.50 n.

„Der vorteilhaft bekannte Regensburger Dom-Organist zeigt mit diesem Opus, daß er auch für den Konzertsaal originell zu schreiben versteht. Er beherrscht die moderne Musik vollkommen mit ihrer Forderung für virtuose Technik und unbegrenzte Harmonie-Entfaltung. Die vorliegende Komposition ist eine großartig schöne Konzertnummer für einen sehr gewandten Spieler auf einem modernen großen Orgelwerk.“

H. Tappert, Kath. Volkszeitung, Baltimore, 1904, Nr. 11.

## Wilhelm Rudnicks Orgel-Werke.

Fritz Lubrich sagt u. a. in seinem Bericht an die „Fliegenden Blätter des evang. Kirchenmusikvereins“: — — Wir haben hier Werke vor uns, die zu den bedeutendsten Produkten auf dem Gebiete der Orgelliteratur gehören und dem Komponisten einen der ersten Ehrenplätze unter den jetzt lebenden Tonsetzern für Orgel gesichert haben!“

In gleicher Weise sprechen sich die Herren Domkapellmeister Stehle in St. Gallen, Paul Homeyer, Gewandhausorganist in Leipzig und Dr. Paulstich, Organist in Hanau, aus.

**Rudnick, W., op. 17. Fünf Orgelstücke** mittleren Umfangs. M. 1.50 n.

(Nr. 1. Andantino A-dur, Nr. 2. F-dur, Nr. 3. D-dur, Nr. 4. F-dur, Nr. 5. Majestatisch D-moll.)

Urania 1900, Nr. 4: „Während der Meister in den von uns früher besprochenen Orgelwerken (Opus 44, 46, 49, 51, 52, 53, 56, 57, 58, 62) mehr das konzertale Orgelspiel berücksichtigte, wendet er sich mit seinem Opus 17, 19, 23, 37, 39, 40, 41, 69 und 70 in reichen Gaben mehr an die Organistenwelt, welche nicht auf der technischen Höhe steht. In Opus 17 finden sich ansprechende, nicht zu lange und nicht zu schwere Vorspiele in verschiedener Form.“

— op. 19. **Zwei Weihnachtsstücke:** Gute Mär (Vom Himmel hoch) und Stille Nacht. M. 1.50 n.

„In Op. 19 ist einsteils der Choral: „Vom Himmel hoch“ und das liebliche Grubersche Lied „Stille Nacht“, zu anmutigen Weihnachtsstücken verwendet, un schwer auszuführen.“

— op. 23. **Acht Orgeltrios.** M. 1.50 n.

(As-dur, G-moll, Es-dur, A-dur, G-dur, E-dur, D-moll, D-dur.)

„Die Trios in Op. 23 zeigen den Meister der polyphonen Stimmführung, ohne ins Trockene zu geraten.“

— op. 25. **Fünfundzwanzig kleinere Orgelstücke** in den gebräuchlichsten Dur- und Moll-Tonarten, (21 Seiten.) O. Häring, seinem Lehrer und Freunde gewidmet. M. 2.— n.

(Für schwächeren Organisten.)

„Sämtliche Sätze bekunden einen durchgebildeten und tüchtigen Meister, der in wenigen Takten viel zu sagen versteht und in den modernen Harmoniewendungen gut bewandert ist, ohne in Modulationen zu sehr abzuirren. Die 25 Nummern auf 21 Seiten in Quer-4° sind kurz und nicht schwer.“

— op. 37. **Zwei Fugen.** (Nr. 1. Einleitung und Fuge in G-dur. Nr. 2. Einleitung und Fuge in Es-dur.) M. 1.50 n.

„Den beiden Fugen (mit Präludien) gebührt das Prädikat kunst- und effektvoll.“ Die Steigerungen zum Schluß sind sehr wohl angebracht.“

**Rudnick, Wilh., op. 39. Sieben Passions-Vorspiele.** M. 1.50 n.

Nr. 1. Herzliebster Jesu, was hast du verbrochen?; Nr. 2. Marter Gottes — Herr und Ältester; Nr. 3. Marter Gottes, wer kann dein vergessen; Nr. 4. O du Liebe meiner Liebe; Nr. 5. O Haupt voll Blut; Nr. 6. O Lamm Gottes unschuldig; Nr. 7. Traurigkeit.

„Die Passions- und Abendmahl-Vorspiele der Opera 39 und 40 gehören zu dem Besten, was wir von dieser Gattung besitzen.“

— op. 40. **Sieben Abendmahl-Präludien.** M. 1.50 n.

1. Ach, was soll ich Sünder machen 2. Auf meinen lieben Gott. 3. Aus tiefer Not. 4. Aus tiefer Not. 5. Dein Jesus rufet dich zur Buße (Wer nur den lieben Gott). 6. Schmücke dich, o liebe Seele. 7. Schmücke dich, o liebe Seele.

— op. 41. **Neun Fest-Präludien.** M. 2.— n.

Weihnachten: 1. Gelobet seist du Jesu Christ. 2. Lobt Gott, ihr Christen. 3. Nun komm' der Heiden Heiland. 4. Vom Himmel hoch. Ostern: 5. Jesus Christus unser Heiland. 6. Jesus Christus unser Heiland. 7. Jesus, meine Zuversicht. Pfingsten: 8. Komm', o komm', du Geist des Lebens. 9. O heil'ger Geist, kehr bei uns ein. (Wie schön leucht' uns.)

„Die Festvorspiele entsprechen den gewählten Chorälen. Es sind wirklich schön geformte und vielseitig in der Form behandelte Charakterstücke.“

— op. 44. **Trinitatis-Sonate Nr. 1** (G-dur). Motiv: „Allein Gott in der Höh' sei Ehr“ (F. Lubrich gewidmet). M. 2.— n.

„Op. 44 beginnt mit festlich bewegten Tönen, an das Choral-motiv erinnernd, woran sich als Gegensatz das Seitenmotiv anschließt. Glänzend geht der erste Satz zu Ende. Als zweiter Satz erscheint ein edles Gebilde in Es-dur. Das Finale bringt den Choral in Pedal- und später in anderen Stimmen, umrauscht von mächtigen Figuren, mit überaus glänzendem Schlusse.“

— op. 46. **Totenfest-Bußtag.** Fantasie (Motive: „Mache dich, mein Geist bereit“ und „Straf mich nicht in deinem Zorn“, (Domorganist Muckenthaler gewidmet.) M. 1.50 n.

— op. 49. **Sonate Nr. 2** in D-dur (Motiv: „Jerusalem, du hochgebaute Stadt“, Musikdirektor Joh. Diebold gewidmet). M. 2.— n.

„Der Choral tritt sofort pompös auf. In zarterer Gestalt kommt er uns später entgegen, um dann im Tenor zu erscheinen, umrankt von beweglicher Figuration, um pompös im Pedal aufzutreten. Als weiterer Satz tritt ein edel-melodisches Andante in A-dur ( $\frac{3}{4}$ ) zu Tage. Einen wirkungsvollen Triumphgesang in D-dur ( $\frac{4}{4}$ ) bildet das Finale.“

— op. 51. **Pfingsten. Sonate Nr. 3** in D-moll (Motive: „O heil'ger Geist, kehr' bei uns ein“ und „Wie schön leucht' uns der Morgenstern“, Hofmusikdirektor B. Bilse gewidmet). M. 2.— n.

„Die Pfingstsonate beginnt sehr ruhig in D-moll ( $\frac{4}{4}$ ). Im weiteren Verlauf wendet sich das interessante Gebilde nach D-dur, den Festchoral im Pedale bringend, von glänzenden Triolen begleitet. Prachtvoll erscheint die Melodie zum Schluß in Oktaven. Ein anmutiges Pastoral-Trio (A-dur) bildet den zweiten Satz. Das Finale wird durch eine gehalt- und sehr wirkungsvolle Fuge gebildet, die mit brillantem Triller und einer kleinen, aber glänzenden Cadenz in impnierender Weise ruhig, mit vollem Werke abschließt.“

— op. 52. **Ostern. Fantasie** (Motiv: „Jesus meine Zuversicht“). M. 2.— n.

„Die Oster-Fantasie, Op. 52, beginnt ziemlich langsam in C-moll, erst in dunklen, dann in immer glänzenderen Farben erscheinend, sich nach C-dur wendend, um den Choral kraftvoll in Pedal zu bringen. Das schöne Andante in A-dur ( $\frac{4}{4}$ ) bildet einen gedeihlichen Gegensatz. Das Finale erscheint in rauschenden Klängen, eine Choralfuge knüpft sich daran, ein kurzer, zarter Satz in A-dur (für das Schwellwerk) folgt, um den Choral in mächtiger Weise ausklingen zu lassen.“

**Rudnick, Wilh., op. 53. Weihnacht.** Fantasie über Weihnachtslieder (dem Orgelvirtuosen A. Friedrich gewidmet). M. 1.50 n.

„Die Weihnachts-Fantasie beginnt mit der Weise zu: „Vom Himmel hoch, da komm' ich her“, woran sich die Choralfuge anschließt. Das hieran knüpfende Moderato bringt in überraschender Schöne die alte wunderliebliche Weise zu: „O sanctissima (O du fröhliche etc.)“. In dem lieblichen Pastorale (D-dur,  $\frac{6}{8}$ ) kommt der Hauptchoral zum Vorschein, woran sich später die beliebte Melodie von Gruber zu dem weitbekannten anmutigen Weihnachtsliede: „Stille Nacht etc.“ passend anknüpft. Im Finale kommt dagegen der Hauptchoral fugiert zum Vorschein, in vollen Akkorden triumphal abschließend, der vollen ungetrübten Weihnachtsfreude entsprechend.“

— op. 56. **Konzert-Fantasie** in G-moll. (Uso Seifert gewidmet). M. 2.— n.

„Die G-moll-Konzert-Fantasie beginnt majestatisch in vollen Akkorden, bisweilen mit zarteren Klängen abwechselnd, sich später in kontrapunktischen Verschlingungen ergehend, sich in großartiger Weise weiter bewegend, um in ein freundliches und wohltuendes Andante (C-dur,  $\frac{4}{4}$ ) zu wenden. Das Ganze wird durch eine mächtige und prächtige Fuge gekrönt, die durchaus nicht nach Schulstaub riecht.“

— op. 57. **Introduktion, Thema und Variationen** F-dur (Gewandhausorganist Paul Homeyer gewidmet). M. 2.— n.

In dem Variationenwerk (Op. 57) hat der Autor wiederum etwas Vorzügliches geschaffen. Nach einer bedeutsamen schwermütigen Einleitung in F-moll ertönt das edle melodische Thema (F-dur  $\frac{3}{4}$ ). In der 1. Var. bewegt es sich figurirt etwas lebhafter. In Nr. 2 erscheint dasselbe im Tenor, von lebhaften Triolen umrankt. Auch Var. 3 bietet eine sehr interessante Metamorphose! es erscheint dreistimmig in der linken Hand, während die rechte in Sechzehnteiligen lebhaft illustriert. Nr. 4 bringt das Thema im Tenor, umspielt von mächtigen Zweifunddreißigstel-Arpeggiien. Nr. 5 bietet den Grundgedanken in F-moll. Im Finale wird letzterer noch einmal in glänzender Entfaltung gebracht.“

— op. 58. **Sonate Nr. 4** in G-moll. (Otto Dienel, seinem Lehrer und Freund gewidmet.) M. 2.— n.

„Op. 58 beginnt feurig und das Hauptmotiv entwickelt sich immer schwungvoller. Der 2. Satz ist ein freundliches und interessantes Andante in B-dur ( $\frac{4}{4}$ ). Zum Schluß erscheint eine Fuge, die sich ‚gewaschen‘ hat.“

— op. 62. **Sonate Nr. 5** in D-moll. (Professor Radecke, Direktor des akademischen Instituts für Kirchenmusik gewidmet.) M. 2.— n.

„Op. 62 beginnt erhebend in D-moll, fantasievoll in kühnen und wirkungsvollen Gängen wird der glänzende Satz zu Ende geführt. Das Andante cantabile (A-dur  $\frac{3}{4}$ ) ist wiederum von anmutigster und gediegenster Haltung. In der Fantasie-Fuge des Finale entfaltet der Autor wiederum sein bedeutendes Wissen und Können, das überall gerechte Anerkennung finden wird.“

— op. 69. **Acht größere Choral-Nachspiele.** M. 2.— n.

1. Danket dem Herrn. 2. Andacht (Wenn ich ihn nur habe). 3. Großes Nachspiel: Allein Gott in der Höh' sei Ehr'. 4. Fuge mit Choral: Christus der ist — Ach bleib' mit deiner Gnade. 5. Was Gott tut, das ist wohlgetan. 6. Allein Gott in der Höh'. 7. O, daß ich tausend Zungen hätte. 8. Lobe den Herrn.

„In Op. 69 bietet der Meister etwas Neues und Seltenes, denn Choral-Nachspiele gibt es ja legionenweise, aber Nachspiele zu bestimmten Chorälen sind noch verhältnismäßig wenige geschrieben worden. Auch hier hat der Autor seine ungewöhnliche Begabung glänzend ans Licht gestellt. Gleich Nr. 1 ist eine recht wirksame Piece, Nr. 2 ist eine anmutige Gestaltung; auch Nr. 3 und 4, sowie alle übrigen Sätze lassen sich in bester Weise spielen und anhören.“