



No. 3065.

# Alte Meister des Orgelspiels

Maîtres anciens d'orgue — Old masters of the organ.

(Straube.)



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zu eigen.

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## Vorwort.

Diese Ausgabe „alter Meister“ will nicht der Historie dienen. Aus der Praxis hervorgegangen, ist sie für die Praxis bestimmt. An ihrem Teil ein kleiner Beitrag zu den vielfachen Bemühungen, die einst tönende, jetzt anscheinend vergessene Klangwelt der früheren Entwicklungsperioden musikalischer Kunst zu neuem Leben zu erwecken. Ein Auffassungs-Kanon für die deutsche Orgelmusik der vor-Bachschen Zeit soll nicht aufgestellt werden. Eine Anregung, sich eingehender als bisher mit der grossen Kunst der ewig jungen, alten Meister zu beschäftigen, vor allen den direkt beteiligten Kreisen zu geben, ist der Zweck der Veröffentlichung dieses Bandes. Dass die Erreichung eines solchen Ziels nicht ohne einen stärkeren Einschlag subjektiven Empfindens zu ermöglichen ist, weiss ein jeder, der an ähnlichen Aufgaben sich versucht hat. „Wie ich es sehe“, davon zeugt denn auch jede der vierzehn Bearbeitungen, welche auf den nachfolgenden Seiten vereinigt sind. Doch hoffe ich die Meinung beanspruchen zu dürfen, im allgemeinen den Stimmungsgehalt der einzelnen Kompositionen richtig erkannt zu haben. Als Mensch der Gegenwart habe ich mich nicht gescheut, alle Ausdrucksmittel der modernen Orgel heranzuziehen, um eine musikalische Wiedergabe „den Affekten“ gemäss zu ermöglichen. Über die Anwendungsart der Crescendowalze (W. 1-12) berichtet die Vorbemerkung zu Franz Liszs Orgelkompositionen (Ed. Peters № 3084). An zwei Stellen habe ich die, jetzt wohl jedem Organisten bekannte Einrichtung der sich gegenseitig auslösenden, oder durch einen „Nullknopf“ abstellbaren, „freien Kombinationen“ angewandt. Der Eintritt dieses technischen Hilfsmittels ist durch: 1. Komb., die Auslösung durch: Komb. bezeichnet. Folgt die Anwendung zweier Kombinationen unmittelbar aufeinander, (cf. J. K. Kerlls: „Passacaglia“), so wird die Handregistrierung erst mit der endgültigen Auslösung der zweiten Kombination wieder eingeschaltet, denn der klangliche Effekt ist so gedacht, dass mit dem Eintreten der „freien Kombination“ alle anderen Klangfarben verstummen. Die Wirkungen der angegebenen Registrierung sind in den seltesten Fällen als schreiende Kontrasteffekte gedacht. Sie sollen vielmehr, wie es das Klangmaterial der Thomasorgel in Leipzig z.B. zulässt, aus einem einheitlichen Farbenakkord herauswachsen, der dem ganzen Stück das eigenartige Gepräge gibt. Diese Regel gilt auch für die Anwendung der „freien Kombinationen“ in J. K. Kerlls „Passacaglia“. Die angedeuteten Stimmungsmomente mit den Darstellungsmöglichkeiten einer anderen Orgel richtig nachzuempfinden, muss natürlich der Intelligenz eines jeden Orgelspielers überlassen bleiben. Dass diese Aufgabe sehr wohl und noch dazu leicht zu lösen ist, darüber dürfte bei Einsichtigen keine Meinungsverschiedenheit herrschen.

Zum Schluss möchte ich auch an dieser Stelle meinem Freunde Herrn Dr. Max Seiffert (Berlin) herzlich Dank sagen für die Fülle reicher Anregungen, mit welcher er die Vorarbeiten zu dieser Ausgabe auf das Wesentlichste unterstützt hat.

Leipzig, 1904.

Karl Straube.  
Organist zu St. Thomae.

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\*) Zum ersten Male im Neudruck veröffentlicht.



# Orgelchoral: „In dulci jubilo.“

I. Flûte 8'  
Gedackt 8'

II. Rohrflöte 8'  
Klarinette 8'

III. Aeoline 8' (Schweller geschlossen)  
Voix céleste 8'  
Fugara 4' (wenn zart intoniert!)

Ped. Lieblich Gedackt 16'  
Salicetbass 16'  
P. K. III.

J. S. Bach.  
(1685-1750)

Im pastoralen Ton.

Manual. 1.

Pedal.

*ritardando*

*a tempo*

(*zart dahinschwebend*)

Ped: Salicetbass 16' ab.

*rall.*

*a tempo*

II

I

Ped: Cello 8' zu.  
Bassflöte 8'

P.K.I zu.

V

III

III. Voix cél. 8' ab.  
Fugara 4' ab.

III. Gedackt 8' zu.

Ped: Cello 8' ab.  
Bassflöte 8' ab.  
Ped: Salicetbass 16' zu.  
III. Gedackt 8' ab.  
P. K. I ab.

ritardando  
III a tempo  
III. Voix céleste 8' zu.  
Fugara 4' zu.  
Ped: Salicetbass 16' ab.

Measures 1-6 of the musical score.

**II**

*rall.*

*a tempo*

I

Ped. Cello 8' zu.  
Bassflöte 8' zu.

P. K. I zu.

Measures 7-12 of the musical score, featuring dynamics and instrument entries.

*rallentando*

Ped. Cello 8' ab.  
Bassflöte 8' ab.

P. K. I ab.

Measures 13-18 of the musical score, concluding with a dynamic 'rallentando'.

Christe, der du bist Tag und Licht.  
Choral mit Variationen.

I. Gemshorn 8'  
Viola di Gamba 8'

II. Klarinette 8'  
Gedackt 8'  
Salicional 8'  
Quintatön 8'

III. Aeoline 8'  
Gedackt 8'  
Violini 4'

Ped. Liebl. Gedackt 16'  
Salicetbass 16'  
Dulciana 8'

P. K. III.

Georg Böhm.  
(1661-1734)

Choral.

Manual. 2. Pedal.

pp

rit.

Var. 1.

Tranquillo molto.

III. Violini 4' ab.

I      *p*

rall.

II      *mP a tempo*

*a tempo*

*espressivo*

*un poco rit.* - - - *a tempo*

*un poco rit.* - - - *a tempo*



Musical score for three staves (Treble, Alto, Bass) in common time, key signature of one flat. Measure 5: Treble staff has a dotted half note followed by eighth notes. Alto staff has eighth notes. Bass staff has eighth notes. Measure 6: Treble staff has eighth notes. Alto staff has eighth notes. Bass staff has eighth notes. Measure 7: Treble staff has eighth notes. Alto staff has eighth notes. Bass staff has eighth notes. Measure 8: Treble staff has eighth notes. Alto staff has eighth notes. Bass staff has eighth notes.

Musical score for three staves (Treble, Alto, Bass) in common time, key signature of one flat. Measure 9: Treble staff has eighth notes. Alto staff has eighth notes. Bass staff has eighth notes. Measure 10: Treble staff has eighth notes. Alto staff has eighth notes. Bass staff has eighth notes. Measure 11: Treble staff has eighth notes. Alto staff has eighth notes. Bass staff has eighth notes. Measure 12: Treble staff has eighth notes. Alto staff has eighth notes. Bass staff has eighth notes.

Musical score for measures 11-12, featuring three staves of music for strings. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature changes from B-flat major to A major (no sharps or flats) at the beginning of measure 12. Measures 11 and 12 consist of six measures each, separated by a repeat sign.

Musical score for measures 13-14, featuring three staves of music for strings. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature changes back to B-flat major at the beginning of measure 14. Measures 13 and 14 consist of six measures each, separated by a repeat sign.

Musical score for measures 15-16, featuring three staves of music for strings. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature changes back to B-flat major at the beginning of measure 16. Measures 15 and 16 consist of six measures each, separated by a repeat sign.

I. Viola di Gamba 8' ab.  
Traversflöte 8'  
Gedackt 8'  
Rohrflöte 4' } zu.

II. Klarinette 8' ab.  
Rohrflöte 8'  
Gemshorn 4' } zu.

III. Traversflöte 4' zu. (Schweller offen).

M. K. I u. II  
II u. III } zu.  
I u. III }

P. K. I  
II } zu.  
III }

Var. 2.

Allegro moderato.

Manual. { I *mf* W. 6.  
*senza Ped.*

*con Ped.*

II { (II) *dimin-*  
*senza Ped.*

endo *mp* III { W. 4.  
*con Ped.*

II { *p* *mp* (II)  
*senza Ped.*

Staff 1: *crescendo* - *mf* I W.6.

Staff 2: *f* W.8.

Staff 3: *crescendo* - *do molto forte* W.9. *senza Ped.*

Staff 4: *rit. p* II W.3.

*a tempo*

P. K. I ab.  
II

III *pp*

*ri - tar* *dan* *do*

*con Ped.* I *a tempo*  
*senza Ped.*

*p*

*pp*

*un poco rit.* I *mp*

*tempo*

II *p*

III *pp*

*ri - te - nu - to* I

*con Ped.* I. Gamba 8' zu Un  
M. K. I u. III ab.

**poco sostenuto.**

III. Flautino 2' zu III  
Voix céleste 8'

I

III

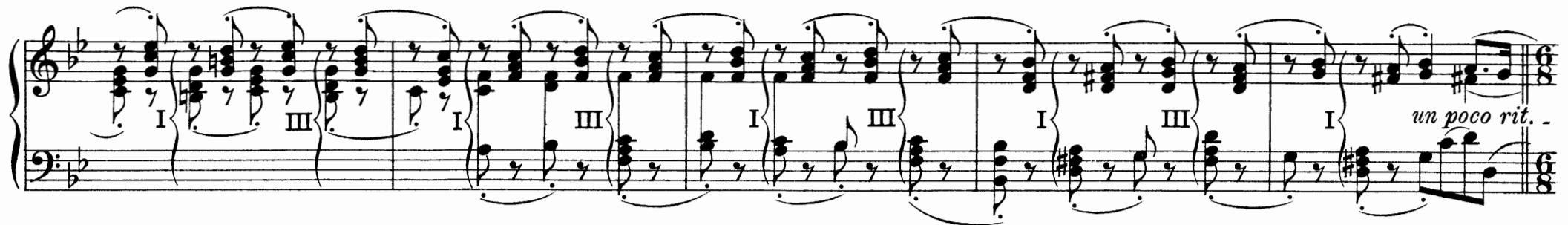
I

III

I. Gamba 8' ab.  
rit.  
I leggiero III

**Tempo I.**

*senza Ped.*



*III. Flautino 2' ab.  
Voix céleste 8'*

**Andante con moto.**

P.K. I zu.

*poco-*

*I*

*mf* W.6.

*con Ped.*

I. Doppelflöte 8' zu.  
Gemshorn 4'  
II. Flöte 8' zu.  
Gemshorn 4'  
III. Konzertflöte 8'  
Violine 4' zu.  
Flautino 2'  
(Schweller offen)  
Ped. Untersatz 32'  
Subbass 16'  
Bassflöte 8'  
Octavbass 8'  
Fagott 16'  
(wenn weich  
intoniert)

Var. 3.

Allegro maestoso.

Manual. {

II

*un poco forte*

W.O. (Beide Manuale in Klangfarbe und Stärke ziemlich gleich.) I

*staccato*      *un poco forte*      *legato*

Pedal. {

The musical score consists of three staves of piano notation. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. The key signature changes from one flat to one sharp. The music features various note values including eighth and sixteenth notes, and rests. Measure 18 starts with a half note in the bass, followed by a series of eighth-note patterns in the treble and bass staves. Measures 19 and 20 continue this pattern with some variations in the bass line. Measure 21 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 22 and 23 continue this pattern. Measure 24 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 25 and 26 continue this pattern. Measure 27 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 28 and 29 continue this pattern. Measure 30 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 31 and 32 continue this pattern. Measure 33 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 34 and 35 continue this pattern. Measure 36 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 37 and 38 continue this pattern. Measure 39 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 40 and 41 continue this pattern. Measure 42 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 43 and 44 continue this pattern. Measure 45 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 46 and 47 continue this pattern. Measure 48 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 49 and 50 continue this pattern. Measure 51 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 52 and 53 continue this pattern. Measure 54 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 55 and 56 continue this pattern. Measure 57 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 58 and 59 continue this pattern. Measure 60 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 61 and 62 continue this pattern. Measure 63 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 64 and 65 continue this pattern. Measure 66 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 67 and 68 continue this pattern. Measure 69 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 70 and 71 continue this pattern. Measure 72 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 73 and 74 continue this pattern. Measure 75 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 76 and 77 continue this pattern. Measure 78 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 79 and 80 continue this pattern. Measure 81 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 82 and 83 continue this pattern. Measure 84 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 85 and 86 continue this pattern. Measure 87 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 88 and 89 continue this pattern. Measure 90 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 91 and 92 continue this pattern. Measure 93 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 94 and 95 continue this pattern. Measure 96 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 97 and 98 continue this pattern. Measure 99 begins with a half note in the bass, followed by a series of eighth-note patterns. Measures 100 and 101 continue this pattern.

Musical score for three voices (Soprano, Alto, Bass) in common time, key signature of one flat. The score consists of three systems of three measures each.

**Measure 19:**

- Soprano: Eighth-note patterns.
- Alto: Eighth-note patterns.
- Bass: Half notes followed by eighth-note patterns.

**Measure 20:**

- Soprano: Eighth-note patterns.
- Alto: Eighth-note patterns.
- Bass: Half notes followed by eighth-note patterns.

**Measure 21:**

- Soprano: Eighth-note patterns.
- Alto: Eighth-note patterns.
- Bass: Half notes followed by eighth-note patterns.

# Passacaglia.

I. Gemshorn 8' II. Rohrflöte 8' III. Aeoline 8'  
 Salicional 8' Gedackt 8'  
 Konzertflöte 8'  
 Traversflöte 4'  
 M. K. I u. II P.K. II  
 II u. III III  
 I u. III

Ped: Liebl. Gedackt 16'  
 Salicetbass 16'  
 Dulciana 8'  
 Bassflöte 8'

Dietrich Buxtehude.  
 (1637-1707)

**Andante.**

**Manual.**

3.

Pedal.

P. K. II zu.  
P. K. II ab.

I *mp*      *un poco cresc.*      W.3.

P. K. I zu.

Musical score page 21, featuring three staves of music. The top staff consists of two systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. It includes dynamic markings "cre - scen - do W.4." and "sempr - cre -". The second system begins with a bass clef, a common time signature, and a key signature of one sharp. The middle staff consists of two systems. The first system starts with a treble clef, a common time signature, and a key signature of one sharp, with markings "scen - do mf W.6." and "cre - scen - do W.7. forte". The second system begins with a bass clef, a common time signature, and a key signature of one sharp, with markings "un poco II mp" and "diminuendo -". The bottom staff consists of two systems. The first system starts with a treble clef, an 8/8 time signature, and a key signature of one sharp, with markings "III.Violine 4' zu.", "W.O. III pp", and "Ped: Bassflöte 8' ab.". The second system begins with a bass clef, a common time signature, and a key signature of one sharp, with markings "II p" and "P. K. II zu.".

Musical score page 22, first system. The score consists of three staves. The top staff has two voices labeled I and III. The middle staff has one voice labeled I. The bottom staff has one voice labeled III. Various dynamics and markings are present, including "III.Voix céleste 8' zu.", "P.K. II ab.", "II.Salicional 8' ab.", and "M.K. II u.III ab.". Measure numbers 1 through 8 are indicated above the staves.

Musical score page 22, second system. The score consists of three staves. The top staff has two voices labeled II and III. The middle staff has one voice labeled III. The bottom staff has one voice labeled III. The top staff is labeled "(Rohrflöte 8')". Measures 9 through 12 are shown.

Musical score page 22, third system. The score consists of three staves. The top staff has two voices labeled II and III. The middle staff has one voice labeled III. The bottom staff has one voice labeled III. Measures 13 through 16 are shown.

III  
rit.  
*pp*  
II. Quintatön 8' zu.  
II. III. Voix céleste 8' ab.  
M. K. II u. III zu.  
P. K. I zu.  
P. K. II zu.

- - - II *mf* W.6.  
ore - scen - do W.7. *un poco forte*  
I

ore - scen - do *f* W.8.  
poco -

a - - - poco - - - sempre - - - cre - - - scen - - - do - -  
 > >

- e - - strin - - gen - - do ritenuto  
 W.12. de - ere - scen - do  
 M. K. II u. III ab.

a tempo, ma flessibile  
 f W.7.

II. Quintatón 8' } ab.  
 Salicional 8' zu.

III Voix céleste 8' zu.  
 P.K.I ab.

II (Rohrflöte 8' allein.)

do W.O.

un poco rit.

(III)

P.K. II ab.

II

(III)

II

(III)

III. Liebl. Ged. 16' zu.  
rite - nu - to

# Praeludium und Fuge.

I. Gemshorn 8'    II. Rohrflöte 8'    III. Aeoline 8'    Ped: Liebl. Gedackt 16'  
 Gedackt 8'                      Salicional 8'                      Gedackt 8'                      Salicetbass 16'  
 Flûte 8'                                                                   Dulciana 8'

M. K. I u. II    P. K. II  
 II u. III                      III  
 I u. III

Dietrich Buxtehude.

**Moderato.**

Manual. {

4.

Pedal. {

II **mp** W.4.

un - *poco* - - - cre - scen - do

I **mf** W.6.

cre - scen - do **f** W.8.

(I) *espr.*

sempre - di - mi - nu - en - do pp  
II

III.Voix céleste 8' zu.  
W.O.III { Un poco sostenuto III.Gedackt 8' ab.  
Ped.Salicetbass 16' ab.  
Dulciana 8' ab.  
P.K.II ab.

III.Voix céleste 8' ab.  
Gedackt 8'  
Konzertflöte 8' zu.  
riten. I Adagio.  
Fuga: Grave.  
III-Traversflöte 4' zu.  
rit. Ped: Salicetbass 16' zu.  
Dulciana 8' zu.  
P.K.II zu.

Musical score for orchestra, measures 28-30. The score consists of three staves: Treble, Bass, and another Bass. Measure 28 starts with a dynamic of  $\text{II } p \text{ (marc.)}$ . Measure 29 begins with  $p \text{ (marc.)}$ . Measure 30 ends with  $\text{III}$ .

Musical score for orchestra, measures 31-33. The score consists of three staves: Treble, Bass, and another Bass. Measure 31 starts with  $\text{III } pp$ . Measure 32 begins with  $\text{II}$ . Measure 33 ends with  $\text{III}$ .

Musical score for orchestra, measures 34-36. The score consists of three staves: Treble, Bass, and another Bass. Measure 34 starts with a dynamic of  $\text{Vivace.}$  Measure 35 includes dynamics  $\text{un poco rit.}$ ,  $\text{III. Flautino 2' zu.}$ , and  $\text{II. Flöte 4' zu.}$

II

I Rohrflöte 4' } zu.  
Gemshorn 4'

I

I

W.O. cre - - scen -

P. K. I zu.

The image displays three staves of musical notation for orchestra, likely from a score by Gustav Mahler. The notation is in common time and consists of measures 28 through 30. 
 - \*\*Staff II (top):\*\* Features woodwind parts, including oboes and bassoon. It includes dynamic markings such as 'p' (piano) and 'f' (fortissimo). Measure 28 ends with a fermata over the bassoon part. Measure 29 begins with a forte dynamic 'f' followed by eighth-note patterns. Measure 30 continues with eighth-note patterns and concludes with a forte dynamic 'f'.
 - \*\*Staff I (middle):\*\* Also features woodwind parts. Measures 28 and 29 show eighth-note patterns. Measure 30 begins with a forte dynamic 'f' and includes a melodic line with slurs and grace notes.
 - \*\*Staff I (bottom):\*\* Shows bassoon parts. Measures 28 and 29 consist of eighth-note patterns. Measure 30 begins with a forte dynamic 'f' and includes a melodic line with slurs and grace notes.
 - \*\*Text:\*\* There are several text elements: 'II' above the first staff; 'I Rohrflöte 4' } zu. Gemshorn 4'' above the second staff; 'I' above the third staff; 'I' below the third staff; 'W.O. cre - - scen -' in the middle of the third staff; and 'P. K. I zu.' at the end of the third staff.

do W.5.

cre - scen - do W.7.

cre -

scen - do f W.9. III { p W.0. pp I { mf W.6.

P.K.I { ab.  
P.K.II {

*a discrezione*

cre - scen - do

P.K.I zu.  
P.K.II

W. 8. f

cresc.

più forte W. 9.

ritenuto

Vivace.

II

ritor - di - nan - do      poco a -      poco al tempo  
nu - en - do pp W.O.

III

P.K.I ab. II

I

p

II

P.K.I zu.

I

cre - scen - do

(II)

II  
mp W.4.  
(II)

I  
cre - scen - do  
(II)

I  
mf  
W.6.

sem - pre  
cre - scen -

- do      più f W.9.      sem - pre cre - - scen - do W.11.

*ff*

cre - scen - do *fff* W.12.

dimi - nu - en

P.K.I } ab.  
P.K.II }

marc.

- do sempre *mf* W.6.

de - cre - scen - do

I. Rohrflöte 4' } ab.  
Gemshorn 4'

II

sem - pre *p* W.0.

II

III. Liebl. Gedackt 16' zu.

*pp*

*tr*

# Ciaconna.

I. Gemshorn 8'  
Gedackt 8'  
Flûte 8'

II. Dolce 8'  
Gedackt 8'  
Rohrflöte 8'  
Salicional 8'

III. Aeoline 8'  
Gedackt 8'  
Konzertflöte 8'  
Violini 4'  
(Schweller geschlossen)

Ped: Liebl. Gedackt 16'  
Salicetbass 16'  
Dulciana 8'  
Bassflöte 8'

M. K. I u. II. P. K. II.  
II u. III. III.  
I u. III.

Dietrich Buxtehude.

*Andante con moto.*

Manual. 5.

Pedal.

III

*pp*

P.K.II ab.

I *mp*

P.K.I P.K.II zu.

II *p*

P.K.I ab.

I

*mp*

crescen - do - W.5.

I

P.K.I zu.

II

II

P.K.I ab.

I

Un poco sostenuto.

diminuendo

III pp W.O.

II mp

Tempo I.

I mp

cre -

- scen -

P.K.I zu.

*do* *mf* W.6. II I  
P.K.I ab

II I III de - - cre -  
I (II)

- - scendo *mp* W.4. II un poco rit. I a tempo II de - - cre -  
III P.K.I ab.

*scen - do W.O. pp*

*un poco rit.*

*Sostenuto.*

Ped: Untersatz 32' zu.

III. Liebl. Gedackt 16' zu.  
Voix céleste 8' zu.

II

*ritar-*

Ped: Salicetbass 16' ab.  
Dulciana 8' ab.

*Adagio.*

*dan - do III*

III. Konzertflöte 8' ab.

*Più Adagio.*

III. Liebl. Gedackt 16' ab. M.K.II u.III ab.

III. Liebl. Gedackt 8' ab.

II

*tempo primo*

III. Voix céleste 8' ab.  
Gedackt 8' zu.  
Konzertflöte 8' zu.

M.K. II u. III zu.

P.K. I } zu.  
P.K. II } zu.

(II)

cre -

I

*scen -*

*do -*

*mf W. 6.*

I.

*crescen - do*

*f W. 7.*

*sem - pre*

Musical score for piano, three staves, key of G major (two sharps), common time.

**Staff 1 (Treble Clef):**

- Measures 41-45: Dynamics: *molto f* W.8. (poco - a - poco - cre - scen -)
- Measure 46: *Energico.*
- Measure 47: Dynamics: *ff* W.10. (do - e - stringendo -)
- Measure 48: (piano)

**Staff 2 (Bass Clef):**

- Measures 41-45: (piano)
- Measure 46: (piano)
- Measure 47: (piano)
- Measure 48: (piano)

**Staff 3 (Treble Clef):**

- Measures 41-45: (piano)
- Measure 46: (piano)
- Measure 47: (piano)
- Measure 48: (piano)

**Text:**

- Measures 41-45: *molto f* W.8. (poco - a - poco - cre - scen -)
- Measure 46: *Energico.*
- Measure 47: *ff* W.10. (do - e - stringendo -)
- Measure 48: (piano)
- Measure 49: *W.11. più ff scen - ral - do - sempre - tan - do - sff W.12.*

# Passacaglia.

**Hand-Registrierung.**

- I. Gemshorn 8'  
Gedackt 8'  
II. Salicional 8'  
Rohrflöte 8'  
III. (Schweller geschlossen)  
Aeoline 8'  
Gedackt 8'  
Lieblich Gedackt 16'  
Ped: Lieblich Gedackt 16'  
Salicetbass 16'  
Dulciana 8'  
P.K.III.

**1.Komb.**

- I. Gemshorn 8'  
II. Quintatön 8'  
III. Aeoline 8'  
Traversflöte 4'  
Fugara 4'  
Oboe 8'  
Ped: Liebl. Gedackt 16'  
Salicetbass 16'  
M.K.II u.I.  
P. K. II.

**Freie Kombinationen.**

- I. Gedackt 8'  
Gemshorn 8'  
Gemshorn 4'  
II. Rohrflöte 8'  
Salicional 8'  
Quintatön 8'  
Flauto dolce 4'  
III. Aeoline 8'  
Gedackt 8'  
Principal 8'  
Traversflöte 4'  
Fugara 4'  
Oboe 8'  
Ped: Liebl. Gedackt 16'  
Salicetbass 16'  
M.K.II u.I.  
P. K. II.

Ped:  
Liebl. Gedackt 16'  
Salicetbass 16'  
Dulciana 8'  
Flauto dolce 4'  
Untersatz 32'

Johann Kaspar Kerll.  
(1627-1693.)

**Molto moderato.**

Manual.

6.

Pedal.

III. Liebl. Gedackt 16'  
ab.

M. K. I u. II zu.

III. Konzertflöte 8' zu.

(III) (III) (III)

I II I II

II. Quintatön 8' zu.

(III) (III) (III)

III. Konzertflöte 8' ab.

M.K. III u. II } zu.  
III u. I }

II. Quintatön 8' ab.

II II II

P.K. I II } zu.

cre - scendo

mp W.4.

I

crescendo

cre - scen - do

Musical score for two voices (I and II) and basso continuo. The score consists of three staves. The top staff is soprano (S), the middle staff is alto (A), and the bottom staff is basso continuo (Bc). The key signature is one flat, and the time signature is common time.

**Staff I (Soprano):**

- Measures 1-2: Dynamics *mf*, *w.6.*
- Measure 3: Dynamics *crescendo*
- Measure 4: Dynamics *un poco f*, *w.7.*
- Measure 5: Dynamics *p*.
- Measure 6: Dynamics *d.*
- Measure 7: Dynamics *bbd.*
- Measure 8: Dynamics *d.*
- Measure 9: Dynamics *p.*
- Measure 10: Dynamics *d.*
- Measure 11: Dynamics *d.*

**Staff II (Alto):**

- Measures 1-2: Dynamics *mf*
- Measures 3-4: Dynamics *p*.
- Measures 5-6: Dynamics *p*.
- Measures 7-8: Dynamics *p*.
- Measures 9-10: Dynamics *p*.
- Measures 11-12: Dynamics *p*.

**Basso Continuo (Bc):**

- Measures 1-2: Dynamics *p*.
- Measures 3-4: Dynamics *p*.
- Measures 5-6: Dynamics *p*.
- Measures 7-8: Dynamics *p*.
- Measures 9-10: Dynamics *p*.
- Measures 11-12: Dynamics *p*.

**Performance Instructions:**

- Measure 1: *un poco rit.*
- Measure 2: *a tempo*
- Measure 3: *(I)*
- Measure 4: *II*
- Measure 5: *II*
- Measure 6: *(I)*
- Measure 7: *II*
- Measure 8: *(I)*
- Measure 9: *II*
- Measure 10: *(I)*
- Measure 11: *crescendo*

I *sf* W.9.

*tr crescendo*

*ff* W.10.

*dimin.* - *f* -

III. Lieblich Gedackt 16' zu.

*mf* II W.6.

*sempre dими nuendo*

*pp* W.0.

P.K. I ab.  
II

III

III. Liebl. Gedackt 16' ab.

(immer auf dem III. Manual)

II. Salicional 8' ab.  
Rohrflöte 8' ab.  
Quintatön 8' zu.

M. K. III u. II ab.

**Adagio.**

(III) **p**  
II  
III. Gedackt 8' ab.  
Voix celeste 8' zu.  
II. Quintatön 8' ab.  
Salcional 8' zu..  
Rohrflöte 8'

**Tempo I.**

II  
I  
un - poco - crescendo  
W.6.

II  
dim.  
W.3.  
III  
1.Komb.  
II  
III. Voix celéste 8' ab. Alle Manual =  
Gedackt 8' zu. und Pedal =  
koppeln zu.

*espr. un poco rallent.*

*tempo*

I

(III)

*rit.*

III

*r.H.*

*a tempo*

II

*l.H.*

*2.Komb.*

1 2 1 2

I

*staccato*

*5* *5* *5*

*4*

*r.H.*

*l.H.*

*2.Komb.*

*5* *5* *5*

I  
*p* W.3.  
 ore - scen - do -  
 II  
 (I)  
*mp* W.4.  
 (II)

*crescendo*  
 mf W.6.  
 I (II)  
 I

(II)  
 I  
 (I)  
*crescendo* -

(I)

W.7. un poco forte

crescendo - - - f W.8.

II

Detailed description: This system contains two staves. The top staff (G clef) has six measures. Measure 1 starts with eighth-note pairs followed by eighth-note triplets. Measure 2 consists of eighth-note pairs. Measures 3-4 show eighth-note pairs with a sharp sign. Measure 5 begins with a dynamic crescendo. The bottom staff (G clef) has three measures. Measure 1 starts with eighth-note pairs. Measures 2-3 consist of eighth-note pairs with a sharp sign. Measure 4 begins with a dynamic crescendo.

crescendo - - -

Detailed description: This system contains two staves. The top staff (G clef) has four measures. Measures 1-2 consist of eighth-note pairs. Measures 3-4 show eighth-note pairs with a sharp sign. The bottom staff (G clef) has three measures. Measures 1-2 consist of eighth-note pairs. Measure 3 begins with a dynamic crescendo.

(I)

sf

I

Detailed description: This system contains three staves. The top staff (G clef) has three measures. Measures 1-2 consist of eighth-note pairs. Measure 3 begins with a dynamic sf. The middle staff (Bass clef) has three measures. Measures 1-2 consist of eighth-note pairs. Measure 3 begins with a dynamic I. The bottom staff (G clef) has three measures. Measures 1-2 consist of eighth-note pairs. Measure 3 begins with a dynamic I.

crescendo - - - molto forte *d.* crescendo

sempre molto forte W.9.

crescendo - - - - -

Musical score for piano, page 51, featuring three staves of music.

The top staff begins with dynamic *ff* and tempo *W.10.* The bass line is marked *pomposo*. The right hand has sixteenth-note patterns. The dynamic changes to *ritenuto* at the end of the first section.

The middle staff starts with *a tempo vivace e sempre ff*. It features eighth-note patterns with three-measure弓heads. The dynamic remains *ff*.

The bottom staff continues with *a tempo vivace e sempre ff*. It also features eighth-note patterns with three-measure弓heads. The dynamic remains *ff*.

The final section of the score begins with a dynamic crescendo, indicated by a series of upward arrows above the notes.

cre - scen - - do

più ff agitato W.11.

I                    II                    I                    II

strin - - - gen - - - do - sempre - e - crescendo -

I

fff

rallentando - - -

sempre - - -

- rite - - nu - - to - - e - - crescendo - - -

(lungo)

Org. Pleno.

# Toccata Sexta

(aus dem „Apparatus-Musico-Organisticus 1690).)

## Hand - Registrierung.

- I. V. di Gamba 8'
- Gemshorn 8'
- Gedackt 8'
- II. Flûte 8'
- Gedackt 8'
- III. Liebl. Gedackt 8'
- Aeoline 8'
- Violini 4'

- Ped: Liebl. Gedackt 16'
- Salicetbass 16'
- Dulciana 8'
- M.K. I u. II
- II u. III
- I u. III
- P. K. I

## Freie Kombination.

- I. Komb.** I. Flûte harmonique 8'
- Gemshorn 8'
- II. Gedackt 8'
- III. Oboe 8'
- Aeoline 8'
- Gedackt 8'
- Ped: Liebl. Gedackt 16'
- Dulciana 8'

Georg Muffat.  
(etwa 1635-1704.)

Allegro maestoso.

Manual. 7.

Pedal.

nu - en - do      III *mp* W.6.

I *mf*

II

cre - scen -

- do I *f* W.8.

sem - pre

cre - scen -

do più *ff* W.11.

Allegro moderato.

The musical score consists of three staves of music for orchestra, labeled II, I, and III from top to bottom. Staff II starts with a dynamic of *mf* and a tempo marking of W.6. The music features various rhythmic patterns and dynamics, including *tr* (trill) and *w* (acciaccatura). Staff I begins with a dynamic of *f* and a tempo marking of W.7. The vocal line includes lyrics: "cre - - - scen - - do" followed by "po - co - a -". Staff III provides harmonic support with sustained notes and chords. The score is written in common time, with key signatures changing between major and minor keys.

W.8. - po - cre -

*pianissimo*

*più f* W.9. scen -

do -

*ff* W.10.

## Adagio.

I Komb  
r.H. II

III

I

r.H.

l.H.

r.H.

l.H.

Musical score page 58, measures 1-5. The score consists of four staves. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, and the bottom staff a bass clef. Measure 1 starts with eighth-note pairs in the treble and bass staves. Measures 2-4 show sixteenth-note patterns with grace notes and slurs. Measure 5 begins with a single eighth note followed by sixteenth-note patterns. Measure 45 follows, indicated by a large '45' above the bass staff.

Musical score page 58, measures 6-10. The top staff continues with sixteenth-note patterns. Measures 7-9 feature sustained notes with grace notes and slurs. Measure 10 concludes the section with sixteenth-note patterns.

Musical score page 58, measures 11-15. The top staff has sustained notes with grace notes and slurs. Measures 12-14 show sixteenth-note patterns. Measure 15 concludes with a sixteenth-note pattern and a dynamic instruction 'L. Komb.' with a sharp symbol.

Grave.

Andante.

*pp (subito)*

I *pp W.O. cresc fff W.12.-W.O.*

II *pp (subito)*

III. *Voix céleste 8' zu.*

III *sostenuto*

II *a tempo*

I

Alle Manualkoppeln ab.  
P.K. I ab.

II

III *sostenuto*

II *a tempo*

I

12

12

12

## Andante con moto.

*mf* W. 6. III. Voix céleste ab.

I

Alle Manual- und  
Pedal-Koppeln zu.

*un - - poco - cresc.* W. 7. *un poco forte*

*sem - pre cre - scen -*

*- do f* W.9.

*sem pre*

*cre - scen - un - poco - ri - do tardando*

**Adagio.**  
*più ff* W.11.  
*cre - scen - daff* W.12.

# Passacaglia

(aus dem „Apparatus - Musico - Organisticus“).

I. Gemshorn 8'  
Gedackt 8'

II. Salicional 8'  
Rohrflöte 8'  
Flauto dolce 4'

III. Aeoline 8'  
Gedackt 8'  
Konzertflöte 8'  
Traversflöte 4'

Ped: Liebl. Gedackt 16'  
Salicetbass 16'  
Dulciana 8'

M. K. I u. II  
II u. III  
I u. III

P. K. II.  
III.

Georg Muffat.

**Allegro moderato.**

The musical score consists of two systems of music. The top system, labeled "Manual.", has two staves: the upper staff for the 8' foot and the lower staff for the 8. foot. The lower staff is labeled "8.". The bottom system, labeled "Pedal.", has one staff. The music is in 3/4 time and B-flat major. The score is divided into three sections, indicated by Roman numerals (I, II, III) placed above the staves. The first section starts with a dynamic of *mf* and a tempo marking of *W.6.*. The second section starts with a dynamic of *p*. The third section starts with a dynamic of *W.O.*. The music features various organ stops and rhythmic patterns, with slurs and grace notes used throughout.

I. V. di Gamba 8' zu.

II. Schalmei 8' zu.

I.

III. Liebl: Gedackt 16' ab. I.

III. P. K. II ab.

III. Liebl: Gedackt 16' zu. II. Schalmei 8' ab.

I. Gamba 8' ab.

cre - scen - - do

P. K. I} zu.

Musical score for orchestra and basso continuo, featuring three staves of music. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. The key signature changes from two sharps to one sharp to no sharps or flats. Measure 64 starts with a dynamic *mf*, with markings "W.6." and "sem pre". Measures 65-66 show eighth-note patterns. Measure 67 begins with *un poco forte*, with markings "W.7. cre scen do". Measures 68-70 continue the eighth-note patterns. Measure 71 begins with *f*, with markings "W.8. cre scen do". Measures 72-74 continue the eighth-note patterns.

(I)

*molto f* W.9.

II

II

I

Un poco mosso.

Musical score for piano, two staves. Treble staff: lyrics "strin - gen - do". Bass staff: rests. Measure 1 ends with a repeat sign and a bassoon entry. Measure 2 begins with "I". Measure 3 ends with a fermata over the bassoon part.

Musical score for piano, two staves. Treble staff: lyrics "ri - cre - tar - dan - do". Bass staff: rests. Measure 1 ends with a fermata over the bassoon part.

Tempo I.

Musical score for piano, two staves. Treble staff: dynamics ff, tempo W.10., lyrics "de - cre - scen - do". Bass staff: rests. Measure 1 ends with a fermata over the bassoon part.

III Tranquillo.

Un poco sostenuto.

III. Konzertflöte 8' ab.

III. Liebl. Gedackt 16' zu.

P.K. I II ab.

Ped. Salicetbass 16' ab.

III. Traversflöte 4' ab.  
Voix céleste 8' zu.

Molto sostenuto.

Sheet music for page 68, first system. It consists of three staves. The top staff is for the traversflöte (4''), dynamic *ppp*, with markings "sempre" and "ritard.". The middle staff is for the bassoon, dynamic *p*. The bottom staff is for the double bass. The key signature is B-flat major (two flats), and the time signature is common time.

Tempo I.

Sheet music for page 68, second system. It consists of three staves. The top staff is for the traversflöte (4''), dynamic *mf*, with markings "W.5." and "P. K. I II zu.". The middle staff is for the bassoon, dynamic *p*. The bottom staff is for the double bass. The key signature is B-flat major (two flats), and the time signature is common time.

Sheet music for page 68, third system. It consists of three staves. The top staff is for the traversflöte (4''), dynamic *cre*, with markings "- scen" and "- do". The middle staff is for the bassoon, dynamic *f*, with markings "W.8." and "III. Voix céleste 8' ab. Liebl. Gedackt 16' ab.". The bottom staff is for the double bass. The key signature is B-flat major (two flats), and the time signature is common time.

III.  
Oboe 8' zu.  
**Pastorale.**

*de - cre - scen - do W.O. III*

**p**

*ritar - dan*

**Molto tranquillo.**

*do ppp*

*P.K. I ab. Ped. Dulciana 8' ab.*

**III. Gedackt 8' ab.**

## Tempo I.

1 *p*

P.K. I II } zu.

*poco - a -* *poco -*

Measures 1-5: Treble and bass staves. Measure 1: Treble starts with eighth notes, bass has eighth notes. Measure 2: Treble has sixteenth-note patterns, bass has eighth notes. Measure 3: Treble has eighth notes, bass has eighth notes. Measure 4: Treble has sixteenth-note patterns, bass has eighth notes. Measure 5: Treble has eighth notes, bass has eighth notes.

*mf* W.6. *cre - scen - do* *un poco forte* W.7.

Measures 6-10: Treble and bass staves. Measure 6: Treble has sixteenth-note patterns, bass has eighth notes. Measure 7: Treble has eighth notes, bass has eighth notes. Measure 8: Treble has sixteenth-note patterns, bass has eighth notes. Measure 9: Treble has eighth notes, bass has eighth notes. Measure 10: Treble has sixteenth-note patterns, bass has eighth notes.

*sem - pre - cre - scen - do -*

Measures 11-15: Treble and bass staves. Measure 11: Treble has sixteenth-note patterns, bass has eighth notes. Measure 12: Treble has eighth notes, bass has eighth notes. Measure 13: Treble has sixteenth-note patterns, bass has eighth notes. Measure 14: Treble has eighth notes, bass has eighth notes. Measure 15: Treble has sixteenth-note patterns, bass has eighth notes.

Vivace.

*ff* W.10.

*ore - scen - ritardando - do -*

Tempo I, ma un poco sostenuto.

*più ff* W.11. *crescendo* *fff* W.12.

# Toccata.

I.	Man. Gedackt 8'	M. K. I u. II
	Gemshorn 8'	II u. III
	Gemshorn 4'	I u. III
II.	Rohrflöte 8'	P. K. I
	Salicional 8'	II
III.	Gedackt 8' (Schweller geschlossen)	III
	Konzertflöte 8'	
	Traversflöte 4'	
Ped:	Liebl. Gedackt 16'	
	Dulciana 8'	

Johann Pachelbel.  
(1653-1706.)

Allegro moderato.

Manual. { 9.

9.

Pedal. {

*f* w.7.

cre - - scen - - do

*p*

sempre - - poco - - cre - - scen -

Pastorale.

*do -* *ff W. 12.* *tr* *W. 0.* *P.K. I II ab.*

*marcato*

*I* *p* *(II)* *mp* *I*

*II* *pp* *III* *pp*

*III* *pp* *II* *p* *III* *pp*

*III* *pp* *II* *p* *III* *pp*

*III* *mp* *IIp* *III* *pp*

*III* *pp* *IIp* *III* *pp*

*do.* *do.* *do.* *do.*

I                            III  
mp                           pp  
I                            III  
mp                           pp  
I                            III  
mp                           pp  
poco - W.2.  
P.K.I } zu.  
II }

a - - poco - - W.3. - - cre - - scen - - do - - W.4.

W.5. mf  
sem - - pre de - cre - scen - do  
P.K.I II ab.  
W.0. p  
II  
III

Musical score for orchestra, page 75, featuring three staves of music. The top staff consists of two treble clef staves, the middle staff has one treble clef staff, and the bottom staff has one bass clef staff. The music is divided into measures by vertical bar lines. Measure 1: Treble staff 1 (measures 1-2) has sixteenth-note patterns with dynamics *pp* and *p*. Treble staff 2 (measures 1-2) has eighth-note patterns with dynamics *I mp* and *II p*. Bass staff (measures 1-2) has sustained notes. Measure 2: Treble staff 1 (measures 3-4) has sixteenth-note patterns with dynamics *pp* and *p*. Treble staff 2 (measures 3-4) has eighth-note patterns with dynamics *I mp* and *pII*. Bass staff (measures 3-4) has sustained notes. Measure 3: Treble staff 1 (measures 5-6) has sixteenth-note patterns with dynamics *I* and *mp*. Treble staff 2 (measures 5-6) has eighth-note patterns with dynamics *mp* and *p*. Bass staff (measures 5-6) has sustained notes. Middle staff (measures 5-6) has eighth-note patterns with dynamics *III* and *pp*. Measure 4: Treble staff 1 (measures 7-8) has sixteenth-note patterns with dynamics *III* and *pp*. Treble staff 2 (measures 7-8) has eighth-note patterns with dynamics *II* and *(II)*. Bass staff (measures 7-8) has sustained notes. Middle staff (measures 7-8) has eighth-note patterns with dynamics *II* and *(II)*. Measure 5: Treble staff 1 (measures 9-10) has sixteenth-note patterns with dynamics *III* and *ppp*. Treble staff 2 (measures 9-10) has eighth-note patterns with dynamics *III*. Bass staff (measures 9-10) has sustained notes. Middle staff (measures 9-10) has eighth-note patterns with dynamics *III*. Measure 6: Treble staff 1 (measures 11-12) has sixteenth-note patterns with dynamics *III* and *ppp*. Treble staff 2 (measures 11-12) has eighth-note patterns with dynamics *III*. Bass staff (measures 11-12) has sustained notes. Middle staff (measures 11-12) has eighth-note patterns with dynamics *III*.

# Vater unser im Himmelreich.

## Choralvorspiel.

I. Gedackt 8'  
Gemshorn 8'  
Viola di Gamba 8'

II. Rohrflöte 8'  
Salicional 8'

III. Aeoline 8'  
Gedackt 8'  
Konzertflöte 8'  
Fugara 4'  
(Schweller geschlossen)

Ped: Liebl.Gedackt 16'  
Salicetbass 16'  
Dulciana 8'

M. K. I u. II  
II u. III  
P. K. III

Johann Pachelbel.

Molto tranquillo.

Manual. {

10.

Pedal. {

Musical score for piano, three staves. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. The music consists of six measures. Measure 1: Treble staff has a dotted half note followed by a sixteenth-note cluster. Bass staff has eighth notes. Measure 2: Treble staff has a dotted half note followed by a sixteenth-note cluster. Bass staff has eighth notes. Measure 3: Treble staff has a dotted half note followed by a sixteenth-note cluster. Bass staff has eighth notes. Measure 4: Treble staff has a dotted half note followed by a sixteenth-note cluster. Bass staff has eighth notes. Measure 5: Treble staff has a dotted half note followed by a sixteenth-note cluster. Bass staff has eighth notes. Measure 6: Treble staff has a dotted half note followed by a sixteenth-note cluster. Bass staff has eighth notes.

Musical score for piano, three staves. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. The music consists of six measures. Measure 1: Treble staff has a dotted half note followed by a sixteenth-note cluster. Bass staff has eighth notes. Measure 2: Treble staff has a dotted half note followed by a sixteenth-note cluster. Bass staff has eighth notes. Measure 3: Treble staff has a dotted half note followed by a sixteenth-note cluster. Bass staff has eighth notes. Measure 4: Treble staff has a dotted half note followed by a sixteenth-note cluster. Bass staff has eighth notes. Measure 5: Treble staff has a dotted half note followed by a sixteenth-note cluster. Bass staff has eighth notes. Measure 6: Treble staff has a dotted half note followed by a sixteenth-note cluster. Bass staff has eighth notes.

Musical score for piano, three staves. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. The music consists of six measures. Measure 1: Treble staff has a dotted half note followed by a sixteenth-note cluster. Bass staff has eighth notes. Measure 2: Treble staff has a dotted half note followed by a sixteenth-note cluster. Bass staff has eighth notes. Measure 3: Treble staff has a dotted half note followed by a sixteenth-note cluster. Bass staff has eighth notes. Measure 4: Treble staff has a dotted half note followed by a sixteenth-note cluster. Bass staff has eighth notes. Measure 5: Treble staff has a dotted half note followed by a sixteenth-note cluster. Bass staff has eighth notes. Measure 6: Treble staff has a dotted half note followed by a sixteenth-note cluster. Bass staff has eighth notes.

The image displays three staves of musical notation for piano, arranged vertically. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. Each staff consists of five horizontal lines. The notation includes various note heads (solid black, hollow white, and stems), rests, and dynamic markings like 'p' (piano) and 'rit.' (ritardando). The music is divided into measures by vertical bar lines. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The third staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature.

# Ciaconna.

I. Gemshorn 8'   II. Rohrflöte 8'   III. Aeoline 8'  
 Salicional 8'   Gedackt 8'  
 Konzertflöte 8'   Dulciana 8'  
 Traversflöte 4'

Ped: Lieblich Gedackt 16'   M. K. I u. II   P. K. II  
 Salicetbass 16'   II u. III   III  
 Dulciana 8'   I u. III

Johann Pachelbel.

**Allegro moderato.**

**Manual.**

11. *(2da volta* *)*

**Pedal.**

*2da volta III. Man.*      *2da volta III Man.*

**III. Principal 8' zu.**

**II**

**P. K. II zu.**

**I**

**P. K. I zu.**

80

cre - scen - do

*mp* W.4.

(I) II

cre - scen - do

W.6.

*mf*

Musical score for cello and basso continuo, page 81.

The score consists of three staves:

- Top Staff:** Treble clef, key signature of one flat. The music features eighth-note patterns with grace notes and dynamic markings like *tr*.
- Middle Staff:** Bass clef, key signature of one flat. It contains sustained notes and eighth-note patterns.
- Bottom Staff:** Treble clef, key signature of one flat. It shows eighth-note patterns and sustained notes.

Performance instructions and dynamics:

- Measure 1-2: Eighth-note patterns with grace notes.
- Measure 3: Sustained notes.
- Measure 4-5: Eighth-note patterns with grace notes.
- Measure 6: Sustained notes.
- Measure 7-10: Eighth-note patterns with grace notes. The bass staff has a dynamic marking *p* and *w.4.*
- Measure 11-14: Eighth-note patterns with grace notes. The bass staff has a dynamic marking *P. K. I ab.*
- Measure 15-18: Eighth-note patterns with grace notes.
- Measure 19-22: Eighth-note patterns with grace notes. The bass staff has a dynamic marking *mf*.
- Measure 23-26: Eighth-note patterns with grace notes. The bass staff has a dynamic marking *w.5.*

Textual markings:

- de - cre - scen - do III* (Measure 7)
- I. Viola di Gamba zu.* (Measure 23)
- cre - scen - - do - - - W. 5.* (Measure 23)

cre - scen - do

W. 6.

e cre - scen - do

f W. 7.

(I)

(II)

un - - - poco - - - stringendo - - - e - - crescendo - - -

sf W. 8.

Tempo I.

diminuendo - - e - ritardando - - W. o. *p*  
 P. K. I ab.  
 P. K. II ab.

III  
 II. Klarinette 8' zu.  
 III. Trompete harm. 8' zu. P. K. II zu.

cre - scen - do - - - - - sempre - - - - -  
 I. Trompete 8' zu.  
 P. K. I zu.

*un poco rit.* - - - - -

II. Klarinette 8' ab.  
III. Trompete harm. 8' ab.  
I. Trompete 8' ab.

Più mosso.

The musical score consists of three staves of music. The top staff features a treble clef, a key signature of one flat, and a tempo marking of *f*. It includes dynamic markings *W. 9. (I)*, *ff*, and *W. 9. (II)*. The middle staff has a bass clef and a tempo marking of *p*. The bottom staff also has a bass clef and a tempo marking of *p*. The music includes various performance instructions such as *un poco rit.*, *a tempo*, *sf*, *crescendo*, and *crescendo - -*.

*ff* I W.10.

sempre - - - molto - - vivace - - e - - sempre - - strin - - - - gen - - - -

do

(I) II

Più Allegro.

I

Sostenuto, ma poco.

Presto.

Musical score page 87, measures 1-5. The top two staves show piano parts with eighth-note patterns. The bass staff shows sustained notes. Measure 5 ends with a repeat sign.

*ritenuto molto*

*Tempo primo.*

*fff W. 12.*

Musical score page 87, measures 6-10. The top two staves continue with eighth-note patterns. The bass staff shows sustained notes. Measure 10 ends with a repeat sign.

*tr*

*sostenuto molto*

*rit.*

*espr.*

*6*

*tr (lungo)*

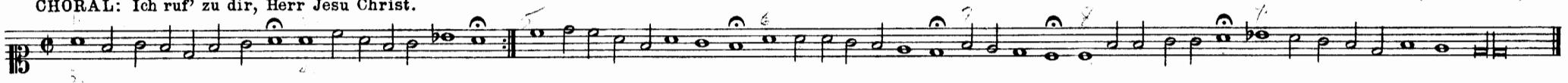
Musical score page 87, measures 11-15. The top two staves show piano parts with various dynamics and articulations. The bass staff shows sustained notes. Measure 15 ends with a repeat sign.

# Ich ruf' zu dir, Herr Jesu Christ.

## Fantasia.

Samuel Scheidt.  
(1587-1654.)

CHORAL: Ich ruf' zu dir, Herr Jesu Christ.



I. Gedackt 8'  
Gemshorn 8'  
Viola di Gamba 8'  
Rohrflöte 4'

II. Salicional 8'  
Rohrflöte 8'

III. Aeoline 8' (Schweller geschlossen)  
Gedackt 8'  
Konzertflöte 8'  
Traversflöte 4'  
M.K. I u. II P. K. III  
II u. III  
I u. III

Ped: Liebl. Gedackt 16'  
Salicetbass 16'  
Dulciana 8'

**Nicht schleppend.**

Manual. {  
12. {  
Pedal. {

Musical score page 89, system 1. The score consists of three staves. The top staff is treble clef, the middle staff bass clef, and the bottom staff bass clef. Measure 1 starts with a whole rest followed by eighth-note pairs. Measure 2 begins with a sixteenth-note pattern labeled 'III'. Measures 3-4 show eighth-note pairs with slurs and grace notes. Measure 5 starts with a sixteenth-note pattern labeled 'II'. Measures 6-7 show eighth-note pairs. Measure 8 starts with a sixteenth-note pattern labeled 'I'. Measures 9-10 show eighth-note pairs.

Musical score page 89, system 2. The score consists of three staves. The top staff is treble clef, the middle staff bass clef, and the bottom staff bass clef. Measures 1-3 show eighth-note pairs. Measure 4 starts with a sixteenth-note pattern labeled 'II'. Measures 5-6 show eighth-note pairs. Measure 7 starts with a sixteenth-note pattern labeled 'I'. Measures 8-9 show eighth-note pairs. Measure 10 starts with a sixteenth-note pattern labeled 'II'.

P. K. II zu.

Musical score page 89, system 3. The score consists of three staves. The top staff is treble clef, the middle staff bass clef, and the bottom staff bass clef. Measures 1-4 show eighth-note pairs. Measure 5 starts with a sixteenth-note pattern labeled 'II'. Measures 6-7 show eighth-note pairs. Measure 8 starts with a sixteenth-note pattern labeled 'II'. Measures 9-10 show eighth-note pairs.

*un poco cre-*

P. K. I

III. Liebl. Gedackt 16' zu.

scen - do W.5.

de - cre - scen - do W.O. III

*pp un poco sostenuto*

III. Konzertflöte 8' ab.

P. K. I ab.  
P. K. II ab.

III. Konzertflöte 8' zu.  
Lieblich Gedackt 16' ab.

be

rit.

III pp a tempo

II

I. V. d. Gamba 8' ab.

II

I

p W.3.

cre - W.4. - scen -

P. K. II zu.

un poco crescendo

- W. 5. - do - W. 6. de - cre - scen - do III

W.O. *pp*

*mp*

*III. Konzertflöte 8' ab.*

P. K. II ab.

I. Gamba 8' zu.

*III. Konzertflöte 8' zu.*

II

un - - - poco - W. 3. - cre - scen - -

I

P. K. II zu.

III. Konzertflöte 8' ab.

do W. 5. *mf*

de cre - scen - do *pp*

W.O. *pp*

*III. Lieblich Gedackt 16' zu.*

II

P. K. I zu.

P. K. I ab.

*III. Lieblich Gedackt 16' zu.*

*pp*

III. Liebl. Gedackt 16' ab.

II

*mf* W. 5.

cresc.

W. 6.

I

P. K. I zu.  
II zu.

III. Konzertflöte 8' zu.

cresc. - f W. 7 I

II de cre - III scen - do W. 0.

P. K. I ab.  
II ab.

II

pp

ppp

cre

W. 3.

scen - do W. 4. *mp*

P. K. II zu.

*sempre* (II) *mf W.6.*

(II)

II

cre - - scen - - do

P. K. I zu.

*f W.7.*

sem - pre - W.8. *sf*

II

poco

W.7. a -

P. K. I ab.

(II)

poco - de - cre - scen - do W. 6. -

mf sempre W. 5. di - mi - nu - W. 3. ri - tar -

- dan - do (II) a tempo  
en - do p W. 0. poco - a - - poco -

cre - scen - do f W. 7. di - mi - nu -

cre - scen - do f W. 7. di - mi - nu -

III. Liebl. Gedackt 16' zu.

III. Konzertflöte 8' ab.

P. K. II ab.

III. Liebl. Gedackt 16' ab.  
Konzertflöte 8' zu.

P. K. II zu.

I  
scendo  
W. 4. mp  
(II)

III. Konzertflöte 8' ab.

II  
I  
di -

P. K. I zu.

III. Liebl. Gedackt 16' zu.  
III. Liebl. Gedackt 16' ab.  
Konzertflöte 8' zu.

mi - nu - en - do W.O. *p* III *pp* *ppp* III

P. K. I II ab.

un - poco - crescendo - mp W.4. I  
(II)

P. K. II zu.

II

I

*cre - scen -*

III. Konzertflöte 8' ab.

II *mf* W. 6. *do* *sempre* *f* W. 7. *de*

P. K. I zu.

III. Lieblich Gedackt 16' zu.

*cre - scen -* *do pp* W. 0. III *ppp*

P. K. I ab. P. K. II ab.

Lass mich dein sein und bleiben.  
Orgelchoral.

I. Gemshorn 8'

II. Rohrflöte 8'

III. Oboe 8'

Ped: Liebl. Gedackt 16'

Salicinal 8'

Gedackt 8'

Salicetbass 16'

Aeoline 8'

Dulciana 8'

M. K. I u. II

I u. III.

P. K. II.

Delphin Strungk.  
(1601 - 1664.)

Manual. {  
13. {  
Pedal. {

Musical score for piano, page 99, featuring three staves of music. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. The music consists of measures separated by vertical bar lines. Measure 1: Treble staff has a whole rest. Bass staff has eighth-note pairs. Bottom staff has a whole note followed by a half note. Measure 2: Treble staff has two quarter notes. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 3: Treble staff has a quarter note followed by a eighth-note pair. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 4: Treble staff has a whole note. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 5: Treble staff has a whole note. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 6: Treble staff has a whole note. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 7: Treble staff has a whole note. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 8: Treble staff has a whole note. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 9: Treble staff has a whole note. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 10: Treble staff has a whole note. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 11: Treble staff has a whole note. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 12: Treble staff has a whole note. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 13: Treble staff has a whole note. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 14: Treble staff has a whole note. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 15: Treble staff has a whole note. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 16: Treble staff has a whole note. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 17: Treble staff has a whole note. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 18: Treble staff has a whole note. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 19: Treble staff has a whole note. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 20: Treble staff has a whole note. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs.

# Meinen Jesum lass ich nicht.

## Choral mit Variationen.

I. Gedackt 8'  
Gemshorn 8'  
Flûte 8'  
Rohrflöte 4'

II. Klarinette 8'  
Gedackt 8'

III. Liebl. Gedackt 16'  
Konzertflöte 8'  
Gedackt 8'  
Aeoline 8'  
Violini 4'

Ped: Liebl. Gedackt 16'  
Salicetbass 16'  
Dulciana 8'

P. K. III.

Johann Gottfried Walther.

(1684 - 1748.)

Mel. Andreas Hammerschmidt. Tonsatz: J. S. Bach.

Choral.

Manual. 14.

Pedal.

III. Liebl. Gedackt 16' ab.  
Violini 4' ab.  
Traversflöte 4' zu.  
P. K. III ab.

Var. 1.

Con espressione.

II *mp*

Manual.

*Man.*

Ped.

II. Klarinette 8' ab.  
Schalmei 8' zu.  
Ped: Liebl. Gedackt 16' ab.  
Salicetbass 16' ab.  
Dulciana 8' ab.

Var. 2.

Allegretto commodo.

II

*mp*

I

I. Flûte 8' ab.  
Rohrflöte 4' ab.  
Gamba 8' zu.  
II. Schalmei 8' ab.  
Flûte 8' zu.  
Ped: Flöte 4' zu.

Var. 3.

Allegretto flessibile.

Manual. { II  
I  
Pedal. (Flöte 4' allein)

I. Gamba 8' ab.  
II. Flûte 8' ab.  
Ped. Flöte 4' ab.  
Liebl. Gedackt 16' zu.  
Salicetbass 16' zu.  
Dulciana 8' zu.  
M. K. I u. II } zu.  
II u. III } zu.  
I u. III } zu.  
P. K. II zu.

Var. 4.

Allegro moderato.

Manual.

I *mf* W. 6.

cre scen

*do*

*f* W. 8.

*sem - pre*

*cre scen*

*do ff* W. 10.

W. 0.  
P.K. II ab.

Ped.

Var. 5.  
Andante.

The musical score consists of four staves of piano music, arranged in two systems of two staves each. The top system starts with a treble clef, a key signature of two sharps, and a common time (indicated by a 'C'). The bottom system also starts with a treble clef, a key signature of two sharps, and a common time. The music is labeled 'Var. 5.' and 'Andante.' The first staff of the top system is grouped by a brace labeled 'III'. The music features various note heads, stems, and beams, with some notes having wavy lines underneath them. The bassoon part in the bottom system includes a dynamic marking 'p.' (piano) and a 'Ped.' (pedal) instruction at the end of the fourth measure of the second system.

Var. 6.  
Allegro maestoso.

Manual. {

II } *f* W. 8.

P. K. I  
II } zu.  
III }

Pedal. {

Three staves of musical notation for piano, showing measures 10 through 12.

**Measure 10:** Treble staff: Crescendo (cre - scen - do) followed by ff W. 10. Bass staff: Sixteenth-note chords. Pedal staff: Notes.

**Measure 11:** Treble staff: Eight-note chords. Bass staff: Sixteenth-note chords. Pedal staff: Notes.

**Measure 12:** Treble staff: Crescendo (cre - scen - do) followed by ffff W. 12. Bass staff: Sixteenth-note chords. Pedal staff: Notes. Measure 13 (partially visible): Ritardando (ritar - - dan - - do - - molto - - ) followed by a dynamic marking.





# EDITION PETERS.

## Compositionen für Orgel.

Edition Peters No.	Bach, J. Seb., Sämtliche Orgelwerke 9 Bände. Kritisch-korrekte Ausgabe von F. C. Griepenkerl und F. A. Roitzsch.	Edition Peters No.	Herzog, J. G., Präludienbuch. Op. 30. Sammlung von Tonsätzen für die Orgel, aus den Werken älterer und neuerer Componisten. 3 Bände.
240	Band I. 1. Sechs Sonaten für 2 Claviere und Pedal. (Es. Cm. Dm. Em. C. G.) 2. Passacaglia. (Cm.) 3. Pastorale. (F.)	2235a	Band I. Allgemeine Vorspiele und Cadenzen.
241	„ II. 1—3. Präludium et Fuga. (C. G. A.) 4. Fantasia et Fuga. (Gm.) 5. Präludium et Fuga. (Fm.) 6—10. Präludium et Fuga. (Cm. C. Am. Em. Hm.)	2235b	„ II. Choralvorspiele.
242	„ III. 1. Präludium et Fuga. (Es.) 2—3. Toccata et Fuga. (F. Dm. oder dorisch.) 4—5. Präludium et Fuga. (Dm. Gm.) 6. Fantasia et Fuga. (Cm.) 7. Präludium et Fuga. (C.) 8. Toccata et Fuga. (C.) 9—10. Präludium et Fuga. (Am. Em.)	2235c	„ III. Choräle, Fugetten, Trios, Fugen, Nachspiele etc.
243	„ IV. 1—3. Präludium et Fuga. (C. G. D.) 4. Toccata et Fuga. (Dm.) 5. Präludium et Fuga. (Cm.) 6—9. Fuga. (Cm. Gm. Hm. Cm.) 10. Canzona. (Dm.) 11—12. Fantasia. (G. Cm.) 13. Präludium. (Am.) 14. Trio. (Dm.)	2734	Hesse - Album. Auswahl der vorzüglichsten Orgelcompositionen von Adolph Hesse, herausgegeben von A. W. Gottschalg.
244	„ V. Abtheilung I. 56 kürzere Choralvorspiele. II. Choralvariationen.	2239	Körner, Gotth. Wilh., Der praktische Organist, enthaltend 646 kurze Orgelcompositionen in den gebräuchlichsten Dur- und Moll-Tonarten, von Bach, Brähmig, Fischer, Gottschalg, Händel, Haydn, Herzog, Hesse, Kühmstedt, Mendelssohn, Rinck, Ritter u. A.
245	„ VI. Abtheilung III. 34 grössere und kunstreichere Choralvorspiele a) über Melodien von A—J.	2779	Kühmstedt - Album. Auswahl der vorzüglichsten Orgelcompositionen von Friedr. Kühmstedt, herausgegeben von A. Hänlein.
246	„ VII. Abtheilung III. 29 grössere und kunstreichere Choralvorspiele b) über Melodien von K—Z.	2607	Liszt, Ave Maria d' Arcadelt.
247	„ VIII. 1—4. Concerto. (G. Am. C. C.) 5. Acht kleine Präludien und Fugen. (C. Dm. Em. F. G. Gm. Am. B.) 6. Allabreve. (D.) 7. Präludium. (C.) 8. Präludium. (C.) 9. Fantasia. (C.) 10. Fuga. (C.) 11. Präludium. (G.) 12. Fuga. (Gm.)	1744	Mendelssohn, Compositionen f. d. Orgel, herausgegeben v. F. A. Roitzsch. 1. Drei Präludien und Fugen. Op. 37. (Cm. G. Dm.) 2. Sechs Sonaten. Op. 65. (Fm. Cm. A. B. D. Dm.)
2067	„ IX. 1. Fantasia et Fuga. (Am.) 2. Fuga. (G.) 3. Kleines harmonisches Labyrinth. (C.) 4—5. Fuga. (G. D.) 6. Concerto. (G.) 7. Trio. (Cm.) 8. Aria. (F.) 9. Elf Choralvorspiele.	2415	Mozart, Fantasie in F moll, herausgegeben von A. Glaus.
	Bach - Album für Orgel. Sammlung berühmter Orgelcompositionen, herausgegeben von E. H. Wolfram. 4 Bände.	2281	Rinck - Album. Sammlung der beliebtesten Orgelcompositionen von Ch. H. Rinck, herausgegeben von A. Hänlein.
2178a	Band I. 1. Zehn Choräle. 2. Fünf kleine Choralvorspiele. 3. Vier kleine Präludien und Fugen. (Gm. Em. G. Dm.) 4. Fünf grosse Choralvorspiele. 5. Sechs Fugen aus dem wohltemperirten Clavier. (B. E. Es. D. C. Bm.)	2287	Ritter, A. G., Die Orgel und das Orgelspiel. Op. 10. (Begriff der Orgel. Orgelstimmen. Mechanismus. Neu-Bau und Reparatur. Geschichte. Technische Behandlung. Geistige Behandlung. Kirchenamtliche Bestimmung. Literatur.) -- Praktische Orgelschule. (Die Kunst des Orgelspiels.) 2 Bände. Band I. Op. 15. Abth. I. Das Manualspiel. Abth. II. Das Pedalspiel. II. Op. 24. Abth. I. Vorspiele. Abth. II. Nachspiele.
2178b	„ II. Dreissig Choralvorspiele.	2240a	Schneider, Julius, Studien für die Orgel zur Erreichung des obligaten Pedalspiels. 2 Bände. Band I. 25 Pedalstudien. Op. 67. II. 44 Pedalstudien. Op. 48.
2178c	„ III. Allabreve. (D.) Canzona. (Dm.) Präludium. (A.) Präludium. (Gm.) Adagio. (Am.) Sonata. (Es.) Concerto. (C.) Fantasia. (Cm.) Präludium. (G.) Fuga. (C.) Fantasia. (G.) Fuga. (Gm.) Fuga. (Fm.) Präludium. (Es.) Präludium. (Em.)	2240b	Schumann, Rob., Sechs Fugen über den Namen Bach für Orgel oder Pedalflügel. Op. 60.
2178d	„ IV. Präludium et Fuga. (Em. Dm. D. Cm. Am.) Toccata et Fuga. (Dm. und D dorisch. Fantasia et Fuga. (Gm.)	2244a	Schwencke, J. F., Choralvorspiele für Orgel. Neue revidirte und vermehrte Ausgabe von F. G. Schwencke.
2707	Berens, Herm., Fantasia in Cmoll.	2244b	Töpfer, J. G., Die Orgel. (Zweck und Beschaffenheit ihrer Theile, Gesetze ihrer Construction und Wahl der dazu gehörigen Materialien.)
2416	Fischer - Album. Sammlung der beliebtesten Orgelcompositionen von M. G. Fischer, herausgegeben von R. Palme.	2382	Orgel - Album. Sammlung klassischer Orgelcompositionen, (Choralvorspiele, freie Vor- und Nachspiele etc.) progressiv geordnet von Dr. Volkmar. 3 Bände. Band I. Leicht. Band II. Mittelschwer. Band III. Schwer.
		2216	Präludien - Album für Orgel (oder Harmonium). Enthalten 100 Präludien in allen gebräuchlichen Tonarten, herausgegeben v. E. H. Wolfram.
		2288	Album für Violine und Orgel. Violinstücke von Bach, Beethoven, Corelli, Händel, Mozart, Nardini, Tartini mit Orgelbegleitung.
		383a/e	Sopran - Album mit Orgelbegleitung. 20 Sopran-Arien v. Bach, Beethoven etc.
		2086	
		2450	
		2451a	