

# Orgelstürke moderner Meister

Compositions for the Organ  
by modern Masters

edited by

herausgegeben von

Johannes Dirksold

Morceaux d'Orgue des  
Maîtres modernes

publiés par

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**ORGAN PIECES**  
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by  
**JOHANNES DIEBOLD.**

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NOUVEAU RECUEIL  
de  
**PIÈCES POUR ORGUE**  
à l'usage des Séminaires, des Services religieux et des Concerts  
publié  
avec le bienveillant concours d'éminents Compositeurs modernes  
par  
**JOHANNES DIEBOLD.**

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Otto Junne, Leipzig — Schott Frères, Bruxelles.

Neue größere und kleinere  
**ORGELSTÜCKE**  
zur Übung sowie zum gottesdienstlichen- und Konzert-Gebrauch  
unter gütiger Mitwirkung hervorragender Orgelkomponisten der Gegenwart

herausgegeben

von

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1909.

# Vorwort.

Schon nach Abschluß des I. Bandes der

## Orgelstücke moderner Meister

zum gottesdienstlichen- und Konzertgebrauch unter gütiger Mitwirkung hervorragender Orgelkomponisten der Gegenwart herausgegeben von  
**Johannes Diebold**

wurde dem Herausgeber und Verlag die hohe Befriedigung zu teil, daß von den verschiedensten Seiten dem kaum begonnenen großen Werke die **Anwartschaft** auf ein **überaus weitgehendes allgemeines Interesse** zugesprochen wurde. Naturgemäß ließ sich damals noch kein abschließendes Urteil fällen, und es mußte der Zukunft vorbehalten bleiben, diese Voraussage als begründet zu erweisen. Und dies ist in der Tat in kaum geahnter Weise seitdem geschehen. Sowohl die **glänzende Aufnahme**, die zunächst dem ersten und später auch dem zweiten Teile vom Tag ihrer Veröffentlichung an von Freunden und Kennern des Orgelspiels bereitet wurde — vom I. Band liegt bereits das 3. Tausend, vom 2. Band das 2. Tausend vor — wie die dem Werk von der **gesamten Fachkritik** ohne Ausnahme **rückhaltlos** gezollte **hohe Würdigung** und **vortreffliche Beurteilung** haben als Tatsachen am ehesten und besten die Berechtigung für die ihm von Anfang an beigelegte **außergewöhnliche Bedeutung** erhärtet.

Daß die Sonderstellung dieser großen Sammlung und ihr literarischer und kulturhistorischer Wert allseitig unumwunden anerkannt wurden, und daß die vom Herausgeber und Verlag versorgte neue Idee, nämlich: **den Freunden der Orgelmusik einen möglichst vollständigen Überblick über die Orgelliteratur unserer Zeit in allen Kulturländern** zu geben, so großem Interesse begegnete und lebhaften Anklang fand, war eine besondere Genugtuung für die langwierige Arbeit des mühevollen Unternehmens. Wenn die zahlreichen Urteile von fachkundiger Seite in seltener Einmütigkeit darin gipfelten:

„Das Werk ist ein **literarisches Phänomen**.“

(Musica Sacra.)

„Die Sammlung ist ein **internationales Dokument modernen Fleißes und Könnens**.“

(Literarischer Handweiser.)

„Man kommt zu der **Überzeugung**, daß man es **hier wirklich mit einem monumentalen Werk zu tun hat**.“

(Cäcilien-Vereins-Organ.)

„Ein Werk, das einen **Denkstein bildet** hinsichtlich der Entwicklung des Orgelspiels an der Schwelle des 20. Jahrhunderts und eine **einzig dastehende, internationale Vereinigung**

**hervorragender Orgelkomponisten der Gegenwart von außergewöhnlicher Bedeutung.“**

(Siona.)

„Eine wohl jetzt **einzig dastehende Sammlung**.“

(Signale für die musikalische Welt.)

„Eine Sammlung, die in der Tat eine **hervorragende Bedeutung** in der heutigen Orgelliteratur hat.“

(Gregorius Blatt.)

Ein **Monumentalwerk von bleibendem Wert**.“

(Kath. Kirchensänger.)

„Die **hervorragendste der Sammlungen**.“

(Blätter des evangel. schles. Kirchenmusikvereins.)

„Ein Werk, das unter **allen Sammelwerken dieser Art den ersten Rang einnimmt**.“

(Elsaß-Lothring. Schulblatt.)

„Eine **einzig dastehende, epochenmachende Erscheinung**.“

(Neue Tiroler Stimmen.)

„Eine **umfassende internationale Encyklopädie**.“

(Le Lorrain.)

„Eine **wahre Fundgrube prächtiger Musik**.“

(The Musical Standard.)

„Mit **Stolz dürfen wir dieses Werk dereinst auf die Nachwelt übergehen lassen**.“

(Aus der musikalischen Welt, New-York.)

so war die hierin kundgegebene Begeisterung der schönste Lohn unverdrossener Arbeit. Besonders auch deshalb, weil sich in diesen Urteilen offenbarte, daß das Werk aus dem Geiste echter Kunst geboren und seinem inneren Wesen nach berufen war, der idealen Aufgabe dienstbar zu sein: in der Verehrung und Begeisterung für das Schöne und Wahre die noch so verschiedenen gearteten Anschauungen und Empfindungen, ungeachtet aller Gegensätze nationaler und konfessioneller Art zu vereinen.

Und so darf nun wohl auch der neuerscheinende III. Band darauf hoffen, in demselben Sinne das begonnene Werk fortzusetzen und dieselbe allseitige Anteilnahme zu finden. Angesichts der Bedeutung des Sammelwerkes erscheint die Frage ebenso berechtigt wie natürlich, in welcher Weise hierin der gefaßte Plan weitergeführt und gefördert wird?

Es war trotz der großen und vielgerühmten Reichhaltigkeit der beiden ersten Teile nicht gut möglich, in zwei Bänden den enorm vielseitigen und umfangreichen Stoff, den die moderne Orgelliteratur bietet, annähernd zu erschöpfen. Der III. Teil soll den bezeichneten

Überblick über die moderne Orgelliteratur erweitern, um das Gesamtbild so sehr als möglich zu vervollständigen. War der I. Band hauptsächlich als Unterrichtswerk für die Seminarien und Lehranstalten sowie zum Gottesdienst bestimmt, richtete sich der II. Band mehr an die reiferen Orgelspieler, während er gleichzeitig auch den noch nicht auf so hoher Stufe stehenden Organisten berücksichtigte, so tritt in diesem III. Band mit neuen berühmten Namen die Orgel vorwiegend als Konzertinstrument auf unter Hervorhebung der Einzelregister und ihrer charakteristischen Färbung. Besondere Beachtung fand dabei die Literatur derjenigen Länder, die bisher noch gar nicht, oder nur wenig bedacht worden waren, wie Amerika, Dänemark, Frankreich, Rußland, Schweden, Ungarn. Die hier aufgenommenen Kompositionen erscheinen zum ersten Male in einem derartigen Werk, die Namen ihrer Autoren sind mit wenigen Ausnahmen in anderen Sammlungen nicht zu finden. Außerdem ist als ein ganz neues und interessantes Moment zu erwähnen, daß neben Kompositionen für Orgel allein in einem Anhang auch solche für Orgel mit Begleitung von Streichinstrumenten berücksichtigt wurden, ohne daß dabei der eigentlich strengere Orgelstil zurückgesetzt wäre. Nur einige Nummern erfordern ein Konzertinstrument ersten Ranges nach Registerdisposition und Tonumfang, und auch da vermag eine geschickte Hand unschwer zu reduzieren.

Auch in diesem III. Band ist der Charakter der Sammlung streng festgehalten. Die „Orgelstücke moderner Meister“ sollen, wie der Titel zu erkennen gibt, ein durch und durch modernes, internationales Werk sein, und es ist absichtlich von der Aufnahme irgendwelcher Kompositionen aus alter Zeit abgesehen worden. Die Gründe dafür wurden ja schon mehrfach erwähnt: Die Werke aus älterer Zeit sind nachgerade übermäßig und in mannigfachster Weise der Gegenstand älterer und neuerer Anthologien geworden, sodaß ein Bedürfnis zu erneuter Aufnahme kaum vorliegen oder eine Anordnung und Behandlung dieses Stoffes nach anderen Gesichtspunkten, als es in all diesen Werken geschehen ist, ein wesentlich neues Moment nicht ergeben dürfte. Dagegen scheint, all diesen alten Bekannten gegenüber, desto mehr die Gegenwart ein Anrecht darauf zu haben, auch die hochentwickelte, neuere kirchliche Kunst in einem großen Sammelwerke vereinigt zu sehen. Und in dieser Absicht, der Bedeutung wie den Anforderungen der Gegenwart gerecht zu werden, darf die vorliegende Sammlung trotz neuerer Werke, die aber immer noch größtenteils unter dem Banne der alten Zeit stehen, auf die ihr gespendeten Lobesworte als einer geradezu einzig dastehenden epochemachenden Erscheinung mit besonderem und berechtigtem Stolz blicken.

**Freiburg i.B.  
Leipzig**, September 1909.

<b>Band I</b>	<b>enthält 180 Kompositionen</b>	}
<b>Band II</b>	<b>51</b>	
<b>Band III</b>	<b>45</b>	

Preis jedes Bandes broschiert M. 6.— netto, gebunden M. 7.50 netto.

O. J. 4458.

Ein kurzer Blick auf das in den bisher erschienenen drei Bänden Gebotene zeigt, daß Amerika, Belgien, Dänemark, Deutschland, England, Frankreich, Italien, Niederlande, Österreich, Rußland, Schweden, Schweiz, Spanien und Ungarn mit hervorragenden Orgelkomponisten vertreten sind, also alle Kulturmärkte, bei denen die Musik und insbesondere die Orgelmusik gepflegt wird.

Gar stattlich ist der Stab der Mitarbeiter, die freudigen Anteil daran genommen haben, das Zustandekommen des Werkes zu fördern, und auch an dieser Stelle sei ihnen nochmals ein **herzliches Dankeswort** gewidmet. Es gilt in gleich aufrichtiger Weise sowohl allen denjenigen, die sich durch einen Beitrag an dem Ausbau des großen Werkes beteiligt haben, wie allen in- und ausländischen Verlegern, denen wir die bereitwilligst erteilte Genehmigung zur Aufnahme einzelner Kompositionen verdanken, und last not least allen denjenigen, die uns durch Ratschläge, Nachforschungen und Bemühungen bei unserer Arbeit in liebenswürdigster Weise unterstützt haben. In diesem Sinne haben sich um das Zustandekommen des vorliegenden III. Teils das hochverehrliche **Comité der Warschauer Musikgesellschaft**, sowie Herr Missionspriester **E. Wessel** in Stockholm, Herr Musikdirektor **R. Hoff** in Sigmaringen, Herr **Mauritius Vaorinecz** in Budapest, Herr Chordirektor **Sosnowski** in Petersburg, Herr Musikschriftsteller **C. M. Decker** in Wien und nicht zuletzt die Firma **Fischer & Bro.** in New-York in besonders dankenswerter Weise zur reichlichen Unterstützung herbeigelassen, letztere auch dadurch, daß sie sich der Verbreitung der Sammlung in Amerika in tatkräftigster Weise angenommen hat.

Wir aber, Herausgeber und Verleger, wünschen diesem neuen Teil, daß er überall da, wo die Orgelmusik gepflegt wird, die alten Freunde ebenso befriedige, wie seine beiden Vorgänger, stetig sich neue gewinne, und daß auch durch ein gleich liebevolles Eingehen auf unsere Intentionen das gesamte Werk immer mehr seinen Zweck erfülle, nämlich: der **Mit- und Nachwelt ein aus modernem Geiste geschaffenes Denkmal von bleibendem literarischen, kulturhistorischen, internationalen Wert zu sein, das ebensowohl praktisch wie didaktisch, einheitlich bei aller Mannigfaltigkeit, international, alle Stilgattungen der Orgelliteratur berücksichtigend und den Bedürfnissen der verschiedenen Konfessionen entsprechend, als der allseitige Ausdruck der modernen Orgelkunst gelten darf**; zugleich ein Werk, das sich nicht an einen eng begrenzten Kreis von Interessenten, vielmehr an die **Organisten aller Stufen und an alle Freunde und Meister des Orgelspiels** richtet.

Der Herausgeber und Verleger.

## Préface.

Déjà, lorsque fut terminé le 1<sup>er</sup> volume des  
**Morceaux d'Orgue des Maîtres modernes**  
à l'usage des services religieux et des concerts publiés par  
**Johannes Diebold**

avec le bienveillant concours d'éminents compositeurs, l'éditeur eut la haute satisfaction de constater que de différents côtés, l'on témoignait **l'intérêt le plus vif à ce grand ouvrage à peine commencé.** Il va sans dire qu'à cette époque, il était difficile de se prononcer définitivement sur les chances de succès et que c'était à l'avenir à confirmer ou à infirmer ces heureux présages. Et ils se sont, faut-il le dire, confirmés d'éclatante façon et comme nul n'aurait osé l'espérer.

**L'importance extraordinaire** que, dès le début, l'on avait attachée à cet ouvrage a été corroborée, non seulement par le **brillant accueil** que firent du premier, puis du second volume, lors de leur apparition, les amateurs et connaisseurs de musique d'orgue, mais encore par les **flatteuses appréciations** que lui décernèrent, sans restriction, **tous les critiques compétents.**

Nous ne saurions passer sous silence que le premier volume en est à son troisième mille, et le second à son deuxième.

Le présent ouvrage est le fruit d'un long et pénible travail, mais l'éditeur eut le plaisir de constater que la place spéciale occupée par cette grande collection de même que sa valeur littéraire, intellectuelle et historique ont été appréciées, à juste titre et que l'idée fondamentale qu'il poursuivait **de donner aux amateurs de musique d'orgue un aperçu aussi complet que possible de la littérature moderne de l'orgue dans tous les pays civilisés,** a été accueillie partout avec le plus grand intérêt.

Voici du reste en résumé, quelques-unes des nombreuses critiques:

«Cette œuvre est un **phénomène littéraire.**»  
(Musica sacra.)

«Cette collection est un **témoignage international de ce que peuvent l'appréciation et le travail modernes.**»  
(Literarischer Handweiser.)

«Il faut se rendre à l'évidence : **nous avons vraiment à faire à une œuvre monumentale.**»  
(Cäcilien-Vereins-Organ.)

«Cette œuvre, au point de vue du développement de la technique de l'orgue, constitue une **pierre commémorative**, au

seuil du 20<sup>me</sup> siècle : c'est une **collaboration internationale, unique en son genre**, des plus éminents compositeurs contemporains de musique d'orgue et elle est de la **plus haute importance**»  
(Siona.)

«Une **collection probablement unique dans son genre** à l'heure actuelle.»  
(Signal für die musikalische Welt.)

«Une collection, dont la **haute importance** dans la littérature actuelle de l'orgue, est **incontestable.**»  
(Gregorius-Blatt.)

«Une **œuvre monumentale** et **impérissable.**»  
(Kath. Kirchensänger.)

«La **plus importante des collections.**»  
(Blätter des evangel. schles. Kirchenmusikvereins.)

«Une œuvre qui **parmi les collections de ce genre, prend la première place.**»  
(Elsass-lothring Schulblatt.)

«Une **apparition unique au monde et qui fait époque.**»  
(Neue Tiroler Stimmen.)

«Une **vaste encyclopédie internationale.**»  
(Le Lorrain.)

«Une **vraie mine de musique splendide.**»  
(The Musical Standard.)

«C'est une œuvre que nous pouvons, **avec orgueil, léguer à la postérité.**»  
(Aus der musikalischen Welt, New-York.)

L'enthousiasme reflété par ces articles constitue bien la meilleure des récompenses pour ceux qui ont accompli cette tâche ardue, d'autant plus que toutes les critiques établissent nettement que l'œuvre en question est une manifestation de l'art le plus pur destiné par sa nature à servir une cause idéale et à réunir, pour glorifier le beau et le vrai, les opinions et les interprétations les plus diverses, lesquelles ont laissé de côté toute question de nationalité ou de religion.

Il est donc permis d'espérer que le 3<sup>me</sup> volume qui vient de paraître, continuera dignement l'œuvre commencée et sera accueilli avec la même faveur que les premiers. En égard à l'importance de l'ouvrage, il n'est pas superflu d'en examiner le plan et de se rendre compte de la façon dont celui-ci a été suivi.

Malgré le contenu énorme des deux premières parties, il ne nous a pas été possible d'y épouser l'immense matériel fourni par la littérature moderne de l'orgue, et le troisième volume aura pour but d'élargir notre horizon et de compléter dans la mesure du possible, l'aperçu général que nous nous étions proposé.

Tandis que le premier volume est principalement destiné à l'enseignement et aux services religieux, et que le second tout en s'adressant aux organistes faits, tient encore compte de ceux qui ne sont pas parvenus à la maîtrise, le troisième considère surtout l'orgue comme un instrument de concert et nous présente toute une série de célèbres compositions modernes avec indication des différents jeux et de leur sonorité caractéristique.

Il y a principalement été tenu compte de la littérature de pays comme la France, l'Amérique, le Danemark, la Russie, la Hongrie et la Suède qui ne se trouvaient que peu ou pas représentés dans les volumes précédents. Parmi les auteurs et les ouvrages que nous y rencontrons, il y en a bien peu que l'on pourrait retrouver dans d'autres collections. Qu'il nous soit permis de signaler comme **une intéressante innovation** l'annexe que nous avons ajoutée à cet ouvrage, et qui **à côté des compositions pour orgue seule**, en présente **toute une série avec accompagnement d'instruments à cordes**, tout en respectant le style sévère particulier à la musique d'orgue. Seuls quelques morceaux exigent un instrument de premier ordre, en ce qui concerne la disposition des jeux et l'ampleur du son, et là encore, un organiste habile exécutera facilement les réductions nécessaires.

Le troisième volume s'en tient strictement au caractère général de la collection. Les »Morceaux d'orgue des Maîtres modernes« doivent être en effet, ainsi que le titre l'indique, **un ouvrage tout à fait moderne et international**, et c'est à dessin que nous en avons exclu toute composition des temps anciens. Nous en avons plusieurs fois donné les raisons: les œuvres anciennes on fait l'objet de très nombreux traités plus ou moins récents et le besoin d'en publier un nouveau, ordonné ou non suivant une méthode nouvelle, ne se faisait vraiment pas sentir. Par contre vis-à-vis de ces vieilles connaissances, l'art moderne nous semble d'autant plus avoir le **droit de voir réunir dans un grand ouvrage, tous les chefs d'œuvre de la nouvelle musique sacrée dont le développement est arrivé à un si haut degré de perfection**. Et pour avoir su ainsi répondre aux exigences de notre époque, la présente édition pourra, malgré de récents ouvrages, influencés pour la plupart, par les anciennes traditions, considérer **avec un légitime orgueil les louanges** qui lui ont été décernées et lui **donnant le caractère d'une apparition unique** en son genre et **d'un événement sensationnel**.

En jetant un rapide coup d'œil dans les trois volumes parus

jusqu'à ce jour, on y voit que **l'Allemagne, l'Amérique, l'Angleterre, l'Autriche, la Belgique, le Danemark, l'Espagne, la France, la Hongrie, l'Italie, les Pays-Bas, la Russie, la Suède et la Suisse**, c'est-à-dire toutes les nations civilisées, chez lesquelles on s'occupe de musique, et en particulier de musique d'orgue, y sont représentées par leurs plus belles compositions pour orgue.

Imposante est la pléiade des collaborateurs qui ont pris une part active à la publication de cette œuvre et qu'il nous soit permis de leur en exprimer encore **toute notre reconnaissance**. Celle-ci s'adresse aussi sincèrement à ceux qui nous ont apporté leur part de labeur à l'édition de notre grande œuvre, qu'à tous les éditeurs de notre pays ou de l'étranger qui nous ont spontanément accordé l'autorisation de réservé une place à certaines compositions, et »last not least« à tous ceux qui nous ont secondés par leurs conseils, leurs recherches et leurs efforts. A ce point de vue nous devons mentionner comme ayant contribué spécialement à mener à bien la publication du 3<sup>me</sup> volume, l'honorable **comité de la «Société Musicale» à Varsovie** ainsi que le missionnaire Mr. **E. Wessel** de Stockholm, Mr. **R. Hoff**, chef d'orchestre à Sigmaringen, Mr. **Maurice Vaorinecz** de Budapest, Mr. **Sosnowski** de St. Pétersbourg, Mr. **C. M. Decker**, écrivain musicologue à Vienne et enfin la maison **Fischer & Bro** de New York laquelle s'occupe en plus de la façon la plus active, à faire connaître notre collection en Amérique.

En ce qui nous concerne, nous espérons que ce nouveau volume obtiendra, auprès de ceux qui se sont familiarisés avec les premiers, le même succès que ses prédecesseurs et que partout où l'on cultive la musique d'orgue, il nous crée de nouvelles amitiés. Puisse-t-il, en obéissant aussi docilement que ses aînés à nos intentions, c'est-à-dire, **représenter aux yeux des vivants et de la postérité un monument créé par l'esprit moderne, une œuvre impérissable et d'une grande valeur littéraire, intellectuelle et historique, une œuvre pratique et d'une rare unité de méthode malgré la diversité du sujet, une œuvre enfin qui par son caractère international et parce qu'elle accueille tous les styles de la littérature de l'orgue et répond aux aspirations de toutes les religions, réalisera l'expression universelle de l'art moderne de l'orgue et s'adressera, non pas à un petit cercle d'intéressés, mais aux organistes de toutes classes, aux amateurs et connasseurs comme aux maîtres de l'orgue**.

**Fribourg (Bade), Leipsic**, Septembre 1909.

L'Auteur et l'Editeur.

**1er Volume contient 180 compositions**

<b>2e</b>	<b>"</b>	<b>"</b>	<b>51</b>	<b>"</b>
<b>3e</b>	<b>"</b>	<b>"</b>	<b>45</b>	<b>"</b>

**Texte allemand, français et anglais.**

**Prix de chaque volume broché Fr. 7.50 net, relié Fr. 9.50.**

## Preface.

Immediately after completion of the first volume of the

### Compositions for the Organ by modern Masters

written for use at Divine Service and for Concert purposes, and edited, with the collaboration of eminent modern composers, by

**Johannes Diebold,**

Editor and Publisher had great satisfaction in the **general interest** anticipated from the reception which the great work, though only in its initial stage, met with on all sides. Although, of course, at the time, no definite opinion could be expressed, and it had to be left to the future to realize the hopes held out, the result has, indeed, far exceeded expectation. The **brilliant reception** which, from the day of their publication, the first two volumes met with at the hands of friends and connoisseurs of organ-music,—(3000 copies of vol. 1, and 2000 copies of vol. 2, having already been printed,)—and the **unreserved eulogy** expressed unanimously by **professionals** and **critics**, in words of **grateful appreciation** of the labour bestowed on the work, have, in every way, fully justified the **high importance** attributed to it from the very beginning.

The fact of the distinct position of this great Collection and its literary and educational worth, in every respect, being universally and candidly acknowledged on all sides,—and the new idea pursued by Editor and publisher: (viz.: **that of affording the friends of Organ-music as complete a review as possible of modern Organ-literature of our day in all civilized countries**), having met with such enthusiasm and approbation,—was, indeed, particularly gratifying and an ample reward for the protracted labour involved in this arduous undertaking. The numerous opinions expressed by professional authorities with such unanimity as is but seldom heard, culminating in such words as the following:

“The work is a **literary phenomenon.**” (Musica Sacra.)  
(Sacred Music.)

“The Collection is an **international testimony of modern industry and erudition.**” (Literarischer Handweiser.)  
(Literary Manual.)

“The **conviction** is forced upon the reader that this is **indeed a monumental work.**” (Cecilien-Vereins-Organ.)

“A work **constituting a landmark** showing the development of organ-playing on the eve of the 20th century,—and a

**unique compilation** of all the leading **extraordinary international Organ-composers** of the day, of the **greatest weight.**”

(Siona.)

“A Collection **strikingly unique in its kind.**”

(Signale für die musikalische Welt.)

(Signals for the musical world.)

“A Collection of the **greatest significance** in our modern Organ-literature.” (Gregorius-Blatt.)

“A **monumental work of permanent worth.**”

(Kath. Kirchensänger.)

“The **greatest of all Collections.**”

(Blätter des evang. schles. Kirchenmusikvereins.)

“A work, which **among all works of the kind, occupies the first rank.**” (Alsace-Lorraine Schulblatt.)

“Un **unparalleled** and **epoch-marking publication.**”

(Neue Tiroler Stimmen.)

“A voluminous **international Encyclopedia.**” (Le Lorrain.)

“A **real treasure-house of valuable music.**”

(The musical Standard.)

“We may be proud, some day, to hand this work down to posterity.” (The musical World, New-York.)

attesting the enthusiasm manifested, are a most gratifying reward for unremitting labour. More particularly so, since these opinions evidence that the work is sprung from the spirit of true art, and is destined, by virtue of its inward nature, to serve the ideal object of uniting the minds and spirits of all, however different in personal views and opinions, regardless of any differences in nationality or religion.

And so the hope may be cherished that the new volume, No. 3, now appearing will continue the work begun, and meet with the same general approbation with which its predecessors were hailed. In view of the great significance of this stupendous collective work, the question as to the manner in which the plan determined upon shall be continued, enhanced and furthered, must appear as natural as it is justified.

Notwithstanding the copiousness so highly lauded of the first two parts, it was impossible to exhaust, in two volumes, the enormously varied and voluminous matter furnished by our modern

Organ literature. The third volume will afford the proposed extended review of modern organ-literature, so as to offer, as far as possible, a complete picture of it. Whereas the first volume was intended as an instructive work for Seminaries and Schools, and for Divine Service, the second, without neglecting the less advanced organist, appeals rather to the more advanced artist; while this third volume, with the names of fresh celebrities, represents the organ chiefly as a concert instrument, emphasising the importance of the single stops with their characteristics. Special significance has been given to the literature of those countries such as America, Denmark, France, Russia, Sweden, Hungary which, if considered or treated of at all, have hitherto been dealt with but very superficially. In scarcely any other collection are these authors and their compositions to be found. **We would also mention that a supplement has been added to the compositions for organ alone, containing pieces for organ with string-accompaniment**, without the severe style of organ composition suffering thereby. Only a very few of the pieces require a first class concert instrument with regard to the registers and tonal compass; and even in such cases, an artist can so contrive and blend as to do justice to those pieces.

The character of the Collection has also been strictly preserved in this third volume. The "Organ-Pieces by modern Masters", as the title betrays, are to constitute a **thoroughly modern, international work**, and compositions of olden times have been purposely and strenuously excluded. The reasons for this have already been stated more than once: We are so oversatiated with new and old Anthologies of the old Masters' works, that there is no cause for any further reproduction, re-arrangement or treatment of such compositions, these having been dealt with from almost every possible point of view. The claim of our present age to **see the highly developed modern Church music compiled in one large collective work is all the more justified**. In spite of some recent works, most of which still betray the influence of ancient composition and style, the present Collection has reason to be proud of the eulogy bestowed upon it, justly claiming for this work the epithet of an **epoch-marking publication, unique in its kind**.

A glance at the contents of the three volumes that have so far appeared will suffice to show that **American, Belgium, Denmark, Germany, England, France, Italy, the Netherlands, Austria, Russia,**

**Sweden, Switzerland, Spain and Hungary**, i. e. all the civilized countries, where organ-music is specially fostered, are represented by their best composers for the organ.

An august staff of collaborators have willingly come forward and proffered their able assistance in producing and furthering the work, and we gladly take this opportunity of **thank them once again most cordially**. Our gratitude also extends in like measure and manner to all those who participated in the compilation of the work by contributions sent in, and to all home and foreign publishers to whom we are indebted for their kind permission so willingly and readily granted, to enrich our collection with selections from their publications. Last, not least, would we thank all those who have rendered such valuable assistance by the advice given, by their research-work and the trouble taken in connection with our work. In this sense and in a manner claiming our deepest gratitude, we have received invaluable aid in the elaboration of the present third part of this Collection from the estimable **Committee of the "Warsaw Musical Society"**, from the missionary priest Mr. **Wessel** of Stockholm; Mr. **R. Hoff**, musical Director in Sigmaringen; Mr. **Mauritius Vaorinecz**, in Budapest; Mr. **Sosnowski** in Petersburg; Mr. **C. M. Decker**, author in Vienna, and last, not least from Messrs. **Fischer & Bro.** in New York, which latter firm have kindly undertaken to make the Collection known in America.

We ourselves, Editor and Publisher, entertain the sincere hope that wherever organ-music is cultivated, this new part may satisfy old friends as well as its two predecessors did, and constantly win new ones. May the work eventually attain its object, in following out and realizing our intentions: which are that it may **become to our own times and to posterity a monument of permanent literary, historical and international worth, created by the spirit of the age**. We trust it may come to be looked upon as **the universal expression of modern organ-music, prove both practical and didactic, uniform and simple for all the variety it affords; international, while treating upon and containing all the different styles of Organ-literature, at the same time conforming to and meeting the requirements of the various Faiths**. Finally that the work shall not appeal only to a small and limited circle of friends interested in the subject dealt with, but also to **organists of every grade and to all friends and masters of Organ-playing**.

**Friburg (Baden), Leipsic, September 1909.**

**The Editor and the Publisher.**

**Vol. I contains 180 compositions**  
 " II " 51 "  
 " III " 45 " } with German, French, English text.

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(Band I—III.)

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First Part.  
Compositions for Organ alone.

**Zur gefl. Beachtung!**

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**Violinstimme** der betr. Stücke zum Preise von M. 1.50 netto

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# 1. Pastorale.

1

Oscar Blom.

**Andantino con moto.**

**Manual.**

**Pedal.**

**II. Man. Flûte 8.**

**Oscar Blom.**

2

III

II

III

II

III

II

Andante.

I

rit.

pp

III

II

III

rit.

a tempo

mf meno mosso

Musical score for three staves (treble, bass, and alto) in common time, key signature of one sharp. The score is divided into six measures per staff.

- Staff 1:** Dynamics include *mf* and *mf*. Measure 1: 8th-note patterns. Measure 2: 16th-note patterns. Measure 3: 8th-note patterns. Measure 4: 16th-note patterns. Measure 5: 8th-note patterns. Measure 6: 16th-note patterns.
- Staff 2:** Measures 1-5: 8th-note patterns. Measure 6: 16th-note patterns.
- Staff 3:** Measures 1-5: 8th-note patterns. Measure 6: 16th-note patterns.

Performance markings include:

- A dynamic *mf* in measure 1 of Staff 1.
- A dynamic *mf* in measure 2 of Staff 1.
- A dynamic *mf* in measure 3 of Staff 1.
- A dynamic *mf* in measure 4 of Staff 1.
- A dynamic *mf* in measure 5 of Staff 1.
- A dynamic *mf* in measure 6 of Staff 1.
- A dynamic *mf* in measure 1 of Staff 2.
- A dynamic *mf* in measure 2 of Staff 2.
- A dynamic *mf* in measure 3 of Staff 2.
- A dynamic *mf* in measure 4 of Staff 2.
- A dynamic *mf* in measure 5 of Staff 2.
- A dynamic *mf* in measure 6 of Staff 2.
- A dynamic *p* in measure 1 of Staff 3.
- A dynamic *p* in measure 2 of Staff 3.
- A dynamic *p* in measure 3 of Staff 3.
- A dynamic *p* in measure 4 of Staff 3.
- A dynamic *p* in measure 5 of Staff 3.
- A dynamic *p* in measure 6 of Staff 3.

Measure numbers 1 through 6 are placed above the staves. Measure 1 is at the top of the first staff, and measure 6 is at the bottom of the third staff.



## 2. Offertoire.

(Nº 5 aus „Heures Mystiques“ Op. 30.)

Léon Boëllmann.

**Andantino.**

Orgel oder Harmonium.

poco rit.  
dim.

6

*a tempo*

*sempre f*

*p*

*cresc.*

Ped. ad lib.

*p*

*cresc.*

Musical score page 7, measures 1-4. Treble and bass staves. Measure 1: Treble staff has eighth-note pairs (f), bass staff has eighth-note pairs (ff). Measure 2: Treble staff has eighth-note pairs (ff), bass staff has eighth-note pairs (ff). Measure 3: Treble staff has eighth-note pairs (ff), bass staff has eighth-note pairs (ff). Measure 4: Treble staff has eighth-note pairs (ff), bass staff has eighth-note pairs (ff). Dynamic: *dim.*

Musical score page 7, measures 5-8. Treble and bass staves. Measure 5: Treble staff has eighth-note pairs (p), bass staff has eighth-note pairs (ff). Measure 6: Treble staff has eighth-note pairs (ff), bass staff has eighth-note pairs (ff). Measure 7: Treble staff has eighth-note pairs (ff), bass staff has eighth-note pairs (ff). Measure 8: Treble staff has eighth-note pairs (ff), bass staff has eighth-note pairs (ff). Dynamics: *cresc.*, Ped. ad lib.

Musical score page 7, measures 9-12. Treble and bass staves. Measure 9: Treble staff has eighth-note pairs (ff), bass staff has eighth-note pairs (ff). Measure 10: Treble staff has eighth-note pairs (ff), bass staff has eighth-note pairs (ff). Measure 11: Treble staff has eighth-note pairs (ff), bass staff has eighth-note pairs (ff). Measure 12: Treble staff has eighth-note pairs (ff), bass staff has eighth-note pairs (ff). Dynamic: *p*.

Musical score page 7, measures 13-16. Treble and bass staves. Measure 13: Treble staff has eighth-note pairs (ff), bass staff has eighth-note pairs (ff). Measure 14: Treble staff has eighth-note pairs (ff), bass staff has eighth-note pairs (ff). Measure 15: Treble staff has eighth-note pairs (ff), bass staff has eighth-note pairs (ff). Measure 16: Treble staff has eighth-note pairs (ff), bass staff has eighth-note pairs (ff). Dynamics: *cresc.*, *f*.

Musical score for piano, page 8, featuring five staves of music:

- Staff 1 (Treble and Bass):** Starts with a melodic line in treble clef followed by harmonic bass notes. Includes dynamics *dim.* and *p*.
- Staff 2 (Treble and Bass):** Features a rhythmic pattern of eighth and sixteenth notes. Includes dynamic *poco rit.*
- Staff 3 (Treble and Bass):** Shows a steady eighth-note bass line. Includes dynamic *a tempo*.
- Staff 4 (Treble and Bass):** Contains a melodic line in treble clef with a dynamic *cresc.* followed by *f* and *p*.
- Staff 5 (Treble and Bass):** Concludes with a melodic line in treble clef, dynamic *poco rall. e dim.*, and a final cadence.

3. Selig sind, die da Leid tragen  
aus dem „Deutschen Requiem.“

(Blessed are they that mourn  
from the Requiem.)

Joh. Brahms.  
Bearb. von W. Phillips.

Poco Andante e con espressione. (M. M.  $\text{♩} = 80$ .)

**Manual.**

Schweller, Sanfte Stimmen 8'.  
Swell Soft Open 8 ft stops.

Subbass 16, Schweller gekoppelt.  
Soft 16 coupled to Swell.

**Pedal.**

Hauptwerk R. H. Sanfte Stimmen 8' Fl.  
Choir R.H. soft 8 ft Flute.

Hauptw. Schw. gek.  
Choir coupl. to Swell.

Hauptwerk L. H.  
Choir L.H.

Schweller.  
Swell.

Hauptw. mit Schweller gek.  
Choir with Swell coupled.

Hauptwerk.  
Choir.

Hauptwerk.  
Choir.

Positiv.  
Great.

*p*

Schweller.  
Swell.

Positiv Sanfte Stimmen gek. mit Schw.  
Great Soft Diapason coupl. Swell & Choir.

Positiv gekoppelt.  
Great to Ped.

Schweller.  
Swell.

Hauptw. und Schweller gekoppelt.  
Choir with Swell-couplet.

Hauptw.  
Choir.

*p*

Schweller mit Oboe.  
Swell with Oboe.

ungekoppelt  
Great to Ped. in.

Hauptw. Diap. hinz.  
Add small Open Diap.

Schweller.  
Swell.

Positiv Clarabella, Schweller gekoppelt.  
Great Clarabel couplet to Swell.

Hauptw. Diap. hinz.  
Add small Open Diap.

Schweller.  
Swell

Positiv und Ped. Bordun 8' hinz.  
Great to Ped. add soft 8 ft stop.

Schweller hinzu.  
Add full Swell.

Positiv mit Principal.  
Great to Principal.

Pedal hinzu.  
Add to Pedal.

**f**

Haupt-  
Choir

**p**

Schw. L. H.  
Swell L. H.

dim. Great stops.

Hauptw., Schweller gekoppelt.  
Choir, Swell couplet.

werk mit Schw. gek. und Oboe.  
coupl. Swell to Oboe.

Oboe weg.  
Oboe in.

Schweller.  
Swell.  
**pp**

Hptw. beide Hände.  
Choir both hands.

Sanfte Stimmen 16 Schweller gek. Diap. oder Celeste.  
Soft 16 coupl. Swell Diapason or Celeste.

Schw.  
Swell

beide Hände.  
both hands.

Hptw. Viola 8' mit Schw. gek.  
Choir Viola 8 ft. coupl. to Sw.

Schweller.  
Swell.

Pos. Clarab. gek. m. Schw.  
Great Clarab. coupl. Swell.

Schw. mit Ped. Sanfte Stimmen 16'.  
Swell to Ped. soft 16 ft.

Hptw. L.H.  
Choir L.H.

Positiv.  
Great.  
Pos. mit Ped.  
Great to Ped.

Diap. offen hinzu.  
Add open Diap.

Flöte 4' hinzu.  
Add Flute 4 ft.

Schweller hinzu.  
Add Full Swell.

Pos. mit Principal.  
Great to Principal.

hinzu offenes Spiel 16'.  
add open 16 ft!

Haupt-Choir

*dim.* Great stops.

L.H. Schweller.  
L.H. Swell.

Haupt-Choir

werk. Sanfte Stimmen 8' mit Schw. gek. und Oboe.  
soft 8 ft with Swell coupl.to Oboe.

Schweller. Swell.

R.H. Hauptw. Dulciana.  
R.H. Choir Dulciana.

Schweller pp Celeste.  
Swell pp Celeste.

Schweller. Swell.

Schweller L.H.  
Swell L.H.

Hauptw. Choir.

werk mit Ped.  
to Ped.

Schw. Swell.  
Sanfte Stimmen 16 gek. Schw.  
Soft 16 coupl. Swell.

Schweller mit Oboe.  
Swell to Oboe.

Pos. beide Hände.  
Gt both hands.

Hauptw. Dulciana.  
Choir Dulciana.

Hauptw. L.H.  
Choir L.H.

Pos. Clarabella gek. mit Schweller.  
Great Clarabel coupl.to Swell.

cresc.

Positiv.  
Great.

Add small open.

Pos. mit Ped.  
Great to Ped.

Open in.

Schweller.  
Swell.

Schw.  
Swell.

Schweller.  
Swell.

Hauptwerk.  
Choir.

Hauptw. mit Ped.  
Choir to Ped.

Schweller f  
Full Swell.

Off. Spiel 16' zu.  
Ped. open Diap.

Pos. Principal mit Schweller gek.  
Great open coupl. Swell.

Pos. gekopp.  
Great to Ped.

Schweller m. Oboe.  
Swell to Oboe.

ungekoppelt  
coupler in

Hauptw. Schweller gek.  
Choir Swell coupl.

Hauptwerk.  
Choir.

Pos. Flöte gek. Schw. Oboe.  
Gt Flute coupl.  
Swell Oboe.

L.H.

Hauptw. Flöte gek. Schweller.  
Choir Flute coupl. Swell.

Schweller.  
Full Swell.

Pos. beide Hände.  
Great both hands.

Offenes Spiel 16' Pos. gek.  
Open 16 Great to Ped.

Ohne Princ.  
Open in.

R.H. Sch. m. Oboe.  
R.H. Sw. to Oboe.

Oboe weg.  
Oboe in.

Hauptw. 8' Flöte gek. Schweller.  
Choir 8 f<sup>t</sup> Flute coupl. Swell.

Ped. dim.

ungekoppelt  
Gt to Ped. in.

Pos. Flöte.  
Great Flute.

L.H. Great add small open.

Add Full Swell.

8

Pos. mit Ped.  
Gt to Ped. § Open 16.

Positiv.  
Great. Open in.

vermindere Schweller  
reduce Swell to 8 f<sup>t</sup> § Oboe

Swell stopped Diap. 8  
or Röhrl Flute.

pp

Hauptw. Dulciana L.H.  
Choir Dulciana L.H.

8

Ped. ungekoppelt.  
Gt to Ped. § Open in.

Schwell Echo  
Salicion.

Sanfte Stimmen 16 gek. mit Hauptw.  
Soft 16 coupl. to Choir.

In grateful hommage to my friend George Fischer.

## 4. Festal Prelude.

(Festpräludium.)

Registration:  
 Solo. Found. 8' and Tuba.  
 Swell.  
 Great. Found. 8' (Sw. and Ch. to Gt.)  
 Choir.  
 Pedal. 32 - 16 coupled to Sw.

Gaston Marie Dethier.

Manual.

Pedal.

Musical score page 17, featuring four staves of music. The top staff consists of two systems of music, each with a treble clef and a bass clef. The first system ends with a dynamic marking "32 off.". The second system begins with a dynamic marking "cresc.", followed by measures 3 and 4. The third system begins with a dynamic marking "ff (without Solo)". The fourth system begins with a dynamic marking "marc.". The bottom staff consists of two systems of music, each with a treble clef and a bass clef. The first system ends with a dynamic marking "ff". The second system begins with a dynamic marking "marc.". The score is divided into measures by vertical bar lines.

18

Musical score for orchestra and piano, page 18. The score consists of four systems of music. System 1 (measures 1-4) shows the piano playing eighth-note patterns in the treble and bass staves, with dynamic markings *mf*, *cresc.*, and *f*. The orchestra plays sustained notes and eighth-note chords. System 2 (measures 5-8) continues with eighth-note patterns and dynamic markings *mf*, *cresc.*, and *f*. System 3 (measures 9-12) includes dynamics *p subito*, *molto cresc.*, and *Gt.* (Guitar). It also features markings *Ch.* (Chorus), *Ped. to Gt. off.*, and *Ped. to Gt. on.* The piano part includes a dynamic *ff* and a measure with a 1/4 time signature. System 4 (measures 13-16) concludes with eighth-note patterns and dynamic markings *p*.

Musical score for piano, page 10, measures 8-15. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 8 starts with a forte dynamic (F) and a 3/4 time signature. Measure 9 begins with a piano dynamic (P). Measure 10 starts with a piano dynamic (P). Measure 11 starts with a forte dynamic (F). Measure 12 starts with a piano dynamic (P). Measure 13 starts with a forte dynamic (F). Measure 14 starts with a piano dynamic (P). Measure 15 starts with a forte dynamic (F). Measure 16 starts with a piano dynamic (P).

Sw. { Vox coelestis.  
 F1. 8-4-2: p ben canto  
 Gt. { Clarabella  
 and Viol. 8:  
*rit.*  
 Ped. to Gt.

rit.  
 uncoupled  
 cresc.

Musical score page 21, system 1. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is A major (three sharps). The music features various rhythmic patterns, including eighth and sixteenth notes. Dynamic markings like 'Sw.' (swell) and 'Ch.' (clarinet and flute 4' only) are present. Measure 1 starts with a forte dynamic. Measure 2 shows a transition with eighth-note patterns. Measures 3-4 feature sixteenth-note patterns. Measure 5 begins with a forte dynamic followed by eighth-note patterns. Measure 6 ends with a forte dynamic.

Musical score page 21, system 2. The score continues with three staves. The key signature changes to E major (one sharp). Measure 1 starts with a forte dynamic. Measure 2 shows eighth-note patterns. Measure 3 begins with a forte dynamic followed by eighth-note patterns. Measure 4 ends with a forte dynamic. Measure 5 starts with a forte dynamic followed by eighth-note patterns. Measure 6 ends with a forte dynamic.

Musical score page 21, system 3. The score continues with three staves. The key signature changes to E major (one sharp). Measure 1 starts with a forte dynamic. Measure 2 shows eighth-note patterns. Measure 3 begins with a forte dynamic followed by eighth-note patterns. Measure 4 ends with a forte dynamic. Measure 5 starts with a forte dynamic followed by eighth-note patterns. Measure 6 ends with a forte dynamic.

Sw. Oboe, Fl. 16 and 4' only.

16' off add Found. 8'

add Quintaton 16'  
and Ch. to Gt.

Ch. Clarinet off.

Gt.

Clarinet off.

Sw. and Ch. to Gt.

16 off.

cresc. e animato

Full Sw. (Box closed)

*molto*

*f energico*

Gt. (Found. 8')

5

rit.

**Tempo I.**

Ch. (Found. 8')

*mf* uncoupled Ch.

*legato*

Sw. (Found. and Reeds 8' only.)

add Sw. to Ch.

Gt.

*marcato*

add 4' 2' Gt. Solo. Gt. Solo. Gt. cresc. 8 f

24

Vox humana.

Sw. 3  
Gt. (Clarabella alone.)

Found. 8' only.  
(Sw. to Gt.)

Ch.

(add Found  
4, 2' to Sw.)

Più vivo.  
Sw. add Reeds Gt.

Sw. Gt. Ch. Sw.

add Clarinet. Gt. più f. accel. poco a poco

Full Sw. Gt. ff. Ch.

O. J. 4458

This page contains four staves of musical notation. The top staff uses a treble clef, the second staff a bass clef, the third staff a bass clef, and the fourth staff a bass clef. The key signature changes frequently, indicated by various sharps and flats. The first staff features a dynamic marking 'p' followed by 'f'. The second staff includes markings for 'Sw.', 'Gt.', and 'Ch.'. The third staff has markings for 'add Clarinet.', 'Gt.', 'più f.', and 'accel. poco a poco'. The fourth staff includes markings for 'Full Sw.', 'Gt.', 'ff.', and 'Ch.'. The score is numbered '25' in the top right corner and includes the text 'O. J. 4458' at the bottom center.

26

Gt.

Ch. *legato*

*con fuoco*

Gt.

*molto dim.*

Sw.  
(with Reeds 8')

(Found. only.)

*Tempo I.*

*pp rit.*

*p legato*

*cresc.*

O. J. 4458

Musical score for organ, page 10, measures 5-10. The score consists of four systems of music. The top system shows a treble clef staff with a basso continuo staff below it. Measure 5 starts with a 5/4 time signature, followed by a 3/4 time signature. Measure 6 begins with a 3/4 time signature. The middle system shows a treble clef staff with a basso continuo staff below it. Measure 7 starts with a 3/4 time signature, followed by a 4/4 time signature. Measure 8 begins with a 4/4 time signature. The bottom system shows a treble clef staff with a basso continuo staff below it. Measure 9 starts with a 3/4 time signature, followed by a 4/4 time signature. Measure 10 begins with a 4/4 time signature. Various dynamics and performance instructions are included throughout the score.

28



Allegro.



Vivo.



# 5. Festliches Nachspiel.

(Volle Orgel.)

Johannes Diebold.

**Maestoso** ♩ = 72.

rit.

a tempo

I Man.

Ped.

Man.

II Man.

I Man. 5

Ped.



Piano sheet music for five staves. The top staff shows a treble clef, a key signature of one flat, and a tempo of 4/4. The second staff shows a bass clef, a key signature of one flat, and a tempo of 4/4. The third staff shows a treble clef, a key signature of one flat, and a tempo of 4/4. The fourth staff shows a bass clef, a key signature of one flat, and a tempo of 4/4. The fifth staff shows a treble clef, a key signature of one flat, and a tempo of 4/4. The music consists of ten measures. Measure 1: Treble staff has eighth-note chords (B, D, G) with grace notes. Bass staff has eighth-note chords (E, G, B). Measure 2: Treble staff has eighth-note chords (A, C, E) with grace notes. Bass staff has eighth-note chords (D, F, A). Measure 3: Treble staff has eighth-note chords (G, B, D) with grace notes. Bass staff has eighth-note chords (C, E, G). Measure 4: Treble staff has eighth-note chords (F, A, C) with grace notes. Bass staff has eighth-note chords (B, D, F). Measure 5: Treble staff has eighth-note chords (E, G, B) with grace notes. Bass staff has eighth-note chords (A, C, E). Measure 6: Treble staff has eighth-note chords (D, F, A) with grace notes. Bass staff has eighth-note chords (G, B, D). Measure 7: Treble staff has eighth-note chords (C, E, G) with grace notes. Bass staff has eighth-note chords (F, A, C). Measure 8: Treble staff has eighth-note chords (B, D, G) with grace notes. Bass staff has eighth-note chords (E, G, B). Measure 9: Treble staff has eighth-note chords (A, C, E) with grace notes. Bass staff has eighth-note chords (D, F, A). Measure 10: Treble staff has eighth-note chords (G, B, D) with grace notes. Bass staff has eighth-note chords (C, E, G).

Herrn Bernhard Irrgang in besonderer Verehrung.

**6. Passacaglia  
über die D-moll Tonleiter.**

Paul Ertel, Op. 19.

Langsam.

Manual. { I. *ff*

Pedal. { *ff*

II. *p*

Basso Continuo.

\*) Zur Vereinfachung kann in den weiteren Fällen die Verdoppelung der Tonleiter im Basse fort gelassen werden.

zart streichend

*pp*

*pp*

Flöten.

*p lieblich*

*espress.*

*p*

The musical score consists of four systems of music. The first system features two staves for strings (two violins and one cello/bass) in G major. The second system features two staves for strings (two violins and one cello/bass) in A major. The third system features one staff for Flöten (Flute) in A major. The fourth system features one staff for strings (two violins and one cello/bass) in A major. Measure numbers 1 through 12 are present above the staves, and dynamic markings such as *pp*, *p*, and *espress.* are included. The flute part in the third system includes slurs and grace notes.

Musical score for orchestra and piano, page 34. The score consists of four systems of music, each with two staves: treble and bass. The instrumentation includes strings (I and II), woodwind (oboe and bassoon), and piano.

**System 1:** Treble staff has a dynamic of *mf*. Bass staff has a dynamic of *mf*.

**System 2:** Treble staff labeled "I." has a dynamic of *f*. Bass staff labeled "II." has a dynamic of *f*.

**System 3:** Treble staff has a dynamic of *p*. Bass staff has a dynamic of *p*.

**System 4:** Treble staff has a dynamic of *mf*. Bass staff has a dynamic of *f*.

Allegro.

Musical score for orchestra and piano, page 35. The score consists of four systems of music, each with two staves: Treble and Bass. The instrumentation includes strings (Violins I, Violins II, Violas, Cellos), woodwinds (Flute, Clarinet, Bassoon), brass (Trumpet, Trombone), and timpani. The dynamics are marked with *ff* (fortissimo) and *p* (pianissimo). The score features complex harmonic progressions, including changes in key signature (from B-flat major to E major) and time signature (from common time to 6/8). The vocal part, labeled "I.", enters in the second system, singing a rhythmic pattern of eighth and sixteenth notes. The vocal part continues in the third and fourth systems, with dynamic markings *ff*, *p*, and *ff*. The piano part provides harmonic support and rhythmic patterns throughout the score.

36

**B****A****C****H**

O. Pl. *fff*

*fff v.*

*fff v.*

*fff v.*

*Langsamer.*

*p*

*p*

I.

*p*

*pp Vox hum.*

*p espress.*

*ppp Vox hum.*

*pp espr.*

*ppp*

*Langsam.*

*Quintatön.*

*ppp Vox hum.*

*pp*

*pp*

*p*

38

Etwas schneller.

*pp* *Misterioso.*

*p*

*mf*

*p.*

*p.*

*p.*

*p.*

*p.*

*p.*

*mf*

*p.*

*p.*

*p.*

*p.*

*p.*

*p.*

Allegro.

8' 4'

I. *f*

*p.*

*p.*

*p.*

*p.*

*p.*

*p.*

*Allegro.*

8' 4' 2'

*mf**f*

40

ff

Allegro.

fff O. Pl.

fff martellato

fff

fff

Weniger schnell.

42 **Pastorale.**

Langsam.

I. Glocke

Ruhig.

Glocke

Schneller.

Langsam. (*Misterioso.*)

**Dies irae.**

The image shows a page from a musical score, numbered 43. It consists of four systems of music, each with multiple staves (treble, bass, and others) and various dynamics and markings.
   
**System I:** Features a treble clef, a key signature of one sharp, and a time signature of common time. The section is labeled "I." and "Dies irae." with a dynamic of ***ff***.
   
**System II:** Features a treble clef, a key signature of one sharp, and a time signature of common time. The section is labeled "II." and "Dies irae." with a dynamic of ***ff***.
   
**System III:** Features a treble clef, a key signature of one sharp, and a time signature of common time. The section is labeled "Schneller."
   
**System IV:** Features a treble clef, a key signature of one sharp, and a time signature of common time. The section is labeled "Allegro." with dynamics of ***f*** and ***mf***. Measure 8 is indicated above the staff.
   
**Page Number:** The page number 43 is located at the top right of the page.
   
**Measure Number:** The measure number 0. J. 4458 is located at the bottom center of the page.

44

*mf*

Etwas langsamer. Picc. 2'.

II. *p*

*p*

*Vox hum.*

I. *p*

II. *p*

*Princip. legatissimo*

*p*

*Glocke.*

*Vox hum.*

*p*

4' 2' (Vom Himmel hoch, da komm ich her.)

II. *Vox hum. fort.*  
(Ev. Fernwerk.)

I.  
Princ.

*p*

Allegro.

*ff*

*ff*

*ff*

O. J. 4458

46

**Fuge.**

Allegro.

A musical score for a fugue movement, numbered 46. The title "Fuge." is at the top left, followed by "Allegro." The score consists of four systems of music, each with two staves. The top staff in each system is in treble clef, and the bottom staff is in bass clef. The key signature changes frequently, indicated by various sharps and flats. Dynamics like *ff*, *f*, and *ff* are used. Measure numbers are present at the beginning of each system. The music features complex counterpoint and rhythmic patterns.

Musical score page 47, featuring four systems of music for two staves (treble and bass). The score consists of two systems per staff, with measure numbers 1 through 8 indicated above the notes.

**System 1 (Top Staff):**

- Measures 1-2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measures 3-4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measures 5-6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measures 7-8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

**System 2 (Bottom Staff):**

- Measures 1-2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measures 3-4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measures 5-6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measures 7-8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

**System 3 (Top Staff):**

- Measures 1-2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measures 3-4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measures 5-6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measures 7-8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

**System 4 (Bottom Staff):**

- Measures 1-2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measures 3-4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measures 5-6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measures 7-8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

**Section H:**

- Measures 1-2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measures 3-4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measures 5-6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measures 7-8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

**Measure Numbers:** 1, 2, 3, 4, 5, 6, 7, 8.

**Section Headers:** B = A = C = H.

**Dynamic Markings:** f, ff, tr, p, pp.

**Page Number:** O. J. 4458

48

Musical score for orchestra and piano, page 48. The score consists of four systems of music, each with multiple staves. The top system starts with a treble clef, a key signature of one flat, and a common time signature. It includes dynamic markings such as  $p$ ,  $f$ ,  $I.$ , and  $II.$ . The second system begins with a bass clef and a key signature of one sharp. The third system starts with a treble clef and a key signature of two sharps. The fourth system begins with a bass clef and a key signature of two sharps. The score concludes with a dynamic marking of  $ff$ .

Etwas breiter.

*fff* O. Pl.

*fff p.*

Schneller.

*p molto*

*p molto*

*lunga*

*lunga*

To Mr. Gaston Dethier with sentiment of friendship and admiration.

Registration. {  
 Swell: Sw. Stop Diapason Quintadena and Tremolo.  
 Great: Flute 8'  
 Choir: Dulciana.  
 Ped: Bourdon 16' (Ch.to Ped.) Sw. and Ch. to Gt.

## 7. Nocturne.

Giuseppe Ferrata, Op. 9, N° 2.

The musical score consists of three staves of organ music. The top staff is labeled "Manual." and the bottom staff is labeled "Pedal." There is also an unlabeled staff between them. The music is divided into two systems by a vertical bar. The first system starts with a dynamic of *pp* and includes markings for "Ch." (Choir) and "Sw." (Swell). The second system begins with a dynamic of *rit.* and includes a marking for "a tempo". The music is written in 6/8 time and includes various note heads, stems, and rests.

Musical score for orchestra, page 51, featuring three staves of music:

- Top Staff:** Starts with a forte dynamic. Includes markings: "Sw.", "add sub.oct.", "più f", "Ch.", "Sub.off.", and "p".
- Middle Staff:** Starts with a forte dynamic. Includes markings: "Sw.", "affettando", "F1.4 off.", and "rit. molto".
- Bottom Staff:** Starts with a forte dynamic. Includes markings: "a tempo", "Ch.", "add Oboe", "add Melodia", and "3".

The score consists of three staves of music, each with a treble clef and a key signature of two flats. The first staff features woodwind parts (Sw., Ch.) and a bassoon part. The second staff features a bassoon part. The third staff features a bassoon part.

Musical score for three staves (Treble, Bass, and Alto) in 2/4 time, key signature of two flats. The score consists of five measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs; Alto staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs; Alto staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs; Alto staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs; Alto staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs; Alto staff has eighth-note pairs.

Oboe off.  
Sw.  
add Oboe.  
Ch.

Musical score for three staves (Treble, Bass, and Alto) in 2/4 time, key signature of two flats. The score consists of six measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs; Alto staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs; Alto staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs; Alto staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs; Alto staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs; Alto staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs; Alto staff has eighth-note pairs.

Musical score for three staves (Treble, Bass, and Alto) in 2/4 time, key signature of two flats. The score consists of five measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs; Alto staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs; Alto staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs; Alto staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs; Alto staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs; Alto staff has eighth-note pairs.

Ch. add Melodia and Fl. 4  
poco più mosso  
Sw.  
rit.  
add Diapason (Oboe off.)

Musical score for piano and guitar, page 10, measures 14-19.

**Piano Part:**

- Measures 14-15: Treble clef, 2 flats. Right hand plays eighth-note chords (G, B, D) over bass notes. Left hand provides harmonic support.
- Measure 16: Treble clef changes to bass clef. Right hand continues eighth-note chords. Left hand bass line.
- Measure 17: Treble clef returns. Right hand eighth-note chords. Left hand bass line.
- Measure 18: Treble clef changes to bass clef. Right hand eighth-note chords. Left hand bass line.
- Measure 19: Treble clef returns. Right hand eighth-note chords. Left hand bass line.

**Guitar Part:**

- Measures 14-15: Treble clef, 2 flats. Right hand eighth-note chords. Left hand harmonic support.
- Measure 16: Treble clef changes to bass clef. Right hand eighth-note chords. Left hand harmonic support.
- Measure 17: Treble clef returns. Right hand eighth-note chords. Left hand harmonic support.
- Measure 18: Treble clef changes to bass clef. Right hand eighth-note chords. Left hand harmonic support.
- Measure 19: Treble clef returns. Right hand eighth-note chords. Left hand harmonic support.

**Performance Instructions:**

- Measure 16: *rit.* (ritardando)
- Measure 18: *mf* (mezzo-forte)
- Measure 19: *un poco animato* (slightly animated), *Gt.* (guitar)

Musical score for page 54, measures 1-4. The score consists of three staves. The top staff has a treble clef, two flats, and a key signature of B-flat major. The middle staff has a treble clef, two sharps, and a key signature of F-sharp major. The bottom staff has a bass clef, two flats, and a key signature of G-flat major. Measure 1 starts with a dynamic of *cresc.* Measure 2 continues the crescendo. Measure 3 begins with a dynamic of *f*. Measure 4 ends with a dynamic of *dim.*

Musical score for page 54, measures 5-8. The score continues with three staves. Measure 5 shows a melodic line with a dynamic of *Sw. (Diap. off.)*. Measure 6 begins with a dynamic of *rit.* Measure 7 starts with a dynamic of *pp*. Measure 8 ends with a dynamic of *Ch. (Dulciana only)*.

Musical score for page 54, measures 9-12. The score continues with three staves. Measures 9 and 10 show a melodic line. Measure 11 begins with a dynamic of *Sw.* Measure 12 ends with a dynamic of *rit.*

add Cœlestis.

*a tempo*

Sw. Gt.

Sw.

Sw.

This system shows three staves. The top staff has eighth-note patterns. The middle staff has eighth-note chords. The bottom staff has quarter notes. A dynamic instruction "add Cœlestis." is placed above the top staff, with an arrow pointing to its entry. The tempo marking "*a tempo*" is centered below the top staff. Performance instructions "Sw." and "Gt." are placed above the middle and bottom staves respectively. The key signature is two flats.

Cœlestis off.

Gt.

Sw.

Sw.

add Fl. 4

This system shows three staves. The top staff has eighth-note patterns. The middle staff has eighth-note chords. The bottom staff has quarter notes. A dynamic instruction "Cœlestis off." is placed above the top staff. The performance instruction "Gt." is placed above the middle staff. The performance instruction "Sw." appears twice above the bottom staff. The tempo marking "add Fl. 4" is centered above the top staff. The key signature is two flats.

Gt.

Sw.

Ch.

slargando

rit. molto

This system shows three staves. The top staff has eighth-note patterns. The middle staff has eighth-note chords. The bottom staff has quarter notes. The performance instruction "Gt." is placed above the middle staff. The performance instruction "Sw." is placed above the bottom staff. The performance instruction "Ch." is placed above the top staff. The tempo marking "slargando" is centered above the top staff. The tempo marking "rit. molto" is centered above the bottom staff. The key signature changes to one sharp at the beginning of this system.

To my friend Caspar P. Koch, City Organist, Carnegie Hall, Allegheny, Pa.

## 8. Mélodie Plaintive.

Registration. {  
 Swell: Vox Coelstis.  
 Great: Flute 8' Gamba 8'-16'  
 Choir: Flute 8'-4', Principal, Gedackt 16'  
 Pedal: Bourdon 16'. (Sw. and Ch. to Gt. Sw. to Ch.)

Giuseppe Ferrata, Op. 9. N° 5.

Molto largamente.

add Flute 4'

Manual.

Pedal.

Sw. pp

Ch. mf

Gt. cresc.

Gt. to Ped.

Ch.(Fl. 8' - 4' uncoupled.)

Gt.  
(16' off)

*più f.*

add Diap.

Sw. Oboe

Vox Coelestis

Ch. Melodia only.

Gt.

Gamba off

Ch.

Gt. Diap. off.

Sw.

Vox Coelestis

Sw. Gt. add Gamba

Gt.

Gt. Ch. Sw. Oboe Gt. f  
 (Sw. Ch. to Gt.)

dim. Sw. 4 5 5 3 3  
 Sw. 3 3 3 3 3

Vox Cœlestis only Gt. Fl. 8', Gamba 8'-16'  
 pp mf Gt.

cresc.

add full Sw.

*ff*

*ff*

*ff*

*p*

*Sw. p*

*Sw. p*

Ch. (Melodia only)

Sw. Cor Anglais or Oboe

Open Diap. Tremolo

4

1

2

3

Sw. Vox Cœlestis.

rall. molto

Aeoline only

Sw.

pp

1

2

3

4

*p*

*pp*

## 9. Sortie

(Nº 7 aus „L'Organiste.“)

César Franck.

Molto moderato.

Orgel  
oder  
Harmonium.

The musical score consists of four systems of music for organ or harmonium. The first system starts with a forte dynamic (ff) followed by a piano dynamic (G ff). The second system begins with a piano dynamic (ff) followed by a forte dynamic (G ff). The third system starts with a forte dynamic (ff) followed by a piano dynamic (ff). The fourth system starts with a piano dynamic (ff) followed by a forte dynamic (ff).

Musical score for piano, page 61, featuring five staves of music. The score includes dynamic markings such as *sempre ff*, *Lento.*, *g E pmolto espress.*, *pp*, and *p espress.*. It also includes performance instructions like *(1)*, *(2)*, *(5)*, and *(1)(2)(5) 8*. The score consists of two systems of music, each with five staves. The first system starts with a treble clef, a bass clef, and a key signature of one flat. The second system starts with a treble clef, a bass clef, and a key signature of one sharp. The music features various note values, rests, and dynamic changes throughout the staves.

8

Molto moderato.

pp

cresc.

G E

ff

A musical score for piano, featuring five staves of music. The top staff shows a treble clef, a key signature of one sharp, and common time. The second staff shows a bass clef, a key signature of one sharp, and common time. The third staff shows a treble clef, a key signature of one sharp, and common time. The fourth staff shows a bass clef, a key signature of one sharp, and common time. The fifth staff shows a treble clef, a key signature of one sharp, and common time. The music consists of various note patterns, including sixteenth-note chords and eighth-note patterns. There are several dynamic markings, including a crescendo, a decrescendo, and a ritardando. The score is numbered 63 at the top right and includes the identifier O.J. 4458 at the bottom center.

## 10. Fuge.

Harald Fryklöf, Op. 3.

Moderato.

Manual.

Pedal.

A musical score for orchestra and piano, page 65. The score consists of four systems of music, each with two staves: treble clef (top) and bass clef (bottom). The key signature is one sharp (F# major or G minor). The time signature varies between common time and 6/8.

- System 1:** Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs.
- System 2:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- System 3:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- System 4:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

The score is divided into four systems by vertical bar lines. Measures are indicated by short vertical lines on the staff. The piano part is implied by the bass line in the bass staff.

66

A musical score for piano, featuring four staves of music. The top two staves are for the treble clef (right hand) and the bottom two staves are for the bass clef (left hand). The music is in G major (three sharps) and 4/4 time. The score consists of four measures per staff. Measure 66 starts with a treble clef staff showing eighth-note patterns. The bass clef staff shows eighth-note patterns with some sixteenth-note figures. Measures 67-68 show more complex eighth-note patterns with grace notes and slurs. Measures 69-70 conclude the section with eighth-note patterns.

A musical score for piano, featuring four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The time signature is common time. The score consists of five measures per staff. Measure 1: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes. Measure 2: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes. Measure 3: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes. Measure 4: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes. Measure 5: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes.

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

Staff 1 (Treble Clef):

- Measures 1-5: Rhythmic patterns of eighth and sixteenth notes, mostly eighth-note pairs.
- Measure 6: Rests.
- Measure 7: Eighth-note pairs.
- Measure 8: Eighth-note pairs.
- Measure 9: Eighth-note pairs.
- Measure 10: Eighth-note pairs.

Staff 2 (Bass Clef):

- Measures 1-5: Sixteenth-note patterns.
- Measure 6: Eighth-note pairs.
- Measure 7: Sixteenth-note patterns.
- Measure 8: Sixteenth-note patterns.
- Measure 9: Sixteenth-note patterns.
- Measure 10: Sixteenth-note patterns.

Staff 3 (Bass Clef):

- Measures 1-5: Eighth-note pairs.
- Measure 6: Eighth-note pairs.
- Measure 7: Sixteenth-note patterns.
- Measure 8: Sixteenth-note patterns.
- Measure 9: Sixteenth-note patterns.
- Measure 10: Sixteenth-note patterns.

Musical score for piano, page 69, featuring three staves:

- Staff 1 (Treble Clef):** Shows a continuous sequence of sixteenth-note patterns. The first measure consists of eighth-note pairs. Measures 2-6 show various sixteenth-note figures, including pairs and groups of four. Measure 7 begins with a sixteenth-note pair followed by eighth-note pairs.
- Staff 2 (Bass Clef):** Shows eighth-note patterns. Measures 1-5 consist of eighth-note pairs. Measures 6-7 show eighth-note pairs with occasional sixteenth-note grace notes.
- Staff 3 (Bass Clef):** Shows eighth-note patterns. Measures 1-5 consist of eighth-note pairs. Measures 6-7 show eighth-note pairs with occasional sixteenth-note grace notes.

*m.d.*

O. J. 4458

## 11. Präludium und Fuge.

Robert Fuchs.

**Larghetto con espressione.**

I. Man.  
*p legato sempre*

Manual. {

Pedal. {

II. Man.

I. Man.

II. Man.

pp

cresc.

f

p dolce

p

cresc.

dim.

72

Musical score for orchestra and piano, page 72. The score consists of four systems of music, each with multiple staves. The top system features treble and bass staves for the piano, and three staves for the orchestra (two violins and cello/bass). The second system starts with a dynamic *fz*. The third system is labeled "II. Man." and includes dynamics *p* and *pp*. The fourth system concludes with a dynamic *pp*.

II. Man.

*p*

*pp*

O. J. 4458

**Andante cantabile.**  
I. Man. (Prinzipal 8')

Musical score for oboe and bassoon, page 73. The score consists of four systems of music. The top system starts with a dynamic of *poco flegato sempre*. The bassoon part in the first system contains several grace notes. The second system begins with a bassoon solo. The third system features a rhythmic pattern of eighth and sixteenth notes. The fourth system concludes the page.

74

A musical score for piano, featuring four staves of music. The top two staves are in common time, B-flat major, and the bottom two staves are in common time, A major. The score consists of four measures (measures 74-77).

- Measure 74:** The top staff has eighth-note pairs followed by eighth-note pairs. The bass staff has eighth-note pairs. The bottom staff has a single eighth note.
- Measure 75:** The top staff has eighth-note pairs followed by eighth-note pairs. The bass staff has eighth-note pairs. The bottom staff has a single eighth note.
- Measure 76:** The top staff has eighth-note pairs followed by eighth-note pairs. The bass staff has eighth-note pairs. The bottom staff has a single eighth note.
- Measure 77:** The top staff has eighth-note pairs followed by eighth-note pairs. The bass staff has eighth-note pairs. The bottom staff has a single eighth note.

Musical score for orchestra and piano, page 75. The score consists of four systems of music, each with two staves: treble and bass. The instrumentation includes strings, woodwinds, brass, and piano.

The score begins with a section in G major (three sharps) and transitions to a section in B-flat major (one sharp). The instrumentation includes strings, woodwinds, brass, and piano. The piano part features complex chords and rhythmic patterns, often with eighth-note figures. The strings provide harmonic support, and the woodwinds and brass add texture. The section concludes with a return to G major.

The second system continues in G major, maintaining the same instrumentation and style. The piano part is prominent, showing intricate harmonic progressions and rhythmic patterns. The strings and woodwinds provide harmonic support.

The third system begins in B-flat major (one sharp), indicated by a key signature change. The instrumentation remains the same. The piano part features eighth-note figures and chords, while the strings and woodwinds provide harmonic support.

The fourth system concludes the page, returning to G major (three sharps). The instrumentation and style remain consistent with the previous sections. The piano part shows complex harmonic patterns and rhythmic figures, while the strings and woodwinds provide harmonic support.

76

Musical score for orchestra and piano, page 76. The score consists of four systems of music. The top two systems are for the orchestra, featuring multiple staves with various instruments. The bottom two systems are for the piano, with one staff for the right hand and one for the left hand. The key signature changes from B-flat major in the first system to A major in the second system. The time signature is common time throughout. The score includes dynamic markings such as  $\text{f}$  (fortissimo),  $\text{ff}$  (fortississimo), and  $\text{p}$  (pianissimo). The vocal part "II. Man." is present in the third system. The piano part features eighth-note patterns and sustained notes.

## 12. Andante Religioso.

Indication des Jeux: Récit: Flûte Harm. Bourdon et Gambe de 8 P.  
 Positif: Flûte Harm. de 8 P.  
 Gd Orgue: Flûte Harmonique et Bourdon de 8 P. Récit accouplé.  
 Pédale: Jeux doux de 16 et 8 P.

Swell: Harm. Flûte, Stop. Diap. and Gamba 8 Ft  
 Great: Harm. Flûte (or Clarabella) and Stop. Diap. 8 Ft Sw. to Gt  
 Choir: Harm. Flûte (or Clarabella) 8 Ft  
 Pedal: Soft 16 and 8 Ft

F. Dreyschock, Op. 28.  
 Transcrit pour Orgue par Alexandre Guilmant.

Moderato assai.

Manual. {

Pedal. {

Pos. Ch.

Récit. Sw.

G. O.

dim.

Tirasse du Gd O.  
Gt to P.

ôtez la Tirasse.  
Ped. Uncoupled.

dim.

Tirasse du G<sup>t</sup> O.  
G<sup>t</sup> to Ped.

Pos.  
Ch.

Récit.  
Sw.

ôtez la Tirasse.  
Ped. Uncoupled.

Pos. Récit uncouplé  
Ch. with Sw. coupled.

Tirasse du Gd O.  
G† to Ped.

G.O.

Récit.  
Sw.

Ôtez la Tirasse.  
Ped. Uncoupled.

Récit.  
Sw.

Ôtez la Flûte  
Flute in.

poco rit.

Bourdon seul.  
Stop. Diap. only.

## 13. Präludium oder Postludium

über: „Nun danket alle Gott.“

Allegro, ma non troppo.

Karl Hasse.

Manual. {

Pedal. {

A musical score for piano, featuring four staves of music. The top staff consists of two treble staves, and the bottom staff consists of two bass staves. The key signature changes throughout the piece, indicated by various sharps and flats. Measure 12 begins with a dynamic of *cresc.* (crescendo). Measure 13 starts with *p legato sempre* (piano, legato always). Measure 14 begins with *poco espr.* (poco espressivo). Measure 15 begins with *poco rit.* (poco ritardando). The score concludes with a final measure ending on a double bar line.

Tempo I.

Musical score for orchestra, page 82, Tempo I. The score consists of four systems of music, each with two staves (treble and bass). The key signature changes frequently, including C major, B-flat major, A major, and G major. The time signature is common time throughout. The score includes dynamic markings such as *f*, *espr.*, *cresc.*, *marc.*, *cresc. sempre*, *ff*, *rit.*, *sosten.*, *fff*, *cresc.*, *rit. tr.*, and *al Tutti*. The first system starts with a forte dynamic (*f*) in B-flat major. The second system begins with a dynamic of *espr.* in A major. The third system starts with *cresc.* in G major. The fourth system starts with *cresc. sempre* in G major. The fifth system starts with *ff* in G major. The sixth system starts with *ff* in G major. The seventh system starts with *rit.* in G major. The eighth system starts with *sosten.* in G major. The ninth system starts with *fff* in G major. The tenth system starts with *cresc.* in G major. The eleventh system starts with *rit. tr.* in G major. The twelfth system starts with *al Tutti* in G major.

# 14. Orgel Fantasie über: „Nun danket alle Gott.“

83

Heinrich v. Herzogenberg, Op. 46.

Adagio.

Manual I.

Manual II.

Pedal.

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 music is in common time. The score features various musical elements including eighth and sixteenth note patterns, dynamic markings like forte (f), piano (p), and trill (tr), and performance instructions like "ritard." (ritardando). Measure numbers 1 through 12 are present at the beginning of each staff.

### Pastorale, lento.

Pastorale, lento.

dolce

tr

tr

Echo.

12

A musical score for piano, page 86, featuring four staves of music. The score is divided into two measures, labeled '1.' and '2.', by vertical bar lines. Measure 1 consists of two measures of music, and measure 2 consists of two measures of music. The music is written in common time, with various dynamics and articulations indicated. The piano part includes treble and bass staves, with some sections using both simultaneously. Measure 1 starts with a dynamic of  $\text{f}$ , followed by a trill in the right hand and a dynamic of  $\text{p}$ . Measure 2 starts with a dynamic of  $\text{f}$ , followed by a trill in the right hand and a dynamic of  $\text{p}$ .

A musical score consisting of four staves of music. The top staff uses a treble clef, the second staff a bass clef, the third staff a treble clef, and the bottom staff a bass clef. The key signature changes frequently, indicated by various sharps and flats. The time signature is mostly common time. The first staff begins with a sixteenth-note pattern followed by eighth notes. The second staff starts with eighth notes. The third staff begins with eighth notes. The fourth staff begins with eighth notes. The word "Echo" is written above the first staff in a small, italicized font.

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. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

**Allegro.**

The image displays four staves of musical notation, likely for two voices (Soprano and Alto). The notation is in common time, with a key signature of one flat. The top two staves begin with a treble clef, while the bottom two staves begin with a bass clef. The music consists of various note heads, stems, and rests, with some notes connected by horizontal lines. The first staff contains a dynamic instruction 'tr' (trill) above the second measure. The fourth staff concludes with a bass clef, suggesting a change in voice or instrumentation.

Musical score for piano, four staves, measures 90-94.

Measure 90 (Measures 1-4): Treble staff: eighth note, eighth note, eighth note, eighth note. Bass staff: eighth note, eighth note, eighth note, eighth note. Measures 5-8: Treble staff: eighth note, eighth note, eighth note, eighth note. Bass staff: eighth note, eighth note, eighth note, eighth note. Measure 9 (Measures 9-12): Treble staff: eighth note, eighth note, eighth note, eighth note. Bass staff: eighth note, eighth note, eighth note, eighth note. Measure 10 (Measures 13-16): Treble staff: eighth note, eighth note, eighth note, eighth note. Bass staff: eighth note, eighth note, eighth note, eighth note. Measure 11 (Measures 17-20): Treble staff: eighth note, eighth note, eighth note, eighth note. Bass staff: eighth note, eighth note, eighth note, eighth note. Measure 12 (Measures 21-24): Treble staff: eighth note, eighth note, eighth note, eighth note. Bass staff: eighth note, eighth note, eighth note, eighth note.

Musical score for piano, page 91, featuring four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The music consists of six measures per staff. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like accents and slurs. The piano keys are indicated by black and white squares under the notes.

A musical score for piano, consisting of four staves. The top two staves are in common time, G clef (treble), and B-flat key signature. The bottom two staves are in common time, F clef (bass), and B-flat key signature. The score begins with six measures of treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 7-12 show a transition with various rhythmic patterns and key changes. Measure 13 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 14-15 show a continuation of the rhythmic patterns. Measure 16 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 17-18 show a continuation of the rhythmic patterns. Measure 19 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 20-21 show a continuation of the rhythmic patterns. Measure 22 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 23-24 show a continuation of the rhythmic patterns. Measure 25 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 26-27 show a continuation of the rhythmic patterns. Measure 28 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 29-30 show a continuation of the rhythmic patterns. Measure 31 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 32-33 show a continuation of the rhythmic patterns. Measure 34 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 35-36 show a continuation of the rhythmic patterns. Measure 37 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 38-39 show a continuation of the rhythmic patterns. Measure 40 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 41-42 show a continuation of the rhythmic patterns. Measure 43 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 44-45 show a continuation of the rhythmic patterns. Measure 46 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 47-48 show a continuation of the rhythmic patterns. Measure 49 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 50-51 show a continuation of the rhythmic patterns. Measure 52 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 53-54 show a continuation of the rhythmic patterns. Measure 55 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 56-57 show a continuation of the rhythmic patterns. Measure 58 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 59-60 show a continuation of the rhythmic patterns. Measure 61 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 62-63 show a continuation of the rhythmic patterns. Measure 64 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 65-66 show a continuation of the rhythmic patterns. Measure 67 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 68-69 show a continuation of the rhythmic patterns. Measure 70 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 71-72 show a continuation of the rhythmic patterns. Measure 73 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 74-75 show a continuation of the rhythmic patterns. Measure 76 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 77-78 show a continuation of the rhythmic patterns. Measure 79 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 80-81 show a continuation of the rhythmic patterns. Measure 82 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 83-84 show a continuation of the rhythmic patterns. Measure 85 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 86-87 show a continuation of the rhythmic patterns. Measure 88 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 89-90 show a continuation of the rhythmic patterns. Measure 91 begins with a treble clef, B-flat key signature, and bass clef, B-flat key signature. Measures 92-93 show a continuation of the rhythmic patterns.

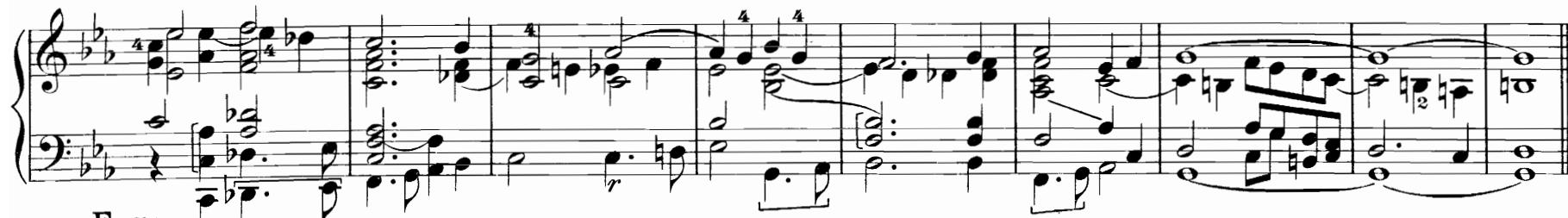
Musical score for orchestra, page 93, featuring four staves of music:

- Staff 1 (Top):** Treble clef, key signature of one flat (B-flat). The music consists of eighth-note patterns.
- Staff 2:** Bass clef, key signature of one flat (B-flat). The music consists of eighth-note patterns.
- Staff 3:** Bass clef, key signature of one flat (B-flat). The music includes dynamic markings: ***ff*** (fortissimo) and ***p*** (pianissimo).
- Staff 4 (Bottom):** Bass clef, key signature of one flat (B-flat). The music includes dynamic markings: ***p*** (pianissimo) and ***f*** (forte).

The score concludes with a section labeled **Adagio.** with a dynamic marking of ***tr*** (trill) over a bassoon part, followed by measures in common time with a bassoon solo.

## 15. Präludium und Fuge.

F. Kersch.

*Allegro.**Fuge.**Andante moderato.*

Man.

Ped.

Man.

Ped.

*Adagio.*

Man.

Ped.

## 16. Präludium und Fuge.

S. de Lange, Op. 92. N° 1.



Musical score for piano, page 97, featuring four staves of music. The top two staves are in G major (treble and bass clefs) and the bottom two are in F major (treble and bass clefs). The key signature changes between measures, indicated by sharps and flats. Measure 1 starts with a rest in G major, followed by a bass line in F major. Measures 2-3 show complex patterns with grace notes and slurs. Measures 4-5 continue with similar patterns. Measure 6 begins with a dynamic *mf*, followed by measures 7-8 with *mp*. Measures 9-10 show more intricate patterns. Measure 11 begins with *più f*, followed by measures 12-13 with *più f*. Measures 14-15 show patterns with grace notes and slurs. Measure 16 begins with *f*, followed by measures 17-18 with *f*. Measure 19 begins with a bass note in F major, followed by measures 20-21 with *p*.

A page of sheet music for piano, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of eight measures. Measure 1: Treble staff has sixteenth-note patterns; Bass staff has eighth-note chords. Measure 2: Treble staff has eighth-note chords; Bass staff has eighth-note patterns. Measure 3: Treble staff has eighth-note patterns; Bass staff has eighth-note chords. Measure 4: Treble staff has eighth-note patterns; Bass staff has eighth-note chords. Measure 5: Treble staff has sixteenth-note patterns; Bass staff has eighth-note chords. Measure 6: Treble staff has eighth-note patterns; Bass staff has eighth-note chords. Measure 7: Treble staff has sixteenth-note patterns; Bass staff has eighth-note chords. Measure 8: Treble staff has eighth-note patterns; Bass staff has eighth-note chords. Measure 9: Treble staff has sixteenth-note patterns; Bass staff has eighth-note chords. Measure 10: Treble staff has eighth-note patterns; Bass staff has eighth-note chords.

Musical score page 99, featuring four staves of music for three voices (Soprano, Alto, and Bass). The score consists of four systems of music, each with a treble clef, a bass clef, and a bass clef. The key signature changes frequently, including major and minor keys with various sharps and flats. The dynamics are indicated by *ff*, *p*, *v*, and *mf*. The tempo is marked as *riten.* (ritenante) at the end of the fourth system. The page number 99 is in the top right corner, and the page number O.J. 4458 is at the bottom center.

100

### Allegretto.

## Tempo I.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). Measure 11 starts with a dynamic of *più f*. Measure 12 begins with a dynamic of *ff*. The tempo is marked as **Tempo I.**

Musical score for piano, page 101, featuring four staves of music. The top three staves are in common time (indicated by a 'C') and the bottom staff is in 6/8 time (indicated by a '6/8'). The key signature changes from B-flat major (two flats) to A major (no sharps or flats). The notation includes various dynamics such as 'rl' (ritardando), 'p' (piano), and 'f' (forte), and performance instructions like '2' over a bracketed section and 'lr' (legato). The bottom staff shows rhythmic patterns with eighth and sixteenth notes.

Musical score for piano, four staves:

- Staff 1 (Treble):** Starts with a dotted half note followed by eighth-note pairs. Includes dynamic markings  $b\flat$ ,  $b\flat$ , and  $\sharp$ .
- Staff 2 (Bass):** Features eighth-note pairs and sixteenth-note patterns.
- Staff 3 (Bass):** Shows eighth-note pairs and sixteenth-note patterns.
- Staff 4 (Treble):** Contains eighth-note pairs and sixteenth-note patterns.

Measure 102 concludes with a repeat sign and the instruction "O.J. 4458".

Musical score for piano, four staves, page 103. The score consists of four staves of music, each with a treble clef and a key signature of two sharps (F major). The music is in common time.

The first staff features a basso continuo line with sustained notes and a treble line with sixteenth-note patterns. Measure 1 starts with a dynamic  $p\cdot$ .

The second staff continues the basso continuo line with sustained notes and a treble line with sixteenth-note patterns.

The third staff begins with a basso continuo line featuring eighth-note chords and a treble line with sixteenth-note patterns. Measure 3 contains a dynamic  $\textit{più f}$ .

The fourth staff begins with a basso continuo line featuring eighth-note chords and a treble line with sixteenth-note patterns. Measure 4 contains a dynamic  $l r$ .

104

lr      s.

ff

fff

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

O. J. 4458

Allegretto.

3  
4  
5

mp

più p

Fuge.

Con moto.

mf

1  
2  
3  
4  
5

A musical score for piano, consisting of four staves. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom staff uses another bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure numbers 106, 4, and 5 are visible above the staves. The first measure (106) shows eighth-note patterns. The second measure (4) starts with a bass note followed by eighth-note pairs. The third measure (5) continues the eighth-note patterns. The fourth measure (106) begins with a bass note followed by eighth-note pairs. The fifth measure (4) starts with a bass note followed by eighth-note pairs, with the instruction "legato sempre" written above the staff. The sixth measure (5) continues the eighth-note patterns. The seventh measure (106) begins with a bass note followed by eighth-note pairs. The eighth measure (4) starts with a bass note followed by eighth-note pairs. The ninth measure (5) continues the eighth-note patterns. The tenth measure (106) begins with a bass note followed by eighth-note pairs.

Musical score for piano, four hands. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp. The music consists of six measures of eighth-note patterns.

Musical score for piano, four hands. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp. The music consists of six measures of eighth-note patterns.

Musical score for piano, four hands. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp. The music consists of six measures. The third measure contains a dynamic marking *più f*. The fourth measure has a bracket under the bass staff with three small upward arrows. The fifth measure has a bracket under the bass staff with three small downward arrows. The sixth measure has a bracket under the bass staff with three small upward arrows.

Musical score for piano, four hands. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp. The music consists of six measures. The second measure contains a dynamic marking *più f*. The ninth measure contains a dynamic marking *lr*. The eleventh measure has a bracket under the bass staff with three small upward arrows.

Musical score for piano, four staves, page 108. The score consists of four systems of music, each with two staves: treble and bass. The key signature changes from G major (two sharps) to F# major (one sharp) and then to E major (no sharps or flats). The time signature is common time throughout. The music features various note values including eighth and sixteenth notes, and rests. Measure 108 starts with a treble staff measure containing eighth-note chords. The bass staff has a single eighth note. Measures 109-110 show more complex patterns with sixteenth-note figures and rests. Measure 111 begins with a bass note followed by a treble staff with sixteenth-note patterns. Measure 112 continues the treble staff's sixteenth-note patterns. Measure 113 shows a bass staff with eighth-note chords and a treble staff with sixteenth-note patterns. Measure 114 concludes the section with a bass staff ending on a half note.

Musical score for orchestra and piano, page 109. The score consists of four systems of music, each with three staves: Treble, Bass, and Piano (right hand). The first system starts with a dynamic of *più f*. The second system begins with a dynamic of *lr*. The third system includes dynamics *bass: mf* and *più f*. The fourth system includes a dynamic *mf*.

110

Musical score for piano, four staves, page 110. The score consists of four systems of music, each with two staves (treble and bass). The key signature changes frequently, including G major, A major, E major, D major, and C major. The time signature varies between common time and 2/4. The music features complex rhythmic patterns, including sixteenth-note figures and eighth-note chords. Dynamics include *più f*, *ff*, and *lr*. Measure numbers 110 through 114 are indicated above the staves.

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 throughout the piece, indicated by various sharps and flats. The tempo is marked with a 'C' (common time). The score includes dynamic markings such as 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). The music features complex harmonic progressions and rhythmic patterns, typical of classical piano literature.

## 17. Trauerode.

Franz Liszt.

**Sehr langsam.  
sotto voce**

**Manual.** II. *p* Mit einer zart streichenden Stimme, z.B. Gamba oder Clarinette 8'. *p* Gedackt 8' III. *p* Subb. 16' u. Gedacktb. 8'

**Pedal.** II. *p* Subb. 16' u. Gedacktb. 8' III. *p* Subb. 16' u. Gedacktb. 8' *riten.*

**Harmonika oder Salicional 8'.** III. *pp* \*) *mezzo forte* etwas hervortretend *dazu: Cello 8' od. Violon 16'.*

**Bord. 16', Hohlf. 8', Gamba u. Princ. 8'.** I. Man. II. *p*

**sosten.** II. *espress.* I.

\*) Wenn ein Schwellwerk vorhanden ist.

113

II. dim.  
recitativo  
III.  
riten.

zart hervortretend  
II.

III. Man.  
espress.  
III.  
ppp dolcissimo  
ppp  
pp

recitativo  
II.  
mf riten.

III.  
III. dolciss.  
II.

etwas verstärken  
II.  
III.  
III.  
poco a poco cresc.

O. J. 4458

*più cresc.*

Volles Werk.

Maestoso assai.

*più cresc.*

Volles Werk.

Maestoso assai.

*ff Alle Töne gehalten.*

*ten.*

*ten.*

*ten. sempre legato*

*p.*

*legato.*

ff

ff

5

Trillo.

O.J. 4458

Mit Flöte 4' allein in 8

sempre *ppp*

dolcissimo  
ten.

*morendo*

Gedackt oder Harmonika 8'

## 18. Konzertsatz.

**Maestoso.**

Manual.

Pedal.

II. Clav.



I. Clav.

Musical score page 118, measures 5-8. The score continues with four staves. The top staff (treble) shows sixteenth-note patterns. The second staff (bass) features eighth-note patterns with dynamic markings like *f*. The third staff (bass) has eighth-note patterns. The fourth staff (bass) has eighth-note patterns.

Musical score page 118, measures 9-12. The score continues with four staves. The top staff (treble) shows sixteenth-note patterns. The second staff (bass) features eighth-note patterns with dynamic markings like *f*. The third staff (bass) has eighth-note patterns. The fourth staff (bass) has eighth-note patterns.

Musical score page 118, measures 13-16. The score continues with four staves. The top staff (treble) shows sixteenth-note patterns. The second staff (bass) features eighth-note patterns with dynamic markings like *f*. The third staff (bass) has eighth-note patterns. The fourth staff (bass) has eighth-note patterns.

Musical score for piano, page 119, measures 1-4. The score consists of four staves. The top two staves are grouped by a brace and are labeled "II. oder III. Clav.". The bottom two staves are grouped by a brace and are labeled "I. Clav.". The key signature is one sharp (F#). Measure 1: The top staff has eighth-note pairs followed by sixteenth-note pairs. The bottom staff has eighth-note pairs. Measure 2: The top staff has eighth-note pairs followed by sixteenth-note pairs. The bottom staff has eighth-note pairs. Measure 3: The top staff has eighth-note pairs followed by sixteenth-note pairs. The bottom staff has eighth-note pairs. Measure 4: The top staff has eighth-note pairs followed by sixteenth-note pairs. The bottom staff has eighth-note pairs.

Musical score for piano, page 119, measures 5-8. The score consists of four staves. The top two staves are grouped by a brace and are labeled "II. oder III. Clav.". The bottom two staves are grouped by a brace and are labeled "I. Clav.". The key signature is one sharp (F#). Measure 5: The top staff starts with a piano dynamic (p) and eighth-note pairs. The bottom staff starts with a piano dynamic (p) and eighth-note pairs. Measure 6: The top staff continues with eighth-note pairs. The bottom staff continues with eighth-note pairs. Measure 7: The top staff begins a crescendo (cresc.) with eighth-note pairs. The bottom staff continues with eighth-note pairs. Measure 8: The top staff continues with eighth-note pairs. The bottom staff continues with eighth-note pairs.

Musical score for piano, page 119, measures 9-12. The score consists of four staves. The top two staves are grouped by a brace and are labeled "II. oder III. Clav.". The bottom two staves are grouped by a brace and are labeled "I. Clav.". The key signature is one sharp (F#). Measure 9: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 10: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 11: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 12: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs.

Musical score for piano, page 119, measures 13-16. The score consists of four staves. The top two staves are grouped by a brace and are labeled "II. oder III. Clav.". The bottom two staves are grouped by a brace and are labeled "I. Clav.". The key signature is one sharp (F#). Measure 13: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 14: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 15: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 16: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs.

Musical score for orchestra and piano, page 120. The score consists of four systems of music, each with three staves: Treble, Bass, and Double Bass. The key signature is one sharp (F# major). The time signature varies between common time and 8/8.

- System 1:** Treble staff features eighth-note patterns. Bass staff has eighth-note patterns. Double Bass staff has eighth-note patterns.
- System 2:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Double Bass staff has eighth-note patterns.
- System 3:** Treble staff is silent. Bass staff has eighth-note patterns. Double Bass staff has eighth-note patterns.
- System 4:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Double Bass staff has eighth-note patterns.

Musical score for orchestra and piano, page 121. The score consists of four systems of music, each with two staves: Treble and Bass. The key signature is one sharp (F#). The time signature varies between common time and 2/4.

- System 1:** Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note chords.
- System 2:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords.
- System 3:** Treble staff has eighth-note chords. Bass staff has eighth-note chords.
- System 4:** Treble staff has eighth-note chords. Bass staff has eighth-note chords. The dynamic marking "dim." is present in the bass staff.

II. Clav.

Musical score for piano, page 122, featuring two staves. The top staff (II. Clav.) has a treble clef, a key signature of four sharps, and dynamic markings *mf*. The bottom staff (I. Clav.) has a bass clef, a key signature of four sharps, and dynamic markings *p* and *f*. The music consists of five measures of musical notation.

Continuation of the musical score for piano, page 122, featuring two staves. The top staff (II. Clav.) has a treble clef, a key signature of four sharps, and dynamic markings *p* and *f*. The bottom staff (I. Clav.) has a bass clef, a key signature of four sharps, and dynamic markings *p* and *f*. The music consists of five measures of musical notation.

Continuation of the musical score for piano, page 122, featuring two staves. The top staff (I. Clav.) has a treble clef, a key signature of four sharps, and dynamic marking *f*. The bottom staff (I. Clav.) has a bass clef, a key signature of four sharps, and dynamic markings *p* and *f*. The music consists of five measures of musical notation.

Continuation of the musical score for piano, page 122, featuring two staves. The top staff (I. Clav.) has a treble clef, a key signature of four sharps, and dynamic markings *p* and *f*. The bottom staff (I. Clav.) has a bass clef, a key signature of four sharps, and dynamic markings *p* and *f*. The music consists of four measures of musical notation.

II. oder III. Clav.

I. Clav. >

rit.

## 19. Larghetto.

Gottfred Matthison-Hansen, Op. 43.

Manual. {

Man. III. *p*  
8 u. 4

8 u. 4 Man. II. 5

Pedal. {

(ohne Rohrstimmen)  
u. 16' Man. I.

(ohne Rohrstimmen)  
u. 16' Man. I.

Man. I. f

Man. I. 3 4

ohne Rohrstimmen

Musical score for three voices (Man. II., Man. I. (Trompet), and Bass) in G major (two sharps). The score consists of three staves, each with a treble clef and two sharps. The first staff (Man. II.) has a bass clef. The second staff (Man. I. (Trompet)) has a bass clef. The third staff (Bass) has a bass clef. The music is divided into measures by vertical bar lines. Measure 1: Man. II. has eighth-note pairs. Man. I. has eighth-note pairs. Bass has eighth-note pairs. Measure 2: Man. II. has eighth-note pairs. Man. I. has eighth-note pairs. Bass has eighth-note pairs. Measure 3: Man. II. has eighth-note pairs. Man. I. has eighth-note pairs. Bass has eighth-note pairs. Measure 4: Man. II. has eighth-note pairs. Man. I. has eighth-note pairs. Bass has eighth-note pairs. Measure 5: Man. II. has eighth-note pairs. Man. I. has eighth-note pairs. Bass has eighth-note pairs. Measure 6: Man. II. has eighth-note pairs. Man. I. has eighth-note pairs. Bass has eighth-note pairs. Measure 7: Man. II. has eighth-note pairs. Man. I. has eighth-note pairs. Bass has eighth-note pairs. Measure 8: Man. II. has eighth-note pairs. Man. I. has eighth-note pairs. Bass has eighth-note pairs. Measure 9: Man. II. has eighth-note pairs. Man. I. has eighth-note pairs. Bass has eighth-note pairs. Measure 10: Man. II. has eighth-note pairs. Man. I. has eighth-note pairs. Bass has eighth-note pairs. Measure 11: Man. II. has eighth-note pairs. Man. I. has eighth-note pairs. Bass has eighth-note pairs. Measure 12: Man. II. has eighth-note pairs. Man. I. has eighth-note pairs. Bass has eighth-note pairs. Measure 13: Man. II. has eighth-note pairs. Man. I. has eighth-note pairs. Bass has eighth-note pairs. Measure 14: Man. II. has eighth-note pairs. Man. I. has eighth-note pairs. Bass has eighth-note pairs. Measure 15: Man. II. has eighth-note pairs. Man. I. has eighth-note pairs. Bass has eighth-note pairs. Measure 16: Man. II. has eighth-note pairs. Man. I. has eighth-note pairs. Bass has eighth-note pairs. Measure 17: Man. II. has eighth-note pairs. Man. I. has eighth-note pairs. Bass has eighth-note pairs. Measure 18: Man. II. has eighth-note pairs. Man. I. has eighth-note pairs. Bass has eighth-note pairs. Measure 19: Man. II. has eighth-note pairs. Man. I. has eighth-note pairs. Bass has eighth-note pairs. Measure 20: Man. II. has eighth-note pairs. Man. I. has eighth-note pairs. Bass has eighth-note pairs.

Man. I.

Man. II.

Man. I. (ohne Trompet.)

Man. II. (Clarinetto oder Oboe.)

Trompet.

(16)

(16')

O. J. 4458

This block contains three staves of musical notation. The top staff is for 'Man. I.' (Mezzo-soprano), featuring a treble clef, a key signature of one sharp, and common time. It includes dynamic markings like 'p' and 'f'. The middle staff is for 'Man. II.' (Soprano), also in treble clef and common time. The bottom staff is for 'Trompet.' (Trumpet), in bass clef and common time. The notation consists of six measures per staff, with various note heads, stems, and bar lines. Measure 16 and 16' are indicated at the beginning of the third staff.

The image displays three staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and a bass clef, while the middle and bottom staves use a bass clef. The music consists of dense, complex chords and rhythmic patterns, typical of Liszt's style. Measure numbers 1 through 4 are present above the top staff, and measure numbers 5 through 8 are present above the middle staff. The bottom staff begins with measure 9. Various performance instructions are included: 'Pleno.' appears three times above the top staff, 'ritard.' appears once above the middle staff, and 'a tempo' appears once above the bottom staff.

## 20. Toccata.

Wilhelm Middelschulte.

**Allegro maestoso.**

Manual. { Man. I.  
gt.  
f

Pedal. {

*simile*

*simile*

f

129

130

131

132

A musical score for piano, consisting of four staves. The top two staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2/4'). The key signature is one sharp (F#). The music features continuous eighth-note patterns. The first staff has a bass clef, the second a treble clef, the third a bass clef, and the fourth a treble clef. Measure numbers 136 through 140 are present at the beginning of each staff respectively. The score is written in black ink on white paper.

## Andante sostenuto (ma con moto)

II. Man. (Sw.)      III. Man. (ch.)      Man. II.  
(Sw.) 8'      \*p

III. Man. (ch.) II. Man. (Sw.)      II. Man. (Sw.)      III. Man. (ch.) II. Man. (Sw.)

III. Man. (ch.) II. Man. (Sw.)      III. Man. (ch.) II. Man. (Sw.)

III. Man. (ch.) II. Man. (Sw.)      III. Man. (ch.)

*sempre rit.*

III. Man. (ch.) II. Man. (Sw.)      III. Man. (ch.)

\*) Der Choral in symmetrischer Umkehrung.

O. J. 4458

Allegro vivo.

Musical score for orchestra, page 132, Allegro vivo. The score consists of four systems of music, each with two staves (treble and bass). The instrumentation includes three groups of men (I, II, III) playing guitars, swells, and chords. The score is in common time, with key signatures of B-flat major and A major. The dynamics range from *f* to *mf*.

**Man. I. *f***: 8' 4' (indicated in the first system)

**mf I. Man. gt.**, **II. Man. Sw.**, **III. Man. (ch.)** (indicated in the third system)

**I. Man. (gt.)**, **II. Man. (Sw.)** (indicated in the fourth system)

O. J. 4458

III. Man.(ch.)

I. Man.(gt.)

*f*

strin - - - gen - - do

cre - - - scen - - do *ff*

Andante sostenuto.

II. Man.(Sw. 8')

*p*

III. Man.(ch.) 8'

*p*

16' 8'

Allegro maestoso.

*f*

*simile*

*simile* *f*

\*) Der zweistimmige Canon des Chorals ist Seb. Bach's gleichnamiger Kantate entnommen. O.J. 4458

A musical score for piano, featuring four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is three sharps. The score consists of eight measures, numbered 134 through 141. Measures 134-140 show a repeating pattern of eighth-note chords and sixteenth-note patterns. Measure 141 concludes with a single sustained note. The music is divided into measures by vertical bar lines and separated into measures 134-140 and 141 by a horizontal line.

A musical score for piano, featuring four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The key signature is three sharps. Measure 135 consists of six measures of music, divided into two sections: section 1 (measures 1-3) and section 2 (measures 4-6). The first section begins with a forte dynamic. The second section begins with a piano dynamic. Measures 136-137 show a continuation of the melodic line with eighth-note patterns. Measures 138-139 show a transition with eighth-note patterns. Measures 140-141 show a final section with eighth-note patterns.

The musical score consists of four identical staves, each representing a different voice part. The top two staves are for the Soprano (C-clef) and Alto (C-clef) voices, while the bottom two are for the Bass (F-clef) and Tenor (C-clef) voices. The music is in common time and is set in G major, indicated by two sharp signs in the key signature. The notation uses eighth and sixteenth notes, with various slurs and dynamic markings such as forte (f), piano (p), and sforzando (sf). The vocal parts are primarily harmonic, providing harmonic support to a melodic line that is likely present on a separate staff.

A musical score for organ, page 137, featuring four systems of music. The score consists of four staves, each with a treble clef and a key signature of one sharp. The first three systems are identical, each containing six measures of music. The fourth system begins with a single measure, followed by a repeat sign, and then continues with six more measures. The music is primarily composed of eighth-note patterns. Measure 1 of the first system includes dynamic markings "ff" and "ff". Measure 6 of the fourth system includes dynamic markings "fff" and "ff". Measure 3 of the fourth system includes the instruction "Org. pl.". Measures 1-5 of the fourth system feature sustained notes in the bass staff.

Registration. { Swell: Full, coup. to Gt.  
 Great: Full.  
 Pedal: Full, coup. to Gt. and Sw.

## 21. Cortège.

Russell King Miller, Op. 13.

Allegro animato.

Manual.

Pedal.

close Gt. Reeds

Full organ

Musical score for orchestra and piano, page 139, measures 1-4. The score consists of four staves. The top two staves are for strings (Violins I & II, Violas, Cellos) and the bottom two staves are for bassoon and double bass. The key signature is one flat (B-flat). Measure 1: Violins play eighth-note pairs, violas play eighth-note pairs, cellos play eighth-note pairs, bassoon plays eighth-note pairs, double bass plays eighth-note pairs. Measure 2: Violins play eighth-note pairs, violas play eighth-note pairs, cellos play eighth-note pairs, bassoon plays eighth-note pairs, double bass plays eighth-note pairs. Measure 3: Violins play eighth-note pairs, violas play eighth-note pairs, cellos play eighth-note pairs, bassoon plays eighth-note pairs, double bass plays eighth-note pairs. Measure 4: Violins play eighth-note pairs, violas play eighth-note pairs, cellos play eighth-note pairs, bassoon plays eighth-note pairs, double bass plays eighth-note pairs.

Un poco meno mosso.

Musical score for orchestra and piano, page 139, measures 5-8. The score consists of four staves. The top two staves are for strings (Violins I & II, Violas, Cellos) and the bottom two staves are for bassoon and double bass. The key signature changes to one sharp (F#). Measure 5: Violins play eighth-note pairs, violas play eighth-note pairs, cellos play eighth-note pairs, bassoon plays eighth-note pairs, double bass plays eighth-note pairs. Measure 6: Violins play eighth-note pairs, violas play eighth-note pairs, cellos play eighth-note pairs, bassoon plays eighth-note pairs, double bass plays eighth-note pairs. Measure 7: Violins play eighth-note pairs, violas play eighth-note pairs, cellos play eighth-note pairs, bassoon plays eighth-note pairs, double bass plays eighth-note pairs. Measure 8: Violins play eighth-note pairs, violas play eighth-note pairs, cellos play eighth-note pairs, bassoon plays eighth-note pairs, double bass plays eighth-note pairs. A dynamic marking "Sw. Full (closed)" is placed above the strings' eighth-note pairs in measure 8.

Musical score for orchestra and piano, page 139, measures 9-12. The score consists of four staves. The top two staves are for strings (Violins I & II, Violas, Cellos) and the bottom two staves are for bassoon and double bass. The key signature changes to one flat (B-flat). Measure 9: Violins play eighth-note pairs, violas play eighth-note pairs, cellos play eighth-note pairs, bassoon plays eighth-note pairs, double bass plays eighth-note pairs. Measure 10: Violins play eighth-note pairs, violas play eighth-note pairs, cellos play eighth-note pairs, bassoon plays eighth-note pairs, double bass plays eighth-note pairs. Measure 11: Violins play eighth-note pairs, violas play eighth-note pairs, cellos play eighth-note pairs, bassoon plays eighth-note pairs, double bass plays eighth-note pairs. Measure 12: Violins play eighth-note pairs, violas play eighth-note pairs, cellos play eighth-note pairs, bassoon plays eighth-note pairs, double bass plays eighth-note pairs. A dynamic marking "Gt. 8's 4" is placed above the strings' eighth-note pairs in measure 12.

Musical score for orchestra and piano, page 139, measures 13-16. The score consists of four staves. The top two staves are for strings (Violins I & II, Violas, Cellos) and the bottom two staves are for bassoon and double bass. The key signature changes to one sharp (F#). Measure 13: Violins play eighth-note pairs, violas play eighth-note pairs, cellos play eighth-note pairs, bassoon plays eighth-note pairs, double bass plays eighth-note pairs. Measure 14: Violins play eighth-note pairs, violas play eighth-note pairs, cellos play eighth-note pairs, bassoon plays eighth-note pairs, double bass plays eighth-note pairs. Measure 15: Violins play eighth-note pairs, violas play eighth-note pairs, cellos play eighth-note pairs, bassoon plays eighth-note pairs, double bass plays eighth-note pairs. Measure 16: Violins play eighth-note pairs, violas play eighth-note pairs, cellos play eighth-note pairs, bassoon plays eighth-note pairs, double bass plays eighth-note pairs.

Musical score page 140, featuring four systems of music for orchestra and organ.

**System 1:** Treble clef, B-flat major (two flats). Measures 1-4. Dynamics: forte, piano, forte. Includes markings: *Sw.*, *Gt. Flute 8'*.

**System 2:** Treble clef, B-flat major (two flats). Measures 5-8. Dynamics: piano, forte, piano. Includes markings: *dim.*, *Sw.*

**System 3:** Treble clef, B-flat major (two flats). Measures 9-12. Dynamics: piano, forte, piano. Includes markings: *Tempo primo.*, *Gt.*, *Full Organ*, *Gt.*

**System 4:** Treble clef, B-flat major (two flats). Measures 13-16. Dynamics: forte, piano, forte. Includes marking: *Gt. Reed off.*

A musical score for organ, consisting of four systems of music. The score is written in four-line staves, with the bass staff at the bottom. The key signature changes frequently, including B-flat major, E major, A major, and D major. Measure numbers 1 through 5 are indicated above the first three systems. The fourth system begins with measure 2. The score includes various organ stops and踏板 (pedal) markings. A dynamic instruction "ritard." is present in the fourth system. A note in the top right corner of the first system is labeled "Full organ".

Hommage au Rev. P. William, O. F. M.  
**22. Adagio Pathétique.**

Registration.	{ Swell: Dulciana, Keraulophon, Flute 8' Choir: Gamba 8'; Flute 8'; coupled to Sw. Great: Foundation Stops, coupled to Sw. Pedal: Bourdon 16', Cello 8' coupled to Sw.
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Jgnace Müller, O.F.M., Op. 4.

Pedal Bourdon 16, Cello & coupled to 2M.

(♩ = 50)

**Manual.**

**Pedal.**

**Pedal.**

*Agitato.*

Diap. & Bourd. 16; coupl. to Gt.

This section begins with a piano part featuring eighth-note chords in the treble and bass staves. The strings enter with sixteenth-note patterns. The first violin has a melodic line with grace notes and slurs. The cello provides harmonic support with sustained notes and sixteenth-note patterns. The bassoon and double bass provide rhythmic drive with eighth-note chords.

*Più lento.*

S.w.      *mf*      *p*      Off Flute 8'

The section starts with a piano part featuring sustained notes and eighth-note chords. The strings play eighth-note chords. The woodwind section is prominent, with the flute playing sustained notes and the oboe providing harmonic support. The bassoon and double bass provide rhythmic drive with eighth-note chords.

144

Musical score for measures 144-145. The top staff (Treble clef, 2 flats) starts with a melodic line. The middle staff (Treble clef, 1 flat) has a rhythmic pattern. The bottom staff (Bass clef, 2 flats) provides harmonic support. Measures 144 and 145 feature intricate harmonic shifts between B-flat major, E-flat major, and G-flat major.

Musical score for measures 146-147. The top staff (Treble clef, 2 flats) includes a dynamic instruction 'rallent. poco a poco'. The middle staff (Treble clef, 1 flat) and bottom staff (Bass clef, 2 flats) continue the harmonic and melodic patterns established in the previous measures.

Tempo I.

Musical score for measures 148-149. The top staff (Treble clef, 2 flats) starts with a dynamic 'p'. The middle staff (Bass clef, 2 flats) and bottom staff (Bass clef, 2 flats) provide harmonic support. Measure 148 includes a performance instruction 'Only Cello 8'.'

O.J. 4458

Ch.

Gt.

Add. Bord. 16'

Ch.

Off Flute.

Sw.

p

p

mf

pp

Off 16'

Add. Bord. 16'

## 23. Andante con moto.

Ernst Münch.

Manual. { II. Man.  
I. Man.  
Pedal.

I. Man.

Molto Adagio.

Musical score for orchestra and piano, page 147. The score consists of four systems of music. The top system features three staves: Treble, Bass, and Bass. The middle system features three staves: Treble, Bass, and Bass. The bottom system features three staves: Treble, Bass, and Bass. The right side of the page contains performance instructions: "II. Man.", "p", and "rit.". The music is in 2/4 time throughout.

Continuation of the musical score from page 147. The score consists of four systems of music. The top system features three staves: Treble, Bass, and Bass. The middle system features three staves: Treble, Bass, and Bass. The bottom system features three staves: Treble, Bass, and Bass. The right side of the page contains performance instructions: "I. Man." and "rit.". The music is in 2/4 time throughout.

Continuation of the musical score from page 147. The score consists of four systems of music. The top system features three staves: Treble, Bass, and Bass. The middle system features three staves: Treble, Bass, and Bass. The bottom system features three staves: Treble, Bass, and Bass. The right side of the page contains performance instructions: "I. Man." and "f". The music is in 2/4 time throughout.

Continuation of the musical score from page 147. The score consists of four systems of music. The top system features three staves: Treble, Bass, and Bass. The middle system features three staves: Treble, Bass, and Bass. The bottom system features three staves: Treble, Bass, and Bass. The right side of the page contains performance instructions: "II. Man." and "p". The music is in 2/4 time throughout.

*con moto*

I. Man.

II. Man.

I. Man.

*poco a poco cresc.*

Andante con moto.

*poco a poco crescendo*

tr

tr

II p

I p

p

tr

tr

tr

tr

tr

O.J. 4458

A musical score for orchestra and piano, page 151. The score consists of four staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by '8'). The staves are arranged as follows: Violin I (top staff), Violin II (second staff from top), Cello (third staff from top), and Bassoon (bottom staff). The music features various dynamics, including forte (f), piano (p), and sforzando (sf). Measures 1 through 7 are shown in the first section, followed by a repeat sign and measures 8 through 14 in the second section. Measure 14 concludes with a double bar line and a repeat sign, leading back to the first section.

## 24. Andante.

Ludwig Neuhoff.

Manual. Pedal.

*cresc.*      *ritard.*      *decresc.*
  
**Tempo I.**
  
**Man. I.**      *p*      *r*      *lr*
  
**Man. II.**      *3 5*      *2 4*      *3 5*      *2 4*
  
**Man. I.**      *1*      *2 3*      *1*      *2 3 5 4*
  
**Man. II.**      *5 3*      *1*      *2 3*      *1*
  
**Man. II.**      *5*      *1*      *2 3 5 4*
  
*ritard.*
  
*decresc.*      *1*
  
*O. J. 4458*      *l*
  
*pp*

A Monsieur le Professeur Surzyński, organiste de la Philharmonie de Varsovie.

## 25. Dumka.

(Klagelied.)

Felix Nowowiejski, Op. 31. № 1.

**Andante.**

Manual. {

Pedal. {

Piu tranquillo.

poco rit.

Musical score page 155, featuring four systems of music for three voices (Soprano, Alto, Bass) and piano.

**System 1:** Soprano vocal line with lyrics "Pere - scen - do". Dynamics: *f*, *f*. Measure 1 ends with a fermata over the piano part.

**System 2:** Soprano vocal line with lyrics "cre - scen - do". Dynamics: *dim.*, *p*. Measure 1 ends with a fermata over the piano part.

**System 3:** Soprano vocal line with lyrics "tranquillo". Dynamics: *rit.*, *a tempo*, *III*, *p*.

**System 4:** Soprano vocal line with lyrics "dolente". Dynamics: *pp*.

**System 5:** Soprano vocal line with lyrics "mf con anima". Dynamics: *mf*.

**System 6:** Soprano vocal line with lyrics "quasi recitativo". Dynamics: *cresc.*, *p*. Measure 1 ends with a fermata over the piano part.

**Piano Part:** Features dynamic markings such as *f*, *rit.*, *a tempo*, *III*, *p*, *pp*, *mf*, *cresc.*, and *p*.

A musical score page featuring four systems of music for orchestra. The top system starts with a dynamic of  $p$ . It includes three staves: two treble staves and one bass staff. The first treble staff has eighth-note patterns. The second treble staff has sixteenth-note patterns. The bass staff has eighth-note patterns. The dynamic changes to *tranquillo e dim.* in the fourth measure. The middle system begins with *il basso più f* (fortissimo) for bassoon (Clar.). The dynamic then shifts to *mf* (mezzo-forte). The bottom system starts with *pp* (pianissimo) and *poco rit.* (slight retardation). It features dynamics *f con espressivo*, *cresc.*, and *cresc.* The final system is marked *Maestoso.* and ends with *ff* (fortississimo).

*più cresc.*

**Dramatico. (organo pleno.)**

*più cresc.*

**Dramatico. (organo pleno.)**

*Tempo primo.*

*poco rit.*

*dolce e tranquillo*

*dolente*

*Il tempo ad lib.*

*Flauto*

*Voice céleste.*

*tranquillo*

*Gamba.*

*pp*

*pp*

*p*

O.J. 4458

## 26. Canon al rovescio.

Otto Olsson.

Andante lento. (M M ♩ = 84)

Manual.

Pedal.

*cresc.*

Musical score for piano, page 159, featuring three systems of music. The score consists of two staves: treble and bass. The key signature is one flat, and the time signature is common time.

**System 1:** The first system begins with a dynamic of  $\text{f} \#$ . The treble staff contains eighth-note chords and sixteenth-note patterns. The bass staff features eighth-note chords and sustained notes. Measure 1 ends with a fermata over the bass note.

**System 2:** The second system continues with eighth-note chords in the treble staff and eighth-note patterns in the bass staff. Measures 2 and 3 show similar patterns. Measure 4 begins with a dynamic of  $\text{mf}$ , followed by eighth-note chords and sixteenth-note patterns.

**System 3:** The third system starts with a dynamic of  $p$ . The treble staff has eighth-note chords and sixteenth-note patterns. The bass staff features eighth-note chords and sustained notes. Measures 2 and 3 continue this pattern. Measure 4 begins with a dynamic of  $\text{cresc.}$ , followed by eighth-note chords and sixteenth-note patterns.

**Text:** The text "Più mosso. ( $\text{d} = 63$ )" is placed above the first system, indicating a change in tempo.

160

Musical score page 160, featuring four systems of music for two staves (treble and bass). The key signature is one flat, and the time signature varies between common time and 3/4.

**System 1:** Measures 160-161. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Dynamics: *f*, *più cresc.*, *sempre cresc.*

**System 2:** Measures 162-163. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Dynamics: *f*.

**System 3:** Measures 164-165. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Dynamics: *ff*.

**System 4:** Measures 166-167. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Dynamics: *ff*, *rit.*

**Molto adagio.** Measures 168-171. Treble staff: sixteenth-note patterns. Bass staff: sixteenth-note patterns. Dynamics: *sempre ff*, *ritard.*

**Measure 172:** Treble staff: sixteenth-note patterns. Bass staff: sixteenth-note patterns. Dynamics: *p*, *p*.

### **Tempo I.**

*dolce grazioso*

A page from a musical score for piano, featuring four staves of music. The top staff is in treble clef, the second and third staves are in bass clef, and the bottom staff is also in bass clef. The key signature is one flat. The tempo is marked as "Tempo I." and the dynamic is "dolce grazioso". The music consists of six measures. The first measure starts with a whole note followed by a sixteenth-note pattern. The second measure begins with a eighth-note followed by a sixteenth-note pattern. The third measure starts with a quarter note followed by a sixteenth-note pattern. The fourth measure starts with a eighth-note followed by a sixteenth-note pattern. The fifth measure starts with a quarter note followed by a sixteenth-note pattern. The sixth measure starts with a eighth-note followed by a sixteenth-note pattern. The score is divided into measures by vertical bar lines.

## 27. Fest-Hymnus.

In Kirchen oder Konzerträumen mit guter Akustik beansprucht der Vortrag etwa sechs Minuten. Die Metronombezeichnungen, welche angeben, wieviel Viertel- oder halbe Noten in der Minute gespielt werden sollen, gewähren nur einen ungefähren Anhalt für das Tempo und erleiden durch die näheren Bezeichnungen an einzelnen Stellen, wie *stringendo*, *animato*, *calmato*, *tenuto*, *ritardando u.s.w.* wieder ihre Modifikationen. Überall, wo der Choral= *cantus firmus* erklingt, ist ein unauffällig ruhigeres, feierliches Tempo zu wählen; die Zwischensätze treiben dann wieder vorwärts. Unbeschadet der straffen rhythmischen Haltung ist wohl stets ein elastisch freies Tempo am Platz, und im Hauptsatz eine mehr recitativische Vortragsweise. Das zur Deutlichkeit erforderliche Abheben der sich wiederholenden Choralmelodietöne ist auf das geringste Maß zu beschränken und vom *staccato* und *non legato* hauptsächlich für die Mittelstimmen Gebrauch zu machen. Die Vorhalte bedingen bei der Auflösung natürlich strenges *legato*.

Die Registrierung hält sich durchgehends im Forte und verlangt für die Hauptstellen das volle Werk. Nur bei den bewegteren Pedalgängen sind auch hier die 32' Register wegzulassen.

Carl Piutti, Op. 20.

**Maestoso e sostenuto. Frei im Tempo. (M. M.  $\text{♩} = 72 - 90$ .)**

**Manual.** Volles Werk.

**Pedal.**

**Moderato, ma con spirito. ( $\text{♩} = 120$ .)**

**ten. ten.**

**f Rohrwerke.**

B A

C H



164



*molto riten.*

*Moderato. (♩ = 84.)*

Posaune 32'

Volles Werk.

Musical score for orchestra and piano, measures 168-169. The score consists of two systems of music. The top system shows the piano part in treble and bass staves, and the orchestra parts in three staves. The bottom system shows the piano part in treble and bass staves. The music is in common time, with various key changes indicated by sharps and flats.

*ten.*

*stringendo*

*calmato*

*rit.*

*r*

Musical score for orchestra and piano, measures 170-171. The score consists of two systems of music. The top system shows the piano part in treble and bass staves, and the orchestra parts in three staves. The bottom system shows the piano part in treble and bass staves. The music is in common time, with various key changes indicated by sharps and flats.

(♩ = 120.)

*a tempo risoluto*

*poco stringendo*

Nun dan - ket Al - - le Gott.

*calando*

Volles Werk.

*rit.*

*a tempo ten.*

*ten.*

*Moderato, ma energico. (♩ = 100.)*

O. J. 4458

Musical score for piano, four staves. The score consists of four systems of music, each with two staves (treble and bass). The key signature changes frequently, including C major, G major, E major, A major, D major, and F# major.

**System 1:** Measures 166-170. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Measure 170: bass staff has a sixteenth-note pattern under a fermata over the previous measure.

**System 2:** Measures 171-175. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Measure 175: bass staff has a sixteenth-note pattern under a fermata over the previous measure.

**System 3:** Measures 176-180. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Measure 180: bass staff has a sixteenth-note pattern under a fermata over the previous measure.

**System 4:** Measures 181-185. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Measure 185: bass staff has a sixteenth-note pattern under a fermata over the previous measure.

**Text:**

- a tempo più moderato*
- molto riten.*
- legato*

Tempo più moto.

### pesante

*q*

rit.

1

1

1

1

— 1 —

*allargando*

### Adagio.

1

•

1

1

100

100

1

1

O. J. 4458

Ossia.

## 28. Preghiera.

Oreste Ravanello, Op. 7. N° 2.

Andante. ( $\text{♩} = 72$ )

Manual. {

Pedal. {

*a tempo*

III. M. *p*

I. Man.

*rall.*

*pp*

*rl*

I. Man.

I. Man. Assai più lento.

morendo 169



*a tempo*

II. Man.

I. Man.



II. Man.

I. Man.



170

I. Man.  
Bordone allein      *rall.*  
II. Man.              *Tempo I.*

III. Man.

I. Man.

III. Man.

*mf*

II. Man.

I. Man.

Meno.  
I. Man.

I. Man.

rall.

II. Man.

rall.

pp

rall.

a tempo

III. Man.

rall.

pp

ten.

Più mosso.

I. Man.

II. Man.

Adagio.

rall.

estremamente p

ten.

## 29. Canticum.

Oreste Ravanello, Op. 7. № 3.

Andante solenne e religioso. ( $\text{♩} = 66$ )

Oreste Ravanello, Op. 7. № 3.

Manual. Pedal. III. Man.

*a tempo* II. Man.

*cresc.*

*trattenuto*

*lentamente*

*mf*

Eigentumsrecht vorbehalten.

Musical score for orchestra, measures 173-176.

**Measure 173:** Treble clef, 2/4 time, B-flat major. Bassoon 1 and Bassoon 2 play eighth-note chords. Trombone 16' plays eighth notes. Dynamics: *cresc.*, *a*, *poco*, *a*, *poco*. Articulation: *lr*.

**Measure 174:** Treble clef, 2/4 time, B-flat major. Trombone 16' plays eighth notes. Dynamics: *cresc.*, *a*, *poco*, *a*, *poco*.

**Measure 175:** Treble clef, 2/4 time, B-flat major. Trombone 16' plays eighth notes. Dynamics: *rall.*, *ff*, *ff*. Articulation: *Vivo, ma non troppo.*

**Measure 176:** Treble clef, 2/4 time, B-flat major. Trombone 16' plays eighth notes. Articulation: *Trombone 16'*.

I. Man: Tromba *8p*

*ff*

1 2

Ped.

Thema. marcatissimo

*grandioso*

*rall.*

Thema. lunga

Adagio. ( $\text{♩} = 52$ )  
Vox angelica Corale.

III. M. *ppp*

*ppp*

Tempo I.  
II. Man.

*rall.*

Tempo I.  
II. Man.

*pp*

III. Man.

*p*

*cresc.*

*lentamento*

*a tempo  
II. Man.*

*f rall.*

*fff*

*rall. molto*

*lunga*

## 30. Fantaisie.

Indication des jeux.  
 Recit. Flûtes de 8 et de 4 pieds.  
 Grand Orgue. Jeux de 8 pieds.  
 Positif. 2 Jeux de 8 pieds.  
 Pedales. Flûte et Bourdon de 16 et de 8 pieds.

Camille Saint-Saëns.

Con moto.

Manual. { C<sup>(8.4)</sup>  
C<sup>(8)</sup> m.d.  
C<sup>(8)</sup> m.g. p  
Pedal. C<sup>(8.16)</sup>

m.d.  
p m.g.

Musical score for three staves in 2/4 time and key signature of two flats. The top staff consists of four measures of basso continuo music, featuring sustained notes and chords. The middle staff consists of five measures, with the first measure containing a bass note and the subsequent four measures showing eighth-note patterns. The bottom staff consists of eight measures, with the first two measures containing eighth-note patterns and the remaining six measures showing sixteenth-note patterns. The score is divided into three systems by brace lines.

Musical score for orchestra, page 178. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is two flats. The music features various rhythmic patterns, including eighth-note chords and sixteenth-note figures. Measure 178 starts with a series of eighth-note chords. Measures 179-180 show sixteenth-note patterns. Measures 181-182 continue with eighth-note chords. Measures 183-184 feature sixteenth-note patterns. Measures 185-186 end with eighth-note chords.

Musical score for orchestra, page 178, second system. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is two flats. The music features eighth-note chords and sixteenth-note patterns. Measures 187-188 show eighth-note chords. Measures 189-190 show sixteenth-note patterns. Measures 191-192 end with eighth-note chords. A bracket below the score spans measures 187 through 192.

Musical score for orchestra, page 178, third system. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is two flats. The music features eighth-note chords and sixteenth-note patterns. Measures 193-194 show eighth-note chords. Measures 195-196 show sixteenth-note patterns. Measures 197-198 end with eighth-note chords. A bracket below the score spans measures 193 through 198.

Musical score page 179, measures 1-5. The score consists of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature is two flats. Measure 1: The first staff has a fermata over a chord. Measure 2: The first staff has a dynamic marking "m. d." above a chord. The second staff has a dynamic marking "m. g." above a chord. Measure 3: The first staff has a fermata over a chord. The second staff has a fermata over a chord. Measure 4: The first staff has a fermata over a chord. The second staff has a fermata over a chord. Measure 5: The first staff has a fermata over a chord. The second staff has a fermata over a chord.

Musical score page 179, measures 6-10. The score consists of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature is two flats. Measure 6: The first staff has a fermata over a chord. The second staff has a fermata over a chord. Measure 7: The first staff has a fermata over a chord. The second staff has a fermata over a chord. Measure 8: The first staff has a fermata over a chord. The second staff has a fermata over a chord. Measure 9: The first staff has a dynamic marking "m. d." above a chord. The second staff has a dynamic marking "m. g." above a chord. Measure 10: The first staff has a fermata over a chord. The second staff has a fermata over a chord.

Musical score page 179, measures 11-15. The score consists of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature is two flats. Measure 11: The first staff has a fermata over a chord. The second staff has a fermata over a chord. Measure 12: The first staff has a dynamic marking "m. g." above a chord. The second staff has a dynamic marking "m. g." above a chord. Measure 13: The first staff has a dynamic marking "m. g." above a chord. The second staff has a dynamic marking "m. g." above a chord. Measure 14: The first staff has a dynamic marking "m. g." above a chord. The second staff has a dynamic marking "m. g." above a chord. Measure 15: The first staff has a dynamic marking "m. g." above a chord. The second staff has a dynamic marking "m. g." above a chord.

## Allegro di molto e con fuoco.

Musical score for organ, page 180. The score consists of four systems of music, each with three staves: Treble, Bass, and Pedal. The key signature is two flats, and the time signature is common time (indicated by '12'). The first system starts with a dynamic of **f**. The second staff has a dynamic of **f<sup>Ped.</sup>**. The third staff has dynamics of **Gd Orgue et Positif réunis.** and **f<sup>Ped.</sup>**. The score features various musical techniques such as grace notes, slurs, and dynamic markings like **f**, **f<sup>Ped.</sup>**, and **Gd Orgue et Positif réunis.**

A musical score for piano, featuring four staves of music. The top two staves are in treble clef and the bottom two are in bass clef. The key signature is three flats. The score consists of four measures per staff, with measure 10 spanning across all four staves. Measure 10 starts with a forte dynamic in the treble clef staves, followed by eighth-note patterns in the bass clef staves. Measures 11-14 continue with eighth-note patterns and various rests. Measure 15 begins with a forte dynamic in the treble clef staves, followed by eighth-note patterns in the bass clef staves. Measures 16-19 continue with eighth-note patterns and rests. Measure 20 begins with a forte dynamic in the treble clef staves, followed by eighth-note patterns in the bass clef staves. Measures 21-24 continue with eighth-note patterns and rests. Measure 25 begins with a forte dynamic in the treble clef staves, followed by eighth-note patterns in the bass clef staves. Measures 26-29 continue with eighth-note patterns and rests. Measure 30 begins with a forte dynamic in the treble clef staves, followed by eighth-note patterns in the bass clef staves. Measures 31-34 continue with eighth-note patterns and rests. Measure 35 begins with a forte dynamic in the treble clef staves, followed by eighth-note patterns in the bass clef staves. Measures 36-39 continue with eighth-note patterns and rests. Measure 40 begins with a forte dynamic in the treble clef staves, followed by eighth-note patterns in the bass clef staves. Measures 41-44 continue with eighth-note patterns and rests. Measure 45 begins with a forte dynamic in the treble clef staves, followed by eighth-note patterns in the bass clef staves. Measures 46-49 continue with eighth-note patterns and rests. Measure 50 begins with a forte dynamic in the treble clef staves, followed by eighth-note patterns in the bass clef staves. Measures 51-54 continue with eighth-note patterns and rests. Measure 55 begins with a forte dynamic in the treble clef staves, followed by eighth-note patterns in the bass clef staves. Measures 56-59 continue with eighth-note patterns and rests. Measure 60 begins with a forte dynamic in the treble clef staves, followed by eighth-note patterns in the bass clef staves. Measures 61-64 continue with eighth-note patterns and rests. Measure 65 begins with a forte dynamic in the treble clef staves, followed by eighth-note patterns in the bass clef staves. Measures 66-69 continue with eighth-note patterns and rests. Measure 70 begins with a forte dynamic in the treble clef staves, followed by eighth-note patterns in the bass clef staves. Measures 71-74 continue with eighth-note patterns and rests. Measure 75 begins with a forte dynamic in the treble clef staves, followed by eighth-note patterns in the bass clef staves. Measures 76-79 continue with eighth-note patterns and rests. Measure 80 begins with a forte dynamic in the treble clef staves, followed by eighth-note patterns in the bass clef staves. Measures 81-84 continue with eighth-note patterns and rests. Measure 85 begins with a forte dynamic in the treble clef staves, followed by eighth-note patterns in the bass clef staves. Measures 86-89 continue with eighth-note patterns and rests. Measure 90 begins with a forte dynamic in the treble clef staves, followed by eighth-note patterns in the bass clef staves. Measures 91-94 continue with eighth-note patterns and rests. Measure 95 begins with a forte dynamic in the treble clef staves, followed by eighth-note patterns in the bass clef staves. Measures 96-99 continue with eighth-note patterns and rests.

A musical score for organ, featuring four systems of music. The score is written in common time and uses a basso continuo style with three staves per system. The top two staves are in bass clef, and the bottom staff is in bass clef. The key signature is one flat. The music consists of various note heads, stems, and rests, with some notes connected by horizontal lines. The first system ends with a repeat sign and a double bar line. The second system begins with a bassoon-like sound. The third system features a prominent bassoon line. The fourth system concludes with a final cadence.

A musical score for organ, consisting of four systems of staves. The score is in common time and uses a key signature of two flats. The music is divided into measures by vertical bar lines. The first three systems are identical, featuring a treble staff and a bass staff. The fourth system begins with a treble staff, followed by a bass staff, and concludes with a bass staff. The notation includes various note heads, stems, and rests. Measure 10 of the fourth system is labeled "G<sup>d</sup> Orgue." The score is enclosed in a large brace.

Musical score for three voices (Soprano, Alto, Bass) and piano, page 184. The score consists of five systems of music. The first four systems are for three voices (Soprano, Alto, Bass) and piano. The fifth system adds a vocal entry 'Gd Chœur.' The score includes dynamic markings such as  $p$ ,  $f$ ,  $\text{ff}$ , and  $\text{fff}$ , and articulation dots. The vocal parts feature various rhythmic patterns, including eighth-note and sixteenth-note figures. The piano part provides harmonic support with chords and bass lines.

Gd Chœur.

O.J. 4458

# 31. Choralstudie:

185

Ach Jesu meiner Seelen Freude.

Alfred Sittard.

**Choral.**

Manual. {

Pedal. {

*poco più f*

*mf*

II *f*

*simile*

*poco rit.*

186

*a tempo*  
*mf*

Trompete

rall.

*a tempo*

*decresc.*

*mf* Gambe  
*legato*

*poco a poco cresc.*

*f*

*cresc.* *ff* *Breiter ff*

*poco rit.* *ff sempre legato*  
*a tempo marcato*

*fff* 32 Fuß

NB.

Breiter

Tutti

molto rit.

NB. Wenn der Baß nicht genügend verstärkbar ist, soll von hier an die Oktave im Baß mitgespielt werden, ist kein 32' vorhanden, so ist der Cantus firmus von vornherein in der tieferen Oktave zu spielen.

## 32. Präludium und Fuge.

Czeslaw Sosnowski.

M. M. ♩ = 92.

Pleno.

m.f.

rall.

Fuga. M. M. ♩ = 66.

pp

Ped.

poco a poco cresc. e

più mosso

Man.

190

Canon.      *meno mosso* ♩ = 66.*poco a poco cresc. e più mosso*

A musical score for piano, consisting of five staves. The top staff uses treble and bass clefs. The second staff starts with a treble clef and ends with a bass clef. The third staff starts with a bass clef. The fourth staff starts with a treble clef and ends with a bass clef. The fifth staff uses a bass clef. The score includes dynamic markings like 'pp meno mosso' and 'rall.', tempo markings like 'd=66.', and performance instructions like 'cresc.' and 'Ped.'. Fingerings are indicated by numbers above or below the notes. Measure numbers 1 through 5 are placed above the first five measures of each staff.

Indication des jeux. { III = Recit. Violino 8' Bourdon 8' Euphone 8'  
 II = Pos. Salicional 8' Fleut Harm. 8'  
 I = G. O. Fleut 8'  
 Ped. 16' (douce). Recit. accoupl.  
 (II-III accoupl.)  
 (I-II accoupl.)

## 33. Andante religioso.

Patrik Vretblad, Op. 14.

Manual.

Pedal.

46

II+ Clarinette 8'

+II-III -I-II

+I-III

(III)

I

III

II

Salicionale seule

tout desaccouplé

+ Ped. k.I

O. J. 4458

This image shows a page from a musical score for piano, page 193. The score consists of four staves of music. The top staff uses a treble clef, the second staff a bass clef, the third staff a treble clef, and the bottom staff a bass clef. The music is in common time. Various dynamics and articulations are indicated throughout the score, including '46', 'II+ Clarinette 8'' (with a dynamic of H), '+II-III -I-II' (with a dynamic of II), '+I-III' (with a dynamic of I), '(III)' (with a dynamic of III), 'I' (with a dynamic of I), 'III' (with a dynamic of III), 'II' (with a dynamic of II), 'Salicionale seule', 'tout desaccouplé' (with a dynamic of mfp), and '+ Ped. k.I'. The score also includes performance instructions like 'tutti' and 'desaccouplé'. The page number 'O. J. 4458' is at the bottom center.

## 34. Choralvorspiel

Walle stets, o Christ, auf Erden. (Wir sind dein. – Womit soll ich dich wohl loben.)

Emil Wagner.

The musical score consists of three staves of organ music. The top staff is labeled "Manual" and the bottom staff is labeled "Pedal". The notation includes various note heads, stems, and bar lines. Measure numbers 1 through 5 are indicated above the staves. Dynamic markings such as *mf*, *das 2. Mal f*, *marcato*, *cresc.*, and *p* are present. The key signature changes from C major to G major throughout the piece.

Musical score page 195, measures 1-5. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of two sharps. Measure 1 starts with a dynamic of *p*, followed by "das 2. Mal *mf*". Measures 2 and 3 continue with eighth-note patterns. Measure 4 begins with a dynamic of *f*, followed by "dim.". Measure 5 ends with a dynamic of *dim.*

Musical score page 195, measures 6-10. The dynamics remain consistent with the previous section. Measure 6 starts with a dynamic of *cresc. molto*. Measures 7 and 8 continue with eighth-note patterns. Measure 9 begins with a dynamic of *f*. Measure 10 ends with a dynamic of *f*.

Musical score page 195, measures 11-15. The dynamics continue from the previous section. Measure 11 starts with a dynamic of *mf*, followed by "cresc. molto". Measures 12 and 13 continue with eighth-note patterns. Measure 14 begins with a dynamic of *f*, followed by "ff rit.". Measure 15 ends with a dynamic of *fff*.

## 35. Choralvorspiel

Valet will ich dir geben. (Laß mich dein sein und bleiben.)

Emil Wagner.

**Manual (Man. C.)**

**Pedal (C. 1 u. 2.)**

Musical score for piano, four staves, page 197. The score consists of four staves of music, each with a treble clef and a bass clef. The music is divided into measures by vertical bar lines. The first three staves begin in common time and transition to 2/4 time at measure 45. Measure 45 also marks a dynamic change from *ff* to *dim. e rit.*. The score includes various musical markings such as slurs, grace notes, and dynamic changes. The piano keys are indicated by black and white dots below the staves.

197

ff

dim. e rit.

dim. e rit.

O.J.4458

To Benjamin Lambord, New York.

## 36. Prélude Symphonique.

SW: String quality.

GT: Full to open Diap., without Mixture.

CH: Clarinet.

PED: to Sw.

Frank Edwin Ward, Op. 17. N° 1.

Allegro moderato. (♩ = 69)

Manual.

Pedal.

CH.

pp  
mf

Full SW.

GT.

Musical score for organ, page 103, featuring four systems of music:

- System 1:** Treble, Bass, and Pedal staves. The Treble staff has a treble clef, a key signature of two flats, and a tempo marking of *accel.*. The Bass staff has a bass clef, a key signature of one flat, and a tempo marking of *rit.*. The Pedal staff has a bass clef, a key signature of one flat, and a tempo marking of *a tempo* followed by a dynamic of *f*. Fingerings are indicated above the notes: 1 2 1, 4 2 1 3, 4 2 1 3, 5 4 2, and 5 4 2 1.
- System 2:** Treble, Bass, and Pedal staves. The Treble staff has a treble clef, a key signature of one flat, and a tempo marking of *mf* followed by *SW.* The Bass staff has a bass clef, a key signature of one flat, and a tempo marking of *GT. 8 ft. & 4 ft. without open Diap.* Fingerings are indicated above the notes: 2 1 2 4, 4 3 4, 3 2 1, 2 1 3 5, and 3 4 2 1 2 3.
- System 3:** Treble, Bass, and Pedal staves. The Treble staff has a treble clef, a key signature of one sharp, and a tempo marking of *mf*. The Bass staff has a bass clef, a key signature of one sharp, and a tempo marking of *mf*. The Pedal staff has a bass clef, a key signature of one sharp, and a tempo marking of *mf*.
- System 4:** Treble, Bass, and Pedal staves. The Treble staff has a treble clef, a key signature of one sharp, and a tempo marking of *mf*. The Bass staff has a bass clef, a key signature of one sharp, and a tempo marking of *mf*. The Pedal staff has a bass clef, a key signature of one sharp, and a tempo marking of *mf*.

200

Musical score page 200, featuring four staves of music for orchestra. The key signature is A major (three sharps). The first staff shows a melodic line with grace notes and dynamic markings like  $\text{f}$  and  $\text{p}$ . The second staff contains a bassoon part with a dynamic  $\text{SW.}$ . The third staff shows a melodic line with dynamic  $\text{GT.}$  and a tempo change to  $\text{Tempo I.}$ . The fourth staff shows a bassoon part with a dynamic  $\text{CH.}$ .

1. Treble clef, three sharps, dynamic  $\text{f}$ , grace notes.

2. Bass clef, three sharps, dynamic  $\text{SW.}$

3. Bass clef, three sharps, dynamic  $\text{GT.}$

4. Bass clef, three sharps, dynamic  $\text{p}$ , tempo  $\text{Tempo I.}$

5. Bass clef, three sharps, dynamic  $\text{CH.}$

Musical score page 201, featuring four systems of music for three staves (Treble, Bass, and Alto). The key signature is mostly B-flat major (two flats), with some changes in the third system. The time signature varies between common time and 3/4.

**System 1:** Treble staff has a dynamic of *pp*. Bass staff has a dynamic of *ff*. The Alto staff has a dynamic of *SW. full.* and a marking *GT.*

**System 2:** Treble staff has a dynamic of *ff*. Bass staff has a dynamic of *ff*. The Alto staff has a dynamic of *ff*.

**System 3:** Treble staff has a dynamic of *ff*. Bass staff has a dynamic of *ff*. The Alto staff has a dynamic of *ff*. The marking *s. accel.* appears above the Alto staff.

**System 4:** Treble staff has a dynamic of *ff*. Bass staff has a dynamic of *ff*. The Alto staff has a dynamic of *ff*. The marking *fa tempo* appears above the Alto staff.

**Performance Instructions:**

- System 1:** SW. full., GT.
- System 2:** ff
- System 3:** ff, s. accel.
- System 4:** ff, fa tempo

**Page Number:** O.J. 4458

Musical score page 202, featuring four systems of music for orchestra. The score includes parts for Violin I, Violin II, Cello, Double Bass, Clarinet, and Bassoon. The key signature is B-flat major (two flats). The score consists of four systems of music, each with a different dynamic and tempo marking. The first system starts with a forte dynamic (F) and a tempo marking of 'a tempo'. The second system starts with a piano dynamic (P) and a tempo marking of 'rit.'. The third system starts with a forte dynamic (F) and a tempo marking of 'a tempo'. The fourth system starts with a piano dynamic (P) and a tempo marking of 'rit.'. The score is written in a clear, legible font with musical notation including notes, rests, and bar lines.

Sw: Oboe and St. Diap.

Gt: *mf* stops.

Ch: Melodia.

Ped: Soft, coup. to Ch.

## 37. Offertoire.

Frank Edwin Ward, Op. 17. N° 2.

Allegretto grazioso. ( $\text{♩} = 100$ )

Musical score for Offertoire, Op. 17, No. 2, by Frank Edwin Ward. The score consists of three staves. The top staff is for the Manual, featuring two voices: Ch. (Melodia) and Sw. (Oboe and Stop). The middle staff is for the Pedal. The bottom staff continues the bass line. The tempo is Allegretto grazioso. Dynamics include *p*, *f*, and *mf*. Articulations include dots and dashes.

204

Musical score page 204, featuring four staves of music for orchestra. The score includes parts for Violin I, Violin II, Cello, Double Bass, and Piano.

The score consists of four systems of music:

- System 1:** Violin I (Treble clef) plays eighth-note patterns. Violin II (Treble clef) and Cello (Bass clef) provide harmonic support with sustained notes and chords. Double Bass (Clef不定) provides bass support with sustained notes. The piano part is silent in this system.
- System 2:** Violin I (Treble clef) continues eighth-note patterns. Violin II (Treble clef), Cello (Bass clef), and Double Bass (Clef不定) provide harmonic support with sustained notes and chords. The piano part is silent in this system.
- System 3:** Violin I (Treble clef) plays eighth-note patterns. Violin II (Treble clef), Cello (Bass clef), and Double Bass (Clef不定) provide harmonic support with sustained notes and chords. The piano part is silent in this system.
- System 4:** Violin I (Treble clef) plays eighth-note patterns. Violin II (Treble clef), Cello (Bass clef), and Double Bass (Clef不定) provide harmonic support with sustained notes and chords. The piano part is silent in this system.

Performance instructions include:

- Gt.** (Guitar) in the first system.
- Sw.** (Swell) with fingerings 1-2, 3-4, 5-6 in the third system.
- Gt.** (Guitar) in the fourth system.

Più mosso. (♩ = 112)

Gt.

Sw.

p

Gt.

O.J. 4458

Musical score for orchestra and piano, page 10, measures 11-16. The score consists of four systems of music. The top system features three staves: Treble, Bass, and Bass. The middle system features three staves: Treble, Bass, and Bass. The bottom system features three staves: Treble, Bass, and Bass. Measure 11 starts with a dynamic of  $\text{mf}$ . Measure 12 begins with a dynamic of  $f$ . Measure 13 begins with a dynamic of  $f$ . Measure 14 begins with a dynamic of  $f$ . Measure 15 begins with a dynamic of  $f$ . Measure 16 begins with a dynamic of  $cresc.$ .

Musical score for orchestra and choir, page 207. The score consists of four systems of music, each with multiple staves. The instruments include strings (Gt., Cello, Double Bass), woodwinds (Flute, Clarinet, Bassoon), brass (Trumpet, Trombone, Tuba), and percussion (Drums, Cymbals). The vocal parts are labeled "Sw." (Soprano) and "Ch." (Choir). The score is set in common time, with key signatures ranging from B-flat major to E major. The vocal parts enter in system 2, marked "Tempo I." The score includes dynamic markings such as *ff*, *p*, *r*, and *ff*. Measure numbers 5 and 6 are indicated at the end of the score.

5

cresc.

Gt.

Sw.

Ch.

O.J. 4458

A page from a musical score featuring five staves of music for orchestra. The top staff uses bass clef and has three flats. The second staff uses bass clef and has three flats. The third staff uses bass clef and has three flats. The fourth staff uses treble clef and has three flats. The fifth staff uses bass clef and has three flats. The score includes dynamic markings such as *ff*, *Sw.*, *Ch.*, *rit.*, *rl.*, *lr.*, *p*, and *pp*. The page number 209 is in the top right corner.



Abteilung II.  
Kompositionen für Orgel mit begleitenden Streichinstrumenten.

---

Seconde Partie.  
Pièces pour Orgue avec accompagnement d'instruments à cordes.

---

Second Part.  
Compositions for Organ with string-accompaniment.

---

**Zur gefl. Beachtung!**

Für die von hier ab folgenden Stücke sind die Stimmen der betr. Soloinstrumente in besonderer Ausgabe erhältlich, und zwar die

<b>Violinstimme</b>	der folgenden Stücke zum Preise von M. 1.50 netto
<b>Violastimme</b>	- - - - - 0.50 - - -
<b>Cellostimme</b>	- - - - - 0.50 - - -

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38. Aria.  
Für Orgel und Violine.

Gaston Marie Dethier.

(♩ = 63)

Violine.

Orgel\* oder Harmonium.

Ped. simile Man.

Man.

Ped.

cresc.

Man.

Ped.

\*) Orgelbegleitung mit unwesentlichen Änderungen der Klavierbegleitung vom Herausgeber besorgt.  
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211

ff

*f*

*p*

*mf*

*f*

*pp*

*più f*

Man.

Ped.

*p*

*cresc.*

*f*

Man.

Ped.

*Grazioso.*

*rit.*

*p sostenuto*

*mf*

Man.

*mf*

Ped.

*cresc.*

*f*

*cresc.*

*marcato*

*marcato*

*ff*

*molto rit.*

O. J. 4458

39. Andante religioso.  
Für Orgel und Violine (Cello ad lib.)

Johannes Diebold.

Violine.  $\text{♩} = 69.$

Orgel. II Man. Ped.

Violoncello.  $mf$   $mp$

*a tempo*  
*Lamentoso.*

ritard.

II *a tempo*

ritard.

Eigentumsrecht vorbehalten.

O. J. 4458

*espressivo*

*dim.*      *cresc. sempre*

*dim.*      *cresc. sempre*

Ped.      *cresc. sempre*

*dim.*      *cresc. sempre*

*cresc.*      *manuale sempre*

*a tempo*

*sempre*

*dim.*      *rit.*

*sempre*

*dim.*      *rit.*      *a tempo*      *cresc.*      *sempre*

Ped.      *cresc. sempre*

*espressivo*

*dim.*

*cresc. sempre*

*con molto espressione*

*mf cresc.*

*f*

*dim. e rit.*      *cresc.*      *molto rit.*

*dim. e rit.*      *cresc.*      *molto rit.*

*cresc.*

*molto rit.*

*a tempo*

II Man. (frisch streichend)

*pp* (Aeoline allein.)

*p* molto espress.

*p* Salicional hinzu.

*cresc.*

*f*

*p*

*mf cresc. sempre*

I cresc.

*dim.*

*mf cresc. sempre*

Ped.

*dim.*

*mf cresc. sempre*

*dim.*

*p*

*dim.*

II.

Man.

Ped.

*dim.*

O. J. 4458

*dim.*

mp poco a poco cresc.

poco rit. e dim.

mp poco a poco cresc.

poco rit.

poco rit. e dim.

Man.

mf

sempr. cresc.

sempr. cresc.

Ped.

rl.

mf

f

dim. e rit.

dim. e rit.

morendo

ff

rl.

morendo

O. J. 4458

dim. e rit.

## 40. „Gib' uns heute unser täglich Brot.“

Tonstück für Orgel und Violine.

M. J. Erb, Op. 71.

Molto moderato.

Violine.

Molto moderato.

Orgel.

„Gib' uns heute unser täglich Brot.“ Mit diesen Worten erkennt der Herr dem Menschen das Recht auf geistige und körperliche Nahrung zu, dem idealistischen Drange seiner Seele und dem realen Bedürfnisse seines Körpers entsprechend. — Doch auch Entzagen predigen diese Worte, Genügsamkeit, Verzichten! —

N.B. Neben dem Hauptmotiv ist das aus demselben sich entwickelnde, manchmal variierte Motiv des jene uralte aus der Zeit des Urchristentums stammende Kirchenmelodie, besonders hervortreten zu lassen.  
„Pa-ter no - ster, qui es in coe-lis“

*cresc.*  
*cresc.*  
 I  
 II  
 auch 4  
 hervortretend und ausdrucksvoll  
*rall.*  
*ff molto espress.*  
*marc. rall.*  
 II  
*p*  
*più dolce*  
 O. J. 4458

dim.

*ff molto espress.*  
Clarinette.

dim.

espress.

dim.

*pp*

*rall.*

*a tempo* 3

*p*

*dolce*

*espress.*

*rall.*

*poco rall.*

*cresc.*

*poco rall.*

*dim.*

*pp espress.*

III  
(mit Vox coelestis)

*a tempo*

*molto cresc.*

*cresc.*

*(Mit Vehemenz)*

*anschwellend*

*hervortretend*

*più f*

*marc.*

*sempre cresc.*

*rall.*

*kurze Pause*

*sempre cresc.*

O. J. 4458

220

### Tempo I.

*ff molto espress.*

*sempre molto espress.*

## Tempo I.

mfθ-

auch 4'

espress.

sempre ff

*ff* *molto marc.*

fff

f

Un poco più mosso.

Un poco più mosso.

poco rit.

*fff* molto espress. (quasi cadenza)

*ff*

*string.*

*a tempo*

*ff (etwas stärker)*

*rall.*

*lento*

*stringendo*

*fff* (*kurze Pause*)

222

*a tempo*

Volles Werk

*rall.*

*fff*

*lento*

*rall.*

*Tempo I. tranquillo*

*mf ben express.*

*Tempo I.*

Clarinette 8'

II

I

poco - a - poco - string. e cresc.

I  
II  
III

f  
mf  
mf

molto espress.

espress.

Più tranquillo. Tempo I.

allarg.  
dim.  
più dolce

Più tranquillo. Tempo I.

O. J. 4458

224

ff molto espress.  
Clarinette

*rall.*

*ben espress.*

*a tempo, ma sempre più tranquillo*

Vox coelestis  
mit Flöte 8'

*lento*

*ben espress.*

*a tempo, ma sempre più tranquillo*

O.J. 4458

225

*ma calmato*

III: *etwas zarter*

*quasi recit.*

*sempre più tranquillo*

*Molto tranquillo.*

*Vox coelestis allein*

*Molto tranquillo.*

*rall.*

*espress.*

*sempre pp*

*rall.*

*ppp*

Dedicated to the Memory of Mr. Joseph Fischer.

# 41. Méditation Religieuse\*)

für Orgel und Violine.

Guiseppé Ferrata, Op. 10. N° 1.

Molto largamente.

Violine.

Molto largamente.

Orgel oder Harmonium.

Man.

cresc.

rit.

Ped.

\*) Orgelbegleitung mit unwesentlichen Änderungen der Klavierbegleitung vom Herausgeber besorgt.

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Musical score for piano, page 227, featuring six staves of music. The score includes dynamic markings such as *p*, *cresc.*, *rit.*, *a tempo*, *con dolore*, *b.a.*, *mf*, *p*, *poco rit.*, and *ped.*. The music consists of six staves of piano notation, with the right hand primarily负责 melodic lines and the left hand providing harmonic support. The score is divided into measures by vertical bar lines, and the overall style is expressive and dynamic.

*a tempo*

Poco più mosso.

*a tempo*

Poco più mosso.

Ped. Man.

*cresc. e string.*

*cresc. e string.*

Ped.

*f e rit. molto*

*p a tempo*

*mf*

*pp rit.*

*f*

*mf*

*p*

*p e rit. molto*

*a tempo*

Musical score for piano, page 229, featuring eight staves of music. The score consists of two systems of four staves each. The top system starts with a dynamic of *p*. The bottom staff contains bass notes labeled "Man" and "Ped." The second system begins with a dynamic of *p*, followed by *cresc.*, *cresc.*, and *Ped.*. The score includes various dynamics such as *rit.*, *a tempo*, *rit.*, *cresc.*, and *rit.* throughout the piece.

230

*a tempo*

*con dolore*

*mf*

*Man.* *Ped.*

*poco rit.* *a tempo*

*poco rit.* *a tempo*

*poco rit.* *a tempo*

*rit.*

*ped.* *p morendo* *pp*

42. Adagio.  
Für Orgel und Violine.

Gustav Hägg. Op. 34.

Violine. Adagio. ( $\text{♩} = 60$ )

Orgel. Adagio. ( $\text{♩} = 60$ )

Pedal.

Un poco meno lento.

**Un poco meno lento.**

O. J. 4458

Musical score page 233 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 frequently, indicated by sharp and flat symbols. The time signature also varies. Various dynamics are marked, including *p*, *f*, *cresc.*, *rall.*, *mf*, *sosten.*, *rit.*, and *a tempo primo*. Articulations like slurs and grace notes are present. The score consists of three systems of music, each starting with a different dynamic and tempo instruction.

233

*p*

*cresc. e rall. f sosten.*

*rall.* *mf sosten.*

*rit.*

*a tempo primo*

*p*

*a tempo primo*

O. J. 4458

cresc.

mf

cresc. a poco

poco rit. a tempo

a tempo

pp

rall.

pp

43. Nocturne.\*  
Für Orgel und Violine.

Dr P. Hartmann von An der Lan-Hochbrunn,  
O. F. M.

Violine. Larghetto. ( $\text{♩} = 66$ )

Orgel. *tranquillo* *p* *poco rit.* *a tempo* *fp* *p*

Ped.

*ten.*

*recitativo* *sul Re.....* *string.*  
*col Violino recitativo*

*p* *pp* *string.*

Man.

\*) Orgelbegleitung mit unwesentlichen Änderungen der Klavierbegleitung vom Herausgeber besorgt.  
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Musical score page 10, measures 11-15. The score consists of five systems of music for piano four hands. Measure 11 (top system) starts with a dynamic *fp* and includes performance instructions *riten.*, *a tempo*, and *ten.*. Measure 12 (second system) starts with *riten.* and *a tempo*. Measure 13 (third system) features a bassoon part with a dynamic *p* and a note marked with an asterisk (\*). Measure 14 (fourth system) begins with *recitativo* and *p*, followed by *sul Re.....* and *string.* Measure 15 (fifth system) starts with *col Violino recitativo* and *p*, followed by *pp* and *string.* The bassoon part in measure 15 is labeled *Man.*

riten.  
*fp*  
riten.  
*a tempo*  
*ten.*

*p*  
\*

*recitativo*  
*p*

*sul Re.....*  
*string.*

*col Violino recitativo*  
*p*

*pp*

*string.*

*Man.*

*fp*  
*riten.*  
*a tempo*  
*a tempo*

*pp*  
*riten.*  
*pp*  
*Ped.*

*ben marcato*

*poco rit.*

*poco rit.*

Man.  
Ped.

*a tempo*

*a tempo*

*pp*

*mf*

*fp*

Ped.

\*

*poco rit.*

*a tempo*

*pp*

*mf*

*fp*

*trem.*

*ritard. molto*

*poco rit.*

*pp*

*pp*

*trem.*

*pp*

*ritard. molto*

*Man.*

*Ped. dopp.*

Tempo I.

*p* *tranquillo*

*poco rit.* *a tempo* *ten.*

*p* *poco rit.* *a tempo* *fp*

*Ped.*

*recitativo sensibile* *mf*

*col Viol.* *molto sensibile* *m.d.*

*recitativo* *p* *mf* *m.g.*

*sul Re.....* *string.*

*string.*

~55

*riten.*

*a tempo*

*ten.*

*sp*

*riten.*

*a tempo*

*ten.*

*sp*

*molto riten.*

*a tempo*

*molto riten.*

*a tempo*

*espress.*

*molto espressivo*

*pp*

*molto espressivo*

*molto riten.*

*a tempo*

*espress.*

*tranquillo*

Ped. dopp.

*mf*

*ritard.*

*p*

*pp*

*ppp*

*mf*

*ritard.*

*p*

*pp*

*ppp*

*Ped. dopp.*

## 44. Ad te levavi.

Für Orgel, Viola und Gesang (oder Violine.)

Ernö Lányi.

Andante.

Viola.

Gesang.  
(od.Violine).

Ad te le - va - vi

Andante.

Mit sanften Stimmen.

Orgel.

Man.

Ped.

<img alt="Continuation of the organ

ne que i - ri - de - ant me i - ni - mi - ei me i et e - nim u - ni - ver - si,

qui te ex - spec - tant non confun - den - tur, non confun - den - tur,

tur, non confun - den - tur A - men!

## 45. Legende.

Für Orgel, Violine, Viola und Cello.

V. F. Skop, Op. 55.

Für Orgel, Violine, Viola und Cello.

V. F. Skop, Op. 55

Moderato assai.

Violine.

Viola.

Cello.

Moderato assai.

Orgel.

Pedal.

Musical score page 243, measures 1-4. The score consists of four staves. The top staff (treble clef) has dynamic *p* and a forte dynamic **f**. The second staff (bass clef) has dynamic *p*. The third staff (bass clef) has dynamic *b2*. The fourth staff (treble clef) has a measure number 8. Measures 1-4 feature various note heads, stems, and slurs, with some notes having accidentals like **b** and **#**.

Musical score page 243, measures 5-8. The score continues with four staves. Measures 5-8 show sustained notes with dynamic markings *dim.* The bass staff includes a dynamic *b2* in measure 5. Measures 6-8 feature sixteenth-note patterns with dynamic *dim.*

Musical score page 244, featuring three systems of music for strings and harp.

**System 1:** Treble clef, B-flat key signature. Measures 1-4 show various string patterns (e.g., eighth-note pairs, sixteenth-note chords) with dynamic markings like *p*, *pp*, and *mf*. Measure 5 is a rest. Measure 6 begins with a bassoon-like line in the bass clef, followed by a harp section with sustained notes and dynamic *pp*.

**System 2:** Treble clef, B-flat key signature. Measures 1-4 show eighth-note patterns. Measure 5 is a rest. Measure 6 begins with a bassoon-like line in the bass clef, followed by a harp section with sustained notes and dynamic *pp*.

**System 3:** Treble clef, B-flat key signature. Measures 1-4 show eighth-note patterns. Measure 5 is a rest. Measure 6 begins with a bassoon-like line in the bass clef, followed by a harp section with sustained notes and dynamic *pp*.

Musical score for page 245, featuring four staves of music for strings and basso continuo. The score includes dynamics such as *p*, *mf*, *ppp*, and *mf*. The basso continuo part features sustained notes with grace notes.

Andante quasi Larghetto.

Andante quasi Larghetto. The score consists of three staves for strings, with dynamics including *p dolce, espressivo* and *mf*.

Andante quasi Larghetto.

Andante quasi Larghetto. The score consists of three staves for strings, with a dynamic marking of *p*.

246

poco rit. a tempo p

poco rit. a tempo p

poco rit. a tempo p

a tempo

A musical score page featuring four staves of music. The top staff is for the piano, showing a continuous line of eighth-note chords. The second staff is for the first violin, the third for the second violin, and the fourth for the cello. The key signature changes from B-flat major to A major at measure 5. Measure 5 is marked with a '5' above the staff. Measures 6-10 show more complex melodic lines and harmonic progressions. Measure 10 is marked 'mf' (mezzo-forte). The score is written in a clear, professional musical notation style.

Musical score for orchestra and piano, page 247, measures 1-8. The score consists of eight staves. The top three staves are for the orchestra: Violin I, Violin II, and Cello/Bass. The bottom five staves are for the piano. Measure 1: Violin I plays eighth-note pairs, Violin II plays eighth-note pairs, Cello/Bass plays eighth-note pairs. Measure 2: Violin I plays eighth-note pairs, Violin II plays eighth-note pairs, Cello/Bass plays eighth-note pairs. Measure 3: Violin I plays eighth-note pairs, Violin II plays eighth-note pairs, Cello/Bass plays eighth-note pairs. Measure 4: Violin I plays eighth-note pairs, Violin II plays eighth-note pairs, Cello/Bass plays eighth-note pairs. Measure 5: Violin I plays eighth-note pairs, Violin II plays eighth-note pairs, Cello/Bass plays eighth-note pairs. Measure 6: Violin I plays eighth-note pairs, Violin II plays eighth-note pairs, Cello/Bass plays eighth-note pairs. Measure 7: Violin I plays eighth-note pairs, Violin II plays eighth-note pairs, Cello/Bass plays eighth-note pairs. Measure 8: Violin I plays eighth-note pairs, Violin II plays eighth-note pairs, Cello/Bass plays eighth-note pairs.

*a tempo*

*p dolce*

*a tempo*

*p*

*a tempo*

*p dolce*

*a tempo*

*p*

*p dolce*

*a tempo*

*p*

*mf*

*cresc. e poco string.*

The musical score is divided into two main sections by a vertical brace. The top section, consisting of three staves, uses common time (indicated by a 'C'). The first staff has a treble clef, the second has a bass clef, and the third has a bass clef. The key signature is B-flat major (two flats). Dynamics include 'a tempo' and 'f'. The bottom section, also consisting of three staves, uses 2/4 time (indicated by a '2/4'). The first staff has a treble clef, the second has a bass clef, and the third has a bass clef. The key signature is B-flat major. Dynamics include 'f' and 'a tempo'. The notation features various note heads, stems, and bar lines, with some notes having horizontal dashes or dots indicating specific attack points.

250

Musical score page 250 featuring six staves of music for orchestra. The score includes parts for strings (two violins, viola, cello), woodwinds (oboe, bassoon), and brass (trombones). The key signature changes frequently, including sections in B-flat major, A major, and G major. Dynamic markings such as *sf* (fortissimo) and *sfz* (fortissimo with a fermata) are present. The score concludes with a section marked *quasi riten.* (quasi riten.) and a measure ending with a fermata.

sf      sf      dim. sempre

p con duolo

dim. sempre

rit.      a tempo

dim.      rit.      a tempo

dim.      pp      p

dim.      pp      a tempo

dim.      rit.      p

252

*Agitato. Tempo rubato.*

Musical score for piano, page 252, measures 1-4. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one flat. Measure 1: Treble staff has a fermata over the first note. Bass staff has a dynamic *p p*. Measures 2-4: Treble staff shows sixteenth-note patterns. Bass staff shows eighth-note patterns. Measure 4 ends with a dynamic *decresc.*

*Allegro moderato.  $\frac{4}{4} = \frac{12}{8}$* 

Musical score for piano, page 252, measures 5-8. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature changes to no sharps or flats. Measure 5: Treble staff has a dynamic *calando*. Bass staff has a dynamic *mf*. Measures 6-8: Treble staff shows eighth-note patterns. Bass staff shows eighth-note patterns.

Musical score for piano, page 252, measures 9-12. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature changes to one sharp. Measures 9-10: Treble staff shows eighth-note patterns. Bass staff rests. Measures 11-12: Treble staff shows eighth-note patterns. Bass staff shows eighth-note patterns.

Musical score page 253, system 1. The score consists of five staves. The top three staves are treble clef, the bottom two are bass clef. The key signature is one flat. Measure 1: All staves are silent. Measure 2: The top three staves remain silent; the bass staff has eighth-note pairs. Measure 3: The top three staves have sixteenth-note patterns; the bass staff has eighth-note pairs. Measure 4: The top three staves have sixteenth-note patterns; the bass staff has eighth-note pairs. Measure 5: The top three staves have sixteenth-note patterns; the bass staff has eighth-note pairs. Measure 6: The top three staves have sixteenth-note patterns; the bass staff has eighth-note pairs. Measure 7: The top three staves have sixteenth-note patterns; the bass staff has eighth-note pairs. Measure 8: The top three staves have sixteenth-note patterns; the bass staff has eighth-note pairs. Measure 9: The top three staves have sixteenth-note patterns; the bass staff has eighth-note pairs. Measure 10: The top three staves have sixteenth-note patterns; the bass staff has eighth-note pairs.

Musical score page 253, system 2. The score consists of five staves. The top three staves are treble clef, the bottom two are bass clef. The key signature is one flat. Measure 1: All staves are silent. Measure 2: The top three staves have sixteenth-note patterns; the bass staff has eighth-note pairs. Measure 3: The top three staves have sixteenth-note patterns; the bass staff has eighth-note pairs. Measure 4: The top three staves have sixteenth-note patterns; the bass staff has eighth-note pairs. Measure 5: The top three staves have sixteenth-note patterns; the bass staff has eighth-note pairs. Measure 6: The top three staves have sixteenth-note patterns; the bass staff has eighth-note pairs. Measure 7: The top three staves have sixteenth-note patterns; the bass staff has eighth-note pairs. Measure 8: The top three staves have sixteenth-note patterns; the bass staff has eighth-note pairs. Measure 9: The top three staves have sixteenth-note patterns; the bass staff has eighth-note pairs. Measure 10: The top three staves have sixteenth-note patterns; the bass staff has eighth-note pairs.

Musical score page 10, measures 11-12. The score consists of five staves. Measures 11 and 12 begin with rests. Measure 13 starts with a dynamic *fp*. Measure 14 begins with a dynamic *sf*. Measure 15 concludes with a dynamic *sf impetuoso*.

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of five staves. The top three staves are for strings (Violin I, Violin II, Cello) in common time, B-flat major. The bottom two staves are for piano in common time, B-flat major. Measure 11 starts with eighth-note patterns in the strings, followed by eighth-note chords in the piano. Measure 12 begins with eighth-note patterns in the strings, followed by eighth-note chords in the piano.

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of six staves. Measures 11 (left column) start with woodwind entries (clarinet, bassoon) followed by piano chords. Measures 12 (right column) feature woodwind entries (oboe, bassoon) and piano chords. Measure 13 (center) shows woodwind entries (clarinet, oboe, bassoon) and piano chords. Measure 14 (bottom) shows woodwind entries (clarinet, bassoon) and piano chords.

Measure 11: Woodwind entries (clarinet, bassoon), piano chords.

Measure 12: Woodwind entries (oboe, bassoon), piano chords.

Measure 13: Woodwind entries (clarinet, oboe, bassoon), piano chords.

Measure 14: Woodwind entries (clarinet, bassoon), piano chords.

Musical score page 256, featuring six staves of music for orchestra. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, and Bassoon. The key signature changes frequently, including sections in B-flat major, A major, and G major. Dynamic markings include *sf animandosi*, *animandosi*, *sf sempre cresc.*, and *sempre cresc.*. Measure numbers 256 through 262 are indicated at the beginning of each staff. The score concludes with a repeat sign and a bass clef, followed by a final section of music.

*inquieto e molto affetuosamente*

sempre cresc.

sempre cresc.

sempre cresc.

Meno mosso.

*ffassai pesante e poco a poco rit.*

*decresc. molto e rit.*

*p* *perdendosi rit.*

*molto rit.*

*ff assai pesante e poco a poco rit.*

*decresc. molto e rit.*

*p* *perdendosi*

*rit.* *molto rit.*

*ff assai pesante e poco a poco rit.*

*decresc. molto e rit.*

*p* *perdendosi*

*Meno mosso.*

*molto rit.*

*ff assai pesante e poco a poco rit.*

*decresc. molto e rit.*

*piu p*

*rit.*

*pp*

Tempo primo.

Meno mosso.

poco rit. a tempo

poco rit. a tempo

poco rit. a tempo

Tempo primo.

Meno mosso.

poco rit. a tempo

ff ma molto decresc e rit.

ff ma molto decresc e rit.

ff ma molto decresc e rit.

sempre dim.

sempre dim.

sempre dim.

più p

sempre dim.

più p      più p      più p      pp

Lento.

f      pp      pp      pp

Lento.

f

# Ausgewählte Kompositionen für Orgel.

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

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

**BARTMUß, RICH.**, **Choralfantasie** über „Jesu meine Freude“. no. Mk. 1.50  
**BENOIT, P.**, **Ave Maria** . . . . . Mk. —80

**BIRN, MAX**, op. 12. **Weihnachtsfantasie** üb. „Kommet, ihr Hirten“ netto Mk. 1.—  
— op. 20. **Karfreitag und Ostermorgen**, Fantasie . . . netto Mk. 1.—

**BLUMENTHAL, PAUL**, op. 78. **Sonate und Choralfiguration** über die Melodie „Fahre fort, Zion, fahre fort im Licht“ (No. 4, B) . netto Mk. 1.20  
— op. 81. **18 leicht ausführbare Tonstücke** zur Verwendung im Gottesdienst . . . . . netto Mk. 1.80

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

<b>FÄHRMANN, HANS</b> , op. 14. <b>Sechs Pedal-Etüden</b> . . . . .	netto	Mk. 3.20
— op. 15. <b>Introduzione e fuga triomphale</b> (C dur) . . . . .	"	1.20
— op. 16. <b>Fantasie</b> „Am Tage der Pfingsten“ u. „große dreifache Fuge“ (D moll) . . . . .	"	3.20
— op. 17. <b>Sonate No. 3</b> (B moll) . . . . .	"	4.80
— op. 18. <b>Sonate No. 4</b> (A moll) . . . . .	"	3.20
— op. 19. <b>Lyrische Stücke</b> . . . . .	"	2.80
— op. 22. <b>Große Sonate No. 5</b> (C dur) . . . . .	"	6.—

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

*Leipziger Zeitung* 1902, No. 149.

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

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

— op. 33. <b>Drei größere Fugen:</b>	No. 1. <b>Doppelfuge</b> (E dur) . . . . .	netto	Mk. 1.20
	No. 2. <b>Trielpflege</b> (D moll) . . . . .	"	1.20
	No. 3. <b>Einfache Fuge</b> (A moll) . . . . .	"	1.50

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

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

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

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

— op. 28. <b>Drei Konzertstücke</b> . . . . .	netto	Mk. 2.—
Daß Forchhammer zu den ersten Orgelkomponisten zählt und ausgezeichnet schreibt, wissen die Leser dieses Blattes längst. In vorliegenden Stücken bewährt sich der Meister aufs neue. Sie sind nur mäßig schwierig, aber sehr dankbar und von großer Wirkung. <i>Chorwächter</i> 1897, No. 10		

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

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

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

# Ausgewählte Kompositionen für Orgel.

- |   |          |
|---|----------|
| <b>GEBAUER, PAUL</b> , 20 Choralvorspiele für Orgel . . . . . netto Mk. 1.—   | Mk. 1.50 |
| <b>GIGOUT, EUGÈNE</b> , Interlude . . . . . " 2.50  |          |
| <b>HILLER, HANS</b> , op. 6. <b>Andante religioso</b> für Flöte oder Violine mit Begleitung der Orgel (Pianoforte oder Harmonium) . . . . . Mk. 2.—   |          |
| Ein schönes, edel gehaltenes Stück, das überall einen guten Eindruck machen wird, Ausführung nicht schwer. <b>Urania 1902, No. 6.</b>   |          |
| Eine schön empfundene, stimmungsvolle Komposition, die in Kirchenkonzerten gewiß viel andächtige Zuhörer finden dürfte. Sie sei ebenfalls bestens empfohlen, umso mehr, als ihre Ausführung keinerlei Schwierigkeiten bietet. <b>Der Kirchenchor 1902, No. 6.</b>   |          |
| Ein edel gehaltenes, leicht ausführbares Werkchen. <b>Pädagogischer Jahresbericht 1902, No. 54.</b>   |          |
| <b>JENTSCH, MAX</b> , op. 46. <b>Zwei Präludien</b> . . . . . netto Mk. 1.80  |          |
| Zwei Orgelpreludien op. 46 reihen sich den Klavierkompositionen des Meisters würdig an, namentlich No. 2 zeigt Größe und hervorragendes Können. <b>Wiener Signale, Febr. 1906.</b>  |          |
| Die beiden Präludien für Orgel sind dankbare Konzertstücke, harmonisch sehr interessant und geistreich. <b>Blätter für Haus- u. Kirchenmusik, März 1906.</b>  |          |
| Als recht tüchtige und anerkennenswerte Arbeiten erweisen sich auch die beiden Orgelpreludien in As dur und Cis moll (op. 46); wiewohl sie an die Manual- und Pedaltechnik des Spielers keine nennenswerten Anforderungen stellen, verlangen sie doch einen warmblütigen Musiker zum Interpret, der in allen Raffinements der Registerkunst Bescheid weiß. <b>Musikal. Wochenblatt, 1. Febr. 1906.</b>  |          |
| <b>JUNNE, CARL</b> , Fantasie in zwei Sätzen . . . . . Mk. 1.—  |          |
| <b>KRETSCHMER, EDMUND</b> , op. 51. <b>Zwölf Stücke</b> . . . . . netto Mk. 2.—   |          |
| — Sehr schöne Stücke, die für den Unterricht ein höchst willkommenes, freudespendendes Material bieten. <b>Neue Zeitschrift für Musik 1899, No. 37.</b>   |          |
| <b>KÜHNAU, J. C.</b> , Alte und neue Choralgesänge, vierstimmig ausgesetzt. Zwischenstücke v. Karl Hauer, Kgl. Musikdir. Neunte Aufl. netto Mk. 6.—   |          |
| <b>MAILLY, A.</b> , op. 1. <b>Sonate</b> . . . . . Mk. 3.—  |          |
| — <b>Andante aus der Sonate</b> , einzeln . . . . . " 1.—   |          |
| — <b>Méditation</b> . . . . . netto " 1.60  |          |
| — <b>Méditation</b> für Orgel und Violine . . . . . " 2.—   |          |
| <b>NIERMANN, R.</b> , op. 3. <b>Introduktion und Fantasie</b> in freiem Stile über den Choral „Christus ist auferstanden“ . . . . . netto Mk. 1.20  |          |
| <b>PAULI, H.</b> , op. 5. <b>Fantasie</b> . . . . . " 2.—   |          |
| <b>REGER, MAX</b> , Präludium und Fuge (Gismoll) . . . . . netto " 1.50   |          |
| <b>RENNER, JOS.</b> , op. 29. <b>Sonate</b> (G moll) . . . . . " 3.—  |          |
| Wir haben es hier mit einer Kirchensonate zu tun, die ernst und würdig gearbeitet ist. Die Schlußfuge ist vierstimmig, breit ausgeführt, an die Bachsche Form sich anlehnd und bezeugt den fertigen, geistreichen Künstler. Ich gratuliere dem Komponisten, daß er es gewagt hat, in jener alten Meisterform ein aus dem Geiste entsprungenes, wirkungsvolles, schön gearbeitetes Musikstück frei und schwungvoll vorzuführen. <b>Neue Zeitschrift für Musik 1895, No. 18.</b>  |          |
| Das ist ein stattliches, inhaltreiches, ausgerüstetes und orgelmäßiges Werk, zu dem man dem, wie es scheint, jungen Komponisten bestens gratulieren kann. <b>Urania 1894, No. 9.</b>  |          |
| <b>RHEINBERGER, JOSEF</b> , Drei Stücke für Orgel: Präludium, Andantino und Trio über den Choral: „Wenn ich einmal soll scheiden“ . . . . . netto Mk. 1.50  |          |
| <b>RÖDER, E.</b> , op. 16. <b>Festfantasie</b> . . . . . Mk. 1.50   |          |
| Ein glänzendes Bravourstück ohne übermenschliche Technik, in dem die Choräle „Nun danket alle Gott“ und „Wer nur den lieben Gott läßt walten“ glücklich verwertet sind. Die Schlußfuge, mit dem eingewebten, erstgenannten Choral, der das Werk siegreich beschließt, wird von sehr guter Wirkung sein. <b>Urania 1894, No. 9.</b>  |          |
| <b>SITTARD, ALFRED</b> , Drei Choralstudien (No. 1. Wenn wir in höchsten Nöten sein. No. 2. Ach Gott und Herr. No. 3. Ach Jesu meiner Seelen Freud) . . . . . netto Mk. 1.80  |          |
| <b>STEHLE, J. G. ED.</b> , Fünf Orgelstücke. 1. <b>Fest-Präludium aus „Absalom“</b> . 2. <b>Erlöst.</b> 3. <b>Elegie</b> . 4. <b>Fantasia überein Kirchenlied</b> . 5. <b>Cello-Duo</b> (Pedal-Studie) netto Mk. 1.50   |          |
| Endlich läßt der berühmte Schweizer Meister wieder etwas von sich hören, wenn auch nicht im virtuosen Stile, sondern im kleineren, aber immerhin in ganz beachtenswerter Weise. No. 1 hat ein triumphales, marschmäßig glänzendes Gepräge, No. 2 ergrünzt in „Durch Nacht zum Licht“, No. 3 ist eine ergreifende Tränodie. No. 4 ist eine ansprechende Paraphrase über eine populäre Kirchenweise. No. 5 ist nicht nur eine feine Studie für Doppelpedal, sondern auch an und für sich eine anmutige Tonblüte. Alle Sätze sind auch mittleren Spielern zugänglich. <b>Urania 1902, No. 6.</b> |          |
| <b>VEHMEIER, TH.</b> , op. 24. <b>Konzert-Fantasie</b> über den Choral „Lobe den Herren, den mächtigen König der Ehren“ . . . . . netto Mk. 1.—   |          |
| <b>VOGEL, MORITZ</b> , op. 61. <b>Zwölf Nachspiele</b> . . . . . " 2.—  |          |
| — op. 64. <b>Zweiundzwanzig Vor- und Nachspiele</b> . . . . . " 2.—   |          |
| — op. 65. <b>Zwanzig kürzere Stücke</b> (Vor- und Nachspiele) . . . . . " 2.—   |          |
| — op. 74. <b>50 Orgelstücke</b> in den leichtesten Dur- und Moll-Tonarten und den bekanntesten Kirchenton. Zum Gebrauche beim Gottesdienste sowie zur Übung im freien kirchlichen Orgelspiele netto Mk. 2.—   |          |
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