

Fünf Stücke

aus dem Oratorium

„Die Zerstörung Jerusalems“

Op. 75

von

August Klughardt

für Harmonium und Pianoforte (oder für zwei Pianoforte)

bearbeitet
von

Richard Lange.

- № 1. Chor „Leg' ab dein Trauergewand Jerusalem“..... Mk. 2.50
- № 2. Gebet des Hohenpriesters „Herr unser Gott, der du
allein gerecht, allmächtig bist“..... „ 1.20
- № 3. Engelstimmen und Chor der Christengemeinde
„Du bist, o Gott, der Geringen Stärke“..... „ 1.50
- № 4. Engelchor „Wie bist du vom Himmel gefallen“ und Chor der
gefangenen Frauen, „Ach, daß ich Thränen genug in meinem Haupte hätte“, 1.50
- № 5. Solo und Schlusschor „Ich bin barmherzig spricht der Herr“..... „ 2.50

NB. Zur Aufführung sind stets 2 Exemplare der betreffenden Nummer notwendig.

Eigentum des Verlegers für alle Länder.

**Carl Giessel junior,
Bayreuth.**

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„Herr, unser Gott, der du allein gerecht, allmächtig bist.“

Gebet des Hohenpriesters aus dem Oratorium „Die Zerstörung Jerusalems“

von

August Klughardt.

Bearbeitet von Richard Lange.

Sehr langsam und feierlich.

Harmonium.

Ⓔ *mf*

Registrierung: Sanfte ⑧ Stimmen

Pianoforte.

p

ped. * ped. * ped.

* ped. * ped. *

Musical score system 1, featuring a treble staff with a vocal line and a bass staff with piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The system contains six measures of music.

*Ad. **

immer sehr ruhig

Musical score system 2, featuring a treble staff with a vocal line and a bass staff with piano accompaniment. The system contains six measures of music.

cantabile

ten.

immer sehr ruhig

Musical score system 3, featuring a treble staff with a vocal line and a bass staff with piano accompaniment. The system contains six measures of music.

Ad.

** Ad.*

Musical score system 4, featuring a treble staff with a vocal line and a bass staff with piano accompaniment. The system contains six measures of music.

Musical score system 5, featuring a treble staff with a vocal line and a bass staff with piano accompaniment. The system contains six measures of music.

*Ad. * Ad. **

Ad.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a harp-like texture with chords and a melodic line in the bass. The system concludes with a fermata and the instruction *Ad.* followed by an asterisk.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a prominent harp-like texture. The system ends with a fermata and the instruction *Ad.* followed by an asterisk.

Third system of musical notation, including a piano *p* marking and a harp-like texture. The piano part has a complex, multi-layered texture. The system ends with a fermata and the instruction *Ad.* followed by an asterisk.

Fourth system of musical notation, showing the vocal line and piano accompaniment. The piano part continues with a harp-like texture. The system ends with a fermata and the instruction *Ad.* followed by an asterisk.

Fifth system of musical notation, featuring a piano *f* marking and a *dimin.* instruction. The piano part includes a harp-like texture and a melodic line. The system ends with a fermata and the instruction *Ad.* followed by an asterisk.

First system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part features a steady bass line with chords. Dynamics include *f* (forte) and *mf* (mezzo-forte). Pedal markings are present: *Ped.* with an asterisk, *Ped.*, *Ped.* with an asterisk, *Ped.* with an asterisk, and *Ped.* with an asterisk.

Second system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part features a steady bass line with chords. Dynamics include *dimin.* (diminuendo), *p* (piano), and *mf* (mezzo-forte). Pedal markings are present: *Ped.* with an asterisk, *Ped.* with an asterisk, *Ped.* with an asterisk, and *Ped.* with an asterisk.

Third system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part features a steady bass line with chords. Dynamics include *pp* (pianissimo), *ppp* (pianississimo), and *pp*. The word *marcato* is written below the piano part. Pedal markings are present: *Ped.* with an asterisk, *Ped.* with an asterisk, and *Ped.* with an asterisk.



Neue Erscheinungen für Pianoforte zu zwei Händen.

Gustav Bäumler, op. 1. „Maiblumen“. *Moll* 1 50
 Walzer 1 50
 — op. 8. „Reminiscenz“. Nocturne . 1 —
 — op. 12. „Spielende Kinderschaar“. Rondo capriccioso 2 —
 — op. 15. „Allegro brillante“. 1 20
 Alban Foerster, „Zigeuners Haidelied“ 1 —
 Heinrich Gross, „Im gleichen Schritt und Tritt“ — 80
 Oskar Jünger, „Schützenmarsch“ . . . 1 —
 — „Die Welt ist so schön“. Marsch 1 —
 — „Hoch Bayreuth!“ Marsch 1 —
 — „Schneeglöckchen“. Mazurka . . . 1 —
 Sigismund Karpeles, op. 11. „Marche triomphale“ 1 20
 — op. 21. „Russischer Marsch“ 1 —
 — op. 23. „Fackelständchen“ 1 50
 — op. 24. „Flitterwochen“. Gavotte . 1 20
 — op. 26. „Les Inséparables“ Quadrille à la cour 1 50
 August Klughardt, op. 67. „Auf der Wanderschaft“. Sechs Clavierstücke. Complet 3 50
 No. 1. Fröhliche Gesellen.
 No. 2. Waldbächlein.
 No. 3. Vor der Klausen.
 No. 4. Der Jäger.
 No. 5. Beim Tanz.
 No. 6. Gute Nacht.
 — op. 74. Drei Clavierstücke. Complet 2 —
 No. 1. Junker Wohlgemuth.
 No. 2. Das alte Lied.
 No. 3. Mit Anstand und Grazie.
 — Overture zu Em. Geibel's Tragödie „Sophonisbe“. Clavierauszug . . . 1 50
 — Op. 75. „Reigen“ a. d. Oratorium „Die Zerstörung Jerusalems“ . . . — 50
 — — „Wie bist du vom Himmel gefallen“ a. d. Oratorium „Die Zerstörung Jerusalems“ 1 —
 — op. 78. „Fest-Ouverture“ zur Feier des 100 jährigen Bestehens des Herzoglichen Hoftheaters in Dessau (mit dem „Dessauer Marsch“) 1 50
 Oscar Meyer, „Turnerbund-Marsch“ . 1 50

Theodor Sachsenhauser, op. 5. „Arabeske“ 1 20
 — op. 28. „Barcarole“ 1 20
 Georg Hans Schmidt, „Deutsch-Böhmische Weisen“. Sechs Clavierstücke. Complet 2 50
 No. 1. Polka in Des dur.
 No. 2. Mazurka in E moll.
 No. 3. Walzer in A dur.
 No. 4. Galopp in As dur.
 No. 5. Mazurka in F moll.
 No. 6. Walzer in Des dur.
 Heinrich Schmidt, „Festouverture“ . 2 —
 — Königin Louise-Marsch aus dem Bergfestspiel „Die Losburg“ . . . — 50
 G. Sonntag, „Prinz Leopold-Marsch“ . 1 —
 — Niederbronner Einzugsmarsch . . . 1 —
 Ernst Stahl, op. 54. „Notturmo“ . . . 1 25
 — op. 55. „Notturmo“ 1 25
 — „Unterm Flügelschlag des deutschen Aar's“ Marsch 1 —
 Eduard Wilhelm Strauss, „Zum grünen Thor“. Marsch 1 —
 Alban Foerster, „Festmarsch“ 1 —
 August Klughardt, op. 54. „Festouverture“ in A-dur 1 50
 Otto Neltzel, op. 27. Paysages anglais:
 I. Les Muguets de Kensington . . . 2 —
 II. Les Rocs de Clifton 2 —
 III. Les Vagues de Torquay 2 —

Eigenthum des Verlegers für alle Länder.

Carl Giessel junior, Bayreuth.

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