

# Achum Für die Orne!

Zu  
J. C. RÖPFER'S

Professor der Musik am Großherzogl. Schullehrer-Seminar und Organist  
an der Haupt- u. Stadtkirche zu Weimar

goldner Amts-Inhalts-Kalender am 4. Juni 1867,  
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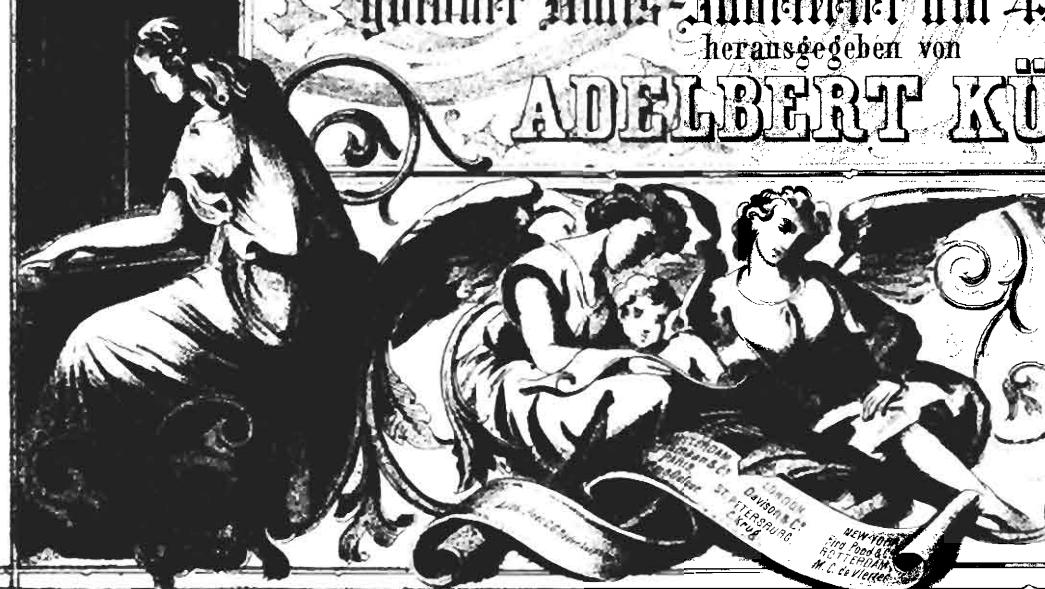
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# W I D M U N G.

Verehrungsvoll nah'n wir Dir, wackrer Greis,  
Der Tausende erfreut ein halb Jahrhundert,  
Und der geehrt, beneidet und bewundert,  
Errang der Tonkunst hohen Ruhmespreis!  
Wir bringen Dir mit freudehellem Blicke  
Den Festesgruss zum goldenen Jubelglücke!

Nimm frohen Herzens dieses Album an,  
Das wir mit frommen Wünschen still begleiten!  
Und mög' es einen Denkstein Dir bedeuten  
Für Alles, was Du für die Kunst gethan!  
Es ging hervor aus Deiner Freunde Händen  
Die, nah und fern, Dir ihre Grüsse senden!

Aus allen Gauen Deutschland's nah'n sie heut  
Und drücken Dir, o Freund, im Geist die Hände;  
Auch Rom und London bieten ihre Spende  
Dem wackern **deutschen** Künstler hocherfreut!  
Und Alle, die dies Album unterschrieben  
Sind Freunde, die Dich ehren, die Dich lieben!





# Biographische Notizen.

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## Wilhelm Anacker

wurde im Jahre 1818 zu Herrenbreitungen bei Schmalkalden, woselbst sein Vater Cantor und Lehrer war, geboren. Den ersten Unterricht in der Musik erhielt er von seinem Vater, wie auch von dem Organisten Burbach in Schmalkalden, bis zu seinem Eintritt in das Schullehrer-Seminar zu Homberg. Während seines Aufenthaltes daselbst, von 1835—39, wurde der früher begonnene Musikunterricht unter Leitung des Musiklehrers Dr. W. Volckmar und des Gesanglehrers Müller fortgesetzt. Nach Austritt aus dem Seminar im Jahre 1839 wurde Anacker als Lehrer der Bürgerschule zu Hersfeld angestellt, — im Jahre 1858 auch als Organist an der Stadt- und Stiftskirche daselbst, welche Aemter er zur Zeit noch bekleidet.

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## Anton Bell,

geboren am 4. Juni 1815 zu Appenweier im Grossh. Badischen Amt Offenburg, erhielt schon frühzeitig Unterricht in der Musik von seinem Vater, dem Hauptlehrer J. B. Bell; der Sohn wählte den Beruf des Vaters und besuchte in Verfolgung desselben, von 1830—32 das Schullehrer-Seminar zu Rastatt, woselbst er unter Leitung des damaligen Seminar-Musiklehrers, Professor C. A. Weber, einige kleinere Sachen componirte. Im Jahre 1835 erhielt Bell eine Anstellung als Unterlehrer am Seminar zu Rastatt und musste dort bei der nicht unbedeutenden Anzahl von Zöglingen im Musikunterricht mit aushelfen; gegen Ende desselben Jahres, als diese Anstalt von Rastatt nach Ettlingen verlegt wurde, wurde er in seiner bisherigen Eigenschaft mit dorthin versetzt. Von da ab widmete sich Bell mit besonderer Vorliebe, aber auch mit regem Eifer, dem Studium der Musik und hatte sich dabei des Rathes des Herrn Dr. S. Gassner und des Dom-Kapellmeisters L. Lumpp in Freiburg zu erfreuen. Im Jahre 1839 wurde ihm die Musiklehrerstelle am Seminar zu Ettlingen übertragen, die er seit dieser Zeit ohne alle weitere Beihilfe besorgt.

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## Carl Friedrich Theodor Berthold,

geboren am 18. December 1815 zu Dresden, ist ein Schüler von Jul. Otto und Dr. Johann Schneider. Im Jahre 1837 trat er als Musiklehrer in das Haus des kommandirenden Generals von Cerrini und ging 1840 mit dem Adelsmarschall des Gouvernements Poltawa nach Russland. Dort wurde er im Jahre 1843 als Inspector der Musik an das Kaiserl. Fräuleinstift nach Charkow berufen und 1849 in gleicher Eigenschaft an das Kaiserl. Patriotische Fräuleinstift nach St. Petersburg versetzt. Der Kirchenrath der St. Annen-Gemeinde daselbst berief ihn als Musik-Director und Organist an die evangelisch-lutherische St. Annenkirche, welche Stelle er 1854 übernahm; 1858 erhielt Berthold noch die Professur der Compositionslehre an der Kaiserl. Hofsängerkapelle unter Beibehaltung seiner übrigen Functionen. Mit dem Range eines Collegien-Assessors trat er aus dem Russischen Staatsdienst aus, kehrte 1864 in seine Heimat zurück, um die ihm von dem Königl. Sächs. hohen Ministerium des Cultus übertragene Stelle eines Hoforganisten an der evangelischen Hof- und Landeskirche in Dresden, als Nachfolger Dr. Joh. Schneider's zu übernehmen.

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## Friedrich Billig,

geboren am 23. December 1828 zu Wallhausen, erhielt seine musikalische Ausbildung auf dem Conservatorium zu Leipzig, hauptsächlich durch Hauptmann, Richter, Moscheles und Plaidy; seit dem Jahre 1857 wirkt er als Musiklehrer an dem Königl. Schullehrer-Seminar zu Erfurt.

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## Bernhard Brähmig

ist geboren am 10. November 1822 in Hirschfeld im Königl. Preuss. Kreis Liebenwerda. Von seinem Vater, der Cantor daselbst war, zum Schullehrer

bestimmt, erhielt er auch seine erste musikalische Bildung; dieselbe wurde wesentlich gefördert durch den nachfolgenden Aufenthalt in dem Lehrer-Seminar zu Friedrichstadt-Dresden — 1837—38 — unter Cantor Mende, und zu Weissenfels — 1839—42 — unter Musik-Director Hentschel. Nach seinem Abgang von Weissenfels fungirte Brähmig als Lehrer in Kraupa; einen wohlwollenden Einfluss auf denselben übte Kapellmeister Reissiger in Dresden, welcher ihn veranlasste, sich eine Zeit lang ausschliesslich der Musik zu widmen. Es geschah diess unter Julius Otto (Composition) und unter Joh. Schneider (Orgelspiel) im Jahre 1848; später wurde ihm die Mädchenlehrer- und Organistenstelle in Hohenmölsen übertragen und im Jahre 1855 auf die Empfehlungen Hentschel's und des Dr. Schütze in Waldenburg die eines Musiklehrers an den Königl. Lehr- und Erziehungs-Anstalten zu Droyssig. Nachdem er hier über fünf Jahre gewirkt, erhielt er einen Ruf in gleicher Eigenschaft an das Fürstl. Landes-Seminar in Detmold.

### K. Davin,

geboren am 1. März 1823 zu Meimbressen bei Kassel im ehem. Kurfürstenthum Hessen, bekleidet gegenwärtig die Stelle eines Seminarlehrers zu Schlüchtern.

### Theodor Drath,

geboren am 13. Juni 1828, jüngster Sohn des Rectors der Bürgerschule zu Winzig in Mittelschlesien, erhielt seine Musikbildung durch C. Karow und A. B. Marx, wurde 1856 Cantor und Organist in Münsterberg, 1862 Musiklehrer am Königl. Seminar zu Pölitz bei Stettin und ist seit 1864 Musiklehrer am Königl. Seminar und Waisenhaus zu Bunzlau in Schlesien.

### Theodor Elze,

geboren am 6. September 1830 zu Oranienbaum bei Dessau, zeigte schon frühzeitig Anlage für Musik und konnte als kaum siebenjähriger Knabe für seinen Vater die Orgel spielen. Er zog die Aufmerksamkeit des Herzogl. Hofkapellmeisters Dr. Fr. Schneider auf sich, genoss später dessen Unterricht, sowie den von Hauptmann, Rietz, Moscheles und Becker, als Schüler des Conservatoriums für Musik in Leipzig, wurde 1852 als Organist an die evangelische Christuskirche zu Laibach berufen, wo er jetzt noch, und nebenbei als Musiklehrer und Componist thätig ist.

### J. A. van Eyken,

geboren am 29. April 1823 zu Amersfoort in Holland, bildete sich auf dem Leipziger Conservatorium unter Mendelssohn, Hauptmann, Gade, Richter und Becker, und später noch besonders im Orgelspiel bei Joh. Schneider in Dresden. Nach Holland zurückgekehrt, wurde er 1848 Organist in Amsterdam; im Jahre 1853 übernahm er die Stelle eines Lehrers im Orgelspiel an der Musikschule zu Rotterdam und wirkte gleichzeitig als Organist daselbst, wurde aber schon ein Jahr darauf als Organist an die Hauptkirche nach Elberfeld berufen, welche Stelle er gegenwärtig noch bekleidet.

### Christian Fink

wurde am 9. August 1831 zu Dettingen im Königreich Würtemberg geboren, woselbst sein Vater Schullehrer war; neben seinen Studien in den alten Sprachen erhielt er den Unterricht in der Musik bis zu seinem 16. Jahre von diesem. Während der Jahre 1846—49 hielt sich Fink in Stuttgart auf, durchlief daselbst das Waisenhaus-Seminar und hatte nebenbei theoretischen Unterricht bei dem dortigen Musikdirector Dr. Kocher. Noch im Jahre 1849 als Musikgehilfe an das Königl. Seminar zu Esslingen berufen, setzte Fink seine Musikstudien in umfassendster Weise privatum fort, so dass er nach erstandener Prüfung im Jahre 1853 sofort in die Oberklassen des Leipziger Conservatoriums eintreten konnte. Nach anderthalbjährigem Aufenthalt daselbst ging Fink mit der ersten Censur verschen nach Dresden, wo er sich mehrere Monate lang unter Joh. Schneider's Leitung im Orgelspiel fortbildete. 1855 auf kurze Zeit in sein Vaterland zurückgekehrt, zog es ihn unaufhaltsam wieder nach Leipzig, wo er vorzugswise im Hauptmann'schen Hause viel des Anregenden und Angenehmen erlebte. Als Organist betheiligte sich Fink u. A. auch bei den Riedel'schen Kirchen-Concerten, bei Aufführung der Liszt'schen Graner Messe etc. und privatisirte so in erfolgreichster Weise bis ins Jahr 1860, wo der wiederholt an ihn ergangene Ruf ihn bestimmt, die Stelle eines Hauptlehrers und Musikdirectors am Königl. Seminar zu Esslingen, verbunden mit der Musikdirector- und Organistenstelle an dortiger Hauptkirche anzunehmen. Nach zweijähriger Wirksamkeit in diesen Stellungen erhielt Fink von seinem König den Titel und Rang eines Professors. Ausserdem stehen unter Fink's Leitung der Männer-Liederkranz und der Oratorien-Verein, durch welche er jährlich 8—10 Productionen zur Ausführung bringt.

### Gustav Flügel,

geboren am 2. Juli 1812 zu Nienburg an der Saale, studirte in den Jahren 1827—30 beim Hofkapellmeister Dr. Friedrich Schneider in Dessau Theorie

der Musik, privatisirte dann bis 1840 zu Nienburg, Bernburg, Cöthen, Schönebeck und Magdeburg, von 1840—50 zu Stettin, übernahm im Mai 1850 die Stelle eines Musiklehrers und 1856 die eines K. Musikdirectors zu Neuwied, ist seit 1859 Schloss-Organist und seit 1861 auch Gesanglehrer an der höheren Töchterschule zu Stettin.

### **Heinrich Frankenberger,**

geboren am 20. August 1824 in Wümbach, einem Schwarzburgischen Dorfe bei Ilmenau. Sein Vater, Landmann, bestimmte den Sohn ebenfalls für die Landwirthschaft, liess ihm jedoch nebenbei Musik lernen und zwar bei dem Ortsschullehrer Rauch Clavier und Orgel und bei einem Herrn Baumbach in Gehren die Violine. In seinem 17. Jahre wandte sich Frankenberger der Musik ganz zu; sein Vater brachte ihn nach Sondershausen, woselbst ihn der Stadtmusikus Bartel auf verschiedenen Instrumenten, dessen Sohn Ernst in der Harmonielehre und dem Contrapunkt und der Fürstl. Kammervirtuos und Stadtorganist Bernstein auf der Orgel und im Generalbass unterrichtete. Im Jahre 1847 wurde Frankenberger, nachdem seine Oper „Die Hochzeit zu Venedig“ auf dem fürstlichen Hoftheater mit Beifall zur Aufführung kam, an der dortigen Hofkapelle angestellt; ein bewilligter längerer Urlaub und eine gnädigst verliehene Subvention setzte ihn in den Stand, sich nach Leipzig zu wenden, um bei Hauptmann einen Cursus in der Theorie, bei Becker im Orgelspiel durchzumachen und bei L. Plaidy einen erfolgreichen Clavierunterricht zu geniessen. Im Jahre 1848 nach Sondershausen zurückgekehrt, setzte Frankenberger seine Studien bei Kapellmeister G. Herrmann daselbst fort, suchte sich nebenbei als Dirigent auszubilden und übernahm deshalb während der dreimonatlichen Theatersaison die Stelle eines Correpetitors, benutzte auch einen ihm hierzu bewilligten Urlaub, an dem Theater zu Halle, Erfurt, Frankfurt a. O. etc. als Operndirigent zu fungiren. Im Jahre 1852 erhielt er die Musiklehrerstelle an dem dortigen Fürstlichen Landes-Seminar; zehn Jahre später wurde ihm die Hof-Organistenstelle und 1863 der Musikunterricht der Durchlaucht Prinzess Elisabeth übertragen.

### **K. A. Gleitz**

wurde am 27. December 1795 zu Erfurt geboren. Sein Vater, Organist an der Domkirche daselbst, bestimmte den Sohn zum Studium der Rechtswissenschaft; als jener aber im Jahre 1815 das Nervenfieber bekam und von da an bis zu seinem Tode — sieben Jahre lang — krank war, musste Gleitz die Musik zu seinem Hauptstudium machen. Beim Vater hatte er Unterricht im Generalbass genossen, bei Concertmeister Fischer im Contrapunkt und Fugenbau; Flöte war sein Lieblings-Instrument. 1827—28 hospitierte Gleitz drei Vierteljahre im Seminar zu Erfurt und wurde gleich darauf an der Dom-Knabenschule angestellt; im

Jahre 1851 zwar als Lehrer pensionirt, ist er immer noch in den Functionen eines Organisten an der Domkirche thätig.

### **Rudolf Haase,**

geboren am 17. December 1841 zu Cöthen, besuchte zunächst das Gymnasium daselbst, trat dort aber als Secundaner im Jahre 1857 aus und in das Herzogliche Landes-Seminar ein. Nachdem er den vorgeschriebenen vierjährigen Cursus absolviert, widmete er sich drei Jahre lang ausschliesslich dem Studium der Musik, davon zwei Jahre unter Leitung des Herrn Seminar-Musiklehrers Kindscher in der Theorie und bei Herrn Hof-Kapellmeister Thiele im Clavierspiel. Hierauf hielt sich Haase ein Jahr lang in Leipzig auf, wo er unter Herrn Dr. Hauptmann und Herrn E. Bernsdorf seine Studien fortsetzte. Seit 1864 ist ihm die Stelle eines Musiklehrers am Landes-Seminar zu Cöthen übertragen.

### **Friedrich August Helper,**

geboren zu Weissensee am 2. August 1803. Sein Vater, Mädchenlehrer daselbst, bemerkte sehr zeitig eine vorherrschende Neigung und Liebe zur Musik an dem Knaben und brachte ihn, schon im sechsten Jahre, zum dasigen Organist A. Thiele, welcher ihm im Clavierspiel unterrichtete; nicht nur dass er hierin bedeutende Fortschritte mache, spielte er auch schon in seinem zehnten Jahre die Orgel. Auf allen übrigen gangbaren Instrumenten hatte er Unterricht beim Stadtmusikus Müller in Weissensee. Das Orgelspiel trieb er mit besonderer Vorliebe und genoss von seinem 14. Jahre an den Unterricht von Fischer in Erfurt, welcher ihn auch animirte, gleichzeitig das Seminar zu Erfurt zu besuchen. In seinem 18. Jahre wurde er Organist zum Neuenwerk, ein Jahr später zu St. Thomas. Im Jahre 1824 erhielt er einen Ruf als Hof-Organist und Lehrer nach Lobenstein; im Jahre 1831 einen solchen als Hof- und Stadtorganist und gleichzeitig als Lehrer im Orgelspiel am Seminar zu Gera.

### **G. A. Henkel,**

z. Z. Seminarlehrer in Fulda verweist auf seine ausführliche Biographie in „Bernsdorf's Neuem Universal-Lexikon der Tonkunst.“

### **K. E. Herring,**

geboren am 13. Mai 1809 zu Oschatz, besuchte die Universität Leipzig, woselbst er bei Weinlich Contrapunkt studirte, lebte dann in Dresden und über-

nahm im Jahre 1839 die Stelle eines Organisten an der lutherischen Hauptkirche und die eines Musiklehrers am Seminar zu Bautzen.

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**J. G. Herzog,**

geboren am 6. September 1822 zu Schmöllz, bekleidete die Stelle eines Cantors und Organisten an der protestantischen Kirche zu München, gegenwärtig aber ist er Professor der Musik an der Universität zu Erlangen.

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**Louis Kindscher,**

geboren am 16. October 1809 zu Dessau, bekleidete zunächst die Stelle eines Gesanglehrers am Gymnasium und die eines Musiklehrers am Seminar daselbst, und war gleichzeitig Mitglied der Kapelle für Violine und Flöte. Seit November 1854 ist Kindscher Musiklehrer am Landes-Seminar in Cöthen.

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**Victor Klauss,**

geboren am 24. November 1805 zu Bernburg, genoss seine musikalische Bildung unter Friedrich Schneider in Dessau, hielt sich dann mehrere Jahre in Dresden, Breslau und Wien auf, wirkte hierauf als Organist und Musikkdirector in Bernburg und leitete seit 1837 die Herzogl. Hofkapelle zu Ballenstedt.

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**Martin Kulke**

wurde am 13. September 1818 zu Kienitz bei Küstrin geboren, woselbst sein Vater schlichter Landmann war. Den ersten Unterricht in der Musik empfing er von dem Cantor Pachaly in Letschin, besuchte in den Jahren 1836—39 das Seminar in Neuzella, wo er für das Schulfach vorbereitet wurde und unter Musikkdirector Zschiesche sich in der Musik weiter ausbildete. Nachdem Kulke einige Jahre in Kienitz und später in Letschin im Schulamte gewirkt hatte, welches ihm vielfach Gelegenheit zum Orgelspiel bot, wurde er im Jahre 1847 von dem damaligen Königl. Preuss. Minister Eichhorn als Cantor und Organist am Diakonissenhouse Bethanien in Berlin berufen, welche Stelle er noch bekleidet und theoretische wie praktische Studien in der Musik zu seinen Lieblingsbeschäftigungen gehörten.

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**H. Küster,**

1817 zu Templin in der Uckermark geboren, genoss seine musikalische Bildung von A. W. Bach, E. Grell, C. F. Runghagen und L. Berger; nachdem er eine zeitlang in Saarbrücken gewirkt, fand er eine Anstellung als Gesanglehrer am Friedrichs-Werder'schen Gymnasium und an der Luisenstädtischen Realschule in Berlin. 1844 wurde sein Oratorium „Die Erscheinung des Kreuzes“ von der Berliner Singakademie aufgeführt, dem von 1848 bis 1859 die Aufführung mehrerer anderer folgten.

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**Franz Liszt,**

geboren am 22. October 1811 zu Raiding in Ungarn, empfing den ersten Klavierunterricht von seinem Vater; sein Talent für Musik entfaltete sich so schnell, dass er schon im neunten Jahre concertirend öffentlich auftreten konnte. Im Jahre 1821 brachte ihn sein Vater nach Wien, wo er sich unter Czerny im höhernen Pianofortespiel und bei Salieri in der Composition ausbildete. Nach vollendetem Studium reiste — 1823 — Vater und Sohn nach Paris, auf welcher Tour der zwölfjährige Franz auch in München, Stuttgart etc. öffentlich aufrat und den grössten Beifall erntete. In Paris gab er kurz hintereinander wohl 30 Concerte, studirte aber nebenbei fleissig Contrapunkt bei Reicha. Nach einem kurzen Ausflug in die Schweiz begab er sich nach London, woselbst er ausserordentliche Triumphe feierte. Von 1827—34 hielt sich Liszt wieder in Paris auf, durchreiste dann aber, concertirend, fast ganz Europa. Von 1848 bis 1861 stand Liszt an der Spize der Grossh. Hof-Kapelle zu Weimar, die er zu einer der ausgezeichneten in Deutschland heranbildete, und seine Muse benutzte er, als schaffender Componist thätig zu sein. Nach Niederlegung seiner Stelle als Hof-Kapellmeister in Weimar, siedelte er nach Rom über, wo wir ihm als Abbé begegnen.

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**Joseph Löbmann,**

geboren am 10. Januar 1829 zu Schirgiswalde bei Bautzen, Zögling des Königl. Kapellknaben-Instituts zu Dresden und des Seminars zu Bautzen, in welch' letzterem er den Musikunterricht unter Herring's Leitung genossen hat. Seit 1849 ist Löbmann Lehrer, und gegenwärtig Cantor in Ostritz bei Zittau.

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**Carl Friedrich Meissner,**

geboren zu Prüstäblich bei Leipzig, machte, nach absolvirtem Seminar-Cursus, seine weiteren musikalischen Studien in Leipzig unter C. F. Becker, Zöllner,

Pohlenz und Winter. Von 1841—48 bekleidete er die Stelle eines Organisten in Johanngeorgenstadt, und von 1848—60 dieselbe in Schneeberg. Den bedeutendsten Einfluss auf Meissner von 1849 ab übte dessen väterlicher Freund der Hof-Organist J. Schneider in Dresden. Seit dem Abgang von Schneeberg ist Meissner Cantor in Wurzen bei Leipzig.

### Karl Severin Meister

wurde geboren zu Königstein im Taunus am 23. October 1818. Nachdem er den ersten musikalischen Unterricht von dem Lehrer seiner Vaterstadt, Cantor F. J. Wohlfarth empfangen hatte, besuchte er von 1835—37 das Seminar zu Idstein, wo er denselben unter dem Musiklehrer Cantor J. A. Anthes fortsetzte. Am 1. December 1837 erhielt Meister seine erste Anstellung als Lehrer und Organist zu Montabaur, war dann, von 1842—49 Lehrer in Wiesbaden, von da bis 1851 Lehrer zu Eibingen und bekleidet seit 1. November 1851 seine jetzige Berufsstellung als Seminarlehrer zu Montabaur in Nassau.

### Gustav Merkel,

geboren am 12. November 1827 in Oberoderwitz bei Zittau, bekleidet gegenwärtig die Stelle eines Hof-Organisten an der katholischen Kirche zu Dresden.

### Selmar Müller

wurde geboren am 4. November 1819 zu Elbingerode, woselbst sein Vater Organist war; schon als Knabe zeigte Müller Anlagen zur Musik und empfing den ersten elementaren Unterricht in derselben durch seinen Vater, späteren, während seines Aufenthaltes auf den Gymnasium zu Clausthal, durch den dortigen Musikdirector Rothe. Hauptsächlich wurde Clavier und Orgel geübt und fleissig Generalbass getrieben; auch wirkte er im dortigen Orchester mit als Violinist. Im Jahre 1839 ging Müller nach Berlin, wurde unter die kleine Zahl der Musikeleven der Königl. Akademie der Künste aufgenommen und studirte da unter Rungenhagen und Bach fleissig den höheren Contrapunkt, wie überhaupt das ganze Musikgebiet, hatte die Freude, mehrere Concurrenz-Compositionen zur Aufführung gelangen zu sehen, und nach einigen Jahren wurde ihm gelegentlich der Aufführung seiner Quadrupelfuge für achtstimmigen Chor und Orchester, der erste Preis, die grosse silberne Medaille, mit eingraviertem Namen, zu Theil. Gegen das Ende der vierziger Jahre übernahm Müller vorübergehend die Stelle eines Gesang- und Musiklehrers und zugleich auch die eines Organisten an dem grossen Erziehungs-Institut zu Seesen, von

wo ab er in seine jetzige Stellung als Musikdirector und Organist an der Hauptkirche in Wolfenbüttel berufen wurde. Ausser seinen Functionen als Organist und Lehrer des Musikunterrichts am Herzogl. Seminar, ist ihm auch die Oberleitung des Orgelbaues im ganzen Herzogthum Braunschweig übertragen.

### Carl Müller-Hartung

wurde am 19. Mai 1834 zu Sulza geboren. Bereits Student der Theologie, widmete er sich im Jahre 1854 der Musik und wurde Schüler des berühmten Contrapunktisten Kühnstedt in Eisenach. Im Herbste 1857 übernahm er zu seiner weiteren Ausbildung die Stelle eines Musikdirectors am zweiten Theater in Dresden. Nach Kühnstedt's Tode, 1858, wurde Müller-Hartung Cantor und Musiklehrer am Seminar zu Eisenach, als welcher er im Jahre 1863 den Titel eines Professors der Musik erhielt, folgte aber im Frühjahr 1865 einem Ruf nach Weimar, um da die Leitung des Kirchen-Chors zu übernehmen. Er ist hier, ausser seiner Thätigkeit als Gesanglehrer am Seminar und Gymnasium, Lehrer des Clavierspiels am Sophienstift und bei den Prinzessinnen, so wie auch Dirigent der Singakademie und des Weimarer Sängerbundes.

### Rudolph Palme,

geboren am 23. October 1834 zu Barby a. d. Elbe, erhielt den ersten Unterricht in der Musik durch seinen Vater, den Organist C. G. Palme in Barby, absolvierte dann einen Seminar-Cursus und studirte hierauf bei A. G. Ritter in Magdeburg — 1856—60 — Composition und Orgelspiel. Während seines späteren Aufenthaltes in Magdeburg widmete sich Palme dem Beruf eines Gesang- und Musiklehrers und wurde 1862 daselbst als Organist an der Heiligen-Geist-kirche angestellt.

### Bernhard Ernst Reichardt

wurde geboren am 11. März 1840 zu Woltersdorf im Grossherzogthum Weimar, woselbst sein Vater Lehrer war, von dem er den ersten musikalischen Unterricht erhielt. Im Jahre 1856 trat Reichardt in das Seminar zu Weimar ein, in dem er von 1857—60 Unterricht bei dem vortrefflichen Meister Töpfer genoss, der sich in höchst dankenswerther Weise mitunter mit ihm auch ausser dem Seminar beschäftigte, ja ihm zuweilen auch die Vertretung seiner Stelle als Organist an der Stadtkirche anvertraute; auch der bereits dahingeschiedene Musikdirector Montag, der als Componist des Regimentsmarsches über das Thü-

riger Volkslied „Ach wie ist's möglich dann etc.“ \*) bekannte Musiklehrer B. Sulze und der greise Hofkapellmeister Chelard übten einen nicht unbedeutenden Einfluss auf Reichardt's musikalische Ausbildung. Nach seinem Austritt aus dem Weimarschen Seminar, noch im Jahre 1860, begann Reichardt seine Lehrerwirksamkeit an der Bürgerschule zu Werdau; im Jahre 1862 übernahm er die Organistenstelle in Elsterberg, im Jahre 1865 trat er sein Amt als Cantor und Director der Kirchenmusik zu Adorf an, und rückte im Frühjahr 1867 zum Organisten an der Hauptkirche daselbst auf.

### **Heinrich Rötsch,**

geboren am 26. December 1800 zu Ossmannstedt bei Weimar, besuchte von 1814 an zunächst das Gymnasium, später das Seminar zu Weimar; während seines Aufenthaltes in letzterem genoss er den Unterricht des Kapellmeisters Müller, wie auch J. G. Töpfer's und ist somit einer der ältesten Schüler des Jubilars. 1820 ging Rötsch zum Grossh. Hoftheater über, war da ein Schüler Häusers, nach dessen Tode die Stelle eines Chordirectors ihm übertragen wurde, die er bis heute noch bekleidet.

### **Carl Rundnagel,**

geboren am 4. April 1835 in Hersfeld, erhielt seine musikalische Ausbildung durch Spohr, Endter und Kraushaar, wurde 1855 Violinist am Hoftheater zu Cassel und später Hof-Organist daselbst, welche Stelle er noch bekleidet.

### **Johann Heinrich Ferdinand Sattler,**

geboren am 3. April 1811 zu Quedlinburg, besuchte bis zu seinem 20. Jahre das Gymnasium zu Blankenburg und hierauf die Musikschule zu Quedlinburg. Im Jahre 1838 wurde Sattler als Organist und Musiklehrer an den höhern Schulanstalten zu Blankenburg angestellt. Hier suchte er zunächst das öffentliche Musikleben durch Gründung eines grösseren Gesangvereins und einer Liedertafel zu wecken und zu beleben. Sein unermüdeter Eifer und seine unausgesetzte Thätigkeit für das Kunstreben, sowie eine Reihe von Compositionen trugen das ihrige dazu bei, Sattler's Namen auch in weiteren Kreisen vortheilhaft bekannt zu machen. Für die in dem Tauwitz'schen Liederbuch aufgenommenen 21 mehrstimmige Lieder von ihm, erhielt er Ehrenpreise und ein Ehrendiplom. Im Jahre 1861 erhielt Sattler einen Ruf als Seminarlehrer nach

\*) Erschien bereits in 13. Auflage beim Verleger dieses Albums.

Oldenburg, welche Stelle er noch bekleidet und in der Liebe seiner Zöglinge und den glücklichen Erfolgen seines Strebens das höchste Glück zu finden scheint.

### **Robert Schaab,**

geboren am 28. Februar 1817, wurde im Jahre 1834 Vicar an der Stadtschule zu Borna, 1835 Lehrer an der Schule zu Lindenau, 1843—53 an der Schule zu Anger und von da ab Bürgerschullehrer in Leipzig.

### **Friedrich Wilhelm Sering,**

geboren am 26. November 1822 zu Finsterwalde in der Niederlausitz, ging 1844 nach Berlin, woselbst er unter den Königl. Professoren und Musikdirektoren A. B. Marx, E. Grell und A. W. Bach Musik studirte. 1851 übernahm Sering die Stelle eines Musiklehrers an dem Seminar zu Köpernik, später an dem Seminar zu Franzburg; seit 1855 an dem Seminar zu Barby, wurde er 1861 zum Königl. Musikdirector daselbst ernannt.

### **H. B. Stade,**

geboren zu Ettischleben bei Arnstadt am 2. Mai 1816, erhielt die erste Ausbildung durch seinen Vater, welcher Schullehrer daselbst war. Seine Kenntnisse erweiterte er durch den Besuch des Schullehrer-Seminars zu Arnstadt, 1832—35, und genoss dann drei Jahre lang Unterricht im Contrapunkt und in der Fuge bei Gebhardi in Erfurt. Seinen Ruf als Orgelspieler begründete er durch mehrjährige Reisen, während welcher er in den ersten Städten Deutschlands auf der Orgel concertirte, und durch Herausgabe einer grösseren Anzahl von Orgel-Compositionen. In Anerkennung seiner Leistungen wurden ihm, neben seiner Stelle als Organist, am 1. September 1855 noch die Functionen eines Cantors an der Hauptkirche, sowie der Gesang-Unterricht am Gymnasium, der Real- und der Knaben- und Mädchen-Bürgerschule zu Arnstadt übertragen.

### **H. W. Stolze**

wurde am 1. Januar 1801 zu Erfurt geboren, woselbst sein Vater Cantor und Musikdirektor an der lutherischen Raths- und Predigerkirche war; von 1814—1820 besuchte Stolze das dasige Rathsgymnasium — seine musikalische Bildung empfing er von den Musikdirectoren und Organisten M. G. Fischer und L. E.

Gebhardi. Nach erstandener Prüfung trat er am 27. October 1822 in die Stelle eines Organisten an der Markt- und Gottesackerkirche zu Clausthal ein, wurde aber bald darauf, am 4. April 1824 nach Celle versetzt, woselbst er als Stadt- und Schlossorganist angestellt wurde und nebenbei die neu gegründete Gesanglehrerstelle am Gymnasium und an der höheren Töchterschule überkam. Im Jahre 1847 feierte Stolze sein 25jähriges Dienst-Jubiläum — im Jahre 1861 seine silberne Hochzeit. Im Jahre 1849 gab er seine Stelle als Gesanglehrer am Gymnasium — im Jahre 1858 die an der höheren Töchterschule auf, und widmete die ihm übrige Zeit dem Ertheilen von Privatunterricht. Frisch und rüstig wirkt Stolze z. Z. noch als Musikdirector, Stadt- und Schlossorganist in Celle.

### **G. A. Thomas**

wurde am 13. October 1842 zu Reichenau geboren. Sein Vater bestimmte ihn anfänglich für das Schullehrerfach, bis Musikdirector Böttcher an dem Knaben das besondere musikalische Talent entdeckte, es weekte und sorgsam pflegte. Doch erst in seinem 15. Jahre kam Thomas dazu, sich ernstlich dem Studium der Musik zu widmen, besuchte in seinem 17. Jahre das Conservatorium in Leipzig und wandte sich vorzugsweise dem Orgelspiel zu. Im Jahre 1861 gab er sein erstes Orgel-Concert in der Thomaskirche zu Leipzig und wurde bald darauf als Organist an der reformirten Kirche daselbst angestellt. Neuerdings hat er einen Ruf nach St. Petersburg erhalten.

### **Ph. Tietz,**

geboren am 16. April 1816 zu Hildesheim, machte seine theoretischen Studien zunächst bei Hauptmann, damals in Cassel; 1839 wurde er Musikdirector in Hofwyl und 1841 Organist zu Lenzburg. In seine Heimath zurückgekehrt,

übernahm er die Stelle eines Organisten und Musikdirectors in seiner Vaterstadt Hildesheim.

### **Dr. A. B. W. Volckmar,**

geboren am 26. December 1812, bekleidet seit 1835 die Stelle eines Musiklehrers am Seminar zu Homberg.

### **Friedrich Weber,**

geboren 1819 im Würtembergischen, ist seit 1841 in England, wo er im Jahre 1849 als Resident-Organist an der deutschen Hofkapelle im St. James-Palast in London angestellt wurde, welche Stelle er zur Zeit noch bekleidet.

### **Johann Christian Weeber**

wurde am 4. Juli 1808 zu Warmbronn geboren. Ursprünglich für das Schulfach bestimmt, verliess er dasselbe und widmete sich unter Dr. Conrad Kocher ausschliesslich der Musik, übernahm im Frühljahr 1831 die Stelle eines Musiklehrers an der neu gegründeten Unterrichts- und Erziehungs-Anstalt zu Stetten, trat aus dieser Stellung im Herbste 1843, um als Hauptlehrer für Musik an dem neu errichteten Königl. Seminar in Nürtingen zu wirken. Seit 1851 bekleidet er zugleich das Amt eines Organisten und Musikdirectors an der dortigen Haupt- und Stadtkirche. Im Jahre 1856 gründete er die Würtembergischen Lehrer-Musikfeste, die unter seiner persönlichen Leitung stehen. — Auf einer grösseren Reise durch Nord-Deutschland im Jahre 1860, fand er die erwünschte Gelegenheit unter andern Meistern auch den hochverehrten Jubilar, Herrn Professor Töpfer in Weimar kennen zu lernen und als ausgezeichneten Virtuosen auf der Orgel zu bewundern.

1 Exmpl. Herr **Brennecke**, Seminarist in Barby.  
 1 " " Brömel, Lehrer in Geissen.  
 1 " " Bromme, Seminarist in Erfurt.  
 1 " " Wilhelm **Budecker**, Seminarist in Montabaur.  
 1 " " E. **Bunnell**, Assistant-Organist an der Norwich-Cathedral in Norwich.  
 1 " " Andreas **Buxmayer**, Seminarist in Montabaur.  
 1 " " Aug. **Carnarius**, Lehrer in Sulzbach.  
 1 " das Fürstl. **Schwarzburg**. Consistorium in Rudolstadt.  
 1 " Herr K. H. G. **Davin**, Seminarlehrer in Schlüchtern.  
 6 " D. **Davison & Comp.**, Musikverleger in London.  
 1 " Frederick **Dean**, Organist in Lancaster.  
 1 " Demelius, Pfarrer in Oberweydt.  
 1 " Th. **Dobert**, Seminarist in Barby.  
 1 " Kaspar **Dochnahl**, Seminarist in Montabaur.  
 1 " Hermann **Donndorf**, Seminarist in Weimar.  
 1 " Th. **Drath**, Seminar- und Waisenhaus-Musiklehrer in Bunzlau.  
 1 " E. **Dute**, Seminar-Hilfslehrer in Schlüchtern.  
 1 " Eberle, Lehrer in Esslingen.  
 1 " Mathias **Egenolf**, Seminarist in Montabaur.  
 1 " Anton **Eisel**, Seminarist in Montabaur.  
 1 " Eismann, Lehrer in Gera.  
 1 " Theodor **Elze**, Organist in Laibach.  
 1 " Chr. **Fink**, Professor und Musikdirector in Esslingen.  
 1 " H. E. **Ford**, Organist in Carlisle.  
 1 " Alfred **Foster**, Organist in Halifax.  
 1 " H. **Frankenberger**, Hoforganist in Sondershausen.  
 1 " Th. **Friede**, Buchhändler in Brüx.  
 1 " Karl **Fritsch**, Seminarist in Weimar.  
 1 " Funger, Hof-Cantor in Untermhaus bei Gera.  
 1 " Gebhardi, Seminarist in Erfurt.  
 1 " Genzel, Seminarist in Erfurt.  
 1 " August **Gerlach**, Cantor in Buchfahrt.  
 1 " R. **Gerlach**, Organist in Werdau.  
 1 " Goldhagen, Lehrer in Erfurt.  
 1 " A. W. **Gottschalg**, Lehrer in Tiefurt.  
 1 " Karl **Gottschalg**, Präparand in Weimar.  
 1 " Hermann **Graser**, Buchhändler in Annaberg.  
 1 " C. E. **Graupner**, Bürgerschullehrer in Adorf.  
 1 " C. Gutberlet, Lehrer in Münchenbernsdorf.  
 1 " J. H. V. **Haas**, Orgelbaumeister in Leobschütz.  
 1 " R. **Haase**, Seminar-Musiklehrer in Cöthen.  
 1 " Hädrich, Seminarist in Erfurt.  
 1 " Georg **Häfner**, Stadtorganist und Musikdirector in Jever.  
 1 " Hecht, Seminarist in Erfurt.  
 1 " Jacob **Hehl**, Seminarist in Montabaur.  
 1 " H. **Heidler**, Schlossorganist und Seminar-Musiklehrer in Königsberg.

1 Exmpl. Herr **Albert Heine**, Buchhändler in Cottbus.  
 1 " " W. **Heinrichs**, Seminarist in Barby.  
 1 " " K. **Heissler**, Dirigent des Orchester-Vereins und Professor am Conservatorium in Wien.  
 1 " " A. **Helfer**, Hoforganist in Gera.  
 1 " " Heinrich **Henrici**, Stadtorganist und Musikdirector in Carlsruhe.  
 1 " " Phil. **Herber**, Seminarist in Montabaur.  
 1 " " A. **Herger**, Lehrer in Tannroda.  
 1 " " N. **Hermann**, Organist und Musikdirector in Annaberg.  
 1 " " K. E. **Herring**, Organist und Seminarlehrer in Bautzen.  
 1 " " Henry **Heylyn**, Gentleman in West-Brixton, London.  
 1 " Leonhardt **Hochstadt**, Seminarist in Montabaur.  
 1 " " Jacob **Hohler**, Seminarist in Montabaur.  
 1 " Herren **Gebr. Hug**, Musikalienhandlung in Basel.  
 2 " " **Hug**, Musikalienhandlung in Zürich.  
 1 " Herr **K. Jacob**, Seminarist in Weimar.  
 1 " " Hermann **Jäkisch**, Lehrer in Berka a. d. Ilm.  
 1 " " Wilhelm **John**, Seminarist in Weimar.  
 1 " " Heinrich **Jungklaus**, Hofbuchhändler in Cassel.  
 1 " " J. **Kaiser**, Seminar-Schullehrer in Sondershausen.  
 1 " " Jos. **Kaltenhäuser**, Seminarist in Montabaur.  
 1 " " K. **Keidel**, Lehrer in Mellingen.  
 1 " " Franz **Kexel**, Seminarist in Montabaur.  
 1 " " Heinrich **Kilb**, Seminarist in Montabaur.  
 1 " " L. **Kindscher**, Seminar-Musiklehrer in Cöthen.  
 die Hochwürdige Kirche zu Lauchröden.  
 1 " Herr **Richard Knabe**, Seminarist in Weimar.  
 1 " " Kober, Lehrer in Hopfgarten.  
 1 " " Köber, Seminarist in Erfurt.  
 1 " " Köppe, Seminarist in Barby.  
 1 " " W. **Kraft**, Seminarist in Weimar.  
 1 " " Kramer, Lehrer in Udestedt.  
 1 " " Krausse, Seminarist in Erfurt.  
 1 " " C. **Krehahn**, Lehrer in Rannstädt.  
 1 " " Fr. **Krehahn**, Lehrer in Volkmannsdorf.  
 1 " " G. **Kreuschmer**, Buchhändler in Bunzlau.  
 1 " " Julius Wilh. **Krüger**, Organist zu St. Georgen in Leipzig.  
 1 " " Martin **Kulke**, Organist am Diaconissenhause Bethanien zu Berlin.  
 1 " " Kunau, Seminarist in Barby.  
 1 " " Joh. Wilh. **Kunst**, Seminarist in Montabaur.  
 1 " " Carl **Legner**, Seminarist in Montabaur.  
 1 " " J. W. **Leimbach**, Seminar-Hilfslehrer in Schlüchtern.  
 1 " " O. **Lemme**, Seminarist in Barby.  
 1 " " Rudolph **Linde**, Lehrer in Schoppendorf.  
 1 " " Carl **Luckhardt**, Buchhändler in Cassel.  
 2 " " A. **Maier**, Buchhändler in Fulda.

1 Exmpl. Herr J. Massmann, Musikdirector in Wismar.  
 1 " Jacob Menngen, Seminarist in Montabaur.  
 1 " A. Merseburg, Seminarist in Weimar.  
 1 " die Fürstl. Ministerial-Bibliothek zu Sondershausen.  
 1 " Herr J. J. Monk, Organist in Liverpool.  
 1 " W. H. Monk, Organist und Chordirector am King's College in London.  
 1 " Fr. Aug. Müller, Lehrer in Ehringsdorf.  
 1 " Theodor Müller, Seminarist in Montabaur.  
 1 " G. Müller, Lehrer in Wernsdorf.  
 1 " C. Münchgesang, Seminarist in Weimar.  
 1 " Joseph Olig, Seminarist in Montabaur.  
 1 " Orlamünde, Lehrer in Gelmerode.  
 1 " R. Palme, Organist in Magdeburg.  
 1 " A. Perrottet, Seminarist in Weimar.  
 1 " G. Prior, Buchhändler in Hanau.  
 1 " Prüfer, Lehrer in Gera.  
 1 " Rapp, Lehrer in Linderbach.  
 1 " R. Reddersen, Lehrer in Octtern.  
 1 " Bernhard Reichardt, Organist in Adorf.  
 1 " Fr. Reichel, Musikdirector in Dresden.  
 1 " Georg Reichwein, Seminarist in Montabaur.  
 1 " Jacob Reichwein, Seminarist in Montabaur.  
 1 " Rettelbusch, Seminarist in Erfurt.  
 1 " R. Richtzenhain, Seminarist in Weimar.  
 1 " W. Fr. Rist, Stadtorganist und Musikdirector in Durlach.  
 1 " Th. Röbling, Lehrer in Schöndorf.  
 1 " Karl Rodeck, Seminarist in Weimar.  
 1 " H. Rödiger, Lehrer in Berka a. d. Werra.  
 1 " Joh. Fr. Wilh. Rost, Ortsbürger in Vogelsberg.  
 1 " Carl Rundnagel, Hoforganist in Cassel.  
 1 " Fr. Ruska, Hauptlehrer in Bühl.  
 1 " H. Sattler, Musikdirector und Seminar-Musiklehrer in Oldenburg.  
 1 " R. Schaab, Lehrer in Leipzig.  
 1 " Wilh. Schäfer, Organist an der deutschen Kirche, Islington in London.  
 1 " H. Schmidt, Lehrer in Dreitzsch.  
 1 das Königl. Schullehrer-Seminar zu Homberg.  
 1 " Schullehrer-Seminar zu Montabaur.  
 1 " Grossherzogl. Schullehrer-Seminar zu Oldenburg.  
 1 " Fürstl. Schwarzburg. Schullehrer-Seminar zu Rudolstadt.

1 Exmpl. das Fürstl. Schönburg'sche Schullehrer-Seminar zu Waldenburg im Königreiche Sachsen.  
 1 " Herr Dr. Fr. Wilh. Schütze, Seminar-Director in Waldenburg.  
 1 " Matthias Schweikard, Seminarist in Montabaur.  
 1 " Seele, Seminarist in Erfurt.  
 1 " August Seidel, Seminarist in Weimar.  
 1 " die Grossherzogl. Seminar-Bibliothek zu Ettlingen.  
 1 " Herr Otto Senff, Buchhändler in Schönebeck.  
 1 " F. W. Sering, Musikdirector und Seminar-Musiklehrer in Barby.  
 1 " R. Sharpe, Organist in Southampton.  
 1 " H. Stäber, Seminarist in Weimar.  
 1 " Joseph Steuper, Seminarist in Montabaur.  
 1 " A. Stichtenoth, Buchhändler in Wolfenbüttel.  
 1 " O. Stock, Seminarist in Weimar.  
 1 " H. W. Stolze, Stadt- und Schlossorganist in Celle.  
 1 " J. Störtzner, Lehrer in Dreba.  
 1 " Stössel, Seminarist in Erfurt.  
 1 " Friedrich Straubing, Cantor in Eichelborn.  
 1 " Alfred Sutton, Organist in Birmingham.  
 1 " Hermann Thiene, Lehrer in Oberweimar.  
 1 " Ph. Tietz, Musikdirector in Hildesheim.  
 1 " Trautermann, Musikdirector in Wernigerode.  
 1 " James Unsworth, Organist, St. Helens, Lancashire.  
 1 " W. S. Unsworth, Organist in Liverpool.  
 1 " W. Venus, Lehrer in Cospoda.  
 1 " A. Volckhardt, Lehrer in Dienstedt.  
 1 " Friedrich Wachs, Seminarist in Weimar.  
 1 " A. Wagner, Cantor in Gerstungen.  
 1 " J. J. Walker, Organist in Sheffield.  
 1 " Friedrich Weber, Hof-Organist im St. James-Palast zu London.  
 1 " Fr. Ch. Weeber, Musikdirector in Nürtingen.  
 1 die C. Weinholz'sche Musicalienhandlung in Braunschweig.  
 1 " Herr R. Werner, Lehrer in Weltwitz.  
 1 " Otto Westphal, Seminarist in Barby.  
 1 " Fr. Jos. Wilhelm, Seminarist in Montabaur.  
 1 " Heinrich Winter, Organist in London.  
 1 " Gustav Wolf, Lehrer in Bergern.  
 1 " Karl Wolf, Seminarist in Detmold.  
 1 " Zimmer, Seminarist in Barby.



# Fuge.

W. Anacker.

Moderato.

Moderato.

Ped. Man.

Fuge moderato.

Ped. Man. e Pedal.

A page of musical notation for organ, featuring five staves of music. The notation includes various dynamics and performance instructions:

- Man.**:出现在第一和第三乐句的下方。
- Ped.**:出现在第二乐句的下方。
- Ped. dopp.**:出现在第四乐句的下方。
- ritard.**:出现在第五乐句的下方。
- K. 154 w. Ped. dopp.**:出现在第五乐句下方，同时是页脚。

The music consists of five staves, each with a treble clef and a bass clef. The first staff has a common time signature. The second staff has a common time signature. The third staff has a common time signature. The fourth staff has a common time signature. The fifth staff has a common time signature.

## Präludium.

Andante sostenuto. Volles Werk. \*)

A. Bell.

A. Bell.

*Andante sostenuto. Volles Werk.\**

\* Die mit **p** bezeichneten zwei Mittelsätze können auch auf einen zweiten Manual mit einigen sanften Stimmen vorgetragen werden.  
K. 435 w.

Ped.

Man.

Ped.

f

Ped.

K. 155 W.

K. 155 W.

5

Ped.

Man.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Piano music score in common time, F# major (one sharp). The score consists of five staves:

- Staff 1 (Top):** Treble clef. Notes: eighth note, sixteenth note, eighth note.
- Staff 2:** Bass clef. Notes: eighth note, eighth note.
- Staff 3:** Treble clef. Notes: eighth note, eighth note.
- Staff 4:** Bass clef. Notes: eighth note, eighth note.
- Staff 5 (Bottom):** Treble clef. Notes: eighth note, eighth note.

**Performance Instructions:**

- Ped.* (Pedal) appears twice, once after the third measure and once after the fifth measure.
- Oh es geht weiter* (written in cursive ink) appears once after the eighth measure.
- ritard.* (ritardando) appears once after the twelfth measure.

**Page Information:**

- K. 155 W.
- 7

# Fuge.

Theodor Berthold.

Allegro maestoso. (Volles Werk.)

Manual.

Musical score for the Manual part of the Fugue. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves begin with a note 'e'. The music consists of a series of quarter notes followed by a series of eighth notes. The bass staff has a prominent eighth-note pattern starting around measure 10.

Pedal.

Musical score for the Pedal part of the Fugue. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves begin with a note 'e'. The music consists of a series of quarter notes followed by a series of eighth notes. The bass staff has a prominent eighth-note pattern starting around measure 10.

Musical score for the Pedal part of the Fugue. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves begin with a note 'e'. The music consists of a series of quarter notes followed by a series of eighth notes. The bass staff has a prominent eighth-note pattern starting around measure 10.

Musical score for the Pedal part of the Fugue. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves begin with a note 'e'. The music consists of a series of quarter notes followed by a series of eighth notes. The bass staff has a prominent eighth-note pattern starting around measure 10.



A musical score consisting of four staves of music for two voices. The top two staves are for the soprano voice (G clef) and the bottom two staves are for the basso continuo (C clef). The music is in common time and consists of eight measures per staff. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as forte (f), piano (p), and sforzando (sf). The key signature changes frequently, indicated by sharp and flat symbols. Measure 10 is at the bottom left of the page.

A page of musical notation for two staves. The top staff is in G major (indicated by a G clef) and the bottom staff is in C major (indicated by a C clef). Both staves have a bass clef. The music consists of six measures. Measure 1: The top staff has eighth-note pairs (G, B) and sixteenth-note pairs (E, G, B, D). The bottom staff has eighth-note pairs (B, D) and sixteenth-note pairs (E, G, B, D). Measure 2: The top staff has eighth-note pairs (D, F#) and sixteenth-note pairs (A, C, E, G). The bottom staff has eighth-note pairs (F#, A) and sixteenth-note pairs (C, E, G, B). Measure 3: The top staff has eighth-note pairs (A, C) and sixteenth-note pairs (E, G, B, D). The bottom staff has eighth-note pairs (C, E) and sixteenth-note pairs (G, B, D, F#). Measure 4: The top staff has eighth-note pairs (E, G) and sixteenth-note pairs (B, D, F#, A). The bottom staff has eighth-note pairs (G, B) and sixteenth-note pairs (D, F#, A, C). Measure 5: The top staff has eighth-note pairs (B, D) and sixteenth-note pairs (F#, A, C, E). The bottom staff has eighth-note pairs (D, F#) and sixteenth-note pairs (A, C, E, G). Measure 6: The top staff has eighth-note pairs (F#, A) and sixteenth-note pairs (C, E, G, B). The bottom staff has eighth-note pairs (A, C) and sixteenth-note pairs (E, G, B, D).

A page of musical notation for four voices (Soprano, Alto, Tenor, Bass) in common time. The notation uses various clefs (G, F, C, bass) and key signatures (one sharp, one flat). Dynamic markings include forte (f), piano (p), and sforzando (sf). The music is divided into four systems, each consisting of five measures.

A page of musical notation for two staves, featuring four systems of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music includes various note heads, stems, and bar lines, with some notes having dots or dashes indicating specific performance techniques. The key signature changes between systems, and dynamic markings like 'f' (fortissimo), 'p' (pianissimo), and 'b' (bass) are present.

14

K. 456 W.

# Fuge zum Choral:

Ach Gott erhör mein Seufzen und Wehklagen.

F. Billig.

Manual.

Moderato. Mit kräftigen, aber nicht zu starken Stimmen.

The musical score for the Manual part consists of four measures. The first measure shows two empty staves: one for the treble clef and one for the bass clef, both in common time and key signature of C minor (one flat). The second measure begins with a bass note followed by a series of eighth notes. The third measure features a bass line with eighth-note patterns. The fourth measure concludes with a bass note followed by a series of eighth notes.

Pedal.

The musical score for the Pedal part is divided into four systems, each consisting of three staves. The top staff in each system is a treble clef staff, the middle is a bass clef staff, and the bottom is another bass clef staff. The first system starts with a bass note followed by eighth-note patterns. The second system begins with a bass note followed by eighth-note patterns. The third system starts with a bass note followed by eighth-note patterns. The fourth system concludes with a bass note followed by eighth-note patterns.

16

K. 157 W.

3

1

R. 157 w.

17

A musical score for orchestra and piano, page 10, featuring ten staves of music. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The key signature is one flat. The subsequent staves are for various instruments: first violin, second violin, viola, cello, double bass, oboe, bassoon, trumpet, and timpani. The score consists of ten measures of music, with measure 10 concluding with a final cadence.

## **Postludium und Fuge.**

## Postludium.

**Postural  
Brillante.**

H. Man.

Bernhard Brähmig.

Manual.

## Pedal.

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 another bass clef. The key signature is one flat. The score consists of six measures. Measure 1: Treble staff has a dotted half note followed by a eighth-note triplet. Bass staff has a quarter note followed by a eighth-note triplet. Measure 2: Treble staff has a eighth-note triplet. Bass staff has a eighth-note triplet. Measure 3: Treble staff has a eighth-note triplet. Bass staff has a eighth-note triplet. Measure 4: Treble staff has a eighth-note triplet. Bass staff has a eighth-note triplet. Measure 5: Treble staff has a eighth-note triplet. Bass staff has a eighth-note triplet. Measure 6: Treble staff has a eighth-note triplet. Bass staff has a eighth-note triplet.

Musical score for orchestra and piano, page 20, measures 158-159.

The score consists of six staves:

- Piano (Treble and Bass Staves):** The piano part features a continuous harmonic bass line in the bass clef staff, providing harmonic support throughout the section.
- String Quartet (Violin I, Violin II, Viola, Cello):** The violins play eighth-note chords, while the viola and cello provide harmonic support.
- Double Bass (Bassoon):** The double bass provides a steady harmonic foundation with sustained notes and rhythmic patterns.
- Ob. Man. (Oboe):** The oboe plays a melodic line with grace notes and slurs, marked *ritard.* (ritardando).
- Flute (Fl.):** The flute enters with a lyrical melody, marked *pp* (pianissimo) and *bz* (buzzing effect).
- Clarinet (Cl.):** The clarinet provides harmonic support with sustained notes and rhythmic patterns.

Text above the music:

Ob. Man.  
*ritard.*

Andante molto amoroso.

A musical score for piano, consisting of four staves. The key signature is one flat, and the time signature is 3/4. The score includes dynamic markings such as *rit.*, *a tempo*, and *ff*, and performance instructions like *Haupt-Man.*. The music features various note values including eighth and sixteenth notes, with slurs and grace notes. The piano keys are indicated by vertical lines with black and white segments.



A continuation of the musical score. The piano part remains consistent with eighth-note chords. The orchestra's parts show more complex melodic lines, particularly in the violins, which play eighth-note patterns. Measure 8 concludes with a dynamic instruction and a fermata over the piano's final chord.

Oh. Man. Andante molto amoroso.

A section of the score starting with a dynamic marking of *p. rit.*. The piano plays eighth-note chords. The orchestra's parts are mostly rests or simple harmonic support. Measure 12 ends with a dynamic instruction.A section of the score where the piano part consists of sustained notes. The orchestra's parts feature eighth-note patterns, with violins taking a prominent role. Measure 16 concludes with a dynamic marking of *ritard.*

Con brio energico.

Fuge.

The musical score consists of five staves of music. The first staff is soprano, the second is alto, the third is tenor, the fourth is bass, and the fifth is bass. The key signature is one flat (G minor). The tempo is indicated as 'Con brio energico.' The dynamic 'f' (fortissimo) is used in the first measure of the soprano and alto staves. The dynamic 'Ped.' (pedal) is marked under the bass staves in measures 10 and 11. The music features various note values including eighth and sixteenth notes, and rests. There are several fermatas and grace notes. The bass staves show complex harmonic progressions with many sharps and flats.

Musical score for piano, featuring four staves of music. The score includes dynamic markings such as *poco a poco accelerando*, *Molto vivace.*, *Pesante*, *Tempo I.*, *meno f.*, *pf*, *f*, *Molto vivace.*, and *Grave maestoso.*. The music consists of complex rhythmic patterns and harmonic changes, typical of Liszt's style.

# Nachspiel.

R. Davin.

Grave. Abwechselnd starke und schwache Stimmen.

The musical score consists of five staves of piano music. The first staff uses two hands (Ped. u. Man.) and includes dynamics f, p, and Ped. The second staff uses one hand (Man.) and includes dynamics f and Ped. The third staff uses two hands (Ped. dopp.) and includes dynamics p and Ped. The fourth staff uses one hand (Man.) and includes dynamics f and calando. The fifth staff uses two hands (Ped. dopp.) and includes dynamics p and Ped. The score is in common time, with various key signatures (C major, G major, D major, A major, E major) indicated by sharps and flats. Measure numbers K. 159 w. and 25 are visible at the bottom right.

# „Basso ostinato“

mit 20 thematischen Repetitionen.

Th. Drath, Op. 30.

Mit sanften Registern und nur wenig hervortretendem, voll und rund tönendem *Pedal.* <sup>z+</sup>)  
Grave.

Manual.

Pedal.

<sup>z+</sup>) *p* heisst Oberwerk (mit sanften engmensur. 8 füssern), *f* heisst Hauptwerk (mit sanften weitmensur. 8 füssern), falls das Stück der Abwechselung wegen auf 2 Manualen gespielt werden sollte.

A musical score for piano, featuring four staves. The top staff uses treble clef, the second staff bass clef, and the third and bottom staves both use bass clef. The key signature is three flats. Measure 7 begins with a forte dynamic (f) in the bass and middle voices, while the treble voice has eighth-note pairs. Measures 8 and 9 show complex harmonic progression with frequent changes in key signature and dynamic levels (f, ff, p). Measure 10 features eighth-note patterns in all voices. Measure 11 concludes the section with eighth-note patterns. Measure numbers 7, 8, 9, 10, and 11 are printed below the staves.

A musical score for piano, featuring three staves (treble, bass, and alto) in common time and key signature of two flats. The score consists of four measures, numbered 12 through 15. Measure 12 begins with a treble clef, bass clef, and alto clef. Measures 13 and 14 begin with a treble clef and bass clef. Measure 15 begins with a bass clef. Measure 12 contains sixteenth-note patterns in the treble and bass staves, with eighth-note chords in the alto staff. Measure 13 features eighth-note patterns in all three staves. Measure 14 includes sixteenth-note patterns in the treble and bass staves, with eighth-note chords in the alto staff. Measure 15 concludes with eighth-note patterns in the treble and bass staves.

12

13

14

15

A musical score for piano, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat. Measure 16 starts with eighth-note chords in the treble staff, followed by eighth-note patterns in the bass staff. Measure 17 begins with a forte dynamic (f) in the treble staff, followed by eighth-note patterns. Measure 18 starts with a piano dynamic (p) in the treble staff, followed by eighth-note patterns. Measure 19 starts with a forte dynamic (f) in the treble staff, followed by eighth-note patterns. Measure 20 starts with a piano dynamic (p) in the treble staff, followed by eighth-note patterns.

16

17

18

19

20

5

# Sonate.

Choral.

Andante religioso.

Theodor Elze, Op. 47.

Manual. {

Pedal. {

Oherm.

Unterm.

Oherm.

Unterm.

rit.

rit.

This musical score is for an organ sonata, specifically the Choral section in Andante religioso. It consists of four systems of music, each with two staves: Manual (top) and Pedal (bottom). The key signature is A major (three sharps). The tempo is indicated as Andante religioso. The score includes dynamic markings such as ff (fortissimo), p (pianissimo), and rit. (ritardando). The first system starts with a forte dynamic in the Manual staff. The second system begins with a piano dynamic in the Pedal staff. The third system starts with a forte dynamic in the Manual staff. The fourth system ends with a ritardando dynamic in the Pedal staff. The score is written in common time throughout.

*Tranquillo e moderato assai.*



*Poco più mosso.  
Unterm.*



Musical score for two staves (Treble and Bass) in G major (two sharps). The score is divided into four systems, each containing six measures. The notation includes various note values (eighth and sixteenth notes), grace notes, and dynamic markings. The bass staff provides harmonic support, while the treble staff features more melodic and rhythmic complexity.

A musical score for orchestra, showing four staves of music. The key signature is A major (three sharps). The first two staves are for woodwind instruments, likely oboes, with melodic lines and harmonic support. The third staff is for bassoon, featuring rhythmic patterns. The fourth staff is for double bass. Measure 161 concludes with dynamic markings *poco rit.* and *Tempo I.* Measure 162 begins with *Oberm.* above the top staff, followed by *Unterm.* above the third staff, and *Obm.* above the fourth staff. The double bass staff includes a dynamic marking *p*.

*Allegretto vivace e con fuoco.*

Musical score for orchestra and piano, page 34, measures 161-162. The score consists of five staves. The top three staves represent the orchestra, and the bottom two staves represent the piano. The key signature is C major (one sharp). The tempo is Allegretto vivace e con fuoco. Measure 161 starts with a forte dynamic (ff) in the piano's bass line. Measures 162-163 show complex harmonic progression with frequent changes in chords and dynamics, including a piano dynamic of *p*. The vocal part (Oberm.) enters in measure 162. The score concludes with a final dynamic of ff.

Unterm.

Unterm.

Oberm.

Oberm.

Unterm.

K. 161 W.



Allegretto non troppo.

Fuge.

*f legato*

*legato*

*f*

*legato*



A musical score consisting of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is G major (one sharp). The time signature is 2/4. The music is divided into measures by vertical bar lines. The notes are represented by short horizontal strokes on the stems. Measures 1-4: Treble staff has eighth-note pairs (A-C#) and sixteenth-note pairs (B-D#). Bass staff has eighth-note pairs (E-G) and sixteenth-note pairs (F-A). Measures 5-8: Treble staff has eighth-note pairs (A-C#) and sixteenth-note pairs (B-D#). Bass staff has eighth-note pairs (E-G) and sixteenth-note pairs (F-A). Measures 9-12: Treble staff has eighth-note pairs (A-C#) and sixteenth-note pairs (B-D#). Bass staff has eighth-note pairs (E-G) and sixteenth-note pairs (F-A). Measures 13-16: Treble staff has eighth-note pairs (A-C#) and sixteenth-note pairs (B-D#). Bass staff has eighth-note pairs (E-G) and sixteenth-note pairs (F-A). Measures 17-20: Treble staff has eighth-note pairs (A-C#) and sixteenth-note pairs (B-D#). Bass staff has eighth-note pairs (E-G) and sixteenth-note pairs (F-A).

A musical score for piano, four hands, featuring four staves of music. The top two staves are for the right hand (treble clef) and the bottom two are for the left hand (bass clef). The key signature is A major (three sharps). The music consists of measures 10 through 14. Measure 10: Right hand eighth-note pairs, left hand sustained notes. Measure 11: Right hand eighth-note pairs, left hand sustained notes. Measure 12: Right hand eighth-note pairs, left hand sustained notes. Measure 13: Right hand eighth-note pairs, left hand sustained notes. Measure 14: Right hand eighth-note pairs, left hand sustained notes. Measure 15: Right hand eighth-note pairs, left hand sustained notes. Measure 16: Right hand eighth-note pairs, left hand sustained notes. Measure 17: Right hand eighth-note pairs, left hand sustained notes. Measure 18: Right hand eighth-note pairs, left hand sustained notes. Measure 19: Right hand eighth-note pairs, left hand sustained notes. Measure 20: Right hand eighth-note pairs, left hand sustained notes. Measure 21: Right hand eighth-note pairs, left hand sustained notes. Measure 22: Right hand eighth-note pairs, left hand sustained notes. Measure 23: Right hand eighth-note pairs, left hand sustained notes. Measure 24: Right hand eighth-note pairs, left hand sustained notes. Measure 25: Right hand eighth-note pairs, left hand sustained notes. Measure 26: Right hand eighth-note pairs, left hand sustained notes. Measure 27: Right hand eighth-note pairs, left hand sustained notes. Measure 28: Right hand eighth-note pairs, left hand sustained notes. Measure 29: Right hand eighth-note pairs, left hand sustained notes. Measure 30: Right hand eighth-note pairs, left hand sustained notes. Measure 31: Right hand eighth-note pairs, left hand sustained notes. Measure 32: Right hand eighth-note pairs, left hand sustained notes. Measure 33: Right hand eighth-note pairs, left hand sustained notes. Measure 34: Right hand eighth-note pairs, left hand sustained notes. Measure 35: Right hand eighth-note pairs, left hand sustained notes. Measure 36: Right hand eighth-note pairs, left hand sustained notes. Measure 37: Right hand eighth-note pairs, left hand sustained notes. Measure 38: Right hand eighth-note pairs, left hand sustained notes. Measure 39: Right hand eighth-note pairs, left hand sustained notes. Measure 40: Right hand eighth-note pairs, left hand sustained notes.

# Choralvorspiel:

„Nun ruhen alle Wälder.“

II Man. 2 sanfte Flötenstimmen.

J. A. van Eyken.

Manual.

Manual. { Treble clef, key signature of one sharp. Bass clef, key signature of one sharp.  
Hauptmanual, Hohlfloete und Viola di Gamba 8 Fuss.

Pedal.

Bass clef, key signature of one sharp.  
Subbass 16 Fuss und Gedact 8 Fuss.  
C.f.

Bass clef, key signature of one sharp.

A musical score consisting of three staves, each with a key signature of one sharp (G major). The top staff is Treble clef, the middle staff is Bass clef, and the bottom staff is Alto clef. The music is divided into six measures by vertical bar lines. Measure 1: Treble staff has eighth-note pairs (B-C, D-E, G-A), Bass staff rests, Alto staff has eighth-note pairs (D-E, F-G, A-B). Measure 2: Treble staff has eighth-note pairs (B-C, D-E, G-A), Bass staff has eighth-note pairs (C-D, E-F, G-A), Alto staff has eighth-note pairs (D-E, F-G, A-B). Measure 3: Treble staff has eighth-note pairs (B-C, D-E, G-A), Bass staff rests, Alto staff has eighth-note pairs (D-E, F-G, A-B). Measure 4: Treble staff has eighth-note pairs (B-C, D-E, G-A), Bass staff rests, Alto staff has eighth-note pairs (D-E, F-G, A-B). Measure 5: Treble staff has eighth-note pairs (B-C, D-E, G-A), Bass staff rests, Alto staff has eighth-note pairs (D-E, F-G, A-B). Measure 6: Treble staff has eighth-note pairs (B-C, D-E, G-A), Bass staff rests, Alto staff has eighth-note pairs (D-E, F-G, A-B). In the sixth measure, there is a dynamic marking *tr* above the bass staff, and the bass staff ends with a fermata. The alto staff concludes with a fermata and the instruction *H. Man.*

# Fest - Präludium.

Allegro moderato e maestoso.

Chr. Fink. Op. 18.

Manual.



Pedal.



A page of musical notation for four staves, likely for a string quartet or similar ensemble. The notation is in common time and includes various note heads, stems, and rests. The staves are separated by vertical bar lines and some horizontal measures.

A musical score for piano, consisting of four staves. The top two staves are for the treble clef (G-clef) voice, and the bottom two staves are for the bass clef (F-clef) voice. The key signature is A major (three sharps). The time signature varies between common time and 3/4 time. The score includes various musical markings such as dynamic changes (e.g., f, ff, p), articulation marks, and performance instructions like "riten." (riten.) and "tempo." The music features complex harmonic progressions and rhythmic patterns.



Allegro vivace.



Musical score for orchestra and piano, page 47, measures 163-165.

The score consists of four systems of music:

- System 1 (Measures 163-164):** Features woodwind entries with grace notes and sustained notes. The bassoon part includes the instruction "risoluto".
- System 2 (Measure 165):** Shows a continuation of the woodwind parts with sustained notes.
- System 3 (Measures 163-165):** Features woodwind entries with grace notes and sustained notes. The bassoon part includes the instruction "Ob. Man. ad lib."
- System 4 (Measures 163-165):** Features piano entries with dynamic markings like *ff* and *rit.* The bassoon part includes the instruction "Adagio moderato."

Measure numbers 163 and 165 are indicated at the bottom left, and the page number 47 is at the bottom right.

# Choralvorspiel:

Lobe den Herrn, den mächtigen König der Ehren.

Gustav Flügel.

Vivace. Volles Werk.

Manual.

Manual part musical score. The score consists of two staves: Treble (G-clef) and Bass (F-clef). The key signature is one sharp (F#). The time signature is common time (indicated by '2'). The first measure shows a rest followed by a bass note. The second measure begins with a bass note, followed by a series of eighth notes. The vocal parts are labeled: 'I. Hauptman.' and 'II. Nebenman.'. The vocal parts enter later in the piece.

Pedal.

Pedal part musical score. The score consists of two staves: Treble (G-clef) and Bass (F-clef). The key signature is one sharp (F#). The time signature is common time (indicated by '2'). The first measure shows a bass note followed by eighth notes. The second measure continues with eighth notes. The vocal parts are labeled: 'II. Nebenman.' and 'I. Hauptman. 2'. The vocal parts enter later in the piece.

I. ohne Mixtur.

I. ohne Mixtur part musical score. The score consists of two staves: Treble (G-clef) and Bass (F-clef). The key signature is one sharp (F#). The time signature is common time (indicated by '2'). The first measure shows a bass note followed by eighth notes. The second measure continues with eighth notes. The vocal parts are labeled: 'I. ohne Mixtur' and 'legato'. The vocal parts enter later in the piece.

II.

II. part musical score. The score consists of two staves: Treble (G-clef) and Bass (F-clef). The key signature is one sharp (F#). The time signature is common time (indicated by '2'). The first measure shows a bass note followed by eighth notes. The second measure continues with eighth notes. The vocal parts are labeled: 'II.' and 'V.W.'. The vocal parts enter later in the piece.

# Präludium.

Mit starken Stimmen.

Moderato.

H. Frankenberger.

A musical score for organ, consisting of five systems of staves. The music is in common time and major key signature. The first system starts with a forte dynamic. The second system begins with a dynamic of *Ped.* (pedal). The third system begins with a dynamic of *Man.* (manual). The fourth system begins with a dynamic of *Ped.* (pedal). The fifth system concludes with a dynamic of *ff* (fortissimo). The score features complex counterpoint between the manual and pedal parts, with various note values and rests.

# Contrapunctische Bearbeitung des Chorals:

Auf, auf, mein Herz zu loben.

Cantus firmus im Sopran.

C. A. Gleitz.

Vorspiel, ohne Pedal.

Vorspiel, ohne Pedal.

Auf, auf, mein Herz zu loben.  
Cantus firmus im Sopran.

C. A. Gleitz.

C. f.

Pedal

C.f.

1. C. f.

Pedal

K. 166 W.

2.

C. f.

C. f.

C. f.

C. f.

C. f.

# Bearbeitung der Choralmelodie:

„Aus tiefer Noth schrei ich zu dir.“

Rudolf Haase.

Nebenwerk.



Hauptwerk.



Pedal.



K. 107 H.

Canon für 2 Clav. u. Pedal B A C H über Bach.

2. Satz.

Andante.

A. Helfer.

Manual.

Pedal.

Canon mit Choral: Ach bleib mit deiner Gnade.

A musical score for piano, consisting of four staves. The top two staves are for the treble clef part, and the bottom two are for the bass clef part. The music is in common time and key signature of two flats. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like *p* (piano) and *f* (fortissimo). The score shows a continuous sequence of musical phrases, with the bass line providing harmonic support. A 'ritard.' (ritardando) instruction is placed above the bass staff in the middle section.

# Fünfstimmige Doppel-Fuge

über B.A.C. II.

A. Helfer.

Volles Werk.

Manual.

Musical score for the Manual part of a five-part double fugue. The score consists of two systems of music. The first system shows the manual part in two staves: treble and bass. The second system shows the manual part in three staves: soprano, alto, and bass. The music is in common time, with a key signature of one flat. The notation includes various note values such as eighth and sixteenth notes, and rests. The score is labeled "Volles Werk." at the top left.

Pedal.

Musical score for the Pedal part of a five-part double fugue. The score consists of two systems of music. The first system shows the pedal part in two staves: treble and bass. The second system shows the pedal part in three staves: soprano, alto, and bass. The music is in common time, with a key signature of one flat. The notation includes various note values such as eighth and sixteenth notes, and rests. The score is labeled "Volles Werk." at the top left.

Musical score for the Pedal part of a five-part double fugue. The score consists of two systems of music. The first system shows the pedal part in two staves: treble and bass. The second system shows the pedal part in three staves: soprano, alto, and bass. The music is in common time, with a key signature of one flat. The notation includes various note values such as eighth and sixteenth notes, and rests. The score is labeled "Volles Werk." at the top left.

Musical score for the Pedal part of a five-part double fugue. The score consists of two systems of music. The first system shows the pedal part in two staves: treble and bass. The second system shows the pedal part in three staves: soprano, alto, and bass. The music is in common time, with a key signature of one flat. The notation includes various note values such as eighth and sixteenth notes, and rests. The score is labeled "Volles Werk." at the top left.





Th. verkleinert.



Th. vergrössert.



G. A. Henkel.

Larghetto cantabile.



A continuation of the musical score. The top staff begins with a measure labeled 'I.'. The bottom staff has a dynamic marking 's.'. The music consists of six measures of melodic line with various note heads and stems.

A continuation of the musical score. The top staff has a dynamic marking 's.'. The bottom staff has a dynamic marking 's.'. The music consists of six measures of melodic line with various note heads and stems.

A continuation of the musical score. The top staff has a dynamic marking 's.'. The bottom staff has a dynamic marking 's.'. The music consists of six measures of melodic line with various note heads and stems.

A continuation of the musical score. The top staff has a dynamic marking 's.'. The bottom staff has a dynamic marking 's.'. The music consists of six measures of melodic line with various note heads and stems.

# Praeludium und Fuge.

K. E. Herring.

Andante sostenuto.

A musical score for organ, featuring five staves of music. The score is in common time (indicated by '3' at the beginning of each staff) and consists of two systems of music. The first system begins with a forte dynamic (f) and includes markings 'Man.' and 'Ped.'. The second system begins with a piano dynamic (p) and includes markings 'Ped.' and 'rit.'. The score is divided into measures by vertical bar lines and includes various note heads, stems, and rests. The organ's pedal part is indicated by a bass clef and a 'P' below it. The score concludes with a page number '60' and a key signature of one sharp.

Allegro moderato. M  $\text{♩} = 69.$

The musical score consists of five systems of organ music. The top system starts with a basso continuo part in common time (indicated by '12/8') and later changes to Allegro moderato (indicated by '3/8'). The basso continuo part is marked 'Ped.'. The subsequent four systems are in common time and feature melodic lines above the basso continuo. The first three systems have 'Ped.' markings, while the fourth system does not. The music is composed of various note values including eighth and sixteenth notes, with some sustained notes and grace notes. The score is divided into measures by vertical bar lines.

Bass clef, 3/4 time.

*Ped.*

*Man.*

*Ped.*

*Man.*

*Ped.*

*Ped.*

K. 170 W.

64

A page of musical notation for a three-manual organ. The page contains five systems of music, each with three staves. The top two staves are for the manuals (Man. 1 and Man. 2), and the bottom staff is for the pedal (Ped.). The music is in common time and includes various note heads, stems, and rests. Measure numbers 65 and 66 are visible at the bottom right.

# Präludium und Fuge.

J. G. Herzog.

Grave.

The musical score consists of six staves of music for organ, arranged in two systems. The first system begins with a 'Grave' section in common time, C major (indicated by a 'C'), and 2 flats (indicated by two 'b' symbols). The bassoon part (Pedal) starts with sustained notes, while the treble and alto parts play eighth-note patterns. The second system begins with a 'Con moto' section in common time, C major, and 2 flats. The bassoon part continues with sustained notes, while the treble and alto parts play eighth-note patterns. The music features various harmonic progressions, including changes in key signature and dynamic markings like 'f' (fortissimo) and 'ff' (fortississimo).

4

K. 171 W.

Ped. dopp.

67

A five-page musical score for piano, featuring two staves (treble and bass) in common time, key signature of one flat. The score consists of ten staves of music, divided into five systems by vertical bar lines. The music includes various dynamics such as forte, piano, and sforzando, and features complex rhythmic patterns and harmonic progressions.

68

K.171 W.

5

(Thema.)

A page of musical notation for two staves, K. 471 W., page 70.

The music is written in common time, with a key signature of one flat. The notation consists of two staves, each with a treble clef and a bass clef. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The music is divided into measures by vertical bar lines. The notes are represented by black stems and heads, with some stems pointing up and others down. There are several rests indicated by white spaces on the staff. The music includes various dynamics such as *p* (piano), *f* (forte), and *b* (bass). Measure 1 starts with a forte dynamic. Measures 2 and 3 show a transition with different note patterns. Measures 4 through 7 feature eighth-note patterns. Measures 8 and 9 show a return to earlier patterns. Measures 10 and 11 conclude the section with a final forte dynamic.

# Vorspiel zu dem Choral:

Vom Himmel hoch, da komm' ich her.

Louis Kindscher.

A musical score for piano, consisting of five staves of music. The music is in common time and has a key signature of one sharp. The top staff shows a treble clef and a bass clef, indicating two voices. The subsequent four staves are all in treble clef. The music features various note values including eighth and sixteenth notes, and rests. The piano part includes both treble and bass staves, with the bass staff often providing harmonic support through sustained notes or chords.



## Präludium:

**zur Choralmelodie: „Seelenbräutigam.“**

Victor Klauss.

**Sehr ruhig.** Mit sanften Labialstimmen.

Victor Krass.

*Sehr ruhig. Mit sanften Labialstimmen.*

# Figurirung der Melodie:

\* „Meinen Jesum lass ich nicht“  
(auch als Vorspiel zu gebrauchen.)

M. Kulke.

Ped.

Ped.

Ped.

Ped.

Ped.

## **Herzlich thut mich verlangen.**

(Für 2 Manuale und Pedal.)

H. Küster.

**Andante moderato.**  
*p e sempre legato*

A musical score for piano, featuring three staves. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. Measures 11 through 15 are shown, separated by vertical bar lines. The music consists of eighth-note patterns and rests. Measure 11: Treble staff has eighth notes on the first, second, and third lines, followed by a rest. Middle staff has eighth notes on the first and second lines, followed by a rest. Bass staff has a half note on the first line, followed by a rest. Measure 12: Treble staff has eighth notes on the first, second, and third lines, followed by a rest. Middle staff has eighth notes on the first and second lines, followed by a rest. Bass staff has a half note on the first line, followed by a rest. Measure 13: Treble staff has eighth notes on the first, second, and third lines, followed by a rest. Middle staff has eighth notes on the first and second lines, followed by a rest. Bass staff has a half note on the first line, followed by a rest. Measure 14: Treble staff has eighth notes on the first, second, and third lines, followed by a rest. Middle staff has eighth notes on the first and second lines, followed by a rest. Bass staff has a half note on the first line, followed by a rest. Measure 15: Treble staff has eighth notes on the first, second, and third lines, followed by a rest. Middle staff has eighth notes on the first and second lines, followed by a rest. Bass staff has a half note on the first line, followed by a rest.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measure 11 begins with a forte dynamic (f) in the bass staff. Measure 12 begins with a piano dynamic (p) in the bass staff.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measure 11 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measure 12 begins with eighth-note pairs in the treble staff, followed by a sixteenth-note pattern in the bass staff.

Musical score for piano, four hands. The top two staves are treble clef, and the bottom two are bass clef. The key signature changes from G major (no sharps or flats) to F# major (one sharp). The tempo is indicated by a wavy line.

Continuation of the musical score, showing the progression of the piece across the four staves.

Continuation of the musical score, showing the progression of the piece across the four staves.

Continuation of the musical score, showing the progression of the piece across the four staves. The tempo is marked *rit.* (ritardando).

# Hosannah.

(nach Arcadelt.)

Franz Liszt.

Largo maestoso.

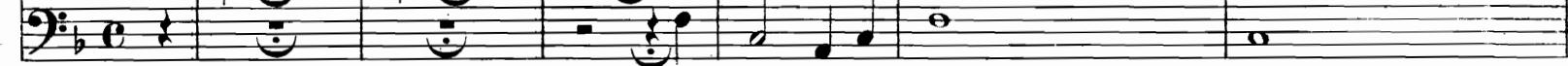
Trombone.  
*(ad libit.)*



Manual.



Pedal.



Musical score for Organ. It features four staves representing different voices or manuals. The top two staves are for the manual, and the bottom two are for the pedal. The score consists of four measures. Measures 1 and 2 show eighth-note patterns. Measure 3 shows quarter notes. Measure 4 shows sixteenth-note patterns.

K. 476 W.

Musical score for orchestra, featuring three staves:

- Bassoon (Top Staff):** Playing eighth-note patterns, dynamic  $\text{f}$ .
- Cello/Bass (Second Staff):** Playing eighth-note patterns, dynamic  $\text{f}$ .
- Double Bass (Bottom Staff):** Playing eighth-note patterns, dynamic  $\text{f}$ .

The score consists of three systems of music. The first system spans measures 1-4. The second system spans measures 5-8, with a dynamic marking *ten.* in measure 5. The third system spans measures 9-12. Measure numbers 1, 5, and 9 are indicated above the staff. Measure 5 includes a tempo marking  $\text{P} \cdot \text{D}$ . Measures 9 and 10 feature grace notes and slurs. Measures 11 and 12 conclude with sustained notes.

*un poco animando.*

A musical score page featuring three systems of music. The top system has four staves: bass (F#), soprano (C), alto (A), and bass (F#). The middle system has three staves: bass (B), soprano (G), and bass (F#). The bottom system has three staves: bass (B), soprano (G), and bass (F#). The score includes various musical markings such as dynamic changes (e.g., f, ff, ffz, ffz), articulations (e.g., accents, slurs), and performance instructions (e.g., "riten.", "tempo"). Measures 11 and 12 are shown, with measure 12 concluding with a double bar line.

A page of musical notation for orchestra and piano, featuring six staves of music. The notation includes various dynamics (e.g., f, ff, p), articulations (e.g., accents, slurs), and rests. The staves are arranged in two groups: the top group contains three staves (two treble, one bass) and the bottom group contains three staves (one treble, two bass). The music consists of measures 82 through 86 of a piece by Wolfgang Amadeus Mozart, specifically K. 476 W.

# Choral mit Fuge.

Volles Werk.  
Christum wir sollen loben schon.

Joseph Löbmann.

Manual. {

Pedal. {

{

{

{

The musical score consists of four systems of organ music. The first system, labeled 'Manual.', has two staves: Treble (C-clef) and Bass (F-clef). The second system, labeled 'Pedal.', has three staves: Treble (C-clef), Bass (F-clef), and Double Bass (C-clef). The music is in common time, with a key signature of one sharp (F#). The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like accents and slurs. The score is divided into four systems by brace lines, corresponding to the four measures shown in each staff.

A page of musical notation consisting of four staves, each with two measures. The music is in G major (indicated by a single sharp sign in the key signature) and 2/4 time. The notation includes various note heads (circles, squares, diamonds), stems, and beams. Measure 1 starts with a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Measure 2 starts with a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Measures 3 and 4 show a continuation of this pattern with some variations in note heads and stems.

A page from a musical score featuring four staves of music for orchestra and piano. The top two staves are for the piano, with the right hand in the treble clef and the left hand in the bass clef. The bottom two staves are for the orchestra, with the first staff for strings and the second for woodwinds. The music consists of complex rhythmic patterns and harmonic progressions, typical of late 19th-century symphonic writing.

# Fantasie.

Vivace.

Volles Werk. Obermanual nur 8 u. 4.

C. Meissner.

Manual.

Musical score for the Manual part of the Fantasie. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one flat (B-flat). The bottom staff is in common time and has a key signature of one flat (B-flat). The music features various note patterns, including eighth and sixteenth notes, and rests. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

Pedal.

Musical score for the Pedal part of the Fantasie. The score consists of three staves. The top staff is in common time (indicated by a 'C') and has a key signature of one flat (B-flat). The middle staff is in common time and has a key signature of one flat (B-flat). The bottom staff is in common time and has a key signature of one flat (B-flat). The music features eighth and sixteenth note patterns, with some sustained notes indicated by dots. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

Musical score for the Pedal part of the Fantasie. The score consists of three staves. The top staff is in common time (indicated by a 'C') and has a key signature of one flat (B-flat). The middle staff is in common time and has a key signature of one flat (B-flat). The bottom staff is in common time and has a key signature of one flat (B-flat). The music features eighth and sixteenth note patterns, with some sustained notes indicated by dots. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

Musical score for the Pedal part of the Fantasie. The score consists of three staves. The top staff is in common time (indicated by a 'C') and has a key signature of one flat (B-flat). The middle staff is in common time and has a key signature of one flat (B-flat). The bottom staff is in common time and has a key signature of one flat (B-flat). The music features eighth and sixteenth note patterns, with some sustained notes indicated by dots. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

Oberm.



Hptw.



Oberw.



Hptw.

Oberm.

# Einleitung und Fuge.

Karl Severin Meister.

Grave.



Fuge. Allegretto.



Piano sheet music in G major (two sharps). The music is divided into five systems by brace lines. The top system has a dynamic marking 'Ped.' in the middle. The second system has a dynamic marking 'Man.' in the middle. The fourth system has a dynamic marking 'Ped.' in the middle. The bottom system has a dynamic marking 'Man.' in the middle. The music consists of eighth and sixteenth note patterns. The bottom staff uses bass clef.

K. 179 W.

Musical score for two staves (treble and bass) in G major (two sharps). The score consists of five measures per staff, spanning five systems. Measure 11 starts with a treble clef, a key signature of two sharps, and a common time signature. The bass staff begins in measure 12. Measure 11 contains six measures of music. Measures 12-15 contain five measures each. The music features eighth-note patterns and dynamic markings such as 'Ped.' (pedal) and 'p' (piano). Measures 11-15 are shown.

*Ped.*

*Man.*

*Ped.*

*Man.*

*Ped.*

*Grave.*

K. 179. W.

# Fuge.

Gustav Merkel.

Moderato.

Manual.

B A C H

Pedal.

*più moto e più f*

A musical score for piano, consisting of four staves. The top two staves are for the treble clef hand, and the bottom two are for the bass clef hand. The music is in common time and includes various dynamics such as *f* (fortissimo), *p* (pianissimo), and *mf* (mezzo-forte). The notation includes eighth and sixteenth note patterns, as well as rests. The score is divided into measures by vertical bar lines.

K. 180 W.

A musical score for piano, consisting of four staves. The top two staves are for the treble clef (G-clef) voice, and the bottom two are for the bass clef (F-clef) voice. The music is in common time, with a key signature of one flat (B-flat). The score features various musical elements including eighth and sixteenth note patterns, dynamic markings like forte (f), piano (p), and sforzando (sf), and performance instructions such as "riten." (riten.) and "riten." (riten.). The page number 96 is located at the bottom left, and the tempo marking K. 180 W. is at the bottom center.

# Concert - Fantasie.

Selmar Müller, Op. 24.

Allegro maestoso.

I. Man. Volles Werk.

The musical score is composed of five staves of organ music. The first staff (Manual I) starts with a forte dynamic (ff). The second staff (Pedal) begins with a dynamic marking 'Ped. dopp.'. The third staff (Manual II) has a dynamic 'p' and a tempo marking 'tr'. The fourth staff (Pedal Solo) features a dynamic 'ff'. The fifth staff (Manual I) ends with a dynamic 'f' and a tempo marking 'tr'. Various articulation marks like 's.' and 'tr' are placed throughout the score. Performance instructions include 'Einige 8 und 4 füssige Stimmen.' and 'Ped. solo'. The score is signed 'Selmar Müller, Op. 24.' at the top right.

98

K. 181 w.

Ped.

Solo.

Ped.

*Andante.*

*legato*

Gambe 8 Fuss.

*senza Ped.*

Gedact 8, Quintatön 16 und Flöte 4 Fuss.

Gambe 8 Fuss.

*Allegro spirito.*

*Volles Werk.*

A musical score for piano, consisting of five staves. The top two staves are in common time (indicated by 'c') and the bottom three are in 8/8 time (indicated by '8'). The key signature is one sharp. The music features various dynamics and performance instructions: 'Ped.' appears above the first and third staves, and 'Ped. dopp.' appears above the fifth staff. The score includes numerous slurs, grace notes, and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The piano keys are indicated by vertical lines with black dots for sharps and white spaces for flats.

K. 181 W.

101

# Zweistimmige Fuge.

C. Müller-Hartung.

Belebt.

A musical score for two voices, consisting of five staves of music. The top staff is in treble clef and common time (indicated by '3'). The bottom staff is in bass clef and common time (indicated by '3'). The music is divided into measures by vertical bar lines. The notation includes various note values such as eighth and sixteenth notes, and rests. Measure 1 starts with a half note in the bass. Measures 2-5 show melodic patterns in both voices. Measure 6 begins with a forte dynamic (indicated by a large 'p') in the bass. Measures 7-10 continue the melodic line. Measure 11 concludes with a half note in the bass.



A five-line musical score for two voices (Soprano and Bass) and piano. The score consists of five staves. The top two staves are for the piano, with the right hand in the treble clef and the left hand in the bass clef. The bottom three staves are for the voices, with the soprano in the treble clef and the bass in the bass clef. The music is in common time. Various musical markings are present, including dynamic signs (>, f, p), articulation marks (dots, dashes), and rests. The vocal parts feature melodic lines with eighth and sixteenth note patterns, often accompanied by eighth-note chords or eighth-note figures in the piano parts.

# Doppelfuge über den ersten Passus der Choralmelodie:

„Jesu meine Freude.“

Allegro determinato.  
Volles Werk.

Rud. Palme.

Manual.

Musical score for the organ manual part, showing four measures of music. The key signature is one flat (B-flat). The first measure starts with a half note followed by a sixteenth-note pattern. The second measure consists of two eighth notes. The third measure has a bass note followed by a sixteenth-note pattern. The fourth measure ends with a sixteenth-note pattern. The score is written on five staves.

Pedal.

Musical score for the organ pedal part, showing four measures of music. The key signature is one flat (B-flat). The first measure starts with a half note followed by a sixteenth-note pattern. The second measure consists of two eighth notes. The third measure has a bass note followed by a sixteenth-note pattern. The fourth measure ends with a sixteenth-note pattern. The score is written on five staves.

A musical score for piano, consisting of four staves. The top two staves are for the treble clef hand, and the bottom two are for the bass clef hand. The music is in common time and includes various note values such as eighth and sixteenth notes, along with rests. The key signature changes throughout the piece, indicated by sharp and flat symbols.

A page of musical notation for a four-hand piano piece. The music is divided into four staves, each with a treble clef and a bass clef. The key signature changes from one staff to the next. Measure 183 starts with a treble clef, bass clef, and a key signature of two flats. Measures 184-185 show complex sixteenth-note patterns. Measure 186 begins with a treble clef, bass clef, and a key signature of one sharp. Measures 187-188 show eighth-note patterns. Measure 189 begins with a treble clef, bass clef, and a key signature of three sharps. Measures 190-191 show eighth-note patterns. Measure 192 begins with a treble clef, bass clef, and a key signature of one sharp. Measures 193-194 show eighth-note patterns.

108

K. 183 W.

H 109

# Choralvorspiel:

„Wer nur den lieben Gott lässt walten.“

Im freien Styl.

Mit sanften Stimmen, die Melodie im Tenor etwas verschärf't.

B. E. Reichardt.

Manual.

A musical score for the organ manual. It consists of two staves: a soprano staff in treble clef and a bass staff in bass clef. Both staves are in common time (indicated by 'c'). The soprano staff has a dynamic marking of *p*. The bass staff has a dynamic marking of *p* in parentheses. The music features various note heads, stems, and bar lines, with some notes connected by horizontal lines.

Pedal.

A musical score for the organ pedal. It consists of three staves: a soprano staff in treble clef, a middle staff in bass clef, and a bass staff in bass clef. All staves are in common time (indicated by 'c'). The soprano staff has a dynamic marking of *p*. The middle staff has a dynamic marking of *p* in parentheses. The bass staff has a dynamic marking of *p*. The music includes various note heads, stems, and bar lines, with some notes connected by horizontal lines.

A musical score for the organ pedal, continuing from the previous page. It consists of three staves: a soprano staff in treble clef, a middle staff in bass clef, and a bass staff in bass clef. All staves are in common time (indicated by 'c'). The soprano staff has a dynamic marking of *mf*. The middle staff has a dynamic marking of *mf*. The bass staff has a dynamic marking of *p*. The music includes various note heads, stems, and bar lines, with some notes connected by horizontal lines. The word "Melodie" is written above the middle staff.

A musical score for the organ pedal, concluding the page. It consists of three staves: a soprano staff in treble clef, a middle staff in bass clef, and a bass staff in bass clef. All staves are in common time (indicated by 'c'). The soprano staff has a dynamic marking of *p*. The middle staff has a dynamic marking of *p*. The bass staff has a dynamic marking of *p*. The music includes various note heads, stems, and bar lines, with some notes connected by horizontal lines.

von hier an etwas an Stärke zunehmend

p

Mel.

rall.

rall.

rall.

# Nachspiel.

H. Rötsch.

Andante.

Mit vollem Werke.

Manual.

Musical score for the Manual part of 'Nachspiel.' The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 3/4 time with a key signature of one flat. The music begins with eighth-note patterns in the treble staff, followed by sixteenth-note chords in both staves. A dynamic marking 'uniss.' appears in the bass staff. The section ends with a melodic line in the bass staff.

Pedal.

Musical score for the Pedal part of 'Nachspiel.' The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 3/4 time with a key signature of one flat. The music features sustained notes and rhythmic patterns. The bass staff includes several grace notes indicated by small dots above the stems. The section concludes with a melodic line in the bass staff.

Alla breve.

Musical score for the Alla breve section of 'Nachspiel.' The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/2 time with a key signature of one sharp. The music features eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff. The bass staff includes grace notes.

Musical score for the final section of 'Nachspiel.' The score consists of three staves. The top staff is in treble clef and the middle and bottom staves are in bass clef. All staves are in 2/2 time with a key signature of one sharp. The music features eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staves. The bass staves include grace notes.

A musical score for organ, consisting of four staves. The top staff uses the treble clef, the second and third staves use the bass clef, and the bottom staff uses the alto clef. The key signature is two sharps. The time signature is common time. The score includes various note heads (circles, squares, diamonds) and rests, with some notes connected by horizontal lines. Measure 11 contains a dynamic instruction "Ped." above the bass staff.

Musical score consisting of four staves of music in G major, 8/8 time. The score is divided into four systems by vertical bar lines. The first system contains measures 1 through 8. The second system contains measures 9 through 16. The third system contains measures 17 through 24. The fourth system contains measures 25 through 32. The notation includes various note heads, stems, and beams. Measure 1 starts with a half note in the treble clef staff. Measures 2 and 3 show eighth-note patterns. Measures 4 through 8 feature sixteenth-note patterns. Measures 9 through 12 continue the sixteenth-note patterns. Measures 13 through 16 show eighth-note patterns again. Measures 17 through 20 feature sixteenth-note patterns. Measures 21 through 24 show eighth-note patterns. Measures 25 through 28 feature sixteenth-note patterns. Measures 29 through 32 show eighth-note patterns.

Musical score page 115, measures 1-5. The score consists of four staves. The top staff has a treble clef, a key signature of one sharp, and a 8: time signature. The second staff has a bass clef, a key signature of one sharp, and a 8: time signature. The third staff has a bass clef, a key signature of one sharp, and a 8: time signature. The fourth staff has a bass clef, a key signature of one sharp, and a 8: time signature. The vocal line starts with a sustained note followed by eighth notes. The piano accompaniment consists of eighth notes and chords. The vocal line continues with eighth notes and chords. The piano accompaniment consists of eighth notes and chords. The vocal line ends with a sustained note followed by eighth notes. The piano accompaniment consists of eighth notes and chords.

Musical score page 115, measures 6-10. The vocal line starts with eighth notes and chords. The piano accompaniment consists of eighth notes and chords. The vocal line continues with eighth notes and chords. The piano accompaniment consists of eighth notes and chords. The vocal line ends with eighth notes and chords. The piano accompaniment consists of eighth notes and chords.

Musical score page 115, measures 11-15. The vocal line starts with eighth notes and chords. The piano accompaniment consists of eighth notes and chords. The vocal line continues with eighth notes and chords. The piano accompaniment consists of eighth notes and chords. The vocal line ends with eighth notes and chords. The piano accompaniment consists of eighth notes and chords.

Musical score page 115, measures 16-20. The vocal line starts with eighth notes and chords. The piano accompaniment consists of eighth notes and chords. The vocal line continues with eighth notes and chords. The piano accompaniment consists of eighth notes and chords. The vocal line ends with eighth notes and chords. The piano accompaniment consists of eighth notes and chords.

# Choralvorspiel:

O Gott, du frommer Gott.

Carl Rundnagel.

The musical score consists of five staves of organ music. The top staff is for the Pedal (Ped.), the middle three are for the Manual (Man.), and the bottom is for the Pedal again (Ped.). The music is in common time, with a key signature of one flat. The notation includes various note heads, stems, and bar lines. The first staff (Pedal) starts with a quarter note followed by eighth notes. The second staff (Manual) begins with a dotted half note. The third staff (Manual) starts with a quarter note. The fourth staff (Pedal) begins with a quarter note. The fifth staff (Pedal) begins with a quarter note.

Hptw.

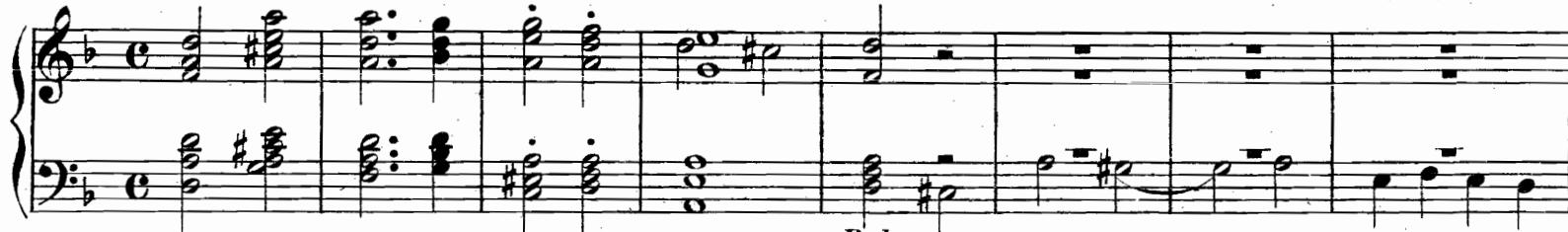
K. 186 W.

117

# Fuge.

Andante. M. M.  $\text{♩} = 104.$

H. Sattler.



A musical score for piano, consisting of five staves. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom two staves use a treble clef. The key signature changes frequently, indicated by various sharps and flats. The time signature is mostly common time. The music features complex harmonic progressions and rhythmic patterns, typical of Beethoven's style.



Alla breve.



Adagio.



# Präludium.

Robert Schaab.

Ruhig; mit sanften Stimmen.

Manual.



Pedal.

A musical score for the Pedal part of a organ piece. It consists of two staves: a treble staff and a bass staff. Both staves are in common time (indicated by '3') and major key (indicated by a sharp sign). The treble staff has six measures of music, starting with a half note followed by eighth-note pairs. The bass staff has five measures, starting with a half note followed by quarter notes. The music is written in a clear, traditional musical notation style. The bass staff is labeled 'II. Man.' above the first measure.

122

K. 188 W.

A musical score for piano, consisting of four staves. The top two staves are for the treble clef (G-clef) voice, and the bottom two staves are for the bass clef (F-clef) voice. The key signature is three sharps (G major). The time signature is common time (indicated by 'C'). The music features various note heads, stems, and bar lines. Measure numbers 123 through 128 are present at the bottom right of the page.

# Figurirter Choral.

O Traurigkeit! o Herzeleid!

Fr. W. Sering.

Manual.

Musical score for the Manual part of the organ, showing two staves in C major and common time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of six measures of highly decorated, sixteenth-note figures.

Pedal.

Musical score for the Pedal part of the organ, showing three staves in C major and common time. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The music consists of six measures, with a 'c.f.' (continuo) instruction appearing in the middle of the second measure.

Musical score for the Pedal part of the organ, showing three staves in C major and common time. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The music consists of six measures, with a 'c.f.' (continuo) instruction appearing in the middle of the second measure.

Musical score for the Pedal part of the organ, showing three staves in C major and common time. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The music consists of six measures, with a 'c.f.' (continuo) instruction appearing in the middle of the second measure.



# Praeludium.

H. B. Stade.

Risoluto.

Manual. {

Mit starken Stimmen.

Pedal. {

C. f.

Volles Werk.

C. f.

126

K. 190 W.

3

The musical score consists of four systems of organ music. The first system, labeled 'Risoluto.', features two staves for the 'Manual' (treble and bass) and one staff for the 'Pedal'. The second system, labeled 'C. f.', has two staves for the 'C. f.' (choir) and one staff for the 'Volles Werk.' (full organ). The third system continues the 'C. f.' section. The fourth system concludes the piece. Various dynamics are indicated throughout, such as 'Mit starken Stimmen.' and 'C. f.'. Measure numbers 126 and 3 are present at the bottom left and right respectively.

Mit Posaunenbass.

K. 190 W.

#### **Mit Posaunenbass.**

K. 190 W.

Ohne Posamenbass.

C.f.

Hptw.

C.f.

C.f.

Hptw.



Musical score for organ, divided into four systems by brace lines. The score consists of two staves per system, with basso continuo (C. f.) and soprano (Hptw.) parts.

- System 1:** Basso continuo (C. f.) has sixteenth-note patterns. Soprano (Hptw.) has eighth-note patterns. Dynamic marking: *Mit Posaunenbass.*
- System 2:** Basso continuo (C. f.) has eighth-note patterns. Soprano (Hptw.) has eighth-note patterns. Dynamic marking: *C. f.*
- System 3:** Basso continuo (C. f.) has eighth-note patterns. Soprano (Hptw.) has eighth-note patterns. Dynamic marking: *Hptw.*
- System 4:** Basso continuo (C. f.) has eighth-note patterns. Soprano (Hptw.) has eighth-note patterns. Dynamic marking: *Positiv. p.* (with a piano dynamic symbol), *riten.*, and *Subbass 16 Fuss. Gedact 8 Fuss.*

# Praeludium und Choral:

Nun danket alle Gott.

H. W. Stolze, aus Op. 67 № 12.

Etwas langsam. Mit vollem Werke.

The musical score consists of five systems of music for organ, arranged in two staves (treble and bass). The key signature is one sharp (F# major), and the time signature varies between common time (indicated by '4') and 3/4 time. The dynamics include *ff*, *p*, *dopp.*, and *simplice*. The first system begins with a forte dynamic in 3/4 time. The second system starts with a piano dynamic and includes markings for *simplice* and *dopp.*. The third system features a melodic line with eighth-note patterns. The fourth system continues the melodic line. The fifth system concludes with a final section labeled "Choral. Nun danket alle Gott. (Thematisch.)". The organ's pedal part is indicated by "Ped." at the bottom of the page.

Ped.

Ped.

Ped.

Ped.

K. 194 W. Ped.

132

3

## Fuge.

G. Ad. Thomas.

### **Andante cantabile.**

## Manual.

## Pedal.

Andante cantabile.

Manual. {

Pedal. {

Musical score for orchestra, page 134, measures 1-4. The score consists of four systems of music. The first system shows two staves: Treble (top) and Bass (bottom). The second system shows two staves: Treble (top) and Bass (bottom). The third system shows two staves: Treble (top) and Bass (bottom). The fourth system shows two staves: Treble (top) and Bass (bottom). Various dynamics and performance instructions are included, such as *Adagio.*, *Oberwerk.*, *Hptw.*, *Tempo I.*, *ad libitum*, *decresc.*, *ritard.*, and *pp*.

# Fantasie.

Ph. Tietz, Op. 38.

Moderato.  
Volles Werk.

Manual. Pedal.

K. 103 W.

A page of musical notation 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 is A major (three sharps). The time signature is common time (indicated by a 'C'). The music features various chords and melodic lines, with some notes having stems pointing up and others down. The notation is divided into measures by vertical bar lines. The first staff has a measure of eighth-note chords followed by a measure of sixteenth-note chords. The second staff has a measure of eighth-note chords followed by a measure of sixteenth-note chords. The third staff has a measure of eighth-note chords followed by a measure of sixteenth-note chords. The fourth staff has a measure of eighth-note chords followed by a measure of sixteenth-note chords.

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 is A major (three sharps). The music features various note patterns, including eighth and sixteenth notes, and rests. Measure lines are present at the beginning of each measure, and dynamic markings like crescendos and decrescendos are indicated by curved arrows above the staves.

A musical score page featuring four systems of music arranged in three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff another bass clef. Each system consists of five measures. Measure 1 of each system shows eighth-note patterns in various positions. Measures 2-4 show sixteenth-note patterns, with measure 4 concluding with a fermata over the first two measures of the next system. Measures 5-8 show eighth-note patterns, with measure 8 concluding with a fermata over the first two measures of the next system. The score is set against a background of horizontal lines and vertical bar lines, with some slurs and grace notes.

A page from a musical score featuring four systems of music. The top system consists of three staves: treble, bass, and another bass. The middle system has two staves: treble and bass. The bottom system also has two staves: treble and bass. Each system contains six measures of music. The score is written in common time with a key signature of one sharp. Measure 139 is indicated at the bottom right.

# Sonate für die Orgel.

Dr. Volckmar, Op. 185.

Allegro con spirito.

The musical score consists of six staves of organ music. The top staff uses a treble clef, common time, and a key signature of four sharps. The second staff uses a bass clef, common time, and a key signature of four sharps. The third staff uses a treble clef, common time, and a key signature of four sharps. The fourth staff uses a bass clef, common time, and a key signature of four sharps. The fifth staff uses a treble clef, common time, and a key signature of four sharps. The bottom staff uses a bass clef, common time, and a key signature of four sharps. The music is dynamic, with markings like *f*, *p*, and *Ped.*. The score includes various organ registrations such as "Man." (Manual) and "Ped." (Pedal). The music is divided into measures by vertical bar lines.

*mf*

*p*

*f*

*Ped.*

*Man.*

*Ped.*

*p*

*f*

*Man.*

*Ped.*

*f*

K. 141

142

Musical score for organ, consisting of five systems of music:

- System 1:** Treble and bass staves. Dynamics: *p*, *f*, *p*. Pedal instruction: *Ped.* Manual instruction: *Man.*
- System 2:** Treble and bass staves. Dynamics: *f*, *p*, *f*. Pedal instruction: *Ped.* Manual instruction: *Man.*
- System 3:** Treble and bass staves. Dynamics: *p*, *cal.* Manual instruction: *Man.*
- System 4:** Treble and bass staves. Dynamics: *f*, *p*. Pedal instruction: *Ped.*
- System 5:** Treble and bass staves. Dynamics: *p*, *pp*. Manual instruction: *Man.*



Andante.

Salicional 8 F.

A continuation of the musical notation from the previous section. The top staff starts with a treble clef and a key signature of two sharps, followed by a bass clef and a key signature of one sharp. The middle staff begins with a bass clef and a key signature of one sharp. The bottom staff begins with a bass clef and a key signature of one sharp. The notation includes various note values, slurs, and dynamic markings like *cal.* and *Man.*. The instruction *Ped.* appears under the bass clef staves.

### **Man.** Nicht zu starke Zungenstimmen 8 F.

**Pos. Flöte 8 u.4 F.**

*Ped. Octav 8 F.*



Salicional 8 F.  
cal.

Péd. 16 F.  
cal.

Musical score page 1 with dynamic markings and measure numbers. The first two measures are labeled "Salicional 8 F. cal.". The next two measures are labeled "Péd. 16 F. cal.". Measures 5 and 6 are unlabeled. 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.

Màn.

Péd.

Adagio.  
pp

Man.

Ped.

Musical score page 1 with dynamic markings and measure numbers. The first two measures are labeled "Màn.". The next two measures are labeled "Péd.". The last two measures are labeled "Adagio. pp". Measures 1 and 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 3 and 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 5 and 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Allegro moderato.

Musical score page 1 ending with a dynamic marking "tr". 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.



K. 194 W.

147.

## Nachspiel.

F. Weber.

### Adagio.

Manual.

F. Weber.

*Adagio.*

Manual.

*Ped.*

*Ped.*

*cresc.*

*Allegro moderato.*

*f*

*Ped.*

*Ped.*

A page from a musical score featuring five staves of music. The top two staves are for the orchestra, showing various instruments like strings, woodwinds, and brass. The bottom three staves are for the piano, with the right hand in the treble clef and the left hand in the bass clef. The music includes dynamic markings such as *p* (piano), *f* (forte), and *ff* (double forte). Measures 149 through 154 are shown, with measure 154 being the last one on the page.

*mf*

*Ped.*

*f*

*Ped.*

*K. 195 W.*

150

5

6

K. 159 W.

151

*ff*

*un poco ritard.*

*a tempo*

*meno forte*

*cresc.*

*Ped.*

# Nachspiel:

Wie gross ist des Allmächt'gen Güte.

J. Chr. Weeber.

Choral.



Moderato.



154

K. 195 W.

poco a poco ritard.

3

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