

Handbuch für Organisten.

Sammlung von Orgelstücken in verschiedenen Tonarten,

Zum Gebrauche beim öffentlichen Gottesdienste,

insbesondere auch zur Benutzung in Schullehrer-Seminarien und Orgelinstituten,

herausgegeben von

BERNHARD KOTHE,

Königl. Musikdirektor u. I. Seminarlehrer zu Breslau.

I. Theil Pr. M. 4, 50 netto.

II. Theil Pr. M. 4, 50 netto.

Eigenthum des Verlegers.

LEIPZIG, VERLAG VON F. E. C. LEUCKART

III. Theil. JOH. SEB. BACH'S Fugen und Praeludien aus dem wohltemperirten Clavier
für die Orgel bearbeitet von J. G. Zahn. Pr. M. 4, 50 netto.

F. E. C. L. 2331. 3296.

V o r w o r t.

Es ist eine unleugbare Thatsache, dass vieles in der Musik, namentlich in der Kirchenmusik, geduldet wird, was im gewöhnlichen Leben der Lächerlichkeit anheim fallen würde. Welche Aufnahme dürfte z. B. ein öffentlicher Redner finden, welcher seine Sätze und Perioden sprachwidrig bilden oder ganz unlogisch aneinander reihen wollte? — Ähnliche Verstösse werden aber bei dem kirchlichen Orgelspieler häufig gemacht, ohne dass wir lauten Protest dagegen erheben, vielmehr sind wir häufig schon zufrieden gestellt, dass uns nicht, wie in Italien, Märsche und Opern-Arien vorgeführt werden.

Die Ursache dieses mangelhaften Orgelspiels liegt wohl hauptsächlich darin, dass fast jeder Organist glaubt, ohne Notenvorlagen spielen zu können oder zu müssen. Das ist ein verhängnisvoller Irrtum. Zum Improvisieren gehören drei Dinge: Technische Spielfertigkeit, Gewandtheit im Tonsatze und endlich, was das entscheidende ist, originelle und augenblickliche Erfindungsgabe. Kann die ersten beiden Vorbedingungen der Unterricht geben, so ist die letzte zweifellos ein Geschenk des Himmels, das verhältnismässig nur wenigen verliehen ist. Wer diese Erfindungsgabe besitzt, der mag sie gewissenhaft kultivieren und sich und andere damit erfreuen; wem sie jedoch versagt ist, der lerne sich bescheiden und spiele Präludien bewährter Meister. Das scheint naturgemäss und vernünftig zu sein, wird aber doch so selten in Ausführung gebracht*).

Was ist der Grund dieser Erscheinung? Ich glaube nicht fehlzugreifen, wenn ich meine, dass ausser der persönlichen Eitelkeit und Selbstüberschätzung einzelner, ein grosser Teil der Schuld auf die musikalische Erziehung fällt. Wir empfinden die sprachlichen und logischen Fehler einer Rede so stark und unangenehm, weil wir von Jugend auf an folgerichtiges Denken und Sprechen gewöhnt sind und unseren Sinn für Schönheit der Sprache an Musterbeispielen entwickelt und geschärft haben. Gleiches muss bei der musikalischen Erziehung beobachtet werden, soll der Erfolg derselbe sein**).

Von diesem Grundsatz ausgehend, halte ich dafür, dass die Lehrerseminare insbesondere berufen sind, hier reformierend einzuwirken, indem sie die richtigen Gesichtspunkte geben und den Geschmack durch Gewöhnung an das Gute bilden. Sicherer würde allerdings das Ziel erreicht werden, wenn die Vorbildung der Zöglinge ausserhalb des Seminars nach gleichen Grundsätzen erfolgte, was leider nicht durchweg der Fall ist.

Bei Übernahme der Musiklehrerstelle am hiesigen Schullehrerseminar sah ich mich nach geeignetem Übungsmaterial um. Die reichlich vorhandenen und zum Teil sehr wertvollen Sammlungen enthielten aber entweder zu leichte oder zu schwere, oder zu lange Sachen; teils waren sie nicht nach Tonarten geordnet, teils zu wenig umfang-

*) Selbst Präparanden erfreuten mich wiederholt bei der Aufnahmeprüfung mit den Ergüssen ihrer Phantasie!

**) Damit will ich nicht bestreiten, dass das Auffinden sprachlicher und logischer Fehler an und für sich leichter ist, als das Erkennen musikalischer Verstösse und Plattheiten.

IV

reich, teils zu wenig kontrapunktisch gehalten, — alle aber zu teuer. Unter diesen Umständen legte ich mir die vorliegende Sammlung an, deren Stücke meine Schüler neben der Orgelschule üben, zum teil memorieren und bei dem öffentlichen Gottesdienste in der Art verwenden, dass die kleinen Sätze als Interludien zwischen den Strophen der deutschen Choräle*), die grösseren dagegen als Vor- und Nachspiele benutzt werden. Die schwächeren Schüler gebrauchen dabei die homophonen Stücke, die geübteren fast ausschliesslich die polyphonen. Konzertmässiges wurde grundsätzlich ausgeschlossen, dagegen auf den verschiedenen Bildungsgrad der Zöglinge billige Rücksicht genommen. Bei Absteckung der Grenzen in bezug auf die Schwierigkeit der Stücke ging ich von dem Erfahrungssatze aus, „dass je weniger man von Schülern fordert, desto weniger geleistet wird“, denn es liegt nun einmal in der Natur vieler Menschen begründet, gern von dem gestecktem Ziele um etwas zurückzubleiben. Würde von den Zöglingen bei der Aufnahme ins Seminar als Minimum die Bewältigung der Unterstufe verlangt, so dürfte es keine Schwierigkeiten bieten, mit den schwächeren die Mittelstufe und mit den talentvollen die Mittel- und Oberstufe gründlich zu verarbeiten. Letztere finden, wie mich die Erfahrung lehrt, noch Zeit, andere klassische Kompositionen zu studieren.

Wenn die Sammlung „Musterstücke“ bieten will, so muss dies doch mit einer gewissen Einschränkung aufgefasst werden, da nicht wenige Stücke nur ihrer Leichtigkeit wegen Aufnahme fanden, was man bei der Beurteilung freundlichst berücksichtigen wolle.

Die beigegebenen Modulationen sollen den Schülern zeigen, wie die nackten Modulations-Accorde mit Melodie umkleidet werden können.

Indem ich das Werk der wohlwollenden Beurteilung meiner Herren Kollegen empfehle, erübrigt es mir nur noch, den Herren Mitarbeitern für ihre wertvollen Beiträge, so wie den Herren Verlegern für die Genehmigung zur Benutzung ihrer Verlagsartikel meinen wärmsten Dank auszusprechen.

Breslau, im September 1871.

Bernhard Kothe.

*) Vorausgesetzt, dass die Zwischenspiele bei den Verszeilen wegbleiben, dürften Interludien von 4—8 Takten nicht zu lang erscheinen.

Verzeichnis der Komponisten.

- Albrechtsberger, Joh. G., (1736—1809). Nr. 36, 67, 153, 176, 237.
 Bach, J. Chr., Nr. 103.
 Bach, Ph. Em., Nr. 104.
 Bach, Joh. Seb., (1685—1750). Nr. 41, 90, 119, 138, 143, 225, 287, 310. Anhang Nr. 17.
 Bell, Nr. 214.
 Boëly, Anhang 16.
 Berner, F. W., (1780—1827). Nr. 35.
 Brosig, Moritz, Dr. (Königl. Musikdirektor und Domkapellmeister zu Breslau). Nr. 20, 34, 45, 63, 108, 116, 133, 148, 150, 154, 191, 192, 201, 211, 263, 264, 271, 303, 335, 341. Anhang Nr. 4.
 Eberlin, (1716—1776). Nr. 59, 73, 74, 227, 232, 233, 234, 247.
 Fischer, M. G., (1773—1829). Nr. 16, 17, 19, 68, 70, 81, 84, 88, 111, 136, 174, 177, 217, 221, 222, 223, 224, 141, 242, 243, 244, 283, 285, 305, 308, 328. Anhang Nr. 3, 7, 8, 11, 12, 17.
 Gebhardi, L. E., (1773—1862). Nr. 38, 69, 135, 196, 262.
 Götze, H., (Seminarlehrer in Liebenthal). Nr. 46, 50, 51, 95, 98, 99, 114, 115, 130, 142, 149, 197, 219, 252, 298, 342.
 Grätz, J., Nr. 213, 322.
 Graun, K. H., (1701—1759). Nr. 39, 289.
 Greith, C., (Domkapellmeister in St. Gallen, z. Z. in München). Nr. 94, 157, 158, 160, 161, 163, 249, 311, 312.
 Greulich, A., (Domorganist in Breslau). Nr. 65, 113.
 Händel, G. Fr., (1685—1759). Nr. 10, 11, 79, 187, 188, 193, 238, 281, 300, 323.
 Haydn, Mich., (1837—1806). Nr. 295, 296.
 Hesse, Adolph, (1809—1863). Nr. 6, 12, 13, 30, 62, 66, 80, 83, 159, 171, 172, 178, 218, 326. Anhang Nr. 5.
 Heinze, L., (Erster Seminarlehrer in Ziegenhals). Nr. 101, 144, 145, 189.
 Kittel, Joh. Chr., (1732—1809). Nr. 87, 134, 147, 306, 318. Anhang Nr. 6.
 Knecht, J. H., (1752—1817). Nr. 42, 82, 117, 123, 124, 268, 309, 329, 331.
 Kothe, A., (Seminarlehrer in Breslau † 1868). Nr. 86.
 Kothe, B., Nr. 1—3, 15, 21—23, 29, 31, 43, 54, 55, 60, 61, 76, 85, 91, 92, 100, 109, 155, 156, 162, 165, 168, 169, 170, 173, 179, 180—183, 199, 204, 205, 226, 250, 257, 276—279, 284, 316, 317, 327, 343, 346. Modulationen. Anhang Nr. 2.
 Kothe, C., (Buchhändler). Nr. 190.
 Kothe, W., (Erster Lehrer am Seminar zu Habelschwerdt). Nr. 24, 33, 64, 139, 239, 290.
 Köhler, Ernst, (1799—1847). Nr. 131.

- Methfessel, A., Anhang Nr. 9.
 Müller, A. E., Nr. 4, 280.
 Pachelbel, J., (1653—1706). Nr. 152.
 Pearsall, R. L., 1795—1856). Nr. 96, 97, 200, 207, 229, 230, 231, 248.
 Reichardt, G. F., Nr. 40, 93, 236.
 Richter, E., (Königl. Musikdirektor und Seminaroberlehrer in Steinau † 1877). Nr. 14, 151, 216.
 Rinck, J. Ch., (1770—1846). Nr. 132, 146, 164, 202, 240, 261, 282, 301, 345.
 Schicht, J. G., Anhang Nr. 14.
 Sorge, G. A., Nr. 330.
 Stelzel, H., G. Nr. 304.
 Telemann, G. Ph., (1681—1767). Nr. 246.
 Vierling, Georg, Nr. 18, 32, 118, 175, 245, 286, 307, 336.
 Vogler, G. J., Nr. 25, 320, 321.
 Wolff, M. E., Anhang Nr. 10.
-

III. Stufe. Leichte Stücke.

Cdur 1—8, 12—14, Anhang 1—4; Cmoll 22—33, Anhang 5; Cismoll 46—48; Ddur 52—56, 62, 63, Anhang 6; Dmoll 71—75, 80; Esdur 91—98, 106, 107, 109—111, 114, Anhang 8—10; Edur 125—132; Emoll 137—146; Fdur 155—166, 171, 174, 175, Anhang 12—14; Fmoll 179—188; Fisdur 194—195; Fismoll 202; Gdur 203—215, Anhang 15—16; Gmoll 226—236, 240; Asdur 248—255, 258—261; Adur 272—282; Amoll 289—302; Bdur 311—321, 324, Anhang 18; Bmoll 332—333; Hdur 338—340; Hmoll 342—345, dorisch Anhang 7; phrygisch Anhang 11.

II. Stufe. Mittelschwere Stücke.

Cdur 9—11, 15—20; Cmoll 34—38; Desdur 41—45; Cismoll 49—51; Ddur 57—61, 64, 66—69; Dmoll 76—79, 81—83, 85, 87; Esdur 99—104, 108, 112, 115—118; Esmoll 120—124; Edur 133—135; Emoll 147—149, 152—154; Fdur 167—170, 172, 173, 176, 177; Fmoll 189, 191; Gesdur 196, 197; Fismoll 201; Gdur 216—224; Gmoll 237—239, 241—239; Asdur 256, 257, 262—264; Asmoll 265—270; Gismoll 271; Adur 283—288; Amoll 303—309; Fismoll 198—192; Bdur 322, 323, 325—328, 331; Bmoll 334—337; Hdur 341; Hmoll 346; phrygisch Anhang 145, 152.

I. Stufe. Mehr als mittelschwere Stücke.

Cdur 21; Cmoll 39; Ddur 65, 70; Dmoll 84, 86, 88—90; Esdur 113, 119; Edur 136; Emoll 150, 151; Fdur 178; Fmoll 190, 192, 193; Gmoll 246, 247; Asdur 264; Amoll 310; Bdur 329, 330; mixolydisch 225, dorisch 246.

Handbuch für Organisten.

The title is rendered in a highly decorative, blackletter-style font. The letters are thick and feature internal hatching for shading. The word 'Handbuch' is followed by 'für' in a smaller, simpler script, and then 'Organisten.' with a period. The entire text is framed by elaborate, symmetrical flourishes that resemble musical staves and treble clefs. These flourishes include swirling lines, loops, and small circles, creating a rich, ornate background for the text. The overall design is typical of 19th-century book ornamentation.

Stich und Druck der Röder'schen Officin in Leipzig.

6.

r

7.

Man.

8.

Ped. *Man.* *Ped.*

9.

Man.

Ped. *r*

C dur.

4

G.F.Händel.

10.

11.

G.F.Händel.

Ped.

12. Allegro. Mit vollem Werke.

A.Hesse.

Ped.

First system of musical notation for piano, measures 1-8. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A pedaling instruction 'l r' is written below the first measure.

Second system of musical notation for piano, measures 9-16. The right hand continues the melodic line, and the left hand features a more active accompaniment with sixteenth-note patterns. Pedaling is indicated by a line with a fermata across measures 10-11.

13. Andantino. Mit vollem Werke.

Third system of musical notation for piano, measures 17-24. The tempo is marked 'Andantino' and the instruction 'Mit vollem Werke.' is present. The right hand has a more complex melodic line with triplets. Pedaling instructions 'r l' and 'r - l' are written below the first and third measures respectively. The composer's name 'A. Hesse. ★' is written in the upper right corner.

Fourth system of musical notation for piano, measures 25-32. The right hand continues with the melodic line, and the left hand has a steady accompaniment. A measure number '31' is written above the first measure. Pedaling instructions 'Man.' and 'r Ped.' are written below the first and third measures respectively.

Fifth system of musical notation for piano, measures 33-40. The right hand features a melodic line with some grace notes. Pedaling instructions 'r - -' and 'r Ped.' are written below the first and third measures respectively.

C dur.

6

Jesus meine Zuversicht.

14. Mässig. Mit sanften Stimmen.

E. Richter, Op. 61. N° 1.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The music is in C major and 4/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A 'Ped.' (pedal) marking is present below the first measure of the bass staff.

Second system of the musical score. It continues the melody and accompaniment from the first system. The notation includes various musical symbols such as slurs, ties, and dynamic markings like 'rl' (ritardando) and 'l' (piano).

Third system of the musical score. This system concludes the piece with a final cadence. The notation includes a repeat sign and a fermata over the final notes.

15. Mit vollem Werke.

First system of the musical score for '15. Mit vollem Werke'. It is in C major and 4/4 time. The right hand features a melody with triplets and eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines. A 'B. R.' (Basso Continuo) marking is present at the end of the system.

Second system of the musical score for '15. Mit vollem Werke'. It continues the melody and accompaniment from the first system. The notation includes various musical symbols such as slurs, ties, and dynamic markings like 'Ped. l' (pedal) and 'r l' (ritardando).

The first system of the piano accompaniment consists of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The music features various chords, single notes, and triplets. Fingerings are indicated by numbers 1-5. Pedal markings 'l' and 'r' are present at the end of the first and second staves. The key signature is one sharp (F#), and the time signature is common time (C).

16. Ach Gott und Herr.

M. G. Fischer.

The second system of the piano accompaniment consists of two staves, both in treble clef. The music continues with chords and single notes. Pedal markings 'l' and 'r' are present. The key signature remains one sharp (F#), and the time signature is common time (C). The system concludes with a double bar line.

C dur. Mein Heiland nimmt die Sünder an.
17. Allegro ma non troppo. TRIO.

8

M.G. Fischer.

Tr
Ped
Ped
Ped

18. Ach Gott und Herr.

G. Vierling.

Ped.
Ped.

C dur.

9

Ped. *Man.* *Ped.*

19. Vom Himmel hoch. M.G. Fischer.

l Ped.

rl *r l - r*

20. M. Brosig. ★

r l r - r - *l l - r -* *l - r*

r -

Handwritten musical notation for measures 21-23. The notation includes treble and bass staves with various notes, rests, and dynamic markings such as *f*, *l*, *r*, and *l-r*. Measure 23 concludes with a repeat sign and a key signature change to two flats.

22.*

B.K.

23.*

B.K.

Handwritten musical notation for measures 22 and 23, continuing from the previous system. The notation includes treble and bass staves with various notes, rests, and dynamic markings such as *f*, *l*, and *r*. Measure 23 concludes with a repeat sign and a key signature change to two flats.

24* Ruhig und getragen.

11

Cmoll.

W.Rothe.

Man. Ped. r l -

25. Ped. l r - l - r - r - l - Vogler.

26. Man. Ped.

27. Ped. l r - l r

28. Ped. l

29.*

B.R.

Ped. *lr*

30. Andante. Mit sanften 8 füssigen Stimmen.

A.Hesse.*

rit. *Ped.* *lr*

r

31.*

B.R.

Man. *Ped.* *rl* *r* *rl* *rl*

32.

G.Vierling.

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

* Aus Op. 24. Leipzig: Lenckart.

33. Mit kräftigen, aber nicht schreienden Stimmen.

The image shows a page of an organ book with five systems of musical notation. Each system consists of a treble staff and a bass staff. The key signature is C minor (three flats). The time signature is 4/4. The music is composed of chords and some melodic fragments. There are several fermatas and dynamic markings like 'C' (crescendo) and 'f' (forte) throughout the piece. The page number 13 is at the top center, and the title '33. Mit kräftigen, aber nicht schreienden Stimmen.' is at the top left. The composer's name 'W. Rothe' and a star symbol are at the top right.

34 Andante. Halbstarke Registrirung.

M. Brosig *

Ped. *r* *rl* *r* *l* *r*

35. Lento. Mit sanften Stimmen.

F.W. Berner.

Ped. *r* *l* *r*



36. Andante.



37.

Ped. *r -*

r -

38.

rit.

Gebhardi *

rit.

Ped. l *r -*

Aus dem Oratorium: Der Tod Jesu.

39. Largo.

K.H. Graun.

Ped. *r -*

Des dur.

Piano score for "Des dur." by Reichardt. The score consists of five systems of two staves each (treble and bass clef). The key signature is B-flat major (two flats). The music is in a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings: *r* (ritardando) and *l* (lento). The score ends with a double bar line and a repeat sign.

40.

Reichardt.

Piano score for Reichardt, measures 40-49. The score consists of two systems of two staves each (treble and bass clef). The key signature is B-flat major (two flats). The music is in a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings: *Man.* (Meno), *Ped.* (Pedal), and *l* (lento). The score ends with a double bar line and a repeat sign.

Des dur. 41.

18

J. Seb. Bach.

42.

Knecht.

Ped.

43.*

B.R.

44.

Ped. et Man.

Ped.

45. Andante. Halbstarke Registrirung.

M. Brosig.*

Ped.

46.*

H. Gütze.

47.

Ped. *l* *rl*

Ped. *l* *r - l - r -*

48.

Ped.

49.

Ped. *l* *r - r - - l - r*

50.* Sehr langsam. Mit starken Stimmen.

H. Gütze.

Ped. *l* *r - l* *rl*

51.* Sehr langsam. Mit starken Stimmen—bei einem *p* auf einem schwächer registrierten Manual zu spielen.

H. Gütze.

Ped.

p

52. *Ped. r* *ly* *rl*

53. *Ped. r* *l*

54. *Man.* *Ped.* *B. R.* 55. *Ped. r* *l* *B. R.*

56. *Ped.* *l* 57. *Man.* *Ped.*

58. *Ped. r* *r* *l*

59. *Man.* *Ped.* *Eberlin.*

F.E.C.L. 2331

60.★

Man. *Ped.* *l* *r* *rl* B.R.

61.★

Man. *Ped.* *r* *r* *l* *Man.*

62. Adagio. Mit vollem Werke.

A.Hesse.★

Ped. *Ped.* *l*

l *rl* *l* *r* *l* *r*

63. Allegro. Volles Werk.

65. Allegro. Volles Werk.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of two systems of music. The first system has a treble and bass staff. The bass staff begins with a 'Ped.' (pedal) marking and a 'l' (left hand) marking. The second system also has a treble and bass staff. The bass staff begins with a 'l' (left hand) marking. The music is characterized by a lively tempo and a full, energetic sound.

64.* Mit wechselnden Stimmen.

Haupt w.	
Ob w.	

Ob. W.

W. Kothe.

The first system of the musical score for 'Die Nachtigall' is written for piano. It features a treble and bass staff in G major (one sharp) and common time. The treble staff begins with a melodic line in the right hand, marked 'Hauptw.' (Main melody) and 'Ob. W.' (Obbligato). The bass staff provides a harmonic accompaniment, marked 'Ped.' (Pedal). The system concludes with a repeat sign.

First system of the musical score, featuring Horns (Hpt. W.) and Oboes (Ob. W.). The music is in D major and 3/4 time. The Oboe part has a melodic line with slurs and ties, while the Horns provide harmonic support with chords and single notes. Dynamics include *l* (piano) and *r* (forte).

65. Andante. für schwache 8 Stimmen.

A. Greulich, Op. 1. No 1.

Second system of the musical score, featuring 8 voices. The music is in D major and 3/4 time. The vocal parts are arranged in two groups of four, with various melodic and harmonic lines. Dynamics include *p.* (piano), *r* (forte), and *l* (piano).

Third system of the musical score, featuring 8 voices. The music continues with various melodic and harmonic lines. Dynamics include *l* (piano), *r* (forte), and *l* (piano).

Fourth system of the musical score, featuring 8 voices. The music continues with various melodic and harmonic lines. Dynamics include *r* (forte), *l* (piano), and *l* (piano).

Fifth system of the musical score, featuring 8 voices. The music concludes with various melodic and harmonic lines. Dynamics include *l* (piano), *r* (forte), and *rit.* (ritardando). The system ends with a double bar line and repeat signs.

First system of musical notation, featuring a treble and bass staff with various musical notations including notes, rests, and fingerings.

68.

M.G. Fischer.

Second system of musical notation, featuring a treble and bass staff with various musical notations including notes, rests, and fingerings.

Third system of musical notation, featuring a treble and bass staff with various musical notations including notes, rests, and fingerings.

69.

Gebhardi. *

Fourth system of musical notation, featuring a treble and bass staff with various musical notations including notes, rests, and fingerings.

Fifth system of musical notation, featuring a treble and bass staff with various musical notations including notes, rests, and fingerings.

F.E.C.L. 2331

* Aus: 100 Clavier-Vorspiele, Breslau, Gebhardi. Mit besonderer Erlaubniss des Verlegers.

D dur. D moll.

26

70. Froh. Mit hellen Stimmen.

M. G. Fischer.

Ped. l *r*

l *r*

Man. *Ped. r* *rl*

Ped. *r* *Ped.*

Ped. *Man.* *Ped.*

F. E. C. L. 2331

Eberlin.

74. 75.

Ped. (r- *Man.*

76.*

Man. *Ped. l* *Ped. B. K.*

77.

Man. *Ped.*

78.

Man. *Ped.*

79. G. F. Händel.

Man. *Ped.*

D moll.

80. Mit vollem Werke.

18

A. Hesse. ★

Ped. *r*

81. *Serioso*. Sei gegrüsst Jesu.

M. G. Fischer.

Ped.

82. *Moderato*.

Knecht.

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

★ Aus Op. 25. Leipzig, Leuckart.

F. E. C. L. 2331

D moll.

First system of musical notation, measures 1-8. The music is in D minor (three flats) and 4/4 time. It features a complex texture with many beamed sixteenth and thirty-second notes in both hands. Pedal markings 'Ped. r' and 'Man.' are present at the end of the system.

Second system of musical notation, measures 9-16. The music continues with similar complex textures. Pedal markings 'Ped. r' and 'lr' are present.

83. Allegretto. Mit vollem Werke.

A. Hesse. *

Third system of musical notation, measures 1-8 of '83. Allegretto'. The music is in D minor and 4/4 time. The texture is less dense than the first two systems, featuring more sustained notes and some beamed eighth notes. Pedal marking 'Ped. l' is present at the end.

Fourth system of musical notation, measures 9-16 of '83. Allegretto'. The music continues with a similar texture. Pedal markings 'l-r', 'lr', and 'l' are present.

Fifth system of musical notation, measures 17-24 of '83. Allegretto'. The music concludes with sustained chords and some final melodic lines. Pedal markings 'rl' and 'l' are present.

* Aus N^o 22 der Orgels, Leipzig, Leuckart

D moll.

84. Christ fuhr gen Himmel.

30

M. G. Fischer.

The first system of musical notation for 'Christ fuhr gen Himmel' consists of a grand staff with a treble and bass clef. The key signature is D minor (two flats) and the time signature is common time (C). The melody is in the treble clef, and the accompaniment is in the bass clef. The system contains four measures of music.

The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature is D minor and the time signature is common time. The system contains four measures of music. A 'Ped.' (pedal) marking is present at the beginning of the system.

The third system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature is D minor and the time signature is common time. The system contains four measures of music. A 'Ped.' (pedal) marking is present at the end of the system.

The fourth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature is D minor and the time signature is common time. The system contains four measures of music. A 'Ped.' (pedal) marking is present at the end of the system.

The fifth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature is D minor and the time signature is common time. The system contains four measures of music. A 'Man.' (manic) marking is present at the beginning of the system, and a 'Ped.' (pedal) marking is present at the end of the system.

B. K.

r l l r l l r r

86. Langsam. Bei Trauerfeierlichkeiten.

A. Kothe.

Man. Ped.

l r

Man. Ped.

r rit.

D moll.

87.

32

Kittel.

Ped. *r* *lr*

Mon.

Ped.

88. Entschieden. Gott kanns nicht böse meinen.

M. G. Fischer.

Ped. l

r *l* *r* *l*

Ped.!





Es dūr.

91. *Man.* *l rl Ped.* *B.K.* 92. *B.K.* *l r Ped.*

93. *Ped.* *Reichardt.* 94. *C. Greith.* *Ped. l*

95. *H. Götze.* *l rl Ped.* 96. O süssester der Namen all. *L. Pearsall. ** *Man.* *r Ped.*

* Alle Stücke von Pearsall und Greith sind mit besonderer Bewilligung des Verlegers entlehnt aus: Choralbuch von St. Gallen, Verlag von A.J. Köppl.

Es dur.

36

97.

L. Pearsall.

98* Canon.

H. Gütze.

Man. Ped.

99* Was Gott thut.

Ped.

H. Gütze.

100. Grosser Gott.

B. K.

r - - tr rl Ped.

101* Immanuel, du starker Held.

L. Heinze.

Ped!

102.

Man. Ped.

103.

J. Ch. Bach.

104. Andante.

Es dur.
Ph. E. Bach.

104. Andante. J. Ch. Bach. Ph. E. Bach.

Ped. *l* *l* *l* *Ped.* *l* *l* *r l r*

105.

105.

Man.

Ped.

106.

106.

Man.

Ped.

107.

107.

Pod. l *rl* *lr*

108.

M. Brosig.

108. M. Brosig.

Ped. F. E. C. L. 3331

Es dur.

38

B. R.

109.*

Exercise 109, measures 1-8. The piece is in E major (Es dur) and common time. The first system shows the right hand with a forte (f) dynamic and the left hand with a forte (f) dynamic and a trill (tr) in the first measure. The second system continues with a piano (p) dynamic in the right hand. The third system shows a forte (f) dynamic in the right hand. The fourth system shows a piano (p) dynamic in the right hand. The fifth system shows a forte (f) dynamic in the right hand. The sixth system shows a piano (p) dynamic in the right hand. The seventh system shows a forte (f) dynamic in the right hand. The eighth system shows a piano (p) dynamic in the right hand. The piece ends with a forte (f) dynamic in the right hand.

Exercise 109, measures 9-16. The piece continues with a forte (f) dynamic in the right hand. The second system shows a piano (p) dynamic in the right hand. The third system shows a forte (f) dynamic in the right hand. The fourth system shows a piano (p) dynamic in the right hand. The fifth system shows a forte (f) dynamic in the right hand. The sixth system shows a piano (p) dynamic in the right hand. The seventh system shows a forte (f) dynamic in the right hand. The eighth system shows a piano (p) dynamic in the right hand. The piece ends with a forte (f) dynamic in the right hand.

110. Moderato. Stark.

Exercise 110, measures 1-8. The piece is in E major (Es dur) and common time. The first system shows the right hand with a forte (f) dynamic and the left hand with a forte (f) dynamic. The second system shows a piano (p) dynamic in the right hand. The third system shows a forte (f) dynamic in the right hand. The fourth system shows a piano (p) dynamic in the right hand. The fifth system shows a forte (f) dynamic in the right hand. The sixth system shows a piano (p) dynamic in the right hand. The seventh system shows a forte (f) dynamic in the right hand. The eighth system shows a piano (p) dynamic in the right hand. The piece ends with a forte (f) dynamic in the right hand.

Man. et Ped.

Exercise 110, measures 9-16. The piece continues with a forte (f) dynamic in the right hand. The second system shows a piano (p) dynamic in the right hand. The third system shows a forte (f) dynamic in the right hand. The fourth system shows a piano (p) dynamic in the right hand. The fifth system shows a forte (f) dynamic in the right hand. The sixth system shows a piano (p) dynamic in the right hand. The seventh system shows a forte (f) dynamic in the right hand. The eighth system shows a piano (p) dynamic in the right hand. The piece ends with a forte (f) dynamic in the right hand.

Exercise 110, measures 17-24. The piece continues with a forte (f) dynamic in the right hand. The second system shows a piano (p) dynamic in the right hand. The third system shows a forte (f) dynamic in the right hand. The fourth system shows a piano (p) dynamic in the right hand. The fifth system shows a forte (f) dynamic in the right hand. The sixth system shows a piano (p) dynamic in the right hand. The seventh system shows a forte (f) dynamic in the right hand. The eighth system shows a piano (p) dynamic in the right hand. The piece ends with a forte (f) dynamic in the right hand.

III. Adagio. Mit sanften Stimmen.

Es dur
M. G. Fischer.

39

Ped.

Ped.

112. Mit vollem Werke.

Ped.

Ped.

Es dur. **Andante.** für 2 besondere Manuale u. Pedal.

40

A. Greulich, Op. 4. N° 2.

113* sanfte 8' Stimmen: Pedal ein schwacher 16' und 8'

The musical score is written for a three-manual organ. It consists of five systems of staves. The first system includes a 'Ped.' marking. The notation features various musical symbols including notes, rests, and dynamic markings like 'r' and 'rl'. The key signature is E-flat major (three flats). The tempo is marked 'Andante.'.

Mit sanften Stimmen,

114.* Das 1 Manual mit etwas hervortretender Registrierung zu spielen.

H. Götze

First system of musical notation. The score is written for three staves: Treble, Bass, and Pedal. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The first staff (Treble) is labeled "1 Man." and contains a melodic line with various note values and rests. The second staff (Bass) is labeled "2 Man." and contains a more active, rhythmic line. The third staff (Pedal) is labeled "Ped." and contains a simple, sustained line. The system concludes with a fermata over the final notes.

Second system of musical notation. It continues the piece with the same three-staff layout. The first staff (Treble) shows a continuation of the melodic theme. The second staff (Bass) features a more complex, flowing line. The third staff (Pedal) remains simple and sustained. The system ends with a fermata.

Third system of musical notation. This system continues the musical development. The first staff (Treble) has a melodic line with some rests. The second staff (Bass) is more active, with many sixteenth and thirty-second notes. The third staff (Pedal) is simple and sustained. The system concludes with a fermata.

Es dur. Willkommen heilige Stunde.

42

H. Götze.

115. Mit abwechselnden Clavieren.

The first system of music (measures 1-8) is for piano and organ. The piano part is in the right hand, and the organ part is in the left hand. The key signature is one flat (B-flat), and the time signature is common time (C). The piano part begins with a forte (f) dynamic. The organ part begins with a piano (p) dynamic. The second system (measures 9-16) continues the piece. The piano part is in the right hand, and the organ part is in the left hand. The piano part begins with a piano (p) dynamic. The organ part begins with a forte (f) dynamic. The piece concludes with a forte (f) dynamic.

Wie gross ist des Allmächtigen Güte.

116. Allegro. Mit starken Stimmen.

M. Brosig. *

The second system of music (measures 1-8) is for piano and organ. The piano part is in the right hand, and the organ part is in the left hand. The key signature is one flat (B-flat), and the time signature is common time (C). The piano part begins with a forte (f) dynamic. The organ part begins with a piano (p) dynamic. The third system (measures 9-16) continues the piece. The piano part is in the right hand, and the organ part is in the left hand. The piano part begins with a forte (f) dynamic. The organ part begins with a piano (p) dynamic. The piece concludes with a forte (f) dynamic.

* Au Op. 8^b Leipzig Lenckart.

117.

Knecht.

Man.

118. Trio für 2 Manuale u. Pedal.

G. Vierling.

ritard.

Es dur.

44

119. Moderato sosten.

J. Seb. Bach. ★

Man.

Ped.

Man.

Ped.

Man.

Ped.

120.

121.

122.

123.

Knecht.

124.

Ped. *Man.*

Ped. *l* *r* *r* *l* *l* *r*

125.

Man. *Ped.* *l* *r* *l* *r* *l* *r*

126.

Man. *Ped.* *l* *r* *l* *r* *l* *r*

127.

Ped. *Man.*

128.

Ped. *Man.*

129.

Ped. *Man.* *Ped.*

130*

Ped. *l*

131.

Köhler.

Ped. *l*

l

132. Andante.

Rinck. *

Ped. *tr* *r* *Man.*

Ped. *tr*

Es dur. **133. Moderato, Volles Werk.**

48

M. Brosig. ★

134. Majestätisch. Mit vollem Werke.

Kittel

135. 49 Gebhardi. E dur

Ped. l - r

136. Ach bleib mit deiner Gnade. Fischer. *

Ped. l r l r l r l - r l r - - l - - r l

r l r - l - - r

* Aus Op. 10.

137. 138.

Exercise 137 (J. Seb. Bach) is in E minor, common time, 8 measures. Exercise 138 (J. Seb. Bach) is in E minor, common time, 8 measures. Both exercises feature a treble and bass staff with various musical notations including notes, rests, and ornaments.

139.* W. Kothe.

Exercise 139 (W. Kothe) is in E minor, common time, 8 measures. It features a treble and bass staff with various musical notations including notes, rests, and ornaments.

140. Man. Ped.

Exercise 140 is in E minor, 3/4 time, 8 measures. It features a treble and bass staff with various musical notations including notes, rests, and ornaments. The exercise is marked 'Man.' and 'Ped.'

141.

Exercise 141 is in E minor, common time, 8 measures. It features a treble and bass staff with various musical notations including notes, rests, and ornaments.

142.* H. Götze.

Exercise 142 (H. Götze) is in E minor, common time, 8 measures. It features a treble and bass staff with various musical notations including notes, rests, and ornaments.

143.

E moll.

J. Seb. Bach

144* Auf meinen lieben Gott.

L. Heinze.

0 Haupt voll Blut.

145* phrygisch.

L. Heinze.

146. Andante. Mit sanften Stimmen.

Rück.*

117. Adagio. Sehr sanft.

Kittel.

Ped. *l*

Christen, schaut zum Kreuz hinan.

118. Langsam. Sanft.

M. Brosig. ★

Ped. *r* *-*

Betracht, o Mensch.

119. Langsam. Mit sanften Stimmen.

H. Götze.

Man. *Ped. l*

First system of musical notation, measures 1-8. The key signature is E minor (one sharp). The notation includes various chords and single notes in both staves. Pedal markings 'r' and 'l' are present in the first measure. A 'Ped.' marking is at the end of the system.

Second system of musical notation, measures 9-16. Continuation of the piece with various chords and single notes. Pedal markings 'r' and 'l' are present in the first measure of the system.

Third system of musical notation, measures 17-24. Continuation of the piece. A 'rit.' (ritardando) marking is at the end of the system. Pedal markings 'l' and 'r' are present in the final measure.

Fourth system of musical notation, measures 25-32. The tempo is marked '150. Andante.' in the first measure. The notation includes various chords and single notes. A 'M. Brosig. ★' marking is at the end of the system. Pedal markings 'r' and 'l' are present in the final measure.

Fifth system of musical notation, measures 33-40. Continuation of the piece. A 'rit.' (ritardando) marking is at the end of the system. Pedal markings 'r' and 'l' are present in the first measure.

E moll.

54

151. Etwas gedehnt. Mit sanften Stimmen.

E. Richter, Op. 61. No 2.

Man. *Ped.* *accel.* *poco rit.* *a tempo*

152. Da Jesus an des Kreuzes Stamm. phrygisch.

Pachelbel.

Ped. *rt.*

153.

153. Musical score for exercise 153 by Albrechtsberger in E minor, common time. The score consists of two systems of grand staves. The first system has 8 measures, and the second system has 8 measures. The music features a mix of eighth and sixteenth notes, with some chords and rests. A 'tr' (trill) is marked in the final measure of the second system.

154. Allegro. Halbstarke Registrirung.

M. Brosig.

154. Allegro. Halbstarke Registrirung. Musical score for exercise 154 by M. Brosig in E minor, common time. The score consists of three systems of grand staves. The first system has 8 measures, the second system has 8 measures, and the third system has 8 measures. The music is more rhythmic, featuring many eighth and sixteenth notes. A 'Ped.' (pedal) marking is present in the second system. A fingering '51' is indicated in the first measure of the second system.

155.*

Man. Ped. l Ped. r B.F.

157. Herr ich bin dein Eigentum.

C. Greith. Ped. l rl

158.

C. Greith. Ped. l r - l r - r rl

159.

A. Hesse. Ped. l r

160. Mein Testament soll sein.

C. Greith. Ped. r

161.

C. Greith. Man. Ped.

162.* Was Gott thut.

B.F. Man. Ped. l

163. Thauet Himmel.

C. Greith. Man. Ped.

164.

Man. *Ped.*

165.

Man. *Ped.* B.K.

166.

Ped. l *Ped. l* *tr*

167.

Man *Ped.*

168.

Man. *Ped. r* *r - l* B.K.

169.*

B.K.

Man.

170.*

B.K.

171. Herr ich bin dein Eigentum.

A. Hesse. *

172. Andante. Mit vollen Stimmen.

A. Hesse. ★

The musical score is written for organ in F major and common time. It consists of five systems, each with a treble and bass staff. The tempo is marked 'Andante' and the instruction 'Mit vollen Stimmen' (with full voices) suggests a rich, sustained texture. The notation includes various note values, rests, and dynamic markings such as 'Ped.' (pedal) and 'r' (ritardando). The piece begins with a series of block chords in the right hand, while the left hand provides a steady accompaniment. As the piece progresses, the texture becomes more complex with arpeggiated figures and flowing sixteenth-note passages. The final system concludes with a clear cadence.

173.* Mit abwechselnden Clavieren.

This musical score is for a piano piece, Op. 173, No. 173, titled "Mit abwechselnden Clavieren." (With alternating hands). The piece is in F major and 3/4 time. It consists of five systems of music, each with a treble and bass staff. The notation includes various dynamics such as *f* (forte), *p* (piano), and *fz* (forzando), as well as articulation marks like *r* (ritardando) and *l* (legato). The piece features a variety of musical textures, including single-note passages, chords, and arpeggiated figures. The first system begins with a forte *f* dynamic in the bass staff. The second system features a piano *p* dynamic in the treble staff. The third system includes a forte *fz* dynamic in the bass staff and a piano *p* dynamic in the treble staff. The fourth system begins with a forte *f* dynamic in the bass staff. The fifth system concludes with a final chord in the treble staff. The piece is marked with a "Ped." (pedal) instruction in the third system. The score is published by F. E. C. L. 2334.

174.

174.

tr

Man.

Ped.

G. Vierling.

175.

175.

Man.

Ped.

176. Andante. Mit sanften Stimmen.

Albrechtsberger.

Man. *Ped.*

tr **177.** *Man.*

Ped.

178. *Ped.*

Ped.

This musical score is a five-system composition for piano, written in F major (one flat) and 4/4 time. The notation is complex, featuring multiple voices in both the treble and bass staves. The first system consists of two staves with various rhythmic patterns, including eighth and sixteenth notes, and rests. The second system continues the polyphonic texture with more intricate voicings. The third system shows a continuation of the complex textures, with some measures featuring longer note values. The fourth system maintains the dense, multi-voiced character. The fifth system concludes the piece with a final cadence, marked by a double bar line and a repeat sign. The score includes numerous accidentals (sharps and flats) and dynamic markings such as *l* (piano) and *r* (forte). The overall style is characteristic of late 19th or early 20th-century piano music.

F. moll.

64

179* Du gütiger Heiland.

B.K.

Man. Ped. l r

180*

B.K.

181*

B.K.

Man. Ped. Man.

182* O Menschenvater.

B.K.

Ped. l r Ped. r

183* Schweigend sank der Abend.

B.K.

Man.

184.

Ped. Ped. l

185.

Ped.

186.

Ped.

187.

Ped.

G.F. Händel.

188.

Man.

Ped.

G.F. Händel.

189* 0 Traurigkeit.

Ped.

L. Heinze.

Ped.

F. E. C. L. 2331

F moll.

66

190* Mit sanft schneidenden Stimmen.

C. Kothe.

Ped. *Man.*

191. Andante. Weiche, ziemlich starke Registrirung.

M. Brosig. ★

Ped. *Man.*

192. Moderato. Starke Registrirung ohne Mixturen.

M. Brosig. ★

F moll.

68

193.

Aus dem Messias.

G. F. Händel.

l r - l

r l r

r - l r l r r - -

l r *Man.*

First system of music, measures 1-8. Key signature: two flats. Time signature: 4/4. Pedal markings: *r -*, *Ped.*

Second system of music, measures 9-16. Pedal markings: *r*, *l*, *r - l - r*, *rl*, *lr*.

Third system of music, measures 17-24. Pedal markings: *r*, *l*, *r*, *l*, *r*, *l*, *r - l*, *r*.

Fourth system of music, measures 25-32. Key signature: three sharps. Measure 25 is marked **194.** Pedal markings: *Ped.*, *lr*, *l*.

Fifth system of music, measures 33-40. Key signature: three sharps. Measure 33 is marked **195.** Pedal markings: *Man.*, *Ped.*, *l*.

196.

197* Mit sanften Stimmen.

H. Götze.

198.

199*

Ped.

B.K.

200.

200. Musical score for piece 200, 'Fis moll. L. Pearsall.' The score is in F minor (three sharps) and 3/4 time. It consists of two staves. The right hand plays a melody with various intervals and rests, while the left hand provides a harmonic accompaniment. Pedal markings 'Ped. 1' and 'r' are present below the left staff.

201. Andante. Einige 8' Stimmen.

M. Brosig. ★

201. Andante. Einige 8' Stimmen. Musical score for piece 201, 'Andante. Einige 8' Stimmen. M. Brosig. ★'. The score is in F minor and 3/4 time. It features a more complex texture with multiple voices. Pedal markings 'Ped. 1', 'l', 'r', and 'poco rit.' are visible.

202. Moderato.

Rinck★★

202. Moderato. Musical score for piece 202, 'Moderato. Rinck★★'. The score is in F minor and 3/4 time. It includes a section marked 'Man.' (Mancipio). Pedal markings 'l', 'r', and 'Man.' are present.

203. Andante. Musical score for piece 203, 'Andante. Rinck★★'. The score is in F minor and 3/4 time. It features a slower tempo. Pedal markings 'Ped. 1', 'l', 'r', and 'Man.' are visible.

204. Andante. Musical score for piece 204, 'Andante. Rinck★★'. The score is in F minor and 3/4 time. It features a slower tempo. Pedal markings 'Ped. 1', 'l', 'r', and 'Man.' are visible.

★ Orgelbuch.

★★ Mit besonderer Erlaubniss der Originalverleger „Schott's Söhne“

G dur.

72

B.K.

203. 204.*

Ped. r *Man.*

205.* 206.

Ped. B.K. *Man.*

207. L. Pearsall.

Ped. l

208.

Ped. r

209.

Man.

210. Andante.

Ped.^f

211. Moderato.

M. Brosig.

Ped.^f

212.

213.

J. Grätz. ★

Ped.^f

214. Sanft.

Bell.

Man. *Ped.^f*

Ped.^f

215. Sehr feierlich. Stark.

Two systems of piano music in G major, 2/4 time. The first system consists of two staves with various chords and melodic lines. The second system continues the piece with similar harmonic texture. Dynamics include *mf* and *f*.

216.* Sehr ruhig. Nun ruhen alle Wälder.E. Richter, Op. 61. N^o 3.

Two systems of piano music in G major, 2/4 time. The first system shows a transition from a previous key signature. The second system continues with a more lyrical melody. Dynamics include *mf*, *p*, and *f*.

217. Mein Geist, o Jesu.

M. G. Fischer.

Two systems of piano music in G major, 2/4 time. The first system features a steady accompaniment. The second system continues with a similar texture. Dynamics include *p*, *mf*, and *f*. A *Ped.* marking is present at the beginning of the first system.

218. Andante.

A. Hesse. ★

219. **Bewegt.** Mit starken Stimmen.

Two systems of piano accompaniment for piece 219. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The music features a driving, rhythmic accompaniment with many chords and some melodic lines. The second system continues the piece, ending with a double bar line and repeat signs. Performance markings include 'r' (ritardando) and 'l' (legato).

220. **Moderato.** Stark.

Two systems of piano accompaniment for piece 220. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The music is more melodic than piece 219, with some trills marked 'tr'. The second system continues the piece, ending with a double bar line and repeat signs. Performance markings include 'Ped.' (pedal), 'r' (ritardando), and 'l' (legato).

221. Stark.

This musical score is for a piano piece in G major, marked '221. Stark.' (Moderato). It consists of five systems of two staves each (treble and bass clef). The key signature has one sharp (F#). The time signature is common time (C). The piece begins with a 'Ped.' (pedal) instruction. The first system includes a 'tr' (trill) marking. The second system has a 'r' (ritardando) marking. The third system has a 'l' (legato) marking. The fourth system has an '8' marking. The fifth system ends with a 'Ped.' marking. The score is composed of various musical notations including chords, single notes, and melodic lines.

222. Mein Jesu, dem die Seraphinen.

Man. *Ped.* *l - r l r -*

M. G. Fischer.

223.

Ped. *l r*

First system of musical notation, featuring a treble and bass staff in G major. The music includes various rhythmic patterns and accidentals. A dynamic marking *rl* is present at the beginning of the first measure.

Second system of musical notation, continuing the piece. A dynamic marking *lr* is present at the beginning of the first measure.

Third system of musical notation, starting with the number 224. in the treble staff. It includes trills marked *tr* and a pedaling instruction *Ped.* with *rl* and *lr* markings.

Fourth system of musical notation, featuring trills marked *tr* and dynamic markings *r-* and *rl*.

Fifth system of musical notation, concluding the piece. It includes dynamic markings *rlr* and *lr*, and a trill marked *tr*.

225. Hypo-mixolydisch.

Ped. *r* *l*

226.*

B.F.

227.

Ebertin.

Ped. *r* *l*

Ped.

228.

Ped. *r*

229. „Herr, ich glaube, Herr, ich hoffe.“

L. Pearsall.

230. „Glanzvoll und prächtig.“

L. Pearsall.

231. Wir beten 3 Personen.

L. Pearsall.

232.

Eberlin.

235.

Man. *Ped.* *l*

236.

Man. *Ped.* *l*

G. F. Reichardt.

237.

Ped. *r*

Albrechtsberger.

238.

Ped. *l*

G. Fr. Händel.

239* Mit sanften Stimmen.

Ped. *l*

W. Kothe.

240. Moderato. Starke Stimmen.

Man. Ped.

Man.

Ped.

„Ach Gott, erhöhr.“

M. G. Fischer.

241. Lento. Mit dumpfen Stimmen.

Ped. et Man. *Ped.*

Ped. et Man.

Ped.

Erhalt uns, Herr.

Erhalt uns, Herr.

M. G. Fischer.

242. *Serioso* M. G. Fischer.

Ped. *lr* *l* *r* *l* *r* *l*

*Ped.*⁴

[illegible]

F.E.C.L. 2331

$$\ell - r \ell$$

243.

Man. *Ped* *r*

Welch Lob, o Gott.

244. Poco Allegro. Volles Werk.

Ped. *r*

M. G. Fischer.

Trio für 2 Claviere und Ped.

245. Andantino.

r *Vierling*

First system of musical notation, featuring a treble and bass staff with complex polyphonic textures. The bass staff includes fingerings 'r', 'r', and 'rl'.

246. Dorisch (transp.)

G.Ph. Telemann.

Second system of musical notation, continuing the polyphonic texture. The bass staff includes a 'Ped.' marking and fingerings 'l r l r - l'.

Third system of musical notation, showing intricate counterpoint. The bass staff includes fingerings 'r', 'l r l r l', and 'l - r'.

Fourth system of musical notation, with dense harmonic layers. The bass staff includes fingerings 'r', 'l r -', 'l r', 'l - r', and 'l - r'.

Fifth system of musical notation, concluding the piece with a final cadence. The bass staff includes complex fingerings: 'l r l r l -', 'l r l r l -', 'l r l r - l r', 'l - - r', and 'l r l'.

247.

*Ped.* *r* *l* *r* *l**l* *l r - l r**Man.**Ped.* *r* *l* *r* *r - l* *r**Man.*

250.* B.R.

Ped.

251.

Ped. l *r*

252.* H. Götze.

Ped. r *r*

253.

Man. *Ped.*

254.

Man. *Ped.*

255.

Man. *Ped.*

256.

Man.

Ped. r *r -* *l* *r* *r -* *r - l* *l* *rl*

257.*

B.B.

Man.

Ped. *l r -* *l - r* *r* *l* *r -*

258. Mit sanften Stimmen.

First system of exercise 258. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. Pedal markings are present below the left hand.

Man. *r -*
Ped. *r - -* *l - r - l*

Second system of exercise 258. The right hand continues the melodic development with some rests, and the left hand maintains the accompaniment. A repeat sign appears at the end of the system.

r *rl*

Third system of exercise 258. The right hand has a more active melodic line with many sixteenth notes. The left hand continues with the accompaniment. A repeat sign is at the end.

rl

259. Sanft.

First system of exercise 259. The right hand plays a melodic line with some rests, and the left hand has a simple accompaniment. Pedal markings are present.

Ped *rl* *Man.* *Ped.* *r*

Second system of exercise 259. The right hand continues the melodic line, and the left hand provides the accompaniment. Pedal markings are present.

rl *l* *r -* *l* *-*

260. Stark.

Ped

tr

rit.

261. Moderato. Sanft.

J. Chr. Rink.

Man.

Ped.

262.

Gebhardi. ★

263. Andantino. Zwei oder drei 8' Stimmen.

M. Brosig. ★★



Lasst uns mit gerührtem Herzen.

264. Langsam. Mit weicher Registrierung

M. Brosig. *



As moll.

94

265. *rit.* 266.

r *r* *r* *rit.* *Man.* *Ped*

267.

Man. *Ped.*

268. *Knecht.*

Man.

269. *Ped.*

Ped.

270. *Andante. Stark.*

r *Ped.*

271. Andantino. Salicet und Flöte 8' M. Brosig. ★

275.

Man. *Ped.*

276.*

Man. *Ped.* B.R.

277.*

Man. *Ped.* B.R.

278.*

Man. *Ped.* B.R.

279.

Ped. *l* - *r* - B.R.

280. Moderate.

A. F. Müller.

Ped.

281.

G. F. Händel.

Ped.

Ped.

282. Andante.

Ch. H. Rink.

Man. *Ped.*

Man. *Ped.*

283. Moderato

M. G. Fischer.

Ped. *r*

r - - - *r* - - -

284* Mit abwechselnden Manualen.

B. K.

Ped. *rl* *rl*

f
Ped.
r *l r* *r*

p
Man.
r

f
r *r*
rit.

285. Mit starken Stimmen.

Man.
rit.
M. G. Fischer.
r
Ped.

r
Ped.



Liebster Jesu, wir sind hier.

287. Figurirter Choral.

J. Seb. Bach.



288. Sanft.

101

A dur. A moll.

289.

Graun. 290*

W. Rothe.

291.

A moll

102

292.

Mainzer Melodienbuch. 293.

Ped. *r* *lr*

Mainzer Melodienbuch. 294. Wer nur den lieben Gott lässt walten.

Ped. *Ped.* *l* *r*

295. M. Haydn.

Man. *Ped.*

296. M. Haydn.

Ped. *lr*

297.

Man. *Ped.*

298* Mit sanften Stimmen.

A moll.

H. Gölze.

Ped.!

299.

Ped.

300.

Ped. *Mun.* *Ped.*

G.F. Händel.

301. Moderato.

Ped.

Rinck. ★

Ped.

302.

Ped.

303. Moderato. Mässig stark.

M. Brosig. ★

Ped.

304.

G. H. Stelzel. ★★

Ped.

★ Orgelbuch.

★★ Aus einer Messe.

Aus der Tiefe rufe ich.

305. Doloroso. Canon.

A moll.

M G Fischer.

Der Tenor ist mit hervorstechender Stimme zu spielen.

*Péd.**r*

306.

Rittel.

307.

Vierling.

A moll.

106

308. Mein Seel, o Herr.

M.G. Fischer.

r - l r tr

309. Mit vollem Werke.

Nach Knecht. ★

Ped. tr tr ten. ten.

310. Allegretto.

J. Seb. Bach.

Ped.



311. Kommt, lobet ohne End.

C. Greith.

312.

C. Greith.

Musical score for exercise 311 and 312. Exercise 311 is in B major, 2/4 time, and consists of 8 measures. Exercise 312 is in B major, 2/4 time, and consists of 8 measures. The score is written for piano with a grand staff. Pedal markings are present: 'Man.' at the beginning of 311, 'Ped.' at the end of 311, and 'Ped.' at the beginning of 312. A 'p' (piano) dynamic marking is present in the first measure of 312.

313.

Musical score for exercise 313. Exercise 313 is in B major, 2/4 time, and consists of 8 measures. The score is written for piano with a grand staff. Pedal markings are present: 'Man.' at the beginning of 313 and 'Ped.' at the end of 313.

314.

Musical score for exercise 314. Exercise 314 is in B major, 2/4 time, and consists of 8 measures. The score is written for piano with a grand staff. Pedal markings are present: 'Man.' at the beginning of 314 and 'Ped.' at the end of 314.

315.

Musical score for exercise 315. Exercise 315 is in B major, 2/4 time, and consists of 8 measures. The score is written for piano with a grand staff. Pedal markings are present: 'Ped.' at the beginning of 315.

316*

Musical score for exercise 316. Exercise 316 is in B major, 2/4 time, and consists of 8 measures. The score is written for piano with a grand staff. Pedal markings are present: 'Ped.' at the beginning of 316. A 'B. R.' (Basso Recitativo) marking is present at the end of 316.

317.

Man. *Ped.*

318.

Ped. *r* *l* *Rittel.*

319.

Man. *Ped.*

320.

Ped. *Vogler.*

321.

Man. *Ped.* *Vogler.*

322.

J. Grätz. ★

Man. *Ped.*

323.

G. F. Händel.

r *l*

Ped.

324.

Ped. *r* *l* *r* *l*

Ped. *l*

The musical score for the piano accompaniment of "Der Wald" is written for two staves, Treble and Bass. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The piece begins with a piano (p) dynamic. The right hand features a melody with eighth and sixteenth notes, often beamed together, and includes a trill in the fifth measure. The left hand provides a harmonic accompaniment with chords and moving lines. Pedal markings (Ped.) are present at the beginning and in the fifth measure. The score concludes with a final chord in the eighth measure.

A. Hesse ★

326. Andantino. Flaut. und Saccet 8; Pedal, Subbass 16, Octav 8.

The musical score is for a piece titled "326. Andantino. Flaut. und Saccet 8; Pedal, Subbass 16, Octav 8." by A. Hesse. It is in 2/4 time and the key of B-flat major. The score is written for a flute and piano. The piano part includes a pedal section marked "Ped." and a subbass section marked "r" and "l". The flute part is marked "Flaut. und Saccet 8". The score is in a single system with a grand staff. The piano part is in the left hand and the flute part is in the right hand. The tempo is Andantino. The key signature has two flats. The time signature is 2/4. The score is in a single system with a grand staff. The piano part is in the left hand and the flute part is in the right hand. The piano part includes a pedal section marked "Ped." and a subbass section marked "r" and "l". The flute part is marked "Flaut. und Saccet 8". The tempo is Andantino. The key signature has two flats. The time signature is 2/4.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a melody with various intervals and rests, and the piano accompaniment provides harmonic support with chords and moving lines. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the middle section.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score consists of 12 measures. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The accompaniment starts with a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The melody continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The accompaniment continues with a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The melody ends with a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The accompaniment ends with a quarter note F#2, a quarter note E2, a quarter note D2, and a quarter note C2. The score is written in a simple, clear style with a single system of staves.

B dur.

112

B. F.

327.★

First system of musical notation for exercise 327. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a complex, flowing melody in the right hand with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the left hand. Pedal markings 'Ped.' are present at the beginning and end of the system.

Second system of musical notation for exercise 327. It continues the complex melody and accompaniment from the first system. Pedal markings 'Ped.' are present at the beginning and end of the system. Below the bass staff, there are rhythmic markings: 'r - l r - r - l r - r - l r - r -'.

328. Wie bin ich so vergnügt.

M.G. Fischer. ★

First system of musical notation for exercise 328. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the right hand is more melodic and less technically demanding than in exercise 327. The left hand provides a simple harmonic accompaniment. A pedal marking 'Ped. l' is present at the end of the system.

Second system of musical notation for exercise 328. It continues the melody and accompaniment from the first system. A rhythmic marking 'rl' is present at the beginning of the system.

Third system of musical notation for exercise 328. It concludes the piece with a final cadence in the right hand and a sustained bass line in the left hand.

329.

*Man.**Ped.*

B dur.
330.

114

G.A. Sorge.



331.

Ped. r

Ped. r

332.

Man. *Ped. r*

333.

Man.

334.

Ped. *Man.*

Ped.

335. Andante. Halbstarke Registrirung.

M. Brosig. ★

Ped. *r*

rit.

Wer nur den lieben Gott lässt walten.

336. Andante.

Vierling

Ped. *r* *Ped.* *Ped.*

Ped.

337. Moderato. Volles Werk.

Ped. *r*

338.

339.

340.

341. Allegro. Volles Werk.

M. Brosig. ★

H moll.

342* Gott, du willst des Sünders Leben.

H. Götze.

343*

B. R.

344.

345. Moderato.

Rinck. ★

First system of musical notation, measures 1-8. The key signature is one flat (B-flat). The music is written for piano. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A *Ped.* (pedal) marking is present below the left hand in measure 4.

Second system of musical notation, measures 9-16. The music continues with similar melodic and harmonic patterns. A *Ped.* marking is present below the left hand in measure 12.

Third system of musical notation, measures 17-24. Measure 17 is marked with the number **346***. The right hand has a more active melody with many sixteenth notes. The left hand continues with a steady accompaniment. A *f Man.* (forte, *Man.*) marking is at the start of measure 17, and a *Ped.* marking is in measure 22.

Fourth system of musical notation, measures 25-32. The music features a *p* (piano) dynamic marking in measure 25. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. A *p Man.* marking is at the start of measure 25.

Fifth system of musical notation, measures 33-40. The music concludes with a *rit.* (ritardando) marking in measure 37. The right hand has a descending melodic line, and the left hand has a simple accompaniment. A *f Ped.* marking is at the start of measure 33, and a *lr l* marking is in measure 38.

Modulationen.

A. Von C. Dur nach allen Dur-Tonarten.

1. C.-Des dur.

2. C.-D dur.

B. R.

3. C.-Es dur.

4. C.-E dur.

5. C.-F dur.

6. C.-Ges dur.

7. C.-G dur.

8. C.-As dur.

Man.

9. C.-A dur.

Ped. *Man.* *Ped.*

10. C.-B dur.

11. C.-H dur.

l r *r*

B. Von C dur nach den Moll Tonarten.

12. C dur - Des moll.

13. C dur - D moll.

l *Man.* *Ped.*

14. C dur - Es moll.

15. C dur - E moll.

l *rl* *r*

16. C dur - F moll.

17. C dur - Fis moll.

Exercise 16: C dur - F moll. The piece begins in C major and shifts to F minor. It features a treble staff with a melody and a bass staff with accompaniment. A fermata is placed over the final chord in the bass staff.

Exercise 17: C dur - Fis moll. This exercise is in C major and F# minor. It also consists of a treble staff with a melody and a bass staff with accompaniment. A fermata is placed over the final chord in the bass staff.

18. C dur - G moll.

Exercise 18: C dur - G moll. The piece is in C major and G minor. It features a treble staff with a melody and a bass staff with accompaniment. The piece is marked with 'Man.' (Mancuso) and 'Ped.' (Pedal). A fermata is placed over the final chord in the bass staff.

19. C dur - As moll.

Exercise 19: C dur - As moll. The piece is in C major and A minor. It features a treble staff with a melody and a bass staff with accompaniment. The piece is marked with 'Man.' (Mancuso) and 'Ped.' (Pedal). A fermata is placed over the final chord in the bass staff.

20. C dur - A moll.

21. C dur - B moll.

Exercise 20: C dur - A moll. The piece is in C major and A minor. It features a treble staff with a melody and a bass staff with accompaniment. The piece is marked with 'Man.' (Mancuso) and 'Ped.' (Pedal). A fermata is placed over the final chord in the bass staff.

Exercise 21: C dur - B moll. The piece is in C major and B minor. It features a treble staff with a melody and a bass staff with accompaniment. The piece is marked with 'Man.' (Mancuso) and 'Ped.' (Pedal). A fermata is placed over the final chord in the bass staff.

22. C dur - H moll.

23. C dur - C moll.

Exercise 22: C dur - H moll. The piece is in C major and D minor. It features a treble staff with a melody and a bass staff with accompaniment. The piece is marked with 'Man.' (Mancuso) and 'Ped.' (Pedal). A fermata is placed over the final chord in the bass staff.

Exercise 23: C dur - C moll. The piece is in C major and C minor. It features a treble staff with a melody and a bass staff with accompaniment. The piece is marked with 'Man.' (Mancuso) and 'Ped.' (Pedal). A fermata is placed over the final chord in the bass staff.

C. Von Moll nach Dur.
25. A moll-H dur.

24. A moll-B dur

Man. *Ped.* *r* *l*

26. A moll-C dur.

27. A moll-Des dur.

Man. *Ped.* *r* *l*

28. A moll-D dur.

Man. *Ped.* *r* *l*

29. A moll-Es dur.

30. A moll-E dur.

Man. *Ped.* *Man.*

31. A moll-F dur.

Ped. *Man.* *Ped.*

32. A moll-Fis dur.

Man. *Ped.*

33. A moll-G dur.

Man. *Ped.*

34. A moll-As dur.

Ped.

35. A moll-A dur.

Man. *Ped.*

D. Von A moll nach den Molltonarten.

36. A moll-B moll.

r

37. A moll-H moll.

r *r*

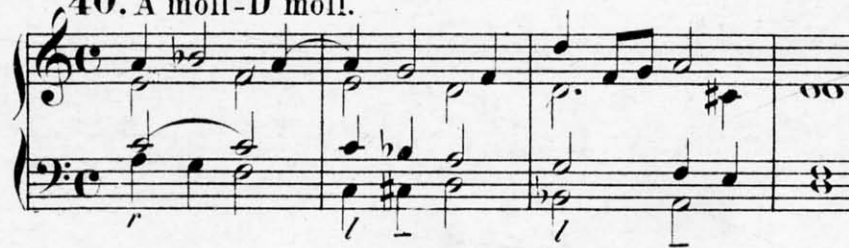
38. A moll-C moll.

r *rl* *r*

39. A moll-Cis moll.

Man. *Ped.*

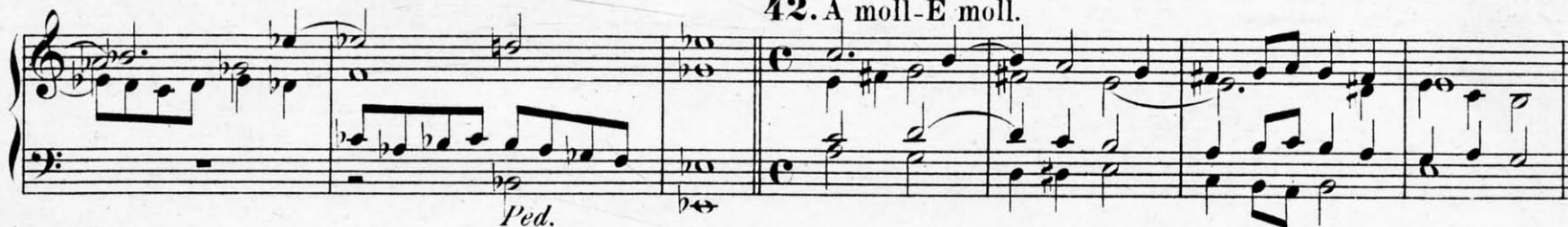
40. A moll-D moll.



41. A moll-Es moll.



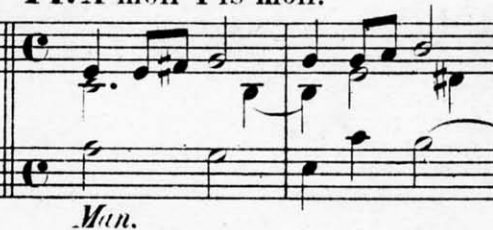
42. A moll-E moll.



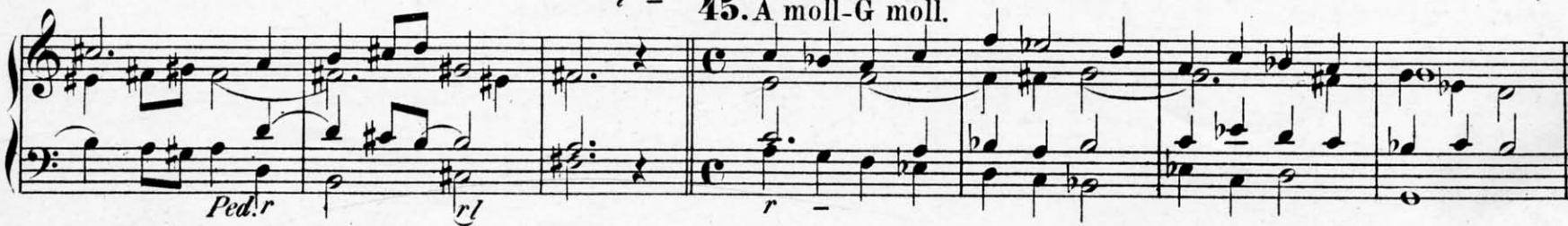
43. A moll-F moll.



44. A moll-Fis moll.



45. A moll-G moll.



46. A moll-Gis moll.



Anhang.

Leichte Präludien in den gebräuchlichsten Tonarten.

1.

Ped.

1 r - l r - l r l r l

r - l r l r l r l

r - - - -

2. Moderato.

B.K.

Musical score for Moderato, measures 1-12. The score is written for piano in C major, 2/4 time. It consists of three systems of two staves each. The first system (measures 1-4) includes a *Ped.* marking under the first measure and a *Man.* marking under the third measure. The second system (measures 5-8) includes a *Ped.* marking under the first measure and a *Man.* marking under the third measure. The third system (measures 9-12) includes a *rit.* marking under the first measure. The score features various musical notations including eighth notes, quarter notes, and half notes, with some measures containing rests.

3. Adagio.

M.G. Fischer.

Musical score for Adagio, measures 1-12. The score is written for piano in C major, 2/4 time. It consists of three systems of two staves each. The first system (measures 1-4) includes a *Ped.* marking under the first measure. The second system (measures 5-8) includes a *Ped.* marking under the first measure. The third system (measures 9-12) includes a *Ped.* marking under the first measure. The score features various musical notations including eighth notes, quarter notes, and half notes, with some measures containing rests.

4. Allegretto. Ziemlich stark.

M. Brosig.*

* Orgelbuch, Leipzig, Leuckart.

5. Andante. Sanfte 8 flüssige Stimmen.

A. Hesse.*

* N° 6 der Orgelsachen, Leipzig, Leuckart.

1. 2.

Man.

Ped.

6. Kräftig.

J.C. Rüttel.

Ped.

7. Sostenuto. (dorisch.)

M.G. Fischer.

First system of musical notation for exercise 7. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The tempo/mood is 'Sostenuto' and the mode is '(dorisch.)'. The notation includes various chords and melodic lines. Pedal points are indicated with 'Ped.' and 'r'.

Second system of musical notation for exercise 7, continuing the piece.

8. Allegro. Trio.

M.G. Fischer.

First system of musical notation for exercise 8. It consists of a grand staff with a treble and bass clef. The key signature has two flats (Bb, Eb). The tempo is 'Allegro' and the section is 'Trio'. The notation features more active melodic lines. Pedal points are indicated with 'Ped.' and 'r'.

Second system of musical notation for exercise 8, continuing the piece.

9. Largo. Kräftig.

A. Methfessel.

First system of musical notation for exercise 9. It consists of a grand staff with a treble and bass clef. The key signature has two flats (Bb, Eb). The tempo is 'Largo' and the character is 'Kräftig'. The notation includes sustained chords and melodic fragments. Pedal points are indicated with 'Ped.' and 'r'.



10. Herr, ich bin dein Eigenthum.

E. M. Wolff. (Stettin 1709-1789)



11. Grave. (phrygisch.)

M.G. Fischer.

Exercise 11 is in 3/4 time and Phrygian mode. It consists of three systems of piano accompaniment. The first system has two staves. The second system has two staves. The third system has two staves. The music features a variety of note values including eighth, quarter, and half notes, as well as rests. There are several slurs and ties throughout the piece. The key signature has one sharp (F#), and the mode is Phrygian.

12. Risoluto.

M.G. Fischer.

Exercise 12 is in common time (C) and Dorian mode. It consists of two systems of piano accompaniment. The first system has two staves. The second system has two staves. The music features a variety of note values including eighth, quarter, and half notes, as well as rests. There are several slurs and ties throughout the piece. The key signature has two flats (Bb and Eb), and the mode is Dorian.

13. Mit sanften Stimmen.

Ped. - - *l* *r* -

l - *r* - *l* -

r l r - *l r* - - *l r r* - *l r* - - *Man.*

Ped! - *r*

14. Adagio.

Nach J.G. Schicht.

p
Ped. *Ped.* *l* *r*

pp *Man.* *p*
l *r*

pp
l *rl* *r* *l* *r* *Ped.*

15. Moderato.

p
Ped. *l* *r*



17. Nun ruhen alle Wälder.

J. Seb. Bach.

Man.

Ped.^r l - - r l r l r l - - r l

18. Kräftig.

p

l - - r l -

l