


Freie Orgelmusik
des 19. Jahrhunderts
für den gottesdienstlichen Gebrauch
Band I
herausgegeben von Helmut Völkl

 Carus 40.593

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Vorwort

Stand vor wenigen Jahren hierzulande noch Orgelmusik des vergangenen Jahrhunderts in nicht eben hohem Ansehen und wurde sie allenfalls in wenigen Spitzenwerken gepflegt, so begann man sich ihrer intensiver und in größerem Umfang anzunehmen, seitdem auch Orgeln dieser Zeit mit wachsendem Verständnis restauriert und nicht zugunsten derjenigen des 18. Jahrhunderts vernachlässigt werden.

Ausnahmen waren die Orgelwerke etwa von Felix Mendelssohn Bartholdy, Franz Liszt, Julius Reubke oder Johannes Brahms, deren musikgeschichtliche Bedeutung offenbar außer Frage stand. Andere Komponistenpersönlichkeiten mit oft bedeutendem Œuvre gelangten hierzulande hingegen in Vergessenheit. Von mehreren Organistengenerationen gern und viel Gespieltes wurde seit der Durchsetzung der „Orgelbewegung“ und der Hinwendung vor allem zur Barockmusik nord- und mitteldeutscher Herkunft nicht mehr nachgedruckt. In anderen Ländern, so in England oder Frankreich, hat sich Orgelmusik des 19. Jahrhunderts viel selbstverständlicher tradiert.

In den letzten Jahren sind viele Nachdrucke und Neuausgaben von Orgelmusik nach 1800 erschienen.

Mit der vorliegenden Ausgabe wollen wir dem Ziel Rechnung tragen, auch für nebenberuflich tätige Organisten spielbare und qualitativ gute Orgelwerke für den gottesdienstlichen und auch konzertanten Gebrauch vorzulegen. Der Schwierigkeitsgrad sollte von daher nicht zu hoch angesetzt sein. Die Stücke sind mutmaßlich zwischen 1800 und 1900 im deutschen Sprachraum entstanden oder publiziert. Mitunter reichen sie stilistisch deutlich ins 18. Jahrhundert zurück. Die meisten Werke liegen noch nicht in anderen Neuausgaben oder Nachdrucken vor. Sie sind nach Tonarten geordnet, innerhalb der Tonarten chronologisch nach den Geburtsjahren der Komponisten.

Tübingen, im März 1991

Helmut Völkl

Foreword

A few years ago organ music of the last century was not highly regarded in Germany, with the exception of a few outstanding works. Recently, however, many more compositions of the period have returned to the repertoire of organists, partly because organs of that time have been restored with growing understanding, rather than being neglected in favour of 18th-century instruments.

Among those organ works which escaped the general neglect were pieces by Felix Mendelssohn, Franz Liszt, Julius Reubke and Johannes Brahms, whose musical-historical importance was unquestionable. Other notable composers with a significant output of works to their credit were, however, largely ignored in Germany. Since the growth of the “organ movement,” and above all the popularization of baroque music composed in northern and central Germany, music which generations of organists had played as a matter of course was allowed to go out of print. In other countries, such as Britain and France, 19th-century organ music has retained its place in the repertoire to a far greater extent.

During recent years, however, many 19th-century German organ works have been reprinted or have appeared in new editions.

The intention of the present publication is to make available for organists, including those who are not full-time professional musicians, playable organ works of high quality for both liturgical and concert use. Excessively difficult music has been excluded. The pieces were composed in, or introduced to, the German-speaking area of Europe between 1800 and 1900, although some of them point back stylistically to the 18th century. The majority of these works are not yet available in any other new or reprinted edition. They are presented in a sequence based on their tonality; pieces in each key are ordered chronologically, according to the dates of birth of the composers.

Tübingen, March 1991
Translation: John Coombs

Helmut Völkl

Avant-propos

Il y a quelques années encore, la musique d'orgue du siècle dernier – à l'exception de quelques rares chef d'œuvres, n'était guère appréciée. Ce répertoire fait aujourd'hui l'objet d'un regain d'intérêt, depuis que l'on procède à la restauration d'orgues du XIXe siècle – dont on s'était jusqu'à présent désintéressé au seul profit des instruments du XVIIIe siècle.

Les œuvres pour orgue de Felix Mendelssohn Bartholdy, Franz Liszt, Julius Reubke ou Johannes Brahms faisaient exception. Il est vrai qu'il s'agissait, en l'occurrence, d'œuvres dont la dimension historique était apparemment incontestable. En revanche, d'autres compositeurs, auteurs d'un répertoire souvent considérable, devaient tomber dans l'oubli. Depuis le triomphe du « mouvement de l'orgue », tourné essentiellement vers la musique baroque de l'Allemagne du Nord et du Centre, on a cessé d'imprimer bien des œuvres qui avaient fait le plaisir de plusieurs générations d'organistes. Dans d'autres pays, comme en Angleterre ou en France, la musique d'orgue du XIXe siècle s'est perpétuée plus naturellement.

Au cours des dernières années, on a assisté à la réimpression ou à la réédition de musique d'orgue postérieure à 1800.

Avec la présente édition nous entendons proposer aux organistes des œuvres d'orgue de bonne qualité et d'une exécution aisée qui conviendront tant pour les services religieux que pour le concert. C'est la raison pour laquelle nous avons retenu des œuvres qui ne présentent pas trop de difficultés techniques. Ces œuvres ont été composées ou publiées entre 1800 et 1900 dans des régions d'expression allemande. Certaines d'entre elles s'inscrivent encore nettement dans l'univers stylistique du XVIIIe siècle. La plupart d'entre elles n'ont pas encore fait l'objet d'autre réédition ou réimpression. Elles sont classées par ton, puis chronologiquement en fonction de la date de naissance des compositeurs.

Tübingen, mars 1991
Traduction: Christian Meyer

Helmut Völkl

Kurzbiographien

Moritz Brosig, * 1815 in Fuchswinkel bei Patschkau (Schlesien), † 1887 in Breslau. Studium bei Domorganist Franz Wolf. 1842 als dessen Nachfolger Domorganist in Breslau. 1853 Domkapellmeister daselbst. Dr. phil., zweiter Direktor des Instituts für katholische Kirchenmusik. Komponist von Orgelwerken und vokaler Kirchenmusik. Autor eines Choralbuchs, einer Modulationstheorie und einer Harmonielehre. (4, 16, 23, 28, 30, 33, 38, 40)

Christian Fink, * 1831 in Dettingen bei Heidenheim, † 1911 in Esslingen. Schüler von Johann Georg Frech in Esslingen, 1853–54 Student am Konservatorium in Leipzig, Studien bei Johann Schneider in Dresden. 1861 Nachfolger Frechs in Esslingen als Hauptlehrer für Musik am Lehrerseminar und Musikdirektor an der Stadtkirche. 1862 Professor. 1877 Mitherausgeber der *Euterpe*. Komponist von Orgel- und geistlicher Chormusik. (18)

Michael Gotthard Fischer, * 1773 in Alach bei Erfurt, † 1829 in Erfurt. Schüler von J. Chr. Kittel. Organist der Barfüßerkirche in Erfurt, später der Predigerkirche ebenda. Daneben Tätigkeit als Dirigent und Seminarlehrer. Komponist von Orgelwerken, vokaler Kirchenmusik, Kammermusik, Symphonien und Konzerten. (8, 34, 41)

Johann Georg Frech, * 1790 in Kaltental (Stuttgart), † 1864 in Esslingen. Sohn eines Uhr- und Orgelmachers. Studierte in Stuttgart. 1806 Lehrer in Degerloch, 1811 Hilfslehrer in Esslingen, 1812 Musiklehrer am Lehrerseminar, 1820 zusätzlich städtischer Musikdirektor und Organist an der Stadtkirche, 1860 Ruhestand. Frech bildete an die 2000 Seminaristen zu Organisten und Kantoren heran. 1851 gab er mit Kocher und Silcher das *Orgelspielbuch* heraus. Komponist von Orgelwerken und von 22 Chorälen („Kehre wieder“). (1, 27)

Adolf Friedrich Hesse, * 1809 in Breslau, † 1863 ebenda. Sohn eines Orgelmachers. Studierte bei F. W. Berner und bei E. Köhler in Breslau. 1827 zweiter Organist an der Elisabethkirche in Breslau, 1831 erster Organist an der Bernhardenkirche ebenda. Bedeutender Orgelvirtuose. Komponist von Orgelwerken, eines Oratoriums, von Symphonien, Kammermusik und Klavierwerken. (12, 20, 37)

Johann Georg Herzog, * 1822 in Hummendorf bei Kronach, † 1909 in München. Studium auf dem Lehrerseminar in Altdorf. 1841–42 Lehrer in Bruck (bei Hof), 1843 Organist an der Evangelischen Kirche in München, 1848 zusätzlich Kantor ebenda. 1850 Orgellehrer am Konservatorium in München, 1854 Universitätsmusikdirektor in Erlangen. 1866 Dr. phil., später Professor; auch als Orgelvirtuose tätig. 1888 Ruhestand. Komponist von Orgelwerken und vokaler Kirchenmusik; Lehrwerke für Orgel. (7, 15)

Felix Mendelssohn Bartholdy, * 1809 in Hamburg, † 1847 in Leipzig. Enkel des Philosophen Moses Mendelssohn. Leitete 1829 die erste Aufführung der *Matthäuspassion* seit Bachs Tod. 1835 Kapellmeister der Gewandhauskonzerte in Leipzig. 1843 Mitbegründer des Konservatoriums in Leipzig. Bedeutender Komponist von Orchesterwerken, Kammermusik, Klavier- und Orgelwerken sowie Vokalmusik. (2)

Gustav Adolf Merkel, * 1827 in Oberoderwitz (Sachsen), † 1885 in Dresden. Studierte bei J. Schneider in Dresden, Förderung durch R. Schumann. Zunächst Volksschullehrer. 1858 Organist an der Waisenhauskirche in Dresden, 1869 Organist an der Kreuzkirche ebenda, 1864 Organist an der katholischen Hofkirche daselbst. Bedeutender Orgelvirtuose. Komponist von Orgelwerken (9 Orgelsonaten, eine für vier Hände und vier Füße). Verfasser einer Orgelschule. (3, 9, 10, 17, 22, 29, 31, 35, 36, 39)

Josef Gabriel Rheinberger, * 1839 in Vaduz, † 1901 in München. Fiel sehr früh durch seine ungewöhnliche musikalische Begabung auf. Bereits im Alter von 7 Jahren Organistentätigkeit und erste Kompositionen. Ab 1851 Studium in München bei J. J. Maier, J. G. Herzog und F. Lachner. Er machte durch außergewöhnliche Fähigkeiten auf der Orgel und im Partiturspiel sowie vor allem im Kontrapunkt auf sich aufmerksam. Ab 1859 Lehrer an der Königlichen Musikschule, ab 1867 Professor für Orgel und Kontrapunkt, daneben Organist und ab 1877 Hofkapellmeister. Einer der wichtigsten Lehrer des 19. Jahrhunderts; E. Humperdinck, E. Wolf-Ferrari und noch W. Furtwängler zählten zu seinen Schülern. (5, 11)

Johann Christian Heinrich Rinck, * 1770 in Elgersburg (Thüringen), † 1846 in Darmstadt. 1786–1789 Studium bei J. Chr. Kittel in Erfurt. 1790 Stadtorganist in Gießen, ab 1805 Stadtorganist und Gymnasialkantor in Darmstadt, 1813 zusätzlich Hoforganist und 1817 Kammermusiker. Er war als hervorragender Organist und Orgellehrer neben J. G. Fischer, C. G. Umbreit und J. G. Vierling hoch geschätzt. Komponist von Chor- und Orgelmusik, Klavier- und Kammermusik; Lehrwerke (*Praktische Orgelschule* 1819–21, *Theoretisch-praktische Anleitung zum Orgelspiel* 1839–40). (6, 21, 26, 42)

Carl Gottlieb Umbreit, * 1763 in Rehstedt bei Gotha, † 1829 ebenda. 1778 oder 1779 Studien in Erfurt bei Kittel. 1785 Lehrer und Organist in Sonneborn bei Gotha. 1820 Rückzug ins Privatleben. Komponist von Orgelmusik (*Allgemeines Choralbuch* 1811). (14, 19, 24, 32)

Johann Gottfried Vierling, * 1750 in Metzels bei Meiningen, † 1813 in Schmalkalden. 1768 Organist in Schmalkalden. Fortbildung bei C. Ph. E. Bach und J. Ph. Kirnberger. Komponist von Klavierwerken, Kammermusik, leichten Orgelstücken, Kirchenkantaten; *Choralbuch* 1789. (25)

Wilhelm Valentin Volckmar, * 1812 in Hersfeld, † 1887 in Homberg bei Kassel. 1835 Musiklehrer am Schullehrerseminar in Homberg. Komponist von Orgelwerken (Orgelsonaten, Orgelkonzerte) und geistlichen Vokalwerken; Verfasser einer Orgelschule, einer Schule der Geläufigkeit für die Orgel, einer Harmonielehre und eines Handbuchs der Musik. Man hat ihn wegen seiner großen Produktivität den „Czerny der Orgel“ genannt. (13)

1. Nachspiel in C

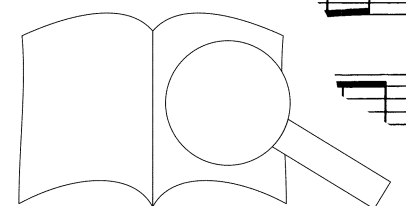
Johann Georg Frech
1706

Andante*

Musical notation for measures 1-8. The score is in 3/4 time and C major. It features a treble and bass clef system. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

Musical notation for measures 9-16. The right hand continues with chordal textures and melodic lines, while the left hand maintains the accompaniment. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Musical notation for measures 17-24. The piece concludes with a final cadence. The watermark 'PROBEPARTITUR' continues across this section.



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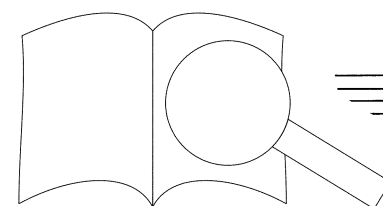
24

31

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2. Präludium in C

Felix Mendelssohn-Bartholdy
1809 – 1847

Allegro moderato maestoso

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18

Musical notation for measures 18-23. The system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music features a mix of chords and single notes, with some slurs and dynamic markings.

24

Musical notation for measures 24-29. The system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music continues with chords and melodic lines, including a fermata over a chord in measure 29.

30

Musical notation for measures 30-35. The system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music concludes with a final chord and a fermata. A large magnifying glass icon is positioned over the final measures.

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3. Orgelstück in C

Op. 179

Maestoso

Volles Werk

erkel
885

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19

Musical score for measures 19-24. The score is written for piano and features a treble and bass clef. The melody in the treble clef consists of eighth and quarter notes, often beamed together. The bass clef accompaniment includes quarter and eighth notes, with some rests. A large watermark 'PROBE PARTITUR' is overlaid diagonally across the page.

25

Musical score for measures 25-31. The score continues with similar notation to the previous system. The treble clef part has a melodic line with some slurs. The bass clef part provides harmonic support. A large watermark 'PROBE PARTITUR' is overlaid diagonally across the page.

32

Musical score for measures 32-38. The score concludes with a final cadence. The treble clef part has a melodic line that ends with a fermata. The bass clef part has a steady accompaniment. A large watermark 'PROBE PARTITUR' is overlaid diagonally across the page. The word 'riten.' is written above the final measure. A graphic of an open book with a magnifying glass is located in the bottom right corner.

4. Präludium in C

Op. 46, Nr. 4

Andante sostenuto

Starke Registrierung

3rosig
1887

Musical notation for measures 1-6. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is C major and the time signature is common time (C). The music features a mix of chords and moving lines.

Musical notation for measures 7-13. The notation continues across the three staves, showing more complex rhythmic patterns and harmonic textures.

Musical notation for measures 14-17. Measure 14 is marked with a '7' above the treble clef. Measure 17 is marked with 'ritard.' above the treble clef. The piece concludes with a final chord.

5. Fughette in C über BACH

Op. 123a

Josef C. rger
182

Andante $\text{♩} = 66$
Sanfte Register

The first system of the musical score, measures 1-6. It features a treble and bass clef with a 3/4 time signature. The bass line starts with a whole note chord of B, A, C, H. The melody in the treble clef begins with a quarter note G4, followed by a half note G4-A4, and continues with a series of eighth notes. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

The second system of the musical score, measures 7-11. The melody continues with eighth notes in the treble clef, and the bass line provides accompaniment with quarter and eighth notes. The watermark 'PROBEPARTITUR' remains visible.

The third system of the musical score, measures 12-16. The piece concludes with a final cadence in the treble clef. The watermark 'PROBEPARTITUR' is still present.

17

Musical score for measures 17-21. The system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music features a complex melodic line in the right hand with many accidentals and a steady bass line in the left hand.

22

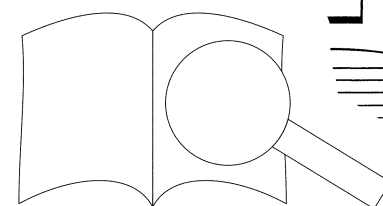
Musical score for measures 22-26. The system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music continues with similar melodic and harmonic patterns as the previous system.

27

Musical score for measures 27-31. The system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music concludes with a final melodic phrase in the right hand and a sustained bass line in the left hand.

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33

Musical score for measures 33-38. The score is written for piano and consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features a complex melodic line in the right hand with many slurs and ties, and a more rhythmic accompaniment in the left hand. Measure 33 starts with a piano (p) dynamic marking.

39

Musical score for measures 39-44. The score continues from the previous system with three staves. The melodic line in the right hand shows further development with various intervals and slurs. The left hand provides harmonic support with chords and moving lines.

45

Musical score for measures 45-50. The score concludes with three staves. The right hand features a final melodic phrase with a fermata over the last note. The left hand has a bass line that ends with a double bar line. A large watermark 'PROBE' is visible across the bottom of this system.

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6. Präludium in c

Christia Rinck
1776

Gravita
Mit starken Stimmen
tr

The first system of the musical score consists of three staves. The top staff is the treble clef, the middle is the grand staff (treble and bass clefs), and the bottom is the bass clef. The music is in 3/4 time and C minor. It features a series of chords and melodic lines with trills (tr) and a piano (p) dynamic marking.

The second system of the musical score continues the piece. It features more complex chordal textures and melodic passages in both hands, with various articulations and dynamics.

The third system of the musical score concludes the piece. It includes a repeat sign and trills (tr) in the final measures. The bottom staff shows a large graphic of an open book with a magnifying glass over it, likely a placeholder for a publisher's logo or a watermark.

25

Musical score for measures 25-32. The score is written for piano in a key with two flats (B-flat major or D minor). It features a complex texture with multiple voices in both the treble and bass staves. Dynamic markings include *p* (piano) and *f* (forte). The notation includes various rhythmic values, accidentals, and articulation marks.

33

Musical score for measures 33-40. The score continues the piece with similar complexity. It includes dynamic markings such as *sf* (sforzando) and *f* (forte). The notation is dense with many notes and rests.

41

Musical score for measures 41-48. The score concludes with a final cadence. It includes a large graphic of an open book and a magnifying glass in the bottom right corner, likely indicating a copyright or publisher's mark.

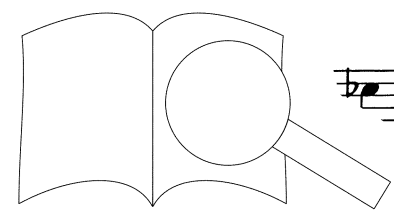
7. Tonstück in c

Op. 79

Job-lerzog

Ernst und feierlich
(Mit abwechselnden Stimmen)

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39

Musical score for measures 39-49. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a minor key with a 3/4 time signature. Measure 39 features a complex piano accompaniment with sixteenth-note patterns in the right hand and a steady bass line in the left hand. The melody in the right hand is a series of eighth notes. The bottom staff contains a single bass note in measure 39, followed by rests.

50

Musical score for measures 50-60. The system consists of three staves. Measures 50-52 show a melodic line in the right hand with a slur and a fermata over the final note. The piano accompaniment continues with chords and moving lines. The bottom staff has a melodic line starting in measure 50, marked with a sharp sign (#).

61

Musical score for measures 61-70. The system consists of three staves. Measures 61-63 show a melodic line in the right hand with a slur. The piano accompaniment features chords and moving lines. The bottom staff has a melodic line starting in measure 61. Dynamic markings include *pp* (pianissimo) in measure 63. The system concludes with a large graphic of an open book and a magnifying glass.

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8. Präludium in Des

Con moto
Volles Werk

Michael
17.
ischer

Musical notation for measures 1-7. The score is written for piano in three systems. The first system contains measures 1-7. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Musical notation for measures 8-14. The score continues in three systems. Measure 8 is marked with a '4' above the staff. The musical texture remains consistent with the previous system, showing the characteristic eighth-note accompaniment.

Musical notation for measures 15-16. The score concludes in two systems. Measure 15 is marked with a '15' above the staff. The piece ends with a final cadence in measure 16. A large watermark 'PROBEPARTITUR' is overlaid across the entire page.

9. Vor- und Nachspiel in D

Op. 134, Nr. 9

Allegro moderato

185

erke

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Original evtl. gemindert

15

185

22

Musical notation for measures 22-28. The system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music is in a key signature of two sharps (F# and C#). The notation includes various note values, rests, and phrasing slurs.

29

Musical notation for measures 29-35. The system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music continues in the same key signature and style as the previous system.

36

Musical notation for measures 36-42. The system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music concludes in this system with a final cadence.

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43

Musical score for measures 43-49. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two systems. The first system has a treble and bass staff. The second system has a bass staff. The dynamic marking *ff* (fortissimo) is present in both systems. The music features a mix of chords and moving lines.

50

Musical score for measures 50-56. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two systems. The first system has a treble and bass staff. The second system has a bass staff. The music continues with various chordal textures and melodic fragments.

57

Musical score for measures 57-63. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two systems. The first system has a treble and bass staff. The second system has a bass staff. The music concludes with a final chord and a double bar line.

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10. Präludium in D

Op. 160, Nr. 9

Merkel
885

Allegro risoluto

22

Musical score for measures 22-28. The score is written for piano and includes a treble clef staff, a bass clef staff, and a separate bass line. A trill (tr) is indicated above the first measure. The music features a mix of eighth and sixteenth notes with various rests and articulation marks.

29

Musical score for measures 29-35. The score continues with piano accompaniment, featuring a treble clef staff, a bass clef staff, and a separate bass line. The notation includes various rhythmic patterns and dynamic markings.

36

Musical score for measures 36-40. The score concludes with piano accompaniment, featuring a treble clef staff, a bass clef staff, and a separate bass line. The final measures show a clear cadence with sustained notes in the bass line.

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11. Fughette in D

Op. 123a

Con moto $\text{♩} = 63$
Volles Werk

Josef
16
berger

legato

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18

Musical score for measures 18-23. The score is written for piano and features a treble and bass clef. The key signature is one sharp (F#). The melody in the treble clef consists of eighth and quarter notes, often beamed together. The bass clef accompaniment provides a harmonic foundation with chords and single notes.

24

Musical score for measures 24-29. The notation continues with similar rhythmic patterns. A notable feature is the use of a flat (Bb) in the bass clef accompaniment in measure 25, which contrasts with the overall key signature of one sharp.

30

Musical score for measures 30-35. The score concludes with a final cadence. In the bottom right corner of this system, there is a large, stylized graphic of an open book with a magnifying glass over it, serving as a watermark or logo.

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36

Musical score for measures 36-40. The score is written for piano in G major (one sharp). It features a treble and bass clef. The melody in the treble clef consists of eighth and quarter notes, often beamed together. The bass clef provides a harmonic accompaniment with quarter and eighth notes. A large watermark 'PROBE PARTITUR' is overlaid diagonally across the page.

41

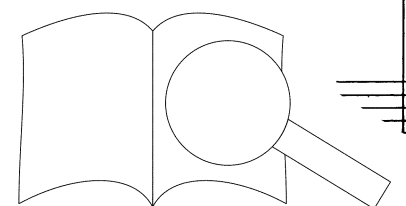
Musical score for measures 41-45. The score continues in G major. The treble clef melody includes some dotted rhythms and eighth notes. The bass clef accompaniment remains consistent with the previous system. A large watermark 'PROBE PARTITUR' is overlaid diagonally across the page.

46

Musical score for measures 46-50. The score concludes in G major. The treble clef melody features a final cadence. The bass clef accompaniment ends with a sustained chord. A large watermark 'PROBE PARTITUR' is overlaid diagonally across the page.

24

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12. Vor- und Nachspiel in d

Adolph Hesse
1807

Allegretto
Mit vollem Werke

17

Musical score for measures 17-21. The score is written for piano in a two-staff system (treble and bass clefs). It features a complex melodic line in the right hand with many slurs and ties, and a more rhythmic accompaniment in the left hand. The key signature has one flat (B-flat).

22

Musical score for measures 22-26. The score continues the piece with similar melodic and harmonic textures. Measure 25 includes a first ending bracket with a repeat sign and a first ending mark. The piece concludes with a final cadence in measure 26.

27

Musical score for measures 27-31. This section begins with a new melodic phrase in the right hand. The left hand continues with a steady accompaniment. The score ends with a final measure in measure 31.

26

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32

37

44

PROBE PARTITUR

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13. Orgelstück in d

W. F. Fickmar

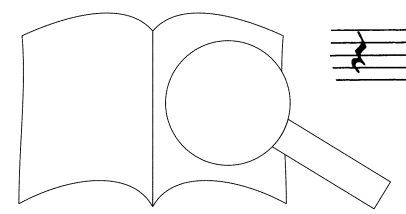
Adagio*

Musical notation for measures 1-9. The score is in 3/4 time with a key signature of one flat (B-flat). It features a treble and bass clef system. The right hand plays a melodic line with some grace notes, while the left hand provides a steady accompaniment. Fingerings are indicated with Roman numerals I and II. A watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Musical notation for measures 10-18. The notation continues from the previous system, showing the development of the melodic and accompanimental lines. The watermark 'PROBEPARTITUR' remains visible.

Musical notation for measures 19-27. The piece concludes with a final cadence. The watermark 'PROBEPARTITUR' is still present.

* II. (auch Salicional) 4 F.
... douce 4 F.



29

37

46

I (Gamba 8 F. und Spitzflöte 4 F.)

* Ist , , so kann in den folgenden 16 Takten die Spitzflöte 4 F. wegfallen.

55

Musical score for measures 55-62. The system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music features complex chordal textures and melodic lines. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

63

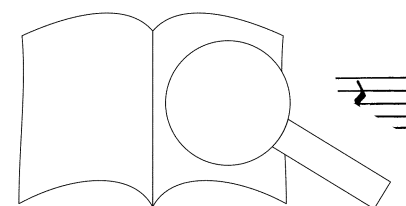
Musical score for measures 63-72. The system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music continues with similar complex textures. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

73

Musical score for measures 73-82. The system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music includes triplets and complex chordal structures. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

30

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81

89

99

14. Präludium in Es

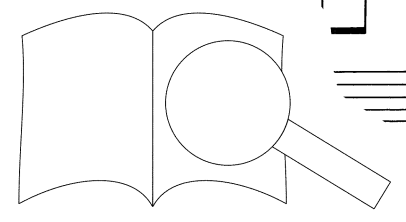
Carl
17
mbreit

Maestoso

ten.

ten.

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16

Musical score for measures 16-19. The score is written for piano and features a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music consists of a melodic line in the treble clef and a supporting bass line in the bass clef. Measure 16 starts with a treble clef and a bass clef. The melody in measure 16 is: G4, A4, Bb4, C5, Bb4, A4, G4. The bass line in measure 16 is: F3, G3, A3, Bb3, C4, D4. The music continues through measures 17, 18, and 19.

20

Musical score for measures 20-24. The score is written for piano and features a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music consists of a melodic line in the treble clef and a supporting bass line in the bass clef. Measure 20 starts with a treble clef and a bass clef. The melody in measure 20 is: D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4. The bass line in measure 20 is: F3, G3, A3, Bb3, C4, D4. The music continues through measures 21, 22, 23, and 24. Measure 24 includes the marking *ten.*

25

Musical score for measures 25-32. The score is written for piano and features a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music consists of a melodic line in the treble clef and a supporting bass line in the bass clef. Measure 25 starts with a treble clef and a bass clef. The melody in measure 25 is: D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4. The bass line in measure 25 is: F3, G3, A3, Bb3, C4, D4. The music continues through measures 26, 27, 28, 29, 30, 31, and 32. Measure 32 includes a large graphic of an open book.

15. Tonstück in Es

Op. 65, Nr. 9

Andante sostenuto

Mit abwechselnden Stimmen

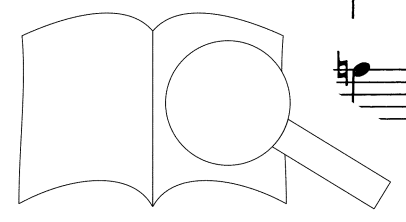
Jo' herzog

Musical notation for measures 1-6. The score is in E-flat major (three flats) and common time (C). It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The dynamic marking is *mp* (mezzo-piano).

Musical notation for measures 7-13. The score continues with the piano accompaniment. The dynamic marking changes to *pp* (pianissimo) in measure 10. The melody in the right hand has a more active character.

Musical notation for measures 14-33. The score continues with the piano accompaniment. The dynamic marking is *mf* (mezzo-forte). The melody in the right hand features some triplet-like figures.

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21

Musical score for measures 21-26. The score is written for piano in a key signature of two flats (B-flat and E-flat). It consists of a grand staff with a treble clef and a bass clef. The music features a mix of chords and melodic lines, with some notes beamed together. A large watermark 'PROBE PARTITUR' is overlaid diagonally across the page.

27

Musical score for measures 27-32. The score continues in the same key signature and style as the previous section. It includes various musical notations such as slurs and ties. The watermark 'PROBE PARTITUR' remains visible.

33

Musical score for measures 33-35. The score concludes with a few final notes and rests. A small icon of an open book with a magnifying glass is located in the bottom right corner of the score area. The watermark 'PROBE PARTITUR' is still present.

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39

Musical score for measures 39-46. The score is written for piano in a key signature of two flats (B-flat and E-flat). It features a treble and bass clef system. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *mp* (mezzo-piano) is present in measure 42. The system concludes with a double bar line.

47

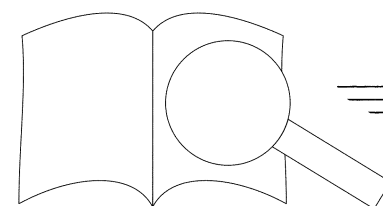
Musical score for measures 47-53. The score continues in the same key signature and clefs. It features a treble and bass clef system. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The system concludes with a double bar line.

54

Musical score for measures 54-61. The score continues in the same key signature and clefs. It features a treble and bass clef system. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *rit.* (ritardando) is present in measure 58. The system concludes with a double bar line.

36

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16. Festvorspiel (Präludium und Fuge) in Es

Op. 46, Nr. 7

rosig
887

Allegro maestoso, alla breve

Volles Werk

Hauptmanual

Musical notation for measures 1-11. The score is written for three staves: two grand staves (treble and bass clef) and one bass staff. The key signature is E-flat major (three flats). The tempo is Allegro maestoso, alla breve. The first system includes the instruction 'Volles Werk' and 'Hauptmanual'. A 'nu' dynamic marking is present in the second grand staff.

12

Musical notation for measures 12-23. The score continues on the same three-staff format. A 'p' dynamic marking is present in the second grand staff.

24

Musical notation for measures 24-37. The score continues on the same three-staff format. The tempo changes to **Meno mosso** at the beginning of measure 24. A large graphic of an open book with a magnifying glass is positioned at the end of the system.

36

Musical score for measures 36-44. The score is written for piano in a key signature of two flats (B-flat and E-flat). It consists of two systems of staves. The first system has a grand staff (treble and bass clefs) and a single bass clef staff below it. The second system has a grand staff and a single bass clef staff below it. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and slurs.

45

Musical score for measures 45-52. The score is written for piano in a key signature of two flats. It consists of two systems of staves. The first system has a grand staff and a single bass clef staff below it. The second system has a grand staff and a single bass clef staff below it. The music continues with similar rhythmic patterns and melodic lines.

53

Musical score for measures 53-57. The score is written for piano in a key signature of two flats. It consists of two systems of staves. The first system has a grand staff and a single bass clef staff below it. The second system has a grand staff and a single bass clef staff below it. The music concludes with a final cadence.

38

61

Musical score for measures 61-68. The score is written for piano in a key signature of two flats (B-flat and E-flat). It consists of a grand staff with a treble clef and two bass clefs. The music features a mix of eighth and sixteenth notes, with some chords and a melodic line in the right hand. A large watermark 'PROBE PARTITUR' is overlaid diagonally across the page.

69

Musical score for measures 69-76. The score continues from the previous system. It features a similar melodic and harmonic structure with eighth and sixteenth notes. A large watermark 'PROBE PARTITUR' is overlaid diagonally across the page.

77

Musical score for measures 77-84. The score concludes with a final cadence. A large watermark 'PROBE PARTITUR' is overlaid diagonally across the page. In the bottom right corner, there is a logo consisting of an open book with a magnifying glass over it.

17. Präludium in Es

Op. 160, Nr. 6

Merkel
885

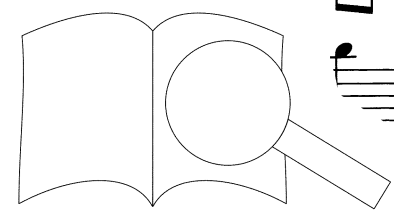
Allegro

Musical notation for measures 1-10. The score is in E-flat major (three flats) and common time (C). It features a treble and bass clef system. The first system includes a dynamic marking of *f* (forte) in both staves. The music consists of chords and moving lines in both hands.

Musical notation for measures 11-17. The score continues with the same key signature and time signature. Measure 11 is marked with a fermata. The notation includes various rhythmic values and articulation marks.

Musical notation for measures 18-39. The score continues with the same key signature and time signature. The notation includes various rhythmic values and articulation marks. A large watermark is overlaid on this section.

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25

Musical score for measures 25-34. The score is written for piano and includes a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music features a mix of chords and melodic lines. A large watermark 'PROBE PARTITUR' is overlaid diagonally across the page.

35

Musical score for measures 35-42. The score continues from the previous system. It includes dynamic markings such as *ff* (fortissimo) and *tr* (trill). The watermark 'PROBE PARTITUR' is prominent across the page.

43

Musical score for measures 43-50. The score concludes with a double bar line. It includes a *tr* (trill) marking. The watermark 'PROBE PARTITUR' is visible across the page.

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18. Orgelstück in E

Op. 74, Nr. 8

Fink
911

Moderato

The first system of the musical score, measures 1-7. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music is in a moderate tempo. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

The second system of the musical score, measures 8-14. The notation continues with similar melodic and harmonic patterns. The right hand has a more active melodic line, and the left hand continues with a steady accompaniment. The watermark 'PROBEPARTITUR' is visible across the system.

The third system of the musical score, measures 15-41. The piece concludes with a final cadence. The right hand has a melodic line that ends with a whole note chord, and the left hand has a bass line that ends with a whole note chord. The watermark 'PROBEPARTITUR' is visible across the system.

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22

Musical score for measures 22-29. The score is written for piano and features a treble and bass clef system. The key signature is three sharps (F#, C#, G#). The music consists of a melodic line in the treble clef and a supporting bass line in the bass clef. Measure 22 includes a fermata over a chord. A large watermark 'PROBE PARTITUR' is overlaid diagonally across the page.

30

Musical score for measures 30-37. The score continues from the previous system. It features a treble and bass clef system in the key of three sharps. The melody in the treble clef is more active, with many eighth and sixteenth notes. A large watermark 'PROBE PARTITUR' is overlaid diagonally across the page.

38

Musical score for measures 38-43. The score concludes with a final cadence in the treble clef. A large watermark 'PROBE PARTITUR' is overlaid diagonally across the page. In the bottom right corner, there is a graphic of an open book with a magnifying glass over it.

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19. Vor- und Nachspiel in e

Carl Gottfried Imbreit
1771

Sostenuto

Musical notation for measures 1-7. The score is in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. The tempo marking 'Sostenuto' is present. The music features a melodic line in the right hand and a supporting bass line in the left hand.

Musical notation for measures 8-14. The notation continues from the previous system, showing the continuation of the melodic and bass lines.

Musical notation for measures 15-21. The notation concludes the piece with a final cadence. A magnifying glass icon is located at the bottom right of this system.

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21

Musical score for measures 21-27. The score is written for piano in G major (one sharp) and 4/4 time. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various rests and phrasing slurs.

28

Musical score for measures 28-34. The score continues from the previous system, maintaining the same key signature and time signature. It features similar rhythmic patterns and melodic lines across the three staves.

35

Musical score for measures 35-44. The score concludes with a double bar line at the end of measure 44. The notation includes a large graphic of an open book with a magnifying glass over it, positioned in the lower right corner of the system.

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20. Präludium in F

Op. 24

Adolph  Hesse
1806

Allegretto*



* M

...men (im Pedal eine 16füßige und zwei 8füßige Stimmen)

14

Musical score for measures 14-18. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. Measure 14 features a melodic line in the treble clef with a slur over measures 14-15 and a sharp sign (#) above the staff. The bass clef staff provides harmonic support with chords and moving lines. The bottom staff contains a bass line with a slur over measures 14-15.

19

Musical score for measures 19-23. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues in the same key and time signature. Measure 19 has a sharp sign (#) above the staff. The notation includes various note values, rests, and slurs across all staves.

24

Musical score for measures 24-27. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 24 has a sharp sign (#) above the staff. The music concludes with a double bar line at the end of measure 27. The bottom staff features a long, wide slur spanning across measures 24-27.

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21. Präludium in F

Christi
177 Rinck

Allegretto
Mit einigen starken Stimmen

Musical notation for measures 1-6. The score is in F major, 3/4 time, and consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music features a rhythmic pattern of eighth and sixteenth notes with some rests.

Musical notation for measures 7-12. The notation continues with similar rhythmic patterns and includes some slurs and ties. The grand staff and bass staff are used.

Musical notation for measures 13-47. This section includes a variety of rhythmic figures and rests. The notation is spread across the grand staff and the bass staff.

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19

Musical score for measures 19-25. The score is written for piano on three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features a complex melodic line in the right hand with many accidentals and a steady accompaniment in the left hand.

26

Musical score for measures 26-33. This section includes a trill (tr) in measure 27. The notation continues with intricate melodic and harmonic patterns across the three staves.

34

Musical score for measures 34-43. The score concludes with a double bar line. The right hand part features a series of chords and melodic fragments, while the left hand provides a rhythmic and harmonic foundation.

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22. Präludium in F

Op. 156

Merkel
1885

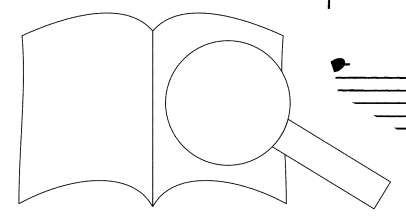
Andante

Musical notation for measures 1-7. The right hand starts with a piano (*p*) dynamic. The left hand has a steady accompaniment.

Musical notation for measures 8-14. The right hand features a triplet in measure 8. The dynamic is mezzo-forte (*mf*).

Musical notation for measures 15-50. The right hand continues the melody with various ornaments and dynamics. The left hand accompaniment remains consistent. Dynamics include piano (*p*).

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23

Musical score for measures 23-29. The score is written for piano and includes a grand staff with treble and bass clefs. A dynamic marking of *p* (piano) is present in measure 24. The music features a mix of chords and melodic lines.

30

Musical score for measures 30-36. The score continues with piano accompaniment, showing various chordal textures and melodic fragments.

37

Musical score for measures 37-46. The score concludes with a *rit.* (ritardando) marking in measure 45. A large watermark logo is visible in the bottom right corner of the page.

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23. Präludium in f

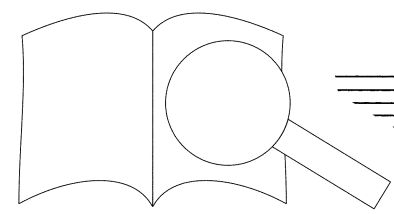
Op. 46, Nr. 2

Lento

Ziemlich starke Registrierung

3rosig
287

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24. Präludium in fis

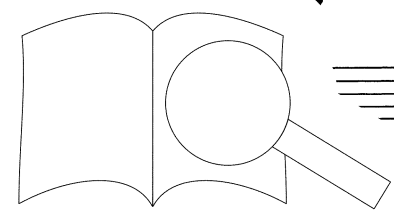
Carl Gottfried Bach
1762

Sostenuto

Musical notation for measures 1-4. The piece is in F# major (three sharps) and common time (C). The tempo is marked 'Sostenuto'. Measure 1 features a treble clef with a half note F#4 and a bass clef with a half note F#3. Measure 2 has a treble clef with a quarter note G#4 and a bass clef with a quarter note G#3. Measure 3 includes a trill (tr) on the treble clef G#4 and a bass clef quarter note G#3. Measure 4 shows a treble clef with a quarter note A5 and a bass clef quarter note A3.

Musical notation for measures 5-8. Measure 5 starts with a treble clef quarter note B5 and a bass clef quarter note B3. Measure 6 has a treble clef quarter note C6 and a bass clef quarter note C4. Measure 7 features a trill (tr) on the treble clef C6 and a bass clef quarter note C4. Measure 8 shows a treble clef quarter note D6 and a bass clef quarter note D4.

Musical notation for measures 9-12. Measure 9 has a treble clef quarter note E6 and a bass clef quarter note E4. Measure 10 features a treble clef quarter note F#6 and a bass clef quarter note F#4. Measure 11 shows a treble clef quarter note G#6 and a bass clef quarter note G#4. Measure 12 has a treble clef quarter note A6 and a bass clef quarter note A4.



15

20

25

54

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30

35

39

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25. Präludium in G

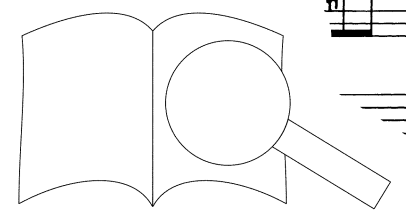
Johann Gottfried Vierling
1750 – 1817

Musical score for measures 1-10. The score is written for three staves: Treble, Bass, and a lower Bass staff. It features dynamic markings of *f* (forte) and *p* (piano). A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Musical score for measures 11-19. The score continues on three staves with dynamic markings of *p* (piano). A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Musical score for measures 20-25. The score continues on three staves. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

1. Flöte.
2. Flöte.
3. Flöte.
4. Flöte.
5. Flöte.
6. Flöte.
7. Flöte.
8. Flöte.
9. Flöte.
10. Flöte.
11. Flöte.
12. Flöte.
13. Flöte.
14. Flöte.
15. Flöte.
16. Flöte.
17. Flöte.
18. Flöte.
19. Flöte.
20. Flöte.
21. Flöte.
22. Flöte.
23. Flöte.
24. Flöte.
25. Flöte.

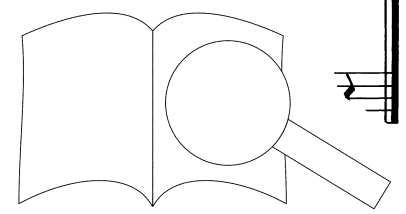


29

37

48

Mit nach und nach schwächerer Registrierung des Hauptmanuals und Pedals



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26. Präludium in G

Allegretto

Mit einigen starken Stimmen

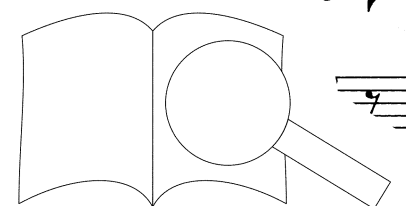
Chr. Rinck

Musical notation for measures 1-10. The score is in G major (one sharp) and 2/4 time. It features a treble and bass clef system. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

Musical notation for measures 11-19. The notation continues from the previous system, showing the development of the melodic and harmonic themes. Measure 11 is marked with a repeat sign.

Musical notation for measures 20-57. This system concludes the piece with a final cadence. The notation includes various rhythmic patterns and chordal textures characteristic of the style.

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29

Musical score for measures 29-36. The score is written for piano and features a treble and bass clef. The key signature has one sharp (F#). The music consists of a melodic line in the treble clef and a supporting bass line in the bass clef. The bass line includes several rests and notes with a '7' marking, possibly indicating a specific fingering or articulation.

37

Musical score for measures 37-46. The score continues with the same instrumentation and key signature. The melodic line in the treble clef shows more complex rhythmic patterns, including sixteenth notes and slurs. The bass line remains supportive with some rhythmic activity.

47

Musical score for measures 47-58. The score concludes with a final melodic phrase in the treble clef and a sustained bass line. A large, stylized graphic of an open book is positioned in the lower right corner of the page, partially overlapping the musical notation.

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27. Vorspiel in G

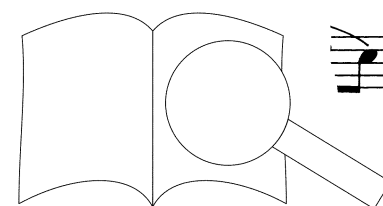
Johann Georg Frech

Larghetto cantabile*

Musical notation for measures 1-8. The score is in G major (one sharp) and 3/4 time. The tempo is 'Larghetto cantabile'. The music features a melody in the right hand with a triplet of eighth notes in measures 2 and 7, and a bass line in the left hand. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Musical notation for measures 9-15. The melody continues with various rhythmic patterns and rests. The bass line provides harmonic support. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Musical notation for measures 16-22. The piece concludes with a final cadence. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.



* N. \sharp außigen Registern

23

Musical score for measures 23-29. The score is written for piano and consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one sharp (F#). The music features a complex melodic line in the right hand with many slurs and ties, and a more rhythmic accompaniment in the left hand.

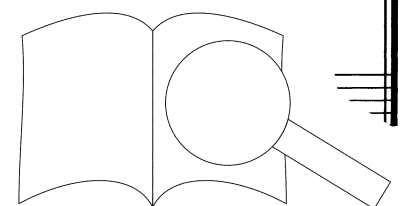
30

Musical score for measures 30-36. The score continues from the previous system. It maintains the same three-staff structure and key signature. The melodic lines in both hands show further development with various articulations and phrasing.

37

Musical score for measures 37-40. The score concludes with a final cadence. The right hand has a more active melodic line, while the left hand provides a steady accompaniment. The piece ends with a double bar line.

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28. Präludium in G

Op. 46, Nr. 3

Andantino

Mit einigen achtfüßigen Stimmen

3rosig
887

13

Musical score for measures 13-17. The score is written for piano and features a treble and bass clef. The key signature has one sharp (F#). The music consists of eighth and sixteenth notes in the treble and bass staves, with some chords and rests.

18

Musical score for measures 18-23. The score is written for piano and features a treble and bass clef. The key signature has one sharp (F#). The music consists of eighth and sixteenth notes in the treble and bass staves, with some chords and rests.

24

Musical score for measures 24-27. The score is written for piano and features a treble and bass clef. The key signature has one sharp (F#). The music consists of eighth and sixteenth notes in the treble and bass staves, with some chords and rests. A *ritard.* marking is present in measure 26. A large magnifying glass icon is overlaid on the bottom right of the score.

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29. Vor- und Nachspiel in G

Op. 134

Merkel
'885

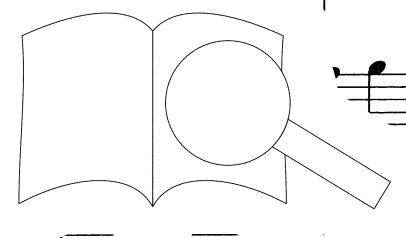
Allegro con fuoco

Musical notation for measures 1-6. The score is in G major (one sharp) and common time (C). It features a piano introduction with a forte (*f*) dynamic. The right hand plays chords and moving lines, while the left hand provides a rhythmic accompaniment. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Musical notation for measures 7-11. The score continues with the piano introduction. Measure 7 is marked with a *legato* instruction. The watermark 'PROBEPARTITUR' is still present.

Musical notation for measures 12-63. The score continues with the piano introduction. The watermark 'PROBEPARTITUR' is still present.

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17

ff

ff

Carus-Verlag

This system contains measures 17 through 22. It features a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. The right hand plays chords and melodic lines, while the left hand plays a steady eighth-note accompaniment. Dynamics include fortissimo (ff) markings.

23

This system contains measures 23 through 29. The musical notation continues with similar chordal textures and rhythmic patterns. The left hand maintains its eighth-note accompaniment.

30

legato

rit

This system contains measures 30 through 35. It includes a *legato* marking under the left hand and a *rit* (ritardando) marking above the right hand. The piece concludes with a final chord and a double bar line.

30. Präludium in g

Op. 46, Nr. 8

Larghetto

Mit mäßig starker, weicher Registrierung

rosig
87

Musical notation for measures 1-9 of the 30th Prelude in G major, Op. 46, No. 8 by J.S. Bach. The score is in 3/4 time and features a characteristic arpeggiated pattern in the right hand and a steady bass line in the left hand.

Musical notation for measures 10-18 of the 30th Prelude in G major, Op. 46, No. 8 by J.S. Bach. The arpeggiated pattern continues, with some melodic lines appearing in the left hand.

Musical notation for measures 19-27 of the 30th Prelude in G major, Op. 46, No. 8 by J.S. Bach. The piece concludes with a final arpeggiated chord.

28

38

47

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31. Präludium in g

Op. 156

Merkel
'885

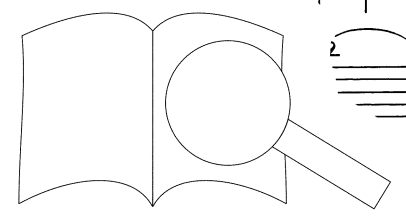
Larghetto

Musical notation for measures 1-11. The score is in G minor, 3/4 time, and marked 'Larghetto'. The first system shows the right and left hands with dynamics *pp* and *p*. The second system shows the continuation of the piece.

Musical notation for measures 12-22. The score continues with various chordal textures and melodic lines in both hands.

Musical notation for measures 23-67. The piece concludes with a final chord in the right hand and a sustained bass line in the left hand.

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34

32. Präludium in As

Felix Mendelssohn
1829

Andante grazioso

12

23

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33. Präludium in As

Op. 12, Nr. 4

Brosig
1887

Langsam*

1. Clavier

2. Clavier

1. Clavier durch ein
Stimme verstärkt

* 'av' der 3 achtfüßige Stimmen registriert, so zwar, daß das 2te sich wesentlich vom ersten durch die Klangfarbe unterscheidet und auch weniger ... u nell

24

2. Clavier

1. Clavier

1. Clavier

Mittelstimme
2. Clavier

31

1. Clavier

39

1. Clavier

34. Orgelstück in A

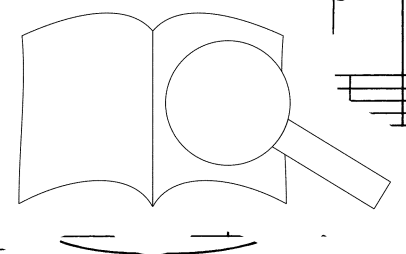
Michael Fischer
177?

Con moto
Stark

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music features a melodic line in the upper register and a rhythmic accompaniment in the lower register.

The second system of musical notation consists of three staves, continuing from measure 9. It includes various musical notations such as slurs, ties, and dynamic markings. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

The third system of musical notation consists of three staves, starting at measure 18. It concludes with a double bar line and repeat signs. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.



35. Präludium in A

Op. 160

Andante con moto

Musical notation for measures 1-6. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 1 starts with a piano (*pp*) dynamic. The right hand features a melodic line with eighth notes and a triplet in measure 5. The left hand provides a harmonic accompaniment with quarter notes.

Musical notation for measures 7-12. The right hand continues with a melodic line, featuring triplets in measures 7, 8, and 9. The left hand accompaniment remains consistent with quarter notes.

Musical notation for measures 13-18. The right hand continues with a melodic line, featuring triplets in measures 13, 14, and 15. The left hand accompaniment remains consistent with quarter notes.

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19

Musical score for measures 19-25. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is two sharps (F# and C#). Measure 19 starts with a treble clef. The music features eighth and sixteenth notes, with some triplets. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

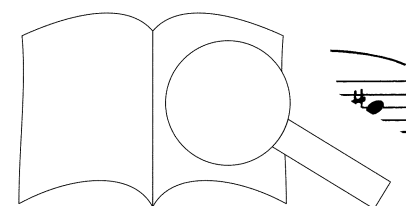
26

Musical score for measures 26-32. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is two sharps. Measure 26 starts with a treble clef. The music features eighth and sixteenth notes, with some triplets. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

33

Musical score for measures 33-40. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is two sharps. Measure 33 starts with a treble clef. The music features eighth and sixteenth notes, with some triplets. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

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40

mf

45

p

52

pp

36. Vor- und Nachspiel in a

Op. 134

Allegro risoluto

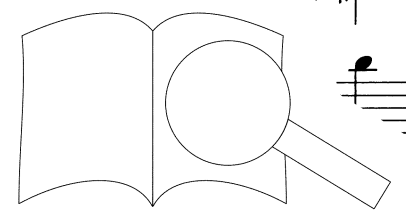
Verkel
885

Musical notation for measures 1-7. The score is in treble and bass clefs with a common time signature. The first system shows a treble clef staff with a forte (*f*) dynamic marking and a bass clef staff. The second system shows a bass clef staff with a forte (*f*) dynamic marking.

Musical notation for measures 8-14. The score continues in treble and bass clefs. The first system shows a treble clef staff and a bass clef staff. The second system shows a bass clef staff.

Musical notation for measures 15-76. The score continues in treble and bass clefs. The first system shows a treble clef staff with a mezzo-forte (*mf*) dynamic marking and a bass clef staff. The second system shows a bass clef staff with a mezzo-forte (*mf*) dynamic marking. The piece concludes with a double bar line and repeat signs.

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23

Musical score for measures 23-30. The score is written for piano and features a treble and bass clef system. The music consists of eighth and sixteenth notes with various accidentals (sharps and naturals). A first ending bracket labeled '1' spans measures 25-26. The piece concludes with a double bar line and a repeat sign.

31

Musical score for measures 31-39. The score continues with eighth and sixteenth notes. A 'cresc.' (crescendo) marking is present above the final measure (measure 39). The piece ends with a double bar line and a repeat sign.

40

Musical score for measures 40-46. The score features a treble and bass clef system. The music includes eighth notes and rests. A large graphic of an open book with a magnifying glass is overlaid on the right side of the page, partially obscuring the musical notation.

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37. Vor- und Nachspiel in B

Adolph Hesse
186

Andante*

* In. - 8füßige Stimmen, im Pedal zwei 16füßige und eine 8füßige Stimme.

22

Musical score for measures 22-29. The score is written for piano and features a treble and bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef consists of eighth and sixteenth notes, often beamed together. The bass clef accompaniment includes chords and single notes. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

30

Musical score for measures 30-37. The score continues with the same piano arrangement. The treble clef melody features some slurs and rests. The bass clef accompaniment provides harmonic support with chords and moving lines. The watermark 'PROBE-PARTITUR' remains visible.

38

Musical score for measures 38-45. The score concludes with a final cadence. The treble clef melody has a prominent slur over the final notes. The bass clef accompaniment includes a large chord in the final measure. The watermark 'PROBE-PARTITUR' is still present.

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45

Musical score for measures 45-52, featuring treble and bass clefs with various notes and rests.

53

Musical score for measures 53-60, featuring treble and bass clefs with various notes and rests.

38. Präludium in B

Op. 47, Nr. 1

Andante

Mit zarten Str'

Moritz Brosig
1815 – 1887

Musical score for measures 61-77, featuring treble and bass clefs with various notes and rests.

10

Musical score for measures 10-18. The score is written for piano and features a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music consists of a melodic line in the treble clef and a supporting bass line in the bass clef. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

19

Musical score for measures 19-27. The score continues from the previous system, maintaining the same key signature and instrumentation. The melodic line in the treble clef shows some chromatic movement and rests. The bass line provides harmonic support with chords and moving lines.

28

Musical score for measures 28-36. The score concludes with a final cadence. The melodic line in the treble clef features a prominent eighth-note pattern. The bass line ends with a sustained chord. The piece concludes with a double bar line.

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39. Präludium in B

Op. 160

Allegretto

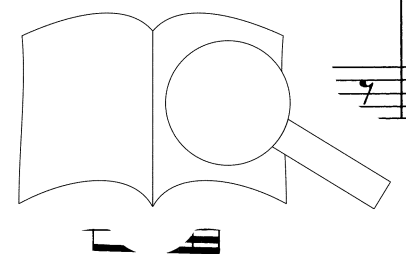
terkel
885

Musical notation for measures 1-11. The score is in B-flat major and 3/4 time. It features a treble and bass clef system. The right hand plays a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment. A dynamic marking of *mp* is present at the beginning.

Musical notation for measures 12-23. This section includes a triplet of eighth notes in measure 13. The notation continues with the same melodic and harmonic patterns as the previous section.

Musical notation for measures 24-81. The piece concludes with a final cadence. A dynamic marking of *pp* is present in measure 27. The notation ends with a double bar line and repeat signs.

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40. Präludium in b

Op. 3, Nr. 3

Andante

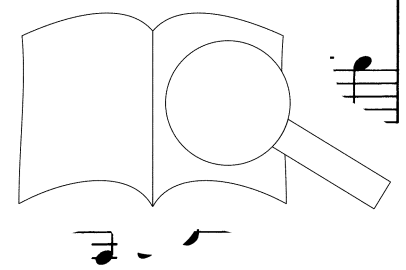
rosig
887

Musical notation for measures 1-6. The score is in G major (one flat) and 3/4 time. It features a treble and bass clef. The melody in the treble clef begins with a quarter rest followed by a quarter note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4. The bass clef accompaniment starts with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4.

Musical notation for measures 7-11. The treble clef continues with eighth notes: F4, E4, D4, C4, B3, A3, G3. The bass clef continues with quarter notes: A3, B3, C4, D4, E4, F4, G4. Measure 11 ends with a quarter rest in the treble and a quarter note G3 in the bass.

Musical notation for measures 12-15. The treble clef continues with eighth notes: F4, E4, D4, C4, B3, A3, G3. The bass clef continues with quarter notes: A3, B3, C4, D4, E4, F4, G4. Measure 15 ends with a quarter rest in the treble and a quarter note G3 in the bass.

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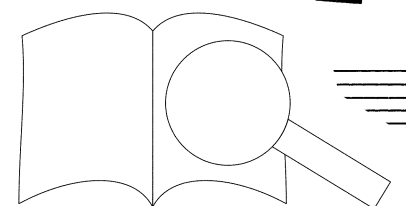


17

22

27

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32

37

41. Orgelstück in C

Andante con *r*
Volles Wer

Michael Gotthard Fischer
1773 – 1829

7

Musical score for measures 7-11. The score is written for three staves: Treble clef (top), Bass clef (middle), and Bass clef (bottom). The key signature is three sharps (F#, C#, G#). The music features a mix of eighth and sixteenth notes, with some rests and a fermata over a measure in the top staff.

12

Musical score for measures 12-16. The score is written for three staves: Treble clef (top), Bass clef (middle), and Bass clef (bottom). The key signature is three sharps (F#, C#, G#). The music continues with eighth and sixteenth notes, including a fermata in the top staff.

17

Musical score for measures 17-21. The score is written for three staves: Treble clef (top), Bass clef (middle), and Bass clef (bottom). The key signature is three sharps (F#, C#, G#). The music concludes with a double bar line and repeat dots. A large watermark logo is visible in the bottom right corner of this section.

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42. Vor- und Nachspiel in h

Christian Winck
1770

Largo

Mit sanften Stimmen (Bei Trauerfeierlichkeiten oder in der Charwoche)

Musical score for measures 1-8. The piece is in G major (one sharp) and common time (C). It features a piano (p) dynamic. The score is written for a grand piano with three staves: the top staff for the right hand, the middle staff for the left hand, and a separate bass staff below. The music consists of a series of chords and simple melodic lines.

Musical score for measures 9-16. The piece continues in G major and common time. It features a piano (p) dynamic. The score is written for a grand piano with three staves: the top staff for the right hand, the middle staff for the left hand, and a separate bass staff below. The music consists of a series of chords and simple melodic lines.

Musical score for measures 17-24. The piece continues in G major and common time. It features a mezzo-forte (mf) dynamic. The score is written for a grand piano with three staves: the top staff for the right hand, the middle staff for the left hand, and a separate bass staff below. The music consists of a series of chords and simple melodic lines.

26

Musical score for measures 26-32. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The key signature has two sharps (F# and C#). The first measure of the grand staff is marked with a piano dynamic (*p*). The music features complex chordal textures and melodic lines with slurs and ties.

33

Musical score for measures 33-39. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The key signature has two sharps (F# and C#). The music continues with complex chordal textures and melodic lines, including a first fingering (*I*) in the right hand.

40

Musical score for measures 40-47. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The key signature has two sharps (F# and C#). The music continues with complex chordal textures and melodic lines, ending with a double bar line.

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Kritischer Bericht

Die Quellen

Als Quellen dienten vornehmlich Erst- oder Frühdrucke. Sie werden jeweils bei den „Einzelanmerkungen“ angeführt.

Zur Edition

Den Pedalstimmen wurde jeweils ein eigenes Notensystem zugewiesen. Schreibweisen von Registrierungsangaben in den Quellen wurden in aller Regel beibehalten. Einzeltitel wurden in heute übliche Bezeichnungsweise übertragen und in der Schreibweise vereinheitlicht. Fehlte in der Quelle ein Einzeltitel, erfolgte seine Ergänzung.

Einzelanmerkungen

Vorbemerkung: Der Notentext wird immer nach dem Schema Taktziffer, Stimmensigle (S = Sopran, A = Alt, T = Tenor, B = Baß) bzw. getrennt nach Systemen (r. H. = rechte Hand, l. H. = linke Hand) und rhythmischen Zeichen (Ziffer = Position des betreffenden rhythmischen Zeichens – Note oder Pause – im Takt) zitiert.

1. Johann Georg Frech: Nachspiel in C

J. G. Frech, *Vor- und Nachspiele für die Orgel aus allen, sowohl harten als weichen, Tonarten zum Gebrauche bei den Gottesdiensten (...) für angehergeübtere Organisten*, Heft 1, Esslingen o. J. (ca. 1827), Seeger. S. 5 (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“).
Notation auf zwei Systemen; Einzelüberschrift „Nachspiel“.

- 1: ohne Ped.
- 5: Ped.
- 9 unterh. 2: ohne Ped.
- 21: ohne Ped.

2. Felix Mendelssohn Bartholdy: Präludium in C

Quelle A: Bibliothek der Evangelischen Kirchenmusik in Württemberg, Stuttgart
Undatiertes, handschriftliches Exemplar
Quelle B: Felix Mendelssohn Bartholdy, *Präludium in C*, Leipzig, Peters. o. J. S. 29. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“).

Notation auf zwei Systemen; ohne Einzelüberschrift.
Auftakt: Ped.
8 T: as statt a. 42: Ped.
12: Ped. 52: Ped.

Notation auf zwei Systemen mit einzelnen Pedalsätzen; ohne Einzelüberschrift.
Auftakt: Ped.

4. Moritz Brosig: Präludium in C

Moritz Brosig, *Ausgewählte Orgel-Compositionen*. Band II, Leipzig, Leuckart o. J. S. 29. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).
Notation auf drei Systemen; Einzelüberschrift „Praeludium“.

5. Josef Gabriel Rheinberger: Fughette in C über BACH

Josef Rheinberger, *Zwölf Fughetten strengen Styls für die Orgel*. Leipzig, Kahnt o. J. S. 5–7.
Notation auf drei Systemen; ohne Einzelüberschrift

6. Christian Heinrich Rinck: Präludium in C

Sammlung von Vor- und Nachspielen für die Kirchen des Großherzogtums Baden, Karlsruhe, Groos 1836. S. 74–75. Beigebunden an: „Choräle nebst Vor- und Nachspielen für die evangelisch-protestantischen Kirchen im Großherzogtum Baden“, Karlsruhe, Groos 1836. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).
Notation auf drei Systemen; ohne Einzelüberschrift.
Auftakt: Ped.

7. Wilhelm Volckmar: Zwölf Adagios für die Orgel

Wilhelm Volckmar, *Zwölf Adagios für die Orgel*. Leipzig, Rieter-Biedermann 1878. S. 6–7. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).
Notation auf zwei Systemen; ohne Einzelüberschrift.
Auftakt: Ped.

8. Michael Gotthard Fischer: Präludium in Des

Orgel-Album. Sammlung klassischer Orgelkompositionen. Band II (mittelschwer). Progressiv geordnet und herausgegeben von Wilhelm Volckmar, Leipzig, Peters. o. J. S. 29. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).
Notation auf zwei Systemen; ohne Einzelüberschrift.
Auftakt: Ped.

9. Gustav Merkel: Vor- und Nachspiel

Gustav Merkel, *Zehn Vor- und Nachspiele für die Kirchen des Großherzogtums Baden*, Karlsruhe, Groos 1836. S. 13–14. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).
Notation auf drei Systemen; ohne Einzelüberschrift.
Auftakt: Ped.

10. Josef Rheinberger: Fughette in D

Josef Rheinberger, *Zwölf Fughetten strengen Styls für die Orgel*, op. 123a, Leipzig, Kahnt o. J. S. 6–7.
Notation auf drei Systemen; ohne Einzelüberschrift.

11. Adolph Friedrich Hesse: Vor- und Nachspiel in d

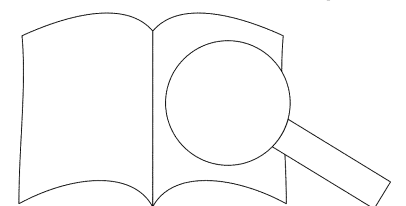
Sammlung von Vor- und Nachspielen für die Kirchen des Großherzogtums Baden, Karlsruhe, Groos 1836. S. 74–75. Beigebunden an: „Choräle nebst Vor- und Nachspielen für die evangelisch-protestantischen Kirchen im Großherzogtum Baden“, Karlsruhe, Groos 1836. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).
Notation auf zwei Systemen; Einzelüberschrift „Allegretto“.

12. Wilhelm Volckmar: Orgelstück in d

Wilhelm Volckmar, *Zwölf Adagios für die Orgel*, op. 357, Leipzig, Rieter-Biedermann 1878. S. 6–7. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).
Notation auf zwei Systemen; ohne Einzelüberschrift.
Auftakt: Ped.

13. Wilhelm Volckmar: Orgelstück in d

Wilhelm Volckmar, *Zwölf Adagios für die Orgel*, op. 357, Leipzig, Rieter-Biedermann 1878. S. 6–7. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).
Notation auf zwei Systemen; ohne Einzelüberschrift.
Auftakt: Ped.



14. Carl Gottlieb Umbreit: Präludium in Es

Sammlung von Vor- und Nachspielen für die Kirchen des Großherzogtums Baden, Karlsruhe, Groos 1836. S. 214–215. Begebunden an: „Choräle nebst Vor- und Nachspielen für die evangelisch-protestantischen Kirchen im Großherzogtum Baden“, Karlsruhe, Groos 1836. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).
Notation auf zwei Systemen; ohne Einzelüberschrift.
1: Pedal.
14 B: zwei durch Bogen verbundene Halbe statt einer Ganzen.

15. Johann Georg Herzog: Tonstück in Es

Quelle A: Johann Georg Herzog, *Zwölf Tonstücke für die Orgel*, op. 65, Leipzig, Forberg o. J.
Quelle B: *The Mendelssohn School. A collection of organ music by students and colleagues of Felix Mendelssohn Bartholdy*. Compiled and ed. by Wayne Leupold, New York, McAfee 1979. S. 15–16.
Notation in A und B auf zwei Systemen; jeweils ohne Einzelüberschrift.
1: Ped. 40: Man.
5: Man. 44: Ped.
7: Ped. 48: Man.
9: Man. 50: Ped.
13: Ped. 54: Ped.
28: Ped.

16. Moritz Brosig: Festvorspiel (Präludium und Fuge) in Es

Moritz Brosig, *Ausgewählte Orgel-Compositionen*, Band II, Leipzig, Leuckart o. J. S. 33–34. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).
Notation auf drei Systemen; Einzelüberschrift „Festvorspiel“, darunter „Präludium und Fuge“.
1 unterh. des obersten Systems: Haupt-Manual.
9 unterh. des obersten Systems: Neben-Manual.
18 unterh. des obersten Systems: H. M.

17. Gustav Merkel: Präludium in Es

Gustav Merkel, *Zwanzig Praeludien für die Orgel*, Biedermann 1882. S. 9–10. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).
Notation auf drei Systemen mit Einzelüberschrift.

18. Christian Firsiroti: Präludium in Es

Christian Firsiroti, *Sammlung von Vor- und Nachspielen für die Kirchen des Großherzogtums Baden*, Karlsruhe, Groos 1836. S. 192–193. Begebunden an: „Choräle nebst Vor- und Nachspielen für die evangelisch-protestantischen Kirchen im Großherzogtum Baden“, Karlsruhe, Groos 1836. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).
Notation auf zwei Systemen; Einzelüberschrift „Allegretto“.
3 T, B: Man. et Ped.
8 B: Ped.
19 B: c¹ mit Halsung nach oben und unten.
21 T, B unterh. 2: Man. et Ped.
27 unterh. 4: Man. et Ped.
28 T, B: ohne Keile und Bögen.
34 unterh. 3: Pedal.

und Nachspielen für die evangelisch-protestantischen Kirchen im Großherzogtum Baden“, Karlsruhe, Groos 1836. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).
Notation auf zwei Systemen; ohne Einzelüberschrift.
2: Pedal.
41 T, A: Bindebögen fehlen.
42 S, A, T: Bindebögen fehlen.

20. Adolph Friedrich Hesse: Präludium in F

Quelle A: *Sammlung von Vor- und Nachspielen für die Kirchen des Großherzogtums Baden*, Karlsruhe, Groos 1836. S. 31. Begebunden an: „Choräle nebst Vor- und Nachspielen für die evangelisch-protestantischen Kirchen im Großherzogtum Baden“, Karlsruhe, Groos 1836. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).
Quelle B: Adolph Hesse, *Hesse-Album. Auswahl der vorzüglichsten Compositionen von Adolph Hesse. Erster Band, enthaltend 77 mittelschwere Orgelstücke mit beigefügter Pedal-Applicature*, Leipzig, Gottschalg, 2. Aufl., Leipzig, Leuckart o. J. S. 34. (Exemplar der Bibliothek des Herausgebers).
Quelle C: Adolph Hesse, *Leichte Präludien für den gottesdienstlichen Gebrauch*, hrsg. von A. Hänle. (Exemplar der Bibliothek des Herausgebers).
Notation in allen Quellen auf zwei Systemen; Einzelüberschrift „Allegretto“.

A
Registrierungsanweisung und zwei 8füßige Pedalsätze.
1: Pedal.
B
18 unterh. des obersten Systems: Haupt-Manual.
9 unterh. des obersten Systems: Neben-Manual.
18 unterh. des obersten Systems: H. M.

21. Christian Heinrich Rinck: Präludium in F

Christian Heinrich Rinck, *Sammlung von Vor- und Nachspielen für die Kirchen des Großherzogtums Baden*, Karlsruhe, Groos 1836. S. 192–193. Begebunden an: „Choräle nebst Vor- und Nachspielen für die evangelisch-protestantischen Kirchen im Großherzogtum Baden“, Karlsruhe, Groos 1836. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).
Notation auf zwei Systemen; Einzelüberschrift „Allegretto“.
3 T, B: Man. et Ped.
8 B: Ped.
19 B: c¹ mit Halsung nach oben und unten.
21 T, B unterh. 2: Man. et Ped.
27 unterh. 4: Man. et Ped.
28 T, B: ohne Keile und Bögen.
34 unterh. 3: Pedal.

22. Gustav Merkel: Präludium in F

Gustav Merkel, *Zehn Praeludien für die Orgel*, op. 15^r, Biedermann 1884, Heft 1. S. 3–4. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).
Notation auf drei Systemen; ohne Einzelüberschrift.

23. Moritz Brosig: Präludium in Es

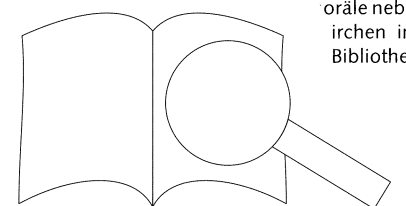
Moritz Brosig, *Ausgewählte Orgel-Compositionen*, Band II, Leipzig, Leuckart o. J. S. 33–34. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).
Notation auf drei Systemen; Einzelüberschrift „Festvorspiel“, darunter „Präludium und Fuge“.
1 unterh. des obersten Systems: Haupt-Manual.
9 unterh. des obersten Systems: Neben-Manual.
18 unterh. des obersten Systems: H. M.

24. Christian Gottfried Vierling: Präludium in G

Christian Gottfried Vierling, *Sammlung von Vor- und Nachspielen für die Kirchen des Großherzogtums Baden*, Karlsruhe, Groos 1836. S. 22–23. Begebunden an: „Choräle nebst Vor- und Nachspielen für die evangelisch-protestantischen Kirchen im Großherzogtum Baden“, Karlsruhe, Groos 1836. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).
Notation auf zwei Systemen; ohne Einzelüberschrift.
1: Pedal. 31: Pedal.
5: Pedal. 35: Pedal.
7: Pedal dopp. 36 T 3: fis statt f.
20: dopp. Ped. 37 2: manualiter.
21: Manual. 40: Pedal.
23 T: Bogen ab 1 statt ab 2. 44 2: Ped. dopp.
25 2: Ped. 55: Ped.
27 T: Bogen ab 1 statt ab 2. 56: Ped.

26. Christian Heinrich Rinck: Präludium in G

Christian Heinrich Rinck, *Sammlung von Vor- und Nachspielen für die Kirchen des Großherzogtums Baden*, Karlsruhe, Groos 1836. S. 192–193. Begebunden an: „Choräle nebst Vor- und Nachspielen für die evangelisch-protestantischen Kirchen im Großherzogtum Baden“, Karlsruhe, Groos 1836. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).
Notation auf zwei Systemen; Einzelüberschrift „Allegretto“.
3 T, B: Man. et Ped.
8 B: Ped.
19 B: c¹ mit Halsung nach oben und unten.
21 T, B unterh. 2: Man. et Ped.
27 unterh. 4: Man. et Ped.
28 T, B: ohne Keile und Bögen.
34 unterh. 3: Pedal.



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27. Johann Georg Frech: Vorspiel in G

J. G. Frech, *Vor- und Nachspiele für die Orgel aus allen, sowohl harten als weichen, Tonarten zum Gebrauche bei den Gottesdiensten (...) für angehende und geübtere Organisten*, Heft 1, Esslingen, Seeger o. J. (ca. 1827). S. 12. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).

Notation auf zwei Systemen; Einzelüberschrift „Vorspiel aus G dur“.

9: Ohne Ped.

17: Ohne Ped.

33 B (Pedal) 1: fis statt g.

28. Moritz Brosig: Präludium in G

Moritz Brosig, *Ausgewählte Orgel-Compositionen*, Band II, Leipzig, Leuckart o. J. S. 28. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).

Notation auf drei Systemen; Einzelüberschrift „Praeludium“.

29. Gustav Merkel: Vor- und Nachspiel in G

Quelle A: Gustav Merkel, *Zehn Vor- und Nachspiele für die Orgel*, op. 134, Leipzig, Winterthur, Rieter-Biedermann o. J., Heft 2. S. 2–3. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).

Quelle B: Gustav Merkel, *Orgelschule. Praktische Anleitung zur gründlichen Erlernung des kirchlichen Orgelspiels*, op. 177, 5. verbess. und vermehrte Aufl., Leipzig, Rieter-Biedermann o. J. S. 88–89. (Exemplar der „Bibliothek der Evangelischen Kirchenmusik in Württemberg“, Stuttgart).

Notation in A und B auf drei Systemen mit einzelnen Pedalsätzen.

A: Einzelüberschrift „Allegro“.

B: Einzelüberschrift „Nachspiel“, Tempobezeichnung „Allegro con fuoco“.

30. Moritz Brosig: Präludium in g

Moritz Brosig, *Ausgewählte Orgel-Compositionen*, Band II, Leipzig, Leuckart o. J. S. 35–36. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).

Notation auf drei Systemen; Einzelüberschrift „Praeludium“.

28 A 5: a statt as.

31. Gustav Merkel: Präludium in g

Gustav Merkel, *Zehn Präludien für die Orgel*, op. 134, Leipzig, Winterthur, Rieter-Biedermann o. J. S. 10–11. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).

Notation auf drei Systemen mit einzelnen Pedalsätzen; ohne Einzelüberschrift.

27 T 1: e¹ statt e²

32. Carl Gottlieb

Carl Gottlieb, *Sammlung von Vor- und Nachspielen für die Kirchen des Großherzogtums Baden*, Karlsruhe, Groos 1836. S. 60–61. Begebunden an: „Choräle nebst Vor- und Nachspielen für die evangelisch-protestantischen Kirchen im Großherzogtum Baden“, Karlsruhe, Groos 1836. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).

Notation auf zwei Systemen; ohne Einzelüberschrift.

1: ...

12 A

33. Moritz Brosig: Präludium in As

Moritz Brosig, *Ausgewählte Orgel-Compositionen in zwei Bänden*, Band II, Leipzig, Leuckart o. J. S. 22–23. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).

Notation auf drei Systemen; Einzelüberschrift „Praeludium“.

1 unterh. des obersten Systems: 1. Clav.

1 mittl. System: ganze Pause.

9 oberh. des obersten Systems: 2. Clav.

16/17 oberh. S: 1. Clav. durch eine 8 füss. Stimme verstärkt.

16/17 unterh. A: Die Mittelstimmen auf dem 2. Clav.

24 oberh. S 2: 2. Clav.

24 oberh. T 3: 1. Clav.

28 oberh. S 2: 1. Clav.

28 unterh. T 2: Mittelst. 2. Clav.

32 unterh. T 4: 2. Clav. statt 1. Clavier.

35 oberh. S: 2. Clav.

41 unterh. T 2: 1. Clav.

43 unterh. T 4: 2. Clav.

34. Michael Gotthard Fischer: Orgelstück in A

Michael Gotthard Fischer, *Orgel-Album. Sammlung klassischer Orgelkompositionen*, Band II, Leipzig, Peters o. J. S. 23. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).

Notation auf zwei Systemen; ohne Einzelüberschrift.

7: Ped.

35. Gustav Merkel

Gustav Merkel, *Zehn Präludien für die Orgel*, op. 134, Leipzig, Winterthur, Rieter-Biedermann o. J. S. 8–9. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).

Notation auf drei Systemen mit einzelnen Pedalsätzen; ohne Einzelüberschrift.

14 A 5: c statt e.

36. Gustav Merkel: Nachspiel in a

Gustav Merkel, *Zehn Präludien für die Orgel*, op. 134, Leipzig, Winterthur, Rieter-Biedermann o. J. S. 8–9. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).

Notation auf drei Systemen mit einzelnen Pedalsätzen; ohne Einzelüberschrift.

14 A 5: c statt e.

37. Adolph Friedrich Hesse: Vor- und Nachspiel in B

Adolph Friedrich Hesse, *Sammlung von Vor- und Nachspielen für die Kirchen des Großherzogtums Baden*, Karlsruhe, Groos 1836. S. 60–61. Begebunden an: „Choräle nebst Vor- und Nachspielen für die evangelisch-protestantischen Kirchen im Großherzogtum Baden“, Karlsruhe, Groos 1836. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).

Notation auf zwei Systemen; ohne Einzelüberschrift.

1: Ped.

38. Moritz Brosig: Präludium in B

Moritz Brosig, *Ausgewählte Orgel-Compositionen in zwei Bänden*, Band II, Leipzig, Leuckart o. J. S. 37. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).

Notation auf zwei Systemen; Einzelüberschrift „Praeludium“.

39. Gustav Merkel: Präludium in G

Gustav Merkel, *Zehn Präludien für die Orgel*, op. 134, Leipzig, Winterthur, Rieter-Biedermann o. J. S. 10–11. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).

Notation auf drei Systemen mit einzelnen Pedalsätzen; ohne Einzelüberschrift.

27 T 1: e¹ statt e²

41. Michael Gotthard Fischer: Orgelstück in H

Michael Gotthard Fischer, *Orgel-Album. Sammlung klassischer Orgelkompositionen*, Band II (mittelschwer). Progressiv geordnet und herausgegeben von Wilhelm Volckmar, Leipzig, Peters o. J. S. 28–29. (Exemplar der Bibliothek des Herausgebers).

Notation auf zwei Systemen; ohne Einzelüberschrift.

42. Christian Heinrich Rinck: Vor- und Nachspiel in h

Christian Heinrich Rinck, *Sammlung von Vor- und Nachspielen für die Kirchen des Großherzogtums Baden*, Karlsruhe, Groos 1836. S. 210–211. Begebunden an: „Choräle nebst Vor- und Nachspielen für die evangelisch-protestantischen Kirchen im Großherzogtum Baden“, Karlsruhe, Groos 1836. (Exemplar der Bibliothek der „Evangelischen Kirchenmusik in Württemberg“, Stuttgart).

Einzelanmerkungen: Quelle auf zwei Systemen; ohne Einzelüberschrift.

1: ohne Manualbezeichnung; Pedal.

5: ohne Manualbezeichnung

8 S 1: a¹ statt ais¹.

9: ohne Manualbezeichnung

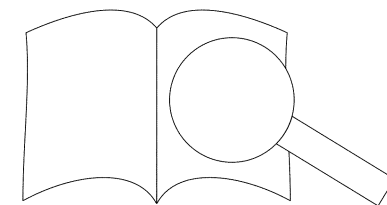
13: Ped. dopp.

14: 2tes Manual.

22: ohne Manualbezeichnung

26: ohne Manualbezeichnung

38: Pedal.



Orgel solo / Organ solo		Silcher: Sämtliche Orgelstücke	80.121	Krebs: Drei Fantasien (Blasinstr.)	13.056
Bach: Fantasia e Fuga in c, BWV 562	40.594/10	Vierne: Sämtliche Orgelwerke (13 Bde)	18.150	- Freu dich sehr, o meine Seele (Obda)	13.024
- Sonate in C nach BWV 1005 (arr. Bornefeld)	29.177	Vogler: 32 Préludes pour l'Orgue ou Pfte	18.072	- Vier Choralvorspiele (Blasinstr.)	3.055
- Partita in d nach BWV 1004 (arr. Bornefeld)	29.179	Widor: Symphonie IV op. 13/4	18.177	Kretzschmar: Concerto für Flöte und Orgel	6.034
Bartók: Suite für Orgel (arr. Bornefeld)	29.174	- Symphonie VI op. 42,2	18.176	- Concerto für Klarinette und Orgel	13.033
Bornefeld: Orgelsonate 1965/66	29.105	Vorspiele und Begleitsätze zu Kirchenliedern		Langlais: Supplicatio (= 1. Satz)	
Danziger Orgelmusik des 16.–18. Jahrhunderts	28.003	Préludes and hymn settings		Oley: Wunderbarer Körper	
Das rote Album. Hits for Organ I	18.062	Aphorismen, Intonationen und Choralvorspiele zum EG (I)	18.115	Purcell: Suite für Traversflöte	
Freie Orgelmusik der Romantik I, II und III (Völk)	40.591–593	Aphorismen, Intonationen und Choralvorspiele zum EG (II)	18.116	Raphael: Sonata	
Französische Orgelmusik des 19. Jhds	91.225	Bach, J. M.: Sämtliche Orgelchoräle	30.650	- Sechste Orgelsonate	150
Froberger: Toccaten u. Fantasien	91.075	Bach: Sechs Orgelchoräle nach Kantatensätzen	18.021	- Sechste Orgelsonate	166/10
Fugen des 19. Jahrhunderts (2 Bde)	91.228/9	- Sechs Choräle à la Schübler (arr. G. Hoffmann)	18.047	- Sechste Orgelsonate	16.043
Husumer Orgelbuch (Sammlung, 1758)	18.053	- 18 Choralpartiten (Schlenker)	18.111	- Sechste Orgelsonate	13.022
Janca: Manchmal kennen wir Gottes Willen (1992)	18.109	- 19 Choräle von Bach und dem Thüringer Umkreis	18.111	- Sechste Orgelsonate	29.187
- Brich dem Hungrigen dein Brot (1995)	18.106	Bornefeld: Choralpartiten I–VIII	29.062	- Sechste Orgelsonate	13.003
- Kleine Toccata über „Hört, der Engel helle Lieder“ (1995)	18.108	- Choralvorspiele I, II	29.062	Orgelkonzerte / Organ concertos	
Karkoschka: Toccata und Fuge über 2 Osterchoräle (1953)	18.057	Brosig: Sämtliche Choralvorspiele		Anonymus: Concertino a due Cembali (Orgel)	18.504
Krebs: Choralbearbeitungen (Erster Teil der Clavier-Übung)	18.524	Choralvorspiele aus dem Umkreis des jungen Bach	114	Bach, J. Chr.: Orgelkonzert in F	38.501
- Sechs Suiten	18.512	Choralvorspiele des 19. Jahrhunderts	226	- Orgelkonzert in B	38.502
Mozart: 17 Kirchenkonzerte (arr. für Orgel solo)	18.067	Choralvorspiele der Jahrhundertwende	27	- Orgelkonzert in Es	38.503
Muffat: Apparatus musico-organisticus	91.071	Choralvorspiele zum Gotteslob		Bach: Konzert in d BWV 1052 (arr. Bornefeld)	29.197
Murschhauser: Octi-Tonium Novum Organicum	91.074	Esslinger Orgelbuch. Intonationen und Begleitsätze zum EG (3 Bde)		Händel: Concerti d'organo Nr. 7–12	40.538
Musik zu Kasualien 4 (für Orgel allein)	2.079	Freiburger Orgelbuch		- Concerti d'organo Nr. 13–16	40.545
Neukomm: Kurze und leichte Messe	18.068	Freiburger Kirchenmusik		Rheinberger: Orgelkonzert Nr. 1 in F op. 137	50.137
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Organo pleno. 140 Stücke zum Ein- und Ausgang (17./18. Jh.)	18.074	Hölzl: Orgelbuch	18.103	Orgelschulen, Bücher / Organ instruction books	
Orgelbuch Mozart-Haydn (L. + W. A. Mozart, J. + J. M. Haydn)	2.118	Hölzl: Orgelbuch	18.101/10	Gaar: Orgel improvisation	24.017
Österliche süddt. Orgelmusik (15.–19. Jhd)	92.372	Hölzl: Orgelbuch	18.101/20	Latry/Mallié: L'œuvre d'organe	24.118
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Orgelstücke der Orgelschule Wegweiser (Augsburg 1668)		Hölzl: Orgelbuch	18.105	- Part 1: Baroque and C	60.003
Orgelwerke der Spätromantik		Hölzl: Orgelbuch	18.104	- Bd. 2: Romantik	60.004
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Pastorale. Pastoralmusik, Bd. 1: Ital., Schweiz, Frankreich		Hölzl: Orgelbuch	18.100	- Bd. 3: Die Moderne	
- Bd. 2: Deutschland, Böhmen, Österreich, Süddeutschland		Hölzl: Orgelbuch		Schildknecht/Schröder	
Peyer: Praembula e Fughe (2 Bde)		Hölzl: Orgelbuch		Völk: Orgeln in Württemberg	
Praetorius, J.: Drei Praeambula, Motetten		Hölzl: Orgelbuch		Wolff/Zepf: Die Orgeln in Württemberg	
Reger: Werkausgabe, mit DVD, 10 Bde		Hölzl: Orgelbuch			
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- Abt. I/3: Phantasien u. Fugen		Hölzl: Orgelbuch			
- Abt. I/4: Choralvorspiele		Hölzl: Orgelbuch			
- Abt. I/5: Orgelsonaten		Hölzl: Orgelbuch			
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