



APPARATUS
MUSICO-ORGANISTICUS
INVICTISSIMO
LEOPOLDO I.
IMPERATORI
SEMPER AUGUSTO
CORONATIONEM ^{AD} AUSPICATISSIMAM
CONIUGIS, ac FILII,
Augustissimæ Imperatricis
^{AC} Potentissimi Romanorum Regis

In demissimum obsequium oblatus
AB AUCTORE
GEORGIO MUFFAT.
Celsis, ^{mi} ac Rever. ^{mi} S. R. I. Principis & Archiepiscopi Salisburgensis
Organendo & Cubiculario.

LIBER PRIMUS
Quo duodecim Modulationes, seu TOCCATÆ (ut vocant,) majores, ad
singulare Philo-Musicorum oblectamentum, & copiosum Artis hu-
jus exercitium, stylo recentiori concinnatae, exhibentur.

Accerunt
CIACCONA, & PASSACAGLIA,
Uti & nova CYCLOPEIAS harmonica.
Quævis pluribus distincta Variationibus.



*Sumpibus, & Impensis Munificentissimis altèmemorati Celsis, ^{mi} ac
Rever. ^{mi} Principis Salisburgensis.*

SALISBURGI
Apud Auctorem & apud JOAN. BAPT. MAYR, Typogr. Aulico-Academ.
Nunc deinceps Lat. Savij degentem,

VORWORT

Die vorliegende Ausgabe des Apparatus musico-organisticus von Georg Muffat unterscheidet sich in 6 Punkten von ihrer Vorgängerin, der Ausgabe Samuel de Langes aus dem Jahr 1888:

1. sie behält die Notierung des Originaldrucks auf 2 Systemen bei,
2. sie bringt die originalen Pedalhinweise,
3. sie behandelt Muffats Verzierungen,
4. sie druckt Originaltitel und Vorwort ab,
5. sie bietet die Disposition der Passauer Domorgel von 1688 zur Erläuterung des Klangstils,
6. sie berichtet über neue biographische Forschungen.

Zu 1. Wie die italienische Orgelmusik, von der sie beeinflußt ist (Muffat selbst war Schüler Bernardo Pasquinis), wurde die süddeutsche Orgelmusik des 17. Jahrhunderts auf 2 Systeme notiert. Das Pedal wurde so sparsam verwendet, daß manche Stücke auf dem pedallosen Positiv dargestellt werden können. In Muffats Sammlung sind es die 4., 7. und 11. Tokkata, die Ciacona, Passacaglia und Nova Cycloepias Harmonica.

Die griffmäßige Verteilung auf 2 Systeme wurde nicht übernommen. Entsprechend unserer heutigen Gepflogenheit verdeutlicht das Notenbild der Neuausgabe die Stimmführung. Von den 9 Schlüsseln des Originaldrucks (2 G-, 4 C- und 3 F-Schlüssel) sind nur die beiden heute üblichen beibehalten. Die von Muffat bisweilen notierten Großtakte wurden – einem originalen Teileinschleifen folgend – in übliche $\frac{4}{4}$ -Takte geteilt. Das Adagio der 11. Tokkata wurde auf halbe Werte verkürzt ($\frac{3}{2}$ zu $\frac{3}{2}$).

Zu 2. Die süddeutschen und italienischen Meister benützten das Pedal nur für lange Haltetöne, bewegte Führungen wurden stets manualiter gespielt. Auch die Baßstimme fugierter Sätze wurde auf dem Manual vorgetragen. In unserer Ausgabe sind die originalen Hinweise beibehalten, deren Bedeutung Muffat im Vorwort erklärt. An Stellen, wo im Originaldruck offensichtlich die Pedalangabe vergessen wurde, ist eine singgemäß Ergänzung versucht worden; durch Klammern wurde sie als Zusatz des Herausgebers gekennzeichnet¹⁾. Entgegen dem zeitüblichen Pedalumfang, der C-f^o, höchstens C-b^o mit kurzer Oktav betrug, setzen Muffats Vorschläge C-c¹ ohne Cis voraus.

Zu 3. Vier Verzierungsformen behandelt Muffat in seinem Vorwort. Im Notentext verwendet er einige weitere. Diese Schreibweise bezeichnet den Schleifer. Der französische Orgelkomponist Nicolas le Bègue (1630–1702), ein Zeitgenosse Muffats, erklärt in seinem 1. Orgelbuch²⁾ von 1676 die Ausführung so:



Das Zeichen $\text{---} \downarrow$ und seine Umkehrung $\text{---} \uparrow$ bedeuten einen kurzen, doch betonten Vorschlag. Muffat sagt darüber in der Vorrede zum „Florilegium“³⁾: „thut der nachkommenden den vorgehenden Clav zu widersetzen vorfügen“. Schließlich findet sich in den fugierten Abschnitten der 4. und 7. Tokkata diese Notierung $\text{---} \downarrow$; sie ist aus der Praxis der Streichinstrumente auf das Orgelspiel übertragen. Muffat nennt sie „Schleiffung“ und erläutert am erwähnten Ort: „bindet zwey oder mehr Noten in einem Bogen-Zug ganz flüssig zusammen . . . setzt in der zeichneten Composition nichts hinzu.“

Zu 4. Titel und Vorwort der Erstausgabe sind der Neuausgabe vorangestellt. Die Widmung an den Kaiser, die nur durch die Erwähnung der Organistentätigkeit beim Straßburger Domkapitel und die Vertreibung von diesem Amt durch Kriegswirren bemerkenswert ist, konnte entbehrt werden. Dafür wurde die Vorrede auch in deutscher Übersetzung eingefügt, wie sie sich in einer Neuauflage nach Muffats Tod findet. Die Kenntnis der Anrede „An den geneigten Leser“⁴⁾ ist nicht nur zeitgeschichtlich aufschlußreich, sondern für die Verzierungspraxis und Pedalverwendung unentbehrlich.⁵⁾ Sie offenbart auch eine menschliche Schwäche Muffats in der Behauptung, daß „von den Herrn Frescobaldi Zeiten her niemals in Erfahrung gebracht, daß etwas dergleichen in dem Druck ausgegangen wäre“. 1686 war in München Johann Kaspar Kerlls „Modulatio organica“⁶⁾ erschienen, die Muffat gewiß noch in Salzburg kennengelernt hat und dennoch verschweigt. Zwei Exemplare einer von den Erben veranstalteten, 1726 bei Peter van Ghelen, Wien, erschienenen Neuauflage⁷⁾ bewahrt die Gesellschaft der Musikfreunde in Wien. Ihr ist für die Genehmigung, das deutsche Vorwort abzudrucken, gebührend zu danken.

1) Auch Zeitmaß- und Verzierungsergänzungen wurden eingeklammert.

2) Oeuvres complètes d'orgue de Nicolas le Bègue, Schott, Mainz, 1908, S. 5.

3) DTO II, 2, Wien 1895, S. 25.

4) Lateinischer und deutscher Text weisen einige Unterschiede auf, die sich aus den verschiedenen Editionsjahren erklären.

5) Der Übersetzer hat das Wort clavis falsch übertragen. Cum proxima clavi superiori und cum clavi inferiori proxima bedeutet mit der nächsthöheren bzw. nächsttieferen Taste.

6) Vgl. die Neuausgabe im Verlag Coppenrath, Altötting (1956).

7) Diese stammten aus dem Besitz von Erzherzog Rudolf und J. Brahms.

8) L. Freundt dürfte um 1639/40 geboren sein, er starb am 19. 4. 1722 in Passau.

9) R. Walter, Der Passauer Domorgelbau von L. Freundt, Ostbairische Grenzmarken 27, Passau 1985, 108 ff.

10) Klaviaturumfänge sind nicht genannt. In Stift Klosterneuburg baute der Vater Johann Freundt in den Manualen C-c³, im Pedal C-b^o mit kurzer großer Oktave.

Zu 5. Mit dem ortsansässigen Orgelbauer Leopold Freudent⁸⁾ schloß das Passauer Domkapitel am 3. August 1685 einen Vertrag über den Orgelneubau. Ausreichende Geldmittel hatte der am 19. Mai 1682 verstorbene Domkapitular Johann Franz Ferdinand Graf von Herberstein testamentarisch gestiftet. Mitte 1688 war das Instrument in der Werkstatt bereit, der Einbau scheint sich wegen des Rückstandes anderer Handwerksarbeiten verzögert zu haben⁹⁾. Die Disposition lautete¹⁰⁾:

Erstes Clavier		Anderes Clavier		Pedal
Principal	[8'] v. Zinn, Prospr.	Superoctav Principal	[2'] v. Zinn, Prospr.	Portun [16'] v. Zinn, Prospr.
Octav	[4'] v. Metall	Principal	[8'] v. Holz ¹¹⁾	Octav [8'] v. Metall
Quint	[3'] v. Metall	Spielflette	[4'] v. Holz	Quint [6'] v. Metall
Superoctav	[2'] v. Metall	Octav Copul	[4'] v. Metall	Superoctav [4'] v. M., Mixt., 4f., v. M.
Mixtur	6fach, v. Metall	Spiez-Violn	[2'] v. Metall	Pummer ¹²⁾ [16?] v. Zinn, Prospr.
Zimbel	2fach, v. Metall	Quintdecima	[1'] v. Metall	Posaun [8?] v. Metall
Quintiden	[8'] v. Metall			
Copula	[8'] v. Holz	Manualschiebekoppel		
Fleten	[8'] v. Holz	6 Blasbälge		
Octav Copul	[4'] v. Holz			
Tremulant				

Zu 6. Georg Muffats Geburtsort und -jahr wissen wir erst seit wenigen Jahren, während Sterbeort und -tag längst dokumentarisch belegt sind. F. A. Goehlinger teilte in der Zeitschrift „Cäcilia“ 62, Straßburg 1954, mit, daß Muffat am 1. 6. 1653 in der Gemeinde Mégève in Haute Savoie getauft wurde¹³⁾. Der Todeseintrag des „Capellmeister Sr. Hochfürstlichen Eminenz zu Passau“ vom 23. 2. 1704 in der Dompfarrrei St. Stephan, Passau, nennt den Kreuzgang als Beerdigungs-ort, verschweigt indessen die Wohnung des Verschiedenen¹⁴⁾.

Von seiner Ausbildung in Frankreich, Deutschland und Italien spricht Muffat im vorliegenden und in anderen Vorworten. Dazwischen wirkte er in Molsheim/Elsass als Organist des Straßburger Domkapitels und weite er einige Jahre in Böhmen und Wien, worüber wir durch seinen Hinweis im Vorwort zu Florilegium I, Augsburg 1695, und die handschriftliche Datierung der Sonate für Violine und Generalbaß¹⁵⁾ unterrichtet sind. Seit 1677 ist er in Salzburg nachweisbar, wo er als Hoforganist und Kammerdiener wirkte¹⁶⁾ und wo der „Apparatus“ 1690 beim Hof- und Universitätsdrucker Johann Baptist Mayr erschien. Den Salzburger Posten scheint er mit Jahresende 1689 aufgegeben zu haben. Über Augsburg, wo er im Januar 1690 Kaiser Leopold I. bei der Königskrone von dessen Sohn Joseph I. die Orgelstücke vortragen und widmen durfte, und über München, wo er mit dem neu installierten Passauer Fürstbischof Johann Philipp Graf Lamberg zusammentraf, gelangte er wohl in der 2. Märzhälfte 1690 nach Passau, um das Amt des Hofkapellmeisters zu übernehmen.

Der „Apparatus“ scheint vom Komponisten in der Toccata I. überarbeitet und im Inhalt mehrfach erweitert worden zu sein. In der Biblioteca Marciana, Venedit, blieb eine frühere Fassung der 1. Stichseite von Toccata I. erhalten¹⁷⁾. F. W. Riedel wies darauf hin, daß an drei Stellen Finis steht: am Ende von Toccata XII, von Passacaglia und von Nova Cycloepias Harmonica. Riedel machte weiter darauf aufmerksam, daß beim Titel der Ciacona erneut der Autorname beigelegt erscheint, und berichtete, daß der Sammler Alois Fuchs ein Exemplar ohne die Nova Cycloepias Harmonica besessen habe¹⁸⁾. Für die Wertschätzung von Muffats Orgelstil bei den Zeitgenossen dürfte die Übernahme von ca. zehn Taktaten der Toccata Tertia durch N. de Grigny in dessen Livre d'orgue, Paris 1699, zeugen¹⁹⁾.

Der Ausgabe lag das Exemplar des Erstdrucks zugrunde, das die Benediktinerabtei Kremsmünster/Oberösterreich besitzt. Herrn P. Dr. Altmann Kellner † gebührt für die bereitwillige Unterstützung aufrichtiger Dank. Der Band enthält einen handschriftlichen Zusatz Muffats, daß er nach Passau gezogen sei und daß er den „Apparatus“ dem Kaiser persönlich in Augsburg überreichen durfte²⁰⁾.

Mainz, am Dreifaltigkeitsfest 1986.

Dr. Rudolf Walter

11) Im Baß wohl 1-1½ Octaven in gedeckter Bauweise.

12) Pommere (Pummer) nach Chr. Mahrenholz, Die Orgelregister, Kassel 1968, 153 f. = Fagott.

13) S. 117 ff.

14) Der Kreuzgang am Passauer Dom wurde 1812 abgebrochen.

15) Praege 2. Julij 1677.

16) S(ancti) R(oman) I(mperii) Principis et Archiepiscopi Salisburgiensis organaeus & cubicularius nennt Muffat sich im Innentitel.

17) C. A. Monson, Eine neu entdeckte Fassung einer Toccata von Muffat, in: Die Musikforschung XXV, Kassel 1972, S. 465 mit Facsimile der Seite.

18) F. W. Riedel, Quellenkundliche Beiträge zur Gesch. d. Musik f. Tasteninstrumente in d. 2. H. d. 17. Jh., Kassel 1960, 69 f.

19) Point d'Orgue sur les Grands Jeux (letzter Titel des Druckes), T. 66-75 (¾-Takt) entsprechen T. 86-89 (¾-Takt) bei Muffat.

20) Vgl. Facsimile S. 3. Eine ähnliche handschriftliche Mitteilung Muffats trägt das Exemplar des Benediktinerklosters Göttweig.

Ad Benevolum Lectorem.

Non ausus suissim , amice Lector , opus viribus meis longe impar ; nisi Magni Principis suffultus Munificentia ; stimulatus , & pene coactus multorum desiderio ; efficaciter tractus Musicorum etiam calculo ; boni publici amore , & Philomusicorum favore . Hand eterum me fugit floruisse hactenus Vtros hujus scientiae , ac dexteritatis peritissimos : at quia jam a septuaginta prope annis ipsis , aio , Frescobaldi temporibus , simile quidpiam Typis commissum fuisse , non mihi innotuit . ipse stylus , haud modice hucusque immutatus hanc operam exigere videbatur . Quibus permotus hoc primum Opus Organisticum meditabar spiritu prompto , sed Viribus infirmis , atque imparibus . Et Ecce fortunum auxilium ; Dum Ego omni studio huic operi me impenderem , expensas solvit Alter : CELSISSIMUS , inquam , ac REVERENDISSIMUS PRINCEPS & ARCHIEPISCOPUS SALISBURGENSIS , Dominus , Dominus , ac Mecenas meus Clementissimus , Munificentissimus . Huic itaque boni publici amantissimo Zeloti , in acceptis refer ; meam autem , quamquam qualcum operam , Lector Benevole , aqui , bonique consule , Et ad ea qua in hoc opere praeponenda duxi , benignè ac breviter animum adverte .

Usus , sum in tradendis his Modulationibus crebriore Clavium indicialium mutatione ; eo nimurum , quod adverterim necessariam omnino his temporibus maxime ad transponendas in diversos tonos quaslibet melotheses , perfectam Clavium omnium notitiam . Habeunt itaque Philomusi in addiscendis hisce meis Modulationibus , Clavium , ut & temporum Musicorum modernorum ferè omnium plenum , ac proficiunt in opere , ut spero Exercitium .

Porro signatum t̄ simplex , tremulum ordinarium , quo nota ita signata cum proxima clavi superiori tremisit , significat . & vero cui similis virgula subducta cernitur , semitremulum vulgo mordant . quo nota ita signata cum clavi inferiori proximā , eaque saepē (ubi aures id non vetant) per semitonium majus distante tremisit , t̄ ita circumflexum , tremulum recentioris modi , scil . quā post absolutum tremulum ordinarium more sōlo cum notā superiore exhibitum , inferiorem etiam notam unicā vice tantum assumit , denotat . Hoc vero signum t̄ tremulum longum ad extrellum usque continuatum indicat . Littera P. M. Pedale ad libitum , ad Manuale Claviarium simul usurpandum significant . P. S. Pedale solum . M. S. Manuale solum .

Catera sano Judicio pollens Musicus ipsem levī negotio colliget , qui si hic conatus mens placet , plura cum tempore , Deo favente , videbit . In quibusdam enim & modum eleganter pulsandi Theorico-practicē , ut & multa alia alijs operibus , ut confido , traditurus sum . Tu stylum hunc meum , illā quam præstantissimorum Organædorum Germaniæ , Italiae , ac Galliæ praxi , ac consuetudine adeptus sum experientiā mixtum , ac nondum adeo notum , ac solitum interea proba ; & si allubes approba . Deum ama , & lauda in Chordis & Organo , quō Clementissimi , ac Munificentissimi Mecanatis mei intentio potissimum collineat .

P. S. Cum post impresum Salvi-Burgi , Augustæ Vindelicorum vero S. S. Majestati oblatum hoc opus , mihi reduci ad obeundum in portum Capella-Magistri officium Capitulum domicilium meum transferendum fuerit , huius institutionis ad facilitandum deinceps litterarum commercium Benevolum Lectorem hisce monendum duxi .

An den geneigten Leser.

DIch hätte mich nicht unterstanden / freundlicher Leser / mich an ein Werk / so meine Kräfte weit übersteigt / zu machen ; wozfern ich nicht durch das Grosse Fürstens hoher Mäßigkeit / unterflüset ; durch vieler Leute Verlangen fast gezwungen ; wie auch durch derer Musicorum einheitliche Bestimmung / aus Liebe des gemeinen Besten / und denen Liebhabern der Musik einen Gefallen zu erweien / kräftig daru gegeben worden wäre . Es ist mir nicht unbewußt / was sich bisher für hocherfahren Männer in dieser Wissenschaft und Geschicklichkeit / hervorgehan haben ; aber weilen ich nunmehr fast von siebenzig Jahren / ich sage / von des Herrn Frescobaldi Zeiten her / nemals in Erfahrung gebracht / daß etwas dergleichen in dem Druck ausgegangen wäre ; so hat mir die bisher ziemlich veränderte Art der Kunst / dieses Werk abzudrucken geschehen . In Erwiegung dessen habe ich dieses erste Organistische Werk mit willigen Geist / aber mit schwachen und unzulänglichen Kräften ausgearbeitet . Demnach hast du es diesem das gemeine Beste hochliegenden Eiser zu danken ; Nimm aber darben / geneigter Leser / meine Mühe / wie schlecht sie auch seyn / für gut auf / und habe auf dasjenige / was ich in diesem Werk voraus zu erwarten für dienlich erachtet habe / auf kurze Zeit / ein aufrichtiges Gemüt .

Ich habe mich in Ausarbeitung dieser Musicalischen Stücke gar öfters die den Thon anzeigen den Schlüssel zu verändern besteu ; nemlich darum / weil ich verspürte / daß die vollkommene Wissenschaft aller Schlüssel / bei diesen Zeiten / absönderlich alle und jede Meloden-Sage in verschiedne Theile zu übersetzen / durchaus nothwendig seyn . Werden derhalben die Liebhaber der Musik in Erlehrung dieser meiner Musicalischen Stücken / zu derer Schlüsseln / wie auch fast aller heut zu Tag üblichen Tempō in der Musik , eine völlige / und wie ich verhoffe / in der That ersprießliche Übung finden .

In dieser ersten Edition seind zwölff Musicalische Stücke oder lange Toccaten (wie man redet) enthalten / zu derer Music-liebenden sonderbaren Ergötzlichkeit / und reichlichen Übung in dieser Kunst / auf neue Art gerichtet eingereicht . Zu welchen annoch kommen seind / eine Ciaccone , und Passacaglia , wie dann auch eine wol zusammenstimmende Cyclopias , deren jedwede mit vielen Veränderungen von einander unterschieden ist .

Ferner bedient dieses L einfache Zeichen / einen gemeinen Triller / durch welchen die darmit bezeichnete Note / mit der Nachsten an dem oberen Clavir trillet : L aber unter welchem ein solches Strichlein unterzogen gesehen wird / einen Halb-Triller / ins gemein / Mordant . Wodurch die also bemerkte Note / mit der nächsten an dem niedrigeren Clavir / und der zwar ostermals (wofern es nur nicht übel in die Ohren fällt) auf einen grossen Halb-Thon davon stehet / trillet & also lang herum gesegen / einen Triller auf neuere Art / nemlich / welcher nach geendigten gemeinen Triller / so nach Gewohnheit mit der höheren Note geschehen / auch die niedrigere Note nur ein einiges mal annimmet / bedeutet . Dieses Zeichen L̄ aber / zeigt einen langen Triller / der bis an das Ende anhält / an ; die Buchstaben P. M. deuten an / daß man nach Beleben das Fuß-Clavir / zu dem Hand-Clavir zugleich gebrauchen kan . P. S. das Fuß-Clavir allein . M. S. das Hand-Clavir allein .

Das übrige wirst du / als ein mit Verstand begabter Musicus mit gar leichter Mühe von selbst abnehmen . Indessen wollest du diese meine Art / als die ich mit der aus dem steten Umgang und Gemeinschaft mit denen vornehmsten Organistern in Deutschland / Welschland / und Frankreich / erlangten Erfahrung vernünftiger habe / und welche noch nicht eben so bekannt / und gebräuchlich ist / versuchen / und nach Beleben / für gewohnt halten . Liebe Gott / und lobe ihn in Saiten und Orgeln . So viel saget der Author / nemlich wenland H. Georg Musae / ihrer Ennuzenz / Fürstlichen Durchleucht und Herrn Johann Philipp / der Heil. Rom. Kirchen Cardinals von Lamberg / Bischoff / und des Heil. Römi. Königs Fürsten von Passau / sel. Anged. Capell. Meister .

Weilen aber dieses vortreffliche Werk / mit der Musicalischen Welt / und derer berühmtesten Meister grosser Genehmhalting / und mir nicht geringerem Nutzen derer Lehruenden aufgenommen / und mit dermassen bestiger Begierde an allen Orten verlanget werden / daß / obwohl sehr viele Exemplaren / durch oft wiederholte Auflagen / in dem Druck ausgegangen / solches dennoch gänglich abgegangen ; als haben die Erben vermeint / sie werden sich um das gemeine Beste nicht wenig verdienet machen / wann sie / wie sie hiermit thun / dasselbe nochmalen unter die Presse geben . Bleibe denen dir Wolwollenden wolwollend / und gehabe dich wol .

Es finden bei Johann Peter v. Ghelen / Ihrer Kaiserl. Cathol. Majestät Hof ; als auch der Welt berühmten Wienerischen Universität Buchdruckern .

Apparatus musico=organisticus

Toccata Prima

Georg Muffat (1653–1704)

The musical score consists of four staves of organ music. The top staff is in G clef, common time, with a tempo marking of *Grave*. The second staff is in C clef, common time, with a tempo marking of *Pedale*. The third staff is in G clef, common time, with a tempo marking of *tuw*. The bottom staff is in C clef, common time, with a tempo marking of *M.* Measure numbers 5, 10, and 15 are indicated above the staves. Various performance instructions are scattered throughout, such as *t*, *[t]*, *tuw*, *Allegro*, *M.*, and *Ped.*. Large, stylized letters are overlaid on the music: a large 'S' is positioned in the upper right, a large 'A' is in the center, a large 'X' is on the left, and a large 'G' is at the bottom left. These letters appear to be part of the title or a decorative element.

A page from a musical score featuring four staves of music. The music is divided into measures by vertical bar lines. The first measure (measures 20-21) shows two staves: treble and bass. The second measure (measures 22-23) shows two staves: treble and bass. The third measure (measures 24-25) shows two staves: treble and bass. The fourth measure (measures 26-27) shows two staves: treble and bass.

The music includes various dynamics and performance instructions:

- Measure 20: Dynamics include f , ff , and ff .
- Measure 21: Dynamics include ff and ff .
- Measure 22: Dynamics include ff and ff .
- Measure 23: Dynamics include ff and ff .
- Measure 24: Dynamics include ff and ff .
- Measure 25: Dynamics include ff and ff . The instruction "Grave" is written above the staff.
- Measure 26: Dynamics include ff and ff .
- Measure 27: Dynamics include ff and ff .

Large, stylized letters are superimposed on the music:

- A large letter "C" is positioned over the first two measures (measures 20-21).
- A large letter "G" is positioned over the next two measures (measures 22-23).
- A large letter "S" is positioned over the following two measures (measures 24-25).
- A large letter "L" is positioned over the last two measures (measures 26-27).

Other markings include "t", "tw", and "t.H." placed near specific notes or groups of notes.

35

r.H.

40

45

Pedale

50

Ped.

55

60

CANIS

Ped.

tw

bd

t

tw

t

tw

tw

t

#8

#8

Toccata Secunda

Adagio

Pedale

5 *Allegro*

10 *p.m.*

15 *[Allegro]*

Carus 91.071

9

A musical score for two staves, featuring large, stylized letters integrated into the page. The letters 'C' and 'A' are positioned above the second staff, with 'C' below measure 25 and 'A' above measure 30. The letters 'L', 'I', 'S', and '30' are positioned above the first staff, with 'L' and 'I' below measure 20, 'S' above measure 20, and '30' below measure 30. The score consists of two staves, each with a treble clef and a bass clef. Measures 1 through 19 are mostly blank. Measure 20 begins with a treble clef, a key signature of one flat, and a tempo marking of $\frac{1}{8}$. The music continues with various dynamics and time signatures, including $\frac{1}{8}$, $\frac{1}{4}$, and $\frac{1}{8}$. Measure 25 begins with a treble clef, a key signature of one sharp, and a tempo marking of *Adagio*. The music continues with various dynamics and time signatures, including $\frac{1}{8}$, $\frac{1}{4}$, and $\frac{1}{8}$. Measure 30 begins with a treble clef, a key signature of one sharp, and a tempo marking of *Ped.* The music continues with various dynamics and time signatures, including $\frac{1}{8}$, $\frac{1}{4}$, and $\frac{1}{8}$.

Allegro

35

40

45

Carus

50

r.H. t

t t t t t t

55

tuw tuw

t

Ped.

60

t t t t t t

65 Allegro

Musical score for organ, featuring four staves of music. The score includes various performance instructions such as 't' (tremolo), 'tuw' (trill or吐音), 'Ped.' (pedal), 'm.s.' (mezzo-forte), 'P.m.' (pianissimo), and 'p' (pianissimo). The music is divided into measures by vertical bar lines and numbered measures 70, 75, 80, and 85. Large, stylized letters are overlaid on the music: a triangle shape above the first staff, a circle shape below the second staff, and the letters 'C', 'A', 'L', 'Y', and 'S' in various sizes and orientations across the staves.

Toccata Tertia

Allegro

The musical score consists of four staves of organ music. The top staff is in common time (C) and has a treble clef. The second staff is in common time (C) and has a bass clef. The third staff is in common time (C) and has a treble clef. The bottom staff is in common time (C) and has a bass clef. The music includes various performance instructions such as 'Pedale' and 'Ped.'. There are also large, stylized letters 'GAKUS' overlaid on the music, with arrows pointing from them to specific notes and measures.

5

Pedale

t

8

8

8

8

10

tuw

tuw

tuw

tuw

the Ped.

t

t

t

L.H.

t

t

A page from a musical score for piano, featuring four staves of music. The music is in common time and consists of measures 20 through 38. The score includes two treble staves and two bass staves. Large, stylized letters 'C' and 'A' are superimposed on the music, with 'C' appearing in measures 25-30 and 'A' appearing in measures 30-35. The letters are drawn in a way that follows the contours of the musical notes and rests. Measure numbers 20, 25, 30, and 35 are printed above the staff lines. Various performance instructions are included, such as 't' (tremolo), 'r.H.' (right hand), and 'tuv' (trill). The score concludes with a key signature of G major and a common time signature.

20

25

30

35

t

r.H.

tuv

A page from a musical score for piano, featuring three staves of music. The top staff is treble clef, the middle is bass clef, and the bottom is bass clef. The music consists of various note patterns and rests. Large, stylized letters are overlaid on the music: a 'C' is positioned over the middle staff, an 'A' is positioned over the bottom staff, and an 'S' is positioned over the top staff. The letters appear to be part of the word 'CAS'. The score includes dynamic markings such as *p.m.*, *p.s.*, and *Adagio*. Measure numbers 40 and 50 are indicated. A circular pedal symbol with the letter 't' is shown on the bottom staff. The bass clef on the bottom staff has a small 'o' below it.

40

p.m.

p.s.

CAS

p.m.

Adagio

50

p.m.

A page from a musical score featuring four staves of music. The music is written in two systems. The first system starts with a treble clef, a key signature of one sharp, and common time. It consists of four measures. The second system begins with a treble clef, a key signature of one sharp, common time, and an instruction "[Allegro]". This system also contains four measures. Large, stylized letters are overlaid on the music: a 'C' and an 'S' in the upper right section, a 'G' and an 'A' in the middle left section, and a 'D' in the lower left section. Measure numbers 55, 60, and 65 are placed above their respective measures. Dynamic markings like 't' and 'p.' are scattered throughout the music.

55

[Allegro]

60

65

70

75

80

Carus

Ped.

t

A musical score for organ, featuring four staves of music. The score includes large, stylized, three-dimensional letters (C, A, S, and N) integrated into the musical notation. The letters are rendered with perspective, appearing to float above the staves. The music consists of various note heads and stems, with some notes having horizontal dashes through them. Measure numbers 85 and 90 are visible above the staves. The letters are positioned such that they overlap the music, with 'C' and 'A' appearing in the middle section and 'S' and 'N' appearing in the lower section. The letters have a metallic or stone-like texture, with highlights and shadows.

85

90

Pedale continuo ten.

Adagio

t.u.w

p.m.

Toccata Quarta

Adagio

P.m.

t *tw* *t* *t* *5* *t*

cxus

t *t* *t* *t* *10* *t* *t*

15 Allegro

t *8* *tuw* *tuw* *t*

Adagio

#8. *8* *#8* *t*

This musical score page contains four staves of music. The first staff begins with a treble clef, a common time signature, and an 'Adagio' tempo marking. It includes dynamic markings 't' and 'tw'. The second staff starts with a bass clef, an '8' time signature, and a 'P.m.' dynamic. The third staff continues with a treble clef and includes dynamic markings 't' and 't'. The fourth staff begins with a bass clef and includes dynamic markings '5', 'tw', 't', and 't'. In the middle section, there are large, stylized letters 'cxus' overlaid on the music. In the bottom section, there is a large circle with internal markings overlaid on the music. The score concludes with a treble clef, a '15 Allegro' tempo marking, and a bass clef. Various dynamics like 't', 'tw', '8', and 't' are scattered throughout the score.

Musical score page 21, measures 20 through 30. The score consists of four staves, each with a treble clef and a bass clef. Measure 20 starts with a treble clef staff, followed by a bass clef staff. Measure 25 starts with a treble clef staff, followed by a bass clef staff. Measure 30 starts with a treble clef staff, followed by a bass clef staff. The music is in common time. The score features various dynamics and articulations, indicated by small 't' marks above notes. Large, hand-drawn letters are overlaid on the music: a large 'C' is positioned over the first two measures of the first staff; a large 'A' is positioned over the first two measures of the second staff; a large 'S' is positioned over the first two measures of the third staff; and another large 'S' is positioned over the first two measures of the fourth staff.

20

25

30

Allegro

35

Adagio *t*

Più adagio

r.H.

p

t

w

t

w

t

w

40

45

50

A musical score page featuring four staves of music. The music is written in common time, with various note heads and stems. Superimposed on the music are large, stylized letters: 'C' is on the first staff, 'A' is on the second, 'N' is on the third, and 'U' is on the fourth. The letters are rendered in a way that suggests they are part of the musical notation, with stems and note heads extending from their forms. Measure numbers 55, 60, and 65 are visible above the staves.

55

60

65

C A N U

Musical score for two staves (treble and bass) with large, stylized letters C and S overlaid on the notes.

Top Staff:

- Measure 70: Bass note, treble eighth-note pattern.
- Measure 71: Bass note, treble eighth-note pattern.
- Measure 72: Bass note, treble eighth-note pattern.
- Measure 73: Bass note, treble eighth-note pattern.
- Measure 74: Bass note, treble eighth-note pattern.
- Measure 75: Bass note, treble eighth-note pattern.
- Measure 76: Bass note, treble eighth-note pattern.
- Measure 77: Bass note, treble eighth-note pattern.
- Measure 78: Bass note, treble eighth-note pattern.
- Measure 79: Bass note, treble eighth-note pattern.
- Measure 80: Bass note, treble eighth-note pattern.
- Measure 81: Bass note, treble eighth-note pattern.
- Measure 82: Bass note, treble eighth-note pattern.
- Measure 83: Bass note, treble eighth-note pattern.
- Measure 84: Bass note, treble eighth-note pattern.
- Measure 85: Bass note, treble eighth-note pattern.

Bass Staff:

- Measure 70: Bass note.
- Measure 71: Bass note.
- Measure 72: Bass note.
- Measure 73: Bass note.
- Measure 74: Bass note.
- Measure 75: Bass note.
- Measure 76: Bass note.
- Measure 77: Bass note.
- Measure 78: Bass note.
- Measure 79: Bass note.
- Measure 80: Bass note.
- Measure 81: Bass note.
- Measure 82: Bass note.
- Measure 83: Bass note.
- Measure 84: Bass note.
- Measure 85: Bass note.

Large Letters:

- C:** A large, hollow letter C is positioned over the bass staff, spanning measures 75 to 85. It has a vertical stroke on its left side and a horizontal stroke at the bottom.
- S:** A large, hollow letter S is positioned over the treble staff, spanning measures 70 to 85. It has a vertical stroke on its left side and a horizontal stroke at the top.

Text:

- Measure 70: *tw*
- Measure 71: *t*
- Measure 75: *tw*
- Measure 76: *t*
- Measure 77: *to*
- Measure 80: *tw*
- Measure 85: *181*
- Measure 86: *181*

Pedal Point:

- [P.m.]

Toccata Quinta

[*Allegro*]

A musical score for 'Toccata Quinta' featuring five staves of music. The first staff (bass clef) has a dynamic of *P.m.* and a tempo of *P.s.*. The second staff (bass clef) has a dynamic of *P.m.* and a tempo of *P.s.*. The third staff (treble clef) has a tempo of *5*. The fourth staff (bass clef) has a dynamic of *P.m.* and a tempo of *P.s.*. The fifth staff (treble clef) has a tempo of *10*. Large, stylized letters spelling 'caus' are superimposed over the music, with 'c' and 'a' on the second staff, 'x' on the third staff, and 's' on the fourth staff. The score includes various musical markings such as grace notes, slurs, and dynamic changes like *t*, *tuw*, and *oo*.

Vivace

Sine Pedali

15

16

A page from a musical score for piano, featuring four staves of music. The music is divided into sections by measure numbers: 25, 30, 35, and 40. The first section (measures 25-29) consists of two staves. The second section (measures 30-34) begins with a treble clef staff followed by a bass clef staff, both in common time. The third section (measures 35-39) continues with two staves. The fourth section (measures 40-44) begins with a treble clef staff followed by a bass clef staff, both in common time.

The music includes various dynamics and performance instructions:

- Measure 25: Dynamics include f , p , f , p .
- Measure 30: Key signature changes to F major (one sharp). Dynamics include f , p , f , p . The section is labeled *Adagio*.
- Measure 35: Key signature changes to D major (two sharps). Dynamics include f , p , f , p .
- Measure 40: Key signature changes to B major (one sharp). Dynamics include f , p , f , p . The section is labeled *Grave*.

Performance instructions include:

- Measure 25: tun (twice).
- Measure 30: tun (twice).
- Measure 35: tun (twice).
- Measure 40: tun (twice), *t*, *t.H.*

Large, stylized letters are overlaid on the music:

- Large letters "C" and "A" are positioned above the treble clef staff in measures 30-34.
- Large letters "L" and "I" are positioned below the bass clef staff in measures 30-34.
- A large letter "N" is positioned below the bass clef staff in measures 35-39.

A musical score for organ or piano, featuring four staves of music. The score includes measure numbers 45, 50, 55, and 60. Large, stylized letters are overlaid on the music: 'C' and 'A' are positioned above the middle staff in measures 50 and 55; 'S' is positioned above the top staff in measure 45; and 'T' is positioned above the bottom staff in measure 55. The letters are drawn with thick, light-colored lines.

45

50

55

60

C

A

S

T

A musical score page featuring four staves of music. The top staff shows a treble clef, a bass clef, and a key signature of one sharp. Measure 65 begins with a forte dynamic. The bottom staff shows a treble clef and a bass clef. Measures 70 through 80 are highlighted with large, stylized letters spelling "CANTUS" overlaid on the notes. The letters are white with black outlines, and they curve around the notes. The letter "C" is on the first measure of the second staff, "A" is on the second measure, "N" is on the third measure, "T" is on the fourth measure, and "U" is on the fifth measure.

65 *t*

8:

70

8:

75

8:

80

85 *t*

90

100 *trw*

Adagio

tuw t 105 t t p.m. t

t t 110 t

t t 115 Ped.

tuw t 120

Carus 91.071

Toccata Sexta

[Grave]

5

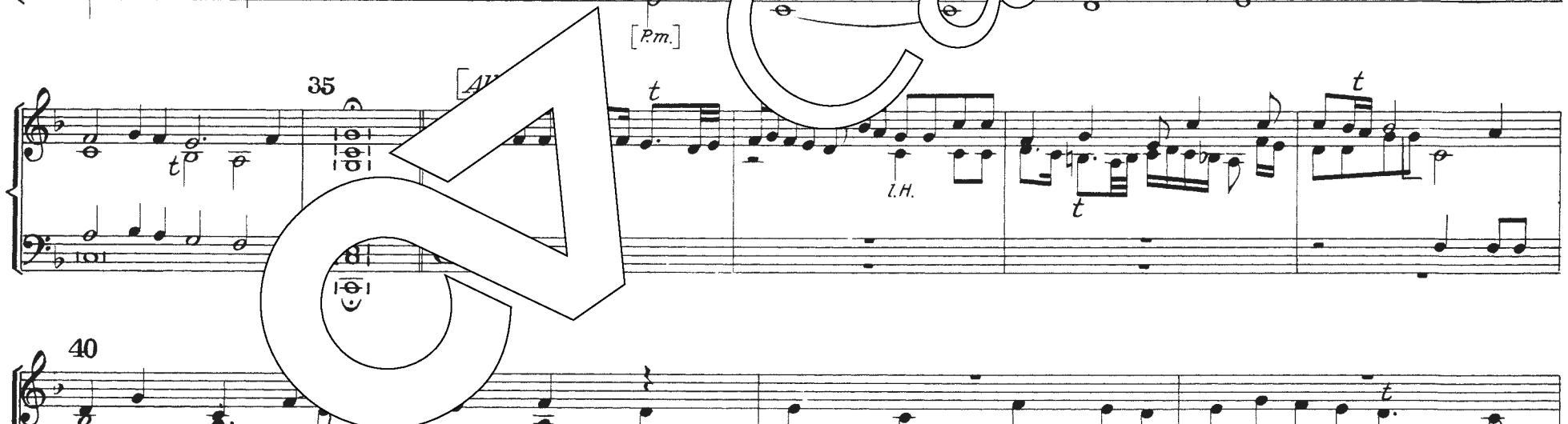
P.m.

15

sine Pedali

20

Canus



A page from a musical score for two voices and piano. The music is in common time, with measures numbered 45, 50, and 55. The vocal parts are in soprano and alto clefs, and the piano part is in bass clef. The score features three staves of music. Overlaid on the music are large, stylized letters: a 'C' in the first staff, an 'A' in the second staff, and an 'S' in the third staff. These letters are rendered in a light color and have a three-dimensional, perspective-like appearance. The letter 'C' is at measure 45, 'A' is at measure 50, and 'S' is at measure 55. The music consists of various note heads, stems, and bar lines, typical of a classical musical score.

Adagio

60

P.m.

P.s.

65

t *tuw* *tuw* *tuw* *tuw* *tuw*

Carus 91.071

A musical score page featuring four staves of music. The top staff is in treble clef, G major (indicated by a 'G' with a sharp), and common time (indicated by '8'). The bottom staff is in bass clef. Measure 75 begins with a dynamic 'p'. Measure 80 begins with a dynamic 't'. The score includes various performance instructions such as 'tuw', 't', 'sine Ped.', and 'Ped.'. Large, stylized letters are overlaid on the music: a 'C' is positioned over the first two measures of the top staff; an 'A' is positioned over the third measure of the top staff; a 'G' is positioned over the first measure of the bottom staff; and an 'S' is positioned over the second measure of the bottom staff.

85

P.m.

Ped. tenet

90

95

Carus 91.071

37

[*Allegro*]

100

105

110

A page from a musical score for two voices and piano. The score consists of four staves: Treble, Bass, Treble, and Bass. The music is in common time.

Top Staff: Measures 114-115. Dynamics: *t*, *p*. Measure 115 ends with a repeat sign.

Middle Staff: Measures 116-117. Dynamics: *p*.

Bottom Staff: Measures 118-119. Dynamics: *p.m.*

Adagio: Measures 120-121. Dynamics: *t*, *p*. Measure 121 ends with a repeat sign.

Large Letters: Large, stylized letters are overlaid on the music. A large 'C' is positioned over the middle staff, a large 'A' is positioned over the bottom staff, and a large 'S' is positioned over the top staff. There is also a large 'T' at the beginning of the first staff and a large 'P' at the beginning of the second staff.

Toccata Septima

Grave

[P.m.]

5

10

15

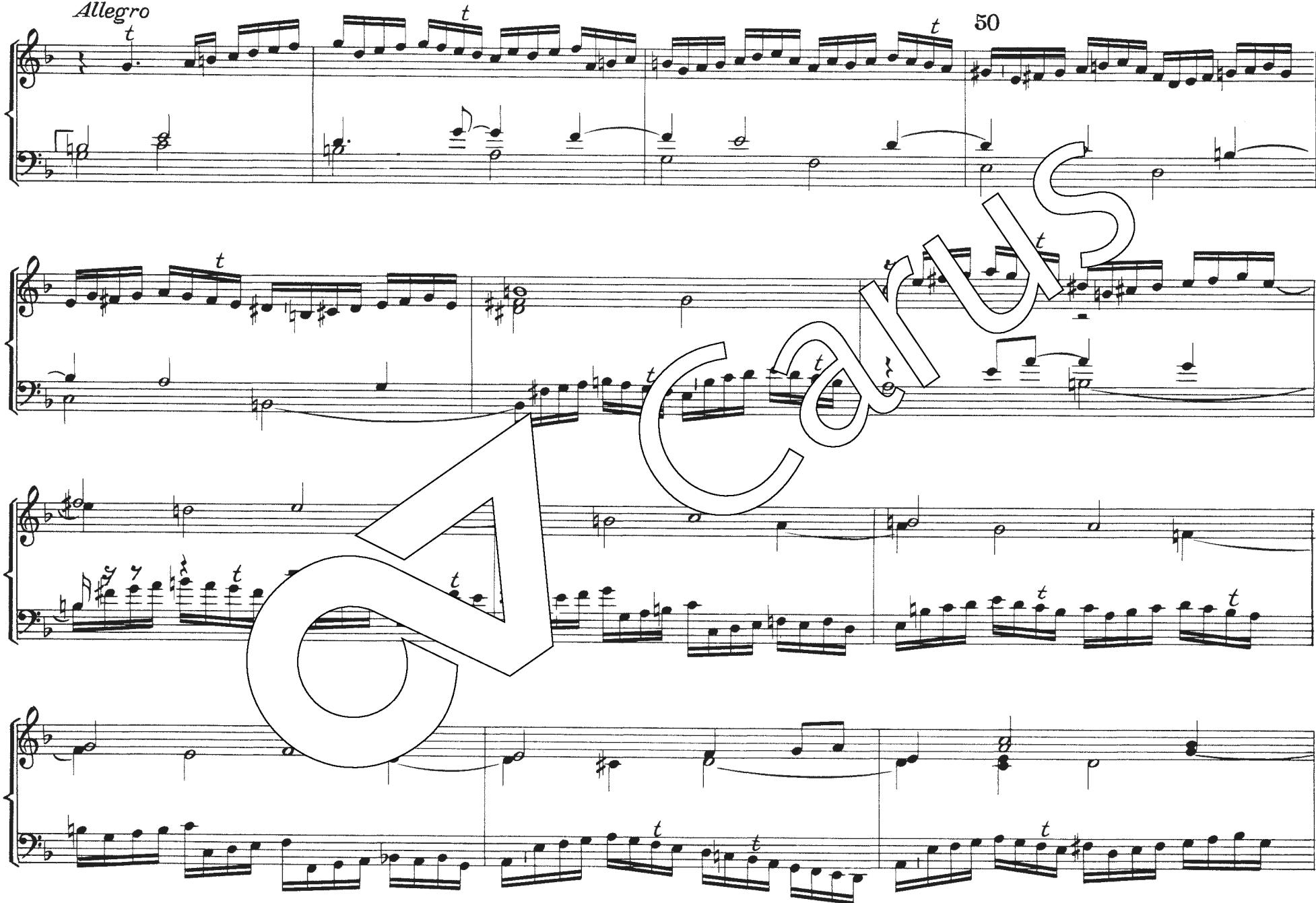
20

Allegro

The image shows a musical score for 'Toccata Septima' in four staves. The top staff begins with a 'Grave' dynamic and a 'P.m.' instruction. The middle staff begins with a dynamic 't'. The bottom staff begins with a dynamic 't'. The score includes measure numbers 5, 10, 15, and 20. The tempo changes to 'Allegro' for the final staff. Large, stylized letters are overlaid on the music: a 'C' is positioned over the first two measures of the first staff; an 'A' is positioned over the first two measures of the second staff; a 'G' is positioned over the first two measures of the third staff; and an 'S' is positioned over the first two measures of the fourth staff. The letters are rendered in a way that suggests they are part of the musical notes or stems.

A page from a musical score for two voices and piano. The score consists of five staves, each with a treble clef and a bass clef. The key signature changes frequently, indicated by various sharps and flats. The time signature also varies, with measures containing 8, 6, 4, and 3 beats. The music is divided into measures numbered 25, 30, 35, 40, and 45. Large, stylized letters are overlaid on the music: a 'T' in the first measure, a 'C' and 'A' in the second, a 'G' and 'S' in the third, a 'K' in the fourth, and a circle with a 'J' in the fifth. A circled section of the fourth staff is highlighted with a large circle. The piano part is represented by the bottom two staves, and the vocal parts by the top three staves.

Allegro



60

65

[Adagio]

70

sine Ped.

75

80

85

tuv

Ped.

[Allegro]

90

L.H.

95

t

t

t

C A R M U S

100

105

t

t

110

t

t

115

t

t

t

t

120

t

t

t

125

t

t

t

t

130

t

t

t

18

A page from a musical score for piano, featuring four staves of music. The music is in common time, with measures numbered 135, 140, 145, and 150. The key signature changes between measures. The letters C, A, S, and H are superimposed on the music, with each letter appearing over two staves. The letter C is in the middle of the first two staves, A is at the beginning of the third staff, S is at the beginning of the fourth staff, and H is at the end of the third staff. The letters are stylized and partially transparent.

135

140

145

150

A page from a musical score for two pianos or four hands. The score consists of four staves, each with a treble clef and a bass clef. The music is in common time, with various key signatures and time signatures indicated by symbols like $\frac{3}{4}$ and $\frac{2}{2}$. The page number 155 is at the top right. Large, stylized letters are overlaid on the music: a 'C' and a 'G' on the first staff, a 'K' and an 'S' on the second staff, and a 'T' on the fourth staff. Measure numbers 155, 160, 165, and 170 are also present. The music includes dynamic markings like 't' (tempo) and 'd' (dynamics), and performance instructions like '3' (triplets).

A musical score page featuring four staves of music. The music is in common time, with measures numbered 175, 180, and 185. The score consists of two treble staves and two bass staves. Large, stylized letters 'C', 'A', 'R', and 'S' are overlaid on the music, with 'C' and 'A' appearing in the first two staves, 'R' in the third, and 'S' in the fourth. The letters are white with black outlines, and they overlap the musical notes and rests.

175

180

185

A page from a piano score featuring five staves of music. The music is in common time, with measures numbered 190 through 210. The notation includes treble and bass clefs, sharp and flat key signatures, and various note values like eighth and sixteenth notes. Large, stylized letters are overlaid on the music: a 'G' and a 'K' in the middle section, and a 'C' and a 'S' above them. In the bottom section, there is a large 'A' and a circle containing a smaller 'G'. The letter 'P.m.' is placed near measure 205. Measure 210 includes a dynamic marking with '8' over '8' and a fermata.

190

195

200

205

[P.m.]

210

Toccata Octava

[*Largo*]

5

Allegro

10

15

20

Ped.

m.

A musical score page featuring four staves of music. The music is in common time, with a key signature of one sharp. Measure numbers 25, 30, and 35 are visible above the staves. The score consists of two treble staves and two bass staves. Large, stylized letters 'C', 'O', 'L', and 'S' are overlaid on the music, with 'C' and 'O' appearing in the first measure, 'L' in the second, and 'S' in the third. The letters are white with black outlines, and they overlap the musical notes and rests.

25

30

35

A page from a musical score for two voices and piano. The score consists of five staves. The top three staves are for the upper voice (soprano or alto), the bottom staff is for the lower voice (bass or tenor), and the bottom-most staff is for the piano. The music is in common time, with various key signatures (G major, F# major, C major, G major) indicated by sharps and flats. Measure numbers 40, 45, and 50 are visible above the staves. The letters 'COKS' are overlaid on the music, with 'C' and 'O' on the first staff, 'K' on the second staff, and 'S' on the third staff. A large, stylized letter 'K' is also overlaid on the fourth staff. The word 'Presto' is written in cursive at the end of the piece. The piano part includes bass clef and note heads.

55

tw

60

tw

65

Grave

t

70

t

*)

8

b.

Allegro

75

80

85

Viva

tuw

Z.H.

A page from a musical score featuring four staves of music. The staves are in common time, with measures numbered 90, 95, 100, and 105. The music consists of eighth and sixteenth notes, primarily in the treble and bass clefs. Overlaid on the music are large, stylized letters: 'C' is positioned in the middle of the first staff, 'A' is on the second staff, 'N' is on the third staff, and 'S' is on the fourth staff. The letters are white with black outlines, and they appear to be part of a larger word or acronym.

90

95

100

105

Presto

A musical score for organ, featuring five staves of music. The music is in common time, with a key signature of one sharp. The tempo is marked *Presto*. The score includes dynamic markings such as *t*, *w*, *tuw*, *d.*, *p*, and *pp*. Large, stylized letters are overlaid on the music: a 'G' in the third staff, a 'C' in the fourth staff, and a 'S' in the second staff. Measure numbers 110, 115, and 120 are indicated. The bassoon part is written in bass clef, while the other voices are in treble clef. The score concludes with the instruction [Ped.] and the number 181.

Toccata Nona

Adagio

Measures 1-4:

- Key signature: F major (one sharp).
- Time signature: Common time.
- Instrumentation: Two staves for piano (treble and bass).
- Movement: Pedal (Ped.)
- Performance: Twinkling (tw) and Triplets (t 3).

Measures 5-8:

- Key signature: F major (one sharp).
- Time signature: Common time.
- Instrumentation: Two staves for piano (treble and bass).
- Movement: Pedal (Ped. man.)
- Movement: Triplets (t).

Measures 9-12:

- Key signature: F major (one sharp).
- Time signature: Common time.
- Instrumentation: Two staves for piano (treble and bass).
- Movement: Pedal (Ped. s.)
- Movement: Pizzicato (p.m.)

Measures 13-16:

- Key signature: F major (one sharp).
- Time signature: Common time.
- Instrumentation: Two staves for piano (treble and bass).
- Movement: Mordents (m.s.)
- Movement: Triplets (t).

Musical score for organ, featuring four systems of staves (two treble, two bass) in common time with a key signature of one sharp. The score includes dynamic markings such as 't' (tremolo), 'Ped.' (pedal), and 'I.H.' (Inventio Harmonica). Large, stylized letters are overlaid on the music, appearing in the middle section. Measure numbers 15, 20, 25, and 30 are indicated above the staves.

15

Ped.

t

20

A K O R O

I.H.

tu tuw

tu

g

25

t

30

t

tuw

A musical score page featuring four staves of music. The music is in common time, with a key signature of one sharp (F#). The score consists of two treble staves and two bass staves.

The musical notes are stylized and intertwined with large, three-dimensional letters:

- C**: A large letter 'C' is positioned in the middle of the first staff, with its curve forming a note head and its stem extending downwards. It is surrounded by smaller notes and rests.
- A**: A large letter 'A' is positioned in the middle of the second staff, with its vertical stroke forming a note stem and its loop forming a note head. It is surrounded by smaller notes and rests.
- N**: A large letter 'N' is positioned in the middle of the third staff, with its vertical stroke forming a note stem and its loop forming a note head. It is surrounded by smaller notes and rests.
- S**: A large letter 'S' is positioned in the middle of the fourth staff, with its curve forming a note head and its stem extending upwards. It is surrounded by smaller notes and rests.

Measure numbers are visible above the staves:

- Measure 35: The first staff starts with a measure ending at measure 35.
- Measure 40: The second staff starts with a measure ending at measure 40.
- Measure 45: The third staff starts with a measure ending at measure 45.
- Measure 50: The fourth staff starts with a measure ending at measure 50.
- Measure 55: The first staff ends at measure 55.

Tempo markings include 't' (tempo) and 'tw' (tempo twice).

Adagio

60

65

70

75

Presto

A page from a musical score for piano, featuring four staves of music. The music is in common time, with a key signature of one sharp (F#). Measure numbers 75, 80, and 85 are visible above the staves. The letters 'CARS' are superimposed on the music, with 'C' and 'A' on the second staff and 'R' and 'S' on the third staff. The piano keys are shown in a light gray color.

75

80

85

CARS

Allegro

tuw

90

tuw

tuw

95

tuw

100

tuw

tuw

A musical score for piano, featuring four staves of music. The score includes large, stylized letters (C, A, S, and N) integrated into the staves, suggesting a hidden message or watermark. The music is in common time, with measures numbered 105, 110, and 115. The key signature is one sharp. Various dynamics and performance instructions are included, such as *tut*, *p*, *p.m.*, and *Adagio*.

105 *tut*

110 *tut* *Adagio* [p.m.]

115 *t* *tut*

Toccata Decima

[*Adagio*]

5

10 *Allegro*

Ped.

I.H.

15

C O X S

Adagio

[p.m.]

25

A musical score for piano, featuring four staves of music. The music is in common time, with a key signature of one sharp (F#). The score includes dynamic markings such as *p*, *f*, and *t*. Large, stylized letters 'C', 'A', 'K', 'U', and 'S' are overlaid on the music, appearing to float above the staves. The letters are rendered in a light gray or white color, allowing the black ink of the musical notation to be visible through them. The letters are positioned in a way that suggests they are part of a word, possibly 'CASKUS'. The music consists of various note patterns, including eighth and sixteenth notes, and rests.

66

A musical score for piano, featuring four staves of music. The score includes large, stylized, three-dimensional letters 'C', 'A', 'S', and '1' integrated into the musical lines. The letters are rendered in a way that suggests they are part of the musical texture, with arrows indicating their movement and rotation.

The score consists of four systems of music:

- System 1 (Measures 45-49):** Treble and bass staves. The letter 'S' is positioned above the treble staff. Measure 45 starts with a whole note followed by eighth-note pairs. Measures 46-49 show various patterns of eighth and sixteenth notes.
- System 2 (Measures 50-54):** Treble and bass staves. The letter 'A' is positioned above the bass staff. Measure 50 begins with a whole note followed by eighth-note pairs. Measures 51-54 show various patterns of eighth and sixteenth notes.
- System 3 (Measures 55-59):** Treble and bass staves. The letter '1' is positioned above the bass staff. Measure 55 begins with a whole note followed by eighth-note pairs. Measures 56-59 show various patterns of eighth and sixteenth notes.
- System 4 (Measures 60-64):** Treble and bass staves. The letter 'C' is positioned above the bass staff. Measure 60 begins with a whole note followed by eighth-note pairs. Measures 61-64 show various patterns of eighth and sixteenth notes.

Measure numbers 45, 50, and 60 are indicated above the staves. The letter 't' is placed above specific notes in each system, likely indicating a tempo or dynamic marking.

A page from a musical score for piano, featuring five staves of music in G major (two treble, one bass, and two treble). The music consists of six measures, numbered 60 through 75. Measures 60-64 are in *Adagio* tempo, indicated by a 't' over the first note of each measure. Measure 65 begins the transition to *Allegro*, indicated by the word 'Allegro' above the staff. Measures 65-75 are in *Allegro* tempo. Large, stylized letters are overlaid on the music: a 'K' is positioned across measures 60-64, a 'C' is centered over measure 65, and a 'S' is positioned across measures 65-75. The letters are drawn with thick, light-colored strokes.

60

61

62

63

64

65

70

71

72

73

74

75

Adagio t

Allegro

A five-line musical score for piano, featuring large, stylized letters C, G, A, S, and P integrated into the notes and rests. The letters are rendered in a white, semi-transparent style that overlaps the musical notation. The score consists of five staves, each with a treble clef and a key signature of one sharp. Measure numbers 8, 80, 8, 81, and 81 are visible at the beginning of each staff respectively. The letters are positioned as follows: 'C' is in the middle of the first staff; 'G' is in the middle of the second staff; 'A' is in the middle of the third staff; 'S' is in the middle of the fourth staff; and 'P' is in the middle of the fifth staff. The letters appear to be part of a larger word or phrase.

Toccata Undecima

[*Grave*] *P.m.*

5

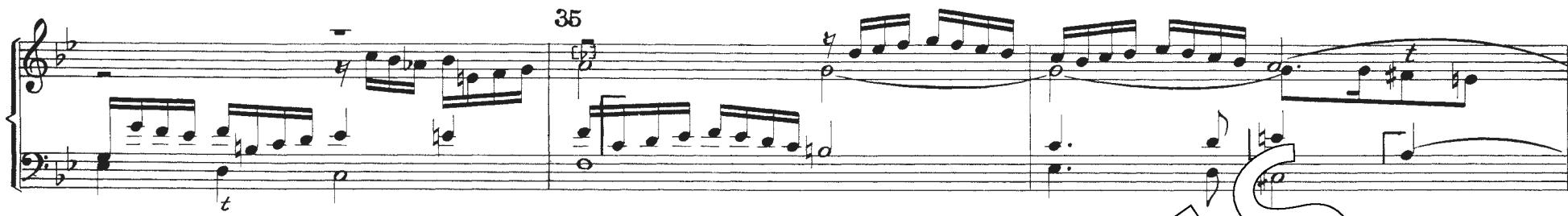
15 [Allegro]

r.H.

20

25

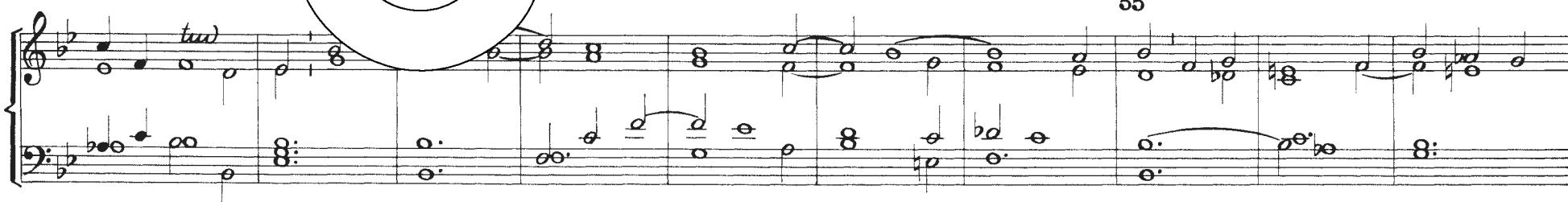
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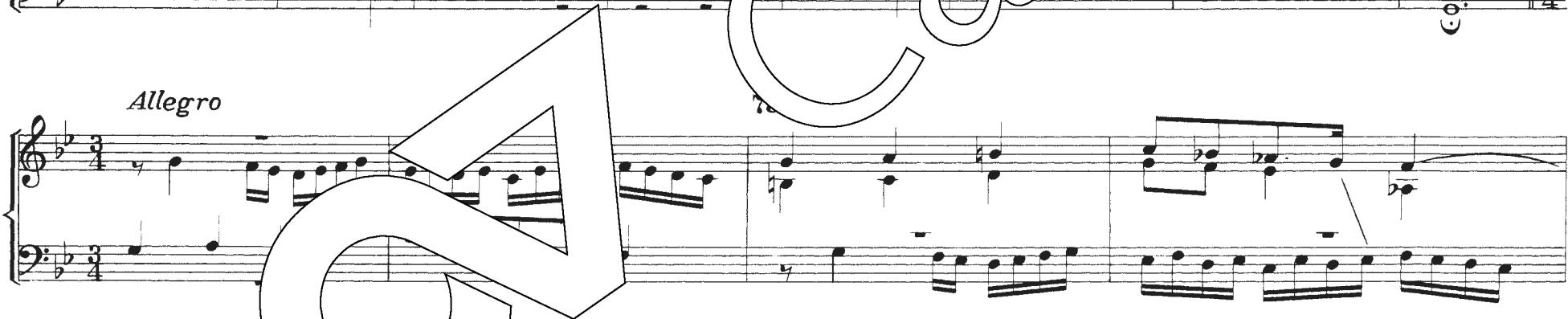
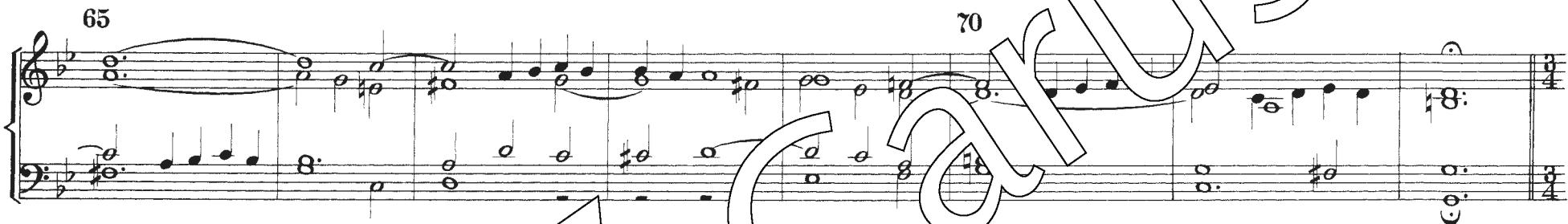


CANUS



50





A musical score page featuring five staves of music. The music is in common time, with a key signature of one flat. The first staff begins with a treble clef, followed by a bass clef, then a treble clef. The second staff begins with a bass clef, followed by a treble clef. The third staff begins with a treble clef, followed by a bass clef. The fourth staff begins with a bass clef, followed by a treble clef. The fifth staff begins with a treble clef, followed by a bass clef.

The page is annotated with several large, stylized letters:

- C**: Located in the middle of the page, it is oriented vertically and has a diagonal stroke through its middle.
- A**: Located below the first staff, it is oriented vertically and has a diagonal stroke through its middle.
- S**: Located in the middle of the page, it is oriented vertically and has a diagonal stroke through its middle.
- T**: Located in the middle of the page, it is oriented vertically and has a diagonal stroke through its middle.
- o**: Located in the middle of the page, it is oriented vertically and has a diagonal stroke through its middle.
- agio**: Located below the fourth staff, it is oriented horizontally.
- 100**: Located below the fifth staff, it is oriented horizontally.
- tw**: Located above the fifth staff, it is oriented horizontally.

Measure numbers and dynamics are also present:

- Measure 85 is at the top right.
- Measure 90 is at the top left.
- A dynamic *t* is placed above the first staff.
- A dynamic *p* is placed above the third staff.
- A dynamic *p* is placed above the fourth staff.
- A dynamic *t* is placed above the fifth staff.

Allegro t

105

t

I.H.

115 [t] [z]

120

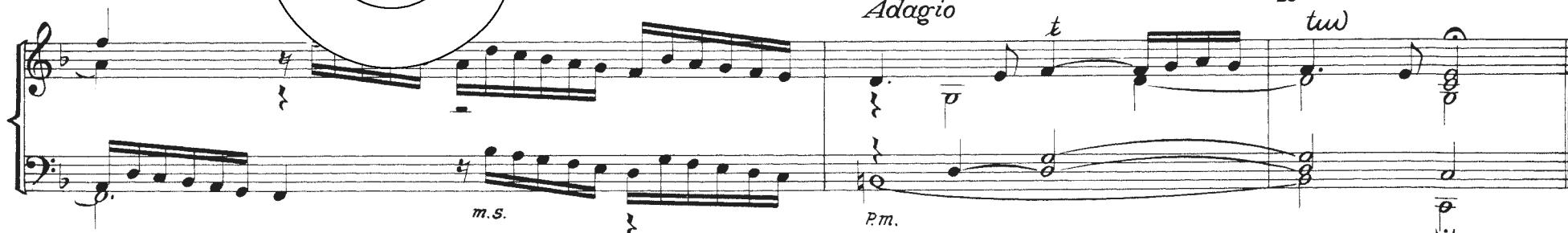
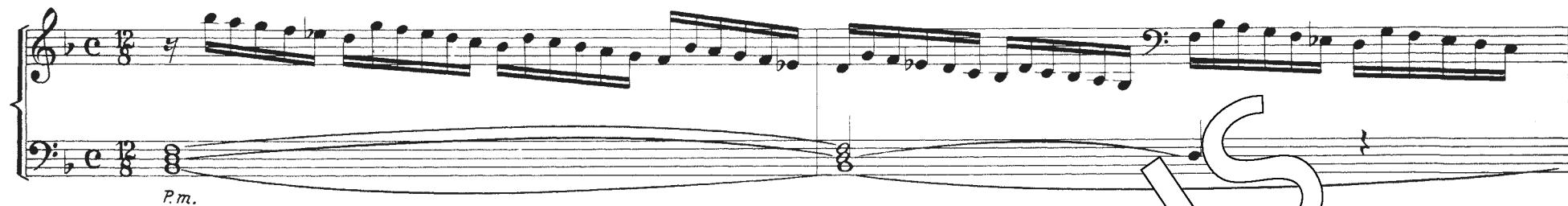
125 t

C S

A page from a musical score for piano, featuring four staves of music. The music is in common time, with a key signature of one flat. The first staff begins with a treble clef and a bass clef below it. The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The music consists of various note heads and stems, with some having small 't' marks above them. Measure numbers 130 and 135 are visible above the staves. The letter 'C' is superimposed over the middle of the first staff. The letter 'A' is superimposed over the middle of the second staff. The letters 'S' and 'P.m.' (Postscript) are superimposed over the middle of the third staff. The letter 'P.m.' is located inside a circle. The letter 'S' is located above the 'A'. The letter 'P.m.' is located below the 'S'.

Toccata Duodecima et ultima

Presto



[Allegro]

15

20

25

L.H.

A page from a musical score for piano, featuring five staves of music. The music is primarily in common time, with some measures in 8th-note time indicated by a 't' and a circled '8'. The key signature varies between G major (one sharp) and E major (no sharps or flats). The score includes various performance markings such as 'r.H.' (right hand), 'tun' (tuning), 'Adagio' (tempo), and dynamic markings like 'p' (piano) and 'f' (forte). Large, stylized hand-drawn annotations are overlaid on the music, including a large circle on the bottom staff, several 'S' and 'G' shapes, and a large 'X' shape. Measure numbers 30, 35, 40, and 45 are visible.

Carus 91.071

79

[Allegro]



Adagio

60

Presto

65

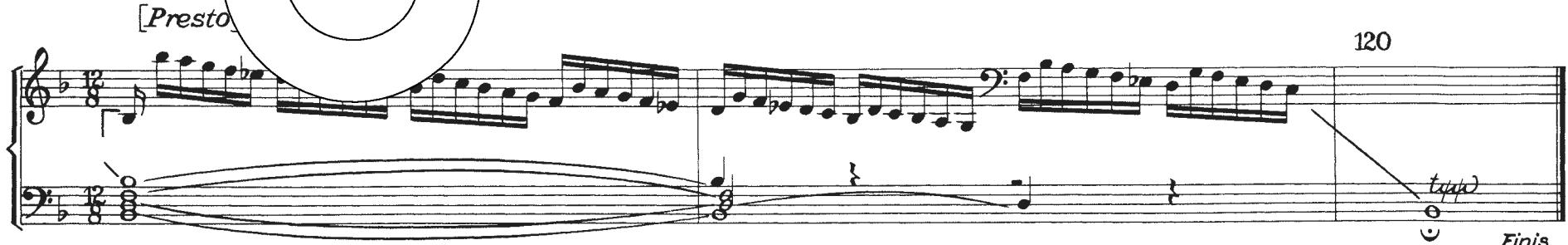
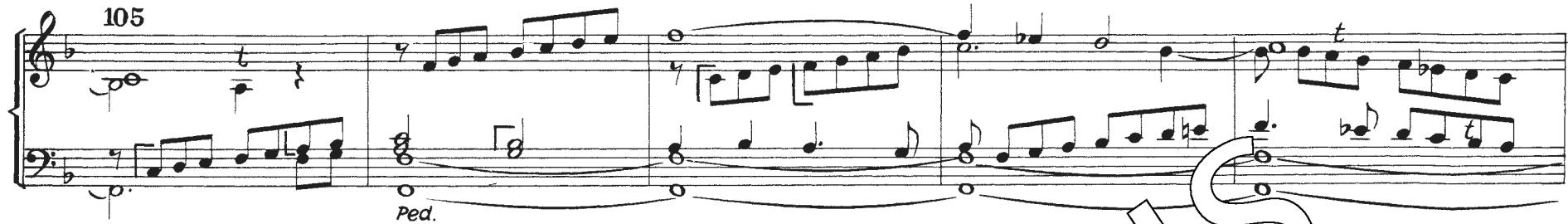
70

80



Sheet music for piano, featuring two staves. The top staff is in Adagio tempo, 8/8 time, and the bottom staff is in Presto tempo, 8/8 time. The music consists of various note patterns and rests. Large, stylized letters spelling "CARUS" are integrated into the score, appearing as if they are part of the musical notes and rests. Measure numbers 60, 65, 70, and 80 are indicated.

A page from a musical score featuring four staves of music. The music is in common time, with a key signature of one flat. The first three staves begin with treble clefs, while the fourth staff begins with a bass clef. Measure numbers 85, 90, and 10 are visible above the staves. Large, stylized letters are overlaid on the music: a 'C' and an 'S' in the upper right section, a 'G' and an 'A' in the middle left section, and a 'J' and an 'A' in the lower left section. The word 'largo' is written inside the 'J' in the lower left. The letter 't' appears as a dynamic marking above several notes. The bassoon part in the fourth staff includes the instruction 'Ped.'



Ciacona

A musical score for Ciacona, featuring four staves of music for two voices (Soprano and Bass) and piano. The score is in 3/2 time, G major, and consists of six measures per staff. The vocal parts are written in soprano and bass clefs, with piano accompaniment. The score is annotated with various performance markings such as 'tw' (trill), 't' (tie), and 'tuw' (trill, up, down). Large, stylized letters spelling 'CIACONA' are overlaid on the music, with each letter corresponding to a specific measure or section of the score.

1. 2. 3. 4. 5. 6.

tw t tuw t tw

tw t tw t tw

tw t tw t tw

tw t tw t tw





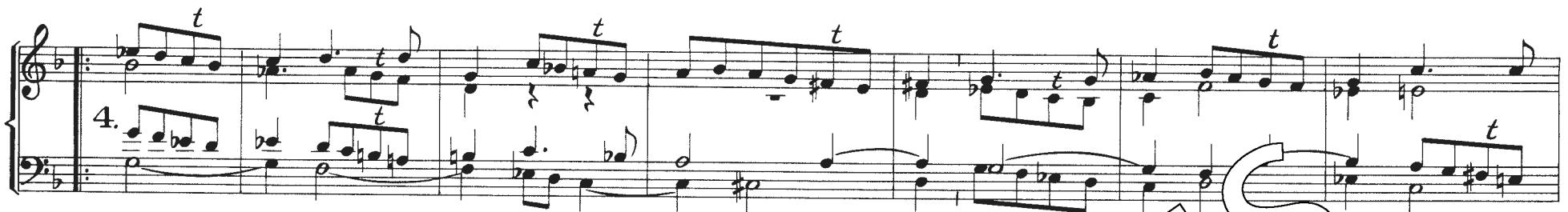
Canus



Passacaglia

Sheet music for a Passacaglia, featuring four staves of music. The music is in 3/4 time and includes dynamic markings such as *t*, *w*, and *tuw*. Large, stylized musical notes (including a bass clef, a treble clef, a whole note, and a half note) are overlaid on the staves, interacting with the musical lines.

The music is divided into sections labeled 1., 2., and 3. The first section (1.) starts with a bass note followed by a treble clef. The second section (2.) begins with a treble clef and a bass note. The third section (3.) starts with a bass note. The fourth section continues the pattern established in section 3.



1.

2.

5.

I.H.

1.

6.

1.

A page from a musical score for piano, featuring four staves of music. The music is in common time, with a key signature of one sharp (F#). Measure numbers 2, 8, and 9 are visible above the staves. The letters 'Coxus' are written in large, stylized, blocky letters across the middle of the page, partially obscuring the music. The letter 'C' is on the third staff, 'ox' is on the fourth staff, and 'us' is on the second staff. Measure 2 starts with a forte dynamic. Measure 8 features a melodic line with eighth-note patterns. Measure 9 begins with a dynamic of ff .

A musical score page featuring four staves of music. The top staff consists of two systems of music, each starting with a treble clef, a key signature of one sharp, and a common time signature. The second system begins with a bass clef. The middle staff also consists of two systems, with the first system starting at measure 10 and the second system continuing from measure 11. The bottom staff consists of two systems, with the first system starting at measure 11 and the second system continuing from measure 12. Large, stylized letters spelling "CAXIS" are integrated into the musical notation, appearing as note heads and stems. The letter "C" is a whole note, the "A" is a half note, the "X" is a quarter note, and the "I" and "S" are eighth notes.

A musical score for two pianos (two hands per piano) in common time. The music consists of four systems of five-line staves. The top system starts with a treble clef, a key signature of one sharp, and a tempo marking of $\frac{1}{8}$. The second system starts with a bass clef, a key signature of one sharp, and a tempo marking of $\frac{1}{8}$. The third system starts with a treble clef, a key signature of one sharp, and a tempo marking of $\frac{1}{8}$. The fourth system starts with a bass clef, a key signature of one sharp, and a tempo marking of $\frac{1}{8}$.

The score features large, stylized letters spelling "COUS" integrated into the musical notation. The letter "C" is positioned between the first and second systems, "O" between the second and third, "U" between the third and fourth, and "S" above the fourth system.

Musical markings include dynamic signs like *t*, *tw*, and *pp*, and measure numbers 12., 13., 1., and 2. at the beginning of each system respectively. The score is published by Carus, catalog number 91.071.

Musical score for two voices (Soprano and Bass) on five staves. The score includes various performance markings such as 'tuw', 't', and '1.'.

The score features several large, stylized hand-drawn letters overlaid on the music:

- A large 'S' is positioned above the second staff.
- A large 'C' is positioned above the third staff.
- A large 'G' is positioned above the fourth staff.
- A large 'K' is positioned below the second staff.
- A large 'Z' is positioned below the third staff.

Page number: 92

Catalog number: Carus 91.071

A page of musical notation for two staves, treble and bass. The music consists of five systems. The first system starts with a treble clef, a key signature of one sharp, and common time. The second system begins with a bass clef, a key signature of one flat, and common time, marked with '18.'. The third system starts with a treble clef, a key signature of one sharp, and common time, marked with '1.', '2.', and '10.'. The fourth system starts with a bass clef, a key signature of one flat, and common time, marked with 't'. The fifth system starts with a treble clef, a key signature of one sharp, and common time, marked with '20.'.

The score features several large, stylized, hand-drawn letters integrated into the music:

- A large, thin-lined 'C' is positioned across the first three systems, with its vertical stem aligned with the bass staff.
- A large, thin-lined 'A' is positioned across the first three systems, with its vertical stem aligned with the treble staff.
- A large, thin-lined 'S' is positioned across the first three systems, with its vertical stem aligned with the treble staff.
- A large, thin-lined 'E' is positioned across the last two systems, with its vertical stem aligned with the bass staff.

Musical markings include 't' (tempo), 'tw' (tempo), and dynamic markings like 'p' (piano) and 'f' (forte). Measure numbers 18., 1., 2., 10., and 20. are indicated at the beginning of the second, third, and fifth systems respectively.



A musical score page featuring four staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a time signature of common time. It contains measures 23 and 24, ending with a repeat sign. The second staff begins with a treble clef, a key signature of one sharp, and a time signature of common time. It contains measures 25 and 26, ending with a repeat sign. The third staff begins with a treble clef, a key signature of one sharp, and a time signature of common time. It contains measures 27 and 28, ending with a repeat sign. The bottom staff begins with a treble clef, a key signature of one sharp, and a time signature of common time. It contains measures 29 and 30, ending with a repeat sign. Large, stylized letters spelling "CARUS" are overlaid on the music, with "C" on the first staff, "A" on the second, "R" on the third, and "U" and "S" on the fourth.

Nova Cyclopeias Harmonica

Aria

A musical score for "Nova Cyclopeias Harmonica Aria" featuring four staves of music. The top staff is in treble clef, 3/4 time, and G major. The bottom staff is in bass clef, 3/4 time, and G major. The second staff is in treble clef, 3/4 time, and G major. The third staff is in treble clef, 3/4 time, and G major. Large, stylized letters are overlaid on the music: a large 'C' and 'Y' on the second staff, a large 'O' on the third staff, and a large 'S' on the fourth staff. Measure numbers 1 through 30 are indicated above the staves. The letter 't' is placed above various notes and rests throughout the score.

Ad Malleorum Ictus Allusio

A musical score for four staves, labeled 1^{ma}, 2^{da}, 3^{ta}, and 4^{da}. The score consists of four systems of music, each with a treble and bass staff. The key signature changes frequently, indicated by sharps and flats. The time signature is mostly common time (indicated by '4'). The score includes dynamic markings such as 't' (tempo) and '[t]' (tempo). Large, stylized letters spelling 'COKUS' are overlaid on the music, appearing in various sizes and orientations across the staves.

1^{ma}

2^{da}

3^{ta}

4^{da}

t

[t]

15

20

25

30

35

40 *t* *t*

3.tia

45

50

Carus

55

60

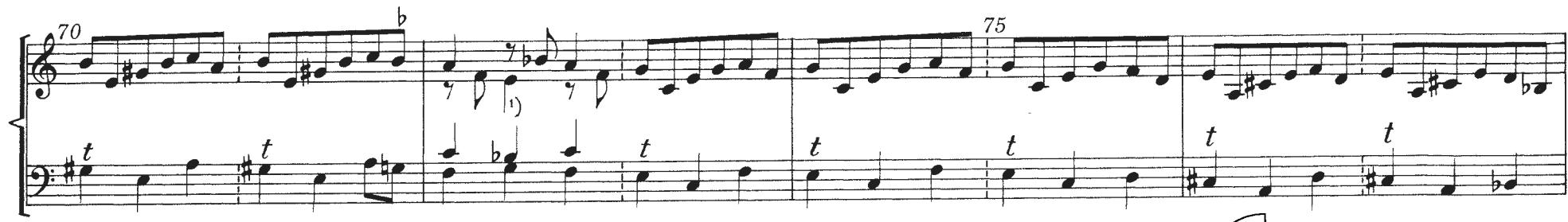
t t

4.ta

t *t* *t* *t* *t* *t*

98

Carus 91.071



¹⁾ Im Originaldruck d'

²⁾ Wiederholungszeichen ab 5. Variation möglicherweise vom Stecher hinzugefügt

105

t

6ta

110

tuw

115 tuw

CANIS

tuw

120 tuw

: saepius repetita valebunt :

tuw

t

125 t

130

7ma



135

[t]

[t]

C A L U S

140

140

[t]

[t]

C A L U S

t

145

t

[t]

Musical score for three voices (Soprano, Alto, Bass) in common time. The score consists of three staves. The first staff (Soprano) starts with a forte dynamic. The second staff (Alto) begins with a dynamic of $8va$. The third staff (Bass) starts with a dynamic of t . Measure 150 is indicated above the Bass staff. The vocal parts are intertwined with large, stylized letters: 'Carus' (C, a, r, u, s) and 'Summo' (S, u, m, m, o). The letter 'C' is positioned over the Bass staff, 'a' over the Alto staff, 'r' over the Soprano staff, 'u' over the Bass staff, 's' over the Alto staff, 'S' over the Bass staff, 'u' over the Alto staff, 'm' over the Soprano staff, 'm' over the Bass staff, and 'o' over the Alto staff. Measure 155 is indicated above the Bass staff. Measure 165 is indicated above the Bass staff. The vocal parts continue with 'Carus' and 'Summo'. The score concludes with a final measure labeled 'Finis'.

¹⁾ Im Originaldruck e'

SUMMO DEO GLORIA

