

APPARATUS
 MUSICO-ORGANISTICUS
 INVICTISSIMO

 EOPOOLDO I.
 IMPERATORI
 SEMPER AUGUSTO
^{AD}
 CORONATIONEM AUSPICATISSIMAM
 CONIUGIS, ac FILII,
 Augustissimæ Imperatricis
^{AC}
 Potentissimi Romanorum Regis

In demississimum obsequium oblatum

AB AUCTORE

GEORGIO MUFFAT,
 Celsis.^{mi} ac Rever.^{mi} S. R. I. Principis & Archiepiscopi Salisburgensis
 Organado & Cubiculario.

LIBER PRIMUS

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

Accesserunt

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



*Sumptibus, & Impensis Munificentissimis athenemorati Celsis.^{mi} ac
 Rever.^{mi} Principis Salisburgensis.*

SALISBURGI

Apud Auctorem & apud JOAN. BAPT. MAYR, Typogr. Aulico-Academ.

*Ab Nunc deinceps (Paf)
 Javij de gentem,*

ANNO M. DC. XC.

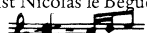
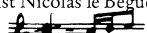
VORWORT

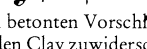
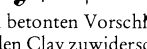

Die vorliegende Ausgabe des Apparatus musico-organisticus von Georg Muffat unterscheidet sich in 6 Punkten von ihrer Vorgängerin, der Ausgabe Samuel de Langes aus dem Jahr 1888:

1. sie behält die Notierung des Originaldrucks auf 2 Systemen bei,
2. sie bringt die originalen Pedalhinweise,
3. sie behandelt Muffats Verzerrungen,
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 Cyclopeias 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 Teilungsstrichlein folgend – in übliche $\frac{3}{4}$ -Takte geteilt. Das Adagio der 11. Tokkata wurde auf halbe Werte verkürzt ($\frac{3}{1}$ 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 Pedalange vergessen wurde, ist eine sinngemäße Ergänzung versucht worden; durch Klammern wurde sie als Zusatz des Herausgebers gekennzeichnet¹⁾. Entgegen dem zeitüblichen Pedalumfange, der C–f^o, höchstens C–b^o mit kurzer Oktav betrug, setzen Muffats Vorschläge C–c¹ ohne Cis voraus.

Zu 3. Vier Verzerrungsformen 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  und seine Umkehrung  bedeuten einen kurzen, doch betonten Vorschlag. Muffat sagt darüber in der Vorrede zum „Florilegium“³⁾: „thut der nachkommenden den vorgehenden Clay zu widerschlagen vorfügen“. Schließlich findet sich in den fugierten Abschnitten der 4. und 7. Tokkata diese Notierung ; 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 einen Bogen-Zug ganz flüssend 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 Neuaufgabe nach Muffats Tod findet. Die Kenntnis der Anrede „An den geneigten Leser“⁴⁾ ist nicht nur zeitgeschichtlich aufschlußreich, sondern für die Verzerrungspraxis und Pedalverwendung unentbehrlich.⁵⁾ Sie offenbart auch eine menschliche Schwäche Muffats in der Behauptung, daß „von des 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 Neuaufgabe⁷⁾ bewahrt die Gesellschaft der Musikfreunde in Wien. Ihr ist für die Genehmigung, das deutsche Vorwort abzudrucken, gebührend zu danken.

Zu 5. Mit dem ortsansässigen Orgelbauer Leopold Freundt⁸⁾ 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, Prosp.	Superoctav Principal	[2'] v. Zinn, Prosp.	Portun	[16'] v. Zinn, Prosp.
Octav	[4'] v. Metall	Principal	[8'] v. Holz ¹¹⁾	Octav	[8'] v. Metall
Quint	[3'] v. Metall	Spiezflette	[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, Prosp.
Zimbel	2fach, v. Metall	Quintdecima	[1'] v. Metall	Posaun	[8'?] v. Metall
Quintiden	[8'] v. Metall				
Copula	[8'] v. Holz	Manuelschiebekoppel			
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 Mégevè in Haute Savoie getauft wurde¹³⁾. Der Todeseintrag des „Capellmaister Sr. Hochfürstlichen Eminenz zu Passau“ vom 23. 2. 1704 in der Dompfarrei 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 weilte 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 Krönung 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, Venedig, 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 Cyclopeias Harmonica. Riedel machte weiter darauf aufmerksam, daß beim Titel der Ciacona erneut der Autorname beigedruckt erscheint, und berichtete, daß der Sammler Alois Fuchs ein Exemplar ohne die Nova Cyclopeias Harmonica besessen habe¹⁸⁾. Für die Wertschätzung von Muffats Orgelstil bei den Zeitgenossen dürfte die Übernahme von ca. zehn Takten 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

1) Auch Zeitmaß- und Verzerrungsergänzungen wurden eingeklammert.

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

3) DTÖ II, 2, Wien 1895, S. 25.

4) Lateinischer und deutscher Text weisen einige Unterschiede auf, die sich aus den verschiedenen Editions Jahren 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 stammen aus dem Besitz von Herzog 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–b² mit kurzer großer Oktave.

11) Im Baß wohl 1–1½ Oktaven in gedeckter Bauweise.

12) Pommer (Pummer) nach Chr. Mahrenholz, Die Orgelregister, Kassel 3 1968, 153 f. = Fagott.

13) S. 117 ff.

14) Der Kreuzgang am Passauer Dom wurde 1812 abgebrochen.

15) Pragae 2. Julij 1677.

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

17) C. A. Monson, Eine neuentdeckte 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 ($\frac{3}{4}$ -Takt) entsprechen T. 86–89 ($\frac{3}{4}$ -Takt) bei Muffat.

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

Ad Benevolum Lectorem.



Non ausus fuisssem, amice Lector, opus viribus meis longe impar; nisi Magni Principis sussultus Munificentia; stimulat, & penè coactus multorum desiderio; efficaciter tractus Musicorum etiam calculo; boni publici amore, & Philomusicorum favore. Haud etenim me fugit floruisse haectenus Vros hujus scientia, ac dexteritatis peritissimos: at quia jam à septuaginta propè annis ipsis, aio, Frescobaldi temporibus, simile quidpiam Typis commissum fuisse, non mihi innotuit, ipse stylus, haud modicè hucusque immutatus hanc operam exigere videbatur. Quibus permotus hoc primum Opus Organisticum meditabar spiritu prompto, sed Viribus infirmis, atque imparibus. Et Ecce fortuitum auxilium; Dum Ego omni studio huic operi me impenderem, expensas solvit Alter: CELSISSIMUS, inquam, ac REVERENDISSIMUS PRINCEPS & ARCHIEPISCOPUS SALISBURGENSIS, Dominus, Dominus, ac Mæcenas meus Clementissimus, Munificentissimus. Huic itaque boni publici amantissimo Zeloti, in acceptis refer; meam autem, qualem qualem operam, Lector Benevole, aequi, bonique consule, Et ad ea qua in hoc opere praemonenda duxi, benignè ac breviter animum adverte.

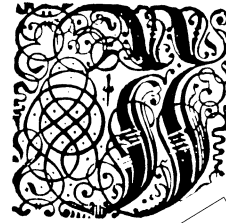
Ufus, sum in tradendis his Modulationibus crebriore Clavium indicialium mutatione; eò nimirum, quod adverterim necessariam omnino his temporibus maxime ad transcendas in diversos alios tonos quaslibet melotheses, perfectam Clavium omnium Habeunt itaque Philomusici in addiscendis hisce meis Modulationibus, Clavium, & rum Musicorum modernorum ferè omnium plenum, ac proficuum in opere, ut spero

Porrò signatum t simplex, tremulum ordinarium, a' ximà clavi superiori tremiscit, significat. & verò cui f semitremulum vulgò mordant, quo nota ita signata cupe (ubi aures id non vetant) per semitonium r flexum, tremulum recentioris modi, scil. a' lito cum notà superiore exhibitum, infer notat. Hoc vero signum t' tremu dicat. Littera P. M. Pedale cant. P. S. Pedale solum. A

Cetera f' mens place eleganti f' qui si hic conatus busdam enim & modum ibus, ut confido, traditurus in Organædorum Germanie, Italia, ista mixtum, ac nondum adeo notum, Deum ama, & lauda in Chordis & Orga lecanatis mei intentio potissimum collineat.

in Salisburgi, Augusta Vindelicorum, verò hoc opus, michi reduci ad obeundum in post officium Casparium domicilium meum transferre institutionis ad facilitandum deinceps litterarum benevolum Lectorem hisce monendum duxi.

In den geneigten



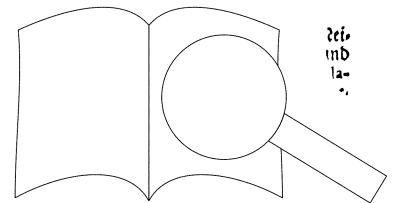
Ich hätte mich nicht unter ein Werk / so meine Kunst nicht durch des Herrn vieler Leute Verurum einbellen Liebgen hat mir die hie wegung hie unzulä G. de mia verän. / be. / 8. n mo n Stücke gar öfters die den Thon anzeigen, weil ich verspürte / daß die vollkommene Wissen, alle und jede Meloden. Sätze in verschiedene Thone werden derothalben die Liebhaber der Music in Erlehnung, Schlüsseln / wie auch fast aller heut zu Tag üblichen Tem, wie ich verhoffe / in der That erspriessliche Übung finden.

und zwölf Musicalische Stücke oder lange Toccaten (wie man redet) abenden sonderbaren Ergöglichkeit / und reichlichen Übung in dieser Kunst / gerichtet. Zu welchen annoch kommen seind / eine Ciaccone, und Passacaglia, wol zusammenstimmende Cyclopeias, deren jedwede mit vielen Veränderungen unterschieden ist.

er bedeutet dieses t einfache Zeichen / einen gemeinen Triller / durch welchen die bar, gezeichnete Note / mit der Nächsten an dem oberen Clavir trillet: t aber unter welchem in solches Strichlein unterzogen geichen wird / einen Halb-Triller / ins gemein / Mordant. Wodurch die also bemerkete Note / mit der nächsten an dem niedrigerem Clavir / und die zwar öftermals (wofern es nur nicht übel in die Ohren fällt) auf einen grossen Halb- Thon darvon siehet / trillet also lang herum gezogen / 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 annimmt / bedeutet. Dieses Zeichen h' aber / zeigt einen langen Triller / der bis an das Ende anhält / an; die Buchstaben P. M. deuten an / daß man nach Belieben das Fuß-Clavier / zu dem Hand-Clavier zugleich gebrauchen kan. P. S. das Fuß-Clavier allein. M. S. das Hand-Clavier 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 Organisten in Teutschland / Belschland / und Frankreich / erlangten Erfahrungheit vermischt habe / und welche noch nicht eben so bekannt / und gebräuchlich ist / versuchen / und nach Belieben / für genehm halten. Liebe Gott / und lobt ihn in Saiten und Orgeln. So viel jaget der Authör / nemlich herland H. Georg Müch leucht und Herrn / Herrn Johann Philipp / der Heil. Hofes / und des Heil. Röm. Reichs Fürsten von Pass

Weilen aber dieses vortrefliche Werk / mit der ster grosser Genehmhaltung / und mit nicht geringen mit vermaßen bestiger Begierde an allen Orten vertriehen / durch oft wiederholte Auflagen / in dem Druck gangen; als haben die Erben vermehmet / sie werden machen / wann sie / wie sie hiermit thun / dasselbe in die Wohlwollenden wohlwollend / und gebade dich we



Zu finden bey Johann Peter v. Obelen / Ihre Kaiserl. Cathol. Majestät Hof, als auch der Weis- und berühmten Wienerischen Universitäts Buchdruckern.

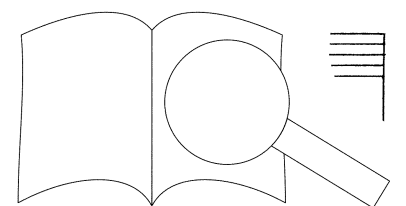
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Apparatus musico-organisticus

Toccata Prima

The musical score is written for organ and consists of four systems of music. Each system has a treble and bass staff. The first system is marked 'Grave' and includes a 'Pedale' instruction. The second system has a 'tw' marking above the treble staff. The third system has a '15' marking above the treble staff and a 'Ped' instruction below the bass staff. The fourth system has an 'M.' marking above the treble staff and a 'Ped.' instruction below the bass staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 't' (tutti) and 'M.' (marcato).

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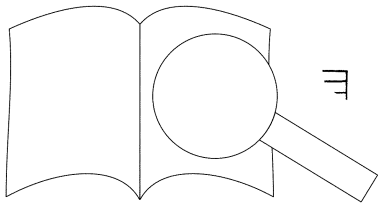


20

Grave 25

30

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35

r.H.

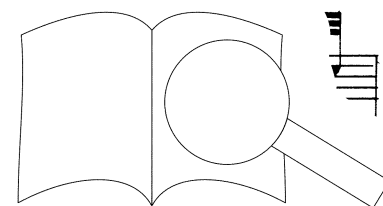
40

t

The image shows a musical score for piano, consisting of four systems of staves. The first system starts at measure 35 and includes a right-hand (r.H.) section. The second system continues the piece. The third system starts at measure 40 and includes a trill (t) marking. The fourth system concludes the piece. The score is written in a standard musical notation with treble and bass clefs, and various rhythmic values and ornaments.

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45

Musical notation for measures 45-49, featuring a treble and bass staff with complex rhythmic patterns and a large watermark.

Musical notation for measures 50-54, including a 'Pedale' marking and a large watermark.

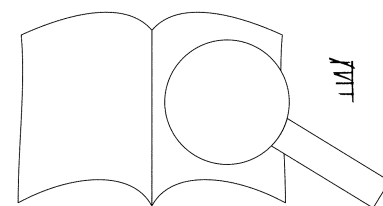
50

Musical notation for measures 55-59, including a 'Ped.' marking and a large watermark.

55

Musical notation for measures 60-64, including a large watermark and a magnifying glass icon.

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First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents marked 't'. The bass staff contains a rhythmic accompaniment with eighth notes and rests.

Second system of musical notation. The treble staff continues the melodic line with accents 't' and 'tw'. The bass staff continues the accompaniment with some rests.

Third system of musical notation. The treble staff features a melodic line with accents 't' and 'tw'. The bass staff continues the accompaniment with eighth notes.

Fourth system of musical notation. The treble staff contains a melodic line with slurs and accents 't'. The bass staff continues the accompaniment. A large graphic of an open book with a magnifying glass is overlaid on the right side of this system.

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Toccata Secunda

Adagio

Pedale

5

All

t

10

P.m.

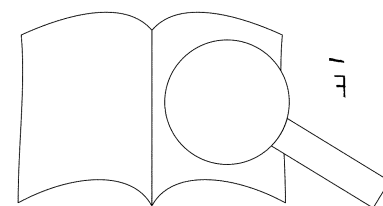
t

Adagio

15

[*Allegro*]

t



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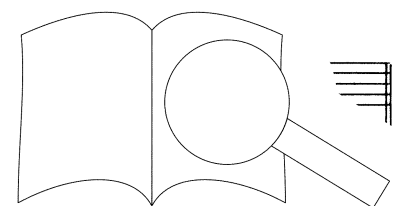
Musical score system 1, measures 1-19. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex melodic line in the treble with frequent sixteenth-note runs and trills, and a bass line with chords and moving lines. A measure number '20' is printed at the end of the system.

Musical score system 2, measures 20-24. The system continues the piece with similar melodic and harmonic textures. The bass line shows some sustained notes and chords.

Musical score system 3, measures 25-29. The system includes a measure number '25' at the beginning. It features a prominent trill in the treble staff and a 'Ped.' (pedal) marking in the bass staff, indicating a sustained bass line.

Musical score system 4, measures 30-34. The system concludes the piece with a final melodic flourish in the treble and a sustained bass line. A 'Ped.' marking is present at the end of the system.

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Allegro

35

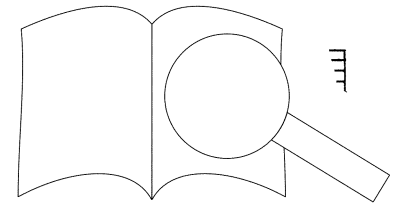
Musical notation for measures 35-39. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 2/4 time. Measure 35 starts with a treble clef and a bass clef. The melody in the treble clef features eighth and sixteenth notes, often with a 't' (tutti) marking. The bass clef part provides harmonic support with chords and moving lines. Measure numbers 35, 36, 37, 38, and 39 are indicated above the staff.

40

Musical notation for measures 40-44. The system continues with the grand staff. Measure 40 begins with a treble clef and a bass clef. The notation includes various rhythmic values and articulation marks. Measure numbers 40, 41, 42, 43, and 44 are indicated above the staff.

45

Musical notation for measures 45-49. The system continues with the grand staff. Measure 45 begins with a treble clef and a bass clef. The notation includes various rhythmic values and articulation marks. Measure numbers 45, 46, 47, 48, and 49 are indicated above the staff.



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50

r.H. t t t t

55

tuw t Ped.

60

t t t t

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70

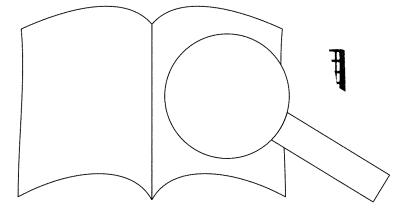
75

80

85

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Toccata Tertia

Allegro

Pedale

t
Ped.

10
sine Ped.

t
l.h.

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20

25

30

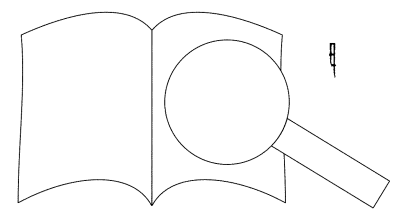
35

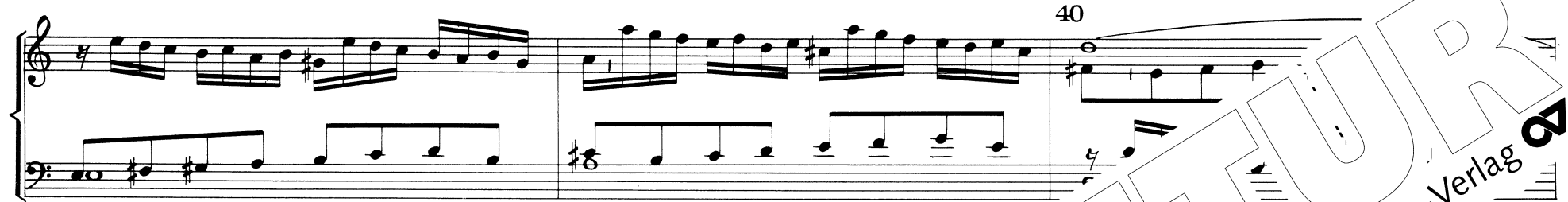
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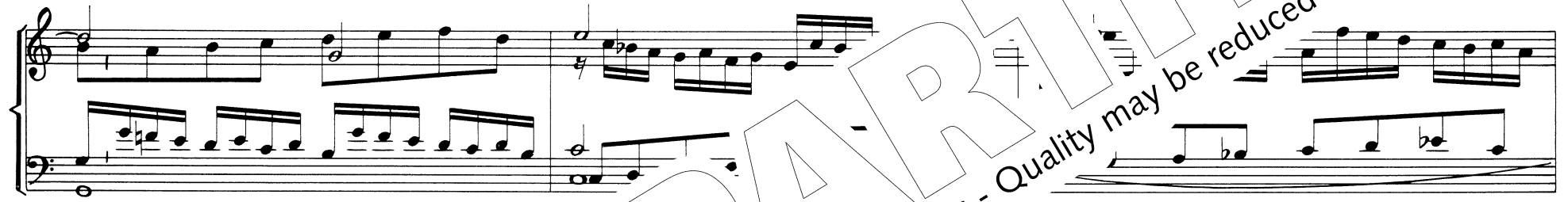
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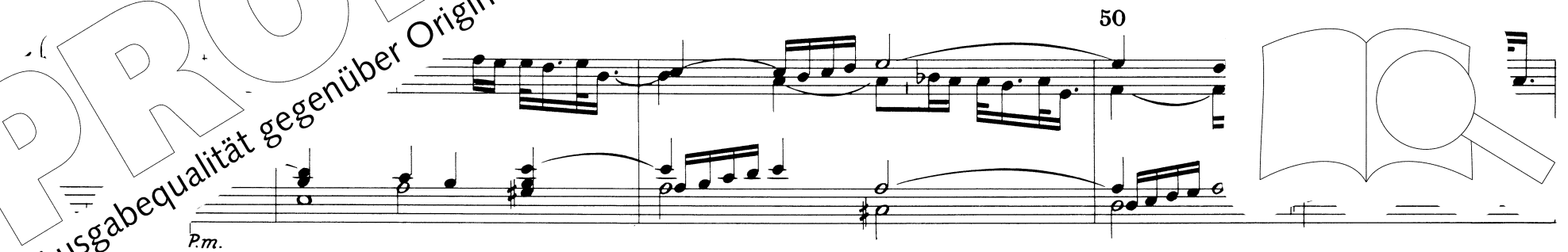
Musical score system 1, measures 37-40. Treble and bass staves. Treble clef, bass clef. Includes a 'P.m.' marking below the first measure and a measure number '40' above the third measure.



Musical score system 2, measures 41-44. Treble and bass staves. Treble clef, bass clef. Includes a 'P.m.' marking below the second measure.



Musical score system 3, measures 45-48. Treble and bass staves. Treble clef, bass clef. Includes a measure number '45' above the first measure.



Musical score system 4, measures 49-52. Treble and bass staves. Treble clef, bass clef. Includes a 'P.m.' marking below the first measure and a measure number '50' above the second measure. A large magnifying glass icon is positioned over the right side of the system.

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Musical notation for the first system, measures 48-54. It features a treble and bass staff with various rhythmic patterns and dynamics like 't'.

Musical notation for the second system, measures 55-59. It includes the tempo marking *[Allegro]* and dynamic markings 't'.

Musical notation for the third system, measures 60-64. It includes the measure number 60 and dynamic markings 't'.

Musical notation for the fourth system, measures 65-70. It includes the measure number 65 and dynamic markings 't'. A magnifying glass icon is present on the right side.

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70

Musical score for measures 68-70. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Measure 68 features a treble staff with a half note G4 and a bass staff with a half note F3. Measure 69 has a treble staff with a half note G4 and a bass staff with a half note F3. Measure 70 has a treble staff with a half note G4 and a bass staff with a half note F3. There are some markings like 't' and 'Ped.' in the original image.

Musical score for measures 71-74. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Measure 71 has a treble staff with a half note G4 and a bass staff with a half note F3. Measure 72 has a treble staff with a half note G4 and a bass staff with a half note F3. Measure 73 has a treble staff with a half note G4 and a bass staff with a half note F3. Measure 74 has a treble staff with a half note G4 and a bass staff with a half note F3. There are some markings like 't' and 'Ped.' in the original image.

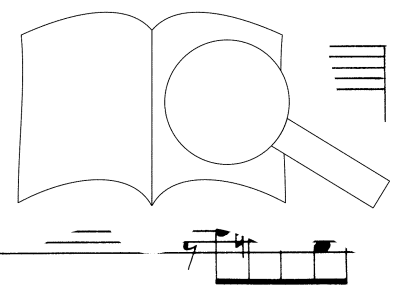
75

Musical score for measures 75-79. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Measure 75 has a treble staff with a half note G4 and a bass staff with a half note F3. Measure 76 has a treble staff with a half note G4 and a bass staff with a half note F3. Measure 77 has a treble staff with a half note G4 and a bass staff with a half note F3. Measure 78 has a treble staff with a half note G4 and a bass staff with a half note F3. Measure 79 has a treble staff with a half note G4 and a bass staff with a half note F3. There are some markings like 't' and 'Ped.' in the original image.

80

Musical score for measures 80-84. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Measure 80 has a treble staff with a half note G4 and a bass staff with a half note F3. Measure 81 has a treble staff with a half note G4 and a bass staff with a half note F3. Measure 82 has a treble staff with a half note G4 and a bass staff with a half note F3. Measure 83 has a treble staff with a half note G4 and a bass staff with a half note F3. Measure 84 has a treble staff with a half note G4 and a bass staff with a half note F3. There are some markings like 't' and 'Ped.' in the original image.

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First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various articulations. A dynamic marking *t* (tutti) is present at the end of the system.

Second system of musical notation, starting with measure 85. It includes first and second endings marked with *I* and *II*. The notation includes chords and melodic lines in both staves.

Third system of musical notation, featuring a treble and bass clef. The music includes a *Pedale* marking at the beginning, indicating a pedal point. The system shows complex harmonic structures with many notes.

Fourth system of musical notation, featuring a treble and bass clef. It includes dynamic markings *fz*, *w*, *tw*, and *p.m.*. The system concludes with a graphic of an open book and a magnifying glass, symbolizing a detailed view or a specific section of the score.

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Toccata Quarta

Adagio

The first system of music features a treble clef with a common time signature. The melody is marked with 't' (trill) and 'tw' (trill with grace notes). The bass clef part has a 'P.m.' (piano mezzo) marking. The system concludes with a fermata over a whole note chord.

The second system continues the piece with similar trill markings ('t' and 'tw') in the treble clef. The bass clef part consists of sustained chords and single notes.

15 *Allegro*

The third system begins with a tempo change to 'Allegro' at measure 15. The treble clef part features a series of sixteenth-note runs. The bass clef part has a 'tw' marking and a long, sustained chord.

The fourth system continues the sixteenth-note runs in the treble clef, marked with 'tw'. The bass clef part has a 't' marking and a long, sustained chord.

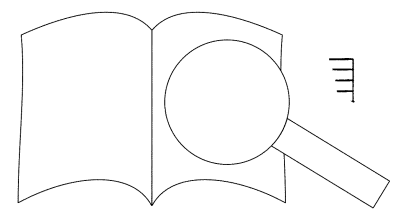
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20

25

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35

Musical notation for measures 35-38. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and single notes.

Musical notation for measures 39-42. The treble staff features a melodic line with a long slur over measures 39 and 40. The bass staff continues with a rhythmic accompaniment.

Musical notation for measures 43-47. Measure 43 is marked *Adagio*. Measure 45 is marked *Più adagio*. The notation includes dynamic markings like *t* and *r. h.* (ritardando).


Musical notation for measures 48-52. Measure 50 is marked with the number 50. The system concludes with a graphic of an open book and a magnifying glass, symbolizing a detailed view of the score.

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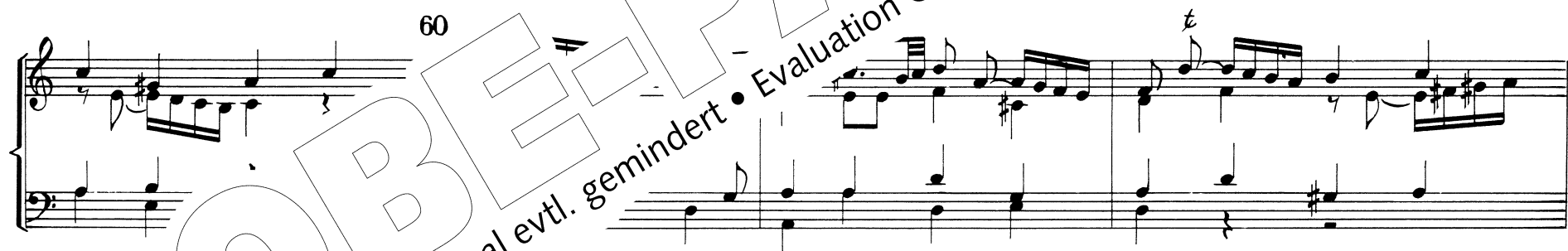
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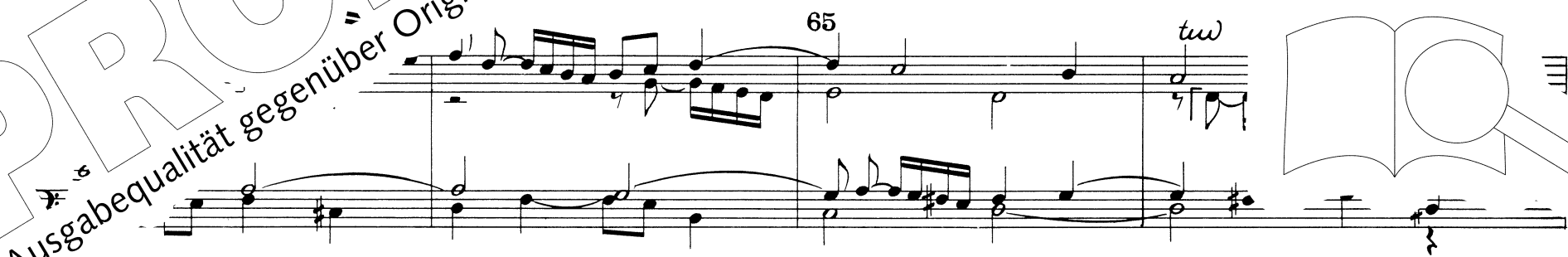
First system of musical notation, featuring a treble and bass clef staff with various notes and rests.



Second system of musical notation, starting with measure 55. Includes a 'tw' marking above the staff.

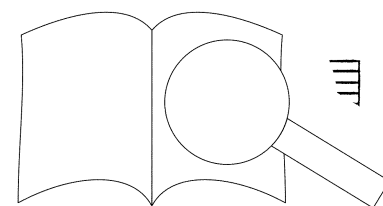


Third system of musical notation, starting with measure 60. Includes a 'tw' marking above the staff.



Fourth system of musical notation, starting with measure 65. Includes a 'tw' marking above the staff.

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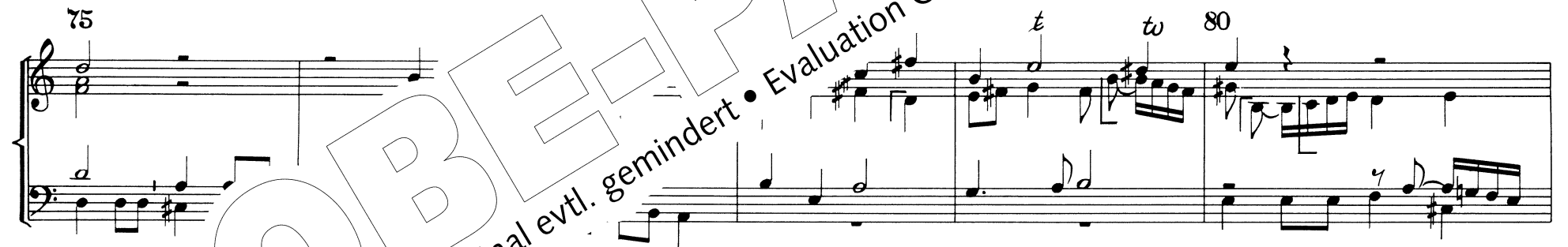
tw 70

This system contains two staves of music. The upper staff features a melodic line with a 'tw' dynamic marking above the first measure. The lower staff provides a harmonic accompaniment. The system concludes with a measure marked '70'.



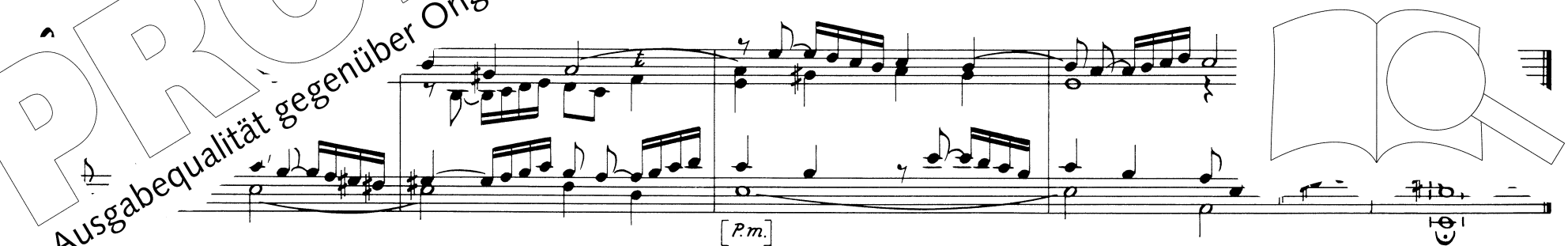
75

This system continues the musical piece with two staves. It includes a 'tw' dynamic marking above the first measure of the upper staff. The system ends with a measure marked '75'.



75 80

This system consists of two staves. The upper staff has a 'tw' dynamic marking above the first measure. The system concludes with a measure marked '80'.



[P.m.]

This system contains two staves of music. The lower staff begins with a piano marking '[P.m.]'. The system concludes with a measure marked '85'.

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Toccata Quinta

[Allegro]

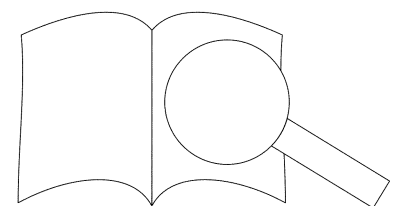
The first system of the score consists of a grand staff. The upper part (treble and bass clefs) contains a complex melodic line with many sixteenth notes. The lower part (bass clef) contains a few notes, including a half note and a whole note, with dynamic markings *P.m.* and *P.s.* below the staff.

The second system continues the melodic line in the upper part. A measure in the middle of the system is marked with the number '5'. The lower part continues with sustained notes and chords.

The third system shows the continuation of the piece. A measure in the middle of the system is marked with the number '8'. The melodic line in the upper part becomes more rhythmic and active.

The fourth system concludes the page. A measure in the middle of the system is marked with the number '10'. There is a 'tuw' marking above a note in the upper part. The lower part features a final chord and a double bar line.

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[Virace]

15

Sine Pedali

20

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The image shows a page of musical notation for piano, measures 15 through 20. The music is written in treble and bass clefs with a 7/8 time signature. A large, semi-transparent watermark 'PROBEPARTITUR' is overlaid diagonally across the page. Below the watermark, there is a line of text: 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'. In the bottom right corner, there is a magnifying glass icon over a portion of the musical notation. The page number '26' is in the top left, and measure numbers '15' and '20' are placed above their respective measures.

25

Adagio
30

35

Grave

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45

Musical score system 1, measures 45-49. Treble and bass staves with various notes and rests.

50

r.H.

Musical score system 2, measures 50-54. Treble and bass staves. Measure 51 has "r.H." above it.

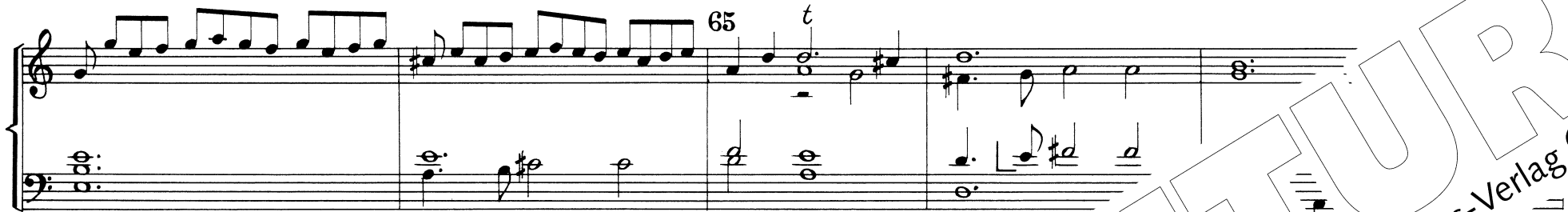
55

Musical score system 3, measures 55-59. Treble and bass staves.

Musical score system 4, measures 60-64. Treble and bass staves. Includes a magnifying glass icon.

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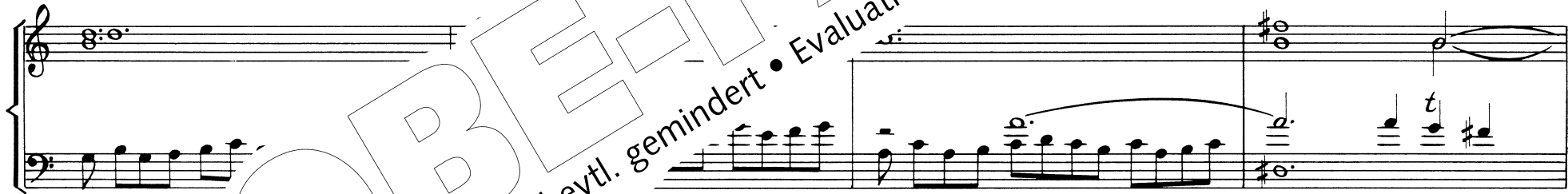
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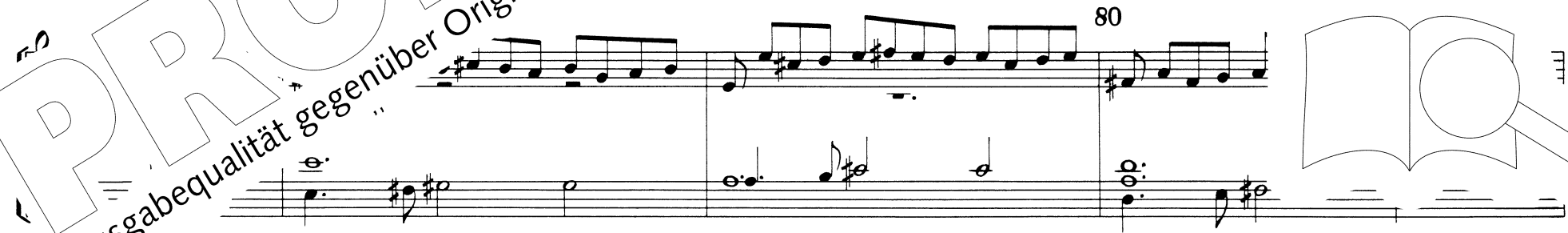
Musical notation system 1, measures 65-68. Treble clef, bass clef. Measure 65 has a 't' above it. Measure 68 has an '8:' above it.



Musical notation system 2, measures 69-72. Treble clef, bass clef. Measure 70 has a '70' above it. Measure 72 has a 't' below it.



Musical notation system 3, measures 73-76. Treble clef, bass clef. Measure 73 has an '8:' above it. Measure 76 has a 't' above it.



Musical notation system 4, measures 77-80. Treble clef, bass clef. Measure 80 has an '80' above it. A magnifying glass icon is present on the right side of the system.

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85

Musical notation for measures 85-88, featuring a treble and bass staff with various notes and rests.

Musical notation for measures 89-92, featuring a treble and bass staff with various notes and rests.

90

Musical notation for measures 93-96, featuring a treble and bass staff with various notes and rests.

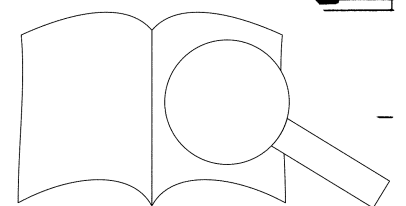
Musical notation for measures 97-100, featuring a treble and bass staff with various notes and rests.

100

Musical notation for measures 101-104, featuring a treble and bass staff with various notes and rests.

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Adagio

105

Musical notation for measures 105-109. The system includes a treble and bass clef. Measure 105 starts with a treble clef and contains notes with a *tw* marking. Subsequent measures have *t* markings. The bass line features a long, sustained note.

110

Musical notation for measures 110-114. The system includes a treble and bass clef. Measure 110 starts with a *t* marking. The bass line has a long, sustained note. Measure 114 ends with a *t* marking.

Musical notation for measures 115-119. The system includes a treble and bass clef. Measure 115 starts with a *t* marking. The bass line has a long, sustained note. Measure 119 ends with a *t* marking.

Ped.

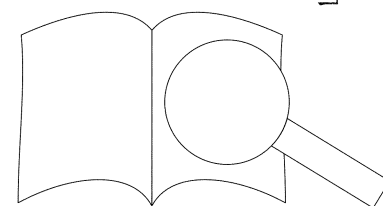
Musical notation for measures 120-124. The system includes a treble and bass clef. Measure 120 starts with a *t* marking. The bass line has a long, sustained note. Measure 124 ends with a *t* marking.

120

Musical notation for measures 125-129. The system includes a treble and bass clef. Measure 125 starts with a *tw* marking. Measure 126 has a *t* marking. Measure 129 ends with a *t* marking. The bass line has a long, sustained note.

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Toccata Sexta

[Grave]

101

[P.m.]

5

15

tw t t

15

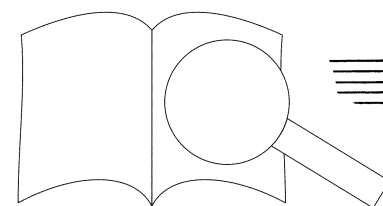
[sine Pedali]

20

20

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Musical notation system 1, measures 25-29. Treble clef, bass clef. Includes dynamic markings 't' and 'p'.

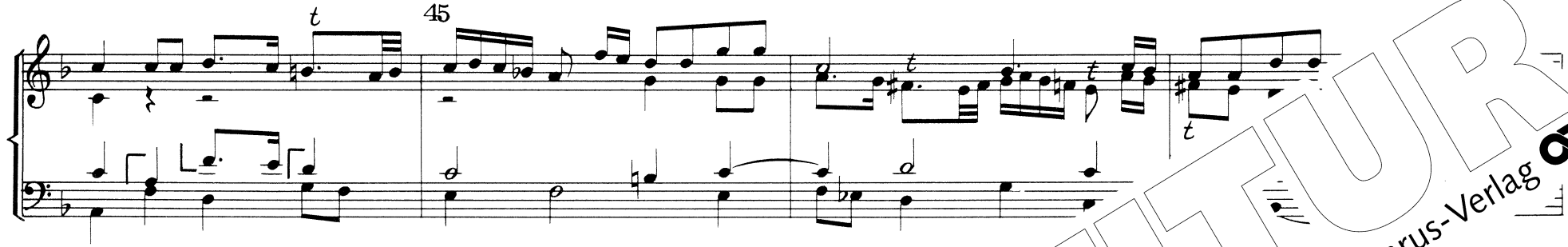
Musical notation system 2, measures 30-34. Treble clef, bass clef. Includes dynamic markings 't' and 'p'.

Musical notation system 3, measures 35-39. Treble clef, bass clef. Includes dynamic markings 't', 'p', and 'i.h.'. A bracket above measure 35 is labeled 'All-'.

Musical notation system 4, measures 40-44. Treble clef, bass clef. Includes dynamic marking 't'. A magnifying glass icon is present on the right side of the system.

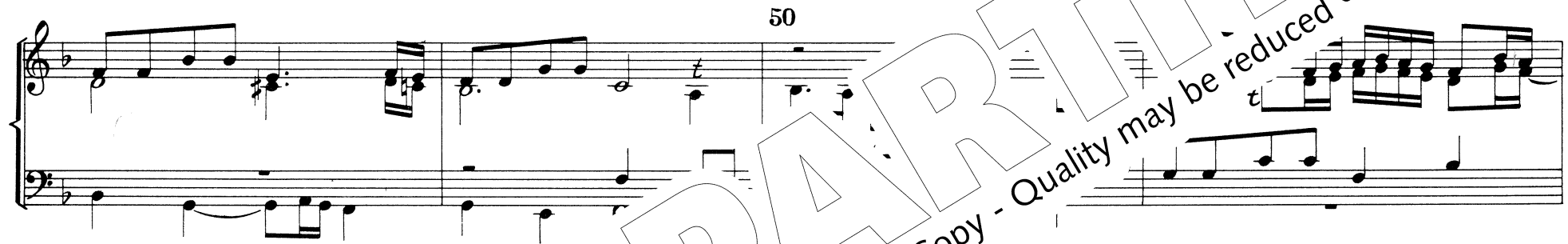
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45

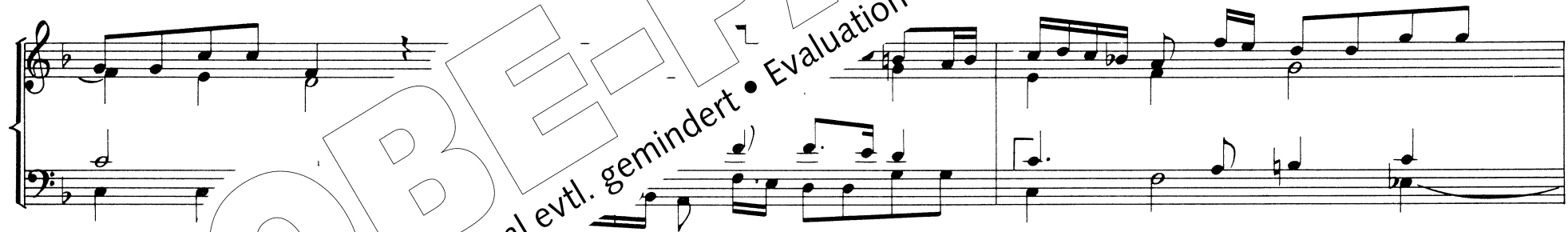


Musical score system 1, measures 45-48. Treble and bass clefs. Includes a watermark 'PROBE PARTITUR' and a copyright notice 'Carus-Verlag'.

50

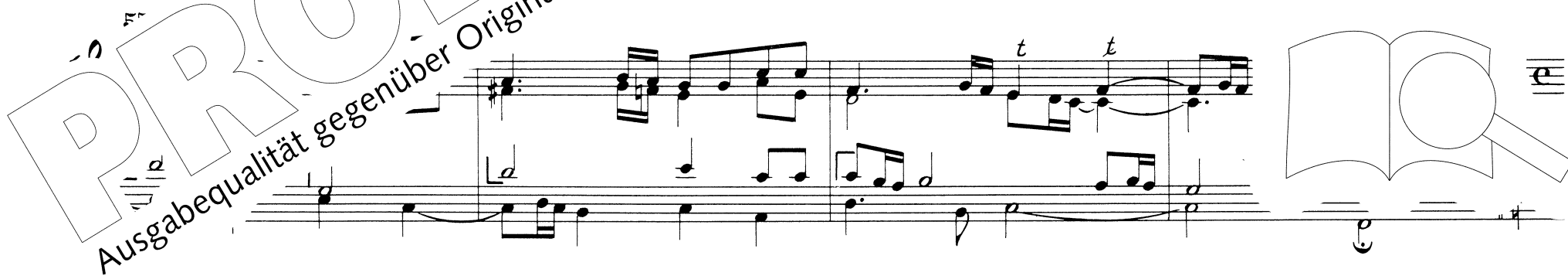


Musical score system 2, measures 50-53. Treble and bass clefs. Includes a watermark 'PROBE PARTITUR' and a copyright notice 'Carus-Verlag'.



Musical score system 3, measures 54-57. Treble and bass clefs. Includes a watermark 'PROBE PARTITUR' and a copyright notice 'Carus-Verlag'.

77



Musical score system 4, measures 77-80. Treble and bass clefs. Includes a watermark 'PROBE PARTITUR', a copyright notice 'Carus-Verlag', and a logo of an open book with a magnifying glass.

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Adagio

60

P.m.

P.s.

65

70

t.

tuw

tuw

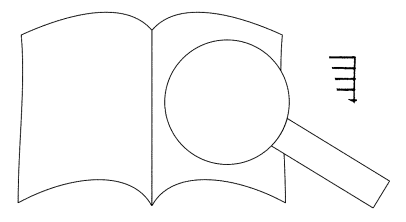
tuw

tuw

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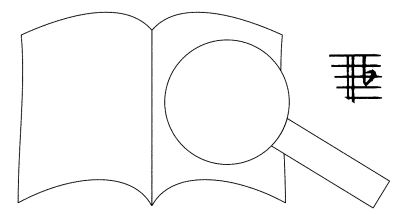
musical score system 1, measures 72-74. Treble clef, key signature of one sharp (F#). Bass clef. Dynamics include *tuw*, *m.*, *t*, and *p*. A large slur covers the first two measures.

musical score system 2, measures 75-77. Treble clef, key signature of one sharp (F#). Bass clef. Dynamics include *tuw* and *t*. Measure 75 is numbered 75.

musical score system 3, measures 78-80. Treble clef, key signature of one sharp (F#). Bass clef. Dynamics include *t* and *Per*.

musical score system 4, measures 81-83. Treble clef, key signature of one sharp (F#). Bass clef. Dynamics include *t*. A large slur covers the first two measures.

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85 *t* *tw*

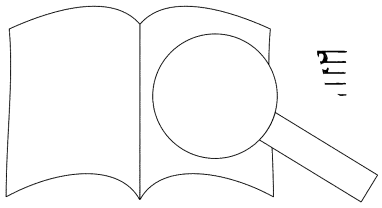
P.m. *t* *Ped. tenet*

90 *t* *tw* *t* *tw*

95 *t* *t*

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[Allegro]

100

Musical notation for measures 100-104. The score is in 12/8 time and features a right-hand part (r.H.) with a melodic line and a left-hand part with a rhythmic accompaniment. Trills are marked with 't'. The music is in a minor key.

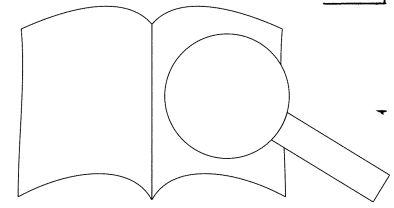
105

Musical notation for measures 105-109. The right-hand part continues with a melodic line, and the left-hand part provides accompaniment. Trills are marked with 't'. The music is in a minor key.

110

Musical notation for measures 110-114. The right-hand part continues with a melodic line, and the left-hand part provides accompaniment. Trills are marked with 't'. The music is in a minor key.

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First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with several slurs and accents marked with a 't'. The bass staff provides a harmonic accompaniment.

Second system of musical notation, continuing the piece. It shows a continuation of the melodic and harmonic lines from the first system.

Third system of musical notation, starting at measure 115. The tempo is marked *Adagio*. The treble staff has a melodic line with accents, and the bass staff has a more active accompaniment.

Fourth system of musical notation, starting at measure 120. It includes a large graphic of an open book with a magnifying glass over it. The musical notation continues with various dynamics and articulations.

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Toccata Septima

Grave

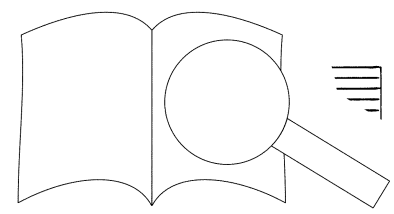
[P.m.]

f

mf

20

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Musical notation for measures 25-29. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 25 is marked with a 't' above the treble staff. The music features a mix of eighth and sixteenth notes in the treble and a bass line with chords and moving lines.

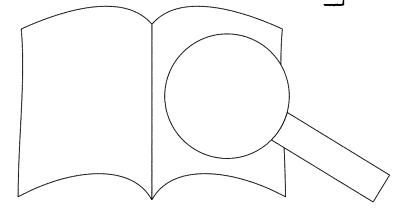
Musical notation for measures 30-34. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 30 is marked with a 't' above the treble staff. The music continues with similar rhythmic patterns and harmonic structures.

Musical notation for measures 35-39. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 35 is marked with a 't' above the treble staff. The music features a mix of eighth and sixteenth notes in the treble and a bass line with chords and moving lines.

Musical notation for measures 40-44. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 40 is marked with a 'tw' above the treble staff. The music continues with similar rhythmic patterns and harmonic structures.

Musical notation for measures 45-49. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 45 is marked with a 'tw' above the treble staff. The music continues with similar rhythmic patterns and harmonic structures.

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Allegro
t

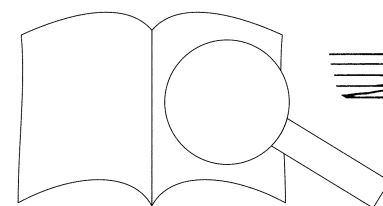
Musical notation for measures 48-50. The top staff is in treble clef and the bottom staff is in bass clef. Measure 48 starts with a treble clef and a common time signature. The music features a melodic line in the treble and a supporting bass line. Measure 50 is marked with the number '50'.

Musical notation for measures 51-54. The top staff is in treble clef and the bottom staff is in bass clef. Measure 51 is marked with the number '51'. The music continues with a melodic line in the treble and a supporting bass line.

Musical notation for measures 55-58. The top staff is in treble clef and the bottom staff is in bass clef. Measure 55 is marked with the number '55'. The music continues with a melodic line in the treble and a supporting bass line.

Musical notation for measures 59-62. The top staff is in treble clef and the bottom staff is in bass clef. Measure 59 is marked with the number '59'. The music continues with a melodic line in the treble and a supporting bass line.

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60

65

[Adagio] 70

tuv

sine Ped.

75

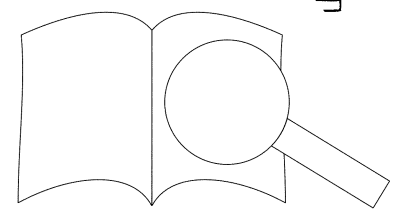
80

t

85

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[Allegro]

90

L.H.

t

This system contains measures 90 to 94. The right hand (RH) features a melodic line with eighth and sixteenth notes, including a trill (t) in measure 94. The left hand (L.H.) provides a bass accompaniment with chords and single notes.

95

t

100

This system contains measures 95 to 104. The right hand continues the melodic line with trills (t) in measures 95, 99, and 103. The left hand accompaniment remains consistent.

105

t

This system contains measures 105 to 109. The right hand has a trill (t) in measure 109. The left hand accompaniment continues.

110

t

This system contains measures 110 to 114. The right hand has trills (t) in measures 110, 111, and 113. The left hand accompaniment continues.

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115

Musical notation for measures 115-119. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). Measure 115 starts with a treble clef and a 7/8 time signature. The music features a melodic line in the treble and a supporting bass line. Trills are marked with a 't' above the notes. The system concludes with a repeat sign.

120

Musical notation for measures 120-124. The system continues with the grand staff. Measure 120 begins with a treble clef and a 7/8 time signature. The notation includes various rhythmic patterns and trills marked with 't'. The system ends with a repeat sign.

130

Musical notation for measures 130-134. The system continues with the grand staff. Measure 130 starts with a treble clef and a 7/8 time signature. The music features a melodic line in the treble and a supporting bass line. Trills are marked with a 't' above the notes. The system concludes with a repeat sign.

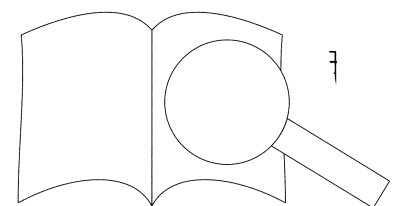
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135

Musical notation for measures 135-139. Treble clef, bass clef. Includes trills marked 't'.

140

Musical notation for measures 140-144. Treble clef, bass clef. Includes trills marked 't'.

145

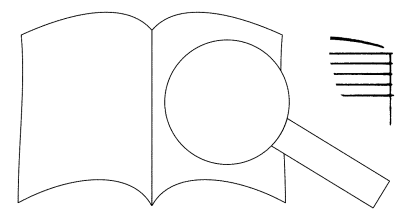
Musical notation for measures 145-149. Treble clef, bass clef. Includes triplets marked '3' and trills marked 't'.

150

Musical notation for measures 150-154. Treble clef, bass clef. Includes trills marked 't'.

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155

Musical notation for measures 155-158. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 155 features a treble staff with eighth-note runs and a bass staff with a dotted quarter note. Measures 156 and 157 continue the treble staff's melodic line with eighth notes and include a slur over the bass staff. Measure 158 shows a treble staff with a quarter note and a bass staff with a quarter note.

Musical notation for measures 159-162. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. Measure 159 features a treble staff with a quarter note and a bass staff with a quarter note. Measures 160 and 161 show a treble staff with a quarter note and a bass staff with eighth-note runs. Measure 162 features a treble staff with a quarter note and a bass staff with a quarter note.

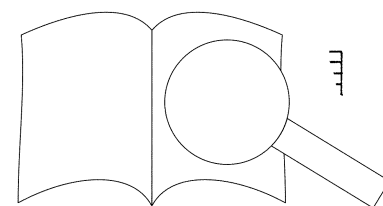
Musical notation for measures 163-166. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. Measure 163 features a treble staff with eighth-note runs and a bass staff with a quarter note. Measure 164 features a treble staff with eighth-note runs and a bass staff with a quarter note. Measure 165 features a treble staff with eighth-note runs and a bass staff with a quarter note. Measure 166 features a treble staff with eighth-note runs and a bass staff with a quarter note.

170

Musical notation for measures 170-173. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. Measure 170 features a treble staff with eighth-note runs and a bass staff with a quarter note. Measure 171 features a treble staff with eighth-note runs and a bass staff with a quarter note. Measure 172 features a treble staff with eighth-note runs and a bass staff with a quarter note. Measure 173 features a treble staff with eighth-note runs and a bass staff with a quarter note.

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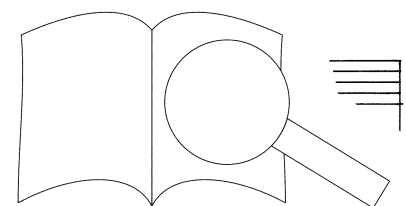
Musical score system 1, measures 175-180. The system consists of two staves. The upper staff contains a melodic line with several triplet markings (3) and a dynamic marking 't'. The lower staff contains a bass line with corresponding triplet markings. The number '175' is printed above the first measure.

Musical score system 2, measures 181-186. The system consists of two staves. The upper staff features a melodic line with triplet markings (3) and a dynamic marking 't'. The lower staff contains a bass line with triplet markings. The system concludes with a double bar line.

Musical score system 3, measures 187-192. The system consists of two staves. The upper staff has a melodic line with triplet markings (3) and a dynamic marking 't'. The lower staff contains a bass line with triplet markings. The system concludes with a double bar line.

Musical score system 4, measures 193-198. The system consists of two staves. The upper staff has a melodic line with triplet markings (3) and a dynamic marking 't'. The lower staff contains a bass line with triplet markings. The system concludes with a double bar line.

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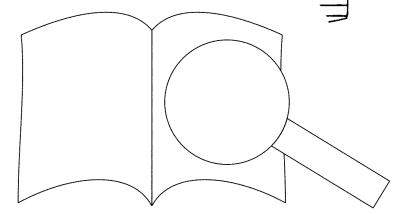
190

195

205

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Toccata Octava

[Largo] 5

Ped. *m.* *t.*

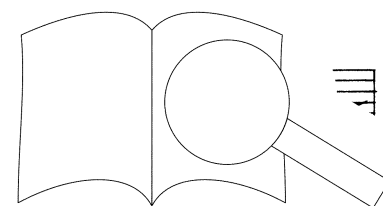
Allegro 10

t. *t.*

20

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Musical notation for measures 25-29. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure numbers 25, 26, 27, 28, and 29 are indicated above the treble staff. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. The key signature has one sharp (F#). The word 't' is written above several notes, likely indicating a trill or a specific articulation.

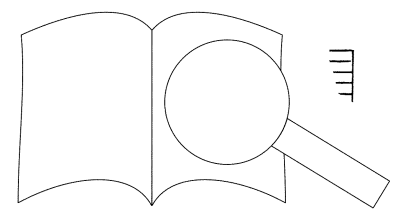
Musical notation for measures 30-34. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure numbers 30, 31, 32, 33, and 34 are indicated above the treble staff. The music continues with similar rhythmic patterns and articulations as the previous system. The word 't' is written above several notes.

Musical notation for measures 35-39. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure numbers 35, 36, 37, 38, and 39 are indicated above the treble staff. The music continues with similar rhythmic patterns and articulations. The word 't' is written above several notes.

Musical notation for measures 40-44. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure numbers 40, 41, 42, 43, and 44 are indicated above the treble staff. The music continues with similar rhythmic patterns and articulations. The word 't' is written above several notes.

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40
t

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55

tw

60

c'd

Grave

t

70

t

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*) Zusätzliches fis¹ [wohl Stichfehler]

Allegro

75

Musical notation for measures 75-76, featuring a treble and bass clef system with various rhythmic patterns and accidentals.

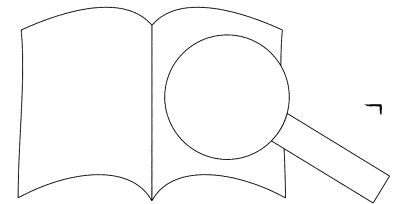
Musical notation for measures 77-78, continuing the piece with similar rhythmic and melodic motifs.

Musical notation for measures 79-80, including a measure rest (t) in measure 79 and a fermata (t) in measure 80.

Musical notation for measures 81-85, with measure 85 ending with a fermata (t).

L.H.

$\frac{6}{4}$ $\sharp B$



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90

Musical notation for measures 90-94. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a mix of eighth and sixteenth notes, with some rests. A dynamic marking 't' (tutti) is present above the upper staff in measure 92.

95

Musical notation for measures 95-99. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. A dynamic marking 'p' (piano) is present above the upper staff in measure 95. A dynamic marking 't' (tutti) is present above the upper staff in measure 97. The music continues with rhythmic patterns similar to the previous system.

1

Musical notation for measures 100-104. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. A dynamic marking 't' (tutti) is present above the upper staff in measure 102. The music continues with rhythmic patterns similar to the previous system.

105

Musical notation for measures 105-109. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with rhythmic patterns similar to the previous system. At the end of the system, there is a graphic of an open book with a magnifying glass over it, and a final double bar line.

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Presto

Musical notation for measures 95-104. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 2/4 time and features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand.

110

Musical notation for measures 105-114. The system continues the piece with similar rhythmic complexity. A fermata is placed over the final note of the right-hand part in measure 114.

Musical notation for measures 115-124. The system shows further development of the musical themes, with a fermata over the final note of the right-hand part in measure 124.

Musical notation for measures 125-134. The system continues the piece, featuring a fermata over the final note of the right-hand part in measure 134.

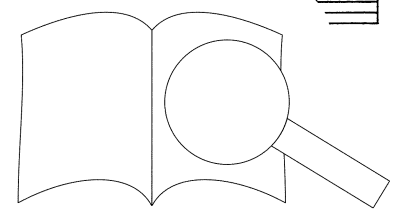
120

Musical notation for measures 135-144. The system concludes the piece with a final cadence. A pedal point is indicated by a bracket labeled "[Ped.]" under the bass line in the final measure.

[Ped.]

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Toccata Nona

Adagio *tw* *tw*

Ped.

t *5* *t* *t*

Ped. man. Ped. s.

P.m.

P.m.

m.s.

m.s.

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15

Ped.

16

1.H.

25

30

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35

40

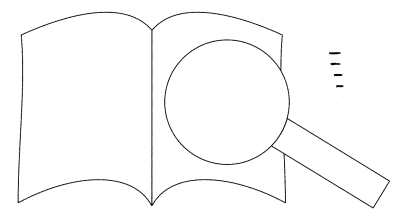
45

50

55

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Adagio

60

70

Musical notation for measures 60-61. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). Measure 60 features a melodic line in the treble staff with a trill marked 't' on the second measure. The bass staff provides a harmonic accompaniment with chords and moving lines.

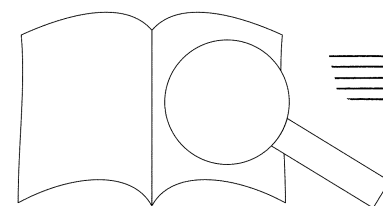
Musical notation for measures 62-63. The system continues with the grand staff. Measure 62 shows a continuation of the melodic line with a trill 't' and a slur. The bass staff accompaniment remains consistent with the previous measures.

Musical notation for measures 64-65. The system continues with the grand staff. Measure 64 features a trill 't' and a slur. Measure 65 shows a melodic phrase in the treble staff and a chordal accompaniment in the bass staff.

Musical notation for measures 66-67. The system continues with the grand staff. Measure 66 features a trill 't' and a slur. Measure 67 shows a melodic phrase in the treble staff and a chordal accompaniment in the bass staff.

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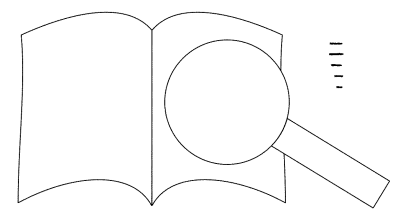
^{*)}, i'riller möglicherweise über b' [statt a']

75

80

85

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Allegro

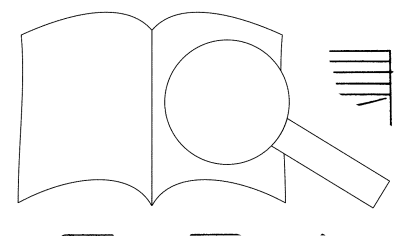
Musical notation for measures 75-88. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 3/8. Measure numbers 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, and 88 are indicated. Dynamic markings include *tw* and *p*. There are also some slurs and accents.

Musical notation for measures 89-94. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure numbers 89, 90, 91, 92, 93, and 94 are indicated. Dynamic markings include *tw* and *t*. There are also some slurs and accents.

Musical notation for measures 95-100. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure numbers 95, 96, 97, 98, 99, and 100 are indicated. Dynamic markings include *tw* and *t*. There are also some slurs and accents.

Musical notation for measures 101-106. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure numbers 101, 102, 103, 104, 105, and 106 are indicated. Dynamic markings include *t* and *tw*. There are also some slurs and accents.

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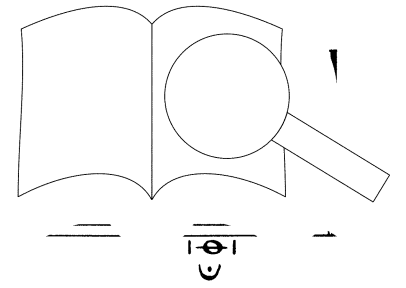


105

110

Adagio

[P.m.]



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Toccata Decima

[Adagio]

Ped.

Ped.

Ped.

Ped.

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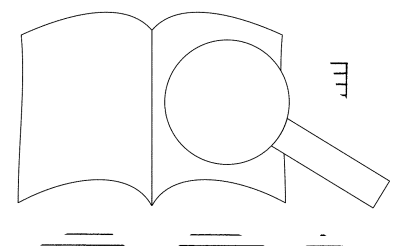
First system of musical notation, measures 1-14. It features a treble and bass clef with a key signature of one sharp (F#). The music includes various rhythmic patterns and dynamic markings such as *t* (tutti) and *4* (quatuor). Measure 15 is indicated at the end of the system.

Second system of musical notation, measures 15-24. It continues the piece with similar rhythmic and dynamic markings. Measure 25 is indicated at the end of the system.

Third system of musical notation, measures 25-34. It includes dynamic markings like *t* and *4*. Measure 35 is indicated at the end of the system.

Fourth system of musical notation, measures 35-44. It begins with a *rit.* (ritardando) marking and includes the tempo instruction *Adagio*. Dynamic markings include *t* and *[P.m.]* (pianissimo). Measure 45 is indicated at the end of the system.

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Musical notation for the first system, measures 1-29. The score is written for piano in G major and 4/4 time. It features a treble and bass staff with various rhythmic patterns and melodic lines.

30

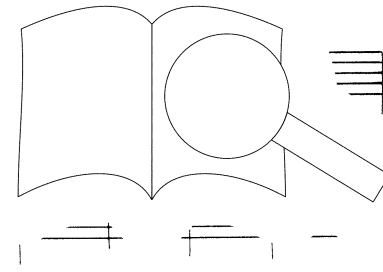
Musical notation for the second system, measures 30-39. The score continues with similar melodic and harmonic structures.

Allegro

Musical notation for the third system, measures 40-49. The tempo is marked *Allegro*. The notation includes dynamic markings such as *t* (tutti) and *sfz* (sforzando).

40

Musical notation for the fourth system, measures 40-49. The score concludes with a final cadence. The system number 40 is printed above the first measure.



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45

Musical notation for measures 45-48. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. Measure 45 features a melodic line in the treble with a trill and a half note, and a bass line with a half note and a quarter note. Measure 46 continues the melodic line with a trill and a half note. Measure 47 features a melodic line with a trill and a half note, and a bass line with a half note and a quarter note. Measure 48 features a melodic line with a trill and a half note, and a bass line with a half note and a quarter note.

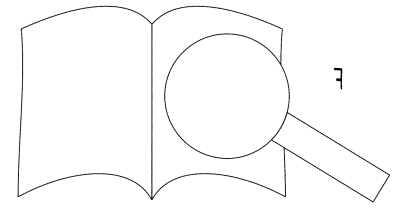
Musical notation for measures 49-52. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. Measure 49 features a melodic line in the treble with a trill and a half note, and a bass line with a half note and a quarter note. Measure 50 continues the melodic line with a trill and a half note. Measure 51 features a melodic line with a trill and a half note, and a bass line with a half note and a quarter note. Measure 52 features a melodic line with a trill and a half note, and a bass line with a half note and a quarter note.

50

Musical notation for measures 53-56. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. Measure 53 features a melodic line in the treble with a trill and a half note, and a bass line with a half note and a quarter note. Measure 54 continues the melodic line with a trill and a half note. Measure 55 features a melodic line with a trill and a half note, and a bass line with a half note and a quarter note. Measure 56 features a melodic line with a trill and a half note, and a bass line with a half note and a quarter note.

Musical notation for measures 57-60. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. Measure 57 features a melodic line in the treble with a trill and a half note, and a bass line with a half note and a quarter note. Measure 58 continues the melodic line with a trill and a half note. Measure 59 features a melodic line with a trill and a half note, and a bass line with a half note and a quarter note. Measure 60 features a melodic line with a trill and a half note, and a bass line with a half note and a quarter note.

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60

Musical notation for measures 60-64, featuring a treble and bass clef with various rhythmic patterns and accidentals.

Musical notation for measures 65-69, continuing the piece with similar rhythmic and melodic structures.

65

Musical notation for measures 70-74, showing a continuation of the musical theme.

Adagio *t*

70

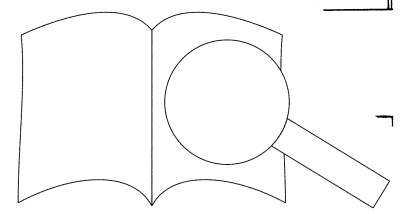
Musical notation for measures 75-79, marked with a tempo change to Adagio and dynamic markings.

75

Musical notation for measures 80-84, concluding the section on this page.

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First system of musical notation, consisting of a grand staff with treble and bass clefs. It features a complex melodic line in the treble clef and a more rhythmic accompaniment in the bass clef. The key signature has one sharp (F#).

Second system of musical notation, continuing the piece. It shows a continuation of the melodic and accompanimental lines from the first system.

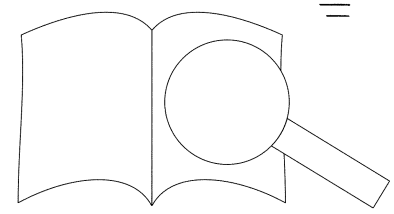
Third system of musical notation, featuring a prominent melodic phrase in the treble clef and a supporting bass line.

Fourth system of musical notation, including a section marked 'r.H.' (right hand) and 'l.H.' (left hand) with specific rhythmic markings.

Fifth system of musical notation, the final system on the page. It includes dynamic markings such as 'p.m.' (piano mezzo) and 'f' (forte), and concludes with a double bar line and repeat sign.

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Toccata Undecima

[Grave]

p.m.

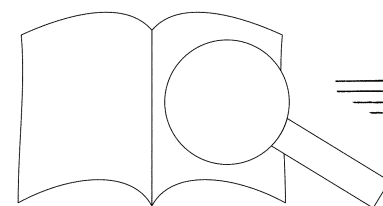
[z]

[z]

r.H.

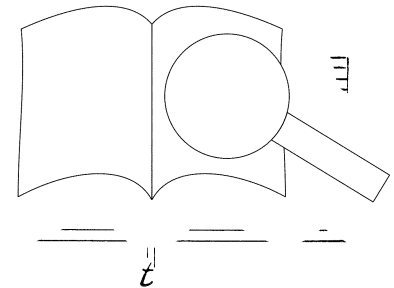
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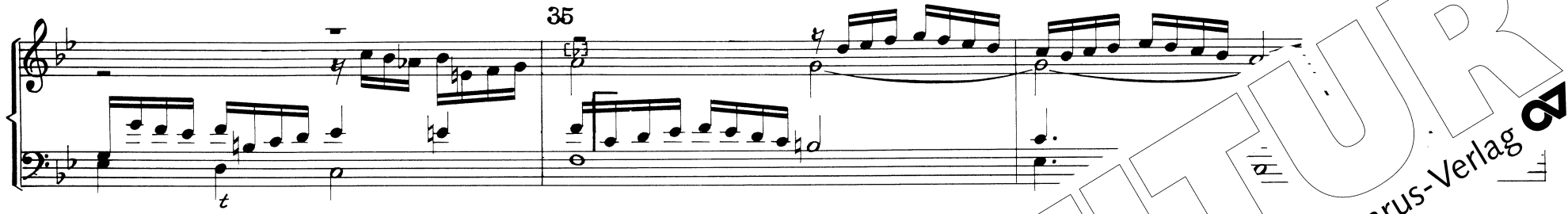
20

25



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35



First system of musical notation, measures 35-38. It features a treble and bass clef with a key signature of one flat. The music consists of eighth and sixteenth notes in both hands, with a trill in the right hand at measure 35.



Second system of musical notation, measures 39-44. It continues the piece with similar rhythmic patterns and includes a fermata over a chord in the right hand at measure 44.

Adagio

45



Third system of musical notation, measures 45-54. The tempo is marked *Adagio*. The music features a mix of eighth and sixteenth notes, with a prominent bass line in the left hand.

55



Fourth system of musical notation, measures 55-60. It concludes the piece with a final chord in the right hand and a fermata. A magnifying glass icon is positioned at the end of the system.

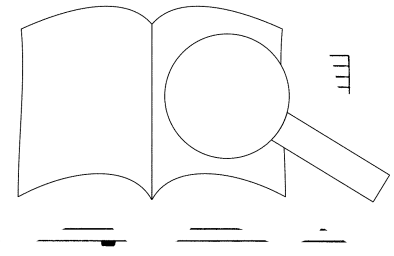
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60 *t*

65

Allegro

80



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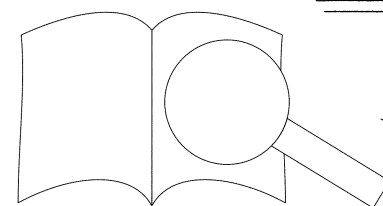
Musical notation for measures 74-85, featuring a treble and bass clef system with various notes and rests.

Musical notation for measures 85-90, featuring a treble and bass clef system with various notes and rests.

Musical notation for measures 90-95, featuring a treble and bass clef system with various notes and rests. A 't' marking is present above a note in measure 90.

Musical notation for measures 95-100, featuring a treble and bass clef system with various notes and rests.

Adagio



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Allegro *t* 105

z.H. *t*

t

115

t [z] [z] *t*

t

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130

Musical score for measures 125-130. The piece is in 3/4 time with a key signature of two flats. Measure 125 features a piano introduction (*p*) with a trill (*t*) on the right hand. Measure 126 has a trill (*t*) on the left hand. Measure 127 includes a trill (*t*) on the right hand and a piano (*p*) dynamic. Measure 128 has a trill (*t*) on the right hand. Measure 129 features a trill (*t*) on the right hand and a piano (*p*) dynamic. Measure 130 concludes with a piano (*p*) dynamic and a fermata over the final chord. A *Ped.* (pedal) marking is present under measure 129.

135

Musical score for measures 131-135. Measure 131 has a trill (*t*) on the right hand. Measure 132 features a trill (*t*) on the right hand. Measure 133 has a trill (*t*) on the right hand. Measure 134 includes a trill (*t*) on the right hand. Measure 135 concludes with a piano (*p*) dynamic and a fermata over the final chord.

140

Musical score for measures 136-140. Measure 136 has a trill (*t*) on the right hand. Measure 137 features a trill (*t*) on the right hand. Measure 138 includes a trill (*t*) on the right hand. Measure 139 has a trill (*t*) on the right hand and a piano (*p*) dynamic. Measure 140 concludes with a trill (*t*) on the right hand and a piano (*p*) dynamic. A *tuw* marking is present under measure 139.

Musical score for measures 141-145. Measure 141 has a trill (*t*) on the right hand. Measure 142 features a trill (*t*) on the right hand. Measure 143 includes a trill (*t*) on the right hand. Measure 144 has a trill (*t*) on the right hand. Measure 145 concludes with a trill (*t*) on the right hand and a piano (*p*) dynamic. A magnifying glass icon is located at the end of the page.

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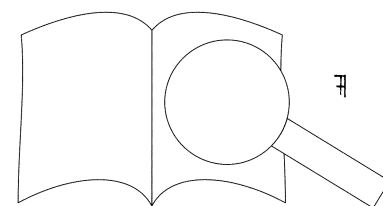
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Toccata Duodecima et ultima

Presto

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[Allegro]

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a series of eighth notes, followed by a half note, and then continues with eighth notes. The lower staff is in bass clef and features a steady eighth-note accompaniment.

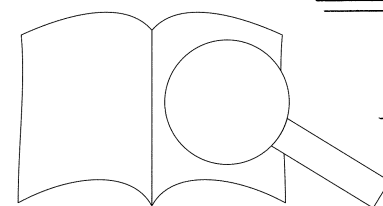
The second system continues from measure 15. It includes a measure with a fermata over a half note in the upper staff. The lower staff continues with eighth notes. A measure rest is present in the upper staff at the end of the system.

The third system starts at measure 20. The upper staff has a measure rest followed by a half note. The lower staff continues with eighth notes. A measure rest is present in the lower staff at the end of the system.

The fourth system starts at measure 25. The upper staff has a measure rest followed by eighth notes. The lower staff continues with eighth notes. A measure rest is present in the lower staff at the end of the system.

The fifth system starts at measure 30. The upper staff has a measure rest followed by eighth notes. The lower staff continues with eighth notes. A measure rest is present in the lower staff at the end of the system.

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Musical notation system 1, measures 1-8. Treble clef, bass clef, 4/4 time signature. Includes a right-hand (r.H.) marking.



Musical notation system 2, measures 9-16. Treble clef, bass clef, 4/4 time signature. Includes markings 'tw' and 'tr'.



Musical notation system 3, measures 17-24. Treble clef, bass clef, 4/4 time signature. Includes markings 't' and '35'.



Musical notation system 4, measures 25-32. Treble clef, bass clef, 4/4 time signature. Includes markings 't' and 't'.



Musical notation system 5, measures 33-40. Treble clef, bass clef, 4/4 time signature. Includes marking '45'. A magnifying glass icon is present on the right side of the system.

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[Allegro]

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a piano accompaniment with chords and some moving lines.

The second system continues the piece. It features a measure with a 't' marking above the treble staff, indicating a trill. The number '50' is placed above the treble staff in the second measure. The notation continues with various rhythmic patterns in both staves.

The third system shows further development of the musical themes. The treble staff continues with a melodic line, while the bass staff provides harmonic support with chords and rhythmic accompaniment.

The fourth system concludes the page. It features a melodic line in the treble staff and a piano accompaniment in the bass staff. At the end of the system, there is a magnifying glass icon over a musical staff, likely indicating a specific detail or a continuation point.

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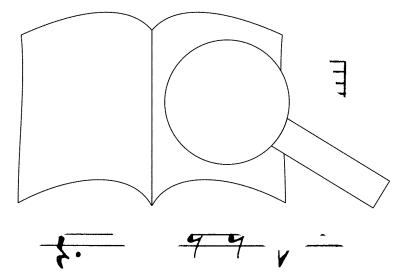
Adagio

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

60

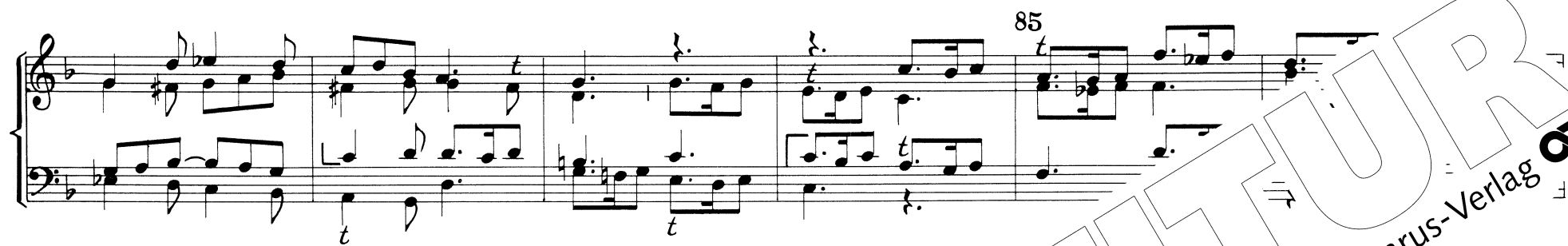
Presto

65

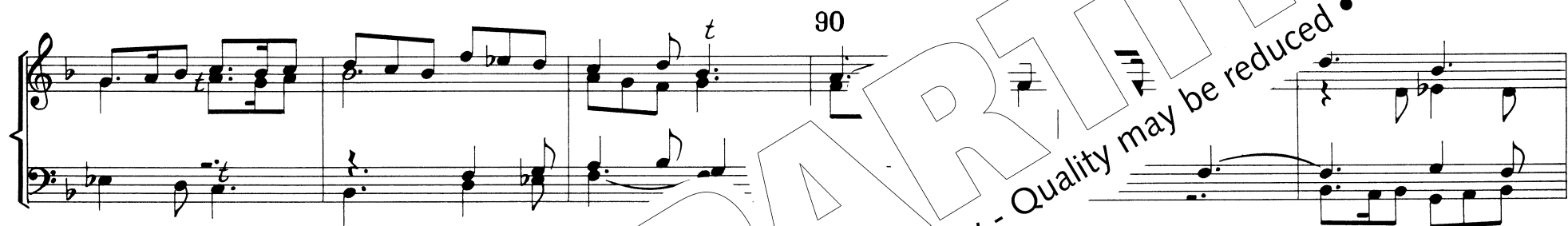


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Musical score system 1, measures 85-89. Treble and bass clefs. Includes a watermark 'PROBEPARTITUR' and 'Carus-Verlag'.



Musical score system 2, measures 90-94. Treble and bass clefs. Includes a watermark 'PROBEPARTITUR' and 'Carus-Verlag'.



Musical score system 3, measures 95-99. Treble and bass clefs. Includes a watermark 'PROBEPARTITUR' and 'Carus-Verlag'.



Musical score system 4, measures 100-104. Treble and bass clefs. Includes a watermark 'PROBEPARTITUR' and 'Carus-Verlag'. A magnifying glass icon is present on the right side.

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105

Ped.

110

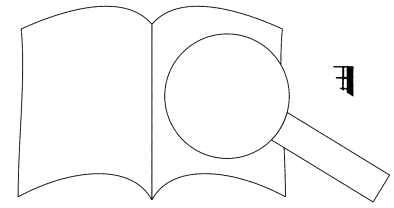
t

p

Finis

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Ciaccona

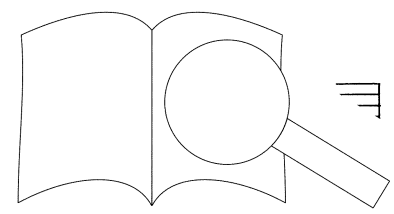
1. *tw* *t* *tw* *t* *t*

3. *t* *t* *t* *tw*

5. *t* *t*

6. *tw* *tw* *tw* *tw* *tw* *tw*

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First system of musical notation, featuring a treble and bass clef. The treble staff contains melodic lines with slurs and accents, marked with 'tuw'. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It includes a treble staff with melodic phrases and a bass staff with accompaniment. A 'tuw' marking is present in the treble staff.

Third system of musical notation, showing further development of the melody and accompaniment. It features a treble staff with melodic lines and a bass staff with accompaniment. 't' and 'tuw' markings are visible.

Fourth system of musical notation, concluding the piece. It includes a treble staff with melodic lines and a bass staff with accompaniment. 't' markings are present. A graphic of an open book with a magnifying glass is located at the bottom right of this system.

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10
tw
t
tw

This system contains measures 10 and 11. The treble clef staff has notes with slurs and accents. The bass clef staff has a bass line with slurs and accents. Measure numbers 10 and 11 are written above the treble staff.

11.
tw
t

This system contains measures 12 and 13. The treble clef staff has notes with slurs and accents. The bass clef staff has a bass line with slurs and accents. Measure number 11 is written above the treble staff.

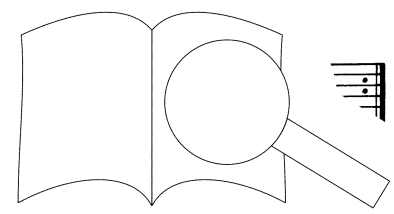
tw
t

This system contains measures 14 and 15. The treble clef staff has notes with slurs and accents. The bass clef staff has a bass line with slurs and accents. Measure numbers 14 and 15 are written above the treble staff.

t
t

This system contains measures 16 and 17. The treble clef staff has notes with slurs and accents. The bass clef staff has a bass line with slurs and accents. Measure numbers 16 and 17 are written above the treble staff.

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Passacaglia

1.

t *t* *t* *tw*

tw

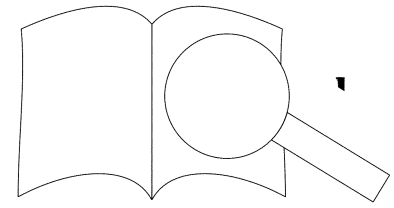
t

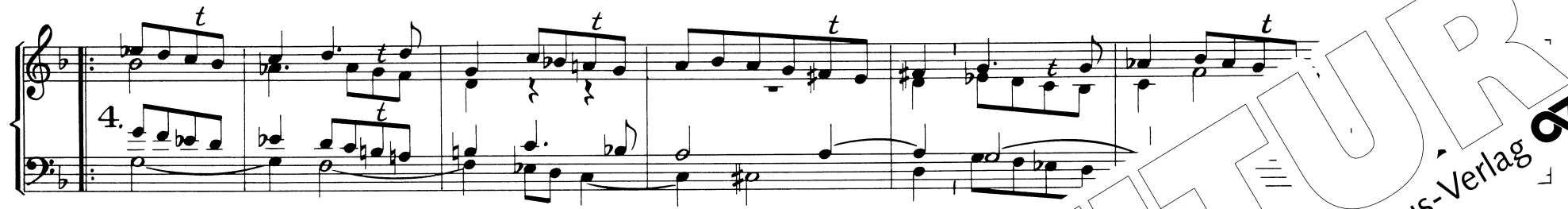
t

t *t* *t* *t*

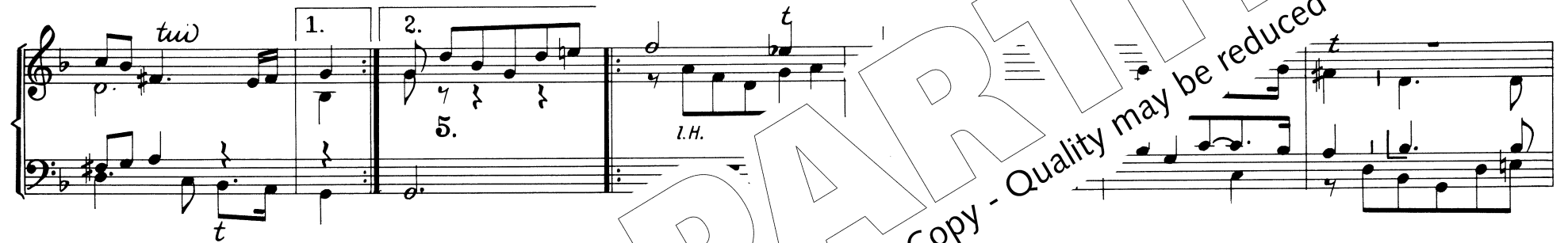
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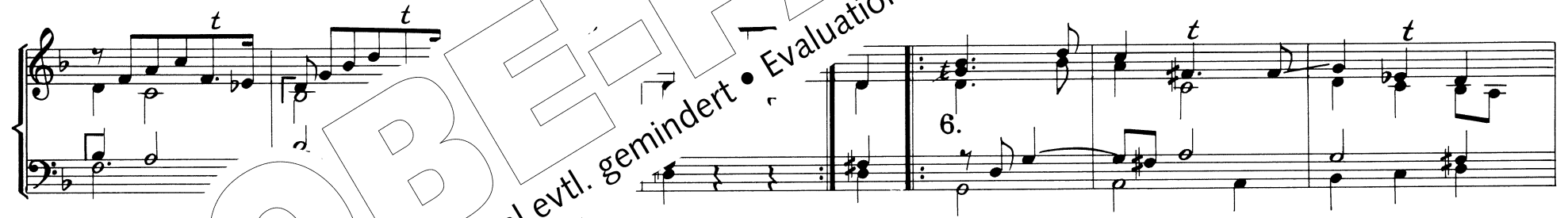




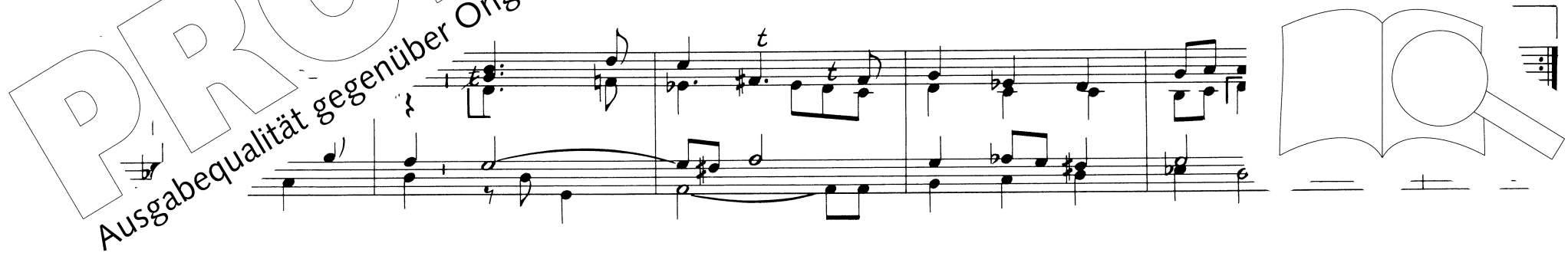
Musical notation system 1, featuring a treble and bass clef. The treble clef part includes a trill marked with 't'. The bass clef part includes a measure marked with '4.'. The system concludes with a double bar line and repeat dots.



Musical notation system 2, featuring a treble and bass clef. The treble clef part includes a trill marked with 't' and a first ending marked '1.'. The bass clef part includes a measure marked with '5.' and 'l.H.'. The system concludes with a double bar line and repeat dots.



Musical notation system 3, featuring a treble and bass clef. The treble clef part includes a trill marked with 't'. The bass clef part includes a measure marked with '6.'. The system concludes with a double bar line and repeat dots.

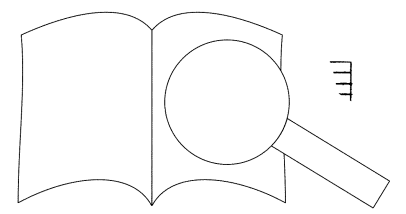


Musical notation system 4, featuring a treble and bass clef. The treble clef part includes a trill marked with 't'. The system concludes with a double bar line and repeat dots. To the right of the notation is a graphic of an open book with a magnifying glass over it.

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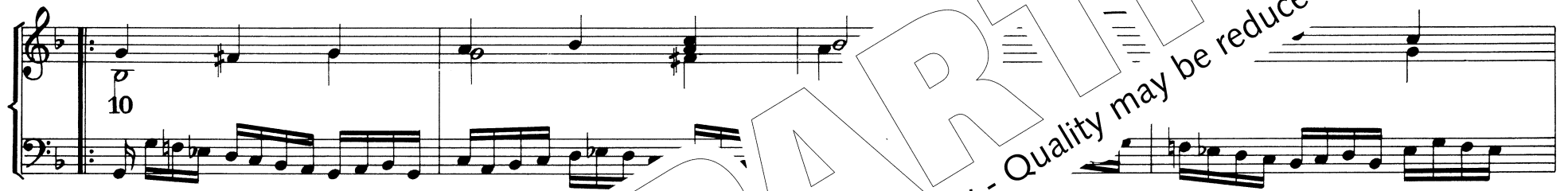
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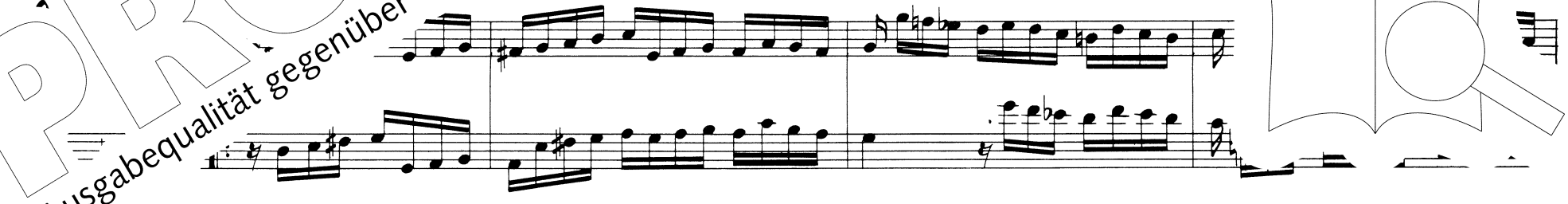
First system of musical notation, featuring a treble and bass staff with various notes and rests.



Second system of musical notation, featuring a treble and bass staff. A piano dynamic marking 'p' and the number '10' are present in the treble staff.

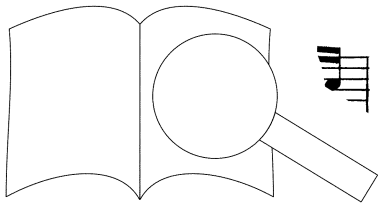


Third system of musical notation, featuring a treble and bass staff.



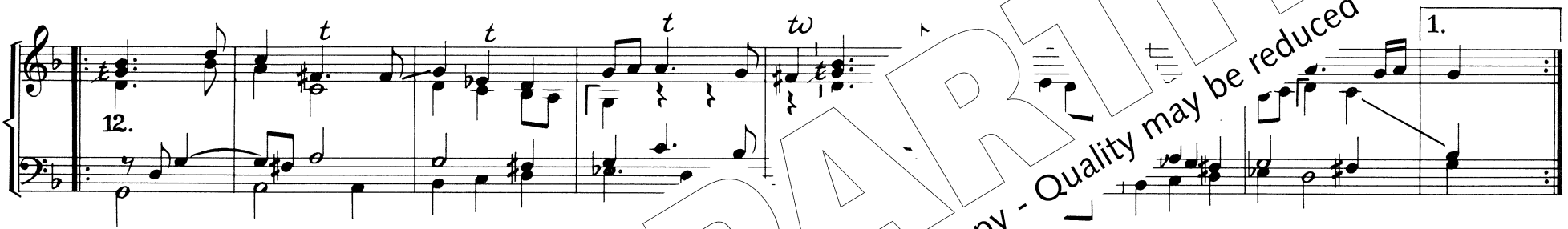
Fourth system of musical notation, featuring a treble and bass staff.

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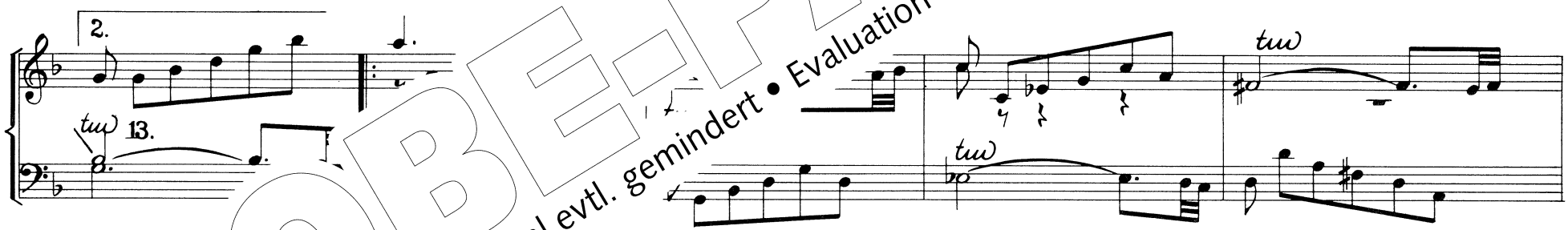




Musical notation system 1, featuring a treble and bass clef staff. The music includes various note values and rests. A first ending bracket labeled "1." is present at the end of the system.



Musical notation system 2, featuring a treble and bass clef staff. It includes dynamic markings such as *t* and *tw*. A first ending bracket labeled "1." is present at the end of the system.

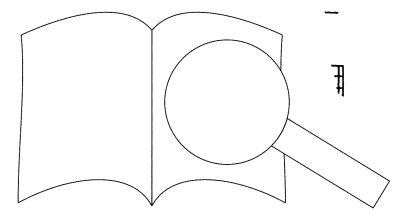


Musical notation system 3, featuring a treble and bass clef staff. It includes dynamic markings such as *tuw* and *tw*. A second ending bracket labeled "2." is present at the end of the system.



Musical notation system 4, featuring a treble and bass clef staff. It includes dynamic markings such as *tuw* and *t*. It contains two first ending brackets labeled "1." and "2.".

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First system of musical notation, consisting of a treble and bass staff. The key signature has one sharp (F#) and the time signature is 4/4. The melody in the treble staff is a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff provides a simple accompaniment of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

Second system of musical notation, consisting of a treble and bass staff. It features two first endings. The first ending (1.) is marked with a first ending bracket and a double bar line. The second ending (2.) is marked with a second ending bracket and a double bar line. The treble staff contains the melody with slurs and accents. The bass staff contains the accompaniment. There are 'tw' markings above the treble staff and below the bass staff, indicating trills or doublets.

Third system of musical notation, consisting of a treble and bass staff. The treble staff has a melody with slurs and accents. The bass staff has an accompaniment with slurs. There are 'tw' markings above the treble staff and below the bass staff, indicating trills or doublets.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff has a melody with slurs and accents. The bass staff has an accompaniment with slurs. There are 'tw' markings above the treble staff and below the bass staff, indicating trills or doublets.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff has a melody with slurs and accents. The bass staff has an accompaniment with slurs. There are 'tw' markings above the treble staff and below the bass staff, indicating trills or doublets.

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7.

18.

t

tw

tw

1.

2.

19.

t

t

t

t

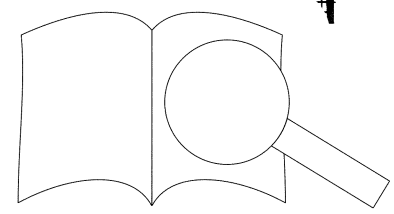
t

t

t

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21.

First system of musical notation, measures 21-25. Treble and bass staves with various rhythmic patterns and accidentals.

Second system of musical notation, measures 26-30. Treble and bass staves with various rhythmic patterns and accidentals.

2. 22.

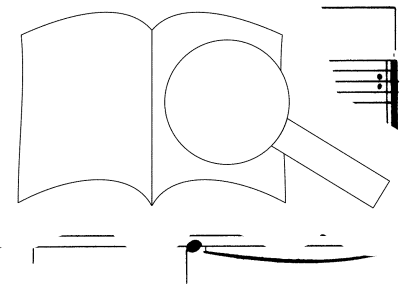
Third system of musical notation, measures 31-35. Treble and bass staves with various rhythmic patterns and accidentals.

8:

Fourth system of musical notation, measures 36-40. Treble and bass staves with various rhythmic patterns and accidentals.

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2.

23.

1.

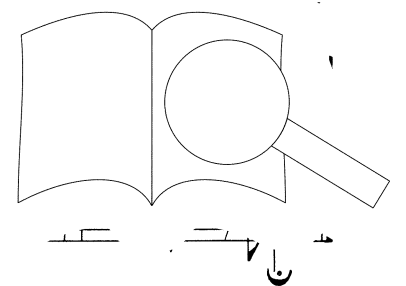
2.

tu

tw

t

tu



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Nova Cyclopeias Harmonica

Aria

First system of musical notation for the Aria. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with notes and rests, marked with a *t* (tutti) dynamic. The bass staff provides a harmonic accompaniment with chords and moving lines. A finger number '5' is indicated above a note in the treble staff. A slur with the marking *tu* is placed over a group of notes in the bass staff.

Second system of musical notation. The treble staff continues the melodic line with notes and rests, marked with a *t* dynamic. A finger number '10' is indicated above a note. The bass staff continues the accompaniment. A slur with the marking *t* is placed over a group of notes in the bass staff.

Third system of musical notation. It begins with a repeat sign. The treble staff contains a melodic line with notes and rests, marked with a *t* dynamic. The bass staff provides accompaniment. A slur with the marking *c* (crescendo) is placed over a group of notes in the bass staff.

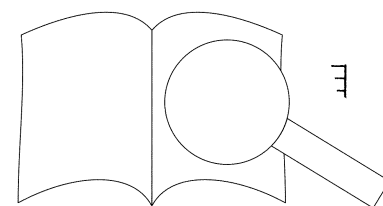
Fourth system of musical notation. The treble staff contains a melodic line with notes and rests, marked with a *t* dynamic. A finger number '30' is indicated above a note. The bass staff continues the accompaniment. A slur with the marking *t* is placed over a group of notes in the bass staff. The system ends with a double bar line and a magnifying glass icon.

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Ad Malleorum Ictus Allusio

1^{ma}

2^{da}



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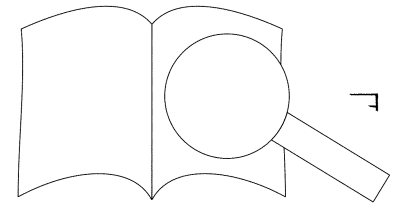
Musical notation for measures 40-45. Measure 40 starts with a treble clef and a 't' marking. The bass line has a '3^{tia}' marking. The system ends with a double bar line and a repeat sign.

Musical notation for measures 50-55. Measure 50 is marked with '50'. The system ends with a double bar line and a repeat sign.

Musical notation for measures 60-65. Measure 60 is marked with '60'. The system ends with a double bar line and a repeat sign.

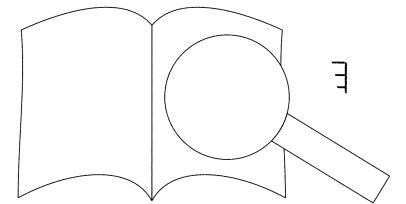
Musical notation for measures 65-70. Measure 65 is marked with '65'. The system ends with a double bar line and a repeat sign.

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1) In Ausdruck d'

2) Wiederholungszeichen ab 5. Variation möglicherweise vom Stecher hinzugefügt



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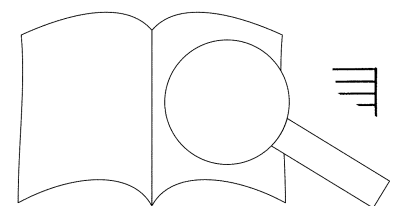
Musical notation for measures 95-105. The system consists of two staves. Measure 95 has a treble clef and a bass clef. Measure 105 is marked with a fermata and a 't' dynamic marking. Measure 106 is marked with a '6.ta' (sixteenth) note and a 'tw' (trill) marking.

Musical notation for measures 110-115. The system consists of two staves. Measure 110 is marked with a 'tw' (trill) marking. Measure 115 is marked with a fermata.

Musical notation for measures 120-125. The system consists of two staves. Measure 120 is marked with a 'tw' (trill) marking. Measure 125 is marked with a 't' dynamic marking. The text *...pius repetita valebunt* is written below the staff.

Musical notation for measures 130-135. The system consists of two staves. Measure 130 is marked with a 't' dynamic marking. Measure 135 is marked with a 't' dynamic marking. Measure 136 is marked with a '130' and a fermata.

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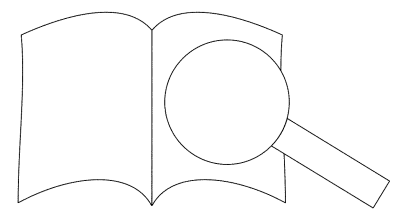
Musical notation for measures 125-134. Treble clef has chords with accents [t]. Bass clef has a rhythmic pattern of eighth notes.

Musical notation for measures 135-144. Treble clef has chords with accents [t]. Bass clef has a rhythmic pattern of eighth notes.

Musical notation for measures 140-144. Treble clef has chords with accents [t]. Bass clef has a rhythmic pattern of eighth notes.

Musical notation for measures 145-154. Treble clef has a melodic line with a slur and accent [t]. Bass clef has a rhythmic pattern of eighth notes.

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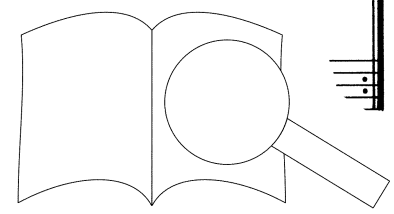


Musical notation for measures 145-154. The top staff is in treble clef and the bottom staff is in bass clef. Measure 145 starts with a fermata on a half note in the bass staff. Measure 150 is marked with a *t* dynamic. The bottom staff contains a long melodic line with a slur and a *tw* dynamic. A double bar line is present after measure 148.

Musical notation for measures 155-164. The top staff is in treble clef and the bottom staff is in bass clef. Measure 155 is marked with a *t* dynamic. The bottom staff contains a long melodic line with a slur and a *tw* dynamic. A double bar line is present after measure 160.

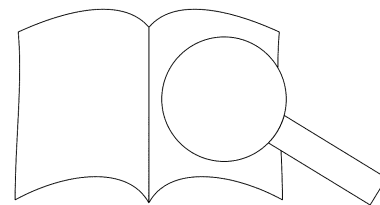
Musical notation for measures 165-174. The top staff is in treble clef and the bottom staff is in bass clef. Measure 165 is marked with a *t* dynamic. The bottom staff contains a long melodic line with a slur and a *tw* dynamic. Measure 174 ends with a fermata and the word *Finis*. A double bar line is present after measure 174.

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SUMMO DEO GLORIA

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