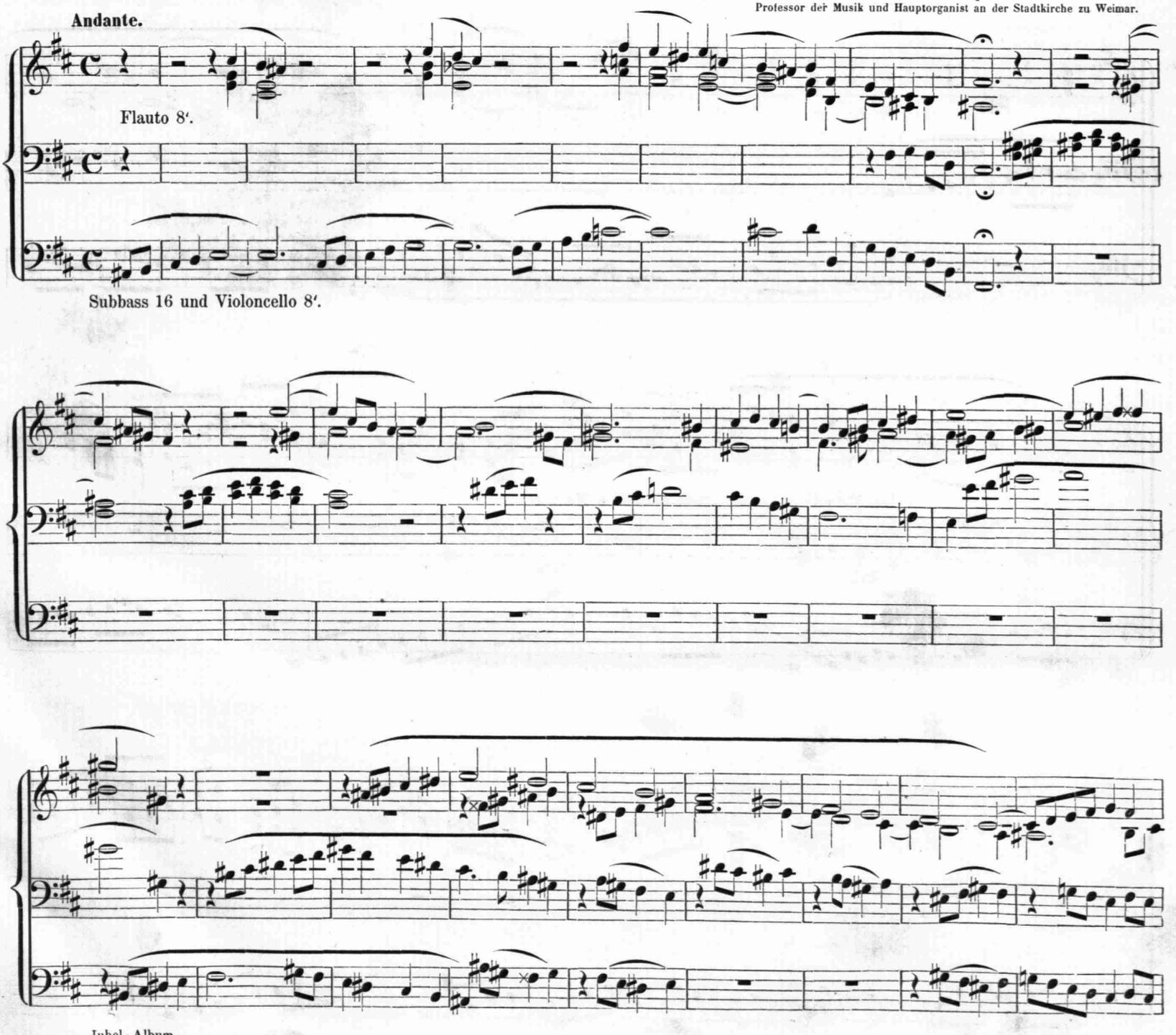
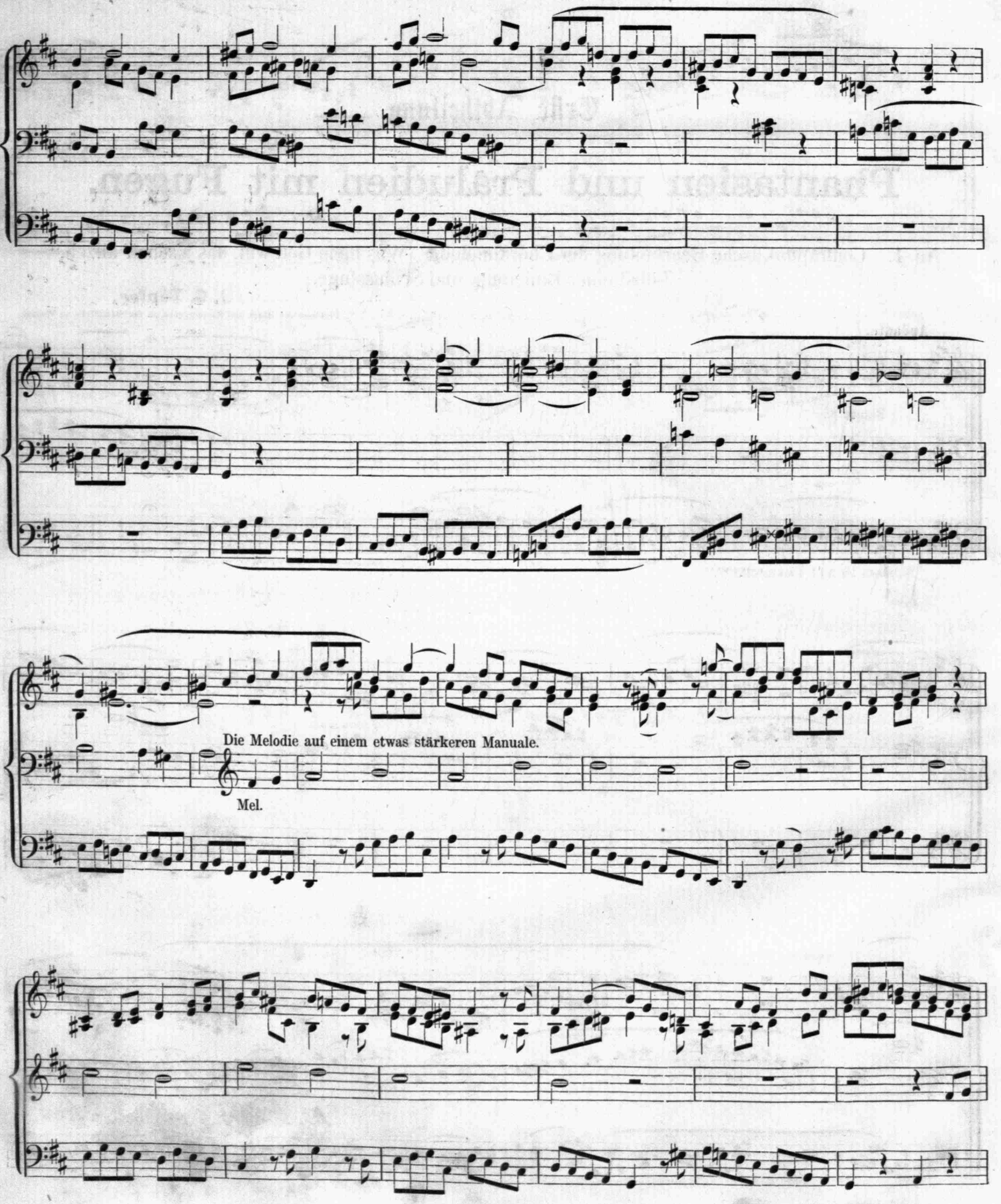
Erste Abtheilung.

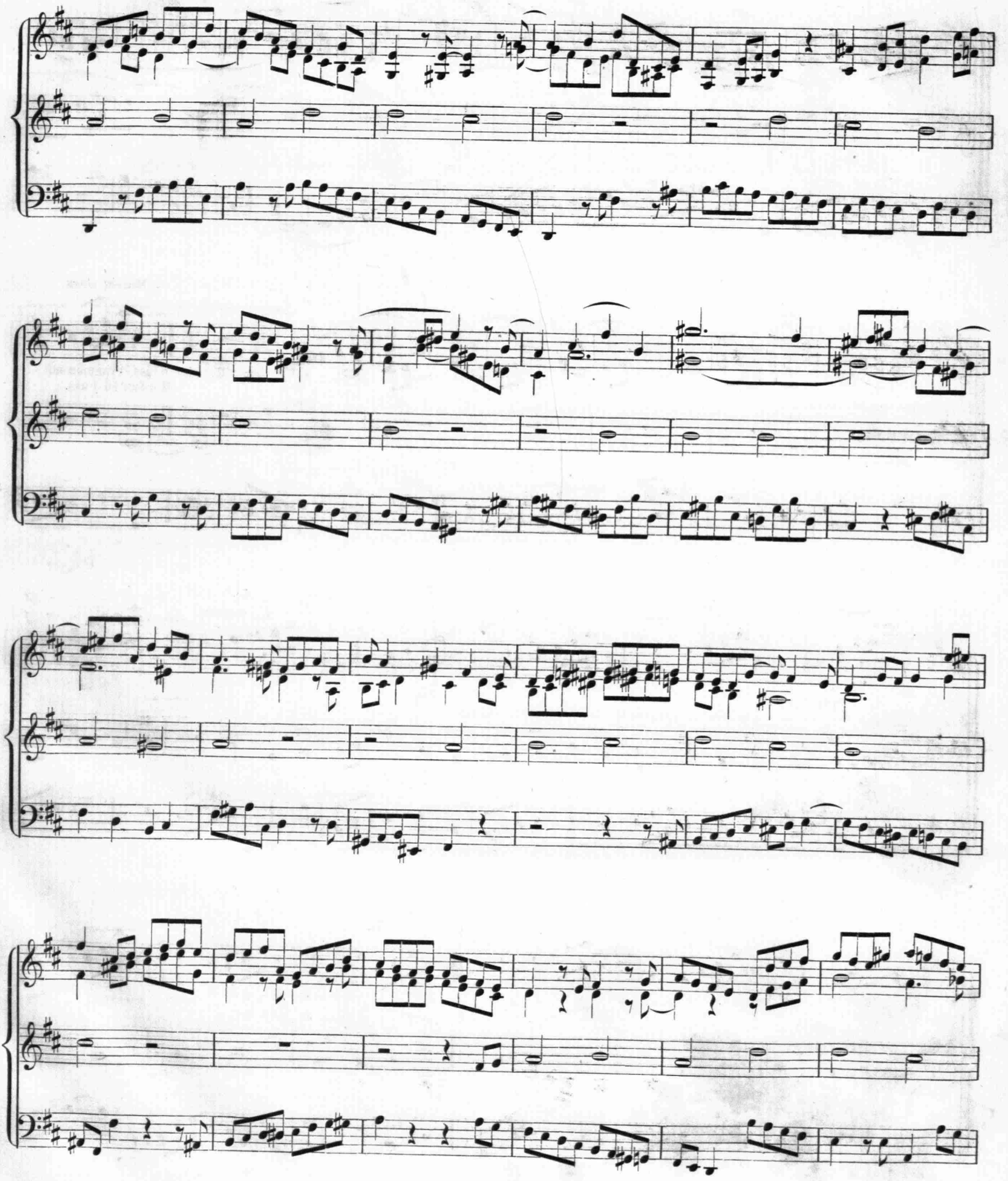
Phantasien und Präludien mit Fugen.

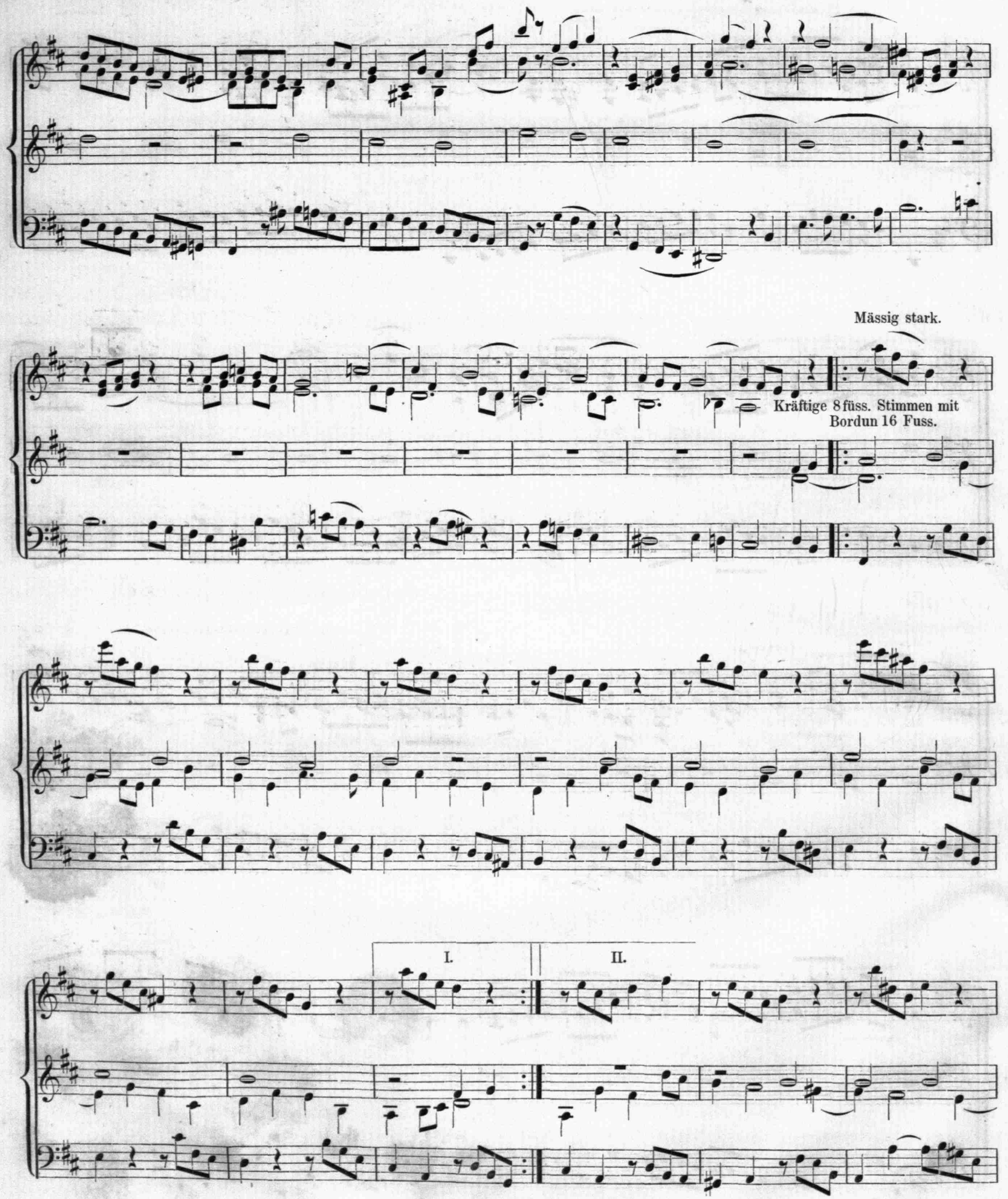
No. 1. Contrapunktische Bearbeitung der Choralmelodie „Was mein Gott will, das g'scheh' allzeit," nebst einer Einleitung und Schlussfuge.

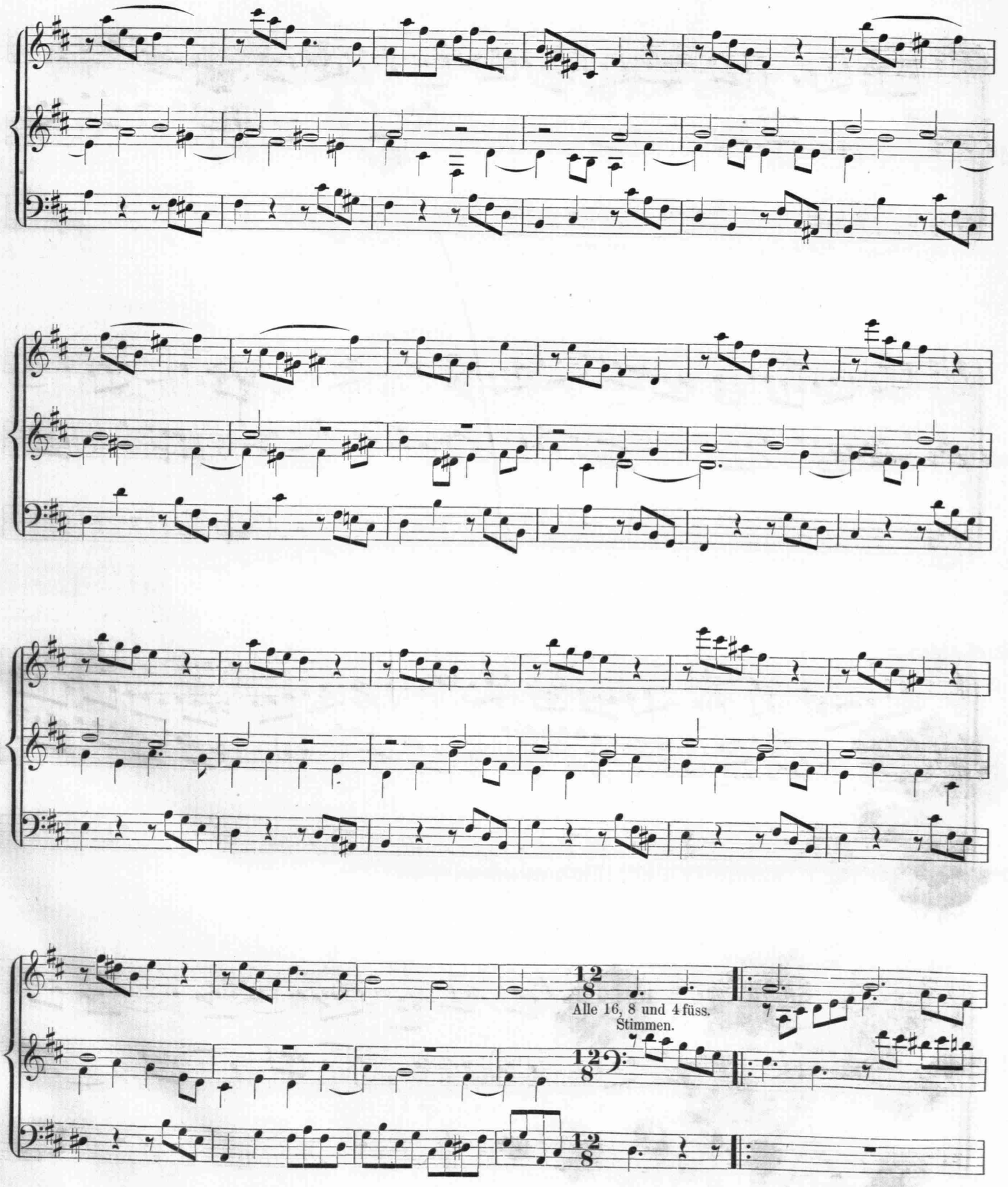
J. G. Töpfer,
Professor der Musik und Hauptorganist an der Stadtkirche zu Weimar.

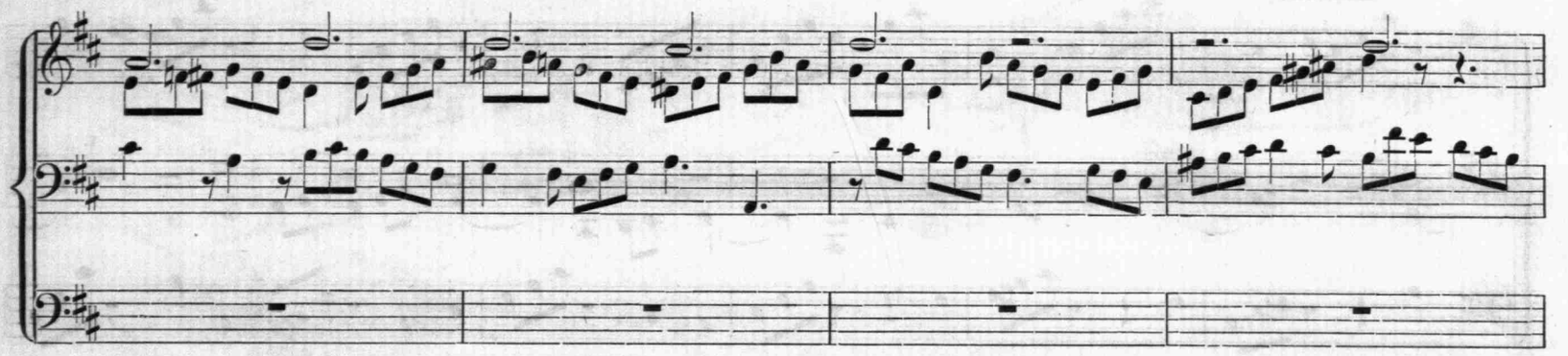


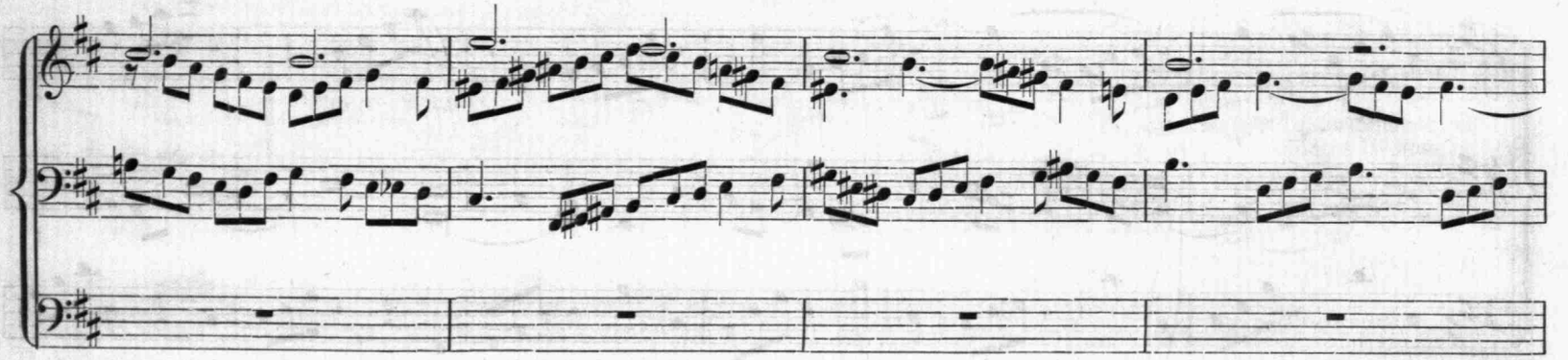

Die Melodie auf einem etwas stärkeren Manuale.
Mel.

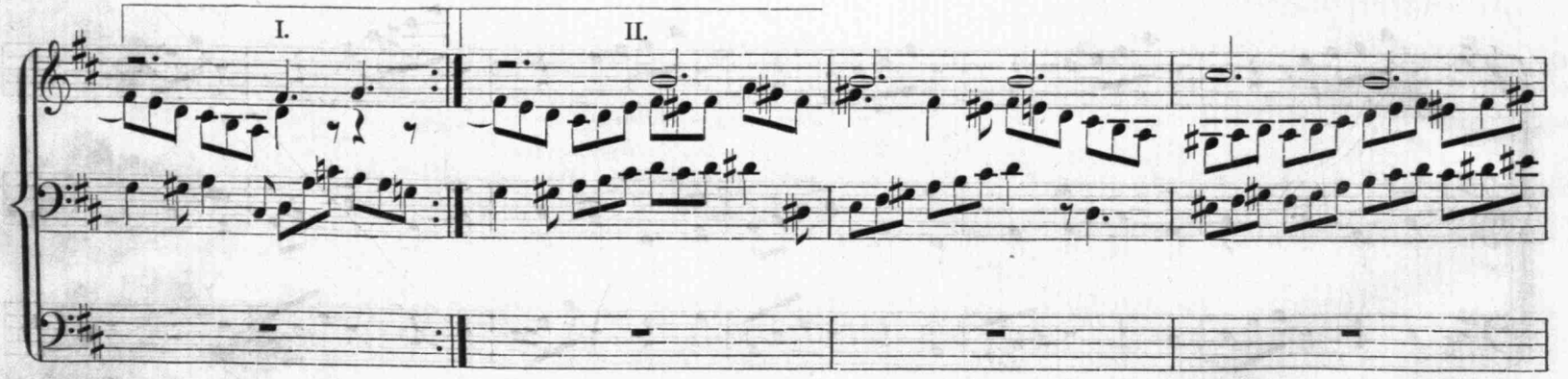


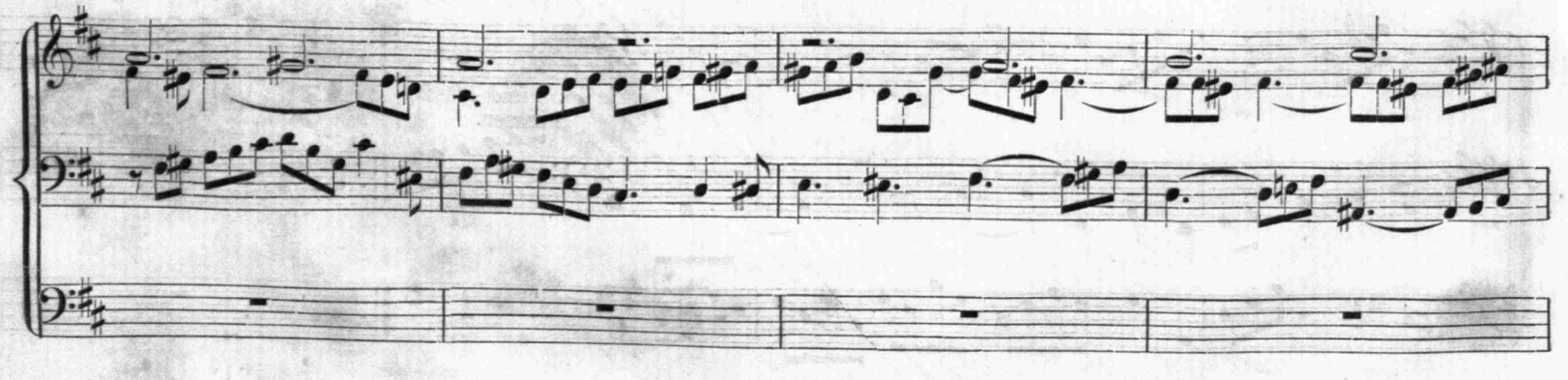

Mässig stark.
Kräftige 8füss. Stimmen mit Bordun 16 Fuss.
I.
II.

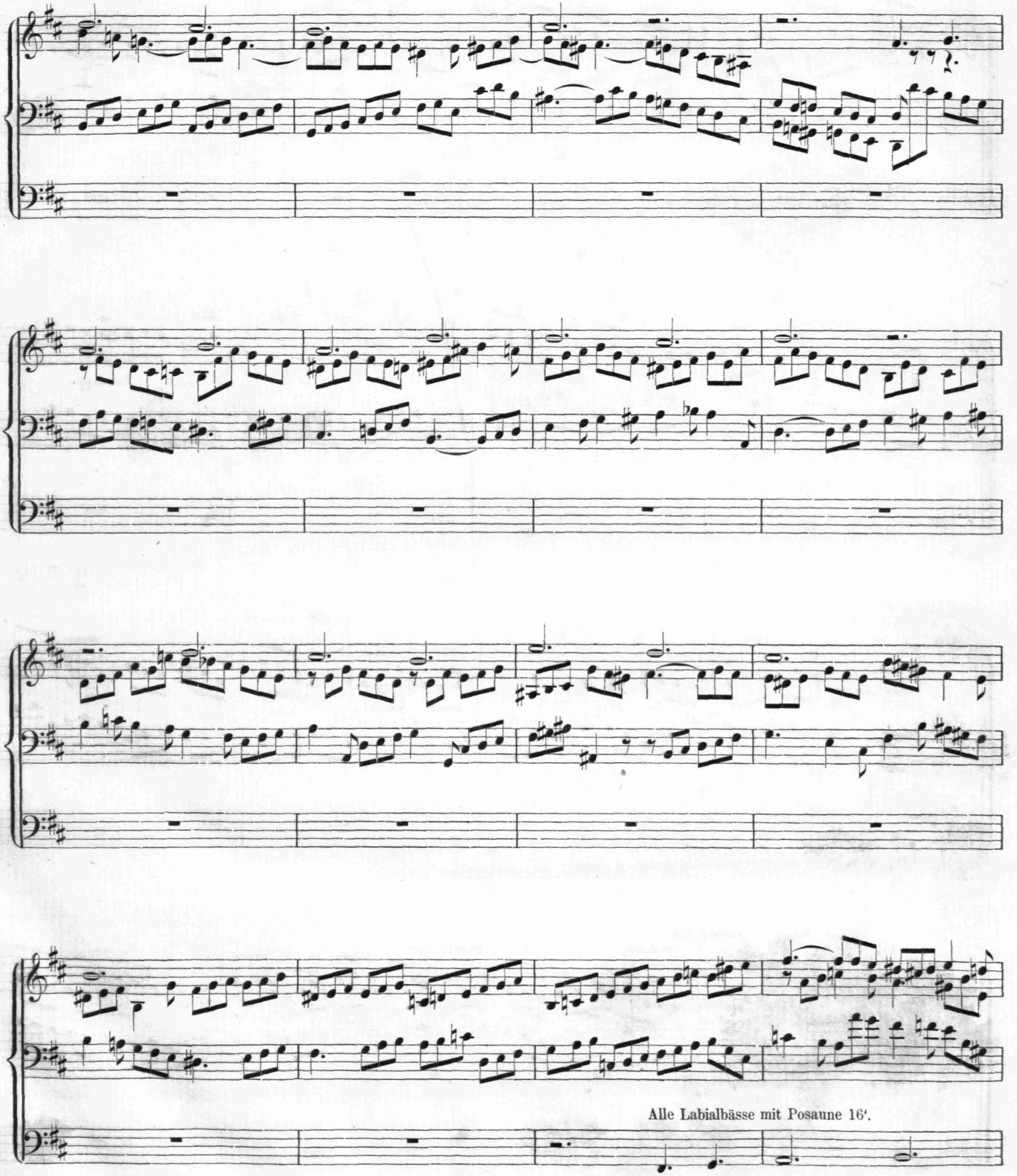

12/8
Alle 16, 8 und 4 füss. Stimmen.
12/8
12/8

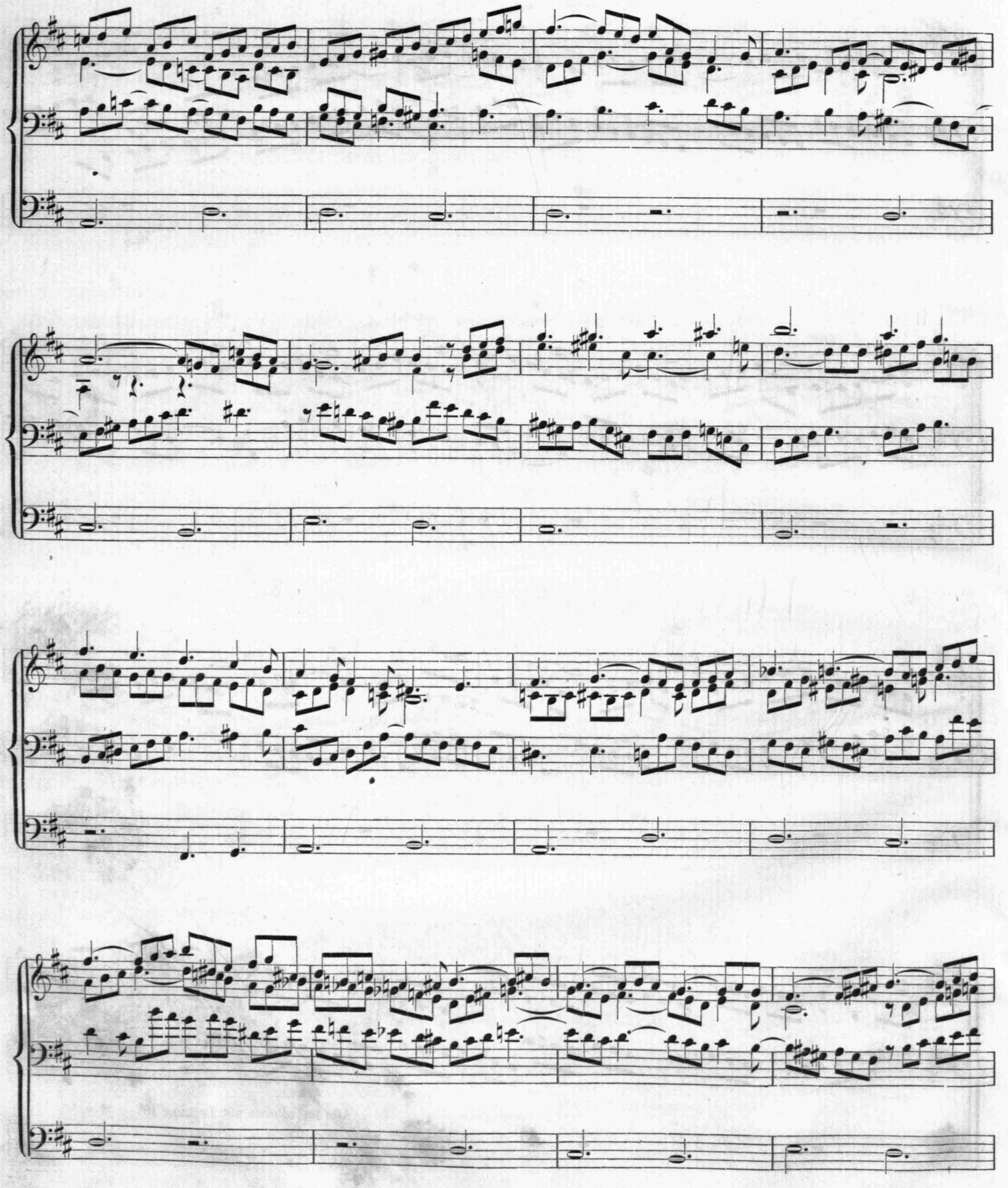


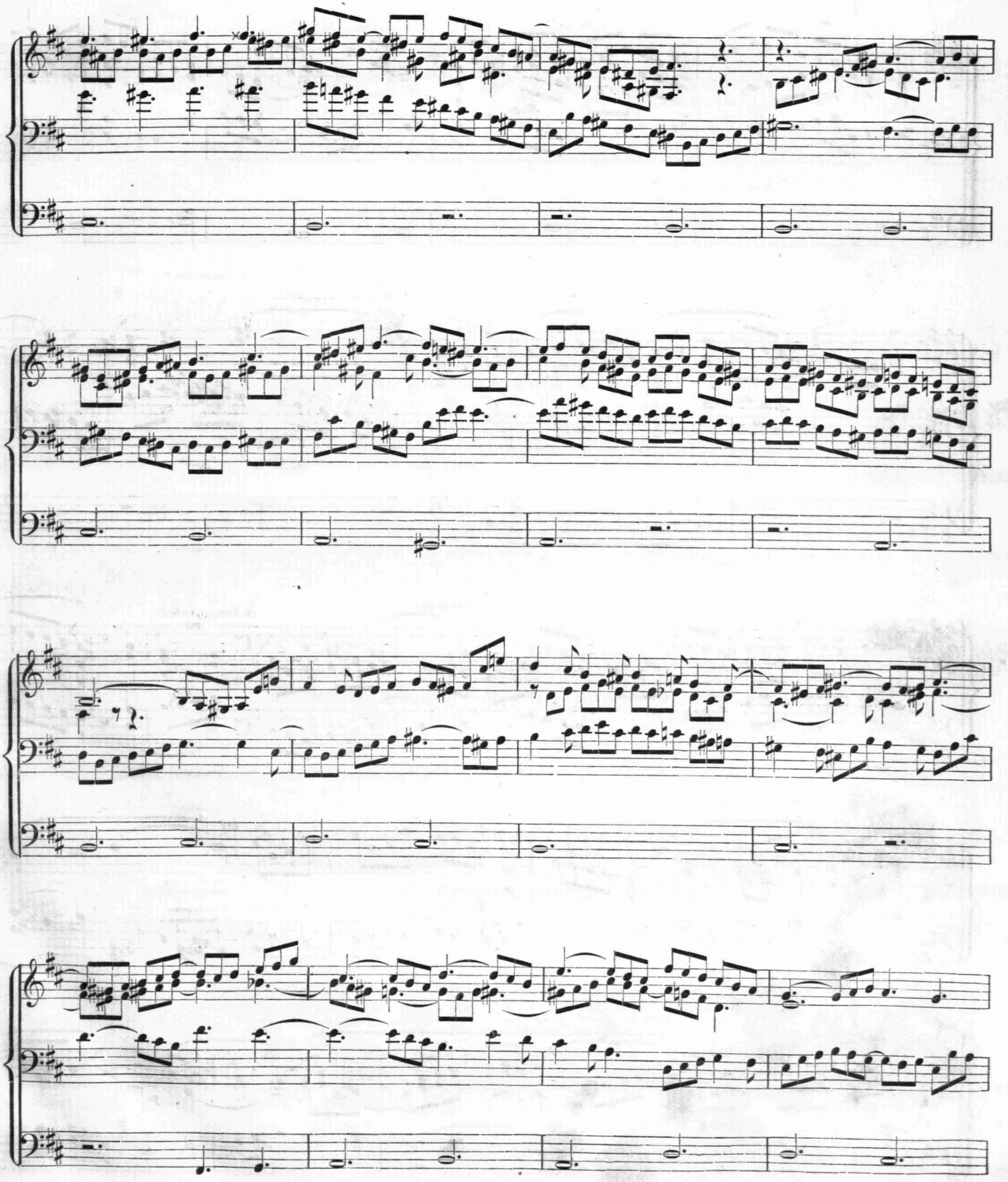


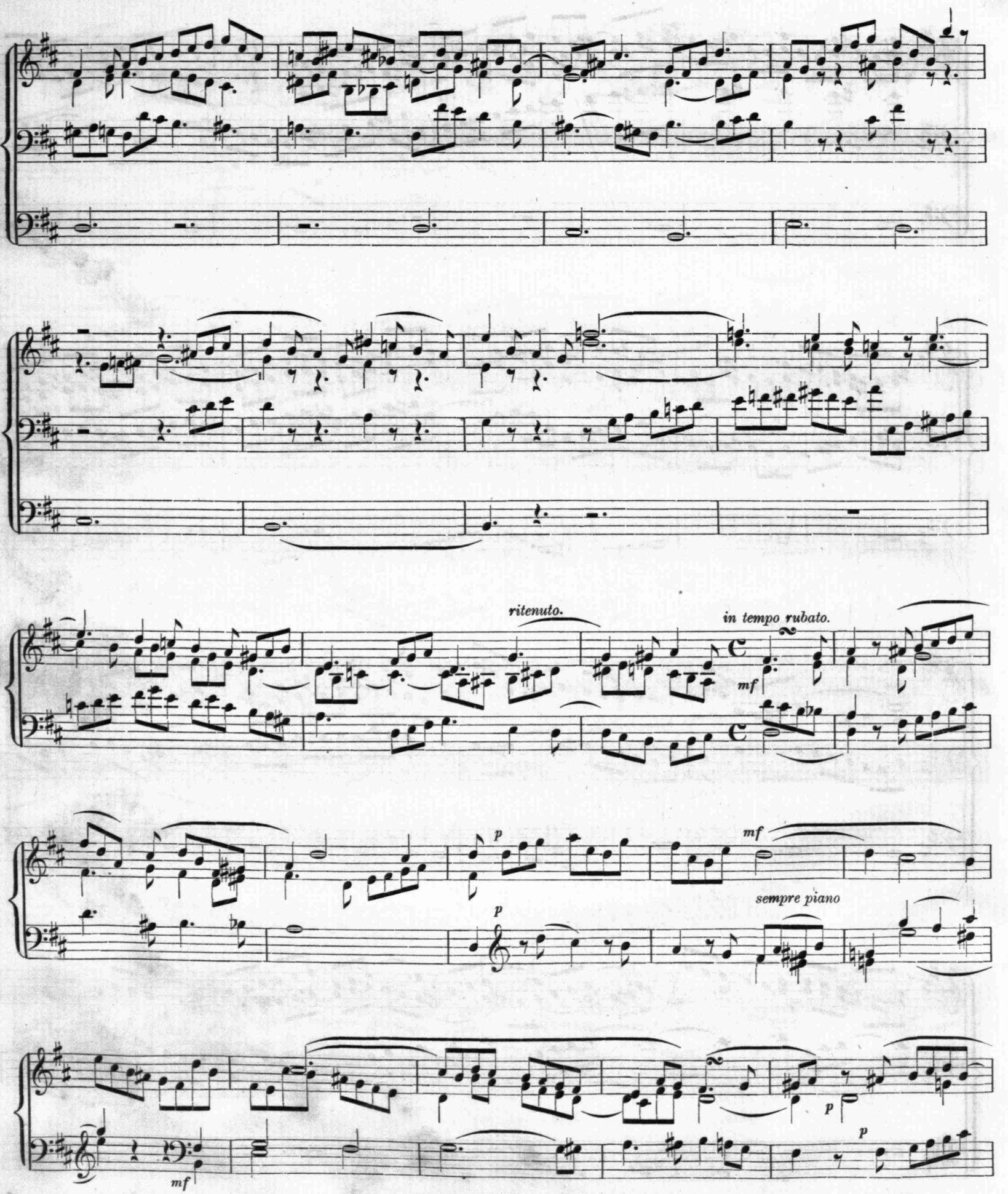

I.
II.

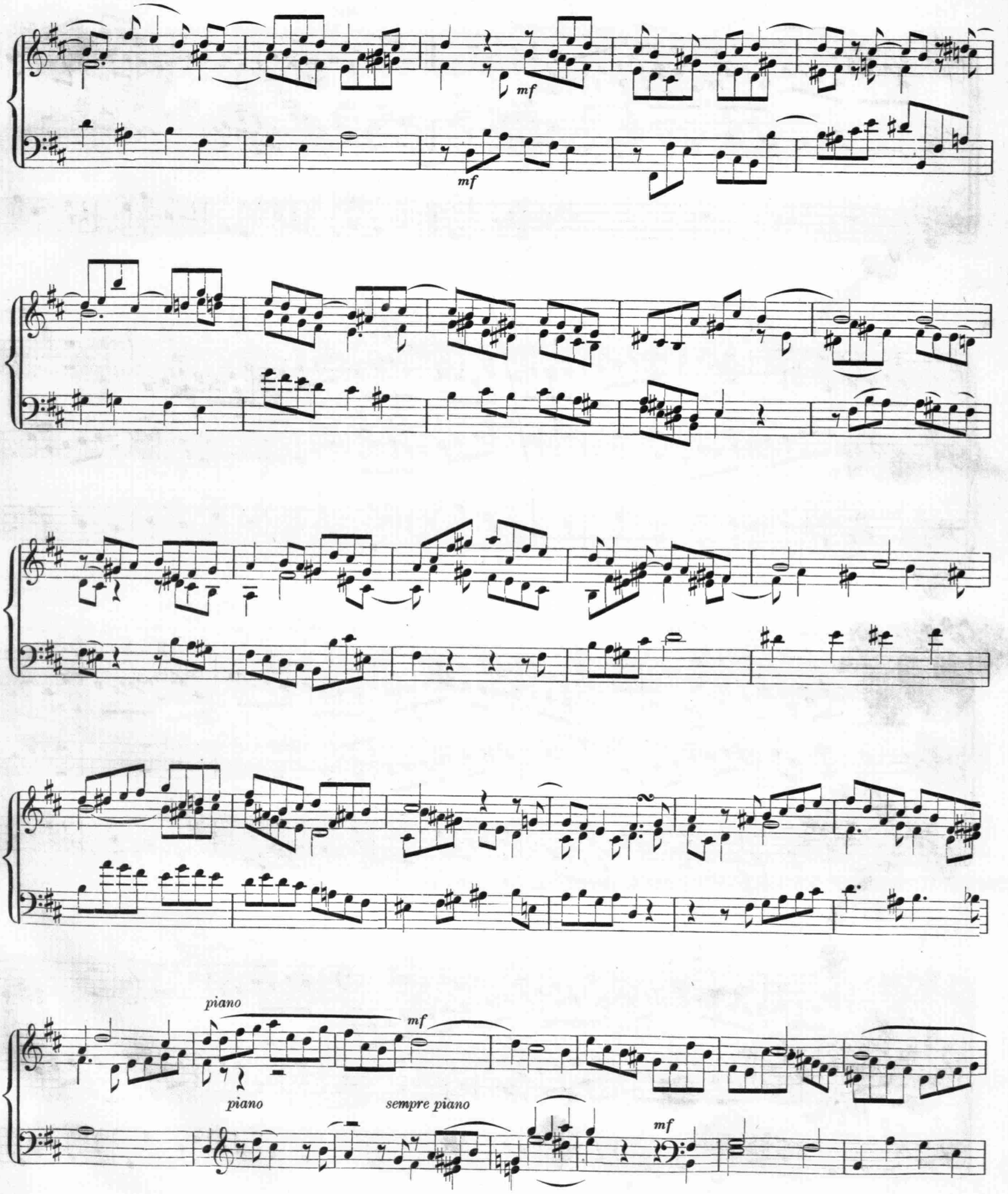


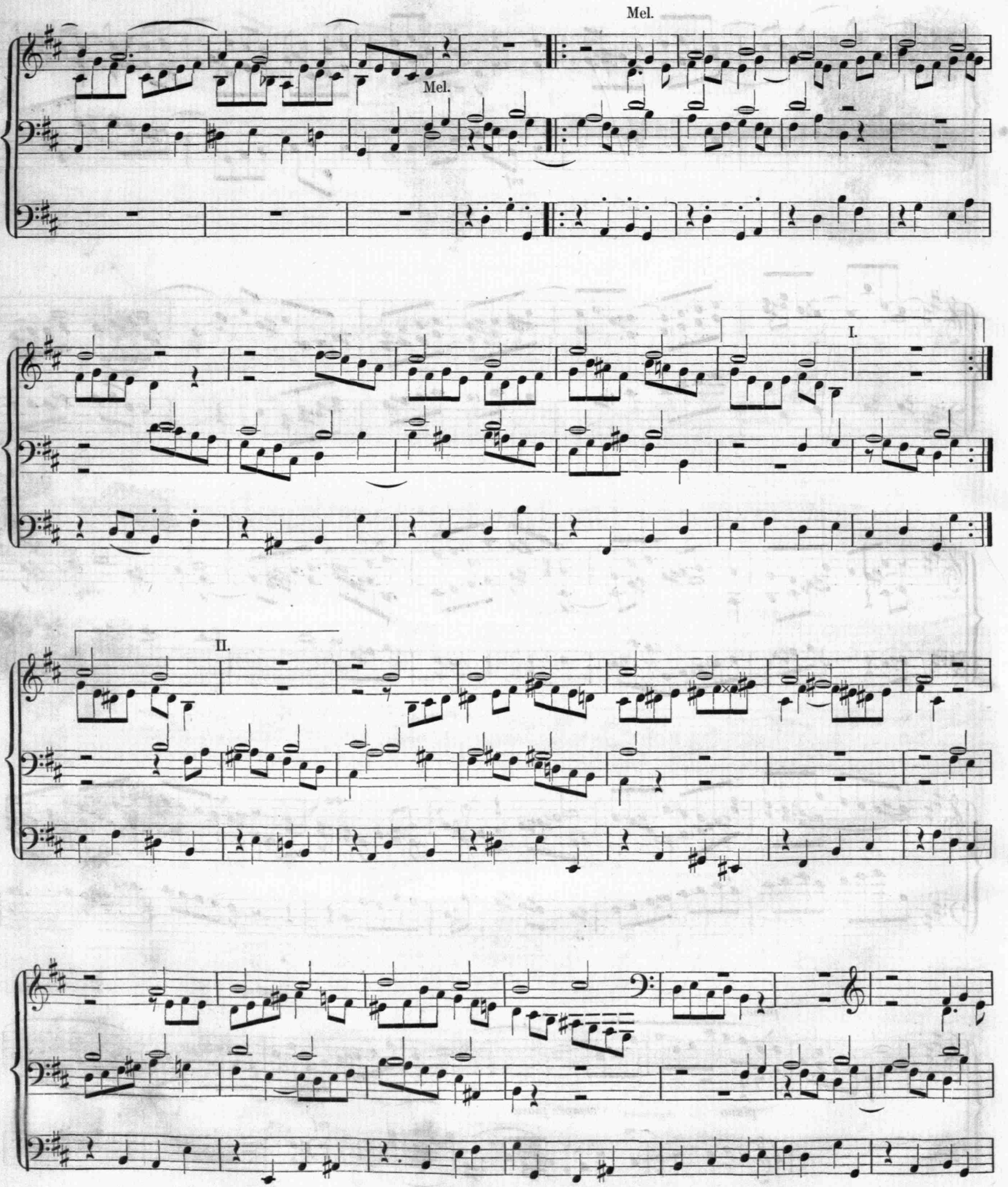

Alle Labialbässe mit Posaune 16'.

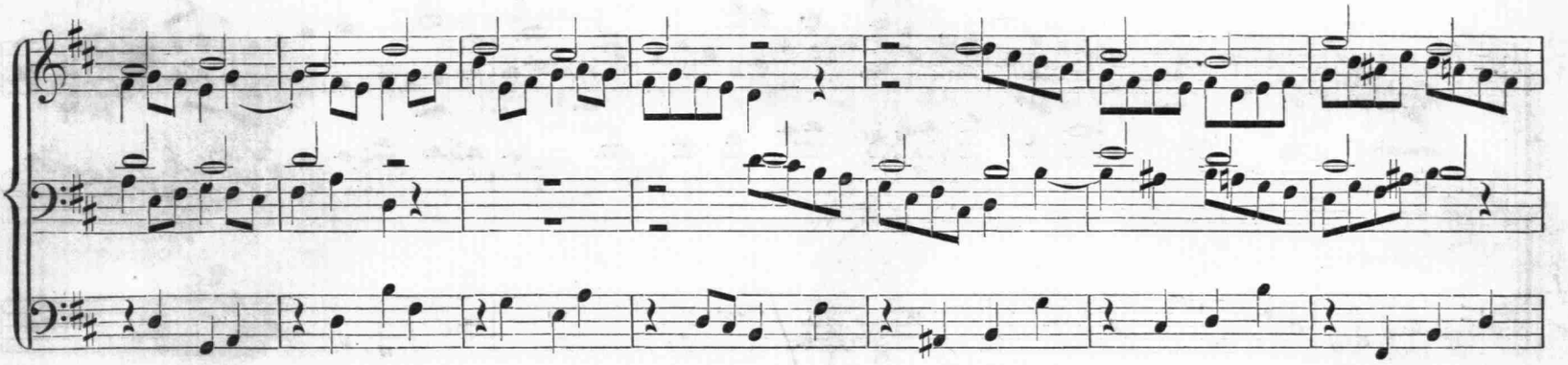





ritenuto.
in tempo rubato.
mf
p
mf
sempre piano
p
p
mf
p


mf
mf
piano
mf
piano
sempre piano
mf


Mel.
Mel.
I.
II.



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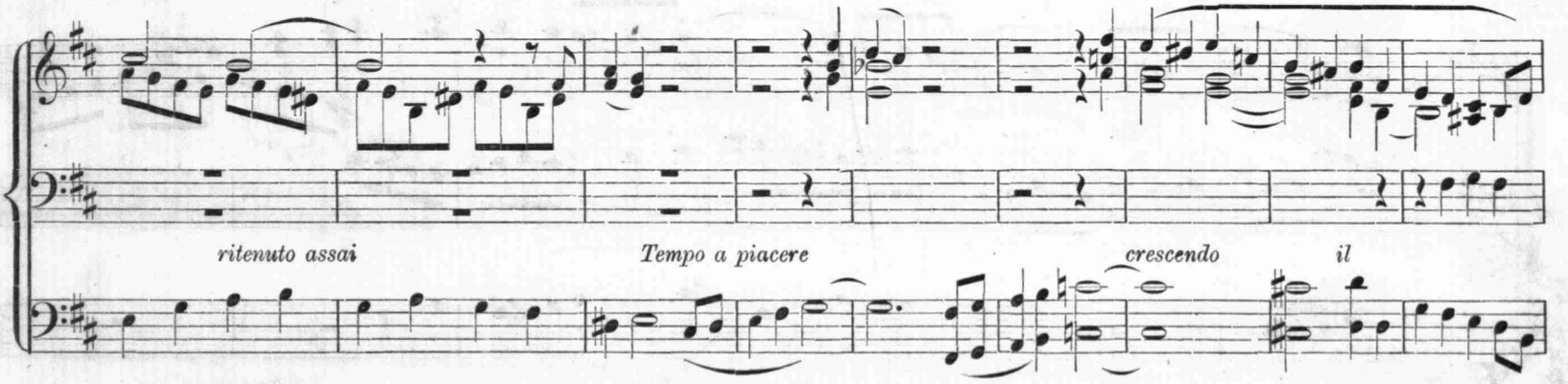
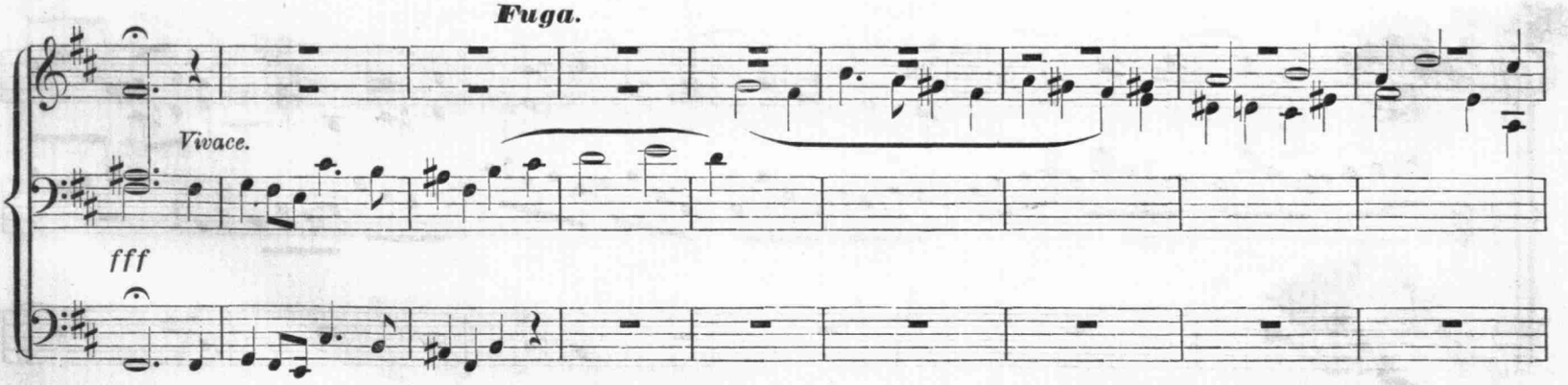
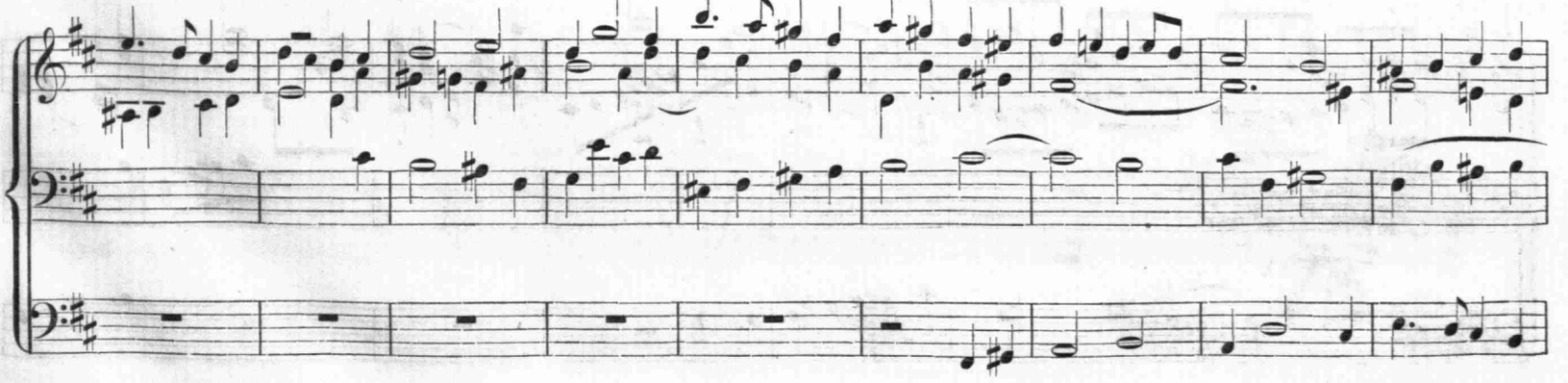
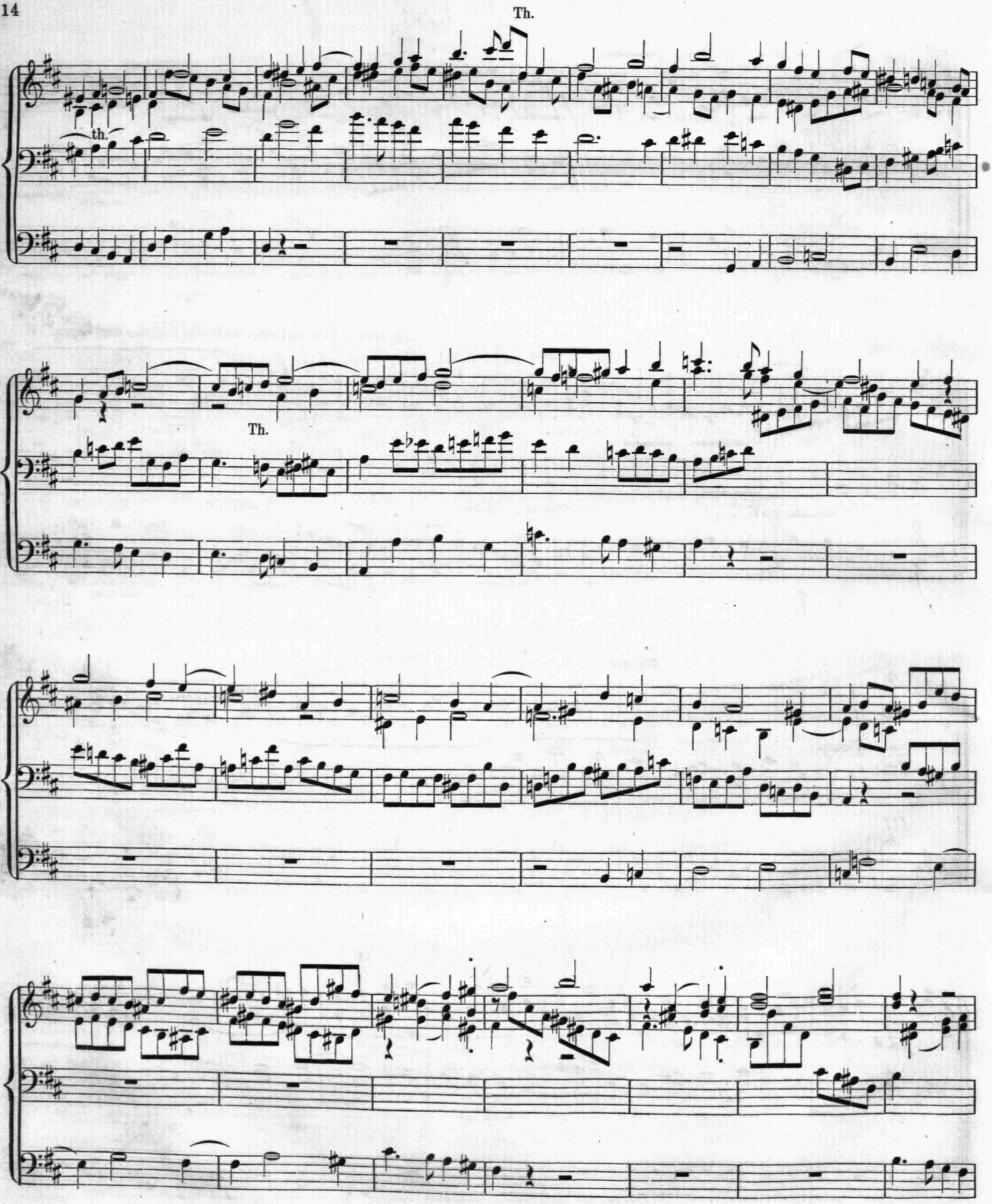
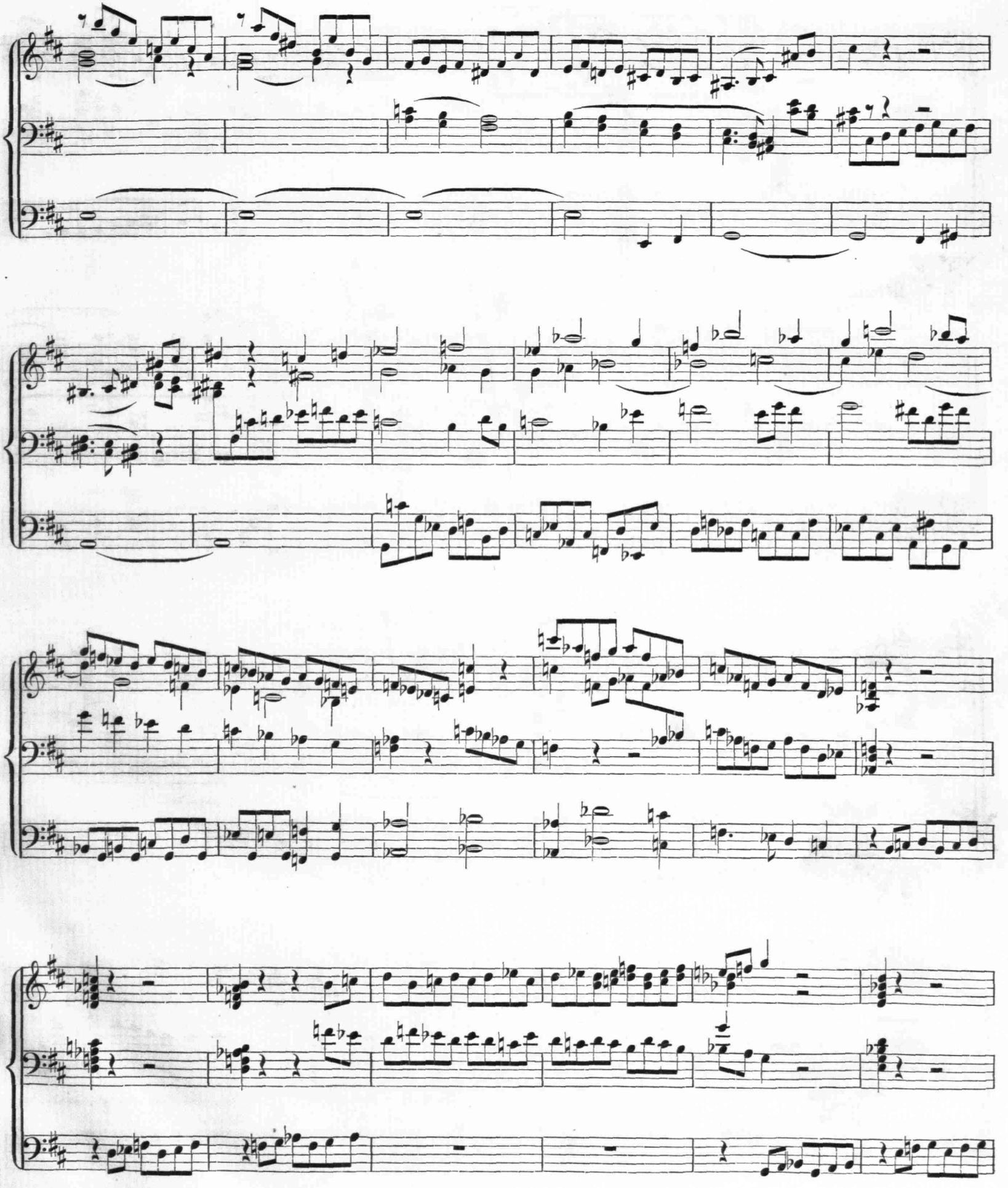
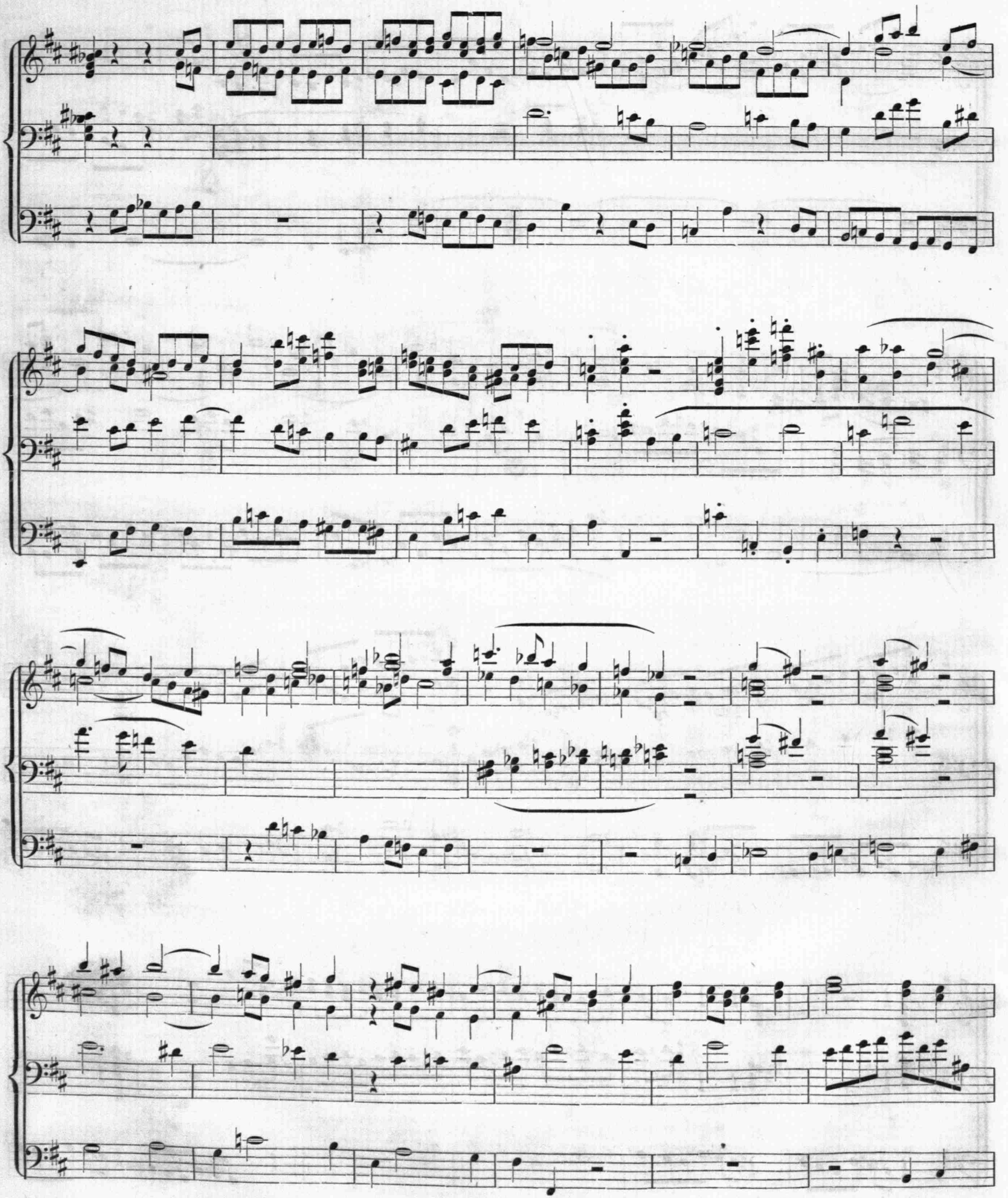


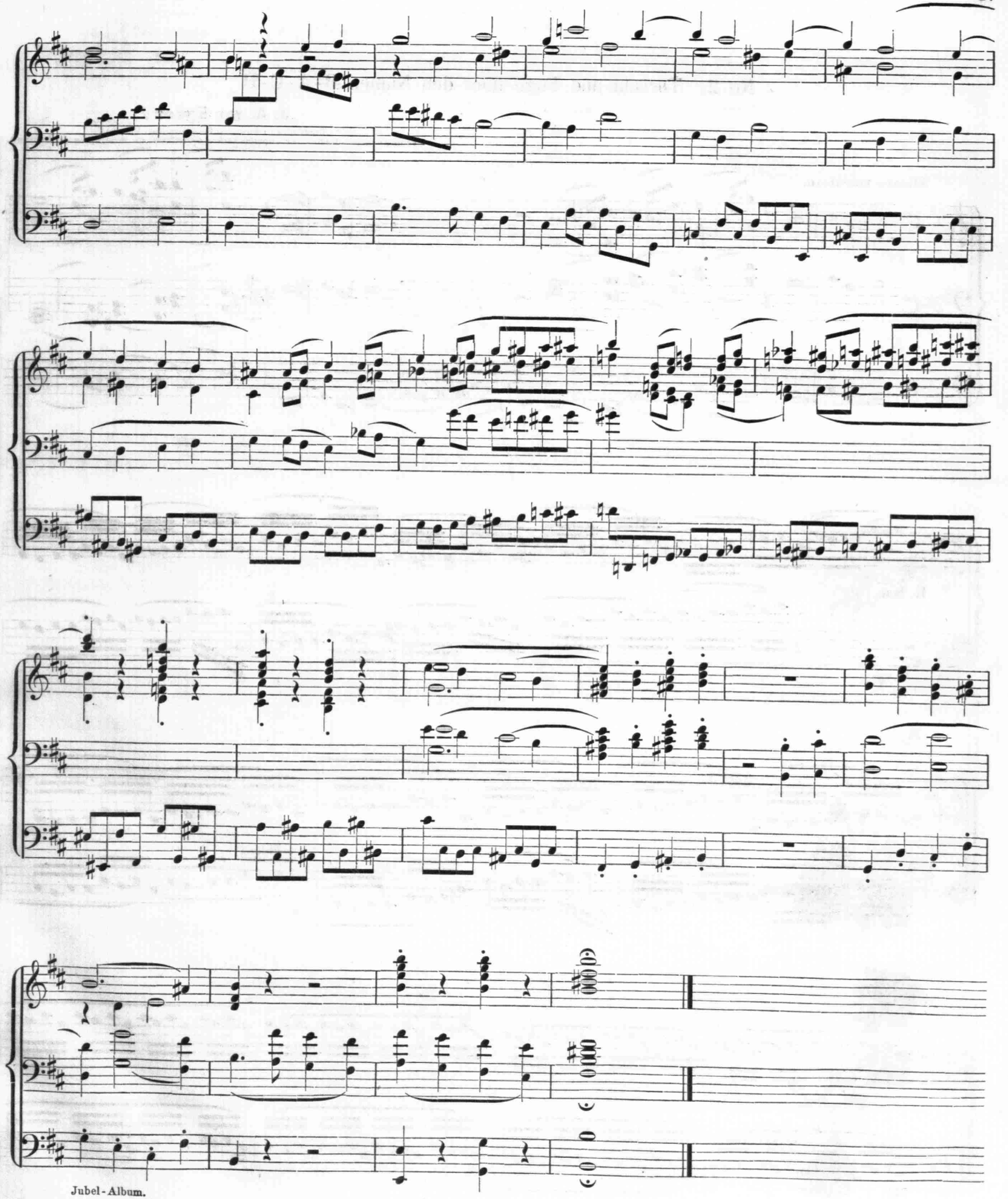





Th.
th.
Th.

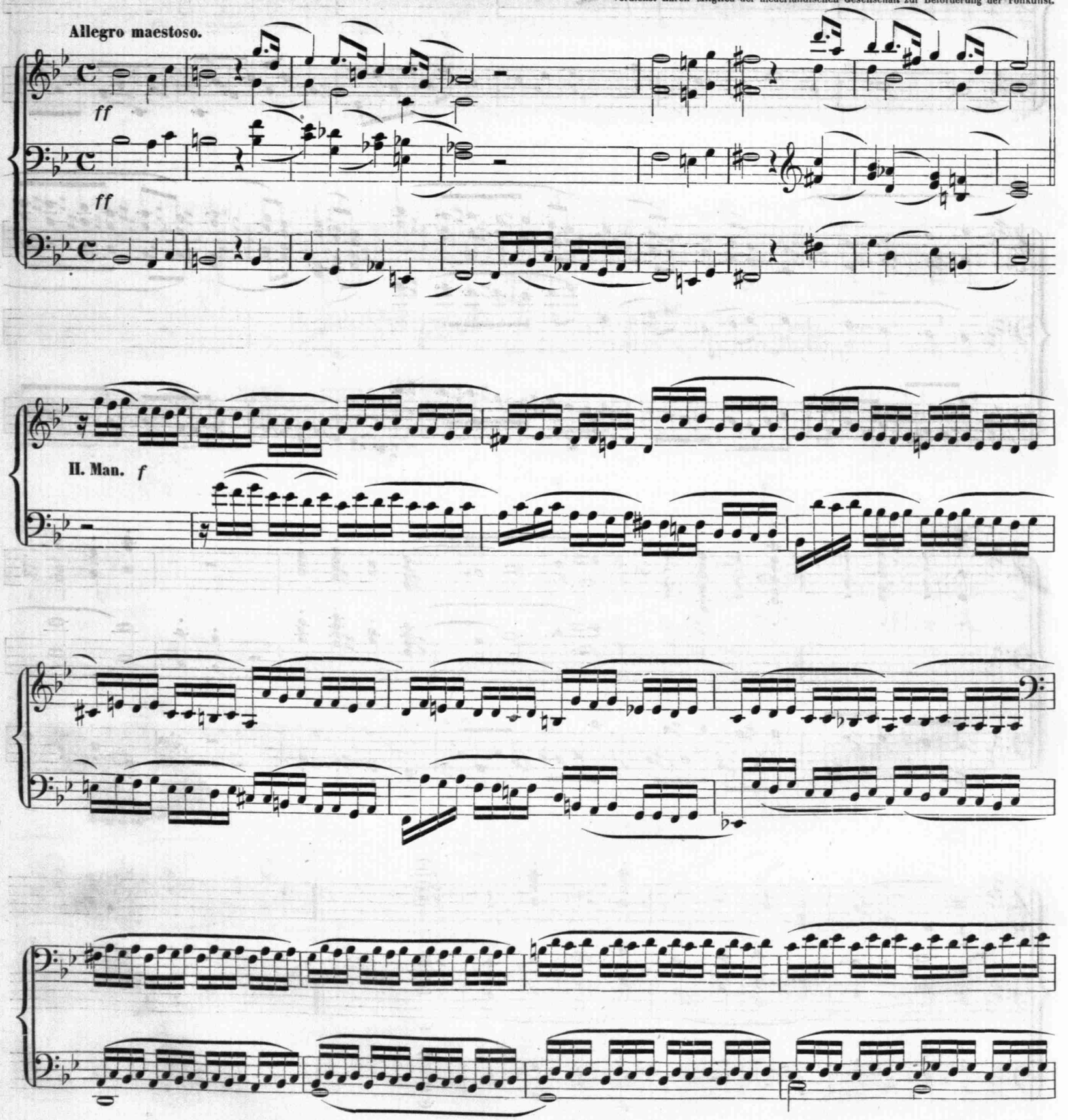


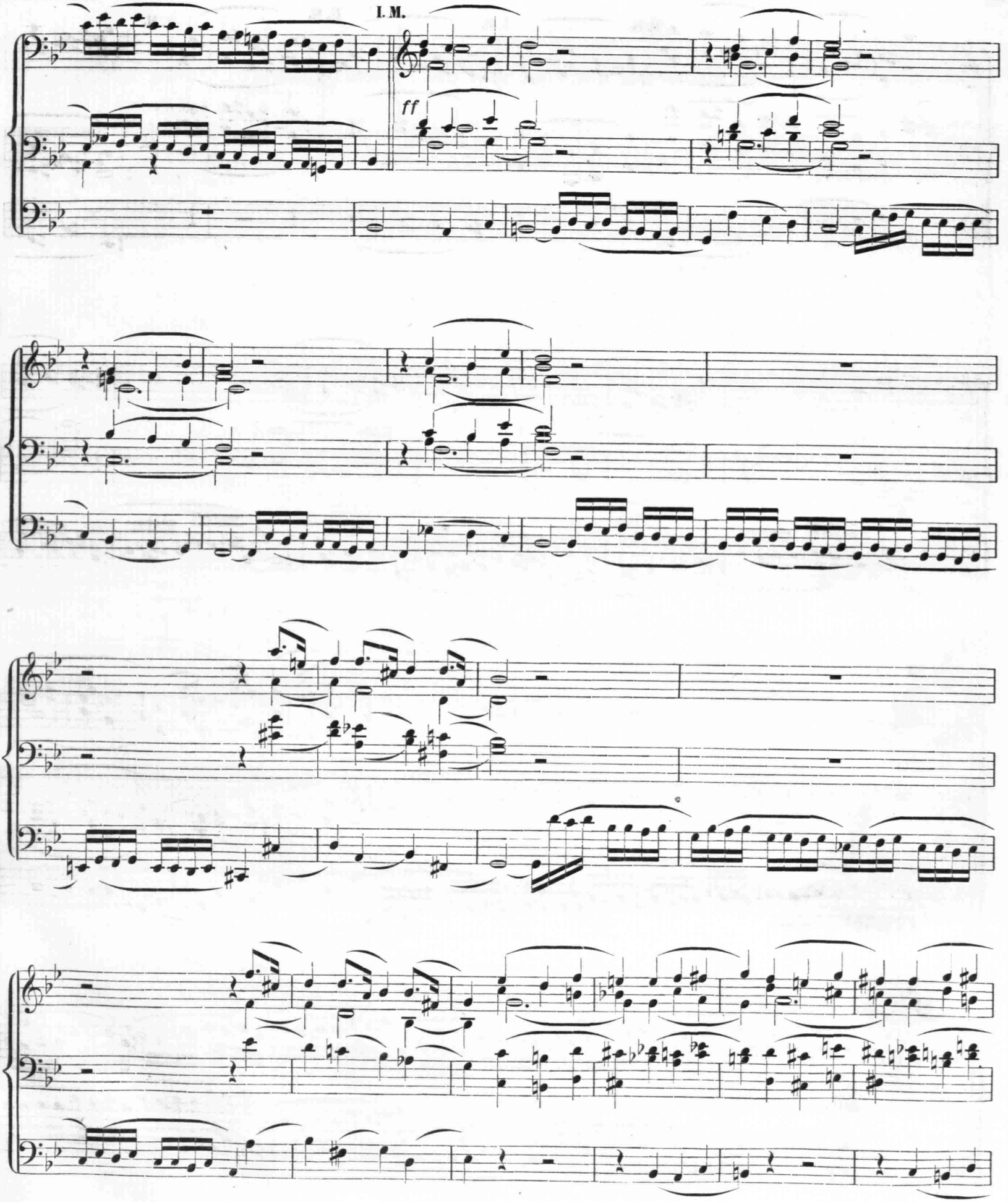


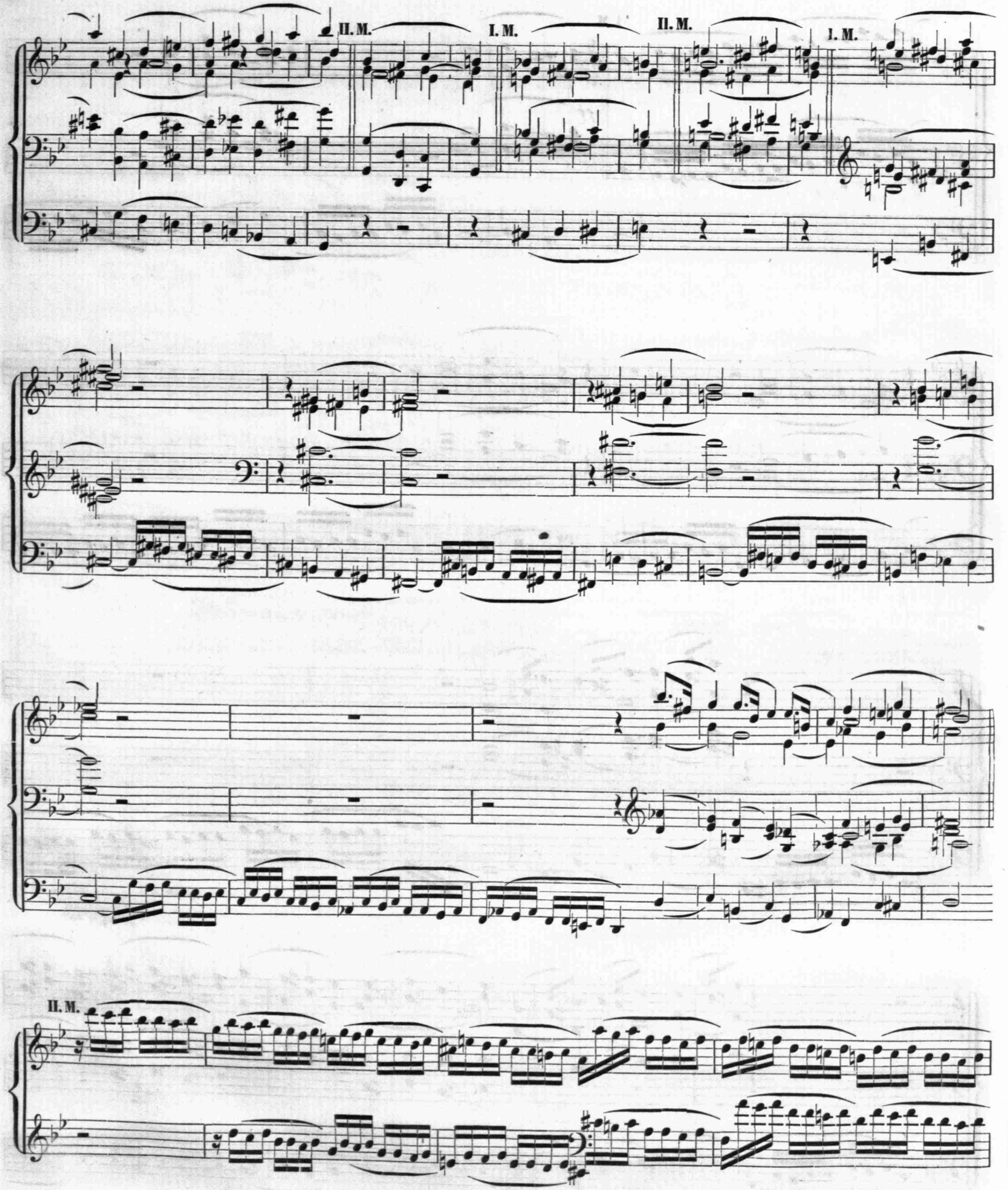


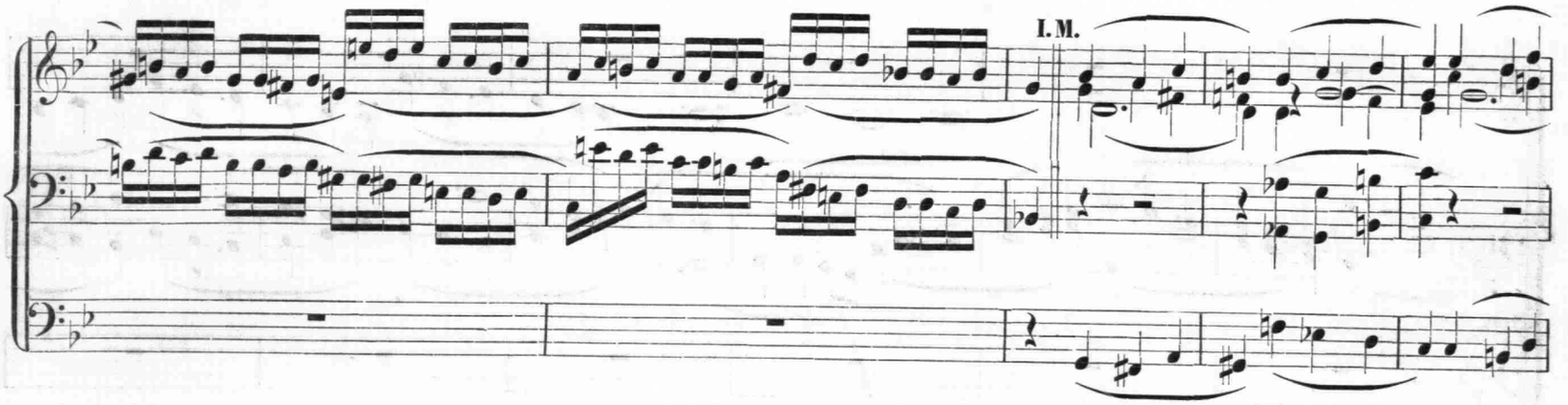
No. 2. Toccata und Fuge über den Namen B-A-C-H.

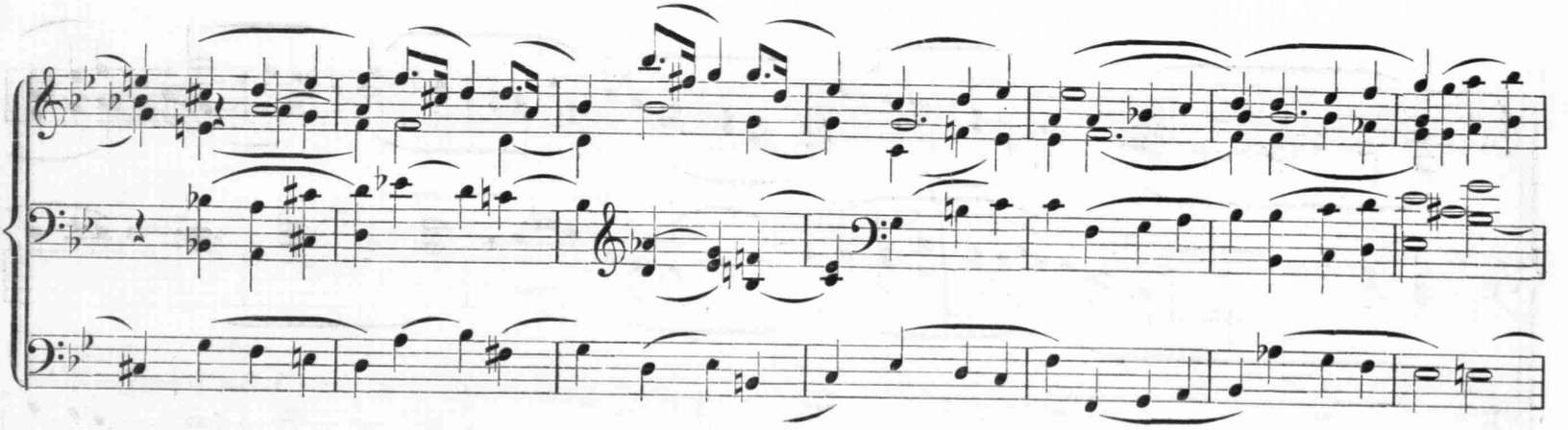
J. A. van Eyken,
Organist der reformirten Hauptkirche zu Elberfeld,
Verdienst-Ehren-Mitglied der niederländischen Gesellschaft zur Beförderung der Tonkunst.

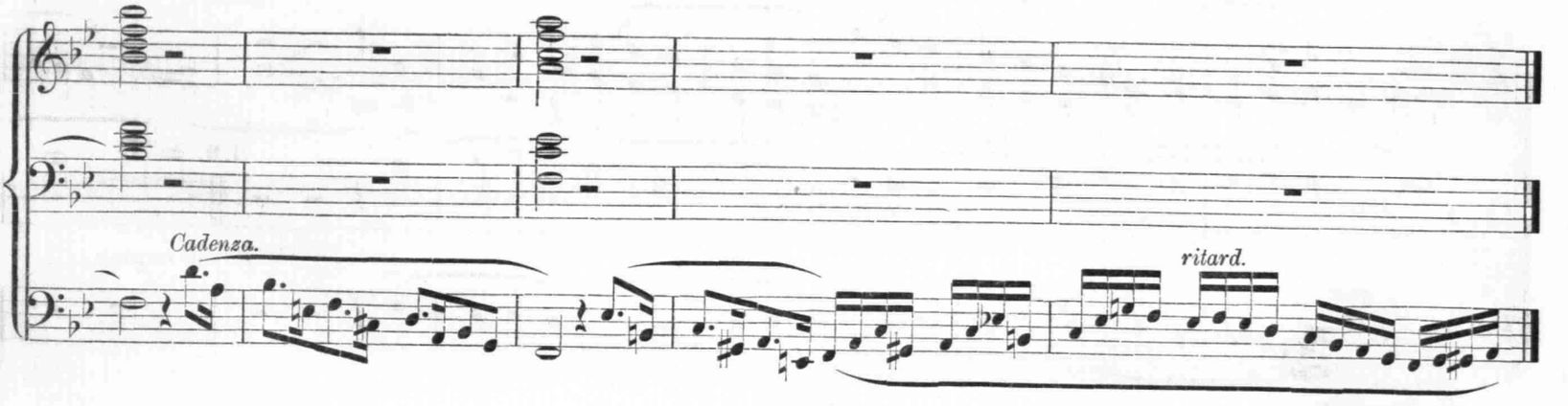


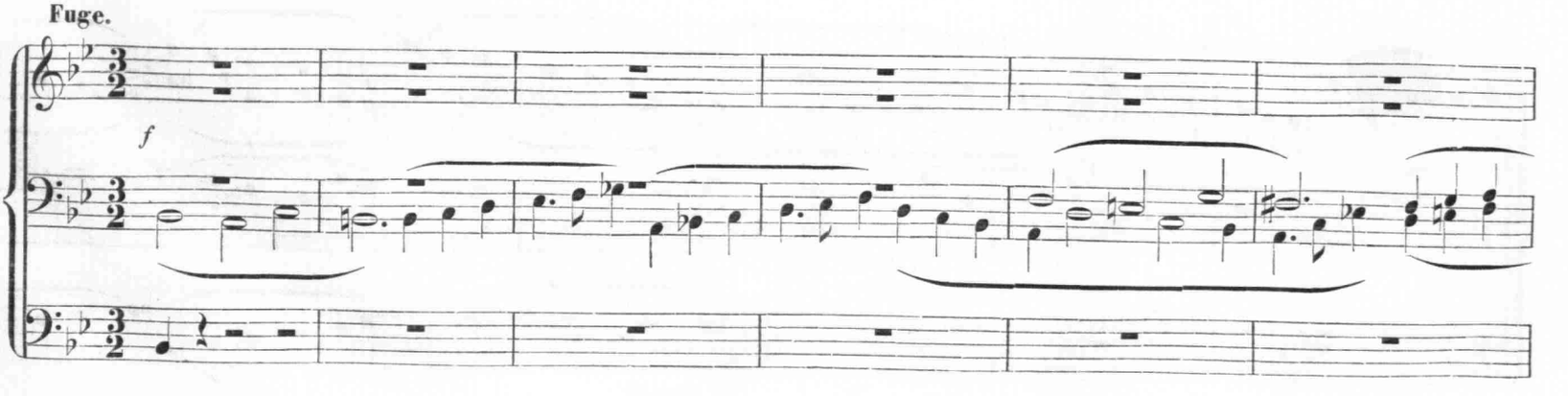

I. M.
ff

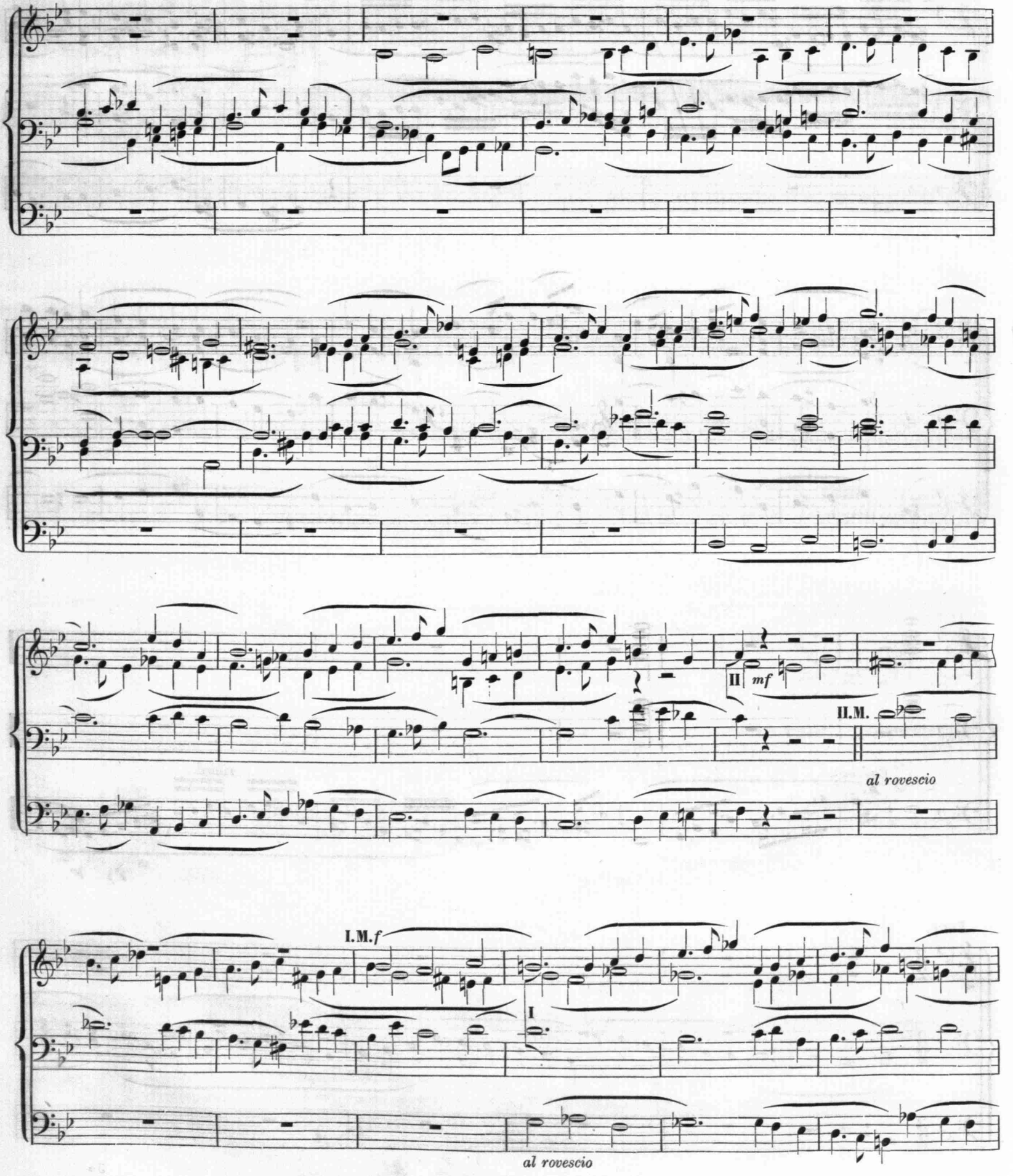

II. M.
I. M.
II. M.
I. M.
II. M.

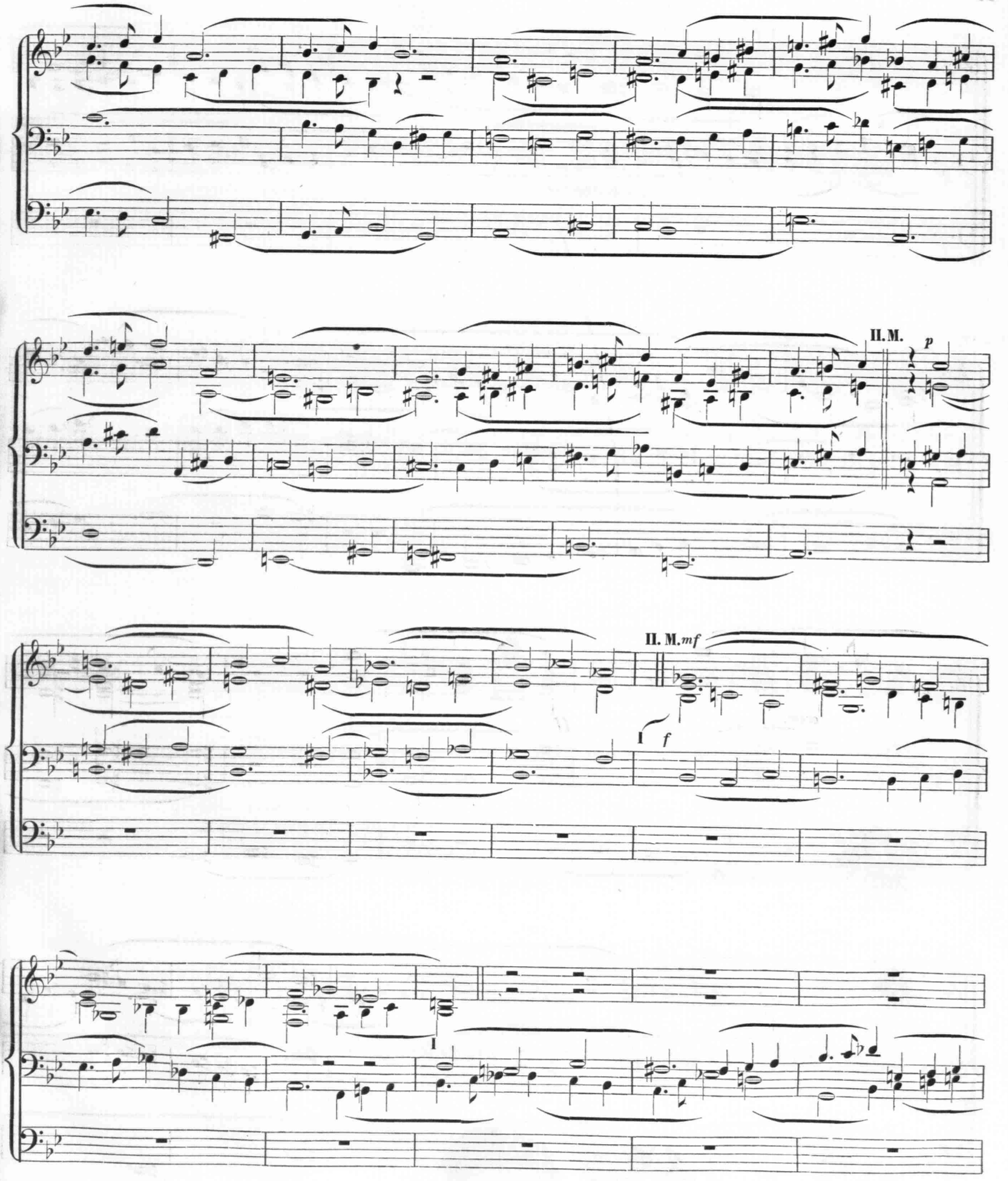

I. M.

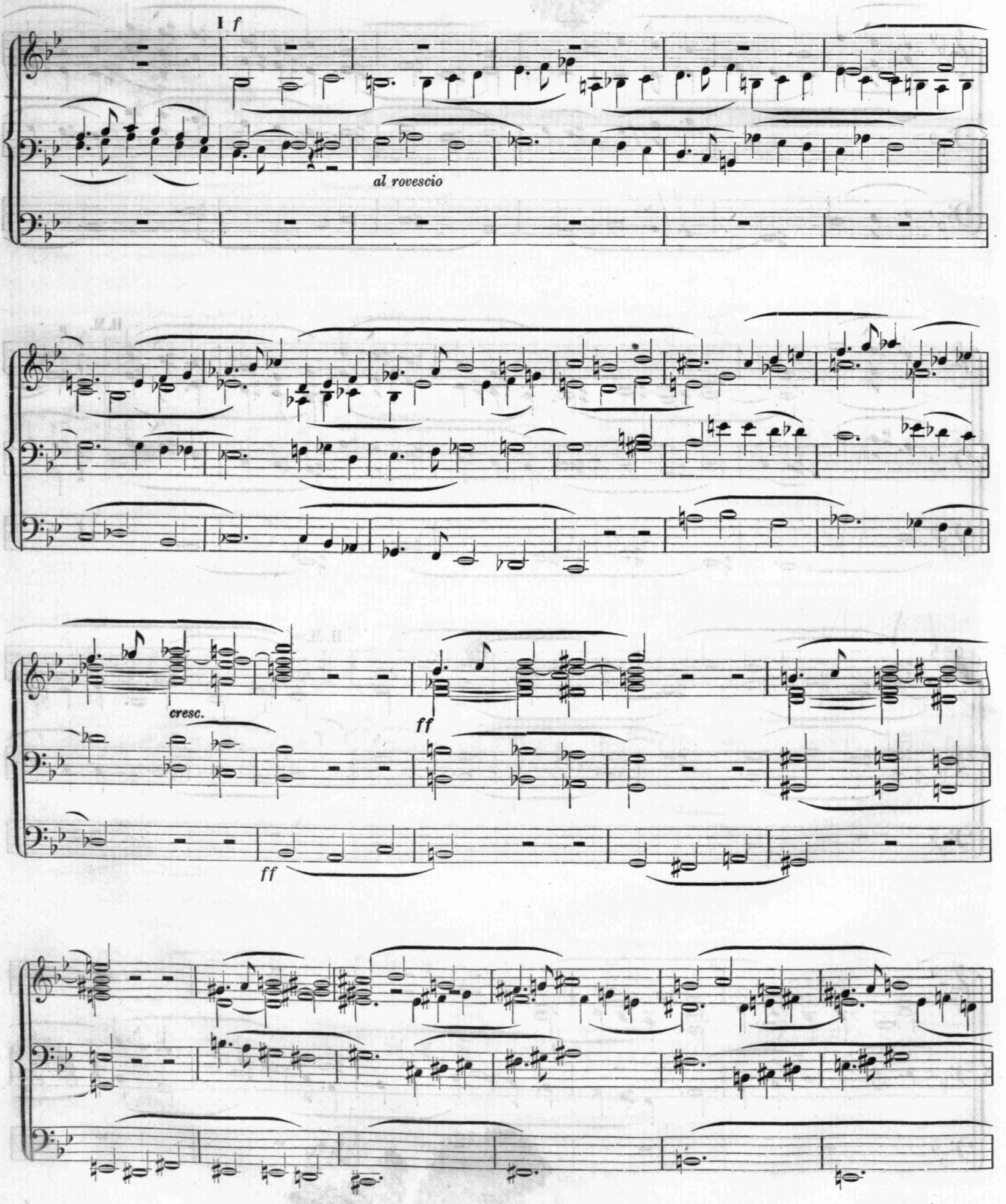


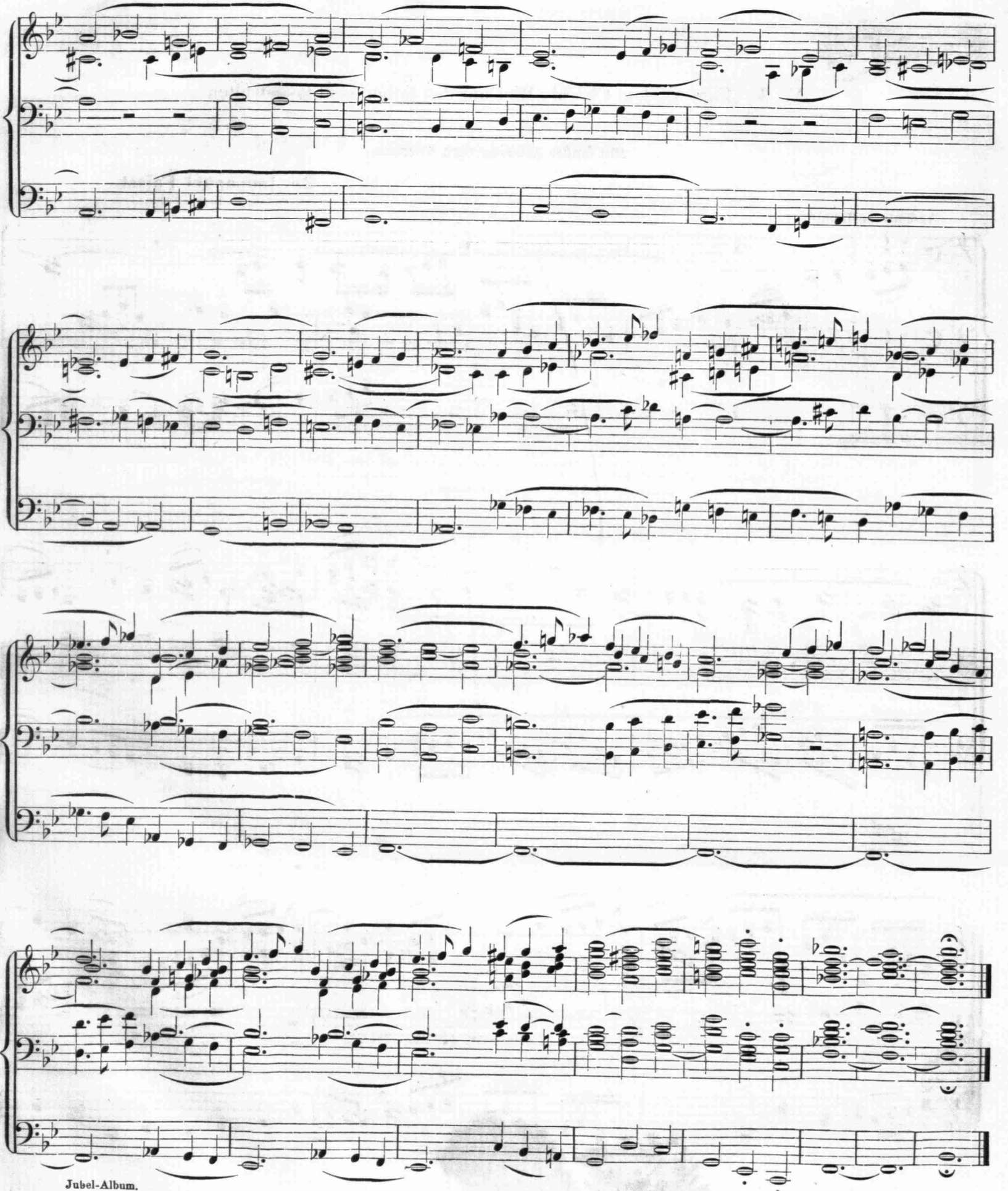

Cadenza.
ritard.


Fuge.
f


II
mf
II.M.
al rovescio
I.M. f
I
al rovescio


II. M.
p
II. M. mf
I
f
I


I f
al rovescio
cresc.
ff
ff

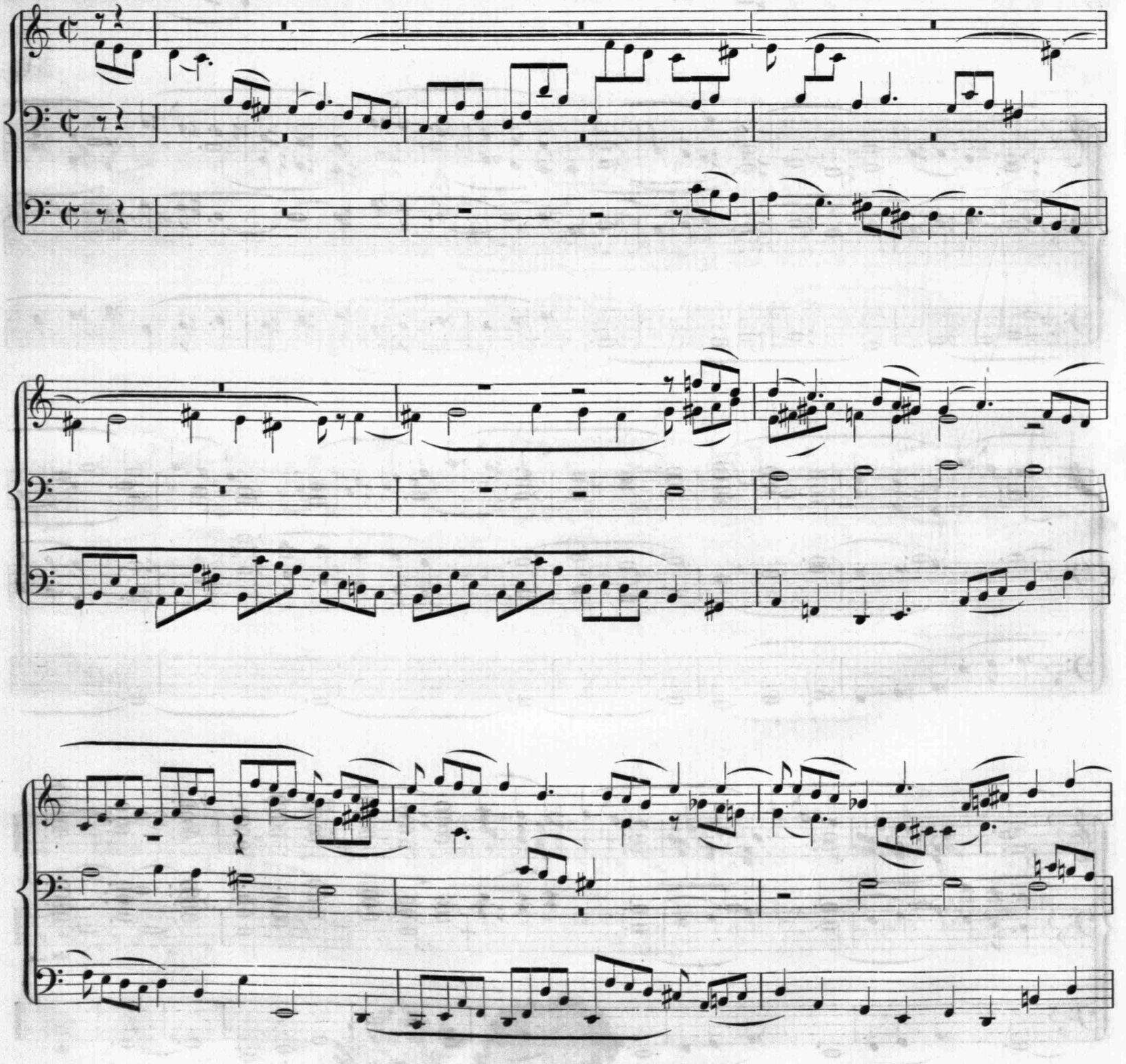


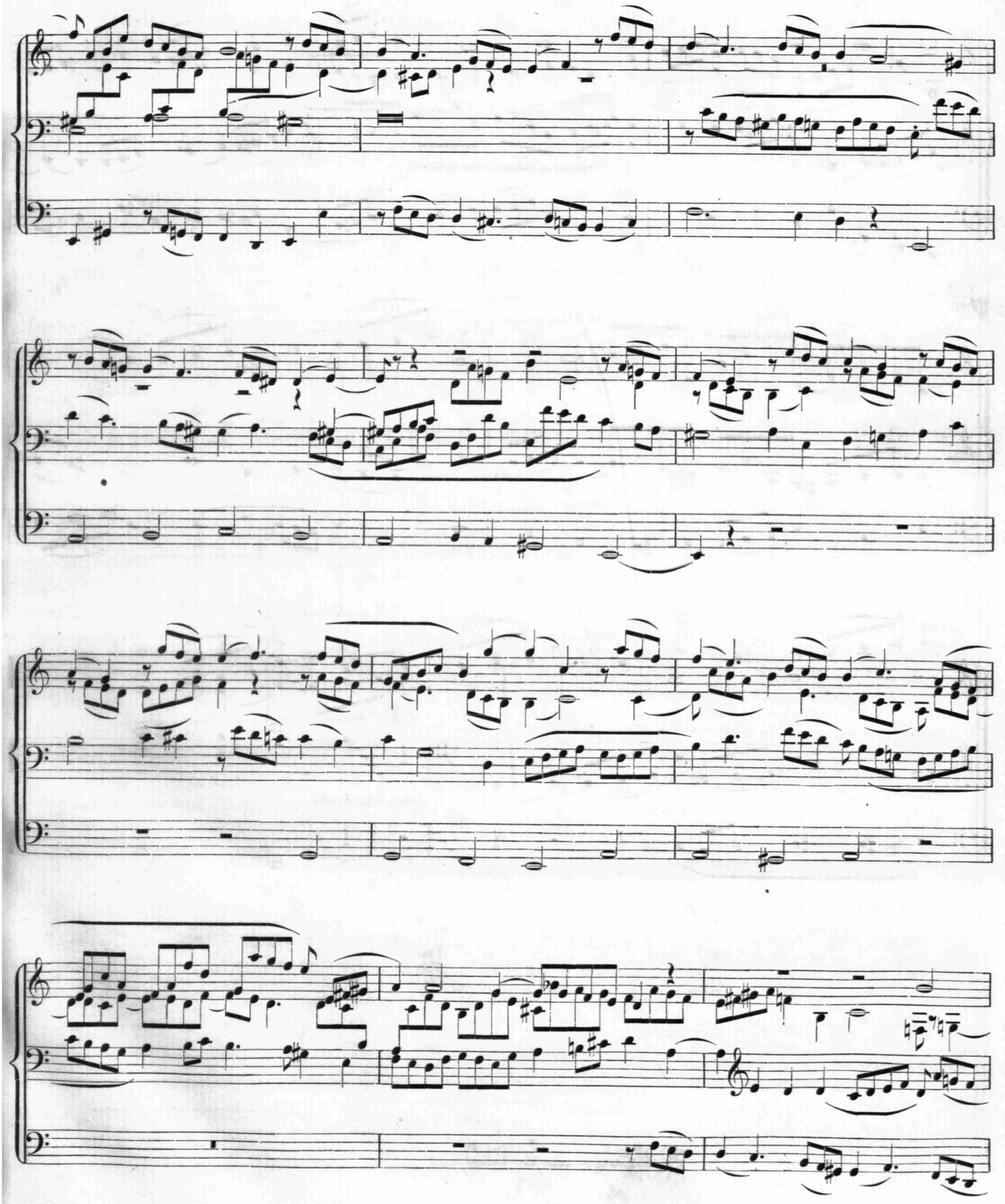
No. 3. Fuge zu dem Choral „Wer nur den lieben Gott lässt walten“.

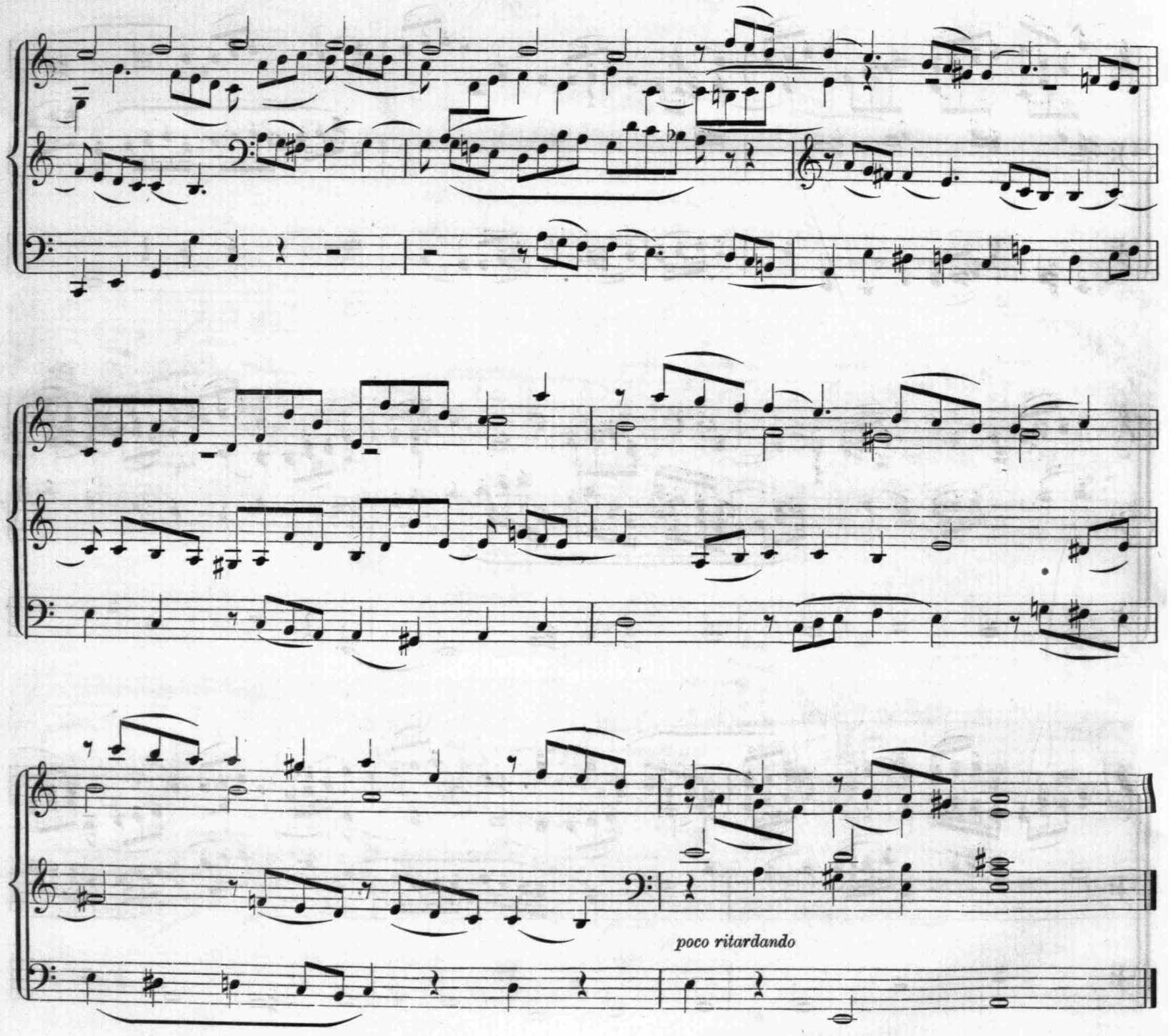
Mit sanften gambenartigen Stimmen.

Dr. Immanuel Faisst,
Professor der Musik in Stuttgart.

Andante sostenuto.



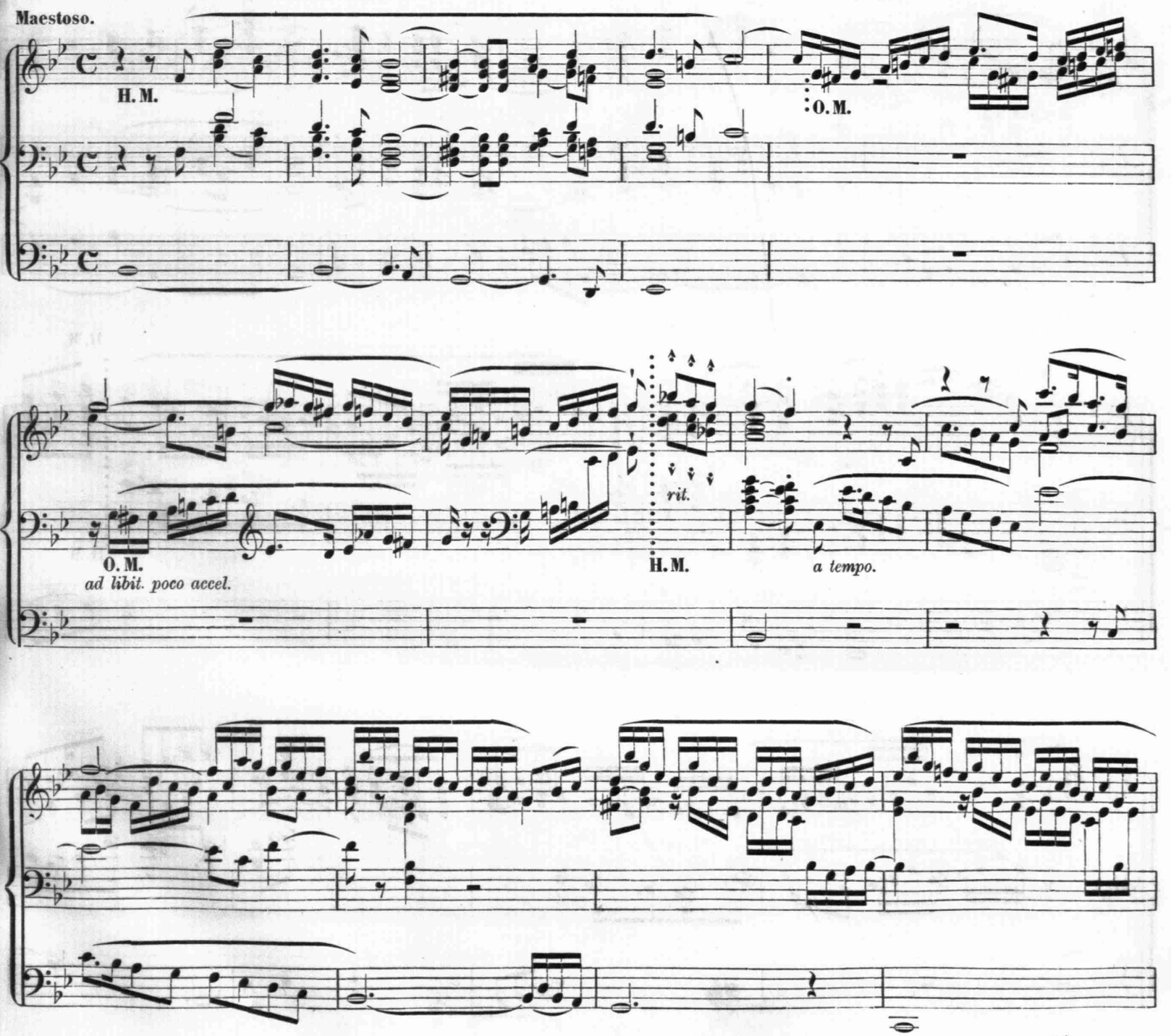


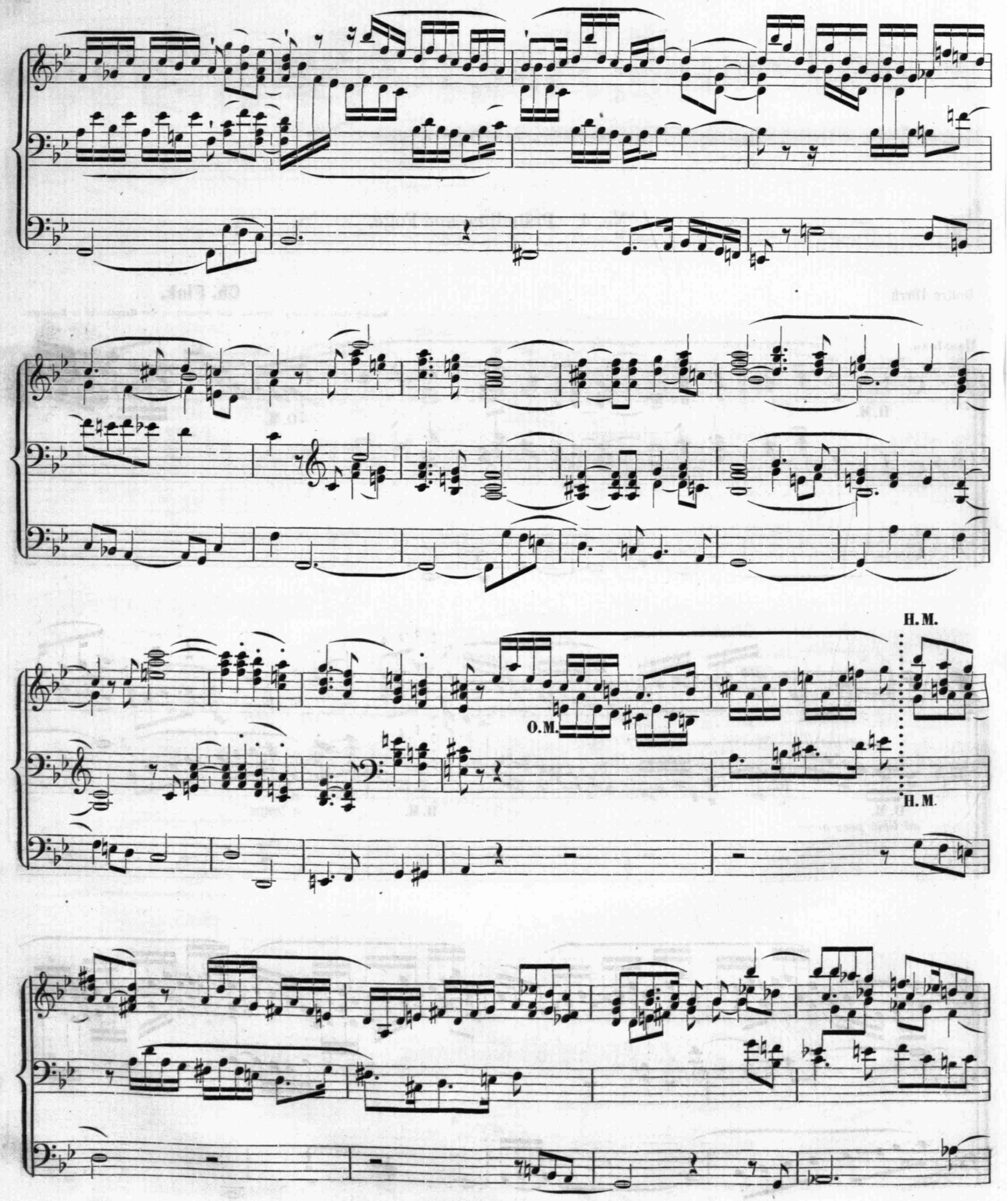

poco ritardando

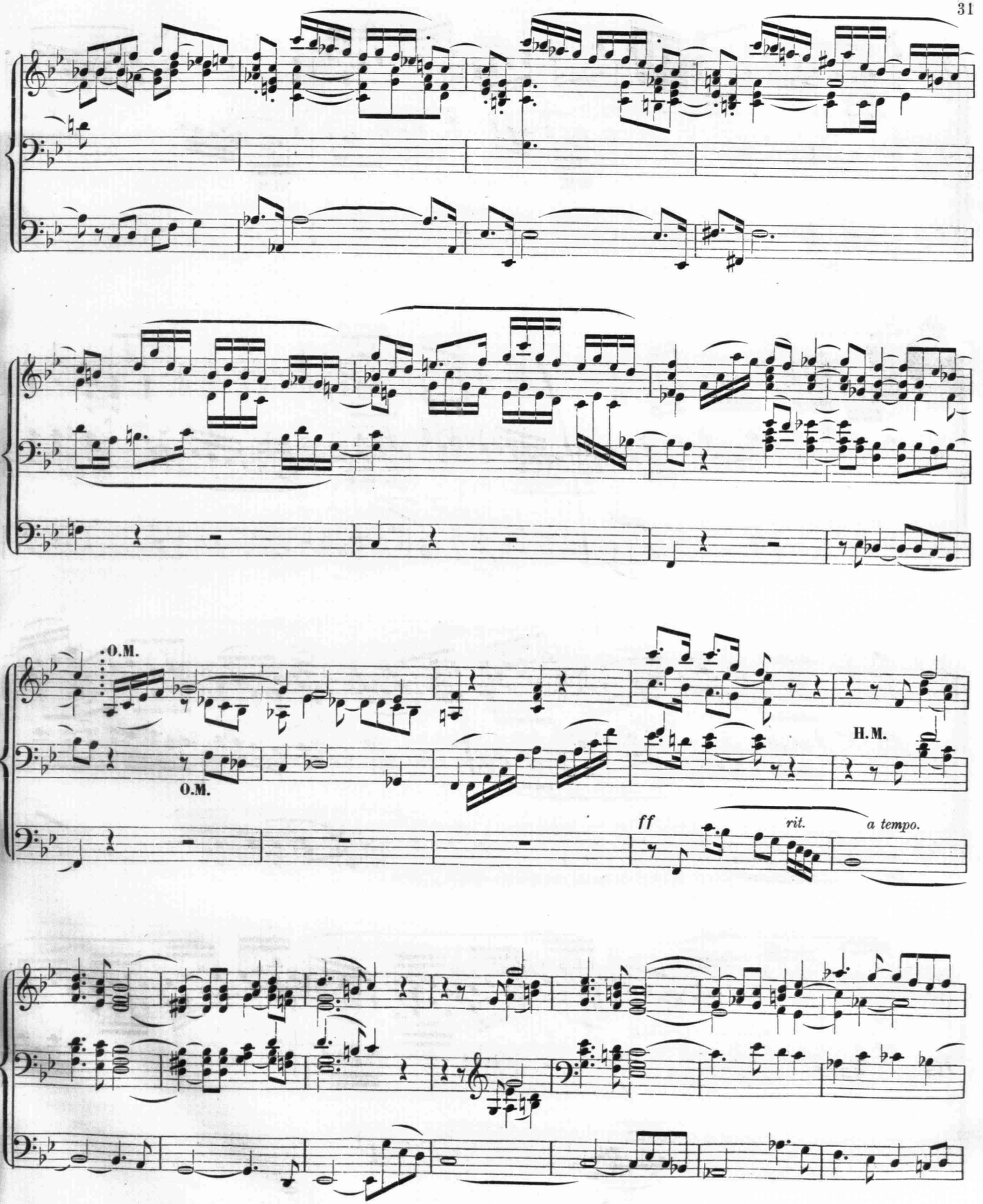
No. 4. Präludium und Fuge.

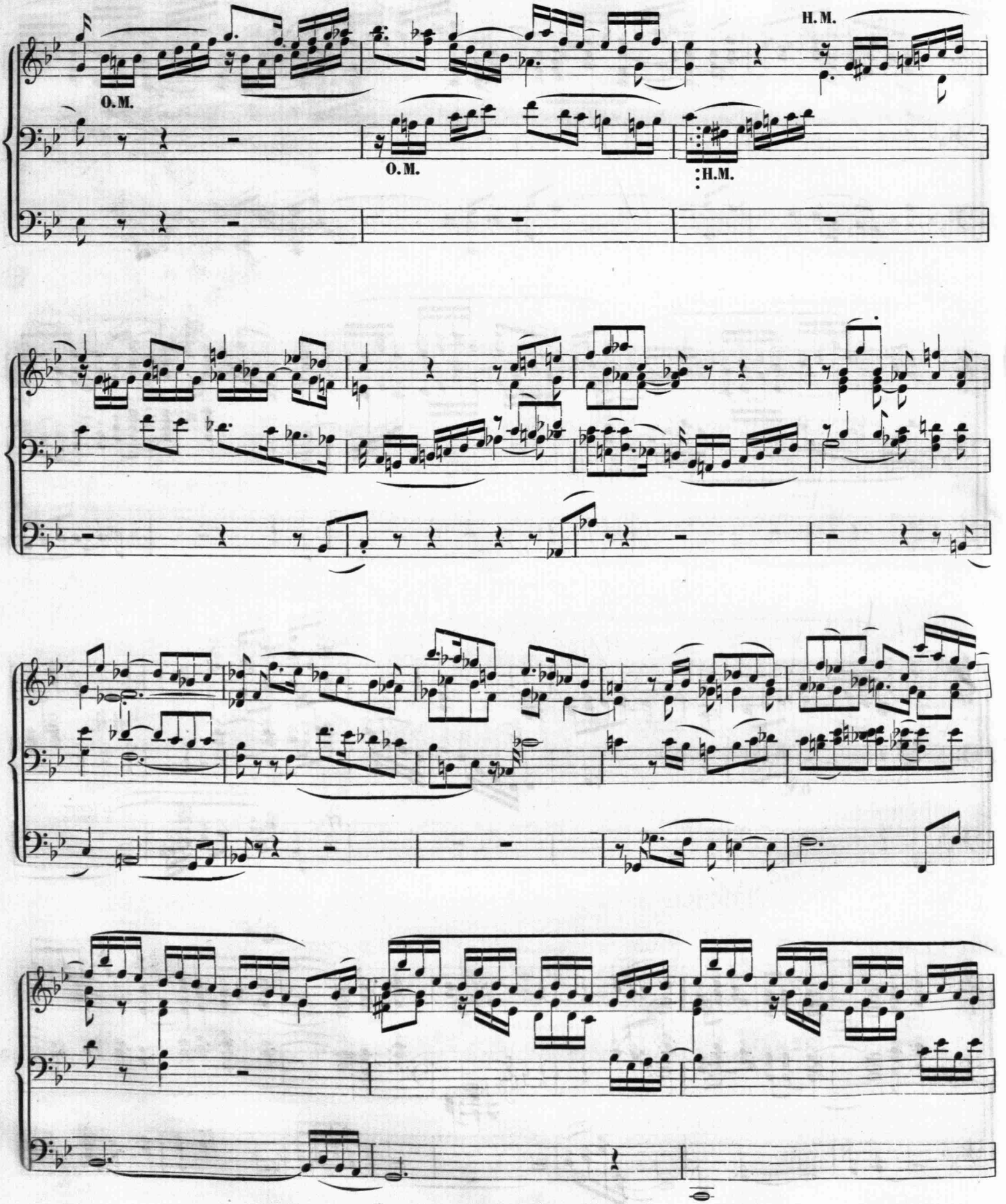
Volles Werk.

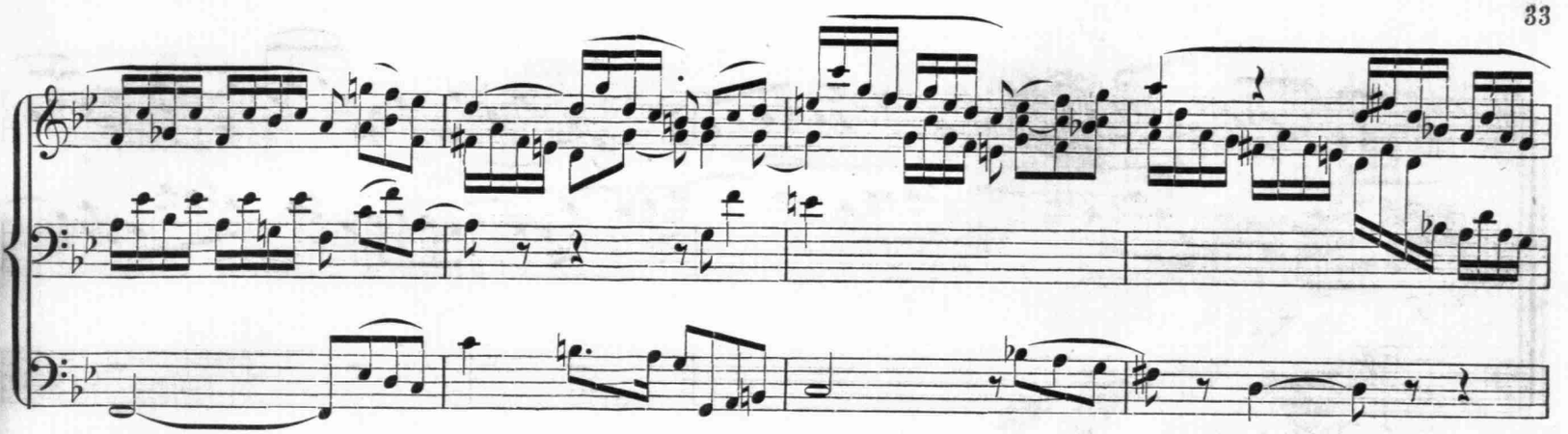
Ch. Fink.
Musikdirektor am königl. Seminar und Organist an der Hauptkirche in Esslingen.

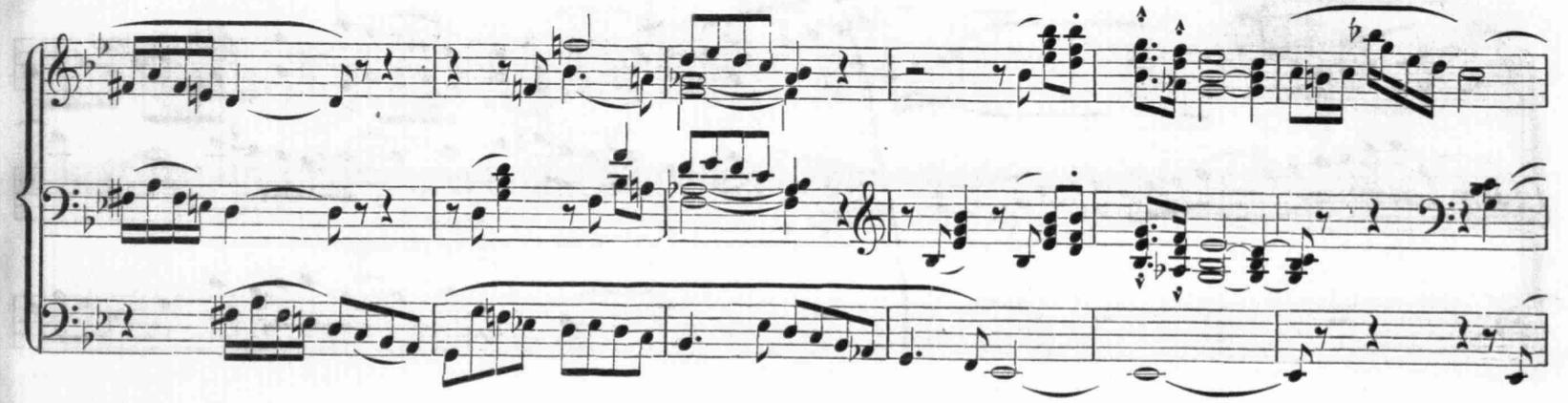


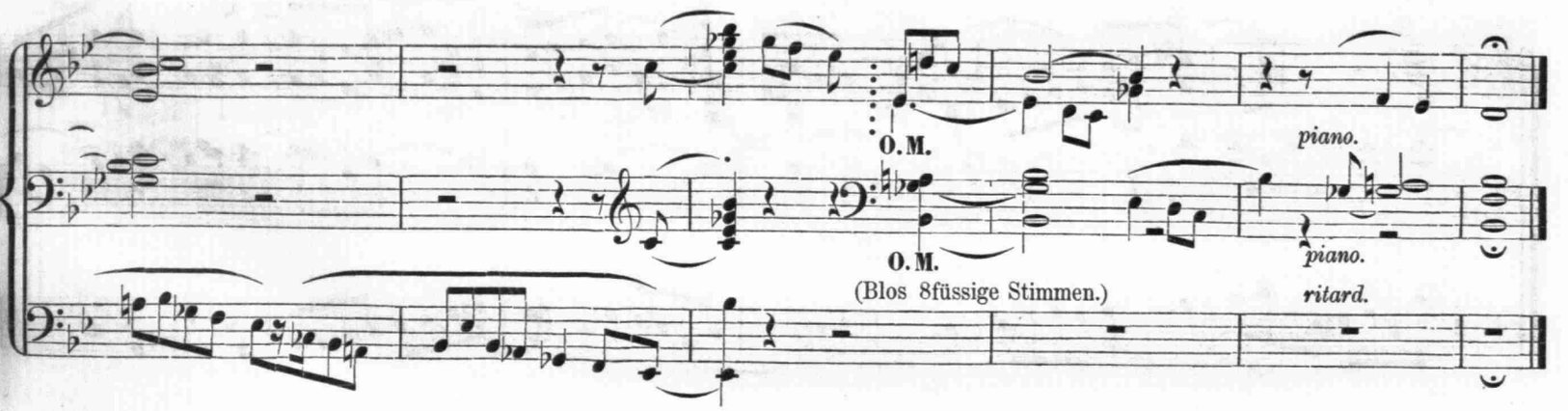

H. M.
O. M.
H. M.


O.M.
O.M.
H.M.
ff
rit.
a tempo.

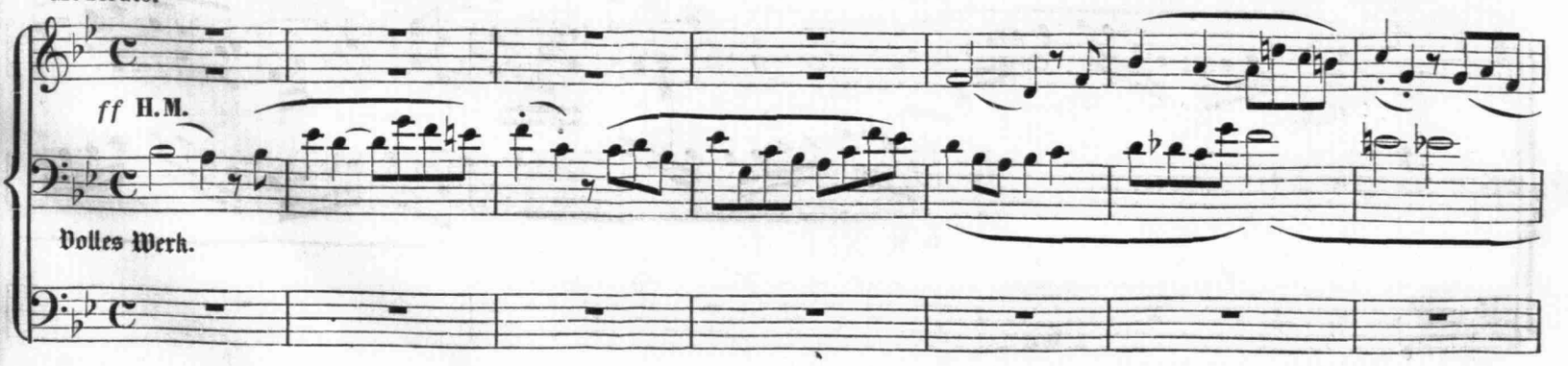

O.M.
O.M.
H.M.
H.M.

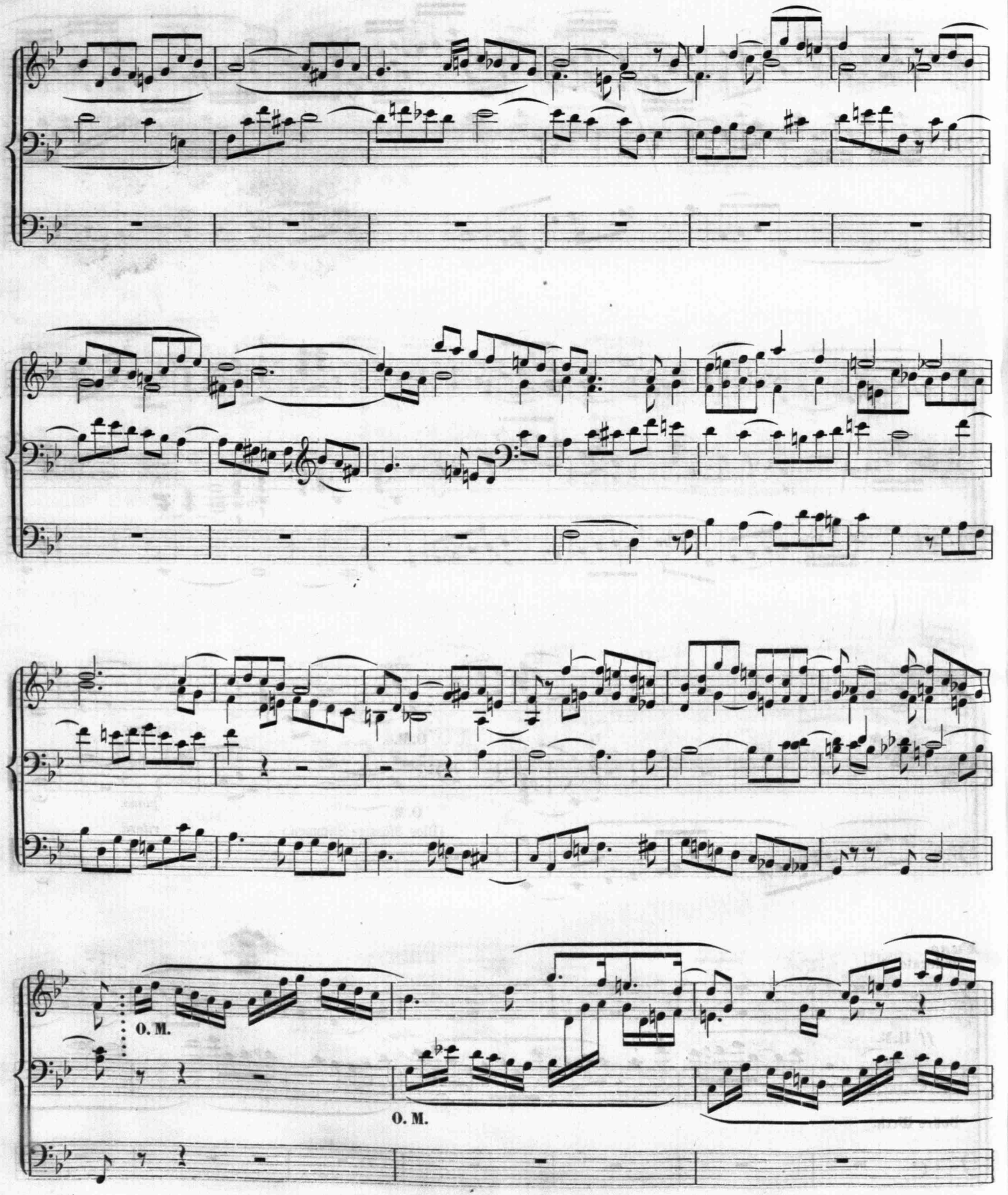


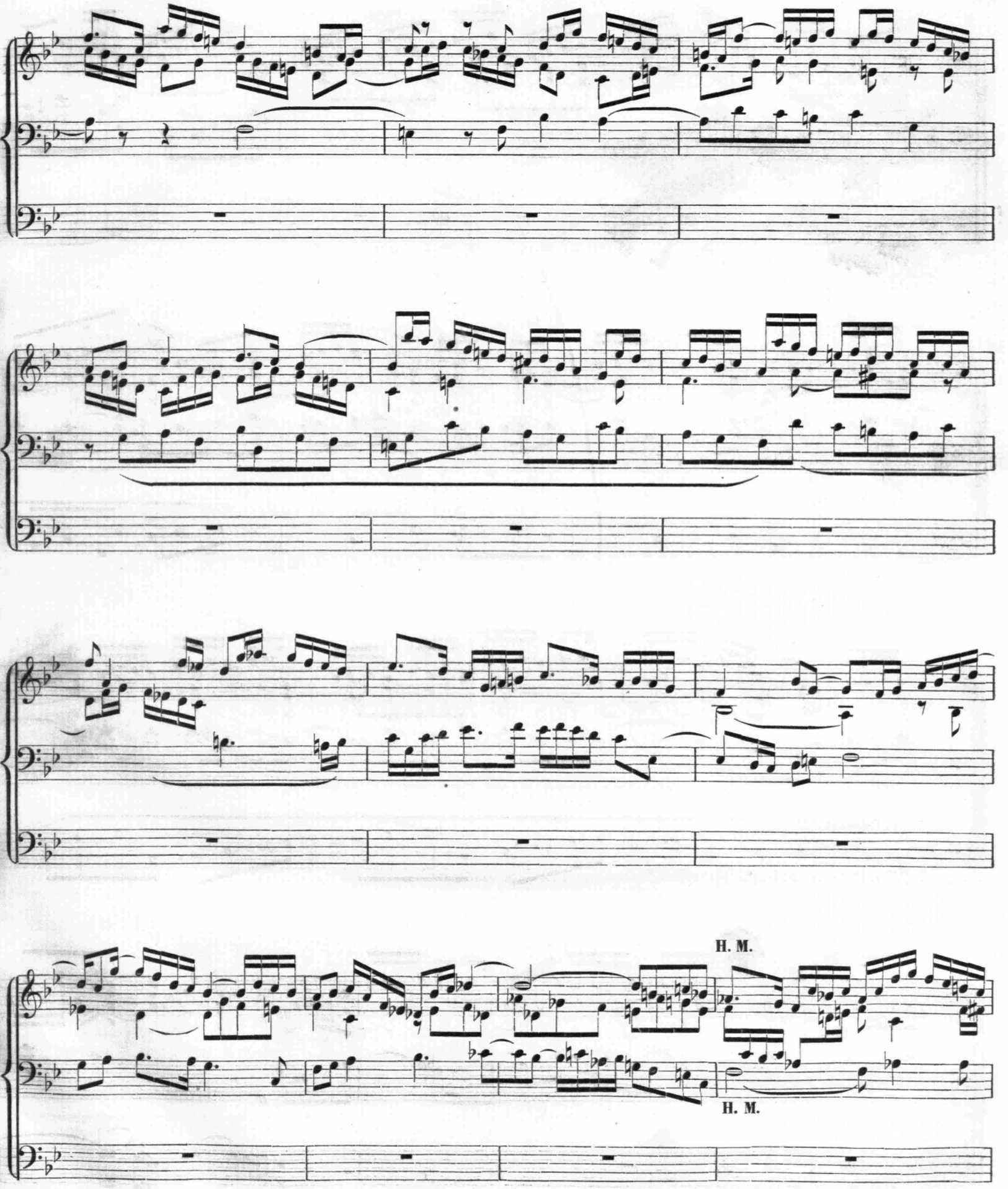


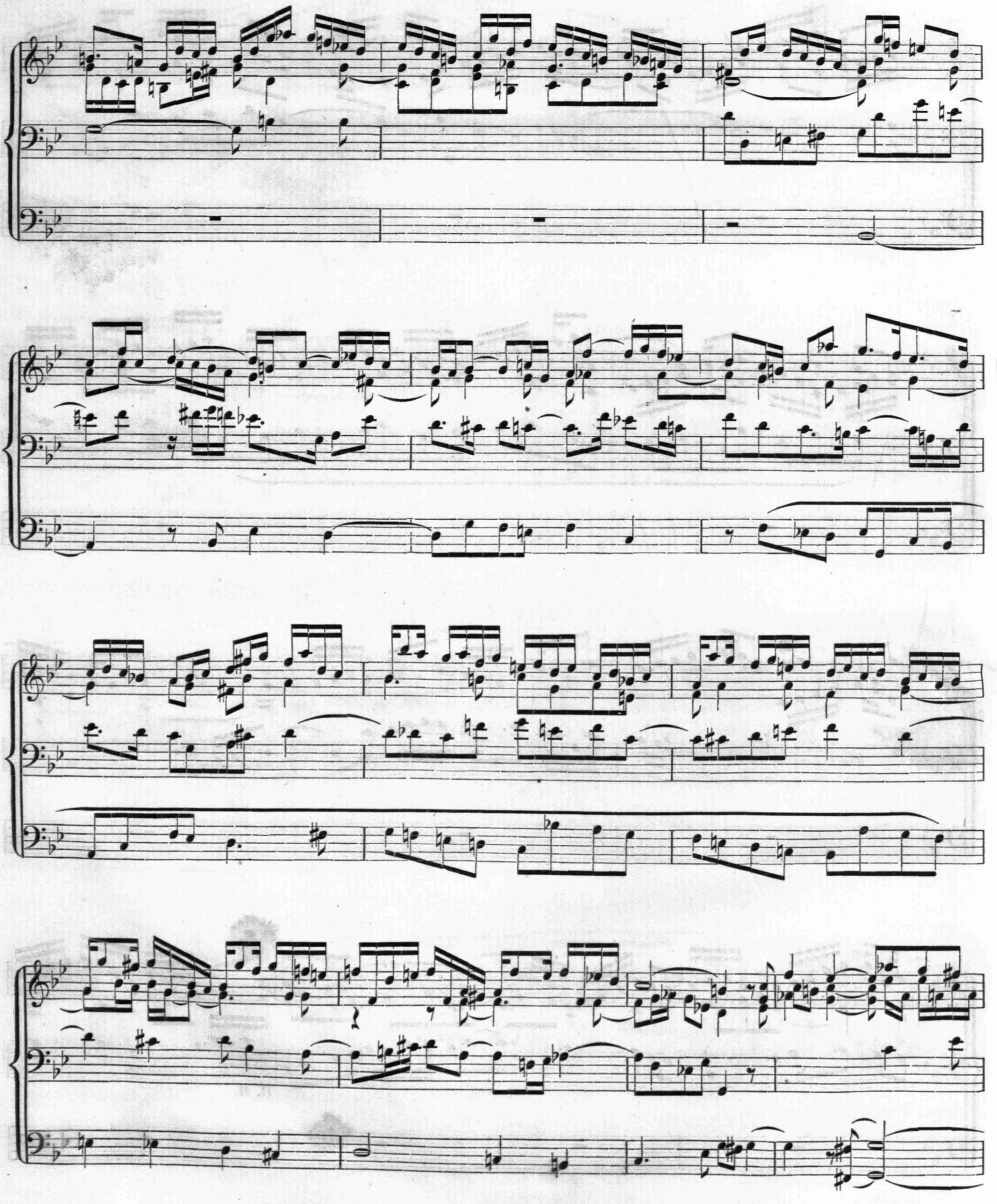


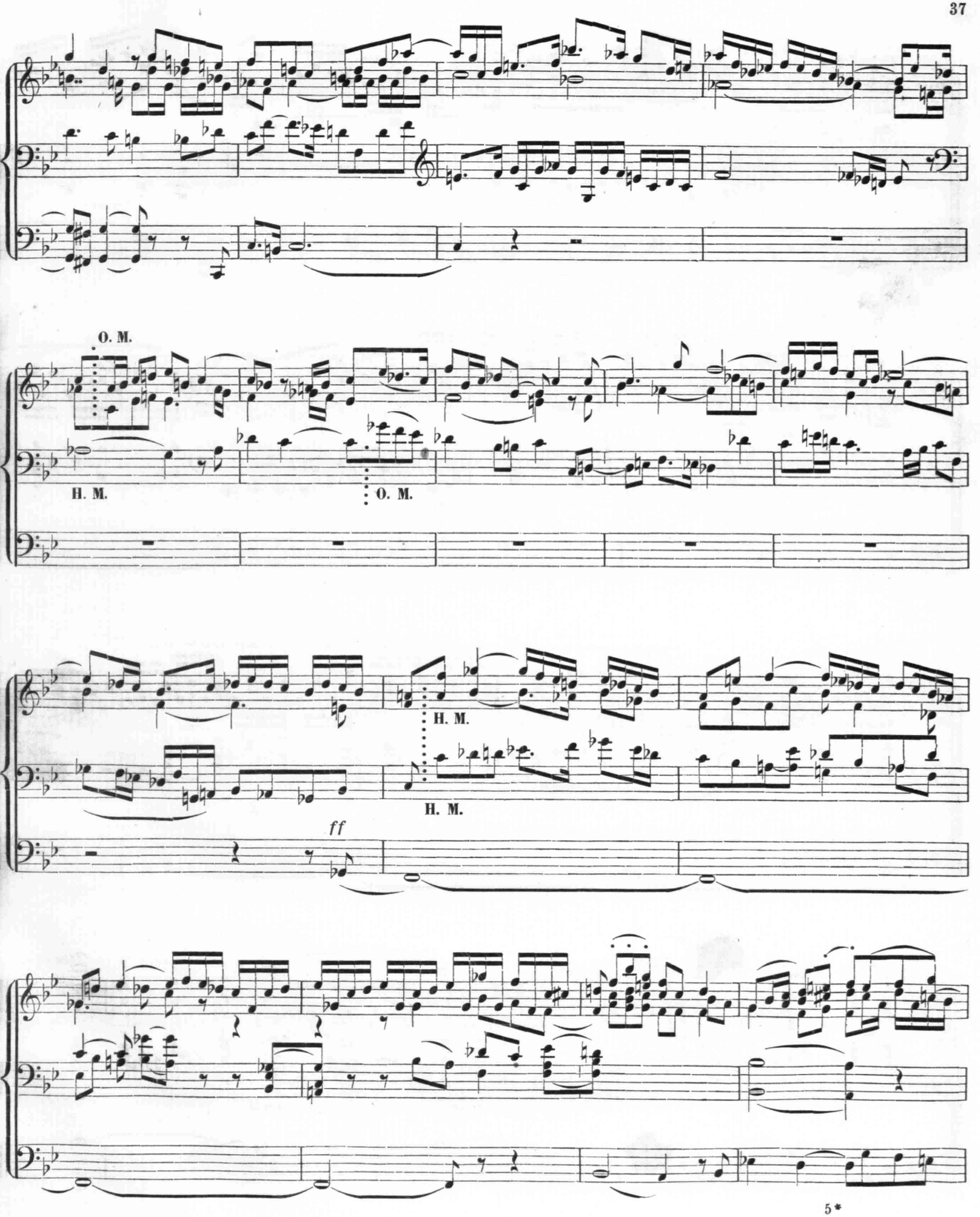
Fuge.
Moderato.

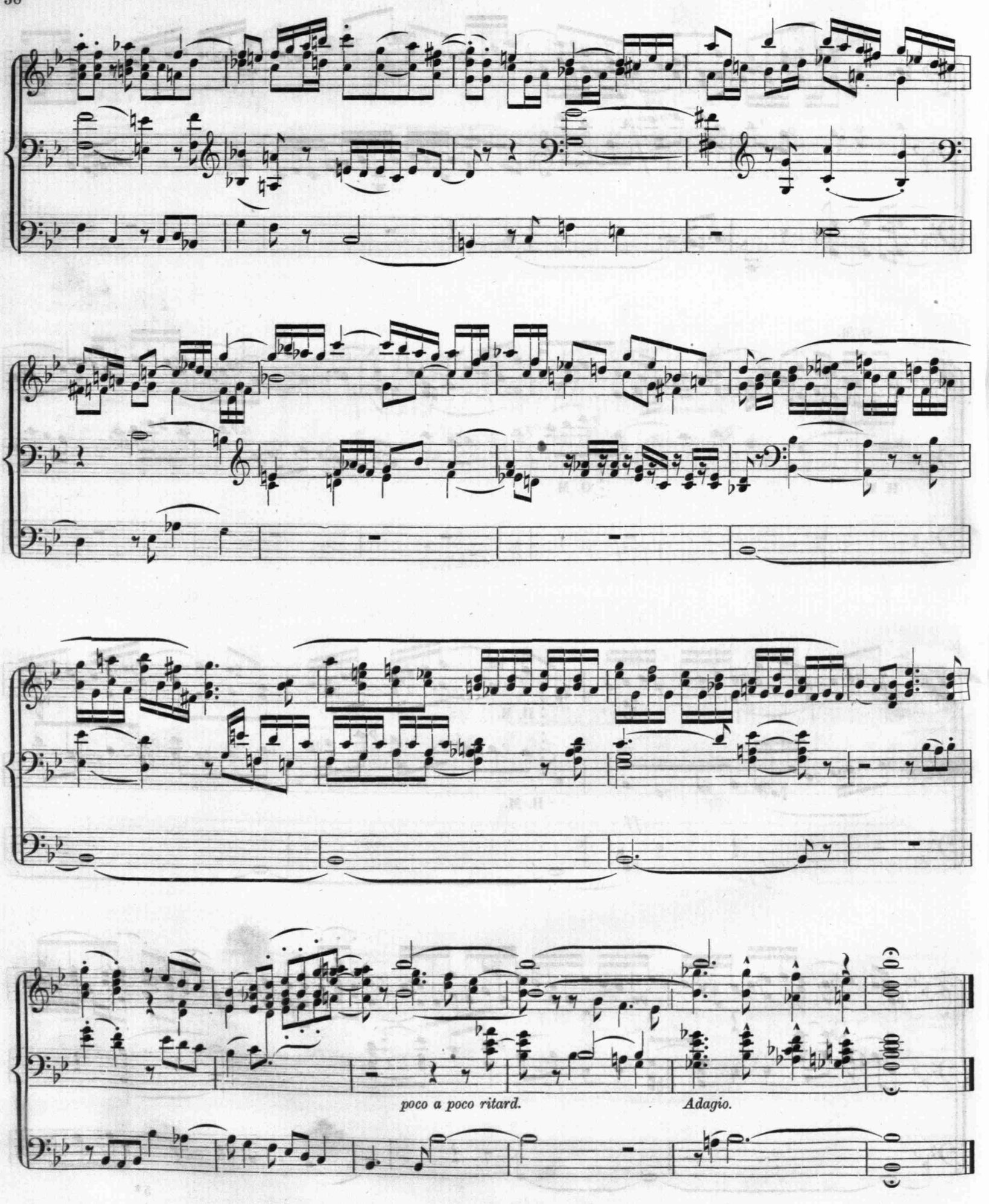



O. M.
O. M.


H. M.
H. M.




O. M.
H. M.
O. M.
H. M.
H. M.
ff

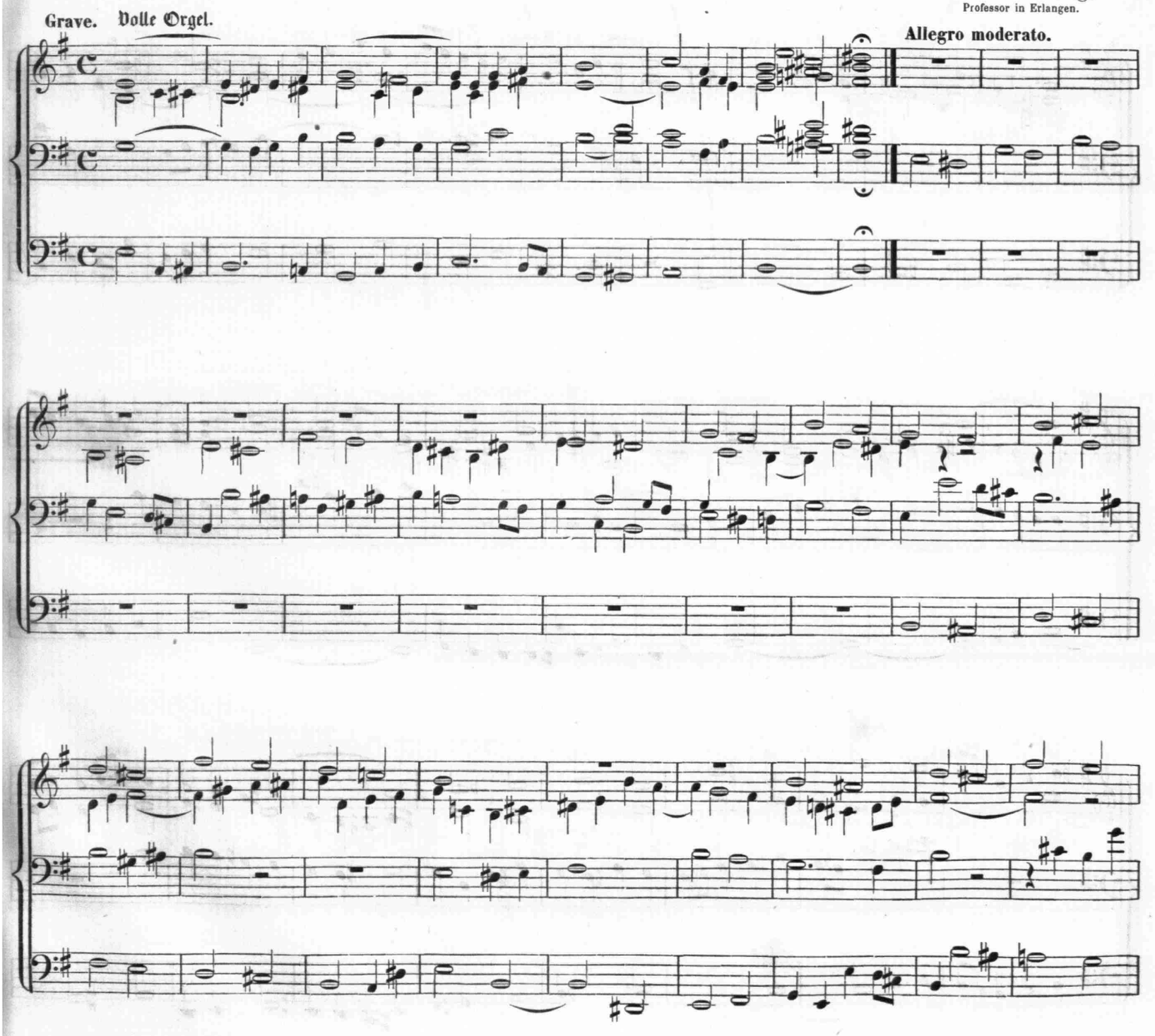

poco a poco ritard.
Adagio.

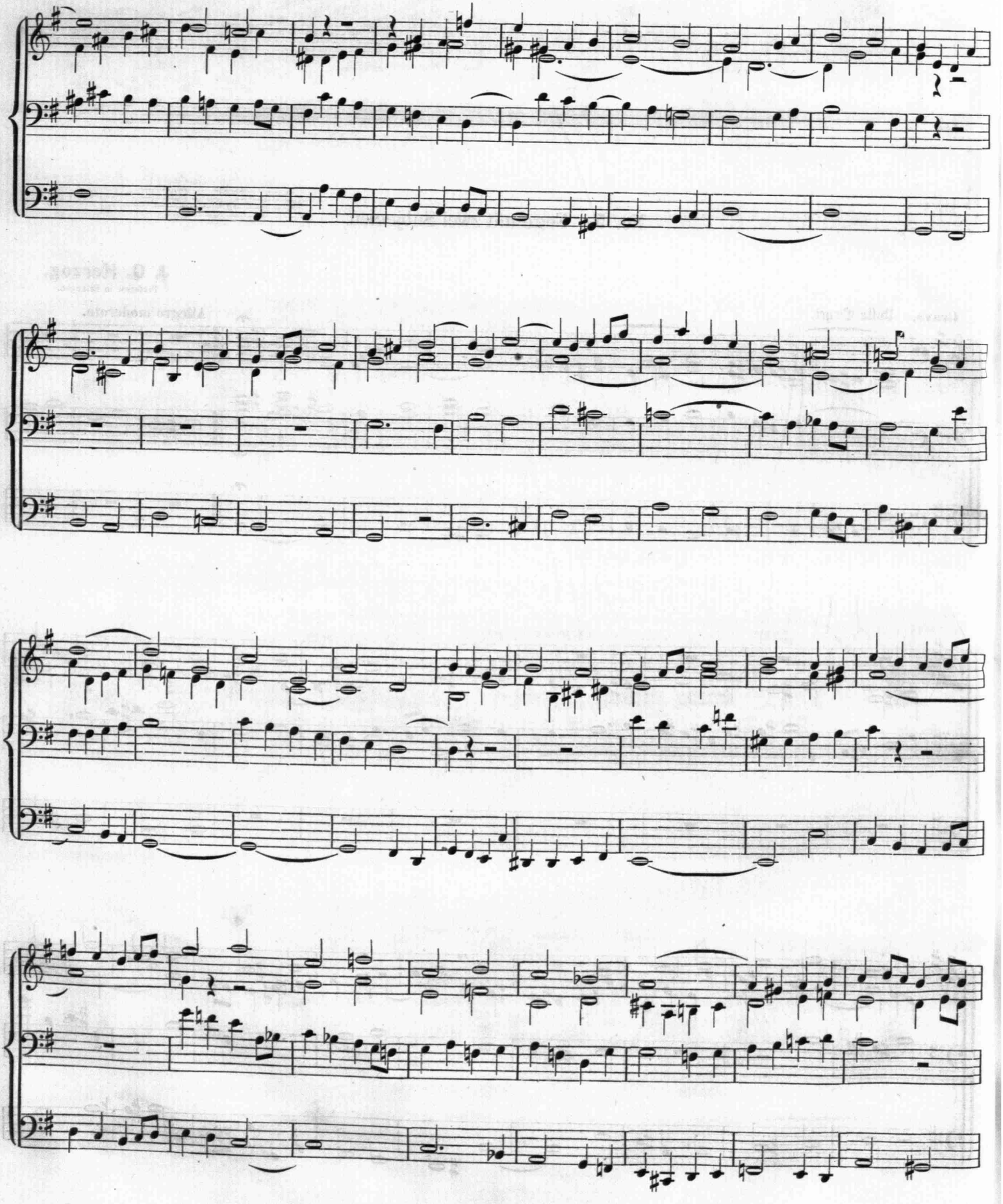
No. 5. Fuge mit zwei Subjecten.

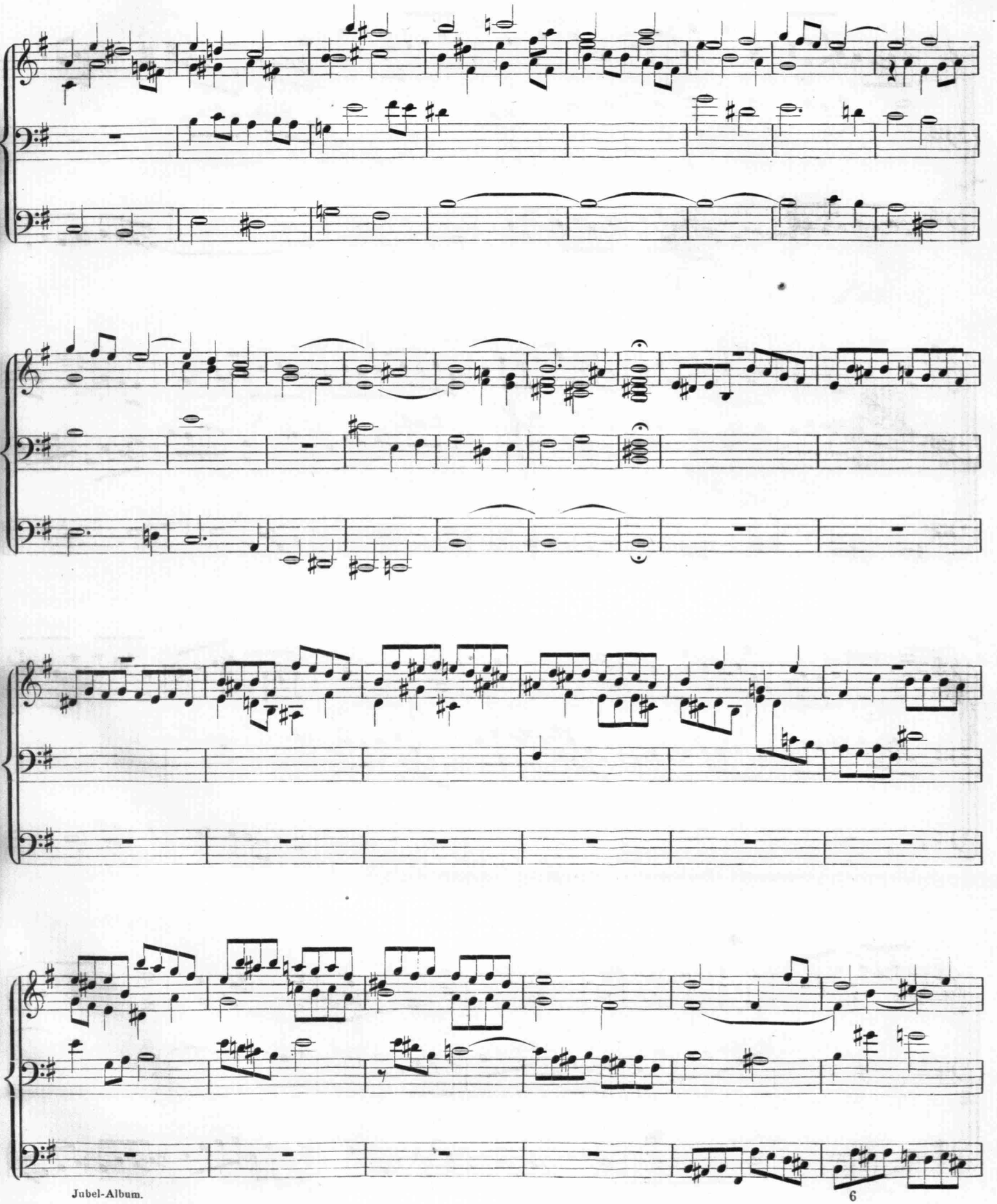
J. G. Herzog,
Professor in Erlangen.

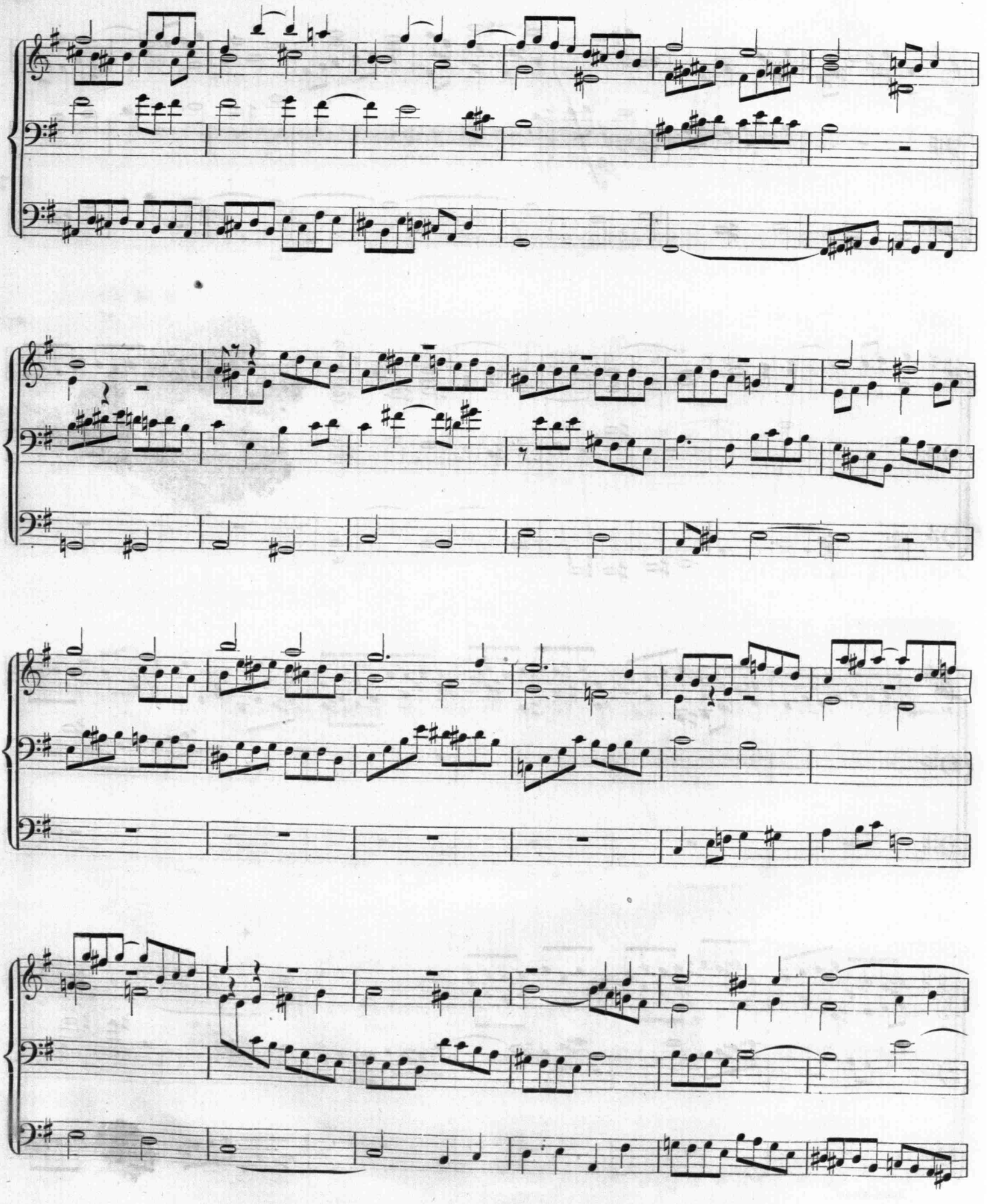
Grave. Volle Orgel.

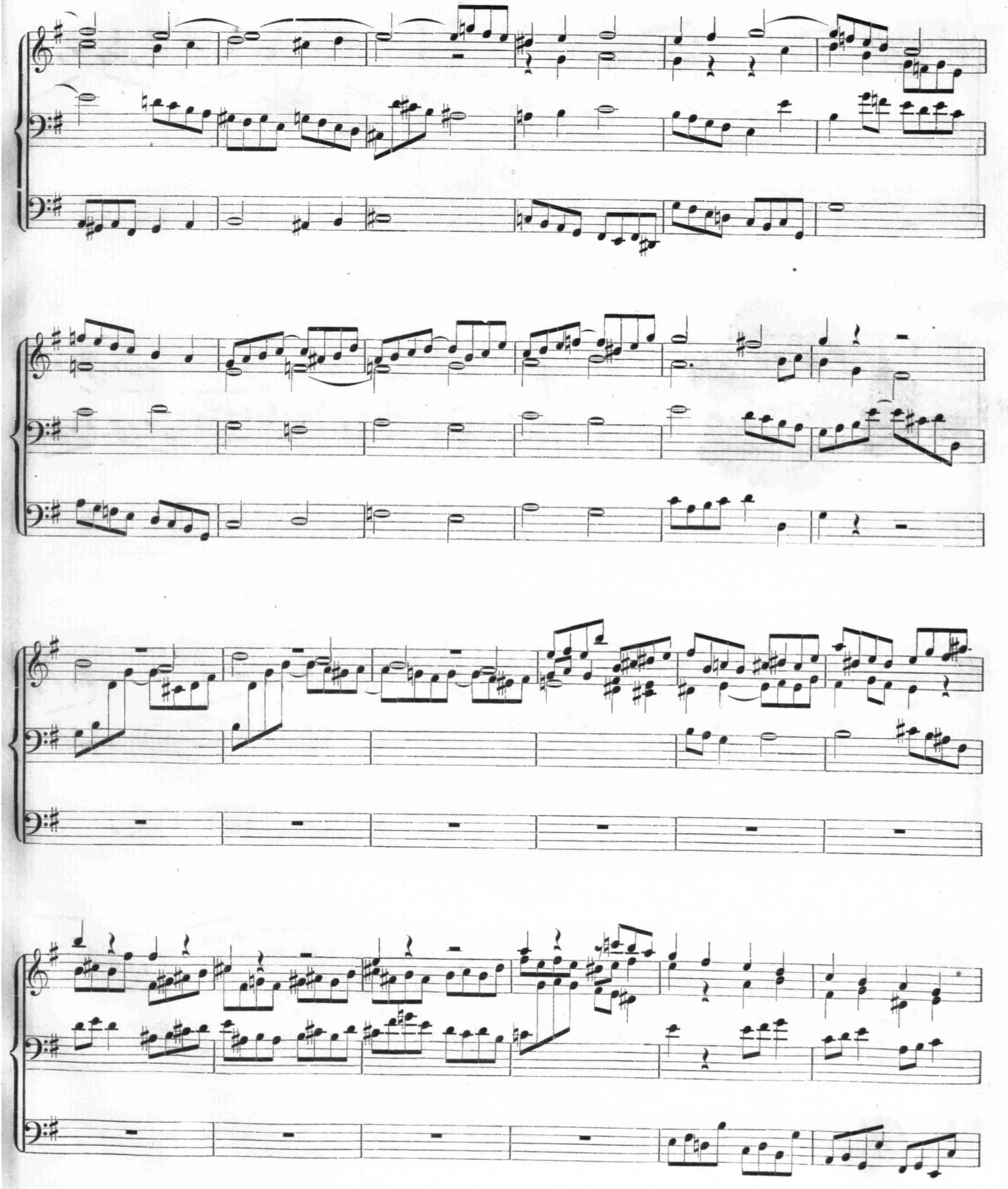
Allegro moderato.

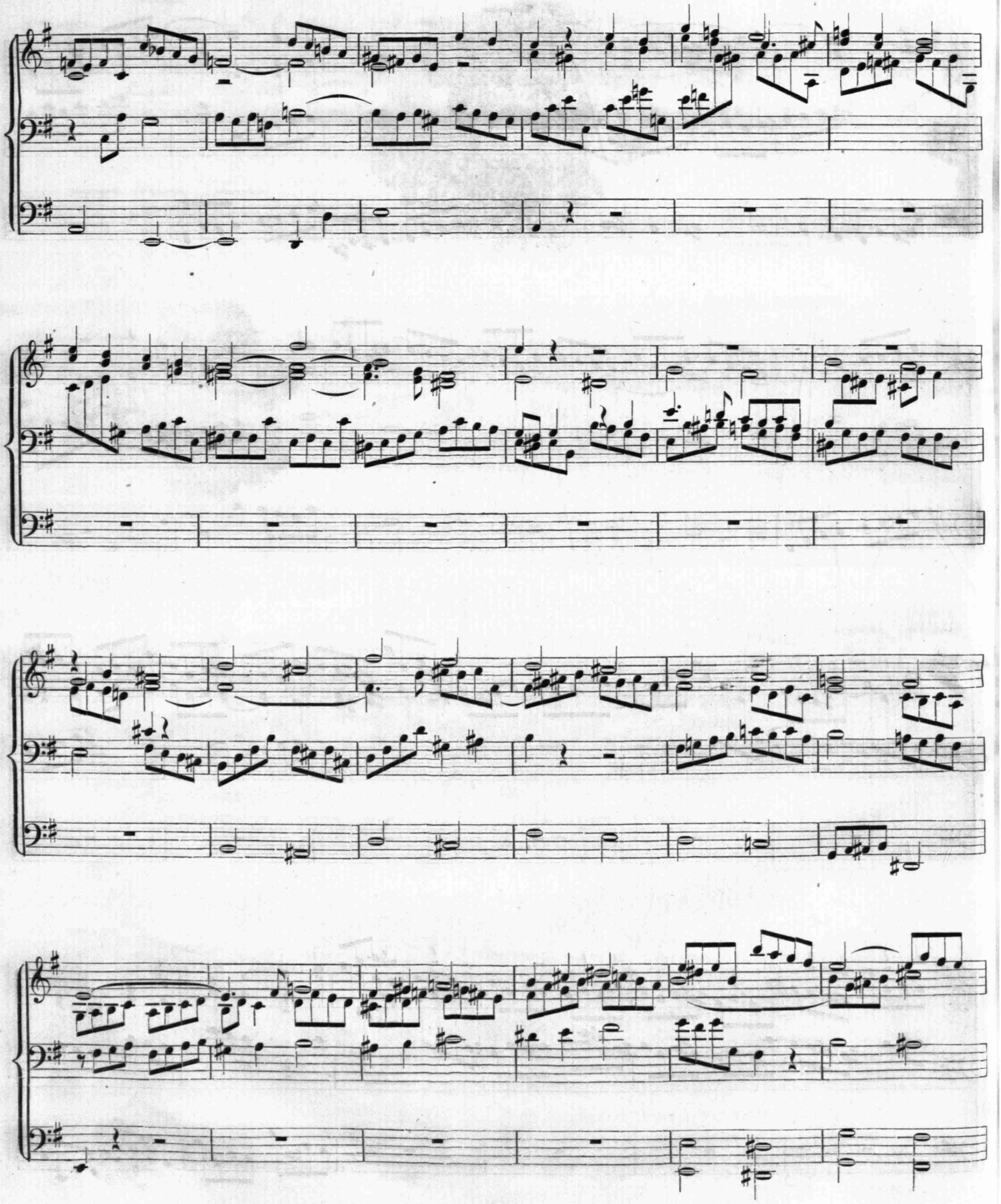


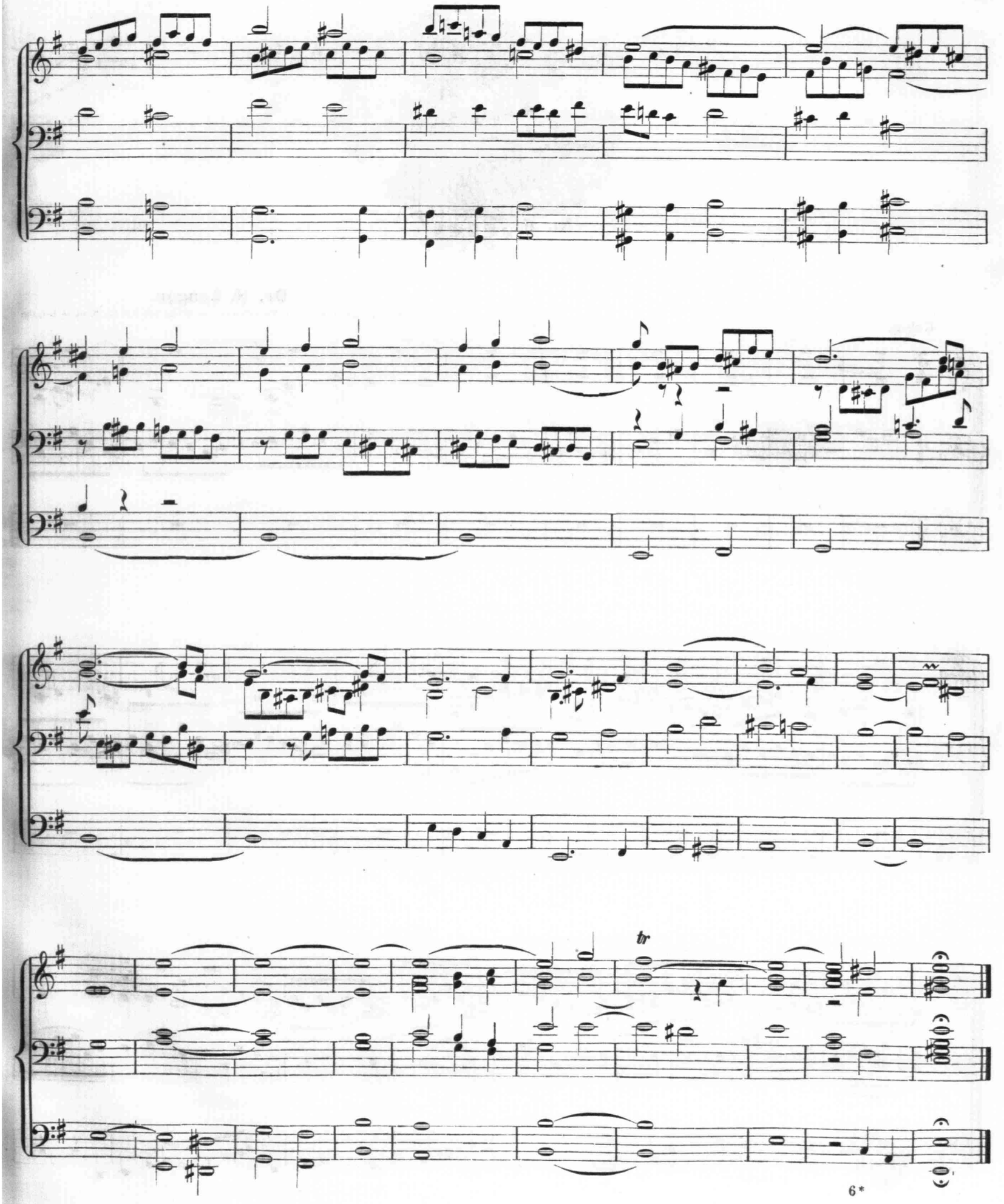








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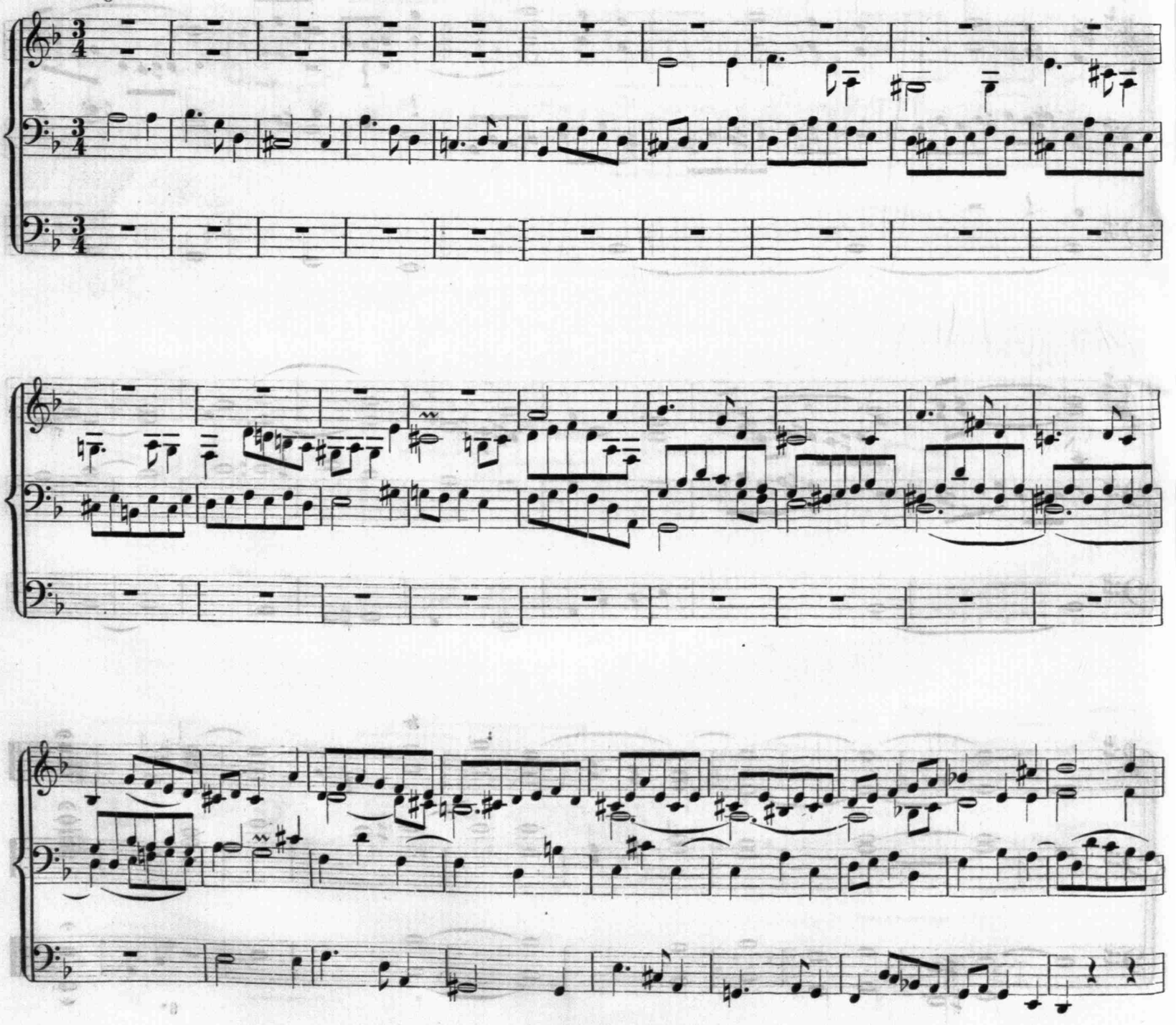
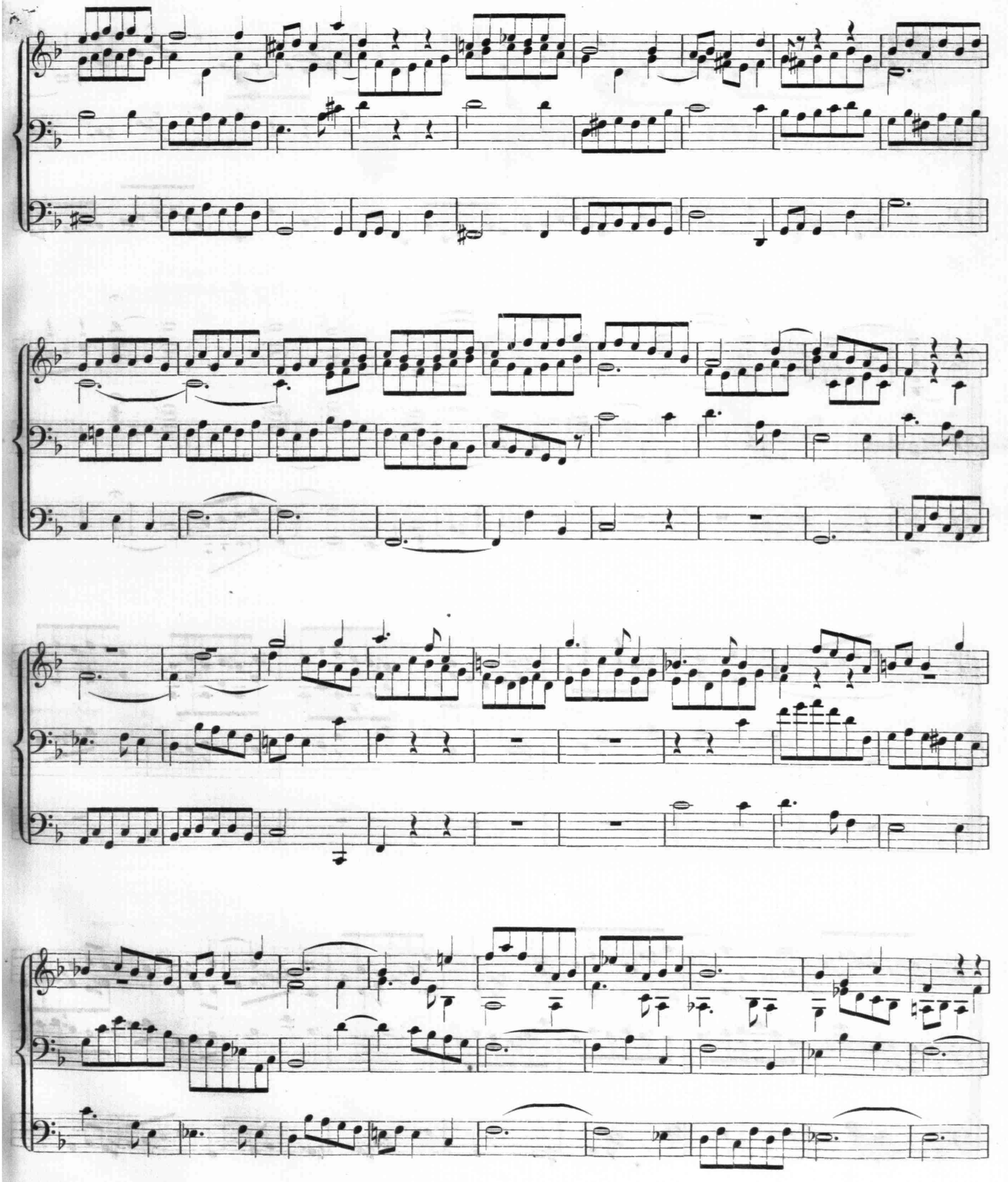
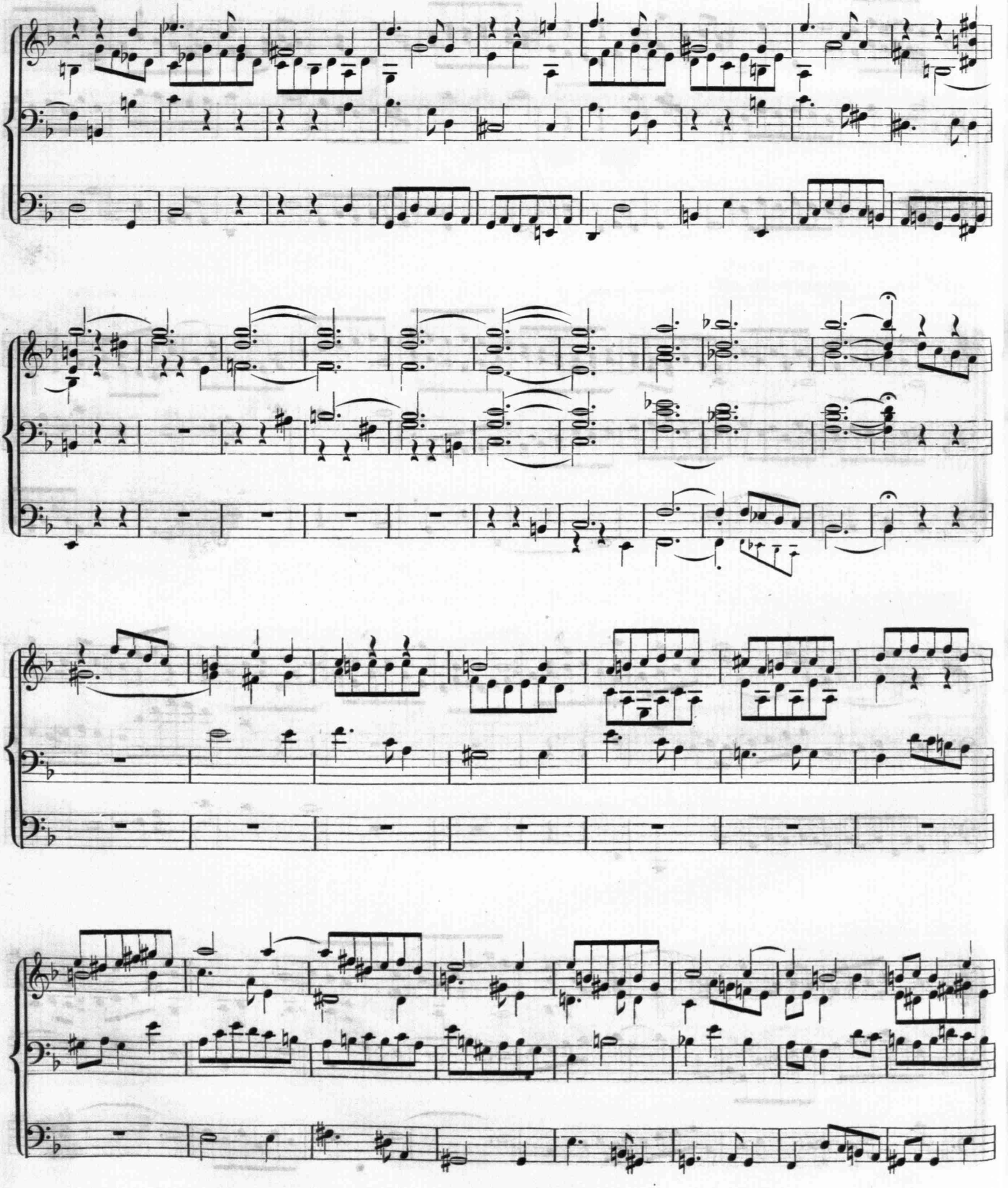
No. 6. Fuga.

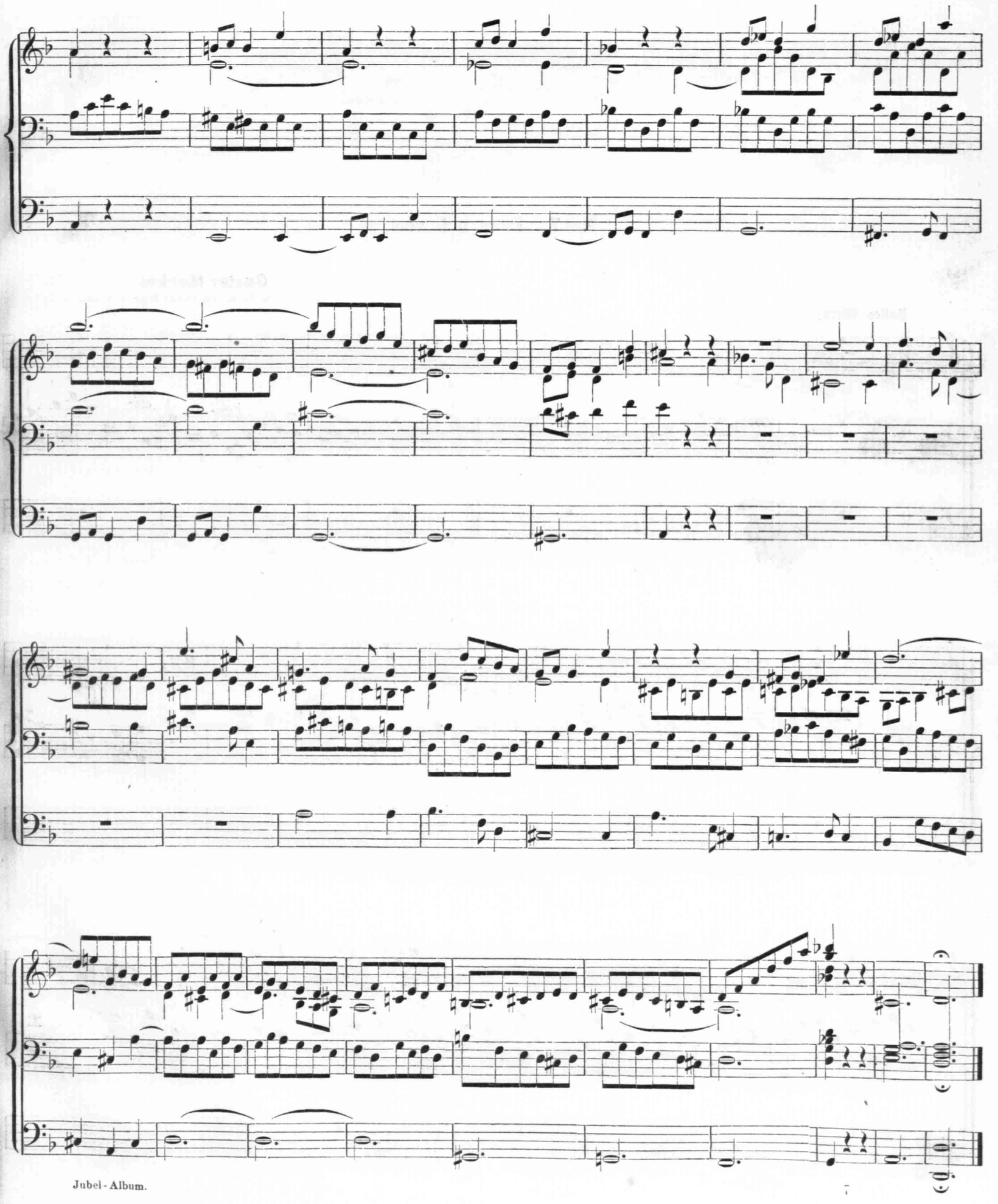
Dr. H. Langer,
Organist zu St. Pauli, Universitäts-Musikdirector und Lektor publicus für Musik in Leipzig.

Ruhig.





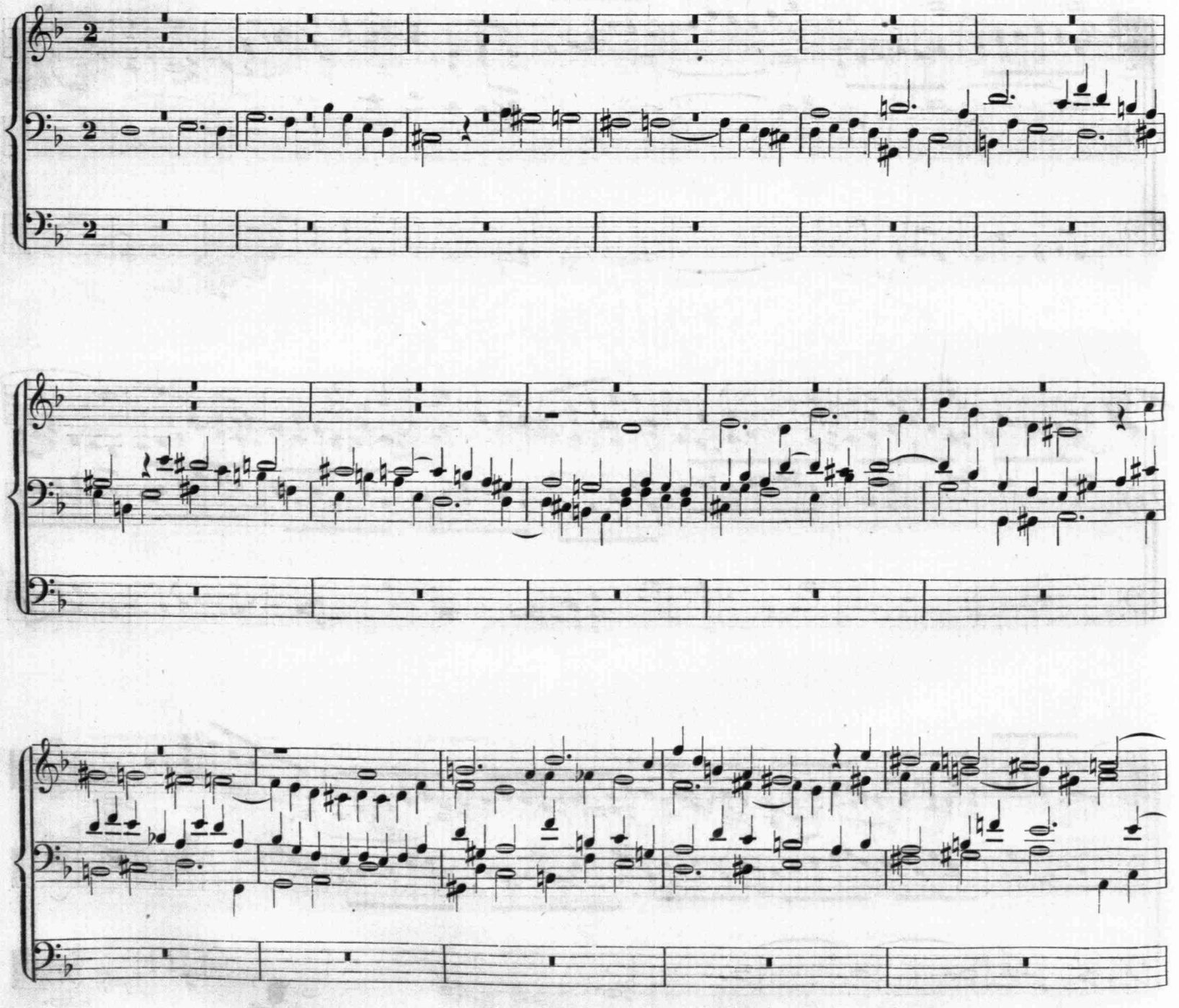


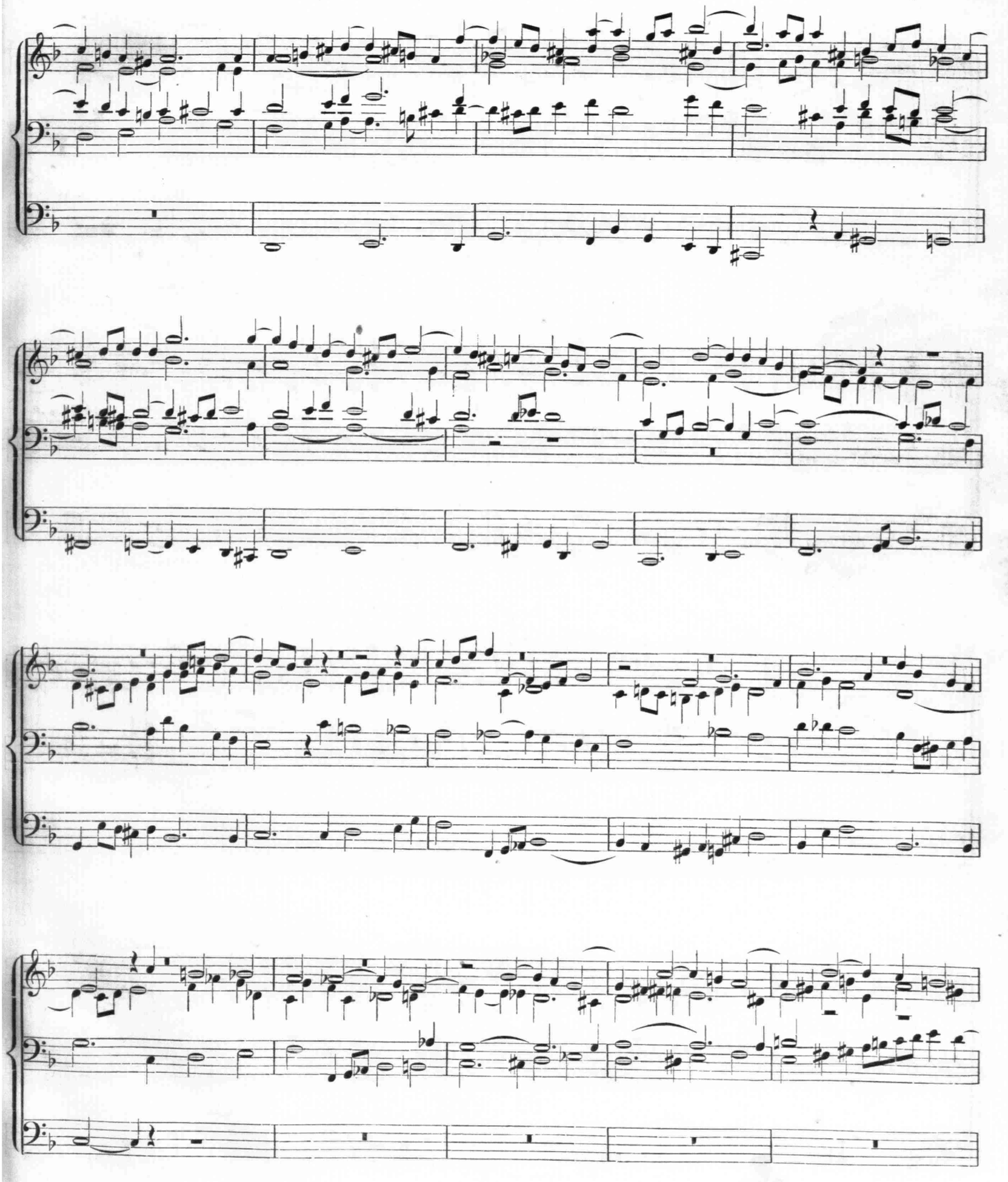


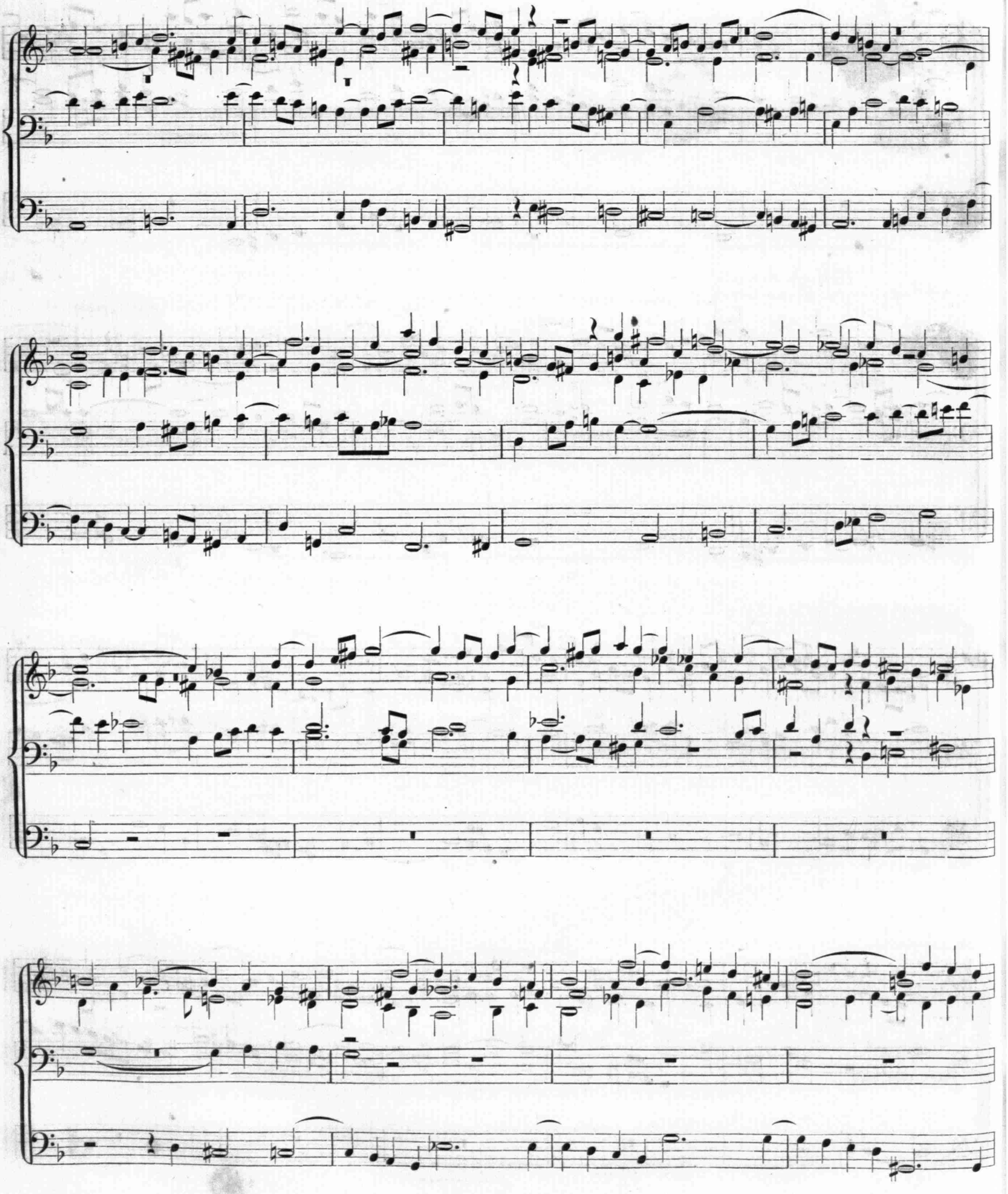
No. 7. Fuga à 5 voci.

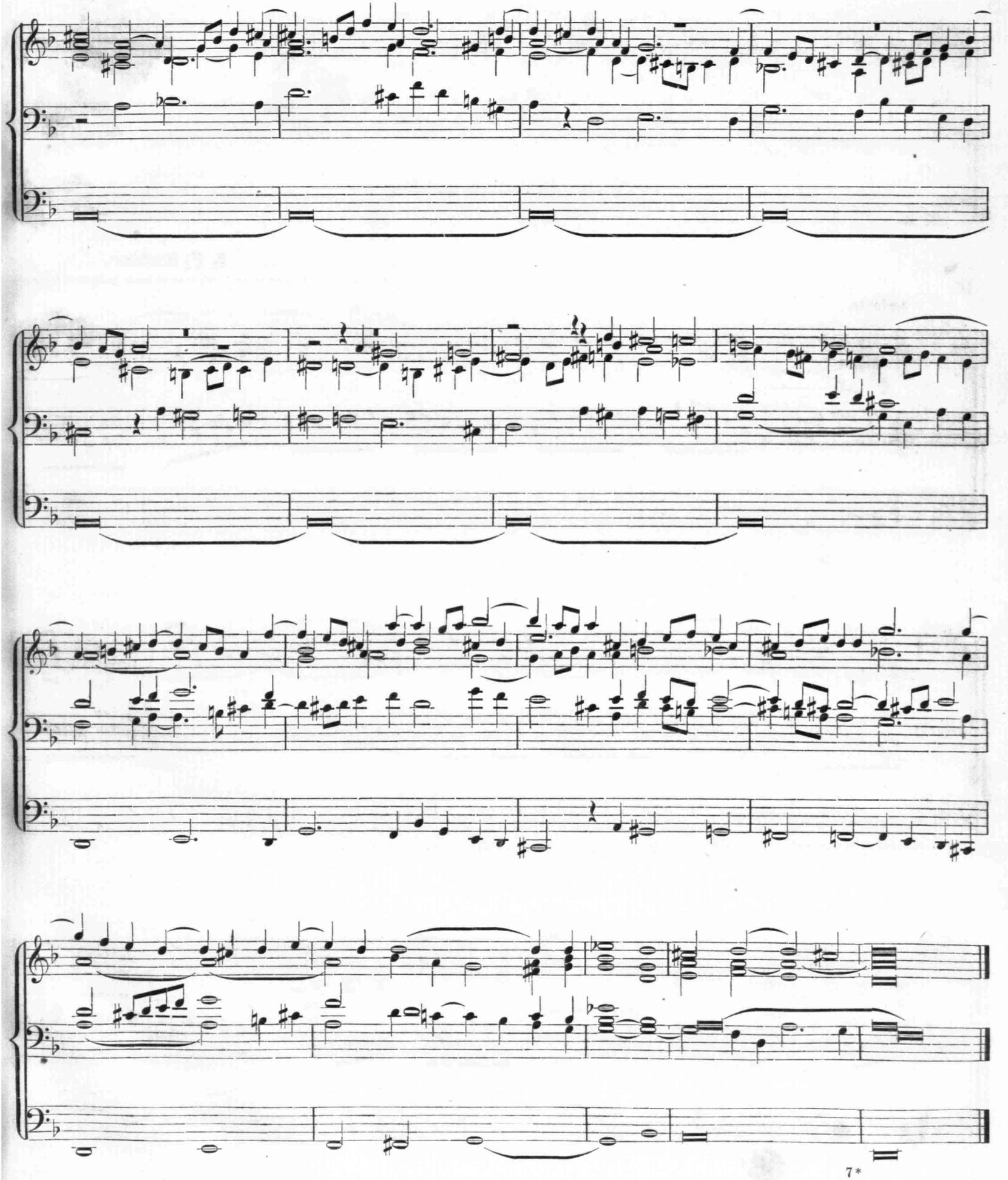
Gustav Merkel,
Organist an der Kirche zum heiligen Kreuz in Dresden.

Volles Werk.



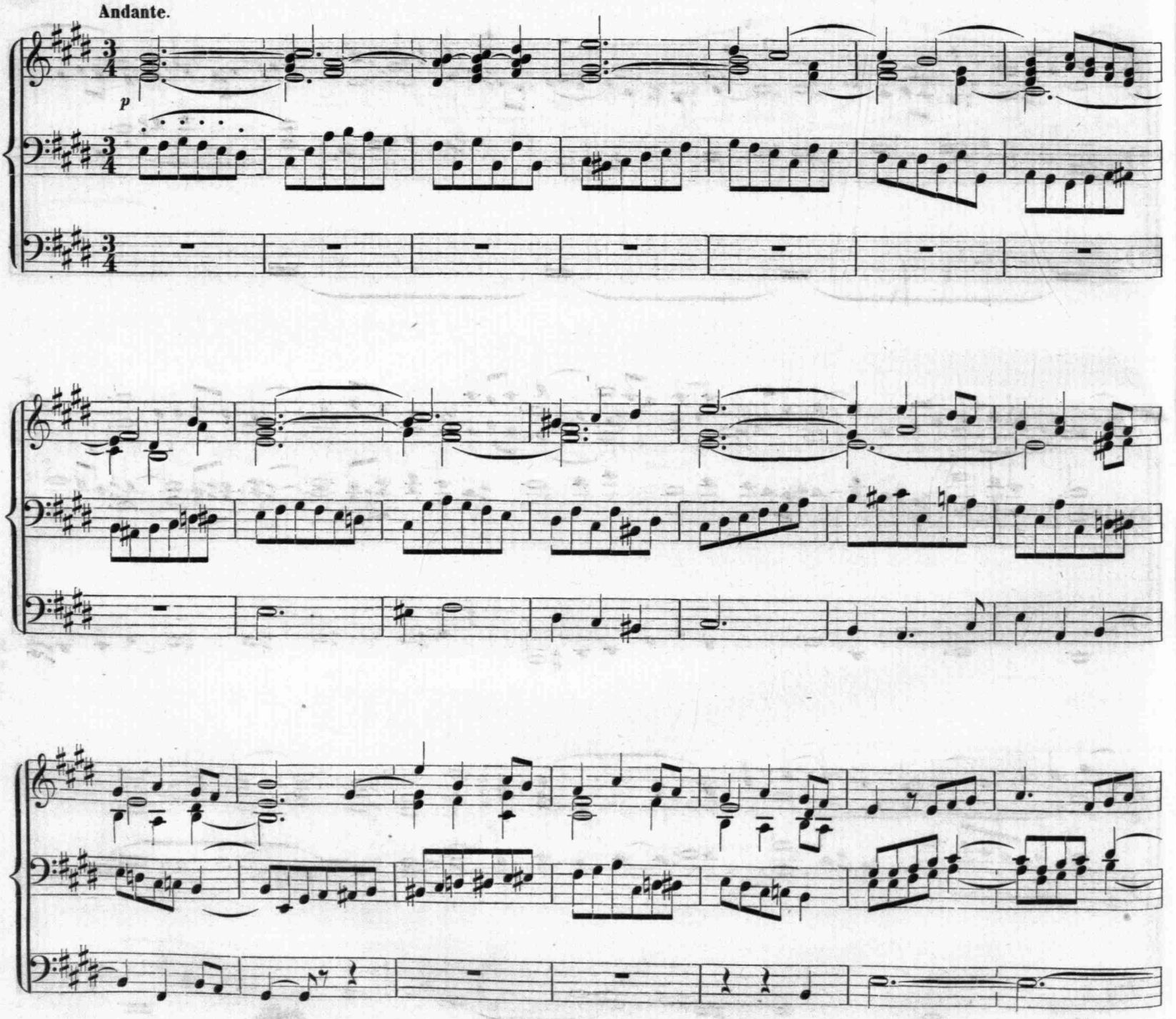


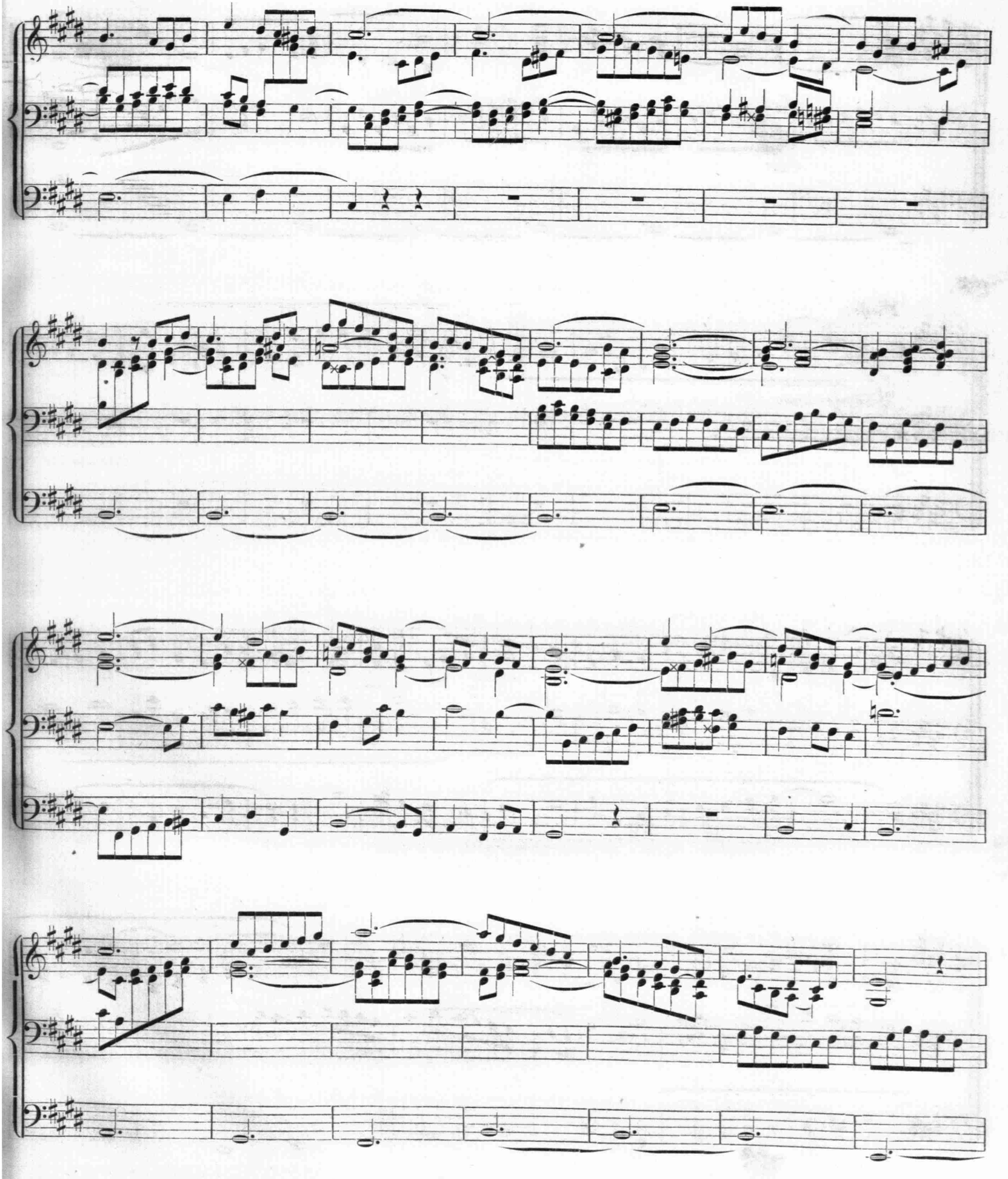


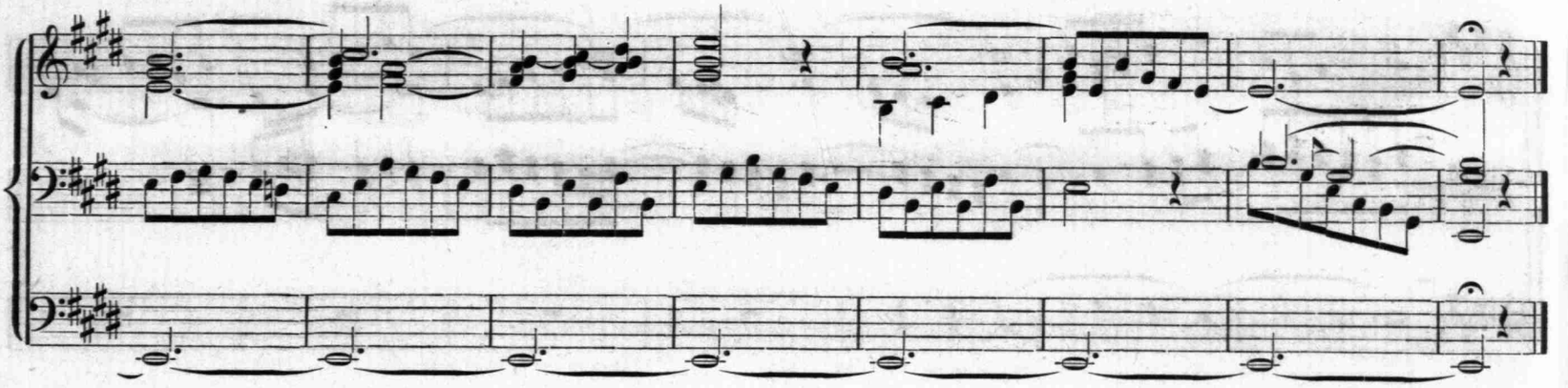


No. 8. Präludium und Fuge.

E. F. Richter,
Musikdirektor am königl. Conservatorium für Musik in Leipzig.

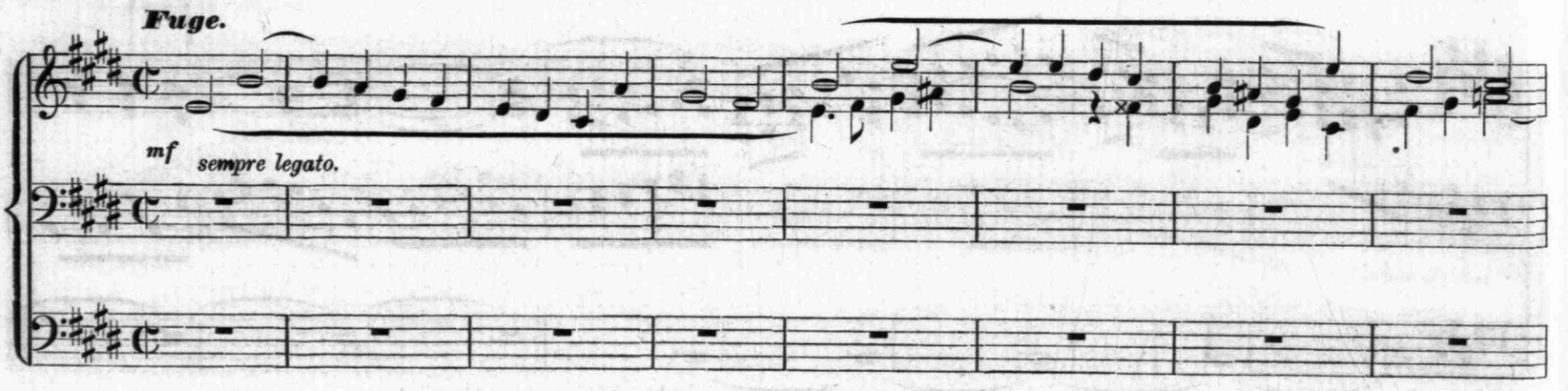


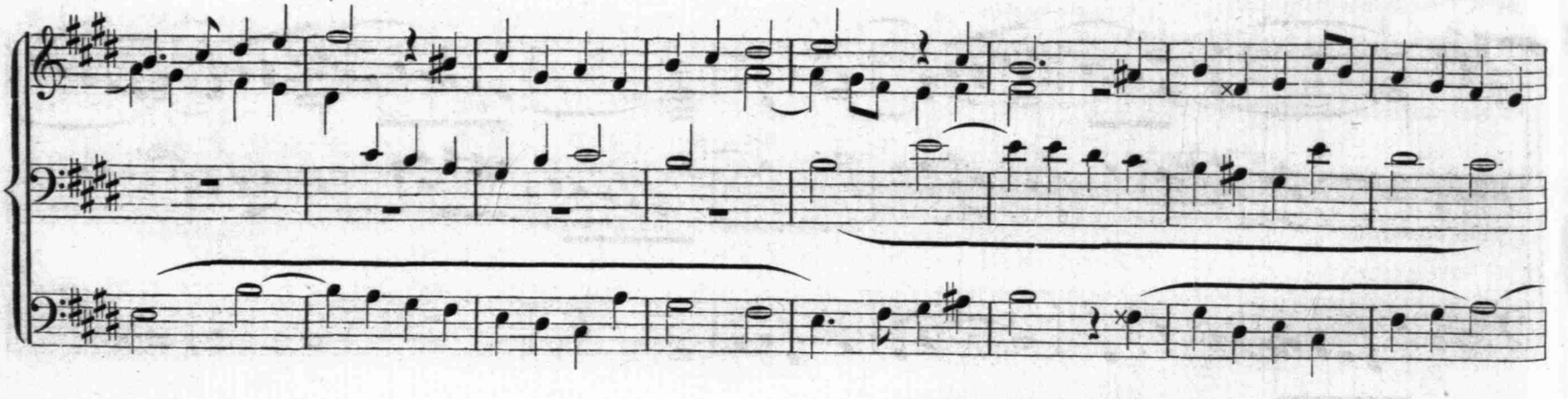


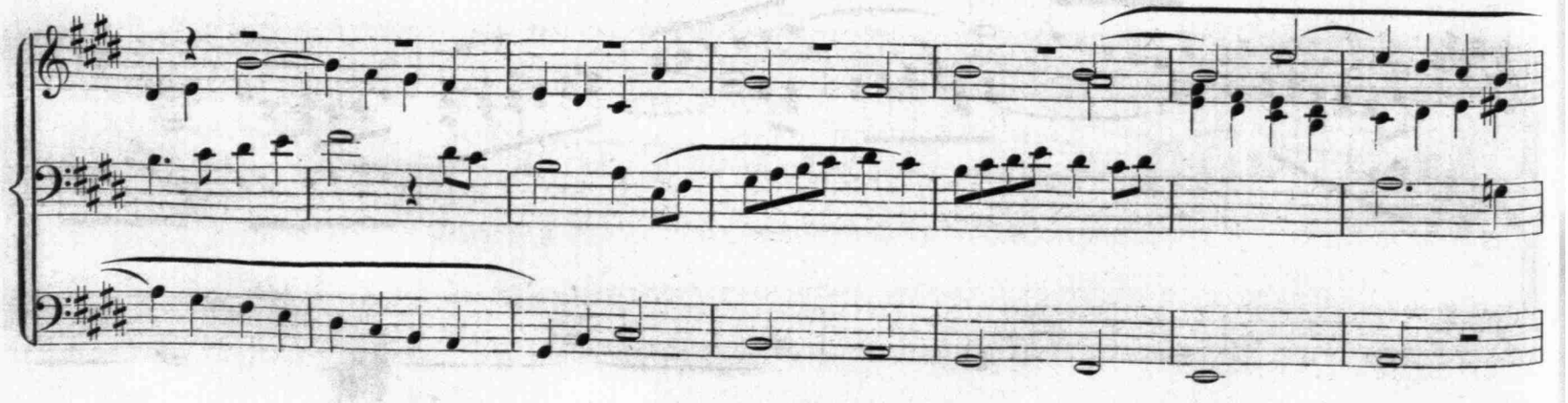


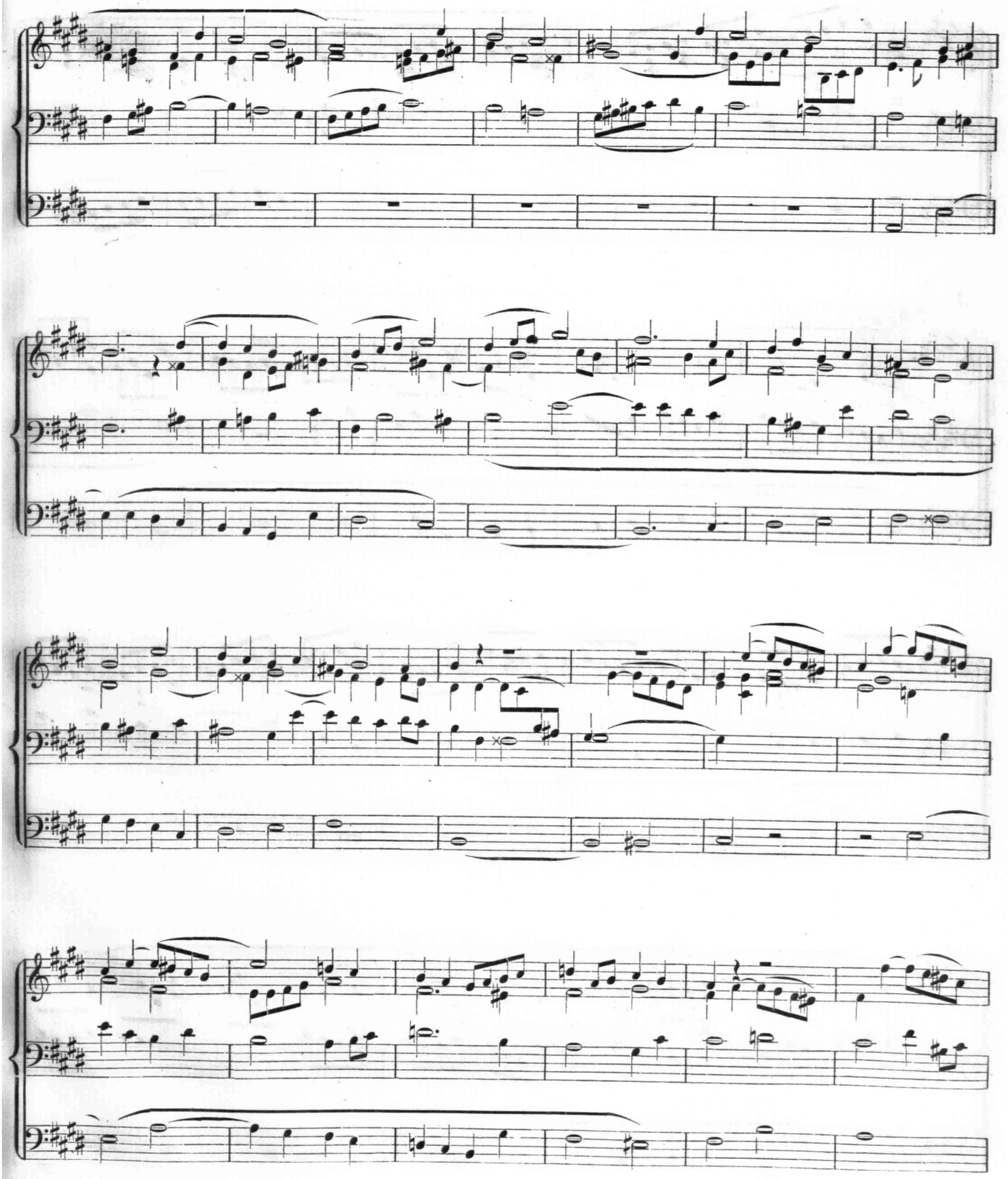
Fuge.

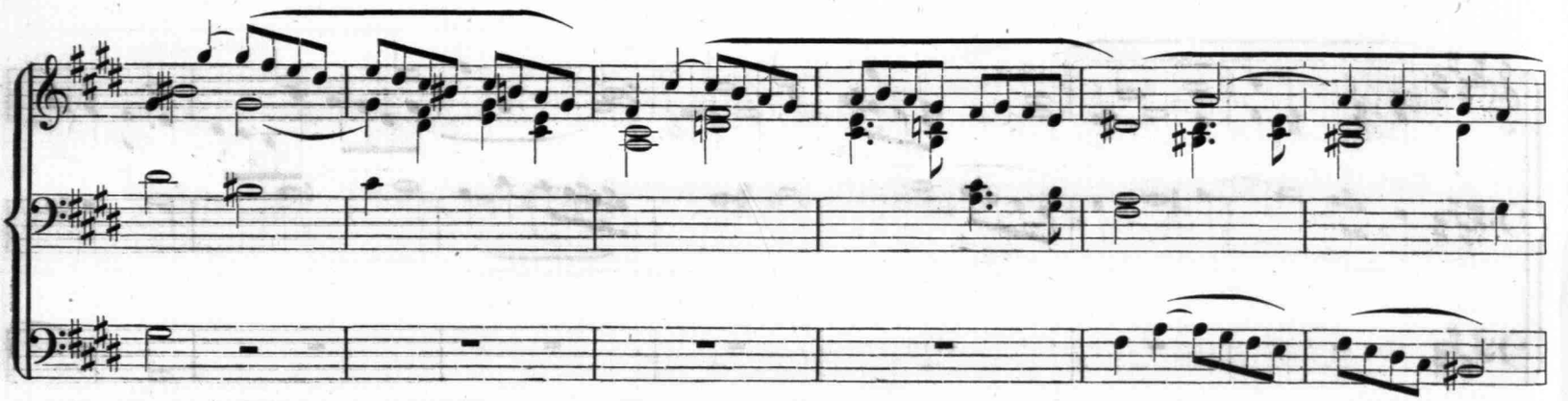
mf *sempre legato.*

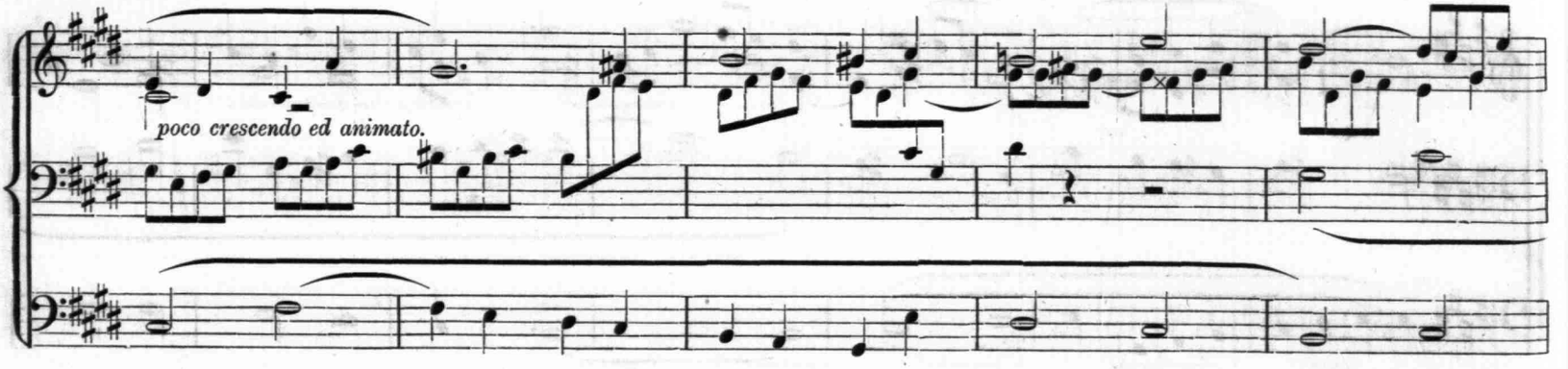


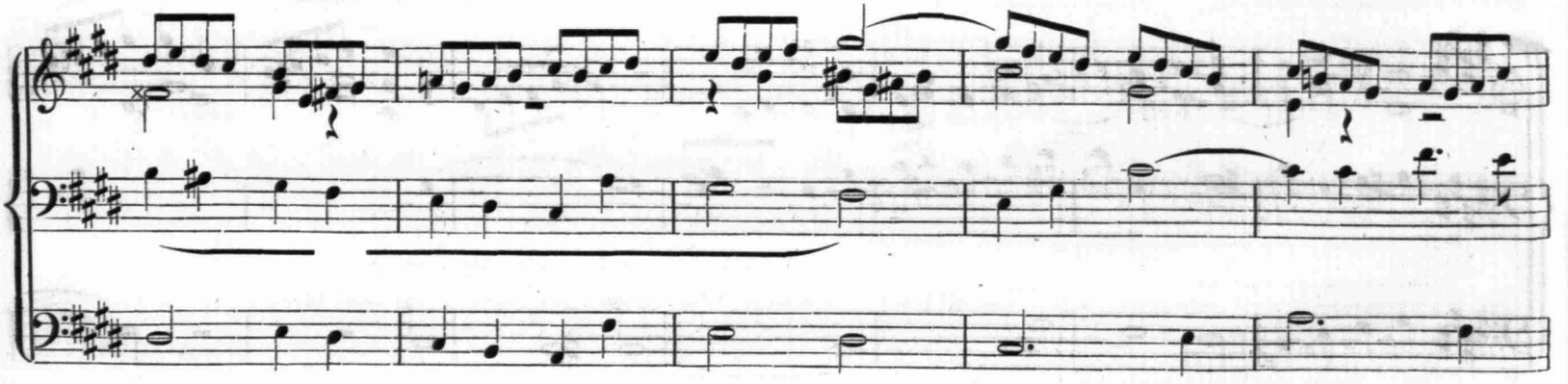


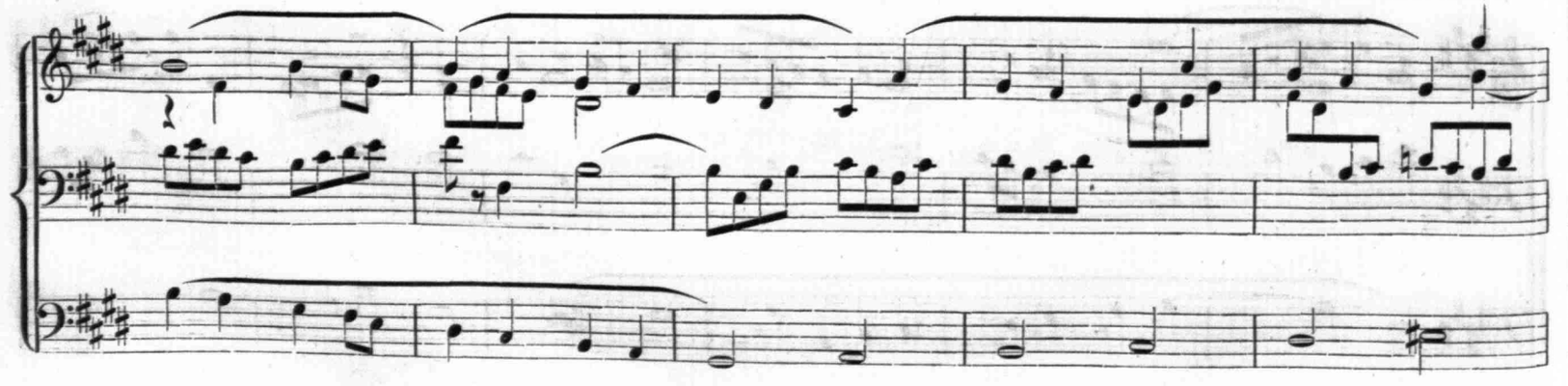


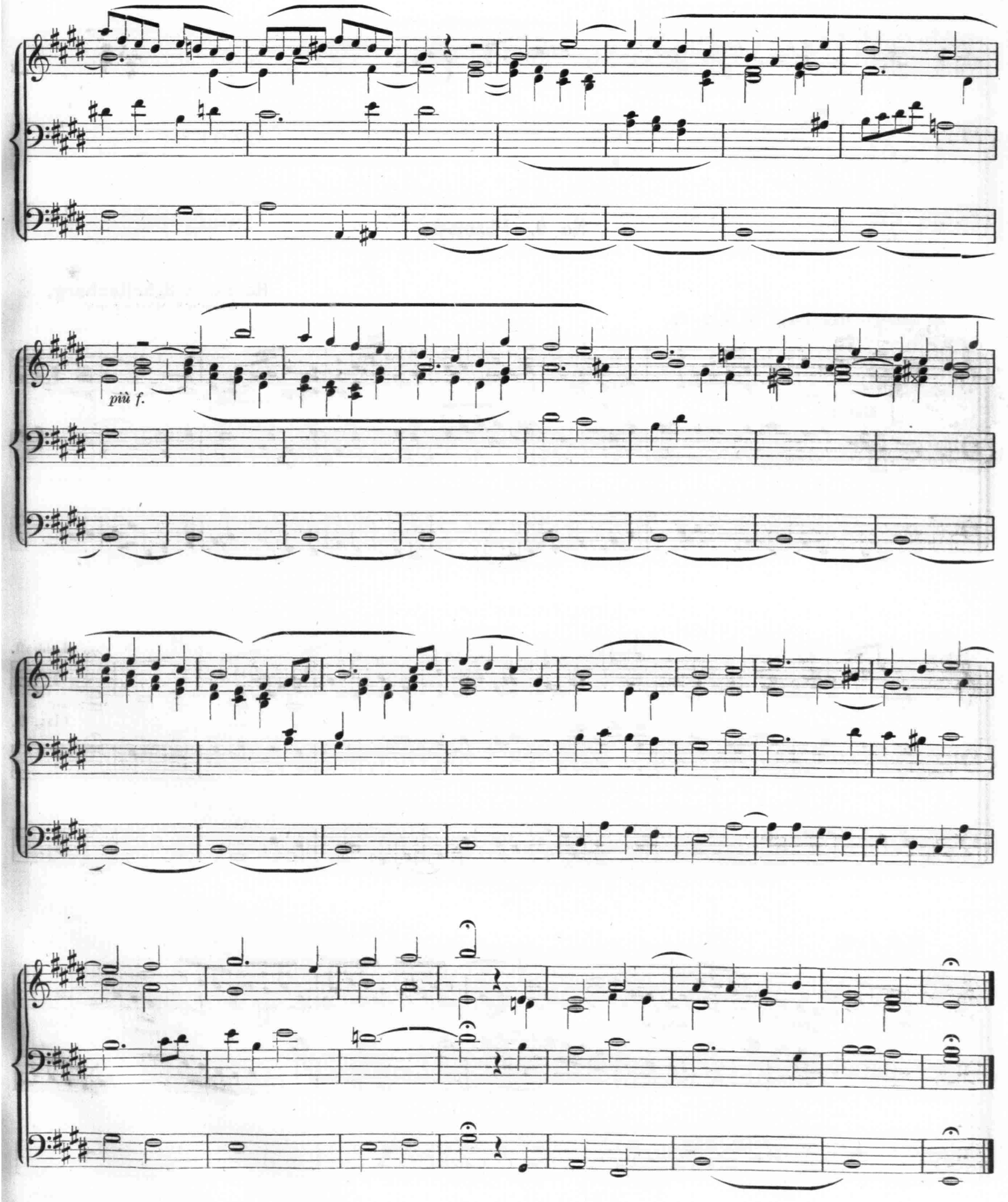





poco crescendo ed animato.

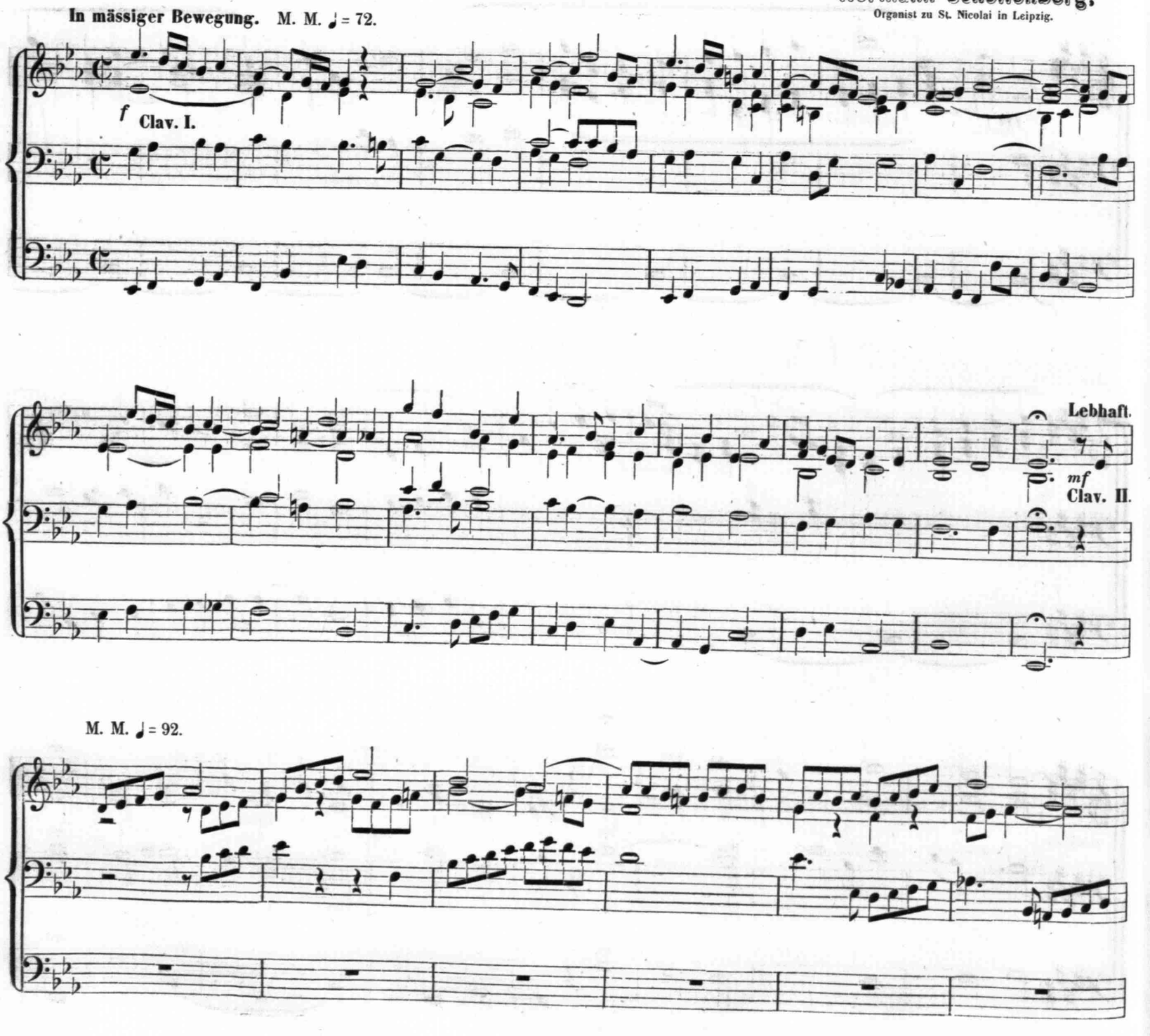


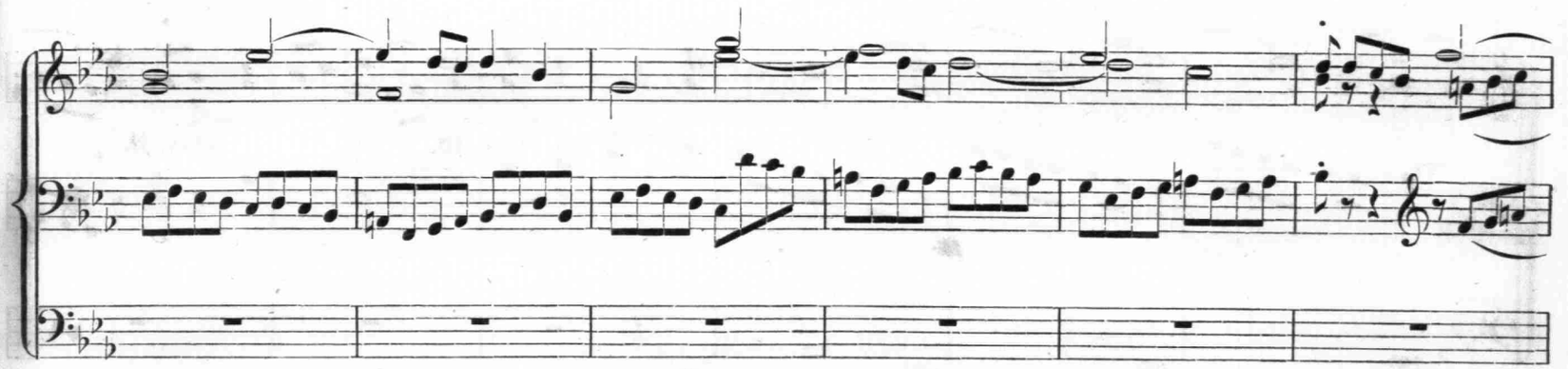


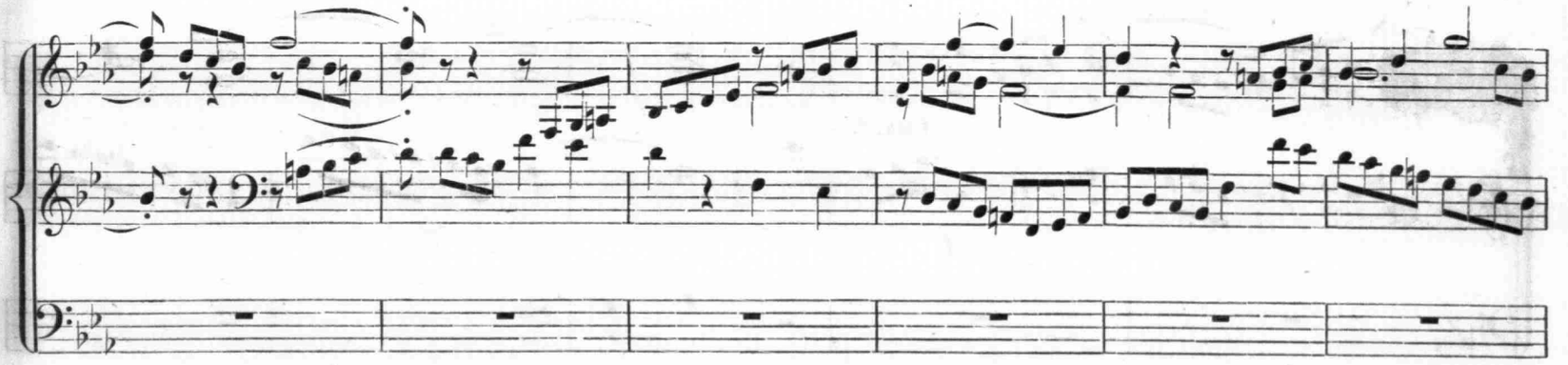

più f.

No. 9. Phantasie.

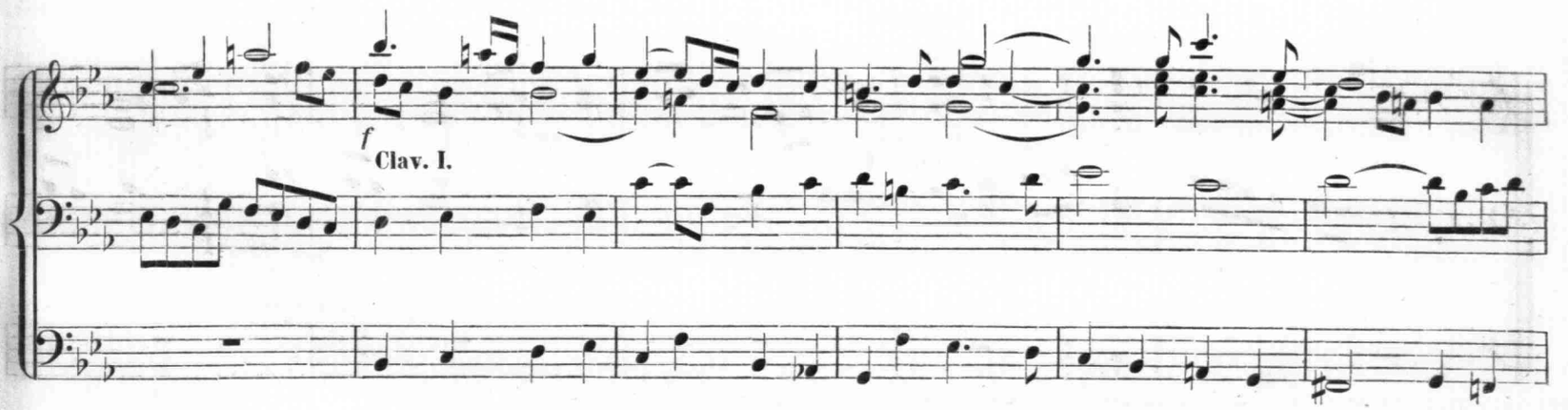
Hermann Schellenberg,
Organist zu St. Nicolai in Leipzig.



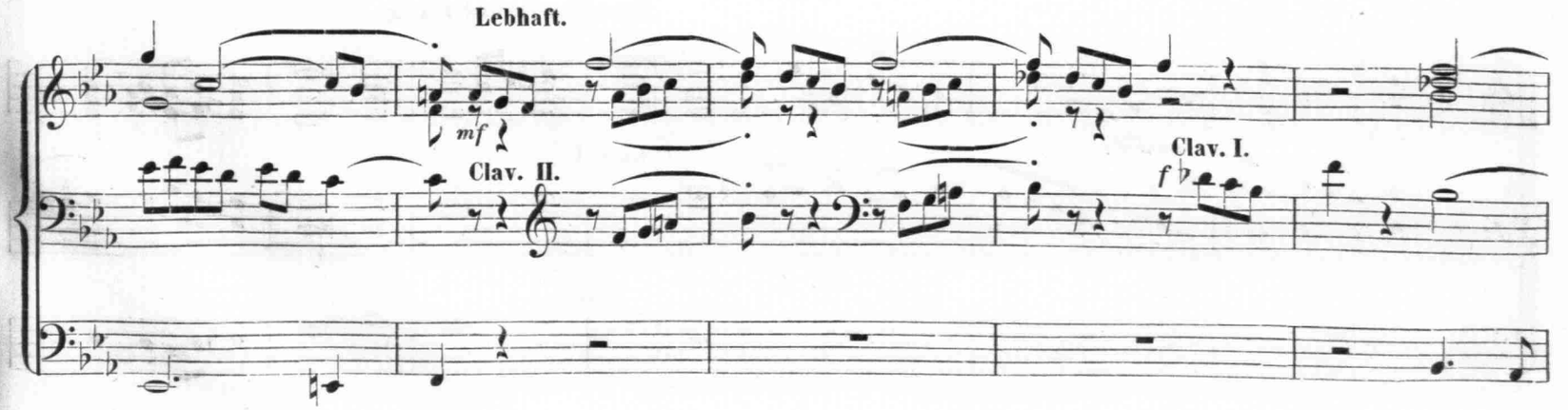


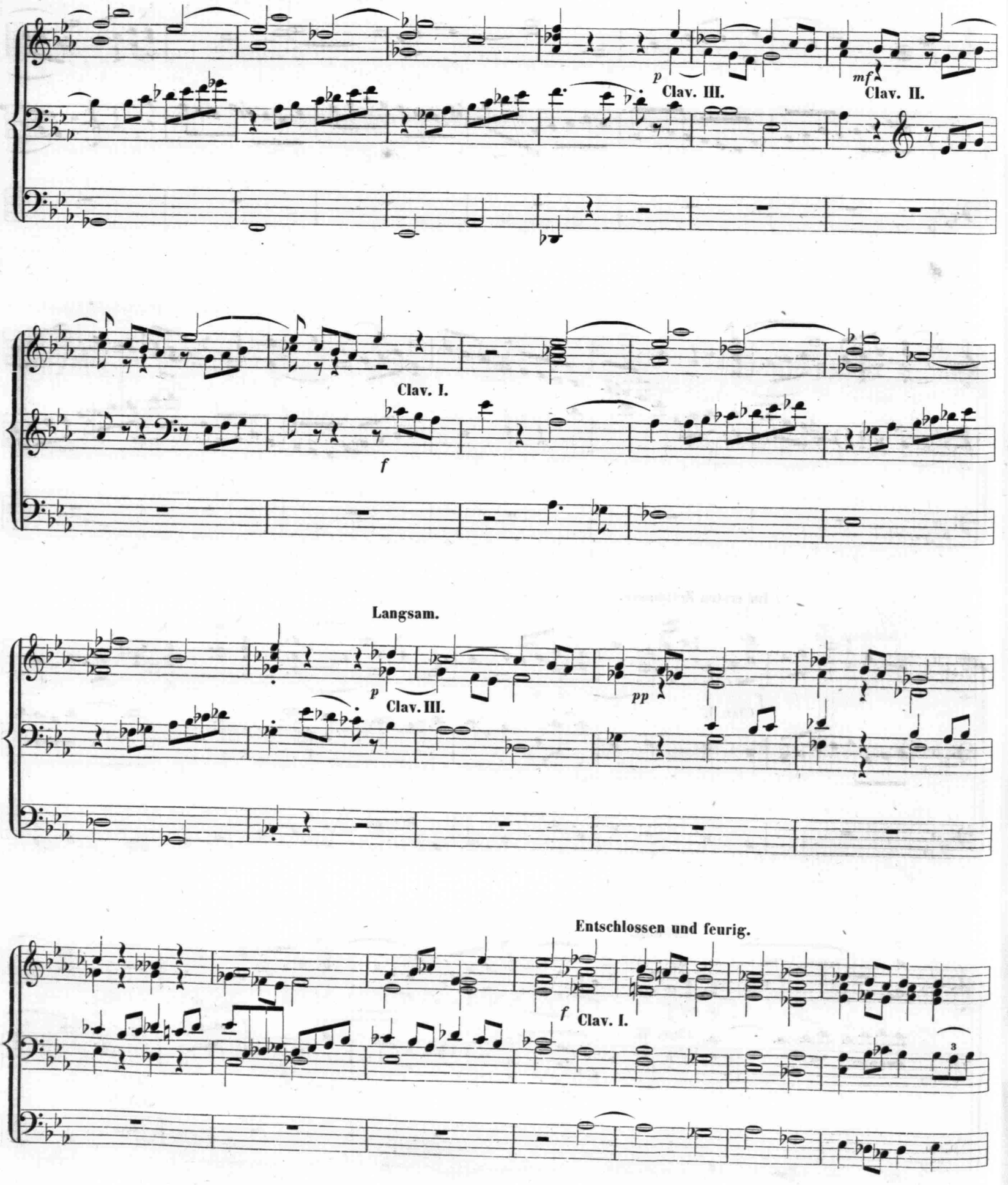


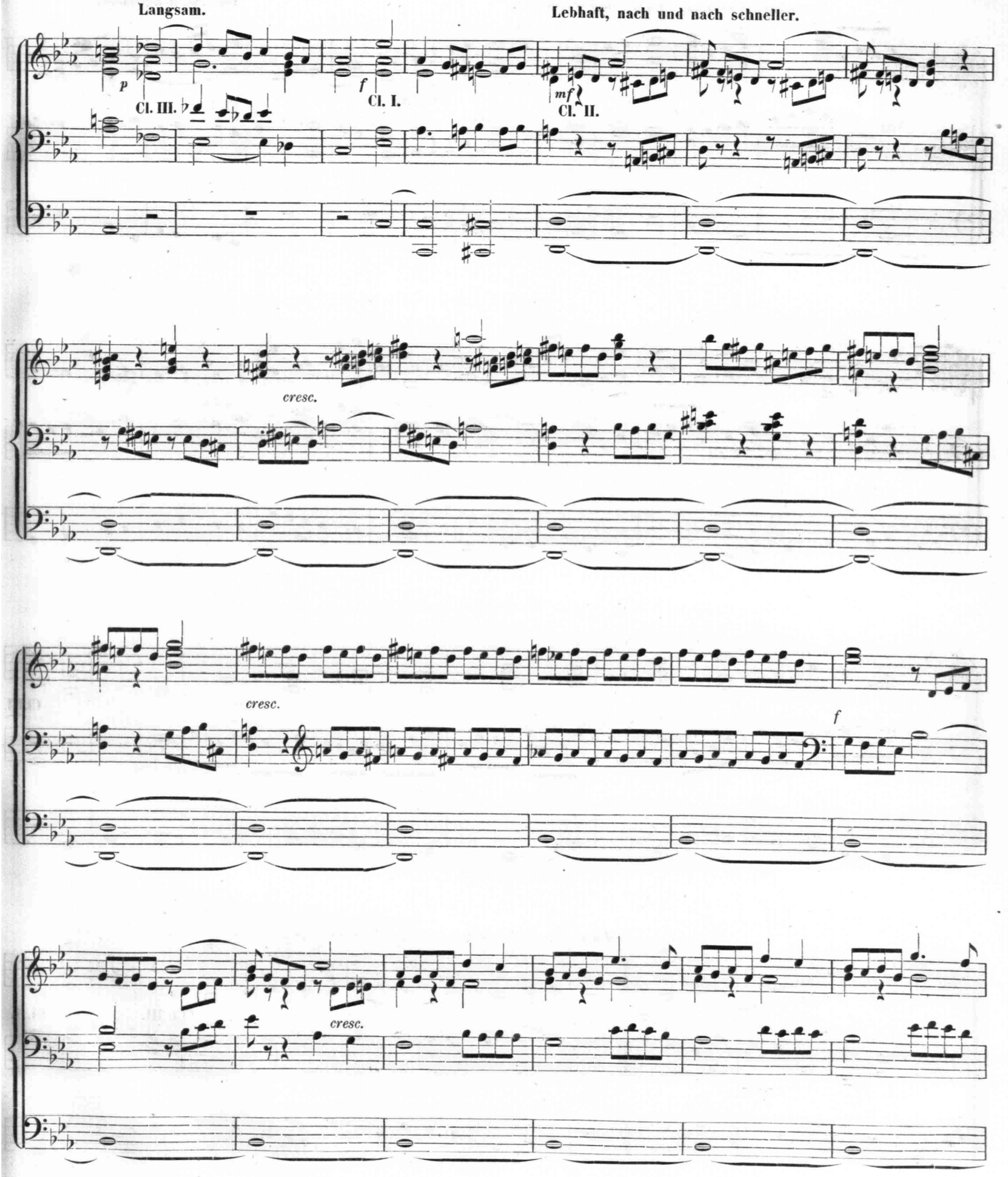
Im ersten Zeitmasse.

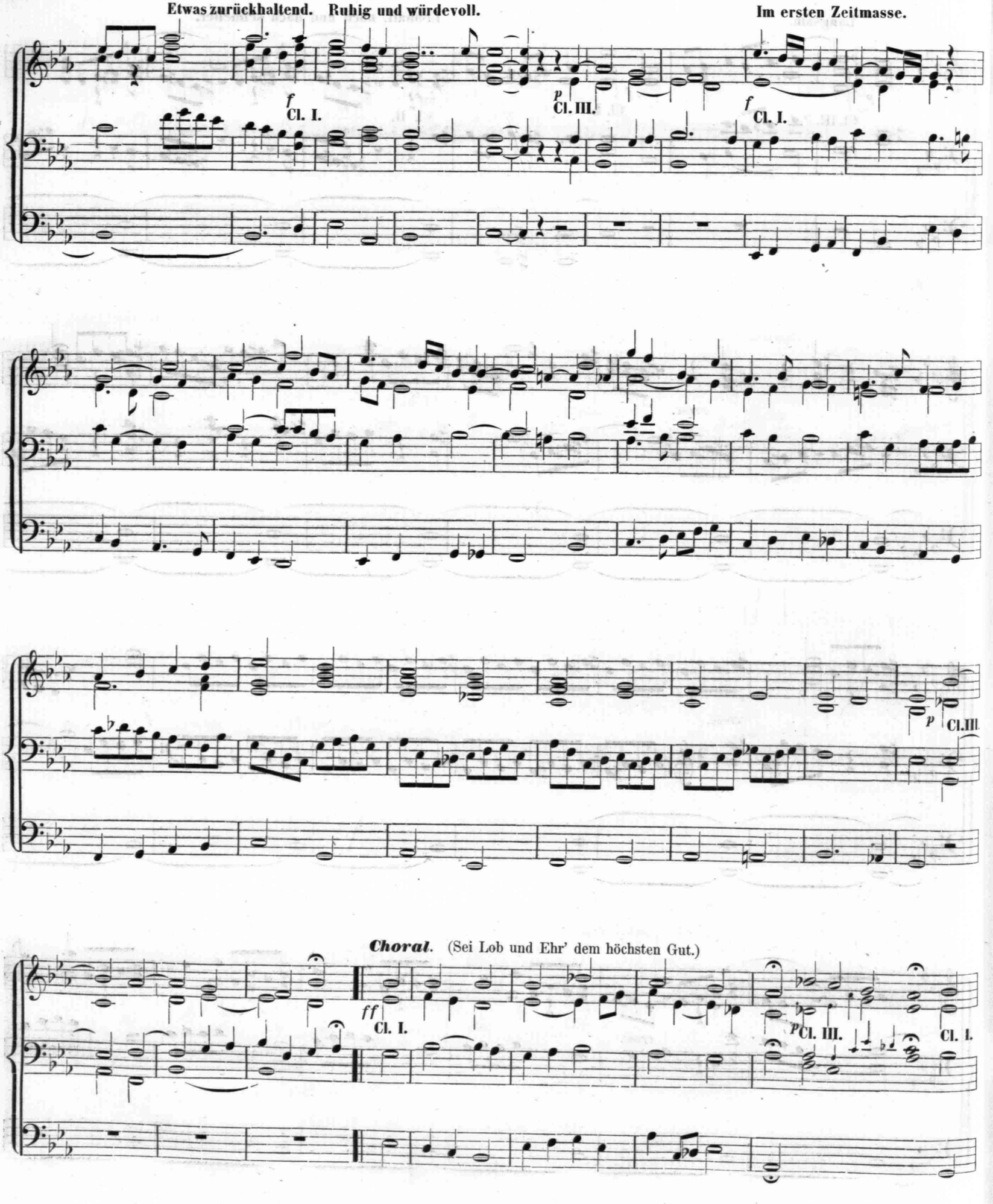


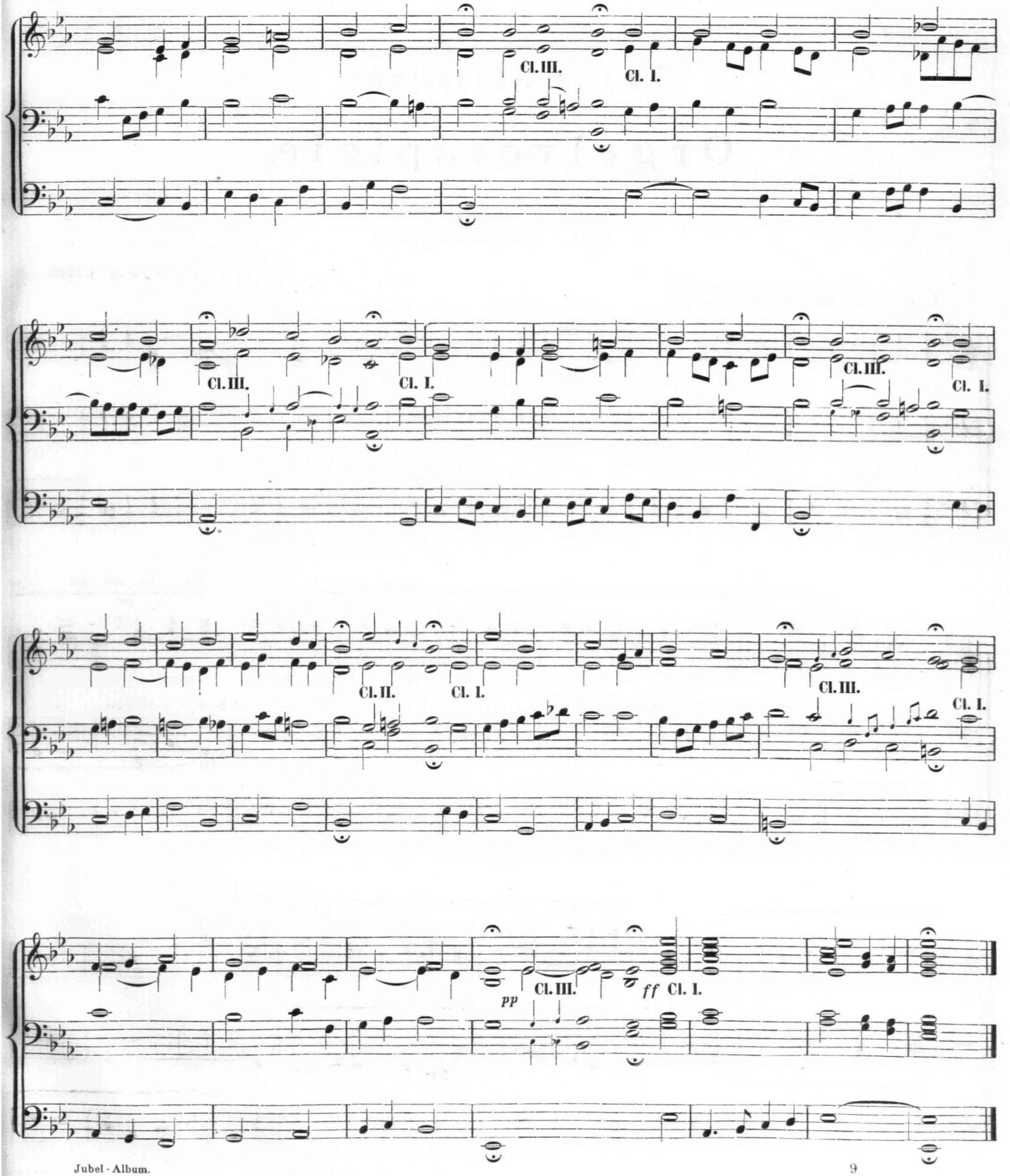
Lebhaft.




p
Clav. III.
mf
Clav. II.
Clav. I.
f
Langsam.
p
Clav. III.
pp
Entschlossen und feurig.
f
Clav. I.


Langsam.
Lebhaft, nach und nach schneller.
p
Cl. III.
f
Cl. I.
mf
Cl. II.
cresc.
cresc.
f
cresc.


Etwas zurückhaltend. Ruhig und würdevoll.
Im ersten Zeitmasse.
f
Cl. I.
p
Cl. III.
f
Cl. I.
p
Cl. III.
Choral. (Sei Lob und Ehr' dem höchsten Gut.)
ff
Cl. I.
p
Cl. III.
Cl. I.

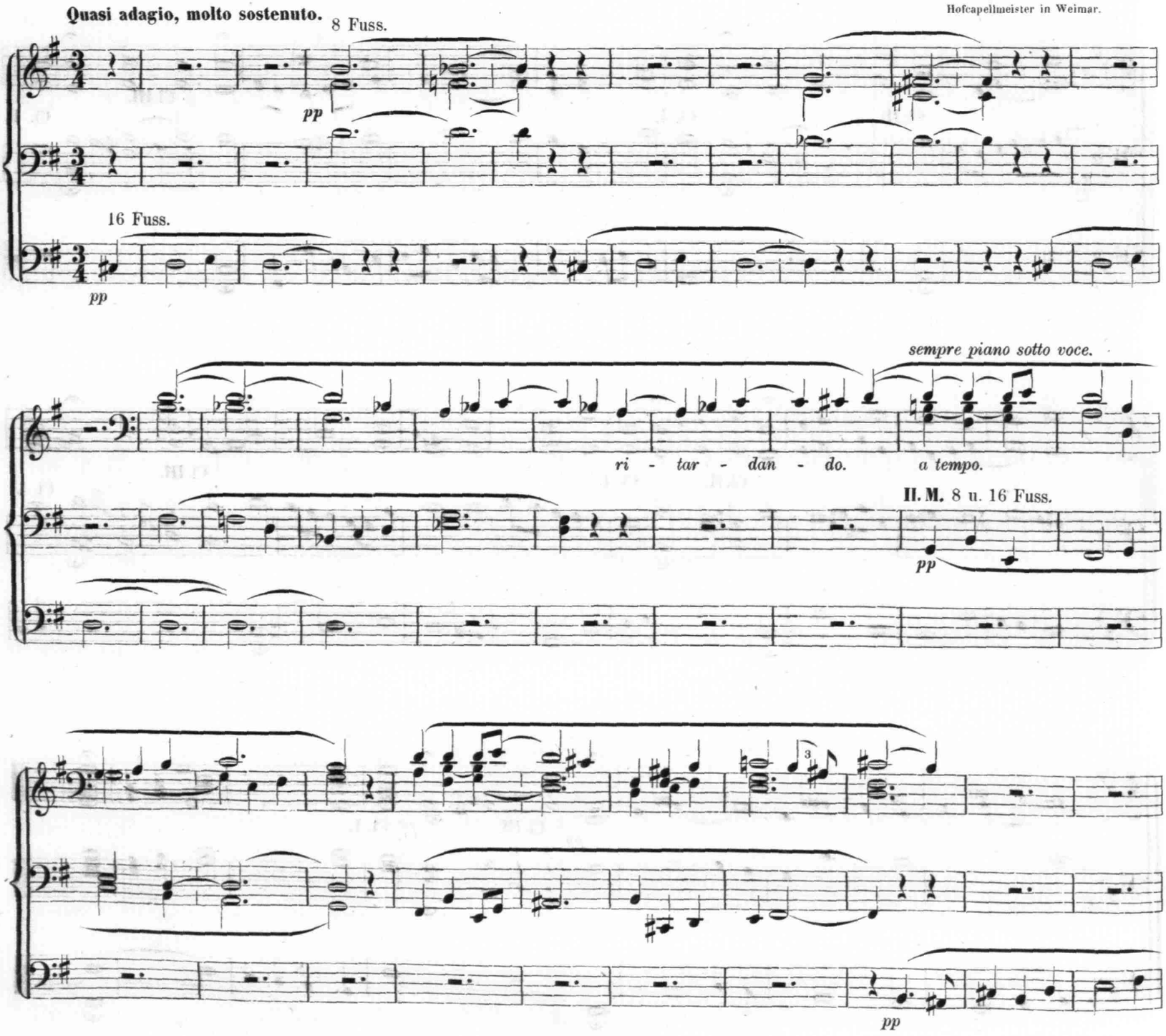

Cl. III.
Cl. I.
Cl. III.
Cl. I.
Cl. III.
Cl. I.
Cl. II.
Cl. I.
Cl. III.
Cl. I.
pp
Cl. III.
ff Cl. I.

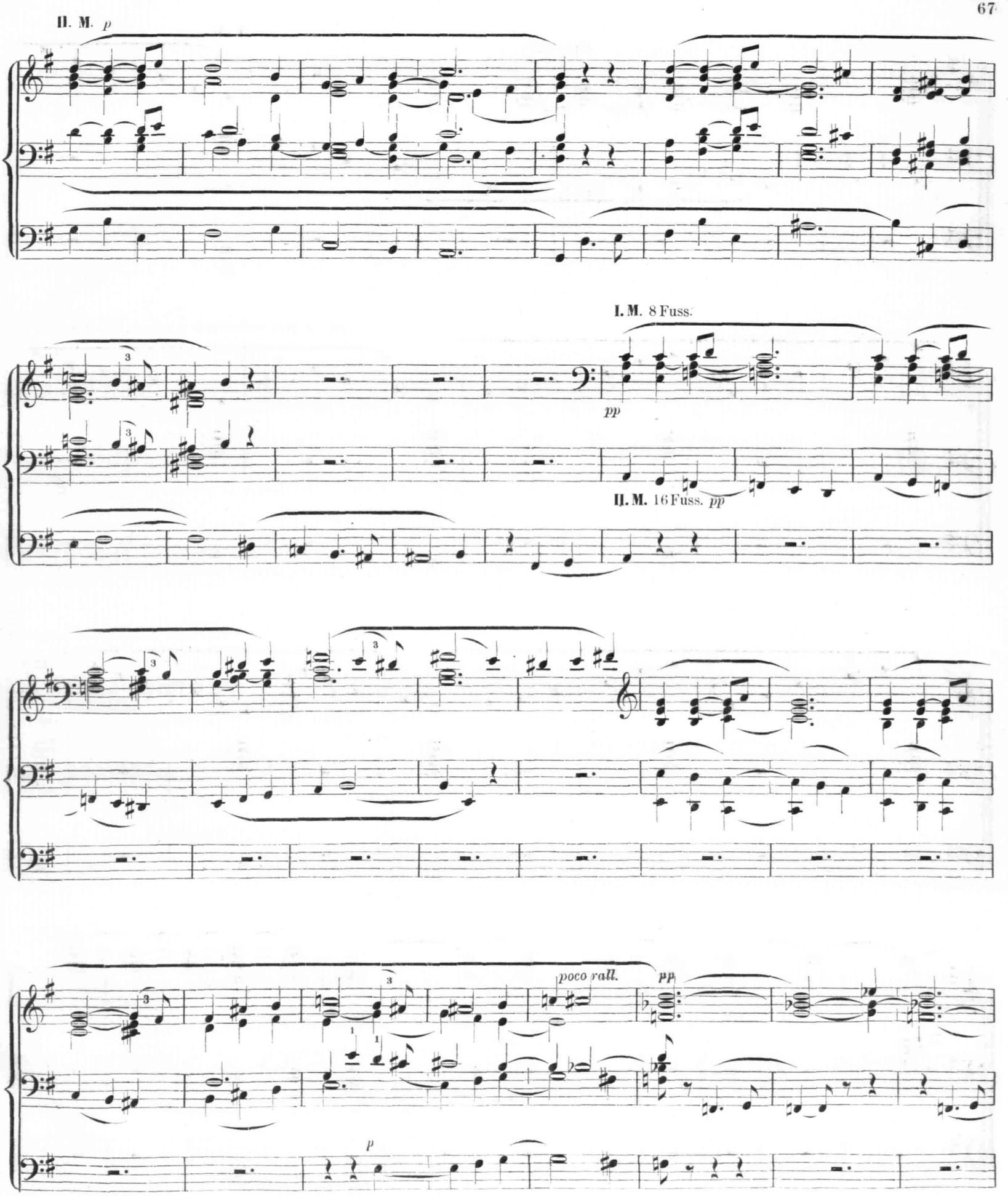
Zweite Abtheilung.

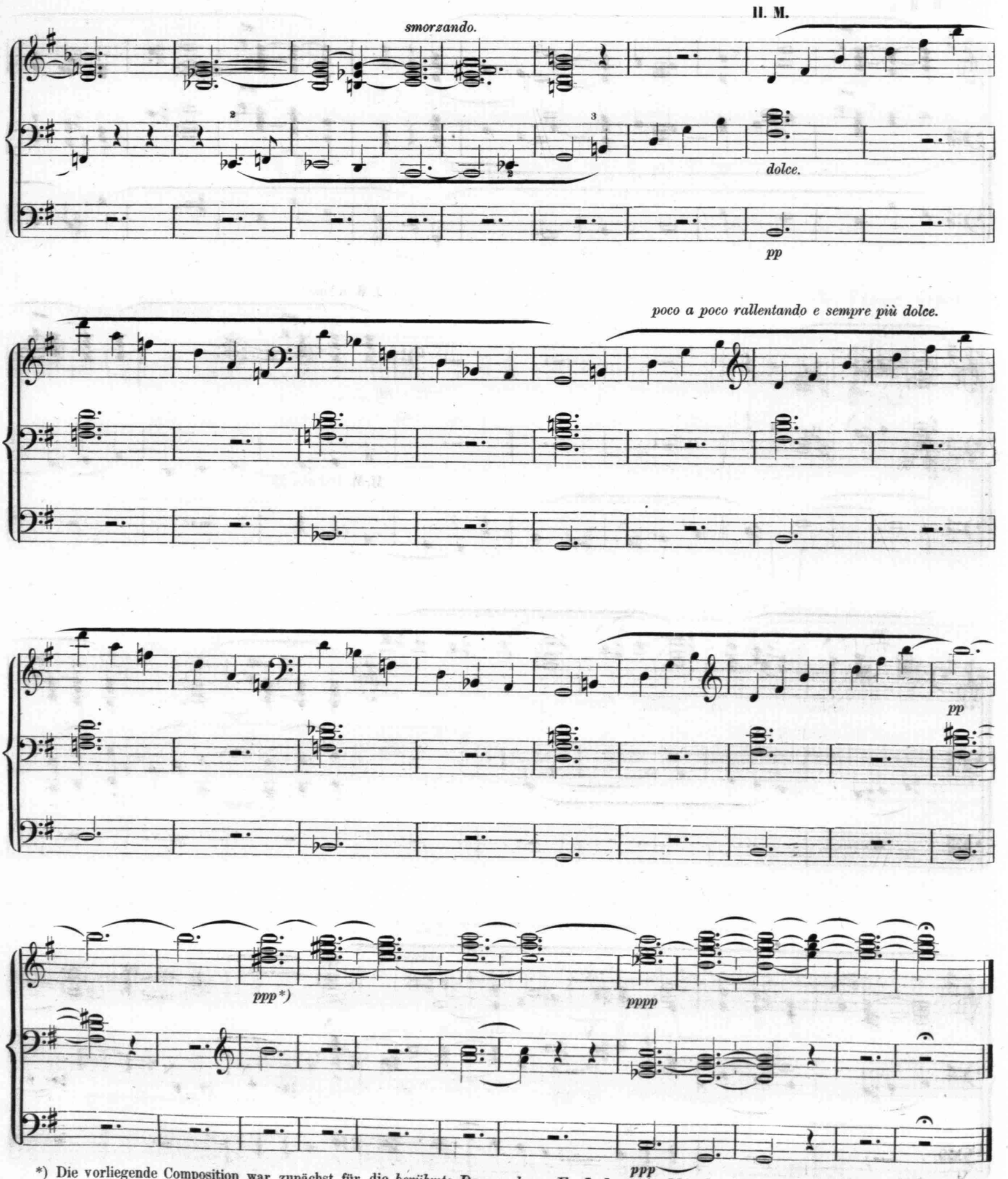
Orgelvorspiele.

No. 1. Andante religioso.

Dr. Franz Liszt.
Hofcapellmeister in Weimar.




II. M. p
I. M. 8 Fuss.
pp
II. M. 16 Fuss. pp
poco rall.
pp
p

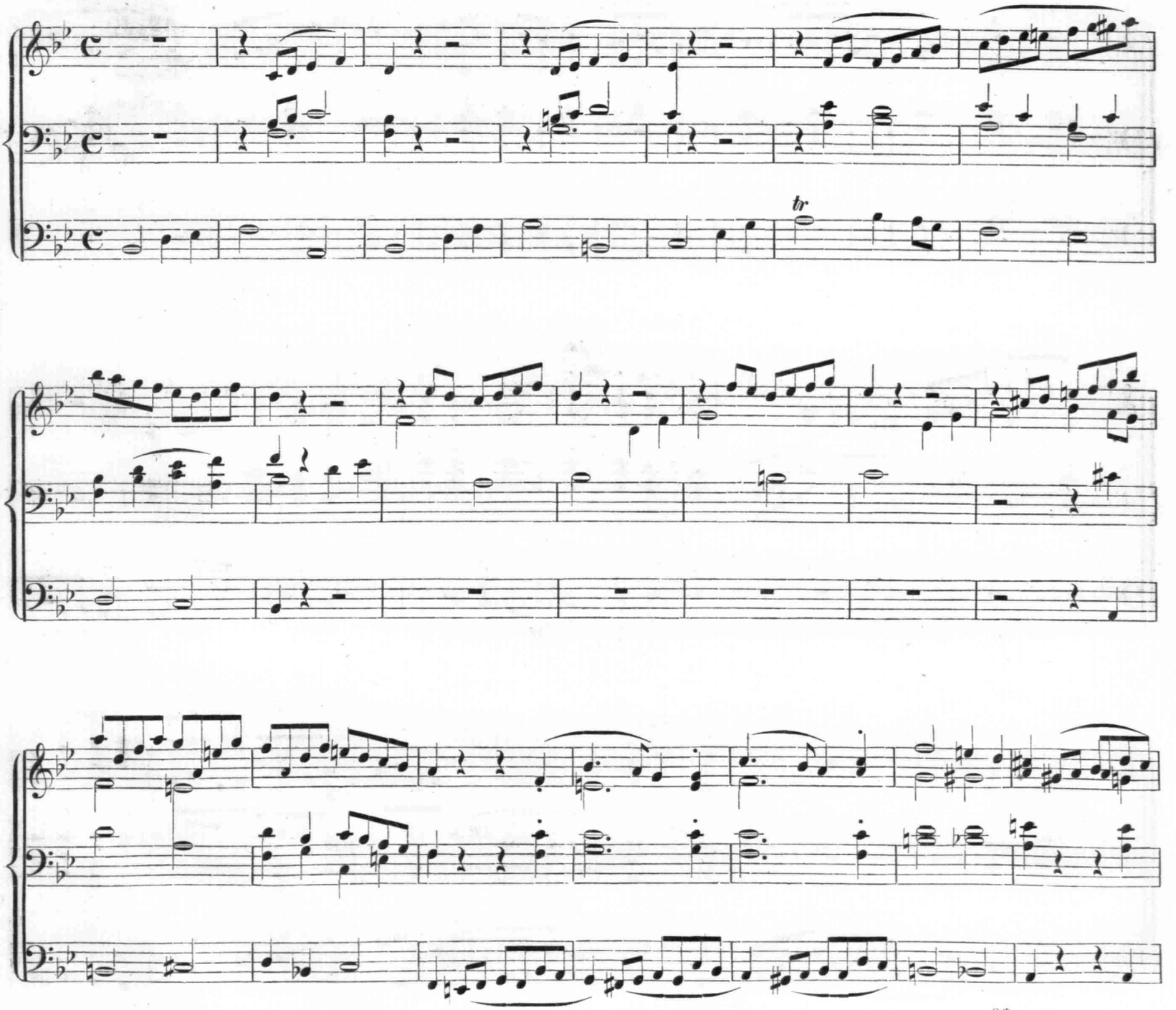


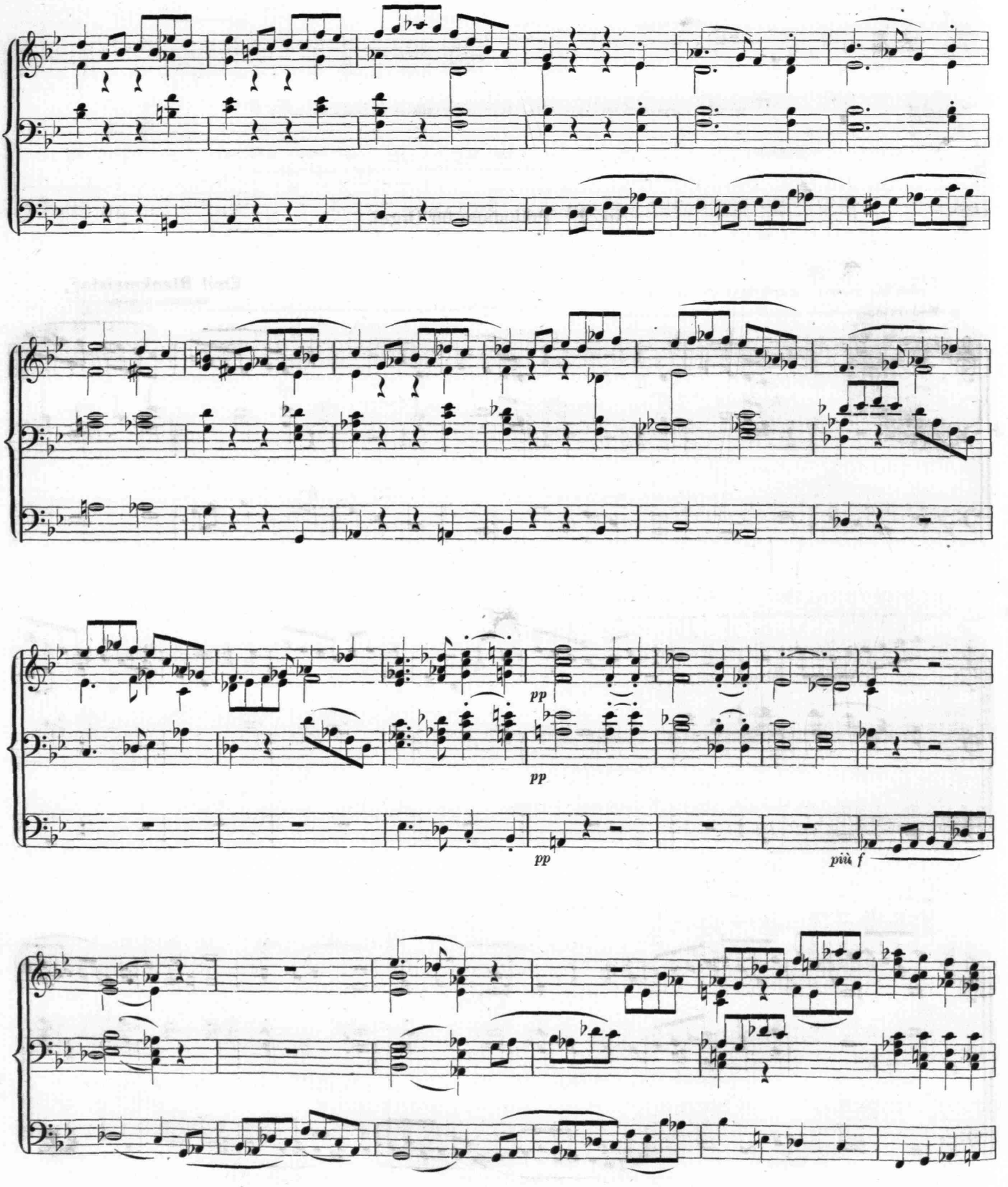
*) Die vorliegende Composition war zunächst für die *berühmte Domorgel* von *Fr. Ladegast* in *Merseburg* bestimmt, bei welcher sich durch den Crescendo-Zug die hier angedeuteten ungewöhnlichen Klangnüancen sehr schön erzielen lassen.

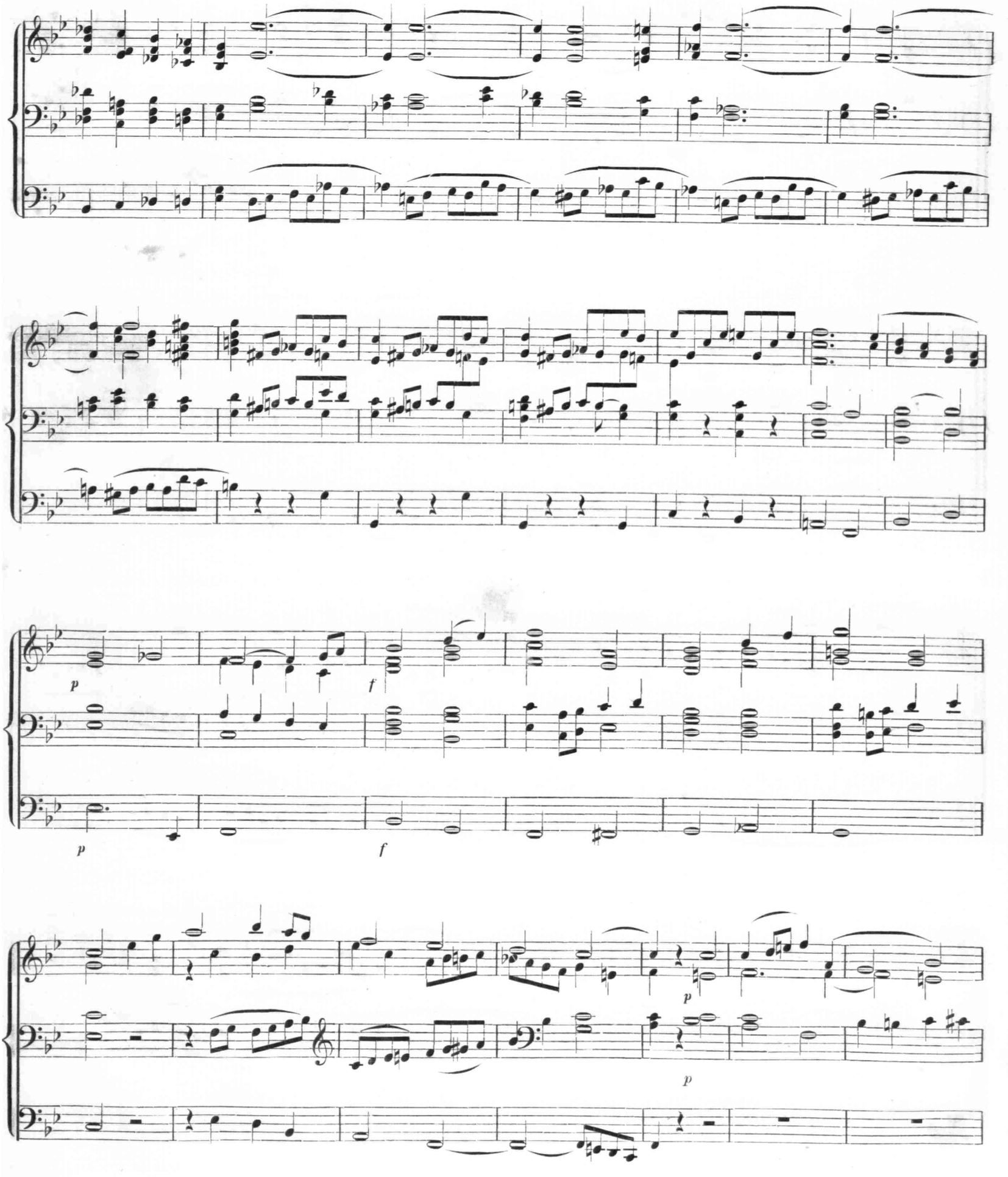
No. 2. Präludium für Orgel.

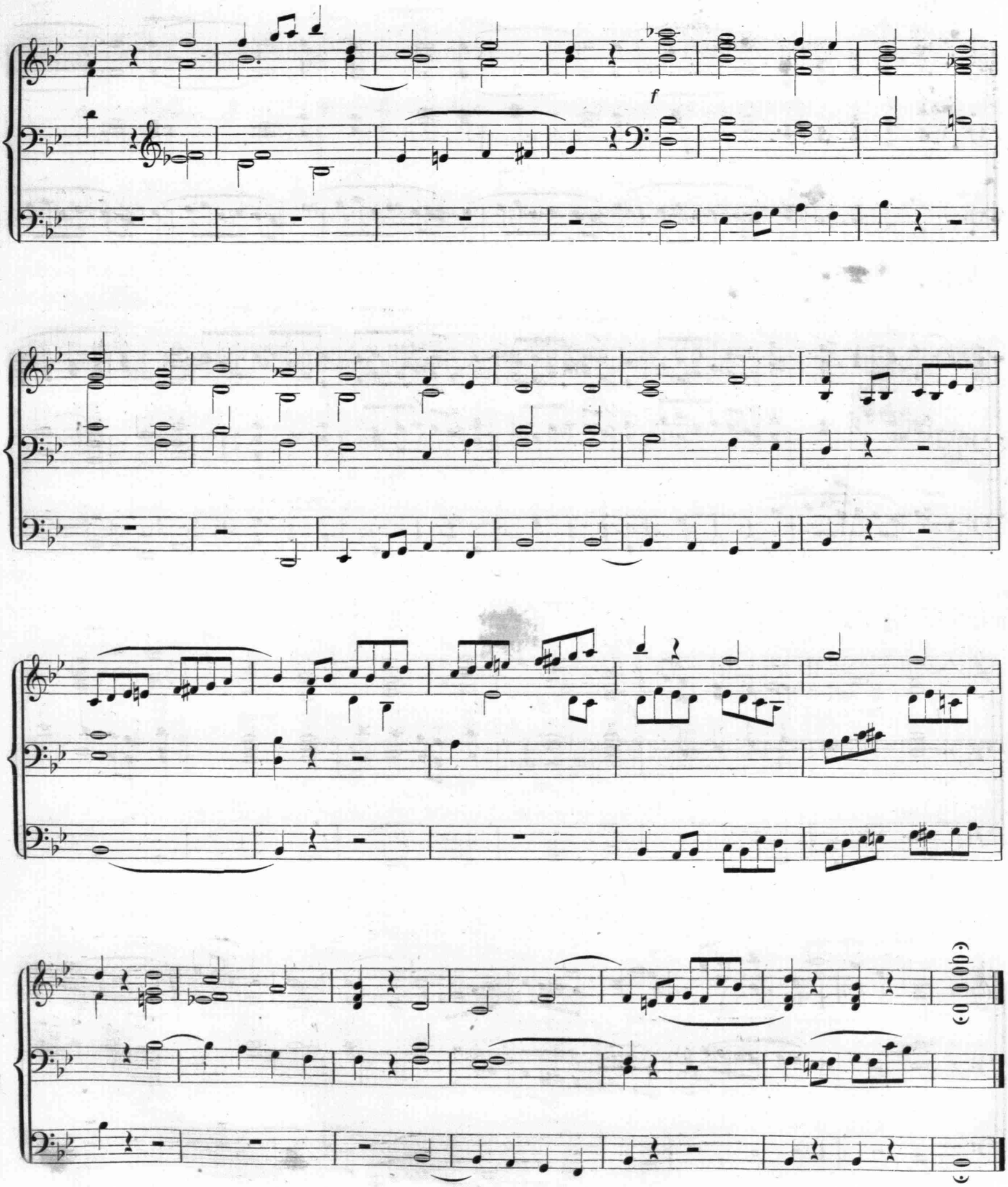
Emil Blankmeister,
Musiklehrer in Dresden.

Moderato.



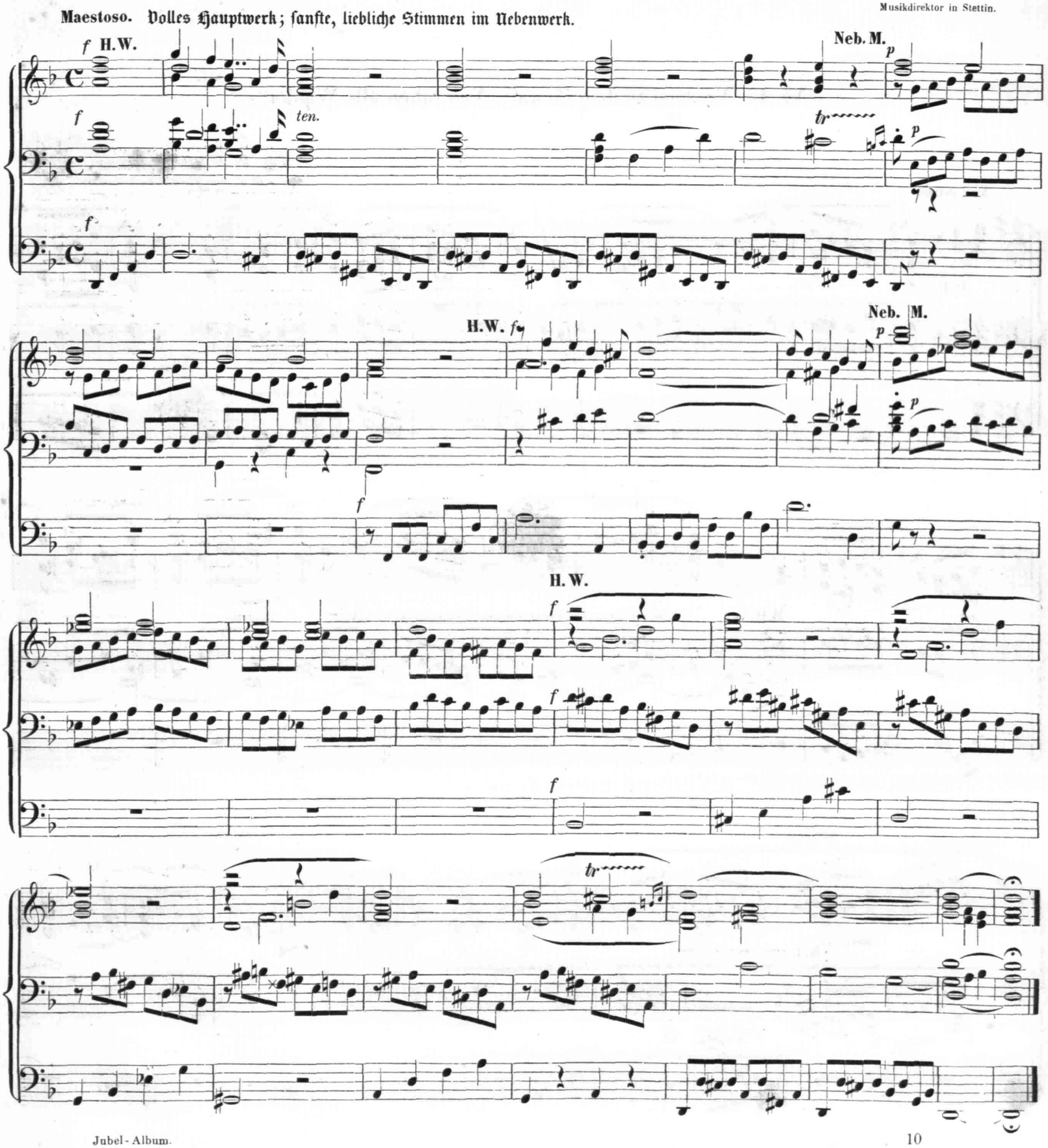

pp
pp
pp
più f


p
f
p
f
p
p


f

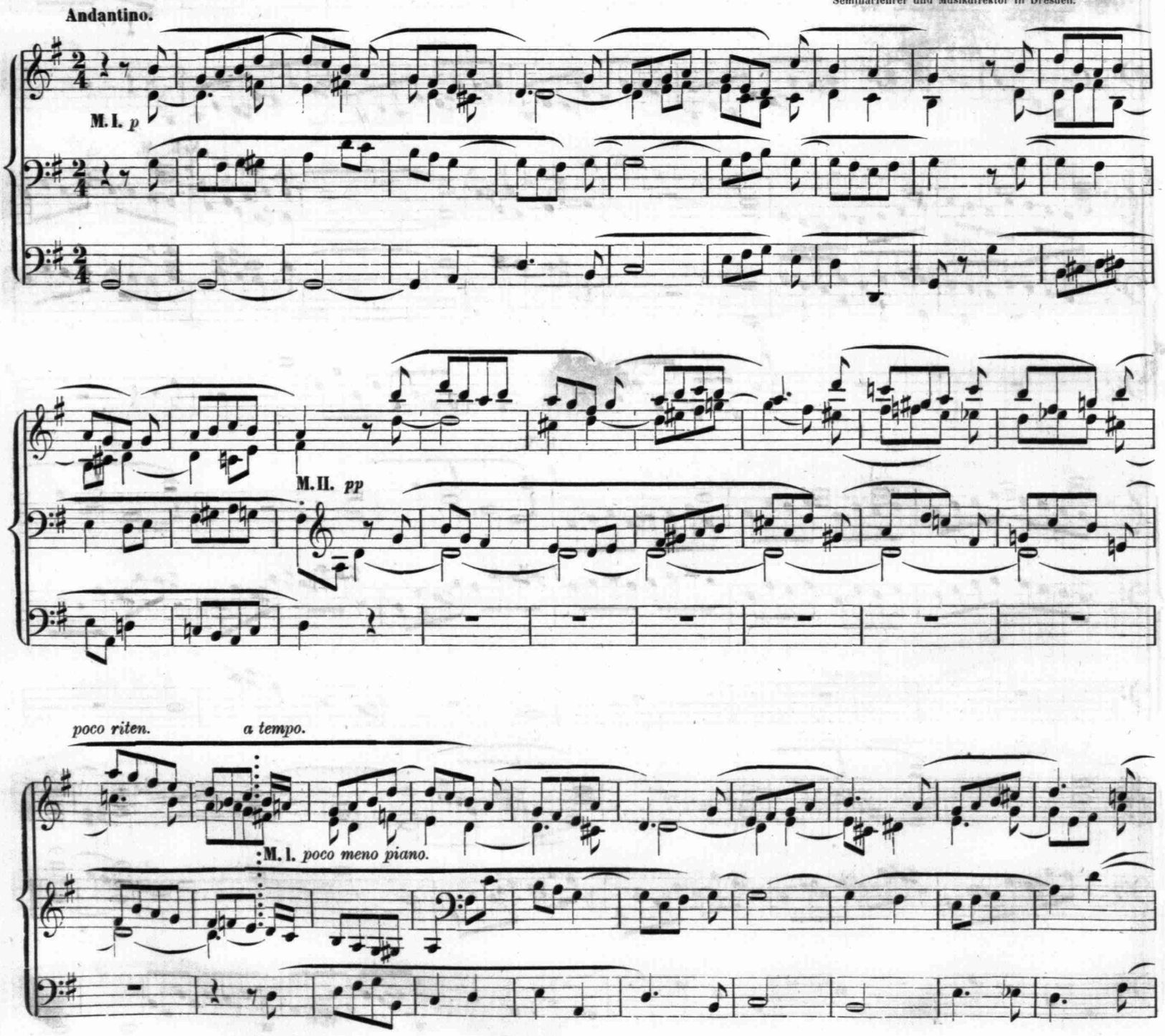
No. 3. Vorspiel zu dem Choral: „Sollt' ich meinem Gott nicht singen".

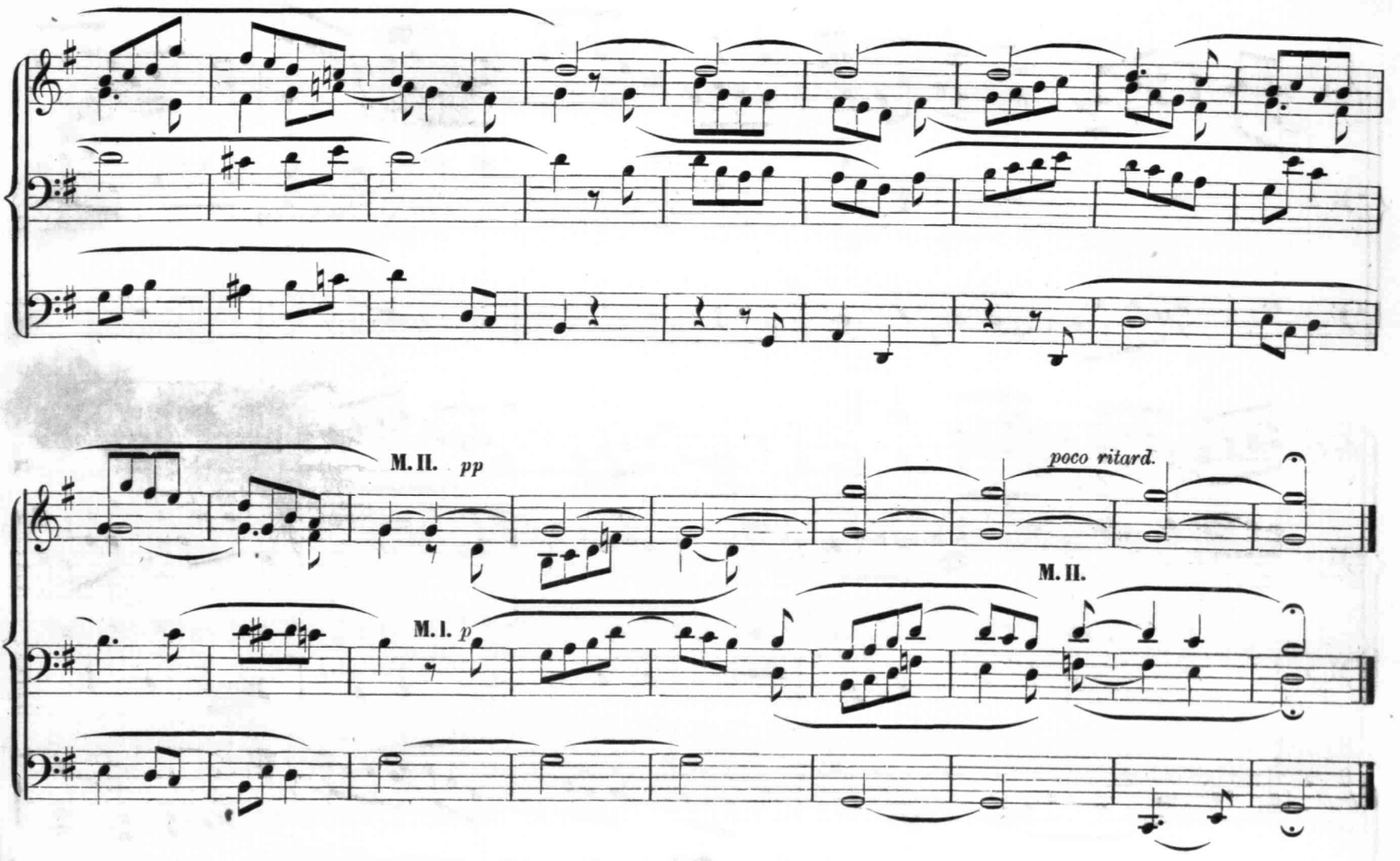
Gustav Flügel,
Musikdirektor in Stettin.



No. 4. Vorspiel zu dem Choral: „Nun ruhen alle Wälder“.

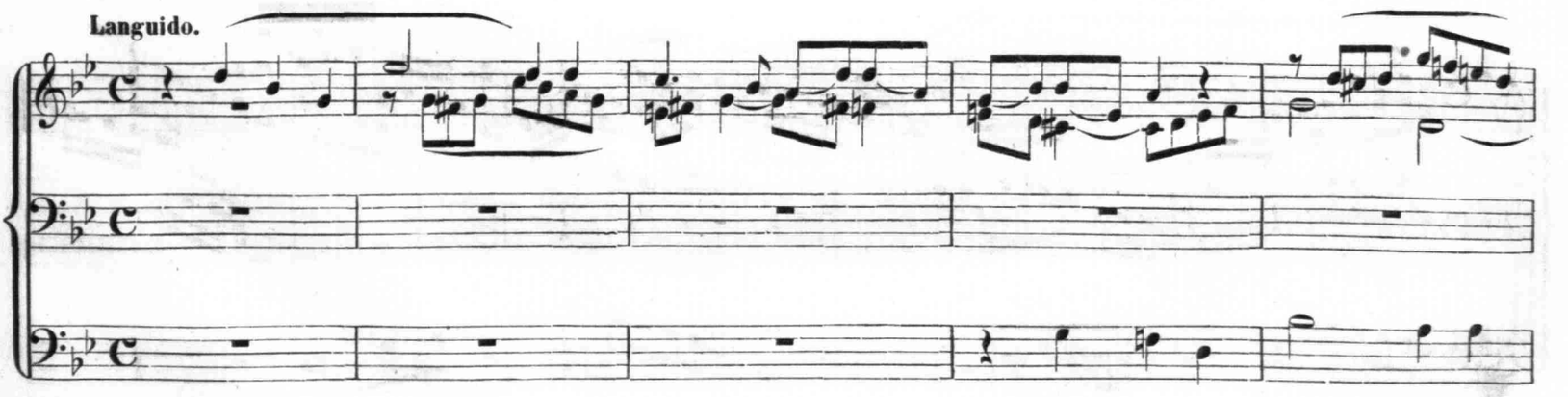
Ch. R. Pfretzschner,
Seminarlehrer und Musikdirektor in Dresden.

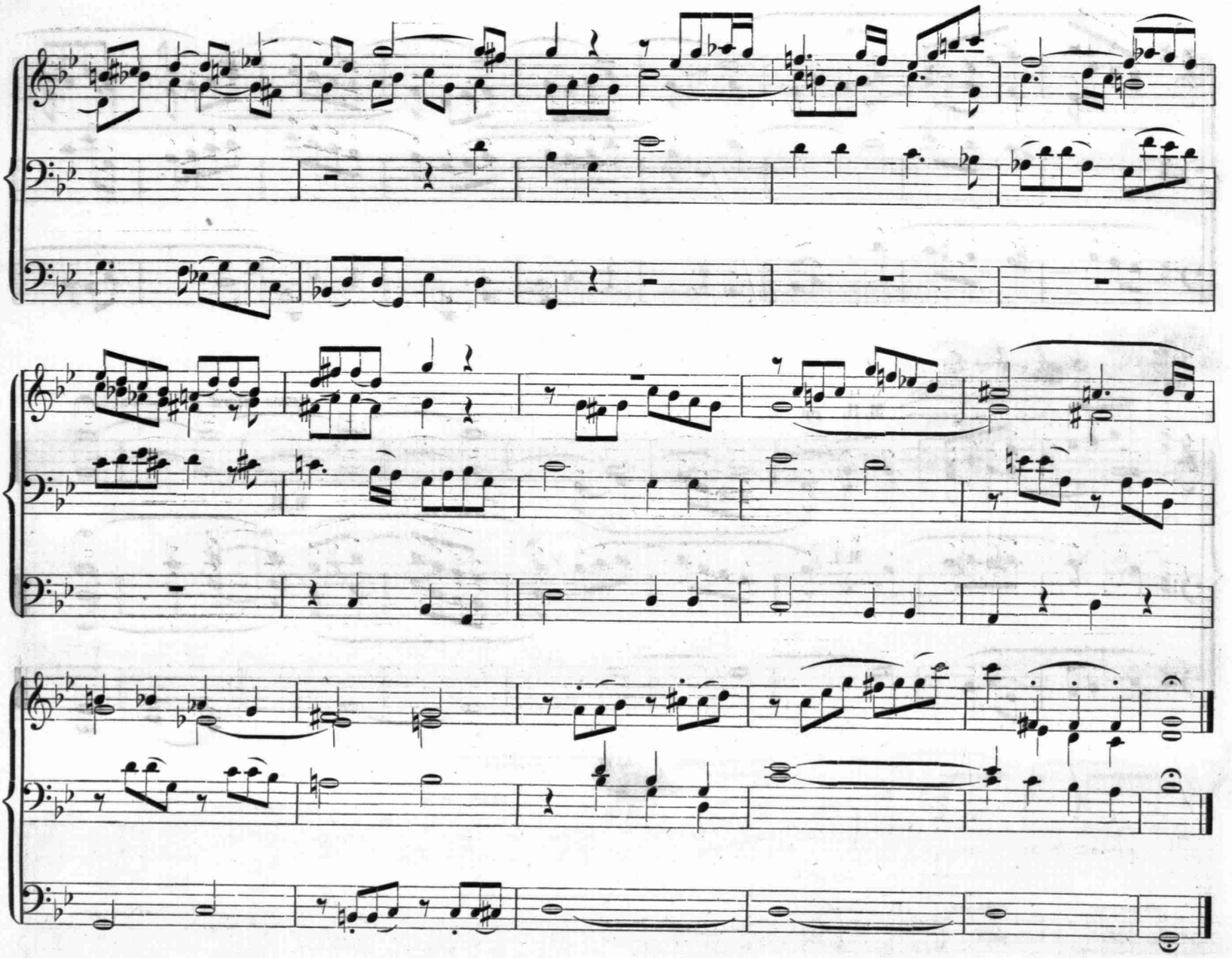




No. 5. Vorspiel zu dem Choral: „Ach Geist des Höchsten, wie dürstet mich nach dir“.

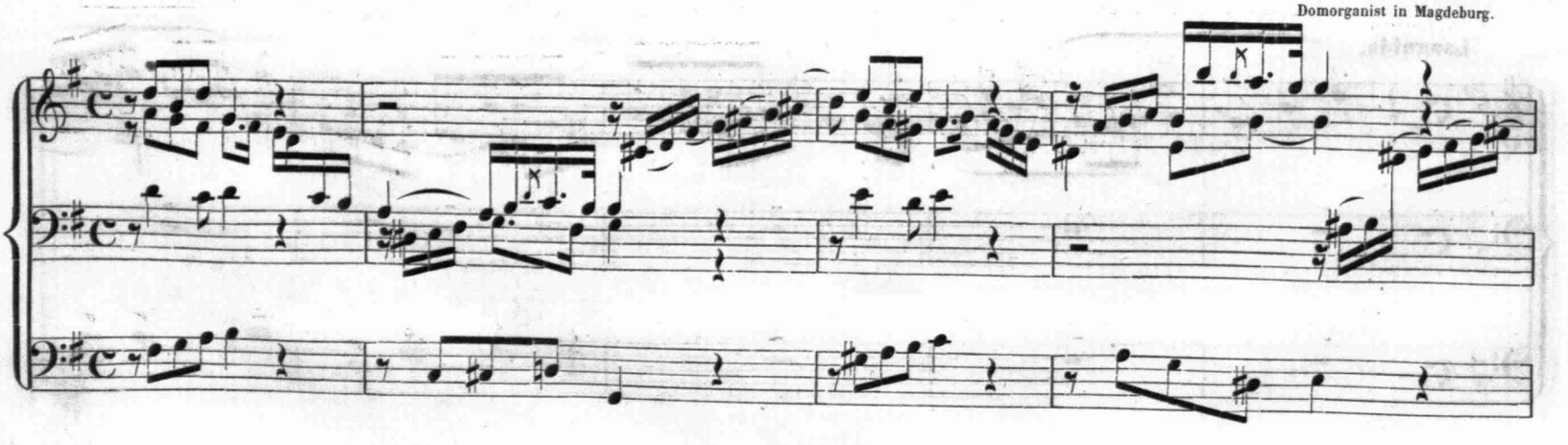
A. G. Ritter,
Domorganist in Magdeburg.

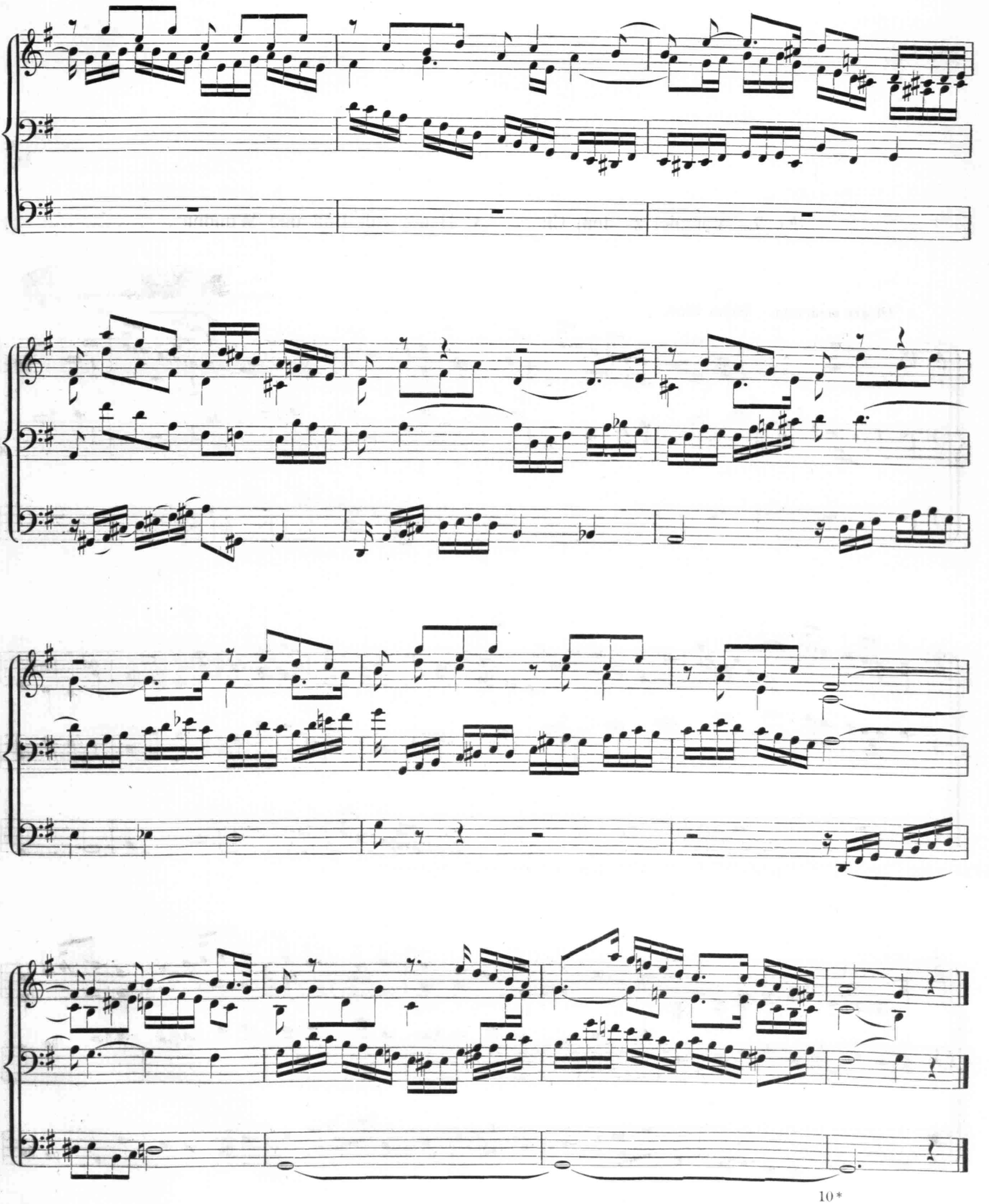




No. 6. Vorspiel zu dem Choral: „Geh' aus, mein Herz, und suche Freud".

A. G. Ritter,
Domorganist in Magdeburg.

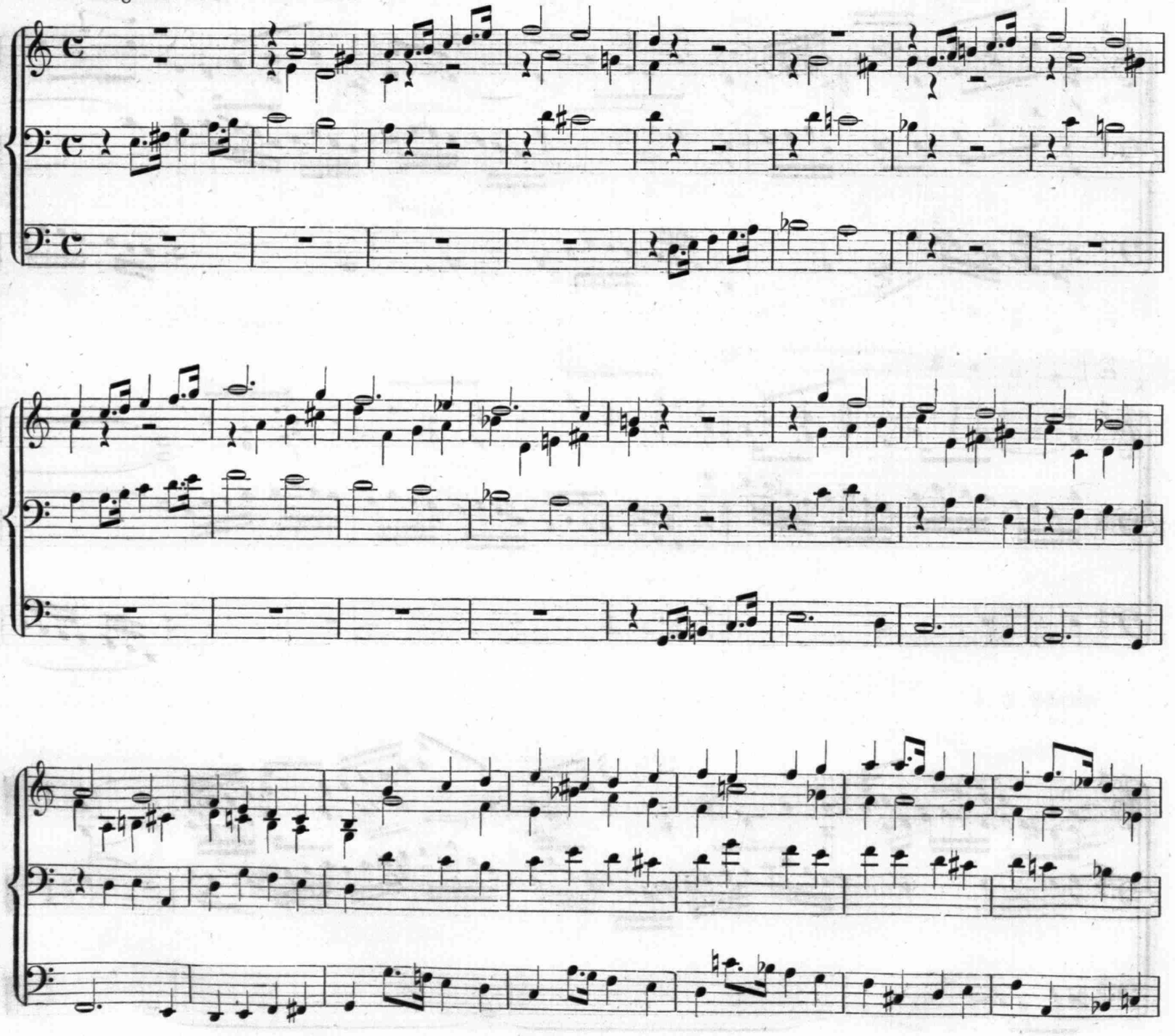


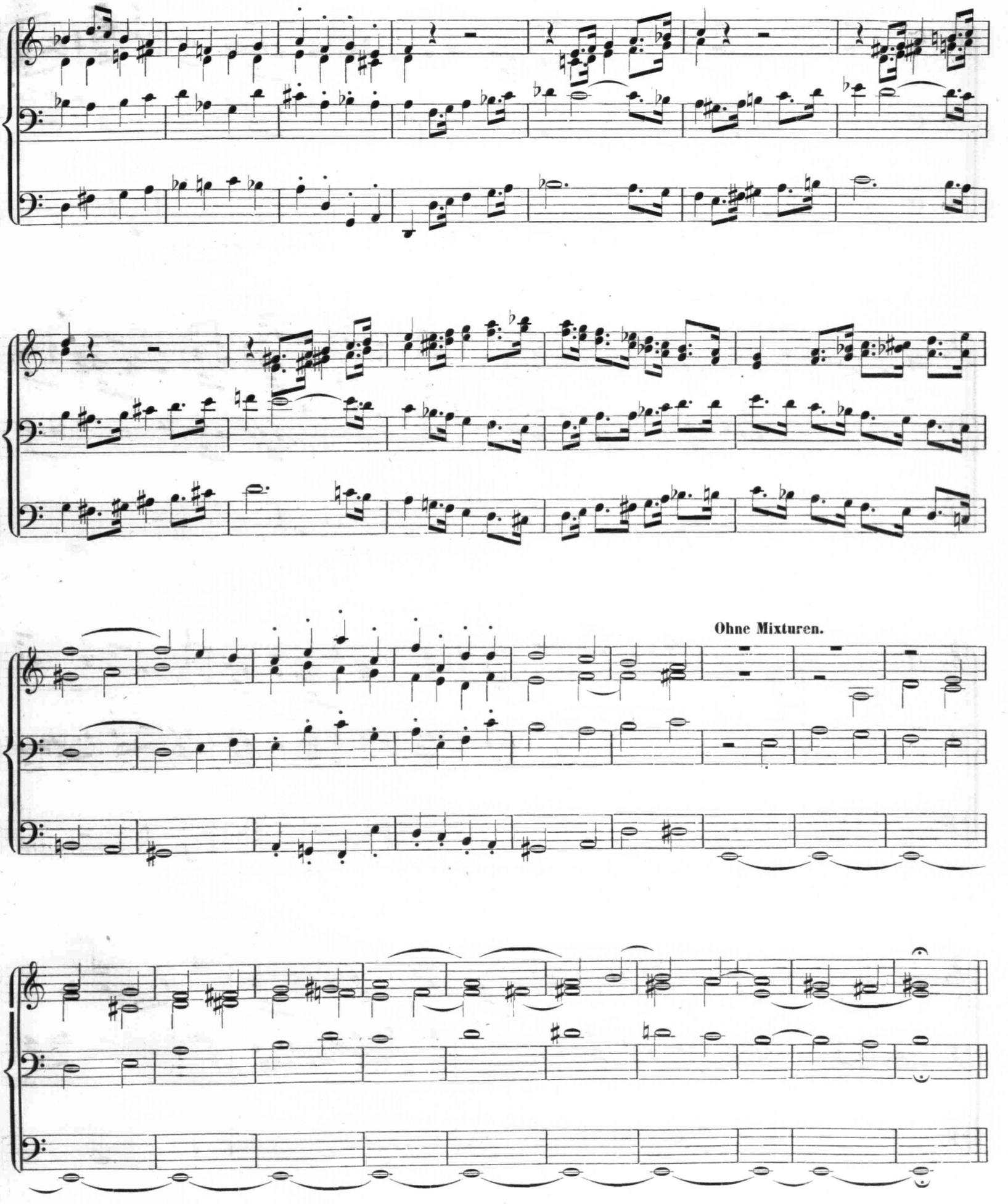


No. 7. Vorspiel zu dem Choral: „O Haupt voll Blut und Wunden“.

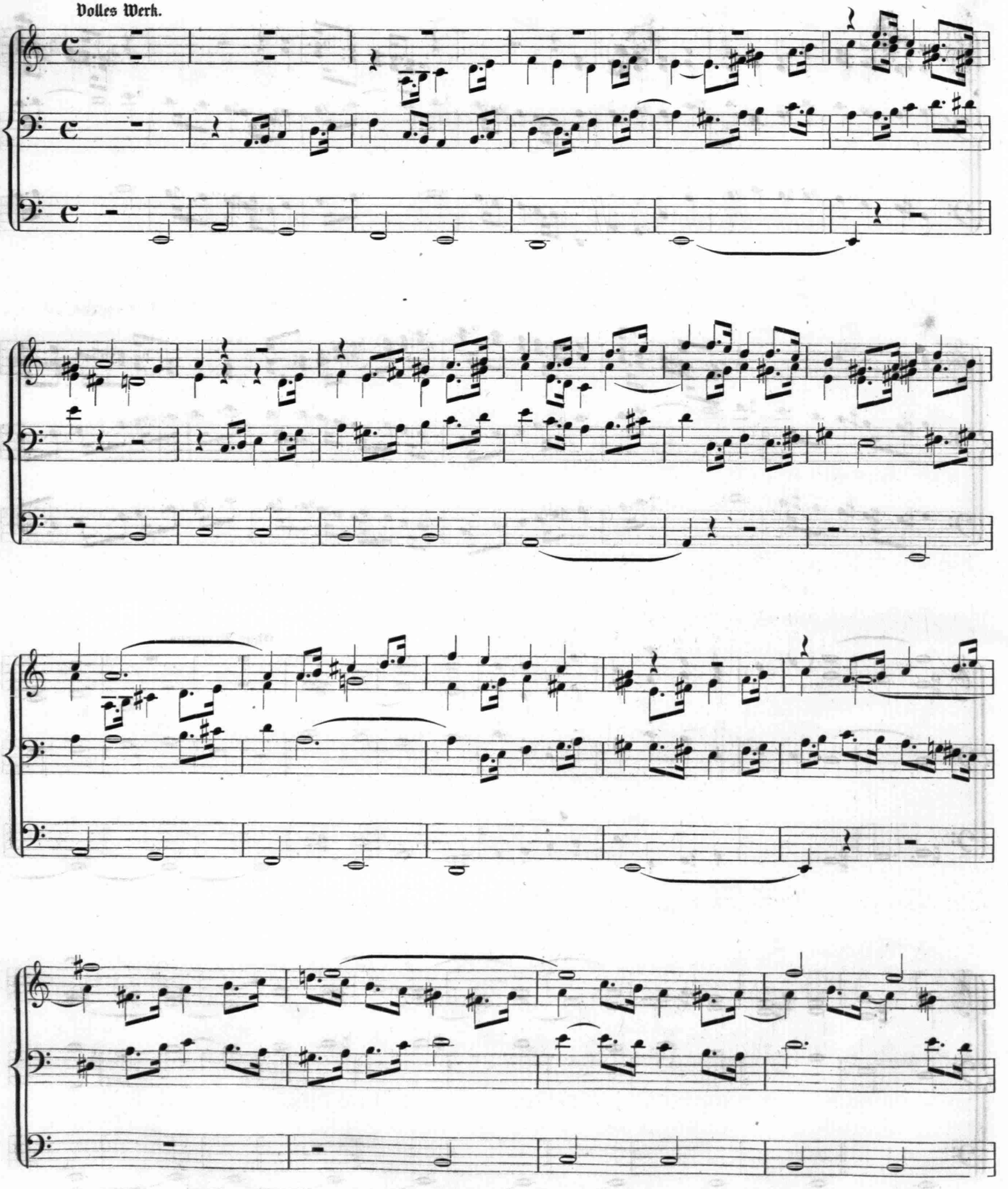
H. Sattler,
Organist und Musikdirector in Blankenburg

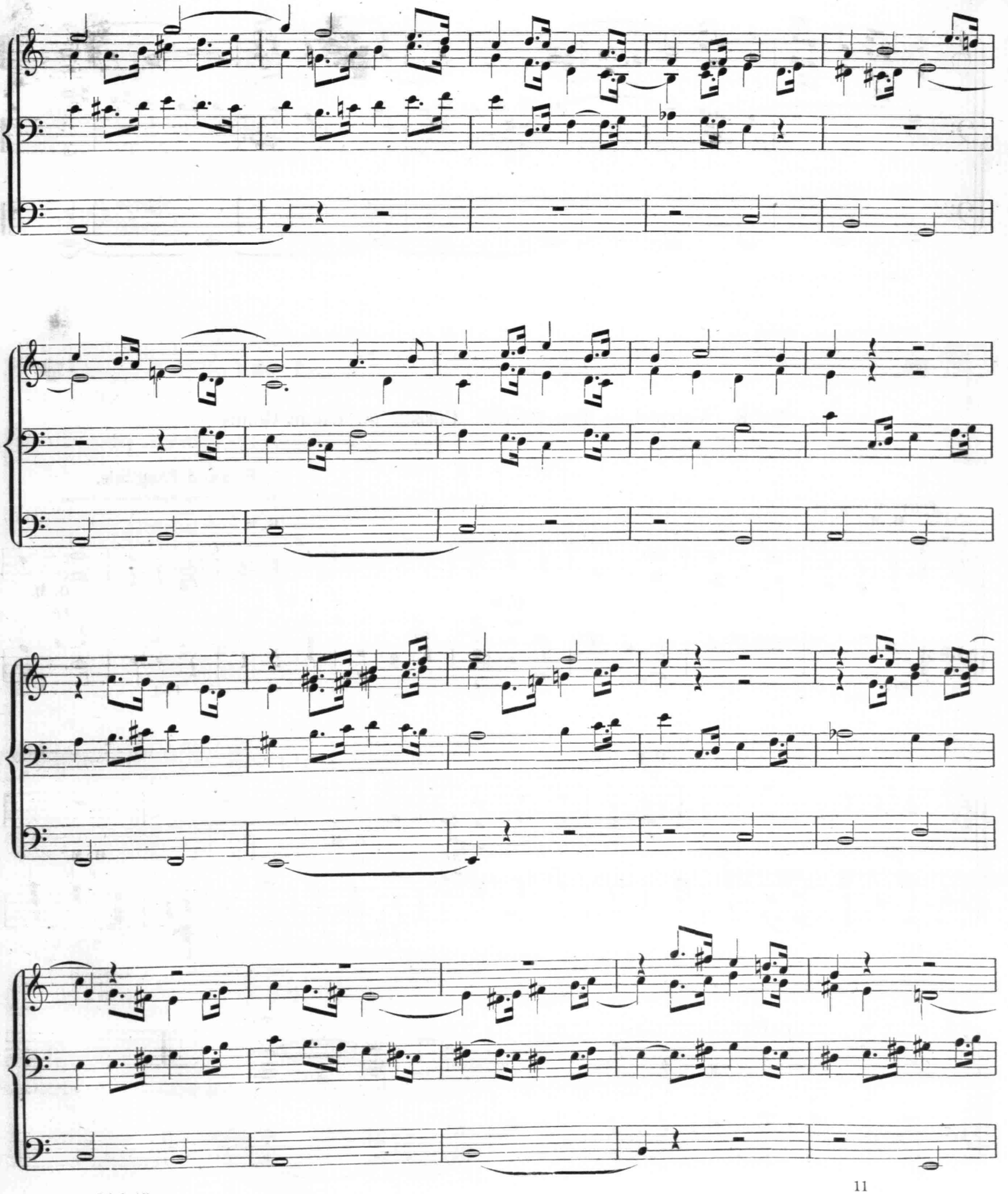
Allegro moderato. Volles Werk.




Ohne Mixturen.

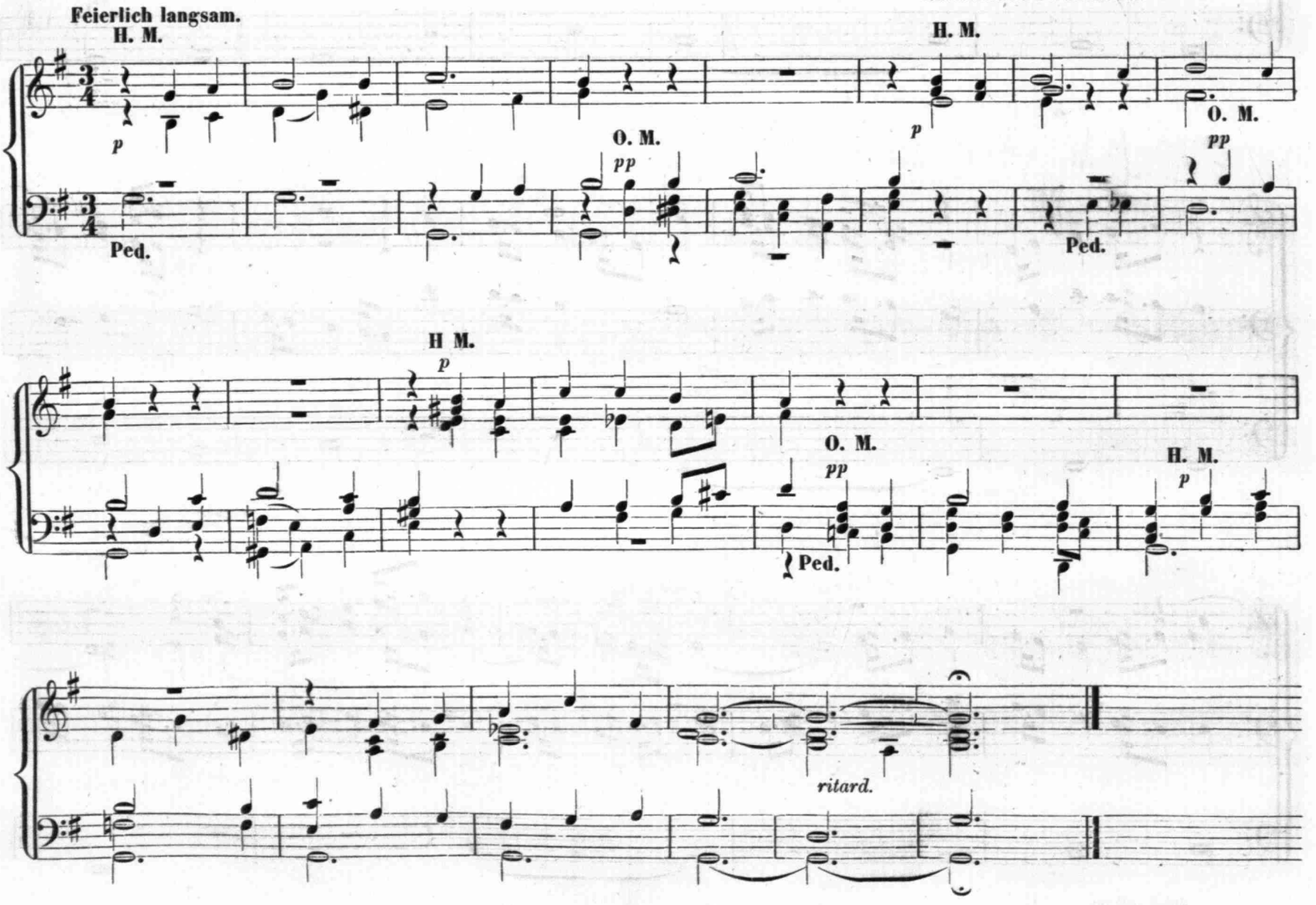
Volles Werk.





No. 8. Vorspiel zu dem Choral: „Christe, du Lamm Gottes“.

Eduard Steglich,
Seminaroberlehrer und Musikdirector in Grimma.



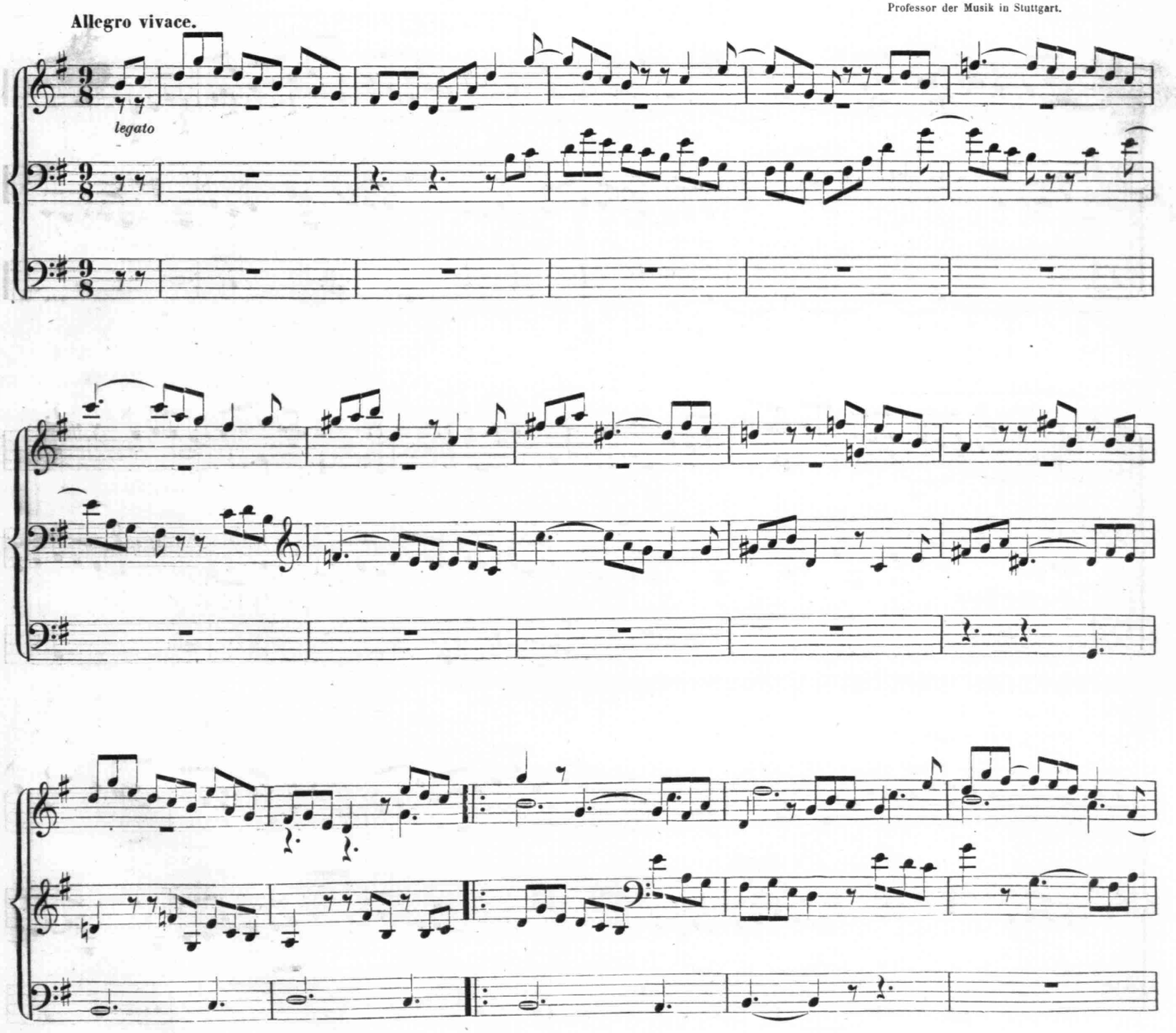
Dritte Abtheilung.

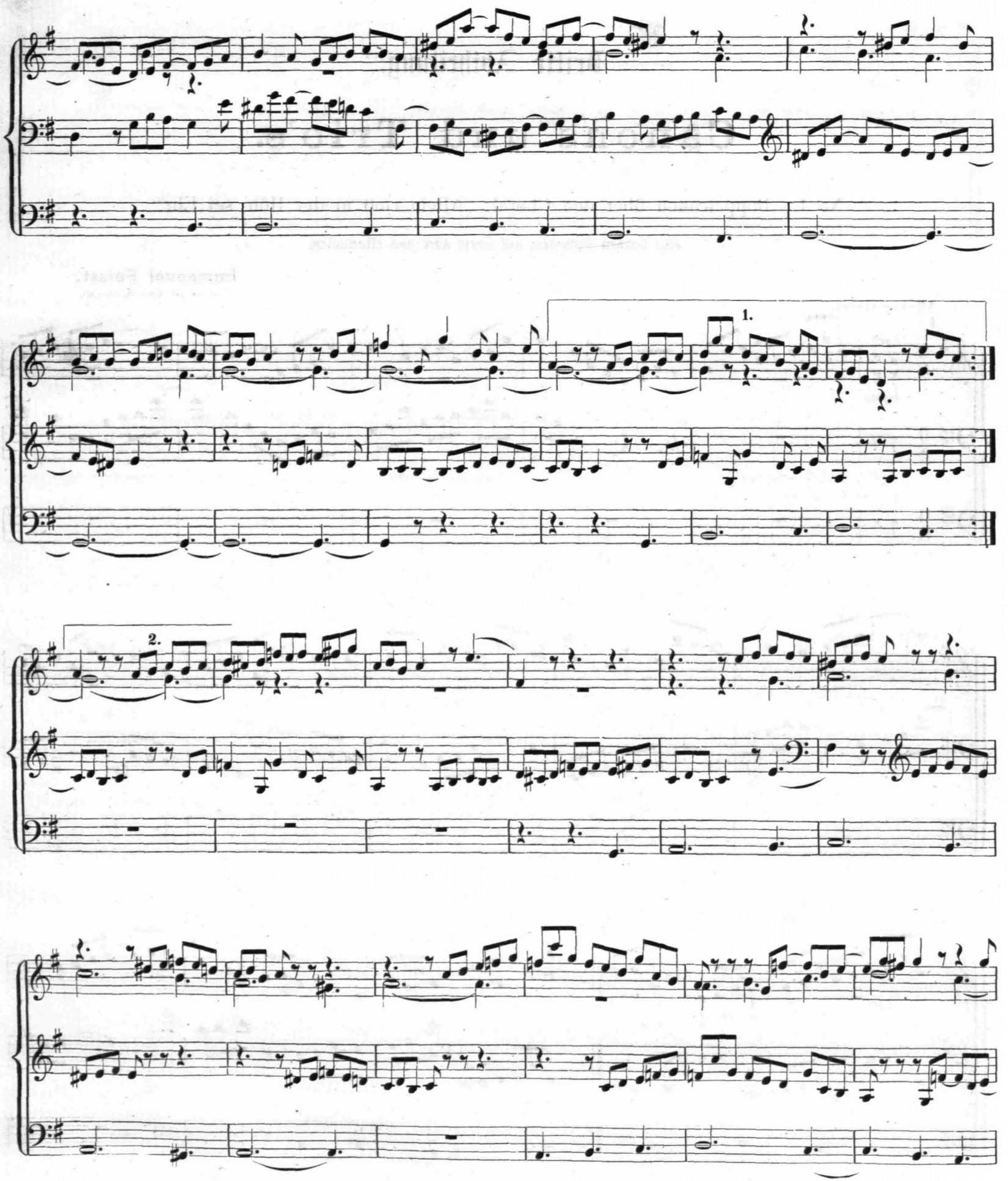
Canons und Trio's.

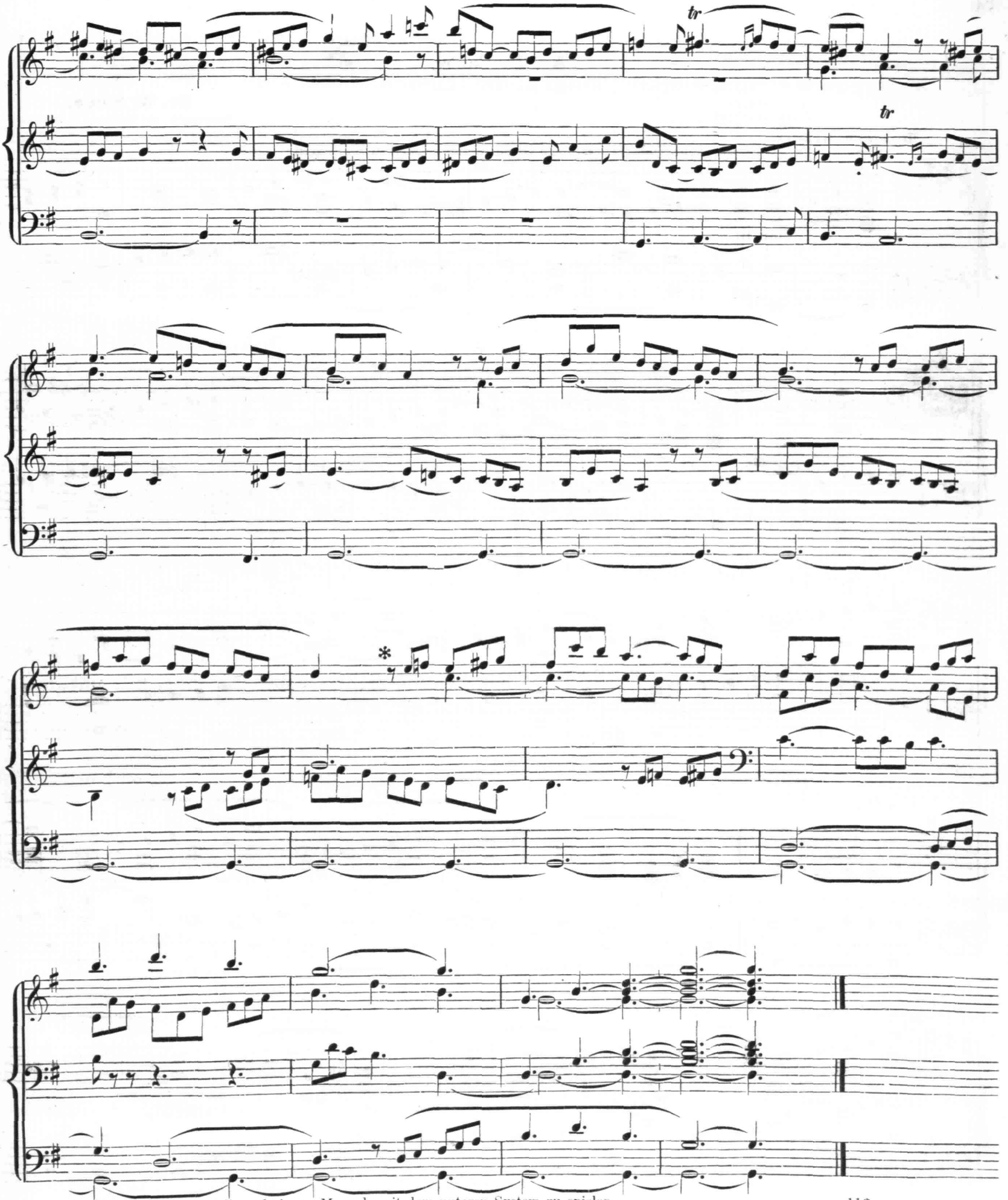
No. 1. Doppelcanon über den Choral: „Allein Gott in der Höh' sei Ehr'".

Mit starken Stimmen, auf einem oder zwei Manualen.

Immanuel Faisst,
Professor der Musik in Stuttgart.




1.
2.



* Von hier an jedenfalls auf einem Manuale mit dem unteren System zu spielen.

No. 2. Canon.

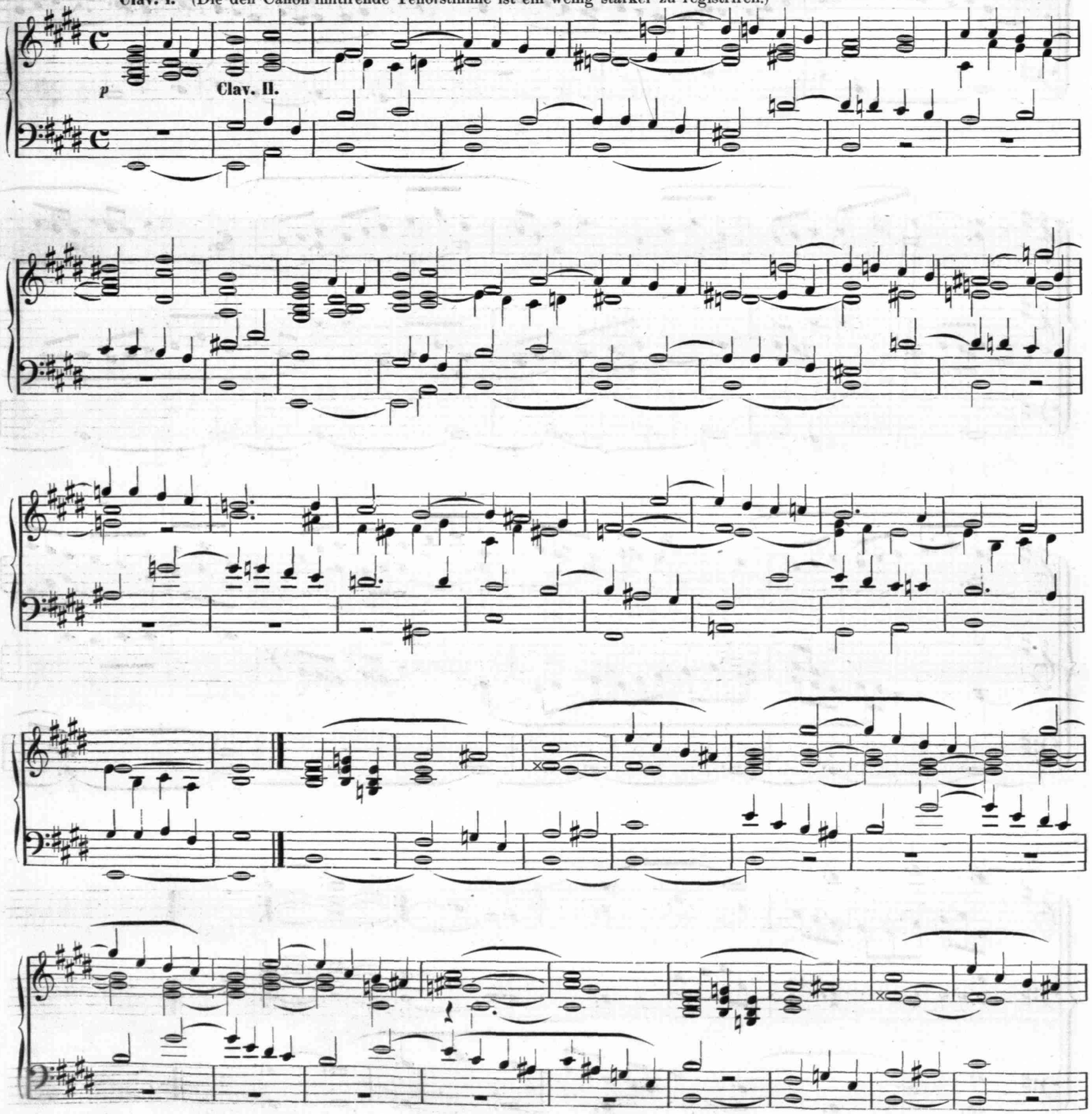
Dr. W. Stade,
Concertmeister und Hoforganist in Altenburg.

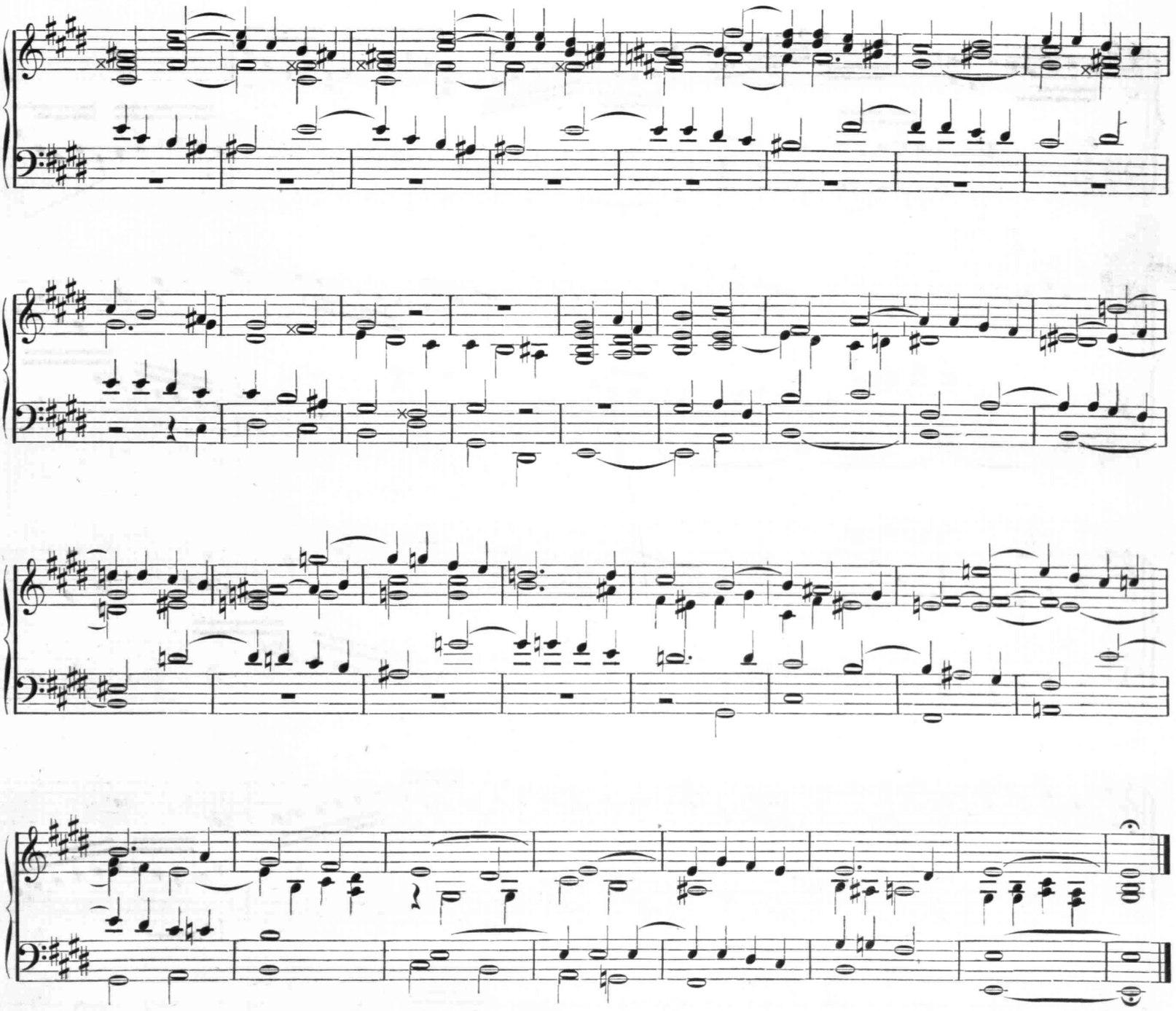
Mit zarten Stimmen.

Clav. I. (Die den Canon imitirende Tenorstimme ist ein wenig stärker zu registriren.)

p

Clav. II.

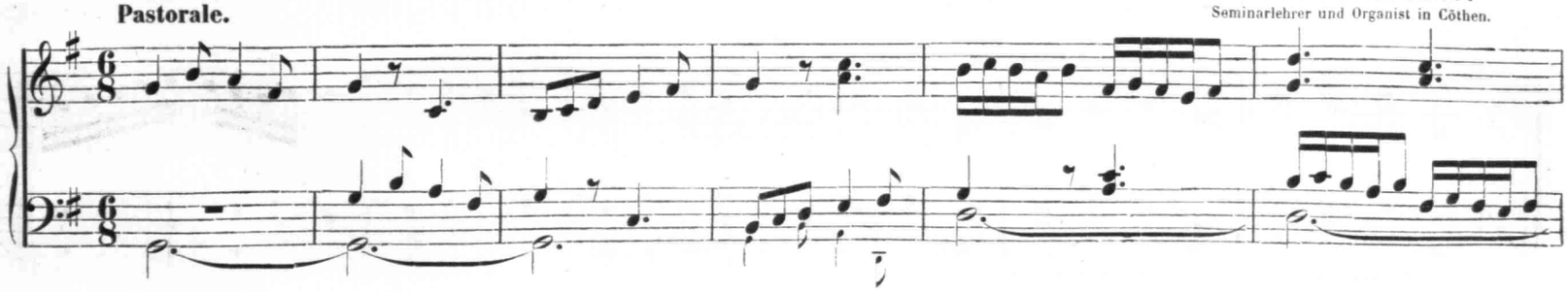


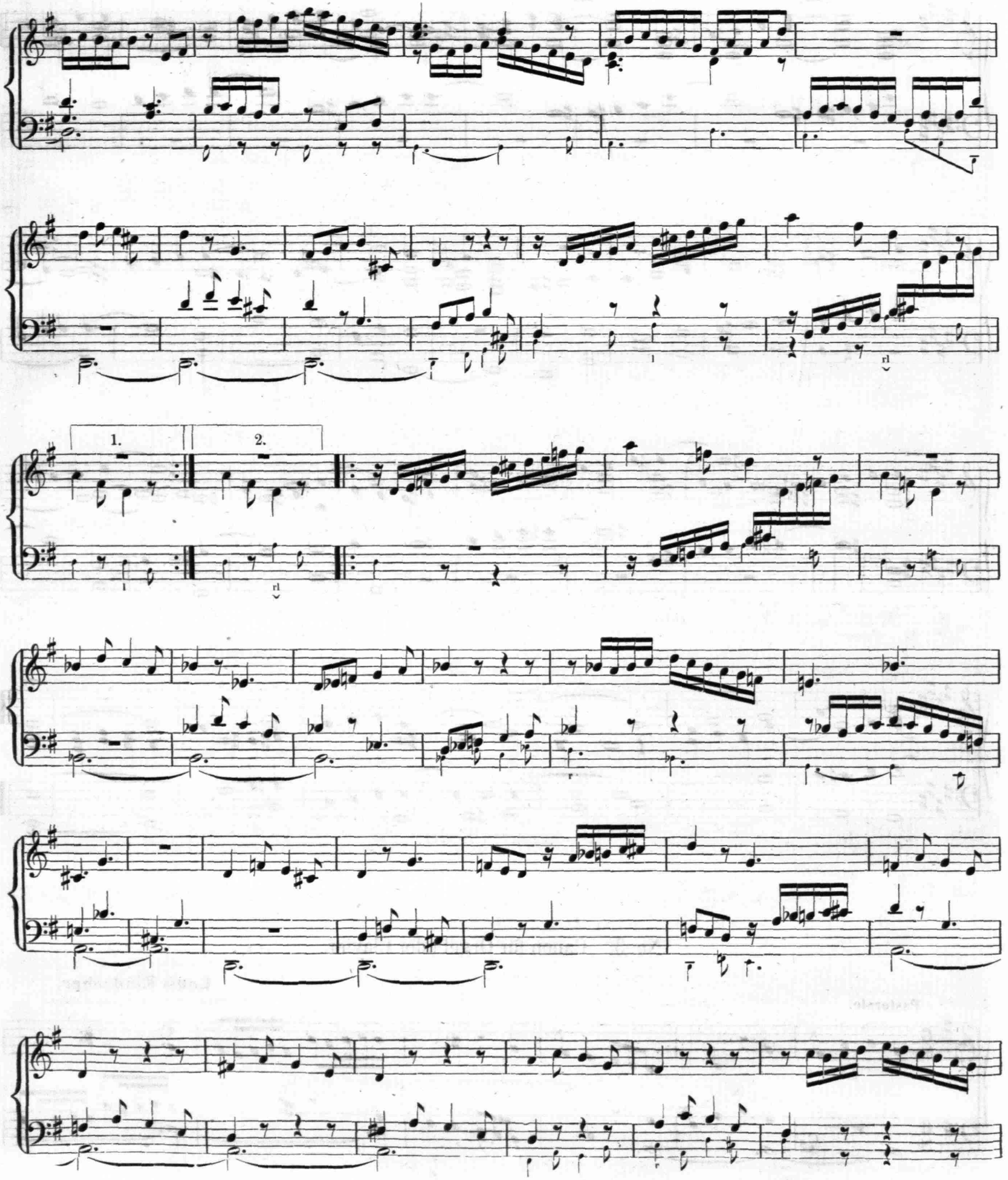


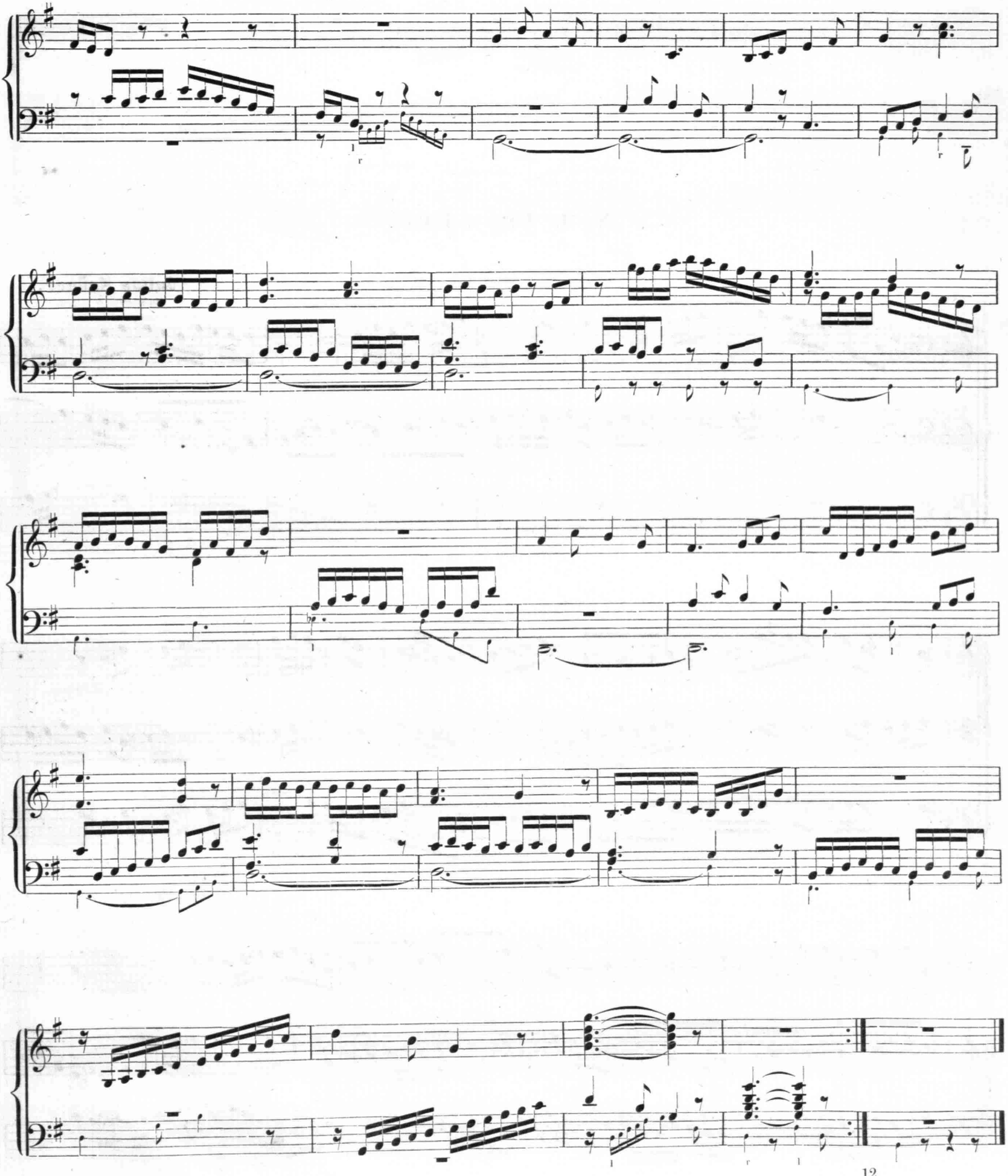
No. 3. Canon für Orgel oder Clavier.

Louis Kindscher,
Seminarlehrer und Organist in Cöthen.

Pastorale.

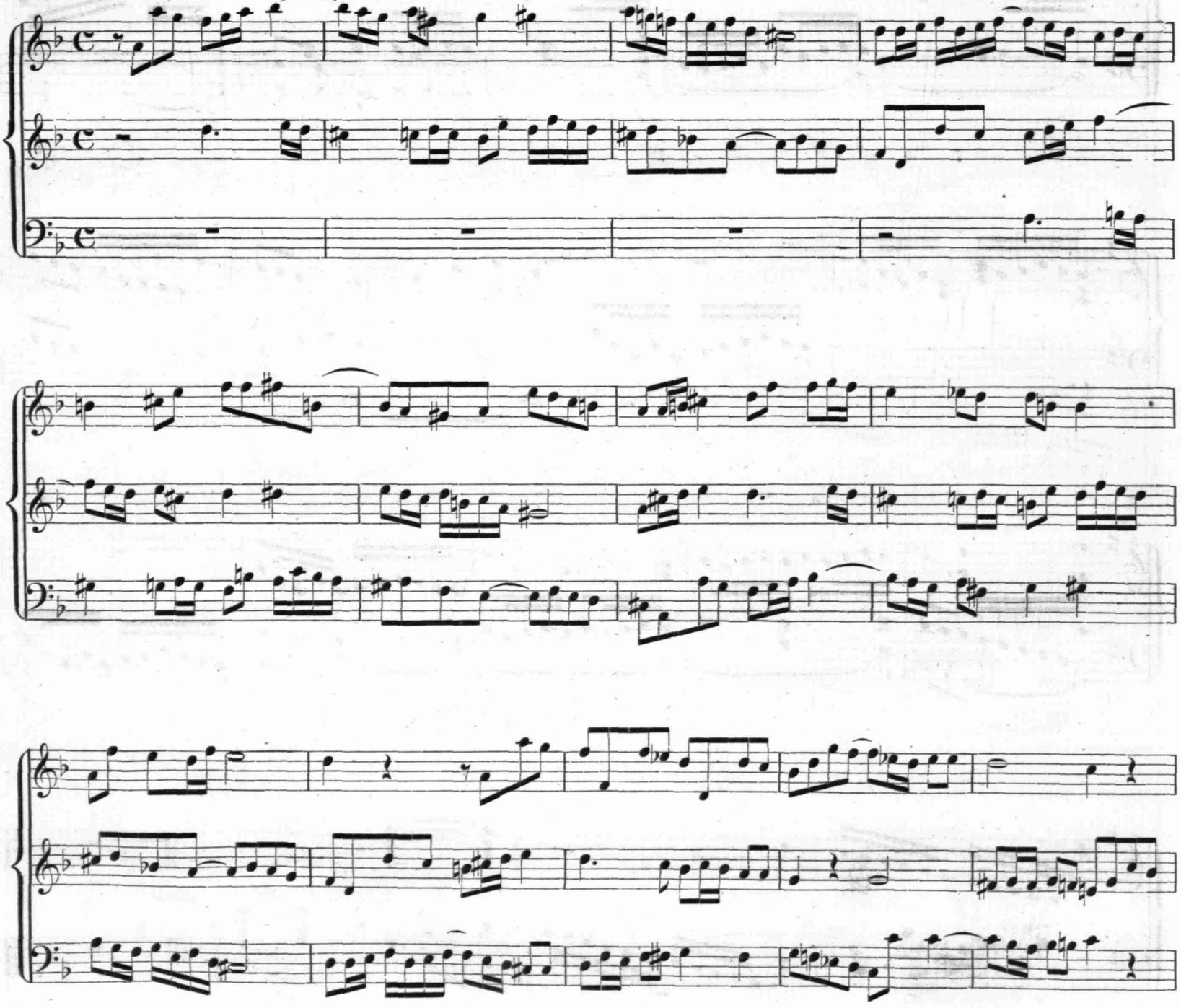


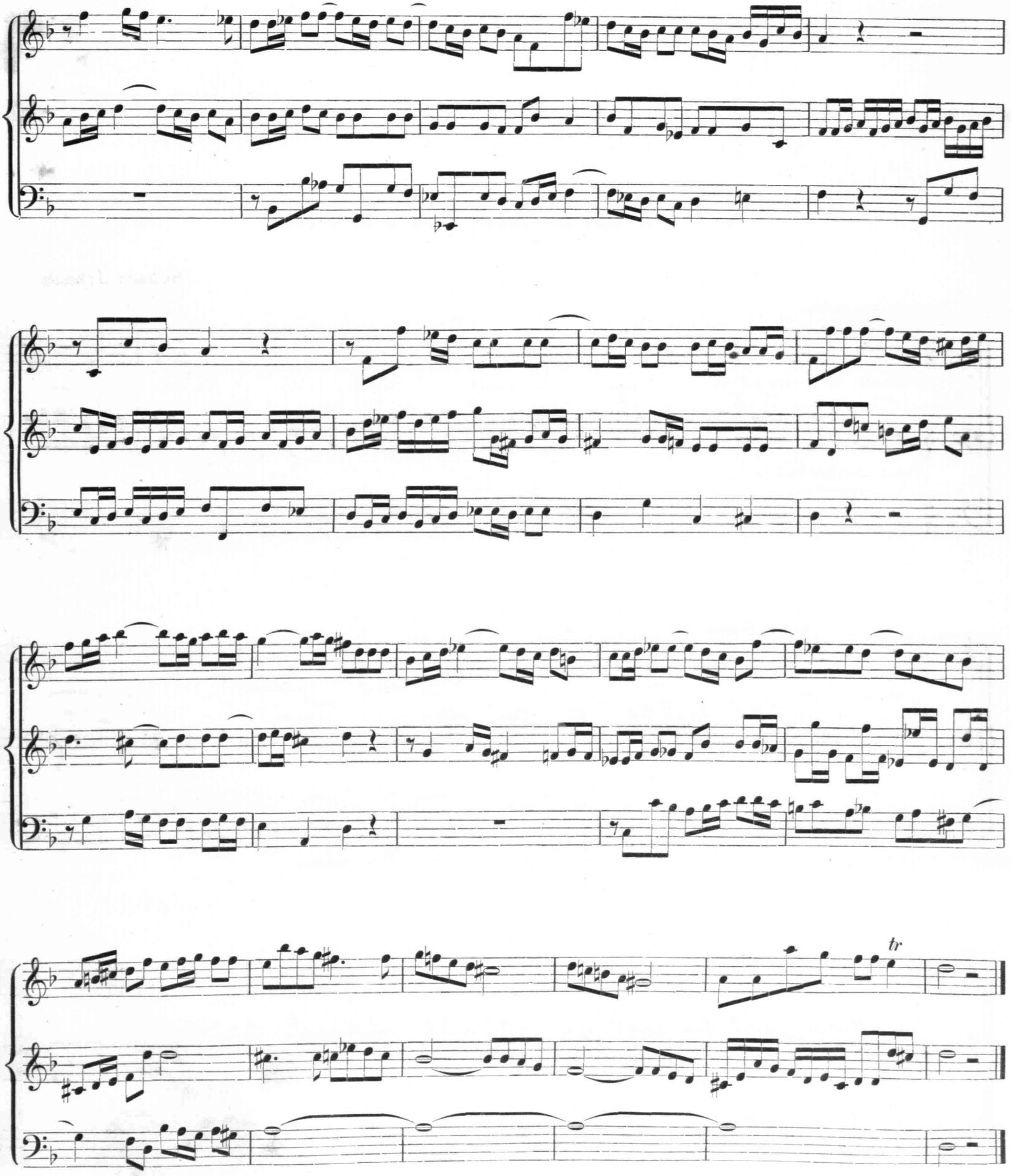

1.
2.



No. 4. Fuga a 3 Voci.

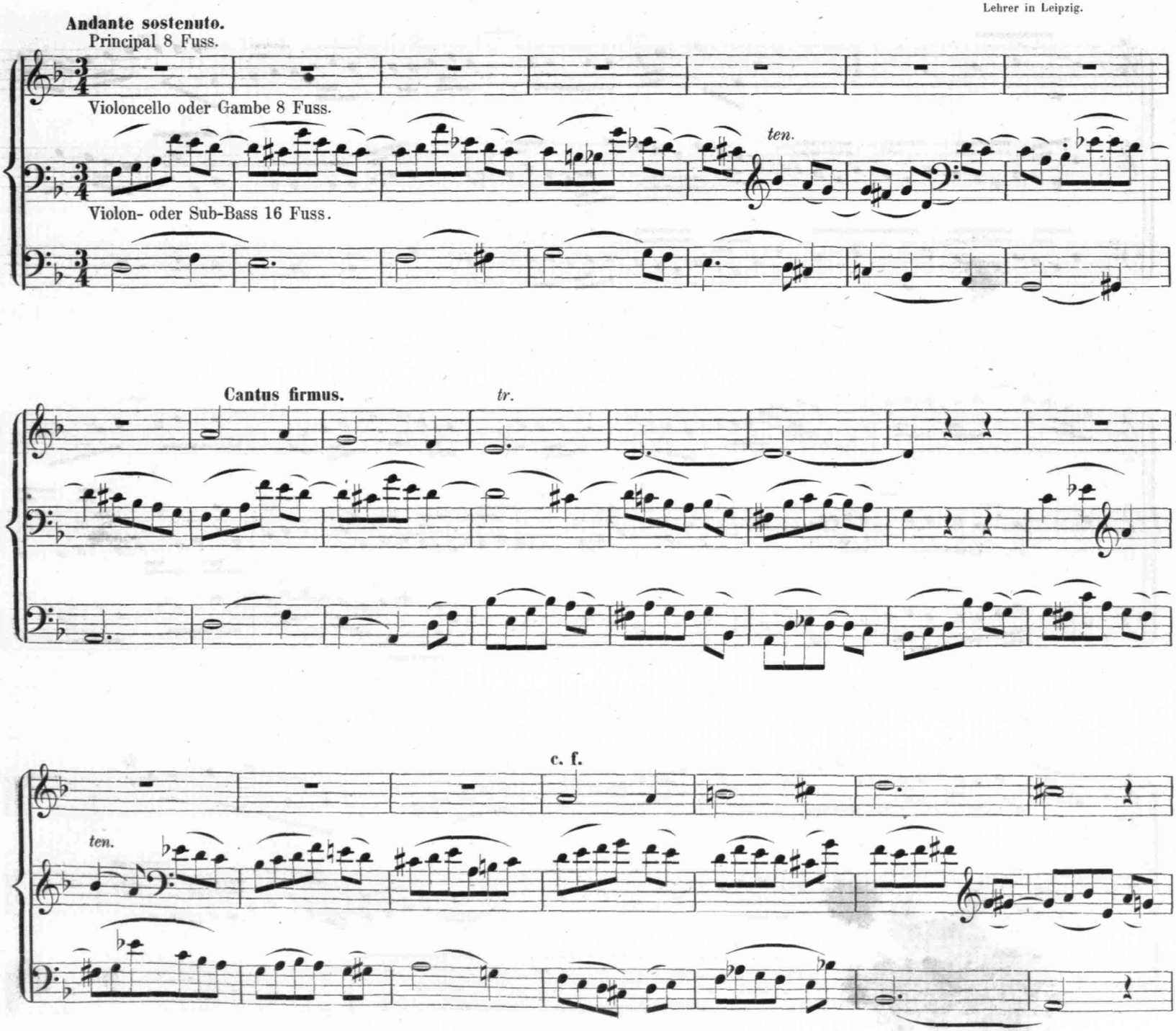
Julius Krüger,
Musiklehrer in Leipzig.

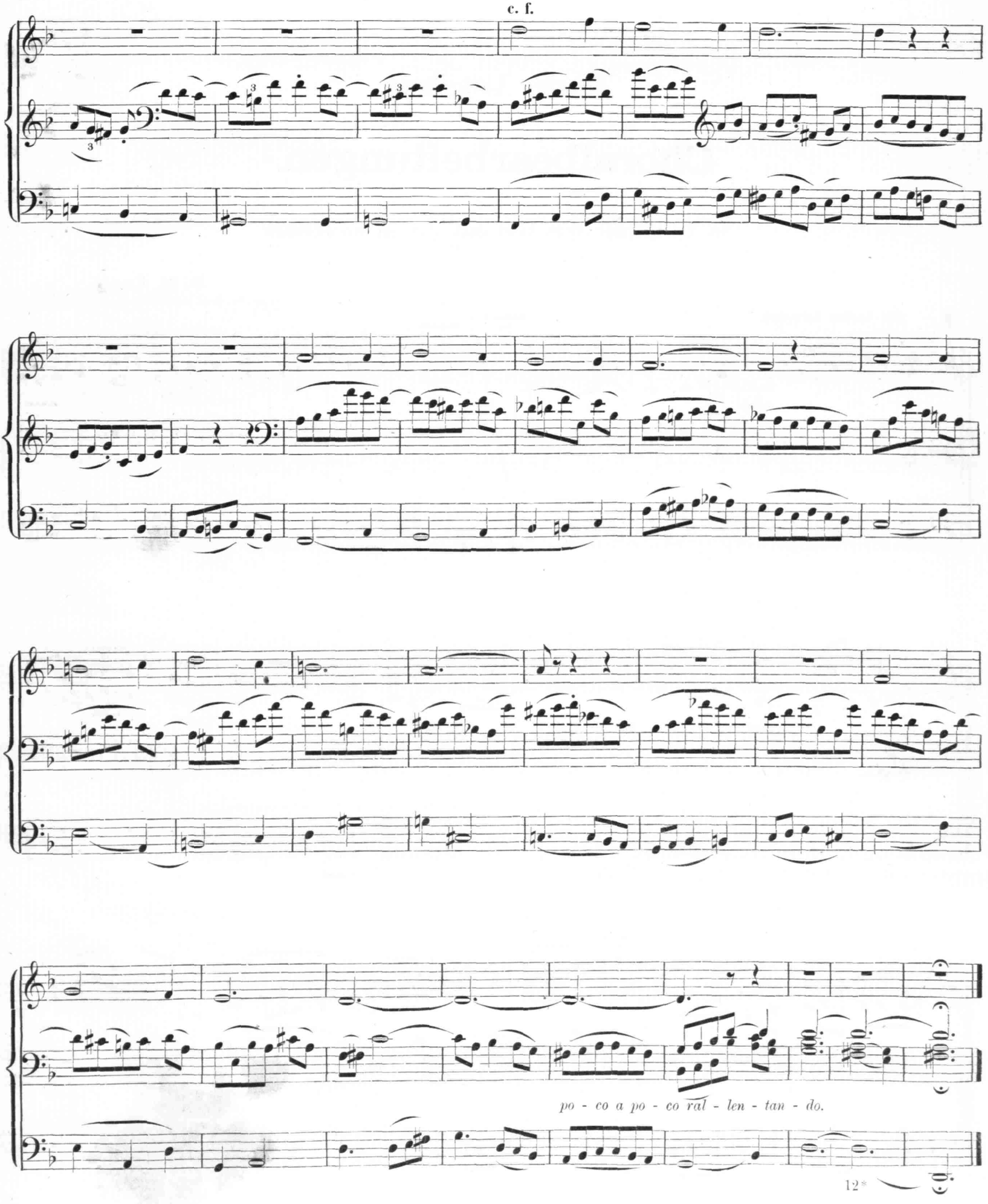



tr

No. 5. Trio über den Choral: „Jesu, meine Freude“.

Robert Schaab,
Lehrer in Leipzig.




c. f.
po - co a po - co ral - len - tan - do.

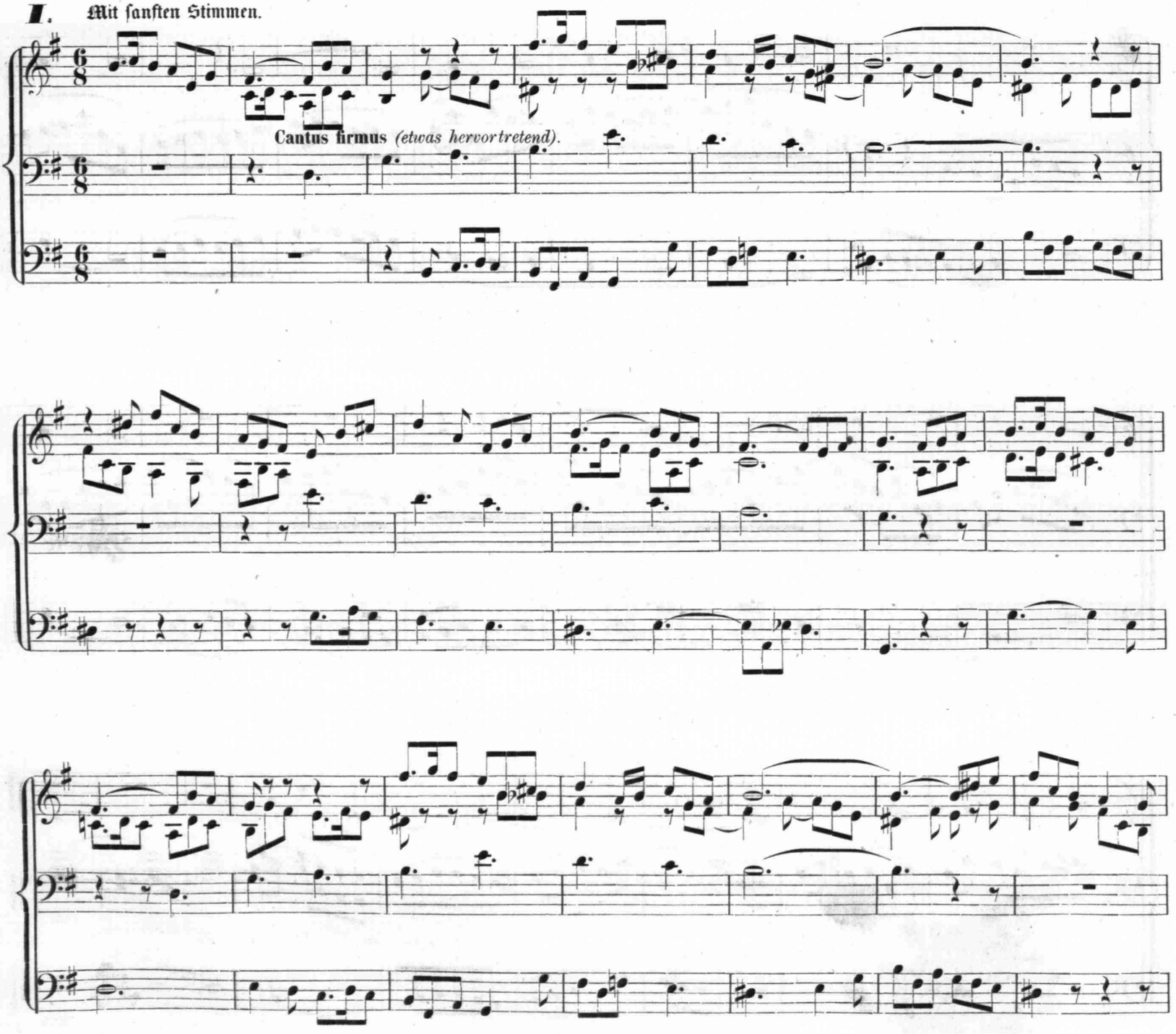
Vierte Abtheilung.

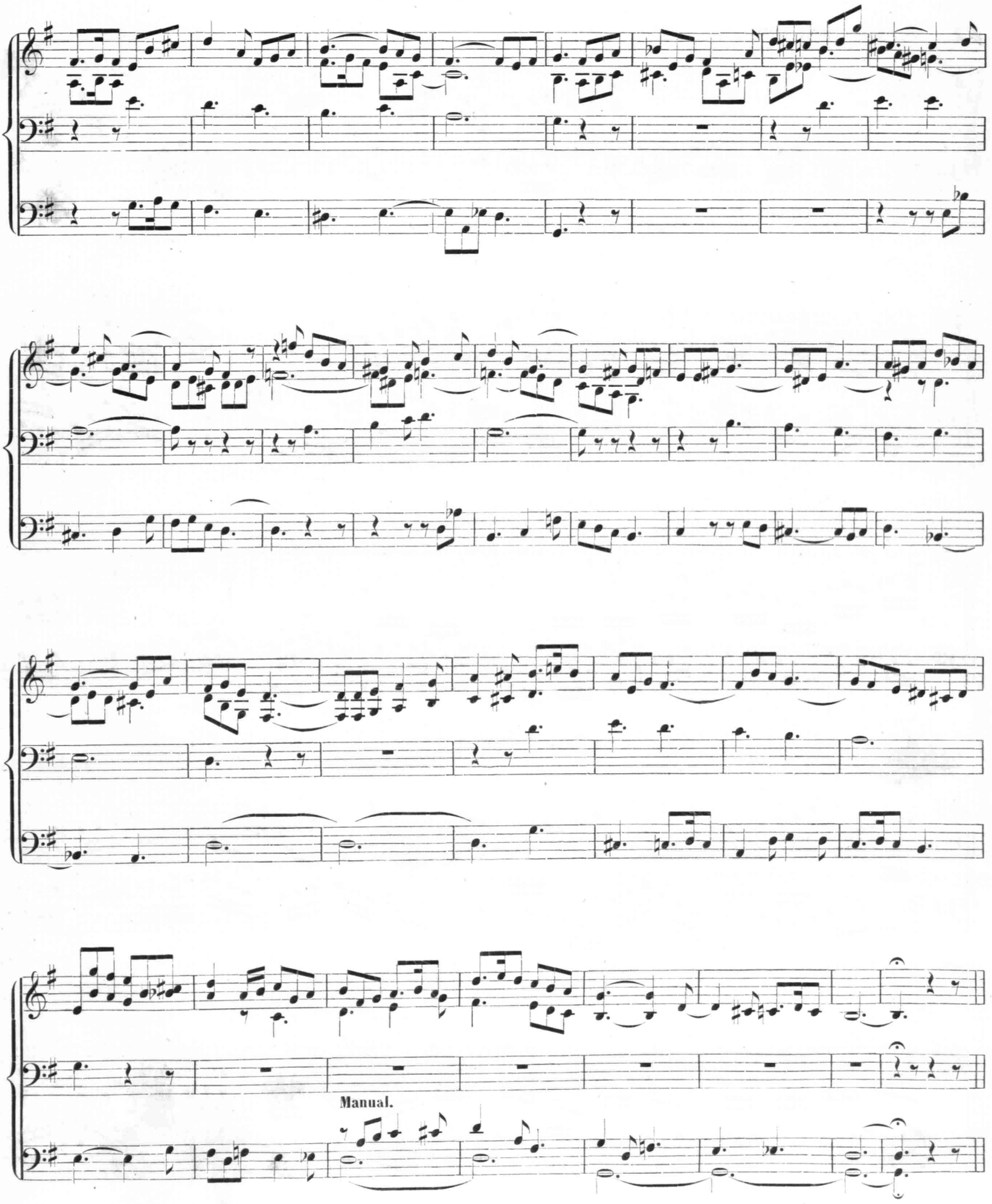
Choralbearbeitungen.

No. 1. Choral: Was Gott thut, das ist wohlgethan.

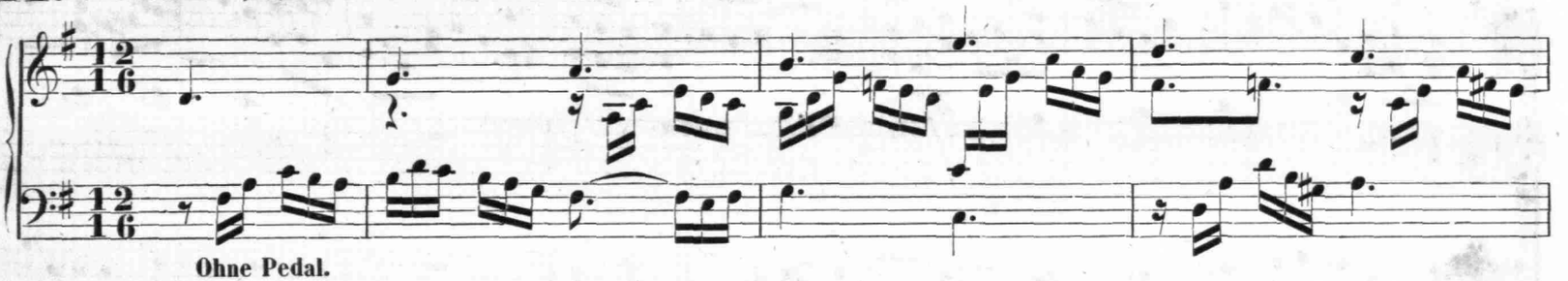
D. H. Engel,
Königlicher Musikdirector und Domorganist zu Merseburg.

I. **Mit sanften Stimmen.**

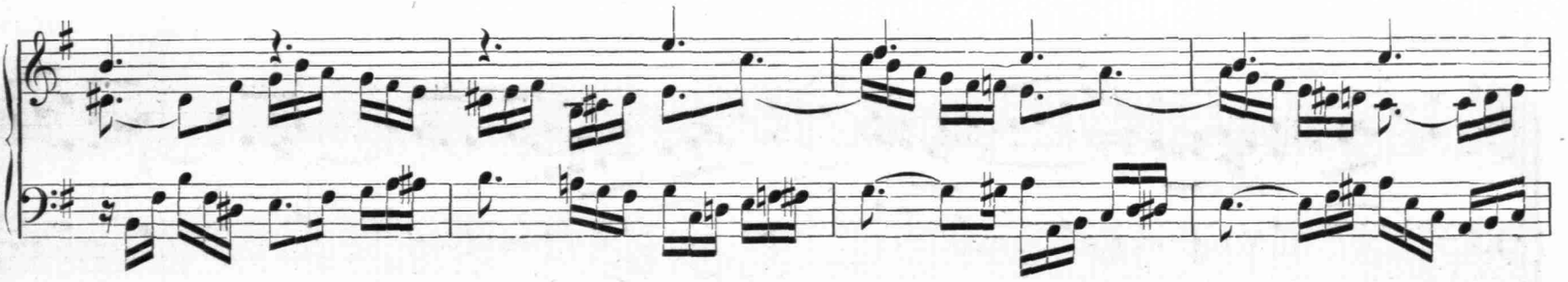


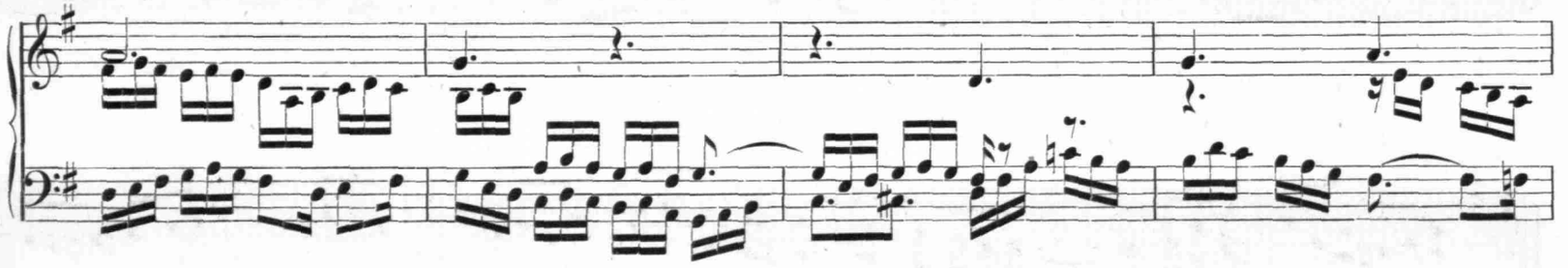

Manual.

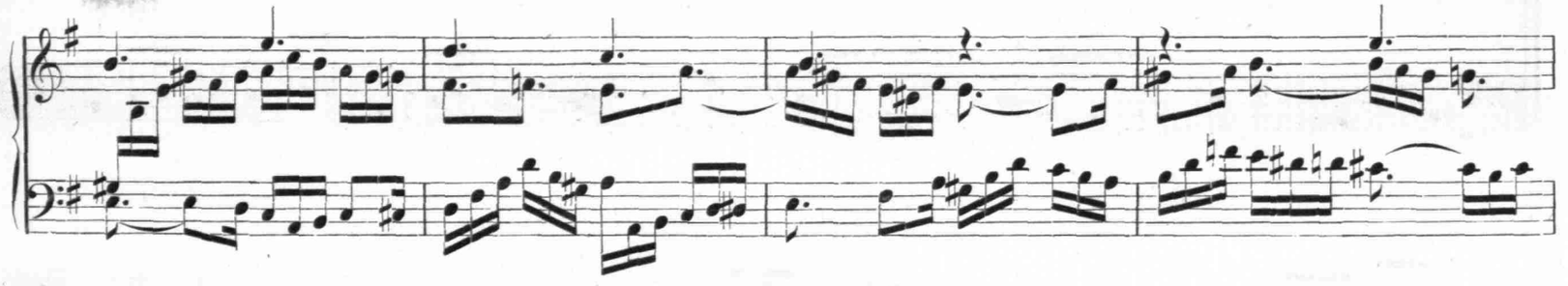
II. Mit vollem Hauptwerke.

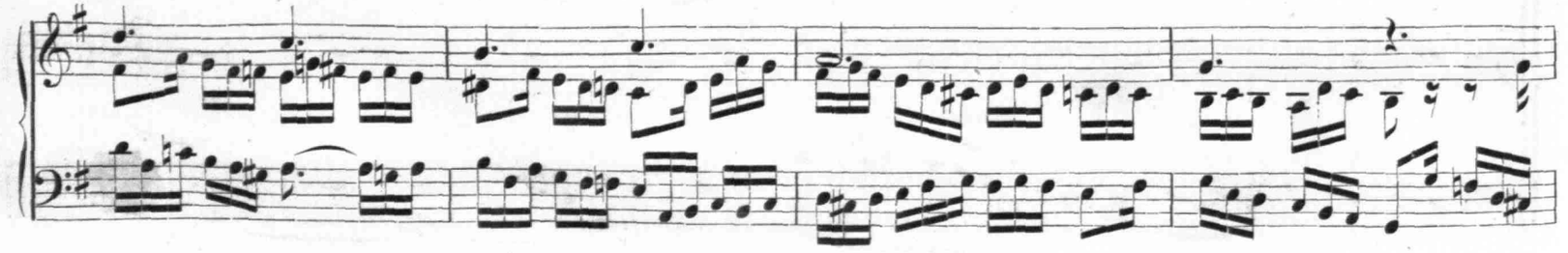


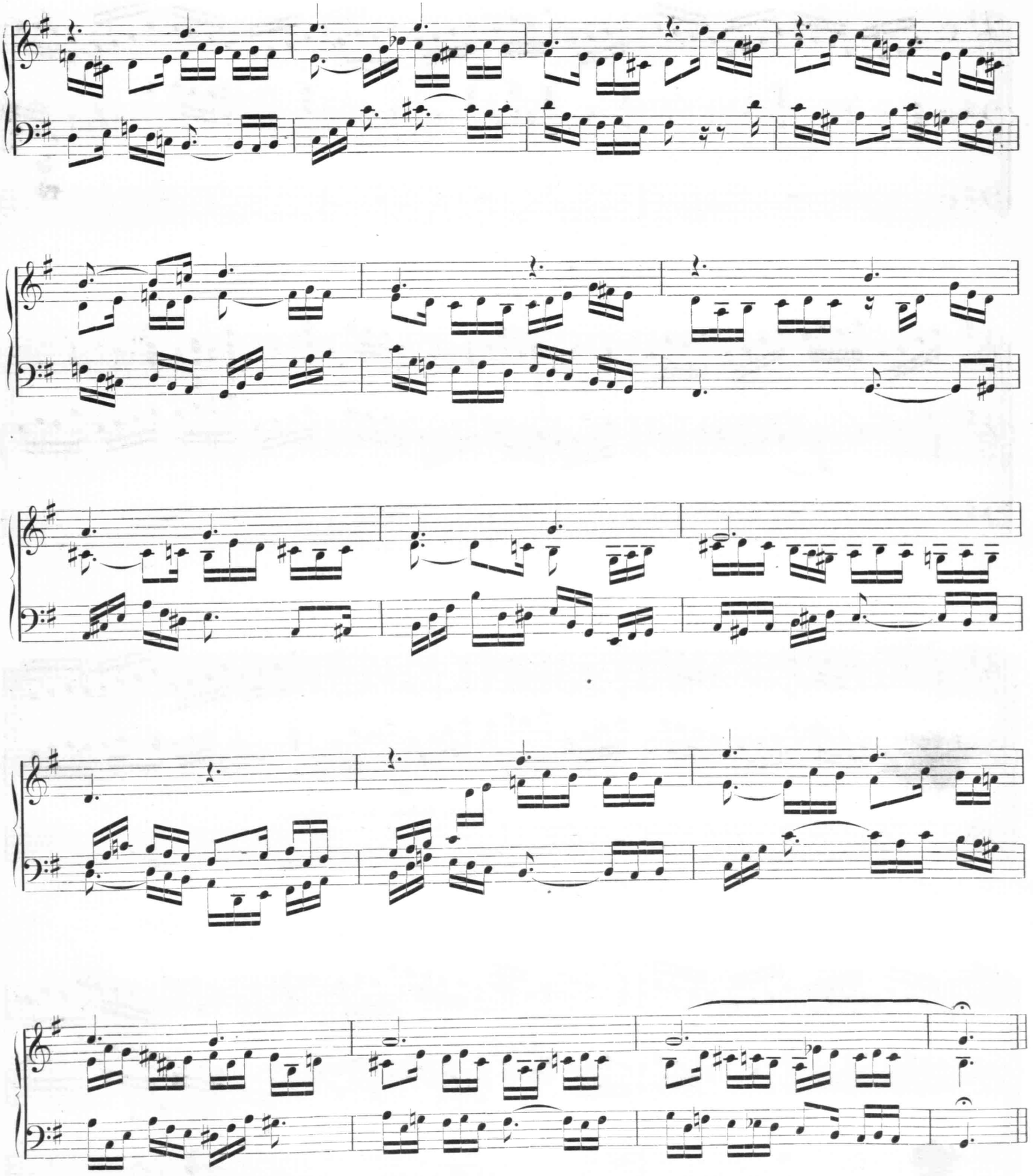
Ohne Pedal.



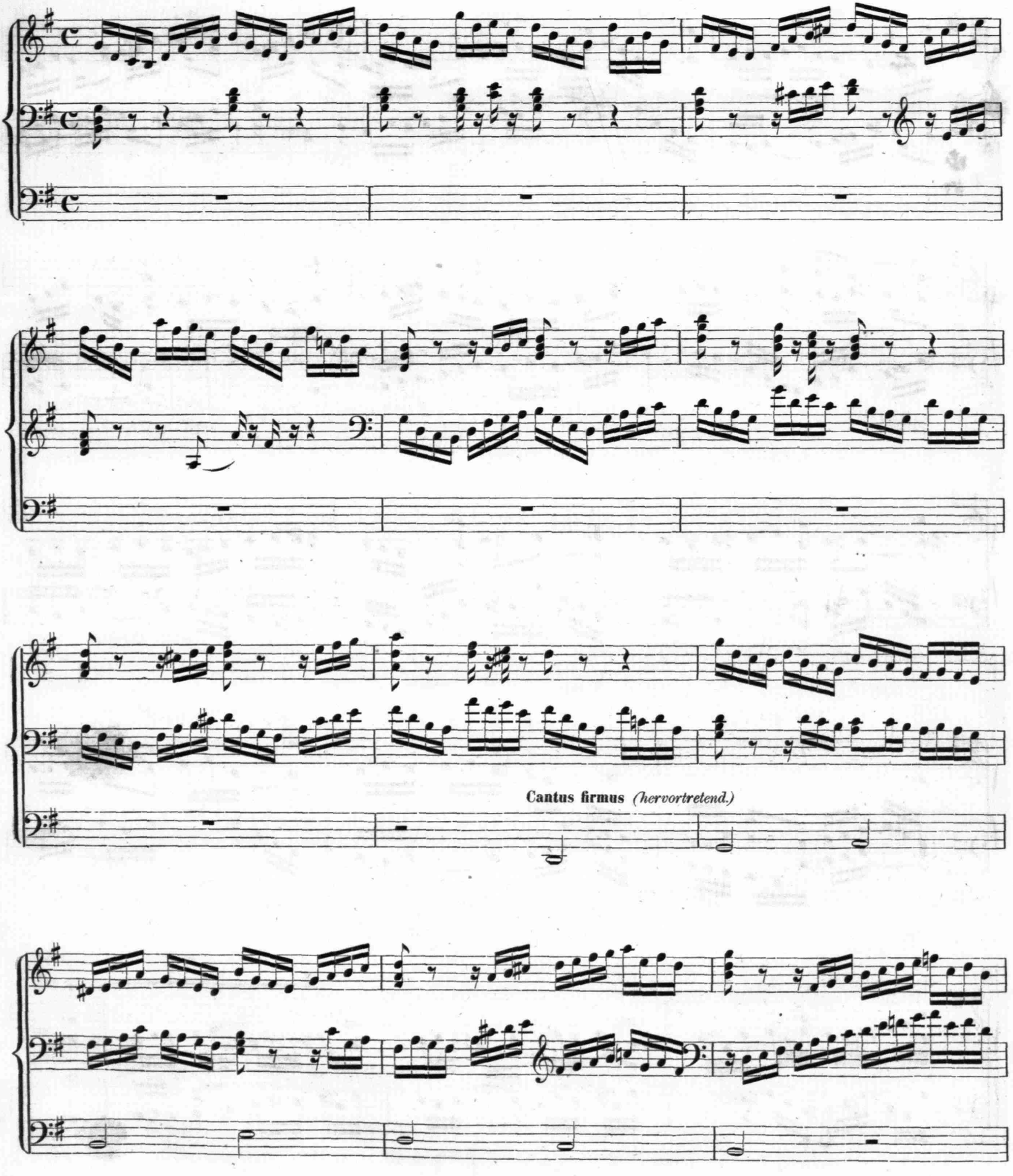


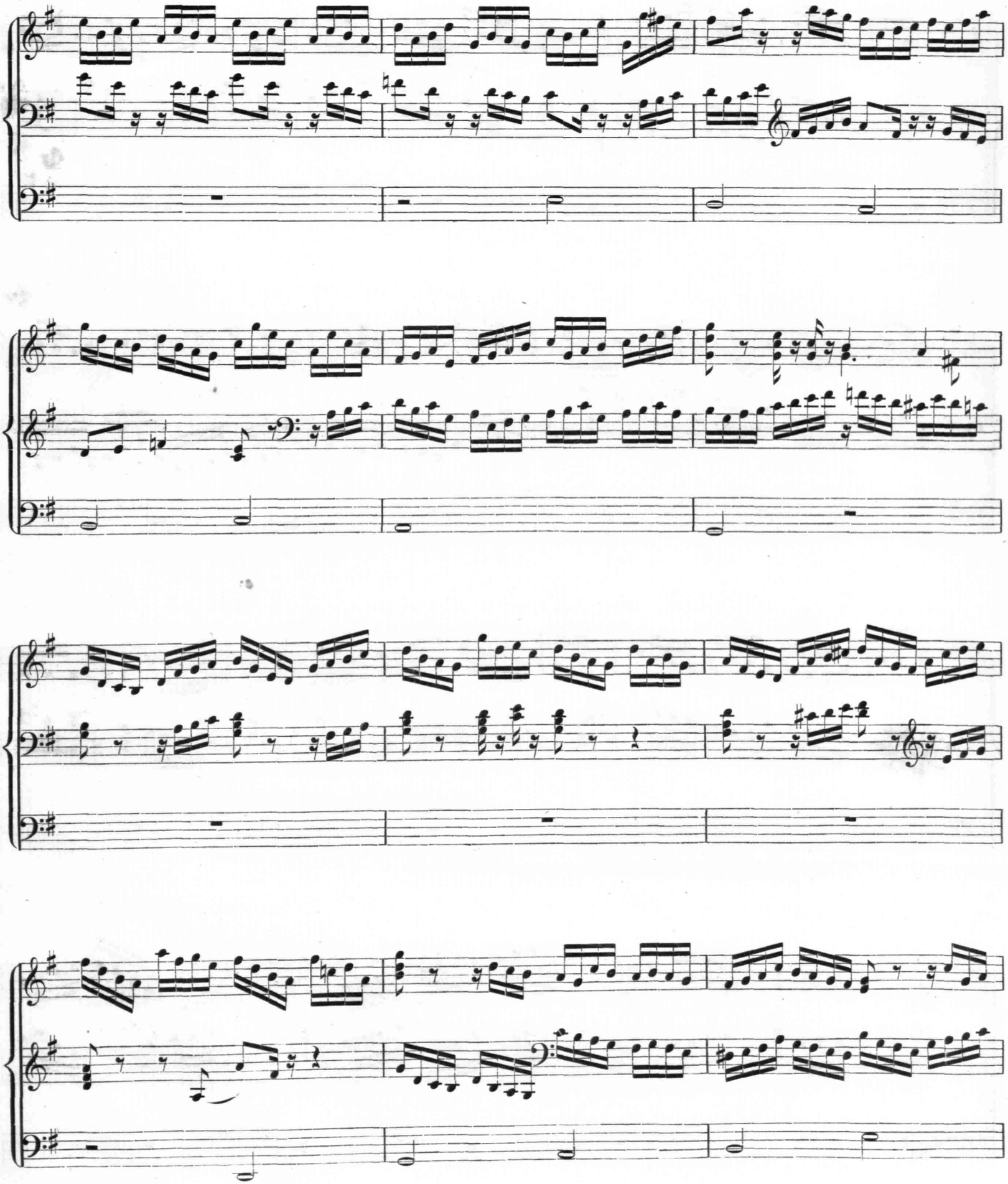


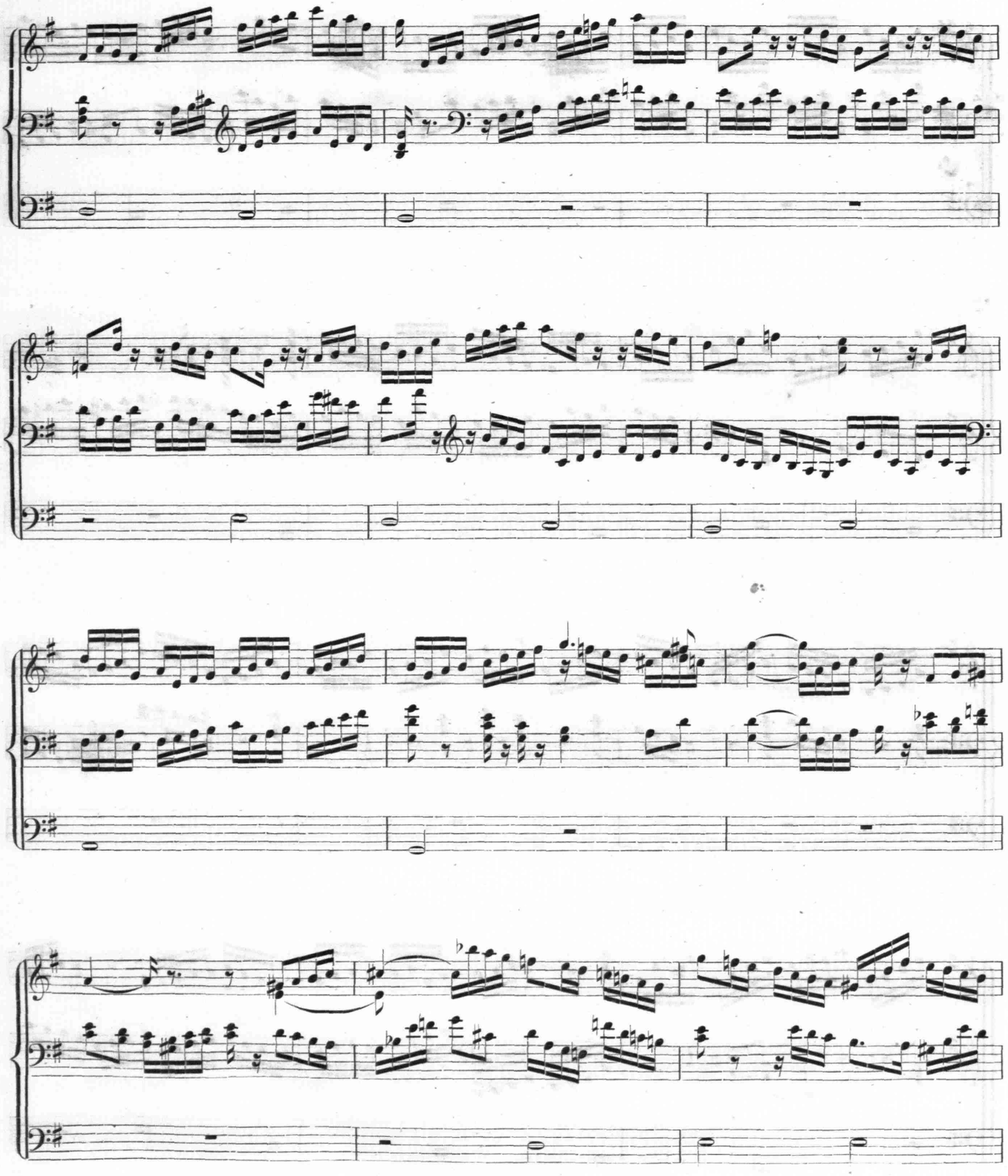


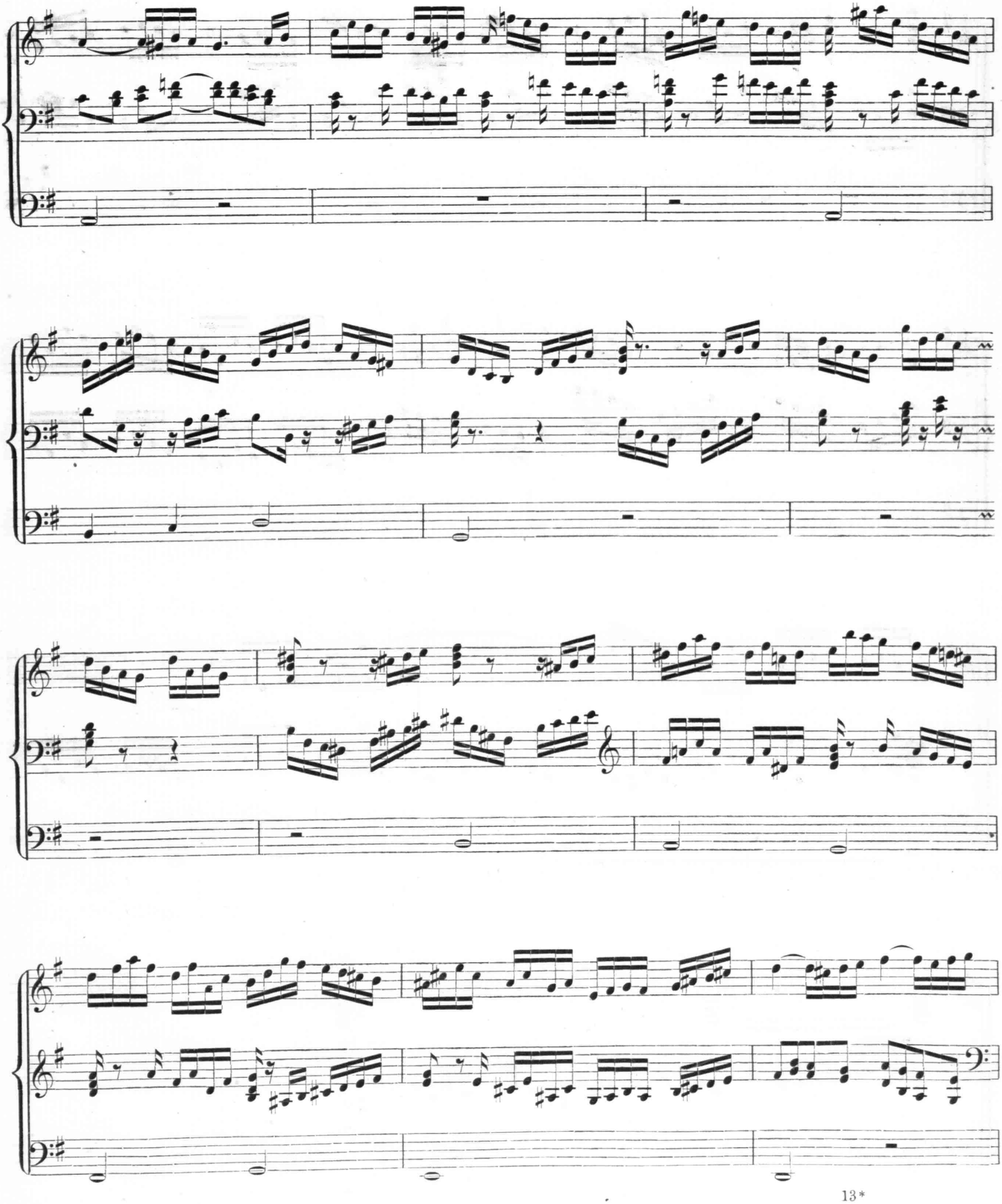


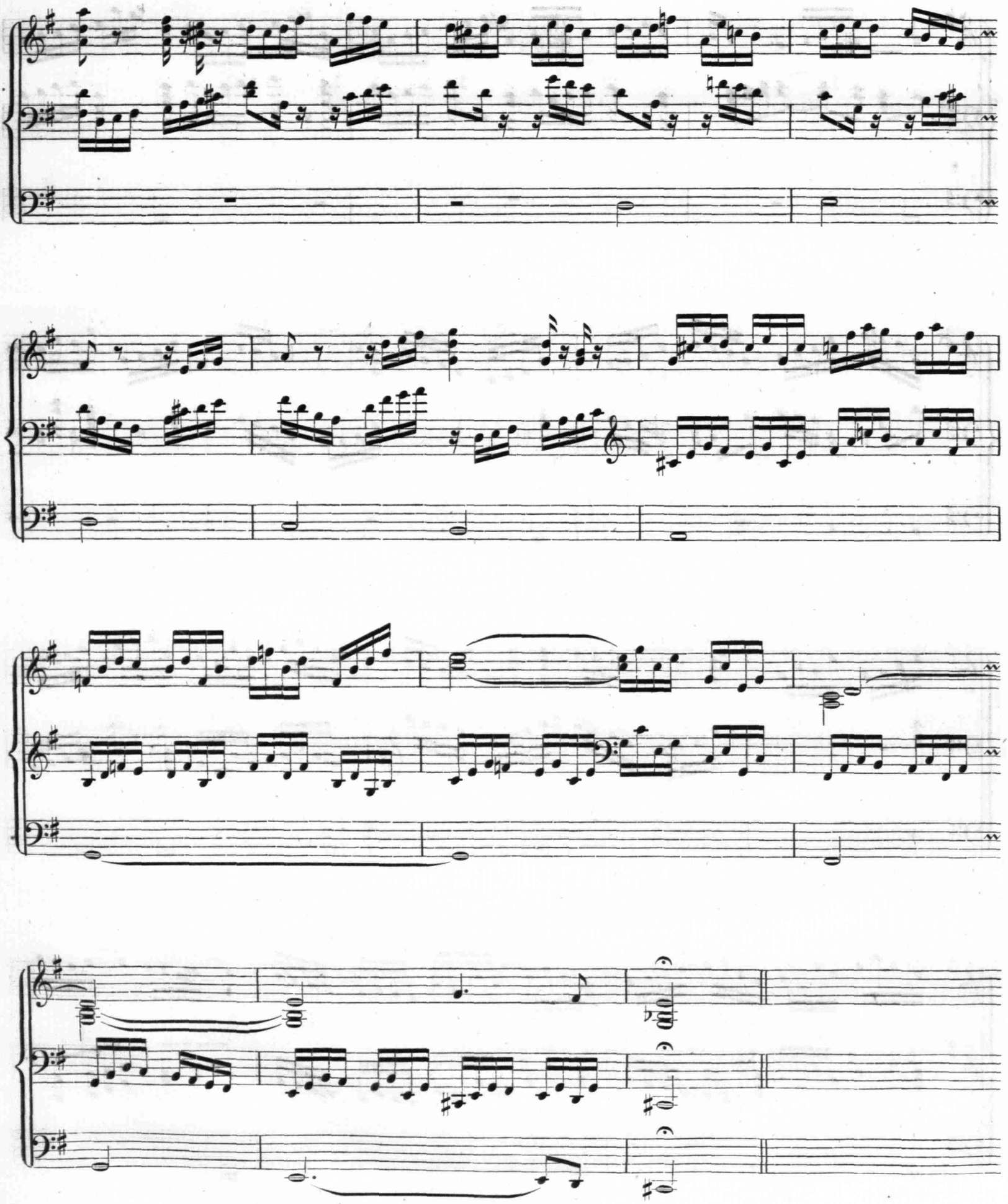
III. Mit glänzenden Stimmen.



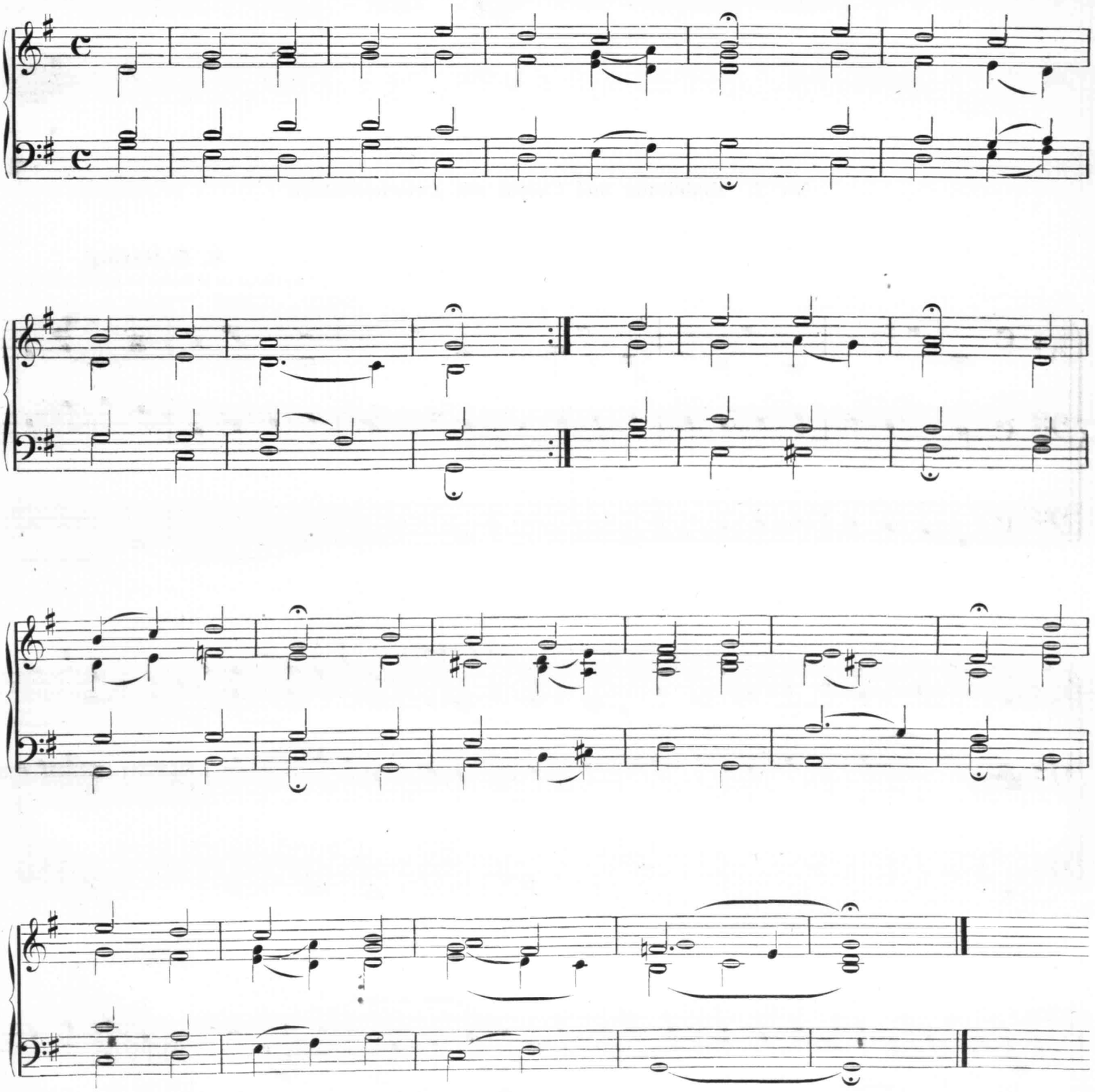






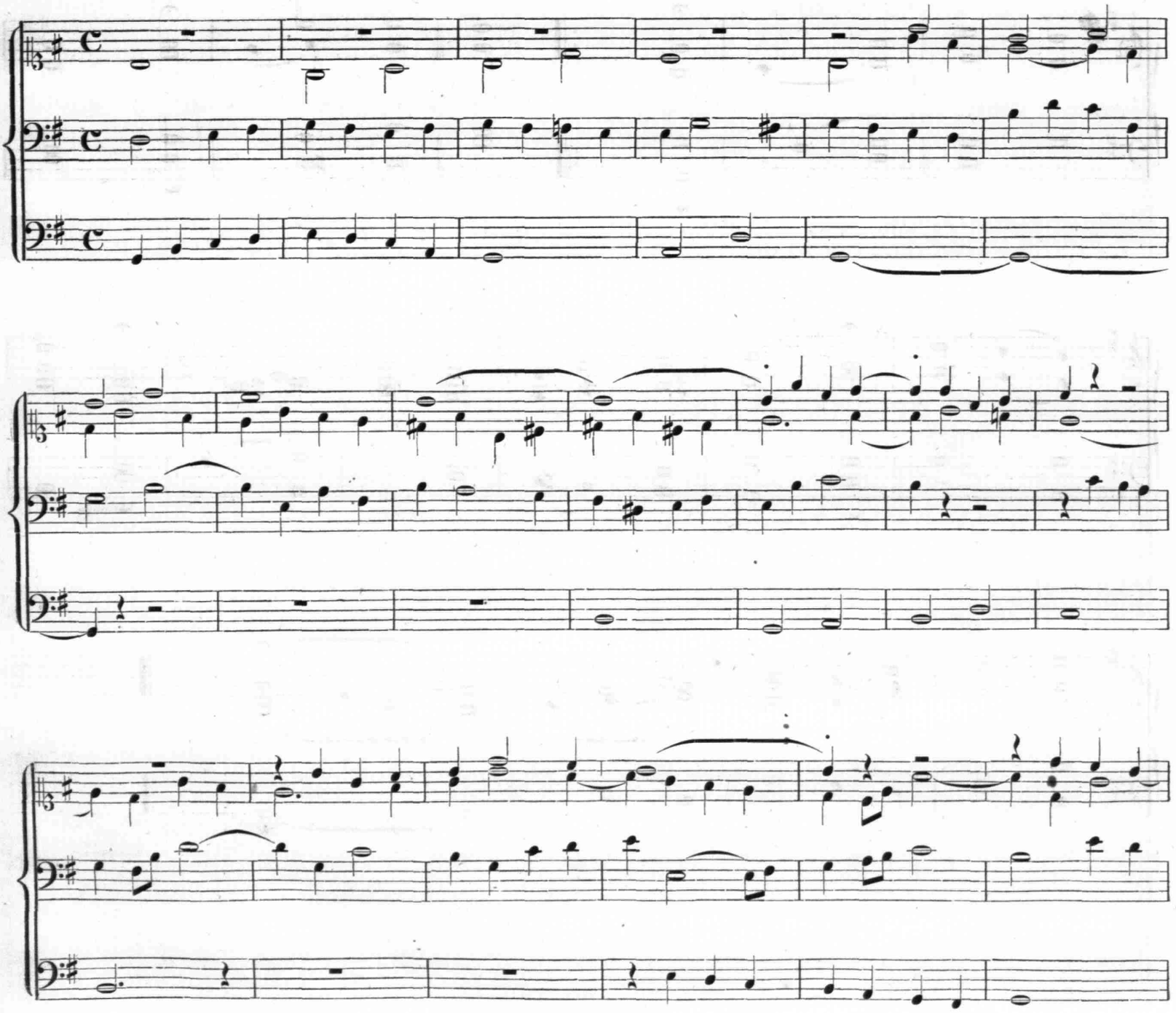


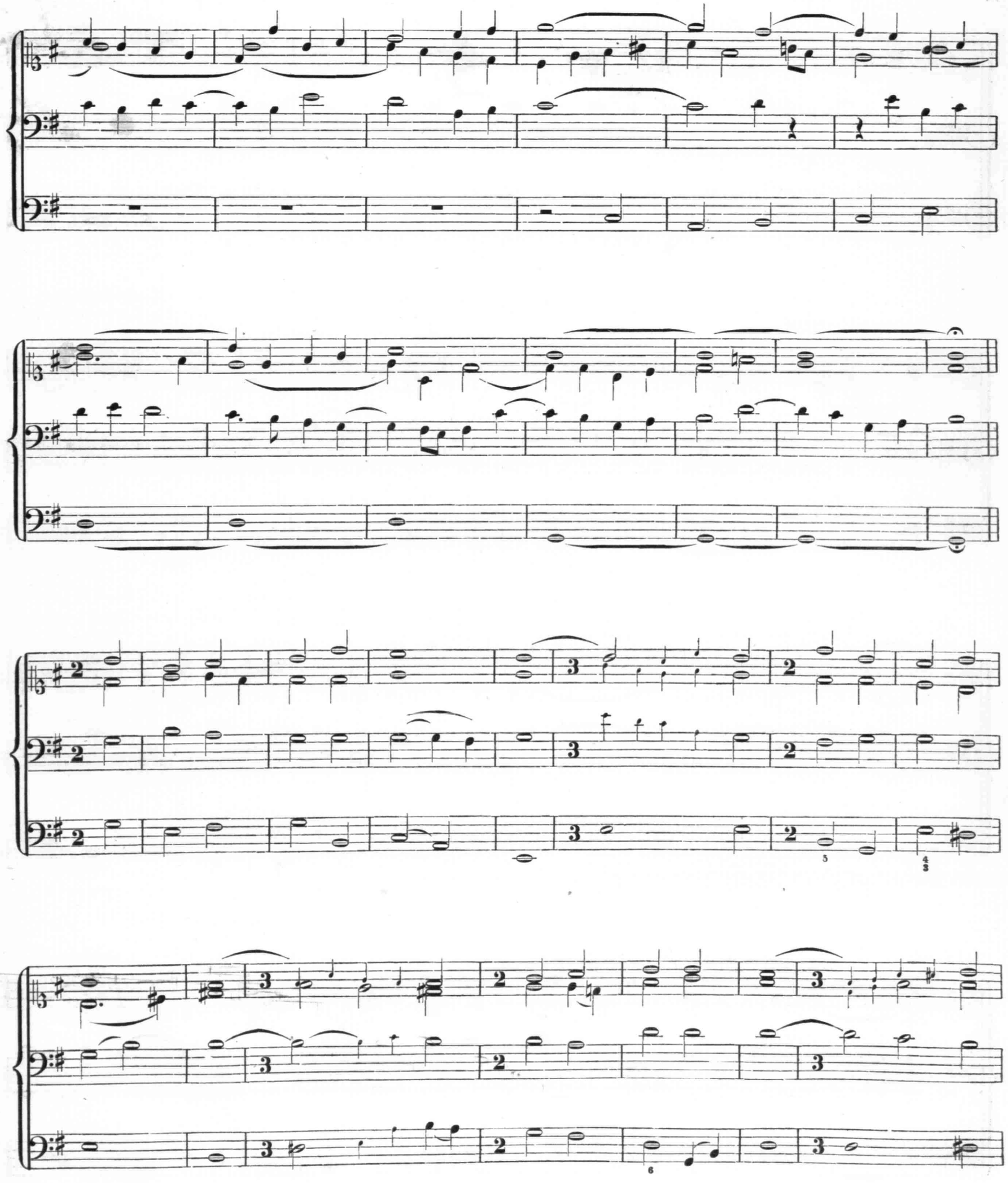
IV. Choral. Mit voller Orgel.

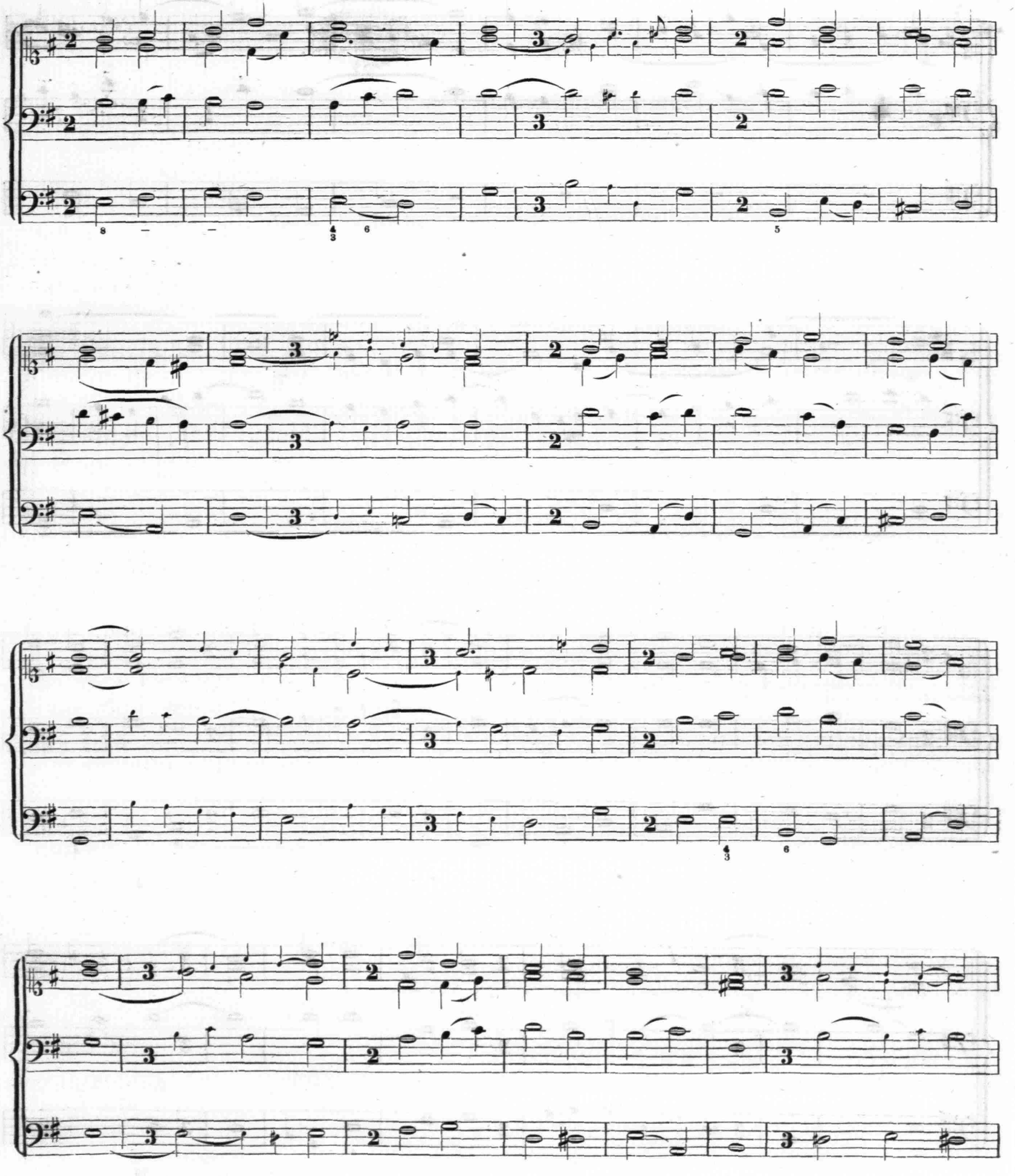


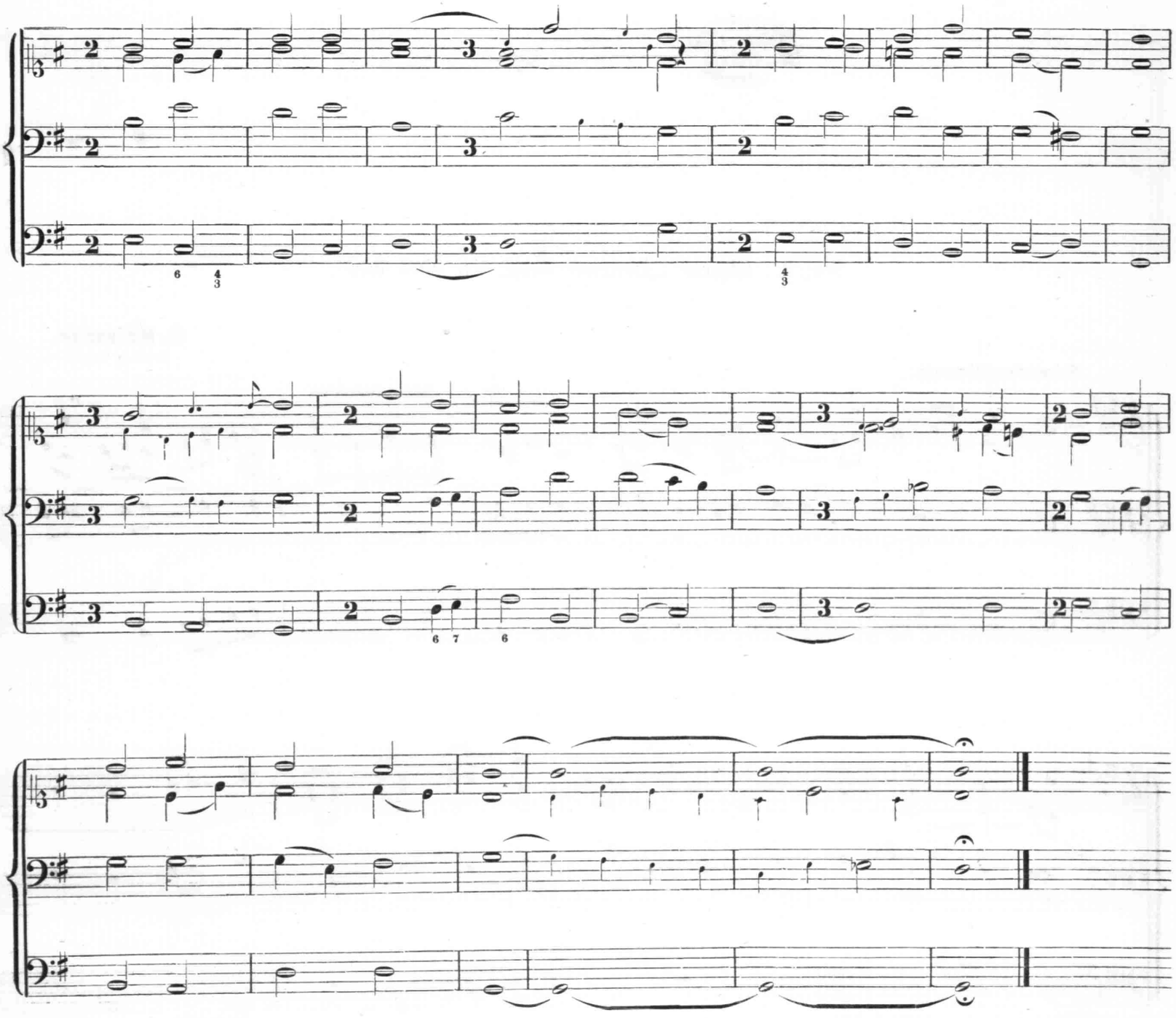
No. 2. Einleitung und Choral mit Zwischensätzen.

K. E. Hering,
Musikdirector am ev. Seminar und Organist in Bautzen.

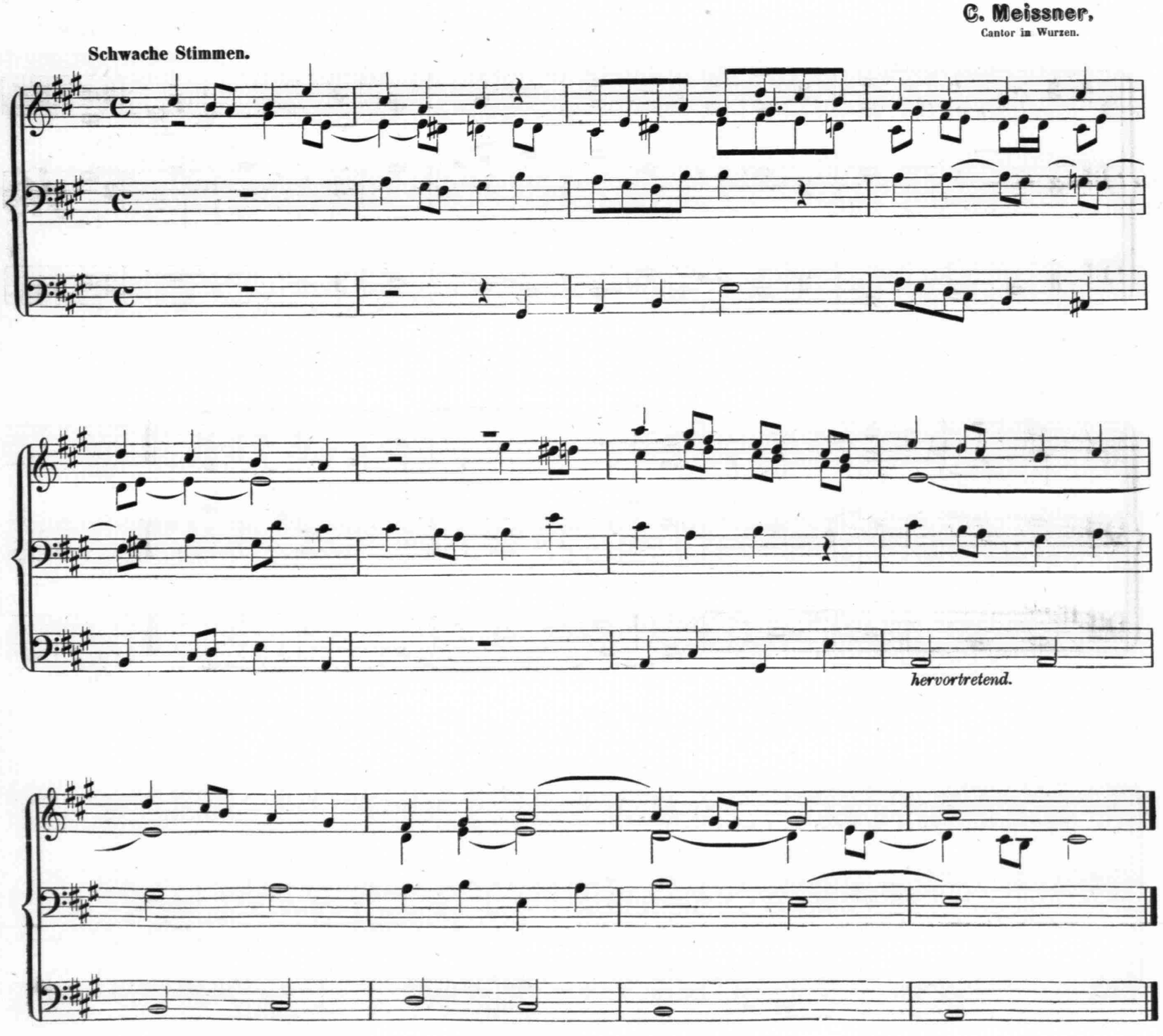






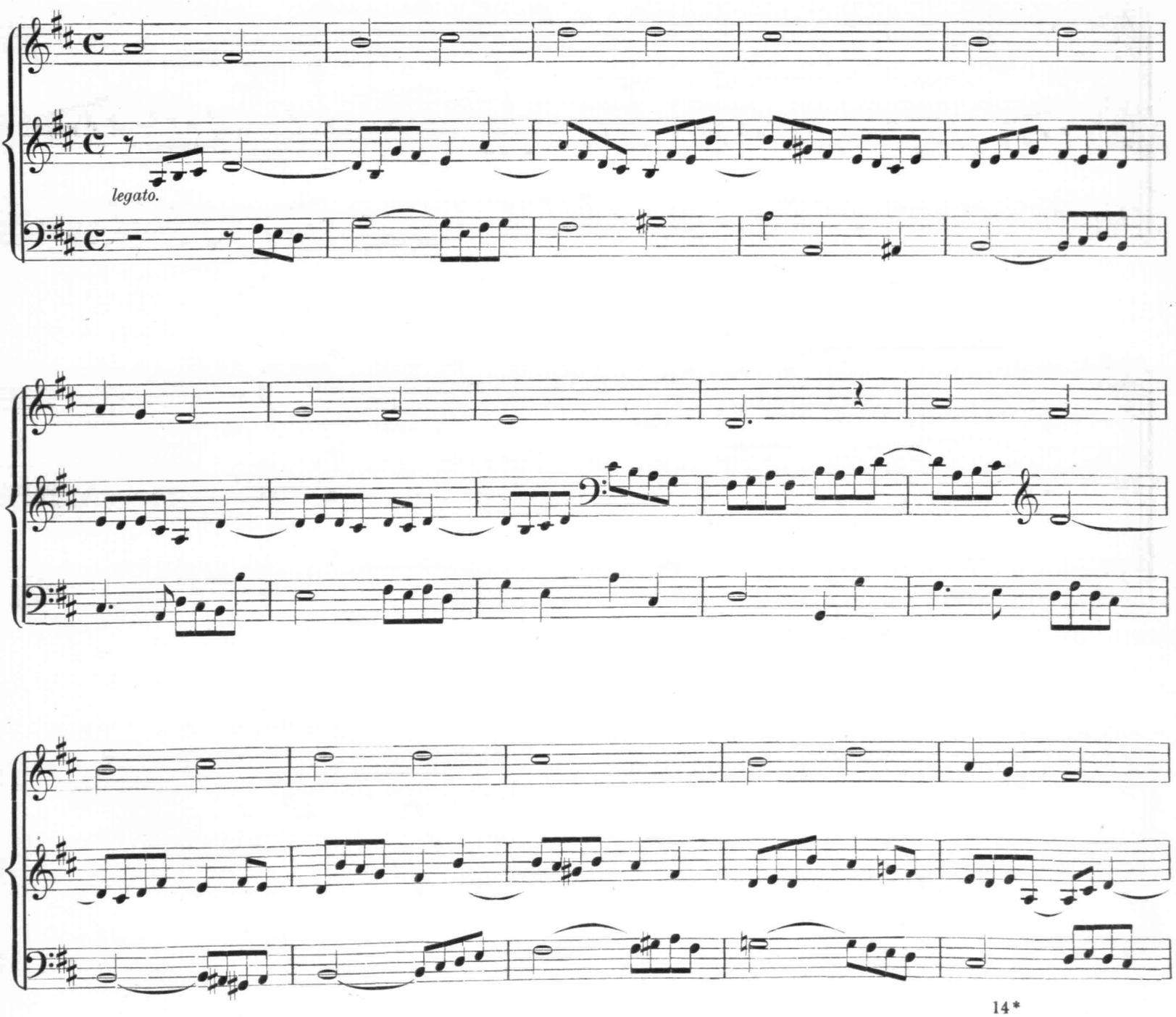


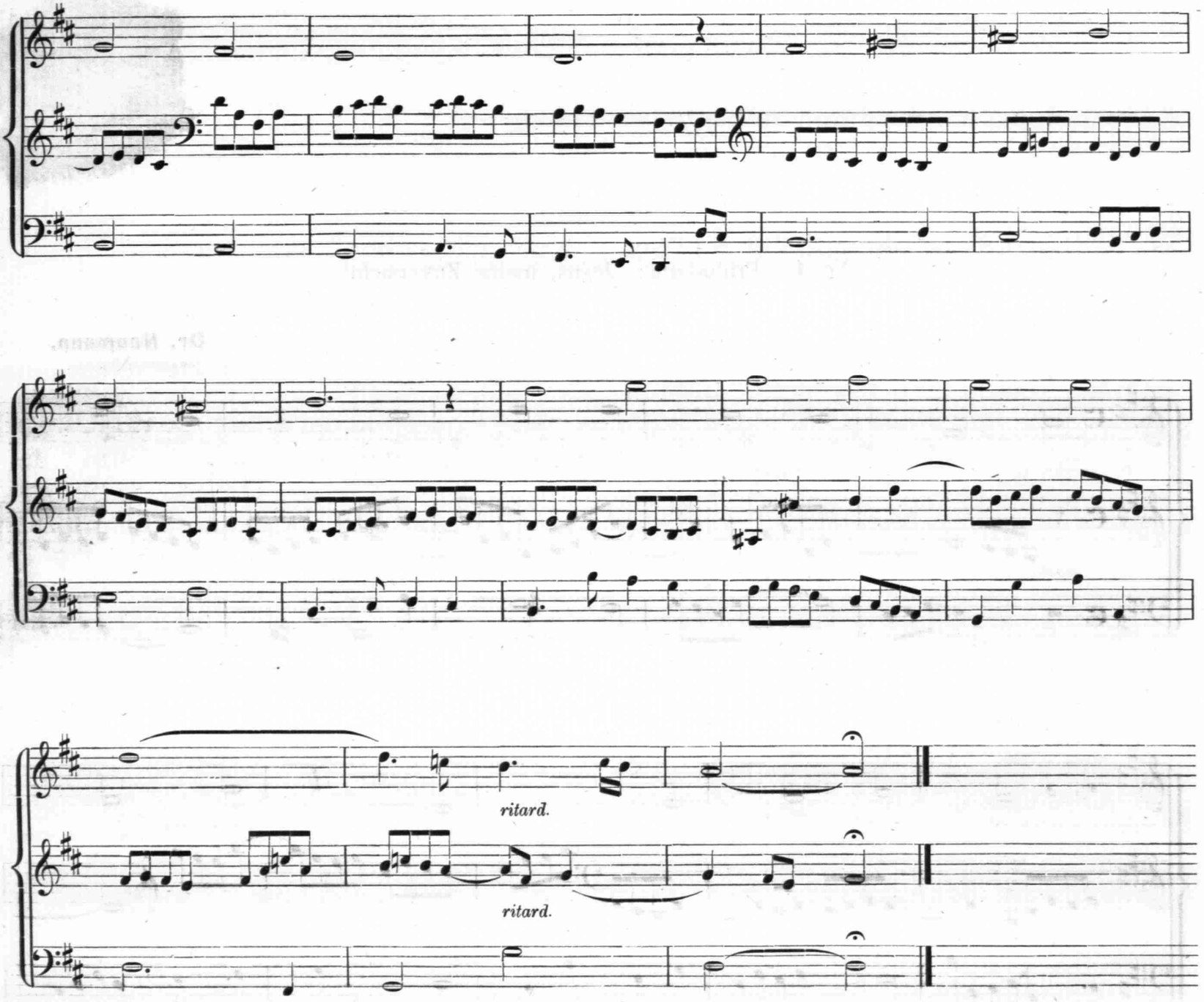
No. 3. Choral: „Liebster Jesu, wir sind hier“.



No. 4. Präludium: „Jesus, meine Zuversicht".

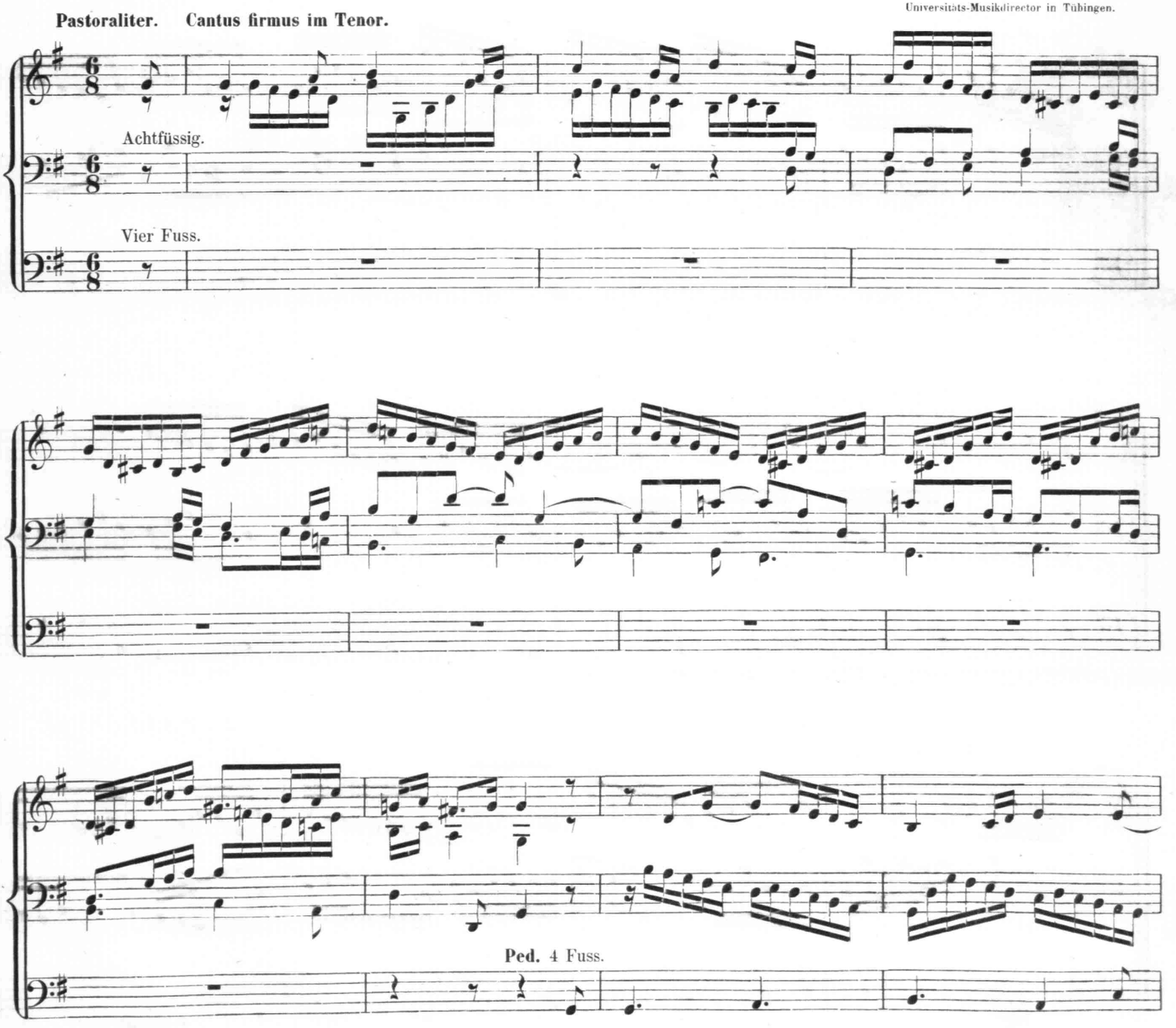
Dr. Naumann,
Musikdirector in Jena.

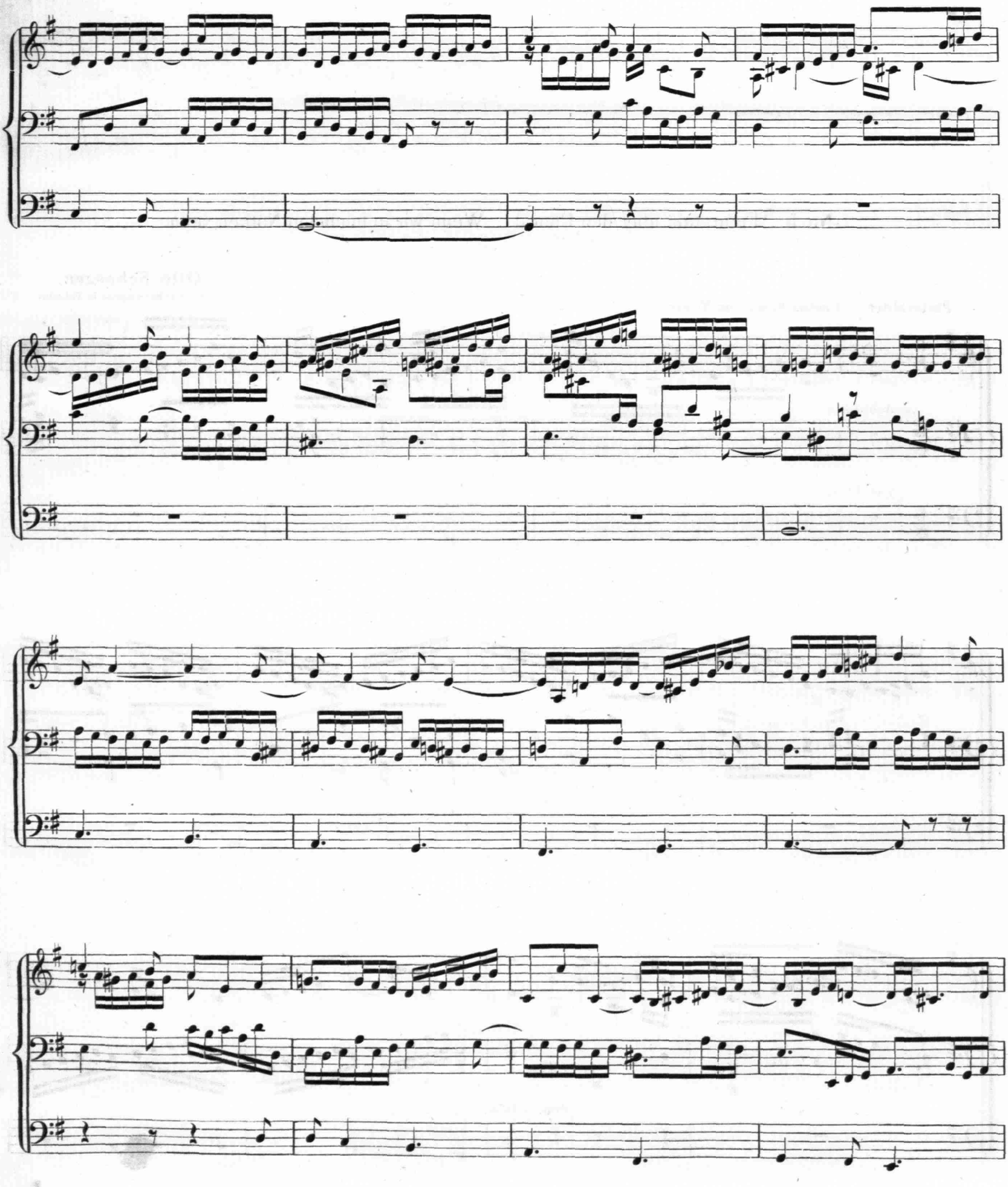


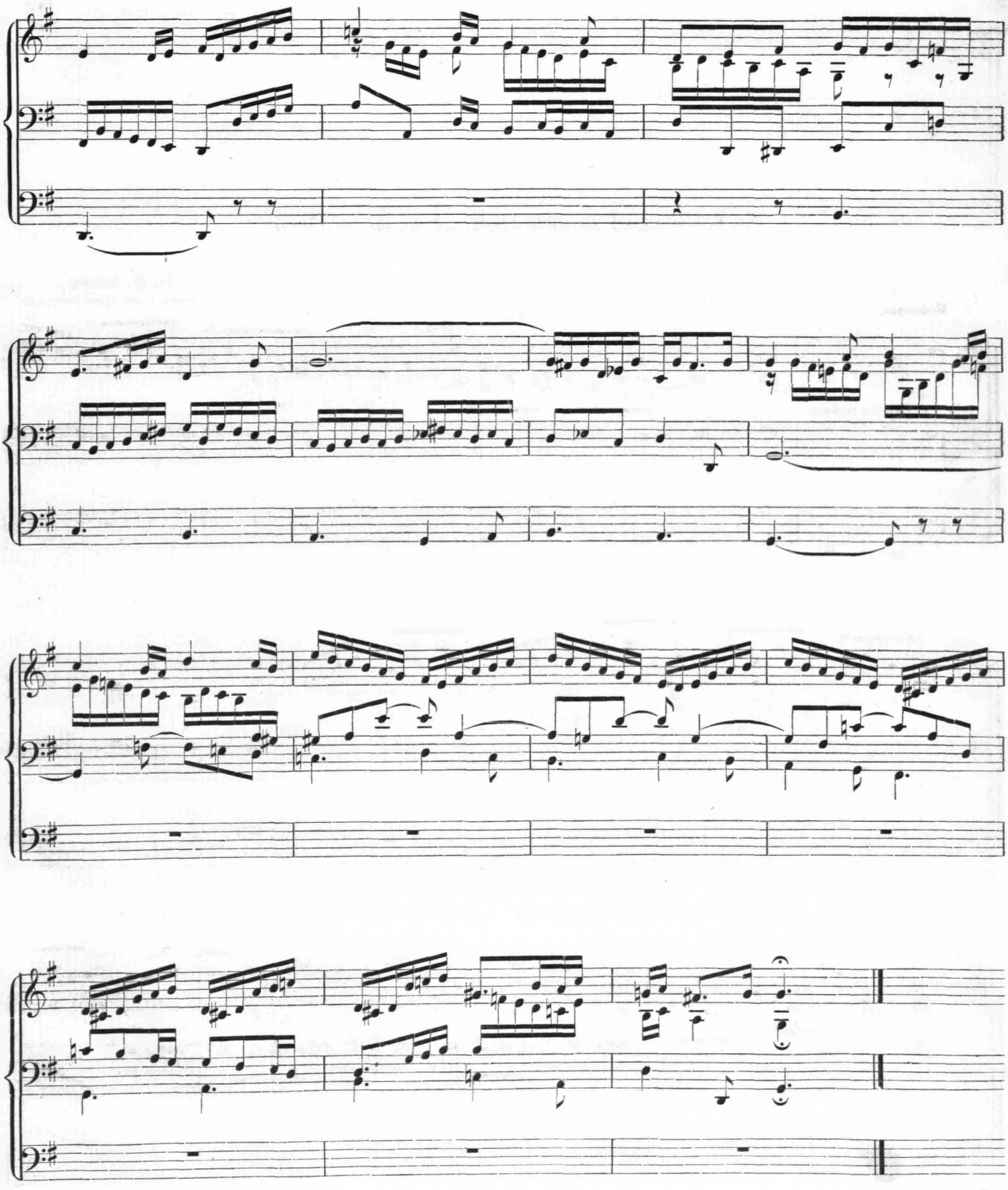

ritard.
ritard.

No. 5. Figuration über den Choral: „Wenn wir in höchsten Nöthen seyn“:

Otto Scherzer,
Universitäts-Musikdirector in Tübingen.

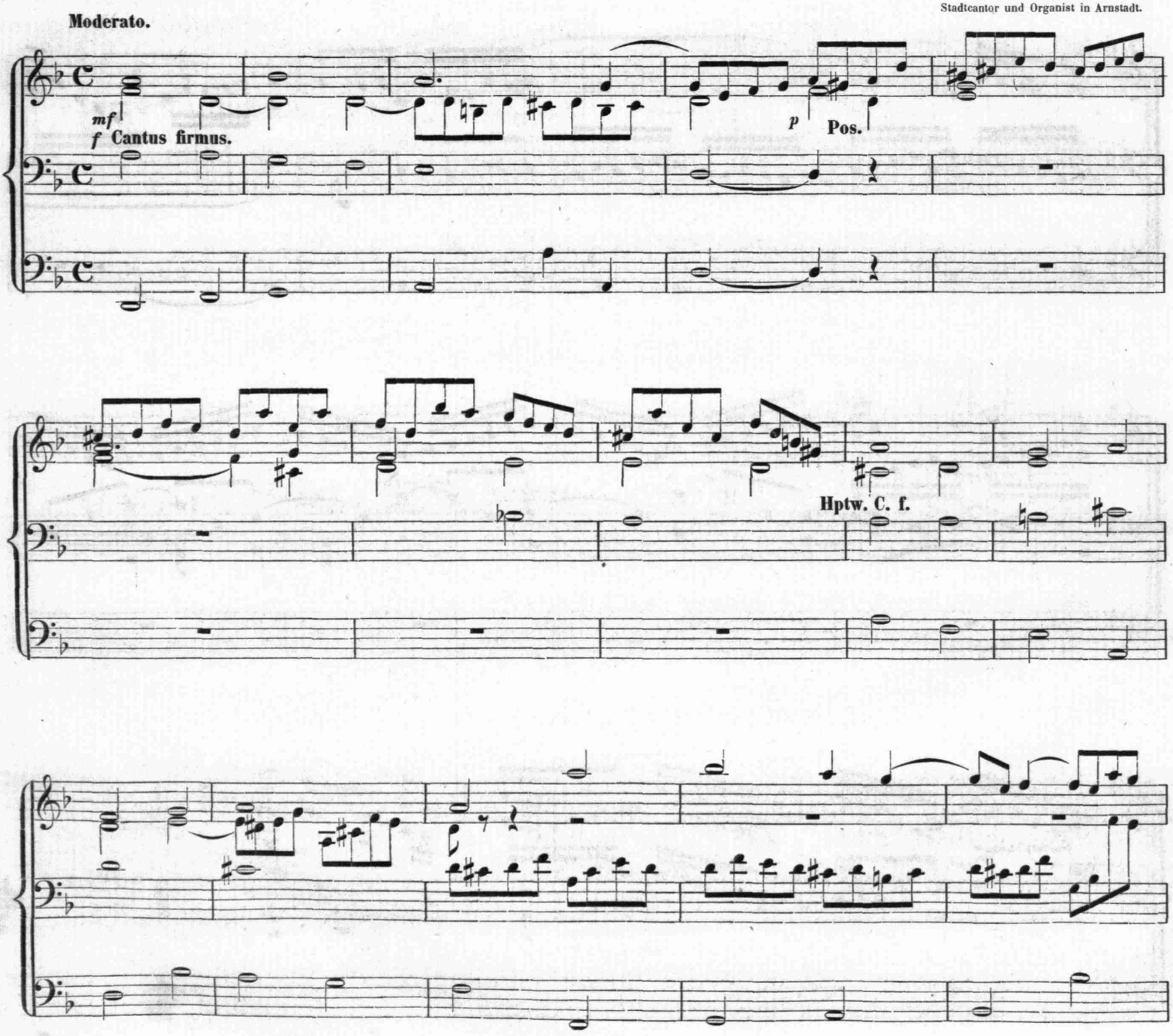


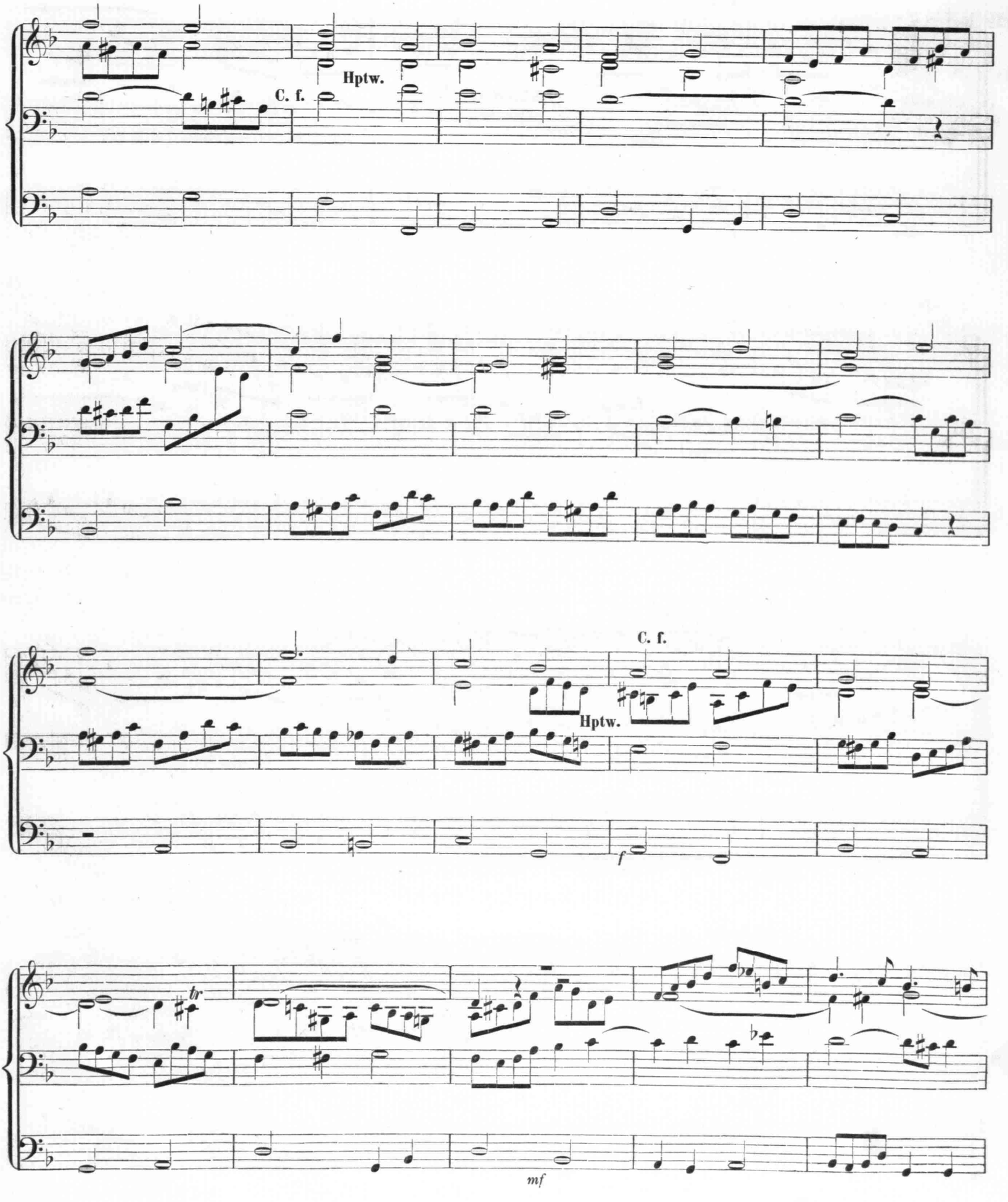


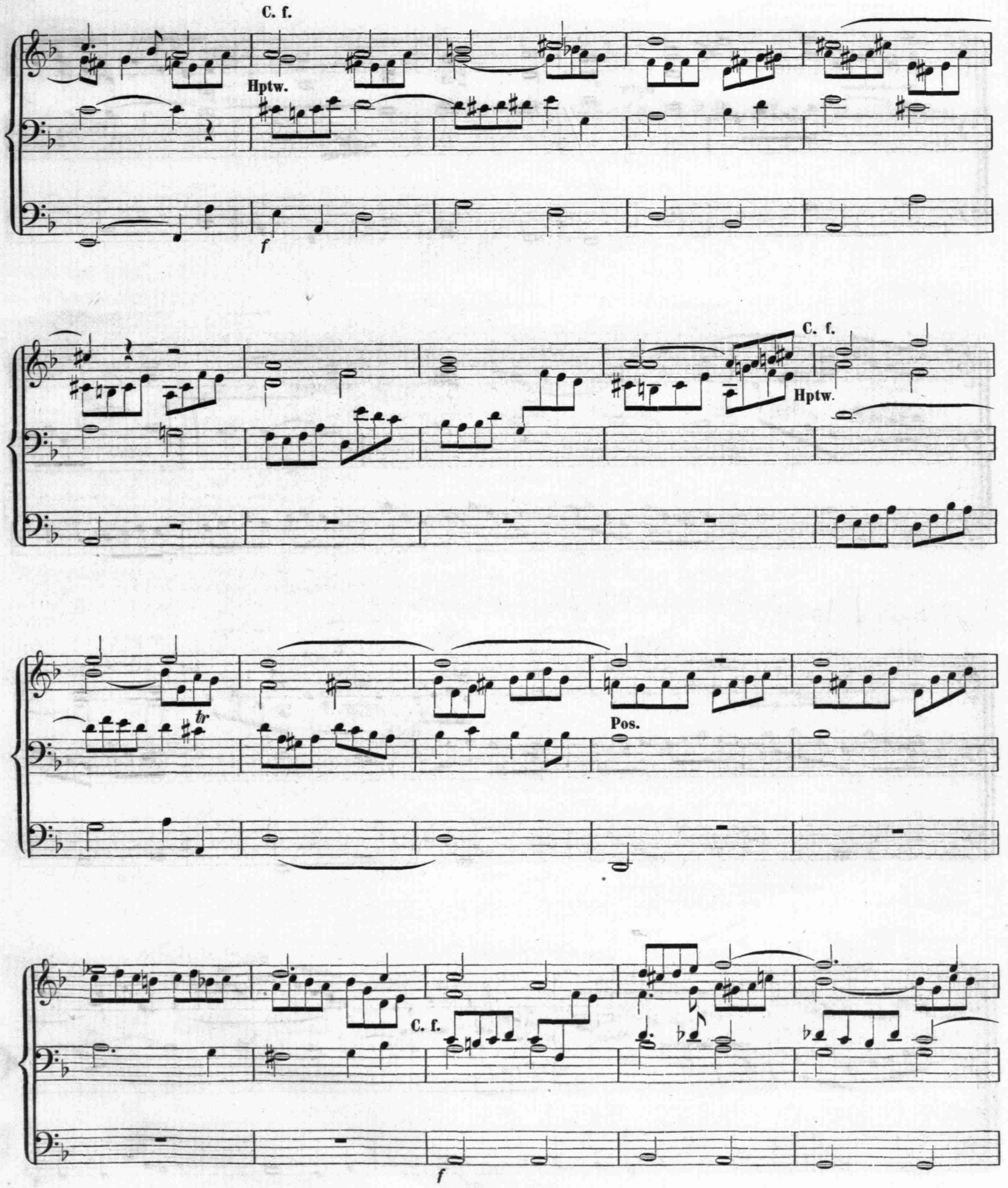


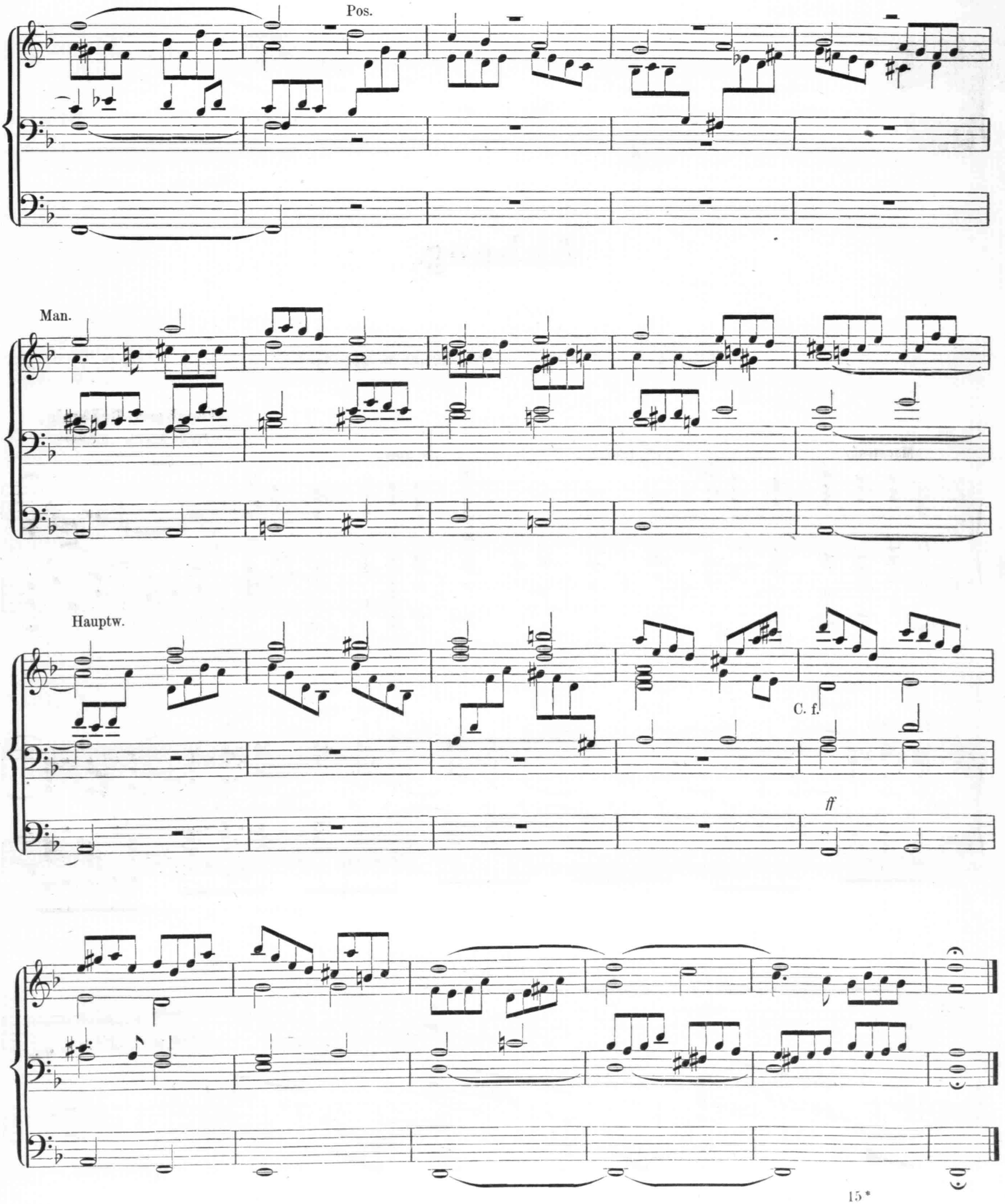
No. 6. Vorspiel zu dem Liede: „Jesu meine Freude“.

H. B. Stade,
Stadtcantor und Organist in Arnstadt.




Hptw.
C. f.
C. f.
Hptw.
f
tr
mf

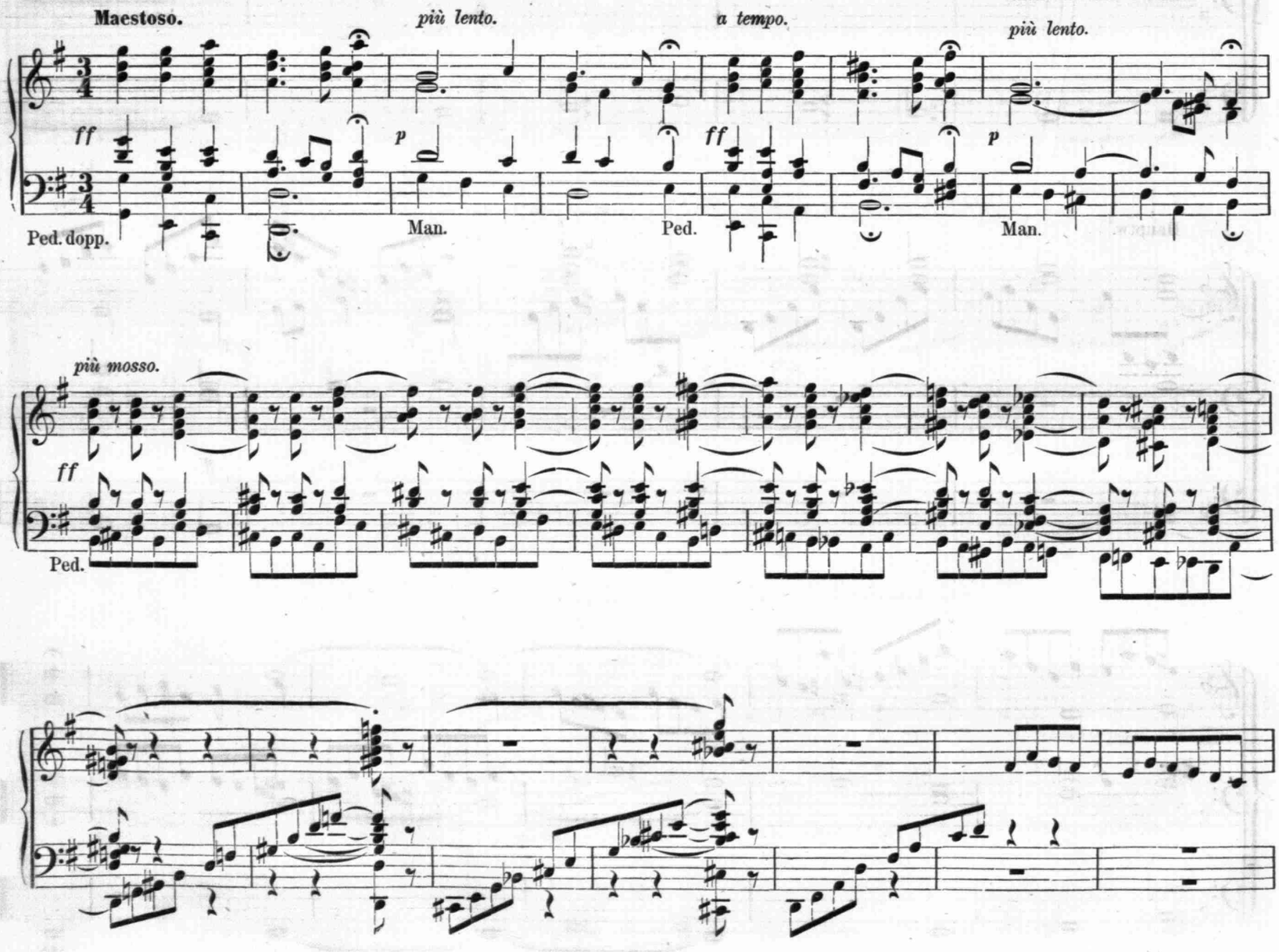

C. f.
Hptw.
f
C. f.
Hptw.
tr
Pos.
C. f.
f

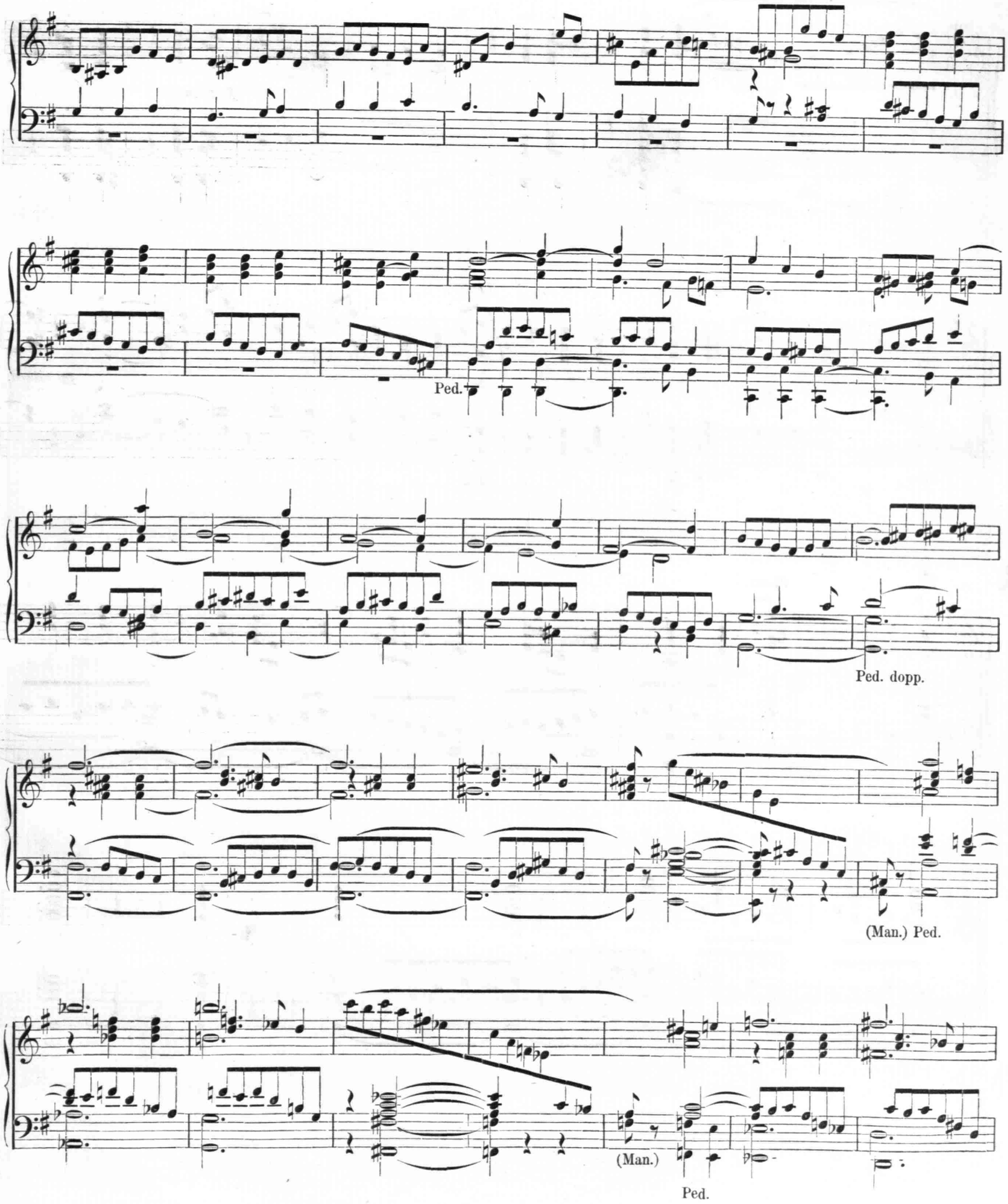

Pos.
Man.
Hauptw.
C. f.
ff

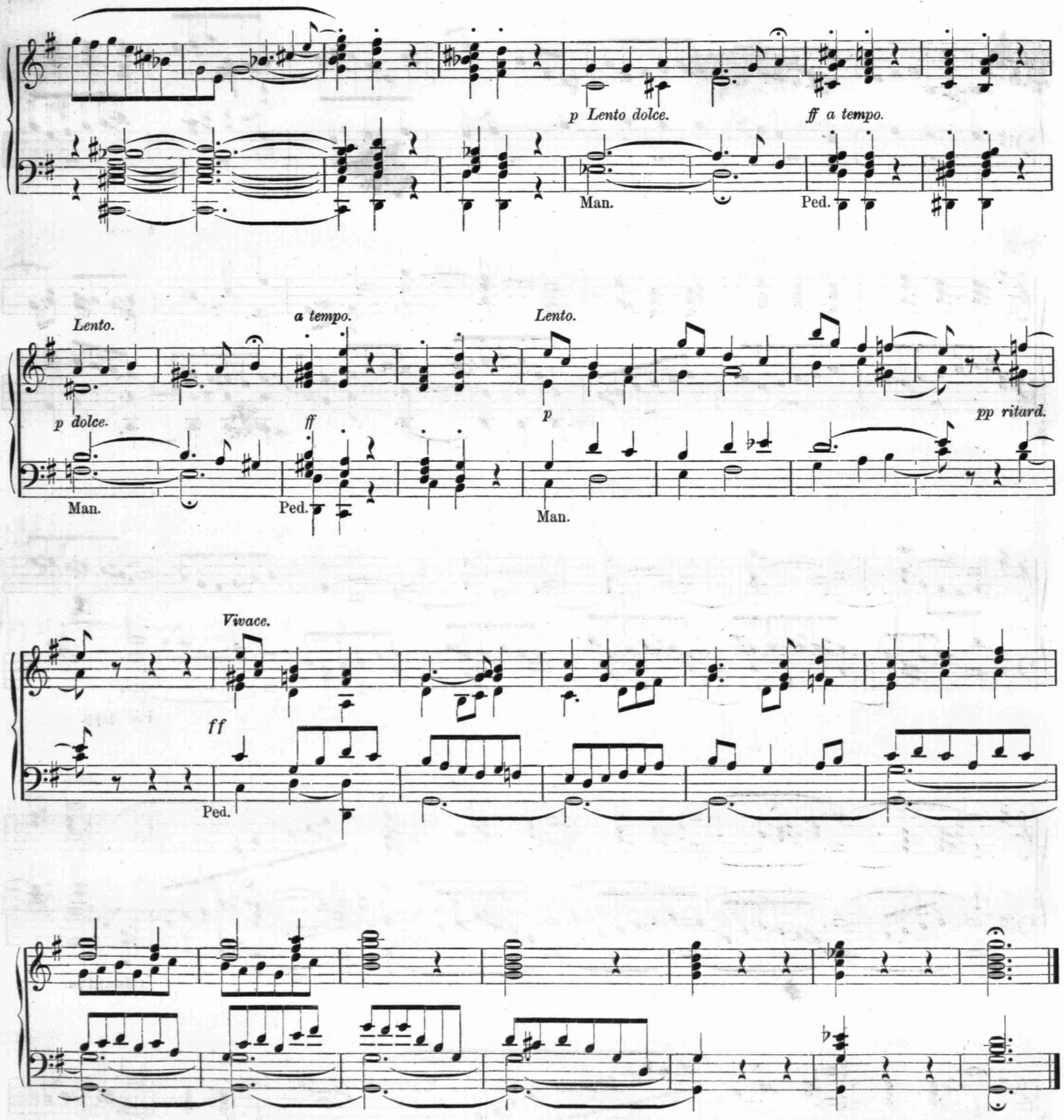
Anhang.

Jubel-Fantasie über: „Den König segne Gott!“

Bernhard Brähmig,
Seminar-Musiklehrer in Detmold.




Ped.
Ped. dopp.
(Man.) Ped.
(Man.)
Ped.

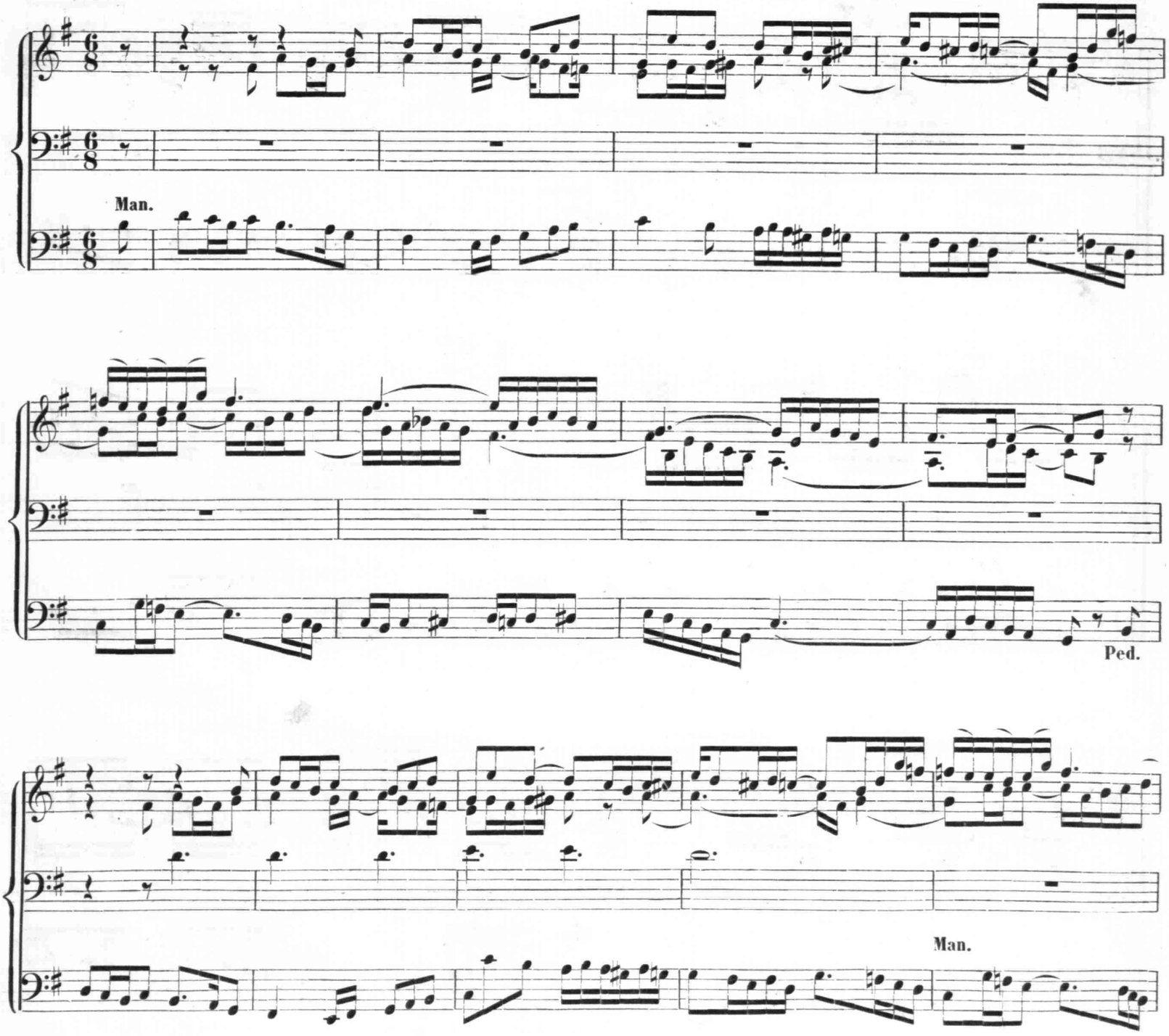

p Lento dolce.
ff a tempo.
Man.
Ped.
Lento.
a tempo.
Lento.
p dolce.
ff
p
pp ritard.
Man.
Ped.
Man.
Vivace.
ff
Ped.

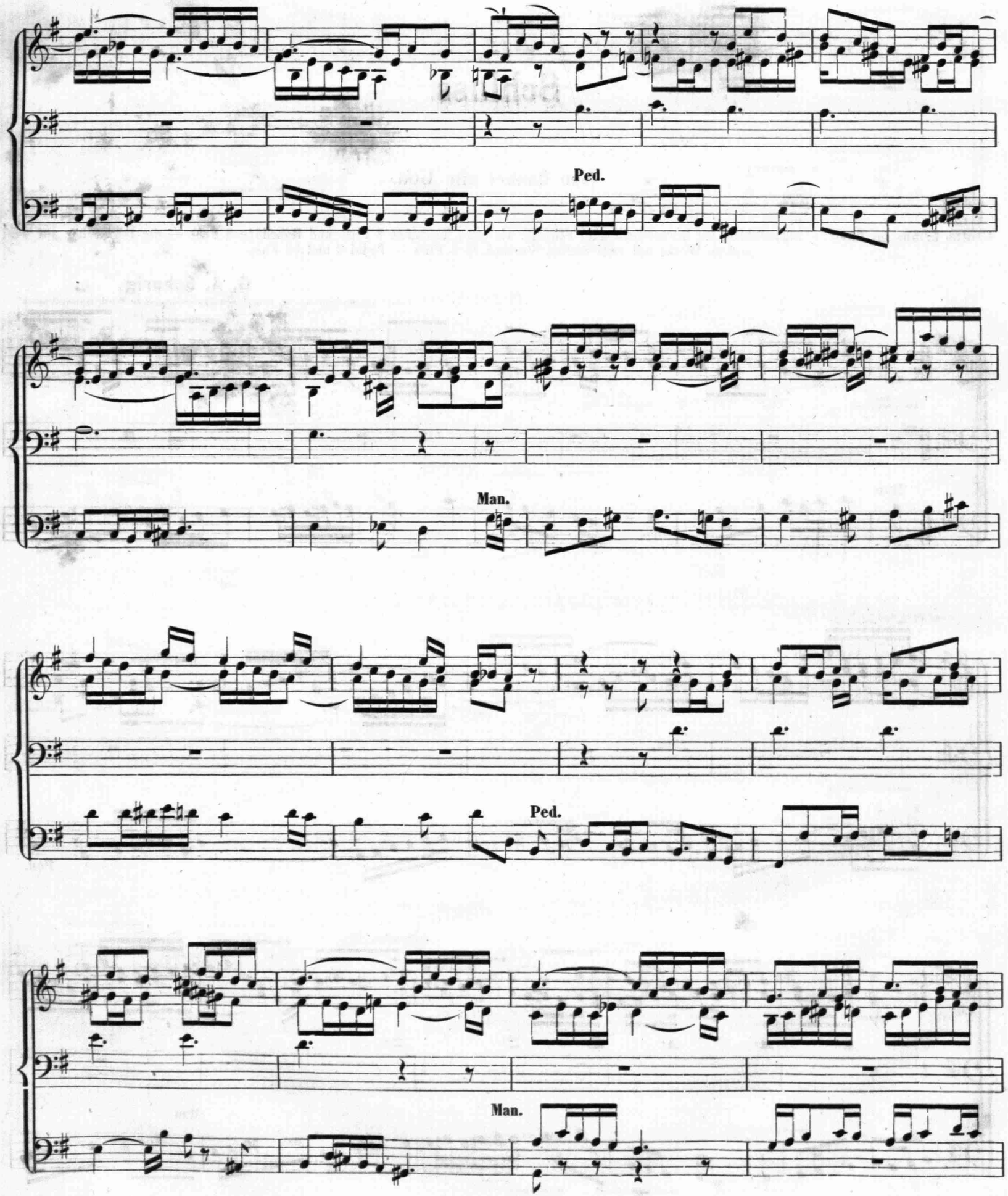
Schluss.

Nun danket alle Gott.

Cantus firmus im Tenor — auszuführen mit hervorstechender Stimme, wie etwa Trompete 8 Fuss und Rohrflöte 8 Fuss — die Begleitung auf dem andern Werke mit zwei sanften Stimmen zu 8 Fuss — Pedal 8 und 16 Fuss.

G. A. Schurig,
Cantor und Musikdirector am Königl. Schullehrer-Seminar zu Friedrichstadt-Dresden.

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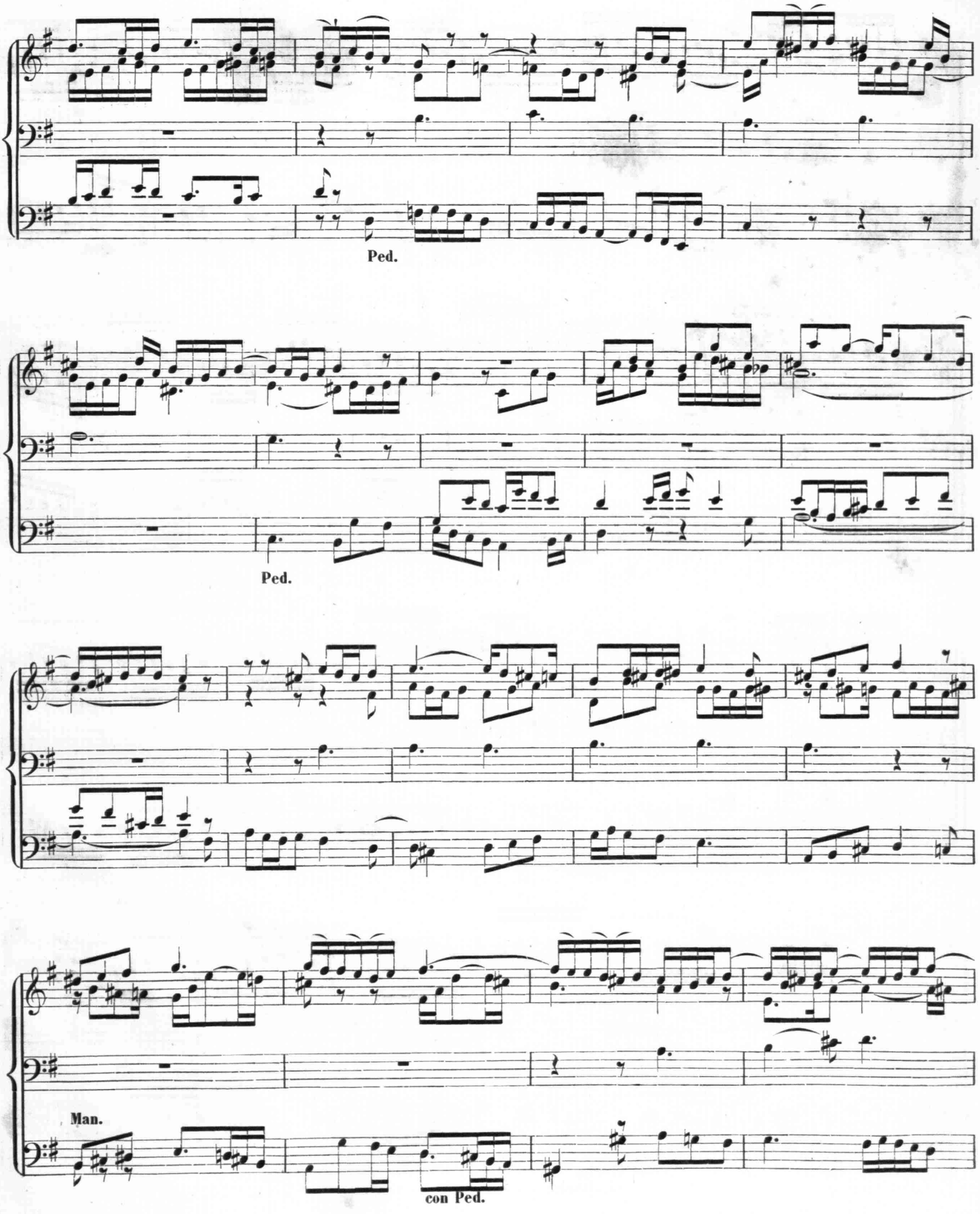
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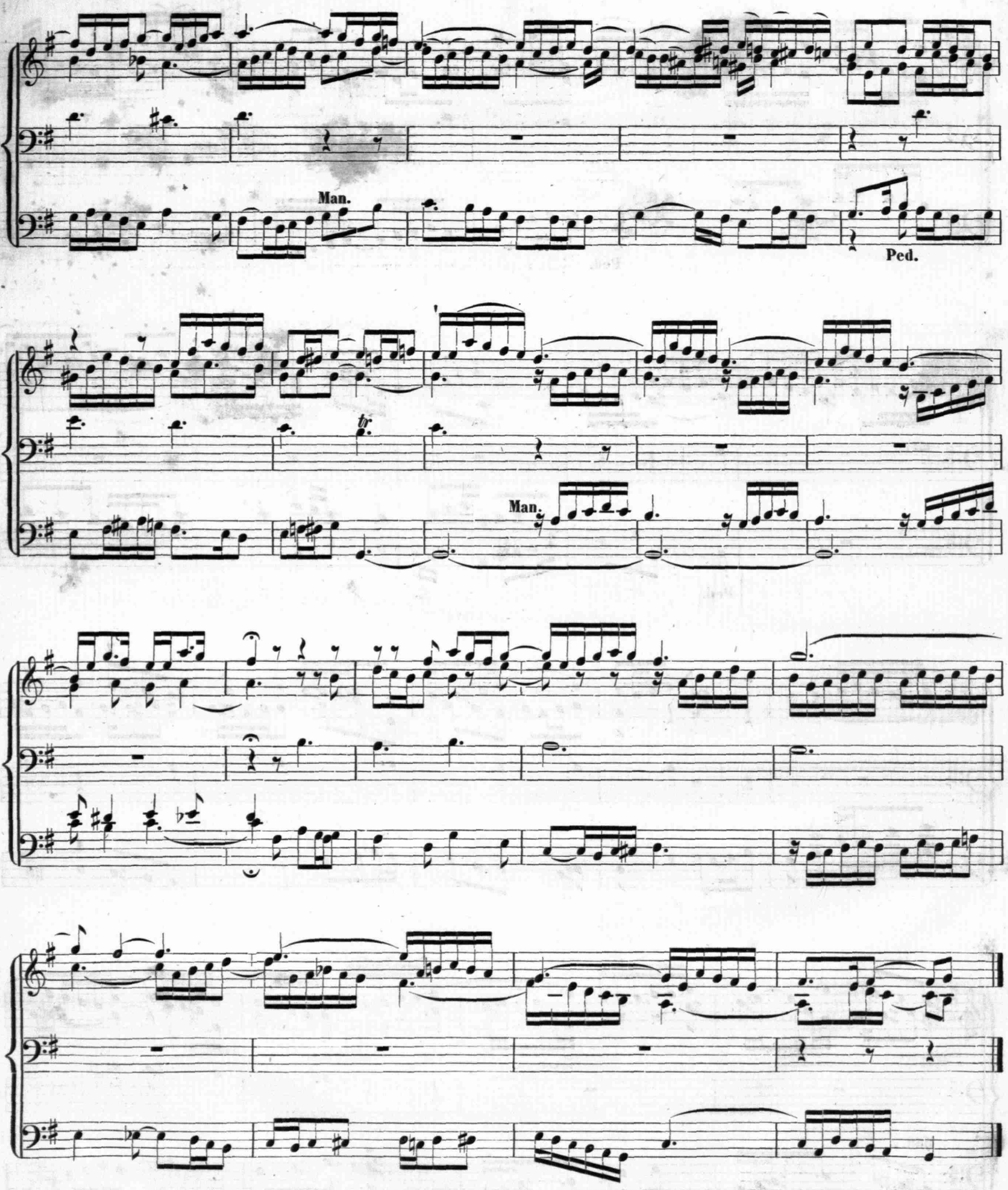

Notentypendruck von Julius Klinkhardt in Leipzig.