

EDITION BREITKOPF

Nr. 5220

# MOZART-BUSONI

Fantasie für eine Orgelwalze



2 Klaviere

Dieses Stück soll ein Programm eigener Arbeiten auf zwei Klavieren vervollständigen. Es bildet mit dem **Duettino Concertante nach Mozart** (dem es vorausgeht) eine größere Sonate.— Die Fantasie für eine Orgelwalze besteht (nach Art der italienischen Ouverture) aus einem Allegro (Fuge), einem Andante, und einem Allegro (Doppelfuge:) F moll— As dur— F moll. Zu diesen schnelleren und langsameren Sätzen gibt das Duettino Concertante ein **F dur Finale**, das sich dem Vorgehenden günstig und abrundend anfügt.— Das Programm auf zwei Klavieren umfaßt demnach die folgenden drei Nummern:

1. **Improvisation** über ein Bachsches Chorallied.
2. a) **Fantasie** für eine Orgelwalze.  
b) **Duettino Concertante**.
3. **Fantasia Contrappuntistica**.

Juni 1922.

Ferruccio Busoni.

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# Fantasie für eine Orgelwalze

W. A. Mozart, Werk 608.  
Bearbeitet von Ferruccio Busoni

Allegro (ritenuto.)

I. *energico f*

II. *energico f*



The first system of the score consists of two grand staves, labeled I and II. Each staff has a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music is marked 'energico f'. The first staff (I) features a melodic line with eighth and sixteenth notes, while the second staff (II) provides a harmonic accompaniment with chords and some melodic fragments.



The second system continues the piece with two grand staves. The notation is dense, featuring many sixteenth and thirty-second notes, particularly in the right hand of both staves. The key signature and time signature remain the same as in the first system.



The third system concludes the piece. It features two grand staves with complex rhythmic patterns. The right hand of the second staff ends with a dynamic marking 'p' (piano). The system concludes with a double bar line and repeat signs.

Allegro.

The first system of musical notation consists of two staves. The upper staff contains a melodic line with a series of chords and a final melodic phrase. The lower staff provides a harmonic accompaniment with chords and some rhythmic patterns. The key signature has three flats (B-flat, E-flat, A-flat).

The second system of musical notation consists of two staves. The upper staff features a complex melodic line with many sixteenth notes and some slurs. The lower staff continues the accompaniment. A double bar line is present at the beginning of the system.

The third system of musical notation consists of two staves. The upper staff has a melodic line with some slurs and accents. The lower staff has a more active accompaniment with many sixteenth notes. A double bar line is present at the beginning of the system. The dynamic marking *p* is visible at the end of the system.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic development with slurs and ties. The lower staff has a dense accompaniment with many sixteenth notes. A double bar line is present at the beginning of the system.

*poco marc.*

*tr.*

*dim.*

*poco marc.*

*tr.*

*tr.*

*tr.*

*tr.*

First system of musical notation, consisting of two staves (treble and bass clef). The music features a complex melodic line in the treble with trills (tr) and a more rhythmic accompaniment in the bass. The key signature has three flats.

Second system of musical notation, consisting of two staves. It continues the piece with a dense texture of chords and moving lines. A dynamic marking of *ff* (fortissimo) is present. A section of the music is marked with a dotted line and the number 8, indicating a repeat or a specific measure count.

Third system of musical notation, consisting of two staves. It begins with the instruction **Tempo I.** and a dynamic marking of *f* (forte). The music features a prominent melodic line in the treble and a supporting bass line.

Fourth system of musical notation, consisting of two staves. The music continues with a similar texture to the previous systems, featuring a strong melodic presence in the treble and a rhythmic accompaniment in the bass. A dynamic marking of *f* is visible.

First system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features complex rhythmic patterns with many beamed notes and rests.

Second system of musical notation, consisting of four staves. It continues the piece with similar rhythmic complexity. Trills are indicated with 'tr' above notes in the second and third staves. A dynamic marking 'p' (piano) is present at the end of the system.

Third system of musical notation, consisting of four staves. The tempo and mood change, indicated by the marking 'Andante. dolce legato' in the upper right. The time signature changes to 3/4. The music becomes more melodic and slower.

Fourth system of musical notation, consisting of four staves. It continues the 'Andante. dolce legato' section. The music is characterized by long, flowing lines and sustained chords. A 'dolce legato' marking is present at the end of the system.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a mix of chords and melodic lines, with some notes beamed together.

The second system of the musical score consists of four staves. It begins with a double bar line and the instruction *poco più espress.* above the first staff. The music continues with similar textures to the first system, including chords and melodic passages. A dynamic marking of *p* (piano) is visible in the lower right of the system.

The third system of the musical score consists of four staves. It begins with a double bar line. The music continues with similar textures to the previous systems, featuring chords and melodic lines across the four staves.

The fourth system of the musical score consists of four staves. It begins with a double bar line and the instruction *dol. tranq.* above the first staff. The music continues with similar textures to the previous systems, featuring chords and melodic lines across the four staves.



The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. There are several slurs and ties across the staves. A double bar line is present at the end of the system.

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has three flats. The music continues with intricate patterns, including many slurs and ties. The word "dolciss." is written in the first staff of this system. A double bar line is present at the end of the system.

The third system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has three flats. The music features a mix of melodic lines and chordal textures. A double bar line is present at the end of the system.

The fourth system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has three flats. The music continues with complex textures and many slurs. A double bar line is present at the end of the system.

This page of a musical score, numbered 10, contains six systems of music. Each system consists of two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The music is highly technical, featuring intricate piano passages with many sixteenth and thirty-second notes, often beamed together. Trills are indicated with 'tr' above notes in several places. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a final cadence in the lower staff of the sixth system.

The image shows a page of musical notation for piano, page 11. It consists of seven systems of staves. The first system includes a treble and bass staff with a key signature of three flats and a 3/4 time signature. A first ending bracket labeled '8' spans the first two measures. The second system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A dynamic marking *tutto armonioso dolcissimo* is placed above the second measure of the second system. The third system continues the piece with similar textures. The fourth system shows a more complex texture with multiple voices in both hands. The fifth system features a dense, rhythmic accompaniment in the bass. The sixth system continues with intricate patterns. The seventh system concludes the page with a final melodic phrase in the treble and a supporting bass line. The notation includes various note values, rests, and articulation marks.

*pp egualmente*

First system of musical notation, featuring a treble and bass clef with a key signature of three flats. The treble staff contains a complex, rapid melodic line with many accidentals. The bass staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation, featuring a treble and bass clef with a key signature of three flats. The treble staff contains a melodic line with trills (tr.) and a fermata. The bass staff contains a melodic line with trills and a fermata.

**Allegro ritenuto.**

Third system of musical notation, featuring a treble and bass clef with a key signature of three flats. The treble staff contains a melodic line with a forte dynamic marking (*f subito*). The bass staff contains a rhythmic accompaniment of eighth notes.

Fourth system of musical notation, featuring a treble and bass clef with a key signature of three flats. The treble staff contains a melodic line with a forte dynamic marking (*f*). The bass staff contains a rhythmic accompaniment of eighth notes.

First system of musical notation, consisting of four staves. The top two staves are in bass clef, and the bottom two are in treble clef. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many sixteenth and thirty-second notes, including some triplets and slurs.

Second system of musical notation, consisting of four staves. It continues the complex texture from the first system, with dense sixteenth-note passages and various rhythmic patterns.

Third system of musical notation, consisting of four staves. This system features a prominent sixteenth-note scale-like passage in the upper right, with a fermata and a dotted line above it. The texture remains dense and rhythmic.

**Allegro (deciso.)**

Fourth system of musical notation, consisting of four staves. The tempo and mood are indicated by the section header above. The music is marked *f non troppo* in both the upper and lower staves. The texture is less dense than the previous systems, featuring more sustained notes and slurs.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth notes, a trill (tr) on a dotted note, and a fermata. The lower staff is in bass clef and contains a simpler accompaniment with quarter and eighth notes.

The second system of musical notation consists of two staves. The upper staff features a melodic line with a trill (tr) and a fermata. The lower staff continues the accompaniment with various rhythmic patterns.

The third system of musical notation consists of two staves. The upper staff has a melodic line with a trill (tr) and a fermata. The lower staff features a more active accompaniment with sixteenth-note runs.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with a trill (tr) and a fermata. The lower staff features a complex accompaniment with sixteenth-note runs and a trill (tr) on a dotted note. A fingering sequence "4 5 2 3" is written above a sixteenth-note run in the lower staff.

First system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex texture with many sixteenth and thirty-second notes, including a trill (tr) in the upper right.

Second system of musical notation, consisting of four staves. It continues the complex texture from the first system, with various articulations and dynamic markings.

Third system of musical notation, consisting of four staves. This system features a dense, rapid sixteenth-note passage in the upper staves, with trills (tr) in the lower staves.

Fourth system of musical notation, consisting of four staves. It includes a second ending marked with a '2' and a forte (ff) dynamic marking in the lower right.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It consists of two staves per system, with various rhythmic patterns and melodic lines.

Second system of musical notation, continuing the piece. It includes a grand staff with treble and bass clefs. This system features more complex rhythmic figures and includes fingerings such as '1 3 1' and '1 3 1' above the notes. There are also dotted lines above the staff indicating a continuation of a pattern.

Third system of musical notation, continuing the piece. It includes a grand staff with treble and bass clefs. This system features more complex rhythmic figures and includes a '8' above the staff indicating a continuation of a pattern.

Fourth system of musical notation, continuing the piece. It includes a grand staff with treble and bass clefs. This system features more complex rhythmic figures and includes a '8' above the staff indicating a continuation of a pattern.



# EDITION BREITKOPF

## Klavierauszüge 4 hdg.

- E.B.  
 359 **Boieldieu**, Weiße Dame.  
 109 **Donizetti**, Lucretia Borgia.  
 2557 **Gluck**, Alceste.  
 3136/37 — **Armidia**, Iphigenie in Aulis.  
 3138/39 — **Iphigenie auf Tauris**, Orpheus.  
 3140 **Händel**, Messias.  
 2558/59 **Haydn**, Schöpfung, Jahreszeiten.  
 1513 **Hérold**, Marie.  
 28 **Lortzing**, Zar und Zimmermann.  
 43 — **Udine**.  
 398 **Mendelssohn**, Athalia.  
 394 — **Lobgesang**.  
 395 — **Oedipus**.  
 396 — **Sommernachts Traum**.  
 104 **Meyerbeer**, Hugenotten.  
 105 — **Prophet**.  
 2292 **Mozart**, Krönungs-Messe.  
 1426 — **Requiem**.  
 8905b **Reinecke**, Nußknacker und Mausekönig, Op. 46 (ohne Ouvertüre).  
 537 **Schumann**, Manfred.  
 528 — **Paradies und Peri**.  
**Wagner**, Liebesmahl der Apostel.  
 514 — **Lohengrin** (Schubert).  
 1409 — **Lohengrin d.-e.** (Kleinmichel).  
 3926 — **Tristan und Isolde**.  
 16. 19 **Weber**, Freischütz, Oberon.

## 2 Klaviere 4 händig

\*Zur Aufführung sind 2 Exemplare erforderlich, da in Partitur gedruckt.

- 2876a/b **Bach**, Klavier-Konzert Nr. 1 D moll.  
 \*2056 — **Dasselbe** (Busoni).  
 4471/73 — **6 Brandenburg. Konzerte I/III**.  
 \*4774 — 1. Konzert C moll (Reger).  
 \*4775 — 2. Konzert C dur (Reger).  
 \*5825 **Bach, W. Fr.**, Orgelkonzert (Stradal).  
 \*4331 **Beethoven**, 1. Konz. C dur (d'Albert).  
 \*4332 — 2. Konz. B dur (d'Albert).  
 \*4333 — 3. Konz. C moll (d'Albert).  
 \*4334 — 4. Konz. G dur (d'Albert).  
 \*4335 — 5. Konz. E dur (d'Albert).  
 1910/11 — **Symphonien**; Bd. I (1—5).  
 1912/13 — — Bd. II (6—9).  
 2208/10 — **Symphonien Nr. 1—8**.  
 2211 — **Symphonie Nr. 9**.  
 1507/8 **Bibliothek für 2 Pianoforte** (Krause).  
 \*6030 **Brahms**, Op. 83. Klavierkonz. Nr. 2 B dur.  
 2543 **Bruch**, Op. 11. Phantasie D moll.  
 \*Busoni, Op. 31. Konzertstück D moll.  
 \*2861 — Op. 39. Concerto (Egon Petri).  
 \*4773 — Op. 44. Indian. Phantasie (Petri).  
 \*5190 — **Duettino concertante nach Mozart**.  
 \*4041 — **Improvisation über Bachs Chorallied** „Wie wohl ist mir“.  
 \*5196 — **Fantasia Contrappuntistica**.  
 \*3941 **Chopin**, Op. 11. Konzert Nr. 1 E moll (Friedman).  
 \*3942 — Op. 21. Konzert Nr. 2 F moll (Friedman).  
 \*3943 — Op. 22. Grande Polonaise brillante (Friedman).  
 3594 — Op. 31. Scherzo Nr. 2 B moll (X. Scharwenka).  
 2973 **Chopin**, Op. 53. Polonaise Asdur.  
 2257 — Op. 73. Rondo C dur (A. Krause).  
 2424 **Clementi**, Original-Sonaten (Krause).  
 3988a/b **Dussek**, Op. 50. Klavier-Konzert G moll 1. Satz.  
 2346a/b **Field**, Konzert Nr. 2. Asdur. 1. Satz \* **Gluck-Wagner**, Ouvert. zu Iphigenie.  
 3285/86 **Händel**, 4 Concerti grossi I/II.  
 3595 **Heller**, Berühmte Tarantelle Asdur.  
 3999 **Henselt**, Op. 10. Romanze B moll.  
 2380a/b — Op. 16. Konzert F moll.  
 3959 **Huber**, Op. 31. Sonate B dur.  
 3504/5 **Hummel**, Op. 85. Konzert A moll.  
 3506/7 — Op. 89. Konzert H moll.  
 3508/9 — Op. 113. Konzert Asdur.  
 \*3321 **Knorr**, Op. 8. Russisches Volkslied.  
 3674 **Krause**, Op. 17. Sonate E dur.  
 \*2277 **Liszt**, Concerto pathétique (Bülow).  
 \*508/9 — **Symphon.** Dichtungen I/II.  
 \*3011 — Ce qu'on entend sur la montagne.  
 \*3012 — Tasso.  
 \*3013 — Les Préludes.  
 \*3014 — Orpheus.  
 \*3015 — Prometheus.  
 \*3016 — Mazeppa.  
 \*3017 — Festklänge.  
 \*3018 — Héroïde funèbre.  
 \*3019 — Hungaria.  
 \*3020 — Hamlet.  
 \*3021 — Hunnenschlacht.  
 \*3022 — Die Ideale.  
 \*3599 — **Dante-Symphonie**.  
 \*4973 — **Fantasia über ungarische Volksmelodien** (Friedman-WöB).  
 \*4953 — 1. Konz. Esdur (Friedman-WöB).  
 \*4954 — 2. Konz. Nr. 2. Adur (Friedman-WöB).  
 \*4975 — **Wanderer-Fantasia** von Franz Schubert (Friedman-WöB).  
 \*5191 **MacDowell**, 1. Konzert A. Op. 15.  
 \*5192 — 2. Konzert D moll. Op. 23.

- E.B.  
 \*3767 **Mendelssohn**, Capriccio brill. H moll. Op. 22 (X. Scharwenka).  
 \*3768 — **Konzert Nr. 1** G moll. Op. 25. (X. Scharwenka).  
 \*3769 — **Konzert Nr. 2** D moll. Op. 40. (X. Scharwenka).  
 \*3760 — **Rondo brillant**. Op. 29 (Scharw.).  
 \*3790 — **Serenade und Allegro gioioso**. Op. 43 (X. Scharwenka).  
 451/52 — **Sämtliche Ouvertüren**.  
 2402 — 5 berühmte Ouvertüren.  
 3287 — **Hochzeitsmarsch**.  
 2791 **Meyerbeer**, Krönungsmarsch.  
**Mozart**, Klavierkonzerte 1—28.  
 4818 — **Konzert Es dur**.  
 2425 — **Sonate und Fuge** (Krause).  
 \*5220 — **Busoni**, Fantasie f. 1 Orgelwalze.  
 \*5241 — **Zauberflöte**. Ouvertüre.  
 \*5410 **Müller, Sigrid, W.**, Op. 4. Variationen über ein lustiges Thema.  
 3381 **Reinecke**, Op. 66. Impromptu.  
 — Op. 72. **Konzert Fis moll**.  
 2340 — Op. 94. **La belle Grisélidis**.  
 3497/98 **Ries**, Op. 55. **Konzert Cis moll**.  
 3958 **Rudolf**, Op. 1. Variationen E dur. Scharwenka, X., Op. 56. **Konzert Nr. 2** C moll.  
 \* — Op. 80. **Konzert Nr. 3** Cis moll.  
 \*1487 **Schubert**, Symphonie Nr. 7 C.  
 \*4975 **Schubert-Liszt**, Wanderer-Fantasia (Friedman-WöB).  
 2325/28 **Schumann**, Symphonien Nr. 1—4.  
 3714 — Op. 44. **Klavier-Quintett Es dur**.  
 \*649 — Op. 48. **Andante und Variationen**.  
 1448 — Op. 47. **Klavier-Quartett**.  
 3679 — Op. 50. **Paradies und Peri**.  
 830 — Op. 54. **Klavier-Konzert**.  
 831 — Op. 92. **Konzertstück** (Hermann).  
 832 Op. 134. **Konzert-Allegro**.  
 \*4076 **Tschakowsky**, Op. 23. **Konzert b moll**.  
 \*4642 **Wagner**, Album I. **Rienzi**, Holländer, Tannhäuser, Lohengrin.  
 \*4643 — **Album II**. **Tristan**, Meistersinger, Parsifal.  
 \*4644 — **Album III**. **Rheingold**, Walküre, Siegfried, Götterdämmerung. Ouvertüren-Album.  
 \*4663 — **I. Rienzi** — **Holländer** — **Parsifal**.  
 \*4664 — **II. Lohengrin** — **Tristan** — **Tannhäuser** — **Meistersinger**.  
 \*4646 — **Marsch-Album**.  
 3125 — **Vorspiel zu Lohengrin**.  
 2234 — **Brautlied aus Lohengrin**.  
 \*2972 — **Vorspiel zu Tristan und Isolde**.  
 \*2517 — **Isoldens Liebestod**.  
 2877 — **Faust-Ouvertüre D moll**.  
 — 50 **Symphon.** Sätze v. Herm. Behm.  
 R. Heingold I. II.  
 4683/84 **Walküre I. II. III**.  
 4685/87 **Siegfried I. II. III**.  
 4688/90 **Götterdämmerung I. II. III**.  
 \*4691/93 — **IV**.  
 \*4695/98 **Tristan und Isolde I/IV**.  
 \*4699/4701 **Meistersinger I. II. III**.  
 \*4702/4 — **Parsifal I. II. III**.  
**Weber**, Op. 32. **Konzert Nr. 2** Esdur.  
 4438a **Klavier I**.  
 4438b **Klavier II**.  
 \*4439 — **Op. 79. Konzertstück F moll**.  
 \* **Weingartner**, Op. 20. **König Lear**.  
 \* **Op. 21. Gefilde der Seligen**.  
 \*5112 **Zilcher**, H., Op. 20. **Konzert h moll**.  
 \* **Op. 24. Nacht und Morgen**.  
 5161 — **Op. 50. Symphonie**.

## 2 Klaviere 8 händig

- 3626 **Bach**, Suite Nr. 3 D moll.  
 1229 **Beethoven**, Op. 80. **Phantasie**.  
 1203a/b — **Märsche**.  
 3059 — **Berühmte Ouvertüren**.  
 1174/81 — **Symphonien einzeln**: Nr. 1—8.  
 1182 — — Nr. 9.  
 2295 **Chopin**, Op. 40 Nr. 1. **Polonaise Adur**.  
**Gluck-Wagner**, Ouvertüre Iphigenie.  
**Jugendbibliothek**, Kürzere Stücke aus Werken alter und neuer Meister für den Unterricht (J. Knorr).  
**Liszt**, Les Préludes.  
 — **Dante-Symphonie**.  
 2572 — **Spinnerlied a. Flieg. Holländer**.  
 1253 **Mendelssohn**, Symphonie Nr. 1 C moll.  
 1860 — **Symphonie Nr. 2** B dur.  
 3216/17 — **Symphonie Nr. 3 A m.**, Nr. 4 Adur.  
 2363 — 5 berühmte Ouvertüren.  
 2423 — **Hochzeitsmarsch u. Kriegsmarsch**.  
 2542 — **Notturmo a. Sommernachts Traum**.  
 2394 **Meyerbeer**, Krönungsmarsch.  
 2996/98 **Mozart**, Symphonie Es, G moll, C.  
 3377 **Rakoczy-Marsch** (Burchard).  
 3940 **Schubert**, Op. 51. Nr. 1 **Militär-marsch D dur**.  
 — **Symphonie Nr. 7 C**.  
 467a/b **Schumann**, Ouvertüre Manfred.  
 835 — **Quintett Es dur**. Op. 44.  
 2986/89 — **Symphonien Nr. 1—4**.  
 4567 **Wagner**, Ouvertüren-Album I. **Rienzi**.  
 4568 — **Ouvertüren-Album II**. **Holländer**, **Meistersinger**, **Parsifal**.  
 4569 — **Ouvertüren-Album III**. **Tristan**, **Tannhäuser**, **Lohengrin**.

- E.B.  
 4562 **Wagner**, Album I. **Lohengrin**.  
 4563 — **Album II**. **Holländer**, **Tannhäuser**, **Rheingold**.  
 4564 — **Album III**. **Tristan**, **Walküre**.  
 4565 — **Album IV**. **Siegfried**, **Götterdämmerung**, **Parsifal**.  
 4570 — **Marsch-Album**.  
 — **Fünf Stücke aus Lohengrin**:  
 2337 — **Vorspiel**.  
 2981 — **Zug der Frauen zum Münster**.  
 2982/83 — **Einleitung zum 3. Akt**, **Brautlied**.  
 2984 — **Schwanenlied u. Elsas Jubelgesang**.  
 2990 — **Vorspiel zu Tristan und Isolde**.  
 2338 — **Isoldens Liebestod**.  
 3322 — **Faust-Ouvertüre**.  
 2572 — **Wagner-Liszt**, **Spinnerlied** aus **Holländer**.  
 3099 **Weber**, Op. 60 Nr. 8. **Rondo B dur**.

## 3 Klaviere 6 händig

- 4815 **Bach**, **Konzert Nr. 3** D moll.

## Orgel

- 3938 **Alte Meister** aus der Frühzeit des Orgelspiels (Schering).  
 3409 **Bach**, **Viol.-Chaconne** (Middelschulte).  
 10 — **371 Choräle** (Becker, Dörfel).  
 730 — **69 Choralmelod.** mit beziff. Baß.  
 3747 — **60 ausgew. vierst. Choräle** (Geßner).  
 3171/79 — **Sämtl. Orgelwerke**. Bd. I—IX.  
 — **Orgel-Werke f. kath. Organisten** (Renner).  
 2044 — **Bd. I. Choral-Vorspiele**.  
 2045 **Bd. II. Prälud.**, **Fug.** u. **and. Stücke**.  
**Buck**, **Orgel-Sonate Nr. 1**. Es dur.  
 5226 **Busch**, **Op. 19a. Orgelfantasia**.  
 3612 **Busoni**, **Fantasia contrappuntistica** (Middelschulte).  
 1368 **Cäcilia**, 100 **Orgelstücke** (Schweich).  
 2383/84 **Clemens**, **Mod. Pedal-Techn.** I/II.  
 3404 **Elgar**, **Op. 28. Sonate G dur**.  
**Eyken**, **Op. 25. Orgel-Sonate Nr. 3**.  
 8939 **Felitz**, **Op. 37 Nr. 3. Hymnus**.  
 4857/58 **Frescobaldi**, **Ausgew. Orgelsätze**. **Neue Ausg.** (B. Fr. Richter). **Bd. I/II**.  
**Fröberger**, **4 auseries. Stücke** (Niemann).  
 1473 **Gade**, **Op. 22. Drei Tonstücke**.  
**Habert**, **Op. 101. Kleine Orgelschule**. (100 Orgelstücke).  
 1538 **Haydn**, **Mich.**, **Album gelöst. Gesänge**.  
 1475 **Hartmann**, **Laudate Domini**.  
 2052/53 **Hoffmann**, **Orgel-Komposit.** I/II.  
 2934 **Hofmann**, **Op. 70 Nr. 3. Scherzo**.  
**Horn**, **Ordinarium Missae**.  
 4918 **Hoyer**, **Introduction und Chaconne**.  
 2889/90 **Kienzler**, **Op. 77. 8 Choralvorsp.** I/II.  
 1476 **Laudate Dominum** (100 Orgelstücke).  
 3170 **Liszt**, **Ave Maria** (A. Gottschalk).  
 2323 — **Fuge „Ad nos ad salutem“** (Fricker).  
 2548 — **Phantasie u. Fuge „Ad nos“** 4 hdg.  
 4336 — **Phantasie „Ad nos“** (A. Eckardt).  
 — **Nun danket alle Gott**.  
 3978 — **Zur Trauung**.  
 4890 **Lubrich d. J.**, **Op. 54. Fantasie und Fuge D moll**.  
**Mac Dowell**, 2 **Stücke a. d. 2. Suite**:  
 2570 — **I. Liebeslied**.  
 2834 — **Trauergesang**.  
 162 **Mendelssohn**, **Sämtl. Orgelwerke**.  
 2887 — **Hochzeitsmarsch a. d. Sommernachts Traum**.  
 4861/63 **Merkel**, **Orgelw.** (C. Hasse). **Bd. I/III**.  
 5867 **Müller, Sigrid, W.**, **Op. 15. Toccata, Passagaglia und Fuge**.  
 5269 **Prohaska, C.**, **Op. 23. Präludium und Fuge**.  
 5311a/b **Rasstedt, N. O.**, **Op. 46. 24 Orgel-Choräle I—III**.  
 5281/83 **Ramin, G.**, **Das Organistenamt**.  
 I. **Modulation, Choral-kadenz etc.**  
 II. **Choralvorspiel**.  
 III. **Freie Vor-u. Nachspiele**.  
 5284 — **Op. 4. Fantasie C moll**.  
 5381 — **Op. 5. Präludium, Largo u. Fuge**.  
 5281 — **Organistenamt. Teil I: Gottesdienst**.  
 5256 **Raphael, G.**, **Op. 1. 5 Choralspiele**.  
 2198 **Reger**, **Introduction u. Passacaglia**.  
 5237 **Rudnick**, **Op. 86/87. Choralvor- und -Nachspiele, Fantasien**.  
 5237a — **Op. 85. 8 Choralvor- oder -Nachspiele mittl. Schwierigkeit**.  
 5237b — **Op. 86. 16 leichtere Choralvorspiele**.  
 5237c — **Op. 87. 3 kleine und leichte Fantasien**.  
 1844 **Sauer**, **Orgel-Album**.  
 3938 **Schering**, **Alte Meister** aus der Frühzeit des Orgelspiels.  
 1368 **Schweich**, **Cäcilia**. 100 **Orgelstücke**.  
 2322 **Sibelius**, **Finlandia**. Op. 26 (Fricker).  
 3986 — **Romanze Des dur**. Op. 24 Nr. 9 (J. Lyon).  
 4437 — **Valse triste**. Op. 44 (Humiston).  
 2960 — **Orgel-Album** (Fricker).  
 5371 **Spitta, H.**, **Op. 5. 2 Fantasien**.  
 3055 **Thomas**, **Op. 10. 24 instrukt. Trios**.  
 3809 **Tinel**, **Op. 29. Sonate G moll**.

- E.B.  
**Wagner**, **Orgel-Album** (Fricker):  
 4731 — **I. Rienzi—Tannhäuser—Lohengrin**  
 4732 — **II. Tristan—Meistersinger—Walküre—Götterdämmerung—Parsifal**.  
 2579 — **Elsas Brautzug aus Lohengrin**.  
 3098 — **Tristan und Isolde—Vorspiel**.  
 3380 — **Lohengrin—Vorspiel** (Sulze).  
 5073 **Zerua**, **Op. 60. Konzertvariat.** über „O Gott, du frommer Gott“.  
 5076 — **Op. 63. Präl. u. Passacaglia**.

## Violine und Orgel oder Harmonium

- 2504 **Album** (Bach, Händel, Mendelssohn, Schumann, Gade, Goltermann, Reinecke, Wagner-Lohengrin).  
 5288 **Bach, J. S.**, **Adagio G dur** (Martin).  
**Becker**, **Op. 27. Adagio Nr. 2** D dur.  
 3608 — **Op. 70 Adagio Nr. 3** E dur.  
 3637 **Bossel**, **Op. 84. Adagio As dur**.  
 5144 **Hasse**, **Abendlied**.  
 5145 — **Adagio**.  
 5184 **Reger**, **Romanze G dur** (Straube).  
 2471 **Reinecke**, **Vorspiel** aus **Manfred**.

## Violoncell und Orgel

- 2999 **Album** (Händel, Haydn, Schumann, Goltermann, Volkmann, Liszt, Reinecke, Wagner-Lohengrin).  
 2939 **Fitznager**, **Op. 8. Resignation**.  
 5060 **Klengel, J.**, **Op. 51. Andante sostenuto**.  
 5166 — **Op. 54 Suite D moll**.  
 3887 **Merkel**, **Op. 114. Andacht. Adagio religioso F dur**.

## Gesänge mit Orgel

- 2128 **Bach**, **Geistliche Lieder a. Schemellis Gesangbuch** usw. (Landshoff).  
 2817 — **78 Geistliche Lieder u. Arien aus Schemellis Gesangbuch**. Hoch. Dieselben. Tief.  
 4758 — **Dieselben**. Tief.  
 1457 **Becker**, **Geistl. Lieder** (d.-e.).  
 2223 **Frank**, **Geistl. Melodien** (Palme).  
 1657 — **Zur häuslichen Erbauung**. 30 **geistliche Melodien** (engl.).  
 2035/36 **Hasse, J. A.**, **Ausgewählte geistliche Gesänge für Sopran**, für Alt.  
 2000/7 **Himmelsche Musik**, **Geistliche Lieder und Arien**.  
 3705 **Mozart**, **Ave verum corpus** [618].

## Harmonium

- Grieg**, **Menuett a. Op. 7**.  
 — **Allegretto tranquillo a. Op. 13**.  
 476/77 **Harmonium**. Sammlung von Tonstücken berühmter Meister. I/III.  
 1432 — **Dasselbe**. Heft 2—10.  
 970/79 — **Dasselbe**. Heft 2—10.  
 1924/28 — **Neue Folge**. Heft 1—5.  
 1538 **Haydn**, **Mica.**, **Album** (Schmid).  
 1024 **Lieblinge**, **Unsere**. Die schönsten Melodien leicht u. Reinhard. I/II.  
 1080  
 8638 **Liszt**, **Consolations** (Sikwa).  
**Protze**, **Op. 22. Harmoniumschule**.  
 3898 **Kleine Ausgabe**.  
 3899 — **Große Ausgabe**.  
 5392 **Reger**, **Romanze B dur**.  
**Reinecke**, **Op. 93. König Manfred**. 5 St.  
**Wagner**, **Album** ausgew. Stücke.  
 4631/41 — **Albums**: **Rienzi**, **Holländer**, **Tannhäuser**, **Lohengrin**, **Tristan**, **Meistersinger**, **Rheingold**, **Walküre**, **Siegfried**, **Götterdämmerung**, **Parsifal**. (Hassenstein).  
 2549 — **6 Stücke** aus **Lohengrin** (Stapt).  
 1449 — **Spanen** aus **Lohengrin** (Reinhard).  
 1489 — **Tonbilder a. Lohengrin** (Gyurits).  
 3126 — **Elsas Brautzug** (Reinhard).  
 2502 — **Isoldens Liebestod** (Bibl).  
 1984 — **6 Stücke a. Tristan** (Bibl. Op. 49).

## Harmonium u. Klavier

- \* **Zur Aufführung 2 Exemplare erforderlich**.  
 4471 **Bach**, **Brandenburg. Konzert Nr. 1**. — **Konzert F moll**.  
**Liszt**, **Elsas Traum** und **Lohengrin** **Versels**.  
 2566 — **Les Préludes** (Reinhard).  
 — **Les Préludes mit Klavier 4 hdg**.  
 3678 — **Orpheus** (Stade).  
 3903 **Quantz**, **Arioso a. Flötenkonzert** 103.  
 3904 — **Op. 15. Kinderszenen**.  
 3979 — **Op. 50. Paradies und Peri**.  
 3904 — **Op. 66. Bilder a. Osten**. Nr. 2, 4, 6.  
 \*4642 **Wagner**, **Album I: Rienzi—Holländer—Tannhäuser—Lohengrin**.  
 \*4643 — **Album II: Tristan—Meistersinger—Parsifal**.  
 \*4644 — **Album III: Rheingold—Walküre—Siegfried—Götterdämmerung**.  
 \*4663 — **Ouvertüren-Album I: Rienzi—Holländer—Parsifal**.  
 \*4664 — **II: Lohengrin—Tristan—Tannhäuser—Meistersinger**.  
 1438 — **Melodien a. Lohengrin** (Reinhard).  
 2263 — **Duo über Themen a. Lohengrin**.  
 2567 — **Elsas Brautzug z. Münster** (Claus).  
 3597 — **Lohengrin-Vorspiel** (Claus).