

Compositionen für die Orgel

aus dem 16. 17. u. 18^{ten} Jahrhundert

zum Gebrauch beim Gottesdienst

gesammelt und herausgegeben

von

FRANZ COMMER.

Heft I Pr Mk 1,50. Heft II Pr Mk ,75. Heft III Pr Mk 1,—
„ IV. „ „ 1,— „ V. „ „ 2,— „ VI. „ „ 2,—

Eigenthum des Verlegers

LEIPZIG, VERLAG VON F. E. C. LEUCKART.
(CONSTANTIN SANDER.)

Die in dem vorliegenden IV. Hefte enthaltenen Compositionen sind sämmtlich von F. X. A. Murschhauser.¹⁾ Sie sind entnommen aus folgendem Werke: „Prototypon Longo-Breve Organicum.“ In der Vorrede giebt der Verfasser eine Anleitung, wie die von ihm angedeuteten Verzierungen auszuführen sind welche ich zum Verständnisse derselben hier anfüge:

Les compositions que renferme ce IV. cahier sont toutes de F. X. A. Murschhauser.¹⁾ Elles se trouvent dans l'ouvrage qui a pour titre:

„Prototypon Longo-Breve Organicum.“ Dans la Préface l'auteur explique comment il faut jouer les ornements qu'il a indiqués; voici ce qu'il dit à ce sujet:

SIGNA QUAEDAM NONNULLIS EXPLICANDA.

The image shows a musical staff with five groups of notes, each with an ornament symbol above it: 't', 'm', 'c', 'v', and '>'. Below each group is the text 'aequivalet huic'.

Sämmtliche Sätze sind mit starken Stimmen oder mit dem vollen Werke auszuführen. mit Ausnahme des Praeludium N^o XIII welches mit sanften Stimmen auszuführen ist.

Tous ces morceaux exigent des voix fortes ou les registres complets, a la seule exception du Prélude N^o XIII, qui demande les voix douces de l'orgue.

¹⁾ Murschhauser, F. X. A. Musikdirector am Collegiatstifte zu U. L. Frauen in München, geb. zu Elsass-Zabern 16 __, gest. zu München 1737, war ein Schüler von Casp. Kerl. Von seinen theoretischen und praktischen Werken sind viele von 1696 bis 1721 in Augsburg und Nürnberg im Druck erschienen. Der vollständige Titel des obigen Werkes ist folgender:

„Prototypon Longo-Breve Organicum, Super Tonos figuratos magis usitatos, Modum novum ac artificiosum, tam constringendi quam diducendi, pro necessitate vel etiam Libitu, Fugas et Praeambula, Juxta genuinas Contrapuncti et Compositionis Regulas Auribus et Arti attemporata, ad Satisfactionem Intelligentium, Philomusorum, Delectationem, Subsidium Instructorum, Discipulorum verò Exemplar utilissimum. Noribergae sumptibus Wolfgangi Maurity Emdleri.

¹⁾ F. X. A. Murschhauser, directeur de musique au Collège collégial de Notre Dame à Munic, né à Elsass-Zabern en 16 __, et mort à Munic en 1737, était élève de Gaspard Kerl. La plupart de ses ouvrages théoriques et pratiques ont paru dans les années 1696 à 1721 à Augsburg et à Nuremberg. Le titre complet de l'ouvrage indiqué est le suivant:

NO I. INTONATIO I^{MI} TONI.

F. X. A. Murschhäuser.

NO II. PRAEAMBULUM PRIMI TONI.

First system of musical notation, consisting 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 rhythmic pattern with many sixteenth notes and some accidentals.

Second system of musical notation, continuing the piece with similar rhythmic complexity and melodic lines in both staves.

Third system of musical notation, showing further development of the musical themes with various dynamics and articulations.

№III. FUGA I.

Fourth system of musical notation, marking the beginning of a fugue. The treble clef staff starts with a 7-measure rest, followed by a melodic line. The bass clef staff begins with a 7-measure rest and a bass line. Dynamics include *mau.* and *t.*

Fifth system of musical notation, continuing the fugue with intricate counterpoint between the two staves. Dynamics include *mau.*

Sixth system of musical notation, featuring a double bar line and a repeat sign. The treble clef staff has a 7-measure rest, and the bass clef staff has a 7-measure rest. Dynamics include *mau.*

Seventh system of musical notation, concluding the fugue with a final melodic flourish in the treble clef and a supporting bass line. Dynamics include *m.* and *t.*

First system of musical notation, featuring treble and bass staves. Dynamic markings include *m.* and *t.*

NOV. FUGA FINALIS

Second system of musical notation, starting with the title **NOV. FUGA FINALIS** and a common time signature. Includes dynamic markings *ped.* and *man.*

Third system of musical notation, showing intricate keyboard textures. Includes dynamic marking *man.*

Fourth system of musical notation, featuring a dense texture in both hands.

Fifth system of musical notation, with dynamic markings *t.* and *f.*

Sixth system of musical notation, featuring a complex rhythmic pattern. Includes dynamic marking *ped.*

Seventh system of musical notation, concluding the piece with a final cadence. Includes dynamic marking *m.* and *ped.*

6 N^o VI. PRAEAMBULUM PRIMI TONI.

Ped.

man.

Ped.

man.

Ped.

N^o VII. PRAEAMBULUM II^{di} TONI.

Ped.

man.

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and accidentals.

Second system of musical notation, continuing the complex rhythmic and melodic lines.

Third system of musical notation, showing a continuation of the intricate musical texture.

Nº VIII. FUGA. II^{di} TONI.

Fourth system of musical notation, marked *mai.* and *Ped.*

Fifth system of musical notation, marked *mai.*

Sixth system of musical notation, featuring dense rhythmic patterns.

Seventh system of musical notation, marked *Ped.*

№ IX. PRAEAMBULUM ALIUD II^{di} TONI.

The first system of the prelude features a treble clef with a common time signature (C) and a key signature of one flat (B-flat). The bass clef part begins with a 'Ped.' (pedal) marking. The music consists of flowing sixteenth-note patterns in the right hand and a more rhythmic accompaniment in the left hand.

The second system continues the piece, showing a change in the bass clef part with a 'man.' (mano) marking. The right hand continues with intricate sixteenth-note textures, while the left hand provides a steady accompaniment.

The third system features a 'm.' (mezzo) marking in the treble clef. The right hand has a melodic line with some rests, while the left hand continues with a rhythmic accompaniment. A 'Ped.' marking appears at the end of the system.

The fourth system shows a continuation of the sixteenth-note patterns in the right hand and the accompaniment in the left hand.

The fifth system continues the musical texture, with the right hand playing a series of sixteenth-note figures and the left hand providing harmonic support.

The sixth system concludes the prelude with a final flourish in the right hand and a sustained accompaniment in the left hand.

№ X. FUGA ALIA II^{di} TONI.

The first system of the fugue is in 6/8 time and one flat. It features a 'Ped.' marking. The right hand has a melodic line with some trills, while the left hand has a rhythmic accompaniment.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains several measures of music with dynamic markings *m.* and *f.*.

Second system of musical notation, consisting of a treble and bass staff. The treble staff contains several measures of music with dynamic markings *Ped.*, *m.*, *t.*, and *m.*.

Third system of musical notation, consisting of a treble and bass staff. The treble staff contains several measures of music with dynamic markings *t.* and *f.*.

Nº XI. FUGA II^{da} TONI.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff contains several measures of music with dynamic marking *man.*.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff contains several measures of music with dynamic marking *Ped.*.

Sixth system of musical notation, consisting of a treble and bass staff. The treble staff contains several measures of music with dynamic markings *man.* and *Ped.*.

Seventh system of musical notation, consisting of a treble and bass staff. The treble staff contains several measures of music.

10 N^o XII. ARPEGGIATA OVERO TOCCATA II^{di} TONI.

The first system of the piece features a treble and bass clef with a common time signature. The music is characterized by dense, arpeggiated chords in both hands, creating a shimmering texture. The key signature has one flat (B-flat).

The second system continues the arpeggiated texture. It includes dynamic markings such as *t.* (tutti) and *m.* (mezzo-forte). The piece concludes with a double bar line and repeat signs.

The third system shows the final measures of the piece, maintaining the arpeggiated style. It ends with a double bar line and repeat signs.

N^o XIII. PRAEAMBULUM TERTII TONI.

The first system of the second piece is in common time and features a more melodic and harmonic approach. It includes dynamic markings like *c.* (crescendo), *t.* (tutti), and *m.* (mezzo-forte). The key signature has one flat.

The second system continues the melodic development. It includes dynamic markings such as *c.* (crescendo), *t.* (tutti), and *m.* (mezzo-forte). The piece concludes with a double bar line and repeat signs.

The third system shows further melodic and harmonic progression. It includes dynamic markings like *t.* (tutti), *m.* (mezzo-forte), and *c.* (crescendo). The piece concludes with a double bar line and repeat signs.

The fourth system contains the final measures of the piece, featuring a melodic flourish in the treble clef. It ends with a double bar line and repeat signs.



Werke für Pianoforte

VON

Nicolai von Wilm.

Für Pianoforte zu zwei Händen.

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| Op. 8. Schneeflocken. Sechs Clavierstücke. <i>M</i> | |
| Heft I. Berceuse; Mazurka; Melodie | 1,50 |
| Heft II. Scherzino; Intermezzo; Etude | 1,50 |
| Op. 12. Zwölf Tonstücke für Pianoforte. | |
| Heft I. Im Garten; Junges Leid; Die Musikanten kommen; Abends; Neckereien; Im Walde | 1,50 |
| Heft II. Am Meere; Im Kahne; Vor dem Balle; An der Quelle; Spiel im Grünen; Die Waldkapelle | 1,50 |
| Op. 12. Hieraus einzeln: | |
| Nr. 3. Die Musikanten kommen | —,60 |
| Nr. 6. Im Walde | —,60 |
| Nr. 10. An der Quelle | —,60 |
| Nr. 12. Die Waldkapelle | —,60 |
| Op. 24. Zehn Charakterstücke für Pianoforte. (Fräulein Clara von Scholtz zugeeignet.) | |
| Heft I. Flotter Sinn; Erster Verlust; Wilder Jäger; Tröstung; Unter den Zigeunern | 1,80 |
| Heft II. Zur Nacht; Ländlicher Tanz; Am Spinnrocken; Beim Scheiden; Schäferlied | 1,80 |
| Op. 33. Vier Clavierstücke: | |
| Nr. 1. Sarabande | 1,— |
| Nr. 2. Courante | —,80 |
| Nr. 3. Gavotte | 1,— |
| Nr. 4. Ländler | 1,— |
| Op. 54. Gedenkblätter (mit einem Eichenblatte, einem Myrthenzweige, einer Ritterspornblüthe, einem Vergissmeinnichtstrausse). Vier charakteristische Clavierstücke. (Herrn Carl Heubach zugeeignet) | 1,80 |
| Op. 57. Zwei Impromptus für Pianoforte. (Frau Justizrath Clara Werner, geb. Hapel gewidmet.) | |
| Nr. 1 in A dur | 1,— |
| Nr. 2 in Asdur | 1,— |
| Op. 59 Heft V: Drei Clavierstücke (Melodie; Intermezzo; Ländler) | 1,20 |
| Op. 59 Heft VII: Zwei Charakterstücke (Beruhigung; Froher Sinn) für Pianoforte | 1,— |

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| Op. 61. Sechs Clavierstücke: <i>M</i> | |
| Heft I. Bettelkind; Unter rauschenden Bäumen; Nachtgesang | 1,50 |
| Heft II. Ballspiel; In der Rosenlaube; Auf dem Maskenballe (Polichinel und Colombine) | 1,80 |
| Op. 71. Drei Clavierstücke. In einem Hefte | 3,— |
| Op. 71. Dieselben in einzelnen Nummern: | |
| Nr. 1. Capriccio | 1,50 |
| Nr. 2. Notturmo | 1,— |
| Nr. 3. Humoreske | 1,50 |
| Op. 98. Drei Clavierstücke: | |
| Nr. 1. Ballade | 1,80 |
| Nr. 2. Serenade | 1,80 |
| Nr. 3. Polonaise | 1,80 |
| Op. 102. Musikalische Bildermappe. Zwölf kleine und leichte Clavierstücke mit Fingersatzbezeichnung. | |
| Heft I. Im Grünen; Auf der Schaukel; Beim kranken Schwesterchen; Ständchen; Der Postillon; Klänge vom Exercierplatz | 1,80 |
| Heft II. Nach Schulschluss; Für's Album; Der Dudelsack; Rosenknospe; Im Domhofs; Die Libelle | 1,80 |
| Op. 114. Presto scherzando (A moll) für Pianoforte | 2,50 |
| Op. 116. Trifolium. Clavierstücke: | |
| Nr. 1. Allegro animato (C moll) | 1,50 |
| Nr. 2. Andante tranquillo (E moll) | 1,50 |
| Nr. 3. Vivacissimo (Asdur) | 2,— |
| Op. 157. Drei Capriccios für Pianoforte. | |
| Nr. 1 in D moll | 2,— |
| Nr. 2 in Es dur | 2,— |
| Nr. 3 in C dur | 3,— |
| Op. 159. Sechs Clavierstücke. | |
| Heft I: Romanze; Mazurka; Impromptu | 2,40 |
| Heft II: Serenade; Elegie; Arabeske | 3,— |
| Op. 163. Fantasie (Nr. 2 in Amoll) für Pianoforte | 5,— |

Für Pianoforte zu vier Händen.

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| Op. 21. Ein Frühlingsstrauss. Sechs Clavierstücke zu vier Händen. <i>M</i> | |
| Heft I. Schneeglöckchen; Nachtviole; Feuernelke | 1,80 |
| Heft II. Veilchen; Iris; Mit dem Strausse (Epilog) | 1,80 |
| Op. 30. Suite Nr. 2 in C moll (Toccata; Serenata; Gavotte; Canon; Sostenuto e cantabile; Finale) für Pianoforte zu vier Händen | 5,— |
| Op. 32. Das Märchen von der schönen Magelone. Für Pianoforte zu vier Händen musikalisch illustriert | 6,— |

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| Op. 59 Heft IV: Festmarsch für Pianoforte zu vier Händen <i>M</i> | 1,20 |
| Op. 59 Heft VI: Lenzesgruss. Clavierstück zu vier Händen | 1,— |
| Op. 59 Heft VIII: Polonaise für Pianoforte zu vier Händen | 1,80 |
| Op. 90. Walzer-Suite Nr. 2 in E dur für Pianoforte zu vier Händen | 4,— |
| Op. 100. Suite Nr. 5 in G moll (Einleitung und Fuge; Thema mit Variationen; Sarabande; Larghetto espressivo; Giga) für Pianoforte zu vier Händen | 6,— |

Für zwei Pianoforte (zu vier Händen).

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| Op. 62. Praeludium und Sarabande für zwei Pianoforte. (Frl. Elsa Fritsch und Herrn Willy Rehberg gewidmet) <i>M</i> | 4,50 |
| Op. 64. Variationen für zwei Pianoforte. (Herrn Julius Schulhoff gewidmet) <i>M</i> | 7,50 |
| Op. 72. Walzer für zwei Pianoforte <i>M</i> | 4,50 |

Eigenthum des Verlegers für alle Länder.

LEIPZIG, Verlag von F. E. C. LEUCKART
(CONSTANTIN SANDER)

K. K. Oesterreichische, Königl. Dänische und Grossherzogl. Mecklenburgische goldene Medaille für Wissenschaft und Kunst.